upon many external considerations. Each has its own structure and grows according to internal, not external, formal laws. Today we address this question: how can the most structurally varied forms, which have appeared over the passage of time and only in some cases stand immediately next to each other, be brought together in a unified whole? This question cannot be answered by sociology, traffic planning, or technology—these are just tools—but only by the insights won from the morphological study of form. From this study arises the demand for the *city as a work of art.*

The project shown here stems from the intention to place single buildings in relation to each other so that new spatial connections result. Positive volumetric form and negative interstitial space are brought into correlation. In the interplay between volumes and space is expressed the complex's character, which arises from its ability to organize two realms—internal and external—to a specific purpose.

The phenomenon of double intentionality, which Sörgel calls the Janus face of architecture, is the essential formative factor of an urban ensemble. It is apparent in the street spaces, places, and relations between building volumes. The combination of bodies with connective elements, as it is realized here, offers the possibility of allowing spatial movement to advance further and further, and of extending communal space uninterruptedly in all directions. The single volume becomes a building element that maintains its position in an overall composition based upon spatial extension in all directions. The volume achieves this status because of its ability to continue this extension and to enlarge it at will until it becomes an omnipresent spatial totality, the true goal of architecture. [. . .]



# 1964

The future members of Archigram—Warren Chalk, **Peter Cook**, Dennis Crompton, David Greene, Ron Herron, Michael Webb—were students in the
*237–39*
1950s when the Independent Group was staging its confrontation between high art and popular culture at the Institute of Contemporary Arts in London. Inspired
*240–41, 370–78*
by the polemical energies of the Smithsons, Reyner Banham's enthusiasm for technology, and Theo Crosby's revitalizing role on the English editorial scene, they began their collaboration casually, unlike the more politicized architectural radicals soon to emerge elsewhere in Europe. Peter Cook later recounted, "In late 1960, in various flats in Hampstead, a loose group of people started to meet: to criticize projects, to concoct letters to the press, to combine to make competition projects, and generally prop one another up against the boredom of working in London architectural offices. . . . The main British magazines did not at that time publish student work, so that *Archigram* was reacting to this as well as the general sterility of the scene. The title came from the notion of a more urgent and simple item than a journal, like a 'telegram' or 'aerogramme,' hence 'archi(tecture)-gram.'"

*Archigram* 1 appeared in May 1961. It consisted of a page of kaleidoscopic imagery and words lithographed on cheap paper with a separate foldout. Greene, the poet of the group, wrote, "The poetry in bricks is lost. We want to drag into building some of the poetry of countdown, orbital helmets, discord of mechanical body transportation methods and leg walking." That program roughly defined the iconoclastic and visionary series of urban proposals that the group would realize in the ephemeral medium of the broadsheet, assembled with memorable graphic, fold-out, and pop-up ingenuity in the course of nine issues. If the first two numbers were provocational in a general sense, with *Archigram* 3, devoted to expendability and consumerism, the group presented a more focused manifesto. Living City, the first full-group project, staged at the I.C.A. in 1963, was an effort to express the urban vitality in a "throwaway environment." *Archigram* 4, a space comic issue, zoomed in on "the context of the near future." In the opening editorial, reprinted here, Cook posed the question of "the fast-moving object as part of the total aesthetic." With number 5, of the same year,
*273–75, 325–34*
the focus shifted to megastructures—clusters and molehills—while Cook's Plug-in City of 1964–66 combined with Chalk's Capsule Homes to bring the group's ideas on stacking, servicing, and technical transformability to a point of intensity. After 1965 the aggressive sci-fi monumentality relaxed into more domestic
*86–92*
notions of "survival kits" and Fulleresque standard-of-living packages, also inspired by the antiarchitectural stance of Cedric Price. This trend began with Webb's Auto-Environment of 1966 and culminated in the inflatables of Instant City (1968–71). *Archigram* 8 (1968) summed up the group's "preoccupations": metamorphosis, nomad, comfort, hard-soft, emancipation, exchange, response. Seemingly a predictable allegory of mid-1960s psychedelic space-age British counterculture, the effect was nonetheless arresting by virtue of the group's inventiveness in translating its generation's concerns into architectural images.

*27–30*
It was also an ultimate riposte to the postwar humanism of the "masters." In the 1967 edition of *Space, Time and Architecture* Sigfried Giedion denounced Archigram's machinism in the name of Le Corbusier, who had just died. The
*181–83*
group had also gone too far for the Smithsons (ribbed below for the use of the cut corner in their Economist buildings); the Smithsons responded in 1973 with
*459–62, 437–41*
their book *Without Rhetoric.* But for more radical architects—in Austria, Italy, and
*456–58, 319–24*
France; in Japan, where the plug-in dreams became buildable; and in schools everywhere—Archigram offered a vivid critique of current practice, liberating speculations about urban design in an advanced industrial society.

*From* Amazing Archigram *4 (1964). Courtesy of Peter Cook.*

## Zoom and "Real" Architecture
### *Peter Cook (Archigram)*

We return to the preoccupation of the first *Archigram*—a search for ways out from the stagnation of the architectural scene, where the continuing malaise is not just with the mediocrity of the object, but, more seriously, with the self-satisfaction of the profession backing up such architecture. The line that "modern architecture has arrived" seems more than ever inappropriate.

Certainly it has never been more possible to produce buildings that are at once well mannered . . . and quite gutless. Great British architecture now has more to do, organically, with the "line-of-least resistance" tradition—from Queen Anne's Mansions to the Hilton through Dolphin Square—than with the New Architecture of the twenties and thirties. Though it would be ridiculous to force a "heroic" phase in the present decade, the cycle has too quickly reached the "tragic."

Mainstream-fanciers can currently report further unashamed use by everybody of the 45° corner, stepped section, 3-D precast panel, and the rest—a cosmetic borrowed from the originals' beauty-box to tart up the latest least-line (tradition) scheme.

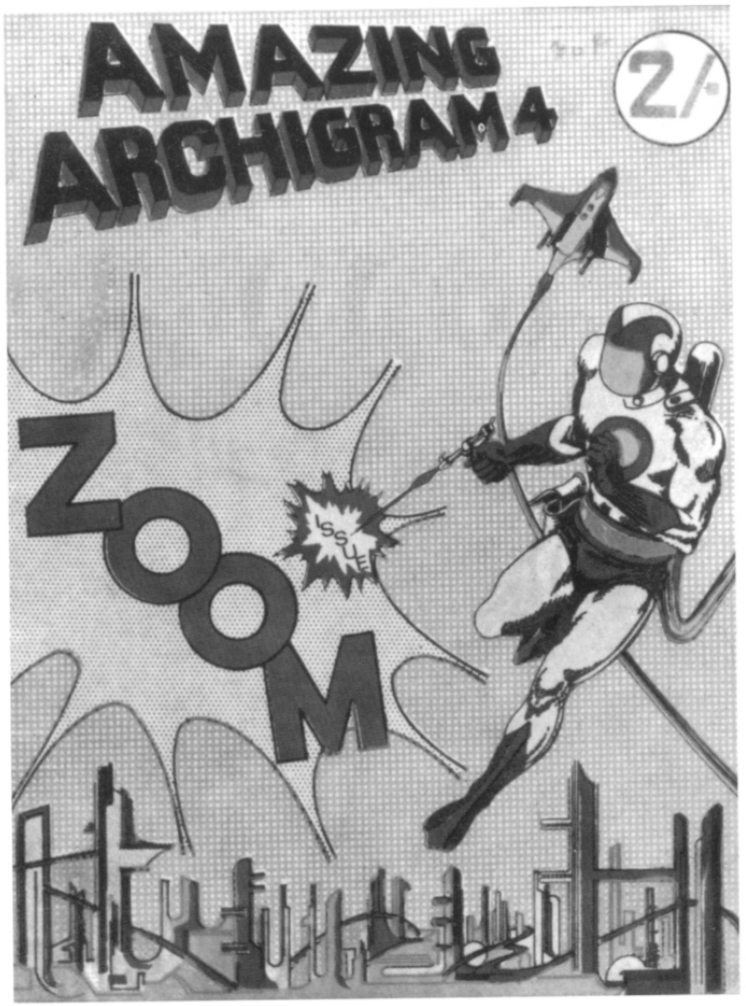
It would have been too easy to look over one's shoulder and fill Archigram with three dozen of the respected goodies of the last fifty years (interesting that so many would be pre-1930), and the comment, "What have we lost? What are we missing?" Yet set against such a feeling of loss is the continuance of something that has not yet disappeared into historical perspective—a tradition that is still developing, and is still original to many of the basic gestures of modern architecture. It shares much of its expression with those dim, neurotic, enthusiastic days of the Ring, *Der Sturm,* and the Futurist *Manifesto*—the architectural weirdies of the time feeding the infant modern movement. Our document is the *space-comic;* its reality is in the gesture, design, and a natural styling of hardware new to our decade—the capsule, the rocket, the bathyscope, the Zidpark, the handy-pak.

Is it possible for the space-comic's future to relate once again with buildings-as-built? Can the near-reality of the rocket-object and hovercraft-object, which are virtually ceasing to be cartoons, carry the dynamic (but also noncartoon) building with them into life as it is? Or shall we be riding in these craft amongst an environment made of CLASP? The ridiculousness of such a situation can be compared with the world of Schinkel seen by the Futurists.

There is the same consistency in an "Adventure-Comic" city of the 1962–63 period and in Bruno Taut's projects for Alpine Architecture of 1917, the same force of prediction and style. The cross-fertilization can come from the "design" world, but only—and this is the point—when the idea is big enough—so we frequently find conditioned environments of domes over cities and representations of tensegrity nets in cartoons. The point made in *Edilizia Moderna* 80, where the movement-tube emerged as an essential aspect of the more sophisticated skyscraper city (as opposed to a city which is a collection of skyscrapers—and relative to only one level of horizontal circulation), has long been realized by the comics' skyscraper cities.

One of the greatest weaknesses of our immediate urban architecture is the inability to contain the fast-moving object as part of the total aesthetic—but the comic imagery has always been strongest here. The representation of movement-objects and movement-containers is consistent with the rest, and not only because "speed"






*[Archigram 4, cover. By Warren Chalk.]*


*[Archigram 4, page 1. Cartoon strip assembled by Warren Chalk.]*



is the main gesture.

The positive quality that the rocket (both actual and represented), the Futurist scribble, and the space-city share is their ultimateness—which has most significance as a counterweight to so-called "real" architecture. We connect this material with serious projects for making living space, entertainment space—and the city, in the context of the near future.

Cedric Price's work has particular relevance to this "connection" with reality. Price is almost the only architect in England actually building tensegrity structures, pop-up domes, and disposable buildings—and therefore coming to grips with the near future. The towers (page 26) are also relevant to this situation in the never-land between gesture and architectural laboratory work.

It is significant that with this material there exists an inspirational bridge, stretching both forty years into the past and perhaps forty years into the future, and perhaps the answer lies neither in heroics nor tragedy, but in a reemergence of the courage of convictions in architecture.