



FANTASTIC
ARCHITECTURE
VOSTELL
HIGGINS

SOMETHING ELSE PRESS

RÜHM

OLDENBURG

HAUSMANN

SCHWITTERS

BUCHHOLZ

CAGE

VOSTELL

HAMILTON

HOLLEIN

BURY

WEWERKA

HIGGINS

KOEPCKE

B. HENDRICKS

G. HENDRICKS

WEINER

BEUYS

KNIZAK

OPPENHEIM

MON

SCHNEEMANN

BEN

FILLIOU

ROT

AYO

STARR

KNOWLES

CORNER

HUEBLER

HEIZER

DIBBETS

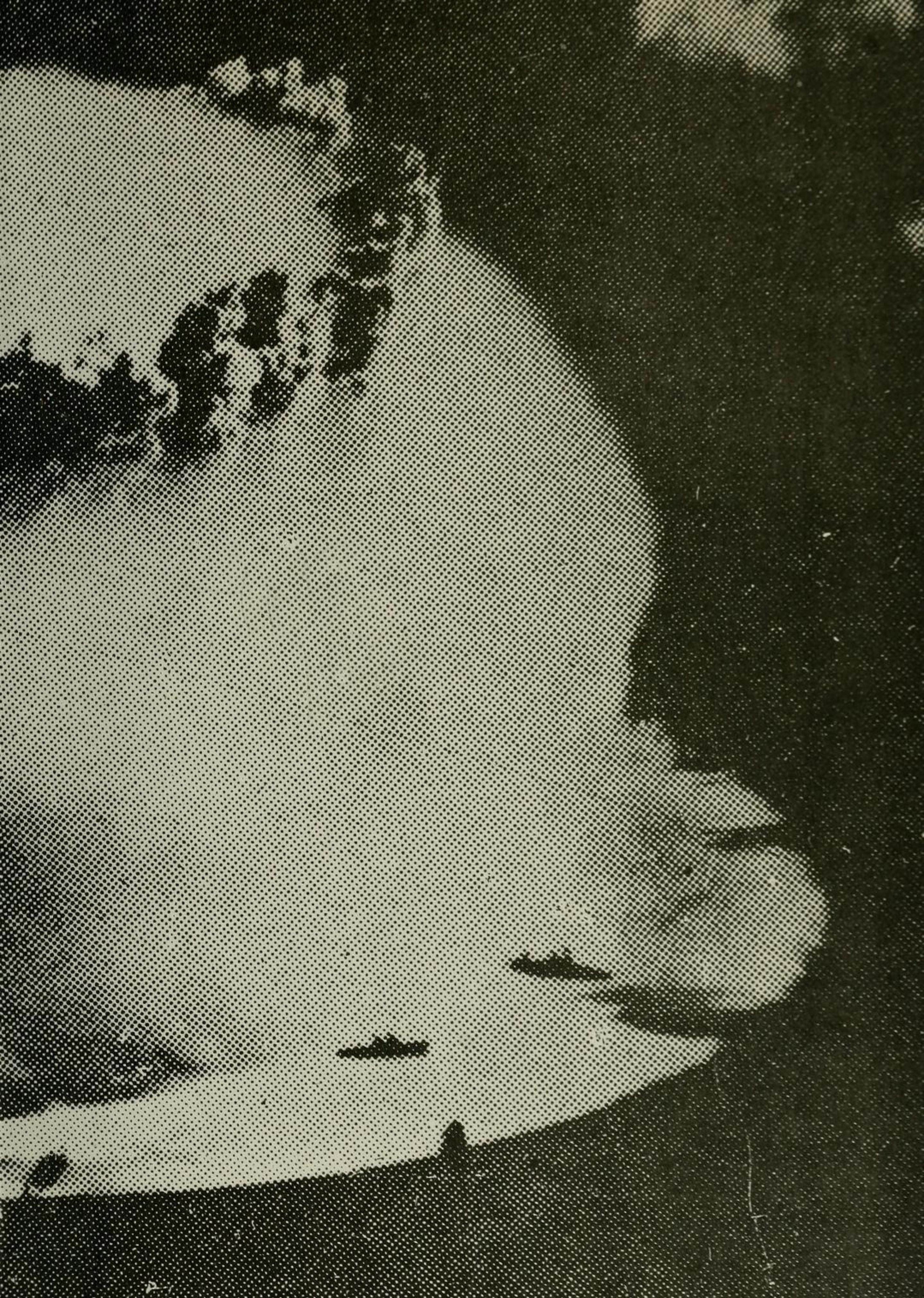
HÖDICKÉ

HERMAN

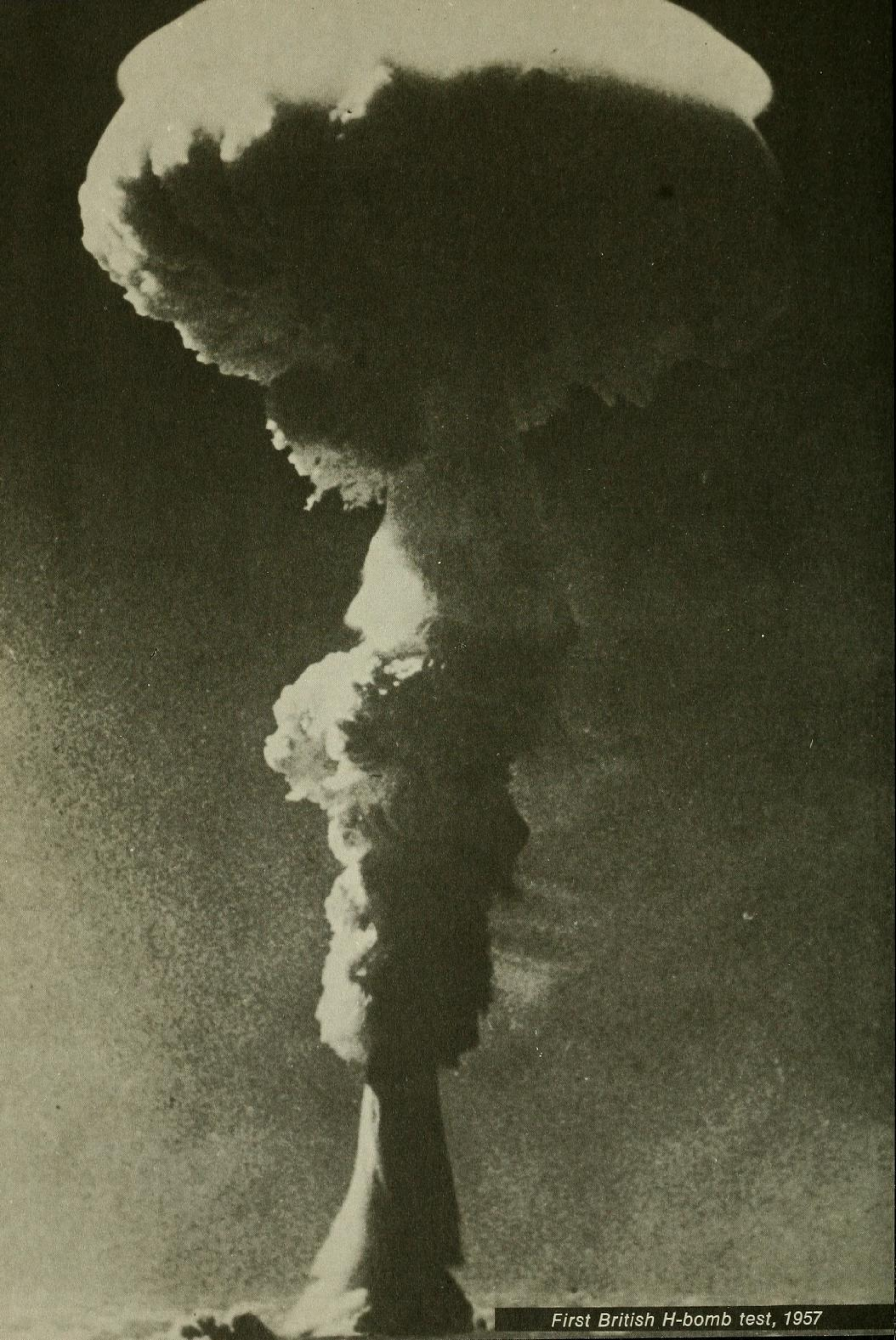
FULLER

TINGUELY

SPOERRI



Nuclear explosion



First British H-bomb test, 1957

THIS DOCUMENTATION OF IDEAS
AND CONCEPTS OF A NEW
POLYMORPHOUS REALITY IS
OFFERED AS EVIDENCE OF THE
NEW METHODS AND PROCESSES
THAT WERE INTRODUCED BY
FLUXUS, HAPPENINGS AND POP.

A DEMAND FOR NEW PATTERNS
OF BEHAVIOR - NEW UNCONSUMED
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HAPPY AND RELEASE HIM
FROM HIS FRUSTRATIONS!

USE YOUR IMAGINATION!
JOIN IN..... SHARE THE POWER!
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WOLF VOSTELL
COLOGNE 1969
Something Else Press

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GOLDENE JARE

FANTASTIC ARCHITECTURE

Wolf

Vostell

Dick

Higgins

Something Else Press

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Introduction

Architecture, to the extent that it is an art, is the last art still in a primitive state. Virtually none of the aesthetic revolutions of the 20th century has touched it. We cannot speak of Dada architecture, Tachist architecture, even collage architecture. The main innovations have been structural, as methods of manufacture have become more sophisticated, and in the direction of introducing new materials – ceramic tiles, unusual functions for glass. This is the equivalent, in painting, of introducing a new shade of alizarin crimson or gilt paint, and continuing to make the same old Secessionist or Post-Impressionist commodity. So this man does “new things” with pierced concrete. It is the equivalent of a composer working out his trombone parts well and in an original idiom. The perception of space, the use of space – which is, after all, what architecture is about, since it is in space that we live, that we shelter ourselves, and through which we move when we go from one phase of our activity to another – the function of space has been allowed to remain quagmired in 19th century or pseudo-Marxist or even narodnik assumptions. Such architects as Christopher Alexander have only just begun to escape from the drawing board mentality, the architectural equivalent of easel painting. And architecture as process is only being dreamed of.

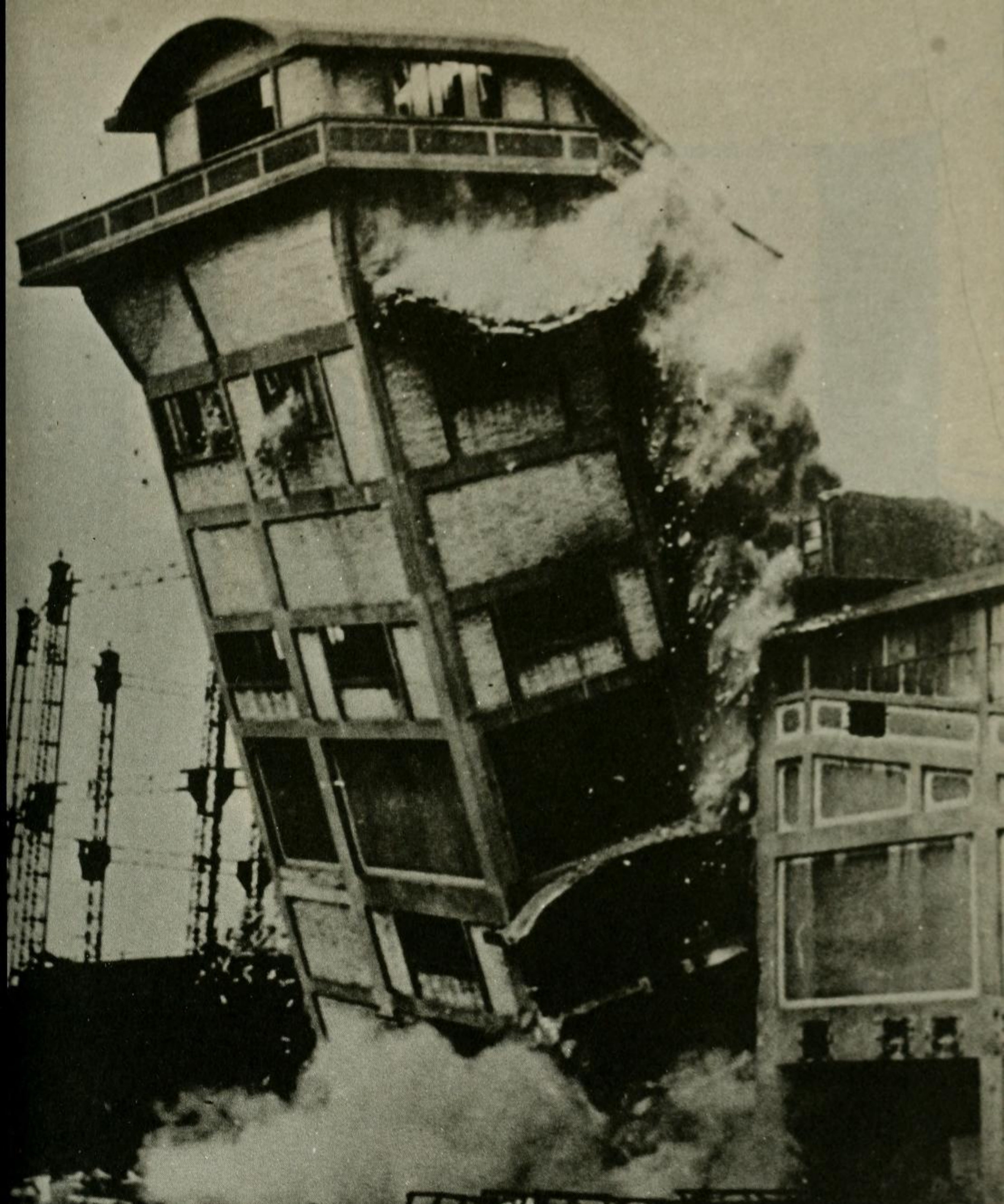
Naturally a great deal of this is due to oldfashioned building codes, zoning practices, archaic planning systems such as those of the Ekistiks group or Le Corbusier, and trade union regulations. Since these do not serve contemporary needs, they must be either changed, rejected or bypassed. But in no event should they be allowed to continue to dominate the real needs for creating space, which may or may not be functional, but which is at least relevant to the sensory environment in which we live. The economics of building has led to an area of aridity in our experience which is not consistent with the richness of our time.

An artist is a researcher into the potential impacts of media, taking meaning, for the moment, simply as another medium, in order not to rule out the value of abstract, pure art. He structures his perceptions as he finds them, and bases his work less on the categorical imperative than on a general sense of “Here this is, what is it? What can we do with it, if anything?” His milieu may be social, political, formal, perceptual, any combination of these and of other similar values as well. It is the lack of this element of art as aesthetic research which makes architecture so tedious today, with its endless cubes, conchoid curves, volumes and static relationships.

What better place to turn, initially, if one wishes to restore a spirit of aesthetic research to architecture, than to artists? That is the reason for doing this book.

Naturally there are very few practicing architects included. But there are works which take unorthodox approaches to the design of environment and space in ways which the architect must learn to use if the profession is not to disappear altogether in favor of a new beginning with utterly primitive artisanship and non-architecture. Some works here are process architecture. Some raise the question of durable versus temporary space. Some deal with the problem of consistency – which most recent architecture assumes is valuable in a work. Others deal with the expansion of the possibilities, plain and simple, into additional areas of technology and function. Some are fantasies, raising questions in the mind of the reader which hopefully will lead to new approaches towards design away from the drawing board. And perhaps these last are the most important body of work in this book, whose purpose is to answer nothing but to raise the most provocative questions.

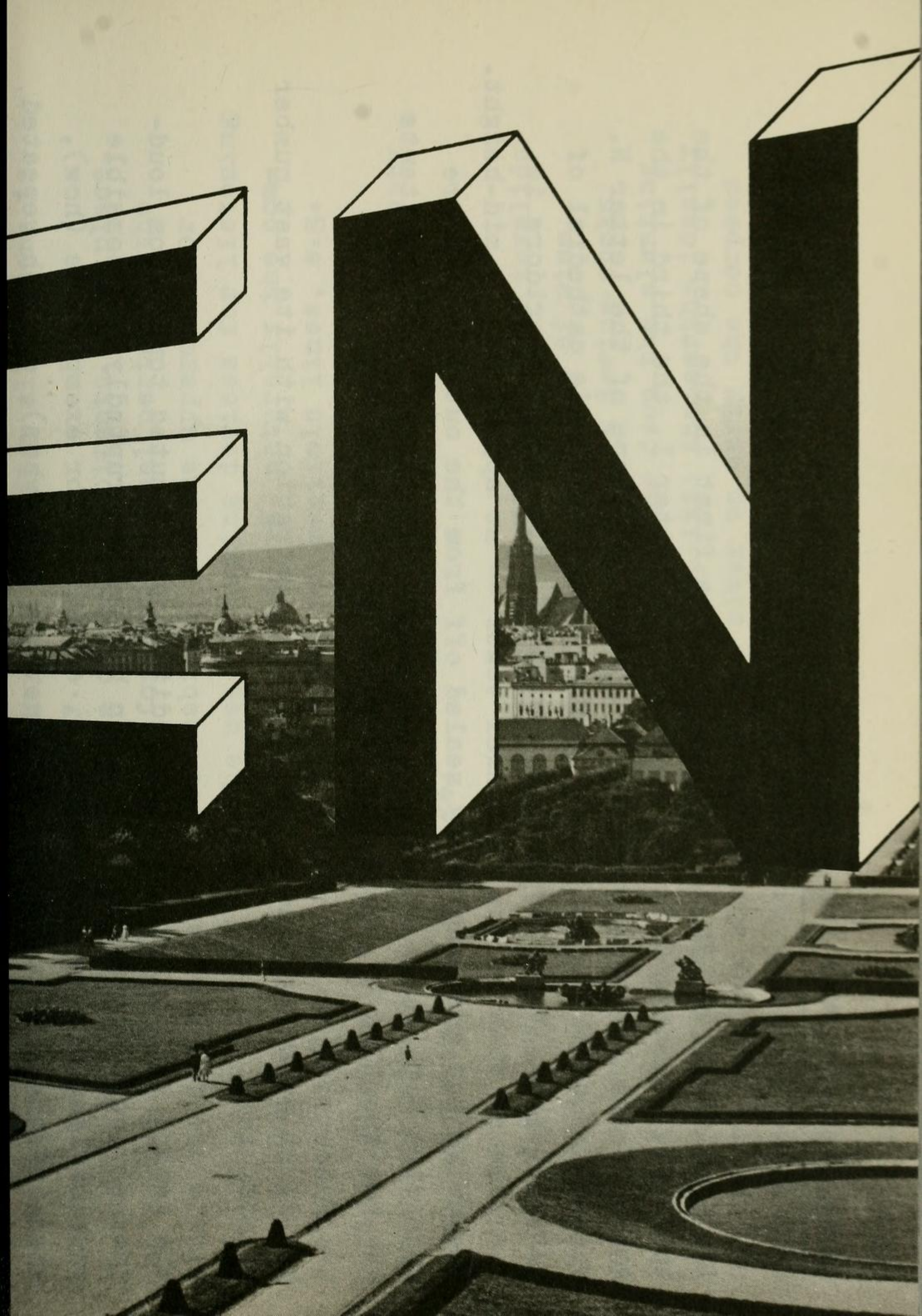
Dick Higgins
Barton, Vermont
June 28th, 1969



*Wolf Vostell, Happening is architecture
Dé-collage Architecture, 1961*

Gerhard Rühm, Plan for building a new city of Vienna, 1968





gerhard rühm

WIEN: plan for building a new city of Vienna

four buildings are to be constructed, the first in the shape of the letter W, the second in the shape of the letter I, the third in the shape of the letter E, and the fourth in the shape of the letter N. the height of these buildings is the same as vienna's cathedral of saint stephen, the diameter of the cubic columns and corridors is the same as that of the cathedral tower -- at approximately mid-height. the buildings are completely sealed off from the outside, and are connected with one another only underground, so that the inhabitants are not troubled by having to go out into the light of day.

the first building houses the city administration with its vast number of officials.

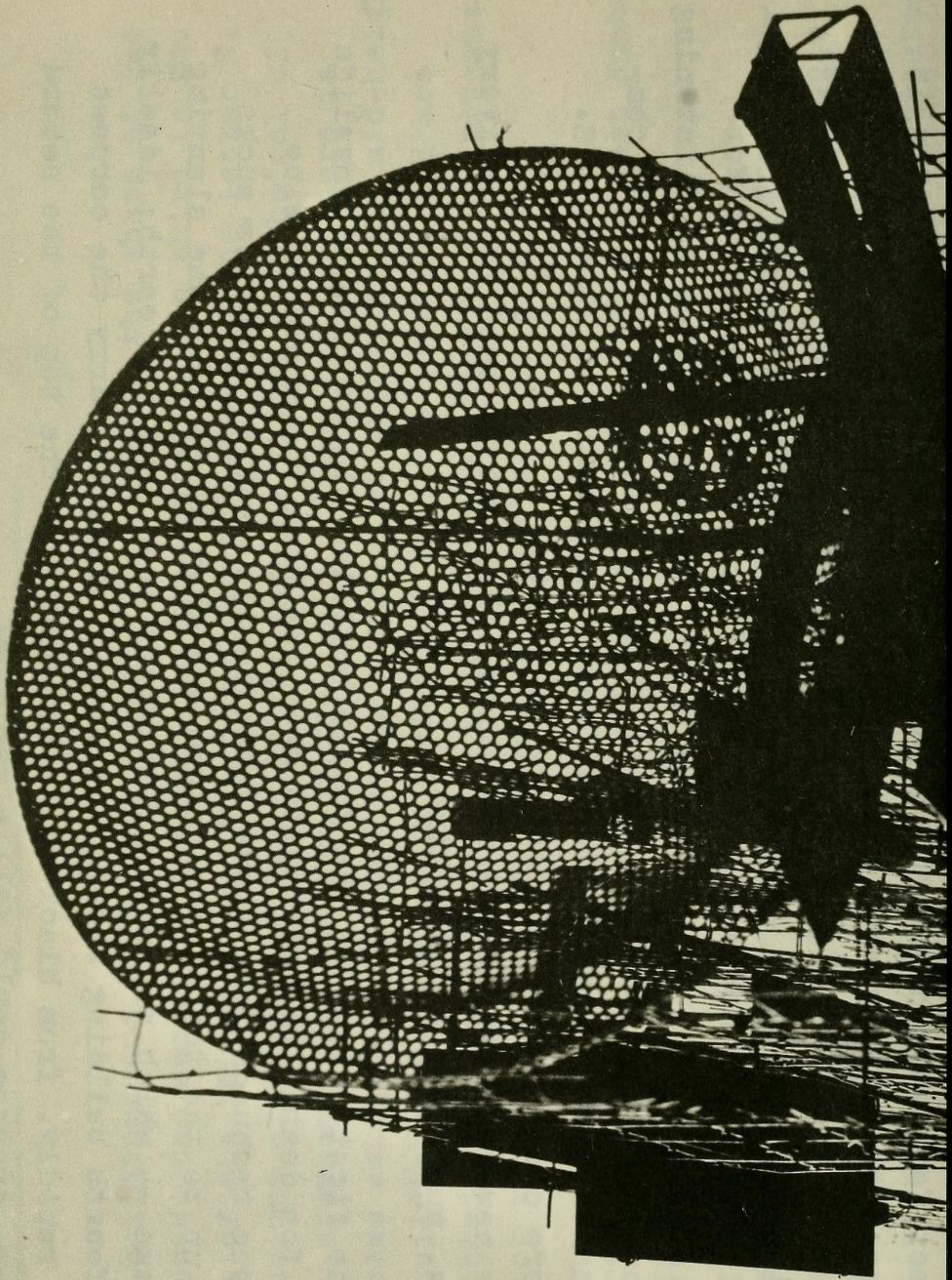
the second building serves for meditation. in muted tones from loudspeakers come in random succession but uninterruptedly all possible combinations of the letters w, i, e, and n, for example wie (how), wien (vienna), wein (wine), nie (never), wen (whom), or with repeated

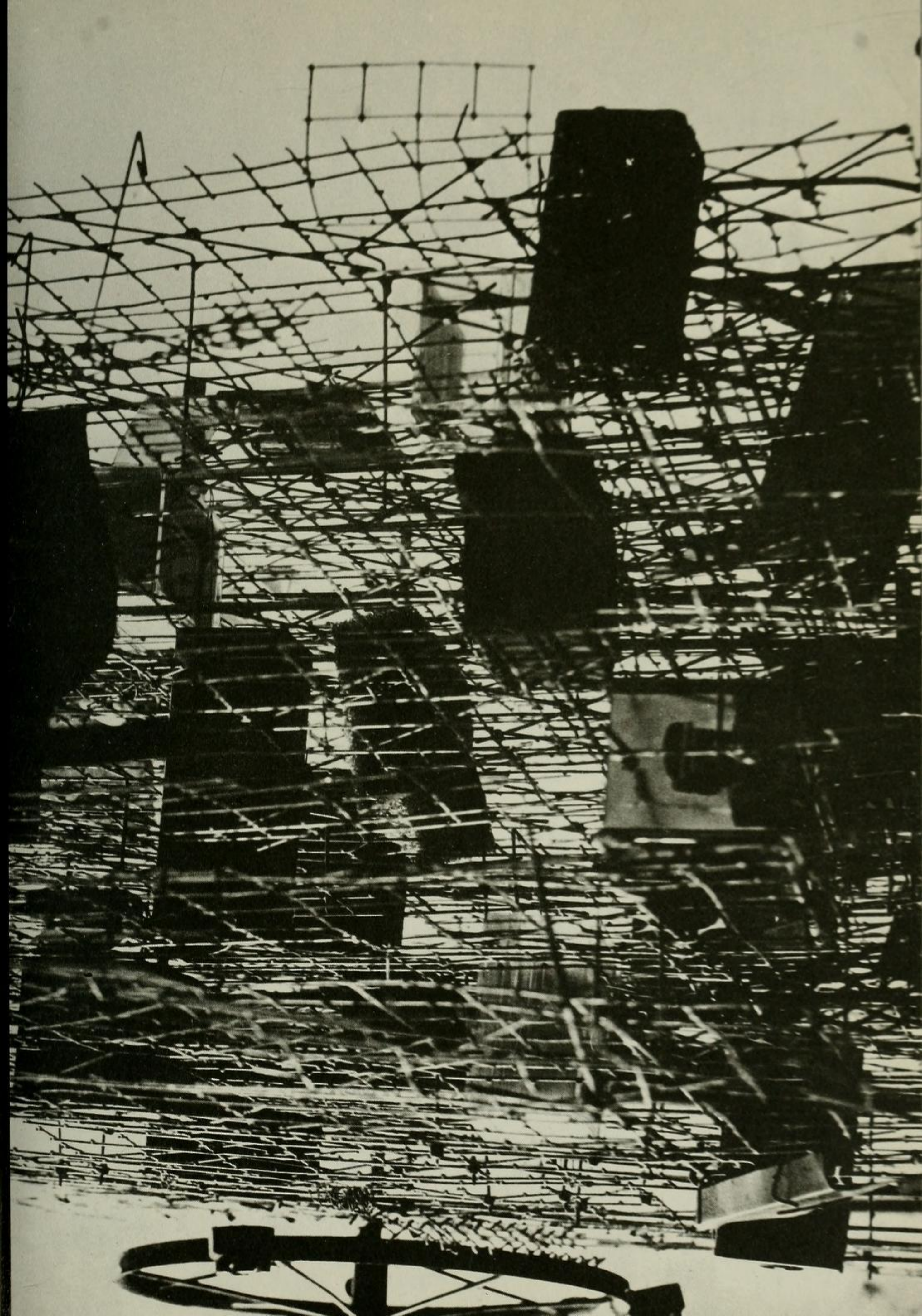
correct foreign pronunciation, e.g. new, for after all, vienna is supposed to be a cosmopolitan city. in the third building the sex life of the inhabitants takes place. the lowest horizontal passage is for heterosexual partners, the middle one for homosexuals and lesbians, and the uppermost for onanists, who will be given the use of bugging devices for listening to the acoustic action of the lower corridors. naturally the compartmentalization may follow different and manifold lines, e.g. torture chambers for masochists, etc. etc. since new generations are undesired, there is no need for delivery rooms, nurseries and the like.

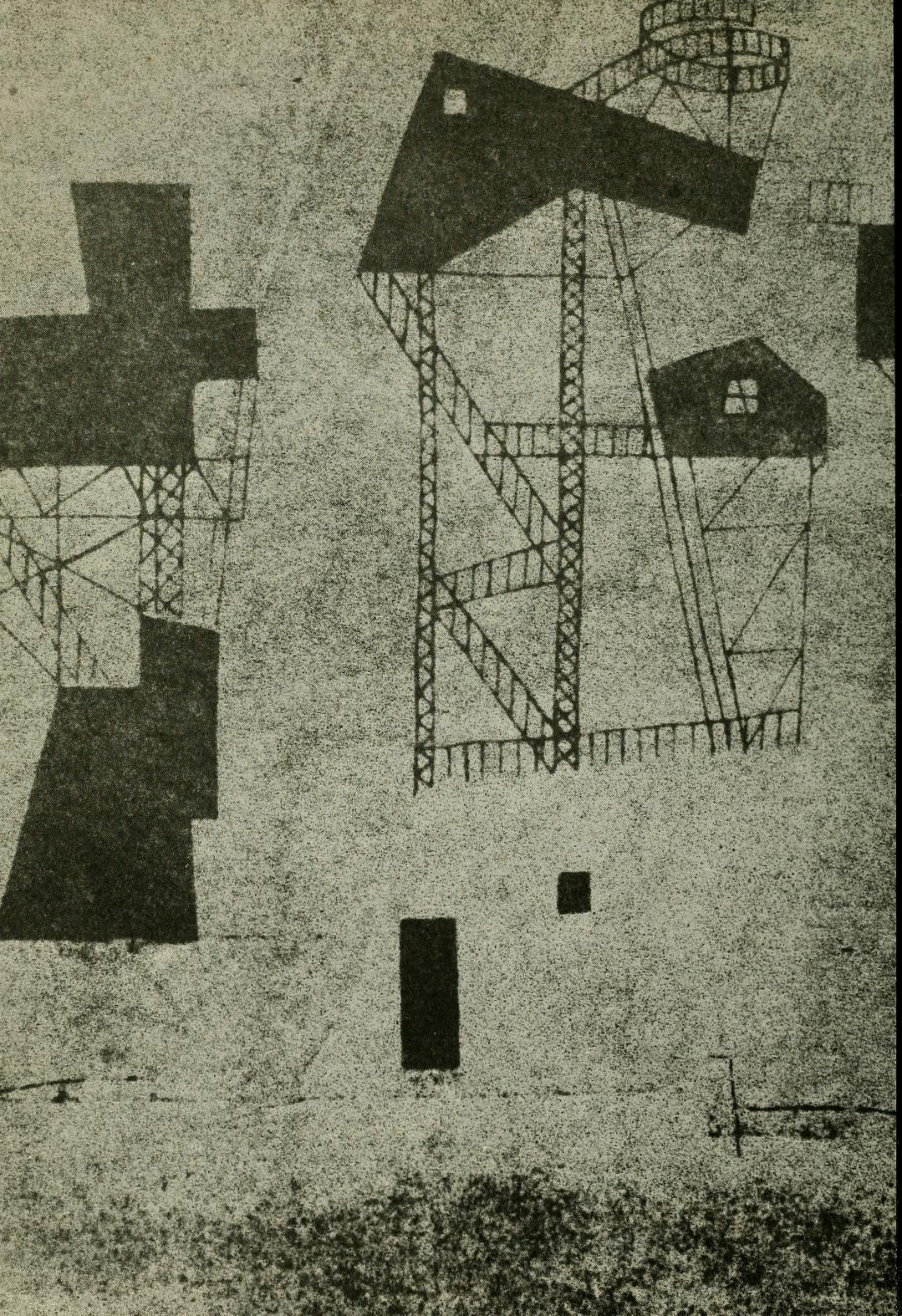
in the first column of the fourth building old people and invalids wait for death. to help while away the time the music of wine gardens resounds from above. when people expire, a device sucks them up to the top of the column and they slide down the slanting passage -- which extends sufficiently deep into the earth; ideally the fourth building should lie over a river to carry the corpses away rapidly. from black crows hanging from the top of the second column, crosses could fall after them.

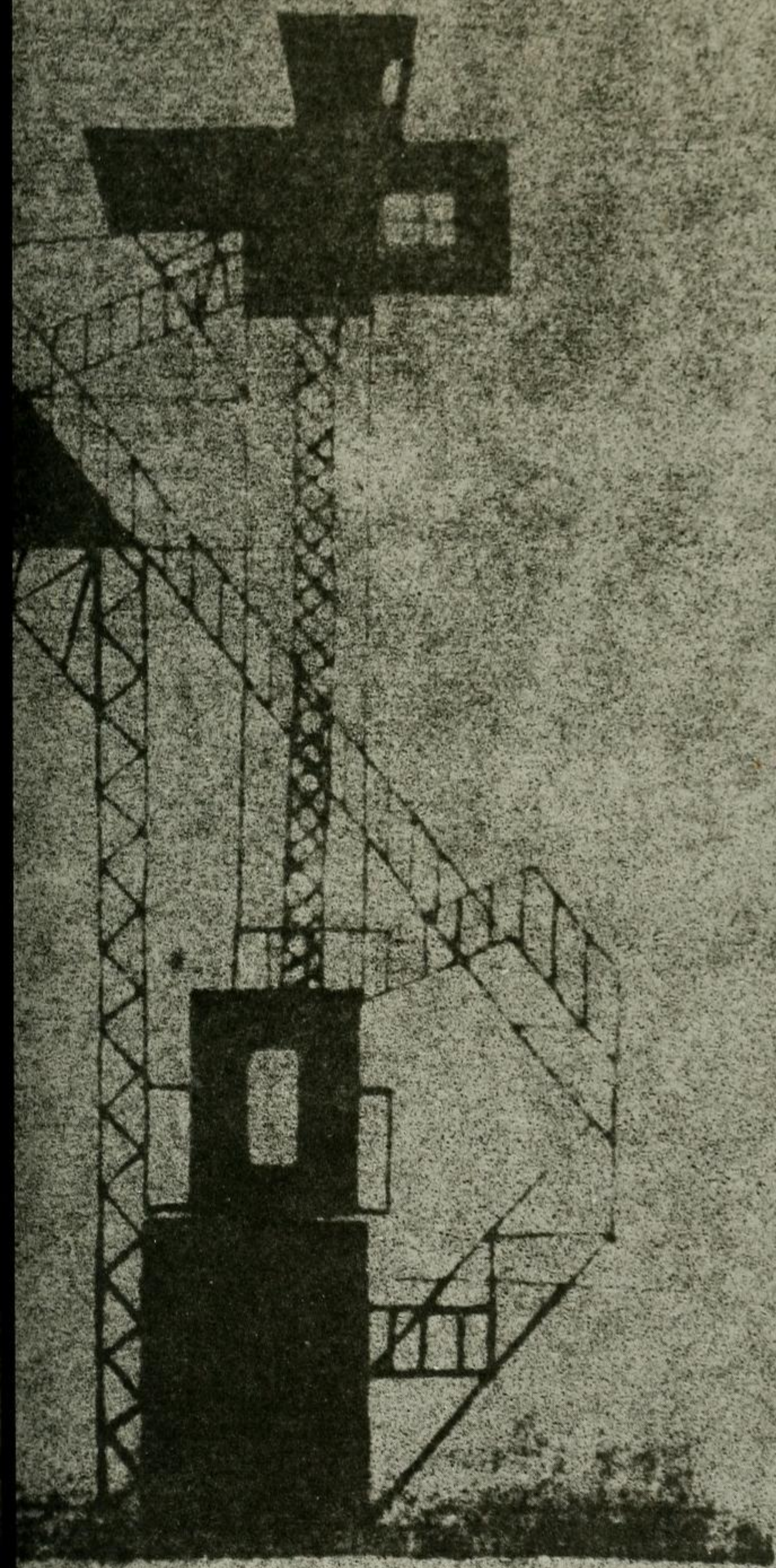
(1968)

Jean Tinguely in collaboration with Daniel Spoerri and Bernhard Luginbühl, Model of proposed Dynamic Labyrinth, 1960



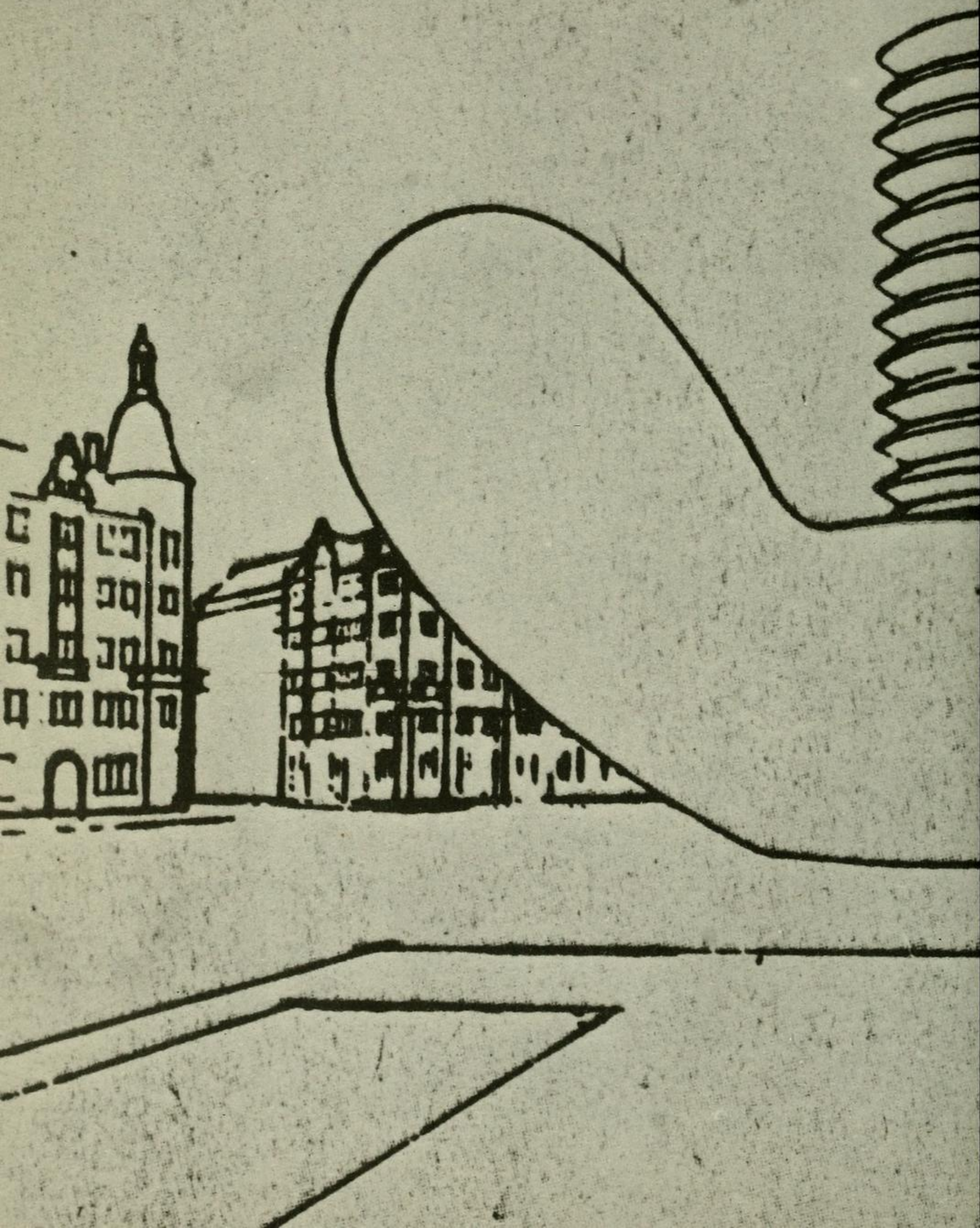


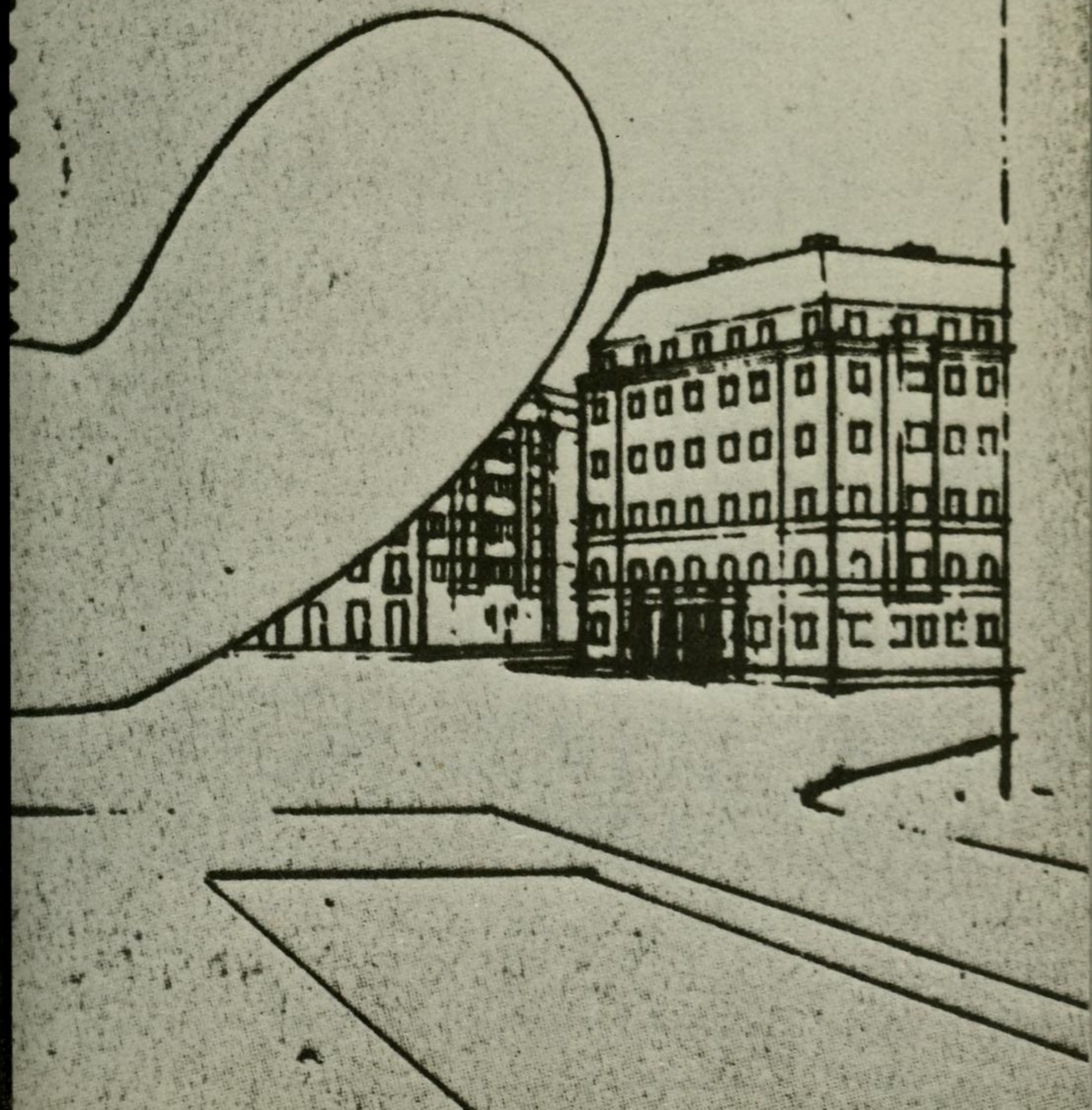




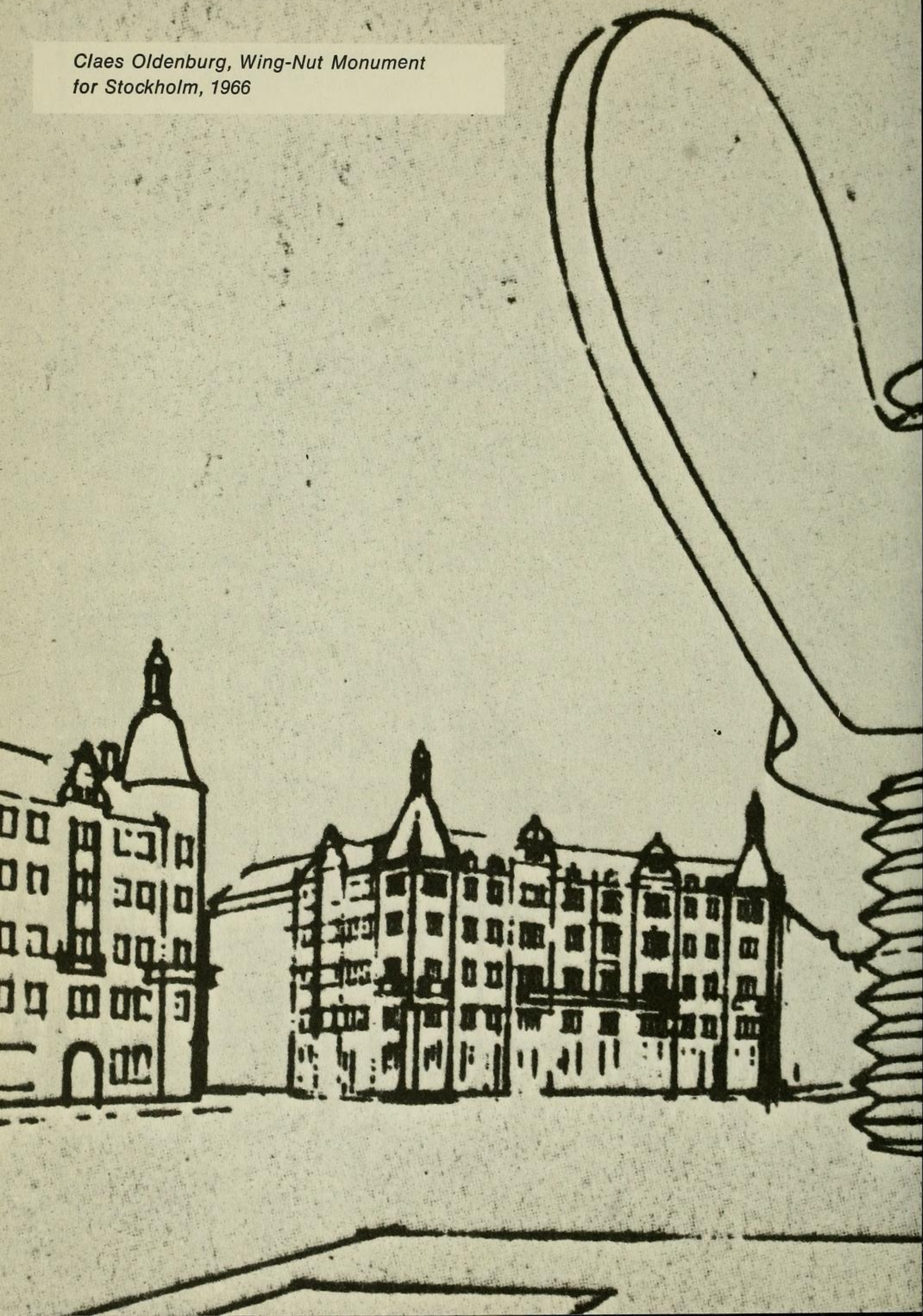
Ravul Harsmaru 1911

*Claes Oldenburg, Wing-Nut Monument
for Stockholm, 1966*





*Claes Oldenburg, Wing-Nut Monument
for Stockholm, 1966*



CAPTION 1

Architecture – to plan, to build, to move in space, to put together. To involve oneself in space, outside the earth, within it, or in the proportions within ourselves. The architecture of a body, or of a vegetable garden, or of a warehouse for shoes (in which the shoes must remain accessible, but the warehouse must not become full too quickly): to conserve space, or to activate it. Discovering the relationship between the space of a huge performance piece and the flow of traffic in a shopping center. Proposition: a highway system with all flow one way, converging on a point. Ridiculous? Think of rush hour traffic in a large city any morning. We have it. Reversed in the afternoon. What are the implications?

Space and scale – on the pages around this text, is Oldenburg's space the same when the screw is up as when it is down? Is anyone likely to be crushed under the screw as it descends? What concepts is he raising? Granted that the square looks very much like Stockholm, is it the screw that is large, or the city that is small? Is he saying something about the people of Stockholm or of any city? A few pages back, Raoul Hausmann. Why propose stairs leading nowhere? For whom might such a structure serve a purpose? For dictators looking for podiums? For gardeners looking for trellisses for their roses to grow on? For stage directors trying to separate their actors onto different visual levels? Or does the image of the building say something about our time, about hierarchies and classifications? How large should it be to serve its purpose? And looking a few pages further, to Geoffrey Hendricks's clouds, which are the real clouds, and which did he compose with paint? How large must either be to create the disturbing illusion of the picture? From how far is the picture best viewed?

Claes Oldenburg, Wing-Nut Monument
for Stockholm, 1966



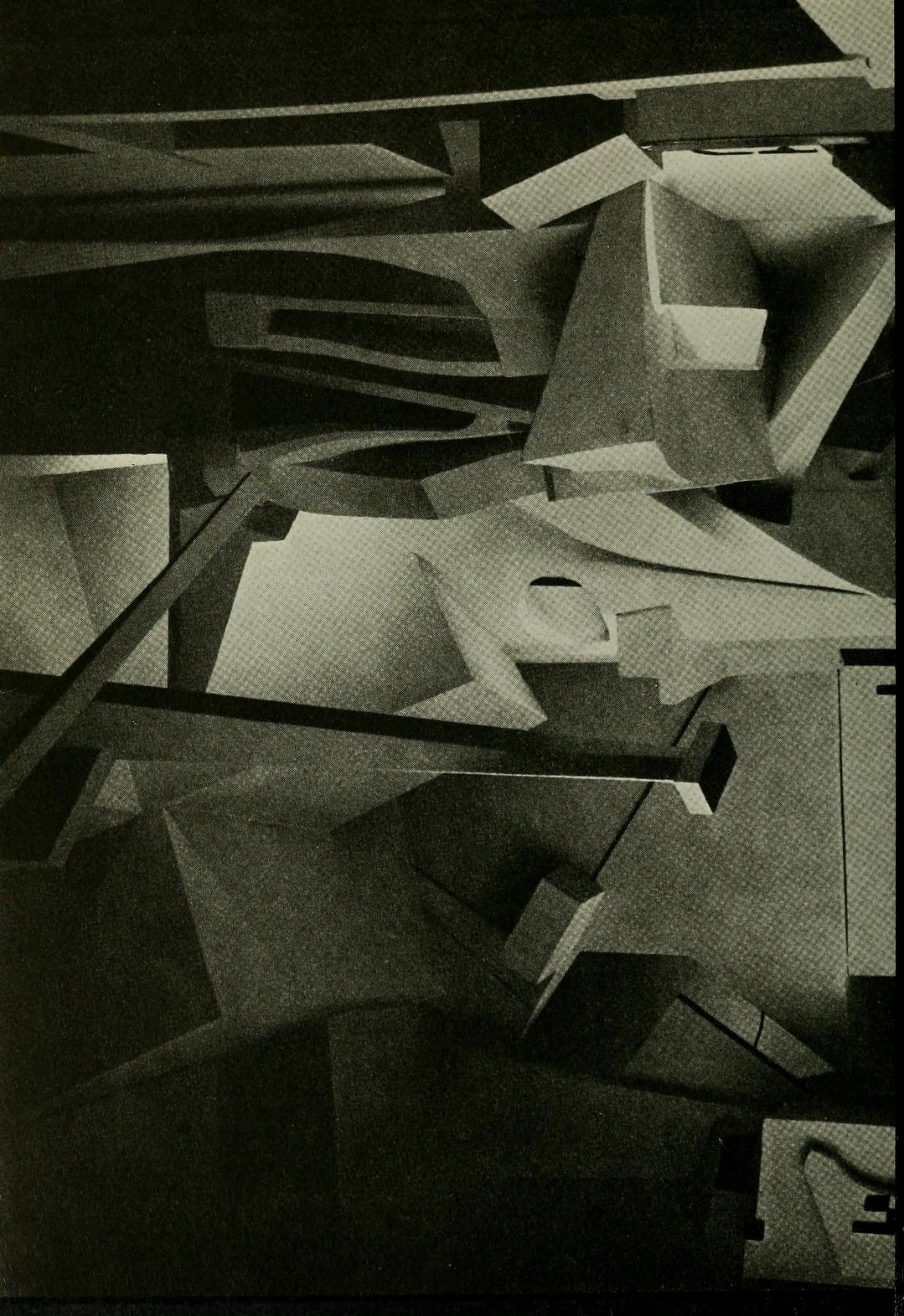
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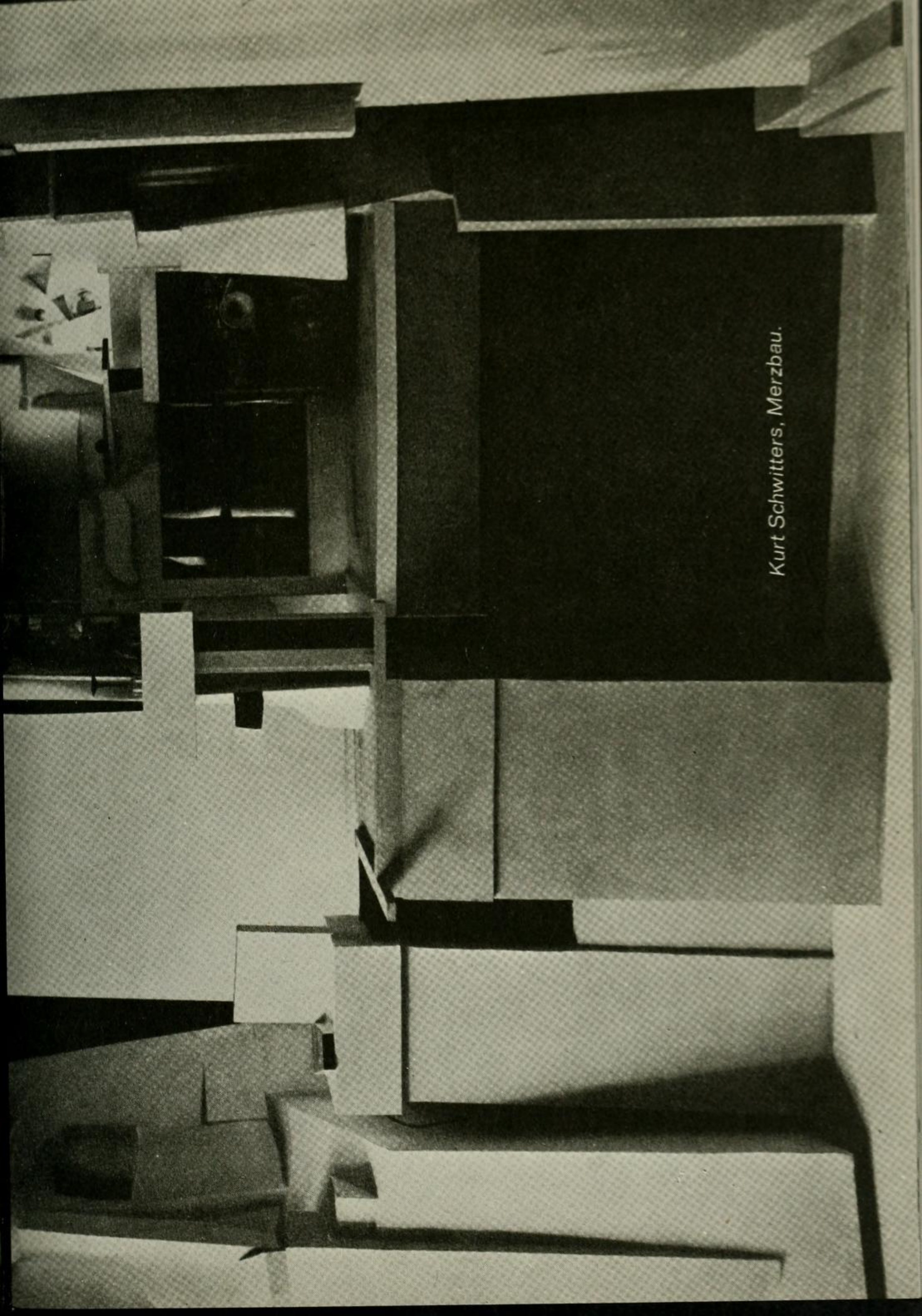
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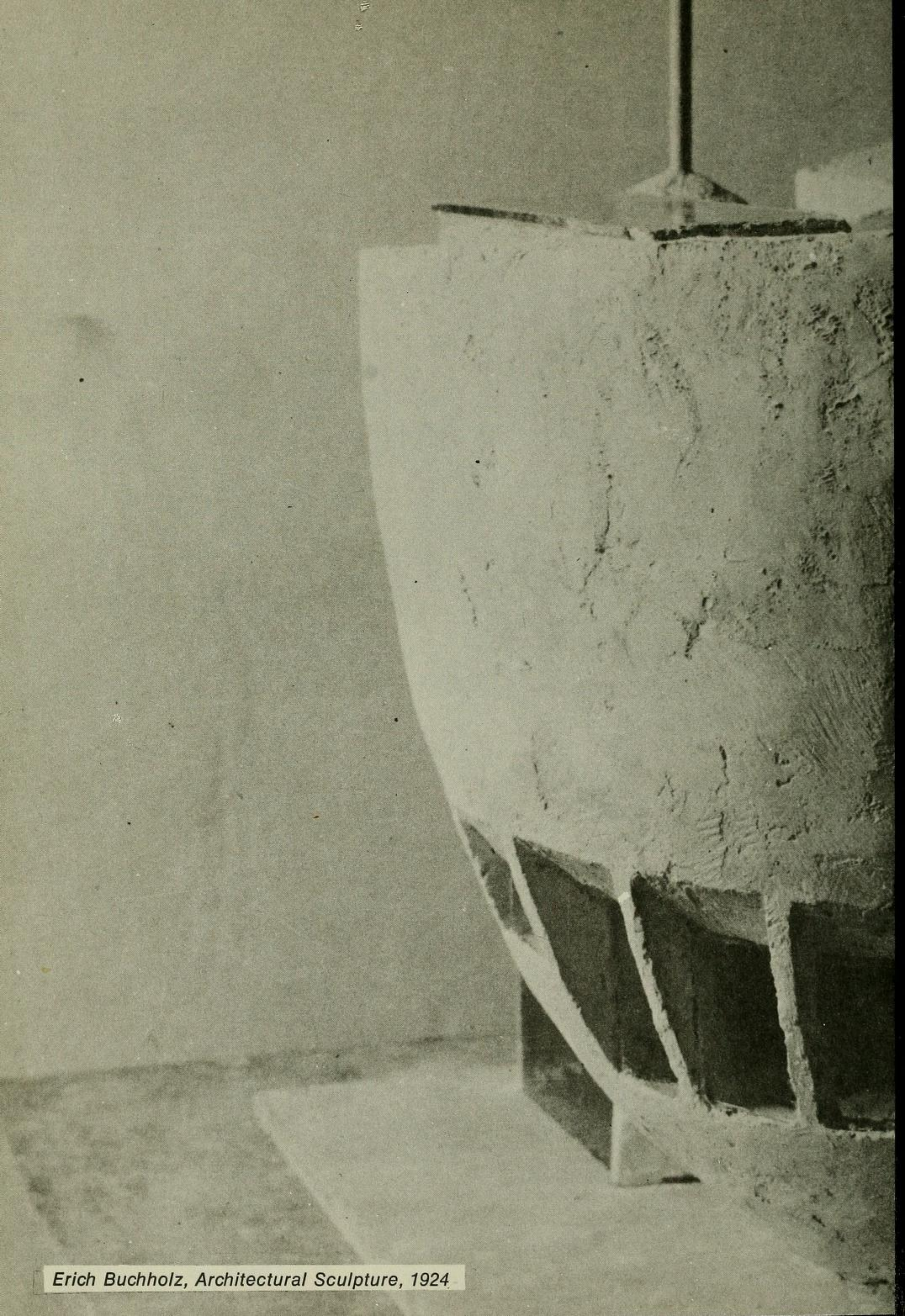
CAPTION 2

Change, renewal, metamorphosis – the seventy-eight functions each room of an old house has served over the years. The cities, once walled for protection, now looking for new invading armies of workers to take away and send home money from the cities. Some old places, needing a renewal of the spirit more than of the body, due so often to obsolescent practices being overprevalent. Others asking only that the body be cleaned and not ignored. But most often, to transpose, to mix without ever blending. The old window by Wewerka, sometimes right side up, sometimes upside down. Transposition. Very realistic, like a well planned manifesto, though it cannot exist in the real world. Is Wewerka the only practicing professional architect in this book? Or is Buckminster Fuller? Or is someone else? And if so, why? What is renewal? Who experiences it?

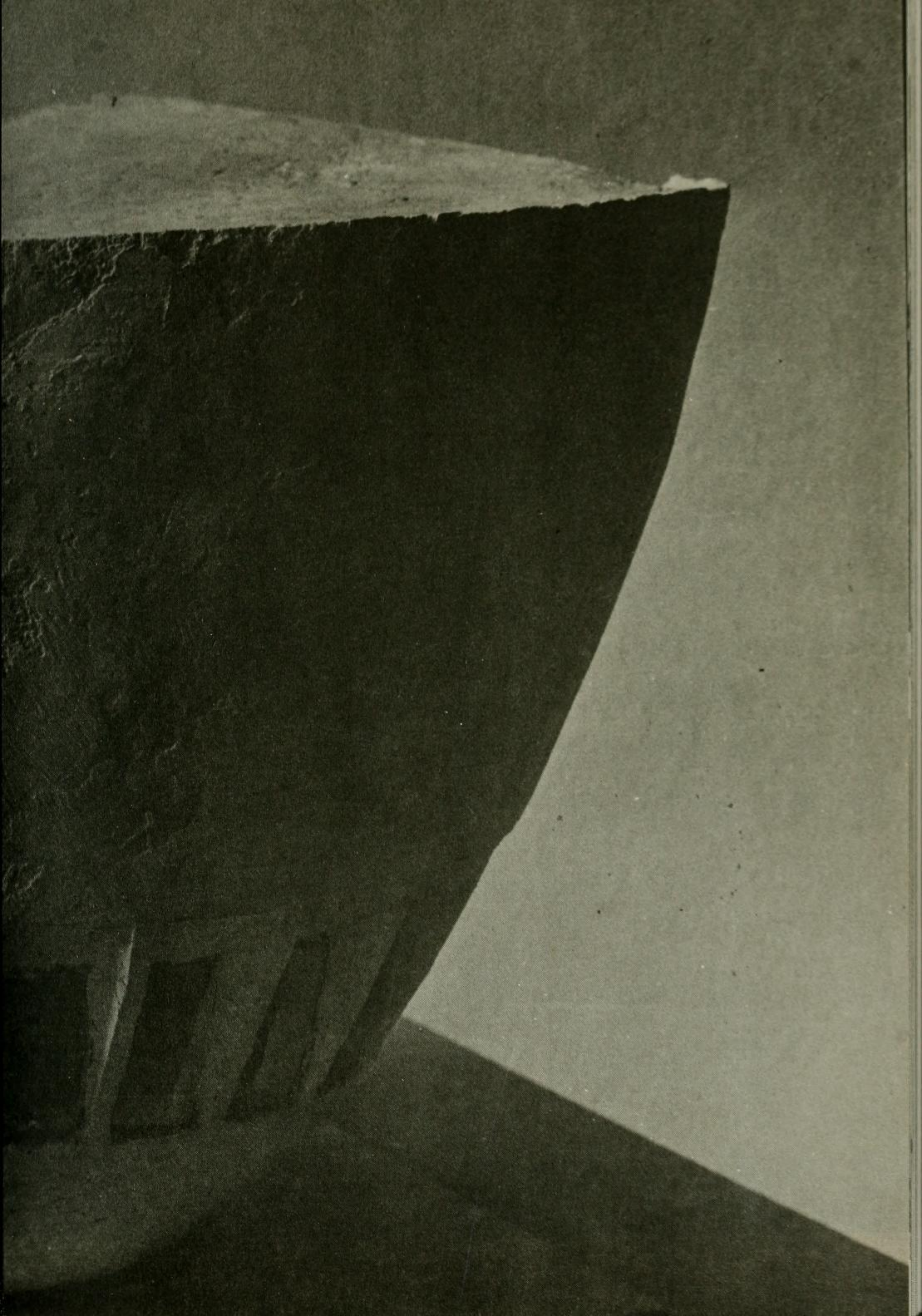


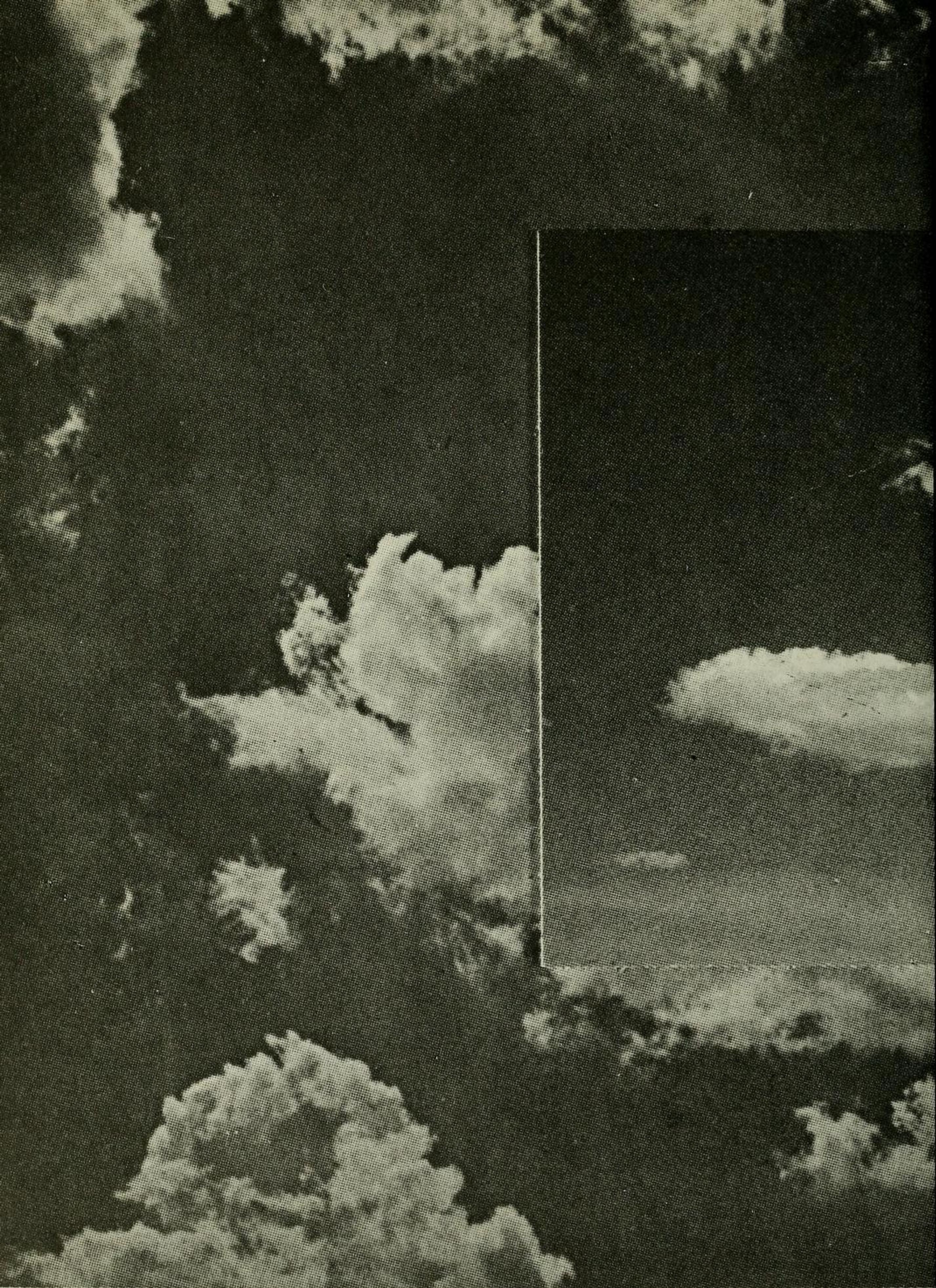


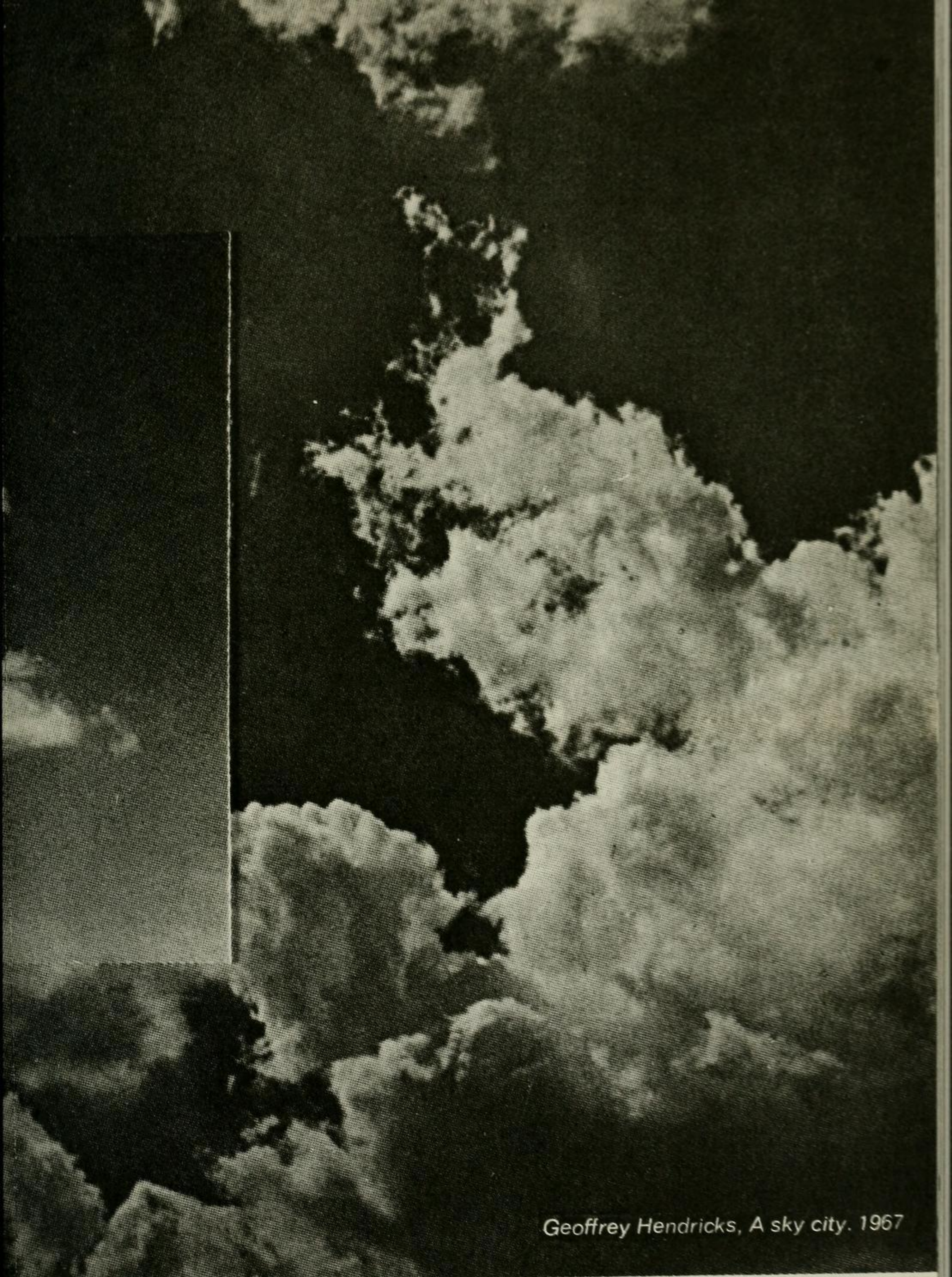
Kurt Schwitters, Merzbau.



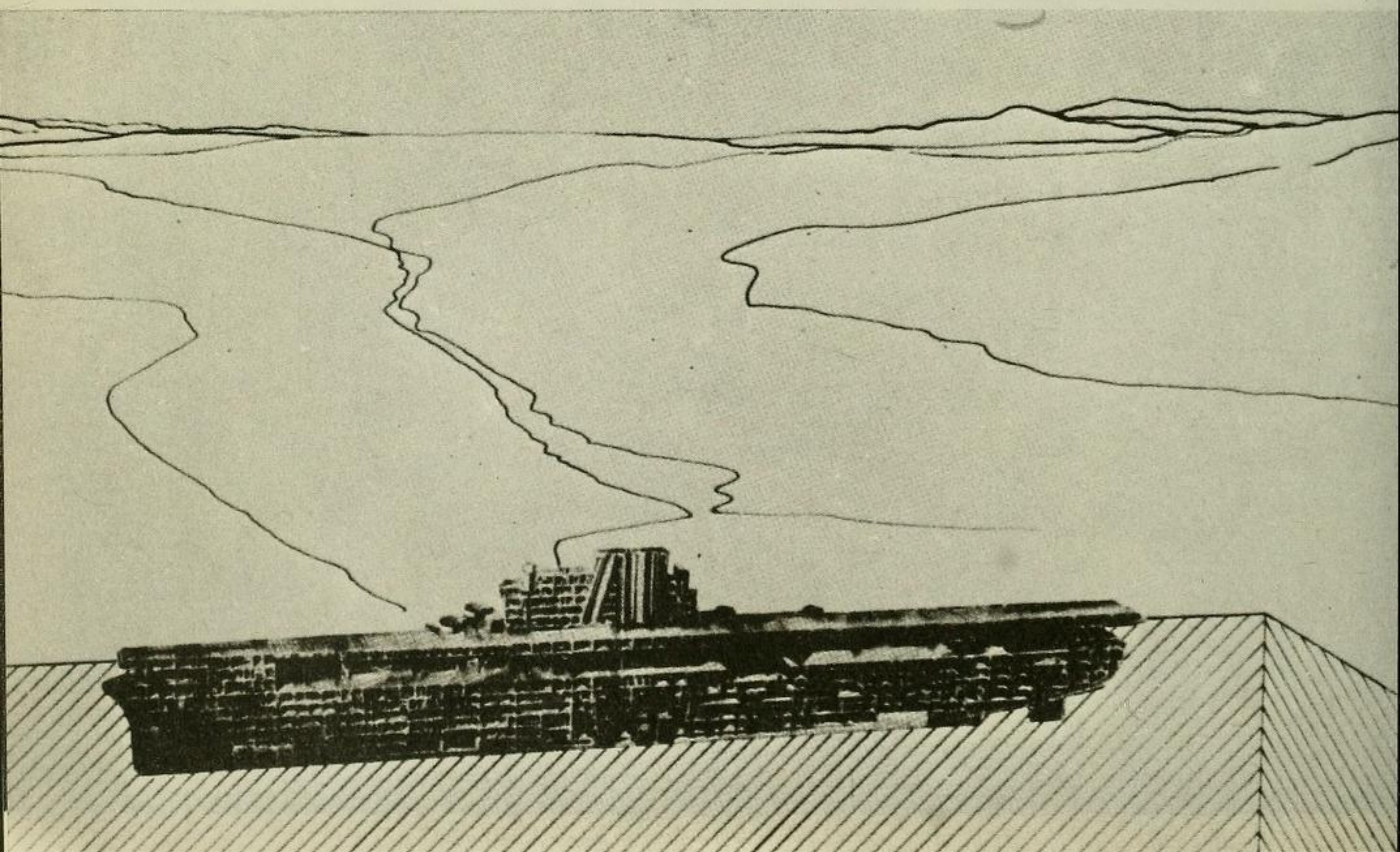
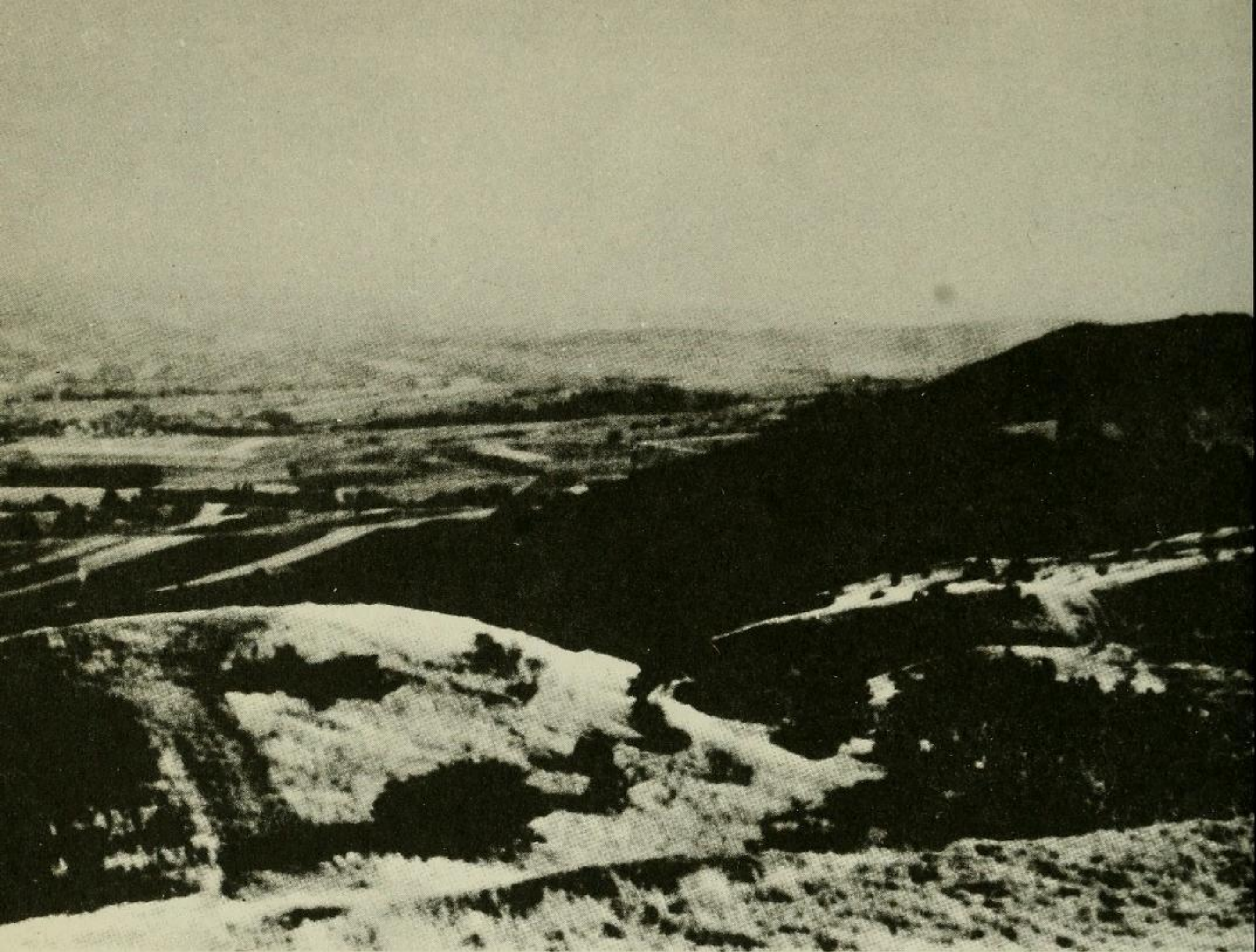
Erich Buchholz, Architectural Sculpture, 1924.







Geoffrey Hendricks, A sky city. 1967



Hans Hollein, Aircraft Carrier City, 1964. (Coll. Claes Oldenburg)

CAPTION 3

Technology – to apply successfully one’s material knowledge to any given problem. Simply to use complex techniques? Heck, half the time, what a waste. Artists and builders mostly using electron microscopes as fly swatters and computers as adding machines.

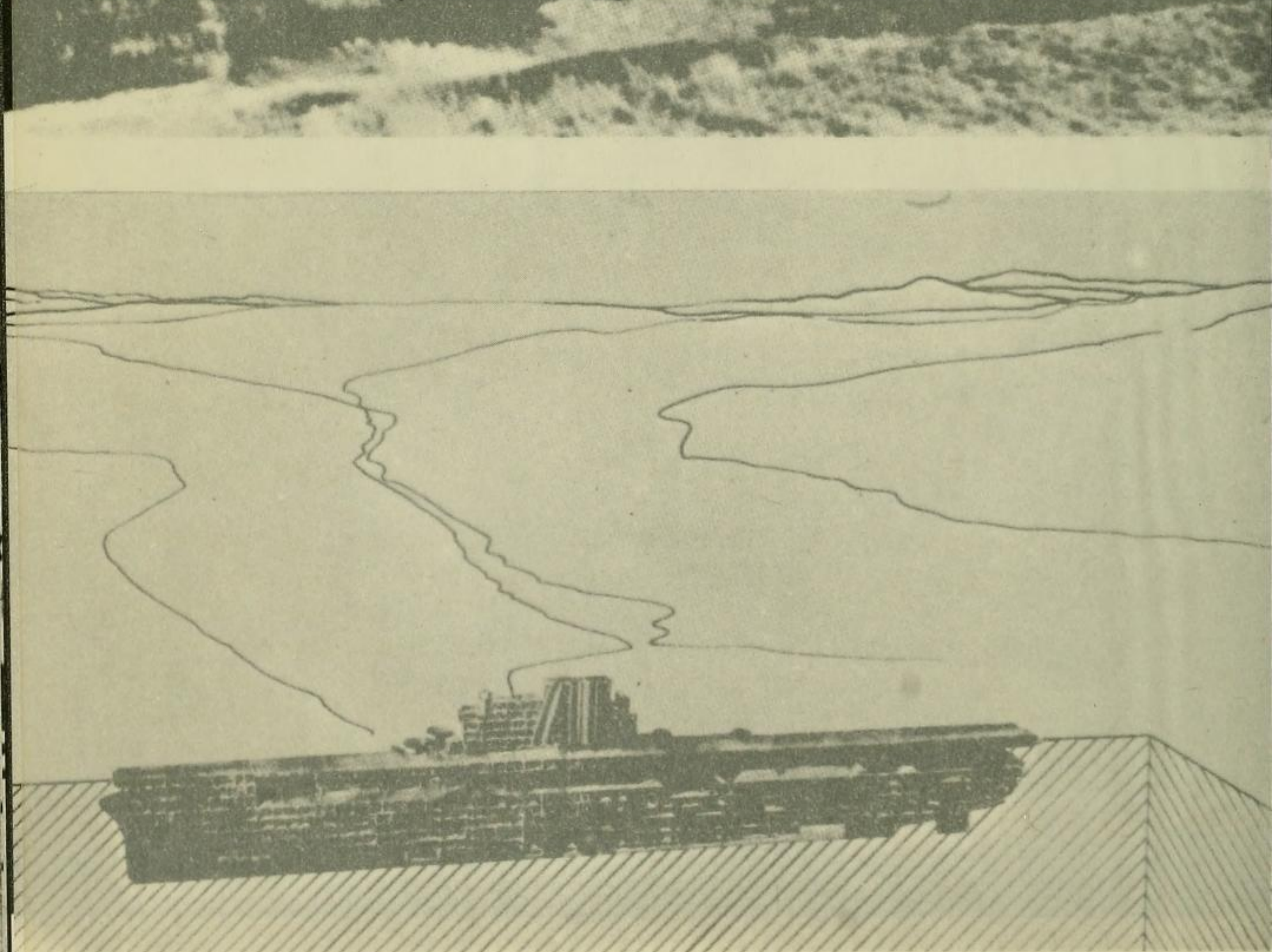
In the early 19th century the technology of steam was well known and had been for a hundred years, but it was only after this very long time lag that such men as Morey and Fulton “bothered” to make a steamboat. We cannot afford the luxury of such a time lag today. There are too many of us competing for space and for the world’s material resources. If the “global village” idea seems trite and simplistic, at least the hard-to-name concept of violently interacting centrifugal and centripetal spirals is not, from a multiplicity of centers of activity and covering the earth. “The elephant and the Romanian question.” “Burmese influences on the fishing industry of Helgoland.” Hunger, and not just for food, as a common point from New York to Tsing-Hao, together with the new knowledge that this need not be.

The role of planners for the future such as Doxiadis, McHale and, above all, Buckminster Fuller becomes critical at this point, perhaps taking on the importance that the inventor had to the 19th century. First to take an inventory, then to develop what is needed. Fuller has compiled the most exhaustive inventory ever of raw information. He has inventoried “what is there” in the sense of people, raw manufacturing material, water power, human resources,

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etc., as well as techniques. He has even taken inventory of his own ideas. And added to other parts of the information, in other fields, primarily to complex geometry (his book on the subject is due to be published shortly). And then he has developed pilot projects, such as Triton City, simply by recognizing needs, checking the inventory of known techniques, and matching costs and resources against each other. Cities need space – space is available over the water, and, given proper waste disposal systems, need not interfere negatively with the ecology. Shipyards need work, especially now that so much travel is by air – so if shipyards can build ocean liners for 3500 people, why not solid, floating communities for 5000?

Can we dismiss this as mere material technocracy? Or do we do so at our own risk? Would the most conservative American pharmaceutical maker refuse to synthesize insulin simply because the techniques of doing so were developed in the Peoples' Republic of China? Do the problems with technocracy lie in the techniques and their assumptions? Or in their applications and the questions of communication connected with these? Ought we to criticize Fuller for his attempt to minimize the role of politics in his information flow? Or ought he perhaps be viewed heroically in the East as well as in the West, for his contributions to his fields? If the Encyclopedists of the 18th century had had Fuller's approach and some of his communications resources, would the steamboat have been invented any sooner?

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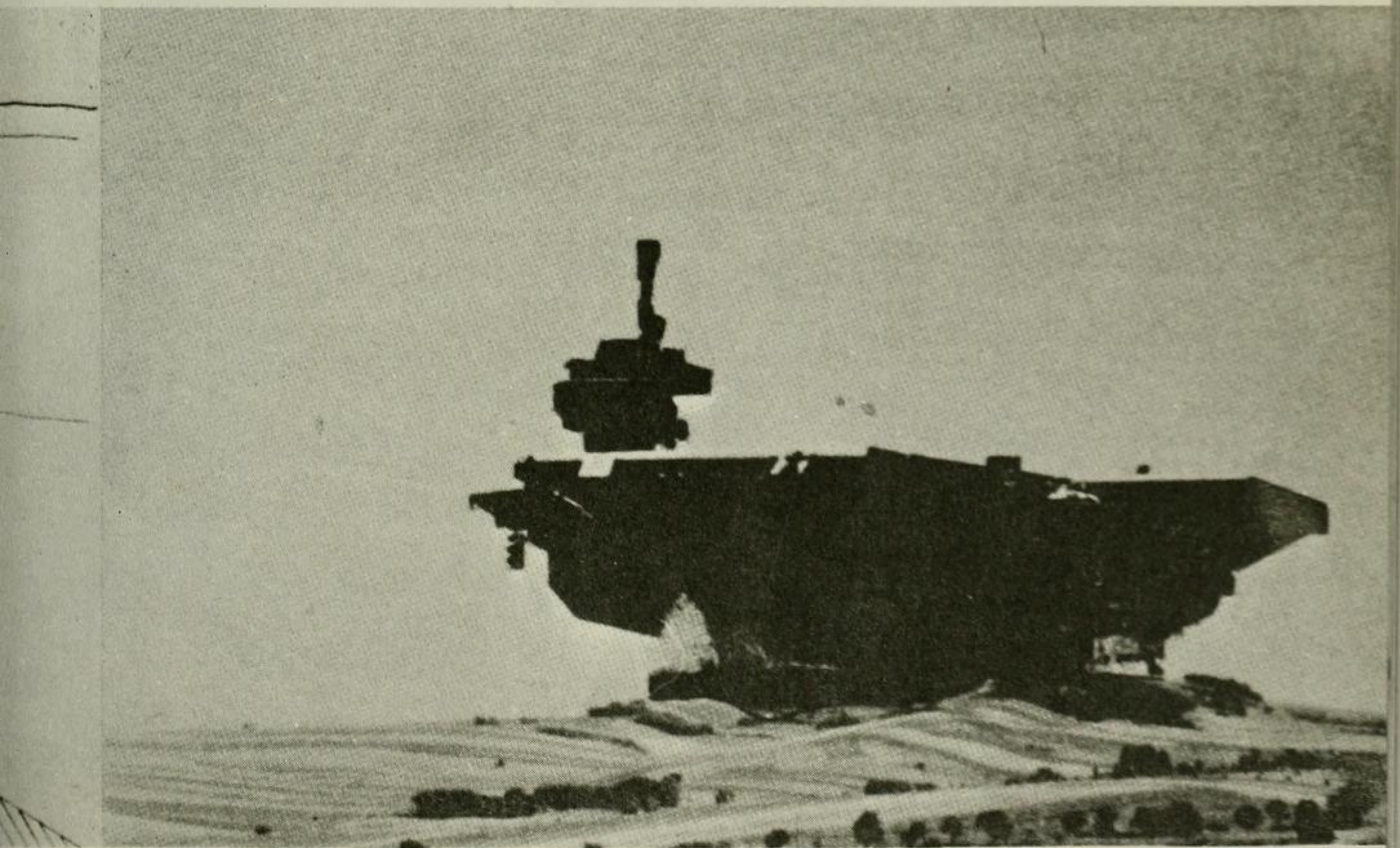
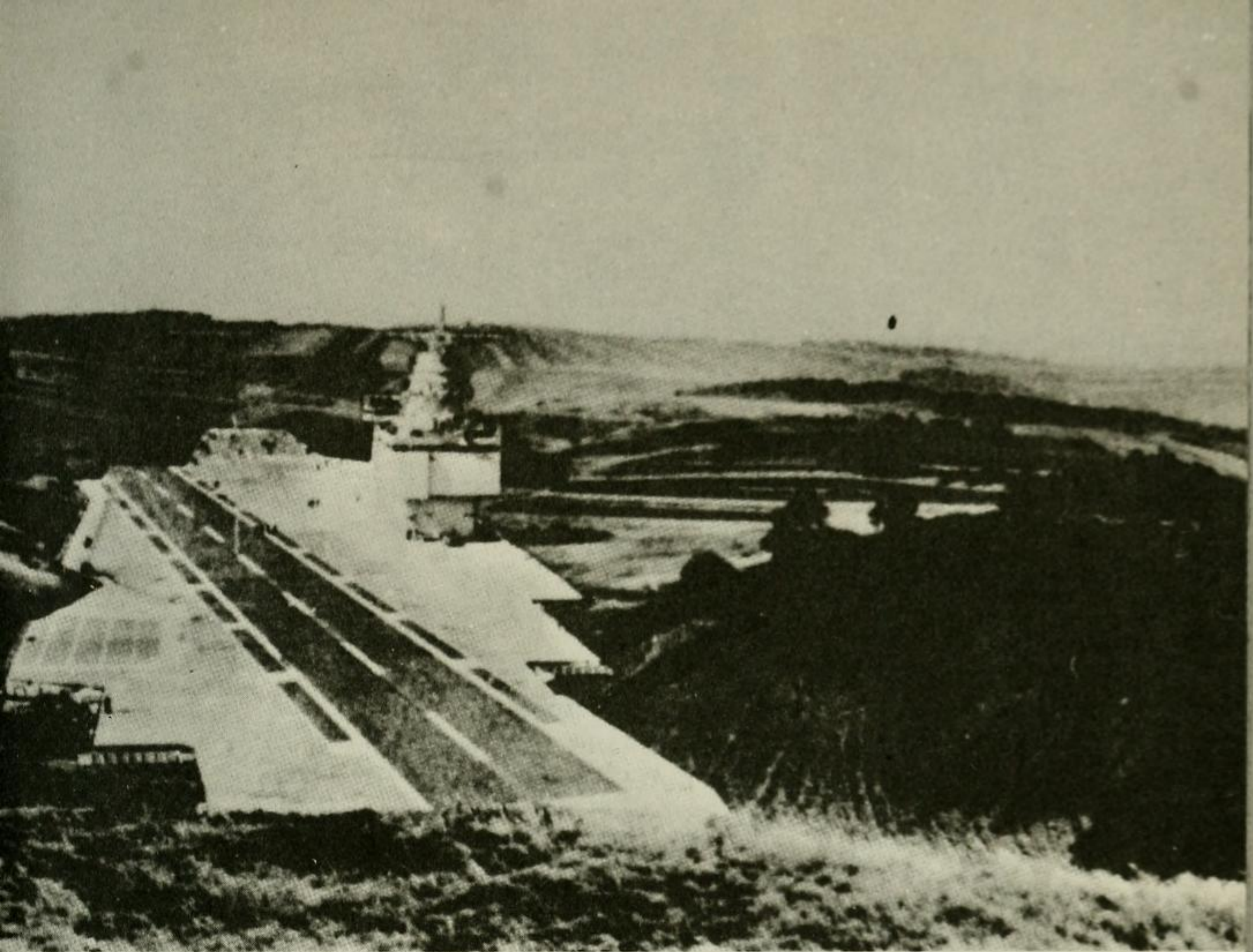
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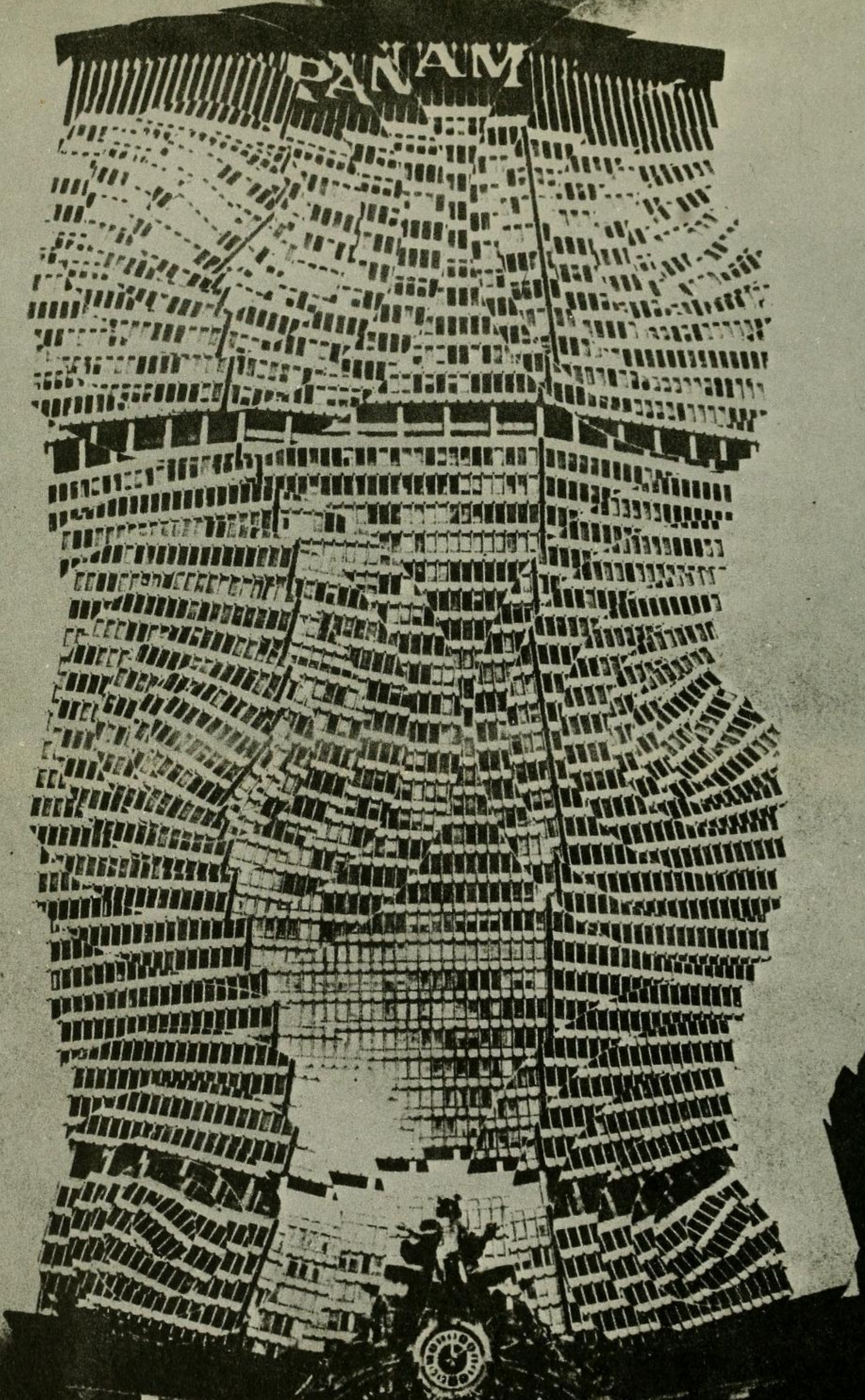
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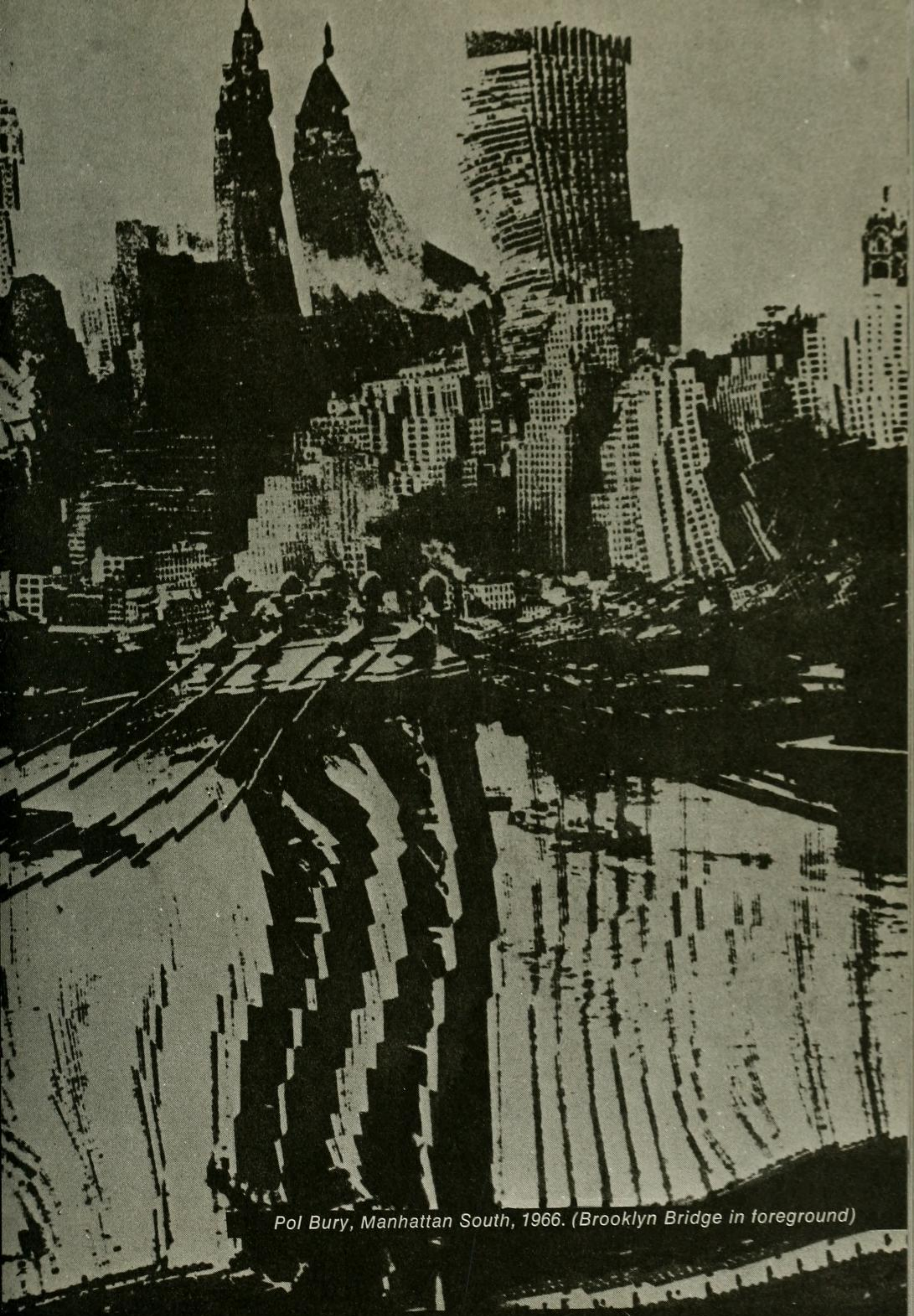
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Pol Bury, Pan Am Building, New York. 1964

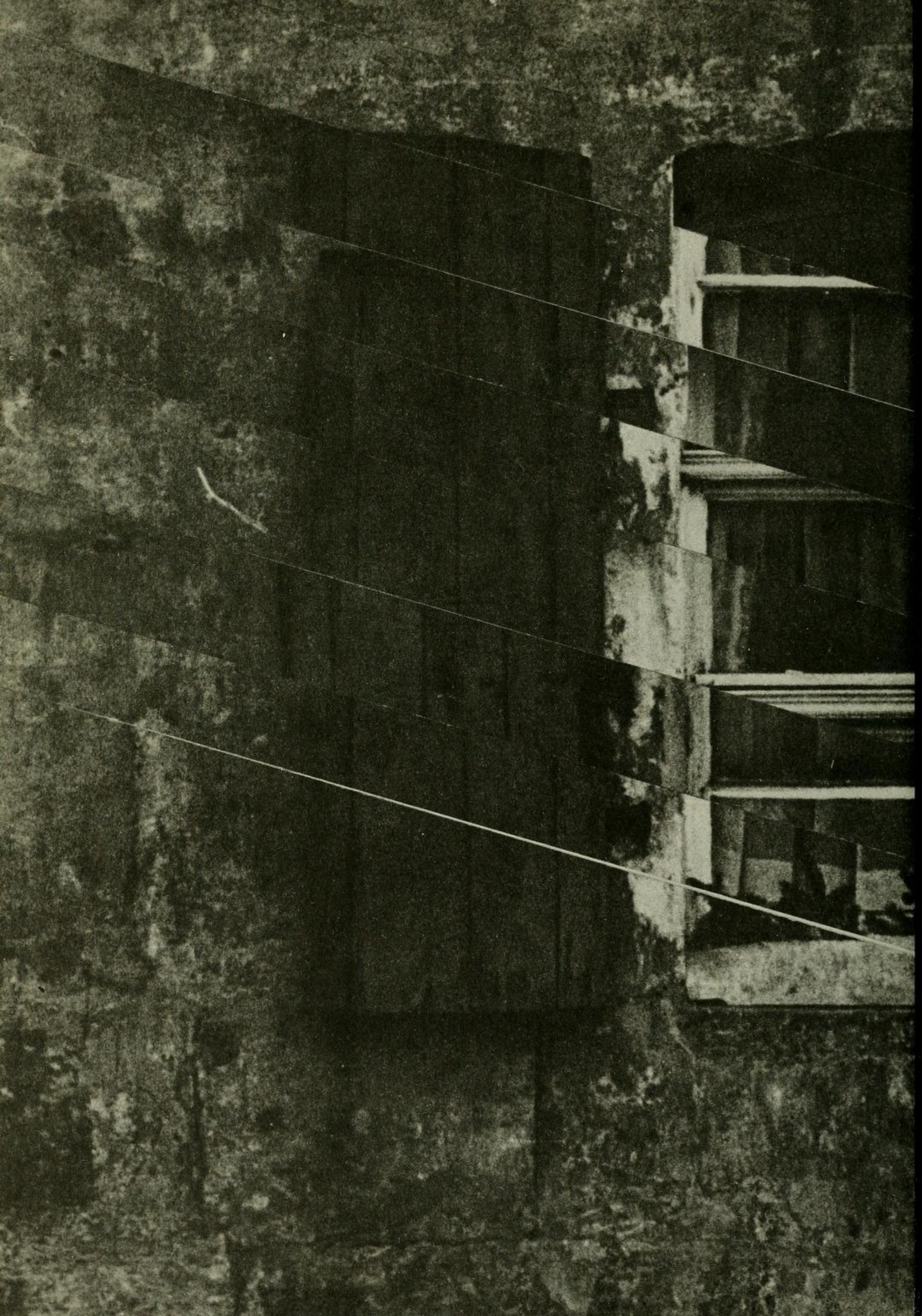


Pol Bury, Manhattan South, 1966. (Brooklyn Bridge in foreground)

Unfortunately this will remain a project. Cut the earth in half, turn both halves in opposite directions and glue them together again. Accra would then be a suburb of London and the Niger would flow into the North Sea and it would be damn hot in London, or, vice versa, cold in Ac-

cra, it's hard to predict which. The rest of the western part of the British Isles would be located near the North Pole and the English would be even frostier and Paris would lie close to the Equator and in fact everything would be totally different.

Wewerka



Stefan Wewerka, Collage, 1967.





spiegel glas na

inner



CAPTION 4

Architecture, art and non-art – a sculpture sat on? A chair. A chair understood as sculpture? A sculpture. Art is as art does. To the workman, building Oldenburg toilet floats on the Thames would be a job no different from building a bridge, a little more exotic maybe, but along the lines of industrial display perhaps. Looking back towards the beginning of this book, to the project of Tinguely, Spoerri and Luginbühl, might a workman be appalled by the inefficiency of the structure? Or might he be amused at the obvious waste of effort? And of the Schwitters *Merzbau*, can we ask if there is a non-art dimension to the work to anchor it? Or is its strongest statement its affirmation of some pure kind of aestheticism, rather foreign to us? Is the *Merzbau* as an ideal any more or less successful than the hypo-functionalism of a Luigi Nervi, with its adoration of the practical and the well engineered, and its high heating cost?

*Addi Koepcke,
Plate-Glass House,
Collage, 1963*

CAPTION 4 Spiegelgläser

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inner



ssen

*Addi Koepcke,
Plate-Glass House,
Collage, 1963*

LAWRENCE WEINER

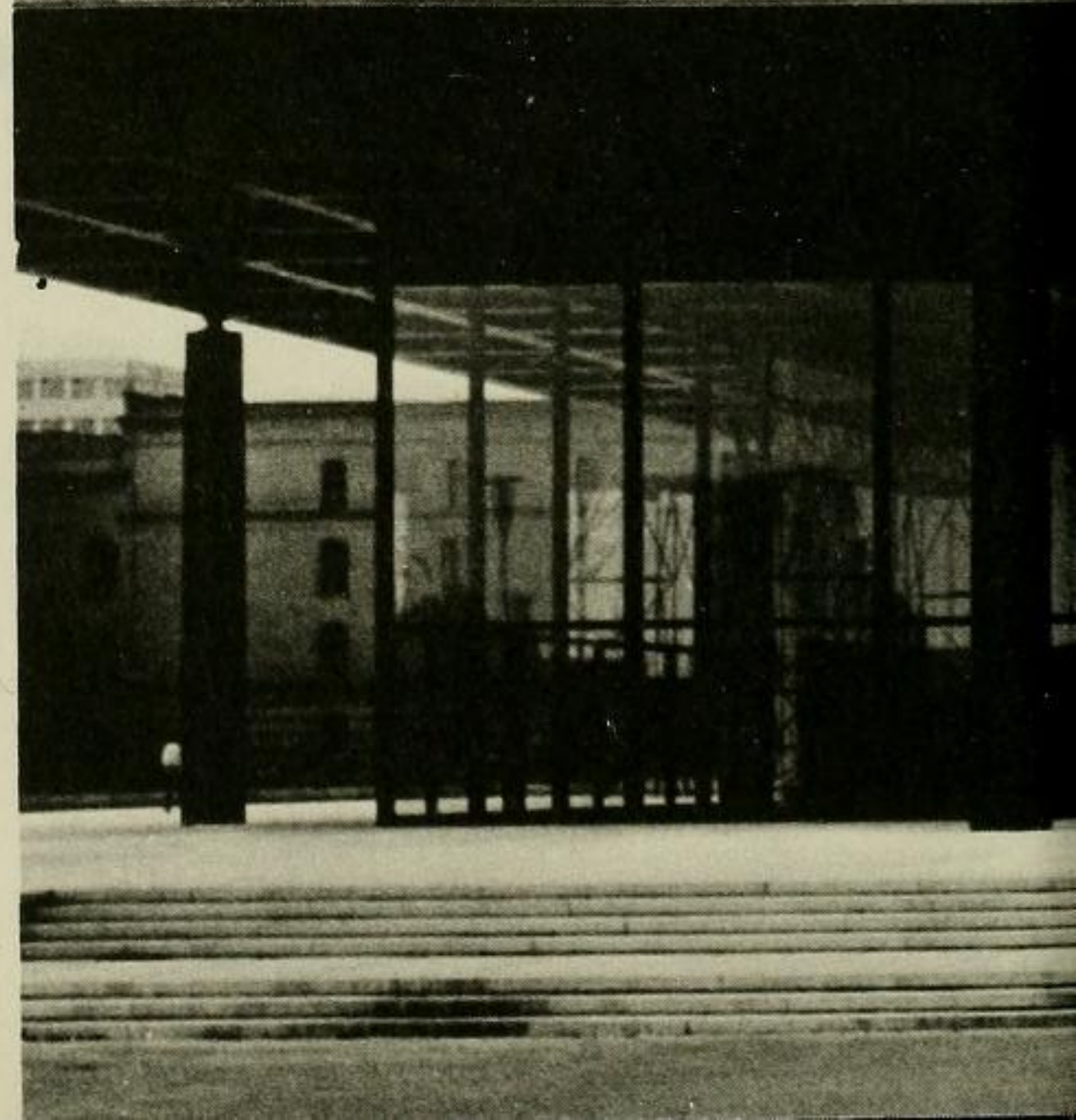
An object tossed fro

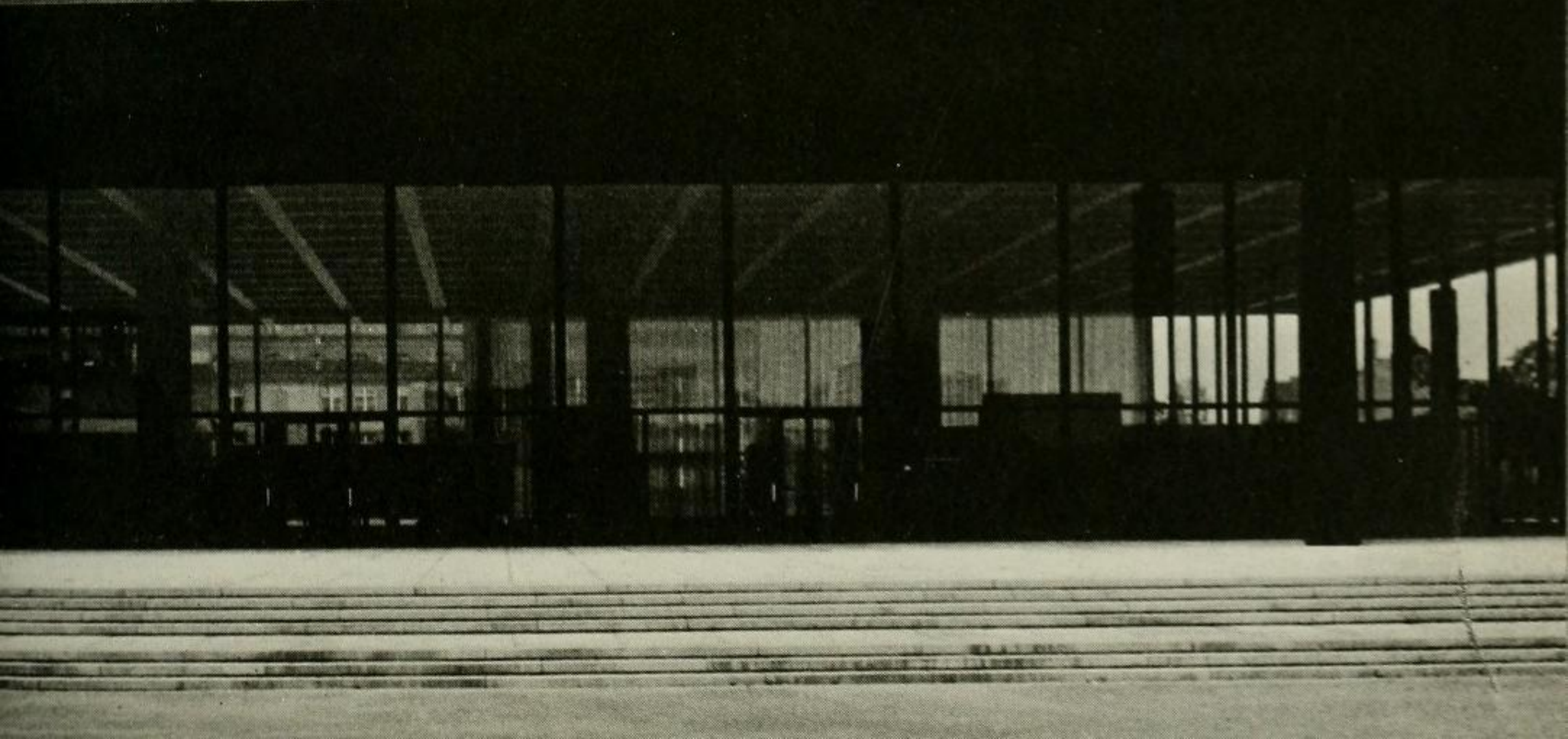
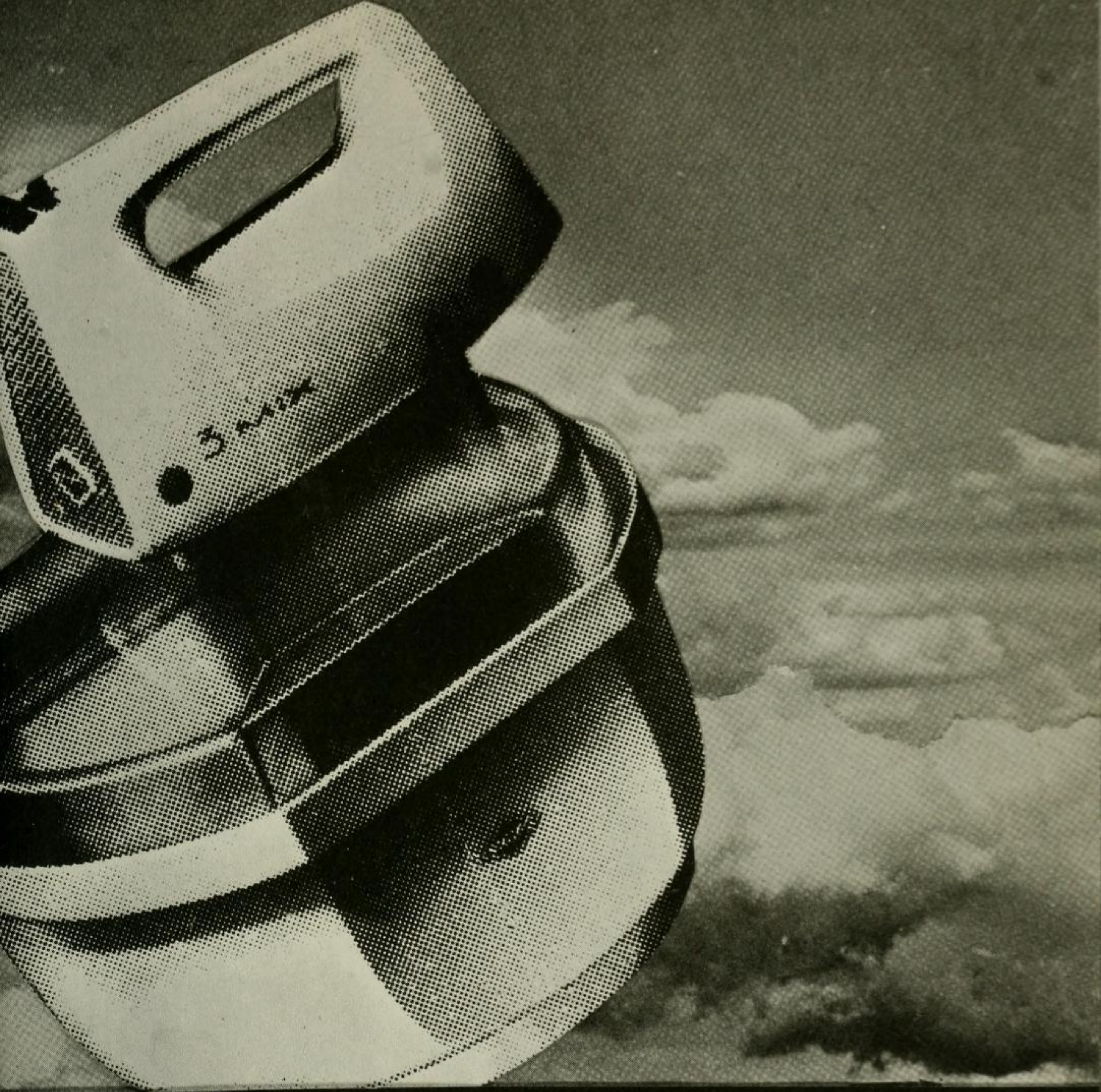
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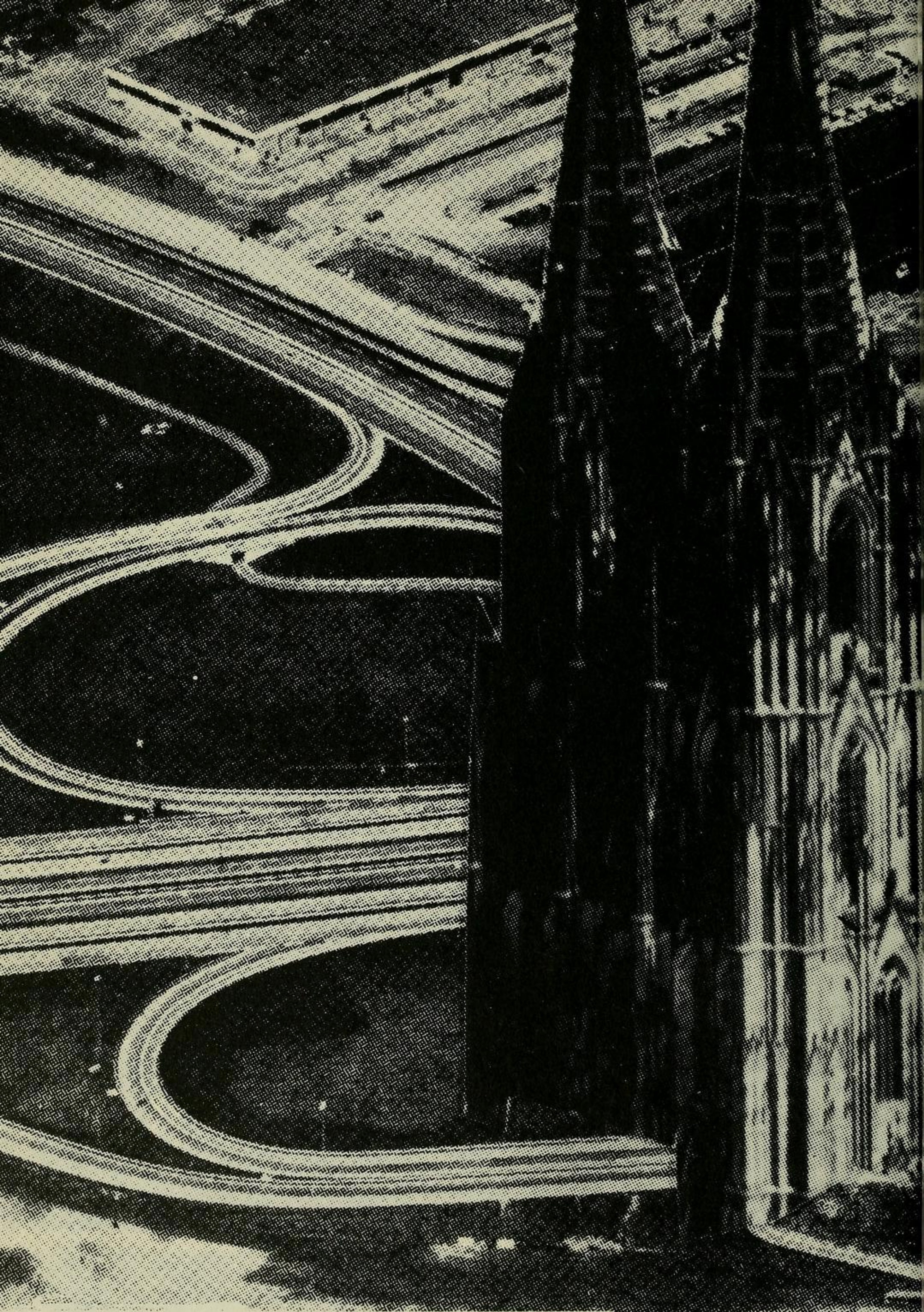
New York

ne country to another.

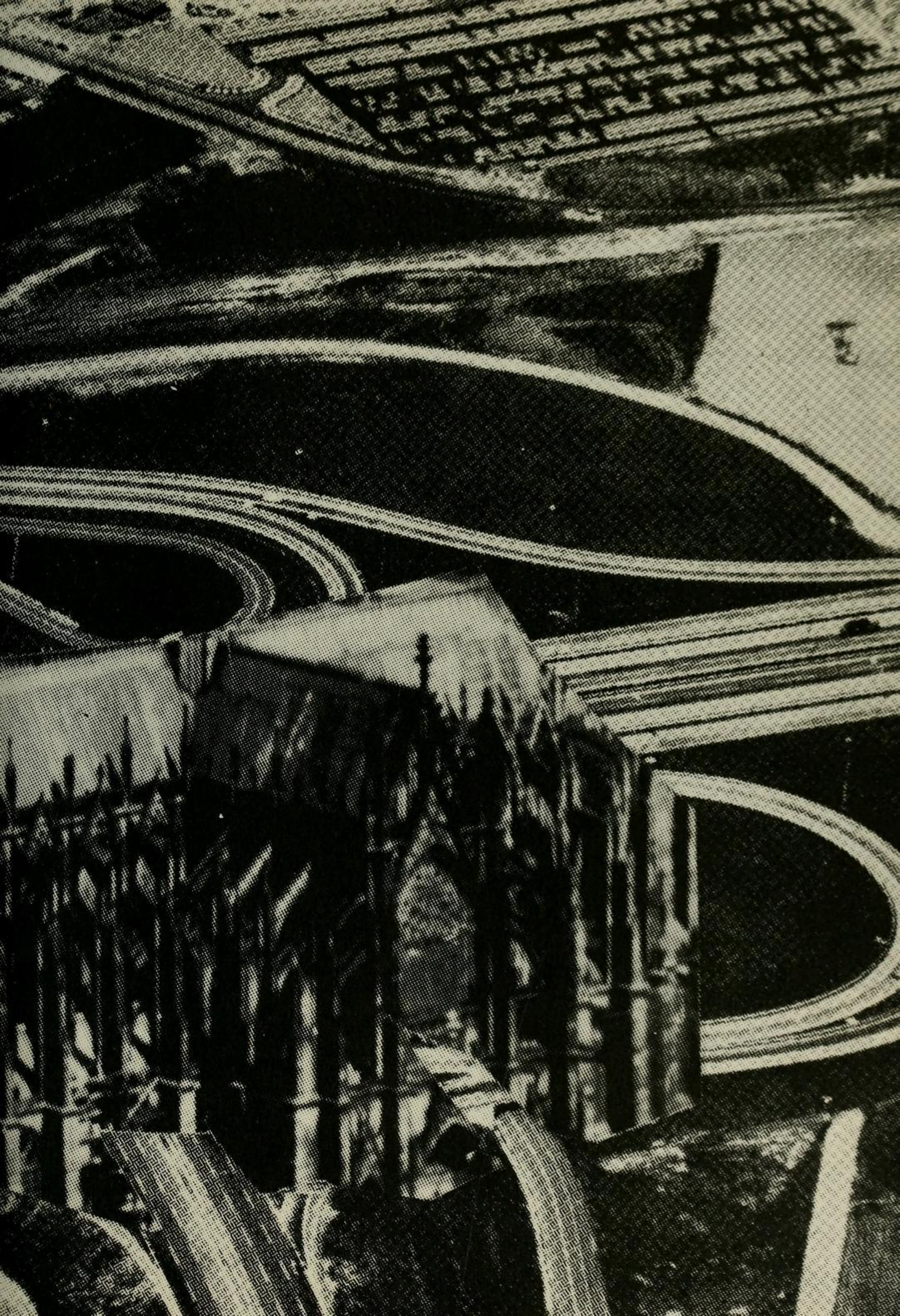
*Wolf Vostell, Proposal for an addition to the
Museum des 20. Jahrhunderts in Berlin, 1968*

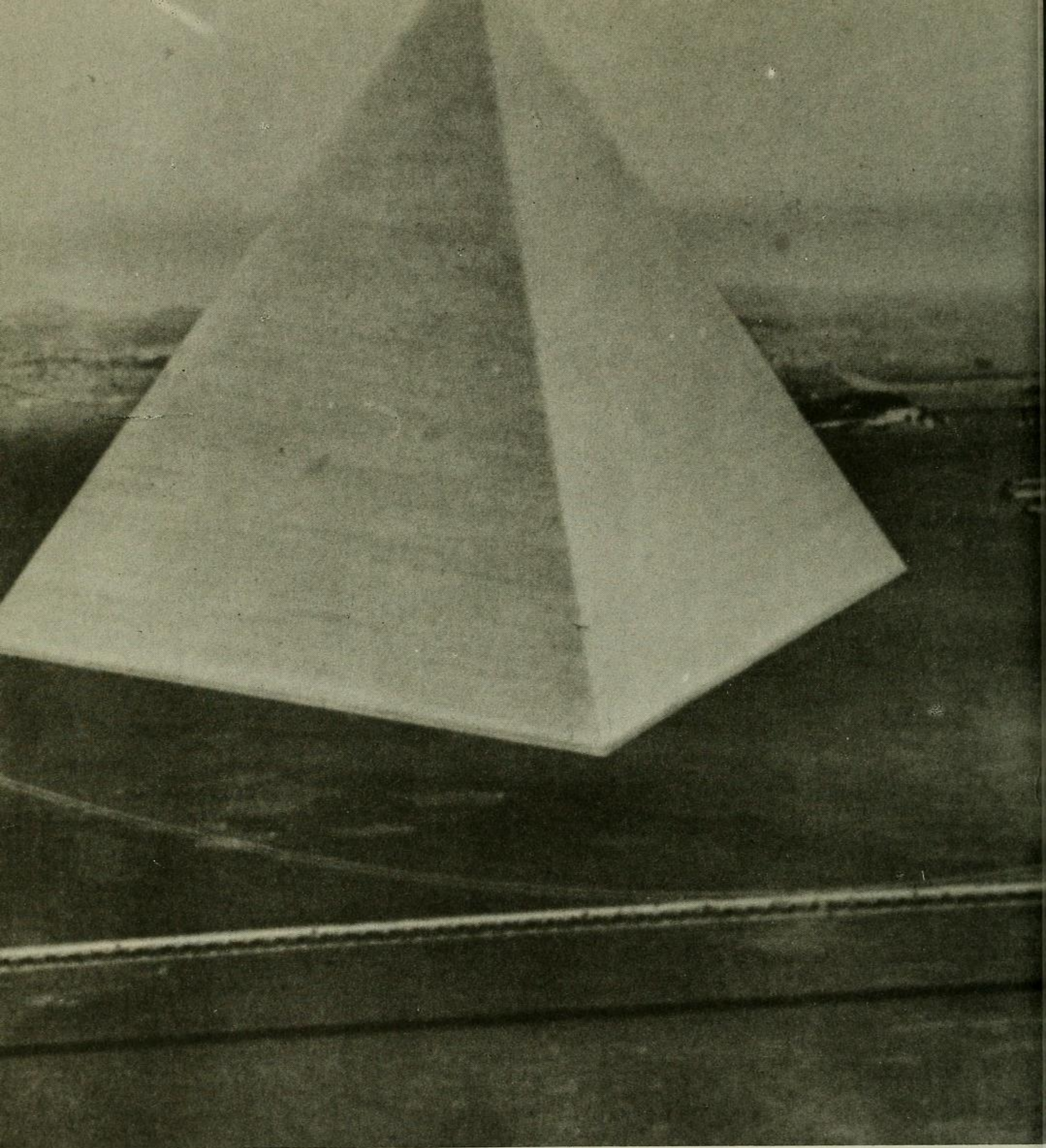






Wolf Vostell, Proposal for the environs of Cologne Cathedral, 1967





Buckminster Fuller, Tetra City, 1969



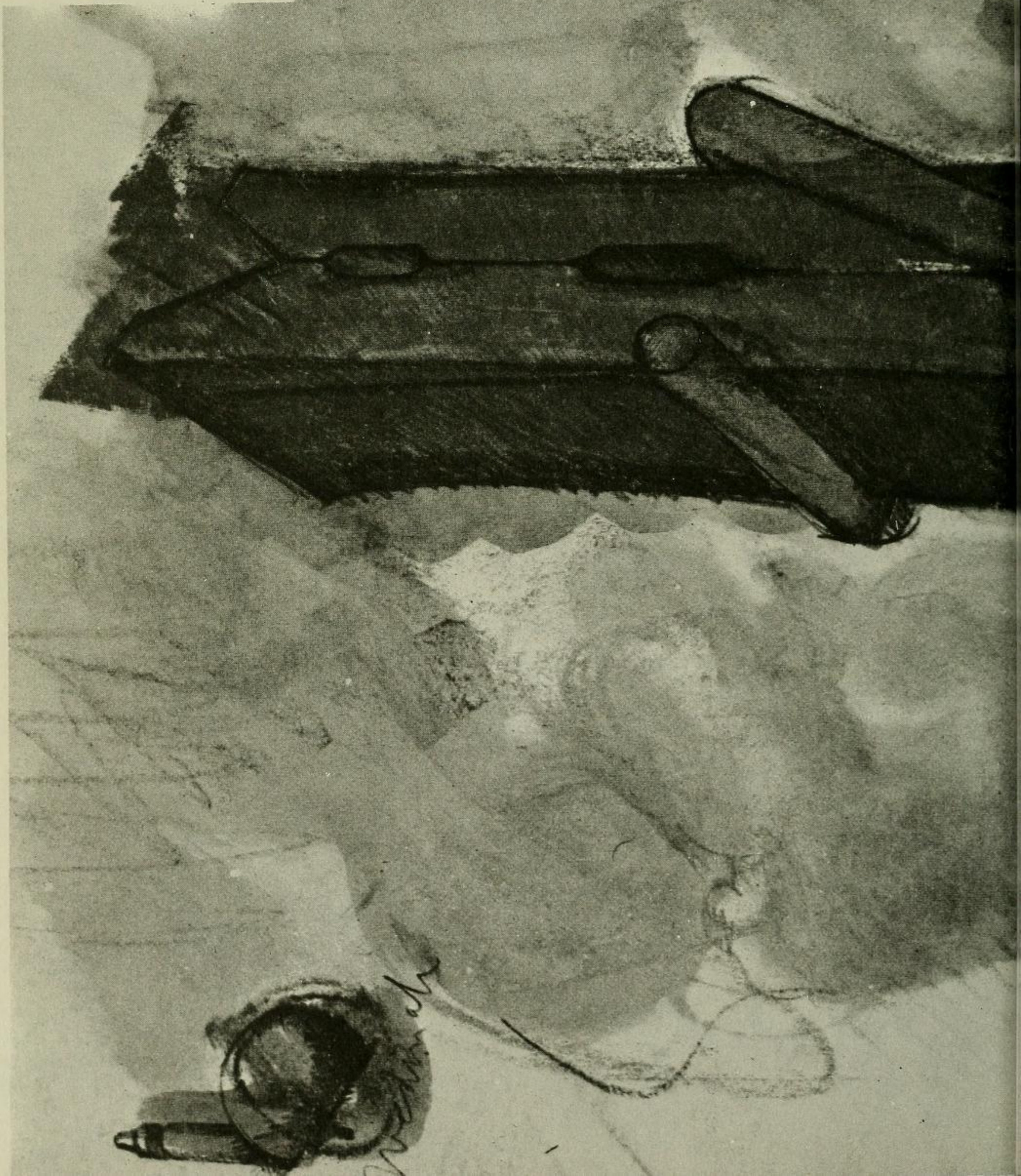
19. July 1964 :

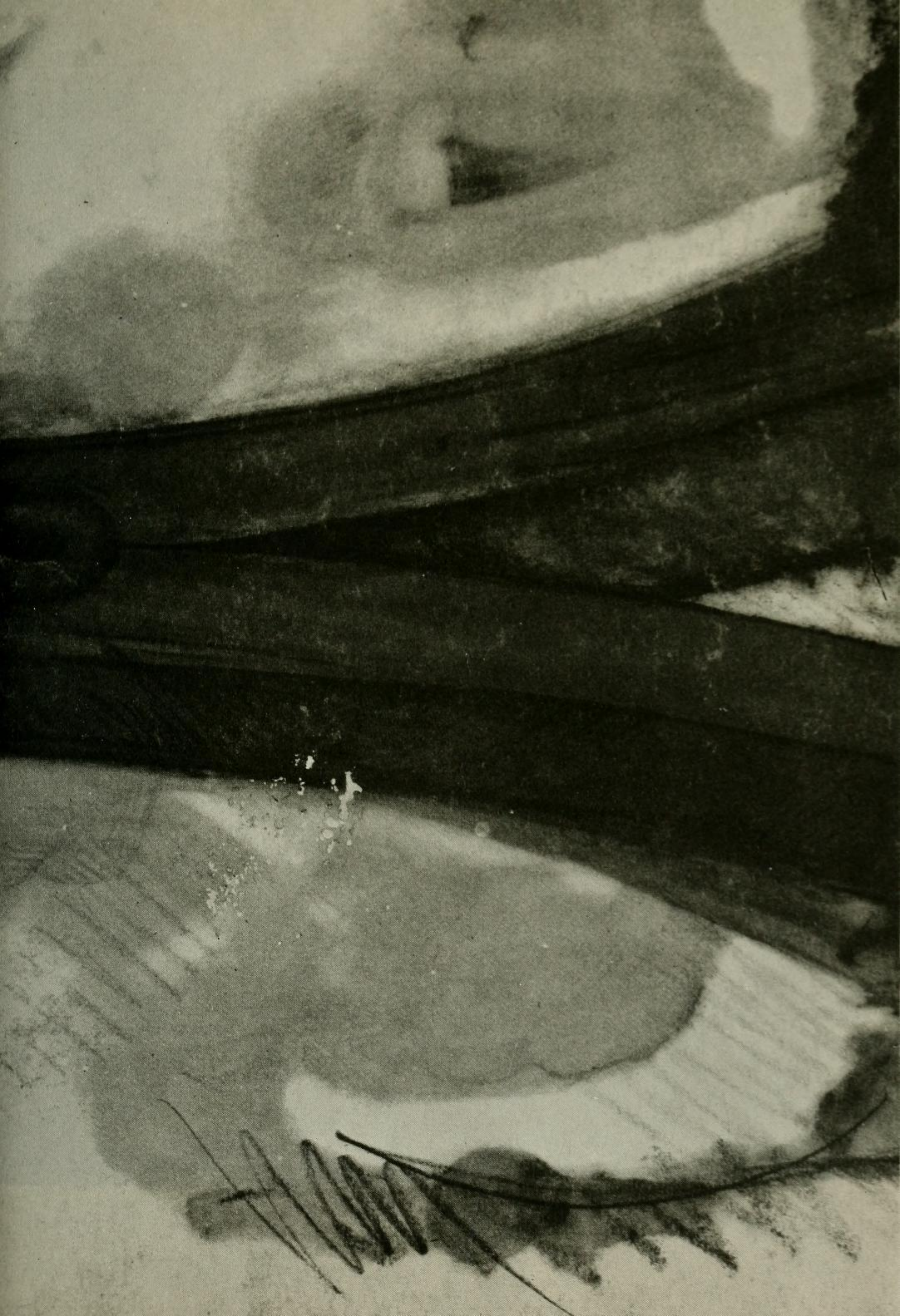
Beijing empfiehlt Erhöhung
(bessere Proportion!)

Der Berliner Mauer um 5 cm

"Beuys recommends raising the height of the Berlin Wall by
5 cm (better proportion!)"

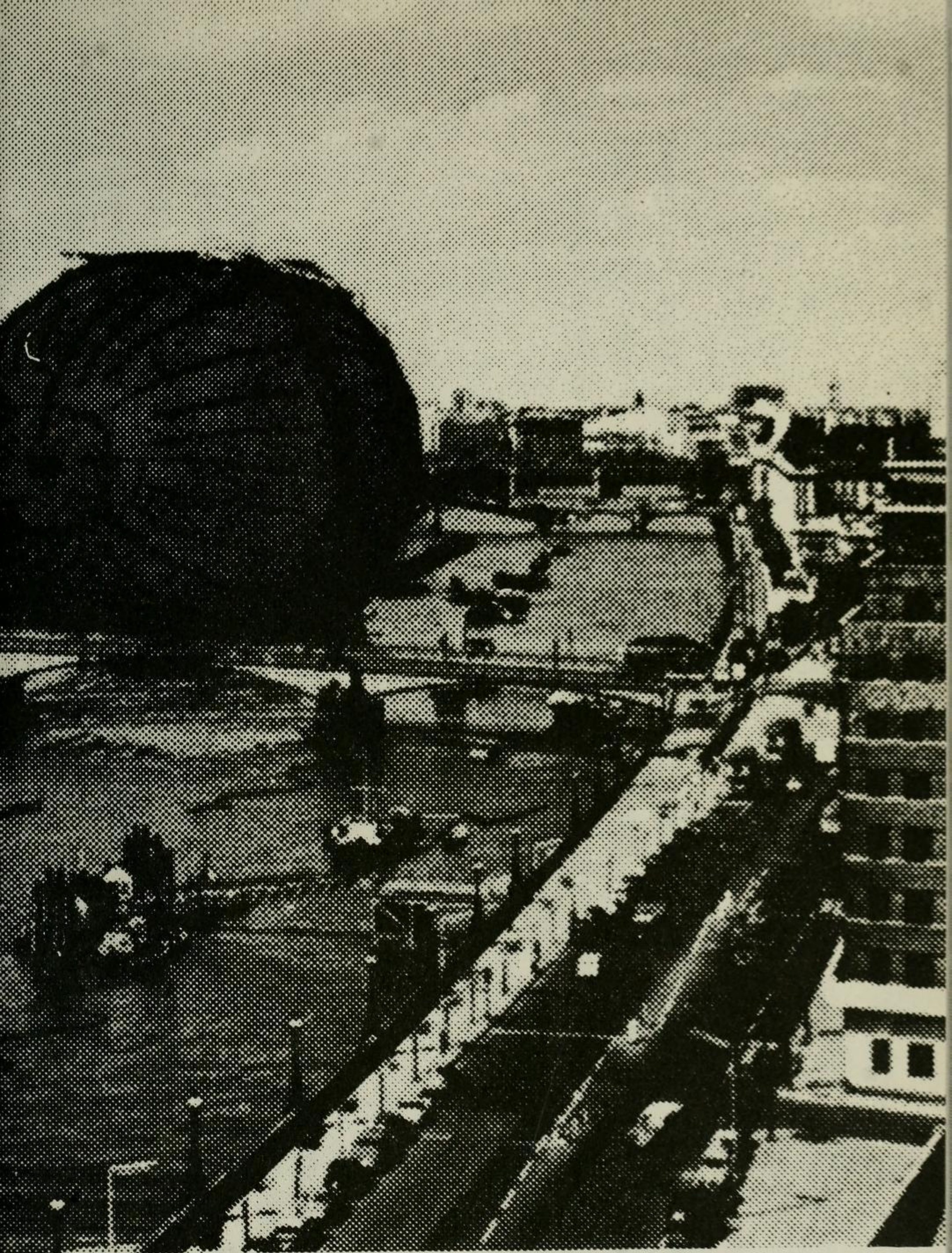
Claes Oldenburg, Late
Submission to the Chicago
Tribune Architectural
Competition of 1922:
Clothespin, 1967







Claes Oldenburg, Proposed Colossal Monument for Thames River: Thames "Ball", 1967



Carolee Schneemann

PARTS OF A BODY HOUSE

Entrance and Exit: The Coat Room

Admission to the Parts Of A Body House requires only that everyone bring a coat. The coat is hung up on any one of a series of infinite coat racks. On leaving everyone picks up and takes away a coat of their choice which is not the one they brought.

Cat House

When you enter the Body House you walk south and north for a long time; you come to an open circular structure -- a staircase of ribs, smooth and shiny white. You will see a fat knotted rope of black hair hanging down. The circular space has become dark. Take off your clothes, leave them. Hoist yourself up the rope; the hairs spread out and become a carpet you crawl along. It has led you into the Cat House which is somewhere behind the eyes of the house

CAPTION 5

Ecology – to participate in the body. A relationship, perhaps, between the body politic and the body physical? Between the body politic and any very large body of beings or of water or earth or air?

A lost element of ecology in the making of structures: to use local, found materials simply because they are there, usable, and natural, and to let them determine one's aesthetic, rather than to use them because one believes in it.

Can we go further? Should not all future architects and environmental scientists be required to study Urology, not just in the narrow sense of the gastric tract, but in the larger sense of the movement of all liquids and liquid-behaving solids and masses within our bodies? Are these not working models for the flow of all kinds of traffic? Concentrations of people and social engagements? Flows of information and social change? It is a system which, we know, works, where few of our social systems have been successful beyond the fairly limited goal of assuring their own survival, and have contributed little to whatever came afterwards.

Can we use our study of Urology in our environment and still remain good Marxists? Or Catholics? Or Scientologists? Or Conservatives? Or Neo-Leibnizians? Or Mothers? To what seventeen bodies might each of us belong?

Carolee Schneemann

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Can we use our study of Urology in our environment and still remain good Marxists? Or Catholics? Or Scientists? Or Conservatives? Or Neo-Leibnizians? Or Mothers? To what of assuring their own survival, and have contributed little to whatever came afterwards. Works, where few of our social systems have been successful beyond the fairly limited goal of social engagements? Flows of information and social change? It is a system which, we know, these not working models for the flow of all kinds of traffic? Concentrations of people and the movement of all liquids and lipid-behaving solids and masses within our bodies? Are we to study Urology, not just in the narrow sense of the gastric tract, but in the larger sense of Can we go further? Should not all future architects and environmental scientists be required than to use them because one believes in it. because they are there, usable, and natural, and to let them determine one's aesthetic, rather A lost element of ecology in the making of structures: to use local, found materials simply earth or air? Ecology -- to participate in the body. A relationship, perhaps, between the body politic and the body physical? Between the body politic and any very large body of beings or of water or

CAPTION 2

Cat House is a tiny room filled entirely with cats. They have their own small door and enter and exit at will. Lie down among cats cats kiss stroke brush walk sleep turn gently up and down your body some cats knead your hair your belly they sniff your chin your ears your thigh your armpits your sex dozens of furry shapes different weights textures walk on you move around you brush against you lick you cats eyes shift shine blink off blink on cats purr hum vibrate there is a tail against your neck lights of cats eyes flashing

Bathroom

When you leave the Cat House you enter a Bathroom, it is at the back of the head of Body House.

1. stormy afternoon. A cat is swimming in the bathtub. In the bottom of the bathtub is a large, crumpled burnt oil painting of nudes. The cat soaks and swims a long time. You sit on the toilet watching. Some-

thing must be let in from the storm. You go and get chairs and pile them into the bathroom. You will have to stand in the bathtub to load them all up. Crawl in and out of chairs, piling chairs until they reach the ceiling. Stand in the tub among the chairs. Pick up the wet cat and dance blue raining blue light.

2. winter night. Get into the bathtub -- which is full of warm water and pine bubbles -- with someone you love. Make love in the water. The only light is blue-black night, gold and blue flashes. A cat comes to swim in the tub. It paddles and sneezes, it is fur-soaked. Then the cat sits on the edge of the tub watching you in the dark water. A film is made of this.

Lung Room

Walking south you will arrive at the Lung Room. Huge, transparent, glimmering lungs, seemingly suspended in air are stretched at varying

angles and levels through an endless space. You might best traverse these net-like lungs on hands and knees, crawling over the stretched membrane. In the center of a lung you can do jumps and falls, using it like a trampoline. Many people are crawling around; others have curled up, fallen asleep on the lungs; others are holding hands, bouncing through space from one lung to another. The transparent lungs are luminous; there is no other light to define space.

Heart Chamber / Cunt Chamber

A leap in the dark from an easterly lung: falling briefly, a sudden landing in the Heart Chamber / Cunt Chamber. Enormous soft velvety warm damp walls rounded ridged pulse gently. Your whole body is squeezed up and down; between pulses you can clamber around holding onto the ridges. Each ridge you touch emits a flash of brilliant colored light. It is slippery, the muscle walls expand, contract, push you slightly up or down. You may doze in the strange rocking. Only one or two persons at a time in this chamber. When you wish, begin to crawl down, head first, pushing between contractions. Exit.

Ice Palace

You arrive in the Ice Palace and are handed ice skates. This is simply a great frozen internal pond where everyone skates. Good old-fashioned skating music echoes here. A stand sells hot dogs and coffee.

Liver Room

The exit from the Ice Palace is a short peristaltic journey: an esophagus / intestine. Just room enough to stand upright, bracing yourself with hands against the walls. You are quickly propelled forward. An almost unbearable foul aroma. No light at all. You will be ejected either into the Liver Room or Nerve Ends Room.

The Liver Room is sculptural: chunks of liver-like stuff (brown polyurethane), about twelve feet long each, are piled into an overlapping hilly structure. Near rivulets picnic baskets and jugs have been embedded under crevices. All your friends are here to picnic. There is a pleasant glowing golden light, smell of the sea. People climb about on the livers, which are nice and springy, they sit on outcroppings and edges, sharing food and drink. At the top of the hills there is a long narrow machine which will blow out a length of foamy brown blanket. These blankets slowly dissolve and are left blowing about. A certain amount of dancing, arguing, singing; and napping and intimate love-sleep in more remote crevices.

The Nerve Ends Room

The Nerve Ends Room is evolved as a free-flowing, self-perpetuating, self-destroying energy environment using active elements of:

ORGASMIC STREAMING ORGANIC GARDENING ELECTRO CULTURE BIRDS ACID
JOYFUL TECHNOLOGY EXTRASENSORY PERCEPTION WILD-LIFE PRESERVATION
LENNY BRUCE BLACK POWER BACH BEATLES BEAST SONG SYNESTHESIA
KINESTHESIA

Ecstatic physical interchange. Participants will freely choose music, noise, lights, seasons, stars, galaxies, winds, colors, photocell activations, circuits cut-offs, slides, film, laser beams, traffic signals, dirt, sand, mud, grease, powder, friendly animals, fabrics, SCRs, water, fires...ropes, swings, ladders, smells, aromas, wood, nails, hammers, saws, chisels, trees, shrubs, flowers, costumes.....and agree only that their choices may exist simultaneously in juxtaposition with the choices of others in the same time-space continuum.

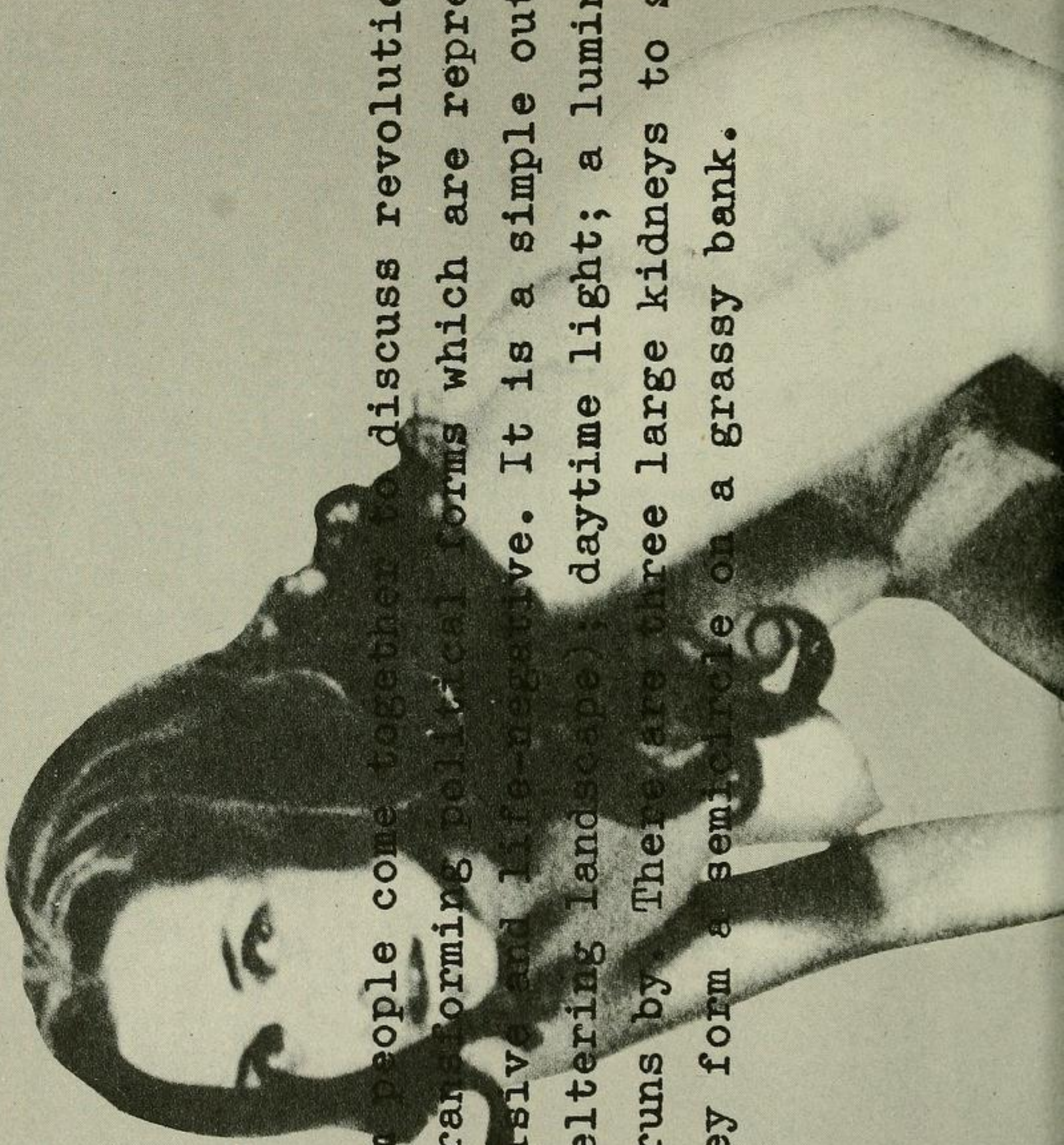
The participants will be able to select their materials in advance; they may also build or activate parts of the environment with found

materials or by using preset electronic circuits -- sensory components determined by computer programs. The found materials can be used in any imaginable way, alone or in cooperation with other people. Maximum sensory information and strange immediate physical circumstances will provoke actions / reactions in developing involvement. People will be bombarded, "charged", as they shape and reshape the environment. Ear plugs, eye masks, perfume, tiny lights and hunks of foam rubber to build chambers will be available to disperse environmental conflagrations -- to provide utter quiet for private turnings-in / turnings-on. LSD, DMT, pot, alcoholic drinks, mushrooms, vitamins, strange and common foods will be available. The Nerve Ends Room will be situated in a transparent bubble in a woods to facilitate exchange of inside and outside, actual landscape and fantastic landscape.

Finally, a memory bank will be available to everyone by which they can open travel into their experiences to anyone desiring to go where they have been. (My memory-bank idea is fully described in the English magazine Icteric.)

The Kidney Room

In the Kidney Room people come together to discuss revolution, that is, changing or transforming political forms which are repressive, exploitative, divisive and life-negative. It is a simple outdoor space (a vague sheltering landscape); daytime light; a luminescent green Bile River runs by. There are three large kidneys to sit on, made of stone; they form a semicircle on a grassy bank.



CAPTION 6

Monuments – to inspire with a structure, to awake a consciousness of something through this. A work, perhaps a saying or a deed, worthy of record or of enduring. A monument to endurance, or sometimes to folly. Why no monuments to the very ordinary?

A monument to the woman who discovered the use of fire? Why do we always refer to the first “man” who invented fire? Is it as the first of the species to do so? It is this lack of monuments to the ordinary which we are now, in our time, endeavoring to correct. In a New York park there is a monument over the grave of “Tim, a good boy”. He died and was buried on land which later became a city park. About him nothing else is known.

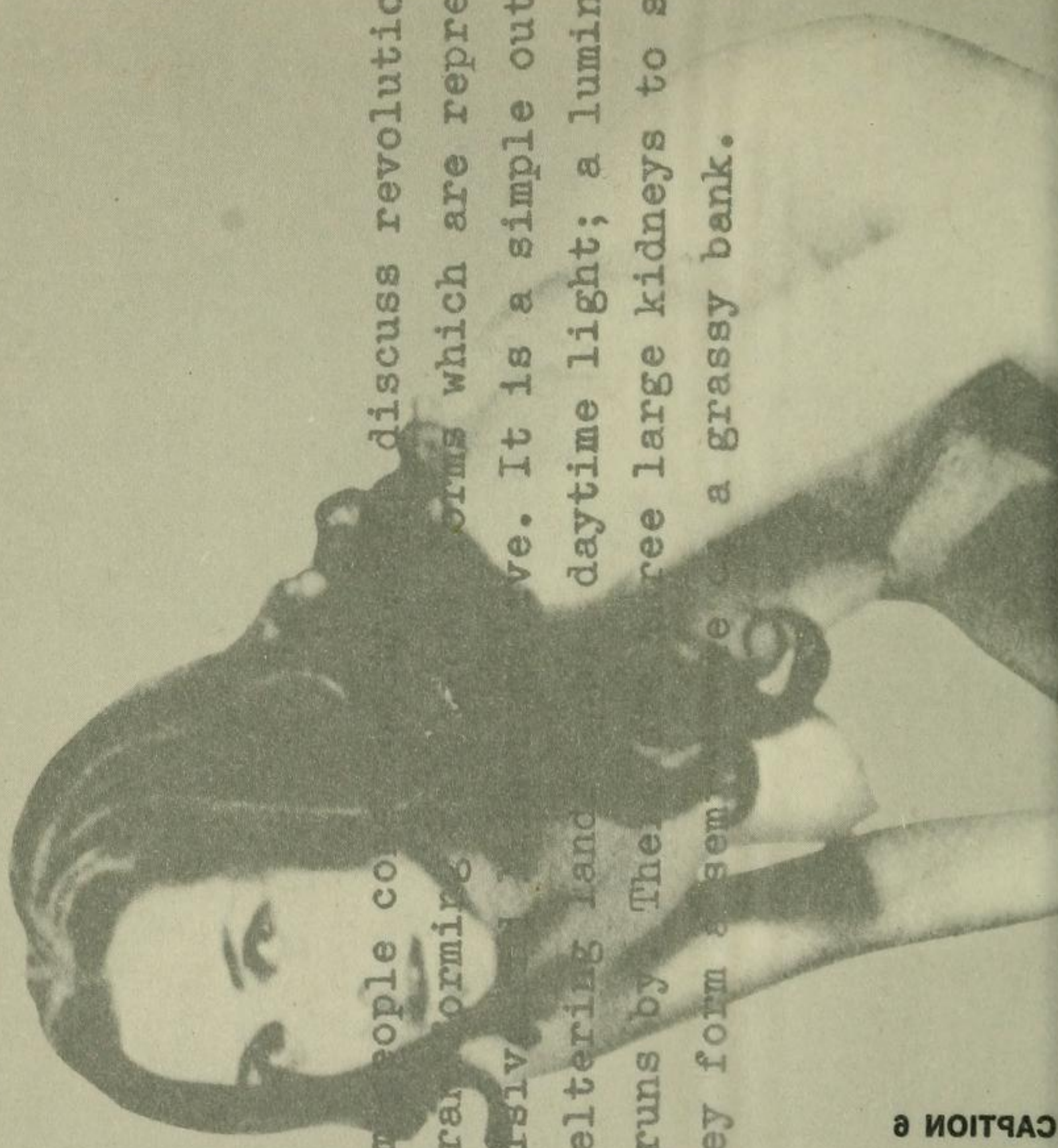
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Monuments - to inspire with a structure, to awake a consciousness of something through this.

The Kidney Room



CAPTION 6

In the Kidney Room people come to discuss revolution, that is, changing the forms which are repressive, explosive and divisive. It is a simple outdoor space, a sheltering land of green. The room runs by the river, free large kidneys to sit on, made of a grassy bank.

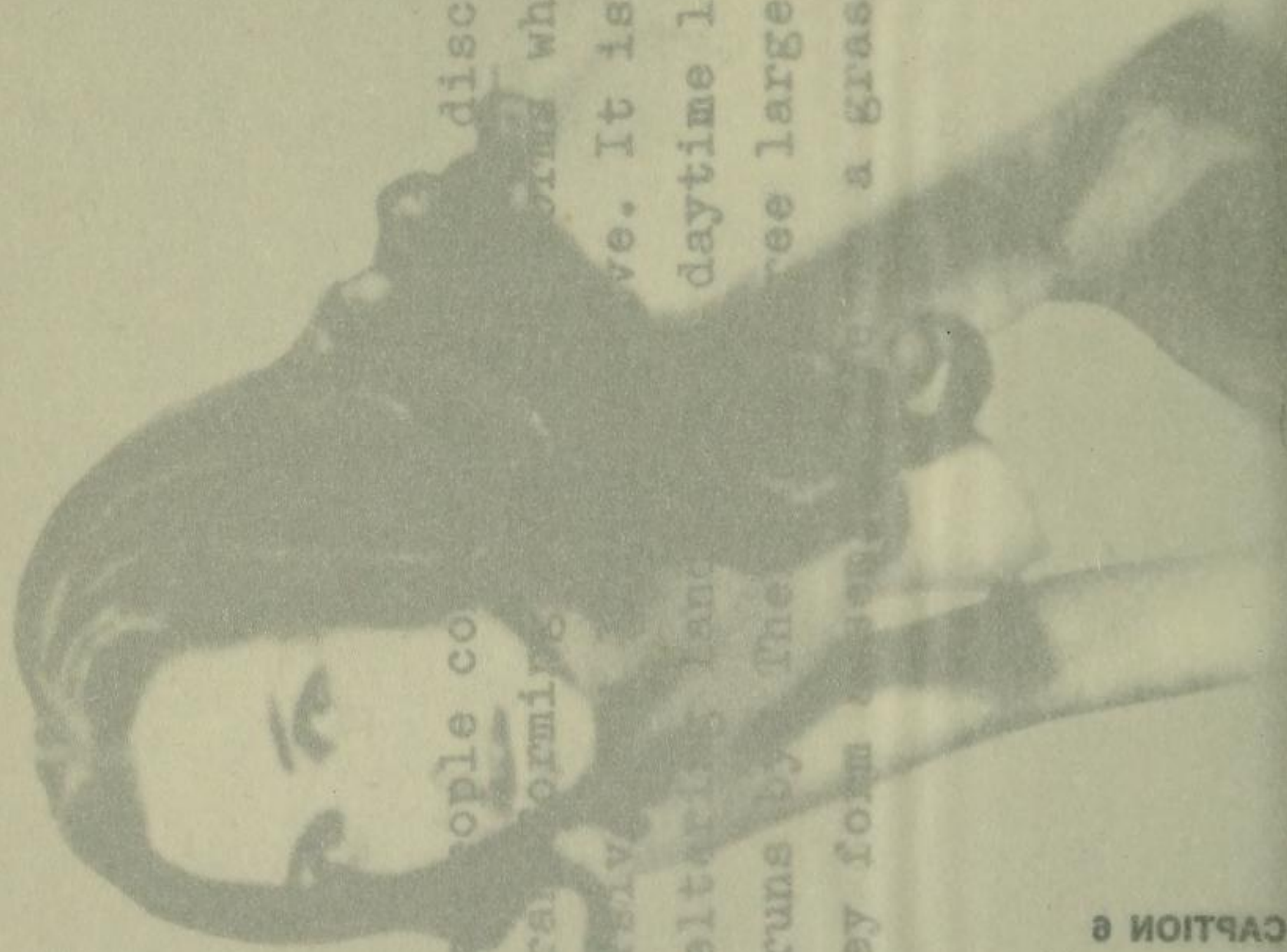
Whether or not they choose to admit it, many of the new artists, those who transform the earth for a moment only, are working in the tradition of monuments. To plow the land in order to prepare it for seeds, this is the perfectly normal model. To plow it for its own sake, to perhaps compose the seeding as an event, as Dennis Oppenheim has, this transforms it. Does it add meaning to the more routine kinds of seeding? What kinds of feedback exist? How long must a work exist to be permanent? How many people must observe it for it to be less than purely private? Is it pointless to name the functions of such a monumental construction?

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monuments to the ordinary which we are now, in our time, endeavoring to correct. In a "first" man" who invented fire is it as the first of the species to do so? It is this lack of a monument to the woman who discovered the use of fire? Why do we always refer to the ancients, or sometimes to folly. Why no monuments to the very ordinary?

A work, perhaps a saying or a deed, worthy of record or of enduring. A monument to endure. Monuments - to inspire with a structure, to wake a consciousness of something through this.

CAPTION 6



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The Guerrilla Gut

On the opposite side of the Bile River is a long tract of jungle and forest, in which four city blocks are situated, a military installation, and a harbor. This complex is called the Gut. In the Gut the people gather to enact various guerrilla exercises which last from a few hours to a few months. A basic guerrilla-life-theater which includes: living alone, living together confined, loving, arguing; how to build and choose together, how to fulfill tasks, finding food and water and their distribution, cooking without an open fire, sewing, first aid; jumping, catapulting across obstacles, crawling for hours, scaling walls, running, carrying and lifting bodies, hiking from one place to another without directions in the night, in the day; climbing trees, hide-and-seek, planting traps, sleeping under leaves, in mud and sand, etc. In a continually improved environment -- using found materials -- basic skills in building will be tried; making traps, simple explosives, rope knotting; blocking roads, buildings and the harbor will be attempted. And within the Gut labyrinth the people have reunions after separations, celebrations around fires, dancing

before difficult tasks, reading the stars, gardening, falling in love for moments or years. In an open field they may develop self-defense methods: camouflage, masks, disguises, pageantry.....Non-verbal communications will be set up using fire and light signals, marks and signs made or found in the landscape, and communication by mutual body energy awareness. Special technical effects and certain physical relationships of people and materials will be monitored from the Nerve Ends Room and may be adapted to uses for the Gut.

The Genitals Play - Erotica Meat Room

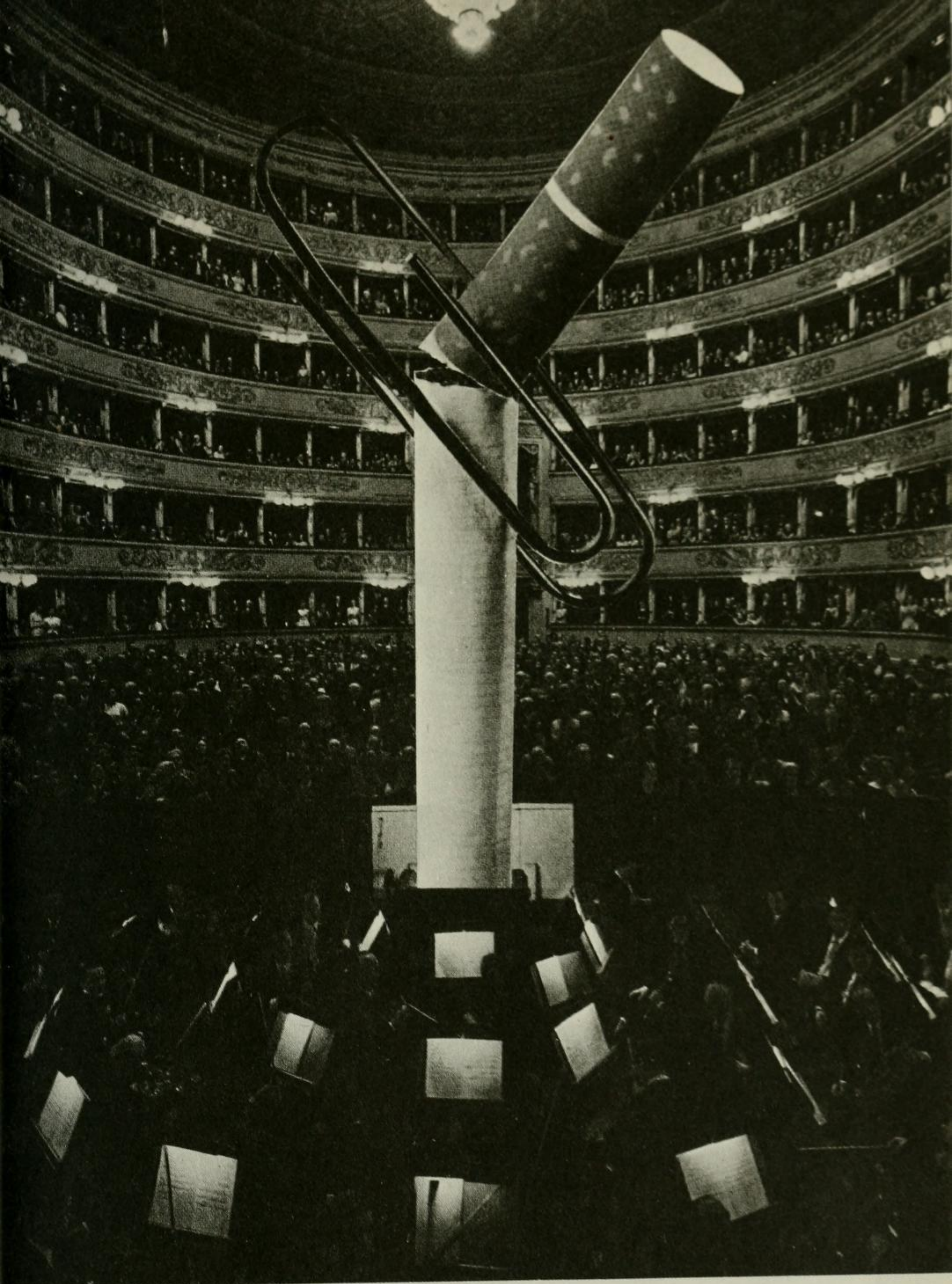
In the center of the Body House. It may be chosen instead of the Guerrilla Gut Room.

A large, curving space filled entirely with wonderfully fashioned,

over-life-size pricks, balls, nipples, clitorises, labia majora, labia minora, cunts and ass holes. They will be lifelike in variations of detail, color, aroma and moisture; constructed from fleshlike materials, they completely cover floors, walls, ceiling. They are electrically charged and when handled properly they will undergo lifelike transformations and as they are touched they communicate to the toucher, flood the toucher with the most extreme sensations he or she could normally feel. The genitals-meat are disposed so that it is possible to climb on them, swing on them, ride, run and jump among them -- all the time receiving an ecstatic electrical current. Being a putting on a taking off and opening and following a strange courtship a romance (not all forms of violence are destructive) foam forms for energy streams followed into movement moment take in color texture as physical necessity / immediacy: An Image. In your own time your own way with another no one can predict how this room will effect them how will they effect this room (let insights follow delight). A complex structure to be alone in one section crowded in another: noninterference cooperation new modes of reciprocal play love electrical pandemonium harmony wild encounters any manner.

Hair and Fingers Room

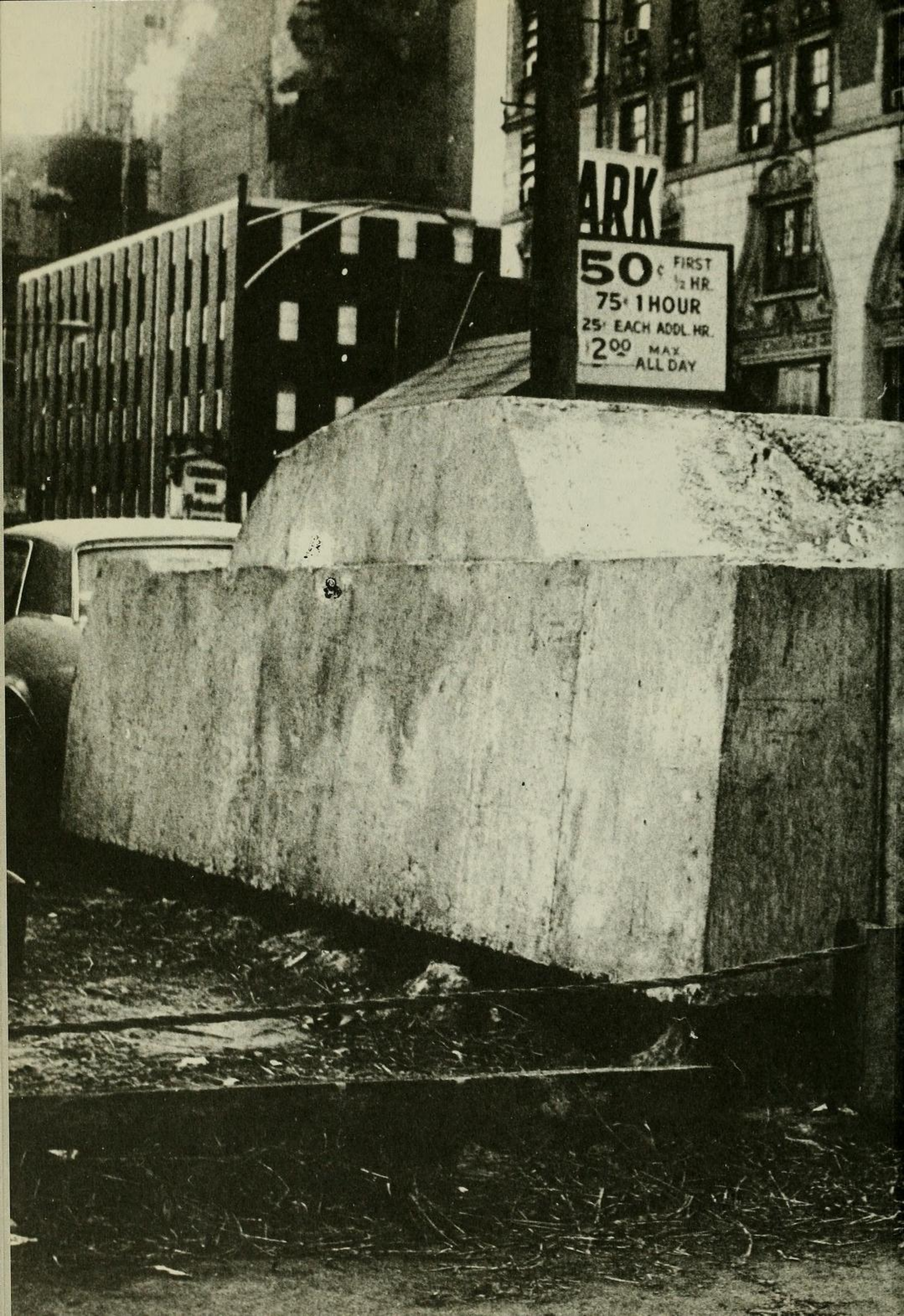
A resting place after the Nerve Ends Room or Genital Play - Erotica Meat Room. An attic full of couches, chairs, big sofas made from oversize soft finger shapes covered with webs, clumps of hair (different textures, colors, aromas); a tiny labyrinth where it is always possible to lie down, beast sleep, curl up on fingers, covered with lengths of warm hair. Silent. A warm breeze. Always twilight.



J. J. Herman, This is my song, Collage. 1969

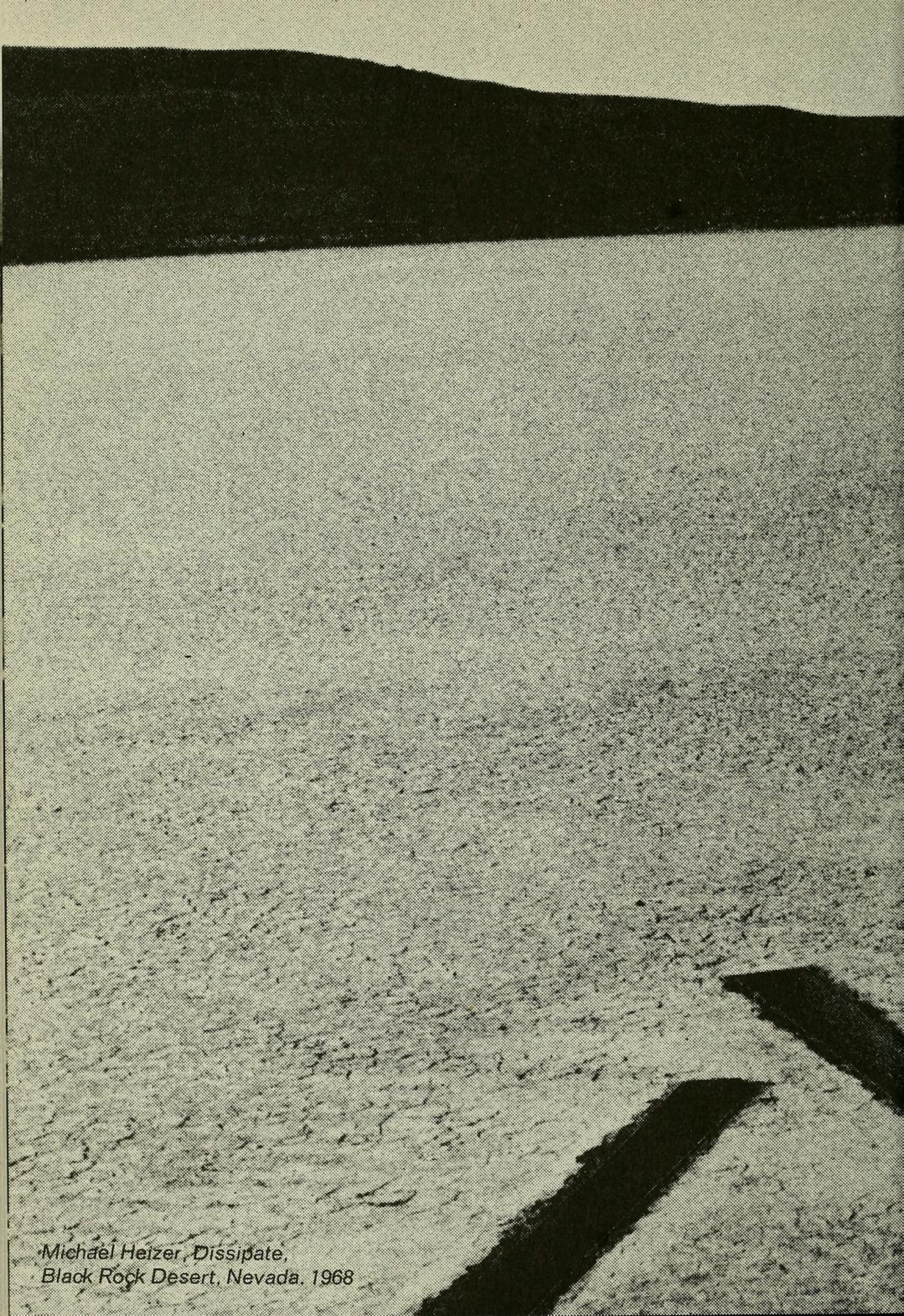
PARK

50 ¢ FIRST 1/2 HR.
75 ¢ 1 HOUR
25 ¢ EACH ADDL. HR.
2.00 MAX.
ALL DAY





Wolf Vostell, Concrete Traffic 1970, Chicago



Michael Heizer, Dissipate,
Black Rock Desert, Nevada, 1968

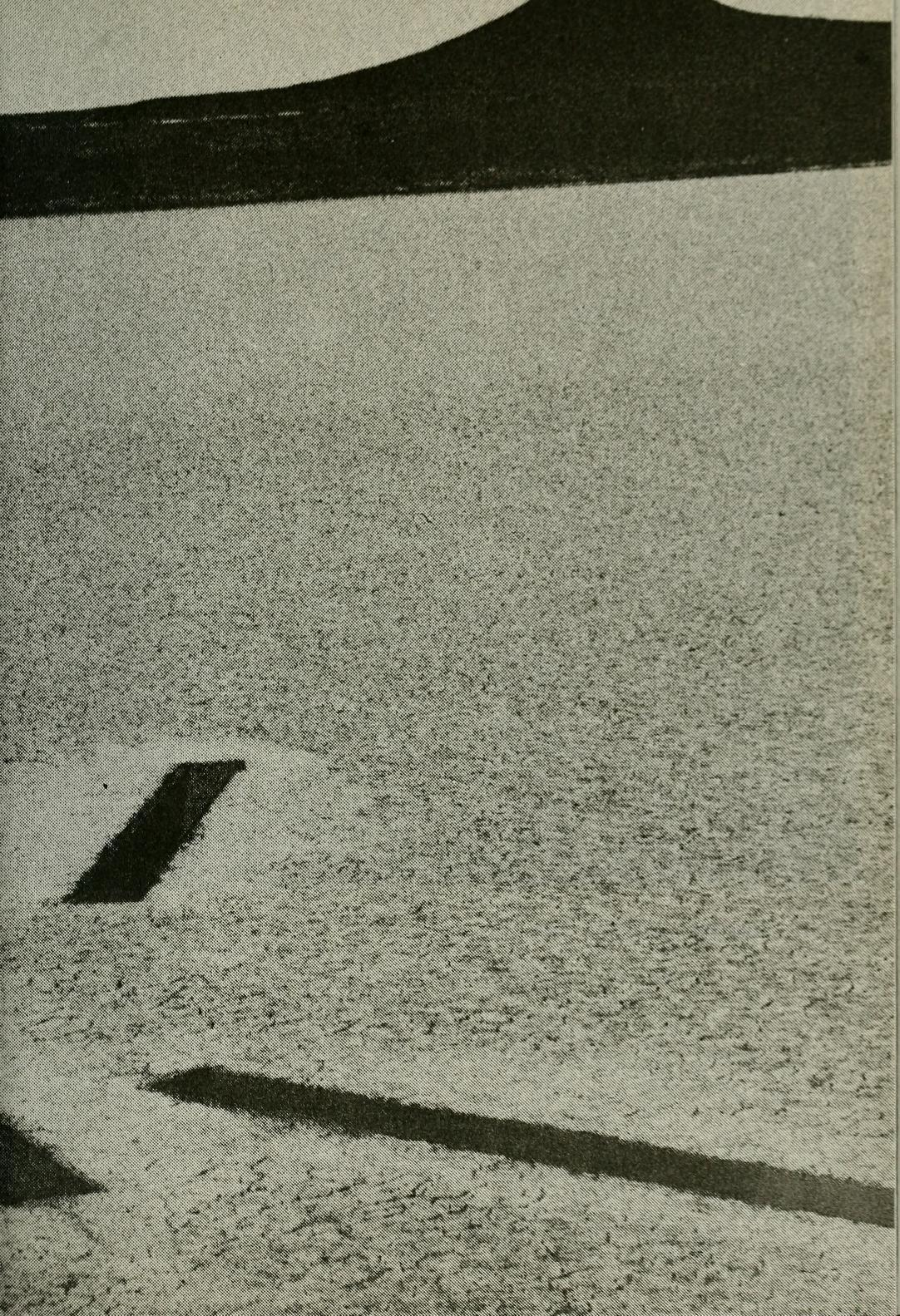
CAPTION 7

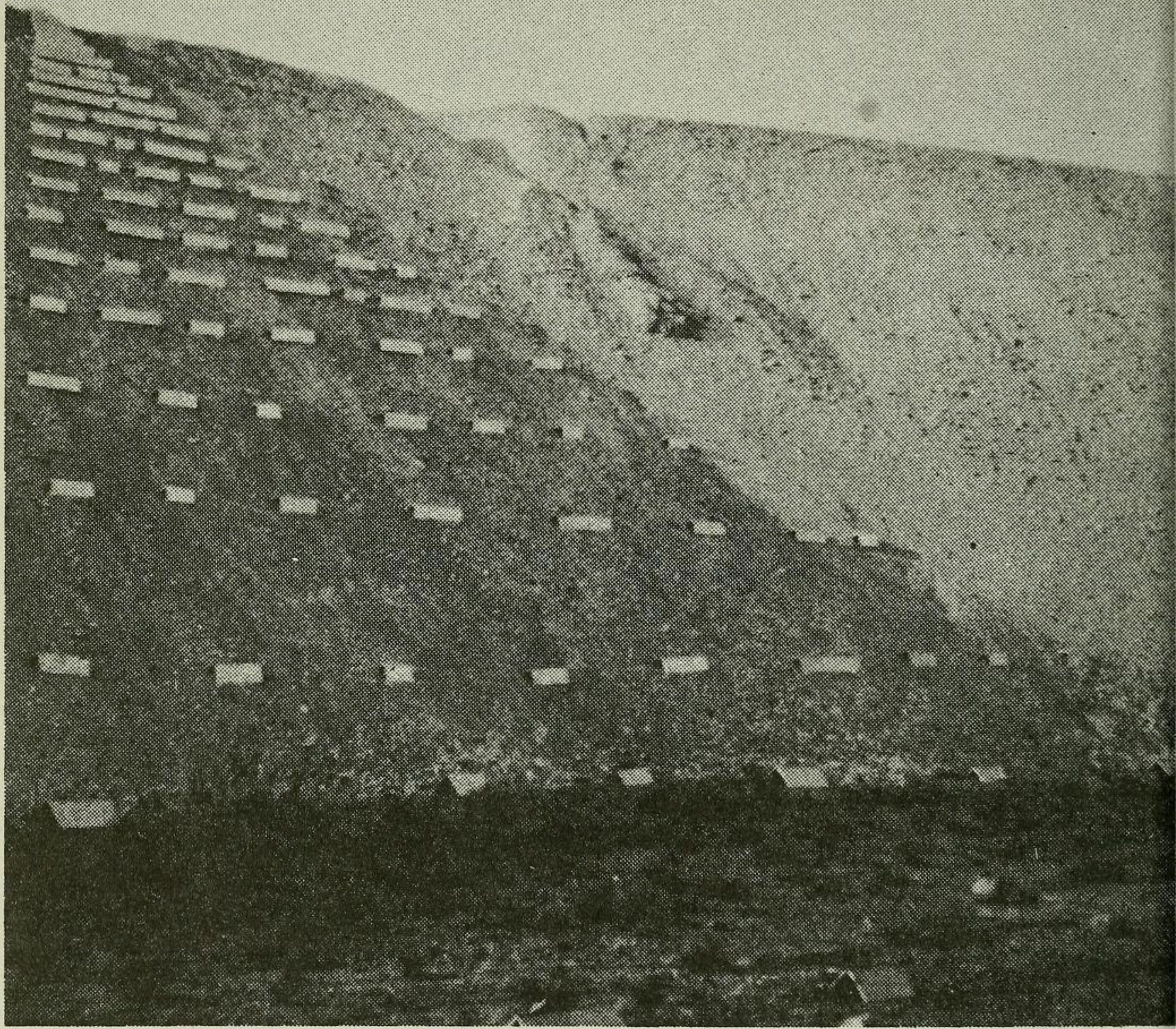
Architecture as event – to collide with a wall that didn't used to be there. To watch a building being made, to experience its destruction, to remember where it was after it is removed. Buildings as the result of an act of building. This act unique in itself. Terrible traffic jams due to the slowness of highway construction. A family homeless, due to delay in construction but having to leave a previous residence, by contract. A workman being killed while building a ski chalet on a high cliff. The entire structure of a New York skyscraper on Park Avenue, put up and covered in 48 hours. Then too, the violent act of existing as a physical building. Statistics: In high winds, the top of the Empire State Building is said to swing back and forth over four meters, and the building is said to be more than a meter higher in hot weather than in cold, due to the expansion of its materials. Certain buildings, simply by existing, cut off our views of something else. Or their air-conditioning systems make noise, but cannot be turned off, and their existence becomes a musical element. Or they cause the earth to sink. Or they attract a great deal of traffic or people to an area. But most important, they cause an empty space to become an occupied one. Can one design buildings with this, as such, in mind? Are there new ways we can activate space and human functions by using this fact of occupancy as central, rather than endlessly concentrating on simple functions for buildings? Can we work where we sleep? Would this enrich our lives in any way?

Back at the very beginning of this book, did Gerhard Rühm pose or answer any of these questions in his proposals for a new city of Vienna? How about Hans Hollein in his Aircraft Carrier City? Would Hollein's proposal best be left as a metaphor, to imagine but not to do? Or does it maybe really offer enough solutions to basic problems (an ideal centralized water distribution for extremely arid wastes, or heat distribution for cold areas, if one wished to develop and exploit the minerals of the Moon or Antarctica) for the proposal to be taken very seriously in one or another context?

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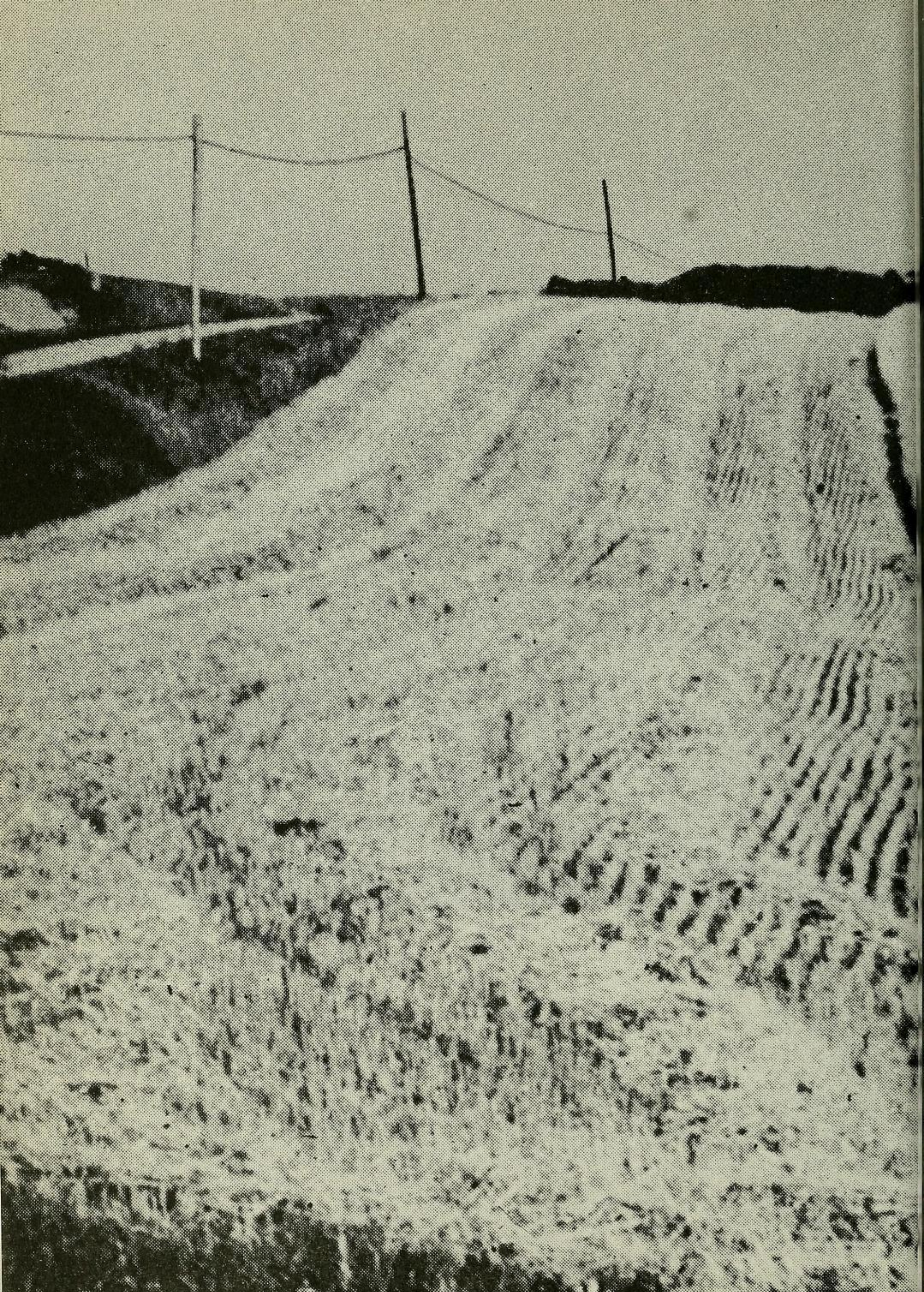
Dennis Oppenheim, Landslide, 1968

Detail View

Photo description: Landslide. 100' long. Location Exit 52 – Long Island Expressway.

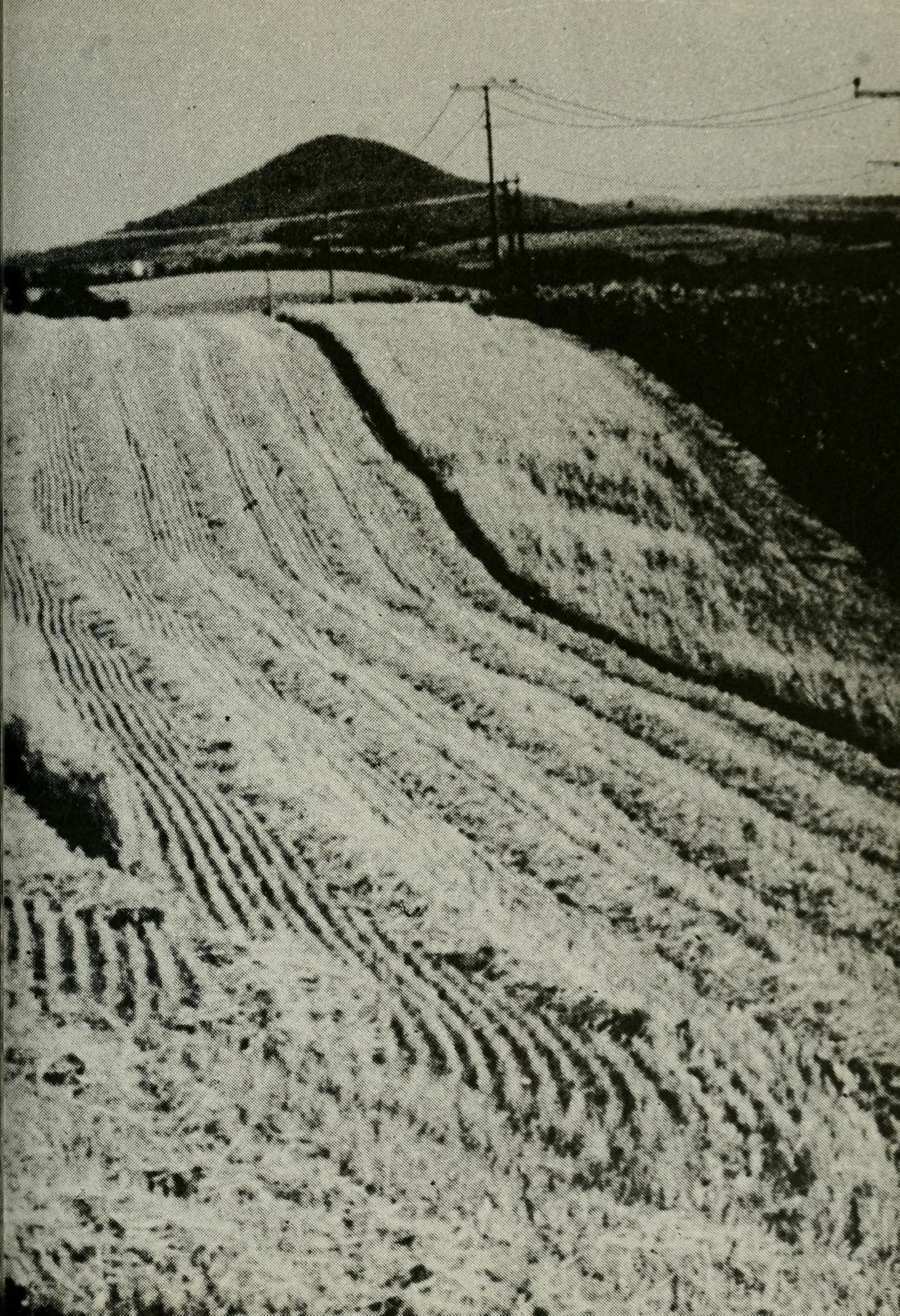
“My landslide activates the existing acreage with negatively charged particle bands, which distance one another by a factor of 2x.”

“Economics were the only deterrent, creating a breakdown of physical load at the 1000' mark . . . in spirit it carries the extent of the globe – much the same way as do our lines of latitude.”



Dennis Oppenheim, Vector Spear – Oat field near Hamburg, Pa.

(900' - 1000')

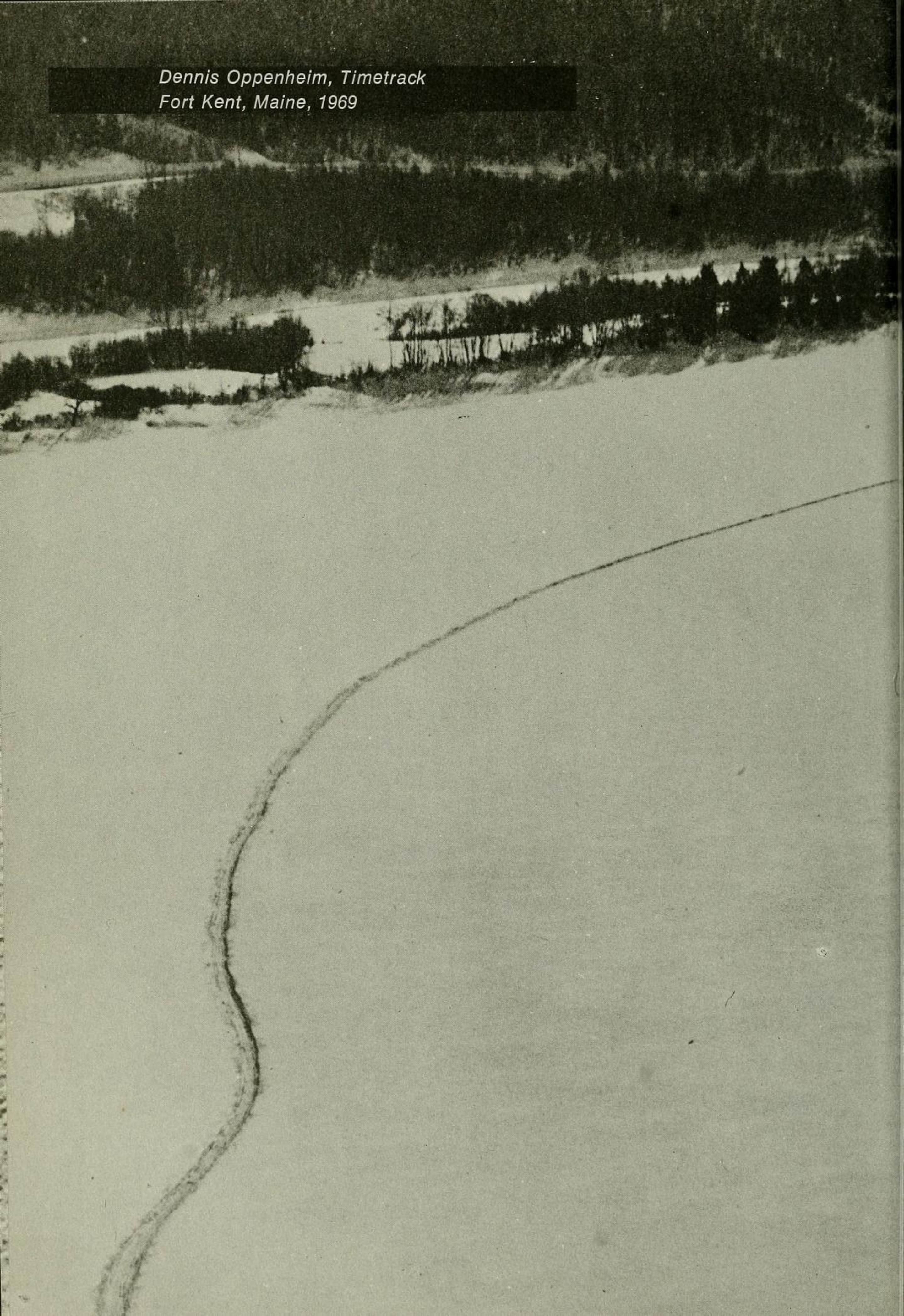


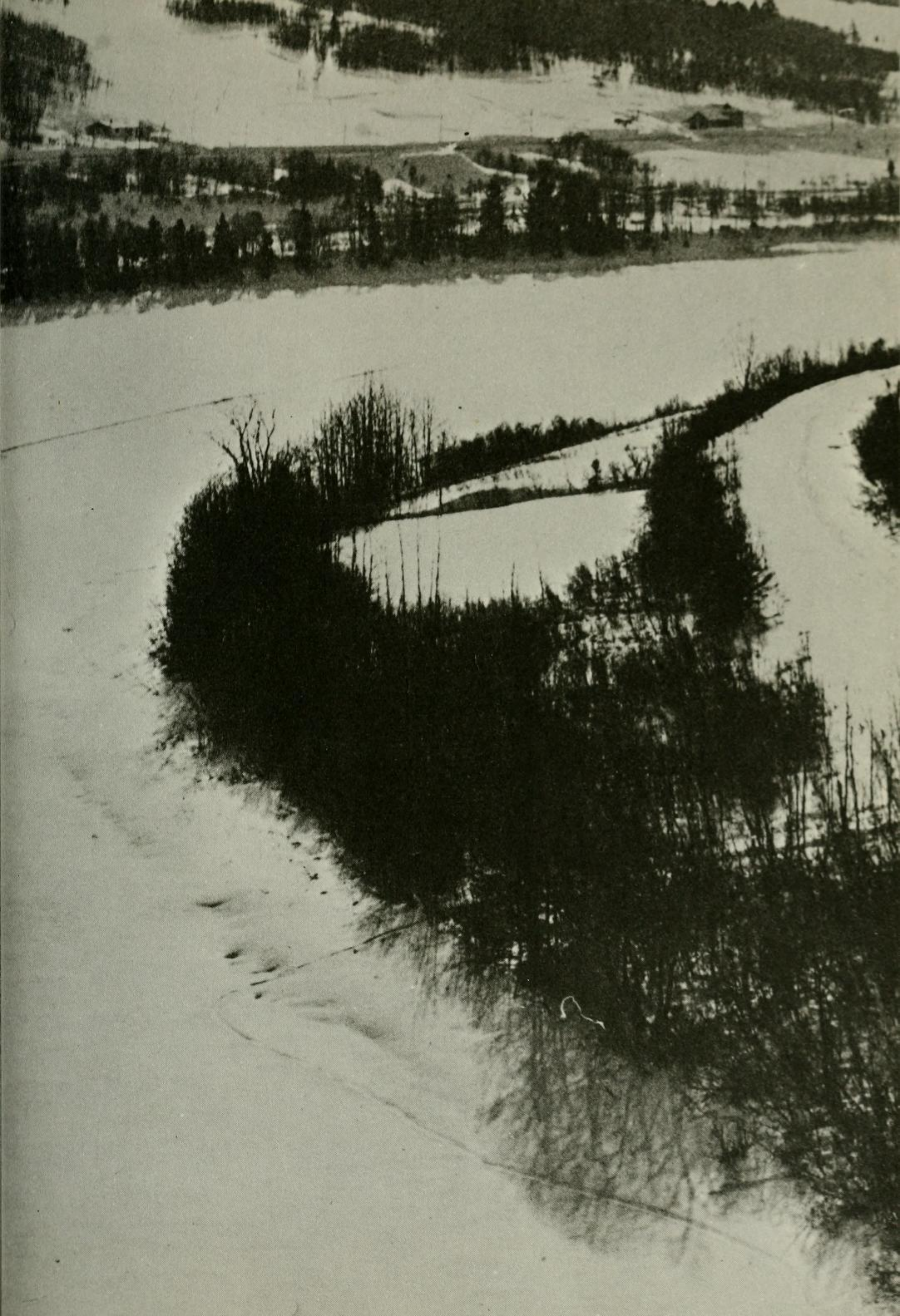


Dennis Oppenheim, Directed Seedings – Wheat, 1969



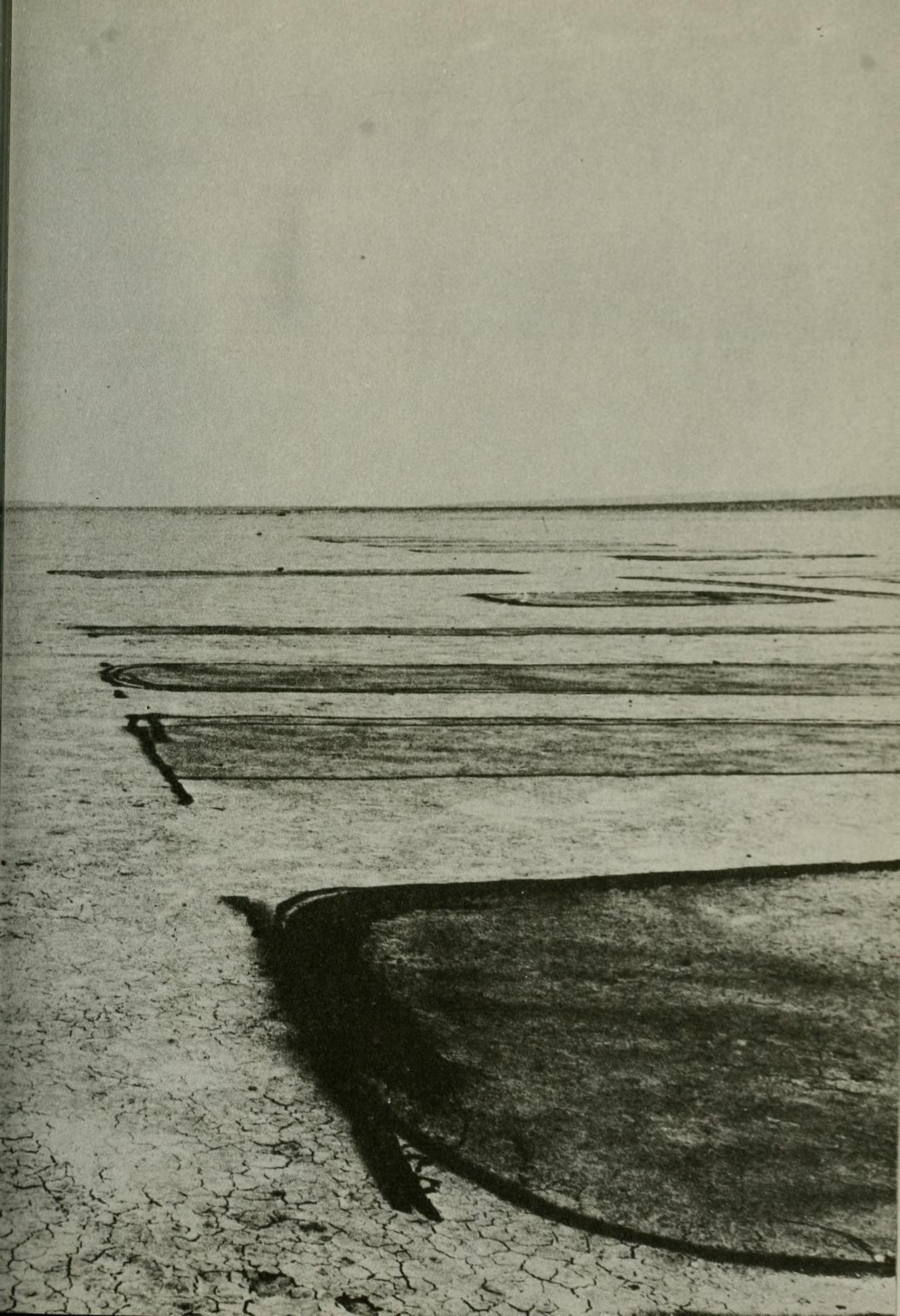
Dennis Oppenheim, Timetrack
Fort Kent, Maine, 1969

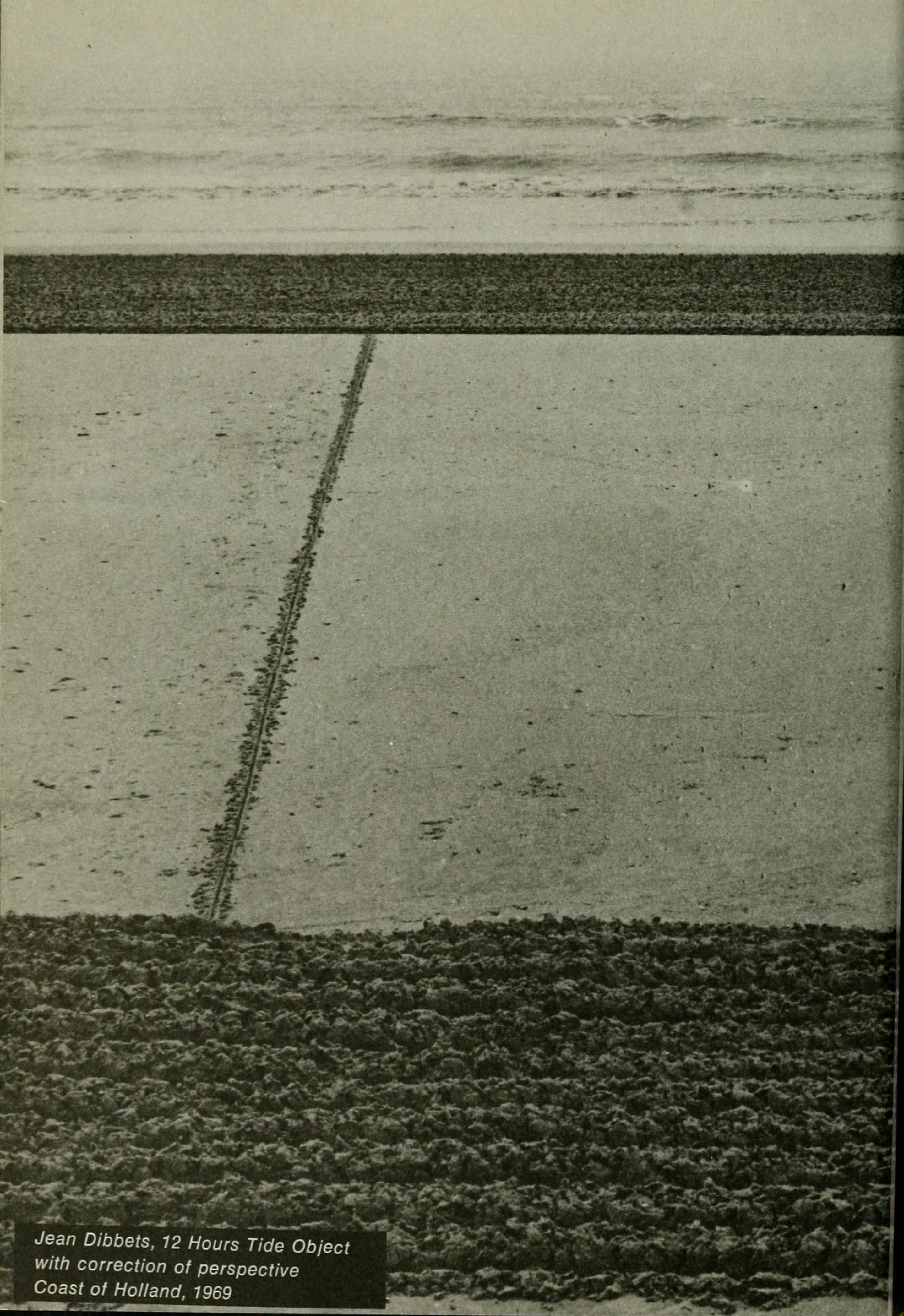




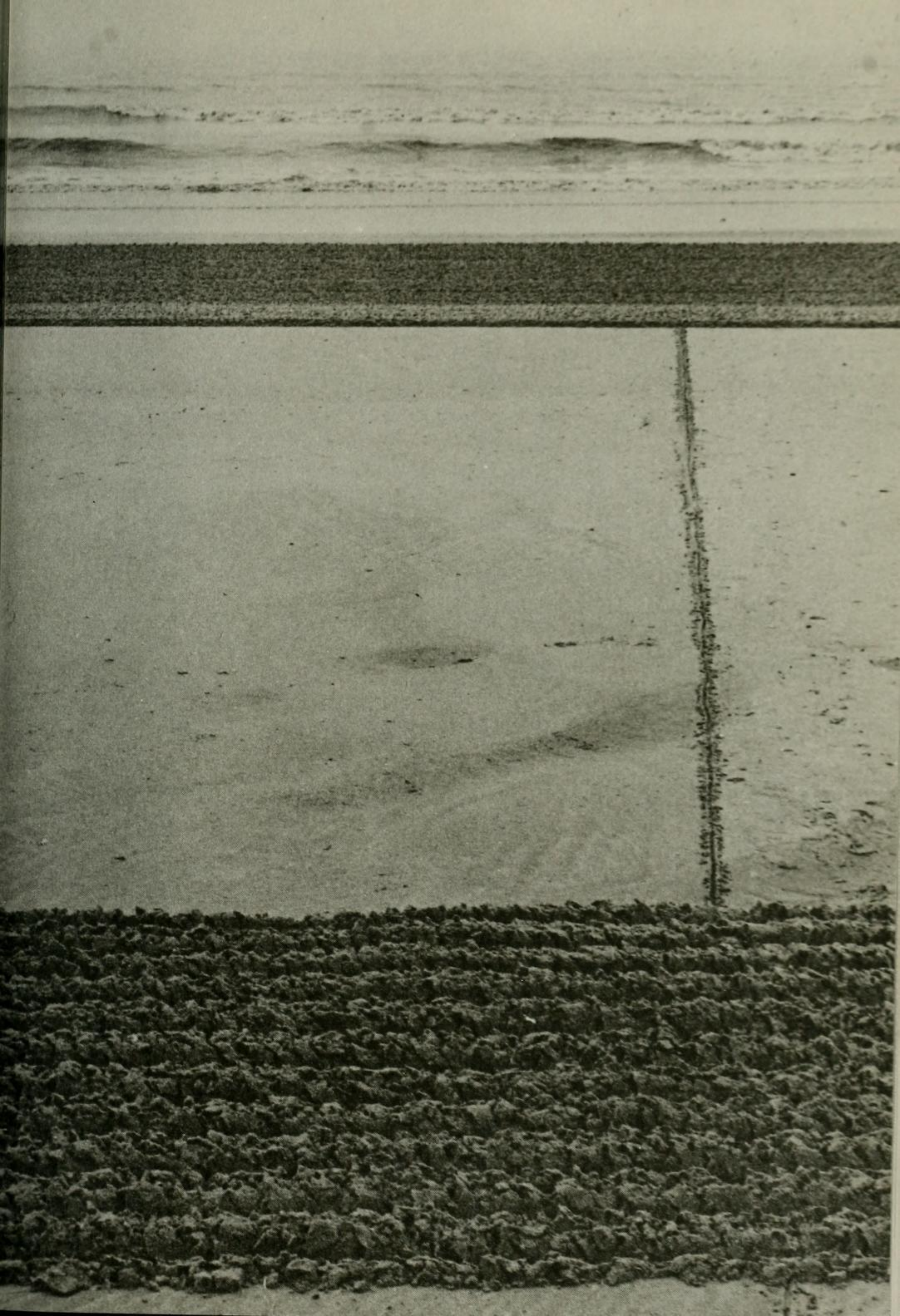


Michael Heizer, Coyote
Realized at Coyote Dry Lake, California, 1969





*Jean Dibbets, 12 Hours Tide Object
with correction of perspective
Coast of Holland, 1969*



Proposals (from my notebooks)

by Dick Higgins

1. A house in waterproof paper that you can easily carry around with you, and which you can afford to burn when you are through with it or when you are cross.
2. A honeymoon house which you must eat your way out of.
3. A house of nakedness where all the people can see each other, but they are separate and cannot speak.

4. A house with all its parts moving all the time- the walls turning, the floors revolving and dipping up and down, the lamps careening across the ceiling, the chairs constantly altering themselves from one style into another, the rooms changing color and function, etc.

5. A flexible skyscraper made of fused smoke, and which slowly blows away.

1962 - 1966

Architectural Project #1

by Dick Higgins

is performed by

- taking some gigantic concrete blocks to the top of a hill
- rolling them down one at a time against each other
- connecting them where they fall
- hollowing them out to taste
- living in the resulting structure

Summer, 1959

CAPTION 8

Good space, bad space – to be free to move, or to be cramped and confined. The good space of one time, the bad space of another. Cities designed for a world before automobiles or for later. The 19th century dream of domed cities, with free movement under skies protected from rain and weather. Today, even without automobiles permitted under the enclosure, to observe that the air would be abominable, and the people, far from becoming delighted by each others' body warmth and physical pleasure, in the mediterranean manner, would experience instead the sensation of communal discomfort, and would therefore behave to one another like travelers on an overcrowded commuter train. To observe all this, and that Hollywood, with its freeways and its low, spread-out buildings up and down the hills, is a 20th century city, while New York, Boston and so many of the European cities (Copenhagen an exception, for instance?) belong to an older era?

Architectural

by Dick Higgins

is performed by

had an exception, for instance? belong to an older era? a 20th century city, while New York, Boston and so many of the European cities (Copen- that Hollywood, with its freeways and its low, spread-out buildings up and down the hills, is to one another like travelers on an overcrowded commuter train. To observe all this, and would experience instead the sensation of communal discomfort, and would therefore behave delighted by each others' body warmth and physical pleasure, in the mediterranean manner, enclosure, to observe that the air would be spominable, and the people, far from becoming protected from rain and weather. Today, even without automobiles permitted under the or for later. The 19th century dream of domed cities, with free movement under skies space of one time, the bad space of another. Cities designed for a world before automobiles Good space, bad space - to be free to move, or to be cramped and confined. The good

- taking some of the blocks to the top of a hill

- rolling them against each other

- connecting them

- hollowing them out

- living in them

Summer, 1959

CAPTION 8

Architectural Project #2

by Dick Higgins

is performed by

- starting with a circular loop of plastic tubing that is two or three adults' heights in diameter
- twisting the loop over to form a figure eight

- cutting a door where the loop crosses over itself so
that one can walk on the loop
- cutting doors into the courtyards and outside
- wrapping the loop over and over with electrical
wires and plumbing
- cutting as many windows as possible
- growing vines in the wires and the plumbing

December 23, 1966

JOHN CAGE
401-EDGEBROOK DRIVE, APT. 303 • CHAMPAIGN, ILLINOIS 61820 • PHONE (217) 352-5961

607 1/2 W. University

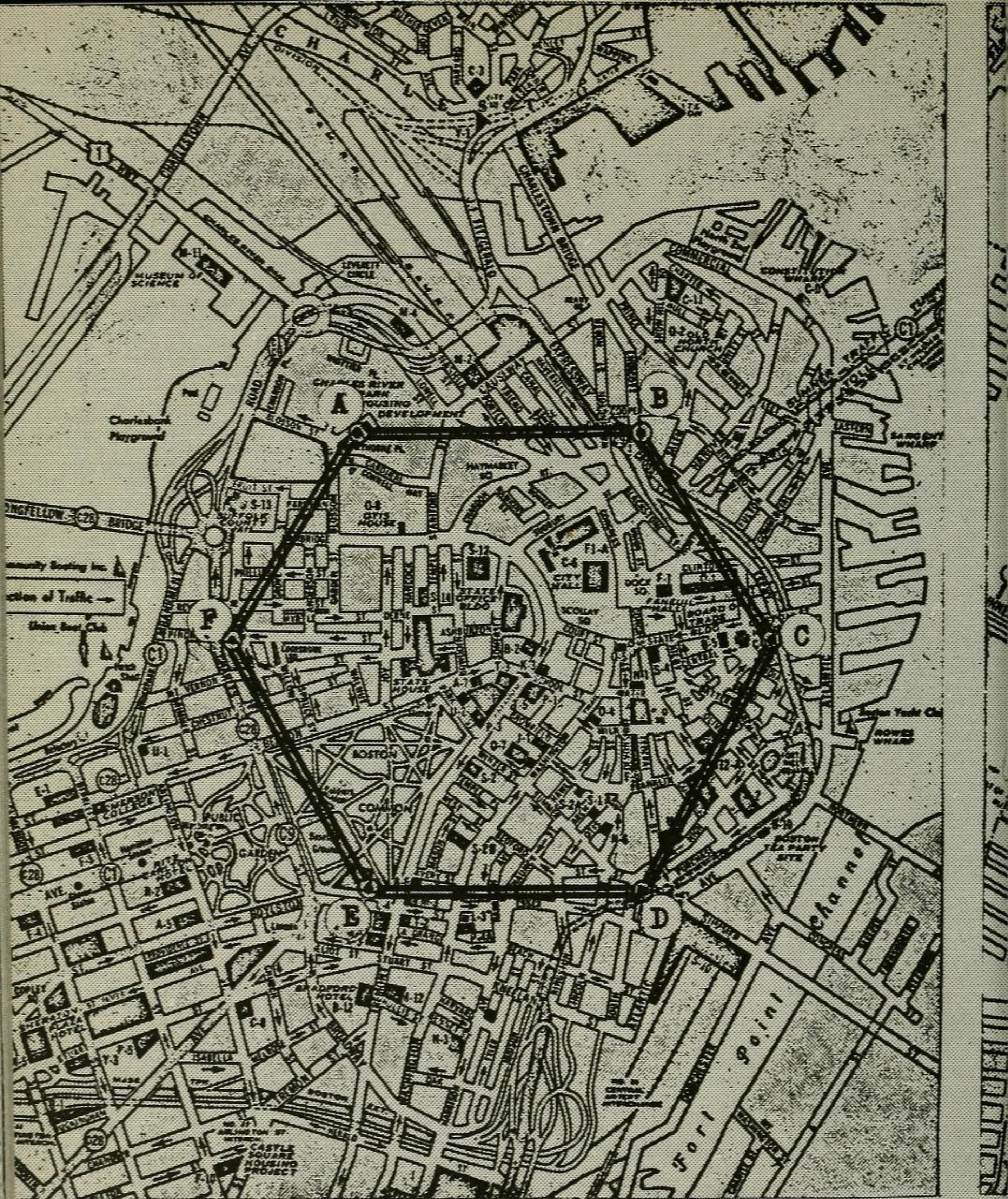
M E S S A G E

TO [Alison Higgins
238 West 22nd St.
New York, NY 10011
DATE Nov. 20, 1968

Thank for all the cards (Europe & now US). When you get a chance, let me know what happened & what you're up to. Glad book pleases you (small one: Notakous). Must be amazing to see that the project actually got finished. Though I'm not in Missouri, I'll have to see it to believe it. Am enslaved

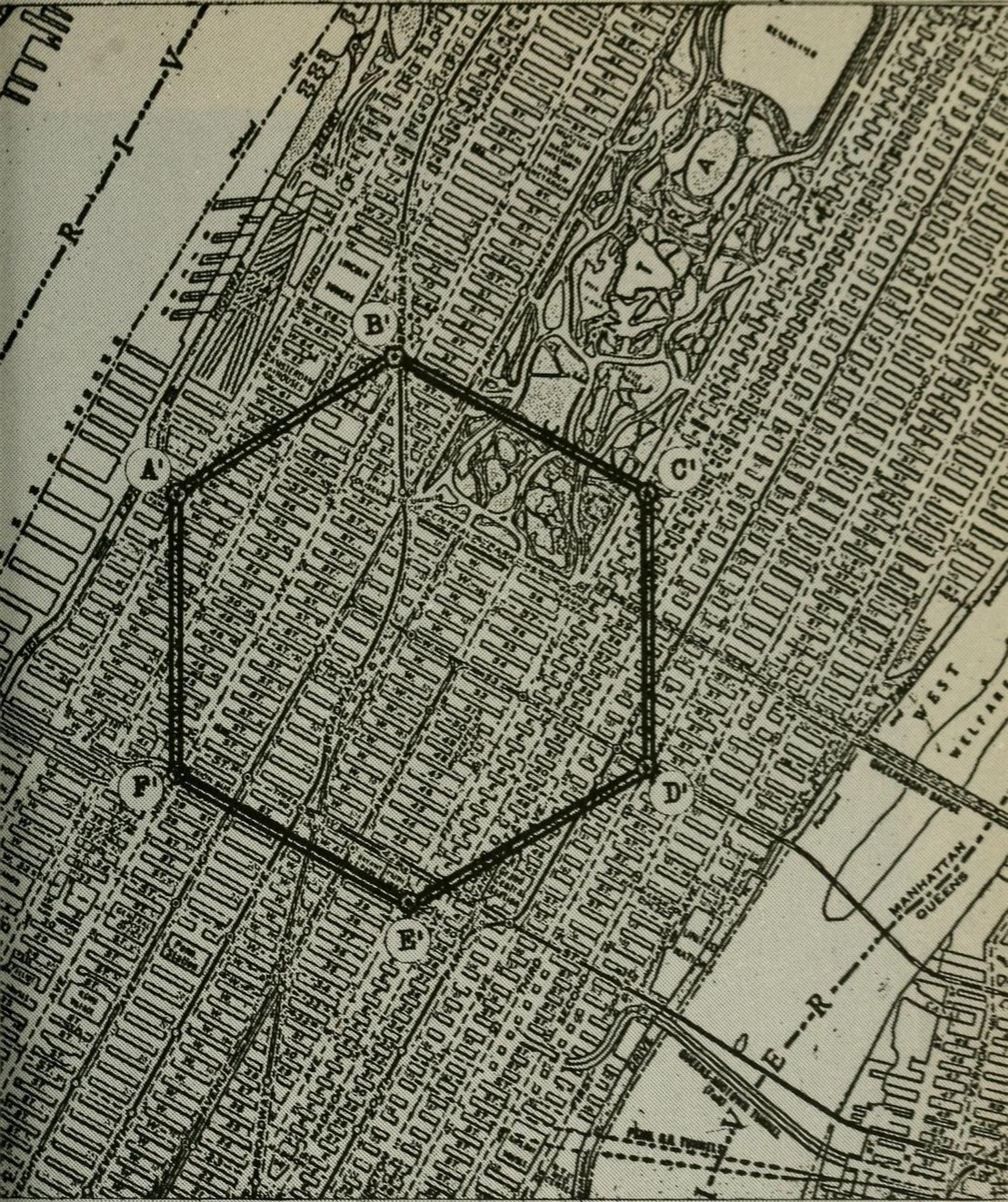
R E P L Y

DATE
Now by another project: the computer one enters 16th month now!?!?! But I have a beautiful apt. here & wake up every morning at dawn to begin day. colorfully. When gives me idea for Architecture book: a house with walls E. & W. filled with video recording means so that one can record sunrises & sunsets playing them back at a later time, erasing means etc., ~~at home, or~~ love it.



BOSTON

Douglas Huebler



NEW YORK

SITE SCULPTURE PROJECT
BOSTON-NEW YORK EXCHANGE SHAPE

6 SITES ABCDEF - A' B' C' D' E' F' LOCATED IN EACH CITY BY MARKER
EACH SIDE OF SHAPE (BETWEEN ACTUAL SITES) 3,000' LONG
AFE - A' F' E' NEARLY DUE WEST BCD - B' C' D' NEARLY DUE EAST

Alison Knowles, A house of dust, computer poem
Gebr. König, Cologne/New York 1968

A HOUSE OF PAPER
AMONG HIGH MOUNTAINS
USING NATURAL LIGHT
INHABITED BY FISHERMEN AND FAMILIES

A HOUSE OF LEAVES
BY A RIVER
USING CANDLES
INHABITED BY PEOPLE SPEAKING MANY LANGUAGES WEARING LITTLE OR NO CLOTHING

A HOUSE OF WOOD
BY AN ABANDONED LAKE
USING CANDLES
INHABITED BY PEOPLE FROM MANY WALKS OF LIFE

A HOUSE OF DISCARDED CLOTHING
AMONG HIGH MOUNTAINS

IN A PLACE WITH BOTH HEAVY RAIN AND DRIED
USING ALL AVAILABLE LIGHTING
INHABITED BY FRIENDS

A HOUSE OF DUST
IN A DESERTED CHURCH
USING ALL AVAILABLE LIGHTING
INHABITED BY PEOPLE SPEAKING MANY LANGUAGES WEARING LITTLE OR NO CLOTHING

A HOUSE OF MUD
IN AN OVERPOPULATED AREA
USING ELECTRICITY
INHABITED BY LITTLE BOYS

A HOUSE OF WEEDS
UNDERWATER
USING CANDLES
INHABITED BY VARIOUS BIRDS AND FISH

A HOUSE OF BROKEN DISHES
IN SOUTHERN FRANCE
USING CANDLES
INHABITED BY PEOPLE WHO ENJOY EATING TOGETHER

A HOUSE OF ROOTS
IN A PLACE WITH BOTH HEAVY RAIN AND BRIGHT SUN
USING ALL AVAILABLE LIGHTING
INHABITED BY PEOPLE WHO LOVE TO READ

A HOUSE OF STRAW
IN SOUTHERN FRANCE
USING NATURAL LIGHT
INHABITED BY COLLECTORS OF ALL TYPES

A HOUSE OF STRAW
IN MICHIGAN
USING ALL AVAILABLE LIGHTING
INHABITED BY VARIOUS BIRDS AND FISH

A HOUSE OF STEEL
IN A METROPOLIS
USING ELECTRICITY
INHABITED BY FRIENDS AND ENEMIES

A HOUSE OF PAPER
BY AN ABANDONED LAKE
USING ALL AVAILABLE LIGHTING
INHABITED BY FRIENDS

A HOUSE OF PLASTIC
ON AN ISLAND
USING ELECTRICITY
INHABITED BY PEOPLE FROM MANY WALKS OF LIFE

A HOUSE OF ROOTS
AMONG SMALL HILLS
USING NATURAL LIGHT
INHABITED BY AMERICAN INDIANS

A HOUSE OF DISCARDED CLOTHING
IN A HOT CLIMATE
USING ELECTRICITY
INHABITED BY AMERICAN INDIANS

A HOUSE OF BRICK
AMONG OTHER HOUSES
USING ALL AVAILABLE LIGHTING
INHABITED BY FRIENDS

A HOUSE OF LEAVES
UNDERWATER
USING CANDLES
INHABITED BY COLLECTORS OF ALL TYPES

CAPTION 9

Verticality and cost – In 19th century cities, based on walking more than riding, to have many people together where land becomes costly. New York's skyscrapers as an archaism. The long lines of business executives in New York's Pan Am Building (see Pol Bury's collage) waiting on the 23rd or the 75th floor for an elevator at lunch time, dictating letters to their secretaries as they wait. Eric Andersen (Copenhagen philosopher) admiring Corbusier and his blank-faced communities, and human modules, Vautier composing Ideal parody, using material cost instead of human cost. Vostell mixing the monument of one time with the monument of another, in downtown Aachen, but protesting too against the verticality that is so obsolescent in our time.

Let the houses of the future be one or two miles high, but let them have roads, swinging out to the wind, at each level, so that they are not so much purely vertical but parallel on many levels. At least in good weather, what a pleasure to walk so high above the ground. To ride in cable cars from one industrial tower a mile above the ground to another a mile away. Sometimes passing another cable car above or below, reserved for freight. This would be a more humane verticality than this monstrous dependence on elevators, air conditioning and walking to lunch on the world's most expensive hamburger, priced simply according to the demand for it and a happy location beside a skyscraper.

A HOUSE OF STRAW
 IN MICHIGAN
 USING ALL AVAILABLE LIGHTING
 INHABITED BY VARIOUS BIRDS AND FISH

A HOUSE OF STEEL
 IN A METROPOLIS
 USING ELECTRICITY
 INHABITED BY FRIENDS AND ENEMIES

A HOUSE OF PAPER
 BY AN ABANDONED LAKE
 USING ALL AVAILABLE LIGHTING
 INHABITED BY FRIENDS

A HOUSE OF PLASTIC
 ON AN ISLAND
 USING ELECTRICITY
 INHABITED BY PEOPLE FROM MANY WALKS

A HOUSE OF ROOTS
 AMONG SMALL HILLS
 USING NATURAL LIGHT
 INHABITED BY AMERICAN INDIANS

A HOUSE OF DISCARDED CLOTHING
 IN A HOT CLIMATE
 USING ELECTRICITY
 INHABITED BY AMERICAN INDIANS

A HOUSE OF BRICK
 AMONG OTHER HOUSES
 USING ALL AVAILABLE LIGHTING
 INHABITED BY FRIENDS

A HOUSE OF LEAVES
 UNDERWATER
 USING CANDLES
 INHABITED BY COLLECTORS OF ALL TYPES

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CAPTION 10

Cost – to plan designs based on cost, simplicity, and the joy, not the ambition, of the project. Does Franz Mon's Labyrinth reflect this? Do Oldenburg's scissors reflect other things as well (besides the obvious, monumental aspect)? Where should Oldenburg's pool balls go? Towards what structures might they move? (Note: Broadway and Canal Street in New York was once described as the ideal spot for an atomic bomb to be dropped for maximum destruction. I used to live there, I told Claes that, and he did this.) In what ways does Hödike's revolving door break up this verticality? Does Raoul Hausmann's Call to Fantasy sum up what I've been saying? Is he a mere Dadaist, or is Dada perhaps a sort of realism or more? And is it just a world of costs in which we live?

A HOUSE OF STRAW
IN MICHIGAN
USING ALL AVAILABLE
INHABITED BY V

A HOUSE OF STEEL
IN A METROPOLIS
USING ELECTRICITY
INHABITED BY F

A HOUSE OF PAPER
BY AN ABANDONED LAKE
USING ALL AVAILABL
INHABITED BY

A HOUSE OF PLASTIC
ON AN ISLAND
USING ELECTRICITY
INHABITED BY

A HOUSE OF ROOTS
AMONG SHALL HILLS
USING NATURAL LIGHT
INHABITED BY

A HOUSE OF DISCARDED CLOTHING
IN A BUTCHER'S
USING ELECTRICITY
INHABITED BY

A HOUSE OF BRICK
AMONG OTHER HOUSES
USING ALL AVAILABL
INHABITED BY

A HOUSE OF LEAVES
UNDERWATER
USING CANDLES
INHABITED BY

CAPTION 10

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Vertically and cost - in 19th century cities, based on walking more than riding, to have

CAPTION 9

IN A DESERT
USING ALL AVAILABLE LIGHTING
INHABITED BY FRENCH AND GERMAN SPEAKING PEOPLE

A HOUSE OF GLASS
IN A DESERTED FACTORY
USING ALL AVAILABLE LIGHTING
INHABITED BY COLLECTORS OF ALL TYPES

A HOUSE OF SAND
BY THE SEA
USING CANDLES
INHABITED BY VERY TALL PEOPLE

A HOUSE OF BROKEN DISHES
IN DENSE WOODS
USING NATURAL LIGHT
INHABITED BY VARIOUS BIRDS AND FISH

A HOUSE OF SAND
AMONG HIGH MOUNTAINS
USING NATURAL LIGHT
INHABITED BY VARIOUS BIRDS AND FISH

A HOUSE OF STEEL
IN A DESERTED CHURCH
USING ALL AVAILABLE LIGHTING
INHABITED BY PEOPLE WHO SLEEP VERY LITTLE

A HOUSE OF MUD
IN A COLD, WINDY CLIMATE
USING ELECTRICITY
INHABITED BY COLLECTORS OF ALL TYPES

A HOUSE OF WOOD
INSIDE A MOUNTAIN
USING NATURAL LIGHT
INHABITED BY PEOPLE WHO SLEEP VERY LITTLE

A HOUSE OF STEEL
IN A DESERTED FACTORY
USING ALL AVAILABLE LIGHTING
INHABITED BY FRENCH AND GERMAN SPEAKING PEOPLE

A HOUSE OF PAPER
INSIDE A MOUNTAIN
USING NATURAL LIGHT
INHABITED BY FISHERMEN AND FAMILIES

A HOUSE OF STEEL

USING ALL AVAILABLE LIGHTING
INHABITED BY HORSES AND BIRDS

A HOUSE OF WEEDS
IN AN OVERPOPULATED AREA
USING NATURAL LIGHT
INHABITED BY LITTLE BOYS

A HOUSE OF WEEDS
BY A RIVER
USING ALL AVAILABLE LIGHTING
INHABITED BY LOVERS

PROJECTS FOR THE NEW YORK CITY AREA

1. Dig up the pavement and plant a dense forest over the full length of the following Manhattan streets:

Broadway	Fifth Avenue
125 Street	42 Street
Canal Street	The Bowery.

2. Paint the surfaces of New York City so that they correspond exactly to the respective colors on the current edition of any detailed, official map of the city. Take an aerial photograph in color when the paint is dry. Then repaint all the surfaces with sky, and take another aerial photograph.

ONE YEAR EVENT

Construct a conveyor belt from Detroit to Philadelphia.

Place all the new cars for that year on the belt.

Send the cars into Philadelphia's new \$3,000,000 car-shredding plant.

Truck the shredded material back to Detroit in a solemn procession along the Interstate Highway System.

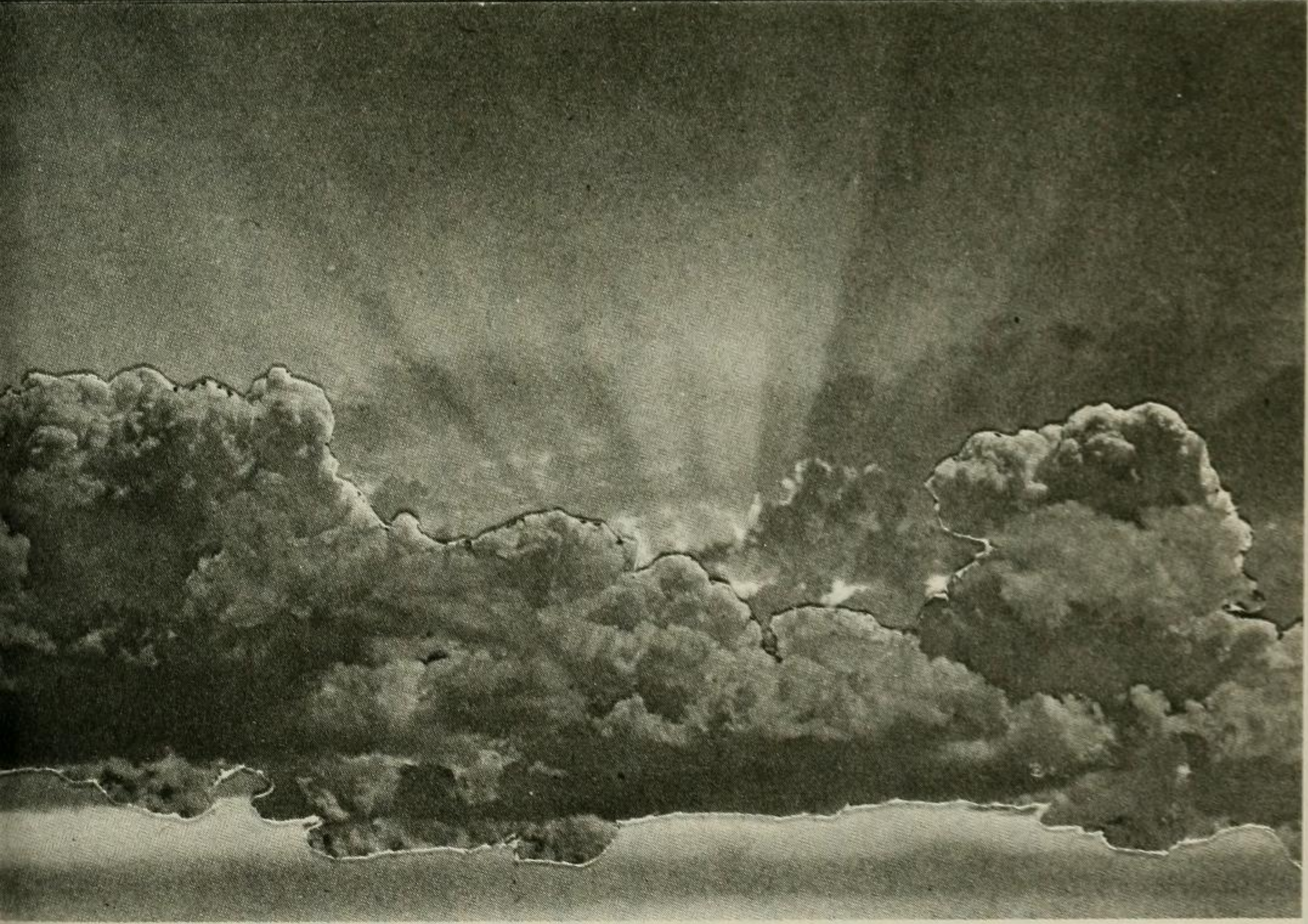
FLOATING CITIES

Cities like clouds -- self-contained units -- free-moving -- shifting back and forth high over the landscape and reflecting the surrounding sky from their surfaces.

A THOUGHT

Evacuate a metropolitan area. Allow each person to take only one small overnight case of possessions. Take everyone to a great network of shallow lakes where they will bathe and dine at long tables on the shore and then be at liberty to walk in the countryside.

While the population is away, the whole city is covered with plastic foam, obliterating the old environment. On top of this foam the structures of the new city will grow -- plastic bubbles that would evolve in groups of various random patterns like the



Geoffrey Hendricks, Cloud City USA, 1967 (top)

floating metropolitan area for Dick from Geoff, Autumn 1967 (bottom)

Geoff Hendricks 1967

JUNK YARD NATIONAL PARK

A Proposal

It shall be proposed to the Congress of the United States of America that the most extensive area of junk yards in the New York / New Jersey metropolitan area be acquired by the federal government in perpetuity as an active, working junk yard. Just as our national forests grow and change, so should this junk yard. The natural beauty of the yard will be enhanced by the addition of new junk and the disintegration of the old

CAPTION 11

Compression – the smallest building, the smallest activated space to do the given thing perfectly. The need to do the most with the least, for its own sake, perhaps, as an aesthetic. Or because of necessity, perhaps to control costs. Either way, to activate minimal amounts of material or space in a maximal way. Fuller: the dodecahedron approaching a sphere, the area including a given volume with the minimal surface area. In music, the arrangement of a highly complex sound produced by a minimum number of instruments or unusual analog devices. The sense of efficiency rather than cost. The sense that so much is there, so much. Can one impress so much with opulence as with appropriateness? If one wanted to impress with opulence, how little would it take to do it? How small an edifice can be built and still be perfect? For what can a structure be perfect? And for how many things? How much can we do with Scotch Tape? Can buildings be like that? And still be livable?

JUNK YARD IN MANHATTAN PARK

A Proposal

It shall be proposed to the Congress of the United States of America that the most extensive area of junk yards in the New York / New Jersey metropolitan area be acquired by the federal government in perpetuity as an area to be used as a junk yard. Just as our national forests grow and are enhanced by the addition of new junk and the destruction of the old

to with Scotch Tape? Can buildings be like that? And still be livable? perfect? For what can a structure be perfect? And for how many things? How much can we with opulence, how little would it take to do it? How small an edifice can be built and still be Can one impress so much with opulence as with appropriateness? It one wanted to impress devices. The sense of efficiency rather than cost. The sense that so much is there, so much. highly complex sound produced by a minimum number of instruments or unusual analog including a given volume with the minimal surface area. In music, the arrangement of a material or space in a maximal way. Fuller: the dodecahedron approaching a sphere, the area Or because of necessity, perhaps to control costs. Either way, to activate minimal amounts of lectly. The need to do the most with the least, for its own sake, perhaps, as an aesthetic. Compression - the smallest building, the smallest activated space to do the given thing per-

Special areas shall be maintained, such as the field of gutted cars, the old tire lot, the mountain of scrap metal, the slag heap, etc.

Educational displays, signs, trails, and adequate parking shall be provided in appropriate locations, and the park shall be staffed by professional junk men who are capable of conserving the special character of this aspect of the American landscape.

THREE COMPLEMENTARY CONCEPTS

The Life-Stone -- a sepulchre-like pit with trap door, one space per person, marked by a simple headstone...

The Bruder -- a shallow, conical hover on a central post, with overhead radiant heat and indirect lighting sources in radial ceiling gills, and a platform floor...

The Hologram House -- walls, roof, and floor projected in three dimensions to define a living or working space...

The Life-Stone is the logical outcome of the pressure of expanding population, diminishing apartment sizes, the high cost of labor and materials, the tendency to conformity and standardization, the intensifying struggle to maintain personal privacy and ownership rights, and the phenomenon of the fallout shelter. It is the basic dwelling; a triumph of individualism. Although the chamber is invariably unfurnished and unadorned, some slight variation in headstone markers is anticipated to satisfy idiosyncratic differences, and status cravings will be pacified through a system of preferential locations.

Precast concrete. Stone.

The Bruder, however, reflects another aspect of our polarizing society: the need for an unrestricted and wholly communal open area which can be both meeting place and living quarters--a fluid concept that will be accentuated as leisure time increases and the artificial barriers between working and playing fall away. Like the Life-Stone, the Bruder is without furniture or adornment, but it is also without walls or confinement of any kind, and hence without privacy, all aspects of life and social behavior taking place in full view. Here the de-emphasis of personal property is total, the confinement of the family unit is dissolved, and state surveillance, while facilitated, actually becomes unnecessary in the prevailing climate of free and joyous brotherhood and cooperation toward shared goals.

Cone, molded plastic on a reinforced concrete pole.
Platform, resilient plastic.

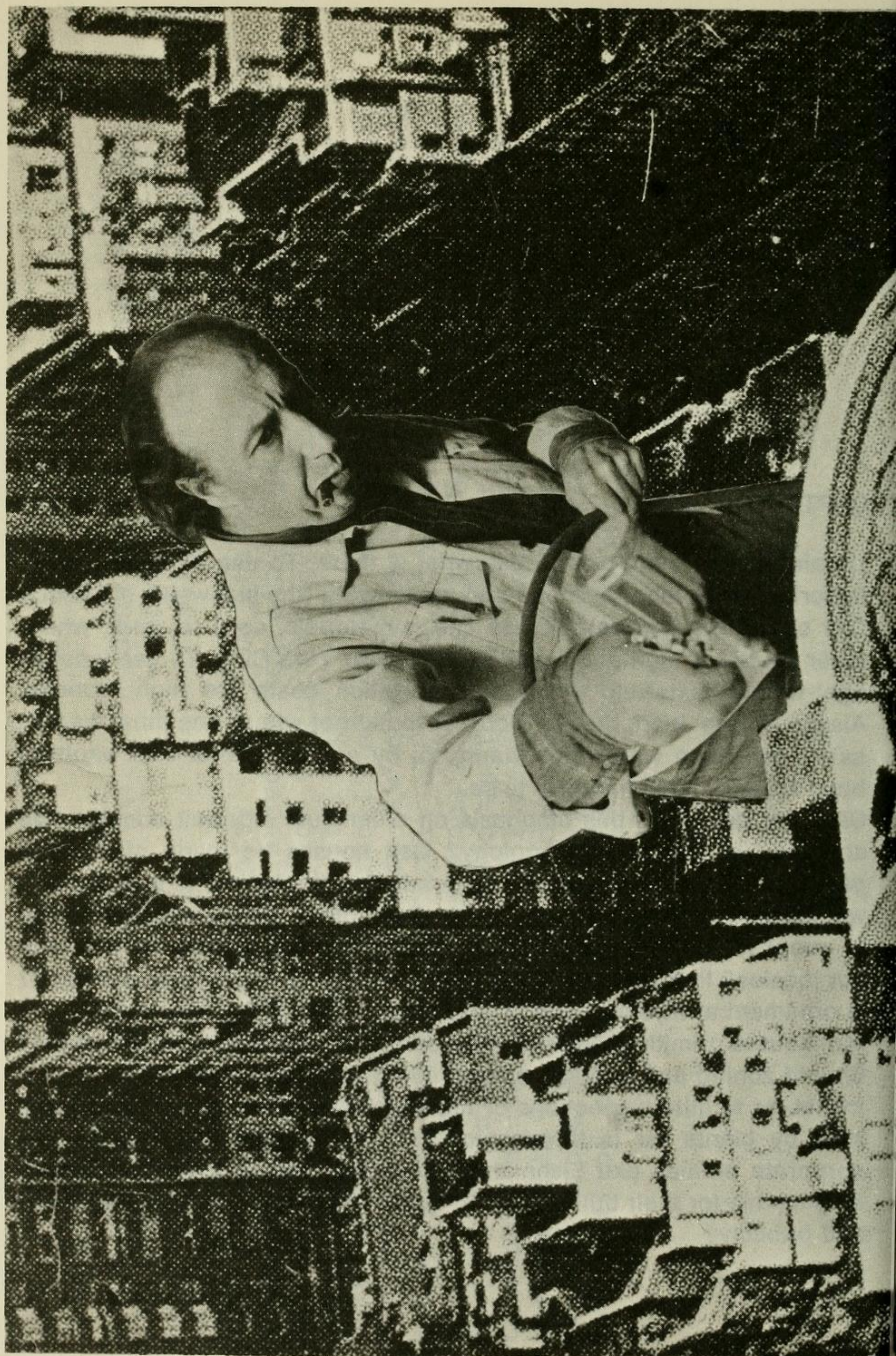
Both these are urban concepts. Each, in its way, contributes to the anonymity so preciously regarded in the city. Hologram houses might be used either as office space (a further urban application) or as country retreats from city attrition. Two great characteristics of today's culture are the strength of appeal of the visual (seeing is believing), and the appetite for novelty (so what else is new). This house, which consists entirely of filmed, projected light, achieves reality and depth only by means of the optical sense. Purely illusory, it is capable of transformation as frequently as the owner desires to expose a new image to replace the old, whereas moving day may be accomplished by means of a coat pocket or a stamped envelope. Here is full scope for man's urge to elaborate and vary his surroundings. No detail of elegance or comfort need be spared.

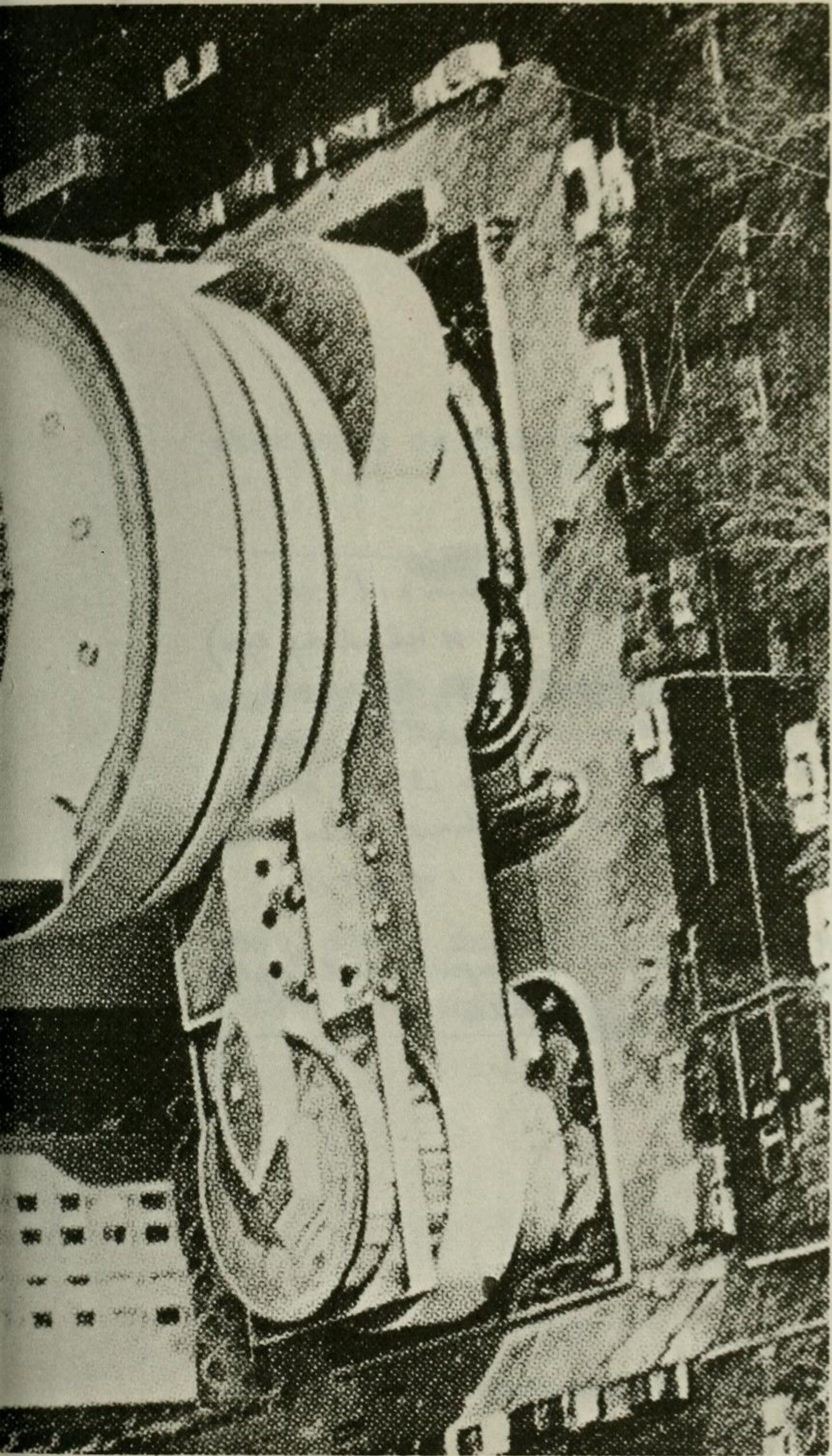
Laser Light.

CAPTION 12

Locale – to be there and to use what is there. To use difficult-to-work materials when labor is cheap and needs work (the sidewalks of Mexico City or Rio de Janeiro). To use cheap materials, easy to work, where labor costs are high and skills are low (New York City). To use local or light-weight materials where transportation costs are high (Juneau, Alaska or San Juan, Puerto Rico). To build not where one must, necessarily, but often where one wants to, by adapting what one wants to build to just where one wants to be.

Can't we get rid of this emphasis on aluminium sidewall construction and pierced concrete technology? Can houses be made of pressed garbage? Gasoline was once a by-product of the kerosene industry and was burned as waste. Weren't there good things happening by learning to adapt it? What are we throwing away that would help us live with our locales? In any sense is Djakarta a fiasco for not looking like Java? Is ornament always wasteful? Can it be a camouflage? Are white adobe farmhouses primitive? Should there be zoning regulations against them? Should zoning and building codes reflect their locales beyond requirements for termite inspections or number 6 wiring, minimum? Are cities built by giants (or is this ironic)? Or by city hall? Are architects corporate entities like Eichmann? Or should they be held personally responsible for their buildings, and required to sign them professionally and publicly?





Richard Hamilton, Guggenheim Collage, 1967

when i see or think of (~~it~~ i mean: if i see,
either in front of my eyes or behind my eyes)
~~what you call architectural stuff~~
what you call architectural ~~stuff~~ forgive it,
and when i ~~have~~ have seen it and ~~forgive~~
have forgiven ^{it} (and sometimes even while
i see ^{or think} and forgive) - i forget it.
isn't this fantastic?

~~the~~ (the architecture of forgiving and forgetting.
this ~~architecture~~ i ~~should~~ should call ~~it~~)

what goes on indoors?

what goes on outdoors?

**when, where and what are there
interrelations between these?**

What goes on indoors?

indoors

the subject of my eyes is blind and deaf
what goes on indoors? what goes on indoors?
what goes on indoors? what goes on indoors?
what goes on indoors? what goes on indoors?

outdoors

what goes on outdoors? what goes on outdoors?
what goes on outdoors? what goes on outdoors?
what goes on outdoors? what goes on outdoors?
what goes on outdoors? what goes on outdoors?

Robert Fillieu
14 Av. de Verdun
06 Villefranche-sur-Mer

24-10-68

Hi ho Wolf

This is for your and Nick's anthology of architectural projects. I have 3 propositions to make.

The first one has to do with urbanism in general. Since it is agreed by everyone that "le spectacle est dans la rue" why not take this fully into account while planning new towns. The general idea would be to offer people the best viewpoint and perspective from which to enjoy the show that goes on permanently around them.

There must be lots of places for people just to sit and watch. The streets they are facing must be of changeable size and shape. For instance, at times they can be so narrow that people have to walk them one after the other, in indian file. Then they would widen and several people can walk abreast. There might be overpasses over squares, one for each direction taken, so that passer-byes can look at each other, and be looked at from below, and/or above. There would be no museums, and things of this type. Artworks could be seen in store windows, on street level. Performances of all sorts also. (why fill storewindows with things that can be seen by entering the shop anyway?).

Another thing to develop is what I call "the Erotic Sidewalk 2". Through some electronic device embedded in the sidewalk, men and women can get sexual gratification when they see women or men they fancy walk by. Think also of the facial expressions, and physical contortions, that would follow. What a show for those who are resting between orgasms!

The two last propositions have to do with the actual building of city and country residences.

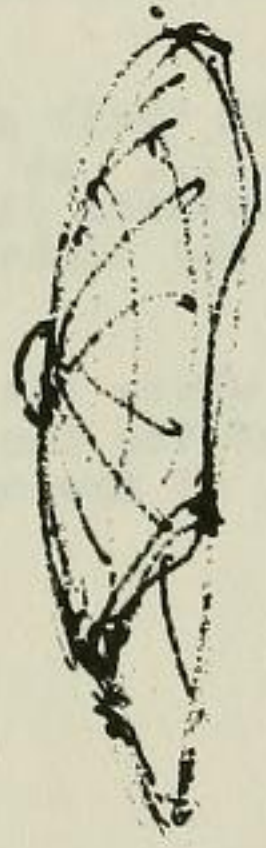
In cities, ^{buildings} houses could have the shape of ~~the~~ their street-number: 1, 2, 3, 8, ... ~~11~~ 11, 254, etc..... It would give a great deal of variety to each street. Monotony between different streets could be avoided by using different shapes for the numbers (there exist many in typography).

Country houses - frequently secondary residences - where the same people tend to stay a long time, could given the shape of the face, or the arm, or the leg, or the prick, or the cunt, etc..., of ~~the~~ one of the persons living in it.

Well, that's it for today, baby.

Yours
R. Fillieu

Project: Galerie Legitim:
(Un propos) Plan architecture!



ELEVATION EST



ELEVATION OUEST



ELEVATION SUD



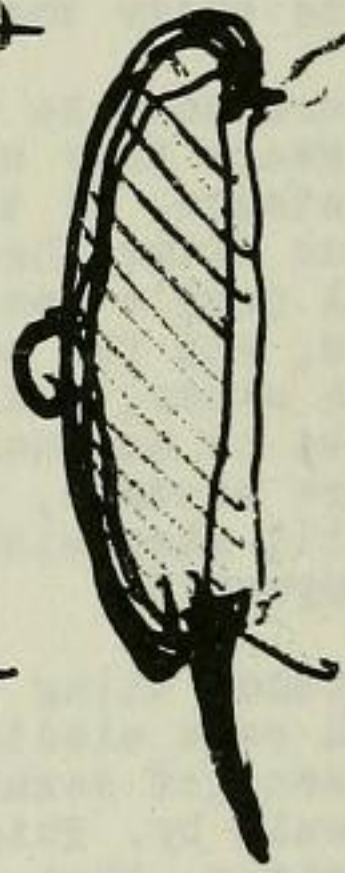
ELEVATION NORD

INTERIEUR (OUVRE
D'ART
etc)



+ 0,20

+



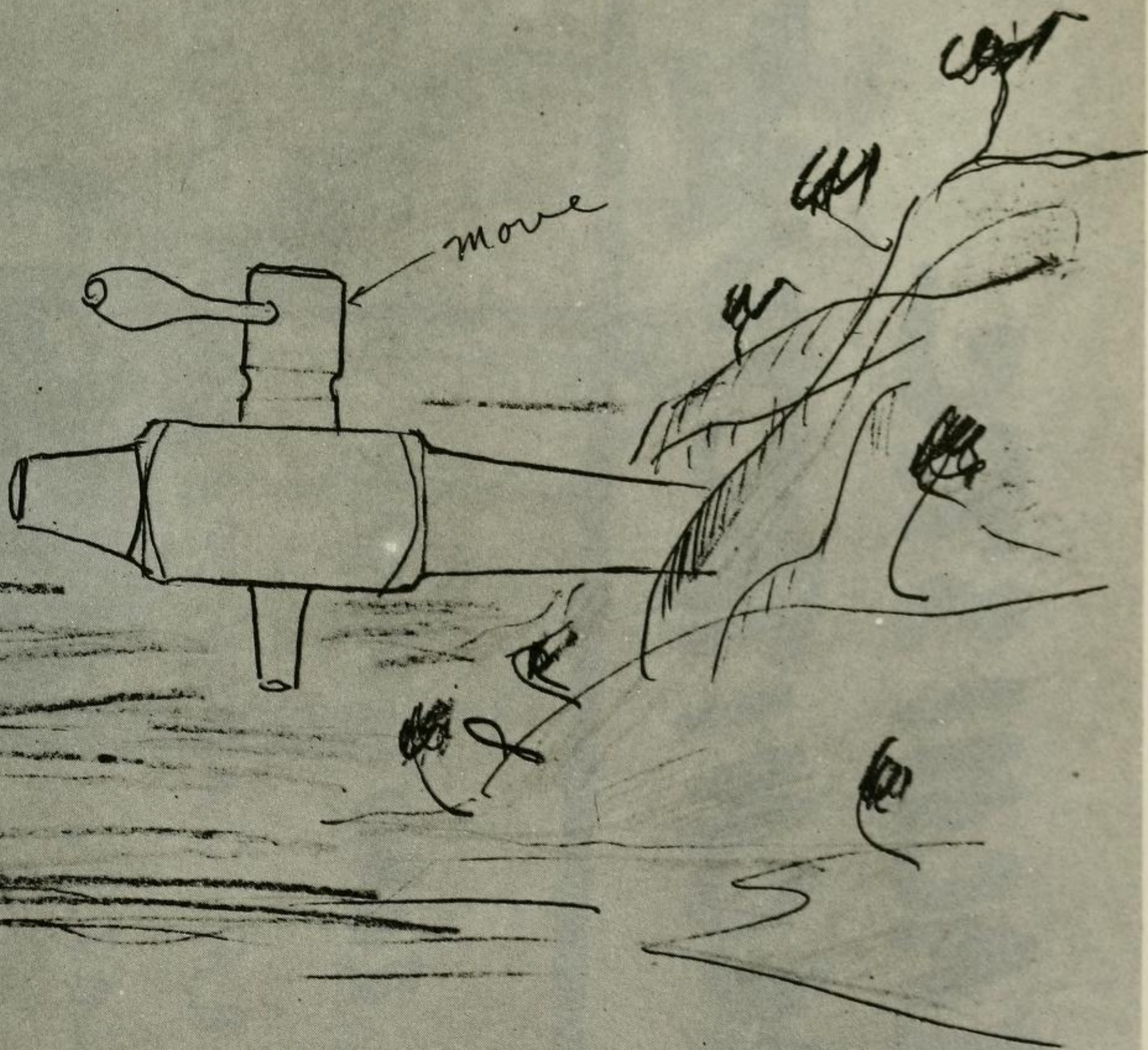
+ 0,25 or 10 NF
etc.

REZ. DU CHAUSSEE

COUPE

etc etc etc etc.

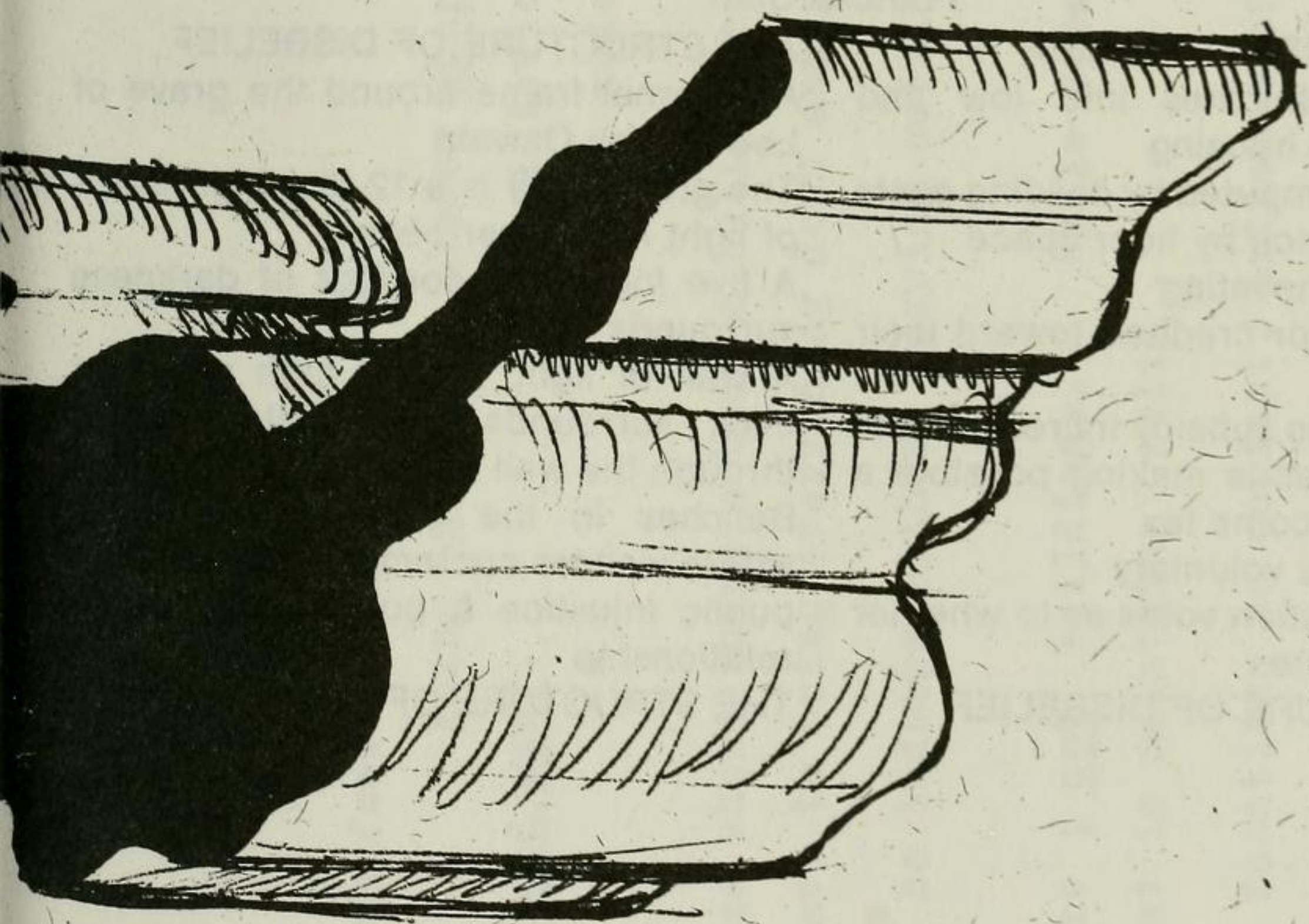
§7 Build any place, any size
and any material.
(enclosed miniature model.)



TACHISTIC ARCHITECTURE

GROUND-PLANS OF BUILDINGS

ARE TAKEN FROM ACCIDENTAL SPOTS,
BLOTS.



TWO STRUCTURES

by

Frances Starr

THE STRUCTURE OF BELIEF

Convert all churches into low and middle income housing

Unit rentals computed by dividing costs plus maintenance by floor space

Tenants do renovating

Costs plus labor credited toward their rent

End of religious subsidy increases real estate tax revenue making possible a decrease in income tax

The program is voluntary

Each congregation votes as to whether it will participate

THE STRUCTURE OF DISBELIEF

THE STRUCTURE OF DISBELIEF

An eternal frame around the grave of Lee Harvey Oswald

The grave itself is a 12 foot high block of light from laser beams

A five foot wide corridor of darkness surrounds the grave

A wall of light 12 feet high one foot thick surrounds this Visitors enter through the wall of light

Benches in the frame of darkness where visitors contemplate personal & public injustice & guilt & their inter-relationship

THE STRUCTURE OF BELIEF

PHILIP CORNER

Prefer to walk with feet

going in to the places where

they have not cleared away.

How ridiculous that temperature should
hang-up modern transports --

Refuse

to have a house where there's been a bulldozer. Evidently, most evidently,
ly, They will have to bring everything down and put everything up.

(We ought to be indoors without leaving out-doors) All to favor living
plants

School architecture ; not buildings. While someplaces legs are able And
flying for movement is notathing solid .

Let the functions be perfect, extremes of the natural weather

occur'd every where "for personal pleasure" /what
follows
will be
detail.

Dear Wolf

am sending a little concentrated
city planning came up this weekend
north of Boston. I've been think-
ing (not specifically for this
week.) of a detailed investigation of the
basic needs of transport, schools
& homes, etc. I think I've got

The essence in this paragraph,
a message of things to be forthcoming
Could you add it to other paper?
Dick suggested my let not be too late.

wie geht's? I would like
to hear from you

Paul



Architecture Project 1963

Don't throw anything away

CAPTION 13

Systems - a taste and need for anarchy producing its opposite, a taste and need for order. And vice versa. Neither being achieved, but the pulsing back and forth being the life of the game. Positive and negative, minus and plus, black and white, on and off. Cybernetics. The coding of these interplays. Architecture as willful imposition, architecture as harmonious ecology. Architecture of the past being the acceptance of one or the other. Architecture transcending itself, into design environment, when both polarities are accepted. The whole of the information consisting of the array of the two extremes, rather than the intensities of one or the other, the old idea of "definitiveness". The superiority of the digital computer over the analog computer. The master planning being a system of appropriateness for the need at hand. Shelter calling now for one thing, now for another. Structures intended to be viewed from outside calling for something else. The flow of people, the height of mountains, the degree of centralness or remoteness, all measurable through variable, reducing thinking in human and mechanical terms. Inventing them.

Corner and Ben. Composers of music and events. Both inclined towards the anarchy pole, like being born on an odd-numbered day of the month and not an even-numbered day. Do systems include this? How about a campus room? How about a city with only campus rooms? How about another, quiet city with only gentle sounds and gardens? And another with clang and clatter and the more boisterous order of things? Where might each be placed? Can one live in commuting distance of each?

Ben.

CAPTION 13

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Corner and Ben. Composers of music and events. Both inclined towards the anarchy pole like being born on an odd-numbered day of the month and not an even-numbered day. Do systems include this? How about a rumpus room? How about a city with only rumpus rooms? How about another, quiet city with only gentle sounds and gardens? And another with clang and clatter and the more boisterous order of things? Where might each be placed? Can one live in commuting distance of each?

Architecture Project 1953

Don't throw anything away
for 70 years.

Keep it. Live with it.

Put it in your room or house,

apartment or garden.

Be.

Architecture Project 2

LIVE WITH NOTHING 1966

"Socrates was very proud of having very few possessions of his own - All he had he could carry in a small bundle - among these possessions was a tumbler to drink with - One day he was thirsty he went to drink at the River - there he saw a small boy drink by joining his two hands together like a cup - When Socrates saw that he threw his tumbler away. _____

Ben

Architecture Project 3 1966

In every country a big wild territory should be
given to all those who are not satisfied with
society - young delinquents, unadapted peoples
beatniks - anarchists etc - In This Free Territory
the Country law shall not be enforced or valid
It would be interesting to see after some time
how life has organised itself -

For instance what ~~does this region~~ will the architecture
look like -

Ben

10 January 1969

Expense

Architecture project for Eric Anderson

a very ordinary House built in
an ordinary Working class
District with the following
materials and elements

The Walls shall be built in pure
18 Carats gold Bricks -

The Windows in pure Crystal

The Doors in pure plaine

The Wallpaper shall be made of
10 and 100 \$ bills for 1 room
and 100 £ bills for another room

The WC floor shall be covered
with Rubys every inch

The bathroom floor ~~as~~ will
be made out of pure opale
or quartz

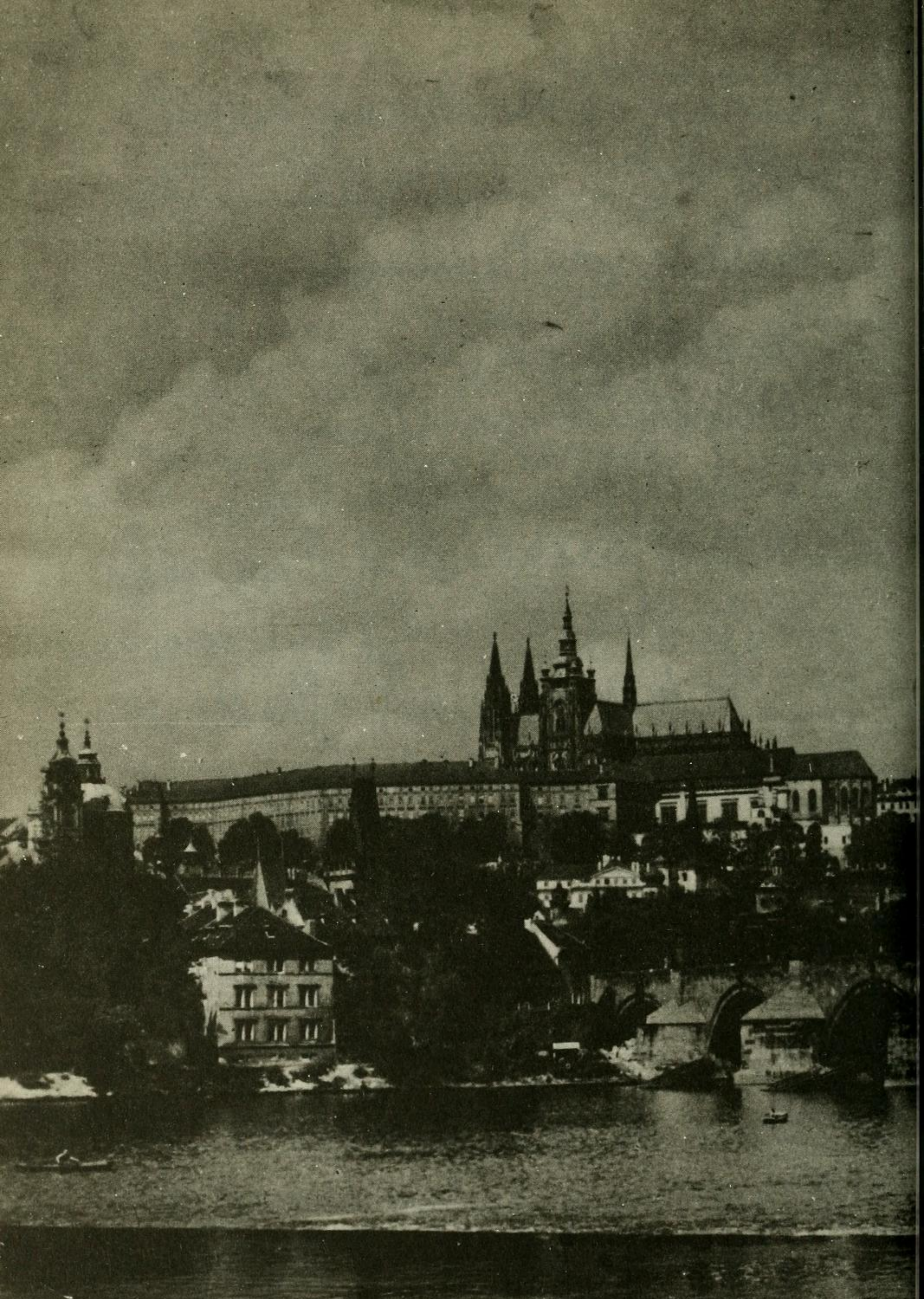
The roof of the living Room
will be incrustaded with
millions of Diamonds -

Carpets shall be of
Chunchula or Vison

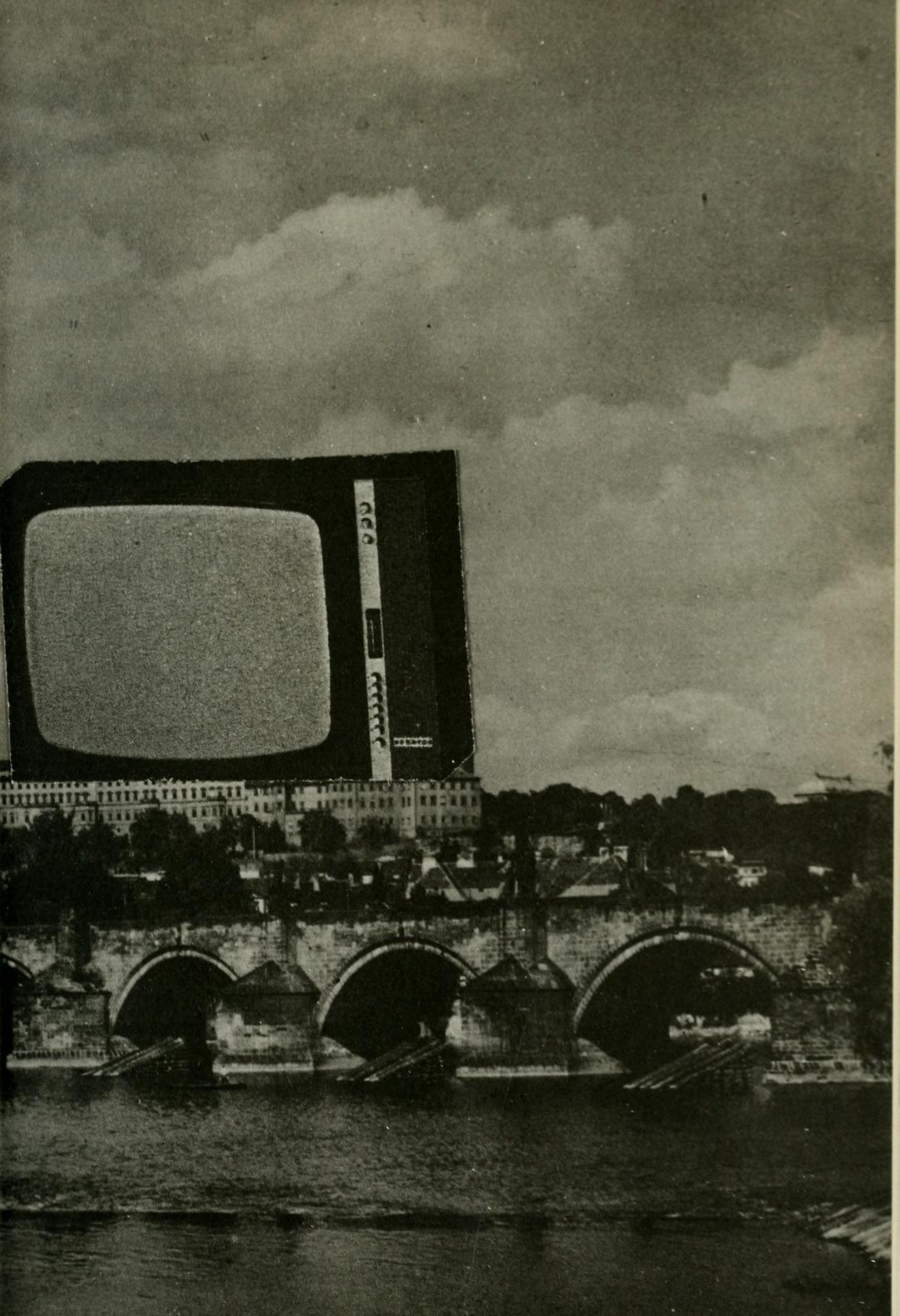
The Kitchen Walls will
be in Saphire and Emeralds

I shall give pecisean
for furniture only after the
house is built

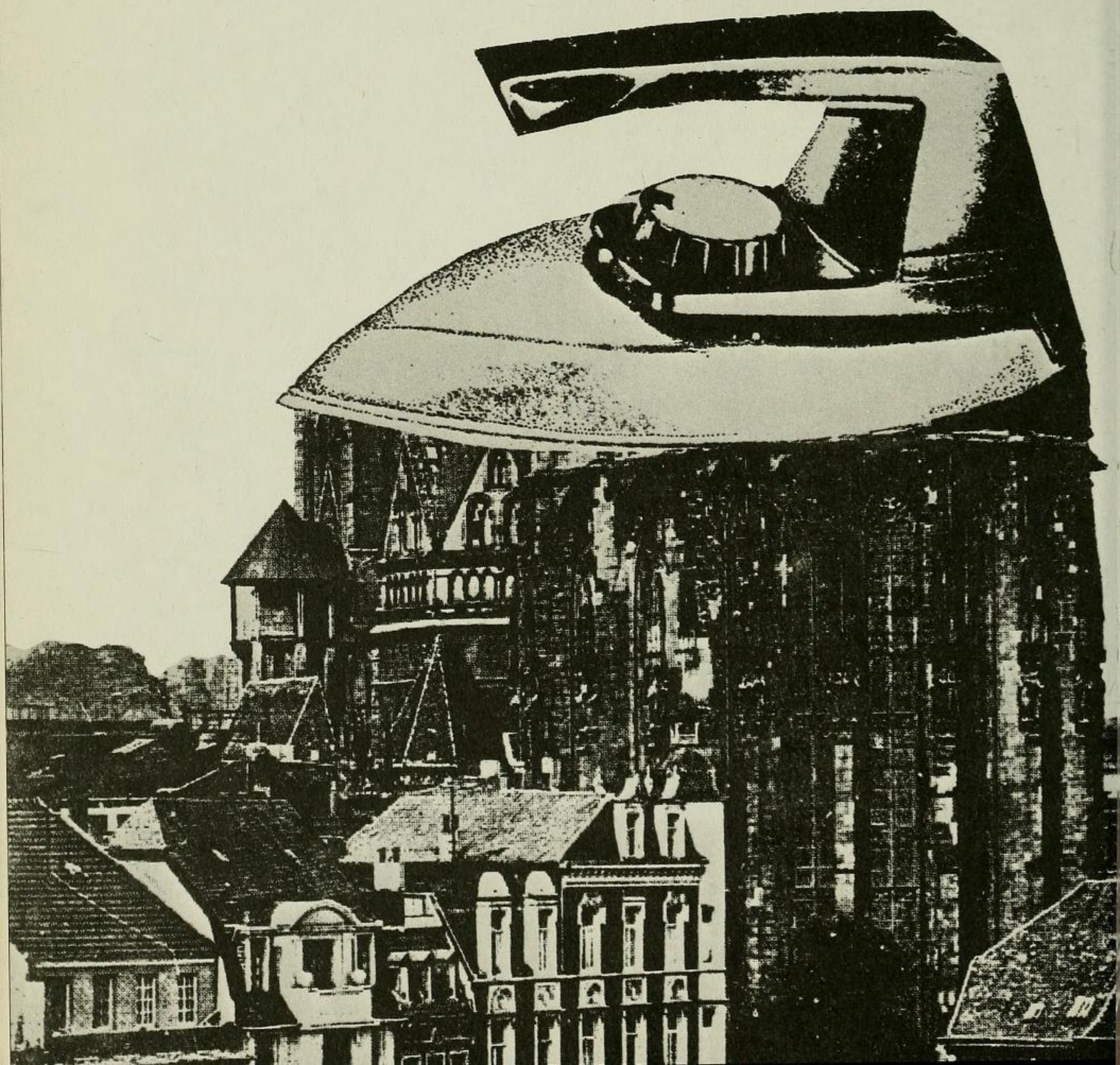
Thants Ben



Wolf Vostell, Hradcany Castle, Prague. Photomontage, 1967



*Wolf Vostell, Proposal for altering
the Cathedral of Aachen, 1967*



MANIFESTO FOR A POLY MULTI MIXED MEDIA UNIVERSALITY
(ELECTICISM HAPPENING ROOM)

ULTIMATE GOALS

- A SIMULTANEOUS COMMUNICATION EVERY SINGLE SECOND WITH ALL THE THOUGHTS AND ACTIONS IN THE WORLD !
- B A RECEIVER AND A TRANSMITTER ARE ATTACHED TO THE HUMAN BRAIN TO RECEIVE AND BROADCAST THOUGHTS TO AND FROM ALL THE PEOPLE IN THE WORLD OR WITH ANY ONE PERSON IN ANY ONE PLACE !
- C RADIO AND TELEVISION SETS WILL BE UNNECESSARY ! VIA THE BRAIN EVERY HUMAN BEING ANYWHERE CAN BE REACHED AND SIMULTANEOUSLY INFORMED OF ACTION BECAUSE HE IS PRESENT ALTHOUGH GEOGRAPHICALLY REMOVED !
- D EVERYWHERE IN THE WORLD THERE ARE TUBES OR SPRAYING CANS EVERY 500 YARDS FOR PRODUCING AN IGLOO-LIKE CONSTRUCTION AT ANY TIME AND WITHIN SECONDS WITH EXPANDING FOAM RUBBER OR BY BLOWING UP NEW MATERIALS ! EVERYONE CARRIES HIS HOME AROUND IN A CAN A SUPPLEMENTARY SERUM DISSOLVES THE CONSTRUCTION WITHIN SECONDS WHICH WILL MAKE THE TRADITIONAL MASSIVE CITY SUPERFLUOUS !
- E COMPUTERS SANITARY FACILITIES MEDICINE AND FOOD ARE BUILT INTO CLOTHING AND CAN BE THROWN AWAY AFTER USE !

MANIFESTO FOR A POLY MULTI MIXED MEDIA UNIVERSALITY
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- E COMPUTERS SANITARY FACILITIES MEDICINE AND FOOD ARE BUILT INTO CLOTHING AND CAN BE THROWN AWAY AFTER USE !

- F THE SURFACE OF THE EARTH CAN BE CRUSTED
OVER IN WHITE OR IN COLORS FOR US TO LEAVE
TRAILS TRACES OR MARKS OF OUR EXISTENCE !
- G EVERYONE RECEIVES A SUPPLY OF LASER BEAMS
FOR CREATING DE-COLL/AGE ARCHITECTURE BY
MELTING AND DRILLING HOLES AND CAVITIES
SEVERAL MILES DEEP IN ANTARCTIC ICE !
- H EVERYONE SHOULD STUDY PSYCHOLOGY AND MEDI-
CINE AND BE ABLE TO ANALYZE HIMSELF !
MOBILE TEAMS OF DOCTORS WILL TREAT PEOPLE
DAILY AND FOR FREE !
- I EXCEPT IN A VERY FEW PLACES OF MANUFACTURE
PEOPLE WILL DEVOTE THEMSELVES TO LOVE ENTER-
TAINING AND SERIOUS GAMES IN ORDER TO
EXPAND THEIR AWARENESS OF LIFE AND EXISTENCE !
- J EDUCATION WILL BE CONDUCTED BY THE MOST
PROGRESSIVE PEOPLE AND NO LONGER BY THE
MEDIocre !
PROGRESSIVITY AS QUALITY !

Wolf Vostell, 1967

Manifesto

Technische Hochschule, Aachen

MANIFESTO FOR A POLY MULTI MIXED MEDIA UNIVERSALITY

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Wolf Vostell, 1967
Manifesto
Technische Hochschule, Aachen

Franz Mon

NOTES ON A LABYRINTHINE ARCHITECTURE

A house is a commodity. Think of the snail or the mole or the turtle, the stork, the honey-bee. None of them build houses and yet all of them are protected against wind and weather, sticks and stones, mice and men. A human being, however, frailer than they and highly susceptible to coughs and loss of hair, erects shelters and hires men to protect him. This is reason enough to give careful consideration to what we need beyond a roof over our heads to ward off sunshine, starlight, locusts, ants, fruit peddlers, helicopters, and general feelings of discomfort. Let's start by collecting details: a pit, one two three four five bulges at the bottom, a hollow bulb, large enough to hold several people comfortably, stairs, several staircases with different step heights and widths, including at least one spiral staircase and one staircase with steps of varying heights, as well as apertures, apertures on all sides, up and down, open or glassed, not only windows, but also cracks, slits, crannies, holes, as well as broom-closets at various points, not only for brooms, not at all for brooms, very narrow and deep, and including one with room for a flagpole or a signal mast, and a very long one, possibly with several sharp joints, as well as several low rooms, where you bump your head on the ceiling if you've got one and if you're not a midget, as well as rooms where even a midget would bump against the ceiling, very bright because of innumerable round windows on the facing side.

Each house follows a ground-plan of motion. Most houses have truncated, staved, over-abbreviated ground-plans of motion. A house, no matter what its purpose, should not be seen statically when we recall its model, for it supplies the negative form of the human motions enacted in it. Since we spend most of our lives in houses, we have the right to have houses that comply with the body's desires for motion: e.g. climbing, rolling, spiraling – movements that are impossible or well nigh impossible in the usual house. There are movements possible only within a building and never outdoors, in a city, or in nature: movements contingent on the reflex of walls, ceilings, floors, concave or convex, rising or falling, narrowing or widening, on the resistance of steps or doors, on a direction through closed or open, curved or extended rooms, and it is only with such help that those movements can be invented and felt at all. The movements of the human body are prepared and accompanied by blueprints and imaginations of motion, and they continue when the body itself

is already at rest. They are developed and determined in accordance with each room and its groundplan of motion, while accentuating and articulating the latter. An absolute architecture – if one permits it for one moment at least as a mental experiment – admits two completely antithetical conceptions: a construction based on a geometrical or mathematical principle and whose elements are composed with no regard to walking or living, whose rooms can be, but are not necessarily, walked or lived in; a labyrinthine construction based on subjective desires for motion, meant secondarily for the eye, but primarily for the enactment of spatial and motion imagination. The latter is not necessarily guided by bodily comfort, in fact it might be best for the construction to follow a fanciful law at points that impede walking, like an Alpine wall or a flooded tongue of rock. The body not only wants to experience itself in its volume, its working points, its gravity and energy, it also carries about an environmental space derived from the unison of the bodily imagination and the experience of real space. All architecture worthy of the name is determined by such spatial phantasms, even though it may otherwise follow certain geometrical specifications. One need only check the two-sided stairway in a Baroque castle and the narrowing transition to a suite of rooms.

It is obvious that the mirror serves its original function as a device to bring the spatial imagination into play beyond the possible. And it is equally obvious that the color forms of the enclosing planes play a major role. For color has an imaginative motion-quality and can easily be experienced and reflected in a continuum with real bodily movement in a space. In our model of an absolute labyrinthine architecture, the surface color is a counterpoint to the spatial form: the color can simply confirm and strengthen the spatial form, it can differentiate, deny, and negate it. It can make the space tangible or intangible, reduce or enlarge it, bring it to a halt or transform it into torrential motion, strip it of its abstractness and turn it into a roll or an iron. The color intercepts the motion wishes of the body and makes them visible. A construction whose dimensions are somehow based on the human body turns into a kind of plastic painting-ground, whose system of measures is completely open and determined primarily by the color – with no detriment to the architectural quality. The latter is suspended and yet not contested. A house is no longer a house although it can be walked and lived in.

There is no pictorial technique or stylistic trend unsuitable for this painting-ground except for those insisting on the illusionist rendering of optical reality. Informal or abstract art, Op or Pop are all viable. The architectural locations – floor, ceiling, walls, corners, passages from room to room, bright spots, dark spots, etc. – are provocations dreamt up by painters. The superdimensional painting-ground of the edifice provides a continuous discontinuum because the spectator can perceive only sections of the whole while other parts move out of sight. There is no distance from which the whole becomes visible, an overall idea crystallizes only in the memory. The color forms can be covered by household utensils at certain points. Such contact is as viable as a contact with the architectural locations. Objects pass into the artificial web of functions without losing their practical function. They, too, can be coated with a color-form and become a painting-ground just like the the body of the edifice. Someday each of us will be applying the color-skins of his building and his objects according to his need and change them when he has to.

A more difficult problem arises with the plastic deformation of spaces, inherent in the function of a building as a painting-ground and the alterability of its color-skin. This will be possible with the desired ease only when the rigid conventional building-materials are replaced at least partially by synthetic materials, which are constantly liable to deformation. People are already working on such synthetics and on the corresponding technological processes. The color no longer has to reflect a rigid architectural structure; in fact, the latter will actively enter the process of color-form and change along with it. A labyrinthine architecture totally achieves its reality not only when its construction elements are transferable (the goal of presentday mobile architecture since the transfer can take place only within a cubic scheme), but also when it can be deformed in any way and in any direction, like a balloon, without being confined by specific basic geometric forms. The static difference between the functions of walls, ceilings, and floors will thus become less important. The varying loads of tension and pressure are balanced by a fortification of the material at the necessary points. Such a building exchanges the archetypal superiority of the "house" for the camaraderie of a suit or a notebook. A building is no longer a piece of property, it has become an existential material, a medium for a specific consummation of existence. In using it, we not only leave our traces, we also eventually transform it quite consciously into an agglomerate of our traces. It may thus get to be like a worn-out suit, but also

like a filled-up notebook. In any event, it has to be exchangeable and therefore as cheap to produce as a ready-made suit. Types are to be supplied, combinable like sectional furniture. Only the tenant gives them a form, of his choosing unless he prefers using them in the simple manufactured form. These edifices can be joined to conventional buildings or hung up in gigantic empty scaffolds to be erected in place of highrisers.

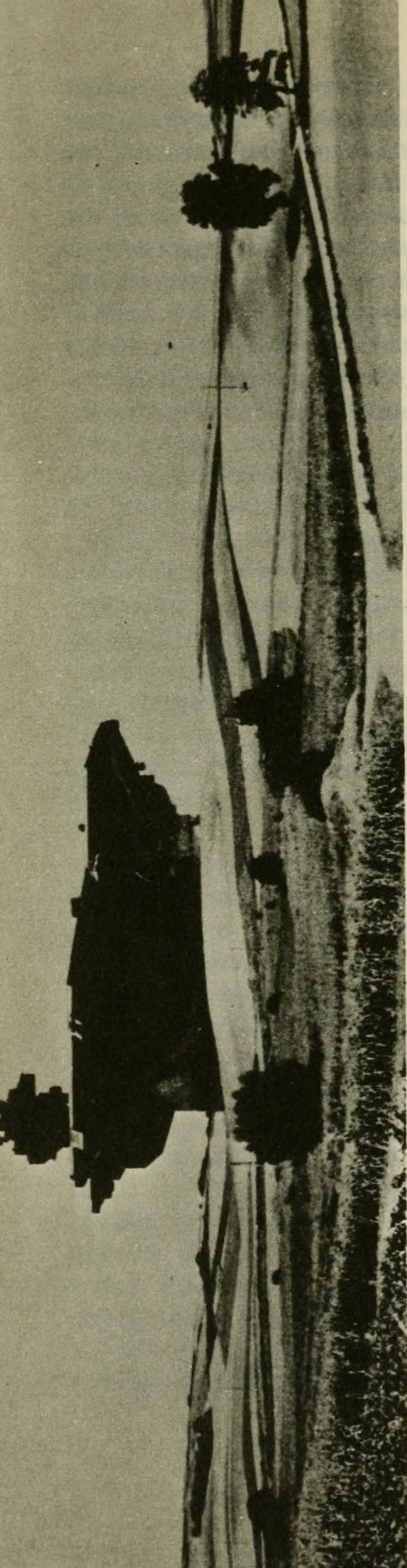
Living in movable, combinable, and deformable edifices is more mobile; but at the same time, social groups sympathizing with one another can come together more easily than is possible in the present system of living, and they can alter their make-up with no great trouble. The more rational system could thus, as an incidental result, create a greater social coherence than the traditional system can.

The highly private interior, allowing the most subjective deformations, demands an urban exterior, where for the sake of orientation, provocation, and in contrast to subjective accomplishments, the "signs of the times" appear not merely as symptoms – mass traffic, billboard plague, etc. – but in deliberately articulated signals, monuments, projections. The present urban landscape, which is neither urban nor a landscape, will become an artificial union of urban images. Since the public is the buyer (the quality being assured only by a relentless artistic freedom), it is at present hard to tell which agencies ought to take official and financial charge. Our miserable experiences with housing authorities and what they consider "art in architecture" makes us doubt their qualifications for such a dynamic task. Signal pictures, light and sound shows, mobile machine sculptures, object sculptures of colossal and unusual dimensions are already reflecting our civilization's material and demanding public and permanent installation rather than an occasional display or a museum hoarding. Their substantial value is negligible compared with their aesthetic and cultural communication-value. It is also conceivable that the advertising industry will recognize its surplus value, its free scope, which it obtains by its position between the business account and the general public, and by its responsibilities to both. Advertising has to reflect in its medium the "characteristics of the time," insofar as they are inherent in industrial production – and which aren't . . . ?

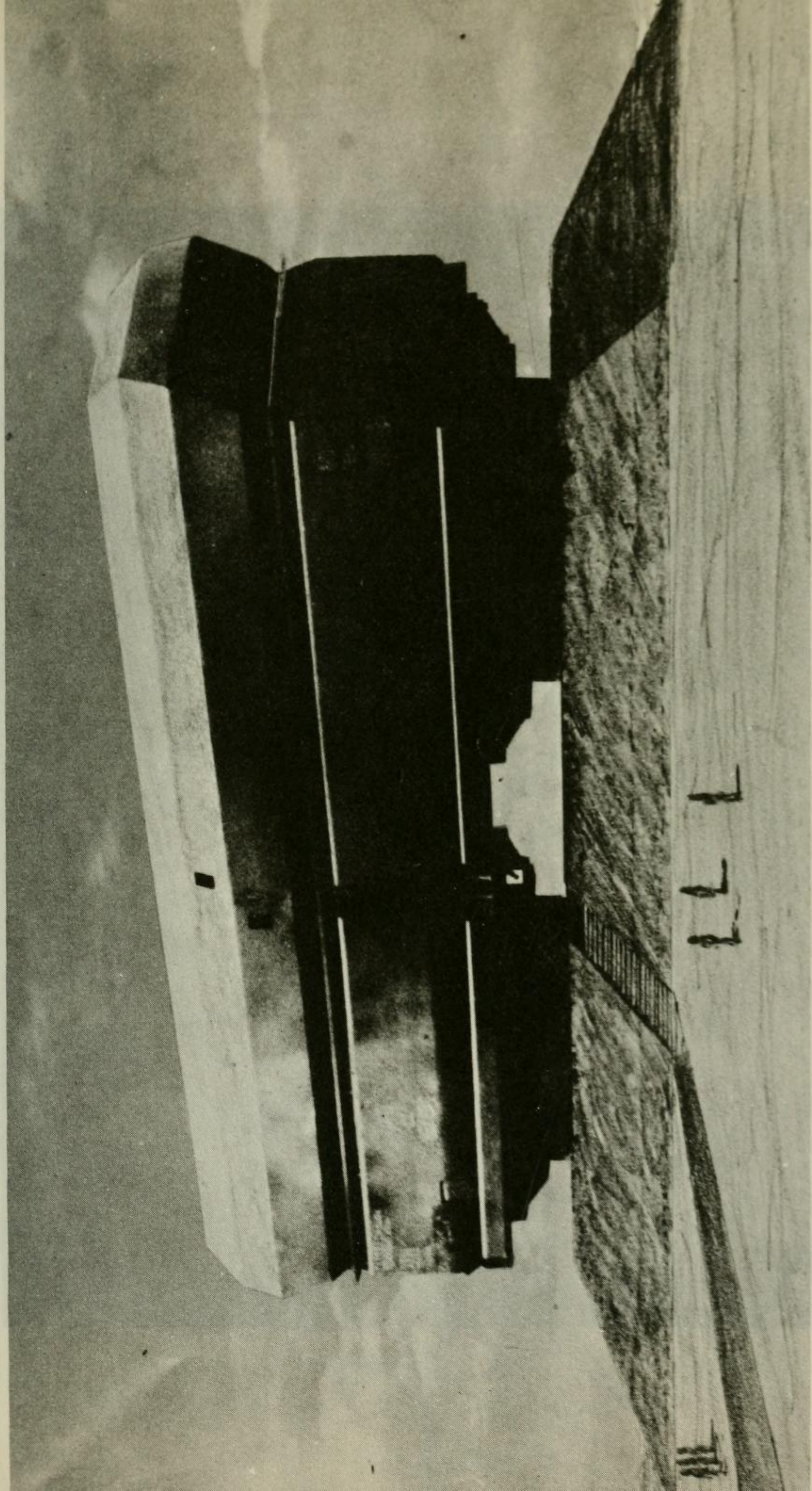
It was proven long ago that the architecture of individual buildings as well as entire building conglomerates cannot enter traditional social representation because society itself is too divergent, it depends on a high degree of reflection, its level of consciousness changes too quickly for any architecture to follow, much less to lead, as was once the case, and finally because the signal phenomena no longer refer to the representation of a stable social order, they actually participate in its mobility: their "meanings" begin when they are conceived and realized, and they can be different in each individual case.

Architecture and city planning are contingent on the help, the correlative of more sensitive and variable arts, and the latter are already developing the media to fill out contemporary townscapes, not on commission but as a preliminary accomplishment.

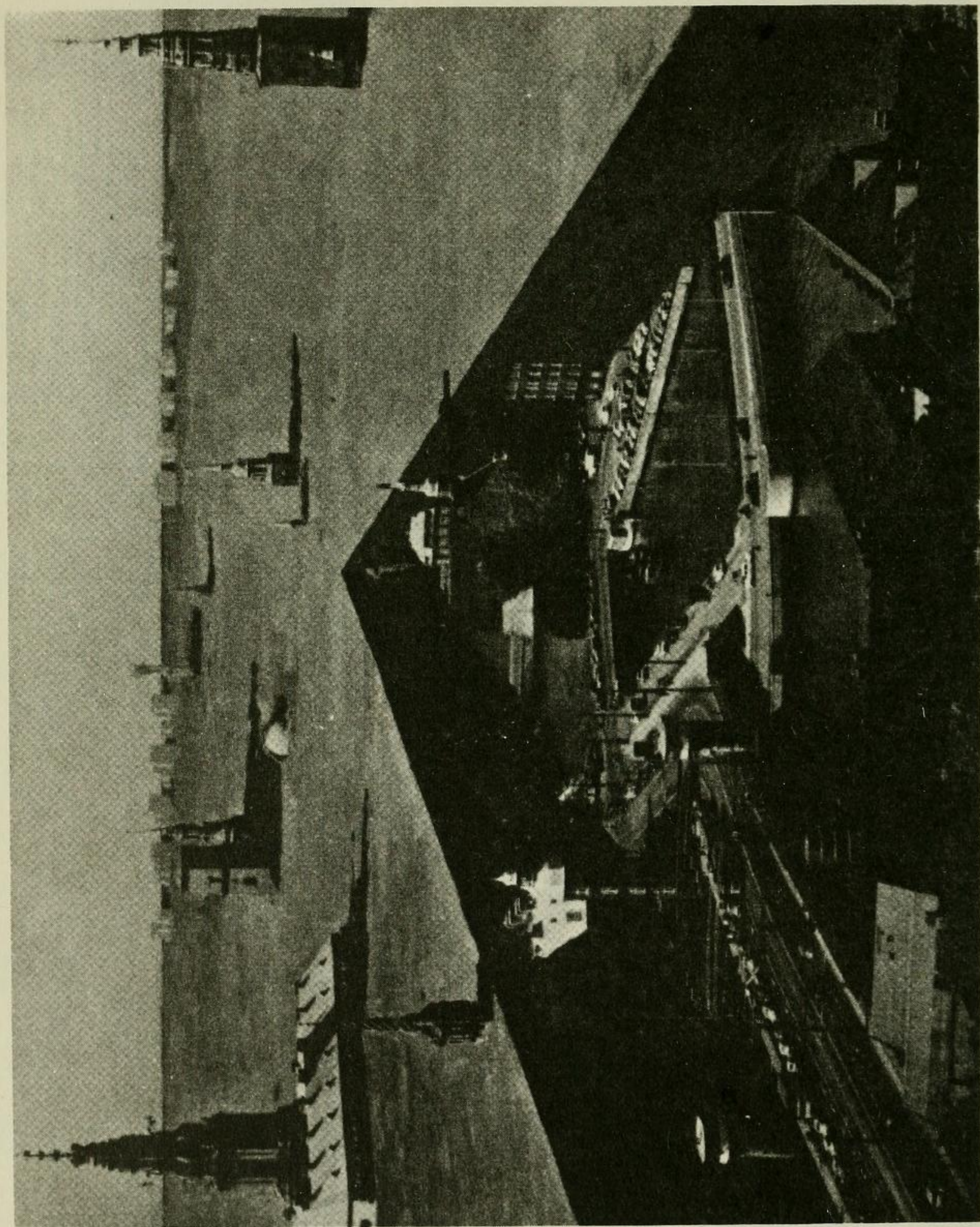
There is a great enough probability that rival socio-political trends, which we have already sufficiently sampled, are undermining the realization. Yet it is still conceivable that somewhere in the divergent cultural organizations the offered unison will succeed and that artificial townscapes will arise, permitting and making transparent the features of civilizational productivity, mobility, massification, illusivity, indefinability, reflexivity, producing destruction, destroying production, publicly confronting contemporary man with his reality.



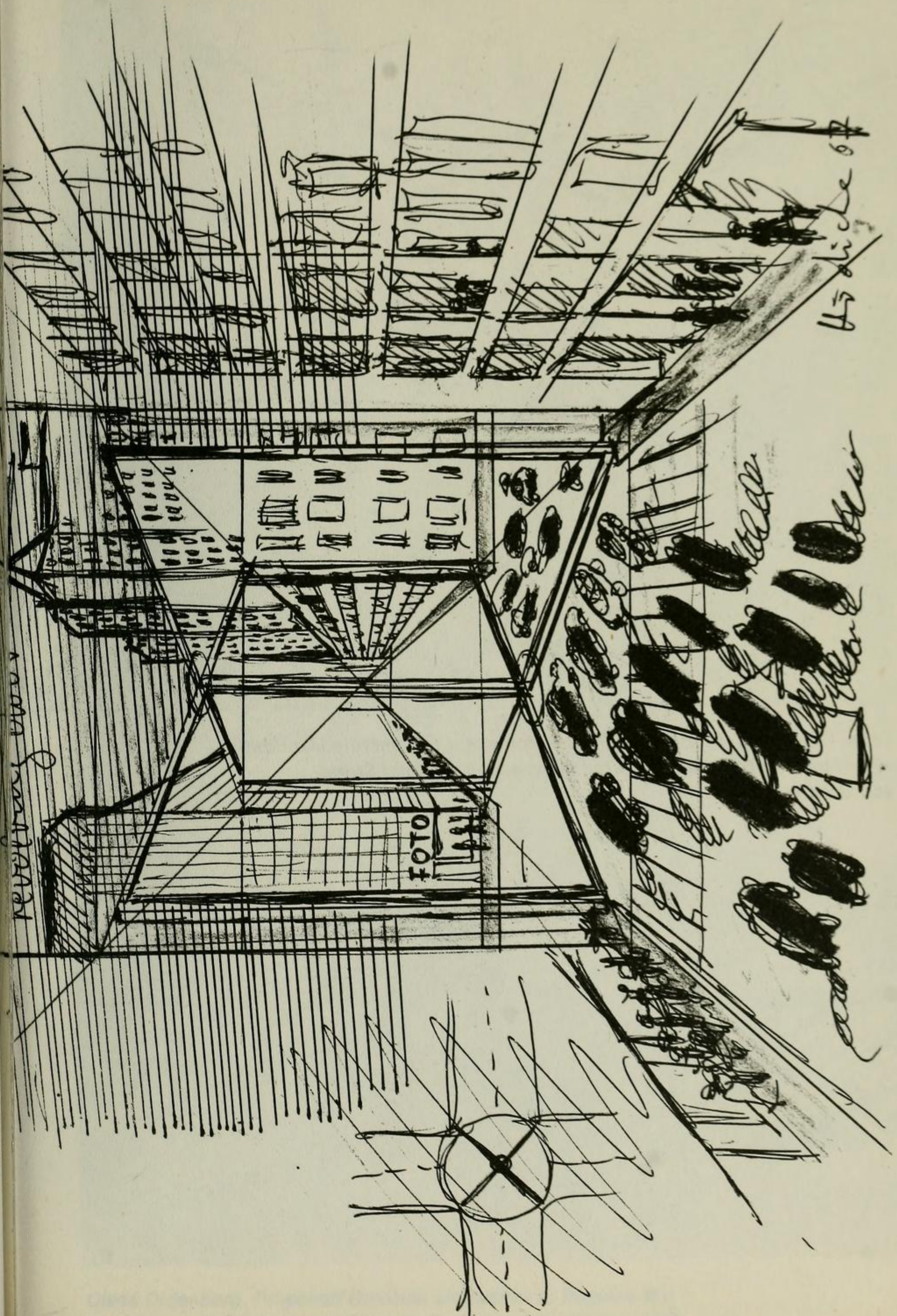
Hans Hollein, Aircraft Carrier City, 1964
(Coll. Claes Oldenburg)



Hans Hollein, Ore railroad freight car, 1963 (Coll. MOMA, New York)

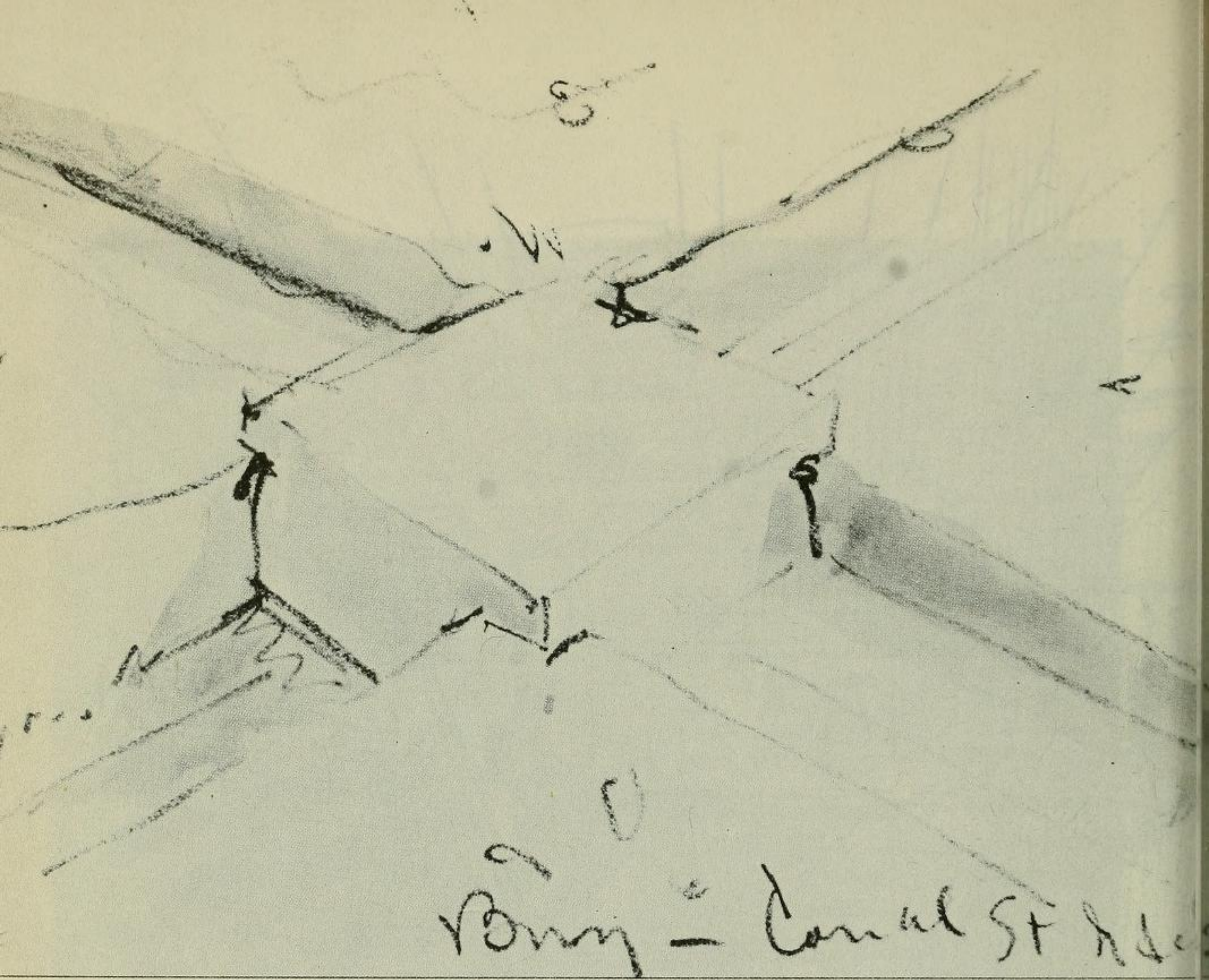


Hans Hollein, Plan for Copenhagen, 1969

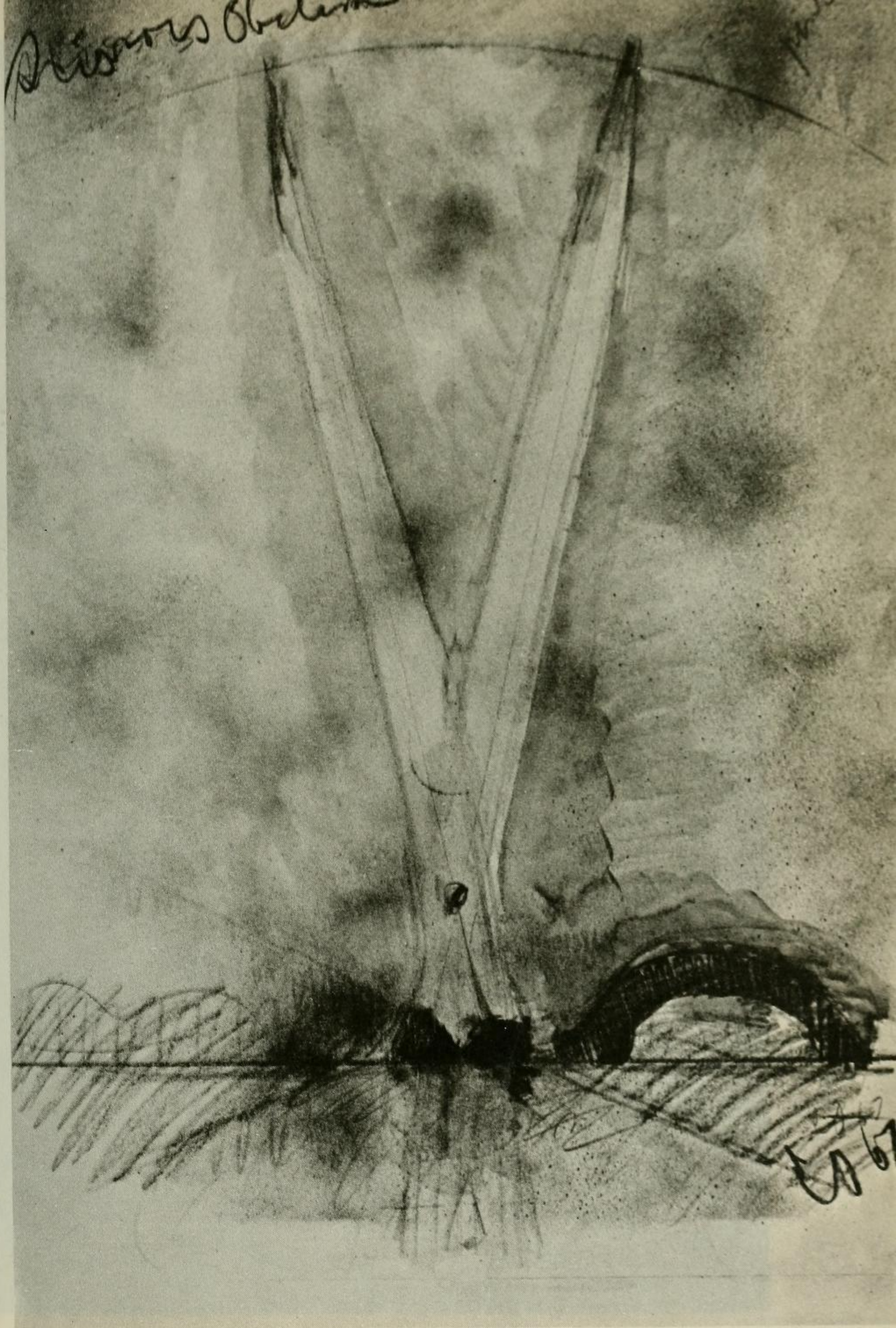


Hoedicke of

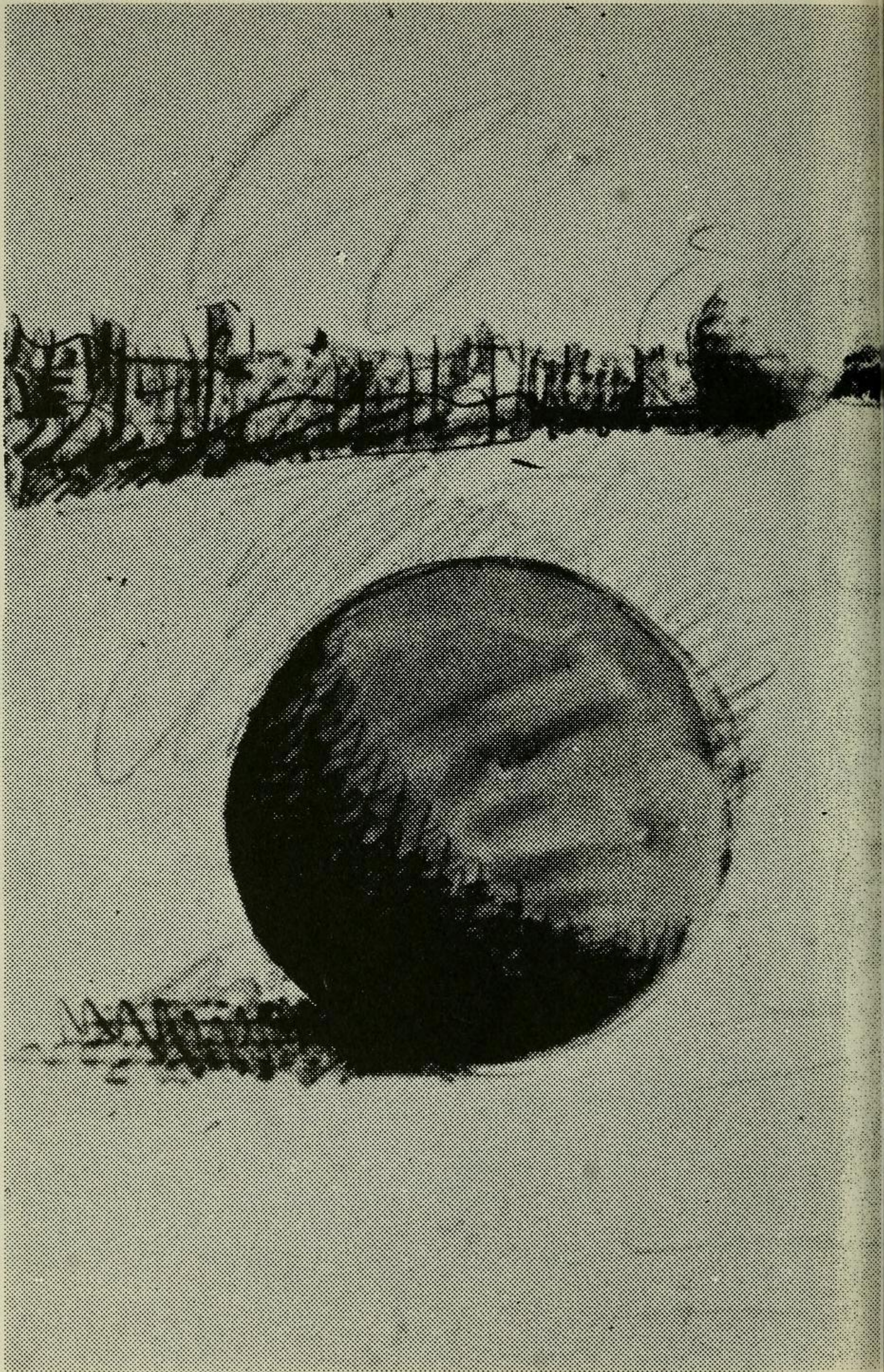
K. H. Hoedicke, Revolving Door, 1967



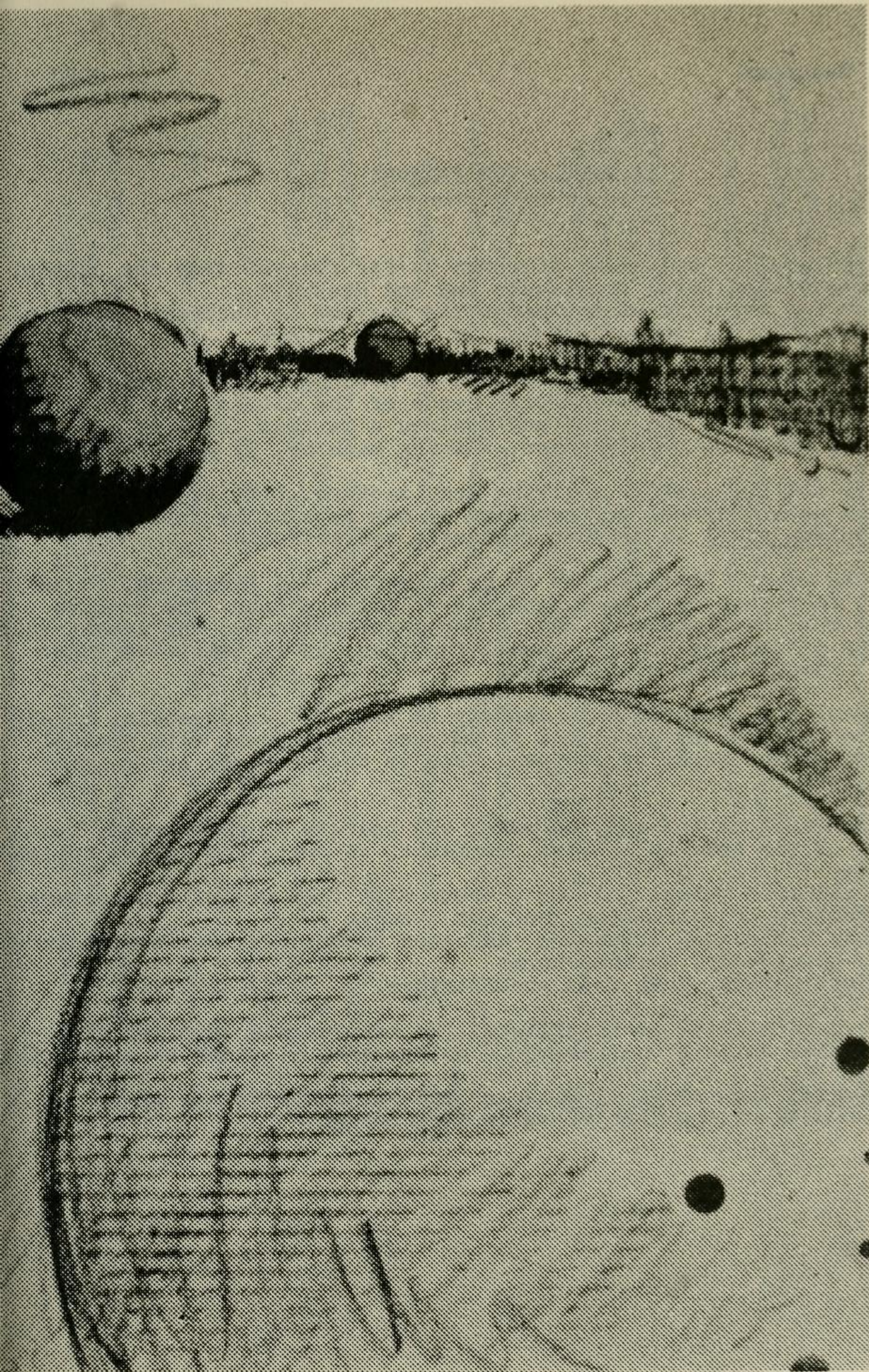
*Claes Oldenburg, Proposed Colossal Monument of Concrete Inscribed
with Names of War Heroes, In the Intersection of Canal Street
and Broadway, 1965*



Claes Oldenburg, *Proposed Colossal Monument to Replace the Washington Obelisk, Washington, D. C.: Scissors in Motion*, 1967



*Claes Oldenburg, Proposed Colossal Monument for Central Park,
New York: Moving Pool Balls, 1967*



AN APPEAL FOR FANTASY

What is labeled "urbanism" nowadays is far removed from the initial ventures of the Dutch architects Oud and Rietveld. Present-day urbanism stands under the sway of Le Corbusier, who was inspired by naval constructions, by luxury liners.

The formula of today's architecture is nothing but the satisfaction of the sedentary and residential needs of the citizen who seeks nothing but peace and quiet and desires a certain level of comfort (central heating, refrigerator, washing machine, TV set, etc.).

This is not the goal of a living architecture. Life is fantastic. Let the architectural surroundings of man be equally fantastic. The minimum vital is neither fantastic nor artistic.

What can we do? Urbanism has to be abandoned and forgotten, it is merely an answer to a need, and not a living action. The beehive system must be abandoned. Man is not a robot-insect. The architecture of free conception has an unusual function, it is something other than a disagreeable misfortune.

Why shouldn't architectonic fantasy be like rocks, crystals, coral, and plants? And why shouldn't it surpass these forms with unusual and superhuman forms of its own? This is the problem. And we must solve it.

The architect is the man who makes the tecture of archetypes. Tectonics of the ark. No habitat for habit, no crate for living called a house.

You don't lock yourself up in a crate with four walls. Ark-tecture. Architecture is everything, but not a cube.

Texture, tectonics, structure, adjusted to the variable temperature of the human body. Architorture.

Let's get moving, away from architorture.

Man regards himself as intelligent. He has created an order of behavior that animals and insects also possess, at times to a superior degree.

He invented technological progress and pleasure. He has missed a great number of opportunities for imagination.

his most primitive needs
Self-protection against bad weather is a necessity.

Man has created various ways of building himself a shelter. Nowadays he crawls into so-called urban cells. What does he do inside them? He stands, he walks, he sits, and he lies down to rest.

Man has never succeeded in building a chair in which he can sit without his legs falling asleep.

Man has never succeeded in building a bed in which he can sleep other than like a tamed animal.

All of man's conveniences are merely the result of his laziness: he can't invent anything, because he doesn't want to be anything but practical. All devices for relaxation are nothing but instruments of torture.

Man in the astronautical era can no longer live in a concrete beehive.

Give him a non-gravitational place to live in, where he can move at will, walk, lie down unhampered, with no supports and no springs.

Farewell, chair, farewell, bed. No need for you anymore.

And of course no more kitchens. Away with those American-style kitchens, plastic tiles, pictures on the walls -- NO, away with them! And away with overeating! A good cuisine and a good cellar. NO! Very little food, to stay slender and agile. Getting fat is punishable by law.

Hovering in an anti-gravitational capsule, and with no modern conveniences, for these are the mental laziness of idiots.

The anti-gravitational space-capsules are suspended from scaffolds, climbing up and down these scaffolds is a necessary exercise for the circulation.

The collection of individual free-floating capsules with their scaffolding has to be erected beyond present-day cities, the latter are unhealthy and unhygienic, they must be abandoned. They can be left to serve as offices and factories.

Avant-garde man, however, must himself change the tectonics of the earth.

Our planet is in bad shape, full of useless baroque objects, unsold and unsaleable items from a prehistoric era. Consequently we need a planetary architecture beyond individual architecture. A new order and an Earth-Works-Plan. Let's get started!

Fantasy is the express enemy of sedentary life. Was there ever such a thing as an architect of fantasy? No! Except for the astronomical constructions of prehistoric Peru, Mexico and India, every architect has served only to satisfy the needs of "common sense." Even the Great Pyramid of Cheops is full of common sense. Well? Then everything has to be changed.

Especially the rotten teeth of the earth -- the Alps, the Himalayas, the Andes, the Cordilleras and other bizarre remnants and malformations of the earth.

The scientists wish to conquer the universe? They'll have to go about it in a different way.

What they lack is fantasy.

Sending human beings a few miles up from the surface of the earth is nothing. We have to shunt the earth from its orbit if we want to get to know the brother planets of our universe.

To do so, we have to create a society that functions, and we have to change the very architecture of the earth.

Instead of driving nations into war, we have to get them to create works of fantasy.

We must: empty the big cities of their inhabitants and relocate them along the high mountain chains. Plane down and smooth out the various peaks and jags into acceptable forms.

After planing and smoothing out all the completely superfluous mountains, there is other work to do.

Along these cleaned fishbones we
simple trenches, however, but to
miles deep and, naturally, of mo

This is also the solution to the
it will keep all humanity busy,
to do but wage war.

To sum up: we have to clear away
along them, and then, when every
12,000 atomic bombs in America
inconceivable power in the mines

Just wait and see!

The earth will turn a somersault
go wherever we want it to go.

And thus we'll be able to visit
Without fail!

Inhabitants of the earth! Carry
There is no other solution!

ve to dig trenches. Not just
ches a hundred or two hundred
lian length.

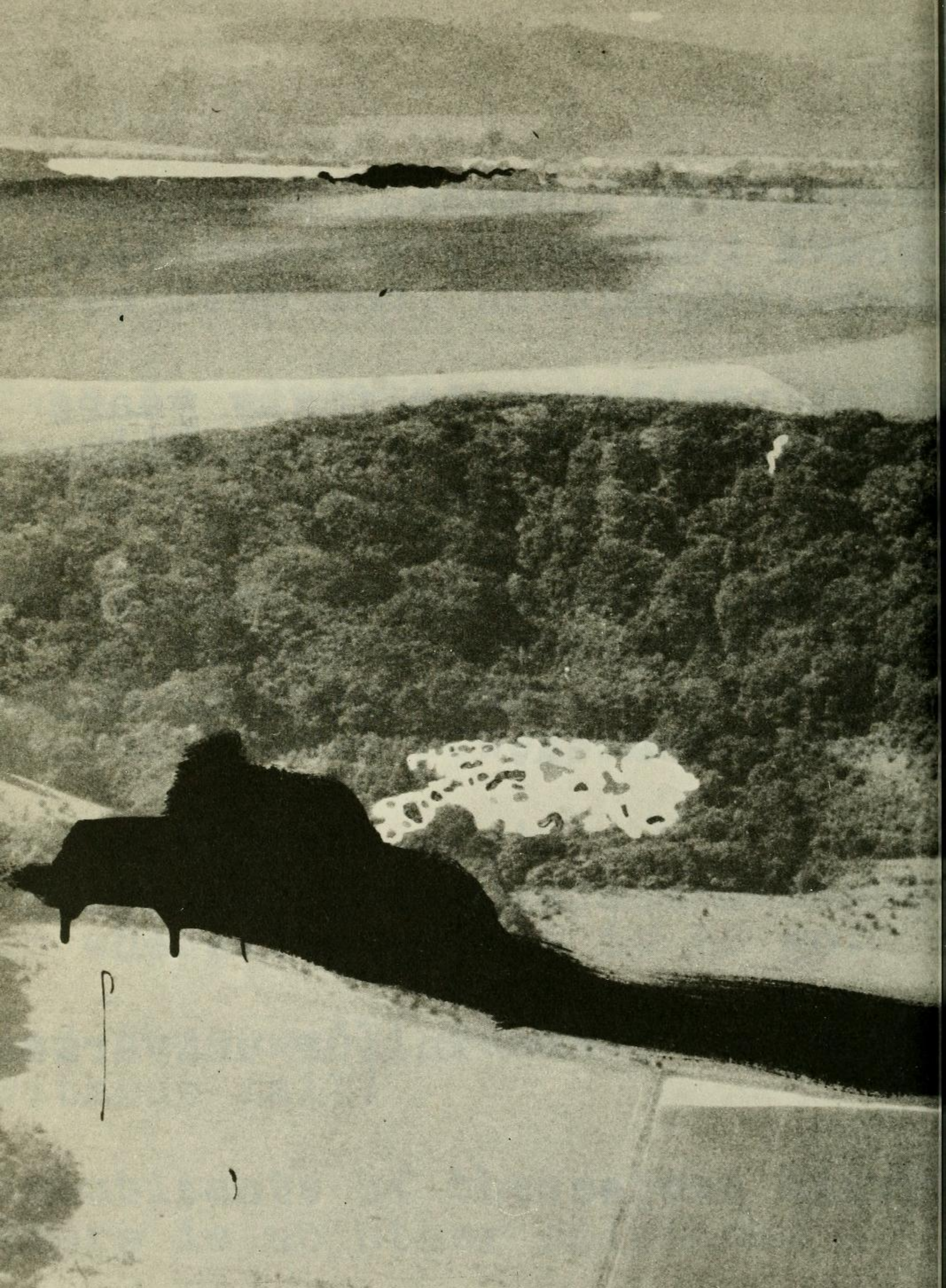
ocial problem, for fifty years
erwise men would have nothing

the high mountains, dig trenches
ng is completed: take the
the U.S.S.R. and detonate this
e have created.

t won't matter, the earth will

e brother stars in our universe.

t this project.

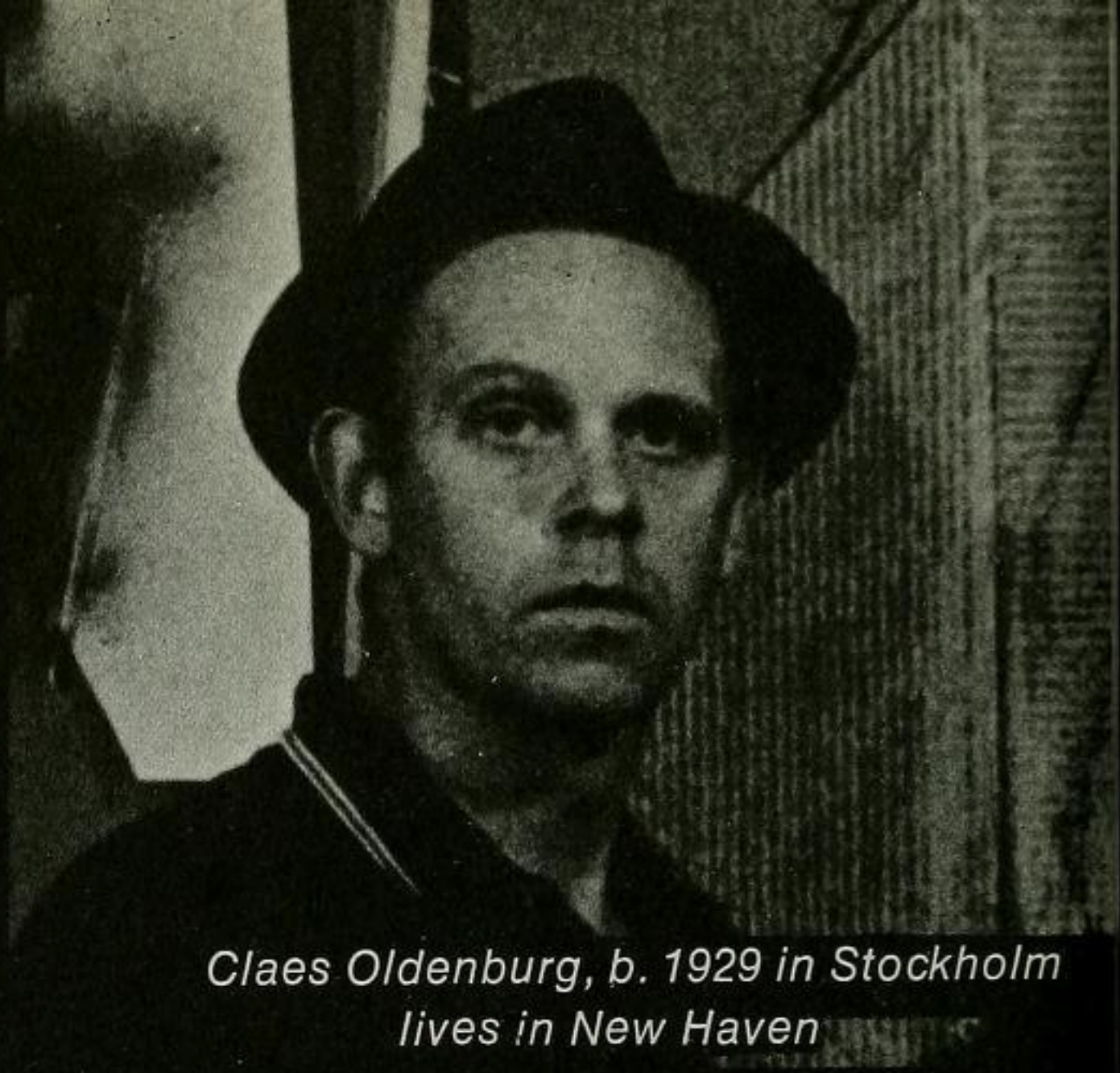


Richard Hamilton, *Landscape*, 1965-66

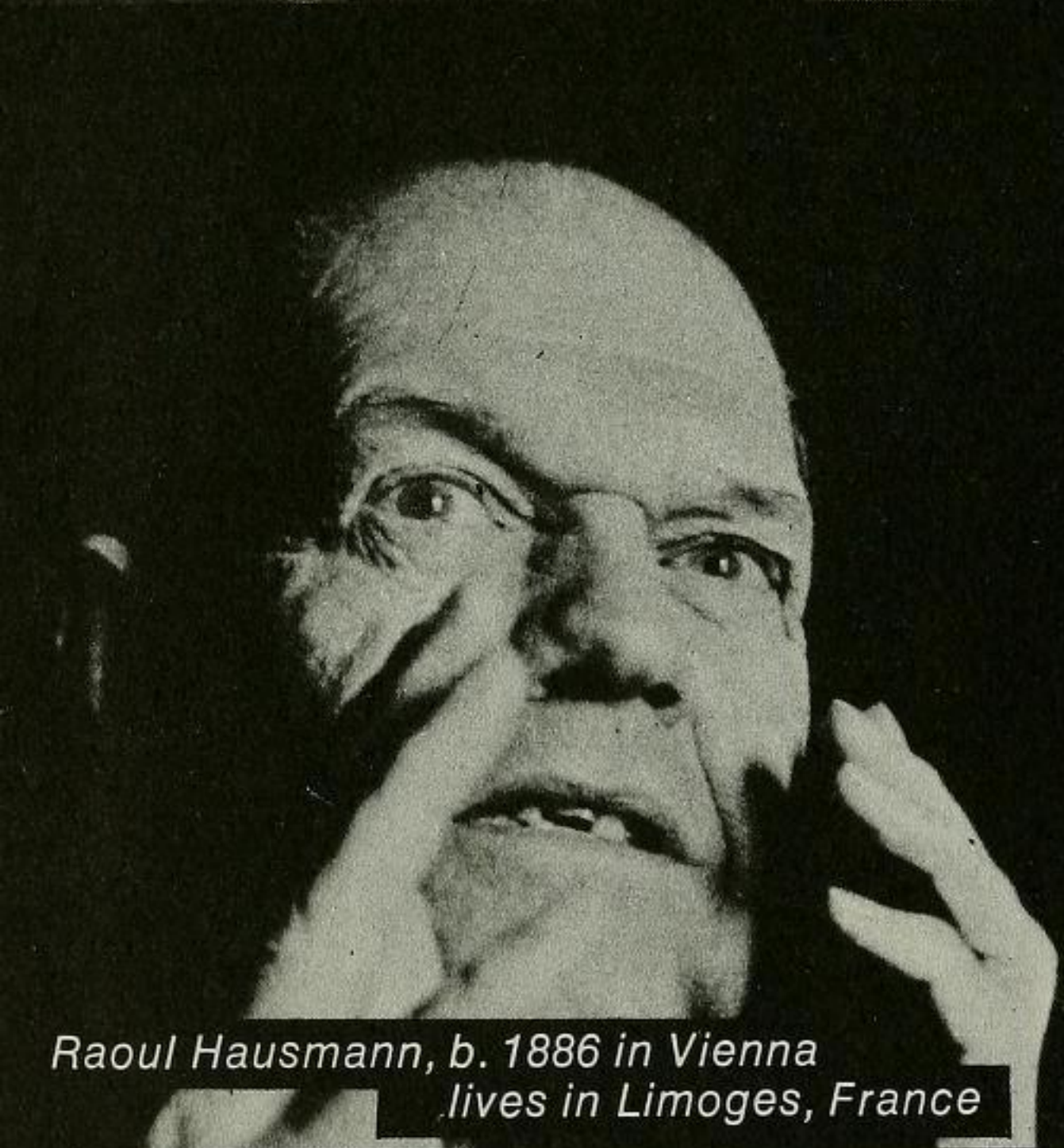




*Gerhard Rühm, b. 1930 in Vienna
lives in Berlin*



*Claes Oldenburg, b. 1929 in Stockholm
lives in New Haven*



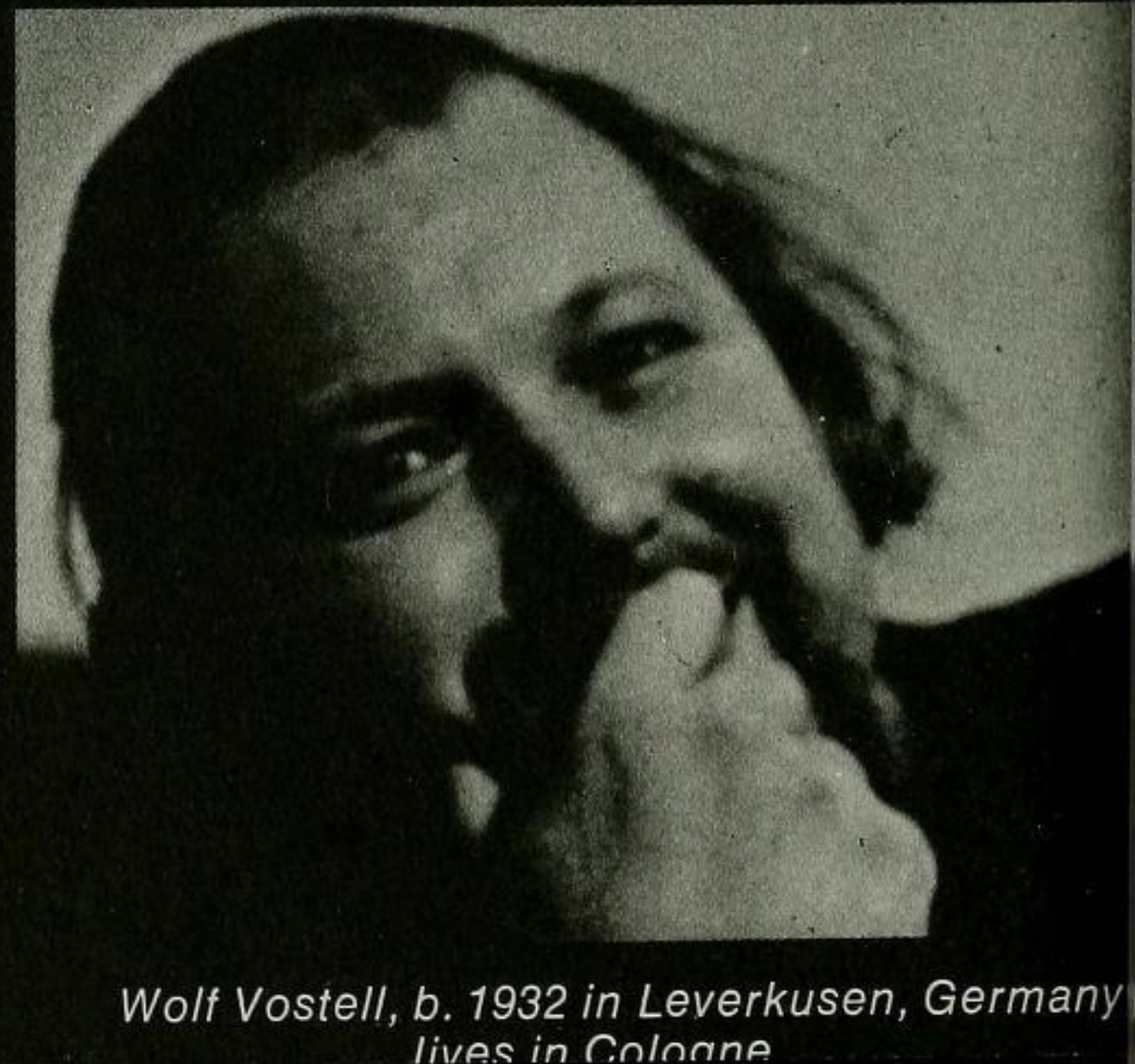
*Raoul Hausmann, b. 1886 in Vienna
lives in Limoges, France*



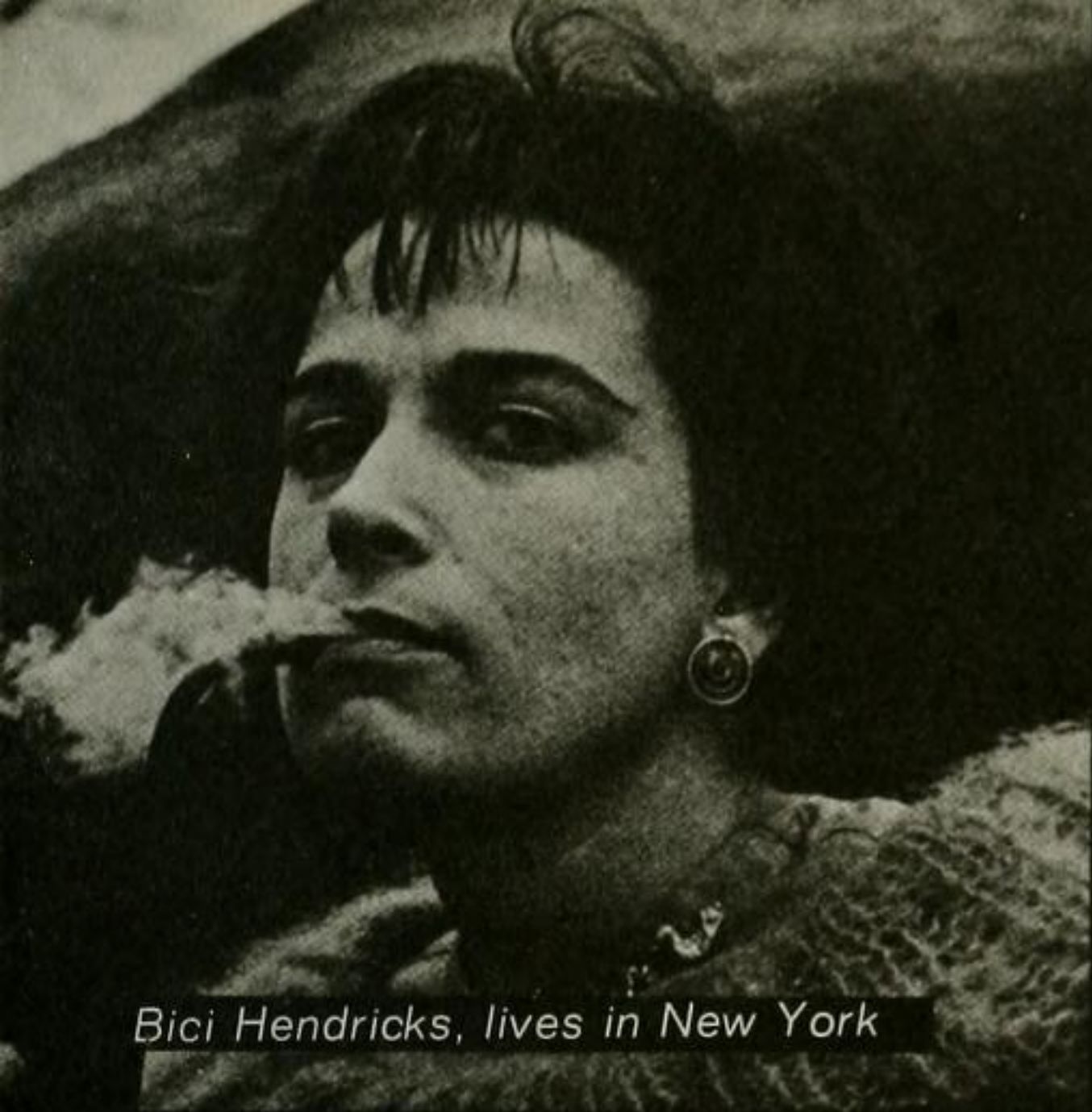
*Kurt Schwitters, b. 1887 in Hanover, Germany
d. 1948 in Ambleside,
Westmoreland, England*



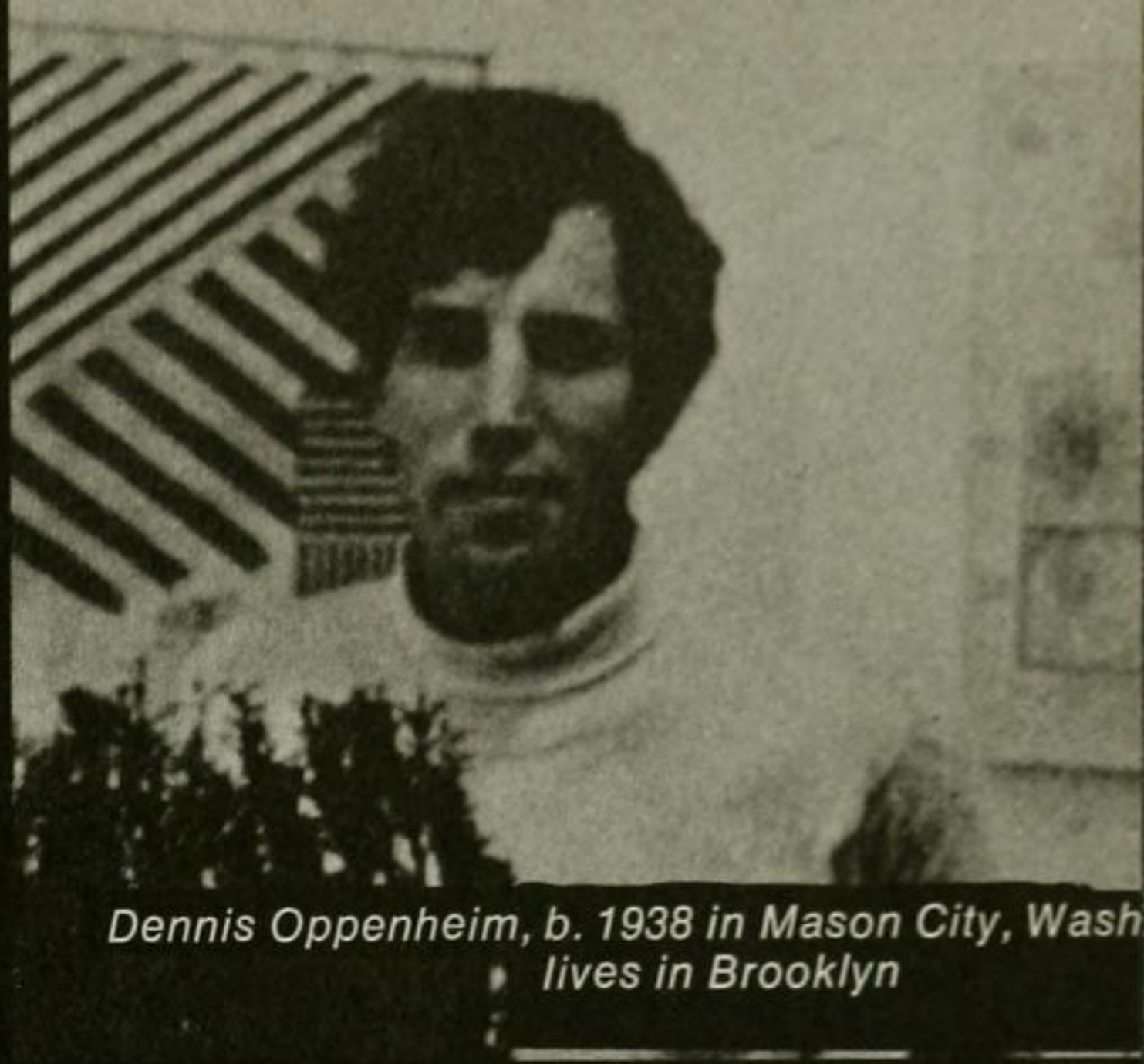
*Erich Buchholz, b. 1891 in Bromberg, Germany
lives in Berlin*



*Wolf Vostell, b. 1932 in Leverkusen, Germany
lives in Cologne*



Bici Hendricks, lives in New York



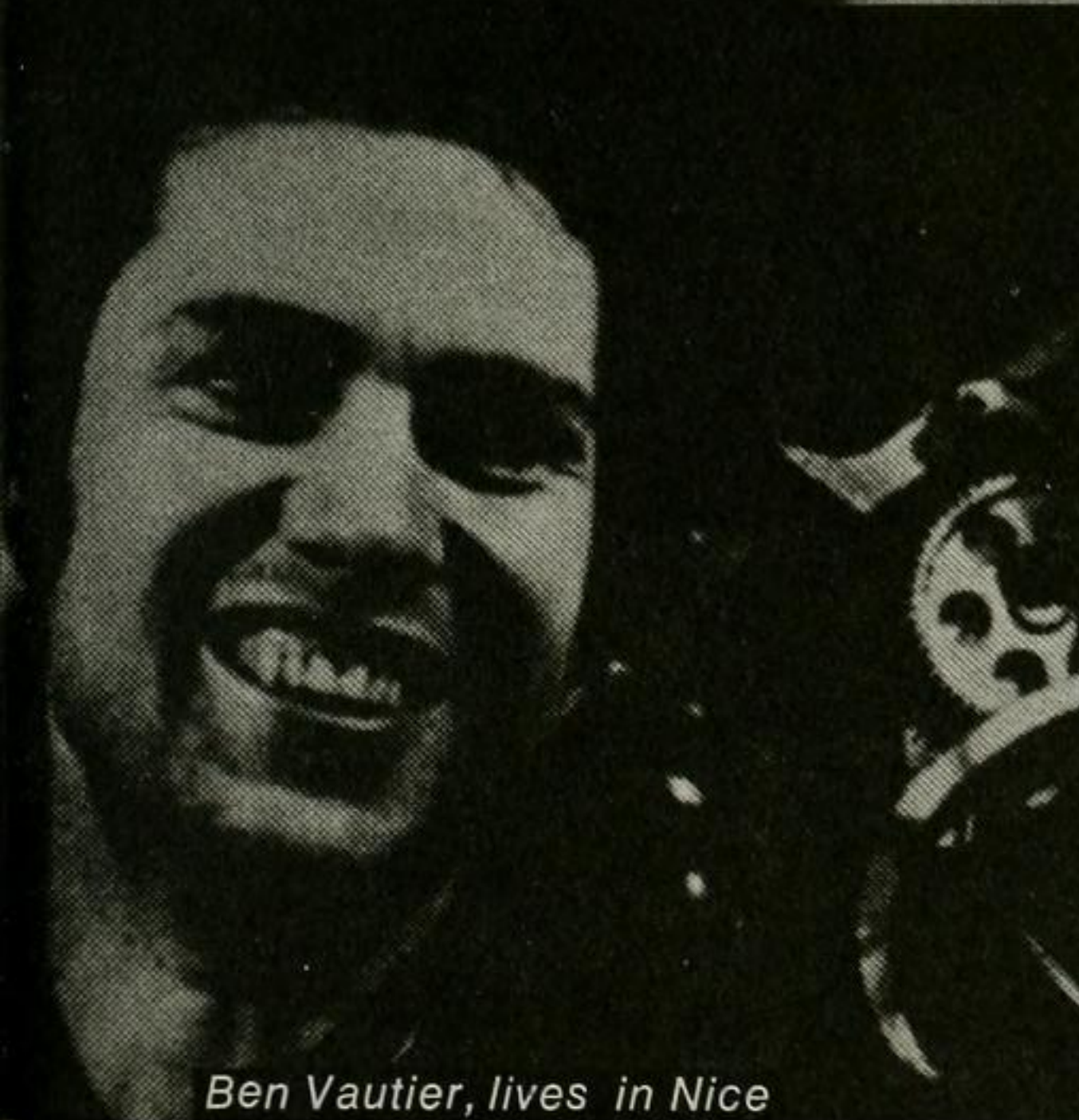
*Dennis Oppenheim, b. 1938 in Mason City, Wash
lives in Brooklyn*



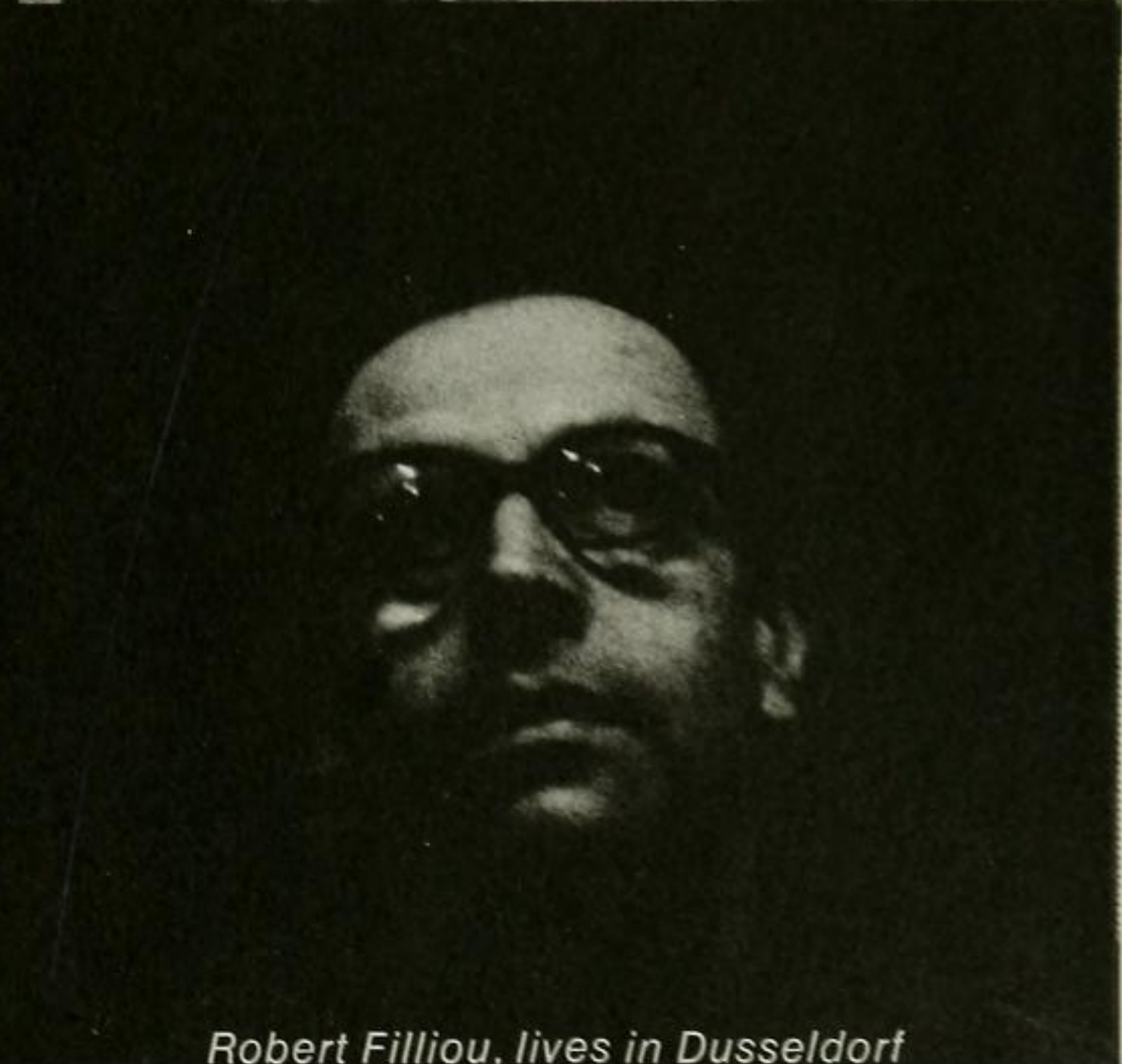
*Franz Mon, b. 1926 in Frankfurt, Germany
lives in Frankfurt*



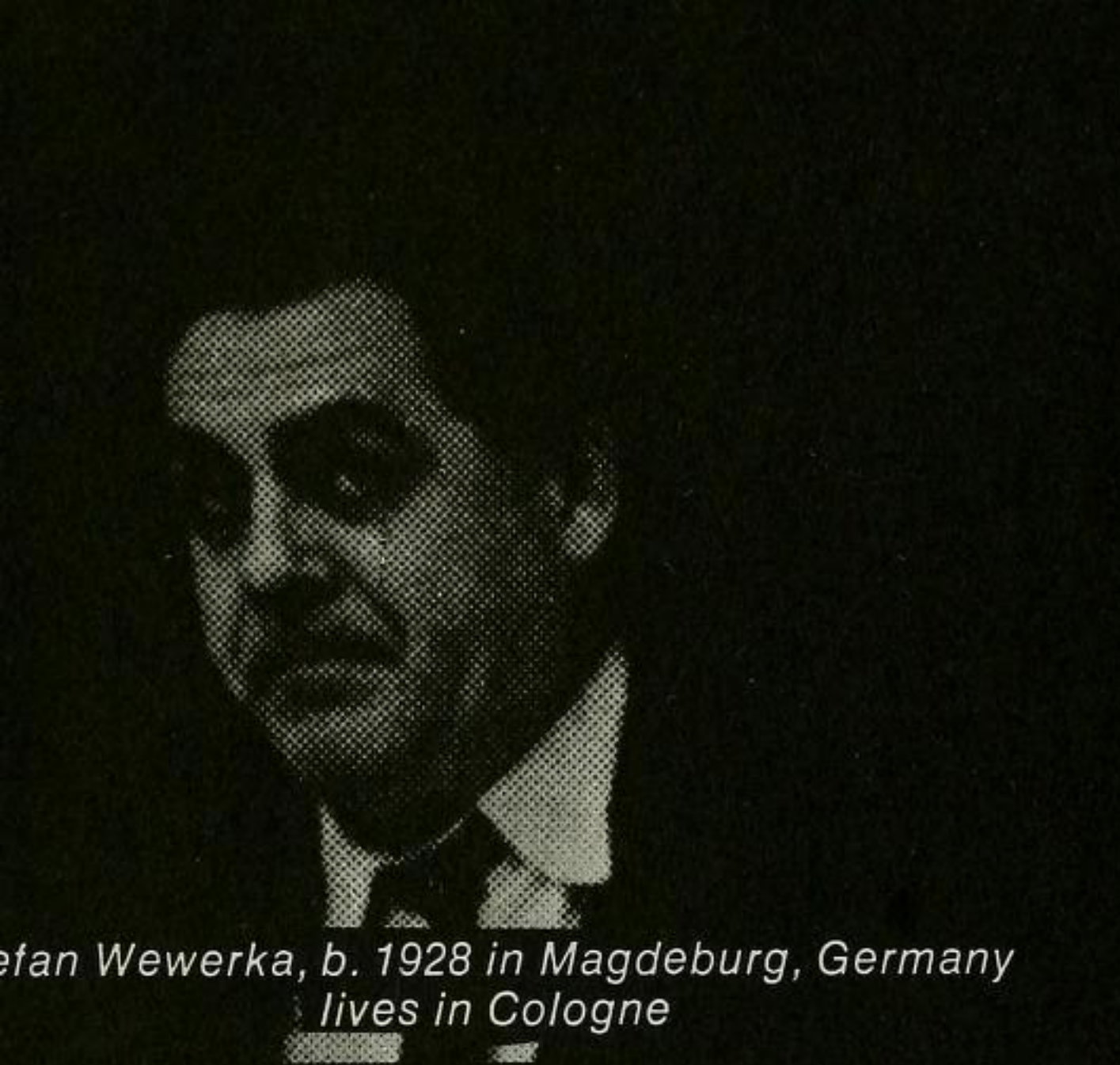
Carolee Schneemann, lives in New York



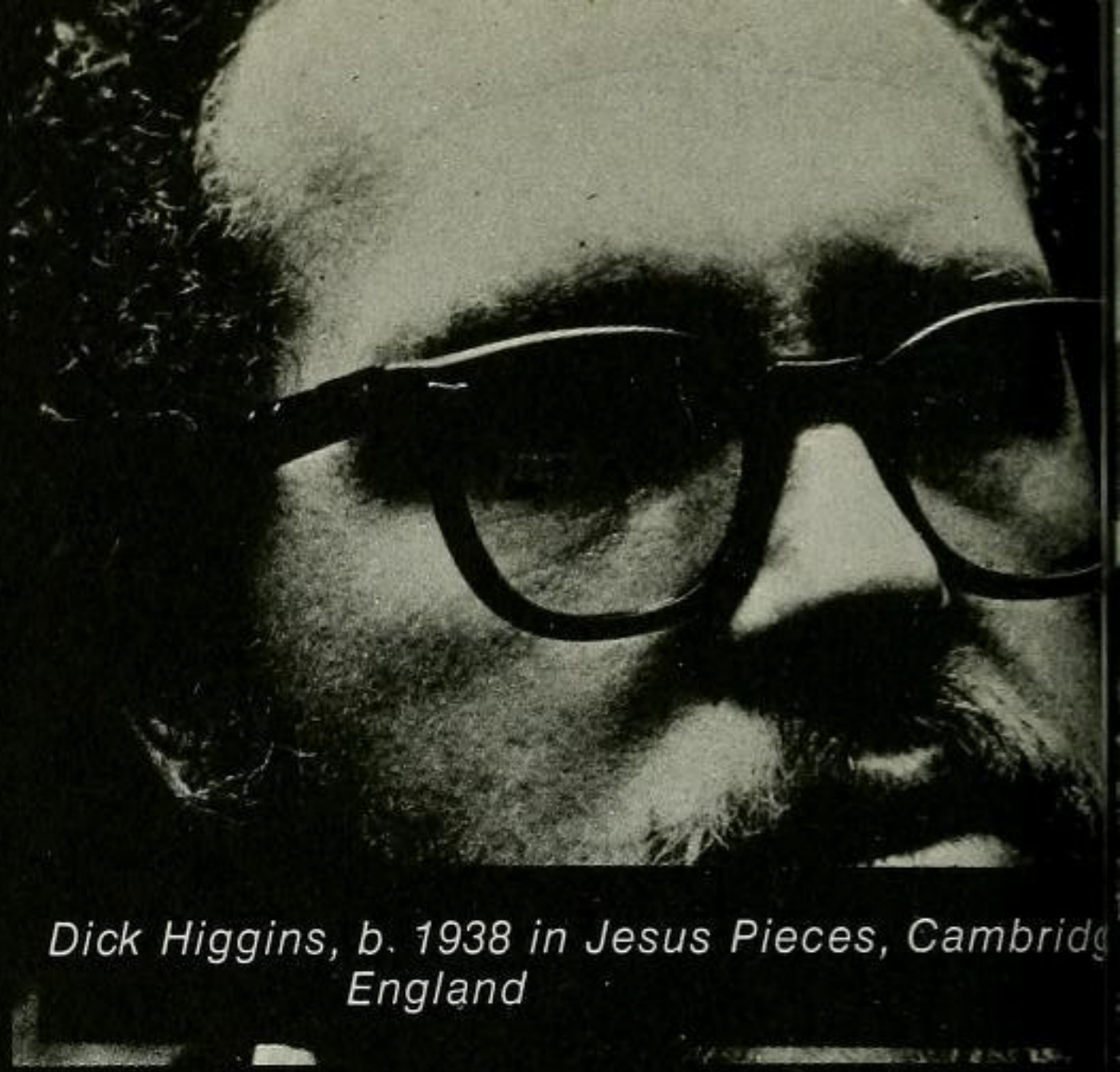
Ben Vautier, lives in Nice



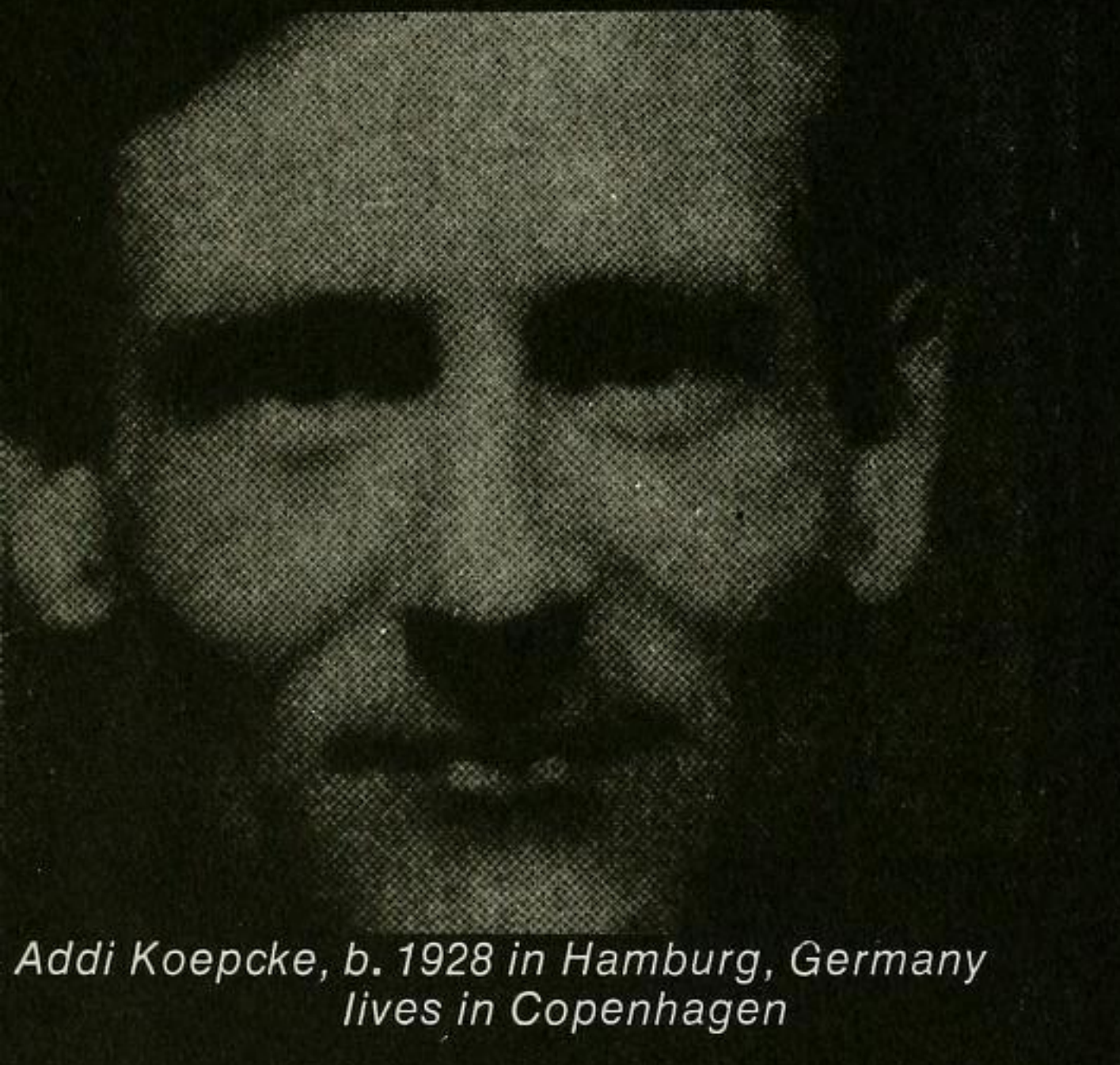
Robert Filliou, lives in Dusseldorf



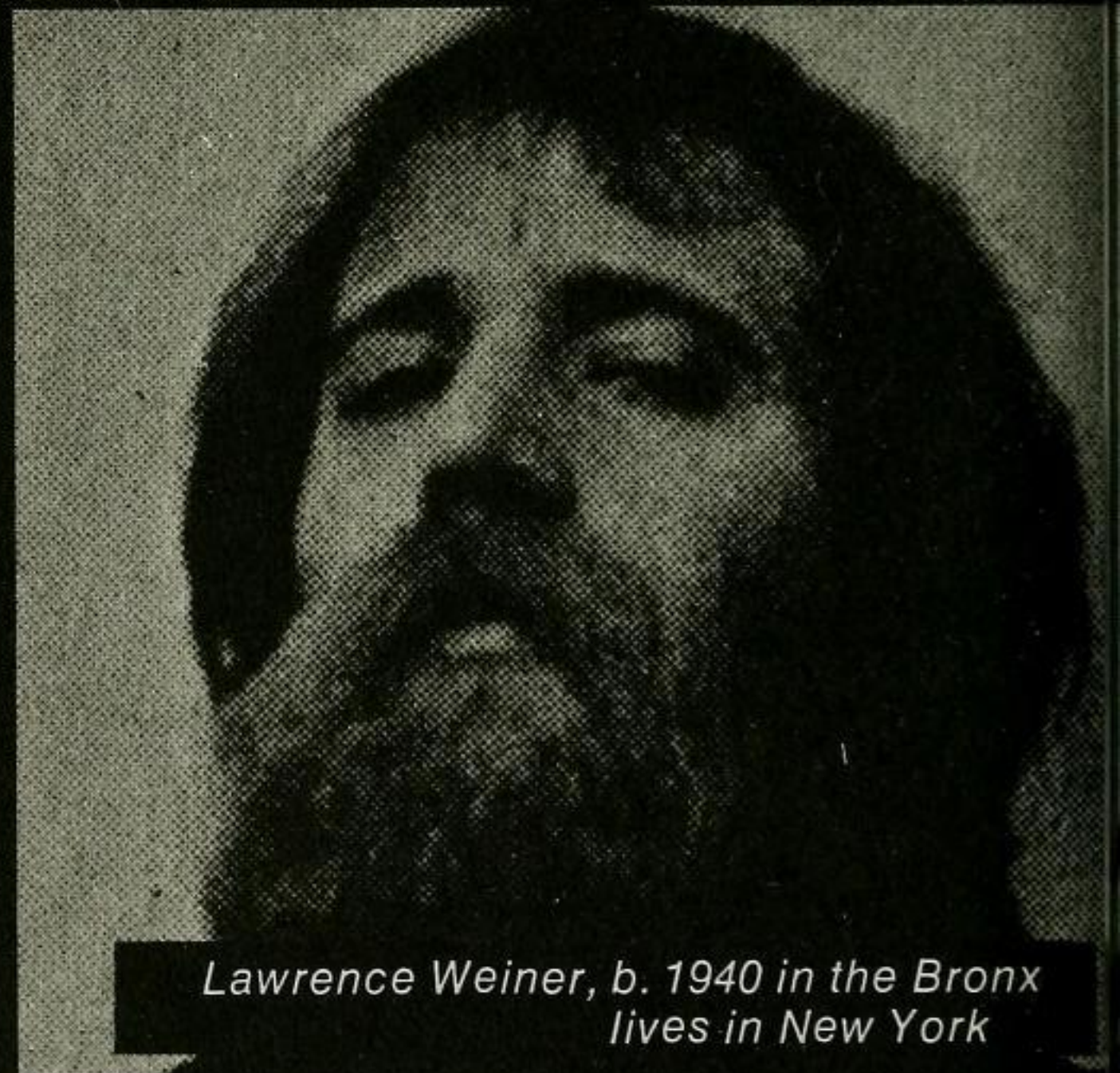
*Stefan Wewerka, b. 1928 in Magdeburg, Germany
lives in Cologne*



*Dick Higgins, b. 1938 in Jesus Pieces, Cambridge
England*



*Addi Koepcke, b. 1928 in Hamburg, Germany
lives in Copenhagen*



*Lawrence Weiner, b. 1940 in the Bronx
lives in New York*



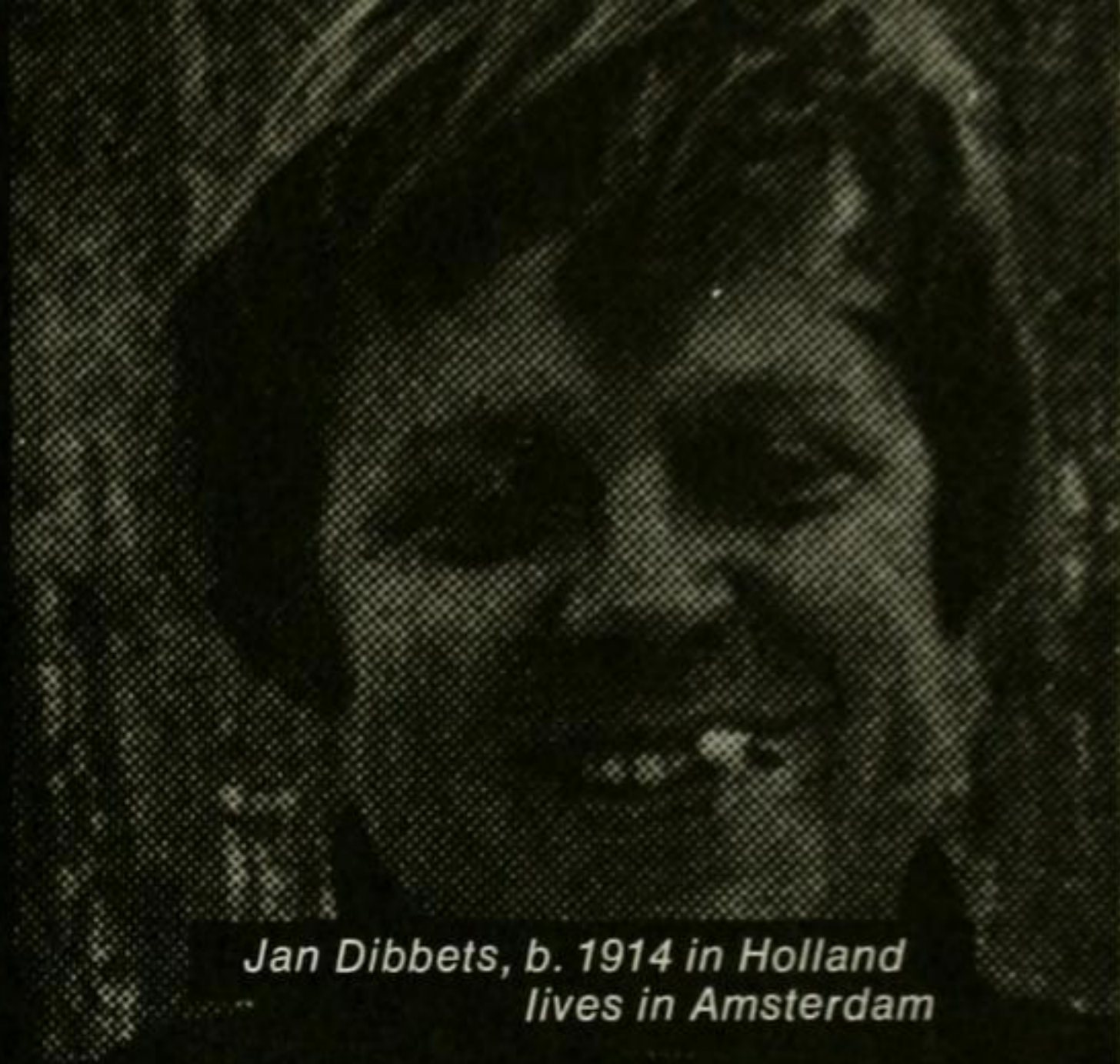
*Joseph Beuys, b. 1921 in Cleves, Germany
lives in Dusseldorf*



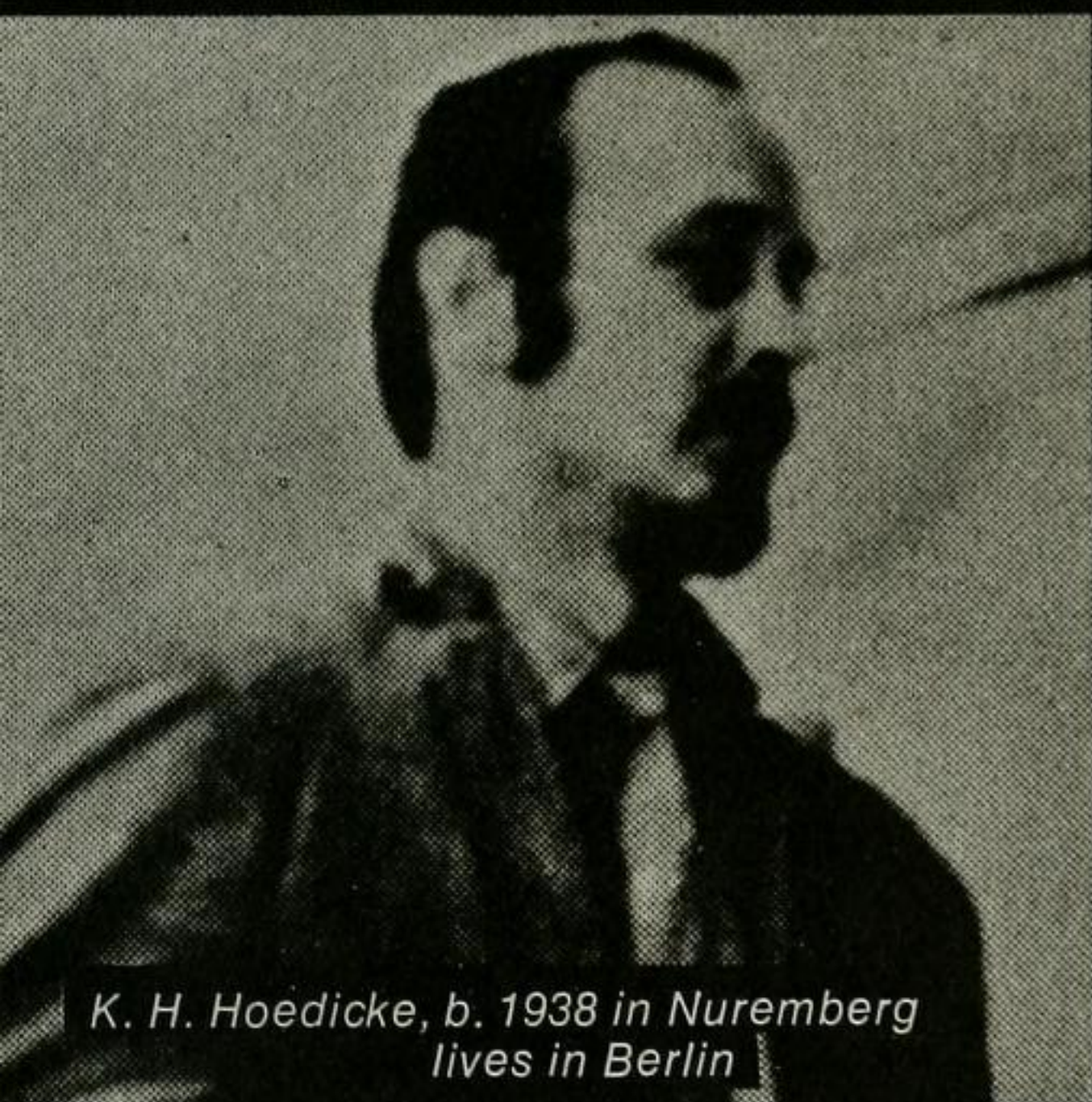
*Milan Knizak, b. 1940 in Czechoslovakia
lives in New York*



*Michael Heizer, b. 1944 in Berkeley, Calif.
lives in New York*



*Jan Dibbets, b. 1914 in Holland
lives in Amsterdam*



*K. H. Hoedicke, b. 1938 in Nuremberg
lives in Berlin*



*Jan Jacob Herman, b. in New York
lives in San Francisco*



*Jean Tinguely, b. 1925 in Freiburg, Switzerland
lives in Paris*



*Daniel Spoerri, b. 1930 in Galati, Romania
lives in Switzerland*



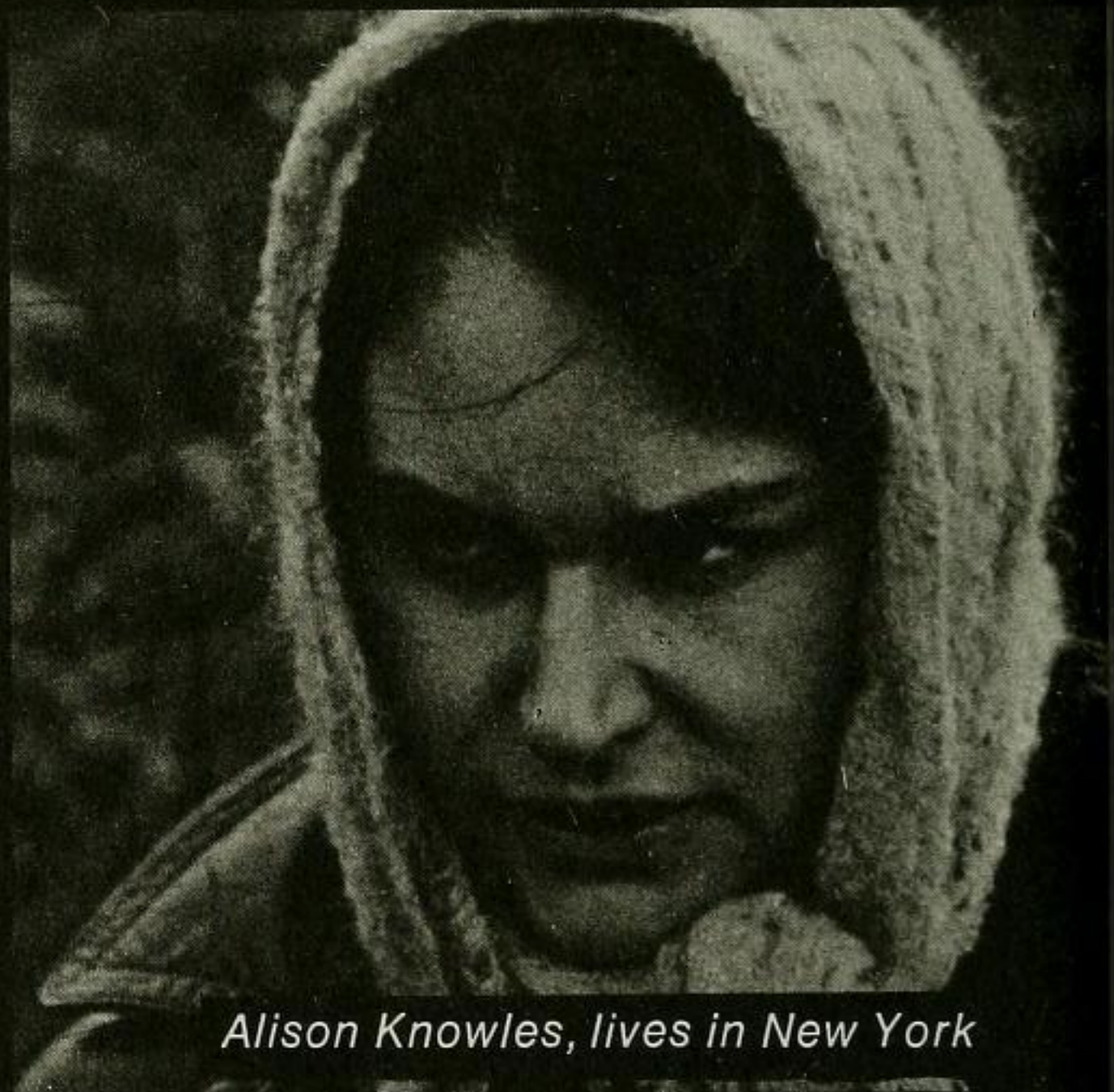
*Dieter Rot, b. 1930 in Hanover, Germany
lives in Reykjavik and Dusseldorf*



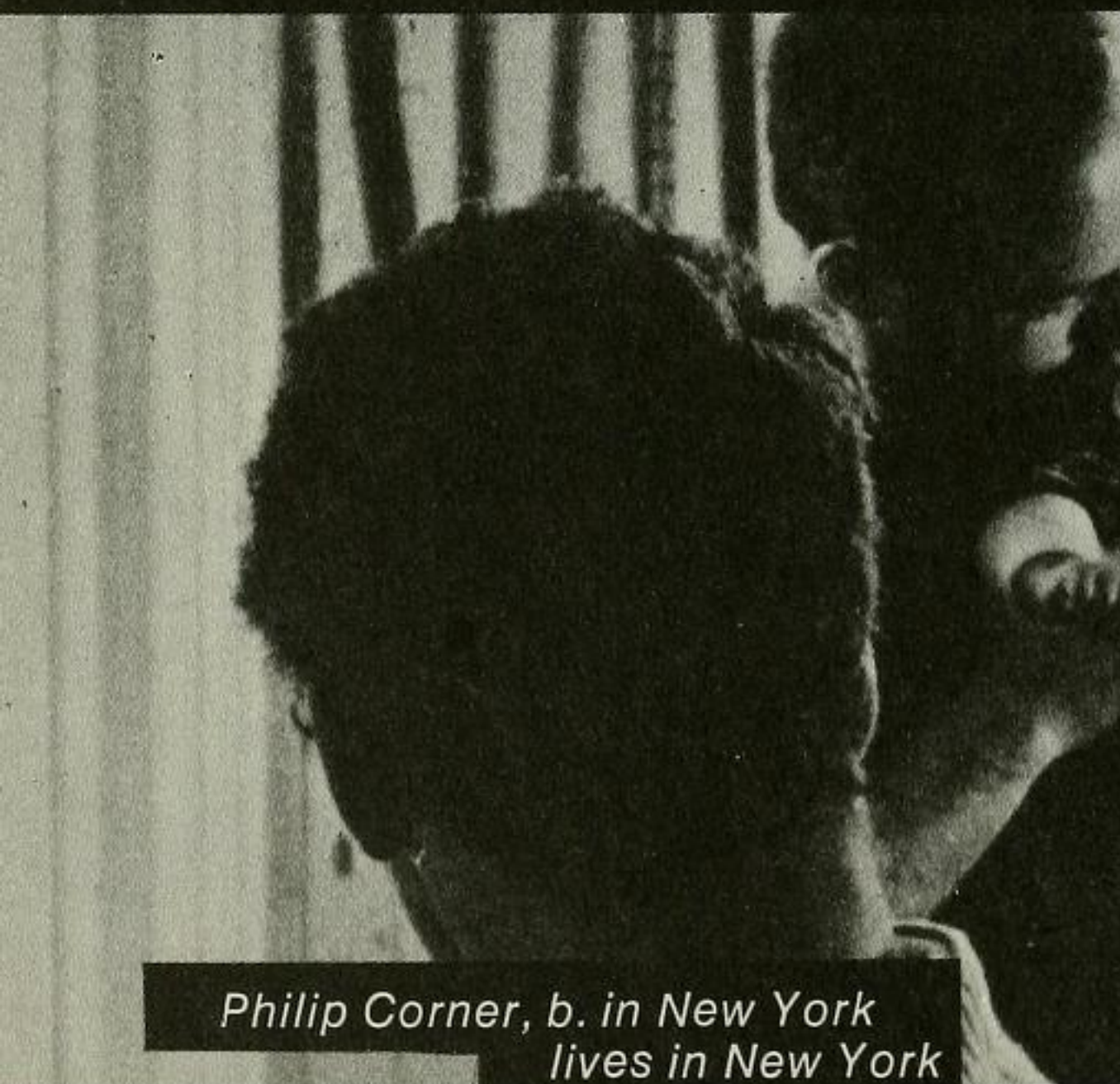
*Ay-o, b. 1931 in Ibaragi, Japan
lives in Kentucky*



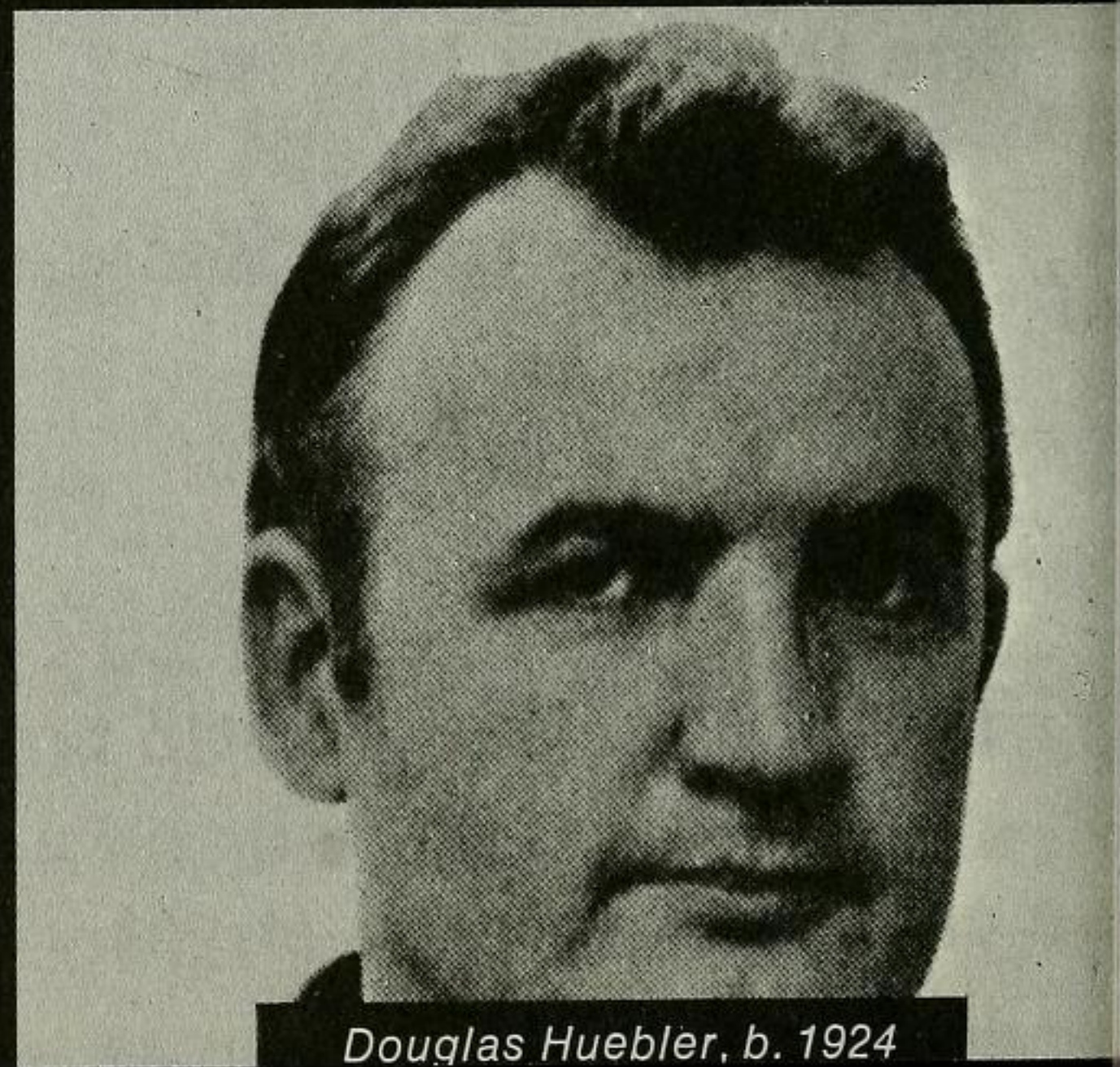
Frances Starr, lives in New York



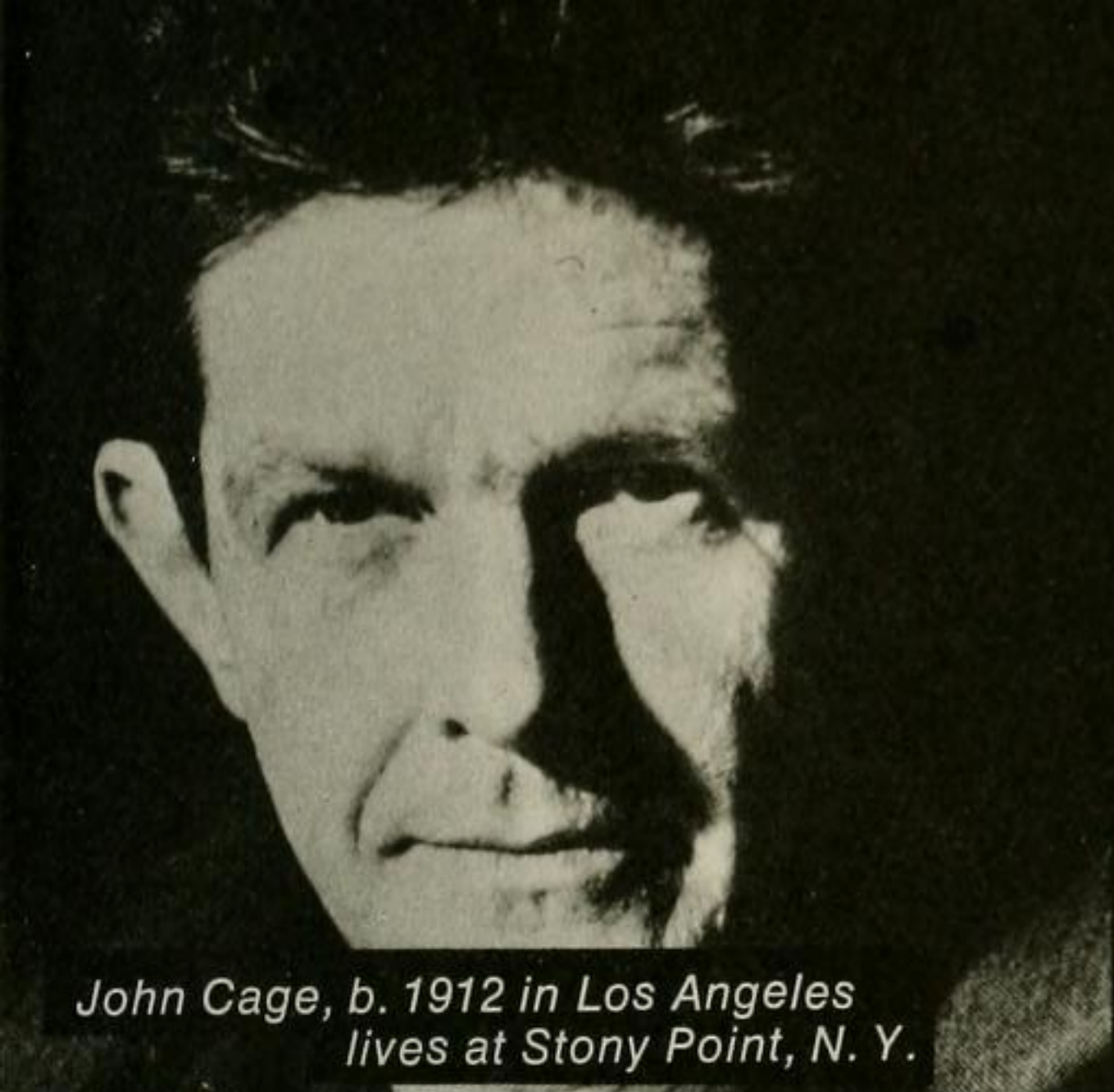
Alison Knowles, lives in New York



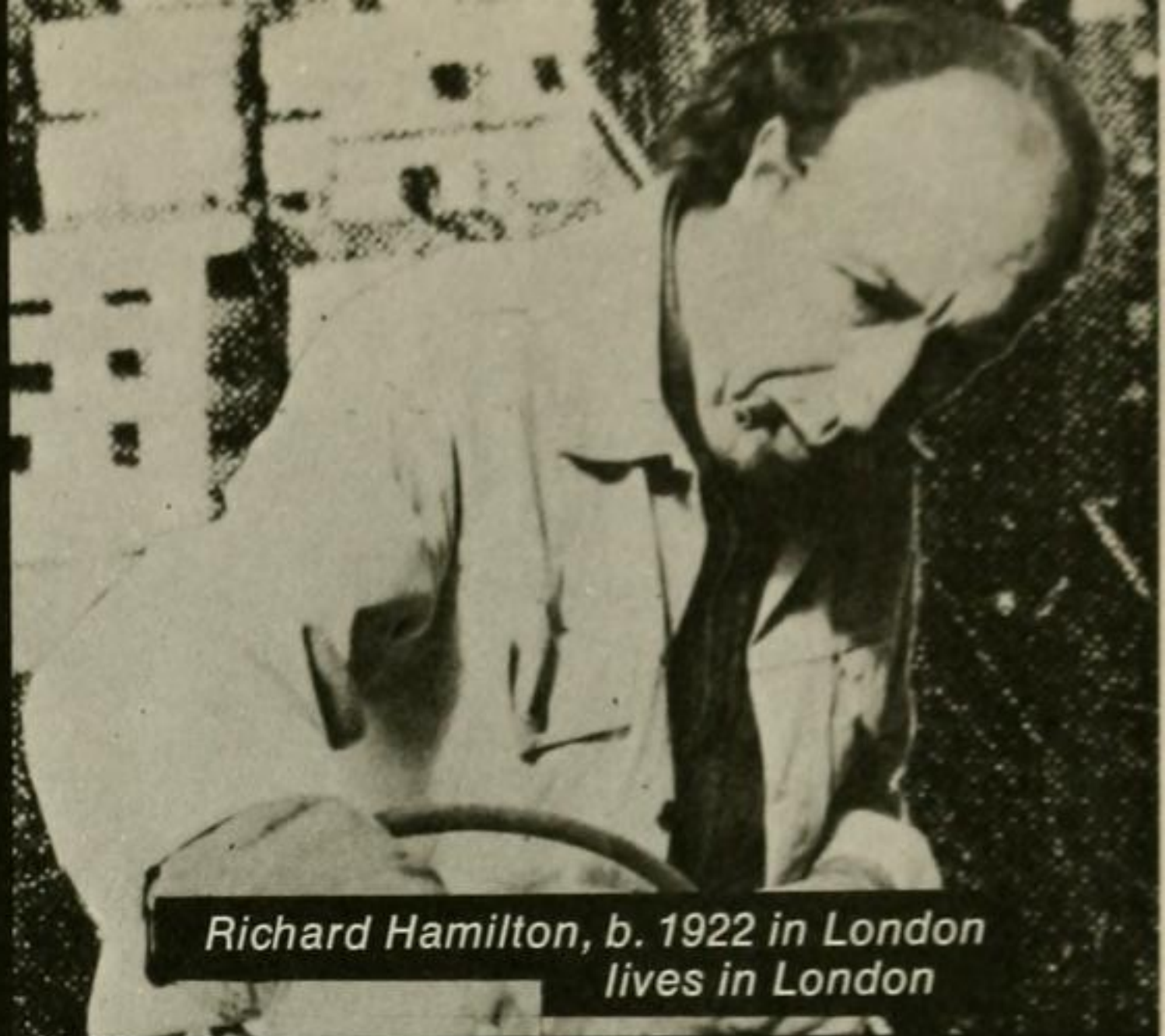
*Philip Corner, b. in New York
lives in New York*



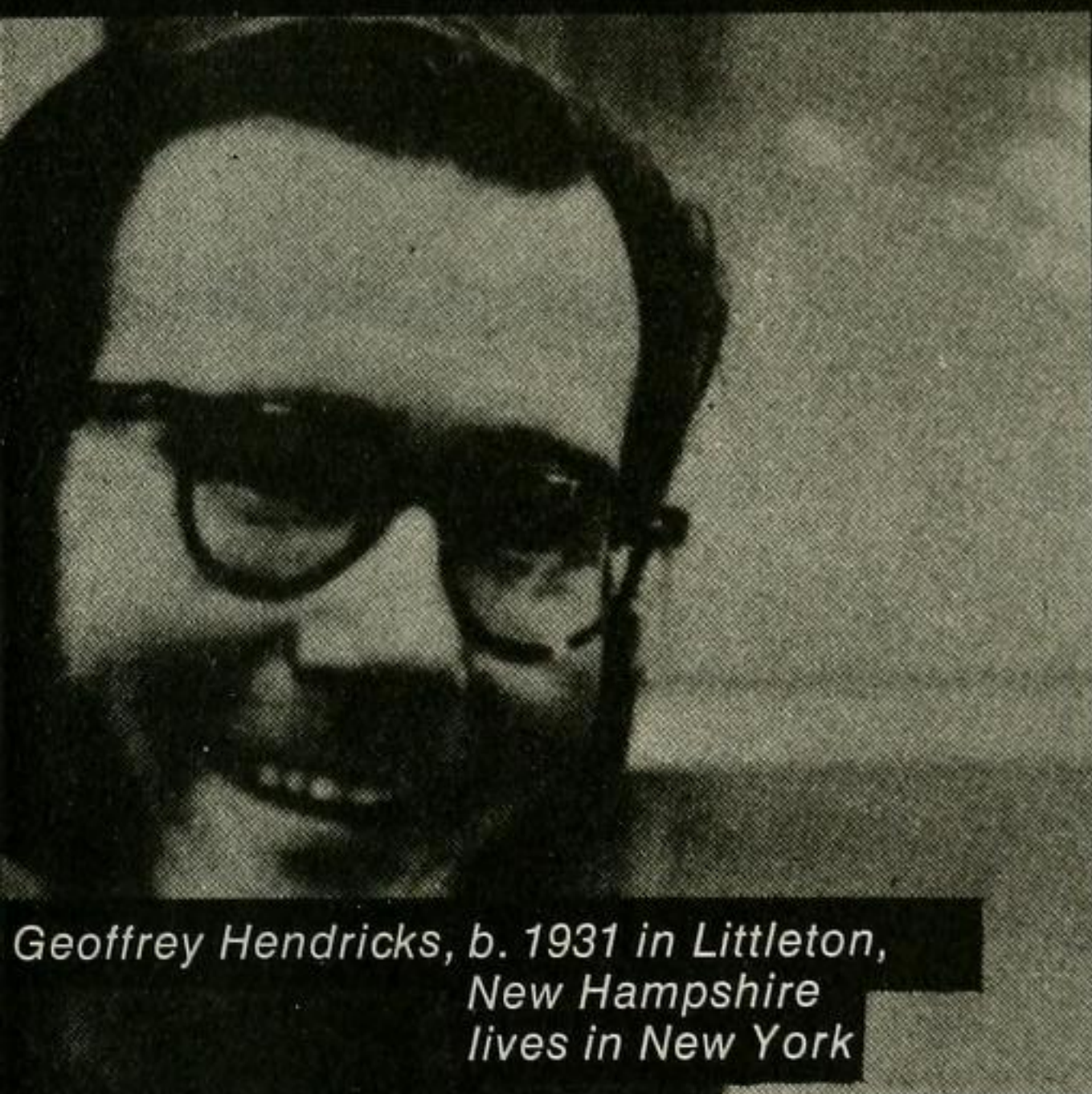
Douglas Huebler, b. 1924



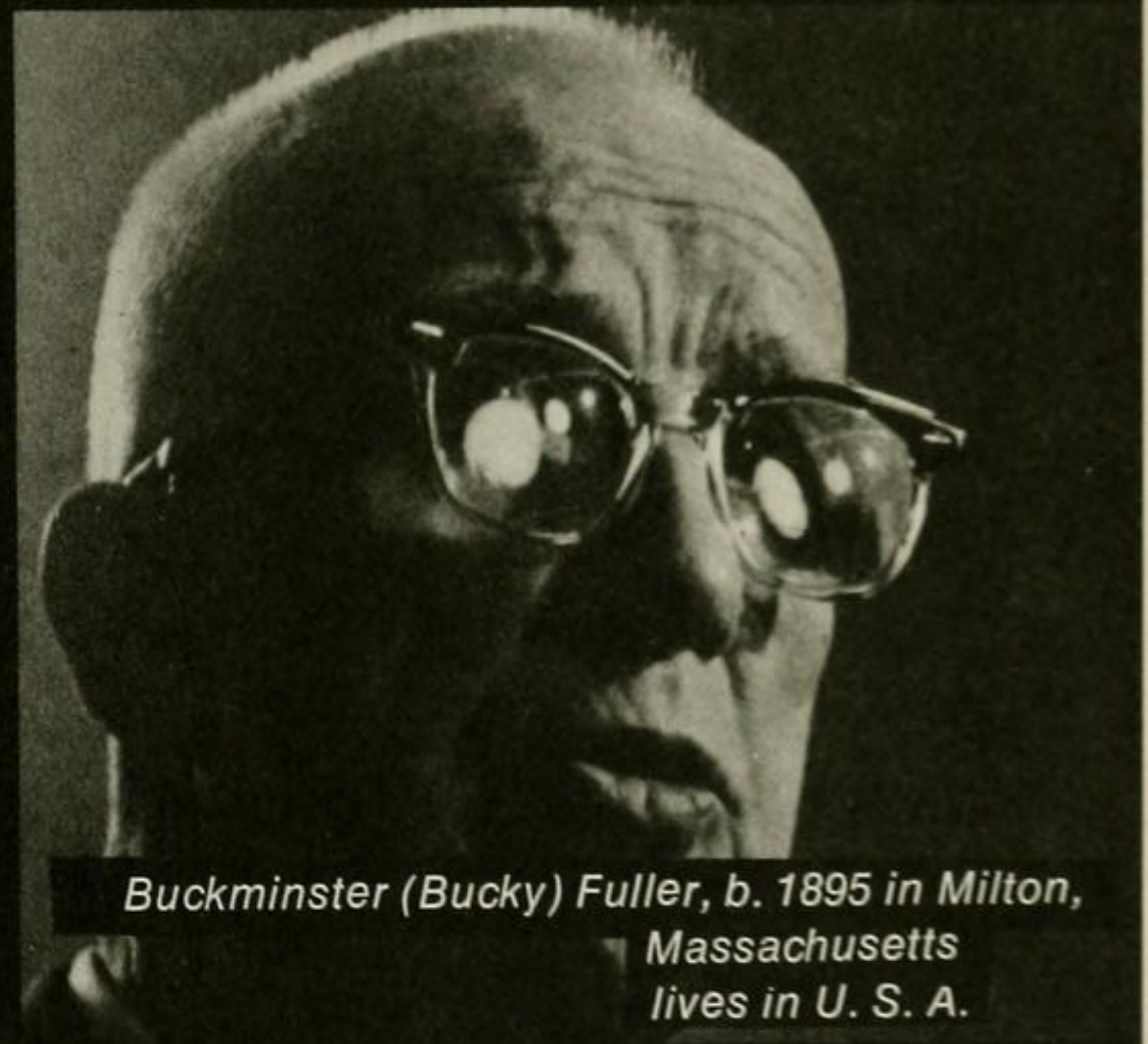
*John Cage, b. 1912 in Los Angeles
lives at Stony Point, N. Y.*



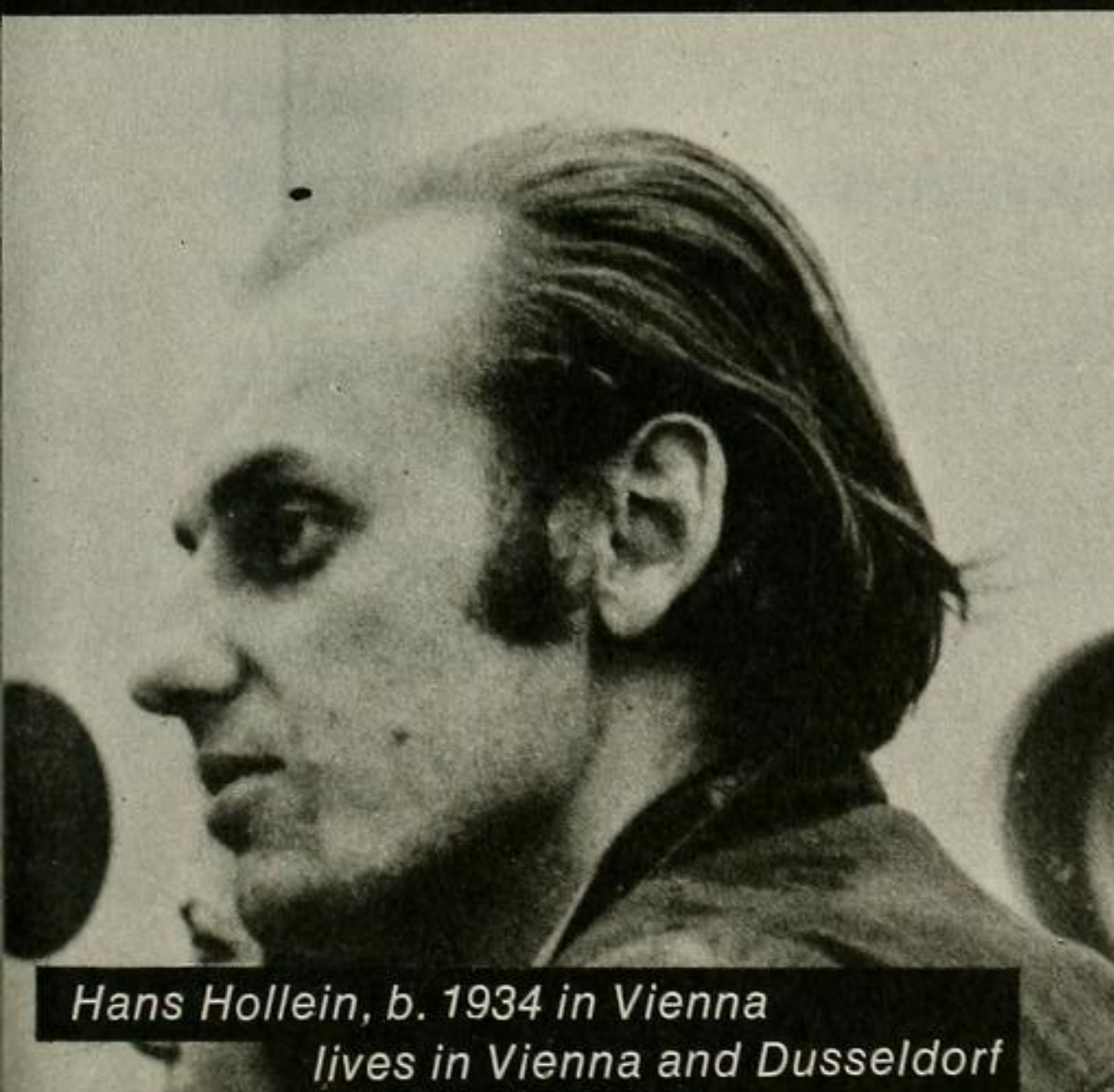
*Richard Hamilton, b. 1922 in London
lives in London*



*Geoffrey Hendricks, b. 1931 in Littleton,
New Hampshire
lives in New York*



*Buckminster (Bucky) Fuller, b. 1895 in Milton,
Massachusetts
lives in U. S. A.*



*Hans Hollein, b. 1934 in Vienna
lives in Vienna and Dusseldorf*



*Pol Bury, b. 1922 in Haine-Saint Pierre, Belgium
lives in Fontenay aux Roses, France*

Photo Credits

Portraits:	Buchholz	—	Jürgen Graff
	Bury	—	O. E. Nelson
	Herman	—	Bob Gilberg
	Higgins	—	Erika Sulzer-Kleinemeier
	Oldenburg	—	Robert L. McElroy
	Rot	—	Hanns Sohm
	Vostell	—	Klaus Eschen

Objects:

Buchholz, Architectural sculpture	—	Hilde Zenker
Hamilton, Landscape	—	John Webb
Dibbets, 12 Hours Tide Object	—	TV Gallery Gerry Schum
Heizer, Coyote	—	TV Gallery Gerry Schum
Oppenheim, Timetrack	—	TV Gallery Gerry Schum
First British H-Bomb Test	—	dpa photo

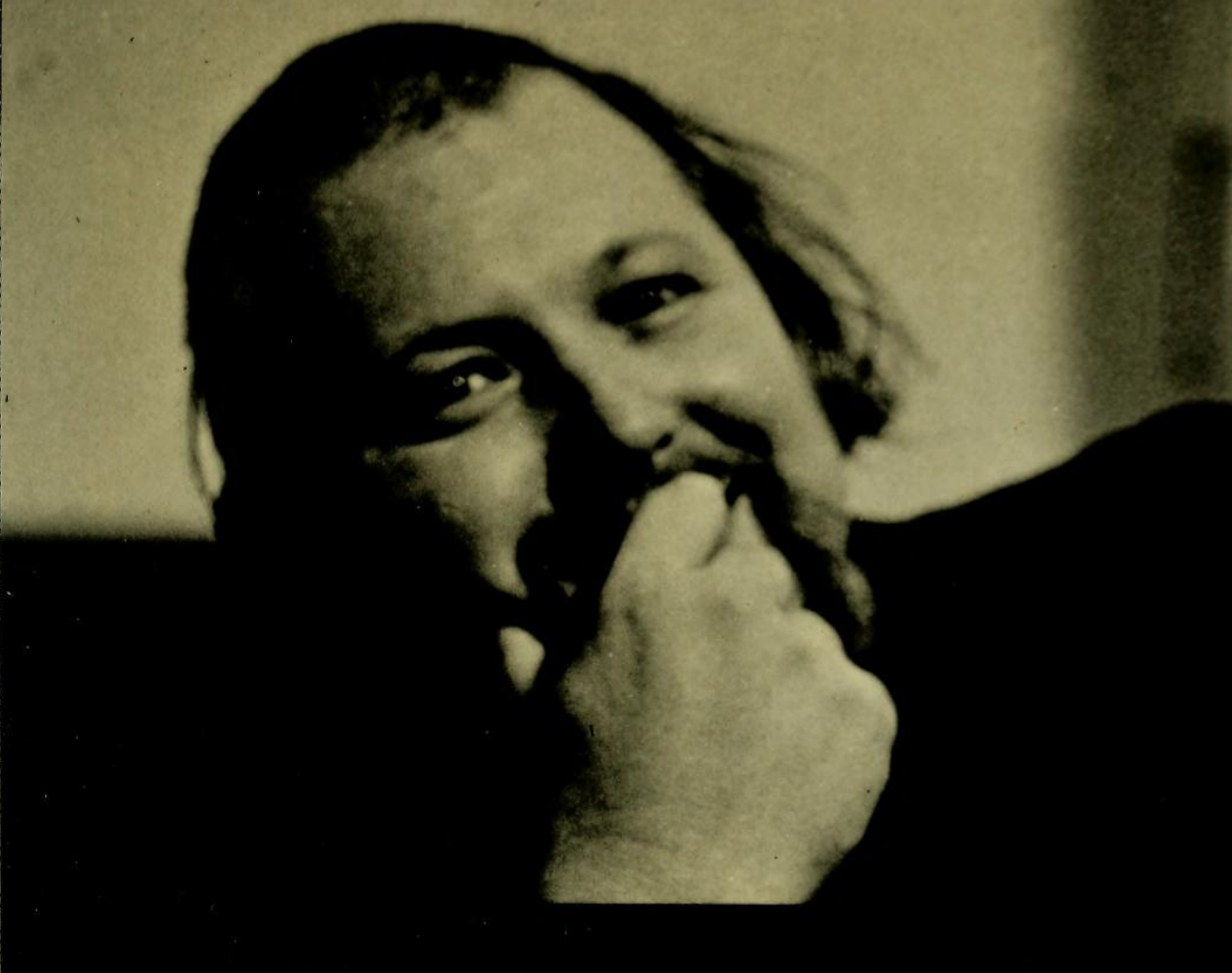
CAPTION 14

Questions unanswered and questions unasked – not one of the projects in this entire book dealing primarily with the problems of race or of nationality, the two great questions of our time, to judge by the effort expended on them. Are these questions being avoided?

That man desires to be diverse is an axiom. In a world evenly divided between red-headed families and brunette ones, with the former and the latter speaking the same language originally, it would not take long for them each to develop a mystique, for the one to wish to speak differently from the other, for new languages to form, for a custom among the red-heads for growing moustaches, perhaps, while the brunettes would wear their hair longer and shave their faces entirely. Identifying oneself as a member of a group is a means of declaring one's individuality and uniqueness.

This is often more clear to artists than to other members of society, since it is part of their job to transcend parochial interests. With the exception of Gerhard Rühm dealing so specifically with Vienna, therefore, this book is virtually unique among architecture books. Most list endless and patronizing "projects for the redevelopment of Harlem", for "the Gorbals", for the "favelhas", for this or that slum or non-slum. Here there is only a grab-bag of ideas to offer and of questions. Questions which, if they are not answered before construction begins in the rebuilding of our physical world, are going to cause even greater violence in the future world in which the present problems of race and nationality will have become either mere decoration or academic.





Other Something Else Press Books exploring the ways, means, whys and wherefors of cultural experience —

DADA ALMANACH, edited by Richard Huelsenbeck. The key document/anthology before the split in the movement. Facsimile of the Berlin original, mostly in German. Design by John Heartfield, Illustrated. Cloth only, \$ 4.50.

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