

'from the horror of us and our surroundings': architectures of unbuilding in *le dodici città ideali*

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abstract

Superstudio's *Le dodici città ideali* ('The Twelve Ideal Cities') appeared in various formats within numerous architectural magazines between 1971 and 1974 as a series of collaged drawings of cities accompanied by short texts and occasionally containing cautionary epilogues with reader 'tests'. Readings of the project often foreground the speculative or 'visionary' potential of the city images: unbuilt architectural representations describing a series of terrifying scenarios for the future of the urban environment. This essay looks beyond individual images of *Le dodici città ideali* to examine the textual content and contexts of its multiple published forms, departing from this future-focused framing and instead highlighting the project's unwavering concern with the past and present.

In the pages of 都市住宅 (*Toshi Jutaku*), *AD*, *Casabella*, *Archithèse*, *Architektur Aktuell*, Αρχιτεκτονικά Θέματα (*Architektoniká Thémata*), and *Cree*, Superstudio's intertwined textual and image-based descriptions of the city leveraged the architectural magazine to speak directly to the profession. Laminating the language and imagery of science fiction with references to magic, myth, and history, Superstudio choreographed a series of grand reveals: holding a mirror to the architect-reader placed within the late-capitalist conditions of their labour inside the pages of the architectural magazine.

Through a close reading of two published versions of *Le dodici città ideali*—'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism' in the December 1971 issue of *AD*, and 'Premonizioni della parusia urbanistica' (Premonitions on the Mystical Rebirth of Urbanism) in *Casabella* in January 1972—we highlight Superstudio's deliberate rejection of architectural design as a future-oriented exercise. Focusing on contextualising the work within the architectural magazine format, we suggest that the cities of *Le dodici città ideali* cannot be thought of *purely* as 'unbuilt'. Rather, the project sets in motion an architecture of unbuilding through its capacity to reveal 'the horror of us and our surroundings' as conditions that already exist in the 1970s. By examining *Le dodici città ideali* as an 'architecture of unbuilding', we consider how published images and text can *unbuild* existing conditions, prioritising the retrospective and destructive character of architectural design within the context of the architectural magazine.

keywords

Superstudio, utopia, publishing, unbuilding, horror, speculation

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introduction

Superstudio's *Le dodici città ideali* ('The Twelve Ideal Cities') appeared in various formats within numerous architectural magazines originating in the United Kingdom, Continental Europe, and Japan between 1971 and 1974. A series of collaged drawings of cities that illustrate short descriptive texts, the published project regularly included versions of a cautionary epilogue with a reader 'test'. In the pages of *都市住宅* (*Toshi Jutaku*), *AD*, *Casabella*, *Archithèse*, *Architektur Aktuell*, *Αρχιτεκτονικά Θέματα* (*Architektoniká Thémata*), and *Cree*, Superstudio's intertwined textual and image-based descriptions of the city leveraged the architectural magazine format to speak directly to the profession. Laminating the language and imagery of science fiction with references to magic, myth, and history, the group choreographed a series of grand reveals: holding a mirror to the architect-reader placed within the late-capitalist conditions of their labour, inside the pages of the architectural magazine.

Despite the growing number of studies that discuss the layered complexity of Superstudio's work, readings persist that foreground the speculative or 'visionary' potential of projects such as *Le dodici città ideali*.¹ Categorised primarily as unbuilt architectural representations, such readings argue that Superstudio's work describes a series of terrifying—but nevertheless imaginary—scenarios for the future of the urban environment.² As speculative, unbuilt architecture, *Le dodici città ideali* risks being appreciated in purely aesthetic terms—thereby neutralising its critical content—or dismissed out of hand as a half-serious and completely cynical withdrawal from the (supposedly) concrete problems of architecture at the beginning of the 1970s.

This dismissal of the work of Superstudio and of *architettura radicale* more broadly was present in the early reception of the work but is particularly noticeable within histories of 'built' architecture of the period. For example, Superstudio is mentioned twice in Manfredo Tafuri's 1986 text, *Storia dell'architettura italiana: 1944–1985* (History of Italian

Architecture: 1944–1985).³ Within Part One of the text and the chapter 'New Crises and New Strategies (1968–1975)', Tafuri locates the group, alongside Archizoom and Ettore Sottsass Jnr, as central figures within Italy's pop-infused radical architecture tendency, chastising their 'irresponsible [...] hasty reading of "New Left" reviews such as *Quaderni rossi*, *Classe operaia* and *Contropiano*'.⁴ While Tafuri directs his most scathing criticism toward Archizoom and their invitation to 'participate in a destructive and cathartic orgy', the 'desecrations' of Superstudio and Sottsass are by no means spared.⁵

Singling out, as others have, Archizoom's *No-Stop City* and Superstudio's *Il monumento continuo* in order to describe the nature of these groups' work in the immediate aftermath of the student and worker protests of 1968, Tafuri emphasised their perceived retreat into the imaginary:

The intention was to haul a mythical proletariat onto the stage of psychedelic action, rather than into the experimentalism of the Gruppo 1963. The Archizoom Group's *No-Stop City* and Superstudio's *Monumento Continuo* of 1969 turned the project into dream material transcribed with an irony "that made nobody laugh".⁶

Later, within the second part of the text, Tafuri offers something of a redemption arc to Superstudio members Adolfo Natalini and Gian Piero Frassinelli through their involvement in two built projects from the late 1970s and early 1980s: Zola Predosa electricity centre in Bologna (1978–83) and the Alzate Brianza branch of the Cassa Rurale e Artigianale outside Como (1978–83).⁷ As a longstanding critic of *architettura radicale*, Tafuri's disdain for Archizoom and Superstudio is hardly surprising. Despite this, however, his treatment of *i radicals* in *Storia dell'architettura italiana* is particularly revealing for the ways in which it succinctly captures an enduring set of critiques about the somewhat contradictory destructive and useless nature of their 'dream material'.

Departing from future-focused, image-centred interpretations of Superstudio's work as a retreat from reality, this essay sets out to explore the ways in which *Le dodici città ideali* might instead be understood as completely concerned with architecture's past and present through its engagement with the far-reaching and exploitative political conditions of urban environments under late capitalism in the mid-to-late twentieth century. *Le dodici città ideali* issues an invitation—not an easy one, admittedly, but a request nonetheless—for each architect-reader to examine their own complicity in the maintenance of structural and spatial inequalities in an internalised here and now. In doing so, the project is consistent with Pier Vittorio Aureli's assertion that the Italian radical project was not a form of withdrawal from the world but 'the radical rethinking of architecture as not merely a producer of buildings but as creative and critical activity focused on the spatial and political reality of the city.'⁸

Through a closer examination of two well-known published versions of *Le dodici città ideali*—'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism' in the December 1971 issue of *AD*, and 'Premonizioni della parusia urbanistica' ('Premonitions on the Mystical Rebirth of Urbanism') in *Casabella* in January 1972—this research highlights Superstudio's particular use of the format and distribution of architectural magazines as a strategy for directly addressing the architect-reader *en masse*. Contextualising the project within the architectural magazine format offers a small but significant shift in the reading of *Le dodici città ideali*, through which the cities are understood not as visionary, unbuilt designs but, rather, as part of a targeted call for the architect-reader to engage in processes of *unbuilding* through their reading of the piece. If the category of 'unbuilt architecture' frames the project as an as-yet-unmade object, the following exploration of *Le dodici città ideali*'s 'architecture of unbuilding' prioritises the project as published material, fully realised within the pages of the magazine interior.

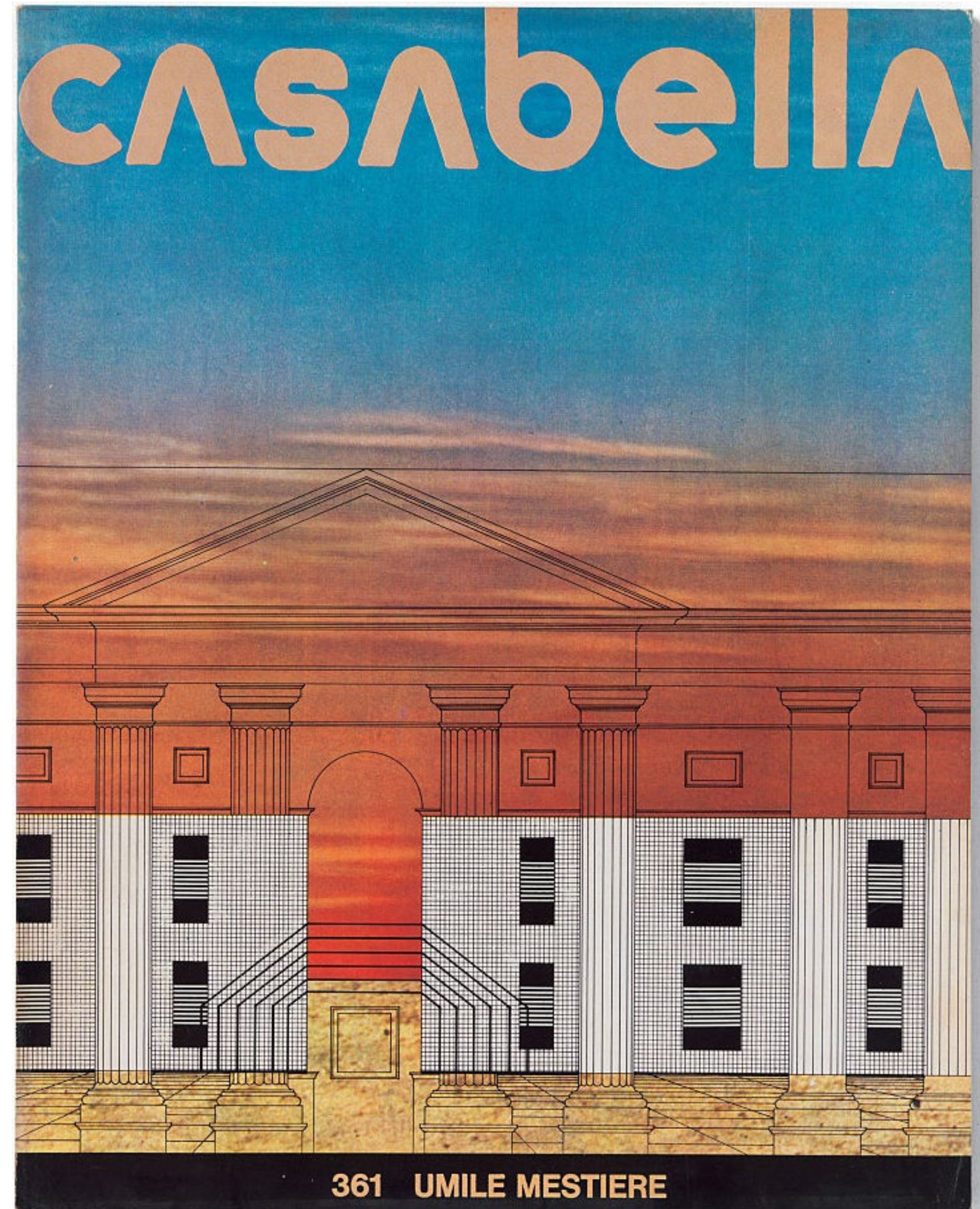


Figure 01.

Cover of *Casabella*, n. 361, January 1972, Milan, Arnoldo Mondadori Editore. Photograph by Marco Covi/Electa/Mondadori Portfolio via Getty Images.

the magazine as a site of dismantling

More recent studies of architectural magazines and their position and location within histories of architecture have been heavily influenced by journalism scholar David Abrahamson's notion of 'magazine exceptionalism.' According to Abrahamson, magazines, as distinct from other forms of media, have 'a unique and powerful role both as a product of its social and cultural moment and as a catalyst for social change. As a result, periodicals can perhaps be usefully understood to lie on a continuum of function, ranging in both intent and effect from the reflective to the transformative.'⁹ This marks magazines as important sites of research not just as images of cultural desires or trends, but as *active* forums for the creation and direction of cultural impulses: a 'mirror of and a catalyst for the tenor and tone of the sociocultural realities of their times.'¹⁰ Extending this thinking to architectural magazines more specifically, architects and architectural historians Stephen Parnell and Mark Sawyer observe that, 'Architectural

magazines, then, are not only magazines about architecture, but also places where architecture is created.¹¹ Thus, they are an interior from where unbuilding can begin.

The following unpicking of *Le dodici città ideali* focuses on what this act of creation can look like and the ways in which the understanding of the architectural magazine as an active site of production might also have been used in transformative acts of dismantling, leveraging the architectural magazine's dual reflective and directive qualities. That is, we are interested in the short leap between an accepted narrative of architectural magazines and associated works as sites of buildings or projects in becoming, and the possibility that these could also be construed as (equally active) sites of dismantling.

unfolding iterations of *le dodici città ideali* in context

While Superstudio is perhaps most well known for their photomontage images from projects such as *Il monumento continuo* (1969) and *Supersuperficie* (1971–72), the images of *Le dodici città ideali* (1971–74) also continue to circulate today as disembodied media artefacts, ostensibly made by an architectural collective whose radicality is oversimplified as the refusal to 'make buildings.'¹² It is important to note, however, that the multiple published versions of *Le dodici città ideali* were first developed not as images, but from a series of short stories written by Superstudio member Gian Piero Frassinelli during 1971. Loosely constructed around visions from inside *Il monumento continuo*, the project's short stories were later accompanied by a series of ink drawings and collages depicting each city.

Initially exhibited at Mana Gallery in Rome in 1971 as part of 'Le 12 città ideali, Architettura Interplanetaria', before being published for the first time in 都市住宅 (*Toshi Jutaku*) later that same year, *Le dodici città ideali* then appeared in *AD* at the end of 1971, followed by *Casabella* at the beginning of 1972. Abridged versions of the project describing three cities were published in *Archithèse*,

Architektur Aktuell in 1972 and 1973. The latter year also saw inclusion of the project in Αρχιτεκτονικά Θέματα (Architektoniká Thémata) before *Cree* published the work across two separate issues between 1973 and 1974.¹³

Although there are several consistencies across each version of the project, no two iterations of *Le dodici città ideali* are the same (see Figure 02 as an example). With its appearance in each issue of a new publication, key aspects of the text and images were reconfigured, added, and removed. These changes go well beyond the simple adjustment of the project layout to suit each specific magazine's page format and available space. While they can be partially attributed to the influence of each editorial team and magazine printing and financing structures, it's also clear that Superstudio treated each published piece as an opportunity to reshape aspects of the project.

Of particular interest to this discussion is also the presence and configuration of the final part of the text for *Le dodici città ideali*, variously referred to as the 'epilogue', 'test results', or 'conclusion.'¹⁴ Within each magazine, following the description of the final city, the reader is invariably advised that *Le dodici città ideali* is actually a test. While descriptions of the cities are mostly written in the third person and refer to 'the inhabitants' of each, with each revelation that the project is an audition of sorts, the text pivots to directly address the reader/professional audience.¹⁵

Given this unexpected manoeuvre, it is important to consider the publishing environment at the time. In particular, as pre-war professional architectural magazines with established readerships, both *Casabella* and *AD* navigated shifting identities and new agendas during the early 1970s. For *AD*, this was a challenging moment in which the magazine found itself in the throes of change, pivoting from a staid professional journal toward a more experimental format, although legacies of its traditional format and particularly British remit would be slow to completely disappear.¹⁶ *Casabella*, having already been refashioned by the departure

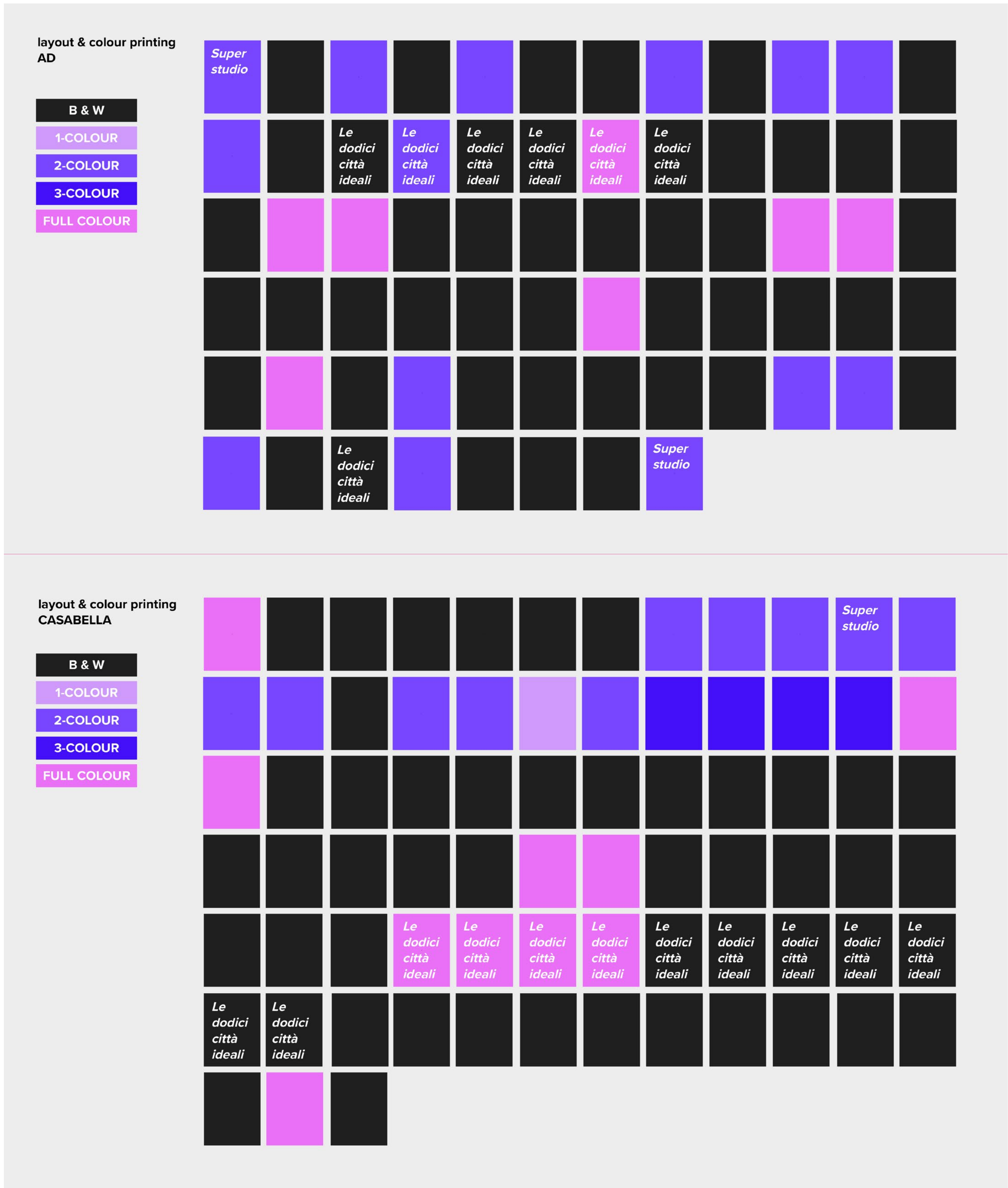


Figure 02. Composition and colour printing layout—and likely editorial budget—differences in publication: 'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism', *AD*, 42 (1971) (top) compared to 'Premonizioni Della Parusia Urbanistica', *Casabella*, 36.361 (1972) (bottom). Comparative diagram by the authors.

of Ernesto Nathan Rogers in 1965 followed by a five-year interregnum, was also reshaped through the appointment of Alessando Mendini as director and his association with *architettura radicale*.¹⁷ Together, these transformations point toward structural shifts occurring in architecture and media more generally at the time but do not fully account for the processes at play within the many versions of *Le dodici città ideali*.

cautionary tales and quizzes

'Twelve Cautionary Tales for Christmas: Premonitions on the Mystical Rebirth of Urbanism' was published in volume 42 of *AD* in December 1971, during a time of significant change to the magazine's funding model and content direction. While still under the longstanding direction of Monica Pidgeon as editor, and with Robin Middleton and Peter Murray as technical editor and art editor respectively, the publication had recently changed its name to *AD* from *Architectural Design* in 1968 and was sold by the Standard Catalogue Company in 1970, ending a well-subsidised arrangement with Whitechapel Press.¹⁸ Following Middleton's introduction of the 'Cosmorama' section in 1965 and a general shift away from more conventional project reviews, this change in ownership and a new subscriber-funded model marked *AD*'s transition towards a more hybrid 'little' professional magazine.¹⁹ As such, the magazine was both sympathetic to the projects of Superstudio and *architettura radicale*, while also sitting in tension with some of the specific political positions of these groups through Middleton's close alignment with British collective Archigram.²⁰

Simon Sadler notes the tensions implicit in the metabolism of groups like Archigram and the way in which Italian radicals were able to refactor them. Both Archigram's artificial emergence and complexity, as well as their 'pop' cultural register were fair game. Proponents of *architettura radicale* were both in dialogue with, and informed by, these projects but consciously 'replaced indeterminism with overdeterminism, or overdeterminism with

indeterminism, in each case exploring the degrees to which architecture and capital can liberate the social body.'²¹ Yet the works are sometimes collapsed in discussions highlighting their shared engagement with collage techniques.²²

The conceptual slippage between Superstudio, Archigram, and countercultural imagery and politics more generally seems to play out in the arrangement and organisation of *Le dodici città ideali* as it appears in *AD*. Positioned relatively early within the issue, between stories of the self-built communities of Libre and the Llama Foundation, the lack of physical structures in 'Twelve Cautionary Tales' is immediately apparent.²³ Despite the project's departure from the West Coast US counterculture-inflected content that underpinned the magazine more broadly (including student coverage of the Instant City Ibiza inflatable later in the magazine), the front and back covers of the issue are both dedicated to portraits of Superstudio made by the artist and illustrator Adrian George, who designed a series of *AD* covers across the early 1970s. The combination of front and back covers unbuilds the sanctity of the designers as a group, contrasting the recognised 'formal/professional' guise of the group with an alien and *mystical* set of identities that cast them as monstrous and unsettled. This formulation hints at both the 'unbuilding' of the designer/author, as well as the diabolical and implicated figure of the designer writ-large in Superstudio's own invocation of a reflexive unbuilding.

'Twelve Cautionary Tales' was also the first published example of *Le dodici città ideali* to include a 'Results of the twelve cities test' at the end of the magazine. Five years after the reader quiz format began appearing in *Cosmopolitan* magazine under its new editor, Helen Gurley Brown, and during the period in which such content became a regular feature, this media artefact undoubtedly draws on the longer history of the personality quiz within women's magazines and growing popularity of the format among a younger readership.²⁴

premonitions and lucky thirteen

As noted earlier, *Casabella* was also undergoing a series of significant shifts in ownership and production conditions at the beginning of the 1970s, coinciding with *Le dodici città ideali*'s publication as 'Premonizioni della parusia urbanistica' in January 1972. Unlike *AD*, however, *Casabella* had experienced controversial editorial team changes following the decision to continue the magazine without the involvement of Ernesto Nathan Rogers in 1965 when it was revived under new ownership, and with new editorial staff (including Mendini) and under the direction of Gian Antonio Bernasconi. As Mendini recalled later, a subsequent shift in ownership and publication structure occurred around June 1970, when Luigi Bellini sold the magazine to Milana (*Casabella*'s printer), coinciding with his appointment as *Casabella*'s director and transformation of the magazine's image and critical approach.²⁵

Between 1970 and 1975, Mendini's relationship to and participation in *architettura radicale* is crucial to understanding the magazine's emergence as 'a sacred newsletter for the movement.'²⁶ When *Casabella* was again acquired by new publishers in 1976, Mendini was abruptly replaced and the magazine quickly pivoted back to a focus on the built object and the centre of the profession. Associated with this shift was the swift dismissal of the magazine's radical detour and a reframing of the content from this period as a disturbing and counter-productive retreat from the *core business* of architecture and planning. As a note from the new publisher that appeared underneath Mendini's final editorial in *Casabella* issue 412, April 1976, explained:

In light of the innumerable problems afflicting the world today, in such matters as territorial control, planning, the application of new technological systems, and the need to return to a policy of "doing" in these days of ideological and aesthetic crisis, a need has been felt to assign *Casabella* the task of exploring deeply these subjects and debating these key problem areas. This is

not a partisan but a specialist role, related directly to today's society and culture.²⁷

This emphasis on a 'direct' relationship with 'today's society' and the 'need to return to a policy of "doing"' immediately positions Mendini's editorship and published projects from this period like *Le dodici città ideali* as to some extent disconnected—defined by their failure to 'do' something and their move away from 'specialist expertise' of the profession. The view of *Casabella*'s radical turn in the early 1970s as something that 'did nothing' persisted across the 1970s.²⁸ In the double issue 440/441 celebrating the magazine's fiftieth year, Gae Aulenti characterised the period after Rogers as 'un buco di nero' (a black hole), going on to say that:

There was no continuity then also during Mendini's direction, due to promiscuous ideological issues. In order to invent itself, the magazine adopted a figurative system that, to be exotic, invented nothing. Forgetting architecture and its problems ("The ultimate goal of modern architecture is the elimination of architecture itself" Archizoom Associati), meta-considering the image of an object instead of the object itself, its form, and its organisational logic ("Meditation versus action: Social conflict instead of planning process," Alessandro Mendini), the magazine of those years (1970–76) was a bombardment of images.²⁹

While such claims of cynical novelty downplay the impact of *Le dodici città ideali*, a closer reading of this piece and its contextualisation within the pages of *Casabella* suggest that, far from being forgotten, 'architecture and its problems' were central to the formation of the project. Departing from the presentation and composition of 'Twelve Cautionary Tales' in *AD* the month before, in *Casabella*, 'Premonizioni della parusia urbanistica' appeared late in the issue and was contained to one section. What was called the 'test results' in *AD* is described here as an 'Epilogue,' returning to the format used in the earlier

都市住宅 (*Toshi Jutaku*) version of the project. Also unlike *AD*, *Casabella* issues across this period tended to be grouped around a theme, with the content of issue 361 (including Mendini's editorial) being dedicated to 'Umile mestiere' ('A lowly job').³⁰ Although there are a series of project and practice reviews across the issue, the presence of Florentine radicals in particular is felt throughout the issue through the inclusion of 9999's scheme competition entry for the new University of Florence, and coverage of the Superstudio and 9999 collaboration S-Space's 1971 *Mondial Festival* 'Vita, morte e miracoli dell'architettura' ('Life, Death and Miracles of Architecture').

The format and content of 'Premonizioni della parusia urbanistica' is also significant here because of the absence of references to the number twelve within the text and the inclusion of a much larger range of collaged images across the piece. Importantly, the *Casabella* version of *Le dodici città ideali* is the only published version of the work to describe another (thirteenth) city which, unlike the others, only exists in written form. This city appears first in the article following four full-page image spreads of collaged content, wrapping around the description of the first ('The 2,000 Ton City') and is the only part of the piece that includes a complete English translation. As Superstudio makes clear in the text, the story of The Thirteenth City will only appear in this version of the project and, through its description of both the unknowable city and those who seek to remember it, was written to reveal more about the cities as a whole. A decoding: 'We return to you the information that you have provided to us.'³¹

Of importance to this discussion is the role of professional magazines and their legitimising operations. Media theorist Carolyn Kitch reminds us that magazines are both prescriptive and descriptive. They are driven by commercial impulses and also figure as cultural processes; that is, they exist in relation to power, control, and the construction of norms that tell us how imagined professional communities are articulated and where they impact wider audiences and society more generally.³²

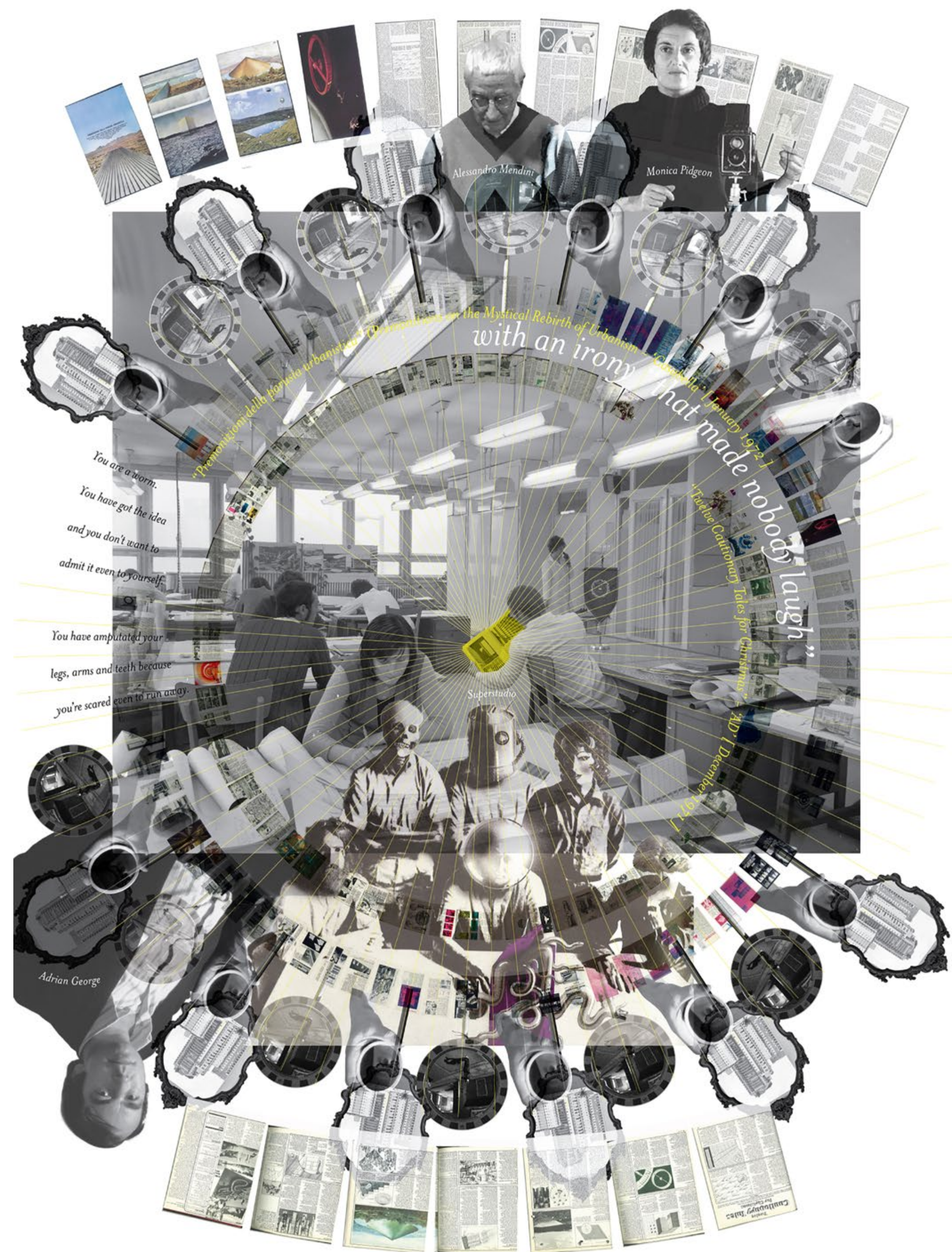


Figure 03.

A series of grand reveals: holding a mirror to the architect-reader and late-capitalist conditions of their labour by perusing multiple versions of *Le dodici città ideali*. As per Elfline, the magazine page does not just render a pre-existing architecture; rather its production and reading is the architectural object itself: 'there remains a faith in an architecture that does break free from building entirely [...] a role for architecture to create communities via channels of communication.'³³ Photomontage illustration by the authors.³⁴

Through representation and rhetoric, the messages contained in magazines promote consensus and a canon via their many fragments (stories, editorials, advertisements, cover images, and the like), which purposely cohere to an overriding perspective. In this context, architectural magazines (like much other professional media) do not just create consumer markets, they also determine future worlds by making new cultural imaginations *public*. Such messages are coded, however, and require readers to decode in turn—introducing unexpected hybridities, where niche audiences resist mainstreamed forms of culture. Superstudio's various iterations of *Le dodici città*, working across multiple architectural magazines in the 1970s,

appear to invoke this approach, what Kitch calls 'oppositional decoding as an act of resistance.'³⁵

Kitch here is quoting journalism scholar Linda Steiner (herself reworking sociologist Stuart Hall's notion of resisting 'preferred readings') as she refers to messaging reframed through *Ms. Magazine*: a widely circulated feminist magazine with recurrent section ('No Comment') that organised reader-sourced items from the broader milieu. The section composited 'preferred' readings of mass media artefacts (advertisements, press-releases, journalism) with little additional information and left it to the audience to reform meanings in these items. Indeed, 'oppositional decoding' should be read as an ongoing argument that emerged from the 1970s and 1980s: a productive method for ways in which communities can construct valid (if temporary) points of resistance to unbalanced images, structures, and codes. This is not a triumphant mode of resistance for Steiner, who freely admits complexities in the re-reading and re-formulating of these positions: at best, 'constructing and maintaining a uniquely, if only partially, satisfying and meaningful world.'³⁶ This could be a fertile way of considering Superstudio's modes of resistance against those claims of 'doing nothing': *Le dodici città* is not reframing codes for the mass audience, but rather reorients a kind of consciousness in a clearly implicated subject such as working architects of the day.

Considering this nuanced resistance role for *Le dodici città* presents an additional complication in that it sits in and with the consent of a commercial magazine dedicated to the architectural profession. Unlike other forms of oppositional decoding, it orientates itself outward: seeking contexts, it anticipates reading within the broader context of a magazine and at least partially needs to anticipate its potential setting. *Le dodici città ideali* thus communicates with a potentially self-aware audience through the reorganisation of its own symbols, registers, and languages.

This work involves a kind of triple-play: *Le dodici città ideali* needs to situate images and symbols that are recognised by a professional architecture audience, which are understood as standing in for aspects of an ongoing (and hard-fought) debate. This also self-consciously draws attention to its setting and to the tensions in the *mass/popular* aspects of a specialised audience. For example, the sardonic way in which the questionnaire is 'a test no less accurate than those frequently published in magazines.'³⁷ Both the reflection in symbols and visual language, and declaration of its position within a magazine landscape, are polemical techniques that require some energy from the audience to read and unpack and yet still retain a degree of authorial control.

A final aspect to consider is the actual *situatedness* of the work within the magazine, and within and around other works and artefacts, which presents a challenge to any preferred reading: multivalent forms in multiple venues draw Superstudio's work into a space where the audience can, and need to, code and recode its meaning over and over again. Critically, this involves *Le dodici città ideali* being read in the context of more traditional 'built' building reviews, product advertisements, and even explicitly 'unbuilt' images and imaginaries. Superstudio already had this as part of their toolkit—Craig Buckley provides an example where the background for one of their vignettes of the continuous monument shows children playing in a streetscape that would be recognisable (to readers of *Casabella* at least) from an earlier article about the British industrial city—in turn placing this work in dialogue with that of the Smithsons and by extension Team X.³⁸ These layouts are an exercise in confronting, contrasting, opposing, and *unbuilding* expectations around the professional architect audience's own role and complicity in the present milieu. We argue this reading emerges from both the visual and tonal register of *Le dodici città ideali*, and its accidental and intentional juxtapositions within the magazine format itself.

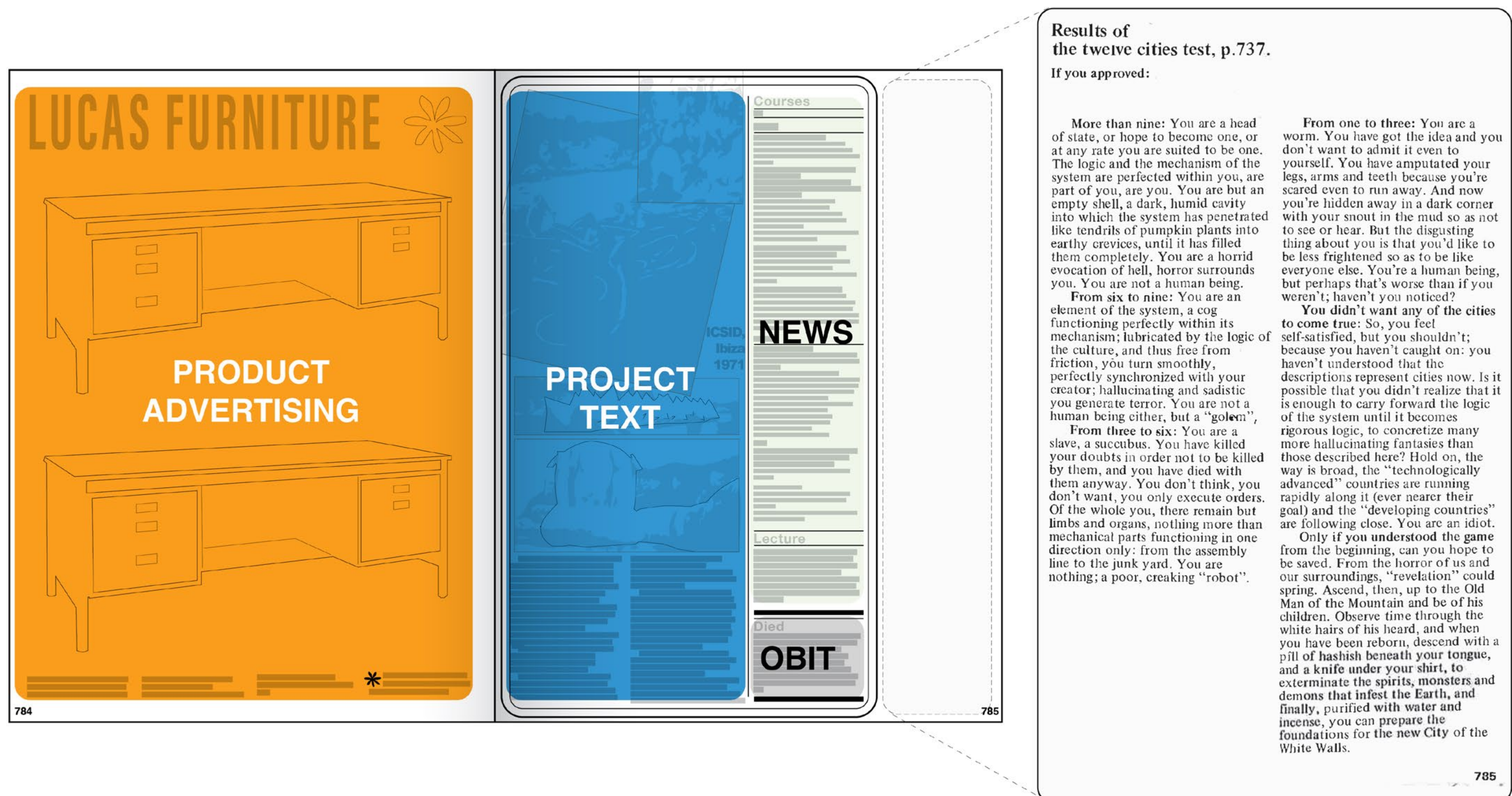


Figure 04.

Test Results from 'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism', *AD*, 42 (1971), p. 785. Photomontage diagram by the authors.

Acts of oppositional decoding thus require both the creation of a niche community and the *motivation* of its readers as a participant in the event. This highlights another intriguing aspect of the project: a tendency to directly address the architect-reader. This occurs most clearly in the epilogue/quiz sections and the description of *Casabella's* Thirteenth City. The increasingly aggressive insults of *Le dodici città ideali* are written to speak directly to the reader, as illustrated in *AD* where the results are formatted at the back of the magazine as in Figure 04, and where the results do not include a series of extended quotes that first appeared in *都市住宅 (Toshi Jutaku)* earlier (in Japanese) and *Casabella* (in Italian) later.³⁹

Whether 'you are a head of state,' a 'cog' in the system, a 'succubus,' a 'worm,' or an 'idiot,' the test results unfold as an unrelenting block of text before the reader.⁴⁰ Readers who 'understood the game from the beginning' are provided with instructions:

From the horror of us and our surroundings, revelation could spring. Ascend, then, up to the Old Man of the Mountain and be of his children. Observe time through the white hairs of his heard, and when you have been reborn, descend with [a] pill of hashish beneath your tongue, and a knife under your shirt, to exterminate the spirits, monsters and demons that infest the Earth, and finally, purified with water and incense, you can prepare the foundations for the new City of the White Walls.⁴¹

In another reconfiguration of *Le dodici città ideali*, the Thirteenth City referenced in *Casabella* sets out an important moment of direct reader engagement. The story of those who still gather in the field to remember, recall, or locate the Thirteenth City ends with a note provided directly to the reader, jumping out from the page. The directness of this text is arguably partly obscured in the English translation, which uses a more passive voice, but is clear in the original Italian:

Lentamente compresero che non si trattava di supposizioni o di piani, né erano descrizioni trasmesse in un bizzarro codice: non erano neppure metafore o parabole. Aggiunsero così alla fine una nota (ritrovabile solo in questa edizione) sul come e perché di tali racconti. Il testo della nota era: « Vi restituiamo i dati che ci avete fornito »

Slowly, they began to understand that these were not suppositions or plans, nor were they descriptions transmitted in a bizarre code; they were not even metaphors or parables. They therefore added a note (to be found only in this edition) on the why and the wherefore of these stories. The text of the note was: "We return to you the information that you have provided to us."⁴²

Le dodici città ideali capitalised on what Parnell and Sawyer (following Abrahamson) have described as the architecture magazine's 'aim to be read actively in a way that catalyses action.'⁴³ The magazine context implies corralling a community into an undertaking—and is not remarkable in itself—with these items necessarily collapsing the 'journalistic distance between magazine producers and consumers' and constructing a community of action.⁴⁴ In this case what is compelling is not the broad way in which a motivation is implied, rather how *Le dodici città ideali* constructs specific effects. These move beyond a simple extortion to make or build, instead becoming a way of reflexively *unbuilding*: a project that requires self-awareness and collapsing of the audience. A key aspect of this, and a modification to the original *Le dodici città ideali*, is the adaptation of the second person 'you' as a subject of direct address in each of these iterations.

The second person exists organically within the language of advertising and by association the shared language of the magazine, but criticism also identifies the emergence of this as a *literary* mode in the 1950s and 1960s and unpicks some of the

key affordances in the mode. A core component of this as part of a narrative is a re-emphasis on the subjective experience and knowledge of the 'narratee' and corresponding construction of a specific community rather than a simple audience. Literary theorist Monika Fludernik, in her early and foundational survey of second person narratives, identifies this as an artefact emerging partially out of oral traditions. While there is an epistolary quality to many of these narratives, there is something new that emerges when the addressee is also an *actant*.⁴⁵ For Fludernik, '[t]he crucial position of this narrator is mirrored linguistically in his reference to the community as "ours" and in the self referential inclusion of himself as a member of the narrated community.'⁴⁶ The foregrounding of community is critical: it highlights the presence (or absence) of the reader in a group. Crucially, 'second person fiction utilizes this subversive potential for creating an unsettling effect—that of involving the actual reader of fiction, not only in the tale, but additionally in the world of fiction itself, an eerie effect that can be put to very strategic political use.'⁴⁷

More recently, oral history scholar Jarmila Mildorf has extended this notion, suggesting it can sometimes support ways of speaking collectively and constructing collectivity. This collapses the I/you distinction and allows for parallels to emerge. In *Le dodici città ideali*, excoriating language that is addressed to the reader ('you are a worm') is as much a reflection on Superstudio's own conflicted manoeuvres as it is a repudiation of some half-imagined reader, or we are all collectively implicated as worms.⁴⁸ As Mildorf argues, 'these considerations suggest that if we tell someone his or her story we can only justify doing so via the authority of knowing that story ourselves.'⁴⁹ The importance of the 'you' does not allow the authors to escape judgement, and in fact constructs and reinforces the invitation to unbuild.

Finally, there are explicit ways in which the second person constructs communities themselves.

Narratologist Magdalena Rembowska-Płuciennik reflects on the way in which the second person 'you' catalyses reader engagement and directs participatory practices. For Rembowska-Płuciennik, 'a growing body of print and digital narratives continues to play with the ambiguity of second-person narration, attracting the interest and stretching the skills of its readers. The success of this mode [...] relies on the ability of the "you" form to offer imaginative access to joint actions and shared experiences, analogous to the social context of cognition and to our everyday social interactions.'⁵⁰ Altogether, these positions help situate both the figure of the reader as an active participant in *Le dodici città ideali*—as well as the interesting double action of speaking for the reader, and sharing or collapsing the complicit nature of both the authors and readers in the reality of each of the twelve ideal cities.

conclusion, or 'leggete con attenzione e saprete veramente chi siete: la rivoluzione è vicina'⁵¹

More recent readings of Superstudio have cast work as reaction against building as the object, focusing on expanded practices—the design of spaces, tools, and objects—to resituate their practice as active.⁵² As Ross K. Elflin observes in relation to Superstudio's series of *Histograms* investigations from the late 1960s and early 1970s, this also opens up important ideas about the kinds of 'work' involved in engaging with these projects, that is, how the work of architecture presents itself as forming 'work' for the occupant:

Is engaging with the Histograms mere play, though, or is the act of permuting, enlarging, or shrinking the available objects not also a form of work? The separation between the two is, crucially, hard to make out, but the activity itself – the playful work of habitation – is given over to self-governing users who make of their living environment what they want.⁵³

This can also be turned towards a question of work for the designer. Refocusing attention on the professional milieu allows for a sidestepping of the idea of the 'unbuilt' and to instead focus on the actions performed by an 'architecture of unbuilding', with its attendant complications and the nature of the designer as complicit in these systems. This unbuilding was achieved through strategic co-location of material in magazines, as the sites and conditions that 'build' architectural professional sentiment.

As ever, the risk of reducing this project to only its images is to ignore the realities of the moment it is engaging with. In each format, *Le dodici città ideali* appears to be completely speculative but the collection of collages, texts, and tests actually operate as a project review that asks for some unbuilding to be done. *Le dodici città ideali* is akin to the architectural project, exhibition, and product reviews common to both magazines. Like them, it does not propose an alternative vision; it simply comments on what is already there. *Le dodici città ideali* does not *propose* anything as an alternate future; instead, it unbuilds assumptions. In both the *AD* and *Casabella* versions, the project asks the profession to examine what is already there, undoing something rather than speculating in response to it. *Le dodici città ideali* reminds us that this thing—whether architecture, the city, or even the magazine—exists and we can talk about *it as it is*.

Considering the unbuilding of *Le dodici città ideali* as directly engaged with, and acting within, the mind of the individual reader helps to account for the slippery readings of the project as pointlessly speculative, either devoid of critical content beyond beautiful images or wilfully ignorant of the 'real' work of the architect. The imperceptibility of action outside these individual *mental interiors* makes it easy to disregard as frivolous or indulgent. Nevertheless, by looking more closely at Superstudio's highly considered and sustained interactions with the potential of the architectural magazine to facilitate this kind of immediate

conversation with the profession, the significance of *Le dodici città ideali* is expanded and reframed.

Fifty years after the first publication of *Le dodici città ideali*, in a commencement address given to graduating architecture students at Harvard University's Graduate School of Design in 2021, artist and writer Jenny Odell highlighted the power and importance of attention. Identifying the figure of the artist and designer as an 'orchestrator of attention,' Odell traces the same line that Superstudio, with trademark crypticism, put forward within *Le dodici città ideali*:

I believe that we individually have the ability to direct our attention—for example, to see in multiple time frames at once, or at the very least outside of the default temporality of everyday life. But I also believe that we need help in doing this, and that's why the role of the artist and designer that's most important to me right now is indeed one as an orchestrator of attention. Someone who can create the lenses with which we can see a completely different reality—not one that is imaginary or fabricated, but that has in fact been there all along. Of course, doing this requires close attention on the orchestrator's part as well, which is what brings me to the second idea I mentioned, of design as response—not to the world as you want or expect it to be, but a response to the world as it really is, right now, in all of the detail that unfolds if you just give yourself time to see it.⁵⁴

The cities of *Le dodici città ideali* are not unbuilt but have 'been there all along.' As Odell's observations remind us, to see the world around us through this work demands our attention. This is precisely what Superstudio called out for each time they addressed us directly, asked us to read carefully, and warned us that 'revelation is near.'⁵⁵ Confronted not just with the reality of the ideal cities, but also with our own complicity in the construction

and maintenance of these environments, the architect-reader is subject to something even more destructive than an 'unfolding' of detail through an engagement with *Le dodici città ideali*. Inside the pages of these magazines, inside the mind of the reader, the image of architect and the city could be reconceived through an unbuilding of 'the world as you want or expect it to be.' In examining Superstudio's text and its appearance in various architectural magazines from 1971 to 1974, we too refuse an interpretation of this work—and indeed, perhaps our own—as a speculative vision of the future. A more critical action, Superstudio seems to warn us, is to interrogate spatial practices in the present. In analysing this call to remain attentive through two versions (the December 1971 *AD* publication 'Twelve Cautionary Tales for Christmas' and *Casabella's* January 1972 'Premonizioni della parusia urbanistica'), which both appeared during tumultuous periods of change in these magazines' editorial direction and ownership, we uncover where *Le dodici città ideali* used the architectural magazine format to engage readers in dismantling existing conditions of exploitation and inequality, rather than presenting futuristic visions of transformation. The project leveraged the magazine's dual role as both mirror and catalyst for change, pushing architects to critically reflect on their profession's role in contemporary urban issues, as it can—alarmingly—do to this day.

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notes

- 1 For example, a number of important texts exploring the complexity of Superstudio's work were published around the fiftieth anniversary of the collective's founding: *Gabriele Mastrigli, Superstudio: Opere, 1966–1978* (Quodlibet, 2016). See also earlier work such as Marie-Thérèse Stauffer, 'Utopian Reflections, Reflected Utopias: Urban Designs by Archizoom and Superstudio', *AA Files* (2002), pp. 23–36; Ross Kenneth Elflin, 'Superstudio and the Staging of Architecture's Disappearance' (PhD thesis, University of California, 2009).
- 2 William Menking and Olympia Kazi, 'Radical Italian Architecture Yesterday and Today', *Architectural Design*, 77 (2007); or Stefano Corbo, *Exteriorless Architecture: Form, Space, and Urbanities of Neoliberalism* (Taylor & Francis, 2023).
- 3 Manfredo Tafuri, *History of Italian Architecture, 1944–1985*. trans. Jessica Levine (MIT Press, 1989). Originally published as Manfredo Tafuri, *Storia dell'architettura italiana, 1944–1985*, Piccola Biblioteca Einaudi (G. Einaudi, 1986).
- 4 Tafuri, *Storia dell'architettura italiana*, p. 99.
- 5 Tafuri, *Storia dell'architettura italiana*, p. 99.
- 6 Tafuri, *Storia dell'architettura italiana*, p. 99.
- 7 Tafuri, *Storia dell'architettura italiana*, p. 181.
- 8 Pier Vittorio Aureli, 'Manfredo Tafuri, Archizoom, Superstudio and the Critique of Architectural Ideology', in *Architecture and Capitalism: 1845 to the Present*, ed. by Peggy Deamer (Routledge, 2013), pp. 132–147 (p. 145).
- 9 David Abrahamson, 'Magazine Exceptionalism: The Concept, the Criteria, the Challenge', *Journalism Studies*, 8.4 (2007), pp. 667–670 (p. 667).
- 10 David Abrahamson, 'Introduction Scholarly Engagement with the Magazine Form: Expansion and Coalescence', in *The Routledge Handbook of Magazine Research: The Future of the Magazine Form*, ed. by David Abrahamson and Marcia R. Prior-Miller (Routledge, 2015), pp. 1–6 (p. 1).
- 11 Stephen Parnell and Mark Sawyer, 'In Search of Architectural Magazines', *arq: Architectural Research Quarterly*, 25 (2020), pp. 43–54 (p. 44).
- 12 See, for example, James Imam, 'Architects Dreaming of a Future with No Buildings', *The New York Times*, 12 February 2021 <<https://www.nytimes.com/2021/02/12/arts/design/superstudio-civa.html>> [accessed 30 June 2024]; Stephen Wallis, 'A '60s Architecture Collective That Made History (but No Buildings)', *T: The New York Times Style Magazine*, 13 April 2016 <<https://www.nytimes.com/2016/04/04/t-magazine/design/superstudio-design-architecture-group-italy.html?searchResultPosition=3>> [accessed 03 July 2024].
- 13 Superstudio, '12的理想都市 (the 12 Ideal Cities)', *都市住宅 (Toshi Jutaku, Urban Housing)*, 41 (1971), pp. 5–28; Superstudio, 'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism', *AD*, 42 (1971), pp. 737–42, 85; Superstudio, 'Premonizioni Della Parusia Urbanistica', *Casabella*, 36.361 (1972), pp. 45–55; Superstudio, 'Drei Warnungen Ven Einer Mystischen Wiedergeburt Des Urbanismus', *Archithèse*, 1 (1972), pp. 3–7, 36; Superstudio, '3 Vollkommene Stadte', *Architektur Aktuell*, 34 (1973), pp. 46–48, 68; Superstudio, 'Δώδεκα Ίδανικές Πόλεις. Προμηνύματα Για Τη Δεύτερη Παρουσία Της Πολεοδομίας [Dódeka Idanikés Póleis. Prominýmata Giá Tí Défteri Parousía Tís Poleodomías]', *Architektoniká Thémata - Etísia Epitheórisi*, 7 (1973), pp. 84–94; Superstudio, 'Douze Contes Premonitoires Pour Une Renaissance Mystique De L'urbanisme', *Cree*, 25 (1973), pp. 34–37; Superstudio, 'Douze Contes Premonitoires Pour Une Renaissance Mystique De L'urbanisme - Suite Et Fin', *Cree*, 26 (1974), pp. 62–66.
- 14 Versions of *Le dodici città ideali* in *都市住宅 (Toshi Jutaku)*, *Casabella*, and *Architektoniká Thémata (Architektoniká Thémata)* contained epilogues, while *AD* contained a section called 'Results of the Twelve Cities Test'. *Archithèse*, *Architektur Aktuell* referred to both epilogues and test results, while *Cree* called this section 'Conclusions'.
- 15 Two exceptions are when the reader is provided with instruction on how to enter Barnam Jnr's Magnificent and Fabulous City and in the description of the Grand Factory's advertising for the Continuous Production Conveyor-belt City.
- 16 Steve Parnell, 'Architectural Design, 1954–1972: The Architectural Magazine's Contribution to the Writing of Architectural History' (University of Sheffield, 2011); Lydia Kallipoliti, 'The Soft Cosmos of AD's "Cosmorama" in the 1960s and 1970s', *Architectural Design*, 80 (2010), pp. 34–43.
- 17 Paolo Scrivano, 'Against the Contingencies of Italian Society: Issues of Historical Continuity and Discontinuity in Italy's Postwar Architectural Periodicals', in *Modernism and the Professional Architecture Journal: Reporting, Editing and Reconstructing in Postwar Europe*, ed. by Torsten Schmiedeknecht, Andrew Peckham and Christoph Allenspach (Routledge, 2019), pp. 184–96; Olympia Kazi, 'Interview with Alessandro Mendini: Casabella Editor-in-Chief, 1970–6', in *Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196x–197x*, ed. by Beatriz Colomina and Craig Buckley (Barcelona: Actar, 2010), pp. 389–392.
- 18 Robin Middleton, 'Working for Monica', *AA Files* (2010), p. 27.
- 19 Middleton, 'Working for Monica' Parnell and Sawyer, 'In Search of Architectural Magazines'; Kallipoliti, 'The Soft Cosmos of AD's "Cosmorama" in the 1960s and 1970s'; Véronique Patteeuw, 'Architecture, Writing and Criticism in the 1960s and 1970s: The Little Magazine as Agent Provocateur', *Architectural Theory Review*, 15.3 (2010), pp. 281–97; Steve Parnell, 'AD Magazine–80 Years in Print', *Architect's Journal* (1 July 2010) <<https://www.architectsjournal.co.uk/practice/culture/ad-magazine-80-years-in-print>> [accessed 21 November 2024].
- 20 Parnell, 'Architectural Design, 1954–1972'.
- 21 Simon Sadler, *Archigram: Architecture without Architecture* (MIT Press, 2005), p. 183.
- 22 See, for example, Jennifer Shields, *Collage and Architecture*. Second edition (Routledge, 2024), p. 99: 'the ephemeral nature of human activity in the city was, to Archigram, more important than the architecture framing it, a concept that was also taken up by Superstudio in Italy'.
- 23 Both Libre and the Llama Foundation have been in operation since the late 1960s. Libre was founded in 1968 in Huerfano County, Colorado; The Lama Foundation was founded in New Mexico in 1967. The *AD* article contained material from the Foundation's annual reports, as well as drawings

- and photographs of Llama Foundation's first buildings, including the Dome complex by Steve Baer. See: Beatie Wolfe with Linda Fleming, 'The World Needs More Libres,' *Birdy*, 093 (September 2021) <<https://www.birdymagazine.com/text/the-world-needs-more-libres-w-linda-fleming-by-beatie-wolfe/>>; 'About the Lama Foundation' <https://www.lamafoundation.org/about/history> [accessed 4 July 2024].
- 24 Sarah Laskow describes some of the first quizzes to appear in *Cosmo* in 1966. 'The Test of the Unfaithful Wife' and 'Who am I?' are particularly relevant here for their incorporation of both a cautionary tale and the specific focus on being able to know oneself, respectively. Sarah Laskow, 'In Search of the Ur-quiz,' *Columbia Journalism Review* (17 March 2014) <https://www.cjr.org/behind_the_news/in_search_of_the_ur_quiz.php> [accessed 21 November 2024].
- 25 Kazi, 'Interview with Alessandro Mendini,' p. 390.
- 26 Kazi, 'Interview with Alessandro Mendini,' p. 391.
- 27 Alessandro Mendini, 'Congedo /Good-Bye,' *Casabella*, 40.412 (1976), p. 3.
- 28 See, for example, Giorgio Muratore writing about *Casabella* 1965–75 in the fiftieth anniversary issue: 'certo è però che la miscela di nichilismo, di cinismo e di misticismo che in qualche modo ne derivò non fu in grado di produrre la benché minima modificazione del contesto.' ('What is certain, however, is that the mixture of nihilism, cynicism and mysticism that somehow derived from it [radical architecture and design] was not capable of producing the slightest modification of the context'). Giorgio Muratore, 'Tra ipotesi tecnologica e crisi della progettazione "Casabella" 1965–1975,' *Casabella*, 42.440/441 (1978), p. 94.
- 29 'Non fu continuità poi anche durante la Mendini, per questioni ideologiche promiscue. Per poter inventare se stessa la rivista adottò un sistema figurativo che per essere esotico non inventò nulla. Dimenticato l'architettura e le sue problematiche ("Fine ultimo dell'architettura moderna è l'eliminazione dell'architettura stessa," Archizoom Associati) metaconsiderando l'immagine di un oggetto invece che l'oggetto stesso e la sua forma, la sua logica organizzazione ("Meditazione contro azione. Conflitto sociale invece che processo progettuale" Alessandro Mendini), la rivista di quegli anni (1970–1976) è stata un bombardamento di immagini.' Gae Aulenti, 'Architettura e forma grafica,' *Casabella*, 42.440/441 (1978), p. 87 (translation by authors).
- 30 Alessandro Mendini, 'Umile mestiere/A lowly job,' *Casabella*, 36.361 (1972), p. 5.
- 31 Superstudio, 'Premonizioni Della Parusia Urbanistica,' p. 49 (translation by authors).
- 32 Carolyn Kitch, 'Theory and Methods of Analysis: Models for Understanding Magazines,' in *The Routledge Handbook of Magazine Research: The Future of the Magazine Form*. ed. by David Abrahamson, and Marcia R. Prior-Miller (Taylor and Francis, 2015), pp. 9–21.
- 33 Elfline, 'Superstudio and the Staging of Architecture's Disappearance,' p. 178.
- 34 Including collaged content from Adrian George, 'Superstudio Visualised ... in the Future,' *AD*, 42 (1971), back cover; Alessandro Mendini. Ed. *Casabella*, 36 (1972), all pages including front and back cover; Cypress Liu, 'Reflection of the Eye in a Round Mirror' <<https://www.pexels.com/photo/reflection-of-the-eye-in-a-round-mirror-17987793/>> (2023), use of original image in adaptation via Pexels licence <<https://www.pexels.com/license/>> [accessed 6 July 2024]; David Reed, 'Adrian George' <<https://www.npg.org.uk/collections/search/portrait/mw77768/Adrian-George?LinkID=mp07896&role=sit&rNo=0>> (1980) [accessed 6 July 2024]; FOTO:Fortepan, 'SZOLNOKTERV, tervező iroda-ID 1316' <http://www.fortepan.hu/photo/download/fortepan_4368.jpg> (1976), use of original image in adaptation via Creative Commons (CC BY-SA 3.0) [accessed 3 July 2024]; Jacque Dias, 'Residential Buildings Reflecting in Retro Mirror' <<https://www.pexels.com/photo/residential-buildings-reflecting-in-retro-mirror-18913021/>> (2023), use of original image in adaptation via Pexels licence <<https://www.pexels.com/license/>> [accessed 4 July 2024]; Monica Pidgeon, 'Self Portrait' <<https://arquitecturaviva.com/articles/monica-pidgeon-1>> (date unknown, c.1970) [accessed 6 July 2024]; Monica Pidgeon, Ed. *AD*, 42 (1971), all pages including front and back cover; Nubhap, 'A Still Photo of Alessandro Mendini' <https://commons.wikimedia.org/wiki/File:Alessandro_Mendini_01.jpg> (2016), use of original image in adaptation via Creative Commons (CC BY-SA 4.0) [accessed 5 July 2024]; Superstudio, 'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism,' *AD*, 42 (1971), pp. 737–42; Superstudio, 'Premonizioni Della Parusia Urbanistica,' *Casabella*, 36 (1972), pp. 45–55; and William Larsen, 'Photographer Reflection in Convex Mirror' <<https://www.pexels.com/photo/photographer-reflection-in-convex-mirror-20376243/>> (2024), use of original image in adaptation via Pexels licence <<https://www.pexels.com/license/>> [accessed 2 July 2024].
- 35 Kitch, 'Theory and Methods of Analysis,' p. 12.
- 36 Linda Steiner, 'Oppositional Decoding as an Act of Resistance,' *Critical Studies in Mass Communication*, 5 (1988), p. 12.
- 37 'Un test non meno accurato di quelli frequentemente pubblicati dai rotocalchi' Superstudio 'Premonizioni Della Parusia Urbanistica,' p. 55. (translation by authors)
- 38 Craig Buckley, *Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s* (University of Minnesota Press, 2019), p. 261.
- 39 Alex Brown and Charity Edwards, 'Incanting Twelve Ideal Cities,' *Scroope: The Cambridge Architecture Journal*, 32 (2023), pp. 27–56.
- 40 While the text uses ableist language in referring to the reader using this term, the overarching point of the test results relates to spectrums of power and moments of realisation.
- 41 Superstudio, 'Twelve Cautionary Tales for Christmas,' p. 785
- 42 The English translation accompanying this phrase is shown as 'This an information feedback'; however, the Italian phrasing—as with other locations in the text when referring to 'you'—uses the second-person plural pronoun 'vi' to address readers. Superstudio, 'Premonizioni Della Parusia Urbanistica,' p. 49 (translation by authors).
- 43 Parnell and Sawyer, 'In Search of Architectural Magazines,' p. 44.
- 44 Parnell and Sawyer, 'In Search of Architectural Magazines,' p. 44.
- 45 Monika Fludernik, 'Second Person Fiction: Narrative "You" as Addressee and/or Protagonist,' *Arbeiten aus Anglistik und Amerikanistik*, 18 (1993), p. 222.
- 46 Fludernik, 'Second Person Fiction,' p. 232.
- 47 Fludernik, 'Second Person Fiction,' p. 232.

- 48 Superstudio, 'Twelve Cautionary Tales for Christmas', p. 785.
- 49 Jarmila Mildorf, 'Second-Person Narration in Literary and Conversational Storytelling', *StoryWorlds*, 4 (2012), p. 81.
- 50 Magdalena Rembowska-Płuciennik, 'Second-Person Narration as a Joint Action', *Language and Literature*, 27 (2018), p. 161.
- 51 'Read carefully and you will truly know who you are. The revolution is near.' Note the phrase 'con attenzione' can also be translated as 'attentively' or 'with great care': Superstudio, 'Premonizioni Della Parusia Urbanistica', p. 55 (translation by authors).
- 52 Ross K. Elflin, 'Superstudio and the "Refusal to Work"', *Design and Culture*, 8 (2016), pp. 55-77.
- 53 Elflin, 'Superstudio and the "Refusal to Work"', p. 72.
- 54 Jenny Odell and Sarah Whiting, *Inhabiting the Negative Space: Virtual Commencement 2020*, Harvard University, Graduate School of Design, 28 May 2020. 'The Incidents' (Harvard University Graduate School of Design; Sternberg Press, 2021).
- 55 'LEGGETE CON ATTENZIONE E SAPRETE VERAMENTE CHI SIETE: LA RIVELAZIONE È VICINA', Superstudio, 'Premonizioni Della Parusia Urbanistica', p. 55.