The Architecture of Co-operation

A Project for Organizing Collective Creativity

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The Architecture of Co-operation

A Project for Organizing Collective Creativity

Proefschrift

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PROPOSITIONS

I.

Individual identity is always plural, and this is the irreducible asset of a collective subject.

II.

The city is made by the aggregation of a collective subject.

III.

The co-operation of individuals is at the base of the ontological and material reason of a city. That implies to accept disagreement and conflict on the collective production that shapes the city itself and the identity of its dwellers in a reciprocal process.

IV.

Presently human Beings find themselves in a new time of "interregnum" when the constituted modes of life are no longer suitable for the current human condition and the actual production of the city.

V.

The system is eroding its own conditions of reproduction.

VI.

Today's consumers' freedom, as opposed to producers' freedom, has brought disaffection because it does not address anymore which human capacities can and should be enabled. It turns individuals potential into impotence.

VII.

To attempt finding an escape to this situation, collective agency should recover from its induced weakness.

VIII.

Human Beings as such detain the key to survival in their own species characteristics, adapting to ever changing circumstances.

IX.

A dialogic practice of politics of the city and its territory through co-operation is the potential to revive its tension for existence. Yet, the risk of failure in the attempt to organize the Architecture of Co-operation is relentlessly impending.

X.

The legacy of the work of Hannes Meyer, Gruppo N and Enzo Mari, and Cedric Price outlines fundamental conditions at stake for the Architecture of Co-operation: consistency in the political aim of the engaged collective subject, remain an "open work", and beware of the pitfalls of the category of freedom as double-edged weapon.

STELLINGEN

I.

De identiteit van het individu is altijd meervoudig van aard, en dit is het meest elementaire deel van het 'collective subject'.

II.

De stad is gemaakt door de aggregatie van een 'collective subject'.

III.

De co-operatie van individuen vormt de grondslag van het ontologische en materiele bestaan van een stad. Dit impliceert het bewustzijn van onenigheid en conflict in de collectieve productie die de stad zelf en de identiteit van haar bewoners in een wederzijds proces vorm geeft.

IV.

Tegenwoordig zijn de mensen in een nieuwe tijd van 'interregnum' beland. De geconstitueerde levenswijzen, zijn niet langer toereikend voor de huidige situatie van de mens en de actuele productie van de stad.

V.

Het systeem erodeert zijn eigen voorwaarden voor reproductie.

VI.

In tegenstelling tot de vrijheid van de producent heeft de huidige

vrijheid van de consument vervreemding gebracht. Deze geeft namelijk niet meer aan, welke menselijke capaciteiten bevorderd kunnen en zouden worden. Het verlamt het potentieel van individuen.

VII.

Om een uitweg uit deze situatie te vinden, zou de 'collective agency' van haar veroorzaakte zwakte moeten herstellen.

VIII.

De mensen aan zich hebben de sleutel in handen met hun specifieke eigenschappen te overleven, door zich steeds weer aan veranderende omstandigheden aan te passen.

IX.

Een omvangrijke politieke dialoog over de stad en haar territorium via co-operatie is het potentieel om haar te herstellen. Desalniettemin is er een voortdurend risico van falen bij de poging om de Architectuur van Co-operatie te organiseren.

X.

Het werk van Hannes Meyer, Gruppo N en Enzo Mari en Cedric Price legt fundamentele condities voor de Architectuur van Co-operatie: Consistentie in het politieke doel van het geëngageerde 'collective subject', een 'open work' houding, en oog voor de valkuilen van het concept van vrijheid.

Deze stellingen worden opponeerbaar en verdedigbaar geacht en zijn als zodanig goedgekeurd door de promotor Prof.Ir Michiel Riedijk

These propositions are regarded as opposable and defendable, and have been approved as such by the supervisor Prof.Ir Michiel Riedijk

SAMENVATTING

De Architectuur van Co-operatie.
Een project voor de Organisatie van Collectieve Creativiteit.

De Architectuur van Co-operatie onderzoekt het verband tussen het 'collectieve subject' en de stedelijke vorm door co-operatie als instrument. Het gaat erom hoe individuen tegenwoordig de stad als project met georganiseerde co-operatie kunnen bereiken en wat de rol van architecten in dit proces zou kunnen zijn. Deze dissertatie beoogt allereerst wetenschappelijke bewijsmateriaal te verschaffen voor de productie van architectuur door middel van co-operatie, en daarbij zowel de kansen als ook de valkuilen te belichten. En vervolgens komt de vraag of (en zo ja hoe) co-operatie in een weloverwogen project kan veranderen om de relatie tussen individuen en stedelijke vorm te organiseren.
Ontleend aan het begrippenkader van het concept van de Menselijke Natuur heeft de definitie van co-operatie betrekking op de evolutiefactor van de mens om in de strijd tegen ongunstige omstandigheden te overleven. Het concept wordt beïnvloed door eventuele materiele factoren behorend bij elk tijdsperk, maar is ook geworteld in biologisch vastgelegde eigenschappen van de mens om te kunnen overleven.
Bestudering van het werk van drie architecten en hun projecten kan een genealogie van de Architectuur van de Co-operatie opleveren: H. Meyer met zijn co-op architectuur voor de massamaatschappij van de Weimar Republiek, E. Mari en de Gruppo N als voorstanders van emancipatie door eigen ontwerp in de '60iger en '70iger jaren in Italië, en C. Price met zijn concept van anticiperende en mogelijkheid biedende architectuur in de beginfase van het Angelsaksisch Neoliberalisme.
Deze genealogie neemt na een kritische beschouwing van "co-operatie" afstand van "participatie", en probeert de hoofdlijnen te analyseren van de relatie tussen subject - object / individu - stedelijke vorm, de vraag naar het auteurschap en de rol van de architect, en hoe zelfontplooiing, organisatie en creativiteit van het 'collectieve subject' bevorderd kunnen worden.

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I never work alone

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FOREWORD

OBJECT AND AIM OF THE THESIS

The object of the thesis is the relationship between the collective subject and urban form through co-operation as means of production. The underlying hypothesis is that since the city is made by the aggregation of a collective subject, the co-operation of its individuals is at the base of its ontological and material reason: individuals gather to co-operate and the city is made by their co-operation.
In this sense, a collective dimension of the project of the city leads to consider the production of architecture beyond meta-historical values exclusively based on typologies or collective memory, as well as to revise the concept of authorship. In other words, co-operation will be examined as the possible collective means of production of the city in its present conditions, which not only includes the influence of meta-historical values, but above all shapes the city and identity of its dwellers in a reciprocal process.[1]
The point is how individuals can organize co-operation today for the city as a project and what could be the role of architects into this process.
Thus, the aim of the thesis is first to attempt to provide scientific evidence for the production of architecture through co-operation, highlighting possible potentials as well as pitfalls. And second, is to question whether (and if so how) co-operation can turn into a conscious project to organize the relationship between individuals and urban form.

Hereby "project" is intended as a planned undertaking organizing the conditions to achieve a particular aim, following a specific

1. Hereby the meaning of dwelling is referred to the one attached by Martin Heiddeger as "Being there" in a specific place; see "Building, Dwelling, Thinking", Martin Heidegger from Poetry, Language, Thought, translated by Albert Hofstadter, Harper Colophon Books, New York, (1971)

intentionality. It can be only for his own time and of its own time, and it does not necessarily refer to a graphic plan only. This interpretation is based on readings such as the one of Indra Kagis Mc Ewen on Vitruvius' *De Architectura*[2] , and Mario Carpo's one in his book the "Architecture in the age of printing"[3].

In her research Mc Ewen gives evidence of the intention underlying Vitruvius' claim, often repeated across his ten books, that he was "writing the body of Architecture" (ca 25 BC). Beyond the mere content of normative prescriptions for Roman building practice, Vitruvius's project was to unite the Emperor Augustus, Roman civilization and architecture, providing a political status of one into the other as well as a guide for further implementation of Roman imperial power: "one must understand Vitruvius' presentation of architecture as the agent above all others in the spatialization of imperium which, given its locus in the man he acclaims as Imperator, is identical with the project of shaping the world in the king's own image"[4].
Similar kind of analysis but differently structured is the one of Mario Carpo which focuses on the influence the innovation of printing has had on architecture knowledge and its transmission, and how this has been differently instrumentalized by architects to serve their projects. For instance Carpo describes Leon Battista Alberti's *De Re Aedificatoria* (1452) as the incarnation of a project that "founded the architecture of humanism by writing a treatise that was the quintessence of Scholasticism; […] formalized a timeless architecture inspired by antiquity but seldom mentioned and never described a single classical monument; […] canonized the modern practice of project design while refusing to illustrate his own manuscript treatise."[5] Here the target of the project was not anymore the establishment of an emperor and his civilization, rather the rise of an intellectual and his network.

By a paraphrases it could be said that as much as Vitruvius' project was based on the equation of the body of architecture with the body

2. Indra Kagis Mc Ewen, Writing the Body of Architecture, MIT Press, Cambridge MA, (2004)

3. Mario Carpo, Architecture in the age of printing, Massachusetts Institute of Technology (2001) [1998]

4. Ibidem 2 p. 311

5. Ibidem 3 p. 118

of the emperor (though impossible, it nearly reminds of a Leviathan image), a project for the architecture of co-operation – to which this thesis attempts to contribute- could be seeking for the association of the inorganic body of the collective subject and its contemporary urban form, targeting an emancipated individual and his peers.

MOTIVATION

The motivation of the thesis starts from the observation that due to positivist division of skills on the one hand, and capitalistic exploitation on the other hand, individuals became inhibited to co-operate for the project of the city. This is also what Richard Sennet argues in his book "Together, the rituals, pleasures and politics of cooperation"[6]: "modern society has weakened cooperation in distinctive ways. […] In principle, every modern organization is in favour of cooperation; in practice, the structure of modern organizations inhibits it – a fact recognized in managerial discussions of the 'silo effect', the isolation of individuals and departments in different units, people and groups who share little and who indeed hoard information valuable to others. […] The desire to neutralize the difference, to domesticate it, arises […] from an anxiety about difference, which intersects with the economics of global consumers culture. One result is to weaken the impulse to cooperate with those who remain intractably Other."[7]
In other words the co-operative power of today's collective subject is caught by capital, following the stream in which precedent collective subjects faced capitalist confrontation. This situation is the actual evolution stage of the class and capital struggle that shapes the collective subject and its living environment. In this regard contemporary co-operation for the production of the city has been alienated from its producers by capital. The city has followed a similar path of all "general intellect" productions being subsumed by capital and turned into consumption goods.

6. Richard Sennet, Together, the rituals, pleasures and polticis of cooperation, Allen Lane, Penguin books, London (2012)

7. Ibidem pp. 7-8

Despite this, the city stays as the space for struggle and resistance where co-operation and its productive harvest are contended between the collective subject and capital. But, as Michael Hardt and Toni Negri say: "The metropolis not only inscribes and reactivates the multitude's past- its subordinations, suffering, and struggles- but also poses the conditions, positive and negative, for its future"[8]. Across this positive and negative conditions with and within capital, the most resilient potential for the collective subject is that co-operation can potentially achieve self-valorization, which is "[...] an alternative social structure of value founded not on the production of surplus value, but on the collective needs and desires […]. [Self-valorization (of the individual)] describes the practices of social organization and welfare that are relatively independent of capitalist relations of production and state control."[9]

It is indeed possibly arguable whether at present the state or another external constituted power can still provide a sound frame and at the same time protect its subjects anymore. The visions and subsequent management policies once applied as alibi of the state are crumbling. Therefore even more, there is scope for investigating if co-operation can develop positive organization of individuals as autonomous collective body.

Several social geographers and researchers as Marcelo Vieta noticed that "contemporary capitalist or institutionally defined limits to economic and (re)productive life can be overcome by the collective actions, self-direction, and struggles of the grassroots from within and beyond the very moments of crises and struggle they face"[10].

The question to be asked is if instead of sporadic events springing off from small groups of people, co-operation could become the conscious structural basis for society's production. Experiments in alternative modes of co-operative organization do not have compulsory to be short-lived, relegated to particular situations or crises

8. Michael Hardt, Antonio Negri, Commonwealth, p. 194, The Belknap Press of Harvard University Press, Cambridge, Massachusetts (2009)

9. Michael Hardt, Paolo Virno editors, Radical Thought in Italy: A Potential Politics, University of Minnesota press, (2006) p. 264

10. Marcelo Vieta, New Cooperativism, Affinities: A Journal of Radical Theory, Culture, and Action, v.4, n.1, summer 2010, editorial, p. 8

only to disappear thereafter when the previous system re-stablishes itself. These experiments can indeed endure and continue to structure economic, cultural, and social imaginaries and their production in the long term. In this there would be a continuous tension to achieve different, less-exploitative, and less-alienating forms of economic and political organization which can help release all other kind of social, cultural and educational freedoms entailing the project of the city as whole.[11]

DEFINITION OF CO-OPERATION

The basic etymology of the word co-operation derives from the Latin verb *operari* (to operate).[12] Specifically *operari* means to apply own knowledge, effort, exercise, and in a broader way to act. The relevant twist is provided by the prefix *co-* which implies to act collectively. That means to acknowledge the presence of other subjects than oneself, and to whom a relationship is established to bolster each other's actions.

Because of its roots in action the concept of co-operation could be equalled to a sort of collective πραξις (praxis). In ancient Greek praxis meant "practice, action, doing," from the root of the verb *prassein*, "to do, to act". Praxis referred to the activity engaged by any free men, and was used by Aristotle to introduce the classical division of human experience into three fundamental spheres: labour (poiesis), political action (praxis) and Intellect (life of the mind).
However today the classical division of human experience in the three realms of labour (ποιησις), political action (πραξις), and life of mind (νους ποιητικος) is in great distress. Today's collective subject finds itself in a situation where what once seemed to be very clearly divided realms has now collapsed into one, boundless and barely protected. To

11. "New possibilities for living, and that it is a matter of realizing them; that a possible world has been expressed and that it must be brought to completion. We have entered into a different intellectual atmosphere, a different conceptual constellation. (…) The implementation of new possibilities for living runs into the existing organization of power and the established values. In the event, one sees what is intolerable about an era and the new possibilities for living that it contains at the same time." M. Lazzarato, (2003). Struggle, event, media, on http://www.republicart.net/disc/representations/lazzarato01_en.htm

12. The latin *verb cooperari*, comprises the prefix derived from the proto-Indo-European root *kom* (near, with, together) and the verb *operari* (to operate) from the same root of the Latin word *opus* derived from *-op* also of proto-Indo-European origin

explain it with the words of Paolo Virno, after the Ford era, the life of mind has increasingly turned from an intimate to a public sphere, and " the boundaries between pure intellectual activity, political action, and labour have dissolved". According to Virno "[…] Contemporary labour has introjected into itself many characteristics which originally marked the experience of politics. Poiesis (labour) has taken on numerous aspects of praxis (political action). […] whereby politics, (can be interpreted as) the generically human experience of beginning something again, an intimate relationship with contingency and the unforeseen, being in the presence of others; […] labour has acquired the traditional features of political action." For him it is in the world of contemporary labour that we find the "being in the presence of others," the relationship with the presence of others, the beginning of new processes, and the constitutive familiarity with contingency, the unforeseen and the possible.[13]

However, this does not provide a definition of co-operation yet, but again it stresses in a even more profound way how it is possible to consider that co-operation applies to any kind of human activity as much as its potential needs a vision and a project how to critically produce the city.

At the same time, the similitude of co-operation to collective action allows here to take distance from the definition of co-operation given by Richard Sennett as a "craft" to be recovered. In "Together, the rituals, pleasures and politics of cooperation",[14] Sennet states that co-operation is a craft. Specifically Sennet positions the origin of modern co-operation as craft into the one of diplomacy with the concept of "Sprezzatura" from Baldassarre Castiglione's "The book of the Courtier",[15] and draws on from that moment on.[16] Despite the interesting argument of Sennett and the undeniable importance of the historical moment of trespass from chivalry to diplomacy, yet this

13. Paolo Virno, A Grammar of the Multitude, For an Analysis of Contemporary Forms of Life, Semiotext(e), Columbia University, New York (2004). Labor, Action, Intellect, pp.47-51

14. Ibidem 6

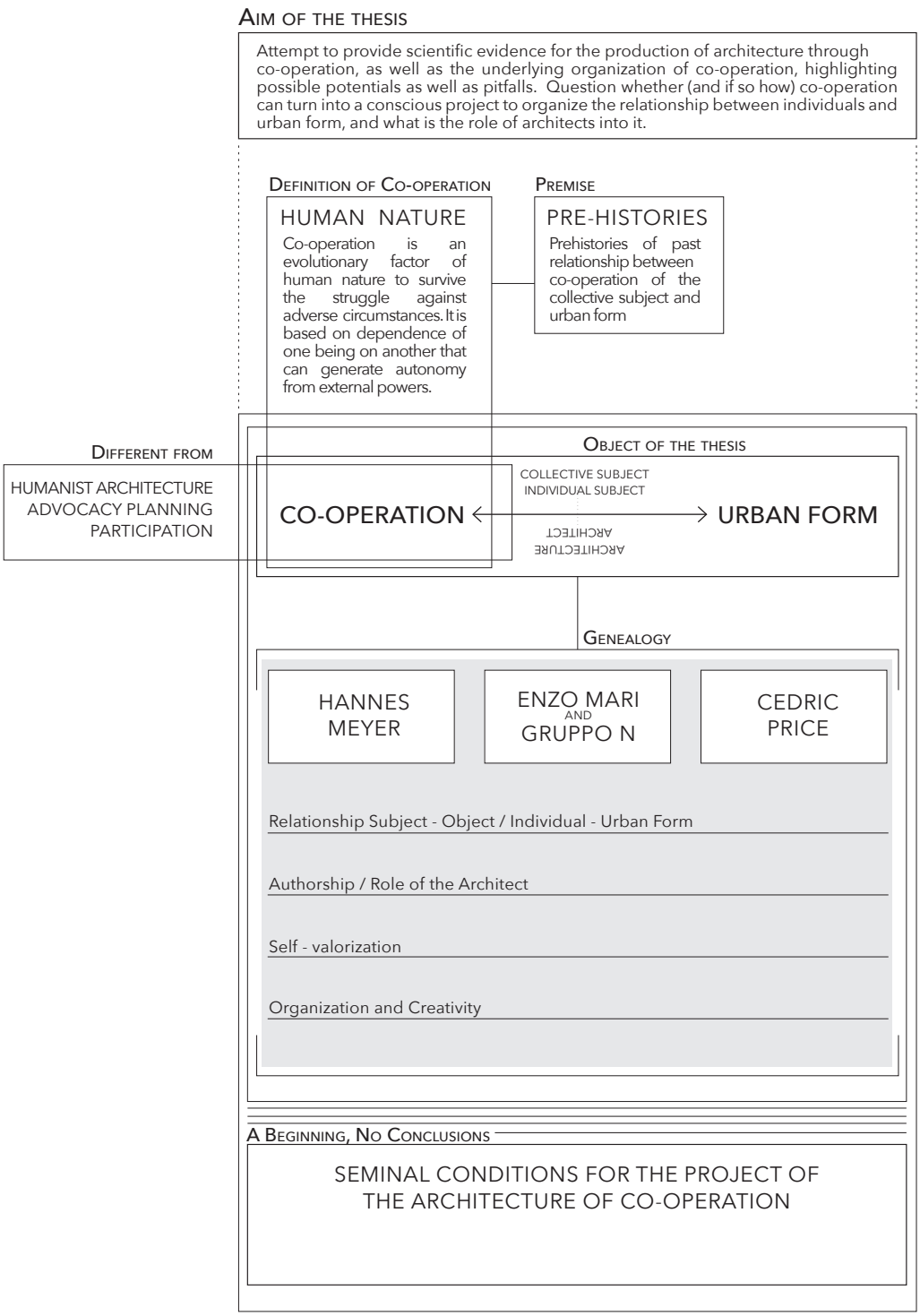
15. Written between 1513 and 1524 in Italy, published by Edizioni Aldine (legacy of Aldo Manuzio) in1528 in Venice

16. Ibidem 10, see the paragraph "Civility", under the chapter the "Great Unsettling" pp. 116-120

thesis goes beyond co-operation as a matter of diplomacy and seeks the origins of it in human nature defining it as an innate survival factor, rather than a purely man-made craft. So when Sennett defines co-operation as something that became "earned experience rather than just thoughtless sharing"[17], it might be objected that co-operation is, of course, no thoughtless action, rather it is a thoughtful, intentional and potentially organizable one, but earned experience is just a possible outcome of co-operation.

In fact, to try to prove this and to provide a different definition of co-operation it is here necessary to understand the contemporary collective subject and its mode of production starting from the roots, reconsidering the concept in its essence before any written history - with the birth of human nature. The work by Peter Kropotkin, Karl Marx, Hannah Arendt, Michel Foucalt, Noam Chomsky and Paolo Virno is analysed as reference for a grammar to see through the question of human nature and elaborate the definition of co-operation. From this grammar, the definition of co-operation adopted is a human nature evolution factor to survive the struggle against adverse circumstances.
This definition is based on co-operation as mode of production of the collective subject, influenced by the contingent material factors proper to each age, but also grounded in biological invariants that human beings own as species for survival. This is not a claim that human beings are "naturally altruistic", but that the ontology on which the egoism/altruism dichotomy makes sense is a false one. Rather, it is here considered the ontological and biological point of view from which co-operation is a conservation instinct based on dependence of one being on another that can generate autonomy from external powers. Thus, given its human nature, a collective subject exerts co-operation in any single action, movement, or project undertaken, both in formal and informal ways, and previous to any activity division. Starting from this, it could be added that this investigation seeks to test whether the architecture of co-operation could be implemented as a design tool for a project of the collective subject.

17. Ibidem 10, p. 13


AIM OF THE THESIS
Attempt to provide scientific evidence for the production of architecture through co-operation, as well as the underlying organization of co-operation, highlighting possible potentials as well as pitfalls. Question whether (and if so how) co-operation can turn into a conscious project to organize the relationship between individuals and urban form, and what is the role of architects into it.
DEFINITION OF CO-OPERATION
HUMAN NATURE
Co-operation is an evolutionary factor of human nature to survive the struggle against adverse circumstances. It is based on dependence of one being on another that can generate autonomy from external powers.
PREMISE
PRE-HISTORIES
Prehistories of past relationship between co-operation of the collective subject and urban form
DIFFERENT FROM
HUMANIST ARCHITECTURE
ADVOCACY PLANNING
PARTICIPATION
OBJECT OF THE THESIS
CO-OPERATION
COLLECTIVE SUBJECT
INDIVIDUAL SUBJECT
ARCHITECT
ARCHITECTURE
URBAN FORM
GENEALOGY
HANNES MEYER
ENZO MARI AND GRUPPO N
CEDRIC PRICE
Relationship Subject - Object / Individual - Urban Form
Authorship / Role of the Architect
Self - valorization
Organization and Creativity
A BEGINNING, NO CONCLUSIONS
SEMINAL CONDITIONS FOR THE PROJECT OF THE ARCHITECTURE OF CO-OPERATION

FRAMEWORK AND METHODOLOGY

The framework of the thesis is divided into various sections. The object of thesis – that is the relationship between the collective subject and urban form through co-operation as means of production - is briefly presented through two historical moments seen as pre-history of it: the European medieval city of Bruges in the centuries that made the path from popular politics to the rise of bourgeoisie, and the foundation of the Rochadale Pioneers in Manchenster around mid 1800. Both pre-histories are contextualized and discussed as illustration of different collective projects based on co-operation at different times in history. The first is in the wake of the new subjectivity of a free citizen of a merchants' city between the Hanseatic League and the south of Europe. The second one represents an organized reaction to the emerging capitalist threat to labour exploitation, based on a different balance between production and profit. The reasons of their rise and evolution in time are put under scrutiny to illustrate possible essential positive and negative relationships between a consciously co-operative collective subject and urban form.[18]

Previous to this, the thesis starts building up a grammar of human nature –as mentioned before - to clarify upon which references the definition of co-operation is here based.[19] In essence the ur of human nature can be seen as a contingent complex of material and epistemological factors combined to biological invariants, based on co-operation of individuals.[20] As a consequence, the complexity of pluralism and the fragility of co-operation impel to undermine the commonsensical ideology of community. The concept of community here referred to, is the one of Jean-Luc Nancy and Roberto Esposito, whom deny the existence of such an entity in relation to the very essence of human beings. Therefore community is here proposed to be replaced by the "rule of friendship in agon"[21] as the relational base for

18. See chapter: Premise on the Architecture of Co-operation, Examples of past relationship between co-operation of the collective subject and urban form

19. See chapter: Definition of Co-operation as Survival and Evolutionary Factor of Human Nature

20. See: N. Chomsky, M. Foucalt , The Chomsky-Foucault Debate: On Human Nature, New Press, NY, [1971] (2006)

21. This concept instead is borrowed from Gilles Deleuze, Felix Guattari Qu'est-ce que la philosophie, les Éditions de Minuit, Paris, (1991)

co-operation among individuals. The concept of "friendship in agon" puts forward an equal balance based on individuals' potentials and their social relationship in a non-competitive form. As a matter of fact this distinction is required to be made because the category of community is often associated to the one of co-operation, but it is today an overly abused definition, which does not mirror the contemporary collective subject and downplays its complexity.

Having assessed the definition of co-operation, and analysing historical examples of how co-operation can relate itself within an urban system, the framework proceeds by a disambiguation on what co-operation in architecture is not - at least as long as it concerns the assumptions of this thesis-.[22]

This section argues that humanistic ideology in architecture since after the Great War failed engaging its contemporary collective subject in the production process of urban form. The clear shift in awareness of pluralism of post-war society urged a deeper cultural and social dimension in the architectural debate as a design tool. But the effort to reconcile the principles of the Athens Charter and the concept of a "more human life for the community"[23] –as discussed in the latest CIAMs and brought forward by members of the Team X- often led to controversial and erroneously progressive projects in the name of the collective subject. It is here posited that the humanistic ideology and modern architecture that was –and is still- favoured by this view is veined by the intuition of the emerging changes, but still embedded in a conservative culture.[24]

Architects of the post war agreed that design of urban form carries within its own construction a potential interaction with the world and acknowledged the undeniable advance of pluralism as, for instance, Giedion defined in his book "Space, Time, and Architecture" of 1941. Thus architects engaged in the professional task for the integration of architecture with complexity and social practices. They attempted

22. See chapter: Disambiguation about Humanistic Architecture, Advocacy Planning and Participation, Post war and '900 confrontations of architecture to pluralism

23. See J. Tyrwhitt, J. L. Sert, E. N. Rogers, The heart of the city: towards the humanisation of urban life, Pellegrini and Cudahy, New York, (1952)

24. E.g. The book The hart of the City: Towards the humanisation of urban Life, of 1952, is just a few years after Heiddeger's Letter on Humanism of 1949 where he rebukes metaphysics approach to the concept of Being, and proposes a new reading of humanism

to refer to the intricacy of the world and the subject incorporating in their work both functionalism and autotelic formalism. Three cases in different times will be analysed to try to represent what could be defined as three tendencies: the TAC the Architect Collaborative established by Walter Gropius and other architects in 1945 in Massachussets in the backdrop of an emerging global power; the plea for advocacy planning of Paul Davidoff and the participation ladder by Sherry Arnstein of the 1960s contemporary to the US policies for the War on Poverty, and the laboratories from GianCarlo de Carlo at Terni in 1970-75 facing the movements of *Lotta Operaia*.
The examples try to highlight how in the established post-war humanist thought and its legacy in architecture, the role of the subject was still struggling in a hierarchical position with confrontation to pluralism, the object and history, either establishing a corporate attitude (TAC), a devotion of the architect as either technician or craft man implementing a "we-them" policy (advocacy planning and participation), or the incomplete reach of the architect as authorial guide for directing forms of life (Terni's experience).

In these approaches, not only the individual subject enters the difficult dialectic with the world as its source, but also implicates a contradiction in the relationship of man to other human beings, the collective dimension of *humanitas*. This in architecture puts at stake the prosaic moral of "being humane" towards the collective subject, considering the city as made for its individuals, not yet made by its individuals in mutual relationship to it.
It is rather more interesting to consider that, meanwhile, different intellectuals of disparate disciplines had been already hammering the definition of humanism in order to recover its contradictions toward a redefinition of it, against singularity of the individual.[25] Across their re-reading of humanism the subject is no longer viewed as 'the one', but as "a variable and dispersed entity whose very identity and place

25. The quest for a new meaning of humanism started with the work of intellectuals like the philosopher and mathematician E. Husserl who formulated the concept of Multiplicity, the sociologist G. Simmel, writers like S. Beckett and B. Brecht, the atonal and serial musical compositions of A. Schoenberg, the non-narrative films of H. Richter, the constructivist work of the Russian avant garde, K. Godel's "incompleteness" paper in mathematical logic, and above all M. Heidegger's concept of Being and Time. The end of the chapter will focus especially on the latter

are constituted in the world and in the social practice".[26] Objects and processes are seen as having a material existence independent of the subject and may be affected by it as much as they can affect him. Under this lenses architecture could transform into a positive protopolitical force of a collective agency based on individuals, and constitute a different subject produced within a collective sphere of co-operation.

From here on starts a close reading of the work of three different architects and their project, in the effort to constitute a genealogy of the architecture of co-operation in relation to the collective subject.
One of the main reasons why to chose these three case studies is the peculiarity of the economic and political times each of these architects faced: Hannes Meyer with his co-op architecture for the mass society of the Weimar Republic, Enzo Mari and the Gruppo N promoters of emancipation through self-design in the '60s and '70s in Italy, and Cedric Price with his concept of anticipatory and enabling architecture in the advent of Anglo-Saxon neoliberalism.
The genealogy seeks after a problematization of the architecture of co-operation not as a means of "participation", but as a project how to engage and organize the collective subject to achieve autonomy, involvement and criticality towards the making of their city.
The main threads of research across the three case studies will analyse how Hannes Meyer, the Gruppo N and Enzo Mari, and Cedric Price got to grips with the relationship subject - object/ individual - urban form; the question of authorship and the role of the architect; how to foster self – valorization, organization and creativity of the collective subject through architecture.

Specifically the three case studies have different reasons to be chosen. First of all in the work of these three architects can be outlined a sort of evolution in time about the effort to realize a project of co-operation for the collective subject: Meyer in between the two wars linked himself to an egalitarian concept of collective subject now obsolete -but valuable at the time- and that is at the base of the emancipation of todays

26. Michael Hays, Modernism and the post humanist subject, the architecture of Hannes Meyer and Ludwig Hilberseimer, MIT Press, Cambridge (1995) p. 5 and also, with slight differences, p. 241

collective subject. Gruppo N and Mari reacted to the first symptoms of a society spoilt by the harassing consumerism of after the war, and represent a generation of architects that looked for alternative paths than architectural design. Price foreruns our times short-sightedly facing neoliberalism, opening up conceptual aspects of architecture, beyond building.

In detail Hannes Meyer will be considered because of his concept of co-op architecture. It will be explained how this can be interpreted into two lines: an explicit and an implicit one. The first one implies the co-operative relationship to collectively produce among individual subjects. The second one entails the more reciprocal co-operative influence between subject and object, individuals and architecture. In his way to materialize co-op architecture he developed a different understanding of authorship and applied the theories of Karl Marx and Johan H. Pestalozzi of self-valorization, seeing architects as organizers of life processes.

Enzo Mari and Gruppo N are interesting because of the sheer distinction they made among material author and producer of a work of art on the one hand and collective immaterial production of the idea on the other hand. This distinction allowed them to open the project and its realization to any individual who undergoes a transformation of his subjectivity from consumer to co-author and consequently finds back his own critical and creative capacities. Once acquired a new consciousness individuals would be able to co-operate. However they often find themselves isolated in the impossibility to organize. Here the problem is pure individual survival within the system, let alone for practical reasons.

Price is taken into account on the one hand to dissent from the common opinion which sees him as an endorser of participation. On the other hand, because he witnessed the ripening of individualism in the swinging London of the 60s and 70s, and opposed it with an Utilitarian perspective. He bet everything on the individual and his freedom to be creative and self-valorize himself. Yet it will be argued that Price disregarded the relevance of organization of the collective subject and distinctions embedded in the category of freedom.

This selection of architects and their work in the genealogy uncover and bring back to life different contexts of co-operative thought in architecture beyond the immediacy of the physical object of study. It often focuses on the silence or the void of the missed opportunity, the failed proposal, the aborted project. The "success" of these practices is preserved in their failure (if one may call it so), that is, in the fact that these projects are only partially accomplished, incomplete, and remain suspended in tension leaving their potential and their weaknesses open. Such genealogy of the architecture of co-operation turns not only in a point of departure to learn from failures, but also in a discourse that by definition intends to remain an "open work" and relates to the production of a project of co-operation as an open construct that reactivates past events in its reading for the present. For this history and recent history is here appraised as ajar and active: it remains open in a continuous re-engagement with the present. Here though, not only history is renegotiated, but the very making of urban form.
The architecture of co-operation in its collective production process is investigated through the physical and social contexts where projects operated, embedded in cultural and material conditions and the plurality of roles that the architects and the collective subject played in making the city.
This is an investigation to re-examine specific moments in culture and time that preceded co-operation of the contemporary collective subject, to form evidence for seminal conditions of the complex relations that materialize co-operation and the city.

The attempt will be to define the tools for an operative[27] diagnosis of the making of the present. Specifically this will help to unveil if and how the architecture of co-operation can be a project in itself that structures and organizes the mutual influence of urban form and individuals.

27. Operative criticism "...(is) an analysis of architecture (or of arts in general) that, instead of an abstract survey, has as its objective the planning of a precise potential tendency, anticipated in its structures and derived from historical analyses programmatically distorted and finalized. […]For planning of any sort our knowledge must go beyond the state of affairs that actually prevails. […] making history itself into an instrument of theoretical reasoning elevated to a planning guide". Manfredo Tafuri, Theories and History of Architecture, trans. G. Verrecchia, London: Granada (1980), p. 141

THE RADICAL ASPECTS OF CO-OPERATION AS SURVIVAL AND EVOLUTIONARY FACTOR OF HUMAN NATURE

To question how to form architecture that value both the individual and the collective and the co-operation that binds them, is like to question which relationship occur between human nature and politics. Namely, to understand the relationship between human beings and architecture and urban form requires enquiring the radical aspects between biology –what man is made of, invariants- and politics – what makes men, variants. That is to say, to understand human nature and which is the quality of the *in between* the individuals that may turn them from loose individuals into a more structured and organized collective sphere, aware of their capacities and able to autonomously exercise political action and create the adequate spaces for that.

* * *

In his book on Mutual Aid as a Law of Nature and a Factor of Evolution 1890 (1902) A.P. Kropotkin stated his Darwinian interpretation of why co-operation is a natural survival instinct, and that sociability and need of mutual aid and support are inherent parts of human nature.[1]

In Kropotkin's view Mutual Aid has kept men together thousands and thousands of years. It was called into existence by the *social genius of man*.[2] In fact Kropotkin saw mutual aid – viz co-operation - as the social bond allowing men to further develop their institutions, without being dissolved into loose aggregations of individuals but make further steps in their evolution. He was very clear in owing to Darwin his concept of sociability of human nature. "The small strength and speed of man, his want of natural weapons, etc., are more

1. A.Peter Kropotkin, Mutual Aid: a factor of evolution, The Anarchist Library [1902] 2009, p. 5
2. A.Peter Kropotkin, Mutual Aid: a factor of evolution, The Anarchist Library [1902] 2009, p. 89

than counterbalanced, firstly, by his intellectual faculties, and secondly, by his social qualities, which led him to give and receive aid from his fellow men."[3]

Elaborating his theory Kropotkin took a stand against all his contemporaries who affirmed that the struggle for the means of existence, of every animal against all its congeners, and of every man against all other men, was "a law of nature."[4] For him, for the success of the struggle for life and especially for the progressive evolution of the species, the law of mutual aid was far more important than the law of mutual struggle. He denied the usefulness of the *war of each against all* as the law of life, intrinsic to Hobbes "state of nature", saying it was only a factor of devolution instead.[5] For him mankind society is based on the conscience -be it only at the stage of an instinct - of human solidarity. Though rather biased, Kropotkin's vision of human nature and mutual aid - if read as a pure struggle for survival and a social strategy- has significant relevance. Most specifically his attempt to read history through the lenses of human nature, and the evolution of humankind due to the adaptation of the mutual Aid instinct to contingencies, is an attempt to balance the relation between the individual and pluralist society. His theory of chronological sequence of historical periods, where alternatively either mutual struggle or mutual aid prevailed, is rather linear. Differently from that, it could be considered as a twofold co-existence of both insitincts at the same time. More over, this assumption would make a shift in Kropotkin's internal contradiction of defining co-operation both a survival and solidarity instinct. By assuming a parallelism of mutual aid and mutual struggle, co-operation highlights its struggle for survival. This helps taking distance from the ideal of solidarity, and focus more on the individual human beeing as an animal wedged between biological invariants and historical variants.

Actually, the biological invariants of mankind – the characteristics

3. Charles Darwin, descent of Man, cited in ibidem 1

4. e.g. He mentions Huxley's "The Struggle for Existence in Human Society", in Nineteenth Century, Feb. 1888, (p. 165). ibidem 1 p. 12

5. "Our modern society is supposed to rest upon the principle: every one for himself, and the state for all". (Neither he believes in what he calls Rousseau's idealization.) . ibidem 1 p. 8 and 12

human beings own as species across history- became nowadays the main target of technical manipulation and the very goal of biopolitical conflicts.[6] But, it goes without saying, in modern political thought elaborating on human nature risks to be either naive, or reactionary. That is simply because it is nearly impossible to put forward hypotheses on biological invariants of our species, without clashing into the "dangerousness" of men, its excess of drive and lack of inhibition to instincts. Maybe the first most prominent figures finding a way through this theoretical snare are Karl Marx and Hanna Arendt. They could combine an understanding of both natural and historical materialism about the question of human nature as motor of history and collective life.

On the one hand Marx regarded the law of collective life as the social extension of natural laws. Marx's labour philosophy coincided with the contemporary evolution and development theories, and it was not accidental that Engels called him "the Darwin of history". As Gorazd Kovacic says, Marx's anthropological definition of labour as the distinctive human ability was adequate for his project. Labour was the closest activity to the natural law of life reproduction, which humans share with some of the animal species.[7] His concept of *Gattungswesen* (*Species-being*) saw humans capable of shaping their own nature, within a certain limit: " Man lives on nature – means that nature is his body, with which he must remain in continuous interchange if he is not to die. That man's physical and spiritual life is linked to nature means simply that nature is linked to itself, for man is a part of nature. [...] For labor, life activity, productive life itself, appears to man in the first place merely as a means of satisfying a need – the need to maintain physical existence. Yet the productive life is the life of the species. It is life-engendering life. The whole character of a species, its species-character, is contained in the character of its life activity; and free, conscious activity is man's species- character. Life itself appears only as a means to life. [...] But an animal only produces what it immediately needs for itself or its young. It produces one-sidedly,

6. See Forme di vita # 4, L'animale pericoloso: natura umana e istituzioni politiche. Derive e approdi 2005

7. Gorazd Kovacic, Arendt's Critique of Marx, and Post-Fordist Socialism: What is the Sense of Economy?, Post-Fordism and its Discontents Edited by Gal Kirn, distributed by LULU.com

whilst man produces universally. It produces only under the dominion of immediate physical need, whilst man produces even when he is free from physical need and only truly produces in freedom therefrom." [8] The interesting point here was that Marx extended the concept of man's production from individual survival to the totality of life production beyond immediacy, entailing social relations and all what distinguishes man's production from other animals. This allowed him to overcome the permanent and universal impasse: the species-being is always determined in a specific social and historical formation, with some aspects being biological.

On the other hand Hannah Arendt in the footsteps of Marx took a new position on human nature contrasting him about focusing only on labour and no other human value. She did not agree that individuals live in a society in which all their activities are to be considered only as labouring ones in the sense that their end is the preservation of individual life, and see themselves primarily as owners of labour force. The paradox in Marx that Arendt adressed was to her a sort of negating tautology. She noticed that for Marx whilst the anthropological essence of the human being was labour, which he claimed to have abandoned, at the same time he demanded men to be emancipated from the activity - labour- that makes them human beings.[9]
Therefore Arendt refused thinking that the reproduction of the collective life process as labour, could be the only possible meaning of human existence: "But this 'collective nature of labor',far from establishing a recognizable, identifiable reality for each member of the labor gang, requires on the contrary the actual loss of all aware- ness of individuality and identity; and it is for this reason that all those 'values' which derive from laboring, beyond its obvious function in the life process, are entirely 'social' and essentially not different from the additional pleasure derived from eating and drinking in company. The sociability arising out of those activities which spring from the human body's metabolism with nature rest not on equality but on

8. Karl Marx, The Paris Manuscripts, Economic and Philosophic, First Manuscript ||XXIV| of Estranged Labor, 1844.

9. Hannah Arendt, The Human Condition, the university Press, Chicago, (1958) 1998. p. 104

sameness,[...]".[10] One of the distinctive human practices was, according to her, to create a lasting world, and she highly respected the exclusive human abilities to think and act freely. Her standpoint was that a durable world - consisting of objects and memories - is what can transcend the reduction of human existence to bare life of species, and convey individuals' contribution into the public realm, through work but, above all, through political action. In this sense in the work of Hannah Arendt her concept of political action comes very close to the one of co-operation.

Nature for both Marx and Arendt is a system that recycles living beings through the processes of birth, living, producing, reproducing and consuming. Both used a similar methodology, they shared the logic of transcending the gap between eternal and contingent, invariant and variant. However, they were not yet informed by the scientific knowledge we can access today, and of course they were confronted with different contingencies, thus looking at different societies than the contemporary one.

* * *

Yet, a divorce between natural and historic materialism occurred in the second half of the XX century, and is at present a weak point under pressure to be re-opened to understand the subjectivity of the contemporary individual. The most emblematic moment, when a clear cut among biological and historic materialism took place is the television debate in 1971 between the Noam Chomsky and Michel Foucalt.[11] The debate was programmed about the concept of human nature and the moderator was supposed to trigger the two guests on the question whether it is worth talking about it and what are its qualities, and consequently which are the political aspects of it that could establish a "just society". It was an effort to unfold a certain definition of human nature out of which it could be defined how to manage the public realm, and -if applicable- to infer an idea of justice.

10. Hannah Arendt, The Human Condition, the university Press, Chicago, (1958) 1998. p. 213

11. See Human Nature: Justice vs. Power A Debate Between Noam Chomsky and Michel Foucault, The New Press (1971) 2006. Foreword by John Rajchman

The entire dialogue is considered a failed occasion: Chomsky and Foucalt were pretending to have a dialogue, not exactly willing to open a debate. In the first part it is as if they were not understanding each other, and in the second part, getting more into politics, it definitely turned at odd. Videos of the time stay as a memory of the evident nervousism between the two and the embarrassed attempts of the moderator to unlock the situation. This does not mean that divorce between natural and historic materialism was dealt on a personal disagreement of two prominent thinkers. Rather it is an evidence of how at the time what was once thought as one, had been split into two different points of view ranged in a deadlock, together but apart. Already in the first part of the debate it is clear how far their views on human nature seem antipodal, but could merge in a constructive vision.

On his side Noam Chomsky, from his linguistics background, sees a biological invariant in each individual mind, which he calls *innate ideas* or *innate structures*.[12] Thanks to this, man -once confronted to a system of rules and limits- develops a capacity to make mental jumps that Chomsky names *creativity*, which he says is undeniably part of human nature and can be observed for instance in any human child starting to learn a language.

On the other side Foucalt despises the idea of introducing an eternal invariant that sets man out as the same since it appeared on earth. Against Chomsky's biological materialism he puts forward the concept of *grille*[13], a grid embedded in historical materialism.

He strongly disproves any concept of human nature as such. The notion of life to him is not a scientific concept, but rather an *epistemological indicator* [14]. This, according to Foucalt, belongs each time to a specific period, and is determined through means of power.

In a few words for Chomsky the biological invariant at the base of human nature is an innate creativity that allows man from a limited amount of elements and rules to get infinite solutions. Whilst for Foucalt, human nature is determined by specific historical and

12. Ibidem p. 4

13. Ibidem p. 18

14. Ibidem p. 6

psychological grilles. Human nature is always relative to the factors that man faces through different historical periods and shape its subjectivity. It is then that the two opposite could have found a confluence. Even the audience noticed that the two concepts could have been merged. The innate biological invariants, neither culturally nor historically acquired, are precisely what was historically shaped and harnessed by each subsequent system of power.[15]

Feeling stuck, the moderator of the debate, Fons Elders, tried to shift the focus making a step forward and asked the two about politics and justice, entering the second part of the dialogue.

According to Chomsky politics are to rescue and free the innate creativity of men which is oppressed and coerced by the different systems of power across history. Foucalt replies with restrained contempt that each time political struggle has an aim due to circumstances. Such an abstract notion of justice linked to a biological invariant is worthless to him, and the definition of justice is related each time to the different historical contingencies. Then the gap gets wider: Chomsky minimizes the variant to the invariant, Foucalt denies any invariant. On the one hand the idea of a meta-historical invariant is very seductive, because it allows Chomsky to account for two things: the creativity that is excluded in the variables, and inter-subjectivity among individuals. On the other hand Foucault dissolves meta-historical invariants into historical differences.

This debate left scorched earth on the topic of human nature in time, but definitely opens up the question of human nature from its very intrinsic relevance, and for what it could mean in revising political understanding of collective life in history.

A legitimate question is if there is no way today to consider human nature without dropping either the biological invariant nor, the historical variant. The unchanged aspects of human nature appear each time in history in a different modality.[16]

15. See Paolo Virno - Moltitudine e natura umana, Circolo Sociale, 14/05/2005. http://www. pensierin-piazza.it/archivio/documenti

16. "Here it is, this is the point: the eternal, the human nature, in time. This is the question even in directly political way, think about bio-politics." ibidem

Paolo Virno in a public speech in 2005 on the multitude and human nature sheds again light on the topic.[17] He stresses that his understanding of the contemporary multitude[18] –say today's collective subject- is a result of history in its tension for plurality, as well as its maximal valorization of any single human life. Individuals feel part of a network, yet each has a strong singularity. The many exist just because they are in a net, they co-operate through anything that is cognitive, communicative, and affective. That makes them singular and distinctive. Virno explains that the many individually feature the aspects that define our species, the common human faculties: language, intelligence, the capacity to abstract and correlate (close to what Chomsky calls creativity). And then he further proposes a natural history and formulates three examples of human characteristics: flexibility, uninterrupted formation, and labour-force. These characteristics not only demonstrate an evident connection between the biological invariant and a socio-historical asset, adapting in time and circumstances, but also give a sense of urge to recover co-operation.

Flexibility refers to the ethological feature of human being as non-specialized animal, not bound to a specific environment.

For the first time since ages, today social systems and political institutions do not protect the non-specialized animal anymore, and let it feel again lost in its context as in the hobbesian state of nature. So men have to recuperate flexibility to contingencies in order to survive unstable life conditions.

Uninterrupted formation -scientifically called neoteny- is the capacity of prolonging childhood physical and mental aspects, evolving and learning has a child even when adult.

And the latter, labour-force, the generic potential to produce something, is according to Virno in a critical circumstance now, due to the fact that it is becoming purely mental. In this sense labour is not anymore understood as pure work production, but as a more integral productive process that involves all human faculties. It is in the life of the mind, embedded in the faculty of language and is under constant exploitation by capital.

17. ibidem

18. "The multitude is a whole of singularities and communication and co-operation are fundamental to its essence", Toni Negri, Pour une definition ontologique de la multitude, Multitudes 9 (mai-juin 2002)

He concludes stating the definition of the contemporary condition:

man and woman keep on learning and forming themselves, shortcut work and the life of mind, and survive thanks to unlimited flexibility. This is the offspring of an incredibly sophisticated process of production of social, intelligent, linguistic and cognitive co-operation.

* * *

It is then needed to define which are the relationships built by mankind that are relevant to co-operation and provide the best environment for it to develop.
Common sense often would unconditionally situate the institution of co-operation within a community.
The concept of community, if considered in its prosaic use, suggests a sense of nearly spontaneous socials bonds and familiarity among a group of people, within a specific geographical area or network, because of a specific common interest or identity. It could be advanced that such interpretation is the result of a political misuse of the word. Contrary to human nature –that has a biological asset and a historical evolution- the community as commonly understood is pure human invention, an illusion.
Political misuse of the concept of community started in the wake of the modern state. Hobbes himself saw in the community an enemy of the state, in turn, later on, other philosophers as Rousseau were reconsidering the community as an ideal lost origin. Nowadays it is primarily seen as an ultimate bulwark against the state paradigm and the proliferation of multicultural conflicts, specially in relations to an anti-hobbesian vision of politics that supposedly could free men from his reliance upon Leviathan's protection, gathering forces among peers instead of delegating. As Roberto Esposito elaborates on this, it could be said that "it is the very society of individuals -the destroyers of the ancient organic community- that now generates new communitarian forms as a posthumous reaction to its own inner entropy".[19] This

19. Community and Nihilism, Roberto esposito. In the Italian difference, between Nihilism and Biopolitics. Edited by Lorenzo Chiesa and Alberto Toscano. re.press Melbourn (2009). p. 38

attitude has been defined by both Jean Luc Nancy and Roberto Esposito as an urging nostalgia, longing for a community that never existed: "At every moment in history, the Occident has given itself over to the nostalgia for a more archaic community that has disappeared, and to deploring a loss of fraternity, familiarity and conviviality." [20] Indeed community in Nancy and Esposito's point of view is no sharing of a collectively owned property, neither a common identity. It is not a project of fusion, or in some way a productive or operative collective project.[21]

The original word of cum-munus refers to individuals giving themselves out by an oath, and in that emptiness finding themselves in a deficit of subjectivity.[22] From this point of view individuals are no longer identical to themselves but structurally exposed, breaking their individual limits and forced to face up their outside. Eventually community is the exteriorization of the inside: it doesn't protect, on the opposite it creates a risk for individuals of slipping into the emptiness, into the nothing of the thing.
Drawing on from Heidegger - interpreting nothingness as the essence of Being, thus what individuals share and coincides with the community-, Esposito says that there are two kinds of nothingness. The first one makes the individual conscious of his essence (related to the munus), whilst the second one removes his reality, thus nullifies. The two unfolds into two aspects: the nothingness of the individual inside - entailing a risk of no communication; and the nothingness of nothing in common outside - with the risk of being destroyed.
Out of his conjectures Esposito arrives to a fascinating conclusion about the paradoxical condition that constitutes man and his relationship

20. J.L. Nancy, The Inoperative Community, in Participation edited by Claire Bishop, MIT press in collaboration with White Chapel art gallery,London (2006) p. 60

21. Here the word "in-operative" is used as Jean-luc Nancy, in The Inoperative Community, La communauté désoeuvrée. Paris: Christian Bourgois, (1983). "Community is made of the interruption of singularities, or of the suspension that singular beings are. Community is not the work of singular beings, nor can it claim them as its works. Just as communication is not a work or even an operation of singular beings, for community is simply their being - their being suspended upon its limit."

22. R. Esposito analyses the roots of the word community –com-munitas, from cum+munus- and the deriving original value, stating that what members really share is rather the expropriation of their substance which is not limited to their "having", but involves and draws on the very "being subjects". Communis is what is not own, because the root of munus implies mutuality, which can be related to onus a duty, officium an obligation, or to donum a gift or exchange. Thus community defines individuals linked not by a shared property but by a mutual duty or a debt. This engenders alteration of the individual by entering a community and finding the emptiness. Roberto Esposito, Communitas, origine e destino della comunità, Einaudi, Torino 1998 see p. IX-XXIII, but also p.98

to others. "Man is structurally exposed to, but we should also say: constituted by, the apparent contradiction of being able to avoid annihilation by implosion, only running the risk of annihilating himself by explosion".[23]

In other words: on the one hand individuals by not communicating risks to be annihilated into the emptiness of an isolated life; but on the other hand there is an opposite risks to be destroyed by communicating. For Esposito community links and separates at the same time.[24]

Using Foucalt's words- it could be noticed that the work on community by Nancy and Esposito treats community as a misused epistemological indicator , assimilating it to an invariant of human existence.

What has to be retained from the concept of community is the essentiality of "the other" and the intrinsicness of communication, as well as the subsequent invention of social bonds as a response to contingency.

In fact social bonds can be considered as the category that defines different kind of political relationships among individuals within a frame of dialectic between power and survival.[25]

In this sense the definition of *Friendship* by Gilles Deleuze and Félix Guattari in *Qu'est-ce que la philosophie?*[26] might be helpful in further

23. ibidem 20. p. 49

24. It is interesting to compare the previous work on community by Nancy (The Inoperative Community, La communauté désoeuvrée. Paris: Christian Bourgois, 1983), from whom Esposito borrowed and elaborated several threads, though arriving to different conclusions. Nancy refuses the idea that society was built on the ruins of an original community. What community has "lost" -the immanence and intimacy of a communion- is lost in the sense that loss is constitutive of community itself. The truth of community lies into death. Death is undissociable from community, because through death the community reveals itself. Since death gets revealed in the death of the others, hence it is always revealed to others, the community is what takes place always through others and for others. Nancy highlights how this is not the community that fuses the egos into an Ego or a higher "we", rather it is the community of the others. This implies the impossibility of a communitarian being in the form of a subject, thus the genuine community of mortal beings, or death as community, establishes their impossible communion. But in the impossibility of communion lies the potential of communication. Indeed the ultimate limit of death –community as such- is the presentation, or rather the ex-position of finitude and irredeemable excess that make up finite being. Finitude co-appears and com-pears to different individuals, and always presents itself as being in common. Eventually communication is the sharing of the compearance of finitude. Communication is to Nancy absolutely not a social bond, on the opposite, by exposing to an outside it defines singularity. This is why he calls the community inoperative, since it cannot arise from the domain of work. One does not produce community, nor reproduce it: community understood as work would presuppose that the common being is objectifiable and producible. For Nancy community withdraws from work, it is before it. At every instant singular beings share their limits, share each other on their limits. They escape the relationships of society, but they are in community and are unworked. See J.L. Nancy, The Inoperative Community, in Participation edited by Claire Bishop, MIT press in collaboration with White Chapel art gallery – London, (2006)

25. Referring to the nostalgia of an original community: "Nothing therefore has been lost and for this reason nothing is lost. We alone are lost, we upon whom the "social bond" (relations, communication, economic links) our own invention, now descends heavily like the net of an economic, technical, political and cultural snare. Entangled in this meshes we have wrung the phantasm of the lost community"

26. Gilles Deleuze and Felix Guattari, Qu'est-ce que la philosophie? Les editions de minuit, Paris, (1991)

defining the adequate political environment for co-operation.
The main subject of this book is philosophy as the art of forming, inventing concepts, and the role of the filoi - friends- of the Sofia – wisdom-. Reading into the origins of philosophy and analysing the antique Greek society, the concept of friendship between men is also retraced by Deleuze and Guattari. At some points they expand the category of friendship from the subject of philosophy to the one in between men as the social bond that allowed Greek philosophy to thrive. The fundamental duality of it is at the base of what they call *agon*, *la rivalité des hommes libres* (*the rivalry of free men*).[27] Friendship is twofold: it presents at the same time the distrust toward the rival, as well as the passionate tension for him as object of desire. When friendship turns into essence, the two friends coincide with suitor and rival at the same time. The *agon* is thus *the rule of a society of friends* , a social relation in the full awareness that together more power can be obtained self-valorizing each other.
In due course this problematizes even deeper that being concerned with a society of friends rebukes any society of imposed consensus: "either a lot of naivety, or of slyness, is necessary to a philosophy of communication that pretends to reinstall the society of friends […] by forming an universal opinion such as consensus, capable of moralising nations, states and markets."[28]

As a conclusion, co-operation as here discussed is an individual evolutionary factor of human nature to survive the struggle against adverse circumstances. It is radicated into biological invariants and epistemological variants which determine the dependence of human beings on one another, yet preserving singularism. Individuals exist just because they are a network of co-operation reified by their cognitive, communicative, and affective capacities using language, intelligence and creativity.
The subsequent social bounds are a response to contingencies by acknowledging the potential of survival in the other as suitor and rival at the same time.

27. Gilles Deleuze and Felix Guattari, Qu'est-ce que la philosophie? Les editions de minuit, Paris, (1991) p.14
28. Ibidem p.103

PREMISE ON THE ARCHITECTURE OF CO-OPERATION

Pre-histories of past relationships between co-operation of the collective subject and urban form

Once defined co-operation as a human nature evolution factor to survive the struggle against adverse circumstances, it is crucial to question what happens when it constitutes itself into an institution that organizes individuals' co-operation within a city.
By analysing two historical moments at the antipodal roots of modern co-operation – the foundation of the Rochdale Pioneers in 1844 in Manchenster, and the popular politics from XI to XVI cent in Bruges - it could be demonstrated that on the one hand the kind of co-operation derived from 1800 anti-capitalistic movements has limited reach to affect urban form, and on the other hand a more extended influence of co-operation – as in late medieval cities- can entail organizational models that might turn into endogenous factors of the same forces they want to counter.

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From a contemporary formal point of view the definition of co-operation is "an autonomous association of persons united voluntarily to meet their common economic, social, and cultural needs and aspirations through a jointly-owned and democratically-controlled enterprise."[1]
Such definition comes from a layered tradition of co-operation that has been elaborated since the first co-operative movements of the first half of 1800 when co-operation was prompted as a reaction to collectively achieve control on a different balance between production and profit, production and consumption, assuming different priority values than the established capitalist power. Basically due to an alert

1. Co-operative identity definition from the International Co-operative Alliance , http://ica.coop/en/what-co-op/co-operative-identity-values-principles

reaction to deprived labour conditions –but not only focusing on that-, in the industrial Great Britain several experiments on co-operation were already active since a few decades. The influence of Robert Owen had set a new attention on economic and educational improvement as essential for creating a better labour population. His visions in the most famous New Lanark, and later in his overseas experiment community of New Harmony, belong to the philanthropic schools of thoughts that developed in those years. As a consequence individuals which came in contact with Owen's approach – the Owenites, but also Fabianists and others that did not want to ascribe themselves to a single thought- aimed to increase wages by collective action and by starting their own worker-owned enterprises, and to raise the standard of education—especially knowledge of politics and economics—through libraries and courses. So individuals started to gather independently from an enlightened patron.
The spirit of the time can be read in the words of G.J. Holyoake one of the first historians of the co-operative movements: "It is only co-operation which treats capital as one of the natural expenses of production, entitled to its proper price and no more, and thus limiting its absorbing power—which puts an end to conflict."[2]

The most relevant and widely recognized as first and long-lasting co-operative of modern times is the Rochdale Society of Equitable Pioneers, established in 1844 in the Manchester County, UK.[3]
For centuries Rochdale had been a centre for the manufacture of flannel; but in the early decades of the nineteenth century, handloom weavers faced competition from the power loom and lost markets due to American tariff policies. There was repeated labour unrest, including violent strikes in 1808 and 1829. After the first of these

2. "All the dangerous and ceaseless conflict between capital and labour arises from capital not being content with the payment of its hire. When it has received interest according to its risk, and according to agreement, there should be an end of its claims. Labour then would regard capital as an agent which it must pay, but when it has earned the wages of capital and paid them, labour ought to be done with capital. Capital can do nothing, can earn nothing, of itself; but employed by labour, the brains, and industry of workmen can make it productive. Capital has no brains, and makes no exertions. When capital has its interest its claims are ended. Were capital content with this, there would be no conflict with labour. It is capital claiming, or taking without the courtesy of claiming, the profits earned by labour that produces the conflict. It is only co-operation."
G.J. Holyoake, History of Co-operation in England, [1875] Part II, chapter XX Nature of Co-operative Principle at http://gerald-massey.org.uk/holyoake/c_co-operation%20(07).htm

3. For more specific details about the Rochdale Pioneers See Brett Fairbairn, The meaning of Rochdale: The Rochdale Pioneers and the Co-operative Principles, occasional papers, University of Saskatchewan, Centre for the Study of Co-operatives, (1994)

incidents, troops were stationed near Rochdale until 1846. The town was also an important centre of working-class radical politics. Workers from Rochdale played important roles in the trade-union movement, in the massive but unsuccessful campaign of Chartism to obtain the vote for ordinary people, and in the Factory Act movements for regulation of industry and protection of workers.

The Rochadale Pioneers in 1844

Source: manchesterhistory.net

The co-operative of the Rochdale Society of Equitable Pioneers begun with twenty-eight weavers who started a shop in Toad Lane in 1844. Answering to daunting social problems the Rochdale labourers endeavoured to change their situation and the one of the people surrounding them, in a time and place when they indeed had no vote, no democratically elected government to represent them, no interventionist state to protect them. Reform-oriented, liberal politicians were also associated with Rochdale, and some Owenite activists joined too. The Pioneers combined economic and social purposes and evidently saw no conflict between them. Their co-operative was what is now called a multipurpose co-operative, that would undertake a variety of different kind of economic activities on behalf of their members.

The Rochdale statuses in time combined a set of useful rules that were revised within a year of the founding of the co-operative, and periodically thereafter, yet –roughly- all principles of co-operative movement were already conceived since the very beginning.

Charles Howarth and James Daly—Owenites both—drew up the bylaws of the Rochdale Pioneers. Referring to the earliest statutes

of the Pioneers, they included the general idea of a member-based business, in which members are owners, have rights, and have procedures for controlling the co-operative. Officers were elected—an expression of democracy, and in 1845 the principle of one member, one vote got defined explicitly. Under the 1844 bylaws - although new members had to be approved - membership was open and voluntary, since members could leave with due notice.[4]

Share capital was to receive only a limited return; and surpluses were applied first to cover costs of management, paying interest on borrowed capital and limited interest on share capital, paying depreciation, building up reserves, investing in business development, and paying for educational programs— only after all of this the remainder could be distributed in patronage refunds. Education, in particular, was singled out for special attention as a separate and distinct fund for the intellectual improvement of the members and their families.

This inversion of the power relation between labour and capital has implications that extend workers' control over labour process.

Central Store, Toad Lane, in 1844

Source: http://gerald-massey.org.uk/holyoake/c_rochdale_4.htm

The objectives of the society included the establishment of a store for sale of provisions and clothing, and buildings, or purchasing, of a number of houses for the members desiring to assist each other in improving their domestic and social condition. The society also wanted to buy or rent land to be cultivated by the members without employment, or whose labour was badly remunerated. This was a long term planning. First the Pioneers would open the store; it would mobilize the purchasing power of members, and begin the accumulation of capital. Then, using the accumulated share capital and surpluses from store operations, co-operative housing would be undertaken, and co-operative production as well, by which the society would provide employment to its members. In 1844 all these fields were not separate, because consumer co-operation had not yet become split from producer co-operation, nor one sector from another. Thanks to that all aspects of the life of the co-operative members were addressed by their co-operation, yet they only transversally affected

4. For the Statutes of 24 October 1844 see Paul Lambert, Studies in the Social Philosophy of Co-operation, trans. Joseph Létargez, Manchester: Co-operative Union (1963), pp. 292-297

their city, living parallel to it, trying to acquire enough snippets to survive fighting capital through the same means capital was threatening them, money.

Concerning today's situation it is first difficult to keep considering a sharp one-to-one struggle between labour and capital, and second it is maybe a limit to approach the situation only in small groups that tend to introvertly protect themselves with little exchange towards the outside and little ambition to acquire political weight. This is also sustained in the words of the New Co-operativism movement which works in the trails of the Rochdale Pioneers, though trying to unfold new scenarios.
The politics of New Co-operativism "encompass experimental structures of social enterprises" and "tend to emerge at the level of the everyday and […] embrace clear social objectives and local initiatives of milieu development. […] It tends to involve strong practices of horizontalized labour processes and decision-making structures, often including collective ownership of social, cultural, or economic production; (has)[…] more egalitarian schemes […] when compared to capitalist production, and even when compared to older or more traditional co-operative experiences. It has stronger connections with surrounding society and environment."[5] As mentioned in the introduction chapter, such movements as neo co-operativism start from grassroots but have the potential to become more organized if they would be framed within a collective project, and reach a similar leverage of decisional power as popular politics in medieval cities. Still, they might -as well- incur in their similar risks though.

5. This is a selection of points describing the effects of New Co-operativism from Marcelo Vieta, "the new Cooperativism" (Editorial), Affinities: A Journal of Radical Theory, Culture, and action, volume 4, number 1, summer 2010, pp. 2-3; and John Curl, "the Cooperative Movement in Century 21", ibidem, p.25

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"A city (*civitas*) is a multitude of people united in a bond of community, named for its 'citizens' (*civis*), that is, from the residents of the city (*urbs*) because it has jurisdiction over and 'contains the lives' (*contineat vitas*) of many. Now *urbs* (also 'city') is the name for the actual buildings, while civitas is not the stones, but the inhabitants."
With this words, around 600 in his XV book of *Etymologiae*, titled *De aedificiis publicis*, the bishop Isidore of Seville (560-636) set the distinction between stones and men.[6]

This passage is widely recognized as the contemporary literate statement that defines the trespass between the end of the Western Roman Empire and the year 1000, when "a new role of the cities arouse as the union of a material aggregation and the organization of co-existence: a physical body (*urbs*) and a political force (*civitas*)."[7]
Stone-wise the European urban revival that came about after 1000 is connected to demographic and economic growth and to the many migrations compelled by Goths and other populations invasions.
But men-wise, the empowerment of the *civitas* is to ascribe to the general increase of political powers on local level that developed after the Carolingian Empire. The political awakening of cities happened throughout the crumbling of the overarching frameworks established by the Franks Empire.
The sociologist Lewis Mumford in his book "The City in History its Origins, its Transformations, and its Prospects" of 1961[8] outlined the medieval city as a social and political "transformation laboratory". In his view the transformative capacity of urban centres has never been a pure lump sum of social forces dwelling in the city, rather an agent of change in ideologies and behaviours. The Italian communes were born between XI and XII cent., in the full activity of such "transformation laboratories", and similar trajectory was followed by the rest of Europe between XI e XIII cent.

6. Isidore of Seville, Aetymologiae, XV.i.67–ii.6 in Stephen A. Barney, W. J. Lewis, J. A. Beach, Oliver Berghof, The Etymologies of Isidore of Seville, Cambridge University Press, (2006) p. 305 XV.–ii.6

7. Enrico Artifoni, Città e Comuni, in Storia Medievale, Donzinelli editore, Roma IT, (2003), p. 363

8. Lewis Mumford, The city in History its origins, its transformations, and its prospects, Harcourt in Harvest, San Diego, New York, London, (1961)

The politics of urban context got framed into a complex degree of collective relationships growing into acknowledged institutions thanks to the contribution of all citizens from intellectuals to simple artisans.

Evolving progress of cities' autonomy marked a total or partial form of self-government under the lead of a collective subject. The catalysing factor of a combination of local bourgeoning and external exchange among cities spread advance in cultural, economic and political fields under the aegis of the concept of "civitas". The city thus turned into the place for a new kind of citizenship voluntarily inherited and reshaped from antiquity by an "organic nexus among politics and cultural production".[9] The situation profited of the unprecedented coming together of judges and notaries and akin peers expert in law, of military men and land aristocracy detached from the countryside, bishops and religious men, merchant, bankers and money changers, and small artisans. Together they gathered the strength and the knowledge to reach a rightful and lawful legitimization of an autonomous status. The cities in Northern Europe differed from the ones of Italy in two essential aspects: they emancipated earlier from the church, and had a minor presence of military and aristocracy, with a wider presence of law men, merchants and bankers paired by solid guilds and corporations.

In this it interesting to point out for instance the theory by Jacques Le Goff, about the emergence of the Christian doctrine of Purgatory. To him the birth of Purgatory provides a possible clue about the dynamic social forces and theological spaces at work in medieval Europe trying to grasp the changed situation. For Le Goff after 1000 - since Apocalypse had not occurred - the Church had to find a new horizon and replaced the earlier heaven-hell doctrine of afterlife with the new heaven-purgatory-hell scheme. This was to him a fundamental sign of the shift to adequate to a more complex frame. The development of a third theological place is related by him to the insertion of the "third estate" of merchants into the previous binary "feudal world" of dominators and dominated.[10]

9. Enrico Artifoni, Città e Comuni, in Storia Medievale, Donzinelli editore, Roma IT, (2003), pp. 364-5
10. J. Le Goff (A. Goldhammer, transl.), The Birth of Purgatory, The University of Chicago Press, 1984

Thanks to citizenship, the territory around cities became a clear system centred around urban knots that offered a high concentration of activities: defence, cult, market, and politics that acquired a certain freedom in respect to the feudal system.
Gathering in cities made individuals less dependent on natural conditions and serfdom, and tightened them to social bounds and constraints. Individuals coming from various backgrounds had to adapt to new types of work and forms of life, generating a new collective subject. Dwelling was more dense, the size of crowd larger and levels of social interaction more intense, though less personal. Social positions and relations were rather fluid; new roles and behavioural patterns had to be developed.
As much as the *civitas*, was a pre-running project that upgraded the situation de facto to a political organism, -once its effects were achieved-, then "a particularized trust in persons of known attributes or affiliations"[11] needed to be organized under a new collective project within the urban walls. This had a twofold implication and was the final legal endorsement to reach at the same time recognition of independence towards the outside, and to articulate an internal political body depending on all its members.
Saying it with the words of the historian Wim Blockmans: "it was required that one's transactions with strangers would be mediated by an impartial institutional framework that enforced property rights and legal contracts regardless of attributes of the contracting parties. […] In the thirteenth century, when the cities reached their medieval peak in population, their sheer size and internal conflicts required institutions for which trust was no longer the self-evident basis of operation".[12] Thus, as European cities grew, these networks started to settle as public institutions, which changed also the physical structure of the city.

Cities grew as an apparatus of a collectivity of owners engaged since long to get rights of ownership on land and profit on their business – as well as exemption from several tolls - granted by the empire.

11. Wim Blockmans, Constructing a sense of community in rapidly growing European cities in the eleventh-thirteenth centuries in "Historical Research", 83 (2010), 222, p. 576

12. Ibidem, p. 576 and 577

Since the evolution of urban privileges clearly indicated the urgency of the need to generate new norms, citizens set up a system of common values and co-operation as pure means of survival for their own self-government and autonomy from the empire. The outcomes of this incremental process varied greatly from one city to another in the kind of institutionalized counter-powers.
The origin of popular politics has a radical fundament in the set up of guilds and corporations, in a "territorial genesis" on the urban scale as well.[13]

The craft guild was then a common seller of its produce and a common buyer of the raw materials. Its members were merchants and manual workers at the same time. In a medieval city such an organization urged the ambition of each craft not to offer goods of inferior quality. So technical defects or adulterations became a matter concerning the whole city because "they would destroy public confidence".[14] As a matter of fact quality control, monitored by the guilds, was a social duty for prosperous markets and stable incomes for small producers, providing fertile ground for high revenues and therefore for the welfare of the civitas as a whole, including the production of architecture. From their co-operative nature and their dialogical relations with the dominant discourse, guilds and other political organs were firmly grounded in the concrete and daily problems of late medieval market.[15]
Production being thus a social duty, placed under the control of the guilds, manual labour could not –neither any other citizen- fall into degraded condition. Each group of individuals within the city had its share of sovereignity. Everyone had a very specific and subtle identity depending on the bonds and the roles he had in the city, largely built on the associative actions expressed in the urban fabric, in districts, quarters, parishes and other internal structures. The very individual had a complex subjectivity, he could be, for instance, at the same time a

13. Enrico Artifoni, Città e Comuni, in Storia Medievale, Donzinelli editore, Roma IT, (2003), p. 378

14. Janssen's Geschichte des deutschen Volkes, i. 315 quoted in: Peter Kropotkin, Mutual Aid, a factor of evolution, The Anarchist Library [1902] 2009, p. 110

15. Herby it is adopted the view of Jan Dumolyn: " […] 'dialogic' in the sense that Mikhail Bakhtin gave to this word; In fact, in late medieval Flanders, the organisation of markets primarily depended on the initiative of city governments and guilds." Jan Dumolyn, Our land is only founded on trade and industry. Economic discourses in fifteenth-century Bruges, Journal of Medieval History 36 (2010), p.386

citizen, an inhabitant of a certain area of the city, a guild representative and a skilled worker.

This climax brought to a close connection between the immaterial production of culture and political action, to the production of the city. As Joseph Rykwerts argues, medieval oral tradition must have been a whole of intellectual speculation, a complex of theories about the nature of building, not merely a handful of "rules-of-thumbs".[16] And he reports - drawing from Melville J. Herskovits' "Cultural Anthropology" – that "the social stratification of the medieval […] accounts of mingling on the building site, with pious princes and clergy acting not only as humble workmen but also as semi-skilled and skilled builders are common enough".[17] Rykwert stresses out how there is virtually no record about the transmission of ideas and skills on a medieval building site: "great deal must have been passed through evanescent gesture: perhaps as much as through graphic records and through words".[18] But, as a reference, he adds "the few documents, such as the records of discussions at Florence and Milan cathedrals show that clergy and masons and laymen all frequently took design decisions collegially or, as we would now say, in committee". Rykwert reminds that nevertheless masons, like all other craftsmen, were always bound into a guild. Transmission of ideas was kept inside it and revealing a professional secret would be compared to simony. Later this secret aspect of building collectively was dismissed by the advent of printing, but it could be added also by the advent of authorship and rights linked to a new power balance between the emerging figures of author and client at beginning of Renaissance.
However, the most interesting part of Rykwert's article is when he makes a distinction between what he calls a "Vitruvian" and an "Euclidean" culture in the middle ages. The former one is an intellectual culture in which Vitruvius' name is relatively familiar, a culture that deals with on the one hand antiquity and history, and on the other hand with speculation about numbers and proportions even in a cosmological content, but techniques. The latter is the culture of

16. Joseph Rykwert, On the oral transmission of architectural theory, AA files 6, (May 1984), pp. 14-27
17. Ibidem at p.27, Rykwert elaborates on the work of Herskovits Cultural Anthropology (1955) p.187
18. Ibidem 17, p.15

medieval builders who had a great stereotomy skill in the cutting of stones into elaborate shapes on which solidity of structure depended. To him these two discourse were "no more in conflict than builders were in conflict with their employers. In fact it is easy enough to imagine a master-mason practicing one kind of discourse at dinner with a bishop and the other in the lodge on the cathedral site".[19] Thus, the two cultures met each other on a public level to co-operate in the draft and mastery of building.
In the overall this highlights the general medieval practice that cultural immaterial and practical material production of building were strictly intertwined without a defined authorship. But more precisely, his argument is relevant to see how on the one hand guilds were busy to standardize wages and workshop practice and the commercial relation between master and apprentice, but also protected in secret their methods and techniques, opposite to their collective decisions that were publicly declared. And on the other hand intellectuals and professionals were open in their cultural discussions, though later they became less open, fencing off their political decisions and promulgation of laws.

* * *

From this point of view, the history of Bruges is quite representative, not only because by studying its power structures it is possible to paradigmatically represent political, economic, and urban organization of a medieval northern European city, but also because of the symmetrical curve it endured in the span between the XII and the end of XV cent., from nest of co-operative popular politics to cradle of capitalism.

In medieval times the regions of Hainault, Artois and Picardy grew wheat on a large scale, much of which was transported north along the coast or down the Leie or Scheldt rivers. They backed a system of cities that developed thriving trade and industry, especially in the textile sector. By the fourteenth and fifteenth centuries Bruges had become

19. Ibidem, p. 27

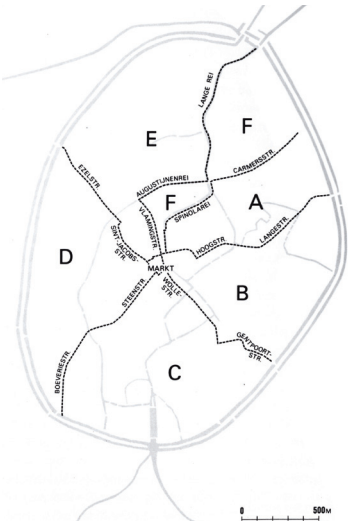
the crucial node of a network that linked England, the Baltic and the Rhineland with the then much more advanced Mediterranean area. Merchants from all over Europe established theirs offices, warehouses and residences in Bruges where high value products from north of Italy were traded in change of their textiles and other goods from the rest of the northern countries.[20] Such opulence and advanced economic structure was the result of previous centuries' organization. In Bruges political power was shared between a mixture of co-operating territorial and conciliar structures based on popular politics.

The urban fabric of the city was separated into six quarters, each had a council with a dean (*hoofdman*). After constitutional reforms in the second half of the XIII century, the city was governed by two city benches, consisting of twelve men with a mayor (*burgemeester*) each. The first bench was the more senior of the two, and its aldermen chose the members of the second bench, who served as their advisors. Paired to these inner councils, there was an outer Great Council (*Grote Raad*). The Great Council was the representative organ of the commons (*het ghemeen*) of Bruges. It was of indeterminate size and consisted of representatives of nine corporate bodies known as the 'Members of Bruges' (*Leden van Brugghe*), eight of which were drawn from the city's craft guilds.
The two boards of aldermen and councillors (*scepenen ende raadslieden*) and also two receivers boards (*ontvanghers*) were known as the 'head', whilst the Great Council as the 'common belly of the city' (*den ghemeenen buke van deser stede*), And the Leden represented the 'limbs' of the 'common body politic of the city' (*tghemeene lichame van der stede*). By this organological metaphor of the city, Bruges's civic leaders were expected to rule in the interests of the 'belly', the part of the human body which symbolised the 'common good'.[21]

Deliberation and approval among the crafts were substantial. As in other cities, the Bruges craftsmen adhered to the idea that the wishes

20. See Wim Blockmans, Rich Cities, Deep Dykes. Burgundians and Calvinists, Images of the Low Countries. The Low Countries 19, Rekkem 2011, pp. 54-61

21. See Christian d. Liddy and Jelle Haemers, Popular Politics in the Late Medieval City: York and Bruges, English Historical Review Vol. CXXVIII No. 533, Oxford University Press 2013, pp. 775-776



De Zestendelen. The 6 different administrative districts of the city used till the last quarte of the 13th cent. The names stayed until the end of the Ancien Régime.
The border were determined by the most important streets leading to the Markt.
A. Sint-J anszestendeel
B. Sint-Donaaszestendeel
C. Onze-Lieve-V rouwezestendeel
D. Sint-Jacobszestendeel
E. Sint-Niklaaszestendeel
F. Carmerszestendeel

Source: M. Ryckaert, D. Morsa, Historische Stedenatlas van België. 2: Brugge, Gemeentekrediet en Ministerie van de Vlaamse Gemeenschap, Brussels, (1991), p.90

of one part of the urban body politic should keep together the whole body only if there was a clear mandate of the collectivity. Co-operation thus worked at multiple levels between the different parts of the political body of the city. This was the fundamental premise and condition for acquiring and preserving the city's autonomy from external powers.

"The commons interpreted the city's traditions of self-government in terms of a deeply held belief that urban government should be in the hands of citizens rather than outsiders and that the central authorities - whether ducal or royal - should interfere as little as possible in civic affairs."[22]

The Great Council in Bruges, had a largely consultative function and was summoned episodically to advise the councils. Thus the crafts were active in city politics via conciliar representation. These institutionally embedded customs of communal popular politics were not without conflicts and violent clashes between the different organs. The craft guilds often revolted, even when they had obtained the right to appoint the members of the two city benches. Political engagement and consultation could not go without confrontation shaped by a dialogical co-operation.

In Bruges all those seeking craft membership had to register as citizens. The commons expected those who enjoyed these liberties to fulfil the duties and responsibilities that came with citizenship. Residence within the city was vital in this respect. The maintenance of guilds internal co-operation was essential since collective action was the ultimate weapon of the crafts in their political struggles and for political recognition above all. The commons in Bruges had developed a panoply of collective actions across different ranges of spectrum of political behaviour which found its bases into communal assembly and mobilisation. Since 1127 there were numerous instances of the crafts convening in their guild halls or on the market square when they were dissatisfied with the conduct or policies of the civic government. The public values promoted by the city were embedded within the principle of the common good (*bien public, res publica, utilitas publica*), and it was within this shared political discourse that the artisans and representatives of the crafts in Bruges

22. Christian d. Liddy and Jelle Haemers, Popular Politics in the Late Medieval City: York and Bruges, English Historical Review Vol. CXXVIII No. 533, Oxford University Press 2013, p.794

Observing the seals of Bruges the difference in representation through time can be higlighted. The shift goes from a society of knights, to an urban one which represents itself with the physical body of the city, buildings, and then turns it into a more abstract emblem deprived of a material meaning but representing the assembly of citizens.

Seals ((from left to right) of de count Gwijde van Dampierre, Mr Jan van Gistel and the city council, 26 may 1282. The two men are represented by a knigt, the council has the image of the city

Seals of Bruges, (from left to right) 1231 represents a building with flowers, 1281 a building in a more complex context (same as the one of 1282), 1311 the emblem of the city.

Source: J. A. Van Houtte, De geschiedenis van Brugge, Lanno | Tielt | Bussum, Belgium, (!982), img. 28 and 95

advanced their claims.[23]
The most frequently used tactic of the commons in late medieval Bruges was the convention of petitioning. This was a well spread practice across Europe and within different cities.
In Bruges the petition, written in vernacular, was the basic political tool to put a complaint forward. They were set up during collective assembly and presented at various times. They provided a mechanism by which ordinary citizens, individually and collectively, could influence the formulation of a city's policies through the issue of by-laws. In Bruges and other Flemish cities, the 'requests' were often written in a judicial register, using familiar legal constructions, so that they could, if accepted, be incorporated directly into a law.[24]
Their strategic actions were disciplined and well planned.

A physical evidence of this is, for instance, that in April 1477 the craft guilds even institutionalised the way in which petitions were formulated, by establishing a 'park' (parc) on the Great Market square. It consisted of a closed space in the middle of the economic heart of the city, composed by a wooden stage with seats for the deans of the guilds, so that they could "speak together, have counsel daily, and advise each other"[25]. The prominence in the market square was also linked to the fact the place not only provided a political forum for the craft guilds to gather their members in the economic heart but, in times of need, it was also used to mobilize military forces to defend the city. Among the discussed issues at stake, building was a major one, being considered as integral part of the common good. There was no single provider of public works who performed all functions, though city government –including the craft guilds- was the most important public works initiator. Public budget was used for construction, repairs and maintenance of infrastructures: the port and its cranes, bridges, dikes or buildings, markets and wool halls.[26]

23. Christian d. Liddy and Jelle Haemers, Popular Politics in the Late Medieval City: York and Bruges, English Historical Review Vol. CXXVIII No. 533, Oxford University Press 2013, p.794

24. Ibidem p.782

25. 'Om dagelicx tsamen te sprekene, raet ende advijs met malcanderen te nemene': Dits die Excellente Cronike van Vlaenderen ed. W. Vorsterman (Antwerp, 1531), fo. 182v, reported in ibidem, p.784

26. For a more complete overview of the literature and more pictures on urban form and infrastructures see Marc Ryckaert and Denis Morsa, Historische Stedenatlas van België. 2: Brugge, Gemeentekrediet en Ministerie van de Vlaamse Gemeenschap, Brussels, (1991)

Often land used for projects would have not been available for public use previously. Urban space before was still private property held by old families.
Employing their political power, the craft guilds of Bruges erected not only guild halls for meetings of their members, storing archives and housing the guild leadership, but also - like religious institutions - founded hospitals.
Neighbourhoods played an important role too, they conveyed both the demand for public works and their implementation. Either they financed and carried out infrastructures on their own, or town magistrates sometimes shared the financial burden of an investment in public infrastructure with the neighbourhood concerned. Usually in this case they followed the initiative of the neighbourhood itself.[27]

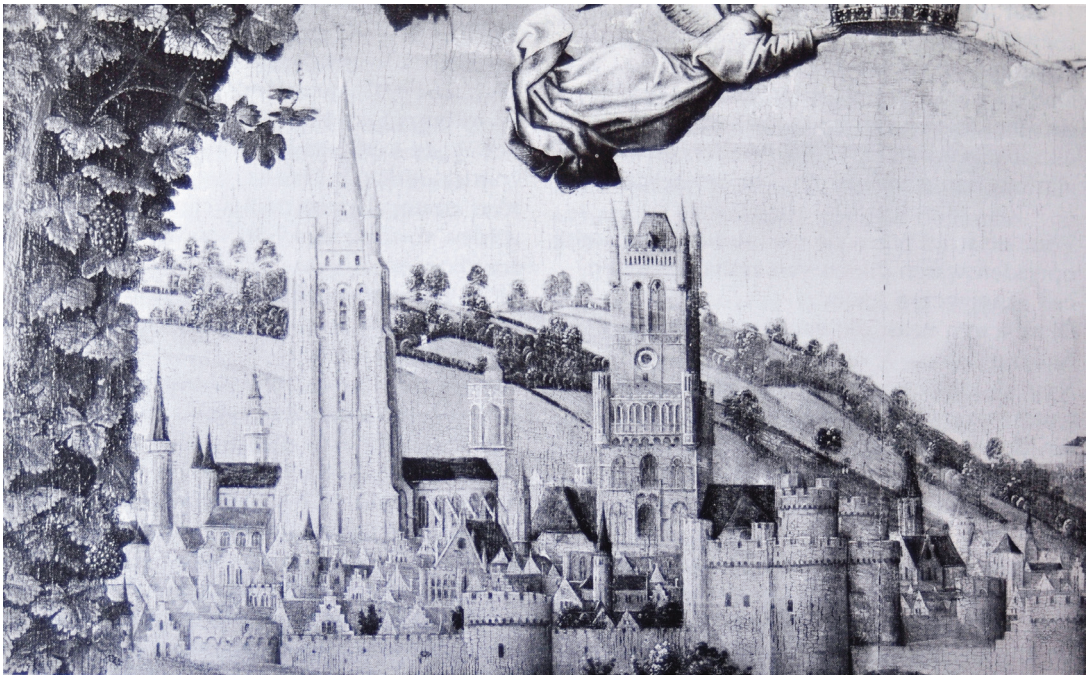
However, even if these infrastructures undoubtedly formed the foundations of the wealth of the city, as Haemers and Ryckbosch noticed: they "could be used by everyone, yet some groups managed to benefit from them more than others"[28] in direct interest of powerful economic elites. Sometimes the commodities themselves dictated the organization of market places, but the social and corporate organization of the urban economy and the political equilibrium between the guilds and the merchants - the bourgeoisie to be- had their strong impact as well.[29]
The reality was very complex and increasingly hideous.
After the second half of 1400 the Flemish city became the site of almost continuous political conflict changing from a dialogic nature into pure contrast.
At the time Bruges had about 40,000 inhabitants and enjoyed financial and commercial resources. Namely banking and credit facilities had particularly flourished, and affirmed the city as the place for international money market in northern Europe at the point to be

27. Jelle Haemers and Wouter Ryckbosch, A targeted public: public services in fiteenth-century Ghent and Bruges, in Urban History, Volume 37, Issue 02, (Aug 2010), pp 203 – 225

28. ibidem, p. 215-6

29. Haemers an Ryckbosch added also the following: "There was another, more concrete way for certain groups to profit from municipal investment in public works. The subcontractors who built the majority of the infrastructure projects largely belonged to the same group of financial, corporate, and political elites. Moreover, this lucrative subcontracting and supply of building materials were real incubators for corruption, as the substantial accusations of misuse of municipal funds in Bruges in 1477 reveal." Ibidem, p.217

defined by the historian James M. Murray as "cradle of capitalism".[30] The urban power structure in the last quarter of the fourteenth century had turned more and more into the hands of the "mercantile and wealthy few" whose prosperity was based on participation in international and regional trade and a strong productive base inside the city provided by guilds. Despite officially the craft guilds gained a majority representation on the city boards, and the Great Council - either as a whole or in its constituent parts- acquired a more central and permanent position within urban political life, all main decisions in Bruges were made by a small governing group of an ascending bourgeoisie within the institutional body.



Fragment of "Virgo inter virgines" by the Master fo the St.Lucy Legend 1483-1487 (The Detroit Institute of Arts). Inside the walls can be seen the O.-L.-Vrouw kerk, the tower of the Gruuthuse and the Belfry

Source: J. A. Van Houtte, De geschiedenis van Brugge, Lanno | Tielt | Bussum, Belgium, (1982)

Favoured by the results of the Burgundian wars (1474-77), Philip of Burgundy (son of Mary of Burgundy –daughter of Philip the Bold- and Maximilian of Austria from the Habsburgs family) demanded for more control over urban politics. The aftermath was that the independent selection of aldermen ended in exchange for a continuity of a "relative" autonomy of the city managed by merchants, bankers,

30. James M. Murray, Bruges, Cradle of Capitalism, 1280-1390, Cambridge, (2005)

other professionals and also guilds representatives that did not respond to the same common collective principles as before. Collective actions were felt as an uncontrollable threat, and reversely the collective oath got broken for individual prevalence. However, the rise of a new dominating class was also due not only to the results of the war, and to social and economic technologies as Murray argues.[31] It was also due to a loss of internal cohesion and organization of the whole political body of the city, as well as at the heart of the guilds.
This can be ascribed to several factors.
The first one is that citizenry lost grip upon the public and regular principle of political accountability, creating a gap in direct representativeness of the common interests and collective action.[32]
The second one is that whilst the commons' political agenda in Bruges had been so far the acquisition and preservation of urban privileges, including the economic rights of the crafts themselves, they had been less politically involved in decisions concerning the external autonomy of the city. And third, inside the guilds the corporative aspect consolidated opposite to the one of co-operation, and as a result instead of attempting to achieve a new political stand the commons lost confidence in their co-operation and the conflicting part took over abandoning the dialogical attitude.

In summary it may be argued that there occurred a dis-organization and a consequent eclipse of the collective project that the foregoing times had nourished. If before the end of XV cent. all members of the urban political body acted and discussed openly and publicly in a form of co-operation, this then collapsed because of several intrinsic frailties.
On the one hand as soon as co-operation lost its dialogic character, the struggle negatively rebounded on its core collective project of interest of the commons. On the other hand the individual subject had been kept too long under an imbalanced pressure of the collective dimension and reversely sought for recognition and individual promotion which

31. Ibidem, pp. 20-21

32. Though it also has to be acknoledged, as both Liddy and Haemers and Artifoni remark, that in medieval popular politics not everybody was included: women, subaltern groups of slaves, serfs and caste members were excluded

had not been enough bestowed in the previous organization.
The latter aspect led to two outcomes that both radically influenced urban form in the centuries to come, under different modes of power, and followed a different project by which the collective subject became subaltern.
The first outcome is the breeding of a new concept of man centred on singular qualities and virtues, either in the form of an affirmed professional to give birth to the coming bourgeoisie, or as intellectual widening the gap between the material and cultural production (and the associated social roles to it). The second - and opposite to the other- is the definitive crisis of the guilds. This was not only due to the fading of the discreet and secret bounds of members (to which technological advance unmistakably contributed), but also to a transformed individual from agent of collective power into a corporate member.

DISAMBIGUATION ABOUT HUMANISTIC ARCHITECTURE, ADVOCACY PLANNING AND PARTICIPATION

The first open confrontations of architecture to pluralism

Since the end of 1800, the advent of pluralism and the rationalization that accompanied modernization, slowly but inexorably, challenged society to revise the category of the subject as autonomous self-creating conscience and will that had dominated centric humanism. This cultural shift was deeply analysed by Michael Hays in his book "Modernism and the Posthumanist Subject". In the introduction Hays refers to the theorist Siegfried Kracauer (1889-1966) who sensibly reported the circumstances: "The world is split into the diversity of what exists and the diversity of the human subject confronting it. This human subject, who was previously incorporated into the dance of forms filled by the world, is now left solitarily confronting the chaos as the sole agent of the mind, confronting the immeasurable realm of reality. [The subject is] thrown into the cold infinity of empty space and empty time."[1]

Though centric humanism is often associated to the birth of modern capitalism, plenty of academic literature has demonstrated that in architecture and other fields it goes back to Renaissance time. Back then, in architecture the concept developed in theory - mainly bound to the epistemology of the human body, perspective and harmony, and visual homologies-, and in practice by the new emerging figure of the architect. Such process as discussed in the previous chapter, went hand in hand with economic, social and political changes to which all different disciplines consistently contributed. In this established humanist thought, the role of the subject - of the architect and other agents- was confronted to the object in a hierarchical position. Not only the individual subject endured a dialectic opposition with

1. S. Kracauer, Schriften 1, Suhrkamp, Frankfurt (1971) p.13, cited in Michael Hays, Modernism and the post humanist subject, the architecture of Hannes Meyer and Ludwig Hilberseimer, Cambridge: MIT Press, (1995) p.6

the world as its source, but also implicated a contradiction in the relationship of man to other human beings, - that is the collective dimension of *humanitas*.
Relatively to the increase of consciousness of pluralism at the end of '800s this contradiction became unsustainable. Therefore a new cultural and political shift was required. The consequences of this ethic question had long standing influence in the discipline of architecture and its confrontation to pluralism. Through a brief argumentation it is here argued a twofold observation: first that a fragmentation of cultural production happened and architecture this time did not go hand in hand with other disciplines as philosohy and mathematics for instance; and second that, due to this, architecture got stuck in a sort of reminiscence of centric humanism, and the new approaches that were attempted as answer to pluralism do not correspond with co-operation in architecture as here proposed.

* * *

After the Great War, along the developing divergent theories of humanism in all disciplinary fields, most of architects staggered in the effort to achieve a new understanding of pluralism. In practice architects consciously sustained the emergent collective process, aiming to trespass bourgeois individualism. They felt the urge of an enlarged society and to widen the horizon of whom architectural debate and production should reach.
The ambition had also a deep political and ethical telos- though it often committed rather to a moral compromise and turned into an idealism stained by a romantic nostalgia of the humanist man and an attempt how to cope with modern evolution.[2]

One of the most influential milestones about the problematisation of humanism in modern architecture is the work of the architecture historian Sigfried Giedion. His remarkable contribution to promote the

2. See Michael Hays, Modernism and the post humanist subject, the architecture of Hannes Meyer and Ludwig Hilberseimer, Cambridge: MIT Press, (1995) p. 228

modern movement -to the edge of propaganda[3] - is undeniable. His clear agenda, and the legacy it inspired, educated and formed several generations of architects due to his involvement as CIAM secretary (1928-56), his professorship at Harvard – bestowed by Walter Gropius- and the diffusion of his books thanks to a clever promotion and low price.[4] However, despite this, he left a quite confusing message about humanism.
As Hays puts it: "Giedion specified the subjective character of modernism as a special kind of protracted humanism: an unremitting belief in the individual consciousness as a monadic and autonomous center of activity able to maintain its stability against the plurality of divisive and corrosive effects of modernity".[5]

Giedion started questioning pluralism and the subject already in a primordial phase in one of his first essays, which came out in 1918 with the title "Against the Ego". This text already contains the idea of a biological-vitalistic socialism opposed to the "sickness of the century[…]: the Ego! Our age is witnessing its end. In our age the desire to no longer see form dismembered into a thousand wounds, but rather recomposed into one great parabola is coming to the fore".[6] Yet, after starting a war on Ego in the beginning of his career, contradiction followed in his further work. Especially three controversial aspects could be pointed out: his vision about history, his misinterpretation of the connection between science and architecture, and the relationship between architects authorship and anonymous contribution to heal the rift between what he called "thinking" and "feeling".

His most famous book, "Space, Time and Architecture: The Growth of a New Tradition"[7], derived from his 1938-39 Charles Eliot Norton Lectures at Harvard, went through five editions and "became the

3. See Stanislaus von Moos, Giedion and his time, in Sigfried Giedion a History Project, Rassegna 25, (march 1986)

4. Ibidem

5. Ibidem 2 p. 12-13

6. Gegen das ich, Das Junge Deutschland Berlin, n 8/9 [1918], in Paul Hofer, Ulrich Stucky, Hommage à Giedion, Profile seiner Persönlichkeit, Birkhäuser, Basel en Stuttgart (1971)

7. Sigfried Giedion, Space, Time and Architecture: The Growth of a New Tradition, [1941] - Harvard University Press, 5th edition, (2003)
Notice that this is already 14 years later than Heiddeger's 'Being and Time' for instance. Although, it has to be oticed that most likely Heidegger's involvement with the Nazism contributed to obscure diffusion of his work at least in the first decade after the war. See further in the chapter

bible for a generation of architects"[8]. As contemporary historian of architecture Giedion did not oppose or even question the premises of Modernism, rather he enhanced and moulded history of architecture and humanism to legitimize it. In the first chapter titled "History a Part of Life", Giedion clearly states his position that historians should not only analyze the past, but also analyze today and anticipate the future. He saw history as dynamic and every historian, every observer created their own history because "history cannot be touched without changing it." In his "Theories and History of Architecture", Tafuri commented saying that Giedion's book is not only a historical writing but also a "true architectural project".[9]

However, in his operativiness to promote modernist architecture he turned the centric line of humanism into a hybrid compromise between the resistant centrism of architecture and the role of the architect on the one hand, and the growing presence of pluralism on the other hand. To instrumentalize this, he elaborated his theory of the eternal present whence history is a single entity where past, present and future are intertwined: the past is now and the present is eternal.

But as Spiro Kostof noticed, to believe that history has a fixed perspective and unchanging, its finding true all the time, is "to adopt the Renaissance view of the individual spectator and the unique vantage point"[10] : "the painters of our period have formulated a different attitude: *lo spettatore nel centro del quadro* (the observer at the centre of the canvas). The observer must be placed in the middle of the painting, not at some isolated observation point outside. Modern art like modern science recognize the fact observation and what is observed form one complex situation, to observe something is to act upon and alter it."[11]

Thus in his move, he struggled on the one hand with decentring the subject in a clear way, and positioned the collective subject still as

8. Arthur P. Molella, Science Moderne: Sigfried Giedion's Space, Time and Architecture and Mechanization takes commands, Technology and Culture, Vol 43, N2, The Johns Hopkins University Press, (Apr.2002), p.375

9. Tafuri, M. Theories and History of Architecture, London: Granada, 1980, p.141

10. Spiro Kostof, Architecture, You and Him: The Mark of Sigfried Giedion, Daedalus, Vol. 105, No. 1, In Praise of Books, The MIT Press, (Winter, 1976), p.193

11. Sigfried Giedion, Space, Time and Architecture: The Growth of a New Tradition, [1941] - Harvard University Press, 5th edition, (2003), pp.5-6

object of the careful and skilled attentions of the architect.
At different points of the book, Giedion first stated that the transition from Renaissance to Baroque can be regarded as the result of exaggerated individualism, and later that according to him the architecture of Modernism is not the product of a few authors appeared in the beginning of the twentieth century, but it is rooted in the nineteenth century with the beginning of industrial revolution.
In several passages the text is permeated by Hegelian beliefs that history moves ahead through the work of a few great individuals and "constituent facts", that every period has its characteristic styles, that history promotes individual freedom, and that cultures progress by a process of synthesizing polarities.[12]

1931, Eugen Zoller: Sigfried Giedion and Hans Finsler, etching. The two friends -architecture historian and fotographer- a graphic design with a an eye and an ear, symbols of modern sensibility. On the table is a number of L'Esprit Nouveau by Le Corbusier and Amédée Ozenfant.

Source:
Stanislaus von Moos, Giedion and his time, in Sigfried Giedion a History Project, Rassegna 25, (march 1986). p. 7

But, despite repeating that the new architecture was not set by a few protagonists, in contrary to that he also declared -in other parts of the book- that the necessities for creative architecture are a tasteful client, a superior leading architect and superior young architects. This sense of superiority is also reflected in the way Giedion understood the realationship of science to architecture.

12. See Arthur P. Molella, Science Moderne: Sigfried Giedion's Space, Time and Architecture and Mechanization takes commands, Technology and Culture, Vol 43, N2, The Johns Hopkins University Press, (Apr.2002), pp.374-389

He viewed scientific concepts as expressive of key ideas underlying contemporary art. He interpreted to the new theories of space and time and the antimechanistic worldviews of a revolutionary generation of physicists, biologists, and psychologists into his own means to justify the Modern Movement and the realtioship subject -object. Among his papers - and as a reference in Space, Time and Architecture [13]- are notes on Einstein's hypothesis that time and space are no longer the absolute dimensions of Newtonian physics but relative measurements functionally dependent on one another. By means of Einstein's theory of relativity Giedion attempted to integrate the human observer into the cosmic scheme. According to the theory of relativity, physical measurements such as the simultaneous occurrence of two phenomena depended on the observer's frame of reference. The architect Erich Mendelsohn, who tried to grasp the notion of relativity in his Einstein Tower in Potsdam as well, was sceptical about Giedion's appropriation of the concept. He sent to the scientist some passages from the newly published Space, Time, and Architecture which prompted Albert Einstein this answer:

Dear Mr. Mendelsohn,

The passage you sent me from the book Space, Time and Architecture has inspired the following reply:
It's never hard some new thought to declare
If any nonsense one will dare
But rarely do you find that novel babble
Is at the same time reasonable

Cordially yours,
Albert Einstein
P.S. It is simply bull without any rational basis[14]

Although citing Einstein, Giedion drew his ideas about relativity primarily from what he wanted to project about modern buildings,

13. Pp. 436-7

14. Quoted in Arthur P. Molella, Science Moderne: Sigfried Giedion's Space, Time and Architecture and Mechanization takes commands, Technology and Culture, Vol 43, N2, The Johns Hopkins University Press, (Apr.2002), p.377

paintings, sculptures, and the writing from the world of art and architecture. Practically he took relativity to reinforce man's centrality and unique agency rather than change his relation to the world outside himself.

Furthermore, the most ambitious part of the Giedion's project was to highlight what he considered the modern split between "thought" and "feeling". His distress laid at the heart of a modern socio-psychological crisis, he was worried about the oppression of man by machine, the loss of wholeness and community, the materialistic values of middle-class life, and a divisive dualism between matter and spirit.[15] In Space, Time , Architecture, this concern of his is emphasized when he argues that the natural sciences – thinking- achieved an enormous progress in the nineteenth century and attained the real *zeitgeist* (spirit of the age), while art and architecture –feeling- did not. Such rightful observation urged him to stigmatize the problem of pluralism into a loss of the integration of man, and that only a thoroughly integrated culture would produce a marked unity of feeling among its representatives. Recovery, for Giedion, was a sort of science of reconciliation to unify thinking and feeling and promote cultural healing. But it seems in between the lines that he reserved the ability to take a turn for the better exclusively for architects, assuming the task to reintegrate science and arts was theirs: "the artist must create what the public ought to like, not what it does like."[16]

The eighth chapter "City Planning as a Human Problem" focuses on the concept of town planning in the late nineteenth century and the beginning of the twentieth century. As far as the city is an inseparable part of human life, Giedion called for a "humanization" of the nineteenth century city as direly needed. In this chapter he analyses the work of Otto Wagner as aware of the needs of inhabitants, then he goes through the English Garden City movement of Ebenez Howard,

15. Giedion developed further this theme in his later book "Mechanization Takes Command. In this publication he paied a stronger tribute to anonymous history of mechanization and standardization and attributes the split to the rise of mechanization and analyses consequences for human societies. Mechanization Takes Command: a contribution to anonymous history, Oxford University Press (1948)

16. Sigfried Giedion, Space, Time and Architecture: The Growth of a New Tradition, [1941] - Harvard University Press, 5th edition, (2003), p.315

and Tony Garnier *Cité industrielle* describing how he separated the different functions of the city -work, housing, leisure, and logistics- and at the same time creating an organic interrelationship among them. There after having described the London of 1800-1850 and Paris 1853-1868, he focuses on Amsterdam praising the planning extensions by Hendrik Petrus Berlage because it had been mostly concerned with middle class and working people.[17] According to Giedion the urban planning by Berlage cared for the humanization of the residential areas mastering specific choices of design devices such the urban block, typologies, facades, street sections, and accessibility solutions.

Moreover in the ninth and last chapter, "Space-Time in City Planning", Giedion states that the preliminary aspect of the city is not technique, nor economy, but the human being.[18] Here Giedion further accredits humanization of cities to a matter of scale considering social groups and rise of population density. He stresses how since the rise of industrialization cities are not humane anymore, yet he nestles this problem only into technical and sentimental factors, omitting more complex aspects such as the friction given by class struggle and capitalistic exploitation affecting individual subjectivity and their relationship to the city. The solution for him to reach an harmonious living together would be "through contemporary artistic means", and gives a lot of room to the issue of containing traffic congestion as a more humane factor.

The fact of interpreting needs of individuals exclusively in terms of form design and imposing one authorship who detains the creativity skills to do so, gives reason to think that the humanism posited by Sigfried Giedion -a reconnection between science and art, thinking and feeling - lies not exactly in the concern for the role of the collectivity as subject, but rather as distanced object that has moral implications in architects professions.
In this token humanism in Giedion can be seen as a matter of form, scale and division of programmes in the city where the collective

17. Ibidem p.696

18. Ibidem p.718

subject is the object for which a project is made – the moral telos for planning -.
Thus the paradigm shift of Space, Time, and Architecture was not a real shift. Architecture was set as being "humane" towards the collective subject, considering the city as made for its individuals, not yet made by its individuals in mutual relationship to it.

* * *

Giedion's work as secretary of the ClAM was also crucial in holding together and reconciling the distinct characters of the Movement itself. As E. Maxwell Fry said "he was a secretary of genius […] because his genius as an historian was employed upon the subject matter of the revolution he superintended."[19]
Giedion was indeed superintending CIAM, yet whether he had always everything in his hands is maybe questionable. Giedion's vision was moulded in the same wavelength of the first CIAM generation of Le Corbusier, Gropius and Sert, and at the same time -by influence, but also by reaction- it shaped the steps of next generation. The confrontations, discussions and practices of these two groups gave birth to different approaches how to professionally go about pluralism and architecture.

The book after the CIAM 8 "The Heart of the City, Towards Humanization of Urban Life"[20] is a clear sign –one of the many - of this transition moment. The results of the congress mostly edited by Jacqueline Tyrwhitt, Josep Lluís Sert and Ernesto Nathan Rogers at first sight confirm the understanding of human architecture as Giedion and his contemporaries had, but also signs the beginnings of a new trend. The book is mainly built in three sections: one of several small articles and contributions about the "Aspects of the Core: the Heart of the City", one consisting of a selection of projects elaborating the theme on direct case studies, and a summary. The first part includes

19. Edwin Maxwell Fry, Architectural Review, July, 1968, p.71

20. Jacqueline Tyrwhitt, Josep Lluís Sert and Ernesto Nathan Rogers, CIAM 8 "The Heart of the City, Towards Humanization of Urban Life", Lund Humphreis, London, [1952], Kraus Reprint, Nedeln, (1979)

also the records of a conversation among the participants in which at a certain point Sert sais: "We must work for the people"[21], and Le Corbusier adds: "The question of the core -of the creation of centres of social life – is really the question of the reform of the structure of the city. It is our job as architects to create the physical synthesis of the social life, and the basic economics of each place."[22] Here the interest for collectivity is highlighted, though authorship and superiority of the architects is openly declared and determined as an economy of forms and synthesis of life.

Maxwell Fry sets a different tone in his article when saying: "the stronger the life, the more varied its contacts, the more widely power is shared and ideas valued, the greater the chance there will be for a vigorous architectural idea of innovation in accordance with life itself. […] We will try to bind men to our idea. But we would be better employed in searching for the rules that govern nature and nature's creature, man; for if this city is to be built it will be built not by one man but many, and not by architects only, but through the will of a society desiring the good life, in terms understandable, contemporary, but ideal; in which each participant sees his better self reflected; and for the realisation of which it were a pleasure to submit."[23] In this words of Fry lie a consistent shift in understanding of both architects and the collective subject roles in architecture.

Yet, Tyrwhitt in the introduction of the section of example projects recaps everything. She summarizes by stating that "the core is not the seat of civic dignity: the core is the gathering place [she means mostly leisure] […] for the expression of collective emotion".[24] In her report the key to the matter sits in the interaction areas of stimulus and contemplation – of visual dynamism with moments of repose- authorshipped and guided by the architect, capable of inducing such "collective emotions".

Then the projects displayed in the following pages are table drawings of pure urban design exercise. None of the texts accompanying them

21. Conversation at CIAM 8, Ibidem p. 37

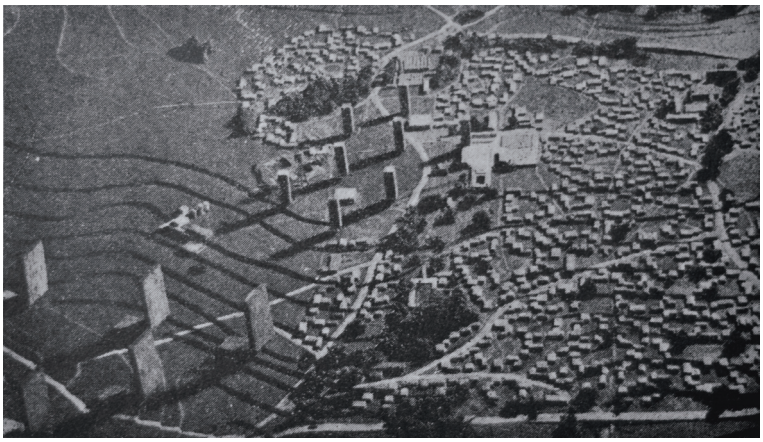
22. Conversation at CIAM 8, Ibidem p. 39

23. Maxwell Fry, The Idea and its Realisation, Ibidem pp.88-89

24. Jacqueline Tyrwhitt, Cores within the Urban Constellation, p.103

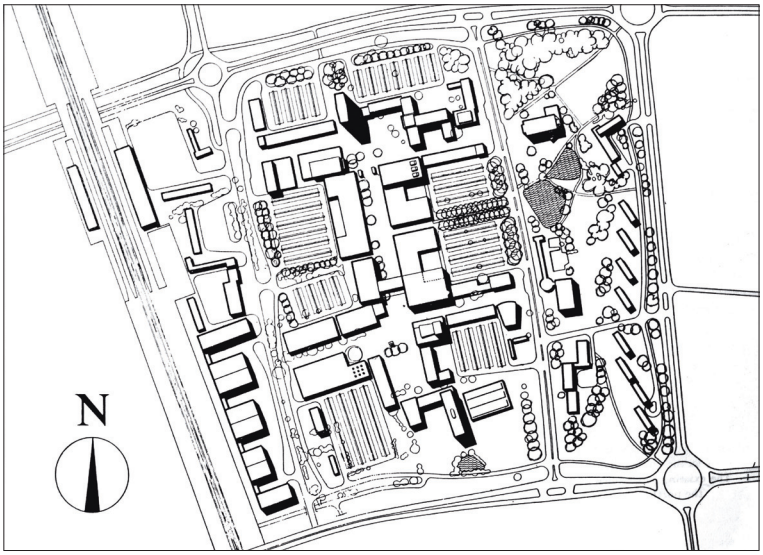
1951, CIAM Group, Norway, Oslo, a new center for several suburbs

Source: J. Tyrwhitt, J. L. Sert and E. N. Rogers, CIAM 8 "The Heart of the City, Towards Humanization of Urban Life", [1952], Kraus Reprint, Nedeln, (1979) p. 120



1951, AA students, England, Stevenage, a project for a residential sector of a new town

Source: J. Tyrwhitt, J. L. Sert and E. N. Rogers, CIAM 8 "The Heart of the City, Towards Humanization of Urban Life", [1952], Kraus Reprint, Nedeln, (1979) p. 122



mentions the collectivity neither in Tyrwhitt's, nor in Fry's terms, but as a quantity item to give a sense of the scale of the study, identifying pluralism as a quantitative issue. The rest is mostly functional description of the programme and formal layout.

Moreover, in the end of the book all humanistic intentions get summarized in a short outline of the "needs at the core". It relies on technical prescriptions such as the uniqueness of one core per city, freed from traffic without commercial advertising but with architectural settings, and the architect should work "in co-operation with painters and sculptors."

Thus architects, painters and sculptors are the men that will make the core as "an artefact – a man-made thing."[25] Then "the thing" is specified as a rendez-vous characterized by human scale, living room for spontaneity and having a "touch of human kindness and at the same time a recovery of civic consciousness."

The CIAM 8 report is a syncretic attempt of reconciliation of all different understandings of humanism, that carries evident discrepancies in the definition of the aimed target, the methodology of the proposed solution, and the case study projects. Especially for the latter ones it is difficult to trace a link between the debated concepts and their implementation.
Those years were creating a watershed between how the elder generation and the youngest answered to the question of pluralism. For many of them the situation resolved after the CIAM XI in Otterlo in 1959 with the dissolution of CIAM and the birth of TEAM X. Among the many and important shades of the general debate on the human sides of architecture as in the CIAM 8 congress, the two extremes of this can be represented by the long established work of the TAC -The Architecture Collaborative- a corporate studio of which Gropius was the main founder, and on the other hand the incipit of a inflection of humanization of cities into participation.

* * *

The Architects Collaborative (TAC) was an American architectural firm[26] founded in 1945 in Cambridge, Massachusetts by seven young architects: Norman C. Fletcher, Jean B. Fletcher, John C. Harkness , Sarah P. Harkness, Robert S. McMillan, Louis A. McMillen, Benjamin C. Thompson, and Walter Gropius. Their work spanned from single-family houses, educational buildings, and many corporate, government, and educational and recreational buildings nationally, and internationally.

25. A Short Outline of the Core, Ibidem p. 164

26. Firm is the definition that team members themselves use at several points in the book that was published to celebrate the 20 years of activity: TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986)

McMillen explains: "when we called our firm "the Architects Collaborative" instead of Fletcher, Fletcher, Gropius, Harkness, Harkness, McMillan, McMillen and Thompson, we were confirming our idea of anonymity."[27]

Teamwork was the key entry to the TAC's constitution, and each project would have "a partner in charge who would meet with clients and have the final decision of what goes into the design".[28] According to the partners their way of working sought for consolidation and consensus while protecting personal identity. As Gropius said, TAC's philosophy was to be "socially responsive without contributing to the chaos in the name of humanism. It describes […] the attitude of a man who has been able to empty his mind of prejudice and all non essential considerations and has thereby arrived at a state of innocence which allows him to penetrate to the very core of his task."[29] Whilst Benjamin Thompson added: "the attitude is one of respect [...], a love of what is there is implicit in finding that natural solution, for if we are successful, we make both the old and the new more valuable […] certainly it could come after egotism has been overcome, leaving the confident self-assurance to design for other humans."[30]

It was essential that the partners have a "congenial outlook on life", have "similar aims and ambitions", and "artistic integrity" with which to assist each other in the attainment of their joint goal. By 1948, due to the pressure of growing families and rising rents, one of the first projects of the firm was a compound for a community of single-family houses, called Six Moon Hill, where the seven youngest partners went to live all together with other families of friends, mostly other university teachers.

During work at the beginning, the eight partners would hold weekly meetings on a Thursday to discuss their projects and be open to design input and ideas. Yet, final design decisions remained in the hands of individual partners. For Gropius and his partners architecture was a response to real forces working in society, sensitively interpreted,

27. Louis McMillen, The idea of anonymity, TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986), p. 27

28. TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986) p.16

29. TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986), p.8

30. Ibidem

organized by clear purposes with recognized values, and shaped by the most advanced technology available. According to him the team members worked under the same *Weltanschauung*, and "for the effectiveness of this kind of intimate teamwork, two preconditions are imperative: voluntariness, based on mutual respect and liking, and exercise of individual leadership and responsibility within the group. Without the first, collaboration is mere expediency; without the last, it loses artistic integrity. To safeguard design coherence and impact, the right of making the final decision must therefore be left to the one member who happens to be responsible for a specific job, even though his decision should run counter to the opinion of other members, for the freedom of the designer in charge must be paramount."[31]

In order to put this in practice, the firm had a structured organization expressly choosing for only equal peer architects. This functioned as a system where partners lead the designs paying "special tribute to associates who perform key role in design, administration, production and delineation." Several senior and junior associates concentrated on business aspects, others specialized in landscape architecture, city planning, building supervision, model making, information-research, and presentations.[32] Whilst engineering was outsourced. - In between brackets - this was a bit contradicting to what then Gropius said about TAC's objectives that everything in architecture is integrated and interdependent in its complexity to biology, psychology, law, economy and engineering.[33]
Yet, by its way of working the team wanted to overcome the situation where "the great architect working alone walks the narrow line between brilliance and architectural arrogance which overpowers the client and pays no respect to the past".[34] Clients were in fact at the centre of their concern and the structure of a working group could be decided upon the wishes of a client.

The partners mindful of the Bauhaus lesson of how the processes of

31. Walter Gropius, TAC's Teamwork, Ibidem p.24

32. TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986), p.14

33. Ibidem 32 p.20

34. Introduction by Sam T. Hurst, Dean of the School of Architecture and fine Arts, University of Southern California Ibidem p.8

meaning-formation is closely tied to the power involved in the ability to reproduce photographs –as in the ones of Lucia Moholy-[35] posed in a sort of "American Dream" propaganda of the firm. Their pictures report the trustful image of young and brilliant professional team work, with charismatic identities yet bound into a big family with a well known grand father in the centre.

1945-1965,
20 years of TAC

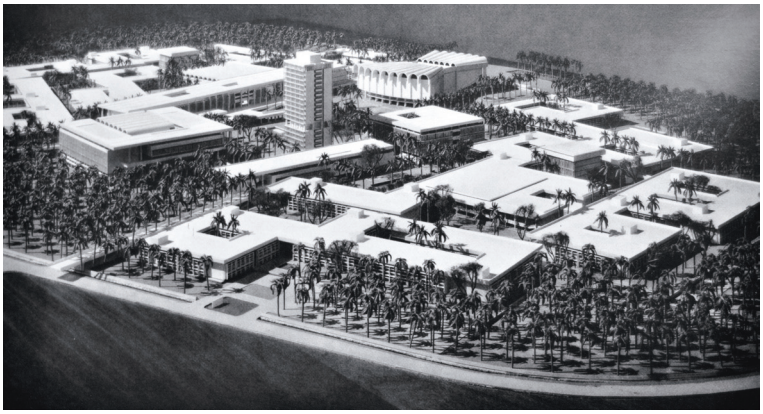
Source: TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986), pp.14, 15, 18

In fact despite the branding of collaborative philosophy, the figure of Gropius was for sure a magnet for commissions, everybody associated the TAC to his name. Though sometimes it developed into a hinder as well, as in the case of the Twin Towers. In that situation the Port Authority did not share Gropius's belief that the team should be internalized within one firm, let alone an architectural one,

35. See R. Schuldenfrei, Images in Exile: Lucia Moholy's Bauhaus Negatives and the Construction of the Bauhaus Legacy, in History of Photography, Routledge, Published online, (14 May 2013), http://www.tandfonline.com/loi/thph20

and therefore chose for another less corporative architect, Minoru Yamasaki.[36]

Despite such exceptions, the sophisticated celebration of formality was also the mould of their projects. It was a refined development of the Modern movement concern with the equation form-function limited to a representation of an ideal man behaving with conventional modes within a prescribed format. Without unraveling the equation to its deepest aspect of complexity of human life, and conforming it to a decent and respectful projection of human beings, TAC constrained the role of architecture within a preconceived architectural scheme for an "projected" man as they pretended to be. After 17 years of partnership in 1963 TAC became a corporation: TAC Inc. In time TAC opened several offices around the world: one in Rome for European and Middle East projects as the university of Bagdad - taking advantage of cheap and highly educated labour-, one in Lichtenstein, then one also in San Francisco growing towards a multinational with projects from Shanghai to Boston. Consequently TAC Inc. got a board of directors meetings, and since the firm grew larger there were many more people on a team and it was more difficult to consolidate into one group.[37] Therefore, many other "groups" of architects within the firm were formed to ideally carry out the same original objective, and the position of the firm's president would be rotated amongst the senior partners.



1960-62, TAC's model for The University of Bagdad

Source: TAC The Architects Collaborative, 1945-1965, Arthur Niggli, Teufen, (1986), p.126

36. See David L. Salomon, Divided Responsibilities: Minoru Yamasaki, Architectural Authorship, and the World Trade Center, Grey Room, No. 7, On 9/11 (Spring, 2002), pp. 86-95

37. Gropius left in 1969 when he passed away at the age of 86

It could be said that TAC tried to answer the question of pluralism between the safe environment of a studio with as only external relation the client, and possible outsourcing. Looking into its innermost structure it could be added that TAC's principle of the *Weltanschauung* to be voluntarily adopted by everybody, so that it is easier to accept one's rules, was a smooth and efficient method were an associate turns into a follower. It seems as if the TAC tried to answer the question of humanism under the concepts of Weltanschauung and of a "motivated hierarchy" which led to a dissimulation of an internal strict organization, where authorship and individual creativity got shrouded under one corporative name for the sake of an office with a human face, friendly enough for clients.
More over given the success of the firm on the international market, TAC's working model degenerated into a sort of multinational and, in a way, this working pattern among only architects can be also seen as pioneering the form of many big architectural firms as known today, which may say they collaborate among themselves, though it is quite different than to co-operate with the collective subject, far from Maxwell Fry's words.

To the other extreme another trend was opening as suggested by Arthur Ling, colleague of Max Fry in the London based MARS. In his article for the CIAM 8 report book, sensing the coming changes, he responded the following to the question of humanism in architecture: "there can be no doubt that the best way to ensure that human aspects of the Core are given full consideration from the outset is to create the opportunity for people to say what kind of a town or town centre they would like to have. Embarrassing for technocrats, perhaps, but exciting for architects with a social conscience."[38] This school of thought was going to ripen some years later, and as well give a different path than the one indicated by Fry, rather calling for direct participation of the collective subject "asking for their wishes."

* * *

Around 1955 city planning, which had completely developed as a mature legitimate and official field, split into two: on the one side in

38. Artur Ling, satisfying Human needs at the Core, in Jacqueline Tyrwhitt, Josep Lluís Sert and Ernesto Nathan Rogers, CIAM 8 "The Heart of the City, Towards Humanization of Urban Life", Lund Humphreis, London, [1952], Kraus Reprint, Nedeln, (1979), p. 96

the schools of planning, increasingly and exclusively obsessed with design theory; on the other side in the offices of local authorities and consultants only concerned with the everyday business, producing technical land use plans and enhancing architect's skills as experts crafts capable of prescribing for the others thanks to their professional authority. That was an established figure that Patrick Abercrombie had already described in 1933. According to him the making of plan was only half the planner's job; the other half consisted of implementation.[39] But the fact that planners would develop intuitively from own values, expert and apolitical, was now definitely called at the bar.

Planners and designers forcedly had to acknowledge that the planned world did not correspond to reality. The pace of urban development and urban change began to accelerate to an unexpected and uncontrollable speed given by the increasing number of individuals in cities and the dynamics they generated. In schools for instance greater social science, based on evolved models of locational analysis like the one of Walter Christaller of 1933, was introduced in planning education as a possible remedy. In this groove architecture practice changed from a kind of craft, based on personal knowledge about the city, into a seemingly scientific activity based on system analysis in which vast amounts of precise information were collected and processed apparently allowing the planner to devise very sensitive systems of guidance and control, the effects of which could be monitored and if necessary modified.[40] Complexity was over complexified and concentrated over demographic or infrastructural issues in a technocratic focus. Often the overload of details obscured the overall goals, or vice versa the goals were not achievable through the amount of detailed analysis. By 1975 even Britton Harris, one of the most celebrated of all system planners, could write that he no longer believed that the more difficult problems of planning could be solved by optimizing methods.[41]

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39. Patrick Abercrombie quoted by Peter Hall in The city of Theory, from Cities of Tomorrow: An intellectual History of Urban Planning and Design in the Twentieth Century. 3rd ed Wiley-Blackwell, N Y, 2002 (1988), p 376

40. See Peter Hall, The city of Theory, from Cities of Tomorrow: An intellectual History of Urban Planning and Design in the Twentieth Century. 3rd ed Wiley-Blackwell, New York, 2002 (1988), pp.377-8-9

41. "Bridging the Gap Between Theory and Practice in Urban Planning" on the Use of Models by Planning Agencies, Fels Center Government, School of Public and Urban Policy, University of Pennsylvania. Harris' most famous work was the Penn Jersey Transportation Study, which led to a special issue of the Journal of the American Institute of Planning (May 1965) and to a conference on transportation planning, published in a volume (Special Report no. 97, Highway Research Board, Washington DC)

Parallel to this between the 1960s and 1970s many architects concerned by urban racial and class conflicts raised against designers following either the craft approach to planning and land use, or their technocratic colleagues following the system-planning model.

The system analysis approach was first criticized starting from the United States. Architects were referring to a series of theoretical and empirical studies from American political scientists, arguing that – at least in the United States- crucial urban decisions were made within a pluralist political structure in which no one individual or group had total knowledge or power. For instance, the Meyerson and Banfield's analysis of the Chicago Housing Authority concluded that it engaged in little real planning, and failed because it did not correctly identify the real power structure in the city; its elitist view of the public interest was totally opposed to the populist view of the ward politicians, which finally prevailed. [42] Most likely many architects felt called by this and similar reports to enrol in a new elite concerned of the public interest. The social democratic "mixed economy" - the "middle way" between capitalism and socialism- seemed so obviously sound, that several architects felt that the systems and rational process of the 1960s had proofed little awareness that the methods of plan evaluation they recommended were based on particular, and debatable, ethical positions and principles.[43] In fact, the analogy between planning and science could only describe and explain matter of fact. It was even suggested that it was misleading to describe town planning as a science. Opposite to this as Magee, Popper and Cass pointed out "A policy is a hypothesis which has to be tested against reality and corrected in the light of experience." For them scientific knowledge advances by identifying and correcting mistakes in one's beliefs about the world; it advances by trial and error, by conjectures and refutations.[44]

One of the most notable unfoldings of this debate is Advocacy and Pluralism in Planning. Two Americans, in the early 1960s, Paul

42. Martin Meyerson, Edward C. Banfield, Politics, planning, and the public interest: the case of public housing in Chicago, Free Press, the University of Michigan, (1955)

43. See Nigel Taylor, Urban Planning Theory since 1945, Sage, London, (1998), p.81

44. Bryan Magee, Popper, Frank Cass, Oxon, 1973 cited in Nigel Taylor, Urban Planning Theory since 1945, Sage, London, (1998), p.82

Davidoff and Thomas Reiner, emphasised the value-laden and hence political nature of planning. In a paper entitled "A choice theory of planning" they viewed planning as a "process of choice".[45] According especially to Davidoff, each of these choices required the exercise of judgement as in law courts, which led him to formulate a theory of Advocacy Planning. From within the contemporary discussion about human rights and the multiple practices by community activists and professionals to redress issues of racial and class oppression, the term Advocacy Planning was coined by Davidoff in his 1965 article in the Journal of the American Institute of Planners.[46] His new approach was welcomed as an innovation in the mid 1960s. It met the engagement of urban planners in the civil rights movement, and the struggles against the displacement of low-income communities by the federal urban renewal program without relocation. It also went along with the opportunities for innovation offered by the federal War on Poverty. This domestic "War" was a 1964 legislation by United States President L.B. Johnson to recover the national poverty rate of around ninenteen percent as part of the wider domestic programme, called "The Great Society".
Such welfare policies were made to extend the US government's role in education and health care. They were understood as follow up of Franklin D. Roosevelt's New Deal (1933-35) and his Four Freedoms' declaration of 1941 (Freedom of speech, of worship, from want, from fear).

Davidoff was particularly concerned with low-income minority communities, and since he had been educated both as an architect and as a lawyer, he proposed educating planners to be able to engage as professional advocates in the contentious work of forming social policy. In his plea for plural planning, he reasoned in terms of an adversarial system which would have worked only if excluded and deprived groups were adequately represented by a new breed of voluntary advocacy planners speaking on their behalf, rejecting sole technical planning prescriptions. "Appropriate planning action cannot

45. Cited in Andres Faludi, A Reader in Planning Theory, Pergamon Press, Oxford, (1973), pp-277-9

46. Paul Davidoff, Advocacy and Pluralism in Planning, Journal of the American Institute of Planners, Vol.31, No.4, (November 1965), pp. 331-337

be prescribed from a position of value neutrality, for prescriptions are based on desired objectives. […] the planner should do more than explicate the values underlying his prescriptions for courses of action; he should affirm them; he should be an "advocate for what he deems proper."[47] Though starting from urgent social stand points and trying to oppose technocracy, with this method not only planning became essentially political only in the very technocratic sense of the word, but also risked to turn the architect in a social manipulator: "The planner as advocate would plead for his own and his client's view of good society. […] This does not mean that the planner could not seek to persuade his client."[48] Davidoff also said that one of the tasks of the advocate planner would be to inform the "clients" about their interests and rights in their own language, and report their demands back in technical language to the municipality council. That re-proposes the architect's superiority in a disguised way as intermediatory figure which prevents a real dialogue and does not build upon the self-reliance of individuals. Moreover the association of planning to a law court trial, could easily transform planning in a endless public dispute of adversary action and reaction by government and individuals, both at loose ends. That means bringing opposition from a level of dialogic struggle and resistance to a level of canonized polarity, say from a constituent, direct and dynamic level to a constituted, static and relentless level.

Already during the 1960s the War on Poverty got under harsh disapproval. On the one hand Martin Luther King accused the government of spending more money in the Vietnam War than in a structural and coordinated implementation of the domestic War on Poverty. On the other hand deregulation and a growing criticism of the welfare state increased and fed the acknowledgment of this policies as an "Orwellian" plan that had led more to intolerance rather than integration of the poor. Some economists, including Milton Friedman, have argued that Johnson's policies actually had a negative impact on the economy because of their interventionist nature.[49] The counter argument of who endorsed such critique to state interventionism,

47. Ibidem pp 331-332

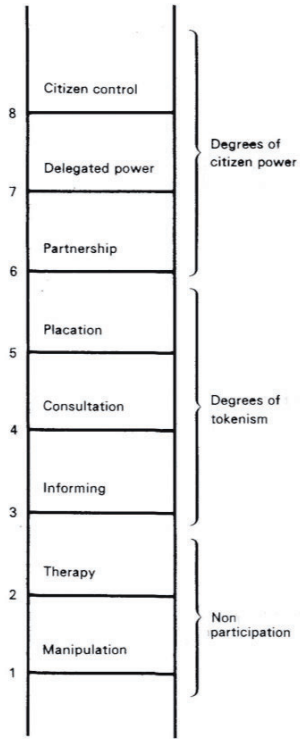
48. Ibidem p. 333

49. "First Measured Century: Interview: Milton Friedman" http://www. pbs.org/fmc/interviews/friedman.htm

was that the best way to fight poverty is not through public spending but through economic growth, avoiding to turn public money into a promotional moral spectacle. And in general many whites viewed Great Society programs as supporting the economic and social needs of low-income urban minorities, and retrieved any support, especially as the economy declined during the 1970s.

* * *

Even if public opinion was split, since this moment it became compulsory for public institutions to respond the calls voiced by "activists" for greater public involvement in decisions making. Further developments of strategies for policy makers and practitioners to empower communities to reach the highest possible level of user involvement are often exemplified by the text "A Ladder of Citizens Participation" by Sherry Arnstein. The text, published in the Journal of the American Planning association in 1968[50], reported a blunt critique on contemporary practices and proposed itself as guidance how exactly individuals should participate in local government decision-making.



1969, Sherry Arnstein, Eight rungs on a ladder of citizens participation

Source: the internet

Arnestein used the metaphor of a ladder to describe gradations of "citizens' participation" in urban programs. Hers was a proposal to redistribute power "from haves to have-nots". At lowest level of the ladder she described two forms of non-participation, which she termed "manipulation" and "therapy". According to her, some governmental organizations had contrived phony forms of participation, which aimed at getting individuals to accept a predetermined course of action or allegedly participate to preach to them about their personal shortcomings. She denounced how such strategies tended to cure participants under the guise of seeking their advice. Then, two rungs higher in the ladder, came "informing" and "consultation".
She saw informing about government programs and citizens rights, responsibilities and options as a first positive step. Then with the term "placation" she described when government attempted giving in to

50. Sherry R. Arnstein, A Ladder of Citizen Participation," Journal of the American Institute of Planners Vol. 35, No. 4, (July 1969), pp. 216-224

some citizens demands. And at the highest rungs of the ladders she put "partnership", "delegated power", and "citizens' control".
Her work received great attention, but also criticisms about management and control, pointing out how individuals often stall needed projects claiming concern for environment when they really want to protect their own property values and privileged status. Indeed hyperpluralism and the NYMBY attitude are a rightful concern and the real limit to such processes, dragging out approvals, and imposing costs on public and private entities. Moreover Arnstein's model was constrained in seeking effective responses to involve "users". Such an emphasis as if users were planners, on the one hand assumes the existence of a common basis for users, providers and policymakers and ignores the existence of different relevant forms of knowledge and expertise. On the other hand reduces the context to an imbalanced bipolarity of power among official constituted institutions and individuals, shutting off other elements and key stakeholders that constitute the extreme complexity of the overall picture.

Following the 1960s and 1970s, a plethora of participatory processes started and diffused in the US as well as in Europe. A number of other different approaches were experimented - and still are all over the world- to involve future users in the design process, using workshops, consultations, neighbourhood offices (...). These methods most often are characterised by the aim to empower inhabitants as "end users", instilling in the architect a sense of personal usefulness and sense of brotherhood. So the architect becomes a mediator of "wishes", not adressing how the reciprocal contribution between individuals -not only inhabitants- and urban space could be structurally developed, but rather ending in small incidental phenomena accompanied by endless discussions.
One of the scholars who expressed the most coincisely this situation was Peter Malpass in 1979: "Participation has become merely an aspect of urban management […] participation leaves architect and community trapped, deceived and confounded by a cloud of good intentions. Consensus is the enemy of participation."[51]

51. See Peter Malpass, A Reappraisal of Byker, Part1 and Part 2, Architects Journal, 169 (1979)

Anyway the ideals that participatory architecture recalled went on regardless objections, both from the political point of view as well as the managerial one. Its features of either brothehood from the architects point of view, or of "placation" from the administration stayed firm, but as the sociologue Domenico Masi put it introducing Giancarlo De Carlo and their work at the Villaggio Matteotti: "after 1968, one password circulated across all Western countries: participate."[52]

* * *

Giancarlo De Carlo is worth mentioning here especially because he critically set the issue of participation into political ground. He saw participation not as co-optation but as a political project that gets realized through works of architecture. De Carlo (1919-2005) was an Italian architect, planner, writer and educator who had been active in the Italian anti-fascist resistance, as well as the post-war Italian anarchist movement. He soon became known in the '40s and '50s for his uncompromising attacks on the International Style, these culminated in his membership of Team X after the Otterlo Congress in 1959 and also the Foundation of the ILAUD, International Laboratory of Architecture and Urban Design.[53]

Having grown up side to side to CIAM's most important figures the critique he moved to their understanding of humanist architecture can be summarized in his words as: "the naïve and generous hope of our predecessor [was] that they had understood many things but one: that the relationships among social groups and their physical environment do not occur according to linear bi-univocal processes and that any attempt to freeze these relationships in simple systems turns into the advantage for the few that control institutions and to the disadvantage of the ones that do not control them at all."[54] Thus, his motivation to make architecture into a participative process was to oppose a twofold

52. Domenico Masi, PArtecipazione e Progetto, in Margherita Guccione, Alessandra Vittorini (ed.), Gian Carlo de Carlo. Le ragioni dell'architettura, Electa-Darc, Milano, (2005), p.66

53. See Benedict Zucchi, Giancarlo De Carlo, Butterworth Architecture, Oxford ; Boston, (1992) p.26 ff

54. Giancarlo De Carlo, An Architecture of Participation, conference held in Melbourne in 1971, published in Giancarlo De Carlo, L'architettura della partecipazione, Quodlibet Abitare, Macerata, (2013), p. 46

situation: " the subjection of physical space to the needs of production and thus to the power of who governs productive processes […] [and] the control of physical space as instrument of control and repression of social life […] the two fragment human life"[55]
His idea of authorship in architecture was a quite unique one. He saw architecture as dying because alienated from its real purpose, and if architects would have abandoned the authority they had bestowed on themselves to move towards "the side of people", then people would defend architecture and get a new direction together.[56] For this he thought architects should become "counter-heroes" helping individuals to understand architecture.
His understanding of participation is close to the one of co-operation, not only because he tries to counter how participation can easely be transformed into co-optation, but also because he believed "architecture is an heteronomous activity, not an autonomous one."[57] Therefore for him participation should have been made by architects not for the inhabitant, but with the inhabitants, the users. It is just in these latter words that lay the difference. Somehow, despite De Carlo's political engagement and awareness he wasimbued by a light tint of brotherhood too, for he tried to cater "the poorest deprived and social classes [that] is an element that does not count."[58]

His most relevant project for participation is the Villaggio Matteotti, a subsidized housing in Terni built for the workers of Italy's largest steel company between 1970 and 1975. For De Carlo it was not only important to discern the wishes of the future inhabitants, but to do so in company time. He insisted that workers be paid for discussion sessions and that management should not be allowed to attend. The steelworkers and their families were thus involved in the design process and the architect assumed the role of educator and facilitator.[59] [60]
The goal of the project was to avoid the flattening aspects of

55. Giancarlo De Carlo, An Architecture of Participation, conference held in Melbourne in 1971, published in Giancarlo De Carlo, L'architettura della partecipazione, Quodlibet Abitare, Macerata, (2013), p. 56

56. Ibidem p.78

57. See Giancarlo De Carlo, discourse at the launch of the "Struttura e forma urbana", series for saggiatore, (1965)

58. Ibidem 55, p. 62

59. See Giancarlo De Carlo, An Architecture of Participation, Perspecta, 17 (1980)

60. "in fact, it [Villaggio Matteotti] is valuable not only, and not so much, for its result but for the process that made it possible" Manfredo Tafuri, Storia dell'architettura italiana. 1944-1985, Einaudi, Torino, 1986

standardization and bureaucratic housing as done by social housing institutions at the time. De Carlo and the steel company directors agreed they wanted to ask the workers how they would like their house to be. The first attempts brought up deceiving results with no innovative ideas on the quality of the housing scheme for the workers conditions. Therefore the experiment moved into a didactic approach on spatial qualities instructing the workers with an exhibition of model housings and establishing dialogues meetings with more than 300 families.




1973, second exhibition of the Villaggio Matteotti project, Galleria Poliantea, Terni

1970-75, Giancarlo De Carlo and the steel workers, Villaggio Matteotti, Terni

Source: Giancarlo De Carlo, L'architettura della partecipazione, Quodlibet Abitare, Macerata, (2013), photo section

On the one hand, this action engendered suspicion from the municipality and, on the other hand, it nurtures workers understanding further than expected. After winning scepticism and gaining confidence workers became aware of the influence of space in life and claimed the right to be engaged in improving also their working spaces.[61] Even

61. Interview to Giancarlo de Carlo on Quartiere Matteotti, Terni, 1970-1975, http://vimeo.com/32628698

the Italian extra-parliamentary far-left movement of Lotta Continua[62] endorsed their protest. Thanks to the education and self-valorization they had received, workers got to the point that neither the architect, nor the company had forecasted: they indirectly highlighted first that the housing project had been just a simulation offered by the steel company, and second that being politically engaged in spatial schemes could not entail only housing, but should be a project for any living space from production to consumption and reproduction. This situation led to the achievement of only a small part of the housing project, instead of extending it to life as whole.

As Peter Hall puts it, "the change can be caricatured like this: in 1955 the typical newly graduated planner was at the drawing board, producing a diagram of desired land uses; in 1965 was analysing computer output or traffic patterns; in 1975 talking late into the night with community groups. It was a remarkable inversion of roles. For what was wholly or partly lost, in that decade, was the claim to any unique and useful expertise, such as was possessed by a doctor or a lawyer."[63]

Besides the value and role of an architect's expertise, other limits of the participative processes have to be acknowledged.

Through all this changes clearly emerges the twofold issue of the impossibility of ever achieving the complete devolution of power and yet the need to challenge "planning" with an equally powerful and united counter force.

In this sense corporative works becomes an ostrich, advocacy reduntant, and participation inefficient. Then the task turns into negotiating a third way alternative and more radical.

The approaches here described can be taken as synonymous of a certain kind of architecture's misfiring to come to grips with architectural determinacy as pure professional skill.

62. Lotta Continua (Continuous Struggle, in Italian) was founded in autumn 1969 by a split in the student-worker movement of Turin, which had started militant activity at the universities and factories such as Fiat. The first issue of Lotta Continua's eponymous newspaper was published in November 1969, and publication continued until 1982 after the organization disbanded in 1976.

63. Peter Hall in The city of Theory, from Cities of Tomorrow: An intellectual History of Urban Planning and Design in the Twentieth Century. 3rd ed Wiley-Blackwell, N Y, 2002 (1988), p. 381

The devolution of power conjures up such notions as "choice", "freedom" and "participation", words laden with the accumulated hopes and aspiration of many activists. These ideological beacons lure architects to adopt participatory methods without a larger vision of the system that support the circumstances they want to challenge.
Such influence is still very alive, but the dilemmas it entails are still unsolved as well. Today's participatory practises often reveal even weaker and less experimental than in the preceding decades. This is due to the fact that to survive they have to reduce reality to incomplete models given the increased complexity of all factors that shall be considered, if ever possible. Proposing temporary and circumscribed participatory projects can possibly have a pedagogic value. Though very often participatory processes focus only on a specific project linked to a defined programme, such as housing or "public" spaces, for a limited target group, e.g. inhabitants or kids, without confrontation to the deep structural problems of pluralism at the base of the city as a collective project.

In reality a whole other thesis would be needed to describe in critical depth what happened about pluralism and inclusion of the collective subject in the project of the city during last century.
Rather the attempt here has been to stress out how the banners of humanism, advocacy and participation may have helped the promise of public involvement gain purchase, but not achieved it. On the contrary they widened the "we and them" gap, ignoring all other contextual factors of latest capitalistic developments. Perhaps the path opened by the researches on participation is not corresponding to a real structural change, unless in very small groups under determined conditions and for a brief term.

Anyway, all what has here been very briefly delineated about humanistic architecture, advocacy planning and participation was on the one hand to give a glimpse of the evolution of architectural approach to pluralism, and on the other hand to give evidence of what distances co-operation from them.
Yet, without this legacy the discussion about the architecture of co-operation would be much less faceted and less aware of its outstretch.

The question of pluralism and its modes of production in architecture lays not so much in involving individuals as "end users" - as if they were a new kind of client- helping the decision making upon incidental forms within the city. Rather it should be a matter of catering for individuals - as "dwellers" of the city - the conditions to produce and reproduce themselves and their city in an emancipated way in order to contribute a reciprocal evolution.

* * *

Any reference to the subject, its plurality, and its relation to the material world, politics, economics, science and disciplines such as philosophy, architecture, arts, demands first a definition of the individual "subject" beyond either the moral duties or object ideologically produced. Any concept of the subject that avoids or plays down individual differences, standardizing or universalizing man as one, misses the inherent aspects of human life. A clear sign of such difficulties is the double possible interpretation of the very ambiguity of the word "subject": it can be interpreted as the one who exerts a power or an action on an object (e.g. another human being), or vice versa as an individual subjected to somebody else.
Whilst architecture drew its course through the problematisation of pluralism, other disciplines -especially philosophy, modern sociology and psychology- developed a different path of thought to revise the relationship between subject and object and the subject's creative role as agent of meaning, unique, centralized, and authoritative. Here the metaphysical individual subject referred as demiurge and conscious originator of meanings and actions was rejected, and man as universal figure got decentralised. This new reading of humanism challenged for the first time the assumption that meanings and subjectivities are already formed and existent before any other objective influence.
The bourgeois ideology -the doctrine that valorises "man" and ignores concepts such as class differences and history impact- and its instrumental and technical reasons to be sustained, were deeply addressed.[64]

64. See Michael Hays, Modernism and the post humanist subject, the architecture of Hannes Meyer and Ludwig Hilberseimer, (Cambridge: MIT Press, 1995) p.4

Beginning with researches like the one on "Multiplicity" of the philosopher and mathematician Edmund Husserl at the end of 1800s, this vein soon extended its influence into different fields. It mostly passed through the work of sociologists as George Simmel, the writings of Samuel Beckett and Bertolt Brecht, the atonal and serial music of Arnold Schoenberg, the non-narrative films of Hans Richter, the productivist and constructivist work of the Russian avant-garde, Arthur Rimbaud's poetry, The Frankfurt school, Martin Heidegger "Being and Time" till to the French philosophy of the 1960/70, and Kurt Godel's "Incompleteness" paper in mathematical logic. Seriality refusing harmony, the denial of narrative time, the distancing from visual, the burial of metaphysics and acceptance of incompleteness and uncertainty merged towards the aesthetic and ethic expression of a new vision on "Man".[65]

From this point of view the subject becomes but a variable and dispersed entity whose very subjectivity and place are constituted within the collective subject.
The acknowledgement of plurality and the necessity of it are fundamental to recognise the intrinsic relevance of co-operation among individuals and its contribution to the city.
By decentralizing the individual subject, architecture can transform into a political active force of a collective subject and produce a subjectivity related to it, instead of trying to simulate it through humane architecture and participatory processes.
When Michaels Hays in his Modernism and the Post Humanist Subject says "Modernism itself defeats the view that meanings and subjectivities are already formed and existent somewhere outside the work of art and that the critic's and historian's business is to locate them"[66] he intends a paradigm shift that is very close to the one that Heidegger did in his theory of *Being*.
In his "Letter on Humanism" Heidegger reacted on Sartre's text "Existentialism is a Humanism."[67] Whilst Sartre wrote "We are

65. Ibidem, p.5

66. Ibidem p.4

67. Jean-Paul Sartre, Existentialism is a Humanism, [1946] http://www.marxists.org/reference/archive/sartre/works/exist/sartre.htm ; Martin Heidegger, Letter on Humanism, [1949], in ed. David Farrell Krell, Martin Heidegger, basic writings, Harper Collins publishers, NY, (1193), p.213 ff

precisely in a situation where there are only human beings", Heidegger replied "We are precisely in a situation where principally there is Being".

The Letter urged Heidegger to focus on the specific definition of Humanism which he had already outlined much before in his "Being and Time" of 1927. Humanism, for him, is an ambiguous concept especially when referred to such categories as *freedom* and *nature* that can be interpreted very broadly. He stated that past interpretations of humanism had posited "an already established interpretation of nature, history, world, and the ground of the world, that is, of beings as a whole." Hereby Heidegger elaborates not only on Sartre's interpretation of humanism, but the whole metaphysic school from Plato on, till his times. In other words according to Heiddeger, previous interpretations omitted asking the question of Being, and just gave it but for granted. According to Heidegger, the question of Being, not only being as being but the Being of beings, the nature of Being as such, has not been properly thought. Metaphysics has in fact failed to account for the ontological ground of Being because it has not sufficiently understood what is meant by thinking, that is, it has not arrived at a proper mode of thinking the Being of beings.

In "Being and Time"[68] Heidegger concentrad specifically on this argument. The *Essence* or *Being of man* is explained by Heiddeger as *ek-sistence.* "The concept of ek-sistence means the selfhood of man related not to the individual self but Being and the realtionship to Being."[69] In other words the essence of man is not as human being only: man ek-sist in his tension to a higher concept of Being, beyond his selfhood. Heidegger succeded invalidating the previous concept of humanism centred on man as being and agent of the world that surrounds him, by considering the condition of *Being-in-the-world.*

Being-in-the-world is his definition for categories such as subject, object, consciousness, and world. For him, the division between subject/object must be overcome, as it had been indicated by his teacher Husserl. Namely all *consciousness* is consciousness of something, there

68. Heiddeger, Being and Time, [1927], translated by J. Macquarrie and E. Robinson, Harper and Row, New York, (1962)

69. See Michael Inwood, A Heidegger Dictionary, The Blackwell Philosopher Dictionaries, Oxford UK, (1999), p. 61

is no consciousness without an object (thought, perception, space…): "Being-in-the-world has always dispersed or even split itself up into definite ways of Being-in. The multiplicity of this is indicated by the following examples: having to do with something, producing something, attending to something and looking after it, making use of something, giving something up and letting it go, undertaking, accomplishing, evincing, interrogating, considering, discussing, determining…. All these kind of ways of Being-in have concern as their kind of Being."[70]

Being-in-the-world fundamentally belongs to *Being-There* [*Dasein*] and choices are made in the world in which humans ek-sist surrounded by other humans. Human beings are characterized by uniqueness, one from another, and this uniqueness gives rise to a set of possibilities for each individual. All human beings are continually oriented towards their own potential, however the understanding of others in the world and the ontological inclusion of them with our own Being-There is an indispensable form of Being.[71] Heidegger said that Being-in-the-world is a *Being-with*, and that the understanding of the presentness of others is to ek-sist. As a consequence recognizing our own Being-There as an everyday *Being-with-one-another* cannot be achieved on your own, but only in reference to others. By doing so existence turns into a formless *Theyness*, or alterity.[72]
Belonging to others may either lead to drastic irresponsibility and give rise to a sort of uncanny feeling of homelessness,[73] or make Beings face freedom and impose them to decide upon their life.

This philosophical project of Heidegger sought humanism into the essence of man and thereby to preserve the *humanitas* of the *homo humanus* as opposed to the *animal rationale* of metaphysics. But,

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70. Heiddeger, Being and Time, [1927], translated by J. Macquarrie and E. Robinson, Harper and Row, New York, [1962] (2001), p. 83

71. See http://belate.wordpress.com/2010/11/18/heidegger-letter-on-humanism/

72. See Georg Steiner, Martin Heidegger, The unviersity of Chicago Press, [1978], (1992), p.92

73. In this concern Heidegger talks about alienation of the self thanks to the acknowledgement of the other. This does differ from Marx's concept of alienation from which he takes clear distance. Marx's theory of labour is to show the ways in which the capitalist mode of production has alienated man from his producing skills. The solution would be to re-appropriate the means of production that was once a property of man. For Marx, the humanity of man has been degraded by the inhuman conditions of the capitalist mode of production, but on his side Heidegger argues that the humanitas of the human being, the essence of his being, is thought not only in terms of labour.

before all, the major commitment was to overcome subjectivism. By humanism he meant *meditating* and *caring* for human beings be human and not inhumane, so to say not outside their essence.[74]
Yet, the most interesting concept that Hiedegger had put forward in his "Being and Time", and which should here be taken into consideration, is the one of Being-with-one-another -or Theyness - and Belonging to others.
In this concept the possible hierarchical distinction of pluralism fade in one unique subject, though not erasing uniqueness of each individual.

Being-with-one-another as way of ek-sistence depending on one another, can shade a new light in the meaning of co-operation as a collective mode of production for the city and way of *dwelling* it, operated on the same plan by different individuals as one collective production force.

In another text "Building Dwelling Thinking" which is a chapter of his work titled "Poetry, Language, Thought"[75], Heidegger explained how the way we *dwell* is the one we are, we ek-sist, on the face of earth – and is an extension of our identity, of who we are.
Since "dwelling" relates to the manner in which we ek-sist, our "being in the world", for Heidegger problems of building are essentially problems of dwelling.
" The real plight of dwelling is indeed older than the world wars with their destruction, older also than the increase of the earth's population and the condition of industrial workers. The real dwelling plights lies in this, that mortals ever search anew for the nature of dwelling, that they must ever learn to dwell. […] But how else can mortals answer this summons than by trying on their part, on their own, to bring dwelling to the fullness of its nature? This they accomplish when they build out of dwelling, and think for the sake of dwelling."[76]
Heidegger thus said that Building is dwelling on earth, nurturing things, natural or man-made. And he additionally argued that modern

74. See William J. Richardson, Heidegger, through Phenomenology to Thought, fourth edition, Fordham University Press, [1963], (2003) fourth edition, p.611

75. Martin Heiddeger, Building Dwelling Thinking, in Poetry, Language, Thought, transl. Albert Hofstadter, HarperCollins Publishers, New York, [1971] (2001), pp. 141-160

76. Ibidem p. 159

times have brought confusion in the understanding of relations between building and dwelling, and building is in not merely about providing shelter or housing only.
Building happens as a part of a dependence of one another and enables to experience and generate a mutual sense of the present.

CO-OP ARCHITECTURE, HANNES MEYER

The Architect as Organizer, Architecture as collective class consciousness

The Swiss architect Hannes Meyer once wrote, "I never design alone. All my designs have arisen from the very start out of collaboration with others."[1] This revelation occurred in 1933, not long after his dismissal as dean of the Bauhaus and his relocation to Moscow. While Meyer's professional career is comprised of unfulfilled projects, there is no question that he dedicated his life to making architecture a transformative, co-operative tool for political change.

Meyer had lived in Germany since just after the First World War. It was in this post war climate that his writings and work began to develop around the concept that the architect is an organizer of life processes, and, as an organizer, must engage with other disciplines as well as the society impacted by his work. Throughout his travels, life and unconventional path, collaboration – in a co-operative sense – greatly influenced Hannes Meyer's activity as a tool for both collective and individual enhancement.

In 1918, one decade before he would assume directorship of the Bauhaus, Meyer had just completed his studies and moved from his native Switzerland to Germany. There, he joined the intense intellectual climate that grew out of the rise of the Social Democratic Party in the new Weimar Republic. He had already built connections with the Vienna Circle, the *Neue Sachlichkeit* movement, and the Swiss co-operatives. The latter formed and wide spread in Switzerland after the 1840s establishment of the co-operative movement in Great Britain, whose goal was to invert the power relations between labour and capital through members engagement, empowering workers to take control of the labour process.

1. Hannes Meyer, "How I work," Architektura CCCP 6 (1933), reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

Meyer enthusiastically applied their principles – voluntary and open membership, member control and economic participation, and self-valorisation through education – to his approach in architecture. Even fresh out of his studies, Meyer had ambitious ideas. He wanted to eventually transform the collective potential of "co-operation" from a political category to an instrument he believed could deliver the working class from capitalist exploitation. He believed that co-operation could serve as a collective mode of production. It provided the link between the product itself – architecture – and the producer: mass society. Therefore, he devoted his practice to developing the concept of self-valorisation as an alternative social structure of value, based on education and on a conscious detachment from capitalistic profit favouring different and more balanced values.

For Meyer, co-operative architecture was a positive force directed towards the formation of collective agency – a non-bureaucratic design entity comprised of a group of people affected by decisions made in the process. Whether in his unrealized plans for schools or the League of Nations, or his completed educational institute for the German Trade Unions Federation, Meyer's ideology can be seen as an approach comparable to the dialectic promoted by the political theorist Rosa Luxemburg, that spontaneity and organization yield the most productive growth. Her Dialectic of Spontaneity and Organization argued that the two are not separate or separable activities, but different moments of one political process. One does not exist without the other. These beliefs arose from her view that class struggle evolves from an elementary, spontaneous state to a higher level: " the initiative of unorganized popular masses -their spontaneous, so to speak improvised capacity for action, such a significant, often decisive factor in all previous great political struggles – is nearly ignored" and she added "social democracy is simply the embodiment of the modern proletariat's class struggle, a struggle which is driven by a consciousness of its own historic consequences. The masses are in reality their own leaders, dialectically creating their own development process. The more that social democracy develops, grows, and becomes stronger, the more the enlightened masses of workers will take their own destinies, the leadership of their movement, and the

determination of its direction into their own hands."[2]

Meyer directly reflected a similar approach -or at least a condivision of goals- in his process, diagrams, and plans. These modes organized the potential of a collective's immaterial production. As a result, they enhanced the self-valorisation of society, which was, at the time, largely underestimated. Meyer subverted bare positivism and capitalist exploitation by introducing affective and political aspects of biological life into his discipline. Thus, his implementation of "co-operation" as an architectural design tool for the society of mass industry can be read in two ways: the concept can first be viewed as an explicit tool used among individuals, a practice which Meyer consistently applied in his profession and teaching. Secondly, co-operation implicitly relates to mass society an architecture at-large. Both, however, can be understood as two sides of the same coin in the sense that co-operative architecture alternates between phases of organization and spontaneity by enabling individuals to implicitly mutually co-operate with space while explicitly engaging each other. Such a process allows individual and collective intelligence to grow in parallel. Meyer's implementation of the co-operative can be analysed to better understand the historical relationship between labour and architecture and how it continuously changes the landscape of the discipline.

After the First World War the Second International garnered the attention of most of Europe, and in Germany Social Democracy had ascended during the turbulent passage from Wilhelmine Germany to the Weimar Republic. The destruction wrought by the war – nearly every family had lost at least one member – and the heavy financial toll imposed by the Treaty of Versailles and the resulting hyperinflation of 1923 forced Germany to borrow huge amounts of money from other countries. Yet even in this adverse situation, the country profited strong exports and enjoyed a productive economy. In this context, trade unions received recognition and workers won the fight for an eight-hour day. This was a stark turnaround, considering that, not long before, labour had been heavily exploited by the war industry.

2. Rosa Luxemburg, Theory and Practice, Part 6 [1910] at http://www.marxists.org/archive/luxemburg/1910/theory-practice/ch06.htm

Still, though in the end the army had tried with the "stab in the back" legend to blame socialists for loosing the war, the entire political machine now considered labour a national class of status that could no longer be scapegoated or ignored.[3] But the army supported the government, and the government accepted the army order as it was. In this fragile equilibrium with the entry of labour as an unprecedented political power, Germany was still leading in the development of industrial machinery[4] thanks to strict collaboration between research and labour, as well as an extremely dynamic marketing apparatus. Such a technical boom of skilled and educated labour had enabled the emerging class to self-organise in unions, but also generated a delicate relation to their representative Social Democratic party. This delicate relationship was also due to the industrial capitalist system's difficulty handling inflation. After 1923 became visible that economy did not find a good compromise between labour and production, and this slowly led to the crisis and failure of the Weimar Republic, with the consequent later seizure of power by the Nazi party. [5]

But starting from the beginning, right after WWI, at the end of the German Spartacist revolution, in 1919 the party took part to the government for the first time. Before this moment the different currents of reformism and radicalism had split the party in two, but the reformism of Eduard Bernstein had prevailed upon radicalism after the murder of Rosa Luxemburg in the revolution. Only intellectuals could take over her legacy promoting reform as the means and radical change as the goal.

Hannes Meyer moved in these left-wing intellectual circles and maintained close friendships with several prominent leftists, including the dramatist Bertolt Brecht. Their discussions, perspectives, and exchanges took place in a country whose atmosphere was thick with the effects of industrial capitalism in the "metropolis" described by the German philosopher Georg Simmel as "a many-membered

3. This specific historical moment has been called the legend of "the stab in the back" because they attempted to spread the belief that, if it had not been "betrayed" by the working class, the German army would have won the First World War

4. Just to mention some of the biggest names: .

5. See Sergio Bologna, Class Composition and the Theory of the Party at the Origin of the Workers-Council Movement, in Operai e Stato, Feltrinelli, Milan (1972) pp.4-27

organism."[6] Berlin, Hamburg, Württemberg, and Saxony were the most advanced industrial poles where proletarian power was gathering. A dimension of the collective subject, backed by intellectuals, was rising in the tension-ridden new born republic. The primacy of the collective over the individual choice in artistic development had already been formulated in the concept of the *Kunstwollen* by Alois Riegel in Wagnerian Vienna and permeated the Weimar Republic. It found further purchase in scientific research, which confirmed the cultural and social movement towards the collective dimension. Also, the scale of the world was starting to decrease faith in the uniqueness of the individual; for instance, in January 1921, Albert Einstein had startled Germany by suggesting the possibility of measuring the universe, and many were developing the seeds of Edmund Husserl's mathematic and philosophic theory of multiplicity.

PRODUCING AND LEARNING TOGETHER "BY HEAD AND BY HEART"

Hannes Meyer was concerned by the co-operative aspects of life from a Marxist point of view. For Marx, co-operatives revealed themselves as one of the most promising victories for the struggle of "living labour" against capital. In 1864, the theorist lauded the "co-operative movement, especially the cooperative factories," as a social experiment whose value could not be overrated. However, few lines after he sceptically added that co-operative labour, which was confined to a "narrow circle of the casual efforts of private workman, would never be able to arrest the growth in geometrical progression of monopoly to free the masses."[7] Perhaps Marx's opinion – that co-operatives would

6. "…the metropolitan type – which naturally takes on a thousand individual modifications – creates a protective organ for itself against the profound disruption with which the fluctuations and discontinuities of the external milieu threaten it. Instead of reacting emotionally, the metropolitan type reacts primarily in a rational manner, thus creating a mental predominance through the intensification of consciousness, which in turn is caused by it. Thus the reaction of the metropolitan person to those events is moved to a sphere of mental activity which is least sensitive and which is furthest removed from the depths of the personality. The relationships and concerns of the typical metropolitan resident are so manifold and complex that, especially as a result of the agglomeration of so many persons with such differentiated interests, their relationships and activities intertwine with one another into a many-membered organism." Georg Simmel, The Metropolis and Mental Life, in On Individuality and Social Forms: Selected Writings, Ed. Donald N. Levine, University of Chicago Press, [1903] (1971), pp. 324-39

7. Karl Marx, Inaugural Address of the International Working Men's Association "The First International", Printed as a pamphlet in Inaugural Address and Provisional Rules of the International Working Men's Association, along with the "General Rules", London, 1864. Marx & Engels Internet Archive (marxists.org) 2000

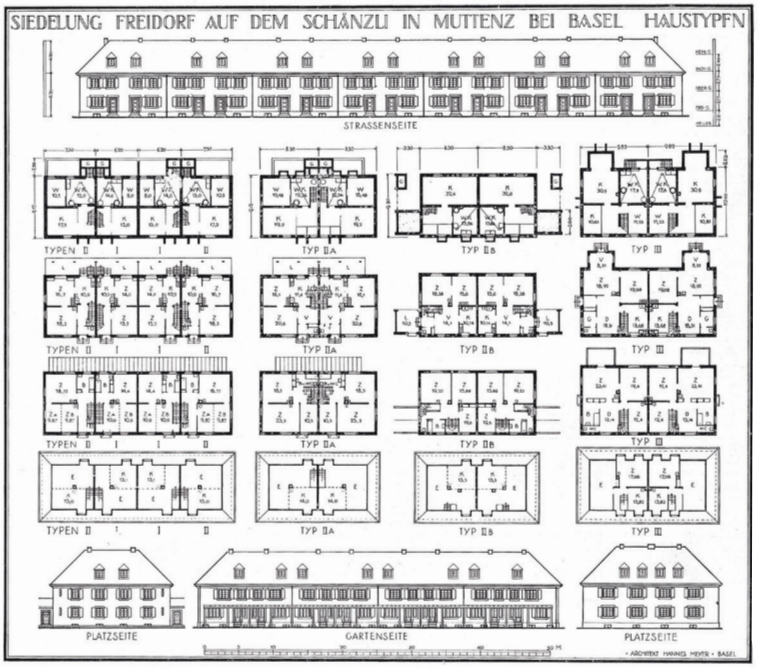
never transform capitalist societies, – explains why relatively few in the Marxist tradition, excepting Hannes Meyer, valued co-ops.

Meyer believed deeply in the potential of co-operation as described in Marx's earlier words. For Meyer – as an architect, teacher, and intellectual – this thinking started early. As a young man, he had already been influenced by a theory of self-valorisation elaborated by the Swiss pedagogue J. H. Pestalozzi, whose motto was "learning by head and by heart" and was based on the capacity of each individual. From 1912 to 1913, Meyer also made a trip to get in contact with the garden city and co-operative movements in England. And in 1919 he designed his first realized project: Siedlung Freidorf – the first integral housing estate for the Swiss Co-operative Union. He planned its programme as well, and introduced a school, shop, restaurant, meeting hall, gymnasium, and member-training space while participating in seminars and helping address questions about co-operative life. The topics were far from idealist visions and instead addressed the pragmatics of the collective behaviour, including collective ownership of house and land, inheritable tenancies, working groups for education, self-administration of the estate by the co-operators on a voluntary basis, obligation to assist in communal works without pay, joint purchase of articles to cover the daily requirements of estate dwellers, and co-operative arrangements for life insurance. Meyer was strongly committed to the collective aspects of producing and learning together. Combined with his severe self-criticism, he not only introduced the liberating potential of co-operation to the working class, but also applied it as a tool to investigate the role of the architect in industrial civilization. In one sense, he wanted to address the shortcomings of functionalism – criticizing those who embraced technological modernization but not its social consequences. On another, Meyer used co-operation to counter formal education's inability to associate with industrial production, allowing emerging architects to move away from the artistic and authorial tendencies tied to arts and craft production and instead look towards the possibilities of manufacturing standard processes.[8]

8. Hannes Meyer, "Bauhaus and Society," Bauhaus 1 (1929), and "Bauhaus Dessau 1927-30, My Experience of a Polytechnic Education," Edificacion 34 (1940), reported in C. Schnaidt, and F. Dal Co, Hannes Meyer, Architettura o rivoluzione, Marsilio Editori, Padova (1969)

1919-21 Siedlung Freidorf

Source: Hannes Meyer, Bauten, Projekte und Schriften, ed. C. Schnaidt, A. Niggli, Teufen, (1965) p.9 and 11



Meyer claimed to never work alone; he always practiced collaboration, applying the concept of the "brigade" to designs, competitions, and his didactic programme at the Bauhaus. Operating on Meyer's definition, draftsmen, technicians, economists, engineers, and architects comprised the brigade whose work, which ran in stages, informed all aspects of development. Collectively, their input throughout the process informed the phases of a building.[9] This notion of the architectural brigade is similar to the concept of Brecht's collective of an ever-changing team of collaborators for whom the exchange of knowledge provided a richer performance and personal self-valorisation.

At the Bauhaus, as Meyer announced the day he was appointed in April 1928, he organized the school into "vertical studios" and encouraged students of different years to work in brigades as well. This didactic programme was based on co-operation among individual students and through the school's link with industrial production. As director, Meyer often invited representatives of trade unions and workers' movements to speak and work with the students, and he substituted the school's formalistic artistic speculation (which Gropius had allegedly favoured) for a design of standard products and students' self-valorisation via collective work. He tried to introduce a new didactic leading students to link their knowledge to direct production dissociating from authorship towards an open co-authorship.
By this time, within architectural practice, the modernist architect Peter Behrens had already introduced the method of working in teams with distinct knowledge bases and according to a strict procedure inspired by the industrial production process. Yet a relevant difference in Meyer's approach was that Behrens' task as architect was to control almost every visual manifestation of the German-based AEG turbine factory and corporation, including its product design, graphics, exhibition designs, and architecture. Regardless of his anti-positivist position, this basic attitude prompted Behrens to transform professional work into a corporate assembly line, and despite their

9. According to Meyer, a brigade works in four stages: 1 – diagrammatic representation of program, 1:500/1:1000; 2 – standardization of all spaces of the same kind (individual spaces), 1:100/1:200 (DIN, OCT standards); 3 – diagrammatic plan of the whole building, 1:500 (axonometric, aerial views, photomontages); 4 – the harvest of all preceding stages, plus a visit to the building site that finally delivers the draft design. Meyer, "How I Work" Architektura CCCP 6 (1933), reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

acceptance of the modern situation, a traditional, even conservative aspect of the modern society envisioned by both Behrens and AEG's founder Walther Rathenau remained: art and science were distinctly segregated, and the role of the artist, rather than the collective, as sole voice and author persevered as the dominant societal viewpoint.[10] The same disagreement determined the difference in didactic approach between Gropius and Meyer as directors of the Bauhaus.

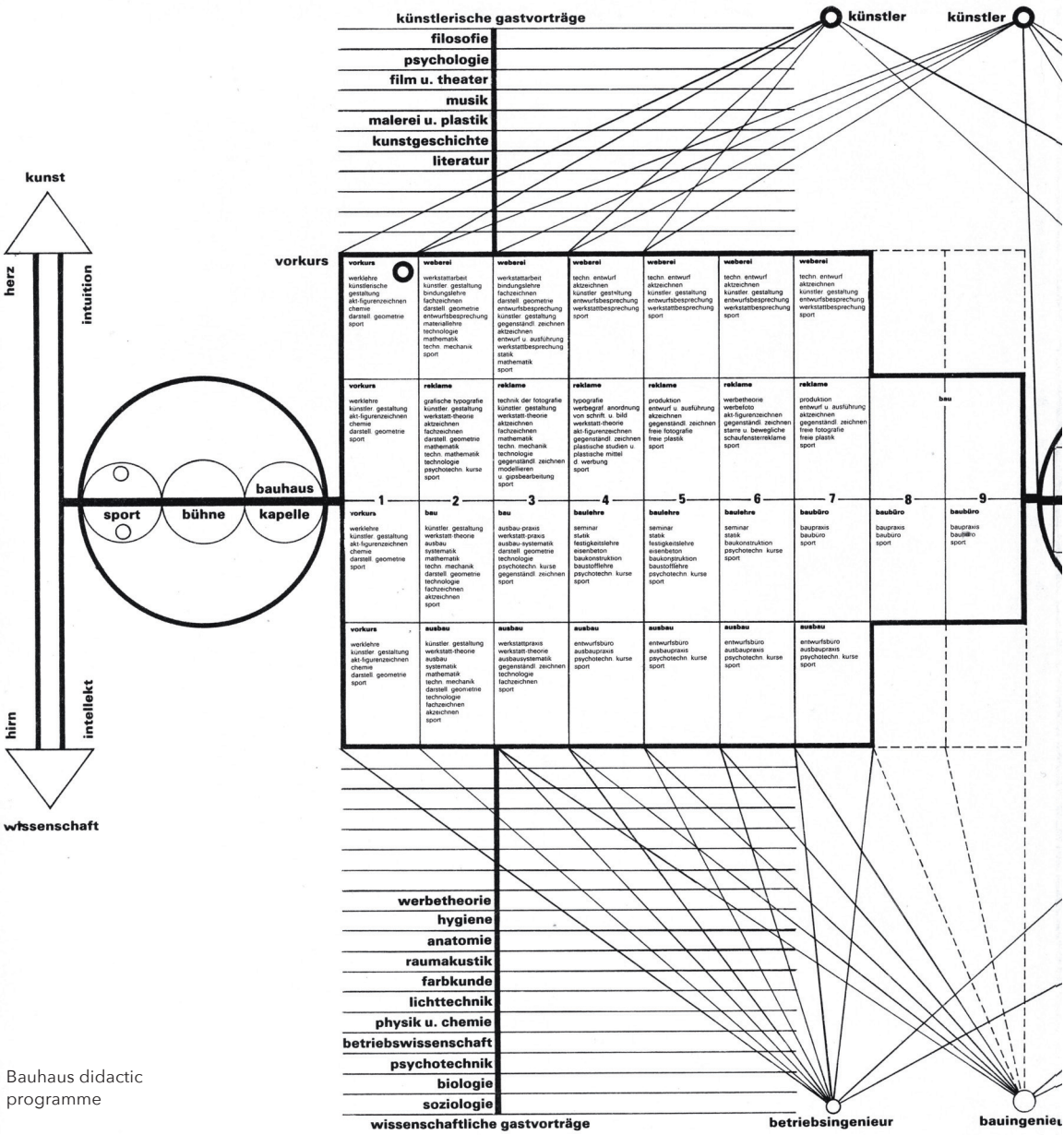
Hannes Meyer openly embraced positivism and, unlike Behrens or Gropius, took the brigade beyond mere technical efficiency or artistic purpose[11] – an act that related more to the work of Ernst May, who, from early 1925 to the mid-1930s, served as *Stadtbaurat* (municipal architect) and *Dezernent für Bauwesen* (overseer of city planning) in Frankfurt am Main. In a bunch of years with an office formed of brigades, May ensured that more than 15,000 new social dwellings were integrated into the city, a project that the architectural magazine *Das Neue Frankfurt* devoted pages to discussing and promoting. Both May and Meyer exhibited a socialist reaction to the working class's demands for improvements in life conditions, but as May aimed to produce for the labour class and improve its status, Meyer wanted to valorise the collective subject by including it in his project. This, of course, is even more evident when analysing the implicit line of co-operation as a design tool in his theory and work.

In his 1926 article "Die Neue Welt"[12] (The New World), Meyer first openly declared his will to undermine and transform the constituted order as a necessary change to expand rights and welfare in mass society. Using a futurist-like writing style, he aligned himself with the *Neue Sachlichkeit*, industrial production, mass technology, and standardization, and against the bourgeois establishment. Here Meyer called for a new, emotionless art, worshipping a "technophoric

10. See Stanford Anderson, Peter Behrens and a New Architecture for the Twentieth Century, MIT Press, Cambridge, MA, (2000), p. 104

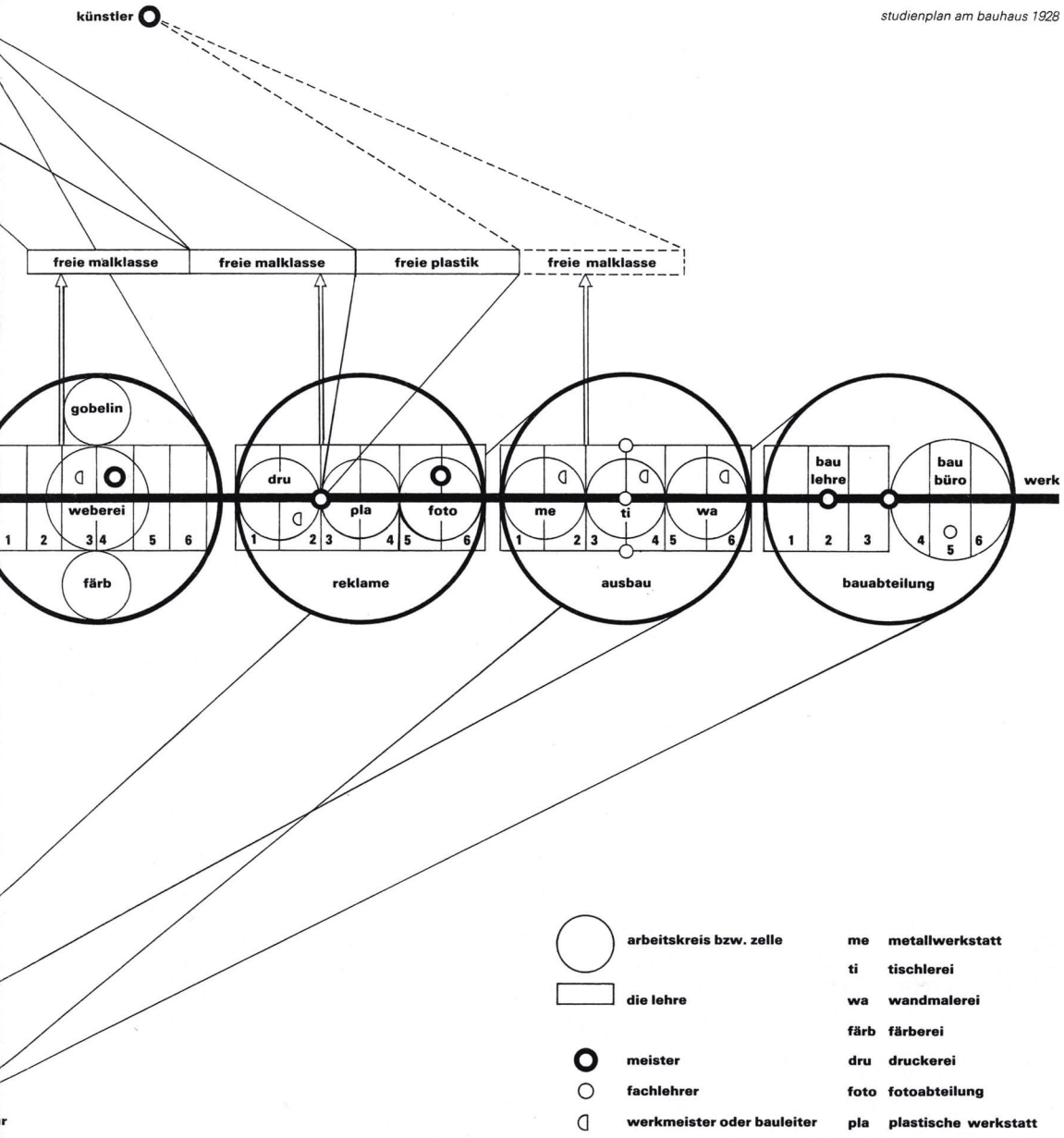
11. In this regard see the discussion baout The Architecture Collaborative in the chapter: Disambiguation about Humanistic Architecture, Advocacy Planning and Participation

12. The articles "Die Neue Welt" and "Bauen" were both published in ABC Beiträge zum Bauen [Contributions on Building], an architectural magazine founded in 1923 by Hannes Meyer, Hans Schmidt, Mart Stam, and the suprematist El Lissitzky. Reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)



Bauhaus didactic programme

Source: K.J. Winkler, Der Architekt Hannes Meyer, Anschauungen und Werk, VEB Verlag für Bauwesen, Berlin, (1989) interior cover


künstler
studienplan am bauhaus 1928
freie malklasse
freie malklasse
freie plastik
freie malklasse
gobelin
weberei
färb
dru
pla
foto
reklame
me
ti
wa
ausbau
bau lehre
bau büro
werk
bauabteilung
arbeitskreis bzw. zelle
die lehre
meister
fachlehrer
werkmeister oder bauleiter
me metallwerkstatt
ti tischlerei
wa wandmalerei
färb färberei
dru druckerei
foto fotoabteilung
pla plastische werkstatt

machine-cult"[13] and the main program of the movement: functionalism, rejection of ornament, orientation toward the future and rejection of the past, internationalism (including the League of Nations and Esperanto), and glorification of science (with Freud and Einstein as contemporary saints). Through the lens of the *Neue Sachlichkeit*, Meyer saw "The New World" becoming more mechanized and "scientified"; art would transform into invention and controlled reality, while the act of building would become a technical process – in which economic, mechanic, and productive efficiency coincided – rather than an aesthetic one. Together, these shifts would inform the objective aesthetic that would finally allow the architect to parallel the engineer and withdraw individual subjectivity from an overruling authorship, thus making the collective the final author.

In addition to Meyer, many of his contemporaries were working on the same theme. Bertolt Brecht and Erwin Piscator were both exponents of epic theatre. As Piscator said: "For us, man portrayed on the stage is significant as a social function. It is not his relationship to himself, nor his relationship to God, but his relationship to society which is central."[14] In 1926, for instance, Brecht's collective premiered *Mann ist Mann* (Man Equals Man), a play that stressed collectivity, downplayed the individual, and explored personality as something that could be dismantled and reassembled as a machine. The end of "Die Neue Welt" reinforced these intentions of organization and revolutionary changes necessary for architecture to make far-reaching, social change. Together with Brecht and Piscator, Meyer was most likely influenced here by the radical ideas of Rosa Luxemburg about revolution as means of transformation, especially in his call for change "in our media of expression […] material, form, and tools," which linked back to the article's earlier argument for trade unions and co-operatives as "the forms in which today's social conglomeration [could find]

13. The definition "technophoric machine-cult" is by Franz Roh, Nach-expressionismus – Magischer Realismus: Probleme der neuesten europäischen Malerei in Post-expressionism- Magic Realism: Problems of latest European painting, Klinkhardt & Biermann, Leipzig, (1925) See Hans-Joachim Dahms, "Neue Sachlichkeit in the Architecture and Philosophy of the 1920s," www.phil.cmu.edu/projects/carnap/jena/Dahms-10Mar03.doc

14. Erwin Piscator, "Basic Principles of a Sociological Drama" [1929], in Modernism: An Anthology of Sources and Documents, eds. Vassiliki Kolocotroni et al, University of Chicago Press, (1998)

expression."[15] In conclusion, he affirmed, "co-operation rules the world. The community rules the individual."

BUILDING IS A LIFE PROCESS

Two years later, in 1928, Meyer further developed the issue about the relationship between building and the collective subject in his article "Bauen" (To Build).
"Building is a life process" he wrote, that could organize the social, technical, economic, and psychological aspects of mass society. With this argument, he moved forward from both the matter-of-factness of the *Neue Sachlichkeit* and the limitedness of co-operative movements. For Meyer, "building" evolved from a technical process and extended to what would, today, be comparable to a biopolitical category that involved the life process as a whole. This biological aspect, complementary to mechanization, was probably influenced by Rudolf Carnap, a philosopher of the Vienna Circle, whom Meyer invited to come lecture during his first year as director of the Bauhaus. Carnap too was an advocate of the collective subject, and he introduced Meyer and his students to the theory that experiencing space was biologically hardwired into the human species, making sharp distinctions between objective and subjective concepts of space.[16] By the same token, one year later, Meyer clarified in the article "Bauhaus and Society" that "the new theory of building […] as a theory of society is a strategy for balancing co-operative forces and individual forces within the community of a people."[17] By now, Meyer's theoretical framework was complete, and for him co-operation was the political form of his time.

From there, architecture's development continued for him in the historic vein of the building tradition – as an intrinsic part of

15. In her "Social Reform or Revolution?" (1900; London: Militant Publications, 1986) Rosa Luxemburg opposed Eduard Bernstein's reformist position and criticized the revisionist theories expressed in his 1899 treatise "Die Voraussetzungen des Sozialismus und die Aufgaben der Sozialdemokratie" [The Preconditions of Socialism and the Tasks of Social Democracy] (1899; Cambridge University Press, 1993).

16. See Hans-Joachim Dahms, "Neue Sachlichkeit in the Architecture and Philosophy of the 1920s," www.phil.cmu.edu/projects/carnap/jena/Dahms-10Mar03.doc

17. Hannes Meyer, "Bauhaus and Society," Bauhaus 1 (1929) reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

contemporary society and generated by a communal consciousness.[18,19] In fact, announced Meyer in "Die Neue Welt," "Each age demands its own form. lt is our mission to give our new world a new shape with the means of today. But our knowledge of the past is a burden that weighs upon us." This attitude valorised the future, much as Paul Klee's *Angelus Novus* did in Walter Benjamin's analysis.[20] Pushed by the storm of progress and frightened by facing history, giving the back to future, Meyer started to consider the Palladian inspiration of his Siedlung Friedorf an error. For Meyer, in the ferment of German industry, this perspective instigated a material urge to achieve a simultaneous conjunction of building techniques and social necessity. That was his way to look towards the future and turn his back to the past.

There was no longer a need to reminisce through built space. He saw the architect as an organizer of the interpenetration of technology and the collective body through co-operation – one who could enable collective production with no authorial action. The architect himself could become a specialist, eliminating the paradoxical separation of the artist from other kinds of workers and articulating a sense of assimilation of art and life into architecture. Architecture, and therefore art, would become processes addressed by not one authorial voice, but the collective entity. "Because the doctrine of building is close to life's realities and its theses are constantly changing, building finds concrete existence in life, and its forms are as rich in content as life itself," wrote Meyer.[21]

18. Hannes Meyer, "Die Neue Welt," ABC Beiträge zum Bauen (1926) reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

19. "Architecture as continuing the building tradition means being carried on the tide of the building history…the process of building becomes biological…history is the driving force of the system." Hannes Meyer, "Bauen," ABC Beiträge zum Bauen (1928), reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

20. "My wing is ready to fly / I would rather turn back / For had I stayed mortal time / I would have had little luck." Gerhard Scholem, "Angelic Greetings."
"There is a painting by Klee called Angelus Novus. An angel is depicted there who looks as though he were about to distance himself from something which he is staring at. His eyes are opened wide, his mouth stands open and his wings are outstretched. The Angel of History must look just so. His face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. He would like to pause for a moment so fair [verweilen: a reference to Goethe's Faust], to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise, it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm." Walter Benjamin, "On the Concept of History" [1940] in Walter Benjamin: Selected Writings, 1938-1940, eds. Howard Eiland and Michael W. Jennings, Harvard University Press, Cambridge, MA, (2003)

21. Meyer, "Bauen" ABC Beiträge zum Bauen (1928) reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

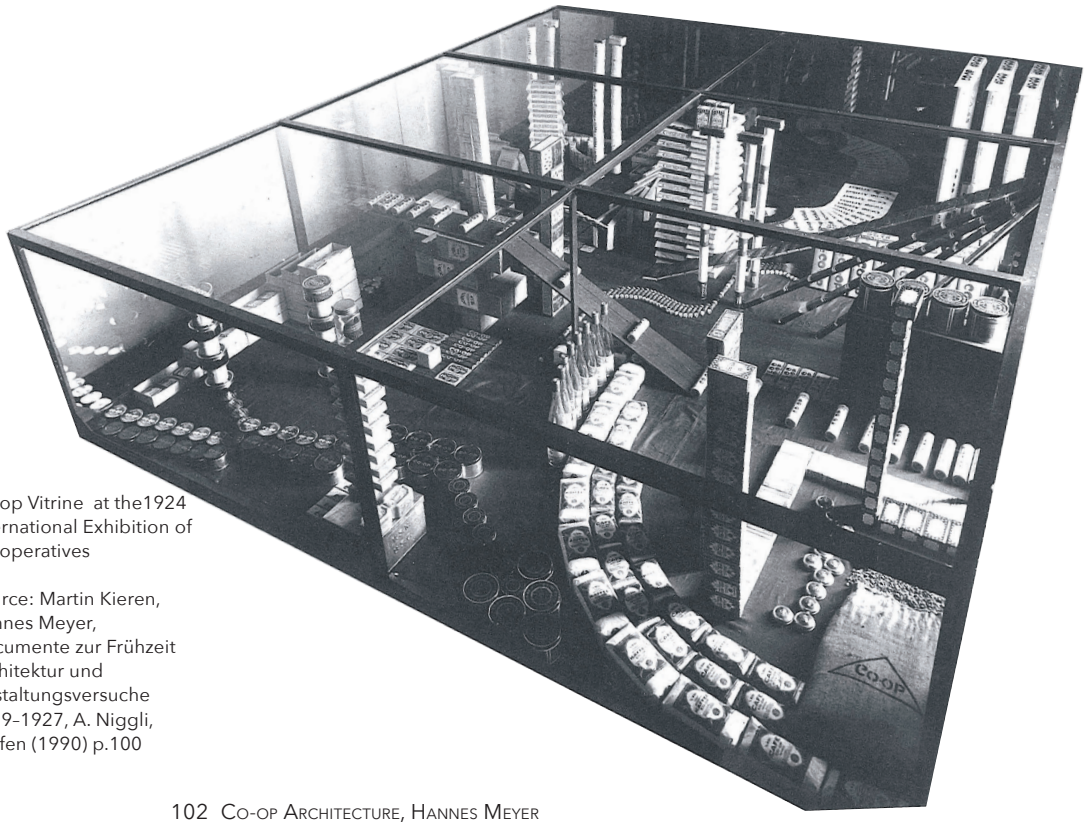
When aesthetics were integrated with life, he believed, a meaning other than functionalist positivism could be achieved. In this sense, the architect could switch mechanisms to assemble an object composed of use-values and visual codes already consolidated by society and structured by continual self-production; his control would hardly be retraceable among the reciprocal play of action and potential between society and built matter. As much as individuals merged into the collective and assembled as a machine, the same was true for architecture – and at alternate moments, the discipline and the collective body could become subject and object of one another, thus suggesting a twofold relationship, architecture and man functioning as one shared body.

To achieve this, Meyer investigated several fields that straddled the spectrum of art and architecture, while simultaneously propagating the ideas of the co-operative movement. For the 1924 International Exhibition of Co-operatives in Ghent, he designed the Swiss pavilion – a space meant for co-operative propaganda through "popular education" using folk culture, which utilized "the simplest simplicity" in the expression of abstraction to convey a message and fulfil a double-sided vision of co-operation.[22] This design enabled Meyer to both promote the concept of co-operation in mass society and also use architecture to engage others through "the education of new vision and perception," inspiring political awareness.

A "co-op vitrine" was installed at one end of the exhibition space. Consisting of a large glass box resembling a shop window, it offered 36 standard items of co-operative production and trade. The showcase displayed everything from shoes and accessories to chocolate bars and tobacco, symbolizing production free from a capitalist economy and ownership, demonstrating the co-operation's potential to disenthrall man from exploitation. Meyer showed products stacked and arranged as if at the end of production assembly lines, in a clear spatial composition that recalled the repetition and marketing associated with industrial mass production. No good was individually exhibited; instead, the installation was presented as a group without a centre,

22. See Klaus-Jürgen Winkler, Der Architekt Hannes Meyer, Anschauungen und Werk, VEB Verlag für Bauwesen, Berlin, (1989) p.46

but with all parts still recognizable as individuals. Upon entering the pavilion at any time of day, people could admire the vitrine, but at night, curtains were drawn back from the other end of the exhibition space to reveal a co-op theatre whose pantomime plays used "body-games, glimpses of light, colours, movement, noises, and music from a gramophone" to describe the co-operative and prove its benefit. More than 100 performances were given to an audience of up to 20,000 visitors, mainly from the working classes of various countries. Meyer himself wrote the scenes, which touched the core elements of his ideology: *work* - private enterprise and wage labour; *clothes* - a man finds happiness in the co-op dress; *dream* - about different condition possibilities; *trade* - cutting out the middleman. Actors performed alongside human-size puppets, suggesting the opposition of man versus dummy, co-op versus anti-co-op. It was here that Meyer tested his ingenious methods in experimental theatre; the four pantomime productions fulfilled an intelligible pedagogical purpose by educating the audience with the heart and brain as well as the affected and natural movement of a freed man.

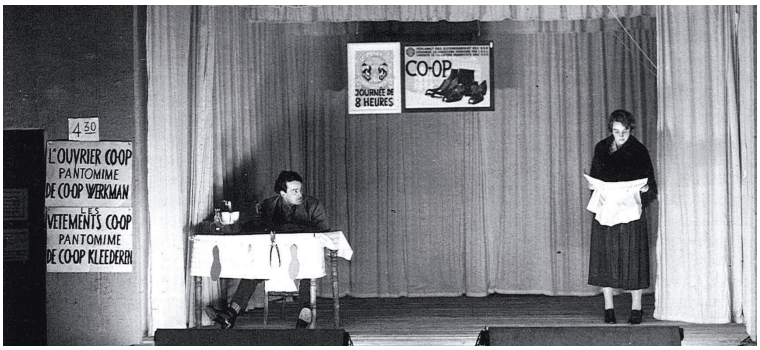


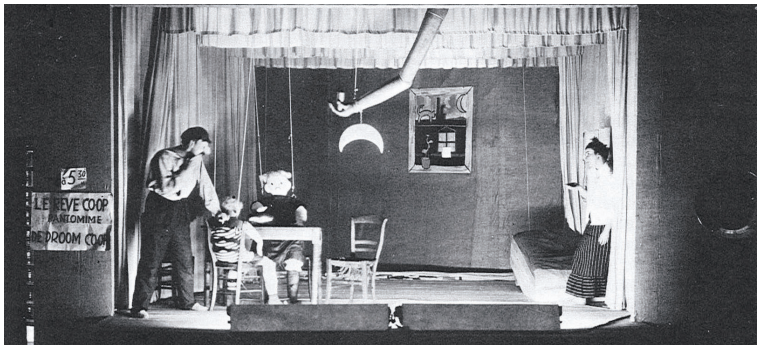
Co-op Vitrine at the1924 International Exhibition of Co-operatives

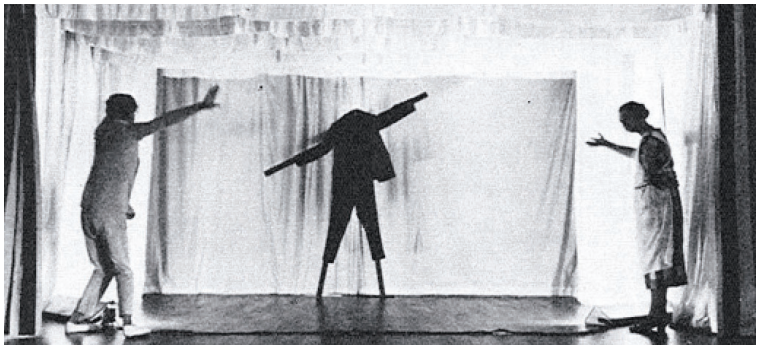
Source: Martin Kieren, Hannes Meyer, Documente zur Frühzeit Architektur und Gestaltungsversuche 1919–1927, A. Niggli, Teufen (1990) p.100

Co-op Theatre at the1924 International Exhibition of Co-operatives

Source:
Martin Kieren, Hannes Meyer, Documente zur Frühzeit Architektur und Gestaltungsversuche 1919–1927, A. Niggli, Teufen (1990) p. 98
and
K.J. Winkler, Der Architekt Hannes Meyer, Anschauungen und Werk, VEB Verlag für Bauwesen, Berlin, (1989) p. 48







As Eduard Bernstein said, "it takes a certain breadth of perspective and a fairly developed consciousness of rights to turn a worker who occasionally rebels into a socialist."[23] Accordingly, education of the labour-class was a dire issue in socialist debate. Wilhelmine German recreation had taken the form of bourgeoisie entertainment, whereas the working class of the Weimar Republic began to enjoy certain spectacles as a form of education, especially the theatre and cinema celebrated by Karl Krauss and Walter Benjamin. Now unfettered by bourgeois public privilege, these performances provided the ideal opportunities for entertainment to educate a rising and potentially powerful class of workers. In 1926, Bertolt Brecht began developing his idea of Epic Theatre to provoke not emotional identification, but rational self-reflection and a critical view of the action.

Epic Theatre was meant to instruct its audience, and the dramatist's *Lehrstücke* (learning-plays) did not allow spectators to feel emotional empathy. They instead induced detachment to enhance critical awareness.[24] In a Marxist way, these performances were art for the producer, not art for the consumer. Theatre of this type took the subject matter through a process of alienation, or what Brecht called the "small pedagogy" – the isolation necessary to achieve complete understanding, the *Verfremdungseffekt* (de-familiarization effect). The "major pedagogy" of *Lehrstücke* turned "receivers" (audience-members) into participants in the performance process as a form of interventionist training. By imitating the behavior of characters, audience members rehearsed how to think and act collectively.[25]

23. … "A working class that is without political rights and has grown up in superstition and with inadequate schooling will no doubt revolt from time to time and conspire on a small scale, but it will never develop a socialist movement. It takes a certain breadth of perspective and a fairly developed consciousness of rights to turn a worker who occasionally rebels into a socialist. That is why political rights and education hold a preeminent place within every socialist program of action." Eduard Bernstein, Die Voraussetzungen des Sozialismus und die Aufgaben der Sozialdemokratie [The Preconditions of Socialism and the Tasks of Social Democracy]. Stuttgart, 1899. Chapter 4, Section D, p. 144 ff

24. For more details see Bertolt Brecht, The Modern Theatre is the Epic Theatre [1930] in Brecht on Theatre: The Development of an Aesthetic. Ed. and trans. John Willett, Methuen, London (1964)

25. See also Meg Mumford, Bertolt Brecht: Routledge, London , (2009)

For Brecht, the stage had the potential to be instructive, and this is precisely what Hannes Meyer attempted with his architecture. The various projects of his first experimental phase[26] enabled Meyer to establish co-operation as reciprocity between modes of production and perception developing what could be called an "Epic Architecture". His most significant designs elaborated on the relationship between the building, its non-author (the architect and other specialists), and the collective subject.

Building was no longer an individual task in which architectural ambition could be realized; Meyer saw the act to have once been "a joint undertaking of craftsmen and inventors," which grew "to a collective affair" (of individuals).[27]

And since, he stated, "being determines consciousness, building is a factor of mass psychology […]buildings and all the results of architecture in general are never just a building, but a part of a productive or recreational system."[28] By defying individual production and subjective perception, the architect could challenge the vision of the individual and the centred self – an aspect further unravelled by the architectural theorist Michael Hays, who sees Meyer's co-op form as a structural resolution of one of the most persistent dilemmas of historical materialist thought: "the insertion of the subject into an as yet unachieved but presently emergent mode of production."[29] Meyer did not view functionalism as the direct product of principles of technology, but rather as the ideological expression of those principles. In order to make the expression objective, he always derived a project from a diagram that reflected his assumption that architecture was part of a system of production, re-production, and societal consumption. To him, this system had an influence on individuals, just as the collective subject influenced the diagram that generated the project.

26. Namely the Theatre Co-op, Vitrine Co-op, Linos Co-op, Fotos Co-op, and Interieur Co-op

27. Meyer, "Bauen" ABC Beiträge zum Bauen (1928) reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

28. VOPRA Statements 10 and 11 (Russian Association) and Hannes Meyer, "On Marxist Architecture," [1931], reported in Claude Schnaidt, Hannes Meyer, Bauten, Projekte und Schriften,Teufen: A. Niggli, (1965)

29. Michael Hays, Modernism and the Post Humanist Subject, the Architecture of Hannes Meyer and Ludwig Hilberseimer, Cambridge MIT Press, (1995) p. 79

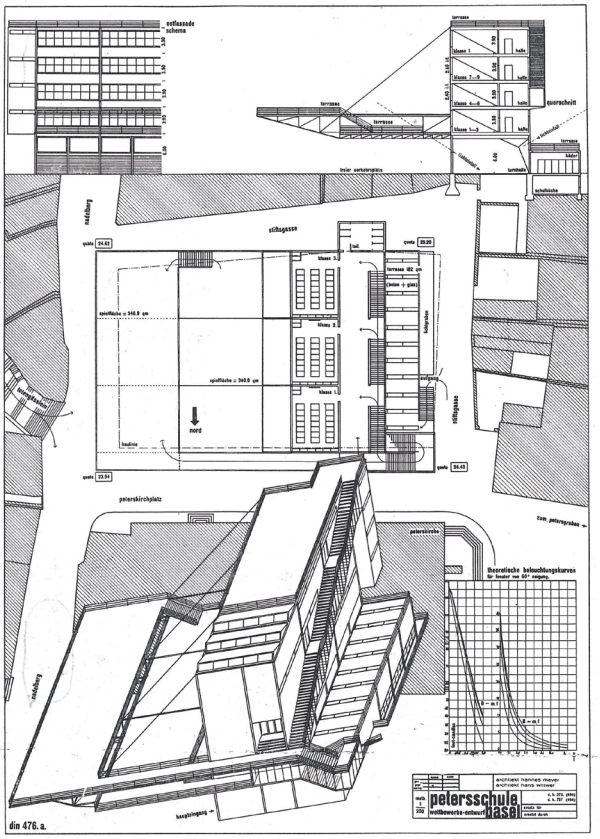
This concept of double-relationship partially anticipated the parallel occurrence of Walter Benjamin's detached and distracted Parisian *flâneur* – a casual, often aimless urban roamer and model for much of European society, who leisurely ambled through the city streets and did not produce as a material labourer (although he might have been an immaterial producer, and, in this sense, closer to our contemporary situation). He embodied a simultaneous attitude of detachment and involvement, disengaged from the crowds and street life, yet nonetheless engaged from a distance, gazing and probing his surroundings without direct concern for the rest of the society. The *flâneur* had a highly educated, intensely heightened kind of receptivity; he learned from the city, but already had a base to transform his experience of both space and time that was free from working routines. He could easily get close to deeper truths about both the past and the historical embeddedness of social, cultural and political present than a simple worker. Meyer, however, aimed at more conscious involvement with a collectively powered engagement. His designs for Petersschule, the League of Nations and the Bernau School best represent both the explicit co-operation among individual members of the mass society and the implicit relationship between mass society and architecture.

1926-27 Petersschule competition panel

Source: Martin Kieren, Hannes Meyer, Documente zur Frühzeit Architektur und Gestaltungsversuche 1919–1927, A. Niggli, Teufen (1990) p.158

It is possible, for example, to retrace the development, implementation, and understanding of the building as a biological collective process through the Petersschule in Basel (1926–27). The original competition brief for the project asked for a girls' primary school to be built on a tight, empty plot surrounded by an ageing fabric of sky-scraping buildings with little natural light.[30] Within this space, the building was required to house eleven classes, a gymnasium, an art room, swimming pool, soup kitchen, and other small services. Considering the available space and demands, Meyer and his colleague Hans Wittewer took the occasion to develop a daring proposal that was at once a machine based on the latest standards and technological material improvements and a diagram for potential occupation.

30. See Martin Kieren, Hannes Meyer, Documente zur Frühzeit Architektur und Gestaltungsversuche 1919–1927, A. Niggli, Teufen (1990) p.159



architekt hannes meyer basel/bauhaus-dessau
architekt hans wittwer basel

die petersschule basel

(wettbewerbsentwurf **1926**)

die aufgabe:

neubau einer 11 klassigen mädchen-volksschule mit turnhalle, zeichensaal, schulbad und suppenküche etc., 528 schülerinnen. sinnwidriger traditioneller schulhaus-bauplatz im altstadtgebiet von basel, im schatten hoher randbebauung, schlecht belüftet und im hinblick auf das umfangreiche bauprogramm mit 1240,0 qm gesamtfläche erheblich zu klein. übliche überbauung ergibt max. 500 qm schulhof, mithin 1.0 qm tummelfläche pro schulkind.

das ziel:

keine schulkrüppel! anzustreben wäre ausschließliche oberlichtbeleuchtung aller schulräume (vergleiche die resultate von fall 1 und 2 der beleuchtungsberechnung) und die bestimmung eines neuen baugeländes nach maßgabe planvoller stadtentwicklung. gegenwärtig erscheint die verwirklichung solcher forderungen aussichtslos, und es ergibt die auseinandersetzung mit dem alten schulhaus den umstehenden kompromiß.

der vorschlag:

größtmögliche entfernung des schulbetriebes von der erdoberfläche in die besonnte, durchlüftete und belichtete höhenlage.

im erdgeschoß nur schulbad und turnbetrieb im geschlossenen raum. die verbleibende hoffläche wird dem öffentlichen verkehr und dem „parking" freigegeben.

an stelle eines hofes sind 2 hängende freiflächen und alle oberflächen des gebäudekörpers der jugend als tummelplatz zugewiesen, im ganzen 1250 qm sonnige spielfläche, der altstadt entrückt.

freitreppe und verglaste treppe verbinden, parallel geführt, spielflächen und innenräume.

das eigengewicht des hauskörpers ist nutzbar verwendet und trägt an 4 drahtseilen die stützenlose eisenkonstruktion der 2 schwebenden freiflächen.

die gebäudekonstruktion als eisenfachwerkbau auf nur 8 stützen und mit diesem außenwand-querschnitt: aluminiumriffelblechverkleidung — bimsbetonplatten — luftlamelle — kieselgurplatten — luftlamelle — glanzeternitplatten.

bautechnische ausstattung: eiserne kippfenster, aluminiumblechtüren, stahlmöbel, flure und treppen mit gummibodenbelag.

rechnerischer nachweis der beleuchtungsstärke aller schulräume

fall **1**) östliches seitenlicht aller klassenzimmer.
fall **2**) shed-oberlicht des zeichensaales.
fall **3**) zweiseitiges seitenlicht der turnhalle.

berechnung der beleuchtungsstärke auf tischhöhe

fall **1**) klassenzimmer mit senkrechter fensterwand. (östliches seitenlicht.)

berechnet wird nur die beleuchtungsstärke für den ungünstigsten arbeitsplatz (P), dieser befindet sich in der vom fenster entferntesten reihe an der rückwand.

berechnungsverfahren nach higbie:

daten für die formel:
abstand des punktes P vom fenster — a = 5,1 m
länge des fensters — m = 10,2 „
abstand des oberen fensterrandes von der tischfläche — f = 2,4 „
„ „ unteren „ „ „ „ — f′ = —,— „
beleuchtungsstärke des fensters — b = 100,0 ftcdl.

$$Ep = 50\left[\operatorname{tg}^{-1}\frac{(10{,}2)}{5{,}1} - \frac{5{,}1}{\sqrt{5{,}1^2+2{,}4^2}}\cdot\operatorname{tg}^{-1}\left(\frac{10{,}2}{\sqrt{5{,}1^2+2{,}4^2}}\right)\right] = 486{,}0\ \text{lx},$$

$$Ep' = 50\left[\operatorname{tg}^{-1}\frac{(10{,}2)}{5{,}1} - \operatorname{tg}^{-1}\frac{(10{,}2)}{5{,}1^2}\right] = 435{,}0\ \text{lx},$$

beleuchtungsstärke im punkte P = Ep − Ep′ = 41,0 lx
(12 hefner-lux ′lx′ = 1 footcandle).

lichtverlust durch gegenüberliegende gebäude etc. wird auf grund empirischer werte festgestellt, hier beträgt er für alle stockwerke etwa 5 v. h.

die beleuchtungsstärke im punkte P an ort und stelle erreicht einen um etwa 40 v. h. höheren wert (zufolge der rückwürfe des lichtes an decke und wänden).

die leitsätze der D.B.G. verlangen für les- und schreibräume eine mittlere beleuchtung von 50—60 lx. die vorgesehene fensteröffnung gewährt also auch dem dunkelsten arbeitsplatz eine ausreichende beleuchtung. nahe der fensterwand ist die beleuchtung 10 mal stärker und in zimmermitte 4 mal stärker als im punkt P. die durchschnittliche beleuchtung beträgt etwa 180 lx, bei einer fensterfläche von etwas mehr als $^1/_3$ der bodenfläche.

fall **2**) shed-oberlicht des zeichensaales.

berechnet wird die beleuchtung in jeder shed-axe.

berechnungsverfahren nach higbie und levin.

daten für die formeln:
abstand des punktes P_1 von der fensterfläche — a_1 = 2,5 m
„ „ „ P_2 „ „ „ — a_2 = 5,6 m
„ „ „ P_3 „ „ „ — a_3 = 8,6 m
(diese abstände horizontal gemessen) „
länge des fensters — m = 11,0 m
abstand des oberen fensterrandes von der tischfläche — f = 3,3 m
„ „ „ unteren „ „ „ „ — f′ = 2,8 m
(diese abstände in der fensterebene gemessen).
beleuchtungsstärke des fensters — b = 100,0 ftcdl.

$$A_1 = \frac{a_1}{f} = 0{,}75, \qquad A_1' = \frac{a_1}{f'} = 0{,}96, \qquad A_2 = \frac{a_2}{f} = 1{,}70,$$

$$A_2' = \frac{a_2}{f'} = 2{,}15, \qquad A_3 = \frac{a_3}{f} = 2{,}60, \qquad A_3' = \frac{a_3}{f'} = 3{,}30,$$

$$B = \frac{m}{f} = 3{,}30, \qquad B' = \frac{m}{f'} = 4{,}20.$$

die beleuchtungsstärke in jeder shed-axe, erzeugt durch das zugehörige fenster, ist gleich dem unterschied zwischen den beleuchtungswerten von fenstern der höhe f und f′.

aus dem diagramm ergibt sich

beleuchtungsstärke in P_1 = 56—39 = 17 × 12 = 204 lx. = E_1
„ „ P_2 = 13— 9 = 4 × 12 = 58 „ = E_2
„ „ P_3 = 5— 3 = 2 × 12 = 24 „ = E_3

die gesamtbeleuchtungsstärke in $P_1 = E_1$ = 204 lx.
„ „ „ $P_2 = E_1 + E_2$ = 262 „
„ „ „ $P_3 = E_1 + E_2 + E_3$ = 286 „

diese werte sind um weniger als $^1/_9$ voneinander verschieden, gegenüber dem vielfachen beim seitenlicht. die durchschnittliche beleuchtung beträgt etwa 250 lx bei einer fensterfläche von etwa $^1/_4$ der bodenfläche.

fall **3**) zweiseitiges seitenlicht der turnhalle.

berechnet wird die beleuchtung an den beiden längswänden und in der saalmitte.

beide längswände mit 2 m hohem fensterfries auf die ganze länge und unmittelbar unter der decke.

berechnungsverfahren nach higbie: (wie bei klassenzimmer mit seitenlicht).

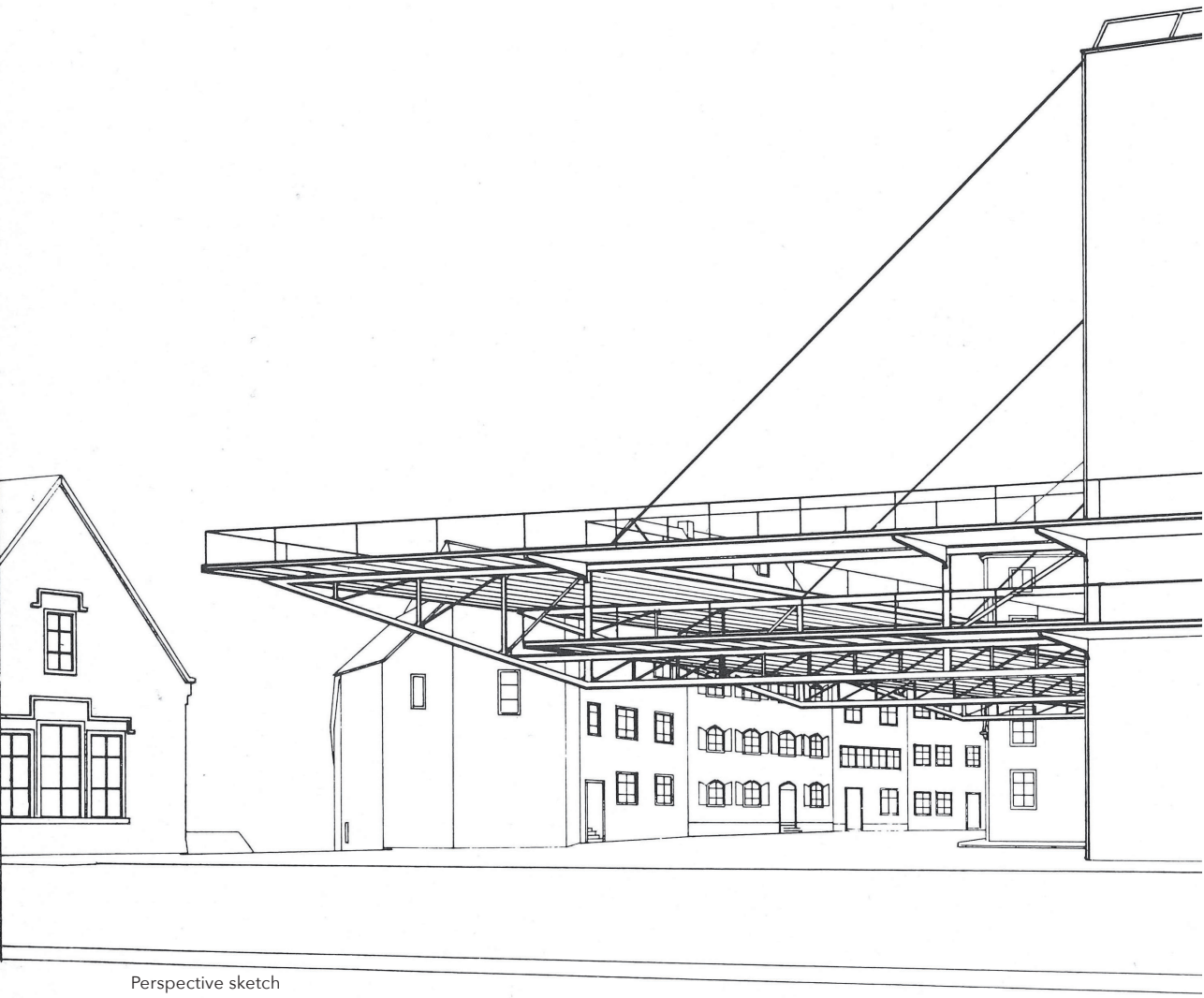
daten für die formel: (P nahe längswand ost).
abstand des punktes P vom fenster (ost) — a_1 = 2,0 m
„ „ „ „ P „ „ (west) — a_2 = 9,0 „
länge des fensters — m = 23,0 „
abstand des oberen fensterrandes von der tischfläche — f = 4,5 „
„ „ unteren „ „ „ „ — f′ = 2,5 „
beleuchtungsstärke des fensters — b = 100,0 ftcdl.
beleuchtungsstärke durch fenster (ost) = 249 lx
„ „ „ „ (west) = 29 lx

lichtverlust durch gegenüberliegende gebäude, ostseite = 5 v. H.
„ „ „ „ westseite = 12 v. H.

gesamtbeleuchtung in P = 253 lx.
daten für die formel: (P nahe längswand west).
abstand des punktes P vom fenster (ost) — a_1 = 9,0 m
„ „ „ „ P „ „ (west) — a_2 = 2,0 „
(die anderen werte wie oben).

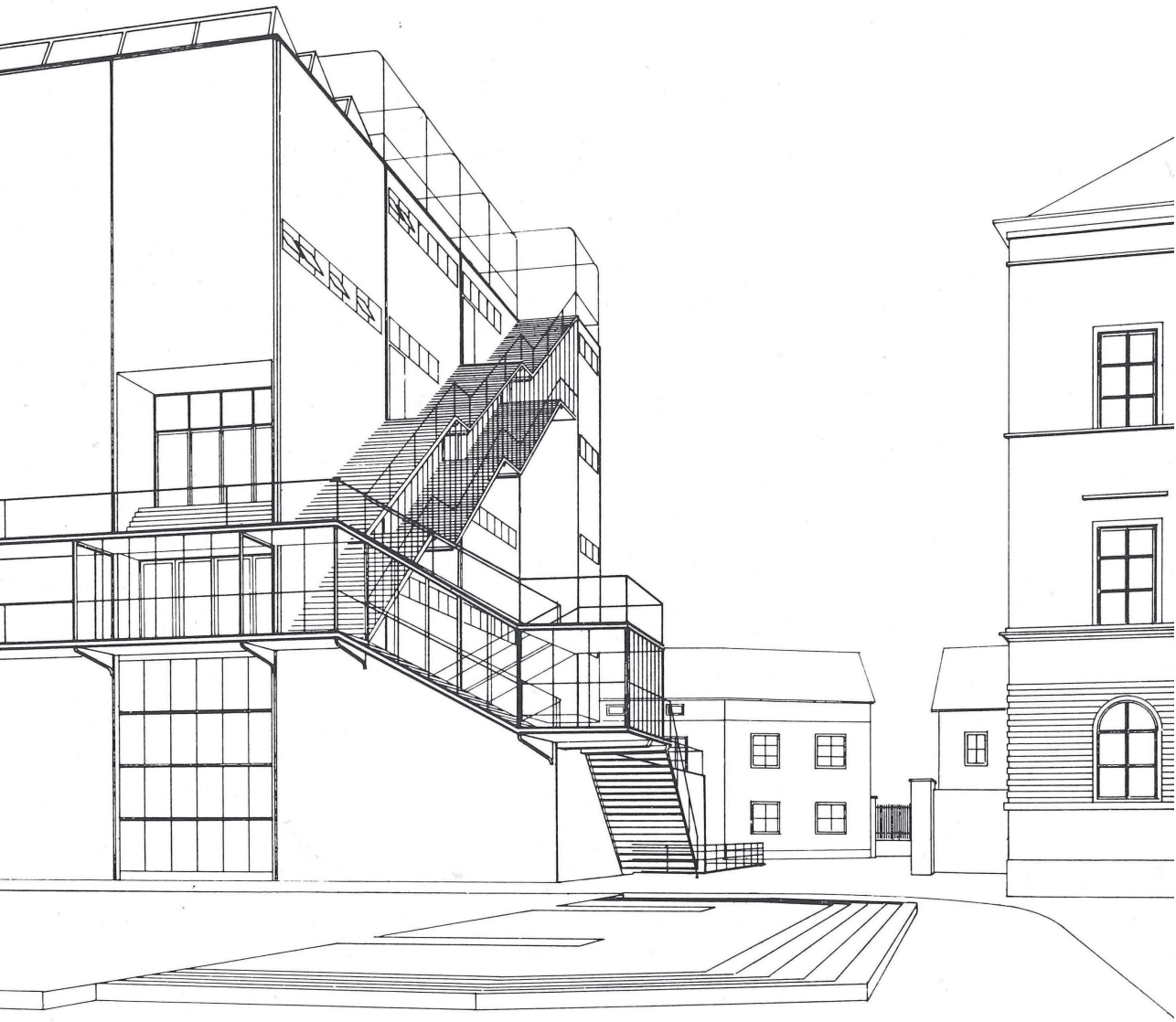
beleuchtung durch fenster (ost) = 29 lx
„ „ „ (west) = 249 lx
lichtverlust: ostseite = 5 v. h., westseite 27 v. h.
gesamtbeleuchtung in P = 212 lx.
daten für die formel: (P in saalmitte).
abstand des punktes P vom fenster (ost und west gleichviel) a = 5,5 m
(die anderen werte wie oben).
beleuchtung durch fenster (ost und west gleichviel) = 110 lx.
lichtverlust: ostseite = 5 v. h., westseite 18 v. h.

gesamtbeleuchtung in P = 195 lx.



Perspective sketch

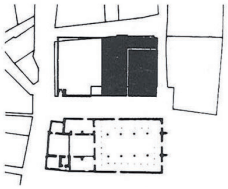
Source: Hannes Meyer,
Bauten, Projekte und
Schriften, ed. C. Schnaidt,
A. Niggli, Teufen, (1965)
p. 20

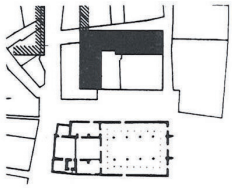


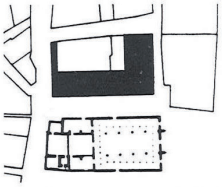
109 Co-op Architecture, Hannes Meyer

Insertion of the school within the existing fabric

Source: Martin Kieren, Hannes Meyer, Documente zur Frühzeit Architektur und Gestaltungsversuche 1919–1927, A. Niggli, Teufen (1990) p. 159

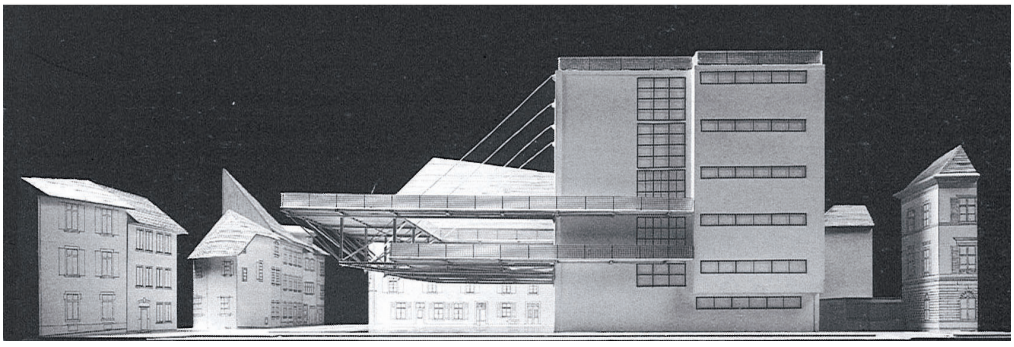






The graphic technique used to represent the proposal is exemplary of Meyer's work. Communication is brought to a level of abstraction, with space represented through minimal lines. Stairs are suggested by a basic, horizontal line, omitting the riser, while the submission panels are filled with columns of text and formulas to prove the technical evidence of the team's design choices. The most important drawings are either dry orthogonal projections or wireframe axonometries that graphically emphasize the potential for occupation as still to be achieved in real life. Their combined simplicity and specific information suggest an accessibility that might have included even the pupils of the primary school.

In order to enhance and transform learning and playing into collective knowledge, the brigade widened corridors to highlight common spaces. They also proposed a large external staircase and outdoor playing field on two overhanging platforms – an ingenious solution, which maximized external surfaces through aboveground suspension. The swimming pool and gymnasium were set on the ground floor, leaving free space for traffic and parking, while Meyer positioned the classrooms and suspended playgrounds at higher levels where they would receive ample sunlight and ventilation. The proposal featured a light steel framework that rested on only eight columns, thus bearing the whole building and its functions as a counter-weight for the platforms on four cables. Even today, the unrealized plans reveal a paramount display of collective aspects that gave presence to both the building and the programmes it contained. By utilizing design to organize formal elements of the city and transforming visibility and education into a collective everyday ritual, Meyer and his team proposed a spectacle of co-operation.



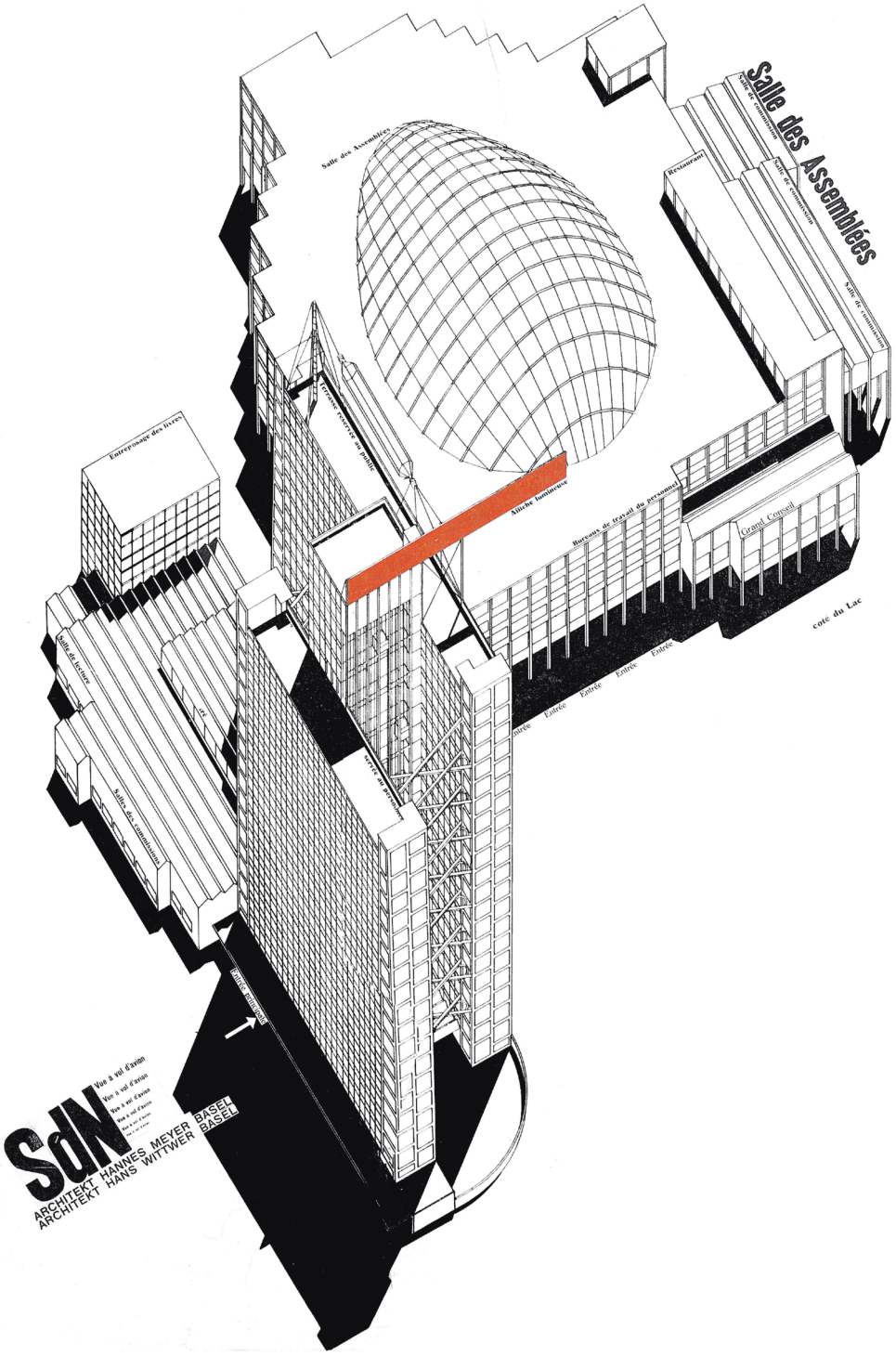
That same year, Meyer also delivered his proposal for the Geneva League of Nations building. Worldwide, desire to participate in the new organization was increasing, and for Germany in particular, this constituted an important goal. At the time, the German foreign minister Gustav Stresemann wanted to send a strong yet positive impression to the outside, even if it meant collaborating with those who had defeated the country in the First World War. However, Stresemann's hidden agenda was to gain German entrance into the League and to lower the reparations demanded by the Treaty of Versailles.[31] By 1926, Germany was admitted.

While the prime minister viewed German entrance as an opportunity for the nation to state its case to the world, Meyer viewed the agency as the ultimate "building" for the institution of a worldwide mass society. In his proposal text for the building competition, Meyer described the League of Nations as "a transparent machine for work and co-operation" with "no back corridors for backstairs diplomacy but open glazed rooms."

The project employed an egalitarian ensemble of standard materials and program efficiency as a technical device for collective production. In their diagram, Meyer and Wittewer complied with the requirements for a freestanding assembly hall and an H-plan secretariat, which they connected through suspended passageways. The hall sat on a reinforced concrete grid and formed a ground-floor garage structure that could hold six times as many cars as the competition brief required. It was organized by stories, dividing representatives, press, and the public into different sectors according to where they parked at the ground floor and thus accessed the interior.[32]
The H-plan secretariat was a steel-framed tower, slender enough to see through and housing 550 office rooms on 27 floors, with a radio antenna on the roof. Lifts and vertical circulation transformed the tower into a striking beacon reminiscent of the 1923 Pravda project by the Vesnin brothers. Besides its Russian inspiration, this design

31. Jonathan Wright, Gustav Stresemann, Weimar's Greatest Statesman, Oxford university Press, NY, (2002) p.81

32. Martin Kieren, Hannes Meyer, Documente zur Frühzeit Architektur und Gestaltungsversuche 1919–1927, A. Niggli, Teufen (1990)


Salle des Assemblées
Salle des Assemblées
Restaurant
Salle de commissions
Salle de commissions
Salle de commissions
Entreposage des livres
Passerelle couverte au public
Flèche lumineuse
Bureaux de travail du personnel
Grand Conseil
côté du Lac
Entrée
Entrée
Entrée
Entrée
Entrée
Salle de lecture
Salles des commissions
Entrée du personnel
Entrée du public
SdN
Vue à vol d'oiseau
Vue à vol d'oiseau
Vue à vol d'oiseau
ARCHITEKT HANNES MEYER BASEL
ARCHITEKT HANS WITTWER BASEL

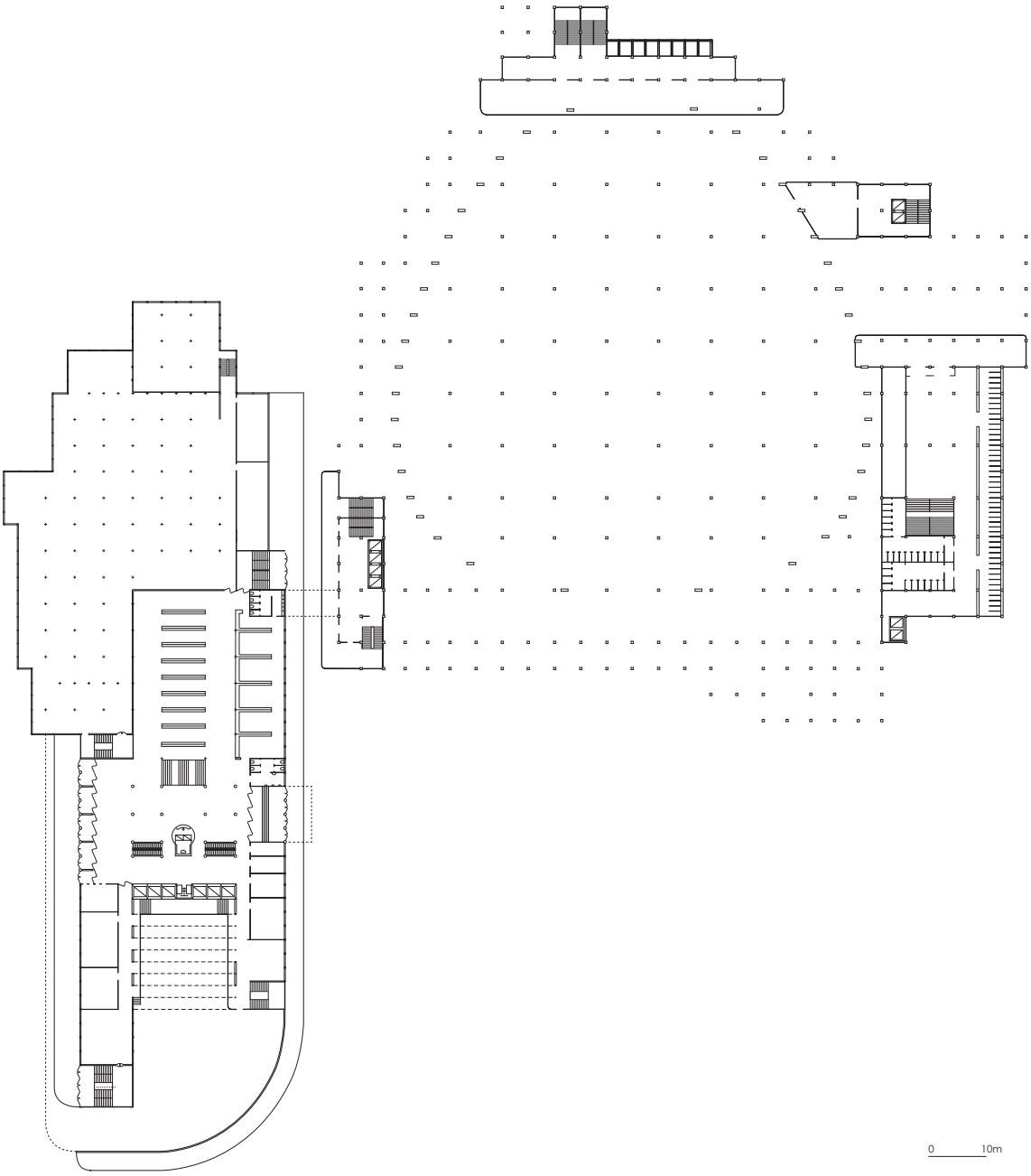
instrumentalised graphics with the specific intention of conveying the messages of scientification, mass standardization, and egalitarianism. Both design and graphics were used as a language that established and defined its own parameters through architecture to be understood in an open and repeatable way as the demonstration of a mathematical theorem. Once those guidelines were set and clearly organized, anybody could learn from them. The application suggested that if the same theorem were reused, authorship would no longer matter; the overall outcome of the design revealed a non-hierarchical field of spatial and structural coordinates based on a homogeneous grid available to society.

In his essay "The Humanist versus the Utilitarian Ideal," Kenneth Frampton compared Meyer's competition entry to Le Corbusier's, dismissing the former as a narrow ideological exercise: "utilitarian iconography may be as detrimental to the relative utility of an object as the vestiges of an ideal or religious iconography [...] it does not assure optimum utility."[33] Frampton then related Meyer's project for the League of Nations to Cedric Price's Fun Palace, arguing that both represent a prototype of "industrialized reification of a structural invention, with no content than itself." It could be argued, however, that Frampton actually provided a counterpart to his own negative opinion of Meyer's utilitarianism: its form subordinated to its content, the building is reduced to an apparatus for the collective life to happen, thus offering a different, more open position than the imposed humanism of Le Corbusier and Pierre Jeanneret.
The actual competition results were a major scandal, with the jury regarding neoclassicism as the only suitable style for authority and excluding every modernist entry – an outcome that many believe to have retarded the modern movement.

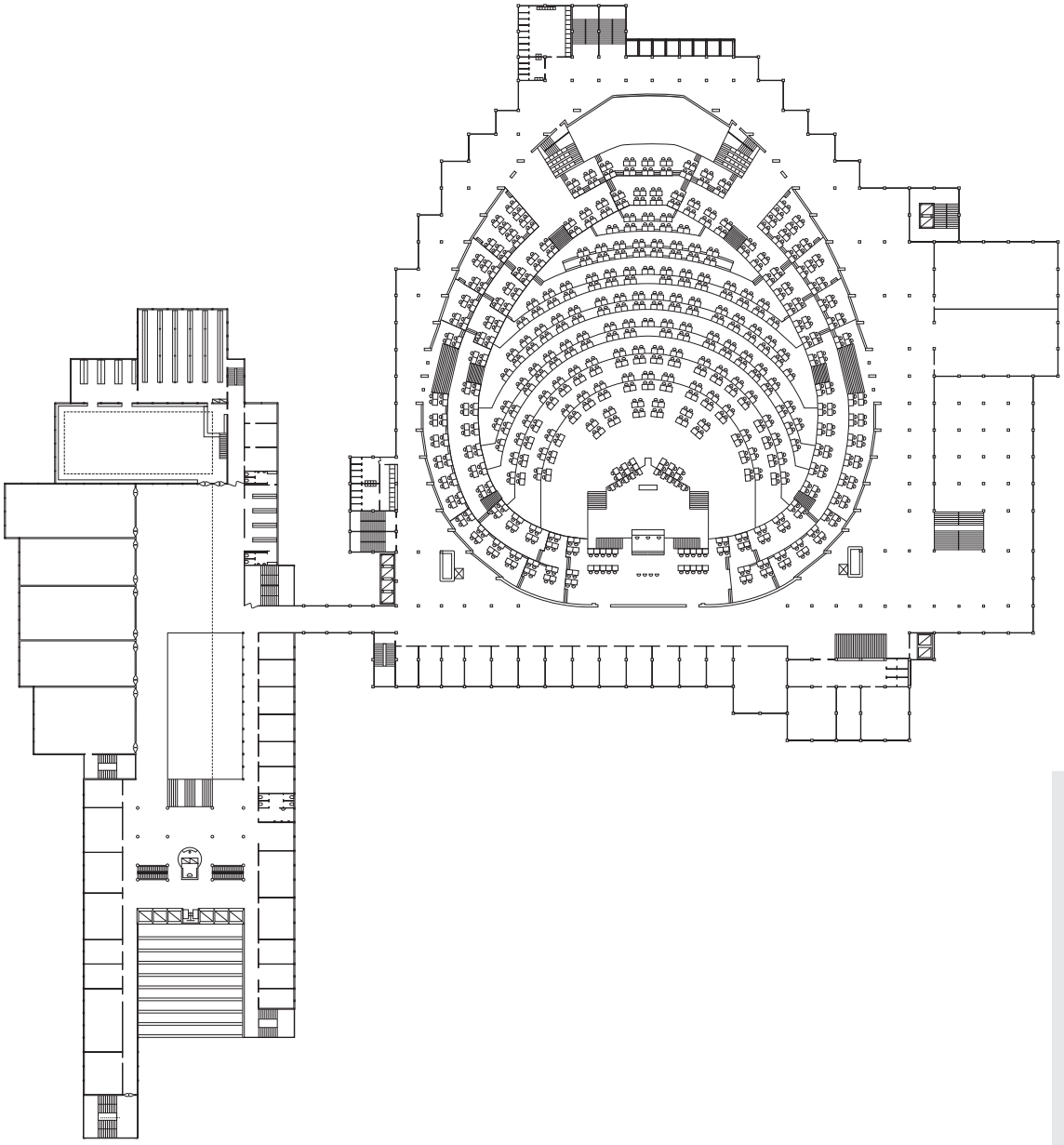
1926-27 League of Nations Axonometry

Source: Hannes Meyer, Architekt urbanist lehrer, 1889-1954, Ernst & Sohn Verlag für Architektur und technische Wissenschaften, Berlin (1989) p. 114

33. Kenneth Frampton, The Humanist versus the Utilitarian Ideal, in Labour, Work and Architecture, Phaidon, London, (2002) p.108



Groundfloor plan,
(redrawn)



Assembly Hall plan,
(redrawn)

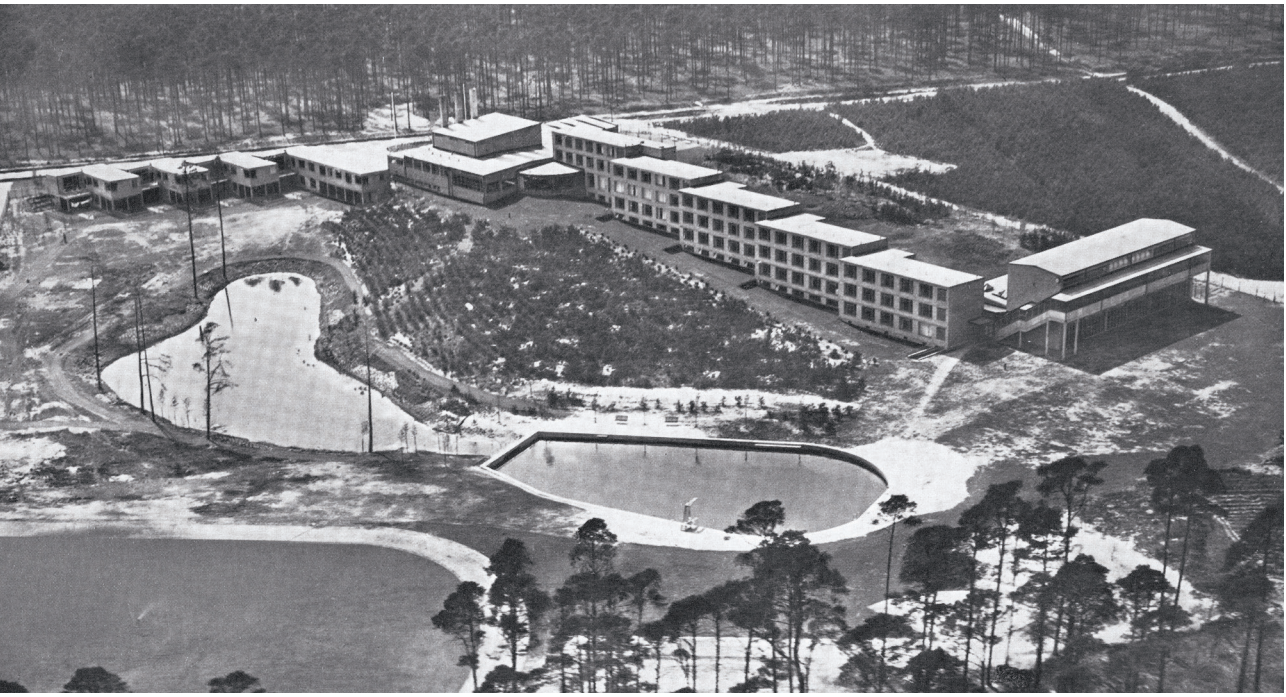
Finally, in 1928, Meyer succeeded with a design for the Federal School of the German Trade Unions Federation in Bernau – an opportunity for the architect to at last express his co-op ideology through execution. The client supported Meyer's collective approach and intentions, and construction was even funded by 4.5 million members of the union through individual contributions of 50 *Pfennigs*. Meyer won the competition in part thanks to a proposal for a new form of socio-educational organization to stimulate comradeship, which grouped a large number of students into smaller subgroups (120 students were separated into twelve classrooms of ten students each). At the time, the federation contained more than 80 percent of Germany's unions, and the school could be perceived as an institute of educational excellence for labour, as the Bahaus was for designers. Union volunteers could enrol in short courses for further education, including trade union studies, management, economics, insurance and labour law, and industrial hygiene.

Meyer's design for the Federal School was shaped by material determinants – programme, standards, hygiene, techniques – and immaterial socio-educational ones, resulting in a linear arrangement that organized the various uses of the complex into three distinct yet interconnected components. The first building hosted most of the public functions and was connected to a residential zone of four dormitories, which then terminated in a two-story building with a wide staircase connecting a gymnasium to classrooms. A long steel-and-glass corridor sloped down, following the landscape and serving as an interior passage linking the complex's components and ended at the stairs. Along with the winter garden and the gymnasium staircase, red-painted steel flanked the passage, contrasting sharply with the grey concrete structure and buff brick of the exterior, denoting the principal circulation path as well as informal places to meet.[34] As one of the building's most prominent public spaces and exterior features, the corridor emphasized the underlying functional plan. In this project landscape was a fundamental feature that interacted with the diagram. The *Neue Sachlichkeit*'s denial of nature was mediated

34. K.-J. Winkler, Der Architekt Hannes Meyer, Anschauungen und Werk, VEB Verlag für Bauwesen, Berlin , (1989) p. 91 ff

by Meyer's understanding of building as a life process and mass psychological factor. In fact, the collective spaces and connections among the landscape, rooms, corridors, and informal areas of the building embodied a significant mass-psychological factor that attained the sought-after integration of collective life, shared production, and betterment for the federation's students.

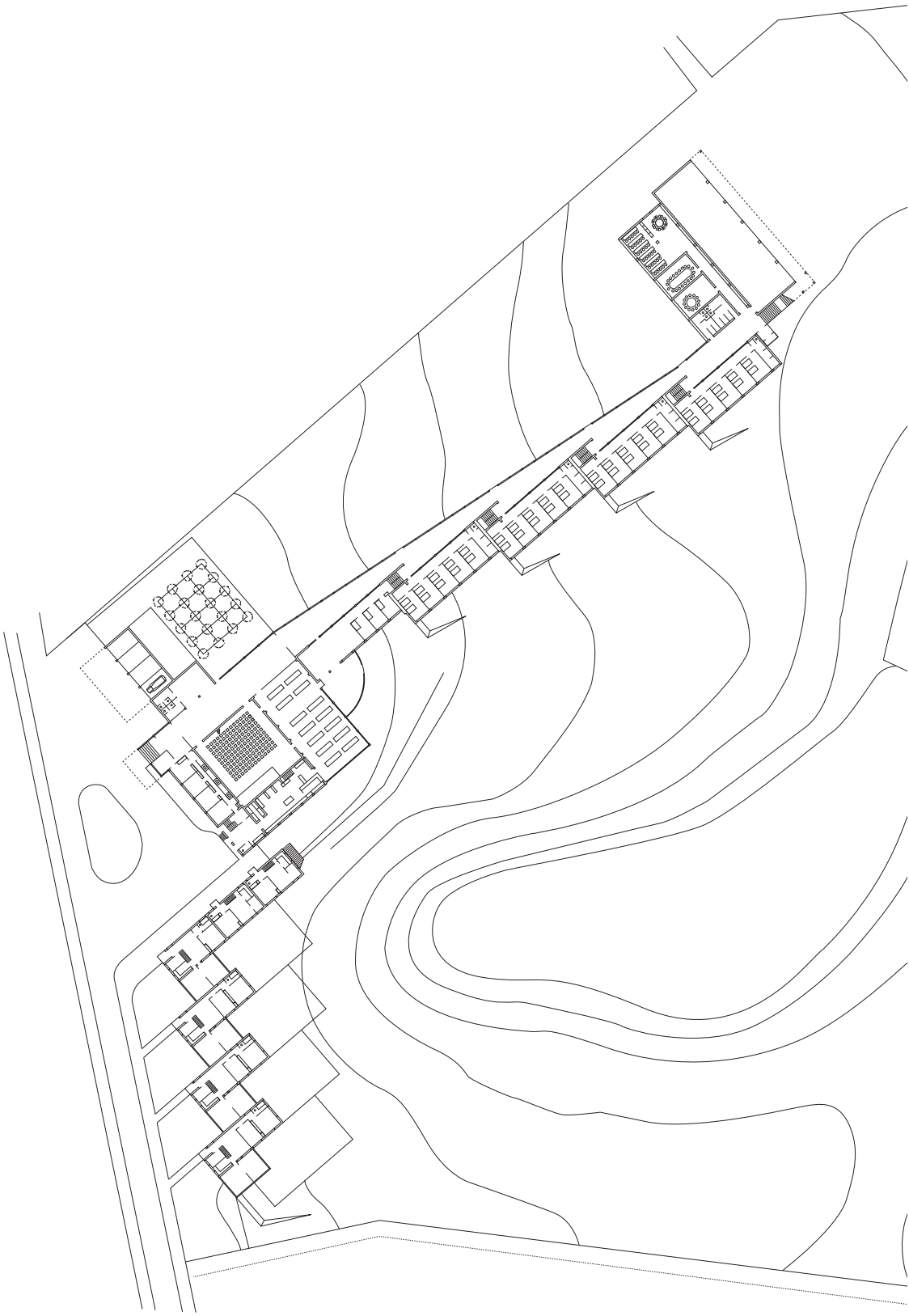
Physically and fundamentally (through programs), the school combined socialization and educational information to produce the cultural self-valorisation of the labour class. Co-operation, in this context, could finally bear a collective transformation to a welfare state based on autonomous self-management and social solidarity outside and beyond capitalistic profit; it used the independent and collective production of subjectivity as the content of value.[35]

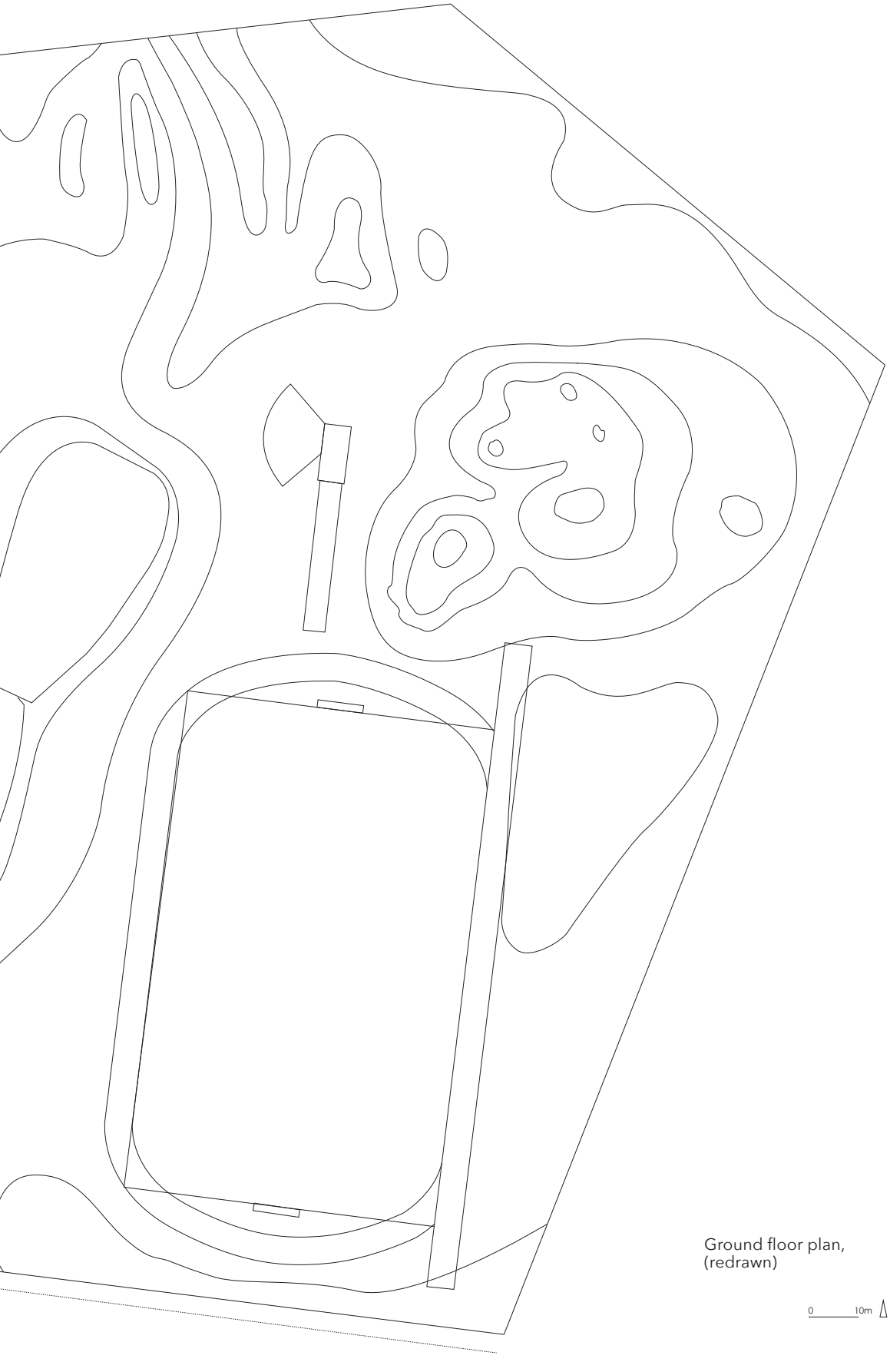


1928 Federal School of the German Trade Unions Federation in Bernau

Source: Hannes Meyer, Bauten, Projekte und Schriften, ed. C. Schnaidt, A. Niggli, Teufen, (1965) p. 41

35. The co-operative climate created in the Bernau School was undone by the rise of the Nazi Party, which confiscated the institute only three years after its opening and converted it to an SS training facility. After the war, the East German Trade Union Federation recovered the building as a training facility, but it soon went vacant and was eventually abandoned. In 1989, following the reunification of Germany, the former school was in poor condition; restoration began in 2001 and was sponsored by the regional government of Brandenburg in partnership with a new occupant, the Handwerkskammer (Chamber of Crafts of Berlin). See Morris Hylton III, Modernism at Risk: Modern Solutions for Modern Landmarks, an exhibition organized by the World Monuments Fund, New York (2010)



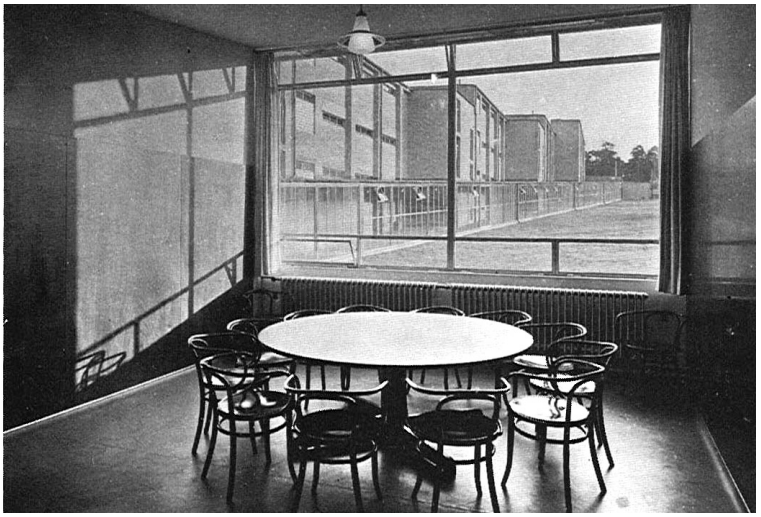


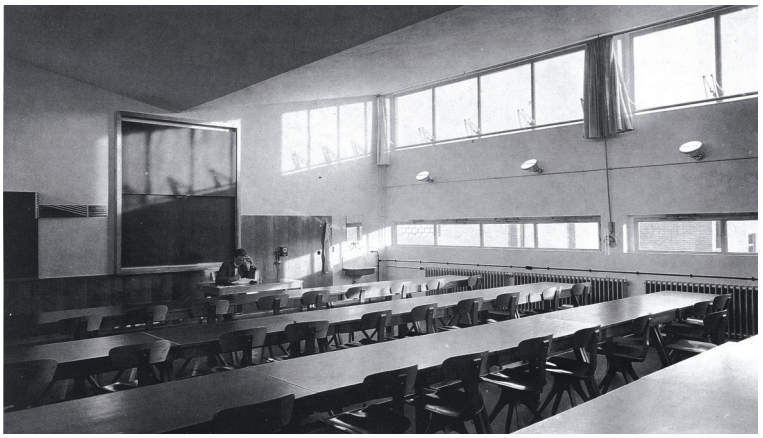
Ground floor plan,
(redrawn)

0 10m

Main corridor and small meeting room

Source: K.J. Winkler, Der Architekt Hannes Meyer, Anschauungen und Werk, VEB Verlag für Bauwesen, Berlin, (1989) p. 101 and 105





Second floor classroom

Source: K.J. Winkler, Der Architekt Hannes Meyer, Anschauungen und Werk, VEB Verlag für Bauwesen, Berlin, (1989) p. 104

The Bernau School was Meyer's last achievement as dean of the Bauhaus before he was dismissed by Dessau's mayor, who submitted to the public opinion that the institution's politics were excessively left wing. Meyer then moved to Russia to look for the true implementation of Marxist architecture. There, he was charged with planning new cities and industrial plants, and had a relevant role in architectural teaching and writing. But by 1936, the hostile political climate forced him to leave Russia.

After a brief return to his native Switzerland, Meyer joined the left-wing movement in Mexico, where he remained for ten years. There, the country's intellectuals valued his work, and he practiced as an educator, architect, editor, and graphic designer.

In 1949, Meyer was repatriated for health reasons; he passed away in 1954. Most historians maintained a negative image of Meyer's work, blaming him for the Bauhaus's ruin. Though it cannot be denied that Meyer had a clear leftist orientation that influenced the school, the situation in reality was compromised by the advent of Nazi politics. The ruin of the Bauhaus should not have prevented historians from reviewing his work through different perspectives. Except a group of German scholars as Claude Schnaidt, Klaus Jurgen Winkler, and Martin Kieren, Francesco Dal Co is perhaps the only non German to have attempted a revision of his work.

As Dal co noticed, Meyer throughout his life continuously sought the politically appropriate conditions to develop co-operation through his discipline.[36] Although his two most famous works were never realized, and the Bernau School survived just a handful of years, Meyer's contributions can be regarded as an important precedent for elevating co-operation in architecture and awakening the political action of a collective subject.

Thanks to Meyer's transformation of co-operation from a political category into a design tool, architecture can not only be produced by diagrams that map data, but also incorporates dimensions that exist

36. Francesco Dal Co, Hannes Meyer, Architettura o rivoluzione, Marsilio Editori, Padova (1969) p.61

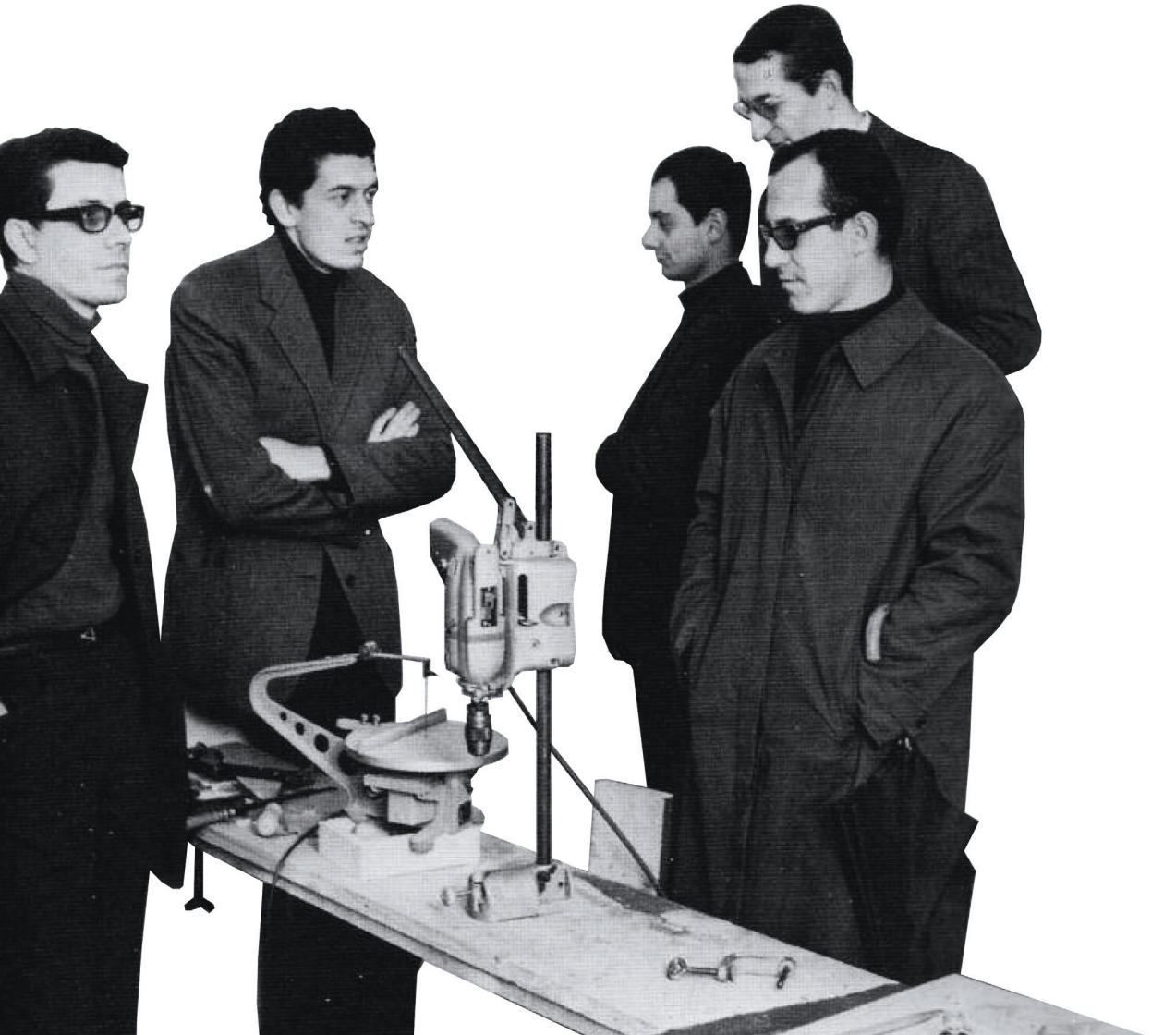
outside and before the building itself: the needs of contemporary society, programs with a didactic line, psychological factors and the impact certain design choices have on dwellers, connections between formal and informal environments, and the building's relation to the present. Meyer's application of both material and immaterial factors to develop plans differs from today's "diagrams of everything,"[37] which "suspend judgment"[38] and are devoid of social purpose to emancipate immaterial production from capital.

Through his co-operative works, Meyer deconstructed architecture into its material determinants and the social conditions of its making. For him, architecture, thanks to co-operation, could merge into society and away from capital. Perhaps, then, Meyer tried to link the production of architecture to Karl Marx's concept of the production of man and society: "just as society itself produces man as man, so is society produced by him."[39]

37. "Maybe, architecture doesn't have to be stupid after all. Liberated from the obligation to construct, it can become a way of thinking about anything – a discipline that represents relationships, proportions, connections, effects, the diagram of everything." Rem Koolhaas, AMO-OMA, and &&&, Content Taschen, Cologne (2004) p.20

38. Rem Koolhaas, Ole Bouman, and Mark Wigley, Al-Manakh 1,Stichting Archis, Amsterdam (2007)

39. Karl Marx, Economic and Philosophic Manuscripts [1844], Third Manuscript, Private Property and Labour, ||V|, Marx & Engels Internet Archive (marxists.org)



SELF-DESIGN, ENZO MARI AND THE GRUPPO N

The Architect as Operator, Art, Architecture and design as collective means of emancipation

Some like to say that whereas 1968 lasted only a few months in other European countries, in Italy it extended over ten years, until the end of the 1970s.[1] Italians of the radical left in the 1960's and '70s were promoting a "revolutionary theory" that addressed questions raised during struggles that could be articulated only through creative implementation on the practical field. From within this climate of the Italian 1960's and 70's Enzo Mari defines himself not as a designer but as *progettista*, or *operatore* as artist, designer and architect. For Mari the word "designer" has nowadays got overloaded and he prefers the Italian word *progettista* to the English one that has been uncritically absorbed in Italian language and for him represents the invasiveness of market.[2] To him-aas to many peers of his time - to be able to make projects is a political act that entails creativity, and consequently generates autonomy and criticality in any human being. Such capacity builds up the quality of life.

Prior to the capacity of making projects, the creative activity is not a language, rather a way –pretty transgressive- to invent a language (collectively), or use it (individually). In the case of Mari, his linguistic method can be outlined in four parameters. The first one is about materials, considering the possible alphabets of terms and connectors to use, and the most appropriate techniques. The second is communication which entails a semantic test in order to fix what for both individual and operator can be a legitimate code. The third is complexity, juxtaposing different codes of perceptions and analysis, and the considering the interconnection among them. That means experimentation of space, three-dimensional use of time, potential actions. The fourth and last parameter of his language is transformation, a dialogic reciprocal

1. See M. Hardt, P. Virno, Radical thought in Italy, a Potential Politics, University of Minnesota Press, (1996), p.2

2. Another definition could be the one of "A rebel with an obsession for form", from an article in the New York Times by Alice Rawsthorn, Published: Thursday, October 2, 2008

modification of the object and the subject.[3]

On the base of creativity, the most ambitious project for a *progettista* - to affirm himself- is a socially useful project conceived unitarily to the collective affirmation: a global project. Mari is convinced that the first step of the global project today is to collectively regain autonomy and criticality. That is also the reason why he calls it *progetto uomo* as well: it entails the mutual political engagement of the progettista as professional and as individual to help man retrieve critical creativity.[4] In the first phase of the *progetto uomo* the aim is to attempt emancipating the individual to re-acquire the capacity to make projects autonomously. The operator, thus, needs to provide stimuli through his projects that urge the individual to recognize form and ethic quality as one. Works of art, designs and products are instruments based on a unique research on the progetto uomo: global approach, politics and ethic are the "function of the aesthetic research".[5]

The roots of his professional ethic have been developed since the seminal years of practice as artist. He began his studies at the Brera Academy in Milan, Italy from 1952 to 1956 where he got in contact with the movement of Arte Programmata and all the north Italian galleries that sympathized with politically engaged artists. The Gruppo N had a particular connection to his work and they grew parallel till the group disbanded and Mari took his own way keeping on experimenting in industrial design and architecture.

OPEN WORK

The Group N, was formed in Padua in 1959, and found its final form in December 1960 with Alberto Biasi, Ennio Chiggio, Toni Costa, Edoardo Landi and Manfredo Massironi.[6] They were linked to other Italian and European formations that have arisen between the end of the fifties and the beginning of the sixties focussing on collective artistic process.

3. Renato Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 22 and 31

4. Enzo Mari, Autoprogettazione?, Edizioni Corraini, Mantova, [2002] (2012), p. 32

5. See Enzo Mari, Progetto e Passione, Bollati Borignhieri, Torino, [2001] (2012) pp. 75-100

6. In the first year the group had eleven members that later on narrowed down to five - mostly students of architecture. The initial core included writers, architects, painters and other kind of artists.

1966, GruppoN (maker: Ennio Chiggi), Interferenza Lineare 7

Source: http://www.kanalidarte.com/artisti/chiggio-ennio.htm

In the very beginnings the group searched for a *fare mentale* (mental making)[7] in a didactic dimension to educate the public, steering it out of Italian provincialism by programming events in their self-organized communal gallery-studio. This goes further in the grove of visual research as mentioned by the art historian Giulio Carlo Argan in *La ricerca visiva*, the last chapter of his book on Modern History: "the analysis of perceptive processes, and their fundamental subjectivity involves the discovery of the fact that the perception is by no means a collection of visual materials as a function of processing and intellectual knowledge, but is independent thought and self-sufficient, precisely what the great psychologist of perception, Rudolf Arnheim called 'visual thinking'".[8] In fact N's exhibitions included divers fields straddling from art -theirs and others'-, concrete poetry, new master plans such as the one of Amsterdam, and experimental music such as the one of John Cage.[9]

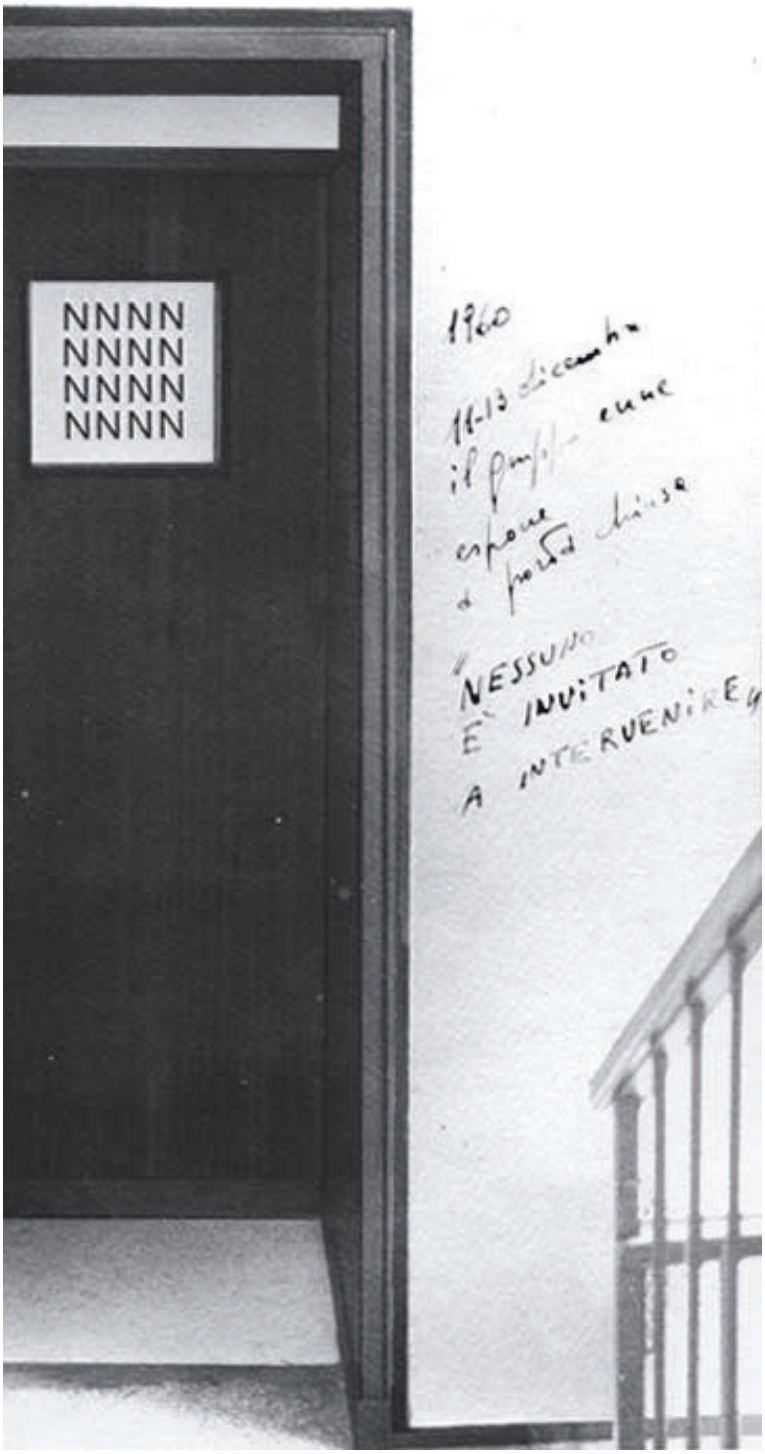
7. n.b. in Italian the verbs doing and making coincide in one word: *fare*.

8. Giulio Carlo Argan, La ricerca visiva, in the last chapter of L'arte moderna 1770-1970, Sansoni, Firenze, (1970)

9. See Lucilla Meloni, Gruppo N. Oltre la pittura, oltre la scrittura: l'Arte Programmata, Silvana Editoriale, Cinisello Balsamo (MI), (2009)

1960 GruppoN, Shut doors exhibition. "GruppoN shows with shut doors. Nobody is asked to intervene."

Source: http://www.gruppoenne.it
Last visited Feb 2013



The exhibition *mostra a porte chiuse* (shut doors exhibition) of 1960 soon stated the group's position. Upon arrival visitors found the door shut with a writing on top "nobody is asked to intervene". A document explained that the group wanted to extend the knowledge about the problems of contemporary society to all individuals desiring to be updated despite the actual scarcity of information: "every man and every city must act to establish a new society without ideological borders, free from the past and in continuous transformation, in the constant research and immediate fruition. [The group] is aware that the new art is enacted in the new society."[10]

In the 1961 *Dichiarazione del Gruppo N* at XII Premio Lissone they proclaimed that " The word "enne" (N), distinguishes a group of "experimental designers" joined by need to explore collectively. they know (maybe) where they come from; they ignore where they are going. their objects study and paintings are born from experiences difficult to categorize, because outside of all "artistic" tendency. [they] are certain (?): that rationalism or tachisme are over, but were needed, that the informal and every expressionism are useless subjectivisms. [they] recognize in new materials and in the machine the means of expression of the "new art", in which there can be no separation between architecture, painting, sculpture and industrial product, [they] deny the dimensions time and space in which man has lived deterministically till today. [They] seek the objectivity necessary to reify light-space-time into indeterminacy and the inter-phenomena. [They] refuse the individual as a determining element of the history of the experience of doing [*fattività*] and any perfection which is not born from an innocuous need of "regularity", [they] refuse any religious-moral-politic fetishism, defend an ethic of collective life. (?)". Confronting the Lissone manifesto and N's approach to the yellow manifesto of Vasarely -also N's Lissone manifest had a yellow background- , the relevant difference to be noticed is that Gruppo N deliberately attacked the concept of authorship and invested the political sphere beyond pure emotion as demanded by Vasarely

10. The original document can be seen at http://www.gruppoenne.it

reaching the level of an operative project involving individuals.[11] The group of "experimental designers" felt deeply politically involved.

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1961 Manifesto di Lissone
Dichiarazione del Gruppo N
in occasione del
XII Premio Lissone.

Source: http://www.grup-poenne.it/04Lissone.html

11. Hereby some excerpta from Vasarely's Manifesto: […] If yesterday art was meant to be feel and do, today it can be conceive and make do. […] The analysis and understanding of a message depend on our knowledge and our degree of culture. Since only the entities of the art of the past are intelligible, since it is not possible for everyone to study deeply contemporary Art, instead of its understanding we suggest its presence. [...] The art is moving towards generous forms that can be recreated at will, and the art of tomorrow will be either common treasury or will not exist. Traditions degenerate, the usual forms of painting languishing on convicted tracks. Time judges and eliminates, the renewing starts from a breach and the demonstration of authentic is discontinuous and unexpected. It is painful, but necessary, to abandon the old values to ensure the possession of new ones. Our condition has changed, our ethics, our aesthetic must change in turn. If the idea of the plastic art work far lived in a traditional approach and the myth of the unique piece, it now finds itself in the conceptualization of the possibility of recreation, multiplication and expansion. Did the vast dissemination of literary or musical work provoke the detriment of its uniqueness and its quality? [...]Vasarely, Le Mouvement - "Le Manifeste Jaune", Paris, Galerie Denise René, 1955, feuillet de papier jaune plié en 4, (24,5 x 16,5 cm. Plié). at the exhibition Le Mouvement Agam, Bury, Calder, Duchamp, Jacobsen, Soto, Tinguely and Vasarely) at the exhibition Le Mouvement Agam, Bury, Calder, Duchamp, Jacobsen, Soto, Tinguely and Vasarely) >

NOTES POUR UN MANIFESTE

Voici les faits déterminants du passé que nous relions entre eux et qui nous intéressent parmi tant d'autres : la «plastique» triomphe sur l'anecdote (Manet) - première géométrisation du monde extérieur (Cézanne) - conquête de la couleur pure (Matisse) - éclatement de la figuration (Picasso) - la vision extérieure change en vision intérieure (Kandinsky) - une lignée de la peinture se dissout dans l'architecture, qui devient polychrome (Mondrian) - départ des grandes synthèses plastiques (Le Corbusier) - nouveaux alphabets plastiques (Arp, Taeuber, Magnelli, Herbin) - abandon du volume pour **l'ESPACE** (Calder)... Le désir d'une connaissance nouvelle s'est affirmé dans le passé tout proche par l'invention de la **COMPOSITION PURE** et par le choix de l'**UNITÉ**, dont nous parlons plus loin. Parallèlement au déclin de la technique ancestrale de la peinture, se poursuit l'expérimentation **des matériaux neufs** (applications chimiques) et l'adoption de **nouveaux outils** (découverte de la physique)... **A présent, nous allons vers l'abandon total de la routine, vers l'intégration de la sculpture et la conquête des DIMENSIONS SUPÉRIEURES au plan.**

Dès le début, l'abstraction dépouille et agrandit ses éléments de composition. Bientôt, la **forme-couleur** envahit toute la surface bidimensionnelle, le tableau-objet s'offre à cette métamorphose qui le conduit, par les voies de l'architecture, à l'univers spatial de la polychromie. ● Cependant, nous est déjà proposée une solution extra-architecturale et nous rompons délibérément avec la loi néo-plasticienne. ● **LA COMPOSITION PURE** est encore une plastique plane où de rigoureux éléments abstraits, peu nombreux et exprimés en peu de couleurs (mates ou brillantes à plat) possèdent, sur toute la surface la même qualité plastique complète : **POSITIVE-NÉGATIVE**. Mais, par l'effet de perspectives opposées, ces éléments font naître et s'évanouir tour à tour un «sentiment spatial» et donc, l'illusion du **mouvement** et de la **durée**. ● **FORME ET COULEUR NE FONT QU'UN**. La forme ne peut exister qu'une fois signalée par une qualité colorée. La couleur n'est qualité qu'une fois délimitée en forme. Le trait (dessin, contour) est une fiction qui n'appartient pas à une, mais à deux formes-couleurs à la fois. Il n'engendre pas les formes-couleurs, il résulte de leur rencontre. ● **Deux formes-couleurs nécessairement contrastées, constituent l'UNITÉ PLASTIQUE, donc l'UNITÉ de la création : éternelle dualité de toutes choses, reconnues enfin pour inséparables.** C'est l'accouplement de l'affirmation et de la négation. Mesurable et non mesurable, **l'unité** est à la fois physique et métaphysique. C'est la compréhension de la structure matérielle, mathématique, de l'Univers, tout comme de sa superstructure spirituelle. **L'unité,** c'est l'essence abstraite du **BEAU,** la première forme de la sensibilité. Conçue avec art, elle constitue **l'œuvre,** équivalent poétique du Monde qu'elle signifie. L'exemple le plus simple de l'unité plastique est le carré (ou rectangle) avec son complément **«contraste» ou le plan bidimensionnel avec son complément «espace environnant».**

Après ces quelques explications succintes, nous proposons la définition suivante : **sur la ligne droite - horizontale et verticale - repose toute spéculation créatrice.** Deux parallèles, formant le cadre délimitent le plan, ou découpent une partie de l'espace. **CADRER C'EST CRÉER DU NEUF ET RECRÉER TOUT ART DU PASSÉ.** ● Dans la technique du plasticien, désormais considérablement élargie, le plan demeure le lieu de la première conception. Le **petit format** en composition pure constitue le départ d'une recréation des multiples fonctions bidimensionnelles (grand format, fresque, tapisserie, album de planches). Mais déjà nous découvrons l'orientation nouvelle. ● La **DIAPOSITIVE** sera à la peinture ce que le disque est à la musique : maniable, fidèle, complexe, autrement dit un document, un outil de travail, une œuvre. Elle constituera une nouvelle fonction transitoire entre l'image fixe et la future image mouvante. ● **L'ÉCRAN EST PLAN MAIS, PERMETTANT LE MOUVEMENT, IL EST AUSSI ESPACE. Il n'a donc pas deux, mais quatre dimensions.** Le «mouvement-temps» illusoire de la composition pure, dans la nouvelle dimension offerte par l'écran, et grâce à l'unité, devient **mouvement réel. Le Losange** autre expression de «l'unité carré-plan», égale carré + espace + mouvement + durée. **L'ellipse,** autre expression de «l'unité cercle-plan» égale cercle + espace + mouvement + durée. ● D'innombrables autres unités multiformes et multicolores donnent la gamme infinie de l'expression formelle. La «profondeur» nous procure l'échelle relative. Le «lointain» condense, le «près» dilate, réagissant ainsi sur la qualité **COULEUR-LUMIÈRE. Nous possédons donc, et l'outil et la technique, et enfin la science pour tenter l'aventure plastique - cinétique.** La géométrie (carré, cercle, triangle, etc.) la chimie (cadmium, chrome, cobalt, etc.) et la physique (coordonnées, spectre, colorimétrie, etc.) représentent des **constantes**. Nous les considérons en tant que quantités, notre mesure, notre sensibilité, notre art, en feront des qualités. (Il ne s'agit ici ni de «l'Euclidienne» ni de «l'Einsteinienne», mais de la propre géométrie de l'artiste qui fonctionne à merveille sans connaissances exactes.) ● L'animation de la Plastique se développe de nos jours de trois manières distinctes : 1) Mouvement dans une synthèse architecturale, où une œuvre plastique spatiale et monumentale est conçue de telle sorte que des métamorphoses s'y opèrent par suite du déplacement du point de vue du spectateur. - 2) Objets plastiques automatiques qui - tout en possédant une qualité intrinsèque - servent surtout comme moyen d'animation au moment du filmage. - Enfin, 3) **L'investissement méthodique du DOMAINE CINÉMATOGRAPHIQUE par la discipline abstraite. Nous sommes à l'aube d'une haute époque. L'ÈRE DES PROJECTIONS PLASTIQUES SUR ÉCRANS PLANS ET PROFONDS, DANS LE JOUR OU L'OBSCURITÉ, COMMENCE.**

Le produit d'art s'étend de «l'agréable objet utilitaire» à «l'Art pour l'Art», du «bon goût» au «transcendant». L'ensemble des activités plastiques s'inscrit donc dans une vaste perspective en dégradé : arts décoratifs - mode - publicité et propagande par l'image - décors des grandes manifestations de l'Industrie, des Fêtes, des Sports - décors des spectacles - usines modèles polychromes - signalisations et urbanisme - film d'art documentaire - musée recréateur - édition d'art - synthèse des Arts plastiques - enfin, recherche de l'avant-grade authentique. Dans ces diverses disciplines, l'accent personnel ne signifie pas forcément authenticité. Et puis, nous ne sommes pas qualifiés pour décider, dans notre temps, du caractère majeur ou mineur de ces différentes manifestations des arts plastiques. Il existe des talents d'arrière-garde, tout comme des insuffisances dans l'avant-garde. Mais ni l'œuvre de valeur - si elle est immuable ou rétrograde - ni l'œuvre avancée - si elle est médiocre - ne comptent pour la postérité. ● **L'effet du produit d'art sur nous va (avec des différences d'intensité et de qualité) du menu plaisir au choc du Beau. Ces diverses sensations se produisent en premier dans notre être émotif en y engendrant le sentiment du bien-être ou celui du drame. Par cela, le but de l'Art est à peu près atteint.** L'analyse, la compréhension d'un message dépendent de nos connaissances et de notre degré de culture. Puisque seules les entités de l'art du passé sont intelligibles, puisqu'il n'est pas permis à tout le monde d'étudier profondément l'Art contemporain, **à la place de sa «compréhension» nous préconisons sa «présence». La sensibilité étant une faculté propre à l'humain, nos messages atteindront certainement le commun des mortels par la voie naturelle de sa réceptivité émotive.** En effet, nous ne pouvons laisser indéfiniment la jouissance de l'œuvre d'art à la seule élite des connaisseurs. L'art présent s'achemine vers des formes généreuses, à souhait recréables ; l'art de demain sera trésor commun ou ne sera pas. ● Les traditions dégénèrent, les formes usuelles de la peinture dépérissent sur des voies condamnées. Le temps juge et élimine, le renouveau part d'une rupture et la manifestation de **l'authentique** est discontinue et inattendue. Il est douloureux, mais indispensable, d'abandonner d'anciennes valeurs pour s'assurer la possession de nouvelles. Notre condition a changé, notre éthique, notre esthétique doivent changer à leur tour. Si l'idée de l'œuvre plastique résidait jusqu'ici dans une démarche artisanale et dans le mythe de la «pièce unique», elle se retrouve aujourd'hui dans **la conception d'une possibilité de RECREATION, de MULTIPLICATION et d'EXPANSION.** L'immense diffusion de l'œuvre littéraire ou musicale s'exerce-t-elle au détriment de son unicité et de sa qualité ? ● La chaîne majestueuse de **l'image fixe** sur deux dimensions se déroule de Lascaux aux abstraits... l'avenir nous réserve le bonheur en la nouvelle beauté plastique mouvante et émouvante.

(Les idées ici exprimées n'engagent que leur auteur)

VASARELY

In the bread exhibition held in 1961 collectivization of N confirmed its position against the "cult of personality" and the "myth of artistic creation".
The audience was invited in one day to eat different kinds of bread done by the baker Giovanni Zorzon. The invitation card said that the edible works of art had no authorship and had to be assimilated by the public without inhibition but with instinct. Their form and substance was not determined by aesthetics, but by their intrinsic functionality that limits both form and substance as an innate need of qualitative perfection.
As Argan put it, N had a need to regain a measure of accuracy to refer to the "definition of an object-archetype which contains *in nuce* the possibility of all others, the object as proof or verification of a method".[12] They did not express any personal interior world, rather they maintained a social function, by eating for instance, or instigating other actions.

The group was testing in forms and materials a kind of composition that generates structures in constant change and is therefore unstable. N used minimal forms of poor materials or industry left overs, such as card stock, textures, metals, wire twine, plexiglass, artificial light, programming the creation of objects and, later on, also environments. They attempted to reach the relationship between art and science, design and verification, where critical thinking is identified with the process. Their art was a political interpretation of the movement of "Programmed Art" (Arte Programmata) to which they belonged together with solo artists as Bruno Munari and Enzo Mari.[13]
Among the different members of the movement, Gruppo N distinguished itself as pioneer in abandoning the principle of authorship in favour of a collective signature by the stamping an N on their works. The N mark was accompanied only by an indication of the name of those who had designed or executed the object, making a clear distinction between the collective immaterial work of the whole group, and the individual material labour of who produced it.
Original intellectual authorship was bound to the group as one and

12. G. C. Argan, Aleatorio e Programmato in Terzo Programma, n. 1, 1964
13. See L. Vinca Masini, Arte Programmata, Domus n. 422, gennaio 1965

left open to the audience for interpreting and consequently let develop and complete the work by individuals. Argan summarized the new trend to work collectively as the common rejection and collective discussion of the idea of the individual, so that it became the "product of a critical analysis". This was because only by reproducing in the artistic operation the mode of human productive operation, a pattern of aesthetic process could be traced and made applicable in the widest sphere of social production.[14]

As Lucilla Meloni observes, N's attention -and the one of the other members of *Arte Programmata*- was caught and inspired by the line developed till their time, started from the Dadaist and Surrealist ready-made experiences, in wich the work of art is made by a subject different from the artist. N increasingly aimed at distancing from the principle of individual creativity and uniqueness of the very work of art. Many were their international conteporay references into that.
In those years across Europe this research found new expression, and especially in France writers as Alain Robbe-Grillet with his Nouveau Roman announced - depersonalizing the novel - that "the play of forms is more relevant than the subject [author]". And in 1968 within the research around "*Tel Quel*", Roland Barthes published "*La Mort de l'Auteur*" in which he considered the supremacy of the reader upon the author. In Barthes the unity of a text did not rely in its origin, but in its destination. Yet, this destination could not be personal anymore: the reader is a man without history, without biography, without psychology; he's only "somebody" who holds together in the same place all features that constitute the writing. Thus according to Barthes the birth of the reader demanded the death author.[15]
Along the same intention Programmed Art relied on the concept of "open work" (*opera aperta*) centred on a dialectic of form and openness in the interpretative moment. By demanding an active intervention, it turned the role of the receiver of the work of art from observer into active subject. The individual could then feel legitimate in thinking he was co-author

and the work of art bestowed a different responsibility on him. This

14. See G. C. Argan, Aleatorio e Programmato in Terzo Programma, n. 1, 1964

15. See Lucilla Meloni, L'opera partecipata, L'osservatore tra contemplazione e azione; Rubettino, Soveria Mannelli, (2000) pp 20-21

implied the receiver to be able to abandon edonistic contemplation and increase criticality towards the ethic reasons of the object. Following from close this movement in 1962 Umberto Eco -an Italian semiotician- wrote "Open Work, Form and Indetermination in Contemporary Poetics".[16] Eco drove the attention on the changed role of the observer and referred to "consumption of art".

In the book introduction of the 1967 version he declared: "if the characteristic of the work of art has always been to fundamentally be an ambiguous message, a plurality of meanings that cohabit in only one signifier. [...] Such ambiguity becomes –in contemporary poetics – one of the explicit purposes of the work of art". And about the idea of open work of art as place of informality and disorder in the dialectic between Form and its Openness, he added: "to realize such value, contemporary artists refer to the ideals of informality, disorder, randomness of outcomes. […] (It establishes) a dialectic between form and openness: that is to define the limits within which a work of art can achieve the maximum ambiguity and rely on the active intervention of the consumer, without ceasing to be a work of art".
By work of art Eco meant an object endowed of defined structural features that allows, but also coordinates, the sequences of interpretations, the shifts in criticality. Yet, he specified that to accept and try to organize ambiguity in which we find ourselves, and try to give a solution to our definitions of the world, does not mean to confine ambiguity in a different order. Rather it is matter of elaborating models of relationships into which ambiguity finds legitimation and acquires a positive value.
Eco pointed out the fruitive relation work of art- consumer, highlighting how at that moment the artist was the first to have reached the critic consciousness of the interpretative moment: "such a consciousness is present above all in the artist whom instead of suffering the *openings* as unavoidable matter of fact, turns them into a productive programme, and even offers the work in order to promote its maximum possible opening (exposure to the user)".
Here is the first strong detachment from past Italian cultural legacy.

16. Umberto Eco, Opera Aperta, Forma e indeterminazione nelle poetiche contemporanee, Bompiani, Milano, 1967 (1962)

In fact as Gillo Dorfles pointed out in 1953, Italian culture took long before emancipating itself from the influence of the philosopher Benedetto Croce. Dorfles told how his influence was nearly unavoidable till his death, and left an imposing influence. Italy in the 1950's was trying to leave his imprint of immanentism and his division of aesthetics into theoretical and practical and found more room for operative aesthetics in the 1960s. [17]

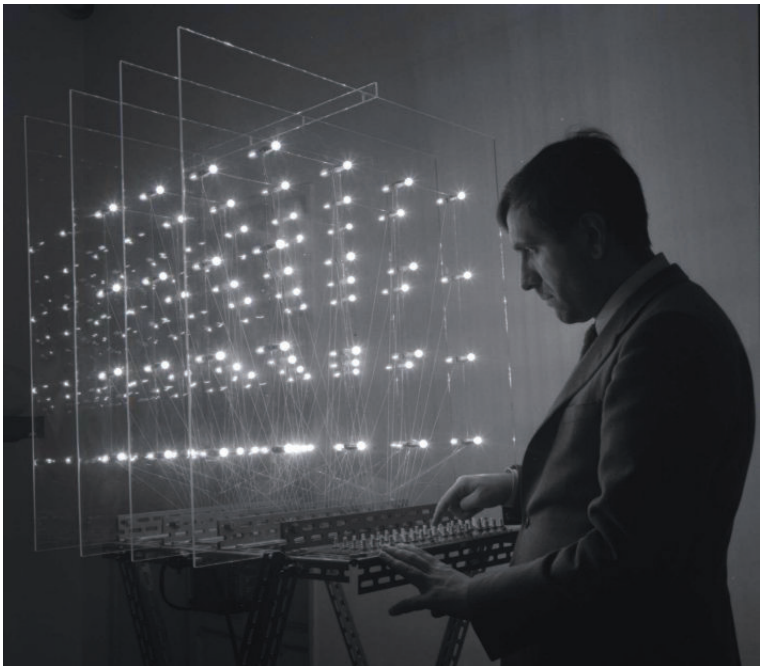
In may of the same year Eco presented the catalogue of the first exhibition of Arte Programmata at the Olivetti shop in Milan.[18]
The exhibition was curated by Bruno Munari and Giorgio Soavi. Partecipants of the exhibition were: Bruno Munari, Enzo Mari, the Gruppo T, and Gruppo N. In the introduction to the catalogue Eco reported about the occurred change in the perceptive universe of contemporary man, and of "performative practice".[19]

Answering the question whether this was art, Eco replied: "Within XXth cent.'s civil society a formative practice has developed capable to produce mobile objects – according to a dialectic of programming and randomness – the audience or part of it considers them *art*, using them as concrete incentive for considerations about form, satisfaction of the imagination and –often- as cognitive reflections".
That means that in this civil society of the Italian booming economy aesthetic pleasure shouldn't have been anymore provided by considering complete and completed organisms. The quality of a work of art should not consist in being the expression of a law by which it keeps untouchable and immutable, but in a sort of *funzione proposizionale* (function that proposes) by which it continuously ventures changeability, along some guide lines though.

17. see Gillo Dorfles, New currents in Italian Aesthetics, The Journal of Aesthetics and Art Criticism, Vol. 12, No. 2 (Jun., 1953)

18. "At the time, programmato was a buzzword frequently used in economics (programmazione: economic planning), urbanism (programmazione urbanistica: urban planning), and industry, where programmatore (programmer) was a neologism that indicated a person or device instructing complex machines. Programmato was a designation that successfully conjured up the early 1960s mainstream image of the modern world. Thus, Olivetti's support for Arte Programmata and artists such as the N group members was no accident." Jacopo Galimberti, The N Group and the Operaisti: Art and Class Struggle in the Italian Economic Boom, Grey Room Fall 2012, No. 49 pp.80-101

19. Umberto Eco, Arte Programmata: Arte cinetica, opere moltiplicate, opera aperta, exh. cat., ed. Bruno Munari and Giorgio Soavi (Milan: Olivetti, 1962)



1967 Enzo Mari, Omaggio a Fadat, Light and swithces, plexiglass and steel, 87x208x75 cm.

Source: Renato Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004), p. 41

The art of Gruppo N - to which Enzo Mari also adhered - used the audience to consider forms as changeable. Waiting to be seen, forms were something that becomes while inspected and at the same time transfroms the audience as well. The signs were composed as in a constellation in which the structural relation was not determined from scratch in a univocal way, the ambiguity of the sign was not reduced to final confirmation of the distinction figure-ground, rather the ground itself and the audience became the subject of the work of art.

A crucial moment happened at the XIII international convention of artist, critics and history researchers in Verrucchio in 1963. A declaration document was signed by both Gruppo N, Gruppo T and Enzo Mari.[20] Its content insisted on the idea of art as activation of consciousness, innovative action, and on its diffusion as militant

20. Gruppo N, Gruppo T and Enzo Mari, Intervento al XIII Convegno Internazionale artisti, critici e studiosi d'arte Verucchio. For the Verrucchio documents 1963 (only Italian) see http://www.gruppoenne.it/17Verucchio.html

system within capitalistic society. For them the common denominator of the ideologies of contemporary culture was limited to the painful complaint of feeling (and being) excluded from the development of contemporary society and in particular from the production process that is at its base: "art does not influence the production process, but rather is conditioned by it, art is not the producer but the product. Not that there is an exclusion of culture from the process of production, but a use of the cultural results by exploiting them for most diverse purposes."

Influenced by the readings of "The Hidden Persuaders" by the social critic Vance Packard,[21] they accused the capitalistic system to aim at strengthening and developing the productive apparatus exploiting art. This resulted in an alienating process, that is, "culture is exploited contrary and some times in opposition to its intentions." In the manifesto they further introduced a parallel between art and labour as both exploited non-organized entities. They found similarities between the art market and the value argument by Marx, which led them to talk about capitalism of art, and blamed art critics to be like trade unionists who accept the system. Not involving art into practical production entailed that all artists, even if committed to ideological premises, did not notice that their work and its results were following the same process they wanted to subvert.[22] For them workers cannot stop working to destroy the master, but continue to work, conscious of the alienation of the product of their labour. The moment they become aware of the alienation, workers organize their insubordination from within the capital and the work force, but at the same time completely out of the alienation, and that means as working class. For them culture instead, even when it gets to denounce its alienation, cannot organize itself and therefore does not afford identifying in a class. At this point, in fact, the risk is that ideology plays its mystifying role: theory and organization keep external to culture, they are also made of the same alienation.

21. Vance Packard, The Hiddens Persuaders, IG publishing, NY, [1957] (2007)

22. For instance they mentioned "Dadaist wanted to destroy museums and the conservative culture but are now conserved into musea. Constructivists who wanted to reconstruct the society have been trapped and became decorators of capitalism, futurists who wanted the war went to war and died." This is fromGruppo N's declaration on "Tecnica e ideologia", Verrucchio 1963, ibidem 20

For Gruppo N, Mari and Gruppo T "a direct consequence of this situation is to eliminate art as a category, bring it to its initial value of technique, demystify all that idealistic and transcendental values which have loaded it, such as works uniqueness and unrepeatability, the irreproducible masterpiece, the individual creator, superior and brilliant." In this sense they cite Argan in his way of saying about rational urbanistics in architecture –making "social gardening." To them it represents the need to revolutionise production of objects of common use. But they warned that it should not be "easy populism" that would then turn into the last variant of capitalism itself.
Since they eliminated the category of art, their products had become independent from any category, and their way of doing became collective to find the terms of trust among individuals and avoid authorship. Their goal was to reaffirm the materialistic supremacy of the authenticity of *fare* (doing/making) to set up an organization that went beyond work divisions. That is because they argued that the prevailing of individual talent instead of extending it to the mass is due to the division between labour and other entities.

It then became publicly declared that the difference between their *Arte Programmata* and Kinetic or Op-Art was that besides physical engagement of the individual it demanded an operative intervention. By means of this, the Arte Programmata tended to emancipate the individual from his perceptual status, making him conscious about what concerns him, that means his existential condition.[23]
In this way the artistic process was seen as knowledge and political awareness to be structured by organization, diffusion and condivision. contextually this linked to the contemporary happenings in Italy where, since the 1950's, the issue of "perception" had become central. Due to the epiphany of capitalist economy for the first time at great scale in the country, culture passed from oral communication to image driven into mass-media. Willing to extend consciousness to labour and all other classes implied finding new ways to reach them actively.

Lea Vergine -an art critic who became also the second wife of Enzo

23. See Jole De Sanna, Storia come filtro della qualità, Intervista a Gianni Colombo, I Colombo, catalogo della mostra, Mazzotta, Milano, 1995

Mari- writing about *Arte Programmata* later explained: "what interests the programmatics is: to act inside the operative process; promote the interformative methodology; organize linguistic elements without any other meaning besides the one implied by its owns structure; make explicit the perceptive structures that sustain the images and messages linked to the images themselves; the relationships between existing primary data and constructed data; the work of art as typological sample; the struggle against marketing of art, shifting the activity in a didactic dimension in a more politically responsible direction. […] The authors project models that attempt to enact the social functions of both demystification and cognition to put the audience into a perceptive situation and consequently make it conscious."[24]
The consciousness and collective life ethics the signers of the Verrucchio manifesto were alluding to, did not mean to embrace communism, on the opposite. They were seeking individuals' self-valorization within collective action as the 1960's movement of workers autonomy that emerged from the labour class. They protested against capitalist power, and reclaimed social forms and structures of value autonomous from capitalist relations of production.

Strictly connected to this, they affirmed as well the potential autonomy of social forces from the domination of the State. This was a shared crux from the far left extra-parliamentary movements to the more moderate one.
On the one hand the Italian philosopher of law Norberto Bobbio urged the problem of the state to be questioned again: if " power has to be, how to control it? The new state will not be able to abandon old institutions [...] The future of modern democracy lies in the organization and participation of the massa."[25]
On the other hand, one of the primary slogans of the operaist movements was the "refusal of work", which did not mean a refusal of creative or productive activity, rather a refusal of work within the established capitalist relations of production. As Michael Hardt puts it: "self-valorization was a principal concept that circulated in the movements, referring to social forms and structures of value that

24. Lea Vergine, L'Arte in Gioco, Garzanti, Milano, (1968) p.176

25. Norberto Bobbio,Quale Socialismo? Discussione di un'alternativa, Einaudi, Torino, (1976) p. IX

were relatively autonomous from and posed an effective alternative to capitalist circuits of valorization. Self-valorization was thought of as the building block for constructing a new form of sociality, a new society."[26]

Both Gruppo N and Mari endorsed the project of workers' self-valorization against the values of capital. Whilst Mari did not take an openly declared position - and turned it rather into a personal mission- , N focused on the figure of the *operaio massa* (mass worker), and openly rebuked the cult of labour professed by the PCI (Italian Communist Party) and submissive attitude of trade unions. They embraced the Italian extra-parliamentary *Operaisti* movement's cause. Wildcat strikes, absenteeism, ruthless picket lines, and sabotage were a form of knowledge, a collective invention, and would prompt class struggle and eventually subvert the division of the world into two blocs going beyond the apparent gulf separating private capitalism of the West and "state capitalism" of the socialist bloc. And as Jacopo Galimberti reports most of the N group members had been in friendly terms with Antonio Negri, member of the Operaist movement.

In the autumn of 1963 Classe operaia and N decided to open a communal studio in the city centre of Padua. Artistic and political activities were not supposed to merge. The purpose of the association was to primarily share the cost of rent.[27] In reality the merge was spurred by the fear of an abstract struggle of ideas losing its grip on the reality of the workers and letting neo-capitalism hold sway. N felt their art could survive if they had close contact to activism and a sustained dialogue with mass workers. In that time the group was also extending its research from programmed objects to habitats.[28] Introducing real inhabitable spaces structured by spatial and visual ambiguities, light and colours effects, they tried to create something less vulnerable to capitalism than an object and which could have a stronger impact on the audience to awaken their consciousness.

26. M. Hardt, P. Virno, Radical thought in Italy, a Potential Politics, University of Minnesota Press, (1996) p.3

27. See Jacopo Galimberti, The N Group and the Operaisti: Art and Class Struggle in the Italian Economic Boom, Grey Room Fall 2012, No. 49 pp.80-101

28. See Italo Mussa, Il Gruppo Enne - la situazione dei gruppi in europa negli anni 60, Bulzoni Editore, Roma, 1976

However, the group would soon desist from its political and artistic engagement under the burden of mounting contradictions. At the end of 1963, despite their adversity to the art market, N devised a "contract of collectivization of the work and interests" binding the five members for ten months to a monthly salary based on both material and immaterial labour needed for a piece to be produced. They labelled it themselves a "reactionary way of evaluating labour".[29] This desperate attempt to survive was due to the practical necessity for some members to earn a living.

N's activity had become collective as a result of their awareness and of the need to organize the political commitment of its individual members. Testing notions such as labour, ownership, value added, and pay, N's contract testified to the on-going dialogue with *Classe operaia*. The group soon disbanded and their history, marked between 1959 and 1964 by breakdowns, poised between open and instable, can be read as paradigmatic of the difficulties inherent in acting collectively as group within capitalism, as reported by Mussa, who writes: "N represents,[...], the impossibility of collective experience, even if to this impossibility we should not ascribe the meaning of defeat."

FORMATIVE PROCESS

In those years undoubtedly Italy was enjoying an unprecedented wealth and seemingly progressive economy. The situation extended benefits to a very large part of the population –not without friction- and brought the country to an equal level of northern Europe and America. Several entrepreneurs became maecenas, and artists and art critics agreed that art and industrial technology should merge. This was a shared opinion that had grown from intellectual debate considering the integration of fields as necessary and unavoidable. In this concern Gillo Dorfles had already clarified: "fine art influences deeply the industrial product; the industrial object influences fine art and helps create what I would like to call the formative process of our epoch. […] Today there exists a formal constant in progress, and this constant manifests itself in

29. See catalogo Alberto Biasi, La concezione dinamica percorsi recenti, Ed. Giovanni Granzotto, Verso l'Arte Edizioni, Roma, 2003

the works of painting, sculpture, and architecture, as well as in those created by industry. It is this formal constant which keeps altering the taste of the public."[30]

As demonstrated by their art and argumentations, both Gruppo N and Enzo Mari believed that artists whose work held the differences between art, architecture, and industrial production were excluding themselves from any possibility to contribute the developments of any new society: rather an artist should be concerned by all this fields and should not abide with capitalistic mystification but proceed with the operative task they were advocating. In this sense the work of Enzo Mari -that survived much longer the Gruppo N-, developed their common themes into a more polyvalent dimension spanning from art to industrial design and architecture struggling in a more stealth way and seeking for collective actions and co-operation at different moments.

Intending to keep alive the premises elaborated with his peers, Mari denounced a detachment: it (still) seemed to him that in art, design, architecture, or any other discipline now producing objects, "something (a banalized anthropology) classifies the functions; somebody (the progettista) shapes forms; and somebody else (the commissioner, either merchant or bureaucrat, indifferently) dictates the meaning."[31]

To him the transgression of individual and - even more - collective creativity is denied by control powers, regarded as something hard to harness. The yoke put by capitalism, the modern systematization of the relationship of market-practitioner-client, is an obligated passage. And he sees three modes of language trapped in the system: a creative one -now abolished-, an informative one - which is distorted, and only a communicative one is admitted under limiting constrains. Commissioners pay attention to individuals' reaction through the studies of psychologists, sociologists, experts in marketing, advertisement and media to maintain individuals away from "the meaning of objects".

30. Gillo Dorfles, Art and the Public: Education for Mutual Understanding, The Journal of Aesthetics and Art Criticism, Vol. 16, No. 4 Jun. 1958

31. Renato Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p.23

For this Mari elaborated a parallel based on Gödels' incompleteness theorem to describe his concept of the *global project*. Roughly explained, in 1931 Kurt Gödels demonstrated the undemonstrability of coherence of a mathematic system based only on logic rules: it cannot be explained only within its formal system. Gödels' proof itself is not to be demonstrated unless outside of mathematics in a "meta-mathematics".[32]

Mari used the theorem to highlight the need for a meta-research to keep the ethical tension towards the global project. Pure form is generated by this tension. The method finds its reason in the totality of the scope against technicalisms and bluntness imposed by capitalist power. To him " the loss of the capacity to ethically think (is) due to the induction of useless needs. It would be appropriate to shift from a culture of exploitation of nature and man, to a culture of parallel transformation of nature and man."[33] As a corollary Mari excludes any self-sustainable sectoriality and is against monofunctional or clustered knowledge. His is a plea for the professional quest to awaken back the collective self-awareness and to "socialize" creativity and projects.

Ever engaged in the Arte Programmata refusal of authorship, Mari arrives to state that in order to invest the collective subject in the global project the privileged role of the progettista has to dissolve: authorial aspects of this role have to give up the authority it includes. The quality of a project can be evaluated only if expropriated. In this the *progettista* has to involve individuals into projects and to communicate with them. The latter is because of the difference between sciences and other disciplines -as architecture and design-. In Sciences the lack of universal paradigm makes that in order to elaborate and communicate a project it can only be done as long as what has been experimented can be demonstrated with a mode and a language that anybody can repeat. Whilst in architecture or design, a project has even less chance to affirm universal paradigms thus its communication is much more complex.[34]

32. See E. Nagel & J.R. Newman, Gödel's Proof, revised edition, New York University Press, [1958] ´2001)) and D. Hofstadter, Gödel, Escher, Bach: An Eternal Golden Braid, Basic Books , NY, (1979)

33. Enzo Mari, Progetto e Passione, Bollati Borignhieri, Torino, [2001] (2012) p.52

34. Enzo Mari, 25 modi per piantare un chiodo, Mondadori, Milano, (2011) p.168-169

According to Mari, the task of the *progettista* is to favour co-operation in a project inviting all interested individuals to define together the global research of the project. Gathering all individuals concerned, helps the exchange of technical and humanistic knowledge, and generates better understanding of the real value of work as social transformation, beyond capitalist capture.
This confers a pedagogical aspect to the profession of the *progettista*, trying to make individuals more conscious of their potential collective production.
It is a process of re-appropriation of individual creativity and capacity to make projects, so to say to make decision and take responsibilities, where the *progettista* is a warrantor of quality. By no means this process needs to increase the amount of designers, but rather to "be able in less little people to influence the quality of needs".[35]

In fact Mari did not only teach at universities and art academies, but also on the shop floor making no distinction in the trainings he gave both to students and industrial labour. So, at several occasions he entered the shop floor with a didactic role to operate directly with labour.
One of the most impacting occasions happened in 1994 at the Königliche Porzellan Manufaktur in Berlin. The industry was then owned by the city and was enduring economic difficulties. Mari joined the workers one week a month, for more than a year. He succeeded to take them out of the mentality of just copying old models and engage them in the making of the production process, not indicating solutions, but letting them arrive to, stimulating their creativeness and sharing knowledge. His experience with the workers gave great results that were widely published as the "Berlin" porcelain set. Mari organized also an exhibition in which were shown not only the products, but also the production machines. But since he was more concerned with his results with the workers, the problem -says Mari- was more at managerial level. Some years later similar experiences occurred also in Japan organizing autonomous seminars for the production of furniture made with local wood.
In the meantime Mari set up an exhibition in Barcelona in 1999 titled

35. Enzo Mari, Progetto e Passione, Bollati Borignhieri, Torino, [2001] (2012) p.71

1994 Enzo Mari, desert bowl from the Berlin Service, by Königliche Porzellan Manufaktur.

Source: de-de.kpm-berlin.com

"*Il lavoro al centro*" at the Centre D'Art Santa Monica. The aim of the exhibition was to stress how the needs inherent to work are even more important than the need to produce and consume in our society. For this exhibition he also made the Manifesto of Barcellona where he states that ethics is the object of project and wich he compares to the Hippocratic oath.[36] This is valid for any quality of work, and all workers should reach the same level of criticality as at the KPM in Berlin, independently from the kind of product they deliver. If these conditions would be extended to a large amount of individuals for a significant production, the impact on subjectivity would lead to a collective transformation and constitution of different values than the existing economy.

However, by the bitter experience of Gruppo N and all extra-parliamentary movements Mari considers, even today, the contemporary situation as not yet ready for a radical transformation. Thus it is preferable to isolate peculiar circumstances and work partially on the global project, "as Galilean sciences do by reducing redundancies to arrive to the essence of the project by progressive phases in a delimited field".
More over each time a project should deal with its two paradoxes. The first one is the contradiction of the infinite research versus the temporary limit of the project itself. A project should always be considered as a provisional solution. The second contradiction is based on the assumption that a project aims at nothing else than defining the

36.Enzo Mari, 25 modi per piantare un chiodo, Mondadori, Milano, (2011) pp. 152-153

question that generated it but, at the same time, in the research of a project each single question is a project in itself.
In order not to get stuck in the paradoxes, a progettista -as any individual with his capacity to make projects- has to define each time a "non-repetitive synthesis of the material reasons and the utopic perspective".[37]
Therefore, given the complexity, Mari reduces projects to a *metomonimic* methodology.[38] Different from a metaphore that can be easily misused and can impose concepts- a metonomony is inductive and triggers thought by confrontation, tweaking the meaning of objects according to the reason of the object itself.
Mari's designs for kids: the "Fairy tale Game", and "Animals" are the most exemplificatory of this method. In this two the kid is put in conditions to build up his own tale and experiment diachronicity in three-dimension. However, Mari always thought that kids are the only ones that still can profit of an unconditioned creativity. The ones that have to be "educated" are the parents.

1965 Enzo Mari, Fairy Tales.

Source: R. Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 87

37. Enzo Mari, Progetto e Passione, Bollati Borignhieri, Torino, [2001] (2012) pp.82-110
38. Renato Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 82

Especially as artist, when thought-provoking induction of a project goes to the extreme, Mari calls this synthesis an "allegory of transformation". Modulo 856, presented at the S.Marino Biennale in 1967, was a 7-shaped box into which one person at a time could peer in from below. All of a sudden the spectator could see himself reflected by a mirror in an empty space away from the hustle and bustle of the overload of information of the Biennale. A questionary made by Umberto Eco was coupled to the modulo856 in order to enhance deconditioning from the environment and enhance the character of openness of the work of art. The Modulo was an easy device to understand the mechanism of transforming from passive spectator to active subject - and at the same time object in this case-, as well as to pass from receiver-consumer to producer-co-author. The sudden consciousness by dizziness and feel of loss impressed in the individual a sort of estrangement.[39]

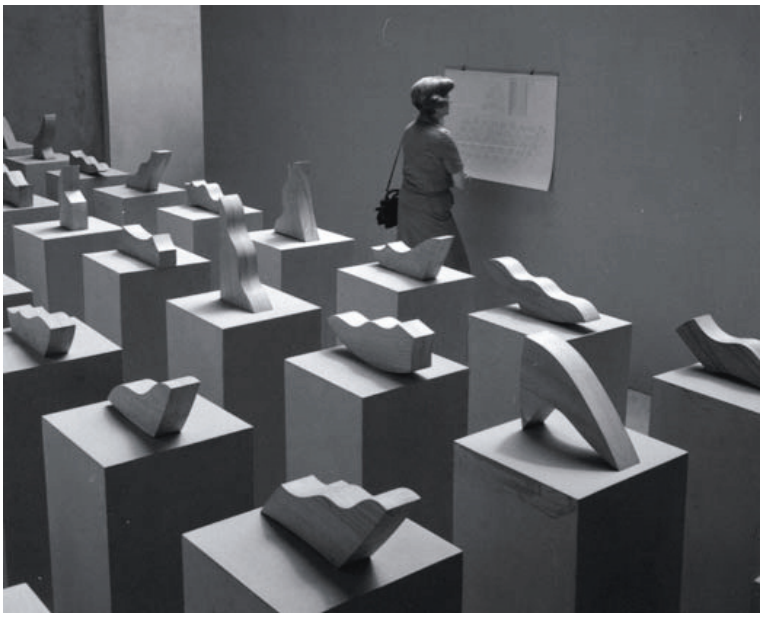
Just a few years later in 1973 Mari was coordinator of a collective for a *monumento operaio*. With a group of artists and students during one night they illegally settled down in front of the Bocconi University a sculpture made out of an industrial steel plyer. It was in memory of a student who had died in a riot to protest against the refuse to allow some industrial workers to give a lecture. From here on Mari's emphasis from individual to collective awareness against capitalistic system starts to be clearer and more open.

In 1976, with the allegory *44valutazioni* for the Venice Biennale, Mari presented 44 marble pieces sculpted as Hans Arp's that slot together to form a giant hammer and sickle symbol. Each sculpture has own autonomous formal expressions but achieves only full meaning if understood as part of the bigger picture. Though each is different, every single sculpture detains the same degree of quality as much as the composed symbol. The sickle and hammer are here not to be understood as political party symbol, but as the true icon of work.[40]

Last but not least in the allegory of 1979 *Oggetto per la Trieannale di*

39. "It is a sort of what Musil defiened a 'concave sensation', which is an experience of emptiness and absence, where the mind encounters the possibility of the difficult exercise of reflecting upon itself." Interview to Enzo Mari by Birgit Lohmann at http://www.designboom.com/contemporary/enzo_mari.html

40. In addition, the composition was sided by a panel reporting a list of absurd very different prices composed by the poet F.Leonetti in form of a poem that stressed out how market prices are illegitimately defined



1976 Enzo Mari, 44 valutazioni.

Source: R. Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 121

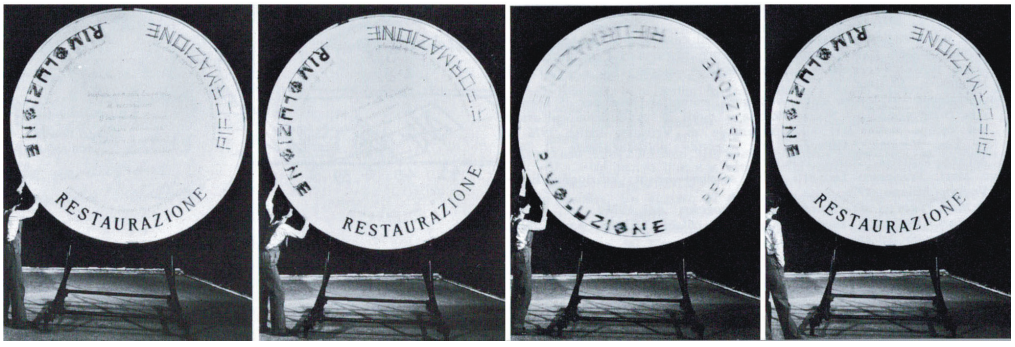
Milano, Mari sarcastically confronted individuals to political choice. On one big round plate were written three keywords: *Rivoluzione-parola offerta dalla co-operativa Lampo permanente, Riformazione-parola offerta dalla ditta Giochi di pazienza, Restaurazione-parola offerta dalla impresa di pompe funebri Globo.*[41] Individual were invited to make the plate turn like a wheel in order to position it on the chosen keyword, but whenever stopping pulling, it would inexorably halt only on the word *Restaurazione.*

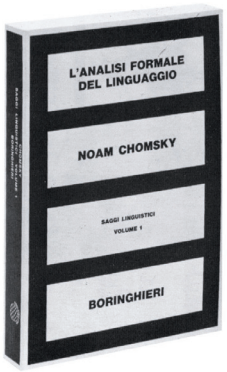
In all these pedagogical works of Mari creativity is reified by the resistance to obsolescence and awakening consciousness and criticality. His work always gives information to the individual and anticipates his autonomous growth.

41. "Revolution-word offered by the co-operative Permanent lightning, Reform-word offered by the company Jigsaw games, Restauration- word offered by the funeral undertaking Globe"

1979 Enzo Mari, Oggetto per la Triennale.

Source: R. Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 130-131





Enzo Mari, Design for book collections by bollati Boringhieri.

Source: R. Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 65

Always trying to from and transform individuals, Mari had gone through the same process by himself. Not only he was frequenting the best art galleries and architecture studios of Milan, he also acquired a thorough self-taught education by readings due to his graphic work for both publishers Bollati Boringhieri and Adelphi. And, as the others of the Arte Programmata, much source of inspiration to Mari comes from the work in those years of Roland Barthes who was developing in his own way the semiotic legacy by Ferdinand de Sassure for whom the "word" -the "object" for Mari- is a sign: a form pregnant with functions-meanings.

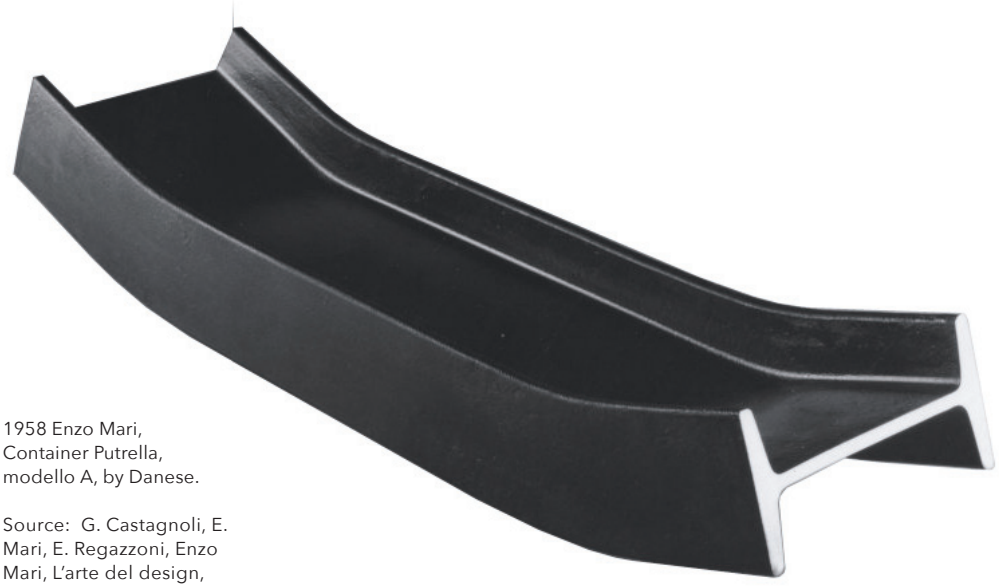
In his *Funzione della ricerca estetica*[42] (Function of the Aesthetic Research) Mari talks about research as a tool to verify and control the semantic message to the individual, often applying "polysemantism" and "perceptive ambiguity" also in his production as designer. To him every object –the result of a project- has primary and secondary meanings as a word. The latter can be distinguished for Mari in either sterile redundancies or fertile ones. It is a matter of exploring the connections between primary function-meanings and qualitative secondary ones. The secondary functions-meanings have to be protected from market production because "the banalisation of polysemantism down to a commonplace, is the self-defence of power".[43]

Whereas most of the objects that gained Mari world famous renown were first of all received for their absolute acclaimed beauty and possibly for the intelligent economy of their production, the secondary functions-meanings they wanted to transmit are most often perceived in an unaware way.

For instance *Putrella*, a bowl produced for Danese in 1958, is the best example of how industrial technical production has arrived to better synthesis in its pragmatism and rigorous production than any other human product of the last centuries, without any redundancies. And the *vaso doppio per fiori*, of 1968, not only introduces a ludic and practical

42. Enzo Mari, Funzione della ricerca estetica, Edizioni di Comunità, Milano, (1970)

43. Renato Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p.58

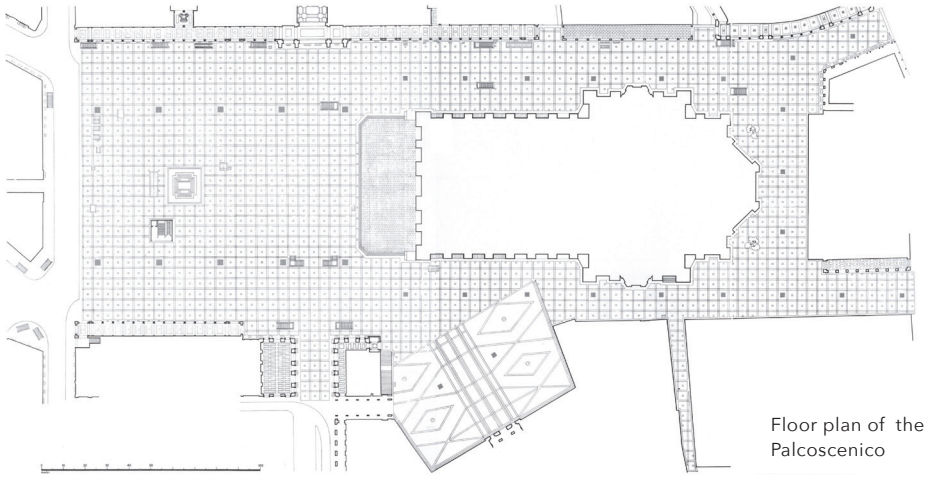


1958 Enzo Mari,
Container Putrella,
modello A, by Danese.

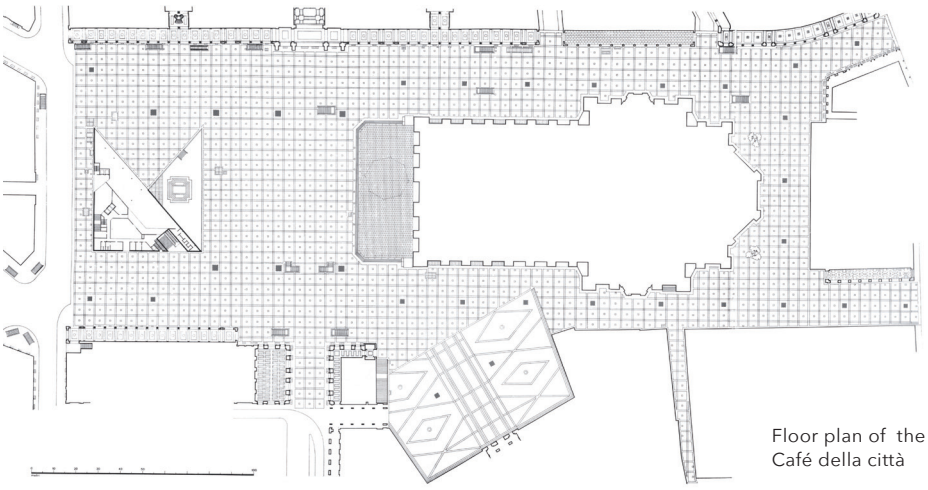
Source: G. Castagnoli, E. Mari, E. Regazzoni, Enzo Mari, L'arte del design, Federico Motta Editore, 24 ore Cultura, Milano, (2008), hard cover

1968 Enzo Mari, Pago Pago - vaso doppio by Danese.

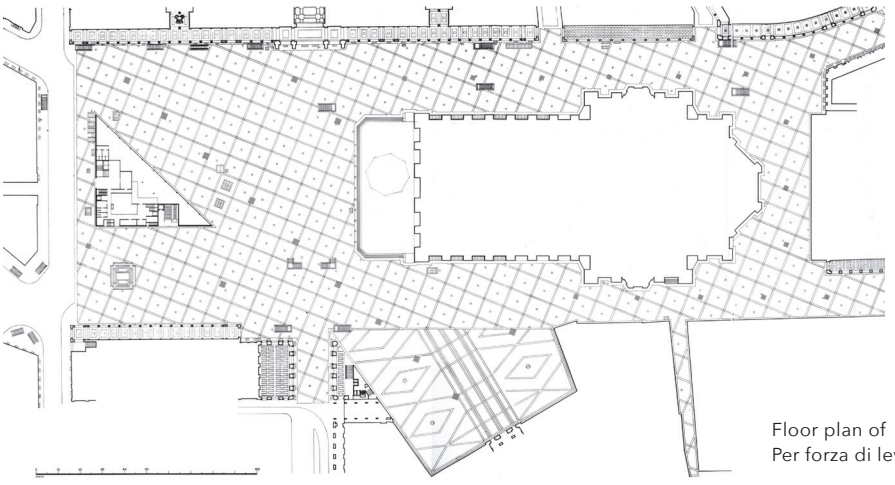
Source: R. Pedio, Enzo Mari Designer, Edizioni Dedalo, Bari, [1980] (2004) p. 70



Floor plan of the otpion
Palcoscenico



Floor plan of the otpion
Café della città



Floor plan of the otpion
Per forza di levare

aspect of choosing which is the bottom and which the top, it also is a reflection on how to increase the potential use of an object in order to compensate its costs of production which should be a warning to any individual, two vases in one for the same price.

Enzo Mari practices also as an architect. In the beginnings during his studies at the Academy of Brera, he was earning a living drawing perspectives for the best architecture offices of Milan: BBPR, Albini, Ponti. Later on he kept frequenting architects and was offered to make competitions and designs.
In 1981 the municipality of Milan asked him to make a proposal for the refurbishment of piazza Duomo and the adjacent spaces connected to it. The basic motivations for change were the definitive pedestrianization of the area and a new metro stop. Mari did not make one, but three proposals.[44] On purpose he presented them in a public exhibition to raise public reaction in order to stir the municipality's final choice.
The three proposals were not precisely alternatives of each other, but rather the evolution of a discourse on the quality of the urban space and the role of piazza Duomo for the different kind of individuals conveying there. Mari had noted that the swarms of people straddling the square were of different nature: mostly individuals from the suburbs in search of the centre of the city, and tourists. The more established and well-to-do people were deserting the piazza since long, and this created a social unbalance in its use which was due –according to Mari- to the unclear and untidy setting of the space. Filling up this gap of integration was a politically operative task necessary to confer the square the due role of centre of the city, the place of collective encounter and confrontation. To him it was at the same time a matter of improvement of physical layout and readability of the space, as well as programming its uses to organize political and ritual events - religious and secular. Mari did not affect the latest '800s settings mainly of the Milanese architect Giuseppe Mengoni author of the arcades Vittorio Emanuele II, of which the project was left unfinished, but considered it with respect for the visual and accessibility lines by which it expands the public space of the piazza. Rather the proposals recover spatial qualities of the "compenetration of

44. See Comune di Milano, Tre piazze del Duomo, Progetti di Enzo Mari, per il recupero e valorizzazione dell'area Duomo-Scala Arcadia Edizioni, Milano, (1984)

real and virtual voids" of a medieval historical image based on diagonal views, and try to improve the integration of the adjacent open space in front of the Palazzo Reale of the 18th century by Giuseppe Piermarini. The three proposals aim to highlight symbolic content, spatial values, and aspects of collective life in the square.

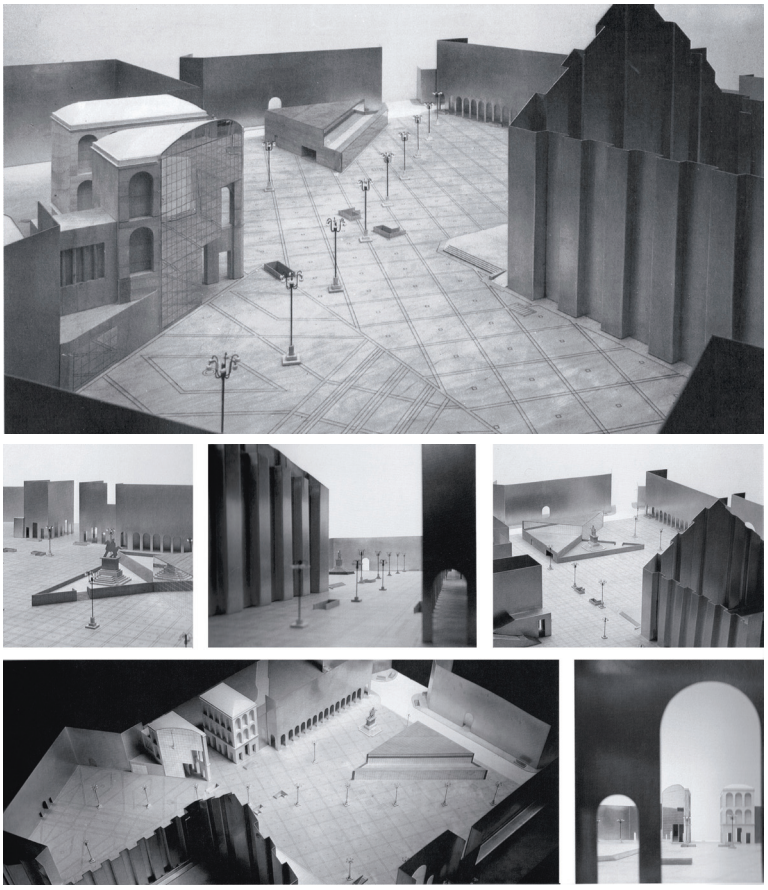
The first proposal, "Theathre Stage" (*Palcoscenico*) of collective events of the city, refurbishes the square enhancing the symbolic support for planned events. It was mostly based on a new pavement in a pattern of large squares of 25sqm in pink shades of Verona, same as used in the Portici and recalling Mengoni's asset. The grid would provide a reference distance to the arcades, and eliminate the height difference of the churchyard providing a smooth surface more open and pluralist. Moreover the seriality wanted to avoid vantage points and give neutrality as a mere grid for potential organization.

The second proposal titled "The café of the city" (Il caffè della città) inserted a functional polarity in the Piazza as institutional centre of two basic civil functions linked to the presence of the cathedral and the ideal axis among *Palazzo Marino* and *Palazzo Reale*. So Mari proposed a café and municipal offices included in a building where it had been formerly proposed by Mengoni. The introduction of a cafè was necessary, because to Mari Milan was missing a meeting place like in Vienna or Paris for mundane events at ground floor and official ones on top. The building would have been open and public, being connected to the new metro, the dungeons of the churchyard and the new museum of the Royal Palace. Mari also designed other additions in line with Mengoni's project. The additions would help reduce the square undefined extensions, creating a subsystem of smaller squares. On the sides the mirroring façade of the buildings was meant to enhance polysemantism of the project.

"By force to take out" (*Per Forza di Levare*) was the last proposal which considered to recover the arrangement of the square after the design of Mengoni, but also diagonally cut a piece of the *Arengario* - former podium for Mussolini's speeches. This would open a visual perspective, and would be made as well in a mirror surface. By this the pole of the museum becomes more visible together with the café, and pavement pattern is

rotated to intensify the position taken towards present historical memories. For the lighting layout, the rotated and enlarged pattern of the pavement, and the sheer cuts of the buildings, no dominant alignment is maintained. None of the diagonals becomes prevalent on the others, the space is maintained in a dynamic balance that best reflects the arguments of the Arte Programmata.

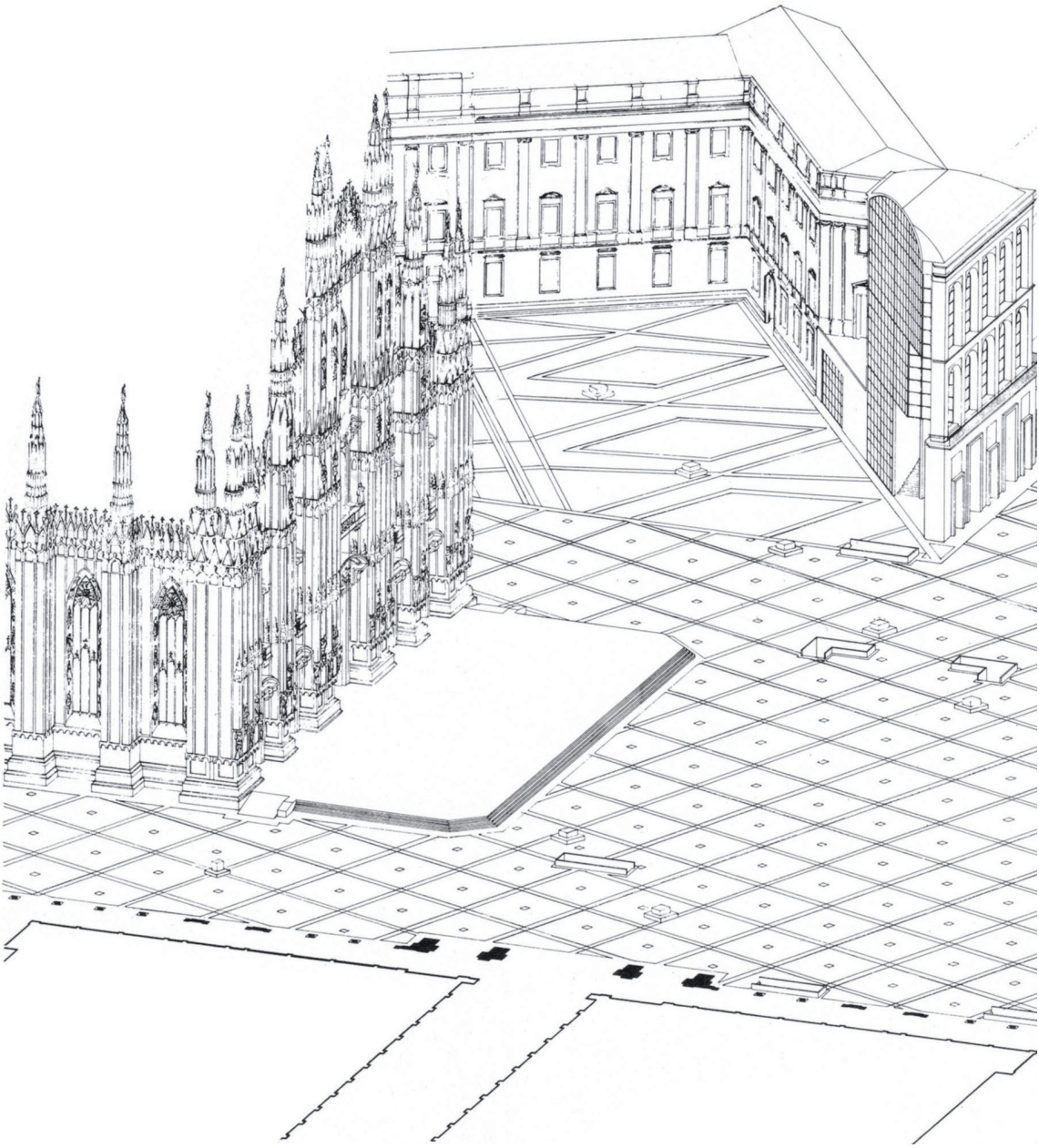
Though maybe these architecture projects were not as clear and strong as his industrial design, the exhibition was a great success. Yet, in the end, the municipality decided to turn down the project for lack of funds.[45]

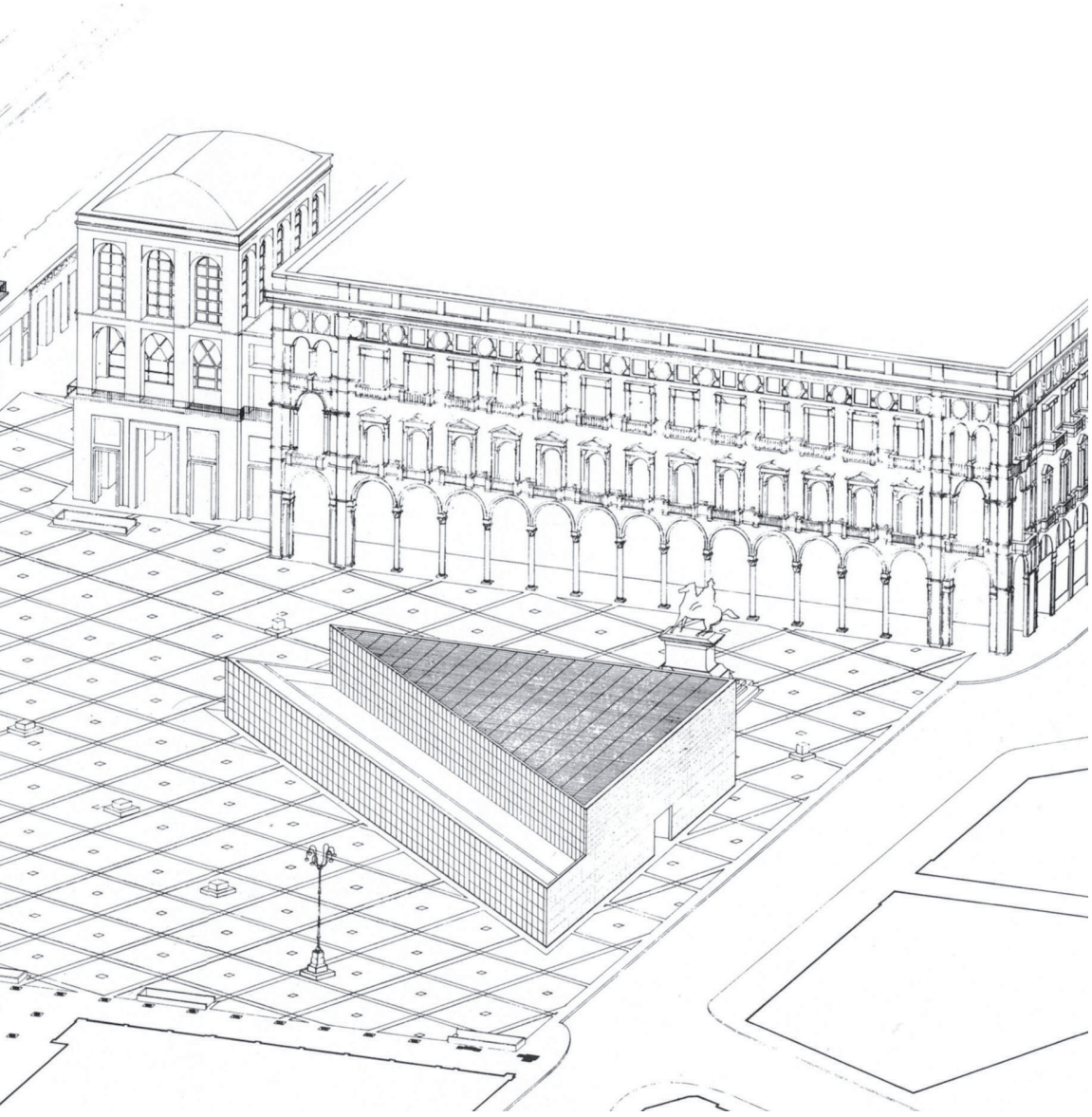


1981 Enzo Mari,
3 projects for Piazza Duomo, Milan.

Source:
Comune di Milano,
Tre piazze del Duomo,
Progetti di Enzo Mari,
per il recupero e
valorizzazione dell'area
Duomo-Scala Arcadia
Edizioni, Milano, (1984)

45. Lately in the Parco della Gorgone 2003 Mari was asked to make a Project for a park of 3ha in Gela, Sicily. The area is bordered by a former informal housing area, now legalized. Mari, even if very sceptical on participative processes - because too lengthy-, asked to discuss from the beginnings with the citizens, the mayor and three local architects. He wanted this project to be a model process for the future. The layout is divided in three different areas, limited by buildings with cultural or service functions. The project has been discussed through workshop, but is still on hold because of bureaucratic hindering. See Enzo Mari, Parco della Gorgone. Riqualificazione dell'area urbana, Bollati Boringhieri, 2005





1981 Enzo Mari,
Axonometry of the third option.

Source: Comune di Milano,
Tre piazze del Duomo, Progetti di Enzo Mari, per il recupero e valorizzazione dell'area Duomo-Scala
Arcadia Edizioni, Milano, (1984), p. 40

The project that comes the closest to Mari's intention is his *Proposta per un'Autoprogettazione* (Proposal for a Self-Design), a set of pictures and instruction drawings for building own basic furniture. Mari designed a collection of spartan and sturdy pieces of furniture to be built by anybody with the most intuitive technique.[46]
The objects ranged from tables and chairs to bed, cupboards, and bookshelves. Following the instructions anyone can produce own furniture by buying standard wooden slates of the most common cut and size available on the market, and assemble them by hammering nails. In 1974 the project was launched and Mari promised to send worldwide the drawings to any interested person. It was an open-source project ante litteram, he just demanded for the stamps for postal delivery and for feedback. He received more than 50.000 letters. But hardly few people got his true message. Most of them took it either as only a cheap way to furnish their place, or a fancy new bourgeois hobby, or just a new trend of furniture for country stile. Mari defined the thre kind of reactions in turn as: partial understanding, complete misunderstanding, irrecoverable.

On the opposite, *Autoprogettazione* is an operative proposal: it conceals an individual exercise to realize furniture in order to improve self-awareness of the reasons behind an object, confront critically with industrial production, and eventually also understand the motivation behind such a project. It has a didactic value and the models are triggers rather than just objects to copy. As Virgilio Vercelloni said, the series of tables, chairs, beds, closets and shelves reveal "illuministic values":[47] everybody is equal, has the same capacities (*egalité*), and can self-manage at least for small productions (*liberté*). Yet the collective layer of fraternity[48] is not included in the *proposta*. Rather it works as a small step of a longer project. But it could be added that according to illuministic values the series also gives individuals the possibility to

46. See Enzo Mari, Autoprogettazione?, Edizioni Corraini, Mantova, [2002] (2012)

47. Virgilio Vercelloni (from 1974 catalogue) in Enzo Mari, Autoprogettazione?, Edizioni Corraini, Mantova, [2002] (2012), p. 38

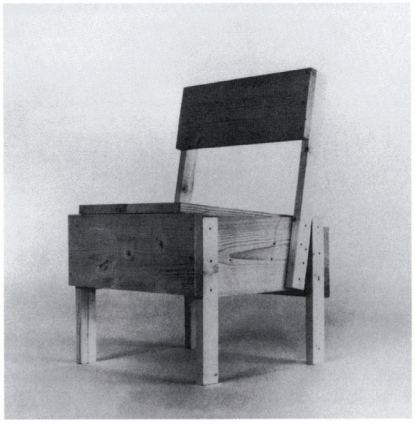
48. The identity of co-operation to fraternity can in reality be misleading. It is here used to maintaine the easy comparison to illuministic values made by Virgilio Vercelloni. See further in the Seminal Conditions.

start freeing themselves. That is the core of the exercise: the series is a collection of instructions to an autonomous "*fare*" of objects in order to raise autonomous people. The operativeness of the proposal relies on the fact that it triggers creativity back.

According to Mari critical reflection is intrinsic to the practical work: experiencing statics, weights, joint and proportions. Materially touching the different contradictions of a project, it is possible to achieve emancipation from imposed subjective control that influences simple choices. This is valid for the understanding of the quality and honesty of furniture as well as any other kind of project. If individuals could reach such level of comprehension, it would be a consistent step forward toward a social organization as collective *autoprogettazione*, co-operating for radical transformation of a new political and physical space.

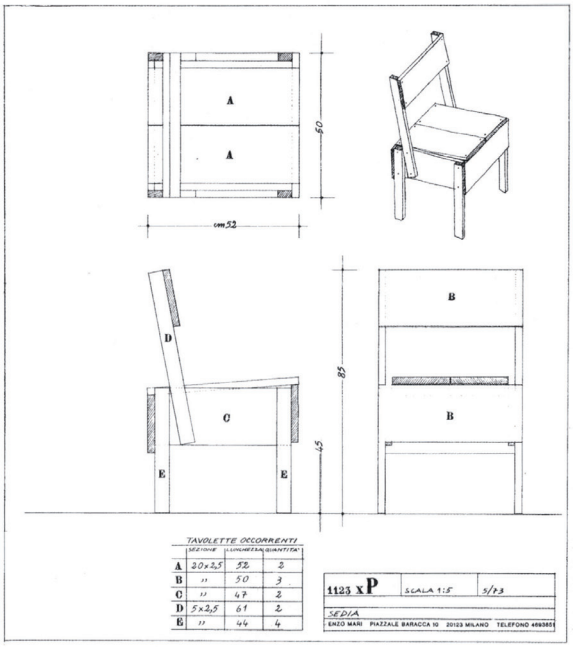
Starting from small objects - not immediately from a global project- individuals can acknowledge the specific production process of a small project and consequently acquire more criticality towards the capitalistic system.
The vagueness comes in when the question is raised how to enlarge the scope to a more structural vision of the global project – a real transformation- where conscious co-operation would be at the base.
In the half of 70's the influence of the operaist struggles grew intense and extended from factory to society. Simultaneous to the propagation of such extreme constituent potential, political antagonism and diffuse forms of harsh violence occurred frequently and overlapped with social and cultural experimentation. The situation got very tense and social unrest and feeling of unsafety got over to the point that in the 70s magistrates trials swept out both terrorism and radical left as if they were one. The kidnapping and assassination of Aldo Moro in 1978 and the symbolic defeat at the Fiat auto plant in Turin in 1980 -where thousands of workers got laid off-, are considered the fatal moments that brought everything down. Nevertheless, once the spleen of magistrates had been vented on society, the Italian economy experienced another boom, largely powered by new forms of diffuse

and flexible production, such as Benetton.[49] But, as Mari says, the social terrain was curbed under strong bridles by a new conformism, nurtured by opportunism and cynicism. The outcome of this is exactly the political situation that Mari assumes as the symptom of a semantic lack that dumbs individuals' criticality and autonomy down, more than ever.

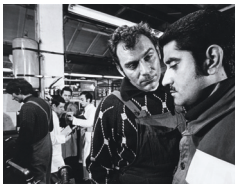


1974 Enzo Mari, Instructions for building a chair.

Source: Enzo Mari, Auto-progettazione?, Edizioni Corraini, Mantova, [2002] (2012), p. 52



49. For More insight see Paul Ginsbor, Storia d'Italia dal dopoguerra ad oggi, Einuadi, Torino, (2006)



Looking for it, but also unavoidably, Mari and Gruppo N have been the direct professional mirroring of what was happening to labour in those years in Italy. They got caught in the same controversies of collective self-organization as represented by Lulù Massa - Gian Maria Volonté - in *La Classe Operaia va in Paradiso* (The Working Class goes to Heaven) directed by Elio Petri of 1971.[50] This was the first Italian movie to have a factory as primary setting, analysing its life and the relationship between man and machine, labour and patron, labour and trade unions and student movements linked to the *lotta operaista*.

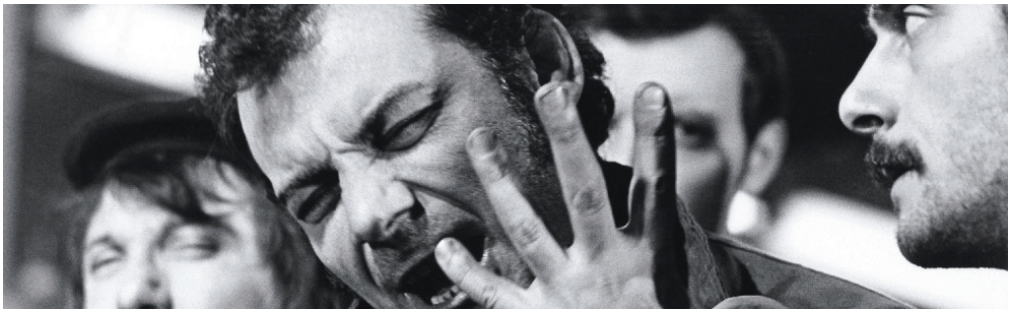
Across 125 minutes Ludovico Massa -the main character- trespasses different stages of perceiving his status as mass worker. Most likely his family name was not chosen by chance by the plot writers, being the *operaio-Massa*. Lulù believes he knows exactly what the little metal pieces he produces at incredible speed –making him more a machine than the machine he uses - are for, but stumbles into his words to explain the bigger picture to his comrade workers whom he feels as inferior because not as "productive" as him. After an injury, losing a finger, Lulù turns from the most proud and hyperproductive worker –obsessed for the value of each piece he produces- into the most rebellious.

He suddenly understands that the illusion of gaining more money by working more is linked to an unnecessary need of spending. He is part of a bigger assembly chain called consumerism.

But the most relevant is that he realizes trade unionist are hypocrite and servile to power, while students are only interested in "class struggle" that does not solve material problems.

So he feels lost and on the edge of getting mad. There is no support to be found neither in his partner –she votes *Democrazia Cristiana*-, nor in his colleagues who either know less than him, and if they know more got into mental asylum. In the end the *operaio Massa* has no options. Obliged to earn a living and not knowing how to organize forces, Lulù goes back to work. Punished on a strict assembly line he tells his colleagues -now friends- he dreamt about them in Paradise, as if the only future for all of them he can think a project of, is just after life.

50. Elio Petri director, written by Elio Petri and Ugo Pirro, La classe operaia va in Paradiso, 125 min, Filmed in at the Falconi factory in Novara, (1971)



La Classe Operaia va in Paradiso, directed by Elio Petri of 1971 Source: the internet

ANTICIPATORY ARCHITECTURE, CEDRIC PRICE

The Architect as Enabler versus the Controversies of Self-organization

Indeterminacy, unpredictability and delight are the essential factors for the "value-free" architecture[1] that Cedric Price indelibly linked to his character as architect. Somehow the presence of two politically engaged actresses in his life –Joahn Littlewood as client and working partner for the Fun Palace, and Eleanor Bron as life partner – had a theatrical impact on his already open and sociable spirit that helped him spreading his thoughts. His prescient projects reflect the optimistic social radicalism of the fast changing Britain's post-war frantic years. To his view the post-war period in Britain found architecture gaudily protected by a strong state interventionism which induced a superficial set-back of architects in the quality of discussion.[2] Confrontation with issues of housing, planning, technology, social awareness, education and the construction industry had been devitalized.

HAPPY THE CITY WHICH IN TIMES OF PEACE TALKS OF WAR

Even if in real few of his projects have been built,[3] he always reacted to any relevant issue of British society's daily life through projects with the embedded constant aim to cater individuals potential. He sought to anticipate individuals' needs, development and creativity to the point that towards the end of his carrier he named his method "anticipatory architecture."[4] As Price explained: "Robert Burton, 1577 to 1640, wrote the Anatomy of Malancholy, and in that he wrote, amongst other things, about the commonwealth – that is the Venetian commonwealth.

1. See Reyner Banham, "Cycles of the Price-mechanism", AA files 8, June (1984), pp.103-106

2. See "Cedric Price Talks at the AA", Reviewed work(s), AA files 19, Spring (1990), pp.27-34

3. The most noteworthy building he ever built is the Inter-Action Centre (1977) which was a successful smaller application of the Fun Palace and worked for about ten years, to be then demolished under CP's agreement

4. C.Price, "Anticipatory architecture: Cedric Price Special issue", The Architects Journal 5, September (1996)

On the Arsenal they wrote an inscription that said: "Happy is the city which in time of peace talks of war". So immediately there is an element of anticipation and of tomorrow, the future."[5]
Architecture for him was a servicing kit that interprets and reacts to potential changes of individuals. He made a shift from a positivist mechanical approach to a biological one based on complex self-regulating systems. That means he moved the realm of architecture from a positivist model of the early XX century - looking for ordered elegance and simplification of complexity -, to a model that validated complexity and accepted indeterminacy.

Price graduated in the late fifties. At that time construction industry, under guidance of national bureaucracy, was carefully endowing Britain with new housing estates, schools, industrial parks and new towns. Architects delved into commissions with unspotted optimistic belief in a constantly improving world. Price in his Britishness was not immune to this euphoria of extended progress. However, he sought for an architecture parted from capitalist entrepreneurialism and against state interventionism which was blunting individual critique. He sensed before many others how late capitalism was erasing distance between choice and control, and how capital's impingement of life was becoming the norm, as well as how British public sector had insensitivity toward individual differences and no awareness of the possibilities of individual human potential.
In this sense the work of Price has to be unflawed of its misunderstood participatory content–which he himself despised-[6 7], neither it should be interpreted either as a celebration of playful collective acts or as a general idea of "encounter" as mere social happening.

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5. C. Price, Hans U. Obrist, The conversation Series, Verlag der Buchhandlung Walther König, Köln, (2009), p.27

6. "The Town and Country Planning Act, 1968, tidies up some of the abuse (especially those which caused delay in granting permission); and the Skefftington committee is currently trying to decide how people might be given more say ('participation', in the jargon) in planning." Non-Plan by P. Barker, P. Hall, R. Banham and C. Price in New Society 338, (1969) see further

7. "It's almost been formalised into an assumed social right-almost a birth right of the democratic man. In the 1960s, participation was frowned on by older people and rather more staid people, so it wasn't encouraged. But once a thing is encouraged too much, in a way it becomes respectful, and soon after that, it becomes socialised –not in the sense of politics, but it becomes a right of everyone. Participation has to be active. The idea of making it invisible, but incorporating it into a building is rather good. […] At the moment it's almost a little dictum of right-thinking people: to allow everyone to participate. […]Various forms of consensus and participatory planning procedures that are dependent upon the lining up- over a period of time- of opposing views in preparation for a final adjudication, defeat their original intent. " Cedric Price, Hans Ulrich Obrist, The conversation Series, Verlag der Buchhandlung Walther König, Köln, (2009) pp. 53-55

Quote of D.H. Lawrence maybe as proposition (or rather a provocation) by Cedric Price for a lecture at the AA

Source: Cedric Price talks at the AA, Reviewed work(s), AA Files 19, (spring 1990), p. 27

His work instead, can rather be defined as a paradigmatic research how to nurture interaction among individuals. Here co-operation stems out of patterns of reciprocal action and reaction of individuals conditioned by architectural environments that organize and enable freedom. Co-operation thus coincides with the collective interaction of single individuals within a frame that enhances self-education and self-valorization.

Yet, the work of Price oscillated between a mystification of individual freedom as the ultimate result of progress, and the intuition - or sometimes misunderstanding - of how the system could be miscarrying. This encompasses several ambiguities to be explored for the organization of the collective subject through co-operation. History in fact confirmed on the one hand that the new highly educated collective subject Price was addressing to enhance their creativity, capacity of choice and interaction, was to be lured by neo-liberalism into unremitting and hardly aware submission to capitalism. And, on the other hand, that it is hard to enhance emancipated organization of individuals.

In the work of Cedric Price, rules about social domain and rules about architectural form are conceived as one. He requires that architectural form must serve behaviours, not prescribe. His projects adopt directives to create supportive as opposed to inhibitive environments, and shared knowledge and co-operation - fed by individual action - are the source of the architectural programme of his designs. His most famous projects of the Fun Palace of 1962-72 [8] and Potteries Thinkbelt of 1966[9] are widely known and analysed in the academic world. Therefore it is maybe more interesting to highlight only specific aspects of this projects.

Besides the renown and positively appealing qualities of the project, the Fun Palace was a design "to awaken the passive subjects of mass culture to a new consciousness."[10]

Littlewood and Price agreed that even the convenience of division between work –imposed activities- and leisure was no longer acceptable:[11] " work and leisure overlap and merge: life becomes a whole."[12]

The risk of alienation and consequent incommunication and lack of awareness of the current situation had to be counterbalanced, supported by an adequate architectural servicing kit as the Fun Palace wanted to be. Co-ordination of the day to day leisure and educational programme of the Palace was a critical theme in order to harness indeterminacy and enable individuals to make the building react the way they would establish moment by moment. This for Price required

8. See Stanley Matthews, From Agit-Prop to Free Space: the Architecture of Cedric Price, Black Dog Publishing, Lonodn, (2007) ; Stanley Matthews, The Fun Palace as Virtual Architecture, Cedric Price and the Practices of Indeterminacy, Journal of Architectural Education, (2006), pp. 39-48 ; Mary Louise Lobsinger, Cybernetic Theory and the Architecture of Performance: Cedric Price's Fun Palace, in Anxious Moderninsm, experimentation in postwar architectural culture, Canadian Centre for Architecture, Montreal, The MIT Press, Cambridge, Massachusetts, and London, England (2000)

9. See Cedric Price, Potteries Thinkbelt, New Society 192 (june 1966) ; Cedric Price, Life Conditioning, AD (oct. 1966) pp.483-498; Samantha Hardingam and Kester Rattenbury, Supercrit#1, Cedric Price: Potteries Thinkbelt, Routledge, Oxon (2007); Mary Louise Lobsinger, Cedric Price, An Architecture of the Performance, Daidalos 74, (2000) pp. 22-29

10. J. Littlewood, Joan Littlewood's Peculiar History as She tells It, Methuen Drama, London, (2003) mentioned in Stanley J. Mathews, "An Architecture for the New Britain: The Social Vision of Cedric Price's Fun Palace and Potteries Thinkbelt" Ph.D. diss. Columbia University, (2003) p.7

11. See Cedric Price and Johan Littlewood "The Fun Palace, in The Drama Review: TDR", Vol 12 n3, Architecture and Environment, (Spring 1968)

12. J. Littlewood, notes, 18 Feb. 1964, C. Price Archives reported in Matthews, From Agit Prop to Free Space p.53

also a structural technological input. Technological possibilities for him were a means for freedom of space as well as of individuals. That was what triggered the critic and historian Reyner Banham in Price work. In his book "Theory and Design in the first Machine Age"[13], Banham following empiricist though declared it was time for architects to go beyond the superficial application of technology, merely as a means of appearance, and embrace the real effective change it meant to society. Thus, with the support of different professionals, from the fields of information technology, cybernetics, and game theory, like Gordon Pask, Price endeavoured to include uncertainties as integral to a continuously evolving condition, modelled after self-regulating organic processes and computer codes.[14]

However, such method brought two major consequences in the project. The first one is that among the enormous amount of different plan versions and sections of cranes, gantries, elevators, escalators and movable walls, the stunning collages and perspectives of the Fun Palace, the real plan that identifies the essence of the project is a flow chart – a diagram of arrows and words- which shows a sequence of potential actions and reactions. This diagram incarnates one of the utmost points of connection in between Price's work, the disappearance of built architecture, the wake of the controversies of knowledge economy[15], and the value and fragility of interaction of the collective subject. The second consequence reveals the dark side of the Fun Palace-moon: Pask's Cybernetics subcommittee modelled the Fun Palace activities into a systematic flowchart that treated human beings as if they were data. At a certain point the scientific advisor convinced the whole committee that the system could "control and induce happiness."[16]

13. Reyener Banham, Theory and Design in the first Machine Age, MIT Press, U.S., [1960] (1980)

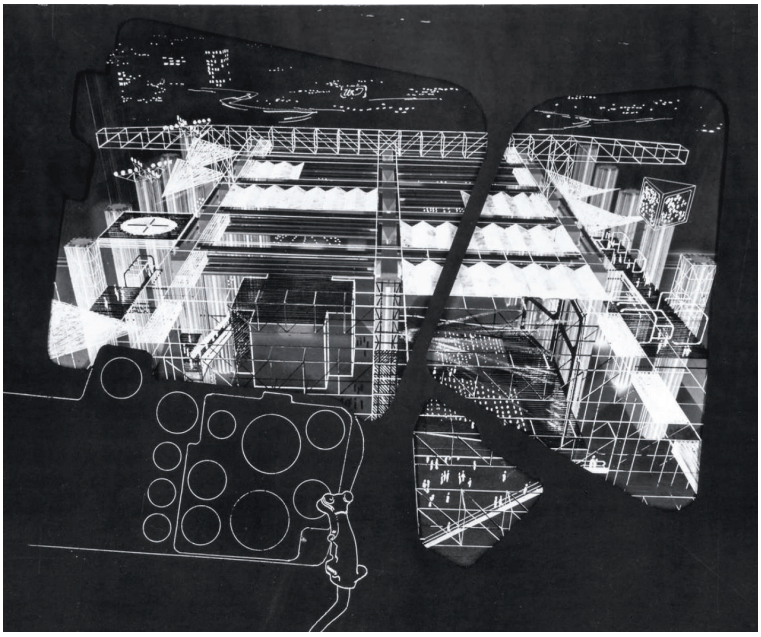
14. The implication of cybernetics and game theory in the fun Palace, was intended to set long-term strategies according to modifications of performativity guidelines of complex systems, which appear to be governed by chance The categories of chance, improvisation and adaptability to change – as experimental ways to decide and exert power on a certain subject or object- triggered many during the 50's and '60, from music artists as John Cage to painters as Jackson Pollock. "During the 1950s and 1960s, chance and improvisation played an increasingly important role in music and art". Stanley Matthews "The Fun Palace as Virtual Architecture, Cedric Price and the Practices of Indeterminacy", Journal of Architectural Education 59 (2006) pp. 39-48

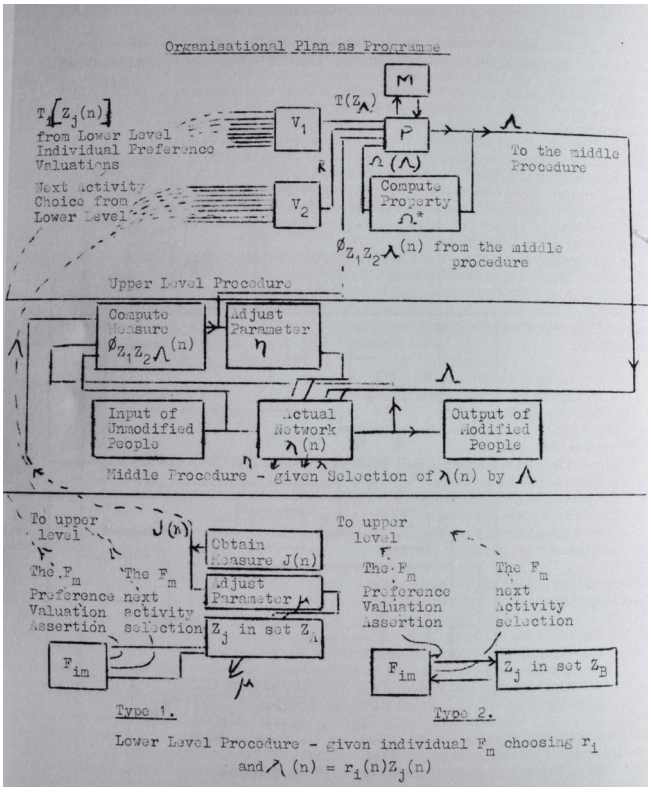
15. See also Stanley Matthews, Cedric Price: From 'Brain Drain' to 'Knowledge Economy', Architectural Design, Special Issue: Manmade Modular Megastructures Volume 76, Issue 1, (Jan/Feb 2006), pp. 90-95

16. Most likely here the concept of happiness has a strong relationship to Utalitarian thoughts of J. Bentham. (See further)

1964 Fun Palace, Elicopter view.

Source: C. Price, The Square Book, Wiley-Academy, London, (2003), p.61





1965 Fun Palace, G. Pask Subcommittee Diagram of the cybernetic control system

Source: S. Mathews, From Agit-Prop to Free Space: The Architecture of Cedric Price, Black dog, London, (2007), p.120

Under Pask's wishful thinking the Fun Palace would have turned into an experiment of social control running out of Littlewood and Price's hands, betraying the original intent.

While for the Thinkbelt Price wanted to achieve "not a self-conscious and artificial students community but living and working together as part of the community."[17] The network he designed was not only physical along the rails and in the hubs, but a network of people co-operating together for the profit and self-valorization of the whole collective subject of the area. In this design education was proposed as a possible national project for a new production industry where students become labour.[18] Here Price merged unrelated problems by relating them through knowledge economy. On the one hand the Thinkbelt fills the lack of educational facilities free from stuffed formalism and makes them accessible to anybody to help stopping the national haemorrhage of brain drain of which the country was suffering. On the other hand it rescues the economic-social collapse and shortage of housing of the southern part of Staffordshire, whilst introducing a new industry revitalizing the old one.
Production becomes integral, positivist division surrenders: industry, knowledge, and collective identity become one.

When in 1969 the efforts of the Potteries Thinkbelt to ascribe "an aesthetic quality to the ideas of indeterminacy" were criticised by George Baird,[19] he stated that Price's aesthetic of apparent neutrality was a hidden means to restructure the codes of architectural language, which is true. But he added that Price's refusal to provide "visually recognizable symbols of identity, place, and activity" and his reduction of architecture to a machine for "life-conditioning" was a misconception of architecture's place in human experience. By such statement Baird aligned himself with a metaphysic vision of humanism in which the object "building" is subordinated to the individual in a unilateral dimension and relies on a centrist understanding of buildings

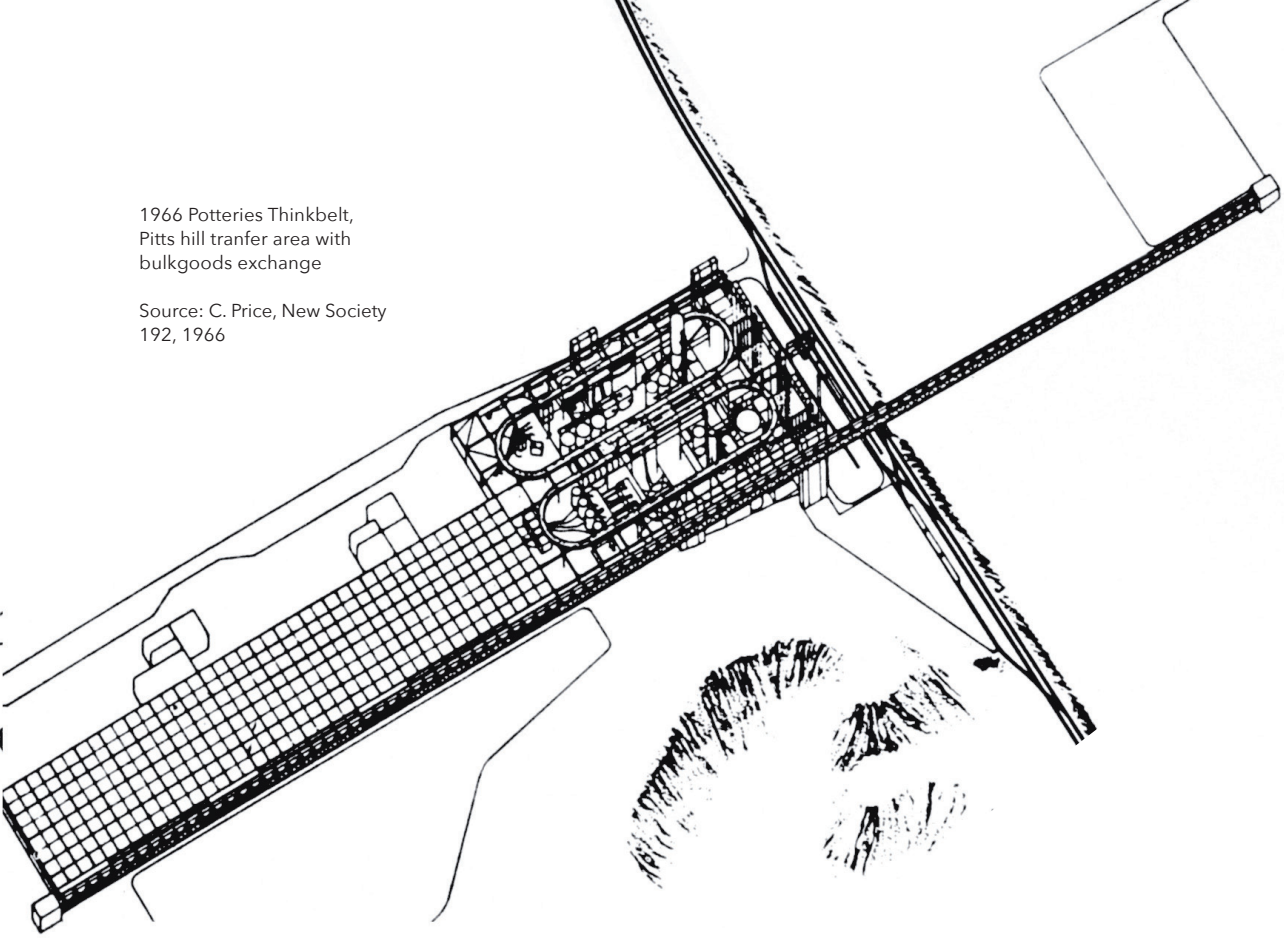
17. Cedric Price, "Potteries Thinkbelt", New Society 192, (1966) 192 (june 1966)

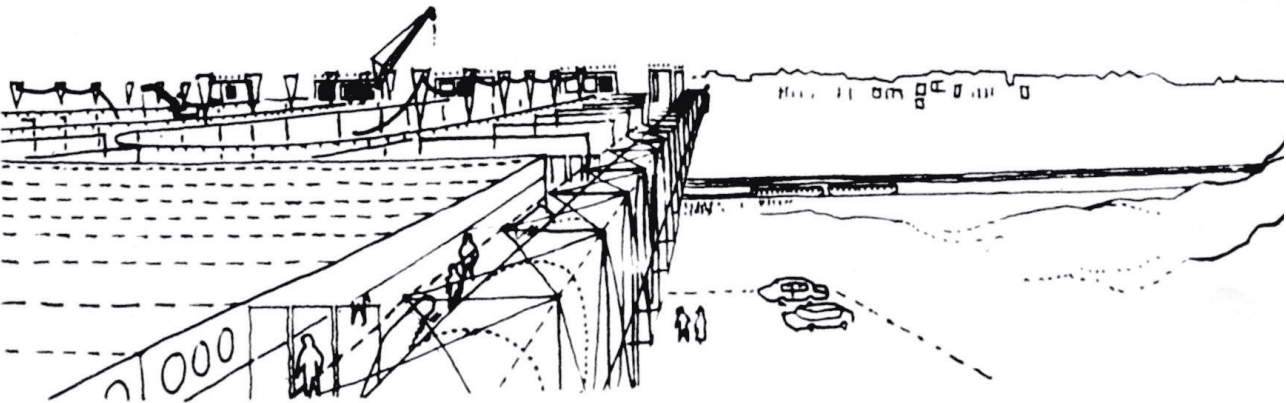
18. "Education is essential and must become a national industry because it promotes the capacity to initiate progress. Higher education […] should become a major industrial undertaking, not a service run by gentlemen for the few." Ibidem 17

19. George Baird, "La Dimension Amoureuse in Architecture", in Meaning in Architecture, ed. Charles Jencks and George Baird, George Braziller, New York, (1969)

1966 Potteries Thinkbelt,
Pitts hill tranfer area with
bulkgoods exchange

Source: C. Price, New Society
192, 1966





as perpetual representation of constituted institutions. It could be said that Baird was endorsing the kind of universities and alike conservative institutions with which the British government was already flooding the country.

The Potteries Thinkbelt works exactly the opposite: the whole Potteries territory, the rail, the industry, the learning units, the housing and its collective subject form an institution on its own. Referring to the Thinkbelt, Price thought about "cities caused by learning".[20] For him education and exchange of information among individuals are at the same degree of defence, energy and commerce as generators of urban form.[21]

A FLUID SOCIETY

As a modern Heraclitus Price bathed in the flood of his days of what he named a *fluid* society from his readings of Karl Popper which he shared with many of his contemporary British peers.[22] Post- war Britain emerged as a model social democracy with a leading role in social welfare development that suspended class division.[23]

The population got more and more emancipated, existing traditions declined in popularity and the modern world became complex and demanding.

The 1960s destroyed a cultural continuity that had lasted since the Victorian period. Still in 1945, Britain was the largest empire in the world. Beginning with India and Pakistan in 1947, independence was granted to all countries by 1964. Large-scale immigration, particularly

20. Price extended his point on education when invited to edit the May I968 issue of Architectural Design titled "Learning". There he questioned education which for him was not just for one age group, rather a continuous necessity for anybody throughout the entire life. Thus, educational facilities, like a social service, should integrate through all areas of life in the form of media. "The provision of education has therefore often been related to a particular human end-product. […] Education, whether for children or adults, became a method of creating an ever increasing number of people capable of recognising the value of assets produced as a result of increasing educational servicing. This in turn enabled education, not necessarily learning, to be used by its recipients as a social emancipatory tool by which previous social structures could be questioned. As the amount considered necessary to learn increased, so educational patterning became increasingly compartmentalised and specialised. In all cases an end-product was required in a fixed time."
Cedric Price, Learning, Architectural Design 1968 May, v. 38, no. 5, whole issue

21. Cedric Price, "Potteries Thinkbelt", New Society 192, 1966

22. Karl Popper, The Open Society and its Enemies, Routledge, London, 1945

23. See Andrew Higgott, Mediating Modernism Architectural Cultures in Britain, Routledge Oxon, 2007 p. 59

from the West Indies and South Asia, but also from other areas such as Eastern Europe, made the population ethnically far more diverse, with important cultural consequences. At the turn from Empire to British Commonwealth, and since 1945, Britain saw a major growth in population, matched by rapidly rising expectations about lifestyle. Security "from the cradle to the grave" had developed across the 40's and the Labour government was largely responsible for what is called the "post-war consensus".

Governments accepted a commitment to maintain full employment by Keynesian techniques of economic management. Ministers would use their levers, such as cutting taxes and boosting state spending, to increase the level of economic activity. Meanwhile, the unions' access to government was increased partly by full employment and partly by governments turning income policies as a way of curbing inflation. Collective welfare had been integrally transferred to the state and became a governmental duty extended to anyone in a structured way across the territory. This induced a belief that government should play a positive role in promoting greater equality through social engineering, for example, by progressive taxation, redistributive welfare spending, comprehensive schooling and regional policies.

In real these policies were pursued by both Labour and Conservative governments, the latter because they thought it was necessary to gain working class support to win general elections and gain the consent of the major interest groups.

In the overall frenzy of the 60s, the common British culture of Empiricism – the British legacy of Locke, Berkeley and Hume – for English intellectuals had a great and long-standing role to encourage evidence and being practical, which was combined with drive for innovation, experimentation, and novelty.[24]

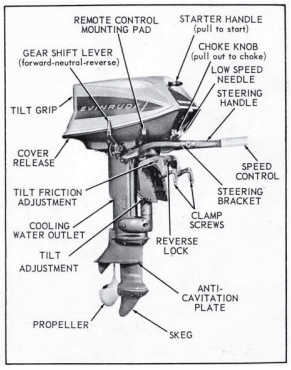
Empiricism in the 1960s allowed British architecture's best practitioners and their critics to build an ivory tower around the sole making of an object and the worshipping of technology of which Banham was the main devotee.[25]

24. See Royston Landau, "British Architecture: a Historiography of the Durrent Discourse", UIA International Architect 5, (1983) pp.6-9

25. Before entering the Courtauld Institute of London University to study art history in 1945, during World War II, Banham worked as an engine fitter at the Bristol Aeroplane Company

Price indulged into this too, though he moved the central concern of architecture from object to subject. He advanced from making architecture in a physical sense to defining the role of architecture as providing the conditions for human dwelling in it.

In Reyner Banham's article "A Clip-On Architecture"[26] can be found adding motivations to Price shift. Banham observed that the 'endless aesthetic' of 1950's American debate such as the General Motors Technical Centre by Eero Saarinen declined in the 1960's under the centrist influence of Philip Johnson, but was taken over by British architects and there became an "indeterminate architecture".
Still leaning on an empiricist approach, Reyner Banham explained: "The epitome of the clip-on concept, […] was the outboard motor, whose consequences for the theory of design intrigued many of us then, in the following terms: given an Evinrude or a Johnson Seahorse, you can convert practically any floating object into a navigable vessel". Technology and life had come to a point that any simple device could enable anything to change into anything else at whatever time.
For Banham the youngest British generation –represented by Archigram and Price- had understood the real potential of indeterminacy in architecture and the influence that technology was bringing in to society. He named Clip-on or Plug-in architecture the method of defining endlessness by way of very precise determined units, clipped together.



While Banham in that article is slightly more inclined for Archigram, the text already gives the indication of Price's distinction. If Archigram mostly developed the aesthetics and manifesto-like lifestyle that technological epiphany entailed, Price instead dedicated his work more to the aspects of clipping together factors of time, change, and delight for an architecture serving the collective subject's individuals and their subjectivity as integral components. And when more than "two or three (plug-in elements) are gathered together" a second factor appears as a necessary correlation of their aggregation.

26. Reyner Banham, "A clip-On Architecture", Design Quarterly 63, (1965), pp.2-30

So, in the case of Price, if individuals are taken into the design process as elements that voluntarily plug-in together with other architectural elements, then the third element is interaction – co-operation - and the generalized structure becomes a source of collective empowerment through the individual.[27]

INDIVIDUAL-ISM

As Royston Landau put it, Price's roots are funded in the British philosophy of Jeremy Bentham and John Stuart Mill's interest for personal freedom. Price's "Philosophy of Enabling" bears affinities to Utilitarianism for providing the individual with greater "utility".[28]
For Bentham what ultimately motivates individuals' actions is pleasure and pain.
The relevant consequences of actions constitute "happiness" determined by experiencing pleasure or lack of pain. On this basis, he elaborated the Principle of Utility: what is morally obligatory is what produces the greatest amount of happiness for the greatest number of people.
Bentham was convinced of the supremacy of the individual, however he admitted that man had always lived in the form of society and had to be concerned with the happiness of others that implied reflection on freedom of the individual for his pleasure versus the pleasure of the most. Liberty in Bentham's is the absence of restraint: if one is not hindered by others, he is free.
Nevertheless, he did note that there is an important distinction between one's public and private life that has significant consequences. In order to give a balance of how order should be maintained, he envisaged apparatuses such as his famous Panopticon.
Given also Foucalt's interpretation of the panopticon, it reveals the extreme controversies of at what costs such concept of freedom

27. Moreover Reyner Banham, in his The New Brutalism: Ethic or Aesthetic?, Reinhold Publishing Corporation, New York, 1966 also stressed that Price would differ from Smithsons in his approach to architectural form. Although sharing a common interest in the relation between the living and the built environment, Price's 'anti-architecture' is for architects who see the restrictions of architectural tradition and consequently follow 'any other discipline that enables them to tangle with the 'realities of the situation', in a less inhibited manner'

28. Royston Landau, "A Philosophy of Enabling, the work of Cedric Price", AA Files 8, (Jan1985) pp.3-7

could arrive to its complete opposite by framing it in an excessive constraining way.[29]

Price did not consider how to avoid this abyss, most likely believing that technology and progress would have brought the solution to it –instead of worsening it. But probably he also took more from Mill's subtler position.

For Bentham's follower the large majority of actions intend the good of individuals, themselves and close others, rather than the good of the world. And the world's good is made up of the good of the individuals that constitute it. The relationship between freedom and individuals' attention to the public well-being usually needs to extend only so far as is required to know that there is no violation of others' rights. Mill is against the "noxious" state's legitimacy to impose limits to individual freedom for the sake of the common good. Therefore he labels it a "monstrous principle [...]: the doctrine ascribes to all mankind a vested interest in each other's moral, intellectual, and even physical perfection, to be defined by each claimant according to his own standard." [30]

Thus it could be said that there should be an agreement among individuals themselves over which freedoms are allowed relative to which rights, indepentently from an extra frame like the one of the state. This one too is a conspicuos obstacle that hiddenly recurs in all Price's work.

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29. The Panopticon is a prison building with a circular plan where prisoners can be constantly checked by the janitor who is in the center, but never can see him, giving an incessant feeling of being observed without knowing. According to Bentham the panoptic typology can be suitable for other institutions with surveillance needs, such as schools, factories, or hospitals. In Discipline and Punish, Michel Foucault starts from Jeremy Bentham's Panopticon to elaborate upon the function of disciplinary mechanisms in the prison and illustrates the function of discipline as an apparatus of power. The ever-visible inmate, Foucault suggests, is always "the object of information, never a subject in communication" (p. 200). He adds that, "He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection."(pp.202-203). Michel Foucalt, Discipline and Punish, The Birth of the Prison, Trans. Alan Sheridan, Vintage Books, NY, [1975] (1977)

30. Stuart Mill finds "noxious" the "[...]gross usurpations upon the liberty of private life actually practised, [...] which assert an unlimited right in the public not only to prohibit by law everything which it thinks wrong, but in order to get at what it thinks wrong, to prohibit any number of things which it admits to be innocent. [...] "A theory of 'social rights', [...] that it is the absolute social right of every individual, that every other individual shall act in every respect exactly as he ought; that whosoever fails thereof in the smallest particular, violates my social right, and entitles me to demand from the legislature the removal of the grievance. So monstrous a principle is far more dangerous than any single interference with liberty; there is no violation of liberty which it would not justify; it acknowledges no right to any freedom whatever [...] which I consider noxious [...]. The doctrine ascribes to all mankind a vested interest in each other's moral, intellectual, and even physical perfection, to be defined by each claimant according to his own standard".
John Stuart Mill, On Liberty, IV. Of the Limits to the Authority of Society over the Individual (1869) at www.bartleby.com/130/4.html

During the 1960s and 1970s Britain faced a relative economic decline. At the same time, the British island developed its own social and cultural changes that reflected how population became more individualistic –yet compulsively gregarious- and less deferential.

On one side demands for mobility and housing favoured transfer of land from agriculture and natural landscape to roads and land consumption. Abortion and homosexuality became legal, capital punishment was abolished, and the position of women improved, as well as voting age lowered to 18, economy recorded a rise of youth consumers, and culture was marked for ever by changes in pop music. Bands as the Beatles, the Rolling Stones and later Pink Floyd and The Who, or David Bowie, gave a very different energy and alternative ways of thinking and expressing to the UK's collective subject. The Liverpool Sound, the Swinging Sixties, and the London of Carnaby Street created a new compact social group identifying in culture and leisure as a class mark stronger than simple belonging to labour. But on the other side the match between consumerism and leisure also took over. Spending became a major expression of subjectivity as well, and indeed a significant activity saturating leisure time. This rise also owed something to an extension of borrowing to more of the population. As a possible solution education and productive use of leisure time were seen as major issues. Economists were forecasting a decrease of labour hours against an increase of free time for everybody.[31]

Notwithstanding, Price had been far ahead his contemporary economists in perceiving society's upcoming doldrums engendered by governments inadequate institutional policies and consequent economical flaws. And, after all, the shift from labour to leisure as predicted by economists and sociologist in the 60's did not happen. Rather the forecasted decrease of working hours turned into a shift from material to immaterial labour not leaving clear boundaries between labour and leisure, letting them collapse into each other, easy prey of consumerism for the lucky ones who still had a job, and

31. The extension of free time from an elite circle to the whole population was an open issue about how people should have been left free to choose how to use their time

individual lost –say precariousness- for the ones who had none.
The same urge that had characterized the Fun Palace and the Thinkbelt spread among British intellectuals as the ones writing on magazines such as New Society -to which also Price contributed- to awaken the subjects of a "subjugated" capitalist society.
Indeed the conventional measures taken by governments to improve education were not very effective and had no good results on economy. They entrenched the production of knowledge apart from the practical aspects of it, preventing the natural merge of the two realms.[32]
Price wanted to integrate "pure" and "applied" knowledge. Due to the war he had gone few years to school, for the rest he had been schooled at home by his sister. This experience always made him sceptical about the officla approach of "bringing culture" to the masses.

His feelings were endorsed by the observation that contemporary students had become "the most mobile social group of technologically advanced societies, [whilst] the nature of their own particular production plants -schools, colleges and universities, is static, introspective, parochial, inflexible and not very useful."[33] Moreover, his father and his uncle Jack were engaged in workers education when Cedric was little. The father was an architect and the uncle worked in the pottery industry of the Staffordshire. Obviously the father, but also the uncle had a special influence on him. Jack Price was trying to bridge mechanised production and human input. He did not accept assembly lines and bureaucracy to overrule design and production processes. To avoid authorship of design he favoured co-operation of workers and designers in a collaborative design process.[34]
Where Price left with the Fun Palace and the Thinkbelt, the exploration how to enable individuals' freedom and co-operation of the most continues in his further projects.

32. " His arguments against centrality were many: it leads to self-congestion and disallows expansion, it promotes physical and intellectual isolation (hardly desirable in an institute of higher learning), and it suffers from inaccessibility. A network, on the other hand, would be indeterminate, flexible and extendible, allowing the educational facilities to spread over and integrate into the area of the Potteries. So Price's criteria for siting departments included specific and speculative needs and predictable life-spans, as well as locational possibilities for integrative development."
Royston Landau, "A Philosophy of Enabling, the work of Cedric Price", AA Files 8, (Jan 1985) pp.3-7

33. Cedric Price, Life Conditioning, Architectural Design, (Oct 1966) pp.483-498

34. See Stanley Mathews, From Agit-Prop to Free Space: The Architecture of Cedric Price, Black dog publishing, London, (2007) pp.19-21

A line experimenting which stimulating tools, networks and architecture designs can enable individuals, runs across several later, less known, projects of Price: Atom (1966) -a "free-range self-pace learning" centre, the Detroit Thinkgrid (1969), Generator (1978) - the first intelligent building-, and Magnet (1995).[35]
All of them were planned at the heart of the specific collective subject to which they referred, without design emphasis. The stress here too was on programme and events to attract individuals to make contact with a different kind of information and education in order to learn and improve a conscious interaction with the environment and with each other. In this projects lies the difference between a panopticon society and the one Price aimed at. Namely the Panopticon system would instill discipline and responsible submission into individuals because of lack of information and continuous sense of being observed, serving as agent of a sovereign power. Whilst the architecture, tools and networks Price envisaged where supposed to constantly inform, communicate and educate the individuals in order to empower and let them possibly autonomously organize.

Specifically Atom was a self-pace learning service based on an educational pattern provided by a network of very different media scattered across the city from domestic to public realm and all operated by a central educational facility called Town Brain.[36] Price said: "Increased individual mobility and personal independence enables an extension of the range of self choice activities open to all. Mobility of labour and the rapid spread of invisible servicing (e.g. water, National Health, TV, Mars Bars, gas, credit cards, wired power) are additional generators of an increasingly fragmented (both spatially and in time) humane society. The built environment is likely to become an increasingly restrictive and abrasive element of total life if continuing

35. For an overview see respectively Atom pp.26-29, Detroit Thinkgrid p.66, Generator pp.92-97 in Cedric Price, The Square Book, Wiley-Academy, London, [1984] (2003); and Magnet pp 096 ff in Samantha Hardingam and Cedric Price, Cedric Price Opera, Wiley-Academy, London, 2003

36. The project was undertaken with the help of six US architectural students at the Rice Design Fete, June 1967, which was jointly sponsored by Rice School of Architecture, Houston, Texas, and Educational Facilities Laboratories Inc., New York. See Atom, Design for new Learning for a new Town, Cedric Price, Architectural Design, (May 1968) pp-232-235

attention is paid by the administrators and their consultants (architects, planners, and romantic social scientists) to its assumed permanence rather than to its diminishing socially relevant life."

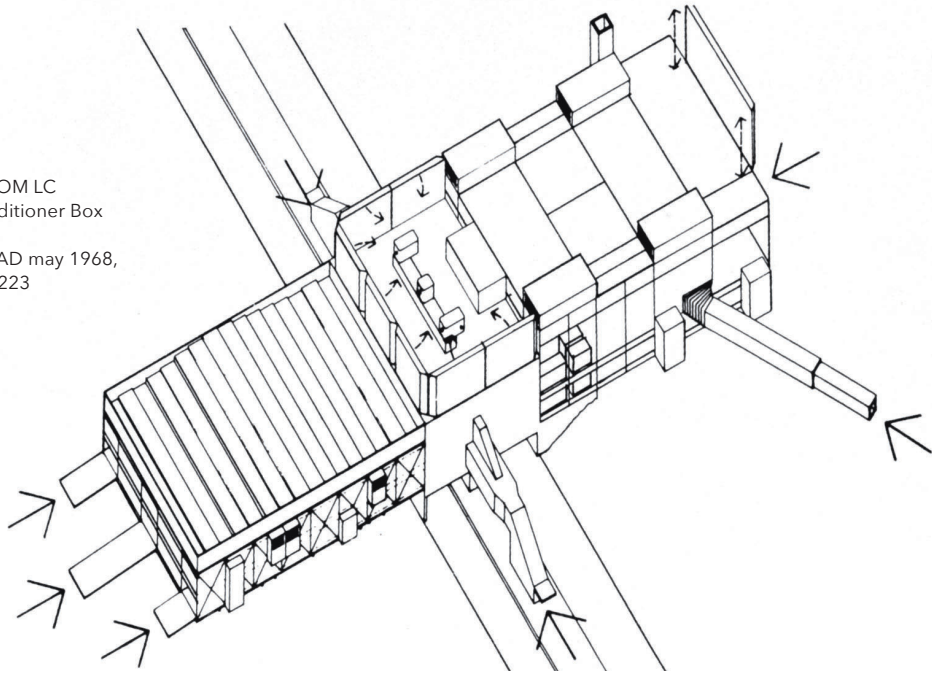
Thus, Price wanted to achieve the acceptance of educational servicing as continuous, essential feed to the total lifespan to counter the fragmentation of humane society. This demanded education together with other essential services be made available in means and methods comparable with other forms of invisible servicing.
To increase "the rate of fruitful fragmentation of educational servicing" and offer it continuously, the media ranged from "infant teach-toys", to radio, "industrial/educational show-cases" and "life conditioners" in the form of box-buildings or tents that would provide three stage personal information, tutorial, instructional. All items especially the one in the public realm had to be extremely visible and accessible. For instance a life conditioner box was positioned in a run down area across the tracks close to an industrial zone that was likely to become the new linear urban space for opportunities and enterprise to show the potential of the area and be visible from far.
Price's goal was to point out where a designed environment, static and - or - mobile, could reinforce such a particular educational plan. The project suggested methods whereby environmental instances could be designed to encourage an increased exploitation by society of the range of choice available at any one time, which meant for Price the "real town growth" to which this US new town should aspire.

1966 ATOM
24h Learning

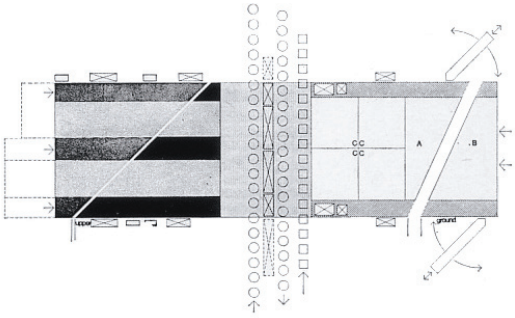
Source: AD may 1968

1966 ATOM LC
Life Conditioner Box

Source: AD may 1968,
pp. 222-223

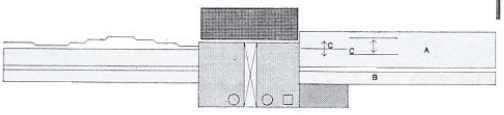


Plan

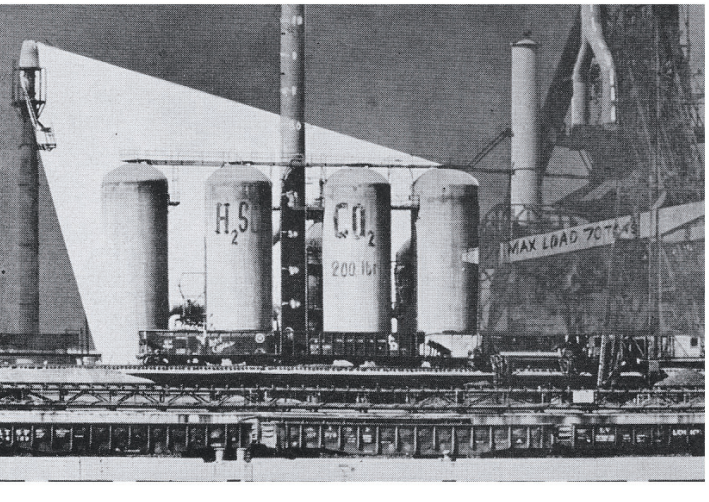


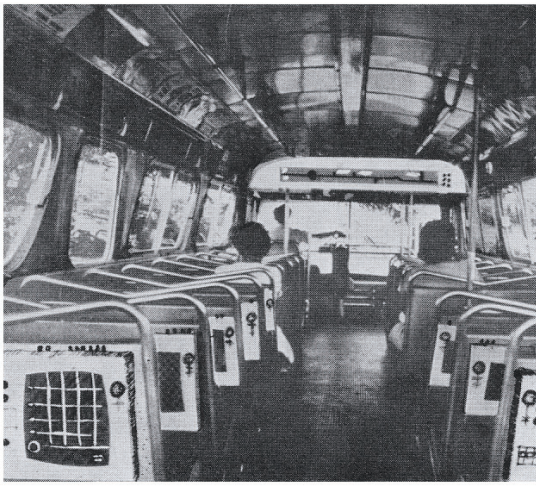
- Primary self-paced learning
- Seminar and tutorial
- Intensive learning
- Vertical circulation
- Air conditioning
- Distribution and human servicing
- Servicing
- A Large volume social activities
- B Commercial/Social activites
- C Variable volume social activieties (movable floors)

Section



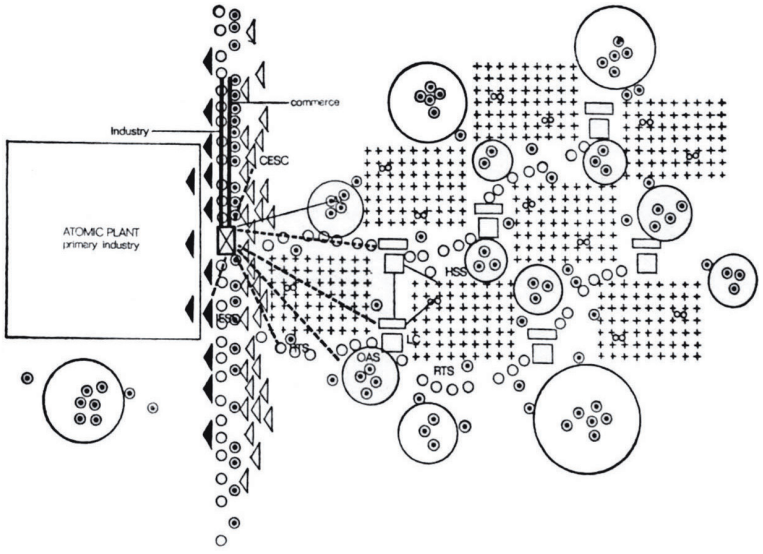
- Viewing screen
- Outdoor asembly

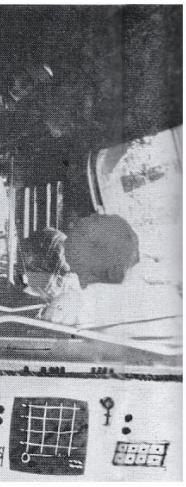


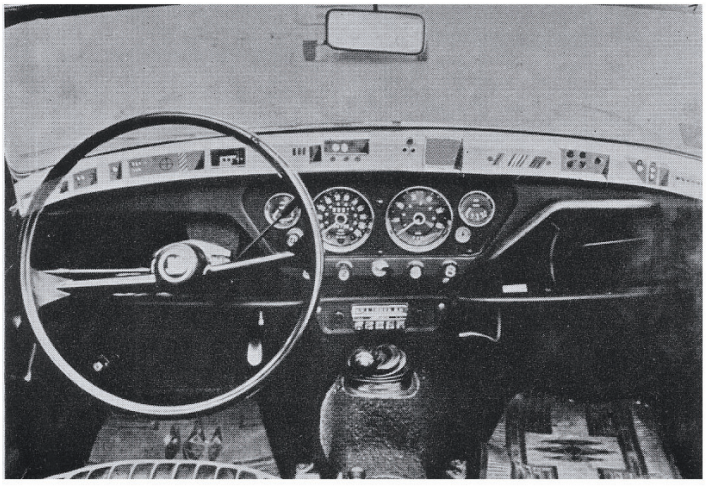


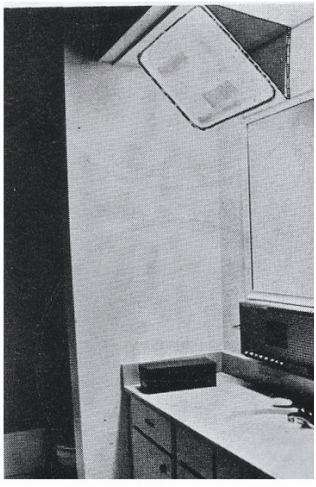
1966 ATOM
Glossary of Educational facilities

TB	Town Brain - central production and servicing for educational facilities (EF)
IESC	Industrial/Educational Show-case: part of general and particulare industrial development; display, instruction, and recruitment
CESC	Commercial/Educational Show-case - display and information- related normal shopping facilities together with tuned-up post office, banking, etc., services often dispenced in self serve machinery
AL	Auto Link - EFs made available to private cars - radio station, two-way telephone, charts - possible back seat monitors at later stage
RTS	Rapid Transit Sevicing: EFs in any current form of rapid transit -buses, trains, etc. Information panels -route maps, timetables for EF. Later stage work stations and also information on regional trains
HSS	Home Study Station - major element likely to become even more important in later stage. It may be located within existing house or additional to it
ITT	Infant Teach Toy - easily relocatable to meet rapid age group alteration of patterning in 20,000 persons housing areas
OAS	Open Air Servicing - enabling additional educational feeds from conventional outside activites. A large growth element of the scheme
LC	Life Conditioner: two forms, box and tent. Box contains intensive teaching learning facilities and controlled medium-sized food drink and CESC. Tent-workshops, laboratories, experimental buildings, etc. Boxes likely to be less frequent in Phase III because of growth HSS, while tents likely to icrease
EAVET	Electronic Audio-Visual Equipment and Techniques









The Detroit Thinkgrid is a more elaborated project for the extension of education and communication to any individual.[37] The proposals were prepared on site with continuous dialogue between various groups of individuals, city hall, industry, commerce and education networks. Meanwhile discussions and meetings, local radio and drive-in cinemas broadcasted as much information as possible to implement public communication. It was started as an investigation at Oakland Community College, Michigan, USA on the expanding role of the institution for its county, beyond the campus premises reaching any kind of citizens, poor and unemployed especially. Oak land County was supposed to be one of the most growing areas adjacent to Detroit City over the next 15-20 years.

According to Price increasing racial tension and school and college drop-out rates were just two of the many indications of a need for an entirely new form of educational servicing for the whole community throughout its life-time. The "fall-short" of education was for him often due to the apparatus of education itself rather than its content or parents. More and more individuals, not merely the disadvantaged, "learned in spite of education, not because of it".

1969 Detroit Thinkgrid

Source: AD jun 1971, p. 353

Map: Metropark guide, LH top: Table mat at local restaurant, LH Bottom: Oakland County Planning Commission Annual Report. RH Top: Detroit political weekly, RH Bottom: Report April 68 by Detroit Regional Transportation and Land Use Study.

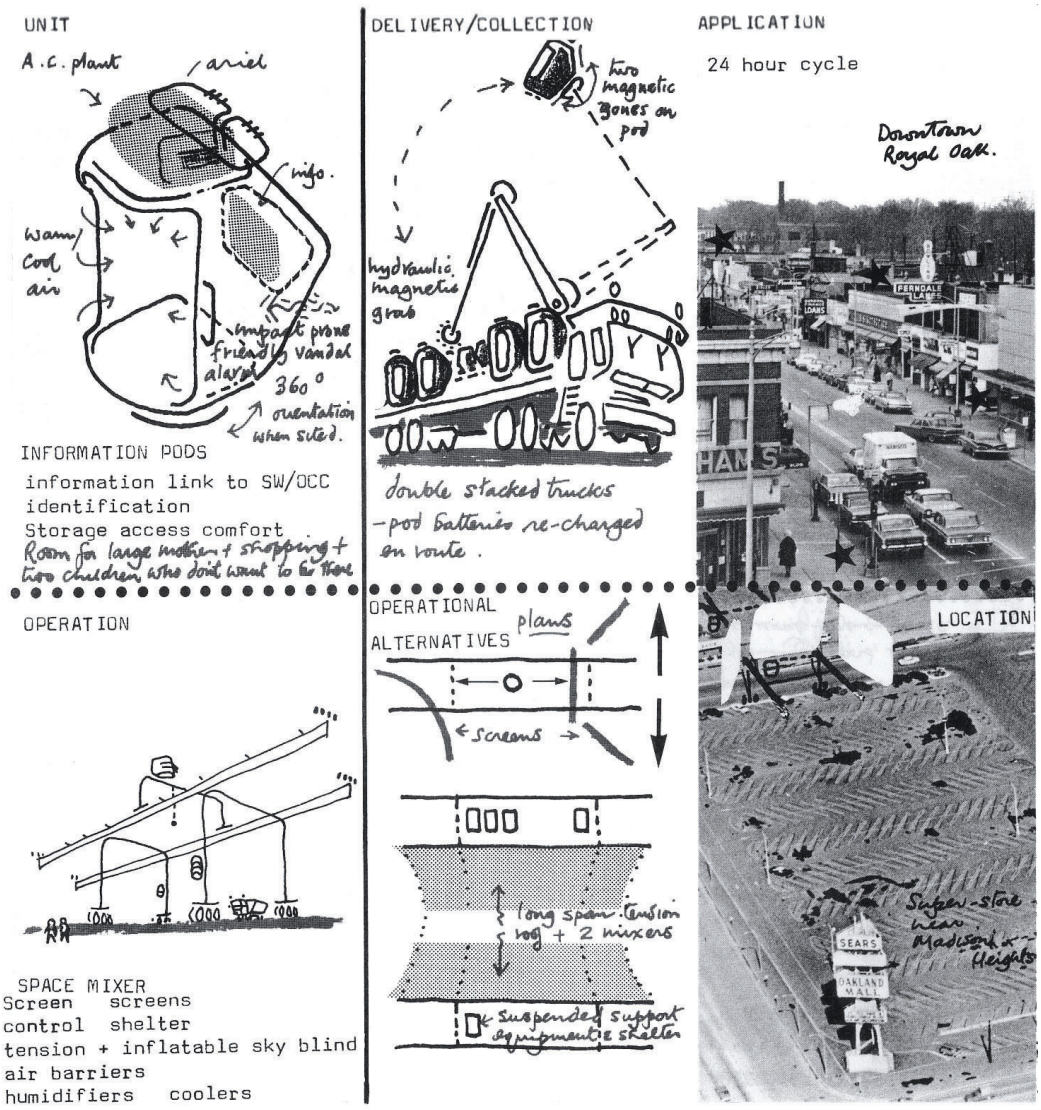
The idea of a "grid" was based on the existing physical structure of the county along which all different educational items and programmes could be arrayed. Having a grid instead of a belt allowed an increase of capacity to serve the area and be multi-directional, using it either by points, vectors, or fields. All points were either within the grid (closed), along the grid (open), or off it (fragmented). The project was foreseen in phases and the first move was about informing people of the O.C.C. intention to spread education, to then proceed in steps towards implementation of a "total educational/learning service" able to respond to variation of demand.
Within the first five years a hundred information pods and screens along the streets, classroom experiments in different places like workplaces, standard social amenities (swimming pools, beauty parlours, workshops), domestic equipment - such as air condition - with teaching should have been implemented.

Then in the next five to ten years: drive ins, area orientation, floating workshops, railroad sidings - like in the Thinkbelt-. would have followed. And later: brain fairs, information services - radio, TV, programming, record, storage- , at regional and national operation involvement.
The whole grid was an invitation to other institutes to act in the same way, rethink continuous feed, transfer of activities – but also an attempt to induce in individuals the positive constant dependence on information and communication from the grid and from others. Getting addicted to learning.

The kind of 24/7 education Price was prospecting was practical teaching of skill and techniques provided as advice "on-site" in the neighbourhoods, and at recreational and work places. The grid would be endowed by design and operation of an agreed method of communication between industry and commerce and advanced education authorities. This for instance included: at least first five Brain Fairs -learning and information services- by means of highly serviced mobile elements, able to provide rapidly an initial "appetizer"; and second the design, installation and operation of ten major industrial-commercial "showcase" conditions to help explain to the outsider the

1969 Detroit Thinkgrid

Source: AD jun 1971 p. 360



1969 Detroit Thinkgrid

Source: AD jun 197, p. 359

1969 Detroit Thinkgrid

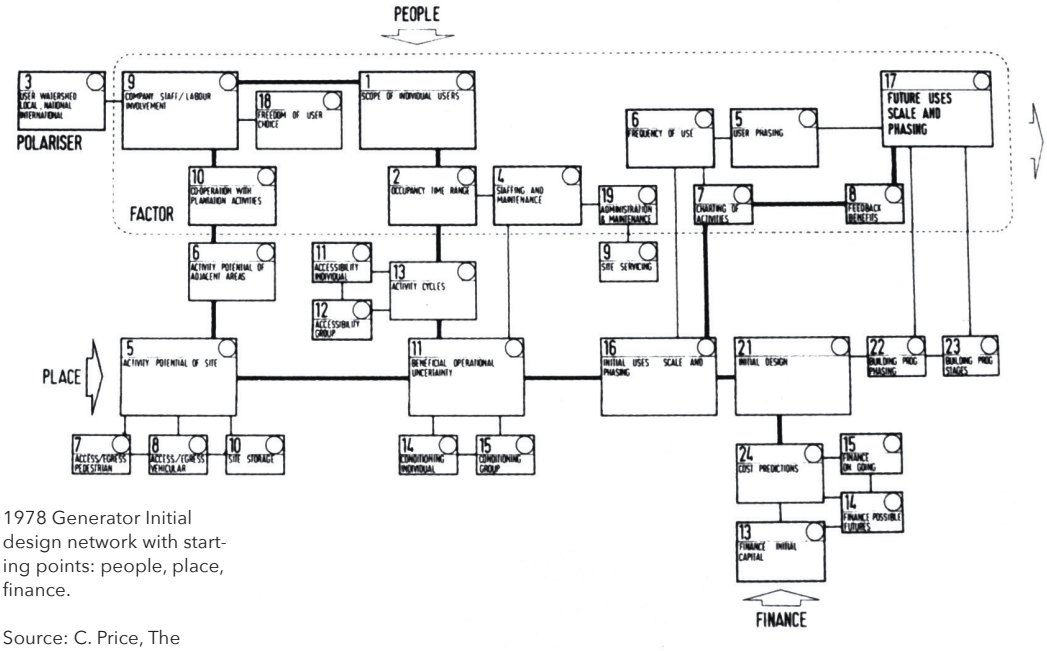
Source: AD jun 1971, p. 361

workings of a firm while providing for those interested further access to details of employment or joint ventures. While for the insider they would provide facilities whereby there could be two-way exchange between labour and management and O.C.C. faculty and students, thus "producing the logical successor of the part-time professor."
Contrary to a Panopticon the individual would be beseaged by exchange of knowledge and information. Directly as well as subliminally - the grid, according to Price, would enhance individuals capacity to confront, relate, and co-operate with objects, structures, and other individuals in a process of constant revision across the territory.

Ten years later, Generator was designed to experiment the introduction of computer aid parallel to human assistance. Here the use of computers as extension apparatus of man reaches its utmost expression of emancipatory tool for enabling individual choice in Price's designs.
Made in collaboration with John and Julia Frazer,[38] the scheme consisted in a series of four metres, laminated, wooden, cubic frame modules resting on steel adjustment feet according to a regular grid of concrete and steel pads, but movable by means of wheeled cranes. In total one hundred and fifty cubes could be assembled in a variety of configurations. Spaces and enclosures would be made using orthogonal and diagonal geometries with walls, screens and gangways, and the volumes would have systems of air conditioning as well as communication channels.
From one unit with computers, individuals would be instructed by assistants and invited to establish an exchange with the settings and the surrounding landscape deciding upon new layouts and let the architecture react. The computer was also endowed with an anti-inertia programme that after a certain inactivity –due to lack of human input- made it get "bored" and let it reorganize the site by itself through what it had learned by previous inputs.

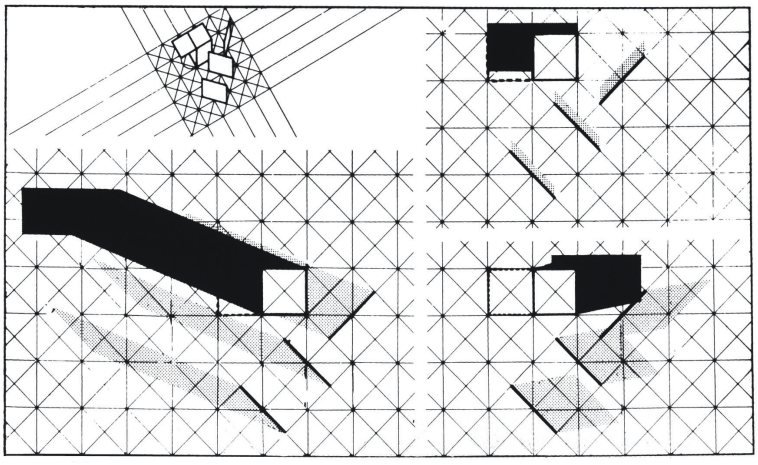
If Generator might have been a pure experiment in a forest in Florida, Magnet was a beneficial parasite back into city, in ten sites in

38. See also Gonçalo M. Furtado C. L., Cedric Price's Generator and the Frazers' systems research, Technoetic Arts: A Journal of Speculative Research Volume 6 Number 1, (2008)



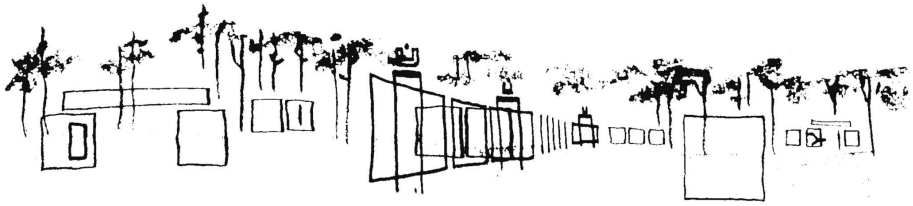
1978 Generator Initial design network with starting points: people, place, finance.

Source: C. Price, The Square Book, Wiley-Academy, London, (2003), p.92



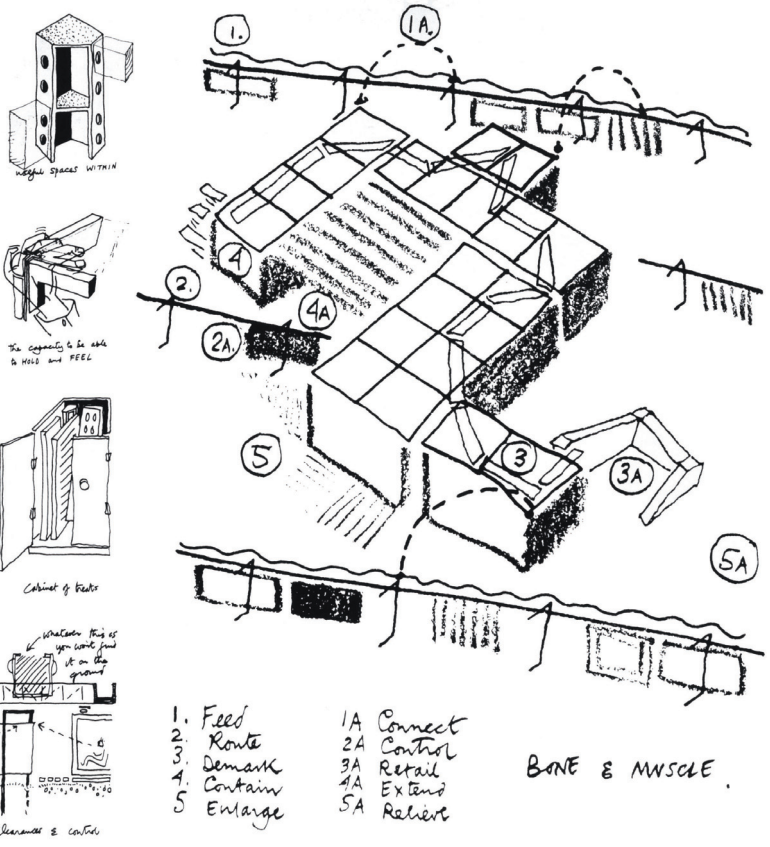
1978 Generator Shadow study.

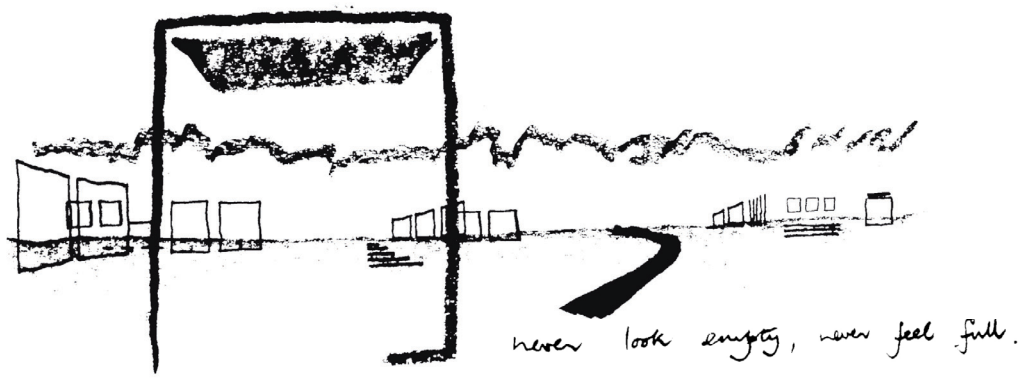
Source: C. Price, The Square Book, Wiley-Academy, London, (2003), p. 93



1978 Generator Sketches.

Source: C. Price, The Square Book, Wiley-Academy, London, (2003), p.95-96





the Greater London area. Different Magnets would dwell over the existing fabric as short life structures mobile, adaptable and re –usable to be funded by local authorities or civic bodies. Possible models were: promenade, stairways, platform, arcade, walkway, pier, arch, transporter. Price described Magnets by several topics: routes and movement,[39] overloading public realm,[40] information,[41] and time[42]. According to him they were "structured machines to ease existing multilevel access routes while aiding the future developments […] (to) provoke a new relationship with familiar places." Thus Magnets would nestle in misused spaces not usually seen as developable, and unaccessible to individuals such as the air space above roads, streets, parks, lakes and railways. They were designed to experience new kind of information and surprise, and spark a new reading of the city, its pedestrians and the dynamics by crossing, bridging, elevating, meeting. Again the intention was to trigger interaction, stimulating new patterns of co-operation by the unexpected. Being pragmatic and polemic in the way they turned left-over spaces to individuals advantage, they aimed at boosting yearning for change and exchange on the base of new information and new experience of collective urban movement.

39. "Enable varying intensities of use and do not respond merely to changes in physical modes of movement" Cedric Price, Anticipatory architecture: Cedric Price Special Issue, The Architects Journal 8, vol. 204, (1996) p.28

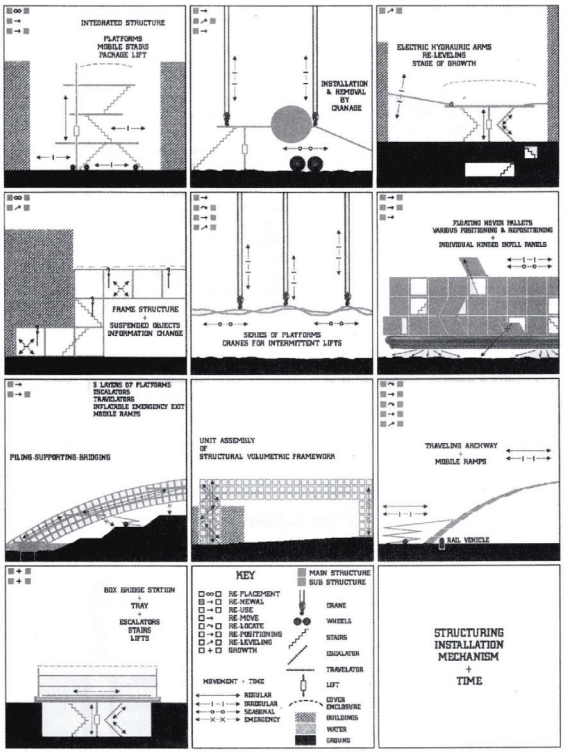
40. "Physical metropolitan overloading is socially beneficial since existing city grain was generated by spatial priorities no longer relevant, overloading enables layering above and below a nominal ground level, anticipated future three-dimensional grid should allow for the production and external scrapping of public-accessible space and facilities that respond to commercial and individual appetites." Ibidem p.32

41. "Safety, learning, operation and delight –all are dispensed through the availability of information and Architecture and design can transmit information both instantly or on recall, the latter implying either familiarity or the triggering of interest or alarm."Ibidem p.36

42. "The awareness of time –future is in architecture most useful when particular intervals of the process are recognized. The five stages of artificial time- use, reuse, mis-use, dis-use and refuse – are best recognised when intervals such as construction and demolition time – or duration, are enabled to equate to design time, alteration or re-siting time. Product and process should be seen to be interdependent. Seasonal changes are cyclical but are also additive and accumulate, enabling anticipatory design, however rough. Fine tuning of intervals of time or relevant speed is more critical when human factor –the use of the occupier- is considered. The lack of awareness of time intervals can be fatal!" Ibidem p.38

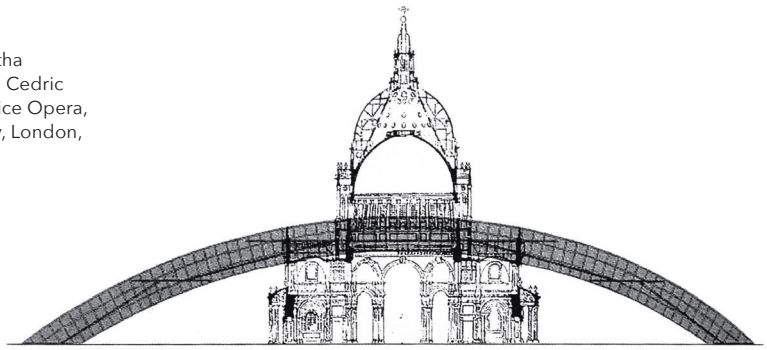
1995 Magnet

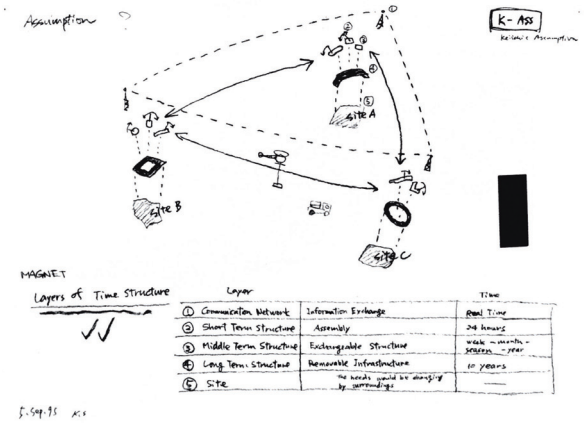
Source: C. Price, "Anticipatory architecture: Cedric Price Special issue", The Architects Journal 5, Sept. (1996), first page



1995 Magnet

Source: Samantha Hardingam and Cedric Price, Cedric Price Opera, Wiley-Academy, London, (2003), 220





NON-PLAN: AN EXPERIMENT IN FREEDOM

Town-and-country planning has today become an unquestioned shibboleth. Yet few of its procedures or value judgments have any sound basis, except delay. Why not have the courage, where practical, to let people shape their own environment?

Reyner Banham
Paul Barker
Peter Hall
Cedric Price

"A dispute has arisen about a booklet, *Dorset Building in Rural Areas,* just issued by Dorset County Council, and aspiring to be a guide to good design for people building houses in the countryside—our Architectural Correspondent writes. Most of the examples that it illustrates and recommends as models are utterly commonplace, the sort of house to be found in almost any speculative builder's suburban estate. This view is shared by the Wilts and Dorset Society of Architects, which, through its president, Mr Peter Wakefield, has asked for the publication to be withdrawn"—*The Times,* December 1968.

This news item illustrates the kind of tangle we have got ourselves into. Somehow, everything must be watched; nothing must be allowed simply to "happen." No house can be allowed to be commonplace in the way that things just *are* commonplace: each project must be weighed, and planned, and approved, and only then built, and only after that discovered to be commonplace after all. Somehow, somewhere, someone was using the wrong year's model.

Once, Rasmussen, in *London: the Unique City,* (first published 1934), thought it worth printing a picture of the entirely commonplace domestic architecture built along Parkway, Camden Town, in the early 19th century. It was architecture that worked; it provided what the inhabitants wanted from it. Now there'd be trouble if you tried to knock it down (though the London motorway box will skirt it close). But at least the preservationists didn't get in at ground level, as they do today, in order to try and make sure—*before* the event—that something that will eventually be worth preserving is built.

The whole concept of planning (the town-and-country kind at least) has gone cockeyed. What we have today represents a whole cumulation of good intentions. And what those good intentions are worth, we have almost no way of knowing. To say it has been with us for so long, physical planning has been remarkably unmonitored; ditto architecture itself. As Melvin Webber has pointed out: planning is the only branch of knowledge purporting to be some kind of science which regards a plan as being *fulfilled* when it is merely *completed*; there's seldom any sort of check on whether the plan actually does what it was meant to do, and whether, if it does something different, this is for the better or for the worse.

The result is that planning tends to lurch from one fashion to another, with sudden revulsions setting in after equally sudden acceptances. One good recent example, of course, was the fashion for high flats—which had been dying for some time before Ronan Point gave it a tombstone. This fashion had been inaugurated with bizarre talk of creating "vertical streets" which would somehow, it was implied, recreate the togetherness of Bethnal Green Road on Saturday morning in (presumably) the lift shaft—this being the only equivalent communication channel in the structure.

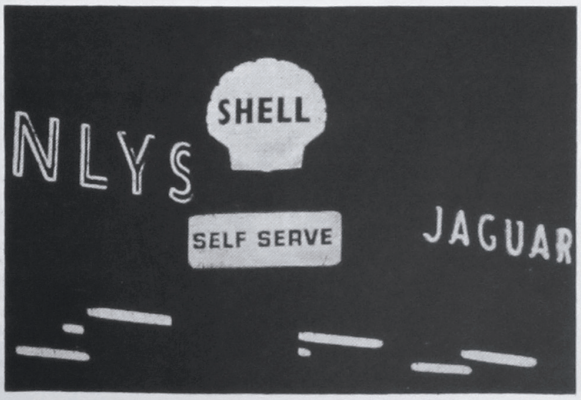
Not that one can be too swiftly mocking. We may yet find that for some future twist of social or technological development, tall flats are just the thing. This happened with another fashion—that for the garden city, as promulgated by Patrick Geddes, Ebenezer Howard and Raymond Unwin. It's worth remembering that the garden in this theory was there specifically to grow food in: the acreage was carefully measured out with this fodder ratio in mind. The houses in (say) Welwyn Garden City or Hampstead Garden Suburb were also scattered thinly because of the width of space allotted (for reasons of health) to the loop and sweep of roads.

Welwyn Garden City and Hampstead Garden Suburb were therefore built—and then duly mocked for dull doctrinairism. The layout made public transport almost impossible; the tin and the frozen pack rapidly outdated the vegetable patch. But then the spread of car ownership outdated the mockery: those roads lived to find a justification; the space around the house could absorb a garage without too much trouble; and the garden (as, even, in many inner-London conversions of Georgian houses) became an unexceptionable outdoor room, and meeting space for children, away from the lethal pressed steel and rubber hurtling around the streets.

Now it's nice that a plan should turn out to have reasons for succeeding which the planner himself did not foresee. At every stage in the history of planning, we have cause to be grateful for these quirks of time. It's doubtful if John Nash saw how well his Regent's Park would serve as an arty but fairly democratic pause on the north edge of inner London—just right for football and swings and non-copulating pandas and Sunday-promenading Central Europeans; inhabited not by Regency aristos but by film people, lumps of London University and HM government, the American ambassador and high-class tarts. And did Scott foresee how his St Pancras Hotel, superbly planned to fit in with departing trains and arriving horse-carriages, would survive being a much-mocked office block so successfully that it can now be argued for as a natural home for a sports centre or a transport museum or Birkbeck College?

Nor is it just the cities and towns that have benefited. How many further-education departments can be duly grateful for minor Georgian country houses, or their Victorian imitators—so apt for giving courses in? How many angling clubs can thank the canal-builders for where they spend their peaceful Sundays? How many Highlands-addicted tourists, even, depend for the solitude they love on those harsh men who preferred the glens clear of people and who planned them out of the Highlands and into Canada or Australia?

Yet it's hard to see where, in this, the credit can go to the planner. That last example—which pushes the concept of planning altogether too far—is justified as rubbing in the coerciveness of it. Most planning is aristocratic or oligarchic in method even today—revealing in this its historical origins. The



photographs by Christopher Ridley

In reality in his writings Price did not directly engage to the dialectic of the collective and the individual and their co-operation, but his projects inherently experiment and unravel self-valorization of each individual that merge into the collective subject at large. His projects for a collective subject coexisting with invisible networks of technology and mobility permeated by alternative way of diffusing knowledge -though extreme on the edge of being obsessive- were no extravagant venture, but an attempt to discover and organise co-operation away from capitalistic exploitation and influences. However, his ideas were under great exposure to risk. Time proved so, and it could be argued that Neoliberalism took such ideas as fertile ground to shoot up.

From this point of view the most extreme and controversial vision to which Price took part, is Non-Plan, a provocative proposal for a planning experiment. Elaborated in 1969 in collaboration with Paul Barker, Peter Hall and Reyner Banham, the four of them defied public opinion through the pages of New Society 338, challenging the consolidated status of planning.[43]
Paul Barker – then editor in chief of New Society - was the initiator of their discussion about "what would happen if there were no plan? What would people prefer to do, if their choice were untrammelled? […] Why not have the courage, where practical, to let people shape their own environment?".[44] For the four authors the whole concept of planning - the town-and-country kind, at least - had gone cockeyed and represented only a whole "cumulation of good intentions". Their text caustically challenged the legitimation of architects to impose their planning choices and taste thanks to a supposed supremacy by technical knowledge.[45]

43. New Society 338 (March 1989) pp 435- 443, reported in Ed. J. Huges, S. Sadler, Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism, Architectural Press, Routledge, Oxon, (2000) pp. 13-21

44. Paul Barker mentions as inspiration Eysenck' view of psychoanalysis : "an activity which, insofar as it gets credit, gets it for benefit that would happen anyway - mind can cure them selves; maybe people can plan them selves?." Paul Barker, Thinking the Unthinkable, Ibidem p.11

45. "Planning has been used for the imposition of certain physical arrangements, based on value judgments or prejudices. […] To impose rigid controls, in order to frustrate people in achieving the space standards they require, represents simply the received personal or class judgment of the people who are making the decision. Worst of all: they are judgments about how they think other people -not of their acquaintance or class - should live." Excerpt from Non-Plan Ibidem 43

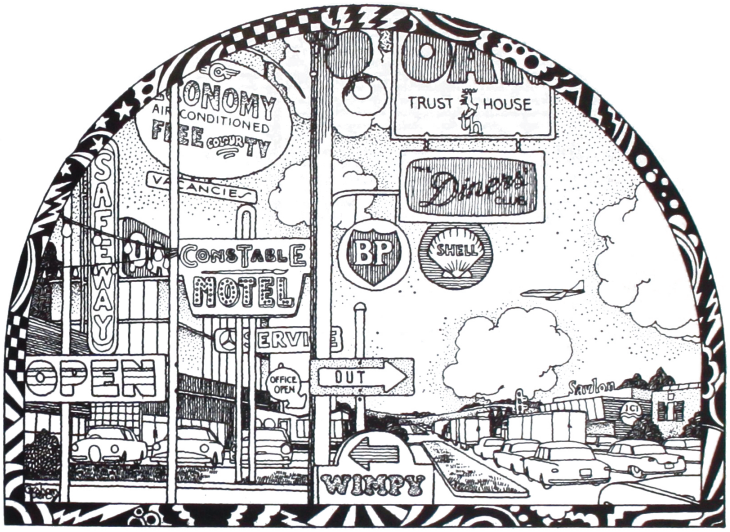
Barker invited the other three to take a segment of English countryside and hypothesize what might happen if Non-Plan were applied there. Peter Hall took the East Midlands renamed 'Lawrence country'; Reyner Banham the one around Nuthampstead, 'Constable country'; and Price the Solent, 'Montagu country'. The stress on the nicknames was to clash with an idyllic view of a countryside that official planning had anyhow already spoilt pretending to preserve its spatial qualities and add new ones through planning management.[46]
Midway between prank, provocation and statement, they were driven by "the desire to know, instead of impose", and -as Barker said- "wanted to startle people by offending against the deepest taboos."[47]

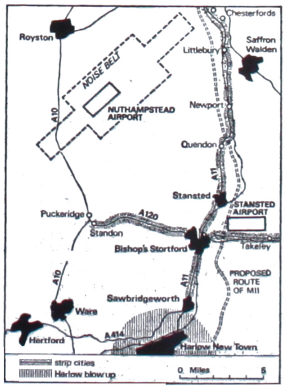
Non-Plan, however, was not detracting from "negative planning" such as a forbidding to build in specific parts of the territory. The four were aware that simply demanding an end to planning, all planning, would be sentimentalism and that such experiments could hardly be carried out over the entire country, some knots - like London – were already far too Gordian for that. Rather, their proposal for establishing experimental areas without planning restrictions was against what they named "would be positive planning". They highlighted how "taut arrangements last much better when plenty of money can be spent on their upkeep than when it cannot", and further stated that "the right approach is to take the plunge into heterogeneity: to seize on a few appropriate zones of the country, which are subject to a characteristic range of pressures, and use them as launch-pad for Non-Plan. At the least, one would find out what people want."

In fact, in each of the three case studies the authors pictured how the situation would have evolved according to the contemporary trends of individuals ways of dwelling and being mobile across the

46. "Constable, Lawrence, Montagu, three names which in different ways represent a peculiarly English and quasi-aristocratic attachment to the land: Constable, the painter responsible for The Hay-wain, that most sacred image of English rural life; Lawrence, a singularly anti-urban modern novelist; Montagu, a hereditary peer with a well-known country estate. Each name identifies Englishnesswith the rural scene rather than the city. To choose these names, and to add the label "country" in each case, to represent zones which will become intensively urban is a calculated provocation, the sacred attachment to the countryside being perhaps England's greatest taboo." Richard Williams, The Limits of "Non-Plan": Architecture and the Avant-Garde in Avant-Garde/Neo-Avant-Garde, Scheunemann, Dietrich (Ed.), Amsterdam/New York, (2005) p. 286

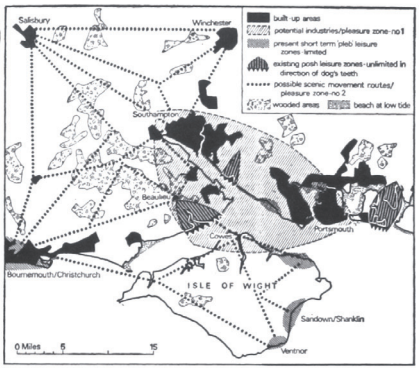
47. Paul Barker "Thinking the Unthinkable", in Ed. J. Huges, S. Sadler, Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism, Architectural Press, Routledge, Oxon, (2000), p.5





1969 Non-Plan, Constable Country, Impression and Plan vision.

Source: J. Huges, S. Sadler, Non-Plan: Essays on Freedom, Architectural Press, Routledge, Oxon, (2000), p.17



1969 Non-Plan, Montagu Country, Playboard and Plan vision

Source: ibidem, p.19

territory. Anyhow, according to them, the results would probably give an intensification of the actual patterns, but without the "planning rigmarole".

Lawrence Country, under pressure of increasing population growth induced by mobility, would have profited of industrial decentralisation and commuting, trading off amenities against accessibility. Non-Plan would have permitted individuals to live where they liked in scattered settlings in suburbs close to countryside, and maintained the impact of towns relatively small. In this case the biggest practical issue was preserving open space which could be solved with specific legal and economical frames.
In Constable Country "taking the planning lid off" would have first produced a situation traumatic enough among the amenity lobbies to make their real motivations visible, to show how much of environmental and cultural values was genuine concern, or merely class panic. And second it would have delivered the area from pressure that generated stagnation, and freed the tensions that would have not been containable as long as population would grow. The end picture would have been a private landscape with low buildings of commercial entrepreneurialism.
Montagu Country instead was suffering of a loss of population which could be countered by Non-Plan policies attracting a merge of industrial spread, housing, and pleasure.

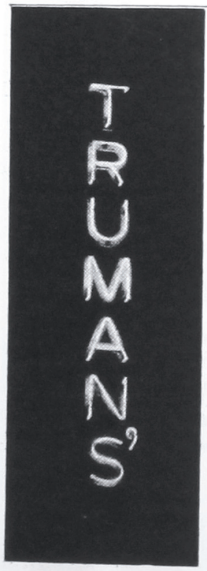
In the Conclusion titled "Spontaneity and Space" the clear influence of Banahm's fascination for the American West is openly declared by the group, but the crucial discussion of Non-Plan's Spontaneity is about individuals changed subjectivity and capacities, and the need to restore spontaneity and vitality to urban life. They say that the notion that "the planner has the right to say what is *right* is really an extraordinary hang-over from the day of collectivism in left-wing thought, which has long ago been abandoned else-where." According to them three latest developments in particular make this argument compelling: the cybernetic revolution; the mass affluence revolution; and the pop/youth culture revolution. They recall that the science of decision-making, or management, was being developed in the United States since the 1920s,

a quarter century before the cybernetic revolution; and it is almost true that it was this science of management, applied to military ends in World War II, which made the cybernetic revolution possible.
However, they say that the two fields –that of scientific management and that which embraces operations research and systems analysis - got so closely related as to be in practice inseparable. This makes evident to them that physical planning is obsolete because it flourished when the science of management was almost unknown. "Physical planning, like anything else, should consist at most of setting up frameworks for decision, within which as much objective information as possible can be fitted. Non-Plan would certainly provide such information. But it might do more." Moreover they add that the revolution of rising affluence - despite the current economic problems- meant that a growing proportion of personal incomes would be funnelled off into ever more diverse and unpredictable outlets. According to them Non-Plan would let them be funnelled in. And eventually they blamed British to be "so afraid of freedom".

Besides the fertile and urgent argument to let individuals reclaim what is their choice in space and free co-operation from bureaucratic and technical constrains, due to the provocative character and the limits of the article they omitted questioning properly some crucial aspects: the balance of costs and benefits to the individuals, how sizable by capitalism this scheme would have been, and the pernicious technical apparatuses of control and management.

Namely four main unsolved issues are here at stake.
The first one is about the belief in managment and scientifical information that allows a nearly total withdraw of authorship and professional control, not assuming who would then take responsibilities. The second one is the aborted assertion that non-plan supported by information technology "might do more", but they do not elaborate further "what". The third one is the naif belief that individuals' affluence will be able to be funneled in its own choices for its own benefit. And most important, they do not problematize the meaning of "freedom".
Neoliberalism deduced its profitable conclusions for them.

SPONTANEITY AND SPACE



Any advocate of Non-Plan is sure to be misrepresented; we had better repeat what we mean. Simply to demand an end to planning, all planning, would be sentimentalism; it would deny the very basis of economic life in the second half of the 20th century.

As Galbraith has reminded us, the economies of all advanced industrial countries are planned, whether they call themselves capitalist or communist. In the United States or Japan or Germany or Britain, the need to make elaborate and long-term plans is as pressing for the individual firm, as it is for the central government. But we are arguing that the word planning itself is misused; that it has also been used for the imposition of certain physical arrangements, based on value judgments or prejudices; and that it should be scrapped.

Three developments in particular makes this argument compelling. They are developments of the last 15 years; their main force has been felt in this country in the last ten. They are: the cybernetic revolution; the mass affluence revolution; and the pop/youth culture revolution.

Cybernetics is commonly described as a technological revolution; but it is much more. It has its technological basis in the computer, as the 18th century industrial revolution had in the steam engine. But just as that revolution arose out of the intellectual ferment of the age of Newton and the Royal Society, so this has gone along with a major revolution in our ways of thought.

The essence of the new situation is that we can master vastly greater amounts of information than was hitherto thought possible—information essentially about the effect of certain defined actions upon the operation of a system. The practical implications are everywhere very large, but nowhere are they greater than in the area we loosely call planning. It is true that the science of decision-making, or management, was being developed in the United States from the 1920s, a quarter century before the cybernetic revolution; and it is almost true that it was this science of management, applied to military ends in World War Two, which made the cybernetic revolution possible.

Now, the two fields—that of scientific management, and that which embraces operations research and systems analysis—are so closely related as to be in practice inseparable. But physical planning flourished in this country when the science of management was almost unknown. Thus, simple, rule-of-thumb value judgments could be made, and were held to have perpetual validity, like tablets of the law. Since the cybernetic revolution, it has become clear that such decisions are meaningless and valueless—as, indeed, ought to have become clear before. Instead, physical planning, like anything else, should consist *at most* of setting up frameworks for decision, within which as much objective information as possible can be fitted. Non-Plan would certainly provide such information. But it might do more. Even to talk of a "general framework" is difficult. Our information about future states of the system is very poor.

If the cybernetic revolution makes our traditional planning technologically and intellectually obsolete, social change reinforces this conclusion. The revolution of rising affluence (despite the current economic problems) means that a growing proportion of personal incomes will be funnelled off into ever more diverse and unpredictable outlets. Non-Plan would let them be funnelled. Galbraith (again) has shown how the modern industrial state depends on the ability to multiply wants for goods and services; certainly a large amount of prediction is involved in this. Car manufacturers have a fair idea of how many cars will be sold in 1984. Similarly with refrigerator manufacturers, colour TV set makers and purveyors of Mediterranean or Caribbean holidays.

But in detail and in combination, the effects are not easy to relate to programmes of public investment. One change, however, Non-Plan would inevitably underline: as people become richer they demand more space; and because they become at the same time more mobile, they will be more able to command it. They will want this extra space in and around their houses, around their shops, around their offices and factories, and in the places where they go for recreation. To impose rigid controls, in order to frustrate people in achieving the space standards they require, represents simply the received personal or class judgments of the people who are making the decision.

Worst of all: they are judgments about how they think *other* people—not of their acquaintance or class—should live. A remarkable number of the architects and planners who advocate togetherness, themselves live among space and green fields.

This assertion may be most clearly demonstrated where different value judgments are involved. The most remarkable manifestation so far of mass affluence—above all in Britain—has been the revolution in pop culture. This is a product of newly emergent social groups and, above all, of age groups. Among the young, it has had a remarkable effect in breaking down class barriers, and replacing these by age barriers. Though pop culture is eminently capable of commercial exploitation, it is essentially a real culture, provided by people drawn from the same groups as the customers.

Most importantly for Non-Plan, it is frenetic and immediate culture, based on the rapid obsolescence cycle. Radio One's "revived 45" is probably three months old, and on the New York art scene fashions change almost as quickly as on the King's Road. Pop culture is anti high bourgeois culture. Though it makes many statements it does not like big statements.

All these characteristics could not be more opposed to the traditional judgments of the physical planner—which, in essence, are the values of the old bourgeois culture. Pop culture in Britain has produced the biggest visual explosion for decades—or even, in the case of fashion, for centuries. Yet its effect on the

British landscape has been nil, for the simple reason that the planners have suppressed it.

Three particularly ripe examples: one, the row over the psychedelic painting on the Beatles' former "Apple" boutique in Baker Street (objected to, and duly erased, because on a building of architectural merit—though the shop is next door but one to a fairly unreticent cinema); two, the rebuilt Jack Straw's Castle on Hampstead Heath, one of the few bits of pop fantasy to get past the taste censors, but only after a major row among the planners; three, the Prince of Wales pub in Fortune Green Road, north London, internally perhaps the most remarkable piece of pop design in Europe, externally a tedious piece of planner's Old Englishe Good Taste.

The planning system, as now constituted in Britain, is not merely negative; it has positively pernicious results. The irony is that the planners themselves constantly talk—since the appearance of Jane Jacob's *Death and Life of Great American Cities*—about the need to restore spontaneity and vitality to urban life. They never seem to draw the obvious conclusion—that the monuments of our century that have spontaneity and vitality are found not in the old cities, but in the American west.

There, in the desert and the Pacific states, creations like Fremont Street in Las Vegas or Sunset Strip in Beverly Hills represent the living architecture of our age. As Tom Wolfe points out in his brilliant essay on Las Vegas, they achieve their quality by replacing buildings by signs. In Britain you only get occasional hints of how well this could work. The prime example—Piccadilly Circus at night—is apparently so successful it needs to be *preserved*, God help us. Why preserve it? Why not simply allow other efflorescences of fluorescence in other places? Write it in neon: NON-PLAN IS 'GOOD FOR YOU; I DREAMT I FOUND FREEDOM IN MY NON-PLAN BRA.'

To say that Las Vegas is exciting and memorable and fine is also a value judgment. It cannot be supported by facts. But except for a few conservation areas which we wish to preserve as living museums, physical planners have no right to set their value judgment up against yours, or indeed anyone else's. If the Non-Plan experiment works really well, people should be allowed to build what they like. (Oh, and a word for the preservationists: much easier to relieve pressure on medieval town centres by letting the edges of the city sprawl, and give people chance to shop there in drive-in suburban superstores, than by brooding on inner-relief roads or whatever.)

At the very least, Non-Plan would provide accurate information to fit into a "community investment plan." The balance of costs and benefits to the individual is not the same as to the community. If there are social costs, the people who are responsible pay them. If low-density development is expensive to the community, the reaction should be to make it proportionately expensive to those who live in it; not to stop it. The notion that the planner has the right to say what is "right" is really an extraordinary hangover from the days of collectivism in left-wing thought, which has long ago been abandoned elsewhere.

We seem so afraid of freedom. But Britain shouldn't be a Peter Pan Edwardian nursery. Let it at least move into the play school era: why should only the under-sevens be allowed their bright materials, their gay constructions, their wind-up Daleks. In that world, Marx is best known as the maker of plastic, battery-driven dump trucks. Let's become that sort of marxist.

Let's save our breath for genuine problems—like the poor who are increasingly with us. And let's Non-Plan at least some problems of planning into oblivion.

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After the "winter of discontent" of 1978, in May of the following year, Margaret Thatcher was elected Prime Minister in Britain with a mandate to curb trade union power and their strikes, and put an end to the inflationary stagnation that had enveloped in the 1970s.
Building on the theory and practice of Neoliberalism, Thatcher sought to extend the ideal of personal responsibility - through privatization - and cut back on state obligations. Keynesianism had to be abandoned. Monetarist 'supply-side' solutions were essential to cure the country. Politicians as Thatcher kept insisting there was 'no alternative'.
This entailed a revolution in fiscal and social policies, and marked a sheer turn in the commitments of the welfare state, the privatization of public enterprises - including social housing, public spaces and infrastructures -, reducing taxes, encouraging entrepreneurial initiative, and creating a favourable business climate to induce a strong inflow of direct and foreign investment. All forms of social solidarity were to be dissolved in favour of individualism, private property, personal responsibility. The only collective unit left to be addressed was the family.
The aim was to change the political culture through a process of active construction of consent targeting mostly the middle class.
Privatization and speculative gains on the property released went hand in hand. But speculative, dynamism into the housing market, for instance, was much appreciated by the middle classes, who saw their asset values rise - at least until the property crash of the early 1990s.

Neoliberalism is in fact a theory of political economic practices that proposes to promote human well being by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade. The role of the state is to create and preserve an institutional framework appropriate to such practices: guarantee, the quality and integrity of money and set up the structures and functions required to secure private property rights and support proper functioning of markets.
The inference that individual freedoms are guaranteed by freedom

1979, Margaret Thatcher presenting "The Conservative Manifesto"

Source: www.theguardian.com

of the market and of trade is primary to neoliberal thinking. As David Harvey denounces "the founding figures of neoliberalism […] took political ideals of human dignity and individual freedom as fundamental, as 'the central values of civilization'. In so doing they chose wisely, for these are indeed compelling and seductive ideals". These values are threatened not only by possible authoritative powers, but "by all forms of state intervention that substituted collective judgements for those of individuals free to choose."[48]
Further on, Harvey says that neoliberalization can be interpreted "either as a utopian project to realize a theoretical design for the reorganization of international capitalism or as a political project to re-establish the conditions for capital accumulation and to restore the power of economic elites."[49] Actually the first one underpins the latter one. And following his assumption it can be concluded that in neoliberalism the idea of freedom degenerates into a mere "advocacy of free enterprise", "disguised as cultural one" for the restoration of class power. The genius of neoliberalism was to create a legacy and a tradition that tangled anyone in a web of constraints from which there is no easy escape has happened for the case of Non-Plan.

In 1977, Peter Hall had given a paper at the annual conference of the Royal Town Planning Institute under the title "Greenfield and grey areas". He put forward the possibility for a legal planning tool: the "enterprise zones". The government took it as guideline not anymore for suburban territories but right in the hart of cities like London in the run-down areas, where planning restrictions would be lifted in order to spur improvement by private investment. In London, local authorities, including the Greater London Council, had been notably unable to come up with any useful strategies when the docks closed, and opening to free market seemed as the only viable answer. Enterprise zones were introduced as a brief legislative experiment in "Non-Planning". Paradoxically enough, it was brief because, as Barker says, "the Treasury eventually decided that the associated tax breaks were costing too much".[50]

48. David Harvey, A Brief History of Neoliberalism, Oxford University Press, NY, (2005) p.5

49. Ibidem p.19

50. P. Barker "Thinking the Unthinkable", in Ed. J. Huges, S. Sadler, Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism, Architectural Press, Routledge, Oxon, (2000) p.6

As due to Neoliberal protocol, private competition and government laissez-faire prevailed. The first neo-liberal enterprise zones engendered for instance the Gareshead Metro Centre, the largest shopping mall in Britain in 1986, and the London Docklands Canary Wharf beginning in 1982.

1988, Margaret Thatcher and Paul Reichmann, Canadian property developer and financer of the project, in front of the Canary Warf model

Source: http://www.telegraph.co.uk/

Eventually Non-Plan had placed faith in the individual and the collective subject to plan their own development, but its own libertarian approach encouraged capital flow dominance and conservative appropriation, which betrayed the short-sighted optimism that characterized its intention.

Price himself already in a lecture a year later in 1990 answered at least the first unsolved issue of Non-plan. He said that "it is essential that any future political proposals for a National Plan, not be 'pasteurized', prior to being should be tested on the architectural profession. It is essential that the profession identify the key issues before the politicians do so."[51]

The second issue -belief in technology- will stay with them, the third has been invalidated by Neoliberalism, but the fourth about the problematization of freedom was left open.

51. Cedric Price Talks at the AA, reviewed work(s): AA Files, n. 19 (Spring 1990)

The material and existential "closeness" or "distance" of various individual action to somebody's else realm is relevant to decide where to draw the lines between people's freedoms and which rights to prioritise. The closest the action to transform the collective world, the more others have to be informed and be enabled to discuss about which freedom and which rights should be considered.

As Andrew Collier argues: "The ambiguity of freedom in many political issues concerns the area of conflict between two sets of freedoms: in political terms, […] market freedom, which is the power money gives its possessor to transform the common world without common consent (dispersed freedom); and civic freedom, i.e. the freedom to co-determine with one's fellow-citizens a common project for the common world - whether a project of conservation or of transformation (gathered freedom)".[52]

To Collier "gatheredness" and "dispersedness" differ not only in the social dimension, but also in the spatial and temporal one. To explain that he makes a down-to-earth example: "Suppose a firm of developers buys a part of a street in order to develop it […]. The other residents object […]. But since the boundaries of their properties will not be transgressed by the developers, their plea is treated as unreasonable; the space in which they live is treated as dispersed into proprietary plots. The power to transform or conserve the material character of the neighbourhood is not with them and their neighbours, but at the caprice of the market." The market freedom of developers is short in time linked to the moment of profit, and most likely has no direct impact on their environment. Whilst for the neighbourhood people they would have had a long lasting influence on their street. "The only left is but freedom to move about an alien world in pursuit of congenial bits".

Besides fuzzy and fragmented possible NIMBY regurgitation, the exercise in gathered freedom is complex and implies a shared intention and common responsibility co-operating for the well-being of the collective body.

52. A.Collier, The Inorganic Body and the Ambiguity of Freedom, Radical Philosophy 57, (Spring 1991) pp. 3-9

This recalls a potential answer to Mill's "monstrous principle", that which "ascribes to all mankind a vested interest in each other's moral, intellectual, and even physical perfection, to be defined by each claimant according to his own standard".
If Non-Plan would have drawn such a difference between dispersed and gathered freedom, maybe enterprise zones and other urban policies of Neoliberalism would have had a different unfolding and faced harsher resistance.
This could give a guideline in changing individuals from unaware consumers of a productive process, to conscious dwellers in a world transformed by their interaction against the shadows of Neo-liberalism lurking behind optimistic social radicalism.

However, Price's work stays relevant because it anticipates on the individual to enable each one to build into the collective subject, even though his attempts showed the latent weaknesses they could bear in embryo even before being realized.[53] In fact communication and knowledge exchange are at the base of Price's design as primary concerns to anticipate the condition for enabling co-operation.[54]
In other words his projects empirically try to enable individuals by creating the conditions by which co-operation can happen in a spontaneous way. The crux is that spontaneous here should be interpreted as a grid within which individuals can react spontaneously.

Moreover the faith in disposable architecture and appropriate life expectancy of a project as thought by Price suggest a factor that after anticipating also enables users and stimulates them to actively demand for a newly appropriate kind of architecture.
He argued that both mental and physical engagement as such trigger self-expression and new experiences: change, but also ex-change as a purpose.

53. "Planning must become preventive rather than curative of social ills; economic ills are often a case of bad book-keeping of such social ills." Cedric Price, Future of planning, AD, April 1975

54. "Creating a continuous dialogue with each other is very interesting; it might be the only reason for architecture, that's the point. In the seventeenth century, Sir Henry Wotton's translation of Vitruvius's Latin text defined architecture as "Commodotie, Firmenes and Delight". Commodity is good housekeeping, money; firmness is structure. The delight factor might be the dialogue. They've served me well commodity, firmness and delight-because I can hang anything on them. […] The dialogue involves people with the future and with the intention, even if only for themselves, that the future might be a bit better than the present. That is a common want […]."Cedric Price, Hans Ulrich Obrist, The conversation Series, Verlag der Buchhandlung Walther König, Köln, (2009) pp.68-69

This corresponds to Price's apprehension of the purpose of architecture: "It must create new appetites, new hungers – not solve problems; architecture is too slow to solve problems."[55] [56] Individuals and their co-operation if organized by projects can be faster and politically more autonomous than institutional architecture.[57] Keeping flowing with, trying not to drawn, the role of the architect is to move beyond self-evidence and manage controlled doubt among the "gaps of uncertainty" in which individuals can act.[58] If at least some of his smaller projects like Atom and the Thinkgrid would have been realized and survived long enough to endure some testing, he could have had the time to reason about whether they were only doomed to backfire - being swallowed by capitalist prevalence-, or there were possible recasting. Trying not to fail.

Price saw the growing "panopticity" of the "invisible systems" as something to be imitated and applied to more beneficial aspects for the collective subject, but did not see it as a proper threat. Neither he could expect how the way the collective subject of today recreates and learns is multifarious and does not necessarily happen on the streets, rather on a desktop or on a mobile screen on an individual base that occasionally finds itself in collective spaces.
Fun and education got even more disintegrated than what he expected, and architecture is dematerialising even further than Price would have thought thinking the impossible. This is what today goes under the fake label of "freedom". In substance, Individuals move and co-operate in a fluid environment that tweaks or distorts time, space and delight but also - understanding of freedom - and happens into intervals. However very often the intervals are no temporary constructions of non-

55. Cedric Price, RE:CP, ed. Hans Ulrich Obrist, Birkhauser, Basel, (2003), p.57

56. A for Architecture in 4 not so easy lessons:
- A[rchitecture] is that which through self-conscious and unnatural means of distortion achieves socially beneficial conditions hitherto thought impossible.
- A particular work of A[rchitecture] must create an appetite in those who use it for something better and in so doing produces its own limited life.
- The continuing tradition of change through betterment created by A[rchitecture] mirrors the progress achieved by real history.
- To enable is the art of A[rchitecture]. To produce that which appears inevitable is its skill."
Cedric Price, RE:CP, ed. Hans Ulrich Obrist, Birkhauser, Basel, (2003), Snack 23

57. "Architecture should have little to do with problem solving - rather it should create desirable conditions and opportunities hitherto thought impossible". Cedric Price, The Square Book, Wiley-Academy, London, (2003) p. 92, in the description text of Generator.

58. Cedric Price, RE:CP, ed. Hans Ulrich Obrist, Birkhauser, Basel, (2003) p.13

architecture as Price was proposing. Therefore the essence of real spaces – material servicing kits- and their role in the city conceal a value to which individuals should get re-accustomed, to find back spaces where to co-operate within the limits of aggregated freedoms. But they have to grow stronger against external impingement.
Seen the results it is wiser to follow Cedric Price's later advice: "it needs organization to create self organization."[59]

59. Cedric Price, Hans Ulrich Obrist, The conversation Series, Verlag der Buchhandlung Walther König, Köln, (2009) p.152

SEMINAL CONDITIONS FOR THE PROJECT OF THE ARCHITECTURE OF CO-OPERATION

A Beginning, No Conclusion

Born with human beings, co-operation always occurs. It is naturally wired into them by biological invariants, and evolves with them according to the same epistemological factors they find themselves in. It is individuals' way to adapt to environment and survive using the human faculties of language, intelligence, capacity to abstract and correlate, and affectivity. These allow them to be flexible to circumstances, have uninterrupted formation, and work.[1]

This distinguishes co-operation from the various forms of consensus and gathering of individuals as participation or corporation. On the one hand participatory planning that depends upon the lining up –over a period of time –of opposing views in preparation for a final adjudication, defeats its intent. The underlying innocence of an ideal brotherhood it conceals is not describable by nature as co-operation, and belongs to generous –authorial- intentions with a tint of moral duty to be "just" and in harmony with the others. As Le Goff put it, brotherhood
"*c'est un souhait, un devoir, plus qu'un axe politique fort* "[2] (it is a wish, a duty, rather than a strong political axis). On the other hand corporation hides unconvincing ideological and political opacity and exploits individual potential.
Co-operation instead is a political act based on a collectively organized engagement.
In architecture by no means this designates an increase in the amount of designers, let alone in a period when the role of designers is disappearing. On the contrary, it could be regarded as a design tool to enable a collective mode of both material and immaterial production of architecture integrated to all other human collective actions.

1. See Paolo Virno - Moltitudine e natura umana, Circolo Sociale, 14/05/2005. http://www.pensierinpiazza.it/archivio/documenti

2. Le Goff Jacques, Le droit à la fraternité n'existe pas, Projet, 2012/4 n° 329, p. 14

The attempt thus would be to collectively achieve the city as a project related to politics as a collective agency, linked to the innate organizational capacity and co-operative power of a class that has consciousness of itself.

Following such path, to enhance co-operation would correspond to give back room to the original creativity of individuals.
In essence co-operation is propelled by social creativity because it responds to collective adaptation to specificity of contexts and circumstances. Opposite to latest confusing attributions of the notion of "creativity", the latter makes sense only if linked to the human ability to adapt to the environment, so to say, to the ensemble of operative and cognitive tasks that guarantee survival. In this sense it can be said that everybody is creative, not only fancy architects and alike. Creativity as the reaction to environment inputs is not pre-established, but has to be specified each time, often implying innovating behaviour. Therefore creativity can be defined as the conjunction of thinking abstraction and practical application that human beings make by adapting the abstract content of a norm, or a known situation, to a particular implementation of it.[3]
And, if creativity is the union of "conservation instincts" of a plurality of individuals to apply rules and be able to change them according to how environment evolves, then organized co-operation could also be defined the organization of "collective creativity" as power to reciprocally react and adapt to the environment, the city and its territory. Yet an important aspect is that to enable creativity at its most, it is needed to be able to judge and criticize.

However in reality, be that as it may, the situation today is that individual capacities and powers are "subsumed under a single, infinitely divisible and amassable power, indifferent to its agent and the content of its exercise: money."[4]
This fragments individuals' intentions and conforms survival capacities to market laws, preventing co-operation to organize itself as

3. See Emilio Garroni, Creatività, Quodlibet, Macerata, (2010)

4. Andrew Collier, The Inorganic Body and the Ambiguity of Freedom, Radical Philosophy 57, (Spring 1991) p.7

constituent power. Co-operation as a matter of fact can emerge and last as constituent agency of a collective body and its city, only as long as the collective project it pursues is commonly shared.

Stripped of any wistful yearning, the critical shortcomings of co-operation can be learned from the disorganization and consequent eclipse of the collective project in medieval cities.
First of all a widely shared common target is needed, as was autonomy from imperial or religious power in the case of medieval cities. Opposite to this, co-operation when reduced to a limited aim of a small group, it can easily turn into corporative or brotherhood attitudes with restrained impact on the city. And, relative to this, co-operation needs a contrasting power to which oppose itself and should constantly keep a dialogic character to it. Though as a consequence it can be felt as an uncontrollable threat by the same external power. But whilst on the one hand external power attempts to decrease men's social instinct and co-operation – as the empire in medieval cities, and capitalism today -, on the other hand co-operation and its organization can contrast it.
Another shortcoming of co-operation is related to the individual subject that has to be valorized under a balanced relationship to the collective dimension. The individual is the irreducible unit of society, his identity and affectivity should be given room, otherwise – as explained by Roberto Esposito – the situation risks to turn either into the nothingness of the individual inside entailing a risk of no communication, or into the nothingness of nothing in common outside - with the risk of being destroyed.[5]

* * *

The close reading of Meyer, Gruppo N and Mari, and Price, has a twofold implication on the architecture of co-operation.
It first showed that architecture of co-operation entails implicit

5. Roberto Esposito, Communitas, origine e destino della comunità, Einaudi, Torino 1998 see p. IX-XXIII, but also p.98

and explicit aspects of both theory and practice of architecture on building, urban and territorial scale, physically and programmatically.
On the one hand the explicit aspects of co-operation in architecture imply the collaboration among architects and different professionals, as well as among individuals - not only for building.
On the other hand, the implicit one regards the mutual relationship between architecture and the architect and society at large.
Secondly each case presented potentials, but ambiguities and controversies too.

Hannes Meyer had a sharp knowledge and vision about his political, social and economical context. His Co-op architecture project was suited to the collective subject of his times, but the war first, and the communist passage from Lenin to Stalin then, interrupted its development that at the Bauhaus was already reaching evidence with the realization of his didactic programme and the building of the Bernau School.
The concept of Co-op architecture and the brigade organization by Hannes Meyer can be opposed to the corporate collaboration of The Architects Collaborative and their relationship to the client. In Meyer both architect's authorship and the client dissolve in an egalitarian level to gain the status of an integral project of the collective subject where the reciprocity of subject and object blur, as in Bernau.
However it has to be noticed that for Hannes Meyer's in practice it was quite difficult to find out how to get a commission and how to finance a project under the Co-op banner he was proposing. It could be argued that for him there was no client and the collective subject was the source and the object of the project, and occasionally he found a perfect combination with the politically active and conscious collective subject of his times as the German Trade Unions Federation. Already when Meyer tried to export his approach to Russia it did not find the same fertile ground, facing a government that was substituting itself to individuals' consciousness.
On the one hand, despite Hannes Meyer's consistency to look for a different commissioner, the "client" today is still pretty much the same kind of the one TAC was referring to. Though, after 2008, even this kind of commissions is getting scarce too. And on the other

hand, the collective subject is narcotized by consumerism and post-war consensus, blocked by an obsolete apparatus of institutions as lamented by Price.
Even if contemporary indeterminacy and precariousness were not present in Meyer's times yet, too soon the climax that the Weimar Republic had offered, faded away.

One step further in this direction can be set by confronting advocacy planning and participation to the open works by Gruppo N and Enzo Mari.
Symptomatically enough, pushing the elision of authorship to the edge - despite the Italian boom and still a functioning architecture industry (probably just because of it)-, both Mari and Gruppo N forerun the contemporary professional condition. Saying that "authorial aspect of the role of architects has to give up the authority it includes", Mari started working alone investing on his own human capacities and offering ideal co-authorship to the different individuals met during each project. Whilst Gruppo N, more extreme, ultimately casted authorship away, disintegrating the structure of the studio as one mind for the entire group and opening an incomplete work to individuals as other possible authors.
N - based on a different assessment of material labour to produce a project on one side, and the immaterial one to conceive it on the other side - tried (though it proved extremely difficult to earn a living out of it) to withdraw authorship and emancipate production from a capitalistic client. This resist any distinction of a "we-them" hierarchy that positions the architect as benefactor author of intermediation between the collective subject and urban from, on behalf of a more "inclusive" project for the city as a Davidoff's plea for advocacy planning and latest participatory processes.
And, whilst Mari directly invested individuals with co-authorship and the responsibilities and subjective unlocking of criticality and creativity it implies, on the contrary advocacy of minorities and deprived groups to "bridge the conflicting aspects of planning", or participation, presume the inability of the collective subject to co-operate for the project of the city, risking further alienation of the groups it wants to protect, or to say it using the words of the Seville's bishop: "petrifying" them.

The didactic induction to re-learn how to use individual creativity by experiencing the production of an object, or the production of space, is a radical and far more reaching self-valorizing process.
One limiting aspect in this and common to both approaches is the extension it can get: the amount of individual subjects it can involve in the same project, and the scale of it.

As well as Meyer, the Italian operative Gruppo N and Enzo Mari were also deeply politically motivated and aware of their contemporary capitalistic pitfalls. Anyway, they were too ideological and experimental, missing the Teutonic praxis of Hannes Meyer. Parallel to this in Italy in the '60s and '70s the political, social and economical background shifted emphasis from dialogical struggle to pure struggle. For militant architects it became difficult not to be associated with extreme forces. Eventually Mari and N, trying to escape the mystification that they were blaming capital to impose on art, and attempting to make the connection between critique, awareness and productive reality, almost fell in an ideological mystification too.
Nevertheless they gave a possible direction how to emancipate criticality and creativity of the contemporary individual, but did not materially succeed in unravelling the collective dimension of such a project. Price, instead focussing on the individual highlighted how to induce "spontaneous" interaction, but did not realize a change in the understanding of freedom that can establish new mechanisms, different from the ones of capitalism.

Cedric Price's chimera was the excessive faith in the emancipatory effects of technology. He was sharp and witty in criticizing his contemporary society, yet not sharp enough to be self-aware of the internal limitations of his projects. For instance the Utilitarian concept of freedom he applied to Non-plan, and almost all of his proposals, has still unsolved contradiction in real life application.
Allowing more freedom is related to an unclear notion of quantity of freedom, which does not guarantee more interaction, neither prevents freewheeling, on the contrary. As explained in the chapter on Price, as long as freedom is not redefined in its qualitative nature -whether market freedoms or gathered freedoms for instance-, allowing more or

less freedom does not equal a discussion about more or less capacity for individuals to affect each other and their environment. Therefore a new distinction in the quality of freedom is mandatory to decide where to draw the lines between individuals' freedoms and which values to prioritise. It is thus pertinent to ask whether a given exercise of freedom - transformations of the world men are thrown in – can happen based on the actual legal system that prioritise market freedom.

All of them - Meyer, Mari and Gruppo N, and Price - were sort of architecture's fundamentalists in their unorthodox quests.
It can be now confirmed that the "success" of these practices is definitely preserved in their failure. The fact that these projects are only partially accomplished, incomplete, and remain suspended in tension, leaves their potential open, exactly as an open work. This is an invitation be operative along the same path.
Their work leaves a strong legacy about some fundamentals to be considered if the architecture of co-operation were to turn from a theoretical project of a group of galvanized individuals into an implementable project of the collective subject.
In this case, several conditions at stake should be taken in account.

The first one is about authorship. Meyer maniacally fought for it and Gruppo N as well. The relevance of turning off authorship is that the architect would turn into a professional among others with a specific knowledge to be shared and put at the service of the collectivity -not anymore a supreme author-. This entails to link architects to other professions and individuals to assign responsibilities to collectively act as one shared body.

The second condition is an integral approach of the binomial perception-action between architecture and collective subject. That is the mutual interplay of alternatively becoming subject and object of each other, affected by mutual influence.
From this different interpretation - as non-sequential and non hierarchical - derives the inclusion of the collective subject in the project. Architecture is not anymore a commodity good, an external

object of which architects are the agents, but is the existential part of human beings' Being-in-the-World.

The third condition comes embedded in an alternative education: constantly producing and learning together as a form of life, possibly stimulated by architecture and its process and by the programme it can host. At the core of this education lie communication and self-valorization. It is an education development that awakens criticality, creativity and political awareness to consequently acquire a more conscious engagement in urban form. The subjectivities of the protagonists of such co-operation get transformed in the process of carrying out their collective projects, from managed individuals to associated and self-managed social beings.

The fourth is about radically resetting the meaning of freedom and values. And the fifth condition comes from the observation that, even if desperately seeking to abolish authorship, all what has been analysed in the genealogy is the project of only either one architect or a small group. Co-operation instead, needs a critical mass of individuals to become visible and fully conscious.

* * *

The potential contribution of architecture to this project is demonstrated by examples as Meyer's production at the Bauhaus, from wall paper to buildings, and Price in his interaction Centre. Architecture itself is a *dispositif* that can capture and nurture co-operation.
However the production of architecture has been changing in the last decades, trespassing material production. Not only digital technologies have transformed design process and the perception of space[6], the market has either become uncontrollable or –at least in most of western countries – dramatically shrunk[7], but also cities are saturated

6. See Mario Carpo, The Alphabet and the Algorithm, MIT Press, Cambridge, (2011)

7. See for instance 11th Economic Trends Survey – August 2013 of three-monthly surveys by the Architects' Council of Europe, over 67 per cent of surveyed architects declared their situation as bad, or very bad. The Architects' Council of Europe, 11th snapshot Survey of the Impact of Economic Downturn, August 2013, http://www.ace-cae.eu/public/contents/getdocument/content_id/1641

and architecture is put under a new unknown pressure.
Architects moved from "an assumed expertise in thinking and forming space that simply has been handed down since early modernity"[8], into the period of "The Architecture of Bureaucracy, [and] the Architecture of Genius"[9], to then slip into an economic and ethic content fight between "Shapers and Movers"[10] but find themselves now in the midst of landscapes of hypertrophic cities, spotted by unfinished constructions and vacant complexes and being increasingly involved weathering the storm of conflicting information and interests of administrations, citizens, developers, and all other stakeholders.

By force of circumstance architects are becoming facilitators and architecture is increasingly an apparatus to sustain and respond to ever uncertain circumstances of the collective subject: "the producers of space are enmeshed in the intertwining and restless arms of social networks, global networks, ecological networks and virtual networks. [...] the architect [is] reduced to a technical facilitator with decisions effectively made by others"[11].
The work of an architect now implies more than ever human capacities as language and affectivity, of the architect himself and the individuals with whom he is in contact exercising politics anew. At this point as the architecture critic and historian Anthony Vidler said, "architects today are working within radically new frames of reference" and that the most urgent action for the architect is to re-plan their relation to the project, re-evaluate their target, their commissioners, and their potential in order "to create the basis for an architecture that realistically confronts the present global political, social, and economic reality."[12]
In fact critical responses are still required to questions that have been posed throughout the history of modernism but remain unanswered

8. Catharina Gabrielsson, The necessity of distance, setting the position for critical spatial practice, in Curating Architecture and the City, ed. Sarah Chaplin and Alexandra Stara, Routledge, NY, (2009), p. 219

9. Henry Russell Hitchcock, "The Architecture of Bureaucracy, the Architecture of Genius," Architectural Review (January 1947), p. 3-6

10. Robert Somol,"Movers and shapers" was the title of his lecture at the Berlage Institute, Rotterdam, NL, April 2004, see also his "12 Reasons to Get Back into Shape" in Rem Koolhaas and AMOMA, Content, Tasche, Cologne, 2003, p.86-87

11. Nishat Awan, Tatjana Schneider, Jeremy Till, Spatial Agency: Other Ways of Doing Architecture, Routledge, Oxon, (2011), introduction

12. .Anthony Vidler, Architecture's expanded field: finding inspiration in jellyfish and geopolitics, architects today are working within radically new frames of reference, Art Forum April (2004)

in either political or architectural terms, as the Co-op architecture by Meyer. In this sense the historic avant-garde movement has always been related to issues of political and social transformation and calls now back for critical resistance against a system, in which architecture is rendered as a pure economic factor stripped of its social tasks.
For this reason the architect should turn from facilitator into organizer as Meyer proposed. The difference would be that instead of giving answers here and now - circumscribed within the immediacy of each issue- it would respond to higher frame of a collective project.

However, prior to this, in an extreme journey from erasing authorship of the architect to a dissolving architecture, it has to be asked whether this questions can be existentially and materially solved by architects only. So to say, ask whether - operating in real space - only architecture would be able to re-programme the urban organism as a "social machine"[13], or survival instinct of architects should call for others before implosion trying to save the world.
An operative architect should perhaps come down of his own pedestal and do groundwork.

Starting from the project of co-operation as act of co-ordination, and the ambition of a conscious collective target to which no authorship is imposed, the whole urban body should be involved.
Here the solution of going by smaller projects keeping the tension towards utopia as Enzo Mari, and be temporary, flexible in time as Cedric Price, becomes a compulsory attitude.
This could be called a project of projects starting with stealth[14] to then grow more and more visible and become a spectacle of itself as soon as it can be hefty and staunch enough to self-organize.
Therefore, instead of following the assumption of Gruppo N that "culture, even when it gets to denounce its alienation, cannot organize itself and therefore does not afford identifying into a class", the first project could be to generate a critical mass of individuals.

13. Manfredo Tafuri, Architecture and Utopia, Design and Capitalist Development, The MIT Press Cambridge, Massachusetts, and London, England, [1973], (1976), pg 104

14. "How, then, can architects introduce pleasure and delight- and "old time" fun - into their designs? Primarily with great stealth, is the answer". Cedric Price Talks at the AA, reviewd work(s): AA Files, n. 19 (Spring 1990), Association School of Architecture, http://www.jstor.org/stable/29543682

In other words, a new "critical class" is needed to make a change. This would be a new class not based on ownership or profit, but on the capacity to control its own political actions. Now, as it was in the case of medieval cities, it is essential to breed a new class of jurists, economists, architects, philosophers, other professionals and workers of any field that contribute the project. Architects cannot act alone and without a collective consciousness that mobilizes at least such a critical mass to create collective agency, legitimacy and visibility of co-operation towards a stronger emancipation not isolated as the main characters in Elio Petri's movies.

For this a new organization of the education is required. Maybe together with vertical studios connected to production as Meyer proposed, there should be transversal studios to let different disciplines gather. This would be, not to generate a complex interdisciplinary overlap, but to augment communication and integrate capacity of decision-making. In other words not to use multidisciplinarity as a fetish, but as an enlarged concept of Meyer's brigade, given also the augmented intricacy of the contemporary situation. In addition as Price showed, education does not necessarily have to happen between institutional walls, neither is connected to a specific age or status. It can reach individuals through very different means as in the Detroit Thinkgrid workshops, or Mari's lessons at the Königliche Porzellan-Manufaktur in Berlin. Such process would also be the fundamental challenge, the real benchmark: if individuals are really willing to engage in organized co-operation, and this is not a projection instead of a project.

If this would work, it could be the first step after which could come a balance for different values and the redefinition of freedom, to gradually change the system through actual organization and self-valorisation, extending co-operation to more and more individuals and generate the conditions to maintain it.

Notwithstanding, before celebrating and singing the praises of co-operation, it must be proofed in the material world. If willing

individuals would reach consciousness unleashing criticality and creativity by access to uncompromised information and communication with the adequate education within a self-valorizing environment, then much of the content of this thesis would transform into a pathway to a paradise on earth that cannot be promised.

There is no cautious conclusion: the possibility of the impossibility has to be considered as starting point, yet not giving for granted that the end would be a nullification of efforts.

Confrontation into groundwork should not be delayed.
Co-operation does not put a true end to conflict – and better not even attempting stopping it – rather it might make the struggle a project much more committed and worth to be engaged into.

SUBJECT: individual human being, seen as "a variable and dispersed entity whose very identity and place are constituted in social practice".[1] Human beings develop their subjectivity into the world by both biological invariants -such as survival instinct, affectivity, and creativity- and material variants that change through history.[2]

COLLECTIVE SUBJECT: Today's collective subject is an enlarged class that gathers different kind of individual subjects, not anymore only one kind of labour or social group. It includes any human being affected by capital exploitation of his/her intellectual activity, and communication and co-operation are fundamental to its essence.[3]

GENERAL INTELLECT: On the one hand the general intellect can basically be seen as the materialistic re- definition of the Aristotelian concept of nous poietikos (the productive, poietic intellect). On the other hand, Marx introduced the intellect as something exterior and collective, as a public good. In the "Fragment on Machines"[4] the notion of "general intellect" according to Marx, is what joins together those who bring about production. The general intellect is exterior, collective, with a social character, and belongs to intellectual activity when this activity becomes the source of the production of wealth.

SELF-VALORIZATION:[5] Self-valorization builds diversity and "rich, independent multilaterality"[6] and "refers to an alternative social structure of value that is founded not on the production of surplus value but on the collective needs and desires of the producing community. [...] Self-valorization is also conceived [...] as the social

1. Michael Hays, Modernism and the post humanist subject, the architecture of Hannes Meyer and Ludwig Hilberseimer, MIT Press, Cambridge (1995) p. 5 and also, with slight differences, p. 241

2. See N. Chomsky, M. Foucalt , The Chomsky-Foucault Debate: On Human Nature, New Press, NY, [1971] (2006)

3. Re-elaborated from the definition of multitude of Toni Negri in 'Pour une definition ontologique de la multitude', Multitudes #9 (mai-juin 2002)

4.. See Karl Marx "The Fragment on Machines" in the Grundrisse der Kritik der Politischen Ökonomie, Ed. and trans. Martin Nicolaus, Penguin Classics, UK, (1993) [1858] see Notebook VII , but more extended from pp. 690 to 712

5. Also the concept of self-valorisation was already developed in K. Marx's Grundrisse's Fragment on Machines and is later elaborated by A. Negri in "Marx beyond Marx", Autonomedia/Pluto New York, (1991). Negri says that Marx's manuscript "aims at a theory of the subjectivity of the working class against the profitable theory of capitalist subjectivity", p. 94. The concept of self-valorization as inversely proportional and possible limit to capital profit is still of crucial importance today, perhaps the only point that should be now reinterpreted and re-discussed is when Negri says "worker and proletarian auto-valorization is the planning of the abolition of work" p. 167. Here instead we would say auto-valorization is the planning of the abolition of indefinite exploitation of capital on individuals' production - weather material or immaterial -

6. Ibidem Marx beyond Marx, p. xxvi

processes that constitute an alternative and autonomous collective subjectivity within and against capitalist society."[7]
It is important to specify that "self-valorization comes after self-organization and not before. [...] Organization is the central and basic material element of the constitution of the subject."[8]

Creativity: Noam Chomsky first defined creativity as "an essential property of language [...] that [...] provides the means for expressing indefinitely many thoughts and for reacting appropriately in an indefinite range of new situations."[9] For him biologically fixed innate cognitive faculties set limits on human intellectual development – limits within which human creativity is manifested.
Paolo Virno extends the application of creativity to any context: "human creativity makes sense only if linked to the ability to adapt to environment, so to say, to the ensemble of operative and cognitive tasks that guarantee survival. The reaction to environment inputs is not pre-established, but has to be specified each time, often implying innovating behaviour. Creativity can be defined as the passage that human beings make by adapting the universal content of a norm to a particular implementation of it. To be creative it is needed to be able to judge and criticize".[10]

Project: a planned undertaking organizing the conditions to achieve a particular aim, following a specific intentionality. It can be only for his own time and of his own time, and it does not necessarily refer to a graphic plan only.[11]

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7. Ed. Michael Hardt and Paolo Virno, Radical Thought in Italy, A Potential Politics, University of Minnesota Press, (1996) glossary, pag 263

8. Antonio Negri, The Politics of Subversion, a Manifesto fro the Twenty-First Century, Polity Press, Cambridge UK, (1989)

9. Noam Chomsky, Aspects Of The Theory Of Syntax. MIT Press Cambridge, MA: (1965) p. 6

10. See Paolo Virno's introduction to Emilio Garroni, Creatività, Quodlibet, Macerata (2010)

11. For references see footnotes 2 and 3 in the foreword

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