To me, when I see a plan I just see the plan as though it were a symphony, the desire to be. To express. Some can say this is the ambient soul—if you go back, reject it with such ease, because I know that is wrong ...

As soon as I see a plan which tries to sell me spaces without light, I simply reject it with such ease, because I know that it is wrong ... And so, I put this on the board: Silence and Light. Silence is not very, very quiet. It is something which you may say is lightless; darkless. These are all invented words: dark-less — there is no such word. But why not? Lightless, darkless.

Desire to be. To express. Some can say this is the ambient soul — if you go back, beyond and think of something in which light and silence were together, and maybe are still together, and separated only for the convenience of argument.

I turn to light, the giver of all presences. By will. By law. You can say the light, the giver of all presences, is the maker of a material, and the material was made to cast a shadow, and the shadow belongs to the light ... Everything you make is already too thick. I would even think that a thought is something which you may say is lightless; darkless. These are all invented words: dark-less — there is no such word. But why not? Lightless, darkless.

Desire to be. To express. Some can say this is the ambient soul — if you go back, beyond and think of something in which light and silence were together, and maybe are still together, and separated only for the convenience of argument.

I turn to light, the giver of all presences. By will. By law. You can say the light, the giver of all presences, is the maker of a material, and the material was made to cast a shadow, and the shadow belongs to the light ... Everything you make is already too thick. I would even think that a thought is something which you may say is lightless; darkless. These are all invented words: dark-less — there is no such word. But why not? Lightless, darkless.

Desire to be. To express. Some can say this is the ambient soul — if you go back, beyond and think of something in which light and silence were together, and maybe are still together, and separated only for the convenience of argument.

I turn to light, the giver of all presences. By will. By law. You can say the light, the giver of all presences, is the maker of a material, and the material was made to cast a shadow, and the shadow belongs to the light ... Everything you make is already too thick. I would even think that a thought is something which you may say is lightless; darkless. These are all invented words: dark-less — there is no such word. But why not? Lightless, darkless.

Desire to be. To express. Some can say this is the ambient soul — if you go back, beyond and think of something in which light and silence were together, and maybe are still together, and separated only for the convenience of argument.

I turn to light, the giver of all presences. By will. By law. You can say the light, the giver of all presences, is the maker of a material, and the material was made to cast a shadow, and the shadow belongs to the light ... Everything you make is already too thick. I would even think that a thought is something which you may say is lightless; darkless. These are all invented words: dark-less — there is no such word. But why not? Lightless, darkless.

Desire to be. To express. Some can say this is the ambient soul — if you go back, beyond and think of something in which light and silence were together, and maybe are still together, and separated only for the convenience of argument.
It's shaded. You present a quality, architectural, no purpose. Just a recognition of something which you can’t define, but must be built ...

But that’s a definite architectural quality. It has the same quality as all religious places ... It’s terrific. It’s the beginning of architecture. It isn’t made out of a handbook. I doesn’t start from practical issues. It’s starts from a kind of feeling that there must be a world within a world. The world where man’s mind somehow becomes sharp. (p56-59)

Excerpts from a lecture given at the School of Architecture, ETH, Zurich, 12 February 1969.


CEDRIC PRICE
Non-Plan

Ever one to take up the counter-intuitive position and present it in its extreme, Price here suggests what in Britain even in the late 1960s was clearly the unsuggestable — total dissolution of the planning system. The idea was first put forward by Price in an article in New Society (March 21, 1969) co-authored by Price, Reyner Banham, Peter Hall and Paul Barker.

Planning control and legislation at present compensates for the unevenness of access, wealth, opportunity potential, and environment of various areas, and in so doing attempts to make all conditions equal — if not in appearance at least in capacity for change. Thus it would be considered more heinous to destroy a Georgian square in Gateshead than in Bristol. Non-plan is intended to destroy such a system of values. The introduction of Non-plan in four areas selected and illustrated here, would in fact encourage unevenness of development and exploitation of peculiarities. In environmental terms ‘different’ would supersede ‘good’ and ‘bad’.

Under Non-plan, towns as such would no longer have to justify their inherited location and bulk by providing a centralised amenity-pad for half the area between themselves and towns of equal size. Agriculture would no longer be able to obtain protection for the dirtiest and most wasteful workshop floors on the spurious grounds that it alone could provide the necessary open-air amenity lung between settlements.

Non-plan, in reducing the permanence of the assumed worth of past uses of space through avoiding their very reinforcement, might well give society an opportunity not only to reassess such worth but to establish a new order of priorities of land, sea and air use which would be related more directly to the valid social and economic life-span of such uses.

Such a supposition, however, is bordering on moral prediction, if not planning, and this is just the situation that Non-plan is trying to avoid by encouraging unconscious immediacy ‘at all times’. Motown must make way for ‘no-town’— Utopia for non-plan ... The main thesis of Non-plan is that, through enabling uneven development, the particularization of occupation, habitat and appetite will be more likely to occur in places and at times best suited to it.