

Re-Imagining the Avant-Garde

22 November — 21 December 2019



Warehouse for Architecture and Research (WAR)

Il Dramun (Drama by Moonlight), 2018

Giclée ink on paper

54 x 54 cm

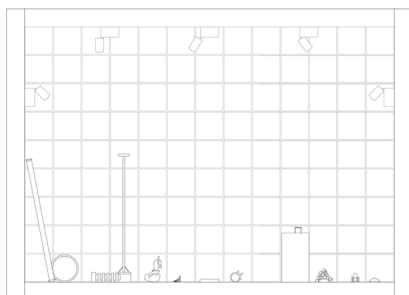
Ed. of 4, signed and numbered

GBP 300

The Dramun, disguised as a comic strip, is an unexpected result of an architectural project, a residential complex located in between Pesaro and Urbino, in central Italy. This drawing emphasizes the outskirts - suspended between the suburbs and the countryside - the very pop atmosphere and village-setting perceived at the first site visit. In order to face the rapid and sometimes superficial web searching, WAR staged a

simple and corny story that captures the attention of an unfocused viewer but, at the same time, shows all the details of the project.

WAR was founded in Rome in 2013. Its essence lies between the concept of a mannerist architecture studio and an independent space for research in the contemporary practice. Their works have been exhibited in Rome, Venice, Milan, New York, at the Royal Institute of British Architects in London, and published in international magazines such as *Artribune*, *Corriere della Sera*, *Domus*, *Summa+*, *The Architect's Newspaper* among others.



Traumnovelle

Roadside Picnic, 2019

Computer drawing, 21 x 27.9 cm

Ed of 5, signed and numbered

« Visitors came to Earth. They arrived out of the blue and left without a warning. In the Zone that they occupied without interacting with humankind, they abandoned all sorts of objects. Trap-objects. Bomb-objects. Miracle-objects. Objects that a few stalkers pillage at the risk of their lives, like clueless bugs would colonize the remnants of a roadside picnic. »

Roadside Picnic, Arkady and Boris Strugatsky, 1972

Traumnovelle uses the site of Porte Ouest in Charleroi as an exploration and archive of a glorious industrial history transformed into a sublime ruin. The ultra-realist intervention transcends the decrepitude of the ruined elements and reveals an anthropocenic narrative of beauty and death, transporting visitors to a past that may or may not have taken place.

Traumnovelle is a militant faction founded by three Belgian architects: Léone Drapeaud, Manuel León Fanjul and Johnny Leya. Traumnovelle uses architecture and fiction as analytical, critical and subversive tools to emphasize contemporary issues and dissect their resolutions. Traumnovelle alternates between cynicism and enthusiasm all the while advocating for critical thinking in architecture. Traumnovelle champions a multi-disciplinary approach with architecture at the crossroads. Traumnovelle distances itself from current forms of naive architecture and refuses to glorify the mundane. Traumnovellesides with those who have not sacrificed ambition and criticism.



Matthew Butcher and Luke Pearson

Re-Imagining the Avant Garde, 2019

Giclée ink on paper, 42 x 29 cm

Ed of 30, signed and numbered

GBP 60

The drawing 'Re-imagining the Avant Garde', is featured on the cover of the special issue of Architectural Design (AD) titled Re-imagining the Avant Garde: Revisiting the Architecture of the 1960s and 1970s edited by Matthew Butcher and Luke Pearson. The drawing depicts an imagined scenario where a selection of architectural propositions by Butcher and Pearson occupy the gridded environment of Archizoom's seminal project No Stop City. The drawing emphasises how historical designs retain their ongoing importance by providing a context for new projects, continuing to influence and frame new speculative worlds and architectures.



Ant Farm

Truckstop (1970-71), 2006

Digital prints on foam core, 30 x 40.5 cm

Series of 4

GBP 1800

Ant Farm's Truckstop Network, an expansive project that scouted the existing American interstate highway network and proposed alternate modes of occupying its infrastructure. Mobile communities, linked through an electronic network and equipped with new tools and media technologies, would displace the old and the obsolete. For example, the existing commodity system and carbon fuel culture would be replaced by an emerging ecologically oriented economy that would circulate "energy credits" in place of dollars.

Ant Farm was founded in 1968 by Chip Lord and Doug Michels and soon joined by Hudson Marquez and Curtis Schreier. They explored the experimental fringe in architecture and design for ten years and crossed disciplinary boundaries into performance art and video art as they produced Cadillac Ranch, Media Burn, The Eternal Frame, Dolphin Embassy and other works.

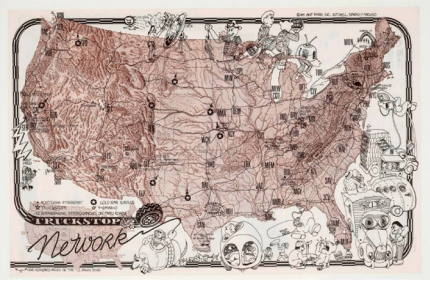
The House of the Century won a Progressive Architecture Design Citation when completed in 1973. In 1978 a fire destroyed their studio at Pier 40 in San Francisco and the group disbanded.

A retrospective exhibition, "Ant Farm 1968 – 1978" was mounted by the Berkeley Art Museum in 2004 and travelled to five other venues. Archives of Ant Farm's work are held by the Berkeley Art Museum, The Avery Library of Art and Architecture at Columbia University, and the FRAC Centre, Orleans, France.

Doug Michels died in 2003

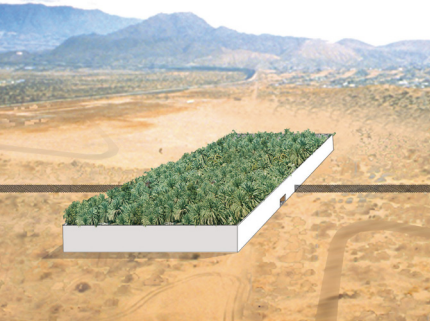
Chip Lord and Curtis Schreier live in San Francisco

Hudson Marquez lives in Los Angeles



Ant Farm

Truckstop Network Placemat, 1970
 Offset lithographic map, 28 x 43 cm
 Signed
 GBP 1200



Office Kersten Geers David van Severen

Border Crossing US-MX, 2005
 Digital collage on paper, 52 x 68 cm
 Ed 1/8, numbered with certificate
 GBP 650

An oblong volume provides a border crossing for pedestrians between Mexico and the US, and interrupts the endless demarcated boundary. A nine-metre high wall defines a no-man's-land between the two countries. Within the white walls a grid of palm trees imposes order on a large, shaded garden. Pavilions for passport control and administration are spread around here and there, becoming part of the garden. The oasis is a point of reference in the vast Tex-Mex landscape, its content hidden from the open landscape by its massive walls. In all its simplicity it raises questions about the desire for the promised land. Open competition, first prize. In collaboration with Wonne Ickx.

OFFICE Kersten Geers David Van Severen was founded in 2002 by Kersten Geers and David Van Severen. OFFICE is renowned for its idiosyncratic architecture, in which realisations and theoretical projects stand side by side. The projects are direct, spatial and firmly rooted in architectural theory. The firm reduces architecture to its very essence and most original form: a limited set of basic geometric rules is used to create a framework within which life unfolds out in all its complexity.



WAI Architecture Think Tank

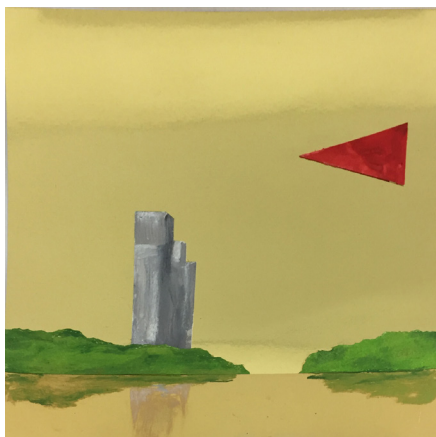
Goldenscapes Without Qualities, 2019
 Gouache, oil pastel, graphite, cardboard, cut-and-pasted pigment on golden mat board
 30 x 30 cm
 Series of 5 unique collages
 GBP 400/each

Produced in the post-colonial studios of the North American branch of Post-Novis (the architectural collective of worldmakers), *Goldenscapes Without Qualities* explores the aftermath of avant-garde iconography after a prematurely announced 'end of history'.



The series of five collages exposes through the glowing paper, gouache compositions, and cut-and-pasted effigies the tension between pure form and ideology in the construction of post-historical narratives. In these *Goldenscapes*, Hardcorist icons freed from ideology (Cubes, and Pyramids) coexist with Pure Architecture freed from programme (Suprematist Architectons) as the Pure form of Ideological Propaganda (the Red Wedge El Lissitzky beat the Whites with) flies through.

Whether a crumbling gospel or a latent threat, these *Goldenscapes* are a window to a world without qualities that, with the end of capitalism and the fall of the gold standard turns these landscapes into monochromatic fields of meaningless architectural (dis)placement.



WAI Architecture Think Tank is an international studio practicing architecture, urbanism and architectural research. Founded in Brussels in 2008 by Puerto Rican architect, artist, curator, educator, author and theorist Cruz Garcia and French architect, artist, curator, educator, author and poet, Nathalie Frankowski.

WAI Architecture Think Tank aims to contribute to the collective intelligence of architecture from a panoramic and critical approach oscillating from the design of buildings and master plans with a public agenda, to the creation of publications and pedagogical projects addressing questions of historical urgency. Recent projects include the shortlisted design of the National Centre for Contemporary Arts (NCCA) in Moscow, the design of Osiri Innovation Learning Center, an invited competition for a museum in Suzhou, and the design of the Houselier in Beijing, as well as the design of several educational, cultural and exhibition spaces, and the conception of architectural playgrounds.



The work of WAI and Garcia Frankowski has been featured in the 1st Chicago Architecture Biennial, the XIV Venice Architecture Biennale and the inaugural Changjian Photography and Video Biennale as well as in exhibitions at the Museum of Modern Art (MoMA), Museum of Art Architecture and Technology in Lisbon (MAAT), Storefront for Art and Architecture in New York, Kunst-Werke KW Institute for Contemporary Art in Berlin, Changjian Museum of Contemporary Art in Chongqing, the Vitra Design Museum in Weil am Rhein, the Centre for Chinese Contemporary Art (CFCCA) in Manchester



UrbanLab

Filter Island, 2015

Ink on paper, 29.7 x 42 cm

Ed 1/5, signed and numbered

GBP 180

Filter Island is a proposed public space that provides water infrastructure by combining landscape, architecture and infrastructure. With Filter Island UrbanLab seeks to reposition the contemporary debate of what a city

should be by exploring how city-scaled mega-forms can become an updated architecture-based urbanism—a conjecture of what a comprehensible city could be to combat (predicted) crises—through analysis and experimentation. Through the filter of productive contemporary crises, the urban-scaled architecture project can engage and exploit existing infrastructural conditions as a catalyst for urban invention.

UrbanLab is an architecture and urban design firm founded in 2000 by Martin Felsen and Sarah Dunn. UrbanLab's projects span scales, from large, urban designs to small, residential projects and exhibitions. Their primary interest is in forward-looking projects that speculate on a more resilient and resourceful tomorrow. UrbanLab has exhibited at the Venice Architecture Biennale in 2010 and 2012, and in the Chicago Architecture Biennial in 2015 and 2017. UrbanLab's work is in the collection of the Art Institute of Chicago.



Sam Jacob

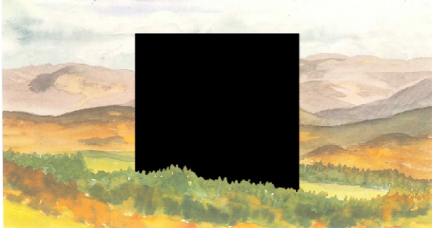
Blind Spots, 2019

Ink on paper, 21 x 29.7 cm

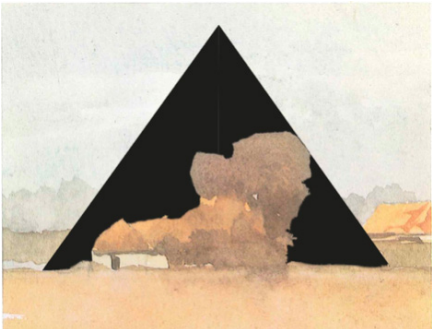
Ed of 25,

GBP 250 / each

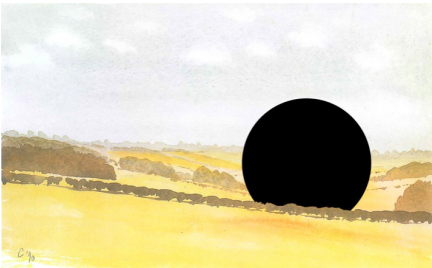
Architectural drawing is a strange and powerful tool. It is simultaneously a means of depiction and a way of constructing the world.



This is a small set of drawings from a wider exploration of the possibilities of digital culture on drawing. Often these are seamless collages made of multiple sources. But these are different. They are watercolours by Prince Charles that have had the most simple and blunt additions (or are those big black shapes erasures?).



It's almost too perfect to resist: watercolours, landscape, Prince Charles.



Here we see a very particular vision of Britain, one whose subject, media and author are steeped in the the relationship of power to landscape, and to everything that landscape contains. The sentimental depiction, however, goes out of its way to hide these qualities: a hazy wash of nostalgia disguises the landscape. Especially when depicted by the heir to the throne, this biscuit-tin feeling for landscape is far from innocent. We have seen how destructive nostalgia for imagined pasts can be. Ill defined 'pasts' exclude the complexities and challenges of modernity and use false ideas of tradition and history to shape the future.



As in politics, so too in architecture. I imagine these interventions into (and/or deletions of) the Prince's paintings as a form of architectural representation that intervenes in an idea of landscape. Blind spots and black holes puncture the scene creating visual interruptions that remain obscure: UFO's, monumental structures, or are they holes in the Princes' visual field? Abstract rather than representational, they disallow the original vision, countering the sentimentality, the narrative and ideological 'proposition' they contain (which includes but is not limited to: a particular idea of nature, a false narrative of continuity and tradition, power 'naturalised' into the landscape, and so on).

– Sam Jacob





Pablo Bronstein

Tea Urn on Legs II, 2017

Hard ground etching hand-coloured with ice yellow and tobacco brown ink on paper, 59 x 48 cm

Ed 1/30, (framed)

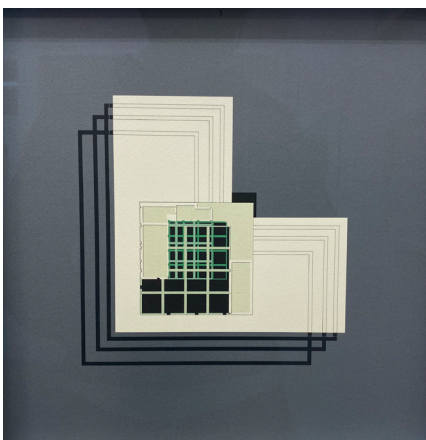
GBP 1500 (+VAT)

Pablo Bronstein was born in Argentina in 1977, he now lives and works in London. He studied at the Slade School of Fine Art and graduated from Goldsmiths College in 2004. His body of work, which is often humorous, includes drawings, prints, choreography and performance art - all inspired by architecture. His intricate studies of historical/ pseudo historical European design and architecture depict ideas of social aspiration, identity and wealth representation.

Bronstein's recent solo shows included presentations at Herald St across both the gallery's Herald St and Museum St locations, and

Bloomberg SPACE, London. In 2017, Bronstein had a major presentation at RIBA, London, Conservatism, or the Long Reign of Pseudo-Georgian Architecture, and unveiled a new permanent commission at Jupiter Artland, Edinburgh. Bronstein was the recipient of the Tate Britain Commission 2016, for which he produced *Historical Dances in an Antique Setting* in the Duveen Galleries. In 2016 he also designed the set for *The Creation*, produced by Rambert and reenacted at Garsington Opera, Buckinghamshire, before touring to Sadler's Wells, London.

In 2019, Bronstein will have solo presentations at the OGR, Turin; RISD, Providence and will unveil a new commission in collaboration with David Kohn Architects at Ickworth House, Suffolk. Bronstein will also be a participant in the Ljubljana Biennial. In 2020, he will have a solo exhibition at Sir John Soane's Museum, London.



Peter Eisenman

Fin d'ou T Hou S, AA Folio V, 1985

Embossed, offset, 30 x 30cm

SOLD

Unlike the previously featured Vanna Venturi House, Peter Eisenman's House VI includes disorientation in the work without the concept of relating it to the traditional home. The house is, in fact, anything but what one would consider a conventional house. Eisenman, one of the New York Five, designed the house for Mr. and Mrs. Richard Frank between 1972-1975 who found great admiration for the architect's work despite previously being known as a "paper architect" and theorist. By giving Eisenman a chance to put his theories to practice, one of the

most famous, and difficult, houses emerged in the United States.

Situated on a flat site in Cornwall, Connecticut House VI stands its own ground as a sculpture in its surroundings. The design emerged from a conceptual process that began with a grid. Eisenman manipulated the grid in a way so that the house was divided into four sections and when completed the building itself could be a "record of the design process." Therefore structural elements, were revealed so that the construction process was evident, but not always understood.



Nemestudio / Neyran Turan

Reassembly-as-Cooper as an apartment building (New Cadavre Exquis), 2017

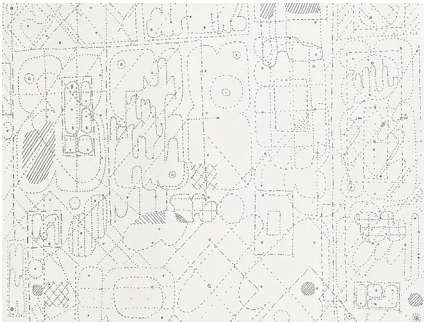
Digital print on canvas, 50 x 50 cm

GBP 350 / each

New Cadavre Exquis speculates on architecture's materiality in the context of digital accumulation. The project consists of four architectural assemblies, which are created via a sampling process of digital ready-mades ranging from everyday objects, building elements, primitive forms and natural features from the 3D Warehouse—an online open-source digital library of more than 2 million 3D models.



Neyran Turan is an architect and partner at NEMESTUDIO. She is currently an assistant professor at the Department of Architecture at the University of California-Berkeley. Her work focuses on alternative forms of environmental imagination within architecture and their capacity for new aesthetic and political trajectories. Turan has recently been selected to curate the Turkish Pavilion at the Venice Biennale in 2020.



Jimenez Lai/Bureau Spectacular

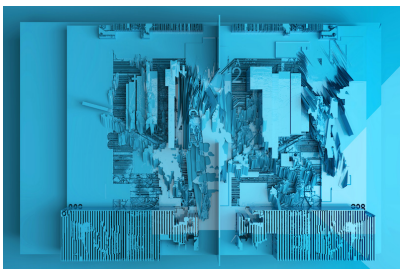
Dashes and Shadows, 2019

hand drawing printed on paper, 21.6 x 27.9 cm

GBP 650

This drawing represents the absence of solids - only the immaterial is communicated here. Property lines or political jurisdictions are implied territories that we demarcate with or without the architectural cut.

Jimenez Lai works in the world of art, culture, and education. Around the turn of the century, Jimenez Lai lived in a desert shelter at Taliesin and resided in a shipping container at Atelier Van Lieshout on the piers of Rotterdam. Lai has won various awards, including the Architectural League Prize for Young Architects and Debut Award at the Lisbon Triennale, and the 2017 Designer of the Future Award at Art Basel / Design Miami. In 2014, Lai represented Taiwan at the 14th Venice Architectural Biennale. In 2015, Lai organized the Treatise exhibition and publication series at the Graham Foundation. Alongside MoMA, Lai's work has been collected by SFMOMA, Art Institute of Chicago, and LACMA.



Perry Kulper

Speculative House, Garden + Landscape, v.95, Blue, 2018

Digital print on coated paper, 70 x 100 cm

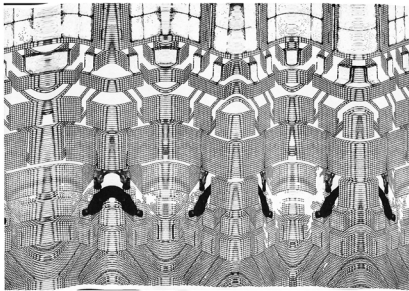
Ed 1/2, signed and numbered, (framed)

GBP 700

Speculative House, Garden + Landscape, v.95 is a translation of one of the original Photoshop proto-digital collages *Here*, moving from the

razor-thin flatness of the original images into possible domestic, garden and landscape-like worlds, representationally spatialized. This work is motivated by challenging formal and material norms, and in opening default assumptions about spatial production towards probing alternative models for living in relation to natural, synthetic and fictional spatial worlds.

Perry Kulper is an architect and Associate Professor at the University of Michigan. He taught at SCI-Arc for 17 years. After graduate studies at Columbia University he worked with Eisenman/ Robertson, Robert A.M. Stern and Venturi, Rauch and Scott Brown. His interests include: the generative potential of drawing; the affordances of design methods; broadening the conceptual range of architecture. He published Pamphlet Architecture 34, 'Fathoming the Unfathomable' with Nat Chard, 2013. They are working on a new book to be published by UCL Press. Recently he ventured into the digital world, looking into Photoshop operations. Fantastic beasts have been on his mind.



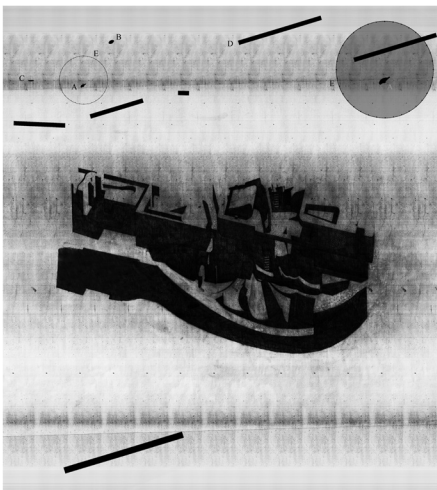
Matthew Butcher

Dragged Drawing (Superstudio Grid), 2017
Giclée ink on Hahnemuhle paper, 42 x 29 cm
Ed 1/30
GBP 60

To create the image a reproduction of Superstudio's drawing was dragged across the surface of an image scanner while it was in the process of being scanned. The result subsequent work *Dragged Drawing (Superstudio Grid)* is a direct mapping of this action and the scanning process – a physical imprint of the drawing as it moves through time and space. Out of this new materialisation of the original Superstudio image, a series of forms were identified, tracing various contours, then spliced out. These splices were then used to create other design works including the project *Superstudio Memorial*, 2019.

Matthew Butcher is a designer and academic. He is the editor and founder of the architectural newspaper P.E.A.R.: Paper for Emerging Architectural Research and Associate Professor of Architecture at the Bartlett School of Architecture (UCL). His work has been exhibited at the V&A Museum, London; Storefront for Art and Architecture, New York; The Architecture Foundation, London and the Prague Quadrennial, Prague.

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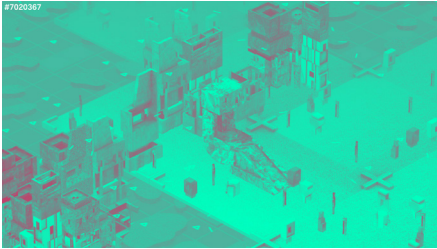


Matthew Butcher

The Silt House: Shadow Drawing, 2015
Giclée ink on Hahnemuhle paper, 70 x 50 cm
Ed 1/12
GBP 150

The Silt House presents a series of future dwellings sited in the Thames Estuary which respond anthropomorphically to the seasonally flooded landscape. Buildings bury themselves in the silt and sand, deposited by the shifting currents of the river and are allowed to flood. The proposal explores the complex relationship we have with notions of the flood and the threat of flooding.

The drawing from the project shown here highlights just the buildings shadow, an operation that intends to emphasize the idea that the building must be seen not as an object but as part of the environment in which it is sited.



Luke Caspar Pearson

DWG Hunter, 2019
Digital Video Game
Ed 1/3 (USB and digital print)
GBP 450

DWG Hunter is a digital videogame that uses a procedural generation system for distributing symbolic architectural objects, exploring architecture as a playable, responsive system for spatial composition. Inspired by the playful isotropic grids of Archizoom, a computational algorithm interprets player button presses to produce an infinite number of possible architectural configurations in a virtual environment. The system distributes architectural structures, supporting floors and environmental elements to produce a world that becomes the informational 'quantitative utopia' that Archizoom argued for.

Luke Caspar Pearson is a Lecturer in Architecture at the Bartlett School of Architecture, UCL where he is Co-Director of the undergraduate Architecture programme. He is co-founder of the design research practice You+Pea with Sandra Youkhana, whose research operates at the intersection of architecture and game design. You+Pea have had solo exhibitions at the Royal Institute of British Architects and Edge Gallery Bath, and have exhibited at venues such as Somerset House, the V&A and internationally including South Korea. Luke has written for publications such as eflux Architecture, FRAME, Thresholds, The Journal of Architectural Education and ARQ and is co-editor of Architectural Design: Re-Imagining the Avant-Garde (Wiley, 2019).



Damjan Jovanovic

Supersurface, 2016
Film, 16:00
Ed 1/3
Price on request

Supersurface

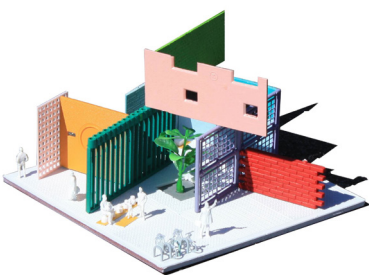
"the only architecture will be our lives..."

Supersurface is a first-person, exploration based immersive environment for Windows. It is a love letter to the early projects of a radical Italian architecture group Superstudio.

My work is situated at the intersection of architectural design, pedagogy and software design. I am investigating the technical, conceptual and cultural effects of software in its complete takeover of the image space of architecture. I do this through making apps that are tools of design and mediums of representation at the same time. Apps that create architectural assemblages by sampling and mixing digital readymades. I work with versions and screenshots. I deploy these apps into an academic setting to test their immediate effects. I work with students to ask questions about the nature of architectural imagery within the digital regime. We rehearse the techniques of radical embrace of the digital image regime. Heuristic, Surfing, Improvisation technologies (obligatory Forsythe reference). Did I mention aesthetics?

Office Kovacs

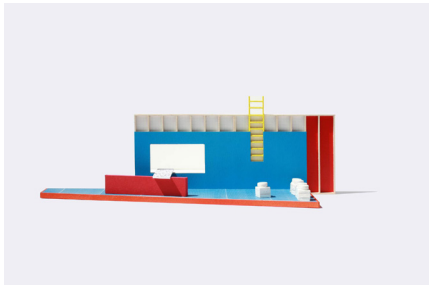
Miniature Maze, Toronto Waterfront, Toronto, Canada, 2017
Model: Altered Readymades, Paint, Paper, Fish Tank Plants, HO Scale
Figures, 15 x 15 x 8cm
Unique
GBP 2000



Our approach begins by collecting architectural elements in the world, assessing and making judgements about these elements in order to alter and recompose them towards new architectural and social purposes. In Miniature Maze we aim to appropriate a number of different walls types through both construction type, existing ready-made walls, and reclaimed walls.

Contiguity is comparison pushed to its extreme. It occurs when the distance required to compare is collapsed and reduced to zero. Through the contiguous assembly of ready-made parts we aim to produce new forms with new collective functions. In Miniature Maze we aim to place the walls collected in close proximity to generate a miniature maze like space.

Along the Toronto waterfront, these architectural elements consist and range in various degrees of usefulness and uselessness. This folly is meant as a point of relaxation for the citizens of Toronto, oscillating between a large sculptural piece of architectural elements with no particular purpose, or the purpose of observing the surroundings and playing hide and seek.



Office Kovacs

Wedge Gallery Installation, 2018

Model: Wood, Paper, Altered Readymades, Museum Board, Paint, 38 x 11 x 13 cm

Unique

GBP 2000



Aldo Rossi

The Dutch Tower, 1985-89

Model: Wood, rubber and screenprint, 8.5 x 8.5 x 18.5 cm

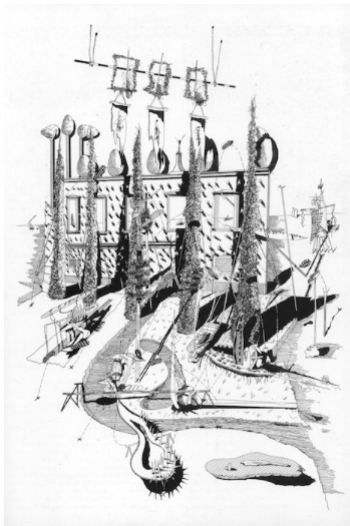
Ed 115/200

SOLD

“The lack of evolution in my work has been the source of some misunderstanding, but it also brings me joy... The compulsion to repeat may manifest a lack of hope, but it seems to me that to continue making the same thing over and over again, in order to reach different results, is not merely an exercise: it provides a unique freedom to discover.” A.R.

‘Like a master, Rossi follows the road traced by the masters of

architecture, and so rediscovers the necessity of merging culture with technique, the past with the future, recollection with novelty. [...] Lighthouses and Towers overlook all this architecture: they are themes and signs that indicate the continuity of an idea of the space and the city which is marked with strong architectural constructions. Even the Dutch Tower expresses and reflects an architectonic ideal that never lost its magic content which is always able to acquire power and meaning for the realisation of the city of the future.’ S. Umberto Barbieri/89



Neil Spiller

Partial Landscape, 2006

Ink on paper, 42 x 29.7 cm

Ed 1/5

GBP 250

Imaginary drawing of slamhoundian landscape showing some slamhounds yet to come and hinting at their probable interactions.

Neil Spiller is the founding director of the AVATAR (Advanced Virtual and Technological Architectural Research) Group (2004); now based at the University of Greenwich. This group has its own PhD and Masters programmes and conducts research into advanced technologies in architectural representation but more importantly into the impact of advanced technologies such as virtuality and biotechnology on 21st

century design. Neil and the AVATAR Group are recognised internationally for their paradigm shifting contribution to architectural discourse, research / experiment and teaching.

