

Re: **DESIGN QUARTERLY 78/79** - a special double issue on "conceptual architecture"

To: ANT FARM, ARCHIGRAM, ARCHIZOOM, FRANCOIS DALLEGRET, PETER EISENMAN, HAUS-RUCKER-COMPANY, CRAIG HODGETTS, LES LEVINE, ONYX, ED RUSCHA, SUPERSTUDIO

From: JOHN S. MARGOLIES, 299 West 12th Street, New York, New York 10014

I am an architectural writer (among other things) and have been asked to prepare a double issue (about 68 pages) of **DESIGN QUARTERLY** published by Walker Art Center. I am devoting the majority of this issue to direct expression of "conceptual architecture." The overall theme of the issue will be related to the following concepts: the communications environment; the psychological environment; the entertainment environment.

I have come to realize that too often my editorial function has been to tamper with or subvert other peoples' ideas. I am therefore asking several people and groups to prepare a number of pages to directly communicate their ideas. These pages belong entirely to those assigned them, including the layout.

Your contribution should deal with recent material, can be somewhat abstract and definitely must be unpublished in America. Perhaps you would like to prepare special material for this issue. Contributions may be any combination of the following: photos, drawings, text, type. I am not interested in a traditional magazine format of ordered text and pictures. I am, rather, looking for a more general and less specific type of communication. Please enclose a glossy photograph of yourself (or selves) along with biographical material.

Thank you for your cooperation in this experimental venture and I anxiously look forward to seeing what you come up with.

Those contributing to this issue are: **PETER EISENMAN** who has been asked to prepare an opening essay on "conceptual architecture" (pages 1-5); **ANT FARM** (pages 6-10); **ARCHIGRAM** (pages 11-16); **ARCHIZOOM** (pages 17-21); **FRANCOIS DALLEGRET** (pages 22-28); **HAUS-RUCKER-COMPANY** (pages 29-33); **CRAIG HODGETTS** (pages 34-36); **LES LEVINE** (pages 37-41); **ONYX** (pages 42-46); **ED RUSCHA** (pages 47-53); and **SUPERSTUDIO** (pages 54-58).

Additional material to be included in this issue: a special section devoted to documenting the Minneapolis conference, **HENNEPIN: THE FUTURE OF AN AVENUE** -- including photographs of Hennepin Avenue and newspaper articles about the conference (pages 59-63) and a spread specially prepared by **TONY SMITH** (pages 64-66).

NOTES ON CONCEPTUAL ARCHITECTURE:

Towards a Definition

Peter D. Eisenman

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1. For an example of the use of the term architecture or 'environment' as an over-simplified metaphor, see Benedikt, Michael, "Sculpture as Architecture: New York Letter, 1966-67," ed. by Battcock, Gregory, **Minimal Art: A Critical Anthology**, E. P. Dutton and Co., Inc., New York, 1968.
2. For an example of such a text, see Panofsky, Erwin, **Idea, A Concept in Art Theory**, University of South Carolina Press, Columbia, S.C., 1968.
3. For example, it is debatable in terms of a conceptual art whether there has been much change in the last fifty years, if one were to, say, compare the work of Mondrian with, say, a Sol Lewitt.
4. See Karshan, Donald, "The Seventies: Post-Object Art," insert in catalogue, **Conceptual Art and Conceptual Aspects**, Karshan, Donald, The New York Cultural Center, New York, 1970.
5. Lippard, Lucy R. and Chandler, John, "Thus the difficulty of abstract conceptual art lies not in the idea but in finding the means of expressing that idea so that it is immediately apparent to the spectator" can be considered similar in intention. "The Dematerialization of Art," **Art International**, Volume XII, No. 2, February, 1968.

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6. It is possible to make this same point in another way: to say that while a conceptual art and a conceptual architecture could be similar in an idea state, there is an inherent difference when it comes to the realized object. Where a conceptual art object can remain in a more pure state, for example, as a mathematical notation, built architecture takes on cultural, pragmatic and semantic references. Thus the conceptual aspect of an architecture cannot be defined by what is conceptual in, say, painting and sculpture.

7. For a more detailed explanation of this point, see Richard Wollheim's discussion of common structure in his article, "Minimal Art," reprinted in **Minimal Art: A Critical Anthology**, ed. by Battcock, Gregory, E. P. Dutton and Co., Inc., New York, 1968.

8. For an explanation of deep and surface structure, see any number of texts by Noam Chomsky. For a less technical, in a linguistic sense, description, see his **Language and Mind**, Harcourt, Brace and World, Inc., New York, 1968.

9. It would seem that modern technology has provided architecture with the means for disassociating pragmatic limitations from semantic or syntactic concerns. See my article, "From Object to Relationship: Giuseppe Terragni," **Casabella**, No. 344, Milano, January 1970.

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10. This taxonomy has been criticized by Emilio Ambasz as failing to take into account another aspect: the discourse between matter and process. While acknowledging this criticism, the intention here is to limit the discussion and to focus on the distinction between images which are retrieved primarily for their meaning and those which are retrieved primarily for their form, so as to clarify semantic and syntactic issues, as well as to articulate the difference between the semantic and conceptual realm.
11. Thus it is possible to suggest a re-evaluation of the work of such groups as Archigram and Superstudio in this context to see which aspects are truly conceptual and which aspects are merely perceptual-semantic, and thus possibly not conceptual at all.
12. For an example of this, see the Superstudio project für Kalabrien, the **Trigon '69**, catalogue, Künstlerhaus, Graz, 4 Oktober bis 15 November, 1969.
13. This is a revised form of this comparison which was first made in my forthcoming article, "From Object to Relationship II," in **Perspecta 13/14**. This revision now takes into account the elaboration of my taxonomy to include a conceptual-semantic and a conceptual-syntactic aspect. This replaces my former conceptual category which was only syntactic.

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14. See Morris, Robert, "Beyond Objects," **Artforum**, Volume VII, No. 8, April, 1969, pp. 50-54.

15. Because the distinction between deep and surface, conceptual and perceptual have not been clearly made, there remains a confusion between aesthetic and formal considerations. Thus Joseph Kosuth can attack 'formalist' art as essentially empty of conceptual levels, and that which does exist being supplied by their critics. See footnote 11, p. 8, Karshan, Donald, **Conceptual Art and Con-Aspects**, The New York Cultural Center, New York, 1970. But further, the problem remains as to what rôle these formal syntactic considerations must play if there is to be a conceptual aspect to an architecture in its realized form.

PETER D. EISENMAN

Mr. Eisenman is 38 years old. He is Director of the Institute for Architecture and Urban Studies in New York City. He has taught at Princeton University and at Cambridge University in England. He also holds a doctor's degree from the latter university. His architecture and urban design projects have been shown in the exhibitions, "The New City: Architecture and Urban Renewal" and "Forty Under Forty," at the Museum of Modern Art, New York. At present, Mr. Eisenman is at work on two books, "Syntactic Structures: The Logic of Form in Architecture" and "From Object to Relationship: Giuseppe Terragni."

Copies of the article can be obtained by writing to Mr. Eisenman at The Institute for Architecture and Urban Studies, 8 West 40th Street, New York City, 10018.

ENTRANCE

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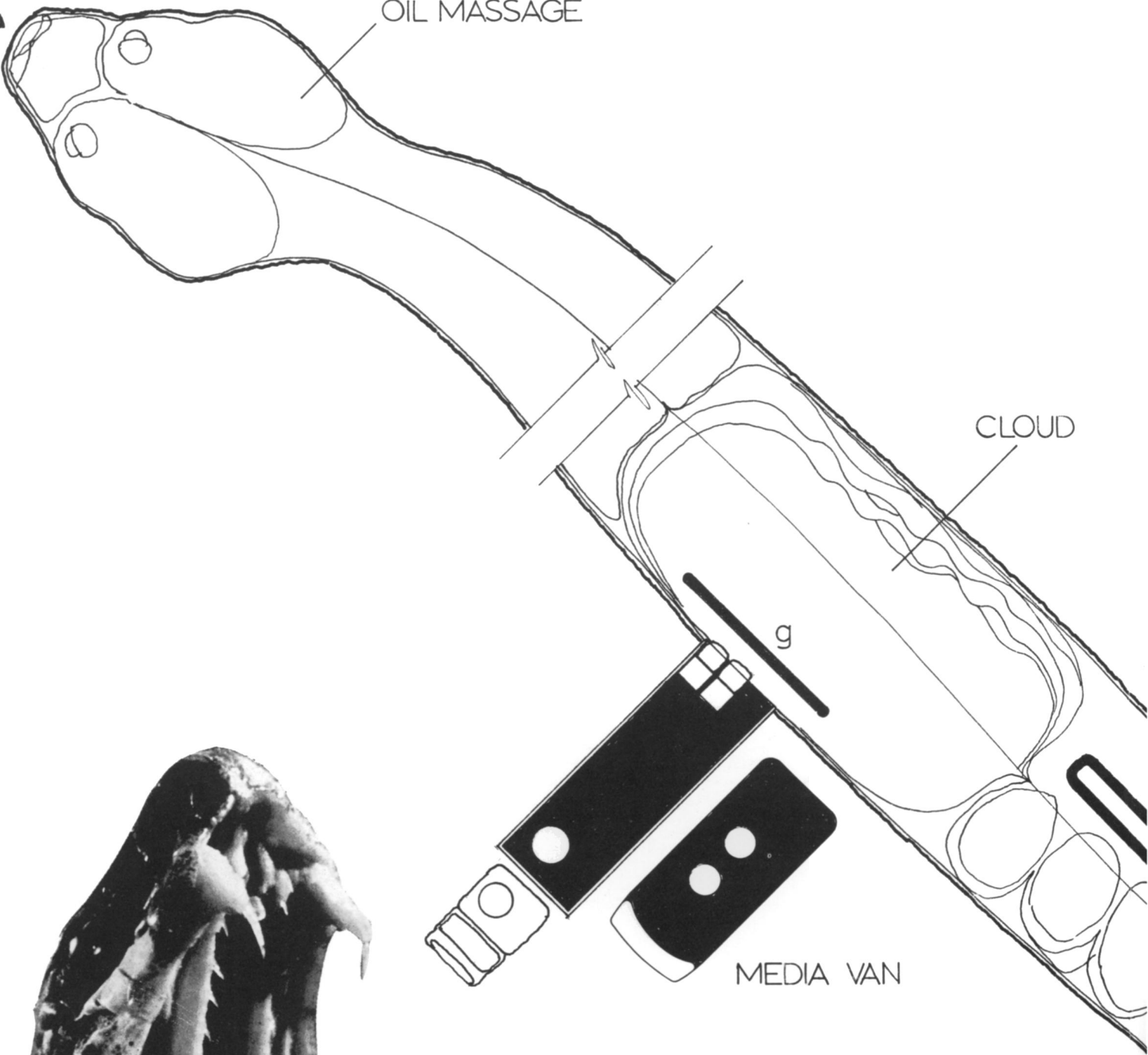
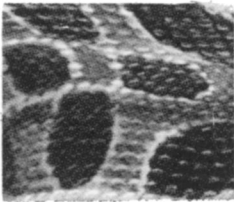
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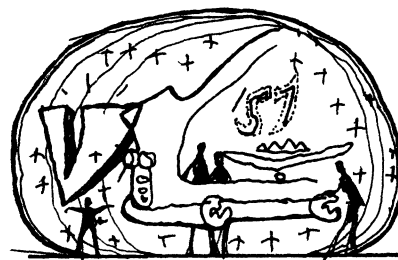
★ ENTRANCE DETAIL

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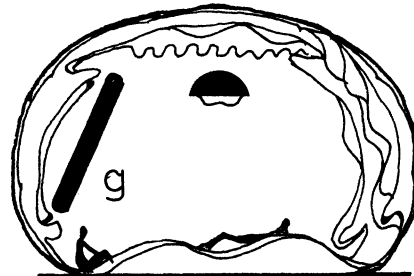


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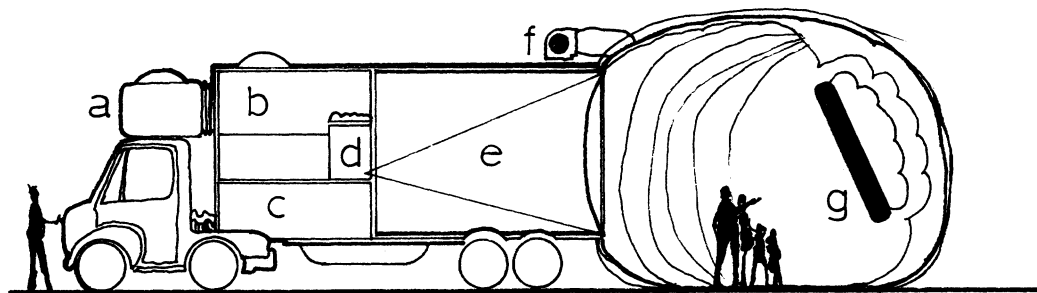
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 Electroasis-instant media &
 The Universal Mass Consumption Grid
 Erection American shopping centers
 Livin' & jivin' - a & b
 or university automaton/sto. - c&e
 Ultrasonic media blasts from d
 Blow it up - f
 The World's Largest Snake eats
 videoscreens - g & a 5 man crew
 explores limits, blows up buildings,
 destroy Fat City, build real (C)ity
 Solar energy, dreams, enviroyesterday
 mobiletomorrow AND
 We give 10X energy credits with fillup.



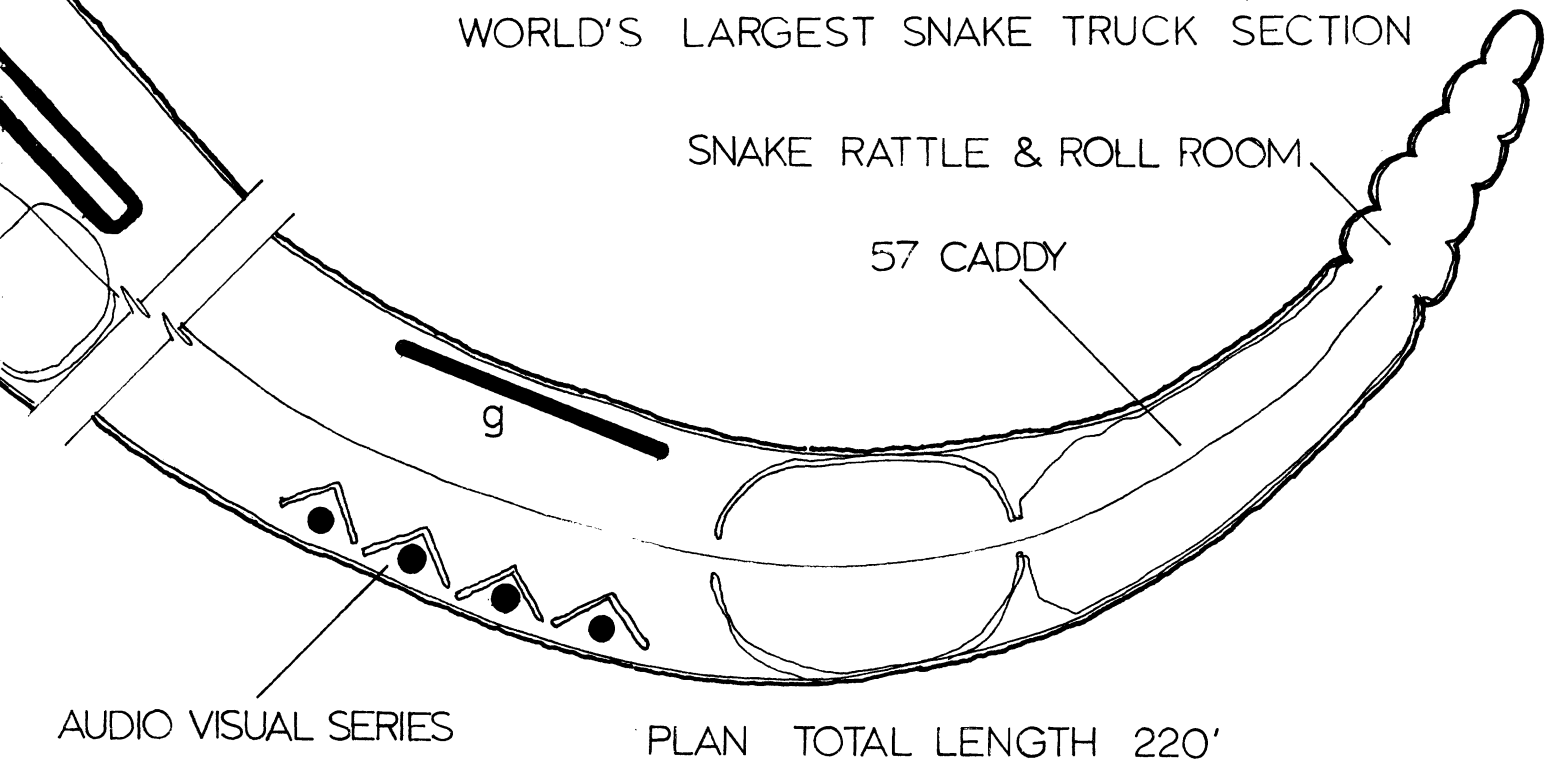
SECTION at CADDY



SECTION at CLOUD



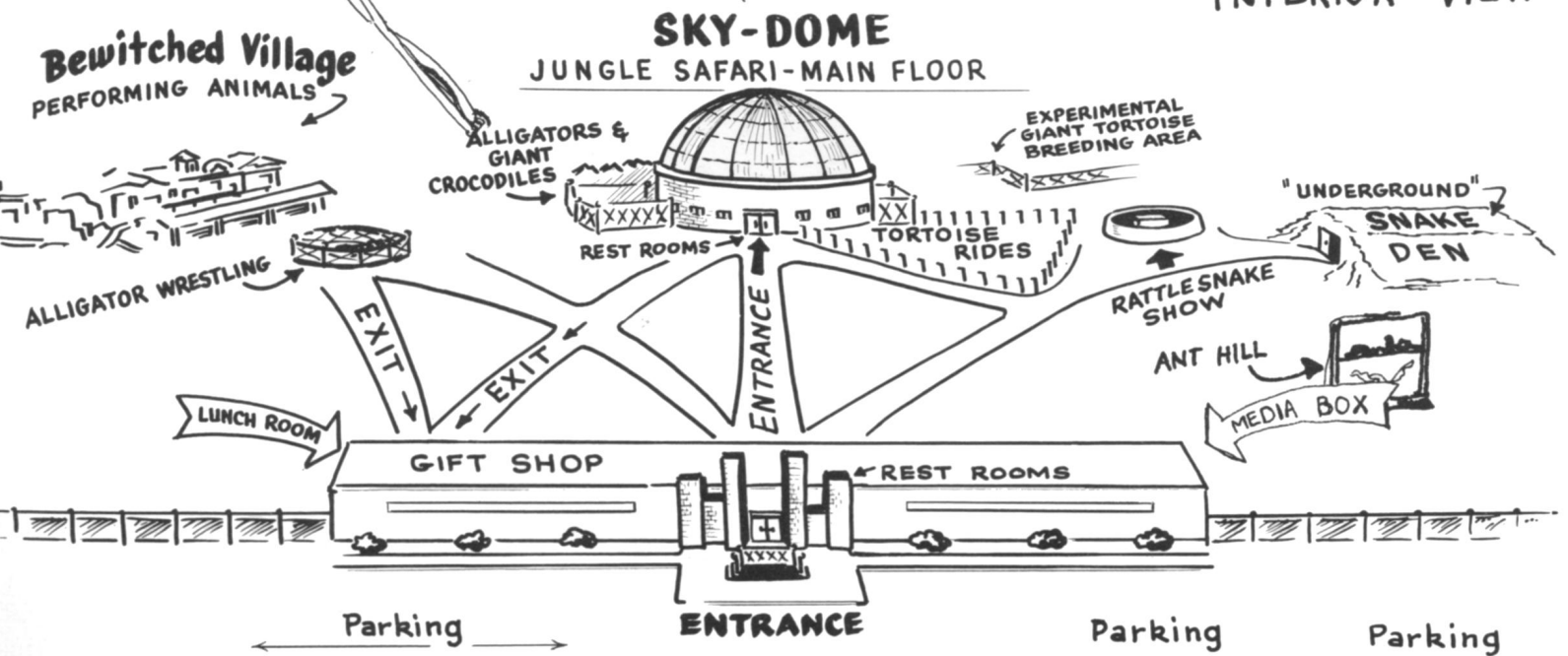
WORLD'S LARGEST SNAKE TRUCK SECTION



WORLD'S LARGEST SNAKE BY ANT FARM



INTERIOR VIEW



with performances, which is to say, very well indeed. Miss George continues her conquest of ma- head more than 400,000 during the 1948-50 period. toward the river.

Can't Afford It, Dream Car Pays Off In Scholarship For Student Engineer

"This is it. This is the car I would have if I could have the car I wanted," young Craig Hodgetts, 5741 Marmion Ln., Pleasant Ridge, said yesterday. "It would cost at least \$10,000 to build and would hit 150 miles an hour."

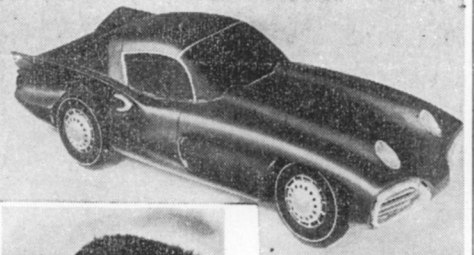
The automobile in question exists only in the form of a wooden model which won the 18-year-old student engineer a \$1000 scholarship in the 1956 Fisher Body Craftsman's Guild design competition.

The dream sportscar was one of 10 picked in the best styling class. "Chrome's at a minimum because I believe the body should present the style," Hodgetts said.

This and other ideas on design have been taking shape in Craig's mind for some time now, but more so in the last year, which the youth passed studying at the General Motors Institute of Technology, Flint, Michigan.

A sophomore under a co-operative work-study plan, Craig holds down a job in personnel at the Fisher Body Norwood plant.

Craig is a 1955 graduate of Walnut Hills High School, where he was president of the band and orchestra. He plays a trumpet and thought for a time that he might become a musician. Music now is a sideline.



Craig Hodgetts and his prize-winning sportscar design.

contest went to David Carpenter, 17, son of Mr. and Mrs. Edwin O. Carpenter, 6161 Dryden Ave., Pleasant Ridge.

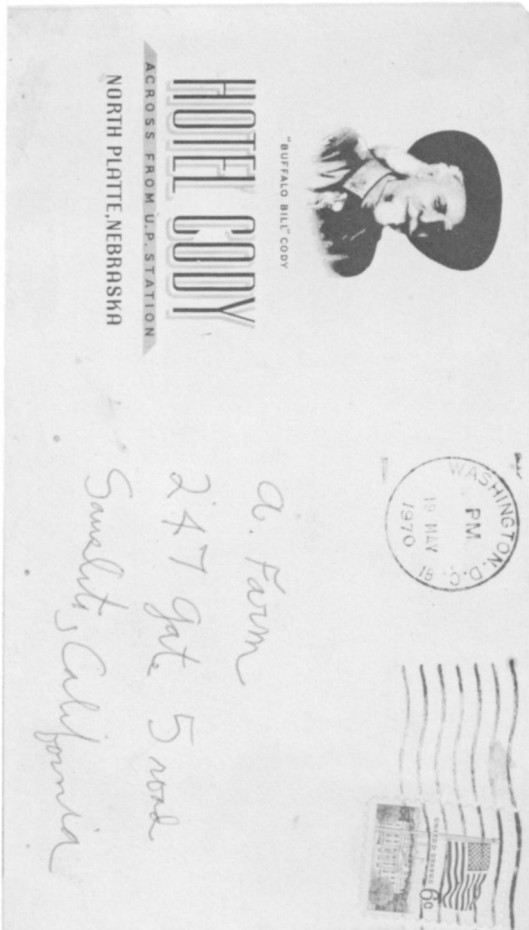
Graces's Goat Out

MONTE CARLO, July 31 (INS) — Monacan officials got Tage Lillenstrand's goat when all he wanted to do was give one to Princess Grace. Schoolteacher Lillenstrand walked all the way from Denmark, 850 miles, to present a goat to the bride of Monaco's Prince Rainier.

No luck. Neither Tage nor the nanny was welcome in Grace's domains and they were tossed out of the tiny Riviera principedom.

Hodgetts is a son of Edward Hodgetts, advertising manager for the Cincinnati Gas & Electric Co.

An honorable mention in the



FASTEST ART WEST OF Chicago

The Park
Norton.

Dear Sir,

I read with consummate interest your spell binding literature about changing lifestyles.

I have at the moment an old lifestyle which I would like to trade in for a new model it consists largely of a suburban ranch house + ideal family. Due to the long time that I have had this style I am pissed off and so is my wife who spends all morning screwing our epileptic postman.

Please forward under plain cover your Bum Pak with hippie-extras (I wait in anticipation,

D. Greene.

ANT FARM



Ant Farm has been working in the areas of architecture, educational reform, communication, graphic design, film, life-theater and high art since October 1968. Currently, Ant Farm is an extended family synthesizing individual interests through a common lifestyle and means of expression. The family consists of environmentalists, artists, designers, builders, actors, cooks, lifers and an inflatable named Frank; war babies, television children, Rod & Custom subscribers, university trained media-freaks and hippies interested in balancing the environment by total transformation of existing social and economic systems.

In communicating information/ideas/images Ant Farm sets no limits on channels or media available and thus finds itself working with slides, films and printed material as means of informal dispersal, light and sound as environment, video equipment as an instant medium and on a commercial level; underground newspapers such as Earth Times and Earth News, and professional journals such as Progressive Architecture and Architectural Design; established groups such as Experiments in Art & Technology and individual response art such as Dana Atchley's Notebook; organizations with diverse interests and services including Earth People's Park, The Marin Craft Guild, The American Friends Service Committee and numerous schools and educational institutions.

ANT FARM PEOPLE:

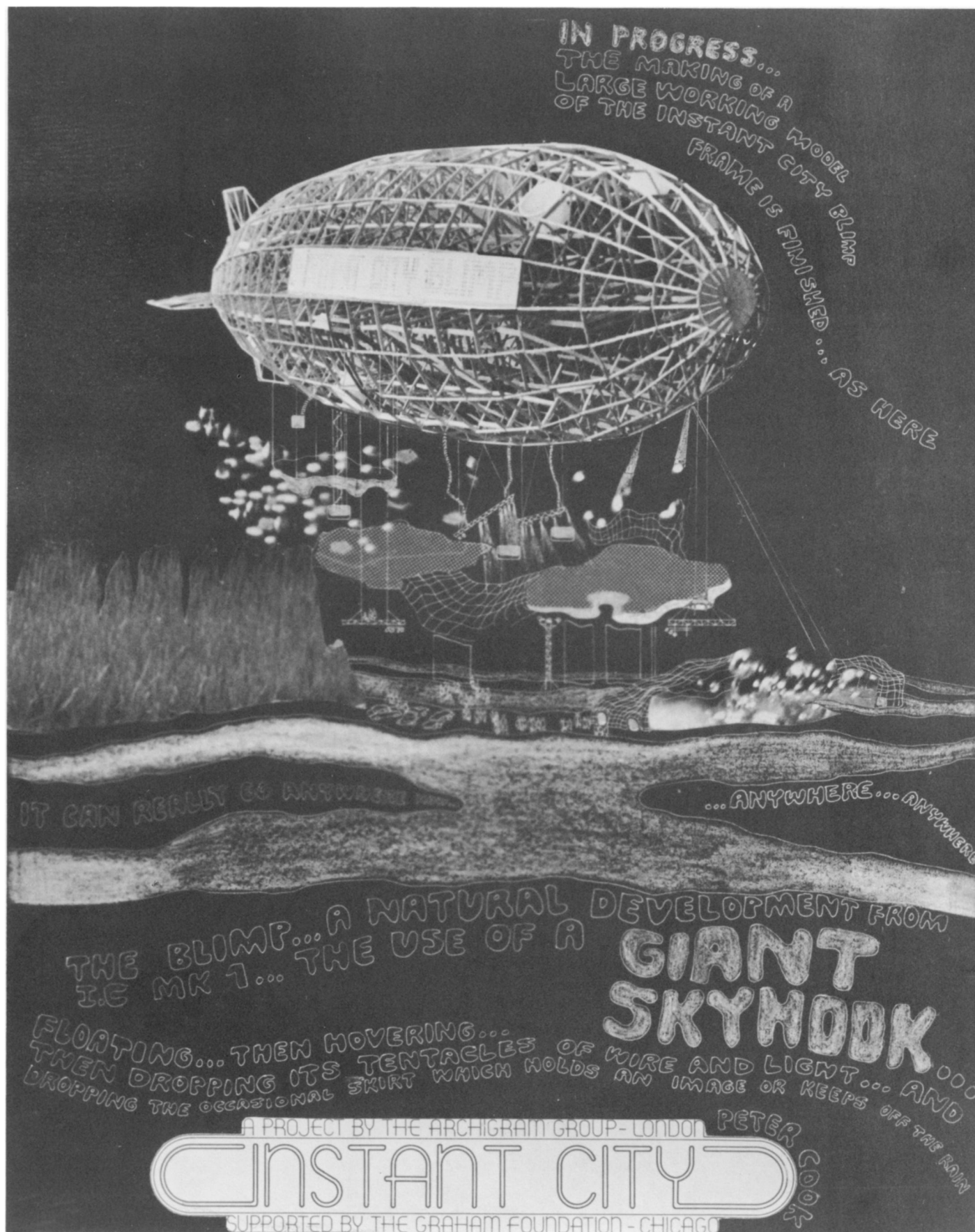
Kelly Glover, Hudson Marquez, Bill Ding, Andy Shapiro, Fred Unterseher, Joe Hall, Michael Wright, Curtis Schreier and Chip Lord.

Categorized as lectures, ecology events, environmental alternative displays, or art, Ant Farm projects are, in reality, always treated as response information exchanges. A selected list of schools and institutions visited by Ant Farm during the academic year 1969-70:

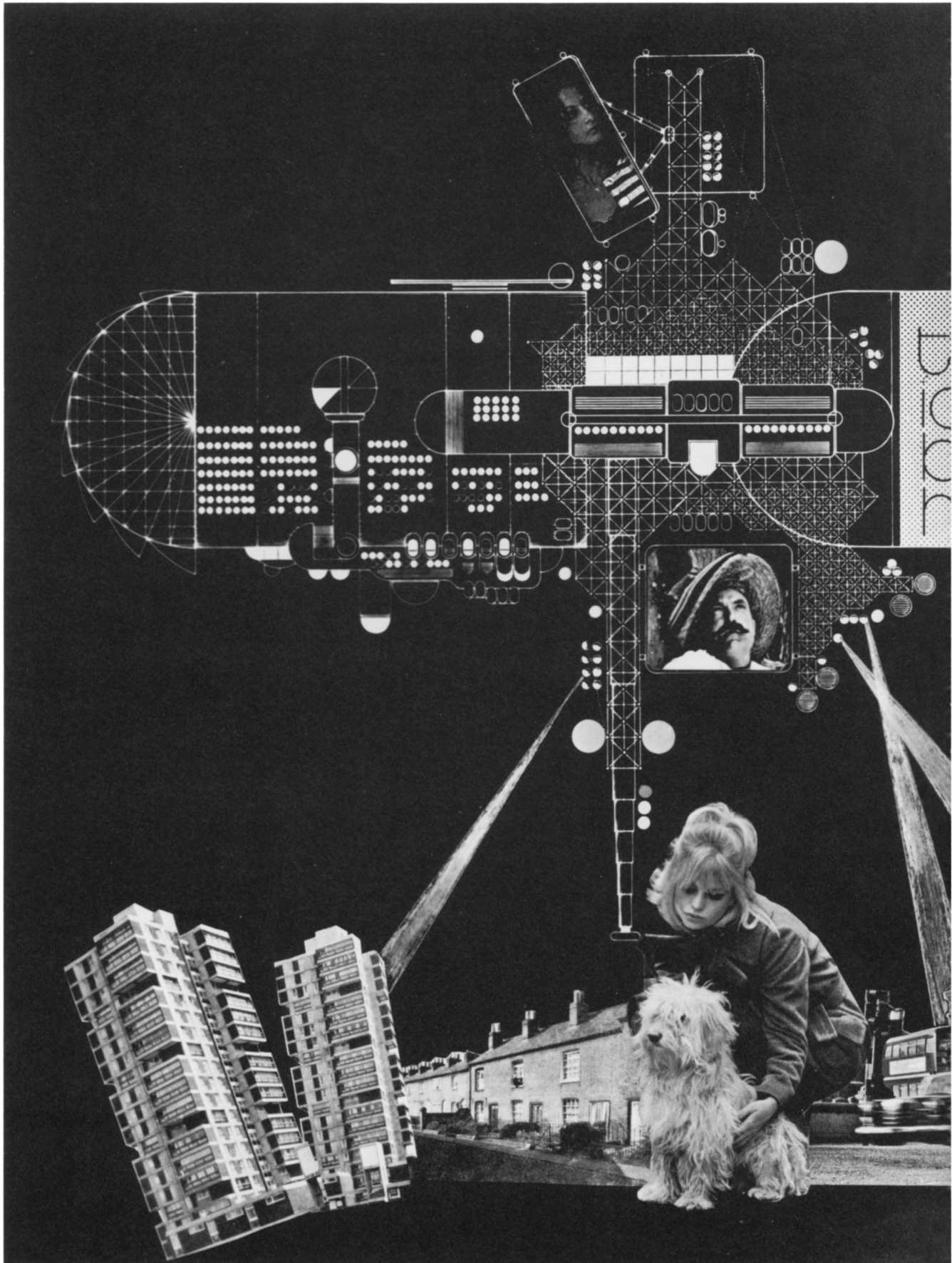
Mount Vernon Junior College, Washington, D.C.
Washington High School, Fremont, California
Golden Gate Free University, San Francisco, California
California Institute of Technology, Pasadena, California
University of California at Berkeley - College of Environmental Design
E.A.T. In-Process Show, University of Southern California
U.C.L.A., Los Angeles, California
San Francisco Art Institute, San Francisco, California
California College of Arts & Crafts, Oakland, California

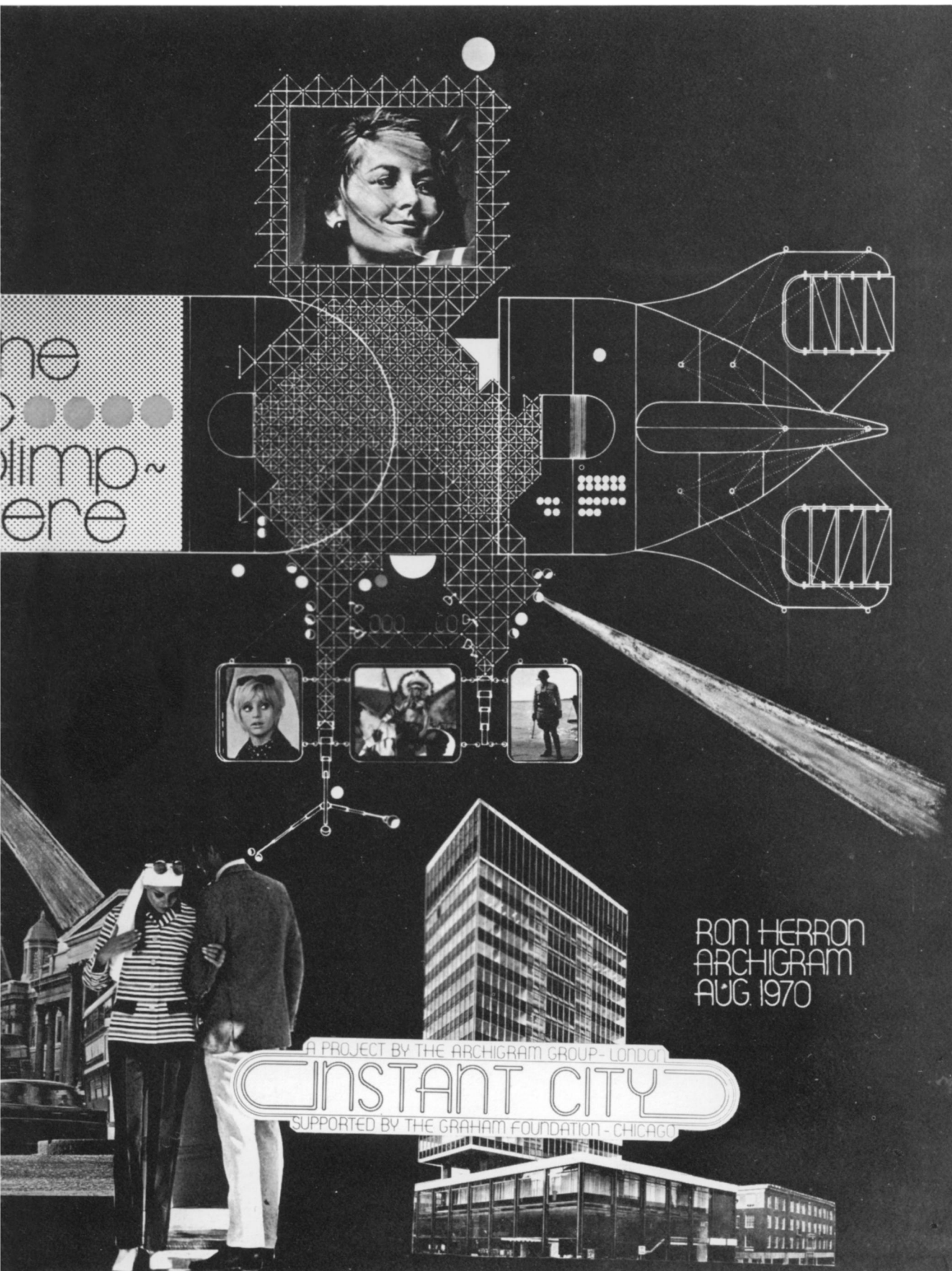
The Instant City program of research into the possibilities of an itinerant servicing/communications/entertainment/education—turn-on that travels from place to place is now looking at the possibilities of the Airship as the carrying device for all of this . . . rather than the conglomeration of trucks and structures that might have to go by road (as used in earlier stages of the program . . . DESIGN QUARTERLY 74/75).

At the moment we are working on a large model of the blimp with the intention of testing-out some of the alternative mechanisms that would be possible: the collage shows a progress photograph and a likely 'drop' at night: the use of the distance in the sky between blimp and ground is a theatrical and informational opportunity.



The blimp components deploy and join differently in flight from their in-use condition: an expandable mesh acts as the carrying and servicing mechanism and creates an indeterminate space-skin. In this way, the possibility of a metamorphic sky-service is opened-up.



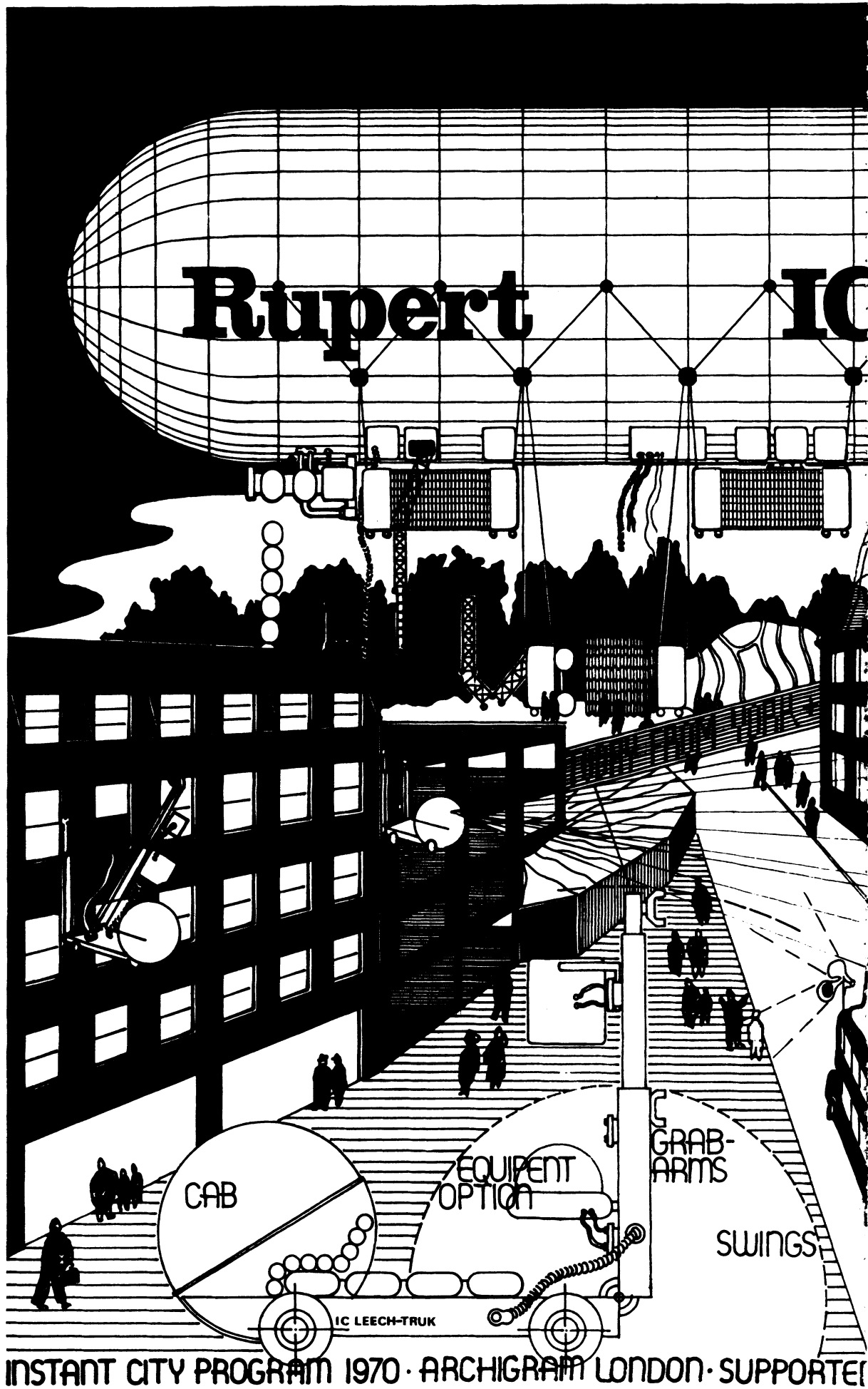


RON HERRON
ARCHIGRAM
AUG 1970

A PROJECT BY THE ARCHIGRAM GROUP - LONDON

INSTANT CITY

SUPPORTED BY THE GRAHAM FOUNDATION - CHICAGO



Instant City is here visiting an old (English ?) town, and the infiltrationary coalescence between the town (the use of half-built structures, the old drapers' shop cheered-up etc.) and the visiting kit is critical. The blimp 'Rupert' is dropping down some servicing components onto the ground.



BY THE GRAHAM FOUNDATION CHICAGO

PETER COOK

ARCHIGRAM

The Archigram group came into its own in 1964 with the publication of a magazine called Archigram, which investigated, in visual terms, some alternatives to traditional city planning means and results. The six members of Archigram have all taught in various schools of architecture in England, Canada and the United States. Archigram architects have been the recipients of a fellowship from the Graham Foundation for Advanced Studies in the Fine Arts.

WARREN CHALK

Selected Projects:

- 1957 Paisley Technical College,
Scotland, Competition
(2nd prize)
- 1960 Halesowen Housing Competition
(2nd prize)
- 1964 Plug-in capsule homes
- 1965 Gasket homes

Selected Writings:

Architects Year Book, vol. 10
"I Remember Architecture," in
preparation for Holder and Stanton

PETER COOK

Selected Projects:

- 1961 Gas House Competition
(1st prize)
- 1964-65 Plug-in City
- 1967-68 Milan Triennale
- 1970 Monaco Limited
International
Competition (1st prize)

Selected Writings:

Archigram Magazine, Editor
1967 "Architecture: Action &
Plan"
(Studio Vista/Reinhold)
1970 "Experimental Architecture"
(Studio Vista/Universal Press)

DENNIS CROMPTON

Selected Projects:

- 1964 Computer
- 1969 Archigram Capsule, Osaka
- 1969-70 Instant City
- 1970 Monaco Limited
International
Competition (1st prize)

Selected Writings:

Architects Yearbook, vol. 10
"The Electric Environment,"
Interior Design, October 1969

DAVID GREENE

Selected Projects:

- 1958 Mosque project
- 1966 Drive-in-housing
- 1969 Roc Plug Log Plug
- 1970 Monaco Limited
International Competition
(1st prize) now under
contract

Selected Writings:

Architects Year Book, vol. 10

RON HERRON

Selected Projects:

- 1957 Paisley Technical College,
Scotland, Competition
(2nd prize)
- 1964 Walking City Project
- 1967 Living 1990 Exhibition
- 1970 Monaco Limited
International Competition
(1st prize)

Selected Writings:

Architects Yearbook, vol. 10

MIKE WEBB

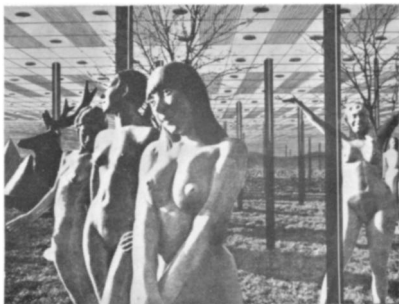
Selected Projects:

- 1958 Furniture Manufacturers
Assoc. Headquarters
- 1964-67 Auto Environment Series
- 1968 Brunhilde's Magic Ring
of Fire
- 1970 Dreams Come True

Selected Writings:

Architects Yearbook, vol. 10

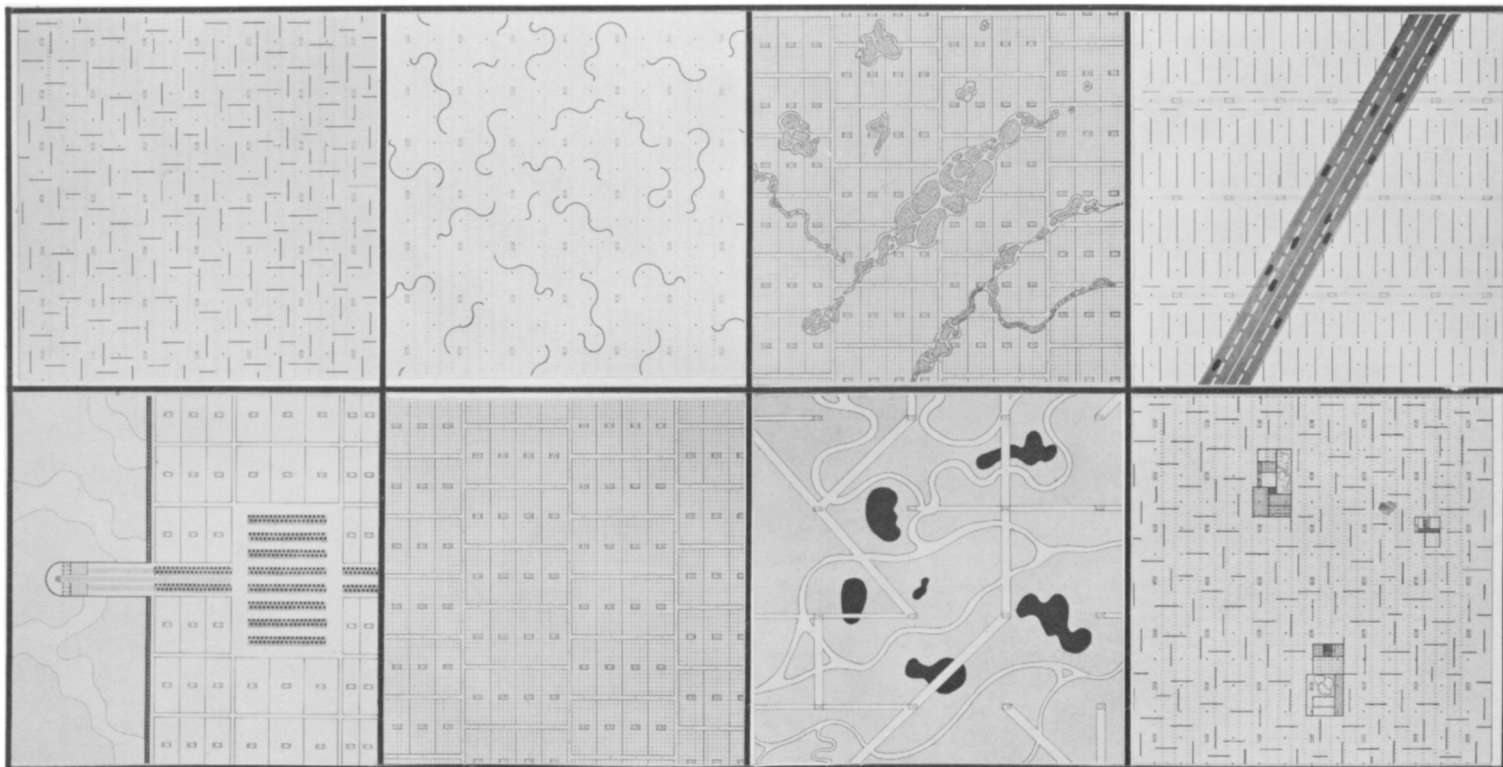
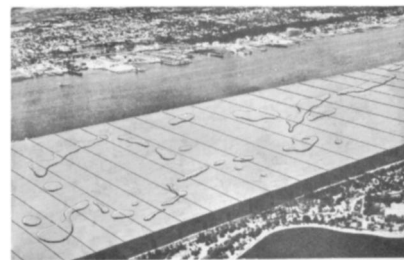
Note: Many Archigram projects listed here were published in Architectural Design

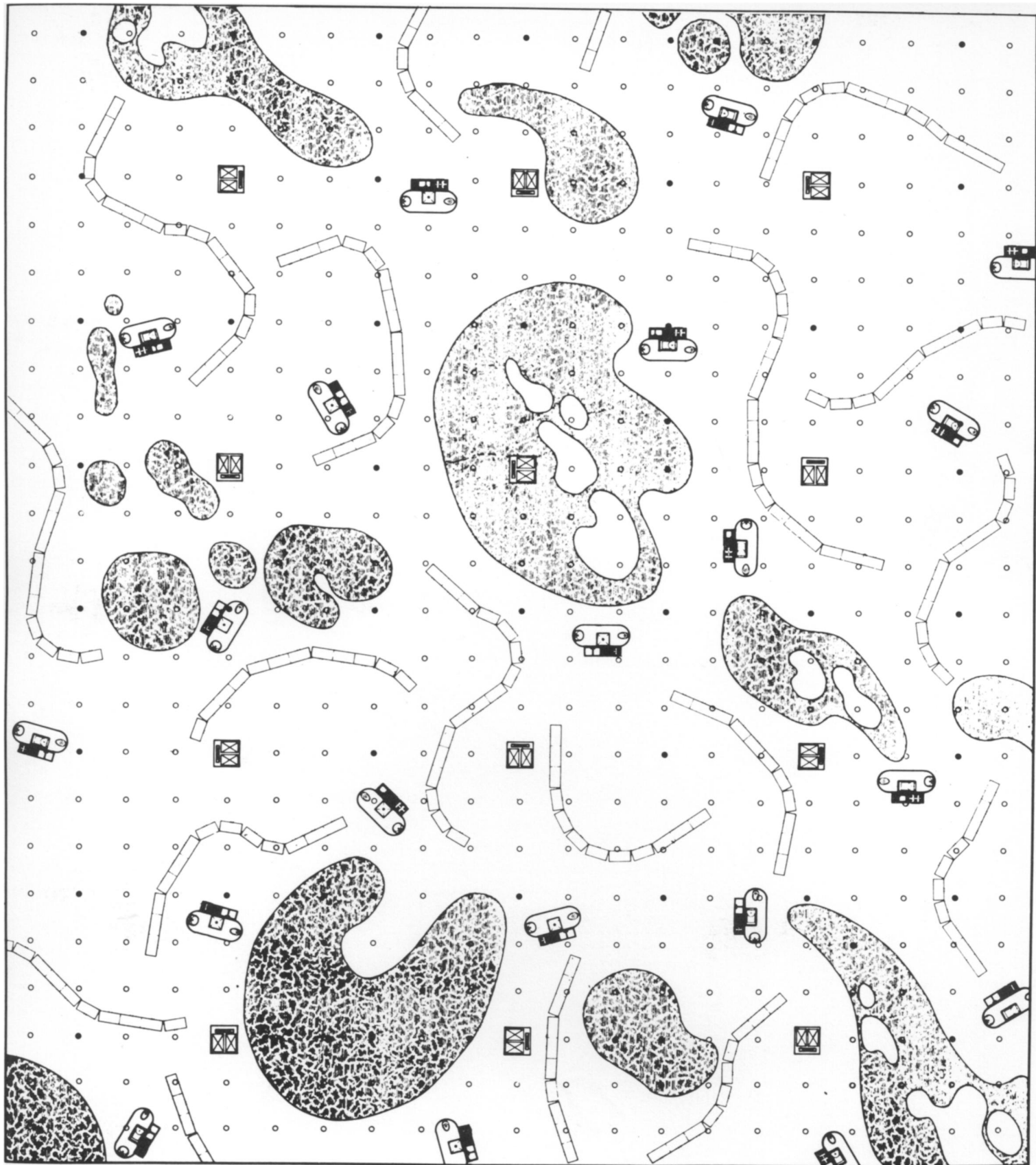


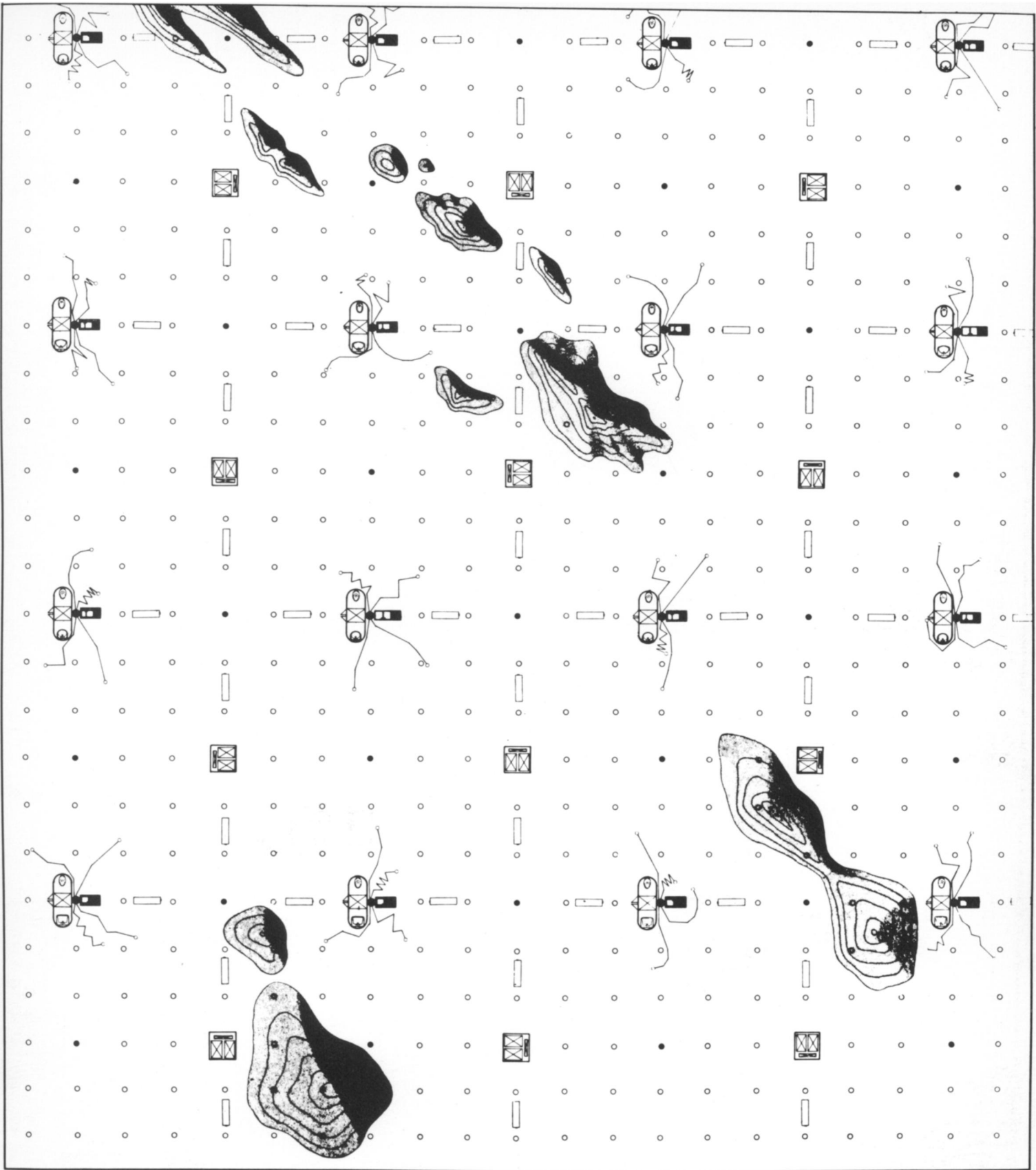
NO-STOP CITY

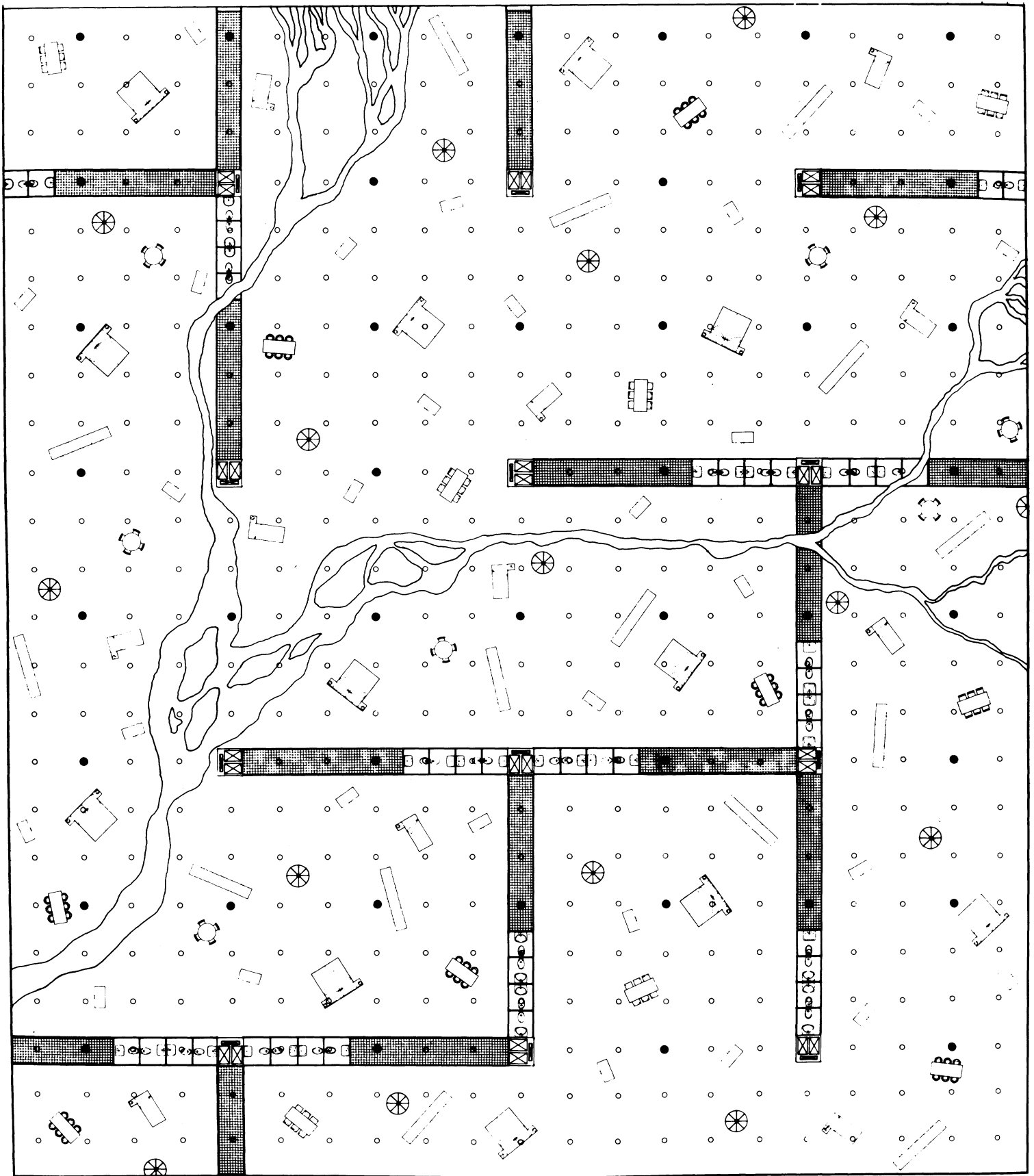
RESIDENTIAL PARK

CLIMATIC UNIVERSAL SYSTEM
BY ARCHIZOOM ASSOCIATES









Studio Archizoom Associati is made up of the following architects:

Arch. Andrea Branzi (Florence 30/11/1938)
Arch. Gilberto Corretti (Florence 12/4/1941)
Arch. Paolo Deganello (Este 9/9/1940)
Arch. Massimo Morozzi (Florence 28/1/1941)
I. D. Dario Bartolini (Florence 5/5/1943)
I. D. Lucia Bartolini (Florence 23/8/1944)

The studio has existed since 1966 and develops its own activity in the fields of design, architecture and urban planning.

SELECTED EXHIBITIONS

1966 "Superarchitecture," Gallery Jolly 2, Pistoia
1967 "Superarchitecture," the Civic Gallery of Modena
1968 "Eurodomus," Turin
1969 Layout of the show "Art and Science in Tuscany in the 18th Century," Florence
1969 "Domus Design," Rotterdam
1970 "Design at Stendig," New York
1970 "History of the Chair," the Victoria and Albert Museum, London
1970 "Studio Archizoom," City Museum of Rotterdam

SELECTED COMPETITIONS

Competition for the Italian Pavilion, 14th Triennial of Milan
National competition of Ideas for the Systemization of the International Show of Artisans, Basso Fortress, Florence (special recognition)
National competition for Italian Pavilion, Universal Exposition, Osaka
Silver Medal at the First International Jamagiwa, Tokyo, illumination apparatus

LECTURES

The Studio Archizoom has recently given lectures on the theme of design and urban planning at the Institut dell'Environment, Florence

SELECTED BIBLIOGRAPHY

"The Archizoom Group," Domus 455; "14th Triennial of Milan," Domus 466;
"For Osaka," Domus 471; "Archizoom, talks on images," Domus 481;
"Archizoom," L'Architecture d'Aujourd'hui, October 1969; "Italian Furniture Design," E. Ritter ed. Carlo Bestetti; "Tuscan architecture from 1931 to 1968," K. Koenig ed. RAI; "The Philosophy of the Bed," Ed. Longanesi; "Two layouts," Domus 486.

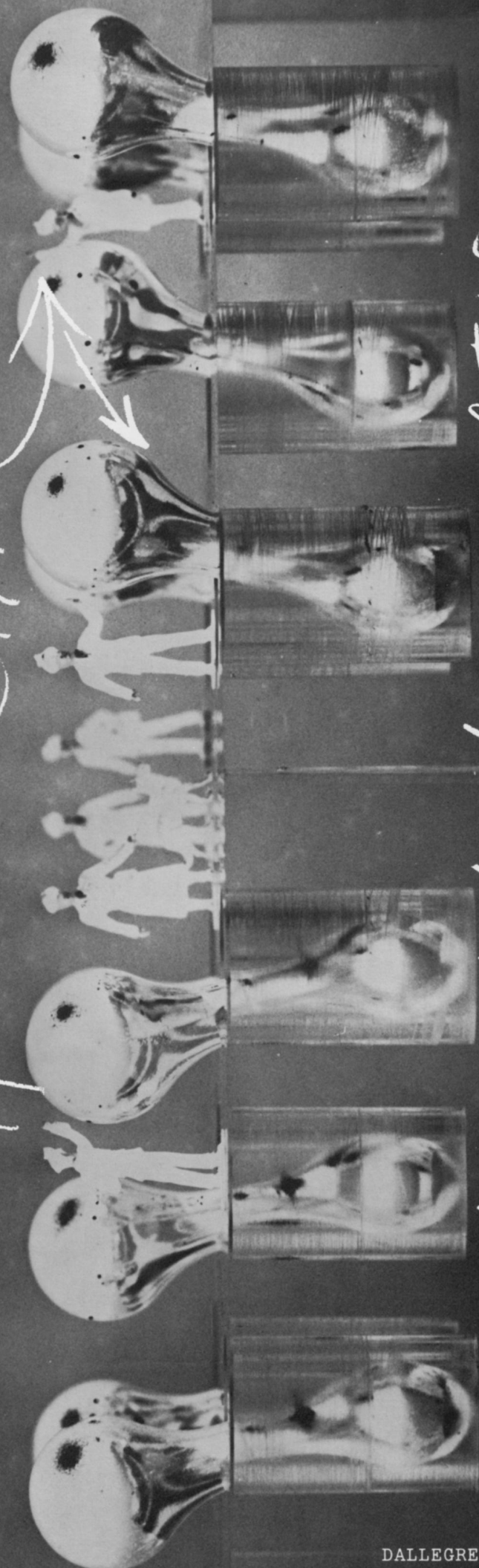
from dallas-gret / ~~from~~ a Ball!





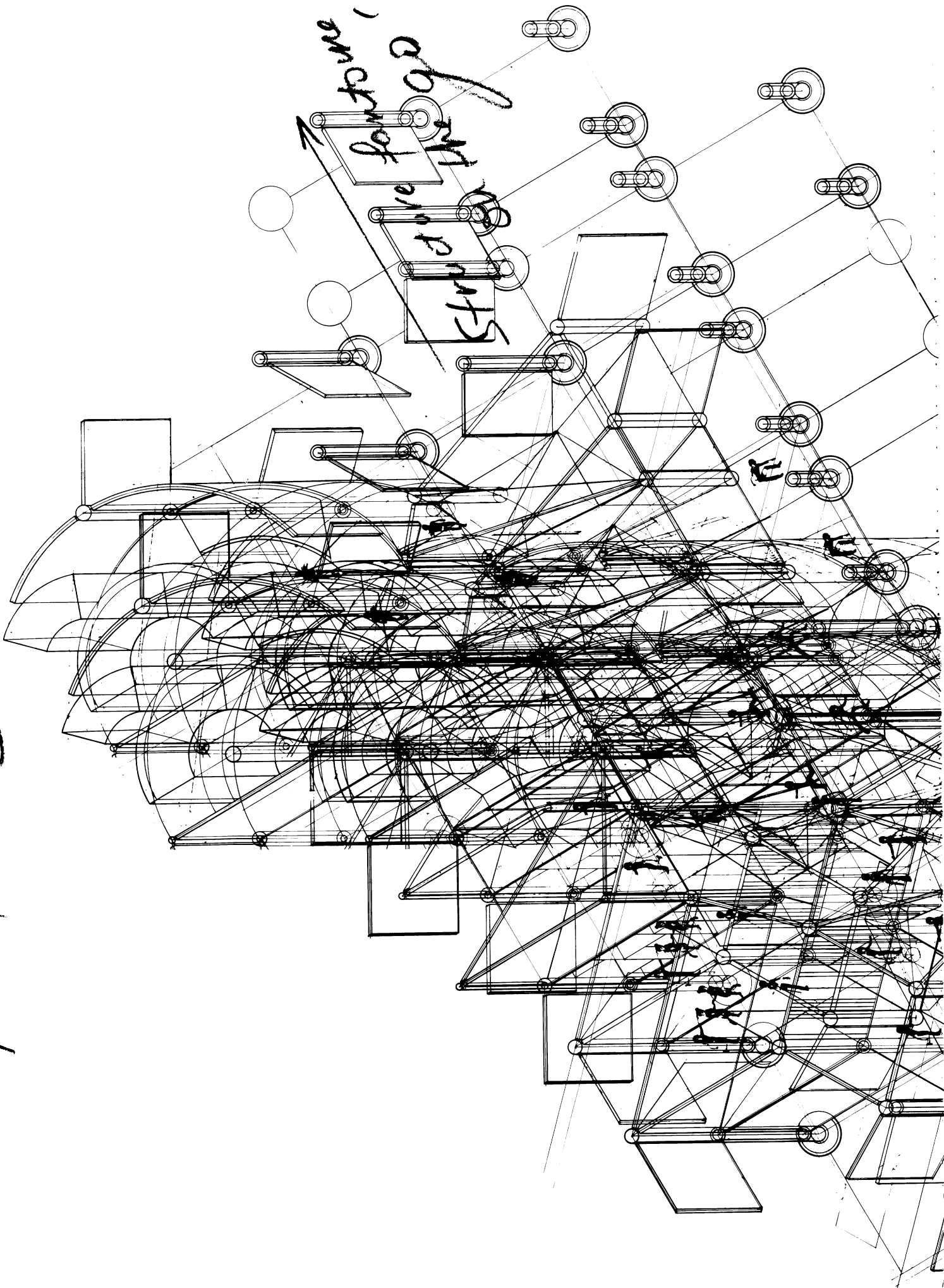
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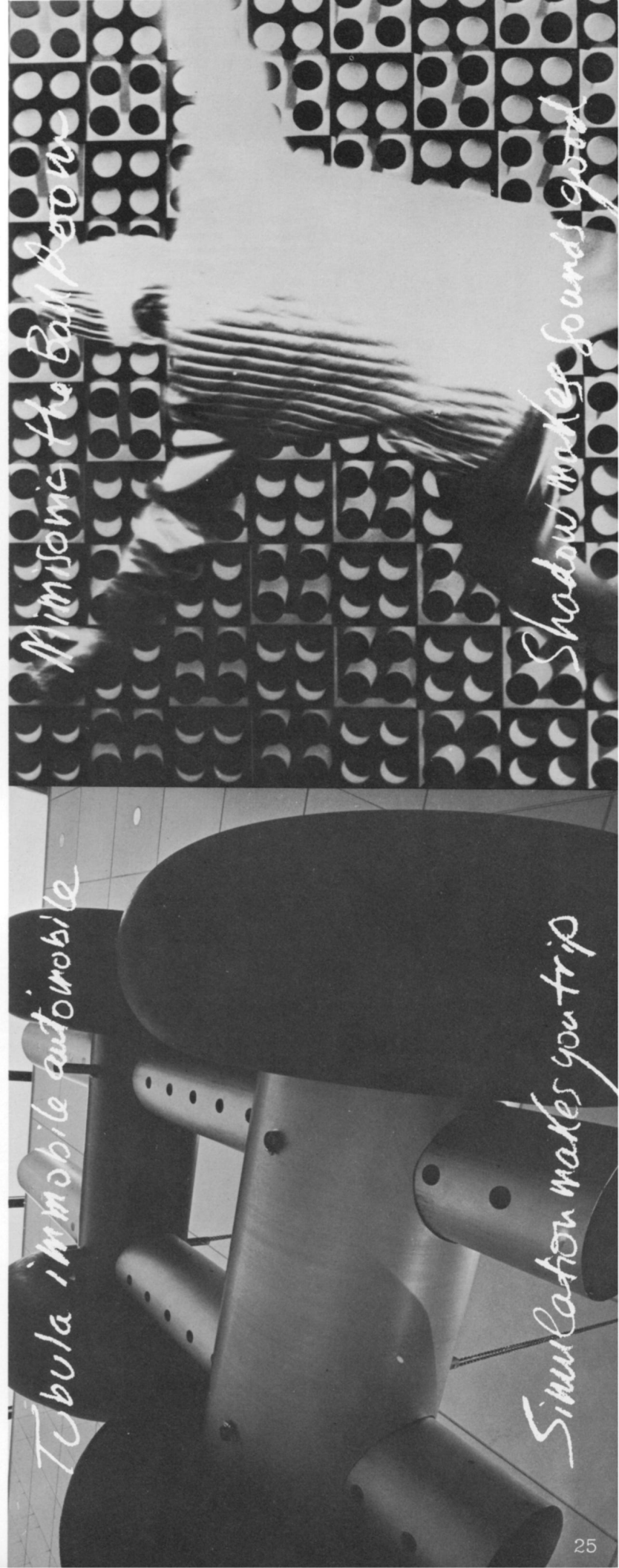
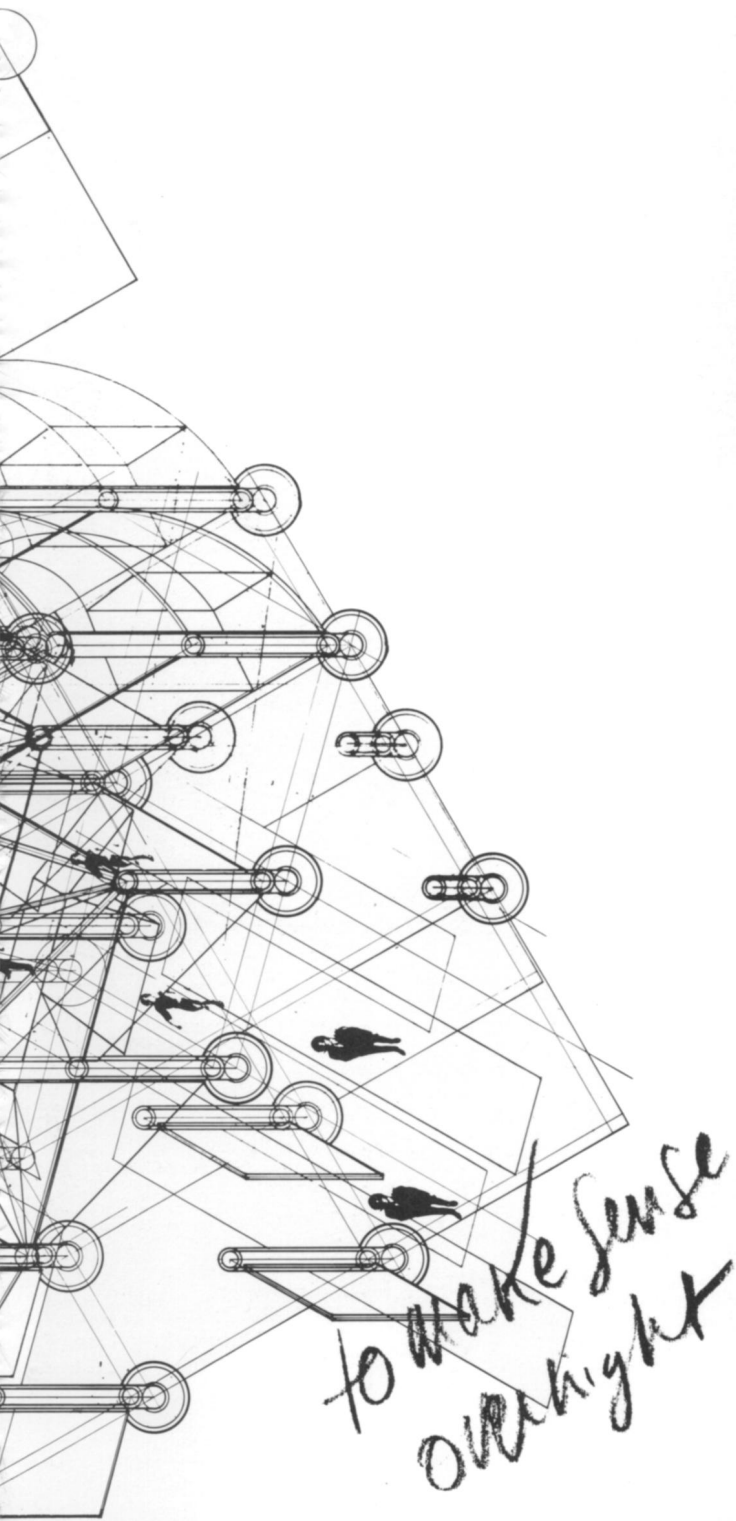
Have a *Kipps*



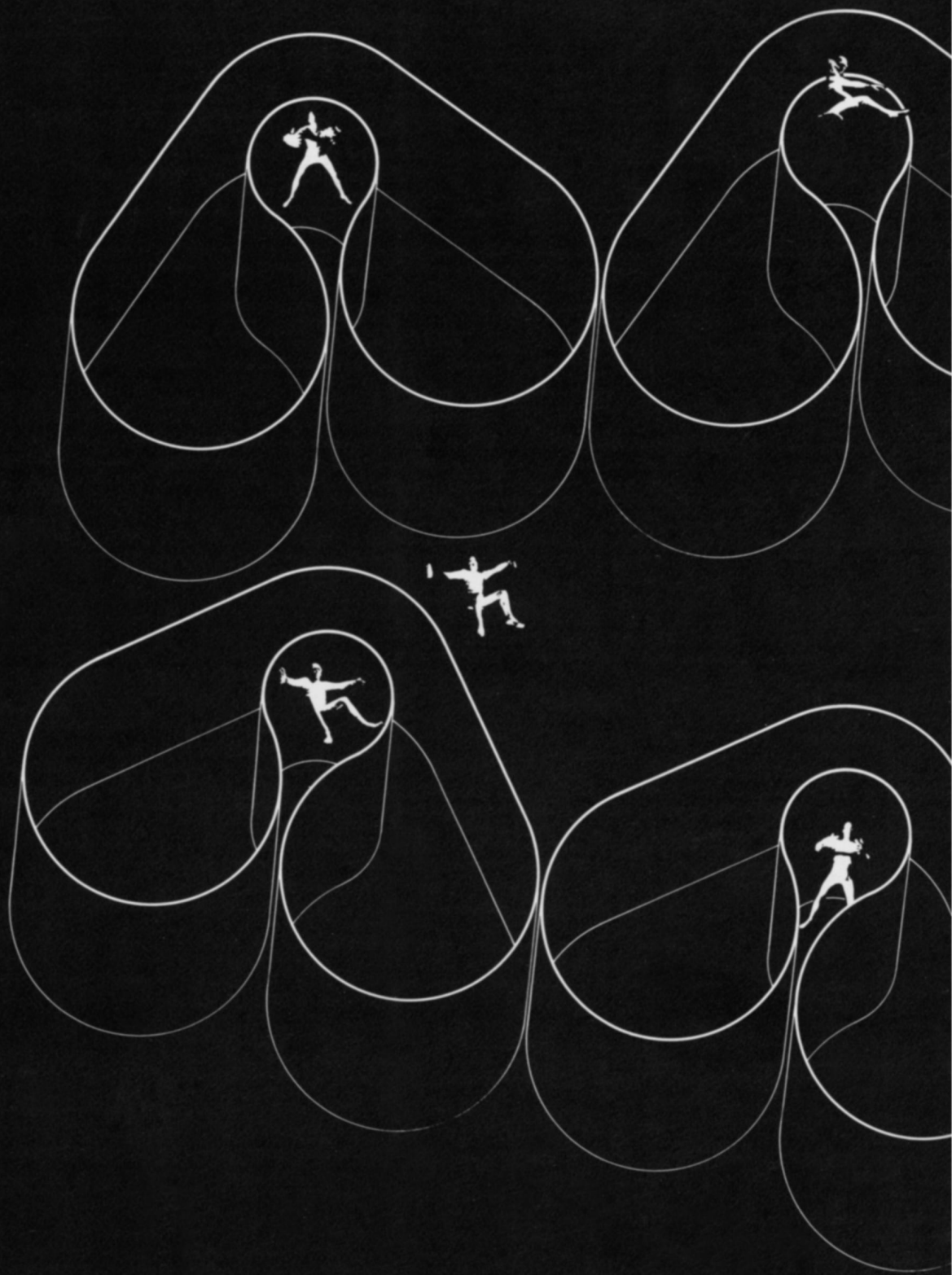
the dum balls: playground for Twins

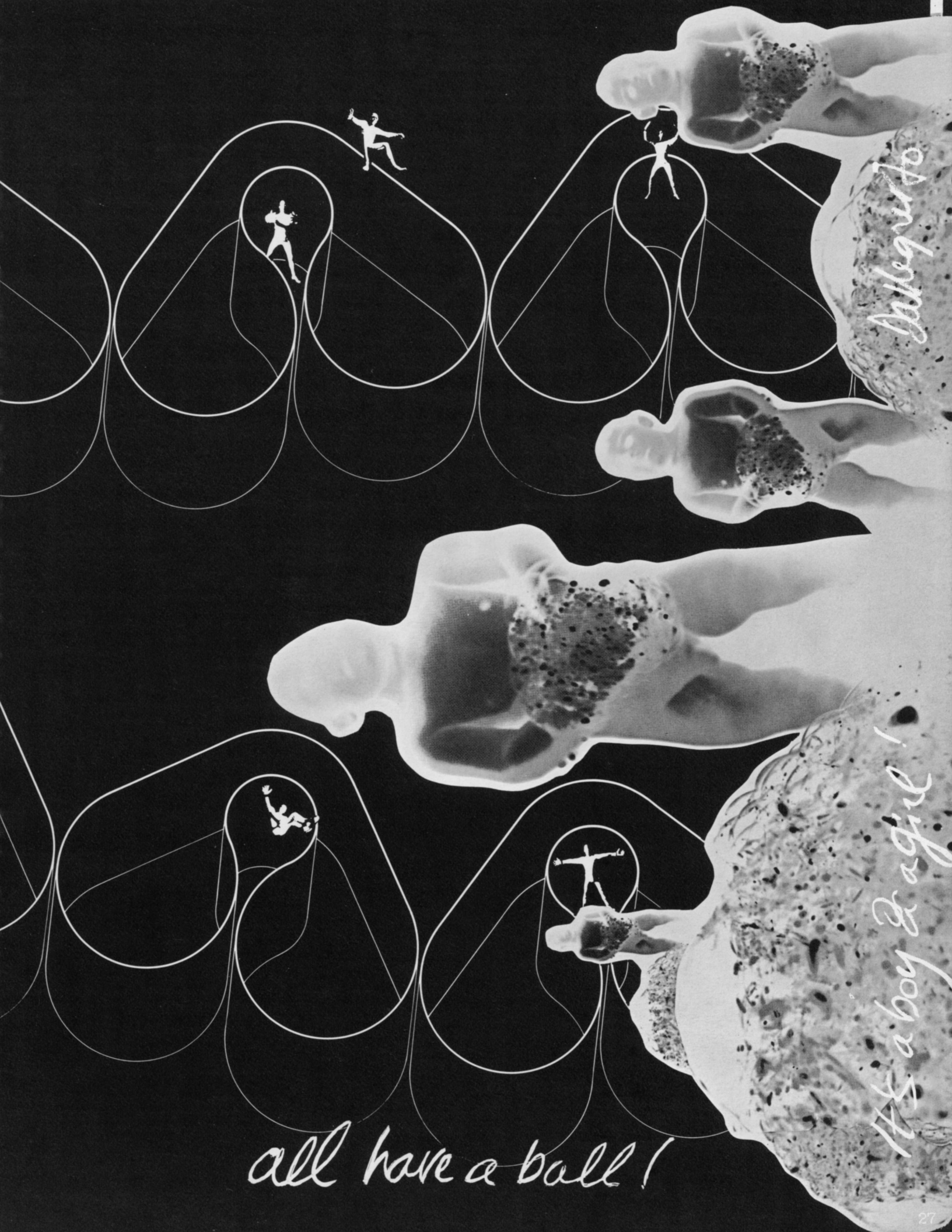
No Pin Ball Mechanism





Love booths to train before depart





all have a ball!

It's a boy & a girl!

FRANCOIS DALLEGRET

Born Morocco 1937 French resident in Canada Bilingual Educated in
Paris B.A. Mathematics Ensba Architecture Experimental Designer
Studios in Montreal & New York

Work with architects Free lance in advertising and fashion Intense
traveling and exhibition of work in major galleries and museums in Europe
United States and Canada Participation in the latest European Biennale
and Triennale Mechanical drawings and editions Silkscreens and objects
Construction of sparks machines Walking cakes Jumping spheres
Electrical and inflated garments Toys Modular playground structures
Studies of multimedia package Mobile displays Collapsible structures
and spaces Multifunctional furniture

Designer of 'Le Drug' three floor super drugstore Montreal
Consultant to Expo '67 for two years Exterior mechanical structures
'La Machine' 30 foot long photoelectric musical structure
'Abstratomic' balls flowing on one layer making random patterns
'Tubula' immobile automobile for simulated trip

Photographic essays & articles in Art in America Time
Architectural Forum Industrial Design Domus Moebel

Speaker and graphics for the International Design Conference Aspen 1968
Graham Foundation Fellowship Canada Council Grants
Conferences at major Canadian and American universities

Wall Street's Prophets Without Profits
Earl Blackwell: The Godfather of the Social Climbers
My Ten Best Movies, by Woody Allen

40 CENTS

AUGUST 3, 1970

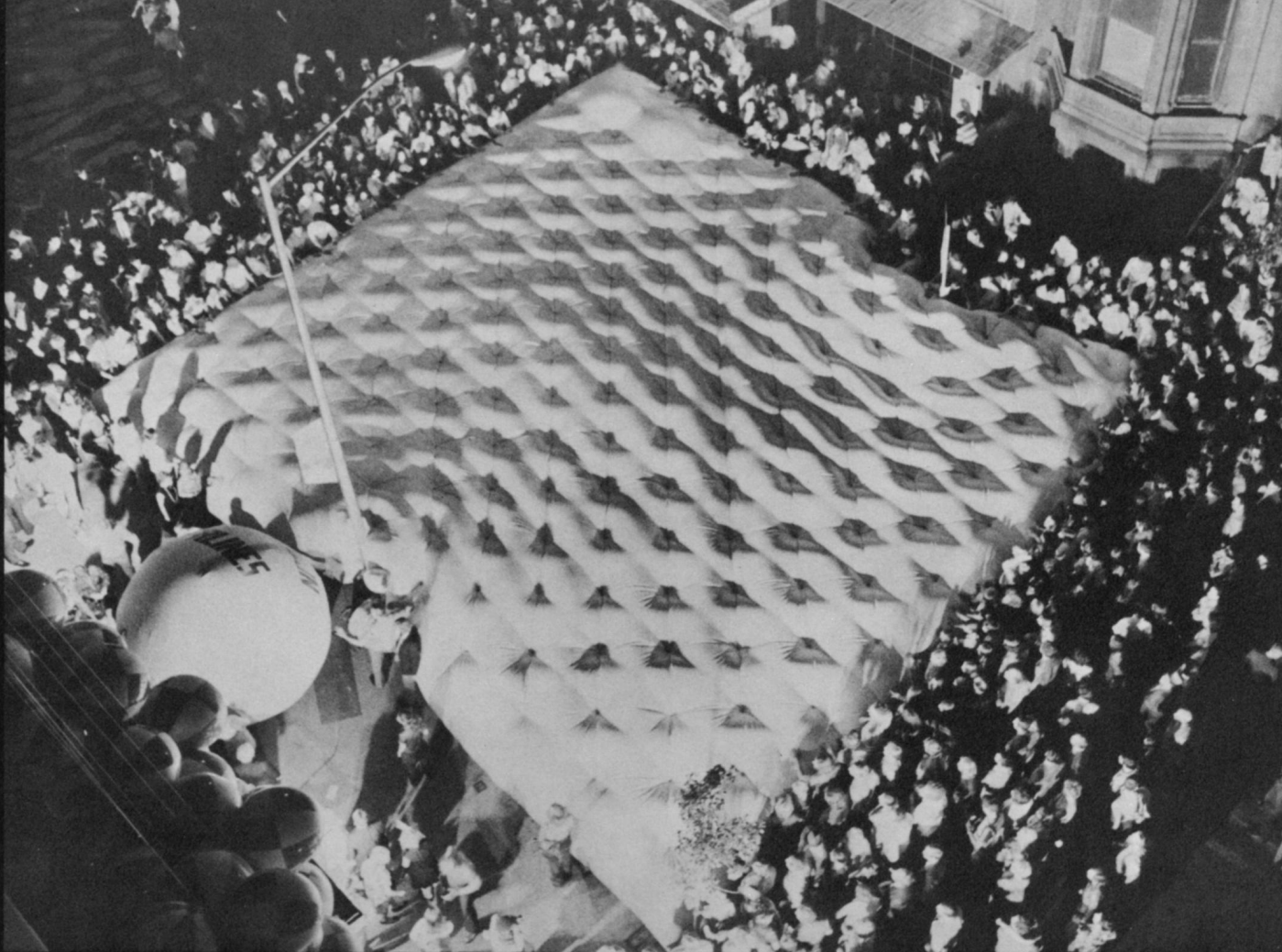
NEW YORK

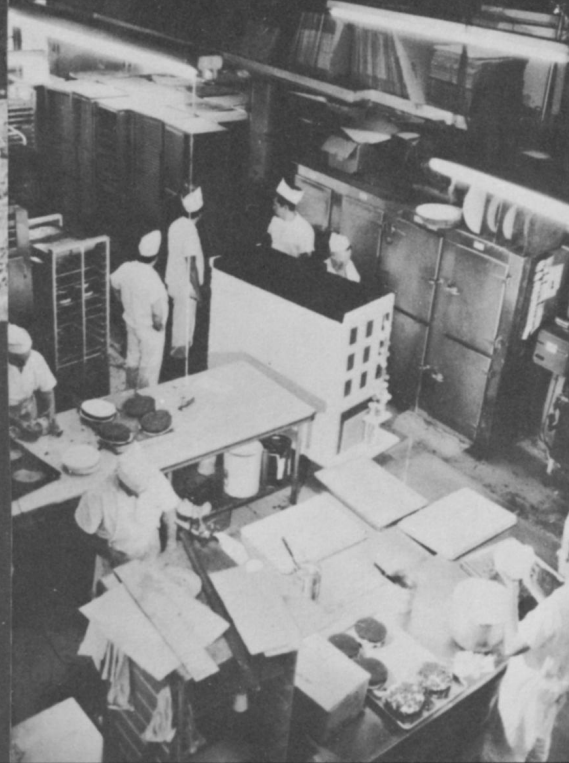
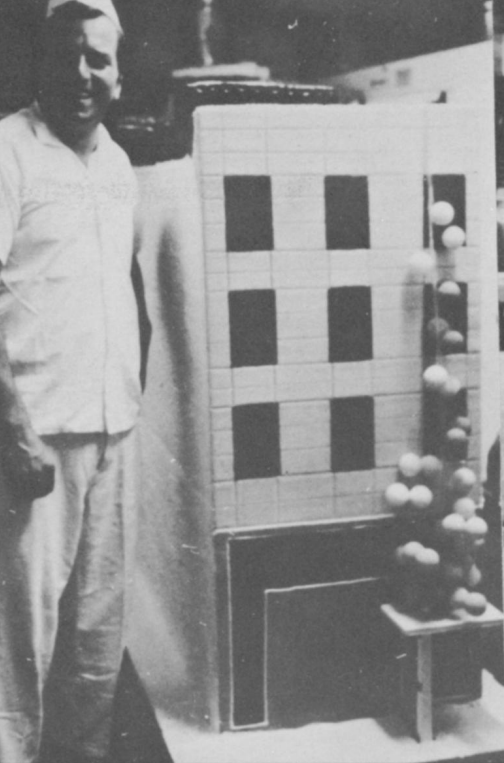


GUESTBOOK, TAPERECORDER & PRESS (stop)...

Do you have an Austrian sense of humor? Visit the museum and find out. NEW YORK DAILY NEWS (stop)... So informal. No more 'sacred cows' in art. MARIA VIUZINIA (stop)... A great way to loose the NYC inhibitions. Love BETH (stop)... Three young Austrians have found their solution to pollution and life in the 20th Century. Just pop into a plastic balloon and get away from it all. NEWARK STAR LEDGER (stop)... It could only happen in America. BETSY ROSS (stop)... Your worst exhibit yet. JP (stop)... Send one to Nixon. It might bring him to his senses JOAN REID (stop)... A 5-foot thick..vinyl mattress turned a reception for delegates to a museum's convention into a massive bounce-in..and the dusty image of their institutions may never be the same again. ASSOCIATED PRESS (stop)... Haus-Rucker-Co, I love you. CATHY G. (stop)... As a young architect I found your exhibit O.K. T. BROWN MCMAHON (stop)... It's interesting, but I don't understand any of what I feel--what the message is--but I guess that's the message. J. MAHONY (stop)... The trio must be doing something right. UNITED PRESS INTERNATIONAL (stop)... Put a wasp's nest or one of your mattresses in Hollein's Feigen Gallery, because all of its visitors are yawning. GORDON CHESY (stop)... American Art Museumland. Manhattan. 53rd Street. Freaking out the Museum of Modern Art next door. A bunch of crazy kid architects making themselves and everybody else an art work. Plastic sexes--sexy plastics. JIM BURNS (stop)... Top of the week was the entertainment in West 53rd Street, where the Museum of Contemporary Crafts deployed a gigantic air mattress that filled the street from curb to curb..The hushed world of museums was clearly shook up. TIME MAGAZINE (stop)... I will come back with the entire staff of the Austrian Counsulato to bounce-in. HEINRICH GLEISSNER, AUSTRIAN GENERAL COUNSUL (stop)... Everyone is beautiful. PATROLMAN LEONARD KIRSHNER (stop)... This mattress should be in St. Stephens Cathedral in Vienna. MISS AUSTRIA, 1951 (stop)... Publicity seekers. Humpf. A WOMAN JOURNALIST (stop)... The best thing about this exhibit wasn't a thing--it was a she--namely Kirsten, my girl/ women/everything. KENNETH E. WARE (stop)... If Shoupenhauer could be here to see all of this, what would he say? SIGNED DAVID SPIRA, VIET NAM VETERAN, LONER OF LIFE, PEACE & HOPE (stop)... Exhibit's better exercise than the gym. NEW YORK TIMES (stop).....

EXHIBITION HAUS-RUCKER-CO: LIVE. MUSEUM OF CONTEMPORARY CRAFTS, NEW YORK, MAY 15 - JUNE 7, 1970. GIANT BILLARD STREET EVENT, 53RD STREET, JUNE 2, 9 P.M. TO MIDNIGHT.





Project: "VANILLA FUTURE" Eatable Architecture, Museum of Contemporary Crafts, NYC
Architect: David Campbell, 1947
Remodeled By: Haus-Rucker-Co
Client: Entire City of New York
Structural Engineering: Eclair, Inc., Viennese Bakery, 141 W. 72nd St., NY NY 10023
Materials: 600 fresh eggs, 125 lbs flour, 100 lbs sugar, 25 quarts milk, 75 lbs powdered sugar, 75 lbs sweet butter, 50 lbs chocolate, 25 lbs cocoa.

"VANILLA FUTURE" Concept:

Stage 1 - Haus-Rucker-Co moves into Museum. Showers, sleeping, shaving, etc.

Stage 6 - 14,000 people came to shower, sleep, shave, etc.

Stage 13 - Maria cooked Viennese Schweinsbraten. Pork roast with rind, marjoram, caraway seeds, minced garlic, salt and pepper, potatoes, and cucumber salad.



HAUS-RUCKER-COMPANY

LAURIDS

Laurids Ortner, Dipl. Ing.
Born 1941 in Linz/Donau, Austria
Graduated from the Technische
Hochschule, Wien
Architect

ZAMP

Günter Kelp, Dipl. Ing.
Born 1941 in Bistritz, Romania
Studies completed at the Technische
Hochschule, Wien
Architect

PINTER

Klaus Pinter
Born 1940 in Schärding/Inn, Austria
Attended the Kunstschule der Stadt
Linz, Akademie der Bildenden
Künste, Wien
Painter, designer

STAFF

Erika Kiffl	Management
Angela Hareiter	Design
Peter Krenn	Electronics
Karl Hochgatterer	Graphic Arts
Almut Imlau	Photography

Haus-Rucker-Company was formed in Autumn 1967

EXHIBITIONS, ACTIONS

- 1967 "Balloon for Two" (action)
Apollogasse, Wien
- 1968 "Yellow Heart" (action)
Baugrube Schottenring, Wien
"Plastic as Plastic" (participation exhibition)
Museum of Contemporary Crafts, New York
"New Objects" (participation exhibition)
Museum d. 20. Jh., Wien
- 1969 "Playroom for Erika Pluhar and Andre Miriflor" (action)
Gymnasium Schleimuhlgass, Wien
"Vanilla Future" (one-group exhibition)
Galerie Maerz, Linz
"Big Mooncake" (action)
Am Hof, Wien
One-group exhibition
Galerie Zwirner, Cologne
- 1970 "Live" (one-group exhibition)
Museum d. 20. Jh., Wien; Museum of Contemporary Crafts, New York

An aerial photograph of a city, likely Los Angeles, showing a dense urban grid with streets, buildings, and a coastline on the left. Several circular target symbols with crosshairs are overlaid on the image, pointing to various locations in the city.

CITY PEACE I

BUY A DISCARDED AUTOMOBILE WHICH STILL OPERATES FROM A JUNK DEALER AND PAINT AN IDENTIFYING SYMBOL ON IT.

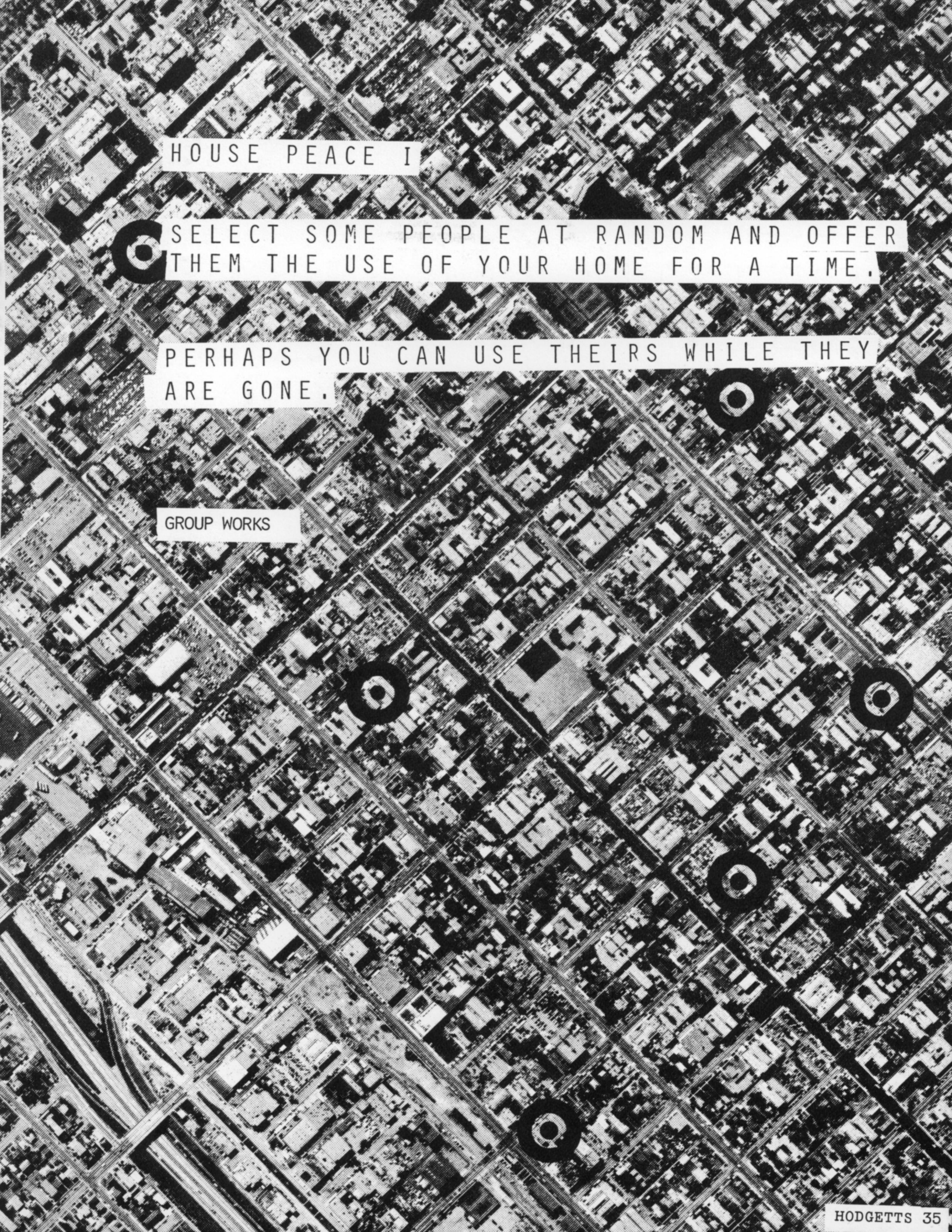
PARK IT IN A PUBLIC PLACE LEAVING THE KEYS IN THE IGNITION.

CITY PEACE II

BUY A DISCARDED AUTOMOBILE WHICH STILL OPERATES FROM A JUNK DEALER AND PAINT AN IDENTIFYING SYMBOL ON IT.

LEAVE IT ON THE FREEWAY SOME MORNING.

IF POSSIBLE FLATTEN THE TIRES.

An aerial photograph of a city grid, likely New York City, showing a dense pattern of streets and buildings. Several circular markers, resembling hole punches or targets, are placed at various intersections and points across the grid. The text is overlaid on this image.

HOUSE PEACE I

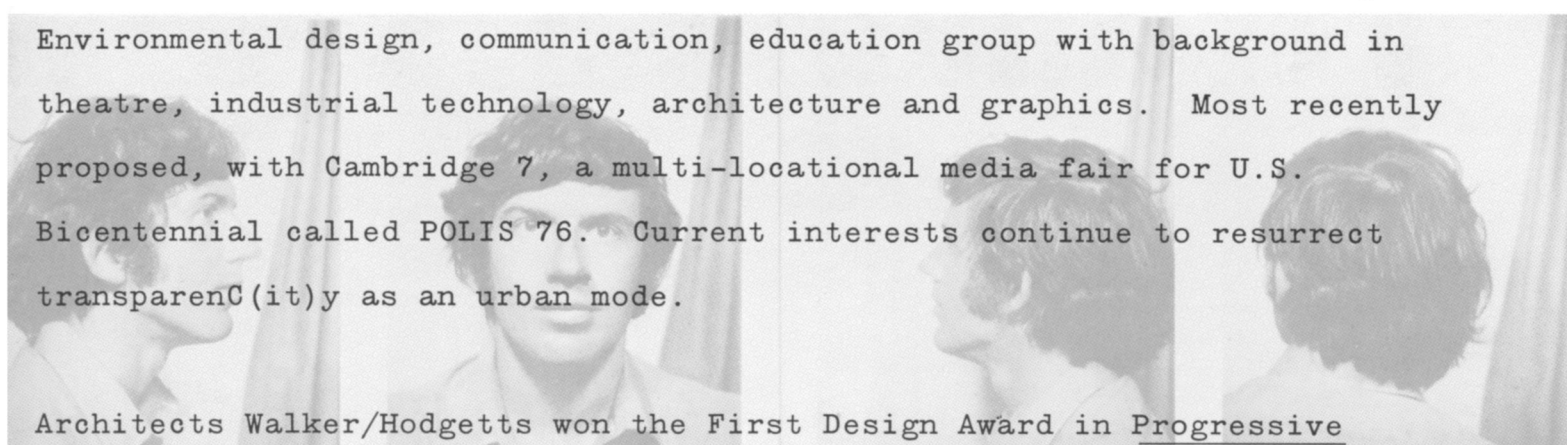
SELECT SOME PEOPLE AT RANDOM AND OFFER
THEM THE USE OF YOUR HOME FOR A TIME.

PERHAPS YOU CAN USE THEIRS WHILE THEY
ARE GONE.

GROUP WORKS

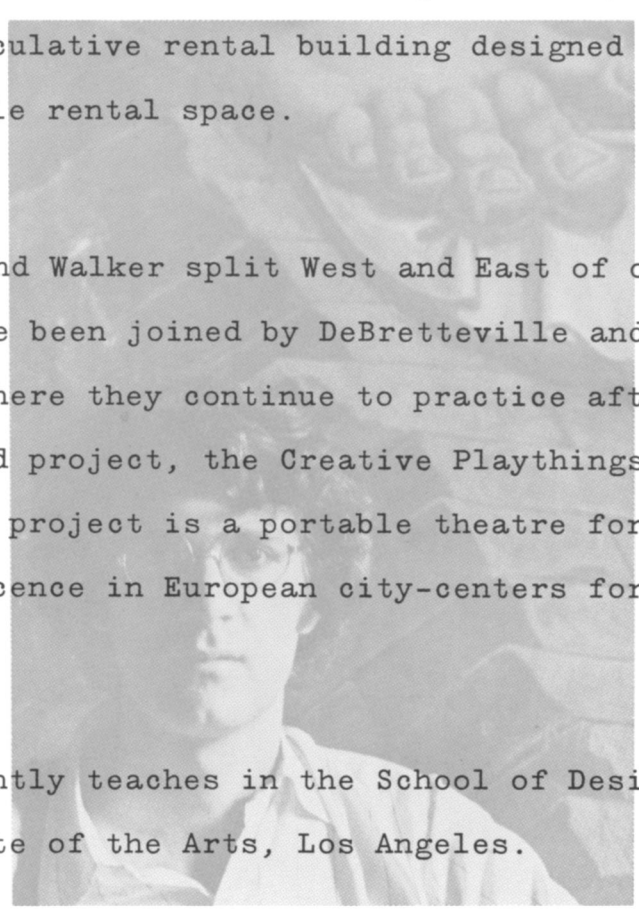
WORKS: WEST

Hodgetts



Environmental design, communication, education group with background in theatre, industrial technology, architecture and graphics. Most recently proposed, with Cambridge 7, a multi-locational media fair for U.S. Bicentennial called POLIS 76. Current interests continue to resurrect transparenC(it)y as an urban mode.

Architects Walker/Hodgetts won the First Design Award in Progressive Architecture magazine's 16th Annual Design Awards program (January 1969) for a proposed speculative rental building designed to provide expandable, flexible rental space.



In 1969 Hodgetts and Walker split West and East of original New York base and since have been joined by DeBretteville and Godard (West) and Mangurian (East) where they continue to practice after the erection of their only realized project, the Creative Playthings showroom in New York. Most recent project is a portable theatre for instant tumescence/detumescence in European city-centers for post-rock experiences.

Mr. Hodgetts currently teaches in the School of Design of the California Institute of the Arts, Los Angeles.

DeBretteville

Levine's hangup never got up, but it was fun trying

By JAMES BAWDEN

For controversial artist Les Levine trying to get his latest work, plaintively titled *Red Tape*, into place was half the fun.

Levine's troubles or fun, depending on how you look at it, all began on the first of July when he arrived at Hart House, determined to make an on-site environmental work of art—to hang several pieces of new building materials from one end of the outdoor quadrangle to the other on ropes. It would be his contribution to Hart House's annual exhibition of sculpture.

The next day he went out and purchased 30 pieces of fibreglass insulation, 24 concrete blocks, 24 red bricks, 30 pieces of expanded metal lath, 72 clay sewer pipes and four nylon ropes guaranteed to support 5,000 pounds each.

That's when the dissension began. As Levine started laying out the pieces, designed to be hung 50 feet in the air, myriad university bureaucrats popped up, each trying to stop the project for a different reason.

The warden did not want the grass to be touched. The plant construction people worried about students opening windows and trying to swing on the ropes. Engineers wondered if the clay piping (to which the cables would be attached) might crack.

Red Tape, in fact, provoked the very kind of response from the university authorities it was designed to do. Also in its own cluttered way it neatly contrasted with the

Gothic facade of gentlemanly Hart House.

Controversy in art maiters is nothing new to Levine. He's been hailed as a near-genius or dismissed as an eccentric since he first exhibited in Canada in 1963. The clash with the bureaucrats, however, so tickled him that he has produced two transcripts of telephone conversations with the show's organizer, Peter Russell, which when read together form a comic short story of one individual's persistent clashes with organized authority.

Levine, in fact, was not too concerned with ever getting the work off the ground, as it were. "As far as I'm concerned I've got a piece now," he says. "The piece is the attempt to do it, so it's really irrelevant whether it's strung up."

Levine's running battle, however, neatly underscored the work's title. *Red Tape: To Engage The University In A Useless Task Which Will Allow It To Expose A Working Model Of Its System*. Levine has thus spoofed the impersonality of a modern multi-versity and done so brilliantly.

Although an engineer friend had assured me it would be safe I knew it was not going to get done that day, so I left asking the assistant warden to call me when they reached a decision.



Les Levine

RED TAPE: TO ENGAGE THE UNIVERSITY IN A USELESS TASK WHICH WILL ALLOW IT TO EXPOSE A WORKING MODEL OF ITS SYSTEM:

The work feeds back to the university its own workings in an environmental laboratory situation. *RED TAPE* works as a conceptual tool: a clear illustration of a systems functioning, creates an understanding of the requirements for improvement in that system.

I arrived at Hart House 6 p.m., Wednesday, July 1, 1970: the purpose to make an on the site environmental work of art. Walking around the gothic buildings, I decided to hang several pieces of new building materials from one end of the quadrangle to the other on ropes.

That evening in my room, I wrote *A BUILDING: ARCHITECTURE WITHOUT FUNCTION OR DESIGN: A SOFTWARE ARCHITECTURE: A*

BUILDING WITHOUT SPACE THAT DOES NOT ACT AS A SHELTER FOR ANYTHING: A BUILDING THAT EXPRESSES A PROCESS OF BUILDING: A BUILDING THAT IS NOT PROPERTY OR REAL ESTATE: AN ARCHITECTURE WITHOUT A CLIENT: THE WORK OR BUSINESS OF PUTTING MATERIALS OR PARTS TOGETHER: DESIGN AND CONSTRUCTION OF INFORMATION.

Next morning I went to Dominion Coal and Block, saw what they had and purchased 30 pieces of fibreglass insulation, 24 concrete blocks, 24 red bricks, 30 pieces of expanded metal lath and 72 clay sewer pipes. I purchased 4 nylon ropes guaranteed to support 5000 lbs. each from Braids and Laces, Ltd.

On Friday morning we started laying out the pieces to be hung, on the lawn. Ten minutes later the warden of Hart House came over and told me the bricks had destroyed the grass. When I told him that it had taken a lot of sun and "three months for the grass to get like that," he went away. Then the assistant warden came out and said, "Listen, you're not going to mix any cement here are you?" I told him that I didn't have any cement, to which he replied, "Give me your word that you are absolutely not going to mix cement here." I gave him my word and he left. By noon we had one end of one rope hung from the end of the quadrangle.

When I came back from lunch several officials were engaged in a discussion concerning the feasibility and dangers of doing the project. Some of the comments were: "What's it supposed to represent?" "You can't attach anything to the building." "It could be dangerous. A

brick could fall and kill someone." "We'll have to call in the other departments and see what they say." "Can't you do something else?"



Mr. J. S. Cunningham
Secretary, Hart House Summer Program
Hart House
University of Toronto

20th July 1970

Dear Mr. Cunningham,

It has been proposed that the Les Levine sculpture entitled "Red Tape" should be moved from its present installation and piled in the south-west corner of the quadrangle, as it is thought to be, in its present location, an obstruction to traffic in the quadrangle.

The work was installed on July 16th by the artist in compliance with the House's requirements, i.e. no hanging cables and no objects on the grass. I have brought the matter of its removal to the attention of this year's Art Committee and they agree that "Red Tape" ought to remain on the site where the artist installed it for the duration of the exhibition.



The artist's installation has been destroyed, but he intends the piece as describing process. Therefore, the neatly arranged stacks of materials at the west end of the quadrangle present a legitimate display, i.e. a final development of the work evolving from the original concept.

I therefore recommend that "Red Tape" should be left as is for the duration of the exhibition as one of the more stimulating works in the show.

Yours truly,

P. G. Russell
Exhibition Organizer

copy to Mr. Levine



During the last three days every opportunity was given to you, Les Levine and all others who might be interested, to move the objects in question to the area designated by Mr. R. L. Brett, Chief Safety Officer of the University of Toronto. Nothing was done. On July 22nd, yesterday, I received a clear statement in writing from Mr. Brett. A copy of this was immediately made for you. Unfortunately, it was impossible to find you at the time and it was mailed to you at the end of the day. It is scarcely necessary to tell you that I had no option other than to do as directed.

OFFICE OF THE WARDEN

HART HOUSE
July 23, 1970

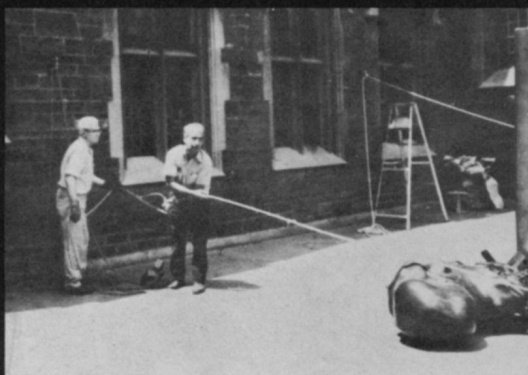
Dear Mr. Levine:

As you know, Mr. R. L. Brett, Chief Safety Officer of the University of Toronto has refused permission for your work to remain in the position in which it was placed on July 15. I regret that you have been so frustrated by the seemingly endless interference with your inclinations.

I attach a letter which I have written to Paul Russell in the hope that this will amplify the position which has been taken by the Safety Officer and inevitably, therefore by Hart House.

Yours sincerely,
S. G. Hennessey

Les Levine, Esq.,
119 Bowery Street
New York City 10002



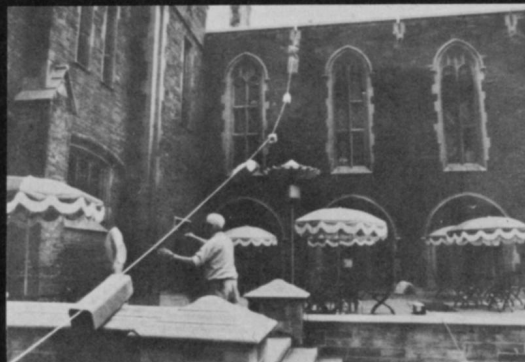
PHYSICAL PLANT DEPARTMENT

Mr. James Cunningham
Summer Programme
Hart House
University of Toronto

Dear Mr. Cunningham:

With reference to the proposed hanging of cables in the courtyard of Hart House as part of the Summer Committee's art display, I would like to confirm the main points of my discussion with you:

- (1) The cable the artist purchased for the purpose of hanging clay tiles from, is braided polypropylene. We had a sample of the rope tested in the main test lab in the Galbraith Building last week and the ultimate tensile breaking load was 2400 lbs. Knotted end conditions were similar to those we would expect to have in the field if the cables were hung.



- (2) The test piece under ultimate load elongated approximately 50%, indicating that an allowance would need to be made during the on-ground positioning of the tiles prior to tensioning the cables.

- (3) The manufacturer's recommended safety factor for polypropylene cable is between 5 and 9. If we use the safer figure of 9, we arrive at a safe tensile working load of 266 lbs. for the cable.



- (6) After attaching the tiles to the cables, the cables would be anchored at the West end of the courtyard to 6 x 6 timbers spanning approximately 12'-0" between the cables. Feasibility of doing this has been investigated and is possible without damaging the building.

- (7) The tensioning of the cables would be done from the East end of the courtyard by means of a mechanical winch set up on the roof, cable end anchorages being made to 6 x 6 timbers laid behind the parapet walls.



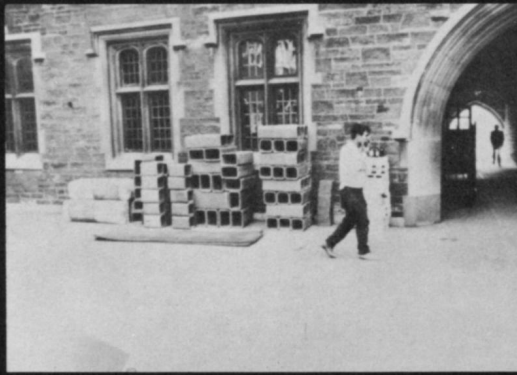
The Committee suggested that the west gate of the quadrangle be closed during the exhibition. This would reduce the through traffic in the quadrangle and so reduce any obstruction role the work might otherwise have. Members of the International Art Critics Association will be guests of the House at sometime during August and it would be most embarrassing to the House if the work by one of Canada's best known artists listed in the catalogue, is no longer in the show.

The Hart House Summer Exhibition has become a prestigious annual showing of a variety of unusual sculptural concepts over the past decade, and has assumed an important role in the city's art community. The House should make every effort to maintain this advantageous position with the community's artists for the benefit of the House's future members.

Yours truly,

P. G. Russell
Exhibition Organizer

copy to Mr. Levine



Rev. J. S. Cunningham
Hart House Summer Programme
Hart House
University of Toronto

29th July 1970

Dear Mr. Cunningham,

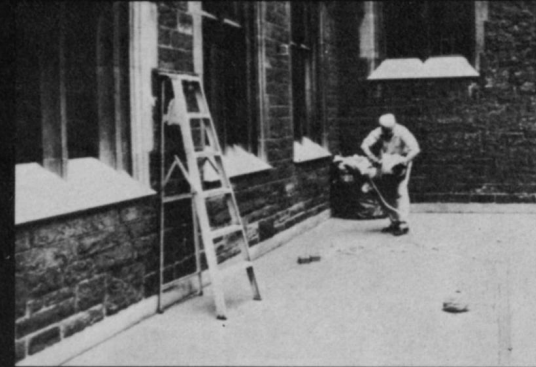
The work of Les Levine entitled "Red Tape" has been dismantled on the instructions of Professor Hennessey, complying with the recommendations of Mr. Brett but against the recommendations of the Art Committee, Mr. Alan Toff, Assistant to the Warden and myself as Exhibition Organizer and without our advice or cooperation.

The materials, the artist's time — a full ten days in Toronto and the two return air-fares to Toronto from New York, cost us a not unreasonable sum of \$600.

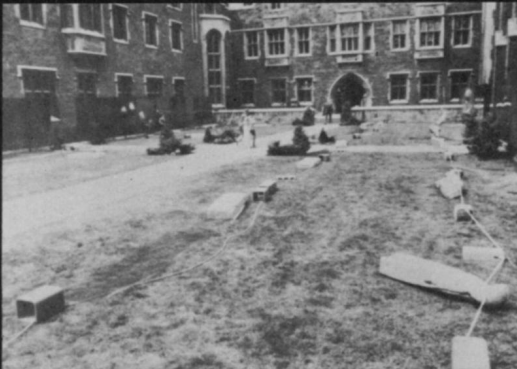
July 23, 1970

Dear Paul:

I have received a copy of your letter dated 20th July, addressed to Mr. J. S. Cunningham, concerning the Les Levine sculpture entitled "Red Tape" by the Toronto Telegram or another.



I wish to return your letter and to make these comments: First, there was little point in writing to Mr. Cunningham as neither he, nor I, nor indeed anyone in Hart House, has any capacity to ignore the directions of the Chief Safety Officer in these matters which fall within the realm of his responsibility. Second, Mr. Brett clearly defined the area which he was prepared to accept as reasonable on Friday, July 17th. It seems to me that all concerned were most lenient in permitting five days to pass before action was taken. In passing, I can tell you that the many, many hundreds of people who were in the Quad last night were, in my opinion, very much



better served as a result of the removal of the display which has cost so much expenditure of time, money and nervous energy. Finally, I very much regret that it has been necessary to interfere with the inclinations of the artist and insofar as they were aware of the project, the presumed intention of the Art Committee. At no time has there been any question of the artistic merits of the Les Levine sculpture. The actions that were taken were based totally on the necessity for providing security for property and people. I hope that you can agree with this statement.

Yours sincerely,
S. G. Hennessey

Paul Russell Esq.,
7 Glen Road #8
Toronto, 5, Ont.

- (4) If each cable has to support 6 tiles (each weighs 32 lbs.) the calculated end thrust on each cable with a mid span sag of 25'-0" is 240 lbs. This is within the safe tensile working load of 266 lbs. (see above)
- (5) Abrasion between the cable and the rag on the tiles and also the possibility of longitudinal movement of tiles and the cable would have to be avoided at all costs. There are several ways this can be done by making special lashings for each tile.



As you can see, there is a little more to this job than meets the eye and it is the opinion of Mr. Milne, General Superintendent, Construction & Engineering, and myself, that this particular scheme is ill advised and that a safer alternative display should be devised. Despite the apparent theoretical safety of the installation, there is always the possibility that one of the ties could let go and in an area where people are constantly milling around, it does not seem to us wise to take this chance.

Yours very truly,

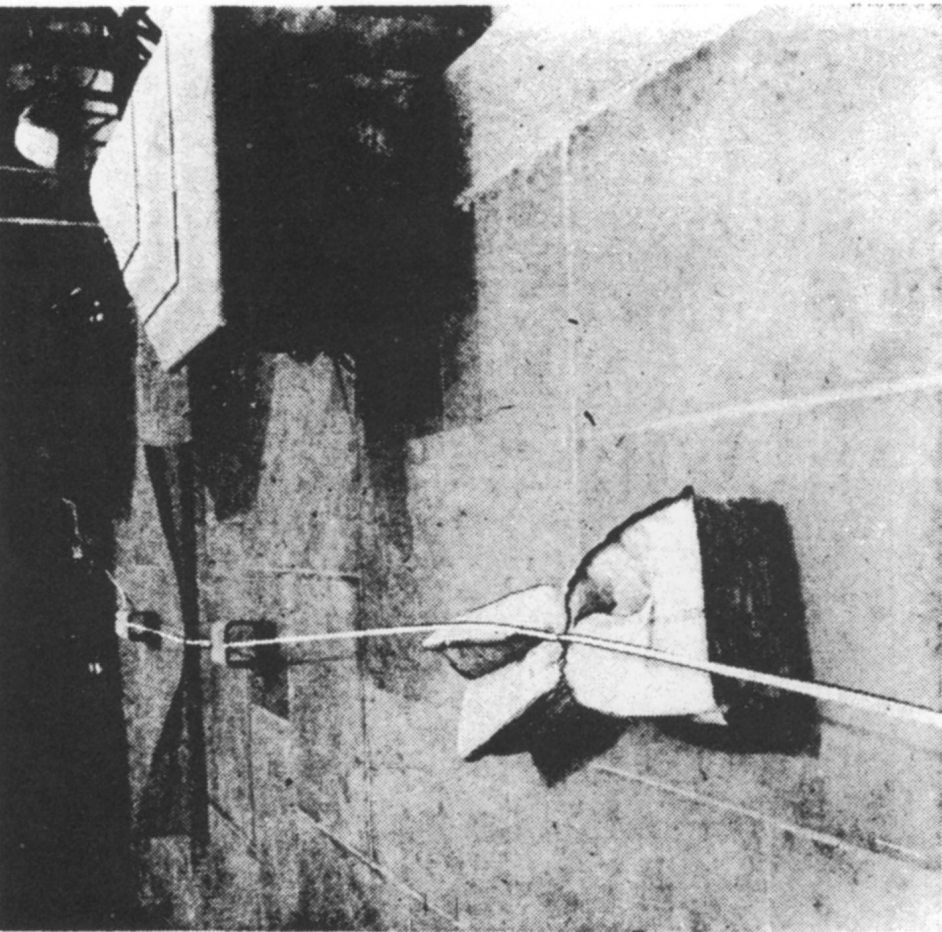
T. P. Reeves, P.Eng.,
Superintendent, Construction

TPR:gb



The installation was the message

SECTION THREE THE TELEGRAM, Toronto, Sat., July 18, 1970



By
BERNADETTE ANDREWS

LES LEVINE has been working away quietly at Hart House on a project that when the show was about to open on Thursday, was not finished. The strangeness of his environmental work and the reaction he received during installation is the piece. The installation was the message. And if you think that's confusing, so do I, but I'll attempt to explain.

Every year for eight, Hart House has exhibited sculpture in its outdoor quadrangle. Paul Russell has arranged the last few shows and invited Michael Hayden, Edward Zelenak, Walter Redinger and Levine to take part in this one.

Zelenak installed his work Wednesday night. Hayden's piece went into Trinity College, Redinger's fibreglass sculptures form walls alongside of the Gothic building and several other Redingers sit on the terrace.

Levine was the artist who caused the trouble. His piece was an "on the site environmental work of art."

"A software architecture: A building without space that does not act as a shelter for anything: A building that expresses a process of building: A building that is not property of real estate: An architecture without a client: The work or business of putting materials or parts together: Design and construction of information."

For materials, Levine purchased 30 pieces of fibreglass insulation, 24 concrete blocks, 24 red bricks, 30 pieces of expanded metal lathe, 72 clay sewer pipes and 4 nylon ropes guaranteed to support 5,000 lbs. each.

Ten minutes after the installation began, trouble started. The Hart House sculpture exhibition is a student project but in the summer the students are away and the building is organized like a hotel. The administration would like to keep things nice and simple and if you must have a sculpture show, little bronze busts on stands should do it.

feasibility discussion with several other members of the staff that resulted in the question: "Can't you do something else?"

"They were worried that a brick would fall and kill somebody."

"A week later we were still talking about clay pipe erosion and whether the students could hang out the window and swing on the nylon cord. It would be 50 feet above the ground. The Plant Construction people for the University were called in and they frowned on the venture. One engineer said he would be responsible for the safety of the project until he got wind of the other dissension then the buck passing started. Each department said they'd go along with it if the others did and that's how we ended up.

"As far as I'm concerned, I've got a piece. The piece is the attempt to do it. The process of trying to do it and the impossibility of doing the original idea.

"There was one other step that got everybody off the hook, some union workers were going to come in and do the installation in a safe way but that was going to cost \$400. Too much money. That's something everyone can understand. Nobody has to make a statement about art."

And do you have a name for the project, Les?

"Red Tape: To engage the universality in a useless task which will allow it to expose a working model of its system."

Levine, who currently has four films in the Museum of Modern Art's Information show (John Gruen in New York Magazine called it "illuminating and fascinating," but Hilton Kramer in the New York Times dissented and termed it an "intellectual scandal").

Levine takes part in another group show this Fall at the Jewish Museum. Eighteen closed-circuit television sets will monitor his studio activities and disseminate to gallery-goers, information about an artist's life. Should be a choice.

• LES LEVINE'S creation

be showing what art is about but people are still looking for decoration. If you do something that has some energy in it that makes people ask why, then you're treated like a subversive.

"There's sort of a neurotic situation here. They okayed the sculpture show but you can't use the walls, nor the lawn, nor the terraces. So I decided to use the sky and hang my work across the quadrangle.

"The first day was spent reassuring the warden and the assistant warden I would not ruin the grass, nor mix cement. The afternoon brought on a

"I got this idea for my piece in Germany," Levine explains. "I was walking around this new plaza and looking at all the nice 'decorative' pieces of sculpture they had purchased when I came across some brick work that hadn't been completed. There was plastic sheeting over the area and I suddenly started considering the whole building process. Now, that's art to me.

"I have completely abdicated aesthetic authority and that irritates people. I don't make objects. Art isn't about ownership. We have too many objects in our lives now. Artists should

Born in Dublin, Ireland, 1936
Educated at Central School of Arts & Crafts, London
Emigrated to Canada, 1958
Artist in Residence, Aspen, Colorado, 1969
Publisher of Culture Hero, a monthly Fanzine

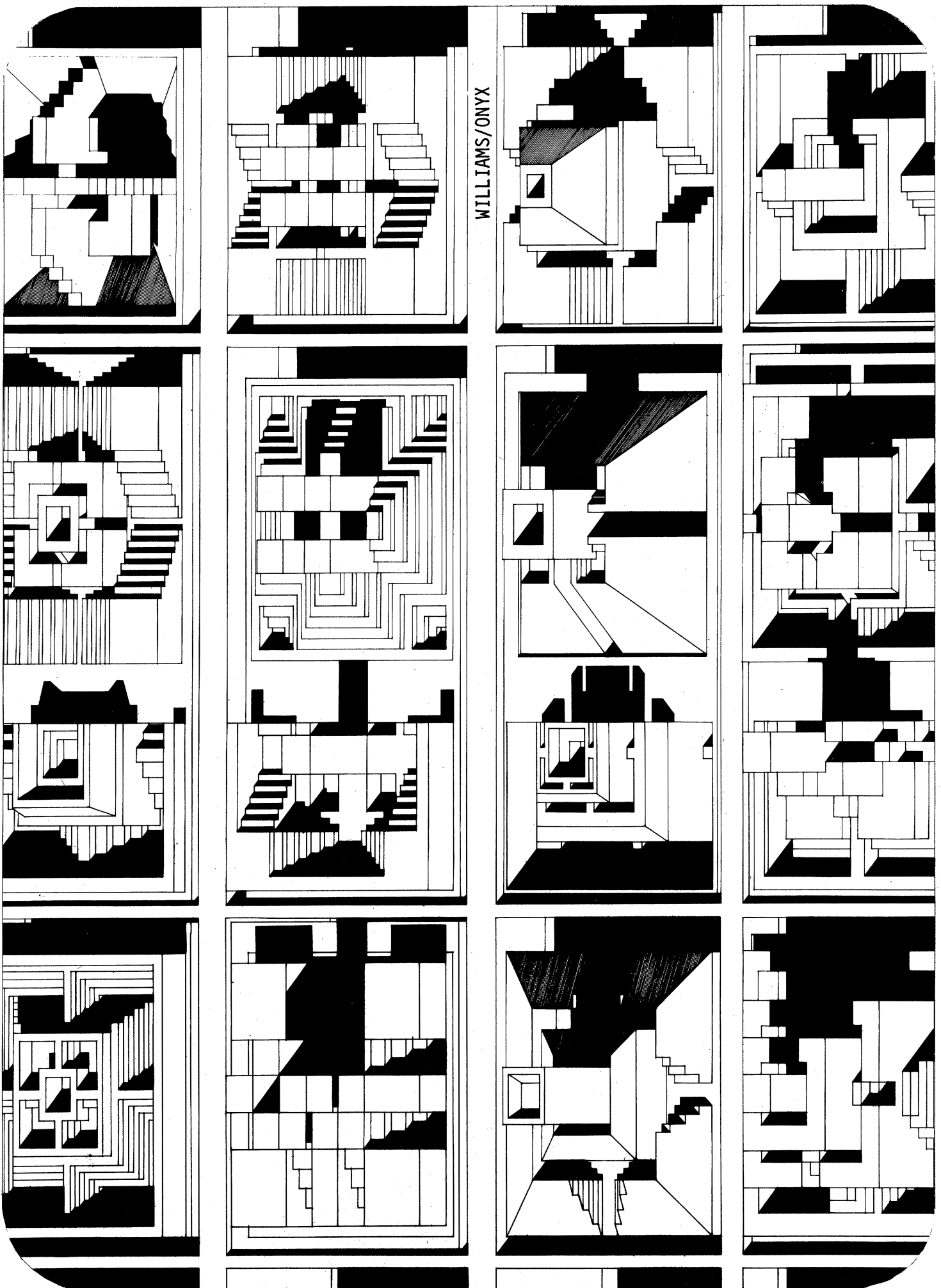
RECENT ONE-MAN SHOWS

- 1967 Fischbach Gallery, New York
Isaacs Gallery, Toronto
"Slipcover" and "Star Garden," Walker Art Center, Minneapolis
"Star Garden," Museum of Modern Art, New York
"Slipcover," Architectural League of New York
- 1968 "The Clean Machine," Fischbach Gallery, New York
Gibson Gallery, New York
"Intermedia '68," New York State Council on the Arts
- 1969 "White Sight" and "Retrofocus," Fischbach Gallery, New York
"Contact," Institute of Contemporary Art, Chicago
"Electric Shock," University of Michigan, Ann Arbor
Rowan Gallery, London
"Process of Elimination," Blendon Campus Art Gallery, York
University, Toronto
"Systems Burn-off & Residual Software," Phyllis Kind Gallery,
Chicago
"Body Color" shown at Loeb Student Center, New York University,
and "Process of Elimination" shown at vacant lot on West 4th
Street, New York City, Department of Parks

SELECTED GROUP SHOWS

- 1966 "The Object Transformed," Museum of Modern Art, New York
"Games Without Rules," Fischbach Gallery, New York
- 1967 "Dada, Surrealism & Today," Museum of Modern Art, New York
- 1968 "New Acquisitions" and "Artists Under 40," Whitney Museum of
American Art, New York
Edinburgh Festival, Edinburgh, Scotland
Foundation Maeght, St. Paul de Vence, France
"Destructionists," Finch College, New York
Museum of Modern Art, Paris
Television series, Architectural League of New York
"Hemisfair '68," San Antonio, Texas
- 1969 "Black Star," The Jewish Museum, New York
"Between Object and Event," The Institute of Contemporary Art,
Philadelphia
"Air Art," Arts Council, Philadelphia
"Manufactured Art," Albright-Knox Art Gallery, Buffalo

WILLIAMS/ONYX



SECTION 81, BLOCKS 17 - 21, 31A - 35A, 45 - 49, DOWNTOWN CENTER 'A', INSLEY, OKLAHOMA
42 ONYX



Parsec City

© MIKE HINGE 1977

XANO 0/61 ©

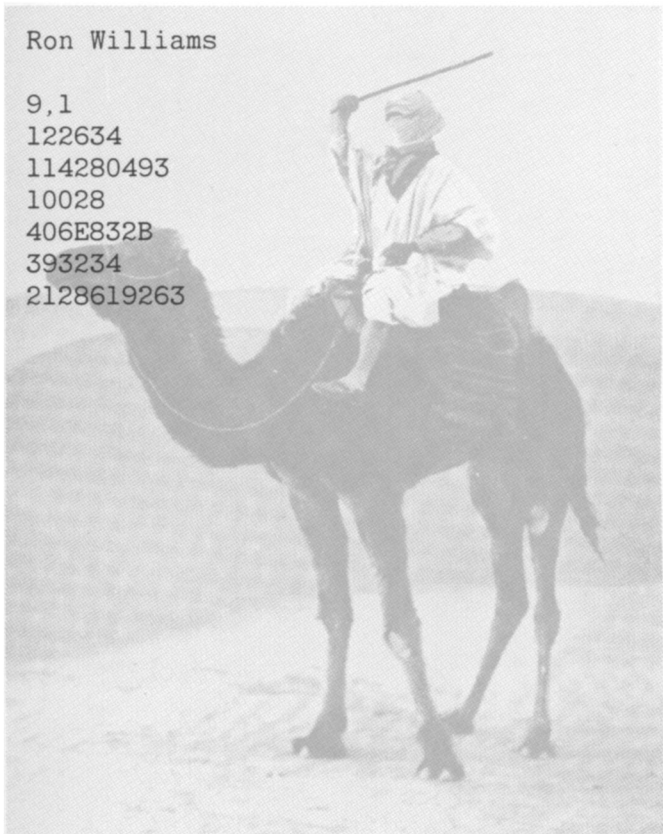
FOUND ELECTRONYX ENERGY MOVING AT RIGHT ANGLES
TO now acknowledged MASS-FIELD InERTIA...

form is a legend

AND THE
LIFE OF THE
WORLD
TO COME
...AMEN

Ron Williams

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Mike Hinge

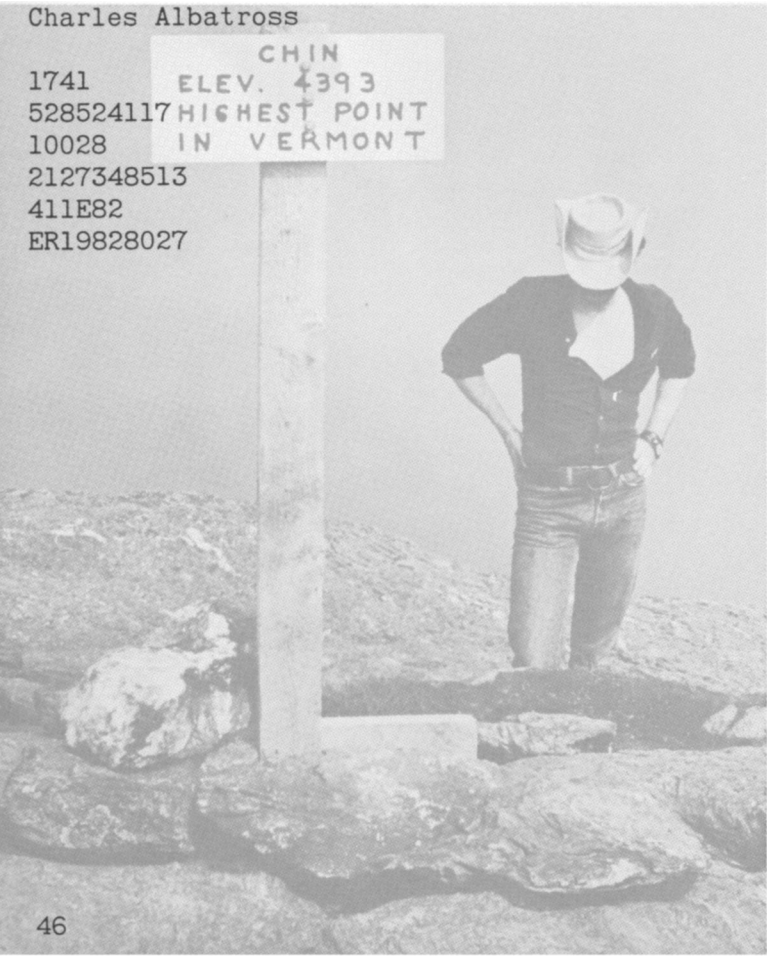
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Charles Albatross

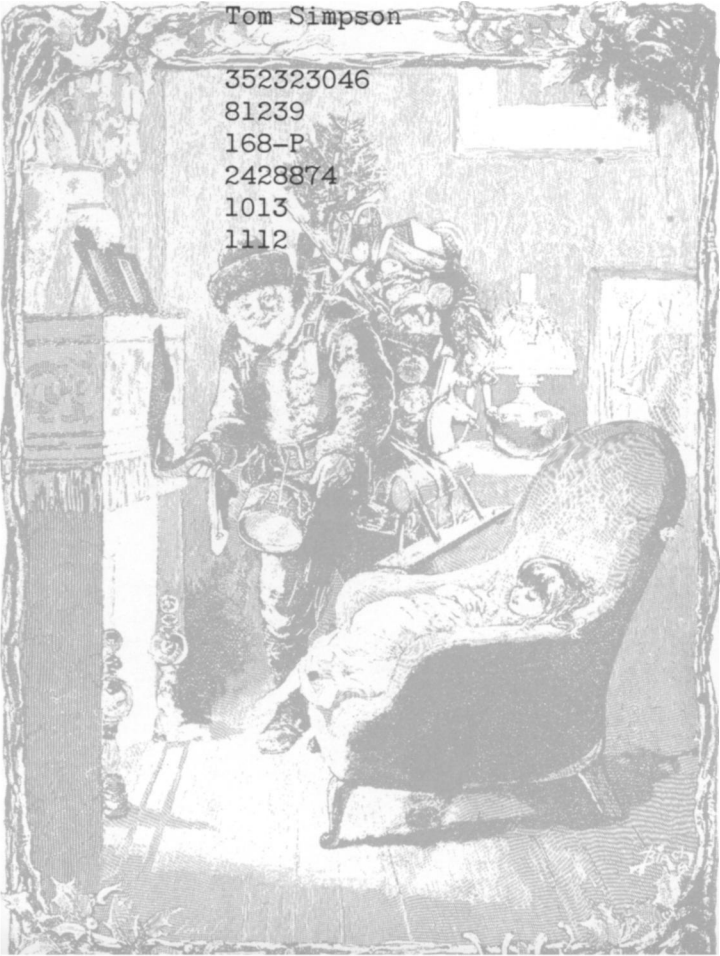
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HIGHEST POINT
IN VERMONT



Tom Simpson

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FIVE

1965

GIRLFRIENDS

Ed Ruscha



photo: Julian Wasser

1. Eve Babitz



2. Danna Coe



3. Kenya Sanderson



4. Patty Sears



5. Erika Skoda

EDWARD RUSCHA

Edward Ruscha was born in Omaha, Nebraska, 1937, spent his childhood in Oklahoma City and has lived in Los Angeles, California since 1956.

ONE-MAN EXHIBITIONS

1963-65 Ferus Gallery, Los Angeles
1967 Alexander Iolas Gallery, New York
1968-69 Irving Blum Gallery, Los Angeles
1968 Rudolf Zwirner, Cologne, Germany
1970 Alexander Iolas Gallery, New York, Paris, Milan
1970 Galerie Heiner Friedrich, Munich

SELECTED GROUP EXHIBITIONS

1962 "New Painting of Common Objects," Pasadena Art Museum
1965 "Words and Images," Solomon R. Guggenheim Museum, New York
1967 "IX Sao Paulo Bienal," Sao Paulo, Brazil
1969 "Pop Art," Hayward Gallery, London
1969 "1969 Annual Exhibition," Whitney Museum of American Art, New York

BOOKS published by Heavy Industry Publications, Hollywood, California

1962 "Twenty Six Gasoline Stations"
1964 "Various Small Fires"
1965 "Some Los Angeles Apartments"
1966 "Every Building on the Sunset Strip"
1967 "Thirty Four Parking Lots"
1967 "Royal Road Test"-with Mason Williams and Patricia Blackwell
1968 "Business Cards"-with Billy Al Bengston
1968 "Nine Swimming Pools"
1969 "Crackers"
1970 "Real Estate Opportunities"

SUPERSTUDIO

ARCHITETTURA E INDUSTRIAL DESIGN

ARCH. ADOLFO NATALINI | ARCH. CRISTIANO TORALDO DI FRANCIA | I. D. ROBERTO MAGRIS | ARCH. PIERO FRASSINELLI | ARCH. ALESSANDRO MAGRIS
PIAZZA DI BELLOSGUARDO, 1 | 50124 FIRENZE | TEL. 224067

Perhaps architectural magazines, in trying to communicate theories, projects and buildings, may set up a form of fictitious communication through semantic redundancy, reaching the point of publishing only themselves. It is therefore an act of coherence to attempt a logical extrapolation of this process, and to propose a project which coincides with the act of its own transmission: a publication coinciding with the published project.

We propose a HIDDEN ARCHITECTURE as conceptual architecture: architecture which is only an image of itself and of our instrumentalizable muteness.

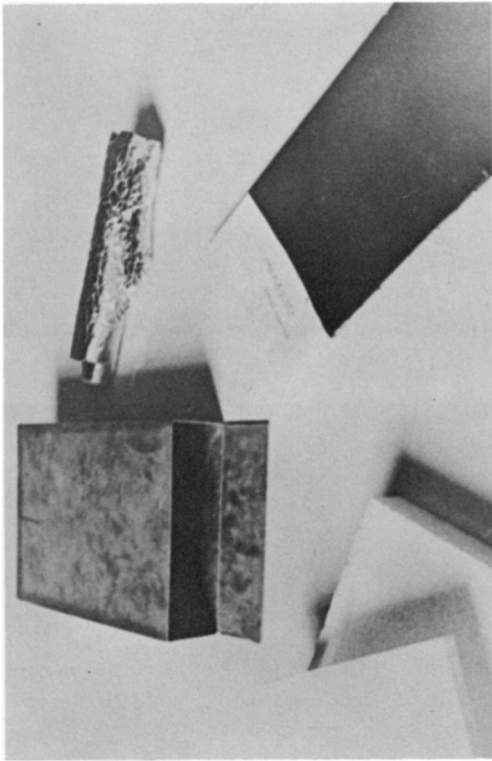
We produced an architectural project which will remain hidden in hermetically sealed covers (1,2) for ever.

Of this project, we printed three copies, which were folded into A4 size. The original drawings were burned (3) into ashes (4). The copies were sealed into a polyethelene envelope (5,6) which was sealed (7) and then placed into a polyester and aluminum foil cover which was sealed (7) and then put in a box measuring mm. 250x350x75 in zinc sheeting mm. 1.5 thick (8), which was soldered (9), cleaned (10) and brushed (11).

A lawyer who was present at this event produced and authorized a witnessed account (12). The labeled box (13), July 25, 1970.

HIDDEN ARCHITECTURE + SUPERSTUDIO (14).

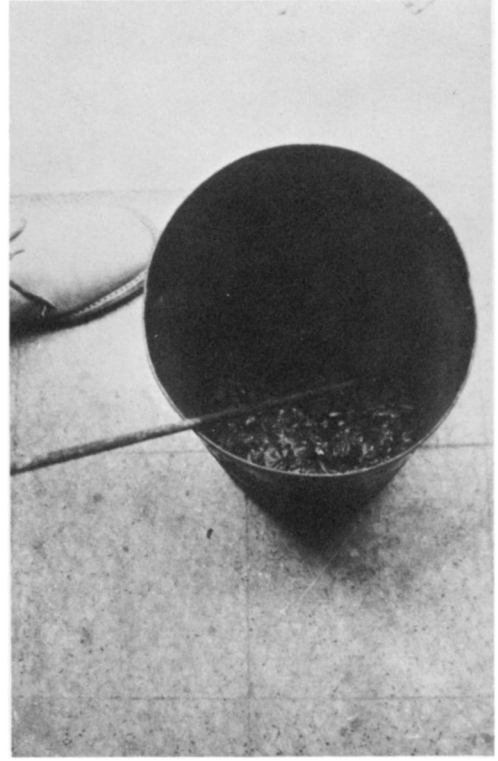




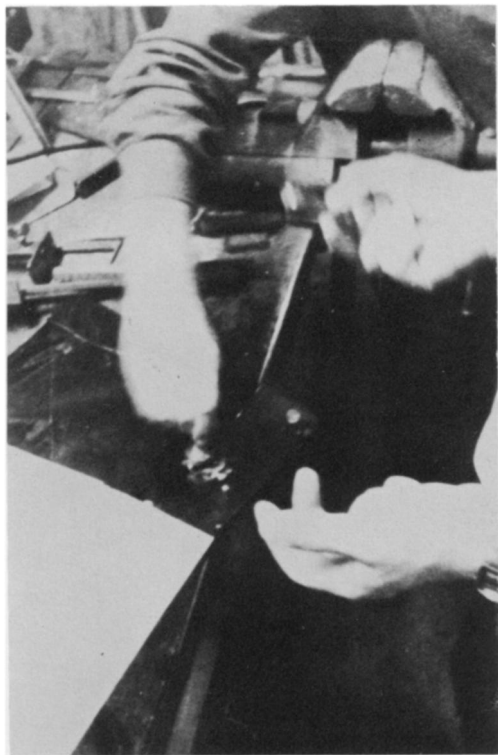
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13



Firenze, 25th of July 1970.

On the 25th of July 1970, Arch. Adolfo Natalini, Arch. Cristiano Toraldo di Francia, Mr. Roberto Magris, Arch. Giampiero Frassinelli, Arch. Alessandro Magris, partners in the SUPERSTUDIO, to me all known, came before me personally, and in my presence sealed an envelope containing the only three existing copies of a project designed by themselves, after having burned in my presence the original drawings. The above mentioned sealed copies, placed in protective coverings, were then enclosed in a metal box which was soldered in my presence by Mr. Silvano Valleri in his workshop in Florence.

Dott. Proc. Andrea Orsi Battaglini



SUPERSTUDIO

ADOLFO NATALINI

1941 Born in Pistoia
1966 Degree in architecture, Florence
2nd prize, Competition for Cemetery at Antella, with
V. Brilli
1967 1st prize, Competition for Hospital Park in Grosseto,
with R. Vernuccio
1966-68 Voluntary Assistant Professor of Interior Design,
Faculty of Architecture, Florence
1969-70 Voluntary Assistant Professor of Basic Design,
Faculty of Architecture, Florence
Research on "Interior Space as Activator"
1970 Guest critic, Rhode Island School of Design,
Providence, Rhode Island
1966-present Superstudio

CRISTIANO TORALDO DI FRANZIA

1941 Born in Florence
1963-66 Fashion and advertising photographer
1968 Degree in architecture, Florence
1966-present Superstudio

ROBERTO MAGRIS

1935 Born in Florence
1955 Commercial diploma, studied Economics at University
1952-55 Worked at ceramics with grant
1955-67 Graphic, interior, industrial designer
1969-present Student, Faculty of Architecture, Florence
1967-present Superstudio

PIERO FRASSINELLI

1939 Born in Porto S. Giorgia (Ascoli Piceno)
1958 Technical diploma (quantity surveyor)
1963-68 Worked in technical studios
1968 Published a project for an infants' school in Casabella 331
1968-present Superstudio

ALESSANDRO MAGRIS

1941 Born in Florence
1970 Degree in architecture, Florence
1970 Superstudio

SELECTED SUPERSTUDIO EXHIBITIONS

1966 "Superarchitecture I," Pistoia
1967 "Superarchitecture II," Modena, Municipal Gallery
1968 "Eurodomus 2," Turin
1969 "Spring Furniture," Design Center, Milan
"For a Definitive Antiquarianism," International Biennial
of Antiques, Florence
"Trigon '69/Architecture & Freedom," Graz, Austria
1970 "Superstudio," Department of Architecture, Rhode Island
School of Design
"Eurodomus 3," Milan

HENNEPIN: THE FUTURE OF AN AVENUE

Open Forums at the Radisson Trade Mart South 7th Street, Minneapolis

Sponsored by Walker Art Center, Minneapolis Downtown Council and Minneapolis Planning and Development Department, with assistance from The Graham Foundation for Advanced Studies in the Fine Arts, Chicago.

6A THE MINNEAPOLIS STAR Mon., March 16, 1970

Walker symposium to discuss future of Hennepin Avenue

By JUDITH GERSTEL
Minneapolis Star Staff Writer

Walker Art Center has scheduled a symposium on the future of Hennepin Avenue for April 24-25 to consider ways of implementing the Halprin Plan for that street. The Halprin Plan outlined general concepts for the development of the avenue as the entertainment center of Minneapolis.

The symposium, titled "Hennepin: The Future of an Avenue," is being co-sponsored by the Minneapolis Downtown Council, the Minneapolis Planning and Development Department, and Walker Art Center, with assistance from the Graham Foundation for Advanced Studies in the Fine Arts, Chicago.

The aim of the symposium is to foster an open exchange of ideas among representatives from the fields of urban planning, sculpture, architecture, landscape design and graphic design in the hopes of producing specific suggestions for the development of Hennepin Avenue.

Tours of the city, seminars with local civic leaders, businessmen and planners, and two public forums at the new Radisson Trade Mart are

planned for the participants. The presentations will include presentations and question and discussion periods.

Scheduled to appear at the April 24 forum are: M. Paul Friedberg, landscape architect, New York, whose current project is the American Pavilion, Expo '70; Philip C. Johnson, architect, New York, whose current project is the IDS Building, Minneapolis; James Seawright, sculptor, New York, currently teaching at Princeton University; and Barbara Stauffacher Solomon, graphic designer, San Francisco, currently art director for Scanlan's Magazine.

Scheduled for the April 25 forum are: Walter Netsch Jr., architect, Chicago, currently planning the University of Illinois-Circle Campus; Otto Piene, artist, Cambridge, Mass., currently a fellow at the Center for Advanced Studies, M.I.T.; Tony Smith, sculptor, Orange, New Jersey, whose work "Amaryllis" is now on view at the NSP Plaza; and Robert Venturi, architect, Philadelphia; author of "Complexity and Contradiction in Architecture."

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THE MINNEAPOLIS TRIBUNE

Sun., Apr. 26, 1970

Hennepin Avenue Flavor Discussed

By MIKE STEELE

Minneapolis Tribune Staff Writer

Ten architects, designers, artists and urban specialists meeting in Minneapolis Thursday and Friday took on Hennepin Av. and came up with a smorgasbord of ideas quite in keeping with the smorgasbord of activities found along the avenue.

The occasion was a two-day open forum called "Hennepin: The Future of an Avenue," sponsored by the Walker Art Center, Minneapolis Downtown Council and Minneapolis Planning and Development Department.

About the only thing the 10 agreed on was that the avenue should not be bulldozed and redone and that it should not become a pastoral area—though one felt one-fifth of the avenue might be dug up and planted with trees.

Roger Montgomery, a professor of urban design at the Berkeley campus of the University of California, was brought in to summarize the discussions and did so by calling the whole affair "An Emperor's clothes situation."

"A high taste, upper middle class institution like the Walker wants us to look at a fairly ordinary street with a couple of bars as a work of art. I think it's a conceit to have an art museum walk up and down this avenue as if it were a canvas."

"I'd suggest instead that we're really part of a process legitimizing some kind of community effort to do something with the street."

Someone else said they felt a museum should be in a position of education and that the forums were doing just that. Walker Director Martin Friedman muttered something about ivory tower academics and the discussion continued.

Architect Robert Venturi based his ideas on the concept that "Hennepin Av. is almost all right now."

Starting with what was already there, he called for similarities to the Pop Art of Las Vegas Strip and Hollywood's Sunset Strip with its

brazen lights acting as modern symbols for what the avenue is really all about. He said cars and symbols, such as signs, instead of architecture, will define the avenue.

Artist Otto Piene disagreed, violently, saying this Pop Art approach was tantamount to commercial realism, an expression of the urge to consume. He said Venturi's love for the ordinary, man-made building failed to account for man-made mistakes which Piene said should not be repeated.

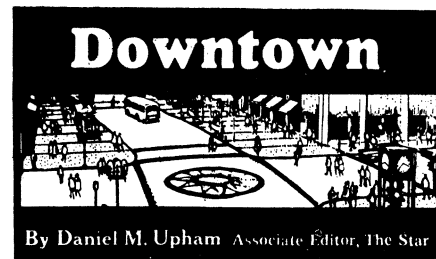
Artist James Seawright suggested light sculptures which would respond to human activities and noises.

Sculptor Tony Smith called for ways of getting more people into the area and promoted large sculptures as well. He also said he liked open plazas with minimal decoration so people could relate to other people and themselves.

Architect Walter A. Netsch, Jr., wanted something for everybody and divided Hennepin into five Hennepins. He said the street was a "celebration street, an outdoor living room for the community." He said cars would be invited into the living room, but not necessarily 24 hours a day. His five Hennepins would be used for different kinds of celebrations, one for movies and light shows, one for "the tassel trade," one possibly for the Walker Art Center and one which he would dig up and plant trees on.

All agreed that, in varying degrees, the street should respond to the people and their needs, that if even a marginal business like a shooting gallery had customers there were people who needed it.

Venturi felt it would be a mistake for designers to completely impose their tastes on such an area. Some felt there should be pedestrian plazas, other said no. Venturi said they work in Europe, not in America. "Here, if you sit on a bench you're a bum."



Sponsors interested in stirring up discussion of Hennepin Av. problems and in gathering ideas for short-term remedies feel they got their money's worth out of last week's forums on the subject.

To mix a couple of metaphors, the panelists include some ground-breaking mind-stretchers. Untrammelled by the need to hang around to see how it all comes out, they laid such ideas as these on the locals who showed up for two sessions at the Radisson Mart:

IDEAS FOR HENNEPIN ABOUT

Put a different rock band on each floor of the Butler building, thus giving Downtown an unbreakable hold on the loyalties of the young. (The Butler, although a block off Hennepin, deserves to be part of the scene because of its architectural merit, the advocate said; his apparently offhand suggestion was that the owners would or should be glad to surrender it to public use without charge.)

Cut Hennepin up into segments, if need be separating each one from its neighbors with actual dividers, and devote each segment to its own type of attraction. This, for instance, would give the movie-goers their own bailiwick, and the skin shows their own—ahem—strip. There would be a place for light shows, and one for loud bands.

One planner who sat in, recognizing that it may take a long time to work up and carry out a "permanent" Hennepin Av. plan, was taken with the presentation of Barbara Stauffacher Solomon, San Francisco graphics designer. With slides she showed how she has used bold color to make many a static scene jump.

Paint mileage

The mileage she gets out of a can of paint reminded onlookers of similar effective efforts in the Seven Corners area, where the outside appearance of many a drab old building has been transformed by sophisticated application of color. After design expense, this process needn't cost much in relation to impact, and might help keep Hennepin alive pending more formal resuscitation.

To those expecting the forums to produce ideas for fundamental change, however, the meetings caused some disappointment.

One of the disappointed was Edward F. Baker, associate architect for the office center now being built by Investors Diversified Services (IDS) and veteran of long-time design service for Baker Properties (no relation), now an IDS division.

Baker thinks Hennepin needs vigorous action to open up the interiors of its blocks. He says selling space further than 40 feet from the street is inefficient, if not completely ineffective, in the deep old stores lining Hennepin. Baker's way to offset this handicap would be to let pedestrians into each block's interior by using part of the space for arcades or open courts. Arcading is an old Baker Properties idea, but development of interior space stepped up greatly with the firm's pioneering with skyways in recent years, Baker says. He admits that he and his associates have been surprised by the traffic-generating power of the street-level arcades and second-level skyway approaches they designed for Northstar Center.

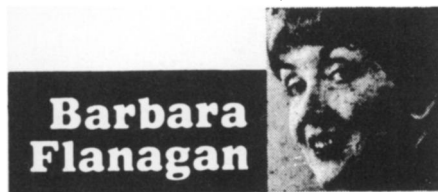
He's not sure that others have taken fullest advantage of the inside-the-block idea.

Because the pedestrian has become king of Downtown, attention to his wants is sure to continue. The city planning department's pending central-area study certainly will give him more than a nod. Solicitation continues for federal financing of an overall skyway system to give him sheltered passage to proposed edge-of-the-loop parking ramps.

But last week's brain-stormers may have given him less attention than he has come to expect.

TUESDAY, APRIL 28, 1970

1C



NOW THAT THE EXPERTS HAVE GONE home, what shall we do with Downtown Hennepin Av.?

They left us a muddle of advice — some good and some bad. My first reaction to the two-day conference is that it made more people look at Hennepin (and talk about it) than ever before.

WHAT TO DO WITH DIRTY HENNEPIN?

I also know that we have enough ideas now about what could be done — so let's get on with it and do something.

Well, what?

Barbara Stauffacher Solomon, a little girl who designs big signs, suggested better "singing" for the entire street as an easy out.

Her super-size paint jobs perk up old building facades. A Solomon-style design could do a lot for several spots such as the tired-looking 620 Club, the Great Northern Market and several of the bars. And the paint wouldn't cost that much.

I disagreed with architect **Robert Venturi**, who asked us to "discover the ordinary." I have and that's why I think Hennepin needs work. It's too ordinary for an entertainment street.

Sculptor **Otto Piene** also disagreed with Venturi, pointing out that much of what is ordinary is also expensive and badly designed. Billboards, for example.

Piene, who creates colorful wind socks to blow in the breeze, thinks Hennepin merchants could liven up the street that way. A banner or windsock can cost as little as \$150, he said. And when you're tired of it, throw it away and do something else.

I agreed with architect Philip Johnson that it would be nice if, as he said, "Hennepin would fill its teeth." He meant—do something with all of the vacant lots on the avenue.

He suggested putting prefabricated buildings on them for stores, exhibit halls, shooting galleries or whatever draws a crowd.

I also liked **M. Paul Friedberg's** idea of a "video park" on a parking lot. Friedberg, a landscape architect who has transformed vacant lots into "people places" in the heart of New York, explained it this way:

"Take a parking lot next to the blank wall of a big building. Mount TV cameras in trailers to photograph passers-by and throw their images on the wall, which becomes a giant TV screen. Interspersed with the passing scene would be the regular pickup of news programs—such as the moon shot (or a baseball game)—anything that draws a crowd."

To me, that sounds like a spectacular promotion for a TV station. And it would definitely spruce up that lot at 5th and Hennepin.

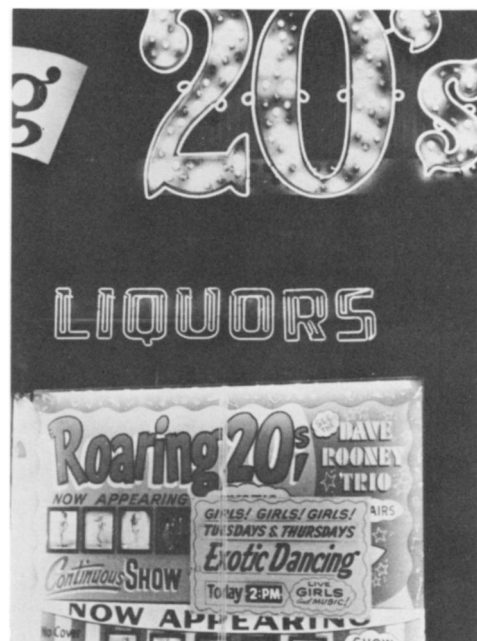
Both sculptors **Tony Smith** and **James Seawright** liked the idea of mid-block shopping squares and wider sidewalks. So do I.

Nobody wanted to turn Hennepin into another Nicollet Mall — even though some uninformed members of the audience thought that was the idea.

Only one expert suggested that cars be removed from Hennepin — and then only during certain night-time hours. **Walter A. Netsch Jr.** — thought that more people might congregate if auto traffic stopped on Hennepin from "dusk to 5 a.m."

He also liked the idea of occasionally painting the sidewalks or carpeting them to give some variety to the avenue.

I hope our Hennepin Av. landlords and tenants will consider some of these suggestions. Right now, almost anything would help.



Experts split on saving Hennepin

By BARBARA FLANAGAN
Minneapolis Star Staff Writer

Downtown Hennepin Av. was described as "dismal," "typical" and "a street with interesting potential" by urban experts who saw it for the first time Friday.

Art Seidenbaum, urban affairs columnist for the Los Angeles Times, probably described the street best when he said:

"Hennepin isn't voluptuous enough to be seductive and it isn't wrinkled enough to be replaced—just like a 45-year-old courtesan."

Seidenbaum was moderator at the opening program entitled "Hennepin—The Future of the Avenue," held Friday night.

The second session was to be at 2 p.m. today.

The two-day symposium was sponsored by Walker Art Center, the Downtown Council of Minneapolis and the Minneapolis Planning and Development Department.

Architect Philip Johnson, New York, designer of the new IDS Center in Minneapolis, pinpointed the avenue's problem when he said:

"What killed Hennepin was TV and the pill."

He suggested three solutions. "Turn the Butler Brothers warehouse, a block north of Hennepin on 6th St., into a teen center operated by the city; fill in the gaps on Hennepin that are now parking lots with anything, even temporary prefabricated buildings; then go to the federal government for a subsidy to

HENNEPIN AV.
Turn to Page 3A

HENNEPIN AV.

Continued From Page One

finance more permanent changes."

Other urban design experts and their comments follow:

James Seawright, sculptor, suggested an electronic sculpture that could be programmed to relate to the passersby or be rigged to respond to a dialed telephone number.

Otto Plene, sculptor: "The first thing Minneapolis must do is get rid of all of those billboards on Hennepin because they hide the best parts of many of the buildings."

Robert Venturi, architect: "You can't change Hennepin enough so why not make it more like what it is? One way is to make the signs bigger."

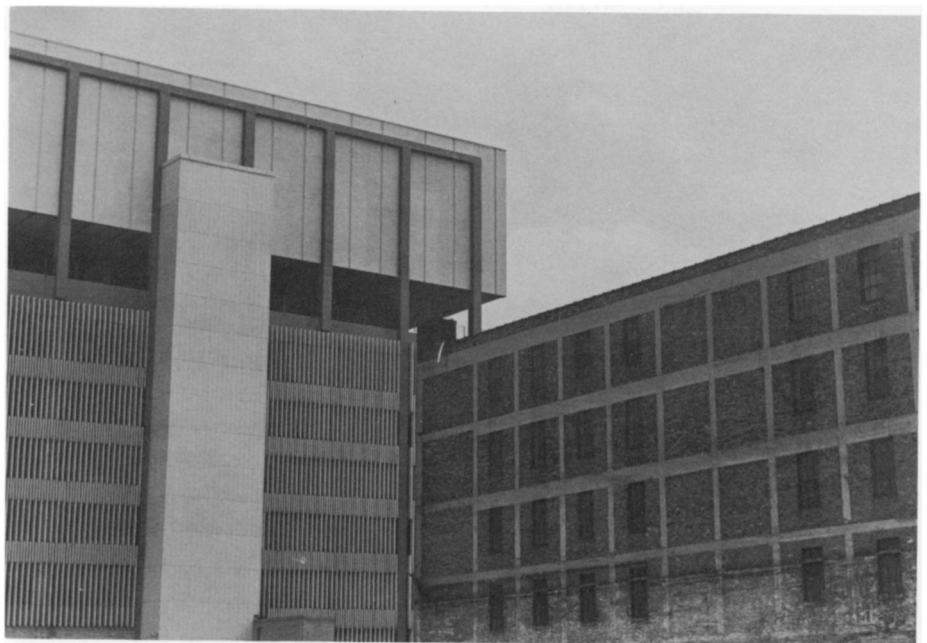
Mrs. Barbara Stauffacher Solomon, graphic de-

signer: "Large-scale signs and graphics could make Hennepin appear new, bigger and more exciting."

A standing room only crowd at the Radisson Trade Mart last night suffered with the speakers through a series of technical failures.

During the two-hour program a movie screen collapsed, the public address system failed intermittently, a slide projector was out of focus, the slides were backwards and upside down, the movie projector broke down and the air conditioning was not functioning.

Concluded moderator Seidenbaum, in adjourning the meeting, "It was cordial of you in the audience not to burn this building down and not to throw things at all of us."





photos: Andrew Power

Downtown



By Daniel M. Upham Associate Editor, The Star

Hennepin facelift a tough problem

One comparing the problems of the Gateway district and Nicollet Av. with those of Hennepin Av. might conclude that Downtown has left the hardest set until last.

It is now nearly a year since Lawrence Halprin & Associates, designers of Nicollet Mall, unveiled their Hennepin Avenue Area Report, prepared for the Downtown Council and the City of Minneapolis.

Friday and Saturday, another set of experts, assembled for a brain-storming forum on the Halprin Report by Walker Art Center, will take a fly at Hennepin's problems, with the Downtown Council and a city agency (Minneapolis Planning and Development) as cosponsors with Walker.

Aside from the gap left by razing the Lyric Theater, Hennepin Av. looks much the same today as it did a year ago. The word around town today was that some "good news about Hennepin Av.," intended to break during the forum, will not materialize.

The pessimist might ask "What's wrong? When will Hennepin Av. get off dead center?"

Answers may be sought in a couple of directions.

First of all, the observer looking back on Gateway redevelopment and implementation of the Nicollet Mall plan is like a traveler who has crossed a mountain. As he travels away from it, the mountain keeps looking smaller and smaller.

Yet, the town's two leading planners once were at loggerheads over Gateway. The man who wanted to emphasize development of single-purpose office buildings won out, but only after a strenuous tussle with his rival, who felt the district's access to rail and water transport demanded industrial development. Hearts broke when a big firm dropped plans for a new building in Gateway; the top boss killed the scheme because he didn't want an office "down in the Bowery."

Foot-draggers forced complete revision of the first Mall assessment scheme; when the spirit of private enterprise failed to evoke realistic bids, the city had to take on the job of building the Mall.

Thus, neither set of problems — Gateway or Nicollet — was a soft touch. For that matter, who can say they have been solved forever?

Another angle, however, may be that Hennepin Av. is, indeed, a harder nut to crack than the others. While advanced blight left no choice but to raze Gateway and start over, much of Hennepin is too good to tear down.

Among merchants, Nicollet is where it's at.

On Hennepin, it's hard to tell those who really want to be there from those who chose it for cheap rent.

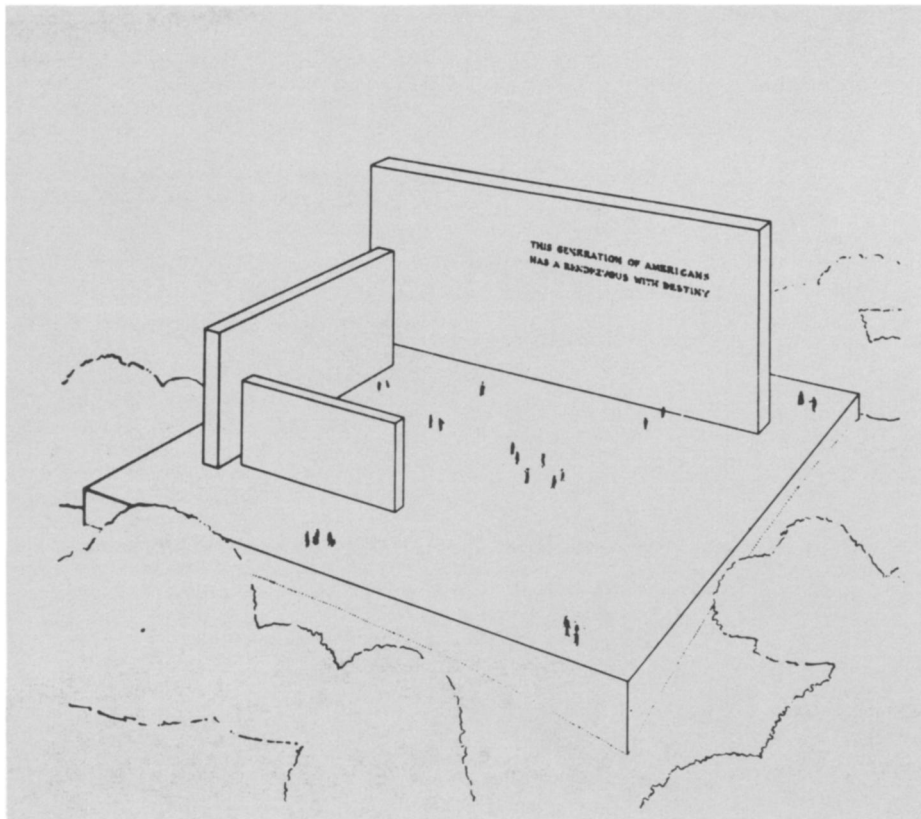
Should Hennepin lack the spirit to save itself, others may have to impose the Halprin plan on the street, in the way the City Council intends to implement the report's ideas on parking.

But such physical considerations as these may not touch on the real problem of Hennepin, which is to save it from blight without destroying its bawdy charm. The factor which attracts the visiting stockmen, the boys in town for the sales meeting, and other free spenders?

When the chips — or rather, the shoulder-straps — are down, can a stripper really do her stuff if they air out the joint and sweep the floor?



newspaper articles:
courtesy of
Minneapolis Star & Tribune

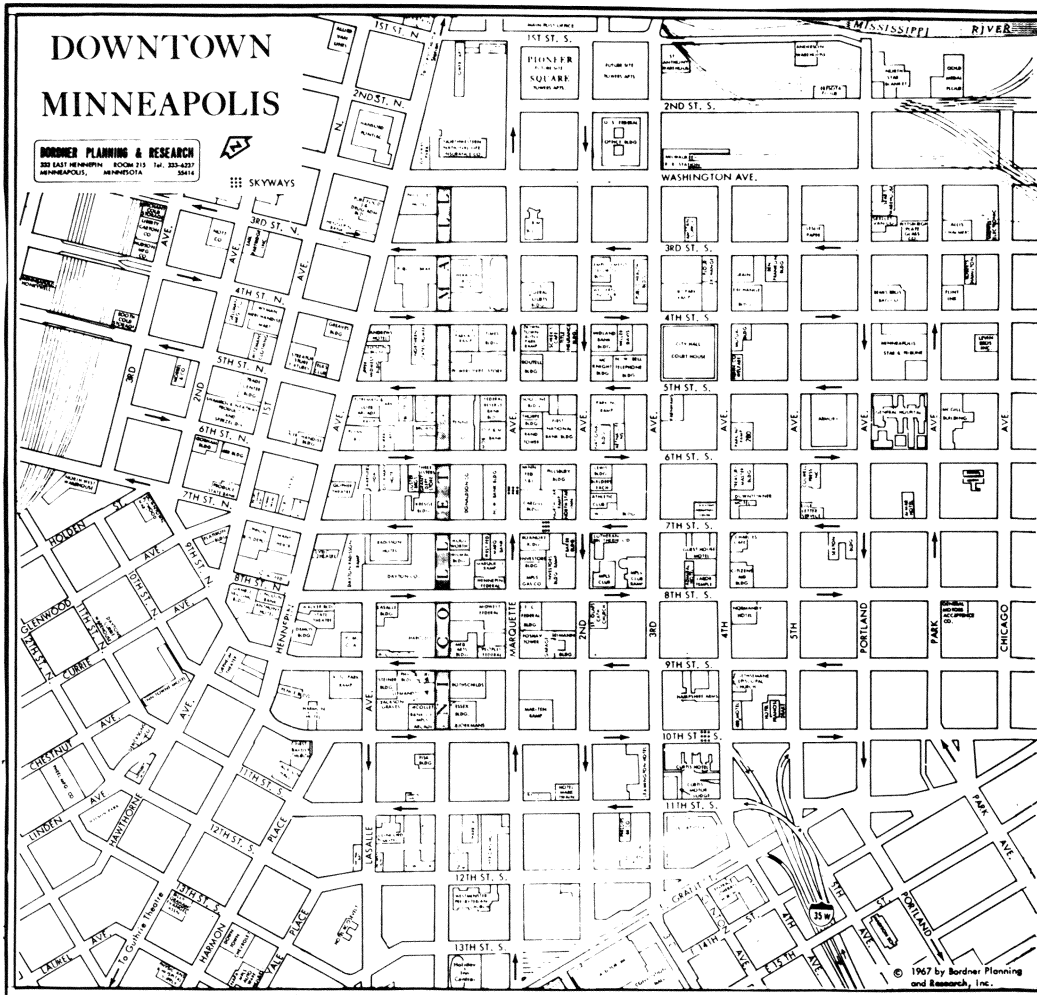


It was only after thinking about a square for Minneapolis, especially of the people walking on it, standing singly or in groups, in ways that reminded me of Giacometti's sculptures, that I recalled my project for the Roosevelt Memorial. The essential link here is that the intention of the square is monumental and dramatic. No one would think of the memorial project in terms of the classical agora, or the Roman forum . . . Claud Bragdon said that architecture must be functional, structural, schematic and dramatic. For me, the dramatic consists in the confrontation of an individual with the most intense expression of a specific time and place. What is monumental consists in giving this expression the clearest and most economical form . . . In spite of being located near the heart of the central area of a great city, the proposed square has a symbolism partially different from that of the traditional piazza of Western Europe.

PROJECT FOR A PARKING LOT

"Stinger" is a square piece — over 32 feet on a side — with an open center. The piece rests on pavement which is continuous inside and outside of the work. That is, the piece has no platform or floor of its own. After "Stinger" I made maquettes of three other pieces, derived from it, in which a square horizontal plane was one of the most important elements of the design. In two of these pieces the horizontal square was meant to be a platform or pavement, in one case even for sitting with legs hanging over the edges. The third maquette was a sort of square crater and the piece that followed related to it and was made up of two squares next to one another. One square was constituted of 81 square slabs and the other of 81 half-octahedra. Each of the squares could be thought of as part of a space grid made up of tetrahedra and octahedra and thus directly related to the bulk of my other work. Even the module is the same — being based on an equilateral triangle of 4 foot altitude. This piece is called "Hubris." A photo montage using the maquette is at the right.

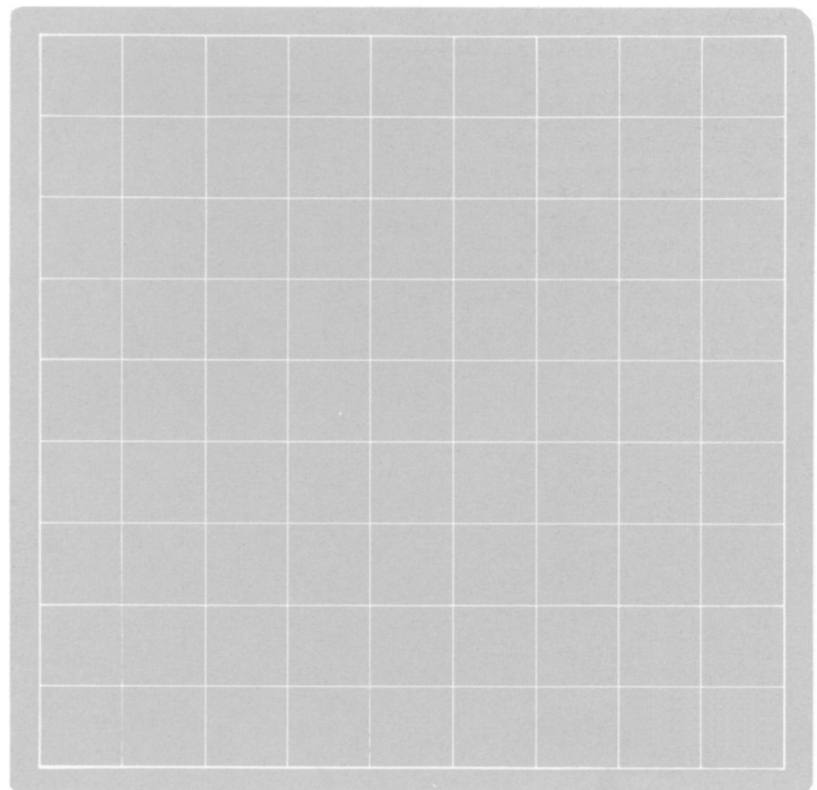




When I arrived in Minneapolis last spring, I found in my hotel room a publication called "Where." In it was this marvelous map of "Downtown Minneapolis." The blocks were square! Also, the area surrounded by Washington and Chicago Avenues, 10th Street and the Nicollet Mall, made a super-square with eight blocks on a side. Furthermore, the streets, running one-way, formed pinwheels of traffic around any given block. Not going into why sixty-four squares can't work (except for chess), with a bit of fudging to include the blocks up to 11th Street, and LaSalle and Hennepin Avenues, I began to look at the downtown area as made up of nine large squares and 81 actual blocks. The central large square would be between 5th Street South and 5th Avenue, 8th Street South and 2nd Avenue. The central block would be that bounded by 6th Street South, 4th Avenue, 7th Street South and 3rd Avenue. I was filled with images of the Hindu mandala, the symbolic city, the eight gates, the blue flower, the philosophers stone, the wedding ring and the pin-wheel street arrangements in medieval cities according to the explication of Camill Sitte. For me it was not only "Where" but "When" . . . My last major piece, "Hubris," was completed in the summer of 1969 for the Manoa Campus of the University of Hawaii. Half of it was a pavement of 81 squares.

Tony Smith

Several years ago on a CBS television interview, Merrill Brockway asked me what I thought about urban renewal. This is, of course, a very complicated affair. I answered: "When they tear down a lot of buildings, it is bound to be tough on those who have occupied them; but instead of putting up another lousy office building, or a luxury apartment, why can't they just pave a block with black granite — no grass, no trees, no benches, no lights, nothing at all except big slabs of black granite?" . . . Long after that, I completed a project for the Chicago Circle Campus of the University of Illinois. It was to be on an esplanade between the Student Union Building and the Library. There were to be two parallel arrays of twelve boxes each — actually four rows of six. The boxes were to be 12 x 12 x 8 feet high with 12 feet between rows. They were to be spread out on slabs 10 x 20 x 1 foot thick on Walter Netsch's great elevated mall . . . I think of this project as composed of nine squares, 81 squares, and finally, of 729 granite slabs of about 11 feet 4 inches each.



In 1931 I began to study painting and sculpture at the Art Students League. In 1937 I entered the New Bauhaus with the intention of becoming an architect, but, disappointed in how little benefit I derived from the school, I withdrew.

After building some log cabins in the Rockies, I started to work as a laborer on Frank Lloyd Wright's Ardmore Experiment, and went on to work on the drawings and estimates for about forty homes.

For the next twenty odd years, I designed and built about two dozen homes, developed a few larger projects, did some remodeling, and taught at NYU, Cooper Union, Pratt and Bennington College.

During an interlude in the above period, 1953-55, I lived in Germany and devoted myself to projects in painting, sculpture and architecture. Except for some small paintings, drawings and notebooks, there is nothing to show from this time; for me, however, it was the most fruitful period for work.

In 1962, I began teaching at Hunter College and about the same time I became intolerant of the capriciousness of clients and gave up building. I had some steel boxes made and placed them around in my yard. I don't know exactly what my intentions were. Later, I began to develop some forms based on various types of space frames. These were clearly intended as sculptural expressions.

ONE-MAN EXHIBITIONS

- 1966 Wadsworth Atheneum, Hartford; Institute of Contemporary Art, Boston; University of Pennsylvania, Philadelphia
- 1967 Walker Art Center, Minneapolis; Galerie Müller, Stuttgart, Germany; Bryant Park, New York
- 1968 Galerie Renee Ziegler, Zurich, Switzerland; Galerie Yvon Lambert, Paris; Fischbach Gallery, New York
- 1969 Exhibition of models, University of Hawaii
- 1970 The Newark Museum; Montclair Art Museum; The Art Museum of Princeton University; the New Jersey State Museum, Trenton, New Jersey

SELECTED GROUP EXHIBITIONS

- 1964 "Black, White and Grey," Wadsworth Atheneum, Hartford, Connecticut (first time sculpture exhibited publicly)
- 1967 "Sculpture in Environment," New York City Department of Parks, New York; "American Sculpture of the Sixties," Los Angeles County Museum of Art and the Philadelphia Museum of Art; "Scale as Content," Corcoran Gallery of Art, Washington, D.C.
- 1968 "Documenta IV," Kassel, Germany; "Art of the Real; U.S.A.: 1948-1968," the Tate Gallery, London
- 1969 "New York Painting and Sculpture, 1940-1970," Metropolitan Museum of Art, New York
- 1970 "L'Art Vivant Americain," Foundation Maeght, Saint Paul de Vence, France; Rijksmuseum Kröller-Müller, Otterlo; "Monumental American Art," The Contemporary Art Center, Cincinnati

GUEST EDITOR

John Margolies has been resident critic at the American Federation of Arts, New York, for the past year. He is currently living and working in Los Angeles, continuing as a consultant to the American Federation of Arts.

From 1964-68 he was Assistant Editor of Architectural Record, and worked as a free-lance writer and photographer on architecture, the arts and mass media for Architectural Forum, Progressive Architecture and Art in America. Mr. Margolies directed the Architectural League of New York's program of lectures and exhibitions from 1966-68. Exhibitions organized for the League by Mr. Margolies include: "Prisms, Lenses, Water, Light" by Charles Ross and USCO; "Slipcover" by Les Levine; "Light Floors" by Lila Katzen; "Morris Lapidus: Architecture of Joy," to be circulated by the American Federation of Arts.

John Margolies and Billy Adler are partners in Telethon, a company concerned with the documentation of commercial, home-screen television. Telethon's activities have appeared in Show Magazine and have recently been shown in the exhibition "Recorded Activities" at the Moore College of Art, Philadelphia.

Mr. Margolies is the second critic selected to develop an issue of DESIGN QUARTERLY for the Walker Art Center/Graham Foundation program in design criticism.

EDITOR'S NOTES & ACKNOWLEDGMENTS

DESIGN QUARTERLY invited John Margolies to guest edit this issue and carry through the format he outlined in his letter to contributors (see cover), in order to provide an expansive forum for ideas.

Where possible, the material he collected is reproduced to the exact specifications of the artists and architects involved (to prevent the "loss of self" that so often occurs with the publication of visual ideas). The work compiled in DESIGN QUARTERLY 78/79 was organized by the contributors for inclusion with, but unrelated to, adjacent material. In the design of this issue biographical data immediately follows each contribution and only information submitted by the participants is included. Owing to space limitations, listings of previous work have been edited.

DESIGN QUARTERLY is indebted to the contributors who participated in the spirit of Mr. Margolies's invitation. We are grateful to Andrew Power, a student in the University of Minnesota School of Architecture, who provided the Hennepin Avenue photographs, taken as part of a class project related to the Avenue and organized with the guidance of Robert Martinson, Lecturer in the School of Architecture. Thanks are due Jay Belloli, Assistant Curator at Walker Art Center, for translation of the Italian biographical material and Dean Swanson, Chief Curator at Walker Art Center, for editorial advice. We wish to acknowledge the help of: Ruth Bower and Mary Goodrich, New York Magazine; Robert King, Managing Editor, Minneapolis Star; John Gantert, Dayton's, Minneapolis; and A.H. Agnew, The Telegram, Toronto, Canada.

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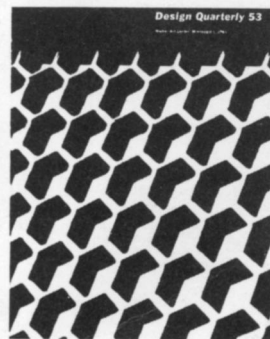
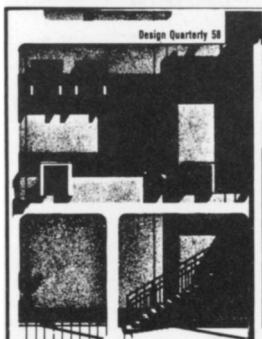
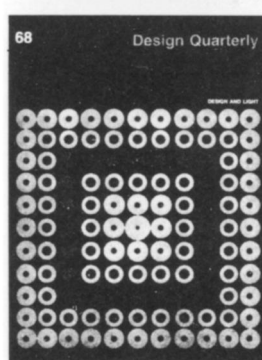
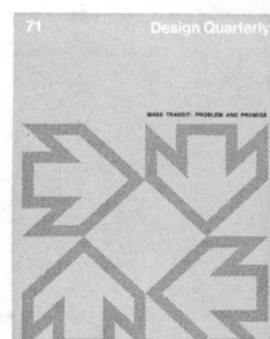
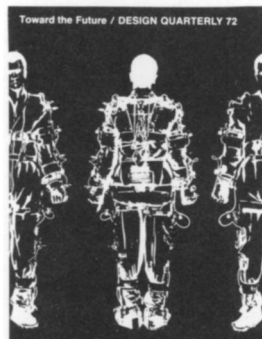
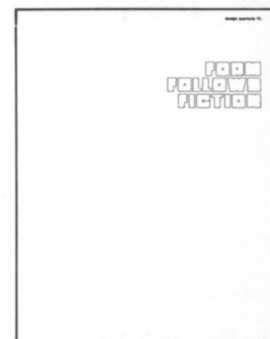
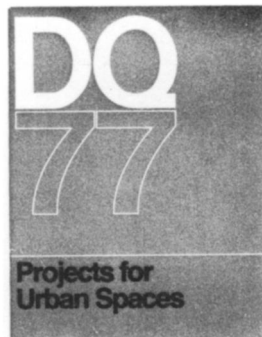
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Last Minute Correction!!

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prepared by **TONY SMITH** (pages 64-66) .

articles about the conference (pages 69-83) and a spread specially
OF AN AVENUE -- including photographs of Hennepin Avenue and newspaper
devoted to documenting the Minneapolis conference, **HENNEPIN: THE FUTURE**
Additional material to be included in this issue: a special section

(pages 54-58) .

ONYX (pages 42-46) ; **ED RUSCHA** (pages 47-53) ; and **SUPERSTUDIO**
(pages 29-33) ; **CRAIG HODGETTS** (pages 34-36) ; **LES LEVINE** (pages 37-41) ;
(pages 17-21) ; **FRANCOIS DALLEGRET** (pages 22-28) ; **HAUS-RUCKER-COMPANY**
1-5) ; **ANT FARM** (pages 6-10) ; **ARCHIZOOM** (pages 11-16) ; **ARCHIZOOM**
asked to prepare an opening essay on "conceptual architecture" (pages
Those contributing to this issue are: **PETER EISENMAN** who has been
anxiously look forward to seeing what you come up with.

Thank you for your cooperation in this experimental venture and I

(or selves) along with biographical material.

type of communication. Please enclose a glossy photograph of yourself
pictures. I am, rather, looking for a more general and less specific
I am not interested in a traditional magazine format of ordered text and
be any combination of the following: photos, drawings, text, type.

would like to prepare special material for this issue. Contributions may
abstract and definitely must be unpublished in America. Perhaps you

Your contribution should deal with recent material, can be somewhat

them, including the layout.

communicate their ideas. These pages belong entirely to those assigned
several people and groups to prepare a number of pages to directly

to tamper with or subvert other peoples' ideas. I am therefore asking

I have come to realize that too often my editorial function has been

environment; the psychological environment; the entertainment environment.
issue will be related to the following concepts: the communications

direct expression of "conceptual architecture." The overall theme of the
by Walker Art Center. I am devoting the majority of this issue to

to prepare a double issue (about 68 pages) of **DESIGN QUARTERLY** published
I am an architectural writer (among other things) and have been asked

From: JOHN S. MARGOLIES, 299 West 12th Street, New York, New York 10014

ONYX, ED RUSCHA, SUPERSTUDIO

To: ANT FARM, ARCHIGRAM, ARCHIZOOM, FRANCOIS DALLEGRET, PETER
EISENMAN, HAUS-RUCKER-COMPANY, CRAIG HODGETTS, LES LEVINE,

"architecture"

Re: **DESIGN QUARTERLY 78/79** - a special double issue on "conceptual