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Cedric Price
Hans Ulrich Obrist — The Conversation Series

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Cedric Price, Part of the exhibition *La Ville, le Jardin, la Mémoire*, curated by Laurence Bossé, Carolyn Christov-Bakargiev and Hans Ulrich Obrist, Villa Medici, Rome 2000

IV — Cities, Symbols, Labels, Umbrellas
London, September 2000

Hans Ulrich Obrist — **You recently worked on a new urban project for New York. Five architects and urbanists were invited to rethink an area of the West Side of Manhattan.**

Cedric Price — I wasn't the winner. I'm not surprised, because mine required commitment for a very long time. It was suggesting that this area of the West Side was the last vacant area allowing fresh air to come off the river, and therefore they should do very little with it; the last thing they should do was cover the railway and build over it. But all the other schemes did just that: they built a stadium, a thirty-thousand-seater centre for something—always unspecified for architects. I would have been delighted to win, but knowing the jury and knowing New York, short-term advantage

took preference over anything else. The jury, Frank Gehry, Philip Johnson, Phyllis Lambert and various other people, awarded the prize to another man [Peter Eisenman] who did the normal, predictable thing.

Hans Ulrich Obrist — **Your project for New York is about being fluid, not being stuck in an identity overkill, the city becoming more and more a museum. Your proposal was more about life than about dead masses of buildings. What role did the river play in your ideas?**

Cedric Price — Well, the Hudson River is cleaning up all the time in any case. It's a fresh water river, and therefore I was aware of the vast amount of water running down the Hudson and into the ocean. And the winds are from the south-west and west, so the conditions were ideal without anything. The last thing I wanted to do was to increase the foul, static nature of the air by producing more buildings. New York suffers from over-development. They had a recent history of schemes that failed or weren't developed, but they see an advantage in short terms. This competition is being held every two years, so next year it will be another city. It's about the future of cities, but the key word was the "future" of cities, not the past or the present of cities, and this is the only way, in a crowded area of Manhattan, that you could guarantee the future use or under-use of a large area of land. It was largely owned by the state and railways from the East.

Hans Ulrich Obrist — **The River leads us to Bangkok, a city which Jeff Kipnis described as Superfluid City. After the Hayward Gallery in London, our exhibition[11] toured to Kiasma in Helsinki and to Bangkok, where it happened all over the city.**

Cedric Price — I particularly liked the exhibition in Bangkok and your dependence on change and the media, and that time was the key element, the fourth dimension: height, breadth, length and time. The whole nature, not the presentation of materials and ideas, but the consuming of ideas and images exist in time, so the value of doing the show was a sort of immediacy, an awareness of time that isn't in somewhere like London or indeed Manhattan. A city that doesn't change and replace itself is a dead city; but the question is whether one should use the word "cities" anymore. I think it's a questionable term.

Hans Ulrich Obrist — **What could replace it?**

Cedric Price — Certainly not "megalopolis" or anything like that, but it may be a word associated with the human awareness of time, turned into a noun which relates to space. I haven't thought of the word yet, but it shouldn't be too difficult. It's got to be verbally edible but sufficient.

Hans Ulrich Obrist — **But the city changes all the time, so it cannot be a frozen word: it would have to be a word in permanent transformation.**

Cedric Price — The last experiment in some way relating to Bangkok was the place settings for a university I was involved with. You got three place settings under-

[11] *Cities on the Move*, 1997–2000, curated by Hau Hanru and Hans Ulrich Obrist.

neath plates in restaurants, and the plates were glass, so as you ate your pork and beans or hamburgers, you would read the place settings with the message of this new educational facility. The fact that you'd had a good meal and finished it meant you could read the message, and this was the right order. Because you'd had a good meal, you knew you'd enjoyed it because the plate was clean. If you hadn't enjoyed it, the plate wasn't clean and you couldn't read the message. So it worked for you! The initial contact with thoughtful people well fed was through the bottom of a glass plate. That's the way you should hear about universities and things like that—after your meal.

Hans Ulrich Obrist — **Picabia once said that museums are cemeteries. In the early twentieth century there was Alexander Dorner's visionary museum practice, defining dynamic, elastic institutions. Could you tell me about the dynamic notion which is in all your museum-related projects?**

Cedric Price — Le Corbusier designed a museum for Liverpool which they never built. When the *Queen Mary* was up for sale, I suggested a museum in the ship [circa 1957]. So that you could travel as millionaires could travel while the ship stayed across the bar in Liverpool; it was at sea but only a short boat ride away. The Atlantic crossing which takes four or five days was concentrated into one day or less, to eight hours, and that was the time you could take to go around the ship. You could see the machine rooms, the kitchens, the lavatories, the tennis courts, all the paraphernalia of the ship, but primarily the luxury of it. It was on hydraulic jacks, so you would get seasonal

crossings related to the weather you might have experienced in the Atlantic. You could pick your season at the museum, so then you would realise why in rough weather, for example, the tables had edges on them to hold onto the plates. You'd use the same plates, the same cutlery, everything! It would be programmed by hydraulic jacks, but in deep water, which is why *Queen Mary* went to Liverpool in the first place.
I also did a scheme for the Tate, which they did not select. It turned the power station into an object. I proposed building a glass box over the whole thing, so that the business of producing exhibitions would have become secondary to the main exhibit, which was in a box with a single door. In bad weather it would have been like one of those snowstorms, with Jesus being the one to shake up the snow! I was assuming that it could last at least a year or so, and then they could decide what kind of object they would put in the Tate.

Hans Ulrich Obrist — **So it was like a Russian doll, since the exhibition would have been an exhibition within an exhibition.**

Cedric Price — Yes, that is right.

Hans Ulrich Obrist — **Are there other projects of yours which follow this idea of the time-based museum?**

Cedric Price — We did one in Sheffield, and another in Glasgow, each related to time. The Sheffield museum was in the 1960s, for the Sheffield Festival [1966] which had just started in those years. We were originally asked to do an exhibition in a static gallery, but they then didn't have enough money. I said we could

do something which doesn't need money to advertise. Sheffield is a very concentrated urban town with large towers and chimneys and slum housing, a steel town. I said we could paint huge figures of the height of the chimney in feet and inches. So at the top of a huge chimney in the middle of town which everyone saw, we painted "6½ inches". Then on a rather small office block we wrote "380 feet 10 inches". So we wrote the wrong numbers. Immediately, the local papers were full of complaints saying, "How could the city waste our money? They can't even get the heights right! I know that chimney is not 6½ inches high. I've lived here for forty years." So the advertising was being done for us: people were using their eyes and being outraged. People who never looked at their factory or chimney were going around town looking to see if some damn fool hadn't written the wrong height on another building!

The other project was in Glasgow [Circlorama, Glasgow Fair, 1962], where the city hall is in the centre. They are very proud of it and they don't let people in very often, unless you've got a complaint against the city. We decided to improve the lift to the top of the tower, put carpet in, lovely mirrors, perfume it, and invite the public in. But not to tell them why, except that they can go to the top of the tower, and it's free. As they go up the lift, there is a tape announcing, "Tonight, all the areas which we think should be saved without question will be floodlighted red." Only parts are lit up, so their attention is focused, and they are told that whatever is in red will be saved by the city of Glasgow whether they like it or not. So you could hear, "Well of course that church should be saved,"

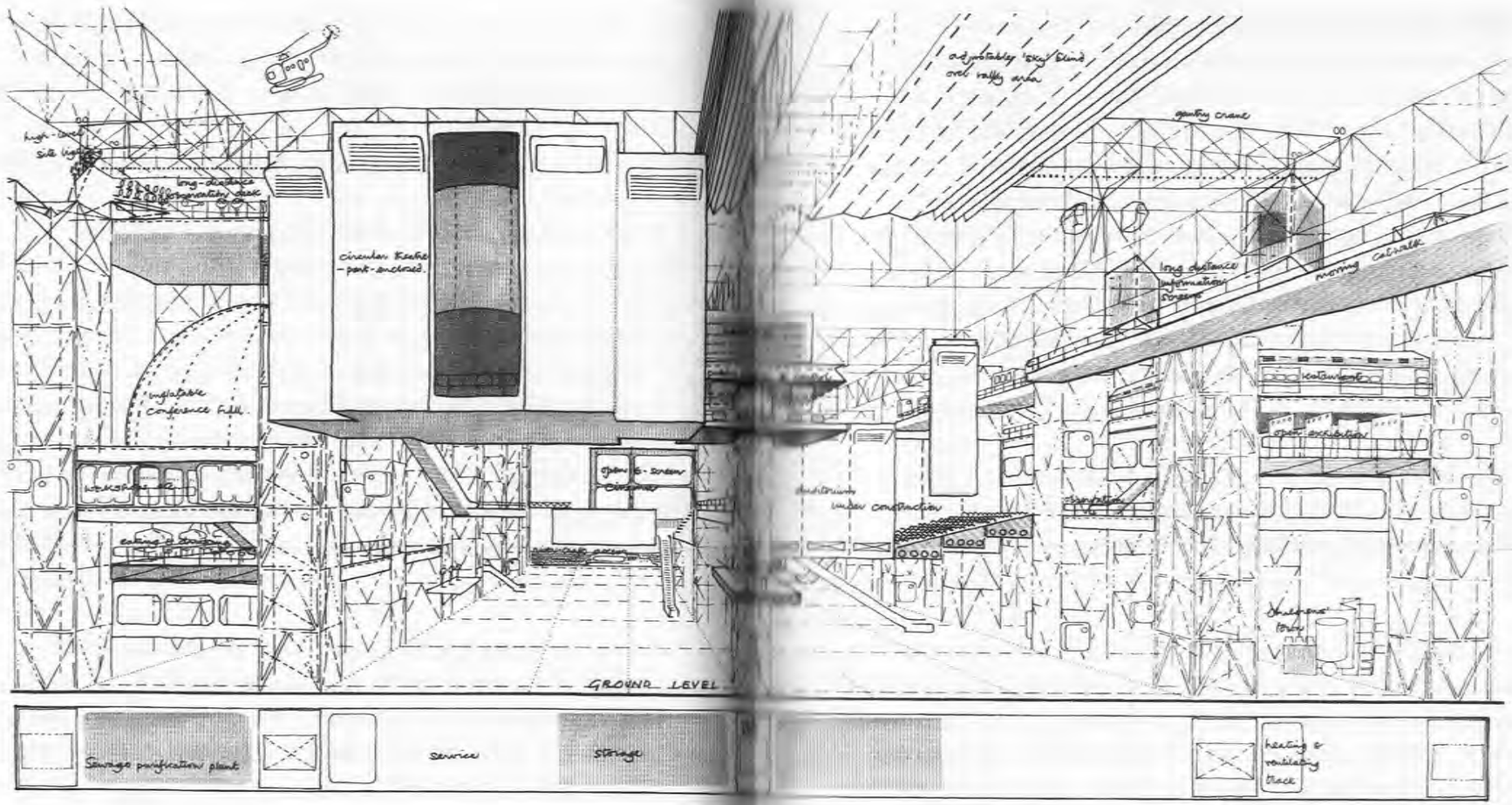
or, "Why keep that slum?". The next night, different areas would be flooded with green. Those were areas which they decided should be improved.

Hans Ulrich Obrist — **They made invisible decisions visible.**

Cedric Price — Exactly! The only people who objected were the town planners, because they wanted the cut-out plans in their offices for people to pay to come look at. But this was done in three or four days. On the last day the public was invited to tell the city what they should do with the spaces lit up in white. There were no superiors involved. The city, the voice, was saying, "We've thought for years and we still don't know what to do with the white areas: you tell us. But tell us within a month, because after that it's lost, and as you go down, pick up these free postcards for your response."

Hans Ulrich Obrist — **Alexander Dorner, who ran the Hannover museum in the early twentieth century, wrote that art institutions should be like a "Kraftwerk", like dynamic power plants. Can you tell me more about the *Fun Palace* and its time-based and dynamic parameters?**

Cedric Price — The *Fun Palace* was not planned to last more than ten years—therefore we wanted a temporary site, and that's what we got from the GLC [Greater London Council]. The ten-year duration had an effect on the costs in any case. It wasn't a problem; no one, including the designers, wanted to spend more money to make it last for fifty years and be a waste for ten years. When I say "the designers", those were the people involved in the production of the day-to-day life



ARRIVE AND LEAVE by train, bus, monorail, hovercraft, car, tube or foot at any time YOU want to – or just have a ~~look~~ at it as you pass. The information screens will show you what's happening. No need to look for an entrance – just walk in anywhere. No doors, foyers, queues or commissionaires: it's up to you how you use it. Look around – take a lift, a ramp, an escalator to wherever or whatever looks interesting.

CHOOSE what you want to do – or watch someone doing it. Learn how to handle tools, paint, tap machinery, or just listen to your favourite tune. Do talk or be lifted up to where you can see how o people make things work. Sit out over space wit drink and tune in to what's happening elsewhere in city. Try starting a riot or beginning a painting – just lie back and stare at the sky.

WHAT TIME IS IT? Any time of day or night, winter summer – it really doesn't matter. If it's too wet roof will stop the rain but not the light. The arti- cial cloud will keep you cool or make rainbows for you. Your feet will be warm as you watch the stars— the atmosphere clear as you join in the chorus. Why not have your favourite meal high up where you can watch the thunderstorm?

WHY ALL THIS LOT? "If any nation is to be lost or saved by the character of its great cities, our own is that nation".
- Robert Vaughan ~~1843~~

We are building a short-term plaything in which all of us can realise the possibilities and delights that a 20th Century city environment owes us. It must last no longer than we need it.

Cedric Price, *Fun Palace* drawing, 1960–61

of the *Fun Palace*, as well as the structuring—in other words, the designers were both the generators and the operators. The aim was to get these people to be economic in terms of both time and money. The owners of the land, the GLC—the London County Council at the time—also had the same economics in mind. It created the same priorities for everyone. They all got the same thing without being told they must think alike; through sheer necessity. So that is another rule for the whole nature of architecture: it must actually create new appetites, new hungers—not solve problems; architecture is too slow to solve problems.

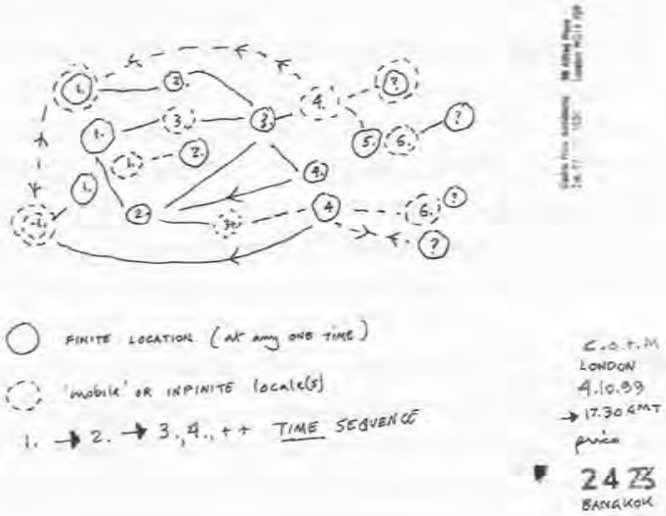
Hans Ulrich Obrist — **Douglas Gordon always says that art should not only be an object but an excuse for a dialogue. That's what makes your *Fun Palace* so revolutionary and important for today.**

Cedric Price — Funnily enough, as you are speaking about the beginning of the twenty-first century, dialogue might be the only excuse for architecture. What do we have architecture for? It's a way of imposing order or establishing a belief, and that is the cause of religion to some extent. Architecture doesn't need those roles anymore; it doesn't need mental imperialism; it's too slow, it's too heavy and, anyhow, I as an architect don't want to be involved in creating law and order through fear and misery. Creating a continuous dialogue with each other is very interesting; it might be the only reason for architecture, that's the point.
In the seventeenth century, Sir Henry Wotton's translation of Vitruvius's Latin text defined architecture as "Commodotie, Firmenes and Delight". Commodity is

good housekeeping, money; firmness is structure. The delight factor might be the dialogue. They've served me well—commodity, firmness and delight—because I can hang anything on them. There are so many readily edible experiences of life, both for the poor and the rich. The dialogue isn't necessarily "Hello birds, hello bees"; it might be very harrowing. The dialogue involves people with the future and with the intention, even if only for themselves, that the future might be a bit better than the present. That is a common want, for rich and poor persons alike and for all populations.

Hans Ulrich Obrist — **On that subject of dialogue, let's return to the *Cities on the Move* show in Bangkok. Due to the open structure and the lack of a contemporary art museum in Bangkok, the city entered the museum and the contents of the show were carried into the city. The museum opened to the world.**

Cedric Price — That's it—museum world, world museum. The exhibition in Bangkok was all about dialogue; it acted as a key for the people who experienced the show, only to realise that they were experiencing it all the time. It was the same with the *Fun Palace*; it was never intended as a Mecca—a lovely alternative to the horror of living in London—but instead it served as a launch pad to help people realise how marvellous life is. After visiting the *Fun Palace* they went home thankful that their wife looked as she did and that their children were noisy; the "key" had opened the door for them. The *Fun Palace* was a launch pad to reality, mixed with a large portion of delight.
However, I think that, at present, architecture does not do enough; it does not enrich or enliven people's



Cedric Price, Drawing for *Cities on the Move*, 1999

lives as much as, say, the Internet, or a good story, or music, does. Architecture is a poor performer; even the *Magnet* schemes never happened. As an architect, I am trying to make architecture a better performer. With human beings answering questionnaires and me reading the answers, I hope to recognise opportunities for improving the human lot by architecture.

Hans Ulrich Obrist — **To make it a richer, more complex condition.**

Cedric Price — Yes. So once again, you've got to write your own briefs. It's no use doing concert halls and theatres, because it's the music or the theatre that's variable. But architecture is always relevant, even if the users aren't interested in it—the fact that it stops the wind, or provides protection, gives shelter, or casts shadows.

Hans Ulrich Obrist — **Julia Kristeva wrote a text recently about the anxiety of going beyond one's own discipline. One of the main problems for museums and universities is that they are closed institutions, and they need to think in a more transdisciplinary way. How far can buildings reflect that transdisciplinary thinking? Is this something you think about?**

Cedric Price — Yes, there is no doubt, but you have to eat it at some time. In defining architecture you don't necessarily define the consumption of it. All the designs we did for Generator [Florida, 1966] were written as menus, and then we would draw the menu, and because I like bacon and eggs for breakfast it was all related to that bit of bacon and that bit of egg; they were all drawn, however, cartoon-like, in the same order—not in the order the chef or cook would

arrange them on your plate, but in the order in which the consumer would eat them. And that is related to the consumption or usefulness of architecture, not to the dispenser of it.

Hans Ulrich Obrist — **There is a paradox—possibly a very productive one—between on the one hand your projects for dynamic institutions which eventually would auto-dissolve, and on the other your interest in some old, slow museums.**

Cedric Price — I've always thought the notion of the classic museum still has viability, although limited. My local asset is the British Museum: at three o'clock every afternoon I get very tired; I'm no use in the office so I go to this wonderful distorter of time and place called the British Museum. It distorts the climate because there's a roof over it; it distorts my laziness so I don't have to go to Egypt to see the Pyramids. The distortion of time and place, along with convenience and delight, introduces another element, a distortion of time future… there is something in there—it may be the dialogue again—that's reminding people how much freedom they have for the second half of their life.

Hans Ulrich Obrist — **Talking of time and its distortion, you once mentioned to me a survey the Tate made of its visitors.**

Cedric Price — Yes, that's right. It's only a single sentence I'm interested in—"Most people observed spend from five seconds to one minute reading texts about the work and from two seconds to fifteen seconds glancing or looking at the work." They spend more time reading the guides than looking at the work!

Hans Ulrich Obrist — **You used this sentence for your exhibition project at CCA [Canadian Centre for Architecture] in Montreal in 1999, called *Mean Time*. You also mentioned some symbols you worked on for the same show…**

Cedric Price — I did a series of symbols which were shorthand for the points I wanted to make about the exhibits. They were graphic reminders of the meantime significance of the exhibits, and they were displayed like postage stamps against the exhibits. The actual printed catalogue explaining the exhibits was available only upon leaving the exhibition. Up until then they had to use the symbols and look at the objects. A further development was that I wanted the people who had been working on the exhibition to choose these symbols: not the designer—me—not the audience, but the staff who assembled the exhibition. If there was a photograph or drawing or object that they thought had more than one symbol, they could stick two or three symbols on it. I want them to position those symbols before I see the exhibition, which I am meant to open. So that is a bit of participation by the workers. Not by the observers, not by the designer but by the visual artisans who have been working all the time on this exhibition.

Hans Ulrich Obrist — **What symbols were drawn?**

Cedric Price — There was a man on a parachute as a symbol for gravity, a furled umbrella which means anticipation in time—an open umbrella means that it's raining, a furled umbrella means you're anticipating something—a clock in a mirror for distortion of time, a metronome for the interval…

Hans Ulrich Obrist — What is the metronome for you, time wise?

Cedric Price — The metronome is—look, there are thousands of them and I've got every heading but I can't do it now! I forget what the metronome is. There is a clock in a mirror, so it's the distortion of time. Ah, there it is, I'll tell you. [*looks at notes*] Oh, metronome is interval: the interval or maybe a series of intervals. These are related to drawings by me, some from hundreds of years ago—the whole collection has been plundered. It's a very small exhibition but I've chosen everything. Here. This is the latest press release on *Mean Time*. I don't mind, but it's interesting, even the CCA, which knows everything have put the date of the *Fun Palace* [1960–61] as 1961 to 1974, because they can't imagine that a project can be done in one year! It wasn't 1974, I've looked in every record, it isn't in any book.

Hans Ulrich Obrist — Last time you mentioned the logos and the symbols. I was thinking it could maybe be nice for the Soane if you would do it almost like you described it for Toronto, in different parts of the Soane Museum, because the Soane Museum doesn't have this labelling system: Soane was against labels. That instead of labels there would be your symbols around the Soane Museum.

Cedric Price — Yes, but look. The thing about that is that I don't like—this is not a personal thing—but I don't necessarily want to do things, apart from the lecture, which I agreed to, when other architects are doing other things. Who is there? There's Richard McCormack isn't there? I read about it.

Hans Ulrich Obrist — Yes, but that is completely independent of my show. Because the Soane has this gallery and they have that gallery.

Cedric Price — Ah. And that's separate is it?

Hans Ulrich Obrist — Yes. They have this gallery which is a new space for exhibitions and that is where the museum does architecture shows.

Cedric Price — I don't want to be part of those.

Hans Ulrich Obrist — My exhibition is going to be all over the museum. I invited mostly visual artists.

Cedric Price — Ah, right. I see.

Hans Ulrich Obrist — It is spread out all over the museum and that's why I was thinking that symbols could be nice: symbols as almost anti-labels. Because it is only in the Victorian age that the Soane Museum added labels, cause Soane was against labels.

Cedric Price — Good, yes, so am I. When is that?

Hans Ulrich Obrist — It's only in December, so we have time.

Cedric Price — [*laughs*] No, we do, you're right! No, I'd like to do something like that. Because you bring a new perspective, which is a perspective only caused through time, through the difference between Soane's time and our time that one makes a contribution which reinforces both the original thing, but actually provides a new usefulness. Because John Summerson,

Margaret and the rest have been mad enough to preserve this superb museum for so long. So it's only because of someone else's endeavours and activity over 200 years that has preserved the museum that I can take advantage of the fact that it exists now. That is what the labels should be doing, you know, the symbols. But that's very interesting.

Hans Ulrich Obrist — So the symbols could pop up in different parts of the Soane Museum.

Cedric Price — Oh yes, yes. That's right.

Hans Ulrich Obrist — I was wondering when you were talking about the symbols before, you mentioned the umbrella as a "time anticipation". When I listened to this cassette, *Technology is the answer but what is the question?* there is this lovely passage about the Municipal Umbrellas. So I was wondering if you could tell me a bit about this project because I have never seen this before.

Cedric Price — No! I can, but I can't remember! [*laughs*]

Hans Ulrich Obrist — There is this slide of these giant sausages.

Cedric Price — Yes, the giant sausages. There's an issue of AD [*Architectural Digest*], *The Municipal Umbrellas*. There are other illustrations. I mean, that is one of the illustrations of the article, but it would take some time to find it.

Hans Ulrich Obrist — The idea was that the umbrellas could be inflated if it were raining... Was the project realised?

Cedric Price — Yes, yes. And there are photographs of the thing in an issue of *Architectural Design*. It was partially realised because we inflated them and we had them made, but they didn't keep them there all the time. So it was like summer time umbrellas because there was an advantage of not deflating them when in fact there was very bright sun, because you were then using the umbrella as a parasol, as keeping the sun off. So in one place it transferred the rain. It could respond to the change in the relief, the physical relief of the street by having at least two or three umbrellas that they could then join when there was rain. I don't know how many were in that drawing, maybe two was it? Ah, there were three then. That's right. The reason for that is that the shops—this was a pedestrian street, still is, in Southend—the shops on one side of the road are quite different heights and formation from the other side, but the main place is in the middle of the street, so you needed three umbrellas so that the two uneven on either side could be joined up together with the third. [*Southend Roof*, 1972]

Hans Ulrich Obrist — And they would inflate immediately when it starts to rain?

Cedric Price — Yes, yes. But it was a duel use. I used this self same umbrella. I always had these black and white umbrellas. I get them made by Smith's.

Hans Ulrich Obrist — Your own umbrellas? I would love to see it. [*Cedric Price unfurls a big black and white checked umbrella.*] Oh, that's fantastic. So you have them made according to your instructions?

Cedric Price — Yes. You see now in the office I'm sheltering from the light, not from the rain. And when I did some work in Braden in Nigeria, I carried this Smith's umbrella all the time as my sunshade.

Hans Ulrich Obrist — **When were you in Nigeria?**

Cedric Price — It was a university project at the University of Braden which I'd worked on while I was working for Free University. So actually I stayed in the guest house which I had designed twenty-five years earlier. I had worked on the building as an assistant to Duncan Horne who was in charge of the job. I was using some of the furniture, particularly the dressing table, that had been built by Maples in Tottenham Court Road and sent out to Nigeria. Nowadays it would be called a "vanity", a dressing table unit: Duncan and I had designed it without handles—like having no labels in a museum—you just had to move parts which were slightly different from other parts. There was a big thick shelf and you had to lift off the top and it would expose the mirror, and things like that. Of course this was too subtle for visitors, so this unit was never used. It was bad design because no one could figure out how to use it. The label for Maples was still stuck to the mirror with cobwebs. So I was the first person to use it! Twenty-five years later I was exposing the weakness of my own design.

Hans Ulrich Obrist — **It's again about time; it's like a time machine.**

Cedric Price — A real time machine, yes. It was a wonderful experience.

Hans Ulrich Obrist — **When we were talking about the Hayward you mentioned these Egg Chairs. Time and again you did furniture—what role did furniture play, because it often appears in your work, but not so systematically, it just pops up.**

Cedric Price — It's like cooking a meal: I don't cook them all day long, only when I want to eat them. I don't see any difference between the design of furniture and the urban decisions made producing designs such as the *Municipal Umbrellas*. I draw very few barriers whether it's *Cities of the Future* or an umbrella or a piece of bad furniture in the middle of Africa. I thought it was beautiful furniture, I still can't understand that people are so thick that they didn't realise that the top could lift! It's a case of me preserving the integrity of my stupidity against all, because it isn't questioned.

Hans Ulrich Obrist — ***[laughs]***

Cedric Price — I mean I still can't understand it. I mean, it was very thick, there must have been something in it. It was just that the top lid opened. But I didn't have handles on it, it was flush, worked perfectly! [*laughs*]

Hans Ulrich Obrist — **It was untouched, wasn't used?**

Cedric Price — Untouched! They just used it as a shelf, they didn't realise that it had mirrors and everything inside. It's a warning to me on the way I use words, that I always assume that it is extraordinarily easy to understand what I say. When I write it I think it's almost like tablet from the mount, you know, it must be so clear, but it isn't!

Hans Ulrich Obrist — **Let's return to the idea of dead cities, tell me more about why they die.**

Cedric Price — Cities exist for citizens, and if they don't work for citizens, they die. Only in over-educated, over-paid Western civilisations do people worry about dead cities—like Petra, or the biggest city in the world, Angkor Wat in Cambodia, which just vanished in the jungle because it wasn't needed any more.

Hans Ulrich Obrist — **So cities can die...**

Cedric Price — Oh yes. Cities die through lack of usefulness.

Hans Ulrich Obrist — **I think one of the reasons your work has been so influential and important to many architects and artists in Asia has a lot to do with the notion of time, something which is understood better in Asia than in Europe.**

Cedric Price — I know! It's far more recognised and not seen as anything very strange in Asia. Even something as vast as Angkor Wat lasted for less than two hundred years. Here it is in my book: "Angkor Wat, present-day Cambodia, originally Khmer Kingdom founded in 877–889, completed in the twelfth century, abandoned 1433."

Hans Ulrich Obrist — **Yesterday I was asked by a magazine to name my favourite existing buildings in London. I sent them a short text on your aviary [*Zoo Aviary*, London, 1961; with Lord Snowdon and Frank Newby]. But there was also an unbuilt aviary on the move...**

Cedric Price — It was a temporary one, but it was built [*CP Experimental Aviary*, London University, 1981]. It moved. The problem of the London *Zoo Aviary* was that you couldn't get all the birds out when you wanted to repair the thing. And also, the birds tended to destroy the landscape, particularly ducks and waders—they'd shit everywhere. But this other aviary belonged to a man who was breeding rare birds and didn't want them diseased. He had a lot of land—and the aviary itself walked about it very slowly without frightening the birds.

Hans Ulrich Obrist — **So it was an aviary on the move.**

Cedric Price — Yes, all the time, because you couldn't let the birds out; you couldn't catch them, and this way the birds could destroy a new patch of land while the old patch of land could be cleared.

Hans Ulrich Obrist — **Did this also include the idea of the winds changing?**

Cedric Price — No, this was more like Ron Herron's Walking City, except it was just space that was enclosed with a very minimal curtaining.

Hans Ulrich Obrist — **So the birds, I mean the inhabitants, would move the city, not some mechanical device.**

Cedric Price — Yes, that's right.