

The problems confronting real public projects are legion. To begin with, such visibility brings out of the woodwork everyone with an “I know what I like” opinion. On the whole, this public hates change (the irony is that fifty years later they will be fiercely defending as *theirs* what originally they so fiercely fought against~ *because it's a new generation not threatened by the need to accept the new*). The committees thrust in the breach between the public and public officials are typically confused, powerless, and too often incompetent, only muddying the water with their “good deeds.” The bureaucrat simply does not want the “mess” to stick to him; while the man at the top, not having a working consensus and confronted by something he does not fully comprehend, runs scared. All of which results in a mandate for the functionary who just loves to throw a wrench in the works and exhibit his power by issuing edicts drawn on his simple, but easily-understood, quantitative value system, i.e., “it ain’t safe, “its in the way” “I can’t sweep around it,” “it can’t be done.” This, in turn, gets all of the above off the hook with their “good” consciences still intact.

The fact is, these projects most often fail for the lack of any clear understanding of the actual social value-an understanding capable of generating an appreciation of the worth of *qualities* in our lives in a world otherwise governed by the simpler pragmatics of qualities as the measure of worth.

~ **Robert Irwin: Being and Circumstance- Notes Toward a Conditional Art.**

In the Center of the Infinite

A terrestrial system much like our city system of avenues and streets, air and land locked into a vast lattice, all mirrors the planet and reflected me.

Gyro-stasis

Mapping that refers to the planet earth, refers to a branch of physics that deals with rotating bodies, and their tendency to maintain their equilibrium...relational and not considered as an isolated object.

Things are not things in themselves they are related to other things – you see that already gets you into a metaphysical dilemma – I just want to be conscious of where I am, in relationship to all these different parameters...everybody is involved in it, I’m trying to make it conscious encouraging alternative views of history that recover the people, events and objects that institutions often fail to represent.

Perspective Projections

...Between the center and the edge of things- the dialectic between inner and the outer. They form a duality like you have two poles of the earth. There is a correspondence between the two. It maybe the equator- a bipolar rhythm between mind and matter -it's both –everything is two things that converge – matter and abstraction blend the support of research- the support of interesting activity, this direction is to flourish.

The idea of the museum tends to be more toward a kind of entertainment. More and more disco less and less art. The gap exists in the blank or void regions we never look at – the emptiness is the actual installation of art – should empty rooms not fill them...at the edges of cities. The edge between east and west, the empty airspace, fabricating as much distance as possible, turn it into a ruin.

Into a Unitary Chaos

Using the actual land as a medium...the peninsula represents the universe-

Resting on the firmament of statistics the statistics engineer the complex of land uses through time. By investigating the physical forms, one gains unexpected physical esthetic information...beyond function but rather extracting concepts out of symbolist theory within the old framework of rational language. A new type of structure speaks of an absence of “function” and tradition”. What is needed is an esthetic method that brings together anthropology and linguistics in terms of appearance/perception- putting an end to “Art History” as the sole criterion.

Art At The Present

Art exists as a language communicating sense data and physical awareness...forming equations on the basis of sense-data, when it comes to site-selection one does not impose, but rather exposes the site –be it interior or exterior “a kind of self-distancing post-card world of failed immortality and oppressive grandeur ...“was I in new territory?”

The Flats seems full of “Holes” compared to the city, and those Holes are the monumental vacancies that define the memory traces of an abandoned set of

futures-proclaimed the existence of utopia through 1968 wide-track Pontiacs, Bonneville, Firebirds, GTO we leave the real future behind in order to advance into false future, reality is behind us..."Cleveland Centre" was no center-it was instead a typical abyss or an ordinary void- a clumsy eternity...a great place for a gallery or an "outdoor sculpture show"...would pep that place up.

The State of Irreversibility

The monumental river divided the city in half turning it into a mirror and a reflection- but the mirror kept changing places with the reflection. One never knew what side of the mirror one was on...echoing the idea of infinity: Perhaps the secrets of the universe- a sunny nebulosity flashing and reflecting in the afternoon sun, gives the viewer an illusion of control over fading eternity.

The mind is important but only when it is empty, the greater the emptiness the grander the art.

Using the environment the problems disclose themselves as we encounter them. Everything is an exploratory path.

~ **Robert Smithson**