

AARCHITECTURE



Beyond Entropy, When Energy
Becomes Form [PG 6](#)



Diploma 7: Kiteweb in Beirut [PG 4](#)

**If you go to the Greenwich
Observatory, there is a line
inscribed into the ground. It is,
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Tom McCarthy: Greenwich Degree Zero [PG 10](#)



Member visit to Littlehampton [PG 16](#)



Independent Means [PG 2](#)

AARCHITECTURE

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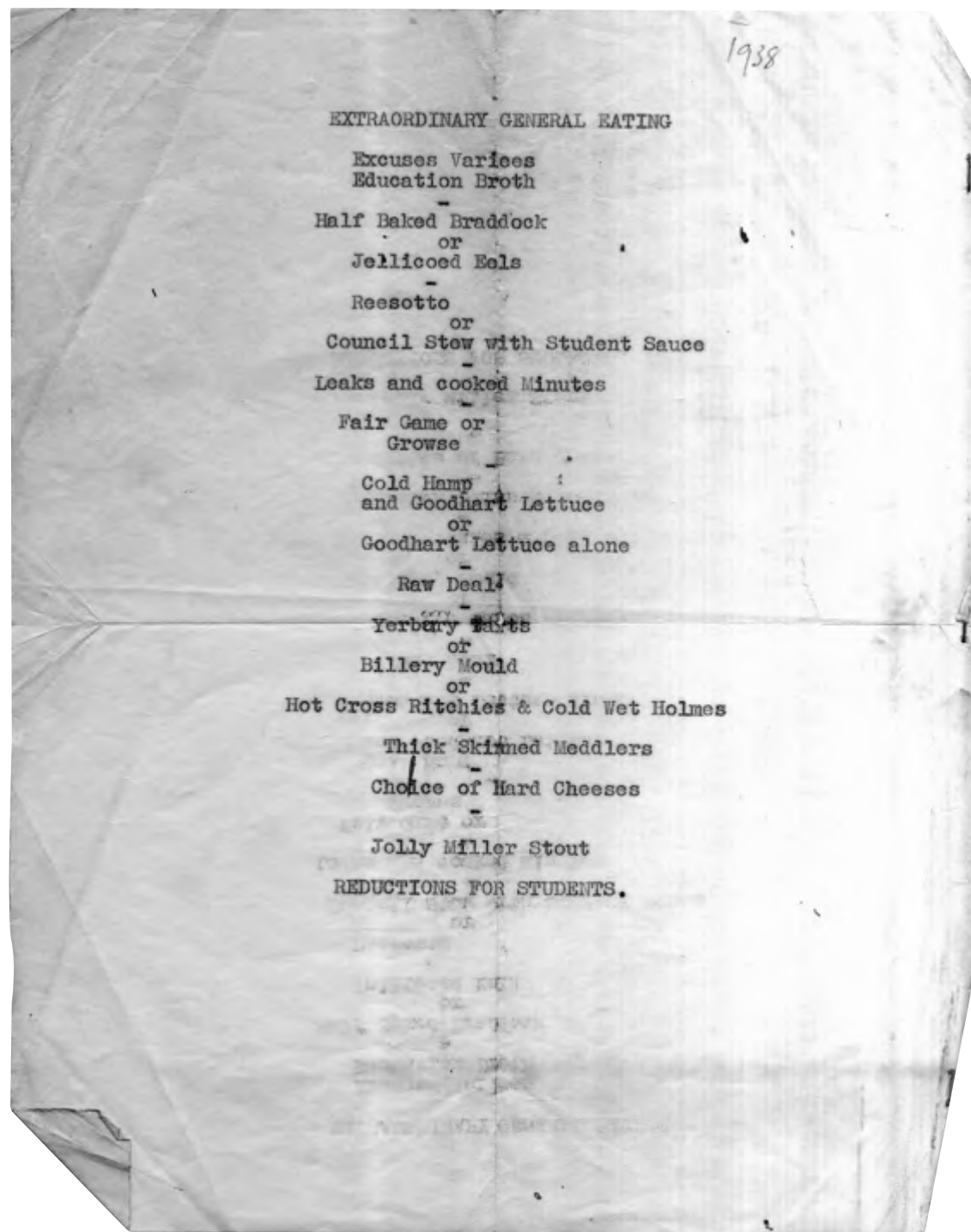
- 2 Independent Means
- 4 Diploma Unit 7: Kiteweb in Beirut
- 6 Beyond Entropy,
When Energy Becomes Form
- 8 Camouflage: A Catalogue of Effects
- 10 Tom McCarthy: Greenwich Degree Zero
- 12 One Angel Lane
- 13 Enabling: The Work of Minimaforms
- 14 Public Occasion Agency
- 16 Members' visit to Littlehampton
- 18 New and Forthcoming from
AA Publications: Spring 2010
- 19 Book Launches and Events at the
AA Bookshop
- 20 AA Honorary Memberships
- 21 News

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Independent Means

By Edward Bottoms



[1938 Parody Menu] 'A dish best served cold... 1938 student parody of the Special Extraordinary Meeting to decide on student vote. The menu refers to key staff and Council members, including Geoffrey Jellicoe, Stanley Hamp, HS Goodhart-Rendel, Frank Yerbury and Fernand Billery.'

Recent visits to the AA Archives by the Twentieth Century Society and Archives for London have provided something of an opportunity to consider afresh and present to outsiders the history of the Association. Perhaps unsurprisingly the majority of questions, comments and feedback received tended to focus upon the remarkable survival of the AA's fiercely independent tradition of self-governance. This status has arguably proven to be one the Association's greatest strengths, permitting the school to operate with a freedom and flexibility dreamt of in the state sector, avoiding many of the strictures of bureaucracies, committees and research assessments. Yet for all this, it is relatively unknown that for a period of just over 30 years, from 1939 to 1970, the AA's founding body was essentially disenfranchised.

Since the publication of Sir John Summerson's brief centennial history of 1947 it has become something of a commonplace to describe the AA as having been formed by 'a pack of troublesome students'.¹ Whilst certainly true, the AA was very much a reaction against the vested interests and inadequacies inherent in the system of articulated pupilage, the founding 'students' not establishing what we would consider a school but taking as their organisational model that of an association, or club, with all members correspondingly possessing the ability to vote for a General Committee. This situation endured unchanged through the development of a more formal schedule of evening classes in the 1860s and 70s, major reorganisation and reforms of the 1880s and 90s and the eventual launch of a Day School in 1901. Indeed, admittance to the Day School was conditional upon full membership of the parent association, a fact that prevented women from becoming students until 1918.

All this was to change in a handful of turbulent years from the mid 1930s onwards. As Elizabeth Darling and Mark Crinson have written, a cocktail of a highly politicised student body, new staff appointments and demands from the Board of Education resulted not only in the final banishment of the Beaux-Arts system and the introduction of a course structure and curriculum based upon modernist principles, but also in the loss of the student vote. The catalyst can be traced to the appointment of EAA Rowse in 1933 as head of the AA's newly established School of Planning, and then, two years later, as successor to the Principal, Howard Robertson. Rowse was heavily influenced by the visionary sociologist Patrick Geddes and set about introducing sociological methods of organisation and town planning. He brought in a raft of young, left-wing tutors and in 1936 changed the entire academic structure so that the old five-year course structure was replaced with a unit system combining students into

15 units of about 17 students each; Rowse's aim being to encourage teamwork, analytical enquiry and problem solving, with research and planning projects for housing schemes and slum clearances replacing the esquisse. These changes eventually proved extremely popular with students: in fact, they demanded that they should go further, and set out their ideas in their infamous 'Yellow Book' of June 1937 and in the journal FOCUS. They met with opposition, however, from the AA Council and Rowse's superior – the Director of Education, HS Goodhart-Rendel. Matters came to a head in May 1938 when, in an attempt to reverse the move away from the Beaux-Arts, Rowse was dismissed by Council and replaced by the French classicist Fernand Billerrey.

Against this background the Board of Education, which provided a sizeable annual grant to the AA, was becoming extremely concerned. In June 1938 the Council was finally informed that the Board would withdraw funding "unless immediate steps were taken to stop the students controlling the affairs of the Association through their voting powers." Consequently, new battle lines were opened up, with the Council proposing to make all new students probationary members, without voting powers or the ability to stand for Council. The following month, forced by the prospect of complete internal conflict, and strike action, Goodhart-Rendel resigned and in truly dramatic fashion, at midnight during the end-of-term dance, it was announced that the unit system was to be retained. Nevertheless, even while celebrations for this victory were taking place a postal ballot of all AA members was being prepared on the issue of probationary membership. The mobilisation of the entire AA membership's voting powers heavily outnumbered the students' voting capacity and in January 1939 the student vote was formally abolished.

In the years immediately following the war the issue of the student vote was repeatedly raised. However it was not until 1956, after lengthy negotiations, that the then Ministry of Education agreed to some concessions – allowing students limited voting rights but still not permitting them to stand for Council. Ironically enough, it was not until the late 1960s when the AA was negotiating for entry into the state university system, via merger with Imperial College of Science and Technology, that the issue was thoroughly re-examined. Indeed, the restoration of full membership and voting rights was passed by Council in the spring of 1970, just months after Imperial withdrew citing concerns at the reluctance of the school community to accept and be bound by the merger terms.

Edward Bottoms is the AA Archivist

Diploma Unit 7: Kiteweb in Beirut

By Julin Ang

Amidst wild gestures, terrible Arabic pronunciation and our taxi driver's confused phone call to our local guide, we finally arrived on a busy shopping street in the Palestinian refugee camp of Bourj el-Barajneh. A few minutes later our guide, Mariam, emerged from a mysterious corner and warmly rescued us from our confusion.

"What do you want to see?" she asked. "Everything," we replied.

Immediately we were thrust into a maze of twisting, narrow alleyways. These streets, often barely wide enough for three to walk abreast, were at once fascinating. We were a far cry from London's neatly paved city sidewalks – as well as the smog and shouts of Beirut proper. There was no perceptible link between where we began and where we reached. Our confusion was exacerbated by the lack of any form of street numbers, names or structured urban pattern.

This dense fabric of the city is a part of Beirut veiled from most visitors. A city of diversity and contradiction, its exuberant nightlife is juxtaposed with the raw concrete skeletons of bombed-out buildings and the impoverished living conditions of its refugee camps. The city's tenuous hold on peace is expressed in the plight of those who remain displaced in the aftermath of war. Bourj el-Barajneh camp, our destination, is Beirut's largest case in point. Since its establishment in 1948, it has become an increasingly permanent home to more than 16,000 registered refugees within a chaotic 1.6km². Conditions are damp, overcrowded, and lack basic infrastructure.

Lebanon's significant Palestinian refugee population, a total of 422,188 registered with UNRWA (UN Relief and Works Agency), forms approximately 10% of Lebanon's total population. Many displaced families in Palestinian refugee camps suffer abject poverty, discrimination and restricted rights. Regarded as foreigners, the majority of refugees rely on foreign aid for the provision of education, health and social services.

With this in mind, the 2009 AA Diploma 7 installation project, 'Kiteweb.Lebanon', proposed the idea of 'play' as a catalyst for social engagement, interaction and delight in disadvantaged communities.

Our proposal was a lightweight canopy structure that directly reflected the creative activities of children involved. Strung between existing structures, an adjustable elastic web formed the structure of the canopy. The shelter itself consisted of handmade kites; the result of a joint workshop

between Diploma 7 students and local children. The handle of each kite formed the connector for each node of the adjustable elastic web. Each child left the workshop with their own kite, personally decorated to their own taste.

The workshop took place in two locations. The first one was in a local community centre in Bourj el-Barajneh camp, and organised in collaboration with local NGOs: El-Rahelet (The Outings), the Women's Programme Centre and Social Support Society. The second took place at El Buss camp in South Lebanon, just outside the city of Tyre. With UNRWA's help, we staged a workshop with children at Deir Yassin School. In each case, our arrival was accompanied by 40m² of white ripstop nylon, four sets of bamboo blinds, 170 laser-cut kite-handles, armfuls of bright orange kite tails, a mini sewing machine and an essential abundance of enthusiasm.

We set up our stations: one for lashing bamboo together, one for marking out the kites, one for the sewing of pockets and tails and one for attaching the flying line. Above, on the rooftop of the community centre looking towards the Beirut hills, an elastic web is set up awaiting the children's creations.

Evidently excited, the children began to arrive an hour and a half early. Amongst growing anticipation we thought it best to begin and surrendered to the chaos, noise and joy of the children's creative fervour. At the end of the workshop, we appreciated their surprise at the strange construction assembled from their efforts – their drawings stood out against the whiteness of the kites whose fluorescent tails danced in the wind on the rooftops of a concrete-block camp.

With thanks to: David Bakis, Lena and Melek (Social Support Society), Mariam al-Shaar (Women's Programme Centre, Sahar (Active Ageing House), Fadi Dabaja, Ahmed from Mar Elias, David Sigurdsson, Fawzi Kassab, Hoda el-Turk (UNRWA, Lebanon), The teachers at Deir Yassin School, El Buss.

Julin Ang is a fourth year student



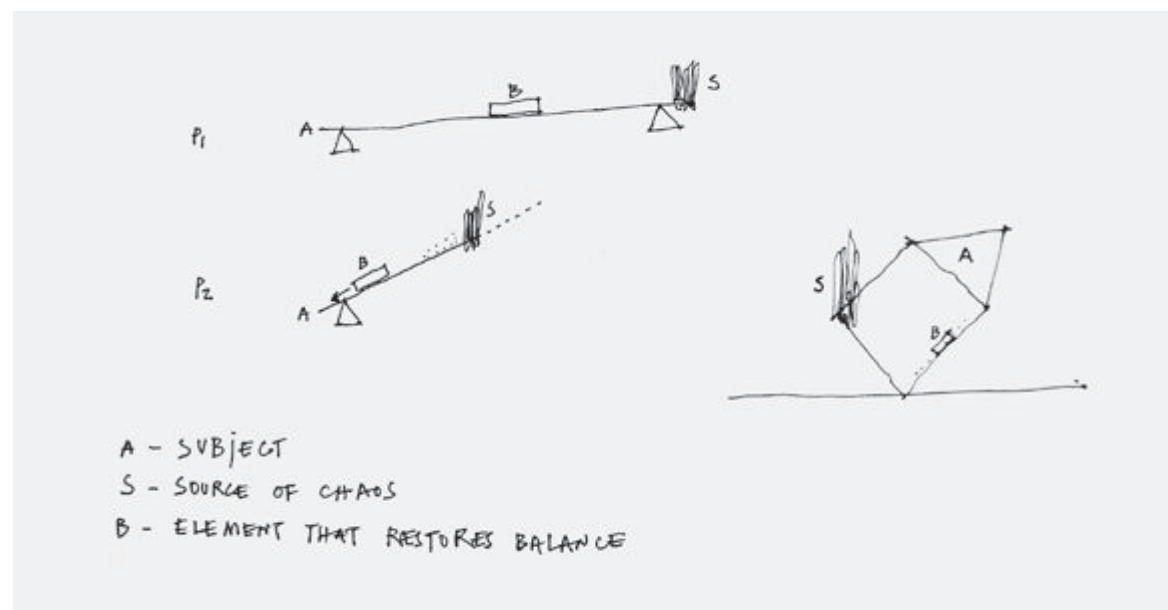
Children of the Beirut refugee camp, Borj el-Barajneh, celebrate the completion of their kites. Photo Elaine Wong



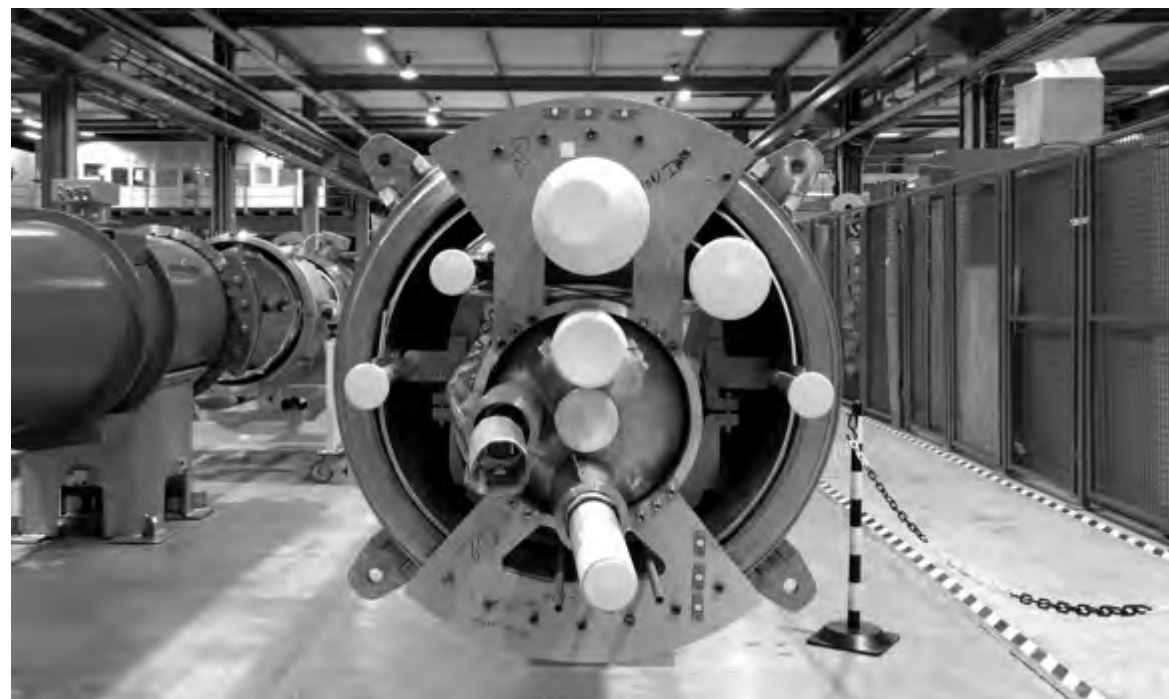
The completed Kiteweb.Beirut, overlooking the camp of Borj el-Barajneh. Photo James Rai

Beyond Entropy, When Energy Becomes Form

By Stefano Rabolli Pansera



Sketches of the Mass Energy group (Ariel Schlesinger, Rubens Azevedo and Vid Stojevic) for the prototype of the self-balancing architecture.



CERN, the assembly line of the collider tunnel and the cryogenic test analysis. Photos Valerie Bennett

‘Max Planck was thrilled by the fact that work is not dissipated but it remains stored for many years, never diminished, latent, in a block of stone until, one day, it may happen that this same block falls upon a passerby and kills him. Indeed, in every artist or scientist, the principle of continuation of energy is interlinked with the research of happiness and of death. Even in architecture this research is related to the material and to energy, without this observation it is not possible to understand any construction, neither from the static point of view nor from the formal point of view.’
– Aldo Rossi, *a Scientific Autobiography*, 1981

‘The real challenge is not to be tolerant, but sharing our own intolerance with the intolerance of the other’
– Slavoj Žižek, *Lecture at ICA*, 2007

Against Multidisciplinary Collaboration and Sustainability

Beyond Entropy, When Energy Becomes Form promotes the collaboration of artists, architects and scientists on the theme of energy. By embracing this position, we simultaneously refute both ‘sustainability’ as a field of research and ‘multi-disciplinary collaboration’ as a method of investigation.

Field of Research

The theme of the cluster derives from the urgency with which energy has been addressed in recent years in political, economic and scientific debates, but not yet in cultural ones. Indeed, within the architectural debate, energy has often been considered either as an exclusively technical issue or as something related to the rhetoric of sustainability, to be treated from an ecological (and ultimately technical) point of view.

This research programme rejects the notion of ‘sustainability’ and offers the architects the opportunity to reappropriate this theme of energy as a conceptual problem. Rather than focusing on the implications of energy in relation to the built environment, the ambition is to consider the very notion of energy, before any conventional architectural application.

We aim to construct new sensibilities on the notion of energy by investigating the relationship between energy and form: are these two principles oppositional? What about energy and space? Can we imagine a form that doesn’t mimic energy but informs a new relationship between space and time? What is the relationship between entropy and time?

Method of Investigation

Beyond Entropy, when Energy becomes Form is a method: by refusing multidisciplinary collaboration, it promotes the systematic collision of different disciplines in order to produce a specific new content.

Each participant shares his or her own specific expertise with the others.

The cluster is divided into eight groups of research, each comprising an architect, an artist and a scientist. Nuclear Energy (Vittorio Pizzigoni, Alberto Garutti, Giuseppe Celardo), Electric Energy (Salotto Buono, Massimo Bartolini, Dario Benedetti and Riccardo Rossi), Gravitation (Eyal Weizman, Carlos Garaicoa, Peter Coles), Mass (Rubens Azevedo, Arie Schlesinger, Vid Stojevic), Thermal energy (Ines Weizman, Wilfredo Prieto, David Clements), Potential Energy (Julian Loeffler, Peter Liversidge, Roberto Trotta) Chemical Energy (Territorial Agency, Nina Canell, Amanda Chatten), Mechanical Energy (Shin Egashira, Attila Csorgo, Andrew Jaffe).

In this process, the architects act as catalysts of the discussion, re-framing the issue of energy in light of its spatial relevance, and maintaining the dialogue between artist and scientist. The work is articulated in three phases: the initial period consisted of a series of lectures, debates and conversations that culminated in a visit to CERN. In the second phase, the prototypes will be produced and exhibited at the Venice Architecture Biennale; and finally eight bespoke installations will be presented at the Venice Art Biennial in June 2011.

The relationship between prototype and final installation is open: the prototype is both an independent piece of work and a preliminary step to the construction of the final installation. The prototype could be a storyboard for a film as easily as a set of drawings for a master plan; a scientific experiment, or the first type of a series of interventions.

On 27 February 2010 all the participants gathered in Geneva in order to visit CERN, the Large Hadron Collider and Atlas, one of the four points where the collisions happen and are mapped, for conversations and initial brainstorming.

Stefano Rabolli Pansera is Intermediate 5 Unit Master and Curator of the Art, Architecture and Energy Research Cluster

www.beyondentropy.aaschool.ac.uk
This project is generously supported by Olivetti Direct Technology Solutions

Camouflage: A Catalogue of Effects

By Manijeh Verghese



Optical illusions transform the Back Members' Room. Photo Jin Uk Lee



The tablescape topography with the catalogue of models housed within. Photo Jonathan Dawes

Zebra stripes. Leopard spots. Schools of fish. Snake scales. Dazzle patterns. It seems bizarre to envision architecture constructed out of these exotic raw materials yet it is not the elements themselves that construct our view of camouflage. Rather, it is how they work in producing interactive optical effects that serve to disguise or transform the perception of the object in question. Intermediate Unit 6 used these tools to exhibit our interpretation of camouflage as part of a two-week exhibition that transformed the Back Members' Room at the beginning of February.

Each of us began with one of the animal or military camouflage patterns and through researching their origins and techniques, we produced a series of abstract patterns to create similar optical effects. These 2D patterns were explored further when translated into 3D hand-held foil models that tested how optical effects transformed the perception of space and threshold. The optical effects included depth, the inversion of depth, false volume, hidden spaces and the distortion of surface. These 2D and 3D studies formed the basis for the exhibition.

Entering the Back Members' Room, one was confronted with an array of stripes that seemed to wrap around every visible surface; varying their thickness as they twisted and turned over vertical, horizontal and angled planes. Our 2D patterns had been exploded in scale and combined to create a seamless expanse of wallpaper that morphed from dazzle stripes to perforated holes to hidden corners and ambiguous depths as your eye traversed the room.

The far wall was covered in stripes creating illusions of three dimensional space. In two instances the stripes actually came off the wall, transforming into triangulated wall reliefs. These wall reliefs, in addition to another on the adjacent wall, were used to house screens, showing the origins of each type of camouflage, the various patterns of each student and another showing our models. The reliefs were installed at different heights, starting from waist-level moving to eye-level and ending with one that was nearly at ceiling height; all with angled screens within to create a more interactive experience for the viewer.

It wasn't only along the stripes that a 3D projection of space was achieved. The most successful spatial effects could be seen on the far wall where patterns of dots morphed into scales and in certain areas became perforations that glowed with a subtle luminescence, thereby bestowing a sense of mysterious depth and confusion onto the wallpaper. Along this same wall, an entire portion appeared to be pushed in – the circular perforations receding in scale and in space into some unknown, virtual, in-between zone that was behind the wall but not quite outside. Depending on the angle it was viewed from, this portion of the wall seemed to be flat, projecting out or

receding inward – an ephemeral quality that gave the exhibition a sense of ambiguity and made us question the true perception of surface.

The fourth honorary wall-relief was one that projected off the wall immediately adjacent to the entrance from the AA bar – the table. The multi-faceted structure of the table was created out of more strips of wood and MDF than one can imagine. Its sculptural form dominated the space and functioned like a jewel box; housing the original foil models created by the unit within its complex configuration. Designed to have a stratified topography, the layers within the table were specifically planned to catalogue models according to their effects as well as the camouflage techniques that were employed in creating these models such as shading, surface grain, bandwidth, tonality and perforation. Placed like an iceberg that seemed to float in the middle of the room as it emerged from the unknown depths of the wall, there seemed to be no clear distinction between where the wall ended and the table began but rather they seemed to coalesce into a single overarching object.

The form of the table extended out of a two-dimensional wall pattern showing perspectival ambiguous spaces. With all its horizontal surfaces painted white and its vertical surfaces rendered black, the table became a three-dimensional continuity of the wallpaper that surrounded it. The table then branched midway into two arms that housed models at two different levels. The first arm had the models embedded within the table creating a flush tabletop to look down onto what appeared to be a 'city of models' with specific cut-aways to get glimpses of the models from certain vantage-points. The second arm displayed models at varying levels starting from table-height and reaching eye-level through the creation of the 'table-scape' topography. The multi-level, angular, faceted form of the table served as a macrocosm of the models within – objects that needed to be appreciated in the round in order to be understood. The exhibition began with ambitious ideas and seemingly unrealistic plans that miraculously, through hard work and close collaboration we were able to make into a reality. By translating our early work from the first term into an occupiable scale, we realised the true architectural potential of these camouflage tools. Rather than remaining as abstract patterns and models, they became more tangible as spaces and surfaces to interact with and inhabit. As Neil Leach once wrote "Camouflage is addressed, perhaps less in architecture itself than to the subjective processes by which human beings experience architecture."

Manijeh Verghese is a third year student and a student editor of AArchitecture

Tom McCarthy: Greenwich Degree Zero

In the spring of 2010, the novelist and artist Tom McCarthy gave a lecture as part of the AA Artist's Talk Series. McCarthy discussed four of his projects. The thread connecting them all each of these together, beyond their obvious visual and literary nature, was their conceptual use of film and other technological media. Each project was in dialogue with the next through this thread. Perhaps the piece of work which most eloquently described this connection was *Greenwich Degree Zero*, an installation which incorporated objects, film and text, made in collaboration with artist Rod Dickenson. In the accompanying excerpt from the lecture, McCarthy takes the audience through the conceptual development of the project.

In 1894 a French anarchist named Martial Boudin blew himself to pieces with a bomb he was carrying just a few feet away from the Greenwich Observatory in south east London. It was assumed that he had been trying to blow up the Observatory. Joseph Conrad published the novel *The Secret Agent* in 1907, which in part fictionalises Boudin's story. I grew up in Greenwich. When I was 16 or 17, I became aware of the Boudin incident through Conrad's novel. It struck me as a symbolic story and, in turn, Greenwich struck me as a symbolic place. It is the seat of time; the novelist's obsession. Time comes from Greenwich, where it is transmitted around the world, totally arbitrarily. For unlike the latitudinal division of the globe by which the equator and poles are dictated by actual physical and magnetic and gravitational qualities of the earth, longitudinal lines are totally arbitrary, they could be anywhere, they do not affect a fiction. If you go to the Greenwich Observatory, there is a line, inscribed into the ground. It is, in a sense, an act of writing.

When Rod Dickenson and I made this project, what really sparked our imagination about this episode was this sense that Martial Boudin's real target in his doomed act was not really the building; it was time itself. He was trying to blow up time; an artist of the impossible. We get a glimpse of this in *The Secret Agent*; Conrad shows Boudin in anarchist meetings, drawing endless circles, covering his paper with circles. Conrad calls it 'the symbolism of a mad artist attempting the inconceivable.' Of course, he didn't

succeed in blowing up time, he just blew himself up. Therefore, he becomes orphic: this person who gets blown up and torn to pieces at the border, at the limit, at the degree zero.

When we began researching this whole episode to make this piece, what was surprising was how the newspapers that reported it had wildly disparate accounts of what had happened. They couldn't agree on the date, or the time it had happened. And, beyond the facts, the speculation ranged from conspiracy theories, which were actually credible in this case, through to all kinds of different theories about why Boudin did it. What was interesting is that, in a sense, Boudin tries to disappear twice. He disappears once, when he disintegrates with the bomb and then he disintegrates again behind his own mediation.

We became fascinated, not just this event, but with the very notion of the event and the relationship between an event and its mediation. We decided to take this event to its absolute degree zero, to the point of the suppressed event, of the event that didn't actually quite happen, of the event in absence. We took it to the point at which this event kind of happens, deciding to make it so Boudin has blown up the Observatory successfully, has blown up time successfully. We did this through the media itself. Therefore what you see in the installation are reproductions of the newspapers that reported it, but we've changed one word here and one word there. Instead of 'attempt', it is 'successful attempt'. We have made it seem as though the Observatory has blown up.

Lecture selection and transcription by Mollie Claypool, DRL and HTS teaching assistant

Tom McCarthy's novels include *Remainder*, *Men in Space* and the forthcoming *C*, due to be published later this year. Tom McCarthy discussed *Remainder* with Markus Miessen in issue 9 of *AArchitecture*. He has also published stories, essays and articles on literature, philosophy and art and a work of literary criticism entitled *Tintin and the Secret of Literature*.



Tom McCarthy giving his lecture at the AA



Tom McCarthy discusses Martial Boudin, the man who tried to blow up Time. Photos Valerie Bennett

One Angel Lane

By Lucy Priest



One Angel Lane. Photo: Tim Soar

One Angel Lane, formerly known as Watermark Place, replaces the redundant international telephone exchange, Mondial House, on a site that fronts the river next to Cannon Street station. The site has an important place in the history of the Thames and is defined by the boundaries of the working river. The northern edge is the line of the Roman wharf, and the 'Steelyard' under Cannon Street station was a German Hanseatic trading post – the largest medieval trading post in Britain.

The strategic viewing corridor to St Paul's Cathedral informs the height and massing of the new building. Twin rectangular blocks to the north are attached by a full-height atrium, and the fluid forms of the lower pavilions enclose a south-facing open square with a restaurant to encourage active use.

This, together with the pedestrianisation and widening of Angel Lane to the east of the site, more than doubles the existing public space and creates the largest riverside square in the City of London. The new building and its setting form a strategic part of the City of London's initiative to encourage access to the river and develop a unified river walkway.

In order to enjoy the magnificent views along the river from Tower Bridge to Westminster, the building is clad in high-performance glazing. Dot-matrix glass, with a palette of colours derived from

a pixelated image of the water, is used to create a dappled façade. The lower waterside buildings have clear glass cladding protected by a massive five-storey timber structure redolent of historic wharf structures and responsive timber louvres, which protect the lower pavilion. These are designed to work together to give character and animation to the new public square.

Intrinsic to this development is the re-use of a third of the existing buildings, using the subterranean imperial structure to support the new metric column grid above. This results in less demolition and large savings in time, energy and materials. Roof terraces of a breathtaking scale allow building users to enjoy the riverside setting and distant views, while high-level sedum roofs encourage wildlife to inhabit the city.

Lucy Priest is an alumna of the AA

Architect: Fletcher Priest Architects
Location: City of London, UK
Client: Oxford Property Group, UBS Global Asset Management, CORE
Size: 74,735 m² / 800,140 ft²
Date of completion: July 2009
Engineer: Watermans (Structures and Services)
Contractor: Sir Robert McAlpine

Enabling: The Work of Minimaforms



Machina Speculatrix Interface performance. Photo Stephen Spyropoulos

Enabling: The Work of Minimaforms puts forward a series of questions: Can architecture facilitate new forms of communication? Can design enable? Can we construct models of interaction as forms of conversations? Using design as a mode of enquiry, the projects by experimental architecture and design studio Minimaforms explore these questions with the aim of opening up the discussion. Founded in 2002 by brothers Stephen and Theodore Spyropoulos, Minimaforms explores ideas of social and material interaction. The exhibition shows recent work including the (War Veteran) Vehicle, a collaboration with Krzysztof Wodiczko; a pavilion developed with Stelarc; a contemporary redesign of Archigram member David Greene's seminal Living Pod Project; and Memory Cloud, Minimaforms' critically acclaimed light installation in London's Trafalgar Square.

Opening Performance:
Machina Speculatrix
(A Machine that Watches)

Machina Speculatrix (A Machine that Watches) is a sound and light experiment that was performed in the central courtyard of the Architectural Association in London. Minimaforms collaborated with composer and Warp recording artist Mira Calix on an opening night performance as part their exhibition 'Enabling: the Work of Minimaforms'.

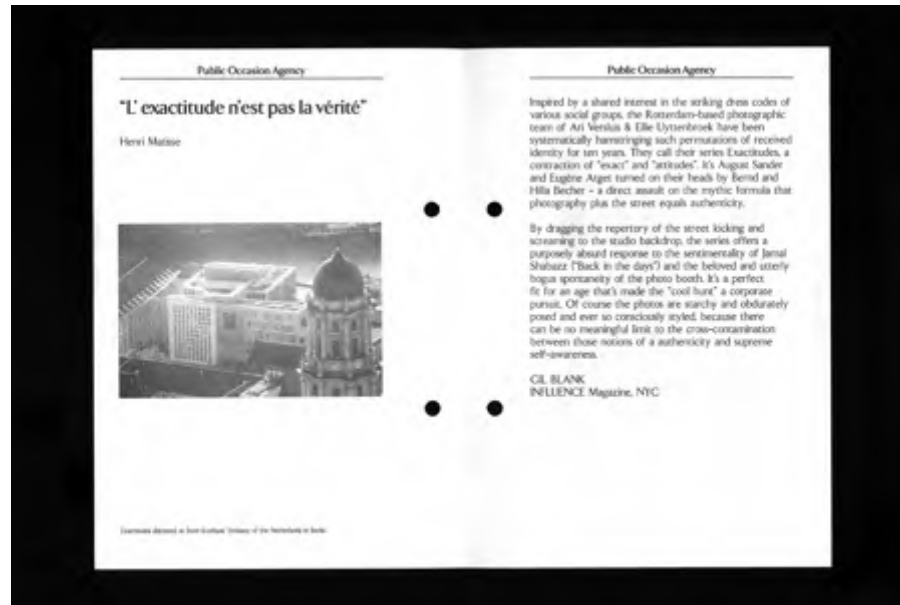
The experiment, a sonic homage to Walter Grey Walter's early photo-tropic autonomous robots was developed as live generative sonic choreography that shaped the space of the AA through the interaction of a thousand sonic creatures.

The accompanying book, *Enabling: The Work of Minimaforms* was previewed in issue 11 of AArchitecture and is available from AA Publications.

www.minimaforms.com/enabling

Public Occasion Agency

By Jan Nauta and Scrap Marshall



Preview leaflet of the Exactitudes exhibition

The Public Occasion Agency (POA) has been established as a framework for a student organised series of lectures and events within the public programme of the AA. It actively aims to expand our field of knowledge by the staging of events. As part of the Association we feel a need for an independently operating performance structure that challenges the questions that we ask, or should ask, ourselves as architects.

The POA assumes the contrariety of the cultural environment to be an energetic force of production. For this reason the POA systematically collaborates with various parts of the wider AA community to actualise a wide, but always focused, range of events.

Since February the POA has manifested its identity by staging a series of events in and around the AA that focus on the idea of the city through a pair of 'social goggles.' For each of our events, which include lectures, conversations and exhibitions, we produce a 'preview leaflet' that prepares and creates the audience. After each event we commission an individual to conduct a review, which is published in the same leaflet format. These separate preview and review documents, as well as a set of commissioned photographs of the events, eventually form a single booklet, forming the ongoing public archive of the Public Occasion Agency.

The POA would like to thank: its guests, its reviewers, its collaborators, its members, Belinda Flaherty, Philip Hartstein, Zak Kyes, Wayne Daly and Claire McManus.

- POA events 001–007
- 001 23 February: Iain Sinclair (lecture), review by Samantha Hardingham
 - 002 27–19 March: Exactitudes (exhibition)
 - 003 4 March: Work Your Talk (sharing session), review by Camille Steyaert
 - 004 10 March: Ari Versluis (lecture), review by Mark Campbell
 - 005 9 March: Beyond Entropy (conversation at the ICA), edited by Marlie Mul
 - 006 27 May: Samantha Hardingham and David Greene (conversation),
 - 007 28 August: POA (Venice Biennale)

Jan Nauta is a fourth year student
Scrap Marshall is a third year student and student editor of AArchitecture



Iain Sinclair inaugurated the POA with his lecture 'Ghost Milk, Calling Time On The Age of The Grand Project'.
 Photo Valerie Bennet



The POA invited Stefano Rabolli Pansera to the ICA to speak about the 'Beyond Entropy' cluster. Photo Richard Birkett

Members' visit to Littlehampton

By Kristen Woods



The email said to meet near the coffee stand and to look for the woman with the red beret. Feeling like a secret agent on a special mission, I darted my way through the morning commuters at Victoria Station hurrying towards the rendezvous point. There I met Luisa Miller from AA Membership who was accompanying the group of AA Members on the day's sojourn to Littlehampton. Not knowing anyone, I nervously introduced myself and shook hands with the others. One of the best aspects of the member outings is meeting new people who share an interest in architecture. Two of us were AA students, one an architect from Paris, another an alumnus working for over 25 years, an artist, an art lover and two employees of the AA. Once our small group had gathered, we were handed our train tickets and so our outing began. Settling into small groups on the train, the conversations flowed while we made the 90-minute journey out to the Southern English coast.

Stepping off the train with the sun shining, the smell of salt in the air and sounds of seagulls squawking, I was immediately thankful for this brief hiatus from London. We made our way to the beach where we met Asif Khan, a recent AA graduate and the architect of the award-winning West Beach Café. Standing at almost two metres tall and wearing a large pair of powder-blue shoes, Asif, together with his client and cafe owner Jane Wood, explained the project to us including the design process and challenges. Asif and Jane chatted more like friends who'd been on a cross-country road trip together than an architect and client. Like a proud father talking about his child's first football match, Asif explained the design intent, where the various materials and furnishings were manufactured and told of how he came to design the cafe.

Once inside, with a hot cup of coffee in hand, I sat at one of the long benches and listened as Asif pointed out the cafe's intricate details and design

features. The cafe's colourful and clever design was inspired by an onion drying shed, sash windows and a Victorian doll's house. Periwinkle-blue sash windows comprised the front elevation framing the coastline and the occasional fishing boat. With a pull of a pin, the front façade gates swung open revealing an unobstructed view of the coastline. With the sounds and smells of the sea around us, our group enjoyed a lunch of fish and chips plus mushy peas – something of a first for this American. After lunch, we left the cafe and headed to another Littlehampton architectural gem.

During the short taxi ride, it was explained to me by three English people how to make a proper cup of tea. Boil the water, heat the china cup with the hot water then boil the water once again. Pour the water over the tea and wait until it's steeped before adding the milk or sugar. A valuable life lesson proving that an AA Membership event can be quite educational.

Along the boardwalk sits the East Beach Café designed by Heatherwick Studio. Each of us remarked on the cafe's stepped shell describing it like a meteor that fell from the sky or a giant piece of driftwood that washed ashore. However described, the cafe appears more like sculpture than building in this otherwise conservative beach town. Once photos were snapped we headed inside for afternoon tea and cake. All of us sat together and again, Jane and Asif shared with us the history of the project and how the design came to fruition.

With the late afternoon sun setting, we headed towards the train station and back to London. Sitting together on the train, I exchanged my email and mobile number with the people I met. Though the day passed quickly, I felt relaxed and revived looking forward to the next membership outing.

Kristen Woods is a student on the Spring Semester Programme 2010

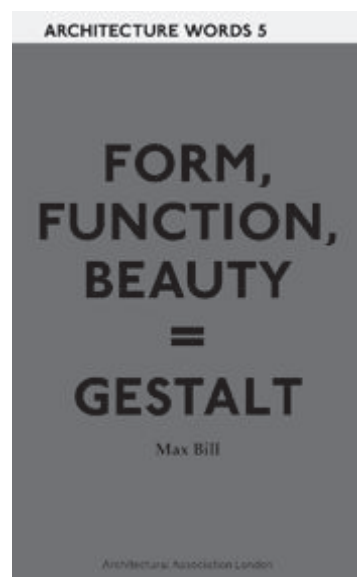


Asif Khan brings his West Beach Café to life by opening up the sash-window 'gates' that comprise the façade of his doll's-house inspired design.



On the other side of the bay Members' visit Heatherwick Studio's East Beach Café for tea. Photos Luisa Miller

New and forthcoming from AA Publications: Spring 2010



Architecture Words 5
Form, Function, Beauty = Gestalt
Max Bill

With an introduction by Karin Gimmi
Translated by Pamela Johnston
and Clare Barrett
256 pp
180 x 110 mm, paperback
June 2010
978-1-902902-85-2
£12.00

Max Bill (1904–1994) – a product of the Bauhaus at Dessau, pupil of Walter Gropius, Vasily Kandinsky and Paul Klee – was a virtuoso designer whose work overlapped disciplinary boundaries, encompassing architecture, painting, sculpture, industrial and graphic design, as well as education. What unites all the work is a clarity and precision of expression. Through both his designs and his writings Max Bill has long been a major figure of reference in the German-speaking world. This collection makes many of his key texts available in English for the first time.



AA Agendas 8
Nine Problems in the Form of a Pavilion
Edited by Alan Dempsey and Yusuke Obuchi
c160 pp, extensive col. & b/w ill's
249 x 170 mm, paperback
June 2010
978-1-902902-73-9
£15

Created as part of the 2008 tenth anniversary celebrations of the Design Research Laboratory, the AA DRL TEN Pavilion was one of those built projects that pushed convention in architecture, structural engineering and manufacturing. A full-scale construction built by a group of students as part of their academic activities, the pavilion was conceived as a way of bringing together digital explorations in design with manufacturing processes and structural calculations based on non-linear stress analysis. This book recounts the story of the creation of the DRL TEN Pavilion illustrating its design, development and assembly as well as the structure's place within the evolving teaching methodologies of the DRL as a whole.

Book launches and events at the AA Bookshop



April 2010
Digital Blur: Creative Practice at the Boundaries of Architecture, Design and Art. Edited by Paul Rodgers and Michael Smyth.



February 2010
The Architecture of Emergence: The Evolution of Form in Nature and Civilisation by Michael Weinstock



January 2009
AA Bookshop 1st Anniversary and Bedford Press book launch



December 2009
Digital Architecture: Passages Through Hinterlands by Ruairi Glynn & Sara Shafiei.



September 2009
Beyond: Short Stories on the Post-Contemporary. Issue 1.



July 2009
The BLDG BLOG Book. Geoff Manaugh

Sign up to the bookshop's mailing list to receive information about forthcoming events including launches for: *AI Manach 2*. A special edition of *Volume*, a project by Archis, AMO, C-Lab, Pink Tank and NAI in May and *MAP 003: The Archive* in September

We welcome proposals for book launches and events at the AA. Please contact Charlotte Newman bookshop@aabookshop.net or 020 7887 4041.

The AA Bookshop is open Monday to Friday 10–6.30, Saturday 11–5.

Highlights of new and recent titles in stock with a membership discount can be viewed at www.aabookshop.net.

AA Honorary Memberships



One of the many activities of the AA Council this year has been the revival of the AA's Honorary Membership category. Honorary Membership of the AA is the highest classification of membership, as specified in the by-laws of the Architectural Association. The by-laws provide that "Council may elect as Honorary Members, illustrious or distinguished persons..." As distinct from other categories of membership, Honorary Members are elected by Council, and entitled to all the rights of AA membership without the need to subscribe.

It is anticipated that Council will award a small number of Honorary Memberships each year to those who have made similarly outstanding contributions to the work and development of the Architectural Association and/or those who have made outstanding contributions to architectural education, the architectural profession or associated arts in areas of particular relevance to the purposes and interests of the AA.

Council welcomes nominations for Honorary Membership from any member of the Architectural Association. Nominations forms will be available for download on the AA website.

Council has awarded three honorary memberships this year, as follows: Brian Henderson, DA(Edin) FRIBA FRAIA FCSD – Brian Henderson served as President of the Architectural Association from 1987 to 1989. Under his presidency, the AA Foundation was established, of which he has served as chair for the last 10 years. Brian has been instrumental in a number of fundraising initiatives and has encouraged numerous private donations to the AA Foundation. The AA Foundation currently funds £210K per year in scholarships and bursaries for students at the AA School of Architecture.

Doris Lockhart, BA HonFRIBA – Doris Lockhart is a long-standing member of the Architectural Association and has served as an AA Council member. In 1997, Doris organised the AA150 auction which raised £180K for scholarships and bursaries. She has pioneered the recognition of architectural drawings and models as valued and collectable works of art. She established an important named scholarship at the AA in 1999 and currently supports the AA School through a bursary via the AA Foundation.

Dennis Sharp, AADipl MA RIBA – A posthumous award has been made to Dennis Sharp who was a member of the Architectural Association since joining the AA School of Architecture as a student in 1954. In 1968, he was appointed Head of History Studies at the AA School, and later served as the AA's General Editor. He was the editor of *AA Quarterly* from 1968–1982. Dennis has championed architecture and architectural studies on a global scale, serving as chair of the International Committee of Architectural Critics since 1977, as vice president of the RIBA from 1991–1993, and as co-founder of the RIBA Architecture Centre in 1992 (and for which he served as chair until 1996). Additionally, he authored and edited several books and translations on the history of architecture, as well as on the work of select architects. Dennis was awarded a life membership of the Architectural Association in 1996. He was a long-serving member of the AA Council, and held various Council offices, including Honorary Secretary and Vice President. An obituary will appear in the next issue of *AArchitecture*.

GLAC



Photo: Marianne Mueller

GLAC (Greater London Architecture Club) is a non-profit organisation, run entirely by volunteers, that sets up visits at home and abroad to buildings and sites of interest, including those not normally open to the public, as well as events and lectures. GLAC is a corporate member of the 20th Century Society and occasionally arranges joint events with Docomomo.

Visits usually include a talk by the project architect, or an expert, and a tour of the building. In London they have included, among many others, the Gherkin by Foster Associates, Labaan Dance Centre by Herzog & De Meuron, King's Place by Jeremy Dixon and Peckam Library by Alsop & Stormer. Recently we went to Paris to see Le Corbusier's Pavillon Suisse and Maisons Jaoul, Chareau's Maison de Verre and Aalto's Maison Louis Carre.

GLAC was formed in 1986 and evolved from the GLC Architecture Club, an in-house club for GLC employees that ran architectural events. Our subscription is only £10 per year and small charges are made to book and cover postage and printing expenses. Some events are free.

For further information please contact Paola von Aulock at: paolapistogini@hotmail.co.uk

The project 'Dune' by **Magnus Larsson** (AA Dipl 2009) was featured in the latest issue of Wired Magazine (March 2010), in an article entitled "Visionary Architects' Bold Plans to Green the Planet".

www.wired.co.uk/wired-magazine/archive/2010/03/start/visionary-architects-bold-plans-to-green-the-planet.aspx

Nissen Wentzlaff Architekten, the office of **Daniel Wentzlaff** (AADipl 1991), have designed the new Laufen Forum, which was inaugurated last September. The building is dedicated to the presentation of the Laufen Ceramics brand that collaborates in the creation of their products with international designers. The forum is the design flagship of the Spanish firm Rocca, one of the largest Ceramics Suppliers in the world. The building is conceived as a monolithic structure, similar to the washbasins and bathtubs produced by Laufen. It overhangs an existing parking lot and its interiors are organised along a continuous, concentric circulation system for visitors. www.nwarch.ch

Mariana de Cillo Malufe (AA H&U MA 2008) taught an urban design workshop at São Paulo's Biennale of Architecture in October 2009. There were twelve workshops and each of them proposed an intervention for one of the host cities for the World Cup 2014. Together with a coordinator and two other architects, Mariana proposed an intervention for Manaus, the capital of Amazonas, where most of the Amazon Forest is situated. The workshop took place within the exhibition's building and lasted a week.

The article Innovative Material Systems by **Sevil Yazici** (AA DRL March 2006) was recently published in the January 2010 issue of the journal for the Turkish Chamber of Architects Mimarlıkta Malzeme. In addition, Sevil held a

workshop at the Istanbul Technical University from 17 February to 24 March which was based on free form structures and materialisation processes.

The practice of **Bostjan Vuga** (AA Member), SADAR + VUGA, is working on the construction of the Sports Park Stožice, the biggest sports/retail complex in Slovenia. It consists of a stadium, a multi-purpose sports hall and a multi-level shopping centre, along with a recreational park and event spaces. The sport-related programme is scheduled to be completed in July 2010 while the shopping programme will be completed a year later. www.sadarvuga.com

Asif Khan (AADipl 2007) has produced an installation of chairs and tables made of freeze-dried flowers as part of the Designers in Residence program at the Design Museum, London. Called Harvest, the project aims to produce furniture from plants commonly found in London. The furniture takes advantage of the Gypsophila plant's natural ability to interlock. The harvested plant material is put into moulds and freeze-dried over several weeks before being bonded with a linseed oil-based resin. The project was on show in The Tank outside the museum until 15 March. Asif is also exhibiting a new product in Silver for Sawaya and Moroni during the Milan Furniture Fair.

Sohail Qandili (AA LU MA 2009) recently collaborated with friends to win second place in the Me'mar awards 2009 (the most respected annual architectural award in Iran). The project involved urban analysis along with an innovative animated facade at the scale of a single block entitled The Khorsand Office Block www.desmena.com/?p=1636

A series of films have been made on the work of Eric Parry Architects, whose principal is **Eric Parry** (AA Dipl 2009 and former President of the AA), and specifically their work in the City of Westminster. Collectively, the films explore how the practice's work has been shaped by the rich social, cultural and economic heritage of the area, noting how Westminster has continually adapted to create spaces where people want to live, play, and work. www.epawestminster.co.uk

The office of **Niko Japaridze** (AA Member), Japaridze Architects, is currently building an inflatable 'Micro-Dwelling Capsule' to put on the display at the upcoming London Festival of Architecture 2010. The module they are designing can be deflated to fit a suitcase and can be used for shelter under any climatic conditions. The interior will be covered with flexible power heated insulation material. Japaridze Architects are currently having discussions with a Solar Textile developer at MIT in order to make this structure together. Solar textile is a new material which was developed by Sheila Kennedy, a faculty member of MIT's School of Design. www.lfa2010.org www.kvarch.net www.wired.com/gadgetlab/2008/06/mit-lecturer-de/#ixzzofEk5oHM4

Maria Mingallón (AA EmTech MSc 2009) has presented part of her MSc thesis in a paper for the conference: Simulation for Architecture and Urban Design which took place in Orlando, Florida in April. www.simaud.org

Christina Doumptioti (AA EmTech Course Master) presented her paper Fibre Composite Systems: Stress as a Growth Promoting Agent, at the CAADRIA 2010 Conference New Frontiers, in Hong Kong from 7–10 April 2010. www.caadria2010.org/index.html

Zoe Zenghelis (AA Member and former Academic Staff) showed paintings in an exhibition that opened earlier this year in London under the title Lost Heritage. The paintings were inspired by the ruined churches in the North of Cyprus. The exhibition has subsequently travelled to Cyprus. Zoe is a founding member of OMA.

Joana Goncalves (AA SED Course Master) is launching a book in June with Earthscan called The Environmental Performance of Tall Buildings. Tall buildings represent one of the most energy-intensive architectural typologies, while at the same time offering the high density work and living conditions that many believe will be an important constituent of future sustainable communities. The book questions how their environmental impact can be lessened and proposes future uses for sustainable tall buildings. www.earthscan.co.uk/?TabId=102277&v=511969

Manuela Antoniu (AA H&T PhD 2007) has recently had an article published in a special issue (vol. 14 no. 3, Dec 2009) about architectural drawings of the Sydney-based Architectural Theory Review, published by Routledge.

Marta Malé-Alemaný (AA DRL Studio Master) lectured at the Smart Geometry Conference 2010, March 19–24 in Barcelona. In her lecture, she presented work from the 2009/10 DRL Machinic Control studio (taught in collaboration with **Jeroen van Ameijde** (Head of Digital Prototyping)), and included the

projects Digital Vernacular from the student group Pasta, Fribr(h)ous(e) from the student group Fibrous and Fluid Cast from the student group Flying Animals.

Jacobo García-Germán (AA H&T MA 2003) was invited to Pecha Kucha Night Vol. 11 in Ljubljana, Slovenia, which is run by Bevk Perovic Architects, on March 17 2010. He was also invited to teach at the workshop Seminario Internacional de Projeto Urbano: Espanha na Cidade at Escola da Cidade University Sao Paolo, Brazil from April 9–17 2010. His firm, GarcíaGermán Arquitectos, had their models recently included in El Croquis Galería de Arquitectura's permanent exhibition in El Escorial, Madrid. In addition Nacka Rings Prototipo Periférico N°2, an experimental housing project by the firm was selected for the Mies van der Rohe Award 2009.

AION (www.a-i-o-n.com), the studio of **Aleksandra Jaeschke** and **Andrea Di Stefano** (both AA Dipl 2005), has been ranked as one of 'newitalianblood's' TOP 10 in their 2010 ranking. The ranking lists the most interesting Italian designers based in Italy or abroad. www.newitalianblood.com

On 26 April 2010, **Mark Pimlott** (AADipl(Hons) 1985) participated in the discussion Photography: Mapping the Civic Space at the Photographer's Gallery, London, hosted by Art & Architecture, with photographer/artists Diego Ferrari and Bridget Smith, chaired by Dr Alison Rooke. Mark and **Tony Fretton** (AADipl 1972) have been invited to participate in the Twelfth Biennale Internazionale di Architettura di Venezia by the curator of this year's exhibition, the architect Kazuyo Sejima. They will produce a collaborative installation. The Biennale runs from 29 August through 21 November 2010.

Renata Bertol (AA H&U MA 2006) and **Gabriel Duarte** (Visiting Teacher's Programme 2006), partners in the office CAMPO and based in Rio de Janeiro, Brazil, have been chosen as finalists in the international competition organised by Architecture for Humanity for a football training centre for a local NGO, in Rio. They have also been chosen to exhibit their work in the Centre for Architecture of the American Institute of Architects, New York Chapter – AIA–NY for the exhibition Our Cities, Ourselves, organised by the ITDP. The exhibition will open on June 24 and, after AIA–NY, will travel to several cities around the globe. Gabriel was recently appointed Professor of Design in the Catholic University of Rio de Janeiro and, in 2010, is serving as host critic at MIT's Graduate Programme in Architecture.

Andrew Shepherd (Building Conservation Course Director) has been invited by the Swedish Foundation Cultural Heritage without Borders to participate by giving technical lectures and leading workshops at the restoration camp 2010 in Gjirokastra, Albania for students from the Polis University among others. Gjirokastra is a World Heritage Site. The visit will also include reconnaissance for a trip for the AA Building Conservation Course students who will be offered the opportunity of attending a similar workshop in September of this year.

Marco Ferrari (AA H&T MA student) has recently published Manual of Decolonization; a culmination of a two-year project in collaboration with his associates at Salottobuono – an architectural design and research office that he currently runs in Venice. The project is about the design of several strategies for the transformation of the Israeli settlements in the West Bank. The drawings and large-scale physical model of the case-study settlement are

currently being exhibited at the Superfront gallery in Los Angeles. A book about the project has also been published that will soon be available at several London bookshops. www.salottobuono.net/projects/manualofdecolonization.shtml www.losangeles.superfront.org/2010/01/unplanned-research-experiments-at-the-urban-scale www.artetemporanea.com/manual-of-decolonization

Susanna Sirefman (AA Dipl 1995) served as the Competition Advisor for the urbanSHED International Design Competition for the City of New York, where she led the creation, development and management of a two-phase, open international design competition. The competition, co-sponsored by the New York City Department of Buildings and the American Institute of Architects NY Chapter challenged the global design community to develop a new prototype and standard of sidewalk shed (pavement scaffolding) design that improved the pedestrian experience while maintaining or exceeding the required safety standards in New York City.

Gonçalo Furtado (AA member) will moderate the session on architecture and systems research at the international conference NEXUS 2010. In April he taught as a guest professor at Barcelona's school of architecture ETSAB. He delivered lectures on Cedric Price, Critical design and The Digital challenge. He is currently supervising a research project entitled Modelling Architectural Components in Composite Materials. www.cmup.fc.up.pt/cmup/nexus2010/programa/index.html

Eugenia Fratzeskou (AA Member) has been invited to deliver a lecture on her latest research and practice in digital site-specific art, at ISEA2010 RUHR 16th International Symposium of

Electronic Art, a project of RUHR 2010 European Capital of Culture. The lecture is part of the international academic conference which will take place in Dortmund during 23–27 August 2010. Eugenia has been recently appointed as an Associate at the School of ARCHitecture for All, Athens, an Editor of the Journal of Fine & Studio Art and an author and member of the DigiMag Editorial Board and DigiCult Network. Her latest article Art & Architecture: An investigation into the Boundaries of Space was published in Digimag Issue 52, March 2010. www.digicult.it/digimag/article.asp?id=1730 www.sarcha.gr/ViewAssociate.aspx?associateID=134

Christine Filshill (AADipl 2001), together with Francisca Muñoz (Architect University of Chile) and Cristina Núñez (Designer Universidad Catolica de Chile), has launched DESPLEGAR: 24 models of architecture in Chile, an attractive and surprising expression of papiroflexia that combines architecture, play and divulgence. Presenting 24 of the best Chilean buildings from 2006–8 by the jury of the XVI Chilean Architecture Biannual, the main outcome was to showcase, display and promote Chilean architecture, transforming it into an innovative agent of tourism. DESPLEGAR was financed by the Book and Reading Promotion Fund 2009 of the National Council of Arts and Culture and is distributed by Ocho Libros Editorial. The book is available in the AA Bookshop. www.desplegar.cl

Mercedes Lucía Vélez-White (AA Dipl 1988) participated in the publication of an architectural guide to the city of Medellin, Colombia. The book was published within the framework of an earlier project proposed by Berto Muntaner in Argentina for several cities in Latin America. It was published by the Diario El Clrin.

Elke Knoess (AA Dipl 1993), Wolfgang Grillitsch and Markus Blösl of Peanutz Architekten, Berlin, created the exhibition design for the Central Overview Exhibition of the IBA Urban Redevelopment 2010 in Saxony-Anhalt, Germany. Titled, Weniger ist Zukunft (Less is the future) the exhibition at the Bauhaus Dessau runs until 16 October 2010. Peanutz Architekten has also designed two temporary urban interventions for the IBA presentation of the city of Sangerhausen and the city of Bernburg, both in Saxony-Anhalt, Germany. They have also designed the Chorschworm, in the Museum of Finsterwalde, Germany. This permanent exhibition shows the choir tradition of the region and opens on May, 16, 2010. Additionally, they have contributed an article about Dolmüsch X-Press – a social and spatial experiment in the theatrics of temporary transit – to the book POP UP CITY. The book is now available in the AA library. www.iba-stadtumbau.de

Eric Schuldenfrei and **Marisa Yiu** (former AA Intermediate Unit Masters) were selected to curate the Hong Kong edition of the 2009 Hong Kong & Shenzhen Bi-City Biennale of Urbanism and Architecture. This took place at the future West Kowloon Cultural District from 4 December 2009 to 27 February 2010 with the curatorial concept of BYOB (Bring Your Own Biennale). Showcasing an open platform composed of inventive works and thought-provoking installations, experiments, workshops and performances that

engaged the public to participate. **Tom Verebes** (Former AA DRL Course Master) exhibited PPRD / Parametric Pearl River Delta and **Brett Steele** (Director of the AA), contributed to the Biennale blueprint guidebook with a short essay called Bring Your Own Crowd: The Architecture of Audience. www.hkszbiennale.org

Pavlos Fereos, Alkis Dikaos and **Kostas Grigoriadis** (all AA DRL March 2009) organised a workshop, No Man's Land Project, for the rehabilitation of the abandoned city of Famagusta in Cyprus. Held from the 22 March to 12 April and with invited teams from the AA DRL, DIA/Bauhaus, Why Factory/Delft and NTU Athens School of Architecture the workshop ended with a presentation to the curators of each team including **Theodore Spyropoulos** (AA DRL Course Co-director) and **Christos Passas** (GradDiplDes AA 1998 and AA DRL Course Master), as well as a panel of invited critics including **Arete Markopoulou** (Former AA D_Lab student) of the IAAC. The workshop will be followed by an exhibition of the work at the Metropolitan Works Gallery in London that will be part of the London Festival of Architecture 2010. www.nomanslandproject.com

Kostas Grigoriadis, Alex Robles-Palacio, Pavlos Fereos and **Irene Shamma** (all AADRL March 2009), were awarded a special mention for their thesis project Urban Reef in the eVolo skyscraper competition 2010. www.evolo.us/competition/urban-reef-housing-skyscraper-in-new-york/

Gaurav Sharma (AA member) has been selected for the The CITY as STUDIO, the Sarai-CSDS Media Lab Associate Fellowship for Contemporary Art and Media Practices. The City as Studio initiative creates contexts for high intensity inter-disciplinary processes at different locations in Delhi and at the

Sarai space at CSDS. The studio process plans to bring together artists, filmmakers, discursive interlocutors, architects, writers, urbanists, scientists, cultural workers, neighbourhood initiatives and diverse audiences to create art works, participatory performances, media works, and transmissions of different kinds of signals.

Winyu Ardruga (AA PhD Candidate) presented a paper entitled The Prayer and the Metropolis: Subject Formations and Spatial Negotiations of the Muslims in Bangkok at the Conference Space, Movement and Place in Southeast Asia at the University of California, Berkeley. The event was a joint conference on Southeast Asian Studies organised by the research centres at UC Berkeley and UCLA on 2–3 April 2010. The paper, part of the author's developing research at the AA, presents a theoretical framework on the reciprocal relationship between the formation of subjectivity and the spatiality of negotiation in relation to the prayer practice of a particular Muslim group of Bangkok. www.cseas.berkeley.edu

Abhishek Bij (AA DRL March 2009) has joined the Sushant School of Art and Architecture, Gurgaon, India as visiting faculty. Currently, Abhishek is a Co Thesis Guide for 5th Year (BArch) and Unit Master for 2nd Year (BArch) Projects Apocalyptic Creations. His analytical views on the adopted Design Methodologies were expressed in the following articles: Omnipresent Models?, published in the October 2009 issue of Architecture + Design and Who is in Control?, published in the March 2010 issue of Architecture Time Space and People. Abhishek has also presented the following two lectures: Who is in Control? for Urban Voids: Architects for Public Space at India Habitat Centre, on 31 March 2010 and Design Processes

for PLATFORMS, a lecture organised at Sushant School of Art and Architecture, 15 April 2010 www.sushantschool.org www.apocalypticcreations.blogspot.com www.designplus.org.in/writings.html www.greha.org

Teresa Stoppani (Former AA HTS Lecturer) has recently published the review After the First Miracle: Greenaway on “Veronese”, in Log, 18, 2010. Teresa was one of the speakers at the open symposium Critical Minds: Critical Spaces at the Bartlett School of Architecture UCL on 8 May 2010, where she discussed Giovan Battista Piranesi's polemical writings on architecture. In June she will present the paper Relational Architecture: Dense voids and violent laughter at RIBA as part of the Critical Spatial Practices research seminars organised by the University for the Creative Arts, Kent.

Lucy Bullivant (AA Member) gave a lecture on her research for her next book, Masterplanning Futures (Routledge, 2011), to the Swedish Association of Architects, Stockholm, and to Yorkshire Forward, Leeds, and a paper on interactive architecture to VIII Magis – Gorizia International Film Studies Spring School, Audiovisual Geographies: cinema and visual art across performance, installation, architecture and public space, staged by University of Udine. She also will chair a talk with Renzo Piano at the V&A Museum (27 May) along with an evening event, Give me More Green in-between, for the Museum of the Docklands (30 June). Her essay Softspace: the emergence of interactive design installations and a transcript of a discussion with Jason Bruges, Moritz Waldemeyer, Bengt Sjöln and others was published in Digital Blur: Creative Practices at the Boundaries of Architecture, Design and Art, 2010.

Her interview with 2010 Laureates of the Pritzker Architecture Prize Kazuko Sejima and Ryue Nishizawa of SANAA was published in the April issue of The Plan, along with her review of SANAA's new Rolex Learning Centre, Lausanne.

Douglas Spencer (AA LU Course Tutor) will present a keynote lecture at the Nordic Association of Architectural Research Annual Conference, 2010, in Tampere, Finland on 23 April. In Complexity without Contradiction: Cybernetics, Architecture and Enchantment he will present a critique of the reduction of thought to information in cybernetics and its use within architecture to serve contemporary mechanisms of organisational control. www.tut.fi/units/ark/pdfs/NAAR2010Conference.pdf

Ludovico Lombardi (AA DRL March 2008) was invited to lecture at the Istituto Marangoni in London on May 6 2010. The lecture is part of a series of events organised for the design seminar – Trend design. www.ldvc.net www.istitutomarangoni.com

Christopher Hight (AA H&T MA 1997 and Former AA DRL Tutor) was recently promoted to Associate Professor at Rice University and curated an exhibition called Envelop(e)s at the Pratt Manhattan Gallery.

Nick Puckett (AA DRL March 2004 and Former First Year Studio Master) recently collaborated with Robofold to develop a robotic folding system for Studio Joris Laarman. The system of four robots simulates production of Laarman's Asimov chair by folding it from a flat sheet of metal. The prototype is currently on show at the Friedman Benda Gallery in New York City. www.friedmanbenda.com/exhibitions/2010-03-04_joris-laarman-lab

Collaborative art practice Art in Ruins, founded by **Hannah Vowles** (AA Dip1977) and artist Glyn Banks in 1984, has recently had their work be the subject of projects by Guy Schraenen, independent curator; Nic Clear, Director of Postgraduate Studies at the Bartlett; Eva Weinmayr, a German artist working in London and a major symposium at Tate Britain.

Two of Art in Ruins' catalogues, part of Guy Schraenen's historic collection of art publications, were included in his exhibition On the Margins of Art: Creation and Political Engagement MACBA Museu d'Art Contemporani de Barcelona in summer 2009. Recent History is the title of a feature on Art in Ruins in Architectures of the Near Future, the Autumn 2009 issue of AD edited by Nic Clear. Artist Eva Weinmayr has received Arts Council funding to research the work of Art in Ruins. I Wonder what the Silence was about is the title of her video work included in the exhibition Misty boundaries, Fades and Dissolves in Hackney in March 2010. The work is accompanied by the publication of an interview with Art in Ruins by an Unknown Passerby in 1994. Art in Ruins exhibition “trap” which they curated with BuroBert, Düsseldorf and minimal club, Munich was the subject of a keynote paper at the Tate Britain symposium ‘Art and the Social: Exhibitions of Contemporary Art in the 1990s’ at the end of April 2010.

Back cover: Poster advertising the AA Visiting Schools in the academic year 2009/10



AA VISITING SCHOOL 2009/10

The AA Visiting School is a worldwide network of design workshops and other programmes organised by the Architectural Association School of Architecture. Divided between short two-week courses located at the AA's home in Bedford Square, London and workshops in cities all over the world, the AA Visiting School allows a global audience of participants to confront the leading issues shaping architecture, design and urban culture at the outset of the twenty-first century.

To obtain further information or register for any of the programmes listed please go to www.aaschool.ac.uk/visittingschool or contact the Visiting School Director, Christopher Pierce, visittingschool@aaschool.ac.uk

LONDON
VISITING TEACHERS' PROGRAMME
AA School of Architecture
24 May – 11 June 2010
www.aaschool.ac.uk/visitingteachers

SANTIAGO DE CHILE
GAME (ON) SANTIAGO
Universidad Católica de Chile
6–15 January 2010
www.aaschool.ac.uk/santiago

DAEJON
PUBLIC RIVER INTERFACES
International Complex House
25 July – 1 August 2010
www.aaschool.ac.uk/daejon

TEL AVIV
BAD MESH & NAKED EDGES
David Azrieli School of Architecture
Tel Aviv University
25 July – 4 August 2010
www.aaschool.ac.uk/telaviv

LONDON
SUMMER ARCHITECTURE SCHOOL
AA School of Architecture
5–23 July 2010
www.aaschool.ac.uk/summerschool

BEIJING
SUPER-BLEND
Digital College of CrystalCG
20 January – 7 February 2010
www.aaschool.ac.uk/beijing

TEHRAN
MANUFACTURING SIMPLICITIES
26 July – 6 August 2010
www.aaschool.ac.uk/tehran

LONDON
SUMMERMAKE
AA School of Architecture
5–16 July 2010
www.aaschool.ac.uk/summermake

MADRID
BLEACHING GREEN
IE School of Architecture
9–17 July 2010
www.aaschool.ac.uk/madrid

BANGALORE
HYPER | THREADS
B M Sreenivasiah College of Engineering
2–12 August 2010
www.aaschool.ac.uk/bangalore

LONDON
SUMMER DLAB
AA School of Architecture
26 July – 6 August 2010
www.aaschool.ac.uk/summerdlab

SAN FRANCISCO
BIO-DYNAMIC STRUCTURES
California College of the Arts
12–21 July 2010
www.aaschool.ac.uk/sanfrancisco

SHANGHAI
POST-EXPO 2010++
University of Hong Kong Faculty of Architecture Shanghai Study Centre
13–21 August 2010
www.aaschool.ac.uk/shanghai

LONDON
SPRING SEMESTER PROGRAMME
AGENDA 2010:
LONDON CALLING
AA School of Architecture
18 January – 14 May 2010
www.aaschool.ac.uk/ssp

SÃO PAULO
MICRO-REVOLUTIONS
16–24 July 2010
www.aaschool.ac.uk/saopaulo

KOSHIRAKURA/TOKYO
LANDSCAPE WORKSHOP
Koshirakura Village, Niigata
25 August – 5 September 2010
THE CITY AFTER-IMAGE
(AA-Maeda Workshop), F-2 Site
7–14 September 2010
www.aaschool.ac.uk/tokyo

LONDON
ONE YEAR ABROAD
AA School of Architecture
www.aaschool.ac.uk/visittingschool/oneyearabroad

SINGAPORE
DESIGNED GEOGRAPHIES
21–30 July 2010
www.aaschool.ac.uk/singapore

BERLIN
AA BERLIN LABORATORY
Aedes Network Campus Berlin
3–12 September 2010
www.aaschool.ac.uk/berlin