

ARCHITECTURAL ASSOCIATION
SCHOOL OF ARCHITECTURE

THE DIRECTOR OF THE
ARCHITECTURAL ASSOCIATION
SCHOOL OF ARCHITECTURE
BRETT STEELE INVITES YOU TO A PRIVATE VIEW
AND BOOK LAUNCH
ON FRIDAY 5 OCTOBER 2007 6.30PM–8.30PM

FORMS OF INQUIRY THE ARCHITECTURE OF CRITICAL GRAPHIC DESIGN



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ARTISTS

AA Gallery
Åbåke (UK)
Julia Born (CH)
deValence (FR)
Dexter Sinister (US)
Paul Elliman (UK)
Experimental Jetset (NL)
James Goggin (UK)
Will Holder (UK)
Hudson-Powell (UK/JP)
Jürg Lehni (CH)
Karel Martens & David Bennewith (NL)
Metahaven (NL)
Mevis en van Deursen (NL)
John Morgan (UK)
Radim Pesko (CZ)
Project Projects (US)
Manuel Raeder (DE)
Jon Sueda, Alex DeArmond, Emmet Byrne (US)
Cornel Windlin (CH)
Michael Worthington (US)

Reading Room (AA Front Members' Room)
Anniek Brattinga & Sandra Kassenaar / Werkplaats Typografie (NL)
Jörg Koch / 032c (DE)
Zak Kyes & Wayne Daly / AA Print Studio (UK)
Jonathan Maghen / Textfield (US)
Benjamin Sommerhalder / Nieves (CH)
Sulki & Min / Specter Press (KR)
Luke Wood & Jonty Valentine / The National Grid (NZ)

DATE / LOCATION

AA GALLERY & FRONT MEMBERS' ROOM
8 TO 31 OCTOBER 2007
MONDAY TO FRIDAY 10AM–7PM
SATURDAY 10AM–3PM

ARCHITECTURAL ASSOCIATION
36 BEDFORD SQUARE, LONDON WC1B 3ES
TEL 020 7887 4145
AASCHOOL.AC.UK/EXHIBITIONS

Book Launch
5 October
6.30pm AA Gallery & Front Members' Room

Swiss Contemporary Design Symposium
19 October
6.30pm Lecture Hall

Radim Pesko & guest speaker
24 October
6pm Front Members' Room

Paul Elliman
26 October
6.30pm Front Members' Room

MEDIA PARTNERS



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Mevis en van Deursen
Gerrit Rietveld Academy (photo: Johannes Schwartz)

SS: ... I think in New York your aesthetic sense is in a curious, very modern way more developed than anywhere else. If you are experiencing things morally one is in a state of continual indignation, and horror, but [they laugh] but if one has a very modern kind of –

PJ: Do you suppose that will change the sense of morals, the fact that we can't use morals as a means of judging this city because we couldn't stand it? And that we're changing our whole moral system to suit the fact we're living in a ridiculous way?

SS: Well I think we are learning the limitations of, of moral experience of things. I think it's possible to be aesthetic...

PJ: ... I mean your moral approach is the Mumford one that you're speaking about.

SS: Yes.

PJ: Patrick Geddes, the greatest good, and we must be good and do these things. That criterion leads you into what we have today, so we've retreated, or maybe advanced, our generation – if I can lift you up.

SS: Oh it's nice of you [they laugh].

PJ: To merely, to enjoy things as they are – we see entirely different beauty from what [Lewis] Mumford could possibly see.

SS: Well, I think, I see for myself that I just now see things in a kind of split-level way... both morally and...

PJ: What good does it do you to believe in good things?

SS: Because I...

PJ: It's feudal and futile. I think it much better to be nihilistic and forget it all. I mean, I know I'm attacked by my moral friends, er, but really don't they shake themselves up over nothing?

SS: Well people do things.

PJ: Do they?

SS: Do accomplish things.

PJ: Do they? What have they done in New York City since the start? You read all the reports the other day in the paper – the chief man said you might as well spend your time writing to Santa Claus as talk about any possibilities of city planning in this city, and incidentally the English that are so good about morals and city planning, and have all these London County Councils and things they are so proud of, have ruined their city in the name of morality. Even worse than New York in this hopeless chaos... [After examining various Pop paintings in Johnson's collection...]

PJ: Can we look at architecture, or do we always have to look at painting?

SS: No, no, we can look at everything, because it all fits together.

PJ: ... [pointing to works] I'm a plagiarist man – you see, you must take everything from everybody – you see this is copied from Corbusier, that's copied from Byzantine churches – this is taken from Jaipur, India. This is, I don't know, maybe this is original. It's an underground house. We have some ponies grazing on the roofs, you see as they come down to the water, but... But it just shows you that at this very same time you're doing one thing, you flip moods, then you do something entirely different, quite opposite...

SS: But this is the very essence of modernity [PJ]: Sure in all the arts. I mean you see it even in somebody like Picasso [PJ]: Yes, Picasso is rather... he's the first person who understood the principle of artistic plagiarism. [Goes to flowers.]

SS: Yes – and these are real, real –

PJ: Real flowers – real, fake flowers.

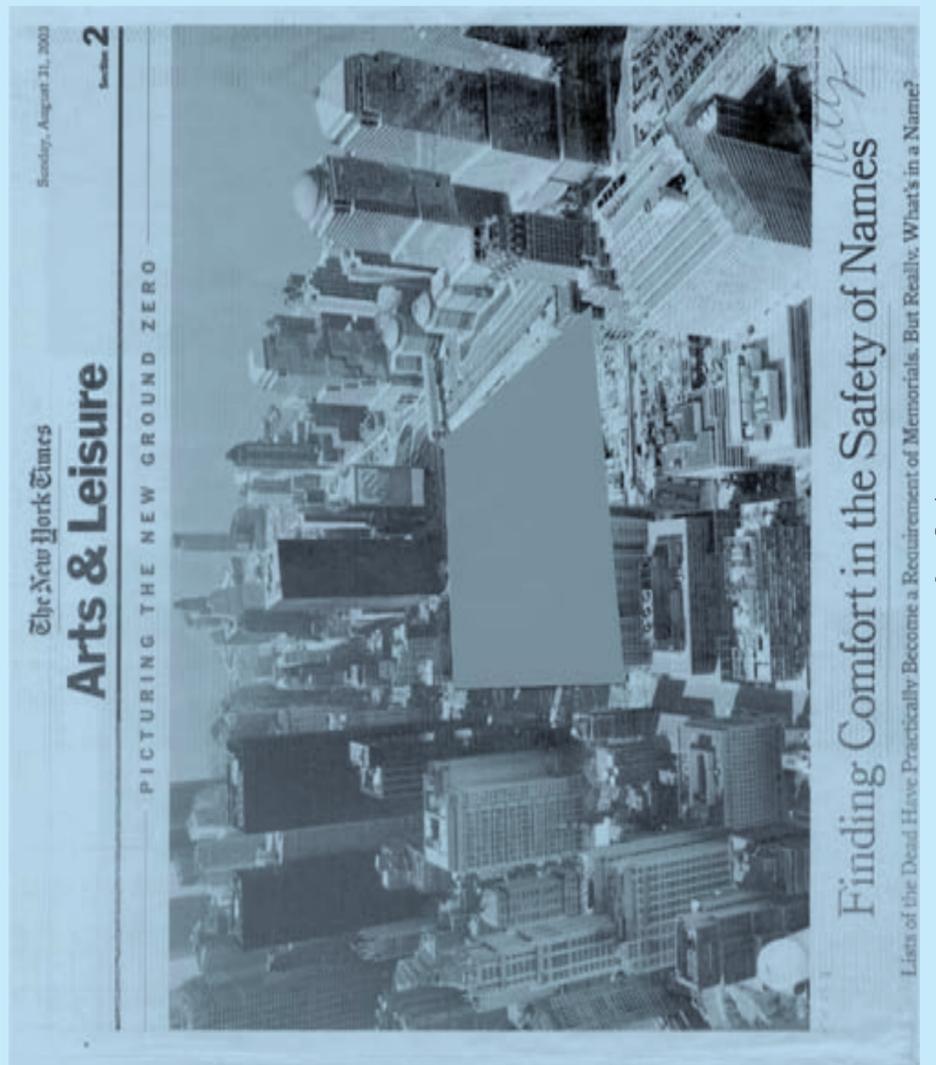
SS: Real, fake flowers, of course.

PJ: You see the level of fakeness, that's real [telephone rings] three dimensional [voice says hello] imitation, yes of an advertised meaning, and it's those various levels of reality that make it all so fascinating...

John Morgan
Philip Johnson, interviewed by Susan Sontag for the BBC, 1965 © BBC



Paul Elliman
Grade II listed sound mirror at Boulby on the Yorkshire coast



James Goggin
Ellsworth Kelly Ground Zero Collage (Courtesy The New York Times)