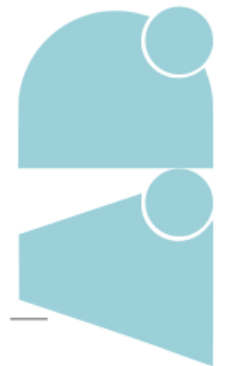


# CEDRIC PRICE SUPPLEMENT



## INTRODUCTION

For some years AD has been publishing schemes, articles and comments by Cedric Price as one of the prime movers on the radical architecture scene. However, much of his work still remains unpublished and much of the published work requires re-thinks and updated commentaries.

To provide a complete picture of his work and ideas, we begin this month a series of supplements which will appear at intervals over the next year. These pages can be taken out of the magazine, filed, recollated, added to or thrown away by the reader; there is space allowed for the reader's own comments and filing code, thus allowing the feature to become a flexible, user-serviced information pool in the best Cedric Price tradition. The presentation is very straight; Price's work lacks strong visual

impact. Unlike most other current radicals (and reactionaries) he is consciously anti-style – sometimes even at the expense of comprehensibility. His drawings have an expressionless aesthetic reminiscent of engineers' working drawings with fine lines and dead pan presentation which, like Le Corbusier's free hand drawings, begin to create a powerful imagery of their own. Standard forms, elevations and perspectives mean little in the terms of Price's work: his plans are kits of parts and circuit diagrams; his details are catalogue specifications. He presents a complete and conscious reversal of current procedure, disposing of the traditional constraints of the pre-electric age and stripping *architecture* down to a *service* with *servicing*. He is perhaps the ultimate/intellectual services engineer dispensing self-pace, self-service, flexible, expendable renewable non-environments – liberating man

from existing rigid structuring while still allowing him to operate within that set-up. Services are toys, things to play with, have fun with. They are all-providing. They are education/information, shelter, transport, baby-sitters, social exchange. They can be controlled by the receiver to suit his needs, receptivity and mood. They are continually available, easily and at any stage. The *building* could be an existing structure, a clip-on mock tudor facade, an inflatable or a bicycle shed; although that is not to disregard the fact that in some cases a building in the traditional sense may be a valid solution.

His business is question-asking within the context of user choice, the freedom from environmental constraints and the general improvement of the quality of life; and that's what it's all about.

P.M.

## FOREWORD

To introduce this series I have selected together with Peter Murray a slightly ragged and rum collection which nevertheless establishes the majority of themes for subsequent collections. However, in order to avoid your having to accept such themes, I am merely indexing the schemes under code letters, the definition of which will not be given until the end of the series.

(I have always thought the untitled stamp albums and scrapbooks far more useful). I realise there is an element of horror comic about all this – if architects' shortfalls were more widely known, then who knows, our individual productivity might be collectively accelerated. I for one would like to know more about local authority housing roofs that, under certain conditions, can fly.

C.P.