Dance Moves

lectronically Filed - EASTERN DISTRICT CT OF APPEALS - June 27, 2016 - 11:50 AM

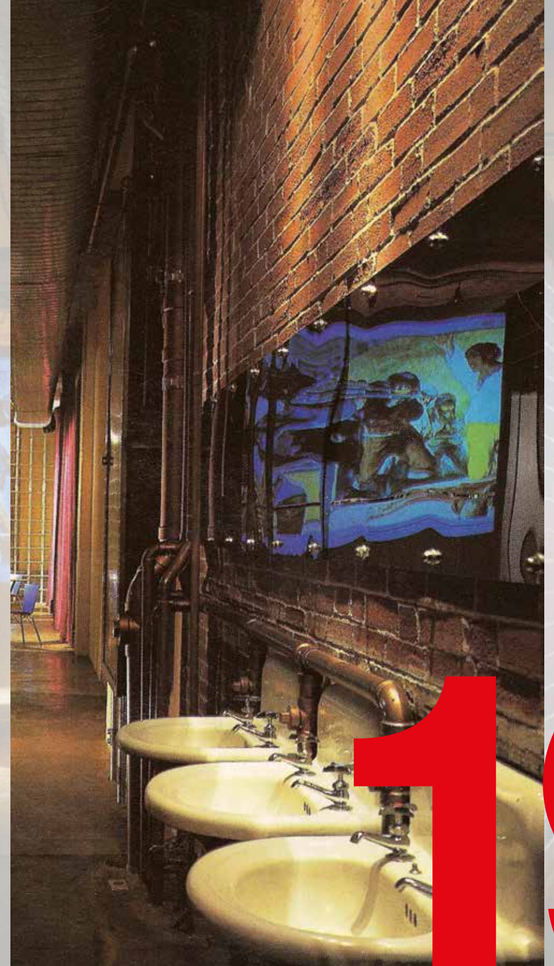
Q. Were you ever an asbestos lawyer?
A. I did some asbestos work.
Q. Would you consider yourself to be a multimedia artist?
A. You could use that as part of a tab.
Q. Okay. You've been involved in creative presentation of images?
A. Correct.
Q. Including projecting the last episode of "Seinfeld" on the side of a building on Washington Avenue?
A. I was part of a consortium.
Q. And you owned interactive nightclub Cabool?
A. Correct.
Q. Where dance moves were broadcast over the internet; is that correct?
A. We tried to.

Q. That first contact from Vince Schoemehl in 2003, what did he communicate to you?
A. He said he was aware of my work, and he thought I would be a good fit for Grand Center. And there was a specific piece of property that he wished to discuss with me, and he indicated that he would like to set up a meeting with me which would include Emily Pulitzer.
Q. Okay. Who was present at the meeting?
A. It would have been Sung Ho, myself, Eric Friedman, Vince Schoemehl and Emily Pulitzer.
Q. And what happened at the meeting?
A. There would have been the casual introductions. I reviewed -- because it was Pulitzer - I reviewed my architectural work and had a series of international magazines which had published my projects. I remember pulling out a picture of me and (Frank) Gehry, the architect, in a Spanish magazine where my project was next to the Bilbao Museum. I gave a presentation of Media Lab content as a of protocol for Grand Center.

lectronically Filed - EASTERN DISTRICT CT OF APPEALS - June 27, 2016 - 11:50 AM

depict passage

goya smeared



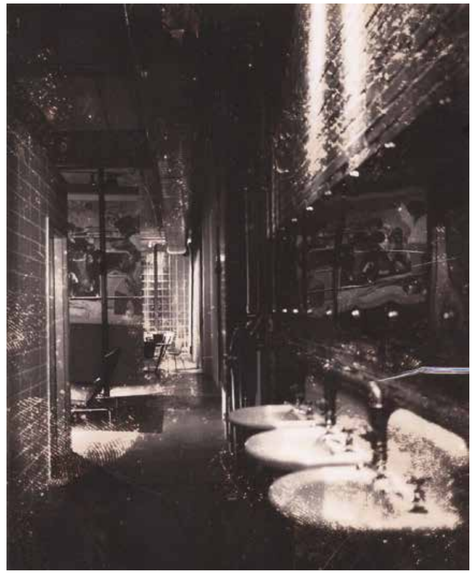
19

Steven Hall took the pictures. Snapped after John Carpenter and the Escape crew left, before the Sisters came. Hall was a partner in Hedrich Blessing, the Chicago architectural photo studio. It was a brand. It's said Hedrich Blessing revolutionized the way buildings were photographed, how they're seen.

Hall spent a day setting up. The photographs were done in the early evening, when the light was blue gold. He used Polaroids to frame and covered the concrete floor with them. Scraped up all the Polariods after Hall left.

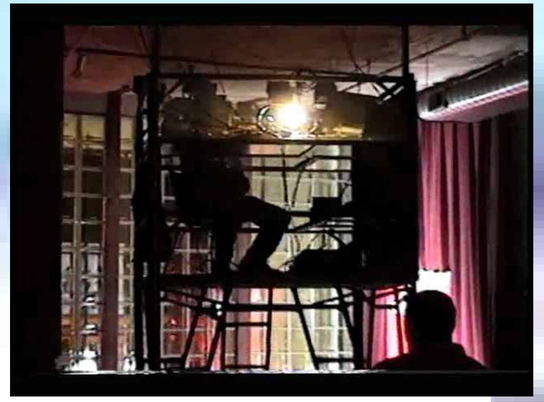
Interior Design Magazine sent Hall to Cabool. They wanted a story on the building and the club. It was for their 1997 Design Yearbook, the year end issue, thier big blow out. The article was www.cabool.com.

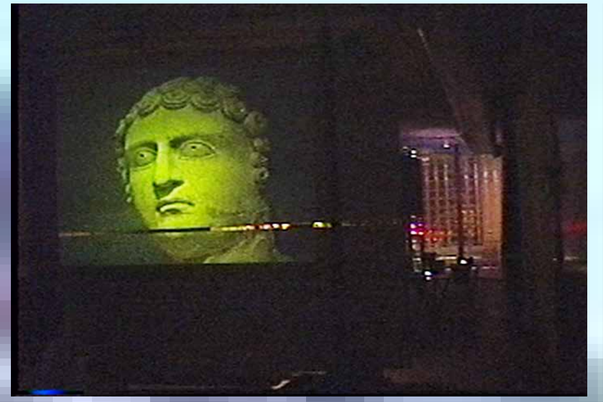
Steven Hall's Cabool pictures got a lot of play. They were serial published. Appeared in a line of magazines and books in United States and Europe. One of them was *Goya Smeared*. It was from the 3rd of May, part of Goya's savage war cycle - those scenes of horror, brutality and torture. The night Hall was in Cabool a "web jockey" snatched it. Grabbed it off the internet and smeared it on a back wall. That's when Hall clicked. Hall took his picture when museum collections were first being digitized, and those thick data pipes assembled. Hall did it when Goya and his kind were just being lunged out.



web short

Club Cabool was a St. Louis new media nightclub. It operated in 1997 and 1998. On top of dealing in alcohol, it was an experiment in emerging digital information networks. The night club had the first DSL line in St. Louis and was one of the first St. Louis public venues to install web cameras. Virtual Jockeys mixed selected web sites with live and prerecorded videos, while simultaneously projecting the mix on screens in Cabool. The jockeys were the authors of the evening's visual amalgam as they blended surveillance and spectacle. A scaffold/kiosk served as a booth / performance stage for these "Digital City Auteurs."





bit by bit
they plugged
into a myth

heuduck like crew assembled

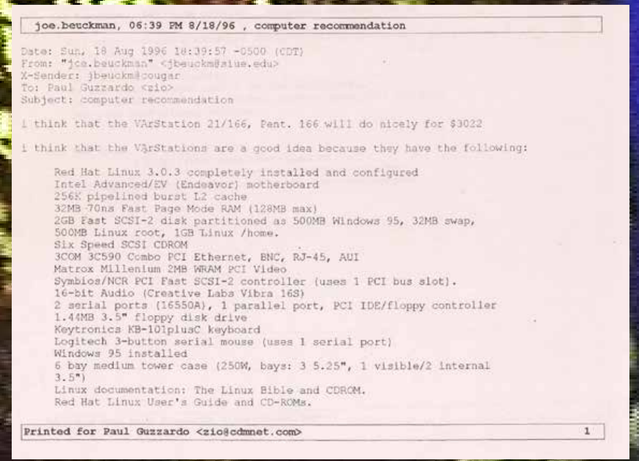
joe.beuckman, Re: Consultation

To: "joe.beuckman" <jbeuckm@slue.edu>
From: Paul Guzzardo <zio@cdmnet.com>
Subject: Re: Consultation
Cc:
Bcc:
X-Attachments:

I have a supper in U City at 7PM but will be back by 9PM if that's not to late for you. Otherwise some other time athis end of the week.

At 09:31 AM 9/9/96 -0500, you wrote:
>yes- I meant to see you saturday but was hurried out by the placer of
>that call. the next time i could meet would be tuesday evening. i
>haven't talked to dever, but i doubt what he said was unjustified. maybe
>you should go through and pick out each item except for the windows
>software and price that machine as a custom built item. there are other
>things we could do without but it will be helpful to have a list.
>
>Cheers!) o
>-joe.beuckman oo
>astropilot oooooo
> ooooooooooo
>http://www.slue.edu/~jbeuckm
>ooooooooooo
>oooooo
>oo
>o
>
>

Printed for Paul Guzzardo <zio@cdmnet.com> 1



joe.beuckman, 06:39 PM 8/18/96 , computer recommendation

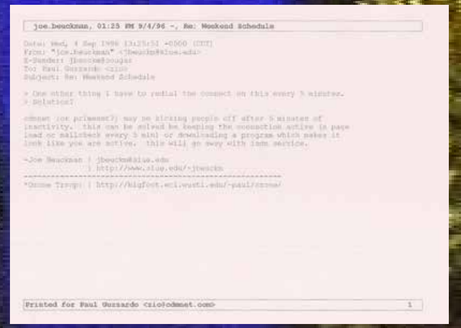
Date: Sun, 18 Aug 1996 18:39:57 -0500 (CDT)
From: "joe.beuckman" <jbeuckm@slue.edu>
X-Sender: jbeuckm@cougar
To: Paul Guzzardo <zio>
Subject: computer recommendation

I think that the VArStation 21/166, Pent. 166 will do nicely for $3022

I think that the VJrStations are a good idea because they have the following:

Red Hat Linux 3.0.3 completely installed and configured
Intel Advanced/EV (Endeavor) motherboard
256K pipelined burst L2 cache
32MB 70ns Fast Page Mode RAM (128MB max)
2GB Fast SCSI-2 disk partitioned as 500MB Windows 95, 32MB swap,
500MB Linux root, 1GB Linux /home.
Slx Speed SCSI CDROM
3COM 3C590 Combo PCI Ethernet, BNC, RJ-45, AUI
Matrox Millenium 2MB WRAM PCI Video
Symbios/NCR PCI Fast SCSI-2 controller (uses 1 PCI bus slot).
16-bit Audio (Creative Labs Vibra 16S)
2 serial ports (16550A), 1 parallel port, PCI IDE/floppy controller
1.44MB 3.5" floppy disk drive
Keytronics KB-101plusC keyboard
Logitech 3-button serial mouse (uses 1 serial port)
Windows 95 installed
6 bay medium tower case (250W, bays: 3 5.25", 1 visible/2 internal 3.5")
Linux documentation: The Linux Bible and CDROM.
Red Hat Linux User's Guide and CD-ROMs.

Printed for Paul Guzzardo <zio@cdmnet.com> 1



joe.beuckman, 01:25 PM 9/4/96 -, Re: Weekend Schedule

Date: Wed, 4 Sep 1996 13:25:51 -0500 (CDT)
From: "joe.beuckman" <jbeuckm@slue.edu>
X-Sender: jbeuckm@cougar
To: Paul Guzzardo <zio>
Subject: Re: Weekend Schedule

> One other thing i have to redial the connect on this every 5 minutes.
> Solution?

cdmnet (or pulsenet?) may be slicing people off after 5 minutes of inactivity. this can be solved by keeping the connection active in page load or mailcheck every 5 min. or downloading a program which makes it look like you are active. this will go away with isdn service.

-Joe Beuckman | jbeuckm@slue.edu
| http://www.slue.edu/~jbeuckm

"Drone Troop: | http://bigfoot.wcl.vuetl.edu/~paulrozzo/

Printed for Paul Guzzardo <zio@cdmnet.com> 1

paully :), 07:46 PM 9/6/96 -, Re: Things

Date: Fri, 06 Sep 1996 19:46:13 -0400 (EDT)
From: "paully :)" <pp07318@alpha.oc.OBERLIN.EDU>
Subject: Re: Things
To: Paul Guzzardo <zio>

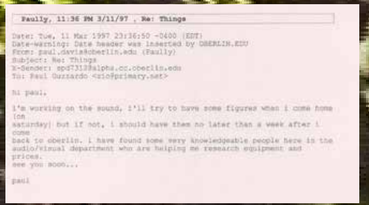
> Hello Paully!
>
> I am at Paul G's warehouse, shucking out the space. You left it all
> The vinyl, tape deck, the synth, keyboards, etc. It is all
> here....gathering dust.
>
> Nikole and Paul are discussing music and space. I am getting cool typing
> near the A/C. If I figure how to get to my new e-mail, I shall check for
> messages.
>
> When is the Oberlin rave?
>
> Ted

The Oberlin rave is tonight. I am somewhat worried and tense right now for a number of reasons. First of all, it is outdoors and the sky right now is cloudy and gray and the wind is picking up. Secondly, this is technically a Oberlin College sponsored event so it will be my job to steer any alcohol toting partiers away from the rave, which is never a fun thing to do. And thirdly, well, since my mother is now Kathryn Kahn I just get a little jittery sometimes. But besides that, classes are good, I am up to 17 hours this semester. Everything looks to be relatively easy except for my one class "The Cultural History of Midwest Japan". However, it is an elective so if I can't hang in it, dropping it is no biggie. Please send the $100 check ASAP...I am down to $700 and that's before I have to pay for the equipment we're renting for tonight and if anyone causes any damages to the public property we're having the rave at, I couldn't belive that bonds cost $300!!!!!

Not much socially happening here...I've been hit on by two boys and I've

Printed for Paul Guzzardo <zio@cdmnet.com> 1

joe.beuckman, 06:46 PM 3/11/97 , Re: access machine



Paully, 11:36 PM 3/11/97 , Re: Things

Date: Tue, 11 Mar 1997 23:36:50 -0400 (EST)
Date-warning: Date header was inserted by OBERLIN.EDU
From: paul.jarvis@oberlin.edu (Paully)
Subject: Re: Things
X-Sender: pp07318@alpha.oc.oberlin.edu
To: Paul Guzzardo <zio@primary.net>

hi paul,

i'm working on the sound, i'll try to have some figures when i come home
on
saturday! but if not, i should have them no later than a week after i
come
back to oberlin. i have found some very knowledgeable people here in the
audio/visual department who are helping me research equipment and
prices.
see you soon...

paul

jockeys, and remix fellow travelers

A post - Arno and Paul Heuduck crew assembled a Cabool mosaic. It included designers (soft and hard) and musicians. Two of them, Jo Beuckman and Paul Davis, went on to found the computer programming artist collective BEIGE. But the urge to remix goes way back, way before BEIGE. Trace it to the verbal arts: grammar, rhetoric, and dialectic. That's the mix Fr. McCabe flashed on, the mix that sent McLuhan and posse out on the stage. That's the mosaic that fueled CABOOL.

the cabool archive - press, publications and web shorts.

Cabool was a St. Louis new media nightclub. It operated in 1997 and 1998. On top of dealing in alcohol, it was an experiment in emerging digital information networks.

Cabool had the first DSL line in St. Louis, and was one of the first St. Louis public venues to install web cameras.

Cabool was an "ur-platform" for mixing and mapping our digital ecology. It was a collection hub, "cull and sort" as ambient remix.

Cabool's virtual-jockeys mixed selected web sites with live and prerecorded videos, while simultaneously projecting the mix on screens in Cabool.

Cabool's jockeys were the authors of the evening's visual amalgam as they blended surveillance and spectacle.

Cabool had a scaffold / kiosk. It served as a booth / performance stage for "Digital City Auteurs."

Cabool was designed to examine information networks and digital archives "as an immersive social environment - ecology."

Cabool was a first of its kind (1997-1998), an interactive new media stage. Virtual Jockeys blended surveillance and spectacle.

Cabool was an experiment in emerging digital information networks.

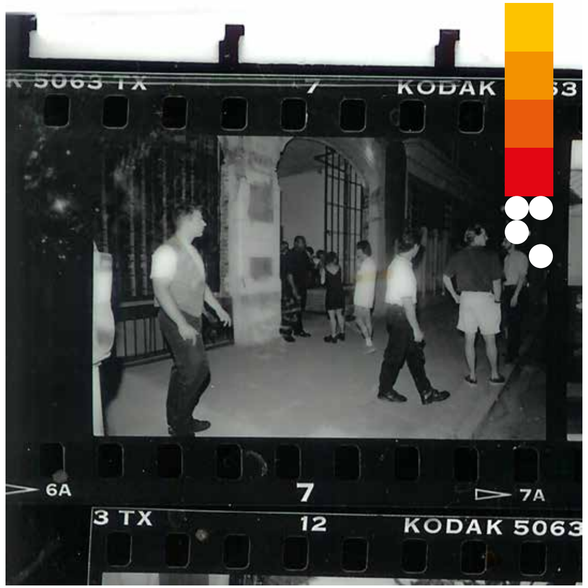
Cabool offered a glimpse how new information systems could activate the public sphere, as a smart and poetic place.

Cabool addressed the performative dynamics of new communications technologies in the public sphere. The process of digital production was showcased on a public platform.

Cabool's web sites were mixed with live and prerecorded videos, while the mix was simultaneously projected on screens.

Cabool's scaffold / kiosk served as a booth / performance stage for this new information generation "net dj."

Cabool was is a tool to probe the effect of pervasive computing on the design and occupation of public space, one more application to try to make sense of things.



www.cabool.com.
(design of Club Cabool nightclub)

Interior Design; 12/1/1997; Geran, Monica

Nightclubs that transcend the traditional parameters of drinking, dancing and date-meeting, and do so by integrating new technologies with established design schemes, no longer rate as red hot news. Sightings of the species aren't exactly commonplace, but neither are they considered revolutionary. They probably made their debut in yesteryear's discos, starting with special audio and lighting effects and progressing to all manner of experimental electronics including, nowadays, internet tie-ins. A hip clientele expects nothing less. But still: to find all this in St. Louis? In a vacated 1917 structure as decrepit as its once-thriving neighborhood? And intending, by setting an example, to encourage urban revival for smokestack cities in the midwest generally? Yes to all. The nightclub under discussion is Club Cabool, indeed situated in a visibly age-ravaged building shell that acts as a local reminder of the incompatibility of prosperity and ruin. The project was made possible by a triumvirate of like-minded citizens: Paul Guzzardo, owner, promoter and "conceptor" of the club and its linkage to internet technology; interior designer Lorens Holm, who developed, refined and implemented the concept; and architect of record Ray Simon of St. Louis.
Guzzardo bought the structure in 1991, long after the garment and footwear workers, once the economic lifeblood of the district, had abandoned hope and home. He wasn't really sure what its future should be. Soon, however, incipient signs of the area's recovery became perceptible, giving rise to the idea of creating a "place of public assembly," soon narrowed down - an apt term, as will be seen - to a nightclub. (The three 4,500-sq.ft.-each levels above serve as the owner's office and sometime residence.)
But the building's ravaged countenance, rather than being camouflaged or eradicated, was left exposed. Also retained as found, in this case by necessity, were: the elongated interior, compressed by party walls that strengthen the perception of forced perspective; five concrete columns; and the sloping floor. Preserved by "selective retention" were bathroom sinks, a dumbwaiter-like chute, and stairs updated with new rails. Interrupting the monotony of the 37-ft.-by-135-ft. stretch are an angled steel-framed glass-block wall just behind the storefront, forming a weather-sheltered portico; a 10-ft.-tall by 41-ft.-long steel elevation winding in and out two columns; and a mirrored partition that optically recovers, by means of reflection, the space "lost" to bath and utility rooms. Vastly influential in softening and animating the interior are the patination, tinting, texturing and finishing of surfaces, the work of Robin Nelson, an independent expert and consultant in the field. She is credited for stabilization of the broken terra-cotta facade, plastering of ochre-hue planes and columns, and acid-washing, as if with "overlapping veils," of the central wall/sculpture of steel. Furniture, including custom-made and salvaged items, hews to simple lines; lighting and fixturing are mainly industrial and were bought off the shelf.
None of the foregoing would have seen the light of day had it not been for Holm's resolve to uncover the building skin's original makeup. His persistence paid off. Found tinder white-painted concrete blocks were two arches - their very existence unsuspected until traced by their adumbrated shadow lines - framed with terra-cotta tiles and surmounted by cornice remnants.
Though cited last, the technology connection is, certainly to both spokesmen, inseparable from Cabool's design story. (The club's name, it might be noted here, is a bowdlerized version of to "cobble," as in the area's erstwhile shoe-making trade, crossed with reference to the mysterious east, as in Afghanistan's capital.) There are, Holm explains, eight video cameras and several monitors, the former feeding images to the latter as well as to the club's very own website (see title); some of the equipment is in a mobile kiosk posing as scaffolded tower. Visually projected for the guests' enjoyment are not only real images of the local scene but also virtual likenesses brought from all the world for intermixing with here and-now reality. Voyeurism, in other words, works in many ways: Nightclub visitors can watch one another within, yet see what's going in foreign lands far away; and outsiders from heaven-knows-where can visually partake of the frolicking happening on Earth, at Club Cabool specifically. "The goal," concludes Holm, was "to produce an environment that's a heterogeneous construction of real spaces and images." Realization of the intent, however, is anything but virtual.

DisenoInterior
Esta premisa domina coda la intervencion. Al trabajar en la fachada, por ejemplo, se descubrieron unos arcos oculros tras unos bloques de hormig6n, que se han recuperado. Asimismo, se dejaron tal cual las deterioradas losetas de barro que revisten el exterior, mientras que en interior, el techo y otras superficies como zocalos y columnas, presentan un aspecco inacabado. Robin Nelson, una especialista en este tipo de crabajos, ha sido la responsable de los crabajos de restauraci6n. Contrasta con esta atm6sfera de decadencia industrial el concepco tecnol6gico que el propietario deseaba imprimir al Club. Cabool reune y muestra las ultimas tecnologfas en el mundo audiovisual y de la comunicaci6n, y es punto de encuentro para usuarios de Internet. Numerosas pantallas de video, algunos terminales de ordenador y un espacio vado reservado para las tecnologias que pueda traer el futuro, manifiesran esta vocaci6n vanguardisra.

DIFERENTES AMBIENTES

El local es un espacio diafano de 450 m' y planta rectangular. El acceso se efecrua mediante unas grandes verjas met:Hicas que se abren a un porche. El muro de paves que 10 delimita es uno de los cres elementos que la inrervenci6n ha insertado en el espacio original, ademas de un gran espejo en angulo y el muro de acero oxidado que delimitan la zona de los aseos. El interior es un espacio abierto en el que destacan el ladrillo de los muros perimetrales, las instalaciones vistas, el solado conrinuo de hormigon y la presencia de una hilera de cinco pilares en el centro de la planta. La barta se sin1a adosada al muro de la derecha, junto a una escalera de acero que conduce a las zonas privadas de la planta superior. Frente a ella se han creado varios ambientes: un area de mesas triangulares, denominada "kiosko de equipamiento electr6nico," el punto de conexi6n a Internet, resuelto con una torte de andamios de

Club Cabool

Club Pomo
Language: The Web
... a language of fragments, museum collections pulled from walls and booted to a digital place, books hauled from their shelves and reassembled on a screen, ordinary picture albums scrolling somewhere, and chat and more chatter.
Venue: Night Club
... a place for voyeurs, a place for information, somewhere between society and disconnection, between isolation and community, where utopian pronouncements of cybersalvation collide with intimations of atomized desperation.
Agenda: Punctuation
...the physical space, the venue, the night club, when punctured by the computerized, the virtual, the cyber, lay open the poetic.

WEB SPINNER
Paul Guzzardo plans to open Cabool, a downtown nightclub with cyberspace access
BY THOMAS CRONE – River Front Times
THE FORMULA SEEMS DECEPTIVELY EASY. Sink tons of money into equipment and a few good-looking employees. Come up with a gimmick to get people through the doors. Then ratchet up the alcohol prices to just under the limit your clientele can pay.
It's how you start a club, right? Maybe that's too easy an answer, the simple-mindedness that finds some of us working in bars rather than owning one.
There are all kinds of theories. As Paul Guzzardo, the owner of the soon-to-open Cabool, would phrase it: "It just takes effort and thought." Pause. "And money."
Yes, money. And that hook. Guzzardo's spent a good amount of coin on the four-story building located at 1521 Washington, smack in the middle of the Washington/ Locust entertainment district, He's also got a million ideas about what a club's all about in these apparently postmodern days; some of which are no-nonsense clues on how to build up a sagging downtown; some of which are deep -- way deep -- into cybermysticism.
On the first count, Guzzardo wants to be a part of a true; thriving club scene, not be last standing survivor of the topsy-turvy Washington Avenue club wars. "I'm a club owner who owns a building," he says. "I want something that will be part of the whole. I have a commitment to the club and the block. I want this to be here for a long, long period. That's what the city needs. Not clubs that burn hot and then smoke. I'm confident that this is the time to open. With the other operators here, Washington is a happening place. It means some thing."
What Cabool "means" is another story entirely. There, again, is that hook. On one level, it's a beautifully restored space with all kinds of gizmos, from a campy shot-bar, to the building's original sinks located outside of the restroom, to the glass-block windows, to the freaky half walls dedicated to showing this and that off the Web.
The cyber angle's the simplest one to promote at Cabool. Interestingly enough, Guzzardo is speaking at Forest Park Community College in the Mildred E. Bastian Performing Arts Center at 7 p.m. on Thursday, July 17. He'll deliver a lecture titled "Language: The Web; Venue: Night Club; Agenda: Punctuation." In effect, a conversation about clubs and what they mean, especially once some wires are hooked up and buttons pushed. His room, according to the talk's invite, will be "a place for voyeurs, a place for information, somewhere between society and disconnection, between isolation and community, where utopian pronouncements of cybersalvation collide with intimations of atomized desperation."
Which, to cynics, means that you can watch huge video games played before your eyes while you dance and drink. To Guzzardo, though, "It's important for the city. This indescribable chaos. We have video-editing capabilities onsite. A Web site, a virtual club, with its own real and madeup history. The club can absorb everything from the Web, with eight video cameras linked to our site and going out. There's a voyeuristic element to clubs, the real and fantasy roles . Here we can pierce that, open it up to an audience ad infinitum."
To bolster his ideas, he's been invited to all sorts of forums on architecture and he's clubbed in Barcelona and South America, where "there's a competition among designers and architects to create many shadows and seductive spaces," he says. That won't be a problem at his joint. Nooks and crannies are the rule at Cabool.

DOWNTOWN CLUB INVITES TECHNOLOGY TO THE PARTY
St. Louis Post-Dispatch
07-25-1997
IN A BAR SCENE in which a TV satellite setup is considered high tech and vintage furniture and disco balls are considered high design, Cabool, Washington Avenue's newest nightspot, definitely stands out as high concept. Owner Paul Guzzardo calls his brainchild St. Louis' first interactive nightclub. To fully appreciate what that means, you almost need a graduate degree in post- modernist theory and a sophisticated understanding of new technology. To Guzzardo, Cabool - at 1521 Washington - isn't just a bar, but cyberspace's sister, a place "between society and disconnection" where "new languages and artforms" can be explored. The club's design is meant to evoke not only an "emerging downtown" and the history of urban architecture, but the layer-like nature of the World Wide Web.

Got that? Well, then simply think of Cabool as an upscale nightclub housed in an artfully renovated four-story shoe factory. The club, which can hold up to 400 guests, opens tonight. Hours will be 8 p.m. to 1:30 a.m. Thursday through Saturday. Guzzardo hopes to obtain a 3 a.m. liquor license soon. For all of Guzzardo's faculty-lounge jargon about postmodernism, Cabool is rooted in a very old concept: voyeurism. This is definitely not the place to take the mistress.

Live images from the club, which is divided into eight sectors, will be broadcast on the club's Web site, www.cabool.com, every 10 seconds. Eventually, Guzzardo says, couch potatoes will be able to talk about clubgoers via live chats, which, in turn, will be projected onto the club's walls so that clubgoers can read what Consuela from Chile or Gustav from Germany has to say about them.
"There's a certain amount you give up when you come here," said Joe Beuckman, who has developed the club's computer and video system. "It's very entertaining to talk about people, to be a voyeur."
While virtual clubgoers are gossiping, their actual counterparts will be dancing, drinking and watching the prosaic - computer programs and the Internet - transformed into the poetic. Traditional disc jockeys and, for lack of a better term, video jockeys will be mixing records with sounds downloaded from the Internet, while images from the Web will be projected onto screens and walls.
One moment, the text of Yeats' "Leda and the Swan" may appear. The next moment, you might see a photo of the prize pig at the Illinois State Fair. Who knows what will follow - a glimpse of a data scrolling or, perhaps, Van Gogh's "Starry Night." The point, Guzzardo says, is "to make sense of the cacophony of the Web." The results promise to be playful, provocative and, probably at times,
pretentious. "I'm making use of certain technologies which are the defining technologies of our lives given the altered economy where a working knowledge of spreadsheets, Pagemaker, Photoshop and the more sophisticated network programs are required to earn a livelihood," said Guzzardo. "I do believe that a large segment of the population whose lives are ordered by this language are going to be fascinated, attracted and engaged by these attempts to aesthetisize it."

That's a pretty high-falutin' mission for a watering hole, and some observers aren't sure clubgoers will want to mix thinking and drinking.
"It's a great idea, but I'm skeptical whether St. Louis is sophisticated enough yet. There's not even enough cool people in St. Louis to fill my club," said Blake Brokaw, who owns Tangerine, a hip cocktail lounge at 1405 Washington. "It seems like a thinking man's bar. When people want to go out, they just want to have fun." And the cheaper the fun, the better. Guzzardo, however, plans to charge $8 for a guest's first visit and $5 for subsequent trips, an unheard of price by local standards. Sure, the cover includes a drink and finger food, but what sort of clubgoer will fork over $8 when neighboring nightspots charge only a few bucks? Discriminating ones, hopes Pedro Marquinez, the club's manager. Marquinez,
who has worked at nightclubs in Madrid, says Cabool is trying to be high-class and hip in a city where most clubs are either one or the other. He hasn't established a dress code, but don't expect to be welcomed wearing the same T- shirt and sneakers you wore to a Cardinals game.

Guzzardo, the son of a labor activist (his father was supportive of labor as Winnebago County administrator in Rockford, Ill.), moved to St. Louis in the 1970s to attend St. Louis University Law School, and has lived here on and off ever since. He bought the Cabool site in 1991 and moved into its second floor almost three years ago. (The remaining two floors are used as office space.) He won't reveal how much he has spent on Cabool, but he obviously didn't start with nothing. Guzzardo made considerable money litigating asbestos cases and worker's compensation cases in the 1980s. Guzzardo, 47, insists that the leap from labor lawyer to nightclub proprietor is a logical one. "I'm intrigued by how changes in technology and marketing define who and what we are. Any club that opens on Washington Avenue is a result of that altered technology," said Guzzardo. "These buildings were built for grand industrial purposes that housed the working forces. So now these buildings are being occupied by clubs. We no longer produce goods. We are a service industry. And what is the primary service? Entertainment."
To acknowledge that changing history, lead architect Ray Simon spotlighted
some of the building's original features, like the exterior arches and inside columns. A large metal cylinder, initially used to haul materials between floors, now serves as a backdrop for a small performance area.
Although Guzzardo says his goal was to create a completely seductive space,
Simon considers the interior design playful. A six-ton Serra-esque steel wall dissects the club, which is further divided by walls, mirrors and alleys - the perfect place for grownups to play hide-and-go-seek. "I hope the people who come here see buildings in a new way and the real beautiful nature of these old materials. Most clubs have the painted black walls and all those trite things you're used to," said Simon.

Guzzardo also considers the design a salute to the building's past glory and a beacon for the future. "Some of the most gifted and creative people who were alive in the 1920s worked on this block. They fashioned the style of American footwear that became defining and they were from St. Louis. They're gone. But their progeny are still here and their gifts and their enthusiasms are now directed towards other technologies," said Guzzardo. "Those technologies are being explored in this building and in this nightclub, and the participants will be creating like their forefathers before them." Will the participants, i.e. the customers, see it the same way? Maybe not, but that's OK. "This is a social situation. There's drinking. There's dancing. There's chatting. There's shouting," said Guzzardo. "In the end, it's a club, it's a club, it's a club."
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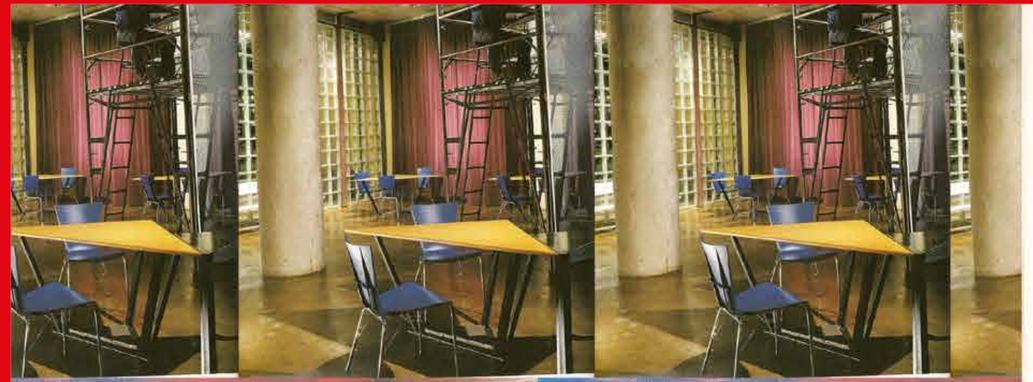
Press

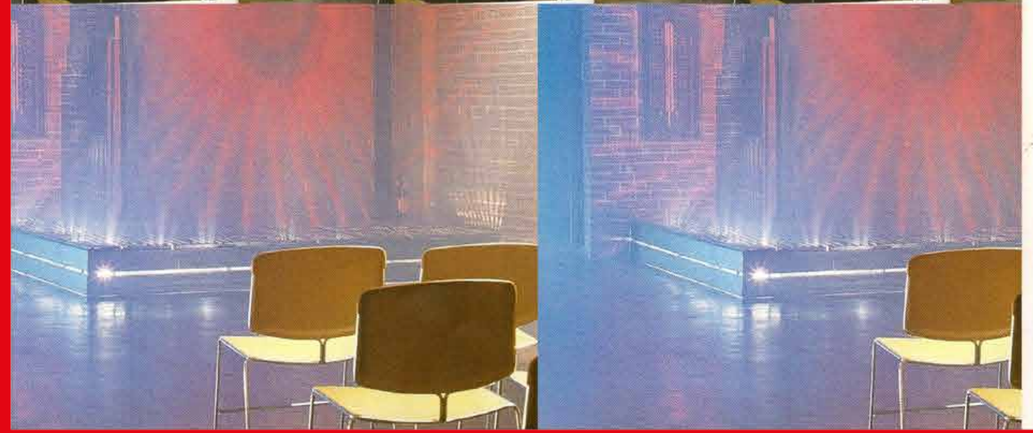
Club brings Web to dance floor
BY LINDA TUCCI
St. Louis Buisness Journal
St. Louis, the Web is coming to a night club near you.
Paul Guzzardo, owner of a renovated shoe factory in downtown's historic garment district, is opening what he claims is St. Louis' first "truly interactive night club." On July 25-26, Guzzardo debuts Cabool, a 4,600-square-foot club at 1521 Washington Ave. The club will link its patrons to cyberspace in two ways: via eight i.Jlterior cameras sending images of the club to the Cabool Web site (www.cabool.com)andby projecting data from Web sites on a computer overlooking the dance floor and bar.
Guzzardo, an attorney and architect interested in the metaphysical side of contemporary life, describes Cabool as "a place for voyeurs" and its ambience as "somewhere between society and disconnection. isolation and community." To execute, Guzzardo has hired "virtual disc jockeys," computer programmers adept at surfing the Web with-an eye toward visual information and music which both entertains patrons and creates the "cyber-format" which is Cabool. "This is a punctuation of physical space with cyber information, selected hopefully with a discerning eye to enhance the experience of being in physical space. It's a new invention," Guzzardo said. As for Cabool's clientele, Guzzardo points to the "mixed group of all ages" who now frequent the handful of Washington Avenue clubs such as Velvet lounge and Galaxy Saloon and sec the area as the emerging entertainment district for the city. Guzzardo declined to say how much he has invested in the club. Given the number of hits the Cabool Web site is getting already, it will probably be necessary to upgrade access with a T-line, he said.

CLUB CABOOL
Project-Club Cabool
Location-St. Louis, MO USA
Architect Ray M. Simon
Consultants
Lorens Holm (design)
Robin Nelson (materials)
Owner/Designer
Paul Guzzardo
Photographer
Steve Hall- Hedrich Blessing

The unusual double entrance to Club Cabool in St. Louis, Missouri, is a result of history filtered through the perception of an architect. The 1521 Building, which was a factory at the turn of the century, was to be turned into club and bar. But removal of the flat-tile store uncovered remains of a classical revivalist facade. It's arches outlined by the patched scars of once projecting
terra-cotta ornamentation. "This discovery suggested design approach that preserves the original architectural elements in their transformed state while inserting new construction in such a way so as to explore the relationship
between authentic and simulated, perceived and represented;' says architect Ray Simon.
The battered facade's ruinlike quality was retained and highlighted with illumination. A new glass-block and steel storefront was constructed, recessed and oblique to the original facade, creating a space between the original facade and the new entrance. The result is a mysterious,
layered entryway made up of light and shadow, old and new, past and present.
The architect retained the industrial nature of the interior. Concrete floors and columns, exposed mechanical ducts and chutes were painted, polished, and highlighted. The original sloping concrete floor was used as a design element
and referred to again in the sloping bar and slanted steel wall.

Nayana Currimbhoy
"Designing Entrances For Retail and Restaurant Spaces"





Esta premisa domina toda la intervención. Al trabajar en la fachada, por ejemplo, se descubrieron unos arcos ocultos tras unos bloques de hormigón, que se han recuperado. Asimismo, se dejaron tal cual las deterioradas losetas de barro que revisten el exterior, mientras que en interior, el techo y otras superficies como zócalos y columnas, presentan un aspecto inacabado. Robin Nelson, una especialista en este tipo de trabajos, ha sido la responsable de los trabajos de restauración.

Contrasta con esta atmósfera de decadencia industrial el concepto tecnológico que el propietario deseaba imprimir al Club. Cabool reúne y muestra las últimas tecnologías en el mundo audiovisual y de la comunicación, y es punto de encuentro para usuarios de Internet. Numerosas pantallas de vídeo, algunos terminales de ordenador y un espacio vacío reservado para las tecnologías que pueda traer el futuro, manifiestan esta vocación vanguardista.

DIFERENTES AMBIENTES

El local es un espacio diáfano de 450 m² y planta rectangular. El acceso se efectúa mediante unas grandes verjas metálicas que se abren a un porche. El muro de pavés que lo delimita es uno de los tres elementos que la intervención ha insertado en el espacio original, además de un gran espejo en ángulo y el muro de acero oxidado que delimitan la zona de los aseos.

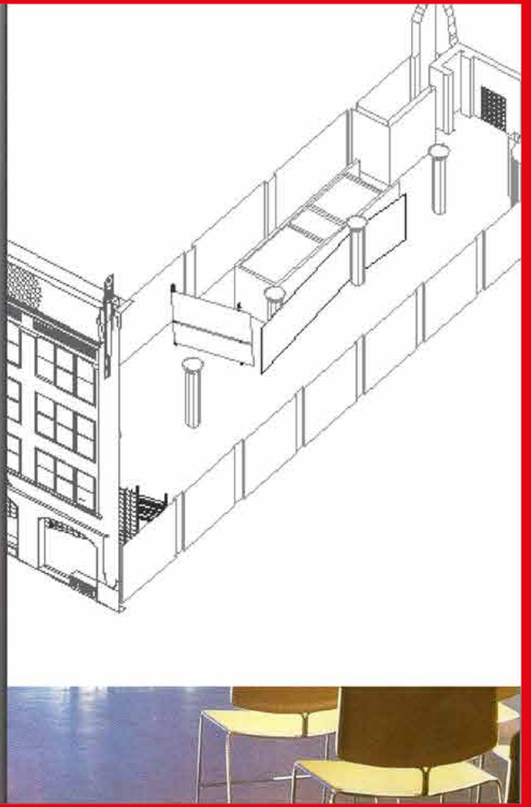
El interior es un espacio abierto en el que destacan el ladrillo de los muros perimetrales, las instalaciones vistas, el solado continuo de hormigón y la presencia de una hilera de cinco pilares en el centro de la planta.

La barra se sitúa adosada al muro de la derecha, junto a una escalera de acero que conduce a las zonas privadas de la planta superior. Frente a ella se han creado varios ambientes: un área de mesas triangulares, denominada "kiosko de equipamiento electrónico", el punto de conexión a Internet, resuelto con una torre de andamios de

El acceso al local se realiza

En la otra página, la zona llamada

El interior del local está concebido



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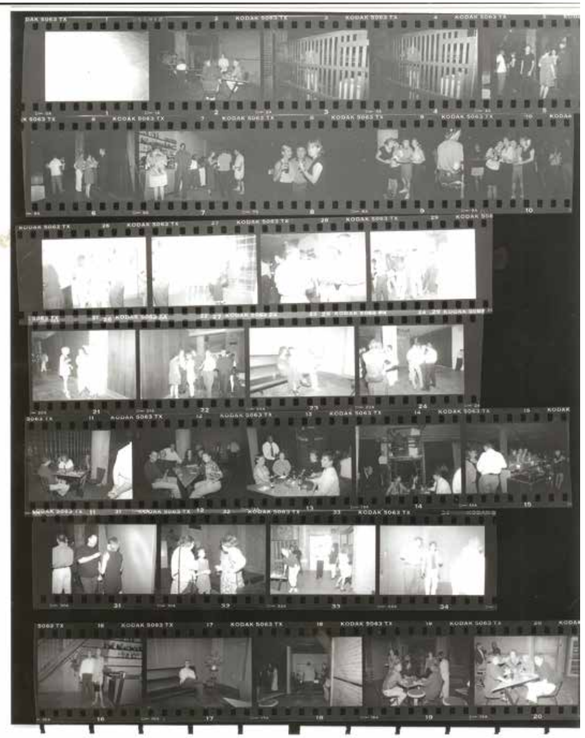

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Dennis W. Archer, Mayor Detroit, Michigan - Is it okay if I help myself to more than one slice of virtual cake?

polaroid palimpsest

interview - a media zine 1999
interviewed: Paul Guzzardo
interviewer: Sara Roberts
subject: Cabool

Roberts: Could you explain the relationship between the VAJ and the club audience? What was the dynamic like?

Guzzardo: Let me answer the question by describing something that happened at the club. And while unusual, it's still illustrative of the medium and the role of the VAJ, that dj. Princess Diana was killed the last Saturday in August 1997. There was a nice crowd that night. The early club goers were unaware of the accident. That changed when the jockey started projecting the Reuters news bulletins. The projections were text news flashes. Reuters mentioned an accident, Princess Di injured. The jockey operating the equipment downloaded bulletin after bulletin. Then he began projecting "Princess Diana fashion web pages" from ***People*** Magazine. The site included dozens of stamp sized photos of Diana, each one a link to full sized images of the "fashion goddess." Then he surfed the Bloomingdale, Ralph Lauren, and the Barbie Doll home pages. He also visited the WINDSOR page, the official web site of the British Royal Family. They were all part of the mix. By chance he had steady-cam video footage from a Victorian cemetery. So images of floating sepulchers were mixed with the web downloads. Obviously people were transfixed. But of course it wasn't alway like that.

SODA

Pepsi	30	41.5	0.000288194	Pepsi	150	
0.043229167	0.1296875	0.1296875	0.706770833	16.34939759	$0.75	
Diet Pepsi	30	41.5	0.000288194	Diet Pepsi	150	
0.043229167	0.1296875	0.1296875	0.706770833	16.34939759	$0.75	
Slice Lemon Lime	30	41.5	0.000288194	Slice Lemon Lime		
150	0.043229167	0.1296875	0.1296875	0.706770833		
16.34939759	$0.75					
Tonic	30	41.5	0.000288194	Tonic	150	
0.043229167	0.1296875	0.1296875	0.706770833	16.34939759	$0.75	
Orange Slice	30	41.5	0.000288194	Orange Slice	150	
0.043229167	0.1296875	0.1296875	0.706770833	16.34939759	$0.75	
Mountain Due	30	42.5	0.000295139	Mountain Due	150	
0.044270833	0.1328125	0.1328125	0.705729167	15.94117647	$0.75	
Orange Juice	18	51	0.000590278	Orange Juice	150	
0.088541667	0.265625	0.265625	0.911458333	10.29411765	$1.00	
Sweet & Sour	18	51	0.000590278	Sweet & Sour	150	
0.088541667	0.265625	0.265625	0.911458333	10.29411765	$1.00	
Seltzer	1	0	0	Seltzer	150	0
0	0	0	#DIV/0!	$0.00		
Water/N/A	1	0	0	Water/N/A	150	0
0	0	0	#DIV/0!	$0.00		

HOUSE

DRINKS

Bacardi Light 80 1L	1000	9.58	0.00958	Bacardi Light 80 1L	60			
0.5748	1.7244	1.7244	1.4252	2.47947112	$2.00			
Smirnoff 80 1L	1000	8.79	0.00879	Smirnoff 80 1L	60	0.5274	1.5822	
1.5822	1.4726	2.792188093	$2.00					
Passport 80 1L	1000	10.63	0.01063	Passport 80 1L	60	0.6378	1.9134	
1.9134	1.6122	2.527751646	$2.25					
Montezuma 1L	1000	5.6	0.0056	Montezuma 1L	60	0.336	1.008	
1.008	1.164	3.464285714	$1.50					
Gordon's 1l	1000	7.5	0.0075	Gordon's 1l	60	0.45	1.35	
1.35	1.3	2.888888889	$1.75					
Jim Beam 80 1L	1000	9.8	0.0098	Jim Beam 80 1L	60	0.588	1.764	
1.764	1.412	2.401360544	$2.00					
Triple Sec 1L	1000	6	0.006	Triple Sec 1L	60	0.36	1.08	
1.08	0.89	2.472222222	$1.25					

VODKA

Absolut 100 1L	1000	20.1	0.0201	Absolut 100 1L	60	1.206
3.618	3.618	2.794	2.316749585	$4.00		