

ARCHIZOOM ASSOCIATI  
DIAGRAMMA ABITATIVO  
OMOGENEO

IPOTESI DI LINGUAGGIO  
ARCHITETTONICO NON FIGURATIVO

# Programming After Program: Archizoom's Architects without Architecture *by Kazys Varnelis*

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During the last two decades, form and material have become prime objects of focus for contemporary architects. Even as theory and critical architecture appeared to have the upper hand in the early 1990s, formalism and phenomenology steadily consolidated their gains behind the scenes. By the time the inevitable end came and architectural theorists declared their project exhausted at the end of the 1990s, new technologies filtering down to the field allowed architects to reconstitute form and material in more contemporary garb as blobs and the “new materials.”

But no matter how provocative these topics are, thus far they have failed to address the chief challenge that digital technology poses to architecture, namely the increasing dominance of the invisible over the visible and the structure of networks over built structures. The microcomputer, telecommunications, and pervasive computing as well as the bureaucratic landscape of what Ulrich Beck calls “second modernity” are increasingly shaping a world by definition formless and immaterial. Nor can architects easily resort to the traditional idea of architectural program as a solution. For if program demands that the architect load defined spaces with activities through the vehicle of the plan, contemporary spaces are determined not so much by architects assigning activities to them as by programming codes. By this I refer not only to the programs that run on digital hardware within spaces but also to the legislative and economic codes that determine what can transpire in them.

In an effort to better understand this contemporary condition, I want to focus on the moment of its instantiation, in particular, the sociocultural and technological transformations of the mid to late 1960s and the radical proposals made in response by Archizoom Associati with their No-Stop-City project of 1966-1972. Of course this is not a search for retro form—save that for the readers of *Wallpaper\** magazine—but rather for methods of practice that could inform a present response to the challenge that programming poses architecture.

Much like contemporary architects, the young practitioners of the 1960s were faced by a rapidly transforming world. For this generation, the battle for modern architecture of the heroic era was not even a memory. On the contrary, in the eyes of many, such as historian Reyner Banham, Archigram, or the Metabolists, modernism, with its fixed structures and half-century-old technology, had failed to keep up with the era’s demands for more flexible spaces. Instead, they turned to more contemporary structures, such as inflatables and plug-ins that they hoped would make possible a more dynamic architecture.

Beyond any internal pressure within the discipline, however, the 60s generation’s reconsideration of modernism reflected a broader transformation in capital. During the first twenty years of the postwar era, the Fordist regime of big business, big government, mass production, limited consumer choice, rationalized consumption patterns, and Keynesian fiscal policy had successfully generated a long, sustained economic boom that, by the mid-1960s, seemed inexhaustible to many. Emerging at the end of this boom, the neo-avant-garde of the first half of the decade was still informed by it and hence, a transitional movement in architecture. Certainly, their early interest in specialized throw-away plug-in units, planned obsolescence, and self-assembling mechanical gadgetry is the product of a faith in technology that accompanied the

success of Fordism. And yet, their appeal to the young, hip consumer was also inspired by a realization that the production-oriented approach of Fordism is incapable of going beyond a certain level of economic growth. So long as thrift, utility, and responsibility were deeply engrained in the cultural mindset, consumption would be satiated and the velocity of money would remain at a steady level. By the late 1960s, the long postwar boom had run out and post-Fordist restructuring began.

The crisis of post-Fordist restructuring was accompanied by a counter-cultural youth movement that rejected the mass society for what it envisioned as the free pursuit of desire. Baby boomers turned their backs on traditional values and followed feelings instead of reason, seeking lifestyles oriented around consumption and self-fulfillment rather than production and familial or corporate obligation. Nor were they alone. In his book *The Conquest of Cool*, Thomas Frank has convincingly demonstrated that advertisers and corporate marketers rapidly co-opted the counterculture’s disgust with mass society through their promotion of a “hip consumerism,” a new consumer culture driven by desire, a rejection of conformity, and style as a means of rebellion. For the post-Fordist corporation, niche marketing and flexible production, once the purview of the hip boutique, replace mass marketing and mass production. Governments eventually responded in kind as well, giving up the dream of the planned welfare-state economy that would provide for all while delivering steady growth for an economy dominated by big, vertically-integrated corporations, replacing Keynesianism with the constant fine-tuning of monetarist policy and encouraging entrepreneurial growth for multinationals. So, too, the very goals of production have changed. No longer do advanced economies pursue the production of physical objects. On the contrary, in the post-Fordist world, developed countries specialize in services and the production of information and media while outsourcing industrial production to the developing world.

The transition from Fordism to post-Fordism replaces a planned economy with a programmed economy. This correspondence of planned/Fordist and programmed/post-Fordist is underscored by the distinction that Gilles Deleuze makes in his brief essay “Postscript on Societies of Control.” Deleuze begins by recounting Foucault’s theory of a disciplinary modernity functioning through enclosures, environments whose purpose is “to concentrate; to distribute in space; to order in time.” Deleuze observes that increasingly control is produced not through the “molds” formed by enclosures, but rather through an ever-present series of modulations taking the form of a “self-deforming cast that will continuously change from one moment to another.” In the society of control, power is not fixed but rather is the product of “ultrarapid free-floating forms of control.” Thus, instead of asking employees to conform to a pre-established hierarchy, the corporation now expects them to identify with, and enter, an ever-changing flow. If Fordist disciplinary society perfected the mechanical regime of discipline, aiming to regulate workers in the factory like cogs in a machine, the specialized product of plans, drawn once, the Post-Fordist society of control operates in the regime of the computer, infinitely flexible, run by programs composed of easily modifiable code.

These lessons were not lost to architecture. By the late 1960s, the faith in technology of the first half of the decade had soured. As young people rejected the traditional values and structures of

society, both modern architecture and the profession as a whole, overly identified with big government and big business, came under attack. In North America, architecture programs refigured themselves to become departments of environmental design. Instead of enrolling in architecture school, hippies began building ad-hoc communes and dome villages. Not only architectural education, but also the entire field was in a crisis, concluded Robert Geddes in a 1967 special report commissioned by the American Institute of Architects.

Mainstream architecture attempted to co-opt the counter-culture's critiques by embracing ideas derived from the neo-avant-garde of the early 1960s. Alternative models of construction were demonstrated at the Expo '67 in Montreal where a massive geodesic dome was constructed, Moshe Safdie adopted Archigram's idea of the plug-in for his modular Habitat, and Rolf Gutbrod and Frei Otto erected a lightweight, tent-like German pavilion. By 1969, no less a voice of the establishment than Skidmore, Owings, and Merrill founder Nathaniel Owings would write *The American Aesthetic*, registering concern about the destruction of the nation's environment and proposing the megastructural density of the John Hancock Center as a solution to environmental ills produced by urban sprawl. Nevertheless, late 1960s radicals dismissed such solutions, together with the proposals of the neo-avant-garde of the first half of the decade for their overly optimistic view of the powers of technology and for their top-down plan.

In this context, Italy became a hotbed of questioning and alternative design practice. Both Manfredo Tafuri and Andrea Branzi, the leader of Archizoom, have suggested that ultimately it is not so much the influence of radical politics, such as the Autonomia movement, but rather the country's industrially backward condition that lay behind these explorations. By the mid-1960s, the rise of hip consumerism and the transition to the niche marketed, fashion-oriented world of post-Fordism had begun to influence Italy. Paradoxically, Italy was able to absorb the changes more easily as, unlike much of the developed world, it had never fully adopted Fordism and instead largely employed obsolete, pre-Fordist methods of manufacturing and construction. In its relatively backward condition of production, Italy was little-influenced by the rationalist, mass-produced modernism typified by Aalto, the Eameses, or the Ulm school that informed design in Scandinavia, the United States or Germany, respectively. Instead, design objects would largely be oriented toward a fashion-conscious luxury market, a market that began as the neo-Liberty revival of Italian Art Nouveau but swiftly moved toward hip consumerism. The result would be stylish, pop products such as Joe Colombo's 1962 Acrilica table lamp Vico Magistretti's 1965 Eclisse table lamp or Ettore Sottsass's 1969 Olivetti typewriter. Crucially, this nascent post-Fordist design was closely integrated with the country's discourse in architecture at the time since, at the time, Italian design was the realm not of specialists in the field but rather of young architects seeking opportunity at a moment when jobs in architecture were scarce.

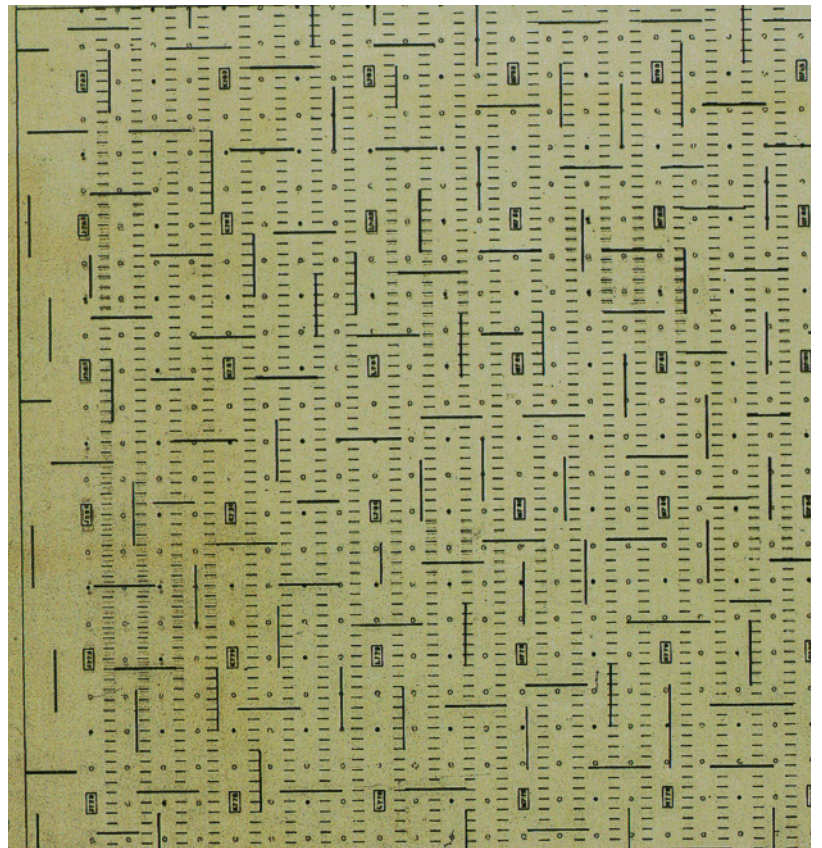
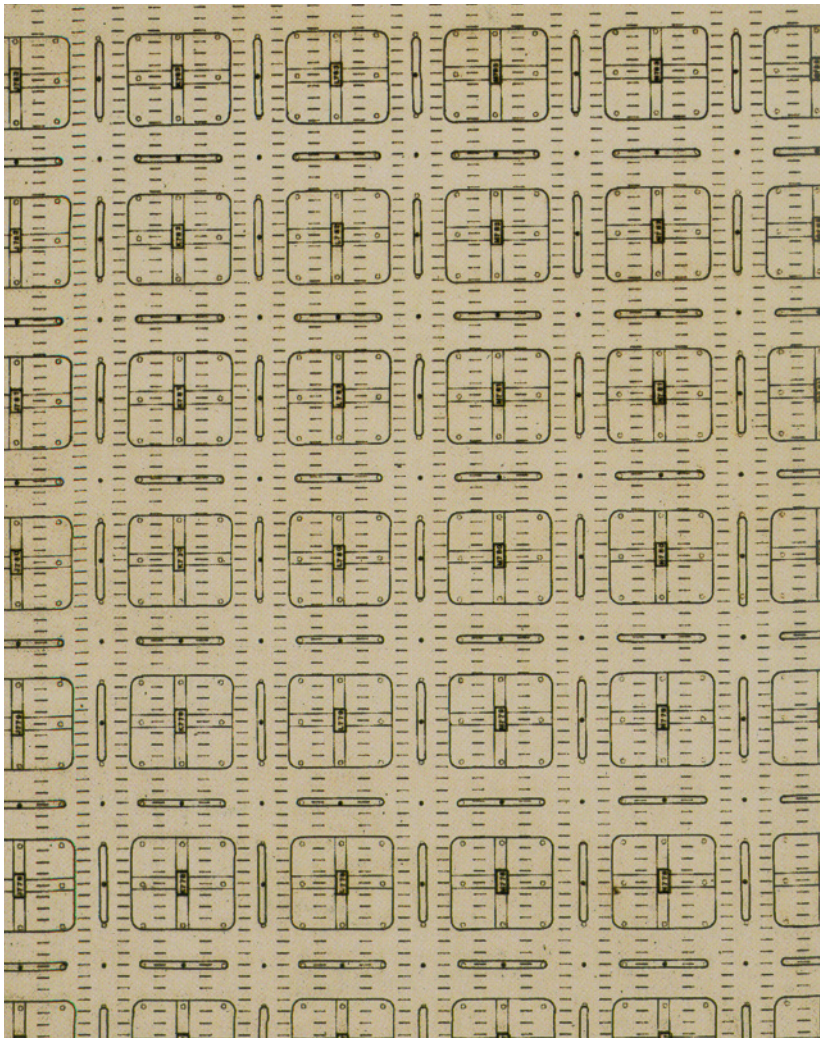
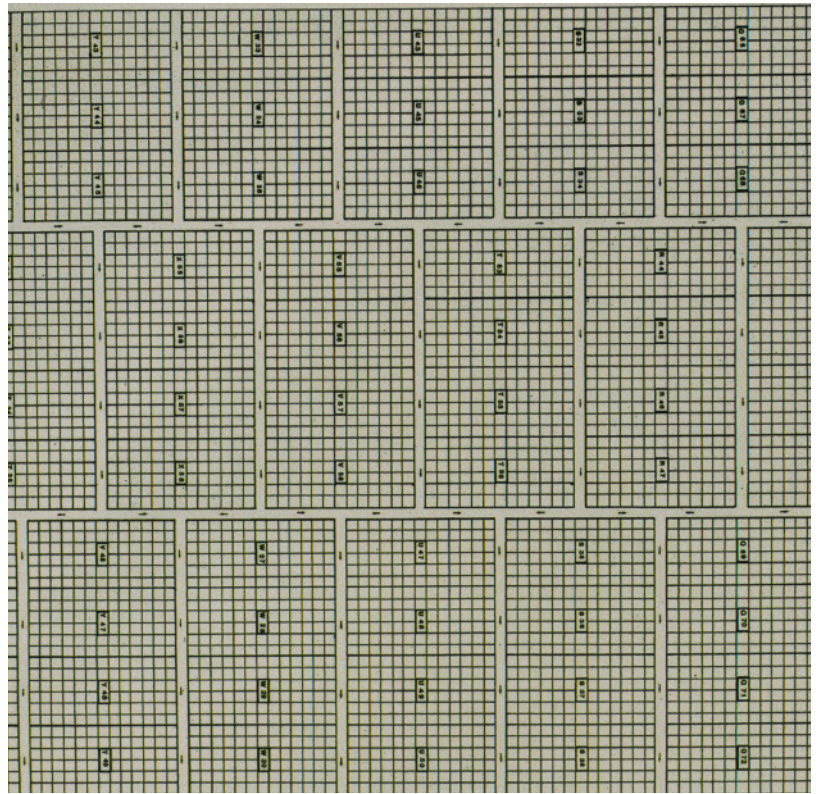
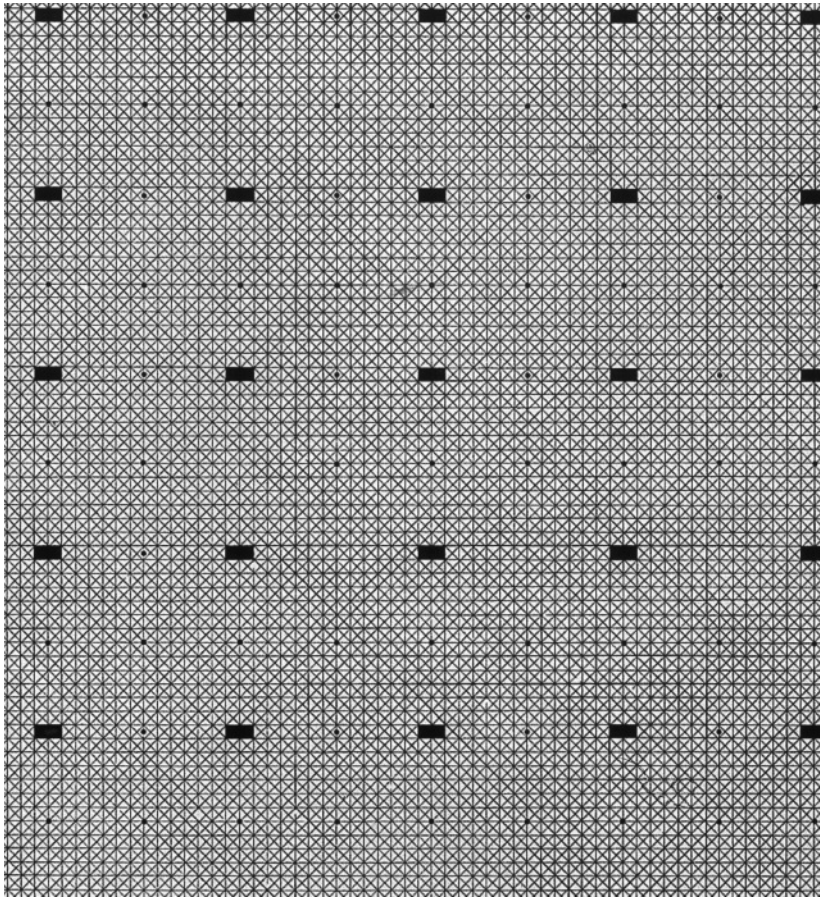
Still, in the mid-1960s, Florence seemed to be the least likely place for experimentation, stuck in its role as a historic tourist destination in a country still recovering from the War. As with Italy as a whole, however, this very backwardness proved productive. The touristic focus on objects as producers of affect, the impossibility

of producing realizable architectural proposals, the pop design spreading throughout the country, and a fascination with both radical politics and Pop Art in the academy coupled with a paradoxical display of a large exhibit on Le Corbusier in the Palazzo Strozzi in 1962 and the massive flood of the river Arno in 1966 that violently inserted a neo geometric to generate an atmosphere that inspired radical, unbuildable proposals and nurtured the groups Archizoom Associati and Superstudio. The result was *Architettura radicale*, a movement that questioned not only modernism also plug-ins, inflatables, and modular architecture as well while drawing a tense relationship to the hip consumerism emerging in design during this period.

*Architettura radicale* began with two joint exhibits by Archizoom and Superstudio entitled "Superarchitecture," the first in Pistoia in 1966, the second in Modena in 1967, exploring the intersection of architecture and furniture in a heady atmosphere informed by pop culture. Superarchitecture was inspired by the Piper Club, a mod disco that operated in Rome beginning in 1965 that had many imitators throughout Italy. The effect of the Piper Club was, according to Andrea Branzi, the leader of Archizoom, the "total estrangement of the subject, who gradually lost control of his inhibitions in dance, moving towards a sort of psychomotor liberation. This did not mean for us a passive surrender to the consumption of aural and visual stimuli, but a liberation of the full creative potential of the individual. In this sense the political significance of the Pipers was evident as well." In the announcements for the show, Superarchitecture is described as "the architecture of superproduction, of superconsumption, of superinducement to consumption, of the supermarket, of Superman, of super-high-test gasoline. Superarchitecture accepts the logic of production and consumption and makes an effort to demystify it." The integration of production and consumption into a critique of the same system, the pursuit not of resistance or autonomy but rather of exacerbation and overload is the seminal innovation of Superarchitecture and a strategy that *Architettura radicale* and Archizoom in particular would deploy repeatedly in subsequent projects.

For Archizoom and other members of *Architettura radicale*, however, hip consumerism, with its quest for fashion, obsolescence, and flexibility was anathema. Rejecting "the myths peculiar to the design of the sixties, based on flexibility, unit assembly and mass-production," Branzi called for "unitary objects and spaces that were solid, immobile and aggressive in their almost physical force of communication." In projects like Archizoom's "Naufragio di Rose," "Presagio di rose" or "Rosa d'Arabia" or Ettore Sottsass's laminate furniture, these designers, sometimes declaring themselves as the Anti-Design movement, introduced a deliberately anti-hip consumerism. Branzi was unequivocal in his rejection of hip consumerism: "We want to bring into the house everything that has been left out: contrived banality, intentional vulgarity, urban fittings, biting dogs."

But Branzi wasn't just bothered by hip consumerism. His argument had a more Oedipal target: modernism and the role of architecture as the creation of a plan for society. Branzi would later reflect on the period: "mistrust of architecture and the instruments of planning was growing; the now open crisis in the Modern Movement came to be seen as a final day of reckoning, symptom of mortal illness in a discipline that, born as the most advanced point

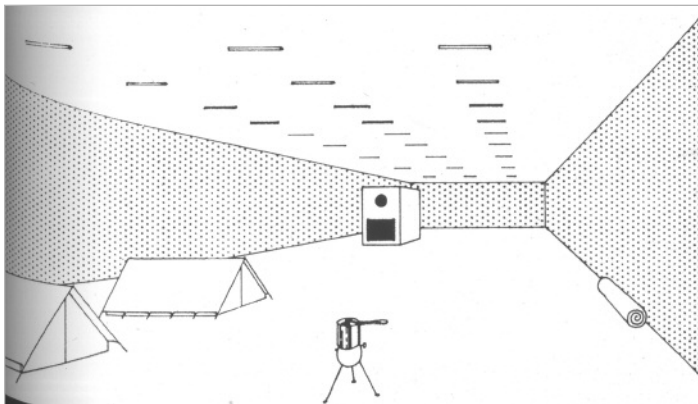
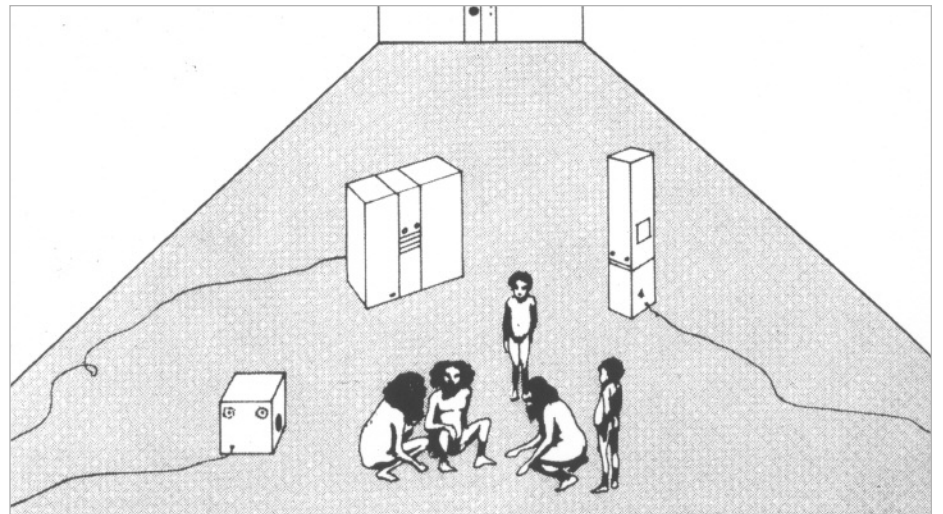
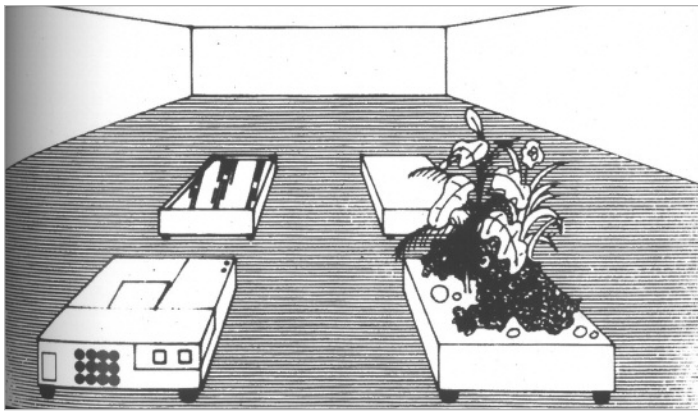
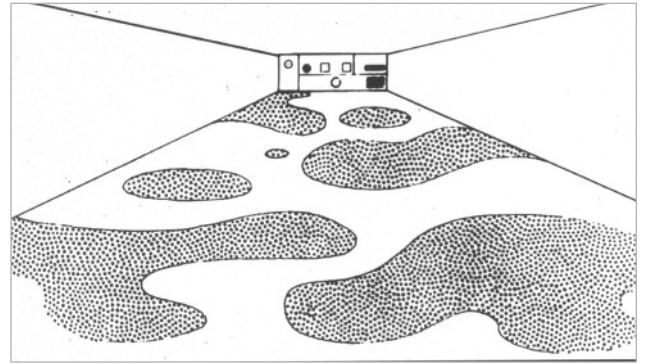
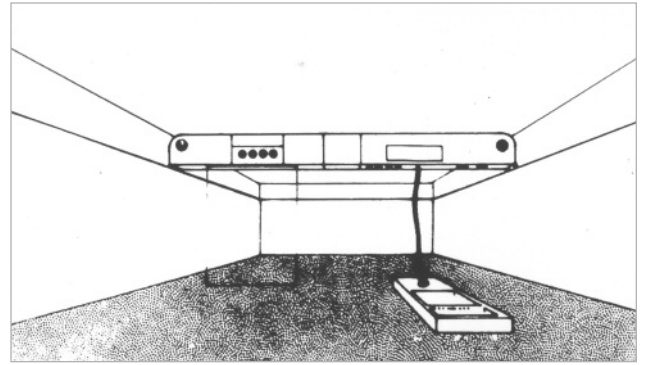
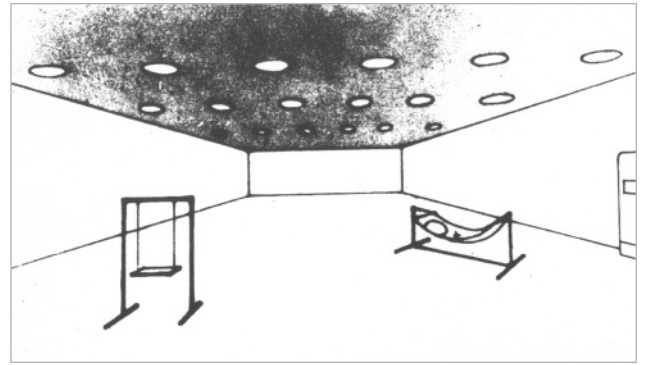
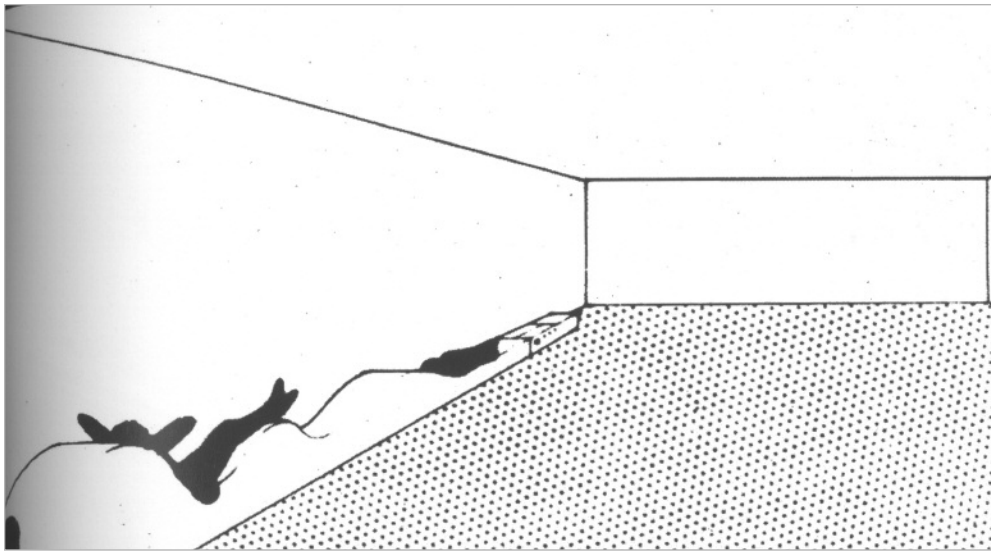
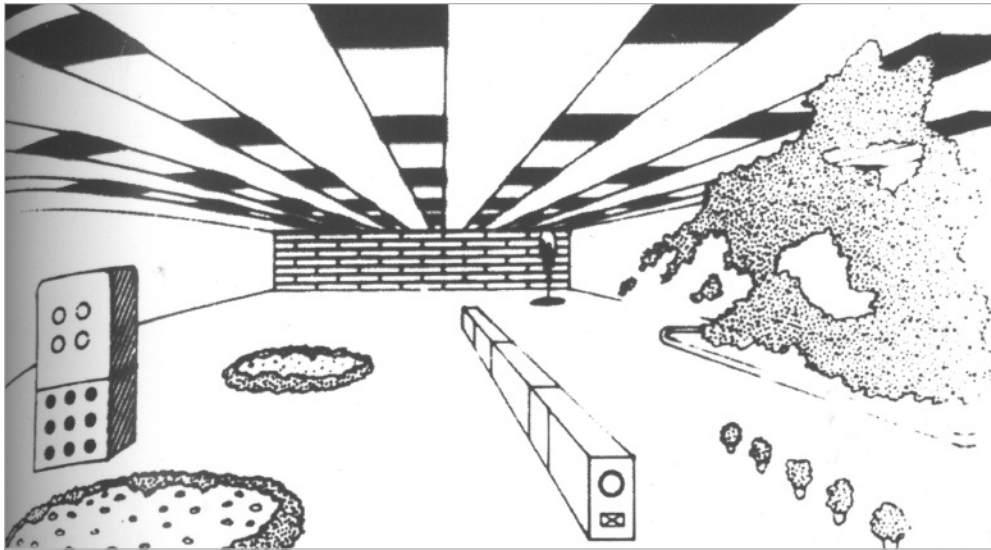
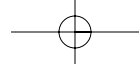


top: Thomas Struth, "Pergamon Museum I, Berlin, 2001." Denying the perfection and completion of the museum's staging of the scenario, at the lower right corner of the image, the carefully reassembled antiquity gives way to a hodgepodge of unpainted surfaces, exposed wire, duct tape, rope and scaffolding.

bottom left: Thomas Struth, "Sommerstrasse Dusseldorf" (1980).

bottom middle: Thomas Struth, "Lake Street (The Loop), Chicago" (1990).

bottom right: Thomas Struth, "Shibuya Crossing Tokyo."

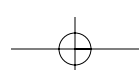


top: Thomas Struth, "Kunsthistorisches Museum III, Vienna" (1989). Despite its simplicity, the photograph sets into motion a series of displacements of view that navigate relations between the museum visitor, the portraits and the viewers of the photograph.

bottom left: "Eleanor and Giles Robertson, Edinburgh" (1987).

bottom middle: Thomas Struth, "Giles."

bottom right: Thomas Struth, "Smith Family."



of the system, had become its most backward sector. ... the problem lay not so much in the quality of the design as in the very presence of architecture as such, with its spaces for observing and its metaphorical messages getting in the way of any radical refoundation of human settlements." *Architettura radicale*, Branzi explains, came to understand that "it had to work on a continuum of the present, refraining from making strategic projections into the future. ... it was understood that the architecture of the future would not emerge from an abstract act of design but from a different form of use ... Doing architecture became an activity of free expression, just as making love means not just producing children but communicating through sex."

For *Architettura radicale*, then, the praxis of architecture is envisioned as an expanded field, surpassing the act of simply making buildings. Nor is this a question of producing what would later be called a critical architecture that would use the tools of architecture as a mode of critique. That would be Superstudio's task. On the contrary, particularly within the hands of Archizoom, *Architettura radicale* is a research project, more akin to the present-day OMA/AMO—albeit continuing undertaking research through architecture rather than graphic design—than with Daniel Libeskind or Peter Eisenman of the 1980s.

Branzi shared his suspicion of modernism's legacy with Marxist architectural historian Manfredo Tafuri who, in his 1969 essay for the journal *Contropiano*, "Towards a Critique of Architectural Ideology," declared the obsolescence of the avant-garde and the plan. In that signal piece, Tafuri argued that if the avant-garde set out to solve the problem of the city through the architectural plan, and if that plan was now subsumed by the economic plan of the welfare state economy, then modernism's purpose had been exhausted: "architecture as the ideology of the Plan is swept away by the reality of the Plan the moment the plan came down from utopia and became an operant mechanism." Echoing Friedrich Engels's position in *The Housing Question*, Tafuri proposes that the architect must abandon any goals of changing society through architecture. In his subsequent writings, Tafuri would outline three choices available within the discipline: ideology critique wielded by the historian, the fatalistic development of a language of silence by the neo-avant-garde, or an acceptance of architecture's complicity with capital and a cordon sanitaire between radical politics and architecture.

Certainly, Tafuri's analysis was brilliant for the time. But for all his insight, Tafuri is a man of first modernity and the owl of Minerva spreads her wings at dusk: by 1969 the planned economy was itself a thing of the past. Tafuri observed the death of modernism at the hands of Fordist State planning, but the Keynesian economic plan was well on its way to being replaced by the programmed modulations of post-Fordism. And if, in the hierarchical disciplinary society, the possession of the plan determines who has power, as Deleuze observes, in the society of control, power disseminates insidiously throughout so that everyone is both master and slave. In this, architect and Marxist historian in the academy are no different.

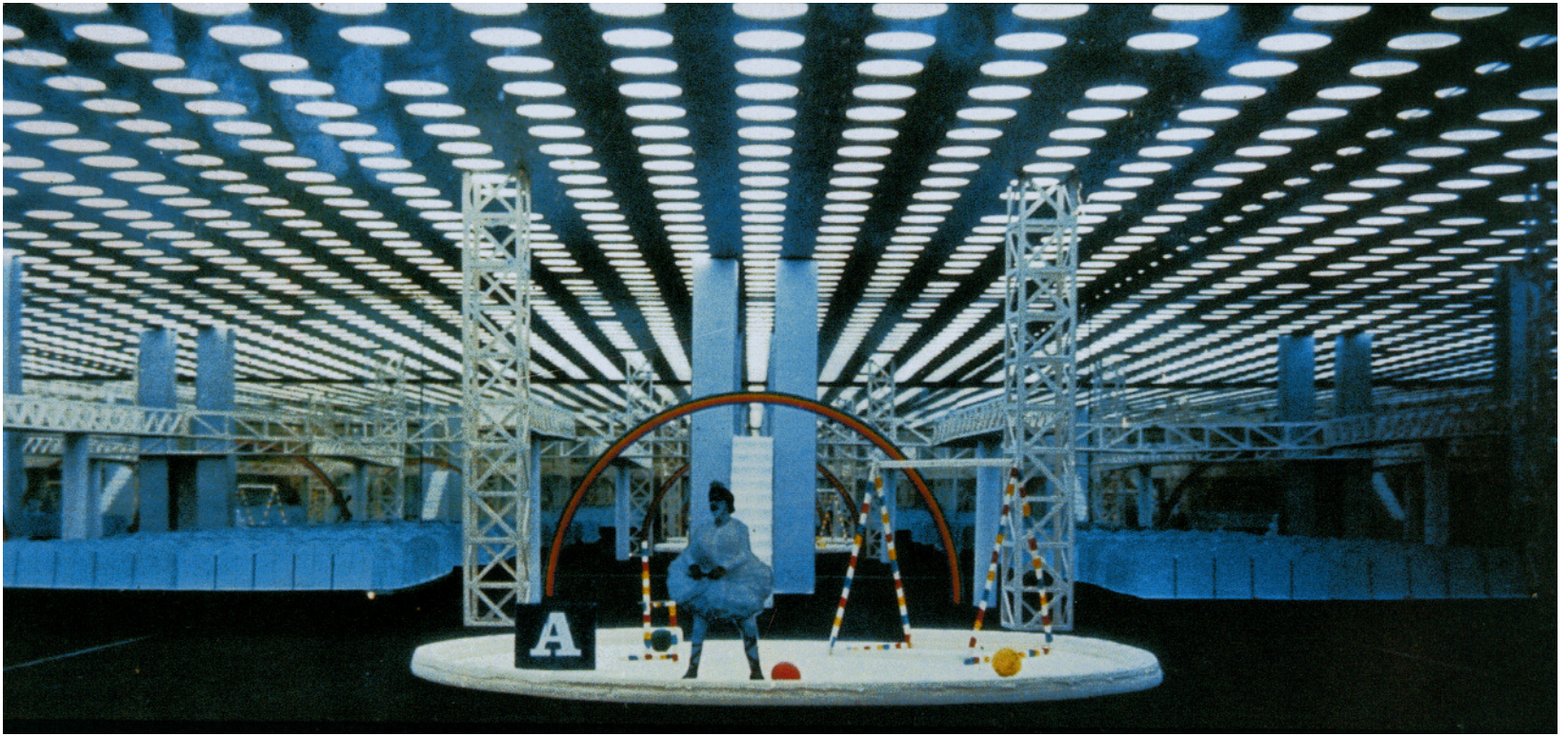
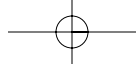
In contrast to Tafuri's pessimistic verdict, *Architettura Radicale* maintained a continued neo-avant-garde role for the designer. For this Tafuri roundly condemns *Architettura Radicale*, concluding that its position is deliberately nothing but a provocation for the

élite, occupying the marginal position staked out by postwar Italian design when it turned to production of luxury objects. Neither Branzi nor any of the other members of the movement subsequently engage Tafuri in a direct argument, but Branzi engages Tafuri's question of the viability of the avant-garde and the plan in his writing. Like Tafuri, Branzi concludes that the task of the architectural plan and the architectural avant-garde is over, however, unlike Tafuri, he takes an interest in the post-Fordist culture emerging around him and the return of architecture not as technologized, planned utopia but as a space to be programmed.

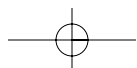
Archizoom's response to Tafuri emerges in their most significant project, the "Critical Utopia" of *No-Stop-City*, begun in 1969 and published in *Domus* in 1971. Whereas in their projective utopias, Archigram and the Metabolists hoped to realize their plans for a neo-mechanical architecture and a dynamic metropolis, Archizoom developed *No-Stop-City*, like Superstudio's contemporary *Continuous Monument* as "purely cognitive," aiming for "a level of clarity beyond that of reality itself." For Archizoom, *No-Stop-City* performs a scientific analysis of the contemporary urban condition, simultaneously utopian and dystopian, that is, beyond good and evil, employing the "abstract, theoretical, and conjectural" tools of architectural representation. The city is treated as "a chemical datum" to understand its formation and impact. Referring to this kind of conceptual project, Germano Celant would later conclude, "Nowadays, the architect and designer do not produce more ideas, they rid themselves of ideas, producing ideal programs that are 'less ideas,' mental liberations from one's own acting and being." Branzi explains: "*No-stop City* was a mental project, a sort of theoretical diagram of an amoral city, a city 'without qualities,' as Hilberseimer would have described it. ... The nihilistic logic of the maximum quantity was the only logic of the system in which we were living; instead of denying this logic, we decided to make use of its inner workings to achieve a demystification of all its ideals of quality and at the same time to carry out scientific research into the real nature of the metropolis ..."

A comparison of *No-Stop-City* with Hilberseimer's *Hochhausstadt* project of 1924, however, reveals both the influence of Hilberseimer on Archizoom and the radical differences between the two moments. Both projects consist of a bleak, infinite grid of featureless structures extending to the vanishing point and beyond. The subject, in both cases, is no longer autonomous and whole but exists only as integrated into a larger system. If the *Hochhausstadt*, as K. Michael Hays writes, shifts "architectural meaning from the aesthetic realm to a deeper logic of the socio-economic metropolis," so does *No-Stop-City*. But Hays concludes that *Hochhausstadt* is a dead end for Hilberseimer; afterwards, his architecture all but ceases to develop. Hays: "we are led to focus on the apparent fact that logically, axiomatically, such a totalizing organization—one in which the productive, causal source of signification is based on reproduction—can only be repeated." All that is left for Hilberseimer is to endlessly reproduce the socioeconomic conditions of capital, giving architectural form to his moment of capitalism.

But, as I have outlined above, Archizoom's moment is very different and so is their response. If in Hilberseimer's project, the difference between each building unit and the urban order is abolished, in *No-Stop-City*, the difference between architecture and urbanity



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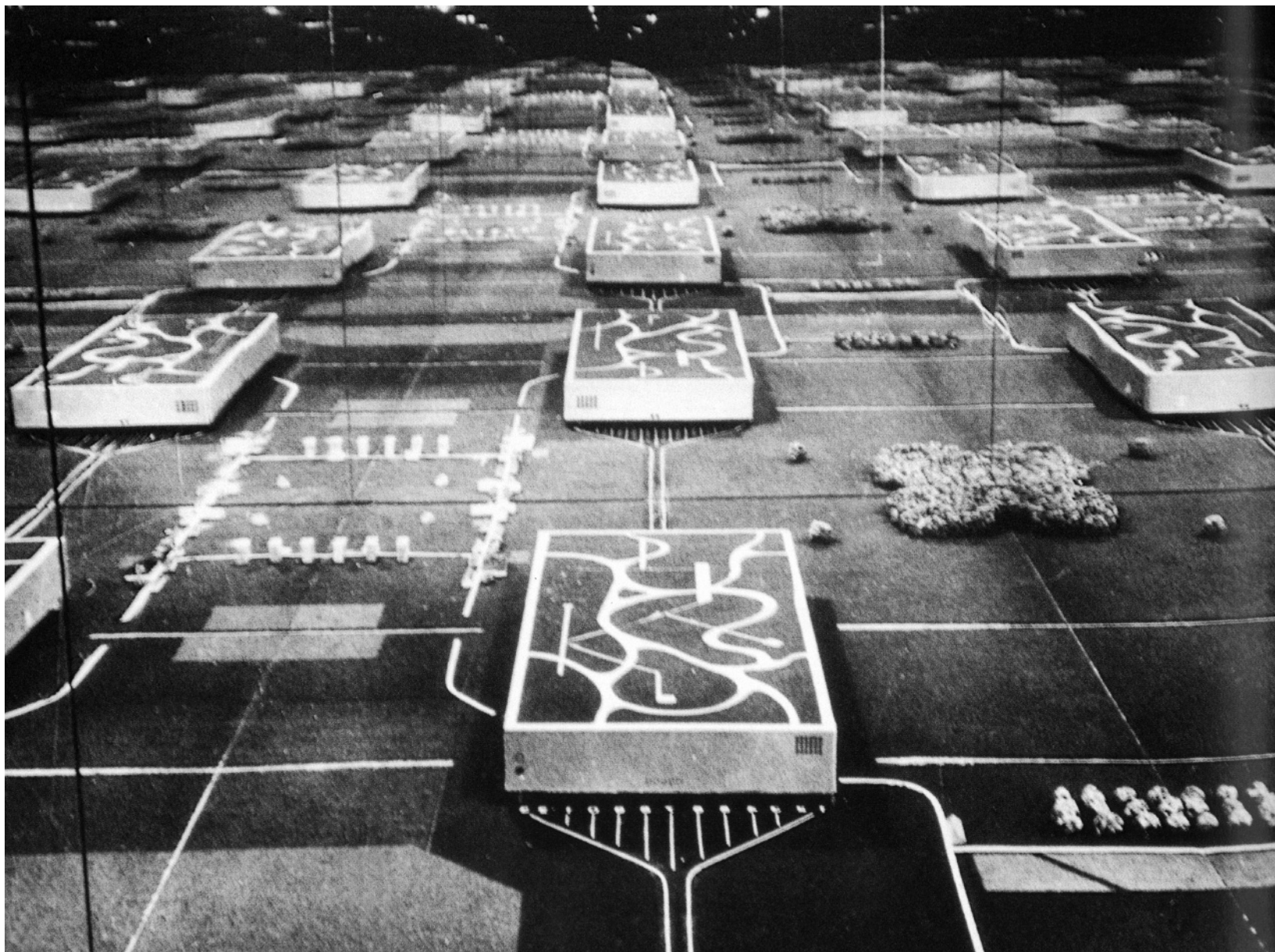
itself is abolished. Hochhausstadt still acknowledges urban space and the street as of critical importance. No-Stop-City undoes that. Moreover, where Hilberseimer's representations of Hochhausstadt focus on the exterior, Archizoom's vision of No-Stop-City is nearly always of an interior. Where an exterior to No-Stop-City is depicted, it is only incidental, to prove that any exterior is arbitrary. In this too, No-Stop-City is very different from the Continuous Monument, which seeks to announce architecture to a world that has abandoned it.

The question of architecture's exterior is crucial to Archizoom, for it is tied into the changed conditions of capital, signification, and urbanism under what will soon become known as late capitalism that No-Stop-City embodies. Archizoom began No-Stop-City with the premise that given the spread of trade and commerce, the historical role of the city was displaced by electronic media: "Nowadays there can be no hesitation in admitting that the urban phenomenon is the weakest point in the whole industrial system. The metropolis, once 'the birthplace of progress' is today, the most backward and confused sector of Capital in its actual state and this is true to such an extent, that one is led to wonder if the modern city is nothing more than a problem which has not been solved, or if, in reality, it is not a historical phenomenon which has been objectively superseded." Archizoom's point was that if the metropolis emerged as the physical center for trade, the universality and totality of electronic media undid its function: "The metropolis ceases to be a 'place,' to become a 'condition': in fact, it is just this condition which is made to circulate uniformly, through Consumer Products, in the social phenomenon. The future dimension of the metropolis coincides with that of the market itself." In other words, universal accessibility to consumer goods obviates the market, thereby making obsolete the metropolis's concentrating function.

The result is a fundamental mutation in architecture's role. The metropolis, so much the concern of Hilberseimer, manifests itself visually in skyline, which, Archizoom explains, serves as "a diagram of the natural accumulation which has taken place of Capital itself. So the bourgeois metropolis remains mainly a visual place, and its experience remains tied to that type of communication." At their own moment in the development of capital, however, Archizoom observes a fundamental mutation in capital: "the social organization of labour by means of Planning eliminates the empty space in which Capital expanded during its growth period. In fact, no reality exists any longer outside the system itself: the whole visual relationship with reality loses importance as there ceases to be any distance between the subject and the phenomenon. The city no longer 'represents' the system, but becomes the system itself, programmed and isotropic, and within the various functions are contained homogeneously, without contradictions." Unlike Tafuri, then, who still held out a special place outside capitalism for the revolutionary and the historian, Archizoom discerned, before Ernest Mandel's 1972 book *Late Capitalism* and nearly a decade prior to Fredric Jameson's 1983 essay "Postmodernism, or the Cultural Logic of Late Capitalism," the total colonization of the world by capital and the consequent loss of any distinction between interior and exterior.

With the end of any qualitative distinction between the rural and the urban, both city and architecture cease to have representational roles. The skyline is dead, as are areas of concentration and,





top: Thomas Struth, "Art Institute of Chicago II, Chicago" (1990). Acted out by the museum, and defined and depicted by these photographs, are the operations of archive construction and collecting and, with them, the complex mechanisms behind the construction of knowledge, boundaries, and spaces.

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implicitly, structures of any architectural quality: "In a programized society, the management of interests no longer needs to be organized on the spot where trade is to take place. The complete penetrability and accessibility of the territory does away with the terminus city and permits the organization of a progressive network of organisms of control over the area." If capital no longer needs to represent itself to a non-capitalist, rural externality through the city, then the city, now encompassing the earth, can be refigured to become something else: pure programming of "a social and physical reality completely continuous and undifferentiated."

In place of the concentrated metropolis, Archizoom reduces the urban realm of No-Stop-City to a question of quantity. Initially, No-Stop-City takes the form of Homogeneous Living Diagrams, sheets of paper with fields of periods punctuated with a point grid of Xs created by a typewriter demonstrating the quantitative origins of No-Stop-City. Branzi would later ask, "What is a city? You could say that a city is a bath every 100 metres, or a computer every 40 metres, etc. These are quantifiable data making up a city." Archizoom would deem these drawings too threatening to architects to publish.

As No-Stop-City developed, it acquired structure in the form of an endlessly repeated field of gigantic structures, themselves nearly limitless, modeled on the supermarket and the factory. For Archizoom, these are the structures of programming, the natural consequence of emerging forms of social organization: "Production and Consumption possess the same ideology, which is that of Programming. Both hypothesize a social and physical reality completely continuous and undifferentiated. No other realities exist. The factory and the supermarket become the specimen models of the future city: optimal urban structures, potentially limitless, where human functions are arranged spontaneously in a free field, made uniform by a system of micro-acclimatization and optimal circulation of information. The 'natural and spontaneous' balance of light and air is superseded: the house becomes a well-equipped parking lot. Inside it there exist no hierarchies nor spatial figurations of a conditioning nature." In Archizoom's big box, interior climates are perfected through artificial light and ventilation while limitless communication is made possible through information links. The exterior boundary of these structures is merely arbitrary, not privileged in any way in plan. Branzi would later reflect on the project: "By introducing the principle of artificial lighting and ventilation on an urban scale, the No-Stop-City avoided the continual fragmentation of real property typical of traditional urban morphology: the city became a continuous residential structure, devoid of gaps, and therefore of architectural images. By the installation of a regular grid of lifts, the great levels, theoretically infinite, whose boundaries were of no interest whatsoever, could be laid out freely in accordance with differences in function or new forms of social aggregation." Where Archizoom did represent the exterior of No-Stop-City, they would generally do so by putting models in a mirror box, demonstrating the endless, banal repetition of one giant structure after another. Inside, No-Stop-City serves as a kind of literal Büro Landschaft of dwelling or New Babylon without Constant's utopian designs, allowing the full realization of the individual within the bounds of utterly neutral spaces. The free-standing structures and landscape deployed within No-Stop-City at random intervals ensures that one's scope of vision is localized

to a discrete area of the gargantuan floorplate. With any representational role for architecture gone, Archizoom proposes, "the problem becomes that of freeing mankind from architecture inasmuch as it is a formal structure."

If Tafuri declared the death of architecture, so, too, did Archizoom, however the crucial difference is that the former hoped the death would be punctual and final whereas the latter aimed for the death as a means of growth for the field. In a later interview, Branzi recalls: "all the most vital aspects of modern culture run directly toward that void, to regenerate themselves in another dimension, to free themselves of their disciplinary chains. When I look at a canvas by Mark Rothko, I see a picture dissolving into a single color. When I read Joyce's *Ulysses*, I see writing disappearing into thought. When I listen to John Cage, I hear music dissipating into noise. All that is part of me. But architecture has never confronted the theme of managing its own death while still remaining alive, as all the other twentieth-century disciplines have. This is why it has lagged behind..."

Unlike Hilberseimer and his fatal compulsion to repeat the Hochhausstadt project, Archizoom, which dissolves in 1974, never replicates No-Stop-City nor do they or Branzi nostalgically return to traditional ideas of architecture and planning. Branzi later reflects on the plan: "the idea that the architect is a person who expresses himself only through his plans is stupidity. Today, industry and the metropolis require different contributions than the simple plan, which always presupposes the quest for a formal, figurative solution to problems. At the same time, it may also be that the problems do not need to be resolved or represented; it may be more important to invent them..." Instead, architecture is free to pursue a new project—that Tafuri could not or would not envision—for the architect in the postindustrial society, that of creating new relationships. This new, expanded architect is "takes some logical mechanisms and analytical processes from modern architecture but disdains the tools of the discipline." On the contrary in a society dominated by the division of labor, the architect becomes invaluable as a technocratic "co-ordinator of human and technical resources," abandoning the old role of "a constructor of artifacts" once and for all.

Much like the process of Freudian therapy, No-Stop-City serves as a diagnosis and cure. Archizoom names the problem: that late capitalism has no use for the traditional bounded city and substitutes instead a blank, limitless field, be it the physical terrain vague or the homogeneity of the global telecommunicational network. If, after No-Stop-City, the architect comes to an understanding of the problem, she or he can now supercede it. The future demands that architects dispense with plan and program and embrace programming. This is a challenge, to be sure, and the immaterial, digital twenty-first century promises to be even more demanding than the material, physical twentieth century. But as such, it also offers greater opportunities.

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