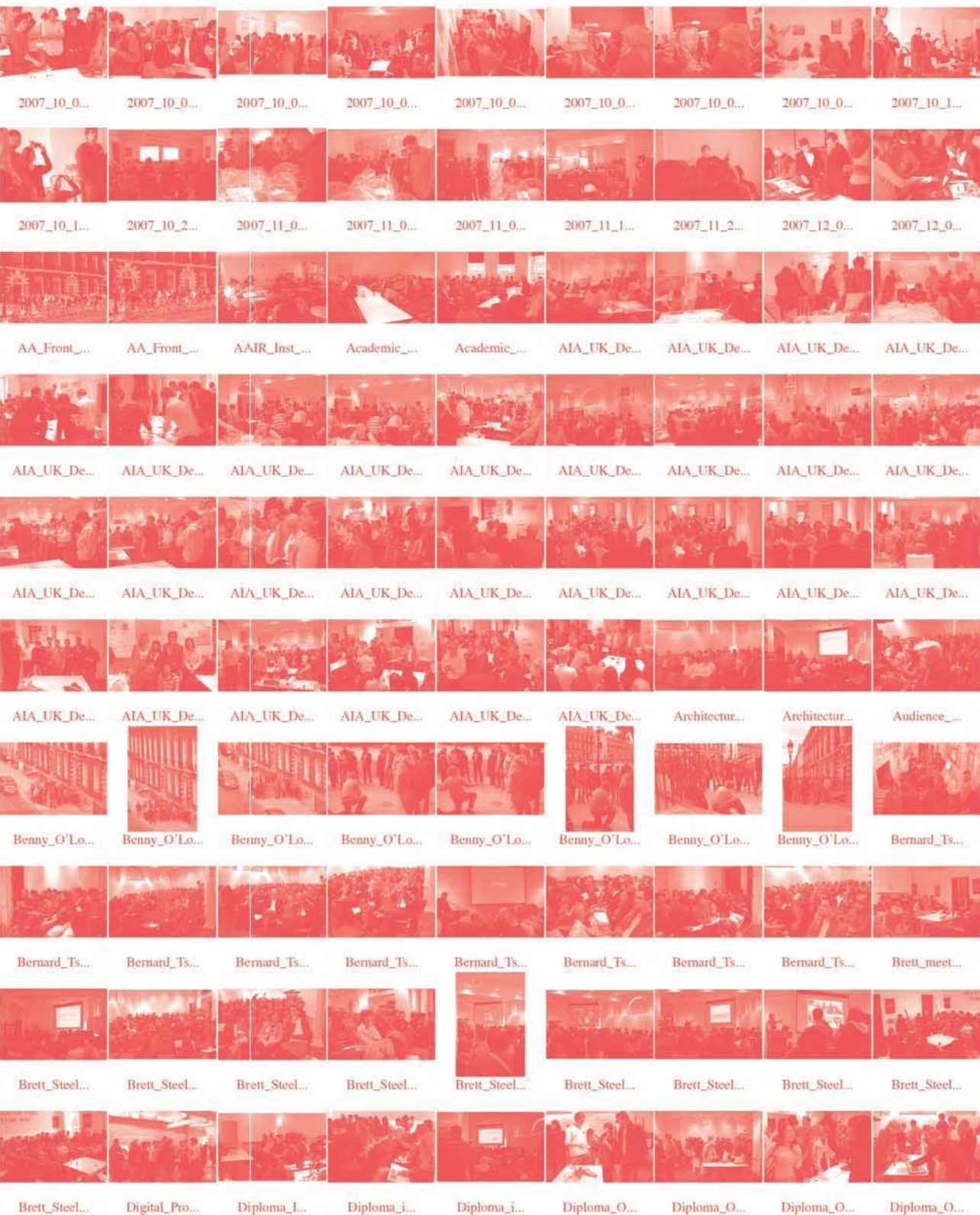


# AArchitecture

News from the Architectural Association



2007\_10\_0... 2007\_10\_0... 2007\_10\_0... 2007\_10\_0... 2007\_10\_0... 2007\_10\_0... 2007\_10\_0... 2007\_10\_0... 2007\_10\_1...  
2007\_10\_1... 2007\_10\_2... 2007\_11\_0... 2007\_11\_0... 2007\_11\_0... 2007\_11\_1... 2007\_11\_2... 2007\_12\_0... 2007\_12\_0...  
AA\_Front... AA\_Front... AAJR\_Inst... Academic... Academic... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De...  
AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De...  
AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De...  
AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... AIA\_UK\_De... Architectur... Architectur... Audience...  
Benny\_O'Lo... Benny\_O'Lo... Benny\_O'Lo... Benny\_O'Lo... Benny\_O'Lo... Benny\_O'Lo... Benny\_O'Lo... Benny\_O'Lo... Bernard\_Ts...  
Bernard\_Ts... Bernard\_Ts... Bernard\_Ts... Bernard\_Ts... Bernard\_Ts... Bernard\_Ts... Bernard\_Ts... Bernard\_Ts... Brett\_meet...  
Brett\_Steel... Brett\_Steel... Brett\_Steel... Brett\_Steel... Brett\_Steel... Brett\_Steel... Brett\_Steel... Brett\_Steel... Brett\_Steel...  
Brett\_Steel... Digital\_Pro... Diploma\_I... Diploma\_i... Diploma\_i... Diploma\_O... Diploma\_O... Diploma\_O... Diploma\_O...



## VERSO

AArchitecture  
News from the Architectural  
Association  
Issue 5 / Winter 2007/08  
aaschool.net

Price: £1.00  
To subscribe please contact:  
aarchitecture@aaschool.ac.uk

©2008  
All rights reserved.  
Published by Architectural Association,  
36 Bedford Square, London WC1B 3ES

Contact:  
contribute@aaschool.ac.uk  
Nicola Quinn +44 (0)20 7887 4000

To send news briefs:  
news@aaschool.ac.uk

## EDITORIAL TEAM

Brett Steele, Editorial Director  
Nicola Quinn, Managing Editor  
Zak Kyes / Zak Group, Art Director  
Wayne Daly, Graphic Designer  
Alex Lorente  
Fredrik Hellberg

## ACKNOWLEDGEMENTS

Valerie Bennett  
Michael Hensel  
Sandra Sanna  
Mike Weinstock  
Simos Yannas

Printed by Cassochrome, Belgium



## CONTRIBUTORS

Guillem Baraut  
<guillem.baraut@gmail.com>

Lawrence Barth  
<archinnov@aaschool.ac.uk>

Shumon Basar  
<shumon91@hotmail.com>

Umberto Bellardi Ricci  
<umberto.bellardiricci@gmail.com>

Ed Bottoms  
<edward@aaschool.ac.uk>

Wayne Daly  
<daly\_wa@aaschool.ac.uk>

Rojia Forouhar Abadeh  
<abadeh\_ro@aaschool.ac.uk>

Mattia Gambardella  
<mattiangambardella@gmail.com>

Natalia Kokotou  
<nataliakokotos@gmail.com>

Zak Kyes  
<z@zak.to>

Alex Lorente  
<alex@aaschool.ac.uk>

Morgan Martinson  
<morganlemae@gmail.com>

Aram Mooradian  
<aram.mooradian@gmail.com>

Jesse Randizo  
<j.randizo@gmail.com>

Nathalie Rozencajg  
<sng\_workshop@aaschool.ac.uk>

Simone Sagi  
<simone@aaschool.ac.uk>

Goswin Schwendinger  
<goswin@schwendinger.co.uk>

Tom Verebes  
<tverebes@oceanD.com>

Thomas Weaver  
<weaver\_to@aaschool.ac.uk>

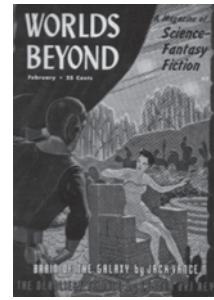
Kirk Wooller  
<wooller\_ki@aaschool.ac.uk>

## COVER

AA crowds, Autumn Term 2007

\* \* \* \*

## LYDIAN



Headlines in this issue are set in Lydian Bold, designed by author, illustrator, book and type designer Warren Chappell for American Type Founders in 1938. While the stressed letter designs (most notably in the rounded uppercase C, G, O, and Q) suggest a calligraphic style, Lydian is considered a sans serif font. It was a perfect fit for America's passion for casual sans types and informal scripts, and proved to be incredibly popular; every newspaper and magazine publisher seemed to have this typeface on hand and it could be seen in ad layouts nationwide. While its loose spacing and upright stance make it appropriate for small sections of larger text, Lydian tends to work best at display sizes. Taken from:

<http://www.ascendcorp.com/msfonts/NEW-TMC/Lydian.html>  
and  
[http://en.wikipedia.org/wiki/Lydian\\_\(typeface\)](http://en.wikipedia.org/wiki/Lydian_(typeface))

Body text is set in Sabon Bold.

Architectural Association (Inc.),  
Registered Charity No. 311083.  
Company limited by guarantee.  
Registered in England No. 171402.  
Registered office as above.

AArchitecture ISSUE 5 / WINTER 2007/08

CLAUDE PARENT: CLIP/STAMP/FOLD SMALL TALK PG 4

NEW RESEARCH CLUSTER:

THE ARCHITECTURE OF INNOVATION PG 6

HOUSE-HUNTING PG 9

AA SUMMER VISITING PROGRAMMES 2007 PG 10

'IF CRIME DOESN'T PAY':

THE ARCHITECTS' REVOLUTIONARY COUNCIL PG 14

JUST AN OLD-FASHIONED LOVE SONG PG 20

FORMS OF INQUIRY: READING ROOM EXCERPT

AA PUBLIC PROGRAMME AUTUMN 2007 PG 21

BEDROOM MODELS PG 26

END OF YEAR MEMBERS' EVENING

AND ALUMNI REUNION PG 26

SLENDER MULTISTRESS-DRIVEN STRUCTURES PG 28

KIFISSOS: THE ATHENS RIVER PG 30

A SEPARATE PLACE: AV CUSTERSON AWARD 2007 PG 32

AA PUBLICATIONS PG 34 ZAHA HADID AT THE DESIGN

MUSEUM/AA MEMBERS PG 36 AA NEWS BRIEFS PG 38

GUESS THE BUILDING PG 43

—  
'THE MEMBERS OF ARC ARE ARCHITECTURAL  
REVOLUTIONARIES, AND WHEN WORDS SUCH AS  
DESTROY, ENEMY AND OVERTHROW ARE EMPLOYED,  
THEY ARE MEANT.' ARC STATEMENT OF INTENT, PG 15

## CLAUDE PARENT: CLIP/STAMP/FOLD SMALL TALK, 10 NOVEMBER 2007

**Shumon Basar:** I would like to ask Claude to describe the ideas behind *Architecture Principe* and what historical context it involved. Then we can look through some of the issues which were published during that extraordinary year.



**Claude Parent:** The creation of *Architecture Principe* goes back to a number of shocks that I had. The first was when I was 15 and I encountered the books of Le Corbusier. My older brother had introduced me to them. Initially I was only interested in looking at the cars and boats, but of course I saw houses as well. The last was a double shock. In 1963 I encountered Paul Virilio quite by accident through a mutual friend who was a painter. Also in 1963 I was able to produce two houses and I no longer had to worry about the anxiety of influence. I was able to put my very own stamp on things for the first time.

*Architecture Principe* was born out of the conviction that modern architecture had become fossilised. It had entirely lost its principles, both in that of its own nature, and also in relationship to the other arts. It is also important that modern architecture lost a certain amount of its disciplined way of thinking. For this reason, *Architecture Principe* was sometimes seen as reactionary and was not well understood. But what was really the important motivating factor in terms of making our magazine was that we didn't want to be at the mercy of journalists, and have our ideas interpreted in ways that weren't our own.

Number eight of *Architecture Principe* had the very heavy title 'Power and Imagination'. This was a discourse that was in a certain sense a premonition, something that would be taken up later in 1968.

I have a score to settle with Peter Cook regarding the history of Folkestone: our projects were completely misunderstood. They were put in the camp of fascists, dictators and power-mongers, which was not at all how they were intended. One of the things that sums this up was the fact that the drawings we produced to inhabit the conference were placed right next to the canteen, with the odour of food, English food.

Photos: Sue Burr

Then as I was walking around Folkestone, a girl told me there were plans to prevent *Architecture Principe* from speaking at the conference. Being quite worried we asked our translator to make sure he spoke very quickly so we could get our whole discourse presented at the conference, and when the audience saw that there was no way of interrupting *Architecture Principe* on the tribune they began to clap, a thousand people in unison which effectively drowned out the discourse itself and beyond that there was actually a group of roughly 30 students who stood up and gave the Hitler salute as the discourse was coming to a close. So there was a lot to be unhappy about and it was very evident that what we were proposing was being entirely misunderstood and in effect there was a betrayal of what we were trying to present.

I don't want to reproach Peter Cook entirely for the Folkestone incident. When I asked him if the panels could be moved from above the canteen, he explained that the students were running the show and that he was powerless.

Whenever I would go to a conference, I would encounter tremendous hostility and difficulty in the profession. And this critique in France was never really disarmed until quite recently. Even André Bloc wouldn't publish the drawings of the oblique function in *L'Architecture d'Aujourd'hui*. I had to wait almost 40 years. The catalogue in the AA Document series (*Function of the Oblique*, 1997) helped to reconnect *Architecture Principe* with contemporary readers.

Claude Parent discusses his magazine *Architecture Principe* at the Clip/Stamp/Fold: Little Magazines/Small Talks symposium, 10 November 2007

*Interpreter: Greg Buckley*  
*Selection and transcript by Rojia Forouhar Abadeh, a Fourth Year AA student, and Morgan Martinson, an AA visiting student from the University of Pennsylvania*



## THE ARCHITECTURE OF INNOVATION

Curators Lawrence Barth and Dominic Papa present their new Research Cluster, The Architecture of Innovation in the AA Lecture Hall on 6 November 2007



Photo: Valerie Bennett

Brett Steele, Director of the AA School, has often remarked that we should be fully engaged in transforming what architecture is today. This ambition, of course, is very much engrained in the tradition of the School, and units have been well known for their aggressive exploration of the new methods and media. This tradition continues today with a strong emphasis upon computation and the understanding of digital platforms driving unit agendas. There is also another path toward the transformation of the field of architecture, however, and this line runs more through application than through methodology. Increasingly, we are seeing units address the challenges and problems of complex environments, such as issues of sustainability and disaster response. Another important challenge awaits our field in the major transformations affecting cities in the innovation economy. Architecture has a tremendous role to play in framing and developing strategies for a new urbanism addressing the knowledge economy. Thus, our new research cluster on the Architecture of Innovation will draw together work at the School in this emerging area of multi-disciplinary collaboration.

The fields of urban studies, economics, business and sociology describe the rich interplay of economic and technological forces that are driving the proliferation of new businesses

and networks emerging in 'knowledge cities'. Remarkably, however, their ability to see, describe, and analyse cities is minimal, and their ability to generate meaningful propositions regarding urban development strategies is virtually non-existent. When students read this literature they will notice that the understanding of cities is fairly limited to locational statements, for instance that there is a strong cluster of financial institutions in London's famous Square Mile. As architects, we would begin to read such places very differently. We would see them graphically, probing their patterns for their inner logic of repetition and transformation. Architecture does not see the city in the same way as these other fields. However, the gap is becoming a rich vein of transdisciplinary research and collaboration.

When we think of innovation environments, most people will visualise a certain set of images, perhaps of a science and technology park where university research and business incubation can come together, or perhaps of new media clusters making use of our growing digital capacity to drive imaging and communication. These are not wrong, but their character doesn't really capture the complex and multi-scalar challenges of an urbanism for the knowledge economy. Today, the cutting edge of urbanism's approach is less oriented toward creating islands of innovation separated

Photo: Valerie Bennett

from the pulse of urban life, and more interested in exploring how the urban process and the forces of learning and innovation can be harnessed together through a range of urban and regional strategies. The urbanism of today's knowledge economy is being pursued against a background understanding of the city as itself the quintessential learning environment.

This may appear to be a broad brief. However, there seem to be some natural sub-themes linked to work that is already ongoing at the AA, and the cluster will begin by supporting and developing these lines of investigation. One of these we could call the urbanisation of regional infrastructure. The city-regions of the knowledge economy are highly dependent upon systems of integration, transportation and communication. Our own city faces massive challenges in updating its transportation network and effectively integrating the region. We could also look at particular challenges at the interface of urbanism and infrastructure. For example, Chris Lee and Sam Jacoby will be looking at airport cities this year. How should we read the urban developmental potential of airports?

A second sub-theme will focus on what is increasingly being called social innovation – that search for fresh approaches to the challenges of health, education and social inclusion. One of the central problems of the innovation economy is the way in which it continually threatens to marginalise vulnerable or displaced communities.

Jorge Fiori's work in the Housing and Urbanism programme on institutional formation in irregular settlements is one example of this kind of research, and Carlos Villanueva Brandt's work could be read as a different approach to a similar problem. Carlos has consistently encouraged



Photo: Valerie Bennett

students to investigate and elaborate architecture's strengths and limitations in addressing specific socio-cultural problems in the city. Today, we are seeing an increasing awareness of the importance of deploying new technologies in community development and support. In London, the Young Foundation is an example of a forward-looking think-tank emphasising the crossover among new information technologies, service delivery and community development. Diploma 14, run by Theo Lorenz, Peter Staub and Neil Davidson, has demonstrated the potential of architecture's facility with new media technologies for supporting stakeholder communication and development.

A third example of architecture's role in the innovation economy can be seen in the transformation of workspace. As architects are all well aware, the office landscape has changed considerably over the course of the 20th century. But, it's not only inside the building envelope that workspace is evolving – new expectations for what we might call the workspace neighbourhood and new potentials for the crossover between living and working are changing the definition of urban work environments. How do we provide space for growing industries at the same time as we pursue the intensification of urban environments as the milieu for business innovation? In Housing and Urbanism, Dominic Papa and I will be exploring what they are calling Workspace Urbanism to examine these shifts at multiple scales. This work will dovetail with research being done by students in the PhD programme and the hope is that Diploma and Intermediate units will join in the discussion.

In the coming months the Architecture of Innovation cluster will host a number of discussions aimed at building the School's participation in the wider network of research and policy development in London. We will be inviting speakers from our partner disciplines at universities like the London School of Economics and the University of Manchester, together with key professionals from foundations, governmental units and architectural practices. The aim will be to frame an arena for discussion and research that will encourage both students and tutors to engage with the current strategic transformation of the city. This engagement will no doubt give rise to fresh developments in the field of architecture itself.

*Lawrence Barth lectures on urbanism in the AA's Graduate School and is Co-curator of the Architecture of Innovation research cluster*

**Fredrik Helberg:** What will your research cluster contribute to the School and the world of architecture that it doesn't already have?

**Lawrence Barth:** It will contribute to the School by bringing a thematically linked set of challenges to which students can apply their work. Nate Kolbe recently remarked to me that it would give students an important set of real world problems to think about when they draw. Personally, I think students here can gain a lot by linking their work to a broader topic like the challenge that cities are facing in this era of global innovation.

Certainly, the dynamism of global knowledge cities has become a hot topic in a range of policy areas. But let's start with the world of architecture. What does architecture offer to these discussions about cities in the era of innovation? For starters, architects are regularly called upon to provide masterplans or visions for projects that have to do with the knowledge economy. For example, they may be asked to design the workspace for new labs or business incubators, or they may be commissioned to design a 'next-generation' science and technology park. Instead of isolating these from the city, we are today looking at all of these examples as key elements in the urban process. Architects have a major role to play in analysing and developing these visions of the future city, but often they are not brought in until the project has already been envisioned by someone else. At the cutting edge of architectural urbanism, the work of the architect is starting to move upstream, into the strategic conceptualisation of urban development.

**FH:** Could you give an example?

**LB:** Well, my own experience of this kind of project has shown that architects could contribute much more in the creation of the next generation of innovation environments. I've worked with Zaha Hadid on projects in Singapore and Bilbao where her architectural vision has contributed hugely to stakeholders' ability to imagine the urban potentials associated with today's economy.

Planners often think that we have to create an environment separate from the city to deliver clusters of excellence and collaboration. For example, in London, policy makers tend to

look at the biomedical industry and the creative industries quite separately. In certain cases, this might be the correct approach. But the key questions we are beginning to ask have to do with the synergies that might be found by linking these industries together. Might cities not become more sustainable – both socially and environmentally – by understanding the way in which these industries could both contribute to one another and to the wider urban realm? Today we are starting to look at these business ecologies as closely linked to the urban process. However, this creates a challenge for us in communicating across different disciplines.

**FH:** How is our work at the School related to these challenges?

**LB:** Many units are already doing fantastic things that demonstrate how architectural concepts and media can help us envision the urban process in new and strategic ways. This cluster is not aiming to change the briefs given by tutors, but rather to provide a forum for testing, discussing and developing our ideas in relation to key challenges facing cities in the era of innovation. Units already have well-defined briefs. This just adds another point of application where they can see the effect of their work on the development of architectural concepts.

**FH:** You talk about architecture as a possible vehicle for innovation, and mention that there is already a very large literature covering the topic of the knowledge economy, but a much poorer discussion of how it could practically be applied to urban strategies. How will the cluster address this gap?

**LB:** Through collaboration and demonstration. We are developing partnerships with other academic institutions, practices, foundations and government units in order to explore this emerging field of work. Ultimately, we'd like to be able to retain some graduate students as research associates and create a funded research centre linking design and urban policy. This would build on our international expertise on cities and urban projects, and also provide an important resource for London, the UK and Europe.

**FH:** So you think the AA could play an important role in this?

**LB:** We already do. Both DRL and H&U have worked this past year with people in Shanghai to define new urban strategies. You can take a lot of the work that's been done at the AA and show a series of new possibilities for a city like Shanghai. If you imagine each of those as a proposition that could encourage a different sort of strategy, then that would start to give someone perhaps a very different idea of what they are really testing or proposing for the city. Dynamic fast-growing cities are meant to be crucibles of new ideas and innovations. Cities like Shanghai draw people, culture and knowledge together at a dramatic rate. Will these cities form new kinds of clusters and collaborations? Architects work in such a way that they can help people envision the new urban potentials of these changing relationships.

So right now, in all of this literature on the importance of cities in the knowledge economy, there is only a weak facility for characterising differences amongst cities or analysing the potentials of different projects. Architecture's graphic reasoning contributes hugely to these areas. Obviously, this is a great strength of unit work at the AA.

*Interview and transcript by Fredrik Hellberg, a Third Year AA student*

## § HOUSE-HUNTING BY THOMAS WEAVER



The Dutch word *gezellig* translates into English as 'cosiness', but much like the German *gemütlich*, its cultural associations and resonances extend far beyond the dictionary. Expressed in its natural state in the short, clipped timbre of a Dutch grandmother, it has come to encapsulate, both literally and onomatopoeically, the aesthetic vernacular of the Dutch everyday – lace curtains, pot-plants, dark wooden furniture, and with everything just so. You can see it everywhere in Holland, in the rows of suburban interiors that extend out from all of its city centres, but the best place is on Prins Hendriklaan in Utrecht. This is not so much because of the street's heightened sense of cosiness but for what it is juxtaposed against. Because at number 50 sits the house Gerrit Rietveld designed for Truss Schröder.

In a city filled with buildings by Koolhaas, Arets, van Egeraat, van Berkel and Maas, the house still has the power to shock and comfort in equal measure. At the time of its construction it represented the last house at the end of the last street. In photographs from the 1920s, around its three sides you can see nothing but trees and fields.

The city pavement even runs out at the end of the house's garden. Its position, therefore, seems to exist in direct confrontation to both the urban (rows of cosy brick terraces) and the rural (the familiar but resolutely un-cosy grandeur of the surrounding Dutch landscape). And against the centrality of much contemporary Dutch architecture, the house, both *gezellig* and very un-*gezellig*, shows that interesting things are still ones that occupy the edge.

Thomas Weaver is Editor of *AA Files*

# AA SUMMER VISITING PROGRAMMES 2007



Above: Student showing a group project at the final presentation for the China Superdensity Summer School. Photo: Tom Verebes  
Right: The students and tutors of the China Superdensity Summer School. Photo: Tom Verebes

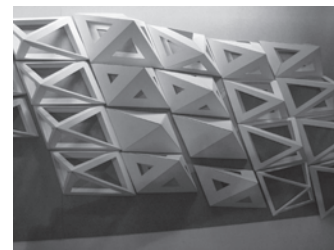


Main: Breeding Design 2007: Vertical progression through continuous loops generating informal public space. Photo: Michel da Costa Goncalves  
Bottom Left: D\_Lab students working in the studio. Photo: Tom Verebes  
Below: Example of a laser cutter model by D\_Lab student. Photo: Tom Verebes

## D\_Lab 2007, AA, London 6–17 August 2007

The second year of the AA's D\_Lab Summer School was a tremendous success, with three times as many participants as in our first year – 38 participants from 18 different countries, and a calibre of work well exceeding the expectations of tutors, critics and the academic coordinator. The lab was organised as a series of short software introduction seminars, workshop projects, and presentations by students, staff and invited visiting critics. The range of topics, tools and the expertise of the various contributors focused on a cultural agenda concerning contemporary digital design and production practices.

The 12-day intensive programme concerned a technique-driven mode of spatial and material production. The studio-based course was structured as three parallel design studios taught by expert tutors selected for D\_Lab 2007, led by Eugene Han and Monia De Marchi, Jeroen van Ameijde, Adam David and Chris Junkin. Participants were immersed in a range of technique-driven exercises, focusing on modelling [in Maya, Rhino and Generative Components], scripting and other 'hard' output techniques, using CAM technologies, including CNC milling, laser cutting and 3D printing to demonstrate the relation of contemporary digital design and production systems.



## China Superdensity, Shanghai 25 August–2 September 2007

The first-ever Architectural Association-Tongji Shanghai Summer School was hosted by the Tongji University College of Architecture and Urban Planning in Shanghai. This intensive nine-day studio-based course combined the realms of contemporary urban theory with cutting-edge computational design techniques in the context of one of the fastest-growing, most densely occupied cities in the world. Shanghai was both the setting and topic of our work during the course, serving as a live model of a pre-eminent twenty-first century city.

The teaching team included Tom Verebes [Academic Coordinator], Yan Gao, Giulia Foscari, Joo Ryung Kim, Yuyu, Lan Zhao and Yanchuan Liu. Steven Wang, James Brearley, Roman Wittner and AA Director Brett Steele joined us for the final review.

*By Tom Verebes, AA DRL Co-director and Academic Coordinator of the D\_Lab and China Superdensity Summer programmes.*





Above: Summer School students presenting their projects at the final jury. Photos: Shumon Basar

Opposite page  
 Left: Breeding Design 2007. Modelmaking: Urban moment interpreted as a 24-hour time lapse; Middle: Breeding Design 2007. Modelmaking: Vertical progression through continuous loops generating informal public space.; Right: Breeding Design 2007 Final Jury presentation. Photos: Michel da Costa Goncalves

## Live It Up! AA Summer School, London 16 July–3 August 2007

Seventy students, five units and fourteen tutors participated in this year's Summer Architecture School. Entitled 'Live it Up!' the programme was run by myself and Natasha Sandmeier, and focused on the myriad meanings of high-rise living in London today and tomorrow. There were bamboo megastructures, Post-It note installations, disaster movies and a tabloid newspaper flaming the fires of anxiety that this subject matter inevitably induces in Londoners. The final presentation day was attended by guest critics such as Marcus Fairs (dezeen), Sam Jacob (FAT), Peter Carl (University of Cambridge) and various AA tutors to evaluate the results.

*By Shumon Basar, head of AACP and Co-coordinator of the AA Summer School*

## Breeding Design 2007: AA Visiting Workshop, Singapore, 19–28 July 2007

This second session of the AA visiting workshop in Singapore dealt with the theme of vertical strategies for urban living. Participants, from a variety of countries and professional/educational backgrounds, joined the ten-day workshop to collaborate around this common theme in a studio-based environment. As in the past the workshop was accompanied by a series of architectural visits and evening lectures presenting AA student and alumni portfolios. In addition this year a symposium organised by the Urban Renewal Authority gave an opportunity for us to present a selective journey through design-based research at the AA, dealing with the theme of verticality, and to discuss this with local architects and urban planners.

Participants, working in groups, were introduced to a number of digital drawing and modelling tools. A series of exercises, starting with the analysis of an urban moment and its translation into an unfolded vertical 'DNA', evolved into the questioning of programmatic associations. The groups developed proposals for vertical relationships in the form of three-dimensional diagrams. These evolved into models and representations expressing new forms of juxtapositions and associations of programmes encompassed in dense urban fabrics. The workshop ended with a public presentation of the work intensively produced by this year's participants

**Workshop coordinators: Nathalie Rozencwajg, Michel da Costa Goncalves; Assisting Tutors: Yi Pan Cheng; thanks to Claude Ballini, Yvonne Tan and Elad Eisenstein for their help and contributions.**  
[aaschool.ac.uk/sngworkshop](http://aaschool.ac.uk/sngworkshop)

*By Nathalie Rozencwajg*

IN CONTRAST TO HORIZONTAL EXPANSION AWAY FROM THE CITY, VERTICAL URBAN LIVING NOT MERELY AS AN EXTRUSION OF FUNCTION BUT ENGAGES DIFFERENT FORM AND FUNCTION TO CO-EXIST IN A WHOLESOME ENVIRONMENT.

## 'IF CRIME DOESN'T PAY': THE ARCHITECTS' REVOLUTIONARY COUNCIL



Previous page: ARC Poster; 'If Crime Doesn't Pay...' c1975. AA Archives; Left: ARC Press Conference, c1975



**IF CRIME DOESN'T  
PAY... WHERE DO  
ARCHITECTS GET  
ALL THEIR MONEY?**

ARC

In early 1974 a group of radical architectural students operating under the guise of the 'Architects' Revolutionary Council' (ARC) announced their presence to the world, staging a dramatic press conference and publishing an inflammatory manifesto. Calling for the destruction of the RIBA and the establishment of 'an international movement towards community architecture', the ARC emerged from the AA's Intermediate Unit 1, tutored by the charismatic Brian Anson.<sup>1</sup> Little documentation of this movement remains within the AA, however a series of their provocative posters and graphics, key weapons in the ARC armory, are now in the process of being preserved and catalogued in the AA Archive, thanks to generous funding from the AA Student Forum.

The leading protagonists of ARC appear to have been Anson, formerly the Deputy Principle Planner for the GLC's Covent Garden Team, (dismissed in 1971 for taking up cudgels on behalf of the Covent Garden community), and students including George Mills, Peter Moloney, Andy Burrell, Dave Taylor, Adam Purser, Dag Fasting, Hubert Puig and Brian Fileman. In addition there was also 'an international contingent from Slovenia...Croatia, America, France, Germany, the West Indies and other sundry souls.'<sup>2</sup> A photograph of an ARC press conference circa 1975 reveals the group to have been acutely aware of their own image seated surrounded by banks of TV monitors, the key members sporting dark glasses, against a backdrop of their own posters. Whether a certain amount of irony was intended is unclear, but in their statement of intent, the group defined themselves as 'not composed of self interested reformists, indulgent radicals or opportunist students and academics. The members of ARC

are architectural revolutionaries, and when words such as destroy, enemy and overthrow are employed, they are meant.'

Certainly, ARC became seriously involved in a number of important community issues between 1974 and 1977, mobilising on behalf of the Covent Garden Residents Association, the Ealing Alliance (opponents to Ealing Council's town centre plans) and the Pope Street Association of Bootle, Merseyside. A series of journals, *Red House*, *The Wild Duck* and *The Colne Valley News* were also published, featuring articles, critiques and reviews.

The ARC's philosophy was based around the belief that architects should immediately cease working 'only for a rich powerful minority or the bureaucratic dictatorship of Central and Local Governments and offer... [their] skills and services for the local community.'<sup>3</sup> The RIBA was thus regarded as a bitter enemy 'directly responsible for the malaise of architecture and the state of our cities.'<sup>4</sup> In ARC's view, the RIBA was totally subservient to privileged patronage, an opinion forcefully articulated in a poster representing the institution as HMV's 'Nipper' held in thrall by the voices of developers, speculators, industry, banks and multinationals. Indeed, the RIBA was ruthlessly pilloried in the ARC's graphic output, savagely characterised in another poster as a corpulent, holstered, belted and jackbooted figure touting a bow-tie and bearing aloft, on a T-square, the words 'Repressive, Indulgent, Brutal, Arrogant'. Such militaristic and fascistic imagery was continued elsewhere, an eagle and laurel wreath dominating the RIBA crest in their 'If Crime Doesn't Pay...' poster. Such imagery was well calculated to express ARC's exhortation to 'Join the Resistance'.





This page: ARC Recruitment Poster, vilifying the RIBA, c1975. AA Archives  
Opposite: ARC Manifesto, as reproduced in AA Prospectus 1974/5

Indeed, class war was at the heart of ARC and Anson's philosophy, and they were violently opposed to the imposition by architects and planners of 'middle-class values on a [working class] culture entirely different and worlds apart from their own'.<sup>5</sup> 'We wish to create a situation whereby every time a student passes a building such as Centre Point he vows that he will never work in a practice that is involved in such obscenities. Whenever a student walks through a gentrified area where massive improvement grants

have enabled landlords to evict long standing tenants and raise the value of their property a hundredfold, he will vow never to work in firms that indulge in such activities.'<sup>6</sup>

The arrival of ARC on the architectural scene was reported rather snootily by the *Architects' Journal* of 28 May 1975, which noted that 'in a long, prolix and rather ungrammatical explanatory note, the ARC explains that "the new system of architecture will need to be based on a mass movement" but the revolutionary council does not

# Revolutionaries present their draft manifesto

**THE ARCHITECTS Revolutionary Council, formed last year by AA lecturer Brian Anson and other architects, has produced a draft manifesto calling on architects to offer skills and services direct to local communities.**

The manifesto, presented to a meeting at the Architectural Association this week, says:

□ "ARC calls on all those architects and others involved in the built environment who believe that we should cease working only for a rich powerful minority or the bureaucratic dictatorship of Central

and Local Governments and offer our skills and services to the local communities who have little chance to work directly with architects and architecture.

□ ARC maintains that the architectural profession as it now stands is a luxury profession often reserved only for the rich minority and that the architect is caught in the trap of narrow economic viability and profit.

□ ARC further maintains that the RIBA propagates this narrow luxury characteristic and is thus directly responsible for the malaise of architecture and the state of our cities.

□ ARC believes that there are many thousands of architects who would welcome a new framework where they can work directly for the local communities who are the real clients.

□ ARC specifically believes

that the students in schools of architecture cry out for a new system to replace the existing one where they are trained fodder for the profit-orientated one we now have.

□ ARC believes that the problems for architects are all around us but that the people who suffer from these problems cannot afford to employ architects to help solve them; neither can architects afford to tackle them. It is this trap that ARC wants to break

□ ARC consequently believe that it is necessary to change the social system under which architects work. But first architects and students must demonstrate that they wish a new system in their own art.

□ ARC calls on these people to join a new international movement and through solidarity help to bring about the architectural revolution."

regard itself as the embryo of the movement. ARC is, as it were, the midwife which will help to bring the movement into being, after which it will adopt the role of stern tutor to ensure that the movement does not become a bureaucracy intent on preserving itself to the detriment of society.’ Further media attention was drawn to the aims of the movement, when *The Times* reported, in July 1976, ARC’s disruption of the RIBA’s annual conference at Hull, where two activists interrupted Eric Lyons’ Presidential Address, deriding the conference for ‘being a ‘ridiculous jamboree’ and a ‘sham’ and accused architects of failing with planning in such places as Liverpool and Glasgow, and of ignoring housing needs.’<sup>7</sup>

In addition to such guerilla activities, an ARC conference was arranged in Harrogate which bore fruit in the formation of yet another body, the ‘New Architecture Movement’. Anson retained his combative approach into the late 1970s, an article in the 1977 Aa Prospectus declaring his opposition to both ‘the new breed of conceptualist architects’, whom he considered ‘blind to the fact that in Britain thousands are still forced to live in ugly and poverty-stricken environments’ and to the architects of ‘Authoritarian Left’, who acted ‘as though such people ‘live by bread alone’ and have no capacity for dreaming of beautiful things.’ Later that academic year he was to hijack Peter Cook’s launch of ‘An indiscrete architecture of the bourgeoisie’ by distributing through the audience a statement entitled ‘An immediate response to Peter Cook’s Arcadian thing’. The AA Events List of the following week reported that it ‘commented, in his [Anson’s] way, on contradictions and outward rhetorical devices he felt existed in the scheme and challenged Peter Cook to a public debate of his architecture.’<sup>8</sup> This challenge was accepted by Cook and a date set for 31 May of that year – an event which must have been entertaining in the least. However, by late 1978 ARC seems to have finally lost momentum and, with the closure of Anson’s Diploma Unit in the summer of that year, the movement appears to have petered out. Brian Anson remained connected to the AA for a further year, working part time as the Diploma School Advisor to Extension Studies and maintaining an open atelier in the basement of No. 11 Percy Street.

If any members have ephemera or publications relating to the Architects’ Revolutionary Council and would consider donating them to the AA Archive, they would be most gratefully received.

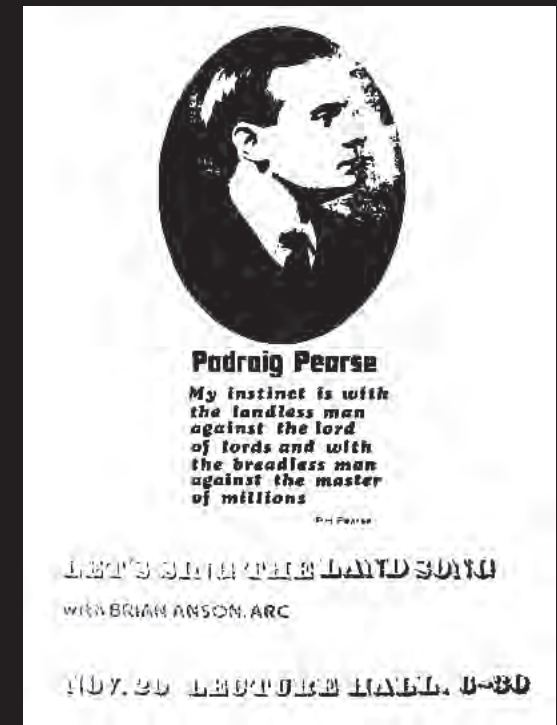
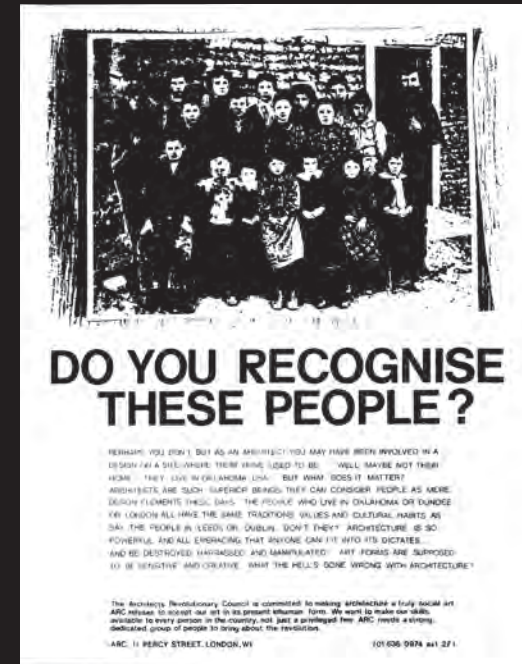
*Edward Bottoms is the AA archivist/web/serials librarian*

- NOTES
- 1 Brian Anson started Unit 1 in 1971 but was teaching Diploma 8 by 1977/8
  - 2 Email from Peter Moloney to Edward Bottoms, dated 8 September 2007
  - 3 AA Prospectus, 1974/5, p3. ARC Manifesto, draft version.
  - 4 Ibid, p3
  - 5 Ibid, p3
  - 6 AA Events List, Week 21 (18–21 March), 1974
  - 7 The Times, July 16 1976, p7
  - 8 AA Events List, week 6 (29 May–2 June), 1978



Above: ARC Recruitment Posters (detail), c1975. AA Archives

Opposite page: Top Left and Right: ARC Recruitment Posters, c1975. AA Archives; Bottom Left: ARC Poster promoting their periodical, Red House, c1975. AA Archives; Bottom Right: Poster advertising lecture by Brian Anson, 20 November 1974. Courtesy AA Archives



## JUST AN OLD-FASHIONED LOVE SONG

In 1917 at an independent art show in New York – without jury and open to all artists – a work was submitted by one of the show's eleven founders, under a pseudonym, and was rejected. The fact that nobody actually saw *Fountain* by R. Mutt first hand was immaterial to its eventual valorisation within the art world. Seth Price, in his text *Dispersion* (2002), reinforces that although *Fountain* was 'never exhibited, and lost or destroyed almost immediately, it was actually created through Duchamp's media manipulations – the Stieglitz photograph (a guarantee, a shortcut to history) and 'The Blind Man' magazine article... Duchamp distributed the notion of the fountain in such a way that it became one of art's primal scenes.' The power of the magazine as a tool to both disseminate, and, as seen with Duchamp's *Fountain*, actually create work, is seldom in dispute. Price's *Dispersion* is itself a widely disseminated text – designed as the catalogue of the Ljubljana Biennial of Graphic Art; published as an artist's book; freely downloadable via the internet – whose latest appropriation occurs on the pages of the inaugural issue of *F. R. David*: a journal of writing that (unsuccessfully) attempts to carry dialogue in an act closer to the informality of speech than the polish of writing.

Will Holder, editor of *F. R. David*, was amongst a panel of his contemporaries that assembled in the AA Gallery for the second set of talks held in conjunction with the recent exhibition, 'Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196x–197x'. The panel – organised by Shumon Basar and only marginally outnumbering those who had gathered to bear witness – included Cynthia Davidson (*Log*), Emily King (*Frieze*), Jesko Fezer (*An Architektur*), Jonathon Solomon (306090) and Sam Jacob (*FAT*). The topic of discussion, 'Little Magazines Seen Today', was split between a reflection of the Clip/Stamp/Fold show and the panel's own editorial work in present-day magazines. Aside from Sam Jacob's cheeky remark that he wished the magazines were only just the cover – the panel was in general agreement that the exhibition lacked the ability to deliver content: they wanted access to the magazines' pages, to know what they had to say; rather than merely being stirred by provocative

covers or spoon-fed content via the editorial translations of the annotated timeline. This, in turn, reflected a primary ambition amongst the panel to generate, in various ways, discussion, dialogue and debate within the pages of their own 'little' magazines.

What became evident, however, was a disturbingly contradictory reluctance to use the internet to help foster these dialogues. Clip/Stamp/Fold credited the technical developments of offset lithographic printing – with its low-cost, low-run capability – for enabling both the existence of the little magazines in the 1960s and the discourse they created through the dissemination of their ideas. The technology-prompted production of today's little magazines, however, has manifested a reluctance to move away from a certain fetishisation of the magazine-as-object. The panel considered this fetishisation necessary for a certain kind of discourse to remain effective. The internet – as it was made out during the talks – is too broad and shallow, too standardised and formulaic, its content too repetitive and rehashed; it acts too much as an organiser of content rather than as a generator of one. It is one thing to acknowledge the vulnerability of immersing architectural discourse within the domain of the internet: a trans-disciplinary act whose validity is determined almost exclusively by its acceptance back into the institutional framework that it originally attempts to transgress; an acceptance reliant upon its publication within the pages of architecture magazines. It is quite another thing to continually fetishise the magazine-as-object – with limited print runs that have failed to expand significantly beyond those of their predecessors forty-five years ago – in an act that is not only anachronistic but blatantly misses their own point: discussion, dialogue and debate.

*Kirk Wooller is an AA PhD candidate who reads a lot of magazines*

## AA PUBLIC PROGRAMME SNAPSHOTS AUTUMN 2007



1



2

Photos: Sue Barr



3



4



5

Photos: 3 & 4, Susi Barr; 5, Valerie Bennett



6

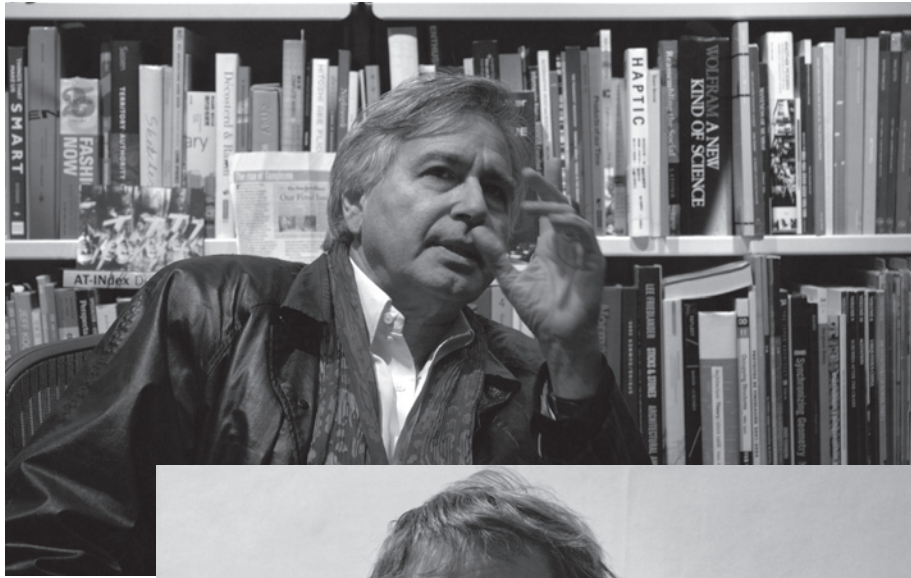


7

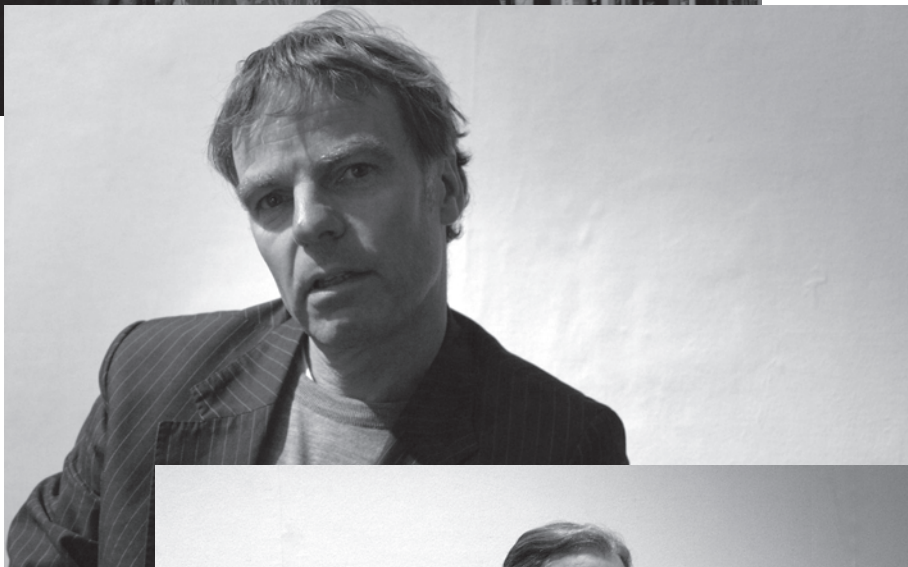


8

Photos: Valerie Bennett



9



10



11

Photos: Valerie Bennett

1. Typological Formations

Edited by Christopher C. M. Lee and Sam Jacoby, AA Diploma 6 (Book Launch 9 November 2007)

This collection of student projects from the AA's Diploma Unit 6 encapsulates a generational shift, not just in how architects view the city, but in architectural knowledge itself. After the past decade of deep (and sometimes, it would appear, deeply self-satisfied) explorations into new digital and computational design tools, Typological Formations marks a return to architectural culture. (From the preface by Brett Steele)

2. Peter Cook Architecture is Enough (HOK Lunchtime Talks, November 2007)

Sir Peter Cook has a long association with the AA. A former AA student and teacher, he has been a regular fixture on the open lecture programme. In November he gave a series of very popular lunchtime seminars. The Cult of Personality began the series with an hour-long illustrated exposition on the contemporary culture of architecture through an attention to its 'processes of design, tricks of the trade, and the relation between pedagogic architecture and cause-and-effect design'. Its Common Sense Boring and Hangovers carried the larger themes of Cook's series forward, by examining ways in which ideas, teachers and intellectuals try to divert young architects 'away from their interests, to other things, aims and agendas'. Cook's series, which is made possible by the generous support of HOK, for whom he serves as a design consultant, continues with three final Lunchtime Talks during the Spring Term 2008.

3. Clip/Stamp/Fold (AA Exhibition, 10 November-7 December)

4. Clip/Stamp/Fold: Little Magazines/Small Talks Symposium, (10 November 2007)  
Beatriz Colomina, chief curator of the exhibition. See pages 4-5 and page 20

5. Nicholas Bourriaud: The Show is Not the Medium (AA Lecture, 23 October 2007)

Also invited to speak as part of the Curators and Critics series, Nicholas Bourriaud is one of the most influential curators of the last 15 years. He has recently left the Palais de Tokyo, Paris, which he co-founded, in order to curate the next Tate Modern triennial in 2009.

6. Forms of Inquiry: Swiss Contemporary Design Symposium (19 October 2007)

Swiss graphic designers Laurent Benner (accompanied by Jon Hares), Urs Lehni & Lex Trüb and Jürg Lehni (via Skype video) presented recent

and self-initiated projects in conversation with FOI curator Zak Kyes. Laurent Benner and Jonathan Hares presented The Most Beautiful Swiss Books, a catalogue and competition organised by the Swiss Federal Office of Culture for the past 65 years. Urs Lehni and Lex Trüb presented a project for the identity of the Kunstverein in Hamburg, a contemporary art space located in the former first class waiting hall of the main train station. Jürg Lehni participated in the lecture via Skype video from the USA, presenting work related to his contribution to Forms of Inquiry and the project Rita, a mechanical drawing and erasing machine.

7. Pavillon Seroussi: The Architecture of Collections (Roundtable Discussion 16 November 2007)

The Pavillon Seroussi Exhibition and Roundtable Discussion offered a unique chance to look at the competition process from launch right through to commission. This topic complemented the Curators and Critics series, and offered an opportunity to look at work by people who have taught at the AA (George L Legendre, Philippe Morel and Hernan Diaz Alonso).

8. Hella Jongerius (AA Lecture, 13 November 2007)

A conversation between the industrial designer Hella Jongerius and the critic/writer Louise Schouwenberg was the first in the 'Trade & Industries' series of talks.

9-11. Post Lecture Radio Interviews 2007 (Extracts)  
By Umberto Bellardi Ricci (Third Year). The interviews can be listened to in their entirety on [www.aair.fm](http://www.aair.fm)

9. Bernard Tschumi (AA Lecture, 12 November 2007)

UBR: You mentioned the importance of dance and music in your work in the 1970s. How far do contemporary notions of the event, such as the one developed by Alain Badiou, still form part of your work today?

BT: The word [event] is an amazing word, I mentioned in the talk about the word infrastructure or strategy... words shift in meaning. To the extent that I find that as a word is translated from a language to another it's translated differently. In one way it can be translated as an event like a theatre event, or something that happened like tonight's event. The other meaning of the word is really an accident, something that is totally unusual and that is unpredictable and unprecedented. The word itself may have had one kind of a fashion, which was related to a number of people using it including myself at a certain time.

But that's not really important. What's really important is the fact that indeed there are certain things that repeat themselves. I am fascinated by the idea of repetition in architecture. Repetition and architecture go hand in hand; the repetition of windows, the repetition of steps, the repetition of floors. And also the unprecedented, the thing that is unpredictable that does happen occasionally in architecture. And they are still interesting to me today if you indeed go back to the roots of what those things have once meant.

10. Winy Maas (AA Lecture, 21 November 2007)

UBR: You mentioned the importance of the continuation of invention and following this I would like to pick up on the provocative images you showed of the Dutch Pavilion Hanover 2000 Expo in its state of ruin today. In a building in which Cedric Price would continuously question the lifespan of a building, I would like to ask this question about your position on this anarchy of programme and a certain romanticism in the images of the pavilion with its new inhabitation by squatters.

WM: These projects show, or express, light urbanism, which I was developing ten years ago. That subject is now more contemporary than ever, because in the complete desire of sustainable buildings 90 per cent is translated into heaviness and eternity. When I see those buildings I wonder should we keep these eternal monsters, is it that good? I think our notion of time and continuity has to reflect into recyclability and/or getting rid of certain types of production as well. And, in the end, who is going to choose monuments? That's what this building is talking about, with all its appearances, yes, that's what it wants to question, more or less.

11. Charles Jencks (AA Lecture, 26 November 2007)

UBR: Following your lecture on postmodernism as a new breed of critical modernism, could you expand on one of your points about the sceptical being the conventional today?

CJ: I'm hoping that the critical can be (the conventional today). The people are disenchanted, they're angry, they're upset. So I wouldn't be surprised if a critical modern culture emerges. We have all the preconditions for being popular, widespread and deep. I am predicting there could be a new movement...

The critical is the conflict of multiple codes, that's what raises consciousness, that's how we think, in a dialectic of thought.

§  
BEDROOM MODELS  
BY GOSWIN SCHWENDINGER

There was a young fellow from Trinity  
Who took the square root of infinity  
But the number of digits  
Gave him the fidgets;  
He dropped Math and took up Divinity



When I read George Gamow's remark, I asked myself: 'Will I get the fidgets although I am not from Trinity but rather from the AA?'. I sat down and calmly started the calculation in my head. And that got me thinking even more...

In the 1940s Gamow realised that radioactive decay was possible because in quantum theory the uncertainty theory means that one never knows the precise location and velocity of a particle; hence.... and I got a little nervous again, there is a probability that the particle might 'tunnel' or penetrate right through a barrier. Oh dear. I also read that this thought is now central to all physics today and can help to explain black holes and big bangers, I mean the big bang.

'So why does that matter to us?' I am often asked this by friends, some of whom are even architects. And even before getting the fidgets I thought about my favourite movies (something I always do to get a sense of reality, when needed). David Lynch has held top ranking on my list for many years. His perfect time and space constructs seem so beautifully woven together that one wants to believe that there must, perforce, be more than one universe of story, time, space and even identity. Only in this way can characters appear and reappear at different locations somewhere else on the timeline carrying different names, thoughts, desires and more. And why not try to work with this in our reality?

I read a bit more about physics and cosmology this summer. Only to seek some proof for the unexplainable? Yes, and I deepened my interest in wormholes and discovered Charles Misner's model of one's bedroom. Assume that the whole universe is contained in your bedroom and the opposite walls are all identical to each other, so entering one wall you immediately emerge from the opposite wall. The ceiling is likewise identified with the floor. And now, if those walls move, the speed is doubled for each trip through the wall (because both walls move at the same speed) until, at a critical stage, you are travelling so fast within your bedroom or within the Misner universe, that you travel back in time. Phew. I will get more fidgety and explain it in much more depth soon. Your bedroom or mine?

Goswin Schwendinger teaches on the AA Media Studies course.

# MEMBERS' EVENING AND ALUMNI REUNION 9 JULY 2007

As the Projects Review opening party becomes busier and more crowded each year, it was a relief to see the traditional Members Evening officially return to the AA calendar on Monday 9 July. The evening provides AA members and friends with the opportunity to catch up with the work of the School, within the social ambience of the AA premises and bar, while students and staff are available to discuss their projects and answer questions.

For many, the Members' Evening has always been an opportunity to see old friends, and this year the premises came alive with the combination, on the same evening, of a reunion of alumni and tutors of the late 50s and early 60s. The reunion was centred round the AA library, but quickly spread to the rest of the building. It was a great success, bringing back to the School many who had not visited for decades.

A brief quest amongst invitees for images of the 50s and 60s produced a wealth of photographs of student crits, architectural drawings, school trips and general student life, which were exhibited in the library as part of the event. A selection of these can be seen on this page.

The event was rounded up with a fabulous blues performance (reminiscent of AA parties in the 50s and 60s) by the acclaimed East Coast blues singer and guitarist Michael Roach, who was accompanied on the night by Johnny Mars on harmonica. Complimentary wine and rows and rows of beautifully decorated cupcakes provided additional colour to the evening.

Judging by the success of this year's Members' Evening, and the ceaseless praise received from students, staff and members, the event will hopefully become, once more, a fixture in the AA's end of year celebrations.

The AA libraries constitute a key resource for the study of the last 160 years of architectural education. Their archive holds c450 cubic feet of the Association's organisational and administrative records, a large number of important paintings, drawings and architectural plans, together with a wealth of AA ephemera, including medals,

posters and printed material. The AA Archive is raising money for urgent conservation work and the purchase of archival quality storage materials. To find out more about how you can assist or contribute towards the work of the library please contact Hinda Sklar on 020 7887 4035 or [hsklar@aschool.ac.uk](mailto:hsklar@aschool.ac.uk)

To contribute images to the AA Photo Library please contact Valerie Bennett on 020 7887 4066 or [valerie@aschool.ac.uk](mailto:valerie@aschool.ac.uk)

*By Alex Lorente, AA Membership and Development Co-ordinator*



Top: Dancing in the AA Library, President's Ball, late 1950s. AA Archives  
Middle: Section AA Theatre Group's production of The Duchess of Malfi, Bolton's Theatre, June 1954. AA Archive; Bottom: This year's Members' Evening included a reunion of alumni and tutors from the 50s and 60s in the AA Library



Photos: AA Library



Photos: Valerie Bennett

## SLENDER MULTISTRESS DRIVEN STRUCTURES

Mattia Gambardella and Guillem Baraut won a Design Merit Award in the latest Feidad Edition for their Emtech project 'Slender Multistress-Driven Structures'. The award was created in order to encourage the exploration and definition of architectural design in the digital electronic age. Here they discuss their award-winning project.

Biomimetics is the application of systems taken from nature to the design of engineering systems and construction technologies. The transfer of technology between life forms and synthetic constructs is a desirable process since evolutionary pressure typically forces natural systems to become highly adaptive and efficient. This concept has previously been explored in the industry with some success.

By looking at natural systems, we aimed to develop a multi-purpose design methodology which takes into account diverse evaluation criteria (structure, topology, circulation). The chosen field of experimentation was the design of a pedestrian bridge. Slender structures, such as suspension bridges, primarily use tension to carry live loads as well as their own weight. They are generally designed to avoid the buckling of the primary structural elements. The desire to avoid long compressive spans is critical in determining the optimal form of the structure. The defined design methodology creates a framework combining physical and digital form-finding tools, the aim of which is to combine stress driven formal solutions in structures with fibre distribution. Like most natural systems, the use of fibres and their orientation is a natural way of exploiting tensile structural members and increasing the number of elements in tension in order to avoid the problems of buckling stability.

### ROBUSTNESS OF REDUNDANCY OPTIMISATION

Most existing and conventional approaches to optimisation implicitly assume that the system design process is deterministic, meaning that for a given input, the optimised system will always produce the same output. However, in reality this is not the case. In fact many engineering problems of design optimisation have parameters with

uncontrollable variations due to noise or uncertainty. These variations can significantly degrade the performance of optimum solutions and can even change the feasibility of the results obtained. For this reason, redundant optimum solutions can be considered as valuable answers to complex structural problems and be important to research in the optimisation of engineering design. In order to achieve robust solutions, a criterion similar to selective evolution was applied to test the different results in a hierarchical series of redundant optimisation problems. Redundant optimisation was then considered from diverse points of view such as fibre distribution, topology and connectivity, establishing a basis for development. For these purposes, some digital tools were developed to allow users a good level of overall control. The impact of uncertainties on optimum solutions was compared and evaluated.

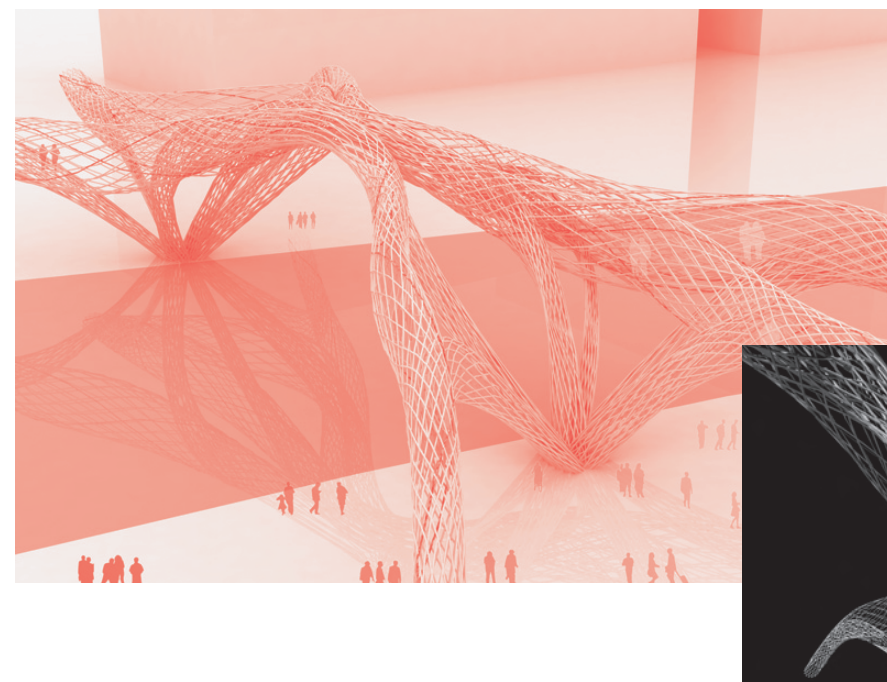
### TOPOLOGICAL OPTIMISATION

Structural evaluation was embedded in the design process from the start and integrated within the structure optimisation. The method of topological optimisation solves the problem of distributing a given amount of material in a design domain subject to load and boundary conditions, such that the stiffness of the structure is maximised. This method has gained in popularity and is being increasingly applied to many different fields of design. The aim of the digital experiment was to use this method for structural design in an effort to improve cost and quality. The starting point of this experiment was the topological optimisation code written in Matlab, by O. Sigmund (Department of Solid Mechanics, Technical University of Denmark).

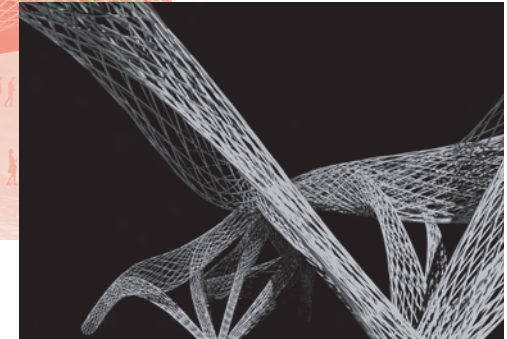
The code was adapted in terms of inputs and the way the results were treated. The final code included options for exporting data to Excel, text files, generative components or command script files for Rhino.

### CONNECTIVITY

Following Frei Otto's rich design legacy, a set of physical and digital form-finding techniques were coupled in order to define the best combined solution. The set of digital experiments explored



Left: Illustration of Pedestrian Bridge proposal; Below: Rendered view of digital model. Images by Mattia Gambardella and Guillem Baraut



the definition of minimal paths from an origin to certain 'arrival' points, using 'attractors' and 'repellers' as entities that determine the area of the flow.

A combination of systems gave a mixed flow between searching and browsing the space in order to join the point of origin to the final one. This end point could have been either an attractor, creating more hierarchical or searching flow paths, or a simple point, making the flow more seemingly random.

### FIBRE ORIENTATION

The direction of principal fibres resolves the stresses. We concluded that the best solution for the definition of the final design was to drive the position and direction of the fibrous material according to the vector field of stresses. This 3D vector field was defined through a process of optimisation with a finite element analysis programme. The placement of material fibres allows the system to work at 100 per cent capacity.

### DESIGN PROCESS SET UP

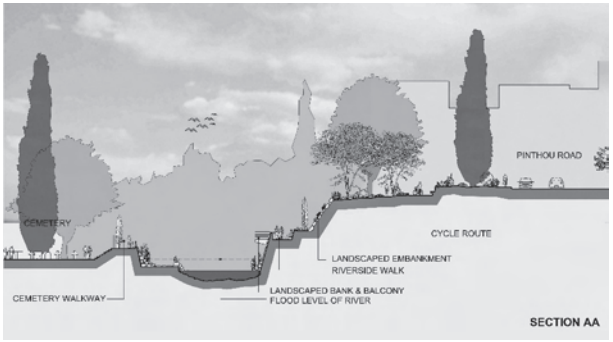
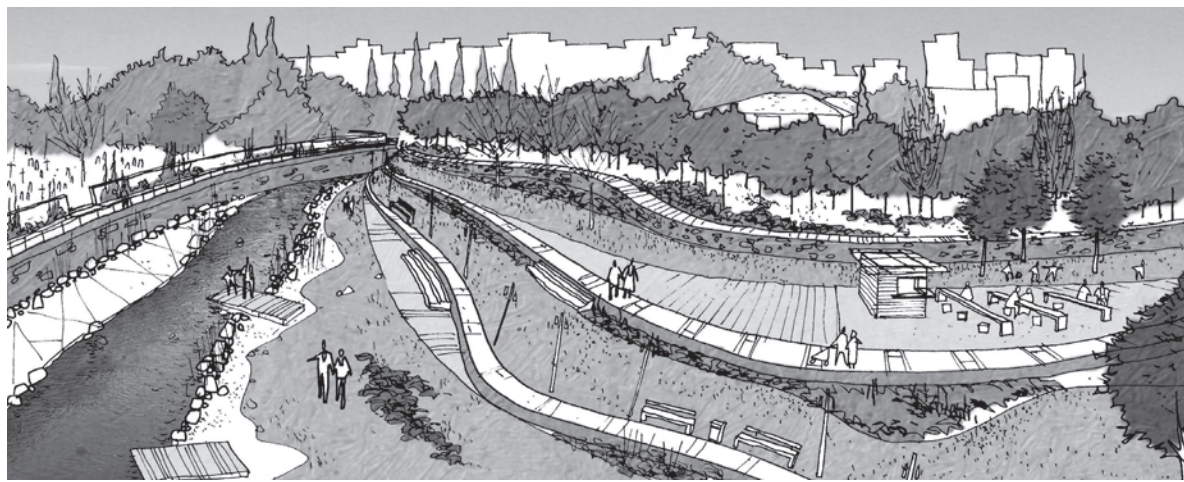
The pedestrian bridge was conceived as a test ground for the previously highlighted design methodology. The bridge was conceived to take into consideration variables such as the number of access points to the bridge, the spatial position of these access points and pedestrian flow magnitude. This design methodology combined structural topological optimisation (generated in a Matlab

routine) with a minimising path algorithm implemented by Generative Components (GC). The script in Matlab is initially informed by the configuration of physical thread experiments in terms of initial branches and the position of the branching points. In the first run the routine provides the first spatial configuration.

The programme tends to optimise the distribution of the stiffness in such a way as to redistribute the stresses evenly. The first script results are mapped as a vector field in GC in order to provide the initial configuration for the minimum path algorithm. A spline-tracing algorithm is then run from these points: in several iterations the starting and ending points of each side are connected by a family of curves. Among these lines (potential minimum path) just a few are selected by the computer as the shortest solution to the specific connection problem. Once the path is optimised through the script, the points constituting its shape are exported again into Matlab to run the topological optimisation script for a second time. This process can be automatically repeated several times until the designer finds that the requirements have successfully been achieved.

*Mattia Gambardella and Guillem Baraut are alumni of the AA Graduate School's Emergent Technologies MA programme*

# KIFISSOS: THE ATHENS RIVER



Above: Perspective, with photo of site; Right: Analysis 2; Opposite page: Plan

Natalia Kokotou discusses her involvement in the recent campaign to regenerate the Kifissos River in Athens and develop the riverside area. The project has gained a lot of publicity in the Greek media as the first attempt to address the present condition of the river.

According to ancient Greek mythology, Kifissos was the river god who presided over the largest river of the Athenian plain. The god is depicted in the marble entablature of the Parthenon which can be seen in the British Museum. With its source in Mount Parnitha, the Kifissos River flows through Athens reaching the Saronikos Gulf in the south.

Over the past few decades it has become a flowing garbage dump and repository for toxic industrial waste as well as illegal construction. It has been transformed from a major water artery into a heavy traffic artery, as its final 15 km are channelled under a highway.

At the beginning of 2007 the national media group of the newspaper Kathimerini, Skai TV and Skai radio began a major campaign to save the river. The British Graduates Society in Greece (BGS) actively participated in this campaign. Led by BGS president Basil Zotos (architect and town planner), a team of five architects – Anastasios Anagnostopoulos, James Hall, Dimitris Sofos, Klairi Xenofontos and myself – worked on a voluntary basis to produce an analysis and proposal for the environmental regeneration of the Kifissos river.

The main objective was to raise public awareness about the condition of the river, introduce plans for its improvement and demonstrate opportunities for a sustainable development of the riverside.

The concept was to create a linear park along the entire length of the river which would change in character and impact as it flowed from nature reserve to dense urban fabric and finally under the highway to meet the sea. A flow of clean water would act as a cooling corridor for Athens, bringing cool air from the mountains and channelling it through the built environment. Pedestrian and cycle routes would follow the course for its entire length, and on a local scale urban parks would be created within the poorer neighbourhoods.

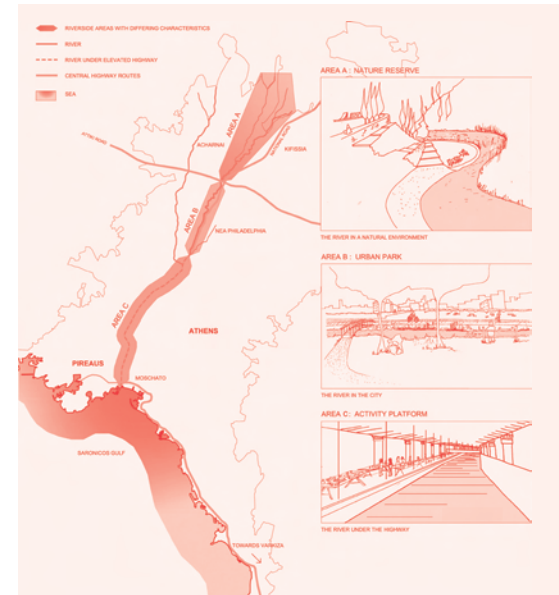
One such neighbourhood was taken as a case study for a detailed proposal. The site chosen was a neglected 'green zone' of seven hectares within the densely inhabited municipality of Nea Philadelphia in western Athens. The site is divided into what is known locally as the 'horse-shoe',

which sits amphitheatrically above the water, and a second stretch of land locked between the national highway and the river.

The objective was based on the notion of parkland, with an emphasis on planting, using indigenous species and aiming to reinstate natural habitats, thus creating a microclimate. High planting along the highway would protect the neighbourhood from noise pollution. Walkways, pavilions, balconies cantilevered over the river, decks and paved areas would connect the neighbourhood to the park and form areas suitable for activity or rest. The eroded banks would be restored and access to the water would be achieved through terracing. Sports courts would be provided for the existing school.

The architects are supported by specialist consultants (in environmental engineering, landscape architecture, etc.) and work is progressing. Our highlighting of the important environmental and socio-economic impact of such interventions on riverside areas has helped us to gain local support.

*Natalia Kokotos is an AA alumna.*





For three weeks in September, following on from a week of reconnaissance at Easter, a group of AA students drawn from throughout the School were at Hooke Park, taking part in the 2007 AV Custerson Award workshop, A Separate Place. A Separate Place is a red cedar sitting room that's a cosy fit for two. There is no building footprint, only shadow, in order to have a minimal impact on the site. It is tailored specifically for its location but could be adapted to any space. It hangs in the forest beyond the AV Custerson Bridge. To reach the inside one must embark on a journey, crossing a high and wide net. The entrance is very small, but once inside the space is comfortable; there is a warm fire burning and tea in the pot.

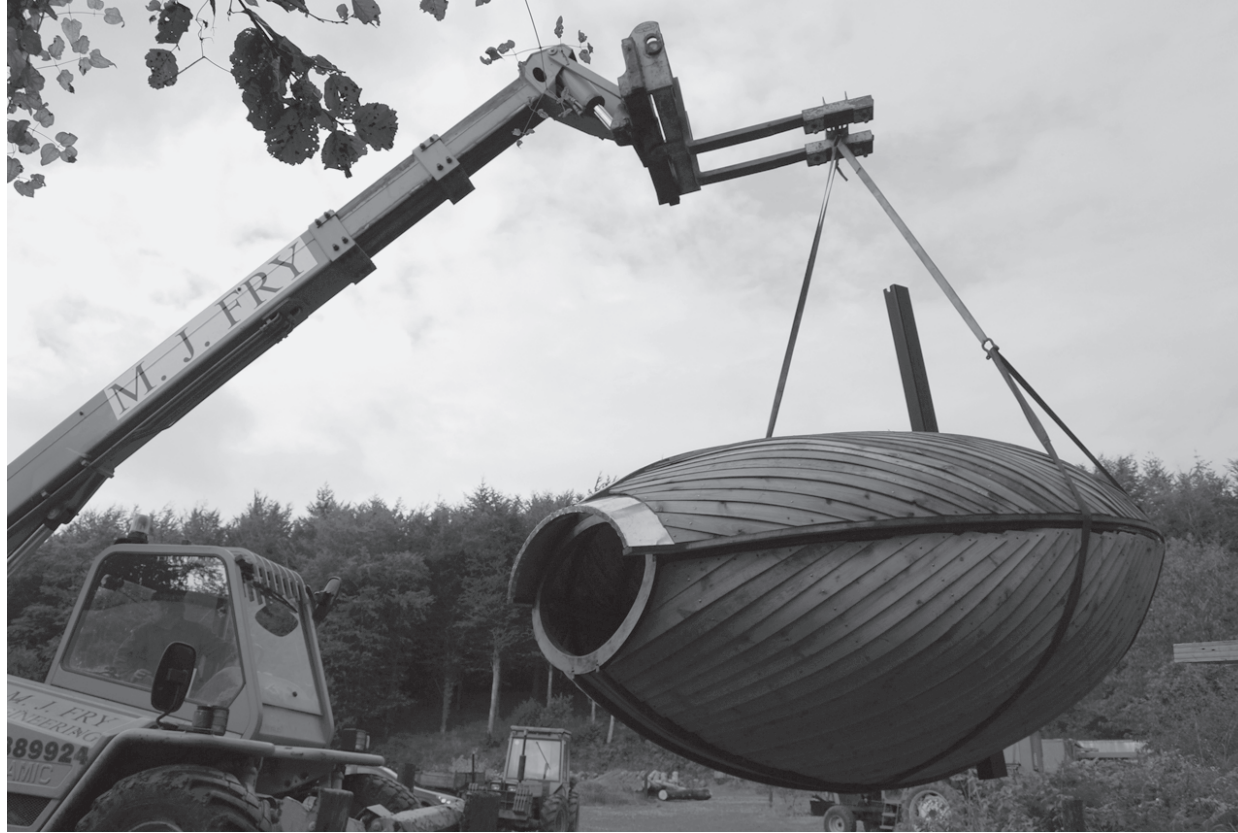
The prefabricated pod was constructed in the workshop and then transported to the site. The materials and methods used are local; the timber is Hooke Park cedar. In Lyme Regis we were taught to lay clinker planks, and in Bridport we learned to tie a rope net.

As to the future of AV Custerson Award projects, we suggest that they are continuously under examination. Every five years, matching the cyclical forest management plan, a project should be re-evaluated and steps taken to address the relevance of each project and its relationship to other Hooke Park programmes.

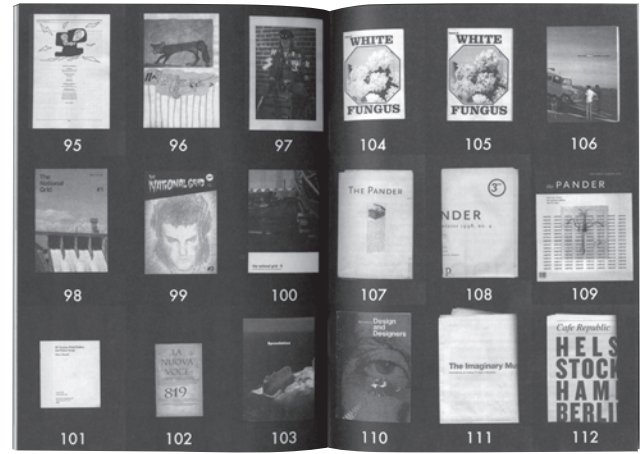
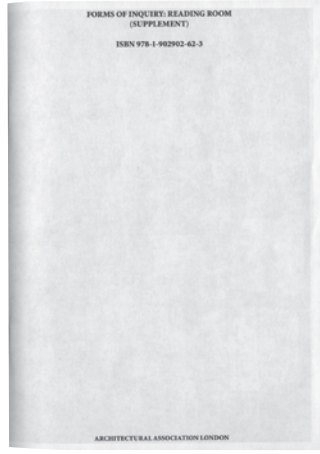
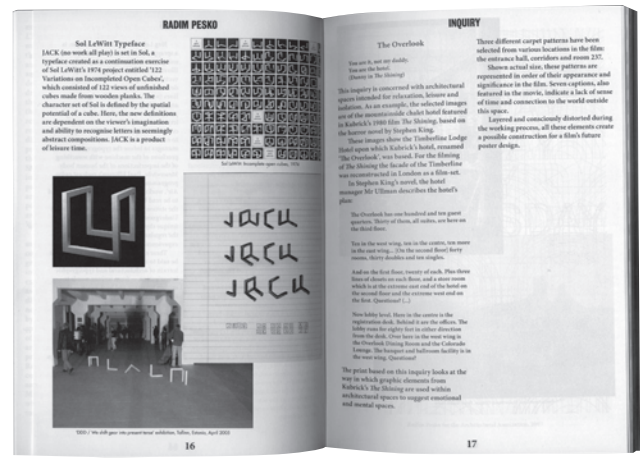
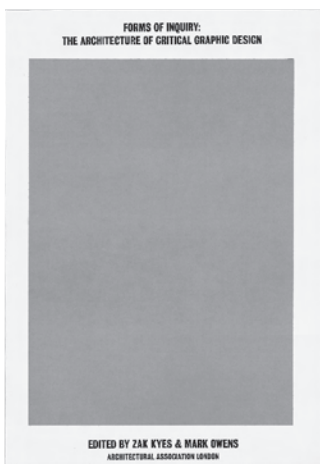
*Jesse Randzio is a Fourth Year AA student and winner of the 2007 AV Custerson Award.*



## A SEPARATE PLACE: AV CUSTERSON AWARD 2007



**AA Publications**  
*Forms Of Inquiry: The Architecture Of Critical Graphic Design*



*Forms of Inquiry* presents a compelling selection of graphic designers whose work explores the mutual exchange and shared lineage between graphic design and architecture. This work is united by a shared impulse to reframe the circumstances surrounding contemporary graphic practice, using intuitive modes of investigation to probe the boundaries of the discipline.

For this publication nineteen international graphic designers have provided three contributions: a representative example of past work, and an 'inquiry' into architectural subjects serving as the foundation for a series of newly commissioned prints. This new work aims to re-examine the increasingly overlapping practices of graphic design and architecture and in so doing hopes to compile a selective genealogy of the architectural canon as seen through the field of contemporary graphic design.

A separately bound supplement, *Forms of Inquiry Reading Room*, contains a selection of publications guest-curated by a group of editors, publishers and designers. Contributions include independent scholarly publications, books, 'zines and other printed matter that exemplify graphically driven modes of inquiry, with a particular emphasis on those that investigate the connections between design and architecture.

*Forms of Inquiry: The Architecture of Critical Graphic Design* edited by Zak Kyes and Mark Owens is available from AA Publications. Designed by AA Print Studio.

£20.00  
 ISBN 978-1-902902-62-3  
[aaschool.info/publications](http://aaschool.info/publications)



Photo: Tim Brotherton



Photos: Sue Barr



*Forms of Inquiry: The Architecture of Critical Graphic Design*  
 Top: Main gallery view, showing contributors' existing projects. Left: Jürg Lehni's Hektor grafitti output device installation in the Front Members' Room; Above: Cornel Windlin's 'Fresh Type' inflatable characters on the facade at 36 Bedford Square.

**ZAHA HADID EXHIBITION**

*Review by Simone Sagi*

Having co-organised the Exhibition, Zaha Hadid: Phaeno Science Center in February 2006, AA Exhibitions and Press Co-ordinator Simone Sagi reports on the Zaha Hadid Exhibition at the Design Museum in November 2007. This review appears on the museum's exhibition blog, which can be found at: [www.designmuseum.org/exhibitions/2007/zahahadid](http://www.designmuseum.org/exhibitions/2007/zahahadid)

In 1977 a starchitect was born. 30 years may have passed since Zaha Hadid graduated from the Architectural Association, yet her presence remains an integral part of AA culture. In 2006 the AA Gallery hosted an exhibition celebrating the technical achievements of Hadid's newly opened Phaeno Science Center. The private view was witness to the architectural equivalent of Beatlemania, crowds filling every inch of 36 Bedford Square hoping to catch a glimpse of the woman herself; when she lectured the following week a student fainted. Zaha, it would seem, has become as iconic as her buildings.

Having worked on the AA exhibition, I was keen to see what the Design Museum had produced. Staging architectural shows is always challenging. The built environment, immobile by nature, leaves the curator the task of transporting the building or at least the experience of the building to the gallery and its audience in some other way. Zaha Hadid Architects has a prolific catalogue of built works and projects in the pipeline; this exhibition has clearly cast an unenviable curatorial gauntlet.

The Design Museum has dedicated two floors to this exhibition, dividing Hadid's output into architecture and design. On arrival you are met by

Swarm, a beast of a chandelier designed for Established & Sons, its presence indicates that for Zaha the worlds of design and architecture have become inseparable. On further inspection it becomes obvious that this darkened lair of a gallery is most definitely dedicated to her architecture. Despite the prolific amount of projects currently under way in her practice, it appears the lion's share of this room has been given over to her unbuilt works. It was good to see early projects such as The Peak, Hong Kong featuring so highly. Looking at the paintings of the swimming pool and divers, one hopes that this will be Hadid's only unbuilt aquatic centre.

Continuing through the gallery, everything appears larger than life. The oversized angular plinths house small sketch books, which beautiful as they are, are dwarfed by her painted homage to Russian Constructivism which dominate the walls behind them. These dynamic paintings prove a pleasant distraction from the huge and overbearing presence of the projection wall with its speedy fly-through animations which I feel should come with a warning for those who suffer from travel sickness!

Moving upstairs into the day lit design room one cannot help but feel that this is home territory for the Design Museum and the display seems more at ease with itself. From car to handbag with all manner of *bibelots* in between, Zaha has certainly lent herself to many design ventures. However, if we need to be reminded of her roots there is a serious wealth of architectural models on display. The exhibition gives a broad view of her talents and vision but pays very little attention to her built achievements. I felt disappointed that her built projects were only paid a token

lip service. There was little information provided on her design methods, her technical innovations and use of geometric play. Hopefully we won't have to wait too much longer in London to witness her built accomplishments at first hand.

*Simone Sagi is AA Exhibitions Coordinator and Press Officer*



Photos: Luke Hayes

**MEMBERS' LETTERS**

Le Corbusier's AA after-dinner speech in 1953 was already too late for me, for I left the School in 1950. However, for what it is worth for AA history, when I was on the 1947 Student Executive Committee as a second year student Le Corbusier had lunch with us. Bernard Fielden, already an impressive figure, was student chairman.

I recall that Le Corbusier was a quiet man with an impression of a rock like head and those perfect orb owl-like spectacles, somewhat like an Easter Island God. At that time and perhaps earlier Frank Lloyd Wright, who was feted by the AA in 1950, considered Corb to be a 'journalist', perhaps an early example of that profession's calling, to be denigrated as architects are today.

Page 25 has a good photo of Allen Ballantyne, another well respected student of that time, a time when many students, myself included, had served in the forces during the war, over 100 students in each year.

I do recall Corb's 1947 lecture and drawings. My five volumes of 'Le Corbusier' retain their original paper sheaths, all except 1910-1929; is this a record? Or perhaps I found his didactic French rather hard to translate at the time, a weakness I am endeavouring to overcome.

*Herbert S. Morel, FRIBA*

In 1974 I crossed the threshold of 36 Bedford Square as an exchange student from Syracuse University's School of Architecture, in search of inspiration on how to apply the principles of architecture to fresh areas of the built environment. Within months, I was immersed in the liveliness of local schools and the London community of Muswell Hill, developing easily built, lightweight theatrical spaces for use by students and residents, making use of the rich and flexible geometric properties of the rhombic triacontahedron. Rhombic panels were then fabricated of high-strength cardboard, painted cheerful colours, and students of all ages were equipped to build and remove their mobile theatres as they pleased.

In 1982, I began discovering museum, trade show, and open air exhibits as being ripe for an infusion of 'architecture' as well, where flimsy, poorly designed structures had prevailed. Experiments with newer materials and building methods led to the creation of my firm, ARCHISPHERIX, in 2003.

'Exhibit architecture' is the theme of ARCHISPHERIX, where principles of architecture are applied to the exhibiting world, making use of designers, presenters, fabricators and installers across the US, Canada, England and Germany. The ARCHISPHERIX-designed Steris stand, at the 2004 NATO Summit in Berlin, won Best in Show, and numerous more such exhibits are now entering the archisphere, every year. As a student then, and always a member since, I have wanted to share this 33-year process with you. Thus far, I have only done so on occasional visits to the AA's bar.

*John Meyering  
President, ARCHISPHERIX  
[archispherix.com](http://archispherix.com)*

**CORRECTIONS**

On page 15 of Issue 4, the column about the Events of the New Media Research Initiative was not meant to imply that the Initiative events were just put on by Vasili Stroumpakos. The events were the product of everyone involved with the Initiative. We apologise for any confusion.

On page 33 the letter by Robert F Gatje states that the Unité d'Habitation by Le Corbusier is in Bordeaux. It is, of course, in Marseille. Apologies for this error.

## NEWS BRIEFS

**Alvin Yip** (AADipl 2001) has won a Hong Kong Architects Annual Award for his work as curator of the Hong Kong Pavilion entitled VICE VERSA at last year's Venice Biennale. VICE VERSA marks Hong Kong's debut at the Venice Biennale International Architecture Exhibition, and was concerned with the research, re-design and reconstruction of common objects found in the city. The award ceremony was held in Hong Kong on 20 April 2007.

**Alex Haw** (Former Diploma Unit Master) gave a paper at Interface: Virtual Environments in Art, Design & Education at the Dublin Institute of Technology on 6–7 September 2007. Emerging from an EU funded collaboration between the Dublin Institute of Technology (DIT), the University of Art and Design, Helsinki (UIAH), the Art Academy of Latvia and Middlesex University, the event seeks to bring together a range of outstanding practitioners whose use of virtual technologies and virtual environments will excite conversation amongst artists, designers and art and design educators.

In Addition, Alex has won the Urbantime Project at Tent London for his Work/Space/Ply/Time (W/S/P/T), a rapid-assembly pavilion which was a centrepiece for London Design Week at the Truman Brewery from 20–23 September 2007. The pavilion is a rethink of the work place, offering a dense forest of spaces, an ergonomic environment for the clustering of bodies in many possible configurations, from standing to sitting to lounging to sleeping. At 5x5x5 metres, it is the size of a small house  
[urbantimeproject.co.uk](http://urbantimeproject.co.uk)  
[tentlondon.co.uk](http://tentlondon.co.uk)

Alex was also interviewed in *Lighting* magazine in June about his recent Lighthive exhibition and how it relates to his teaching at the AA. The exhibition was highly commended in the 2007 FX Design Awards.

**Chris Lee** (Unit Master, Diploma 6) delivered a lecture with **Kapil Gupta** (AA DRL MA 1998), in UIA Regional Forum 2007 in Kuala Lumpur from 7–8 July 2007. Other speakers included **Ryue Nishizawa** of SANAA and **Billie Tsien**.

A review of Projects Review 2007 was featured in BD on 20 July 2007. It mentioned **Max Von Werz**, **Martin Jameson** and **Alejandra Bosch** as stand out students and can be found at:  
[bdonline.co.uk/story.asp?sectioncode=429&storycode=3091651&c=1](http://bdonline.co.uk/story.asp?sectioncode=429&storycode=3091651&c=1)

**Gregory Cowan** (AA Member) has begun work as the first VSO volunteer Architect Teacher Trainer in the Mongolian capital, Ulaanbataar. He will be supporting and developing architectural teaching and training at the Construction Technology College. This unusual architectural education project is intended to support the Mongolian college's aims in improving professional built environment education, reinforcing cultural development to provide sustainable livelihoods. While in Mongolia he also aims to improve his understanding of Mongolia's nomadic architecture and culture.  
[gregory@cowan.com](mailto:gregory@cowan.com)  
[gregory.cowan.com](http://gregory.cowan.com)  
[nomadologist-nomadology.blogspot.com](http://nomadologist-nomadology.blogspot.com)

**Aram Mooradian** (Third Year student) has had an image he created for his work in Intermediate 9 (with Oliver

Domeisen and Frances Mikuriya) head the blog of the Spanish architecture practice Apariencia Publica. The image concerns the corruption of Mies's Barcelona Pavilion by manipulating its ornamentation. It can be seen at [aparienciapublica.blogspot.com/2007/07/ap-el-medio-es-el-masaje](http://aparienciapublica.blogspot.com/2007/07/ap-el-medio-es-el-masaje)

**Markus Miessen** (Unit Master, Intermediate 7) has a new book out in November 2007, entitled *The Violence of Participation*, published by Sternberg Press. The book which is about Europe as a political space will include commissioned conversations between politicians, cultural producers, practitioners and theorists, as well as drawings produced by the invited participants during the 2007 Lyon Biennial. ISBN 978-1-933128-34-4  
[sternbergpress.com](http://sternbergpress.com)

**John Bell** (former Diploma Unit Master) has recently curated the exhibition Non-Specific Urbanism at the ICA Digital Gallery. The exhibition, which ran from 4–23 September 2007, ranged over new visionary approaches to contemporary conditions. Dynamic, adaptive architectural responses addressed the multifold conditions of the city: from hyperdevelopment in East London, to body-centric responsive systems, the collection of student and recent graduate work engaged in novel modes of thought about directions for architectural and urban design. Works were selected from AA Intermediate 4 and AADRL for inclusion.

**Olaf Kneer** (Unit Master, Intermediate 1) and director of Mueller Kneer Associates has been chosen to be a member of the Newham Design Review Panel which is

to review all scheduled major planning activity. The borough has over 50,000 new homes being planned by 2020 and 25 major regeneration projects underway, including the landmark developments of Stratford City, Silvertown Quays and Canning Town, as well as the upcoming Olympic Games and Paralympic Games. Design quality has been placed at the top of Newham's agenda. As part of this initiative, Newham is forming a high profile, independent design review panel. The Newham Design Review Panel will evaluate and provide independent and professional design advice on key developments in the borough.

**Peter Blundell Jones** (AADipl 1972), now Professor of Architecture at the University of Sheffield, has had his book *Peter Hübner: Architecture as a Social Process* published in July 2007 by Axel Menges. Hübner (born in 1939) is one of the most important pioneers in participative architecture with a wide range of work and techniques, and the book covers his whole career including many buildings which Blundell Jones wrote up in the AR in the 1980s and 90s. The book is reviewed in the latest issue of *AA Files*.

YOUMEHESHE of which **Simon Beames** (Unit Master, Diploma 7) is director has recently contributed to the book *Scratching the Surface: New London Facades* by *London Architects*, edited by Andrew Watts. The practice also featured in an exhibition of the same name at the Building Centre. Concurrently YOUMEHESHE are exhibiting as part of the AJ Kings Cross Charette.

MDMA, the practice of **Martine De Maeseneer** (former Diploma Unit master) were at the Architecture & Phenomenology symposium, May 13–17, 2007 in Haifa, Israel, where they presented a paper on CD-rom: 'False Start – What Matters?' (Book forthcoming) and gave a Lecture entitled Half way-Hyphen-Haifa. They were also at Tongji University, Shanghai from March 18–April 15 2007 for a conference and group exhibition Architopia Belgium/China and gave a lecture Forms that cannot be Imagined...

**Mark Tynan** (AADipl 2005) and **William Hailiang Chen** (AADipl 2006), in collaboration with **Shireen Handen** (AADipl 2007), **Amr Assaad** (AADipl 2005), **Fred Pittman** (AADipl 2006) and ARUP have designed an interactive light installation called RESO NET, currently being constructed for the annual FRED arts festival in Cumbria.  
[resonet.org](http://resonet.org)  
[imashiyo.blogspot.com](http://imashiyo.blogspot.com)

**Gregory Mihalcheon** (AADipl 1999) has just received an Environmental Award from the Royal Borough of Kensington and Chelsea for a newbuild structure for a private client. Greg designed the building for his firm Auric Michelob Design and worked alongside **Paul Wallace** (AADipl 2001) who did detailing and project management as well as **Ariel Dunkel** (AADipl 1999) who collaborated on internal layout and negotiated planning permission for the structure while at Ryder Associates. This year has also seen Gregory finish a project designed while in the second year at the AA which he has been building by hand for a few weeks each summer since then.  
[auric-michelob.com](http://auric-michelob.com)

**Sunand Prasad** (AADipl 1975, and former AA Council Member) has just become the President of the RIBA. His two-year term began on 1 September 2007.

ACLA Works, the firm of **Brian Lewis** (GradDiplTrop(AA) 1970), won the 2007 [STCIC] South Trinidad Chamber of Industry and Commerce award for IT and e-commerce. The award was presented on 1 July 2007.  
[aclaworks.com](http://aclaworks.com)

**Stamatina Rassia** (AA Member) is a PhD candidate at Cambridge, and will be presenting her work at the PLEA conference in Singapore in November. The topic is based on the context of environmental design in architecture and is interdisciplinary, focusing on the field of epidemiology. The study seeks to identify architectural influences of the office environment layout on occupants' activity and health.

**Achim Menges** (AA EmTech Studio Master) and his HfG design team of the Lounge Landscape project received the Materialica Design and Technology Award 2007 at Munich Expo.



Achim Menges' Lounge Landscape furniture piece, constructed from novel composite material systems consisting of a 3D spacer textile sandwiched in a stressed glass fibre skin. (HfG Offenbach)

Achim has also received the 2007 ACADIA Award for Emerging Digital Practice for 'evidence of exceptional and innovative achievement' (Jury quote) of the Association for Computer-Aided Design in Architecture (ACADIA). Inaugurated in 1998, the ACADIA Award of Excellence is the highest award that can be achieved in the field of architectural computing. It represents recognition, by colleagues and peers worldwide, of consistent contributions and cumulative impact in the field over the course of a career.

**Michael Shamiyeh** (AA H&T MA programme) has had his practice BAU/KULTUR featured in *Wallpaper* magazine. For their 101st issue, Wallpaper has created an annual Design Directory with '101 of the world's most exciting new architects', in which the practice is listed.

[wallpaper.com/101/architects-directory.html](http://wallpaper.com/101/architects-directory.html)

Also, in the last week of September, the practice was visited by the Editor-in-Chief of the newspaper *Süddeutsche Tageszeitung*, for an article about Seifert in Enns, a house designed by BAU/KULTUR. The house has also been featured in other prominent publications, including the *Financial Times* and *die Presse*.

Dynamic Structures, a presentation by **Simos Yannas** and 2006-07 SED students of last year's projects, was awarded a best paper award at the International PALENC 2007 Conference on Building Low Energy Cooling and Advanced Ventilation Technologies in the 21st Century attended by some 300 scientists on the island of Crete, Greece, 27-29 September 2007. **Vicki Sagia** (MSc SED 2006), **Clarice Fong** (MSc

SED 2006), **Varun Kohli** (MSc 2006) and **Marianne Costella** (MA SED 2005) also had papers at the conference based on their SED Dissertation Projects. In addition, a selection of the projects and the parametric studies and research undertaken on the Gulf Research Project will be published in Dubai in a special issue of the architectural journal *A2 Magazine* Re-conceiving the Built Environment of the Gulf Region. This will be edited by Nader Ardalan, Simos Yannas (AA SED Course Director) and **George Katodrytis** (AADipl 1985), ningham School of the Built Environment. Simos was also an invited speaker at the Technical Workshop on Achieving Zero Carbon Sustainable Homes on 19 September at the University of Nottingham School of the Built Environment.

**Maria Loreto Flores**, **Ibraheem Ammash**, **Jimena Araiza** and **Ahmad Sukkar** (all AA DRL 2006 graduates) collectively known as G\_ome, have had their DRL project featured in some architectural magazines and books including *Parametric Matter* in *AD Architectures* 76, no.6 by Yusuke Obuchi, Theodore Spyropoulos and Tom Verebes (AA DRL Co-Directors), *Associative Practices in the Management of Complexity* in *AD Collective Intelligence in Design* 76, no.5, also by Tom Verebes, and *Emerging Talents, Emerging technologies*, Student (Beijing: the Architecture Biennial Beijing, 2006) by **Neil Leach** (Graduate School Supervisor) and **Xu Wei-Guo**, eds. [gnome-netlab.com](http://gnome-netlab.com)

**Theodore Spyropoulos** (AA DRL, Co-Director) was invited to lecture and review the work at the Institut für Experimentelle Architektur, Hochbau

on 26 June 2007, with guests **Peter Cook** (AADipl 1960 and former academic staff), **Ali Rhaim**, and **Marcos Cruz**. Theodore's practice, *Minimaforms*, presented work in *Form Follows...Risk*, an exhibition at The Futura Centre for Contemporary Art in Prague in May 2007. In addition *Minimaforms* created an interactive performance piece called *Becoming Animal* for the *Faster Than Sound* 2007 electronic art and music festival on 9 June 2007, exhibited four projects in an exhibition at the Slovak National Gallery in August 2007 and exhibited at the first *Offload Festival* in Bristol September 2007. *Offload* is the UK's first interdisciplinary network media and systems arts event on nature, sustainability and ecology in. [minimaforms.com/project/becoming\\_animal.html](http://minimaforms.com/project/becoming_animal.html) [sng.sk](mailto:sng.sk)

**Asif Khan** and **Julia King** (both AADipl 2007) were awarded BD's annual Class of the Year Award identifying the top architectural graduates in the country. A six-page spread was devoted to the project in a Thai design magazine *Art4d*. **Asif** and **Julia**, along with **Pavlos Sideris** (AADipl (Hons) 2006) and **Omid Kamvari** (AADipl 2006), are exhibiting two projects in the *Gwangju Design Biennale* in Korea in October 2007.

**Tim Dempers** (AA Fifth Year student) and **Michael Elion Shevel** (AADipl 2003) will exhibit their work as part of a group show called RAW, in the new studio of French artist **Xavier Veilhan**, during the FIAC art fair in Paris from 17-22 October 2007. Tim's work uses algorithms and parametric modelling to create three-dimensional paintings from his sketches, and explores the potential

identity of lines using digital media to serve as virtual moulds for the physical work. Michael's work deals with aesthetics and visual perception, and one of his films shot while at the AA (in Diploma 4) will feature in the show. [raw-art.net](http://raw-art.net)

**Teresa Stoppani** (AA H&T lecturer and PhD programme tutor) has had a busy few months. She received a Bogliasco Fellowship from the Bogliasco Foundation (New York) in May 2007 for a one-month residential fellowship at the Liguria Study Center for the Arts and Humanities (Italy). In June 2007 she was an invited speaker at the international conference *Concealing the Designer: The Illusion of the Natural City in the 20th Century*, organised by the Centre for Metropolitan Studies at the Technische Universität, Berlin. In September 2007 Teresa was a visiting scholar at the Faculty of Design, Architecture and Building at the University of Technology, Sydney, and a speaker at the Annual Conference of the Society of Architectural Historians, Australia and New Zealand (SAHANZ): *Panorama to Paradise: Scopic Regimes in Architectural and Urban History and Theory*, held at the University of South Australia, Adelaide. In October 2007 she spoke at the international interdisciplinary conference *Defining Space*, organised by University College Dublin, and was a visiting critic at the School of Architecture and Design of RMIT University Melbourne Graduate Research Weekend, as well as teaching a H&T seminar based on her current research *Paradigm Islands* at the RMIT. Finally, Teresa will be a speaker at the international conference *The Role of the Humanities in Design Creativity* at the University of Lincoln, Faculties of Art,

Architecture & Design and Media & the Humanities on 15-16 November 2007.

The Burrell Company, the practice of **Andrew Burrell** (AADipl 1976) has just had a book entitled *Re:Designing Scotland's Cities: the First Twenty-Five Years of the Burrell Company* published by Neil Baxter Associates. The book is edited by Neil Baxter.

ISBN 978-0-9537149-4-0

Founding directors of Studio E Architects, **David Lloyd Jones** (AADipl 1966) and **Andrzej Kuszell** have been assisting the Parliamentary Select Committee for Education and Skills in their investigation into the application of sustainability to the Government's Schools initiatives. David gave evidence to the Select Committee, suggesting a visit to Studio E's City of London Academy in Southwark, featured on *Teacher's TV* in August in a documentary looking at the design of education facilities in light of the government's Building Schools for the Future (BSF) programme.

The Burgess Park Community Sports Centre in Southwark, a Studio E sustainable scheme has won the RICS London Region award for Sustainability. The design incorporates advanced low and renewable energy technologies. The approach is to minimise energy consumption and then use the potential of the sun and the earth to provide the remaining energy needs. The main energy demand is for hot water: for showers and space heating. The energy strategy is geared to this requirement.

The practice of **Rick Mather** (AADipl 1966) has had two projects, Barking Town Centre & Barking Rover Roding, included in Barking: a Model

Town Centre an exhibition of local architectural models, combining new developments in Barking Town Centre with historic public buildings from Barking's past. The Exhibition was organised by MUF with Kieran Long, AJ's editor, and ran from 13-27 September at Barking Learning Centre.

**Nuru Karim** (AADRL 2006) has recently won the competition *Notions of a Nation: Architectural Monument for Contemporary India*, held in Kolkata. His winning entry, a depiction of the charkha, will be installed in Pune.

**Daniel Widrig** (AADRL 2006) won the Swiss Arts Award 2007, the most prestigious award for young artists distributed by the Swiss government. His recent works have been exhibited during the Art Basel 2007 in Basel, Switzerland.

Two former AA students were recently honoured by the Costa Rican College of Architects. **Jorge Bertheau** (GradDiplTrop (AA) 1971) was given a Lifetime Achievement Award in Architecture, while **Juan Carlos Sanabria** (AA E&E MA 2003) received the National Architecture Prize for a Young Noticeable Architect. In addition, Juan Carlos recently participated in collaboration with ICESA S.A., an architectural firm for which he worked for nine years, in Living Steel's second international Competition for Sustainable Housing. Their design was short listed for the UK Site. An event and exhibition took place at the RIBA on 19 October, where these designs were showcased.

[livingsteel.org/2nd-competitionentries-16](http://livingsteel.org/2nd-competitionentries-16)

**Zak Kyes** (AA Art Director) was the subject of an article by design writer and critic Adrian Shaughnessy. 'Zak Kyes: Graphic Interventionist', appears in issue 148 of the French graphic design magazine *étapes*.

**Christina Godiksen** and **Alex Warnock-Smith** (both AADipl 2006) designed a shop-installation and set design at TN29, Marylebone Lane. By day, the installation created a new shop front and event space for London Fashion Week; by night, it was a theatre set and audience seating for 'Quality', a play produced by Nordic Nomad Productions. The installation was in place for the duration of London Design Festival and also included a short film by **Sophie Yetton** (Diploma School student). [tn29.com](http://tn29.com)

**Nikolaus Hirsch** (Former Diploma Unit Master) has recently had a book published by Sternberg Press. Entitled *On Boundaries* the book explores the critical transformations of contemporary space and its effects on spatial practice. [sternberg-press.com](http://sternberg-press.com)

**Jorgen Tandberg** and **Yo Murata** (fourth year students) beat over a hundred entries to win the bat house competition run by Andrzej Blonski Architects. The competition's aim was for architects, builders, home-owners and conservationists to work together to produce wildlife-friendly building design. [bathouseproject.org](http://bathouseproject.org)

The work of the **Yoon Han** (fifth year student) officially represented the Architectural Association at the 7th BIA São Paulo International Biennial of Architecture Competition between Architecture Schools and in

the accompanying exhibition from November 11–December 16.

**John Meyering** (AA Member) was featured as a freelancer of the year in the September 2007 issue of *Event Design Magazine*. [eventdesignmag.com](http://eventdesignmag.com)

**Robert Anderson** (AA H+T MA 2003) gave as lecture at Endicott College School of Art and Design entitled *Poland and Russia; on the Edge of Western Art and Architecture* on November 27 2007. The lecture was based on his research completed on his summer 2007 Fulbright Scholarship.

**Jean Taek Park** (AADipl (Hons) 2006), **Daesong Lee**, **Minseok Kim**, **Ill-sam Park** (all AADipl 2006) and **Myoung Ho Lee** (AADipl 2005) have had a book called *Process* published by Spacetime in Korea. The book has a foreword by **Brett Steele** (AA Director) and features their Diploma projects. It is available in the AA Library and is also due to be published in China and Britain.

**Randall Thomas** (AA Technical Studies Lecturer) has just co-written a book with Trevor Garnham. The book published by Taylor and Francis is entitled *The Environments of Architecture*. Its thesis is that architecture needs to be located in an environmental, historical and cultural context.

**Nicola Quinn** (Managing Editor, AArchitecture) has had an essay published in *AITIA*, the journal produced by Birkbeck College Philosophy Society. The essay which is about Saul Kripke's *Naming and Necessity* formed part of her Philosophy of Language MA paper.

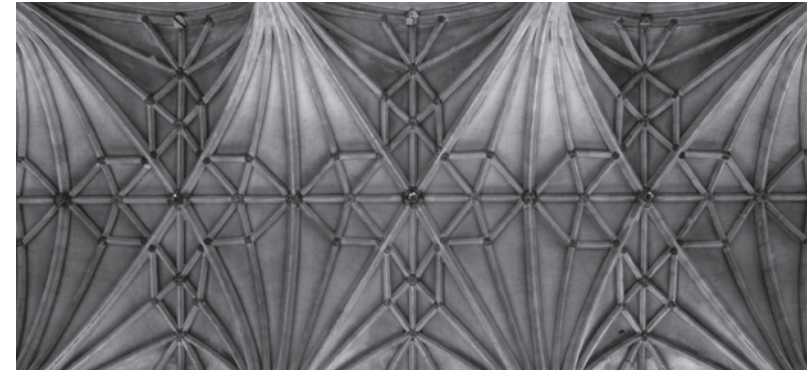
**Peter Salter** (AADipl (Hons) 1980 and Former Intermediate Unit Master) has been featured in the November 2007 Edition of the *Architect's Journal Specification*. The article by Sutherland Lyle details Walmer Road, Holland Park, Peter's first building in the UK.

**Fred Scott** (Former Vice President of the AA) has recently written a book entitled *On Altering Architecture*. The book was published by Routledge and was launched here at the AA on 12 December 2007.

AA students were again represented in the RIBA Presidents Medals in November 2007. **Amandine Kastler** won the bronze medal for her Part 1 project *The Cabinet of Curiosities*, while **Isabel Pietri Medina** (AADipl 2007) received a silver medal commendation for her Part 2 project *Mies Immersion*.

**Saskia Lewis** (AA Foundation Unit Master) has co-written a book with David Littlefield entitled *Architectural Voices: Listening to Old Buildings*. The book is published by Wiley and proposes and discusses the possibility that the emotive patterns present in an existing building may contribute to the dialogue leading to its redevelopment for future habitation.

The new AA independent radio website at [www.aair.fm](http://www.aair.fm) will be released at the beginning of 2008 together with new sound postcards including excerpts from the radio; interviews, music, field recordings, events, spoken word, found sounds, documentaries and compositions. If you want to participate and contribute to the AA radio, please contact us at [radio@aschool.ac.uk](mailto:radio@aschool.ac.uk)



**GUESS THE BUILDING**  
WIN A DRINK AT THE AA BAR  
ISSUE THREE: **POST OFFICE SAVINGS BANK, VIENNA**  
Guess the Building returns this issue. Taken from the AA Photo Library's collection of over 150,000 slides of historical and contemporary architecture, we bring you another detail of a famous building to identify. Show off your in-depth knowledge or desperately try to recall long forgotten information for the deep recesses of your cranium. If you guess correctly you win a drink on us at the AA Bar. E-mail your guess to [contribute@aschool.ac.uk](mailto:contribute@aschool.ac.uk)  
Photograph: W & H Busby



**PAUL ELLIMAN**  
**VOICES FALLING THROUGH THE AIR**  
FRIDAY, OCTOBER 26, 2007

Paul Elliman presented 'Voices Falling Through the Air', a largely audio lecture continuing an interest in voice, technology, language and the built environment. The lecture traced a pre-history of the electronically transmitted voice through the whispering gallery effect and features of the physical world, from air to architecture, which have played a part in the distribution and displacement of the spoken word. In addition to serving as the title of the lecture *Voices Falling Through the Air* is a podcast radio programme on the theme of the whispering gallery narrated by Emma Clarke, voice of the London Underground, that was specially commissioned for *Forms of Inquiry*. The podcast can be downloaded at the *Forms of Inquiry* website. An interview with Emma Clarke and Paul Elliman is featured in the poster/fold-down booklet (shown on back cover). The background image is created using an application on Clarke's website where visitors can assemble a physical image of one of the world's best known disembodied voices.

Podcast:  
[formsofinquiry.com/viewtopic.php?f=4&t=13](http://formsofinquiry.com/viewtopic.php?f=4&t=13)  
Poster designed by AA Print Studio. [aaprintstudio.net](http://aaprintstudio.net)

AA Members can access a black and white and/or larger print version of *AArchitecture* by going to the AA website at [aschool.net](http://aschool.net). Alternatively, contact the AA Membership Office at: [membership@aschool.ac.uk](mailto:membership@aschool.ac.uk) or on +44 (0)20 7887 4076

