

**THE
FUTURE
OF
SCRAPETOOL
ISSUE**

**HISTORY AS SIMULATION
FORTRESS CITIES
JACQUES TATI
FALLOUT SHELTERS
DRUG FREE ZONES
ADVERTISING
DREAM CARS**

SCIENTIFIC STAFF RELATIONS

SCRAPETOOL

RESEARCH
AND DEVELOPMENT
LABORATORIES

Seattle, Washington



Pressure Phase

- A. I AM NOT PARTICULARLY DISCOURAGED ABOUT THE FUTURE**

- B. I FEEL DISCOURAGED ABOUT THE FUTURE**

- C. I FEEL I HAVE NOTHING TO LOOK FORWARD TO**

- D. I FEEL THAT THE FUTURE IS HOPELESS AND THAT THINGS CANNOT IMPROVE**

Please read this group of statements carefully. Then pick out the one statement which best describes the way you have been feeling the **PAST WEEK, INCLUDING TODAY!** Circle the letter beside the statement you picked. If several statements seem to apply equally well, circle each one. **Be sure to read all the statements before making your choice.**



HISTORY AS SIMULATION

According to Jean Baudrillard, the present phase of history is dominated by simulation. In the beginning, during the European feudal system, the aristocracy and the peasants were divided by binding social contracts. These doctrines were sealed with select, powerful signs and shielded by prohibition against their use from the peasant class. Those who dare interfere would be guilty of black magic. These signs possessed absolute clarity and power.

During the infancy of the industrial revolution, ambitious merchants began to challenge the inalienable supremacy of the aristocracy and its caste system. Here social assignment is permanent without chance of mobility. In this struggle, the exclusive signs began to lose their power as more people were slowly able to adopt them. As the feudal order crumbled, the problem of the counterfeit arose as open competition between classes diluted the distinction of the symbols. Class laws became divided over an obsession with what was the true original versus the forgery.

The mechanical age destroyed this distinction. Objects could be multiplied by the thousands. This inexhaustible replication transformed

the sign into one entity in a series with its only relation to the rest being one of equivalence. This brought about endless production of symbols and their substitution of one for the other, culminating in the frenzied resorption of anything original and the establishment of indefinite reproducibility.

Once indefinite reproducibility is established, the sign transforms into a third phase, that of simulation. The sign has passed from the arbitrator between the divine (aristocracy) and human in the first phase. In the second phase, the symbol is a measure of the authentic versus the counterfeit with the eventual equivalence between all signs. This is where simulation begins. A model is built out of signs that will modulate a signal specified by the parameters necessary for the construction of this model.

"Yet much more radical is the evolution of the coded signal, which is in a sense unreadable, without possible interpretation, like a programmatic matrix buried for light-years at the foundation of the biological body: little black boxes where all the commands are fomented with all the responses." - Jean Baudrillard, pg. 140

FORTRESS CITIES

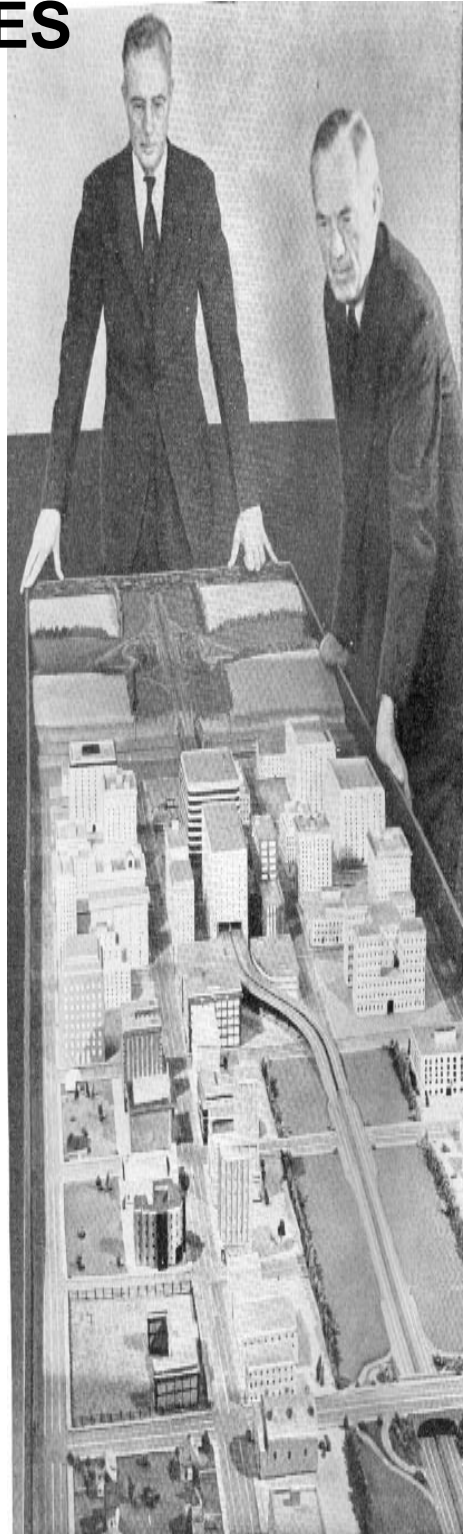
After the 1965 Watts Riots, the business leaders of Los Angeles met to develop a plan that would protect the downtown business districts from possible future social upheavals of similar magnitude. The Watts rioters were dangerously close to destroying merchandise and businesses that these leaders owned and profited from.

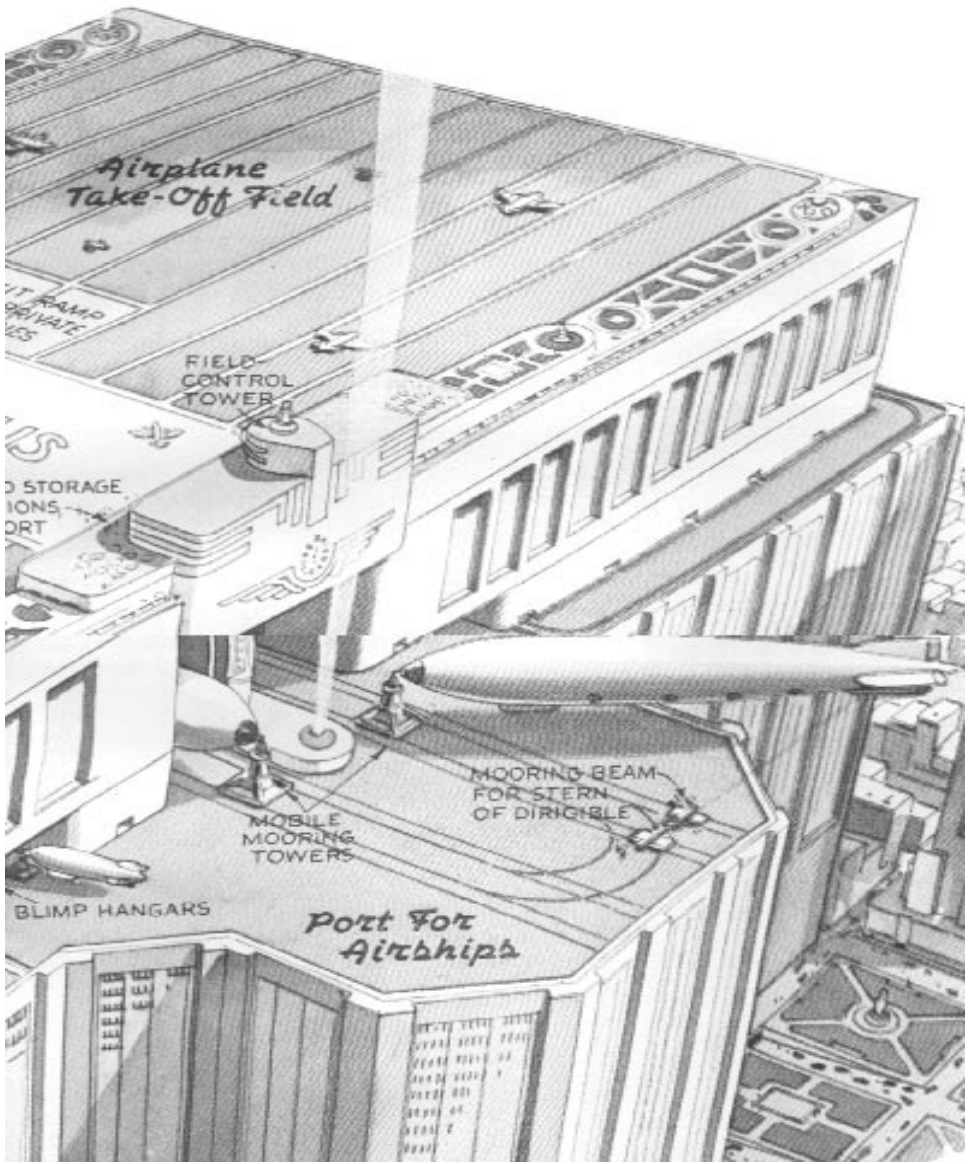
This commission's report radicalized how business and city leaders look at urban layout and design. Ultimately, this document has become a manifesto for the future in urban design. It envisions a fortress city, with walled-off and protected affluent sections and citizens. While in the "wild" areas of the city, the police roam in constant war with the criminalized poor.

Mike Davis is the author of *City of Quartz: Excavating the Future of Los Angeles*, which details these changes in Los Angeles' urban and psychic landscape. The following is a short review of one of the chapters in this book; Fortress L.A..

Both security and fear have taken on new dimensions in the 1990's. Security is no longer limited to the degree of your personal safety, but rather measures your insulation from unsavory citizens. In order to "feel" safe, you must be surrounded by individuals who share your economic and social background. Difference is not tolerated. Fear is treated in the same manner. Fear no longer is measured by an actual threat to one's person, but rather by any "perceived threat", no matter how ambiguous it might be.

This obsession with safety and security has turned the city inside-out. Pedestrian traffic is now directed indoors where it can be monitored by private security forces. Human movement is sorted into strictly functional compartments such as work, shopping, and entertainment. Everyone must be engaged in a distinct activity. With the loss of outside foot traffic, the streets become denuded and empty. The city blocks are now occupied with mega-structures and super-blocks. All human scale is lost. Outdoor public spaces are demoted to holding tanks for the homeless or converted into more traffic lanes.





Meanwhile, the city wages urban warfare to rid downtown of the undesirables. Public benches are made so uncomfortable that no one is able to sleep on them. All public restrooms vanish. The police step up their harassment of the homeless by increasing their sweeps to destroy makeshift shelters and to "strongly" discourage camping. The city encourages white-collar colonization of the poor areas of downtown by spending tax

money on attractive, soft environments (parks and public art) to surround newly constructed, upscale condominiums. These projects promise the middle class a continuous flow among work, consumption and recreation, minimizing the usual downtown deterrents. In the end, public spaces and architecture disappear and with it any sense of community.

JACQUES TATI



Jacques Tati (1908-1982), a French film maker, produced films for three decades that confronted the approaching age of technology. He explored a key failure of modern devices; how these conveniences inadvertently alienate people rather than improve their quality of life.

In 1967 Tati released *Playtime*, a film which comments on the arrival of modern life in Paris. This view is communicated through the character Mr. Hulot, played by Tati. Mr. Hulot is a resident of an older, crowded district of Paris. Life here is scaled to the interaction between individuals resulting in a more relaxed approach to living. The film follows Mr. Hulot as he tries to make an appointment in a newly constructed section of Paris. Although Mr. Hulot is mechanically inept, he eagerly tries to fit into his new surroundings. Because of his extensive background in vaudeville, Tati uses sight and sound gags throughout the film to communicate the invisible separation which the characters experience while interacting inside the modern city. Tati cleverly uses the

large glass building exteriors to express this point. In one of the first scenes of the movie, a building security guard offers to light a cigarette of a passer-by, not realizing the glass exterior of the building is separating them. In another scene, a tourist visiting Paris for the first time opens one of the large glass doors and notices a brief reflection of the Eiffel Tower. This will be her only glimpse of the tower during her visit.

Sound is used in the film to define and emphasize the space created by these glass barriers. When Mr. Hulot is sitting inside an enclosed glass waiting room, truck sounds and street noise are used to place the viewer outside, on the street looking in. In the same manner, Hulot's footsteps on the tile floor and the whooshing sound of the seat cushions are used to put the viewer inside the waiting room. Sound is also used in a street scene where a number of individual apartments can be viewed simultaneously through its glass exterior. Again street noise is

used to put the viewer outside of the glass. Each of the apartments has the same modern furnishings and floor plans. As the scene progresses, almost simultaneously the inhabitants of the individual apartments turn on the television and assume identical position. At this point, the viewer hears television noise and snippets of conversation. This transition adds to a sense of separation and gives the viewer a feeling for the awkwardness of the situation.

Tati's modern buildings frustrate human interaction with inefficient means of communication. Enormous scale and worthless gadgets are found everywhere. A security guard is unable to operate the intercom in order to announce the arrival of Mr. Hulot for his appointment. In another example, Mr. Hulot becomes lost in a large office building. A help desk is located in the center of a long row of cubicles. The help desk operator can rotate to look down the four halls leading to her. Every hall Mr. Hulot investigates, she is at the end of it. This only adds to Hulot's confusion.

In the end, the buildings, devices, and general order are no match for human playfulness. The finale of Playtime takes place in a freshly completed bistro which slowly destroys itself over the course of the evening. At first, small things go wrong. A tile sticks to the waiter's shoe as he walks across the dance floor. The chairs leave a crown-like imprint on the backs of the customers. The floor lights leading to the booths need a periodic kick by the waiter to get them to illuminate.

The beginning of the disaster occurs as the music and dancing starts. The fish dishes can't pass through the wall from the kitchen to the waiters. The bistro randomly attacks the waiters, tearing a jacket, pants, and the sole of a shoe. The thermostat goes berserk and overheats. The front door shatters.

The end comes when the dancing and music has reached a frenzy. Mr. Hulot, who happened onto the scene inadvertently, accidentally tears down the ceiling decorations. The bistro at this point is completely destroyed. In the midst of the chaos, a resourceful, drunken customer declares this area of the bistro as his private club. He uses the broken, hanging ceiling decorations as a gate, only admitting partons who have crown imprints on their backs. The partying continues in this private club as the customers take control over their environment.

Tati's vision of the future has no simple answers.

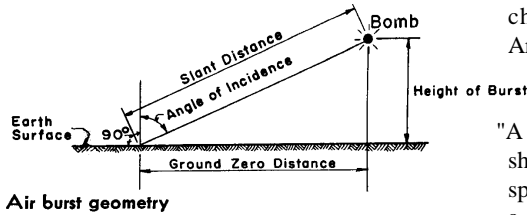
Although it is apparent that his sympathies lie with the old world approach to living, he does not take the easy way out by simply vilifying the approaching modern era. He takes what this age has to offer and allows his very human character, Mr. Hulot, to explore it.

Films:

- 1947: L'Ecole des Facteurs (s)
- 1949: Jour de Fete
- 1953: Les Vacances de M. Hulot / M. Hulot's Holiday
- 1958: Mon Oncle
- 1967: Playtime
- 1970: Traffic / Traffic
- 1974: Parade
- 1975: proposal for film Confusion (never completed)



FALLOUT SHELTERS



Air burst geometry

"The federal reserve designated banks for postwar check cashing, though no one forecast Armageddon's effect on the dollar."

pg. 55, Smithsonian

"A Massachusetts motel planned an underground shelter for more than a hundred, with half the spaces reserved for workers thought essential to a brave new world. Among them: an estate planner, a dietician, 209 municipal officers, a surgeon, a lawyer, a plumber, a dentist, a fisherman."

pg. 55, Smithsonian

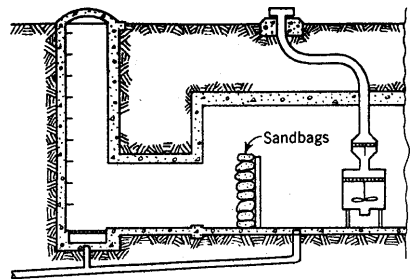
The fallout shelter craze managed to combine the human and the hyperreal into a somewhat stable entity. These shelters humanized the unimaginable by reducing it into a marketable product. They also encompassed the hyperreal by providing a stage where the American family could act out its termination and the destruction of the planet.

This combination of the real and unreal allow the leap into a virtual America and a virtual future. For years now, Americans have been inhabiting the mind and artificial environments via film and television with Star Trek, Seaquest, and most recently with nostalgia for the space program.

Finally, since fallout shelters represent a symbolic death, periodically they can be resurrected for nostalgia purposes. As the reality machine continues to devour any originality and spins further out of control, this symbol can be used over and over again, making it more powerful but less believable with each new generation in the cycle.

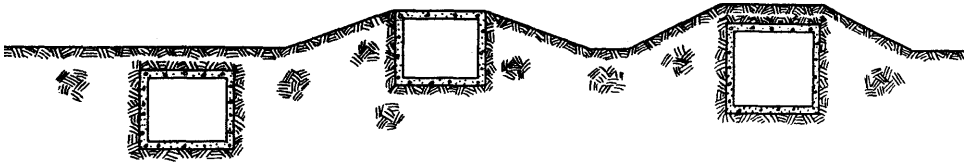
"Meanwhile, The Green Mountain Christian Church in Colorado became the nation's only house of worship with its own fallout shelter."

pg. 56, Smithsonian



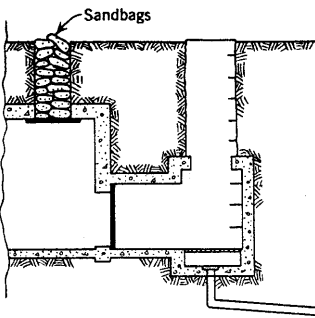
General

- telephone between inside and outside of shelter
- lights (battery operated)
- benches (bunks when justified)
- chemical toilets
- drinking water
- emergency rations
- first-aid equipment
- blankets



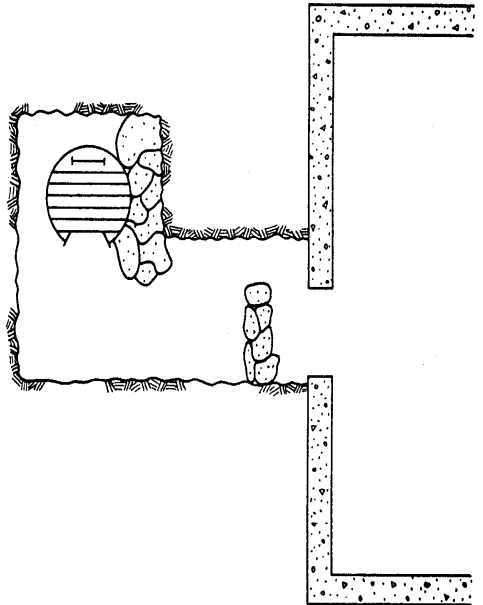
"The present fades away before the promise of an eternal future that is nothing but a mechanical extension of the past."

pg. 132, The Situationist Anthology



"Basements of homes would offer reasonable protection against distant detonation. However, care must be taken to provide escapes to be used in case the house above catches on fire."

pg. 31, Smithsonian



"The commonest mistake in shielding design is to design the shield carefully, then permit piercing of the shield with ducts or openings so as to compromise to a great extent the effectiveness of the remaining shield."

pg. 42, Smithsonian

- Peace-o-Mind Shelter Company, Stephenville, Texas
- Atlas Bomb Shelter Company, Sacramento, California
- Fox Hole Shelters, Los Angeles, California
- Wonder Building Company, Chicago, Illinois
- Cancer Survival Corporation, Long Island, New York
- Acme Bomb and Fallout Shelter Company

DRUG FREE ZONES



By June of 1992, the Seattle Police Department's Crime Prevention Division had completed phase one of its Drug Free Zone Program. This program is an attempt to publicize a 1989 Washington State law which created a 1000 foot zone around all public and private schools. Any adult convicted of distributing illegal substances within this zone would be subject to an additional two years of jail time. The Drug Free Zone Program publicized this law with the distribution of flyers by parents, teachers, and students to the surrounding neighborhoods. Joint assemblies of schools were held where anti-drug skits were performed and speeches made. Finally, with the help of Mayor Norm Rice and The Seattle Department of Engineering, public signs were installed marking the 1000 foot zone around each school. Public parks were later declared Drug Free Zones although they do not create a boundary zone like schools.

As the yellow Drug Free Zone signs began to appear through out Seattle, the cities' two newspapers, the *Seattle Times* and *The Seattle Post-Intelligencer*, began to run stories on the effectiveness of the zones as a deterrent towards the continuing war on drugs. The *Seattle Times* ran an editorial on February 5, 1992 that stated, "Selling drugs near Seattle schools carries a heavy prison pen-

alty, and dope dealers have gotten the word.....'I'm not in a school zone am I?' Is a question police are used to hearing in the midst of a drug pinch. A tough law is actually working as a deterrent."

The Seattle Post-Intelligencer published an editorial on April 20, 1992 which also testified to the effectiveness of the zones: "The mayor's office, Seattle Police Department and the King County Prosecutor's Office were joined by the Federal Bureau of Investigation in the six-month operation. Using an undercover informant, the operation made 139 drug purchases on the streets of Seattle. Almost two-thirds of those buys were made inside the city's Drug Free School Zones, within 1,000 feet of a public or private school..... There is no question that this drug hit was a hit. At the very least it constituted a bit of street cleaning and it was an object lesson in how get-tough actions such as the proposed 'weed-and-seed' program can answer citizen concerns about rampant crime without raising additional concerns about civil rights and selective enforcement."

On closer inspection, the Drug Free Zone Program also establishes in-school surveillance for students thought to be at risk for substance abuse. According to the Drug Free Zone Approach Outline for August 6,



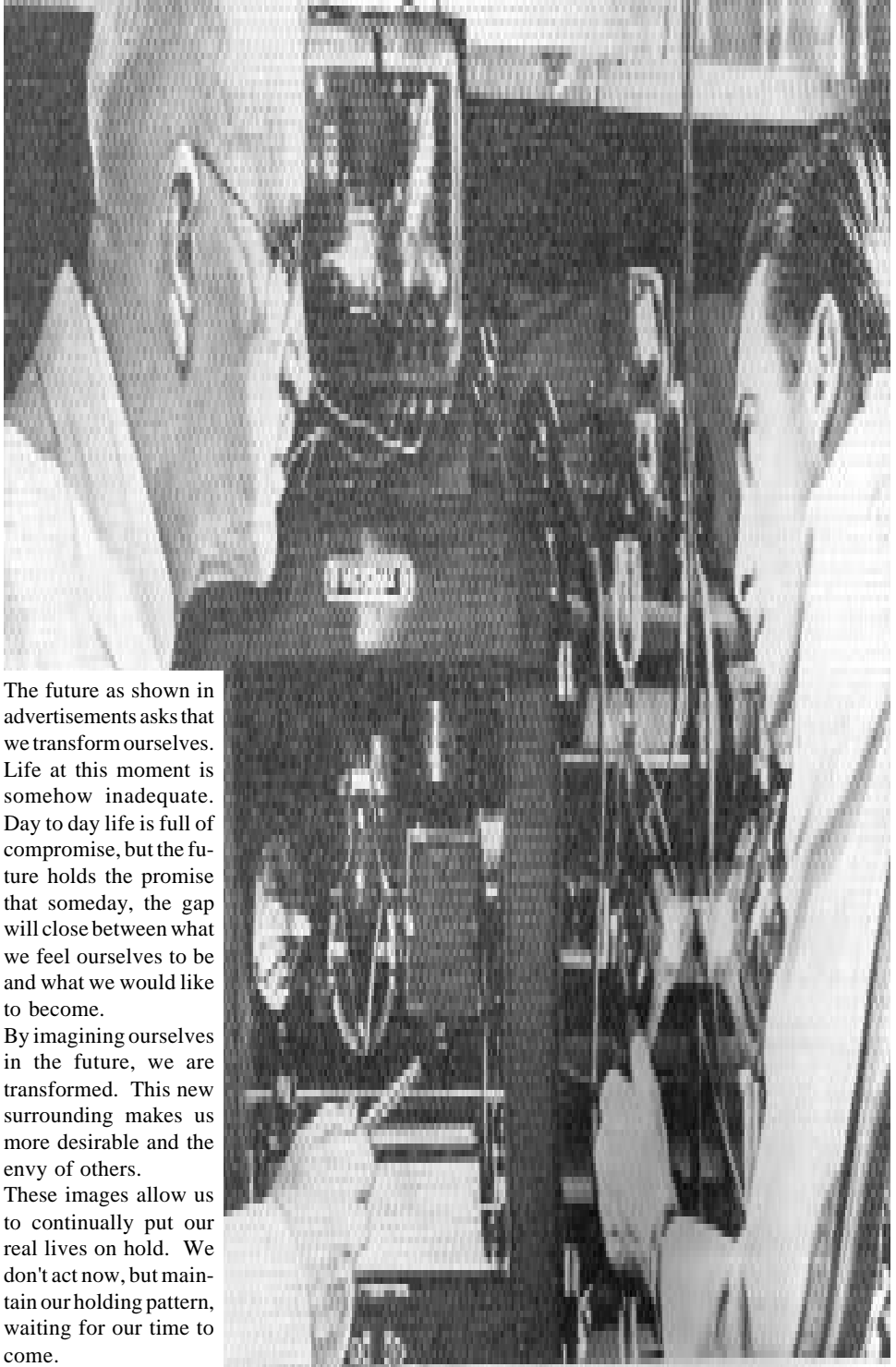
1990, the Seattle Police Department would assist in establishing a drug awareness program within each school involved in the program. Principals and teachers would also attend training sessions by the Seattle Police Department which would cover prevention, patrol, and special units.

According to the Seattle Public Schools Comprehensive Student Assistance Program, risk factors for a student to develop a substance abuse problem include:

1. family history of alcoholism
2. family management problems
3. early antisocial behavior
4. parent drug use and positive attitude toward use
5. academic failure
6. little commitment to school
7. alienation, rebelliousness, lack of social bonding
8. antisocial behavior in early adolescence
9. friends who use drugs
10. favorable attitude towards drug use
11. early first use
12. economic and social deprivation
13. low neighborhood attachment and community organization
14. transitions and mobility
15. community laws and norms favorable towards drug use

One of the most frightening aspects of the Drug Free Zone Program is the establishment of a criminalized social space. According to the specifics of the law, the existence of a Drug free Zone is the only proof needed to establish an arrest in a Drug Free Zone. No witnesses are needed by the prosecution. The law is also vague concerning residences which fall inside the zone or partially inside. Would activities in these residences be under the jurisdiction of the Drug Free Zone?

ADVERTISING

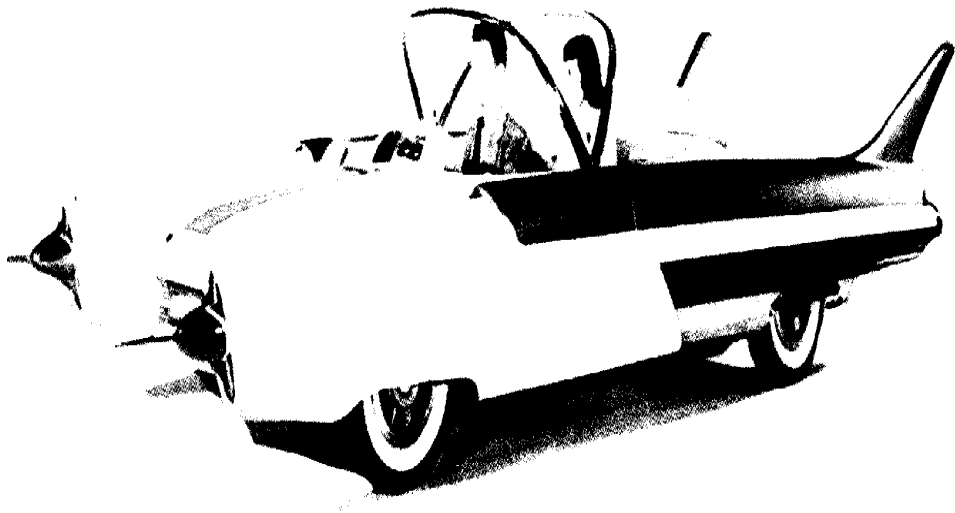


The future as shown in advertisements asks that we transform ourselves. Life at this moment is somehow inadequate. Day to day life is full of compromise, but the future holds the promise that someday, the gap will close between what we feel ourselves to be and what we would like to become.

By imagining ourselves in the future, we are transformed. This new surrounding makes us more desirable and the envy of others.

These images allow us to continually put our real lives on hold. We don't act now, but maintain our holding pattern, waiting for our time to come.

DREAM CARS



Dream cars are design prototypes which are displayed at fairs or auto shows in order to tempt the consumer with a glimpse into the future. These presentations stress technical innovation, a feeling of progress supported by scientific know-how. Unfortunately, the razzle dazzle of these displays stress space-age aerodynamic body styles and a plethora of fingertip controlled, comfort aids. Absent are any major mechanical improvements. These cars of the future are still powered by the same gasoline fueled engine originally bolted to a bicycle frame or horse carriage, and christened the automobile.

This lack of innovation in the basic design of the automobile is no coincidence. Alfred Sloan, Chairman of General Motors from 1937 to 1956, pioneered this philosophy. He believed the answer to offering better quality cars to the buying public meant the introduction of a hierarchy of better looking cars for

each production year, with a car for each income bracket.

General Motors developed a styling cycle to regularize annual model changes. The cycle began with the production of a new body shell. The second year, minor decorative details would be improved or added to give the body shell a new look. For the third model year, changes were made to body panels, such as new fenders and hood which were hoped to distract the buyer from noticing the same shell from the previous year. By the fourth year, the body style had been exhausted, so a new shell was designed by the auto stylists.

The dream car is Sloan's philosophy taken to the extreme. The car of tomorrow looks like it belongs in the future, but will still depend on the corner service station for fuel and maintenance.

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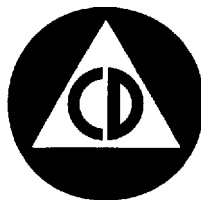
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