WESTMINSTER

RAE 2008, RA2 - H 30

GREENE, David

Identifier: **8010831183658**

Output 3   (Design)

INVISIBLE UNIVERSITY

WESTMINSTER

RAE 2008, RA2   -   H 30

GREENE, David
HARDINGHAM, Samantha

Identifier: 8010831183658
                 0310830026971

Output   3   (Design)

INVISIBLE UNIVERSITY

General description:

The Invisible University is a live research project that seeks to gain knowledge and understanding of an architecture that is evolving from a culture whose dominant raw materials exist outside the visible spectrum: mobile and wire-free technology. The statement that changes in architecture are significantly driven by changes in technology is widely acknowledged. New technologies determine new possibilities; from rethinking a design approach or programmatic organisation to the imagining of possible applications and methods of construction. The influence of 'cultural drifts' (what most people are doing most of the time) is another significant factor in affecting change in architecture. This project is based on the assertion that the universal technological trajectory in the 21st century is towards that which is smaller and faster. That is to say, that it explores the architectural possibilities and situations arising from the continuing improvement and minimisation of technological devices which were once big, heavy and fixed to established buildings and where now infrastructures of wires, pipes and cables can be carried in the pocket.

Research Questions:

1. Do mobile and wire-free networking potentials support industrial revolution lifestyles and hence an architecture to support those lifestyles (i.e. fixed workplaces and hours of work), *or*, are there new architectural potentials to be proposed? – specifically, how does this relate to our own experience and possibilities as teachers, students and staff in a school of architecture.

2. What might this look like on a global scale? i.e. how might such patterns, uses and potentials affect other broader forms of organization, in particular the potential global network of architectural education?

Aims and objectives:

1. The project aims to propose innovative design proposals in response to a wide range of briefs that form part of what is commonly known as 'a university': lecture theatres, seminar rooms, libraries etc., by exploring the potentials of

working in collaborative, multi-disciplinary groups with recent graduates and professionals. We are taking the architectural school standard of innovative, lateral design projects based on themes and brief suggested by the Research Question, and working on them as a way of developing new models of working, i.e., a new "university" structure and thus its new architecture.

2. *The Invisible University* therefore aims to construct a model of a global school of architecture in the context of mobile and wire-free technology, which then might act as a model for re-thinking other types of institutional, place-based organisations.

Contexts:

The Invisible University is presented in the context of a trajectory of speculative design work pursued by David Greene, co-founder of Archigram. The group's rejection of the "precepts of *Modern*" in 1961 (*Archigram 1*) and endorsement of all contemporary themes relating to mobility and expendability - programmes for systematic change - were explored by Greene most famously in his *Living Pod* (1965): a thorough re-examination of 'the house'. Driven by a curiosity in new technologies (in this instance a method of spinning resin cocoons as tested by the Canadian military at the time) and a profound admiration of the work of Buckminster Fuller, *Living Pod* is a demonstration of the potentials of a 'total' design rethink. "The house as an appliance for carrying with you" has an enduringly contemporary ring.

However, for Greene it was not enough to merely offer alternative definitions to the 'high-codes' of Modernism. He walked out of the house and into the garden precipitating the **Locally Available World unseen Networks (L.A.W.u.N)** project series. "I have the desire for the built-environment to allow me to do my own thing" (*L.A.W.U.N Project No.1 - An Environmental Bottery 1969*). The move was a determined (some say doctrinaire) attempt by Greene to find ways to describe what an architecture might be with regard to wider popular cultural conditions, or as he would have it: "the restructuring of your lifestyle in terms of software related to time, rather than hardware

related to space" (*Studies in Electric Anthropology 1971*). It was the precise moment in time when humans saw their own planet in space for the first time - the idea of a global network could be imagined in the world park. *The Bottery – a fully serviced natural landscape* (1969) (which incorporates *LogPlug*, an icon of the kind of small instant villages that exist only in the memories of the people who were there and in the information memory of the robot) and the subsequent "moratorium on building", declared in the multi-media piece entitled *The World's Last Hardware Event* (*1971*) were conceived with McLuhan's "the medium is the message" lodged in one ear and an eye on the activities of the young conceptual artists (such as Robert Smithson and Gordon Matta Clarke) who were working out in the open in the American landscape. Together with Greene's own romantic reminiscences of a very English picturesque each of these 'atmospheres' contributed to preparing the ground (or rather the air), for the activities of the project called *L.A.W.U.N. Project No.2 - The Invisible University (1971)*.

The first description of *The Invisible University* appeared in *Architectural Design* (April 1971 p.200). The project consists of six photographs and a text that outlines the intention "to encourage a closer relationship between man, electronics and nature." The images show a number of landscapes with traces of something left behind or perhaps an activity yet to occur. It also introduces the idea of how this landscape might be negotiated.

> " I can see in my mind a picture of a nomad and within the pocket of his long-haired coat rests a television device…perhaps this longhaired coated man understands these lines…has learned how to weave his life almost chameleon-like into his environments. The development of electronics has allowed him to be a well-serviced primitive."

Almost 40 years later, this description is very much a reality for the *Invisible University,* yet the question of the ideological 'weave' remains. The original aim of this research project, now helped by Hardingham, has been substantially revised and mutated. It set out to look at how newly emerging invisible, trans-spatial communication technologies could lead to a new model for tertiary education. In the interim, much of what was once

speculation has now come to pass through the advent of the internet, intranet, text messages, etc. Hence, the various projects shown here, in particular the latest presentation for the 2006 London Architecture Biennale, show how the revised version of the project has evolved. As such it involved taking over a newspaper shop, putting up advertising holdings and posters, holding impromptu workshops, and a number of other discrete outputs. The exhibition installation featured in the local press and raised a good deal of discussion among the architectural and design community and in allied areas such as graphic design.

The Invisible University project has worked to collage together the vocabularies of advanced robotics and information technology with the description of architecture by the Situationists as time and event, and, the poetic impetus of the romantics Coleridge, Wordsworth et al… It is an example of a general condition we refer to as *Incidental Pasturalism*.

Incidental Pasturalism depicts a landscape that George Stubbs and the I-pod user would both understand. The Invisible University acts as a catalyst in this landscape that is infested by sheep and machines, grazing within the nervous system of the internet, where the values of a planet are subject to wikification, and where the dominant technology has no apparent moving parts.

Research methods:

The research methods of *The Invisible University* are dependant on all forms of direct critical feedback. A number of projects have been instigated by design proposals for public architectural events. Each event precipitates an opportunity to test the condition of *Incidental Pasturalism,* and work with a multi-disciplinary team of designers, grouped specifically for each project.

In essence the project is based on the lateral form of design project thinking. A specific evolution of the speculative architectural design project - itself the core component of

UK design education. In this instance it is a highly evolved and laterally developed method pursued by Greene in his decades of international teaching, and for which he was awarded the Annie Spink Award for Excellence in Architectural Education in 2002.

The projects are developed in collaboration with a number of practising architects, designers and students chosen by Greene for their specific approaches to the research problem. The projects are shaped to produce a range of immediately dispersed outcomes, such as exhibitions, lectures, workshops and often solicited by outside agencies. These events are seen as a by-product or outcome of the research model, therefore become both a working tool and part of the project's methodology. The partially ad-hoc nature of such collaborations is seen as an essential part of the evolving model of a flexible university. The projects, events, talks, etc., are recorded in various forms, the material then re-worked into the evolving design project, as in the current folio edition, and inclusion in forthcoming book and exhibition entitled *The Disreputable Projects of David Greene.*

This process is continually refined by its own critical process, again extrapolated from the architectural school crit and tutorial models. Beyond the active collaborators (designers) critics and historians, an interested public are also drawn into this project, and their input, both in formal and informal terms acts as a diffused crit system. Examples include an essay in the forthcoming publication by Robin Middleton, or the ongoing assessment of *The Invisible University* project by Prof Leon van Schaik of RMIT, Australia and ongoing collaboration with Prof John Frazer, Head of the School of Architecture and Design, Brisbane University.

Dissemination:

As such, the dissemination is an ongoing part of the working method, and Greene's status has meant that awareness of a continuous process has resulted in invitations from a wide range of international sources, with immediate dissemination both within and beyond the design profession in the form of lectures and exhibitions. For example

projects have been invited and funded by National Architecture Week, London (exhibition, 2004), the EPSRC (workshop with leading scientists, Engineering and Physical Sciences Research Council) Ideas Factory, Macclesfield (2006), Spatial Interface Conference, London (conference discussion2006), London Architecture Biennale (public installation, poster campaign and newspaper, 2006), The Archigram Cheer-Up, ICA, London (student and professional workshop, 2006), three issues to date of DotDotDot magazine, Netherlands (2006-07), Forms of Inquiry: The Architecture of Critical Graphic Design curated by Zak Kyes & Mark Owens (Architectural Association October, 2007) – see each project entry for more details. Presentations of the work have also been made in Mito, Japan (December 2004), at a seminar at the Royal College of Art (2205) and at seminars to the University of Syracuse Dept. of Architecture in London (2006/07).

These outputs have themselves been recorded, collected and fed into the ongoing process of research and dissemination, with this RAE, submission, and the imminent production of a major retrospective exhibition and catalogue of the work of David Greene at the Architectural Association, (The Disreputable Projects of David Greene) are hence a significant stage in the processing, assessment and dissemination of the ongoing project. The project has further been invited for exhibition in the USA (Columbia University).

Esteem Indicators:
The structure of this research project is that its unusual form is entirely based on the major and unquestioned esteem accorded to David Greene nationally and internationally both as co-founder of Archigram (awarded the RIBA gold medal in 2002) as a distinct and critical variant within, and critical extension beyond the group, (as witnessed by national and international invitations for the current project).He is highly

respected as a teacher with an astonishing range of highly diverse ex students many of them among the worlds greatest names both inside and outside of architecture (for which he was co-awarded the Annie Spink prize for Excellence in Architectural Education, 2002).

These more formal esteem indications helped establish the grounds of the project within the university, but they also operate as part of the substantial network of the project itself, since they provide the opportunities for dissemination and form part of the ongoing project work.

Esteem indicators:

RIBA Royal Gold Medal, 2002 (with Archigram)

RIBA Annie Spink award for Excellence in Architectural Education, 2002 (with Peter Cook).

Professorships at University of Westminster, (1999-).

Visiting Professorships: Oxford Brookes University (2000-) University of Hawaii (1975-6) Trent Polytechnic (1970-2) Virginia Polytechnic (1965-8).

External Examinerships include University of Greenwich, Oxford Brookes, Strathclyde University, Kingston University, the Bartlett, UCL, Buckinghamshire College.

Guest lecturer at more than 50 institutions worldwide including Royal College of Art, London; UCLA, Los Angeles; Institute of Contemporary Arts, London; Royal Institute of British Architects, London; University of Karlruhe; University of Trondheim; University of Berlin; Edinburgh University; Cambridge University; Aspen Conference; Centre Pompidou, Paris; Columbia School of Architecture, New York.

Exhibited work at institutions including: The Barbican Arts Centre, London; Pompidou Centre, Paris; FRAC Centre, Orleans, France; The Milan Trienalle, Italy; Documenta, Germany; Expo 70, Osaka, Japan; Kunsthalle, Vienna; Clock Tower Gallery, New York; Architecture League, New York; The Threadwaxing Gallery, Columbia University , New York; Museum of Contemporary Art Tokyo; Colegio de San Ildefonso, Mexico City; Fundacio Bienal de Sao Paulo, Brazil; Institute of Contemporary Arts, London; Royal Institute of British Architects, London; The Architectural Association, London,

Selfridges Department Store, London; Cornerhouse Gallery, Manchester; Museum of Modern Art, Oxford; Walker Art Gallery, Cambridge.

The recent phase of work on *The Invisible University* has been directly supported by institutions including:

- The Architecture Foundation: invitation to exhibit in Selfridges window alongside Norman Foster, Zaha Hadid et al, 2004
- The London Architecture Biennale: invitation to create major urban installation as part of LAB, 2005
- Engineering and Physical Sciences Research Council and Performing Arts Labs, invitation to hold workshop for senior engineers.
- The Architectural Association, London: invitation to solo exhibition and publication, in progress.
- Columbia University: Invitation to exhibit, in development.
- *DotDotDot* magazine, Netherlands: publication in three issues (2006-07),
- *Forms of Inquiry: The Architecture of Critical Graphic Design*, exhibition and publication curated by Zak Kyes & Mark Owens (Architectural Association October, 2007).

|	
L.A.W.u.N – Invisible University	**Date:May/June2004**
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
London Architecture Week	3 Carbon Positive
Selfridges	4 Home Corner
Usman Haque, Chris Leung, Jason Bruges	5 Out-in-the-Open
Theo Spyropoulos, Vasisli Stroupmakos	6 Air Studio
Jon Goodbun & Diploma 10 students	7 Word Dept
from University of Westminster	8 Distance Dept
Architecture Foundation	9 Live Science
	10 Exchange
AREA OF RESEARCH: *GREETINGS FROM LONDON*	

SCALE: 1:1
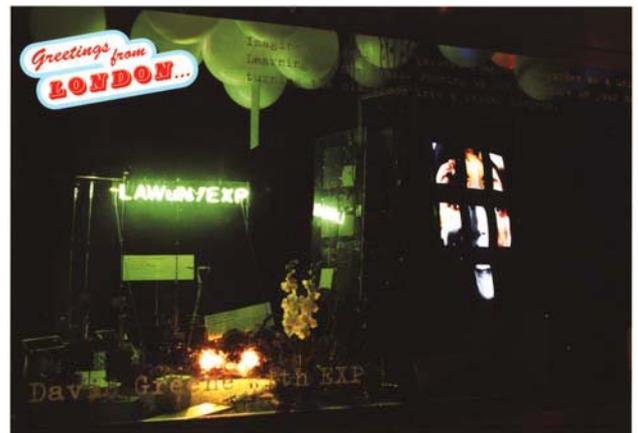
Window display at night, Selfridges, Oxford Street

PROJECT DATA:
David Greene and EXP were invited by the Architecture Foundation to participate in their project entitled *Greetings From London,* to mark National Architecture Week in June 2004.

The project was to design one of ten window displays for Selfridges department store, Oxford Street, London. The brief called for an interpretation of London which would imply a utopian or futuristic vision of some aspect of the city. The purpose of *Greetings From London* was to generate ideas of what a major city could be like, and present them in the most public way possible. The series of windows, or '3-D postcards', would act as a catalyst for discussion throughout Architecture Week on the desires and ideas for the capital city from a broad cross-section of its citizens and visitors.

The Greene/EXP team were part of a distinguished line up of internationally renowned architects. Other window displays were designed by Foster & Partners, FAT, NL Architects, Zaha Hadid, Alsop Architects, Nigel Coates, Casagrande Laboratory, Klein Dytham and Foreign Office Architects.

The project was supported and sponsored by CABE (Commission for Architecture and the Built Environment), Arts Council England, Land Securities & Selfridges.

| L.A.W.u.N – Invisible University	Date: May/June 2004
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
	3 Carbon Positive
Context	4 Home Corner
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange
AREA OF RESEARCH: *GREETINGS FROM LONDON CONT…*	
SCALE: 1:1	

PROJECT BACKGROUND:

The *Invisible University* initiated by David Greene and continued with Samantha Hardingham gives form to a set of guidelines for an 'invisible' free-form, de-centralized design pedagogy that takes advantage of the possibilities of public space and network technologies.

As co-founder member of *Archigram*, Greene conceived the project in 1969. *L.A.W.u.N (Locally Available World unseen Networks)* is the title for a collection of projects from that period that "resist the form factories of late Modernism" and rather addressed the possible architectural consequences of networking technologies. Seminal projects such as *Rokplug* and *Logplug* and *The Bottery* were ahead of their time in imagining the kind of technological environment in which we are now utterly immersed – an extra-mural landscape that is alive with wireless connectivity and where architecture can only exist in relation to time.

The Invisible University (IU)project represents a desire to recognise change and dispersal. The project specifically observes and imagines the future uses of mobile and wire-free technology in relation to universities, in particular a school of architecture. It explores the interactivity between the accepted definition of 'university' as a fixed place for the practice of knowledge transfer and conversation, and the potential for mobile, wire-free technology to deliver teaching and learning in a truly extra-mural context. The project asks if there is a correlation between the way that technology has influenced banks and the way we do our banking and the way that technology is influencing our choice and use of a university. The project speculates on the way that mobile and wireless technology has a dematerializing effect upon built matter and sees this as positive and imperative, but also recognises that the non-material state is temporary: the architecture anticipates and responds to change in use, expectation and understanding.

L.A.W.u.N – Invisible University	Date:May/June2004
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
	3 Carbon Positive
Aims and objectives	**4 Home Corner**
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *GREETINGS FROM LONDON CONT…*

SCALE: 1:1
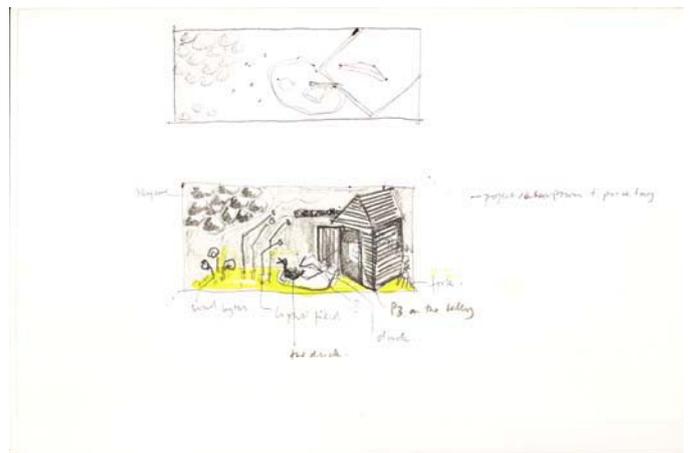
Preliminary sketch of display

PROJECT AIMS:
The IU precipitates the generation of new design projects and is a destination for discussion about projects directly relating to the architectural consequences of mobile and wireless networking technologies.

The window display provided an opportunity to bring together some of the IU's London based faculty members in an ambitious collaborative design and because of its location acted by way of an advertisement for the activities of the IU. In this respect David Greene and Samantha Hardingham assumed a curatorial role by inviting a group of practitioners to propose a number of interfaces that could be placed in and against the setting of an electronic garden, as conceived by Greene (whilst evoking the ghost of McLuhan):

"Imagine yourself in garden. Imagine the garden as a university. Learning in the grass. Phoning up for a lecture on your mobile, turning your classroom into a feudal dungeon."

An evening of lectures was organised at the outset to bring the invited participants together, to discuss their own work with each other and an audience of critics and students (see poster).

|	
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
	3 Carbon Positive
Components	4 Home Corner
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *GREETINGS FROM LONDON CONT…*

SCALE: 1:1

Working sketch for facebreeder#1

COMPONENTS:
The following proposals were developed into the final display:

Facebreeder#1
By Theo Spyropoulos of minimaforms & Vasili Stroumpakos of 00110.org
The installation - a kind of interactive yearbook - comprises nine discarded computer monitors and connects them into a 3 X 3 grid capable of displaying a single image. The program archives face images in a database, and then creates "a digital breeding lab of monstrous hybrids," displaying composite portraits on the grid of screens. Users are invited to participate by sending their portraits via email for inclusion in the database.

Theo Spyropoulos is a partner in the design practice minimaforms. He is a director of the Design Research Lab (DRL) at the Architectural Association and is a research fellow at MIT's Centre for Advanced Visual Studies. Vasili Stroumpakos' studio 00110.org is a palimpsest of reactive applications; architecture, interactive installations and graphic design. The studio approaches design by blurring the boundaries between different creative disciplines. Vasili is a tutor at the Architectural Association.

L.A.W.u.N – Invisible University	Date: May/June2004
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
	3 Carbon Positive
Components	4 Home Corner
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *GREETINGS FROM LONDON CONT…*

SCALE: 1:1

*Lightfield outdoor test installation*

Lightfield
By Chris Leung
A piece of a much larger installation originally designed for a garden was exhibited here. Two of twelve light wands occupied the electronic garden. The wands respond to each other and their lighting environment with small and very graceful gestures through a number of sensors that can track local light levels and movement of visitors. They also have built-in actuators to control the direction and intensity of the light that they project. The wands are networked together and exchange information about individual states while deducing information about the state of their shared environment. Lightfield served as a model interface for the IU library.

Chris Leung is an architect who divides his time between working for the architectural practice YRM Ltd. and Sixteen(makers) group who are engaged in research and are currently developing proposals at the Kielder Art & Architecture Residency, building environmentally responsive prototypes for installation within the remote Kielder Forest.*
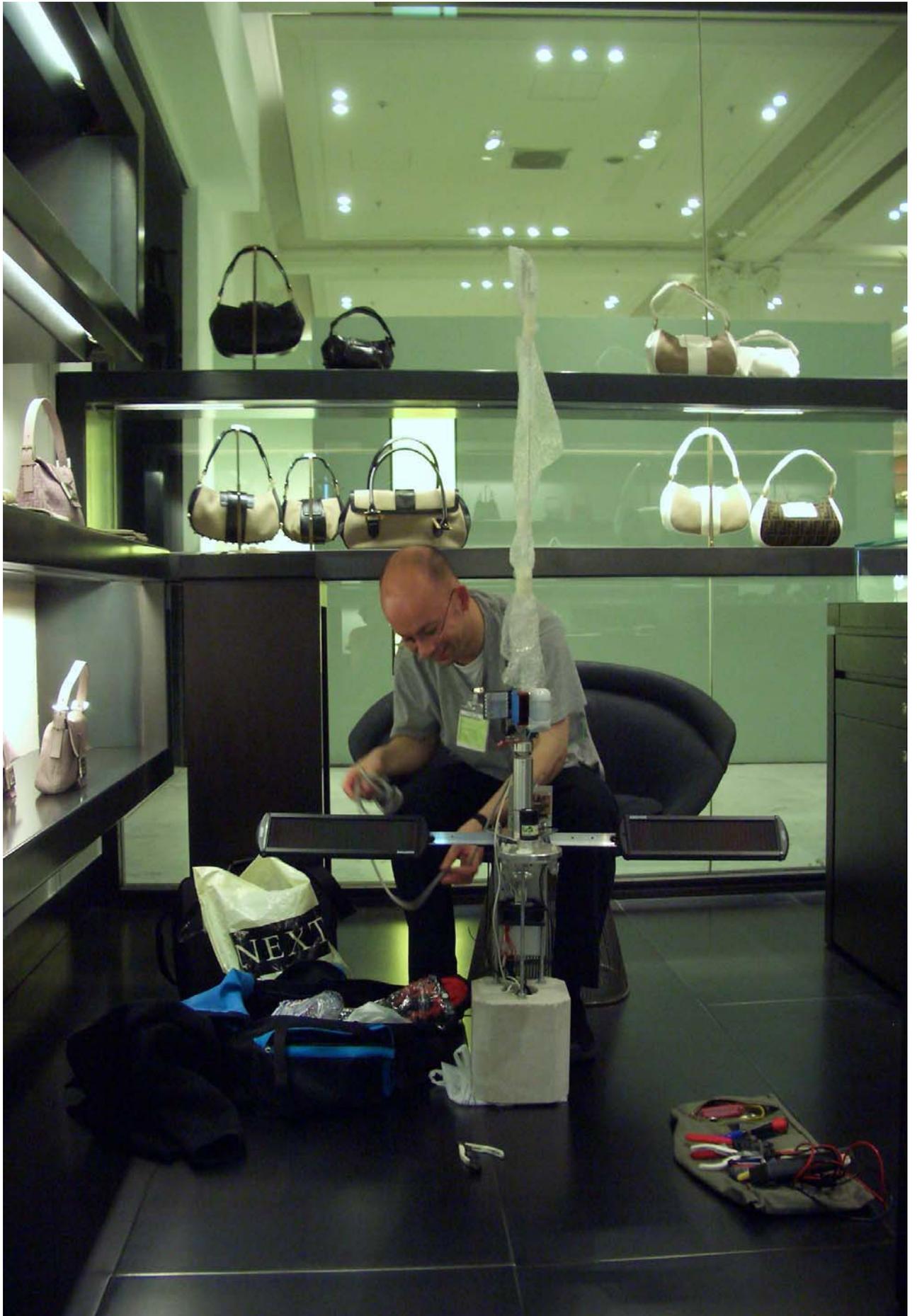
Chris Leung preparing installation in Fendi's departmental workshop, Selfridges

	CHANNEL:
TITLE: I.U.Subject Sheet	
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
	3 Carbon Positive
Components	**4 Home Corner**
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *GREETINGS FROM LONDON CONT…*

SCALE: 1:1
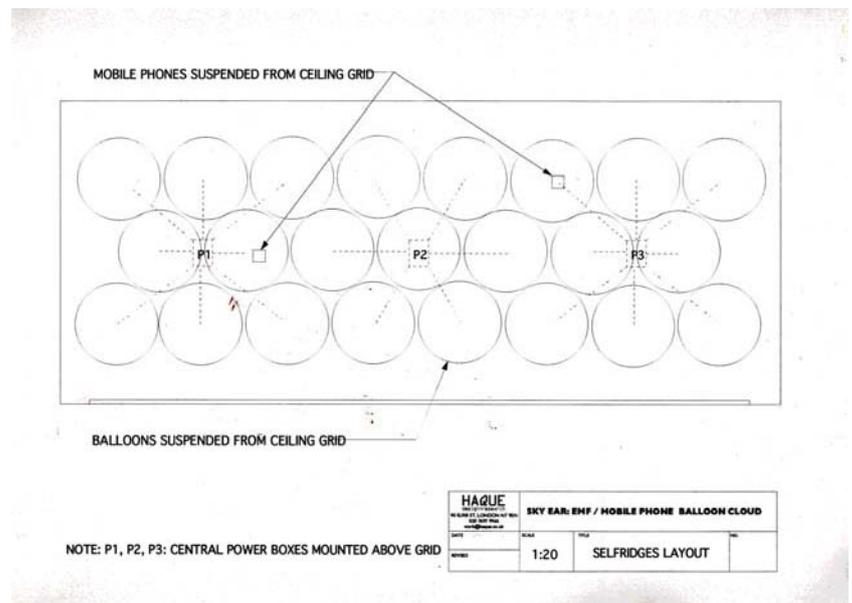
Plan for Sky Ear installation

Sky Ear B2B (balloon-to-balloon) network.
By Usman Haque of Haque Design + Research
Sky Ear is a cloud of balloons with mobile phones planted inside each one. The phones respond to electromagnetic fields in the sky. Call 07906203920 to listen in and watch the electromagnetic effects of your phone call. Works well in the dark and may be used for remote-controlled lighting effects indoors. The Sky Ear is both an interface for making the invisible visible but is also the design artefact/ by-product of the technology it employs, i.e. that of the mobile phone. The installation formed the trial modelling for a flight of balloons in Switzerland later that year in a project that received financial assistance from the Daniel Langlois Foundation for Art, Science and Technology.

Usman Haque specialises in the design and research of interactive architecture systems. Architecture is no longer considered something static and immutable; instead it is seen as dynamic, responsive and conversant. He has created responsive environments, interactive installations, digital interface devices and mass-participation performances. His skills include the design of both physical spaces and the software and systems that bring them to life. He has been an invited researcher at the Interaction Design Institute Ivrea, Italy, artist-in-residence at the International Academy of Media Arts and Sciences, Japan and has also worked in USA, UK and Malaysia. As well as directing the work of Haque Design + Research he was until 2005 a teacher in the Interactive Architecture Workshop at the Bartlett School of Architecture, London.

Window display at night, Selfridges, Oxford Street

| L.A.W.u.N – Invisible University	Date:May/June2004
TITLE: I.U. Prospectus Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1** Re-Use
OTHER SOURCES:	**2** We Need to Know
	3 Carbon Positive
Components	**4 Home Corner**
Cover of Archigram 9 (top) inspired the electronic garden tools (bottom left)	**5** Out-in-the-Open
designed by David Greene, made by Shin Egishira	**6** Air Studio
Logpile (under construction)- part of the electronic garden. (bottom right)	**7** Word Dept
by Jason Bruges, made by Tim Greatrex	**8** Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *GREETINGS FROM LONDON CONT…*

SCALE: 1:1
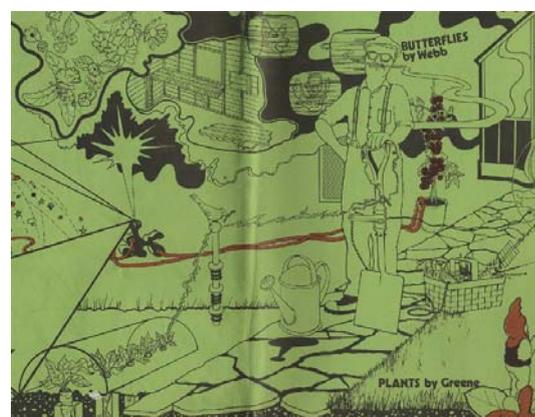
Window tour led by Rowan Moore, director of the Architecture Foundation (centre back)

technical studies

EXP
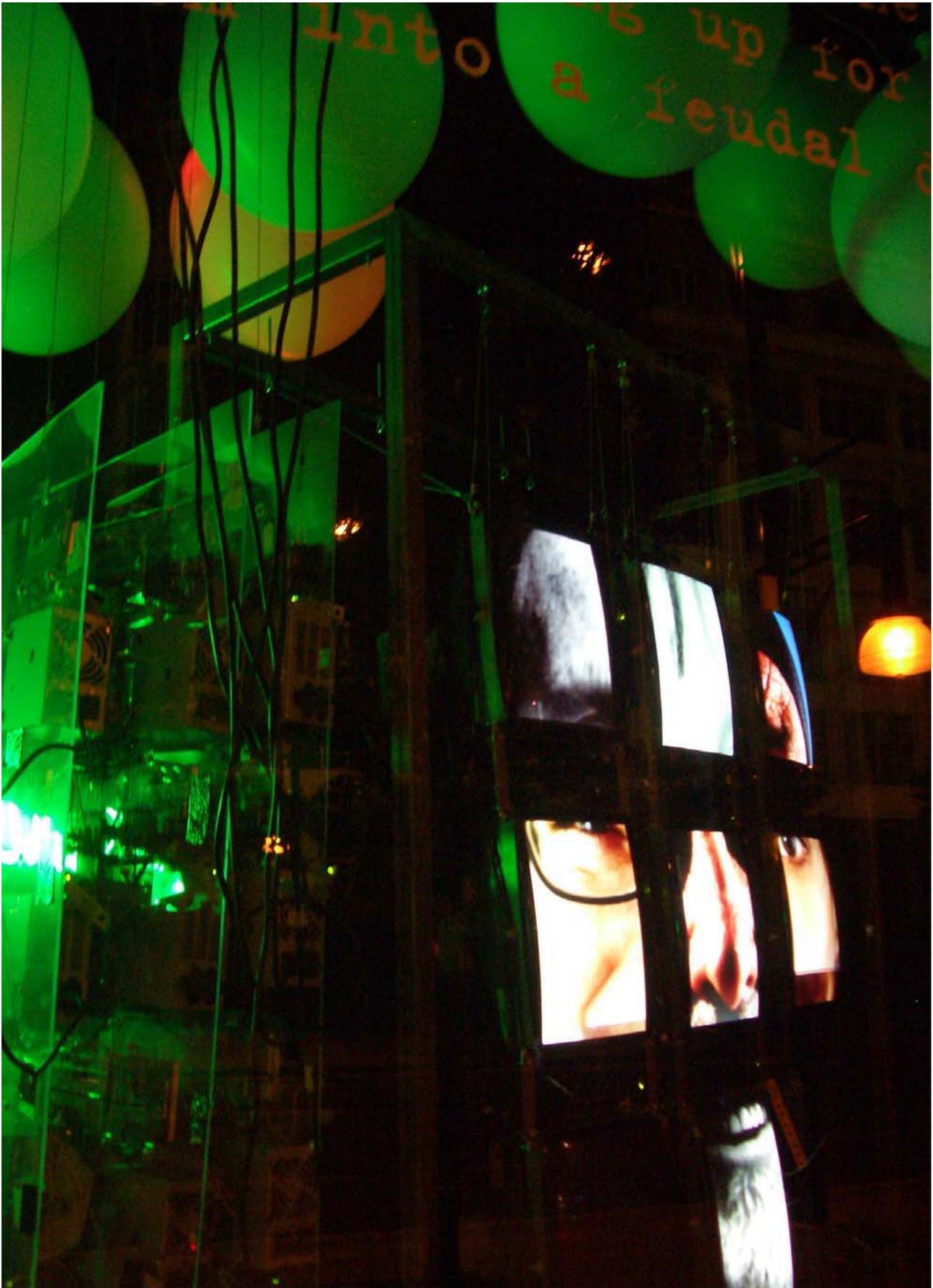
L.A.W.U.N Invisible University

First public meeting of new faculty staff

David Greene Peter Silver William McLean Jon Goodbun Jason Bruges Usman Haque Chris Leung Vasili Stroumpakos Theodore Spyropoulos

18th March 6.30pm Room M421

University of Westminster   35 Marylebone Rd London NW1 5LS
Baker Street Tube Station Buses 2 13 18 27 30 74 82 113 139 189 274

Contact: Technical Studies Room M503   Tel 0207 911 5000 ext 3194
Pete Silver silverp@wmin.ac.uk   William McLean w.f.mclean@wmin.ac.uk

| TITLE: I.U. Subject Sheet	CHANNEL:
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
London Architecture Biennale	3 Carbon Positive
Jack's Newsagents	4 Home Corner
Zetter Hotel	5 Out-in-the-Open
John Morgan Studio	6 Air Studio
+ all contributors to the Newspaper Prospectus #1	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *The Prospectus for the IU*

SCALE: 1:1
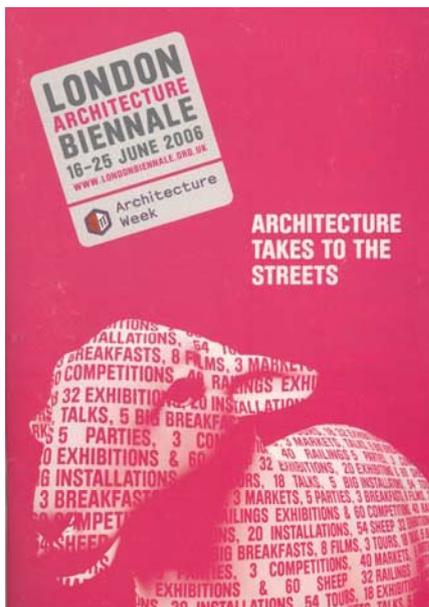
PROJECT DATA:

EXP was invited to participate in the London Architecture Biennale 2006. This year's theme was *change*.

The Biennale took place along a walking route connecting Southwark with King's Cross. Various sites along the route were given over to students and architects to design 'live' interventions – permanent or temporary structures – that would refer to the spatial qualities of the site or the way it is used, misused, abused or underused.

The site chosen by EXP formed an extension to the designated Biennale site at St.John Square. It included Jack's Newsagents and the Zetter Hotel.

TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
	3 Carbon Positive
Proposal	**4 Home Corner**
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *The Prospectus for the IU*

SCALE: **1:1**
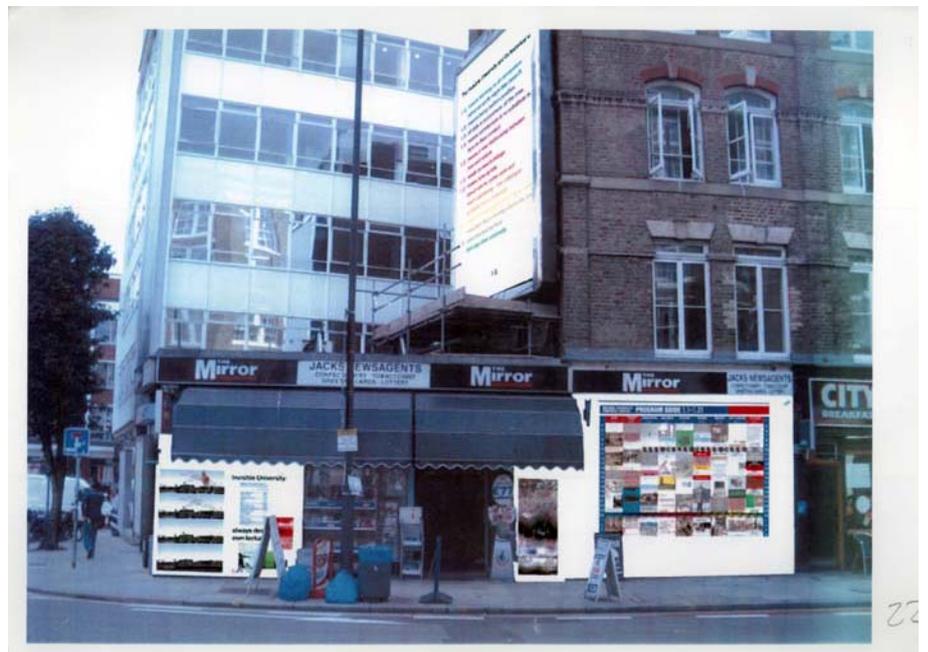
visualisation

PROJECT PROPOSAL:

The project was to design a week long *Invisible University* faculty meeting to take place during the Biennale.

The meeting comprised:
  a) the cleaning and repainting of Jack's Newsagent, in cooperation with its owners, and the curation of the shop's exterior advertising space for the duration of the Biennale.
  b) the design of three posters to fill the exterior advertising space.
  c) the publication of a 24 page newspaper: *The Prospectus for the Invisible University*.
  d) A schedule of tutorials and seminars to take place at The Zetter Hotel during the Biennale week.
  e) the making of new film footage to incorporate into an ongoing film project about the IU.

     The project was a collaboration between EXP and John Morgan Studio in developing the content and design for the posters and the newspaper.

L.A.W.u.N – Invisible University	Date:16-25.06.2006
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
	3 Carbon Positive
Newsagent	**4 Home Corner**
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange
AREA OF RESEARCH: *The Prospectus for the IU*	

SCALE: 1:1

Jack's Newsagent – taking advantage of the possibilities of private and public space.

Much of the preparatory work for the project involved establishing ownership of various parts of the exterior of the building. A small but prominent corner site on the Clerkenwell Road affords prime advertising space on this busy east-west thoroughfare, therefore at least 70% of the exterior is given over to advertising space with the potential to earn up to approximately £8000 in revenue per week. The rest of the space is used for newspaper and magazine racks, National Lottery signs and machines and milk crate storage.

At the outset of the project there were 5 main advertising opportunities, 4 at ground level and one two-storey high illuminated board located above the shop. Having spent several weeks seemingly successfully negotiating with the hoarding company on the free loan of the very prominently sited advertising space above the shop for 1 week during the Biennale (usual rate: approx. £5,000 per week), the billboard was unexpectedly removed in the middle of the night as it transpired that it had been mounted without planning permission.

The spaces occupied by the 4 remaining hoardings at ground level were leased by three other bodies: the owners of the newsagent, Outside Advertising and Impact Media. Each area required its own negotiations which were successfully put in place with the minimum of costs incurred. Each hoarding in turn required different printing specifications according to type of frame or mount and set days for poster change over.

A comprehensive cleaning and repainting exercise was undertaken at Jack's Newsagents. A temporary stud wall and plywood surface approx. 2.5m X 4m was built along the north wall to provide a smooth surface for the large IU Timetable poster. Three other posters were mounted in the existing advertising hoardings.

The IU timetable poster in situ

Incidental Pasturalism poster and Prospectus sale stand in situ

IU historical values poster in situ

IU frontage for Jack's newsagent, 16th-25th June 2006

L.A.W.u.N – Invisible University	Date:16-25.06.2006
TITLE: I.U. Subject Sheet	CHANNEL:
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
	3 Carbon Positive
Newspaper	4 Home Corner
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange
AREA OF RESEARCH: *The Prospectus for the IU*	
SCALE: 1:1	

The IU Newspaper – the desire to recognise change and dispersal.

Designed by John Morgan Studio
Printed by Newsfax International, London
Print run: 2000 copies

The newspaper served as the first issue of *The Prospectus for the Invisible University*. It was specific to the time, date and place printed on the header.

The Prospectus:
1. sets out the IU's line of enquiry: *exploring the architecture of the new nature in a culture of smaller and faster.*
2. makes a statement of intent: *to avoid seeing architecture as a set of shapes, preferring to see it more as a sensitive responsive system – an electronic topology.*
3. sets out a definition of *Incidental Pasturalism* and describes some incidents, past and future (for the record), e.g.: *type3 – cyberbucolia, all year, all weather pollen shed, type1 – urban pasture, weather sensitive, summer only, type2 – unpropped monument, air rights clock, 36 months only.*
4. introduces some of its courses and faculty members e.g.: *the Caretaker, Air Studio, the Word Dept., Dept. of Distance, School of Musings and Inspiration.*

The courses printed are only relevant in relation to the time, date and place printed on the header – some may very well have expired by now, others will have taken on new content to stay ahead of the demand for new lines of inquiry.

The IU newspaper was displayed and sold in the racks alongside the daily broadsheets outside Jack's Newsagents and was made available in each of the rooms at the Zetter Hotel during the Biennale. A limited edition of the IU Timetable poster was also for sale.

The posters and some texts from the newspaper have subsequently gone on to be serialised in 3 issues of the Dutch based graphic design magazine, *Dot Dot Dot* (ISBN) and were featured in an exhibition entitled *Forms of Inquiry: the Architecture of Critical Graphic Design*, curated by Zak Kayes and Mark Owens at the Architectural Association, London in October 2007. Catalogue ISBN 1902902 62-9

L.A.W.u.N – Invisible University   Date: **19.06.06**

TITLE: I.U. Prospectus Subject Sheet	CHANNEL:
SOURCE: David Greene/Samantha Hardingham	1 Re-Use
OTHER SOURCES:	2 We Need to Know

DAY 1. : IV TUTORIALS AT THE ZETTER HOTEL, EC1.

3 Carbon Positive
4 Home Corner
5 Out-in-the-Open
6 Air Studio
7 Word Dept
8 Distance Dept
9 Live Science
10 Exchange
11
12

AREA OF RESEARCH: DRAWING /DESIGN

SCALE: 1:1

L.A.W.u.N – Invisible University   Date: **20.06.06**

TITLE: I.U. Prospectus Subject Sheet	CHANNEL:
SOURCE: David Greene/Samantha Hardingham	1 Re-Use
OTHER SOURCES:	2 We Need to Know

I.U. NEWSPAPER / THE PROSPECTUS FOR THE INVISIBLE UNIVERSITY

BENCH, ST.JOHNS SQUARE, EC1.

3 Carbon Positive
4 Home Corner
5 Out-in-the-Open
6 Air Studio
7 Word Dept
8 Distance Dept
9 Live Science
10 Exchange
11
12

AREA OF RESEARCH: COMMUNICATIONS/PUBLICATIONS

SCALE: 1:1

IU tutorial/seminar week at the Zetter hotel

L.A.W.u.N – Invisible University	Date: **December 2004**
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
CRYSTAL PALACE – client design advisor to	**3 Carbon Positive**
The London Development Agency (LDA)	**4 Home Corner**
Greater London Authority (GLA)	**5 Out-in-the-Open**
Crystal Palace Project	**6 Air Studio**
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange
AREA OF RESEARCH:	
SCALE: 1:1	
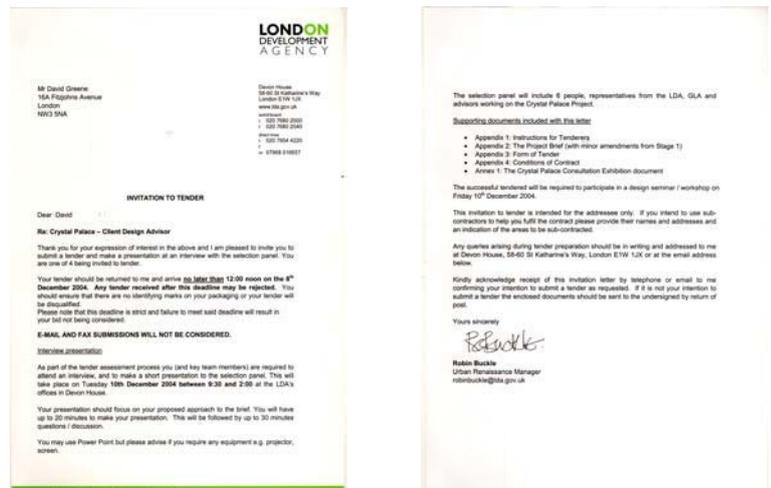
Invitation to tender - Client Design Advisor to support the LDA as client, and its consultant team, in developing and progressing options for the regeneration of Crystal Palace Park and its sports and other facilities.

The scope of work was primarily to contribute design advice on the future of existing buildings and structures located in the park, park access points and transport improvements. Also provide advice on design aspects of the planning framework in respect of planning applications.

A full project plan was required setting out a methodological approach and a timetable of activities.

In response to the broad range of client requirements, David Greene put together a team of consultants who would respond to specific aspects of the scheme under his direction.

The team included:
David Greene, Samantha Hardingham, Will McLean, Vector Special Projects (lightweight materials specialists), XCO2 (environmental engineers).

Short listed to 4 for interview.
David Greene, Samantha Hardingham, Will McLean and Ben Morris of Vector Special Projects attended the interview.

TENDER for Client Design Advisor, Crystal Palace Park.

David Greene + consultants.

To butterfly brains
Keep your brain like an
Exposed nerve he said
To dreamers and slackers
To workers for the beauty
Of ideas
To prisoners in the
Revolving door between
The room called doubt and
The one named belief
To the slaves who work for
The small triumphs of
Reality
You can roll a piece of
Steel any length
To those who prefer the
Parking lot to hypersurface
To those who think a
Traffic jam is a temporary
City
To the cybernetic park
To those who love the
Crystal before the palace
To those who see the park
As a paradise for learners
Dreaming in the city
Stuffed with objects and
Things
We can dedicate
This park to the birds and
The laptop
To the invisible
Data networks of the modern sky as we smell
The roses
To the imagination of the
Flowers and to the
Breathing
New blue-tooth cell-phone
Event life into the
Crystal Palace
The park that we
Have been bequeathed.

David Greene 2004

Project Plan including timetable of activities.

The purpose of defining a methodology at this stage is to clarify
the specific position of Design Advisor in relation to the client
and brief. The appropriateness of the position has been established
by the client. Its usefulness has yet to be determined by that
client and all of the stakeholders and interested parties in Crystal
Palace Park.

On this basis David Greene views his role, and that of his
consultant colleagues, as one of facilitator/curator: sharing in a
strong social vision, equipped with diverse knowledge fields and
expert in engaging groups and individuals of all ages in inspiring
creative discussion and then critically drawing new meaning from a
wide range of opinions.

It is David Greene's intention that the introduction of these
specialist consultants at various stages of the design advisory
process (and others where it is identified by the working partners
as appropriate) will ensure that issues at all scales, from the bats
that inhabit the park to information networks extending beyond its
boundaries, are always considered in relation to each other.

Since 2003 David Greene has worked in association with Samantha
Hardingham and Will McLean through teaching, research and practice.
They share a vision of the park as the celebration of impermanence
in the city. A place where the events and people that appear and
disappear, from picnic to athletics meet, are doing so as a largely
intuitive response to their environment. Time is therefore a
critical element in any developing any such planning framework.

The core team are committed to the idea that an infrastructure of
services and utilities, both existing and proposed, are key to
facilitating an inclusive approach to the use of the park and
prioritizing an economical agenda before specifying design
artefacts. Any such artefacts tend towards an awareness of
temporality. They see that the hybridizing of urban facilities such
as art, science, leisure, education and transport allow for the
capacity to absorb new uses. The networked park is therefore a
landscape based learning facility responsive to partnerships with
local institutions, museums, libraries, schools, societies,
residents and visitors alike.

The following timetable of activities is proposed over the course of 24 weeks from mid-December to end May 2005:

Wk 1-4: DA attendance: DG/SH&WMc
- Initial client consultation to gain detailed understanding of client's over-arching approach and structure for decision making processes.
- Determine methods for communications and consult on methods of documentation.
- Establish with the client the extent of current objectives relating to Property Development, Park Options and Framework production for all existing consultant teams, work streams, GLA officers, interest and user groups: data collection.
- Determine strategy for collaboration with resident's groups.

Wk 5-8: DA attendance: DG/SH&WMc
- Establish working parties/project groups and invent/plan workshops to appropriately address key areas in the following suggested* areas:
  1. Park as Tuned-up Landscape: principles of information network relating to traffic, parking, lighting, access/egress, ecology.
  2. Energy in the Park: generate, consume, transfer – exemplary devices for enhanced environmental control of existing facilities.
  3. Structures in the Park: integrated materials technologies to develop an approach to event based structures.
- Identify any additional areas of expertise required to address specific issues at this point.

Wk 9-14: DA attendance: DG/SH&WMc/XC02/VectorSP
- Conduct participatory workshops in the park – it will be cold at this time of year so will need to be active.
- Review of communications and documentations.

Wk15-24: DA attendance: DG/SH&WMc - XC02/VectorSP for part-time.
- Consolidate all data from workshops.
- Refine information towards set of guidelines for planning framework.
- Include minimum of three review sessions with client and work stream leaders in refinement.
- Deliver documentations.

* emphasise that these are SUGGESTED and open to change based on information gathered through initial consultation process, but are indicative of the design advisor's methodology.

TITLE: I.U. Subject Sheet	CHANNEL:
SOURCE: David Greene	1 Re-Use
OTHER SOURCES:	2 We Need to Know
PODNET: (post-digital architecture network) event	3 Carbon Positive
	4 Home Corner
Lecture	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: Summary

SCALE: 1:1

The Polytechnic group at Westminster, the AVATAR group at the Bartlett, and SIAL at RMIT- Melbourne jointly announce the first PODNET (post-digital architecture network) event:

David Greene contributed a lecture on Monday 3rd April 2006

Spatial Interface: architecture and technology
www.spatialinterface.org

© David Greene & Samantha Hardingham Invisible University/EXP
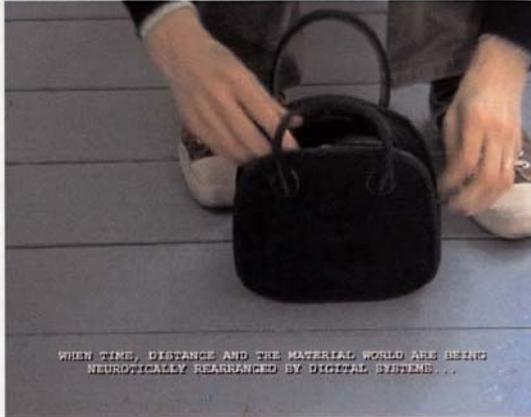
Interfacing with Evolution: towards a self organizing Architecture

John Hamilton Frazer

Generative and evolutionary computing techniques are proposed to achieve the co-operative evolution of a sustainable future architecture.

The implication is a fundamental realignment of the roles of the user, the environment, the tool and means of construction. The computer becomes an evolutionary accelerator and the means of prediction and production; the user plays an active role in establishing the criteria for the validation of virtual prototypes for sustainable construction in the real world; the architect creates and sows new design concept seeds expressed in the genetic language of artificial form; and the environment is actively involved to effect the growth of the seeds so that each is unique to its situation.

This new model will be complete when design information is fully embedded in the intelligent and interactive substance of a built environment and is able to interface with the natural environment. Self-knowledge, self-assembly, self-modification and self-repair will finally lead to self-organization. The natural and artificial environments will merge, enabling the built environment to become integral to the very shaping of our planet's future. This self-organizing process is known as *autofectonics*.

Based in the first instance on an analogy with the operation of natural biological processes, the model moves on to suggest a post-evolutionary strategy that transcends the analogy with nature and in turn becomes a means of interfacing to the evolutionary processes of nature. The *autofectonic* result may be a new form of designed artefact interacting and evolving with natural forces through pervasive computing and artificial intelligence.

WHEN TIME, DISTANCE AND THE MATERIAL WORLD ARE BEING NEUROTICALLY REARRANGED BY DIGITAL SYSTEMS...

THE CONTENTS OF THE POCKET OR HANDBAG BECOME ESSENTIAL TOOLS FOR BUILDING YOUR OWN ARCHITECTURE

Lecture points covered:

- Drawing as a means of interrogation rather than a description of form – a structuralist reading of architecture. Roots in Conceptual art, specifically Joseph Kosuth's 'Art after Philosophy'(1967). Demonstrated through showing examples of the work of Casaverde…"more interested in the crumbs than the slice of bread".
- Conceptual context of the *Invisible University* through earlier projects such as 'Moratorium on Building' and 'Bac-pac Man'.
- Definition of *Incidental Pasturalism* (relating to the IU): advanced robotics and networking technologies collaged together with the vocabulary of the Situationist manifesto and the poetic impetus of the romantics such as Coleridge and Wordsworth. A landscape that George Stubbs and the I-pod user would both understand.
- Interfaces: the contents of the pocket or hand bag as tools for building your own architecture (see above left in event brochure).

TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
ARCHIGRAM CHEER UP #2	**3 Carbon Positive**
Institute of Contemporary Arts, London	**4 Home Corner**
To mark the launch of the University of Westminster's	**5 Out-in-the-Open**
Archigram Archival Project	**6 Air Studio**
Funded by LCASE	**7 Word Dept**
	8 Distance Dept
MULTI-DISCIPLINARY WORKSHOP	**9 Live Science**
	10 Exchange
AREA OF RESEARCH: *IU in St.James's Park*	
SCALE: 1:1	

Some information about St.James's Park courtesy of the Royal Parks office…..
- Gross area (see map) – 345000 sq m
- Gross grassed areas – 233000 sq m
- Lake – 46000 sq m
- Total lengths of paths (including the perimeter roads) – 4200 m
- On average, 35 ground and maintenance staff on site year round (also responsible for Green Park).
- Grass is cut on a monthly basis, weekly during the Spring months and not at all in January and February.
- Flower beds are planted twice yearly.
- 15 different species of waterfowl - fed daily.
- 5 X pelicans fed fish daily at 3pm.
- Trees inspected yearly by the tree officer responsible for all Royal Parks (Hyde Park, Kensington Gardens, Regent's Park, Green Park and St.James's Park).
- ALL GREEN WASTE IS COMPOSTED AT KENSINGTON GARDENS.
- GENERAL WASTE IS CURRENTLY NOT RECYCLED.
- ALL RESTAURANT WASTE IS RECYCLED (SUBCONTRACTED).
- Band stand is a temporary structure — put up in May and taken down in September with bands only playing at weekends.
- Temporary access is given to the restaurant and kiosks (subcontract).
- Temporary licences granted for events such events, State openings, Trooping the Colour. Next year the park with be the starting block for the Tour de France as a trial run for the Olympics (in order to assess adequate infrastructure e.g. lavatories, refreshments, access, first aid).
- Park attracts 5.5 million visitors a year.
- The Royal Parks office states that it now spends more time on licensing and events facilitation than horticulture and husbandry.

Eurostar – Built 1993-95 – 394 m long – 2.81 m wide- 752 tonnes – 794 seats – No. in service – 31

Airbus A380 - Completion date of first order expected 2007/08 - 73 m long - 80 m wingspan - 24 m high - 850 seats - 1235lb take off weight - 851lb landing weight

A weekend event took place at the ICA in London on 14th-15th October 2006 to launch the University of Westminster's Archival Project run by EXP. The event included an exhibition of work, films, a staging of the Archigram Opera, talks with all the living members of Archigram and a two-day workshop based in the ICA and adjacent St. James's Park.

WORKSHOP

As a member of Archigram and as one currently running the live research project, *Invisible University* at EXP, David Greene was invited with Samantha Hardingham to organise a 2-day workshop - or as Archigram would have it, a CHEER UP #2 (the first took place at the ICA in 1972).

The workshop brief referred to the agenda for the *Invisible University* as stimulus for new projects that would respond to the latest phase in the architecture of the university – using St.James's Park as the site for exploring the architecture of a culture of smaller and faster.

L.A.W.u.N – Invisible University	Date: October 2006
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
ARCHIGRAM CHEER UP #2	**3 Carbon Positive**
Participants	**4 Home Corner**
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange
AREA OF RESEARCH: *IU in St.James's Park*	
SCALE: 1:1	

PARTICIPANTS

An open call for student participants was put out to all London based schools of architecture and via the London Consortium. Twenty students applied from across the schools including architects, artists, graphic and textile designers and a musician, representing the University of Westminster, The Architectural Association, Birkbeck College, the Royal College of Music and the Royal College of Art.

Sebastian Luiten

Gary Mills

Ahmad Sukkar

Richard Irving

Katie Rebakah Jones

John Oduroe

Kinda Al_Sayed

Luis Fraguada

Alex Kaiser

Gabrielle Omar

Bijal Mehta

Na'amah Hagiladi

Catherine Szacka

Detta Danford

Daniela De Paulis

Patsy Craig

Reena Gogna

Harsh Thapar

Tiffany Broyles

Margaret Dewhurst

Gabriella Daris

L.A.W.u.N – Invisible University	Date: October 2006
TITLE: I.U. Subject Sheet	CHANNEL:
SOURCE: David Greene/Samantha Hardingham/EXP	**1 Re-Use**
OTHER SOURCES:	**2 We Need to Know**
ARCHIGRAM CHEER UP #2	**3 Carbon Positive**
Programme	**4 Home Corner**
	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange
AREA OF RESEARCH: *IU in St.James's Park*	
SCALE: 1:1	

Saturday 14th October
Archigram/EXP Cheer-up design event for St. James Park at the ICA

Outline for the day
1)10.30 - All meet in the café in the park.
Introduction by David Greene (with Mike Webb, Dennis Crompton and Samantha Hardingham/EXP) groups announced, brief and some kit handed out.
2)11.00am - In to the urban pasture.
The student groups move into St James's Park to ramble with cameras, pencils and mobile phones to begin to envision and plan out a distributed university (or architecture) within its area.
3)12.00 am - Meet in the Nash Room
Discussions. The centrepiece will be a map of the park at 1:200 that is large enough to walk around, walk on, draw and build on. There will be other large projected plans courtesy of Google Earth. Students are asked to bring a picnic lunch or make use of the ICA bar and canteen for lunch.
4)Onwards until 4.00pm
Groups will work in the Nash Room on their speculations with visits from critics and tutors on an ad hoc basis. Visitors will include Mark Fisher, Will Alsop, Chrysilis's Chris Dawson and Mike Davies, Simon Herron from Velvet Air, Brian Leonard from HM Govt., artist Matty Pye, Valentin Bontjes Van Beek from the AA and animator Kevin Shepherd and others particularly associated with the rabid thinking on architecture of the Archigram era - to give a creative edge and a sense of danger to this project!!!
5)4.00pm Tea, cakes and show and tell with visitors in the Nash Room.
In the spirit of Peter Cook's Sunday afternoon teas, the groups will present their ideas, drawings and movies to the Archigram members and others for criticism and discussion.
6)5.30pm – 2am tutors disband, groups work.
Groups left to develop their ideas and (as the late Warren Chalk asked) to be the exposed nerves to the new potentials of the urban pasture that we call St.James Park.

It must be ***extreme***.
We are interested in ***making*** new realities.

Sunday Oct 15th 12.00am - Review of the ideas. Panel led by Peter Cook with guest critics Mike Webb, Dennis Crompton, Will Alsop, Bill Menking, Barry Curtis and Hadas Steiner.

All review proceedings were video recorded and can viewed by searching Archigram at: *http://uk.youtube.com*

'LAWuN project number 2

THE INVISIBLE UNIVERSITY

The symbiosis between man and nature i s well known.
This condition has been extended in this picture to include
electronics. It could be any group , in any context – we
might imagine that here they are not
musicians but that they are in an intensive
learning situation. The gear depends on
how it is played, the responses of the
class and the players and the class.
The concert and the class are in a way the
same...it is only the messaGEs THAT ARE
CHANGING ...out of the building and into
the field... A CONCERT IN A FIELD OR A
UNIVERSITY IN A FIELD .... DECIARE A MORATORIUM
ON BUILDING.....!!!!. **St James's Park** is the site
for the architecture of a culture of faster and smaller !!!!!!!
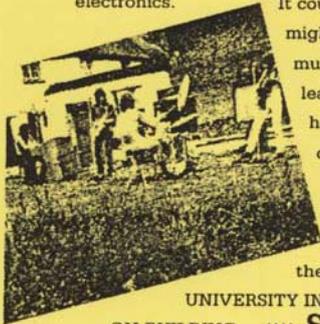
What is there to design?
If you start from scratch where do you start?
What do you need?
Remember – Time, memory and battery life.

ICA CHEER-UP #2
The **ARCH GRAD**
Archival Project
14-15 October 2006

The architecture of the
UNIVERSITY has a historical
trajectory from the monastic model
of OX-BRIDGE , THrOUGH tHE SUBurBAN
MODEL OF THE CAMPUS TO THE most recent
UTILITARIAN MOTIVATIONS OF EARN-and-LEARN.
YOU HAVE 24 HOURS TO RESPOND IN THE MOST EXTREME
WAY YOU CAN to CONJURE UP FROM YOUR
IMAGINATIONs, REsPONSEs TO THIS LATEST PHASE OF
THE 'UNIVERSITY' – IF INDEED THAT IS WHAT IT
SHOULD BE cALLED. IT HAS BEEN DECREED BY HMG
THAT ST JAMES PARK IS THE SITE OF THIS 'OBjECT'.

A Ramble in St James's Park

Much wine had passed with grave discourse
Of who fucks who and who does worse,
Such as you usually do hear
From them that diet at the Bear,
When I, who still take care to see
Drunkenness relieved by lechery,
Went out into St James's Park
To cool my head and fire my heart.
Whence rows of mandrakes tall did rise
Whose lewd tops fucked the very skies.
Each imitative branch does twine
In some loved fold of Aretine.

And nightly now beneath their shade
Are buggeries, rapes, and incests made.
Unto this all-sin-sheltering grove
Whores of the bulk and the alcove,

Great ladies, chambermaids, and drudges,
The rag-picker and heiress trudges.
Carmen, divines, great lords, and tailors,
'Prentices, pimps, poets, and jailers,
Footmen, fine fops do here arrive,
And here promiscuously they swive.
  Along these hallowed walks it was
That I beheld Corinna pass.
Whoever had been by to see
The proud disdain she cast on me
Through charming eyes, he would have swore
She dropped from heav'n that very hour,
Forsaking the divine abode
In scorn of some despairing god.
But mark what creatures women are,
So infinitely vile, when fair.

[overlapping fragments:]
...earth and ... completed the first astronaut
... capsule.
features and a ...... design with fold ...
inflatable seats and partitions,
mobile work and eating stations and

[right-margin fragments:]
r Walking
hitecture
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body closely
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ll necessary
IT HAS A
MILAR
EY TO YOUR
Webb. "YOU
FRIEND
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D ON TO
O STEP
THE
MEANS
ES
ER
OF
SUIT

FREE ADVICE AND CONVERSATION
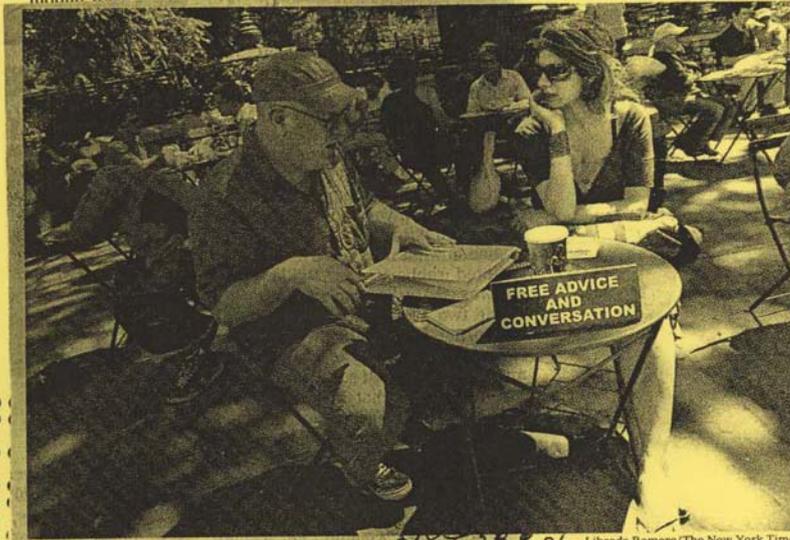
NYT 28.2.06 Librado Romero/The New York Times

Two poems about the park: one by the Earl of Rochester (c.1660) and the other by David Greene (2004).

To butterfly brains
Keep your brain like an
Exposed nerve he said
To dreamers and slackers
To workers for the beauty
Of ideas
To prisoners in the
Revolving door between
The room called doubt and
The one named belief
To the slaves who work for
The small triumphs of
Reality
You can roll a piece of
Steel any length
To those who prefer the
Parking lot to hypersurface
To those who think a
Traffic jam is a temporary
City
To the cybernetic park
To those who love the
Crystal before the palace
To those who see the park
As a paradise for learners
Dreaming in the city
Stuffed with objects and
Things
We can dedicate
This park to the birds and
The laptop
To the invisible
Data networks of the modern sky as we smel
The roses
To the imagination of the
Flowers and to the
Breathing
New blue-tooth cell-phone
Event life into the
Crystal Palace
The park that we
Have been bequeathed.

L.A.W.u.N – Invisible University	Date: October 2006
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	1 Re-Use
OTHER SOURCES:	2 We Need to Know
ARCHIGRAM CHEER UP #2	3 Carbon Positive
Project 1 – BUDSCAPE Uni-doll,	4 Home Corner
team led by Reena Gogna, University of Westminster	5 Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *IU in St.James' Park*

SCALE: 1:1
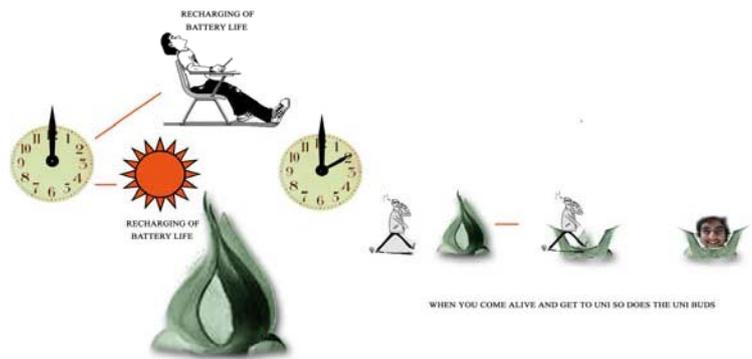
L.A.W.u.N – Invisible University	Date: October 2006
TITLE: I.U. Subject Sheet	**CHANNEL:**
SOURCE: David Greene/Samantha Hardingham/EXP	**1** Re-Use
OTHER SOURCES:	**2** We Need to Know
ARCHIGRAM CHEER UP #2	**3** Carbon Positive
Project 2 – Cyberfowl	**4** Home Corner
Team led by Margaret Dewhurst, Architectural Association	**5** Out-in-the-Open
	6 Air Studio
	7 Word Dept
	8 Distance Dept
	9 Live Science
	10 Exchange

AREA OF RESEARCH: *IU in St.James' Park*
SCALE: 1:1

Core RS-59 Wireless Router

DSEC (Dual System Energy
Converter) using nano-piston
technology

Bio-Kinetics using Soft-Text
X600 membranes
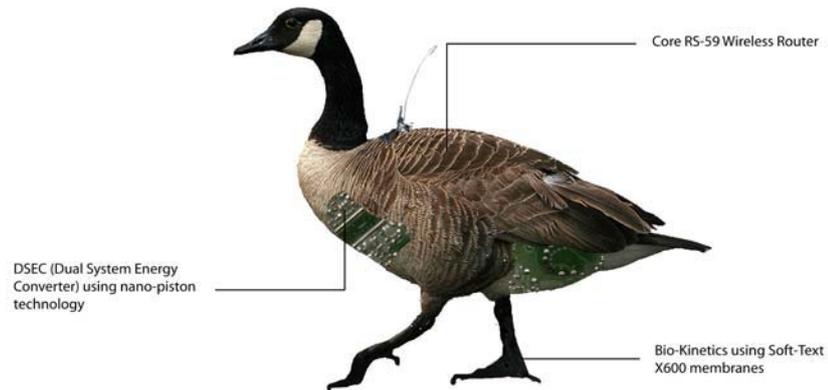
TECHNO-GOOSE #-12
CYBERFOUL NETWORK

cyberfowlnetworks