

INTERVIEW WITH ALISON AND PETER SMITHSON ¹

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1. This interview took place at 13 April 1989 as Smithsons visited METU, Ankara. The following abbreviations were made in the text:

AS : Alison Smithson
PS : Peter Smithson
BG: Baykan Günay

Two further pieces of text written by Smithsons during their visit (on Ankara Citadel and the Campus dormitory buildings) and a list of their publications have been included.



Figure 1. Smithsons and Sinan the Architect.

BG: Alison and Peter, the fifties mark a milestone, a turning point maybe in world architecture and you played an important role as a member of Team 10. What sort of impacts did Team 10 have from the fifties onwards?

AS: I don't honestly think I can judge that and I am not sure that anybody can. I am very nervous of thinking too much in the past; partly because the inherited cast of mind of the Scottish person is very conscious of the past and therefore it's something I have, in a way, to protect myself against. And we get asked for a lot of archival material and if it gets more than two and a half days a week that I have to fish something out of the archives or remember something (because now we are getting a lot of questions on the fifties, questions on the sixties are beginning) you feel you are running a mortician's parlor: I would much prefer to just react to what is outside, now.

BG: The reactions you put forth against CIAM's understanding of the separation of functions, let us say emphasis on more greenery and light, rather than identity and association, are still being advocated by many of the (I should not say schools) but many of the recent urban design ideas. I have a certain feeling (of course, as I insist I am a man outside the events) so looking at it from the outside, that from the fifties on, there was a transformation in the field of architecture and urban design and I would suggest that many of the ideas which are here now, like traditionalism or historicism or vernacularism, I even think that Post-Modernism in architecture, all diverge from that point onwards. Maybe in the first instance, some principles were used with regard to space organisation but then it also turned back even in formal architecture into imitations, etc. Maybe you did not imitate form but at least you sort of attacked the space organisation which was prevailing then. So would this be a wrong comment?

AS: It is very difficult to comment; we are always dealing with ideas, we try to be forward-looking. In a way I think you are in that position yourself with your work, concerning yourself with what is happening to Ankara and in what direction it might go on; one should probably, while we are here, comment on the role of the Architecture School on this really rather splendid campus because it has not only

Figure 2. Team 10 with guests, 1971:
Toulouse le Mirail large meeting.



a particular connection, but a general connection. That is, in Europe they are training too many architects, and a number of schools are having to close and the universities are often quite willing to lose their architecture faculties because the students are there for a long time on campus and do not get sufficiently involved with the other faculties. I sense that this perhaps is also happening here: we looked at some students' work yesterday, where they were dealing with extending the School of Architecture building and in having the existing conditions explained to us, we found out with Charles Polonyi's help, that already the basic ideas of the campus, the basic concept, had been compromised by the architects themselves, never mind by any other faculty. So I would put in a plea for the architects to get more involved on the campus. Now when I say that the architects themselves had compromised what I saw as the basic idea: I see the campus as laid out along a ridge with a pedestrian way running along this ridge, feeding buildings on either side that look outwards and across the service roads which are lower down the slope on either side, and these service roads feed car parks. Now what has happened when I say compromised is that a car park has been brought right up into the slope, on to the crest so that the smell of the cars is here, whereas the original idea of the Campus was to keep the smell of the cars down the slope, and put the pedestrian way on the crest of the ridge so that one walked through sweet-smelling space and then went into the buildings on either side without any fear of traffic movement and certainly without any smell from the cars. Now, for the architects to compromise the concept is really terrible, because by their actions they should teach. The school building is splendid, it has marvellous spaces, it is well kept, but I think you should get that car park out of

1. Sia Bakema, 2. Peter Smithson, 3. Samantha Smithson, 4. Mme. Schimmerling, 5. Alison Smithson, 6. Haune van Eyck, 7. Giancarlo de Carlo, 8. Signor Gardella, 9. Aldo van Eyck, 10-11. Christine and Georges Candillis, 12. Shad Woods, 13. André Schimmerling (Le Carré Bleu), 14-15. Brian and Sandra Richards, 16. Oswald Mathias Ungers, 17. Signora Gardella, 18. Stefan Wewerka, 19. Jaap Bakema, 20. Jerzy Soltan, 21. Alexis Candillis, 22. Soraya Smithson.

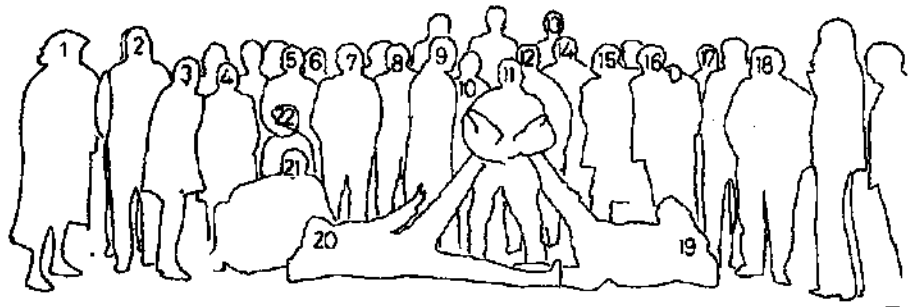
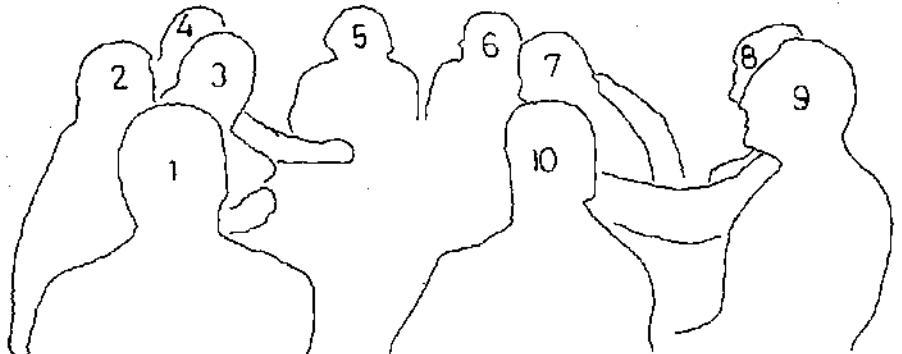


Figure 3. Team 10, 1976: Spoleto, family meeting.



there and down the slope where it should be, immediately off the service road, and ask other faculties to do the same, if anybody else has also broken that basic concept. Do you have a comment on this because I think with it being early summer, coming from England we are very conscious of the marvellous smell on the campus, the scent of the blossoms coming out.

PS: I was upset by the fact that in the pedagogy, the teaching of this program, the faculty had not fed them with the fundamental organizational ideas of the university. When you asked what the impact of Team 10 has been, you could say that there has been a kind of seepage of the Patrick Geddes ideas into the general consciousness, in some way using Team 10 and CIAM. That is, it is quite normal now in a European school for the student of his own volition, on his own initiative, to try to understand the nature of the fabric which he has been asked to work. That is a very Geddesian idea, i.e., don't touch it till you think you understand it. Then you don't have to continue with the existing fabric, but if you understand it you have the right to intervene; like a doctor looks at the symptom, then he tries to figure out why you have the symptoms, then once he thinks he understands, that 'right to touch' is won, is earned by the understanding. Thinking forward, the nice thing to happen would be like the Paris Haussmann commission to bring clean water from the hills, to provide central drainage and cleaning systems for the drainage; that was part of the process of putting in the boulevards, air, trees, etc.; on the surface, it was just putting in a street, a traffic way, but it carried out all these other things. The mood of Europe is again undoubtedly towards a more green Europe. Taking the view that the culture



1.Coderchson, 2.Giancarlo de Carlo, 3.Aldo van Eyck, 4.Peter Smithson, 5.Brian Richards, 6.Pancho Guedes, 7.Alison Smithson, 8.Coderchson, 9.Jose Coderch, 10.Jaap Bakema.

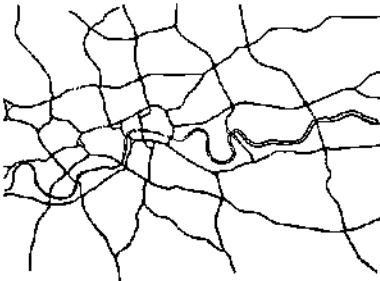


Figure 4. London Roads Study, 1959, whole net.

grows from the bottom, that every decision that is taken about a building should now have built into it the notion of how will it effect the immediate environment and then the countryside, and in a way the global environment. Because if it is true that the ozone is effected, it is not because of one industry; it is our collective acts, each individual act; that every time you buy a refrigerator the old is on the waste-heap. So that the consideration of building an urbanism is suddenly, I think, in a way Patrick Geddes - continued. Talking about British heroes, the lady that went to Skutari to help with the...

AS: Florence Deadly Nightshirt.

PS: Florence Nightingale: she invented medical statistics because they discovered when they put the soldiers in the hospital, the ones nearest to the lavatory died first: but that was just an observation. Then she started to build statistics, they say that medical statistics started with Florence Nightingale. Well that is a classic bit of Green thinking, isn't it? That is, it is not the will of God, you are actually getting infected through the air. Well, why I brought that up is, she had to start, as Patrick Geddes had to start, from the bottom, i.e., there was no previous person who thought that way. In fact Nightingale was resisted by the medical profession, they thought the collection of statistical information was useless, like it took two generations about child birth, about washing the hands of the doctor delivering babies. They would not believe that the infection was due to them. You have got to perceive each act as having an action on the whole.

AS: And by each act you should teach and it is the acts of the members of the staff (in parking their car where the air should be absolutely sweet) you could say is the first act of messing up the teaching system.

PS: If the faculty had fed that piece of information in, you would have found in the students' projects some consideration of those factors. If the car fumes are meant to stay down the slope because the carbon monoxide is heavier than normal air, it is logical for the car park to be below the ridge line, but also, if the prevailing wind is this way, you would want to put the building to block the air flow from taking the carbon monoxide on to the top. That is Green thinking, but there is no discussion of this: you would expect these thoughts to be coming from the young people.

PS: Because they are the potentially Green Generation, but it is very hard for them, unless they are pointed toward it, given the examples, to understand what we are talking about.

AS: Part of our 1950's influence was a kind of osmosis. One of the things we used very early on, in illustrating *AD* essays was a mosaic of black and white photographs, i.e., a long, scanning strip of separate, but overlapping, photographs. Now this has become absolutely standard. You go to a students' board in Europe and you get these long scanning strips or mosaics of photographs, either made by one person or by the year, to inform themselves about a site. And of course it even entered into art about ten years ago, with Hockney's mosaics of Polaroid pictures, and when he started this a number of people in England said to us 'Hey, Hockney must have gotten hold of an old *AD*', i.e., they recognized where it had come from, so that it is by very secret routes these things influence, take hold and it is for other people to make the connections; I think it is not for us to look back at history.



Figure 5. London Roads Study, 1959, work up in detail of Soho as most congested area served (Dean and Richards).

When you walk into a place freshly, you are able to notice things that the local people don't notice. You are also in a position (because you are in and out and you could say you don't have to carry the can) to say things that the local people

may feel but don't necessarily want to speak out, you know we are for keeping our head down in our own country. It is easy just to swan in, but you hope that by saying aloud these observations they will be creative, because you recognize the fact that people can say things in their country and nobody takes any notice; that it is not even a matter of inclination to keep your head down. You are invited as a foreign visitor to say something and therefore often you can, by perhaps saying something, release some energy or unstop a bottle-neck.

BG: As far as I understand from your talks in the last few days, I think that you don't want to enter large theoretical frameworks but you would rather prefer to look at things from the very essence of the events, from where things originate. That was very much visible in Peter's lecture where he mentioned the story about the children, that it is out of the basic needs of human beings that problems arise and architects should in the first instance tend to solve these problems. Well, in this respect, may I raise another question (because this disvalidates my questions and I am simply trying to pick up new questions) what sort of differences then shall we find for instance, between Haussmann's, operations in Paris and your London-Road study in this respect? Again, a bit historical, sorry!

PS: My own feeling is that in terms of urbanism we have had no effect whatsoever because four fifths of what we saw in Raci's studio was what we were rejecting forty years ago, i.e., urbanism people making compositions of buildings in advance; in advance of real needs, real clients, real construction. We thought that it might be possible to invent a kind of graphics, together with documentation, of some sort you cannot imagine, that would guide the development of an area without prefixing forms because Raci and you keep on saying (and it is correct) you cannot just give an architect a pre-fixed shape in a plan and say 'fit it into that' because we know what happens; in modern times you just get a banal building, an object. It is exceptionally difficult, you think you can make a diagram .. just to take a simple example about real things: look at this in a Geddes way as if it is a village. There is a big street here which does not seem to carry many people, maybe you could make another connection; there is enough capacity; you examine also the kind of human action. Again a simple example from the Bath Campus... (Figure 6)

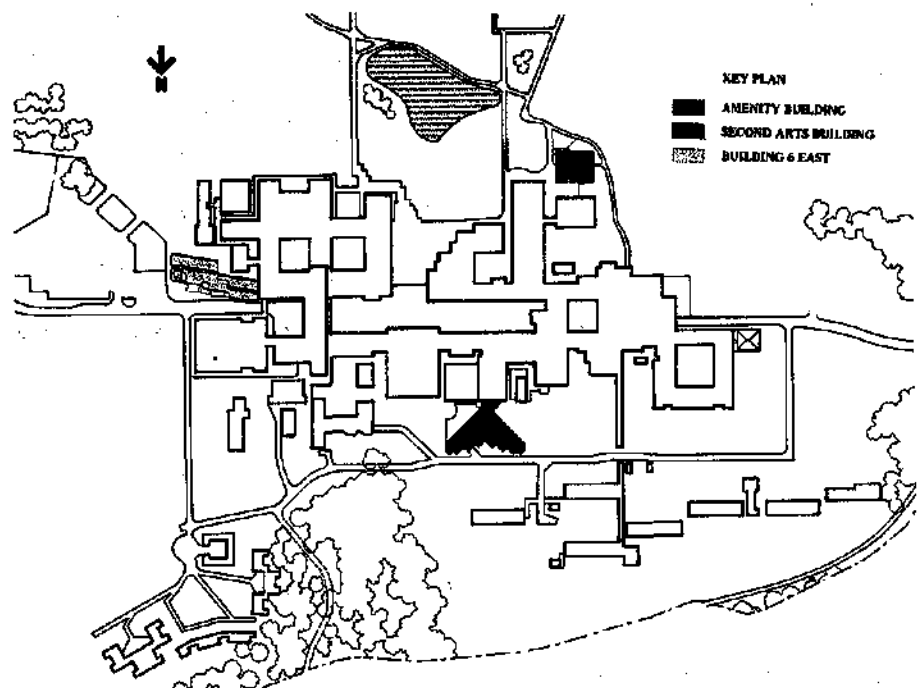


Figure 6. University of Bath Campus Mat, 1989.

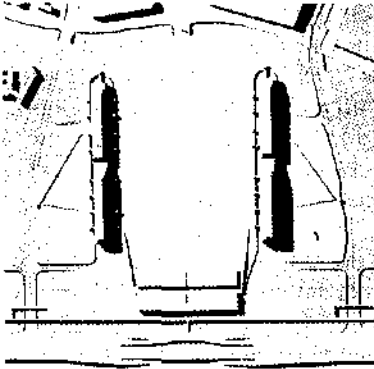


Figure 7. Mehringplatz, Berlin, 1962, air view of model.

AS: Because it is also on a ridge and you are overlooking the terrain,

PS: that the social spaces that work well, the university discovered, are where students look out of the building and where people somehow naturally gather and sit talking. That space on the drawings intended for social space people don't use, it could be used as a computer area ... you organically remodel. Taking that into town-planning, your project, there is a powerful drop in the contour because there is an old wall, therefore that if there is no longer housing, maybe this is a place for a *belvedere*, a look-out place. You identify the possibility but you don't specify how. Then the obvious thing, like when there is an underground station that is clearly going to generate the town's pedestrian flow and therefore will need more pavements... How do you put that over to the municipality? We have never been able to effectively find a way. We haven't done any commissioned urbanism since the Berlin Mehringplatz and Lutzowstrasse Competitions (Figures 7, 8).

AS: You mentioned the London Road Study, it was on well-accepted theoretical principles of one decision at a time, right/left or yes/no, and I don't think it has been followed at all in the London ring roads or anything. It is as if in this really practical urban theory one has had no influence at all, or rather one is influencing the people who are still trying to fight the system. Influence may come through, but at the moment we can't see it. And, to go back to what you said earlier about thinking of the users, Team 10 always swung (as CIAM did) from the whole pattern to the detail and back again. I think that it was good to use a program on campus, and it might be a good policy to push this, to make quite a high proportion of the projects on campus, serving the needs of the University, then invite the other faculties to have a look, to show that you are trying to put something in, that you are in a way trying to extend the thinking of the original builders of the Campus. Always a response, with the original intentions in mind and the changing patterns of use. You might even find some of the faculties then coming to you, and say 'Look, our accommodation isn't quite fitting our current pattern of use. Would you like to do a study?' then it could be put to the administration, to perhaps in the summer holidays do some conversion work, and I think that this input of the architecture faculty into universities is something that really should begin to happen more. What happens at Bath?

PS: It is very difficult to keep on bringing them back to the principles on which the Campus was originally designed, because they will say 'That is not the way it's done now', because they are not innocent people, and know what the world trends are, they pick up ideas and get excited by them, like anybody else does.

AS: It is consumerism and shopping.

PS: They are consuming them, and of course the urbanist is running a very long program, isn't he? He is like a horticulturalist. He knows that the ideas won't come to fruition for a generation and a generation on. Therefore in a way the

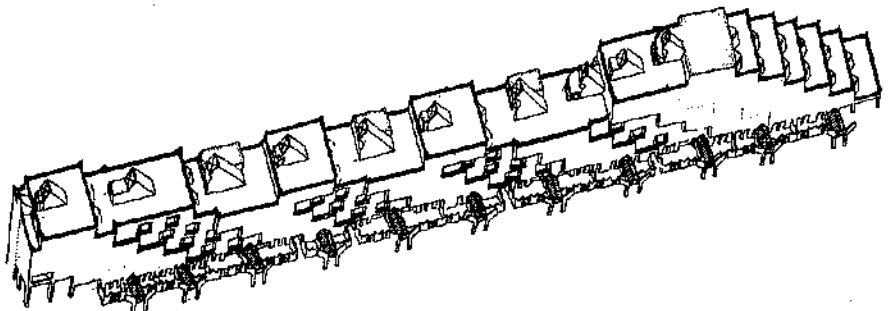


Figure 8. Lutzowstrasse, Berlin, 1980, axonometric showing north, rear, elevation of apartments along Lutzowstrasse.

campus structure will only come through if it is sustained over a long period, so that the idea becomes clearer as it goes along. And I find at Bath that I can't produce any real influence on this process because fashions in university buildings are as in other places. And these people are very responsible and devoted to the university, these are good people.

AS: But all the more reason why the architects' department should all the time show a concern for the way the university is developing, and as it were, have a 'doorstep project' that the students realize, that it brings a kind of reality, 'it could happen here', 'would we really like it if'. That kind of consciousness is necessary to be grown in the students. I also think that unless the architects take this kind of active role on their campuses they won't learn how to deal with people, how to fight this consumerism. By pure chance we were asked to have another look at one of our Team 10 documents, because somebody was wanting to do an academic exercise on it, and we had to bring it with us because we knew we had no other time. The piece that I was reading last night happened to be a Team 10 discussion on consumerism, how difficult it was to deal with administrators and fight off this sort of supermarket-culture that we are all involved in where they say 'yes, but we've just seen something smashing somewhere and never mind the old idea, let's do this because presumably where we saw it had an old idea that they've just pushed aside'. Cities were nice in the old days. There were always old men who could remember the intention of why they put the fountain there, or why they paved that street, and why they didn't do something else, or who planted that tree in grandmother's day or something. Now this is all lost, largely because of the great number we are, but also because of these really horrific pressures of the 'McDonalds and Coca-Cola culture'.

BG: Yes, but probably that is something we can't help, but you brought out certain issues where the architect can be helpful. In that respect you point out something: the architect is not simply a designer, the architect is more than that. He should go into the preparation of the design process, the design, the aftermaths of design and even the consequences of design should also be in a way dealt with by the architect. How could this effect architectural education? What sort of new measures should be then located into architectural education?

PS: That's a good question because it enables me to continue in a practical way... When we opened the new building for the School of Architecture in Bath, the head of the School said 'We will have a two-day meeting', actually very like a Team 10 meeting, and he said 'We will call it Genesis', i.e., how the design process began, and it was fantastically good. A footnote on this is that we invited the president of the University and the man I'm talking about, the registrar, and the contractor, and the administrators in his department to this lecture, so they would hear the genesis of the building they had just finished, and what influenced it, and we had the person who worked on the concept of the university as a young man, someone who is now the boss of a firm was then an assistant.

AS: In his first job.

PS: You know, the man that did Hook, did the University of Bath general plan; his assistant from the time: so he went through the arguments on which the university plan had been based. We followed naturally on that, what happens twenty years later, how do you reinterpret. They invited other people (because we are a mixed school) an engineer came who worked on Piano's art gallery in America. He started in the same way, he said 'This woman',

AS: Schlumberger.

PS: They are a French drilling company.

AS: Strasbourg-Alsace.

PS: She wanted to make this art gallery in Houston where there are no planning regulations and no zoning, therefore she said every building built in this town which is successful, like a new restaurant or a little shopping thing, immediately skyscrapers come around and kill it because real-estate men see it as a point of attraction.

PS: She said 'Before I commission an architect I've got to buy, nine city blocks. I am going to put the art gallery in the middle, nobody will be displaced but I will have the freehold, they will have leases...' She accepted a piece of the town as the urban landscape setting; it's another of these 'how to save portions of the town you like'. The art gallery and the car lot over the road; the pace of the area has changed of course but not changed much. There will be more people in the street and there will be more car movement, but it's probably an increase of say five percent, whereas if it happened the other way the increase would be times fifty.

AS: The trees are all there, the density is still the same round about.

PS: The end of that story about the pedagogy: we had (you could say that) half the students in the upper school. So the kind of Team 10 meeting was the administration, the engineers, service engineers; not people simply talking about things. They were the people who had done the work, they made the building, therefore it was direct information which for the young architect is fantastic.

AS: It was successful on several counts. One is the idea of the family getting together, the enlarged family having a few guests. The Team 10 idea had penetrated as a teaching method, as a communication method. And the next was the business of people feeling they could tell all the details of the actual production, all the little faults and things that went on, because they trusted everybody who was listening. One of the most successful things apart from 'what a nice event it was' and 'how everybody enjoyed it'; this communicating directly was so successful I am sure that the Bath School is going to repeat it because everybody there could see that it was a marvellous family way of extending that collective sense to outside the school, outside the three professions (architects, structural engineers, service engineers) who were trying to learn to work together better, which is the teaching method in Bath. It was a real reaching out, and this I think is a marvellous teaching method because everybody is learning, and the communications are kept going.

BG: So it is not simply participation of people, but participation of the architect himself in all the events.

AS: The architect must take the action, he must in a way make the connections and go out (what we said earlier) an architect in a way has to take the position of the old man; he has to understand the fabric of what he is dealing with and take up the position of 'remembrancer', and also the 'seer' into the future. He has to have the foresight to know which direction he should move in, in order to keep the original idea and not get it spoilt, and to fend off all the poor things that happen to it. And another reason, apart from running a mortician's parlor of one's own past dead life, we created this role for ourselves of 'remembrancer', of the context, of the place, of the fabric that you are trying to deal with. We must be forward looking as well, because otherwise you put on this old man's hat all the time.

BG: The horse's

AS: Blinkers, yes, that's right.

BG: Well, in fact I think architecture students, at one time, 1968 to 1970's, tended to deal with societal problems, but then it also created its own dilemmas where architects then had forgotten to deal with architecture. So in fact, this is a new man who will be conscious of politics, engineering sciences plus architecture. So he must be more than the man we are thinking of now. Is that so?

PS: Difficult to imagine such a thing.

BG: Or shall we put the architect into the political field as well?

PS: I don't think I can do it because fundamentally it is a craft. Unless you do it yourself there isn't any product, can't do it as a politician.

AS: The way is through good work ... so that the politicians are listening to architects, engineers, service-engineers, thinking and acting as 'remembrancers', and acting as people who are looking forward. If politicians can observe this, they begin to understand what it is you have to offer, and they don't just say 'O.K., we bought the plan, now you go away. We the politicians are the administrators, can deal with it'. They realize that you can actually contribute all the time and should work together all the time, to keep these cities alive, and to keep the qualities of the various places in the city that people really are connected to, and that you must not destroy their sense of connection, by just wiping whole bits of cities.

PS: One thing came up in the discussion where I got cross with Chris Abel is 'Team 10 had no kind of political follow-through'. I have always thought that Team 10 was the effect (to repeat what was said then) was that someone like Bakema had tremendous social energy, could actually follow it, follow a project through and if necessary would go to the Queen if it was blocked. Holland is a small country; someone was saying about Denmark, it worked because it was a small country, that is, a famous architect can follow a project through, he can help with its initiation not by being in the council of administrators but by telephoning his friend who is the Queen's doctor or the prime-minister's; you know, the old Ottoman system, and you paid the price. Bakema was a good working architect when he was young, do you see, in the end the buildings suffered because the office did them, because you can't put your energy everywhere. This is why we are saying that Raci is on the point of collapse because his energy is too far extended, he can't keep it going all the time (he won't physically collapse because he is very strong) but you lose control because the control is personal. When it goes beyond the person you got to be a different kind of person who sets up systems and will see them through.

AS: You see already he is having to use students to make the sort of drawings that the committees expect to see. When I was in Samarkand, the urban design department has an old Russian house (partly in order to hold the property) wooden boarded, wooden ceiled; they have all their plans of Samarkand, of the past thirty years, up on the walls; revised, anything from every five years to every two years. First you could see political kind of revisions and then the last seven years you felt that they were beginning to revise these plans on a sort of eighteen month basis, with a fresh lot of assistants with fresh gimmicks out of the magazines and it had become absolutely crazy, this worrying about presenting drawings, communicating to the people, communicating to the politicians, communicating in order to get the money allocated; and communicating participation, where to put the road, where to put the market and so on. It was absolutely

desperate and you could see in a way that Raci has got into this position, that almost it would be better to say 'O.K. we will take full responsibility for this demonstration bit and unfortunately the rest we just got to chance that somebody else will come along and take responsibility and hold another bit'. And you do it as a demonstration area of what it is you are trying to talk about and then you seed another area. It is in a way like gardening, you've got to put the real seeds in, nurture them and get the real plants before anybody can see, and then hopefully hold it long enough in order to get the fruit, and this is why you've got to get this instilled in the young people. And that is why I say the odd exercise, on campus, to show this was the original 'plant' as it were, and this is how we must keep it growing, and keep trimming it and protect it from all the things that might happen to it. And again, to make offerings to the campus, to show how architects think and how they can make contributions. If, in the first instant it is too delicate, politically, to offer your services to one faculty, to show how by altering its accommodation to make it serve better the occupants, you might take something like the guest accommodation that we are in; take a block and analyze it to see if it is actually serving the pattern of both residents and guests to its best ability and actually finding out from the users, both the short-term guests and the long-term residents, how they need to occupy the building, and what sort of space you need to be a useful member of the university community because that is really the essence of it. If you put a single resident in one room who is going to stay here a couple of years, they can't really be working at their peak because they are constrained all the time, you know. That is, an academic resident (whether it is one person or two people) they need a study space, they need a kitchen space that they can go to at any hour of the day or night because they might want to work long hours sometimes. You might have separate apartment units by conversion; using gaps (filling indents) in the buildings that are not really serving any particular purpose, absorbing a couple of balconies that are not really being used and, by looking next door at the very successful early housing which has now got beautiful planting grown up around it, putting a lean-to roof over an extended ground floor so making two extra big units. An apartment unit, whether it is one-room, two-room; one person, two person; each unit has to be perfectly self-contained because the socializing takes place other ways now than the way architects originally thought it would take place.

BG: So, this also brings in one other question, or one other issue: once you make a design, it also should be open to further changes and there should always be someone, because ways of living change, ways of using space change. So buildings should also be, well maybe buildings cannot be so elastic but there should be something there, something elastic to cope with the new functions, the new way of life.

AS: You are taking up one of these Team 10 themes, of the building being able to respond, being able to grow and change, but exactly how it is done, in a way the architects not only have to learn how to do this and they have to show to other people how it can be done without somehow destroying the initial building or extending rather than destroying the initial idea, serving people better and if you can learn to deal with, as it were, the relatively new guest house, perhaps you can also learn something of how to deal with the old better.

PS: I would have thought, other than examining the fabric, kind of understanding it, that it is difficult to build into a building the potential for change in a society when you don't know what its change is going to be. I think it is more the other way round like the urbanism where the person is making the alteration, to feel himself obliged to understand the underlying nature of the building before he makes the change even though that change is very violent. For example this business of the impact of information technology; it could not possibly have been

perceived that it would change two thirds of the operations to work in the near dark; I mean communications are working in low brightness with screens and things, like they do in a bank now. That could not have been perceived even ten years ago, that your windows are not for the work process whereas in the 'twenties, having daylight in the office was you should be able to work without straining your eyes, and sunlight is healthy and so on. You can't perceive what changes.

AS: Sometimes the architect is asked to build a building that can be extended, or build a building that can have its partitions changed and what you are describing now is that any office developer in the West and in HongKong now must have this enormous floor to ceiling because we have to build in this particular amount of change, i.e., the deep floor for services.

PS: But two thirds of that will never be used, that is, by the time it is built, the technology is obsolete.

AS: Well it will be nice to have the space.

PS: The argument is then 'Can we get that space back into the room?'

AS: That is the thing that the architect maybe has to foresee... but if you take the business of the bank, even the first year could take the bank that is on campus. That bank was made like a nice umbrella by the architect. In a way he must have been slightly stupid not to realize that a bank probably needs a basement or a store.

AS: The needs that you can see just walking into that bank (cardboard boxes full of old files, the furniture pushed to the side) makes a very good first year program because they will have to be sure that the store that you make isn't then a security hazard and so on and does not ruin the nice little umbrella that the first architect made. Again, by just putting the drawings up in a place and notices up saying 'Come and have a look', every person on campus would understand what the architects were trying to do. They may not be able to read drawings, but they would have the place in their mind and it would start to help them read drawings and immediately you would start to communicate to several thousand people, enlarge their knowledge and next time they see a drawing they will think 'Well, I can read drawings because I did, I know that bank'. This is the sort of Team 10 connections of things.

BG: Well I know interviews make you tired but...

AS: Make anybody tired,

BG: I have one very personal question,

(PS: 'Will you lend me two million Karajans?')

BG: It is about Hook. I call it the third generation of New Towns in England and it was not built. The first generation Stevenage, Harlow; the second I would suggest Cumbernauld, for instance. And I think Hook found some of Team 10's ideas appropriate but it was not built. This was a big question in my mind.

PS: You mean 'why'.

BG: Yes, was it because there were no more housing problems or because it did not fit the society?

AS: Nothing is particularly for any one reason, it is just perhaps it had chosen a site where I think that there were many voices who could speak to ears in important places and it just had to be dropped. Milton Keynes was slightly later and it went ahead, and it probably was not as interesting a plan. I mean you are quite right, Hook has become something people refer to, even in England now. And also it was to do with the ideology of the assistants who worked on it, they were very left-thinking young architects, much more revolutionary thinking than we were, much more politically minded and therefore in a way it was their Waterloo. They were very upset to lose it so that everybody who worked on it has remembered it. If you see the drawings now you tend to laugh, they are so very primitive.

PS: But they were attempting what we were describing; I mean the plan for the Bath campus by the same man (and the drawings were very similar) is an attempt to establish kind of energy nodes without, in the first instance, drawing anything in the way of buildings.

AS: Yes, it was the planless plan.

PS: They then fell into the same problem we all fall into, they then had to produce a brochure for the University of Bath and they had to draw something.

AS: They had to make little sketches themselves, little trees and people walking, people pushing prams. But when I say they are primitive drawings, they were not inept, whereas what I worry about, also with the students here, they are not really putting their energy into the drawings. They are not getting excited about being an architect. They are not working enough that they energize each other, there is not a sort of sense of architecture as a profession building up in the studios. Again it is just a fleeting impression but it may be that such small things as having the heating on at nights either makes or breaks this sort of situation. Again, you have got to communicate this to the administrators of a university, why it is this faculty wants (even if only at certain periods of the year) its heating on at night.

PS: You fight that all the time at Bath. We are the only faculty that works through the night. Very nice, just the physical experience as you walk these places, only one building with light pouring out at three o'clock in the morning, and it is not bullshit, you go in and it is forty percent of the students at work.

AS: But that again can become a communication to the rest of the faculties that this discipline has its own sort of needs and maybe is serious about its contribution and that this business of staying with it through the night if necessary is the way that the architect wishes to stay with the plan right through until it is on the ground and been inhabited.

BG: Well, we are from that generation who lived it, many things happened so that things really transformed into this loss of enthusiasm about education. I think you have brought out the problem again, so we shall be more keen on this thing probably.

Well, my last question (there is always a classical last question) what were your expectations, not of Turkey, but of Ankara, and what have you discovered in Ankara? Because Peter said something to me yesterday or the day before, that he found the town not as a resort of touristic value, but a real town.

PS: I started with the traditional Western notion that Ankara was uninteresting, just a new city without a life of its own. When we got all the guide-books out of the public library, they did not say much more except one of the citadel and the

old culture in a way remaining intact; interesting because I like that kind of place. And of course it is actually oriental, I mean, the further east you go the more animals there are. But I think there are two aspects, it is a live city, and in its traditional part it is fantastically alive. And the new city is really throbbing and the buildings that you commissioned in the Republican period are remarkable.

AS: You were real patrons.

PS: You were really served well by the people you commissioned, as a devotion to your Republic and...

AS: To well building.

PS: The only one we looked at carefully, the Taut building is better built in my view than it would have been if he had built it in Munich, that he really put everything into it, i.e., the energy. He thought, 'Well, Atatürk is an idealistic person, I will do something idealistically', as good as he could make, and I think that is probably not easily visible to others, I mean people who are not professional architects. There is hardly anything in the history books about the 30's period, this period has been written off because of fascism ... When I talk about fascism it is not just a phenomenon of Germany and Italy, it is our view that the culture, i.e., the buildings in Washington in the 30's and 40's the buildings in France in the 30's and 40's, in Scandinavia in 30's and 40's, they all smell of the centralized state ... of passive peoples. And then you have to distinguish between those architects who could not help being infected by the nature of the period, i.e., strong central governments with strongly separated bureaucracies and the people and all that, it was everywhere, but it just took this crazy turn in Germany.

AS: In Russia too.

PS: We are afraid of this period. When we took our daughter Soraya to Munich we thought she wouldn't be infected by anti-Nazism, but the buildings scared her and she was twenty something. Therefore it is very hard for us to look at this period, and the buildings are mixed aren't they? You get this Swiss, Ernst Egli (as you said, with the smell of the Bauhaus) and the Taut which is the end of the Arts and Crafts Movement. And then these fascist buildings; but they are not so bad. They don't frighten me, but maybe that is because

AS: Because what the architects were offering was more than just the fashion of the period; could override the fashion.

PS: You see, there is no getting away from human memory (the 'remembrancer'). Nothing cruel has happened between our two nations since the first war, and even then, you were regarded as honorable enemies as the Germans were regarded as honorable enemies. Only this last war took such a horrible turn. But that being so, nobody will write about this period in a guide book until two things happen: first, the buildings are cleaner (it is really true) the tourist wants it to be a bit smart, doesn't he; and also for the history book to reassess this period, then the guide-book writer takes it from the history book. But I like oriental cities because I like things to smell, the rain on the dust. When you get out of the plane in Bombay, they open the door of the plane and the city comes in, fantastic. Like it would be the other way round: you arrive at Stuttgart or Schiphol, a slight smell of disinfectant. The whole culture is...

AS: You see we are losing this entirely in Europe because you used to go to France (in the 1950's) and this could happen, sort of the smell of Gauloises would hit you but now with the whole business of anti-smoking it has gone absolutely.

BG: Well,

AS: I am sorry we so overrode all your questions.

BG: After two or more hours of tiring, tiresome questions, thank you Peter, thank you Alison, for your participation.

AS: Thank you.

PS: There is one, just between us, sort of thing: the temple (Temple of Augustus, Ankara) is fantastic: the Roman quality. I suspect if it was new it would be like the Trump Tower (in New York) - have you seen the Trump Tower? Too much of everything. Rome is wonderful, ruined!

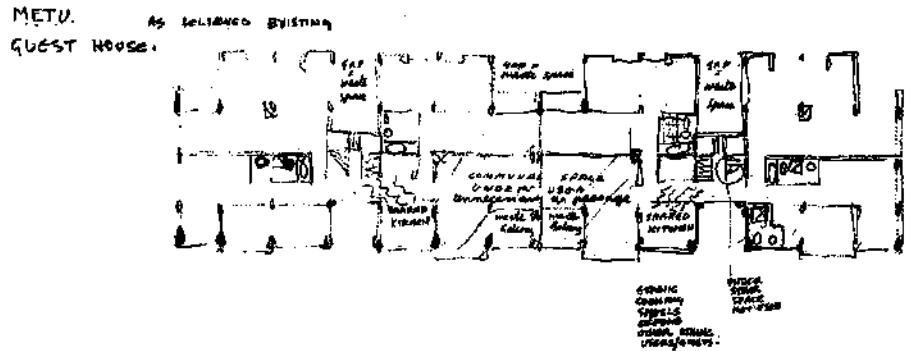


Figure 9. METU Campus Guest House, as supposed found, April, 1989.

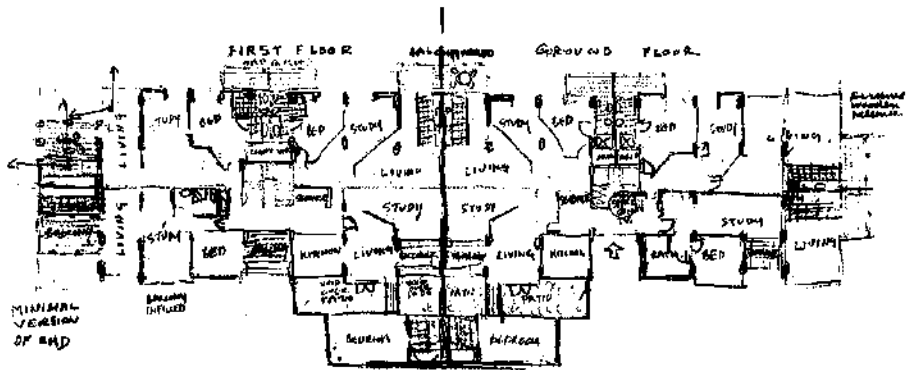


Figure 10. METU Campus Guest House, conversion to suit 1990's pattern of inhabitation, with rectilinear new skin elements and with alternative interior arrangements shown.

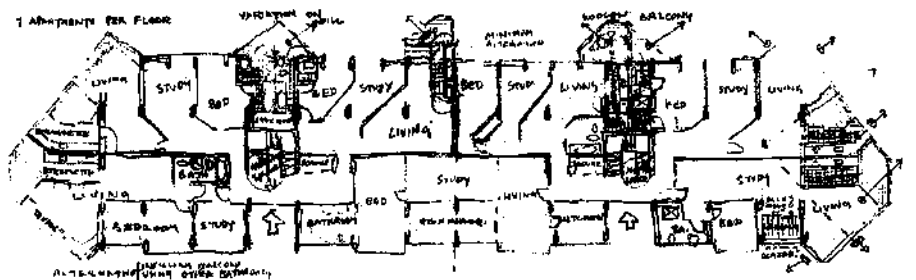


Figure 11. METU Campus Guest House, conversion with new skin elements on the diagonal and with alternative interior arrangements.

SUGGESTIONS FOR A MODIFICATION
OF THE GUEST-HOUSE
AT METU

In suggesting possible ways of modifying the guest-house as discussed at METU, in both the diagrammatic plan alternatives (Figures 10, 11), the longitudinal connection is eliminated on the ground floor, because it no longer best serves the occupants who could, with modern surveillance cameras still be monitored by one concierge to enter the apartments by the appropriate existing front door.

The basic assumptions (indicated on the 'as found' ground plan) are that ethnic kitchen smells contained in individual kitchens best serve good race relations and that both visiting and permanent teachers would serve METU best if they had studies (where work papers in progress and reference books can be laid out and perhaps students tutored) in addition to having their living rooms separated from bedrooms, so that entertainment of other visiting staff members and their wives can be undertaken with propriety.

In the second version (Figure 11) additions at each end are angled to take advantage of other views out over the beautiful Campus. This is important because of the new block immediately behind and parallel.

In the diagonal version (Figure 11) the centre variant offers a total of 7 apartments, whereas the rectilinear version (Figure 10) gives a total of 8 apartments.

Possible problems with regulations, in that one room is leading off another in the apartments, can surely be overcome because the building is only ground and first floors.

THOUGHTS ON VISITING THE CITADEL, ANKARA:

after the discussion on the Team 10 way of thinking.

The fashion in old clothes at the end of the 1980's principally depends for its expression and identity on how the items are put together and put on, rather than the style of the item. The putting together, the frisson of the togetherness is enough for a young person to identify - by all sorts of nuances of hair, makeup, stance, gear, a.s.o. - the person's group allegiance. So items, colours of items, are taboo to young people: elders do not see this, do not know; are outside the knowing about the identities implied.

The surges of what the young call 'style' are emanating from the 'unemployable', the 'disadvantaged', the ethnic minorities, as statements of their freedoms ... on London housing estates these young people 'work' at changing 'style' as if their life depended upon it: a 'must have it' acquisitiveness is compounded with those surges of assertive energy natural to their age group ... this aggressive making of 'style' is transmitted by this process: one day one crosses the housing estate wearing something, next day another is seen, the day after several, by the end of the week those that identify with that particular 'style' urge cannot be seen without this something, will have stolen for it -shop or private house (where the video will have been ignored) - by the end of the month, this something is in the 'style' magazines and 'clubs' will be refusing entry to those whom they do not consider wear it well enough; a year later it is in the international glossies.

We have been watching people's aspirational energy since the 1950's; during the 1980's aspirational energy really became aggressive; in some places achieved maniacal proportions.

This last quarter century has been a period in which tidal movements have run around the world: of fashion, of interest, of people movements: surges, under-tows; withdrawals, integrations.

The people involved in movements of national displacement, more often than not, come to inhabit unfashionable places in their chosen new countries. The built fabric they once occupied bore a close relationship to their patterns of work and occupancy: the style of the place and inhabitation had an internal consisten-

2. Architects' Year Book 8, 1957: The Aesthetic of Change, (on permanence and transience); in Architectural Design: The Fine and the Folk, August, 1965; Concealment and Display, July, 1966; Signs of Occupancy, February, 1972.

cy. Often such places are abandoned, either in part or in whole, because the aspirations acquired by those who left could not be paid for by traditional means, or be accommodated within the traditional houses, which were probably arranged on their terrain for access by donkey or on foot; with the tools for work, the necessities for sustenance, portered out and in by those same means.

In those indigenous places where consistency of kind and of fabric are left undamaged, where the remaining people have roots that can still be succoured and where a sufficiency for their yearly needs is available, such places can still be inhabited with some remembrance of the original 'style' intentions if not with energy. All that seems important for their integrity to continue to survive is for the texture of the 'molecules' of renewal all flow in that same direction as the original fabric; that the texture of such an area does not come to be disrupted by a form that acts as a threat to the existing.

Occasionally those who abandon places of integrity manage to squat next to each other and so cohesed an incoming community and, thereby, through some sort of collective energy, roll over some of the skills of place making into the rather inhospitable territory they have found within or without city boundaries. In some other cases (London) the instinct for an energy displaying itself in 'style' re-emerges in the children of the migrants only in those things, such as clothes, that they can make available to themselves.

Whereas those ex-nationals who have been migrants for centuries disfigure or destroy, with a kind of (anti-calvinist) self-justification the furniture of cities, even the hard fabric. The concern only for the transient 'style' and the rejection of the permanent, makes talk in England of participation almost baseless. Those who 'wear style' decorate our city and this impermanent, the transient, has an energising role; but, particularly if we include advertising and so on in the transient energisers, only with the increase (the burgeoning) of a parasitical society. All this relates back to our earlier interests that we fully explored from the 1950s into the 1970s (2).

In the squat we seem to find both transience and permanence, in that the values they stand for have a permanence in their continuity, of remembrance of worth while values ... a transience/permanence that has an extra 'green' value in that it can be wiped away, only having caused such transient damage to a terrain so that nature can reassert and, renew itself.

Whatever happened to the last upsurge of transient 'style'? ... than American 'hippy' movement that had a theory to live on the earth lightly (like an American Indian?) but ended in such squalour because the people had never learned the skills of the transient, so many of which have to be inborn, instinctive.. but above all disciplined ... to be able to move on, on foot (without polluting, or using fossil fuel resources,) to the next resting place, leaving no more than the hearth traces, surrounded by tiny coloured beads? (Exchanged with the Indians for animal skins) ... the culture that began this trade saw the last of the American art of the transient (Indian or Trail of settlers) and is seeing the end when no indigenous animal is secure anywhere in the world. So how do we turn towards a greener inhabitation?... the light touch that does not destroy, that has 'style' but no aggressiveness to man nor beast nor permanent fabric nor fragile earth?

In countries where squatters still have their instincts intact as regards to aspect/prospect/climate, how can architect/urbanists harness the energy of the many individual decisions made, of that free fall collectively made scatter that seems to fit the topography of the terrain?

The free fall, terrain-loving characteristic of these squatter places we seem unable to properly service... never does any one act in sufficient time during their becoming. Afterwards we remain powerless, mainly because we do not have the right thinking. Certainly we have no suitable infrastructure of the necessary delicateness to offer... wires have to be strung; pipes run along the eaves; buses, pick-up trucks, negotiate the dirt tracks that have no safety margin (apart from beside the telegraph poles): its all workable and the private piece of earth and the private portion of sky, are maintained. But the 'style' of inhabitation is compromised.

The squatted area is viewed askance, yet envied, by those in the more 'civilized' parts of the city with their integrated services, who would like to deny the instincts of the squat, simply demolish its 'unseemliness'... its reproach. To the architect/urbanist there is in the squatted places a magic of a remembrance, of the *energy of the individual choice; there are 'green' instincts; there are still the roots of what should more often be on offer.*

The failure of the professional form givers is that the especial rules of such a squatted place and the kind of servicing suitable for such places, it seems, have been insufficiently ascertained because we cannot understand the magic formula of the making of a topographically sensible place: the nature of the squatters township lies outside our learned disciplines, our rules and convictions.

Yet, we need their quality, they need to be better served.

A.M.S.: Ankara, April, 1989.

Alison and Peter Smithson

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| 1965 August | Team 10 Primer (combined reprint of A.D. December '62 + August '64). ed. A.S. | <i>Whitefriars Press</i> |
| 1965 September | The L.C.C. was our Uncle. A.S. | <i>Architectural Design</i> |
| 1965 October | Love in a Beetle. A.S. | <i>Architectural Design</i> |
| 1965 October 23 | The Moron-Made City or Just a Load of Old Buildings with Cars in between: B.S. Johnson reporting. P.S. | <i>London Life</i> |
| 1965 November | Building a Myth on a Graham Foundation. A.S. | <i>Architectural Design</i> |
| 1965 December 15 | Put out more Flags: Brides' Bunting. A.S. | <i>Queen</i> |
| 1965 December | The Heroic Period of Modern Architecture + Places please for second sitting. A.S. | <i>Architectural Design</i> |
| 1965 December | Berlin: Hauptstadt + Mehringplatz: with G.Nitschke. | <i>Architects' Year Book 11</i> |
| 1965 December | The Life and Work of Gerrit Thomas Rietveld 1888- 1964. P.S. | <i>Bauen + Wohnen</i> |
| 1966 February | Celebratory Gear: Flags. A.S. + Contributions to a Fragmentary Utopia. P.S. + A load of Illiterates. A.S. | <i>Architectural Design</i> |

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| 1966 February | A Smithson File: dated work sequence. | <i>Arena: Architectural Association Journal</i> |
| 1966 March | Without Rhetoric Seminar. P.S. | <i>Technische Universität Berlin</i> |
| 1966 May | Mies Homage: 80th birthday. P.S. | <i>Bauen + Wohnen</i> |
| 1966 May | Don't Serve Bass as Watneys on the Stage Mrs. Worthington. A.S. | <i>Architectural Design</i> |
| 1966 July | Concealment and Display: Meditations on Braun. P.S. + Return of the House. A.S. | <i>Architectural Design</i> |
| 1966 August | Two recent buildings of Van den Broek/Bakema. P.S. | <i>Architectural Design</i> |
| 1966 September | Eames Celebration. | <i>Architectural Design</i> |
| 1966 November | Portrait of the Female Mind as a Young Girl. A.S. | <i>Chatto & Windus</i> |
| 1966 November | A Parallel of the Orders: an essay on the Doric. P.S. | <i>Architectural Design</i> |
| 1966 December 28 | Book Review: Banham's Bumper Book on Brutalism. | <i>Architects' Journal</i> |
| 1967 January | Without Rhetoric (reprint) | <i>Architectural Design</i> |
| 1967 Spring | Density, Interval & Measure. P.S. | <i>Landscape (U.S.A.)</i> |
| 1967 July | Book Review: Giancarlo De Carlo. P.S. | <i>Architectural Design</i> |
| 1967 September | Urban Structuring (reprint & extension of Uppercase 1960). | <i>Studio Vista & Reinhold</i> |
| 1967 September | Density, Interval & Measure (reprint). P.S. + Criteria for Mass Housing. A.S. | <i>Architectural Design</i> |
| 1967 October | Alvar Aalto and the ethos of the second generation. P.S. | <i>Ark 7 & 8 (Finland)</i> |
| 1967 October 28 | Materials and Means of Production: a Statement. P.S. | <i>Illustrated London News Supplement</i> |
| 1967 November | Le Corbusier. A.S. | <i>80th Birthday Anniversary Issue: International Cultural Organisation. India)</i> |
| 1967 December | Beatrix Potter's Places. A.S. + Heroic Relics: state of buildings of Heroic Period (see Architectural Design Dec. '65) | <i>Architectural Design</i> |
| 1968 February | Density, Interval & Measure (reprint). P.S. | <i>Ekistics (Greece)</i> |
| 1968 April | Transformations of the City: Triennale di Milano. | <i>Architectural Design</i> |

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| 1968 Summer | Team 10 Primer (book form, with 1968 preface). ed A.S. | <i>Studio Vista & M.I.T. Press</i> |
| 1968 September | Local character: common sense participation, reclamation and extension. A.S. | <i>Architectural Design</i> |
| 1968 October | Robin Hood Lane (Gardens): preview + Garden Building, St. Hilda's, Oxford: preview. | <i>Architectural Design</i> |
| 1968 Autumn | The Euston Arch. A.S. | <i>Thames & Hudson</i> |
| 1968 Autumn | Autobiographical fragment. A.S. | <i>The Evacuees: ed. B.S. Johnson: Golancz</i> |
| 1969 January | Mies van der Rohe: seminar. A.S. | <i>Technische Universität Berlin</i> |
| 1969 January | Project Awards: statement. P.S. | <i>Architectural Design</i> |
| 1969 February | Dibattito sulla Triennale. P.S. | <i>Casabella</i> |
| 1969 April | Responsibility of Lutyens. A.S. + Viceroy's House in Imperial Delhi. P.S. | <i>R.I.B.A. Journal</i> |
| 1969 April | Tribute to Pierre Jeanneret. A.S. | <i>Architectural Design</i> |
| 1969 May | Urban Structuring + Arena (odd composite Japanese text). | <i>Toshi-Jutaka (Japan)</i> |
| 1969 June | Treasure Island contributions. | <i>Architectural Design</i> |
| 1969 Summer | Quotations from Architectural Design essays (English & Italian translation). | <i>Zodiac 18 (issue on Great Britain)</i> |
| 1969 July | Mies van der Rohe: seminar (reprint) P.S. | <i>Architectural Design</i> |
| 1969 August | Four Book Reviews. A.S. | <i>Architectural Review</i> |
| 1969 September | We Need to Reverse our Priorities: The Fragmentary Utopia. P.S. + Verbal Illustrations of Transit Perception. A.S. | <i>Formes et Fonctions: Year Book: ed. A. Kraft (Geneva)</i> |
| 1969 Autumn | Density, Interval & Measure (reprint). P.S. | <i>Architects' Year Book 12</i> |
| 1969 September 3 | The Economist Building: after 5 years. | <i>Architects' Journal</i> |
| 1969 October | Walks within the Walls - a study of Bath as a built form taken over by other uses. P.S. | <i>Architectural Design</i> |
| 1969 December | Building Review: Erskine's Clare Hall, Cambridge. P.S. + Ernesto Rogers: (obituary). P.S. | <i>Architectural Design</i> |

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| 1970 January | Robin Hood Gardens, model + in construction: voices A. & P.S. | <i>B.B.C. T.V. film (colour); producer: B.S. Johnson</i> |
| 1970 July | Ordinariness & Light: Urban Theories '52 - '60 and their application in a building project '63-'70: Robin Hood Gardens. | <i>Faber & Faber + M.I.T. Press</i> |
| 1970 August | Book Review: Tired Trulli. P.S. | <i>Architectural Review</i> |
| 1970 September | Chairs: 1918-1970, comment on Whitechapel Exhibition. P.S. | <i>Architectural Design</i> |
| 1971 February | The Pursuit of Ordinariness: Garden Building, St.Hilda's, Oxford. (text R. Middleton) | <i>Architectural Design</i> |
| 1971 March | Book Review: Tange. P.S. | <i>Architectural Design</i> |
| 1971 Spring | Team 10 Primer (Japanese translation). | <i>Shokokusha Pub. Co. Inc. (Japan)</i> |
| 1971 May | So Buildable, So Clear: Book Review: Mies' drawings. P.S. | <i>Architectural Design</i> |
| 1971 June | Bath: Walks within the Walls (reprint). P.S. | <i>Adams & Dart (Bath)</i> |
| 1971 Summer | Urban Structuring (Japanese translation). | <i>Bijutsu Shuppan-Sha (Japan)</i> |
| 1971 July | Clark's New Street, Somerset: proposals. | <i>Architectural Design</i> |
| 1971 August | Simple Thoughts on Repetition. P.S. | <i>Architectural Design</i> |
| 1971 August | Signs of Occupancy: Witt's Seminars of Easter '70 P.S. | <i>Plan Vol.56 No.8 (South Africa)</i> |
| 1971 September | Answers to questionnaire A.S. + Propositions for Florence. P.S. | <i>Formes et Fonctions: Year Book: ed. A.Krafft (Geneva)</i> |
| 1971 September | Struttura Urbana (Italian translation). | <i>Calderini (Italy)</i> |
| 1971 October | Toulouse le Mirail: reactions. P.S. | <i>Architectural Design</i> |
| 1971 December | Vehicles, Mechanisms, Services: another ordering. P.S. | <i>Plan Vol 56 No.12 (South Africa)</i> |
| 1972 January | John Killick: (obituary). P.S. | <i>Architectural Design</i> |
| 1972 January | Book Review: The Emperor's New Clothes. P.S. | <i>Architectural Design</i> |
| 1972 February | Signs of Occupancy. P.S. + Book Review: 1926 & all that. A.S. | <i>Architectural Design</i> |
| 1972 April | Book Review: Another of a Kind. A.S. | <i>Architectural Design</i> |

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| 1972 June | Vehicles, Mechanisms, Services: another ordering. (reprint) P.S. | <i>Architectural Design</i> |
| 1972 September | Florence: a proposal. P.S. + Robin Hood Gardens, London E.14: definitive publication (poor printing) P.S. | <i>Architectural Design</i> |
| 1973 February | Book Review: Happy Hols: Candilis. P.S. + Building Review: Gund Hall. P.S. | <i>Architectural Design</i> |
| 1973 August | Ruminations on Founders' Court. A.S. + Review: Forum (U.S.A.) special issue on Louis Kahn. A.S. | <i>Architectural Design</i> |
| 1973 October | Collective Design: Initiators and Successors. P.S. | <i>Architectural Design</i> |
| 1973 October | Without Rhetoric - an Architectural Aesthetic 1955- 1972 | <i>Latimer Press + M.I.T. Press</i> |
| 1973 November | Shadrach Woods: 1923-1973 (obituary). P.S. + Collage of photographs + postcard text of Shad Woods. A.S. | <i>Architectural Design</i> |
| 1973 December | Travel notes: Tunis, Berlin, Rio, Wuppertal, Johannesburg. A.S. | <i>Feedback: Pentagram</i> |
| 1974 January | Interactions and Transformations: urban structure and urban form. P.S. + Review: Japan Architect. A.S. | <i>Architectural Design</i> |
| 1974 Jan./Feb. | Berlin Free University contribution. P.S. | <i>Architecture Plus (U.S.A.)</i> |
| 1974 March 29 | Louis Kahn (obituary contribution). | <i>Building Design No.19</i> |
| 1974 April | To Embrace the Machine. P.S. | <i>Architectural Design</i> |
| 1974 Mar./Apr. | Book Review: The Athens Charter. P.S. | <i>Architecture Plus (U.S.A.)</i> |
| 1974 May | Collective Design: The Violent Consumer, or Waiting for the Goodies. A.S. | <i>Architectural Design</i> |
| 1974 May | The Free University and the Language of Modern Architecture. P.S. | <i>Domus 534</i> |
| 1974 June | Collective Design: Lightness of Touch. P.S. | <i>Architectural Design</i> |
| 1974 July | Collective Design: Reappraisal of Concepts in Urbanism. A.S. + Thorpe Thewles Viaduct. P.S. | <i>Architectural Design</i> |
| 1974 September | How to Recognise and Read Mat-Building. A.S. | <i>Architectural Design</i> |
| 1974 November | Collective Design: Collective Quality. A.S. | <i>Architectural Design</i> |
| 1975 March | Collective Design: The Good Tempered Gas Man. A.S. | <i>Architectural Design</i> |

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| 1975 May | Collective Design: Making the Connection. P.S. | <i>Architectural Design</i> |
| 1975 June | Building Review: Affirmation: Church at the Hague: Aldo van Eyck. P.S. | <i>Architectural Design</i> |
| 1975 September | Thinking of Louis Kahn. P.S. | <i>A + U: special issue Louis Kahn</i> |
| 1975 October | The Space Between. P.S. | <i>Oppositions 4 (dated '74) (U.S.A.)</i> |
| 1975 October | Book Review: A Most Unsettling Person: Patrick Geddes. A.S. | <i>Architectural Design</i> |
| 1975 October 10 | Book Review: Furor Hortensis: Essays on the History of the English Landscape Garden. A.S. | <i>Building Design</i> |
| 1975 October 17 | Book Review: The Man in the Street: Shad Woods. P.S. | <i>Building Design</i> |
| 1975 November | Team 10 at Royaumont, 1962: editors: C.Woods, J.Furse. A.S. | <i>Architectural Design</i> |
| 1975 December | Book Review: Education for Living: Rapoport. A.S. | <i>Architectural Design</i> |
| 1976 March | Three Book Reviews: Godefroy, Burnham, Howe. P.S. | <i>R.I.B.A. Journal 3</i> |
| 1976 April | Louis Kahn's Centre for British Art, Yale. P.S. | <i>R.I.B.A. Journal 4</i> |
| 1976 April | Ronald Jenkins: Oration. P.S. | <i>The Arup Journal (tape in A. + P.S. archives)</i> |
| 1976 June | Oxford & Cambridge Walks. P.S. | <i>Architectural Design</i> |
| 1976 July | The Tram Rats: a story for adults and children. A.S. | <i>Art Net, Central Street (London)</i> |
| 1976 July | Statement on the Tram Rats. Net 3: Rally of 40 London Architects: | <i>Art Net, Central Street (London)</i> |
| 1976 August | Alvar Aalto: contribution. | <i>Ark: Arkkitehti 7.8 (Finland)</i> |
| 1976 November | Book Review: A Worried Man, Man in the Street Shad Woods. A.S. | <i>Architectural Design</i> |
| 1976 Autumn | In Pursuit of Lyrical Appropriateness. A.S. | <i>Spazio e Società</i> |
| 1976 December | The Christmas Tree. A.S. + Calendar of Christmas A.S. | <i>London University: In connection with Banister Fletcher Professorship. P.S.</i> |
| 1976 December | Kreuzburg Study: Berlin 1975. A.S. | <i>Lotus 13</i> |
| 1977 January | Four Visits: Armée du Salut: 1948, 1954, 1959, 1976. | <i>Bauwelt 1</i> |

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| 1977 January | Antonin Raymond: (obituary). P.S. | <i>R.I.B.A. Journal 1</i> |
| 1977 January | Without Rhetoric: excerpts (German translation). | <i>Werk Archithese (Switzerland)</i> |
| 1977 February | Apropos Terni. P.S. + Words on Centre Pompidou. P.S. | <i>l'Architecture d'Aujourd'hui 189</i> |
| 1977 May 6 | The Smithsons: A Profile, part 1: interview. | <i>Building Design</i> |
| 1977 May 13 | A Profile, part 2: interview. | <i>Building Design</i> |
| 1977 June | Making Another Connection. P.S. | <i>Arkitekten (Denmark)</i> |
| 1977 June | Adamsez sanitary fittings (not as original text). A.S. | <i>Design Magazine 342</i> |
| 1977 October | Postscript. P.S. | <i>Architectural Review: Jubilee number</i> |
| 1977 Winter | Risking More to the Future: some thoughts on connection; concerning narrative and change of organisational base. P.S. | <i>ILA & UD: Annual Report, 1977 (Urbino)</i> |
| 1977 | The City Centre Full of Holes. A.S. | <i>Architectural Association Quarterly Vol.9, No.2 & 3</i> |
| 1978 January | Quality of Place. A.S. | <i>Spazio e Società</i> |
| 1978 February | Book Review: Fitting together Fragments. P.S. | <i>R.I.B.A. Journal 2</i> |
| 1978 March | Book Review: The Aeolic Style. P.S. | <i>R.I.B.A. Journal 3</i> |
| 1978 Spring | Beaux Arts Exhibition: M.O.M.A., N.Y.: Forum at I.A.U.S.: contribution. P.S. | <i>Oppositions (U.S.A.)</i> |
| 1978 May | Pahlavi National Library Competition Evaluated. P.S. | <i>R.I.B.A. Journal 5</i> |
| 1978 May | Open New Year Letter to Kurokawa. A.S. | <i>Japan Architect</i> |
| 1978 May | Peter Smithson in Delft: extracts of essays (Dutch translation). | <i>Delft Nieuws: Jaargang II, 34</i> |
| 1978 June | On Amancio d'Apoim Guedes. A.S. | <i>A + U 06</i> |
| 1978 July | The Smithsons ... Gone swimming. A.S. | <i>Art Net Rally, Central School (London)</i> |
| 1978 Summer | Answers to questions asked: Pietila. A.S. | <i>First Compendium: International Enquiry Oula University (Finland)</i> |
| 1978 August | Extract of Paper on Identity presented at Ramsar, Iran, October 1976. A.S. | <i>Architectural Review</i> |

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| 1978 August | Book Review: The Stones of Athens. P.S. | <i>R.I.B.A. Journal 8</i> |
| 1978 September | Places Worth Inheriting. A shopping list for quality of place. A.S. | <i>Association of Consultant Architects</i> |
| 1978 October | Charles Eames: (obituary). P.S. | <i>R.I.B.A. Journal 10</i> |
| 1978 December | Once a Jolly Swagman. P.S. | <i>Architectural Design 11:12</i> |
| 1979 February | A Bâtons Rompus: contribution to seminar, La Tourette. P.S. | <i>Actualité de la Charte d'Athènes: Université des Sciences Humaines de Strasbourg</i> |
| 1979 | Some Further Layers: work & insights. P.S. | <i>ILA & UD: Annual Report, 1978 (Urbino)</i> |
| 1979 May | Without Rhetoric: additional material St. Hilda's, Oxford (Japanese translation). | <i>Shokokusha Publishing Company (Japan)</i> |
| 1979 Summer | Ordinariness & Light (Japanese translation). | <i>Shokokusha Publishing Company (Japan)</i> |
| 1979 September | Chains of Remembrance. P.S. | <i>I.D.Z. Werkstatt 4: 5 Architekten Zeichen für Berlin</i> |
| 1979 November | Anthology of Christmas: (integrated b + w illustrations for 24 Doors exhibition), ed. A.S. | <i>School of Architecture & Building Engineering, University of Bath</i> |
| 1979 November | 24 Doors to Christmas A.S. | <i>Kettle's Yard Gallery Cambridge: catalogue</i> |
| 1979 December | Where the Dream has Landed: Le Corbusier. A.S. | <i>Spazio e Società anno 2, No.8</i> |
| 1980 January | Working within an Inherited Language, P.S. | <i>A.I.A. Journal (U.S.A.)</i> |
| 1980 August | Bath: Walks within the Walls: (new maps & horizontal format, poor). P.S. | <i>Bath University Press</i> |
| 1980 Autumn | In Praise of Cupboard Doors. P.S. | <i>ILA & UD: Annual Report 1979 (Urbino)</i> |
| 1980 September | Fruit from the Tree of Enquiry. P.S. | <i>Spazio e Società</i> |
| 1980 December | Anthology of Scottish Christmas/Hogmanay (envelope of disparate sheets: failure). ed. A.S. | <i>Edinburgh College of Art: Graphics Department</i> |

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| 1980 December | Calendar of Christmas (colour xerox illustrations added to approximately 100) Christmas Tree (approximately 30 copies). ed. A.S. | <i>Christmas + Hogmanay Exhibition, 1980-81: Fruit Market Gallery, (Edinburgh)</i> |
| 1981 March 4 | Oration for Bakema. P.S. + photographs. Si. S. | <i>Delft Nieuws 28</i> |
| 1981 April | Hole in City: Damascus Gate, Jerusalem. A.S. | <i>MAC NINE: Mackintosh School of Architecture (Glasgow)</i> |
| 1981 June | Layers and Layering. A.S. | <i>Spazio e Società</i> |
| 1981 June | Heroic Period of Modern Architecture (Fresh layout: see Architectural Design December, 1965). | <i>Idea Editions (Milan) + Thames & Hudson (London) + Rizzoli (N.Y.) + Wasmuth (Berlin)</i> |
| 1981 Spring | Space is the American Mediator, or the Blocks of Ithaca: a speculation. P.S. | <i>The Harvard Architecture Review 2</i> |
| 1981 Summer | Jaap Bakema: (obituary). P.S. | <i>Forum 81/3 (Holland)</i> |
| 1981 September | Three Generations. P.S. | <i>ILA & UD Annual Report, 1980 (Urbino)</i> |
| 1981 Sept./Oct. | Bakema: Oration. P.S. + Memorial. A. & P.S. | <i>Archithese 5 (Switzerland)</i> |
| 1982 January | Team 10 out of C.I.A.M. ed. A.S. | <i>Architectural Association Graduate School Theory and History Papers 1:82</i> |
| 1982 January 24-30 | Lauriston Place ... how to make it a place? A.S. | <i>Edinburgh Winter School: prospectus</i> |
| 1982 March | Interview: Close Housing & Housing Strategy. | <i>B-Nieuws: Technische Hogeschool, Delft</i> |
| 1982/3 March | Comment on Alexander Road, Neave Brown. P.S. | <i>Plan 3 (Holland)</i> |
| 1982 July | Two drawings of Three Generations. P.S. | <i>International Architect No. 7, Vol. 1</i> |
| 1982 July | Quotations, including 'Young Girl'. | <i>Architectural Review</i> |
| 1982 July | Interview on Close Houses. | <i>Architektur Fragmenten (Delft)</i> |
| 1982 July | The Masque and the Exhibition: Stages Towards the Real. P.S. | <i>ILA & UD Annual Report 1981 (Urbino)</i> |

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| 1982 | 15/16 Two small thoughts at Utrecht (from Heroic Period) P.S. | <i>Wonen TA BK</i> |
| 1982 October | The Shift in our Aesthetic, 1950-1978. | <i>Academy Editions (London) + Rizzoli (U.S.A.)</i> |
| 1982 October | Statement: The Inheritance of the Modern Movement. + Statement: Second Arts, University of Bath. | <i>Catalogue: La Modernité: un Projet Inachevé: Editions du Moniteur</i> |
| 1982 November 3 | AS in DS: announcement, photograph. A.S. | <i>B-Nieuws: Technische Hogeschool, Delft</i> |
| 1982 November 10 | Image of DS on road. | <i>B-Nieuws: T.H., Delft</i> |
| 1982 | Louis Kahn: Invitation to Otterlo. A.S. | <i>Arquitecturas 41/42 (Barcelona)</i> |
| 1982 December | The Legacy of the Modern Movement: some threads A.S. | <i>Spazio e Società</i> |
| 1983 January | Team 10 and Robin Hood Gardens: Interview. P.S. | <i>Topics in Architecture 81/82: University of Hong Kong</i> |
| 1983 February | For Jean Prouvé. | <i>Institut Français d'Architecture: l'Exposition Jean Prouvé</i> |
| 1983 May 20 | AS in DS: An Eye on the Road. A.S. | <i>Delft University Press</i> |
| 1983 May | A quarter of a century working with Berlin. A.S. + Lützowstrasse housing, Berlin. + Schinkel, Schinkel, little star... Poem. P.S. | <i>Architectural Design 53</i> |
| 1983 June | Urbino: To Work at the Gates. P.S. + Siena: To Work at the Gates P.S. | <i>ILA & UD Bulletin 3 (Siena)</i> |
| 1983 July | Book Review: Hubertus House: Aldo van Eyck. P.S. | <i>Wonen TA BK 13/83</i> |
| 1983 July | AS in DS: A Sensibility Primer for exercises in Architecture: on the Delft T.H. Campus + in nearby towns. | <i>B-Nieuws: T.H., Delft</i> |
| 1983 August | Parallel Inventions. P.S. | <i>ILA & UD Year Book 1982 (Siena)</i> |
| 1983 June/July | Two Gates. P.S. | <i>Parametro (Italy)</i> |
| 1984 March | The Grown and the Built: The Landscape That Can Survive and The Lewerentz Connection. (Claire Watson Forrest Memorial Lecture: U.S.C., Berkeley, Eugene, Spring '83).A.S. | <i>Spazio e Società 25</i> |
| 1984 April | AS in DS: statement. A.S. | <i>Delft University Press</i> |

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| 1984 April | Book Review: Man of Metal: Neutra. P.S. | <i>Architectural Review</i> |
| 1984 May | Passing It On: discussion. P.S. | <i>Architectural Review</i> |
| 1984 September 11 | Tower to Vauxhall Bridge: South Bank of the Thames: (illustration not by A. & P.S.) | <i>The Times</i> |
| 1984 September | To Work at the Gates. P.S. + Porta Camollia. P.S. | <i>ILA & UD Year Book 1983/84 (Siena)</i> |
| 1984 Oct/Nov/Dec | Going Back: Mies re-visited. P.S. + The Territory of the Pavilion. A.S. | <i>Quaderns (Barcelona)</i> |
| 1984 November | Thirty Years of Thoughts on the House and Housing. | <i>Architecture in an Age of Scepticism: ed: Denys Lasdun: Heinemann</i> |
| 1985 July | Report on Noah's Ark Seminar. | <i>Archiphant: 22: Zeitung der Fachschaft Architektur: Technische Universität, (Munich)</i> |
| 1985 August | On the Edge. P.S. + A New Use, A New Tower. P.S. | <i>ILA & UD Year Book 1984/85 (Siena)</i> |
| 1985 September | The 1930's. | <i>Alexander Verlag for Tecta</i> |
| 1985 October | A Fragment of an 'Enclave': The Equivalent for the Late Eighties of the Barcelona Pavilion. A.S. | <i>Estab Taller P.F.C., (Barcelona) 1985</i> |
| 1985-1986 | A.S. a Girona: Three Pavilions. A.S. | <i>BUILLETI 20: Collegi (d'arquitectes de Catalunya: Demarcacio de Girona)</i> |
| 1986 April | Book Review: Locked in Time (5 buildings, 1811- 1905). P.S. | <i>Architectural Review</i> |
| 1986 | Another Way. P.S. + Filarete: Hospital in Millan. P.S. | <i>ILA & UD, Bulletin. 1:86 (Siena)</i> |
| 1986 Guigno | Francesco Di Giorgio & the Ducal Palace in Urbino: a response to Giancarlo De Carlo's reflections. P.S. | <i>Spazio e Società 34</i> |
| 1986 July | When We Design a Chair. P.S. + quotations (English & German translation). | <i>Der Kragstuhl: Alexander Verlag for Tecta</i> |
| 1986 August | To Establish a Territory. P.S. + An Agitation of Surface in Front of Santa Maria della Scala. P.S. | <i>ILA & UD Year Book 1985-86 (Siena)</i> |

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| 1986 October | Questionnaire (edited despite refusal). P.S. (Photographs P.S. + Si. S.). | <i>Niet om net even: Van en over Aldo van Eyck Stichting Rotterdam-Maaskant</i> |
| 1986 November | Territory. A. + P.S. Group 'O' diary. A.S. | <i>International Workshop Seminar: Râcheve, 1985</i> |
| 1986 November | Quotations on Eames. P.S. | <i>Voorheen O.A.</i> |
| 1986 December | Contributions on Munich, Barcelona. A.S.: U.S.A. Si.S. | <i>Another Feedback: Pentagram Papers</i> |
| 1986 December | Upper Lawn: Solar Pavilion, Folly, (English & Spanish text). | <i>Escola Tecnica Superior d'Arquitectura, Universitat Politcnica de Catalunya (Barcelona).</i> |
| 1987 January | Climate Register. P.S. | <i>McDonald and Salter Building Projects: 1982-86 Architectural Association</i> |
| 1987 February 26 | Scaffolding: Pre-occupations. A.S. (item 2 penultimate line missing). | <i>Events list: Architectural Association Postgraduate School</i> |
| 1987 March | Use and Re-use.... Santa Maria della Scala. + Some understandings and inventions gained or confirmed at ILA & UD. P.S. | <i>ILA & UD Bulletin 1/87 (Siena)</i> |
| 1987 March | Re-energising the Conglomerate. | <i>Circular No.1 Technical University of Budapest International Workshop Seminar Gül Baba</i> |
| 1987 April | Territorial Imprint: summary. P.S. | <i>European Conference on Architecture: summaries of papers (Munich)</i> |
| 1987 June | Background paper to prepare the mind for connective working. | <i>Triangle Artists Workshop Newsheet 1987</i> |
| 1987 June | Santa Maria della Scala: Janus-Thoughts about the Fosso de S. Anzano. + The Janus-Building. P.S. | <i>ILA & UD Bulletin 2/87 (Siena)</i> |

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| 1987 July | Jumping the Language. A.S. + We Never Design: report of A. + P.S. Munich visit 1985, Rainer Vallentin. (German text). | 'A' Zeitung für Anlaufende und archuriete arkitekten (Munich) |
| 1987 August | Conglomerate Ordering. P.S. | ILA & UD Year Book 1986/7 (Siena) |
| 1987 August | Extract of biography + Snowdon photograph (colour). | Sunday Times colour supplement |
| 1987 September | Biography of A.S. + 1954 photograph. | The Complete Woman: Valerie Grove: Chatto & Windus |
| 1987 September | Territorial Imprint. P.S. | 1987 European Conference on Architecture: H.S. Stephens & Associates |
| 1987 November | But Today We Collect Ads: reprint from Ark 1, 1956 | This is Tomorrow Today: PSI catalogue (New York) |
| 1988 January | The Silent Architects | Sigurd Lawerentz 1885-1975 the Dilemma of Classicism: Architectural Association |
| 1988 February 17 | Ove Arup: (obituary) P.S. | Architects' Journal |
| 1988 February 25 | Some thoughts on a Period of State Patronage P.S. | Lyons, Israel, Ellis: Architectural Association catalogue |
| 1988 March 15 | Compulsions Shared. P.S. | Peter Dunican 70th Birthday Tribute: Ove Arup & Partners |
| 1988 March | Berlin as an Island of our Mind. | AA Files 15: Architectural Association |
| 1988 March 30 | Peter Banham: (obituary) P.S. | Architects' Journal |
| 1988 April | Beatrix Potter's places: reprint: Beatrix Potter's Postboxes. A.S. (colour) | Studio International Vol.201 No.1019 |
| 1988 April | Whatever Happened to Metabolism? | The Japan Architect 372 |
| 1988 May | Use and Re-use. P.S. (Italian text). | Spedale di Santa Maria della Scala: atti del Convegno Internazionale di Studi |

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| 1988 May | A. & P. Smithson Project, statement. | <i>Triangle Artists' Workshop</i> (Mashomack, Pine Plains, New York) |
| 1988 June | Bibliography + Statement. A.S. | <i>Women in Design: Trefoil Publications</i> |
| 1988 June. | Inheritance of the Roman Paved and Serviced Domain: the Islamic Paved and Serviced Domain. A.S. + Conglomerate Urban Ordering. P.S. + Gül Baba Walls + The Calm Place of Gül Baba. | <i>International Workshop Seminar: Gül Baba, Budapest</i> |
| 1988 June | Ordinamento Urbano Conglomerate. (Italian text). P.S. | <i>Accademia Petrarca di Lettere Arti e Science, Ottobre 1986, Arrezzo</i> |
| 1988 Summer | Heritage: Carré Bleu, Paris. A.S. + Paying More Attention. P.S. | <i>Le Carré Bleu 2 à Beaubourg (May, '88)</i> |
| 1988 August | Quotation from 'The Cantilever Chair', etc... | <i>The Modern Chair: I.C.A. London, catalogue</i> |
| 1988 August | Janus Thoughts for Siena. P.S. | <i>ILA & UD Year Book, 1987-1988 (Siena)</i> |
| 1988 October | Book Review: Giancarlo De Carlo. P.S. | <i>Casabella 550</i> |
| 1988 November 30 | Building 6 East, University of Bath: full exposition, b.w. + colour photographs. | <i>Architects' Journal</i> |
| 1989 January | But Today We Collect Ads: reprint, from Ark 1, 1956. | <i>Modern Dreams: The Institute of Contemporary Art. Clocktower Gallery, (New York,), M.I.T. Press</i> |
| 1989 March | Delphi, September, 1988: statements + after thoughts. | <i>IAA Journal, 1989 (Bulgaria)</i> |
| 1989 May | Héritage: Carré Bleu, Paris, May, 1988. A.S. + Can the Swiss have their apple and shoot it? | <i>Spazio e Società 45</i> |
| 1989 June | Dimitris Pikionis. | <i>Dimitris Pikionis 1887- 1968: A Sentimental Topography: Architectural Association</i> |
| 1989 May | Territorial Impression P.S., 1976. | <i>Time + Architecture, 2 (Shanghai)</i> |

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| 1989 August | Think of it as a Farm. P.S. + S. Miniato Tower. P.S. | <i>ILA & UD Year Book, 1988-1989, (Siena)</i> |
| 1989 September | Investigations of New Patterns. P.S | <i>Time + Architecture, 3. (Shanghai)</i> |
| 1989 September | Scaffolding. A.S. | <i>A3. No.12 Vol.5</i> |
| 1989 October | Two roofs at the University of Bath. P.S. | <i>l'Architecture d'Aujourd'hui 265</i> |
| 1989 November | Inheritance of a Functional Tradition in Islamic Architecture. A.S. | <i>APX3, Architettura CCCP, (Union of Architects, Moscow)</i> |
| 1989 December 15 | Wild Wege/Wild Ways. A.S. | <i>Daidalos</i> |
| 1989 December | The Economist Building in 1989. P.S. | <i>Spazio e Società 47/48</i> |
| 1990 Winter | Architecture that Speaks: Uzbekistan, October, 1988. A.S. | <i>Anglo Soviet Journal Vol.49 No.3</i> |
| 1990 January | The 'As Found' and the 'Found' + Retrospective Statement + Selections from Critical Writings. | <i>The Independent Group: Postwar Britain and the Aesthetics of Plenty, catalogue, M.I.T. Press</i> |
| 1990 February | Respect for a sixties survivor: on Economist. Peter Murray. | <i>Blueprint</i> |
| 1990 February 20 | Patio and Pavilion reconstruction: A.S. answering questions. | <i>B.B.C. T.V. Late Show, Independent Group Exhibition, I.C.A.</i> |
| 1990 February | Audible Architecture: an Architecture with Voices. A.S. | <i>Architecture and Construction in Russia, AC.2.90 (Moscow)</i> |
| 1990 March | Into the Air. A.S. | <i>Mass: Journal of the School of Architecture & Planning, University of New Mexico</i> |
| 1990 Spring | Quote.A.S. Beatrix | <i>Potter's Art: Anne Hobbs: Warne</i> |
| 1990 May | Berlin: quote from 1916 a s o. A.S. | <i>Architecture Today</i> |

