



one



drinking
a bowl of green tea
I stopped the war

it is quite wrong to say that the bewilderment people feel over a new style is of no great account since it doesn't last long. Indeed it does; it has been with us for a century. And the thrill of pain caused by modern architecture is like an addiction - so much of a necessity to us, that societies without any outrageous architecture of its own, seem to us to be only half alive. They do not suffer that perpetual anxiety, or periodic frustration, or unease, which is our normal condition.

adopted from Leo Steinberg's
'contemporary art and the plight of its public.'

the next revolution in architecture
will recognize the inalienable right
of each design to be free from all
other styles, to be free of itself
and to be free to be itself.

adapted from
"12 rules for a new academy"
Ad Reinhardt.

words in architecture are words.
letters in architecture are letters.
writing in architecture is writing.
messages in architecture are not messages.
play in architecture is not play.

knowledge in architecture is not knowledge.
learning architecture is not learning.
ignorance in architecture is ignorance.

unlearning architecture is learning.
the unschooled in architecture are unschooled.
wisdom in architecture is not wisdom.
foolishness in architecture is foolishness.
consciousness in architecture is consciousness.
unconsciousness in architecture is unconsciousness.

order in architecture is not order.
chaos in architecture is chaos.
symmetry in architecture is not symmetry.
asymmetry in architecture is asymmetry.
a square in architecture is not a square.
a circle in architecture is a circle.

a colour in architecture is not a colour.
colourlessness in architecture is not colourlessness.
a line in architecture is not a line.
a wiggly line in architecture is a wiggly line.
a shape in architecture is a shape.
form in architecture is not form.
the formlessness of architecture is not formlessness.
imagelessness in architecture is imagelessness.

drawing in architecture is drawing.
graphic architecture is graphic.
carpentry in architecture is carpentry.
texture in architecture is texture.

simplicity in architecture is not simplicity.
less in architecture is not less.
more in architecture is not more.

too little architecture is not too little.
too large in architecture is too large.
too much in architecture is too much.

chance in architecture is not chance.
accident in architecture is not accident.
art in architecture is not art.
sculpture in architecture is sculpture.
literature in architecture is literature.
poetry in architecture is poetry.
music in architecture is not music.

poetry in architecture is not poetry.
heroism in architecture is not heroism.
sand in architecture is sand.

vision in architecture is not vision.
the visible in architecture is visible.
the invisible in architecture is invisible.

the mystery of architecture is not a mystery.

the unknown in architecture is not the unknown.
the beyond in architecture is not beyond.
behind in architecture is not the behind.

the meaning of architecture is not meaning.

time in architecture is not time.

space in architecture is space.

light in architecture is not light.
dark in architecture is dark.

the psychology of architecture is not psychology.

the philosophy of architecture is not philosophy.

the meaning of architecture is not meaning.

the spirituality of architecture is not spirituality.

architecture in architecture is architecture.

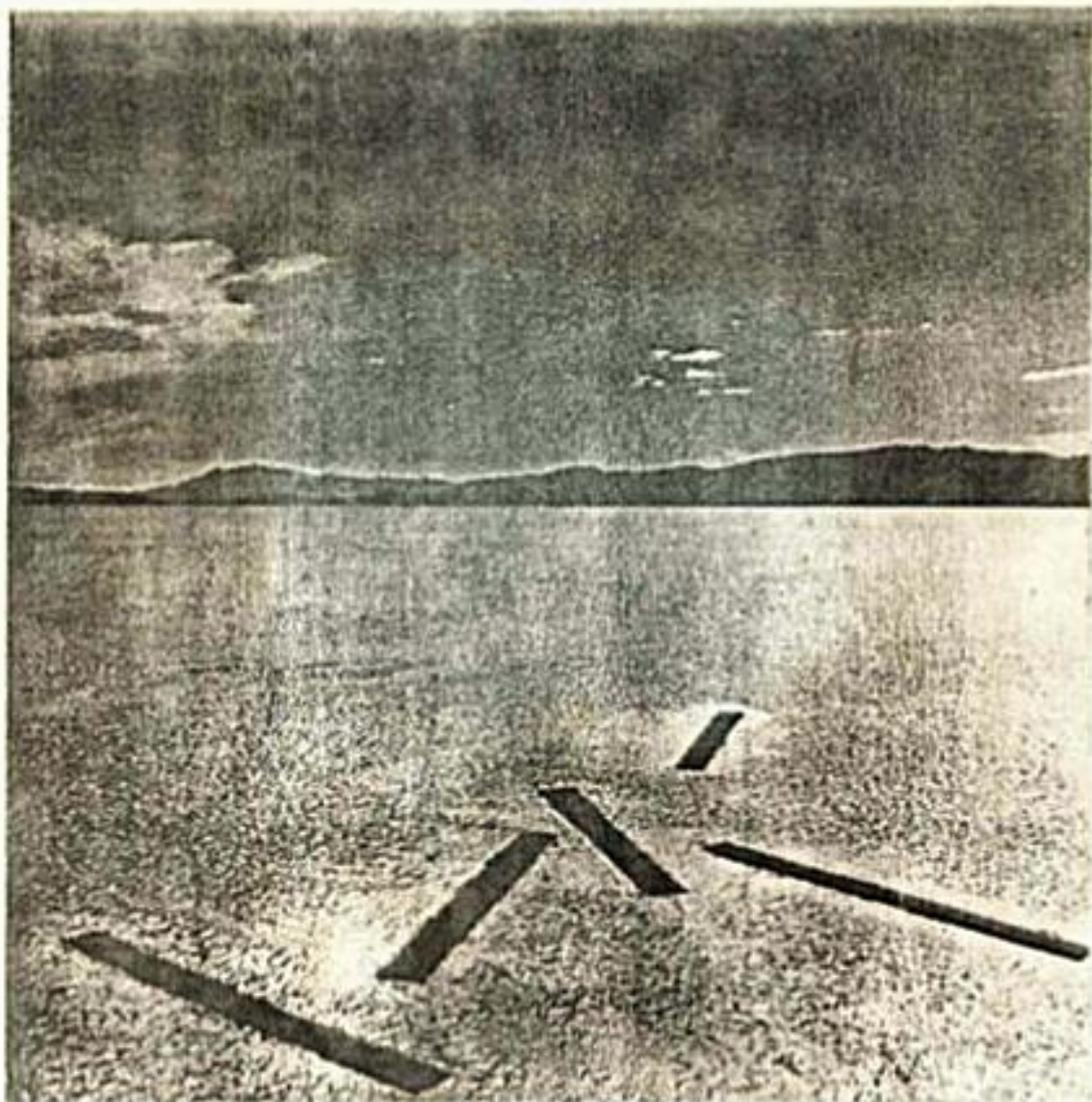
the end of architecture is not the end.

adapted from:
art as art deems part 5 Ad Reinhardt.

the ordinary as marvelous
starting with fragments
aiming at harmony
ontologically appealing and socially risky.
speed of thought medium
starting with the world not with a rational framework
experience not product the purpose
carefully detailed, precise concentrated
letting the world tell you what to do
the unknown waiting to be discovered
the innocent or naive, question
looking for new classes of things
searching for new patterns
emerging chaos
extra sensitivity to being at the receiving end.
starting with what's fishy
juxtaposition
tempo
historic moments.

'post industrial living'
compiled by C.L. Chikney, and Christopher Jones

Michael Heizer







the visual absence of something
which nevertheless has a physical
presence - E. Devezling

Its invisibility made it all the
more visualizable - Oldenburg.

the idea is the machine that
makes the work - Le Witt

stay at your
table and
listen -
Franz
Kafka

we must concentrate on the very
act of being - Robert Morris

Now the world is neither meaningful
nor absurd, it simply is - Rebbe - Gikat

The blue mountains
are of themselves
blue mountains, the
white clouds are of
themselves white
clouds - Zenin

the work should
represent
a standstill of becom-
ing and not a
static end -
El Lissitzky.

my work has no more ideas
than a tree or a rock or
a mountain or an ocean
- Carl Andre

on atmosphere is
of passive
exultation and
contemplative
presence evoked
by the works of
Rothko, Still and
Newman -
Virginia Whites

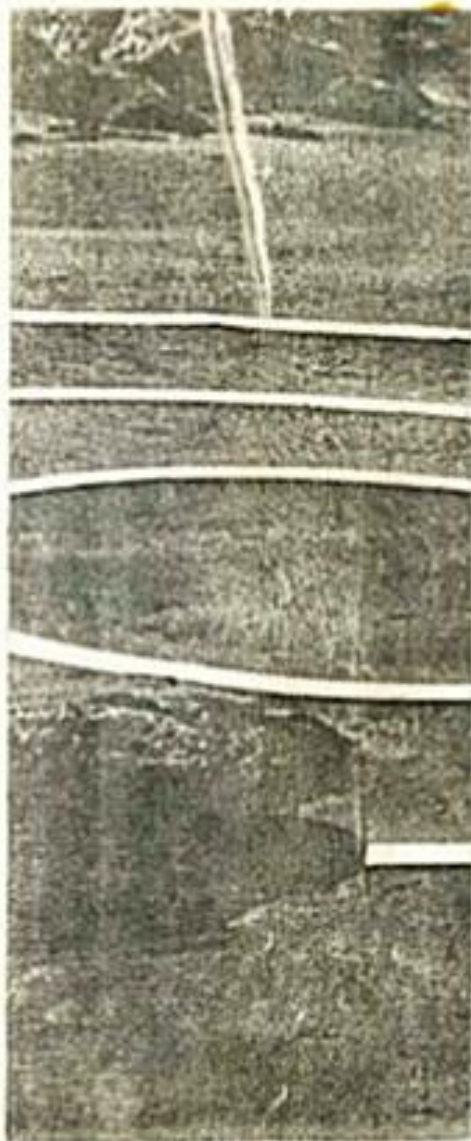
The only modern idea
criticism - Duchamp

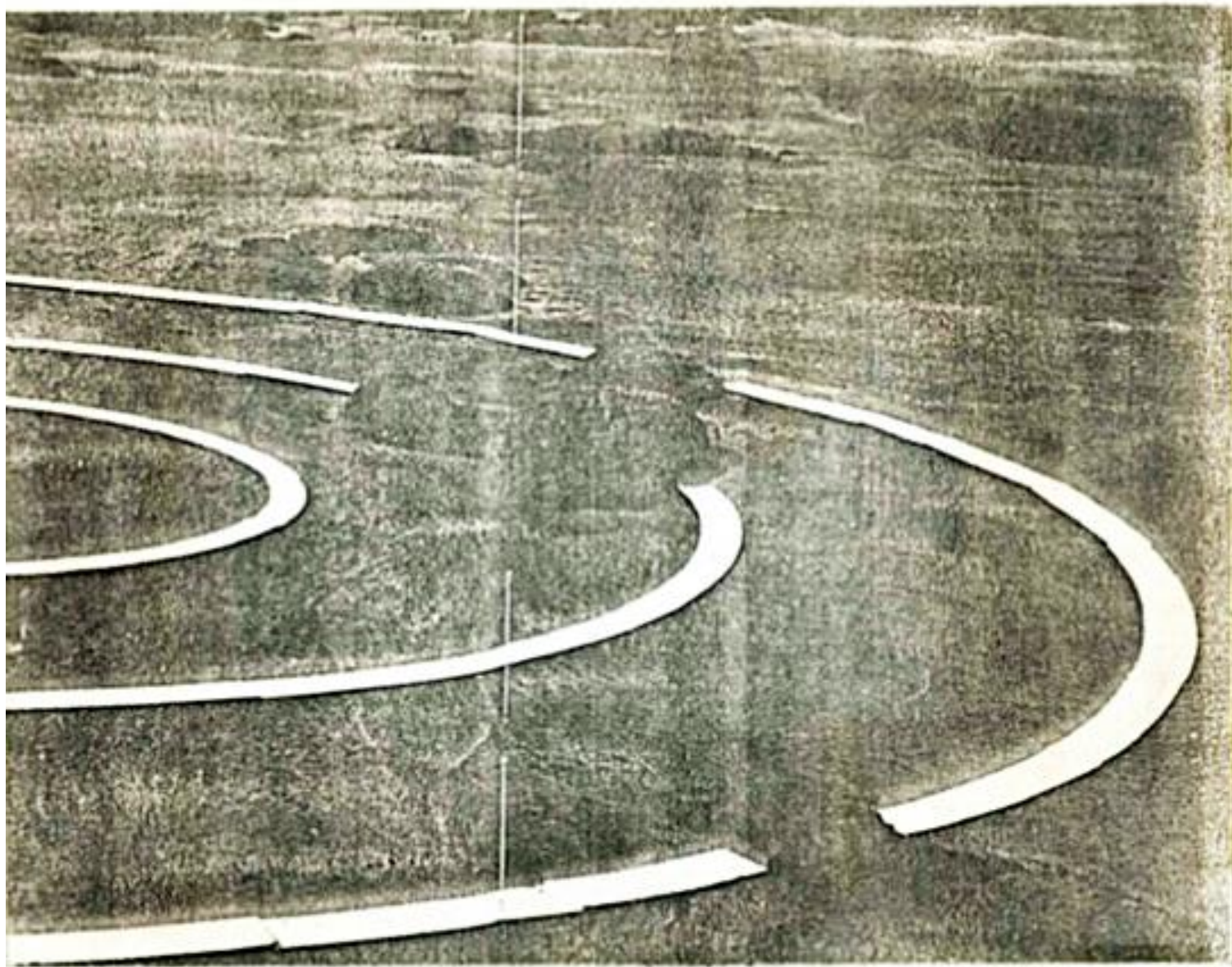
repetition will intensify
the eternal structure
and bring out unsus-
pected properties in
the work itself -
Kandinsky.

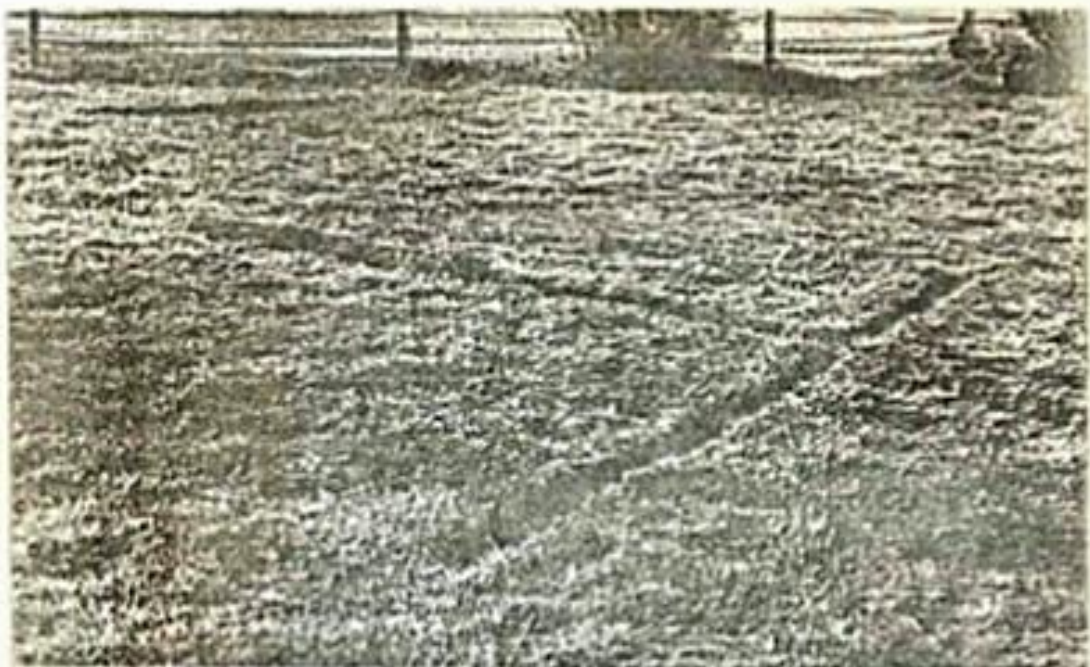
one might become the kind
of person who without intending
it, is a source of marvellous
accidents - Alan W. Watts.

oh I have learnt
that the birds fly
that fish swim
and a man walks inside of him
- John Coltrane

Richard Long







the novelty of our work derives from our having moved away from simply private human concerns towards the world of nature and society of which all of us are a part.

there is no point or the point is nothing.

our intention is to affirm this life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we are living, which is so excellent once one gets one's mind and one's desires out of its way and lets it do of its own accord.

the highest purpose is to have no purpose at all. This puts one in accord with nature in her manner of operation.

contemporary music is not the music of the future nor the music of the past, but simply music present within us, this moment now. This now moment.

We are trying to identify life with art and we begin in darkness
Q:- what then does the artist become if he is not someone who seeks light?
He becomes a listener.

- John Cage.



the fact is I trouble knowone
but I did
keep going
all this can't stop the wars
can't make the old younger
ignore the price of bread
say it again louder!
you can't stop the wars
can't make the old younger
ignore the price of bread
it can't go on
where now
keep going.

extracts from "Sinfonia" by
Luciano Berio.

don't do it if you haven't done it
you'll do it anyway
it's all up to you
and you might as well face it
it's not up to you anyway
please stay awake
it's again
riding the escalator over the hill.

extracts from "Escalator over the Hill"
a chronotransduction by
Carla Bley and Paul Haines.



the only real adventure remaining for
each individual is the exploration of
his own unconscious.

C.G. Jung.

- is it stable, i.e. is it independent of any particular social framework?
- is it integrative and non-specialized?
- does it "go with the flow"?
- is it structural?
- is it releasing and liberating in its effect?
- does it link global and personal?
- is perception and learning the mode of arriving at it?
- is it multi-level?
- has it got the variety of life in it?
- is it open to chance?
- does it combine rationality with intuition?
- is it gentle and friendly?
- is there joy in it?
- is it done for its own sake?

criteria from the post industrial action
list - version two. compiled by
C.L. Critchley and Christopher Jones.

Western culture glorifies masculine qualities; strength, power, force, success, etc., as is evident in the language of most art criticism. Claes Oldenbourg, on the contrary delights, in his work, in the softness, weakness and failure.

extract from exhibition catalogue

human concepts are inadequate as an image of experience. They do not go far enough. There is more, there is knowledge beyond thought.

Idris Pang.

Western mistrust of human nature - whether theological or technological is a kind of schizophrenia... ..
..... the technological mind shows that it has inherited the same division against itself when it tries to subject the whole human order to the control of conscious reason. It forgets that reason cannot be trusted if the brain cannot be trusted, since the power of reason depends upon organs, that we've grown by unconscious intelligence.

Alan Watts.

quoted in "post industrial living" compiled by
Cl. Crickey and Christopher Jones.

AN ATTI

TUDE TO

WARDS T

HE CITY

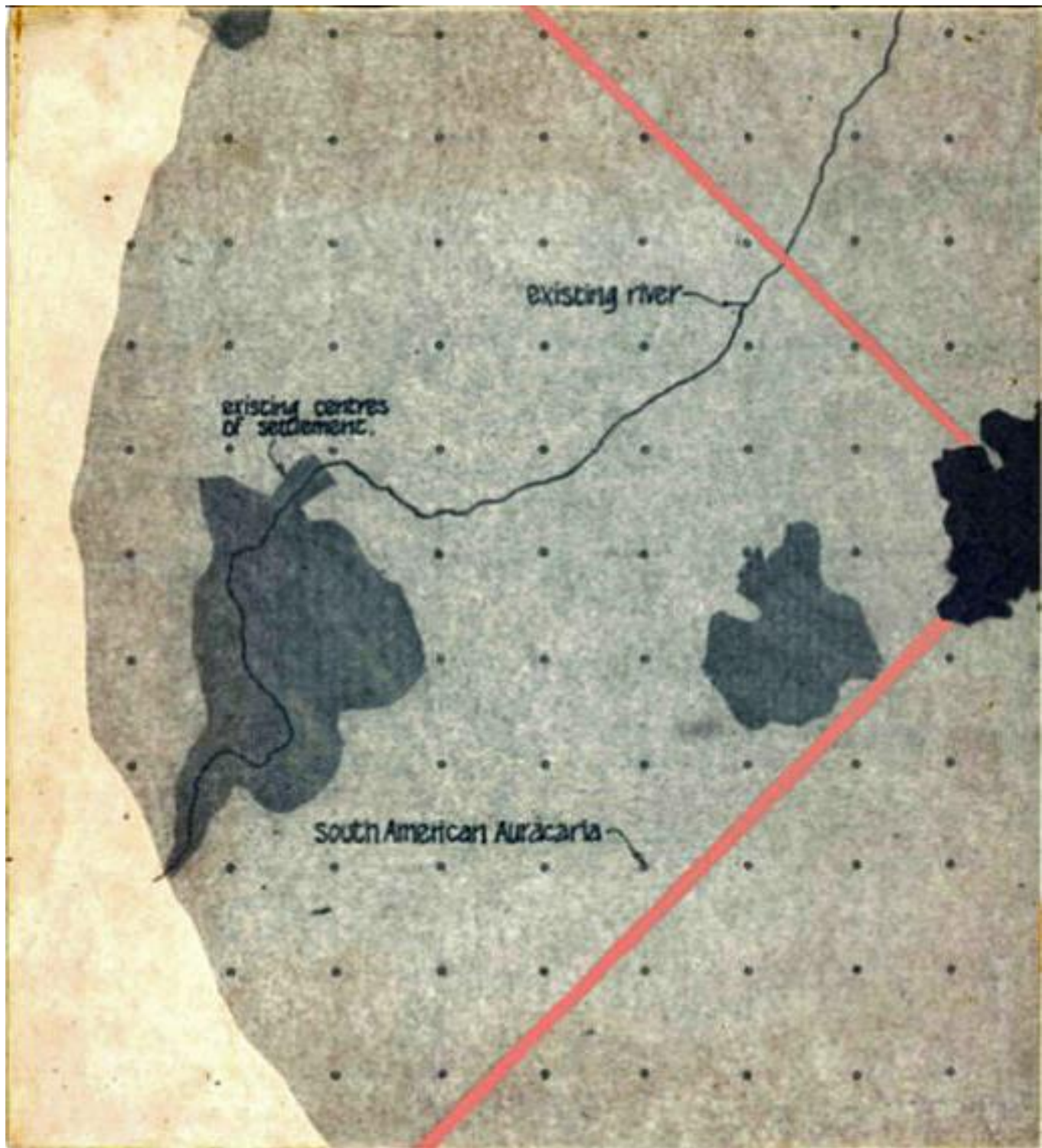
a city for 250,000 people.

select a site similar to Milton Keynes, encompassing existing centres of settlement, and build approximately in the centre of this proposed development a mountain about one mile high: a real mountain.

then plot a cross covering the entire site, and construct it out of pink flagstones 1'0" wide, from the base of the mountain to the limits of the proposed city, stopping only for trees and existing buildings.

plant over the entire site at half mile intervals huge South American Araucarias, or monkey puzzle trees. give someone a very precious stone and ask them to buy it somewhere within the proposed city limits.

then get a planning authority to design the city.



existing river

existing centres
of settlement.

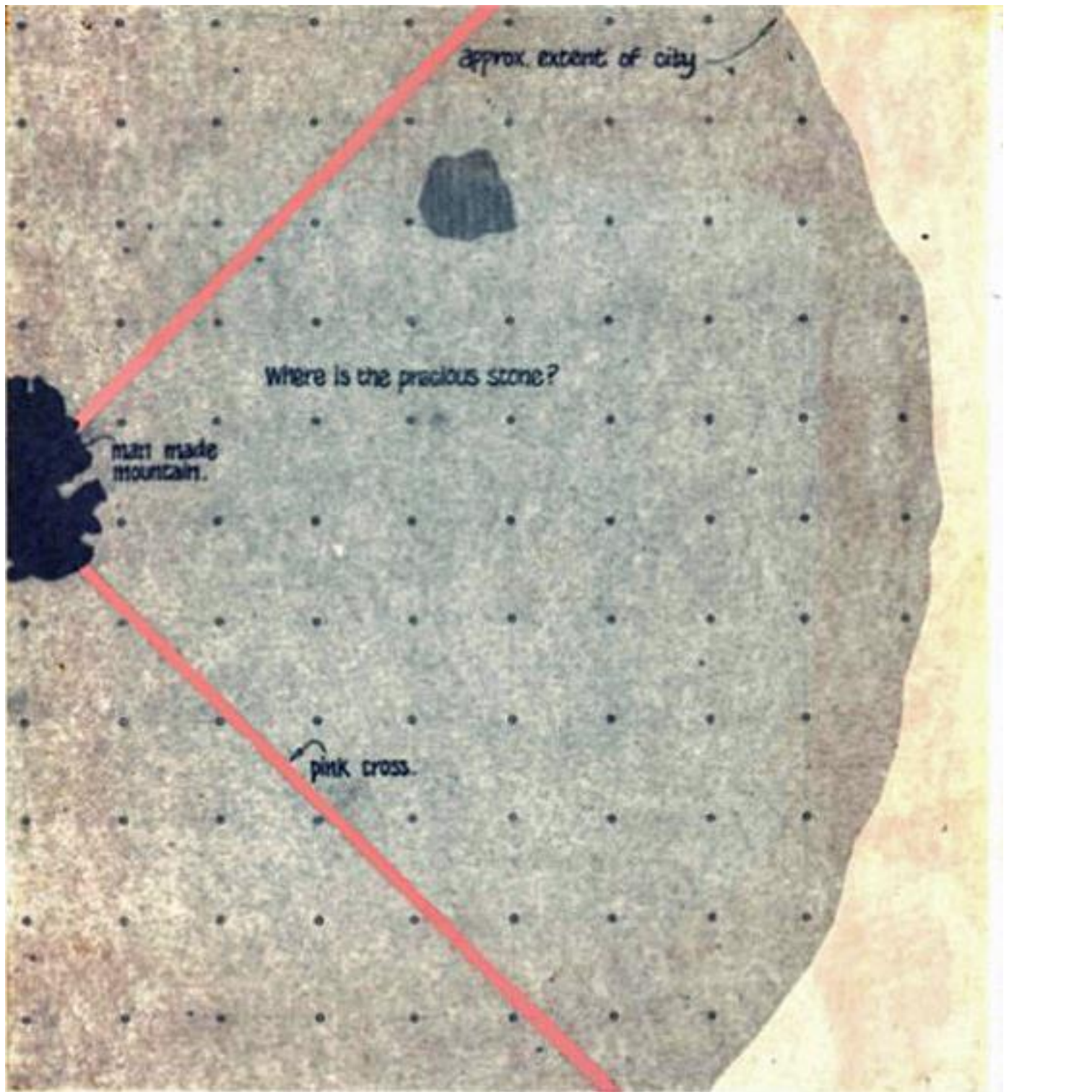
South American Auracaria

approx. extent of city

Where is the precious stone?

man made
mountains.

pink cross.



the planning authority should include

Paul McCartney, Gustav Mahler
Alfred Jarry, John Coltrane
Charlie Mingus, Claude Debussy
Wordsworth, Monet, Bach and Blake

Charlie Parker, Pierre Bonnard
Leonardo, Bessie Smith
Fidel Castro, Jackson Pollock
Gandhi, Milton, Munch and Berg

Bela Bartok, Henri Rousseau
Rauschenberg and Jasper Johns
Lukas Cranach, Shostakovich
Kropotkin, Ringo, George and John

William Burroughs, Francis Bacon
Dylan, Thomas, Luther King
H.P. Lovecraft, T.S. Eliot
D.H. Lawrence, Roland Kirk

Salvatore Grigliano
Andy Warhol, Paul Cézanne
Kafka, Camus, Ensor, Rothko
Jacques Prévert and Manfred Mann

Marx, Dostoevsky
Bakunin, Ray Bradbury
Miles Davis, Trotsky
Stravinsky and Poe

Danilo Doki Napolean Solo
St John of the Cross and
The Marquis de Sade

Charles Rennie Mackintosh
Pimbaud Claes Oldenburg
Adrian Mitchell and Marcel Duchamp

James Joyce and Hemingway
Hitchcock and Buñuel
Donald McKinlay Thelonius Monk

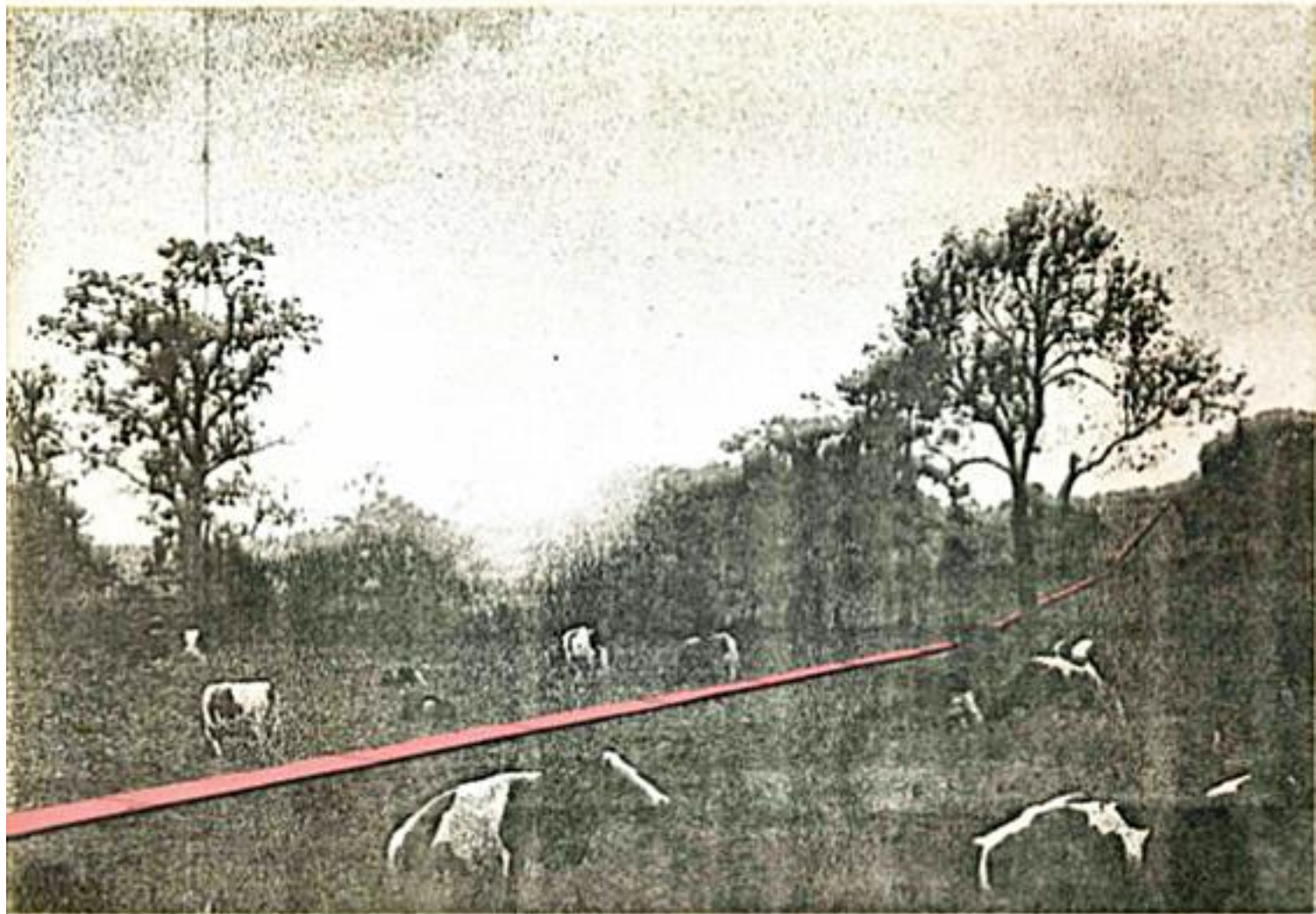
Alfred Lord Tennyson
Matthias Grünewald
Philip Jones Griffiths and Roger McGough

Guillaume Apollinaire
Cannonball Adderley
René Magritte
Hieronymus Bosch

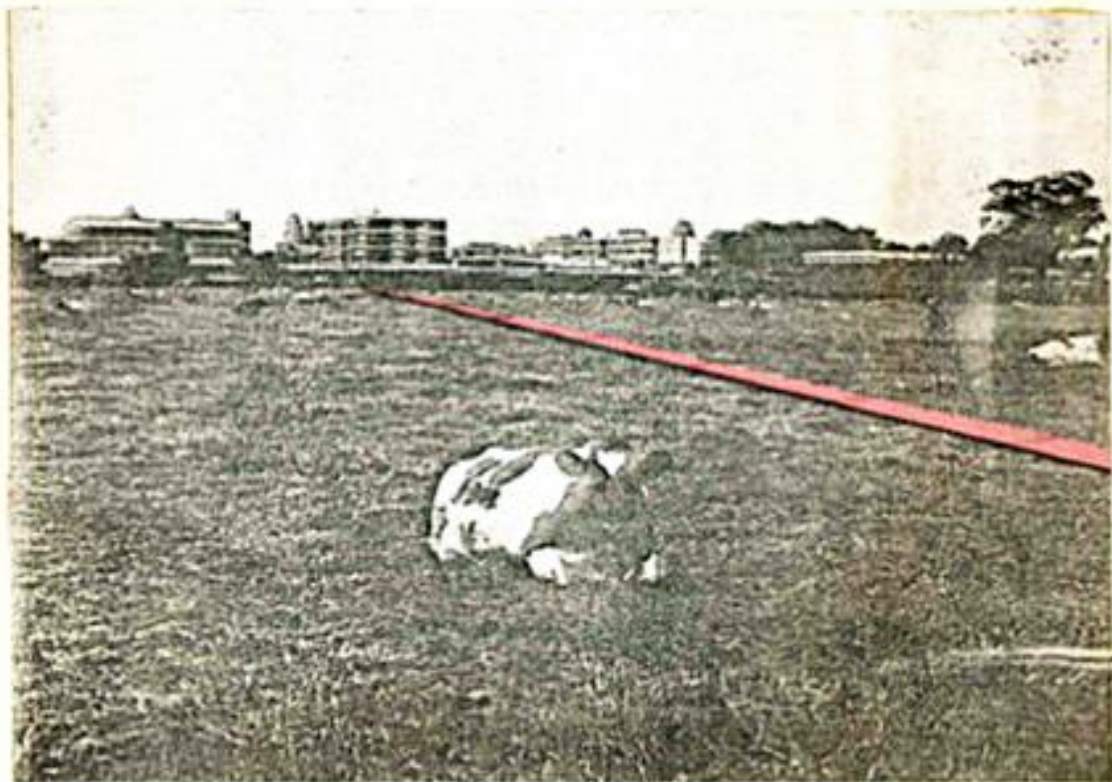
Stephane Mallarmé and Alfred de Vigny
Ernst Mayakovsky and Nicolas de Staël
Hendemith Mick Jagger Durer and Schwitters

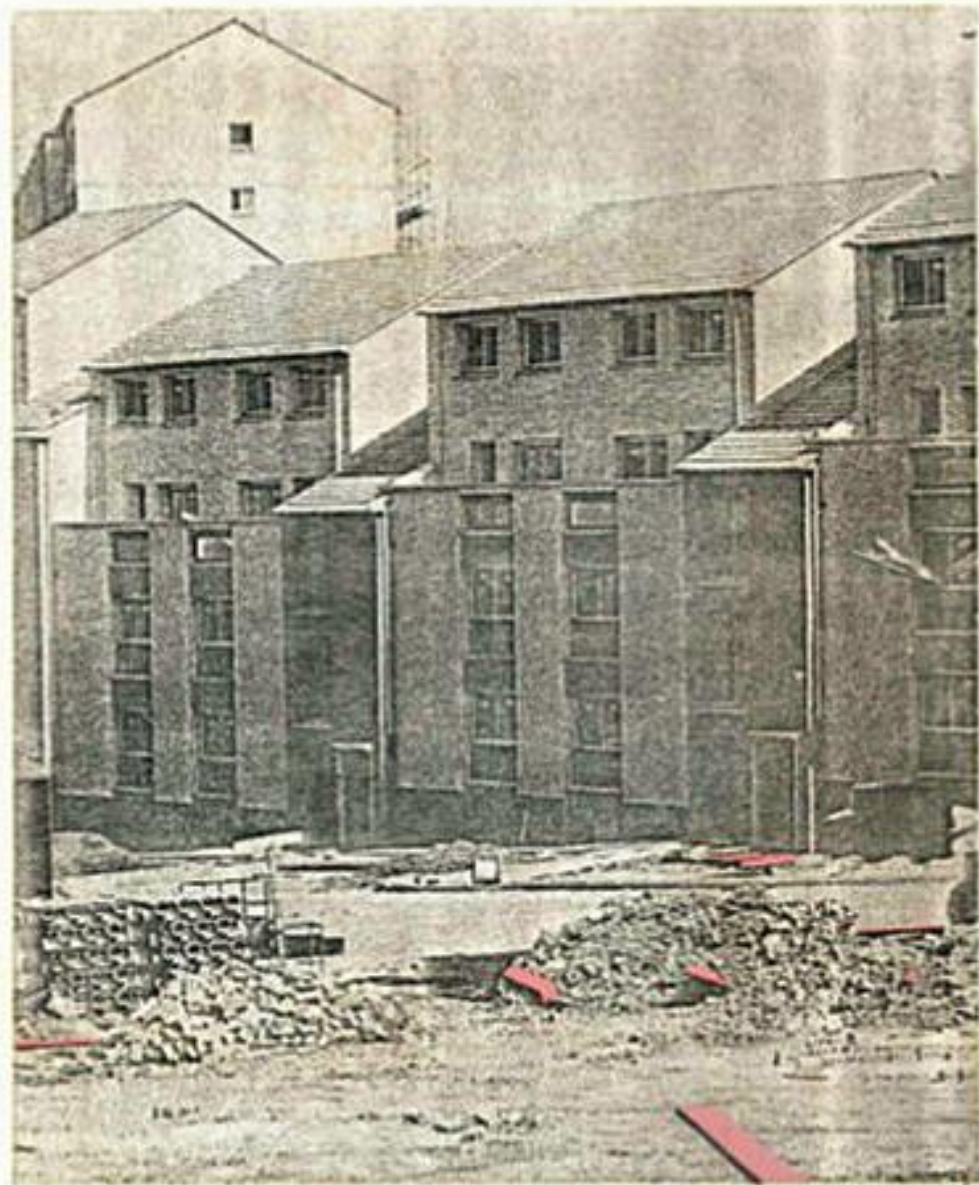
Gracia Lorca
and
last of all
me.

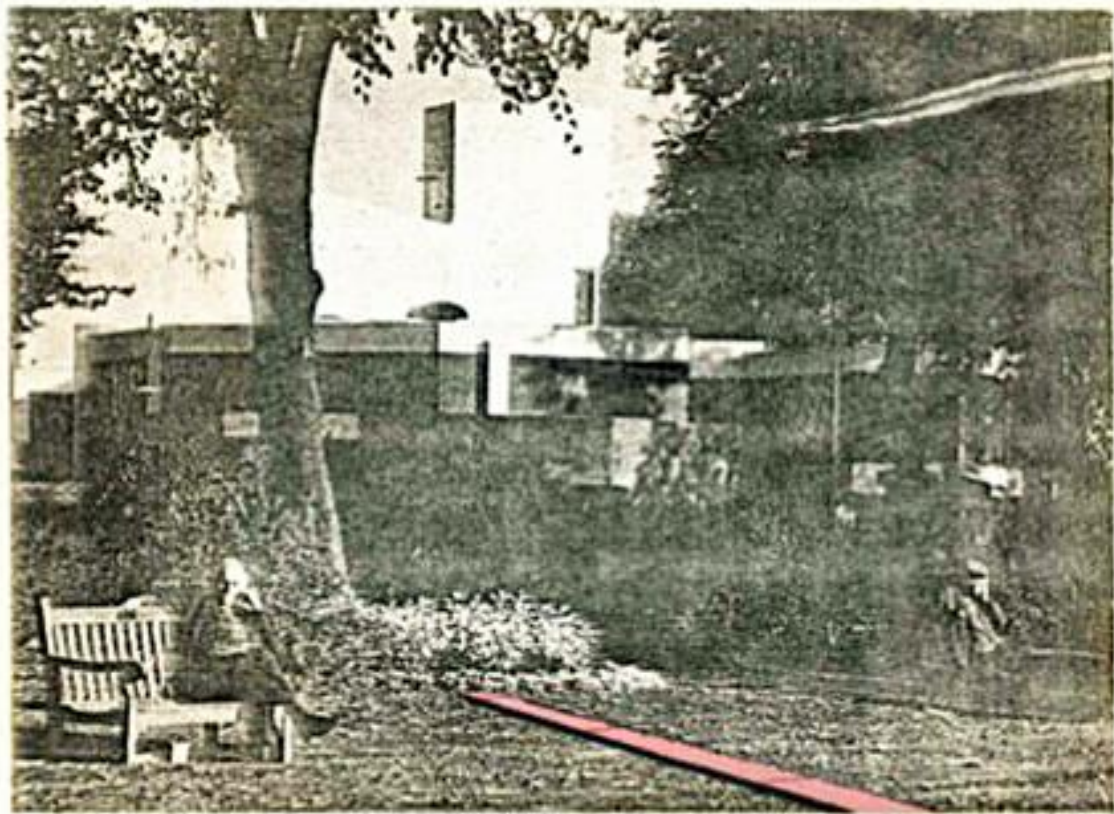
a poem by Adrian Henri.



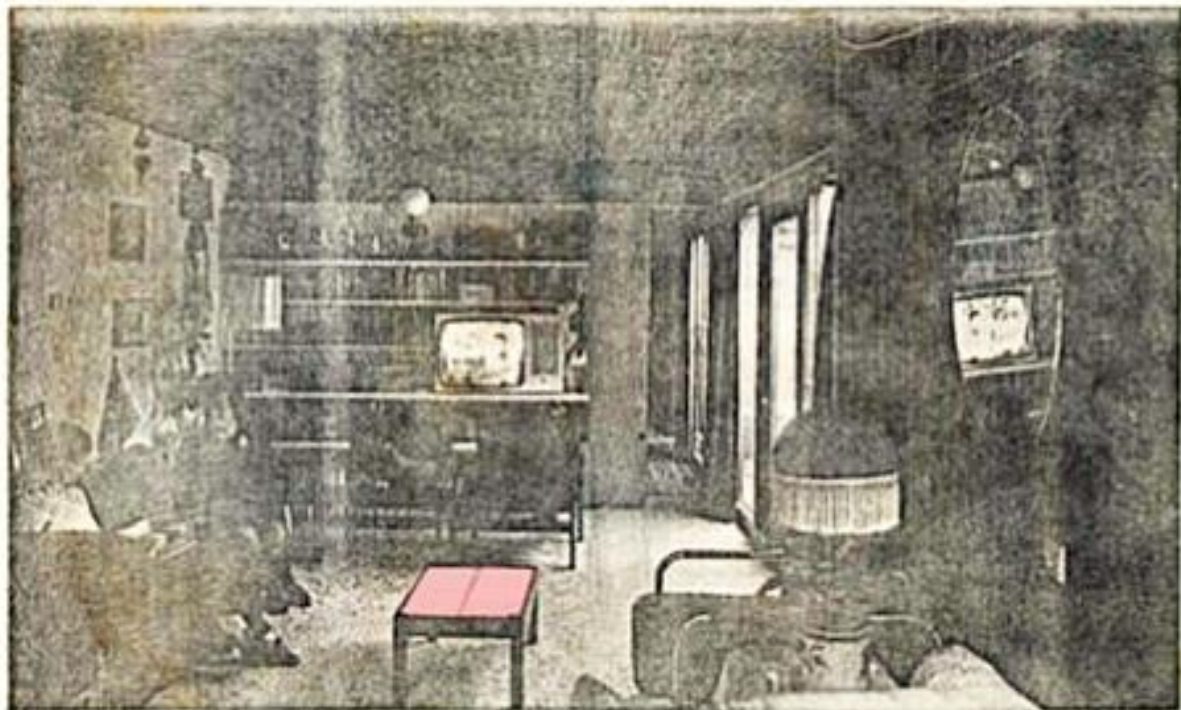
Somebody has it made!....











hey! you know
that pond out-
side "centrepont."
Why don't they
take it away and
give the space
to the people on
the pavement on
the other side
of the road?

AN ATTITUDE TOWARDS THE CITY



PETER STICKLAND

