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 Fairbairn 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 Mazlou, 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 Mazlou
Curator of Ambika P3
Reader, School of Media, Arts and Design
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## P3 EXHIBITION, EVENTS & COMMISSION PROGRAMME
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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.

FOUND SPACE AND THE ARCHITECTURE OF MINIMAL CHANGE

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.
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 lightly 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
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 and academic, research and management staff from both the school of Architecture and the Built Environment (SABE) and the School of Media, Art and Design (IMAD). 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 Millennium 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 cattle pens, railings and market stalls upon a vivid industrial backdrop.

Increasingly, with the development of collaborative practices 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 collection 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 Artesang 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.

“…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

Michael Maitre Curator Ambika P3 Reader, School of Media, Arts and Design
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 Hinchcliffe 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.
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 playground. 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 Bruchkoff 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 construction hall. It was not my predecessor, it was a man called Roy Kinnean.

KH

Wasn’t he a comedian?

PR

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

KH

Room enough for anything?

MP

We didn’t actually make fog, we had a tank with fog in it. And what switched the lights off and put them on?

PR

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

KH

Was the fog tank behind the hall?

MP

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 were 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 new 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 mock test of that.

KH

Would that have been Department of Transport then?

PR

Channel Tunnel?

KH

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 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 build 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 headier side. Images C, D, E.

KH

I heard that nobody dared dismantle them.

PR

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

MP  Well that was O'Rourke's.

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

KH  No. He had some sort of scholarship for doing this. He had a grant from somebody to do 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.

KH  Who was he?

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.

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

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MP  It was a sort of business.

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

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

KH  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.

KH  Well that thing there is of semi industrial. That was the sort of research I was trying to describe.

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

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

MP  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.

KH  It could just about.

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KH  It could just about.

KH  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.

KH  And it couldn't presumably.

KH  And it couldn't presumably.

PR  No, I don't think he did the diploma here really.

PR  Who was he?

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KH  Pr  so Angus Brown was "memory joints."

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

KH  Who was he?
There is one here. Some time was spent looking at photographs.

Have you any more photographs?

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

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

Me I suspect, it must’ve been for some visiting board – yes that’s my stenciling, 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.

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

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

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

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?

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

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

But when that happened I left.
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.

LIFE BLOOD
SALLY FELDMAN DESCRIBES HOW P3 FULFILLS THE VISION OF A 21ST CENTURY UNIVERSITY
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 architects 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 ‘It’s Why’ which was why the leading art commissioning agency Artangel chose it to present Heiner Goebbels’ elaborate installation ‘It’s Why’

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 favella. You could crush 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 pantheon 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
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 at 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

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.
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 a 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.

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 gingerly 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 channelled, 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 perversion of mind, that allows them to over-ride this. Part of what’s evolved 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 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.”
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 programme of events, Ambika at P3. In its past life, this hall saw tests crucial to the development 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.

A 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 Bluges – 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 specialist 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 match 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
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/b reflects 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.
06.06.07  Sheppard Robson
13.06.07  Architecture Week Launch - How Green is My Space?
13.06.07  Keith Wilson/ Richard Woods
– 18.08.07

06.09.07  MA Fashion Design & Enterprise - Degree Show
– 12.09.07
15.09.07  Established and Sons – Elvating Design
– 23.09.07

15.10.07  Frieze - Calvin Klein & Martin Creed

11.11.07  Retail Press Week - M&S
– 18.11.07
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

06.09.07
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 CONTROVERSIALY NAMED ‘DESIGN ART’ GENRE. A SELECTION OF ESTABLISHED PIECES, INCLUDING DESIGNS BY ZAHA HADID, WERE REPLICAED IN CARRARA MARBLE AND ERECTED ON 6M HIGH GREY PLINTHS.
15 OCTOBER 2007

CALVIN KLEIN COLLABORATED WITH TURNER PRIZE WINNER
MARTIN CREED TO REVEAL ITS SPRING 2008 COLLECTION.
THE EVENING’S ENTERTAINMENT CONSISTED OF AN 18-PIECE
ORCHESTRA THAT PERFORMED IN A LINE ALONG A DIAGONAL
CATWALK WHILST MODELS PACHED SLOWLY ROUND THEM IN
TIME TO AN ABSTRACT, MUSICAL COMPOSITION.

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.
Fashion Week: Unique & New Generation
10.02.08 – 15.02.08

Lisson Gallery: Julian Opie
14.10.08

Speed Racer: Film Launch
29.04.08

Waam: Westminster Architecture, Art + Music End Of Year Party
06.06.08

John Lewis: Press Week
24.11.08 – 28.11.08

AVPhD Research: Viva Viva
08.12.08 – 15.12.08

Jason Bruges Studio Residency: Ephemeral City
onedotzero: adventures in motion Launch Party
20.10.08 – 13.11.08

School of Media, Art and Design: Degree Shows
07.06.08 – 26.06.08

Heiner Goebbels’ Stifter’s Dinge
15.04.08 – 27.04.08

MA Photographic Studies Degree Show: Skip Intro□
04.09.08 – 09.09.08

London Festival of Architecture: The Urban Tamocracy
06.06.08 – 07.06.08

Fashion Week: Topshop
14.09.08 – 16.09.08

Open House: The aMazing City
20.09.08 – 22.09.08
UNIQUE AND NEW GENERATION
Stifter's Dinge
Stifter's Dinge 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 Dinge 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 text 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
IT WAS ALL THE MORE DREAMY AS EVERYTHING STOOD MOTIONLESS

Additional sources for Stifter's Diogs

Incarcitations for the southwesterly winds (“Kanubuu”) Recorded in Papua New Guinea, on 26th December 1965 by the Austrian ethnomusicologist Rudolf Pich, renowned pioneer of documentary filmmaking and sound recording. Using his so-called “Archaeophonograph” he was able to make unique recordings of indigenous songs and stories performed in the Papuan language by native inhabitants. Jacob Isaacz van Ruijdsdief (March, 1660s), oil on canvas, 72.5 x 98 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 Jacques Chancel. (Radioscopie France Inter, 1988)

William S. Burroughs
An extract from the text Nova Express – Tappan Zee Press.

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

Piero Uccello
Naples: Il Mare, c. 1460
Tempora on wood, side panel of a chest 65 x 165 cm, Ashmolean Museum, Oxford.

Antiphonal singing by Colonial Indians

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

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, ensembles worldwide, and have been seen at major international festivals and venues around the world. In recent years, his creative approach has 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. Francis Alÿs paced the streets of London on Seven Walks.

In 2007, Artergol launched its first international project with Roni Horn’s 40,000 DAY/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 premiered 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
SPEED RACER: FILM LAUNCH

29.04.08
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
LONDON FESTIVAL OF ARCHITECTURE: THE URBAN TENDENCY

8 JULY - 9 AUGUST 2008
AN EXHIBITION WHICH EXAMINES THE REEMERGENCE OF URBANISM AND THE NOTION OF THE 'COMPACT CITY' WITHIN THE NETHERLANDS.
FASHION WEEK: TOPSHOP
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.
LISSON GALLERY,
JULIAN OPIE
PRIVATE VIEW PARTY

14.10.08
JASON BRUGES: RESIDENCY & WORKSHOP
LAUNCH OF ONE DOT ZERO ADVENTURES IN MOTION FESTIVAL IN ASSOCIATION WITH THE BFI SOUTH BANK WHICH SHOWCASES VISIONARY INNOVATION AND OFFER GLIMPSES OF THE FUTURE OF CINEMA AND BEYOND - HOW MOVING IMAGES CAN BE EXPLORED ON AND OFF THE SCREEN THROUGH INTERACTIVE ARTS AND LIVE PERFORMANCE.
JOHN LEWIS: PRESS WEEK
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 SACOTT, 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 WYNN
ANDERS SJÖLIN: SOUND ART/MUSIC
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
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

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.
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 2009
Illustration and Graphic Information Design
11 – 14 June 2009

Ashok Sukumaran
The Neighbour
12 March – 12 April 2009

Kineticca
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
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top-left, then to left, then to right
photographer Michael Mazzia, photographer David Freeman
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photographer Michael Mazzia, ceramics, illustration and mixed media arts degree show 20 June 2008
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AV PHD: VIVA VIVA
photographer Michael Mazzia
P3 Volume One
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