HACKER
SPACE

FOR MYTH MAKING | THE MANUAL **PAUL GUZZARDO**

This Manual is for artists, architects, urban designers, and storytellers. It's for anybody else skittish about a descent into flat.

The Manual maps projects and hacks. The projects link streetscapes and data-landscapes. The hacks go after what's in the way. Endgame is an urban design protocol. A protocol is a recipe. This recipe is for a street in "A City That Thinks." Hackerspace for Myth Making lays out a line of case studies. The case studies are protocol r + d. They include a nightclub, media labs, theatrical plays, gallery shows, documentary films, street projections, and a line of public installations. They were up-running as private-public culture made the switch over to full-body digital apparel. Remix binds all the projects. The projects pushed remix artists into the street. Shoved them out to map a 2-byte maelstrom. But the Manual is more than a remix handbook or an art scene audit. It's also a dispatch, a dispatch from a front. The front was St. Louis, Missouri. The St. Louis street was project workshop, scaffold, and catwalk. The projects were arks. They were gear to navigate patterns, kit to weave a course. But there were problems in assembling transit tools. If you want early radar systems on the street you better be ready to go after the bad code. The Manual chronicles a messy cognitive arms race. It traces resistance to the street as a way-station to peer and charts a clamp-down on a radar street.

A St. Louis History -The Short:
The last hundred years in St. Louis might be summed up like this: who came and left, who left something that fell down, who launched something that's everywhere. Marshall McLuhan came. He left a rough map into a net-wandered world. The next one to show was Minoru Yamasaki. He built something big, but his Pruitt-Igoe didn't stand long. It came down thirty years before his Twin Towers fell. And then there was Monsanto here all the time. St. Louis is where Monsanto flung a mongrel seed into a global village.
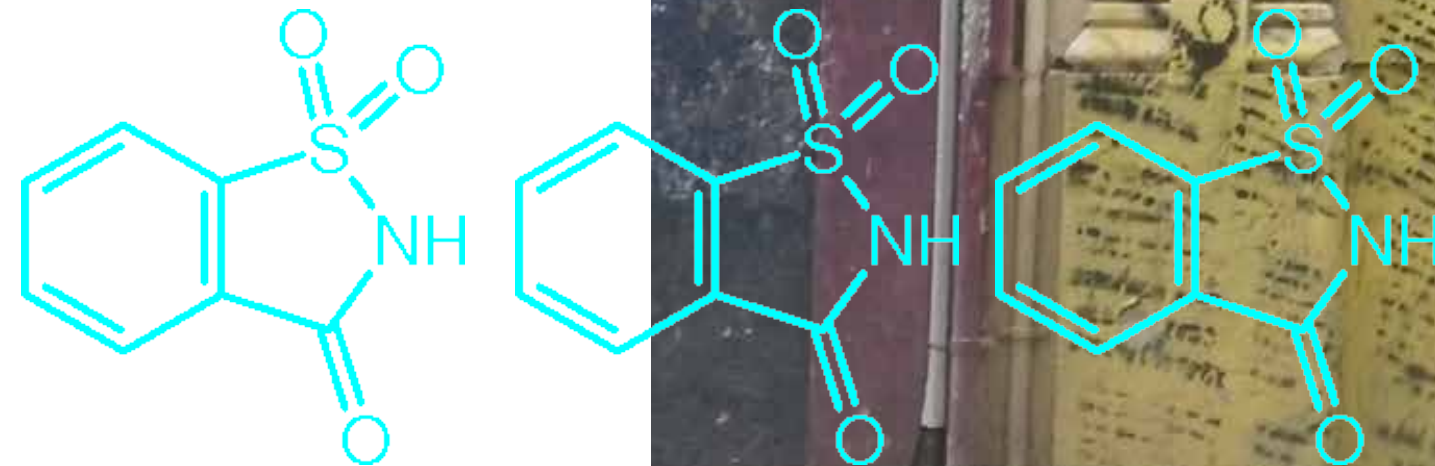
Project - End Game:
The projects that follow set their site on the street. It is a pattern recognition design, build, perform praxis. The praxis is tabbed Recursive Urbanism. Recursive Urbanism uses the street as:

• an evolving search engine, a tableau you drift through, synthesizing as you move
• a platform to assemble networks to critique the network
• a probe into how digital kit edits us.

The street has always been the place to get the read on where we're going. Much of what and who we are emerged on the street. As the data cloud descends, we still need the street. Need it for tricksters to prick at information plutocracies and tricksters to poke at the digitization of everything. We need it to seed myth. Epistemological leaps don't come easy. They're messy. The home to McLuhan, Monsanto and where Modernism went bust offers a stage to grapple with the mess.

sweet prologue
Monsanto Chemical Works opened its doors in St. Louis in 1901. That was three years before the St. Louis World's Fair. John Francis Queeny founded the company. Queeny spent 30 years in the pharmaceutical industry. He was an employee all that time, but now he wanted to make his own products for the food and pharmaceutical industries. So he put all his savings into a new venture, everything. He borrowed the rest from a Chicago soft drink supplier. John Queeny named the company after his wife. Her maiden name was Olga Mendez Monsanto. The company's first product was saccharin. Monsanto made its reputation manufacturing the sweet stuff. From 1903 to 1905 Monsanto's entire saccharin output was shipped to one company. It was in Georgia. It was Coca Cola.

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