what's going on...

The next several pages of this issue of the Daily Egyptian were generously made available to members of the Department of Design (students and faculty) to try out some ideas for the design of a "usepaper": that is, a newspaper that you, the reader, not only look at and read, but actively USE...for amusement, creative activity, model-making, coloring, ideation, or whatever. We think it is self-explanatory. (of course, you have a real design problem to play with!). Anyway, we hope you have as much fun (and travail) as we did. Good Luck, and bon voyage!

* For names of the culprits, see Page 6

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FRIENDS, 1971, a soundtrack record of the movie, is lost among recent instrumental styles. The scene of the movie is Southern France, where the land is flat, grapes are ripe in the vineyards and the sunsets are richly red. Elton John, the composer of the music, takes you to that place, your place, where the sun colors the land as darkness makes you a part of the horizon. His sad sweet music lets you walk there, a hand in your hand, your friend and you...or alone, taken gently by the musescape into peaceful darkness. Find FRIENDS and travel with ELTON JOHN.

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Energy-Alternative Solutions

With the country and world in the grip of the "Energy Crisis," a number of students decided to learn what might be done. The group, composed of students from design, automotive technology, engineering, and other diverse disciplines, did research, compiled data, received funding from the Student Environmental Center, and then really started to work.

As John Dupuis, a student in the group put it: "How did we do it? Maybe the first question should be, why did we do it? Relevancy would have to be the key word here. With the country and world in the 'energy crisis,' we knew something had to be done. Sure, we couldn't change it all, but at least as students we could make a contribution.

"We started to put ourselves up to our necks in garbage — a methane converter built of old drums, boilers and junk parts converting decomposed organic matter into a clean burning fuel plus a superior organic fertilizer. The sun shines — why not harness it? A parabolic reflector ten feet in diameter was constructed to focus 1,200 degrees of solar heat on a collector plate to generate steam for power. Flat plate solar hot water heaters demonstrated the feasibility of solar hot water systems. The wind in Southern Illinois averages 11 m.p.h. Why not a windmill? The blades were designed, various components assembled, taken apart, reassembled. The wind blows, the windmill turns. electricity from the wind.

"Did it work? Yes. Was it worth it? Damn right. Was it relevant? First thing I've done in 16 years of formal education that really made sense."

---

Megastructure

In the process of evolution, nature has selected the most dynamic, efficient and purposeful designs to have the greatest chance for survival. With this in mind, an effective designer should be trained to recognize evolutionary patterns in natural systems and synchronize his or her ideas with the trends that appear in nature. In that respect, the proposed design is a response to the many problems of urban sprawl. Its viability lies in the principles of efficiency and flexibility.

This is a model of a community system for 2,000 people. Basically the design accommodates the following functions: housing for faculty and staff, housing for participants in meditation and teacher training, small and large group assembly, kitchen and dining, recreation, university, prep school and day care, communications, administration, transportation, health and medical care, service and maintenance.

The physical shelter is designed to provide: maximum efficiency in utilization of materials, maximum flexibility in use of interior space, minimum distance between points within the structure, minimum spoilage of natural surroundings, optimal environmental design, considering (on a limited basis) psychology of community members and accessibility of all areas to disabled people.

For these reasons a megastructure (which emphasizes verticality and miniaturization) built from a series of octet trusses (which provide maximum strength per unit material weight and the capacity to add or delete sections of flooring from any of the modular levels) is used as the supportive and protective shell. To augment the flexibility of the interior space, non-structural, moveable walls are designed to contain the utilities of lighting, heating, storage, and soundproofing. These wall units are to be plugged into receptacles in the floor for access to electricity and water which are distributed through a network of wires and pipes in each floor.
### Educational Environments

A child occasionally likes to be alone, and yet, wants and needs access to others; and teacher supervision (on an unobtrusive level if students are to be given a measure of privacy) must be maintained.

In researching this problem — that of a classroom environment — one must go beyond the conventional schoolroom styling, with particular emphasis placed on the learning patterns of the child as well as the total environment of the room. Factors as diverse as physical tolerances — such as lighting and temperature — and mental reaction of the individual student to the classroom organization and structure must always be considered.

Self Spaces came into existence to meet these needs. Formed of solid, six-sided panels and open space squares, they achieve a great deal of privacy for the student as well as visual access for the teacher.

Recent studies made by the Institute for Educational Research indicate a much higher degree of learning with individualized attention, increased appreciation of millions of people all plugged into the same tripe "show," a more flexible collective mind, with the option of a high variety of available viewpoints. This is pointing toward "public access" television. That man has the right to be informed, and to give his opinions, should be a premise upheld throughout the communication spectrum. On this premise various organizations have been established to set up a communications link with our community, using the Carbondale Cable Television and broadcast television mediums.

### Public Access Television

Information has become a staple of life. It is considered in the same context that food, clothing and housing are. We have extended our neural networks to vast information transmitting and processing systems. Your most intimate contact with this extension is probably your television set.

T.V. is a major force in the environment. Are we to sit back and accept the effects of this force the way we helplessly watch an earthquake or tornado run amuck? What one must realize is that this is a man-made environment and we are responsible for controlling it in our best social interests.

The portable video system along with a community broadcast network, allows the public an outlet for the expression of their viewpoints, as well as a worthwhile information source. Our information now depends on the broadcast T.V. industry, which is designed to minimize feedback. We commit "psychic genocide" when we insure that all information must be filtered through a select, relatively homogeneous group of people. Imagine, in place of a mass consciousness of millions of people all plugged into the same tripe "show," a more flexible collective mind, with the option of a high variety of available viewpoints. This is pointing toward "public access" television. That man has the right to be informed, and to give his opinions, should be a premise upheld throughout the communication spectrum. On this premise various organizations have been established to set up a communications link with our community, using the Carbondale Cable Television and broadcast television mediums.

### Join The Crisis of the Month Club

HERE'S HOW: Each month, just fill in the relevant DOMAIN with the appropriate BLAME, using the proper intensity symbol. For any month, when entries in a column or row exceed 10 UNITS OF TROUBLE, you have a genuine CRISIS! Congratulations! !!!!!!!!

<table>
<thead>
<tr>
<th>Domain</th>
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Color...and give to someone deserving!!!

most Americans have little idea of what it can mean to live in a beautiful and delightful city. They are clear enough about the opinions of the world they live in, and they are quite vocal about the dirt, the doctors, the heat, and the congestion. We choose and yet the monotony of it. But they are hardly aware of the great surroundings....

Kevin Lynch, IMAGE OF THE CITY

Nature designs...

Changes.

Simplicity through complexity.

Man, his being, is only one medium of the art.

We are the media. You are the media.

Remembering problems.

Anticipating solutions.

Man chooses to act...His acts, his designs change the World.Nature of himself.

At times WE/NATURE/YOUR ingenuity surprises us,

With discoveries...

Living rent free in Plastic Caves...

Rent free in Plastic Caves...

Free in Plastic Caves,

For five winters.

Change with change by chance discovery.

Find a better cave.

Bob Gillis

---

GOD IS IN THE DETAILS

Miss Van Der Rohe

---

Problem Solving

"For every person who stands at the crossroads of the future, thousands assemble to guard the past."

The human organism is a continual decision maker, problem solver, and innovator. Many of life's little riddles fortunately require inconsequential actions, such as daily decisions about what to wear and eat. On the other hand, many experiences scattered more or less frequently throughout our lives demand more momentous decisions, where poorly considered solutions will be costly in terms of happiness, time, or dollars. We could view each of our lives as a series of problem-solving tasks. On a still larger scale we could observe the history of civilization as itself a history of problem solving and innovation.

The critically important yet elusive topic of human problem solving and creativity have earned the serious attention of researchers from many fields. Out of this research have emerged new and methodologies for nurturing and sharpening this very basic skill of the human mind. Creative problem solving is what the subject of Design is all about. Designers have therefore made the study of problem-solving methodology a particular focus of their training and attention. Big deal.

Well, it is a big deal if you stop and think about yourself as a designer for just one second. You are a designer every time you decide what it is you want to do and figure out how to do it.

To continue, let's define "creative problem solving." Creative is the same as meaningfully innovative (nova-nova). A problem refers to a task that apparently can't be performed using available tools and resources in our repertoire or "tool kit." We must distinguish this from work which is only the application of your resources to a task. Solving suggests finding a unique combination of ideas that when applied will move you into where you want to be (the "preferendum" state) situation.

The premise we must take is that problem solving is a learned behavior. This implies that you can effect a permanent change in your problem-solving behavior through practice. Learning is highly related to reinforcement, so what you need to do is practice on problems that have results that are meaningful to you and will reinforce your effective problem-solving behavior.

Our contemporary education has unfortunately (as far as creativity goes) provided us with some very hard to control "spring-loaded" mental tools which we use almost instinctively, such as criticism, analysis, measurement, and so on. These tools are necessary but they belong in their place. If you can't suspend your judgement at the right time you will find new or different ideas to be elusive animals. Think of your ideas like little creatures that emerge from the caves of your mind whenever the way looks clear. If you let the monster called judgment hungrily hang out in that department, no idea in his right mind will come out unless he knows from experience that he is acceptable because of his bland flavor. In contrast, to enhance your creativity, you must become an evangelist of strange and unfamiliar ideas and concepts. We tend to evaluate things almost completely subconsciously, and then invent conscious reasons for defending our decisions. This is a ripe area for the application of a method.

Actualization of your ideas into reality involves a quantum leap from the safe and sure world of the known to the unsure and sometimes scary world of the unknown. You should be prepared to transform your unique and creative model into a real, live, healthy, solution. This heuristic (look it up!) jump into reality will be accompanied by the feelings which come with risk. This risk is not the risk which is associated with gambling, but rather what is called a design risk, a different animal indeed. This heurISkic adventure into reality with your child, your solution, provides the thrill that is experienced only by those courageous enough to be innovative.
Computer Graphics

Today the professional growth of the designer requires skill in dealing with an ever-increasing number of factors. As an example, effective design work is becoming increasingly dependent upon activities such as operations research and systems analysis which can provide a better understanding of all the conditions under which a design must function effectively.

Communication itself is one of the most important tasks which the designer must identify, understand, weight, and use. Among the most universal means of depicting phenomena or solving problems are the methods of graphics. Among the most economical means of handling data from field tests, simulators or mathematical descriptions are computer methods. The combination of graphic and computer skills — termed “Computer Graphics” — offers a solution to a number of technical communication needs.

For example, a single projection system is being developed and tested by students and faculty to display a hemisphere of global data at one time and with motion in order to achieve some of the attributes described.

The age-old struggle with control of distortions in representing the spherical surface of the earth on a flat surface has evolved numerous projection techniques. With the advent of Computer Graphics in conjunction with other display systems, it appears that it will now be feasible to project on other types of surfaces, particularly the interior surface of a portion of a sphere.

Freedom to rapidly access a range of scales is often crucial to understanding global patterns. These problems in orientation, often dealt with by a sequence of views from progressively greater magnitudes requires great changes in scale and large data bases. There is considerable user need to control scale changes more directly and with greater ease.

The ultimate need for motion and patterns that the eye can discern by this additional important dimension is apparent. This parameter varies in many cases will be the key to gaining insights from time-dependent data.

Crisis for Mankind

There is only one crisis in the world — the crisis of transformation. We are undergoing great historical transition to new levels in technological power all over the world. We know about these changes, but we do not often stop to realize how large they are or how rapid compared to all previous changes.

Could anyone suppose that human relations around the world would not be affected by their very roots by such changes? However, many of these technological changes are now approaching certain natural limits. We may never have faster communications or more TV or larger weapons or a higher level of danger than we have now. If we could learn how to manage these new powers and problems in the next few years without killing ourselves by our obsolete structures and behaviors, we might be able to create new and more effective social structures that will last for many generations. We might be able to move into a new world of abundance and diversity and well-being for all mankind.

The trouble is we may not survive these next few years. Like a rocket on a launching pad we have been building up to this moment of takeoff for a long time. If we can get safely through the takeoff period, we may fly on a new and exciting course for a long time. But the whole thing may be over before we can steer it on its way. Our problem is to harness and direct these tremendous new forces through this dangerous transition period to the new world instead of to destruction. Unless we can do this, the rapidly increasing strains and crises of the next decade may kill us all.

But the Chinese have a message for us: their character for “crisis” is formed from their characters for “danger” plus “opportunity.” So let us save our opportunities from danger.

Design in Thailand

In the Fall of 1974 Davis Pratt and Elsa Kula Pratt, two designer-educators from SIU, will be returning to Carbondale with a vast storehouse of experiences gained after more than 4 years of work and research in Southeast Asia.

Based on a proposal accepted by the Thai government and SIU, the “Design Development Program” was initiated in February 1969. The general goal: to engage in any activities which would seem to be appropriate to elevating the level of design in Thailand.

From its analysis of Thailand’s growth potential, the study group had concluded that one very significant area which needed emphasis was the improvement in standards of product design for both the domestic and export markets. There was also an apparent need for better training of young designers and craftsmen in the tools of creative thinking, for much of the existing technical education system stresses rote learning and blind adherence to traditional production methods and designs.

The program took care to develop original designs which could utilize indigenous materials of the country, its culture and characteristic forms, and its availability of craftsmen. Products for export as well as those for domestic use were developed in conjunction with participating industries. The program initiated socially useful product development even without client sponsorship in hopes that by objectifying an idea, or by directing attention to a problem area a stimulus for others might be created.

A series of research bulletins were developed by the Thai students in the designers-in-training program.

In-service training programs were conducted for faculties of design and related subjects. Public exhibitions were mounted and lectures presented to the public and to professional and special-interest groups.

Much of value was accomplished and the hope exists that future proposals may enable continued involvement with not only Thailand, but other cultures as well.

Build It Yourself

Icosahedron means twenty faced shape

Assembly Instructions
1. Cut out along outside edge of shape.
2. Cut along dotted line that separates tab A from tab B.
3. Fold inward along every line.
4. Now heres the tricky part, connect together all adjacent tabs A and B at their folds.
5. Using glue, paste tabs together.
6. Once all A and B tabs are glued, connect tabs C to their adjacent D tabs.
7. You are done, congratulations!!

We shape our building and afterwards our buildings shape us.

Winston Churchill
The problem of "how are we going to earn a living?" is going to out the historical window, forever, in the next decade, and education is going to be dismembled of the unseen "practical" priority bogeyman. Education will be concerned primarily with exploring to discover not only more about the universe and its history but about what the universe is trying to do, about why man is part of it, and about how can, and may man best function in universal evolution.

R. Buckminster Fuller
EDUCATION AUTOMATION

Genesa Workshop

Stay around Carbondale during a three-day weekend? For an intensive workshop that will cost me twenty bucks to attend? Yes, you've got to be kidding.

No, we're not; that's precisely what happened during the Washington's birthday holiday weekend last quarter (Feb. 12-17) when over forty students, faculty, and townspeople participated in a unique learning experience.

This workshop on the "Genesa" system of learning was conducted by Dr. Derald Langham, Tina Langham, and Randy Howlett of the Genesa Center, Fallbrook, California. As Dr. Langham described his system: "Genesa in its pure form is essentially a conceptual model for containing sets of rules. Applied Genesa involves the fitting of the pure model to particular real world phenomena, concepts, or specific rules. In practice, Genesa offers several promising contributions to education: (1) as an aid to memory and mental organization; (2) as an aid to transfer of learning; (3) as an aid to motivation; and (4) as a common frame of reference.

For the workshop participant, the above words -- while accurate -- do not begin to convey the fascinating multi-sensory, multi-dimensional, holistic, dynamic, and integrative nature of the actual learning experience. Unlike much passive "spectator" learning, the Genesa system involves the student; the first thing the workshop participants did was to help to assemble the intriguing polyhedral structures -- or "meaningful models" as Dr. Langham designates them. In itself, this experience serves to "break the ice" and opens the mind to a deeper understanding of the underlying structure of human knowledge. Physical, mental, and emotional responses.

Design the "PERFECT DESIGNER"

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The models are utilized by standing within them and assigning alphabetical, numerical, or color values to their 13 axes of symmetry. One is then able to associate concepts with the different axes of the structure, and explore the interrelated logical properties which emerge by virtue of combinations of the attributes of position, relationship, and movement.

A verbal explanation of Dr. Langham's system is totally inadequate to describe what one experiences after a couple of days actually practicing his ideas within these structures. Perhaps the best way to convey a sense of this workshop is through the words of one of the participants, Jack Reynolds, which "says it all."

"I met Dr. Langham on the morning of Saturday, Feb. 16, and from that moment on, he utterly captivated my imagination. He resembles, somewhat, a large and imposing elf, bushy eyebrows above dark piercing eyes and a mind that seemed never to cease its clicking.

"After a short drive to the Home Economics Lounge, it seemed certain that my hopes for the workshop were to be fulfilled: the drab lounge was converted before my eyes into a panorama of color and light, a swirling mass of people and an energy level of the highest order. Genesa had begun, and before it ended more than one life would be profoundly touched.

"The event resembled a roller-coaster, thrilling dips and highs, dull straightaways and a glimpse down a tunnel as mysterious as can be imagined, yet ordered to a degree I found difficult to believe. But the structures also seemed to have a life of their own, glowing and vibrating with a mind of their own, the morning sun seemed to awaken me.

"My most striking impression of the event was one of vigor, a healthy young plant reaching for the sun. Genesa grasping at concepts and associations that generated a host of other associations.

T.A.S.C. Problems for Sale

Man is the only organism on earth able to do more than just interact and adapt with his environment. He is now in a position to massively alter the environment and create for himself and his descendants entirely new lifestyles, not just different ways to dress or work but hereafter unimaginable ways of living. T.A.S.C. (The Associated Scholars Cooperative) developed from the seed of an idea realized as early as 1962. Basically, T.A.S.C. is an outgrowth of earlier cooperatives, but with one large exception. While its mode of operation is similar to others, it deals with the buying and selling of problems. T.A.S.C. works like this: A scholar (who can be a scientist, teacher, or anybody with a talent) contacts T.A.S.C. with an intention to "buy" problems to solve. T.A.S.C. then scouts the field and locates for the scholar from business, industry, or wherever, and informs him of the choices he has. If the scholar is interested, he "buys" the problem from T.A.S.C. and solves it at his own pace. When he has the solution, he sends it to the company with which T.A.S.C. arranged the contract for him and receives his pay. The arrangement is analogous to the actor and his agent, except that the scholar—by virtue of the cooperative nature of T.A.S.C.—owns the "agency." T.A.S.C. can provide all kinds of legal and assorted services (computer, patents, etc.) for the scholar at a nominal fee. And by belonging to T.A.S.C., each year the scholar can expect a patronage refund from the surplus earned by the company.

On the surface, this seems like a nice, innovative way to earn a living or just spare money if one has the urge. Yet the implications stretch farther and farther. Imagine each year: more and more people spending time solving relevant problems, getting paid for it, and enjoying themselves. No longer does the average guy bust his back working 8 to 5 every day. Instead, he works his own hours and takes vacations when he wants. He starts to develop a new lifestyle where personal and professional lives are addressed as "jobs" are defunct, and people are freed financially from the burden of earning a "living" and "knows". Maybe none even have a talent T.A.S.C. could find a problem for.
Monday, Evening, April 29

6:00
1—Truth or Consequences (e)

6:14
2—Weather (e)

6:19
3—Busines News (e)

6:24
4—ABC News (e)

6:29
5—NBC News (e)

6:34
6—CBS News (e)

6:39
7—ABC Monday Night Movie (e)

6:45
8—Saturday Night at the Movies (e)

Monday through Friday

5:00
1—The Country Way (e)

5:15
2—Saturday Sunset (e)

5:30
3—Thought for Today (e)

5:45
4—Jane McCallion (e)

6:00
5—Focus Your World (e)

6:15
6—Choco Kid's Day (e)

6:30
7—Breakfast Show (e)

6:45
8—Farm Report (e)

7:00
9—Newsbreak (e)

7:15
10—Love Range (e)

7:30
11—News (e)

7:45
12—CBS Morning News (e)

7:59
13—Today Show (e)

8:14
14—Yogi's Gang (e)

8:29
15—The Three Stooges (e)

8:45
16—Perry (e)

9:00
17—Movie (e)

9:15
18—Cartoon Carnage (e)

9:30
19—New Zoo Review (e)

9:45
20—The Flintstones (e)

10:00
21—Romper Room (e)

10:15
22—Jackie LaLance (e)

10:30
23—Please Don't Eat the Daisies (e)

10:45
24—What's My Line? (e)

10:59
25—The Hour (e)

11:14
26—The Price Is Right (e)

11:29
27—Romper Room (e)

11:45
28—Johnny Carson (e)

12:00
29—Flying Nun (e)

12:15
30—Concentration (e)

12:30
31—Jeopardy (e)

12:45
32—New York News (e)

12:59
33—Reed Farrell Morning Affair (e)

1:04
34—Financial Observer (e)

1:09
35—Movie (e)

1:14
36—TV Movie Money (e)

1:19
37—The New York Daily (e)

1:24
38—Medical Center (e)

1:29
39—Inquiry (e)

1:34
40—Should the Goreville Road Be Closed? (e)

1:39
41—The Untouchables (e)

1:44
42—News (e)

1:49
43—The Movie (e)

2:04
44—The Untouchables (e)

2:09
45—Night Gallery (e)

2:14
46—Police Story (e)

2:19
47—Breakfast Show (e)

2:24
48—The Virginian (e)

2:29
49—CBS News (e)

2:34
50—ABC News (e)

2:39
51—NBC News (e)

2:44
52—CBS News (e)

2:49
53—ABC Monday Night Movie (e)

3:04
54—Saturday Night at the Movies (e)
Thursday
6:00—News
8:00—1-2—Quiz VII—Part II. Ben Gazzara, Leslie Caron star. (c)
6:00—Lamb—Story of three women whose husbands are prisoners of war or missing in action. Kathleen Nolan, William Johnson and Katherine Justice star. (c)
9:00—The Pride and the Passion—Frank Sinatra, Cary Grant, Sophia Loren. (c)
11:00—Roller Game of the Week (c)
11:30—Saturday Big Movie
12:00—All Star Wrestling (c)
1:00—The Baron
1:47—Bijou Picture Show
3:15—The Late Show

Saturday
8:00—Dillaman
9:00—2-1—Paradise Family (c)
10:00—Emergency (c)
10:45—The Unwanted World (c)
11:30—Wrestling
2:00—1-2—Paradise Family (c)
3:00—2-1—All in the Family (c)
4:30—Emergency (c)
5:30—The Unwanted World (c)

Sunday
6:20—News
7:40—5-4—The Story (c)
8:00—Camera (c)
8:30—Gospel Singing Jubilee (c)
9:00—Day of Discovery (c)
9:30—City Under My Feet (c)
10:00—Lester Family (c)
10:30—Gospel Singing Jubilee (c)
11:00—James Robinson (c)
11:30—Look Up and Live (c)
12:00—American Singers (c)
12:30—Gospel Music Train (c)
1:00—International Voice of Victory (c)
1:30—Oral Roberts (c)
2:00—Monday Morning (c)
2:30—Insight (c)
3:00—Pulpit, Pint, Ponder (c)
3:30—Young at Heart (c)
4:00—Sterling Holloway, Woman (c)
4:30—Old Time Gospel Hour (c)
5:00—Faith of Our Fathers (c)
5:30—This Is the Life (c)
6:00—Jesse Bermuda (c)
6:30—Revival Fires (c)
7:00—Alphonso (c)
7:30—Little Rascals (c)
8:00—Message of the Rabbit (c)
8:30—Charlie Hamilton and Smith Brothers (c)
9:00—Ondon Bros. (c)
9:30—The Church Is You (c)
10:00—Herald of Truth (c)
10:30—Look and Live (c)
11:00—Tar People (c)
11:30—Great Western Theatre
12:00—H. L. Peterman (c)
1:00—Eye on St. Louis (c)
1:30—Wally's Workshop

This Week's Movies

Saturday, May 5
1:00—News
1:30—2-God's Musical World (c)
2:00—The High Rollers (c)
2:30—1-2—NBA Basketball Playoffs (c)
3:00—Revival Fires (c)
3:30—NFL Championship Games
4:00—Baseball—St. Louis v. Houston
4:30—Movie
5:00—Day of Discovery
5:30—2-1—World Tennis Tennis (c)
6:00—Kathleen Ke Truman
6:30—Good News (c)
7:00—Byrnn Nelson Golf (c)
7:30—Ernest Angley Hour (c)
8:00—CBS Eye on Sports
8:30—CBS Eye on Sports
9:00—News
9:30—CBS Eye on Sports
10:00—CBS Eye on Sports
10:30—CBS Eye on Sports
11:00—CBS Eye on Sports
11:30—CBS Eye on Sports
12:00—CBS Eye on Sports

Saturday, May 5—cont.
1:00—Jim Wood
1:30—William Holden
2:00—William Holden
2:30—Charles Bronson
3:00—Susan Hayward
3:30—Sara1 K. Talmadge
4:00—Sara1 K. Talmadge
4:30—Sara1 K. Talmadge
5:00—Sara1 K. Talmadge
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10:30—Sara1 K. Talmadge
11:00—Sara1 K. Talmadge
11:30—Sara1 K. Talmadge
12:00—Sara1 K. Talmadge

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Polyhedra

Many interesting topics in the study of two- and three-dimensional geometrical forms can be pursued quite far without the use of advanced mathematics. For example, the study of uniform convex polyhedra (convex polyhedra whose faces are all regular polygons and whose vertices are all alike) can be carried rather far, simply with "scissors-and-paste" techniques, relying heavily on visual insights. Some of the rather formidable mathematics necessary for the rigorous derivation of all possible examples of such polyhedra can be presented in abridged form, using elementary concepts of symmetry.

Relations between random plane mosaics, random polyhedral packings, the structure of soap froths, and the shapes of biological cells are interesting primarily in their qualitative, not quantitative, features, and these can be studied using only elementary mathematics. Periodic structures can be investigated by experimental means, using elementary symmetry principles borrowed from crystallography.

A problem which is easy to describe, but hard to solve, is the famous isoperimetric problem for polyhedra. This problem amounts to asking the question:

"Among all possible convex polyhedra having n faces, which one has the least surface area, relative to its volume?" The solution is known only for n equal to 4, 5, 6, 7, 8, and 12.

The solution for n equals 4 is the tetrahedron. The solution for n equals 8 is a strange shape, having 4 trapezoidal and 4 pentagonal faces.

Some remarkable theorems have been proved in connection with this problem, and some equally remarkable conjectures—still unproven—have been advanced by contemporary mathematicians. This isoperimetric problem is obviously of interest to a packaging designer, since choice of shape—as well as size—has a lot to do with saving the material used to make a container.

Regular and uniform polyhedra need not be finite. It is easy to construct examples of both regular and uniform polyhedra which are infinite, but it is not so easy to list all the possible cases. (This has not yet been done; in fact, if one allows the faces of infinite regular polyhedra to be curved soap films (curved like a saddle), then one can obtain infinite labyrinthine shapes which are actually the models for some interesting forms which occur in nature. One of these, named the gyroid, was discovered in 1966. It was found to be generated by the bending of unit modules of two somewhat more symmetrical labyrinthine soap film shapes discovered by German mathematicians in 1866. These two surfaces, it turns out, are examples of the lipid membrane form which is the basic cell structure in the leaves of green plants grown in the dark. The gyroid is itself a model of the form of the lipid component of single crystals of (dry) soap at elevated temperatures. In one of our design classes, we are using a laser as an angle-measuring device on soap films, in order to obtain new forms of such membrane models. These forms make very strong light-weight honeycomb core structures.

All of these examples illustrate the pervasiveness of elementary symmetrical forms in both the organic and inorganic world. By focusing attention on the study of form itself, rather than on the applications of particular forms to specific uses, one is better equipped to understand practical applications in a fundamental way. This approach to the study of form is particularly useful for the architect and designer.

Visual Communication

The symbols of visual communication should be a vital portion of any visual message, just as the alphabet is a vital portion of the spoken word. The elements of visual communication not only attract attention to the message, but they also present the message in a form that will be clear and concise. Hold interest so that the reader retains knowledge from the message, gain the reader's acceptance for a message or create an emotional response to the message. For although subject matter provides the substance, graphics actually shape the raw material into a purposeful idea.

As the creator of effective visual communication moves toward his goal, he must understand that the visual elements, or imagery, he produces are part of a larger communication network. A network involving not only a basic visual language (contrast, variety, texture, form, size, composition, eye movement, balance, unit) but inner-human communication theory which utilizes concepts of information and control that psychologists, sociologists, and anthropologists have developed into theoretical models (having elements such as source, message, channel, noise, receiver, and feedback).

Individuals who function in the world of visual communication, must be aware of all the elements considered in the production of an effective message carrier. Most of our present communication problems result from misunderstandings of the role visual and verbal symbols play in communication or from inadequacies in the way we create, transfer and perceive these symbols.
WE DID IT (The Culprits)

So many souls played as many roles to achieve these goals - a truly joint venture - that sorting out who gets credit (or blame) for what is extra-ordinarily difficult. However, the following cannot deny complexity: Bill Park, Principal Pretender to Editor-in-Chief; Geri Newman, Managing Editor/Art Director, and Tom Katcher, Senior Editor.

SOULS

Bill Park
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Geri Newman
Jerry Bronowski
Bob Barber
Len Cusimano
Sue Campbell
Andy Danek
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Printreader
Researcher
Staplegren
Senior Editor
Staff Assistant
Typemaster
Zookeeper


TEAR ROMAINE LETTUCE AND THROW INTO A BOWL.

CUT CHUNKS OF AVOCADO AND THROW IN.

CUT THIN SLICES OF RAW MUSHROOM AND THROW IN.

CUT RINGS OF PURPLE ONIONS AND THROW IN.

POUR OLIVE OIL OVER AND MIX.

SPRINKLE WITH CHEESE.

EAT.

There is little doubt that intelligence development is in part a function of the environment in which the individual lives.

Benjamin Bloom, STABILITY AND CHANGE IN HUMAN CHARACTERS

A neurotic world, along with its' dominant species, Going through, what might be considered, its' adolescence. Seen from the vantage point of anyone who may be fulfilling themselves, Through pleasurable, constructive designs, Can be seen as a wonderful, intricate, even Beautiful, UNITY OF PROCESS.

What we normally see as conflict and contradiction and dissociation, (pollution of environment, body, soul) Can then be perceived as inevitable, necessary.

Even fated.

That is to say if the World's processes can be fully understood.

Then everything falls into its' necessary place

And can be aesthetically perceived and appreciated.

All of Earth's conflicts and splits turn out to kind of have.....

A SENSE OF WISDOM.

Even the concepts of sickness/corruption and health, may, Fuse and Blur.

When we see the symptoms as a pressure toward Health, or see the "neurosis" ..... as the healthiest possible Solution at the moment

Am Katcher

Why shouldn't that moment last....... 2,000,000 years????????

Jerry Bronowski

Page 8, Daily Egyptian, April 30, 1974

The Visual Environment

Of our five senses, the eyes receive the greatest quantity of information—more than the other four senses combined. Vision is a capacity that—while inborn—to reach full development must be continually used. So we may switch off our sense of hearing when a commercial begins on radio or television or disregard our sense of touch in a crowded subway or bus, too often our cities and towns encourage us to use our capacities of sight for merely mechanical purposes, turning them off to all the delights and perceptions they could bring us.

Psychological research over the last 20 years has shown that people have a natural preference for a stimulating environment filled with all the excitement and rich variety of human life. In tests on groups ranging from infants to adults, environments which provide feedback (or response) both interesting and changing have been preferred by the subjects. Other research has shown that an enriched environment can produce a definite increase in the message capability of the brain and increase learning and problem-solving abilities. Much of the research has been theoretical in nature; for most cases, testing in full-scale environments has been physically impossible. Thus, we are not yet able to single out specific design formulas which guarantee success in working with the physical forms of our environment.

Our visual environment, besides aiding in the development of visual acuity and perception, brings to the observer a sense of orientation and direction, guiding and giving meaning to his journeys through the city. Certain areas encountered will have a sense of adventure or curiosity, or encourage residents to react with their environment, and then, in turn, helping them to manipulate the environmental forms—a challenge to participate creatively.
The Visual Environment

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Our visual environment, besides aiding in the development of visual acuity and perception, brings to the observer a sense of orientation and direction, guiding and giving meaning to his journeys through the city. Certain areas encountered will have a sense of place, giving them a unique quality. Such areas give the observer a feeling of belonging, thus encouraging residents to react with their environment and then, in turn, helping them to manipulate the environmental forms—a challenge to participate creatively.

There is little doubt that intelligence development is in part a function of the environment in which the individual lives.

Benjamin Bloom, STABILITY AND CHANGE IN HUMAN CHARACTERISTICS

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Ann Keuch
Why shouldn't that moment last....... 2,000,000 years????????

Jerry Brozowski

Page 8, Daily Egyptian, April 29, 1974
GRADUATION 1974
Tues., June 11, 1974
A - K 1:30 L - Z 5:30
SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE CAMPUS
INSTRUCTION FOR GRADUATING
STUDENTS

APPLICATION
A student must make formal application for graduation. The
form should be secured at the Office of Admissions and Records
and returned to that Office. It is suggested that the application
blank be filed with the Office of Admissions and Records at the
beginning of the student's last quarter in attendance. In no case
will an application be accepted after May 3.

GRADUATION FEE
There is a $6 (Bachelor and Associate) and $9 (Master, PhD,
and Specialist) payable at the time of application. Students attend­
ing under the Teacher Education Scholarship, State Military
Scholarship, General Assembly Scholarship, Public Law 894,
Adult Education Scholarship, County Scholarship, and sometimes
Code 99, do not pay this fee.

CAP, GOWN, and INVITATIONS
A. The graduating student should go to the University Store at
the time he applies for graduation to be measured for the cap and
gown. If the student is not in residence during the term im­
mediately preceding his graduation, the cap and gown may be or­
dered by writing the Store, giving the student’s height, weight,
and head size, and the name of the degree to be conferred.

B. Each graduating student is entitled to five copies of the
graduation invitation. These may be secured at the University
Store approximately two weeks before Commencement. If the
student is not in residence during the last quarter, the invitations
may be secured by writing the Store.

COMMENCEMENT ATTENDANCE
Attendance at Commencement is compulsory, unless the
student has been approved in advance to be graduated in absen­
tia. If the student cannot be in Carbondale for Commencement,
he must ask permission less than five weeks before Commen­
cement. The request must contain an explanation as to why the
student cannot be present.

REMEMBER--RETURN YOUR APPLICATION FORM
TO THE OFFICE OF ADMISSIONS AND RECORDS--
RECORDS SECTION.
Sponsored by Undergraduate Student Government Spring 1974
\textbf{Slapstick Spring’ bringing dances, contests and Spanky}

By Charlotte Jones

Daily Egyptian/Matt Winner

“Southern Silly Slapstick Spring” is the theme and having fun will be the object of the fourth annual Spring Festival May 1 through 5. Free dances, movies, parties and contests are scheduled and the Student Government Activities Council (SGAC), sponsor of the fest.

L.A. pop group will present songs of Jesus

Ron Salsbury and J. C. Power Outlet, a pop band with a varied repertoire of Jesus Music, will perform at 8 p.m. May 1 at the Student Center Amphitheater outside the south end of the building.

Organizing from Los Angeles, Calif., the four musicians have toured the country presenting concerts at colleges, conventions, churches and fairs in addition to their appearances on radio and television.

The group was founded by Salsbury who said, “I just got tired of singing songs that offered nothing to people who had nothing. I wanted to start sharing what I had found in Christ through my music.” Salsbury, the group’s vocalist, is joined by guitarist John Pantano and Dave Edwards and drummer Bruce Neal.

The Los Angeles Times commented of the band, “The music was first-rate and the vocals were powerful. There was a song and a message for everyone.”

Admission to the concert will be free, and in case of rain will be moved inside to the Big Muddy Room. Students for Jesus can be contacted at 540-6022 for more information.

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Artist's eye sees people as 'akin to a landscape'

By Wladislaw Zirkovich
Student Writer

When looking at landscapes most people consider only these, hills and flowers. Kay Pick see people.

"The human form is very akin to landscape. Trees can become limbs, hills can be top or ton curves and shrubs can become hair," Ms. Pick tells friends. "I often watch the sun stroke on a drawing in progress."

Currently she is pursuing a master's degree in higher education, already having received one at SIU. Her future plans are in the direction of teaching art on a college level.

Ms. Pick has a studio in her apartment that is bursting with paintings, drawings, drafting desk, and easel and other related parapher-
nalia. The sun shines through the window, giving a natural light for her work. She has enough artwork in the room to fill up a wing in the Art Institute in Chicago.

She-doors, opens the window and waved her ink-stained hands. "That drawing in the corner is one I did at Giant City State Park. It's a very good place to go because of the high, eroding cliffs. It's usually quiet there, till the weather gets warmer and brings out hordes of people."

Her blue jeans were covered with every color on the spectrum. On my jeans rather than a rag to wipe my position. Ms. Pick laughed and put her knee up in the air, making it look like she's doing a cello, level."

"I could probably cut those things up and make a wind chime," she said.

The wind outside gave a violent roar as the screen door closed. "I'd rather paint outside instead of in here," said Ms. Pick. "There’s no way the picture will ever be as temperamental as I hope to move down to Florida and paint sets of the ocean."

She began doodling a figure, not in the air but on the wall. "I'd rather paint outside instead of in here," said Ms. Pick. "There’s no way the picture will ever be as temperamental as I hope to move down to Florida and paint sets of the ocean."

She spent a summer there and real found her love for drawing natural beauty, both human and earth. She put the drawing pen into a container which holds countless pens and brushes. On an easel in one of the other crowded rooms was a large painting of a human land-
scape. It contained rich, earthy greens and soothing mountain black lines giving it form and definition.

Looking at it quickly, one sees only a

landscape, but upon closer in-

spection and appreciation comes the de-
tection of figures intertwined in a

sort of massive celebration to Mother Nature.

"I've been working on that for a long time. I call it 'Eternally Feminine'."

Ms. Pick said she feels most people don't take long enough to look at their surroundings. "There's art everywhere a person looks. This room itself could make a very good setting for a painting, confused as it might look.

When people go out into the

woods they usually spend their time

hiking about, just enjoying the fresh

air and sunshine. They would find,

upon closer inspection of their surroundings, nature in an artist, probably the best there is."

Her forehead wrinkled as she mused pensively. "Even the wind outside is creating a work of art on some sand dune or stretch of beach, always coming up with something new and different."

Ms. Pick climbed from the high, yellow chair and sifted through a portion of her work. "Most people would look at boulders and think to

themselves, 'those are just a bunch of big rocks', but each one has its own personality and lines."

"All the way into the house on the way down here goes temperamental. I hope to move down to Florida and paint sets of the ocean."

Daily Egyptian
March 31, 1974

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