



Tchoban Foundation
Museum für
Architekturzeichnung

Press release

Berlin, 22.05.2017

Gezeichnete Welten Alvin Boyarsky und die Architectural Association Drawing Ambience Alvin Boyarsky and the Architectural Association

Tchoban Foundation. Museum for Architectural Drawing
Christinenstraße 18a, 10119 Berlin

Exhibition opening: 7th July 2017, 19.00
Press tour: 7th July 2017, 18.00
Symposium: 7th July 2017, 16.30
Campus Aedes, further information: www.ancb.de

Duration: 8th July 2017 – 24th September 2017

Opening times: Mon–Fri 14:00–19:00, Sat–Sun 13:00–17:00

Tickets: 5 EUR, Reductions: 3 EUR

“We create a very rich compost for students to develop and grow from and we fight the battle with the drawings on the wall.” Alvin Boyarsky, 1983

The exhibition *Drawing Ambience: Alvin Boyarsky and the Architectural Association* presents some 50 masterworks of contemporary architectural drawings made by celebrated architects and assembled by the long-term chairman of the Architectural Association School of Architecture (AA) in London, Alvin Boyarsky.

The exhibition has already been on view at the Mildred Lane Kemper Art Museum of Washington University in St. Louis, Museum of Art, Rhode Island School of Design in Providence, and at the Cooper Union in New York and is now coming to Berlin.

The second half of the 20th century was a period characterised by accelerated mobility and an international exchange of ideas. This *Zeitgeist* can be sensed in the presented works, most of which were made in the 1980s. This was a time during which the international orientation of the Architectural Association School of Architecture, accompanied by a growing interest in hand drawing, gave a fresh impetus to the search for a new architectural language.

The AA is justifiably considered to have been one of the most important melting pots of architectural talent and has produced many Stirling and Pritzker prize winners. The renowned alumni of the school include Rem Koolhaas, Zaha Hadid, Nigel Coates, David Chipperfield, Ben van Berkel, Will Alsop and other famous architects. Many graduates returned to the school later as teachers.

The diverse artistic stances, varied techniques, and geographic origins of these drawings and their connections to built architecture point to the significance of Alvin Boyarsky's life-work. The collector was born in 1928 in Canada and studied architecture at the McGill University in Montreal. Following his first experiences of the profession, he completed the postgraduate programme at Cornell University and then taught at the University of Oregon, the Bartlett School of Architecture and the Architectural Association School of Architecture, London, which he later led from 1971 to 1990. Alvin Boyarsky considered that the most important task of a school of architecture was to provoke social criticism. Furthermore, he encouraged the AA's international outlook and revolutionised the study programme with so-called 'units' which could be freely chosen. A great value was placed on architectural drawing.

The exhibition shows early works by architects whose names today read like a 'Who's who' of contemporary architecture including Frank Gehry, Zaha Hadid, Daniel Libeskind, Rem Koolhaas and Bernard Tschumi. It gives us a view into their world of ideas realised in the form of drawings. For Alvin Boyarsky, architectural drawing was not only a means of representation or a presentation medium but also a form of architecture.

The original exhibition *Drawing Ambience: Alvin Boyarsky and the Architectural Association* was co-produced by the Kemper Art Museum of Washington University, St. Louis and the Museum of Art, Rhode Island School of Design, Providence. It is curated by Jan Howard, the chief curator of the Rhode Island School of Design and Igor Marjanović, professor of architecture at Washington University, St. Louis. It is accompanied by an exhibition catalogue published by the organizing museums and distributed by the University of Chicago Press. The original exhibition was made possible with the support of, amongst other sources, the Graham Foundation for Advanced Studies in the Fine Arts.

Curator:

Nadejda Bartels, Museum for Architectural Drawing, Berlin

Contact

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We kindly request a copy in the case of publishing

Illustrations



Alexander Brodsky (born 1955)
Untitled (Person Holding Building), 1984
Etching
44,3 x 19,4 cm
Collection of the Alvin Boyarsky Archive

© Alexander Brodsky



Nigel Coates (born 1949)
Ski Station, 1982
Oil pastel, pen and black ink, gold marker ink and white ink on grey paper (faded)
32,5 x 50 cm
Collection of the Alvin Boyarsky Archive

© Nigel Coates



Jeremie Frank

The Macrophone, 1981

Technical pen and ink, airbrush and ink, collage and graphite underdrawing on paper board

81 x 111,4 cm

Collection of the Alvin Boyarsky Archive

© Jeremie Frank



Zaha Hadid (1950–2016)

The World (89 Degrees), 1984

Print with hand-applied acrylic and wash on paper

69,9 x 57,5 cm

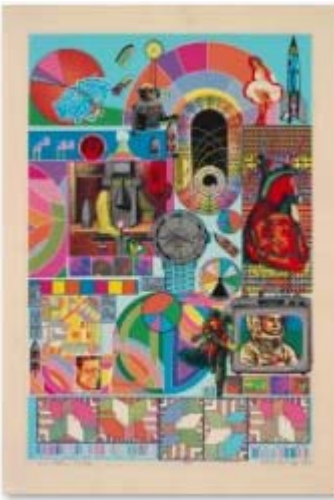
Collection of the Alvin Boyarsky Archive

© Zaha Hadid Foundation



Office for Metropolitan Architecture (OMA)
Alex Wall (born 1948)
The Pleasure of Architecture, 1983
Colour screenprint on paper
77,9 x 51,3 cm
Collection of the Alvin Boyarsky Archive

© OMA



Eduardo Luigi Paolozzi (1924-2005)
B.A.S.H., 1971
Colour screenprint on paper
84,9 x 59,5 cm
Collection of the Alvin Boyarsky Archive

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Lebbeus Woods (1940-2012)

Centre for New Technology, Montage 1, 1985

Marker pen, technical pen and ink with graphite underdrawing; printed collage on *Paus* or *Mylar*
mounted to paper board

68,6 x 43,5 cm

Collection of the Alvin Boyarsky Archive

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