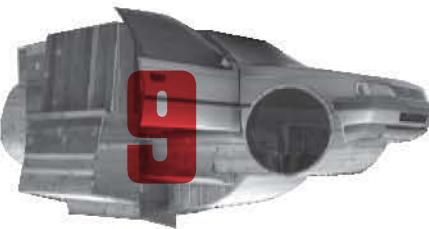


# AArchitecture

## News from the Architectural Association



# INTELLIGENCE AND CULTURE AT WORK

AArchitecture  
News from the Architectural Association  
Issue 3 / Spring 2007

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#### COVER

Front Cover:  
Visual contents, AArchitecture #3

Inside Covers:  
AA Fireworks for Guy Fawkes day,  
Bedford Square

\* \* \* \*

#### FUTURA DISPLAY



Headlines in this issue of AArchitecture are set in Futura Display, a typeface drawn in 1932 by Paul Renner (1878 – 1956), a German type designer, author and teacher. Renner is best known for his design of the geometric sans-serif typeface Futura, from which Futura Display marks a significant departure, relating more closely to Schaftstieffelgrottesk or “jackboot blackletter” popularised at the time.

*‘An early and prominent member of the Deutscher Werkbund, he was committed to the values of quality in design, always tempered by a certain sobriety of attitude and style. In the 1920s Renner engaged with the radical modernism of that time, briefly in Frankfurt, and then in a more extended phase at the printing school at Munich. Under Renner’s leadership, and with teachers such as Georg Trump and Jan Tschichold, the school produced work of quiet significance. In those years Renner undertook the design of the now ubiquitous typeface Futura.’*

Extract from Hyphen Press, publisher of *Paul Renner: the art of typography*.  
[hyphenpress.co.uk/titles/paul\\_renner](http://hyphenpress.co.uk/titles/paul_renner)

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

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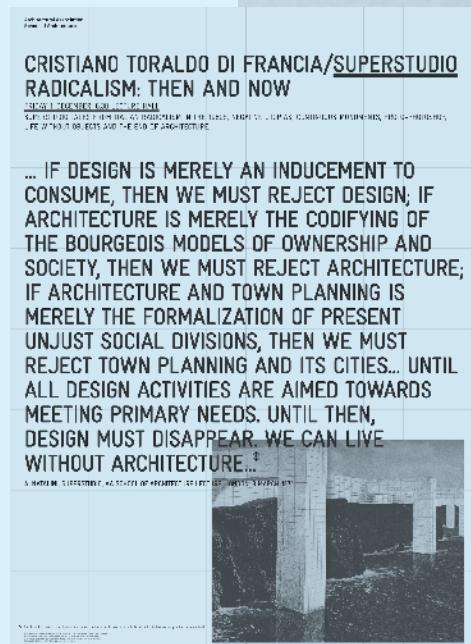
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**DESIGN IS A METHOD OF DOCUMENTING REALITY RATHER THAN MAKING SOMETHING NEW. WITH THE MATERIALS AVAILABLE, BUILDING IS NOT ABOUT MAKING THE OBJECT ITSELF. IT IS THE TIME, PATIENCE AND ATTENTION GIVEN TO A PLACE – THE REVELATION OF ORDINARY THINGS – THAT IS OF VALUE** SHIN EGASHIRA PG 32



Radicalism: Then and Now  
Lecture poster designed by  
AA Print Studio



Photo: Valerie Bennett

Image: AA Print Studio

Almost as if by accident, Superstudio came to play a pivotal role in defining the intellectual direction of an entire generation of counter-culture architects. Emerging from the historical tinderbox of post-war Italy and the revolutionary pulse of the 1960s, Superstudio carried out a series of provocative enquiries into the nature of architectural discourse, especially modernism's inability to solve mounting social, cultural and environmental problems. Politically pessimistic, they reacted to the perception of a fundamental shift in the configuration of society, which they saw as becoming increasingly based on desire and consumption.

Superstudio's politically charged, and indeed prophetic, critique of the fantasies and fallacies of modernist thinking and capitalist desire remains especially relevant to our times, with many of the issues raised in their 'negative utopias' becoming core concerns for a contemporary generation of architects. Some excerpts from the lecture follow:

*Cristiano Toraldo Di Francia:* In winter 1966 we organised the first Superarchitecture show...let me see if I can find the little manifesto that we wrote: 'Superarchitecture is the architecture of superproduction, of superconsumption, of superpersuasion to consumption, of the supermarket, of the superman, of superoctane gasoline. Superarchitecture accepts the logic of production and consumption, and works for its demystification.'

What happened was that we thought the particular dichotomy between that sort of continuous reference between function and form was to be refused. Form probably had its own function, which might have been symbolic, and we thought that maybe we could design objects like time-bombs, poetic time-bombs to be carried inside our homes which were like deserts for us. And maybe these objects could start a process of criticism, a sort of creative process, making the user participate in a kind of process that the intellectual class was denying to the consumer. The intellectual class was, to us, the producer of models, models that were of course architecture, objects that were the shape of the city for the consumer just to consume, to accept, and not react to creatively or critically. We were hoping that these objects would become like incredible time-bombs, and we prepared a kind of strategic map, a summary of different strategies to occupy our space with these kinds of objects.

In fact, we were rejecting the *disegno unico*, the unique design that made a sort of rational passage from the design of the city, to the design of architecture, to that of the objects, in a sort of unified vision. We thought that it was time to explode this unification, and mix languages, and accept complexity – accept what was considered at that time to be a negative element.

This incredible production of objects, and all this filling objects with sensations, colours, artistic strategies and different items, at a certain time proved to be a vehicle for just the one imperative: consume me. So we thought that it was time, perhaps, to accept the fact that from a world entirely focused on production, we had really turned into a world focused on consumption. The world had completely turned to this different way of life, and so it was probably time for the architect to get out of this scene and leave on the ground, on the table, a series of 'histograms' – quantities able to be qualified by the consumers, by the people. Once again, there was a continuous illusion (that distinguished us, in fact, from Archizoom) that architecture could be a tool to make the world better, to make people more

*'In the beginning we designed objects for production, designs to be turned into wood and steel, glass and brick or plastic – then we produced neutral and usable designs, then finally negative utopias, forewarning images of the horrors which architecture was laying in store for us with its scientific methods for the perpetuation of existing models.'*

*Catalogue, Fragments from a Personal Museum, Neue Galerie, Graz, 1973*

# SUPERSTUDIO

ARCH. ADOLFO NATALINI | ARCH. CRISTIANO TORALDO DI FRANCIA | L.O. ROBERTO MAGRIS | ARCH. PIERO FRASSINELLI | ARCH. ALESSANDRO MAGRIS  
PIAZZA DI BELLOSGUARDO, 1 | 50124 FIRENZE | TEL. 224087

Perhaps architectural magazines, in trying to communicate theories, projects and buildings, may set up a form of fictitious communication through semantic redundancy, reaching the point of publishing only themselves. It is therefore an act of coherence to attempt a logical extrapolation of this process, and to propose a project which coincides with the act of its own transmission: a publication coinciding with the published project.

We propose a **HIDDEN ARCHITECTURE** as conceptual architecture: architecture which is only an image of itself and of our instrumentalizable substances.

We produced an architectural project which will remain hidden in hermetically sealed covers (1,2). For ever. Of this project, we printed three copies, which were folded into A4 size. The original drawings were burned (3) into ashes (4). The copies were sealed into a polyethylene envelope (5,6), which was sealed (7) and then placed into a polyester and aluminum foil cover which was sealed (7) and then put in a box measuring mm.250x350x75 in sim sheeting mm.1,5 thick (8), which was soldered (9), cleaned (10) and brushed (11). A lawyer who was present at this event produced and authorized a witness account (12). The labelled box (13), July 25, 1970. **HIDDEN ARCHITECTURE**+**SUPERSTUDIO** (14).

critical, to make people more creative, etc. So we designed what we called 'histograms', borrowing the word from biology. We were thinking this in a post-humanistic way (as we say today), in the presence of what we would call the sex appeal of the inorganic. There was the possibility of these objects really becoming a part of nature. So we designed these objects without revealing the scale of those chequered elements. The scale is absent, it's just a sort of pure quantity and you can choose the scale.

Of course, out of the histograms came the final tale about the city, a final comment. The city can become a continuous monument, can become very, very large. And here, of course, I can't forget that wonderful definition of Rem's (that we all know), 'Large is Beautiful'. We thought that it was time to define the city like some elements from the history of architecture with signs at the scale of the planet, like the Great Wall of China, the Roman aqueducts, the Vertical Assembly Hall, etc, you name it. And so at last the world, globalised by culture and by the economic distribution of resources, could build a final monument, a final model able to distinguish between architecture and nature. And once and for all, in some way, we were exorcising the myth of the modern movement, finally allowing architecture and nature to become allied elements. Of course, we visited different places with our continuous monument, and we sent postcards from all of them.

Finally, the continuous monument arrived in New York and crossed the city, enlarging and expanding in the process and leaving just one particular place, a sort of Roman Forum of relics of the past, of the time when you used to build in this sort of way. Of course this was a metaphor, what we called a 'negative utopia'. It was not a positive utopia in the sense that we were hoping the future would become like this, but was simply a way of looking at the present through the eyes of architecture. This was not really understood in our country, and in fact, people like Tafuri and all the Italian intelligentsia were making fun of the work. Luckily, other people were trying to understand us...

*Selected and transcribed by Udayan Mazumdar,  
a Fourth Year AA student.*



Photo: Julia Bolton Holloway, florinates

## Interview, 11 December 2006

## MIKE WEINSTOCK ON AIR

On 11 December 2006 AAIR, the AA's independent radio, met with Michael Weinstock, master of Technical Studies, and since October 2006, Academic Head of the AA, to talk about his life and his new position.

**Fredrik Hellberg:** How long have you been at the AA?

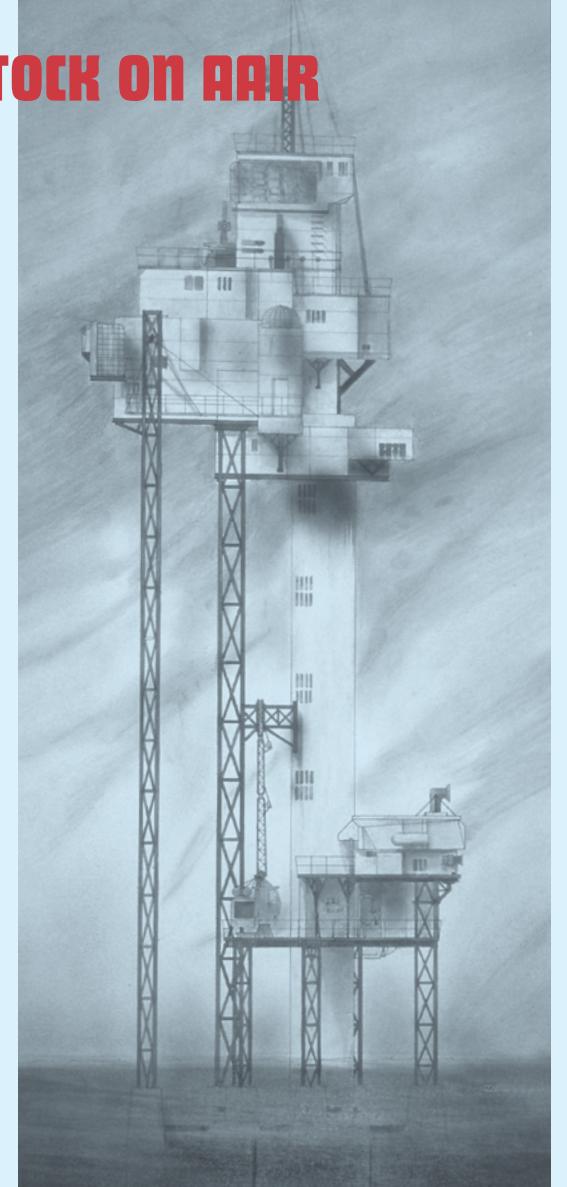
**Mike Weinstock:** I joined First Year in 1983 and my first teaching job was in 1988. I was a really bad student, a mature student, but also quite arrogant and extremely stubborn; Alvin who was Chairman at the time took me out for lunch and said, 'Everybody hates your work and a lot of people think you are really odd, but I'm going to offer you a job', and so I started teaching in the workshop. I used to teach the First Year, which at that time was completely workshop based. Since then I've stayed, and sometimes I'm shocked to see how long I've stayed, but I do still find the AA the most interesting school of architecture in the world.

**FH:** You have a very different background, what did you do before you came here?

**MW:** It didn't seem quite so different in the old days, because people then came to the AA with more diverse backgrounds than they do now, and much more diverse ages. I was 33, married and had one child. I had been at sea for seven years. I've had a lot of different jobs, too many to mention. I had not really settled into anything, or anywhere, and somehow I found a home at the AA.

**FH:** About two months ago you were appointed the AA's first Academic Head. What does that mean to you, and what will it mean for the school?

**MW:** In some ways I'm still working that out, so I hope that what I do this year and next will help define the position for the people coming after me. I see three main areas. The first one – and it's only the first because this is the year when it needs to happen – is mainly administrative, to do with ARB and RIBA. That is important if we want to continue to be able to offer Part One and Part Two. Since we don't offer architectural degrees we have to have something that is recognised across the world. It is



**Lighthouse**  
Michael Weinstock, Lighthouse,  
First Year Project

quite a heavy administrative process that happens once every five years. It involves creating a lot of documents that we have not had before – mainly because legislation has changed in the way that schools have to document their systems and keep records. We have to have all kinds of weird things like QAA (quality assurance) and stuff like that, and I think we do these things a lot better than more bureaucratic systems. Part of my job is to make that argument, and show how we do things better and how it all works, I hope. I have created the bulk of

that stuff now and it was submitted last week.

The second area of work that I think is important is promoting the intellectual life of the school, and my version of doing that means that I want to introduce a new open course on geometry next year. It is an area of work that is common to many units. It will not have submissions and it will be organised so that anyone from Second Year to Fifth Year can come along. I have found a good mathematician to give a series of what will be instructive lessons on constructive geometry and projected geometry. I have invited Mark Cousins to do a couple of lectures on philosophy and representation (which is what I did my History and Theory thesis on in my Fifth Year) and I think Michael Hensel and Yusuke Obuchi will have something to contribute. I don't have a proper name for it yet, but it's not really a course, it's not really a lecture series, but a kind of very extended workshop which will be open to everyone, very hands on, and I hope that it will produce some kind of legacy in the form of a text book or an archive that people can use. I am also helping the Research Clusters to reorganise. We have had a lot of applications for the two new ones which will start next term. Again, I think that they should not be imposing ideas on people, but rather that they should be a facility for ideas that arise through the school. I have also asked one of the Research Clusters to reorganise themselves as hosts for 'artists-in-residence', so that we have people around the school who are interested in architecture but come from different backgrounds, people who don't want to be professional architects, but who can give us some insight without being burdened with a teaching programme. I am looking at devices like that which are not too expensive, which are not part of a curriculum, but will enliven the intellectual life of the school.

Finally, the third area, which I've been doing informally for many years and which started with Technical Studies, is pastoral care. In the Fifth Year, students who have failed TS don't get their Diploma, so I was always the one who had to talk to their families and try to explain to them that it was just a bad year, and that it did not mean that the student was a bad person. If things have not been going well, what counts is what you do next and not what has happened in the past. Also, I was such a bad student myself, so I have personally experienced a lot of the difficulties that you can get into. I hope I'm fairly sympathetic about those things.

Those are the three main areas. What it will be in

three years I don't know. I'm quite open to changes and we will see how it goes.

**FH:** Students who have had you in juries know that you have a very critical and experienced eye. In your new position, what direction do you hope the student work will take in the future?

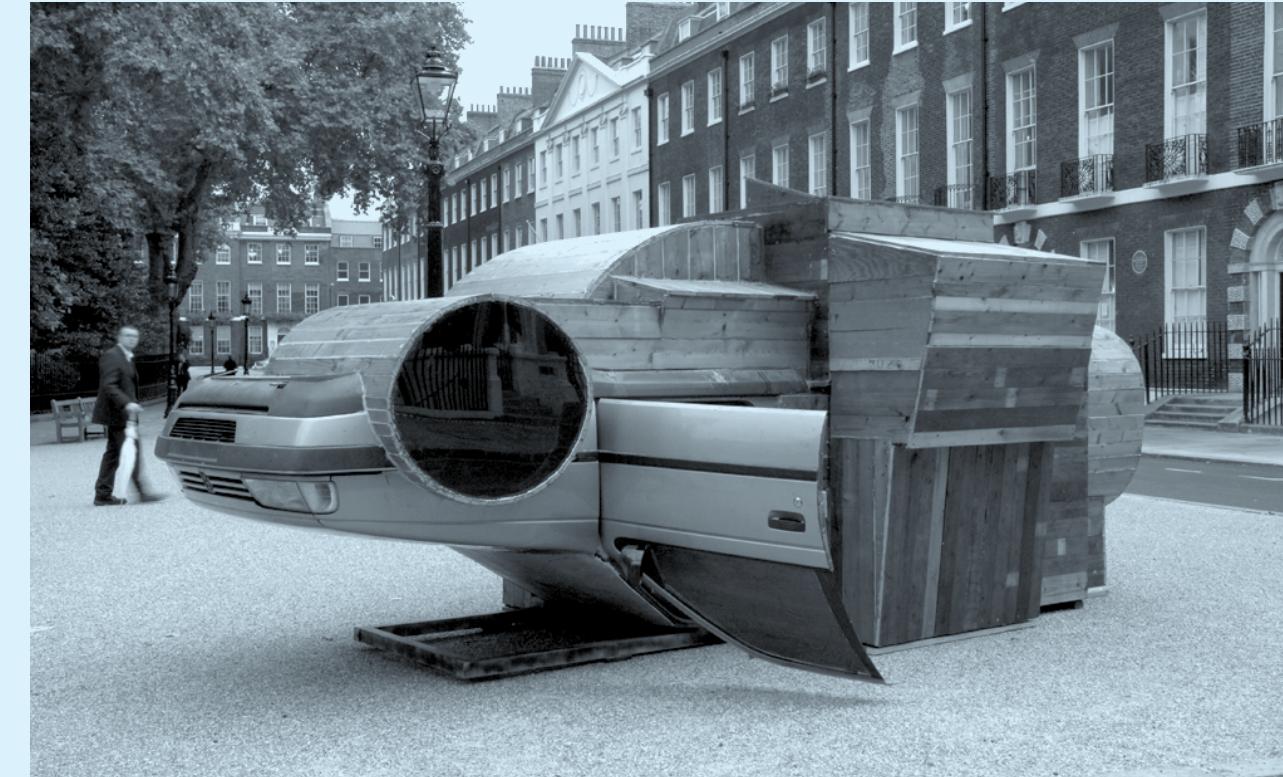
**MW:** Firstly I think being critical is just being truthful. I don't think it's useful to anyone who is a student if you are not truthful, and that was also part of my experience in the school. Some people couldn't really be bothered to tell me what difficulties I was getting into, or where the work was illogical. I think being honest about what is interesting about the work and what is less successful is really important. I do try to do it without being unpleasant but sometimes I can get very passionate about it – and if I have upset anyone I apologise for that, but it is with good intention. I have taught in a lot of other schools during recent years as a Visiting Professor and I still think, with some evidence, that the standard of work is higher at the AA than anywhere else generally. But I think there are areas where we sometimes become complacent. Sometimes we only address ourselves, but part of what should be important to the school is addressing issues and ideas being questioned in the world outside. We should not be an 'ivory tower' (although there is room for some parts of the school to do that). In general I would like the school to be more of a voice for the issues that are troubling the contemporary world. We need to be offering solutions rather than just opinions. I don't have the best ideas or the most complete knowledge in the school, but what I would like to do is to push people to become those experts. To develop an expertise in the school that is needed outside, and ensure that we live up to our past reputation of being the place where new ideas and new processes are generated. We don't do much at all about social housing and we do very little on ecological systems, which are troubling every country in the world, and so on.

In my view architecture is what you do with other people, for other people, and that is something I would like to push quite strongly.

For the full interview: [aaschool.ac.uk/radio](http://aaschool.ac.uk/radio)

*Transcript by Fredrik Hellberg, a Second Year AA student. Interview by Fredrik Hellberg and Taneli Mansikkamäki.*

**Bad Buildings, Good Spaces by Rob Voerman, AA Exhibitions**  
**13 November – 6 December 2006**



## GOT A NEW MOTOR?

Another strange structure has materialised at the south-west corner of Bedford Square in central London – the Architectural Association's long-favoured spot for bringing its activities into the public realm and airing current theoretical preoccupations.

Perhaps best described as a cabin in the American survivalist mode, Dutch artist Rob Voerman's structure is a ramshackle assemblage immediately at odds with the ordered symmetry of the Georgian square.

The obliquely titled *Annex#4* is in fact a shelter fashioned from the upturned hull of a car that is obsessively extrapolated into an expressive timber shed. Its stark, reclaimed timber-clad envelope opens up cagily to the garden square through an elliptical window of darkened glass and also in an explosion of jagged, red Plexiglass-clad 'apertures' – a peculiar amalgam of the functional and the emotional.

Crank open the inverted car door and inside is an unexpectedly complex but still person-sized space, incorporating an upside-down Peugeot dashboard and steering wheel. It is clearly a work in everlasting DIY progress – splintery recycled timber is piled up in one niche next to a vice, awaiting application as interior cladding; an ashtray hovers close by. Infused with a red glow from the Plexiglass, the miniature space is dramatically illuminated by a stained-glass window – homage to something, though it's not quite clear what. The shapes of inquisitive passers-by, drawn close to inspect this alien object, loom at the windows as they try to see in.

In many ways this little cabin is the antithesis of 'architecture', the polar opposite of the edifice – testimony to human frailty rather than greatness. Crouched, human-scaled, it is defiantly shambolic in the face of an ordered London streetscape.

This piece, which was specifically commissioned by the AA for its pavement outpost, is presented in the context of a wider show of Voerman's artworks, on display in the AA's ground-floor gallery space. Further works of assemblage and a series of linocut prints reveal *Annex#4* to be part of an ongoing dialogue, rich

in contradictions and ambiguities, that in its widest sense is about the experience of existence. More particularly, it explores how structure and organisation in both physical and social senses might be processed and reconfigured in the mind of the individual.

The slightly frenetic looking, hand-crafted chisellings of a linocut print struggle valiantly to capture the smooth plasticity of a sterile office interior in *Dawn* (2006). *Brother* (2000) fuses emblems of photocopier parts with the architectural language of the home-made shack in a print depicting a fictive, fantastical buildingscape. *Mega Farm* (2004), a sort of table-top model, is a musing on how architecture might better reflect the economic and social realities of rural life in Holland today, as well as the emotional and psychological needs of its inhabitants. Among other things it investigates how a pig farm might be integrated with an old people's home – a way, perhaps, of alluding to the life-cycle in a society in which, it seems to the artist, both death and the realities of farming livestock are ever more concealed.

Modernist architecture and machines figure in Voerman's work as symbols of unwanted systemisation and mechanisation, playing an integral part in imposing social structure. They are fused in his work with allusions to the cabins and shacks of survivalists and of hippy communities, or perhaps the makeshift sheds thrown up by farmers in rural Holland with materials at hand – speaking of a different side to architecture. His sculptures seem to explore what an architecture that is expressive of the individual rather than of social structure might be like.

An aside perhaps, but one of particular relevance to an architectural audience, is that *Annex#4* can be read as a kind of 'outsider' architecture, akin to Outsider Art in the sense that it is created outside the boundaries of 'official' architectural culture and is therefore not institutionalised. As such, Voerman's work seems to illuminate a tenuousness lurking behind the way things are that is perhaps of particular relevance to edifice-creating architecture.

*Ellie Duffy's review from Building Design, 1 December 2006 is reproduced courtesy of Building Design.*

## ANNEX #4



Invigilating a Rob Voerman installation is the kind of unusual job one should always want, especially as it involves being a spectator at a peculiar social event, the kind that only occurs when improvised intimate spaces are created in the midst of an impersonal city such as London. Such was the case on the opening night of Rob Voerman's exhibition at the AA, entitled 'Bad Buildings, Good Spaces'. The installation, *Annex#4*, was placed by the side of the road outside number 36 Bedford Square. It resembled, on the exterior, the moment of impact when a car, overturned in an accident, hits the ground.

Before I entered the car, Rob Voerman equipped me with one bottle of whisky and another of cognac carefully relabelled to look home-made. I was also given a tray full of shot glasses and duly instructed to invite people to come inside and have a drink. Since the installation was slightly distanced from the AA's main gallery, and I could be seen, through tinted red glass, sitting alone, by random passers-by, the prospect of offering alcohol and a seat inside an overturned car seemed somewhat risky and awkward.

Nonetheless, people came pouring into the carefully thought-out space of the installation. At first, their general reaction was one of surprise, since the entrance was an upside-down car door. There was, therefore, a sense of reassurance when one crawled into a seemingly tiny space only to find that it was relatively accommodating, and that the sense of the space changed from being the scene of an accident into a bizarre mixture of bar and workshop. A meticulous planning was at work: ashtrays were integrated, glasses were in easy reach on table-tops and the maximum amount of seating possible had been created in the narrow spaces. This sense of confinement was without doubt a way of folding the event into the sculptural aspect of the car.

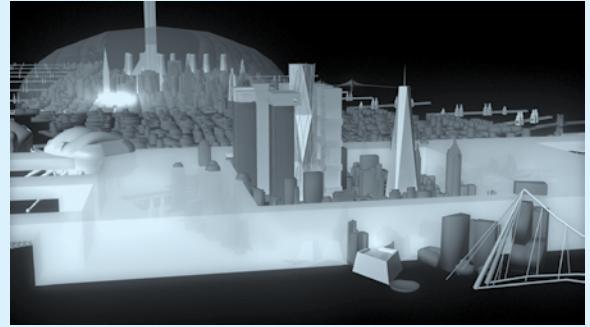
Through the evening an eclectic mix of people came by. The arrival of a group of Eastern Europeans added to the warmth already to be found inside, amongst a gathering of AA staff. One Russian was eager to sing to us, in his own inimitable style, some songs from the

Beatles catalogue, while a young American girl was struggling with her drink of cognac and a blind date unfolded. There was definitely a mood of excitement, a reassuring sign that these sorts of encounters between strangers still take place in our modern cities. While we savoured this taste of utopia, there was a strange, parallel feeling of dystopia hovering around us – the glass and steel structure integrated into the carcass of the car was arranged in an 'exploded' manner, with red tinted glass evoking the vitrification of blood under a hot fire. This dramatic contrast evidently went unnoticed by most of the installation's occupants, who were happily drinking and perhaps forgetting why they were there. It seems that Voerman stages these settings to capture, through an attentive camera lens, ironic and contradictory moments of life. These types of moments are more or less guaranteed by a set of factors that the artist incorporates into his spaces, for example the ashtrays stuck to the table as an assertion that smoking is encouraged (a far cry from the many prohibitive signs found in public spaces). Therefore his installation only truly reveals its essence when it is inhabited; however, not many settings produce such human interaction.

The night's experience left me feeling optimistic, and it was with great regret that we were forced to leave the installation because of an increasingly leaky roof. It isn't surprising that the party finished then, and that everyone went their separate ways. This left me wondering how dependent we are on the communal spaces and infrastructures that enable us to open up, in a way which belies our inhibitions. By advocating not so politically correct places for social interaction, Voerman stands outside the usual normative work of art.

*Kitty O'Grady is a Second Year AA student.*

*Annex#4* video  
Stills from video of *Annex#4* on opening night in Bedford Square



*The work of our unit (Intermediate 6) over the last few years has been an evolution of a series of themes. This year's brief of 'new big buildings' is both a continuation of certain previous ideas and a change of direction. We continue to ask students to work on a conceptual level, inventing forms of materialisation that come from very specific forms of abstraction.*

*The location of our explorations this year is Manhattan, the departure point being a 'strategic building proposal' and a deliberate re-thinking of conventional forms of 'occupation'.*

Image: Fredrik Hellberg

## NEW BIG BUILDINGS

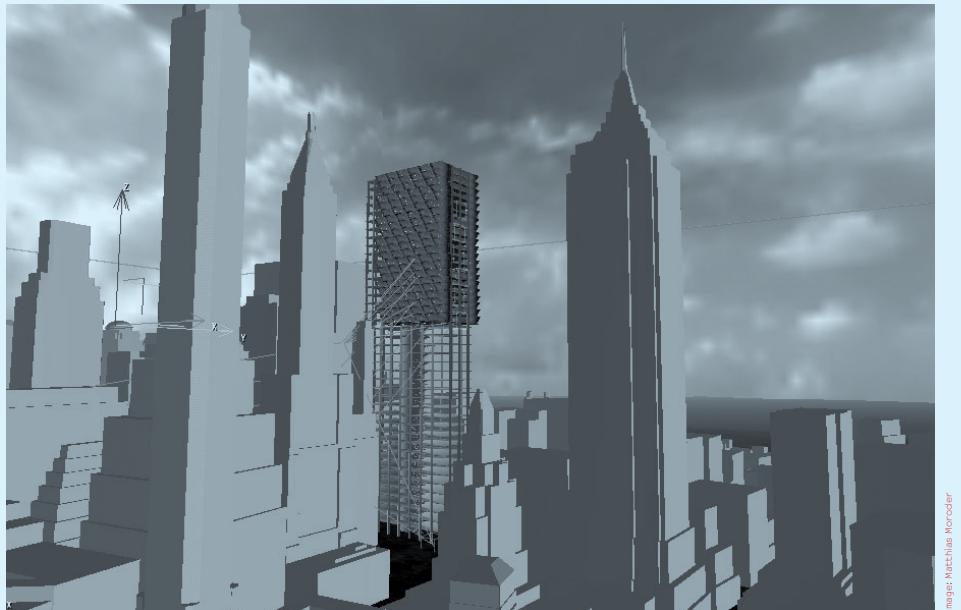


Image: Matthias Noroder

Inter 6 project work  
Top: New York dreamscape: Unrealised proposals for the island of Manhattan, collapsed into one experience  
Middle: Generative Environment of Lower Manhattan in Sandbox game engine  
Bottom: Screenshot of a game, while moving through Central Park

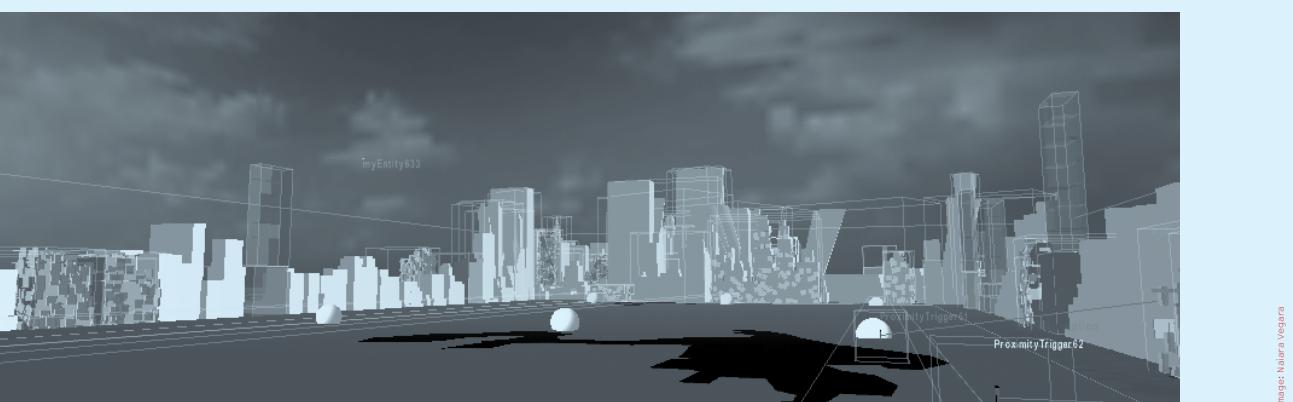


Image: Naiara Viegara

So why big buildings? Is it really a case of the bigger the better? First of all, because common or normal forms of occupation don't necessarily apply, the size or scale of the building and its components demands something less conventional. Secondly, if the buildings are huge, then new forms of tectonic and structure will need to be considered. Finally, big buildings are often unrecognisable, odd-looking creatures; they don't relate to our common human notion of scale, or even purpose. They're odd, something you can't quite grasp or judge. It seems that, almost as a contradiction, details become very important – more important than with a regular-sized building block. These details will either hold these creatures together or break them apart.

### OCCUPANCY

We are asking what it means to 'occupy' a building. What new forms of expression of 'occupation' can be invented? Do buildings necessitate occupation and use by people? Can new ideas of 'occupation' be constructed? Do we need people 'in' space to talk about occupation, or can occupation be seen as a less programmatic or functional quality and more of an abstract notion? We believe that occupation is not necessarily dependent upon people.

### GAMING

New York, as a fantasyscape worked through the latest gaming technologies, provides a basis for each student to question their understanding of 'space' and its 'occupation'.

Starting out from, or basing, a design process on modelled space is actively prevented, as is being uncritical of the implications of scripted space.

We are using the latest gaming technology in order to fundamentally alter how we think and talk about space and its construction. In other words, space is not seen simply as an aggregation of objects, with no regard for the ideas of complexity or organisation that may or may not be ascribed to them.

### SITE

New York is so recognisable and so very different from emerging cities such as Shanghai or Dubai. Yet in a strange way it is all the weirder and more perverse for it.

In Manhattan, commonly portrayed as a kind of stylised landscape, students are now starting the process of choosing their individual sites. The only prerequisites are that the sites should be larger than one city block and should relate to how the question of 'occupation' is being posed, together with the specific nature of what is being described as the 'space' of Manhattan – a kind of nonexistent condition which each

student has to work through for themselves.

Individual projects are now starting to use the latest 'real-time' gaming to create actual, fully constructible buildings that do not fall back onto concepts of prototyping, artificial intelligence, cybernetics and the like.

At the same time this technology is not simply used passively, but in a critical and productive way. It is not just a means of representing space, or the interaction inherently grounded upon it, but a key to truly generative processes, based on real-time interactions within an environment that we are forcing ourselves to see as not already existing.

### RESIDENCY

The unit trip to New York this year will span the whole of spring vacation. During this period we have organised satellite juries and events with other schools in and around the area. Alongside this the students will be meeting with developers, in the process of organising and publicising their building proposals. Interaction with the New York art scene will extend the question of 'style' to be incorporated in each project.

### WORKSHOPS

Throughout the year we are working with game designers and programmers from UCL's virtual environments department as well as concept artists developing movies and games for Sony Games. The intention is not only to gain technical know-how, but also to get each student to fundamentally question what they mean by a sense of 'style' – to reintroduce this repressed notion into architectural education.

Additionally, we are about to start interacting with the studios of Rockstar Games, whose highly stylised computer games have influenced a generation and become as important to them as books and movies.

### AFFILIATION

Now that students have grasped the ideas with which they need to experiment, we are about to start a collaboration with the Histories and Theories MA programme. Regular seminars and juries will be held between the two groups, which will not only facilitate the cross-fertilisation of ideas but will also reexamine the role of theory in design projects, as well as introduce a welcome break into the artificial hierarchies of under or post-graduate sections of the school.

*Alistair Gill and Veronika Schmid are Unit Masters of Intermediate 6.*



## WE HAVE TO STOP PETER

THERE IS AN EXPECTANCY  
OF MANCHESTER

**On being a graphic designer:** 'I became a mercenary, a hired killer. I tried to work for clients who I didn't think were too bad. You have to work, to earn money and you just have to find a way to cope with that.'

**On Joy Division's Unknown Pleasures:** 'I hated the idea of things looking like record covers. If you put the name of the group on the front and put the title on the front it looks like a record cover. I did what I could with the elements – Joy Division gave me the wave pattern – but I didn't know anything, I had just left college... I wasn't even sure how you prepared artwork for print. I could only trust black and white....'

**On New Order:** 'The most enthusiastic reaction I got to any of the covers was "They don't much mind it." The worst was for Low-Life. When they saw it they all said, in unison, "You fucking bastard". Regret they liked because it was glossy and sexy ... Bernard said, "We might fucking sell something with this one, Peter. How long has it taken?" But they never asked me about any of them, they weren't interested.'

**On Yohji Yamamoto's 1991 menswear collection:** 'He said, "I don't want to see the clothes. I don't want models." In other words, "I am sick of this ... It doesn't make sense anymore." So I made a campaign that said as much. The company panicked, "This is financial suicide. We have to stop Peter, we have to stop Yohji, we have to stop it!".'

**On Adidas limited edition Adicolor trainers:** 'Adidas told me "Do what you want" but all of these brand partnerships are a lie... The brief made the truth plain to see, dictating the meaning of the word green. On page 1 they say I'm a "preeminent image-maker of my generation" and on page 5 they

Peter Saville is a designer whose practice spans the fields of graphics, creative direction and art. Past clients have included Yohji Yamamoto, Christian Dior, Givenchy, and the Whitechapel Gallery.

I invited him to speak at the AA, a place that he hadn't visited for around 20 years, but he told me he hated preparing lectures. This isn't surprising. Saville's resume is both extensive and complex, a testament to his creative restlessness and dogged desire for ultimate independence. So I struck a deal with him. I offered to put together an image-trawl through three decades of his work, the exact results of which he wasn't to find out until the conversation began that November evening.

My reasons to get Saville to talk at the AA were twofold. On the one hand, for a certain generation (often in their 30s and 40s) Saville's sumptuous visualisations were synonymous with the best of British pop culture: Joy Division, New Order, Factory Records to name a few. Beyond the nostalgia, though, Saville continues to inspire through his inimitable capacity to disown his status as a 'graphic designer' (a label he finds limiting) while being one of the most famous graphic designers living today. It's one of the reasons Manchester awarded him the job of 'art directing' its future cultural image. Here are a few highlights from our conversation.

Shumon Basar, AACP Director

SAV  
ILLE

DESSIN  
CONTROLEE

LEA  
GUE  
OF  
ART  
ISTS

Peter Saville logos  
Various logos used in the early years of Saville's practice

# THE ORIGINAL/MODERN CITY.

are telling me "green is synonymous with nature" and weird things like "time moves slower in a green room". They had obviously been to Wikipedia for this brief...

**On growing up in the 70s:** 'The UK in the 70s for the average young person was a cultural wasteland. Knowledge and awareness was incredibly limited. I spent four years at art college and no-one even mentioned the Bauhaus. I looked at mid-70s Britain and thought, this is awful. Why don't we have any Modernism? Why is it all so impoverished?"

**On Manchester's industrial heritage:** 'I was a spoilt middle-class boy who grew up in the stockbroker belt outside Manchester. I was able to be romantic about industry because I lived half an hour away in Hale. All the working-class kids thought it was awful, I thought it was sexy.'

**On branding cities:** 'There is a great deal of nonsense talked about regional and urban branding – as if just having a logo is going to have any effect on a city. If you've got to have a logo it's because no-one wants to go there. The whole principle is misconstrued. Design consultancies have identified local councils as victims – there are inexperienced people there who are being persuaded to buy pointless work.'

'The Guardian came from Manchester and if it was still called by its original name, The Manchester Guardian, then people would have a very different perception of the city. Sometimes in these meetings I put a copy of the paper on the table and I say "When you can do this again, you're en route". And they are like, "Oh shit".'

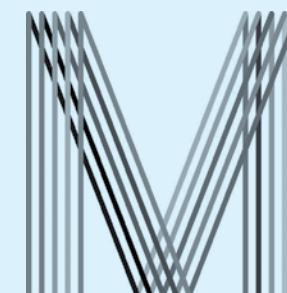
**Postscript note:** After two hours' worth of conversation, I realised that Peter Saville had barely scratched the surface of 'Being Peter Saville'. He's a born raconteur and his talking continues to fuel the myth. As soon as the conversation ended, Saville jumped in a car to head north to Manchester. It seemed apposite, in myth terms: a prodigal return to the place that he helped make, that ended up making him.

- SB

dipende

or  
people

INTELLIGENCE  
AND CULTURE  
AT WORK



*This article combines excerpts selected and transcribed by Eranid de Silva, a Third Year AA student, with highlights from CR Blog, where writers of Creative Review post news and views on visual communications. We are grateful to Patrick Burgoyne for permission to reproduce his selections.*



AA in Capri  
Top: Casa Malaparte from our little boat  
Bottom: Map of the Marina Grande, the main port of Capri, on a tiled wall in a small cafe in Capri

'Have you ever been to the Casa Malaparte?'  
'Only in my dreams.'

There is a multilayered truth in RoseLee Goldberg's reply to my simple question, asked during the first day of our AA Radio trip to the island of Capri.

On the one hand I could argue that I have indeed visited the location, and the cuts on my hands from the cliffs may be my witness that I swam from our little motorboat to the rock from which Brigitte Bardot slipped graciously into the sea after declaring her contempt for her husband, so sliding into her tragic destiny. However I am also inclined to agree with RoseLee Goldberg that rather 'only in my dreams' was I there, as the encounter with the real place at the time prevented a proper grasp on the wealth of filmic, literary and political references this location has come to represent – through Godard's masterpiece 'Le Mépris', among others.

In July 2006 AA Radio went to Capri to record sounds of the island, encompassing the communes of Capri and Anacapri, which are geographically divided by dramatic cliffs. Split into two groups of four and coached relentlessly by Ema Bonifac and Otilie Ventiroso, we had four days to record the sound environment with our binaural microphones (two microphones inserted into each ear, which then pick up sounds in a way similar to natural hearing).

The idea of making an extensive sonic map of the island initially came from the prolific New York artist, curator and art dealer Diego Cortez, as he was listening to the online AA Radio during one of his sojourns in Capri. As recording heightens the intensity of the experience of sound, there were of course sonic highlights for myself – the birds screaming by the cliffs at dawn, the fishermen as they went out nightly, the melodic Neapolitan chitchat in the streets, the old bell of Diego's house or the sound of wind in the forest at night.

Diego, who has been a regular visitor to the island for more than 30 years, was our generous host during our stay, allowing us to experience the island far removed from the hustle and bustle of the Marina Grande port, with its hordes of daytrippers and main shopping street, which makes Milan's expensive Brera quarter or Rome's Via Veneto feel almost downmarket. Diego put us up in a refurbished medieval tower next to a house that used to be a hideout for Axel Munthe, the Swedish doctor and writer.

Yes, we have gone to Capri, but in a way I feel that the island's sounds or rumours ('rumore', as the fisherman would call them) can convey more than I could ever write. Indeed, there is something in sound that resonates in us more than simple words. As our

body becomes the resonance box of sound, the ethereal experience becomes almost stronger than the image (there is no eyelid that can shut itself even for the fraction of a second), as the sound keeps resonating. Like in the saying, attributed to John Cage, that 'writing about music is like dancing about architecture', I should now refrain from circling around any further and encourage you to tune in to [radioanacapri.com](http://radioanacapri.com) and sample some of the sounds of Capri.

2007 will also see the publication of a remix album based on our recordings which will feature winners of the current competition selected by Brian Eno, Arto Lindsay and Ryuichi Sakamoto. Whether you have been to Capri or not, you now at least have the chance to join us for a sound excursion to this beautiful multifaceted island in the Mediterranean.

Many thanks to Diego Cortez, RoseLee Goldberg & Dakota Jackson, Valentin Bontjes van Beek, Brett Steele, Taneli Mansikkamaki and Ilya Poropudas for the website design & all sound recorders and collaborators of the Architectural Association Independent Radio.

*Umberto Bellardi Ricci is a Second Year AA student.  
[radioanacapri.com](http://radioanacapri.com); [lostobject.org](http://lostobject.org); [aaschool.ac.uk/radio](http://aaschool.ac.uk/radio)*

#### Works Cited

1. RoseLee Goldberg is an art historian, critic and curator who also lectured at the AA in the 1970s.

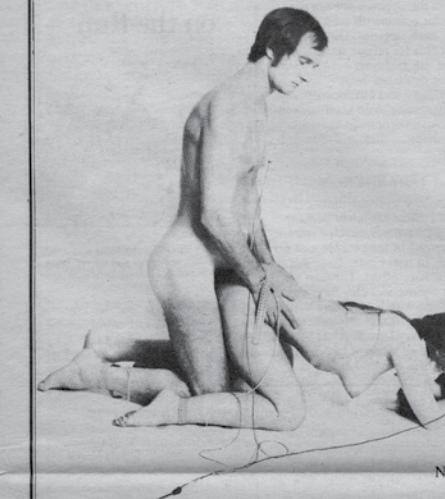
TODAY'S WEATHER FORECAST: LONDON: Sunday, rain later. Temp: 13.4 (55-43). Tomorrow similar. Yesterday's temp: 13.9 (55-43). NEW YORK: Sunday: Temp: 19.9 (66-48). Yesterday's temp: 19.9 (66-48).

**Ghost Dance Times**  
PUBLISHED BY THE ARCHITECTURAL ASSOCIATION INC.  
Price Op.  
ESTABLISHED 1974

No. 24

FRIDAY 6 JUNE, 1975

# Dr. Charles Jencks on Sex and Communication



No. 1

day life it has generated just as much cliché and boredom as any other popular subject. Indeed as far as the sexologists' contribution goes some of their inventions have even surpassed the dreams of those who inhabit the outer reaches of science fiction erotica. Think of the Johnson-Masters' remarkable instrument called the "artificial p---" (in sex as in religion, to name something is to kill it) – the "artificial p---" is adjustable in width and telescopes in length, is activated by an electric motor so that the depth and frequency of thrust can be controlled by the woman as she undergoes "artificial coition" (No Terry Southern didn't make this up). Furthermore inside the "artificial p---" is, well, kind of an optical-photographic-wide angle – data-recording-peeping-Tom (sort of a small branch of MGM) which can photograph all the achievements inside the woman's --- in full cinematoscopic vistaion while "artificial coition" is underway. Fantastic! Technutopian! We'll soon be able to see Norman Mailer and Lady B --- in true you-were-right-there-on-the-scene-versimilitude. Documentary? Nothing but the facts? The inside dope?

#### THE LAW OF DIMINISHING ERECTIONS

Actually however Moral Rearmament and Malcolm Muggeridge are right and there really are sub-humans out on the loose trying to run our ardour down by exploiting sex or treating sex as an end in itself. (It's a beginning as everyone knows). Sex for its own sake, sex as a biological function – a kind of laborious obligation in healthy exercise which one owes to certain underused organs, certain atrophied, vestigial relics. ("It's good for your skin") But, there is a very serious problem (there it is again) with this view because, as in all forms of communication, nothing is more barren than too much concentration, too much self-reflection. The accomplished actor stutters when he becomes too conscious of his enunciation; the centipede grinds to a halt when he tries to think in exactly which order he moves his 100 feet; even Priapus, the mythical Priapus – the permanently erectile god of fertility – goes limp when he cogitates on sex for itself (or he would if human). We may term this general rule of overly self-conscious communication "Sex Minus" or the Law of Diminishing Erections". It is brought into effect whenever the fixation on an attitude becomes so strong that it cannot merge with another element or fantasy.

#### THE SEMIOTICS OF HYDRAULICS

In essence the fixated attitude becomes an autonomous part that takes control of the whole action. Thus when you ride a bicycle, you concentrate on the overall purpose of going places and not on the sub-

tasks of balancing, and moving the legs up and down furiously. These routine skills remain below consciousness where they can function best as mechanized habits – coordinated by a whole pattern. They are not fully rigid habits with no flexibility, but their matrix of action is semi-autonomous and set-off, on a higher level of the nervous system, to work within priorities. Since the nervous system is a coordinated hierarchy of subsystems, with each level being represented on the next higher by its code, a paralysis of the whole system sets in if the higher centre tries to usurp the specific actions of the lower. Hence the self-consciousness which leads to stuttering the case of the actor, or the case of the suddenly frigid Don Juan who is concentrating too much on the sub-tasks of his viscera, blood pressure and hydraulic suspension. It's no accident people make love with their eyes closed – to open them is to see the other person's nose (in the normal position) and noses less than the overall goal.

How do we then explain fetishism, those tight-laced boots that send Bunuel and other specialists into paroxysms of lust? Simple. They've just inverted the code so that the sub-tasks (unlacing the leather boot) symbolizes the ultimate goal (intercourse, two children and a place in

the country) and they go about their job with chain-mail, or whatever, in a perfectly orderly and efficient way, achieving 100% fulfilment.

Most people, however, are generalists and are turned right off by specialising on the way the fibula and tibia make beautiful junctures around the heel. They want something more than pouting pudenda, or overripe, hairy figs – at least at first. Explicit short-circuits fantasy, makes a breast nothing but a breast (when it ought to resemble a bottom, thigh or other delectable part). You need soft focus for this, ambiguity, suggestiveness whereas what you get is the brothel supermarket in Berlin and, yueeecccch, the Centre for Sexual Leisure (2), a drive-in-mammary, a bloated boob on a roundabout, a titanic tit which is so single minded that it might just gobble you up.

Take a trip in any tube and you'll see an almost unconscious response to all this hyper-conscious sex.

Those tube-riding artists, those innocent commuters who are drenched with pudenda and coerced as impotent spectators, counter-attack with graffiti and obscenities, the only virile and civilized thing to do.

Cont'd on page 4

# Science Report

## E PLURIBUS UNUM

IT NOW seems that fossils of creatures rather like men may be several million years old. There is evidence that not one but several lines of near humans have existed, only one of which gave rise to *Homo Sapiens*.  
J.Z. Young, *New York Review*, May 29

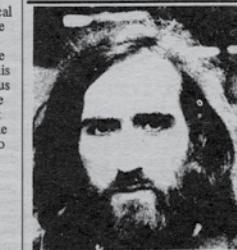
## ADDICTS

DELEGATES at a world conference on smoking and health in New York were urged to aim at limiting cigarette smoking by the end of this century to a few addicts who practice their habit in private or in the company of consenting adults.  
*The Evening Standard*, June 2.

## AT LAST

PLANS indicating that the Kennedy brothers ordered the CIA to depose Castro 'by any means the agency could devise', are being uncovered by Senate probes into the CIA. In a 1962 meeting Secretary of State Dean Rusk, CIA Director John McCone and McGeorge Bundy discussed the possibility of assassinating Castro. Two days later a memo by the assistant to McNamara drew up contingency plans to assassinate Castro.

*Times Magazine*, June 2, 75.

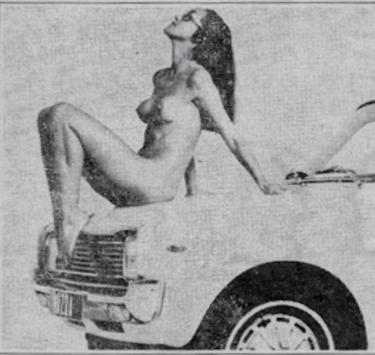


## LAST WEEK'S DELIBERATE MISTAKE

Not Charles Manson as many suggested but in fact T & GWU worker Franco Capriano. The caption of course referred to Richard Panton, whose true likeness is seen right.

## Sex and Communication

Con'd from front page

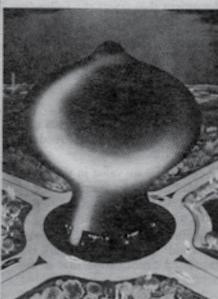


No. 3 Poster advertising Mazda cars, 1969.  
The cantilever is a principle of modern architecture.

And yet who is to say that advertisers go so far when they plaster their products with erogenous zones? Silicone-injected breasts (3), quins that look as if they could swallow their postage-stamp bikinis, the problem (problem?) that one man's desire is another man's disgust so that there is simply no one's advice we can trust. Take for instance Sir Herbert Marcuse, the man who is at once a libertarian and the grand old inquisitor of all the one-dimensional sex in our consumer society:

Compare love-making in a meadow and in an automobile, on a lover's walk outside the town walls and on a Manhattan street. In the former cases the environment partakes and tends to be eroticized. Libido transcends beyond the immediate erogenous zones - a process of non-repressive sublimation. In contrast, a mechanized environment seems to block such self-transcendence of libido.

"Libidinal cathexis! Non-repressive sublimation! Self-transcendence of libido!" just what we wanted all the time. Love making in the Swiss Alps listening to the sweet nothings of German Nature Philosophy ("erotic zones") with *The Pastoral* scenario bleaching through the trees, scenario by Johann Wolfgang Von Goethe, lighting by Richard Wagner, how-to-do-it-tips in 150 different positions from the



No. 2  
Nicholas Schoeffer, Centre for Sexual Leisure, 1967. Drive-in-Sex, the architecture of 'less is less' and 'skin without bones'.

Kama Sutra and more High Seriousness from the Great Tradition of Supreme Passion. But what if... it doesn't work? Kaput. Dead. No rise. What then? What are we supposed

to do if we love to make love in the back seat of a car? A whole generation brought up on the delights of Lovers Lane, a whole era which has doodled around gearshifts, jumped over camshafts, sandwiched themselves between dash-boards and plastic foam... ... No more???? Who is to say that "a mechanized environment" cannot be eroticized? Who is to outlaw weight-free love in a mechanized vehicle in outer space? (As is well known to all the lecherati who follow sci-fi porn, making love underwater or in outer space is twice as enjoyable as fumbling around here on the ground because there isn't any of that cumbersome gravity which makes all the acrobatic embracing so awkward and hamfisted. I'm sure the first land based animals who climbed out of the primal slime, quickly climbed back in when they wanted to have a go.) And someone is going to outlaw Zero Gravity Sex in the future because it takes place in "a mechanized environment"????

### THE LAW OF DESIRABLE REPRESSION

Actually, sexology has an answer. It does appear, a common element in everyone's experience (not just the sadists' or sophisticates') that there is a very intimate relation between fear and delight, disgust and attraction, guilt and mystery, even frigidity and arousal. Can we say that all the former terms equal the latter? Could we say that what a society regards as taboo, as "obscene pornography", that which it does everything to censor, actually equals the line of its collective desire? If this were true then for instance, Marcuse would actually be longing to climb into the back seat of a Dodge and be launched into outer space. Enjoy your hang-ups, it's what keeps you potent; learn to love censorship, it's what turns a flagging interest to a rise; if we ban censorship we've had it - just like the Danes - a complete drop in all forms of sexuality; we'd be extinct in two generations - long live repression! In sexual matters, the only honest policy is hypocrisy.

Such would be the case if all forms of passion followed the very prevalent pattern which Denis de Rougemont finds in *Love in the Western World*: the pattern of frustration as the necessary spur to excitement. The scandal which ignites the blood-cells of Romeo and Juliet; the symbolic sword which separates (and therefore unites) the adulterous Tristan and Isolde; the absence which makes the heart grow fonder in any number of novelties - the whole fabric of Western love is built on an intricate

No. 4  
Frank Lloyd Wright, Guggenheim Museum, interior, 1943-59.

On the slightest or most subliminal level of communication, we find this Law of Desirable Repression operating through the ubiquitous presence of phallic symbols - a ubiquity which became so common in this century that it led the psychologist Jung to the exaggerated declaration - "after all, the penis is only a phallic symbol". Still, one can find them lurking in objects - combining to give them a power that they might otherwise lack - the interior of the Guggenheim Museum is a case in point (4). A hollowed out enclosing series of tiers that is smashed through by an erect object covered with pubic vines which is, appropriately enough, the bathroom core. The sexual aspect is only half suggested and all

the more powerful for being so as it thus avoids being dismissed as "nothing but sex". After this kind of suggestiveness, the next minimal form of "Sex Plus" is the dirty joke which is *ex hypothesi* sex plus a joke. Actually, the act of sex is itself a joke: two people having hiccup together; an epileptic fit in unison; "making the beast with two backs" as Shakespeare put it. An artist who has carried out Shakespeare's metaphor is Jacques Lipchitz. His *Couple* is, "when first

Heard melodies are sweet,  
but those unheard  
Are sweeter...  
Bold lover, never, never canst  
thou kiss,  
Though winning near the goal...

The reason for the power of this withheld gratification again finds support in another very simple law of communication theory ("Sex Plus or the Law of Desirable Repression) which holds that the more a goal is pursued, yet resisted at the same time, the more will be the information (passionwatts) conveyed.

### THE PHALLICITY OF SYMBOLS

In general, the amount of information is proportional to its unexpectedness. As Norbert Weiner put it with great profundity and overpowering insight - "cliches are less illuminating than great poems." We expect cliches, therefore when they occur they give little information, or in sexual terms, arouse little passion. The quandary is that in a pluralist society everyone has different sexual expectations and therefore different thresholds of attraction and disgust. What will be surprising and delightful to the fetishist or for instance the connoisseur of Boucher's erotic painting, will be totally unexpected and therefore uncommunicated to most people. On the other hand, there is undoubtedly a large area of shared sexual expectation due to archetypal desires, which can be alluded to with success. The success depends on the mastery with which the totally expected, the cliche or archetypal desire, is immersed in a context with the unexpected or the opposite, fearful and disgusting elements.

viewed through the trees, more like a turtle opening its mouth to snap at flies - a single beast with two shells - than it is two beasts with a common bond. It is the way in which one slides back and forth between interpretive positions which is so exciting here - a general property of all communication which is multipli-loads or multivalent. Perhaps the strongest example of the supercharged communicator, certainly one which has provoked many artists into trying to capture its ambiguity, is *The Ecstasy of St. Theresa*, a description by the Spanish Saint of her spiritual ravishment by God:

*God willed that I should see... an angel in bodily form... He held a long javelin of gold, with an iron tip which had a flame coming out of it. Suddenly, he pierced me to the inmost fibre of my being with it and... as he drew it out, he dragged me with it; but I felt entirely consumed by the love of God. The pain was so great that it drew moans from me, even though the ecstasy which went with it was so great that I would not have the pain withdrawn - for this ecstasy was God himself.*

### Advertisement

How is it that some people always get the best jobs, live in the most comfortable houses, drive the smartest cars, never see a poor show, pick up the biggest bargains in the shops, the hottest tips in the City, always know what to wear and how to find it cheap, back more winners, get more out of their sport, know more about what's on TV than anyone else, come to know so many interesting and famous people and are always the first to know what's going on?

Here's how:



# SATELLITE

1

clericite muss-brained wad,  
d, fork-tongued twits, you  
d, you double-dealing dodo doves,  
willies, gullible gutless rotten-rat  
, you headless heathens, wisby-washy  
& masochistic midgets, tawdry tinheads,  
flyblown flimanders, you  
'n jones

music matters  
meetings like  
the school.

been granted by Council with only a whimper of public defence (AA Council Statement 19.5.75) based on the principle of the AA's total autonomy.

Those who were elected to Council on the principle of protecting the AA's independence as a self-governing institution have given way to the first determined assault on that value. What is worse, they have given way before the issue could become polarised, ie before the implications could be seen and understood to have two opposing consequences, effect the self-interest of the financial source of the School: the students and the freedom and responsibilities of the staff.

That the staff, like the students, ideally have a right to form a union is not the point. What is at issue is whether the exercising of that right through ASTMS has any value in the context of the AA.

The eloquent truth that this is the only school of architecture in the country without a union clearly expressed the emotional collectivist and dogmatic premise of its advocates: an irrational desire to conform to the structure of other schools despite the AA's unique institutional fabric. That is no more constructive than the implication that Forum is incapable of advancing a policy of direct interest to its electorate and Council incapable of meeting the realities of the current monetary inflation.

I trust that in the ensuing months the legal implications of the recognition of ASTMS are understood and confronted by Council with a clearly defined, legally binding document that states the following:

i) The present annual-contract basis of staff appointment by the Chairman remains unchanged.

ii) That the staff are not obliged to join ASTMS nor to support any of its policies or actions.

iii) That ASTMS has no rights of coercion over individual outside its membership.

There can be no value in the establishment of a coercive element such as ASTMS in what is still in spirit a voluntary institution.

At a climax of MGM's "Gone with the Wind" Rhett Butler (Clark Gable) expressed a motivation that in this context is dramatically overstated but nevertheless is a point of view that strikes a chord of recognition throughout the AA and should inspire Council in its actions: "No cause is worth fighting for until it is well and truly lost!"

If Council make the ideologically bankrupt ASTMS group impotent they would be free to tackle the vital issue of the AA's financial viability, redeeming a battle lost by winning the war!

## INTERMEDIATE SCHOOL REPORT

### GUEST-EDITED

BY FREDRIK HELLBERG, AA INTER 6

religious obstinacy. The answer to your question might be the salvation we are all waiting for. It will supersede all our arguments and suspend all our agonies. You merciless sphinx give us a clue to your enigma: which is the influential institution that our present social system can sustain, what would it offer us, by what miraculous achievement would it become the centre of our new orbit? Do not leave our impoverished imaginations to fill the sacred gap of propositions having such irresistible seductiveness! And please do not indulge in the pleasures of acting like your myriad fans, those victims of automation who have abandoned their right to think in order to recite better.

Only speak and we shall understand.

**A REVOLUTIONARY SUGGESTION**  
from Mr Elia Zenghelis

Sir, At at time when you and everyone in the School seems to be immersed in a desperate search for sanity it is amazing that no voice has been heard to point out the obvious: that what the School needs, is increased facilities for firing academic staff and that the crude system in existence which merely consists of not renewing expiring contracts ought to be developed into a real, sophisticated, and effective mechanism.

Here are some modest suggestions for resolving this urgent problem overlooked for too long: a procedure for ostracism ought to be instituted for every member in the academic staff at once. The right to fire and replace teachers ought to be reinstated to every member of the

staff, just as it is for the students. Those who voted for me to urge Council to co-opt two student members onto Council and preferably two members who have been elected by ballot within the student body, or, if you prefer, two members of the Student Union Executive already elected to represent your interests.

**Amities.**

**CAVEAT**  
from Mr. James Mill

Sir, The only valuable effect of this *School Community* has at last been invited to make its terrifying presence felt after four refreshing years of satisfying sleep. If on the ominous date, Tuesday the Tenth of June, the comforting reappearance of this body of collective strength manages to increase its number from 10 to 400, I humbly suggest that apart from deliberating currently overlooked issues (such as the ravaging theory that the stand-

those who voted for me to urge

Chairman

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in spirit a voluntary

institution.

At a climax of MGM's "Gone with the Wind" Rhett Butler (Clark Gable) expressed a motivation that in this context is dramatically overstated but nevertheless is a point of view that strikes a chord of recognition throughout the AA and should inspire Council in its actions: "No cause is worth fighting for until it is well and truly lost!"

If Council make the ideologically

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, redeeming a battle lost by

winning the war!

*Ghost Dance Times* was a weekly broadsheet published by the AA from 1974 to 1975. Edited by former student Martin Pawley and initiated by AA Chairman Alvin Boyarsky, *Ghost Dance Times* adopted the form, format (and occasionally content) of a politically charged tabloid. The publication's spirit was one of dissent, providing a site for often scathing but always articulate debate of architectural culture in general and the AA, its tutors and intellectual life, in particular. Pawley sardonically describes his aim for *Ghost Dance Times* as giving a lead 'in the School's search for a new role in the shrinking world of architectural education'.

In a characteristic mix of high-brow and no-brow the headline of *Ghost Dance Times* No. 24, 'Dr Charles Jencks on Sex and Communication', sits above a picture of 'wired-up gymnasts' wearing nothing but lifeless expressions.

The publication of *Ghost Dance* mirrored a surge of experiments that questioned the role of architecture and urbanism in relation to the graphic space of a publication during the mid-1970s.

Due to financial limitations, the AA Chairman informed Pawley, No. 24 was to be the antepenultimate issue. Pawley's editorial rejoinder is titled *Morituri Te Salutamus* ('We who are about to die salute you', said by Roman gladiators to the emperor).

*Ghost Dance Times* is the first in a series of editorial projects to be republished in AArchitecture. Our goal is to trace a selective lineage of AA publications, focusing on their design and content, in order to analyse the role publications have played in the mediation, documentation (and fictionalisation) of architectural projects.

Zak Kyes, AA Art Director



## EES RESEARCH CLUSTER

Perhaps the largest and most promising event hosted by the EES Cluster has been 'Environmental Tectonics, Call for Projects', an open one-stage international competition in search of innovative ideas, design projects, new techniques and research initiatives that highlight developments in the EES field.

Besides promoting and revealing the potency of new work, the competition offered a unique opportunity to exhibit and publish relevant and important new projects as well as to help visualise and understand current strands of investigation within this realm. At a time when most projects seem to address environmental and sustainable issues, the competition aimed to locate exceptional works that redefine common parameters and explore design potentials with new challenges and definitions – projects that consider the larger contextual issues of environmental change while formulating critical and informed responses.

The competition welcomed submissions whose conceptual frameworks absorbed new design methods, tectonics, materials, spatial organisations, social structures and formal and/or political parameters engaging with complex environmental and sustainable conditions. Akin to a call for papers, Environmental Tectonics was an open call for projects and ideas.

There was a global response to the competition from students, researchers and practitioners, and submissions came from a wide range of disciplines – from artists, scientists, engineers, architects and other professionals. Project scales varied from the macro and urban to individual buildings and material elements.

The entries were all surveyed to pinpoint statistical and regional patterns within the work. The questionnaire asked entrants about their status and experience, the motivation for the project and support they received, the tools they used to evaluate the proposal's performance, the scale and issues addressed by the project and their personal views on what research should be undertaken and who should facilitate it. From the results of the survey it will be possible to identify the proliferation of EES knowledge within the design

community. The statistical analysis of the responses can reveal a general perception of problems and ways in which they may be addressed. The dataset is also a benchmark against which individual projects can be evaluated. The results of the competition and this survey are to be made available in a book. A large sample of the competition was open for exhibition preview in the South Jury Room from Wednesday 8 to Saturday 11 November. A second competition is also being planned.

### Winning Entry

RSMI\_7359, William Hailiang Chen  
The project research aims to develop a hybrid barrier system which takes advantage of both hard and soft coastal protection. The natural/artificial barrier system will serve as a mitigation system for extreme climatic conditions from tsunamis and violent storms. In addition, the barrier will safeguard the Thai Phang Nga Province coastline, restore the tourism industry and regenerate the mangrove forests. These forests will provide a viable environment for local fauna and flora for aquaculture farming, thereby helping the local fishing industry, which was heavily affected by the 2004 Asian Tsunami.

### Joint Second Prize

BAD (BATH), SMAQ, Architecture Urbanism Research, Berlin/Rotterdam, Sabine Müller and Andreas Quednau  
BAD (BATH) is a public bath situated in the popular leisure landscape of Solitude Palace gardens near Stuttgart in Germany. It re-examines the principles of the solar collector with the intention of facilitating the provision of warm water in the public realm. What are its potentials: spatially, aesthetically and in terms of immediate usage?

BAD (BATH) is based on a 1,000-metre-long garden hose that can carry the exact amount of water to fill a bathtub for up to two people. Arranged in countless loops, the elastic hose forms the surface of a screen that catches the sun, heating the water in the hose.

Plugged into a hydrant, it profits from the hidden existing infrastructural network. Once the bath is finished the water is released into the open to irrigate the surroundings.

DRY WATER, Daniel Talesnik

Puerto Viejo is a fishing hamlet and an illegal settlement for holiday-makers who lack construction permits. It is situated within the coastal area of the Atacama desert. In this context water is precious (brought in containers) and yet it is wasted. Furthermore, wastewater pollutes the environment and damages a fragile ecosystem. The project aims to resolve this problem by treating wastewater with a low-tech system and using it to create gardens fed by recycled water.

#### Third Prize

DOWN TO EARTH, Ruth Kedar

The situation of the Bedouins in the unrecognised villages is very much the result of an extreme transition from a semi-nomadic to an urban lifestyle. The conflict facing the Bedouins is not at its core architectural, but is charged by politics and religion. However, I have tried to articulate the conflict according to scales and issues that can be addressed by means of architecture and planning. Irrigation and thermal comfort are vital to the existence of a community in the desert, affecting the means and locations of settlements. A community in a state of transition and water management are therefore interconnected. Any intervention needs to be subtle, and used as a way to create potential for a gradual but significant impact.

#### Honorable Mentions

SCHOOL HANDMADE, Roswag Eike  
REVITALISE, Belinda Tato Serrano

*By Steve Hardy, Unit Master of Diploma 16 and a Curator of the EES Cluster.*

## Architectural Research into Environmental Performance By Werner Gaiser and Steve Hardy

The widespread effects of global warming and the sustained uncertainty of conventional energy supplies are causing an ever-increasing demand for sustainable development around the world. A raised level of environmental awareness among the general public encourages more environmentally friendly solutions. Movements and institutions focusing on sustainable issues, once considered peripheral, are now mainstream. However, despite much publicity and media attention on sustainability, the UK government reports that it will most likely not be able to meet its ambitious self-imposed target of 20% CO<sub>2</sub> reduction by 2010,<sup>1</sup> which would have gone beyond its commitment under the Kyoto Protocol. We are not yet yielding adequate carbon savings to suggest that sufficient action has been taken.

With buildings consuming about 50% of all energy, architecture is often seen as a prime discipline to address the situation. Professional bodies such as the RIBA in the UK pledge to put architects at the forefront of the fight against climate change,<sup>2</sup> but it also highlights a profession-wide lack of training and research activities and the importance of being able to '...focus on delivering provable performance outcomes for society'.<sup>3</sup> Subsequently, practices, research institutions and schools of architecture and design responded to the challenge and now claim to create more sustainable architecture than ever before.

In an attempt to facilitate a platform for the discussion of these changes and challenges, the AA formed the Environment, Ecology and Sustainability (EES) Research Cluster. Its primary purpose is to identify areas of research that address architectural challenges imposed by changing environments. It has been designed not to become another enclosed entity within the school but to reach beyond the AA to other schools and other professional bodies. In its initial year, it has so far focused on formulating a methodology for identifying research interests. This paper introduces the rationale behind the steps taken so far.

#### The Research Question

For the cluster to become a self-motivating and vibrant forum it is important to match the interests of the design community and the general public with scientifically valid objectives, rather than just offering projects that will attract certain groups already within the design community.

#### EES within the AA

An initial survey of the differing approaches and interpretations of sustainability and environmental performance within the AA was given during the Open Juries in February 2006. Each teaching design unit and programme of the AA was given the opportunity to nominate a select project for school-wide presentation and debate. In all, seven representative student projects were discussed. These were then categorised into three groups.

The first group included three units addressing one or multiple environmental factors and appropriate responses. The work presented focused on the study of lighting in art galleries and the subsequent development of daylighting geometries, the study of natural disasters and their mitigation through macro-scale infrastructural interventions and the study of biomimetic translations into environmental and socially performative operations.

The second group (encompassing two units) produced unique architectural approaches through the very personal interpretation of subjective environmental influences and experiences. The environment was used to create and produce an essentially new product. The projects addressed the relation between the static aspect of architectural projects and time and analysis of ephemeral influences such as light and shadow that dictated the nature of new structures.

The third group (of a further two units) produced work of a methodical and material approach. The subjects were construction/building systems a. developed according to both material properties and manufacturing processes and b. organised by environmental and contextual influences.

All units used different measures of performance within differing frameworks of definition of 'environment' and 'environmental performance'.

#### EES outside the AA

Such varied approaches to the challenges associated with EES are sometimes difficult to locate outside of education. Current mainstream architectural practice and debate concerning environmental performance has been portrayed by Lowe, in a speech at the PLEA conference 2004, as '...triumph of appearance of performance over the substance of performance'.<sup>4</sup>

Over the past two years the AA's Sustainable Environmental Design MA programme has studied the environmental performance of acclaimed buildings in the UK. Illustrating Lowe's point, these studies have revealed many shortcomings in the building's environmental structuring as well as a lack of true knowledge from those who implemented them.

A report by Gann found that performance-based legislation, combined with reasonably achievable perfor-



**EES Competition**  
Top: The competition submissions formed an exhibition at the AA.  
Bottom: Roundtable discussion on 17 May 2006

#### Works Cited

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mance goals, fosters innovation in construction.<sup>6</sup> Yet the role of architectural design within this context remains open to question. The latest update of the building regulations made performance evaluation more complex by introducing plant and equipment into the building's 'system performance'. This could potentially lead to environmental design principles being abandoned and the responsibility for 'making it work' being handed over to the building services engineer. Architecture could lose or give up its responsibility to perform if we no longer have environmental achievement 'per form' but only 'per system'.

An example of this scenario is apparent in the Thames Gateway, one of the UK's most celebrated 'sustainable' developments. Here architecture was used as a starting point, but the results disappointed the ambitious developer. The at times restrictive and limiting architectural features did not prove as effective at reducing carbon emissions as other on-site initiatives, such as those designed to reduce car usage. The developer has now changed approach, and in more recent projects has concentrated on embedded efficiency and low and zero carbon technologies (LZC), in physical as well as service infrastructures, to facilitate sustainable lifestyles.

#### Dialogue

The above examples demonstrate that many interpretations of environment and environmental performance are possible. The research cluster's ambition is to harness each group's engagement, knowledge and enthusiasm for research into EES design. In order not to be biased, the curators set out to develop a methodology that would identify research topics that address issues of interest to the design community but are also of scientific relevance. This ensures the interpretation of 'environment' matches the scale against which its performance is measured.

#### Cluster Activity

To gain an overview of current EES design activity the cluster organised an open competition. No specific subjects or categories were defined by the organising committee. The submissions document a self-assessment of our profession's ability to respond to environmental, ecological and sustainability-related challenges. Of particular interest are the definitions of 'environment' and 'environmental performance' of the individual entries.

The outcome of the competition and accompanying survey resulted in an exhibition preview hosted at the Architectural Association from 8 to 11 November 2006. The validity and importance of differing strands was examined during the event and recommendations

were made for future research activities. The winning and shortlisted entries were exhibited, and a book is forthcoming.

During the academic year the EES Research Cluster also facilitated open and informal roundtable discussions with participants from all realms of the built environment. The aim was to communicate the different stakeholders' views on performance-related issues to EES. Participants ranged from investors and developers, architects and engineers, planners and government officials to scientists, educators and students of all levels. The complexity of addressing multiple, often contradictory demands of performance was highlighted by the contrasting views.

#### Conclusion

The work of the EES Research Cluster has so far revealed that the terms 'environment' and 'performance' are used vaguely and are not defined rigorously enough to evaluate design performance. The survey information taken from the submissions to the Call for Projects awaits further investigation.

The intentions of the research cluster have been presented along with the methodology employed. Gathering and identifying these relevant research strands has been the main subject of the cluster's work to date, and it is hoped that this study will stimulate an ongoing discussion involving a wide audience that stretches beyond the educational setting and the architectural profession.

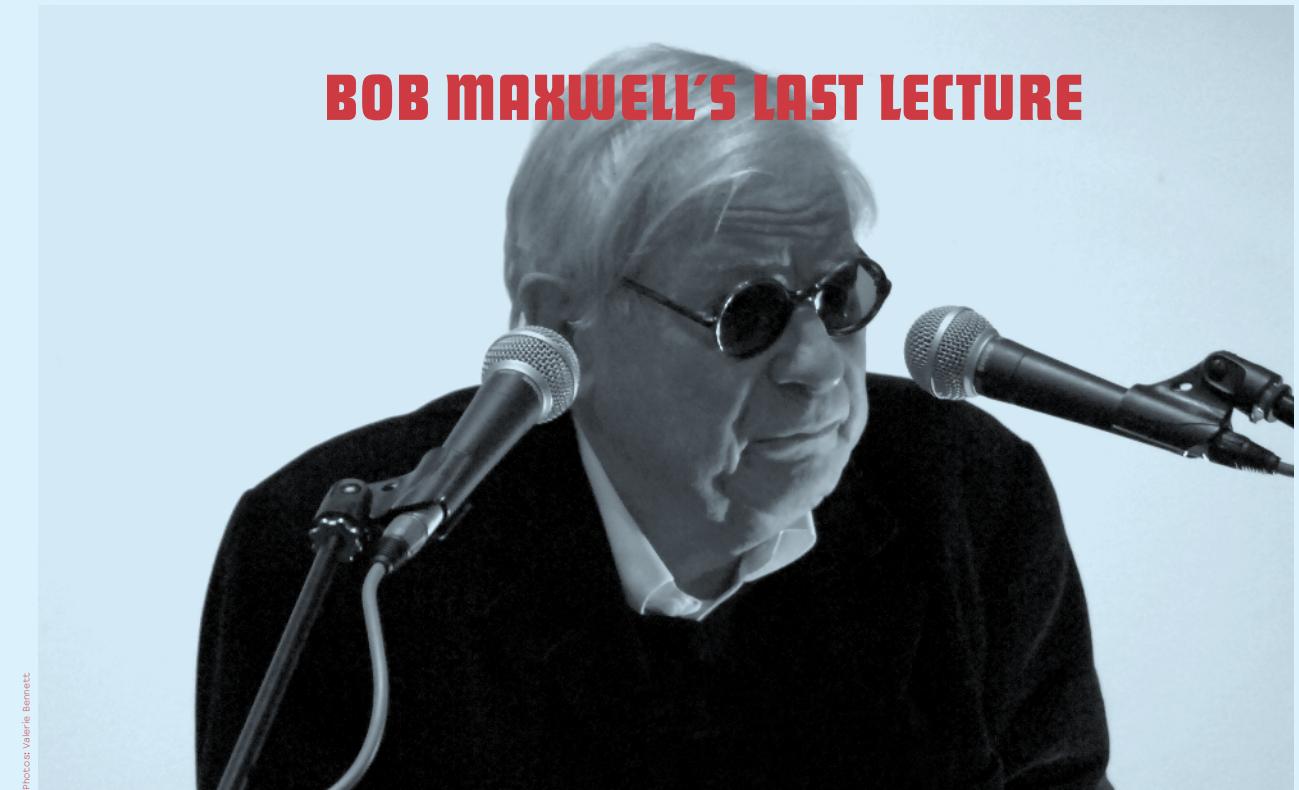
#### Acknowledgements

The authors would like to thank Brett Steele for his encouragement and the idea of creating the research clusters at the AA. The contributions of all discussion members, judges and participants are duly acknowledged.

This text is adapted from a paper published in 'PLEA Conference Proceedings 2006', the publication accompanying the 23rd Conference on Passive and Low Energy Architecture, Geneva, Switzerland, September 2006.

*Werner Gaiser is a course tutor on the Sustainable Environmental Design MA programme and a Curator of the EES Research Cluster.*

*Steve Hardy is Unit Master of Diploma 16 and a Curator of the EES Research Cluster.*



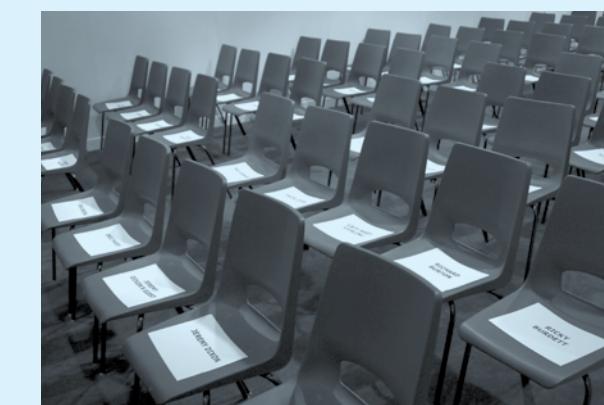
## BOB MAXWELL'S LAST LECTURE

Photo: Valerie Barnett

On Wednesday 22 November, an evening event was held to mark the decision of Bob Maxwell to give up his teaching on the Histories and Theories MA programme. He marked the occasion with a lecture entitled 'Maxwell's Last Lecture'. The lecture hall was packed with students, teachers and above all with several generations of professional colleagues and friends. He opened his lecture with a melancholy roll-call of all those who were absent by reason of death. Foremost in his mind was the figure of James Stirling. The evening was full of the memory of friends.

The lecture itself must have surprised some of his audience, who perhaps were expecting a more purely architectural topic. But the teacher in him was still passionately concerned with educating his fellow architects by introducing aspects of the human sciences which could illuminate architecture, and which could provide architects with an understanding of how all objects present meaning. Most of the lecture was devoted to an outline of subjects as it was understood by de Saussure and Roland Barthes. The concerns reflected on Bob's teaching, both while he had been Dean at Princeton University and in his teaching at the AA in the last two decades.

After the lecture tributes were paid to Bob by Ed Jones and Rick Mather, who spoke warmly of Bob as an architect and a friend. From his lecture the



audience were again made aware of the striking force of his complex character in which the twin aspects of Ulster Protestantism and Francophile Hedonism were intertwined. Above all the audience was aware of his underlying humanity, which has always shaped his students' experience of him.

*By Mark Cousins, Director of Histories and Theories programme.*

**Bob Maxwell**  
Places were reserved long in advance for Bob Maxwell's last lecture

**Drawing the Villagers**  
Drawing and photography cut through language barriers.  
Here Lena is drawing a portrait of a villager in his garden.

## KOSHIRAKURA LANDSCAPE PROJECT: A MODEL OF RURAL REJUVENATION

**The Landscape as a Studio**  
The viewing platform was built during the 2003 summer workshop using maple from the village and stones borrowed from the river.

Koshirakura is a tiny village in Kawanishi, a district of Niigata, Japan, with a population of under 100, the majority of whom are over 60. For the last ten years Shin Egashira (Unit Master, Diploma 11) has organised and led summer workshops there in which over 200 international architecture students have participated. In his recent AA publication and exhibition, Shin tells the story of *Before Object, After Image, Koshirakura Landscape 1996 – 2006*:

'This publication attempts to reread the village of Koshirakura by redocumenting details of the landscapes we have mapped, of objects we have made and of individual diaries that extract different stories from one long event. It presents new maps of the maps, new stories within the diaries and a new object in the form of a network of the objects. We would like to see what all these details are becoming a model of, and perhaps locate all the details, events and people within the context of this book. We want to see the village from very close and very far, to give individual views of incidents as well as an overview from 9,000 km away in London. The publication attempts to locate this village in the field beyond its geography, at the scale of the unknown.'

By assembling the details of the story of the Koshirakura workshops of the last ten years, we are able to read the project in a new light. So, what are all these details becoming a model of?

The original ambition for the workshop was the rejuvenation of post-agricultural communities in rural Japan – a challenging agenda for architectural fieldwork – combined with the intention to encourage long-term educational ambitions, not possible in a studio-based academic environment. The Japanese government,

who funded the initiative, originally had conventional expectations for the outcomes of this 'architectural workshop': a list of designs, suggestions to improve the village and sections and plans to illustrate ways of reusing existing facilities. The documentation of the first workshop consisted of photographs of the community and photographs of the students making objects and maps as well as photographs of everyone drinking and working together at the village's traditional festival. These images of occupation, of the revitalisation and celebration of the existing conditions and rituals, shifted the brief's purpose from design survey to communication programme.

'Design is a method of documenting reality rather than making something new. With the materials available, building is not about making the object itself. It is the time, patience and attention given to a place – the revelation of ordinary things – that is of value.'

Through drawings, maps, the taking of photographs and the making of objects, small buildings and films, this sort of documentary playfully shifts in scale, interchangeably representing both the hugeness of the landscape and the transient human architecture of life. It is the location and situation that determines the tools or materials with which to map, rather than a specific design criterion or aesthetic predisposition:

'We are learning not to assume that there are coherent rules ensuring that details are part of a larger configuration, that stories belong to their context, that objects are smaller than the landscape. Thus when we make objects in the landscape, there might be a landscape represented within the details of the objects.'

What makes this project exceptional is the sustained long-term, intergenerational, intercultural and





Shin Egashira book launch  
Cups of miso soup lined up and  
ready to be served at the launch  
of *Before Object, After Image*

international nature of the communication. The contrast (and resulting symbiosis) between the place, rural and agricultural, with the international urban crowd that visits each summer, is extraordinary. The chemistry of renewal lives through the contrast between the local and the international, the young and the old; the urban and the rural; in the celebration of both traditional and untraditional rituals. The scale of this renewal is both local and global, effected through the minds of many students, who learn about the art of listening to the local. The timescale of formal education does not usually allow participation in the gradual, cumulative slowness of regeneration, nor teach that places cannot be rejuvenated overnight or even in one year.

'During the last ten years Koshirakura has shrunk in size and grown in scale.' The name 'Kawanishi' no longer appears on maps printed after April 2005, following the town's absorption into the neighbouring city of Toukamachi. While the population has not grown in over ten years, relationships have emerged and engagement will not end here. Shin is currently discussing permanent mechanisms to perpetuate the rejuvenation of the village, in the form of three residency initiatives. A virtual residency is being set up with the aim of establishing a virtual population of over 1,000. It will consist of a website where you can register your residency in Koshirakura from anywhere in the world, acting as a kind of alternative population census, perhaps to register the number of people who can sing 'Tenjinbayashi', as well as to activate international participation in the village economy. Residents will pay a small amount of tax, establishing a fund to maintain the village and certain projects, in exchange for local products, for example rice and sake, ownership of a

view from a window or a piece of woodland. It is hoped that many of the original workshop participants will take up virtual residency, and literally put Kawanishi back on the map. The second proposal is a collective renovation residency: the joint ownership of a piece of land with three disowned empty houses which were flattened in the 2004 earthquake. The intention is for it to be collectively owned by innovators (artists, architects, writers, etc.) who can establish a creative relationship with the village. The idea is then for the owners to invest in the renovation of the land for a collectively owned second/weekend house with some public rooms, designed by Japan-based architects, with the potential for architectural volunteers to build and maintain smaller structures. There would also be an income-generating infrastructure for the local elderly community, as cooks for example. The third proposal is a creative residency, for the village to host on a seasonal or continuous basis. Over the last 11 years, the villagers have gained confidence as a community, and the locals are very open to visitors – a rare quality in such a remote place. Curated by Shin, the residency would be open to artists, musicians, writers, poets, architects or even farmers! With the landscape as a studio space, an empty school building and talk of music recording studios being built, Koshirakura could become a centre for international culture.

This renewal will continue for as long as people still reside in Koshirakura. If social cohesion and community participation are the measure of achievement in regeneration, then this project surely serves as a model for rural rejuvenation.

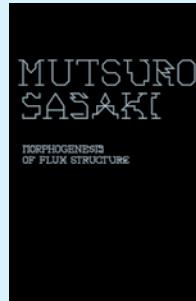
'This kind of detailed approach can help us to suspend our judgements and avoid a fixed vision. It is in fact a very messy process, but it seems to be the right method for productive teamwork. If the same mistake is repeated more than three times, then it is no longer considered a mistake. If it's repeated ten times, it becomes accepted as a ritual or perhaps a habit.'

Though it cannot be compared to Koshirakura, there is also a small rural community in China where Shin has been taking his students for the last four winters. He also plans to set up regular visits at Easter to a small slate-mining village north of Porto, Portugal. While avoiding a fixed vision, we could speculate that a pattern or habit is emerging, of a model for sustained rural renewal – in Portugal in the spring, Japan in the summer, and China in the winter. Perhaps the story of the Koshirakura Landscape Project is just the beginning of many other stories of international rural rejuvenation.

*Ottile Ventiroso is a Fourth Year AA student.*



Shin Egashira's recent book, *Before Object, After Image: Koshirakura Landscape 1996–2006*, is available from AA Publications. Designed and edited by AA Print Studio.



### AA WORDS TWO

*Anti-Object — The Dissolution and Disintegration of Architecture*  
Kengo Kuma  
Translated by Hiroshi Watanabe

An 'object' is a work of architecture that is cut off from its environment, expressly designed to be as isolated as possible. Objects are not exclusive to any particular architectural style. However, objectification has long been central to Western architecture. It has been the organising principle for many modernist and postmodernist works. Indeed, it might even be said to be the very strategy by which modernism succeeded in conquering the world. Why is it so widespread? Objectification is practised because it is consistent with the aim of the prevailing economic system: to transform virtually everything into a commodity.

In *Anti-Object*, Kengo Kuma argues that this mindset prevents us from establishing a healthy relationship with the external world and suggests that an alternative form of architecture is not only desirable but possible as well. His approach is illustrated with a discussion of works by his office in which he has sought, by various stratagems, to avoid objectification. The ideas embodied in these diverse projects have much in common with the Japanese tradition, not of 'monuments', but of 'weaker' buildings characterised by their use of natural light and natural materials.

*Spring 2007*  
ISBN 978 1 902902 52 4

### MORPHOGENESIS OF FLUX STRUCTURE

*Mutsuro Sasaki*

'At the beginning of the competition for the Sendai Mediatheque, I received an impressive sketch which expressed an architectural vision from the architect, Mr Toyo Ito. It seemed unrealistic, with irregular tubes supporting several thin plates swaying like seaweed. However the picture was full of poetry and exerted a strong power that stirred my imagination.'

Mutsuro Sasaki

'It's clear to me that my own architectural thinking was instantly altered by engaging you to work on Sendai.'

Toyo Ito to Mutsuro Sasaki

These two quotes indicate both the exceptional nature of Mutsuro Sasaki's approach to structural engineering and the influence of his work on architects. What Sasaki is proposing is nothing less than the overturning of traditional empirically based structural design methods and the creation of new shape design techniques that use the principles of evolution and self-organisation of living creatures, adapted from an engineering standpoint, to generate rational structural shapes with a computer. The resulting architecture flows and melts in structural terms – it is 'flux structure'.

A new AA Publication describes the morphogenesis of the concept of the flux structure through four projects – Island City Central Park and Kakamigahara Crematorium (with Toyo Ito) and Qatar Education City Convention Centre and Florence New Station (with Arata Isozaki). Conversations between Sasaki and the architects detail the background to the work.

'While making full use of computer algorithms, Mutsuro Sasaki is now actualising the concepts of Gaudi's unfinished inverted suspension experiments. At the beginning of the 21st century, these previously unseen architectural structures are making their first appearance.'

Spring 2007

ISBN 978 1 902902 57 9

Recent AA Publications are available at [aaschool.info/publications](http://aaschool.info/publications)

## Denis Clarke Hall



### DENIS CLARKE HALL

BY MYSHKIN CLARKE HALL

Denis Clarke Hall (AADipl 1936) is a former president of the AA, and remained a member until his death in July last year. He was a pioneer of school design in this country. This article is a personal reflection on his life, written by his grandson, who is also an architect. It is an extract from a longer text that can be found on the AA website.

Denis Clarke Hall, who began his studies at the AA in 1930, found the school an exciting place but also 'illogical' and at odds with his practical side. When set a project for a restaurant on top of a cliff he asked about the need for toilets. He was told that it was a theoretical project and he was not to worry about them; he designed the restaurant on top of a pole and said to his tutors that as it was a theoretical project it didn't need a staircase. After that the AA had him in their sights and he 'barely scraped through'.

On leaving the AA, he went to work for Clive Entwhistle, where he entered a competition for an ideal school, sponsored by the News Chronicle. He spent a month and a half researching classroom design from first principles including angles of view, lighting and heating: Ove Arup would come into the office to advise him on the structure. Denis maintained that his technical report was as influential as the design. He won the competition and was commissioned to design a school in Richmond, Yorkshire, on the Dales. The ideal plan was kept but formed the basis of a new design, which was developed to fit in with local materials including the use of stone walls. Then the war came; slender timber windows miraculously arrived from Switzerland, and telegrams to and from Colonel Aalto on the front of the Finnish-Russian War released a

patent on Finmar's stacking furniture, so that Denis could design his own range for the Richmond school. The school is a beauty. Each pair of classrooms is a pavilion set off the main circulation spine to create an enclosed courtyard. Large south-facing windows could be folded away, to allow summer classes to take place outside. A sliding wall between the assembly space and entrance meant that a larger space could be created for community functions. The colour scheme was also revolutionary. At a time when the standard school colours were cream, green and brown, Denis pushed for a modern palette: pastel colours with white painted woodwork, and crimson ceilings for smaller rooms. On completion, the headmistress hated the colour scheme so much she practically refused to go into the place, but by the time she retired she loved it and wrote to Denis, asking him to design the colour scheme for her bungalow.

After the war, he started up his practice again in a warehouse in Mason's Yard in St James's, London.

The Education Act 1944, in which local by-laws were changed, put every school out of date. New schools were needed and there was a lack of the architects and skilled workforce to build them. Ordinary industry couldn't cope: buildings were thrown up without reference to architects, and there was also a desperate shortage of materials. Denis had to use his ingenuity to adapt (often recycled) materials for new schools in Ormesby and Greenwich, designing trusses for large-span spaces with T-sections and bent re-bar for diagonals.

With more and more schools to do, he and Sam Scorer (who had recently qualified) opened an office in Lincoln to handle the northern schools, with Denis going up weekly to check on design.

He later saw this split of the office as a mistake as it gave him less control over quality.

Denis was also involved in the Festival of Britain (1951). Hugh Casson asked him to design a children's crèche in a corner of the site. His concept was for an 'open air school' utilising a free and flexible plan with wide unifying circulations which were to be in part grassed over. The brief, and hence the design, twice changed completely, which was too much for his office to absorb, so he refused to be involved any further. Eventually, he designed a lightweight introductory exhibition pavilion with a canvas envelope stretched between steel frames. It was a severe disappointment that all the creative energy that went into the Festival was so short-lived. Denis sympathised most with 'Tubs' despair at the Dome of Discovery being pulled down, its etched glass panels wrecked under a sledgehammer, the building replaced by a car park.

In the early 50s the brief for schools began to change from three-form entry to much larger four-form entry, making the spread out plan unworkable, walking distances being too great and drainage runs too deep. This heralded the arrival of the compact plan form, initially resisted because of lack of 'identity' to the four houses (luckily one could be put in each of the corners). Fighting objections from both the headmaster and the Ministry, and also because of the tight site, Denis got his way on cost. Savings in the external envelope allowed the central courtyard to be glazed over. This form became the benchmark for all subsequent large schools.

At the same time, Denis was asked to draw up a brief and be sole assessor for the Hunstanton School competition. Whereas all the other entries were 'copies'

of Denis's schools, the Smithsons' design was the only one that progressed school design. He fought for their design despite the objections of the local councillors. The Smithsons' project was nearly thrown out over poor costings, but Denis spent the whole weekend redoing them in order to prove that their school was viable, and they were duly awarded the contract.

Denis's last great school was again in Richmond. A secondary modern school on a tight sloping site, the compact plan lent itself to a bar-like structure set perpendicular to the contours, with classrooms on the top and larger spaces tucked underneath as the landscape falls away. Even today, it still looks thoroughly contemporary, almost minimalist.

#### ONE DAY AA: A DAY IN THE LIFE OF THE ARCHITECTURAL ASSOCIATION

Booklet, exhibition and competition sponsored by the AA Student Forum

The AA Student Forum is running a competition, exhibition and publication for photographs taken by AA students, staff and members. All submissions are eligible for prizes that will be given for the best photographs.

The idea is to document the lives of the AA community around the world, showing the diversity of ideas and experiences that make up the Architectural Association, and to compile an archive of photographs taken by the entire AA community on one given day in March 2007 which shows where you are, what you are working on, what you are thinking about on that day.

All AA students, staff and members are invited to submit up to three photographs for the competition. Judging will be by the AA Student Forum. Digital cameras and book vouchers at Triangle Bookshop will be awarded to the three best photographs in each category. All

photographs will be eligible for selection in an exhibition and a small publication titled *ONE DAY AA*.

All photographs must be received, by e-mail, no later than 30 April, 2007

##### Submission Requirements:

Digital photographs (or scanned film photographs) TAKEN ON 14 MARCH 2007. Photos should be in high-resolution greyscale or CMYK jpeg or tiff format. All photos submitted must be attached to an email sent to [onedayaa@aaschool.ac.uk](mailto:onedayaa@aaschool.ac.uk). In this email, please list your name, address, email address, telephone number, and indicate where the photos were taken, and if you are student, staff or member. All photos submitted must be original and taken by you. Any submitted photographs may be used in the AA exhibition and publication.

#### ANTHONY POTT MEMORIAL FUND AWARD FOR ARCHITECTURE

The 2006/07 Anthony Pott Memorial award has been given to AA graduate Defne Sunguroglu. Fourteen applications were received this year from entrants in countries including America, Israel and Japan. Subjects of study ranged from water wheels to mobile phones. Defne Sunguroglu, who graduated from the AA Diploma School in 2006, is currently studying in the AA's postgraduate Emergent Technologies programme. She won the award worth £3,000 with a project titled Eladio Dieste: Double-Curved Brick Structure.

The judging panel, which convened on 21 November 2006 at the AA, comprised Elizabeth Staley (daughter of Anthony Pott), Eric Parry (President of the AA), Jane Wernick (AA Council Member), Tony Butler (Capital Assets Schools, Department for Education and Skills), Mike Weinstock (Academic Head of the AA) and Dr Susan Roaf (architect).

Anthony Pott was a student at the AA from 1933 to 1938, and was chief architect at the Ministry of Education from 1956 until his death in 1963. This award, set up in his memory, aims to assist original studies, or their publication, in architecture and design, taken in their widest sense, and applications are welcome from architects or students of architecture and related subjects.

#### AA CAMERA CLUB EXHIBITION

Photographs taken by AA students are on display in the AA Photo Library. The current exhibition *AA Camera Club* shows work from the past 20 years by student members of the AA Camera Club, now re-established by the AA Photo Library. The exhibition is open 10-6 Monday-Friday, and runs until 23 February 2007.

[aaschool.ac.uk/photolib](http://aaschool.ac.uk/photolib)

Top: Jurg Conzett Book Launch, Front Members Room, 29 November, 2006.  
Bottom: Settlements in the Thames Gateway, Diploma Unit 14 Competition, Lecture Hall, 17 November, 2006.



## AA Members' Letters AA News Briefs

#### PERHAPS IT'S AN AGETHING, BUT ...

The members' letters in issue two reminded me of another Frank Lloyd Wright anecdote that might preferably be forgotten.

Three of us were waiting to see our Fourth Year tutor when Robert Furneaux Jordan came in followed by the Great Man. Dressed in his trade-mark hat and cloak he peered at us and turned to Jordan with the words 'Well sir, I think your boys are better looking than your architecture'.

Fresh from viewing the Fifth Year exhibition, he was clearly being unfair. Looking at some current architecture I think how right but politically incorrect he would be today – perhaps it is an age thing but FLW will always be the best.

*Oscar Gammans (AADipl 1951)*

#### SPECIFIERS' DESIGN FORUM

One thing I noticed was the difficulty of getting schemes built and the diminishing role of the architect.

I sat on the panel (along with Mike Foster and Alistair Robertson), of a seminar entitled 'Back to Basics' at 100% Detail, which was sponsored by the RIBA.

Although my title was 'Design is 100% Specification', the motive for it was to define the design by specification and to express it in the terms a builder can understand; price, programme and procure.

So a solution may be: more time developing the specification and less time spent on theoretical design development may get projects built.

To this end like-minded colleagues have formed a group, called Specifiers' Design Forum (SDF), to promote this concept.

*Howard de Mont (AADipl 1969)*

#### AA NEWS BRIEFS

*Brett Steele* (AA School Director) is in the January, 2007 issue of Design Week, which selects the school as part of its 'Hot 50' Design Leaders for the year. The mention includes a running list of some of the highlights from the past year in the school, including the completion of the 2006 Summer Pavilion by Intermediate 2, a listing of some of the recent conversations and presentations in the visiting lecture series, activities at Hooke Park and the school's recent exhibitions.

A three-screen video by *Joel Newman* (Head of Audio-Visual) was shown in May 2006 as part of the Thames Estuary Exhibition held in the AA Gallery. The video, shot by Newman throughout the Estuary, explores how communities along the Estuary are isolated from London by the transportation links intended to provide better connection.

A special issue of AD magazine titled 'Techniques and Technologies in Morphogenetic Design' edited by *Michael Hensel*, *Michael Weinstock* (Emtech Course Directors) and *Achim Menges* (Emtech Course Tutor) was launched at the AA during a conference on the topic held in March 2006. The issue presents a wide range of projects and writing exploring the use of 'emergence' and emergent systems in architectural and design thinking, and is a follow-up to 'Emergence: Morphogenetic Design Strategies' published by AD and edited by the Hensel, Weinstock and Menges in 2004.

*Pier Vittorio Aureli* (HTS Tutor) had an article, 'The Solitude of the Project', included in the Winter/Spring 2006 Issue (no. 7) of Log. The article counters the idea of 'plan' and 'project' framed and edited by *Robert E. Somol* and *Sarah Whiting* (Visiting Lecturers) in their 2005 issue of Log. During Spring Term 2006 Cynthia Davidson, editor of Log, presented and discussed the publication as part of the new AA Architecture and Urbanism Research Cluster.

In addition Aureli's international competition-winning project for a New Administrative City in South Korea was published in AA Files 54 in June 2006.

*Victoria Goldstein* (AADRL) is part of a research group, 'supersudaca', which has won the award for best entry at the Second Architecture Biennial in Rotterdam with a project named 'Al Caribe'. The theme was 'The Flood'. [supersudaca.org](http://supersudaca.org)

*Yusuke Obuchi* (AADRL Co-Director and Unit Master Intermediate 8) has been invited to exhibit his work at the Museum für Gestaltung in Zurich. The exhibition, 'Nature Design: From Inspiration to Innovation', features architectural projects from around the world which explore the design of the human environment in relation to forms and laws of nature.

*Michael Hensel* (Emtech co Course Director) *Andreas Lang* (Unit Master Inter 10), *Matthew Murphy* (Unit Master Inter 7), *Jan Petersen* (AADipl(Hons) 2005) and *Torange Khonsari* (AADipl 1998) attended the 'Specialised Conference on Design Process in Architecture' initiated by the International Art & Architecture Research Association / UN Habitat in August. Both independent and AA projects were presented (including the work of AA students from Emtech, Diploma 4 & 10 and Inter 7 & 10) to an energetic and forthright audience of Tehrani students, tutors, provincial mayors and officials from various Iranian cities.

*Friedrich Gräfling* and *Yuh Seung-Hyun* (First Year), along with *Matthew Jones* (Foundation 2005/2006) participated in Design for Europe, a competition which coincided with the Interieur Biennale in Kontrijk, Belgium in October, 2006. The theme of the competition was 'Smart Luxuries: Privacy, Authenticity, and Water', and they contributed a prototype for a mobile handset accessory. The project was exhibited at the forum and profiled in the exhibition catalogue.

plasmastudio, the practice of *Eva Castro* (Unit Master Diploma 12 and Course Director Landscape Urbanism) and *Holger Kehne* (Unit Master Diploma 12) hosted an open day in their Italian studio in November 2006, with visits to two finished buildings.

Their installation, 3G, was also on show in the Extension Gallery in Chicago from November 2006 to January 2007. [plasmastudio.com](http://plasmastudio.com)

*Zak Kyes* (AA Art Director) was included in the Art Director's Club Young Guns 5 biennale exhibition in November, 2006. YG5 is the ADC's fifth biennial showing innovative international talent aged 30 and under, working in art direction, independent publishing, graphic design, film/video and visual media.

[zakgroup.co.uk](http://zakgroup.co.uk)  
[adcglobal.org/yg5](http://adcglobal.org/yg5)

*Eric Schuldenfrei* and *Marisa Yiu* (Unit Masters Intermediate 1) gave a lecture to Harvard's AsiaGSD programme in January.

Eric and Marisa also had an exhibition of a new video projection piece on the exterior of the Brooklyn Museum, New York (a 25-ft-tall projection) on January 6 2007. The piece, titled 'Sino', was part of The Water and Light Project,

a collaboration between designers and artists working with local environment, ambience, architecture and acoustics to create a shared experience.

[studentgroups.gsd.harvard.edu/asiagsd](http://studentgroups.gsd.harvard.edu/asiagsd)

*Dao de Li* (AA DRL 2006) presented his An\_D team's thesis project to Sir Norman Foster and to the Practice at Foster + Partners' Riverside studio in November 2006.

*Valerie Bennett* (AA Photo Librarian and photographer) and the AA's slide collection are featured in a special focus on architectural photography by Jeremy Melvin in the February 2007 edition of Blueprint magazine. The recent AA exhibition Gas Pipes by Ioana Marinescu is also featured, as is the AA Camera Club.

*Michael Shamiyeh* (H+T MA programme) and Bau/Kultur received an honourable mention in the AR Awards 2006 for emerging architecture, for their design of House Seifert in Enns, Volkersdorf, Austria. These awards are intended to bring recognition to a new generation.

*Adam Furman* (Diploma Unit 3) was part of the team who worked on the Serpentine Gallery Pavilion 2006 (co-designed by Rem Koolhaas and Cecil Balmond, with Arup) during his year out at OMA. Adam also has a diptych entitled 'Arks' on display in mybar at myhotel round the corner from Bedford Square.

*Andrew Freear* (Unit Master Diploma 9) received the 2006 Ralph Erskine Award for his work as Director of the Rural Studio, Auburn University in Alabama. Andrew is the first architect working in the United States to receive this award, named for Swedish architect Ralph Erskine and presented every three years

to an individual, group or organisation for the creation of innovative architectural works benefiting the less privileged in society.

*Jesse Randzio* (Intermediate 7) has won this year's AV Custerson award. His proposal 'Separate Place – A Summer Workshop at Hooke Park' is a student initiative intended to instigate dialogue and action among the AA student community. Jesse will give a presentation at the beginning of the Summer Term, where he will provide further details.

[j.randzio@gmail.com](mailto:j.randzio@gmail.com)

*Dalibor Vesely* (History and Theory Studies tutor) has won the Annie Spink award at the RIBA President's Medals 2006. This highly prestigious award is awarded every two years for services to architectural education. Dalibor has been shortlisted several times in the past, and received many letters of support. Extracts from some of these appear in the 7 December issue of the Architect's Journal.

*Max Wilhelm Kahlen* (Intermediate 4) has won the SOM Foundation Travelling Fellowship at the RIBA President's Medals 2006. His project is entitled From Bundling to Beehive, and proposes a design strategy for super-high rise architecture, not reliant for stability upon floors, and developed as an organic 'material' which can adapt to environmental changes.

A short story by *Rosa Ainley* (AA Print Studio / Digital Platforms), 'Missing you', part of a series on waiting room, is published in an anthology, Ideas above our stations (Route 2006).

*Wayne Daly* (AA Graphic designer) was invited to exhibit work at the first annual Design Walk in Athens over the weekend of 26–28 January 2007 at the studios of 'G' graphic design group. 'Proto-Archive (Typologies in Progress)' featured a number of long-term typological and taxonomical research projects. The main exhibit was the Census, a set of four A1 posters detailing an alphabetic list of almost 20,000 aliases used by 'spoofers' (senders of spam email), part of ongoing investigations into the nature of identity in email advertising. Also on show were a selection of independent publications.

[waynedaly.com/census.html](http://waynedaly.com/census.html)

*Bonnie Chu, Francesca Rogers, Damian Figueras* and *Yuka Suganami* (Diploma 7) attended a workshop in Bangkok in January, 2007, organised by Architects Sans Frontières UK in collaboration with local architects CASE (Community Architects for Shelter & Environment). This workshop is the first in a series to investigate the livelihood of slum communities in different countries.

*Onur Suraka Ozkaya* (EmTech) was offered a partial scholarship in a Smart Geometry Workshop held in New York from 26 to 29 January 2007. His research explored the potential of Parametric design modelling with Bentley Generative Components software by using hierarchical geometrical relationships rather than digital drafting, which are taken from biological and natural systems to investigate their structural performance.

*Asif Khan* and *Julia King* (Diploma 7) had an exhibition entitled 'One Year House: Refugee Housing on the Thai-Burma Border' in the AA Bar from 22 January to 4 February 2007. This was an exhibition of temporary bamboo homes photographed during November 2006 in

*Kristine Mun* (PhD programme) has been invited to lecture at Arizona State University. She has also been invited to a conference at the University of Cape Town, where she will hold a lecture and workshop on morphology, and is currently collaborating with a Dutch electronic sound composer for an exhibition related to Art and Technology.

*Alex Haw* (Unit Master Diploma 13) presented video and design work by both his studio and Diploma 13 at the 'Performing Places' conference at the Royal Theatre Academy in Helsinki in November, 2006.

*Philippe Morel* (HTS Tutor) has projects featured in the January 2007 issue of Blueprint Magazine. Morel is a partner in the Paris-based EZCT, whose 'computational chair' and 'vornoi tables' are included in an article discussing the digital design work of the firm, which incorporates the programming of algorithms in Mathematica and other software applications.

*William Hai Liang Chen* (AADipl 2006) and *Anna Schepper* (Intermediate 4 2005/2006) both received high commendations at the 2006 Concrete Plastic-opacity Awards. Entrants were required to demonstrate a fusion of the key characteristics of concrete: versatility, plasticity and opacity. Judges included: Graham Morrison, Jerry Van Eyke, Sean Griffith and Mark Swenerton.

As part of *Autumn Term 2006 Open Week*, 16 students from the 2005/06 year returned to the AA to present final projects and portfolios at a day-long event held in the AA Lecture Hall and North Jury Room. The day provided an opportunity for new and returning students to come in and see final projects and portfolios from across the entire school, and to participate in the

the 50,000-person MaeLa refugee camp on the Thai-Burma border by King and Khan as research for their forthcoming collaboration with the refugees and carpenters of MaeLa camp to develop small-scale, high impact improvements to their built environment.

An article titled 'Dark Matter' by *Simon Bainbridge* in the 17 January 2007 issue of the British Journal of Photography discusses the AA's retrospective exhibition of Hélène Binet's photography. Binet discusses her 'in house' role as the AA's architectural photographer of choice, a role she began in the late 1980s before going on to become one of the world's best-known photographers of innovative architecture.

A conversation and interview with Binet and former AA student and tutor *Zaha Hadid* is featured in the January issue of Blueprint magazine. The interview discusses their long collaboration on the photographs of Hadid's work. Blueprint was the media sponsor of Binet's AA Exhibition.

Student projects from the last four years of the *AASED* graduate programme were on display at the Renewability Exhibition, held at the Art Pavilion, Mile End Park from 25 January to 11 February 2007. The projects explore alternative energy strategies in building design.



EXHIBITIONS

**15.1–8.2.07**  
**HELENE BINET:**  
**PHOTOGRAPHIC WORKS 1986–2007**

PREVIEW 12.1.07, 6.30–8.30PM  
AA GALLERY & FRONT MEMBERS' ROOM

**TECHNICAL STUDIES RETROSPECTIVE**

AA BAR

**12–16.2.07**  
**MID-YEAR STUDENT EXHIBITION**

CURRENT WORK  
LECTURE HALL, NORTH & SOUTH JURY ROOMS,  
AA GALLERY

**5–22.3.07**  
**MUTSURO SASAKI: MORPHOGENESIS OF FLUX STRUCTURE**

PREVIEW 2.3.07, 6.30–8.30PM  
AA GALLERY

**JOHN MACLEAN: BRASILIA, A PHOTOGRAPHIC EXHIBITION**

PREVIEW 2.3.07, 6.30–8.30PM  
FRONT MEMBERS' ROOM

LECTURES & OTHER EVENTS

**10.1.07**  
**DIPLOMA SCHOOL OPEN EVENING**

FOR PROSPECTIVE STUDENTS 6.00PM

**16.1.07**  
**MICHAEL KIRCHMANN/SOM**

THE BAHRAIN BAY DEVELOPMENT

**17.1.07**  
**JURGEN BEY**

LIKE A WRAPPED BACKGROUND

**18.1.07**  
**HELENE BINET**

PHOTOGRAPHIC WORKS 1986–2007

**23.1.07**  
**AA EMTECH**

10.00AM PHASE 2 FINAL JURY  
PARAMETRIC FACADES & WOVEN STRUCTURES

**24.1.07**  
**AA SED**

10.00AM PHASE 2 FINAL JURY  
FROM DUBLIN TO FLORIDA  
KEYS, KABUL & OTHER HOT CLIMATES

**25–26.1.07**  
**AA DRL**

10.00AM PHASE 2 FINAL JURY  
JURORS INCLUDE RYAN BATES,  
DEBORAH KAS OOSTERHUIS,  
ANTONINO SAGGIO &  
PHILIPPE MOREL

**25.1.07**  
**KAS OOSTERHUIS**

ONLINE ROADMAP FROM  
NON-STANDARD TO  
INTERACTIVE ARCHITECTURE

**26.1.07**  
**GRADUATE SCHOOL OPEN DAY**

FOR PROSPECTIVE STUDENTS  
FROM 5.30PM

**ANTONINO SAGGIO**

THE CHANGING NOTION OF  
CITY IN CONTEMPORARY CITIES

**30.1.07**  
**ZACHARY LIEBERMAN**

THE SYSTEMS

**31.1.07**  
**DOMINIQUE BOUDET**

OMA'S VILLA BALDORI:  
A CLIENT'S RESPONSE

**1.2.07**  
**SYLVIA LAVIN**

SOMETHING OLD,  
SOMETHING NEW,  
& OPEN SEMINAR ON 2.2.07

**2.2.07**  
**MARK COUSINS**

5 AM THE UGLY  
11 AM REVALIDATION  
8.2.07, 12.2.07 & 4.3.07

**BERND BEHR**

PERFORMING  
ARCHITECTURE/ARTIST TALK  
HOSTED BY PARVEEN ADAMS

**6.2.07**  
**PATRIK SCHUMACHER**

PALAEOTECTIC URBANISM

**7.2.07**  
**ALISON BROOKS**

IDENTITY MINING

**8.2.07**  
**DON BATES & PETER DAVIDSON**

IF I KNEW THEN...  
WHAT I KNOW NOW

**9.2.07**  
**RYAN GANDER**

THE NEW SCHOOL OF ART  
& DESIGN/ARTIST TALK  
HOSTED BY PARVEEN ADAMS

**12–16.2.07**  
**OPEN WEEK**

**13.2.07**  
**ARCHITECTURE AS INITIATIVE**

2.00PM/ARTIST CLUSTER

**14.2.07**  
**ED BURTON/ SODA UK**

NEW MEDIA  
RESEARCH CLUSTER

**15.2.07**  
**MID-YEAR OPEN JURY**

10.00AM  
LECTURE HALL,  
AA GALLERY

**15–16.2.07**  
**RIBA**

10.00AM REVALIDATION

**16.2.07**  
**LESLIE GILL**

FROM PAINTING TO BUILDING

**19.2.07**  
**TONY VIDLER**

THE NECESSITY OF CLOUTA

**20.2.07**  
**GILLES CLEMENT**

FROM THE GARDEN  
IN MOTION TO THE  
THIRD LANDSCAPE

**21.2.07**  
**LOUISA HUTTON**

RECENT WORK

**22.2.07**  
**KAREN COOK**

THE TOWER  
THE BISHOPSGATE TOWER

**23.2.07**  
**JAN MANCUSKA**

ARTIST TALK HOSTED BY  
PARVEEN ADAMS

**26.2.07**  
**CHARLES RICE**

THE EMERGENCE OF  
THE INTERIOR

**27.2.07**  
**CHRIS BOSSE**

BUBBLE-ISM  
ARCHITECTURES OF FLOUR

**1.3.07**  
**MUTSURO SASAKI**

MORPHOGENESIS OF  
FLUX STRUCTURE

**5.3.07**  
**CATHERINE INGRAHAM**

ANNUAL UPDATE/NOTHING  
COMES FROM NOTHING,  
& OPEN SEMINAR ON 4.3.07

**6.3.07**  
**MARIE-ANGE BRAYER**

ARCHITECTURAL  
MODEL/A PHYLOGENETIC  
MACHINE

**7.3.07**  
**JEANNE VAN HEESWIJK**

WE DARE TO DIFFER!  
URBAN TRANSFORMATIONS

**8.3.07**  
**ELOGIO DE LA LUZ**

IN PRAISE OF LIGHT:  
SPANISH ARCHITECTS  
VIDEO PRESENTATION

**9.3.07**  
**OLAFUR ELIASSON**

TAKE YOUR TIME:  
ARTIST TALK HOSTED BY  
PARVEEN ADAMS

**12.3.07**  
**KELLER EASTERLING**

EXTRASTATICRAFT

**14.3.07**  
**INTER-NATIONAL FESTIVAL**

PARTITIONED PERFORMANCE/  
SUNSET ARCHITECTURE?

**15.3.07**  
**JAN DE COCK**

DENIAL