

## GENERATIONS:

### Six Decades of Collage Art and Architecture Generated with Perspectives from Science

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*Generations* showcases six decades of Herb Greene's art and architecture informed by his interest in science and history. This "picture book" is organized to showcase large-scale images of Mr. Greene's architectural work alongside his collage paintings and Armature drawings, in a way that reveals the unified philosophy behind all of his work. Its purpose is to tell a story of the important interrelationships between art, science, and philosophy, which is described with simple narrative juxtaposed alongside these images.

*Generations* engages in an interdisciplinary discourse as a combination of body and mind processes that affect, and are affected by, biological and cultural evolution. The text and images throughout the book build to a concluding section concerning Armatures, which are described as "collage constructions." Armatures constitute a program of citizen participants under the direction of architects and artists to produce an on-going representation of historic continuity in public spaces. Most importantly, the reader learns how the human propensity to learn and grow happens by embracing creative work.

As an architect who studied under the direction of Bruce Goff, the architecture of Herb Greene has received international acclaim and is published worldwide. Alongside his unique architecture are a body of collage paintings, which express the same qualities and philosophies in painted form. His work is an analysis of a history in art and science that has shaped human experience in a mutual exchange

Co-author, Lila Cohen, is an architect who has collaborated with Herb Greene over the years on creating a platform for his work. Her own work focuses on the nature of human experience as it fits within the context of demanding environmental and socio-economic conditions.

#### INTRODUCTION BY EDDIE JONES

Growing up in late 1950's Oklahoma, I was interested in something my parents called architecture. I don't know why, but the structure and design of buildings attracted me even before I knew what the word meant. I suppose it was inevitable I would find the Prairie House known locally and understandably as the "Prairie Chicken." First, in the pages of LIFE magazine and finally, when old enough to drive, I saw it from a distance: a lump by itself on a vast, flat, grassy landscape, one-third Oklahoma prairie, two-thirds enormous southern sky.

I did not obey the privacy warnings. Sure, I politely knocked, but without answer. I was young and not capable of articulating clear architectural thoughts. Yet, I felt the anxiety and excitement of seeing deeply into someone else's personal life. Not as a trespasser but as a voyeur. I was shocked and thrilled. This building; this haystack of weathered wood; this pile of ragged 1x lumber felt like wooden poetry! And the poem owned me, triggering distant thoughts, creating confusion, then revelation. Finally, it began to haunt me. That haunting continues. Fifty years later, the Prairie Chicken poem is still an influence.

Throughout the mid and late twentieth century, Herb was a well-known architect. Now, as a community elder, he is still a great architect/artist/writer/thinker but known mostly to my increasingly grey architectural generation. Because of this, I love his new book. It explains one's roller coaster feelings when experiencing a Herb Greene house or one of his amazing painting collages. His narrative goes well beyond mere intellectual investigation and testing. Herb's gift is his expression of art and architecture as a cognitive science tapping our memories, dreams, disappointments and... aspirations. No judgment.

Herb encourages us to rely on our personal history and future hopes. In his mind, it seems all perception is valid. Some people will react negatively to the work, some positively. Yet, most are compelled to verbalize feelings using metaphor, typically biomorphically oriented, to represent their pleasure or discomfort. The mental space between reward and threat is unique to each of us, but it is still defined by common human behavior. Regardless of our private accumulation of pessimistic/optimistic attitudes, we still possess (perhaps in deep storage) our original childlike qualities grounded in innocence and wonder predating the ascension of our internal judge.

A long time ago, a strange house alone on the Oklahoma prairie caused a national sensation and a special educational experience for me. Today, this book, in lieu of Herb's architecture, may nudge us to question convention, stir sweet memories, and, perhaps, launch a renewed and liberated sense of inspiration.