

lifestyles, the antipathy to big plans, the prejudice for the participatory, and the fetishization of the natural are the direct progenitors of today's green architecture and urbanism.

The debilitating paradox of these positions lay in seeing the meaning of assembly—and citizenship—as increasingly displaced from fixed sites and patterns. The ideas of the “instant” city and global village were seductive constructs for a generation for which the authority of permanence seemed both suspect and dangerous. The ephemeral utopia of the rock festival was, perhaps, the most coherent expression of an urbanism that sought to operate as a perfect outlaw and suggested an architecture of pure and invisible distribution, a stingless infrastructural rhizome that established a planetary operational parity, a ubiquitous set of potentials accessible anywhere as a successor to the city. The idea of the oak tree with an electrical outlet and a world grid of caravan hookups was the ultimate fantasy of a postconsumption nomadology, resistant to The Man's styles of order, a “place” in which possessions were to be minimal, nature at once wired and undisturbed, and money no longer an issue. The vision was warm, silly, and prescient, virtuality before the fact. Like the rock festival, this was a clear proposition for organizing a world in which location has been radically destabilized, and it anticipated one of the great drivers of urban morphology today with its Web-enabled anything-anywhere orders.

One group—Archigram—was particularly successful in formalizing all of this, tapping, with insight and wit, into the tensions between the contesting technological and Arcadian visions of the era. Operating on the level of pure but architecturally precise polemic, Archigram was a master of *détournement*, of playing with goaded migrations of meaning and at embedding critique in the carnivalesque. From their initial fascinations with the high-tech transformation of nineteenth-century mechanics into the “degenerate” utopias of the megastructuralists, Metabolists, and other megalomaniac schemers, they moved quickly to describe a range of nomadic structures: moving cities, aerial circuses floating from place to place by balloon, self-sufficient wanderers wearing their collapsible “Suitaloons.” They proposed the infiltration of small towns and suburbs by a variety of subversive pleasure-parasites and sought, during the productively unsettled post-McLuhan, pre-Internet interregnum, to reconfigure the landscape as a new kind of commons, a global fun fair. Operating within the bounds of the physically possible and producing a stream