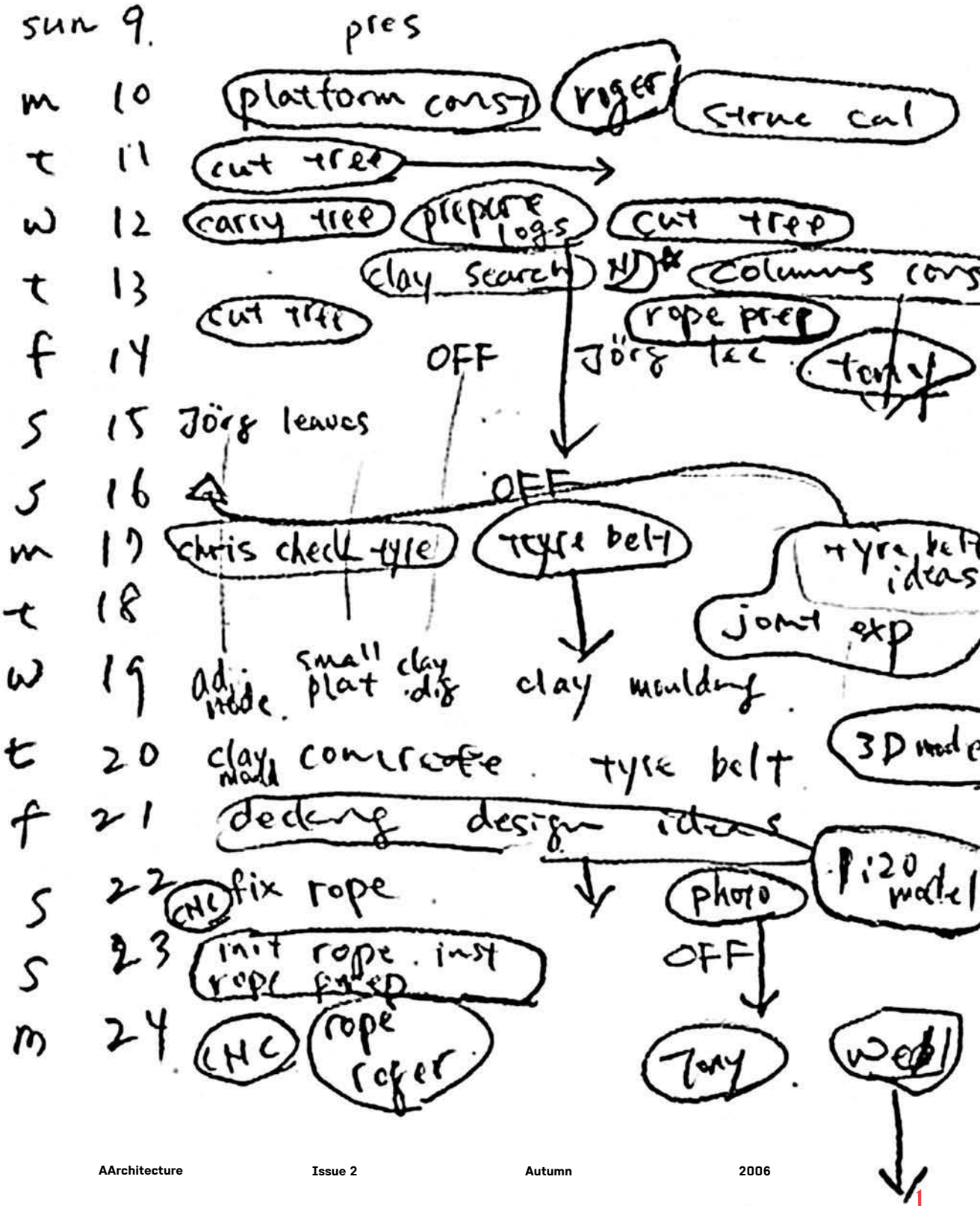


AArchitecture #2



VERSO

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FRONT COVER

Hooke Parke *Crossings* workshop
schedule sketch: Odaira Yuko

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AARCHITECTURE = AARCHITECTURE

Headlines in this issue are set in Albertus, drawn by Berthold Wolpe from 1932 to 1940. Wolpe named the font after Albertus Magnus, the thirteenth-century German philosopher and theologian. A slightly modified version was used extensively in *The Prisoner*, a 1967 British television series frequently mined for cultural references. The series was shot on location at Portmeirion, an architecturally anomalous Italian-ate village and photo-set built in Wales and designed by Sir Clough Williams-Ellis. Modifications to the Albertus font include opening the loop on the lowercase letter e and the addition of new dotless i and j characters. In the version of Albertus used in this issue the original cap (E) has been modified (€) to resemble *The Prisoner's* lowercase 'e'.

Body text is set in Wedding Sans, designed by Andrea Tinnes / Typecuts.

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AArchitecture ISSUE 2 AUTUMN/2006

REM KOOLHAAS & PETER EISENMAN:
IN CONVERSATION PG 4

BJARKE INGELS: SUPER-HARBOUR PG 7

IN THE SEARCH OF [G]LOCALES PG 8

ARCHITECTURAL URBANISM, SOCIAL
AND POLITICAL SPACE CLUSTER PG 11

EXCERPTS FROM A DOCUMENT
OF SCALES AND/OFF ENGAGEMENT PG 12

BREEDING DESIGN PG 14

GUESS THE BUILDING PG 16

CROSSINGS PROJECT: HOOKE PARK PG 18

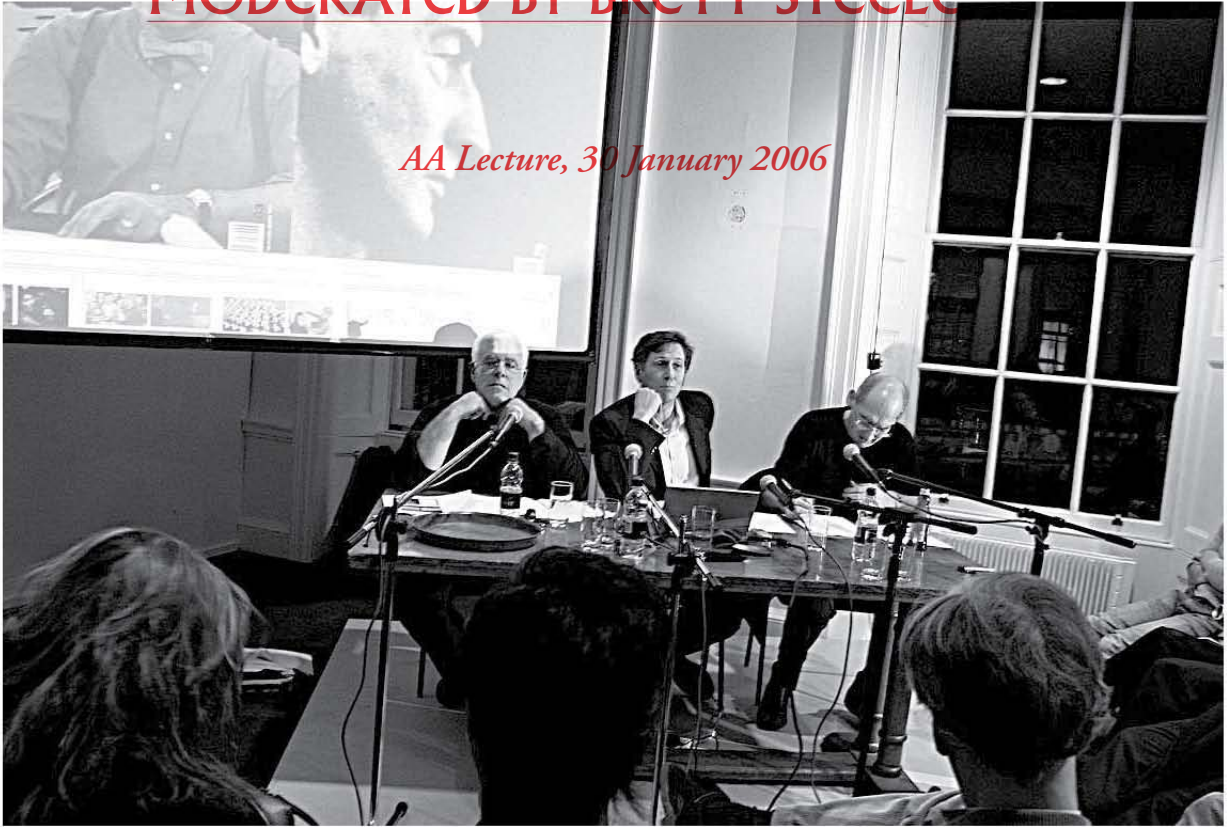
AA PUBLICATIONS PG 22 AA NEWS PG 24

AA MEMBERS PG 26 AA NEWS BRIEFS PG 28

—
“...THERE IS A CONSIDERABLE GAP
BETWEEN THE ARCHITECT’S INTENTIONS,
THE PROJECT AND THE FINAL PRODUCT.
AND THIS GAP IS USUALLY FILLED BY
WORDS. SO THE INEVITABLE CASE OF
ARCHITECTURAL DISCOURSE USUALLY
BECOMES A JUGGLING ACT BETWEEN
THESE DIFFERENT LANGUAGES AND
CLASSIC TERMINOLOGIES.” ELENI AXIOTI PG 13

REM KOOLHAAS & PETER EISENMAN: IN CONVERSATION MODERATED BY BRETT STEELE

AA Lecture, 30 January 2006



Peter Eisenman: I remember calling and asking you what you felt about Madrid. I should tell the story of Madrid, it is really amazing because you made the right move, I made the wrong move. You said, for whatever reason, that you were not going to enter Manzanara's river competition. I should tell you that this is where architecture ran foul of the political process. Jacques Herzog, Joan Navarro, Sejima and ourselves all entered this competition that was set up as a high rules competition, and they had various judges from around the world there. I remember we presented and at the end of the presentation the Mayor, who was not supposed to be on the jury, got up and said "OK, before we begin the judgement, Herzog's project out, Sejima's project out, Navarro's project out, Eisenman's project out. We can't consider those projects because they are not right for Madrid. Bingo. Of course Rem was very lucky because he didn't put one in, but the same thing would have happened. So, this sort of modest Spanish project was the winner, and we spent a lot of time and energy doing a project that, had we known what the terms were, maybe Rem would have been right that we should have refused to go in.

Rem Koolhaas: At this phase of globalisation you should, one should, encourage young modest projects in Spain.

PE: Do you believe that?

RK: Yes, I really believe that.

PE: I mean, you being bound to Holland?

RK: That's not the same. I am lucky to be a citizen of a country with a very small footprint [laughter]. So our expansion is inevitable and doesn't really weigh down in the global situation. But I think, yes, we really have to consider that at certain points our participation is patently absurd.

[Peter Eisenman & Rem Koolhaas
Lecture \(opposite\)
AA Lecture Hall, 2006.](#)

Brett Steele: In the way you guys are talking about globalisation one of the things we could say tonight is, that we might say, I and you are both absolute experts on globalisation in a much more global immediate relation to architecture. Peter you hinted that you do both work globally.

RK: I think Peter is, given the fact that he realised a monument in Berlin, a very impressive politician [laughter]

PE: I have to tell you, there is no question that political decisions are part of the world, and the reason why Rem says that; when we started our project we started with the CDU, with Helmut Kohl, who was behind the project. The Schröder government got in, one of the ways of getting in was to be against this project, and the social minister, the culture minister Mr Michael Nauman was the sort of leader of the fight against the project. That project, when Kohl lost, was dead. There was no way that project was going to begin again.

RK: I wrote in Junkspace "only the dead can be resurrected". It is a typical modern condition. [laughter]

PE: But Rem, let's go back, for example we have consciously avoided going to China, I have consciously avoided it, because honestly I am not convinced that, my knowledge, I understand culture well enough to be able to do a building that would be appropriate, as opposed to doing the World Trade Center in China. In other words, I wouldn't be able to make that distinction, and I am interested in how you make that distinction, that you could say we could do something in China, the CCTV competition, that we couldn't do with the World Trade Center. How would you have known that? I mean how do you think one knows that? Because I couldn't have made that judgement.

RK: We simply equipped the office with a kind of apparatus to make that kind of judgement, or we tried to do that. I hate to seem too smooth, but it was through a laborious engagement with China ten years before we actually had to take the decision, as part of Harvard, to actually really explore. That is what I find really sad about the profession, that we can create unbelievable ingenuity inside it, but outside it we have such a dearth of information and such a tenuous relation with information that those pertinent judgements are becoming almost impossible. Like lemmings we can go in one direction and then in another direction.

PE: Can I ask you a question? You and I both teach an increasing number of students from other cultures, and yet I would say that if I send a student from another culture to study with Rem Koolhaas, I would not expect this student to study with Rem Koolhaas in order to understand African culture and Chinese culture and how they would affect architecture. I would want them to study with Rem because of how he deals with architecture – how he faces a problem, whether in Lagos, whether in Beijing, wherever, how he faces an architectural project. Therefore there must be a universal knowledge that you and others possess. In other words I am not telling you to change your way of teaching, we are saying we want you to be more like Rem Koolhaas, that's the reason they go to your office, that's the reason they study with you. If that's the case, then there is no specific condition in China that would warrant you to change what you are doing. In fact it wouldn't at all, it could be China, it could be Lagos, etc. That globalisation does not mean that you change yourself at all, but in fact you adapt in a certain way, but you don't teach any differently to your East Asian students than you do to Middle Eastern students, than you do to American students. You teach Rem.

RK: It is a really an interesting subject, because ten years ago I became a teacher at Harvard, with the condition that I didn't have any involvement with design. That was with one particular dean, and that I would do research because I proclaimed myself as ignorant of many situations, and all I offered was to undo that ignorance with other students, wherever they come from. And sometimes we selected them specifically to help in that effort.



AAWORDS

The forthcoming AA Words book series documents architectural theories, histories and conversations by and between some of the world's leading architects, theorists, designers, and critics. The series, edited by AA School Director Brett Steele, is designed to offer a small and accessible format for students and other readers to engage written forms of contemporary architectural culture, while also offering a wide audience highlights from some of the AA's key events in its world-renowned lecture series, cultural and special events programmes.

The series launches in Winter 2007 with Volume 1, titled *Supercritical: Peter Eisenman Meets Rem Koolhaas*, which records a January 2006 conversation and debate of ideas between these two leaders of contemporary architectural theories, practice and teaching.

Their dialogue is the centrepiece of the first volume of AA Words.

BJARKE INGELS: SUPER-HARBOUR

Bjarke Ingels with co-founder Julien De Smedt ran PLOT for five years until 1 January 2006. Their projects included a mixed-use (commercial, housing and mosque) development in Orestad, Copenhagen, and a 1,000-room hotel and conference centre in Stockholm. Since closing PLOT he has opened a new company: BIG, Bjarke Ingels group. He will continue to work with the new Julien De Smedt Design Studio, JDS to supervise the completion of the Ellsinore Psychiatric Hospital and the Sjakket HQ in Copenhagen amongst other projects. On 22 November 2005 he entertained a packed audience at the AA with a fresh approach to thinking architecture, and to gaining projects and clients, including trying to sell the idea of a super-harbour to the man who owns 25% of all shipping containers on the planet. The following is a brief extract from the lecture.

Bjarke Ingels: There are two maps of Denmark, a green one and a blue one. Blue Denmark is twice the size of green Denmark. The Danish coastline is 7000km long, which means if you stretch it out you reach all the way to Pakistan or South Africa. Two-thirds of the country live by the sea.

If you ask a real-estate agent what creates value he won't talk about architecture, he will talk about location. Location is defined by proximity, proximity to the waterfront and proximity to the centres.

So what kind of money are we making in these areas? If you look at the total revenue generated by all the activities by the waterfront, it appears we are using our best places on our worst business: containers!

The amount of containers on the global oceans has grown constantly since the 50s, and the container ships are growing bigger and bigger and they go deeper and deeper. The European Union is expanding to the east – container traffic in the Baltic Sea doubles every five years.

In Denmark, 75% of international goods travel by ship. Denmark has an amount of small scale international harbours, but most goods travel to Rotterdam and from here in large container ships to the World. What if we could skip Rotterdam, and concentrate all our small scale harbours into one strategically located super harbour?

Denmark and Germany are planning a new bridge. The most expensive solution is a pure bridge, 3.5 billion Euros. Or a pure tunnel, 3.3 billion. A hybrid

connection would save 0.5 billion Euros and provide a new artificial island in the middle of the crossing of flows of international traffic.

The new Super harbour could become an industrial and energetic hot-spot. The super harbour would gradually absorb all harbour related industries and free up the waterfronts of all of Denmark's major cities. The new super harbour will be the first Danish landmark visible from outer space!

So what kind of free space are we talking about? Denmark's biggest cities are all port cities. They constitute 260 square kilometres of urban substance and 36 million square metres of harbour space – twice the size of all the Danish city centres. The free waterfronts are worth 20 billion Euros – that is 20 times the cost of the super harbour. If populated with the density of Tokyo, a third of the Danish population could move here, allowing all Danish to live by the sea!

This was a project we did as part of an exhibition for the Danish Pavilion in the Venice Biennale in 2004. We got so excited about our star-shaped super harbour that we started to believe it was the logo of our company. But in fact it is the logo of this man – he owns 25% of all containers in the world. He has the largest commercial team on the planet. We thought we would somehow make the design recognizable to him. He is Danish by the way – he would find affection to it. But he declined!

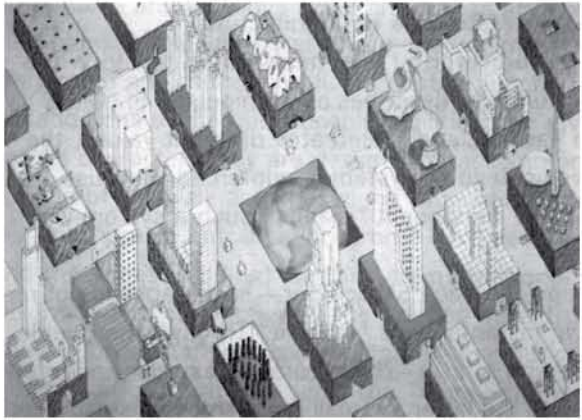
So we had to leave it there. Until, recently, we had a meeting in the office with a guy from the Guangxi Institute of Research Design and Architecture in China. He really liked the project. The Guangxi Province is believed to be the next growth zone after Beijing and Shanghai, positioned at the north-east entrance point to south-east Asia. He was very interested in the Super Harbour. So we did some alterations to fit their taste...

AA PHOTO LIBRARY

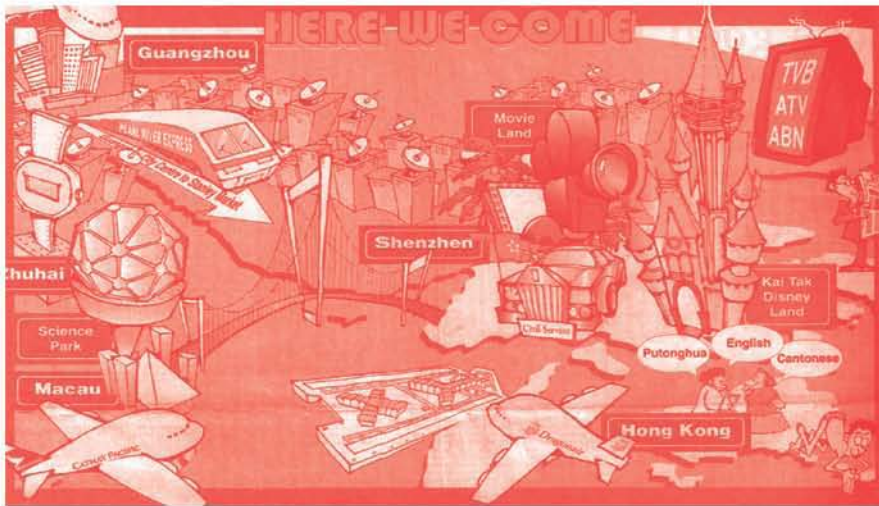
A video of the lecture, Pragmatic Utopias, by Bjarke Ingels, is available for AA Members to view in the AA Photo Library. The Library has an archive of more than 1,000 lectures and conferences given at the AA.

For more information contact Henderson Downing on 020 7887 4078 or henderson@aa.school.ac.uk

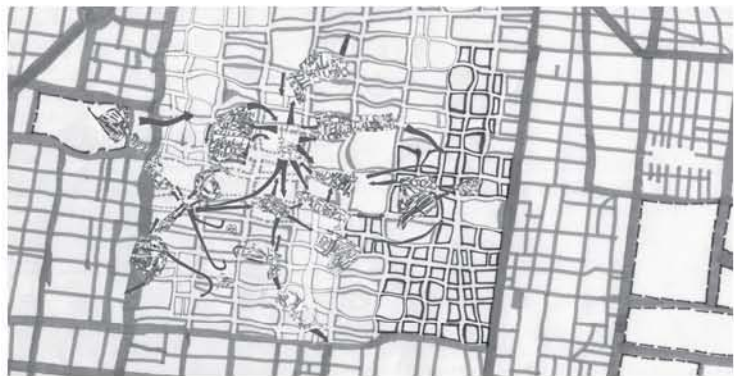
[The City of Captive Globe](#)
Rem Koolhaas, 1972. From Rem
Koolhaas, *Delirious New York*, The
Monacelli Press, 1994.



IN THE SEARCH OF [G]LOCALES BY MIGUEL COSTA



[Sze Tsung Leong, Great Leap
Forward](#) Rem Koolhaas, Harvard
Design School Project on the
City, Taschen.



[In the Search of \[G\]locales](#)
Author's diagram

There is little doubt that as the effluvium of development accumulates around the world, Glocalities – an apt neologism for the stultifying form of commercial good cheer indoors and the finely disguised hegemony of global economics outdoors – increasingly becomes the thinking architect’s enemy. The question is whether a Koolhaasian amplification of infrastructural and industrial typologies (the iconology that he preconises) will be any more effective, as antidote to modern global development, than Venturi’s has proven to be, or than that which the early modernists hoped to achieve in their attack on bourgeois sensibilities.

On the other hand, perpetual upheaval has always impelled urbanites to cling to surviving symbols of continuity, or else to fabricate others. The discursive relations between place and architecture have been perpetually reincarnated as complimentary but mutually exclusive impulses. To one extreme, localities were manipulated as leftovers from obsolete formalist doctrines – a pretext for stylistic experimentation. To another, it was embraced as a remedy for architecture; often driven by leftist ideology, it served as an icon for socially responsible forms of communities.

Locality: A Behavioural Place Awareness

“Each of these artificial levels is treated as a virgin site, as if the others did not exist, to establish a strictly private realm (...) and create at each elevator stop a different lifestyle and thus an emptied ideology...”

In his essay Koolhaas attempts to identify the integral elements and structures of a new form of urban fabric, leading to dissolution of traditionally established categories. Infrastructure, architecture and landscape amalgamate to become one complex. Instead of accentuating their differences and treating them as separate entities, the possibility of their convergence is proposed. When “architecture is declared as landscape, infrastructure as architecture, and landscape as infrastructure”, then the predicament is given for potentially understanding the phenomenon city on other grounds than those conventionally pursued.

Yet, postmodern contextualism still refuses to countenance an extension of the relationship of object and place to social and technological influences that may demand a revolutionary attitude to space. Any problem is resolved through a reuse of historical ground-object relations in new contexts. New buildings mimic historical forms and repeat historical grids in order to achieve an inoffensive continuity between the past and the present and in order to reproduce the successful relations from the past.

And so, the postmodern “contextual” solution has often been attacked for its lack of profundity, which

can be traced back to its concentration on a limited set of historical structures adopted in new developments. Postmodern regeneration, according to a sympathetic representation of surface-looks and preservation of important social spaces, rarely recaptures an original energy and social cohesiveness, since their cause is not the space alone. However, its effect is not one of clear definition; rather, what appears, only does so indistinctly, “In such a displacement, the new, rather than being understood as fundamentally different to the old, is seen as being merely slightly out of focus in relation to what exists.” This out-of focus condition then has the possibility of blurring or displacing the whole that is both local and global.

Still, such idealised and imagined memories rarely enrich an impoverished urban present. They fail because they are imposed from the top down, because they privilege outsiders’ visions over local perceptions and because promoters and marketers, planners and architects, proffer scattered and superficial features rather than socially cohesive programs. Urban dwellers in the real world seldom enjoy the luxury of simple, unambiguous choices between past and present, memory and action, aesthetic and function, ideal and reality; they must instead negotiate tenuous compromises among competing but coexistent needs and values.

Such awareness seen as a tool, more than caressing the threshold of a misleading diversity, embodies the crucial three-dimensional porosity that cuts across the boundaries of privacy and the absent communal engagement. It also represents the way out of an asphyxiating misconception that embraces this potential device by claiming its function in any city scale. As an extruded “plug-in” element to be entered and plundered for its “treasures”, it aims to get The Local to work as a structuring device, evolving to a system of clusters that operates within a behavioural margin, ultimately forming an unfolded sequence of a synergetic combination of spaces, stretching the amplitude of the street envelope, independently of its physical frame.

Is the properly combined clustering of social activators that will catalyse the suffered inertia of those urban elements to be desired? Certainly so, but it goes beyond a social asset to plunge into architectural tinkering, unmasking the uncertainties of demagogic discourse that often drifts along. Still, it is in the rescue of the public realm that transactions of space take place, enforcing or rather weakening the status of micro-neighbourhoods or block devices, in order to incite and nurture urbanism. It means embodying adaptability through an experience of connectedness

and of the destruction of identity as an individuating element.

Glo@ality: Towards an Incidental Outsideness

The dissolution of a stable category of the self within this process is both an experience of pleasure and threat. Within the very condition of dissolution of stable, solid places, an equally effective desire for a geographic standstill has emerged. Instead of fully committing ourselves to the dynamics of a world saturated by digital technology that no longer requires any specific social place, and instead of producing cartographies of indeterminate sizes, we start over to construct miniatures of social places that are substituting, representing and holding together the ideas of unity and universality.

The disparate elements of the city form a network conglomerate of variable components which, amidst divergences, offers the impression of a constant uniformity. This unifying principle leads to a particular notion of spatiality previously considered by Koolhaas (also referring to Gilles Deleuze) as a type of smooth space. This peculiar kind of space is not bound by a specific place but is primarily marked by vectorial displacements, "multiplicities, lines, strata and segmentarities, lines of flight and intensities". It is hierarchical, decentralised and nomadic in its organisation. Smooth space is that of oscillating relationships, always addressing through their simultaneity multiple dimensions. It is a space of coexisting structures. Preconising the global, it connects differences and distinctions: it literally smoothes over divisions.

In fact, much like the process of Freudian therapy, the "No-Stop-Cities" of our times are to serve as diagnosis and cure. To name the problem – that late capitalism had no use for the traditional city or for qualities of place, the creation of the subject through consumption would lead to a new, more alienated form of homogeneity. As Marx recognised, market economies cannily transform relationships between real people – workers and consumers and citizens – into relationships between "things" like money and capital and labour power. After a while, these "things" begin to control and condition every human being and assume a perverse logic of their own, severing organic ties between people and their environments, and between people and other people. "Things" become at once illusory and material, deceptive and seductive, the worst and best that modern culture has to offer.

As in *The City of the Captive Globe*, where "each Science or Mania has its own plot," standing in identical bases – ideological laboratories – and

containing "unwelcome laws, undeniable truths, to create nonexistent, physical conditions," Places will be devoted to the artificial conception and accelerated birth of theories, interpretations, mental constructions, proposals and their infliction in the conception of glocalities in contemporary architecture. Its hypertextual character is seen as a powerful ideological instrument in order to give universal wholeness to the necessary fragmental constitution of these worlds, and serves as a counter-measure for the disintegration of traditional boundaries.

Former clear-cut spaces that have developed in long-term social negotiations, and that could have offered an arena for identification have given way to a new set of doubles, surrogates and simulacra. In fact, as the "simulacrum" continues to gain currency in architectural theory, and as the map of culture is being re-charted into cyberspace, tinkering with the architectural design process is more than merely a matter of exchanging juxtaposition for synthesis. Humanism may, as Eisenman and others so glibly contend, already be gone, but its replacement is at best a highly speculative alternative. As the raw power of media plays an ever larger role in shaping the intellectual basis for much of the emerging millennium's culture, we run the risk of building a new architecture not on substantial foundations, but according to a debasement of humanist ideals.

In an era of lifestyle marketing and brand-name identity, we now want place to confer similar ready-made associations. Have people become so alienated from place, just as Marx said workers had become alienated from their labour? Has locality become an aesthetic based on transactions with the aim of uncovering the differential intensities that underlie any global place? What does land mean, anyway, when we do not have to live off it?

Miguel Costa is an alumnus of the AA Graduate School's Housing and Urbanism programme. aaschool.ac.uk/jhu

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Locale – A geopolitical place or area, especially in the context of configuring an operating system or application program with its character sets, date and time formats, currency formats, etc.
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ARCHITECTURAL URBANISM, SOCIAL AND POLITICAL SPACE CLUSTER

BY SHUMON BASAR



Architectural Urbanism, Social and Political Space Cluster
AUSP studio meeting, AA, 2006.

Photo: AUSP Cluster

It shouldn't come as a surprise that the 'city' remains one of the School's favourite topics of study. Architects often tend to swerve from thinking about very small things (like furniture) to very big things (like cities) without even breaking in to a sweat. Our beloved Modernist grandfathers were very good at this kind of thing. Tables and chairs could also be seen as urban plazas and buildings, and vice versa. You simply did this by scaling up or down a thing from one size to another, on the assumption that in some fundamental way the integrity of the object-idea would withstand the radical change of context. That's what belief can do for you.

In 1996, Rem Koolhaas and Bruce Mau published *S,M,L,XL*. 'Bigness', argued Koolhaas, was a property of certain structures in the city that were so large that they no longer operated as singular, individuated entities. Rather, they took on the ineffable quality of the city itself. In addition to this size-term, one might add macro-, micro-, nano-, one-to-one, astronomic, miniscule, immeasurable and intangible. Such is the varied lexicon pertaining to the scales at which the city and urbanism is spoken of, and for every scale of operation, an associated type of engagement, one notices, is in tow. Such "Scales and/of Engagement" manifest today as strategic, architectural, political or plain ludic operations aimed at or emitted from the cities in which we live.

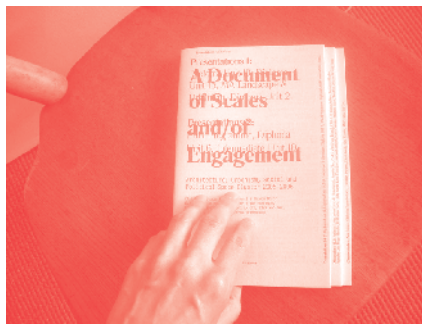
All are to be found at play – in parallel, in contradiction – –at the AA. Whilst many units and programmes deal with the city, the rendering of what the city might most need is as varied as the spread of approaches on offer. Nevertheless, the AUSP cluster has taken upon itself to highlight the topic of how engagement with the city operates at certain scales, and vice versa. It drew a simple line that started with what is happening inside the School to what is

happening outside in the so called "real world". The hope is that by profiling, in a discursive and descriptive way, the connections and differences shared by staff, students and external sources, the horizon of criticality on the future of city-studies will develop more productively.

Members of the School Community should have received the publication, *A Document of Scales and/of Engagement* during the summer. A limited number is available for AA Members on request. This publication is a record of two discussion forums, held in the Spring of 2006, on the theme of Scales and/of Engagement. The events brought together units and programmes from the Intermediate School, the Diploma School and the Graduate School of the AA to provoke urban questions that aim to go beyond the particularities and specialities of individual pedagogies. It was made possible through the generous collaboration of some of the MA History and Theory students who acted as its editors.

On 10 November 2006, the final event of this arc of investigation will take place. Cities from Zero will be a one-day symposium that highlights the strategies, politics, iconographies and fantasies behind the contemporary phenomena of instant city building taking place in the Middle and Far East. It will be an opportunity for the School to reflect upon and compare its own research with an interesting selection of architects, researchers, city-makers and photographers. Detailed information about this event will be available soon. The content of this symposium will be transformed into the second Cluster publication, which will be available in 2007.

Shumon Basar is Director of AACP
AUSP Cluster Curators (2005-06): Shumon Basar,
Katharina Borsi. aaschool.ac.uk/clusters



EXCERPTS FROM A DOCUMENT OF SCALES AND/OF ENGAGEMENT

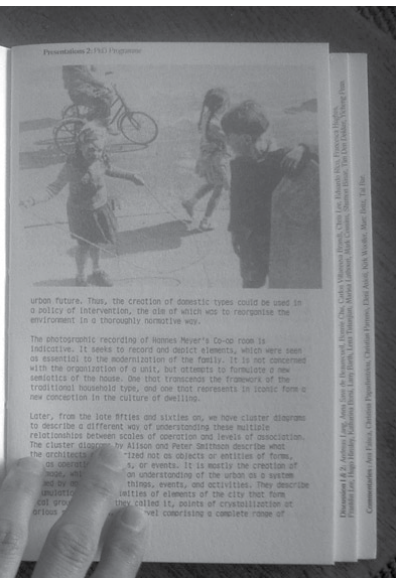
From Discussion 1, 6 March 2006, Studio 1, AA

Carlos Villaneuva Brandt: I think it's very important to lead to forces that act on the city – direct meals on wheels, legislation on congestion charging – things that don't have urban scale categories that are easily recognisable or physical categories that are recognisable. The first thing is to work with the direct element of action... there is a tendency in Dip. 10 to contextualise the work and that context is social and political. These different approaches – towards direct urbanism – would look different.

Francesca Hughes: Something interesting that came up in the presentations which had never occurred to me is the very scaleless proportions with respect of the object, or the object-object relationship. Someone was talking about borough-to-borough relations and an awareness that one is actually talking about the scale of the subject. If you are a borough, what is the scale of the other borough? It is one-to-one. But given that we are not boroughs, we are individuals, the borough is suddenly an enormous thing. If we are talking about scale and engagement, then I think it would be a kind of difficult tangling of object-subject relation within upward scales.

Mark Cousins: I would like to reflect more generally about the use of the term scale this afternoon. And I think it is actually quite problematic. On the one hand, scale has been used as a substitute for the word size, and on the other hand, it has been used to talk about ratio, in which you talk about 1 to 20 something, but that is then confused with either the relationship between object and object, or representation and representation. It seems to me what everyone, on the other hand, was looking for within it is a better sense of scales which are appropriate in respect to different sorts of relationships of different sorts of current issues.

Carlos Villaneuva Brandt: One of the things one should bear in mind is what liberates us by finding other mechanisms of dealing with scale. Why do we say urbanism is that on the bottom? That worries me, because you see the thing here is not being the case of putting it back to reality. It seems to me that society and politics should be discussed in this context.



From Discussion 2, 14 March 2006, Studio 1, AA

Andreas Lang: Personally I am quite interested that the project is rooted in an experience and often that is how a project starts and then it's up to each student to develop the representational method. It would be nice to hear from the students why they feel it's not the proper method of thinking.

Bonnie Chu: I think the one-to-one is a kind of tool we use to get to know the people we are designing for and as the year goes on, we sort of zoom in and out basically in the site in bigger scales and then in a more personal scale.

Hugo Hinsley: There is an assumption that one-to-one scale is some how the best way or the only way to really communicate with the people or to have some kind of participation. Does that mean that you feel that other ways of trying to express different ideas of changing urban space whatever scale can never be effectively done?

From *Lost in Translation, or Trying to engage with the architecture of language* by Eleni Axioti, MA History & Theory student and publication co-editor

Eleni Axioti: During one of the AUSP cluster meetings, a breakdown of communication occurred. This interruption managed to reveal an important question that I believe threaded through the series of AUSP meetings: 'To which extent do we need to know or at least understand each others language in order to be able to engage with the actual architecture being offered?'

Lately, architectural work is presented as the promise of specific intentions. "If you understand my intentions, my philosophy and my language you will understand what my architecture is all about." It's as if architecture has as specific a meaning as sentences have. Intentions can be misleading though. The truth is that there is a considerable gap between the architect's intentions, the project and the final product. And this gap is usually filled by words. So the inevitable case of architectural discourse usually becomes a juggling act between these different languages and classic terminologies.

BREEDING DESIGN BY NATHALIE ROZENCWAJG

AA Summer Visiting Design Workshop, 20-29 July 2006



Photos: Nathalie Rozencwajg

The Architectural Association migrated to Southeast Asia this summer to offer an intensive introduction to the school. The *Breeding Design* ten day workshop was held in Singapore as an opportunity for participants to experience, outside the London institution, aspects of the AA's approach to architectural education. Emerging from a biological analogy, the theme of the AA summer workshop explored how forms of cross-disciplinary approaches can inform the architectural realm.

Participants in the workshop, interested in learning more about the school, came from a variety of backgrounds and countries. Lead by AA tutors and alumni, the group consisted of architects and students in architecture or interior design, product designers as well as newcomers to the field of design. They came from Singapore and from Malaysia, Sweden, the USA and New Zealand. Centred on studio work, the workshop also included a series of events such as lectures, visits and public presentations. In relation to the cross-disciplinary agenda, talks from different disciplines were given during the Workshop's duration. These included lectures on interactive arts and media, product design, digital prototyping and biological understanding of breeding phenomena in nature. During the end-of-day events participants also had the opportunity to see the different approaches and experiences of an AA education through talks given by current and past AA students. In addition to studio work, the workshop used Singapore as ground to observe contemporary cross-disciplinary design manifestations in the city with a series of visits.

Exploiting contemporary design and production technologies, the agenda stressed an open-ended methodology designed to lead to the individualisation

of original projects. Developing a specific project in groups, the participants were purposely mixed in terms of skills and knowledge; thus, those from the fields of architecture and product design had the opportunity to collaborate over a project, while newcomers benefited from a hands-on approach to develop a design proposal and experience conception processes.

Initiating the work, and exploited as a general introduction to the workshop theme, the biologists' lecture discussed issues of natural selection, evolutionary principles and dynamic adaptation observed in living organisms. These were exemplified by observation at a variety of scales and offered underlying principles, employed as a metaphor to the workshop's cross-disciplinary methodology. Principles of product design were then bred with architectural approaches to inform the design of material and virtual devices as interfaces to our surrounding environment.

Designs were investigated through the making of spatial configurations generated by the assemblage of common product design objects, given as basic components. These generic items were to be assembled into constructions that obeyed to specific rules of development and behaviours, related to their particular qualities. The physical iterations revealed opportunities for singular designs with specific performances in terms of interaction between the user and external conditions. These assemblages led to the constitution of original projects. Designs evolved through principles and tools widely used in the field of product design, such as the use of rapid prototyping. Using 3D modelling to redesign and modify the basic component, participants tested their prototypes by producing models with the CNC milling machine and the laser cutter. Finally

these small-scale products were assembled into larger constructions, both physically and virtually, and prospected as larger-scale structures somewhere inbetween the scale of architecture and product design.

Engaging with the local creative community, the workshop's outcomes were presented during public events. These juries attracted, in addition to guest jurors, a number of local architects and designers, hence providing a broader audience and critique for the work and proposed methodology. Stimulating local interest, the workshop was an opportunity for the AA to reach out and initiate a dialogue with Singapore and the wider region, intended to be pursued in the future.

The intensity of the workshop was reflected in the commitment of participants and the hard work produced over the course of these ten days. Participants, subjected to a different method of approaching design, embarked upon this journey with a great deal of enthusiasm and success.

Lecturers included Lawrence Ler introducing the Diploma School, Yvonne Tan for the First Year, Ranidia Leeman presenting the Postgraduate School and Kevin Hung for the Intermediate School. Lawrence also gave a presentation of George L. Legendre's pedestrian bridge currently under construction in Singapore. Clara Boj and Diego Diaz Garcia from Nanyang Technological University presented their work and animated a debate on interactive art media in the public realm. Product designer Jeff Hong introduced computer-aided manufacturing and Singapore Polytechnic (SP) Biology Department took charge of the biological introduction lecture.

Among the guest critics for the final presentation were Jeffrey Ho Kiat of SP School of Design, Belinda Huang and Khoo Peng Beng of ARC Studio Architecture + Urbanism, Mark Wee and Lik Hwa of Kennel and Bobby Wong from National University of Singapore's School of Architecture.

The workshop was conducted at SP School of Design (Idea Centre), which offered for use its classroom space and IT facilities. Visits included Kuo Chuan lifestyles, MINT and red dot museums. The workshop was coordinated by Nathalie Rozencwajg and Michel da Costa Gonçalves.

Nathalie Rozencwajg is a First Year Tutor at the AA aaschool.ac.uk/sngworkshop



[Breeding_Design_model](#)
Student work from the Singapore workshop lead by First Year tutor Nathalie Rozencwajg.





**GUESS THE BUILDING,
WIN A DRINK AT THE AA BAR
LAST ISSUE: SYDNEY OPERA HOUSE**

GUESSTHE BUILDING:

Taken from the AA Photo Library's collection of over 150,000 slides of historical and contemporary architecture, each issue we will show a detail of a famous building. All you have to do is guess from which building the detail is taken. If you guess correctly, you win a drink on us at the AA Bar. E-mail your guess to contribute@aa-school.ac.uk
Photograph: Zbigniew Kosci



CROSSINGS PROJECT: HOOKE PARK BY MARGARET DEWHURST & KOREY KROMM



The Crossings Project
A complex spaceframe of
timber logs forms the structure
of the bridge.





Photo: Sue Barr

In the middle of July, two days after the end of term, two First Year tutors took 20 students from across the School, out to the Dorset countryside for two weeks to build a bridge...

We were staying in Hooke Park, a 350-acre forest owned by the AA. The Park is an extraordinary educational resource. It was established as a furniture school and houses some beautiful and innovative wooden structures, most notably the enormous workshop that was made out of the thinnings (scrap logs) from the surrounding forests. The history inspired us to set a new standard for the Park in experimental architecture.

Hooke Park is also accessible to the public via a footpath and bridleway that run through the forests. The path in particular has fallen into neglect. There are several parts of it that need attention in order to make it entirely accessible. There are a number of different issues: overgrown vegetation in waterlogged areas, impassable or dangerous ditches, drainage and grip, protection of trees and the rerouting of some sections of path. *Crossings'* long-term plan is to restore the accessibility of the entire path by making all the treacherous areas safe and passable, using innovative crossing systems to create features which can be enjoyed en-route.

The plan this year was to design and build a crossing for a valley behind the workshop that would complete the last section of the footpath. A simple wooden suspension bridge had previously been built on the same site, but had since rotted away.

One of the most important aspects of this site was the use and preservation of the existing trees. These trees, lining the valley, were strong beeches which we used as natural foundations in order to avoid pouring concrete foundations. We also wanted to create the sensation of walking through the forests when crossing the bridge.

With this in mind, the bridge became a series of wooden, interlocking trusses created from Norway spruce trunks. These were then tensioned with more than 32 ropes. The span was in the region of 20 metres and because of the trees involved, the bridge quickly became very wide – almost 8 metres.

The design was not easily established. In the early stages of the project, the initial proposals focused on different surface environments. More than likely, these ideas would require wood be cut up into individual pieces. This would not be a problem because Hooke Park offers a plentiful resource of wood from the forest and the workshop is large enough to be used as a small factory, should cutting and forming be necessary on a large scale.



However, as we learnt from being on site and inhabiting the campus buildings, timber is strongest when left in its original cylindrical shape. The designs therefore dramatically changed to a system of timber members through which the load could act along the length of the timbers. So, a chaotic wooden space frame was conceived. This was nerve-wracking because no 3D drawings had been made of what the new bridge would look like. There was only a plan of where the logs would intersect; creating nodes that would later be fixed with concrete. Since each log had a different length and diameter, it was much quicker just to harvest the logs and install them on site. Due to the sheer scale and immense weight of the logs, strong scaffolding was prepared to accommodate them.

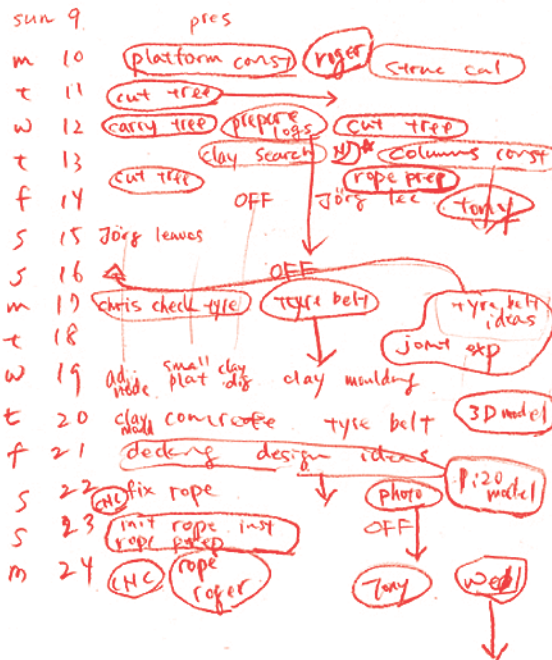
After constructing the scaffolding quite early, an additional sub-structure was needed to support the nodes (the points where the logs would intersect). Each node was positioned and clay moulds were put in place to accommodate the concrete pour, and on an early Thursday morning, the joints were constructed. After a three-day wait for the concrete to partially dry, we configured and pre-tensioned the ropes with help from a local rigging expert. With the ropes in place, our focus then fell upon the decking. Unfortunately with such a short space of time available, our designs for the decking were only in the initial stage, but were needed, as they were, in order to be considered and built in a short session in September.

It can seem like a very daunting and demanding exercise through which to put yourself, especially as the timbers used to construct the bridge were locally sourced – by the students. But one of the most rewarding aspects of the build was the way everyone, be they First or Fifth Year gave their utmost to the project. This meant that they all felt responsible for the build, because what they learnt about materials, structure and logistics was fed directly back into the project. Also, the surrounding setting was perfect for bridge-building because it allowed us to work on site all the time.

There was a tremendous sense of fun throughout the spring and summer workshops. For us, and we believe for most of those involved, this stemmed from the appreciation of being given the chance to be involved in a very experimental, hands-on and enlightening design.

The aim for *Crossings'* future is for it to become a recurring workshop, which will help replenish public visits to Hooke Park by restoring the forest walks and their accessibility with new crossings ...

Margaret Dewhurst and Korey Kromm are Second Year AA students. aacrossings.net



Hooke Park Schedule
Sketch showing schedule of the 2006 Crossings workshop.

THE AV CUSTERSON AWARD

Anthony Custerson was passionate about Hooke Park and the use of indigenous and sustainable sources of timber. He left a legacy to the AA wishing it to be used to benefit directly AA students working at Hooke Park.

The AV Custerson Award is open to all AA students and tutors, either individually or in groups. This annual award of £7,500 provides funding to carry out a body of work associated with timber and Hooke Park. The award guidelines and application form are available from Monday 9 October from Nicky Wynne in the Development office.

For enquiries please contact Nicky on 020 7887 4090 or email development1@aschool.ac.uk
All completed application forms must be submitted to Nicky by Friday 10 November 2006.

RECENT AA PUBLICATIONS: BEFORE OBJECT, AFTER IMAGE EXPERIMENTAATION MATHEMATICAL FORM MORPHO-ECOLOGIES

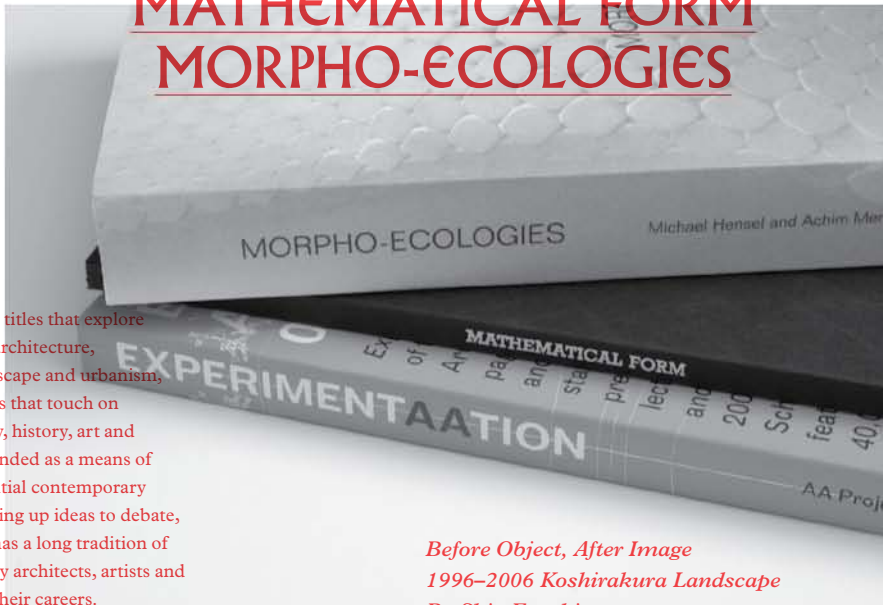
AA PUBLICATIONS

The AA publishes titles that explore developments in architecture, engineering, landscape and urbanism, as well as the fields that touch on them – philosophy, history, art and photography. Founded as a means of examining influential contemporary projects and opening up ideas to debate, AA Publications has a long tradition of publishing work by architects, artists and theorists early in their careers.

For the first time this year the AA's annual review of selected student work, *Experimentaation: AA Projects Review 05/06* was published in full colour and accompanied by a DVD presenting the work of more than 500 students from a variety of design units and graduate programmes. The DVD records the life of the AA School and provides an overview of the many projects, presentations, study trips, visiting lectures, conferences, exhibitions, publications and other special events that took place during the academic year.

New book titles include *Morpho-Ecologies: Towards an Inclusive Discourse on Heterogeneous Space in Architecture*, edited by Michael Hensel and Achim Menges, and *Mathematical Form: John Pickering and the Architecture of the Inversion Principle. Before Object, After Image*, a publication coinciding with an exhibition of the same name, tells the story of Shin Egashira's annual workshops in the village of Koshirakura, Japan, now in their tenth year.

AA Members may purchase AA titles at a 20 per cent discount from the Triangle Bookshop at the AA School, or directly from aaschool.ac.uk/publications



Before Object, After Image 1996–2006 Koshirakura Landscape By Shin Egashira

Each summer for the past ten years AA tutor Shin Egashira has organised a workshop in the remote village of Koshirakura, in a mountainous region north of Tokyo. Each summer, the 81 mainly elderly inhabitants of the village are joined by a youthful horde of outsiders who become part of their lives for three weeks, occupying the empty schoolhouse, visiting their homes and contributing to annual rituals such as the *Grass-Cutting Day* and the *Maple Tree Festival*. At the end of their stay, the young people leave behind a structure designed to improve in some way the lives of the inhabitants. The past ten years have seen a gradual accumulation of extraordinary and strangely beautiful structures. Their singularity is hinted at by their names: Watermelon Platform, Bus Shelter, Roof for 200, Festival Vehicles, Azumaya, Stargazing Platform.... Some structures were destroyed by the 2004 Niigata earthquake, but all are preserved here through photographs, drawings and words that document their making. Texts by Shin Egashira are paired with diary extracts – some poetic, some humorous – written by the students and villagers.

Shin Egashira is an architect, artist and Unit Master of the AA's Diploma Unit 11.

*Oct 2006
c.£25 – ISBN 978 1 902902 55 5*



Experimentation

AA Projects Review 05/06

Experimentation documents a year in the life of the Architectural Association School of Architecture. The book includes 200 full-colour pages featuring 744 illustrations of student work and School events alongside 45 texts by AA teaching staff, providing an overview of the many projects, presentations, worldwide study trips, visiting lectures, conferences, exhibitions, AA publications and other special events that took place during 2005/06. This year's record of the life of the AA School includes, for the first time, a free DVD featuring more than 4,100 images, 80 videos and 40,000 words of text presenting the work of more than 500 students who joined us from more than 60 home countries, making the AA the world's most international school of architecture as well as the setting for a uniquely global form of fast-changing architectural knowledge, learning, debate and exchange.

July 2006

£15 – ISBN 978-1-902902-50-0

ISSN 0265 4644



Mathematical Form: John Pickering and The Architecture of the Inversion Principle

By George L Legendre, John Sharp, Chris Wise

John Pickering is a British artist who uses mathematics to produce small, finely wrought sculptures brimming with architectonic qualities. From the large body of algebra available to the lover of visual maths, he borrows one equation only. His chosen equation describes a two-dimensional transformation called inversion, which involves a wholesale reflection of figures about a circle. Pickering methodically applies the

rules of inversion to various primitives (such as spheres, cones, cylinders and cross-caps) and explores the striking manifestations of their transformation in space. The aesthetic worth of his sculpture is intrinsically bound up with the process of applying the rules – untypically for an artist, he communicates in detail the steps he has taken to get to the final result. This book explores both process and result – a body of work of sheer beauty and material sophistication.

Oct 2006

£15.00 – ISBN 978 1 902902 37 1



Morpho-Ecologies: Towards Heterogeneous Space in Architectural Design

Edited by Michael Hensel and Achim Menges

Ecology is the study of the relationship between organisms and their environment. Through their teaching at the AA, Michael Hensel and Achim Menges have shown how this definition also suits the discipline of architecture surprisingly well: one of the central tasks for architects is to provide opportunities for habitation through specific material and energetic interventions in the physical environment. Correlating morphogenesis and ecology, they have developed a new framework for architectural design that is firmly rooted within a biological paradigm, and thus concerned with issues of higher-level functionality and performance capacity. They have named this approach Morpho-Ecology.

The first part of the book introduces its theoretical and methodological framework; the second part presents 20 research projects undertaken by students in AA Diploma Unit 4. The third part contains the proceedings of the *Differentiated Systems in Nature and Design Symposium* held at the AA, with contributions by Mark Burry, Christopher Hight, Wolf Mangelsdorf, Peter Trummer, Julian Vincent and Michael Weinstock.

Oct 2006

£20.00 – ISBN 978 1 902902 53 1

AAGDC REUNION

There I was – upstairs on a London double-decker bus leaving the Barbican, heading towards one of the coolest restaurants in London. I asked Claudio for his mobile phone in order to let the restaurant know our group of 24 would be 15 minutes late. This reservation at Hakkasan took two months of planning, so I was a bit anxious - composed, but anxious. Then, someone shouted that we were all on the wrong bus! Luckily, the one we needed was right behind us, and the experience at Hakkasan was nothing short of spectacular.

The dinner was part of a ten-year reunion of the AA Graduate Design Group (AAGDG). Fellow architect and dear friend from the AAGDG, Reñe Peralta, and I conceived it in October 2005 during a trip I took to his home city of Tijuana, Mexico.

This created the daunting but exciting task of locating dozens of alumni. With over 600 emails, great support from Micki and Alex at the AA, creative internet searches and help from fellow AAGDG alumni, 24 of roughly 50 alumni from twelve countries attended the reunion.

The AAGDG was a postgraduate programme created by architectural critic Jeff Kipnis and Iranian architect Bahram Shirdel in 1992. Jeff directed three programmes (each lasting 16 months) and Bahram directed the final one, 1995-97 (the programme of which I was part). Working on an international scale that Jeff and Bahram created for the programme, gave us the confidence, tools and foundation to be able to work on this level immediately after completing it.

During the relatively short life of the AAGDG, members worked on designs of actual projects and design competitions of incredible significance. For instance (to name just a few), in 1995, four members

of the 1994-95 programme travelled to Iran and collaborated with local architects on the design for Iran's New International Airport. Others travelled to China to design a plan for a new city. My programme submitted a design entry for the Nordic Embassy Complex in Berlin, and worked on a competition for the Kansai Kan National Diet Library of Japan.

The ideas, design techniques and vision that Jeff, Bahram and others at the AA shared with us, shows up in much of our own work. Today, many members of the AAGDG practice and teach architecture around the globe. Others collaborated with each other and started their own firms immediately after completing the AA. Such firms are O.C.E.A.N and Urban Future Organization.

Our reunion kicked off on 7 July 2006 at the Projects Review 'champagne party' in the Bedford Square Gardens. The next day Anna Klingmann hosted a wine and cheese party at a flat in the Barbican. Jeff Kipnis, who received an Honorary Diploma from the AA the day before, joined us. Most of us hadn't seen Jeff in quite some time and it was really great to catch up with him. That evening we all ate at the ever popular Hakkasan restaurant and finished the reunion by socialising at the stunning Long Bar of the Sanderson Hotel designed by Philippe Starck.

This reunion helped to reconnect an international network, a network that was formed to collaborate on critical projects, and push one another towards something new.

The AAGDG members who attended the reunion are: Marc Wilson (Copenhagen), Ulrich Königs (Cologne, Germany), Andreas Fritzen (Cologne, Germany), Theodoros Kanellopoulos (Athens), Kalliopi Valsamidis (Athens), Claudio Lucchesi (Sicily), Sachiko

Miyazaki (Tokyo), Hiroshi Ninomiya (Yokohama), Jungmook Moon (Seoul), Mark Hemel (Amsterdam), Gordon Hulley (Glasgow), Bostjan Vuga (Ljubljana), Teresa Pellicer Armiñana (Valencia), Duangrit Bunnag (Bangkok), Eva Castro (London), Singa Govedi (London), Andrew Yau (London), Jonas Lundberg (London), Tom Verebes (London), Jeff Kipnis (Columbus, Ohio, USA), Anna Klingmann (New York City), Rick Limon (New York City), Eunsook Choi (New York City), Erik Niemann (Oakland, California), Theo Revlock (San Francisco)

*By Erik Niemann, alumnus of the AA Graduate Design Group
Search 'AAGDG' at flickr.com*

EDOUARD LE MAISTRE HONORARY AA DIPLOMA JEFF KIPNIS HONORARY AA DIPLOMA

EDOUARD LE MAISTRE HONORARY AA DIPLOMA

On 7 July 2006, AA President, Eric Parry, had the pleasurable duty of awarding an Honorary Diploma to the retiring Secretary to the Association, Edouard le Maistre, in recognition of his services to the AA. The President spoke with great warmth of Edouard's commitment to the AA community since his appointment in 1967 and gave a resumé of Edouard's career, recalling that he had served 24 Presidents in his nearly 40 years with the AA – the longest-serving Secretary in the history of the institution.

The affection in which the community held Edouard was in no doubt when he took the stage to receive his Diploma, receiving a rousing and sustained reception. Speaking emotionally in his acceptance, Edouard acknowledged that the award had come as a complete surprise to him – only a very few distinguished architects or engineers had received this accolade and he now found himself similarly honoured. Reflecting on his years at the AA, he said that, whilst it was a huge privilege to receive the Honorary Diploma, it had been an even greater privilege to be at the AA for so long and to be able to contribute to and be a part of, the life and work of the AA. He particularly acknowledged the companionship and friendship he had received from his colleagues. His role had proved to be absorbing and time-consuming, almost like a marriage. Edouard especially thanked his wife Jenny (who was present, having been informed of the award beforehand) for her support and generosity for 'sharing' him with the AA throughout the years. To great acclamation he wished the Association, the School and everyone present, all good fortune and future success.

By Micki Hawkes, Front of House Manager

JEFF KIPNIS HONORARY AA DIPLOMA

The AA has always prided itself on the independence of its judgement, and nowhere was this more evident than in the award of an AA Honorary Diploma to Jeff Kipnis, which was presented to him at this year's Diploma Awards Ceremony in Bedford Square Gardens, 7 July 2006.

Through his teaching and writing Jeff has become to many people a pre-eminent critic of Architecture in the USA, but his progress towards this position has been unusual. Trained in the natural sciences he became immersed with issues in contemporary painting, and his work has always been infused by an absorption in issues of musical performance. It was not really until the 1980s in New York that Jeff became increasingly involved, initially with Peter Eisenman, in problems of architectural theory. His teaching has always been based at Ohio State University, which has provided a framework for his studio teaching and his lectures, but he soon became a critic in great demand across the major schools of the USA.

Jeff taught at the AA from 1992 to 1995 where he established the Graduate Design programme as well as running a Diploma unit. Students based at the AA and in the US have often found themselves alarmed by his teaching with its tendency to ask students very direct questions. The same students have usually looked back upon their experience as an immensely valuable and volatile period of their education.

Jeff returned to Ohio State University in the 1990s and also taught at Columbia and UCLA. Increasingly he devoted himself to writing architectural criticism, the vantage point from which he occupies a position of intelligence and influence.

In receiving the award Jeff was

typically laconic, but demonstrated with characteristic passion that the award of a Diploma from the AA was an especial pleasure, both for him and for his wife Beverley, and for his father.

By Mark Cousins, Director of Histories & Theories Programme

**AA MEMBERS VISIT: ROYAL
GEOGRAPHICAL SOCIETY, 19 JULY 2006**

What is it like to go on a members' visit? This is an account of one visit from this summer's varied programme.

We met group leader Karl Phillips at the Serpentine Gallery Pavilion, designed this year by Rem Koolhaas, together with Cecil Balmond and Arup. Then we walked down Exhibition Road, calling in at Foster's Tanaka Business School and Arup Associates' new Imperial College Sports Centre for a brief tour.

Then on to the Royal Geographical Society's new exhibition pavilion and subterranean extension. The extension, reaching below and into the Society's garden, houses the library and archives. The scheme, designed by Studio Downie provides a modern extension to an Arts and Crafts listed building in a conservation area, introduces access and transparency to the Exhibition Road frontage, opens a surprising vista of the Royal Albert Hall at the rear and adds modern library and archive facilities. That much you could have read about the building, or possibly deduced from drawings and photographs. What's different about moving through this building, up and down stairs which connect old and new, from archive to lecture hall, interior to garden, is that you experience the three-dimensional problem-solving which defines successful architecture.

We were privileged to tour the archive, guided by Eugene Rae, the RGS librarian. Past a watercolour sketch of Victoria Falls by Livingstone, a pith helmet and a camel saddle wrapped in brown paper, to a room storing the RGS collection of maps in towers three metres tall, all in climate-controlled conditions. Architect Craig Downie talked us through the six-year, £7.1m project, beginning

with being selected, as a relatively small practice. He emphasised the importance of commitment from the client and engagement of RGS director Dr Rita Gardner in a process which reinvents the building and public face of the organisation.

Who goes on these visits? Members are 'people with an interest in architecture'. They bring a refreshing variety of perspectives, knowledge and experience to the visits. Some are, or have been, formally involved in studying architecture. Others have not. All, defined by their interest and presence on the day, are studying architecture and able to benefit from the informal learning opportunity. Numbers have been limited to 12. It is a practical number for touring a construction site, and essential where people have generously opened their homes to a party of visitors. A small group on site encourages informal question and answer. If the success and distinctive quality of these tours has derived in some measure from small group numbers, how might we share the benefits more widely amongst AA members? As an exercise in courseware design we (my colleague Nick Middleton and I) are experimenting with documenting the tours as a photo essay and audio track to be available through the web. My thanks to Alex Lorente, Cristian Sanchez and Karl Phillips for this initiative. The members' office has produced an innovative programme which makes close-up study of notable architecture, in the company of the architects, possible for ordinary members of the Architectural Association.

By Andrew MacKenzie, member of the AA.

AA MEMBERS' LETTERS

Extracts from letters we received in response to the questionnaire sent to members in January 2006.

I was a student of the AA from 1946 until 1951 – which seems a long time ago. It was just at the end of the war, so most of my contemporaries were ex-service and in their mid 20s, only half a dozen of us were straight from school. The ex-majors and squadron leaders were naturally in a hurry to get qualified and to start earning money both to support themselves and often their wife and family.

I very much enjoyed my five years at the AA which at the time was considered the best architectural school in the country, Liverpool University coming a poor second! It was thought to provide excellent architects, but was not so good at producing assistants. The Festival of Britain was all the rage, and some of my fellow alumni made their names at the South Bank.

(Gordon Brown was principal when I started and was followed by F? Jordan.) We had a crit from Frank Lloyd Wright, and a brief appearance from Le Corbusier. You could always park your car outside no. 34 and it was free!

Most of my fellow students have probably moved on to greater things by now, although I have met a few of them since the 1950s – even in the Royal Engineers.

I qualified at the tender age of 22, and worked for the next 40 years, finishing as senior partner in a local practice. We survived various slumps – but only just! Our younger daughter and her husband are both architects with a small practice in Bristol. Sadly neither trained at the AA – we just couldn't afford it without any grant aid – back in the 1970s.

I wish you and the AA every success

in the future. It certainly holds many happy memories for me, all those years ago – when the architect was king of the construction industry and we all worked to the RIBA scale of professional charges!

Duncan Hiscock (AADipl 1951)

I was very interested to receive your letter and questionnaire, particularly as the envelope was addressed to me as a FRIBA. I wonder how many 'Fs' are still around, and even in practice?

I joined the AA in April 1943 and did a year at the Manor House, Hadley before joining the Navy and going out to the Far East in a destroyer – returning to the AA in 1948 to join a year of 120 students, and then to qualify in 1952.

I then spent two years with a private firm doing council houses in Salisbury before answering an advert in an architectural magazine to go out to Kenya to join a 'one man band', which expanded to one of the largest practices, and of which I was a partner for 20 years in East Africa. I returned to the UK in 1986 as my wife's family home was vacant, and took over the Commonwealth Association of Architects as part-time director for ten years, based in the RIBA.

George Wilson (AADipl 1951)

THE VALUE OF SKETCH BOOKS

I am greatly indebted to Sir Hugh Casson, who when tutoring aspiring young architects at the Cheltenham School of Art in 1941, advised me to take a sketchbook when I joined the Royal Engineers in 1942, I having just passed the Part 1 examination externally at the RIBA.

In the autumn of 1946 I returned home, and the sketches opened the door to the AA for me and I was able to join the fourth year.

It was very challenging and somewhat

stressful for me after a break of just over four years, but also very stimulating to be in a class along with Michael Ventris, Graham Shankland, Stephen Gardiner, Oliver Cox and over 100 others, mainly ex-service people.

After qualifying at the AA and attending the Gordon Square School of Planning, I went to America, arriving at Richard Nentra's office early in 1951, where once again my sketchbook opened the door to one of the most interesting and enjoyable experiences that I have had.

The American trip was an eye opener, and to add even more spice to the visit, I was lucky enough to call on Frank Lloyd Wright, Mies van der Rohe, Eric Mendelsohn, Walter Gropius, Marcel Breuer, Saarinen Jnr., Philip Johnson, William Lescaze and even Le Corbusier who was dining alone one evening in a New York City restaurant.

After working for almost two years with the sensitive, skilful architect, Abe Geller in New York, I returned home, having had four years of very special experiences, all made possible by a few wartime sketches, and two unforgettable years at the AA.

So, students, may I suggest you take your sketchbooks with you on your next holiday and leave the laptop behind – Good Luck.

Rupert Desmond Henly (AADipl 1948)

BREAKFAST WITH FRANK LLOYD WRIGHT

End of Summer Term, July 1950: There he sat at the head of the table, his leonine white mane dominating us as we ate our bacon and eggs and drank in his words.

He was talking to the chairman of the Students' Committee, his slow paced resonant utterances purposely calculated to reach out and inspire us all.

The subject of the conversation was 'Reality'. "What do you regard", he

asked the chairman, "as the reality of this cup?" The chairman muttered something about mathematical proportions but was benignly cut short by the sonorous pronouncement, "The reality of this cup, my boy, is the space within it."

I dined out on this episode a number of times and once achieved a minor reputation as an intellectual by remarking carelessly, on a beach somewhere I think, "The reality of this sandal is the space between the straps".

Marjorie Blackwood (AADipl 1952)

Jacqueline Lynfield who studied at the AA for five years in the early '70s sadly passed away on September 2, 2006. Jackie qualified at the AA in 1976 and then returned to the US. After some years with Larrabee Barnes and other firms she supervised construction at Asia House and the IBM building in New York. In 1984 she established her own office in Putnam Valley, NY and worked on renovating numerous private residences, restoring churches and other old structures in Putnam and Hudson valleys, and also in Old Greenwich, Connecticut.

She is survived by her husband, David Santo, two sons Julian Boaz (15) and Jacob Sidney (9), two brothers and her parents.

Her father, Geoffrey Lynfield is putting together an 'In Memoriam' and would be glad to receive anecdotes and reminiscences as well as photographs involving Jackie. Perhaps someone could dig up an account of the conversion of a London bus and the subsequent hilarious trip which ended up with it hitting a low underpass.

Contributions can be sent to: Hansi and Geoffrey Lynfield, 'Regency Towers', One Strawberry Hill Court Apt 6B, Stamford, CT 06902, USA, or e-mailed to hg197@optonline.net

Steffan Lehmann (AADipl 1991) has been appointed Professor of Architectural Design at The University of Newcastle (Australia), and has recently published a book entitled *Absolutely Public. Crossover: Art and Architecture*, Images Publishing Group, 2005.
slab.com.au

Alex Haw (Unit Master Diploma 13) is currently exhibiting three projects in both print and video at the *WORK: buildings and images in the post-fordist city* show in the HDA House of Architecture, Graz, Austria. Marisa Yiu and Eric Schuldenfrei (Unit Masters Intermediate 1) also have a piece in the show.
steirischerbst.at/2006/english/calendar/calendar.php?eid=48

Takanao Todo (Diploma 2) has won a prize for his Third Year project (Perspex Prism Pavilion) in the *New Generation of Civil Engineering* international ideas competition organised by Tohoku University in Japan.

Kirk Wooller (PhD programme) has been selected to present a paper at the third Annual AHRA International Conference *The Politics of Making: Theory, Practice, Product* at St. Catherine's College, Oxford, 17-18 November 2006.
brookes.ac.uk/schools/be/architecture/ahra/

George L. Legendre (Unit Master Diploma 5) is among five practices short-listed for the UK's 2006 Young Architect of the Year Award. The winner will be announced on 2 November.

Omid Kamvari, Asif Amir Khan and Pavlos Sideris (Diploma 4 2005/06) have had their project, *The Inclusive Edge*, featured in *Domus* (October 2006, issue 896), *Icon* (July 2006) and *Mark* (Winter 2006).

Defne Sunguroglu (EmTech) received the Holloway Trust award for a significant contribution to design and construction methodology, and the Buro Happold studentship for the academic year 2006/07. Her recent work has been published in *XXI Magazine* (Turkey) and in *Morpho-Ecologies* (AA Publications, London, 2006).

Gabriel Sanchiz Garin (EmTech) received the Adams Kara Taylor studentship for the academic year 2006/07. His recent work has been published in *Morpho-Ecologies* (AA Publications, London, 2006).

Public Works, the art/architecture collective co-founded by *Kathrin Böhm* and *Andreas Lang* (Unit Masters Intermediate 10) has been awarded the Stanley Picker Design Fellowship at Kingston University. Starting Friday 3 November at 7.00 Public Works will host a series of presentations by researchers who recently have developed new work as a response to Freetown Christiania's history and present situation.
publicworksgroup.net
crrir.homepage.dk

Freda Man ChongYuen (Intermediate 7) has been nominated for the *Building Better Healthcare Awards*, hosted by *Blueprint*, the NHS, and Architects for Health. Intermediate 7's work during 2005/06 was subject of a feature in US *Architecture* magazine.

Markus Miessen and *Shumon Basar* (Unit Masters Intermediate 7) were interviewed by Rem Koolhaas and Hans Ulrich-Obrist during the Serpentine Gallery 24 hour Interview Marathon, following the launch of their book *Did Someone Say Participate?* with MIT Press and Revolver (featured in *AArchitecture Issue 1*). Miessen and Basar

have organised an afternoon symposium at the AA on 6 November, which will include presentations by selected authors in the book.

didsomeonesayparticipate.com

Kristine Mun (PhD programme) was an invited curator and exhibitor at the 2006 Beijing Biennial.

Paulo E. Flores, Feng Xu, Arturo Revilla, XiaoWei Tong (AADRL) were invited to design an exterior pavilion for the Architecture Beijing Biennial 2006, based on their current AADRL project.

Tom Verebes (AADRL Co-Director) curated the UK section of the Beijing Biennial, which also included AA Unit Masters *George L. Legendre, Stephen Roe* and *Chiafang Wu*. Ocean D, of which Tom is London Director, designed and built a pavilion for the event. Tom and Ocean D are exhibiting at the gen[h]ome exhibition in Los Angeles, October 2006 – February 2007.

AADRL will exhibit work in the SAGRADI exhibition at the Universidad de Chile in December 2006.

Daniel Segraves (Emtech) was a lead contributor on *Project Architect* which is being exhibited in the US Pavilion at the Venice Architectural Biennale. This was an entry for the New Orleans Sustainable Design Competition, and was one of six finalists. The firm's name is Brininstool+Lynch. globalgreen.org

An article by *Simos Yannas* (Sustainable Environmental Design Course Director) is included in the June 2006 issue of *Pós*, the Brazilian magazine on architecture and urbanism. Titled *Sustainable Design in Architecture* the article reviews recent

work in the programme in relationship to building performance and the urban environment.

Beatriz Minguez (AA Dipl 2005) won the first prize at the MET festival of architecture and design, October 2006, a student competition for a pavilion for Barcelona. Earlier in the year, her film *The swimming pool* won prizes at two international short film festivals: *Visualma 06* (Madrid) and *FICA II* (Badajoz).

Larry Barth and *Eduardo Rico* (Landscape Urbanism tutors) are part of the team assembled by landscape architects Gustafson Porter in their successful competition entry for Singapore's Gardens by the Bay project. The project is considered Singapore's flagship landscape urbanism project for the coming decade. Gustafson Porter's staff collaborating in the project include Gerardo Puente, Wenshin Wang, and Stefaan Lambreghts. supersudaca.org

Anderson Inge (Technical Studies Structures tutor) co-organised the AIA UK's annual Student Design Charrette, hosted at the AA on Saturday 14 October. The theme for this year's charrette focused on the aesthetic possibilities of the building envelope: *articulating the envelope*. Fifty-five students participated from ten different schools of architecture.

More than 80 visiting students led by a dozen visiting tutors attended the day-long final presentations of the *AA's 2006 Summer School*, directed by *Shumon Basar* and *Natasha Sandmeier*. The programme this year, titled *Recipes for a Fast-Forward Future*, explored ways in which architecture, culture, technology and lifestyle are being transformed by a constant acceleration of everyday life. The

AA's Summer Architecture School allows students to explore possible careers in architecture, and sample the AA's unique and acclaimed unit system of teaching and learning.

Yi Cheng Pan (AADipl(Hons) 2006) was selected as a winner of *Building Design's* Class of 2006 working with Diploma Unit 6 Master Chris Lee on their submission to the *Learning Cities* workshop to be presented at the Venice Biennale in November.

An article in the July 14 issue of *Building Design* featured coverage of Grimshaw director Neven Sidor reviewing AA students' use of advanced geometries and design tools. The article describes the competitive employment and industry interest in UK end-of-year school exhibitions, including the AA's Projects Review show last July.

The April issue of Japan's *A+U* magazine features an extended interview with *Brett Steele* (AA School Director) and *Shin Egashira* (Unit Master Diploma 11). The interview discusses the features of the AA School that make it unique, the many long-term connections between Japan and the AA, and the current state of Japanese architecture, urbanism and publishing.

Brett Steele and *Shin Egashira* are also featured in conversation with the Tokyo-based architect *Toyoy Ito* in the June issue of the Japanese magazine *Shinkenchiku*. The interview, held in Ito's Tokyo office and at the AA following the architect's receipt of the 2006 RIBA Gold Medal, discusses how Ito organises his office to allow for the kinds of unexpected and experimental projects for which he is known. Ito reflects also on the formative experience of his visit to the AA School in the early

1990s, where he first confronted some of the advanced geometries and complex topologies of the era.

The AA School's new *Summer D_Lab*, a visiting students programme focusing on advanced digital design tools, launched in August. Fifteen students from around the world joined the two-week course, directed by *Tom Verebes*. *D_Lab* provides a systematic introduction to skills and knowledge integrating advanced modelling software with digital output systems, including laser-cutting, CNC milling, and rapid prototyping. Applications are now open for the 2007 course, which runs 6 to 18 August. aashool.ac.uk/summerlab

Benjamin Aranda and *Chris Lasch* (AA Summer School tutors), have published *Tooling: Pamphlet Architecture 27*. The book, which includes a foreword by Cecil Balmond and an afterword by Sanford Kwinter, explores the 'pre-material' state that influences the movement and organisation of materials. Algorithmic techniques, from spiralling to packing, weaving and bungling are used to organise the book, published by Princeton Architecture Press.

An exhibition organised by the *AA Student Forum* during Summer Term 2006 included photographs taken during unit trips to Holland, Mexico, Sweden, Brazil, China, Dubai and Ghana. Each year AA programmes and units include visits to destinations related to the year's agenda or topic. During 2005/06 AA trips were made to more than three-dozen different cities and countries, from Australia, to Moscow, Iceland and New York.

The 2006 Winners of the AA's Nicholas Boas Travel Award to Rome are:

Stefania Batoeva (Diploma 3 2005/06), *Hironmichi Hata* (Intermediate 10 2005/06) and *Jonathan Smith* (Diploma 11 2005/06). The award allows AA students to spend three weeks in Rome during July, funded by the Nicholas Boas Trust.

In June AA students presented *Social Cinema* at The Scoop, an open-air auditorium space adjacent to the London Assembly building. The event was curated by artists Neil Cummings and Marysia Lewandowska and led by the architectural practice 51%. A horizontal screen allowed the audience to lie down within The Scoop, as if floating on an imaginary river, and look up to featured video and film materials selected from the *AA Photo Library*.

A specially-made radio show by *Rosa Ainley* (AA Events List Editor) was included as part of the 2006 London Architecture Biennale, and presented on the AA's AAIR radio station. Go to aaschool.info/radio

Theo Spyropoulos (AA DRL Co-director) presented *Smoke Signals* at the two-day *Faster Than Sound* festival in Suffolk in June. The interactive media installation explores the dynamic and spatial capacities of smoke and light in relation to contemporary mobile SMS technologies. minimaforms.com

William Chen (Diploma 16 2005/06) and *Anna Schepper* (Intermediate 4 2005/06) received awards for their entries to the Concrete Centre's International Concrete Competition, *Plastic Opacity*. The competition was curated by *Hanif Kara*.

This year's entire short-list for the RIBA's Stirling Prize, the UK's premier building award, featured AA graduates or former tutors. The list included:

Richard Rogers (AADipl 1960) of the Richard Rogers Partnership, for Barajas Airport and the National Assembly in Wales; *Peter St John* (AADipl(Hons) 1984) of Caruso St John, for the Brick House; *Zaha Hadid* (AADipl(Hons) 1977) of Zaha Hadid Architects for the Phaeno Science Centre; *Michael Hopkins* (AADipl 1963, Past President 1997–9) and *Patricia Hopkins* (AADipl 1968) of Hopkins Architects, for the Evelina Childrens Hospital; *David Adjaye* (former AA Unit Master and current AA Council Member) of Adjaye Associates, for the Idea Store Whitechapel. The AA featured Caruso St. John's Brick House and Hadid's Phaeno Science Centre in its public exhibitions programme in 2005/06. The winner of The Stirling Prize was Richard Rogers Partnership for Barajas Airport.

In July nine AA students attended RadioCapri/AAIR Sonography 2006, a ten-day visiting summer workshop on the island of Capri, in Italy. Organised by *Emma Bonifacic* (AADipl 2005) and led by the sound artist *Diego Cortez*, the workshop created sound maps of the island from audio feeds of the natural and man-made activities in Capri. AAIR has compiled a series of one-hour radio broadcasts. aaschool.ac.uk/radio

Samantha Hardingham (AA First Year Tutor) and *Eleanor Bron* have recently published *Cedric Price Retriever*, which has been organised as a map of the thought processes and imagination of Cedric Price (1934–2003), a former AA Unit Master and long-time member of the Architectural Association. Hardingham,

is currently at work on a monograph on the work of *David Greene* (First Year Unit Master), which the AA plans to publish in January 2008.

The graphic design work of *Zak Kyes* (AA Design Director) was the subject of a solo exhibition at the Kemistry Gallery in Shoreditch, Spring 2006. Titled *All That is Solid Melts into Air*, the show featured recent material including his 2005/06 posters for the AA. Kyes is a 2006 winner of the *Creative Futures* award organised by Creative Review.

The summer blockbuster exhibition *Future City* at London's Barbican Gallery included work of many past and current AA students or tutors. From *Archigram* in the 1960's and *Rem Koolhaas* and *Zaha Hadid's* work of the 1970s and 1980s, to more recent AA tutors and students, including current AA History & Theory Studies tutor *Philippe Morel*. A catalogue will be published by Thames & Hudson.

The Beijing-based office MAD, set up by *Yusuke Hayano* (DRL 2004) in 2003 is featured in the 15 May issue of the International Edition of *Newsweek* as a breakout firm to watch for the future, alongside former AA tutors *Inaki Abalos*, *Foreign Office Architects*, *David Adjaye*, and *Jurgen Meyer*. In 2006 MAD won the international Young Architects Award organised annually by the New York Architectural League.

31 December is the submission deadline for the *2006 FEIDAD Awards* for digital architecture, organised by the Far Eastern Memorial Group in Taiwan. In recent years AA students, graduates and tutors have been recipients of outstanding and merit awards.

An interview with *Brett Steele* (AA School Director) is included in *Dialogue: Architecture+Design+Culture*, published last summer in Hong Kong.

Soji Maeda and staff members of the Tokyo-based construction company Maeda Corporation travelled to London and the AA in July to attend the opening of the AA's 2006 Summer Pavillion, designed and built by students of AA's Intermediate Unit 2. The 2005/06 pavilion project was generously supported by *Finnforest, Arup, Maeda Corporation, Architen Landrell*, and *Gardiner & Theobald*, with media sponsorship by *Building Design*. Following the summer exhibition the pavilion was dismantled and will be erected in Hooke Park as part of this year's Maeda Visiting Workshop.

Mike Weinstock (AA Academic Head) moderated Session 3 *Emerging Knowledge* of the *Free Form Design* International Design Conference held at the TU Delft, in the Netherlands in September. Free Form Design is a sub-group of the *Structural Morphology Group* at Delft. The event included contributions by more than 30 world leaders in the use of advanced modelling and design tools.

An exhibition of projects by 2005-06 MSc students in the AA Masters programmes in Sustainable Environmental Design was presented at the PLEA 2006 International Conference *Clever Design, Affordable Comfort*, 2-8 September, Geneva.

Simos Yannas (Sustainable Environmental Design Course Director), *Werner Gaiser* (Course Tutor) and *Joy Anne Fleming* (AA Eden Scholarship 2004/05) gave presentations at the same conference.

The making of the two heliotropic structures designed and fabricated at Hooke Park by students on the *MA Programme in Environment & Energy Studies* in 2003/04 and 2004/05 will be on show at an exhibition organised by the Institute of Greek Architects in Patras opening 27 October. More recent work by the *Sustainable Environmental Design* course was exhibited at the School of the Built Environment, University of Nottingham, and further presentations will be made at Kuwait University and the 3rd Engineering Excellence Forum, Abu Dhabi, 5-7 November, and at the Federal University of Sao Paulo, 21-28 November.

PLEASE SEND YOUR NEWS TO:

news@aa.school.ac.uk

ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE
 ALL EVENTS TAKE PLACE AT 6.30PM IN THE LECTURE HALL UNLESS OTHERWISE STATED

- 6.10.06 SHIN EGASHIRA: BEFORE OBJECT, AFTER IMAGE 1996-2006**
FROM MEMBERS' ROOM
KOSHIRAKURA LANDSCAPE
AA GALLERY
AA DIPLOMA HONOURS 2005/06
FROM MEMBERS' ROOM
CROSSINGS
AA BAR
10.11.06 ROB VOERMAN: BAD BUILDINGS, GOOD SPACES
AA GALLERY
IOANA MARINESCU: GAS PIPES
FROM MEMBERS' ROOM
- 11.10.06 STUART BAILEY**
WORK-IN-PROGRESS (JUST-IN-TIME)
12.10.06 JOHN WELCHMAN
MARY KELLEY'S EXTRACURRICULAR ACTIVITIES
16.10.06 PAUL KAISER
A NEW KIND OF PICTURE
20.10.06 MARK COUSINS
THE UCEL 5.00PM LECTURE SERIES: 1 OF 4
CHRISTOPH LINDINGER
DIRECTOR OF FUTURLAB, AT A&E ELECTRONICA CENTRE
26.10.06 SHIN EGASHIRA LECTURE AND BOOK LAUNCH
BEFORE OBJECT, AFTER IMAGE 1996-2006 HISTORICAL LANDSCAPE BOOK LAUNCH: 5.00PM FOLLOWED BY LECTURE
- 27.10.06 MARK COUSINS**
THE UCEL 5.00PM LECTURE SERIES: 2 OF 4
PHILIPPE MOREL
FROM INTEGRATED SCIENCE TO INTEGRAL CAPITALISM: THE EPISTEMOLOGICAL ROOTS OF THE PRESENT-DAY ECONOMY
31.10.06 BJARNE MASTENBROEK
THE ARCHITECT IS DEAD: LONG LIVE THE ARCHITECT
1.11.06 NADER ARDALAN
RE-CONSIDERING THE ARCHITECTURE OF THE GULF REGION
2.11.06 JORIS LAARMAN
NEW DESIGN
3.11.06 COLLECTIVE INTELLIGENCE IN DESIGN SYMPOSIUM AND AD LAUNCH
7.00PM
- 3.11.06 MORPHO-ECOLOGIES BOOK LAUNCH**
7.00PM FROM MEMBERS' ROOM
6-10.11.06 OPEN WEEK
A WEEK OF VIDEOS, LECTURES, CONFERENCES, SYMPOSIA AND JURES
6.11.06 OPEN DAY
1.00PM, FOR FOUNDATION AND FIRST-YEAR APPLICANTS
6.11.06 SHUMON BASAR, MARKUS MIESSEN & GUESTS
DID WE MEAN PARTICIPATE OR DID WE MEAN SOMETHING ELSE?
7.11.06 OPEN JURY
ALL DAC COMPLETED PROJECTS FROM 2005-06
8-9.11.06 STEVE HARDY & WERNER GAISER
CLUSTER COMPETITION JURORS: PHILIP BEESLEY, SEBASTIAN APPEL, JÜRGEN HARTENBERG, WOLFGANG PÜTZ
8.11.06 OPEN EVENING
5.00PM FOR FOURTH YEAR APPLICANTS
9.11.06 PHILIP BEESLEY
ETHOLOGIC PHYSICS
10.11.06 CITIES FROM ZERO
INSPIRED, CURATED BY SHUMON BASAR & NATHALIA BOSSI: ARCHITECTURAL URBANISM, SOCIAL AND POLITICAL SPACE CLUSTERS. JURORS: HENRIK, NEVILLE HARRIS, ANNE ALDRIDGE, FRANK VAN DER SAAL, ALVARO SUTTERREZ, PIER VITTORIO ABBADI
14.11.06 ROB VOERMAN
BUILDING BACKWARDS
17.11.06 SETTLEMENTS IN THE THAMES GATEWAY
10.00AM PUBLIC EVENT 1.00PM SYMPOSIUM
- 17.11.06 SASKIA SASSEN**
TERRITORY, AUTHORITY, RIGHTS, ASSEMBLAGES FROM MEDIEVAL TO GLOBAL
21.11.06 JEFFREY INABA
SC-ARC
22.11.06 BOB MAXWELL
MAXWELL'S LAST LECTURE
23.11.06 BOSTJAN VUGA
RECENT WORK
24.11.06 MARK COUSINS
THE UCEL 5.00PM LECTURE SERIES: 3 OF 4
HITOSHI ABE
RECENT WORK
27.11.06 RUBEN SUARE
INTERDISCIPLINARY RELATIONSHIPS
28.11.06 STUDIO POPCORN
MEDIA/SCULPTURE: 'BE GOOD, BE MADON, BE YOU'
29.11.06 JÜRGEN CONZETT LECTURE AND BOOK LAUNCH
BACKGROUND: 5.00PM FROM MEMBERS' ROOM FOLLOWED BY LECTURE
30.11.06 PETER SAVILLE
FAC 1 TO MIX
1.12.06 MARK COUSINS
THE UCEL 5.00PM LECTURE HALL LECTURE SERIES: 4 OF 4
CRISTIANO TORALDO DI FRANCA & ANDREA BRANZI
SUPERZOOM: A RADICAL CONVERSATION
5.12.06 BRANDON LABELLE
BEYOND-PUBLIC, OR ASSING ON PARK BENCHES
7.12.06 ALEX DE RIJKE OF DRMM
MAKED HOUSE
- IAN ANDERSON THE DESIGNERS REPUBLIC**
BRAIN-ASSISTED DESIGN
- PHILIPP MISSELWITZ, DOMINIQUE BOUDET, JAN DE COCK, ANARCHITEKTUR, JURGEN BEY & RON ARAD, HÉLENE BINET, ALEX HAW, SYLVIA LAVIN, GILLES CLEMENT, CHRIS BOSSE, SASAKI, KELLER EASTERLING, OLAFUR ELIASSON**

KIP

Project Big Picture Studio