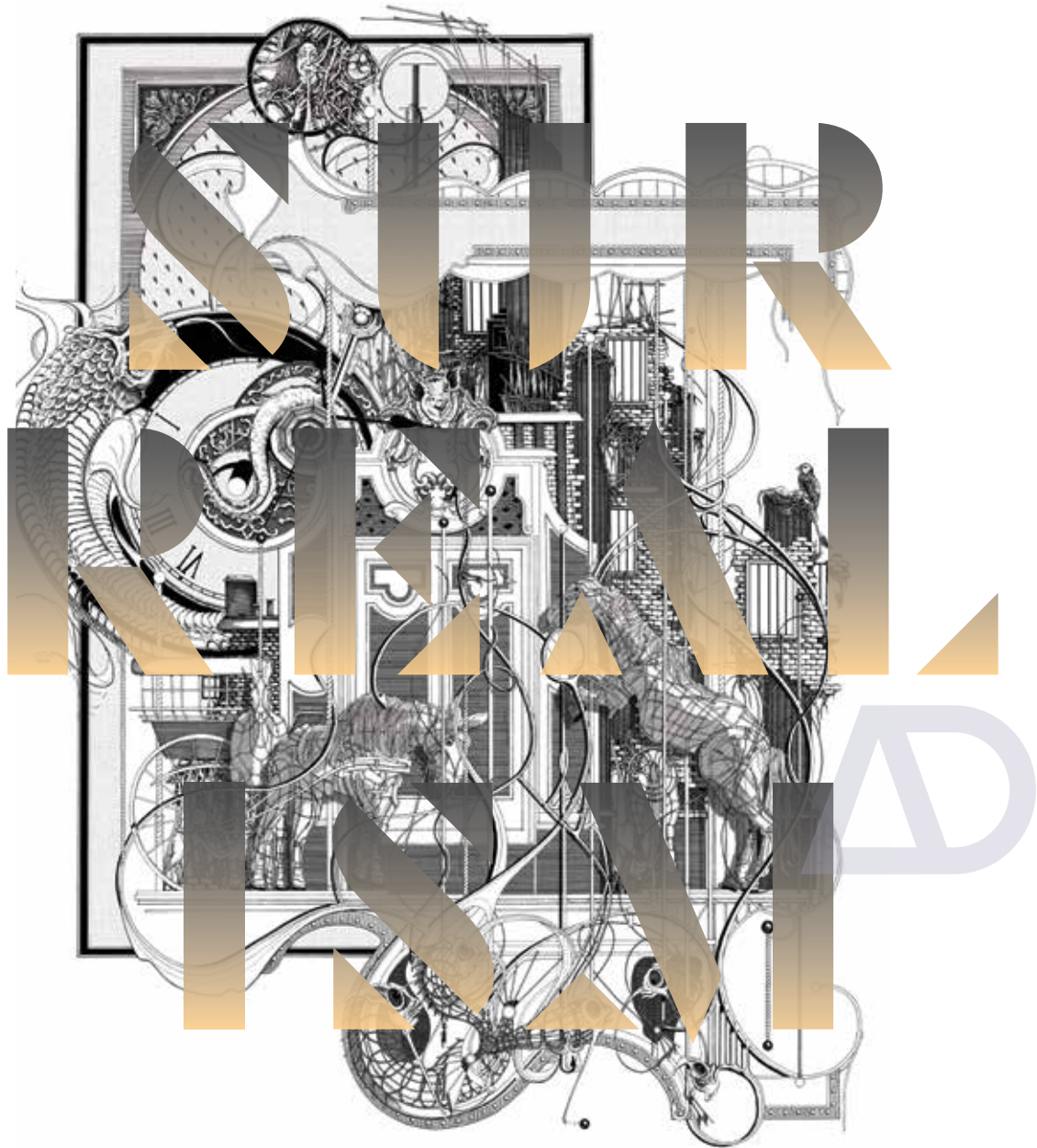


Guest-Edited by
NEIL SPILLER

CELEBRATING THE MARVELLOUS



IN ARCHITECTURE

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ABOUT THE
GUEST-EDITOR

NEIL SPILLER



Neil Spiller is Hawksmoor Chair of Architecture and Landscape and Deputy Pro Vice Chancellor at the University of Greenwich, London. Prior to this he was Vice Dean at the Bartlett School of Architecture, University College London (UCL). He has an international reputation as an architect, designer, artist, teacher, writer and polemicist.

He has a long association with *AD*, beginning in 1992 when he was one of a very few young architects asked to exhibit their work at the 'AD Theory and Experimentation' events held at the Royal Institute of British Architects (RIBA) and Royal Academy of Art in London, alongside Daniel Libeskind, Coop Himmelb(l)au and Lebbeus Woods. He is on the *AD* Editorial Board and this is the eighth issue he has guest-edited. In 1995 he guest-edited (with Martin Pearce) *AD Architects in Cyberspace*, the seminal first edition of an established international journal to herald the impact of virtuality on architectural design. This was followed by *AD Architects in Cyberspace II* (1998) and *AD Reflexive Architecture* (2002). His interests also include all manner of emerging technology, particularly biotechnology and synthetic biology. In this vein he guest-edited (with Rachel Armstrong) *AD Protocell Architecture* (2011), another groundbreaking issue.

He is the founding director of the Advanced Virtual and Technological Architecture Research Group (AVATAR). Established in 2004, the group continues to push the boundaries of architectural design and discourse in the face of the impact of 21st-century technologies. Current preoccupations include augmented and mixed realities, technological singularity (nano-bio-info-cogno convergence), and science fiction.

As a teacher of architects, he believes firmly that students must leave university with a thorough grounding in professional techniques and protocols to cope with the immediate demands of practice, but that education must also teach them the mental dexterity required for the changing future of their profession. He is an active supporter of students and young architects, frequently publishing their work in this and other publications.

He is perhaps best known for his architectural designs and drawings, which have been exhibited and published all over the world and are in many international collections. His 30-year career can be seen as a cartography of how drawing and architectural speculation have changed over the last few decades. These changes, and the subsequent reinvigoration of the architectural drawing, were explored in his *AD Drawing Architecture* (2013). He is an architectural scout, surveying the future ground of the profession before its main body arrives, and this edition of *AD* is no different in this respect.

He is the author of numerous books on the education of architects, the visionary tradition in architecture, and architecture and technology. His most recent book is *Architecture and Surrealism: A Blistering Romance* (Thames & Hudson, 2016). Δ

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