

AARCHITECTURE



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‘It’s just one kind of elitism against another’

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‘There is the argument that architects are only judged by what they build’

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AARCHITECTURE

News from the Architectural Association

Issue 7 / Winter 2008/09
aaschool.ac.uk

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 Published by the Architectural Association, 36 Bedford Square, London WC1B 3ES

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NOTE ABOUT THE DESIGN

The first six issues of AArchitecture, launched in 2006, looked to establish a new title in the AA's ever-evolving series of magazines and journals and within it furthering the legacy of numerous short-lived AA publications, from The Purple Patch (1905) to Basically Urban (2008). With the publication of this seventh issue, the newsletter has looked to shift direction further, led as it was by a student editorial group. In this and future issues it is hoped that AArchitecture will respond to the changing context of the AA and its public programme, communicating student projects and writing in a standardised, repeating format.

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

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Kent Bloomer: The Necessity for Ornament

By Ellen Cameron

Kent Bloomer's lecture was part of the Ornament Lecture series organised by Oliver Domeisen. Other speakers in the series were Isabelle Frank and Peter Carl; the series will conclude with a lecture by Werner Oechslin on 5 February 2008. Oliver has been working on ornament for some time, and recently curated the 'Re-sampling Ornament' exhibition at the Swiss Architecture Museum. He is Unit Master of Diploma Unit 13 whose theme for the year is A New System of Architectural Ornament.

Kent Bloomer, Yale professor, professional ornamenteer and author, spoke as part of the AA's lecture series on Ornament, organised by Oliver Domeisen (Unit Master, Diploma Unit 13). During his visit to the AA, Bloomer was able to give students an evening lecture as well as a guided tour of the British Museum. Following the lecture, when asked where today's student is supposed to begin in the study of ornament, he responded by referencing jazz musician Willie Ruff and his proposal to always start at the beginning. Bloomer's interdisciplinary approach to the study of ornament is apparent in his broad scope of examples. Particular to architects, Bloomer warned them not to be provincial: modernism is a style and students should not confine themselves to one period, and in essence start their study from the beginning.

In his lecture, Bloomer's examples manifested this maxim by crossing cultures, materials and time periods. From the Louis Sullivan works in Chicago to a hidden church in Mexico to microcosm within Islamic motifs and building, Bloomer displayed a wide breadth of examples of ornament while dictating what it was not.

For Bloomer, ornament must be attached to a building and cannot exist autonomously. It is not statuary, nor lettering, nor an architectural element, because these can exist separately from the building. Neither should ornament be confused with symbols or iconography. By the exclusion of attached aesthetic decoration, Bloomer's ornament becomes a property of built architecture.

Ornament, itself, takes on a property of the unlimited through cycles and continuity and commonly occurs at points of transition in the interstitial space. It also relates to a metamorphosis of how the

mind perceives and makes visual connections; by its innate attachment to the building, ornament becomes a conversation that works in playful concert. By not restricting ornament to a time period, culture or place, Bloomer does not strictly define ornament but rather leaves it in universal terms open to artistry, reinvention and expression.

This conception of ornament is demonstrated in his professional practice, Kent Bloomer Studio. Built projects display a collaborative approach to ornament working in close conjunction with architects for many of his projects. Examples include the foliated trellis for Ronald Reagan National Airport (design architect: Cesar Pelli), the trellis and winged sculpture on The Great Platte River Road Archway Monument in Kearney, Nebraska (design architect: Peter Dominick, Urban Design Group) and current designs for a new Chapel Street development in New Haven, Connecticut.

In making the case for ornament in contemporary practice, Bloomer addressed the issues of labour as a current excuse to avoid ornament. It is often argued that skilled labourers either do not exist, or that this kind of work is unaffordable. In practice, Kent Bloomer stated that these arguments do not withstand scrutiny. On the contrary, fabrication tools available to architects today open up possibilities for entirely new forms of ornament. The Kent Bloomer Studio ornamentation of the Harold Washington Library Center in Chicago (design architect: Tom Beeby, Hammond, Beeby and Babka) exemplifies this mixture of current fabrication techniques to create rich entablature and sculpture. The ornament of the library, like many projects from the Kent Bloomer Studio, exists largely in the public realm.

This relationship to the public realm is integral to the practice of ornament for Bloomer as the architect rather than the artist. The architect becomes better suited to the work of ornament than the artist because the educational background of architecture provides an innate concept of public service, while the artistic background and education is more centred on individuality. Because ornament exists in the public sphere, it becomes the territory of the architect.

Ellen Cameron is an AA PhD candidate



Kent Bloomer Lecture. Photo Valerie Bennett



'Re-sampling Ornament' at the Swiss Architecture Museum, Basel, June-September 2008. Curated by Oliver Domeisen (Unit Master Diploma 13) and Francesca Ferguson. Photo Tom Bisig, Copyright S AM Basel (Swiss Architecture Museum)

Momus: The Ideology of the Iconic

By Shumon Basar and Yvonne Tan



Photo Valerie Bennett

Pop & Populism, Autumn 2008
A Mini-Series of Talks

Coinciding with a major London exhibition on Andy Warhol, three guests from the worlds of art, architecture and pop music were invited to share their ideas on 'Pop & Populism' today. But rather than discuss the merits or failures of pop as an aesthetic category, the idea was to set it against its filial term: populism. Whether it's the kind of audience-democracy we see packaged in TV shows like X-Factor, or the popularity of exhibitions on Mario Testino and Giorgio Armani at 'serious' museums, or the galvanising adoration initially shown Sarah Palin when she was announced as John McCain's Vice Presidential running mate, populism guides the will of democracies today as much as it did old-fashioned totalitarian regimes. According to Lars Bang Larsen, populism describes 'many present-day upheavals and crises that have their roots in the current crisis of the welfare state or the effects of globalisation and neoliberal economies... allegedly in the name of the people'. What is in the politics of pop, in its imagery, and its alleged

accessibility? Is it ever clear when pop ends and populism begins? And should we worry if we give in to Populist urges?

Jörg Heiser, co-editor of *Frieze* magazine, spoke to the AA audience about the fatally diminishing effects on art's value when it is valued as investment-only. Sam Jacob, co-director of the pop-inspired Fashion Architecture Taste, extolled the sublime virtues of Krispy Kreme doughnuts and Starbucks' cappuccino foam, whilst reiterating his pledge to love postmodernism. The pop singer and cultural critic Momus (aka Nick Currie) came from Berlin to rally against the numbing boredom of juxtaposing 'low culture' into 'high art' and made a case for more elitism. 'In the future, everyone will be famous to 15 people,' claimed Momus, updating Warhol to the Youtube age. Here is an excerpt from his erudite, witty and intellectually agile presentation.

Shumon Basar, organiser of the Pop & Populism mini-series and AACP Director

Momus

The title of this lecture is The Ideology of the Iconic. But it's bigger than that. The more I think about it the more it turns into an examination of what post-modernism has meant, and in particular the relationship between post-modernism and pop culture. That is to say that we have had the collapse of various binaries which had formerly been stable. Some of these distinctions which have been collapsed by postmodernism are:

HIGH / LOW

HERE / THERE

NOW / THEN

MINE / THEIRS

SACRED / PROFANE
 (the old and new definitions of iconic)

ORIGINAL / COPY

Perhaps we should add FREEDOM/COMPULSION to this; despite the idea of the death of the author enabling the reader, postmodernism saw the disabling of the will of the consumer (the guilty pleasures of puritan consumerism), the creative (the metaphysical masochism of the capitalist creative), the critic (the curse of situatedness), the icon herself.

I will define postmodernism. For me it starts in 1956/1957. The pioneer of pop art is not Andy Warhol but Richard Hamilton. It happened in the Whitechapel gallery in London. They had an exhibition called 'This is Tomorrow' in 1957.

Really the idea is that maybe post-modernism begins and ends with Persil. The 'Saponides et Détergents' essay in Roland Barthes' *Mythologies* (1957) discusses Omo and Persil (both made by Unilever) as if they were iconic deities (in fact they were almost identical powders). Almost 50 years later Spice Girl Victoria Beckham said she wanted to be 'as famous as Persil Automatic'. We've had 50 years of Persil, in a way it's time we purged Persil from our cultural system and possibly purged popular culture with it. Popular culture is fine in the popular culture zone but it shouldn't really invade the Whitechapel Gallery.

Some historian has said that the Beatles were completely unimportant or uninteresting and such a thing makes headlines because it is iconoclasm. The archaeology of the term iconic is something I was actually thinking about. I wrote about it on my

blog last week, and this guy Dr Stephen James, who is a senior lecturer in English at the University of Bristol, came up with a rant which I find very interesting. He agreed with my basic thesis, and went on to say that he started thinking about it when he first started hearing this term iconic. He thought about a show at the Royal Academy in 1998 called 'Russian Icons' ... Let me find his rant:

'Your thesis-in-miniature seems to me spot on.'

'I must admit that the compulsive modern media-use of the term iconic (which I can't help but think of as a misuse) infuriates me. It also seems culturally symptomatic in complex and disheartening ways. I'm pretty sure the term started to be deployed in its new (and, to me, still odd and jarring) way circa 2000-2001: that's when my antennae picked up on the word in TV and radio broadcasts and recoiled in revulsion. It was like the new word in the playground of the press that every dim person who wanted to sound smart instinctively understood they now had to use (without actually understanding the word's previous applications) and it quickly spread like a contagion through the parlance of populism – not the parlance of the populace.'

Within the distinction between the population, the populace and populism vox pop, there are shades of meaning which need to be borne in mind.

'Sometime around the turn of the millennium', thinks Dr James, 'the sense of an icon as a representation of a sacred figure was desecrated, so to speak, and set up for indistinct new purposes by a super-breed of Philistines.'

This all sounds a bit snobby, but I think it's a kind of elitism of populism as well, so really it's just one kind of elitism against another.

Excerpts chosen and transcribed
by Yvonne Tan, a fourth year student

Momus is a singer, writer and artist living in Berlin. As well as 18 albums of 'disorienting' pop music, he has written for *Wired* and *Frieze*, and has a weekly design and culture slot on the website of the *New York Times*. His first novel, *The Book of Jokes*, will appear in 2009, when Sternberg will also publish his *Book of Scotlands*, a piece of speculative non-fiction listing 1000 parallel-world Scotlands.

Future Non-Future: The Contemporary Unbuilt Architecture of London

By Vanessa Norwood



Future Non-Future exhibition opening, 3 October 2008. Photo Valerie Bennett



Future Non-Future exhibition. Photo Sue Barr

During the summer of 2008 some of the world's finest contemporary architects including FOA, Zaha Hadid, Rogers Stirk Harbour + Partners, OMA and Foster + Partners were asked to look back over projects that for one reason or another remain unbuilt. It became apparent from the response that to ask an architect for an unrealised project is to revisit a lost dream where hopes and ambitions once rested. Consequently the models displayed in the AA Gallery for Future Non-Future represented not just a selection of unbuilt schemes but an emotional landscape of never-to-be realised projects.

The timing of 'Future Non-Future' seems prescient. Architecture is at the whim of the markets, and the current bleak financial outlook does not auger well for many schemes currently in the planning stage. When the economy is booming architecture gets bold and brash. Nigeria's rapid expansion funded by oil money in the 60s and 70s, China's ongoing flurry of fevered architectural activity and Dubai's fantasy-fulfilling are all products of Bull markets where new developments aim to satisfy a demand that appears never-ending. In recession certain schemes appear suddenly profligate. Writing recently in the *Observer* Stephen Bayley considered the recent decision to drop the KPF scheme for the incredibly sensitive Smithfield market site as a sign that the global financial meltdown might usher in 'a return to proportionality and tact in new architecture, as opposed to rootless megalomania.' *Private Eye* magazine was typically more outspoken; 'Every cloud has a silver lining, and one byproduct of the recession is the cancellation of fatuous "iconic" buildings.' It seems that the list of recently shelved buildings is rapidly growing. For many of the architects in 'Future Non-Future' the current financial climate is a chill reminder of the late 80s where schemes suddenly stopped on site and shelved projects threatened to jeopardise the future of their then young offices.

But unrealised projects cannot be viewed entirely as a catastrophe for a practice, and instead can mark a change in a way of thinking, having a profound impact on future research. The architectural equivalent of the adage 'it is better to have loved and lost than never to have loved at all' translates into the knowledge that discoveries along the way are incredibly valuable and, with any luck, can be revisited for later works.

Student projects are pursued with the same vigour as a competition brief yet with no chance of being built. Sleepless nights equal painfully accrued knowledge. Competitions, and the many unbuilt projects that result from them, are a rite of passage. Cécile Brisac of Brisac Gonzalez Architects describes the learning process of answering/respecting the client brief, the result itself of a process that took time

and energy to create, as a valuable lesson, hinting that perhaps competitions are a chance to perfect the art of knowing well without knowing better.

Often unbuilt projects do acquire a life of their own, however brief. Designs can take on a public life before work has ever got close to beginning on site. Frank Gehry's proposed King Alfred's scheme for the ultra-traditional Hove seafront had a huge amount of press, and even the alleged support of Brad Pitt did nothing to soothe an enraged local population. But often these schemes that cause public outcry are like leaked political news stories; engendered to get us used to a radical idea long before it becomes policy.

Some of the projects on show in 'Future Non-Future' were created with the aim of being playful experimentation rather than buildable works. Nigel Coates' Mixtacity project is the architectural equivalent of high fashion – it pushes the boundaries of what might be considered acceptable thinking in form production. Would Foster's curves exist without the sinuous forms of 60s inspirationalists Archigram? These projects pave the way for buildings that appear extreme but are achievable in reality. The Ropemakers Field project by Sheppard Robson would have been the world's tallest slanting tower with a 20 degree angle. In the gallery the model audaciously tilted to the side as if balanced on high heels.

I asked Alex de Rijke of de Rijke Marsh Morgan, whose beautiful unrealised timber stadium featured in 'Future Non-Future', about the gains and losses inherent in unbuilt projects:

What else is lost when a project is not realised? (apart from money and time...)?

An opportunity to maintain maximum momentum, intellectually and as a team. But time thinking and drawing is never wasted. It is considered to be an investment in the future, even if that never comes.

What positives can be taken from the process?

A change in thinking? Development in research?

'Testing' of an abstract idea or a speculative assumption against a brief is an intense process and an invaluable lesson, albeit without the hard advantage/disadvantage of client feedback...

Can/should this project be altered/revisited in a future form?

Yes, absolutely. Failed competitions or aborted projects are both motives and research for subsequent further development. Architects are nothing if not masochists.

Vanessa Norwood is Head of AA Exhibitions

DMZ: A New Border Nation

By Alex Laing

The AA Visiting School Seoul summer workshop took as its focus a probe into unexplored territory, both physical and theoretical. At a moment when contemporary architecture seems overly fascinated and infatuated with the city, this workshop focused instead on conceiving a new vision for an abandoned territory, an autonomous De-Militarised Zone, located on the border separating South and North Korea.

The workshop was hosted by SA, a regular meeting of the academic community in Seoul, and is comprised of architects, scholars and practitioners who are concerned with establishing the new generation of architecture in Korea. Through debates, discussions and collaborations, SA has worked on firming its ground to harbour architectural knowledge and issues for talented practitioners in architecture and urbanism.

What little I knew about Korea I had learned from the fountain of all knowledge, Wikipedia, about two minutes before I submitted my application for the course. This was almost all I would ever get to know as I managed to pack my keys into my bag, which I subsequently left behind, to meet a friend for breakfast, only to return with an emergency locksmith who very kindly knocked down my door (for £80). I hustled my way towards Gatwick, arriving 45 minutes before the departure, only to be told they had closed the desk moments before. Having rebooked, I decided I would try again the next day. This time I arrived with about five hours to spare and sat, slowly losing the will to live, in the departure lounge before falling asleep and missing the final call. Luckily my endurance marathon the day before had prepared me for the sprint ahead. Sadly I still had to contend with the loathsome stares from the entire plane as I slipped into my seat and the cabin doors closed tight.

My preconceptions about South Korea couldn't have been further from the truth. I arrived in a city where the public transport not only worked but you could use your mobile on the underground. It was quite possible that I had got on the wrong flight, but I was reassured that this was in fact Seoul. I had decided to spend a few days with a friend before heading to the workshop and managed to work my way through the necessary palaces and tourist sites before we decided to go for a drink. On the way we passed a barrage of riot police whom we duly followed to come

across a mob of enraged students protesting against the importation of American beef. Shouting, screaming and spitting ensued, but we thought better of joining them in favour of a trip to a park for some beers. Inevitably the park was shut, so instead we nestled ourselves into some vast concrete sewage pipes on a construction site underneath the motorway until the early hours. As part of the workshop we were lucky enough to visit the Demilitarised Zone, an area which runs for 248 km along the boundary of the South and the North Koreans and is 4 km wide. With one million soldiers on either side it is the most heavily armed border in the world. Quite where they were positioned I'm not sure, as I think I saw about six in total. As for the DMZ itself, I had imagined a scene from the First World War, a flat barren terrain littered with a handful of blackened trees. In reality it looked like the most pristine untouched parkland. Whilst it is officially a 4 km buffer that divides the two nations, the effects of the spectre of war spread much further into the country. Multiple checkpoints, guards and photo restrictions help maintain a sense of apprehension. However the most ridiculous thing for me was the level of propaganda that circulates from both sides. We were told that the North Koreans only receive electricity for 30 minutes a day and that they are obliged to iron their money to keep Kim Jong-Il's face spotless. In the next room we were confronted by a reconstruction of the simple lives of the North Koreans, whilst we listened to how South Korea strives to bring peace to the situation.

Whilst South Korea is immensely impressive as a country, I couldn't ignore the tragedy of the situation. It was not so much the conditions in which the North Koreans apparently live, but the fact that they really are one country divided. Families separated for half a century without any means of communication have as a result become emotionally disconnected from one another.

Participants were AA Director: Peter Ferretto. SA Director: Young Joon Kim. Studio 1: Peter Ferretto, Byungyoon Kim, Jaeho Im, H. Sang Seung. Studio 2: Stefano Rabolli Pansera, Sungyong Joh, Guyon Chung. Studio 3: Valentin Bontjes van Beek, Tesoc Hah, Daniel Valle. Studio 4: Shin Egashira, Han Joh, Philip Hartstein. Studio 5: Ricardo de Ostos, Jinkouk Jeong, Helen Hyejung Choi. Studio 6: Jooryung Kim, Ryul Song, Christian Schweitzer

Alex Laing is a third year student



Visit to the Demilitarised Zone, group photo.



Final workshop crit. Photos Peter Ferretto

AA & Instituto Empresa Workshop



Peter Ferretto talking to students during his design workshop.
Photo Instituto Empresa

AA & Instituto Empresa Workshop is the latest 2008 Visiting School course. AA Unit Masters Anne Save de Beaurecueil, Ricardo de Ostos (Intermediate Unit 3), Peter Ferretto (Intermediate Unit 5) and Joao Bravo da Costa (Diploma Unit 3) led sections of a two-day design workshop for 400 international MBA students at the Instituto Empresa, one of the world's leading business schools, in Madrid.

The workshop, organised by David Bach, Associate Dean of MBA Programmes and Professor of Strategy and Economic Environment at Instituto Empresa and AA School Director Brett Steele, was created as the first of a planned multi-year partnership between two of the world's leading independent schools of higher education.

Entitled The Creative Workplace, the two-day workshop asked the students to organise themselves into design teams to address tutor briefs that provided different approaches to the problem of reinventing the collaborative office workplace, a topic allowing participants to relate personal and business experiences to the working and learning approaches of

designers and architects. A lecture by Brett Steele at the outset of the workshop provided a survey of the contemporary convergence of office design, management theory and collaborative working cultures, providing a backdrop to the individual design briefs and the projects that followed.

The AA-IE Workshop is one of a dozen global programmes held during 2008 as part of the new AA Visiting School, launched last January. In short courses that have lasted from a few days to up to three weeks, these programmes have allowed AA tutors and recent graduates from across the school to teach alongside local and visiting architects, teachers, artists, writers and others, on a variety of design and research topics in courses attended by more than 350 students. 2008 AA Visiting School courses have been held in Dubai, Istanbul, Turin, Singapore, London, Paju Book City in Korea, and Shanghai. Courses are currently being planned for 2009 and 2010, and will take the Visiting School to new cities and locations worldwide.

Burlington's Palladio Book at the AA

By Edward Bottoms



C17 annotations on a page from the AA Library's 1581 edition of *I Quattro Libri Dell' Architettura Di Andrea Palladio*.

AA Members' Palladio Events

A private view of the Royal Academy's Palladio exhibition on 8 April 2009 will be followed later in the spring by a tour of Chiswick House with Dr Roger White and a grand cycling tour of London's Palladian architecture.

Further details can be found online and in the public programme. To book places contact Luisa Miller 020 7887 4034 or luisa.miller@aaschool.ac.uk

From 31 January 2009 the Royal Academy of Arts will be presenting the first exhibition devoted to Andrea Palladio (1508–1580) to be held in London for over 30 years. See our Spring 2009 programme of events for information on special AA events associated to this exhibition, or log into aaschool.ac.uk/members

One of the AA Library's most valuable books is an edition of the hugely influential *I Quattro Libri Dell'Architettura Di Andrea Palladio* that was published in 1581 and retains the same woodcuts and a virtually identical text to the first edition of 1570.

What makes the AA Library copy of this early edition so significant is the book's provenance. The title page bears the signature of Richard Boyle, 3rd Earl of Burlington (1694–1753). Burlington's trip to Italy of 1719 appears to have been the catalyst for

his life-long study of the works of Palladio, and it was whilst on this tour that he purchased and annotated his first copy of *I Quattro Libri* (1601 edition). The most influential of Burlington's buildings has proved to be his own suburban villa at Chiswick, begun in 1726, the very year that the AA Library's edition of the Four Books entered his collection.

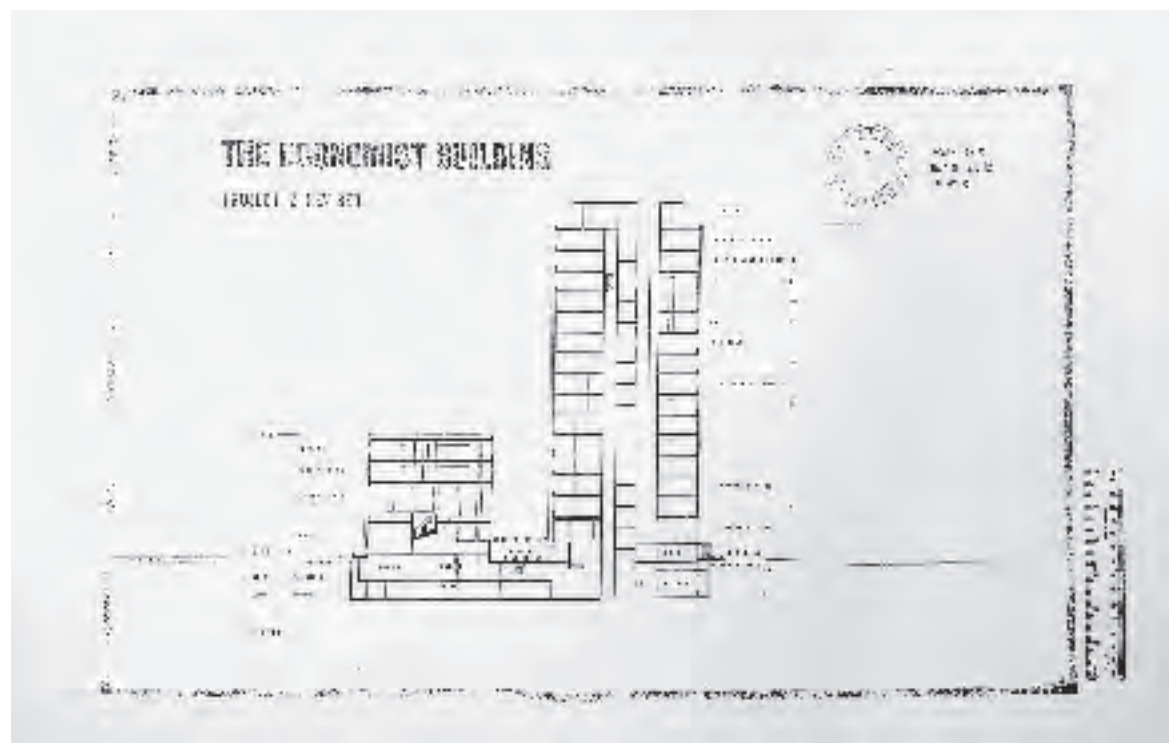
A factor that would almost certainly have attracted Lord Burlington to this copy would have been the seventeenth-century annotations included within. As yet unattributed, these annotations are intriguing to say the least. Presumably done by an architect, the notes are most prevalent in the first and third books and are of a technical nature, including measurements of the entablature of the different orders and translations of various architectural terms into Greek, Italian and French. In a section of notes dated 25 June 1643, the writer even makes comparisons with Sebastiano Serlio's (1475–1554) five books of architecture. AA Members can view the book in the AA Library.

For more information on the Royal Academy exhibition and to book tickets call 0844 209 1919 or visit royalacademy.org.uk

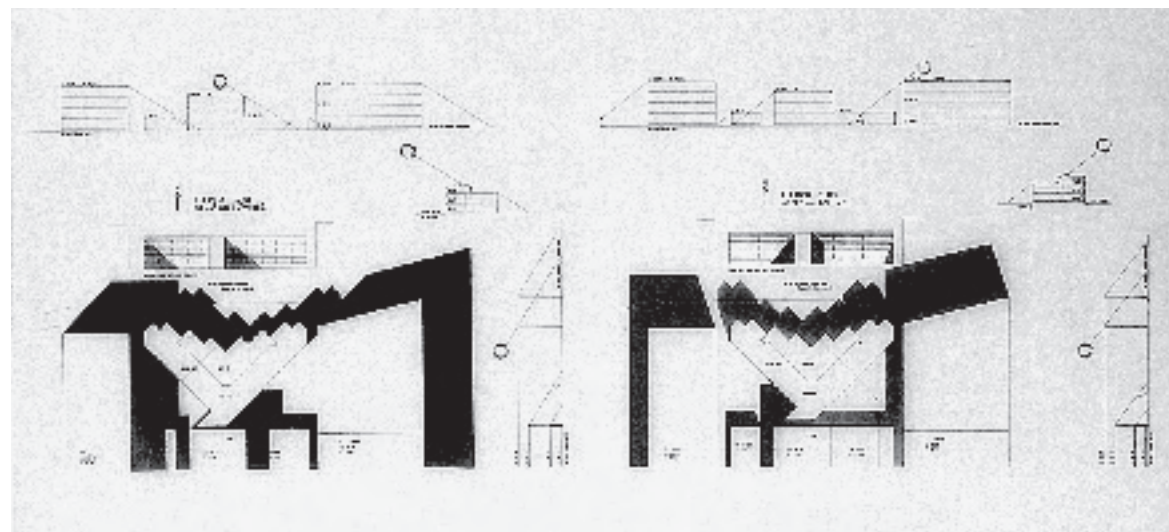
*Edward Bottoms is the AA Archivist/Web/
Serials Librarian*

A Bigger or Smaller Picture?

By Scrap Marshall



Section of the Economist Building, January 1961. AA Archives.



Sun diagrams for the Second Arts Building for The University of Bath, 1979-81. AA Archives.

Much has been written about the Smithsons, both about their theoretical and their built output. A great deal of this writing has been characterised by flattery, some by venom. Over the past year in particular, their Robin Hood Gardens housing project in Poplar has generated heated debate and discussion in both the mainstream and architectural press. The prospect of the destruction of this prototype of twentieth-century housing has seen architects and cultural commentators battling away over the future of the infamous streets in the sky: 'Heritage Icon or Concrete Slab?'

For architects it's a discussion posing numerous questions regarding both the building itself and architectural thinking in general: issues of sustainability, the precedent its razing would set (both materially and socially), nostalgia for the ambition of a movement or age and the personal manifestos and design processes of a particular architect or group of architects. All of this has been discussed, and will continue to be discussed, at great length...

However, as an architectural student, what interests me most is not whether or not Robin Hood Gardens was a success, but rather how can I judge a building or project such as this, or any project/ architect/movement for that matter, and what are the best means by which to do so? Specifically what material is there at the AA that I can't find on Amazon or the dreaded web?

There is the argument that architects are only judged by what they build. Building – Good, Theorising – Bad. Eisenman doesn't seem to be complaining. Lovely drawings. However for architectural students the basis of this argument is skewed. Nearly every project we attempt to design is purely theoretical, projected and judged only by a mix of representation: drawings, models, films, food, contemporary street theatre, whatever your particular kick. It's a minefield though; just when you think you've outlined your project perfectly – a low-carbon housing unit in Oldham – the esteemed jury think you're proposing a dolphin sanctuary in Plymouth. For me, when the point of a project is missed there is normally a discussion of what went wrong, what wasn't conveyed and who/what should be examined to ease the pain. Often drawings come into the discussion: 'look at the drawings of...', which is great (actually it's the whole point of education) but it normally means looking at a 2cm by 2cm drawing in a shiny new book. Very Amazon (is it a verb?) but at the AA, uniquely and bizarrely, there are some brilliant drawings lurking below our feet.

Trying to ascertain what interested me in the Smithsons' work I began looking at the numerous books in the library, including the book published after the AA symposium of their work in 2004, *Architecture is not made with the Brain*, which included

discussions with former AA students and staff. After this I enquired at the AA Archive if they had anything remaining from the Smithsons' time at the AA. Out came rolls of large drawings, so large that the photo lab had to be booked in order to reproduce them here. Viewing the drawings at their original scale – whether it's an axo of The Economist building, a perspective collage drawing of their Dubai project or facade scheme – gives a different take on their work. Even though the projects are from various time periods, the work has definite, or defiant, style and clarity.

I'm still working out my view, but what seems undeniably clear from looking at the drawings in the archives is the clarity, precision and ambition of both their projects (whether built or not) and the drawings that represent them. No dolphin sanctuary for them. For me, what is fascinating is the possibility to decide for yourself whether you agree with a theoretical position or style of drawing by taking advantage of the easy access to the AA Archive which holds drawings by the Smithsons and numerous other architects.

What I want to make clear is that I'm not trying to promote a nostalgic walk down memory lane, but rather a look at how we can use the resources of the school – whether that be a drawing from 1900 kept in the AA Archive, a design thesis from last year in a Diploma Unit book in the main library, an image from the photo library, a film from the video library or even a (non-tutorial!) discussion with a member of staff (who in some cases often have a disturbingly wide knowledge of a subject). All these resources can only make our own work better or at the very least, clearer.

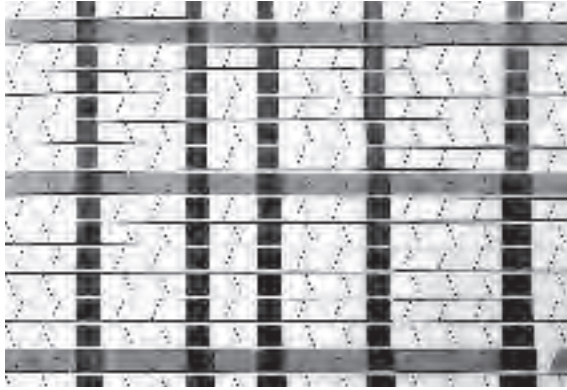
In the next issue we are going to look into how students have used and continue to use the AA building as a basis for projects. From first year installations to team projects that spring up through the year, we will discuss how students have treated the building as a fabric for projects. We'll also be looking at the archive in greater detail and taking a look at some student work of present staff members and asking them what relevance the projects have to them now.

As for me, I'm going to try and stretch my ambition beyond A3.

Scrap Marshall is a second year student and new Student Editor of AArchitecture

AA Archive

The AA Archive is cataloguing the Association's administrative records. Its collections include over 1000 architectural plans, drawings, posters and leaflets. All AA students and members are welcome to use the archive and should address enquiries to Edward Bottoms on 020 7887 4049 or edward@aaschool.ac.uk



Detail of facade scheme for the Bibliotheca Alexandrina competition entry, 1989. AA Archives



Perspective drawing for Kuwait Old City, 1968-72. AA Archives



Axonometric of the Economist Building, Christopher Woodward, November 1964. AA Archives.

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Ambiguous Spaces: Pamphlet Architecture 29

By Nannette Jackowski and Ricardo de Ostos



Mallorca / Pregnant Island visualisation, rendering by Naja-deOstos

Ambiguous Spaces explores architecture as an interdisciplinary field where narrative oriented design investigates polemic or forgotten infrastructural sites. The book is number 29 of the series Pamphlet Architecture (Small books – Big ideas) started by Steven Holl in 1977. Based on two architectural projects ‘Nuclear Breeding’ and the ‘Pregnant Island’, the publication’s content navigates between experiments, drawings and text.

Magical realism, anthropomorphism and literary fiction are part of the repertoire discussed and applied to the projects. On the other hand, unexpected spatial happenings, envelope transformation and choreographed instability are framed by the ever changing architecture presented in the book. ‘Nuclear Breeding’ and the ‘Pregnant Island’ are broadly related in terms of their allegiance to the past. Like a narrative that recapitulates, reorders and tells past events, memory permeates the structure of the two projects. However the book explores, via design, the way that the associative mechanism of remembrance is distorted by the very act of storytelling – the need to reshape content. This hyper-recontextualisation spans from physical architectural elements and cultural artifacts to mythological and ritualistic practices.

As part of our long-term research on architecture and literature *Ambiguous Spaces* focuses on the multi-faceted nature of complex infrastructural enterprises and on the way that architecture participates in and contributes to, not only the erection of new worlds, but also the excavation of the burial ground of progress. Specifically, the book investigates spatial design through opposing elements, cultural nuances presented in ideas and issues usually considered outside the scope of our profession. The resulting architecture can be characterised as space in which ambivalence presides and discordant logics are manifest. These places do not offer solutions but rather stimulate a constant questioning of architectural ideas and our own role as creators in an irresolute and often contradictory discipline. In other words, rather than focusing only on technique, the book’s subject matter resides precisely in the spatial investigation of individual, state, corporate or military relationships, and how these can abruptly shift the life stories of individuals and communities, seemingly without their consent. In order to bring forth these complex situations, we explore architecture as a territory where the absurd and contradictory aspects of the situations themselves can be identified within the resulting projects.

In our relatively short careers, we have discovered in literary – as opposed to naturalistic – models a fertile ground in which to investigate architecture as an interdisciplinary language. It is

a language that not only expresses itself through the extremes of pragmatism or scientific allegory but is also able to negotiate the threshold between matter-of-fact reality and mysterious spatial happenings.

Though long established in theoretical and historical debates, the concept of treating architecture as a language – communicating and materialising spatial ideas – is paramount when reflecting upon the practice of architecture today. The logic of global commercialisation has largely privileged conventional architectural models, resulting in a straightforward dialogue of traditionally accepted ideas. Far from promoting arcane essentialist views on pure architectural language, crossbreeding architecture – exploring its boundaries rather than its centre – generates a fresh set of architectural possibilities. Design via literary models, such as Kafkaesque scenarios or the techniques of magical realism, opens up a new arena in which to address the complex political issues inherent in every project and empowers us to explore relevant contemporary issues otherwise ignored in mainstream architecture. To paraphrase Sartre, this incursion into a parallel expression of architectural language enables us to ‘become situated’ within the world, responding directly to the things around us rather than being ineffective spectators. There are many ways in which we can involve ourselves with world events, both as professionals and citizens; for us, literature inspires a broad spectrum of engagements.

The ‘Pregnant Island’ and ‘Nuclear Breeding’ projects absorb the factual and mix it with mythical native tales. Far from creating an epic story or endorsing a return to a romanticised past, the projects merge existing ingredients within a spatial narrative – a space that changes with time and is a multidimensional experiment, depicting cultural and social ambiguities within the context of native communities. The resulting projects are not architectonic allegories conveying a moral message but ambiguous spaces that disclose the fragility of human habitat and individual choice.

Ambiguous Spaces contains a foreword by American architect Lebbeus Woods and an introduction by AA director Brett Steele. It was published in October 2008 in the USA and December 2008 in the rest of the world.

*Nannette Jackowski and Ricardo de Ostos are
Unit Masters of Intermediate Unit 3*

AA Hapkido Class

By Philip Hartstein



Wu Ja Sae (Right Leg Forward Traditional Stance)

Hapkido, the Korean art of self-defence, means ‘the art of co-ordinated power’, or ‘the way of harmonious energy’. It encompasses kicks and punches similar to those of Taekwondo and Karate, and includes throws similar to those of Ju-Jitsu and Judo, and throws and locks similar to those of Aikido.

History

After a period of unification under the monarch Chin Heung, Korea entered a phase of war and rebellion during the Silla Dynasty (57 BC – 935 AD). The monarch had his sons and young noblemen trained in all aspects of warfare and strategy. These men became known as *Hwarang* (flowering youth) and were renowned for their fighting abilities. They adhered to a strict code of ethics, and the martial arts they practised flourished for over two centuries. During the Yi Dynasty, the cultural arts were encouraged and the fighting arts went into decline, and were practised secretly in remote monasteries. The martial arts remained hidden for many centuries and have only relatively recently re-emerged. The art of Hapkido was developed last century by Master Choi Yong Sul, whose knowledge of the arts of the *Hwarang*, combined with the study of the Japanese style of *Daito-Rya Aiki-Jutsu* (the art from which Aikido also emerged), enabled him to develop ‘the art of co-ordinated power’ – Hapkido.

Practice

By training together, students help each other to develop correct and effective technique. Students also develop respect for training partners, senior grades and for themselves. By learning strikes, together with throws, holds and locks, a student is able, in theory, to deal with any self-defence situation. The exercises performed in class are mainly of a callisthenic nature in order to help students achieve a more supple body. This is important, not only for prevention of injury, but also for a better state of mind, which is more easily able to cope with stress and other day-to-day situations.

A student is never forced to push himself beyond his own limits of capability, however with correct training and attitude he will soon find himself performing exercises and techniques that he would not have thought possible only a few months before. This approach is what helps make Hapkido suitable for people of either sex and of almost any age.

Philip Hartstein is PA to the Director of the AA, and has been an instructor of Korean Hapkido for the past 30 years. He has been running a popular Hapkido class at the AA for students and staff over the last year.



Hoshan Sul (Wrist Technique)



Degum Chi Cha Doligi (Hook Kick)



Dolyo Chagi (Low Spin Kick) Photos Valerie Bennett

Barbara (Basia) Krajewska (1986–2008)



Barbara (Basia) Krajewska, October 2008



'TBC - Surface Study', Inter 9, December 2008

On 27 December 2008 Barbara Krajewska was involved in a fatal car accident near Głowno in Poland. A third year student in Intermediate Unit 9, she was 22.

Of course, we all knew her as Basia, that captivating and tenacious woman with an oversized computer (which she called her 'husband') who produced remarkably individual work. As her tutors and colleagues know, that work has been an integral part of Projects Review since she arrived at the AA in 2006. First year projects, including 'Animal Section and Transformation' and 'Car Bumper Hybrid Drawings', led to a pivotal second year with Ricardo and Nannette. In the 'Milk Embassy' Basia first assuredly linked her resolute ideas and Technicolor personality to the universe of design. It led to her impeccably drawn and aptly titled unfinished third year project, 'TBC'. Valentin put it best when he said that 'every once in a while you come across projects which show evidence of independent thought displayed in a unique way, that remain in your mind, for reasons one cannot quite explain, far beyond the time of your first encounter. On closer inspection you find that it is the same students who do the majority of these projects. Basia was one of those students.'

From the moment we met her, Chris and I knew that her nickname was perfect. Basia was always 'bashing' down Bedford Square, and frequently bashing the two of us. At our first unit dinner in Barcelona she uninhibitedly asked us a series of questions like, 'what would you have done if you were not an architect?' She refused to accept my reply that I would be a writer and write about buildings. 'Don't you do that now? You need to think again,' she fired back. That's exactly what the best students always make you do as an educator – think again.

Removing herself from the physical, experiential realities of life just wasn't Basia's style – an approach captured in a conversation in Barcelona remembered by her unit mate Tommaso:

- Basia: Look at this wonderful city. The view from up here is beautiful
- Tommy: Yes it's amazing
- Basia: What do you think about our project...?
- Tommy: I don't know Basia it's 1 in the morning... what do you think?
- Basia: I think that we should think about the girls of Barcelona
- Tommy: Why? What does our market in Barcelona have to do with the girls living here?
- Basia: This city is vibrant, full of energy... it deserves an architecture that's vibrant and full of energy too... sexy, like a girl from Barcelona...
- Tommy: I agree Basia, body, sexiness, colour... like the Amaretto I'm drinking

- Basia: No, really Tommy... I'm serious. Architecture is joyful. Architecture should always reflect the place where it is built and space it's designed for, and it should always wear the colours of its place too.
- Tommy: Yes I think so... but I might go to bed now
- Basia: Ok... I will stay... just to breathe in some more of the smell of this city, so good, so sexy

Basia was a leader. She was also a selfless colleague and friend, as Benedetta remembers, 'The week before last year's final tables, we worked next to each other 24/7. She was not sleeping, in order to help me finish. Nobody has ever helped me so much. The project came out great because of our working together. I always told Basia that half of 'Aquaculture' was hers, but she never took the credit.'

Architects are always expressing their allegiance to various humanistic traits – that architecture is 'about people' or that the richness and variety of the world around us should be captured in the buildings they create. Too often, however, they dress in monotone shades and create equally demure buildings. Basia was different. She bounded into our unit space in a bright orange jacket, yellow skirt and bleached hair and talked in impassioned tones about the vitality of everything – a seamless, walking advertisement for seeing and doing which makes us all feel a tremendous sense of loss not only for the student and friend she was, but for the architect she would have become.

By Christopher Pierce with Valentin Bontjes van Beek, Tommaso Davi, Benedetta Gargiulo, Nannette Jackowski, Chen Jin, Chris Matthews and Ricardo de Ostos

Nomadologist in Ulaanbaatar

By Gregory Cowen



Teaching space for 'sanitaer' or plumbing with hardware.



New Architecture School under construction, May 2008. Photos Gregory Cowan

In 2006, I came upon an ad for a posting as an 'architect/teacher/trainer' with the international development organisation VSO (Voluntary Service Overseas). The broad and developmental nature of the position appealed to me, and it was the first of its kind for VSO. I had had no contact with Mongolia, beyond reading about their nomadic architecture traditions while writing my MArch dissertation. I then discovered that a colleague whom I had met in catering at RIBA (selecting champagne for Lord Foster) was Mongolian, and Saza gave me a brief introduction to Mongolia's mutton pancakes and salted milk tea.

Through friends at the AA, I was put in contact with one Munkhzhul Choiljiljav, whom I now know as Zula. She had begun studying architecture at London Metropolitan a few years ago, and I met up with her at home in Mongolia. After a long period preparing to come to London, she described to me her initial culture shock and 'homesickness' for Mongolia when she got here. Zula had moved from Foundation to first year under the mentorship of Celine Condorelli and planned to study at the Architectural Association. However, she returned to Ulaanbaatar and decided she would take her time. She is working in an architect's practice in Ulaanbaatar and still wishes to pursue a Part 1 architectural education at a 'good university'. Zula says she would like to be the architect to design an internationally recognised airport or stadium for Mongolia. She appreciated VSO's aim of developing architectural education and, during the year, came to recognise the basic, long-term nature of the project.

In my VSO placement with the Mongolian Construction Technology College, I experienced development in very small and incremental ways. Although based at the college, I was consulted independently by the Mongolian Construction Ministry, the Mongolian Wheelchair Citizens Association, and the Gender Centre for Sustainable Development in the local 8th Khoroo (subdistrict). A project for World Vision ran into difficulties because of the mortgage conditions imposed by the banks, but the two live architectural projects I undertook collaboratively with staff and students in the college, ecohouses in Sanzai, and a Children's Camp in Yarmag, provided the best opportunities for training architect teachers.

For long-term impact, the existing teachers – Bolormaa, Tsenguune, Ariunaa, Hashbayar – and new teachers, Lhagva and Gursed (with their students Delger-Dalai and Tumen Od) will need to continue these projects. The teachers developed their understanding of accessible and energy-efficient construction, about project management principles, like time management and team planning, about site analysis and architectural project planning, how to

organise client meetings and briefings and how to research and write architectural programme briefs for projects.

With support from the college, the teachers will be able to continue the training we commenced in 2007–08 in key areas such as teaching research, languages for internationalisation, CV clinics and internet-based tools (flickr, blogging, Google Earth, Wikipedia), applied to architectural and construction education.

My college's teachers, Bolormaa and Tsengel-Oyun, assisted in training with Suvdmaa (English teacher) and Bolortsetseg (Architect teacher) from the neighbouring Technical and Technology College (TTC). We comparatively mapped the degree curricula of MCTC and TTC. This will develop understanding and ownership of architecture degree curricula in Ulaanbaatar, which will need much development in the coming years. The latter college has applied to work with VSO in the future.

New teachers have been recruited to the college MCTC and they will need guidance and encouragement in their professional development from the trained teachers. I recommended that staff continue to work with VSO so that new consultants or volunteers can continue to develop professionally in Ulaanbaatar, something for which the college and teachers should have ownership and be proud. The college is building a new five-storey classroom and workshop building in the 21st district, with students labouring as practical trainees. The directors and architects agreed in January – among other suggested design and safety improvements – to add fire escapes and to make the basement and first (ground) levels wheelchair/barrow accessible by ramps. Access to (and egress from) construction and architectural education will not only be physically improved in this case, but also, a process has begun for more participative and inclusive building design and college management. I understand the carcass is nearing completion.

I have returned to King's Cross, and my challenge now is to extend my work at home in Europe.

*Gregory Cowan is an AA Member
nomadologist-nomadology.blogspot.com
gregorycowan.blogspot.com*

On Being Bob and Denise

By Thomas Weaver



Thomas Weaver and Denise Scott Brown in the AA Print Studio, with Robert Venturi and an attendant film crew.

When you meet with Denise Scott Brown and her husband Robert Venturi these days you find yourself not simply face to face with two of the world's most renowned architectural practitioners and thinkers but you also get an attendant film crew ('Hi Tom, I'm Denise, this is Bob, and over there is Jimmy the director, Eddie on camera, Mark on sound and Simon and Todd from production'). Encouraged, perhaps, by the commercial success of recent feature-length architectural documentaries on Louis Kahn and Frank Gehry, Venturi and Scott Brown's son, James, has for the last few years been following his parents through all of their everyday encounters, shooting his own documentary, *Learning from Bob and Denise*. Scott Brown herself had been visiting the AA, from where she graduated in 1955, to meet with me to discuss a book we are currently completing in the AA's new Words series – a collection of her essays dating from 1966 BLV (BLV and ALV being the essential suffixes in analysing their work – Before and After Las Vegas) right through to the present day. Meeting any architectural celebrity can be a little intimidating; meeting an architectural couple whose very existence has been defined through their fluency with the written and published word to discuss edits to a book

is more intimidating still; but add to this a microphone boom, camera lens and the prospect of cinematic ridicule and the whole experience could have been nerve-racking. Luckily, though, Denise was charming and generous and made the whole thing easy. The only break in the flow of words came when she paused the recording so that she could rearticulate a particular aside to Bob, giving it more punch. It was encouraging to think that Denise and Bob suffer sometimes in their own attempts to be more like Denise and Bob. I had been struggling with this over the preceding weeks, editing her writing – how do you tell someone who wrote 'Americans don't need piazzas, they should be sitting at home watching TV' that perhaps she should introduce a little more iconoclasm, humour and aphorism into a particular text? But in this I was not alone – clearly aware of the legacy established by his parents, and that everything with Venturi and Scott Brown is caught up in parody and self-reference, when I asked James Venturi to describe the documentary he was making he simply replied, 'There are three characters in this movie – Bob, Denise and Bob 'n' Denise'.

Thomas Weaver is the editor of AA Files



Robert Venturi and Denise Scott Brown at the AA, 21 October 2008. Photos Valerie Bennett

The Critique of the New

By Doreen Bernath, Nerma Cridge and Tania López Winkler

AA PhD Dialogues is an annual international event organised by students of the PhD Programme. The first event was the 2008 AA PhD Symposium, The Critique of the New: Questioning the Legitimation of Newness Through Technology, with Mark Wigley (Columbia GSAPP) as keynote speaker. Each year a theme is selected based upon a particular set of terms that address current questions within contemporary architectural discourse. This theme operates as an umbrella under which individual PhD research can be collectively discussed in an international forum.

The first PhD symposium was held at the AA on 2 May 2008. Entitled 'The Critique of the New', it aimed to address a long-held architectural obsession with the 'new'. The event was initiated, organised and hosted by a group of PhD students (Eva Eylers, Tarsha Finney, Kristine Mun, Pavlos Philippou and Jose Tovar, in addition to us) in order to provide an opportunity to present our work to the wider AA community.

Presentations were divided into three groups which addressed a broad range of discourses on the 'new' at disciplinary, institutional, cultural, technical and representational levels. These sessions were moderated by Teresa Stoppani, Diana Periton and Theodore Spyropoulos. Mark Wigley, the Dean of the Graduate School of Architecture at Columbia University, provided the keynote speech rounding up the day's discussion and connecting the many strands that ran through it.

Wigley began his speech by questioning the basic assumption of the 'new' as a positive term in opposition to the 'old'. In his view, in terms of 'representation', architecture is quite advanced; however, in terms of applications of technology, it is not at all. He used the example of a house which is technologically less advanced than a toothbrush to demonstrate that 'ultimately architecture is a form of resistance to the evolution of technology.' The idea of the avant-garde in architecture is therefore, at the very least, a contradiction. He thus argued that any celebration of the 'new' necessarily takes the form of a eulogy, a description at the scene of a death. For instance, the English translation of Le Corbusier's seminal *Towards a New Architecture* in 1926 distorted and overemphasised the presence of the 'new'. In fact, the word 'new' is not present in the French title and

not common in Le Corbusier's text, which instead presents the argument of dealing with the future by reframing and re-evaluating the past through the marvels of nineteenth-century engineering feats.

Therefore, Wigley argued, the truly 'new' existed at a point already behind us, while the truly old would surely be arriving at a point in front of us. He expanded on the argument that what we need is not a theory of death, but of extinction. 'We really need to understand extinction if we want to understand giving birth to new forms.' By analogy, the excitement of the 'newness' of the digital is ultimately and always bound up with the sense of the loss of drawing by hand. The 'new' and the 'old' belong together. In other words, the moment of announcement of the 'new' must coincide with the nostalgia for the things that, in fact, never were. We all have this nostalgia for a life we never had. The only chance we get to say that we used to have a life is when someone else says it's gone. In a sense, the arrival and celebration of the new are a kind of grieving over a previous moment.

Wigley concluded with the proposition that the New is an extreme case of loss just as it is an extreme case of novelty. It's not about the 'super new'; it's actually just 'new'. And that's what is unacceptable about it; it defeats the measure of time. It's the countless little ifs that occur constantly, and beyond the dithering is the pleasure we associate with the 'new' that is shocking: the witnessing of it, the participation of it in the everyday and its inability to be phased. Just as the 'new' takes the form of a eulogy we need more radical theories of loss and the history of preservation to trigger our experimental project. Darwin's concept of preservation as an accumulation of variation becomes pivotal if we are to advance architecture. It is a matter of perseverance. Finally, Wigley stated: 'It is a scene of endless departures that produces the "new".'

The success of The Critique of the New' secured the format of a PhD research symposium that will now take place annually at the AA. The theme of the next one, scheduled for early May 2009, will be announced shortly.

*Doreen Bernath, Nerma Cridge and Tania López Winkler are all AA PhD candidates.
aaphdsymposium.net*



Shin Egashira and Theodore Spyropoulos with Mark Wigley at the Critique of the New Symposium



The Critique of the New Symposium. Photos Valerie Bennett

Pascal Schöning

Honorary AA Diploma, 2008

By Mark Cousins

'Pascal Schöning is a true original: genuinely devoted to the idea that architecture is not just a technically or artistically segregated issue, but a wing of our ongoing creative culture. He transferred elegantly from one city of experiment: Berlin, to another: London. He doesn't make his thoughts too obscure – I well remember his extraordinary series of lectures in the late 80s in which a space-suited astronaut or wheelchair-bound genius would come into the AA and amaze us. His introduction of film culture and film-genesis is absolutely consistent with his ever-open-eyed approach. Let's keep him (somehow) on board.' – Peter Cook

On 4 July 2008 the AA awarded Pascal Schöning with an honorary diploma in recognition of his work as a unit teacher since 1983, and in acknowledgement of the almost unthinkable decision on his part to retire from teaching, if not from a continuing relationship with the AA. Nothing is more difficult than to characterise the influence of such a teacher over such a long period.

Generations of students have participated in the work of Diploma 3, knowing what they would not be doing, even if what exactly they would be doing was less clear. Outside the unit others – students, staff, examiners and occasionally a chairman – had little idea of what to make of this unit, which seemed so careless of the norms and expectations of architectural teaching. At the same time, many of his students, who felt uncomfortable with more orthodox programmes, blossomed. Several of them have gone on to distinguished work in architectural design and teaching. Pascal's students and colleagues knew how valuable he was to the culture of the AA, but each year he approached the external examiners' meeting with an exaggerated anxiety that this year he would face architectural opposition to his teaching. Of all the possible ways of leaving the AA, retirement would have struck him as the least likely.

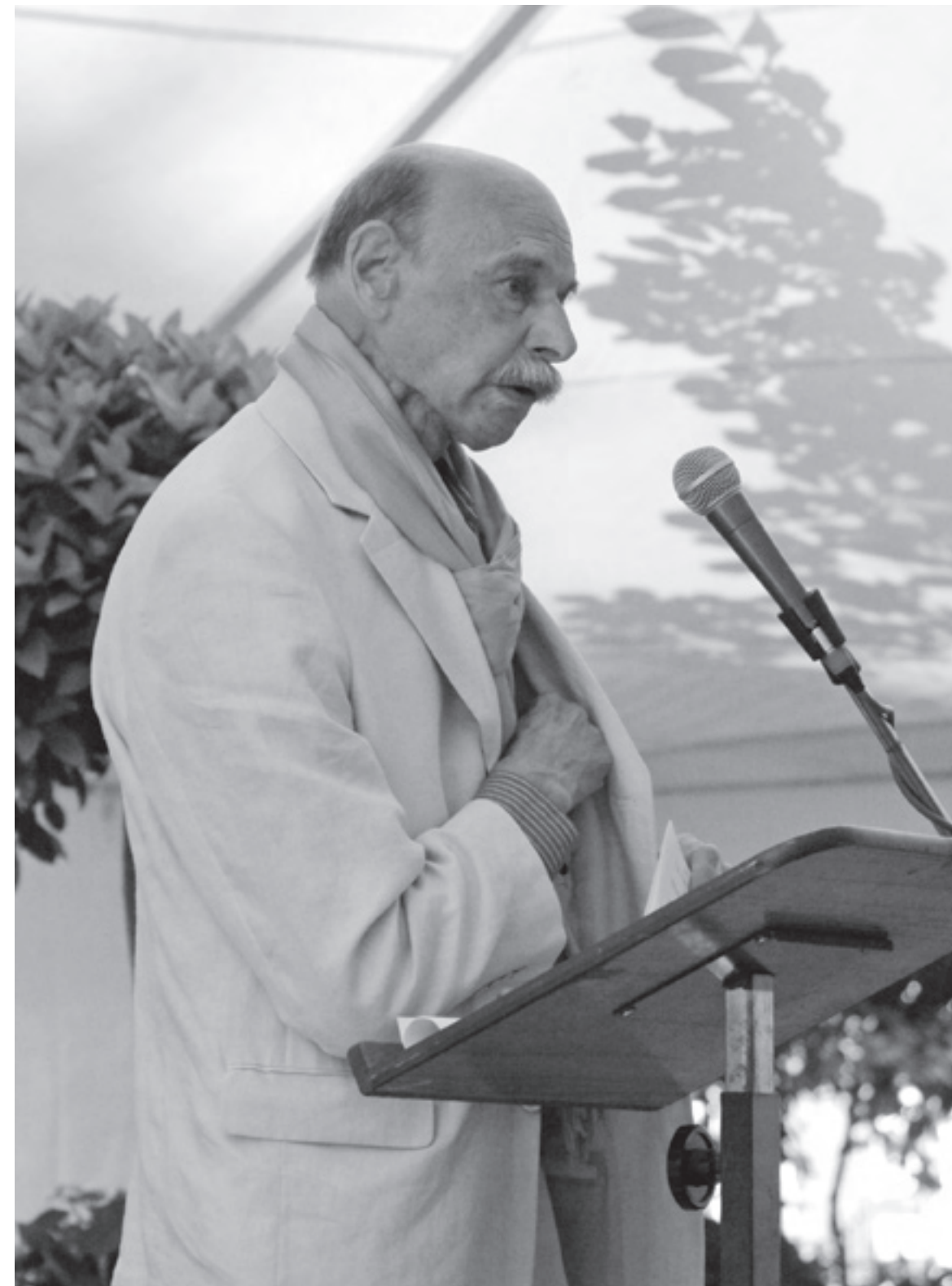
Pascal's earliest years were spent in Nazi Germany and in the grimness of the postwar years. It marked him deeply and made him into an avowed enemy of not only fascism but of any form of authoritarianism. Indeed, it made him sceptical of architecture itself as a certain manifestation of power

and institutional conformity. Like other students of his generation, he found Paris, its philosophy, its literature and above all its films, a sensuous zone of freedom. This never left him and it remained a continuous theme in his teaching.

While built architecture was a secondary concern of the unit, spatiality and representations were central. The work of the unit was always driven by its processes of investigation, in which the student projects would often take alternative formats, first being produced in book form and over time more frequently being realised in film and video. Out of this emerged a complex position concerning the possibility of an invisible architecture. At times this was centred around projections, at others it involved video work. The unit is also an archive of these investigations, and Pascal will now turn this history into published work. Interestingly, the practice of foregrounding certain projects and publications as indices of the unit's work was truly ahead of its time and provides a certain model for the dissemination of work in the AA today.

Although Pascal tended strangely to keep his architectural opinions to himself, when he did express himself the judgements were clear, forceful and sometimes fierce. Like many a radical, these judgements were based on a rigorous modernism. Developments such as postmodernism left him cold and dismayed. By contrast the warmth of his teaching and his pleasure at the achievements of his students assured him a unique place in the heart of the AA.

Mark Cousins is Director of the Histories and Theories Programme



Pascal speaking after receiving his award. Photo Valerie Bennett

AA Bookshop: Opening and Relaunch

by Kathleen Formosa

Members of the Architectural Association who have been following our news since May of last year will recall that the beloved Triangle Bookshop closed with considerable drama after nearly 30 years of continuous operation at 36 Bedford Square. Negotiations with the Triangle's proprietors, Derek Brampton and Alan Young, concluded with the agreement that AA Publications, Ltd. (the Architectural Association's trading subsidiary) would purchase the Triangle Bookshop's remaining stock, and that a new AA Bookshop would open in Triangle's place as a retail branch of AA Publications, Ltd.

Over the summer months, the AA Bookshop opened its doors to AA Members and the public, offering a 50 per cent discount on remaining Triangle Bookshop stock, and featuring a variety of current and recently out-of-print AA Publications' titles. During these same months, the directors of AA Publications, Ltd. – Christopher Libby (AADipl, RIBA) and I – undertook a rigorous search for a new bookshop manager. Having heard from AA members and the wider community, the directors were aware that maintaining much of what patrons of Triangle enjoyed over the years – that is, a specialised and refined shop serving the needs and interests of the Architectural Association's students and membership, and the worldwide architectural community – would be key to the success of a new AA Bookshop. At the same time, however, the AA wished to forge a new and unique identity for the bookshop. To this end, the directors interviewed extensively and short-listed several candidates for the position, taking care not only to identify someone who demonstrated the commercial acumen necessary for running a successful retail enterprise, but also to find someone who demonstrated a clear vision for the bookshop and an understanding and care for the AA community and its spirit.

In October, the AA Publications, Ltd. directors were very pleased to have recruited Charlotte Newman to the post of AA Bookshop manager. Charlotte has extensive experience of specialist book selling in the fields of art, architecture, design and photography. Previous to her appointment at the AA Bookshop, Charlotte worked at the Cologne base of Koenig Books, Europe's largest independent specialist bookshop. While working for Koenig, she was involved with establishing its shops in London at the

Serpentine Gallery, the David Chipperfield-designed Charing Cross Road shop, at the Frieze Art Fair and in the 2009 Robbrecht en Daem Architecten Whitechapel Gallery expansion.

For the short term, the AA Bookshop will be located in the same space once occupied by Triangle, on the lower ground floor of 36 Bedford Square. Alongside a comprehensive range of international book titles in architecture and related subjects, plans are to extend the shop's stock to include some rare and out-of-print titles, DVDs and small press publications. With a commitment to developing the bookshop's service to the AA School and the wider community, the AA Bookshop will also undertake to source and order any title not in stock. Carefully selected books on special offer will also be a feature of the new AA Bookshop. And, of course, AA members will continue to receive a 20% discount on all AA Publications titles.

The Bookshop is now open 10.00am–6.30pm Monday–Friday, and 11.00am–5.00pm Saturday. The Bookshop also will remain open for private views and book launches. Any publishers interested in arranging an event within the shop should contact Charlotte Newman at bookshop@aabookshop.net or on 020 7887 4041.

All AA Members and the public are invited to join in an informal celebration launching the new AA Bookshop on Friday 30th January from 5.00pm.

Kathleen Formosa is Secretary of the Architectural Association



Charlotte Newman, AA Bookshop manager. Photo Valerie Bennett

SALE OF THE AADRL 10 PAVILION



The AADRL 10 Pavilion (featured in AAArchitecture 6) was sold at auction by Phillips de Pury on 25 September 2008.

From the Phillips de Pury Press release: Phillips de Pury & Company's successful market introduction of pioneering architecture continues with sale of [C]space AADRL10 Pavilion which sold for £55,250, above the high estimate of £30,000

175 lots were offered in a highly curated sale by Phillips de Pury & Company, the art establishment that has continually and successfully introduced the most groundbreaking design works created in recent time.

[C]space DRL10 Pavilion, 2008, conceived by Alan Dempsey and Alvin Huang, graduates of the Architectural Association Design Research Laboratory, was the first-prize entry in the AADRL Ten Point Zero Pavilion Project, the prestigious competition staged by the Architectural Association.

An exquisite example of 'object architecture', [C]space is a single continuous form spanning over 10 metres and is made of thin carbon fibre reinforced concrete elements which perform as structure, skin, floor, walls and furniture. Technically pioneering, both in advancing the material of fibre concrete and construction, as well as representing the apogee of architectural forms forged in the digital age, the shell structure appears opaque from one vantage point and blinking with light from others, while also blurring the line between inside and outside. The

striking presence of the pavilion which was installed in Bedford Square, WC1 invites inspection from a distance and up close.

Proceeds of the sale of [C]space will benefit future AADRL Ten Point Zero Pavilion Projects.

'We are extremely pleased with the results of this sale which prove that great works of contemporary design, in particular the cutting-edge works which are our forte, are sought after by committed and passionate collectors and that the design market has continued to grow from strength to strength. In this difficult economic time, we saw buyers from all over the globe bidding today in what resulted in the company's highest achieving London Design sale to date.' Alexander Payne, Worldwide Director of Design, Phillips de Pury & Company

phillipsdepury.com

AAFAB STAGE 01
JURY ANNOUNCEMENT*Stage 1 Jury Announcement*

The AAFAB Research Cluster is pleased to announce the results of Stage 1 of their recent competition. The jury was held at the school's Morwell Street gallery on Tuesday 14 October to review 18 submissions by students and staff of the school. The jury was composed of the following members: Alan Dempsey, AA Cluster Curator; Yusuke Obuchi, AA Cluster Curator & Co-Director, AADRL; Alasdair Wills, Director, Established & Sons; Sebastian Wrong, Director, Established & Sons; David Glover, Director, Arup & Partners; Hanif Kara, Director, Adams Kara Taylor Associates; Paul Welterveden, Director, Land Securities; Wolfgang Frese, AA Technical Studies Tutor and Lecturer

Jury Evaluation Criteria

The jury was the first stage of a two-stage competition and the panel was asked to select proposals and award funds to facilitate further development until February 2009, when a Stage 2 jury will select up to three projects to be developed into full prototypes. The jury used the following criteria for evaluation of the entries:

- Proposals must stand out for the quality of their concept, expression or technical innovation
- Response to the contexts given in the brief of interior furnishing, building envelopes and urban space.
- Demonstration of clear potential for further development.
- Coherence between design aesthetics and technical resolution.
- Demonstration of some understanding of the proposed technical challenges of the proposal.
- Feasibility of completing the research with the available funding and within the programme duration.

- The selected projects should complement each other in their range and diversity and have the potential to create a compelling body of research for the AAFAB cluster.

Results

Overall, the jury felt that many AA staff and students missed the exceptional opportunity to participate in this competition which was designed to provide school community members with a chance to develop and materialise their ideas into high-quality physical pieces. Though appreciative of the effort and general quality of the entries, it was unanimously agreed that four entries stood out for their potential to satisfy the judging criteria, and they will each be awarded financial support for the second stage.

The selected winners are:

- 1 Shin Egashira & Team, Unit Master, Diploma Unit 11
- 2 Mehran Gharleghi, Emtech Student and Amin Sadeghy, Emtech Student
- 3 Arthur Mamou-Mani, Diploma Unit 2 Student and Sanem Alper, Intermediate Unit 9 Student
- 4 Nick Puckett, First Year Master

The selected candidates will now receive £2,000 in funding assistance to further develop their proposals. A second-stage jury presentation will be held on 27 February to determine which teams will continue receiving support to realise a full-scale prototype to be completed by August 2009.

aa-fab.net

AA STUDENT FORUM
AND LOGO COMPETITION

The AA Student Forum currently has seven members, each responsible for a different part of the Forum. We have divided tasks into five major groups: bursaries, parties, sports, exhibitions and events advertising. So far this year the Student Forum has organised events during Introduction week, a Guy Fawkes Kindergarten-themed Party and football games. We have also introduced the AA Conversation (a blog created by the Student Forum) which can be found online at *aaschool.blogspot.com*

This blog is for sharing student life and experiences outside the school, and is also a new platform for showing student work. In addition we are hoping to use it as a digital noticeboard for advertising events, accommodation, etc.

The Student Forum encourages every student to participate in organising our student life inside and outside the AA. Please feel free to approach us with any suggestions or ideas.

AA Student Forum

Ioseb Andrazashvili
Frederik Bojesen
Friedrich Grafling
John Naylor
Nora Nilsen
Rebecca Spencer
Camille Steyaert
studentforum@aaschool.ac.uk

The AA Student Forum also now has a new logo, following a design competition won by Andrew Tam.

Andrew explains his concept:

'The AA Student Forum is an open non-hierarchical organisation. The Forum encompasses and represents every student within the school, without exception. All-encompassing suggests an ability to accommodate unanticipated situations and allow unlimited permutations, not least for the one subgroup of the school responsible for letting our hair down.

The Lego brick is a universal and important icon within the context of architecture. According to *Icon* magazine (issue 058, April 2008), there are 62 Lego bricks for every person on the planet... 564 bricks are manufactured every second. A stud-and-tube construction system patented in 1958, the design of Lego has facilitated an unprecedented and unlimited catalogue of interrelated elements. The first bricks ever made still fit perfectly with those made this second. For architecture students, this humble acrylonitrile butadiene styrene bundle of joy has perhaps been more educational in our early development than anything else.'

LE CORBUSIER AT THE AA:
SYMPOSIUM

The Corbusier Symposium was preceded by a reunion brunch for alumni who studied at the AA during the 1940s, when the students invited Le Corbusier to come over and give his lecture. Friends, some of whom had not seen each other for decades, enjoyed this opportunity to be reunited and exchange stories of where their AA foundations have taken them.

AWARDS AND BURSARIES



The Fletcher Priest Foundation, established by AA alumni Keith Priest and Michael Fletcher, has this year initiated a generous commitment to the school to support a number of bursaries over the coming years for deserving undergraduate AA students. This year's winner of the award was third year student John Naylor. For more information on how to apply for AA Scholarships and Bursaries please visit: aaschool.net/admissions/faintro.shtm

Above: Fletcher Priest, Belleville Urban Moment

A MASTER OF DESIGN:
STEFAN BUZAS (1915–2008)
BY DENNIS SHARP

The well-known Hungarian born architect and designer Stefan Buzas died in October aged 93 after a long illness. He arrived in England from Vienna, a graduate of Wiener TH, in the spring of 1938, and entered the AA School almost immediately, graduating in 1940. He joined the faculty of Architecture at the Kingston School of Art soon after working as a co-designer with the then head Eric Brown.

In 1948 fellow AA student James Cubitt set up the firm of James Cubitt and Partners in conjunction with Dick Maitland, Fello Atkinson and Stefan, whose first jobs included the South African Tourist and Qantas Airways offices in Piccadilly. Two small houses at Ham followed including one for his family. Stefan became involved in the Festival of Britain, designing a section of Ralph Tubbs' Dome of Discovery.

Like other AA graduate practices Cubitt and Partners designed a number of Hertfordshire schools before beginning the long association with tropical architecture of the Far East and Africa where Stefan produced – with his colleagues – a number of imaginative projects. However, the going was tough and Stefan left to take up an appointment as a visiting professor at the University of South Carolina, where a friendship with Eduardo Catalano

began. He left Cubitt's in 1965. He was drawn to the work of the Italian architect Carlo Scarpa, sharing with him an interest in the work of Sir John Soane and producing a visitor's guide to the Lincoln's Inn Fields museum house.

In 1965 Stefan opened an office with Alan Irvine, who became his son-in-law in 1966, working on the interior of the QE2 liner and producing a number of distinguished and well formed interiors, including the RIBA Heinz Gallery. Stefan retired in 1992 but he never lost his fascination for the design detail, as I found out when he came back to Cubitt's office to give a talk on his friendship with Scarpa some five years or so ago.

*Dennis Sharp is an alumnus
and Vice-President of the AA*

The 8 May 2008 issue of the *A7* features a review of the lecture given by Joseph Rykwert at the AA on 24 April 2008. The lecture, on Aldo Van Eyck, accompanied the book launch of *Aldo Van Eyck: Writings* edited by Vincent Ligetlijn and Francis Stauven.

The 15 May 2008 issue of the *A7* features reviews of the book *L.A.W.U.N. Project # 20* co-authored and edited by David Greene and Samantha Hardingham (AA First Year Masters) (reviewed by Christopher Pierce (Unit Master, Intermediate 9) as well as David Greene's exhibition *L.A.W.U.N. Project # 19*. The book, which was featured in issue 5 of *AArchitecture*, was launched on 25 April 2008 and the exhibition ran from 28 April – 24 May 2008.

Robert Mull (AA Dipl 1983 and former Unit Master) was interviewed in the 29 May 2008 issue of the *A7*. The interview is concerned with his recent appointment as the head of SCHOSA, the Standing Conference of Heads of Schools of Architecture. Robert Mull also reviewed the first two books in the *Supercrit* series edited by Kester Rattenbury and Samantha Hardingham (*Supercrit #1 Cedric Price: Potteries Thinkbelt* and *Supercrit #2: Robert Venturi and Denise Scott Brown: Learning from Las Vegas*) in the 19 June 2008 issue of the *A7*. The series was initiated in 2003 by Samantha and Kester Rattenbury. *Supercrit* is also featured in the 30 October 2008 and the 11 November 2008 issue of the *A7*, and *Supercrit 6* is reviewed in the 7 November issue of *BD*.

Wilkinson Eyre, the practice of Chris Wilkinson (AA Member) and Jim Eyre (President of the AA) is featured in the 22 May 2008 issue of the *A7*. The publication includes an article about Bristol Metropolitan College, which they completed in September 2007. The issue also features a review of *AA Files*.

Gianni Botsford (AA Dipl 1996) has won the Lubetkin Prize for Casa Kike in Costa Rica, the house built for his father. The prize was awarded at the RIBA National and International Awards dinner on Friday 27 June 2008 for the most outstanding building outside the EU by an RIBA member, and was chosen from winners of RIBA International Awards following visits by a jury of architects and a lay judge. The 3 July 2008 issue of the *A7* features an interview with Gianni.

The 13 June 2008 issue of *BD* features Brett Steele (AA Director) in an article where heads of architectural schools speak out on the issues which were set out for the Oxford Conference which took place 22–23 July 2008, in particular the notion that schools of architecture should focus entirely on sustainability.

The issue also features a photograph of the 1984 Projects Review opening as its archive photograph.

An article about the Swoosh Pavilion by Intermediate Unit 2 appeared in the 27 June 2008 issue of *BD*. The pavilion which was part of the London Festival of Architecture was developed from a concept by third year AA student Valeria Garcia and featured in issue 6 of *AArchitecture*.

Vandana Baweja (AA H&T 1999) presented a conference paper entitled 'Otto Koenigsberger and the Discursive Mobility of Tropical Architecture' at the conference 'Mobile Anxieties' at the Yale School of Architecture, on 12 April 2008. Vandana defended her PhD on the Jewish émigré architect Otto Koenigsberger in May 2008 at the University of Michigan.

Alex Haw (former Diploma Unit Master) spoke at GeeKyoto on 17 May 2008. His topic was Space, Surveillance and Control. He also had some work in a group exhibition by Breathing Space

at the old Marylebone Fire Station (23 May – 8 June 2008); his work comprised an endlessly moving camera and projection, delivering live feeds. Alex also featured in the London Festival of Architecture including work involving pumps and tons of milk in 'The Diary of a Derelict Dairy' Exhibition at the old Express Dairy, Wakefield Street, King's Cross (4–13 July 2008). In addition a profile of Alex's work appeared in the July 2008 issue of *Blueprint* magazine alongside an illustrated article of his on spatial surveillance. His practice, atmos, has been shortlisted for the Dockland Light Railway's art strategy and Beam, Wakefield's mobile arts facility. Alex also chaired a major multidisciplinary discussion between various surveillance experts, interrogating the purpose and spatial significance of surveillance technologies at The Vortex, Dalston in London on 26 October 2008.

Theo Lorenz (Unit Master, Diploma Unit 9 and Foundation) had an exhibition entitled *Render Realism* which explored spaces through painting at the Fashion Street Gallery from 22–28 May 2008.
to.spatialwork.net:80

Articles by Pascal Schöning (Former Unit Master, Diploma Unit 3) and Stefano Raboli Pansera (Unit Master, Intermediate Unit 5) were included in the January 2008 issue of the Chinese magazine *New Architecture*. In a special issue of the magazine entitled *Film and Architecture*, the articles by Pascal and Stefano presented recent AA projects exploring the cinematic image and architecture, including coverage of Pascal's 2006 AA exhibition, *Cinematic Architecture*.

Alan Chandler (AA Dipl 1996) has followed up the publication of the book *Fabric Formwork*, by RIBA Publications with Prof. Remo Pedreschi by being a keynote speaker at the first international conference of Fabric Formers at the University of Manitoba, Canada. The subject of the lecture was the rammed earth formworks developed over the last four years with Rowland Keable. At the Conference, the International Society of Fabric Formers was launched, where Alan was appointed as Membership Director and the joint European representative with Pedreschi.

Claudia Pasquero and **Marco Poletto** (Unit Masters, Intermediate Unit 10) and their 2007/08 students had some work on display in the London Festival of Architecture. Their contribution featured three ecoMachines operating live in front of the GLA. The ecoMachines were Open Aviary (an aviary without a protection net, where nesting and feeding of London's most endangered birds were managed), Cybernetic Cushion (an inflatable surface, made of adjustable ETFE pillows which responded to the location and chatting tone of visitors by changing translucency) and Tidal Garden (which turned the river's edge into a tidal garden). Claudia and Marco were also amongst the tutors for Prototyping the City, a workshop held in Turin 13–26 July 2008 as part of the Turin World Design Capital Summer Schools events where 35 Italian and international students worked with digital and physical prototyping tools in order to design and build an information point for the city of Turin which was open to public until 30 October 2008. They also have been recently exhibiting ecoLogicStudio work at Architecture Beyond Build: Venice Architectural Biennale 2008, and been developing a new installation Stemcloudv2.0 for Youniverse: Seville Art and Architectural Biennale 2008 as well as

completing the Light Wall Housing Project in Turin Italy (November 2008). More projects by Claudia and Marco were featured in issue 5 of *AArchitecture*, and their work has also been featured in *Hatch: the new architectural generation* by Kieran Long. protocity.blogspot.com

Martin Jameson and **Deena Fakhro** and **Adam Furman** (all AA Diploma Honours 2008) were named as the standout students in the *BD* review of Projects Review on 21 July 2008. The review also featured a picture of Adam's models. The exhibition was also reviewed in the 24 July 2008 issue of *A7*, where Diploma Units 6, 7, 14 and 16 were singled out for special mention, as well as the two pavillions, images of which were also featured.

Allford Hall Monaghan Morris, the practice of **Simon Allford** (Former Vice President of the AA and **Paul Monaghan** (GradDiplCons(AA)1989), was featured in the July 2008 issue of *A7* Specification (*A7* 8 July). The Focus on Paints, stains and finishes section featured Westminster Academy which was designed by the practice. The Academy was shortlisted for the Stirling Prize as reported in the 25 July issue of *BD*. In addition, their proposed Chobham School in the Athletes Village for the 2012 Games was featured in the main issue of *A7* 8 July and their headquarters for Monsoon Accessorize in the 28 August 2008 issue. AHMM are also featured in the November 2008 Housing supplement of *BD* where the Building Study is about their Adelaide Wharf project in Hackney. The project won the Architect of the Year award for Affordable Housing. A photograph of the building can be seen in the 31 October issue of *BD* and the 11 November 2008 issue of the *A7*.

Penoyre & Prasad, the practice of **Greg Penoyre** and RIBA President **Sunand Prasad** (AADipl 1975 and former AA Council Member) has won the Architect of the Year award for Education where their work includes a school in Dubai and a centre for autism education in London.

MRGD (**Daniel Widrig**, **Melike Altinisik** and **Samer Chamoun** (all AADRL 2006) have recently had a studio monograph entitled *Morphê* published by Springer. The book which is edited by Lebbeus Woods introduces MRGD's Urban Lobby Project and includes texts by **Patrik Schumacher** and **Theodore Spyropoulos** (both AADRL Co-directors).

In addition, Binaural, a sound based installation by Daniel and **Shajay Bhooshan** (also AADRL MArch 2006) was installed in Amsterdam in July. Binaural is the attempt to 'visualise' and physically manifest, aural information. The intent was also to draw attention to opportunities which may fall within a domain of digital design – that of the translation and interoperability of digitised, sensorial information. amazon.ca/Morphê-MRGD-M-Altinisik/dp/3211757899 data-tribe.net danielwidrig.net

An image of the DRL pavilion was featured in the 18 July 2008 issue of *BD*. The pavilion, which was part of the DRL 10 celebrations and the London Festival of Architecture, was featured in issue 6 of *AArchitecture*.

Ahmad Sukkar (AA DRL MArch 2006) has received a citation (category of Professionals) in Sham Spiritual Oasis, an architectural competition to design a place for spiritual growth. The title of his entry was Universal Sections in Sham Spiritual Oasis: the Epidermis of the Landscape. The aim of the competition was harmony building,

dialogue, developing the capacities of youth and raising awareness of the intercultural and inter-religious patrimony of the Sham region.

The pavilion designed for the London Architecture Festival by Tonkin Liu, the practice of **Mike Tonkin** and **Anna Liu** (Former First Year Unit Masters) was featured in the 25 July 2008 issue of *BD*. The pavilion known as the Fresh Flower visited various locations during the festival – Greenwich Peninsula, Prince's Gardens and St Paul's, as well as a stint joining the two AA pavilions in Bedford Square.

Irénée Scalbert (AA Dipl 1982 and former Histories and Theories Studies lecturer) joined the debate on whether or not to save Robin Hood Gardens. The topic was the subject of the Opinion column in the 31 July issue of *A7*, which was written by Irénée.

Olaf Kneer and **Marianne Mueller** (Unit Masters, Intermediate Unit 1), working together with **Julian Löffler** (Former Unit Tutor, Diploma Unit 3), have won the competition for the redevelopment of the public spaces at Aberystwyth Arts Centre in Wales. Work on the masterplan will commence this autumn and will include detailed proposals for the Art Centre's external spaces and foyers including receptions, bars, shops and galleries, as well as the facade treatment of the original 1970 Thomas Percy Partnership building. Olaf and Marianne have also launched their hm55 furniture range at 100% Design in London. The pieces are produced and distributed by renowned furniture makers Hitch Mylius who also work with David Chipperfield and Nigel Coates. muellerkneer.com aberystwythartscentre.co.uk hitchmylius.co.uk

The 28 August issue of *A7* featured an article about Wakefield Market Hall designed by Adjaye Associates, the practice of **David Adjaye** (Former AA Councillor and Former Diploma Unit Master).

Zak Kyes (AA Art Director) was interviewed by **Hans Ulrich Obrist** at 1.30am on 1 January 2009 as part of the 'Battery City' Beijing Mini-Marathon produced by Vitamin Creative Space. Kyes was also featured in the Kemistry Gallery Retrospective from 8 August – 6 September 2008. Kyes' work included three hand-finished natural beech ply shelves – drawings and construction by **Valentin Bontjes Van Beek** (First Year Master).

The fifth European Biennale of Landscape Architecture in Barcelona, 25–27 September 2008, featured work from AA Landscape Urbanism students as part of its academic exhibition. The Biennale also featured Groundlab (see News Briefs, *AArchitecture* 6).

The work of **Angeliki Kilomichou** (AA LU MA 2007) was featured as one of the lectures in the Water and Urban Development Paradigms conference held in Leuven, 15–17 September 2008. This series of events focused on researching new paradigms affecting urban design and planning principles. urbanwaterconference.be

Rafael Contreras Morales (AADRL MArch student) won a runner-up award in the Capture the art of Concrete photography competition with an image of the AA DRL TEN Pavilion. The competition was organised by the Concrete Centre and Building Design magazine. The image was showcased in a gallery evening at the Hayward Gallery on 10 November 2008, and appeared in the 26 September issue of *BD*.

The Young Vic was the winner of a Building Award at the British Construction Industry Awards 2008. The structural engineer on the project was **Jane Wernick** (Former AA Council Member and Technical Studies Master).

The Stirling Prize has been awarded for Accordia, the project built by Feilden Clegg Bradley Studios, Maccreanor Lavington Architects and Alison Brooks Architects. (Alison is Unit Master of Diploma Unit 3). Accordia is a high-density housing project built on a brownfield site in Cambridge. architecture.com/Awards RIBASTirlingPrize

Achim Menges (AA EmTech Studio Master) has been appointed as tenure professor and director of the new Institute for Computational Design at Stuttgart University. The institute's research will focus on integral design processes at the intersection of design, computation, engineering and computer-aided manufacturing which enable a highly articulated, performative built environment. Achim also curated the UK section of this year's Architectural Biennale in Beijing. The exhibition featured the work of Zaha Hadid's computational design group CODE, Foster + Partner's Specialist Modelling, OCEAN Design Research Network, NEKTON and a number of construction projects by the AA graduate programmes EmTech and DRL.

Dennis Sharp (Vice-President of the AA) has recently had a new book published, *Connell, Ward and Lucas: Modern Movement Architects in England 1929–1939*, co-authored with Sally Rendel and launched at the AA on 17 September. A review of the book appears in the 17 October issue of *BD*.

Tonkin Liu, the practice of **Michael Tonkin** and **Anna Liu** (Former First Year Unit Masters) had their landscaping project in Old Street, London featured in the 24 October issue of *BD*.

Enrique Limon (GradDiplDes(AA) 1997) gave his first international lecture on his work at BIG Future Design and Architectural Practice Synergy, an Architecture, Design and Fashion conference in Ljubljana, Slovenia on 23–24 October 2008. Enrique's talk was entitled Emergent Transparency defined through Experience. limonlab.com

Guerrilla architect **Michael Elion** (AADipl 2003) has had his work featured on the *BD* website. His latest 'attack', Pink Street, was installed with a single accomplice on Friday 24 October 2008 during the FIAC art fair. Dressed in white overalls and reflective jackets, they completed the 40 m stretch in 20 minutes using rollers on broomsticks and 20 litres of pink acrylic paint. The location was chosen specifically for its proximity to the Picasso museum and its position between the powerful French galleries of Emmanuel Perrotin and Thaddaeus Ropac. bdonline.co.uk/story.asp?sectioncode=426&storycode=3126627

Nikolaus Hirsch (Former Diploma Unit Master) has some work on display as part of an exhibition entitled A Question of Evidence at Thyssen-Bornemisza Art Contemporary Gallery in Vienna until 5 April 2009. Nikolaus, together with co-exhibitor Michel Müller, also gave a presentation of the Cybermohalla Hub and the 'minor practices' of the Cybermohalla Ensembles on 19 November 2008. tba21.org/program/current/63/artworks?category=current

Marcus Barlow (AADipl 1987) was showing three current projects; Interiors, Cosmologic Observations and Prussian Castle at the Brickbottom Artist's Studios in Somerville, Massachusetts, USA on 22–23 November 2008.

Alberto Moletto (SED) has recently built a house in Chile dubbed the new 'Atlas of 21st Century Architecture'. ramirez-moletto.cl

Mark Pimlott (AADipl 1985) has had an exhibition All Things Pass presented by Stroom Den Haag in The Hague. The exhibition comprises a suite of photographs which show Mark's concern with things and places, the contingent and interdependent relations of the urban environment, and meaning, and consists of a selection specifically made for the circumstances and context of the exhibition space. In addition Mark has had a couple of articles published – 'Utopian Debris: an interview with Bas Princen' in *Oase* 76 (Rotterdam, NAI publishers) and 'The Continuous Interior: infrastructure for publicity and control', in *Harvard Design Magazine*. He has also recently completed an apartment interior in Berlin-Mitte for the director of Mute Records and is completing new interior works to the Red House, Chelsea (with Tony Fretton architects). A new public artwork La Nuit, at Clareville House, London was completed in December 2008.

Quintin Lake (AADipl 2001) joined an Oxford University expedition which included Peruvian botanists to locate and identify orchids along two sections of the Interoceanic highway. The resulting exhibition featured a selection of the 98 orchid species recorded in flower, the construction of the highway and the lives of those who live alongside it. It ran from 13–21 November 2008 at Canning House, London. quintinlake.com

William Firebrace (History and Theory Studies Diploma Tutor) has a series of six e-books available at Diffusion. These e-books are part of a book William is currently writing, *Marseille Mix*, exploring the city's literary, criminal, urban, gastronomic and cinematic aspects. *Marseille Mix* contains various methods of writing – narrative, essay, recipe, lists, conversations, chance remarks and others. diffusion.org.uk

Ross Montgomery (AA member) was part of an Urban Design Tour nominated for the Planning Institute of Australia Award. In May and June 2008 a group of architects, urban designers and planners undertook a self-organised tour of eastern European cities. Of particular interest to the group were the impact of the EU on economic planning, and the resolve of many of the 'reborn' countries to assert their sense of place through urban design and the obligatory EU-funded grand-projects. Highlights of the tour were the 'museum piece' of Venice, the landscape beauty of Bled, the resilience of Prague over time, the Hundertwasser projects, a contemporary remodelled gasometer housing estate in Vienna and a visit to Ljubljana and tour of the work of Jose Plecnik. A journal of the tour has been produced for circulation within the design professions.

Gonçalo M Furtado (AA member) and **Rui Póvoas** (Vice-Dean of FAUP) curated the exhibition Cedric Price's Generator and The Frazers' Collection. It took place at the Faculdade de Arquitectura da Universidade do Porto's Museum between 22 September and October 2008 and resulted in a publication. Also Gonçalo's paper, Gordon Pask: Exchanges Between Cybernetics and Architecture and the Envisioning of the 'Informational Environment' won the Kybernetes Research Award – Highly Commended

paper at the XIVth World Organisation of Systems and Cybernetics International Congress.

Ivana Wingham (GradDipl (AA) 1987) had work entitled A Temporary Urban Garden: Teasing Adonis exhibited in the Exhibition Politics of Public Space at the Athens Byzantine and Christian Museum from 21–29 November 2008. The exhibition was accompanied by a public lecture given by Ivana on practice-led research on 21 November. The project, forming part of the Un-built 2008 event, re-interpreted the Athens festival of Adonis in the context of the occupation of public space in modern Greece.

Eva Eylers (AA H&T MA 2005 and PhD candidate) also had an exhibition entitled Utopia by Thomas More – An Interpretation at the above event from 1–8 December 2008, and gave a lecture. In addition, **Dr Eugenia Fratzeskou** (AA Member) had an exhibition entitled Interspatiality & Dystopia, 1–9 November 2008, and accompanying lecture which addressed innovative ways through which the growth of non object-centred thinking, the cosmological understanding of space as an uncontrollably changing informational substance and the expanded use of virtual environments, necessitate new strategies for developing spatial research in order to advance art and architecture. byzantinemuseum.gr/unbuilt/unbuilt.btm

John Andrews (AA Council Member and former Foundation Master) attended the conference On Bamboo at the University of Technology, Lea in Papua New Guinea on 18–22 August 2008. John was part of a group of international artists, architects and designers who worked closely with local students over the five days to produce ten pavilions on the grounds of the Unitech campus.

Nicola Quinn (Managing Editor, AArchitecture) has been awarded an MA in Philosophy from the University of London. Nicola, who studied for the degree at Birkbeck College, wrote her dissertation on the philosophical problem of Personal Identity.

The practice of **Eric Parry** (AADipl 1979 and former President of the AA) was featured in the Works section of the 7 November issue of *BD*. The feature was about the practice's recent refurbishment and reconfiguration of St Martin-in-the-Fields church.

Pablo Lazo (AADRL 1999) of Arup gave the keynote speech for the Atelier du Futur, Casablanca 2025 on 27 November. The theme of the speech related to the thinking behind sustainable cities and megacities of tomorrow, a subject that the AA and Arup have been exploring together.

X-Architects of which **Farid Esmail** (AA Member) is one of the principal architects were presented with an acknowledgement award at the Holcim Awards 2008 for region Africa Middle East for their project, Xeritown, a climate responsive mixed use development in Dubai. The project has also been published in a number of magazines including *Mark* and *Architecture Middle East*.

John Godwin (AADiplHons 1950) and **Gillian Hopwood** (AADipl 1952) have recently written a book, *The Architecture of Demas Nwoko*, published by Farafina. A Nigerian sculptor who designs and builds, Nwoko believes that design, as a discipline in its broadest sense, can solve many of the problems in Nigeria. The book is now on sale in Nigeria and will be available in the UK shortly. John teaches at the University of Lagos and many of his students have attended the AA Summer Schools. kachifo.com

Co-founded by AA graduates **Yan Gao** (AA DRL MArch 2005) and **Feng Xu** (AA DRL MArch 2007) with another young engineer, Qiang Chang, co-founded Network of Design Emergence (NoDE) who (supported by SmartGeometry and Bentley GC) organised the first ever parametric design workshop in China in October 2008. The agenda was to introduce the knowledge, methodology and techniques through five days of intensive courses, including seminars, evening lectures, software training and design studios to produce digital responsive prototypes. NoDE aims to spread the computational design approach and techniques in the Far East. nodedesign.blogspot.com/2008_11_01_archive.html

Theodore Spyropoulos (AADRL Co-Director) was invited to exhibit his models that revisit seminal Archigram projects developed with David Greene in the Mega-structure Reloaded exhibition in Berlin, October–November 2008. The work was shown in the context of radical architecture of 60s and 70s that includes the work of Archizoom, Archigram, Constant, Yona Friedman, Superstudio and others.

Theo was also invited to lecture on the work as part of a two-day symposium. He has also recently given lectures at Aristotle University of Thessaloniki, Chelsea School of Art, Royal College of Art and Cambridge University. Theo's practice Minimaforms participated in the Building Centre's exhibition Digital Cities: London's Future, 20 November 2008–24 January 2009, curated by Sir Terry Farrell. Minimaforms' latest project Memory Cloud has been covered by international media and hailed as one of the top ten international public arts projects of the year by *The Telegraph*. Theo with **Robert Stuart-Smith** (DRL Course Tutor) and their students were

commissioned to develop an installation for one dot zero as part of a series of events at the BFI and South Bank. megastructure-reloaded.org/en/399/minimaforms.com memorycloud.com

Jorge Rodriguez Alvarez (AA SED (Dist) 2008, and SED course consultant) with his partner **José Soto** has won a competition to build a Cultural Centre in Galicia in the northwest Spain. The competition was run by the COAG, on behalf of Pontevedra Council. A timber cladding, comprised of battens from locally grown pine has been designed to homogenise the external envelope while blending in with an old façade. Wooden lattices of varying densities protect the internal spaces from potential overheating and a central atrium will enhance natural ventilation and daylight in the core of the building. The project, worth £800,000, will start on site early next year and the completion date will be in summer 2010.

www.coag.es/categorias/Novedades/2008/concursocasaculturalerez.btm

The first AA Product Design-Make Prize has been awarded to **Ioseb Andrazashvili** (AA third year student). The 48-hour competition took place during Introduction Week and attracted more than 50 entries. It was judged by a panel including Lina Kanafani of the design shop Mint and architect and designer Voon Wong. The £4,000 prize money will assist Ioseb to develop his design into a finished product of sufficient quality and sophistication to be marketed for sale. The first piece in a limited series will be showcased by furniture company Decode London at the Salone del Mobile, Milan, in Spring 2009. The prize has been created and sponsored by former AA student **Ping-Kern Ng**.

Oliver Domeisen (Unit Master, Diploma 13) gave a lecture entitled Ornament: Between Digital Aesthetics and Artistic Expression at Basel University on 19 November 2008, and will be giving a lecture entitled The Re-discovery of Ornament: An Architectural Journey through Time at the Surfaces and Emotions Symposium at BSA & Lucerne University of Applied Sciences and Arts.

Kristine Mun (AA PhD candidate, DRL Tutor) won a competition for a 600,000sf General Hospital. Hospitals generally being known to be the most energy consuming programmes, the project focuses on being energy aware and environmentally responsible. The latest trends in Renewable Energy Sources, which were utilised to create a diaphanous roof structure and energy gardens in a 'landscape park' for patients and visitors creating a hospital complex that is an outreach to the local community.

Interscalar Sytemic operations Istanbul workshop conceived by **Nilufer Kozikoglu** (AA DRL MArch 2003) and hosted by the Building Center (YEM) ended with an open jury on 23 November. After an arduous and intense week at the psychiatric site of Bakirkoy Mental Hospital, participants and tutors assembled with invited critics and audience to assess the projects. The objective of the workshop was to open up for discussion the mechanisms and the ways of arriving at those mechanisms that enable the privacy, security and interaction in these various milieux. Guest tutors and critics included **Claudia Pasquero** (Unit Master, Intermediate Unit 10), **Elio Caccavale** (Former Technical Studies Consultant and Summer School Tutor), **Monika Wittig** (Former VSP student), **Luis Fraguada** (AADRL MArch 2007) and **Theo Spyropoulos** (AADRL co-course Director). Projects and

articles from the network of designers will be published by YEM in spring 2009. blog.interscalar.com

Francisco Gonzalez de Canales (AACP) received a prize for a building he designed from the Association of Architects in Cordoba, Spain. The name of the project is Patio house without Patio (2004–2007) and was designed in collaboration with **Nuria Alvarez Lombardero** (AA PhD candidate). The idea of the house is to express the patio not as a heavy typological structure, but as a set of light architectural effects. Reduced to a curvilinear skylight, the courtyard is considered to be a way of entering into the house, a provision of privacy or a system of natural ventilation instead of a particular shape or space.

The Bio-Degrading Pavilion made as part of the AA Turin Visiting Workshop run by **Claudia Pasquero** and **Marco Poletto** (Unit Masters, Intermediate Unit 10) with tutors including **Cesare Griffa** (AA DRL 2002) is now part of Turin Polytechnic outdoor landscape. protocity.blogspot.com/

Some 20 AA E&E and SED graduates reunited at the PLEA 2008 International Conference, Towards Zero Energy Buildings that was held in Dublin 22–24 October 2008 and attended by some 400 architects, engineers and scientists from many countries. **Giles Bruce** (SED (Dist) 2007) won the best paper award for his paper on High Density Low Energy based on his MArch Dissertation Project. **Yasmin Arbabi** (SED 2008), **Tiffany Broyles** (SED 2008), **Annie Diana Babu** (SED 2008), **Varun Kohli** (SED 2006), **Farah Naz** (SED 2008), **Fei Fei Sun** (EE 2005 and PhD candidate), **Harsh Thapar** (SED 2007) and SED tutors **Rosa Schiano-Phan** and **Simos Yannas** also gave presentations at the conference.

AA's Digital Prototyping Lab and AA Independent Radio (AAIR) organised the AudioLounge workshop. Led by **Jeroen van Ameijde** (Head of Digital Prototyping) and **Umberto Bellardi Ricci** (AA Year Out student), students from all parts of the school participated in the collaborative design and production of a piece of furniture incorporating sound. After an intensive one-day charrette and a session with an expert from Arup Acoustics, the design was conceived in consideration to various ergonomic and acoustic scenarios. The project involved the use of complex geometries and CNC machining to fabricate a working 1:1 prototype. The AudioLounge will be on display in the AA Bar 16–30 January 2009.

The following students received Honours for their AA Diploma: **Colin Ashton**, **Deena Fakhro**, **Adam Furman**, **Martin Jameson** and **Max Khalen**. Their work was exhibited in the Front Members' Room from 6–29 October 2008.

The following graduate school students were awarded distinctions on completion of their Master's degrees: **Evan Greenberg**, **Gennaro Senatore** (Emtech MSc), **Braden Engel** (H&T MA), **Sabrina Puddu**, **Francesco Zuddas** (H&U MA) and **Jorge Rodriguez Alvarez** (SED MSc)

Various AA units have been selected to exhibit their projects and research at the Eco-build/Future build event in spring 2009 at Earls Court. Intermediate Units 2 and 10, Diploma Units 2 and 16 as well as Sustainable Environmental Design, Housing and Urbanism, Design Research Laboratory and Emergent Technologies & Design have all been awarded money to build projects which will be on display at the event.

The new Interprofessional Studio (AAIS) secured a European grant from the EU Cultural Programme

which will enable the programme to have partnerships with institutions in Weimar, Budapest and Marseille. Extra funds from the German Federal Cultural Foundation were also received by the AAIS programme in October 2009 for temporary buildings at the Theaterhaus in Jena.

Wayne Daly (AA Graphic Designer) had an exhibition of work, Limitations and Urgency, at Company studios in Clerkenwell on 26 & 27 August and 4 & 5 September 2008.

The AA Membership Office is sorry to announce that the following Members have passed away: **John Robert Harris** of the John Harris Partnership in West London, Life Member AADipl(Hons) 1947; **Fred Woodhead** of Stockbridge, Hampshire, AA Member since 1961; and **Ronald Marvin Parker**, AADipl 1951, who was based in New Zealand.

'AA, Noted Without Comment', a 16 page signature of extracts from recent AA Print Studio projects, and published by Bedford Press, will appear in issue 5 of New Zealand graphic design journal *The National Grid*. Part 2 of **Wayne Daly**'s interview with Russell Bestley, 'We're So Bored With London', discussing the significance of regional UK 7 inch punk sleeves will also appear in the issue.

Guess The Building:
There is no Guess The Building this issue, however last issue's answer was Willis Faber & Dumas, Ipswich.

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



ALL EVENTS TAKE PLACE AT 6PM
IN THE LECTURE HALL UNLESS
OTHERWISE STATED

▶ DENOTES LECTURE AVAILABLE
TO VIEW ONLINE VIA LIVE STREAMING
WWW.AASCHOOL.AC.UK/AATV

JAN

- 12** AA BOOKSHOP OPENING
- 13** BEATRIZ COLOMINA —
BLURRED VISION:
ARCHITECTURES OF
SURVEILLANCE FROM
MIES TO SANAA
- 15** FOURTH YEAR OPEN EVENING
- 16** EXHIBITION OPENINGS
GALLERY
ADAMS KARA TAYLOR:
AKT AT WORK
FRONT MEMBERS' ROOM
SHIN EGASHIRA /
MAEDA WORKSHOP
- 19** LARS SPUYBROEK —
THE RADICAL PICTURESQUE
- 20** MARCH PHASE II
JURY WEEK
EMERGENT TECHNOLOGIES
JURY 10AM
- EMTECH GUEST LECTURE
BIRGER SEVALDSON —
RESEARCH BY DESIGN:
RECENT WORK AND
DISCUSSIONS FROM
THE OCEAN RESEARCH
NETWORK
- 21** MARCH PHASE II
JURY WEEK
SED JURY 10AM
- SED GUEST LECTURE
MARIO CUCINELLA
- 22** MARCH PHASE II
JURY WEEK
DRL JURY (DAY 1) 10AM
- AADRL GUEST LECTURE
DAVID ERDMAN
AND CLOVER LEE —
AMASS
- 23** GRADUATE SCHOOL
OPEN DAY 9.30AM
- MARCH PHASE II
JURY WEEK
DRL JURY (DAY 2) 10AM
- AADRL GUEST LECTURE
DON BATES —
ONCE MORE, WITH FEELING:
NEW DESIGNS, OLD IDEAS,
REINCARNATIONS, REVISIONS
AND STARTING OVER
- 27** STAN ALLEN —
BEFORE AND AFTER
LANDSCAPE URBANISM
- 28** HOK LUNCHTIME
LECTURE SERIES
PETER COOK —
1. HOW TO BE A
YOUNG ARCHITECT 1PM

- 29** RICKY BURDETT —
DOES DESIGN MATTER?

- 30** AA BOOKSHOP
LAUNCH PARTY 5PM

ADAM KALKIN'S ABC OF
CONTAINER ARCHITECTURE
— INTRODUCED BY
WILL MCLEAN

FEB

- 2** LU GUEST SERIES
ANDREAS RUBY (TBC) —
EMPOWERING THE VOID
ORGANISED BY DOUGLAS SPENCER
- 3** WES JONES —
HA HA, VERY CLEVER
- 4** HOK LUNCHTIME
LECTURE SERIES
PETER COOK —
2. HOW TO BE AN
OLD ARCHITECT 1PM
- HANIF KARA —
ENGINEERING, A PRACTICE
- 5** ORNAMENT SERIES
WERNER OECHELIN
ORGANISED BY
OLIVER DOMEISEN
- 9** LU GUEST SERIES
CHARLES WALDHEIM —
PLANNING, ECOLOGY
AND THE EMERGENCE
OF LANDSCAPE
ORGANISED BY DOUGLAS SPENCER
- 11** HOK LUNCHTIME
LECTURE SERIES
PETER COOK —
3. HOW TO BE AN
INTERESTING ARCHITECT 1PM
- KEN YEANG —
GREEN DESIGN AND
PLANNING: IDEAS,
PROPOSITIONS, ISSUES,
CURRENT DESIGN AND
BUILT WORKS
- 12** STEFANO BOERI
- 13** VICENTE GUALLART —
GEOLOGICS: GEOGRAPHY,
INFORMATION,
ARCHITECTURE
THIS LECTURE WILL BE FOLLOWED
BY A BOOK LAUNCH OF
GEOLOGICS PUBLISHED BY ACTAR
- 16–20** FABRICATION
INTELLIGENCE OPEN DIGITAL
PROTOTYPING WORKSHOP
JEROEN VAN AMEIJDE
AND KRISTOF CROLLA
- 18** BEDFORD PRESS
EXCURSUS SERIES
JOSEPH GRIGELY —
EXHIBITION PROSTHETICS
IN CONVERSATION
WITH HANS ULRICH OBRIST
AND ZAK KYES
- 19** LARS MÜLLER
- 20** ARCHITECTURAL
MACHINES SYMPOSIUM 11AM

- 20** DUNNE AND RABY
- 23** LU GUEST SERIES
MATTHEW GANDY —
CYBORG URBANISATION

- 24** MA HTS OPEN SEMINAR
DAVID CROWLEY,
ADRIAN FORTY AND
PEDRO IGNACIO ALONSO
10AM

AA FILES LECTURE SERIES
MICHAEL SHERINGHAM —
EPISTEMOLOGIES OF
THE PROJECT

- 26** EXHIBITION OPENINGS
GALLERY
AN ATLAS OF FABRICATION
BARKOW LEIBINGER,
BERLIN
- FRONT MEMBERS' ROOM
FOUNDATION EXHIBITION
NICHOLAS POZNER

- 27** MARK COUSINS —
DISTRUCTURE
PART 6, 5PM. SERIES CONTINUES
FROM AUTUMN 2008

ARTIST TALK SERIES
MATT COLLISHAW
ORGANISED BY PARVEEN ADAMS
6.30PM

MAR

- 2** AMANDA LEVETE (TBC)
- 3** EMBODIED PATTERNS SERIES
PHILIP BALL
ORGANISED BY ALISA ANDRASEK
- 5** EMBODIED PATTERNS SERIES
LAMBROS MALAFOURIS —
MATERIAL AGENCY:
MATERIAL ENGAGEMENT
ORGANISED BY ALISA ANDRASEK
- 6** ECO BUILD — SUSTAINABLE
CULTURE AND PEDAGOGY
1–4.30PM
- MARK COUSINS —
DISTRUCTURE PART 7, 5PM
- ARTIST TALK SERIES
DOMINIQUE GONZALEZ-
FOERSTER
ORGANISED BY PARVEEN ADAMS
6.30PM
- 9** LU GUEST SERIES
KELLY SHANNON —
WATER URBANISM
- 10** EMBODIED PATTERNS SERIES
MICHAEL SILVER —
TECHNOLOGY NEEDS
ARCHITECTURE: MP3S,
SUPERCOMPUTERS AND
FIBRE-PLACED COMPOSITES
ORGANISED BY ALISA ANDRASEK
- 11** GREG LYNN —
DISCUSSING ARCHITECTURAL
PUBLICATIONS 1PM
- PHYLLIS LAMBERT
AND TERI DAMISCH —
CITIZEN LAMBERT

- 12** RICHARD HORDEN
- 13** MARK COUSINS —
DISTRUCTURE PART 8, 5PM
- 14** RE-READING PALLADIO
1–5PM
- 16** LU GUEST SERIES
DAVID CUNNINGHAM —
METROPOLITICS: CRITICAL
THEORY, COLLECTIVITY
AND THE RIGHT TO THE CITY
ORGANISED BY DOUGLAS SPENCER
- 17** JORGE OTERO-PAILOS —
EXPERIMENTAL
PRESERVATION:
POLLUTION, ODORANTS
AND OTHER PARTICULATE
ARCHITECTURES
- 18** FRANK BARKOW
AND THOMAS DEMAND
PRESENTATION BY
FRANK BARKOW FOLLOWED
BY ROUNDTABLE DISCUSSION
- 19** CERO9:
CRISTINA DÍAZ MORENO
AND EFRÉN GARCÍA GRINDA
- 20** MARK COUSINS —
DISTRUCTURE PART 9, 5PM
- ARTIST TALK SERIES
MARY KELLY
ORGANISED BY PARVEEN ADAMS
6.30PM

AA MEMBERSHIP EVENTS

- 21** GRAND CYCLE TOUR OF
PALLADIAN ARCHITECTURE
IN LONDON 12–5PM
- 24** CHISWICK HOUSE 2–4PM
- APR**
- 8** PALLADIO AT THE ROYAL
ACADEMY: AA MEMBERS'
PRIVATE VIEW 6.30–8.30PM
- 25** VISIT TO HOOKE PARK
9AM–9PM

MAY

- 8** WALKING TOUR OF
CORBUSIAN ARCHITECTURE
2–6PM

JUN

- 16** LE CORBUSIER'S PARIS
8AM–10.30PM

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