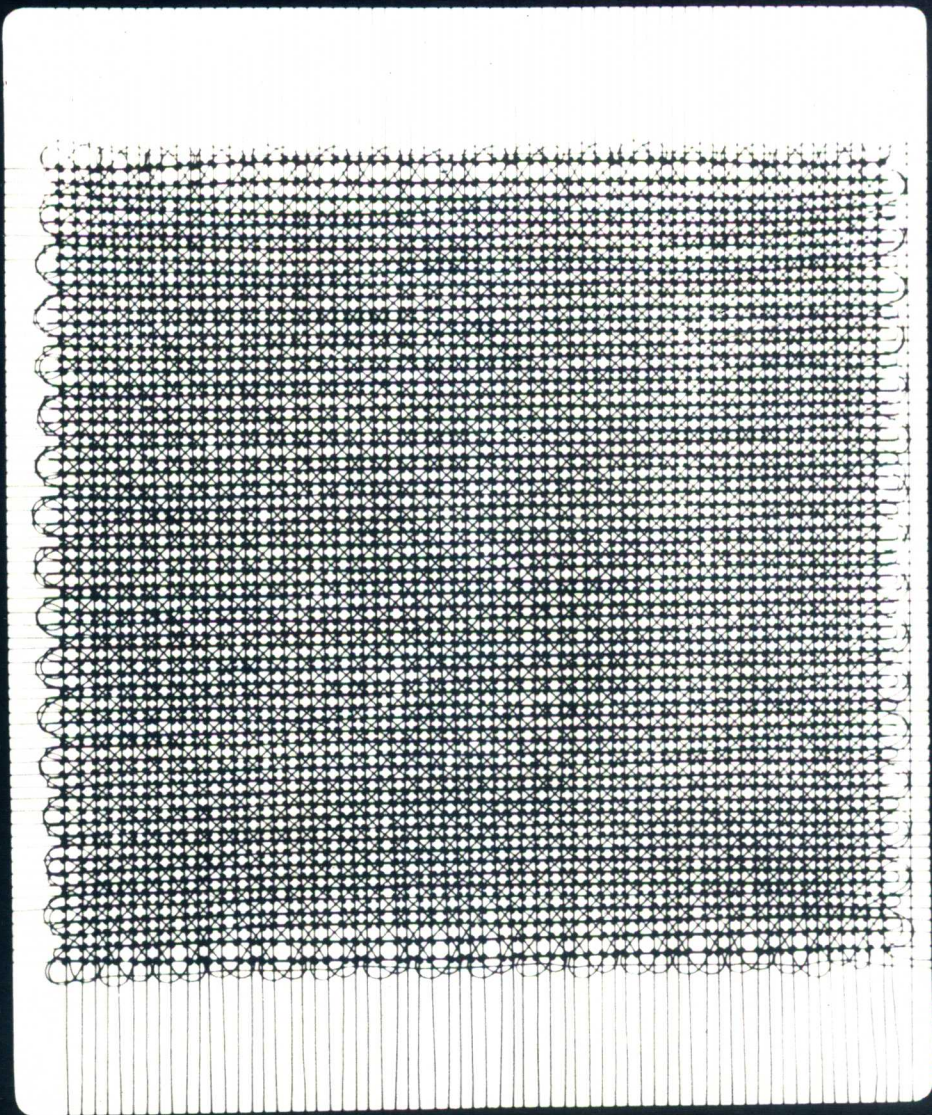


BEYOND ARCHIGRAM

THE STRUCTURE OF CIRCULATION

HADAS A STEINER



ARCHIGRAM

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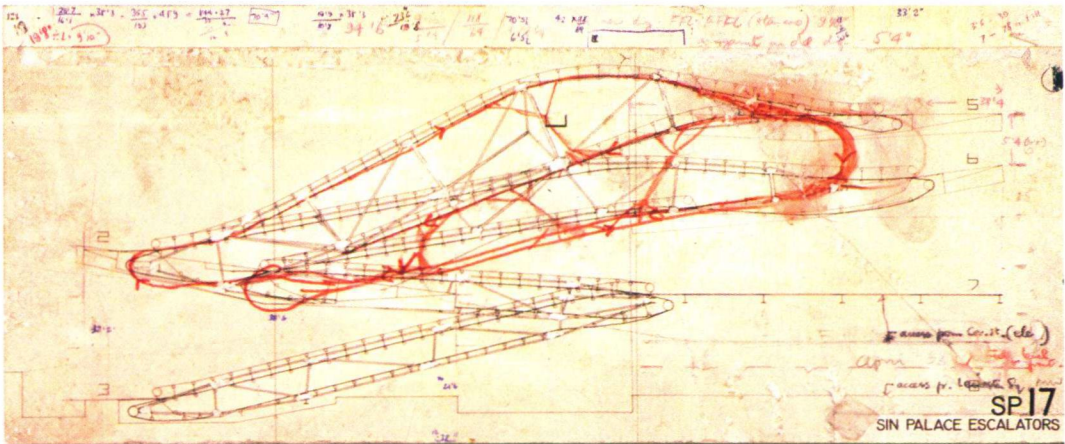
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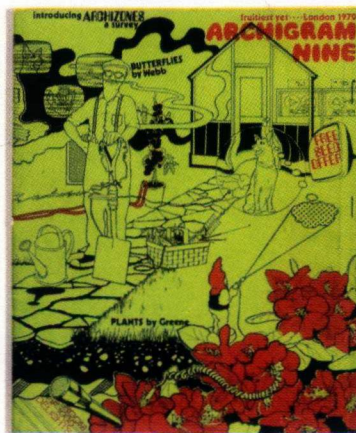
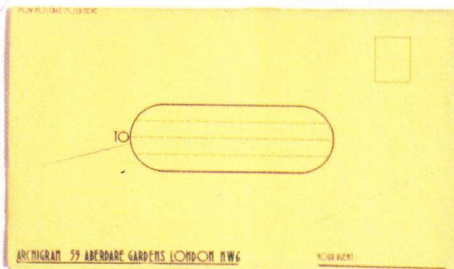
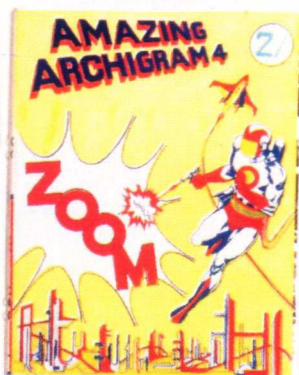
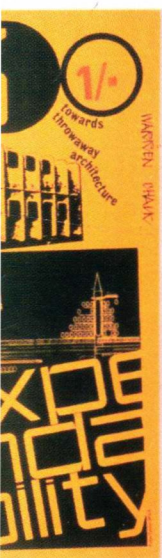
Archigram, the London-based magazine published irregularly between 1961 and 1970 and the name of the group that created it, is among the most significant phenomena to emerge in post-war architectural culture. The wired environments first advertised in the magazine's pages formulated an architectural vocabulary of metamorphosis and obsolescence. This vocabulary cross-pollinated industrial and digital technology at the same time as complex systems were becoming commercially available and more widely used.

Beyond Archigram: The structure of circulation is the first study of the prehistory of digital representation to focus on the magazine *Archigram*. Through archival, theoretical and visual analysis, the author explores how the *Archigram* model was disseminated to an international network of practitioners and demonstrates how this set the course for the visual output of what are now commonplace tools in architectural practice.

This book provides a foundation for further inquiry into the integration of digital technology at every level of design and will be of interest to architectural students, architects and design professionals, as well as historians of architecture, technology and visual culture.

Hadas A. Steiner is an Associate Professor in the School of Architecture and Planning at the University at Buffalo, State University of New York.

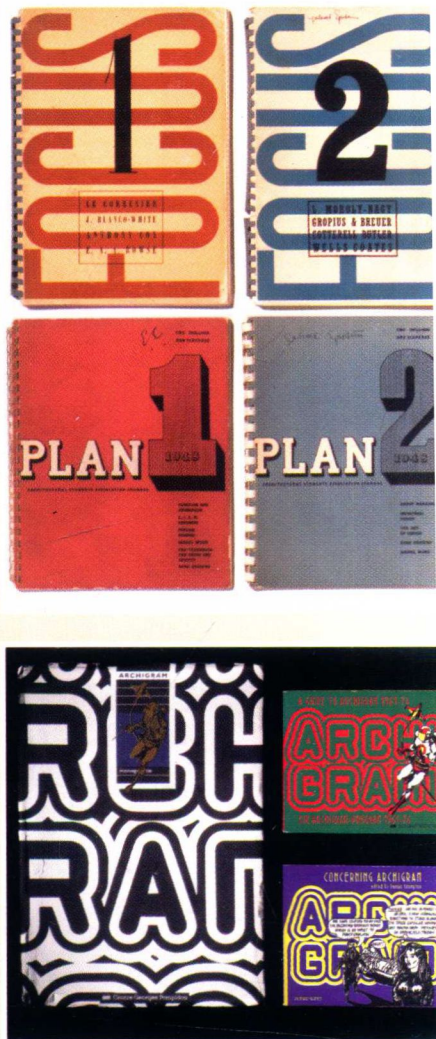
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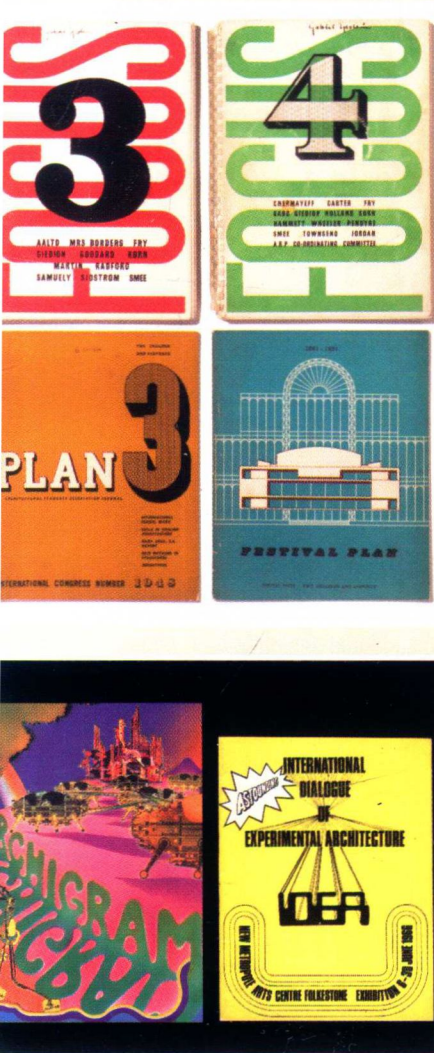
The Archigram magazines showing their relative dimensions and formats.



Covers of magazines, including *Domus*, *Marcatre*, *Cuadernos Summa-Nueva Visión*, *Daily Express*, *Hogar Y Arquitectura* and the *Weekend Telegraph*, featuring Archigram.



top
Covers for the entire run of *Focus* (1938–9) and of the 1948 issues of *Plan*, as well as the final special issue of 1951 dedicated to the Festival of Britain.



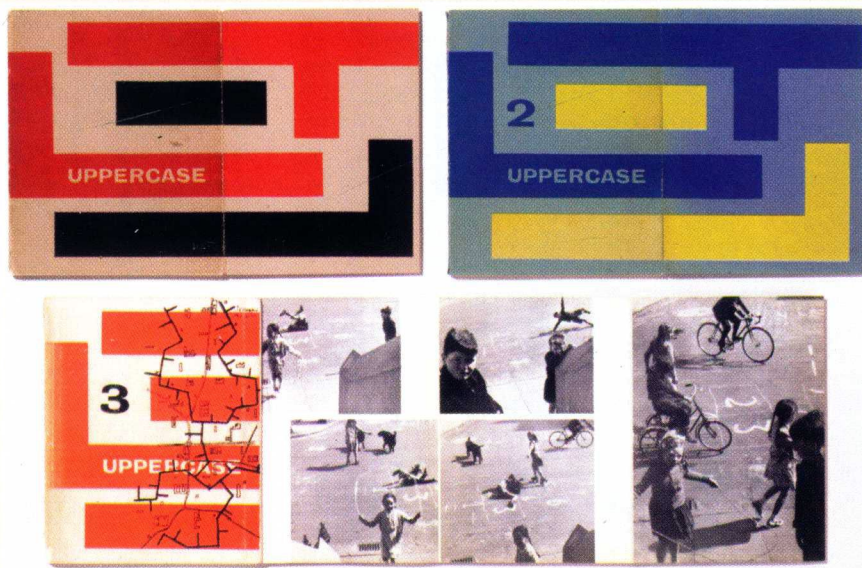
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An assortment of catalogue covers.



Eduardo Paolozzi, 'Dr. Pepper', collage on paper, 1948.

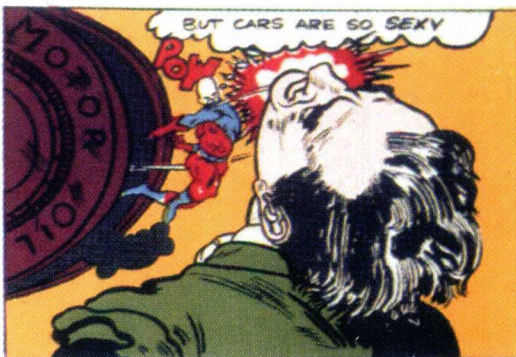


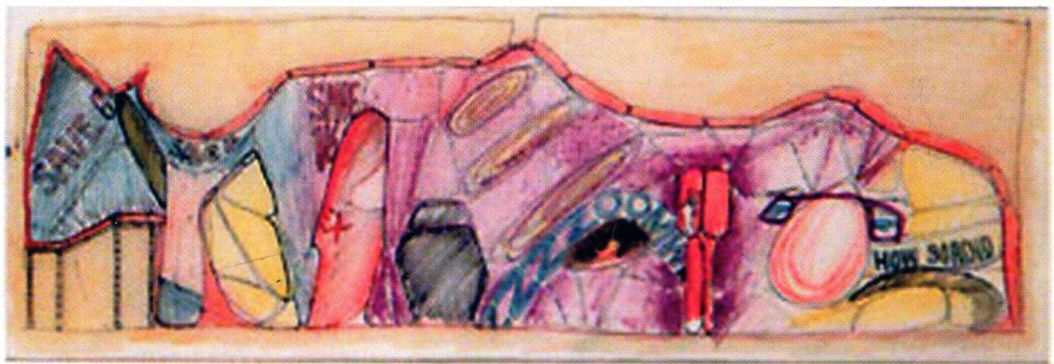
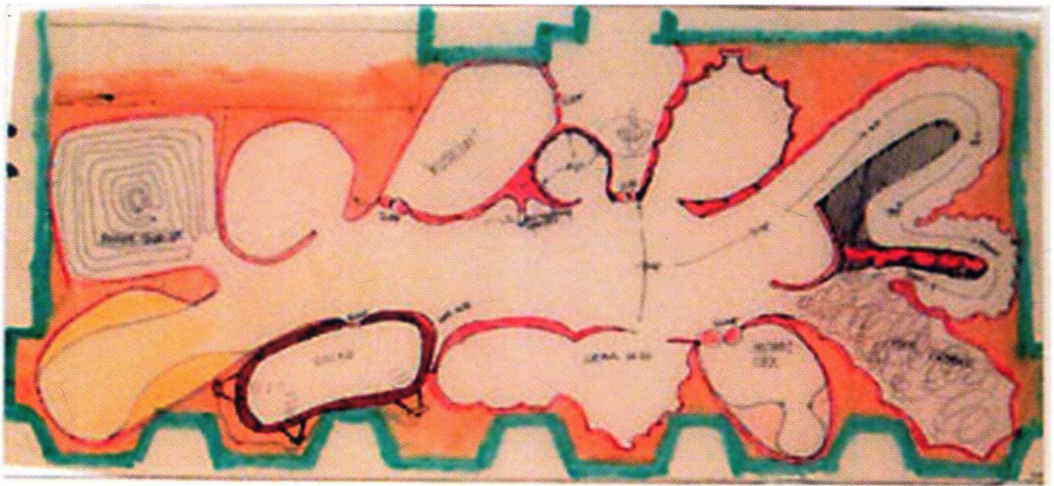
Edward McKnight Kauffer, front cover of the catalogue for the New Architecture exhibition organized by the MARS Group at the New Burlington Galleries, London, 1938.



Theo Crosby, covers of *Uppercase* 1-3, with open accordion foldout of photographs of children playing in the streets of Bethnal Green taken by Nigel Henderson.

SEX WAR SEX CARS SEX





Warren Chalk, preparatory sketches for the Living City Installation, 1963.



Above

Warren Chalk made this image of Reyner Banham expounding from inside a Capsule Home as part of the installation that accompanied the IDEA conference, in Folkestone, June 1966.

Right

David Greene, sketch for the 'Living Pod', 1966.



ARCHIGRAM

THE ARCHIGRAM GROUP

CONTACT→

Dear Cedric

CONFIDENTIAL

The next issue of Archigram is Number Ten and will be a manifesto concerning the outlook for the next ten years (bearing in mind that it is ten years since we made Archigram One).

The idea is to have a series of statements or ideas of intent ranging over the key areas facing the kind of people who see Archigram. In a situation where everybody is running around chasing their own tail, wringing their hands and bemoaning the state of things, it would be great to have a no-holds-barred series of thrusts.

Editorially I propose that each area be dealt with by a single person and that the format of each article consist of the following:

- a) A critique of the current state of affairs (say 300-500 words)
- b) A plan of action (up to 1000 words)
- c) A headline summary of the plan of action
- d) (If necessary) a reading or address list.

You will gather from this that the aim is a composite manifesto which does not preclude inconsistency or polemic between one or another contribution, but there is a general crisis of confidence at this time and the idea of the issue is to give this a boost. You will see also that the (space) emphasis is on the positives - this is fully intentional. The only additional demand is that positives are needed.

It must be and will look like a very hard document. No illustrations, very black and white but with one very cheerful goody folded into the back for people to hang up on the wall and remind them.

I would like you to do one of the contributions and, if you are willing, would prefer that you suggest the area. Certain key words come to mind, such as: tradition; survival; architecture?; institutions; inventions; dissolve; responsive environment; academics; after-the-profession; democratic society?; ancestry; design tradition/scene/science-nonscience/myth; English scene; well-placed bombs; styling; environment as/simulation/theatre/frop; survival/running to ground; ac---gy (even if it is an over-used term).

Could you let me know soon.

Peter

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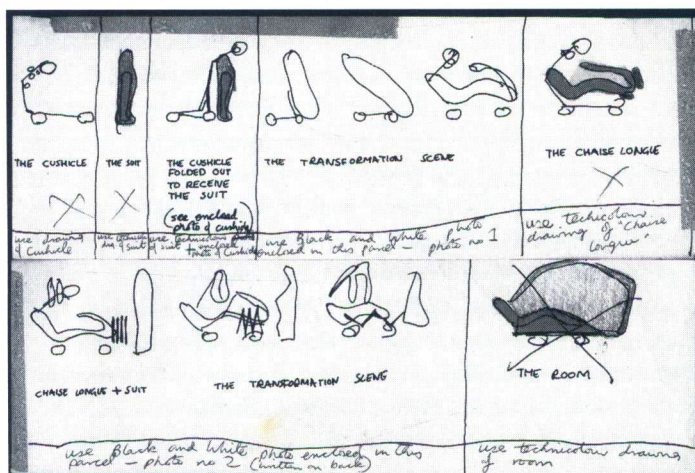
CONTACT→

Letter from Peter Cook to Cedric Price regarding a tenth issue of Archigram. That issue would never be published.

This is a book about the constellation of architecture and imagery in one of the foremost manifestations of the postwar neo-avant-garde: the *Archigram* magazine. It is not a monograph or a compendium of projects, nor does it aim to construct the personal histories and contingent memories of the group known as Archigram and its like-minded colleagues. Rather, it puts the construction of an idea that circulated in the field and had implications for the crafting of objects into an intellectual context.

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Mike Webb, instructions for the layout of the Cushicle in *Archigram* 8, 1968.



PREFACE

Much has changed in the state of the literature in the decade since I first started the research for my dissertation, which forms the basis of this book, at the Massachusetts Institute of Technology. Appraisals of the period from 1948 through the 1970s have grown more prolific and theoretically rich. About *Archigram* in particular there were only three retrospective catalogues and a handful of critical articles. Much of the relevant material was stored at the home of Dennis Crompton, and not readily accessible. That may soon change as the Centre for Experimental Practice of the University of Westminster undertakes the project of digitizing the *Archigram* Archive with the support of a substantial grant from the Arts and Humanities Research Council. In addition to the goodwill of Dennis Crompton, for whose support with fact verification and visual materials I am ever grateful, I had the good fortune to serve occasionally as support staff for the

Archigram exhibitions, where my duties ranged from scavenging for plastic daffodils for the cybernetic garden and conserving the drawings after the room in which they were being stored sprung a leak.

The status of the Archigram group has also transformed. In 2002, the RIBA awarded Archigram a Royal Gold Medal, and in 2007 Peter Cook was made a Knight Bachelor. Bookings for the retrospective have increased since its Viennese debut in 1994, with exhibitions held since at venues in Brussels, Chicago, Hamburg, Mito, New York, Paris, Rotterdam, Seattle, San Francisco, Seoul, Taipei, Winnipeg – and even London.

Many colleagues and friends have provided inspiration and encouragement. My thanks go out especially to Antoine Picon, Mark Jarzombek, Peter Galison and Michael Hayes for many years of support. Sarah Williams Goldhagen was a most faithful reader at the critical, nascent stages. As the final reviewer, Joan Ockman was decisive in tying up loose threads. The late Royston Landau adopted the MIT graduate students who were working on European postwar topics when most other historians of his generation found the proximity of the period unseemly. Roy not only shared his personal collections and memories, but also introduced me to his friend Cedric Price, who found my fascination with soap bubbles amusing. In the early stages of this project I occasionally shared sources with Simon Sadler, who also generously included me in a number of interviews that he had arranged. His recent monograph provides a valuable context.

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Various parts of the book have benefited from the comments of anonymous readers and journal editors at *Grey Room*, *Journal of Architecture*, *Journal of Architectural Education* and *Architectural Research Quarterly*, including the painstaking attentions of George Dodds, Branden Joseph, Reinhold Martin, Felicity Scott and Kazys Varnelis. My father, Mark Steiner, a meticulously logical writer, also provided me with invaluable critiques. My appreciation is extended to Omar Khan for his insights into the history of technology from the perspective of someone who uses digital tools with grace. I am obliged to David Greene for being a conspirator in gloom – and giving up drawing; and to Mike Webb, who also became a colleague and friend, for never being able to stop.

Various grants, including MIT research awards, a Kate Neal Kinley Memorial Fellowship from the University of Illinois at Urbana-