

Cities Without Architects
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LIVING BODY MUSEUM
Arakawa + Gins

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I. LIVING BODY MUSEUMEUM: A Laboratory of Self-Invention

Request

The team of Arakawa/Gins requests public land upon which to erect a museum of ALIVENESS that will be dedicated to the LIVING BODY just as it is, fully forthright yet completely perplexing to itself, despite its being the source of all that can in any way be clear. Certainly a museum devoted to ALIVENESS must exceed its own bounds, and no sooner has such an idea been hatched than it recombinantly stretches some distance beyond the name with which it first came into the world to come alive as (a) MUSEUMEUM. Within LIVING BODY MUSEUMEUM all that will be on display will be the LIVING BODY whose actions sculpt its future. LIVING BODY MUSEUMEUM ought, then, to be classed as a museum of the future on two counts. First, it will have on display a body-wide, a community-wide, sculpting of the future, a presentation of the germinating of the not-yet as that which waltzes or careens, is engineered into view. Second, MUSEUMEUMS are the next generation of museums. Obliged to display what does not yet exist, a museum of the future weighs in more as a contradiction in terms than as a realizable institution; filled with depictions of another time by those who can only be of this time, it would exhibit many futures, each a work of fantasy or science fiction. MUSEUMEUM bridges this contradiction; a group of architectural nurturing grounds designed to help the body self-invent to the maximum, it will be an architectural invitation ever directed toward getting the future to happen perspicuously; a place to visit that is tumultuously alive with process, MUSEUMEUM will turn the present into the future before the eyes of, under the noses of, and throughout the entire bodies of its visitors. Replete with life-investigating technologies, MUSEUMEUM will be for the LIVING BODY this much and more: a laboratory, a field station, and a super-duper nursery. An in-house group of medical personnel will show visitors what their bodies know and can learn to know about self-healing.

LIVING BODY MUSEUMEUM will be constructed in a series of three stages over a period of several years and will, when complete, offer a large array of urban spaces that will guide a thoroughgoing reinventing of life: affordable experimental housing; a think-tank retirement community; a cluster of satellite nursery schools; a research center-cum-hotel; several office suites. MUSEUMEUM will be built at no cost to its host city.

Purpose

LIVING BODY MUSEUMEUM will concentrate attention on and give architectural emphasis to the body as the living and breathing and moving source of terrestrial, to say nothing of urban, events. It will be through a quintessential urban context that the LIVING BODY will be able to wrest itself free from that unconscious fatalism which has haunted it forever. A classic oddity without parallel, the LIVING BODY needs to be given a chance to live and breathe on its own account. No sooner has it grown to encompass its own fullness as the means to all ends than does it begin to make honest note of its communal upbringing and underpinnings—all individual life has its basis in the group. LIVING BODY MUSEUMEUM will be a site for collecting and coordinating shared communal life and will become the means for constructing life on a new basis.

Beginning with their research project, *The Mechanism of Meaning*, Arakawa and Gins have sought to identify and highlight the operative set of tendencies, qualitative states, and coordinating skills necessary and sufficient to human thought and behavior. LIVING BODY MUSEUMEUM will elicit from and make apparent to a visitor this set of tendencies and skills; which means to say, it will show her all that she must and does draw upon in order to be able to be a person, the set of everything that makes her tick, her composite mechanism of meaning through which she can form (read *co-form*) the world and recognize herself to be doing so.

In much the manner in which an infant will suddenly giggle with surprise upon catching a glimpse of its own hand or foot in motion before it, a visitor to MUSEUMEUM will frequently be startled and delighted upon receiving the distinct impression that she has come across her own body as if for the first time. Tactically posed architectural volumes function as well-tooled pieces of equipment that help organize the body and put an *organism that persons* directly and indirectly on the track of what needs to be felt or known.

Elements and Features

+ The product of a highly systematic, reflective approach to architectural design that holds the scientific method in high esteem, MUSEUMEUM, a work of procedural architecture, will address, in the context of the workaday world, and by virtue of how it is structured, all major thus far intractable philosophical problems, either reframing or suggesting solutions to them; it is believed that this wisdom-generating urban landscape will also—and this might be seen as a tenet-in-the-making of procedural architecture—be a kindness-nurturing one. Having the built-in capacity to put all that happens within it into the interrogative mode, MUSEUMEUM steers a human being to reconsider and, as it were, recalibrate his confidence in himself and his actions, causing him to launch a series of investigations into what it means to feel confident that he can successfully perform an action. A human being comes to know throughout his body a more self-questioning and therefore more accurate type of confidence; no longer able to be unquestioningly confident of actions he performs in the moment, and aquiver instead with an unsteady tentativeness, he can nonetheless countenance more broadly and with more assurance actions and events that need a long time to reach fruition because he can and does now hold fast to *an end in sight*; working toward a fixed purpose, he



becomes more confident of his ability to figure out what is happening around him; in other words, he acts with a well-tempered conviction that makes him able, despite having grown considerably less sure of just about everything, to be suitably totally unrelenting when it comes to a long-term goal. This wholly new type of architecture, whose purpose far exceeds that of shelter, promises to be a means by which to resolve our species' dilemma. Elaborate setups invite the body to perform sequences of actions that are beneficial to it; within the volumes to which they give shape, these setups hold sway as a new breed of thing/concept known as *architectural procedure*. An increasing number of people will acquire the ability to invent and assemble *architectural procedures*, and together they will construct a closely argued built-discourse, a collaborative effort that will continually put the crucial notion of urbanity up for on-the-spot critical analysis. MUSEUMEUM should be seen as both example and herald of the *urban landscape as critical discourse*.

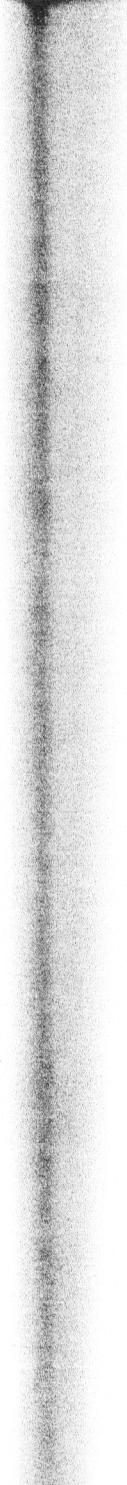
+ The ecological balance to be desired more than all others must be the one capable of providing human life with the longest lifespan; what the composition of this most desirable of all ecological landscapes needs to be remains to be determined. To begin with, living bodies themselves surface as portable, favorable (to life as *homo sapiens* know it and hope to know it) ecological landscapes. LIVING BODY MUSEUMEUM will be wholly devoted to this subject matter upon which the continuation of our species depends.

+ The architectural core of LIVING BODY MUSEUMEUM will be an assembled group of basic-generative units. A basic-generative unit is an enclosure designed to give maximal architectural support and guidance to the body. The result of decades of research, MUSEUMEUM's basic-generative unit incorporates within it recent

findings in physiology, biophysics, and experimental psychology and is structured so as to be able to accommodate many future findings as well. The basic-generative unit consists of six distinctive wall-facets, and it rotates to stand posed in each of its seventeen placements at a different orientation. A placement of the unit that has been rotated 180 degrees in relation to another will have for its floor expanse a wall-facet identical to the one that serves as ceiling in the placement of which it is, one might say, a flip version. The unit also undergoes a dramatic change in size from one placement to another; stretching out in a series of three successive expansions, it ends up, in its fullest expansion, measuring four times its original length.

+ LIVING BODY MUSEUMEUM will showcase new materials; in addition, it will have on permanent display the environmentally responsible building materials out of which it is formed. On a biyearly basis, a call will be issued for hard-to-find or yet-to-be-invented materials. Andrew Dent, director of Material Connexion, an internationally known materials library, has offered to help conduct this research.

+ It is anticipated that all those who step into LIVING BODY MUSEUMEUM will immediately know how to make use of it, but even so each visitor will receive a set of *Directions for Use*. This document instructs visitors in how best to go about positioning themselves so as to make what underlies their actions more salient, leading them to have a better sense of the overall dynamics of the efforts they make; it urges them to compare what they have gathered to be the case within one part of the *architectural surround* with what they have surmised to be so in another, thereby causing certain hitherto unknowable constituent factors of world and self to become manifest. These easy-to-understand directions show people how best to benefit from what



MUSEUMEUM's gardens and enclosures offer them. MUSEUMEUM's set of *Directions for Use* plays such an important role in its architecture that it should be thought of as all of a piece with it, an architectural element in its own right.

+ LIVING BODY MUSEUMEUM'S DWELLINGS—Do we want to speak of an outdoorsy and fragrant thought-provoking urban landscape? It seems we do. Architectural volumes communicate briskly and lingeringly with those who enter them. Each neighborhood entered and each apartment stepped into, whether for hours or years, "speaks" volumes bodily to you who enter and, more often than not, passes on information vitally important to well-being. Dwelling units will be for rent on a daily, weekly, or yearly basis. A stay at the REVERSIBLE DESTINY HOTEL will give people a taste of how daily life might be lived on new terms.

+ TODDLER UNIVERSITY, aka UNIVERSITY OF INCISIVE LAUGHTER AND VITAL COORDINATING SKILLS—Of course critical thinking needs to be introduced to people during their earliest years. Toddlers will receive a university-level education as they move about within and learn to negotiate architectural settings. A school of invention as well as a school for architecture, the university will be constructed as a "built discourse" that shows children, by "conversing" with them, how to structure into their existences an ever sharper critical ability. Toddlers need to be given a solid grounding in what it means to form oneself as an architectural body. Anyone wishing to enter TODDLER UNIVERSITY need only self-issue a birth certificate that shows her to be either still in or just out of diapers.

+ THINK-TANK RETIREMENT COMMUNITY (WISDOM CIRCLE OF ELDERS)—Members of this retirement community will certainly not be

content to be retirees. Community members will be as adept at perspicuous bodily thinking as birds in the sky and fish in the sea, but even more so. Residents will develop and test *architectural procedures* that can help them with their chosen task, which is to stay alive for an indefinitely long amount of time so as to infuse into the sorry happenstance known as the human condition a happier fate.

+ SITE OF ACCELERATED EVOLUTION—A place in which to consider all that underlies *the having of a life*, LIVING BODY MUSEUMEUM will, in effect, operate as a site of accelerated evolution, a place within which to brighten our species' prospects, a repository of the set of coordinating skills that a considerably brighter version of our species will need to master, a conduit to the transhuman or posthuman.

About Arakawa + Gins

Arakawa and Madeline Gins started collaborating in 1963. Their collaborative art work *The Mechanism of Meaning* was published in 1971, and a sequel to that, *To Not To Die*, appeared in 1987. Gins and Arakawa have exhibited jointly throughout Europe, Japan and the United States. Their exhibition, *Site of Reversible Destiny*, was on view at the Guggenheim Museum Soho in December 1997 and won the College Art Association's Exhibition of the Year and Distinguished Body of Work award.

Arakawa's large-scale paintings are in the permanent collections of museums throughout the world. Gins's published works include the avant-garde classic *What the President Will Say or Do!!* and an innovative art-historical novel, *Helen Keller or Arakawa*.

A Proven Track Record

The team of Arakawa/Gins has already proven itself adept at designing and organizing the construction of a highly successful and profitable project. Their project *Site of Reversible Destiny*, a seven-acre park commissioned by the Gifu Prefecture, in central Japan, and which was built at a cost of 16 million dollars, has succeeded in earning back, within the first two years of its existence, the total sum expended for its construction! *Site of Reversible Destiny*, which charges an admission fee of seven dollars, has continued over time to attract ever larger audiences, serving as a major tourist attraction and turning a profit for its sponsoring prefecture.

II. EXECUTIVE SUMMARY

The Industry

In the history of museums, there has never been a museum in which the visitor's body is the main focus of the exhibit. There is no precedent for a museum that heals its visitors.

Admission Fee

There will be a \$7.00 charge per person. This is comparable to most art museums, and costs 50 percent less than typical urban science museums, for example the American Museum of Natural History.

Attendance Projections

<i>Time</i>	<i>Year 1</i>	<i>Year 2</i>	<i>Year 3</i>
Visitors Per Week	1,500	2,250	2,750
Visitors Per Year	78,000	117,000	143,000

These are conservative figures based upon typical urban science museums.

Operating Schedule

The MUSEUMEUM will be open seven days a week, 10:00am to 9:00pm. During this time all automated exhibits will be open to the public. The healing team will work with the public 11:00am to 6:00pm, Monday through Saturday.

Staff

The MUSEUMEUM will require the following staff to commence operations:

Full Time Staff

Director	\$70,000
Security Officer	\$28,000
Administrative Assistant	\$35,000
Admission Booth Attendant	\$22,000
Total	\$155,000

Part Time Staff

Cleaning	\$9,500
Maintenance	\$15,000
Financial/Accounting	\$13,000
Total	\$37,500

The MUSEUMEUM will rely heavily on volunteer teams, as is common for science museums. The doctors and nurses that make up the healing team have already agreed to work on a volunteer basis.

Volunteer Staff

Doctors	Nurse/Medical Assistants
Nutritionist	Other Healers

Tour Guides

III. MARKETING PLAN

The multi-disciplinary aspect of the MUSEUMEUM will earn the attention of a wide range of general and trade-specific media outlets. Even during the planning and construction phase, before the general public is contacted, the MUSEUMEUM is certain to attract attention from architecture + design media, scientific media, art magazines, health care practitioners and organizations, city-specific press, and many others.

Then, once the MUSEUMEUM construction is near completion, a public relations firm will be hired to launch a marketing plan designed to:

- + Attract local, national, and international media attention for the ribbon-cutting
- + Draw visitors of all ages and backgrounds
- + Promote the healing effects of the state of the art medical component
- + Inform and educate the public about the relationship between architecture and the body/consciousness, and motivate them to further investigate this idea on their own and in community with others
- + Encourage scientists, architects, philosophers (bio-ethicists in particular), health care professionals, artists, and others to experience the house
- + Publicize scheduled lectures or exhibitions

Elements

Direct Mail: Glossy brochures will highlight the MUSEUMEUM, its services and staff. The MUSEUMEUM will also periodically send out mailers highlighting lectures, promotions, special events, etc.

Advertisements: Subway, local NYC press, art and museum publications, and outdoor billboards

Internet: The MUSEUMEUM will have a comprehensive website, and promote it through advertising banners and web sites within Web MD, About.com and other health-based internet sites. The MUSEUMEUM will use strategic meta-tags for maximum exposure on various search engines including Google, Yahoo, Lycos, Alta Vista, and Ask Jeeves.

Preliminary Advertising Budget (Year One)

Month	Budget	Print	Outdoor	Direct Mail
January	\$25,000	\$10,000	\$10,000	\$5,000
February	\$25,000	\$10,000	\$10,000	\$5,000
March	\$10,000	\$5,000	\$5,000	--
April	\$10,000	\$5,000	\$5,000	--
May	\$10,000	\$5,000	\$5,000	--
June	\$10,000	\$5,000	\$5,000	--
July	\$5,000	\$5,000	--	--
August	\$5,000	\$5,000	--	--
September	\$5,000	\$5,000	--	--
October	\$5,000	\$5,000	--	--
November	\$5,000	\$5,000	--	--
December	\$5,000	\$5,000	--	--
Total	\$120,000	\$70,000	\$40,000	\$10,000

IV. CAPITAL FORMATION

Sources of Revenue

The MUSEUMEUM expects to derive revenues from multiple streams:

1. Ticket revenue
2. Apartment rentals
3. Donations

In addition, a group of distinguished physicians has proposed that they be given a 10 year lease for six thousand square feet of office space; and has offered to offset the operating expenses of the MUSEUMEUM through a yearly donation of 50% of its profits.

Goals & Supporting Objectives

The following chart shows the anticipated cash needs for the start up phase:

Construction	\$30 million
Year One Operating Expenses	\$1.5 million

THREE YEAR PROJECTED INCOME STATEMENT

Gross Revenue	Year 1	Year 2	Year 3
General Admissions	\$546,000	\$819,000	\$1,092,000
Membership	\$75,000	\$100,000	\$100,000
Special Events	\$75,000	\$100,000	\$100,000
Space Rental	\$50,000	\$75,000	\$75,000
Medical Services	--	--	--
Low-Income Apartment Rentals (10 apartments @ \$500/month)	\$180,000	\$180,000	\$180,000
Gross Revenue Subtotal	\$926,000	\$1,274,000	\$1,547,000

<i>General & Administrative Expenses</i>	<i>Year 1</i>	<i>Year 2</i>	<i>Year 3</i>
Accounting	\$10,000	\$10,000	\$10,000
Benefits/Payroll Taxes	\$22,000	\$22,000	\$22,000
Computer/Office Equipment	\$75,000	\$10,000	\$5,000
Insurance (inc. malpractice)	\$100,000	\$100,000	\$100,000
Furniture (office)	\$50,000	--	--
Legal	\$25,000	\$25,000	\$25,000
Medical Equipment (purchased)	\$50,000	\$10,000	\$10,000
Medical Furniture	\$25,000	--	--
Medical Supplies (including lab)	\$10,000	\$10,000	\$10,000
Miscellaneous	\$100,000	\$100,000	\$100,000
Office Supplies	\$10,000	\$2,000	\$2,000
Salaries/Wages - Full Time	\$155,000	\$155,000	\$155,000
Salaries/Wages - Part Time	\$62,500	\$62,500	\$62,500
Telecom Equipment	\$5,000	--	--
Utilities	\$100,000	\$100,000	\$100,000
Landscaping/Grounds	\$12,000	\$12,000	\$12,000
 <i>Sales & Marketing Expenses</i>	 <i>Year 1</i>	 <i>Year 2</i>	 <i>Year 3</i>
Advertising/Marketing	\$120,000	\$100,000	\$100,000
Brochures	\$50,000	\$50,000	\$50,000
Design Services	\$50,000	\$25,000	\$15,000
Meals/Entertainment/Travel	\$50,000	\$50,000	\$50,000
Total Expenses	\$1,081,500	\$843,500	\$828,500

CONSTRUCTION BUDGET

<i>Materials and Services</i>	<i>Estimate</i>	<i>In-kind</i>	<i>Actual Expenditures</i>
Surveyor	\$75,000	--	\$75,000
Excavate/ clear site, rough grade	\$175,000	\$37,500	\$137,500
Cabling (computers & telephone)	\$175,000	\$37,500	\$137,500
Concrete	\$2,250,000	\$225,000	\$2,025,000
Plumbing	\$1,200,000	\$120,000	\$1,080,000
Electric	\$750,000	\$75,000	\$675,000
HVAC	\$1,500,000	\$150,000	\$1,350,000
Cladding (misc. materials)	\$600,000	\$60,000	\$540,000
Material (Steel & Wood)	\$6,750,000	\$675,000	\$6,075,000
Kitchen cabinets, Counter tops	\$750,000	\$75,000	\$675,000
Sheetrock/Spackle	\$600,000	\$60,000	\$540,000
Insulation	\$150,000	\$15,000	\$135,000
Paint/Plaster	\$525,000	\$52,500	\$472,500
Labor	\$5,250,000	\$525,000	\$4,725,000
Roof	\$175,000	\$37,500	\$137,500
Total	\$20,925,000	\$2,145,000	\$18,780,000