

to be pleased that with the microbes and fungi life is moving into the house, and more consciously than ever before we become witnesses of architectonic changes from which we have a great deal to learn.

The constructive functional architects' irresponsible mania for destruction is well known. They wanted simply to pull down the beautiful stucco-fronted houses of the nineties and *Art Nouveau* and put their own vacuous buildings in their place. I will cite Le Corbusier, who wanted to raze Paris to the ground and replace it with rectilinear monster constructions. To be fair, we ought now to pull down the buildings of Mies van der Rohe, Neutra, the Bauhaus, Gropius, Johnson, Le Corbusier, and so on, since in one generation they have become outmoded and morally unendurable.

The transautomatists and all those who have passed beyond uninhabitable architecture treat their predecessors more humanely, however. They no longer want to destroy.

In order to save functional architecture from moral ruin, a disintegrating preparation should be poured on the clean glass walls and smooth concrete surfaces, so that mould can settle on them.

+ It is time industry recognized its fundamental mission, and that is: the production of creative mould!

It is now industry's task to induce in its specialists, engineers, and doctors a sense of moral responsibility for the production of mould.

This sense of moral responsibility for the production of creative mould and critical weathering must be anchored in the laws dealing with education. +

+ Only those technologists and scientists who are capable of living in mould and creatively producing mould will be the masters of tomorrow. +

And only after things have been creatively covered in mould, from which we have much to learn, will a new and wonderful architecture come into being.

1958

Constant/Debord: Situationist definitions

In 1957 the amalgamation of the 'Lettriste Internationale' and the 'International Union for a Pictorial Bauhaus' gave birth to the 'Internationale Situationniste', which employed the concept 'Unitary Town Planning' as the slogan for its actions. The International Union for a Pictorial Bauhaus in turn was an act of protest against the first programme of the Hochschule für Gestaltung in Ulm formulated by Max Bill, (Gropius had authorized Bill to carry on the name 'Bauhaus' in connexion with the new establishment. Bill eventually forwent this.) The painter Asger Jorn set out his objections to Ulm in his book *Image and Form* (Milan 1954).

The following eleven points, which convey a brief definition of the Situationist action, are to be construed as a preparatory theme for the third conference of the International Situationists (I.S.)

1. The Situationists must at every opportunity combat retrogressive ideologies and forces, both in the field of culture and in particular wherever the question of the meaning of life is involved.
2. No one should regard his membership of the I.S. as merely an expression of his agreement in principle; it is desirable that the activity of all members be essentially in keeping with the goals worked out in common and with the need for disciplined action, both in practice and in public statements.
3. The possibility of unitary and collective creation is already being manifested through the disintegration of the individual arts. The I.S. cannot support an attempt to renew these arts.
4. The minimum programme of the I.S. includes both the striving for a perfect spatial art, which must extend to a unitary system of town planning, and the search for new modes of behaviour in conjunction with this spatial art.
5. Unitary town planning is determined by the uninterrupted complex activity through which man's environment is consciously recreated according to progressive plans in all domains.
6. The problems of living accommodation, transportation, and recreation can be solved only in conjunction with social, psychological, and artistic aspects of life, which accords with the hypothesis of the totality of the life style.
7. Unitary town planning – independently of all aesthetic considerations – is the result of a new kind of collective creation; and the development of this creative spirit is the precondition for a unitary town planning.

8. It is the immediate task of today's creatively active people to bring about conditions favourable to this development.

9. All means may be employed – provided they serve a unitary action. The co-ordination of artistic and scientific means must lead to complete fusion.

10. The creation of a situation means the creation of a transitory micro-world and – for a single moment in the life of a few – a play of events. It cannot be separated from the creation of a universal, relatively more lasting, environment by means of unitary town planning.

11. A created situation is a means for approaching unitary town planning, and unitary town planning is the indispensable basis for the creation – to be regarded both as a game and as a serious task – of the situation of a freer society.

Constant, Debord, Amsterdam, 10 November 1958

1960 William Katavolos: Organics

The 'informal' painting and sculpture of the fifties were followed by ideas concerning an 'informal' architecture. Again as in the twenties – at that time with the idea of 'industrialized building' – there arose the call for new building materials. We can look even farther back: as precisely as Paul Scheerbart described and demanded the characteristics of our modern man-made materials, so the American William Katavolos outlined in 1960 the characteristics of a building material with which a 'Chemical Architecture' could be realized. In this sense Katavolos – philosopher, lecturer, industrial designer – claims a place in the ranks of the century's architect visionaries.

A new architecture is possible through the matrix of chemistry. Man must stop making and manipulating, and instead allow architecture to happen. There is a way beyond building just as the principles of waves, parabolas and plummet lines exist beyond the mediums in which they form. So must architecture free itself from traditional patterns and become organic.

New discoveries in chemistry have led to the production of powdered and liquid materials which when suitably treated with certain activating agents expand to great size and then catalyze and become rigid. We are rapidly gaining the necessary knowledge of the molecular structure of these chemicals, together with the necessary techniques that will lead to the production of materials which will have a specific programme of behaviour built into them while still in the sub-microscopic stage. Accordingly it will be possible to take minute quantities of powder and make them expand into predetermined shapes, such as spheres, tubes, and toruses.

Visualize the new city grow moulded on the sea, of great circles of oil substances producing patterns in which plastics pour to form a network of strips and discs that expand into toruses and spheres, and further perforate for many purposes. Double walls are windowed in new ways containing chemicals to heat, to cool, and to clean, ceiling patterns created like crystals, floors formed like corals, surfaces structurally ornamented with visible stress patterns that leap weightlessly above us. The fixed floors provide the paraphernalia for living, a vast variety of disposable pods plugged into more permanent cellular grids.

Let us discuss the principles of organics in how it might affect something as simple and as complicated as a chair. To be comfortable a chair must vibrate, must flex, must massage, must be high off the floor to allow for easy access or vacation. It should be also low to the floor, when sitting, to take pressure off those areas of the body which easily constrict. It must also be capable of educating its occupant, of having sounds come stereophonically to his ears, it must create correct ionic fields, it must have the ability to disappear when not in use, and above all it must be beautiful. A chair like this does not exist. My researches have led toward these needs again and again. We could create a