

*ephemera to drawings: networks and polemics*  
*1970s to 1990s*

*Ljubljana*  
*13 May 2022*

*Nicholas Boyarsky*



A PENGUIN BOOK

# The Medium is the Massage

Marshall McLuhan

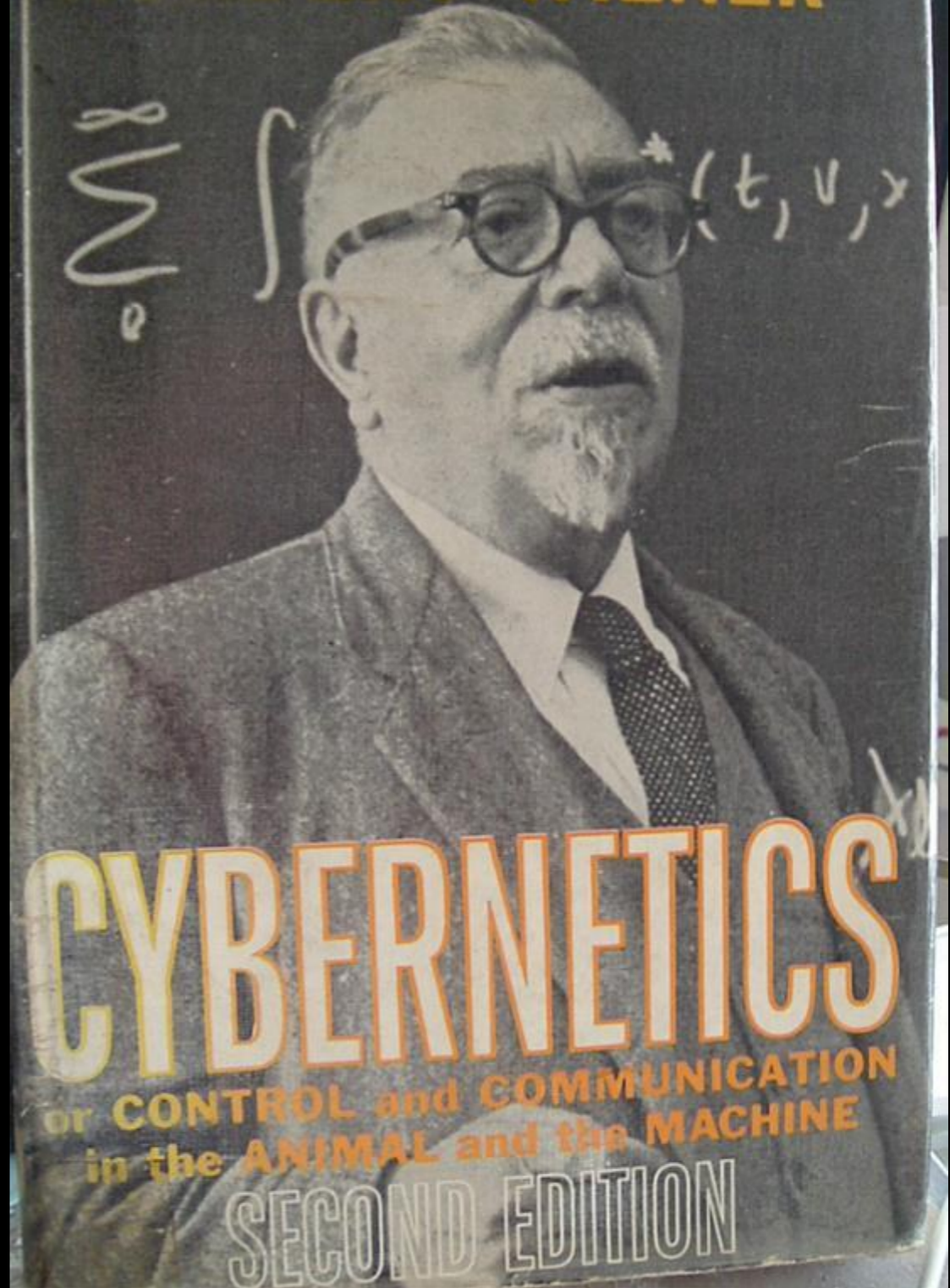
Quentin Fiore



An Inventory of Effects

1967

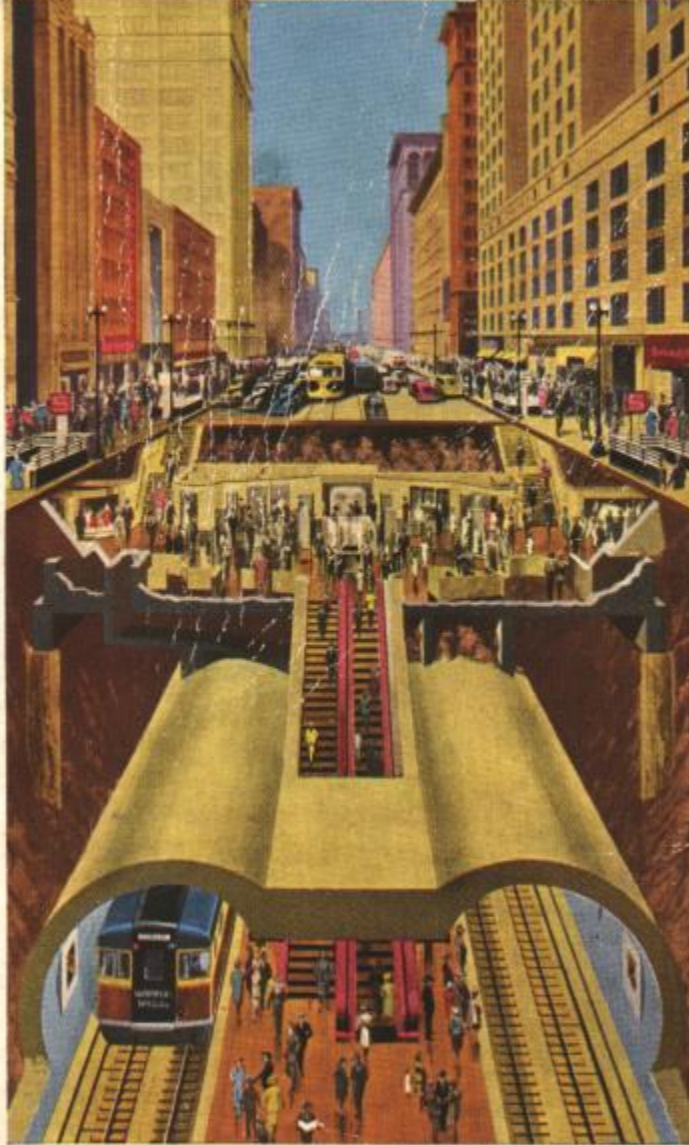
NORBERT WIENER



1961

# 218

CUT-AWAY VIEW OF CHICAGO SUBWAY



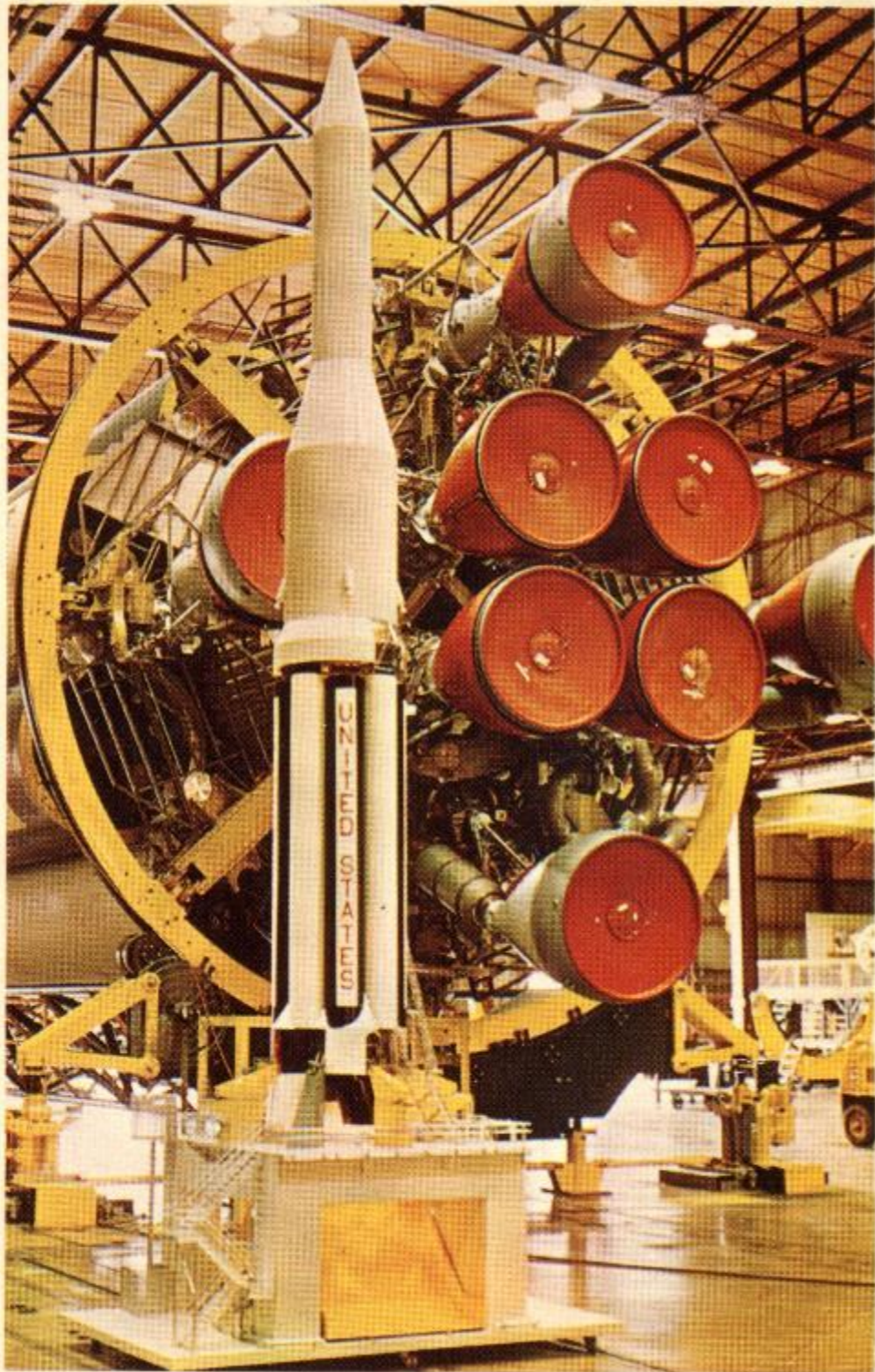
WABASH AVE. AND ELEVATED RAILROAD, LOOKING NORTH FROM VAN BUREN ST.



*Chicago River and Marina City*

Scene from Rustic Bridge, Washington Park,  
Chicago.





Model of Saturn Space Vehicle & "Real" Saturn Booste

THIS IS THE  
 ULTIMATE EXPERIENCE  
 GREENE WEBB &  
 CHALK CAPE  
 KENNEDY JUNE 20  
 1967!  
 WARREN

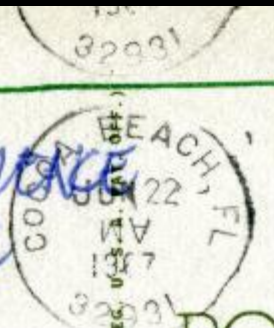
CK.15—CAPE NEWS CO., COCOA, FLA.

SCALE MODEL, SATURN SPACE VEHICLE AND  
 "REAL" SATURN BOOSTER

A one-tenth scale model of the Saturn Space vehicle is shown here behind a "real" Saturn booster at the assembly area of the NASA Marshall Space Flight Center, Huntsville, Alabama. The big booster is capable of developing 1.5 million pounds thrust. An assembled vehicle stands 162 feet high. Now being test flown from Air Force Missile Test Center, Cape Canaveral, Florida.

NASA—MARSHALL PHOTO

CURTEICHOLOR® 3-D NATURAL COLOR REPRODUCTIONS (REG. U.S. PAT. & TM. OFF.)

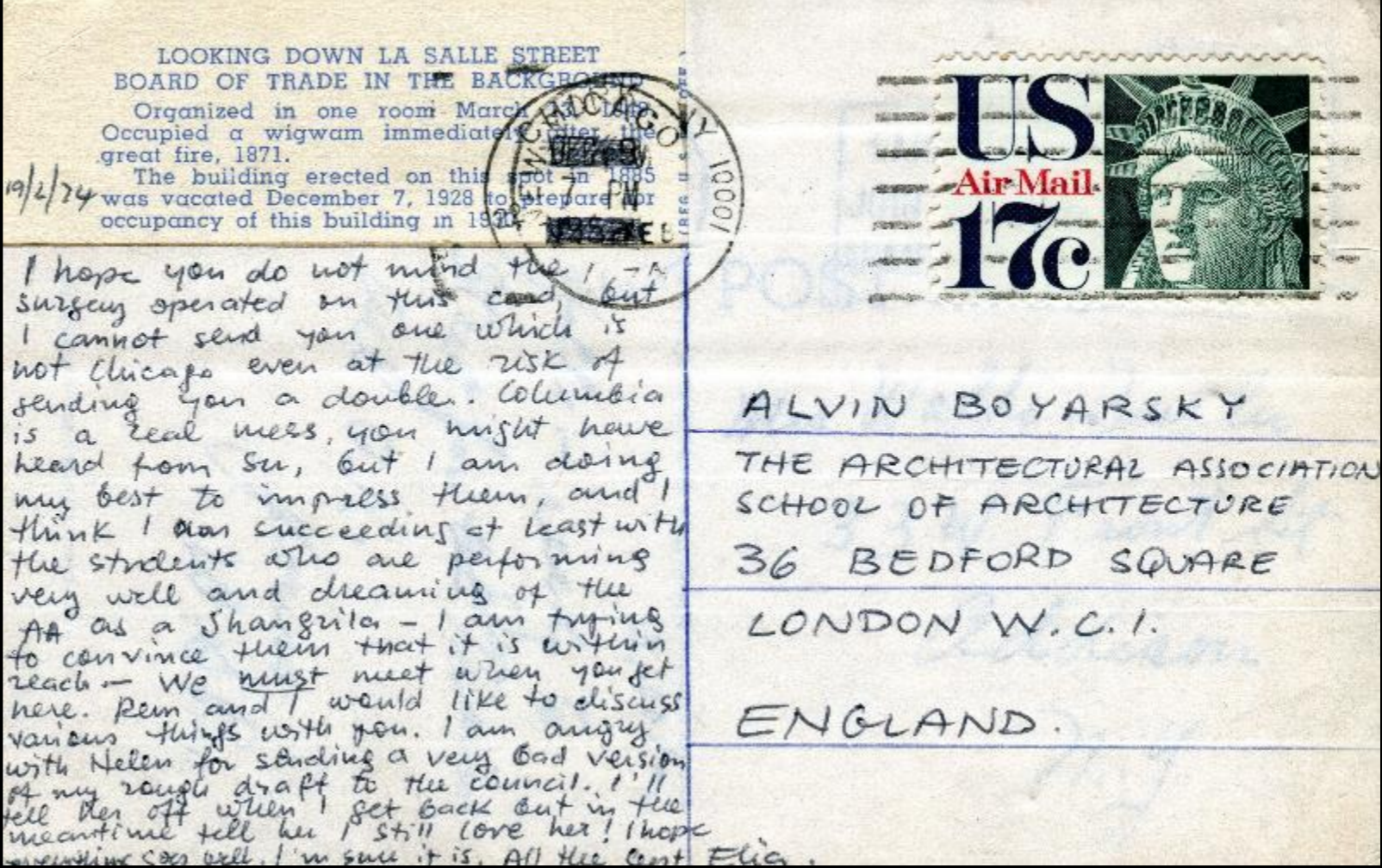
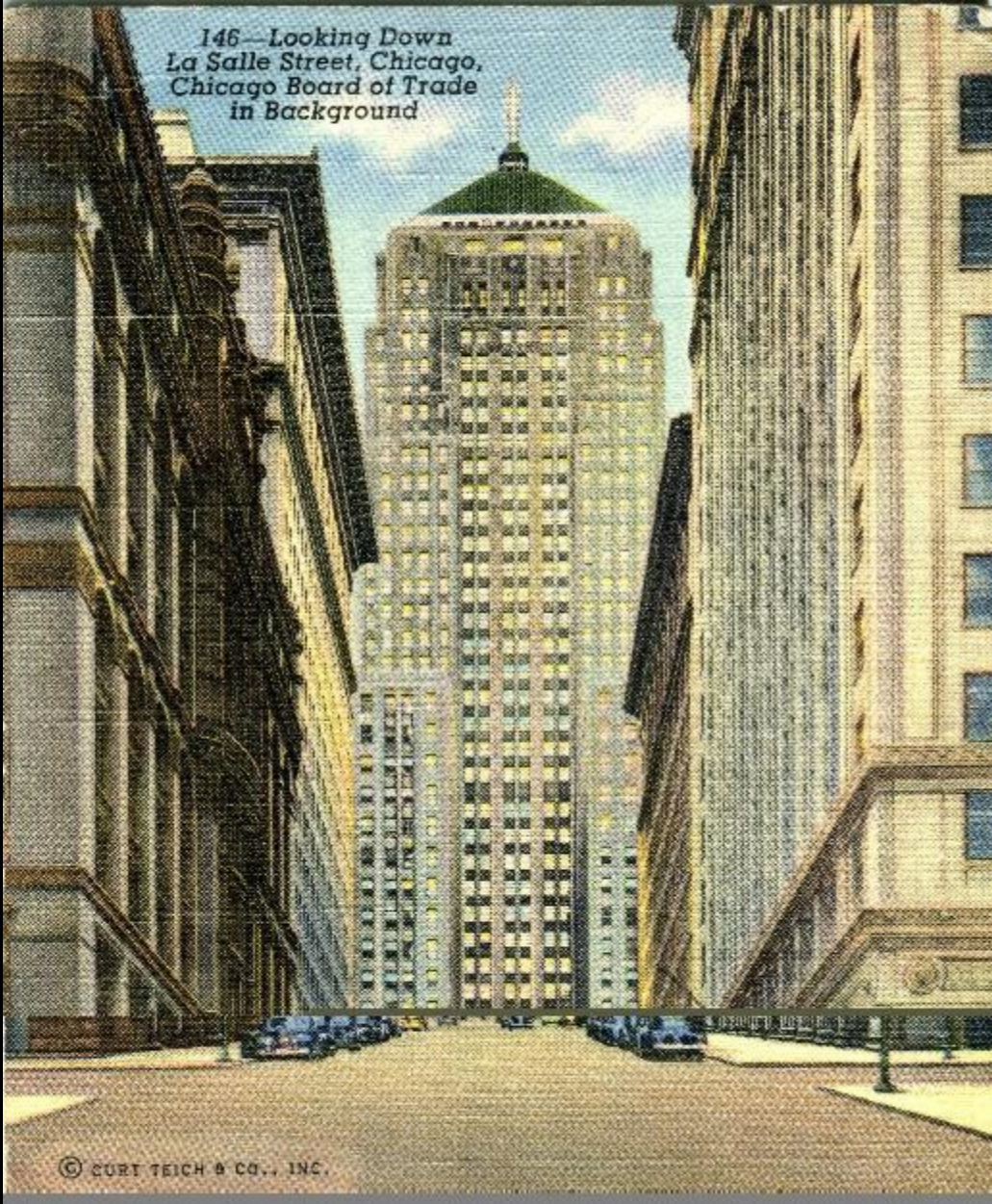


POST CARD

AWIN BOMARSKY  
 1433 N. DEARBORN  
 CHICAGO  
 ILLINOIS



David Greene, Mike Webb & Warren Chalk. Huntsville, Alabama.  
 "Real" Saturn Booster . Looking Down La Salle Street. 1967.

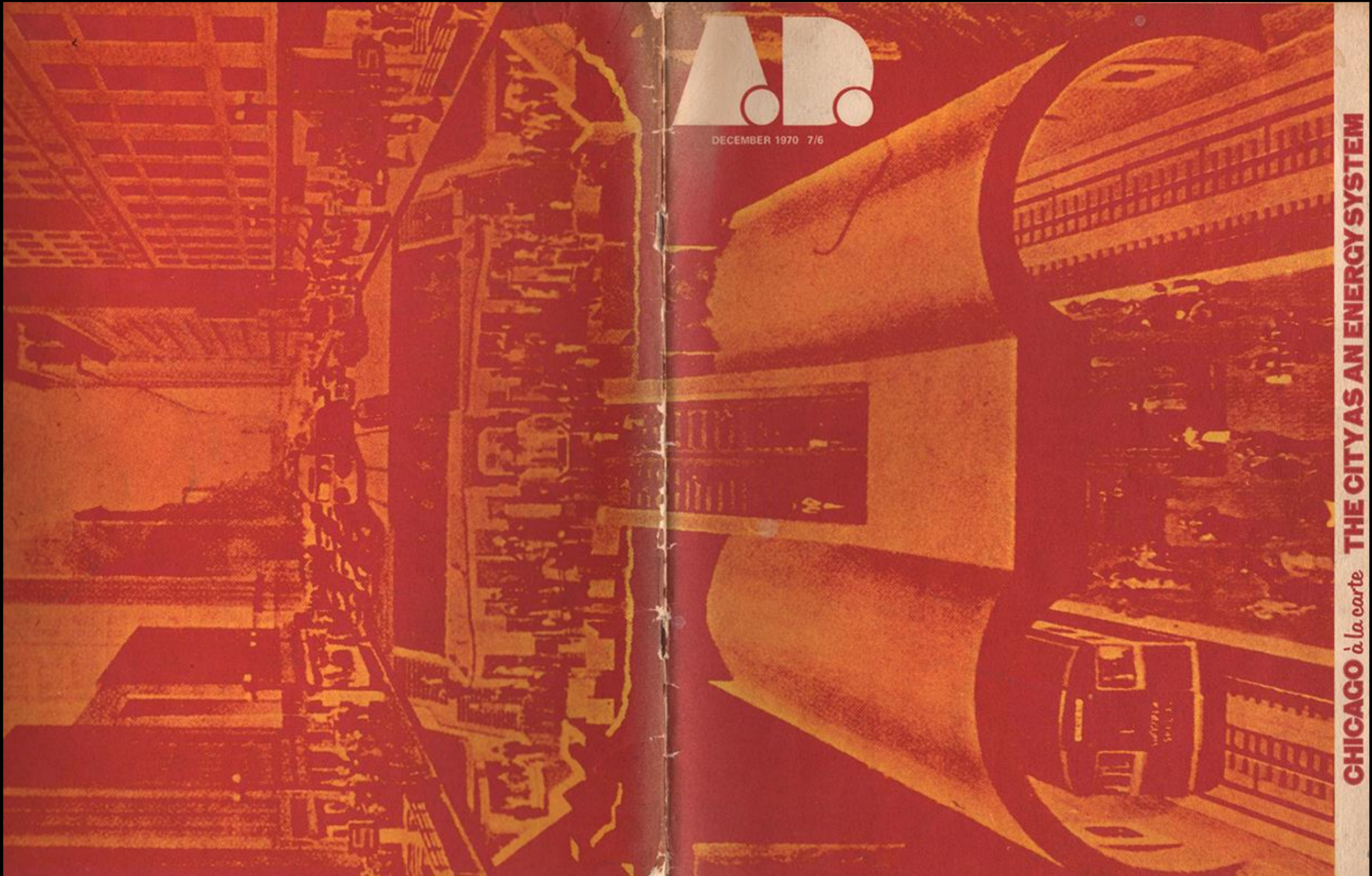


Elia Zenghelis. Looking Down La Salle Street. 1974



*Cedric Price - Southend on Sea, 1969*

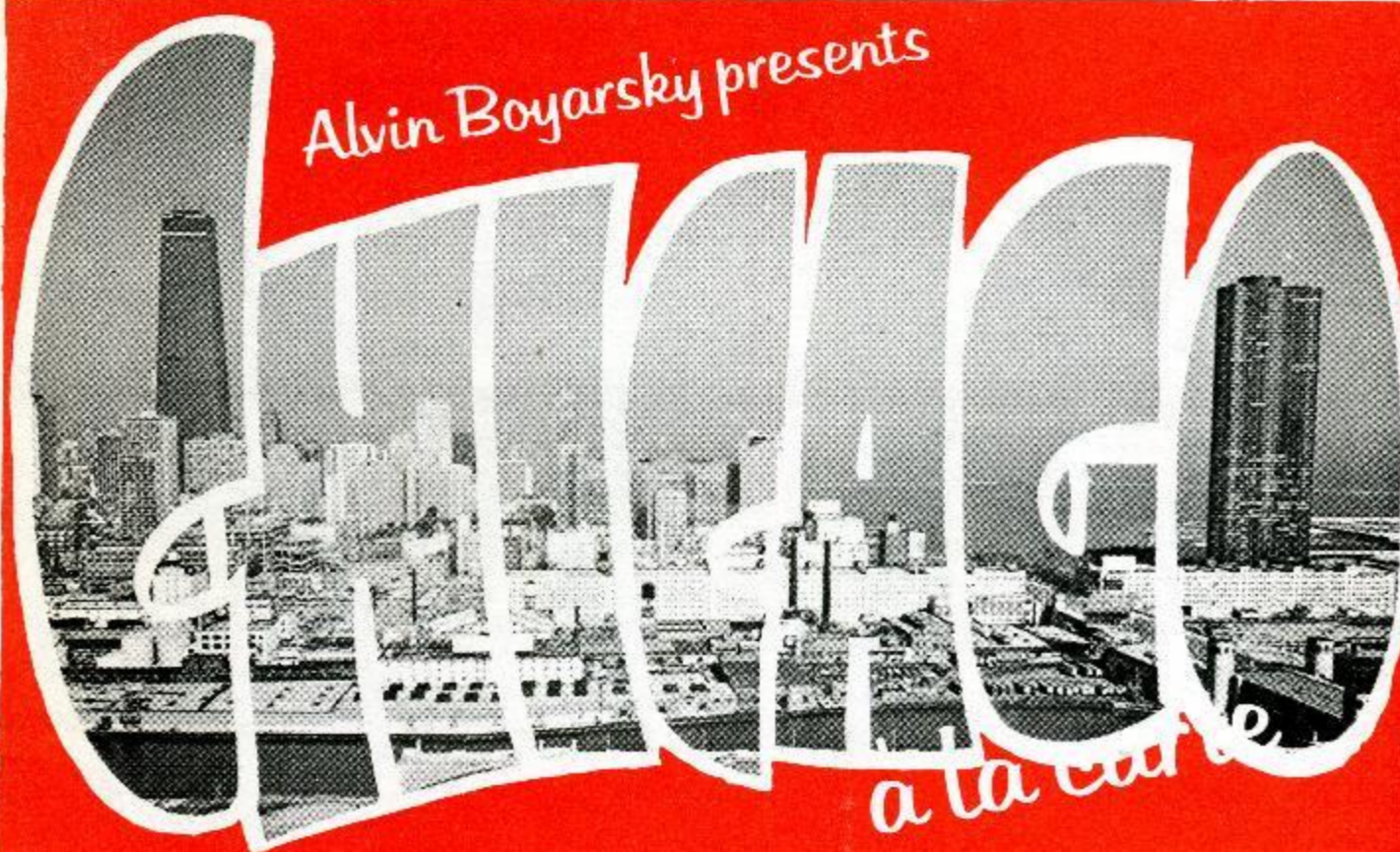
*They're playing a very subtle game here - purposely obscured by temporaneous electronic artifactual dross*



Chicago a la Carte. The City as Energy System.  
1970



Alvin Boyarsky presents



Aventure de 4000 Mètres



Lucerne - Pöschel und Müller



1970 marks the centenary of the postcard. Deltologists will know that it is still possible to turn up a reasonable collection of popular picture postcards dating from 1902.\* A Saturday afternoon's browse in Camden Passage, London, or on North Clark Street, Chicago, will reveal not only a miscellany of topographical information, taste and sensibility of the period, but an unself-conscious regional pride, sometimes oozing with self-caricature, reflecting what is

thought to be of interest to visitors. Thus, for example, the Swiss portrayed themselves as a nation of pastoral, alpine tranquility, surrounded by their pets and farm animals, often attired in traditional costume and inhabiting sheltered urbanised valleys, whose sprawling cities and towns were full of the picturesqueness and historical layering characteristic of a pre-industrial Europe. However panchromatic and glossy, the bulk of postcards

purchased at the airport in Zurich today reiterate the theme of 60 years ago. The funicular railways and chair-lifts of yesteryear are augmented by pornographic views of miniaturised airports, express-ways, skyscrapers and daring tunnelling feats, as if imported from a mechanised new world as the highly desired apparatus representing the tangible miracles of contemporary life.

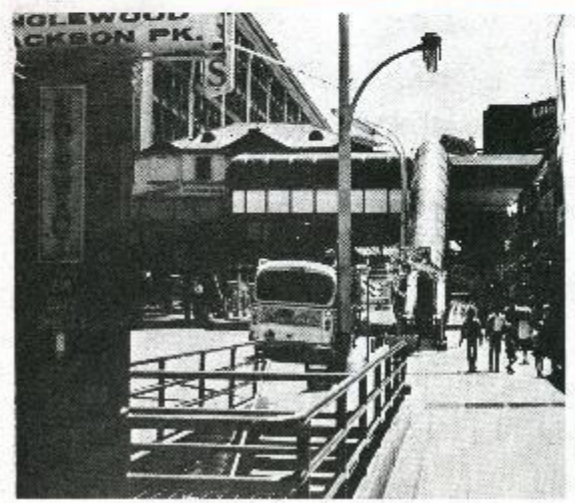
596 ▷

\*When regulations were changed to allow messages and address to occupy one side of the card, leaving the other side entirely for a picture.

Chicago's view of Chicago's subway in the Central Business District. Shows the main tubes, the downtown center platform, which is 2500 feet long; the two-way escalators to the two centers with many elevators; and the State St. surface level. Pictures of the subway are available, illustrations, excursions, etc.

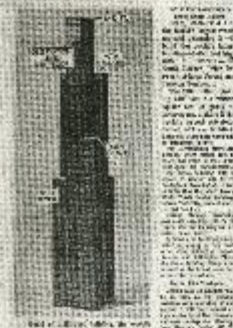


A Diner Place to Eat - The Burlington Diner - An Original Burlington R.R. Diner - 4183 So. State St. - Chicago Ill. - Famous for good food - Serving day and night since 1929 - For Ladies and Gentlemen



# SEIZE 140 IN RIOT; 25 HURT

Sears to Construct Tallest Building In World, 110 Stories



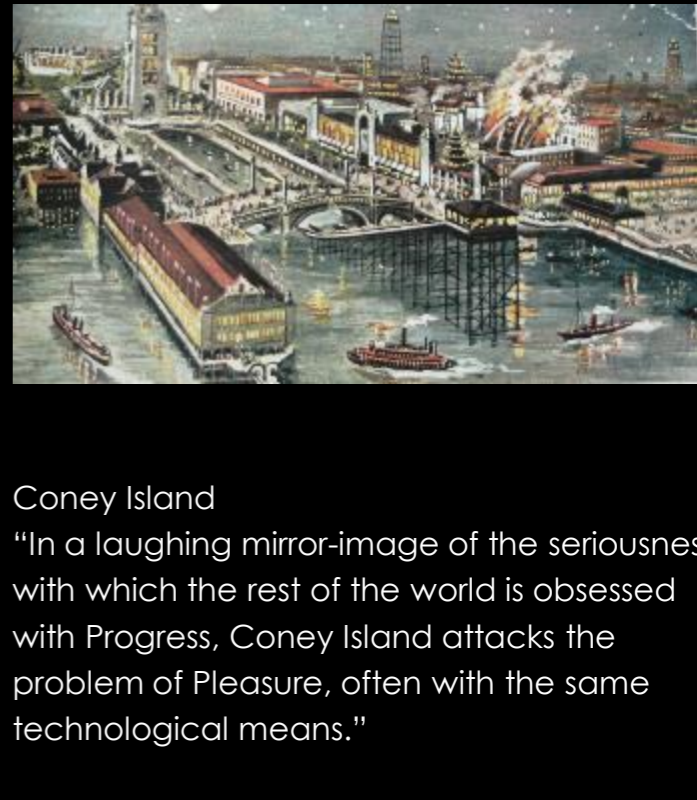
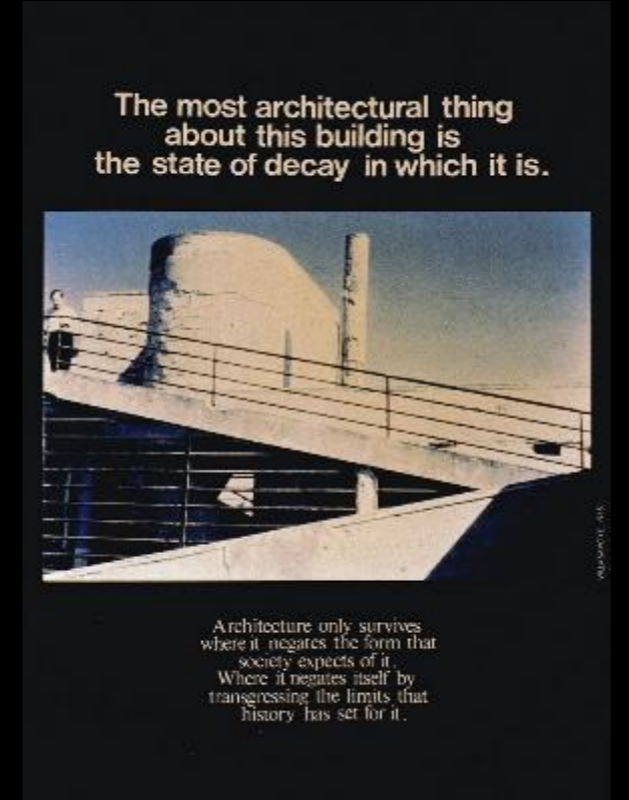
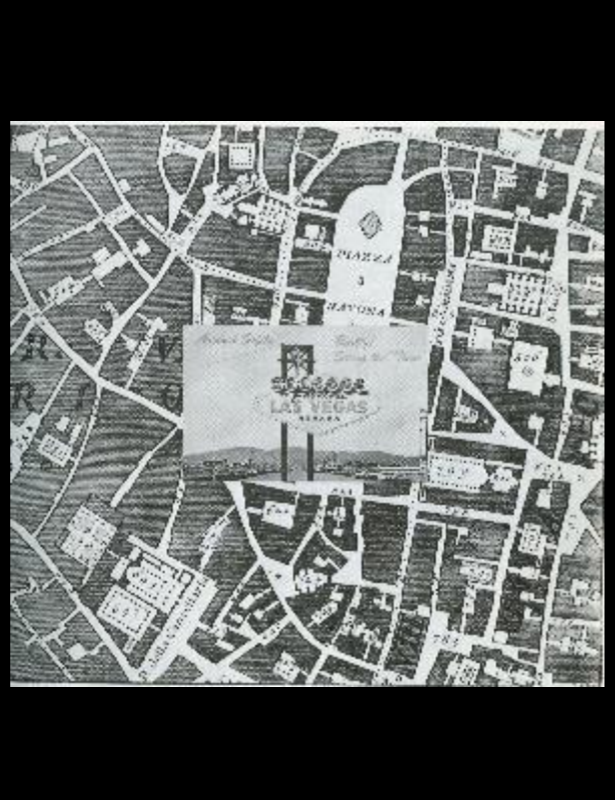
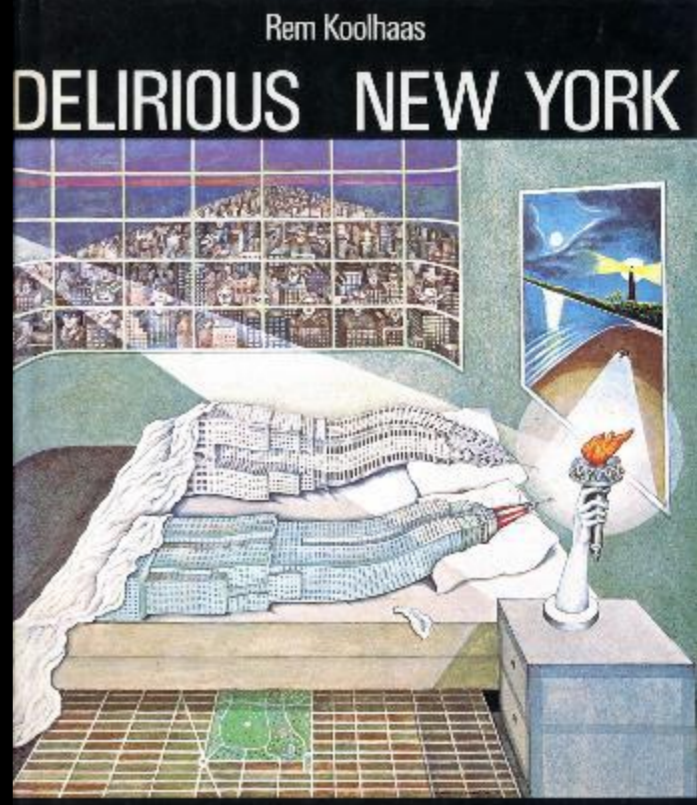
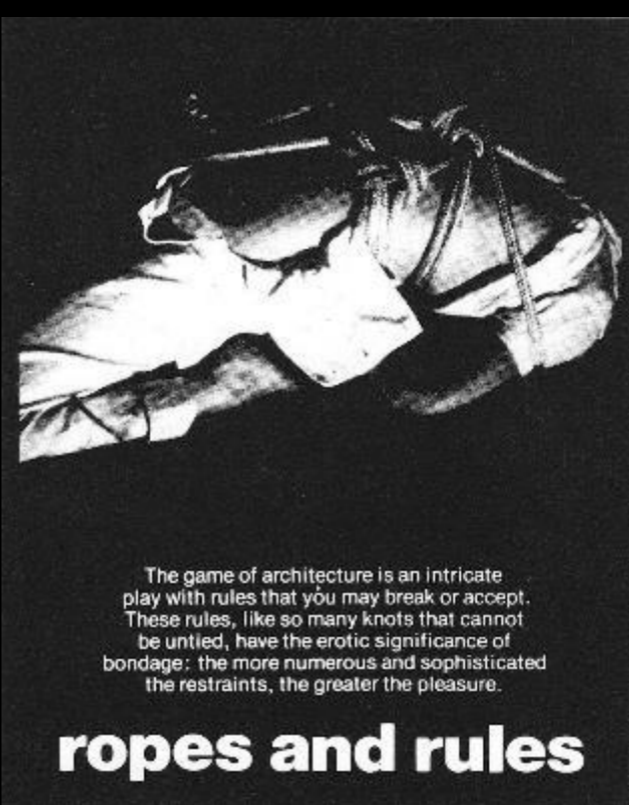
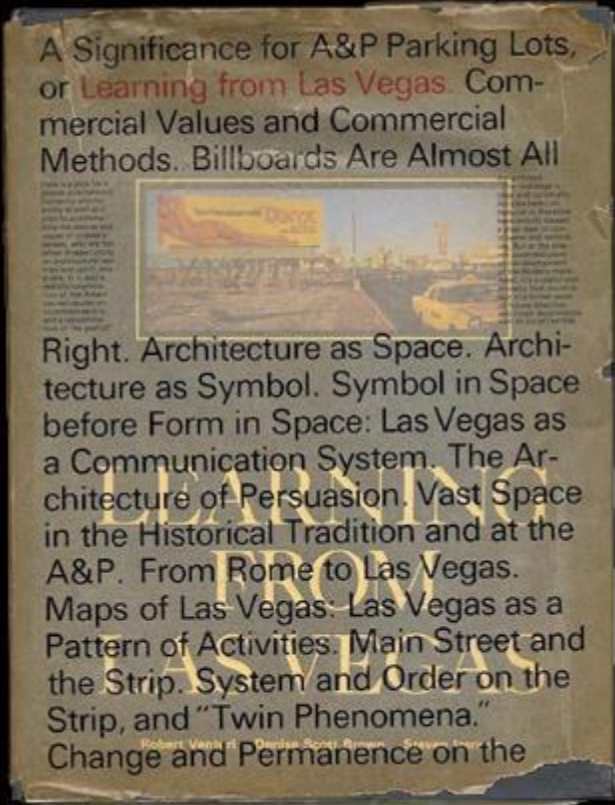
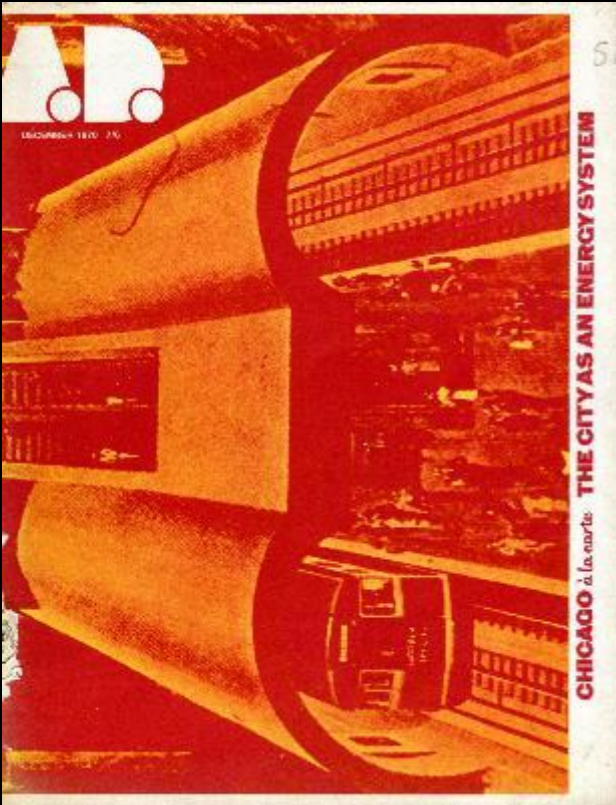
Airlines Told: Hike Flights at Midway

Newsman Observes Confrontation in Park from Elm Tree Limb



2 ARE SHOT; A THOUSAND STORM LOOP

Chicago a la Carte

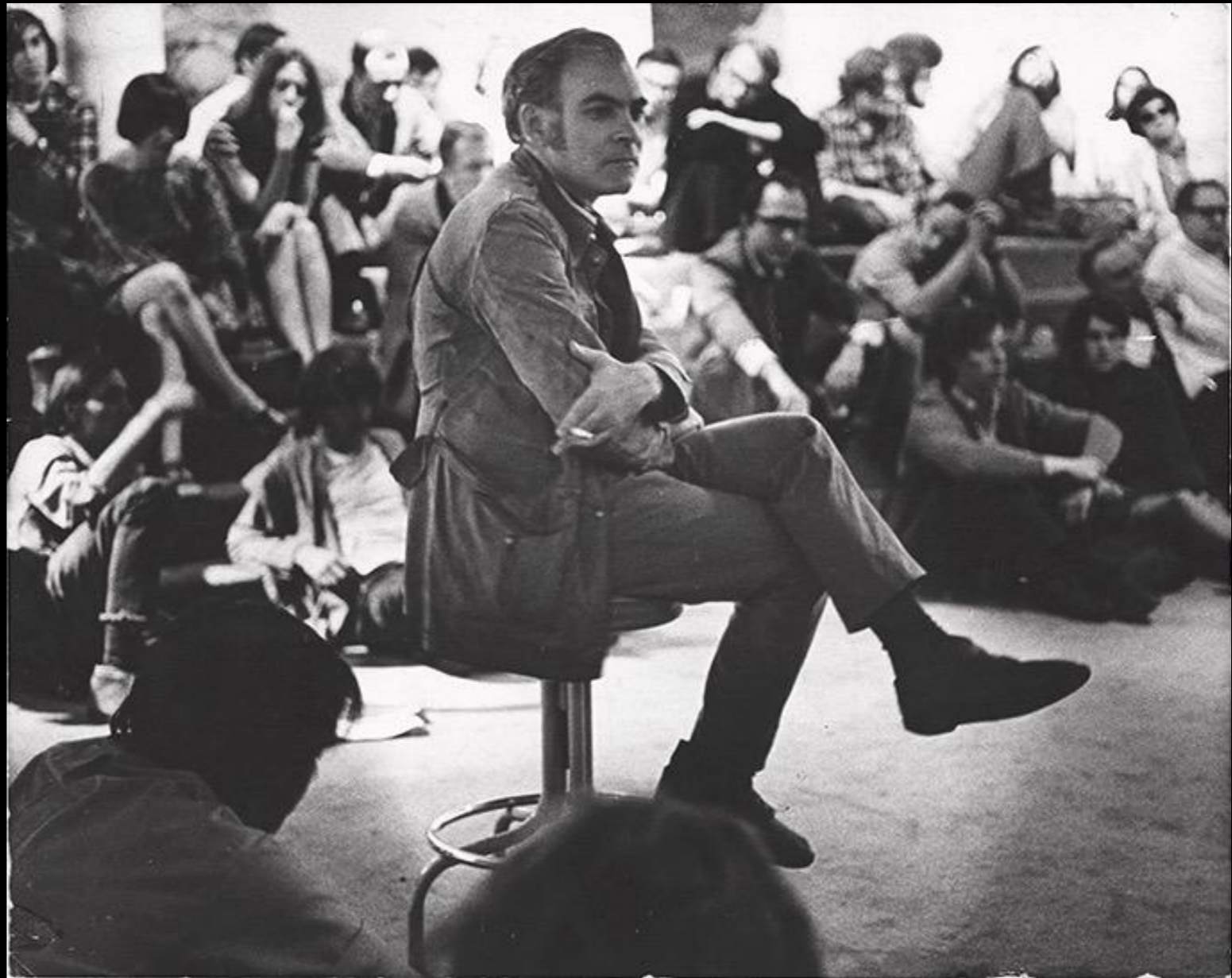


Chicago a la Carte  
Alvin Boyarsky 1970

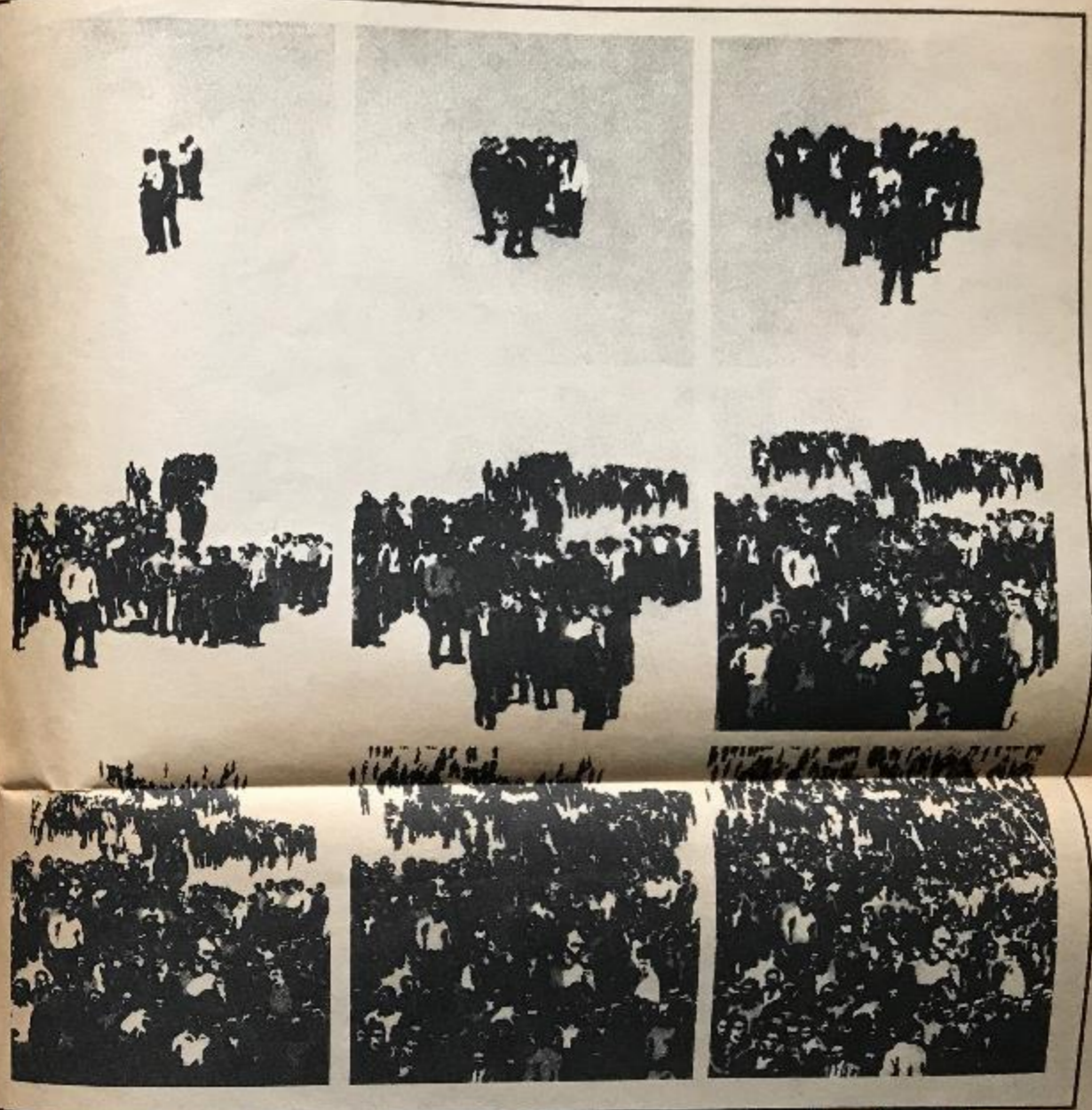
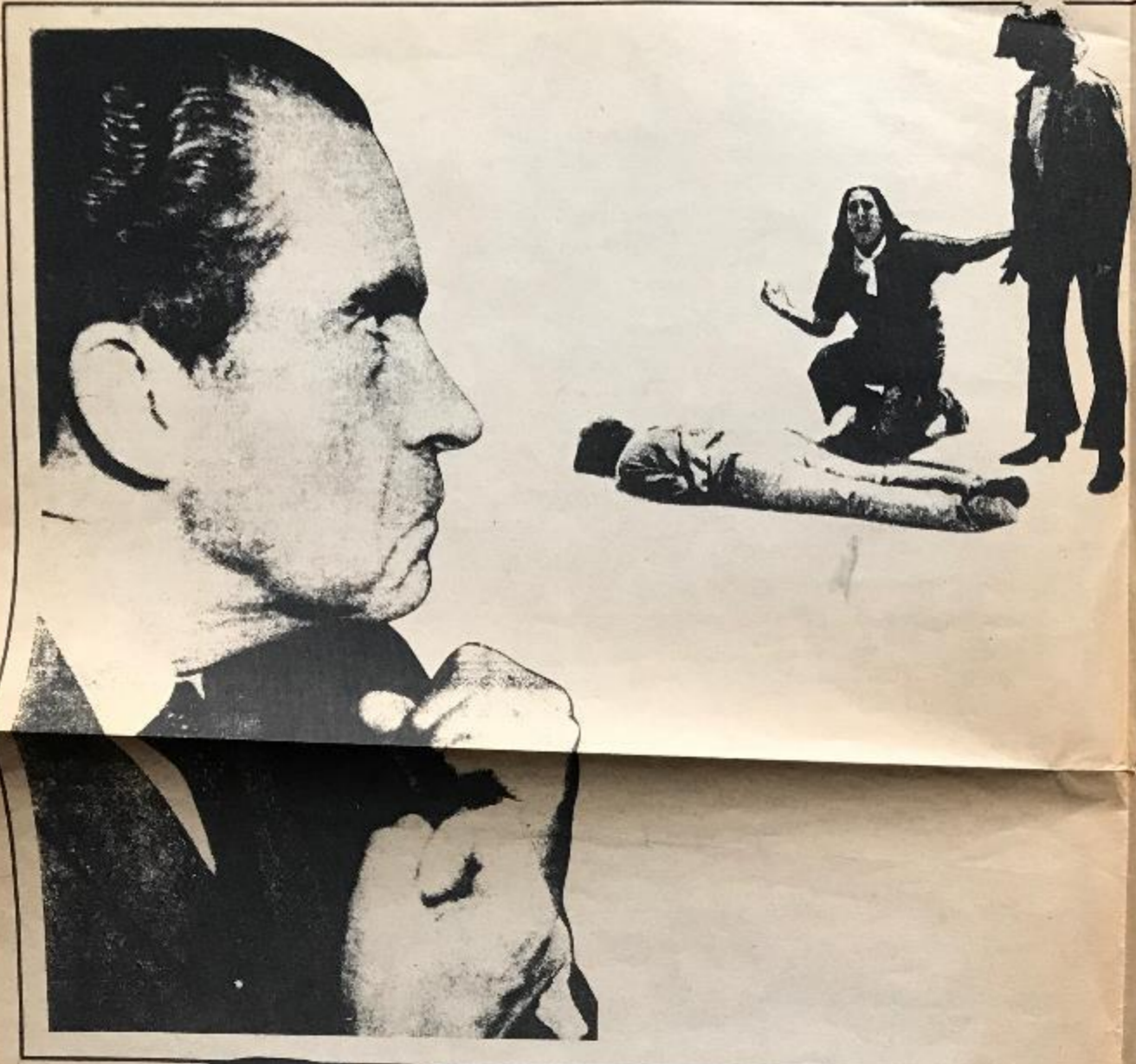
Learning from Las Vegas  
Venturi, Scott Brown & Izenour  
1972

Advertisements for Architecture  
Bernard Tschumi 1976-77

Delirious New York  
Rem Koolhaas 1978



*'sitting in Cambodia' Chicago May 1970*



# STRIKE!

*The Daily Strike,  
Strike Central Headquarters, University of Illinois,  
Art & Architecture Building 1970*

SAMPSON/FETHER

SUMMER SESSION

also  
WEBER  
STEVENS  
KARTVEDT  
LUNDSTROM  
CALQUHOUN  
NITSCHKE  
SCHEIN  
KOPP

70

SUMMER SESSION



70

PETER COOK

SUMMER SESSION



70

JAMES STIRLING

SUMMER SESSION



70

ANTHONY DUGDALE

SUMMER SESSION



70

ALVIN BOYARSKY

SUMMER SESSION



70

WARREN CHALK

SUMMER SESSION



70

HANS HOLLEIN

SUMMER SESSION



70

DENNIS CROMPTON

SUMMER SESSION



70

CEDRIC PRICE

SUMMER SESSION



70

NIKOLAAS HABRAKEN

SUMMER SESSION

You say you want a revolution  
Well, you know  
we all want to change the world  
You tell me that it's evolution,  
Well, you know  
we all want to change the world  
Alright, alright.  
You say you got a real solution  
Well, you know  
we'd all love to see the plan.

70

SUMMER SESSION



70

COLIN ROWE

SUMMER SESSION



70

BRIAN RICHARDS

SUMMER SESSION



70

REYNER BANHAM

SUMMER SESSION



70

ROBIN MIDDLETON

# SUMMER SESSION 70

Organised by the International Institute of Design  
For details write to the director: Alvin Boyarsky,  
c/o A&A Box 4348 Chicago Illinois USA or  
c/o AA 36 Bedford Sq London WC1 England  
Please forward your name, address, education  
and interests.

# SIX WEEKS JULY 13 TO AUGUST 21

London

You say you want a revolution  
Well, you know  
we all want to change the world.

Senior architectural students, recent graduates and environmentalists are invited to join the first session of a continuing, independent educational experiment to be held in London this summer.

On-going lecture and seminar series dealing with conflicting attitudes to education, the roles of the professions and strategies for the environment.

Unique opportunity for cross-fertilisation and interchange. First hand studio and seminar contact with eminent international faculty. Bring your own projects.

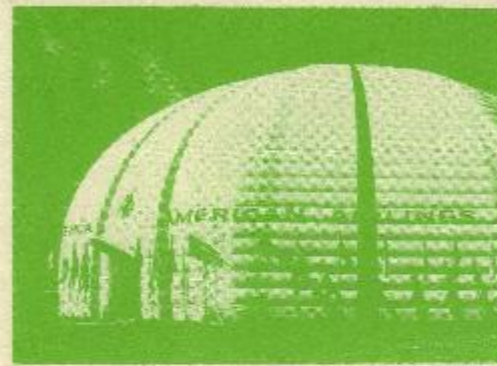
Use the resources of London and the expertise of the resident faculty and the extensive visiting panel. Help the resident faculty pursue their own theoretical problems and on-going projects.

The session will take place in the premises of University College Gower Street, London.

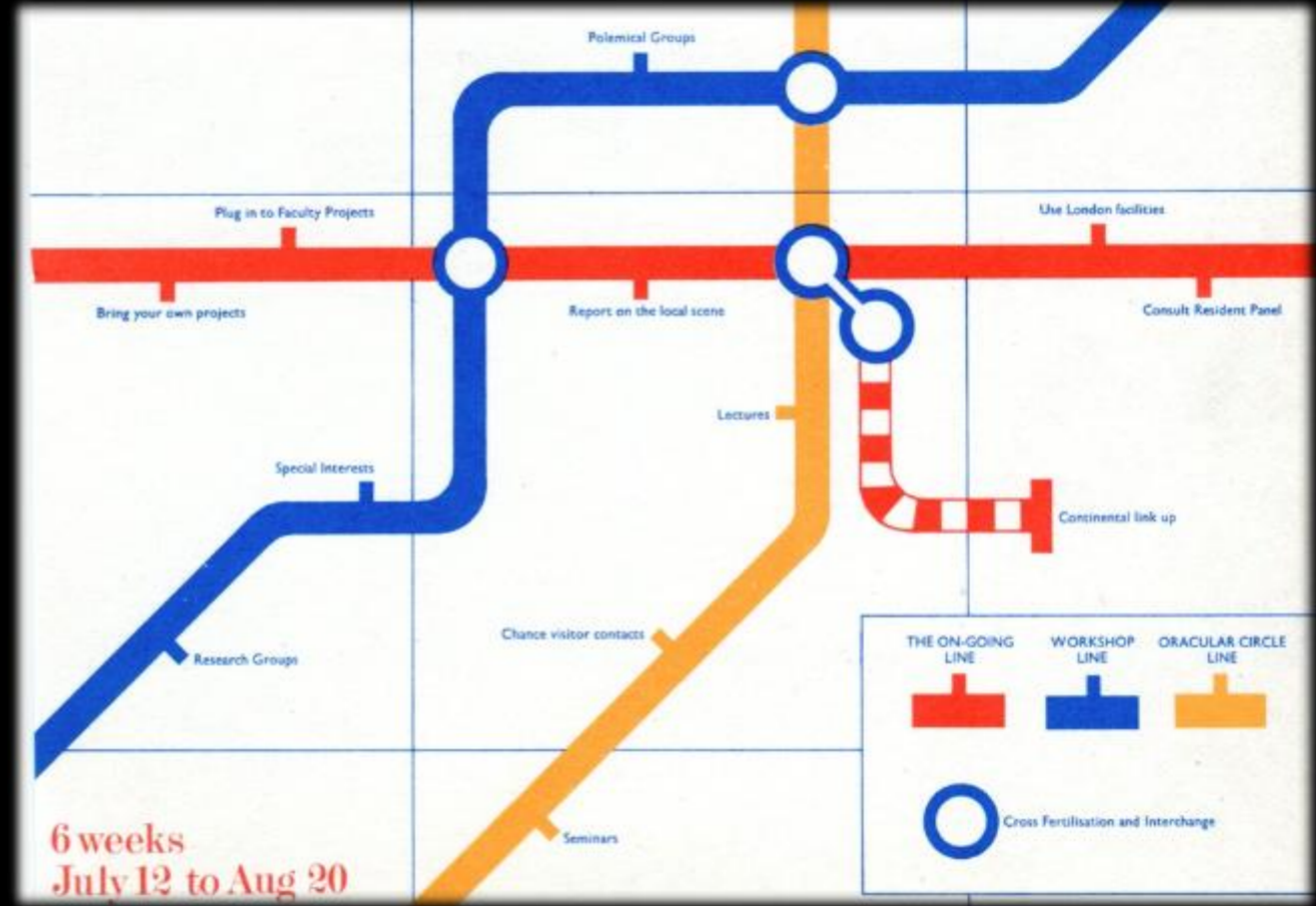
Optional link with BADEN SUMMER EVENT 300 European architectural students workshop to be held 23-30 August.

# TUITION £100

*Some scholarships available*



SAMPSON/FETHER



International Institute of Design Summer Sessions 1971





*Caught up in the Byzantine intrigues, labyrinthine curricula, procedures and objectives, as if from some former era.*

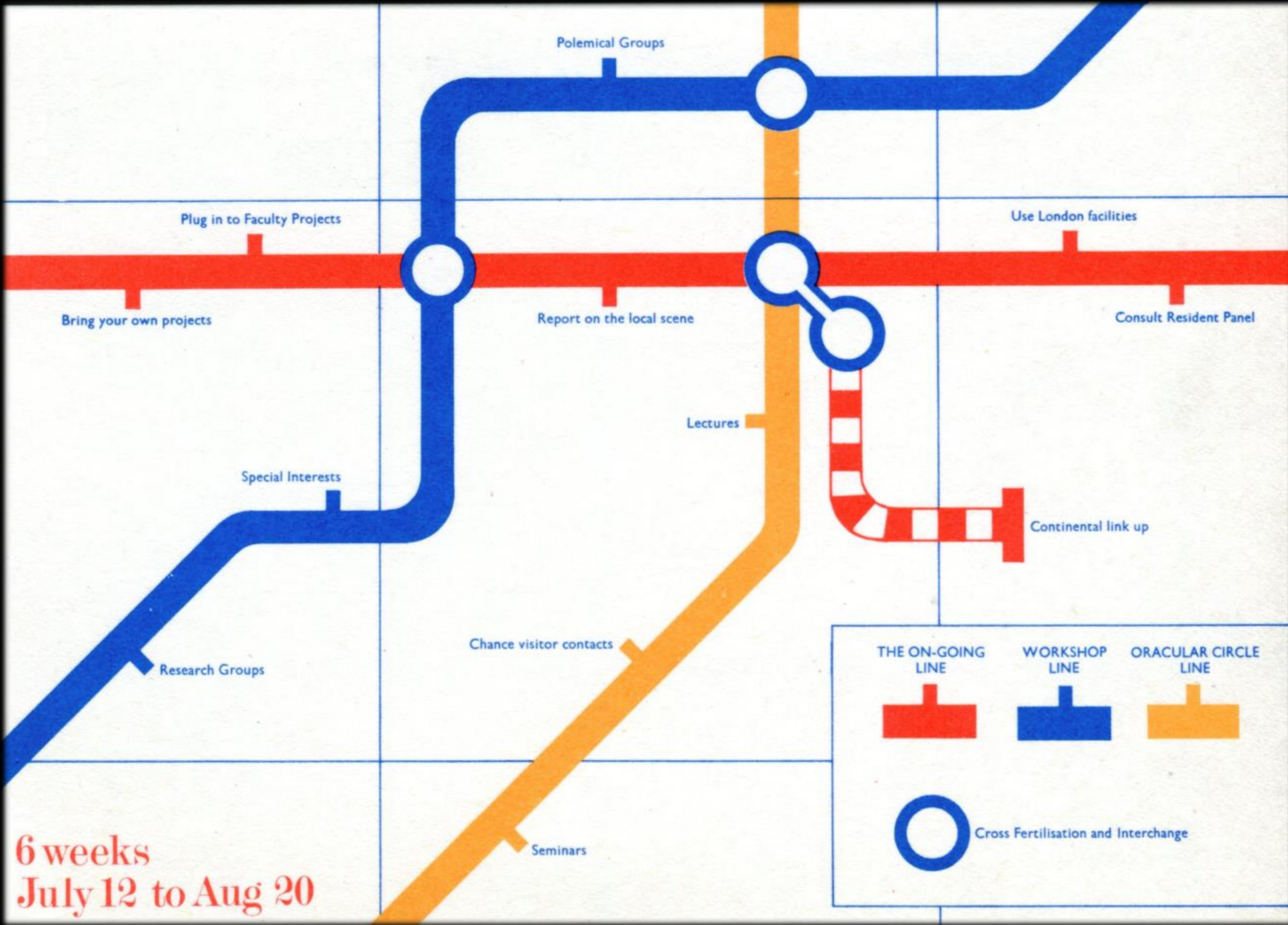
*A workshop and a platform. Key Words. A market place and a forum.*

*A well laid table and a banquet for free ranging sounds as opposed to your local cafeteria's battery fare.*

*Use the resources of London. Star turns. A cool look at the world scene.*



*London: Cities like London, Buenos Aires, Tokyo, New York, etc. contain sufficient slack to be used as laboratories and workshops. It is possible to co-opt space from recessed institutions, take over cheap pads from vacationing students and use the abundant resources of information, professional and interdisciplinary back up, co-ordinating agencies and local talent, ranging from those with below-the-surface 'alternative' interests, to the leading guns on the scene to further enrich the learning possibilities for many from all parts of the world.*



**6 weeks**  
**July 12 to Aug 20**

THE ON-GOING LINE	WORKSHOP LINE	ORACULAR CIRCLE LINE
Cross Fertilisation and Interchange		

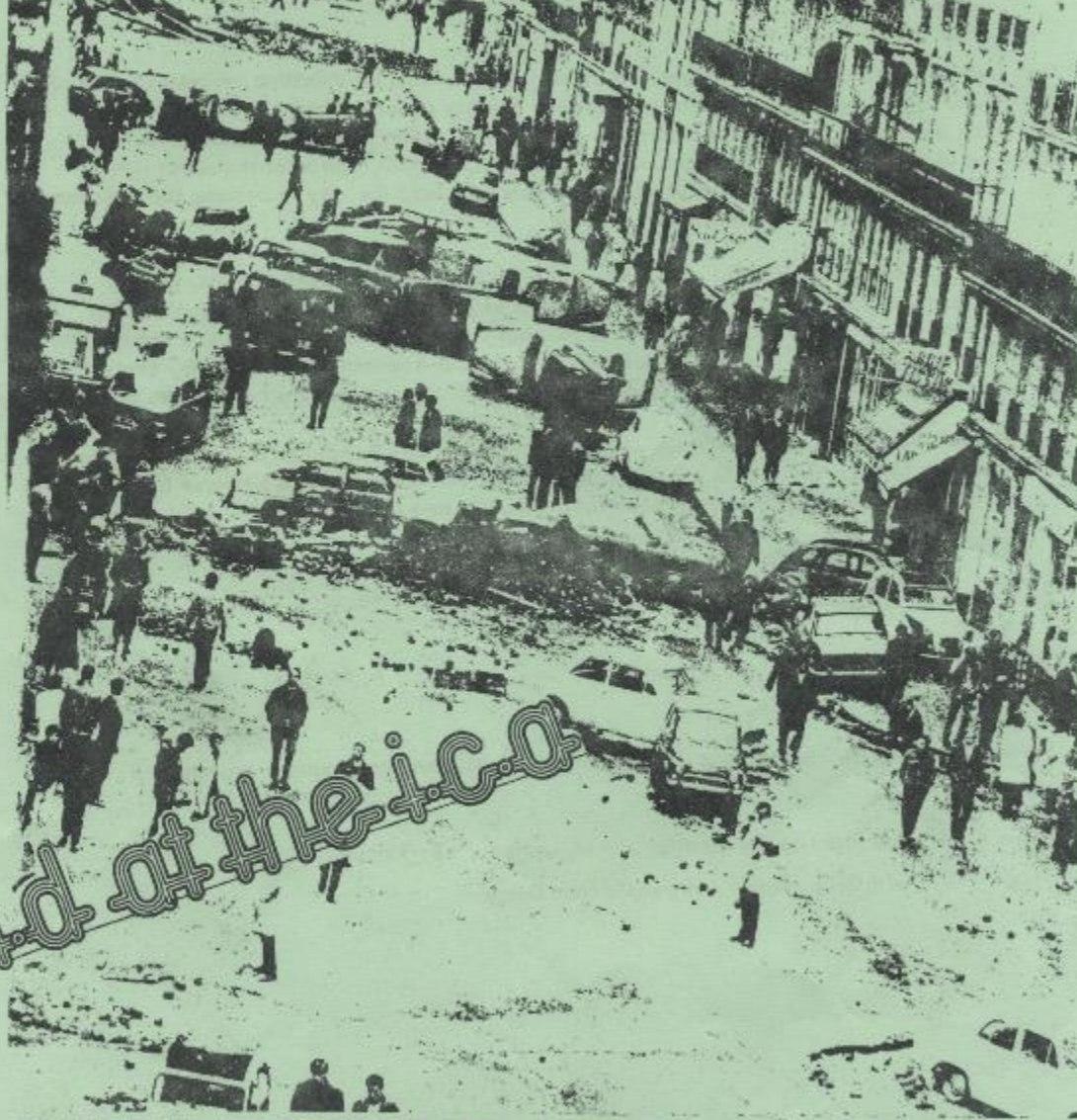


Vinko Torca  
Bozo Podlogar  
Vere Pollak  
Dare Pozenal  
Boris Pleskovic  
Bojana Klemencic  
Juri Kobe  
Matjaz Garzarolli  
Borut Burger  
Soba 25

Marija Cerar  
Meta Hocevar

# URBAN INSURGENCY

SUMMER  
SESSION



held at the i.c.a.

THE ENVIRONMENTAL TRIGGER - DEFINITIONS  
OF CONFLICT - THE INSURGENT SPACE  
CATALOGUE - THE RIGHT TO THE GHETTO



Part 1 (a) The increasing gap between the industrialisation and urbanisation processes is one of the causes of the growing contradictions between Society structures and the Everyday life of the urban dwellers. (b) The concentration of the latter within specialised ghettos reveals planning as the expression of a segregating power structure that reinforces the status quo. (c) The resulting environmental and urban conflicts will lead the city to become the inevitable and only starting point of revolutionary change.

Part 2 (a) While cities' spatial characteristics have been used diversely for insurgent or guerilla purposes, historically the formal structures of the city influenced insurgent tactics rather than insurgent behaviour. (b) Recent revolutionary approaches tend on one hand to define new political strategies (ideology) in relation to the socio-economical and military context. (c) On the other hand they attempt to destroy or subvert the repressive urban systems (methodology).

Part 3 (a) The subversion of existing systems lies in their very nature. Ghettos become insurrectionary 'free' areas. (b) While urbanisation extends, the contradictions between a hierarchical power concentration and a neutral urban fabric lead to new urban forms.

Week 1 "The Environmental Trigger" - A talk. B. Tschumi

Week 2 "Urban Definitions of conflicts". - A seminar. F. Montes

Week 3 "The Insurgent Space Catalogue". - A talk and catalogue-workshop. B. Tschumi

Week 4 "The Right to the Ghetto". - A seminar. B. Tschumi  
with Brian Anson and people from Derry.

with  
FREE DERRY DAY



Architectural Design STUDIO 100

*What to do with Manhattan?*



Manhattan Workshop – Con Ed

INTERNATIONAL INSTITUTE OF DESIGN - SUMMER SESSION 72

"MADE IN ITALY"

The workshop is concerned with the present Italian scene and its dramatic contradictions as one of the focal points for the analysis of major cultural, social and political problems. People with different attitudes and interests will be present and in confrontation with each other.

Week 1

VITTORIO GREGOTTI (Professor at the School of Architecture in Milan, designer and architect. For many years editor-in-chief of Casabella and Edilizia Moderna. Critic and author. Among his principal theoretical works are Il Territorio dell'Architettura (1964) and New Directions in Italian Architecture (1968).)

"Design and Architecture in Italy, 1945-71". A concise history of modern movements, political difficulties and present tendencies.

GERMANO CELANT (Curator of the Experimental Museum of Contemporary Arts in Turin. Also editor of several books dealing with conceptual art and modern architecture. His works include Art Povera (1969), Conceptual Art, Arte Povera, Land Art (1971). He is preparing a book on Radical Architecture).

"Arte Povera, Land Art, Conceptual Art and Conceptual Architecture", "Radical Architects". "Art and architectural criticism as political work! Information Documentation Archives "IDA", "Conceptual and Behavioural aims in New Italian Architecture", "The Architect as Architecture". The "Radical Architects" lecture will present the work of such groups and individuals as ARCHIZOOM, SUPERSTUDIO, UFO, 9999, SOTTSASS, LA PIETRA, etc. Some of these will also be present with further presentations.

Week 2

ITALIA NOSTRA: "Italy: Too Late to be Saved?"

The exhibition, which has previously been held at the Metropolitan Museum of New York, will be shown at the ICA premises during Summer Session 72.

Italia Nostra is a society for the preservation of the historic and artistic heritage of Italy. It is also concerned with the last-minute rescue of its natural landscape already being rapidly destroyed, (Venice, historical centres, Italian coastline).

Mr Brambilla (the director of the exhibition in New York) and Mr Bazzoni (Milan) will be present and will discuss the aims and attainments of the association. This will be the occasion for a debate about history, ecology and modern planning.

Week 3

THE ROLE OF THE JOURNALS IN THE MAKING OF THE ITALIAN SCENE.

Editors of the most influential journals will be presenting their work and their concern with Italian and international problems.

CASABELLA is one of the oldest and most respected of the Italian journals. After some years of decline, it has now returned to the scene as one of

the most exciting ideas-magazines, featuring, together with the political debate on housing and planning, the theoretical debate and some of the work of the most experimental and radical architects.

DOMUS, the best known and most influential design magazine in the world. Creator of the Italian style, sponsor of such manifestations as Euro-Domus, etc.

CONTROSPAZIO, a new journal focussing on architectural education and social problems, has published special numbers on the Bauhaus, Pop Architecture, Architecture in China, etc.

IN, a new magazine of design, is publishing, in collaboration with Archizoom and Superstudio, a series of numbers on "The Destruction of the Object", "The Elimination of the City", "The Disappearance of Work".

Week 4

STRUM GROUP (Group for Instrumental Architecture)

"The Struggle for Housing", "Utopia", "The Mediatory City".

This group of Turin architects, invited by the Museum of Modern Art to design a house environment, instead transformed the space allotted to them into a street corner where they freely distributed three pamphlets: "The struggle for housing", "Utopia" and "The Mediatory City".

Piero De Rossi will present three lectures/discussions on architecture as tool for social change.

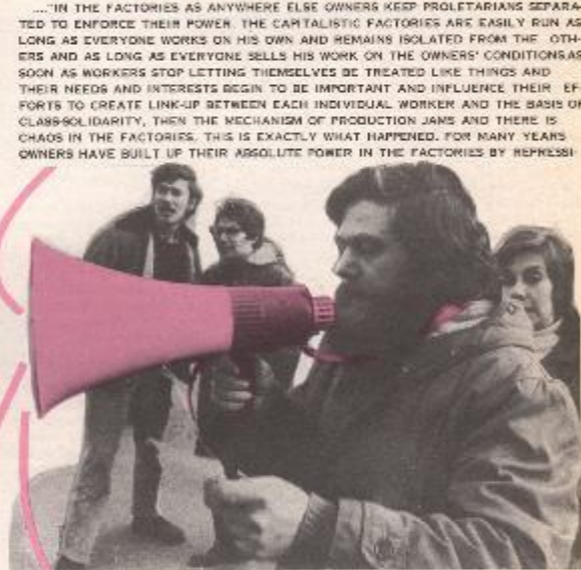
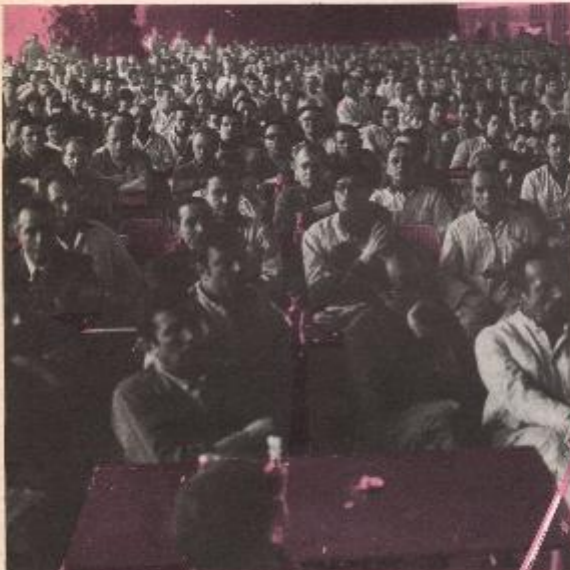
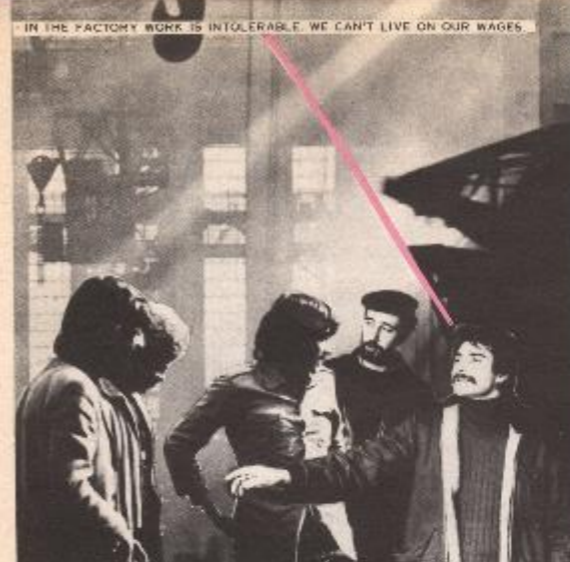
Week 5

SUPERSTUDIO

"Italian Design at the Museum of Modern Art", "The Last Supper".

A complete report on the important Italian design exhibition recently shown at the Museum of Modern Art in New York. This report will be the basis for an analysis of Italian design and its relationships to industry, society and culture.

The Florentine group of Superstudio has participated in this exhibition with an environment and a film, and has been active on the Italian design and criticism field in the last six years. Among their works are "The Continuous Monument", "The 12 Ideal Cities", etc. At the moment they are engaged in research on "Life, Education, Ceremony, Love and Death". Adolfo Natalini will present their work in a series of three lectures, as a commentary to the presentation of Italian design and as an analysis of the cultural processes of the Sixties, etc.



...."IN THE FACTORIES AS ANYWHERE ELSE OWNERS KEEP PROLETARIANS SEPARATED TO ENFORCE THEIR POWER. THE CAPITALISTIC FACTORIES ARE EASILY RUN AS LONG AS EVERYONE WORKS ON HIS OWN AND REMAINS ISOLATED FROM THE OTHERS AND AS LONG AS EVERYONE SELLS HIS WORK ON THE OWNERS' CONDITIONS AS SOON AS WORKERS STOP LETTING THEMSELVES BE TREATED LIKE THINGS AND THEIR NEEDS AND INTERESTS BEGIN TO BE IMPORTANT AND INFLUENCE THEIR EFFORTS TO CREATE LINK-UP BETWEEN EACH INDIVIDUAL WORKER AND THE BASIS OF CLASS-SOLIDARITY, THEN THE MECHANISM OF PRODUCTION JAMS AND THERE IS CHAOS IN THE FACTORIES. THIS IS EXACTLY WHAT HAPPENED. FOR MANY YEARS OWNERS HAVE BUILT UP THEIR ABSOLUTE POWER IN THE FACTORIES BY REPRESSI-

VE MEASURES, SUCH AS POLITICAL DISMISSALS, TRANSFERS TO OTHER DEPARTMENTS, THE NEUTRALIZATION OF COMMUNIST ORGANIZATIONS FOR THE WORKING CLASS (THE YELLOW TRADE-UNIONS), BLACKMAIL AND THE ALLUREMENT OF ANTI-STRIKE REWARDS AND OF RAISES IN SALARY ACCORDING TO THEIR JUDGEMENTS, THE DIVISION OF CATEGORIES ETC. UNTIL WORKERS STARTED THE STRUGGLE AGAIN AND EVENTUALLY PUT THEIR OWN CLASS INTERESTS IN THE FIRST PLACE SO THEY WOULD NO LONGER SELL THEIR WORK IN THE FACTORIES ON OWNERS' CONDITIONS BUT IMPOSED THEIR CONDITIONS, BY ATTACKING VIGOROUSLY THE INSTRUMENTS OWNERS MAKE USE OF TO DIVIDE AND EXPLOIT WORKERS: WITH DIFFERENCES IN SALARY, INCENTIVES, THE HIERARCHY OF JOBS, WORK-TIMES, THE OBJECTIVITY OF THE PRODUCTIVE CYCLE. SO IN THE COURSE OF THE STRUGGLE FACTORIES BECAME PLACES UTILIZABLE NOT ONLY BY OWNERS BUT ALSO BY WORKERS: FROM PLACES WHERE THEY WERE EXPLOITED TO PLACES WHERE THEY COULD ORGANIZE THEIR CLASS SOLIDARITY. WORKERS TOOK OVER THE FACTORIES TO ASSERT THEIR INTERESTS AND THEIR POWER AND TO MAKE THEM A BASIS FOR GENERAL ATTACK AGAINST THE POWER BLOCK OF OWNERS.

"FOR YEARS IN THE FACTORIES THE WORKERS MADE THEIR MOVEMENTS IN THE WAY AND THE TIME OF THE PRODUCTION PLAN. THEY COME, TAKE THEIR PLACES IN THEIR SQUARES LIKE PUPPETS AND WORK, THEN GO OUT OF THE GATES AND DISPERSSE IN EVERY DIRECTION. EVENTUALLY IN SPRING 1968 WE BEGAN TO DISCUSS ABOUT THE WAY OWNERS USED TO REGULATE THE TIME AND THE QUANTITY OF PRODUCTION. WE CLAIMED THE WORKERS' RIGHT TO BE INFORMED ABOUT TIMING AND SET OUR NECESSITY FOR PSYCHOPHYSICAL RECOVERY AGAINST THE INVOLABILITY OF THE PRODUCTION TIMES. THAT WAS THE FIRST STEP. IN MAY 1969 THE STRUGGLE STARTED OVER AGAIN. SO THEY STARTED A NEW KIND OF STRIKE COLLECTIVELY DECIDED INSIDE THE DEPARTMENTS IN MEETINGS ACTUALLY WRUNG FROM OWNERS. IT WAS A KIND OF STRIKE WHICH ENLARGED THE ORGANIZATION OF WORKERS BECAUSE IT GAVE THEM THE POSSIBILITY OF STOPPING IN THE FACTORIES AND DISCUSSING TOGETHER ABOUT THE BEST WAY OF LEADING THE STRUGGLE. WORKERS BEGAN TO ACT CONSCIOUSLY, BROKE OWNERS' IMPOSITIONS AND CHANGED THE LINE OF CONDUCT IMPOSED ON THEM IN THE FACTORIES AND OUTSIDE. IT WAS CLEAR THAT IT IS POSSIBLE TO REMAIN SEPARATED EVEN IN THE STRUGGLE WHEN ITS METHOD IS WRONG. THE STRUGGLE AT DIFFERENT STAGES (FIRST BUILDING-WORKERS, METAL WORKERS AND THEN TEXTILE WORKERS, ETC.); OR EVEN THE STRUGGLE WHICH IS BEING EXTENDED TO THE FACTORY FLOORS FOR SEPARATE

TE CLAIMS, ON THE QUESTION OF DISCRIMINATION BETWEEN THE NATIONAL CONTRACT AND LATERAL AGREEMENTS PREVENTS WORKERS FROM USING ALL THEIR POTENTIAL POWER IN THE BATTLE AGAINST OWNERS AND PERMITS THEM TO GET A NEW EQUILIBRIUM OF FORCES FROM THE PREVIOUS ONE. NOT TO ORGANIZE THE SEPARATED CLASS. WE UNIFIED OUR AIMS REALIZING THAT PRODUCTIVENESS IS NOT A PROBLEM OF OUR CLASS AND DOES NOT CONCERN WORKERS WHO MUST MAKE THEIR CLAIMS IN CONFORMITY WITH THEIR NEEDS. "STOP SWINDLING US WITH THE DIFFERENCES OF SALARY AND THE DIFFERENCES OF CATEGORIES (5 CATEGORIES BETWEEN LABOURERS AND EMPLOYEES), WITH THE RAISES NOT IN OUR SALARIES BUT IN OUR PRODUCTION PREMIUMS AND IN THE PLACE-WAGES. WE BASED OUR POWER AND OUR UNITY ON EQUALITY". WE PRACTISED SELF-DEFENCE DAY BY DAY TO PREVENT ORDER FROM BEING RESTORED IN THE FACTORIES. WE TOOK CONTROL OF THE MANAGEMENT OF THE STRUGGLE IN TOWN (LONGER BREAKS ESPECIALLY IN UNHEALTHY PLACES, SLOWING-DOWN OF PRODUCTION, REFUSAL OF OVERTIME WORK, TEN MINUTE BREAKS EVERY TWO HOURS, THE LUNCH INTERVAL AND ALL THE TIME AVAILABLE TO DISCUSS AND TO ORGANIZE THE UNIFICATION OF THE BATTLES IN MEETINGS INSIDE THE FACTORIES AND OUTSIDE). WE PRACTISED COLLECTIVE INSUBORDINATION AGAINST THE LEGAL SYSTEM AND THE IMPOSITIONS IN THE FACTORIES. WE ALSO REJECTED THE DIVISION BETWEEN INSIDE AND OUTSIDE THE FACTORIES. OUTSIDE THE FACTORIES WE WERE NOT "CITIZENS" BECAUSE WE WOULD NOT CEASE BEING ACTIVE WORKERS WHO MET WORKERS OF OTHER FACTORIES AND OTHER GROUPS OF PROLETARIANS TO BRING THE CLAIMS OF THEIR STRUGGLE TO THE STREETS, TO THE AREAS, TO THE SCHOOLS TO ORGANIZE THEIR POLITICAL PRESENCE INSIDE THE FACTORIES AND OUTSIDE IN THE AREAS OF TOWNS.

SO WE ATTENDED THE MEETINGS IN THE DORMITORY-AREAS TO TAKE OUR ACTIVE EXPERIENCE TO THE OTHER PLANTS AND TO THE OTHER FACTORIES IN THE SUBURBS. WE ORGANIZED OURSELVES SO AS NOT TO PAY RENTS AND TRANSPORT FARES AND TO RESIST EVICTIONS. AT NICHELINO, A DORMITORY-AREA FOR WORKERS ON THE PRINCE OF TURIN, FOR INSTANCE, WHERE THE TOWN HALL HAD BEEN TAKEN OVER BY WORKERS AND STUDENTS (AT THE REQUEST OF 'STOP EVICTION, HIGHER SALARIES FOR LOWER RENTS'). EVERY DAY NEWSPAPERS STUCK ON THE WALLS IN THE TOWN HALL YARD ILLUSTRATED THE DEVELOPMENT OF THE ACTION AND RAISED A DISCUSSION AT THE TOWN HALL SQUATTED IN BY THE PEOPLE. AN ORGANIZATION FOR DEBATES BETWEEN WORKING STUDENTS WAS SET UP AT THE UNIVER-

WE GOTTA PRINT 10,000 LEAFLETS TO GIVE AWAY OUTSIDE THE FACTORIES AND IN THE AREAS.

TOMORROW THE FACTORY WILL BE SQUATTED IN. ALL MUST BE INFORMED.

THE FACTORY HAS BEEN TAKEN-OVER. WORKERS AND STUDENTS ARE PICKETING NIGHT AND DAY.

## INTRODUCTION

This document is provided to illustrate some of the activities undertaken by AA students inside and outside the School during a typical week, Monday 24 January to Friday 28 January 1972.



## VIDEO-TAPE EQUIPMENT

In December 1971 the School began to assemble a video-tape unit which at present comprises two tripod cameras, two hand-held cameras, three monitor sets, and the necessary linking and playback equipment; the equipment is controlled by the School's Communications Unit.

## SYSTEMS STUDIES

The Department of Systems Studies provides a course of lectures and seminars giving technical instruction, and a consultancy service which is available to all students in the School. Systems Studies has access to a wind-tunnel, an artificial sky, and a number of similar devices; access to a computer through a computer terminal in the office; the Department trains students for the technical requirements of the R.I.B.A., while they are compiling their portfolio of work in the Middle School. Systems Studies has valuable contacts outside the School which means that students are able to use the services of such professional consultants as Ove Arup and Partners, internationally famous engineers; these consultants also send lecturers to the School. Through the Department there is good liaison with such firms as I.B.M., John Laing (construction), and Monk and Dunstone (quantity surveyors).



THE COMPUTER TERMINAL  
In the Systems Studies office

## COMMUNICATIONS UNIT

The Unit was set up in November 1971 to co-ordinate within the School photography and film-making, graphics and writing, information retrieval and systems; and the video-tape equipment. The facilities are available to any student.



Dr. Jencks gave the second in a course of lectures he has organised on the semiology of buildings systems - a study of the significance and meaning of the physical appearance of a building or building style.

Professor E.H. Gombrich and Sir John Summerson will give lectures later in the series. A series of seminars on the subject has been organised as a supplement to the lecture course.

## PLANNING AND URBAN DESIGN

The Planning Department has connections with a large number of planning agencies and citizen organisations; and it runs a post-graduate course which is an option for architecture students in the last part of their five-year programme. All Planning lectures are open to the whole School, and Department staff consult on architecture projects and dissertations.

MONDAY



## ENTRANCE INTERVIEWS

Interviews for next year's 1st Year went on all week in an informal atmosphere. Each candidate talked with a group consisting of students from all years, secretaries, and tutors. The talk was continued each day over lunch, and many candidates stayed all day, being shown round the School, attending events in the School, and generally absorbing the atmosphere of the AA.

## THE COMPOSITION OF THE SCHOOL

The School consists of First Year, Middle School and Fifth Year; the Department of Planning and Urban Design; and the Graduate School.

## GRAPHICS Ken Garland

Ken Garland, a graphic designer and polemicist on the ways in which graphic art is employed, was invited to hold a seminar on graphics by the Middle School Co-op Unit, as part of their Graphic Design Workshop. His seminar was one of the first events within the School to be video-taped.

DR. CHARLES JENCKS, B.Eng. Lit., B.Architecture (Harvard), Ph.D. (London) is a lecturer in the AA Department of Arts and History; he came to England as a Fulbright Scholar 1965-67. His published work includes *Architecture 2000: Predictions and Methods* and many articles in architectural journals; three more books will be published in 1972-73.

PEOPLES' PLANNING is the general title which has been given to the various urban projects of the Department in the London area.

## PHYSICAL GEOGRAPHY IN THE URBAN ENVIRONMENT David Jones

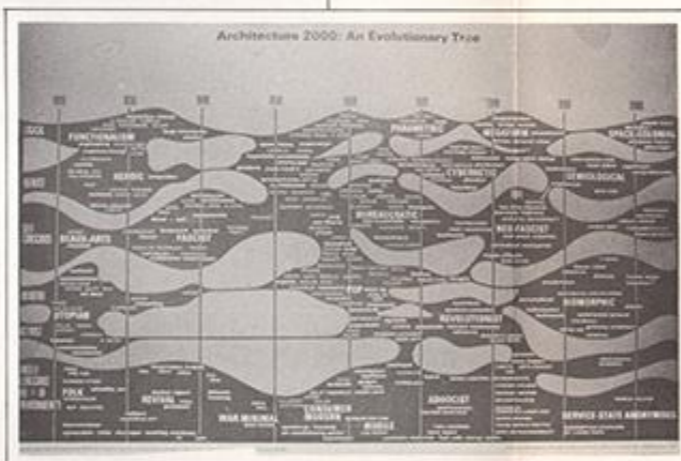
Mr. Jones is a lecturer at the L.S.E. and is one of the large number of visiting lecturers who come to the AA. This was the first lecture in a series of four aspects of physical geography of special relevance to town planning; the series will cover atmosphere, land-use, water supply, and run-off and flooding. In this lecture he described the urban climate: the wind in relation to building positioning and height; temperature - the extra warmth of the urban climate, and the 'heat-island' and 'glass-house' phenomena; fog; and the effects of the discharge into the air of sodium dioxide and carbon monoxide.

## TUTORIALS

By fixing an appointment with a tutor, a student can get detailed criticism of a project. In this case one of the tutors is also a 5th Year student who teaches environmental engineering, in which he has a degree from the University of Bath.

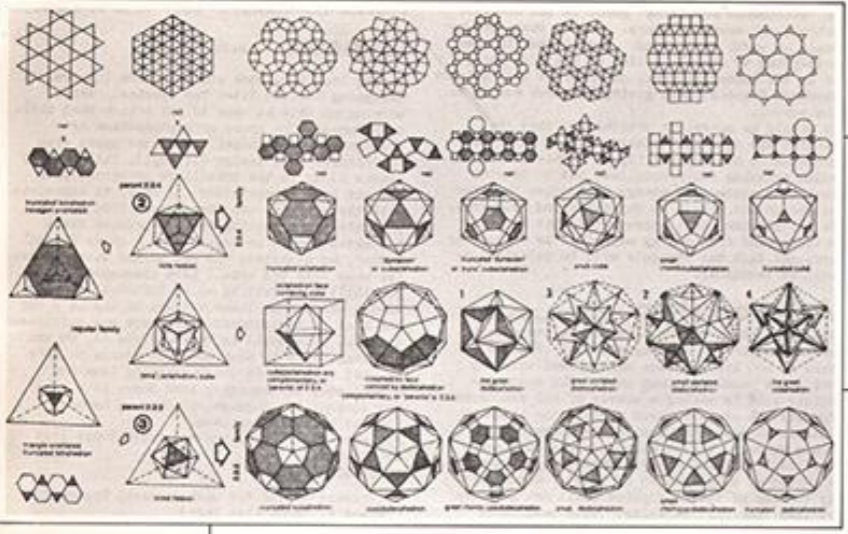
## JOHN STARLING

of the Department of Systems Studies, has world-wide experience in architecture, design, and systems engineering. He is engaged on research into computer graphics.



CLAUDIA DEMBECK, a Fourth Year student, has been able to use the services of Ove Arup and Partners in designing her housing scheme, the two principles of which are the flexibility in the positioning of services and the allocation of flats to customers on an area basis.

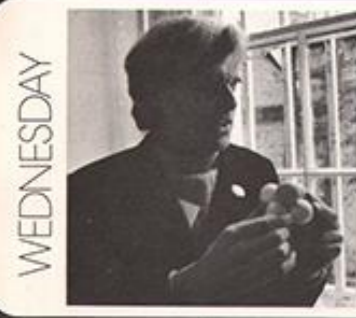




**DEMOUNTABLE EXHIBITION FOR SHELTER**

Using and developing what they had learnt about spherical geometry, a group of AA students were able to design and build a dome for an exhibition in the City of London in connection with Shelter's campaign for the homeless. The structure they used had to be easily demountable, and they devised this folding dome with suspended skin, which, by means of swivel joints, can be readily brought down to a collection of linked poles.

THOMAS STEVENS is Senior Lecturer in History in the AA Department of Art and History.



WEDNESDAY



KEITH CRITCHLOW, A.R.C.A., a lecturer in the Department of Arts and History, is well-known for his work on geodesic structures and stereometry, and in particular his definitive textbook *Order in Space*. He has lectured in many art and architecture schools in Britain, and at Kumasi University, Ghana; this week he gave a special lecture to the R.I.B.A. in London.

**FIFTH YEAR MANAGEMENT SESSIONS**  
R. Garratt

Mr. Garratt, a member of the AA administrative staff and a tutor in the Systems Studies Department, reviewed last term's sessions in which he had discussed organisational change and development, finance and case-studies; he explained the course planned for this term, which included how to set up an office, marketing the architect's services, monitoring a contract that had gone wrong, two new case-studies, and a management game.

**VACUUMATICS**

A group from the First Year have been exploring the uses of the rigid structures which can be formed by packing material into polythene enclosures, and extracting the air.



THE WORKSHOP in the basement of the School has extensive facilities for working with both traditional and new materials.

**FORUM**, the effective working nucleus of the AA, is composed of two council members, two association members, two students, two staff members, and the Chairman of the School. Tony Gwilliam is a staff member of Forum.

**RENAISSANCE CONCEPTS OF SPACE**

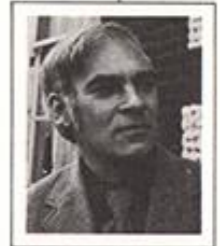
This lecture, one of a series introducing the history of architecture to First Year students, traced the development and the relation to other disciplines of renaissance spatial concepts.



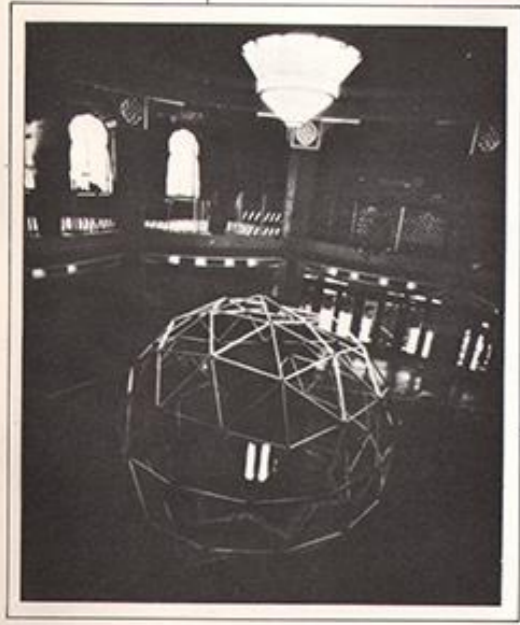
**CASTELLUCCIO DI NORCIA**

Bruno Pallotta, an AA student, has carried out a political, sociological, economic and historical survey of this isolated community in the Appennines in Italy: it is a study of their architectural response to the situation.

**STARLIGHT SEMINAR** - 7 o'clock every Wednesday evening, a menu of music, slides, films and talk. This week "The Chicago Era".



PROFESSOR ALVIN BOYARSKY, B.Arch. (McGill), M.R.P. (Cornell), M.R.A.I.C., A.I.P., T.P.I.C., is the School's Chairman. He has practised architecture in various Canadian, British and American offices, and was Professor of Architecture at the University of Illinois 1965-70. He is Director of the International Institute of Design. On Wednesday he lectured to the School on the history, development and culture of Chicago.



**COLLAPSABLE DOMES**

Jane Carroll, a 1st Year student, has been working with two Graduate School students on the design of collapsable geodesic domes. They have already made an eighteen-foot three-frequency icosahedron dome, and are at present working on a sixty-foot spherical structure to be used as a drama or ballet auditorium for theatre in the round. The project has developed from a pre-occupation with the sphere, from the belief that too much thinking is in terms of cubes, and from a wish to experiment with a totally spherical environment.

Exhibitions



Design for a water avenue, serial view — E A Rickards

E A Rickards

The exhibition of drawings of E A Rickards is now on view in the Front Members Room. This is the last exhibition in the 'Great British Architects' series of drawings taken from the RIBA collection.

The exhibition consists of a selection of Rickards' architectural drawings, furniture designs and lively sketches and caricatures. The artistic genius of Rickards was not just confined to his architectural drawings; he also produced watercolours, lithographs and illustrations for two books by his friend Arnold Bennett. His drawing style was vigorous and full of character and clearly shows the influence of French and Austrian baroque.

Rickards (1872-1920) received no formal architectural training. He worked at first in several London offices and as a freelance draughtsman. In 1897 he collaborated with H V Lanchester and James Stewart on a competition design for Cardiff town hall and law courts and when their design won they formed a partnership. Lanchester, Stewart and Rickards were mainly known for their competition designs for public buildings. Rickards established his reputation in London for Deptford town hall built in 1903. He also made many lavish drawings and designs for public monuments, where he could make use of his love of the baroque combination of sculpture with architectural form. The only monument to be built was the Edward VII memorial at Bristol.



First Year Unit 1

The work of First Year Unit 1 is on show in the restaurant. The works exhibited are selected from the following programmes:

**MonuMental parts 1 and 2.** The state of individual expression through architecture: an art of the institution — stripped of emotion?

**Installation.** The first statement we proposed about the concept of 'installation' is that it is a sculptural environment, constructed specifically for the limits of the space it is to occupy. In

some instances the enhancement of a particular space is the logic behind the installation.

**The Pulp Factory.** (Hinterland.) Bromley-by-Bow. Industrial zones of this type surround any major city and have a peculiar tendency to attract the most thoughtless/subconscious types of building. It becomes immediately apparent that a virtual state of anarchy exists in such places where the only rulers are those set by the transport engineers and the fire officers.

**Document.** An introduction to documentation as a subject. To treat the portfolio as raw material and to search for a thread that runs through the schemes in order to present the find in a formal document.

A discussion with Manfredo Tafuri

The Italian architectural historian, Manfredo Tafuri will be visiting the Graduate School on 2 June at 6.00, to hold an informal discussion on his work. Tafuri is Professor of History at the Venice School of Architecture and some of his books have been translated into English: *The Architecture of Utopia, Theories and History of Architecture, Modern Architecture* with F. Dal Co and the introduction to his latest book *La Sfera e il Labirinto*, published in *Oppositions*, No. 17 pages 55-75.

This talk will be given in the context of the Theory and History Studies of the Graduate School and the form of the meeting will be a question and answer session. It will take place in the South Jury Room.

Lectures



Church interior, plate 15 of the revised edition of c 1751 — Piranesi

Architecture and Aesthetic Order: the calm after the storm?

On Tuesday 2 June Professor Tarn will be giving a lecture on the *Aesthetic Order* at 6.00 in the Lecture Hall. He will talk about Neo-Classicism today, the fashionable work of James Stirling, Leon Krier and others. How serious and valid is this architecture?

J N Tarn is Roscoe Professor of Architecture at the University of Liverpool and author of *Five Per Cent Philanthropy*.

Queens College, Oxford, 1966 — James Stirling



Noisy le Grand, South facade — Henri Ciriani, July 1980

Henri Ciriani

As a teacher and practising architect, Parisian Henri Ciriani's double commitment is governed by a personal approach to architecture which he intends to discuss with AA students on Monday, 1 June at 7.15 in the Lecture Hall.

The architect's social role, Ciriani says, involves a serious-minded moral approach which precludes all profit-oriented or superficial easy-to-love architecture.

A staunch defendant of the Modern Movement, Ciriani maintains that architects have not yet acquired competence in dealing with modern space, the savoir-faire which pre-modern architects inherited from centuries of slowly formed codes and norms.

Ciriani's architectural criteria are based on the priority of public over private as a means of requalifying the city: monumentality, simply geometric figures, the emphasis on the thickness of frontal space are all notions which mark the predominance of public space.

A classic in his approach to designing methods and a firm admirer of Le Corbusier, Ciriani's working technique is a combination of rationalisation and undaunted pleasure.

Born in Peru of Italian descent, Ciriani is now a French citizen who teaches at UPB and practises at the 'Atelier d'Urbanisme et d'Architecture'. His work includes two built housing schemes at Noisy le Grand; two in progress at Saint Denis and Isle d'Abeau; several competition entries (Evry, Isle d'Abeau, La Vilette, Dranguinan, Bobigny, La Défense, etc.); town planning (Dunkirk) and urban studies (Chambéry, Reims).

Concepts of Space and Time

Owing to organisational difficulties, this week's talk on *Sculpting Space and Time* has been postponed until next term. It will be given by Eduardo Paolozzi.

Eduardo Paolozzi is best known as a sculptor but works in many media. He is also a Professor at the RCA and Cologne, where he recently won a competition to populate a new island which has been made in the middle of the Rhine. He will talk about, amongst other things, this project and his ideas of place, pleasure and time.

First Year Unit Three G.M. & 'D.A.F.' D.U.5.

June 1. 5 p.m.

Julian Humphries  
'Thames & Tippet'

Badouin Slÿpen  
'Grand Union'

Events list Week 6

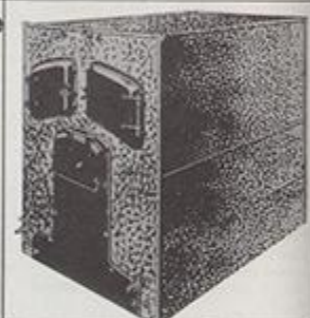
The House in the City  
Lecture by Fred Scott  
Monday 1 June,  
6.00 Lecture Hall



New building in a London street. The site of the house illustrated is on the north side of a residential street off Westbourne Grove.

Introduction to Performance Art

On Wednesday 3 June at 2.00 in the South Jury Room Julian Maynard Smith and Tony Fretton of the Station House Opera performance company will give an introduction with a view to starting a course.



34-36 Bedford Square, London WC1B 3ES

Telephone 01-636 0974

Summer Term

8-12 June 1981



Lectures



Robert Stern

discusses his current work

Robert A M Stern, architect, writer and teacher, was born in New York in 1939. Educated at Columbia University (BA 1960) and at Yale (MArch 1965) Stern became a partner in the firm John F Hagmann, architects and planners, in 1969, having among other activities worked as a designer in Richard Meier's New York office and as a consultant to Phillip Johnson for a television documentary on New York. Since 1977 he has been principal of Robert A M Stern Architects, New York. Stern is a Professor at Columbia University, and was William Henry Bishop visiting Professor at Yale in 1978.

Raimund Abraham

Two Urban Fragments: Venice and Berlin

This week the visionary architect Raimund Abraham will be visiting the AA and on Monday 8 June he will be giving a lecture on *Two Urban Fragments: Venice and Berlin* in the Lecture Hall at 7.00.

Raimund Abraham has worked as an architect, planner, designer and author in Switzerland, Belgium and Austria. He had his own architecture and design studio in Vienna from 1960-64 where he designed his first imaginative projects. He was the co-founder of the Studio of Environmental Technology, Providence, Rhode Island and was Assistant Professor at the Rhode Island School of Design from 1964-70. In 1967 he exhibited in Rome with F St Florian. The theme was *Architectural transplantations/transplantation architecture, imaginative lunar architecture*. In 1972 he exhibited with A Natalini, F St Florian, and Mike Webb.

At present he practices in New York and teaches at the Cooper Union School of Architecture and the Pratt Institute. He has projects in the collection of the Museum of Modern Art in New York.

Raimund Abraham will also be visiting the juries of Intermediate Unit 1 and Diploma Unit 10, on Thursday 11 June at 11.00 in the North Jury Room. On Wednesday 10 June he will be holding a seminar with Diploma Unit 6 at 11.00 in the Unit Space.

Venice projects 6, 7, 8, hospital, section — R J Abraham



He has been a member of a number of architectural and pedagogical committees and was president of the architectural league of New York from 1973-1977, and director of the New York chapter of the American Institute of Architects from 1976-78. He is the author of numerous books and articles and organiser of a wide range of exhibitions on architecture, art and design. Stern's considerable influence in architectural practice and his outstanding contributions to architectural debate must be seen as a reflection of the man's versatility and vitality.

On Wednesday 10 June Robert Stern will talk about his current work in the Lecture Hall at 6.00.

OMA

On Monday 8 June Rem Koolhaas and Elia Zenghelis will give a talk about their work in the Lecture Hall at 5.00. The recent work of OMA is currently on exhibition in the Main Exhibition Gallery and a catalogue is available from reception and the Triangle Bookshop.

Our 'New Sobriety'

...The plan is of primary importance, because on the floor are performed all the activities of the human occupants...

That formulation by Raymond Hood defines a 'functionalist' architecture not obsessed by form, but one that imagines and establishes on the 'floor' (= the surface of the earth) patterns of human activity in unprecedented juxtapositions and catalytic combinations.

OMA has been concerned with the preservation and revision of this tradition of so-called functionalism — exemplified by Leonidov, Melnikov, the 'Berlin' Mies, the Wright of Broadacre City, the Hood of the Rockefeller Center — that was a campaign of territorial conquest for the programmatic imagination so that architecture could intervene directly in the formulation of the contents of a culture based on the givens of density, technology and



Chicago Tribune Tower — R A M Stern, 1960

OMA

definitive social instability. Recent architecture has abandoned such claims.

Procrustes was the robber who made his victims fit his bed by stretching or lopping them.

In the 'new' historicist and typological architectures, culture will be at the mercy of a cruel Procrustean arsenal that will censor certain 'modern' activities with the excuse that there is no room for them, while other programs will be revived artificially, simply because they fit the forms and types that have been resurrected.

In spite of the relentless criticisms concentrated on the insignificant episode of bastardized Modernism - it is essentially uncritical: it can only



endorse the past.

Of the projects shown here, two are most pertinent for illustrating OMA's position, as their involvement with the past is more complicated.

The first is an invention in a medieval Fortress (that had lost much of its authenticity through a series of restorations à la Viollet-le-Duc); the second project for the renovation of a pure Panopticon, one of three ever built.

Both the Fortress and the Panopticon had to be equipped for their continuing operation in the 21st century: the Fortress with an extension of the Dutch Parliament that would proclaim the conquest of a former Royal Palace by democratic institutions; the Prison with a series of programmatic revisions that would adapt it to recent ideology.

In such situations, both historicist and typological doctrine would represent artificial and unacceptable obstruction in a process of continuous cultural transformation that is desirable.

Only through the concrete projection of these revisions and their embodiment tangible modernity can the weight of the past be made tolerable.

The significance of these two projects is in the way the past and modernity are related and made to coexist.

Otherwise, the wholesale desertion of the camp of utilitarian architecture opens an exhilarating prospect: that the field of modernity will be abandoned to create a condition where newness will be rare, invention unusual, imagination shocking, interpretation subversive, a modernity once more exotic...an era of a new sobriety.

Rem Koolhaas, 1980



Renovation of a Panopticon, Antwerp 1979-80 — Rem Koolhaas with Stefano de Martino

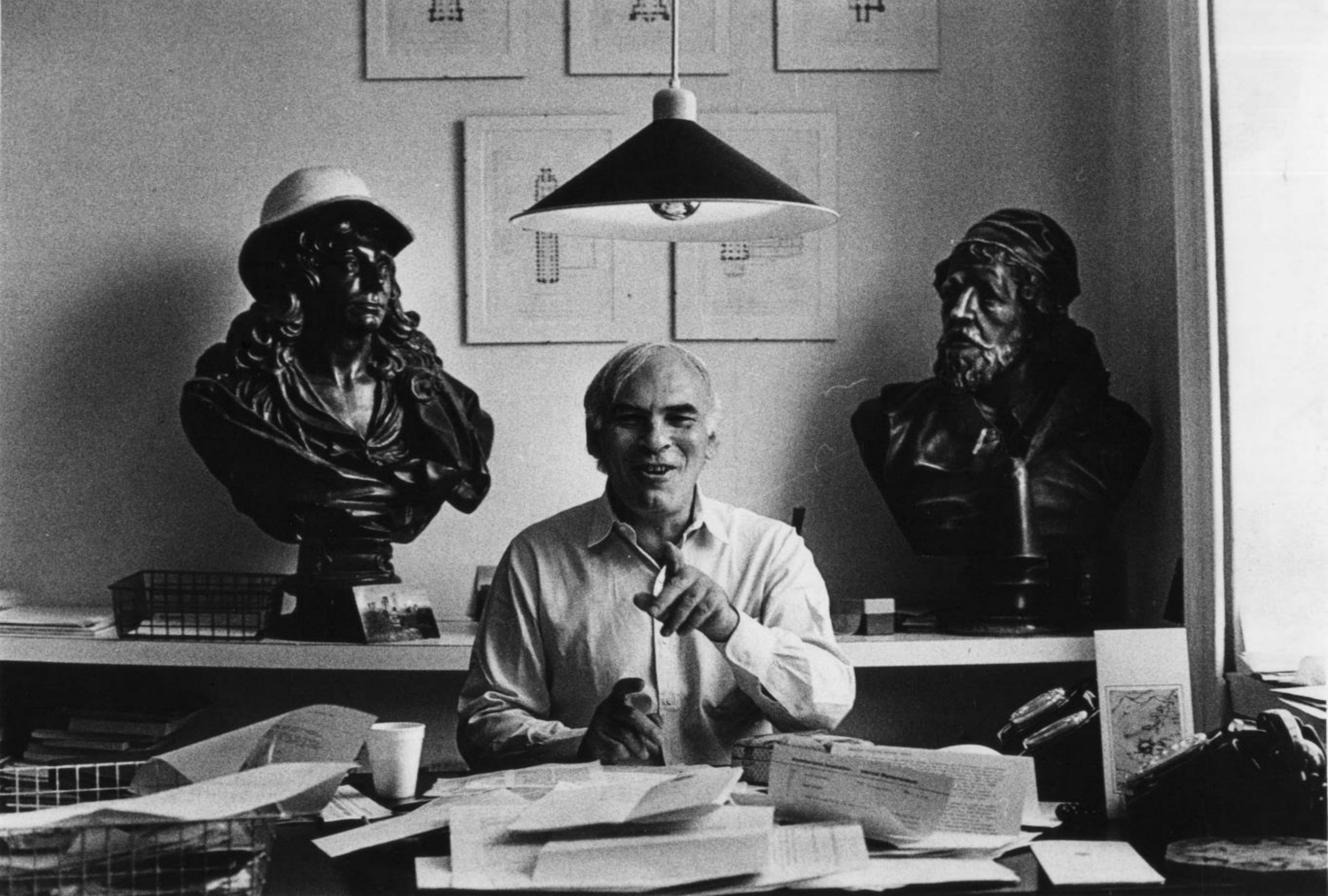
Extension of the Dutch Parliament, The Hague Competition, 1978 — OMA — elevation



AA 125 Exhibition at ICA 1973



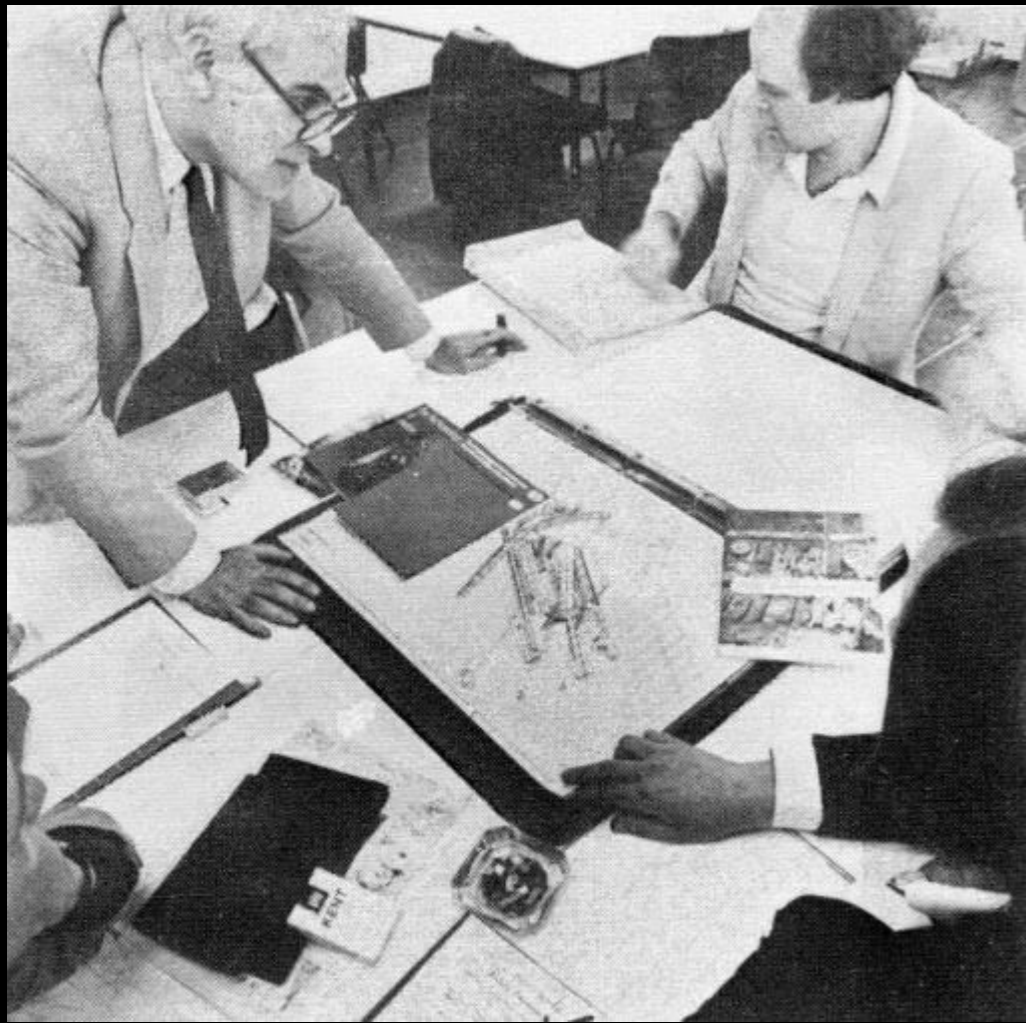
1978



1983

*“ we fight the battle with the drawings on the wall”*











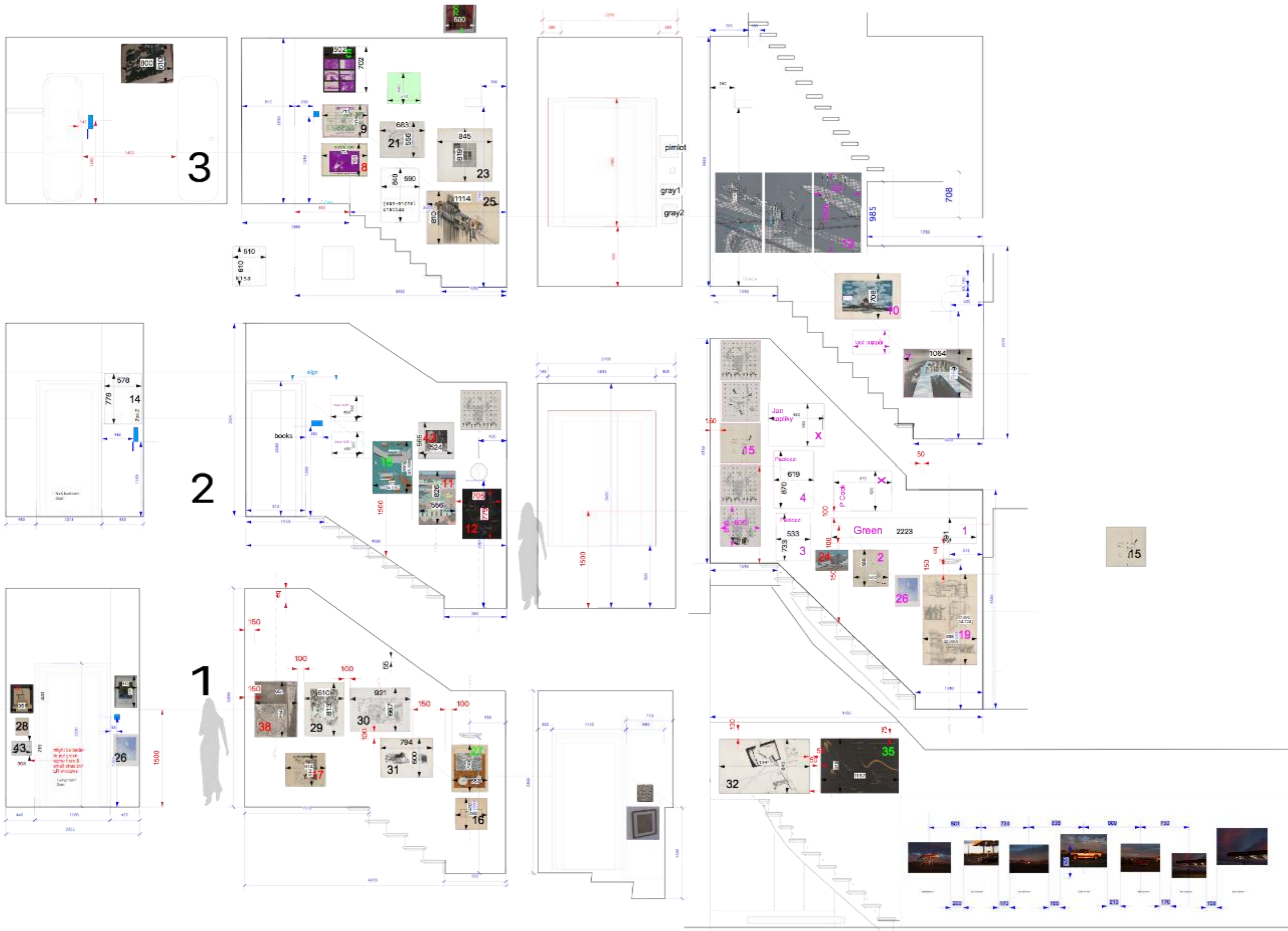
1990 Alvin's office

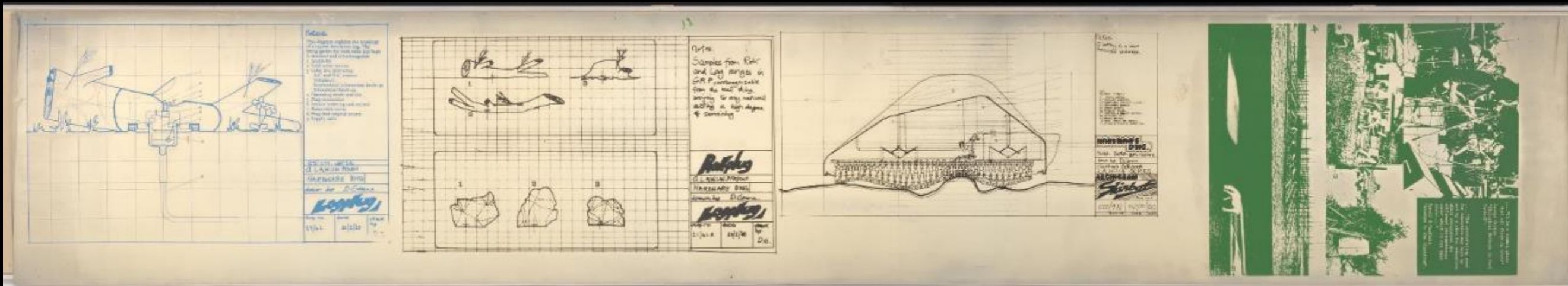


*Bedford Square 1990*

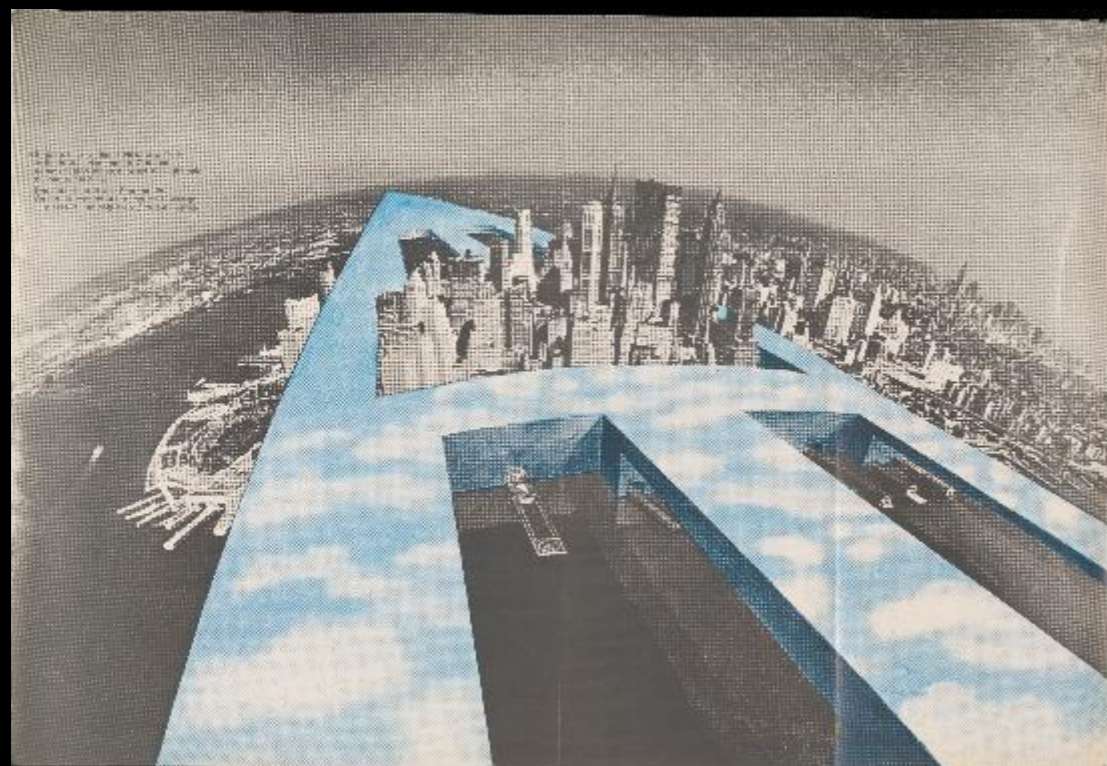


*Oakley Square 2011*





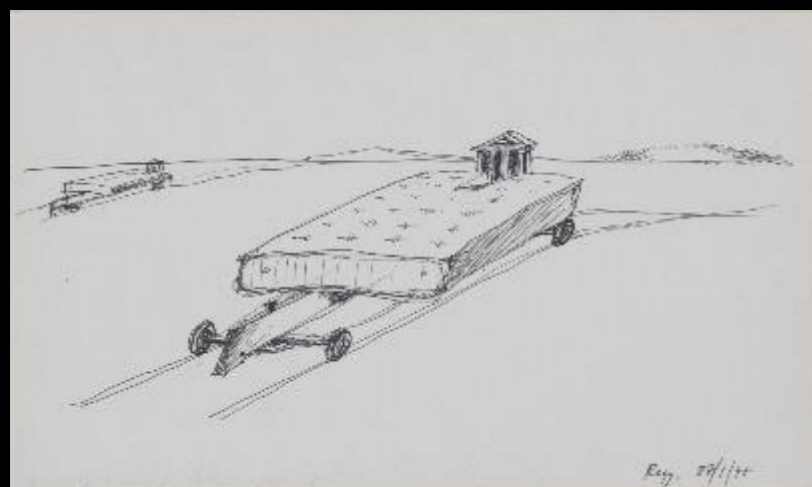
David Greene - Archigram 1970



Superstudio



Coop Himmelblau

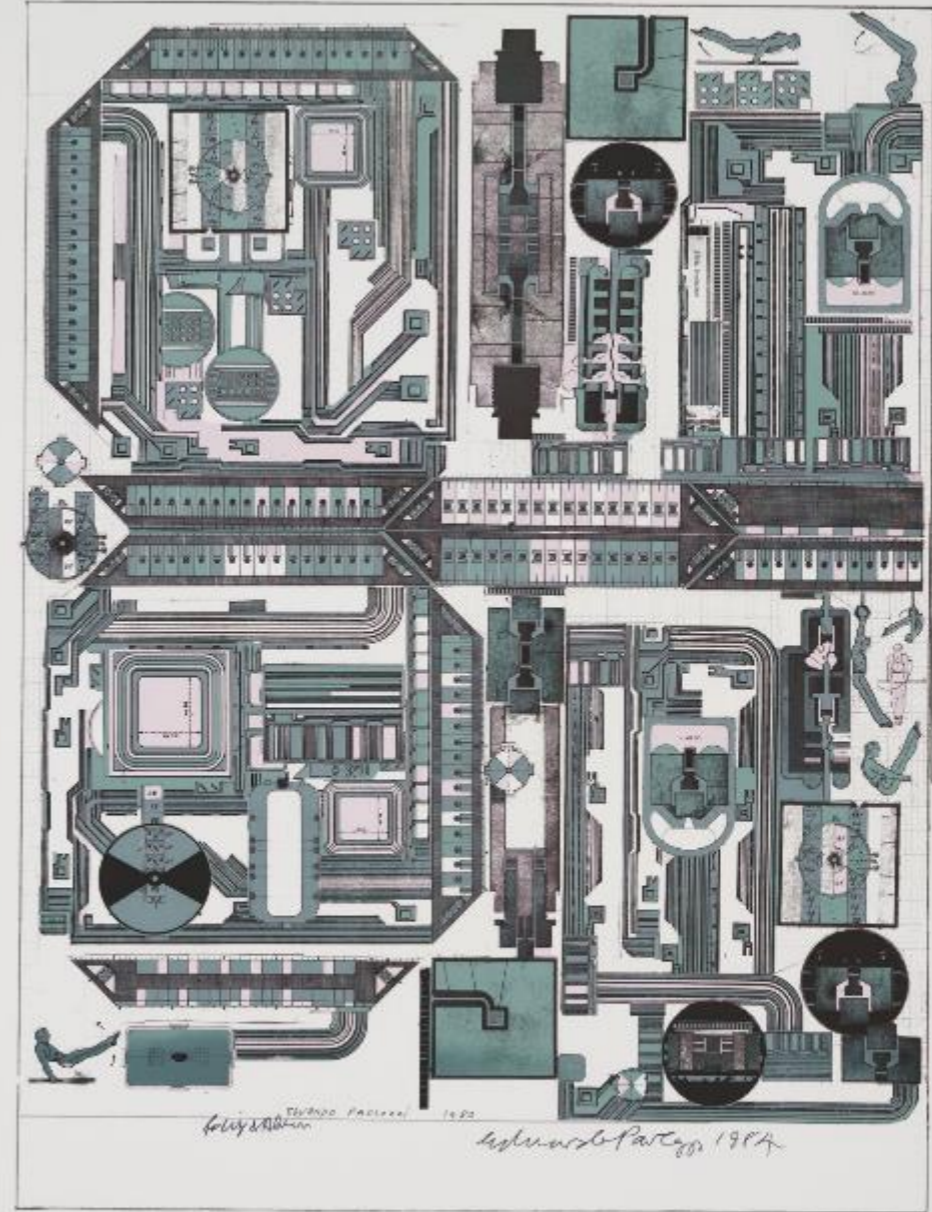


Franco Raggi



Superstudio

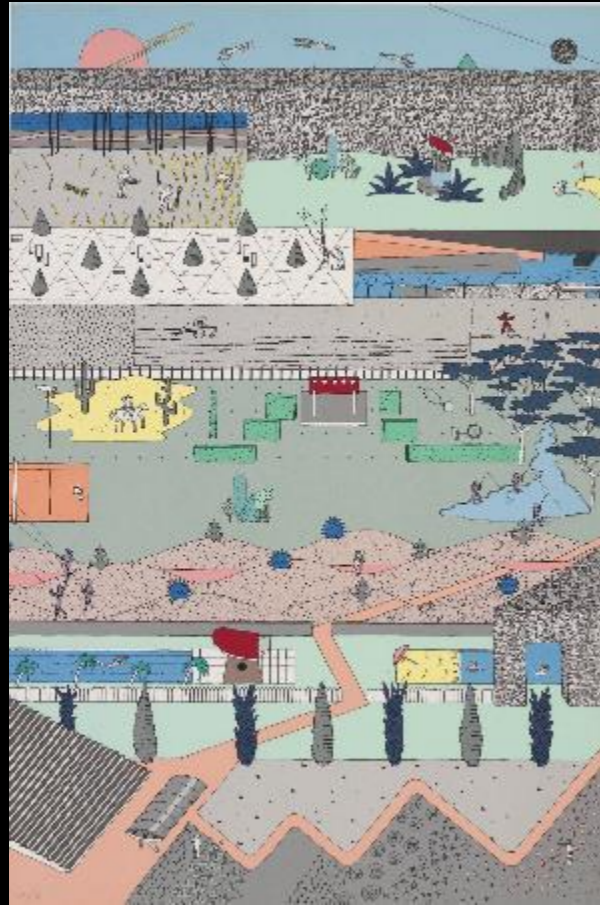




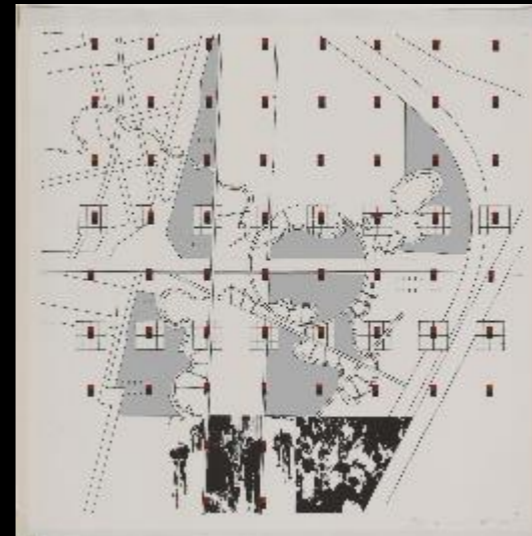
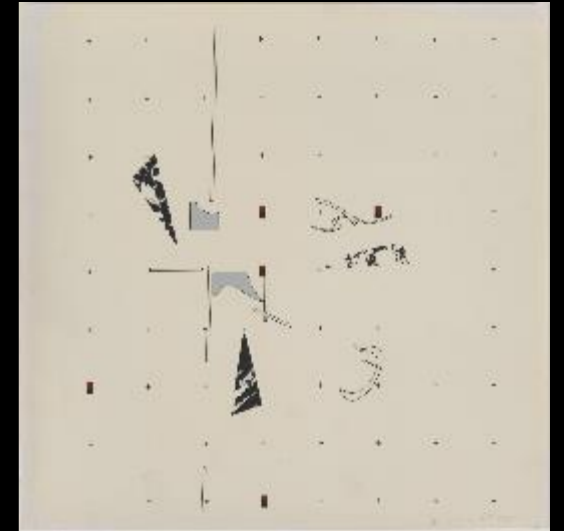
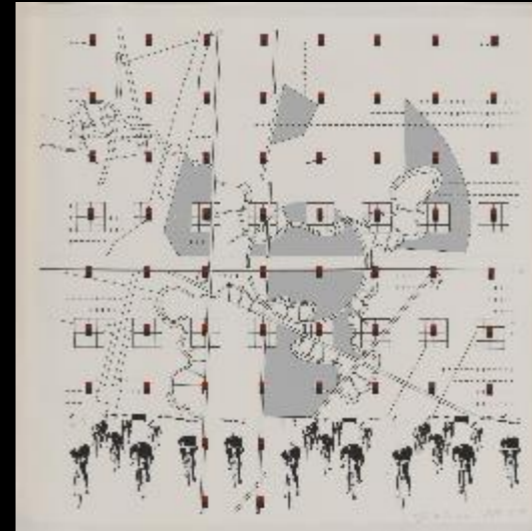
Eduardo Paolozzi



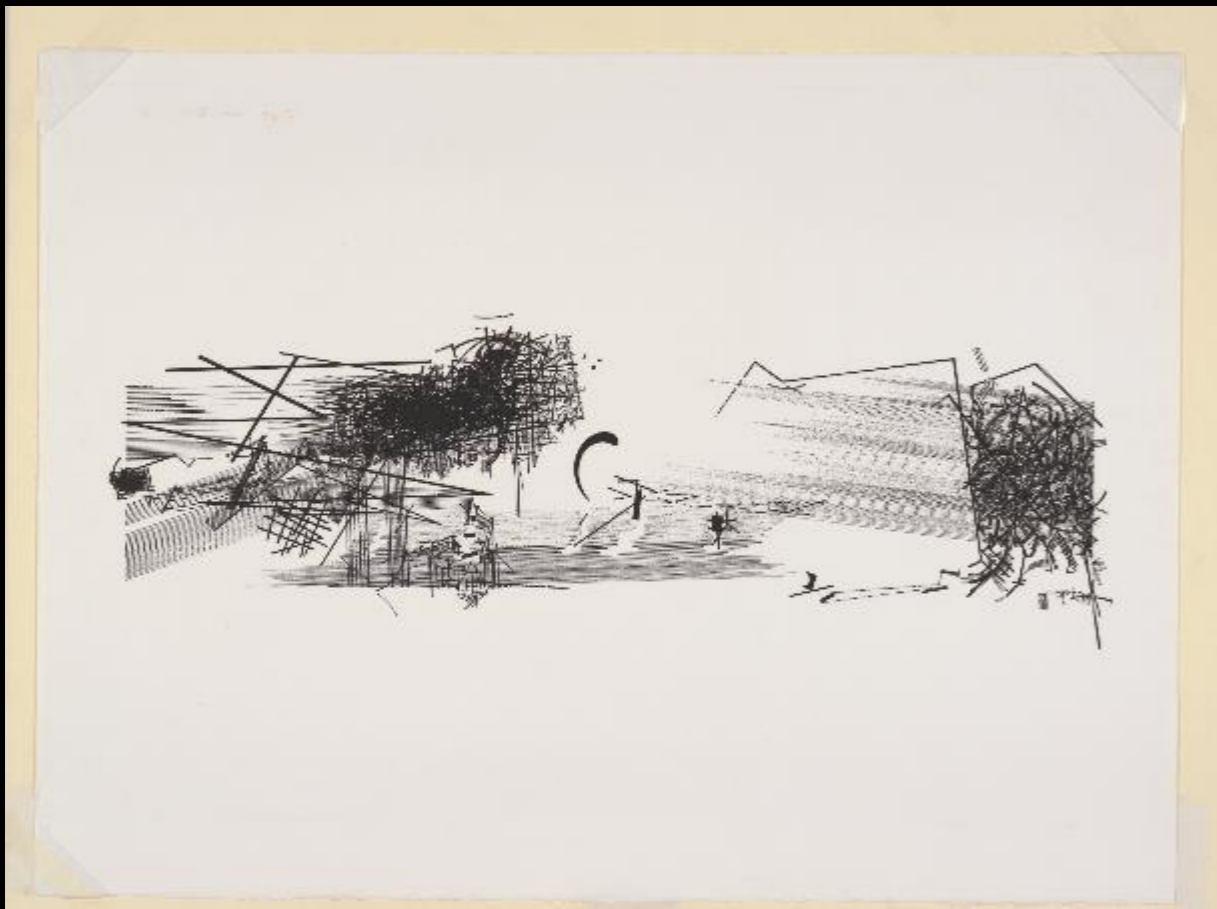
Mike Webb - Temple Island Project 1966- 1987



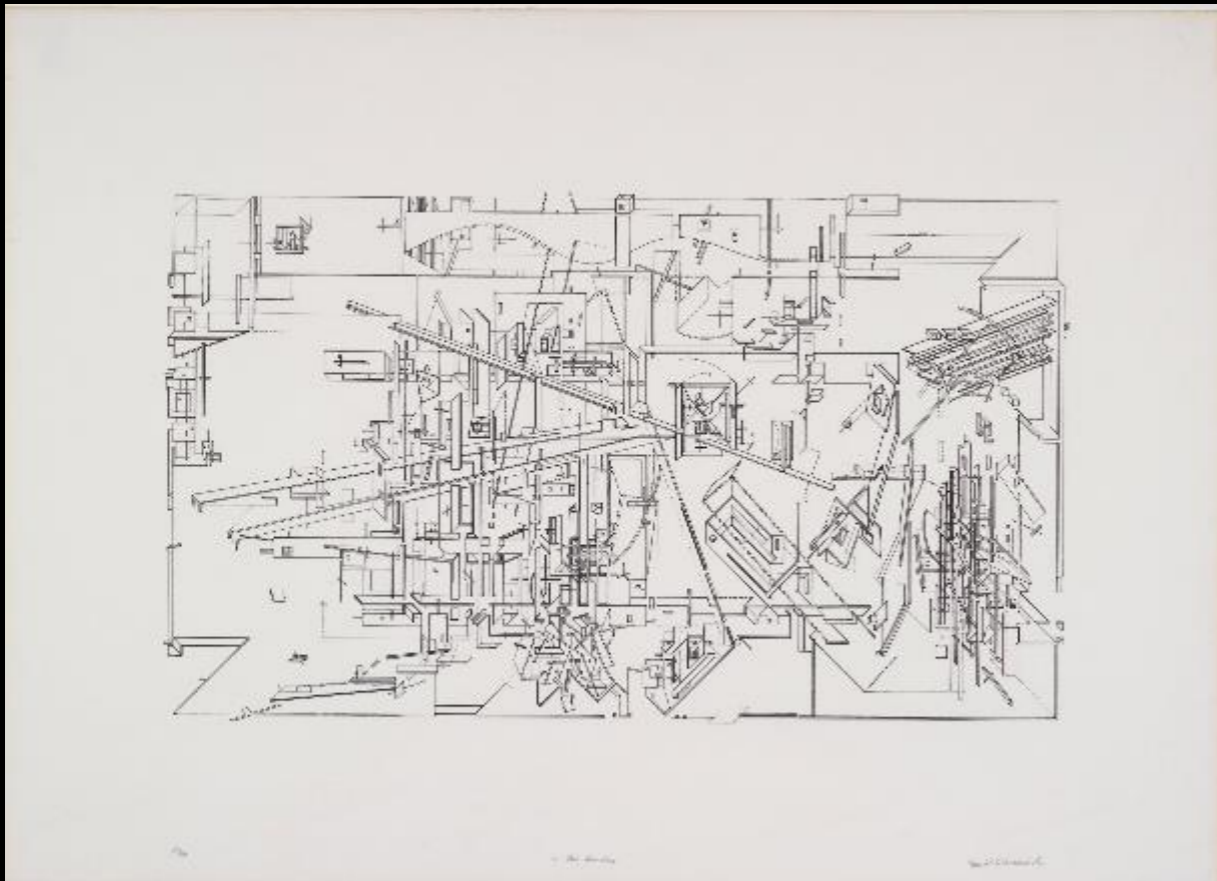
OMA - La Villette 1983



Bernard Tschumi - La Villette 1985



V-Horizontal 1983

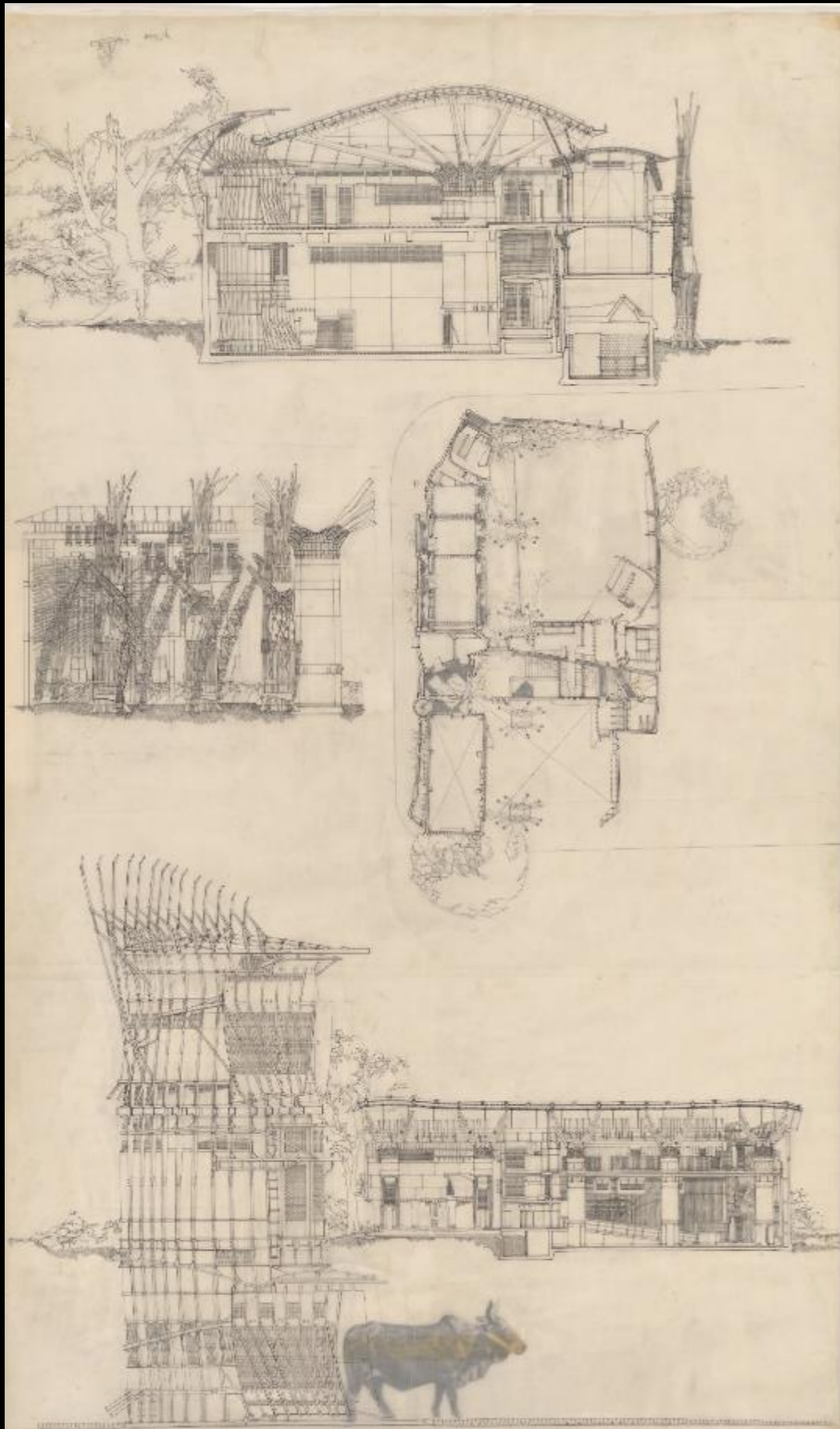


Daniel Libeskind The Garden 1979



Untitled Theatrum Mundi 1984

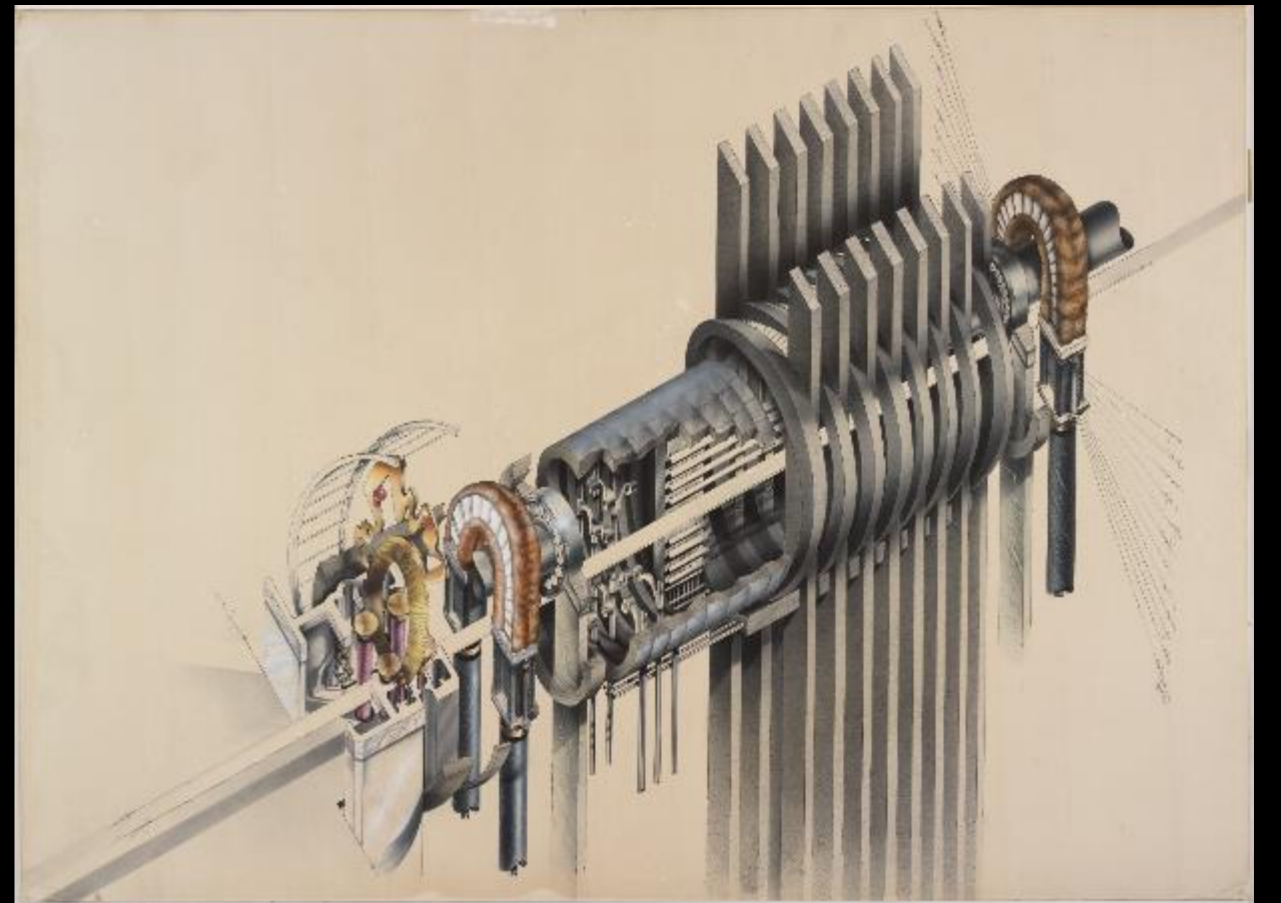




Peter Salter & Chris MacDonald



Nigel Coates



Jeremie Frank *The Macrophone*



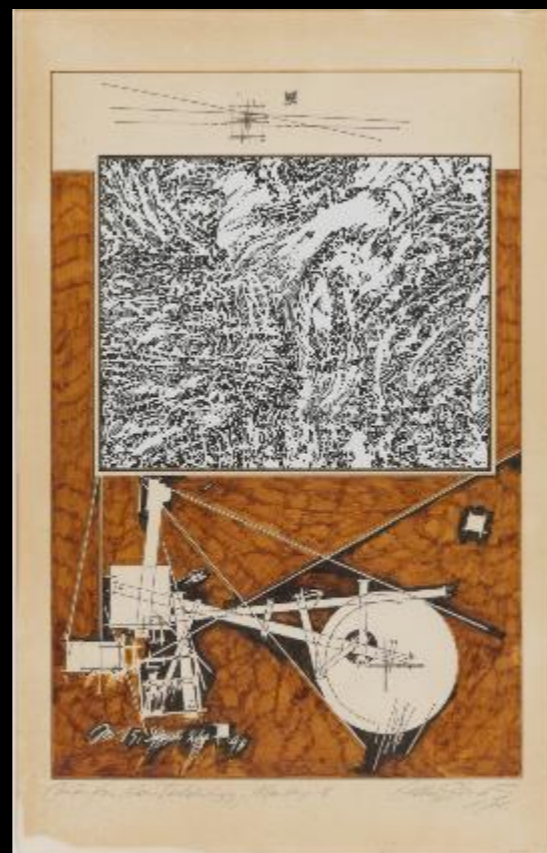
Brodsky & Utkin



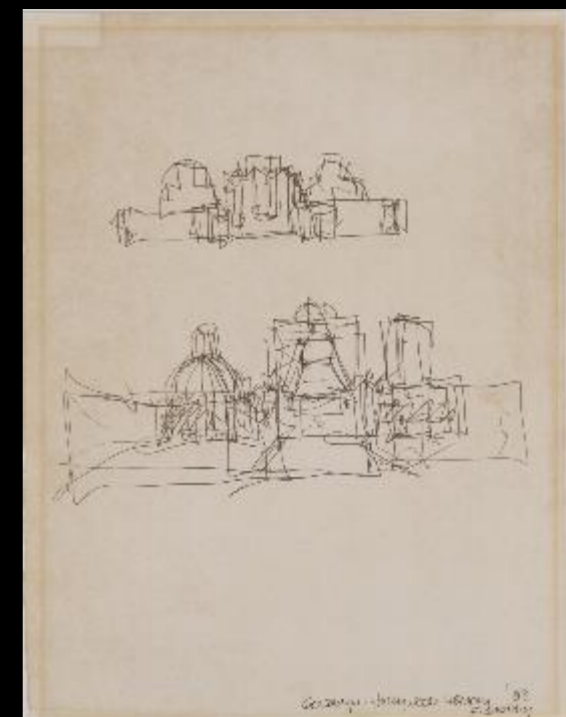
Franco Purini



Shin Takamatsu

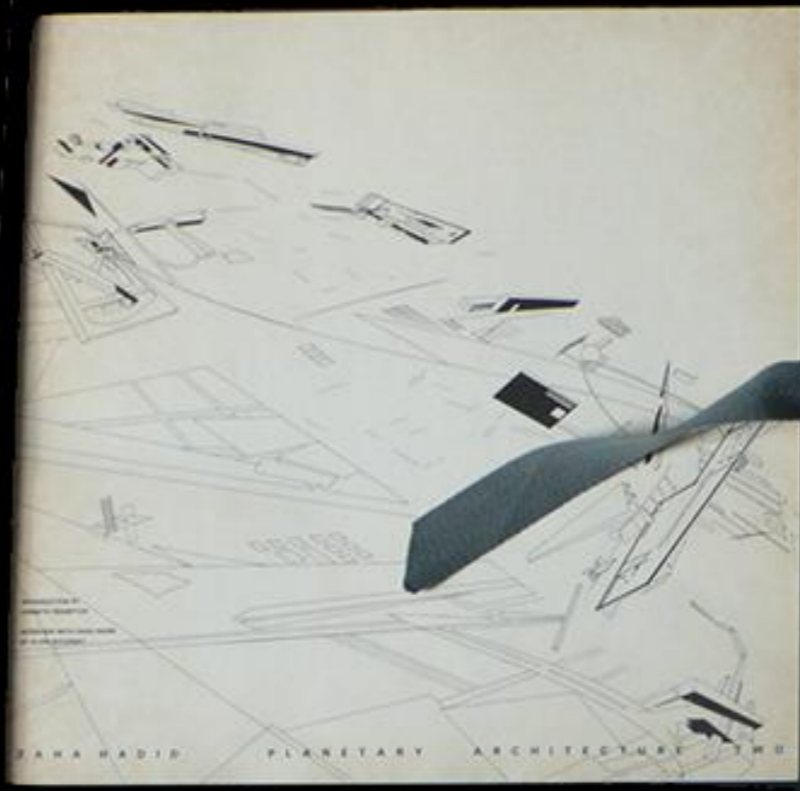


Lebbeus Woods



Frank Gehry





Zaha Hadid Planetary Architecture Two 1983



1983 Planetary Architecture II Exhibition

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TMY > 2

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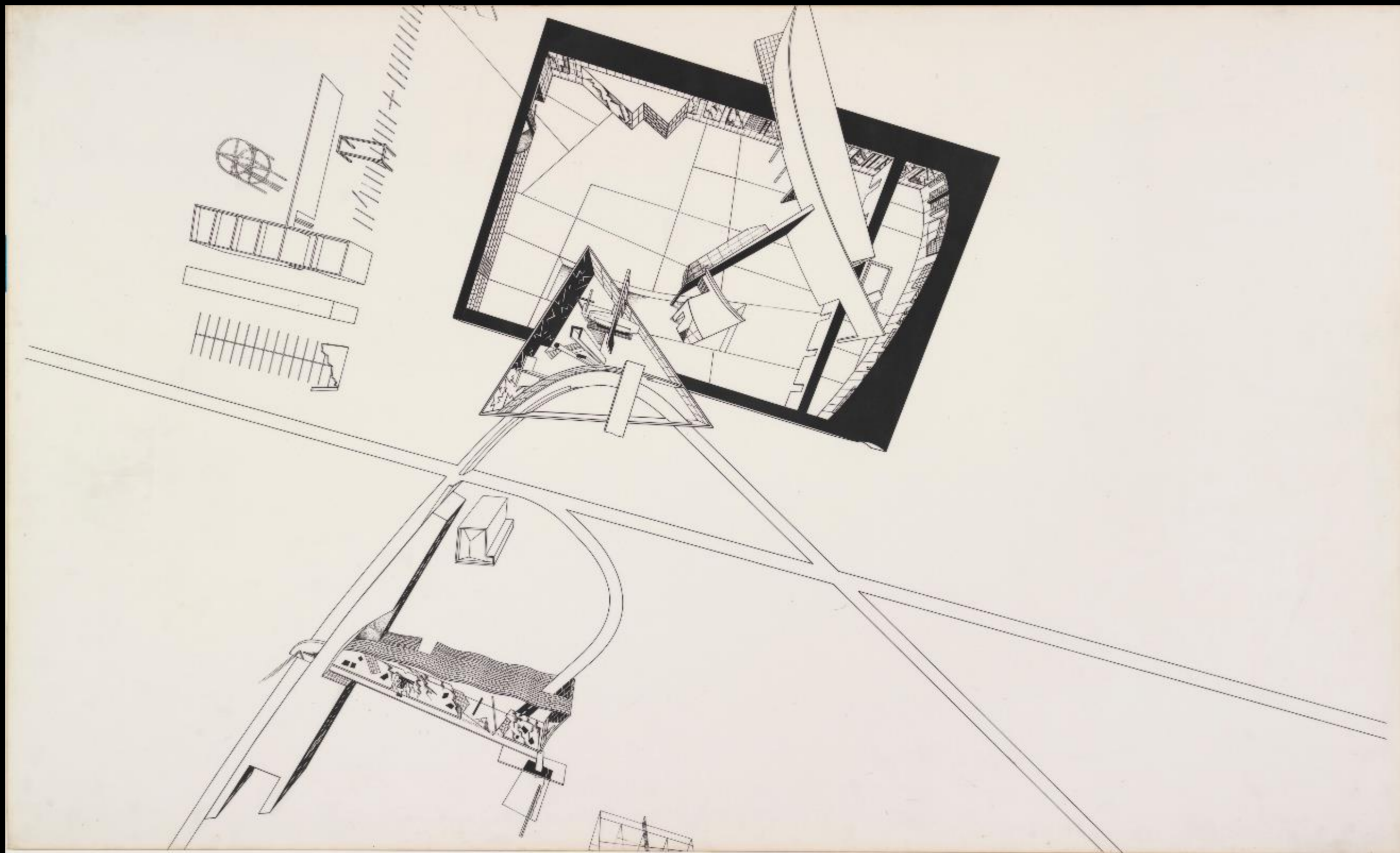


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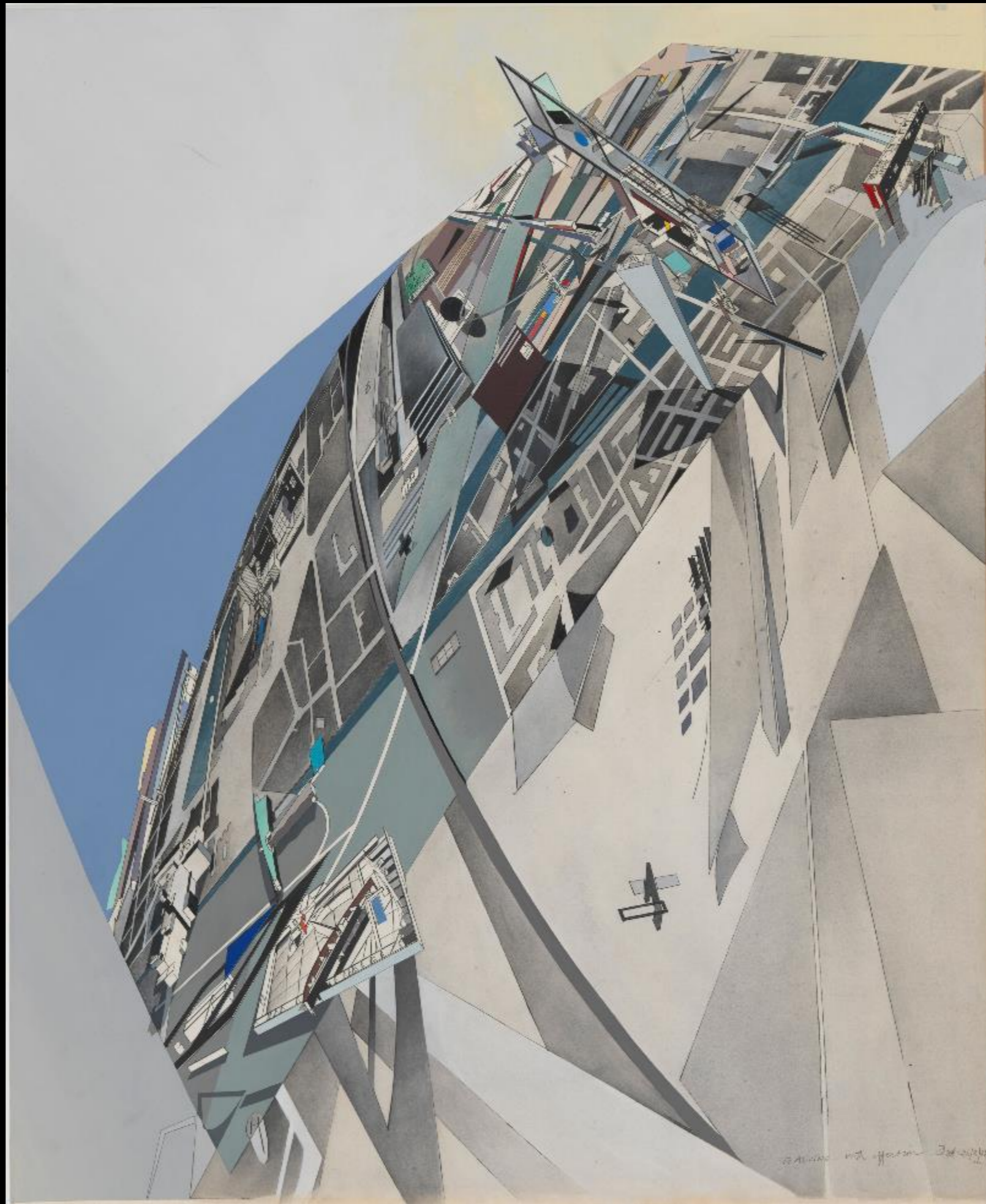
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1980 Residence for Irish Prime Minister  
Zaha Hadid



1984  
The World



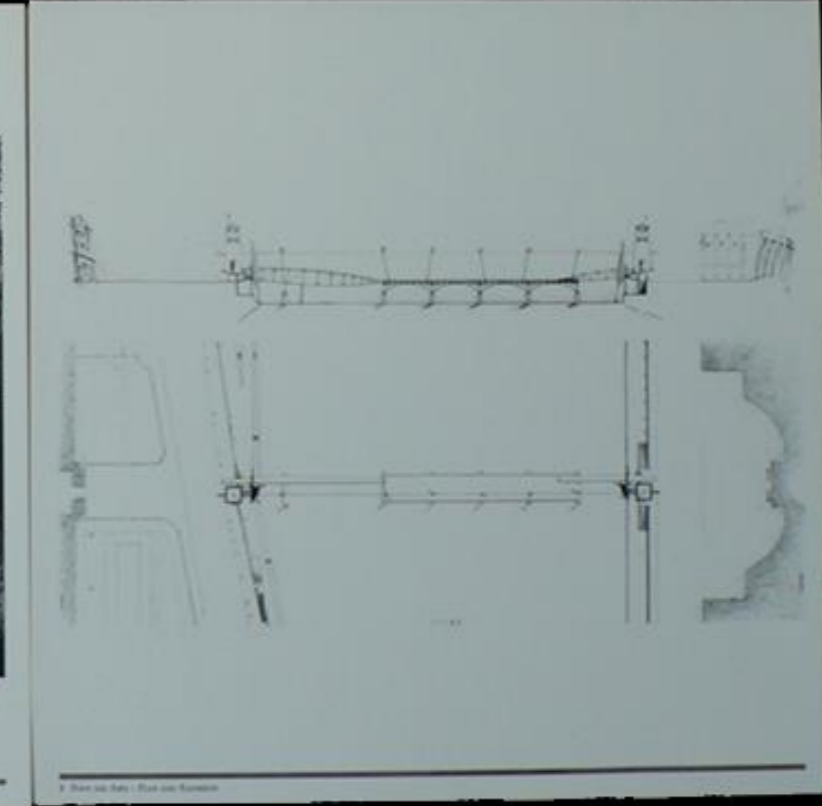
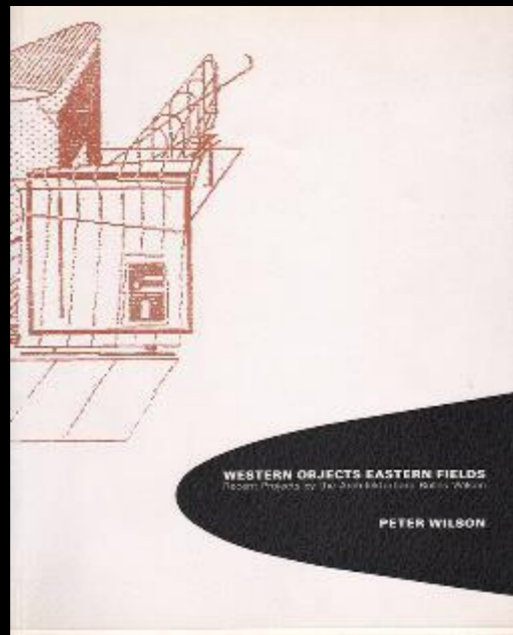
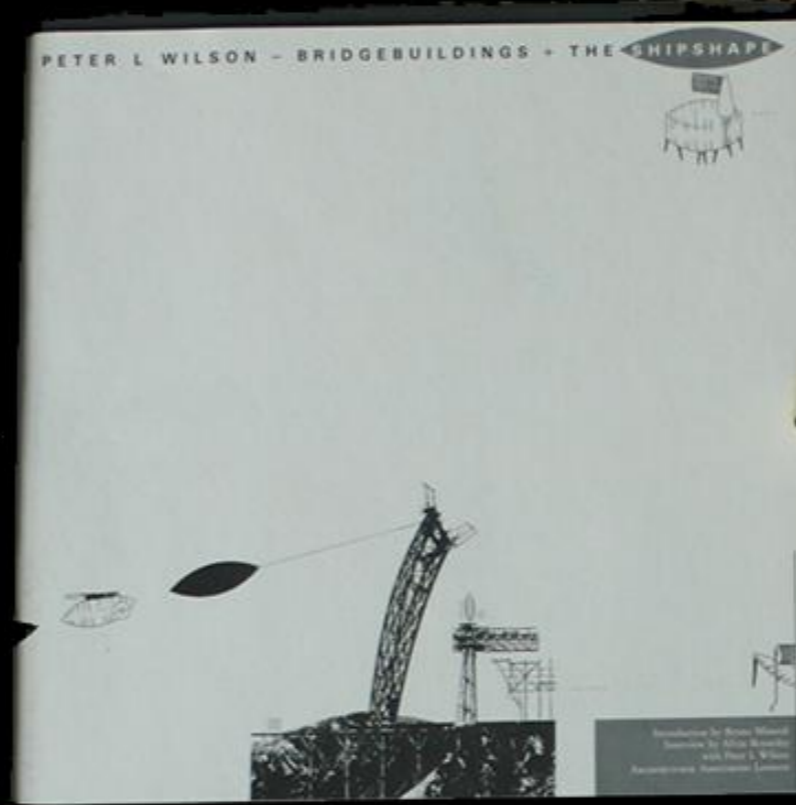
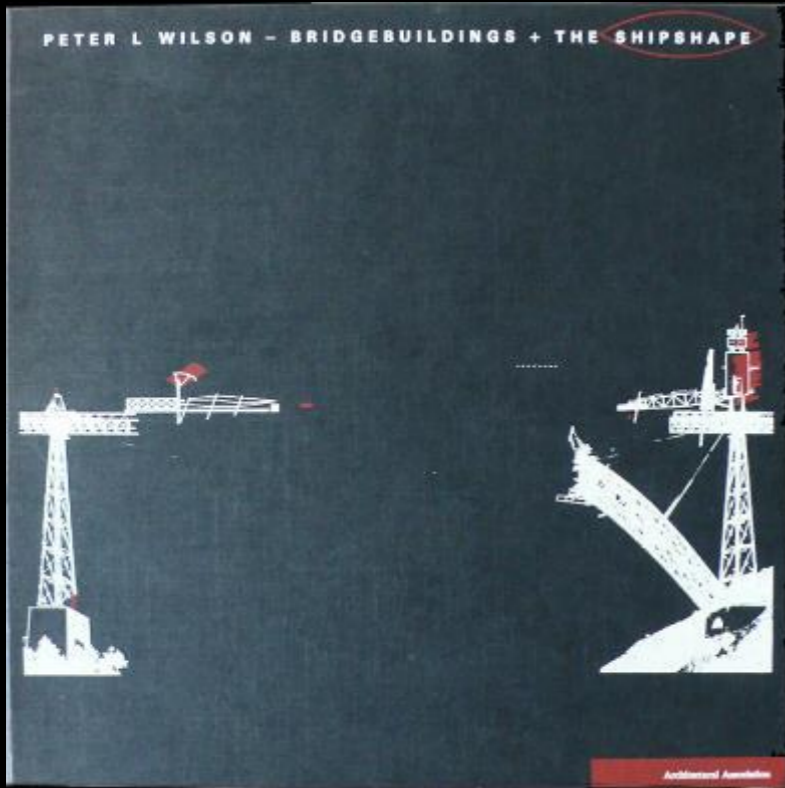


To Alvin - with love.

Zaha Sep 86

1986 Kurfurstendamm



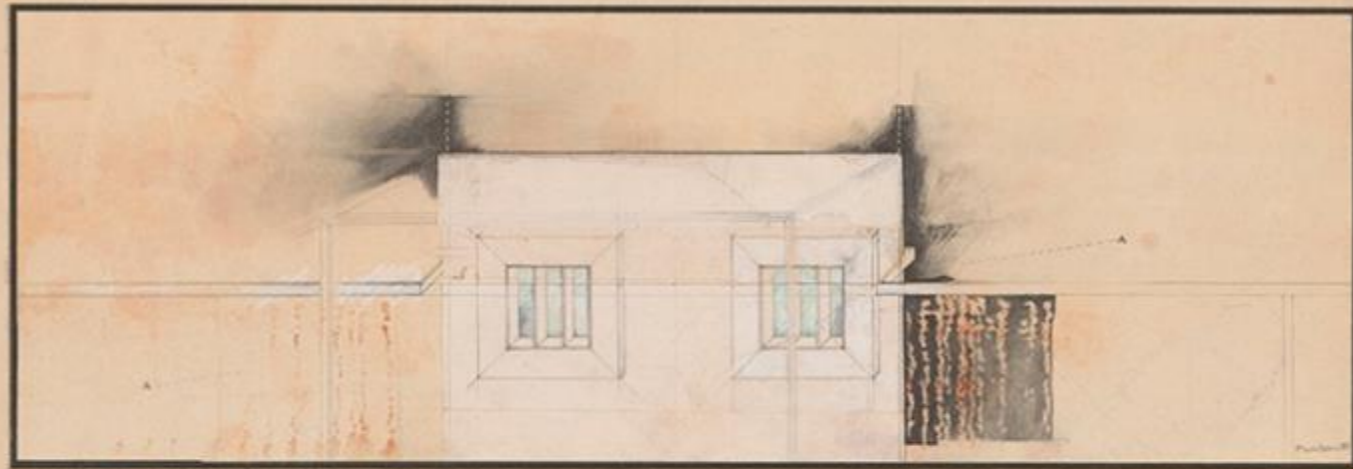


Peter Wilson - publications



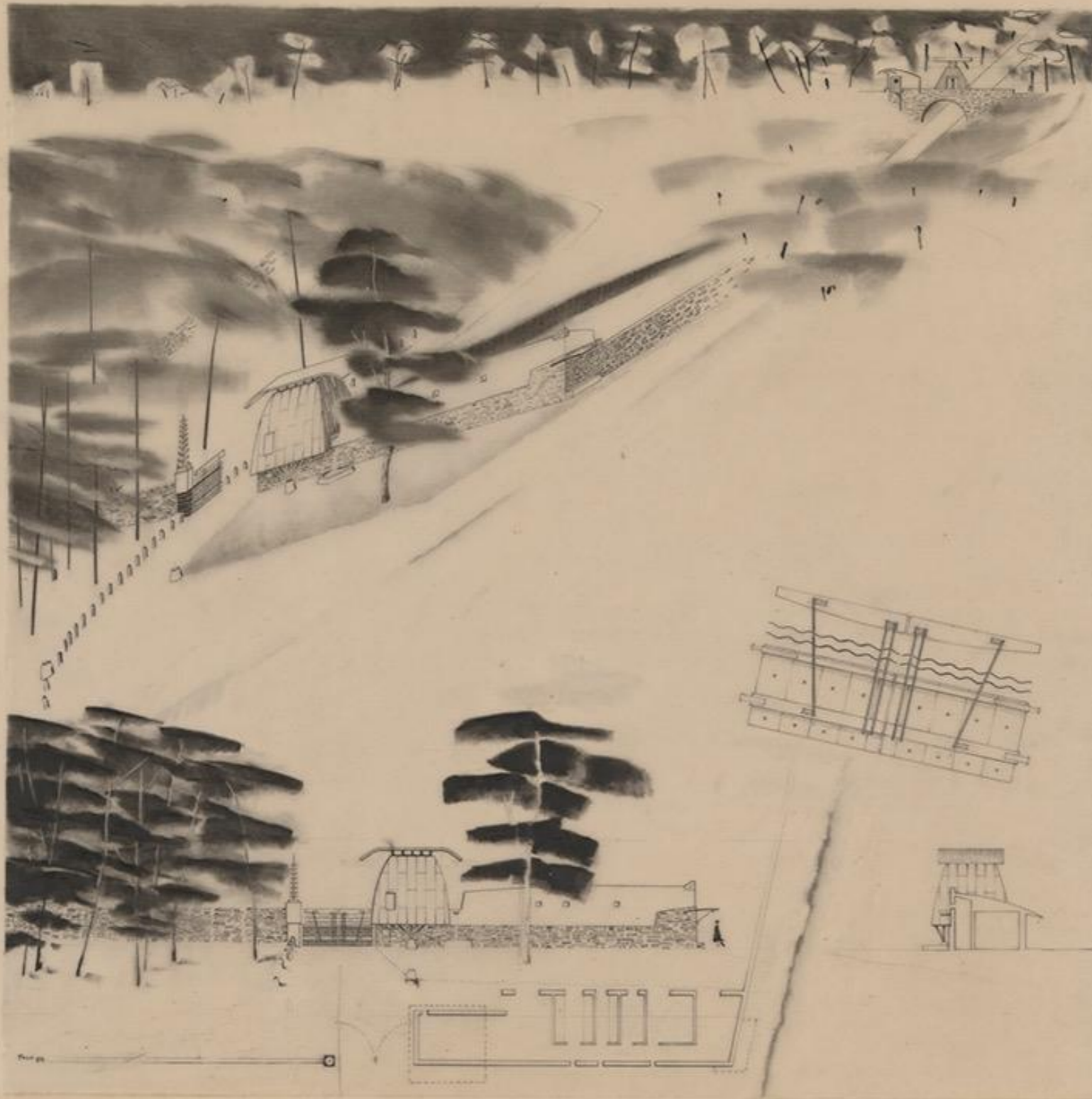
P.W. 99.

Peter Wilson

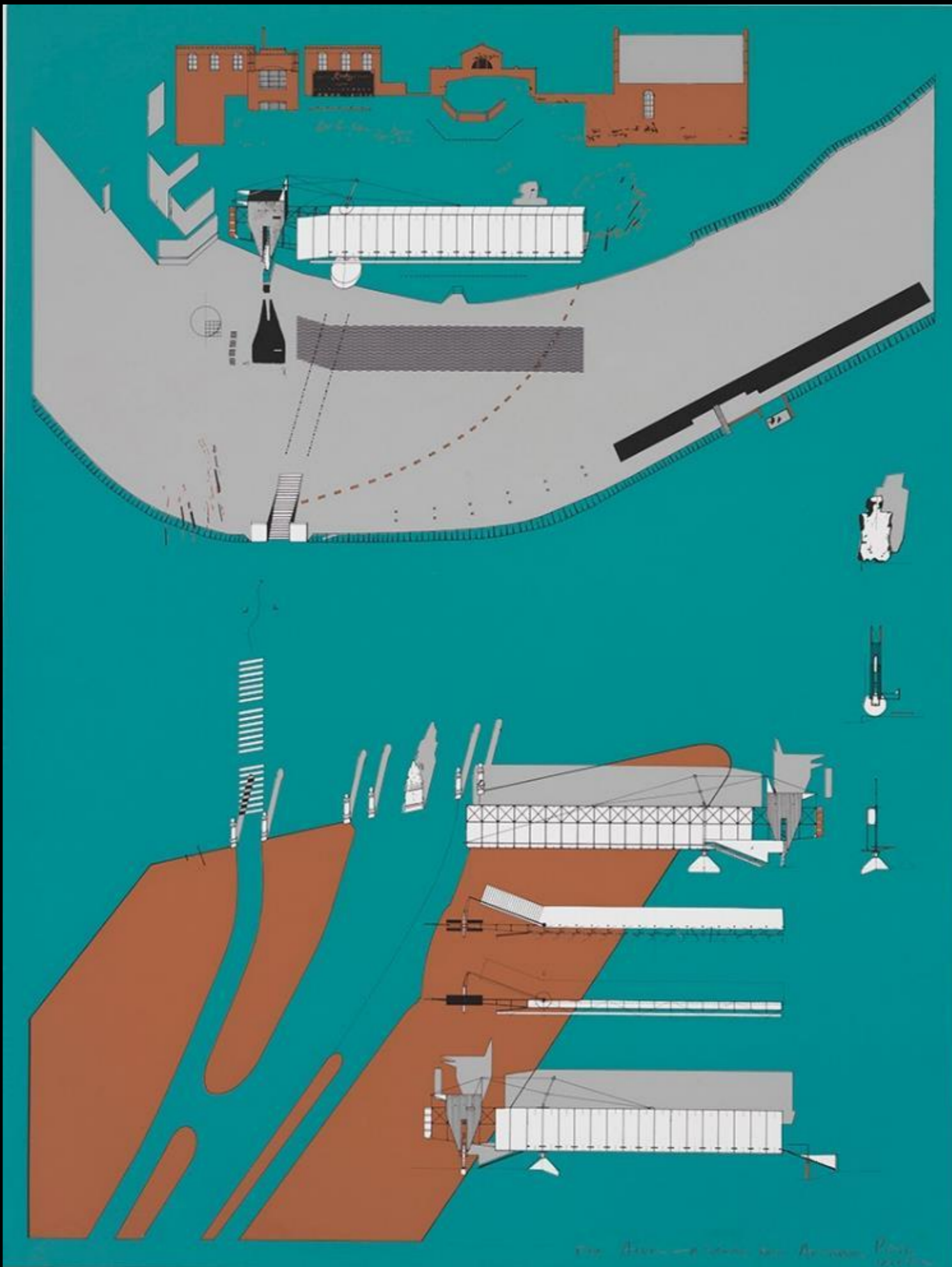


AUTO WINDOWS - THE ALUM

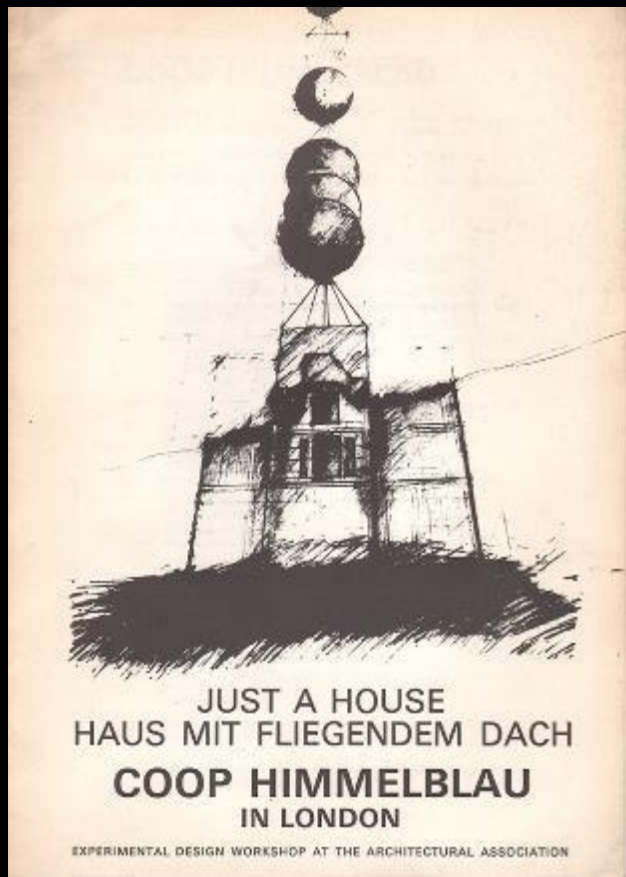
1980  
'Auto Windows'  
Peter Wilson



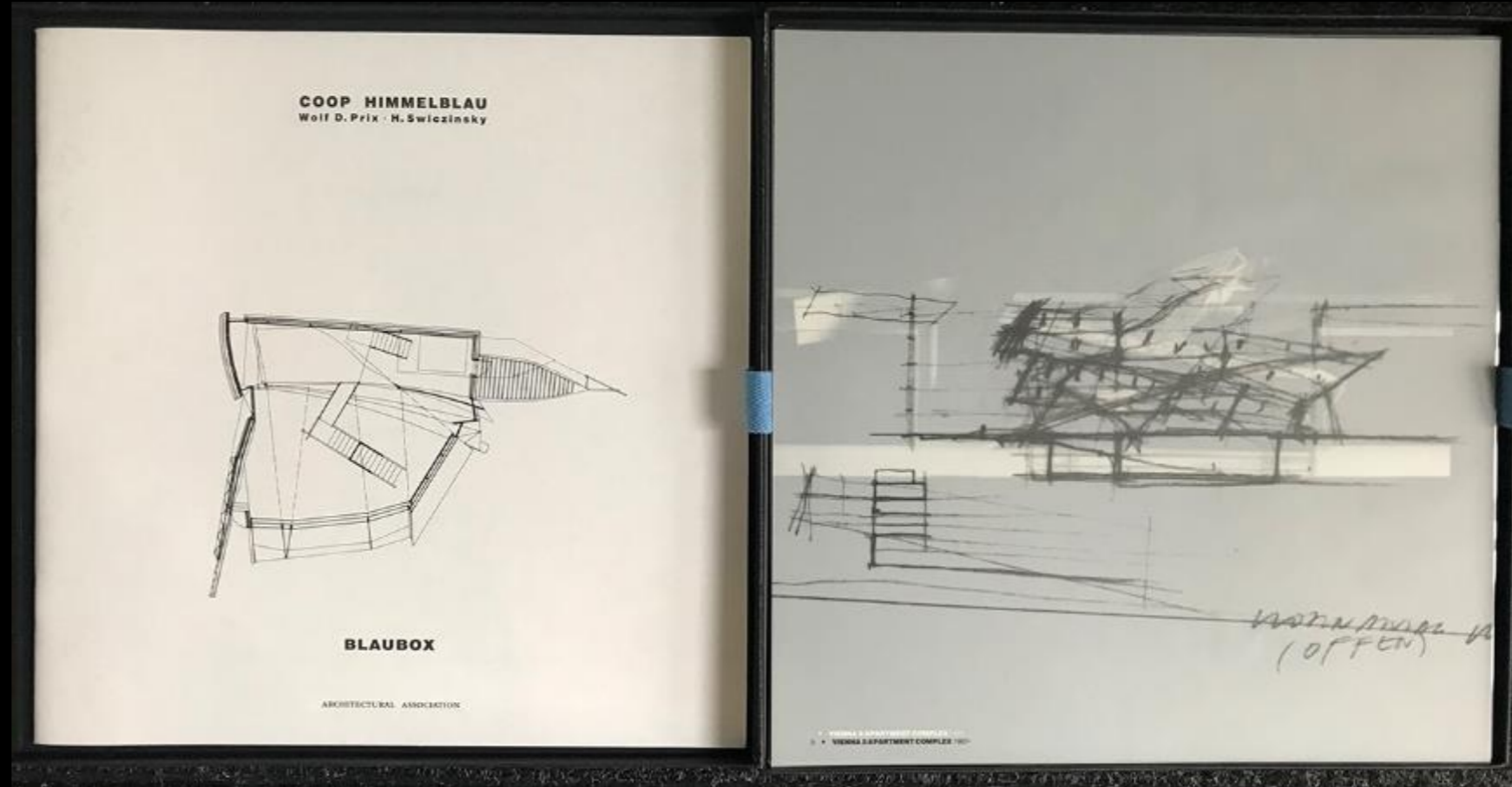
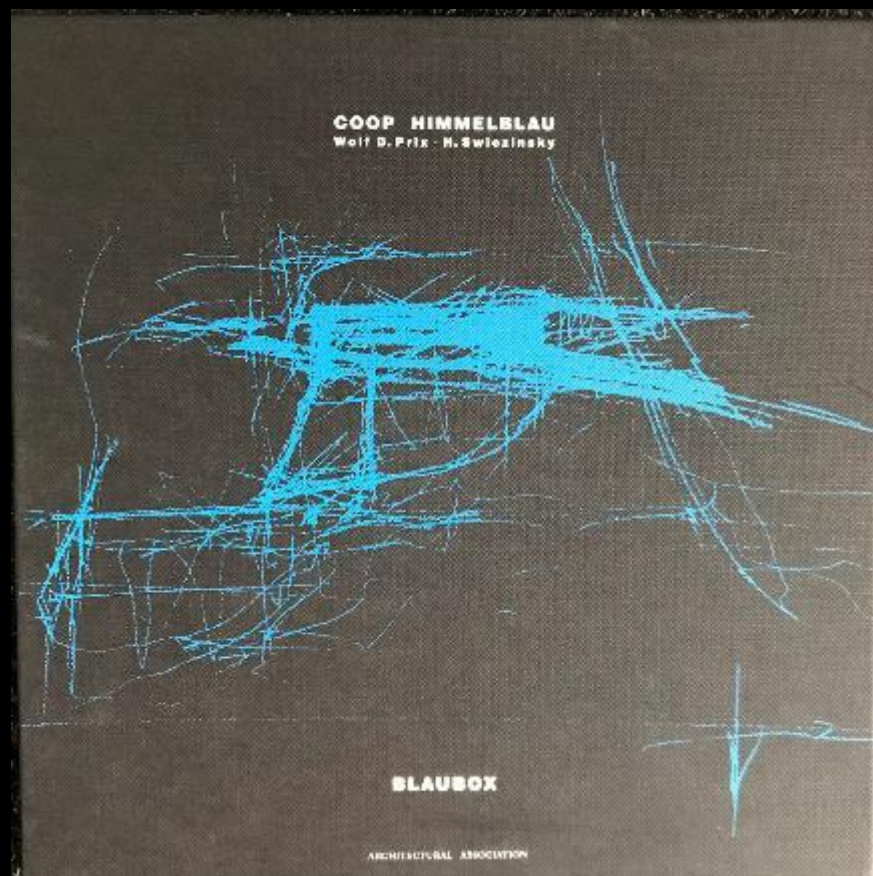
1986  
Paradise Bridge



1986 Paradise Bridge



*Coop Himmelblau. 1973*



*Coop Himmelblau. Blaubox. 1988*



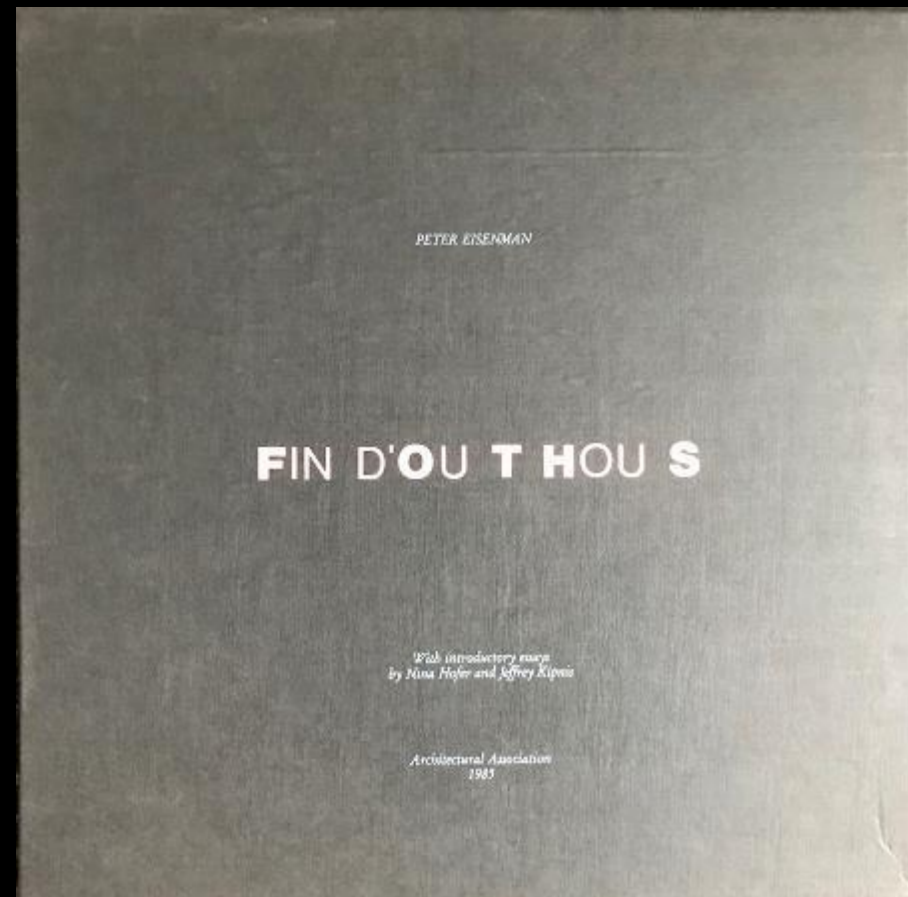


*Coop Himmelblau. The House with Flying Roof. Transformation of an everyday reality. An experimental design workshop at the Architectural Association School of Architecture. February - March 1973*



Coop Himmelblau. Open House. 1988





Peter Eisenman *FIN D'OU T HOU S* 1985



Peter Eisenman MOVING ARROWS EROS AND OTHER ERRORS 1986

9. F. PAPER

SILICON CARBIDE  
9. F. PAPER



P150C



P150C

EZ

ENGLISH  
ABRASIVES  
MADE IN ENGLAND

P150C P150C



ENGLISH  
ABRASIVES  
MADE IN ENGLAND

P150C

EZ

WATERPROOF  
SILICON CARBIDE  
S. F. PAPER

EZ



EZ

**Sigurd Lewerentz 1885-1975  
The Dilemma of Classicism**

ARCHITECTURAL ASSOCIATION

Sigurd Lewerentz 1885-1975 The Dilemma of Classicism

Image X

33



John Hejduk Collapse of Time 1986





# COLLAPSE OF TIME

DIARY CONSTRUCTIONS

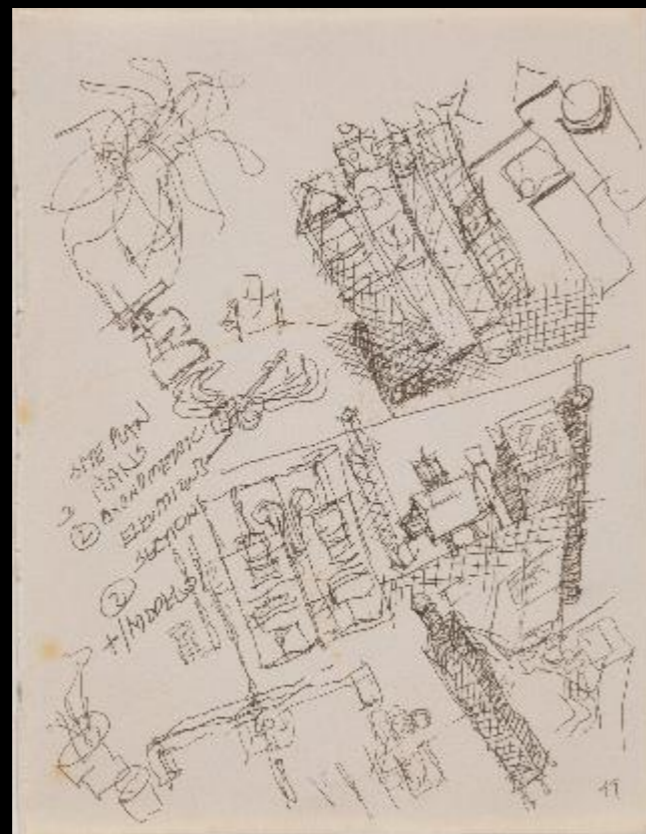
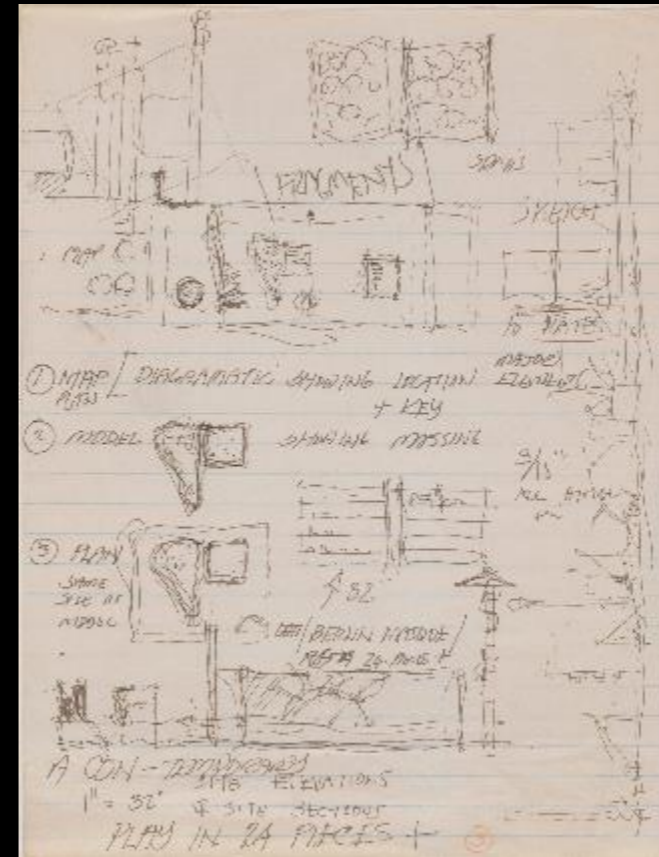
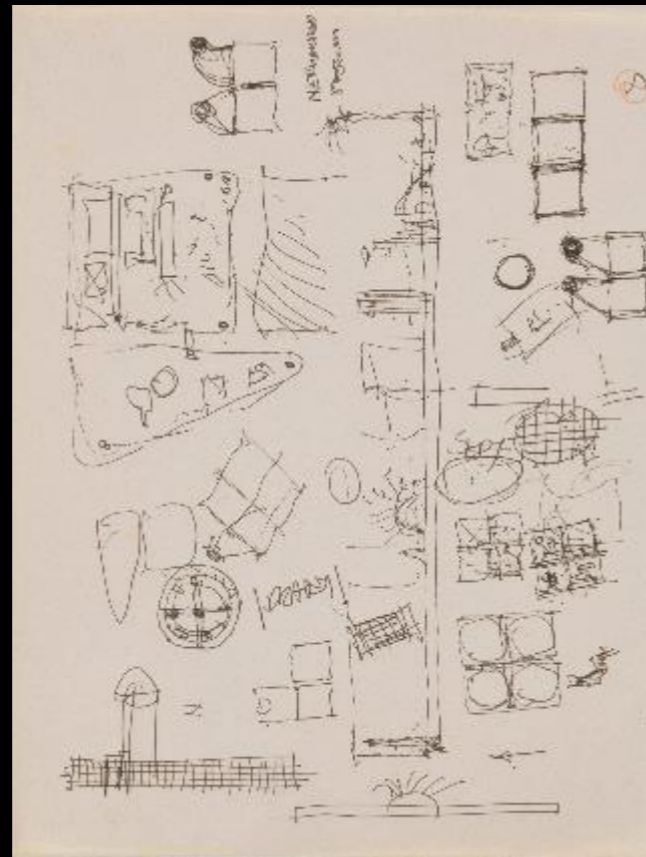
JOHN HEJDUK

ARCHITECTURAL ASSOCIATION

# VICTIMS

*a work by John Hejduk*

TEXT - 1  
*Architectural Association  
London  
1986*

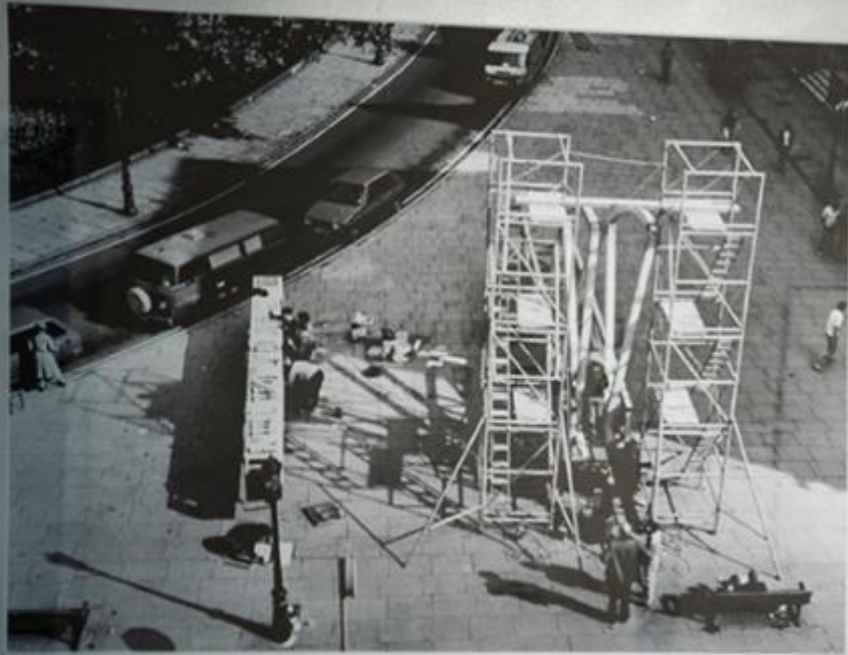


1983  
Berlin Masque  
John Hejduk



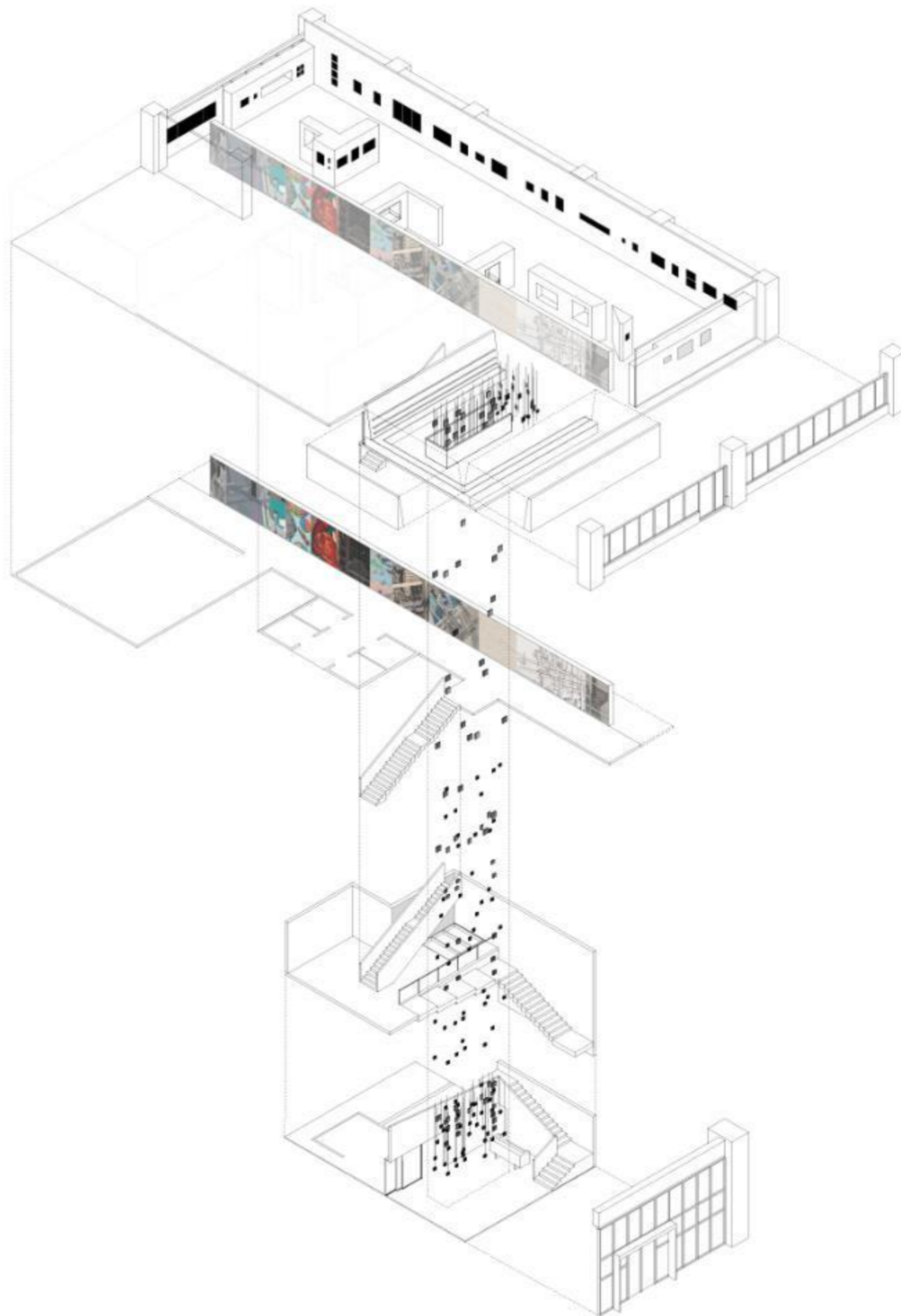


1986  
Victims - Site Plan Berlin



Small text block containing descriptive information about the model, including the name of the artist and the date of the work.

*Drawing Ambience at Cooper Union*



*Drawing Ambience at  
JUT Museum, Taipei  
2021*

Axo\_1