PUBLISHED BY BEDFORD PRESS

A FUTURE HISTORY²

The AA Print Studio operates within the Architectural Association, London's oldest independent school of architecture and host to an ambitious programme of exhibitions, events and publications. The Print Studio was established in 1971/72 as part of the Communications Unit directed by Denis Crompton and initiated by AA chairman Alvin Boyarsky in an attempt to organically shape the school's architectural discourse through the production and distribution of publications. An early snapshot pictures members of the Communications Unit holding portable black-and-white televisions with their own images looped back upon the curved surface of the cathode ray tube; as if to forecast the increasingly screen-based nature of graphic design. With a certain prescience, the immaterial, hypothetical nature of many architectural proposals from this period found their most logical expression not in built but book form. Over the past thirty years the Print Studio's small team of editors and graphic designers have often worked independent of clear disciplinary boundaries and in close collaboration with architects, writers and artists.

Our selection for the 'Forms of Inquiry Reading Room' emerges from our involvement, as both graphic designers and readers, in the production of books, magazines and printed matter as an alternative platform for discursive projects. Indeed, this selection of publications attempts to enliven (and pry open the bounds) of what could constitute independent and architectural publishing, with particular emphasis on local concerns. Given the ever-serious and obdurate world of mainstream architecture publishing, it might only be the interloper who is best able to provide insight. Our selection of publications from practitioners including artists, furniture makers, musicians, typographers, and writers, often working collaboratively, do as good a job as any to unravel the possible activities of a small publisher in 2007.

This collaborative spirit and unifying concern for production have enabled almost all of the contributions to the Reading Room to express their ideas in printed form. Some take up these issues as their subject, such as Put About, a survey of independent publishing, while others, like Tourette's, Umbrella, Frozen Tears and Starship, express this largely through the economy of their form and collaborative methodology. In bypassing either the expensive lithographic process or the division of labour essential to mass-market publishing, many of these publishers put themselves in a closer relationship with the content itself.

An early example is Sniffin' Glue, a punk 'zine started by Mark Perry in 1976 which took the form of a cheap cut-and-paste leaflet. The immediacy of its publication is shared by the spirit of other 'little magazines' making use of similar formats to disseminate radical agendas concerned with architectural education. Such publications include the broadsheet Ghost Dance Times and Street Farmer, a 'manual of alternate urbanism' both published by students at the Architectural Association in the early 1970s. The intermittent and short-lived nature of these publications was fundamental to their existence, often disappearing as quickly as they emerged.

As its title suggests, disappearance plays a key role in the Invisible University, first proposed by David Greene in 1971 as a decentralised school distributed globally via L.A.W.U.N: Locally Available World Unseen Networks. An investment in design pedagogy also underpins The Continuous Present, a laser-printed, hand-assembled book from the Jan van Eyck Academie's Tomorrow Book research programme (led by Will Holder) which takes up similar questions related to the future of book production by making use of appropriate technology and materials.

The practises of these independent initiates, often one-man-bands drawing upon a network of participants, are shared by the London-based publishers Hyphen Press and Book Works. While varying in scope, both continue to publish (and re-publish) important work with little regard to conventional disciplinary boundaries. Models & Constructs, published by Hyphen Press, documents the resolutely 'modern' life and work of Norman Potter, a designer, cabinetmaker and poet who pioneered a refusal to acknowledge divisions between typography, architecture, and other allied disciplines. This expanded realm of design and its connection to the built world is also the subject of Counterprint by Karel Martens and Unjustified Texts by Robin Kinross.

Apart from being home to the assembly of publishers/designers discussed here, London also provides the context for interpretations of particularly British architectural forms. Stephen Willats' Control magazine, established in 1965, has focused on the social and self-organisational systems created within brutalist tower blocks. While Control makes use of conceptual models and diagrams, Erasmus is Late by artist Liam Gillick uses the narrative form to create a derive-like traverse through the city's politically charged architectural spaces.

Each of these contributions substantiate a set of textual and material approaches that move nimbly across disciplines, demonstrating the considerable intersections between graphic, type, print and architectural cultures.

OBJECTS that are the result of incongruous iconographic compounds are considered by Vriesendorp to be the most 'successful'. Souvenirs of the memorable and the utterly forgettable. 'There are two different archives (started in the 1970s):

1. A postcard collection: cities, buildings, roads, bridges, tunnels, mountains, trees, early collages, motels, interiors, Americana, Egypt, Europe, etc.

2. An installation of objects: buildings, people, animals, body-parts, etc. I call my collection (2) a "city" since it is constantly expanding, changing and incomplete. I was forced to rearrange and reshape my "city" when it grew beyond its limits… Now small clusters are migrating to other areas to settle and grow, to be dismantled and rearranged when necessary. My aim is to put together a wide range of incongruous and diverse items from different cultures which – through sheer accumulation – change their status.'

NOTES ON POSTER FOR: THE NEW SCHOOL OF ART & DESIGN[5]

Zak Kyes: Instead of trying to represent your work, which seems to take a special interest in language and communication, We thought we could have a conversation about posters for your poster. So… lets start with the title for your poster: The New School of Art and Design, did you have any alternate titles?

Ryan Gander: Well I can only talk about the subject for 15 minutes, because I don't know a lot about it. so I usually talk about lots of different things. so that wouldn't be the title, it would be something like: Enough to Start Over, or On Honesty, or In a Language, or A Short Cut Through The Trees, or Didactease, or In Search of The Perfect Palindrome or something like that. Or if it was for the lecture, Lecture by Ryan Gander, or Talk or Presentation would be good. I don't want to get bogged down in the art school, it's one of a 100 ideas. And with the ideas I have I don't linger on them long, I flirt with them and quite often tire of them and dump them, that's why the practice looks like it's about 'unrealised projects maybe'.

ZK: Usually for posters at the AA we have a description or an image of the artist's work and the date and time. In this case it should read: Ryan Gander, Artist Talk hosted by Parveen Adams. The title is The New School of Art and Design on 9 February, at 6.30 in the AA Lecture Hall. Anything else we should include, any images, colours?

RG: It's not hosted by Parveen anymore, someone else now, can't remember who…can you make it all black? And I am no graphic designer / typographer but can you set it in a combination of **NEW JOHNSTON**, **PALATINO** and **TIMES** using only upper case and the bold variations. I would also like a caricature / drawing of my own face on it (I am thinking of Kippenberger posters). I have sent you a recent photo by a renowned photographer that makes me look better than I am. You can give it to an illustrator but you can use it directly, also can you put all the text here on the poster too. And the phrase: Push It Forwards.

ZK: What would your ideal poster be? Where would it be found and what would it announce?
RG: I collect photos of obituary posters, you get them a lot in Catholic countries on the sides of churches or on walls in village squares. They are simple (unlike this poster) and they are black, I like black ink.

ZK: You've commissioned several designers to create posters for events based on briefs you have written. What's important to you in this process, the final poster or the possibility of infinite interpretations of your instructions?

RG: It's important that I have the aesthetic decisions taken out of my hands and it is left to the professionals. I am only good with ideas, not ideas in partnership with aesthetics. It's liberating to only be in charge of content that alludes to a fictional future, like being a science fiction writer.

ZK: To a certain extent the form and format of a poster determines how we understand it, before we even read it. And often it's this form that carries on after the raison d'Etre has lost relevance. Do you see this disconnect in the posters you have commissioned or posters in general?

RG: Not sure I understand the question, but I think the answer could possibly be no. And… every one responds differently to things anyway, we are not all so culturally channelled that we interpret aesthetics in the same way. sometimes things do go wrong, think of all the billboards and art and TV adverts and songs and book covers you don't like but someone else does. Things go wrong, and it's best when they do, no?

ZK: Since your poster is becoming a poster about posters we thought it would be good to include something about your project MITIM, the invention of a word describing a word that describes itself. Could you elaborate on MITIM? Are there any images we should include?
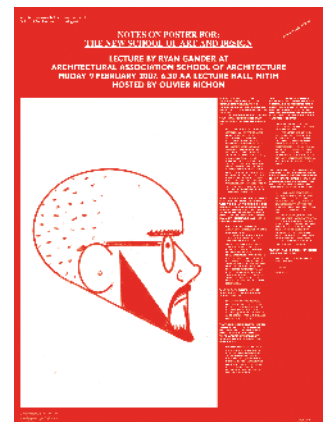
RG: No, you shouldn't have an image of that, but if you can draw me that would be great. I have never been drawn, you see, and often watch those guys outside the Pompidou drawing people but am always too reserved to get one done. As for MITIM, I think in the essence of the project you should slip the word in unnoticed, like a Where's Wally type figure. After all, MITIM is a fictional word that has been inserted into reality as if it has always been there. maybe you could insert it as if it has always been there. Thank you for this, it was a very good idea you had!

ZK: That's it – unless there is something else you would like to add.

RG: No, but use all this text! Not a word wasted! Speak soon.

GHOST DANCE TIMES
NO. 24, FRIDAY 6 JUNE, 1975 [6]

Established 1974
Published by the
Architectural Association School of Architecture

Ghost Dance Times was a weekly broadsheet published by the AA from
1974 to 1975. Edited by former student Martin Pawley and initiated
by AA Chairman Alvin Boyarsky, Ghost Dance Times adopted the form,
format (and occasionally content) of a politically charged tabloid.
The publication's spirit was one of dissent, providing a site for often
scathing but always articulate debate of architectural culture
in general and the AA, its tutors and intellectual life, in particular.
Pawley sardonically describes his aim for Ghost Dance Times as giving
a lead 'in the School's search for a new role in the shrinking world
of architectural education'.

In a characteristic mix of high-brow and no-brow the headline
of Ghost Dance Times No. 24, 'Dr Charles Jencks on Sex and
Communication', sits above a picture of 'wired-up gymnasts' wearing
nothing but lifeless expressions.

The publication of Ghost Dance mirrored a surge of experiments
that questioned the role of architecture and urbanism in relation
to the graphic space of a publication during the mid-1970s.

Due to financial limitations, the AA Chairman informed Pawley,
No. 24 was to be the antepenultimate issue. Pawley's editorial rejoinder
is titled Morituri Te Salutamus ('We who are about to die salute you',
said by Roman gladiators to the emperor).

Ghost Dance Times is the first in a series of editorial projects
to be republished in AArchitecture. Our goal is to trace a selective
lineage of AA publications, focusing on their design and content,
in order to analyse the role publications have played in the mediation,
documentation (and fictionalisation) of architectural projects.

Dr. Charles Jencks on Sex
and Communication

ENORMOUS OPTIMISM[7]

Zak Kyes: Today more people experience architecture without ever having walked through the latest iconic buildings. Architecture is increasingly present in contemporary culture; through books, newspapers, and a variety of new magazines shaped by editors and their publishers. As a writer and editor yourself do you see publications as documenters or inventors of architecture?

Brett Steele: Architecture is indeed increasingly present in the media of contemporary culture — TV, magazines, books and online. These are the media, for better or worse, through which huge audiences of people learn about important aspects of their world. Contemporary architecture and design cultures' increasing prominence in these media is a sign of something important, I suspect, regarding architecture's growing convergence with contemporary culture. It's something I take to be enormously important for all architects to realise and learn from regarding the rise of design cultures more generally, and those of the built environment especially, within their lives. There is enormous interest in architecture and other design cultures today for very good reasons.

        The second half of your question is super-interesting: are publications or other media outlets 'documenters' or 'inventors' of architecture? On this question, I'm enormously optimistic, and I take an extreme view: forms of publicity and attention available to architects for promoting their work and ideas aren't just important to architectural thinking and imagination: they are essential to it. The rise of modern architecture itself in the early years of the twentieth century was indelibly linked to the rise of new media, publication and print spaces — from those of mass print circulation, like newspapers and magazines, to the invention of modern architectural photography, and its new ways of visualising and then communicating the principles of a new architecture.

ZK: The practice of architecture is now entirely digital, taking place on screens, web-sites and published online. At the same time you have established an ambitious publication programme. Despite the advantages and flexibility of online publishing to do you see a new opportunity in the form books, journals and monographs?

BS: Yes, publications are still an incredibly vital aspect of contemporary architectural knowledge, ideas and expertise. The much-pronounced death of architectural publishing is I think, rather exaggerated. One only needs to look at the rampant proliferation of book pirating in China to see this confirmed, in the strangest of ways — it's a place where you can buy illegal copies of nearly every important book circulating in architecture today.

        While its true that architecture is like other professions—and nearly all other design cultures—indeed now re-configured around digital, distributed, design systems, its not the case that architectural knowledge itself resides in those systems. To a surprising degree, knowledge and ideas are still being created, circulated and communicated through the tried and true forms of print, including magazines, journals and books.

        We at the AA take these activities to be important ones not only to our students lives, but also to the life of the AA itself. We are one of the world's bigger publishers focusing exclusively on contemporary architectural culture, an activity I am especially interested if directing towards the current work of our students, staff and visitors participating in the cultural life of the AA. The opportunity I see is a pretty obvious one: to use these media as another important way to promote the experimental approach to architecture that the school is famous for to a much larger, interested, audience.

ZK: Two recent exhibitions initiated by the AA, explore the world of architecture through the practices of allied disciplines: graphic design in the case of 'Forms of Inquiry: The Architecture of Critical Graphic Design' and surreal paintings and objets d'art in 'The World of Madelon Vriesendorp'. How can architecture learn from the mutual exchange between between these neighbouring disciplines?

BS: Architecture can learn from the exchange between itself and related design disciplines, like that of contemporary graphic design, by simply promoting more such exchange. That was the impetus behind our Forms of Inquiry show last autumn—to bring together an international group of cutting-edge younger graphic designers not so that architects can simply see what they're doing, but with an invitation that these young talents offer their view of what they take contemporary architectural culture to be today. It was a great chance for architects to see architecture anew, in a strange and productive way, by seeing how malleable their own culture is in the hands (and minds) of other individuals pursuing their own agendas and aims.

STREET FARMER[8]

Street Farmer
No.2, Spring 1972, price 50p
Established 1971
Published by the Architectural
Association School of Architecture

Street Farmer is the collective
name for Peter Crump's and Bruce
Haggart's politically engaged
architectural practice, which took
the form of a magazine in their
fifth year at the AA under the
tutelage of Peter Cook.

The short-lived Street
Farmer magazine, lasting only two
issues, served as a conduit for
the pair's ideas, offering polemical
ripostes to the prevailing urbanism
of the period. Described as '…
an intermittent (sic) continuing
manual of alternative urbanism',
Street Farmer took the form of a
cheaply produced, but well crafted,
A4 hippy/proto-punk zine. Issue 2
of the magazine was a more modest
affair than the comparatively lavish
first issue, with its red/blue/green
spot colours; this time a single
green ink was used throughout its
36 pages, with the cover printed on
a light-green tinted stock.

Produced out of sheer
material imperative, rather than
with aesthetic considerations in
mind, the pages fizz with informal
cut-and-paste collages, politically
charged critiques, typewritten
or hand-rendered notations and
images appropriated from variety
of sources, referencing the visual
excesses of the underground comix
movement while anticipating the
pragmatic DIY aesthetic of punk
zines.

A surreal, wordless comic-
strip features the Statue of
Liberty diving into the Hudson
River then swimming to shore to
commandeer a tractor, causing a
man's car to disintegrate around
him. The image of a tractor
reappears throughout both issues
of the magazine, becoming
emblematic of their belief that
redemption was only possible by
ploughing up the territory claimed
by capitalist architecture. In
collaboration with friends, the
duo carried out urban interventions
clothed in a uniform of green
boiler suits.

A concise text on the
inside back cover is a lesson
in basic economics, transparently
listing the printing cost and its
influence on the cover price.
A similar tactic appeared two
years earlier, on the final spread
of the counterculture handbook
The Whole Earth Catalog, revealing
the magazine's operating costs
for 1969–1970, and six years later,
on the sleeve for the Television
Personalities' single 'Where's Bill
Grundy Now'*.

Indicative of the immediacy
of the magazine's publication, the
urgency of production overtakes
consumption. Street Farmer's actual
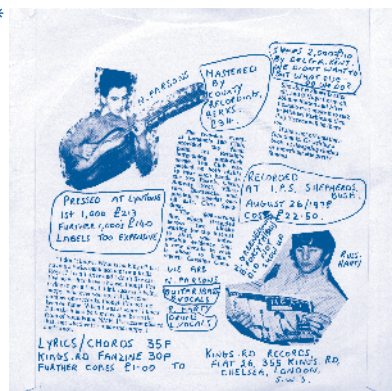costs remain elusively unprinted:

STREET FARMER TWO cost £   to print 700 copies

so we can sell it for   p

*

AN EPIC TALE OF SUSPENSE AND INTRIGUE

HOLLYWOOD TOWER

A FILM BY RENE DAALDER & REM KOOLHAAS

SUPERSTUDIO:
RADICALISM THEN & NOW[10]

Cristiano Toraldo Di Francia
lecture at the Architectural
Association School of Archtecture,
1 December 2006

In winter 1966 we organised the
first Superarchitecture show…
let me see if I can find the
little manifesto that we wrote:
'Superarchitecture is the
architecture of superproduction,
of superconsumption, of
superpersuasion to consumption,
of the supermarket, of the
superman, of superoctane gasoline.
Superarchitecture accepts the logic
of production and consumption, and
works for its demystification.'

What happened was that we thought
the particular dichotomy between
that sort of continuous reference
between function and form was to
be refused. Form probably had its
own function, which might have
been symbolic, and we thought
that maybe we could design objects
like time-bombs, poetic time-
bombs to be carried inside our
homes which were like deserts for
us. And maybe these objects could
start a process of criticism, a
sort of creative process, making
the user participate in a kind
of process that the intellectual
class was denying to the consumer.
The intellectual class was, to us,
the producer of models, models
that were of course architecture,
objects that were the shape of
the city for the consumer just to
consume, to accept, and not react
to creatively or critically. We were
hoping that these objects would
become like incredible time-bombs,
and we prepared a kind of strategic
map, a summary of different
strategies to occupy our space

with these kinds of objects. This
incredible production of objects,
and all this filling objects with
sensations, colours, artistic
strategies and different items, at a
certain time proved to be a vehicle
for just the one imperative:
consume me. So we thought that it
was time, perhaps, to accept the
fact that from a world entirely
focused on production, we had
really turned into a world focused
on consumption. The world had
completely turned to this different
way of life, and so it was probably
time for the architect to get out
of this scene and leave on the
ground, on the table, a series
of 'histograms' – quantities able
to be qualified by the consumers,
by the people. Once again, there
was a continuous illusion (that
distinguished us, in fact, from
Archizoom) that architecture could
be a tool to make the world better,
to make people more critical, to
make people more creative, etc.
So we designed what we called
'histograms', borrowing the word
from biology. We were thinking
this in a post-humanistic way (as
we say today), in the presence of
what we would call the sex appeal
of the inorganic. There was the
possibility of these objects really
becoming a part of nature. So we
designed these objects without
revealing the scale of those
chequered elements. The scale
is absent, it's just a sort of pure
quantity and you can choose the
scale.

JOIN THE RESISTANCE

ARC

ARCHITECTS REVOLUTIONARY COUNCIL

Revolutionaries present their draft manifesto

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

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

☐ "ARC calls on all those architects and others involved in the built environment who believe that we should cease working only for a rich powerful minority or the bureaucratic dictatorship of Central and Local Governments and offer our skills and services to the local communities who have little chance to work directly with architects and architecture.

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

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

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

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

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

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

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

EXCURSUS ON SUFFICIENT EMPIRICAL SUBSTANTIATION[13]

Typography

Making a book is like making architecture; you have to know at least something about the intractability of concrete things. One has to have sufficient empirical substantiation. In former days the first line of a paragraph would be indented so that one would recognise the paragraph. For it can happen that the text of a paragraph fills up the entire last line and without an indent paragraphs would run seamlessly into one another. There was also the old typological rule that a single line or line fragment would never be left stranded at the top or bottom of a page because this would produce a ragged appearance. (One even used to eliminate the indent if a paragraph started at the top of the page.) Since stranded text lines can happen by chance at any given page break, one used to insert a variable space between paragraphs – a half, three-quarter or even a full line, a tolerance mechanism so that one could avoid unpleasant accidents without drawing attention to the remedy. A typical example of empirical security.

So you come to a publisher who wants to produce modern-looking books, books with consistent margins, without the old-fashioned indents, and certainly without extra space between paragraphs so that the line count on each page is identical.

Author   'Listen, your avant-gardism is nonsense. I want a decent book that is at least formally correct.'

Publisher   'Listen, we don't care about your typological scruples; just make sure that the text isn't nonsense.'

Author   'My God, you can't print a book about such a delicate subject as Wittgenstein's WP and then commit the same error as Wittgenstein! Don't you see that it's an exact parallel? Insufficient empirical substantiation!'

Publisher   'We don't care – anyway, maybe it will turn out alright.'

Author   'But I do care! I gather I have to do all the layout work for you.'

So I began to manipulate the text so that it conformed to the formal desires of both the publisher and myself (like any architecture project). Each page was to have at least two lines at the top and bottom. I began to shorten sentences – or lengthen them. I crossed out entire paragraphs, counted characters to make sure that the newly conceived text would fit perfectly. It was hard work but it paid off, for something quite strange happened. Each time, without exception, when I had to change something for formal reasons, I discovered that the existing text was full of mistakes – grammatical, syntactical, factual mistakes of all kinds. A certain panic gripped me when I realised that this happened even with text that had already been changed. So in the end I was rather grateful to the publisher with his ridiculous requirements, even though it seemed that with each change more typing mistakes became apparent. Finally, however, the text was ready to go to press, and after a few months the book was finished.

I don't know how it turned out and whether all my calculations were correct. I never opened the book. But I have been told that it's full of typing mistakes.

        J.T.

L.A.W.U.N PROJECT #19: THIS BOOK BY DAVID GREENE[14]

What does this book, if 'book' is the right word, say, if indeed a book is still a book in this strangely rootless culture? This thing in a mist of thinglessness, this smelly paper object in a city, on a planet of absence, within nothingness, where flickering is everywhere and nowhere, where lines accelerate towards pictures, colours and shapes, spreading their ghostly presence onto screens only to be squirted out of printers, scanners, copiers, onto laptops and table tops. A world where more books than ever, on the history of everything, are stacked onto shelves and consume each day more forest than the construction of the whole of the Spanish Armada. In place of 'book' we could say ARCHITECTURE. Its solidity is a forlorn remnant: the book and the building, both fixed and solid and speeding along across a chaotic ocean of consumption… But still, all of this work is directed and devoted to the opposition – to the idea that architecture is not solid or maybe that it is really the only solid object left, an object against which, like a datum of time, we might measure our brief existence. This thing, this book thing, in which the word refuses to move across its surface, where the picture remains strangely resistant to change and stares out of its frozen place, this peculiar stationary thing is part of the obsessive and romantic drift of technology which takes us into nature… phone your duck or fish before nightfall, he said, and the moon laid its whiteness onto the shimmering field of sunflowers that he wished he could tell you was architecture… But would you believe him?

BEDFORD PRESS, LONDON[15]

Bedford Press is a small-scale, fully functioning printing press and publisher operating out of the Architectural Association. The aim of the press is to integrate the publication of printed materials into the AA Print Studio's existing focus on generating content, editing and design. By establishing a direct link between content/design and technology/production we hope to create a more responsive model of small-scale architectural publishing, nimble enough to encompass the entire chain of production in one fluid activity, from the initial commission through to the final printing, all within the AA's Bedford Square home in central London.

The term 'private press' refers to a movement in book production which flourished at the end of the nineteenth century under the influence of people like William Morris and his own pioneering Kelmscott Press (1891). The products of these presses were intelligently made publications that emphasised the book as the production of new work and as a work of art, rather than simply a vehicle for documentation. Empowered by this Arts and Crafts innovation, architectural discourse has increasingly been articulated through an ever-expanding array of publications. With the introduction of an autonomous press at the AA, we aim to experiment with not only the material form of the books we publish so much as their content.

The lightweight press eschews the inflexible physical spaces of traditional publishers and printers in favour of a collaborative process that unites the AA's various activities through publication. Built around a compact network-ready and postscript-compatible stencil printer, it resembles an offset press in that it uses ink (as opposed to toner) and disposable plates (as opposed to xerography).

The hope is that the influence of Bedford Press will quickly extend into the academic and intellectual life of the school, playing a key role as a protagonist of future publication initiatives. Bedford Press was founded in 2008 and is operated by Zak Kyes, Wayne Daly, Claire McManus and Phill Clatworthy under the auspices of the Architectural Association.

NOTES TO THE NOTES

1 Bedford Press Test Print, July 2008.
2 Zak Kyes and Wayne Daly, originally published in Forms of Inquiry: The Architecture of Critical Graphic Design Reading Room Supplement, (AA Publications, 2007).
3 Detail of Madelon Vriesendorp's vast collection of objects. Photograph by Sue Barr. From Madelon Vriesendorp: Paintings, Postcards, Objects, Games (AA Publications, 2008).
4 Madelon Vriesendorp, originally published in the exhibition guide for Madelon Vriesendorp: Paintings, Postcards, Objects, Games, Architectural Association 14 January to 8 February 2008.
5 Extract from the poster for Ryan Gander: The New School of Art and Design, AA lecture, Friday 9 February 2007.
6 Zak Kyes, originally published in AArchitecture Issue 3, Spring 2007, pp. 19–22.
7 Email exchange between Brett Steele and the author, January 2008.
8 Zak Kyes and Wayne Daly, originally published in AArchitecture Issue 4, Summer 2007, pp. 19–22.
9 Poster for an unmade film, to announce an AA lecture by Rem Koolhaas, 18 May 2007, based on a screenplay written by Koolhaas and Rene Daalder in 1973. Koolhaas has described the content of Hollywood Tower as consisting 'of three levels. At the first level, wealthy Arabs buy up the Hollywood film archive and build a computer with which any star can be put back on the screen. The second level deals with the Nixon administration, which spends a fortune helping out-of-work actors – including Lassie – get jobs in the movies again. Finally, the third level is about Russ Meyer, who is shooting a porn film – the last form of humanism.'.
10 Originally published in AArchitecture Issue 3, Spring 2007, pp. 4–6. Lecture transcription by Udayan Mazumdar.
11 Architects' Revolutionary Council recruitment poster detail, c1975. Illustration from 'If Crime Doesn't Pay: The Architects' Revolutionary Council' by Edward Bottoms, published in AArchitecture Issue 5, Winter 2007/08, pp. 14–20.
12 ARC Manifesto, originally published in the 1974/5 AA Prospectus and reproduced in AArchitecture Issue 5.
13 Jan Turnovský in Kent Kleinmann's introduction to AA Words 3: The Poetics of a Wall Projection, pp. 12–13 (AA Publications, 2009)
14 David Greene, originally published in L.A.W.U.N Project #19, pp. B40 (AA Publications, 2008).
15 Originally published in AA Book: Projects Review 2008, section D 'Print', p. D2 (AA Publications, 2008).
16 Selected logos extracted from various points in the Association's history and reintegrated as part of the current AA identity. Left to right and down: AA logo, 2007; Projects Review 1981/82 spine detail; CAD font, designed for Mutsuro Sasaki: Morphogenesis of Flux Structure, AA Publications, 2007; Projects Review 1976/77 cover detail; Projects Review 1985/86 emblem; AA Crest from 1851 designed by George Truefitt.

DESIGN WITH BEAUTY·BUILD IN TRUTH