

AARCHITECTURE



AAIS Interprofessional Studio [PG 14](#)

In seeking the solutions to environmental and social crises, the answer might be found in any return to pre-metropolitan conditions of inhabitation.

Landscape Urbanism Guest Series [PG 5](#)

Literature is a hybrid, bastardised medium generally, and essentially so.

States of Disintegration [PG 10](#)



Landscape Urbanism Guest Series [PG 5](#)



Strawberry Tables: A Potted History [PG 12](#)

AARCHITECTURE

News from the Architectural Association
Issue 9 / Summer 2009
aaschool.ac.uk

©2009
All rights reserved
Published by the Architectural Association, 36 Bedford Square, London WC1B 3ES

Contact:
contribute@aaschool.ac.uk
Nicola Quinn +44 (0)20 7887 4033

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

EDITORIAL BOARD

Alex Lorente, Membership
Brett Steele, AA School Director
Zak Kyes, AA Art Director

EDITORIAL TEAM

Nicola Quinn, Managing Editor
Wayne Daly and Claire McManus, Graphic Designers
Scrap Marshall, Student Editor

ACKNOWLEDGEMENTS

Shumon Basar
Valerie Bennett
Eugene Han
Olaf Kneer
Luisa Miller
Christopher Pierce
Nathalie Rozencwajg
Sandra Sanna
Yvonne Tan
Tom Verebes

Printed by Cassochrome, Belgium

CONTRIBUTORS

Alisa Andrasek
aa@biothing.org

Andrzej Blonski
blonski@dial.pipex.com

Giles Bruce
gilesbruce@yahoo.com

Mike Davies

Ricardo de Ostos
info@naja-deostos.com

Henderson Downing
henderson@aaschool.ac.uk

Merlin Eayrs
merlineayrs@gmail.com

Marina Lathouri
lathouri@aaschool.ac.uk

Theo Lorenz
siems_ta@aaschool.ac.uk

Kate MacTiernan
kate.mactiernan@gmail.com

Markus Miessen
miessen@studiomiessen.com

Nora Nilsen
nora.nilsen@gmail.com

Pavlos Phillipou
pavlos.philippou@japhilippou.com

Tanja Siems
siems_ta@aaschool.ac.uk

Douglas Spencer
douglas.spencer1@btopenworld.com

Theo Spyropoulos
theo@minimaforms.com

NOTE ABOUT THE DESIGN

The first six issues of AArchitecture, established in 2006, looked to establish a new title in the AA's ever-evolving series of magazines and journals and in doing so revisited the legacy of numerous short-lived AA publications. Since the publication of the seventh issue, the magazine has looked to shift direction even further, in its structure, now including a student editor, and in its form, as a newsletter with a more standardised and repeating format. At the same time alternative modes of publication continue to be explored though Bedford Press, established at the AA in 2008. In this and future issues it is hoped that AArchitecture will respond to the changing context of the AA and its public programme to communicate student projects and writing.

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

- 2 Learning from Denise (and Bob)
- 4 Forming Greg Lynn FORM
- 5 Landscape Urbanism Guest Series
- 6 Visiting Schools 2009/10
- 9 Re-reading Palladio
- 10 States of Disintegration
- 12 Strawberry Tables: A Potted History
- 14 AAIS: Interprofessional Studio
- 16 AA Student Trips around the World
- 19 Urban Geometry from Solar Geometry
- 20 AA/IE: Business School Workshop
- 21 Embodied Patterns Lecture Series
- 22 New from AA Publications
- 23 The Canon and its Disjunction
Andrea Palladio: His Life and Legacy
- 24 Hooke Park Visit
- 25 Le Corbusier's Paris:
A Tour with Richard Dunlap
- 26 News
- 27 News Briefs



Learning from Denise (and Bob)

By Scrap Marshall

In the afterword to *Having Words*, a collection of essays published as part of the AA's *Words* series, Denise Scott Brown discusses the energy and intensity of her shared career with husband Robert Venturi. As an architect, planner and one of the most provocative thinkers and educators of her generation, she also acknowledges the fight for identity concomitant in such a partnership. After the two events coinciding with the launch of the book – an evening lecture and a symposium the following morning – Scott Brown's identity, it seems, has never been in question.

The lecture, 'Towards an Active Socioplastics', was taken from the essay of the same name in *Having Words* and stretched to well over two hours. The essay, one of 12 in the book, covers 15 sub-categories and describes biographically – or as she says, 'parably' – the origins of her attitude towards socially responsive architecture and planning. From her tricontinental upbringing and education, her time at the AA, and the influence of her mentor Herb Gans at Penn, to her own research and teaching with the ground-breaking Learning from Las Vegas and Levittown research studios, she conveys both the rigour and emotional involvement that contributes to her stance that 'making should be associated with ideas'.

The essay shares the 'cool warmth' of the writing of her mentor, Gans, and provides a fascinating and detailed study of the growth of an obviously ongoing education. A committed teacher, Scott Brown's desire is that the essays and her life's work become a 'quarry' of information, a 'living will' to help guide her 'architectural grandchildren' and it's perhaps fitting that the compilation is brought to fruition through the school where she first started to formulate her own architectural identity.

However, transferred to a long and image-heavy lecture, the constant flux between this 'quarry' and a masterclass in both planning, and the development and use of the diagram became exhausting. That's not to say the lecture lacked relevance or wit, but in her foreword to *Having Words*, she insists the writing should be 'cogent and graphic without the need for pictures', whereas the lecture suffered from an abundance of such pictures. Trying to fit in 50 years of work into two hours is a tall order for anyone, let alone someone as prolific as Scott Brown.

The following morning, however, saw one of the most interesting, student involved and relevant symposiums – with as few consonants as the lecture hall has seen all year: image-light and discussion-

heavy. After a brief lecture on the current work of her joint practice with Venturi, students from across the school provided one image from their current work, a very brief spoken outline and a question to her regarding an issue raised by the projects. Quickly ('get to the question...' to quote Brett Steele), interests and issues arose, with the projects drifting into the background.

Whether discussing questions of ornament and structure or the problems of both physical and social context, the concentration, insight and clarity of her written work became fully evident in this quick and punchy format. Alma Wang's Intermediate 3 project regarding 'narrative infrastructures' became a discussion on the different means and merits of approaching a problem – artistically or scientifically. Denise's suggestion that beauty can be a by-product of a scientific or functionalist methodology showed her modernist sensibilities, but she also noted that, as with writing, a visual and artistic approach can be a tool to test, criticise and bring to light a problem. Her insistence, however, was that an artistic approach should never come at the expense of science. In Kyle's Schertzing's Emtech project, simple wooden elements are combined to become friction-based structures. His question 'how would you use them in your own work?' brought laughs from the guests but also fundamental questions of scale, weight and weather which are often brushed aside.

Not only did this session show an architect, academic and educator still open to new ideas, questions and the possibilities of the future, it provided a counterpoint to the traditional evening lecture. It showed that when students participate in the discussion, theories, attitudes and indeed the lecturer can really be questioned.

The evening lectures, unique in their inception continue to be relevant and provocative but often end in glassy-eyed silence from the audience. If somehow the qualities of Denise's morning session could be translated into some of these evening events, then they could become even more productive and enjoyable for the audience, student or otherwise, and the presenters themselves.

Scrap Marshall is a second year student and student editor of AArchitecture



Denise Scott Brown giving her lecture.



The Symposium with Venturi and Scott Brown. Photos Valerie Bennett

Forming Greg Lynn FORM



Greg Lynn presenting his new book, *Greg Lynn FORM*. Photo Valerie Bennett

Greg Lynn was at the AA on 11 March 2009, in conversation with Ross Lovegrove, Mark Rappolt (former editor of *AA Files*) and publisher Robert Violette. The event, entitled *Discussing Architectural Publications*, focused on the status of architectural theory – and more broadly design – publications, and marked the publication in October 2008 of the Rizzoli book, *Greg Lynn FORM*, edited by Greg Lynn and Mark Rappolt.

Greg Lynn is the leader and founder of Greg Lynn FORM. In addition to architecture he studied environmental design and philosophy, and is a writer and theorist as well as an architect and designer. Prior to starting his own firm he worked in the offices of Peter Eisenman and Antoine Predock. He is also a professor of architecture at the University of Applied Arts Vienna, a studio professor at UCLA, a visiting professor at Yale School of Architecture and is on the executive council of the Institute for Architecture and Urban Studies in New York.

‘It’s unlike a chronological monograph. We ripped the thing apart into topics. I think concepts would be too strong a word... So topics; like structure, aperture, colour, massing. These were all headings and we would then rip things apart and reassemble them under those headings, and as a way of putting them in a context we invited contributors to come in and contribute. So they weren’t asked to write about a project or me but to write about the topic. Like geometry. We got a mathematician to write about geometry. And Mark’s introduction clarifies that. So when you come to the book, the only thing that helps you navigate it is Mark’s introduction where he talks both biographically and autobiographically, as well as putting all the contributors into a context. And also for me the audience is very important when you do a publication... for this book I really wanted to put a lot of effort into having friends that are not architects and friends that I admire for their creativity as well as colleagues. So I tried to get the colleagues and friends in the book in some way that it was significant and helped the argument.’ – Greg Lynn

Landscape Urbanism Guest Series

By Douglas Spencer



Matthew Gandy preparing for his talk. Photo Valerie Bennett

Landscape Urbanism’s annual programme of public lectures assembled a range of designers, historians and theorists to consider the discipline’s current practice, significance and scope.

Charles Waldheim, who originally coined the term ‘Landscape Urbanism’, adopted an historical perspective in order to assess the significance of its distinctive contributions to urban design. In his lecture, *Planning, Ecology and the Emergence of Landscape*, he presented Landscape Urbanism’s origins in the late 90s as an historical moment of distinct and lasting significance – an ‘epistemological paradigm shift’ – whose origins might best be located in examples such as Ludwig Hilberseimer’s mid-century project for Lafayette Park in Detroit, in which the Marxist architect’s plans engaged strategically with the economic, ecological and ethnic conditions of the prototypical Fordist city.

Andreas Ruby too dealt with the question of strategies, though he focused upon ‘defamiliarisation’ rather than *realpolitik*. His paper, *Strategies of Estrangement*, took a broadly Brechtian line, propped up with some Tschumi, in arguing for the capacity of certain techniques to alienate us from customary spatial perceptions and hence reawaken our sense of active engagement and participatory invention.

In ‘Cyborg Urbanisation’, geographer Matthew Gandy approached the difficult conceptual ground on which the biological, the human and the technological are intermeshed – significant territory for LU’s methodology – drawing upon a range of literary, filmic and urban examples. Suggesting the ‘tension between threatening and liberatory understandings

of recent entanglements between the body and technology in urban space’, he offered significant insights into how urban infrastructures are, simultaneously, the means through which the city is joined to ‘nature’ and through which its inhabitants are socially segregated.

Infrastructural concerns were also the focus of Kelly Shannon’s *Water Urbanism in Asia*. She suggested the ways in which water-based infrastructures could function as both a “structural and a structuring” agent to ameliorate some of the problematic conditions identified in Gandy’s talk. Introducing a range of projects drawn from her practice, she argued for the integrative and strategic potential of the discipline, echoing Waldheim’s argument.

Philosopher and critical theorist David Cunningham provided the final lecture, *Metropolitics: Critical Theory, Collectivity and the Right to the City*. Offering a timely and pertinent corrective to the notion that, in seeking the solutions to environmental and social crises, the answer might be found in any return to pre-metropolitan conditions of inhabitation, he argued that the potential for ‘new kinds of relation between individual and collective subjectivity’ exists within the given conditions of metropolitan life.

Through the valuable, insightful and wide-ranging contributions offered by these speakers we continue to critically engage with the potentials of our discipline, whilst opening its development on to a broader realm of theory and practice.

Douglas Spencer is an AA LU Course Tutor

Visiting Schools 2009/10



AA Berlin Laboratory, 4–17 September 2009

The exceptional status of Berlin as an island with its own rule system has given rise to various phases of intense creative production throughout its history. This output – erratic but often highly influential – is inscribed in the city’s fabric as an inventory of past and present experimentation and fragmented manifestos. In recent years, Berlin has emerged as a major platform for contemporary cultural production within Europe. Labelled ‘poor but sexy’, it has been colonised by a vast creative community making use of the city’s unique economic and spatial conditions and its concentration of skills.

AA Berlin Laboratory is an intensive workshop that explores modes of creative production and their manifestations in the city. Using Berlin as a field for investigation, it aims to trace the complex relationship between cultural production and the city. The role of experimentation is at the core of this inquiry.

AA Berlin Laboratory will pair AA and Berlin-based skills. Individual workshop units will be headed by teams with backgrounds in architecture, science, art and creative disciplines. The Laboratory will be hosted by architectural gallery Aedes in its new location in Pfefferberg, Prenzlauer Berg, and will be accompanied by a series of public events. Intermediate tutors Olaf Kneer and Marianne Mueller are Programme Directors.

AA CSI: Connections, Surfaces, Infrastructures, 8–7 July 2009

The AA/TAU CSI Global School at Tel Aviv University from 8–7 July 2009 is the first in a series of three annual summer workshops focused on developing innovative techniques for synthesising drawing and 3D printing. Working closely with Objet Geometries, international and Israeli students (from programmes in Tel Aviv, Haifa and Jerusalem) will be involved in an intensive 10-day programme of making and testing 2D, ‘thick 2D’ and 3D digital printing and rapid prototyping techniques. The workshop programme is inspired by British pioneers of art and architectural representation – Joseph Gandy, Robert Adam, James Stirling, David Hockney, John Outram and Michael Webb – and influenced by Israel’s unique cultural heritage for textiles and ceramics. The varied material production from CNC milling, laser cutting and Objet 3D printing, aiming to emphasise the making and craft of contemporary architectural production, will be displayed in an end of workshop exhibition at the ZeZeZe Architecture Gallery

(*zearchitecture.com*) in the port of Tel Aviv. The workshop’s objective is to deliver an atlas of objects/prints from each participant to be incorporated into future theoretical and built projects and publications, giving the workshop a wide-ranging material and intellectual influence. No previous computer/software experience is required. Design staff include: Christopher Pierce (AA), Christopher Matthews (AA), Aaron Sprecher (McGill University), Eran Neuman (Tel Aviv University).

AA Summer DLab, 3–14 August 2009

Consistently drawing participants from a diverse range of design backgrounds and experience, the Summer DLab provides an active testing ground for the investigation of computational techniques in contemporary design processes. As the programme’s format is based on an intense series of exercises and related production methods, students are able to exploit the dynamic format of the course as a means to simultaneously learn, discuss, and experiment. Beyond the use of digital techniques, unit briefs are focused on the seamless integration between logical computational systems and prototyping methods as tested speculation for further development. The Programme Head is Eugene Han.

AA/IE Madrid Summer School, 16–25 July 2009

Focusing on the AZCA district in Madrid, this studio-based course will emphasise hybrid public initiatives and emergent urban ideas. By collaborating closely with Madrid’s architectural scene and urban planning institutions students will explore the city’s contemporary challenges and its unique architectural culture. The course will investigate alternative architectures and critical ways of working across new design platforms, collaborative media and material systems in order to visualise proposals and ideas that in turn are intended to energise larger political, professional and public discussions about the future of the AZCA district. Participants will be taught by AA and IE school tutors, alumni and guest lecturers including emergent young Spanish architects.

Alongside the design workshop, a public forum midway through the course will address contemporary urban and architectural issues related to the theme of the workshop. Confirmed guest speakers include Iñaki Abalos, Ricky Burdett and Ross Wimer. The AA co-ordinator is Ricardo de Ostos and the IE co-ordinator is Jose Ballesteros.

Shanghai Summer School,
14–22 August 2009

The Architectural Association will return to Shanghai in August 2009 for its third consecutive AA Shanghai Summer School, to be held at the University of Hong Kong Faculty of Architecture Study Centre. The intensive nine day studio-based course will investigate new computational design approaches in architecture and urbanism within the context of Shanghai.

The conventional point-block tower and low-rise sprawl have been the primary (and default) typologies of Shanghai's urban densification and expansion over the last 20 years. Given the complications arising from the global economic turmoil, it seems that there has never been a more crucial time to challenge and propose alternatives to these dominant models of urban growth. This AA visiting workshop will develop computational design tools and research concepts that are able to engage with the development of alternative social, spatial, structural and material systems. It will attempt to formulate new discourses on contemporary computation and production in the disciplines of architecture and urbanism. Students will investigate code-based modelling and simulation techniques, experimenting with prototypical forms of high-density, high-rise urbanism. These new tools and concepts will be applied to the creation of dynamic architectural scenarios and urban models in relation to a site in central Shanghai, which will serve as the test-bed for team-based design exercises.

Students will participate in introductory design workshops and seminars, leading to the second phase in which they will develop design proposals responding to a shared studio brief. Alongside studio-based design tutorials and seminars, a series of lectures and presentations will address contemporary urban and architectural topics related to the theme of the workshop. The AA Shanghai Summer School Academic co-ordinator is Tom Verebes.

Designed Geographies: AA Singapore Visiting Workshop, 15–24 July 2009

After completing a three-year cycle of studying Singapore's dense urban condition through proposals for high-rise structures, the fourth year of this pioneering AA visiting workshop will introduce a new cycle of study. Our agenda will pursue our research into density through Designed Geographies, exploring the potential of organisational systems to induce new approaches for programmes, site and context in growing urban environments.

Expanding our outlook on instrumental forms of density we will cross-reference layers of urban conditions to propose new ramified readings of the city. Traditional mapping techniques will be tweaked

to offer new readings of the urban anatomy, from which design proposals can emerge. Using the vast resource of maps available in Singapore, participants will explore alternative ways of observing the city, and study the urban fabric through its larger geographies. Conceptual topographies and their translation into physical manifestations will form the basis of our discussions.

As in previous years this visiting school welcomes participants with any background and level of experience. The hands-on studio-based workshop, whereby participants propose ideas and designs, will be informed by an introduction to contemporary methods of physical and digital mapping and modelling. The programme directors are Nathalie Rozenwajg and Michel da Costa Golcalves

Summer Architecture School,
13–31 July 2009

This year's AA Summer Architecture School – MINICITY: Smallness in an Era of City-Boom Slow-Down – turns its attention to a reinvigorated examination of the micro, the modest and the near invisible: diminutive buildings, tiny projects and mini-inserts in small spaces. If, for the time being, the age of bigness has come to a sudden halt, replaced by all manner of contractions, what are the short term effects on our ambitions for the near future?

Radical slowdown might at first sound like an oxymoron. But what if cities are seen as the aggregation of miniature moments instead of the usual heroic accounts? Could the 'iconic' remain an active ingredient – but become invisible instead? While human achievement in the 20th century privileged the global or the intergalactic (remember the space-race?), the 21st century places its great hopes in the 'nano', whether it is increasingly powerful microprocessors or urgent housing needs for disaster victims around the world. Big isn't necessarily always the biggest idea.

As ever, the Summer Architecture School will examine the topic from a number of compelling perspectives: social, cultural, economic, ecological and technological. It will employ London as an experimental laboratory of ideas and actions. The three-week long course — based on the renowned AA Unit System — emphasises techniques of interpretation, recording, drawing, making and thinking through diverse media types, both analogue and digital. The programme directors are Shumon Basar and Natasha Sandmeier

The administrative co-ordinator for all AA Visiting Schools is Sandra Sanna
global@aa-school.ac.uk
www.aa-school.ac.uk/visiting-school

Re-reading Palladio

By Marina Lathouri



Re-reading Palladio Symposium. Photo Valerie Bennett

On the occasion of the exhibition *Andrea Palladio: His Life and Legacy* at the Royal Academy of Arts, the AA and RA jointly organised a symposium, *Re-reading Palladio*, to look at different aspects of Palladio's continuing impact, co-ordinated and hosted by me. The aim was two-fold: to critically re-examine not only Palladio's architectural production – both built and written – but also the several readings and interpretations of this production, and to reflect on the relevance of this distinct architectural knowledge to contemporary arguments and projects.

In the late 1940s and 50s, canonical readings of Palladio had a strong impact, not only for architectural history and theory, but also on the way practicing architects were trying to reformulate the principles of architectural design after the critique of modernism. Since Rudolf Wittkower's studies on Alberti and Palladio which appeared as a book in 1949 (*Architectural Principles in the Age of Humanism*), and Colin Rowe's transfer of Wittkower into the analysis of modern architecture in *Mathematics of the Ideal Villa*, many of the basic tenets submitted in these studies have been accepted, popularised, mutated and also attacked. Through these readings the work of Palladio reached the contemporary sensibility as an architecture of mathematical exactitude and harmonic proportions – the proportional relationships as the regulative structure of order which would reveal the harmony between the parts and the whole.

While Lionel March's paper *Remarks on Number* questioned Wittkower's single geometrical formula, Pier Vittorio Aureli's discussion, *The Geopolitics of the Ideal Villa: Palladio and the Project of an Anti-ideal city* problematised one of the underlying premises of much

of Palladio's scholarship, the one that concerns the analysis of formal structures. Caroline van Eck with *The Virtual Reconstruction of Classical Architecture: Palladio and Inigo Jones as Architectural Historians* posed anew the question of the construction of architectural history and its relevance to other historical practices, and Werner Oechslin's talk on *Palladianism with or without Palladio* demonstrated how history, in its multiple interpretations and forms, becomes not only a vehicle of architectural theory but also a source of speculation in design.

The presentations were followed by the screening of the film *Palladio: The Architect and his Influence in America* by James Ackerman and John Terry as well as two short films in which two contemporary architects, Arata Isozaki and Richard McCormac, talked about Palladio in relation to their work. The final discussion, opened by the contributions of Howard Burns (co-curator of the exhibition) and Alan Colquhoun, reiterated in many respects the question, which, Colquhoun had initially put forward in his essay *Classicism and Ideology* – 'Does the classical tradition have a-historical aesthetic value, or is it bounded by a specific history and therefore a specific set of inescapable political connotations?' It is precisely the emphasis placed upon the classical tradition, its historiographical and architectural implications as well as the broader question of history in architectural design that makes all of the above issues as relevant today as they were 50 or 500 years ago.

Marina Lathouri is a Course Master on *Histories and Theories of Architecture* and Co-curator of the *Research Cluster, Theorising the City*

States of Disintegration

Markus Miessen in conversation with Tom McCarthy



New York, 25 September 2007: INS General Secretary Tom McCarthy and INS Chief Philosopher Simon Critchley read a joint statement.

Tom McCarthy is a writer and artist. He has worked in Amsterdam as a literary editor, in British television and as co-editor of *Mute* magazine. His debut novel, *Remainder*, was first published in November 2005, becoming a cult hit championed by British webzines (3:AM Magazine's Book of the Year for 2005) and the literary press. It has just won the Believer Book Award. Markus Miessen recently caught up with him for an interview. Reproduced here are some extracts:

Markus Miessen: Tom, your first novel, *Remainder*, just won the Believer Book Award. Can you please tell me about the essential narrative of the book?

Tom McCarthy: The hero, whose name we never learn, receives eight and a half million pounds in compensation for an accident which 'involved something falling from the sky'. Feeling inauthentic and 'second hand' as a consequence of having to relearn basic movements, he uses his money to reconstruct situations in which he feels 'authentic'.

MM: One of the key elements of *Remainder* is the protagonist's obsession to try to reconstruct and re-enact scenes from his past. What is your definition of authenticity?

TM: The hero's definition is inhabiting movements and gestures 'seamlessly', with no distance between the event and the consciousness of the person performing it. I think this is impossible. It's the same impossible desire experienced by Thomas Mann's Tonio Kröger, who wants to simply 'be' but finds himself *écarté du monde* by his artistic insight [what he calls *Erkenntnis*]; or of Hamlet, who longs to rid himself of 'conscience' and enter the realm of pure 'action'. Experience is always mediated – but then there's this narrative of 'naturalness' laid on top of it. This is what makes people in films, paradoxically, more authentic than us: their experience does not seem mediated, despite, or perhaps due to, being pure media.

MM: What is your interest in the blur of fiction and reality?

TM: In his introduction to *Crash*, Ballard points out that we are surrounded by fictions. Consumer

society and its media offer us endless fantasies, roles, situations to step into and play out. The writer's task, he says, is to create the reality. His point is brilliant – only I don't think a writer can create a total reality purged of fiction. Why would he want to? The writer replays the whole situation at another level. As Paul de Man would say, he restates the fact of inauthenticity in increasingly self-conscious ways; but to know inauthenticity is not the same as to be authentic.

MM: 'Tintin and the Secret of Literature', which is a rather long essay that comes in the format of a book, is an interesting hybrid as well. Can you please elaborate on your notion and interest of the hybrid?

TM: I like the format of the essay – not the academic book or paper, but the full, rich, literary essay form that you can trace back from David Foster Wallace to Hazlitt, Bacon or Montaigne. I love the way that the essays of someone like Bataille or Burroughs will veer into fiction, and vice versa. You could see *Moby Dick* as a set of essays framed within a fiction. Literature is a hybrid, bastardised medium generally, and essentially so. That's one of the things that makes it so compelling and frustrating, in equal measure.

MM: What role does architecture, physical and non-physical, play in your writing?

TM: A large one. *Remainder* revolves around this 'remembered' building that the hero has re-built for him. The parts of the building that he does not remember he has built as 'blank spaces': just walls with no detail or texture. And the space itself dictates the possible movements within it, and hence the ways the narrative might turn. This is even more the case when he reconstructs a bank in which a heist is to take place: near the end he shoots someone simply because their positions within this architectural ground-plan suggest this action.

MM: You are the General Secretary of the International Necronautical Society (INS). Could you please explain the main ambition and thesis of this organisation?

TM: The INS is a construct that I set up in 1999 by semi-ironically reprising the format of early twentieth-century avant-gardes: manifestos, committees, denunciations and proclamations. It was launched with a manifesto fetishising death: I was reading a lot of Blanchot and Derrida and wanted to fold that in. I appointed a committee of writers, artists and philosophers and asked them to present reports to the Executive Council, and we started arraigning other writers and artists to appear in front of the committee in 'hearings' that, again, reprised those of Stalin or

Joseph McCarthy; and pretty soon we had a structure and a whole body of work that was doing something meaningful within the present.

MM: What constitutes your interest in states of disintegration?

TM: It is sexy: Things fall apart, the centre cannot hold. Despite toying with totalitarian structures in my work with the INS, I am anti-totalitarian in all senses. I am against the master-narrative, be it a Hegelian-Marxist, humanist-rationalist, (neo)liberal or what-have-you. These things need to be blown apart: that's where good art – and good politics – becomes possible.

MM: Together with Hans Ulrich Obrist, I founded the Brutally Early Club in London in 2006, a meeting point for those people that like to get up early and discuss issues of their interest with us. What are your thoughts about alternative forms of the contemporary salon?

TM: The salon is a really interesting model. It is essentially nineteenth century: already by the time Musil is writing *The Man Without Qualities* there is something quite retro about the crazy salons in that book, something comic about their failure to come to terms with modernity. I am seduced by the notion of the think-tank or secret committee. You get it a lot in Burroughs's fiction: this shady group that meet round a long, polished board table and plot either world domination or the downfall of the reality studio. I would like to see the Brutally Early Club move in that direction.

MM: Could you please define your concept of audience?

TM: I have not really thought about that much. 'Audience' comes from 'audio', 'I hear'. So radio would be the perfect medium, and the truest audience would be someone like Cocteau's Orphée, who picks up transmissions as he fiddles with the dial – or like the angels in Rilke's *Duino Elegies*, who may or may not hear our cries as they billow endlessly through space.

MM: What is your next project?

TM: I am completing my new novel, *C*. It's about technology and mourning.

Markus Miessen is an alumnus of the AA and a former Diploma Unit Master

Visit necronauts.org for more information about the INS.

Strawberry Tables: A Potted History

By Henderson Downing

*When I was last in Holborn, I saw good strawberries
in your garden there, I do beseech you send for some
of them. – Richard III (iii.4)*

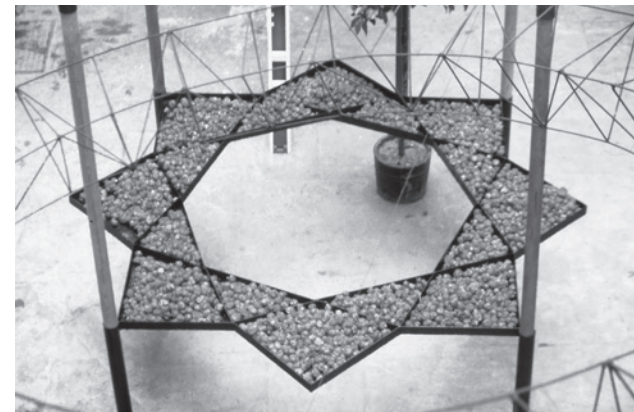
Shakespeare's lines remind us that a few centuries ago it would have been a short stroll from Bloomsbury to the celebrated fruit crops grown in the gardens of the Bishop of Ely in that quarter of Holborn now encircling Bleeding Heart Yard. Although the yard's atmospheric place-name probably stems from the famous heart-shaped strawberries that once covered the fertile ground (a Strawberry Fayre is still held in an adjacent street every June), the gothic tales of lust and murder later attached to the area should not be dismissed. For me, the rich fusion of fact and fantasy entwined in the scarlet tracings of the 'good strawberries' of Bleeding Heart Yard gets replicated each year – albeit in a marginally less macabre form – in the AA's own strawberry-stained narrative. For this last instalment in a loose series on the school's 'live spaces', the focus shifts from exhibition interzones to a specific type of object: the strawberry table that supports the thousands of strawberries consumed at the graduation ceremony and Projects Review.

Contemplating an image of graduating students grazing from a strawberry-lined trough in the shape of two 'A's, it struck me that these annual constructions were ripe for semiotic decoding. Shuttling between novelty and nonchalance, between experimental architectural fantasy and a more restrained design economy, the remarkably varied forms have been equally diverse in their choice of materials. Previous strawberry tables have ranged from the concrete (Lucy Tilley) to air-cushioned inflatables (Natasha Sandmeier and Jenny Jones; Kenneth Fraser and Simon Beames). Some tutors have used the design process to test new technology, whether through the use of morphogenetic algorithms to generate a pneumatic strawberry bar (Achim Menges) or via the scripted flow of ornately curving CNC milled birch-ply strawberry stands (Anne Save de Beaucueil and Franklin Lee). Others have deployed a more minimalist approach such as last year's free-standing wall of ice on which the strawberries were spread (Stefano Rabolli Pansera). Designed by tutors to a strict deadline and a modest budget, the strawberry

tables are constructed during the most frenetic period of the academic year when time and other resources prove to be in extremely short supply. Reflecting such a potentially calamitous context, any potted history of the strawberry tables would have to acknowledge some minor mishaps and last-minute adjustments. At least two of the many memorable structures situated in Chings Yard incorporated slightly out-of-control water features, including Tom Heneghan's marvellous strawberry washing machine that sent a light spray of sugary liquid into the gathered crowds.

Last year the architectural press playfully criticised the AA for being like Ascot or Henley in maintaining a predictably traditional format for the grand opening of its summer show. Strawberries were cited as a contributing factor. Unsurprisingly, when coupled with champagne such conspicuous consumption reinforces charges of elitism. A suitably effete response might question the luxury status of commercial strawberries, naively pondering whether Richard III would still beseech the Bishop of Ely today. As with the 28 000 kilos devoured during two weeks of tennis at Wimbledon, the 560 punnets annually decanted onto the AA's strawberry tables are no longer locally sourced. Indeed, the industrial scale of berry production recently triggered a national row over the rapid colonisation of picturesque rural locations by polytunnel cities from zero (complete with satellite villages of caravans housing underpaid seasonal workers). According to the experts, strawberries are best eaten fresh from the ground on a warm summer's day when the fruit is still soaking up the sunshine that releases its most subtle flavours. Given the imbricated legacies of tradition and innovation in the strawberry table's programme and design, maybe a future tutor will splice the latest developments in urban farming with old methods of cultivation to produce vertical strawberry fields for the AA. Perhaps at that moment, while toasting their shared past and unwritten futures, tomorrow's newly designated architects will consider the complexity and contradiction of finally being able to pick their own strawberries.

Henderson Downing works in the AA Photo Library. This is the third and final text in the AA Live Spaces series.



Projects Review Strawberry tables. Clockwise from top: 1996, 2008, 2007, 1987. Photos Valerie Bennett

AAIS: Interprofessional Studio



Temporary Lobby for Theatre House in Jena.

The IS in AAIS (Architectural Association Interprofessional Studio) might as well stand for Impossible Schedule. Launched only in January, the AAIS had by May designed and built a 300sqm temporary theatre extension for the original Walter Gropius Theatre house in Jena, Germany, in collaboration with five Emtech students. The new inflatable building manufactured by Inflate, a London-based company, was erected in just three days, following a long, intense negotiation process with the German local authorities. This manifested in the 40 tonnes of ballast required by German regulations whilst the building itself weighed only 900kg.

The building, in place for three weeks, worked as an airy and luminous contrast to the interior of the existing theatre, linking it to the public city spaces. During this time AAIS participants created a series of performances for the 'crash boom bau' scenographic festival. In parallel, the AAIS opened its month-long salon in the AA's Front Members' Room at the beginning of May. Here, within the context of our current work, we hosted a series of events and talks reinstating the Front Members' Room as the AA's hub of conversation. These events have already facilitated many collaborations for the coming year.

Event and Project Collaborations

Inflatable structure with AA Emtech – Mohamed Makki, Kostis Karatzas, Maria Mingallon, Pavlos

Schizas, Ioanna Symeonidou, Theaterhaus Jena – Marco Brehme, Inflate – Nick Crosbie, Will Grindall, Webb Yates – Steve Webb, supported by Cultural Programme Germany (Kulturstiftung des Bundes)

New scenography festival performances in collaboration with various directors and Artists: *Der Kreis ist Rot* – Ulrike Haage and Jan Brueggemeier, 'Chronicle Perception' Emma Howes with Takako Hasegawa, *Bleak House* – Heiko Kalmbach, Marsha Ginsberg with Parastoo Anoushahpour, *People watching People* – Adam Furman, *Atem3* – Laura Boffi, *Vorplatzspiele* – Will Martyr with the Young Theatre Group. These were supported by the EU Cultural Programme, the Bauhaus lab and the Theaterhaus Jena – Markus Heinzelmann, Jan Brueggemeier and Janek Mueller.

Bauhaus Dessau Theater *Baubausbuehne* AAIS performance and installations in collaboration with Torsten Blume, displaying amongst others Kate MacTiernan's *Intelligent Assembly Required*.

The AAIS 'Salon' was curated by Adam Furman, with the conversations moderated by Brett Steele, Theo Lorenz, Tanja Siems and Catharine Patha. In addition, two plays from the Old Vic New Voices network were hosted by Heather Lyons. The displayed projects are from the AAIS participants.

By Theo Lorenz and Tanja Siems are the organisers of the AA Interprofessional Studio

Diary of Intense Collaboration

At the café of Theaterhaus Jena, coffee is accompanied by the sounds of blow torches burning chairs, so that the leather cushioning and cane lattice start to curl and crisp but not come off – part of the set design for *Bleak House*.

Around the corner waits the long-anticipated, impossible-inflatable. Theo, Inflate, AAIS, Emtech and the theatre team have spent three days erecting the inflatable structure. Despite heavy rain and 40 tonnes of ballast the building is coming to life.

Parastoo is upstairs making a mask, for a collaboration with film director Heiko. The mask, like many scattered around the corridors of the stage reflects the theatre's obsession with home-grown hero, Schlemmer and his Platonic puppets. Laura wanders the city in search of aquatic plants for her respiratory dress. After turning up at a house on a nearby mountain she was told harboured the desired plants, she found not the anticipated shop, but a man repeatedly and hysterically shouting 'Fish Food, Fish Food'. She sets off for the botanical gardens.

Back in London Tanja, Adam, Catharine, Heather, Takako and Will are assembling the AAIS 'Salon', which takes on the atmosphere of a laboratory, a testing ground, a work in progress and an attempt at establishing the equation for collaboration.

AAIS is a re-organisation of how we work

professionally and creatively and an explanation is ever elusive. Susan Greenfield, in her article *What are we Expecting from Consciousness?* in *Wired* magazine, explains the process of finding a model for conscious thought; 'if we're to model consciousness, then we would have to know what the salient physical brain/body process(es) was/were, and what bits of the brain and body we could ignore. The thing is, if we knew that, then we would have already solved the problem and there would be no need to bother with a model at all.'

This applies well to AAIS. The model we are trying to elucidate has highly context-dependent and variable effects. The brain does not operate in remoteness, or function purely as a generator of action and thought, but is also a recipient from colleagues, namely, the immune, endocrine and nervous systems. In an interprofessional environment, as in complex systems, there is not so much an element of role-play, as of role relay, learning how to distribute and contribute skills in a completely different way. The beauty is in coming to understand the parts of people that work together, through conversation and projects and formations of equations within the collaboration.

By Kate MacTiernan is a participant in the AAIS Interprofessional Studio



Performance at the temporary structure. Photos Pavlos Schizas

AA Student Trips around the World

AA DRL Digital Materialism Studio visits LA

As the DRL embarks on a new research agenda called Proto-Design, the programme set out to engage a global network of researchers and practitioners. The studio trips ranged between Hong Kong, New York, Tokyo, Vienna and Los Angeles. Our Los Angeles trip over ten days engaged a community of architects, designers, programmers and fabricators with our speculative thoughts on systemic deployment and nonlinear fabrication scenarios for housing. Ray Kappe shared with us his home and designs for modular homes. Neil Denari shared his New York influences of dead rock stars along with the design and production of his HL23 project on the High Line. We visited the office of Thom Mayne and the vehicle design department of Art Center. We were educated in LA based housing and urbanism issues by Dr Dana Cuff and her City Lab department, had joint presentations and discussions with Casey Reas and his students at the UCLA Media Art programme and with Sci-Arc's Tom Wiscombe, Peter Testa and Elena Manfredi.

In the mix was inspirational archi-tourism from LA, San Diego, San Francisco and Las Vegas.

By Theo Spyropoulos, co-director of the AA DRL programme

Intermediate Unit 7 Travel around South America

After surviving two weeks travelling through Texas with Blind Steve Buscemi, I was relieved to join Intermediate Unit 7 for a memorable trip around Ecuador and the Galapagos Islands. Our first stop on the long voyage around South America was Lago Agrio or 'Sour Lake' deep in the Amazonian Rainforest. Here we viewed the ravages of the oil industry hiding in clearings made in the rainforest, insidiously eroding the delicate ecosystem. We then journeyed down river in canoes until we reached an idyllic wilderness where we stayed for three days in open huts – the hypnotic sounds of the forest lulling us into deep sleep each night. Our charming hosts – the few tribesmen who have resisted the colour TVs and trinkets of visiting oil companies desperate to drive them off their homeland – took us fishing for piranhas and on night excursions through the jungle

in search of hallucinogenic plants. Their struggle for existence and promotion of eco tourism in order to survive was mirrored in the Darwin foundation, the custodians of the Galapagos Islands, who also seem to be fighting a similar battle of invasive factors affecting the delicately balanced ecology.

In the Galapagos Islands we walked on freshly hardened lava fields which, for me personally, was one of my favorite experiences to date, and tripped over land iguanas which were alarmingly comfortable in the presence of humans. The islands provided some of the most breathtaking views, and we enjoyed walking on fine sandy beaches and swimming with sea turtles and sharks. While on the islands we visited the Darwin Research Centre and have since been exploring strategies for future development which has formed the basis of our projects this year. We realise a fine balance needs to be drawn between enjoying the Islands and conserving them. Many species are in danger of extinction since the increase in tourism. 173,000 tourists visited the islands last year bringing with them an uncontrollable amount of rubbish and waste. If time is taken to venture off the main tourist drag one sees that under the veneer of paradise there is an Archipelago fighting for existence. Of course the islands will always be here, however the magic that gave birth to the Origins of Species by Charles Darwin over 150 years ago will not, and with its permanent disappearance goes a vital chapter of the way we have come to view mankind and our own evolution.

By Merlin Eayrs, a third year AA student

Intermediate Unit 4 in Tokyo,
1–7 April 2009
'Big Ideas, Small Buildings'
Lots of surprises just around the corner – Yvonne
Japanese Culture experience, bringing the unit closer as a team, architectural stimulants, design inspirations, Japanese working cultures, visiting some good architects' offices – Vicky
The discussions we had with the Japanese architects on their home ground and their responses to their projects clarified our interests surrounding the subject. – Sarah
The visit to the Toyo Ito, SANAA and Sou Fujimoto offices gave us an insight into their differing



DRL. Photo Jie Yuan



Inter 7. Photos Oliviu Lugojan-Ghenciu



Inter 7



Inter 10. Photo Yu Won Kang



Inter 4. Photo Nathalie Rozencwajg

design and management processes and methodology, which was definitely the biggest eye opener of the trip!– Calvin

It was great to see the buildings, and speculate on the concept and the reasons for certain elements. However in most cases we were able to see the architects who designed them, and by the end of the week it was taken for granted we could get the answers to any of our building questions. – John

Humour, questions, sensitivity, self renewal, relationships, duality: Sou Fujimoto! – David

Lunch on the grass, meeting Toyo Ito, visiting great buildings and all the unit dinners we had. I will miss that time, xx – Kahee

The highlight of the Unit trip was the visits to the three (Toyo Ito, SANAA, Sou Fujimoto) architects' offices, which provided a good spectrum for comparison, as well as a clearer understanding of how the offices organise and materialise ideas. – Kai

Somehow I felt 'at home' in Tokyo, although it was my first time in the city. Perhaps it is the similarity, with my home city in Vietnam, of how the city organises itself, how the neighbourhood community played an important part in forming the relationships between people, buildings, streets. How people walked in the little streets and greeted each other. When there is a community, there is awareness between its individuals; of each other and of how each fits within that community – and they compare themselves to each other too. I was so comfortable in Tokyo that I took the extraordinariness, the abnormality, the absurdity of architecture as an obvious part of the city – I understood the reason for this amazing catalogue of architectural explorations and investments, the lifespan and variety of the buildings, the rivalry between them – they fit exactly in the context of the city. – Kien

Yvonne Weng, Vicky Chen, Sarah Ho, Calvin Chua, John Naylor, David Hellstrom, Kabee Park, Kai Ong, Kien Pham.

AA Intermediate Unit 10 visit to MIT

During the Easter Break Intermediate Unit 10 travelled to Boston to see the work of the Media Lab and SENSEable City Lab at the Massachusetts Institute of Technology (MIT). This year's unit is working towards creating a machinic playground set in the urban environment of Oxford Street. The projects have been developed through the study of cybernetic systems of various plants and evolved through digital workshops and 1:1 prototypes. The unit had previously attended the Architectural Machines symposium at the AA in February, and it was agreed between fellow students that the presentation from SENSEable Cities, the research initiative at MIT, was one of the most interesting and dynamic parts of the symposium.

Visiting MIT was relevant to the unit as their research eventually leads to the creation of new technologies and machines, a particular interest of Intermediate 10. Bizarrely, upon arriving in the Media Lab we entered a studio that looked more like a playground than a research lab: monkeys made out of LEGO, an inflatable elephant and a miniature helicopter. It was clear that this was a creative setting, and the projects presented to us turned out to be more polished and sophisticated than our first impressions indicated. Projects such as the City Car and the New York Talk Exchange both aspire to develop the way in which we communicate in modern urban environments. It was particularly interesting to consider the possibility that these projects may soon become a reality, as demonstrated by a prototype of the City Car, a stackable electric vehicle used in an urban transportation network (whereby users would be able to pick up a car from key points of convergence and leave it at a stack at the end of their journey) which had not yet achieved the correct shape, but nevertheless functioned.

After being introduced to the workings of MIT, the students of the unit introduced our own research in a high-speed presentation, attempting to sum up our projects in three slides and three sentences each. This turned into an entertaining event for the audience. The wide range of projects undertaken by the unit do not necessarily follow the preconception of the Intermediate Unit 10 title 'EcoMachines'. Our work, perhaps less structured and refined than the work of MIT, still provoked interest amongst the students and staff, and resulted in many informative discussions between the two schools, during the remaining time of our visit.

Nora Nilsen, a second year AA student

Urban Geometry from Solar Geometry

By Giles Bruce

Giles Bruce received the Best Paper Award at the 2008 PLEA (Passive Low Energy Architecture) hosted in University College Dublin, Ireland, between 22nd and 24th October 2008. The paper was entitled 'High Density, Low Energy, Achieving Useful Solar Access in Dublin's Multi-storey Apartment Developments', and was based on his dissertation for his MArch in Sustainable Environmental Design in the AA Graduate School, for which he qualified in 2007, with distinction.

Within the long list of issues to be considered in an environmental master-plan, there are many apparent contradictions. Take for example the relationship between density and solar access. Both are desirable in terms of sustainable design. High-density cities are more efficient in terms of transport and utility networks. However, high-density cities have taller buildings and narrower streets, and in such urban morphologies solar access becomes difficult, and the benefits of solar energy in terms of building energy performance and improved amenity cannot be realised. A balance must be struck between these two apparently contradictory issues.

Relating urban geometry to solar geometry is not a new area of research. The solar envelope, developed in UCLA by Ralph Knowles, defines maximum enclosing volumes for city blocks within a set of temporal and spatial parameters in order to avoid overshadowing adjacent plots. The system is used in the USA, however it is unknown in more northerly latitudes.

In Dublin, Ireland (53°N), the balancing act between high volume solar envelopes and solar access is especially challenging, given the shallow altitude of the winter sun. In the Irish climate, there is a good case for maximising solar access and benefit from passive solar gains. However solar energy is most useful in the coldest months when the sun is lowest in the sky, a fact that seriously limits the height of developments. The key strategy in overcoming this limitation is to be highly selective in terms of where and when solar access is provided. There is no point in designing an apartment for solar access if no one is at home. In this regard, occupancy becomes critical. For

example, a professional occupant who works all day will only need solar access in the evenings. A family or elderly occupants are on the other hand likely to benefit from solar access in terms of passive solar heating, day lighting and amenity because they are home during the day.

This highly selective approach to solar access as a function of occupancy patterns provides a useful generator for urban form. The two occupancy types are oriented with respect to the sun – continuous occupants in a block facing south, and on the top-most stories, and variable occupants facing east and west catching the morning and evening sun only. This basic massing may then be chamfered according to the permanent and variable occupancy patterns. The resulting form ensures the highest density of development possible; at no time is solar access 'wasted' when the occupants are not at home to avail of it.

The question of optimising solar access in the context of high density developments offers quantifiable benefits in terms of energy reductions for space heating/day-lighting/ventilation, but most importantly offers improved amenity. The scheme proposed here represents one of many possible compromises between the two issues, and demonstrates how apparent contradictions of environmental master-planning can be a catalyst for new sustainable urban morphologies.

*Giles Bruce is an alumnus of the
AA Graduate School*

AA/IE: Business School Workshop

By Ricardo de Ostos



AAIE Workshop in Madrid. Photo Tobias Klein

The AA/IE workshop is an interdisciplinary collaboration between the Architectural Association School and the IE Business School in Madrid. In its second round on 18 April 2009, it took the form of a short and intense one-day exchange between AA architectural design tutors and MBA business students. The course is part of a large body of interdisciplinary events arranged by the IE to welcome their new intake. Created with the intention of expanding their students' horizons the welcoming courses also included acting classes given by members of the London Shakespeare Globe Theatre team.

Led by director Brett Steele, tutors Eugene Han (Unit Master, Intermediate Unit 8), Nathalie Rozencwajg (Unit Master, Intermediate Unit 4), Tobias Klein (First Year Tutor) and I prepared briefs based on the theme *think_design/public space*. Bilingual multicultural classes of 22 to 40 business students were

engaged with hands on interactive tasks like mapping data fields, designing public surfaces (by designing first and thinking after), building urban furniture with cardboard boxes and designing 1:1 2d installations in the school's car park. Students were inquisitive, upfront and highly interested in new and diverse solutions for public space. In a world where creativity and diversity are mere professional tautologies the AA/IE exchange marks an exciting dialogue of what can become an intense collaboration in the future.

The AA would like to thank the great assistance and hospitality of David Bach (Associate Dean MBA programmes), Camino de Paz (IE executive director MBA programmes) and the whole IE team.

Ricardo de Ostos is an AA/IE workshop Co-ordinator and a Unit Master of Intermediate Unit 3

Embodied Patterns Lecture Series

By Alisa Andrasek



Mike Weinstock (AA Academic Head) and Alisa Andrasek with Philip Ball. Photo Sue Barr

Within a recent condition of emergence of new knowledge unifications stretching beyond disciplines, Embodied Patterns is a DRL seminar highlighting key ideas from science and computation, increasingly relevant to design practice. As old relationships with time, scale, information, matter and even the nature of reality itself are becoming increasingly destabilised, design ecology is going through rapid changes triggered by those scientific and technological shifts.

In an attempt to encourage cross-pollination of ideas from design and science, we invited a science writer, a scientist and an architect who brings technology and scientific thought to the forefront of his practice, to participate in mini-lecture series entitled Embodied Patterns.

Philip Ball is a science writer and a consultant editor for Nature magazine. With architecture's recent interests in performance, behaviour and systemic logics often sourced from embodied patterns in nature, Ball's books, such as *The Self-Made Tapestry* are frequenting on architectural reading lists. Re-occurring patterns found within poly-scales of nature are invaluable resources for re-thinking generative logics, organisational and material performance within built ecologies.

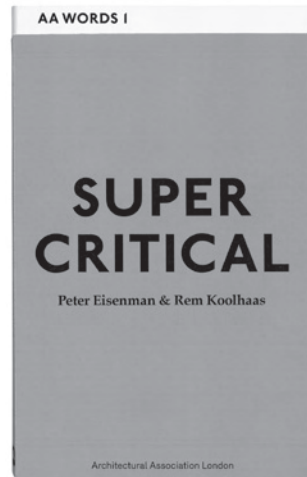
Lambros Malafouris's research spans across the disciplines (from archeology to neuroscience to philosophy) and centuries (from Paleolithic through Bronze Age to the future technologies). At the core of it is a non-anthropocentric relational approach to agency, and an exploration of the implication of this approach for the understanding of the active nature of material culture and the built environment. He introduced 'material agency'. While agency and

intentionality may not be properties of things, he argues that they are not properties of humans either: they are the properties of 'material engagement', that is, of the grey zone where brain, body and culture conflate. Within the history of Material Praxis being embraced by an emerging generation of architects, particularly those working generatively with code and its impact on processes of materialisation, the question of agency is being reframed from the sole deterministic input of the author to the collective, open-sourced and ever poised at the edge between human and non-human. Malafouris's approach offers a very precise theoretical framework highly lacking within current architectural theory. He is the co-editor of recently published volume entitled *Material Agency: towards Non-Anthropocentric Approach*.

Finally, Michael Silver is an architect actively employing ideas from science to re-write established architectural protocols. His lecture, *Technology needs Architecture: MP3s, Supercomputers and Fibre Placed Composites*, recognises architecture as a potent home for invention: from homemade tools developed within the discipline to re-inventing construction processes. In a more general framework of current convergence of matter and information, this work is explicitly targeted towards the big elephant in the room of architecture – truly sustainable design processes. This new design ecology is able to adapt, learn and transcode its proto-architectures into unstable patterns of increasingly complex conditions of its host.

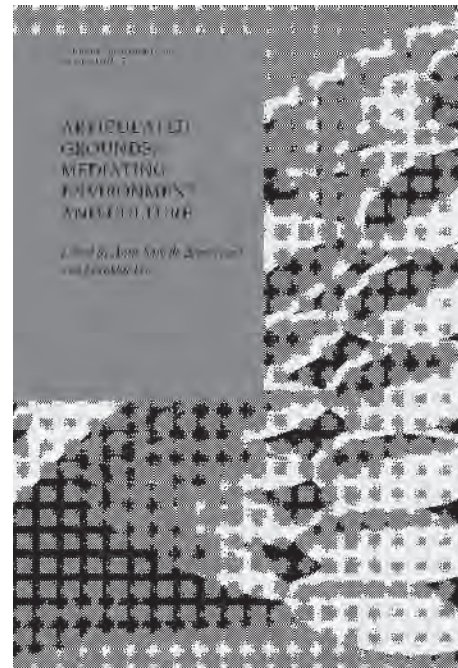
Alisa Andrasek is an AA DRL Course Master

New from AA Publications



AA Words 1
Supercritical
 Peter Eisenman, Rem Koolhaas, Jeffrey Kipnis,
 Robert Somol
 120 pp, b/w ills
 180 x 110 mm, paperback
 October 2009
 ISBN 978-1-902902-51-7
 £12

In January 2006 Peter Eisenman and Rem Koolhaas came to the AA for an evening of conversation about architecture, ideology and the city. Their dialogue is the centrepiece of the first volume of 'AA Words', a series emphasising the written word as the basis for critical debate by contemporary architects and theorists. Each architect states his own views about the terms of architecture, including its theories and relationship to the city and other forms of critical and cultural practice. After their presentations come the responses to their work from Jeffrey Kipnis and Robert Somol.

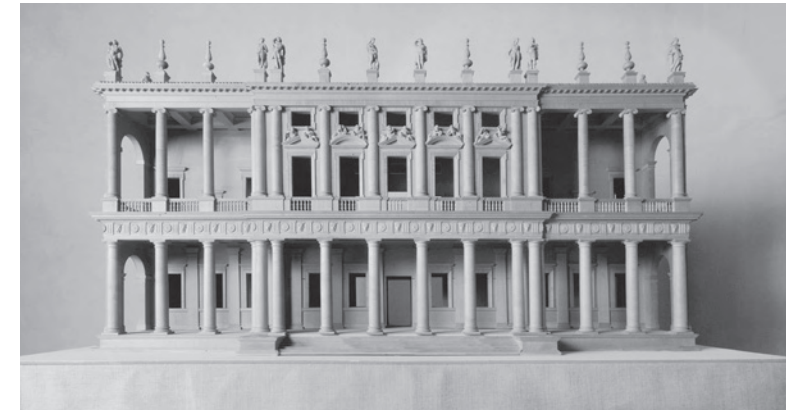


AA Agendas 7
*Articulating Grounds:
 Mediating Environment and Culture*
 Anne Save de Beaurecueil and Franklin Lee
 160 pp, extensive col & b/w ills
 249 x 170 mm, paperback
 June 2009
 ISBN 978-1-902902-71-5
 £15

Work from the AA's Diploma Unit 2 fuses two seemingly mutually exclusive paradigms in recent architectural discourse, mediating between technological performance and the manipulation of ground, defined here as the external and internal circulatory systems that structure social organisations. In the process, the unit defines a new social agenda and aesthetic philosophy for transforming established design strategies, and lends conventional notions of sustainable design a new civic and cultural relevance. The projects are all either located within or influenced by a Brazilian context, rich in sculptural, variegated landscapes and African as well as indigenous Indian influences. Innovative design proposals shown in this book illustrate symbiotic relationships between urban society, environmental conditioning and landscape by articulating ground organisations to mediate and synchronise both environmental and cultural flows.

The Canon and its Disjunction Andrea Palladio: His Life and Legacy

By Pavlos Philippou



Model of the Palazzo Chiericati, 1971, Vicenza, Centro Internazionale di Studi di Architettura Andrea Palladio

The Royal Academy of Arts in conjunction with the AA arranged an AA Members' Private View of their exhibition, *Andrea Palladio: His Life and Legacy*. This was a wonderful opportunity not only to peruse the exhibition amidst a less crowded and more engaged audience than usual, but also to discuss the exhibits with two key figures in the endeavour: MaryAnne Stevens (RA curator) and Eric Parry (exhibition designer and AA President 2005–2007).

The exhibition celebrated the quincentenary of Palladio's birth and is the collaborative effort of the Royal Academy and the Centro Internazionale di Studi di Architettura Andrea Palladio (Vicenza), in association with RIBA. Before London, the exhibition was presented in Vicenza; currently it is on show in Barcelona, and will travel to Madrid. It was curated by Guido Beltramini (Centro Internazionale) and Howard Burns (Scuola Normale Superiore, Pisa) in collaboration with MaryAnne Stevens.

Despite Palladio's protracted influence and the role of Britain (from Inigo Jones, to Rudolf Wittkower and Colin Rowe) in the dissemination of his works as canonical, this was the first exhibition on his work to be held in London for over 30 years; for an architect as prominent as Palladio, this warrants consideration. As numerous references in professional publications and the wider media still confirm, Palladio is one of those central figures whose works are seen as 'foundational' both by those broadly described as pursuing a more conservative design agenda and those considered as

being affiliated with the avant-garde. While for the former group Palladio's work exemplifies the 'paradigm' to be *inventively criticised*, for the latter group his works epitomises the conventions to be *critically reinvented*.

This is where the contribution of this exhibition, alongside the arguments of writers such as Robin Evans, Stan Allen and Christopher Hight, is registered. Instead of viewing Palladio's work as emblematic of a homogeneous totality called 'High Renaissance' (purged from mannerist eccentricities), what we are offered here is a plural rethinking of architectural discourse. The issue, then, is not to demonstrate that classical architecture was not sufficiently and coherently formalised, but, conversely, to illustrate the constitutive and irresolvable tension riddling an allegedly rigid system. This is not architecture's deficiency but its inexhaustible generative possibility; in other words, what enables the formation of intricate objects that can undergo insistent analysis without yielding singular interpretations. Ultimately, the point is not to settle on Palladio's 'rightful contemporary heirs', but to engage the dynamic aspects of typological exploration as the avenue to problematise forms that respond to contemporary reality.

Pavlos Philippou is an alumnus of the AA Diploma programme and the AA MA H & U programme (Dist) and a PhD candidate at the AA.

Hooke Park Visit

By Mike Davies



Bluebells in Hooke Park. Photo Valerie Bennett

A student at the AA in the heady days of the late 60s, an AA tutor in the late 70s and AA councillor in the 80s, I was persuaded to stand for Council again in the noughties and find myself enjoyably back in the AA fold, while still practising in London and around the world.

In my absence the AA has acquired a country estate called Hooke Park in Dorset which it has been developing over the last six years. I signed up for a trip to discover Hooke Park and understand the scale, range of facilities, environment and potential of the park. I discovered a stunning natural woodland estate, several experimental buildings and traces of AA student activity. Most importantly I also encountered dedicated staff who run and maintain Hooke Park and provide teaching, guidance and wisdom upon which AA students, tutors and others who use the park can draw.

We were given a forest and ecology overview by resident forester Chris Sadd, a brisk, no-nonsense grey squirrel killer! The less ambulant older members of the party were significantly challenged by the speed of his short tour of the estate – only a little slower than a cross country run. He elaborated a Darwinian approach to forestry and wildlife on the estate with survival of the fittest, culling and pest control. (The greys are tree-wreckers.)

A magnificent 100ft-high grove of young pacific coast redwoods, the rockets of the arboreal world, stopped the whole party in our scrambling tracks. These wonderful trees reach well over 3000 years old. On enquiring how Chris knew they were 25 years old, we were all suitably humbled as he quietly announced – ‘I planted them’.

A steep climb up through bluebell covered forest slopes, the oldies with pacemakers and aluminium crutches at full throttle, led to an experimental AA students’ bridge, leaping eccentrically across a ravine. This in turn led to an extraordinary flying saucer habitat, hovering with absolute integrity well above the ground. Only accessible by climbing cargo netting, this students’ timber time machine tolerated no earthly connections. The workshop, the largest building on the estate, a vaulted timber net armadillo of a building was light, minimal and housed the tools necessary to turn the natural resources of the forest into architects’ dreams – with a few splinters along the way.

The refectory with a draped timber roof, an earth roofed dwelling and a CNC-completed the ensemble. The original architects and engineers, members of the group, enthusiastically described their experimental labours.

Logs in piles, luxuriant forest, dappled glades and oxygen positively effervescing from the trees, Hooke Park is carbon absorption on a grand scale. This is an extraordinary resource for the whole AA, directly as an experimental base, rooted in natural surroundings and also as an exploratory sustainability platform for the local community and beyond. As a Council, a Membership and a school community we will explore its future potential, while supporting its present with care.

Mike Davies CBE is an alumnus and former tutor of the AA and an AA Councillor

Le Corbusier's Paris : A Tour with Richard Dunlap

By Andrzej Blonski



Photo Caroline Grübel

My first time to Paris from St Pancras International. How appropriate that our only international rail connection should move to the heart of London and the spectacular Barlow shed restored with great sensitivity and to great effect. Early morning sluggishness dispelled and the anticipation of the journey and the day ahead heightened. The ‘doll house’ architecture followed by the hard graffiti urban landscape of St Denis announced the approach to the Gare du Nord. The Kasbah chaos of the station enhanced the sense of arrival in another place.

Introduced to Richard Stockton Dunlap, our core guide, we sped through the streets of Paris in our autobus to the Pavillon Suisse. Quietly apprehensive I wondered whether the ambitious programme would allow sufficient time for Villa Savoye, the last destination and for me the main object of the day. The active presence of students at the Cité Universitaire enlivened our visit to Pavillon Suisse, giving the building a real sense of purpose, as our only destination which was not now a museum, exuding the spirit of its influence to the Modern Movement, becoming a model for a multitude of post war buildings, including the neighbouring Pavillon du Brésil built in 1953.

At the Fondation Le Corbusier, Villas La Roche-Jeanneret, we were welcomed by the Director Michel Richard. Currently closed to the public, Villa La Roche is undergoing major restoration works. By special arrangement we were able to visit Le Corbusier's library housed in the upper part of Villa Jeanneret and view a number of volumes he had

annotated, giving evidence of his interests and influences, in cultures other than his own. Next – the apartment at Porte Molitor where Le Corbusier lived until his death in 1965. The building was a speculative development, contemporary with Pavillon Suisse and marked a change from small-scale residences to much larger projects.

Fluidity and openness of space, flexibility of arrangement allowing for individual needs, consistency and inventiveness of detail and choice of materials and that idiosyncratic bed at table height allowing distant views clear of the terrace parapet. If only the apartment could be furnished as left by Le Corbusier...

On to Villa Savoye, some 40km away in Poissy. The traffic thankfully light, we arrived on schedule. The small gatehouse, the curved driveway set amongst mature trees – and there it was. I confess to a touch of emotion as I remembered my fruitless journey to Poissy as a student some 30 years before. The weather was mixed with outbreaks of heavy showers, but for a time there was the sun; the strong shadows the coloration shifting from dark green to pale green and then light blue.

Discussion and impressions of the day continued over a delicious meal completing an exhilarating day beautifully planned and executed. Thank you!

Andrzej Blonski is an alumnus of the AA and an AA Member

WALTER HANS MARMOREK BY COLIN BENNETT

Walter Hans Marmorek, a life-member of the AA, passed away on 14 April 2009 at the age of 100. He had been a member of the AA since 1937. Walter was born in Vienna on 13 May 1908 where he qualified as an architect, before coming to England in 1937 (shortly before Hitler came to power). He was the architect at Kitchener Camp near Sandwich, Kent where, before war broke out, and whilst undertaking the restoration of the camp, he helped to rescue 3000 German and Austrian Jews and re-train them in building trades.

He then joined the Royal Engineers as a sapper; his company was firstly engaged in North Africa, then on through Italy via Monte Cassino. Whilst in Florence he was charged with retrieving masonry from the river Arno in order to help in the restoration of the destroyed bridges. He became a major and was appointed deputy commander of the R. E. in Vienna where he finished his war service. Instead of demobilisation he was asked to stay on and supervise the restoration of the war damage to the Schönbrunn Palace.

Back in England, his post war career also included a great deal of conservation work. One of his major clients, over a period of 60 years, was the Austrian government, commencing with war damage repair work to their embassy at no 18 Belgrave Square, as his first commission. He also worked extensively for the German government, when they returned to London, designing them a new consulate and then the ambassador's residence. From the mid 1970s onwards, in association with the Culpin Partnership, he carried out other major projects, including the new German school at Petersham. During this long association he was awarded the order of merit for his work.

He was moved to initiate a memorial in Belgrave Square, to the architect

George Basevi, a star pupil of Sir John Soane. There was nothing in the square to mark his work until Walter Marmorek took up the cause. With his customary enthusiasm and great energy he raised the necessary funds to achieve this tribute to another dedicated architect. This stands in the central garden opposite no. 18, where he had lived when it was first built.

He was awarded a golden doctorate from Vienna University after he had practised his profession for 50 years. Little did anyone know he would go on to work tirelessly and with complete enjoyment for a further 20 years, only closing his office in Grays Inn Square in June 2007, at the age of 99.

He was a most remarkable man both professionally and in his private life, where his passion for poetry, opera and music occupied his leisure time. Walter will be greatly missed by his wife and family along with those who enjoyed the privilege of knowing him.

WELCOME TO TEHMINA MAHMOOD



Valerie Bennett

The AA has appointed a new head of Human Resources, Tehmina Mahmood. Tehmina is no stranger to the world of academia. Her mother worked as an administrator at UCL for 28 years, and the young Tehmina would accompany her to work in her summer holidays.

Tehmina studied for a BA in psychology, and after qualifying went straight into a career in recruitment working as a consultant. She stayed in her first post for a couple of years, moving on to help set up and run a new recruitment company. Following this enterprise Tehmina went to work for the Radisson Edwardian hotel chain initially in the in-house recruitment department. Whilst working here she moved into the HR department and discovered that this was the area in which she wanted to specialise. Moving from the Radisson Edwardian Hotel chain, Tehmina went to work for Le Meridian Hotels as their HR Manager until she left to have a daughter.

Following the birth of her daughter, Tehmina took a career break, during which time she worked part-time in HR for Fenwicks retail outlet, and studied for her CIPD (Chartered Institute of Personnel and Development) at the University of Middlesex, which she received in 2008.

Bronks Youth Theater's new venue designed by MDMA, the practice of **Martine De Maesseneer** (former Diploma Unit Master), had its opening on 21–22 March 2009. The building was funded by the Flemish Community Commission and stands on the Pig Market in Brussels.

Olaf Kneer (Unit Master, Intermediate Unit 1) has been selected to be a member of the MADE Design Review Panel. The panel gives impartial, independent professional design advice at an early stage to development proposals encouraging changes for design improvement to produce better spaces. MADE (Midlands Architecture and the Designed Environment) is the regional architecture centre in the West Midlands and a member of the national Architecture Centre Network. Olaf and **Marianne Mueller** (also Unit Master, Intermediate Unit 1) spoke at the Aedes Network Campus Berlin (ANCB) inauguration symposium, Educating the Global Architect, moderated by Ilka and Andreas Ruby. They represented the AA as directors of AA Berlin Laboratory, an AA visiting school taking place at Aedes in Berlin in September.

Studio E Architects, of which **David Lloyd Jones** (AADipl 1966) is a director, have been shortlisted in the Public Building Category of the Scottish Design Awards for their Newark Primary School. The aspiration of both Inverclyde Council and the design team was to provide an exceptionally high quality and environmentally responsible education facility that would inspire the children and staff that would use it on a daily basis.

Guerrilla architect **Michael Elion** (AADipl 2003) has struck again. At Place de Vogues in the third Arrondissement of Paris he has hung 27 Swarovski faceted crystals from the

lamp-posts. On the Northern side of Place de Vosges Michael has also suspended crystals between the high arches, throwing rainbows onto the adjacent walls. When the sun is out this public space becomes the 'Rainbow Room'. This latest urban art project, Spotting Rainbows, is dedicated to spring in Paris.

The annual Technical Studies Spaghetti Testing Competition held for the first year students took place on 30 April 2009 and was won by the all female team of **Nathalie Matathias, Emmanuelle Siedes, Olivia Francesca Wright** and **Chen Zhan**, with their structure coming in at 120 grams, while the entry by **Ioana-Corina Giurgiu, Maria Clara Gradinariu, Tom Hatzor, Sonj Jie Lim** and **Golshid Varasteh Kia** was deemed to have won the event's beauty contest'.

Plasma studio, the practice of **Eva Castro** (AA LU Course Director) and **Holger Kehne** (Unit Master, Diploma Unit 12) together with Groundlab, comprising Eva and Holger, **Sarah Majid** (AA LU MA 2005), **Alfredo Ramirez** (AA LU MA 2005 and AA LU tutor) and **Eduardo Rico** (AA LU MA 2005 and AA LU tutor) has won the competition to develop the building and landscape design for Horticultural Expo in Xi'an, China. The project is entitled Flowing Gardens and comprises an exhibition hall, conservatories, a 37 hectare park around an artificial lake and ancillary buildings.

AA Publication, *The World of Madelon Vriesendorp* has been nominated for the Fernand Baudin Prize 2008, for the Most Beautiful Books in Brussels. The nominees were exhibited in Galerie Anatome, Paris and in Brussels in the spring. The book which was edited by **Shumon Basar** (AACP director) and **Stephan Trüby** (AADipl 1999) accompanied the exhibition at the AA curated by Shumon and Stephan and

designed by Kasia Korczak (former AA Summer School tutor).

DUNE – Anti-desertification architecture, the project by **Magnus Larsson** (Fifth Year student) was featured on BLDGBLOG, and is due to feature in the Out of Water exhibition in Toronto.

bldgblog.blogspot.com/2009/04/sandstone.html

Bonnie Chu (AADipl 2008) was a finalist in this year's Buckminster Fuller Challenge 2009 with Machineless construction strategy based on least physical strain to build cyclone resistant shelters for women in rural Bangladesh. This was Bonnie's fifth year project with Diploma Unit 7. challenge.bfi.org/solutions/11/6/2009?page=1

Fabricformwork, a book by **Alan Chandler** (AA Dipl 1996, AA Part 3 1998) and **Remo Pedreschi**, published in 2008, received a special commendation at this year's RIBA Awards ceremony for Academic Research for its' fusion of theoretical research and technological innovation in relation to new forms of design practice. Alan and Remo also cast ten tonnes of fabric formed concrete in collaboration with designer Paul Hensey for their Urban Garden exhibit at the Chelsea Flower Show in May 2009. In addition Alan, **Luisa Auletta** (former AA student and former AA Councillor) and **Rowland Keable** have received grant funding from E-Synergy and the Emerald Fund to commercially develop the use of fabric formwork in constructing rammed earth structures, and to establish a training programme in Southern Africa in the use of fabric for self build earthen architecture in the region. The Childrens' Garden, a 45 place Steiner inspired Nursery building and garden by Alan and Luisa's practice Arts Lettres Techniques, was selected for the RIBA Higher Education Design

Quality Forum 2009 Exhibition at RIBA in September, followed by a tour of the UK, as part of the promotion of architectural solutions which positively engage with a changing higher education sector in the UK. It is also included within the accompanying publication *ReSolution*, and was shortlisted for an Off Site Construction Award - Best Off Site Education Project.

The practice of **Gianni Botsford** (AADipl 1996) has won five awards for their recently completed project, Casa Kike, in Costa Rica. These include the Lubetkin Prize against a shortlist including Coop Himmelb(l)au and Cullum and Nightingale, the AIA UK Excellence in Design Award in March 2009 (along with David Chipperfield and Eric Parry), an RIBA International Award 2008, The Chicago Athenaeum International Architecture Award 2008 and the IstructE Structural Awards Community and Residential Structures 2008. The project was also shortlisted for the World Building of the Year at the World Architecture Festival in November 2008. An exhibition devoted to the project was held at the University at Buffalo the State University of New York, where Gianni recently gave a talk about the practice's work, and the practice was chosen as one of ten international practices to be a Design Vanguard by the Architectural Record in December 2008.

Nuria Alvarez Lombardero (AA H&U MA 2008 and AA PhD candidate) has recently lectured her PhD research work 'Women in the City: Breaking Gendered Boundaries of Modern Urban Planning' in the Postgraduate Urban Program at both ETSAS (University of Seville) and ETSAG (University of Alcalá de Henares).

Steffen Lehmann (AADipl 1991) has been appointed UNESCO Chair in Sustainable Urban Development for Asia and the Pacific, by the United Nations. He holds this position in addition to his Professorial Chair at the University of Newcastle in Australia. In the UNESCO role, Steffen is now working on several large urban design projects in China, India and Vietnam.

In April **Jan Pietje Witt** (AA Dipl 1999) attended the topping out ceremony of his design for a new apartment building by the water in Kiel, Germany. The project came as a result of an invited architectural competition for a prominent site in the Kiel city centre, which Pietje's practice, Studio Witt (Hamburg), won in 2007. All apartments including the penthouse are overlooking the water and were sold during the construction period. Completion is scheduled for October 2009.

Liam Young (Unit Master, Intermediate Unit 7) has his work, *Species of Unnatural History*, featured in the *FUTURE.city.past.FORWARD* exhibition in the d3 gallery, New York. Liam and **Darryl Chen** (MA H&U Dist 2004) have recently formed urban think tank Tomorrow'sThoughtsToday to explore the consequences of fantastic, perverse and underrated urbanisms. tomorrowsthoughtstoday.com

The students of Landscape Urbanism MA completed a two week workshop in collaboration with Fundacion Metropoli. The work dealt with the urban conditions around the coastal front in Alicante, both in the area of the Serra Grossa and in the port terminal. The projects focused on looking at issues of fragmentation and new urban tissues which would tie the port activities to those of the city, generating new and unexpected character areas and urban identities based on a renewed seafront for the city. The proposals were

presented on 23 April to local authorities and an AA LU exhibition runs at the Fundacion Metropoli in Madrid until 3 August 2009.

An article featuring the work Diploma Unit 2 entitled *Articulating Environmental Grounds* was published in the Unit Factor Section of the May 2009 AD (Architectural Design) Energies: New Material Boundaries published by John Wiley and Sons.

Project work of several AA Staff and alumni will be exhibited at the Syn_ath(0)isis, Athens from 12–21 June 2009. The AA participants include SUBdV – **Anne Save de Beauceueil** and **Franklin Lee** (Unit Masters, Diploma Unit 2), **Alisa Andrasek** (AA DRL course tutor), **Evan Douglis** (AA Dipl 1981), **Theo Spyropoulos** (AA DRL co-director), **Servo – Marcelyn Gow** (AADipl 1991) and **Small Architecture – Thomas Modeen** (AADipl 1997) and **Mayssa Al-Mumin** (AADipl 1999). The event has been organised by the Technical Chamber of Greece / Section of Central Macedonia, the Hellenic Institute of Architecture and the Domes International Review of Architecture in the frame of Synch Festival. synathbroisis.net

A project for the Manuel Antonio Pinto stairway in São Paulo designed by SUBdV, the São Paulo and London based practice led by **Anne Save de Beauceueil** and **Franklin Lee** (Unit Masters, Diploma Unit 2) was featured in the April 2009 issue of AU. The special issue of the Brazilian architecture magazine focuses on contemporary digital design, and includes Anne and Franklin's article on UN Studio's Mercedes Benz museum in Stuttgart (by the office of **Ben van Berkel** (AADipl(Hons) 1987 and AA External examiner) as well as separate articles featuring the work of AA students and

recent graduates. [C]Space, by **Alan Dempsey** (AA DRL MArch 2002, former tutor, Intermediate Unit 8 and AA FAB Research Cluster co-curator) and **Alvin Huang** (AA DRL MArch 2004) and built by 2007/08 Phase 1 DRL students and **Yusuke Obuchi** (AA DRL course co-director) is also featured in the issue.

Winner of the Product Design-Make Prize 2008/2009 **Ioseb Andrazashvili** (AA third year student) has exhibited a family of furniture at Designersblock in Milan as a part of Milan Design Week 2009. The project is set to be further developed for London Design Festival 2009.

Lee McCormack (former AA H&T MA) student has founded *Formsquare* which manufactures high performance textured and patterned concrete products for walls, flooring and cladding. The practice has recently completed the *Bluu Bar* in Moorgate, London, where they created a large 30m² feature wall and designed and built the bar front. The novel approach allows traditional exterior finishes to be used indoors – and striking interiors to reach outdoors. formsquare.com

Maria Fedorchenko (AA H&U course master) was invited to give a public lecture entitled *Commercial Elements of Moscow's Transformations* at the Moscow Institute of Architecture, Department of Urban Design, on April 9, 2009. Drawing on recent research into key shopping elements behind Moscow's resilient accommodation of new spatial demands, she introduced the prototypical methodology of urban diagnostics. Focusing on the instruments of analysis and projection, diagrams were foregrounded as a means to synthesise key urban templates, generate new empirical categories and extend

development scenarios into the design domain.

Sarah Akigbogun (AADipl 2005) was a runner up in a competition at the beginning of the year. The brief was to design 'an entrance for London' in response to a drawing by Ralph Steadman who did the illustrations for *Fear and Loathing in Las Vegas*. Sarah's entry, *Baubles and Gems*, suggested that London's gems are not simply the glittering architectural icons for which it is famous, but that there are hidden cultural gems in places which are more humble. It was published in the AJ on 26 March 2009. architectsjournal.co.uk/news/daily-news/routemaster-bus-is-gateway-to-london/1995985.article

Dennis Sharp (AADipl 1957 and AA Vice President) has resumed his busy schedule taking on the chairing of this year's Scottish Design Awards, and following on from the huge success of the World Architecture Festival last year he will again be one of the International Judges in Barcelona in November. Elected as an Executive Council member of DOCOMOMO International he is also on the Scientific Committee for the Mexico Conference, 2010 and he is currently an assessor for the World Heritage Committee submission on Gropius's Fagus Factory (1911).

Ciro Najle (former Unit Master, Diploma Unit 14 and former Course Master LU) gave a lecture entitled *The Tectonic Machine* at the ITU Faculty of Architecture in Istanbul. The lecture was part of the *Transdisciplines* series organised by the Garanti Gallery.

Michael Klohofer (AA fourth year student) has won the competition, *TEL AVIV GREEN*: from Garden city to ecosystems. The competition was a

callout for ideas on the future growth of the city. Michael's idea was to use a network of pipes placed under the roads, bridges, highways and public spaces that would pump cool sea water around the city to lower the outdoor temperature of the city by 10 degrees in summer, thereby bringing the temperature down to comfort levels and eliminating the need for artificial cooling in the city

This year 31 First Year students were successful in making a one minute animation over a three week period for the Video course in Media Studies. A special emphasis was put on keeping the work hand drawn and flowing. The results were startling in their range and acumen. www.aaschool.ac.uk/fyrvideo/

6a Architects has recently completed *Raven Row*, a new contemporary art centre in Spitalfields. The project was led by director **Tom Emerson** (Former Diploma Tutor and Former AA Councillor) and associate **Takeshi Hayatsu** (AADipl 1997) and includes new galleries excavated behind two Grade 1 Listed Georgian houses, flats and studio spaces for artists in residence. Construction is underway at the South London Gallery where the practice has designed a new education building and converted a neighbouring derelict house into gallery spaces, café and an artist's residence. www.6a.co.uk ravenrow.org

Back cover: Poster for the Thrilling Wonder Stories symposium, coordinated by Liam Young, Friday 29 May 2009. Designed by AA Print Studio



A SYMPOSIUM COORDINATED BY
LIAM YOUNG (AA INTER 7 /
TOMORROW'S THOUGHTS TODAY)
AND GEOFF MANAUGH (BLDGBLOG)

FRIDAY 29 MAY 2009

'Everything is becoming science fiction. From the margins of an almost invisible literature has sprung the intact reality of the twentieth century.'
J.G. Ballard

We have always regaled ourselves with speculative tales of a day yet to come. In these polemic visions we furnish the fictional spaces of the near future with objects and ideas that at the same time chronicle the contradictions, inconsistencies, flaws and frailties of the everyday. Slipping suggestively between the real and the imagined they offer a distanced view from which to survey the consequences of various social, environmental and technological scenarios.

In this symposium we will hear stories from such foreign fields as gaming, film, comics, animation, literature and art. These speculative practitioners present alternative models as test sites for the deployment of the wondrous possibilities or dark cautionary tales of our own architectural imaginings. And so we wander off the map to embark on a future safari into the brave new worlds that may evolve from our own. The symposium will be a collection of presentations, interviews and group discussions. The event will be streamed live on the AA website at aaschool.ac.uk and will be live blogged on tomorrowthoughtstoday.com

THRILLING WONDER STORIES

Speakers

Geoff Manaugh
Journalist, commentator,
author and founder of blog
BLDGBLOG
bdgblog.blogspot.com

Viktor Antonov
Art director for the game
Half Life 2 and production
designer for the film
Renaissance
vulkanbros.com

Francois Roche &
Stephanie Lavaux
R&Sia architects, Paris
new-territories.com

Warren Ellis
Comic author for Marvel and
DC comics and creator of
Transmetropolitan and Fell
warrenellis.com

Ian Macleod
Science fiction novelist and
winner of the 2009 Arthur
C. Clarke Award for Science
Fiction
ianmacleod.com

Peter Cook and
Dennis Crompton
Cofounders of seminal
architecture group Archigram
archigram.net

Squint Opera
Film and media production
studio
squintopera.com

Jim Rossignol
Gaming author and journalist
rossignol.cream.org

Nic Clear
Editor, Architectures
of the Near Future:
Architectural Design

Mark Tildsley
Production designer for
the films 28 Days Later
and Code 46