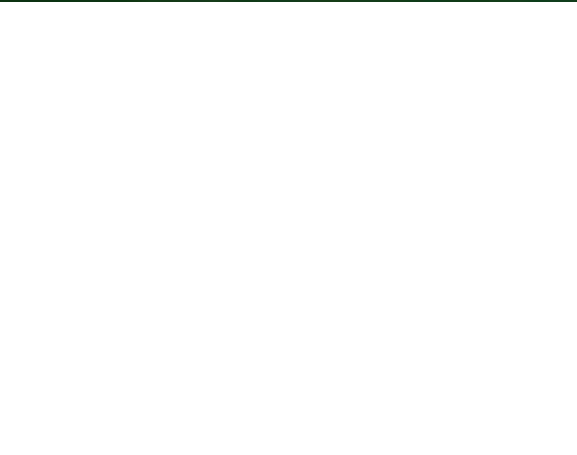
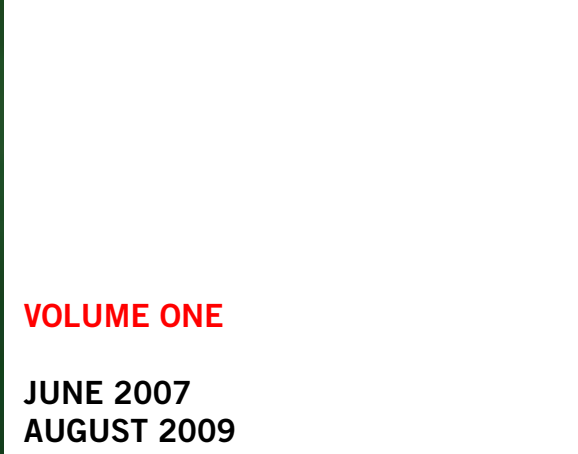




# VOLUME 1

06.07 –  
08.09





VOLUME ONE

JUNE 2007  
AUGUST 2009





# INTRODUCTION

Dedicated to Ambika Paul and the generosity of her family without whom this would not have been possible.

## Ambika at P3

P3 is part of the University of Westminster. It is a showcase for the best work generated within the University and when working in partnership with others. The catalogue of the first two years of P3 exhibitions introduces the space and its history, and the initial programme of events Ambika at P3. It starts with essays on the approach to making the space into project space for exhibitions and events by students, staff and researchers of the university, and for partnership arts projects, and for commissioned work; and to making the space available for commercial lets to the industry end of the creative economy of London. We have extracts from an interview and conversation with Professor Paul Regan, who led the research projects in the construction hall and provides an insight into history of the space we know as P3. The first half of the catalogue also includes essays from participants and supporters who describe the relevance and value of these projects. A timeline takes us through all the projects held in P3 during the first two years during which time thousands of visitors have come to the University to take part in and attend the events and exhibitions, and made possible by the gift of the Ambika Paul Foundation, and with sponsorship for specific exhibitions from the Henry Moore Foundation, Sheppard Robson, the Esmée Fairburn Trust, Arts Council England, the Architecture Centre Network, the Arts and Humanities Research Council (AHRC) and the Royal Institute of British Architects (RIBA).

We thank all those who have contributed in numerous other ways to P3 whether as a visitor, client, partner or participant and look forward to future years being equally vibrant. The programme of events, Ambika at P3, is an essential part of the University and places it at the heart of creative London. The catalogue is jointly edited by Katharine Heron and Michael Mazière, and we are indebted to all those credited at the end of catalogue and to Paul Khera for the wonderful design.

Katharine Heron  
Director of Ambika P3  
Head, Department of Architecture

Michael Mazière  
Curator of Ambika P3  
Reader, School of Media, Arts and Design

# VOLUME ONE

## HISTORICAL

FOUND SPACE  
AND THE  
ARCHITECTURE OF  
MINIMAL CHANGE  
KATHARINE HERON  
8

CURATING THE  
DOOMSDAY VAULT  
MICHAEL MAZIERE  
12

INTERVIEW WITH  
PROF PAUL REGAN  
16

## P3 OPENING

LIFE BLOOD  
SALLY FELDMAN  
28

SUMMER PARTY  
TIM EVANS  
32

KEITH WILSON &  
RICHARD WOODS  
TOM MORTON  
36

## AMBIKA

AMBIKA PAUL AT P3  
38

SPEECH FOR THE  
AMBIKA P3 DEDICATION  
/ NAMING CEREMONY  
SARAH BROWN  
40

## 2007

LAUNCH OF  
ARCHITECTURE WEEK  
& OPENING OF  
WILSON WOODS  
EXHIBITION  
46

FASHION MEDIA  
& ENTERPRISE:  
MA SHOW  
48

ESTABLISHED AND  
SONS  
50

FRIEZE: MARTIN CREED  
54

M&S:  
PRESS WEEK  
56

## 2008

UNIQUE AND  
NEW GENERATION  
60

ARTANGEL PRESENT  
HEINER GOEBBELS  
62

SPEED RACER:  
FILM LAUNCH  
68

DEGREE SHOW  
SCHOOL OF MEDIA,  
ART AND DESIGN  
70

LONDON FESTIVAL OF  
ARCHITECTURE: THE  
URBAN TENDENCY  
76

MA PHOTOGRAPHIC  
STUDIES DEGREE SHOW  
SKIP INTRO  
80

FASHION WEEK:  
TOPSHOP  
82

OPEN HOUSE  
THE AMAZING CITY  
86

LISSON GALLERY,  
JULIAN OPIE  
PRIVATE VIEW PARTY  
90

JASON BRUGES:  
RESIDENCY &  
WORKSHOP  
92

ONEDOTZERO:  
FESTIVAL LAUNCH  
94

JOHN LEWIS:  
PRESS WEEK  
96

AV PHD:  
VIVA VIVA  
98

## 2009

ANDERS SJÖLIN:  
SOUND ART/MUSIC  
104

TOPSHOP  
106

KINETICA ART FAIR  
108

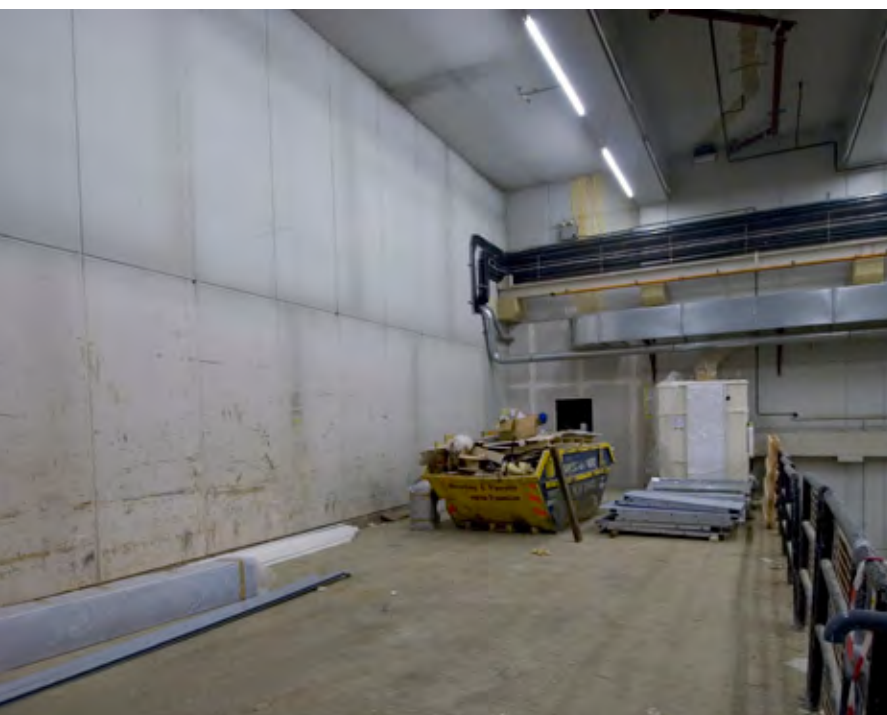
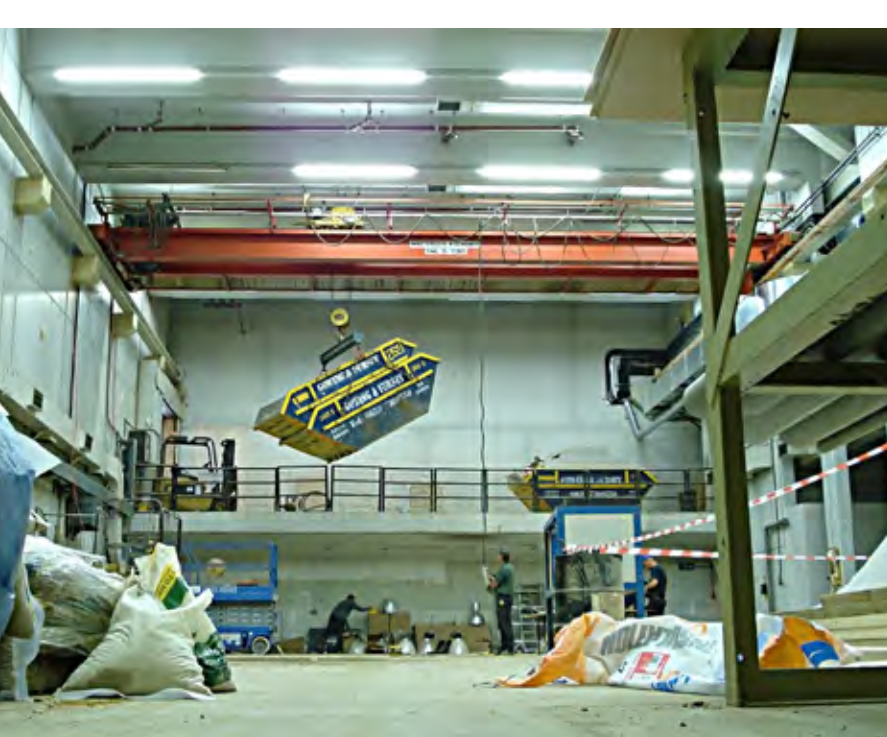
ARTS CATALYST  
ASHOK SUKUMARAN  
112

THE FURNITURE OF  
CHANDIGARH –  
LE CORBUSIER AND  
PIERRE JEANNERET  
118

P3 EXHIBITION,  
EVENTS & COMMISSION  
PROGRAMME  
124

CREDITS  
126





P3 is invisible. It has no street presence and no visible external face. There is a lift button for P3, and there are signs on side entrances but there is no other indication. P3 exists only as an interior that is underground. It was designed in the sixties for use as construction halls that were an integral part of a new college of architecture and building technology. The halls were closed in 1998.

# FOUND SPACE AND THE ARCHITECTURE OF MINIMAL CHANGE

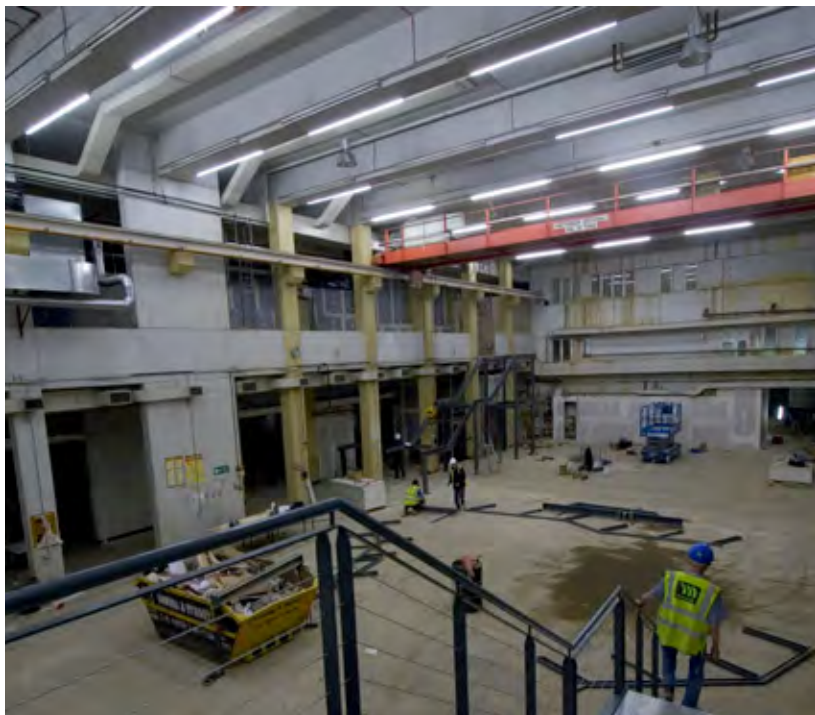
It is found space that had lost its function and previous life. Traces of those former uses remain and make for a fascinating archaeology. There is a crane for lifting up to 15 tonnes from the loading bay down to the testing floor, three storeys below. The floor itself was made of 800mm thick concrete, with a grid of holes through which loads were calibrated making use of P4, an even lower level. The hoppers remain through with different grades of aggregate were delivered for use in concrete mixes. There are notes on the wall and old posters advising people of Health and Safety risks. There are blackboards and notice boards. There was a list on the wall of phone numbers usefully located near to a defunct phone. Once this space was the workplace of more than twenty technicians supporting an active programme of research and consultancy, with teaching programmes recorded on information sheets. And there was cement dust everywhere.

When these spaces were closed and the activity removed, the volume of enclosed space remained. For more than a decade it remained unused, yet full of reference with many items of useful-looking machinery as well as the residue of completed research projects and tests. And during that time it accumulated layers of unwanted material from above, redundant office furniture and old files, making it like an internal landfill site. The extraordinary unwanted and unused space held a fascination for architects and artists alike.

Countless short-term projects were invented for the space, and some with permission and some without; and many feeding the curiosity that is so valuable in any creative education programme.

In the last days of the construction hall's activity, artist Ron Haselden, curator David Thorp and commissioner Fred Manson came to witness tests of a piece of work by Ron that was due to be installed in Peckham Square, to the technical design of architect Julian Feary. These were tests of an experimental piece and prescient of the construction hall's future use. In addition their reactions to the space being used in this way was an example for future reference. Not only the need for the expert testing of a prototype but also the reactions of imaginative people to the potential for the space. Celebrating the roles of the artist, the curator, the commissioner and the architect in producing art for public space. Ron developed an affection for some of the pieces of 'dead' concrete which seemed to have had a life, and were marked up with strong graphic notes drawing attention to the areas of failure. Photos of these are almost like the markings on a human body before cosmetic surgery. Ron became aware that the technicians had 'favourites' – individual tests that they were drawn to. He proposed a project that used these completed test pieces with a sort of pathos and respect for their purpose, and the story of their destruction.





The slow decline in the support for the civil engineering, combined with the lowest investment in higher education as a whole during the 1980's, led inexorably to the closure of civil engineering as a subject, and all its related research. The mothballed construction halls remained empty. Officially it was out of bounds but of course architecture students found their way there from time to time, and on various occasions it was put to use. Among the memorable projects, one inspired by David Greene using the derelict equipment, used four-drawer metal filing cabinets green, grey and brown as demarcations of spaces, all aligned. It involved projections and installations, and in the end a party. Health and Safety people were not happy, and held the Dean and the Head of Architecture responsible.

These two three storey construction halls shared the same airspace but are divided by a row of double columns with a 'bridge' half-way up from which to view the performances in each of the halls. Numerous proposals for new uses for the construction halls were made ranging from creating a health or fitness gym complete with swimming pool, to a music venue and museum, to filing it with computer suites. All of these required extensive capital investment and substantial reconfiguration of the site, and were not realistic. All uses would require massive energy consumption to make possible.

Following an approach from Tim Evans at Sheppard Robson, an idea took shape that this unused and readymade space could be recycled. The drama of the scale of this subterranean space and its location in central London was compelling. The remaining relics such as posters and signs provided a link with the past. It was still full of cement dust. Catherine West from the Department of Marketing and Development saw how the space could be used to showcase the best work from the university in relation to the Creative Industries. I invited people from the Department of Architecture, and from the School of Media Art and Design, to form a user group that would put together a self-sufficient sustainable project, to be creative, imaginative and would provide cross disciplinary experiments for the University that could partner industry and other London-wide creative endeavours. Sally Feldman, Dean of Media Art and Design provided the curator Michael Mazière. We were rewarded with support for this idea, and enabling its realisation, by the Provost Martin Everett and Deputy Director of Estates Roger Wyatt. Our idea was simple. With a minimal investment to enable safe usage, we could render this existing found space into something useable. The raw space is a natural project space. It is space that all the creative subject areas of the university and their London wide partners and sponsors, can transform to

meet their needs for a day, week or month. London's economy depends on its creative industries whether in boom or recession, and the university has a responsibility to nurture its young talent.

The architecture of minimal intervention called for emptying, cleaning, new fire escapes, lavatories, safety measures, re-lamping, re-connecting the air handling, filling in holes in the floor but without painting or cosmetic enhancement, without screens, without suspended ceilings. This deliberately spartan atmosphere allows creative energy to recycle and transform it over and over again.

A meeting with Miranda Housden, Director of RIBA London Region, and Michael Mazière who commissioned new work from the artists Keith Wilson and Richard Woods, resulted in the birth of the opening show, the launch of Architecture Week 2007. In the context of that exhibition a chance meeting with Angad Paul introduced to the space by Alasdair Willis founder of Established and Sons, brought wonderful enthusiasm and encouragement for these ideas and many more. Through Angad, and the generous sponsorship of his family and the Ambika Paul Foundation, the programme was launched as Ambika at P3.

P3 will continue to reflect its users, and minor changes to its form will follow the occupying function of P3, designed as a monolithic structure for such a specific purpose, and yet proving to be very flexible and versatile. The original tightly briefed space has become an exemplar of 'long life loose fit'. The principles of its reuse depend on it not just being designed but also in the manner of its occupation. How little is required to make the space useable? This architecture of minimal change is a challenge to architects to make spaces both materially and economically sustainable.

Katharine Heron  
 Director of Ambika P3  
 Head, Department of Architecture



# CURATING THE DOOMSDAY VAULT

P3 was developed with minimal investment and a lightness of touch and is an example of the intelligent redeployment of an existing resource. The P3 project lit a spark which quickly brought in senior academic, research and management staff from both the school of Architecture and the Built Environment (SABE) and the School of Media, Art and Design (MAD). It wasn't years of planning and a new building which made it happen but the clarity of its artistic mission, the enthusiasm of its team and the support and inspiration of the artists and the institution behind it.

As an artist and curator coming to P3 it was clear that the space had strong potential for exhibition but also that it contained its own logic which would influence and determine the kind of projects which could operate successfully there. The P3 space provides generous but specific limitations – it is underground, it has no daylight and is divided into two equal areas – one with a high 10 metre ceiling and the other with a low roof held up with pillars. While it is of substantial size it's space is on a surprisingly human scale and it can be intimate as well as cool and formal and does not suffer from the fairground effect of some giant art spaces.

In the last 20 years, contemporary art has witnessed an exponential increase in its exhibition spaces, audience numbers and its market value. The new Millenium and its Lottery funds have brought a large network of white cube-based art centres across the UK. The anarchy of the studio and artists run spaces of the 60's and 70's has been transformed into managed churches of culture, sleek art agencies and global gallery brands. The development of curating courses at the Royal College of Art, Goldsmiths University, Chelsea School of Art and other institutions has also professionalised areas of art which were once held by artists. There is also the danger that the close relationship between large government funded and private galleries will further devolve power towards a homogenous art establishment and away from artists.

While both artists and the public have benefited from this polished presentation of work to ever growing audiences there is now an increasing need for spaces in which artists can experiment, nurture

and develop new and risky work. The management of the 'creative industries' by experts in curating, marketing, and fund-raising is not always the best way to develop the grass roots or the experimental nature of artistic practice. Increasingly, with the development of research based practice the Universities are becoming the site for the development of intellectual and creative enquiry in the arts. Historically, the 'art school' model in which students move freely across creative disciplines from music to painting and film to fashion has been the backbone of Britain's success in the global creative industries. It is the anarchy at the heart of these creative processes which needs space to breathe and develop, space to fail or succeed. It is in this context and also as a palliative to the oligarchy of private collections that the P3 programme is located. As a project space commissioning large scale cross disciplinary collaborations of site specific work, P3 provides an example of the power of collaboration. It is in a unique position, sitting at the crossroads of the cultural and commercial worlds; operating under the umbrella of a supportive educational institution and with a unique centrally located space to boot.

In order to set the benchmark and the curatorial tone of the space the first exhibition at P3 needed to exhibit work which would reveal the key artistic values of the project. The work should be commissioned, should be site specific and be located at the juncture of art and architecture. The choice of Keith Wilson and Richard Woods was, like much of P3 development a mixture of timely opportunism and calculated strategy. I had previously curated an exhibition with Keith Wilson (as a joint show with Stuart Cumberland at London Gallery West in 2004) and was researching a location for a project with Richard Woods who had recently joined our visual arts research group – the Centre for Research and Education in Arts and Media (CREAM). The opening exhibition at P3 planned to have Wilson exhibit a selection of his large, galvanised steel sculptures; a collision of street furniture and cattle pens, railings and market stalls upon a vivid industrial green floor specially commissioned by Woods. This collaborative exhibition would fulfil two key functions: firstly, it would provide an opportunity for two artists whose work has overlapped in group

exhibitions regularly over the past 15 years to work together on an epic scale and secondly by covering the entire 1000 square metres of the space with a big green fitted 'carpet', it would signal to all the appropriation and transformation of the space. The combined national launch of Architecture Week, opening of P3 and the Wilson & Woods exhibition on the 13 June 2007 provided a coherent framework for a space which was to be at the centre of London's vibrant cultural calendar.

Following quickly on the steps of Wilson/Woods, Established and Sons came to P3 to launch their new furniture designed by architects including Zaha Hadid and Future Systems. Using the scale and height of P3, Established & Sons built giant black plinths on which to place marble replicas of the furniture, thus 'Elevating Design'. The atmosphere was cinematic and the exhibition dramatic. These first two exhibitions at P3 represented the breadth of its potential – bringing together art, architecture and design in cultural and commercial contexts while simultaneously stretching the limits of the space through ambitious commissions. In a few months Artangel would give P3 its blessing by staging the wonderful and indescribable "Stifter's Dinge" by Heiner Goebbels.

P3 has developed a curatorial strategy which echoes its history as an urban-scale laboratory and responds to the needs of its complex constituency made up of students, artists, academics, researchers, commercial clients and a general and specialist audiences. By driving forward new projects and commissions beyond the white walls of the gallery and the black box of cinema maybe our "Doomsday Vault" will also safeguard art and architecture from future catastrophes, such as nuclear war, asteroid strikes, climate change and financial meltdowns.

Michael Mazière  
Curator Ambika P3  
Reader, School of Media, Arts and Design



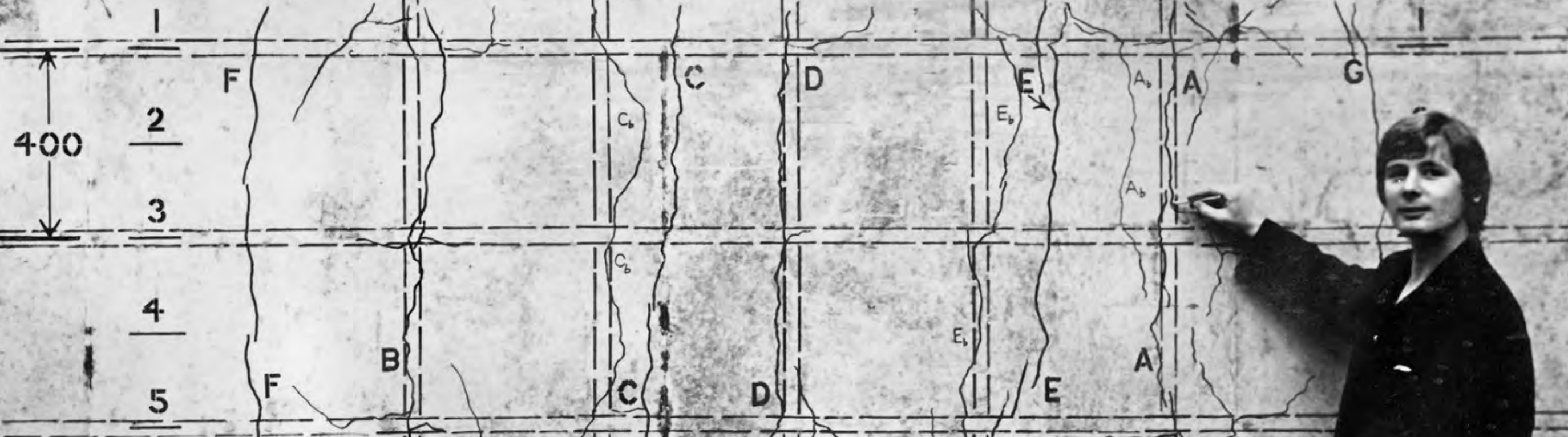
*“It’s an unbelievable space, deep underground beneath a University, which I find a very nice metaphor,” says Goebbels, who likens the venue to the Arctic “doomsday vault” that will preserve 3m seed varieties in case of global catastrophe – a nuclear winter, say, or an asteroid impact”.*

Kate Conolly interview  
Heiner Goebbels in  
The Guardian 27.03.08



NO. 6

WEST



WEST

NO



# INTERVIEW WITH PROF PAUL REGAN



*“One person who walked in, actually said to me once, he had a vision of the future for this place. Yes.”*

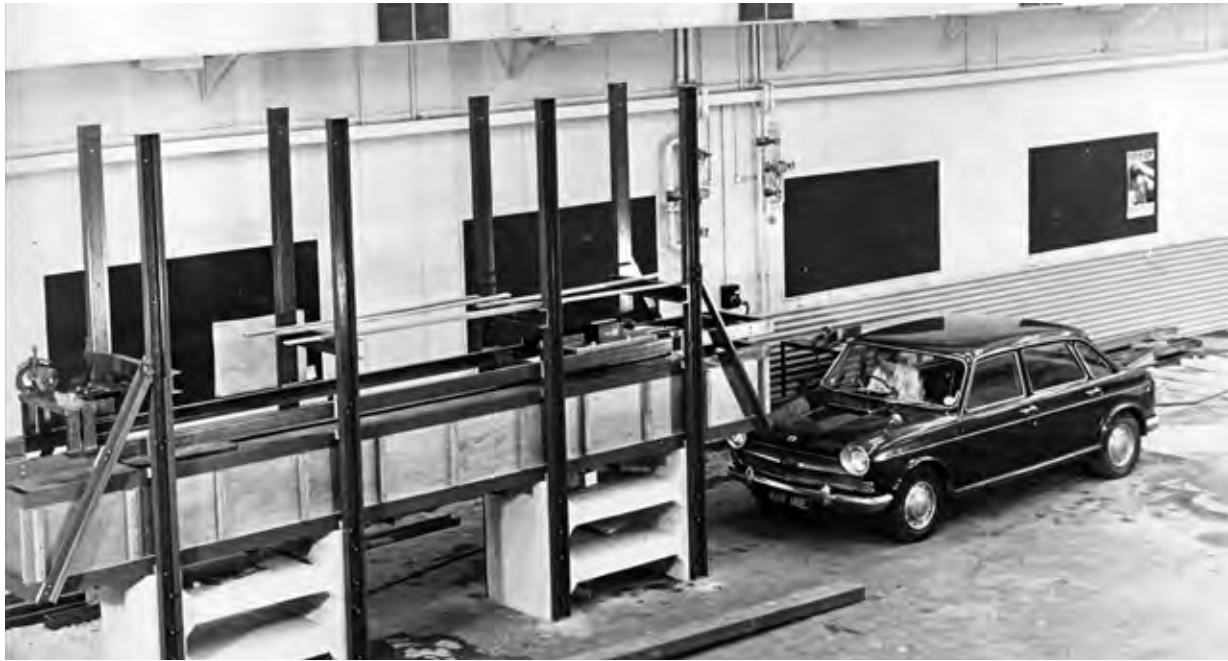
Extracts from a conversation with Professor Paul Regan (PR) on 1 May 2008, in which Katharine Heron (KH), Michael Mazière (MM) and Michael Parry (MP) examine the earlier uses of P3. The introductory paragraphs use information provided by Dr Tanis Hincliffe in a talk given in 2009 describing the history of this building in relating it to the development of architectural education within the built environment.

There are many photos of the activity in the Construction Halls in P3. At the level of sub-podium 3, these magnificent spaces were built as an essential part of the development of the site at 35 Marylebone Road. The new building was designed by the LCC education authority architects under Sir Hubert Bennett architect to the LCC. In November 1963, the LCC and the Polytechnic sent a delegation to America to inspect a number of institutions with the sort of facilities envisioned for the new college, such as the large concrete testing laboratory at the Portland Cement Association at Skokie near Chicago. In 1964 there was a model, which is recognizable as the building we have today. The site was that of the Marylebone workhouse built by Saxon Snell, and covered the site from Marylebone Road back to the City of London burial ground giving on to Paddington Street. By 1966 when it was demolished, it was ‘one thousand strong LCC old people’s home-cum-workhouse’.

The new building at Marylebone Road opened in September 1970, shortly after the Regent’s Street Polytechnic had become one of the 30 new degree granting tertiary institutions, and was renamed the Polytechnic of Central London (and in 1992 it became the University of Westminster.) There were a number of different components included on the site. But primarily there was the college of architecture and advanced building technology with its ancillary services. The basement was very deep in order to accommodate the construction hall which would be used by

the engineers to test materials, and a road led around the site at basement level to allow vehicles to enter the loading bays and the underground car park. To accommodate all the underground functions, the building was raised on a podium a metre above street level.

**Professor Paul Regan**, former Head of the School of Architecture and Engineering, within the Faculty of Built Environment, retired in 1996 and left at Christmas 1998 after completing final research work for WS Atkins. A distinguished research professor and teacher, he had overview of the research and testing facilities. His expertise in reinforced concrete was internationally recognised. In order to learn more of his time in P3, we invited him in to chat to Katharine Heron, Director of P3 and Head of the Department of Architecture, to Michael Mazière, Curator of P3 and Michael Parry former carpenter in P3 who is currently Architecture studio and P3 technician. From a wide ranging conversation covering news and views of former colleagues, the value of higher education, research funds and the nature of research, we have edited some highlights of the conversation and selected some photos from his collection of all tests carried out, and our own small number of recorded projects.



KH Although you were not here before P3 was built, you came as a Reader in Civil Engineering and in time became the Head of the School of Architecture and Engineering in 1972. This was a purpose built campus and the sub-podium area was designed to meeting the requirements of testing concrete and other structures. Do you know how the design brief was prepared?

PR It was meant to be a centre for the building industry. The actual design and construction hall was ultra simple and is a 7/8ths scale model of Portland Cement Association laboratory in Illinois.

KH Why 7/8ths?

PR Possibly site restrictions or because the water table was too high or something.

KH It was built by the LCC who were the education authority (ILEA) and the site was an old workhouse which included a graveyard. The stones can be seen in the gardens in Paddington Street.

PR When we used to be down in P3, one of technicians used to take great pleasure by telling students about ghosts and then sometimes sending them down to P4 where they added old bits of ropes or string to things, just to scare them.

MP Did you like it going away from concrete? I mean there's lots of photographs here which in a way have nothing to do with concrete.

PR Not much to do with me, there was a guy called Hans Buckholt who was head before me, Norwegian, you probably met him at some point.

MP Yeah I remember we were quite happy to test anything for anybody

PR Oh that was the first person who actually ran the

KH construction hall, it was not my predecessor, it was a man called Roy Kinnear.

KH Wasn't he a comedian?

PR No it wasn't that one. He may have been but it wasn't that Kinnear. He was a very peculiar gentleman but it was looking at fog warning lights on cars for the Automobile Association.

PR We didn't actually make fog, we had a tank with fog in it.

MP And what switched the lights off and put them on.

PR I don't remember very well. Kinnear did not make academics welcome in the world. My first year was somewhat of a fight really, which I won. But that was a tank through which you could see the effect of the bulbs.

MP It's an old Austin 1800 isn't it? Or Morris 1800.

PR Yes carrying different lights. But that sort of stuff died out, they did then become well construction related at least. The very first job I ever did was testing beams taken at Southend Pier after the fire, probably done in 1970.

KH Who was your client then?

PR The client was Frederick Snow and Partners.

MP Did you have a favourite job that you used to do down there, was it concrete testing or was it all interesting to you?

PR Some projects were more interesting than others. On the whole the research done by BHE students was more interesting than commercial tests. Because a lot of the tests were just fairly simple beam testing.

MP In my day it was a lot of just testing three metre beams by three metre high ...

PR But we did some quite elaborate models at one time, so we did a very elaborate work for the State Bank of

Trinidad, a new building which was a very complicated structure and we tested quite a big mock up. We did test for that building on the other side of Paddington Street that used to be Kellogg House, I think it's now International House. Because when they took all the floors out of that to refurbish it, they had to have a means of connecting the new floors to the old columns. We did a full scale model test of that.

We did a lot of Channel Tunnel stuff. Channel Tunnel, the joints in the tunnel.

KH Would that have been Department of Transport then?

PR Channel Tunnel ? no, that was Channel Manche Link.

MP Would you say that the University tested most structures then or most major structures for the UK?

KH In transport?

PR Bristol did a lot of bridge stuff at one time. P3 had an advantage over most other laboratories in that it has good strong floors, which very few have, and it had the 15 tonne crane, which as far as I know no other university has got and of course we had the 1,000 tonne machine, which no other university had..

KH The the concrete floor is nearly a metre thick isn't it?

PR It's 800mm think something like that. Most people haven't got anything like that. It's very rare to actually have a hollow floor where you can go down underneath. You could see it was okay. *(Note the area under the hollow floor is known as P4)* I was always a bit frightened because it was waterlogged. So the fittings were possibly rusty. We are near a subterranean river. I found out the very hard way when they dug the hole for the suction hole. They had not realised.

MP They hadn't plugged it so they'd actually drained it. They

decided it was too expensive to try and plug it, they just put a drain in. So it's constantly running.

KH Mike you started here in October 1995. I've heard there were 25 technicians working in the Construction Halls.

PR There were about 5 carpenters including you Mike Parry, Joe, Derek and Basil in stores, Tony who did concrete testing, about six in the metal workshop and Steve. John Davies was the foreman and when he retired, he went to Cyprus to build himself a concrete house.

KH In addition to the testing contracts, and the research contracts, obviously the courses in construction and engineering used P3

PR Though not much in Construction

KH And so the architecture course would built something and also did classes in bricklaying ?

PR And some of what the architects built was pretty good. They're better at building than the engineering side, who were just good at analysing.

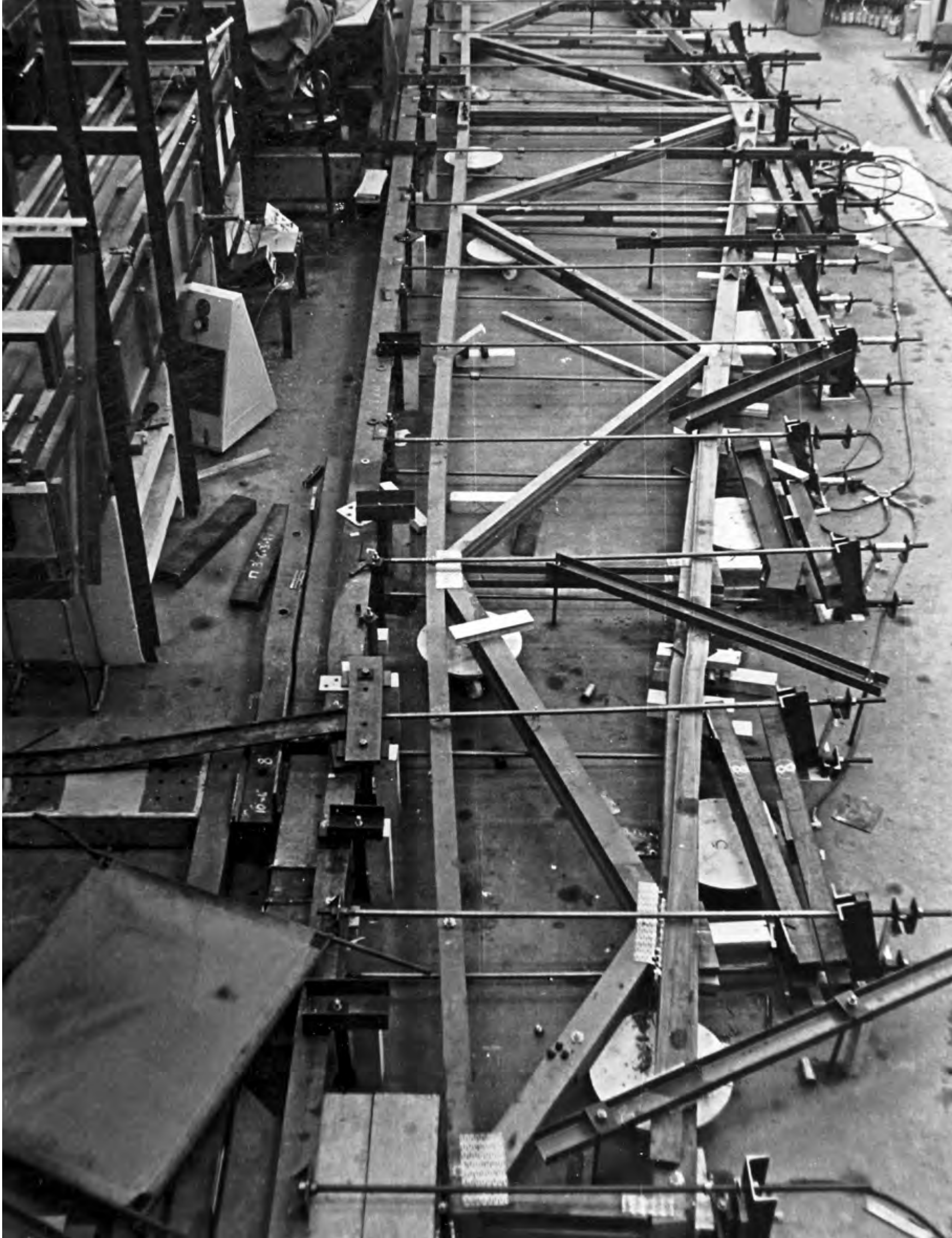
KH And there were originally two big halls separated by the bridge.

PR They had different functions in that one was above the big strong floor. The other one had a moderately strong floor which was on the side furthest away from the loading bays and so it was much more difficult to get stuff into it. You had of course got the big machines on that side. But otherwise, for a very long time, that space was really used by harness and cable structures, this one is an exception, that's on the heavier side. Images C, D , E

KH I heard that nobody dared dismantle them.

PR Hans Buckholt wasn't testing things to break them. He built it and then vibrated it and you could vibrate it for a very long time without doing it any harm.





KH     So they (cable structures) actually have a long life.  
PR     Oh very long and in the end they were just taken down.  
          They weren't damaged.  
KH     Whereas everything in concrete was tested to destruction  
KH     Everyone's always very intrigued by these pictures of  
          concrete being tested to destruction, cracking and ...  
PR     unfortunately people like me looking at it really only look  
          at the back plank, because concrete doesn't actually look  
          very attractive.  
MP     Were you sorry to see the facility go?  
PR     Yeah, I think it's criminal. But you could see its days  
          were numbered by the way everybody just popped in and  
          walked about. One person who walked in, actually said to  
          me once, he had a vision of the future for this place. Yes.  
MP     It would've cost a lot to bring it in up to spec though now  
          wouldn't it?  
PR     You find a great deal older machinery in say Cambridge.  
          I mean the big machines would have needed some  
          modernisation. But they are still in use elsewhere.  
MP     Do you still test concrete now?  
PR     Oh yes.  
MP     So you still haven't retired...  
KH     Where's it tested now?

PR     I Have one test up in Cambridge at the moment, one at  
          Imperial and one in Cardiff.  
KH     Now you've mentioned, when I was talking to you on  
          the phone the other day that the great lab at Imperial is  
          closing, is that...  
PR     The underground lab is closing and it's amalgamating  
          itself with the ground floor one.  
KH     I am sure nothing will be touched in Cambridge.  
PR     No nothing will be touched.  
KH     You also suggested that all testing might have to go to  
          Estonia at some stage.  
PR     I certainly think it would get done there, because it's  
          cheaper of course.  
KH     Returning to the closure being on economic grounds and  
          this depends how you measure the cost – then as now.  
          Civil engineering must have been very expensive to run,  
          although it had substantial research contracts.  
PR     But on the other hand you could argue that it was then  
          rate payers of Greater London that subscribed it for a  
          purpose. The faculty didn't have to pay for it and didn't  
          pay a penny for its maintenance ever.  
MM     I'm not quite clear about the nature of the research that  
          went on in there ?



PR Well there's three things . One was work for student courses, largely the civil engineering course but sometimes something else which was work with essentially demonstrations with classes, class groups of students and also civil engineering students had to do a project individually in their final year.. Then there were research students who we never really succeeded in getting associated with things that brought in money. I suppose the advanced cables was the exception because that was government research money,And then there were things for industry which were sometimes genuinely research. I think it was mostly development work. We didn't test concrete cubes or anything like that.

(MM) Was there a form of pure research experimenting with projects that may not have had an immediate industry application?

PR Well, no. I suppose there was an intended industry application.

(MM) (this questions aimed at the bearded guy with the inflatable joints mobile home picture) like this project I just wondered how...

PR Well this was really an inventor.

(MM) An inventor that's the sort of research I was trying to describe.

PR I don't really know how he got to that. No, I don't think he did the diploma here really.

KH Who was he?

PR His name was Angus Brown.

KH So Angus Brown was "memory joints."

MP I remember doing some circular columns which you could put together and then lock them into place.

PR Well that was O'Rourke's.

MP But was he, Angus Brown, was he a teacher?

PR No. He had some sort of scholarship for doing this. He had a grant from somebody to develop this and then he hadn't got anywhere to do it. So he came here.

Yes one of his ideas was that it would work in concrete but I don't think that was very realistic – it collapsed. But it was meant to be a temporary, demountable structure which could be moved around.

MP I know of a student who's working on one of the last projects in P3 and he's still here and I was talking to him a few weeks ago and he's still doing his writing his thesis on it I think. He's up on the sixth floor still.

PR But a fair enough proportion of the testing, you know some of it may have been inventive but we did a lot of work for WS Atkins, which was really looking at well how the deterioration of the Midland Link structures would affect our structural strength and how to repair them.

KH So they paid a fee and that went into your coffers.

PR Yeah and Bridge Street got its cut.

KH Coming on to the process of closing down P3. The other rumour always was that there was rather a large reserve when those all stopped, there was rather a large research reserve.

PR You need to have a reserve because if you're going to get new jobs you actually have to buy the materials before you can set up a bill. But the reserve was run because I did carry on for two years after I retired and because we had contracts left with Atkins. I paid from the reserve for the staff and costs needed to complete the Atkins contracts which took about two years. And I finished them.

KH But it was like a sort research business within the Poly, which had to pay its way.

PR It was a sort of business.

MP And plus, although the hoppers were going to be coming out soon (used for deliveries of graded aggregate) and there was always plenty of cement flying around.

KH And all the equipment that was there had a value. Some must have been sold on, but other labs were closing at the same time.

PR We did have a lot of big machines like hydraulic jacks .

It is quite funny to watch Imperial which is filled up with jacks from us and cement from Concrete Association. Wimpey Labs that's another big laboratory that went. They went before us.

*Looking at photos*

PR Well that thing there is of semi industrial. That was paid for by Department of the Environment looking at structures which had lost support following Ronan Point – could the poor thing span over double the span if it lost a wall in the middle ?

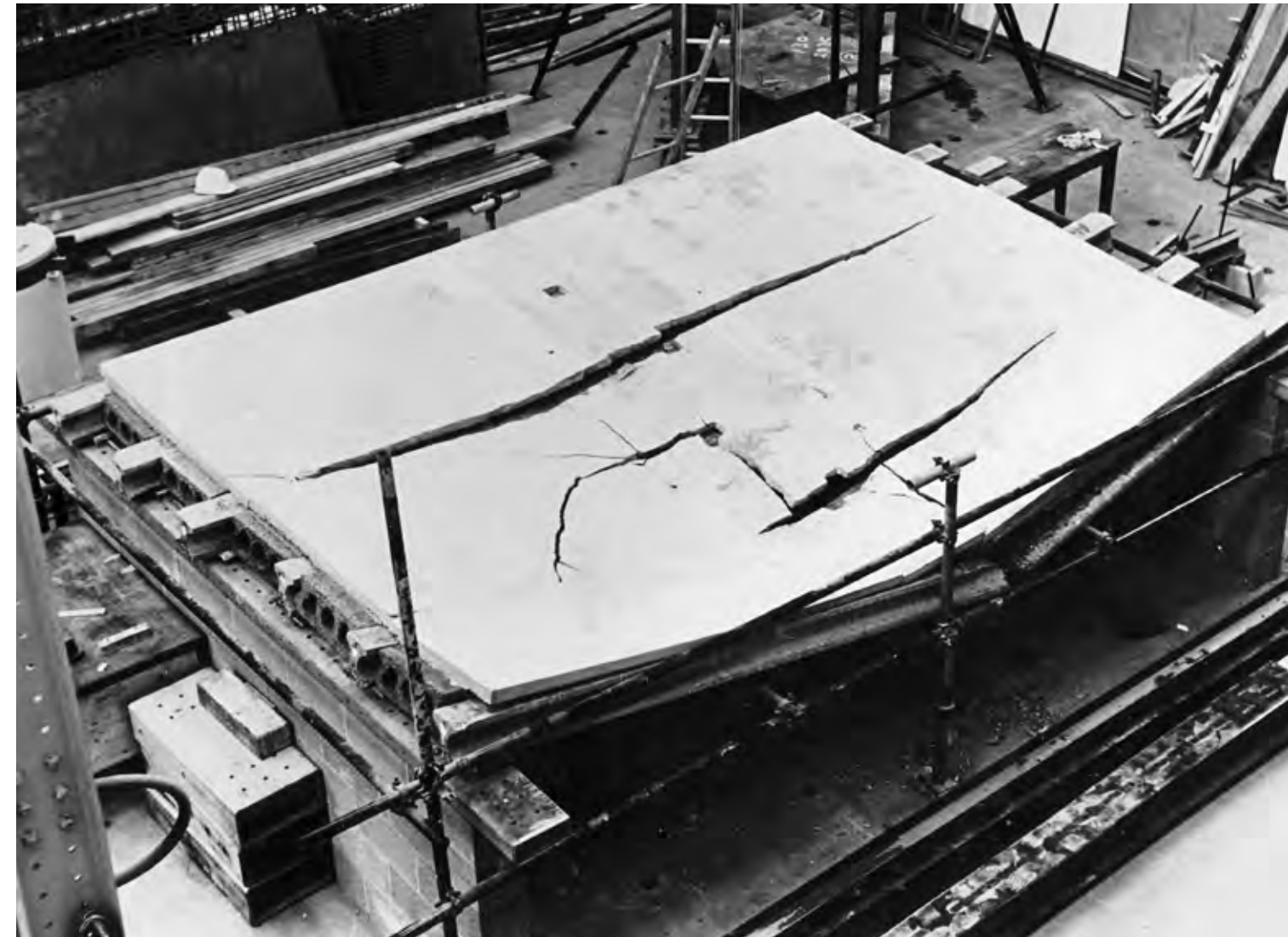
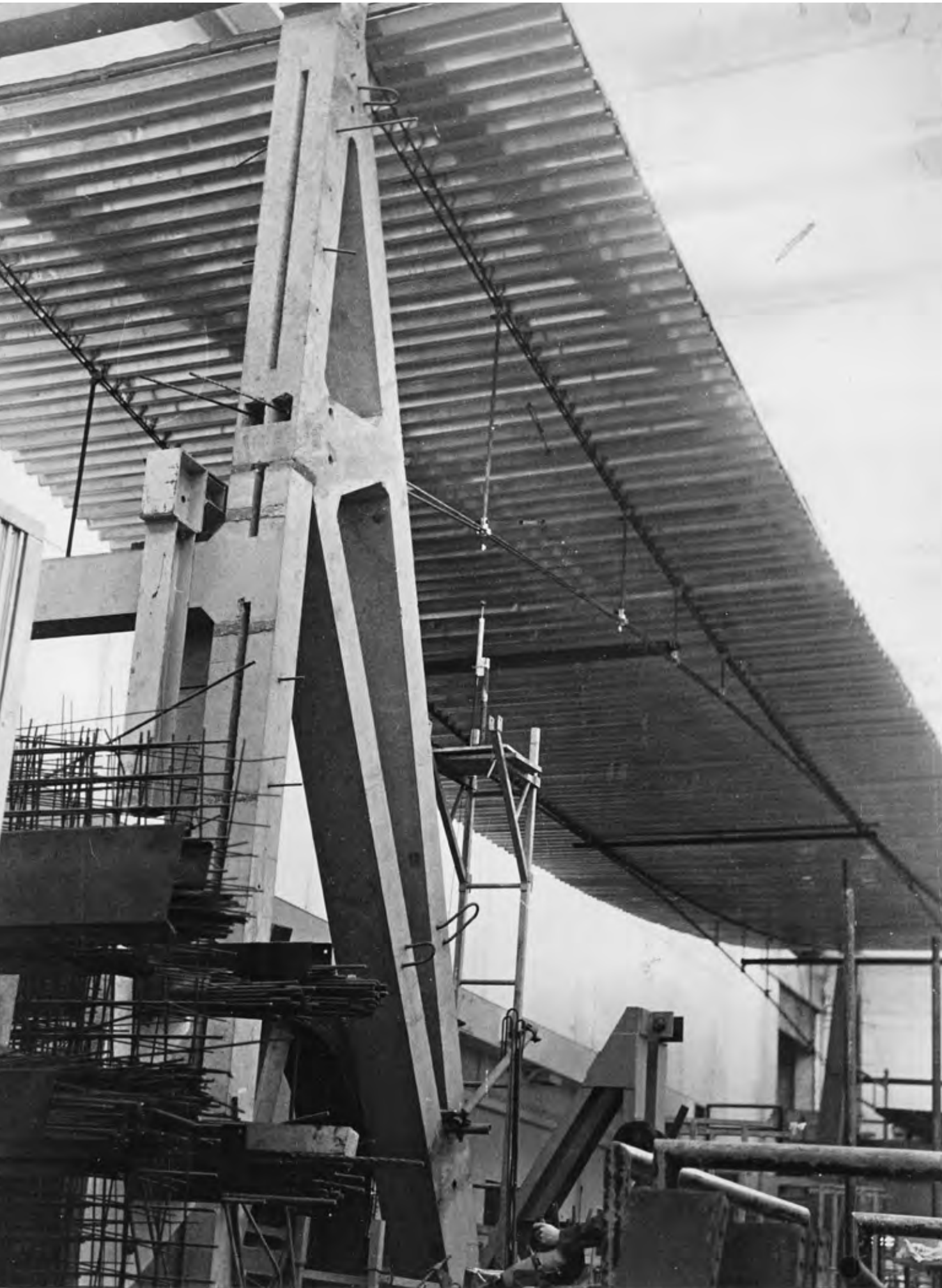
KH And it couldn't presumably.

PR It could just about.

MP I thought that was just a simple lintel test actually.

PR No it's an imitation, first buy some plank floor, then pour in situ concrete on top with a properly designed a good support in the middle there. And then remove the support and pull down and because if you do that you will find the reinforcement part will be in the wrong position. We did a lot of work on hardening the cement to after debacle of that. We did some very nice floors that I used to invent for the DoE, quite big mock ups, I mean really occupied quite a large part of one hall and were spectacular. We had one structure there for a very long time which actually looked nice, I could probably find some photos of it, which was a model of a waffle slab.





MP There is one here.

*Some time was spent looking at photographs.*

MP Have you any more photographs?

PR I have hundreds and hundreds of photographs, most of them are only as contact prints, I've got the negatives.

KH And who put these together these sheets which appear to have been compiled for a presentation display, and Mike Parry has saved from P3.

PR Me I suspect, it must've been for some visiting board – yes that's my stencilling, yes. I mean I've probably got negatives and contact prints of most things. I haven't got large prints of things unless they've been in someone's thesis.

KH It has been great to have a look through them, and to talk to you. Thank you.

PR But there are an awful lot of photos – you know just like that.

KH Sounds like a research project – to record this work more fully and annotate the photographs.

PR Not a terribly interesting one. I can look through what I think at least look, I mean you're not really interested in technical ones showing cracks in concrete are you presumably?

KH I think that we would be interested in looking at far more than we have seen so far.

MP P3 was formally closed and mothballed but of course everybody just put their rubbish in there and it got fuller and fuller.

PR But when that happened I left.









# LIFE BLOOD

SALLY FELDMAN DESCRIBES HOW P3 FULFILLS  
THE VISION OF A 21ST CENTURY UNIVERSITY

Stepping across a green, flower-painted floor courtesy of artist Richard Woods, and gliding between Keith Wilson's agricultural sculptures towards the neon-coloured cocktails, I gazed round at the new P3 gallery, which was celebrating its gala opening. A band was blaring from a makeshift stage; film of our graduation fashion show was being projected on to an unrendered brick wall; architects were mingling with scholars, artists with senior managers. The babble of voices was almost as loud and excitable as the speech from Janet Street-Porter, hailing the venue as a landmark for London's art world.



And that was just the beginning. Since then, the cavernous basement space has been host to a myriad of wildly different events. When Marks and Spencer came to launch their summer collection it was decked out as a demure Chelsea boutique, complete with coffee tables and bar. Which was quite a contrast to the party thrown by Calvin Klein as part of London’s Frieze art show, you entered to a tableau of muscle-bronzed hunks clad only in the tightest of boxers. Below, an orchestra was lined along a makeshift catwalk, fashion models stalking on either side of them.

There’s always a sense of adventure and discovery at P3. And that’s what inspires designers and artists. That was why Established and Sons showcased their work as part of Design Week, why the architectures Sheppard Robson decided to celebrate their relaunch there. And it’s why the leading art commissioning agency Artangel chose it to present Heiner Goebbels’ elaborate installation Stifter’s Ding, in which the space was transformed into a shimmering lake, the moving skeletons of stripped pianos drifting across rippling water to music and poetry.

Then in the summer, for the first time, our graduation shows were held at P3. Photography, ceramics, fine art and graphics work was displayed alongside the final projects of the architecture students. The shows opened with a joint party, with our graduating music students providing live entertainment.

Upstairs were building designs, utopian visions, plans and models of futuristic landscapes. Downstairs were the art shows in all their eclectic glory: huge screen prints of fantasy illustrations competing for attention with sixties-inspired paintings and a porcelain representation of a Brazilian favela. You could crouch inside a false-backed cardboard wardrobe lined with fragmented mirrors, marvel at the recreation of a near-death experience involving a crashed motor bike and a flying manikin, or shelter under a tree sculpted from giant copper pipes drilled into an ancient water cylinder, interwoven with hoses and taps. If you weren’t careful, you might have been mown down by a student space explorer riding his bespoke time machine.

Whenever I step into yet another P3 world, I’m assailed by this same cocktail of shock, surprise, delight, bafflement and awe that characterises art and design

and architecture. But this excitement is not merely the province of the creative disciplines. Through the arena of P3, I’ve come to realise that this is what the University of Westminster should look like: this mingling of cultures, forum for collaboration and experiment, showcase for student and staff work, this utter, unmitigated funkiness.

For at a time when the role of universities is being so hotly debated, and when different institutions are having to define themselves ever more inventively, our outward face is more than a cosmetic consideration. We need to look the way we want to be. So we’re not dreaming in ivory towers. We can’t boast the magnificent marble parthenon of Harvard or the straining spires of Oxford. We’re a modern, post-1997, Central London university and it’s time we faced up to and celebrated that reality.

We are charged increasingly with ensuring that our students are prepared for the world of work and that we offer them genuine links with industry. With the range of businesses that are choosing P3 as their venue, from London Fashion Week to Jason Bruges Studio, Architecture Week to onedotzero’s “Adventures in Motion” festival, we are able to provide opportunities for students to gain work experience and to develop skills and contacts as part of their professional development. They are frequently involved in the projects, and many have gained valuable work placements as a result.

But our purpose is not merely to train, but also to educate; not to narrow but to widen; not to produce a workforce that fits into the existing world but one that is equipped to lead and change it. We want our students to challenge, to be critical thinkers, to have a wide frame of reference for their work and their practice.

And this can only happen in an environment where research and exchange, innovation and experiment are of the essence. Students learn from inquiry, and from the discoveries and excitements of those teaching them. It’s true of any subject, but physically true within art and design, where making and creating are at the heart of our teaching and our research.

And P3 is visibly supporting this link by hosting exhibitions of the work of our staff, many of whom are leading artists and architects, in combination with

researchers from other institutions. For example, the AV PhD Show brings together the work of those who have completed practice-based doctorates in a number of leading art and design universities. Bloomberg’s “New Contemporaries” – displaying the best of the country’s graduating artists – will also take place at P3.

So this stark, industrial cave, once derelict and without purpose, has been so revitalised that it has come to stand for all that a university should be. And above all, it fuels the life blood of higher education: academic freedom. For P3 serves not just as a venue, an imaginative and flexible space, but as a conduit for arts sponsorship. Indeed, this role is underlined by the space’s founding sponsor, Lord Paul, whose generous donation from his Ambika Foundation is intended to provide support and sponsorship for both artists and art education. By ensuring that sound funding is combined with uncompromising standards and quality, P3 reasserts the core role of universities: as homes of expertise, scholarship, education, cultural discernment and, most precious of all, of free expression and free speech.

There could be no finer example of the role of the modern university: not just to prepare its students for employment, but to nurture and inspire them, to offer a stimulating environment of inquiry and challenge, to encourage their creativity, to support research, cross-fertilisation and innovation. In all of this, P3 is a perfect model of the future of higher education and the University of Westminster.

Sally Feldman  
Dean of the School of Media, Arts and Design



As is often the case with projects such as P3 it is the coming together of a number of seemingly unrelated (strands) incidents, opportunities and ideas. This project took nearly 10 years to reach a conclusion.

I had been harbouring a desire to use the space for an extraordinary event. It began when I attended the University of Westminster end of year architecture exhibition which true to form, was staged in the 4th Floor studios. As always this involved bumping into people who I hadn't seen for a least a year and would most likely not see for another, drinking warm beer and wine and trying to spot the architectural talent. On leaving the show, we got into the lift which unexpectedly by-passed the ground floor exit and descended to the basement (what is now P3).

We were ejected into a dark and somewhat sinister environment, far too intrigued to get back into the lift we continued along the corridor. The oppressive and cramped nature of the corridor gave way to a vast dramatic cavern *of a space*. Strategically placed lights picked out parts of redundant old industrial artefacts to amazing theatrical effect, a sound system echoed in the acoustic vacuum of the space struggling to make a meaningful contribution yet adding to the unsettling experience. Student schemes were projected onto the vast walls, the pockmarked patina of age making the images blurred and ill-defined. It didn't matter, the overall impression of a grand derelict industrial space that had been appropriated for a multi-media installation was overwhelming. Amongst the industrial relics I found David Greene, the svengali behind this thoroughly illegal occupation of this secret space by his 4th and 5th year unit. It was the most memorable end of year show I had seen.

I returned to these memories over the ensuing years. During this time I had been considering an event for the practice (Sheppard Robson) to mark a key point in our evolution, that would also genuinely engage with the creative arts. I had vague memories of going to a 'happening' organised by the infamous Test Department in another amazing space under the curious shaped building on the Westway and most recently home to the 'Monsoon' fashion empire. Another equally compelling and mind altering event was the Catalan performance artists La Fura del Baus in the old flower markets in Barcelona - both events highly memorable for the spaces and the amazing appropriation of them for unique performances.

Two years ago I called Kate Heron and spoke about the prospect of doing something with the space. From our initial discussions it was clear that it was to be a piece of non-architecture, to do the absolute minimum to the space but to extract the maximum return from it. This was defined as a totally flexible multi-use space that felt dangerously exciting that would provide an 'alternative' art showcasing venue in London. We launched the space on June 6th 2007 with our own 'happening' inviting all our staff and clients. The space was filled with sculptures, film projections, beat-boxers, architectural models, fashion models, live bands, bars and food. The result was chaotic but appropriately so. As one client said "Not sure that it was to everyone's taste but you can't help that if you want to make a difference... I thought it was inspired."

An auspicious start to what has already become established as one of the most significant new 'art spaces' in London. Having now been to a number of diverse events at P3 it is clear that the awe-inspiring qualities that made the space so appealing all those years ago have not only been retained but are enhanced by such mesmeric and challenging installations and performances the most recent of these Heiner Goebbels Stifter's Dinge (a unique mixture of soundscape music, art performance and low-tech multi-media) exploits and celebrates the raw and unexpected nature of P3 which sets it apart from any other space in London.

Tim Evans  
Design Director  
Sheppard Robson Architects







# KEITH WILSON & RICHARD WOODS

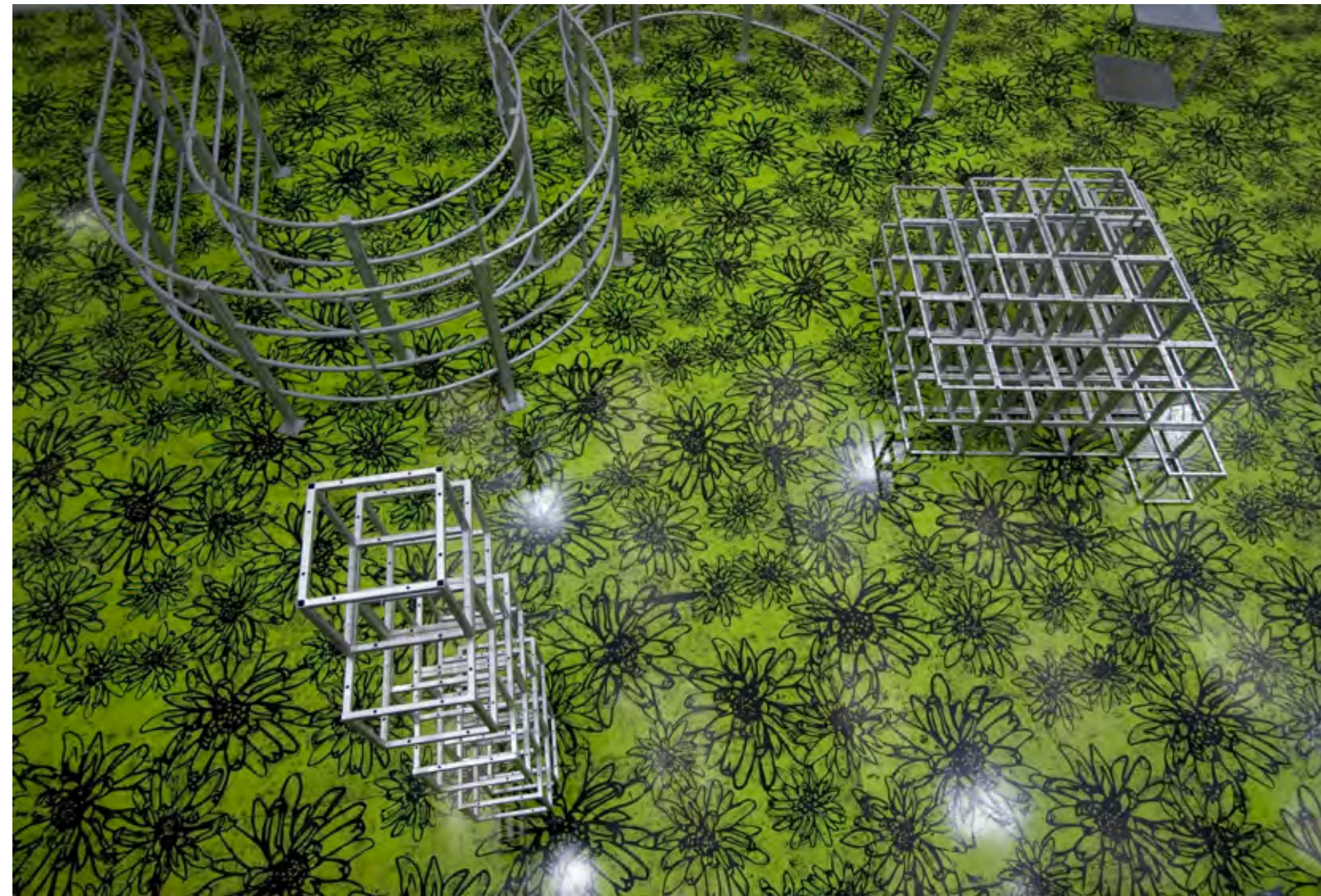
In Keith Wilson and Richard Wood's inaugural exhibition at P3 - a 14,000 square foot underground hanger beneath the University of Westminster formerly used to safety test concrete structures for public works – a row of blackboards hung on the space's long white walls, one of which bore the image of a one-armed stick figure suspended from a chalky gallows, a remnant of game of hangman played some time ago, and never completed. Hangman is a contest between two opposing interrogators, in which language summons a picture, or suppresses it, in which letters provide a stay of execution, or tighten a noose around a neck. Played to the end, this is a zero sum game. The possibility of a draw exists only in disengagement, in each player going off to do his own thing. Dangling on its white rope, the incomplete stick figure is, perhaps, a telling motif for Wilson and Wood's P3 show. Each artist, here, addressed the space with a quite singular proposition – as Wilson has said 'a conversation between the two of us was not the point'.

Woods' contribution to the exhibition consisted of a floating, 4mm ply veneer floor, wet printed with a repeated black-on-pea-green image of a flower. We might think of this floor as an idea interposed between the visitor and the space – somewhere where concrete masses planned for use in Spaghetti Junction and The Channel Tunnel once endured high impact smashes. Human footfall is a gentler thing, but stepping across Woods' piece the visitor feels clumsy, outsized – this is art, after-all, something we walk across rarely, and even then with gingery caution. The large flower print acts as a partial counterbalance to this sensation, providing flora that's big and tough enough not to be crushed beneath giant feet. Writing in *frieze*, the critic and curator Andrew Hunt imagined Woods' work addressing its audience thus: 'We don't do immodest glamour around here. We do craft and humour. Don't get us wrong – we do extreme immodesty through large-

scale installations – but it's all ridiculously monumental and ironic, so we've got our feet on the ground'. I'm not sure about the irony (the death of which feeling, exactly, is this work an epitaph for?), but otherwise Hunt's ventriloquism rings true. This is a work about walking in shoes that feel both too big, and too small.

Wilson's presentation consisted of a 'family' of galvanized steel works that recall spaces in which bodies and abstract ideas are organized and channeled, from the abattoir to the stadium, from the periodic table to the hopscotch grid. Employing the utilitarian forms of farmyard furniture (with its offhand welds and drill-holes, its brusque planes and bends), each piece seems to insist on an irreversible trajectory – *this* is the way to walk; *this* is the way information is sequenced – and its only the viewer's own agency, his or her perversity of mind, that allows them to over-ride this. Part of what's evoked here is The University of Westminster's former status a Polytechnic, and the emphasis institutions of its type placed on the practical rather than the theoretical, the earth rather than the sky. Of the numerous blackboard panels Wilson employs in his sculptures, only one is marked with chalk, and only one rests on the floor. Inscribed upon it is the letter 'A' – the ground zero of pedagogy, and a pretty safe gambit for the hangman player who hopes to avoid the gallows. Wilson has said that his P3 installation is an investigation of 'two impossible problems: the heaviness of British sculpture, and the heaviness of international aspirations'. In hangman, it is the player's own weight that kills them in the end, each additional limb bringing them closer to extinction. Perhaps, as the incomplete stick figure indicates, the only solution is to quit the game before one sags dead towards the ground.

Tom Morton  
Art Critic and Writer







# AMBIKA PAUL AT P3

**Ambika Paul**  
**12 November 1963 to 19 April 1968**

Ambika Paul was born in Calcutta, the second daughter and fourth child of Swraj and Aruna Paul. For the first two years of her life she lived happily with her family in India. But that happiness was short lived when, aged only two, she was found to have leukaemia. Ambika's parents brought her to London for the most advanced medical treatment available. She was admitted to the Middlesex Hospital where, for the next twenty months, every effort was made to save her. But her family never gave up hope because, in spite of her terrible illness, Ambika's bravery and love of life were an inspiration to everyone who knew her. Sadly, Ambika died on 19 April 1968.

Her family never returned to India, choosing instead to live in London where they felt closer to Ambika, and built up a successful industrial empire, the Caparo Group.

When the University of Westminster decided to reopen the redundant construction hall in the basement of its Marylebone building, to make use of this dramatic space as a place to develop a range of creative activities, Angad Paul visited the space and saw its amazing potential. His enthusiasm introduced the possibility of support for this initiative from the Ambika Paul Foundation.

Ambika at P3 refers to both the space and the programme. The space enables a programme that is dedicated to innovation, experimentation and learning. P3 has been conceived as a laboratory and meeting place for practitioners, industry and academia, aimed at both specialist and general public enthusiasm for architecture, design, media, fashion, visual and performing arts. The generosity of the Ambika Paul Foundation sponsorship inspires creativity for young people when embarking on study and work that links to creative activities.

Swraj Paul has said: "Ambika was an angel who changed our lives. The vision which has guided us was born in those terrible days. My wife, Aruna, who has always been such a source of strength to me, shares this thought of our destiny being forged through tragedy."

# SPEECH FOR THE AMBIKA P3 DEDICATION / NAMING CEREMONY



Lord and Lady Paul, Vice-Chancellor, Ladies and Gentlemen, I am delighted to join you today at the official launch of this new programme of events, Ambika at P3.

I am told that in its past life, this hall saw tests crucial to the construction of engineering feats involving masses of concrete such as Spaghetti Junction, the M6 and the Channel Tunnel. This has been a home of engineering talent and innovation. Today, below us, we see new talent of a different kind on display. I am delighted to see this year's graduate BA Degree shows for Illustration, Graphic Information Design, Ceramics and Mixed Media.

The creative industries are thriving in Britain today, and some of the best of our creative talent can be found right here in the University of Westminster. I congratulate all of the graduates this year – you can be very proud of your achievements.

This formidable space, 'Podium level 3' in the University's blueprints, first opened named simply 'P3'.

Ambika at P3 represents many things. Ambika was a bright, little girl whose short time here in London with her family left the biggest imprint imaginable – a great force of gentleness and good that spreads far and wide, now encompassing this newly refurbished space. I know that Ambika's family, here today, again sense her strong and positive presence in their lives and, with the opening of P3, make this their gift in Ambika's name for all who use this building.

So, Ambika at P3 represents the birth of a new programme of work – a space dedicated to innovation, experimentation, and learning. P3 will be a place where practitioners, industry and academia come together, where research is put into practice, to make a real difference to the lives of Londoners.

As well as being a natural home for students of this university to exhibit their work, P3 has seen fashion shows and exhibitions by Calvin Klein and Topshop, theatre from Heiner Goebbels and later this year Jason Bruges – the creator of the three-hundred-and-sixty-degree O2 memory project – will be exhibiting a new commission here. And today is the birth of something very exciting indeed.

## *Talent*

It seems apt in this setting to talk today about talent and innovation in London.

Many of us will have fond memories of our time at University. It is a life-enhancing experience which more and more school leavers are choosing to pursue. I myself as a student some years ago became director of something called the Bristol Contemporary Arts Festival held annually - in the Bristol University Students Union – a great luxury to bring together so many art forms – so I am feeling quite sentimental being here today, not to mention quite old.

Today it is obvious that

- A university education equips graduates with the skills they need to succeed in life. Discipline, graft, creative flair – we will see it all on display here today.
- A degree delivers real financial benefits too. 87 per cent of graduates are in employment today, up from 57 per cent when first surveyed.

School leavers know that a degree will help prepare them for the world of work. But there is also a pool of untapped potential in the adult population.

- The London Skills and Employment Board, under the leadership of the Mayor, will soon announce how they intend to direct £560 million a year developing adult skills in London.
- Two third of workers in Britain are not yet degree educated. The Secretary of State for Universities recently announced that funding priorities are shifting to help these people get a degree.

The message is clear – from bus driver to board director – if you are seeking new skills, the doors of our universities are opening to you.

## *International*

In the Degree Show today you will see work by students from London and the UK, but from many international students also. We should not forget that our universities compete on a global playing field. Students from all over the world flock here to obtain a world-class education.

- In doing so, all students are exposed to different cultures, values, and attitudes from across the world.
- And while universities may provide the skills necessary to gain employment, but they are also places that teach understanding, tolerance, and respect. Our universities have a crucial role to play in delivering a society at ease with itself.

In an increasingly inter-dependent world, I know that through Lord Paul and his interests in India, and under the leadership of your Vice-Chancellor, Westminster is placing internationalism at the heart of its work – today's graduates will look for employment not just in London, but in major cities across the world.

There are Westminster students today working internationally in the Diplomatic Service, as scientists tackling the pressing environmental issues of climate change, perhaps inspired by the academic specialism of Professor Geoffrey Petts the (new) Vice-Chancellor, and even using their skills to create new colleges and places of learning.

## *Philanthropy*

This form of philanthropy – investment in education – is greatly valuable, and we see it on show here today.

When the University of Westminster decided to reopen the redundant construction hall in the basement of its Marylebone building, to make use of this dramatic area as a place to develop a range of creative activities, Angad Paul visited the space and saw its amazing potential. His enthusiasm introduced the possibility of support for this initiative from the Ambika Paul Foundation.

This exhibition space would not be possible but for the generous support of Lord Paul, his family, and the Ambika Paul Foundation.

The Government is keen to encourage private donations to our universities, and it is hoped that Lord Paul's donation will be added to matched funding under a new system recently announced by the Department of Innovation, Universities and Skills.

Lord Paul, we commend your generosity, and I look forward to seeing the work of your students. I would like now to unveil a plaque commemorating the official launch of Ambika at P3. Thank you very much.

Sarah Brown  
Monday 23 June 2008





# ambika

A combination of the informal and contextual and the modernist and rational.

The Ambika letterforms are calligraphic, the letters change shape to meet each other a/m; m/b reflect; k/a follow; a at the end has a cursive end.

There is no following of typographic grid constraints

P3 are the same gothic letter forms as the logo a lighter version.

The 3 of P3 effortlessly makes the m, indication of a harmonious union

Can be used either way round, to indicate which word needs emphasis

P3 ambika

P3 2007

| JAN                    |  |   |
|------------------------|--|---|
| FEB                    |  |   |
| MAR                    |  |   |
| APR                    |  |   |
| MAY                    |  |   |
| 06.06.07               |  | Sheppard Robson                                   |
| 13.06.07               |  | Architecture Week Launch - How Green is My Space? |
| 13.06.07<br>– 18.08.07 |  | Keith Wilson/ Richard Woods                       |
| JUN                    |  |   |
| JUL                    |  |   |
| AUG                    |  |   |
| 06.09.07<br>– 12.09.07 |  | MA Fashion Design & Enterprise - Degree Show      |
| 15.09.07<br>– 23.09.07 |  | Established and Sons – Elevating Design           |
| 15.10.07               |  | Frieze - Calvin Klein & Martin Creed              |
| 11.11.07<br>– 18.11.07 |  | Retail Press Week - M&S                           |
| NOV                    |  |   |
| DEC                    |  |   |



13.06.07



# LAUNCH OF ARCHITECTURE WEEK & OPENING OF WILSON WOODS EXHIBITION

\* Last night, I helped to launch Architecture Week at P3, an exciting new exhibition space created from a former concrete-testing area within Westminster University. On Monday evening, the Gala concert celebrating the reopening of the Festival Hall after a refurbishment programme lasting two years was also a memorable occasion. The wonderful new acoustics were much in evidence during an extremely moving performance of Charles Ives's melancholic piece *The Unanswered Question*, with flutes, strings and a single trumpet placed all around the auditorium. Afterwards, everyone was raving, not just about the music, but about the way the building has been opened up. Now it has a transparency revealing wonderful views on all sides. Good architecture isn't just about macho pieces of work, like the 50-storey Vauxhall Tower in London that John Prescott shamefully gave the go-ahead to in 2005, but about extending the uses of existing buildings and giving them a fresh lease of life. Which is why I salute P3 and the Festival Hall.

Janet Street-Porter  
The Independent, 14 June 2007





FASHION MEDIA  
& ENTERPRISE:  
MA SHOW



# ESTABLISHED AND SONS



ELEVATING DESIGN  
15-23 SEPTEMBER 2007  
FORWARD THINKING DESIGN COMPANY ESTABLISHED  
AND SONS TOOK OVER P3 FOR DESIGN WEEK 2007  
WITH THEIR 'ELEVATING DESIGN' EXHIBITION, WITH  
THE AIM OF ENCOURAGING DISCUSSION ABOUT THE  
CONTROVERSIALLY NAMED 'DESIGN ART' GENRE. A  
SELECTION OF ESTABLISHED PIECES, INCLUDING  
DESIGNS BY ZAHA HADID, WERE REPLICATED IN CARRARA  
MARBLE AND ERECTED ON 6M HIGH GREY PLINTHS.









## FRIEZE: MARTIN CREED







## M&S: PRESS WEEK

M&S HELD THEIR PRESS DAYS IN P3, UNVEILING THEIR COLLECTION OF HOME WARE, MEN'S, WOMEN'S AND CHILDREN'S CLOTHES AS WELL AS THEIR RANGE OF BEAUTY PRODUCTS FOR SPRING 2008. SUPERMODEL LILY COLE WAS ANNOUNCED AS THEIR NEW FACE.



P3 2008

| JAN |                        |  |
|-----|------------------------|--|
| FEB | 10.02.08<br>–15.02.08  | Fashion Week: Unique & New Generation  |
| MAR |                        |  |
| APR | 15.04.08<br>–27.04.08  | Heiner Goebbels’ Stifter’s Dinge   |
|     | 29.04.08               | Speed Racer: Film Launch   |
| MAY |                        |  |
|     | 06.06.08               | Waam: Westminster Architecture, Art + Music End Of Year Party                                  |
| JUN | 07.06.08<br>–26.06.08  | School of Media, Art and Design: Degree Shows  |
|     |                        |  |
| JUL | 08.07.08<br>–09.08.08  | London Festival of Architecture: The Urban Tendency  |
|     |                        |  |
| AUG |                        |  |
|     | 04.09.08<br>– 09.09.08 | MA Photographic Studies Degree Show: Skip Intro  |
| SEP | 14.09.08<br>– 16.09.08 | Fashion Week: Topshop  |
|     | 20.09.08<br>– 22.09.08 | Open House: The aMazing City   |
|     |                        |  |
| OCT | 14.10.08               | Lisson Gallery: Julian Opie  |
|     | 20.10.08<br>-13.11.08  | Jason Bruges Studio Residency: Ephemeral City<br>onedotzero: adventures in motion Launch Party |
| NOV |                        |  |
|     | 24.11.08<br>–28.11.08  | John Lewis: Press Week   |
|     |                        |  |
| DEC | 08.12.08<br>–15.12.08  | AVPhD Research: Viva Viva  |

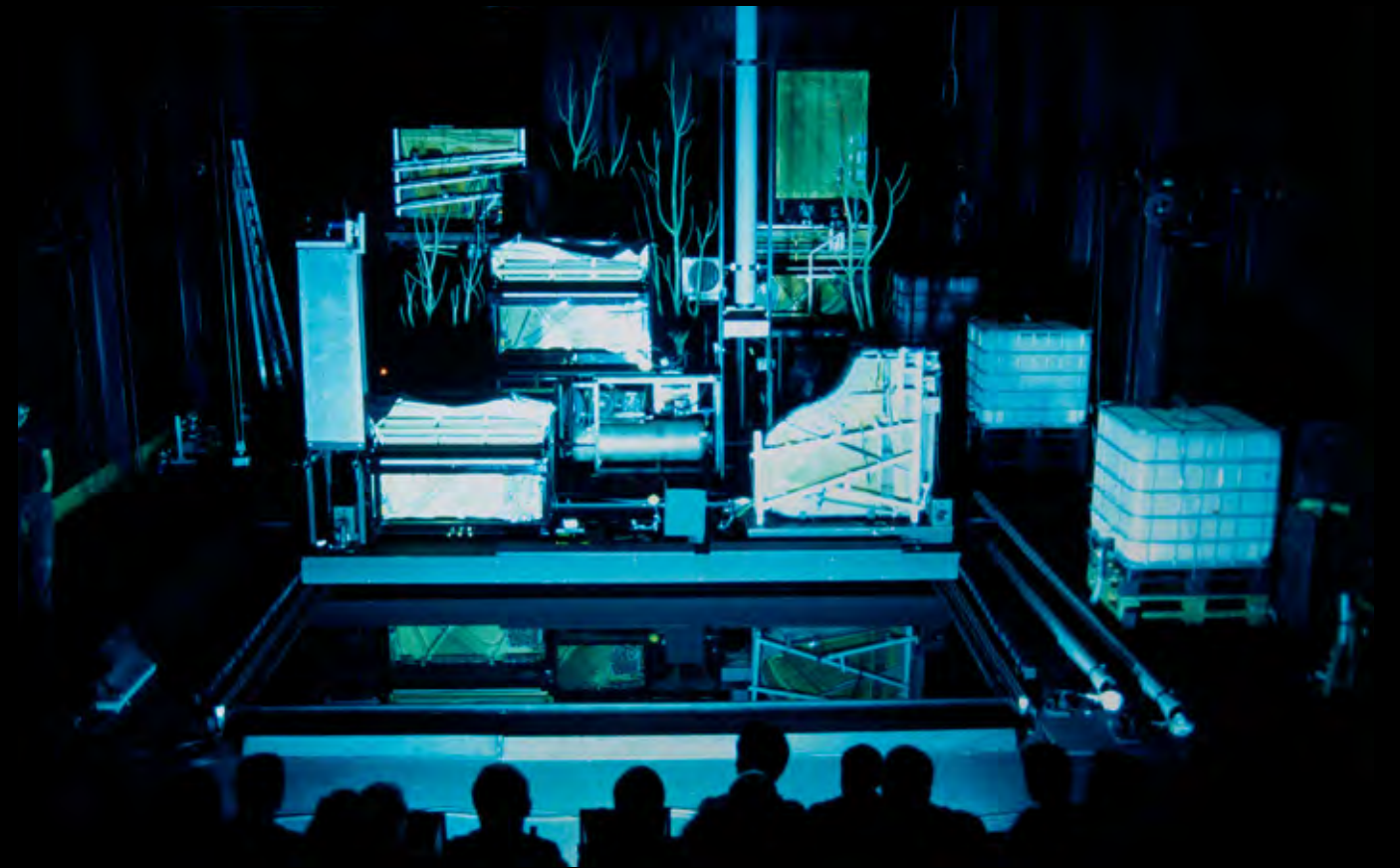




UNIQUE AND  
NEW GENERATION



15.04.08



ARTANGEL PRESENT  
HEINER GOEBBELS



# NOW WE RECOGNISED THE NOISE

## Stifter's Ding

Stifter's Ding is a composition for five pianos with no pianists, a performance without performers; a play with no actors.

It is a work which invites an audience into a space filled with sound and vision: an invitation to see and to hear, revolving around an awareness of objects. Objects in a theatre are usually part of the set or serve as props with a largely illustrative function. But here they become protagonists in an interaction of image, light, sounds and voices, wind and mist, water and ice.

As the title suggests, the work is inspired by the books of Adalbert Stifter, an early 19th Century Romantic author. Stifter writes with the same eye for detail as an artist paints. If the plots of his stories appear to meander through painstaking (some would say boring) descriptions of the natural world, it is but proof of his respect for such things. These passages force the reader to slow down and become aware of each detail – as if anyone approaching the text must first make their way through the forest. Such details tell their own story, somehow becoming the real characters. People are often just added to the weave, extraneous and in no way sovereign subjects in the narrative. The contemporary and radical aspects of Stifter's work show through the deliberate slowing down of time and are of particular significance to today's reader.

*Stifter's Ding* is inspired by this writing process but in no way seeks to stage Stifter's stories nor the objects and natural scenes that he described. The performance/installation takes his *oeuvre* as a confrontation with the unknown: with the forces that man cannot master. It is a plea for readiness to adopt judgements other than our own; an opportunity to come to terms with unfamiliar cultural references, particularly in the domain of ecological disasters, which Stifter already envisaged with his usual eye for detail.

Heiner Goebbels  
London, 2007

# OR HAD IT BECOME COLDER AND THE RAINFALL HEAVIER





IT WAS ALL THE MORE  
DREADFUL AS EVERYTHING  
STOOD MOTIONLESS

Heiner Goebbels

Inspired by an eclectic range of influences and sources, Heiner Goebbels’ fascination with literature, politics and anthropology informs richly-textured visual compositions that integrate classical, pop, jazz and traditional music. He creates works that are often without narrative thread or human protagonists, but which manage to produce spellbinding drama through music and the use of texts.

From the beginning of his career, Goebbels has operated on the borders of many different genres of music, from rock to jazz and avant-garde art and music. He has successfully blurred their boundaries, bringing together voices, texts and natural and instrumental sounds in ways that owe very little to received ideas of what the relationship between music and words should be. Goebbels’ compositions are performed by orchestras and ensembles worldwide, and have been seen at major international music and theatre festivals including Festival d’Automne Paris, Istanbul Festival, Berliner Festwochen, Saitama Arts Festival, and Sydney Festival. Recent works in the UK include *Songs of War I Have Seen* (Queen Elizabeth Hall, London, 2007), *Eraritjaritjaka* (Edinburgh International Festival, 2004) and *Hashirigaki* (Barbican, London, 2002).

*Stifter’s Dinge* is a co-commission between Artangel and Théâtre Vidy-Lausanne, born in a true spirit of collaboration and co-operation after more than a decade of discussion and development.

Additional sources for Stifter's Dinge

Incantations for the southwesterly winds (“Karuabu”) Recorded in Papua New Guinea, on 26th December 1905 by the Austrian ethnographer Rudolf Pöch, renowned pioneer of documentary filmmaking and sound recording. Using his so-called “Archivephonograph” he was able to make unique recordings of indigenous songs and stories performed in the Papuan language by native inhabitants.

Jacob Isaacksz van Ruisdael  
*Marsh*, 1660s  
Oil on canvas  
72.5 x 99 cm  
Hermitage, St Petersburg

Adalbert Stifter  
The Ice Tale from *My Great Grandfather’s Portfolio*, third edition. Read by Bill Paterson, recorded by Heiner Goebbels.

J. S. Bach  
*Italian Concerto in F major* (BWV 971)  
Second movement

Claude Lévi-Strauss  
Extract from an interview with Jaques Chancel.  
(Radioscopie France Inter, 1988)

William S. Burroughs  
An extract from the text *Nova Express – Tower Open Fire*.

Malcom X  
Extract from a television interview recorded in the 1960s.

Paolo Ucello  
*Night Hunt*, c. 1460  
Tempera on wood, side panel of a chest  
65 x 165 cm  
Ashmolean Museum, Oxford

Antiphonal singing by Columbian Indians

THE WEIGHT AND  
SPLENDOUR OF  
THE ICE HANGING  
FROM THE TREES WAS  
INDESCRIBABLE

Extract from a cassette recording of a radio report, added to Heiner Goebbels’ archive material during a journey in South America in 1985.

Kalimérisma  
Traditional Greek song in chromatic scale – sung by Ekaterini Mangoúlia, recorded in 1930 by Samuel Baud-Bovy, pioneer of musicology. The song belongs to the repertoire of the women from the island of Kalymnos; they sing this melody, reminiscent of a lament, while they work their hand mills. Instead of mourning laments they welcome the immigrants and offer good luck to the fishermen arriving from the Barbary Coast (Maghreb).

Adalbert Stifter  
*My Great Grandfather’s Portfolio*  
Extract from a handwritten facsimile of the third edition. *Stifter’s Dinge* is a co-commission by Artangel and Théâtre Vidy-Lausanne, produced by Théâtre Vidy.  
Co-produced with spielzeit’europa!Berliner Festspiele, Grand Théâtre de la Ville de Luxembourg, schauspielFrankfurt, T&M – Théâtre de Gennevilliers/CDN, Pour-cent culturel Migros, and Teatro Stabile di Torino. With the support of Pro Helvetia – Fondation suisse pour la culture.  
Presented in partnership with P3, University of Westminster and with additional support through the National Lottery from Arts Council England, the Stanley Thomas Johnson Foundation and the Goethe-Institut, London. An Artangel Media presentation.

Artangel

Artangel commissions and produces exceptional projects by contemporary artists with over 60 major commissions since the early 1990s when Rachel Whiteread’s *House* sparked controversy across Britain. More recently Jeremy Deller re-enacted the confrontation in 1984 between police and miners with *The Battle of Orgreave*; Gregor Schneider invited guests into identical homes inhabited by identical families for *Die Familie Schneider*; and Michael Landy publicly destroyed all his possessions in *Breakdown*. In Margate, Antony Gormley built and burnt his 25 metre-high Waste Man, which later featured in Penny Woolcock’s epic feature film *Exodus* and Francis Alÿs paced the streets of London on *Seven Walks*.

In 2007, Artangel launched its first international project with Roni Horn’s *VATNASAFN/LIBRARY OF WATER*, a constellation of glass columns filled with glacial water in a former library in the coastal town of Stykkishólmur, Iceland. From 11 April to 24 May 2008, Catherine Yass’ new multi-screen film installation *High Wire* premières at CCA: Centre for Contemporary Arts, Glasgow, as part of the Glasgow international Festival for Contemporary Visual Art 2008.

www.artangel.org.uk

Théâtre Vidy-Lausanne

Théâtre Vidy-Lausanne ETE (Espace Théâtral Européen) began life as a theatre building in 1964 and today runs an extensive programme in four performance areas. In recent years the international activities of Théâtre Vidy-Lausanne have expanded to collaborations with French and other European partners and international touring projects.  
www.vidy.ch



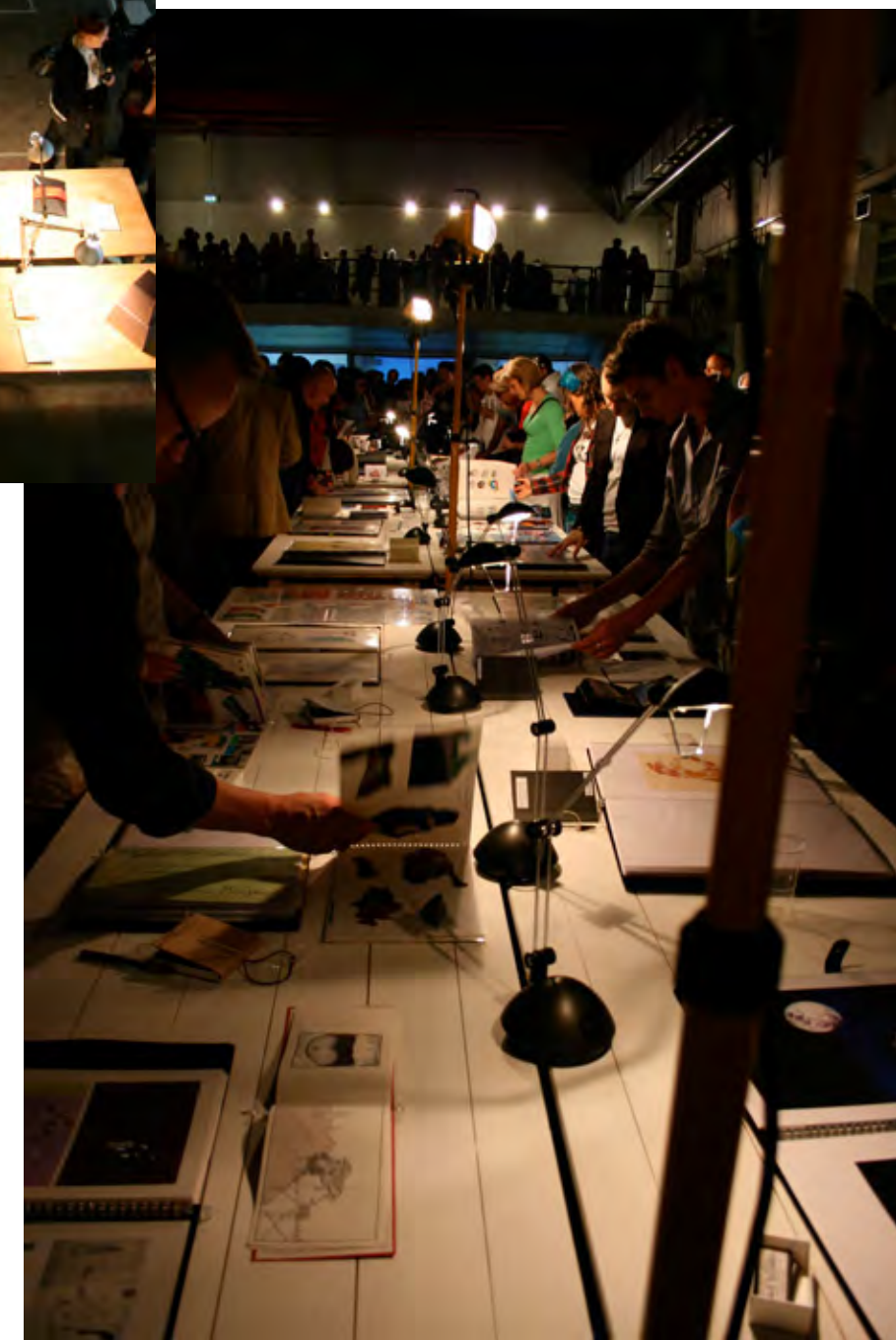
29.04.08



SPEED RACER:  
FILM LAUNCH



# DEGREE SHOW SCHOOL OF MEDIA, ART AND DESIGN







**SCHOOL OF MEDIA, ART AND DESIGN. DEGREE SHOWS  
AN EXHIBITION WITH A NIGHT OF LIVE MUSIC**

6 JUNE

**WAAM. WESTMINSTER ARCHITECTURE, ART + MUSIC END OF YEAR PARTY,  
WITH LIVE MUSIC FROM BA COMMERCIAL MUSIC**

PART 1. 7-12 JUNE

**BA PHOTOGRAPHIC ARTS/ BA PHOTOGRAPHY, BA CONTEMPORARY MEDIA PRACTICE,  
MA FASHION DESIGN & ENTERPRISE**

PART 2. 19-26 JUNE

**BA ILLUSTRATION, BA GRAPHIC INFORMATION DESIGN, BA CERAMICS, BA MIXED  
MEDIA FINE ART**









8 JULY - 9 AUGUST 2008  
AN EXHIBITION WHICH  
EXAMINES THE REEMERGENCE  
OF URBANISM AND THE NOTION  
OF THE 'COMPACT CITY' WITHIN  
THE NETHERLANDS.



## LONDON FESTIVAL OF ARCHITECTURE: THE URBAN TENDENCY







04.09.08



MA PHOTOGRAPHIC STUDIES  
DEGREE SHOW  
SKIP INTRO



**TOPSHOP  
PRESENTS  
ANN SOFIE BACK**

**FASHION WEEK:  
TOPSHOP**

14.09.08









20.09.08

# OPEN HOUSE THE AMAZING CITY

20-22 SEPTEMBER 2008  
AN ARCHITECTURAL MAZE DESIGNED BY SOME OF  
LONDON'S TOP YOUNG ARCHITECTS AS PART OF  
THE OPEN HOUSE ARCHITECTURAL FESTIVAL.



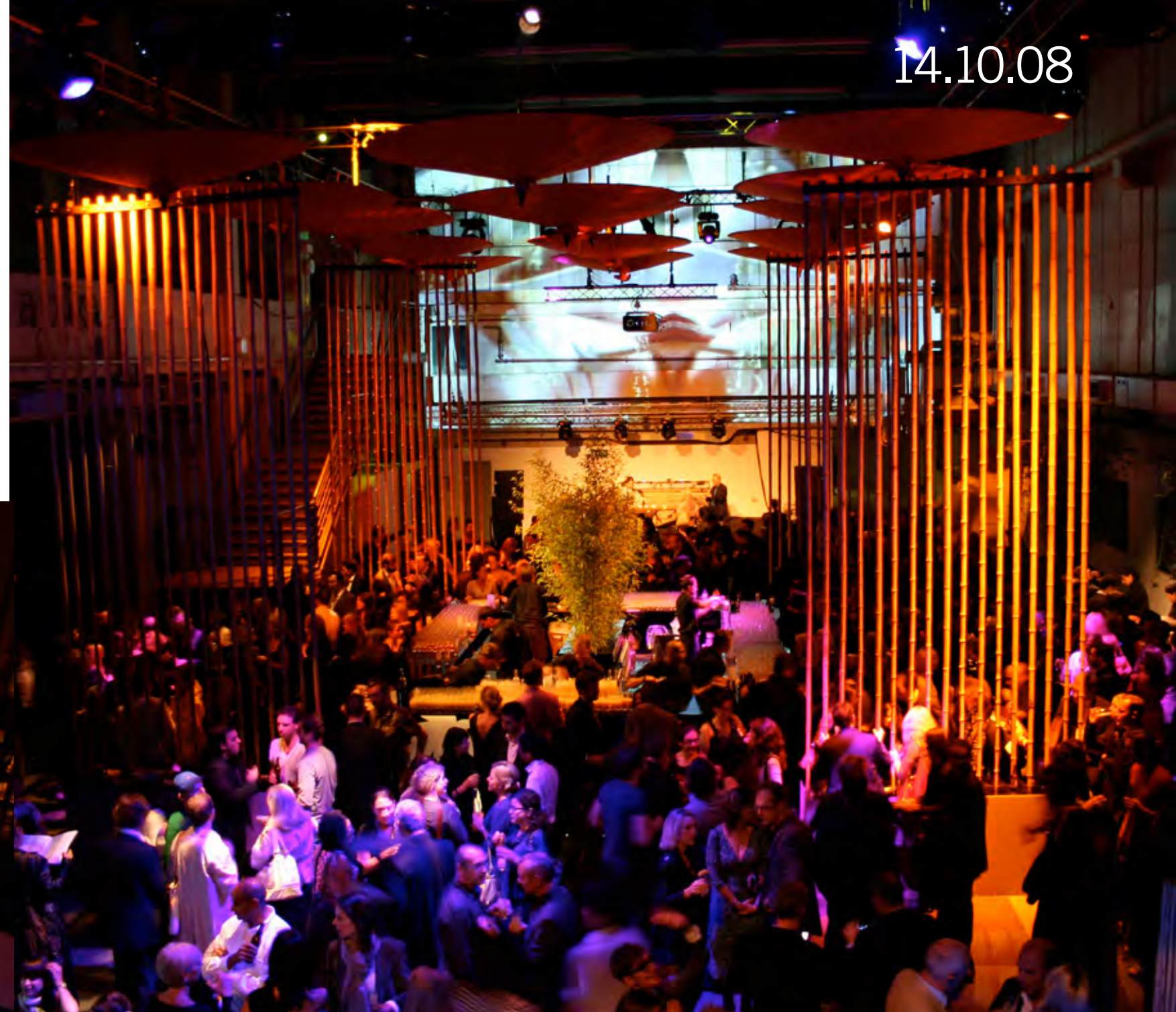
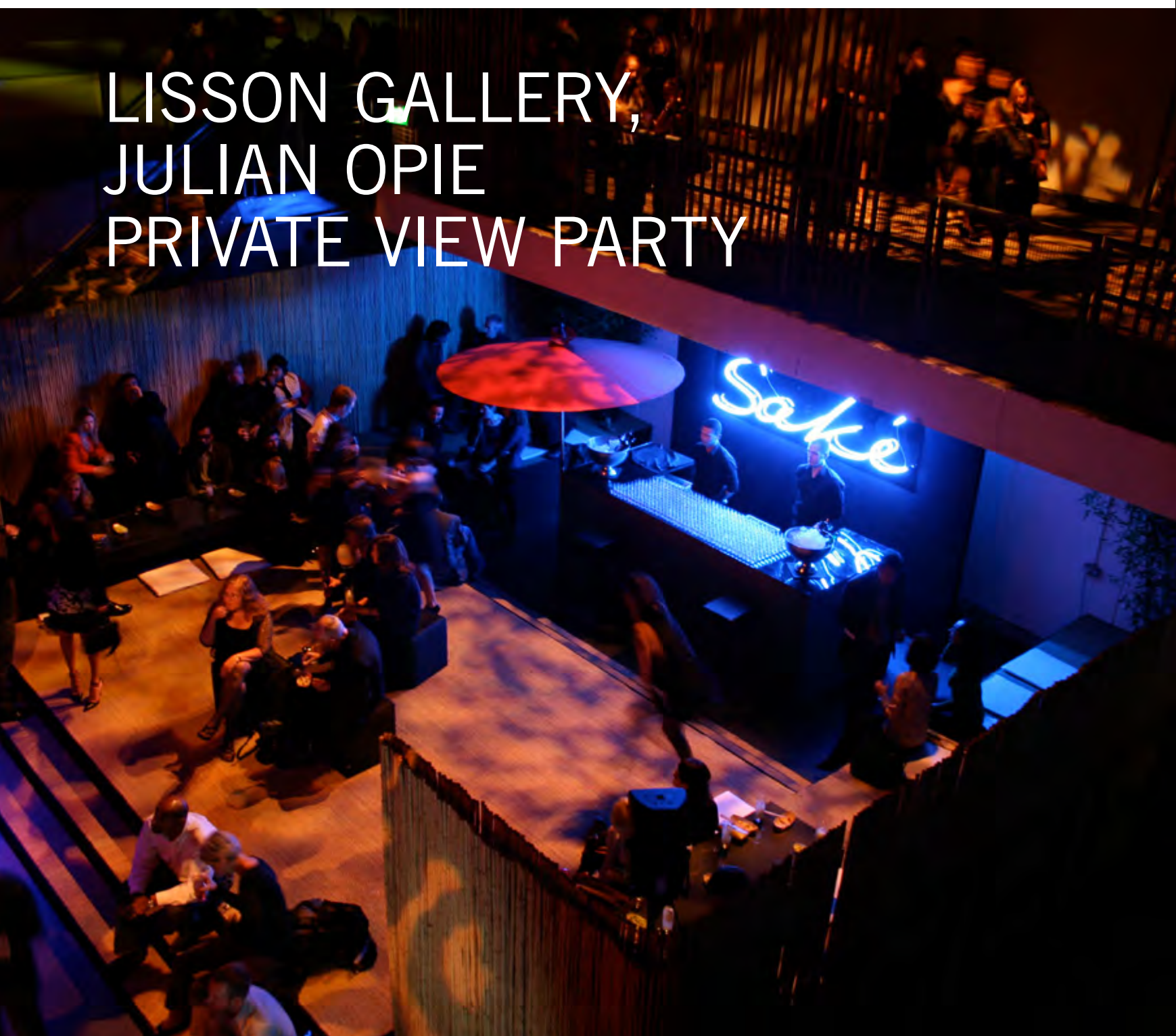






14.10.08

LISSON GALLERY,  
JULIAN OPIE  
PRIVATE VIEW PARTY





20.10.08

# JASON BRUGES: RESIDENCY & WORKSHOP





# ONEDOTZERO: FESTIVAL LAUNCH

13.11.08



LAUNCH OF ONEDOTZERO ADVENTURES IN MOTION  
FESTIVAL IN ASSOCIATION WITH THE BFI SOUTHBANK  
WHICH SHOWCASES VISIONARY INNOVATION AND  
OFFER GLIMPSES OF THE FUTURE OF CINEMA AND  
BEYOND - HOW MOVING IMAGE CAN BE EXPLORED ON  
AND OFF THE SCREEN THROUGH INTERACTIVE ARTS  
AND LIVE PERFORMANCE.







20.11.08

JOHN LEWIS:  
PRESS WEEK

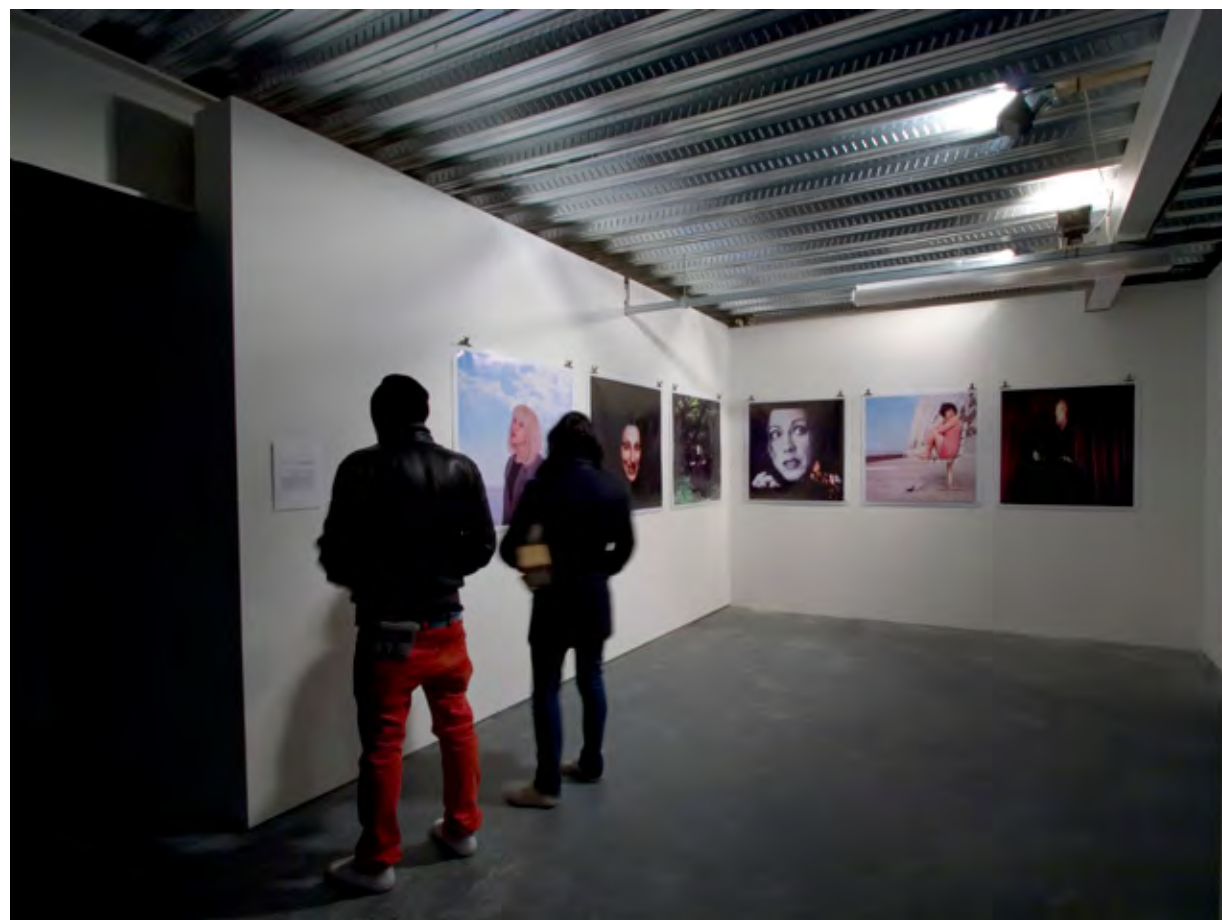




08.12.08

## AV PHD: VIVA VIVA

AN EXHIBITION WHICH CELEBRATES THE WORK OF AUDIO-VISUAL PRACTISE-LED STUDENTS, SUPERVISORS AND EXAMINERS. AVPHD IS THE AHRC FUNDED TRAINING AND SUPPORT NETWORK FOR ALL THOSE DOING, SUPERVISING AND EXAMINING AUDIO-VISUAL PRACTICE BASED DOCTORATES. INCLUDING JORAM TEN BRINK, LAWRENCE CASSIDY\*, CARLO A. CUBERO, JOHN EACOTT, STEVEN EASTWOOD, CARLOS Y FLORES, ALEXANDRINE FOURNIER, STEFAN GAREL\*, RACHEL GARFIELD, PAUL PHILLIP GREEN, DAEJO HYUNG, ADAM KOSSOFF, CAHAL MCLAUGHLIN, ZEMIRAH MOFFAT\*, CLIVE MYER, SIMON PAYNE, ANITA PONTON, ROSIE READ, NINA SIMÕES, JOHANNES SJÖBERG\*, LIBIA VILLAZANA, JOHN WYNNE









P3

2009

Soika

|                       |     |   |
|-----------------------|-----|---|
| 13.01.09<br>–21.01.09 | JAN | Anders Sjölin: Sound Art/Music                |
|                       |     |   |
| 19.02.09<br>–22.02.09 | FEB | Fashion Week: Topshop                         |
| 27.02.09<br>–03.03.09 |     | Kinetica: Art Fair                            |
| 12.03.09<br>–12.04.09 | MAR | Ashok Sukumaran: The Neighbour                |
|                       |     |   |
|                       | APR |   |
|                       |     |   |
|                       | MAY |   |
|                       |     |   |
| 11.06.09<br>–14.06.09 | JUN | School of Media, Art and Design: Degree Shows |
| 20.06.09<br>–12.07.09 |     | The Furniture of Chandigarh                   |
|                       | JUL |   |
|                       |     |   |
|                       | AUG |   |
|                       |     |   |
|                       | SEP |   |
|                       |     |   |
|                       | OCT |   |
|                       |     |   |
|                       | NOV |   |
|                       |     |   |
|                       | DEC |   |





ANDERS SJÖLIN:  
SOUND ART/MUSIC





TOPSHOP





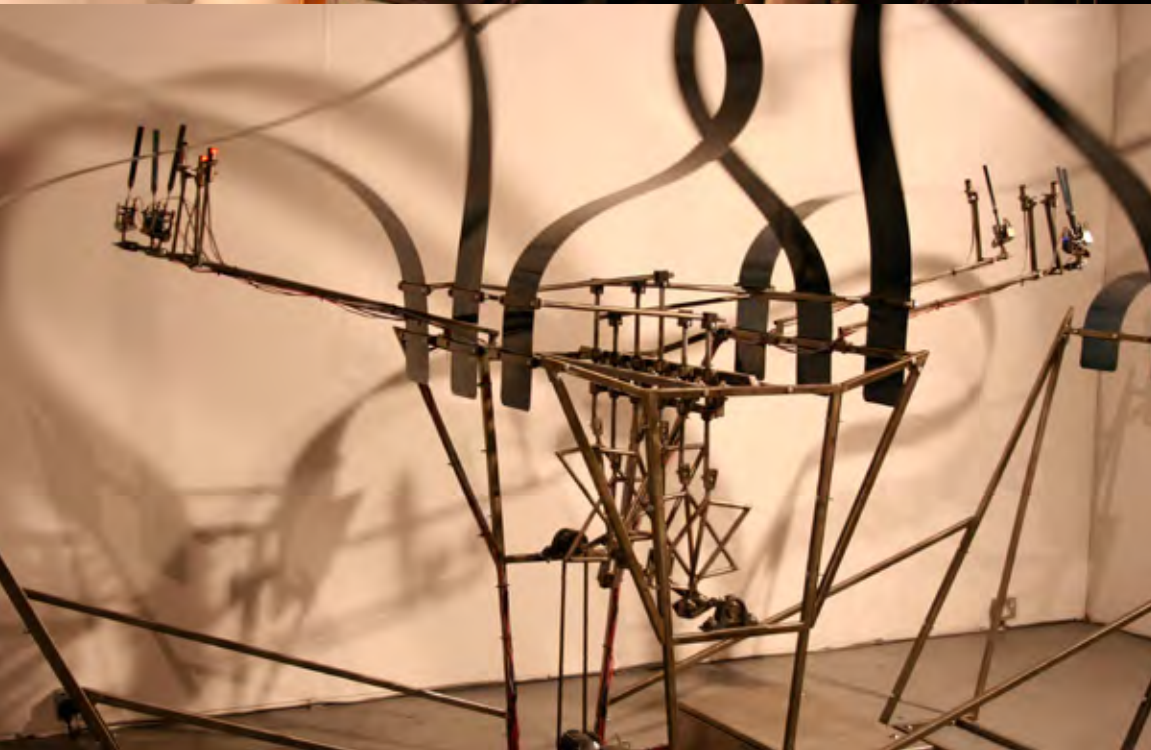
27 FEBRUARY – 3 MARCH 2009  
CARNIVOROUS LAMPSHADES, POLE DANCING ROBOTS, MAN-ANIMAL-  
MACHINE HYBRIDS, MECHANICAL WRITING MACHINES, SUBLIMINAL  
AND SENSITIVE INSTALLATIONS, MESMERISING LIGHT SCULPTURES  
AND CYBERNETICS ARE JUST SOME OF THE INCREDIBLE EXHIBITS  
AT KINETICA ART FAIR, THE UK'S FIRST ART FAIR DEDICATED TO  
KINETIC, ROBOTIC, SOUND, LIGHT AND TIME-BASED ART. ALONGSIDE  
THE FAIR THERE WILL BE SPECIAL EVENTS, SCREENINGS, TOURS,  
TALKS, WORKSHOPS AND PERFORMANCES. THESE EVENTS WILL  
INVOLVE SOME OF THE WORLD'S MOST EMINENT LEADERS IN THE  
FIELDS OF KINETIC, ELECTRONIC AND NEW MEDIA ARTWORLD  
INCLUDING DANIEL CHADWICK, SAM BUXTON, JASON BRUGES,  
MARTIN RICHMAN AND TIM LEWIS.

# KINETICA ART FAIR

27.02.09





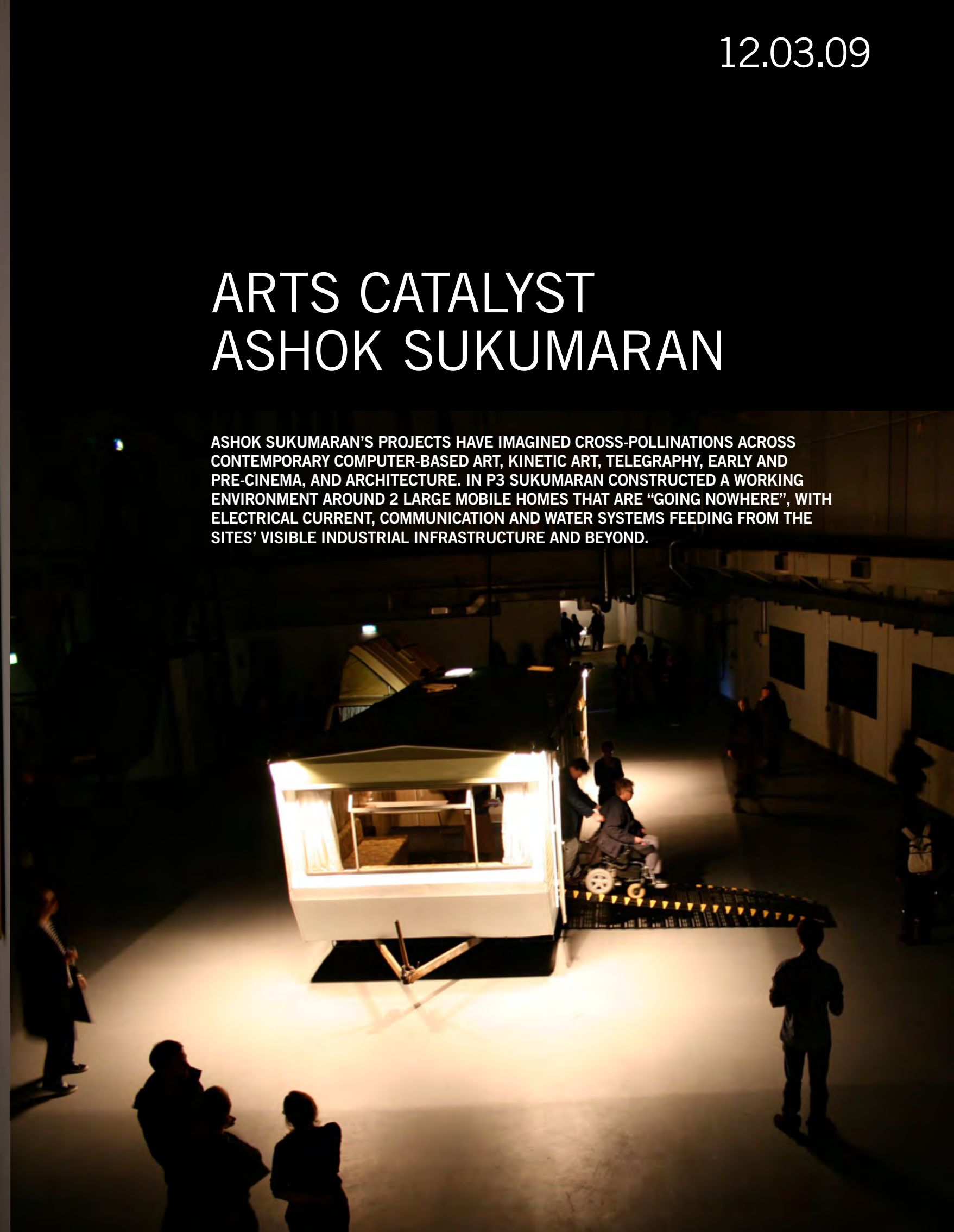




12.03.09

# ARTS CATALYST ASHOK SUKUMARAN

ASHOK SUKUMARAN'S PROJECTS HAVE IMAGINED CROSS-POLLINATIONS ACROSS CONTEMPORARY COMPUTER-BASED ART, KINETIC ART, TELEGRAPHY, EARLY AND PRE-CINEMA, AND ARCHITECTURE. IN P3 SUKUMARAN CONSTRUCTED A WORKING ENVIRONMENT AROUND 2 LARGE MOBILE HOMES THAT ARE "GOING NOWHERE", WITH ELECTRICAL CURRENT, COMMUNICATION AND WATER SYSTEMS FEEDING FROM THE SITES' VISIBLE INDUSTRIAL INFRASTRUCTURE AND BEYOND.













# THE FURNITURE OF CHANDIGARH – LE CORBUSIER AND PIERRE JEANNERET







‘I say it with pride. Finally here at 67 years of age ...I was able to erect an architecture which fulfils day to day functions but which leads to jubilation.’  
- Le Corbusier

The first public display of a unique private collection of 1950s furniture designed by two heroes of the modern movement, Le Corbusier and Pierre Jeanneret. The Furniture of Chandigarh.

At the end of the Raj and following the partition of India, Le Corbusier and his collaborator Pierre Jeanneret were commissioned to design Chandigarh, a new city at the foothills of the Himalayas. This gave them the opportunity to realise their ambition of designing a total environment, and they created a city recently described by Jonathan Glancey in The Guardian as ‘one of the world’s most distinctive and beguiling places’. They designed infrastructure, landscape and buildings, working at all scales from the master plan down to the tiniest detail of interiors and furniture.

This lesser known furniture from Chandigarh reveals Le Corbusier and Jeanneret’s move to ever simpler, non-mechanically made, hand crafted pieces. In a departure from their earlier aesthetic of mass produced tubular steel furniture, the Chandigarh items demonstrate a ‘mass-individuality’, as no two pieces are identical. The exhibition features symbolic and monumental pieces from the Capitol Complex, alongside more utilitarian items. Recreating sections of Chandigarh’s Palace of Justice, the exhibition explores the new aesthetic the designers acquired in contact with the local culture and brief.

The exhibition is the culmination of a five year project by the owners of the collection that started with the discovery of the discarded furniture. After salvaging the pieces, they embarked on a passionate journey to research, catalogue and restore the collection.









# P3 EXHIBITION, EVENTS & COMMISSION PROGRAMME 2007 – 2009

**Le Corbusier and Pierre Jeanneret**

*Chandigarh*  
19 June – 12 July 2009

**Student Degree and Diploma Shows**  
**Mixed Media Fine Art & Ceramics**  
**3 June – 9 June June 2009**  
**Illustration and Graphic Information Design**  
11 – 14 June 2009

**Ashok Sukumaran**  
*The Neighbour*  
12 March – 12 April 2009

**Kinetica**  
*Art Fair*  
27 February – 3 March 2009

**Fashion Week**  
*Topshop*  
19 – 22 February 2009

**Anders Sjölin**  
*Sound Art/Music*  
13 – 21 January 2009

**AVPhD Research**  
*Viva Viva*  
8-15 December 2008

**John Lewis**  
*Press Week*  
24 – 28 November 2008

**onedotzero**  
*adventures in motion Launch Party*  
28 October 2008

**Jason Bruges Studio Residency**  
*Ephemeral City*  
20 October – 13 November 2008

**Lisson Gallery**  
*Julian Opie*  
14 October 2008

**Open House**  
*The aMazing City*  
20 – 22 September 2008

**Fashion Week**  
*Topshop*  
14 – 16 September 2008

**MA Photographic Studies Degree Show**  
*Skip Intro*  
4 – 9 September 2008  
An exhibition of the Master of Arts of Photographic Studies course for 2008 widely recognised as one of the best in the UK.

**London Festival of Architecture**  
*The Urban Tendency*  
8 July – 9 August 2008

**School of Media, Art and Design**  
*Degree Shows*  
**Waam**  
*Westminster Architecture, Art + Music End Of Year Party,*  
Friday 6 June  
Live Music from BA Commercial Music  
**Part 1**  
BA Photographic Arts/ BA Photography, BA Contemporary Media Practice, MA Fashion Design & Enterprise  
7 – 12 June  
**Part 2**  
BA Illustration, BA Graphic Information Design, BA Ceramics, BA Mixed Media Fine Art  
19 – 26 June

**Speed Racer**  
*Film Launch*  
29 April 2008

**Heiner Goebbels’**  
*Stifter’s Dinge presented by Artangel*  
15 – 27 April 2008

**Fashion Week**  
*Unique & New Generation*  
10 – 15 February 2008

**Retail Press Week**  
*M&S*  
11 – 18 November 2007

**Frieze**  
*Calvin Klein & Martin Creed*  
15 October 2007

**Established and Sons**  
*Elevating Design*  
15 – 23 September 2007

**MA Fashion Design & Enterprise**  
*Degree Show*  
6 – 12 September 2007

**Keith Wilson/ Richard Woods**  
13 June – 18 August 2007

**Architecture Week Launch**  
*How Green is My Space?*  
13 June 2007

**Sheppard Robson**  
6 June 2007



# PHOTO CREDITS

p1  
Photographer Michael Mazière

p2  
left. Photographer  
David Freeman  
right. Photographer  
Michael Mazière

p3 left. Photographer  
Michael Mazière  
right. Photographer  
Nick Cobbing

**FOUND SPACE AND THE  
ARCHITECTURE OF MINIMAL  
CHANGE**  
p8  
top. Photographer Paul Khera  
middle, bottom.  
Photographer David Freeman,  
P3 Build May 2007

p10  
left. top, middle, Photographer,  
Michael Mazière  
bottom, Photographer David  
Freeman

right. top, Photographer  
Michael Mazière  
middle, bottom  
Photographer David Freeman

**CURATING THE  
DOOMSDAY VAULT**  
p13  
Photographer Tim Gutt

**INTERVIEW WITH  
PROF PAUL REGAN**  
p16-25  
all photos from the University  
archive and by Paul Regan

**P3 OPENING**  
p26  
Photographer Piers Allardyce

**LIFEBLOOD**  
P28  
Photographer Michael Mazière

**SUMMER PARTY**  
p32  
Photographer Alex Sturrock

**KEITH WILSON & RICHARD  
WOODS**  
p36  
Photographer Michael Mazière

**SPEECH FOR THE  
AMBIKA P3 DEDICATION**  
p41-42  
Photographer Jo Mieszkowski,  
Except bottom right p42  
Michael Mazière

**LAUNCH OF ARCHITECTURE  
WEEK & OPENING OF WILSON  
WOODS EXHIBITION**  
P46-47  
Photographer Piers Allardyce

**FASHION DESIGN &  
ENTERPRISE MA**  
p48-49  
Photographer Michael Mazière

**ELEVATING DESIGN**  
p50-53  
Photographer David Freeman

**FRIEZE: MARTIN CREED**  
p54  
Photographer Michael Mazière  
p55  
Photographer Michael Mazière,  
except bottom right, Helen Ard

**M&S: PRESS WEEK**  
p56  
Photographer Michael Mazière

**UNIQUE AND  
NEW GENERATION**  
p60  
Photographer Helen Ard

**ARTANGEL PRESENT  
HEINER GOEBBELS**  
p62-67  
top left p62  
Photographer Nick Cobbing  
others  
Photographer Michael Mazière

**SPEED RACER:  
FILM LAUNCH**  
p68  
Photographer Helen Ard

**DEGREE SHOW SCHOOL OF  
MEDIA, ART AND DESIGN**  
p70-71  
Photographer Michael Mazière.  
top to bottom; then left to right  
Photographer Michael Mazière,  
Photographer David Freeman  
Photographer Michael Mazière,  
Ceramics, Illustration and Mixed  
Media Arts Degree Show 20  
June 2008  
p72-73  
Photographer Michael Mazière,  
Waarn End Of Year Party.  
Photographer David Freeman  
Photographer David Freeman  
Ceramics, Illustration and Mixed  
Media Arts Degree Show  
p74-75  
Photographer Michael Mazière  
Photographer Michael Mazière  
Photographer David Freeman  
Photographer Michael Mazière  
Ceramics, Illustration and Mixed  
Media Arts Degree Show

**LONDON FESTIVAL OF  
ARCHITECTURE:  
THE URBAN TENDENCY**  
p76-77  
Photographer Helen Ard.  
p78-79  
left to right.  
Photographer Helen Ard,  
Photographer Michael Mazière,  
Photographer Helen Ard

**MA PHOTOGRAPHIC STUDIES  
DEGREE SHOW SKIP INTRO**  
p80-81  
Photographer Helen Ard

**FASHION WEEK: TOPSHOP**  
p82-85  
Photographer Helen Ard

**OPEN HOUSE  
THE AMAZING CITY**  
p86-87  
left. Photographer  
Katharine Heron  
right. Photographer  
Michael Mazière  
p88-89  
left, top right.  
Photographer Michael Mazière  
bottom right.  
Photographer Katharine Heron

**LISSON GALLERY, JULIAN  
OPIE. PRIVATE VIEW PARTY**  
p90  
Photographer Helen Ard

**JASON BRUGES: RESIDENCY  
& WORKSHOP**  
p92  
Photographer Helen Ard

**ONEDOTZERO:  
FESTIVAL LAUNCH**  
p94  
Photographer Helen Ard

**JOHN LEWIS: PRESS WEEK**  
p96  
Photographer Michael Mazière

**AV PHD:  
VIVA VIVA**  
p98  
Photographer Michael Mazière.  
p100  
left. Photographer David  
Freeman  
right. Photographer Michael  
Mazière

**ANDERS SJÖLIN:  
SOUND ART/MUSIC**  
p104  
Photographer Michael Mazière

**TOPSHOP**  
p106  
Photographer Helen Ard

**KINETICA ART FAIR**  
p108  
Photographer Michael Mazière

**ARTS CATALYST  
ASHOK SUKUMARAN**  
p112  
Photographer David Freeman,  
p113  
Photographer Michael Mazière  
p114  
Photographer David Freeman  
p116  
Photographer David Freeman

**THE FURNITURE OF  
CHANDIGARH – LE  
CORBUSIER AND PIERRE  
JEANNERET**  
p118-123  
Photographer David Freeman

P3 Volume One

Edited by Katharine Heron &  
Michael Mazière  
Designed by Paul Khera

ISBN: 978-0-9562793-2-3

P3 Management Board:  
Sarah Carthew  
Sally Feldman  
Katharine Heron  
Michael Mazière  
Mike Staples (Chair)  
Jeremy Till  
Roger Wyatt  
John Youngs

P3 Staff:  
Katharine Heron, Director  
Michael Mazière, Curator  
Helen Ard, Venue Manager  
Rita Darch, Administrator  
Mike Parry, Technician

Special thanks to:  
Judy Adam  
Ed Carter  
Geoffrey Copland  
Roderick Coyne  
Rita Darch  
Gillean Dickie  
David Dyson  
Tim Evans  
Martin Everett  
Sally Feldman  
Murray Fraser  
Rob La Frenais  
Teresa Gleadowe  
Samantha Hardingham  
Annette Hill  
Harriett Hindmarsh  
Alan Jago  
Tony Langford  
Aviva Leeman  
Sue Lush  
Wendy Malem  
Marija Milosavljevic  
Michael Morris  
Zemirah Moffat  
Richa Muchia  
Christian Newton  
Niamh O'dowd  
John O'Shea  
Mike Parry  
Ken Pratt  
Kester Rattenbury  
Rebecca Rendle  
Peter Roach  
Rosie Thomas  
Jeremy Till  
Keith Watson  
Catherine West  
Keith Wilson  
Alasdhair Willis  
Richard Woods  
Roger Wyatt



P3, University of Westminster  
35 Marylebone Road  
London NW1 5LS  
+44 (0) 20 7911 5876  
[www.p3exhibitions.com](http://www.p3exhibitions.com)

The University of Westminster is a charity  
and a company limited by guarantee.  
Registration number: 977818 England.  
Registered Office: 309 Regent Street,  
London W1B 2UW

