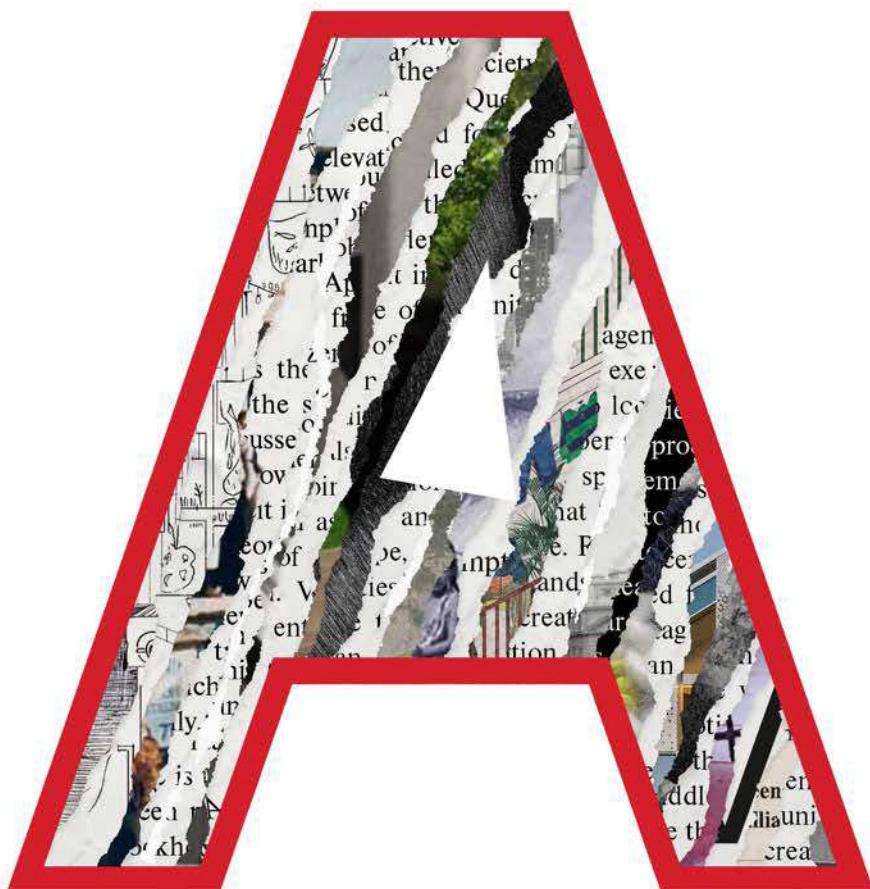


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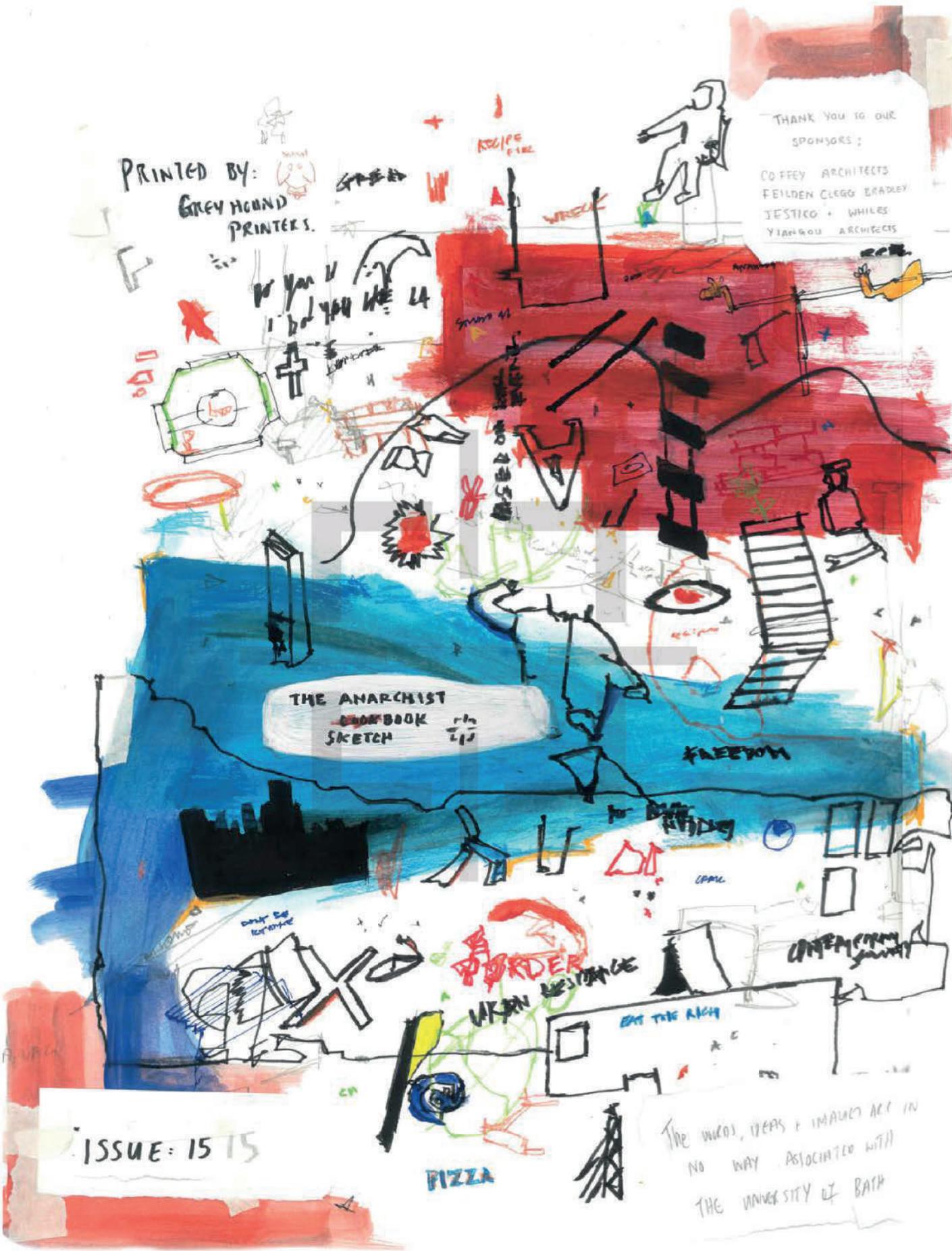
ANARCHY



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A torn page from a magazine or book, showing a table of contents and several articles. The page is heavily textured with torn edges and overlapping layers of paper. The text is partially obscured by these layers, but some titles and page numbers are visible.

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The Anarchist Sketchbook

Contributors' Notes

Chosen in an ironically democratic fashion, Issue 15 of Paperspace looks to unpick and interrogate the theme of Anarchy in each of its varying meanings.

During early discussions with the Paperspace contributors, the theme of anarchy was snubbed for being 'too political' and 'too controversial', especially for a school like Bath that indulges in its privileged, apolitical agenda. But to lay complicit and apathetic IS a political position; the silence of a group of bystanders is far louder than one outraged anarchist.

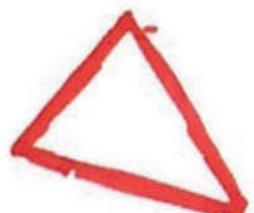
Just as it is important to take part in political anarchy, it is equally necessary to maintain a rebellious approach of practicing anarchy in architecture. The former stimulates revolutions and dynamic change, while the latter sustains evolution and continual change.

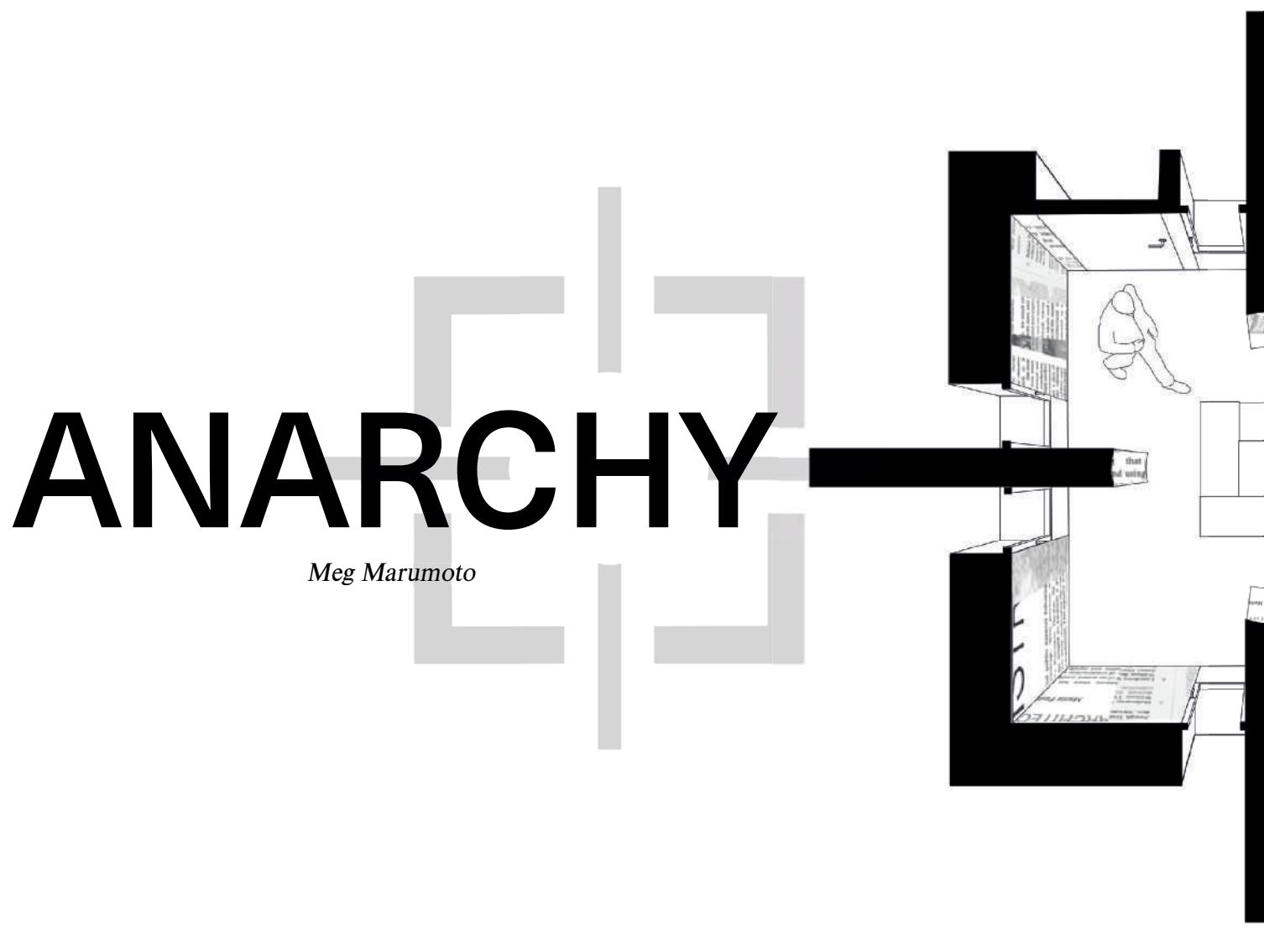
Anarchy provides a radical lens through which to critique architecture, both in relation to education and practice, creating space for the voices of the extremes and the necessary experimentation needed for creating positive change. It acts as a tool to dismantle the structures of capitalism, neo-liberalism and the carbon fuelled state, providing an alternative vision for the future of architecture.

Anarchy is a cautious reminder that although we can have grandiose aims for how the spaces and buildings we design are used, it is ultimately not down to us to decide. It questions architectures deep association with endless production and constant consumption, opening doors to degrowth and the idea that often it is more appropriate to build less or even nothing at all.

In its current state, the accepted architecture of our society and education feels narrow, not embracing a broader multidisciplinary relevance. Permeated by heavy tradition in education, practice and procurement, architecture needs disruption, the indoctrinated methods can be interrupted and corrupted, it just needs a flicker of radical, anarchical change.

As so many architects herald themselves as visionaries of the future, saviours striving for a better world, it might be time for them to instead turn inwards; to observe, critique and better the industry from the inside out.





Anarchy is not just about rebellion, violence or chaos. Nor is it explicitly related to a society without government or institution. Anarchy is ambiguous, its meaning taking on a host of definitions. Through the exploration of the etymological and philosophical meaning of anarchy, this article seeks to clear the confused perception of the word, encouraging a more comprehensive understanding of anarchy on a macro and micro scale of society. Should 'anarchy' be confined to a negative connotation? Do all anarchists strive to overthrow the governing body?

The original definition of anarchy does not centre around the idea of rebellion. The Medieval Latin origin, anarchia, from Greek anarkhia, means "lack of leader, the state of people without a government". The definition evolved in 1660 to the 'confusion or absence of authority' and was further developed in 1849 referencing the social theory of 'order without power'. The anarchist principle is the foundation of many historical revolutions such as the English Civil War and the French Revolution, however it is clear from the etymological origin that rebellious, violent and chaotic impression of anarchy is only a social connotation, rather than the full definition.

Furthermore, the anarchist principle during the classical antiquity aspired for spiritual liberation - to retreat from the material world to strive for spiritual grace and individual salvation. Although spiritual salvation is not recognised as an anarchist vision in the contemporary context,

there is a general sense that protests march towards freedom; the BLM movement striving for freedom of all races. The original definition of anarchy, a society or a group of people without a government, leader or ruling body, must be recognised as the contemporary definition while rebellion is only one of the ways to practice it.

Another way of practicing anarchy is maintained by Kropotkin's utopian vision of self-organising society where "harmony is obtained by free arrangements between people and groups". Peter Kropotkin, a 19th century theorist of anarchist movement, argues that cooperation, instead of competition is an innate nature of humans and envisions society without rulers and governments achieving "harmony" by mutual aid. He sets out anarchist communism which distributes goods according to individuals' necessity regardless of whether or not the individual has contributed a share of the labour. On the similar veins of self-organisation, Colin Ward's Anarchist in Action sets out ways in which people organise themselves in "any kind of human society, whether we care to categorise those societies as primitive, traditional, capitalist or communist". While Kropotkin fights for his utopian vision of mutual aid, Ward weaves his anarchist strategies to self-organise within the existing political and social framework.

Anarchy in practice can be generally categorised into the macro and the micro scale actions. In the non-architectural sense, the previously mentioned rebellions and protests are anarchist

demanding change in society which is a similar approach taken on by the 20th century artists, poets and musicians who employed the radical “propagandist style”. In the architecture scene, post-modernism attempts to break away from the modernists’ principles and influences but ironically utilises even institutional style of neoclassical architecture. As citizens we have the responsibility to act as critiques of the government, institution, and society to stimulate gradual as well as dramatic changes.

On the other hand, some architects employ more sensitive approaches to practice their own anarchy. Yoshiharu Tsukamoto and Momoyo Kaijima, the founding directors of Atelier Bow-Wow based in Tokyo, analyse people’s self-organising behaviours within a built environment. Tsukamoto and Kaijima describe, in *Commonalities: The Production of Behaviours*, the way people in a busy café shift their chairs, their seating position, and the direction of their views slightly away from their strangers to avoid an awkward encounter.

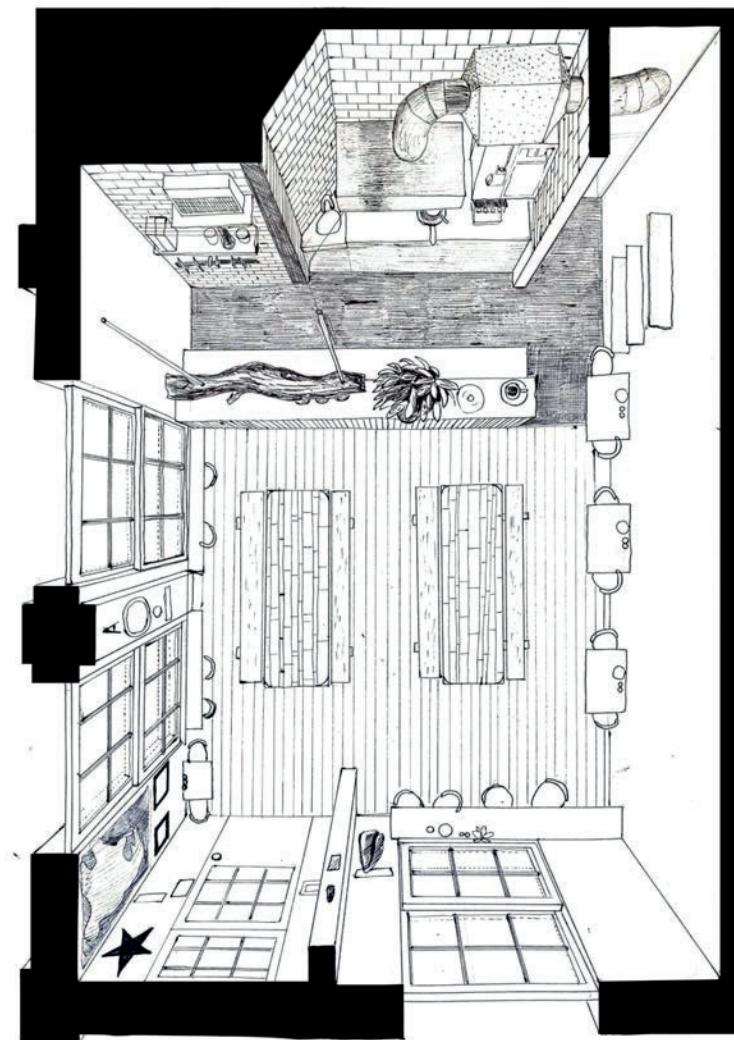
The architectural, cultural and psychological analysis illustrates human’s innate ability to self-organise within a loose framework: the chairs and tables in the café act as adaptable tools to work with. Alejandro Aravena’s half-constructed residences also identifies people’s ability to naturally self-organise their environment. Elemental’s Chilean residences offer the fundamental infrastructure which the inhabitants can build upon to adapt and

customise, avoiding a top-down interfering hands of the architect. Atelier Bow-wow’s analysis of people’s natural ability to self-organise and Aravena’s evolving residences rethink the balance between architects’ hands and the inhabitants’ freedom for customisation and future adaptation, critically questioning the role of architects. We must recognise the broader meaning of anarchy as a state that encourages sensitive self-organisation and customisation, in contrast to the typical rebellious impression.

It is undeniably important to take part in the political anarchy to encourage changes within our own political and social systems and to challenge the current norms. However, it is equally necessary to maintain both the rebellious and sensitive approaches of practicing anarchy in architecture as the former stimulates revolutions, a dynamic change, while the latter sustains evolution, a continual change. As architects and engineers we must not forget our sceptical nature and critical attitudes to propose our own questions and solutions to the society.

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Cities and Greed

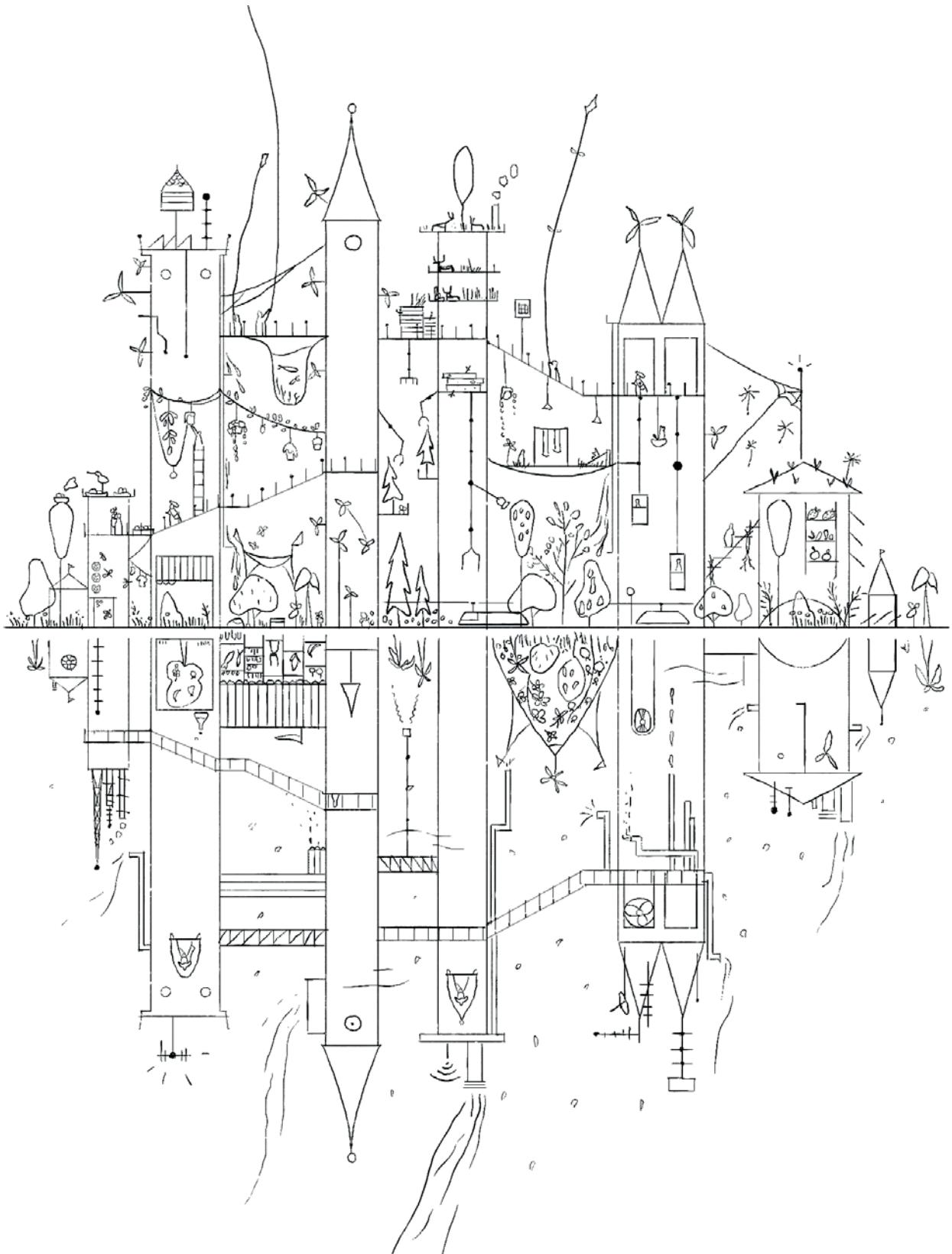
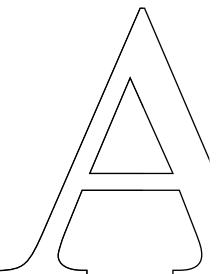
Laura Toledo Martin

The city of Resia traces the shores of a lake, with tall buildings that overlook the calm waters. Its terraces interlace, to all catch a glimpse of the basin beneath. In the early hours of the day, the inhabitants of Resia carry and trade their belongings. They walk up, down, sideways, on long pathways that cross the city in the most unimaginable of ways. Thus, the traveller, arriving, sees two cities: One rising above the lake, and one reflected.

In the Resia of above, a small boy with freckled eyes looks at a flower. He has learned that working with nature is part of the metabolism of the city. The more the traveller observes the Resia of above, the clearer it becomes that it isn't a city. It is an ecosystem. The organs that keep Resia living are circular infrastructural systems of tall farms, windpipes and silent transport. They keep the city living upon a natural principle that responds to the inhabitants' interests. Freedom in this Resia is an understanding of the responsibility that comes with living in an ecosystem. Its environment extends from the boundaries of the city into a spherical horizon. Thus, greed in Resia is a greed for wilderness. Here the prosperous own a thousand forests. The traveller pauses and observes that in the Resia of above, the seasons are true to their names. Winter brings cold, summer brings warmth. Spring brings colours and kites, pollination, the crisp cracking of fresh grass, wildflowers, apricots and fiddleheads. Flora and fauna exist unmanaged in unison, amongst the tall solar buildings. Here, the inhabitants listen to the anarchy of nature and let dandelions grow through Resia's pavements.

In the Resia of below, a small boy with freckled eyes picks a flower. He has learned that nature gives and the city takes. The more the traveller observes the Resia of below, the clearer it becomes that it is a mechanical creature, with metallic bones and ventilator lungs. It lives on a process of combustion, in which its buildings exhale an invisible mortal breath. Freedom in this place is in fact greed in disguise. It hides behind golden market places, taxes, asphalt boulevards, glowing screens and monogamous fields of palms. Here, the richest tame the tallest mountains to live in palaces of marble. Yet their biggest unmet desire is an unconditional power over nature, as any power over nature will always be conditional. The traveller pauses and observes that in the Resia of below, the seasons and flowers only exist in glass palaces. Here lush gardens full of tomatoes, grape fruits, kale, pansies and lilies flourish even in the darkest of days. However, outside of the buildings, Resia's inhabitants fail to predict what the weather will bring. Winter and summer are one season, making living in this city an unpredictable affair. Here, the inhabitants find consolation to uncertainty by organising the anarchy of nature.

As the night settles, the traveller sees the two cities extend beyond the horizon. From here the road diverts into two paths. He stops and looks down as far as they go, but could not see the end. He stood there pondering on this choice, for which one should he take?



A DAY OF CHANGE

Jonas Althus

Mia awoke in a cold sweat. A bad dream, she thought to herself, struggling to remember its contents. She felt a cold breeze on her skin, coming in through her open bedroom window. It was still dark outside. Wondering what the time was, she rolled over to her left side and tried to go back to sleep, but sleep did not come. She thought of her mother, who she had not seen for four years. Mia wondered if her mother still looked the same as she remembered her. Unable to return to sleep, Mia put on her clothes and walked silently to the kitchen. The clock on the kitchen wall told her it was almost eight in the morning. She started heating up some water to make coffee as she heard her father start to get out of bed in the other room. It had been long since their apartment on the Auguststraße had felt as home. These days it felt desolate and empty, the furniture aged quickly by the lack of cleaning and maintenance. Looking at the kitchen table, Mia remembered how her mother would pick flowers, putting them into glasses around the house to liven it up. Her mother had been taken by the police for attempting to flee from East Berlin to the West where she had family. Though her father worked in the government, he had been powerless to help her. Mia still worried about her every day, but knew there was little she could do.

"Good morning," came her father's voice from the dark hallway. The light flickered on and illuminated her father's silhouette, who walked into the bathroom. Mia had lived in the apartment her entire life, something of a privilege, as many of her friends and their families had been forced to move throughout the years. Her father's position at the foreign office had secured her parents this apartment many years ago, before Mia was born. Fifteen minutes later, they were eating in silence at the kitchen table. Father didn't talk about his work much, but Mia could easily tell when he was concerned about something, often as that was. "It's all changing", he said, trying to stifle a tone of elation in his voice. "First Poland, at the start of this year, Hungary after that, then the Baltics", he paused. "And the demonstrations in Leipzig of course... perhaps finally," he stopped abruptly,

BASED ON REAL EVENTS

clearing his throat. It was her father's job to be well informed about what was happening in the countries of the Soviet bloc, though he was strictly forbidden from talking about this outside of work.

Mia had watched the protests in Leipzig a month earlier on the television and vividly remembered how police had responded violently, arresting thousands. "Please be careful today Mia," he said as he got up and put his plate on the kitchen counter. Mia knew that her father shared her mother's dream of living a free life in the west, though he didn't like talking about it. Ever since mother had been taken, her father seemed to be paralyzed by fear, fear of losing his job, being accused of treason and put in prison. When her father had left for work, Mia got ready to leave too. It wasn't uncommon that her father had to work on a Saturday, it had been a very busy year. Mia would meet her friend Stephan at the Schendelpark at nine and then walk to the crossing of Mollstraße and Prenzlauer Allee, where demonstrators would meet. She tried to convince herself it was a good thing that she was up early, but she felt tired from the restless night.

The walk to Schendelpark was not far, but it was a cold morning. Mia was happy to see Stephan waiting there for her, she would have been nervous to wait on him there by herself. They walked together past Rosa-Luxemberg Platz towards the meeting point, where groups of people were already gathering. There was a quiet tension in the air. People were chatting softly amongst themselves in nervous excitement. By ten o'clock, four of Stephan and Mia's friends had joined them. The crowd was getting bigger and bigger, there were now hundreds, maybe thousands of people, filling the crossing. Many carried signs or banners, with one word showing up often: "Freiheit." Stephan had made a sign too, saying '40 Jahre sind genug' in bold letters; 40 years are enough. It was at the 40th anniversary of the GDR where so many protestors had been arrested a month earlier in Leipzig. Slowly, the mass of people started moving towards Alexanderplatz. The outside air no

longer felt cold, and Mia's nerves had turned into excitement. She had expected to see more police, though she knew the government had granted permission for the demonstration. "I bet they didn't expect this many to show up", Stephan said, clearly in awe at the amount of people around them. The crowd at Alexanderplatz was so big that Mia could barely see the podium at the front. As they tried to shuffle through the crowd towards the podium, Mia noticed the Fernsehturm looming over the massive square, observing stoically.

At eleven, the first speech started. Mia recognised the first speaker as Marion van de Kamp, an actress she had seen on television. Her friends had explained to her how much of the demonstration had been planned by actors and other artists, many of whom were political activists. Mia recognised several of the other speakers; there were politicians, writers, professors, and artists. The contents and attitudes of each speech differed but the underlying demand was clear: democracy for East Germany. Suddenly, there was boozing from the front of the crowd. The boom of the boozing grew larger, thundering through the square.

A man wearing a long black overcoat had stepped up to the microphones on the podium, carrying a stern look on his face. Trying to maintain his serious demeanor through the boozing, the man started his speech. Mia recognized him as Günter Schabowski, the man who hosted the daily television conferences broadcast by the GDR government. The crowd was not impressed. At two in the afternoon, the speeches were over. The energy of the speeches had been fantastic, and Mia felt inspired. "It's over," Stephan started, "what a day!" Mia felt the same way, deeply moved by the fearless speakers she had listened to today. Seeing so many people come together in one place with a shared purpose was awe-inspiring. There was cheering all around her. She couldn't imagine a more important place to be in that moment. In a way, what the demonstrators were demanding was simple, democracy and freedom. But these two concepts meant so much more. They

represented emancipation from 40 years of fear, oppression, injustice and suffering. Mia thought of her father, a shell of the cheerful and caring man he used to be. She thought of her mother, who she would finally be able to see again, after four heart-breaking years. Overcome by emotion, Mia wiped the tears of joy from her face. "It's not over yet," Stephan said coldly, "it's not over until the wall comes down." Her friends looked at him in earnest, knowing what he had said was true. The city seemed to be holding its breath for the following days as protests continued in other cities across East Germany. Mia was confident that the demonstration at Alexanderplatz had been impactful enough for something to change, but she also knew that the GDR regime would not go down easily.

Every evening at 6 pm, Mia watched the press conference held by the GDR. Every evening it was Günter Schabowski, reporting on various topics and events in East Germany. Mia watched eagerly, hoping, but nothing came. On the evening of the 9th of November, five days after the demonstration at Alexanderplatz, something different happened. Most of the press conference had been uneventful, but as it was coming to an end, a reporter in the back of the room asked about rumoured changes to travel regulations for the citizens of East Germany. Slightly fazed, Schabowski searched in his bag for a document, returning a piece of paper which he scanned through quickly. He then said nervously, "This comes into effect ... to my knowledge ... at once." The press room erupted in chatter. A reporter in the front then asked, "Also to West Berlin?" Schabowski's answer: "Yes, people can leave the GDR also directly to West Berlin." Mia was shocked, not sure if she had heard correctly. She ran to the phone to call Stephan, who answered excitedly. "Did you hear Schabowski?" Mia asked, "What does it mean?" she continued. "I don't know," came Stephan's voice. "Let's meet tonight." He said. It was just past 7 pm. Mia met Stephan a few hours later at the western end of the Torstraße, where they followed the Hannoversche Straße to the Invalidenstraße. Looking to her left, Mia could

already see a crowd of people gathering. Beyond the crowd was the tall watch tower of the border crossing. Mia knew that behind this border lay the Sandkrug bridge, and on the other side of that, West Berlin. Mia and Stephan walked towards the crowd. There were people carrying signs and chanting, just like at Alexanderplatz five days ago. Mia could hear chanting from the other side of the border as well, coming from West Berlin. "There's people on the other side too!" Stephan said, endeared. The border guards did not seem to know what was going on. One guard was talking frantically on the phone in a small office next to the barrier, looking desperate. Mia and Stephan waited with the growing crowd for several hours. The guards initially resisted the crowd of people, standing their ground, but now it was nearing midnight and they looked exhausted and nervous. Members of the crowd were starting to test the guards, inching closer and closer to the barrier. Mia was afraid the guards would shoot at people that got too close, as had happened so many times in the past decade. Worn down by the intimidating chants of the crowd, the guards gathered to discuss. After some deliberation, several guards walked towards the big wooden barrier that separated East from West. They slowly moved the barrier out of the road. An eruption of excitement came from the crowd as it started moving toward the border, eagerly crossing the Sandkrug bridge where they were greeted by West Berliners. Mia was overcome by emotion, grinning joyously. East and West Berliners were greeting each other all around her, shaking hands, hugging, and sharing drinks. "We're in West Berlin!" Stephan yelled with excitement. The energy of the crowd was immense. It was a surreal moment as Mia felt a sudden rush of hope and excitement for the future. She would be able to see her mom again, and her family would be reunited. She would be able to live a better life, free to pursue what she wanted, free to express herself.

Free of fear.



PRIVILEGE



IN

-BUILT

When a windowless living room is more inspiring than a double-height studio, our outlook on Architecture is put into question.

We are in Bath: a UNESCO World Heritage Site epitomised to many by the magnificence of its eighteenth century structures, a result of John Wood's socially ambitious master-planning; a designed, designer city of fashion and facade, built for looks and the perpetuation and enforcement of social class. At the Royal Crescent, awestruck tourists take photograph after photograph, obsessing over its elegance. Earlier in the day, our lecture had discussed the embedded columns articulating its elevation. We draw an uncomfortable parallel between the tourists' superficiality and our own emphasis on the aesthetic; the history, let alone dark subtext, seems lost.

For example, while Bristol takes the limelight for its slave trade connections, the slave trade connections of Bath are less discussed. Bath has a chequered history of plantation ownership and abolitionism, yet that is not explicit in the tourist attractions of the city; when people visit Bath Abbey they are not told of how it outnumbers any other British Abbey for funerary monuments associated with the slave trade (Sobers in Bathnes Council, 2020). Much seems left unsaid, culturally and architecturally.

Further into Bath, solid masonry becomes facing and the new shops of SouthGate masquerade as grand old streets; authenticity morphs into pastiche. Planning regulations have standardised visual uniformity under the guise of contextual sensitivity. We recognise the Georgian style in new builds, yet the architects seem to omit its original, imperialistic design intent, maintaining an outdated social order, failing to address its historical, political meaning.

Later, in a house surrounded still by honey-hued Bath stone, we find ourselves in a room with no windows, where we choose to work.

Despite the university being COVID-secure, never has our hilltop studio, with its rows of sanitised white desks and views over Bath, seemed more detached from the outside world. It seems ridiculous to separate ourselves from the community we design for, of which we are a part, spurred by the validation of our education. We are lectured on construction, theory and law; supposedly, this legitimises our preaching on what we see as 'architecturally excellent'. Maybe the hill is a pedestal on which we have been wrongfully placed, while the windowless room grounds us in our collective reality.

Current progressive thought in Architecture points towards empowering communities. Doroteo (2017) speaks of Architecture's subservience to its inhabitants, but what should be done when a community has become monopolised by its own status? Perhaps Bath needs disempowerment. The city has become too self-serving towards its elite - who are its ordinary - at the expense of what it considers to be the 'other'. A new Architecture that is candid both about the past oppressive systems that enabled its predecessors' grandeur and their legacy in Bath today, might encourage a more equitable society.

The accepted Architecture of our society and education feels narrow, not embracing a broader multidisciplinary relevance. Permeated by heavy tradition in education, practice and procurement, Architecture needs disruption. As does Bath's own rigid vernacular which stifles experimentation or expansion. Ironically, we are both here because we have been comfortable with the privilege Bath represents. However, as future architects, as a part of our local community, maybe to progress we should feel uncomfortable. Maybe we should discard the grandeur of studio and embrace the inspiration of our windowless room.

Bethany Kippin & Jamie Ferguson

Collective Power

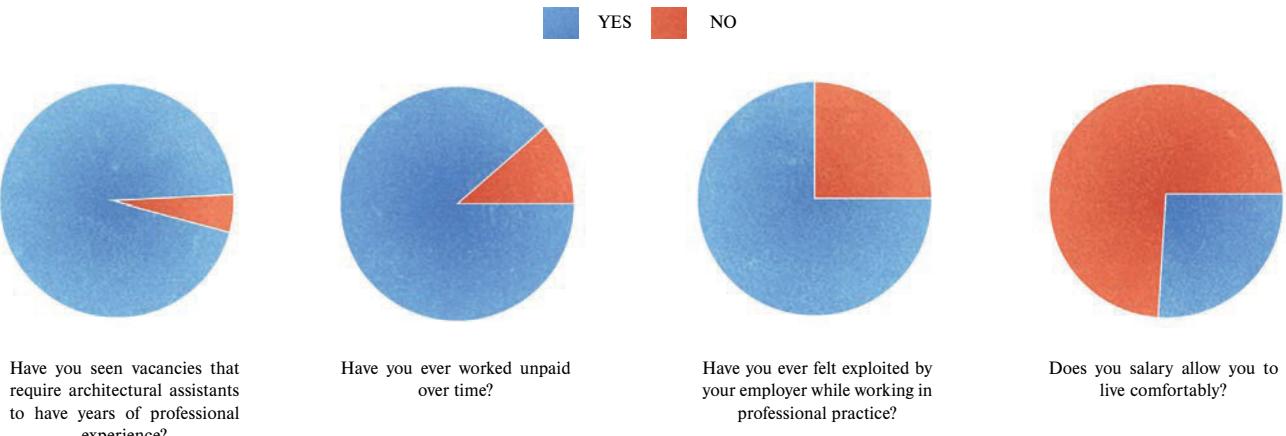
Charlie Edmonds

Architecture is one of the most self-destructive professions in the world – that's the bad news. The good news is that now there's something you can do about it.

In 2021, it is easy to make a nihilistic assessment of the current state of architecture in the UK. In many ways our universities, our governing bodies, and our employers are failing us. Those of us who graduated during the pandemic have been met with severely limited job prospects and new heights of exploitation within practice. From as early as April, architectural workers were subject to more unpaid overtime, surveillance from employers through webcams, and even furlough fraud. A particularly brazen practice went as far as to email employees the following: "Just to let you know that you'll still be working but don't tell the govt!!!!". Of course this masochistic culture has existed in architecture for decades, but the pandemic has demonstrated exactly how pervasive this issue is within our profession.

One of the biggest challenges of our time is remaining hopeful in the face of relentless negative news. I believe it is of vital importance that young people do not allow this condition to overwhelm our resolve; we must preserve our drive to become a healthier and more equitable generation of architects. Criticism without envisaging alternative realities, however, will only contribute to nihilism. I believe that an essential step in resolving the systemic faults of architectural practice is to identify their origins and to understand the ways in which they have been perpetuated by architectural culture. In a strange case of professional Stockholm Syndrome, many architects have justified the long hours, the low pay and the precarious job security as the price you pay to pursue your calling as an architect. This aspect of architectural culture has permeated not only our professional environments, but our institutions and universities as well. The truth is that despite our delusions of grandeur, architecture is still a profession and we are still workers. Though this dispels the popular narrative of the architect as the individual creative visionary, it does provide a much more valuable opportunity for solidarity and collective power.

In October 2019, we saw the launch of the United Voices of the World – Section of Architectural Workers (UVW-SAW). The union represents an exciting new voice in architectural discourse and an opportunity for grassroots reform in the industry. By unionising, workers gain the ability to organise en masse and exert their collective power in order to influence the profession at large:



"Members of SAW organise both in their workplaces and across the sector around overwork, under-pay, unstable employment, a toxic workplace and university culture, discrimination and unethical practice. Members facilitate collective casework, host training and events, and run campaigns."
-UVW-SAW

In addition to SAW, new and influential voices from the likes of Sound Advice and New Architecture Writers have called for reform. It was such activity that inspired me to contribute in whatever small way I could. I had noticed a shocking lack of clarity regarding the architectural assistant position; it is treated as part of our education and yet we are often expected to bring years of experience to the role. This contradiction simultaneously limits the opportunities of recent graduates while also trapping experienced practitioners in entry-level positions. It appeared evident to me that the architectural assistant role was not being properly implemented. In order to gauge the opinions of other architectural assistants, I put out an open call for experiences through my Instagram page (@charlie_edmo). I was overwhelmed by the number of responses: over 160 in just two weeks. The survey supported my concern about the current conditions of young people in architecture; out of 166 96% did not feel supported by RIBA, 87% had worked unpaid overtime, and 74% had felt exploited by an employer.

In response to this data, I am putting together the RIBA Open Letter. This is a call for reform of the architectural assistant position and a demand for the Royal Institute of British Architects to address the exploitative conditions that the majority of junior architectural practitioners experience. This effort has mostly been coordinated through Instagram, the accessibility of the platform has allowed effective communication among the large online community of young architects and students. Through collective action, I believe that we may finally reject unethical practice and thus increases the value of the profession as a whole. With a greater sense of collective power in architecture, we can end the self-destructive culture of unpaid work, long hours, and undercutting fees. Instead, we may manifest a more hopeful generation of future architects that are empowered with the ability to collectively influence both practice and education.

If you're interested in following this campaign and signing the RIBA Open Letter, find @charlie_edmo on Instagram or email studio.edmo@gmail.com

GORDON MATTACLARK

POETIC ANARCHY

JULIETTE KHOO

By the time Gordon Matta-Clark completed his architecture degree at Cornell University, he was determined to pursue art as a career. During his studies, Matta-Clark mingled with the students in the art department instead of his own and helped to organise the first Earth Art exhibition held in 1969 at Cornell. Matta-Clark outwardly expressed his distaste for the architectural education he received: "...the things we studied always involved such surface formalism that I never had the sense of the ambiguity of a structure, the ambiguity of a place, and that's the quality I'm interested in generating what I do."¹ His views continually conflicted with the tenets of high modernism: the endorsement of science and rationalism, an adherence to rigid form, and the detachment of architecture from the political, social and economic order.

In 1969, Matta-Clark returned to a chaos ridden SoHo, marked by violent civil protests against the Vietnam War and the government's plans to demolish entire neighbourhoods to build a steel and glass metropolis. Despite beginning his artistic practice in this tumultuous period, he formed a tight-knitted artist collective later colloquially known as the Anarchitecture group (1971). The group opposed the systemization and machine tradition² of high modernism, preferring to engage in what Robin Evans terms as positive interference: a change that permits "an expansion of possible actions but does not produce any restriction of existing possible actions"³. The group met weekly at FOOD Restaurant, which Matta-Clark co-owned, to socialise, cook, perform and chat over a meal. Matta-Clark's idea of dissecting a building originated from renovating the space by cutting up the existing counters and walls.

"Anarchitecture attempts to solve no problem but to rejoice in an informed well-intended celebration of conditions that best describe and locate a place."

Gordon Matta Clark, written notecard, c.1973

ONE: UNBUILDING

Due to the urban blight, many of the buildings in Lower Manhattan had fallen into a state of neglect and disrepair. Matta-Clark began to utilize these "free properties" for his building interventions, explaining that he felt a need "to relate to those buildings that have been abandoned by a system that doesn't look after them, that imposes the rise and fate of property only as an end in itself."

One of his first dissections was Bronx Floors: Threshold. Rectangular holes were cut through the floors of deserted buildings located in the South Bronx, then displaced from their original homes and exhibited in an art gallery. The South Bronx was an area of widespread poverty and crime that the government had let deteriorate until they could start slating derelict establishments for redevelopment. Matta-Clark's choice of location was an expression of the failure of the urban utopia ideal that modernism promoted. The act of razing through both floor and ceiling mirrored the verticality of the superstructures that would soon replace them. Rather than 'destruction', Matta-Clark enacted a form of reverse building that exposed the underbelly of the edifice. Some of the holes align with internal thresholds- door frames and windows- enhancing the sense of the

vertical extending beyond the horizontal plane, freeing up the liminal space from within.

TWO: WALLS

In Splitting, Matta-Clark performed a bolder move, making a direct vertical cut through the middle of another abandoned house that was soon to be demolished. As its title suggests, the house literally appears as if it were frozen in time, about to split into two separate halves, with the split receding in size as it reaches the base of the edifice. Slivers of daylight seep through this crack, imbuing the once pitch-black space with an ethereal quality. Photocollages of the work by Matta-Clark show how light carves out new spaces in the building, and video documentation depicts how the boundaries of these spaces change with time.

"I would make a labyrinth without walls. I would create a complexity which is not about a geometry, not about a simple enclosure or confinement, and also not about barriers, but about creating alternatives which aren't self-defeating."

Gordon Matta-Clark in an interview for Avalanche, 1974

Stephen Walker notes that Matta-Clark disapproved of the domineering, deterministic nature of the traditional labyrinth that could only be easily navigated with access to the an "omnipresent view" that forms the basis of architectural drawing conventions⁸. In Splitting,



Matta-Clark created a literal sectional cut through the building. The act of sectioning the building creates transient, alternative spatial compositions instead of clearly defined spaces. Although Matta-Clark himself could not deny the "clean-line brutality" of his building cuts⁹, the consequential views they offer are introspective, transformative, perhaps even subliminal.

THREE: FROM THE OUTSIDE, IN

In 1975, Matta-Clark adopted an abandoned warehouse along the Hudson River which had fallen into decrepitude. Described by Matta-Clark as a "nineteenth century industrial relic of steel and corrugated tin looking like an enormous Christian basilica"¹⁰, the building embodied a past era that would soon be excised from the fabric of the city.

This work, titled Day's End: Pier 52, marked a shift in the building cuts from straight edges to curves, from frames to apertures. Unlike the previous domestic buildings, the warehouse had a singular, open interior, a dark volume of space

owed to the lack of proper windows. The artist created several incisions in the warehouse, the main one being a teardrop-shaped "rose window" along the west wall facing the river. The incised piece of metal was hung from a chain and reattached to the hole, forming a partial eclipse. These punctures allowed different amounts of daylight to filter in, along with glimpses of the gushing river, creating what Matta-Clark termed "a sun and water temple"¹¹. In spite of the rational pragmatism promoted by high modernism, Matta-Clark continued to harness the intangible elements of nature in his architectural interventions to transform the warehouse into a sacral space. However, Matta-Clark's illegal adaptation of the warehouse led to the city filing a lawsuit against him shortly after completing the project.

FOUR: THE SEVERED EDGE

A month after Day's End: Pier 52, Matta-Clark created Conical Intersect, his most seminal work of art. As a contributor to the ninth Paris biennale, Matta-Clark was allowed to use two townhouses that would be demolished in a redevelopment of the Les Halles-Plateau Beaubourg district. The Centre Georges Pompidou, a new cultural center named after the late French president, was being built adjacent to the townhouses¹². Matta-Clark's schematic shows a truncated cone with its central axis at a forty-five degree angle to the street driven through the two townhouses. To create this, a line of concentric circles that receded in diameter had to be cut along this central axis. At some points, the apertures were intersected by other arcs, creating even more spatial complexity. The trajectory appeared to point towards the Pompidou as if a ballistic missile had been launched at it. Each end of the cone looked onto two diametrically opposing eras: the Centre Georges Pompidou on the smaller end and the ruins of demolished buildings on the wider end. The exterior coalesces with the interior, conveying a strange subliminal quality, a contradictory stillness in spite of the



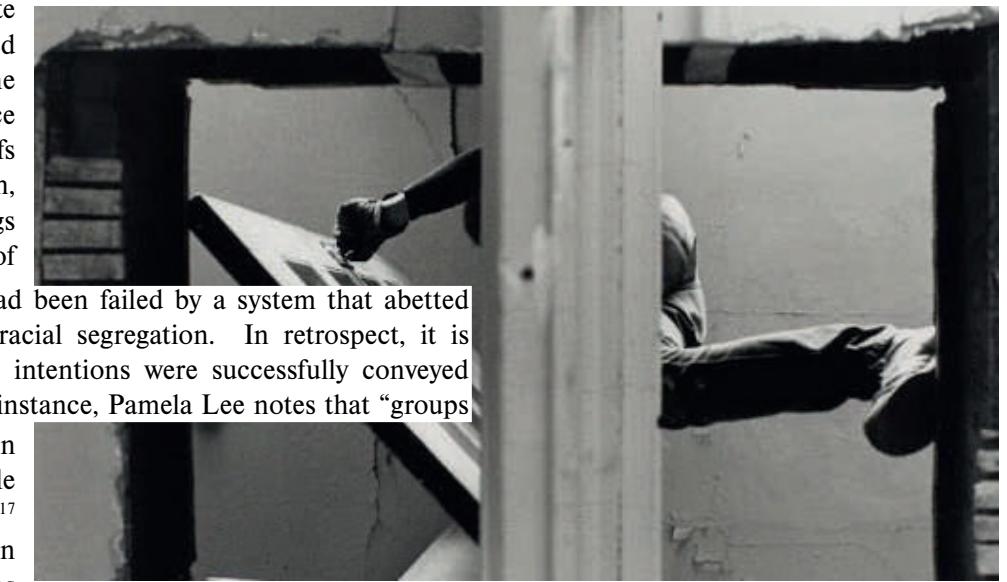
physicality of the act. The severed edge of the hole, lined in white plaster from the walls it bore through, produces what Matta-Clark called "the element of stratification... which reveals the autobiographical process of its making"¹³.

Matta-Clark extensively documented his cuts through photography, collage, and film, as part of an ongoing narrative of the building. As he progressed from drawing schematics, to choreographing cuts, performing them, then photographing and filming them, representations of the work metamorphosise from two dimensions to three dimensions and back to two, uncovering new perspectives at every stage. This medium fluidity is also evident in his other works, which include puns, poems, photos, films, collages, graffiti and performance art—countering Clement Greenberg's view of "medium purity" in modernist art¹⁴.

Despite the fact that he was labelled as a rebellious anarchist and as someone who "violated the sanctity and dignity of buildings"¹⁵,

the artist himself expressed his wish for the audience to look beyond the alleged surface brutality of his work¹⁶. These were not blind acts of rebellion against authority. Matta-Clark's oeuvre represents a branch of anarchy that deals with the more metaphysical aspects of the human condition that were repressed by the overbearing modern movement. By instigating the act of cutting, Matta-Clark foreshadowed these buildings' eventual destruction, the predetermined fate that they were resigned to. However, this act also released confined spaces from the very boundaries that defined them. His voids were breaks in an impervious barricade: by allowing light to permeate these forgotten, imprisoned areas, he reminds us of the innate ambiguity of space before walls and roofs defined them. To him, these abandoned buildings symbolised the plight of

the lower classes, who had been failed by a system that abetted social stratification and racial segregation. In retrospect, it is questionable whether his intentions were successfully conveyed to a wider audience. For instance, Pamela Lee notes that "groups



of pedestrians are seen scratching their heads while staring up at the buildings"¹⁷ in the film documentation of Conical Intersect, as if perplexed by the sight of the huge void. His building dissections could be criticised as too insular, too removed from society to be termed political and social activism. The artist himself acknowledged this, choosing to participate in more community-based work such as the Resource Center and Environmental Youth Program for Loisaida (1976) nearing his premature death from cancer in 1978, aged 35. Despite his early passing, Matta-Clark's architectural eloquence left a legacy that continues to redefine how we think about space.

"What I do to buildings is what some do with languages and others with groups of people: I organize them in order to explain and defend the need for change."¹⁸

1. Gordon Matta-Clark interviewed by Liza Bear, 'Gordon Matta-Clark: Splitting (the Humphrey Street Building)', in Avalanche, (New York: Avalanche Magazine, December 1974), 34-37, quoted in Stephen Walker, *Gordon Matta-Clark: Art, architecture and the attack on modernism* (London: IB Tauris, 2011), 8.
2. Gordon Matta-Clark interviewed by Donald Wall, 'Transcript: Interview Between Wall and Matta-Clark: Rough Draft' in *Articles and Documents 1942-76* (Montreal: Estate of Gordon Matta-Clark, 1975-6)
3. Robin Evans, "Towards Anarchitecture", in *Translations from drawing to building and other essays* (Cambridge, MA: The MIT Press, 1997), 11-35.
4. Florent Bex, ed., *Gordon Matta-Clark: 8 oktober-6 november 1977, International Cultureel Centrum, Antwerpen*. (Antwerpen, België: International Cultureel Centrum, 1977).
5. Gordon Matta-Clark, Notecard #1153, Estate of Gordon Matta-Clark, c.1973, on deposit at the CCA, Montreal.
6. Gordon Matta-Clark, *Proposal to the workers of Sesto San Giovanni, Milan, 1975*, in Gloria Moure, ed., *Gordon Matta-Clark: Works and Collected Writings* (Barcelona: Poligrafa, 2006), 89, quoted in Antonio Sergio Bessa, *Gordon Matta-Clark: Anarchitect* (New York, New Haven: Bronx Museum of Arts, 2017), 51.
7. Matta-Clark cited in Bear, "Splitting," 37-44.

8. Stephen Walker, *Gordon Matta-Clark: Art, architecture and the attack on modernism* (London: IB Tauris, 2011), 63.

9. Matta-Clark cited in Bear, "Splitting," 36.

10. Matta-Clark cited in Bear, "Splitting," 34-37.

11. "Gordon Matta-Clark," Guggenheim Collection Online, <https://www.guggenheim.org/artwork/artist/gordon-matta-clark>

12. Xavier Wrona, "Urbanism and Revolution", in *Gordon Matta-Clark: Anarchitect*, ed. A.S. Bessa (New York, New Haven: Bronx Museum of Arts, 2017), 92.

13. Donald Wall, 'Gordon Matta-Clark's Building Dissections,' in *Arts Magazine* 50, no. 9 (May 1976): 77, quoted in Walker, "Gordon Matta-Clark," 33.

14. Clement Greenberg, "Modernist Painting" in Charles Harrison and Francis Frascina, ed., *Modern Art and Modernism: A Critical Anthology*, (London: Harper and Row, 1965), 5-10.

15. Bex, "Gordon Matta-Clark (1977)," n.p.

16. Bex, "Gordon Matta-Clark (1977)," n.p.

17. Pamela M. Lee, *Object to be Destroyed: the Work of Gordon Matta-Clark* (Cambridge, MA: The MIT Press, 2001), 180.

18. Matta-Clark, "Proposal to the workers of Sesto San Giovanni," typewritten letter, Milan, 1975, reproduced in Moure, *Gordon Matta-Clark*, 120, quoted in Bessa, ed., "Anarchitect," 96.

THE QUEER PATH

Cassandra Lee

The concept of Queer Phenomenology is proposed in Sara Ahmed's article "Orientations: Toward a Queer Phenomenology" and provides a similar theory to connect the dissonance with diversity in Architectural practices. Ahmed explains that Phenomenology, the theory set out by Edmund Husserl, is simply the culmination of the Heteronormative lived experience through history, the most dominant perception of space and time.

This phenomenology has been formed through a paradoxical bias because of the lack of queer orientational views. When presented with Martin Heidegger's standpoint, it provides a much closer explanation of queer phenomenology, that an object without the influence of human perception ceases to pertain an intentionality at all. In essence, object purpose cannot live without perception of object itself. From this it is obvious to hypothesise how, for example, the lack of accommodation of women's 'use of space' has repeated throughout generations, to the point where culturally it has become a norm.

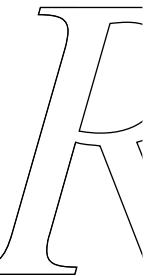
'Queer Space' is a movement that describes how design devoid of queer viewpoints promotes oppressive spaces.

And so, by referring to the theory of Phenomenology, there undoubtedly lies a need for proactive innovation to incorporate societies viewed 'minority groups' into the canon of architecture with the 'exploration of social and cultural cohesion'. This theory should be infused into the study of architecture, as it will reframe the questions, the answers and the problems themselves. It is, as written by Ahmed, the view from the "oblique" line, an existence outside of the hereditary line of perception that

humans pass down the generations that led to heteronormative cultures becoming the ordinary canon of architecture with the 'exploration of social and cultural cohesion'.

The queering of architecture became a known movement around the Late 1990's and early 2000's, although its ideologies mainly resided within 'higher theories' of avant-garde design, a separate entity from heterosexual design culture altogether, branching from the fight to be more visible in a worldly society. Olivier Vallerand pushes forward the Queer Space theory by challenging the need for this higher theory to be refined and distilled down into studio culture and moreover into the design of banal daily life. He goes on to demonstrate that the feminist design movement in design, the championing of a women's 'Use of Space', directly gave way to the emergence of Queer Theory, which inevitably led to the concept of a 'Queer Space' theory likewise needing to be infused into design. The fundamentals of architecture need to be our starting point for change, or perhaps less coarsely proposed as renewed perception, and the learnt basics of any profession start in the educational system. Vallerand writes about many poignant statements on how course content should be reframed to students, primarily an observation from an interviewee named Jaffer Kolb:

"Architect Jaffer Kolb avoided asking students to produce polished presentations and didactic diagrams, as he sees their use as enforcing power structures, as a performance of knowledge acquisitor used as foundational aesthetic of design education that is problematic and should be critiqued."



Although dangerous by fiercely (or foolishly?) throwing down the gauntlet in the face of conventional teaching methodology, this idea could percolate into each process of studio learning and current definitions of 'success' by exploiting the "Oblique". Vallerand proposes:

"Design education must refrain using essentializing methods and references to instead focus thinking about the experience of the built environment as a layering change in self and collective identification"

Many educators have assumed the job of permeating these queer and feminist shared issues into education, Vallerand tells us, such as QSPACE who aim to help form and support LGBT organisations in architecture schools whilst producing inquiries into normative oppressive design, like America's 'Bathroom Bills' encroaching on the rights and privacy of Trans people; they endeavour to hold up the mirror to societies "Biopolitical framing of gender and sexuality in everyday spaces".

Building on from this in practice requires Overt and Covert education: Overt aims must stress visibility and progression to call others to stop, think and begin to experiment with design norms, whilst the Covert allows natural and unforced acceptance to permeate into the public consciousness thought the inferred subtleties in inclusive space design. By championing queer space theory overtly, it is natural that there would be reluctance and even strong resistance by certain members of the public. However, it is not meant to impose indoctrination of queer culture onto an unwilling audience, but rather to begin encouraging the introspection of the normative cultural framework surrounding us, and as a consequence lead to the exploration of design revolution.

Architecture is one of very few professions that produces life-long learning since its foundational elements constantly evolve; there is no plateau-ed peak or finish line when it comes to art. Bringing in a broader range of experiences into studios can help achieve the diversity we seek to adhere to. There is an idea that bringing students and tutors from other subject practices into the studio may help to encourage what Vallerand calls:

"using the body as a language to understand space".

Today's education suggests that design can be inferred from a 'Universal Body' and so students seek to apply the process based on a commonly insinuated model. By developing a student's sense of self and fostering a healthy, diverse and comfortable studio environment, this would undoubtedly lead to placing their hearts at the centre of every design, and although the aims of queer space focus mainly on the interior comfort of a structure, a good architect will know good interior motive leads to an informed exterior aesthetic. The non-linear sequence must start to reflect and review the occupation of space, discover how mental health benefits from the use of bold colours or subtle textures and extensive study into human relations within given locations.

Queer lives are part of marginalised society, part of the same ethical struggle shared by BAME and feminists that has taken place across history. 'Rome was not built in a day'; successful queer space theory cannot be created quickly and tangibly to prove this concept lives up to the formal expectations of the public. By beginning to explore, innovate and push back against our teachings and understanding of architecture today, there is hope that this oppression can be minimised, and acceptance somehow incorporated into the fabric of our built environment.



A CRITIQUE ON CLASS

Parasite & High Rise

Vivienne Ugwudike

With the recent uprisings against social injustice, cinema has become a powerful tool to translate themes occurring in reality, reflecting the times in which we live. In both *High Rise* (2016) and *Parasite* (2020) the architecture can perhaps be used as an allegory - the architecture acting as a solidifier of social divides. Both films are explicit in presenting societal inequalities and the events that unfold when the marginalised rebel against perceived injustices.

Based on the book by J.G. Ballard, *High Rise*, is a fictional tower that boasts of a new way of living. The audience follows its newest resident Dr Laing and the gradual decline of society that occurs soon after his arrival. The tower enforces hierarchies where the rich live in the large upper floor penthouses while the masses are left with the smaller flats at the base. Isolation and selfishness are themes that play out in *High Rise*, wide shots reveal that the tower stands alone in a vast car park in a yet to be developed area of the London Docklands. The tower is also self-sufficient in that it includes a school, swimming pool and gym and eerily organised supermarket. This not only negates the need for the residents to leave the tower but isolates them from each other, reflecting the neoliberal individualism that emerged in the Thatcherite era of the 1980's. Isolating the residents, the amenities provided by the tower results in an inability of the residents to see past their own comforts and recognise that society is actually unbalanced and that basic needs are not being met.

Director Ben Wheatley's adaptation is set against a background of time when Britain

started to become disillusioned with post-war reconstruction and the entrance of a government reluctant to provide the social welfare of socio-economically deprived groups. Under Prime Minister Margaret Thatcher, socio-economic polices that created a state generous in providing for the people were soon replaced with neoliberalism. The thick concrete V-columns of the tower angle outwards from floor to ceiling and impose on the lower-level apartment spaces, echoing the oppressive nature of the policy with the less fortunate bearing the brunt of the imposed inequality. The complaints of structural and mechanical malfunctions from lower-level residents go unheard, while supplies are constantly carted to upper floors. Not only does this highlight the indifference in the suffering of others but serves as an example of how, in a neoliberal society, only a few people control the resources used to develop and procure goods and services.

Poignant in these times, Bong Joon-Ho's *Parasite* is a suitable companion to *High Rise*. The film reveals unequal social structures and inequalities through a use of staging and cinematographic techniques. Living in a cluttered semi basement flat as a result of overcrowding following South Korea's economic boom of the 1960s, the Kim family are representative of the many South Koreans who participated in failed economic ventures. Oversaturating the market with such restaurants led to a loss of their status as a middle-income family, finding themselves in the dire situation we are introduced to in the film. Their son Ki-woo devises a plan to achieve their social aspirations and ascend from their grim conditions by helping his family to infiltrate the service positions of the wealthy Park family.

Each shot is framed so that the audience is an impartial viewer watching the very different lives of the two families. The literal and figuratively limited outlook of the ground level basement window that looks out onto a trashed street creates a false sense of hope for the Kim family. Contrasting with the 2:35:1 aspect ratio window of the Parks family home, the difference in openings reveal the outlooks of each family where the subsequent lack of stable jobs and precarious self-employment meant that the Kim family were finding it difficult to move back up the income bracket. Seemingly cultivated by a culture of indifference to others suffering from dire economic situations, the Park Family's garden is overlooked by their window, isolating the family from the run-down areas of Seoul and disconnecting them from the harsh reality of thousands of Koreans.

Vertical lines appear in the rooms of the Park House that serve as the backdrop to the interactions between characters from each family, affirming the pattern of academic, professional and income status inheritance that economic stagnation subsequently established in South Korea, exacerbating the wealth gap in the process. Socio-economic disparities are further displayed in the grungy reality of the Kim's semi basement which contrasts with the opulence of the Park House right down to the lighting fixtures and abundance of natural lighting into the living spaces. Built and natural environments also play a symbolic role in *Parasite*, demonstrating the ascent and descent in social ranks, such that the Kim Family have to go down a set of steps to their front door. As their plot to improve their situation begins, we see Ki-woo walking up a hill - having to ascend - towards the Park house, representing the myth of social mobility in a society plagued





by systemic unfairness and biased towards the elite.

The pace and ease with which the society in the tower descends into savagery in *High Rise*, and the life that the Kim family create for themselves in *Parasite* crumbles, where the marginalised groups in both films try to escape their deprived circumstances, highlights how difficult it is to dismantle entrenched structures of socio-economic inequality.

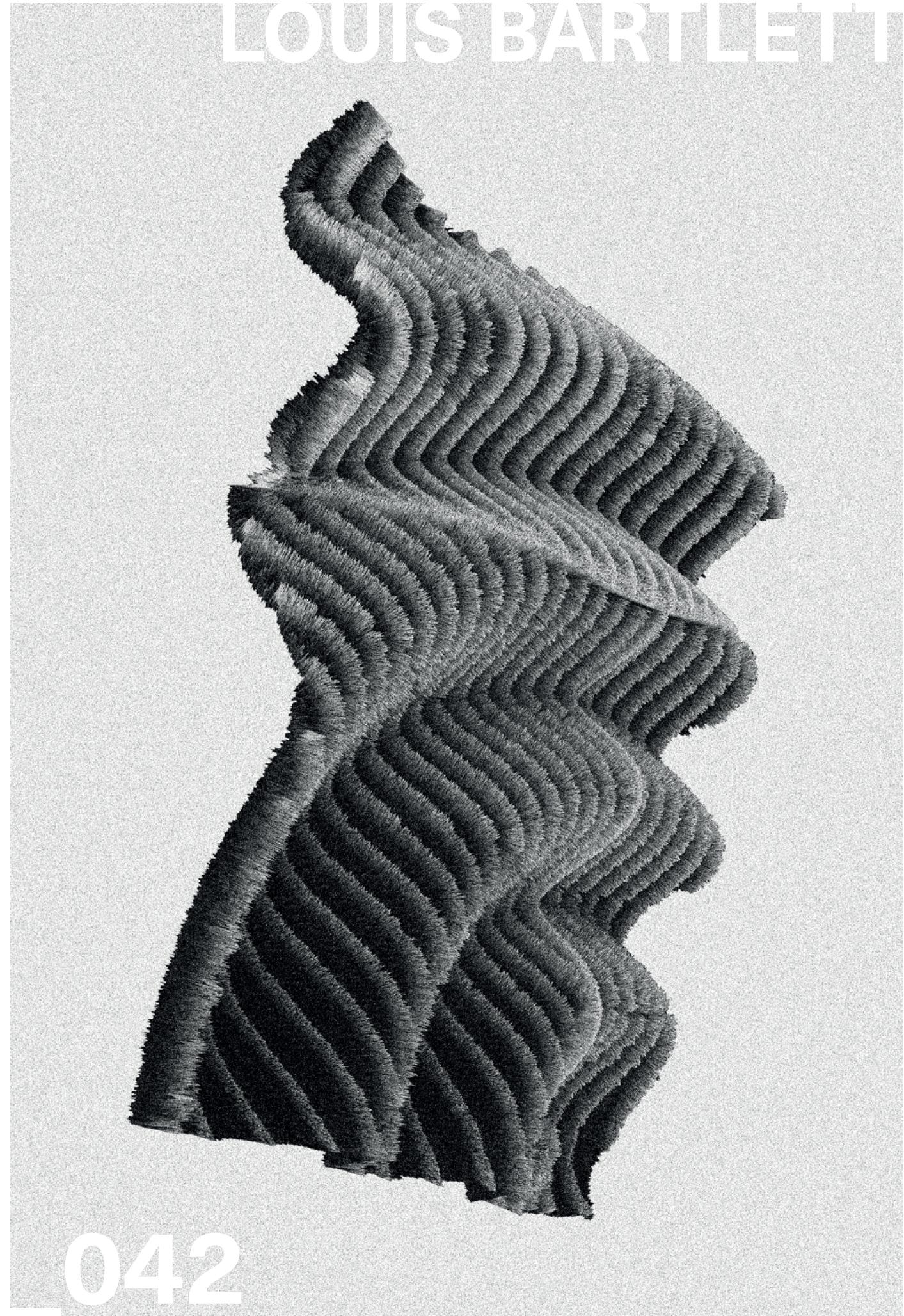
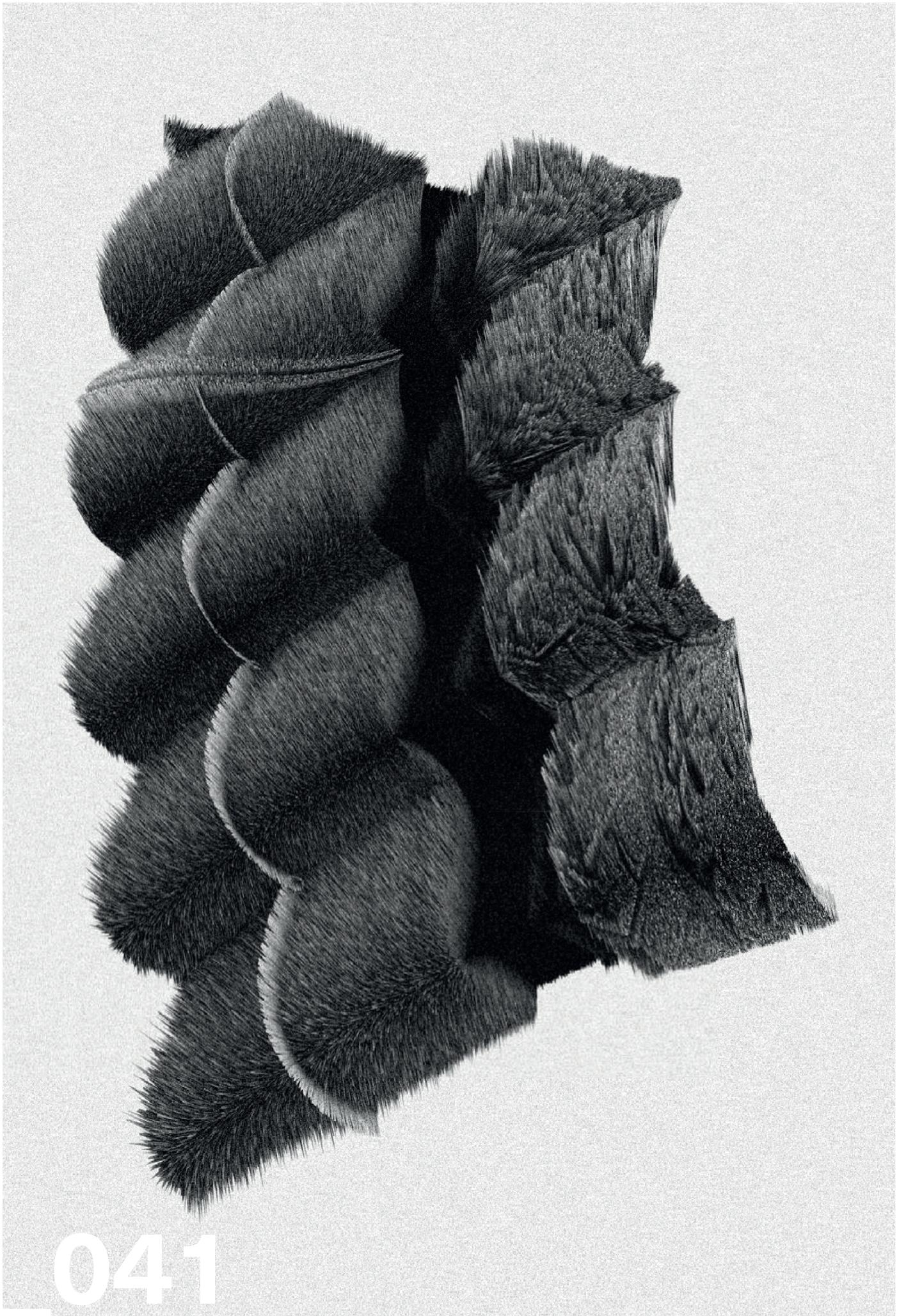
As shots show the top ten floors of the tower balanced precariously, life in the tower reaches its precipice. The lower-level residents come to realise that they are trying to survive in an unfairly balanced system that favours those with resources. Hallways become battlefields, and after a kaleidoscope of savagery occurs, the audience watches as dead bodies start piling up in the swimming pool and car park and the supermarket is ransacked for supplies. All in an effort to make their way to the top of the tower, make their voices heard, highlighting the difficulty of social and economic mobility. Revelations occur in Parasite also, a hidden bunker reveals that the original housekeeper is hiding her husband, Kun-sae, from loan sharks, they too, just like the Kim family are victims of a failed economy and unequal system.

Through an objective lens the audience watches as the have-not's scrabble over their position, not just in the Park family but in society. In the final act of the film the violence of capitalism comes to the surface as the Park's celebrate their youngest sons' birthday. Kun-sae attacks the Kim's daughter causing the Park's youngest to faint and as the Kim patriarch, Ki-taek, is instructed to drive him to the hospital despite his own dying daughter, the distaste

seen in the Park child's father drives Ki-taek to kill him. In an attempt to reject his - and his family's - constraint of servitude, Ki-taek commits an act of violence against an upper-class individual, leaving him with no choice but to retreat to the bunker, the underbelly of the house, of society.

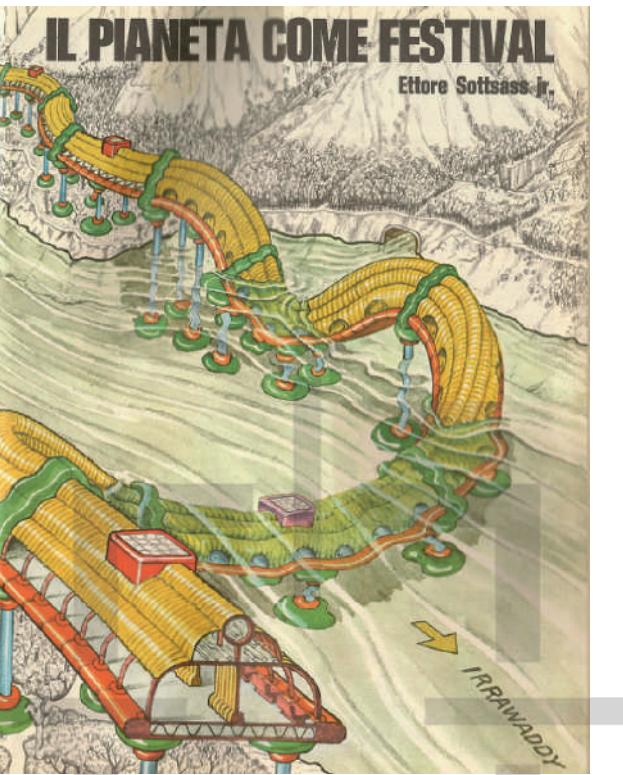
Both High Rise and Parasite deal with ideas of social division and the consequences of trying to break through invisible social barriers set by the hierarchical structures of a neoliberal society. The dependence of the lower classes on the upper class despite how they are treated and in turn their reliance on the working class is a symptom of a larger societal problem that creates these parasitic relationships. A society where there is an ever-widening gap between rich and poor and an unequal distribution of wealth and resources. Providing a lens through which viewers can examine class struggle in a way that is understandable, both films compel us to face our own realities and ask ourselves whether these are symptoms of a profoundly unfair contemporary society and if we too should make a change - if we should rise against it.

LOUIS BARTLETT



TOWARDS A NEW ARCHE

Violante Piccolomini



ar·che / Ancient Greek:
: a first principle

"Maybe one day they will happen to modify the use of architecture. Maybe they will design caravanserai for the wild seasonal gatherings of tribes from every part of the planet. They may design temples for conserving memories provoking smiles, boredom, eroticism, or mysticism [...] Therefore I designed these projects as if they had been proposed by someone far removed from the trajectory of thought concerned with the city, since I considered that thought concerned with the city has, up to now, only projected the insane, sick, dangerous and aggressive idea that men must live only to work and must work to produce and then consume." Ettore Sottsass, 1972

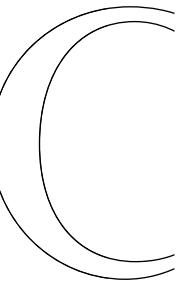
Introduction: Metropolitan Regime
The relentless military machine that is the city has regressed into a metropolitan regime that imposes on its people - chained by the Gridiron coloniser - a perpetual, hellish cycle of production and consumption. So, civilisation has been reduced to a palaeotechnic insect colony "geared to expansion by strictly rational and scientific

means for purposes that have become progressively more empty and trivial, more infantile and primitive, more barbarous and massively irrational (Mumford, 1966, p.630)." If we momentarily remove our pragmatic lens of bounded rationality and look through an anthropological gaze at the origins of the city - largely effaced or obscured by the brutal

ignorance of the metropolitan regime - we shall find the very reason of being of the city in the uniquely human ability of ritualising space.

Origins: The city as point of cosmic significance

A cognitive revolution between 70,000 and 30,000 years ago



developed in homo sapiens an infinite imagination and a consciousness of past and future. Where homo sapiens periodically congregated to perform rituals to honour the discovered mysteries of life and death, the city was born: a spacetime singularity where the infinite mass and infinite density of collective imagination collapsed into a point of cosmic significance.

These ritualised points where the cosmic and earth touch, these axis mundi (Eliade, 1984, p.384), would become Mecca, Rome, Jerusalem, Benares, Peiping, Kyoto, Lourdes: cities of civic life where "all the original feelings of awe, reverence, pride, and joy would be further magnified by art, and multiplied by the number of responsive participants (Mumford, 1966, p.16)." The pilgrimages here were not about the securing of food, sheltering from the elements or mating; they were about the distinctly human yearning for a collective expression of life.

So, Benares and Rome grew, with their architecture serving to frame and give form to collective rituals, codified systems of actions that allowed humans to live together. Directed by the first principle - the arche - of the origin of life, the city of collective rituals required no hierarchy nor order. Constellations of forms of information, knowledge and meaning were erected: temples, astronomical observatories, theatres. Between these, the city of commerce and industry established itself, secondary to the city of ritual, purely functional in the expansion and material advancement of the city.

Towards a new urban order: the avenue and gridiron
When flying over the modern Metropolis, chained to its grid, an infinite succession of the cardo and

decumano, it is difficult to see any resemblance to the city of collective rituals. Stripped of its pantomimic mask of civic congregation, the Metropolis - safely nestled in the predefined order of the Gridiron - reveals vestiges not of Rome but of the Roman castrum. This extraordinarily efficient military machine of conquest, expansion and self-replication was offspring not of rite and sociality; rather it comes from the cults of power and speed, asserting with its technological dogmatisms a new order of injustice, ignorance and violence.

The creator of the Metropolis was the Capitalist man (Mumford, 1966, p.472): a democratised variant of the baroque Prince, a despot with an aggressive desire to subjugate the city's urbanity to fit the "over-simplified routines of the market (Mumford, 1966, p.473)." The Capitalist doctrine found in the baroque Avenue - born in the full military transformation of the city when the ancient medieval streets of Europe, the "last refuges of urban liberties (Mumford, 1966, p.421)," were traded in for rapid motion - an accomplice in the destruction of the complex social and architectural character of the city. These two forced combined to revive the Roman castrum - in an apparent demilitarised form - to be expanded or repeated ad infinitum: blocks, streets and avenues could be transformed into arbitrary units to sell to audacious developers.

How splendidly topography, history and social needs could be subjugated by the abstract model of the Gridiron (Koolhaas, 1994). In the name of efficiency, building lots were made to be narrow and long. Light and ventilation may have been sacrificed but the poor living conditions were necessary to satisfy Capitalist appetite, a

force with "no definable ends or purposes other than its own further expansion (Mumford, 1966, p.473)." The street network, too, was standardised so that pedestrian streets were too wide and vehicular roads were too narrow. Vernacular concerns such as building orientation, prevailing winds and salubrity of soil were disregarded, as was the differentiation of building function: the ruling power of the Gridiron, egalitarian and democratising, did not discriminate between commercial, residential, civic or industrial.

In the Capitalist regime where numerical growth indicated improvement, growing populations and growing cities stretched the limits of horizontality and verticality: the former was surmounted by the Avenue and rapid transportation; the latter through the elevator. Thus, the sky and the horizon became the new limits. The Megalopolis and the Skyscraper - a new axis mundi - became symbols of a degenerate Modernity.

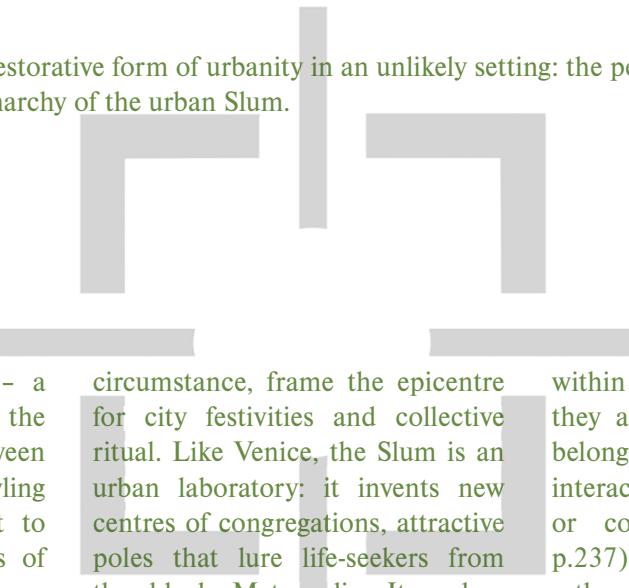
"I am business. I am Profit and Loss. I am Beauty come into the Hell of the Practical.' Such is the lament of the Skyscraper in its pragmatic camouflage." Rem Koolhaas, 1994

The COVID-19 pandemic has legitimised despotic rule and made of the fracturing order of the Gridiron an effective, heroic enforcer of social distancing. The majority of journalists today - protagonists of Orwell's Politics and the English Language as the most savage caste of criminals - are drunk on panic, shepherding people into the extreme, where the radical condition of the grid becomes acceptable and almost desirable.

But these systems of expansion and congestion are self-limiting: “crawling traffic, befouled and poisoned air, constricted housing, demoralised social life, teeming with violence and crime (Mumford, 1966, p.491),” are symptoms of a frail, self-destructive system. With no ritualised points holding together the urban and social fabrics, the Metropolis is a sprawling generator and perpetrator of segregation, polarisation, and violence. A celestial body nearing collapse, the Metropolis now relies on its core of fraying social fabric and obsolete urban structures, too-far weakened to resists implosion.

urban resistance: slum

We find a restorative form of urbanity in an unlikely setting: the penury and apparent anarchy of the urban Slum.



A form of urban resistance – a vestige of the city of ritual – the Slum is firmly rooted between shattered fragments of the sprawling Metropolis, claiming its right to exist against the brutal forces of the Capitalist regime. It anchors itself where it can, respecting in the process the topography of place, carving pedestrian paths along the contours of the hill, steeply dropping where human movement demands a short-cut. In this, the Slum emulates the winding streets of medieval Siena, boasting “the aesthetic and engineering superiority of an organic plan (Mumford, 1966, p.482).”

In its cellular organisation by neighbourhoods, the Slum resembles the urban form of Venice: like Piazza San Marco, the heart of the Slum an organic accumulation and superposition of buildings and urban purposes that, moulded by human movement, time and

circumstance, frame the epicentre for city festivities and collective ritual. Like Venice, the Slum is an urban laboratory: it invents new centres of congregations, attractive poles that lure life-seekers from the bleak Metropolis. Its urban fabric – live tissue – opens and closes pedestrian arteries. Along these arteries the Slum responds to human fluxes, to the desire of its inhabitants of self-expression, by creating festivals, murals, ritual processions (Tessari, 2021).

The Slum resembles a city more than does the Metropolis. Its most radical act is that of shattering the notions of public and private space (Tessari, 2021). We see in it the realised dream of the city of ‘social differentiation without exclusion’ (Young 1990, pp.238-9), based on shifting degrees of territorial claims and temporary appropriations of true public space. “Persons and groups interact

within spaces and institutions they all experience themselves as belonging to, but without those interactions dissolving into unity or commonness (Young 1990, p.237).” There is no ruling order; rather, there is a rule by everyone based on the first principle, the arche, of living.

Conclusion: Lesson for the metropolis

We see, on the frontier between Metropolis and Slum a sort of pollination: the fervour of the latter reviving the dead urban fabric of the former. The Slum takes over, expands, densifies, consolidates, settling in the collective imagination and “bringing on a new physical and cultural mutation of the city (Tessari, 2021).” Under the veil of penury, the urban fabric of the Slum is a space of collective ritual in a perpetual act of making, dismantling, redefining itself in

accordance with the mundane and divine needs of its inhabitants.

Social, political and economic structures must not be imposed – much less in the pre-ordered form of the Grid – onto a city with the expectation that collective ritual and a resilient social fabric should materialise. Rather, objects for collective rituals must be scattered and juxtaposed to make the city a place of happenings; from here social, political and economic structure will materialise. Indeed, despite the precarious material conditions of the Slum, the urban phenomenon has demonstrated the capability – through its strong social fabric, its fluidity of ‘public’ and ‘private’ and the interconnectedness between man and building – to become a permanent, dignified element of the urban landscape. I make no attempt to romanticise the material conditions inside a Slum: teeming with disease, poverty and crime, and lacking sanitation, ventilation, conditions are far from humane.

Yet, it is in these very destitute constellations of happening, set between the shattered fragments of the Metropolis, that we must look. Unburdened by the demands of ‘progress’, immune still to the Palaeotechnic disease, these settlements form an urban resistance that clings onto the arche that millennia ago set in motion the clockwork of civilisation.

The pandemic is ravaging Slums, proliferating in their density, but doubtless these societies will survive. The same cannot be said for the Metropolis.

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Radical Cities

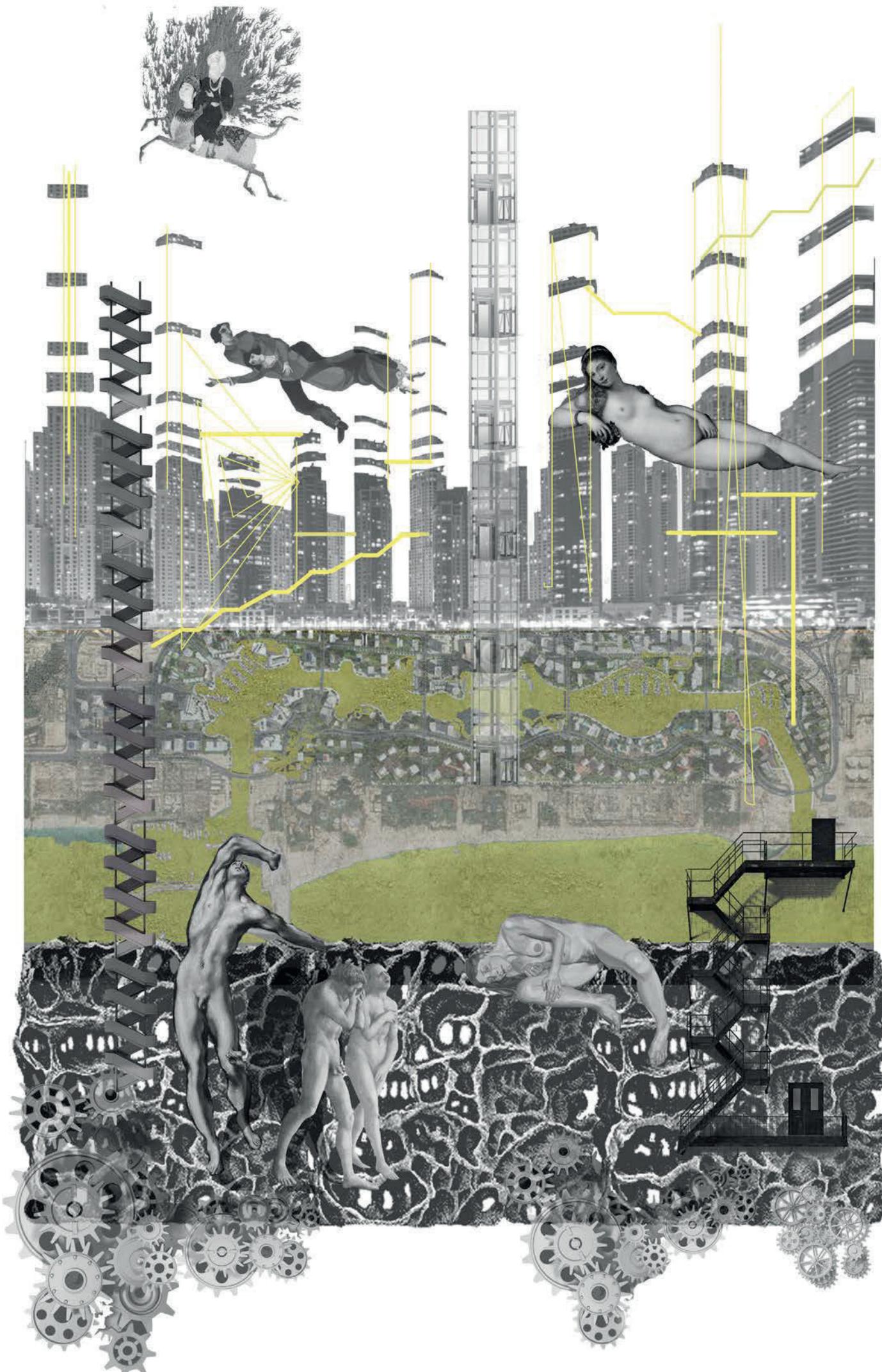
"Forced to lie still and equal to herself to be best remembered, Zora has languished, fell apart and disappeared. The earth has forgotten her"-

- Italo Calvino. Invisible Cities.

Since the fall of the international style, new ideas must take into account the driving forces of contemporary society. We need to absorb and process the existing, finding a new way to transform our cities.

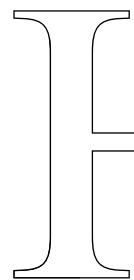
In the radical city, we must involve society and the society must involve us; the city must supply culture and identity. In order to be resilient, the city demands the architect has extended goals and competences, not merely responsible of what they do but also aware of maintenance and the adaptability of users needs.

Image: Aristides Mettas



THE PEOPLE'S PARK

Ru Quan Phuah



In many places around the world, developments more than often come at the expense of public spaces. Similarly for Kuala Lumpur, the capital of Malaysia, whilst she is rapidly growing into a bustling metropolitan city of today, not every corner of the city shares the same fate.



Just between 2010 and 2014, the green space per capita ratio has reduced significantly from $13.5m^2$ per inhabitant to $8m^2$, falling below the minimum of $9m^2$ as recommended by the World Health Organisation. One of the many unfortunate subjects is Taman Merdeka (Independence Park). Sitting on a small hill in the old downtown centre, it is an open green space between the Stadium Merdeka and Stadium Negara. Its name and location reveal its deep historical connection with the nation's independence legacy.

'For all people for all posterity' declared Tunku Abdul Rahman the first Prime Minister of then-still Malaya, only a year after gaining its independence. Under those simple words, lies a greater ambition for people from all walks of life to interact with one another in a free space, breaking barriers to foster unity for a country founded upon a multi-ethnic and multi-religious society.

Taman Merdeka, designed by Stanley Edward Jewkes, was filled with ordinary

citizens going about their everyday life. Children of all backgrounds come to play after school, workers relax under the mushroom-like bandstand with their ice-cold teh tarik; couples take their evening stroll and families spend the weekends adventuring around the famous sundial monument. For many older generations growing up in the neighbourhood, the park has been a part of their fondest memories, regrettably no longer there for us today.

Despite strong protests, irresistible commercial interest led to the soon-to-be-completed PNB Merdeka 118 development occupying what was once the people's park. Set to be the tallest tower in the country, the massive skyscraper is an opposition against Jewkes' effort in creating a simple yet powerful statement in celebration of a new and independent nation, neither fancy nor flashy, it was a green space for the anyone and everyone, but soon it will only be for the privileged few who can afford it.

Currently, we see the effects of gentrification unfolding. The once vibrant local community was just no match for the rapid development. Slowly, families left, schools moved, trees axed, old stores closed, community displaced leaving behind barely surviving heritage buildings somehow awaiting the same fate that befall on Taman Merdeka. It is alarming to see public spaces can easily be replaced by private development, which I argue that



is a contributing factor in the increasing polarisation especially in Malaysia's urban settings. As what American sociologist Eric Klinenberg advocates in his book, robust social infrastructure can 'fosters contact, mutual support, and collaboration among friends and neighbours'. It is not to say public spaces is the solution to bring social cohesion, but we need to start the conversation and learn to appreciate the opportunities for all people in public spaces.

'FOR ALL PEOPLE FOR ALL POSTERITY'

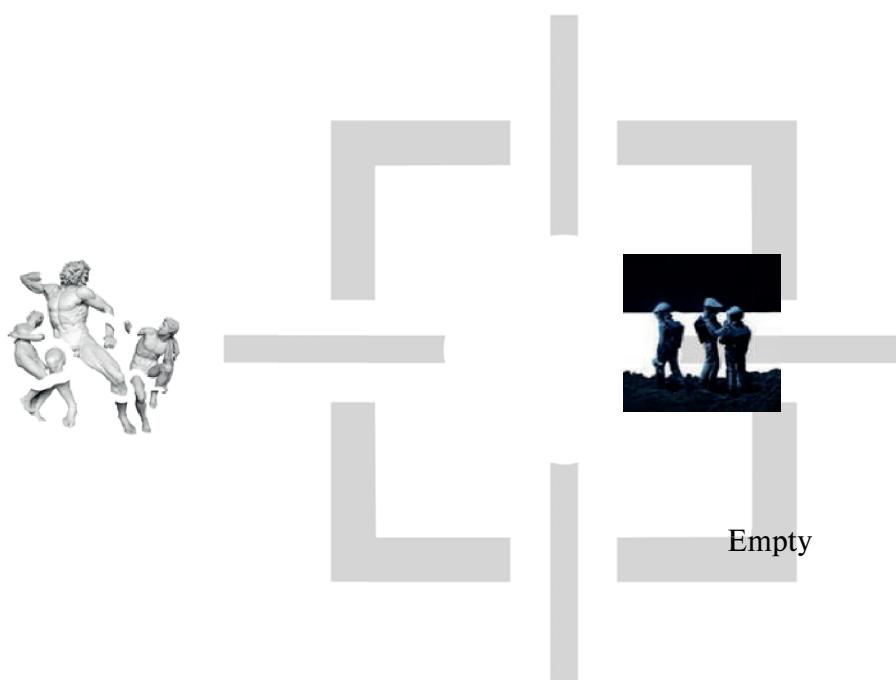
'A SIMPLE YET POWERFUL STATEMENT'



The

of

Value

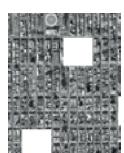


by

35

Ex

Figura



Today, empty space is something to be avoided. It's a place that must be filled with something. There is an obsession with efficiency / an everlasting addiction to the economical value of space. Everything has a price and empty space is the biggest lost.

New York empty sqm average price = 13 500€ // Paris empty sqm average price = 11 850€ / Venice empty sqm average price = 4 900€ // Shanghai empty sqm average price = 11 800€

It's necessary to understand how objects predetermine the understanding of space // how they convey ideas / how they guide the narrative of people's habits and narrow the opportunities for them to experience something more.

connotation // = boredom, depression, inaction / it's no longer a synonym of melancholy, meditation, reflection.

It's fundamental to realize that thoughts constantly occupy our minds/ how we always have something in mind / how there is always an idea being generated

// no longer the necessary space for creation to take place what is the importance of empty space for our society?

how can it add value to their daily lives? it's necessary to understand our understanding of space. removing every object would remove every boundary, constraint, limitation, bias / empty space could open up a myriad of opportunities for

how objects predetermine the understanding of space people's lives / people would be able to explore their own ideas, see new worlds empty spaces become tools for creation.

People need emptiness to process the world around them and create something new // considering empty space as an urban strategy: it could be the break from the continuous flow of information

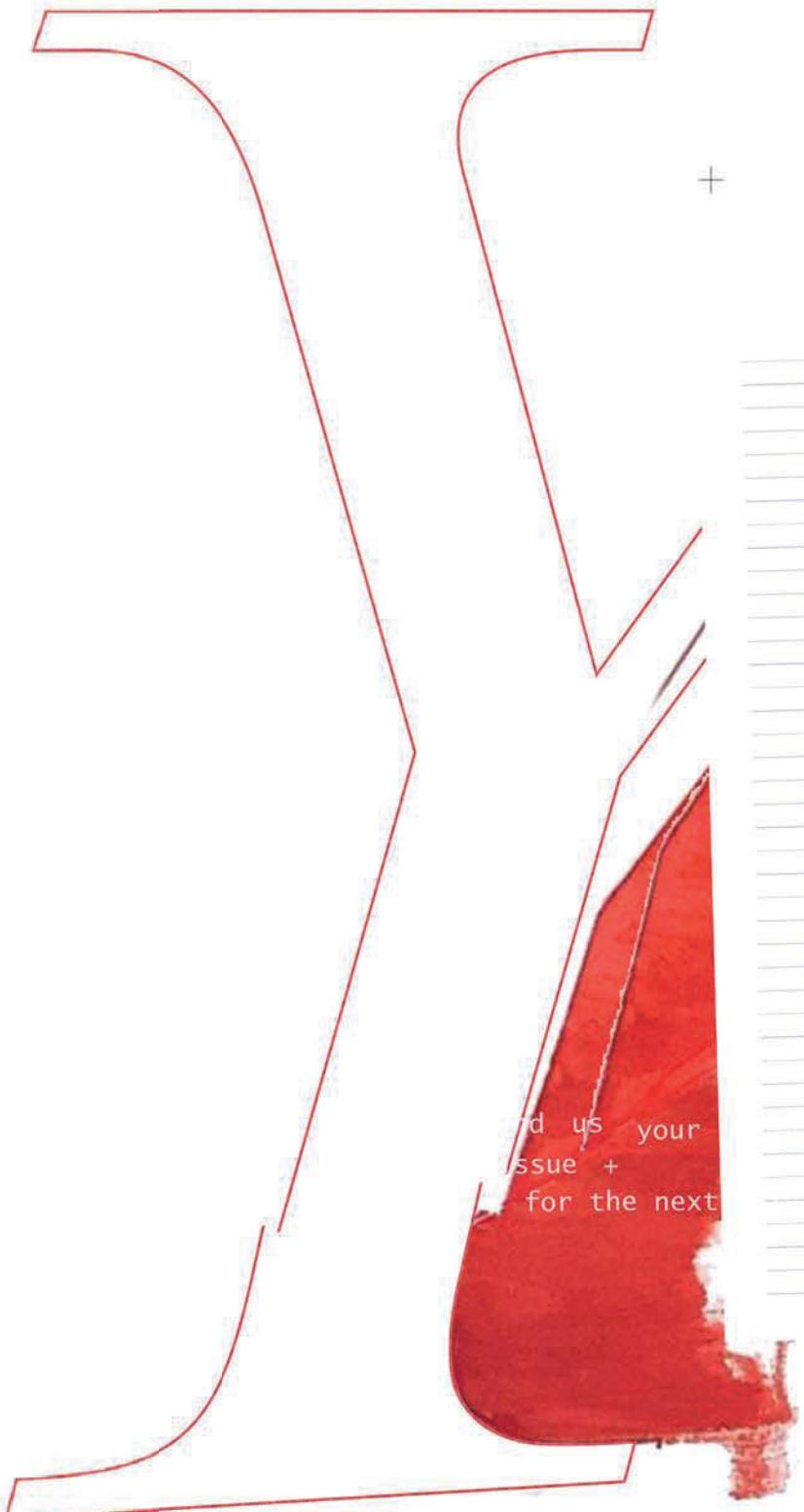
It could set the stage for chance - for anything to happen/ the empty would become valuable again.

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BALCONIES

Amy Young

The balcony stands at the intersection between the collective public body and the private individual; a space where one sees and is seen. Frantic activity of the urban scene is overlaid onto the balcony, whilst domestic endeavours are exposed. As plants grow, clothes hang out to dry and flags fly, balconies act as galleries to the passer-by, spaces to exhibit the dwellers individuality. By bringing an opportunity for occupation to the façade, the balcony is a tool for identification, appropriation, and adaptation; a way to let the street know that 'I live here!'.

"The passion for improvisation which demands that space and opportunity be at any price preserved. Buildings are used as a popular stage. They are all divided into innumerable, simultaneously animated theatres. Balcony, courtyard, window, gateway, staircase, roof is at the same time stages and boxes." – Walter Benjamin

The façade becomes a patchwork, an assemblage, of all the people within, their private world emerging onto the street, defining their space amid the monotony of the city. The grid of uniformity is shifted with the presence of a balcony, enlivening even the most modest and reserved of buildings.

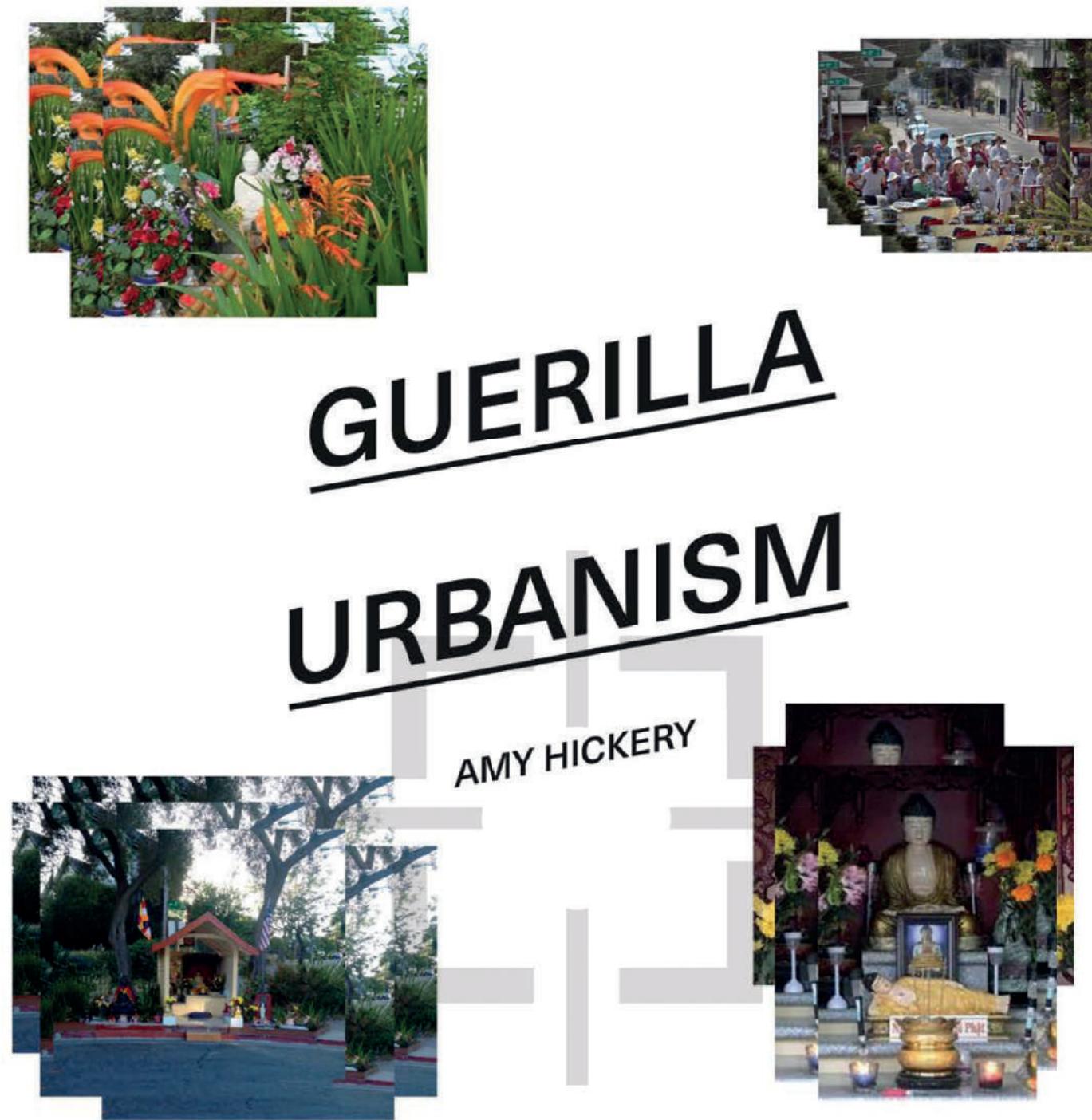
Like how ornamentation acts as decorum, balconies paint the façade anew, creating harmony between the internal and external building, weaving together each fragment of the city into a whole. It creates a uniformity of form; outwardly displaying excellence and splendour, penetrating a rhythmic and atmospheric richness into the very fabric of the city.

As the rhythms of life takes hold, the balcony is in constant flux, adapting to the seasons and activities of the people, animals and plants it serves. It becomes a site of orientation, containing both recognition and memory, the balcony engaging with life as much as life engages with the balcony.

In the summertime, the balcony is a stage, a theatre for play, ritual and festival. As it transitions to winter, the remnants of the warmer months are left behind and the balcony becomes quiet, reflecting the stillness of civic life as it migrates indoors.

"A person in a rented apartment must be able to lean out of his window and scrape off the masonry within arm's reach. And he must be allowed to take a long brush and paint everything outside within arm's reach. So that it will be visible from afar to everyone in the street that someone lives there who is different from the imprisoned, enslaved, standardised man who lives next door" – Friendsensreich Hundertwasser





Rebellious and improvised activities have always been a part of urban life, altering spaces in surprising and unexpected ways. From street vending to gardening to graffiti, unscripted and unofficial changes to the urban landscape have created new meanings, interactions and possibilities.

The primary “culprits” are everyday people, the local community, adapting spaces and buildings to suit their real needs, rather than the needs speculated by architects, developers and planning officials. These interventions don’t require an extensive amount of investment or infrastructure, enabling individuals and small groups to create

change in an institutional and governmental landscape.

In comparison to master planning and policy making, the insurgent changes to the landscape are open and inclusive due to their small-scale and spontaneous nature. They show the ability of the individual to play an important and distinctive role in shaping the urban environment, defying the forms, rules and regulations of the officials.

This urbanism can’t be designed; it arises from the roots of cultures and communities. Take for example, Norman Foster’s HSBC Building in Hong Kong. Every Sunday the ground level

transforms into a community space for Filipino workers, undoubtedly not in Foster’s original plan for the “spotlight” cooperative building. How do we attempt to predict and create spaces that serve the varied and ever-changing needs of the public? Frankly, should we even try to?



Solutions such as community engagement only go so far, often more of a tick-box exercise than a tool used to design and cater to local people. Perhaps the solution is remembering that the design of a building or public space is just a base, a stage set, it is people that bring it to life and make it a true public space. Rather than the heavily designed zones and landscaping seen in many new developments, creating spaces that are platforms for appropriation could be a better way to provide for the user. As articulated by Writer and Professor Jeffrey Hou - “Public space is always, in some sense, in a state of emergence, never complete and always contested”

One such contested space is an unassuming street in Oakland, California. Dan Stevenson, an Oakland resident, was fed up and frustrated with the ever-growing piles of unwanted furniture, clothing, and bags of rubbish on the intersection across from his house. Despite attempts from the city to deter the fly-tippers by installing signage and warning signs, dumping attracted more dumping, and so the cycle continued. Dan and his wife Lu decided to take matters into their own hands, installing a small Buddha statue from the local hardware store. When later asked why they chose Buddha in particular, Stevenson simply stated “He’s neutral”, unlikely to cause much controversy or disagreement.

Initially, Stevenson hoped that the presence of the figure would simply bring a sense of serenity to the neighbourhood, at the very least, make people think twice before littering. Yet the small Buddha statue had unexpected ripple effects.

while, the Buddha just sat there. A few months later, Dan noticed that it had been painted white. Then offerings of fruit and coins started to appear. As time passed the Buddha continued to become adorned with new offerings and decorations.

The local Oakland Vietnamese Buddhist community visit the now full-scale monument every morning to light incense and pray to the statue. Much to Dan’s delight, fly tipping in the area has almost completely stopped. Crime in the neighbourhood has also reduced, dropping 82% since Dan installed the statue.

Now surrounded by statues, flags, and signs, protected in a brightly coloured hut, the evolving shrine can be seen and smelt from blocks away with flashing lights and the smell of incense filling the air. An area of illegal and unpleasant activity has been transformed into a place of positivity and community, appreciated by neighbours, Buddhist or not, due to the simple urban intervention by Dan. The positive effect is spreading too, with Buddhas appearing and shrines growing in other nearby spaces.



As future architects, what can we learn from interventions such as the Oakland Buddha? Perhaps, simply a cautious reminder that although we can have grandiose aims for how the spaces and buildings we design are used, it is ultimately not down to us to decide.

HOW PUBLIC IS PUBLIC SPACE?

Martha Eustace

Democracy, ‘the belief in freedom and equality between people’ is a concept which shapes the lives of many in Western society. The amalgamation of architecture and democracy has been repeatedly attempted throughout history, to varying degrees of success. Louis Sullivan argued ‘that “democratic form” is an organically unfolding process and an object of symbolic representation; that it emerges from the collective imagination of a modern, progressive society.’ This notion is one that architects may understand but the reality of the ‘publicness’ of architecture is inevitably defined by the user. The spaces provided in the built environment of our cities is more telling of truly democratic society.

Democracy in the built environment, and the question of how public ‘public space’ really is, is often brought into sharp focus during political protest. Because The right to freedom of speech is the central pillar of democracy, protest has become a ritual inherent to democratic society. Public space is, in this context, where architectural vision meets the volatile force of the crowd. The ongoing battle for ownership of the built environment is evident in the destruction of historic monuments and the installation of a new form of monument, one that aids political protest. Collective community design could be the way to give back ownership of spaces in cities to the public. After all, public squares and spaces are microcosms of city life and are thus characterised, not by material palette or dimensions, but by the people who inhabit them.

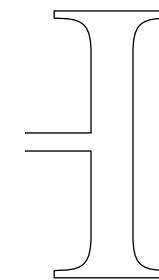
‘This is the essence of democracy: the ability to question power, and the power to do so. Just as state ownership does not guarantee the publicness of a place, the activity of questioning, of dissent, can make a place public.’ (*Tom Wilkinson*)

Political protest can take many forms, but historically the most popular are the strike, the blockade, and the demonstration. These types of protest were all designed to engage large crowds of participants, for maximum political effect, and rely upon the open spaces in the built environment to act as the stage for dissent. Crowds of protestors create a new dynamic in public space, as Sudjic identifies: ‘When the crowd takes over a city... [it] becomes a physical experience, in which the spatial form of the city plays a significant part.’ The crowd becomes a spatial phenomenon, which does not adhere to the standard patterns of individual movement through space. It may be argued that the ease with which it is possible to protest in public space is good indicator as to how ‘public’ it is.

Public, political space, as a location for effective protest, has some of its earliest roots in the Roman Republic. The Roman forum, the ritual centre of ancient Rome, was a space to celebrate military victory, perform religious sacrifice and observe political debate. Its design was reflective of its emblematic status: The original square plan was a symbol of the Earth; ‘it connects the four points established by the primary pairs of opposites – north, south, east and west – sunset and

sunrise.’ It was the seat for the senate, the ‘aristocratic’ element of Rome’s ‘mixed constitution,’ and for use by men who formed the ‘democratic’ element. It was consequently targeted in 195BC by women objecting to the Oppian Law. Livy recorded: “The matrons... blockaded every street in the city and every entrance to the Forum.” By barring access to the forum, the women demonstrated their political might, and forced the senate to scrap the law. The event is symbolic of the defeat of aristocracy by real, rather than exclusive, democracy. Although the accuracy of the source is questionable, the notion that symbolic city spaces can be targeted by protestors to make a strong impression on those in power, is still evident two-thousand years later.

Tiananmen Square, Beijing, and Nevsky Prospect, St Petersburg, are both public spaces designed to favour dispersal rather than concentration. Both these ‘public’ spaces saw peaceful, popular protest degrade swiftly into violent massacres, after hostile intervention of state forces. The vast, desolate nature of these squares gave innocent protestors nowhere to take cover. As Hatherley identifies, their design provided the state with ‘free-fire zones in the case of public uprisings: it would now be difficult to build barricades and there would be few places to hide.’ Classified by Lang and Marshall as ‘mega-large’ squares, both these spaces were designed for military parades, at a machine-scale. The architecture of these spaces, characterised by a mass of hard paving and empty



of topographical features, are hard for pedestrians to traverse, and transcend any notion of a ‘human scale’. The individual becomes insignificant in comparison to the scale of the spaces, indicative of the oppressive nature of the Chinese and Russian states. These spaces are, consequently, not public at all. The closure of Tiananmen Square for ‘maintenance’, on the 25th anniversary of the 1989 uprisings, speaks volumes of the threat it represented to Chinese government. By designing spaces that inhibit fair protest, these states concurrently inhibit democracy, although perhaps this should come as no surprise.

Trafalgar Square, on the other hand, is an example of a space that becomes more public as a result of

democratic rituals that repeatedly occur there. The fragmented plan of Trafalgar Square features a number of fountains, plinths and benches, ‘which were originally placed to reduce the amount of space for crowds to assemble.’ In actuality, these features allow individuals to spill out over various levels, climb above others to gain vantage points above the crowd, and centralise speakers to rally crowds of protestors. The square maintains its generations old identity as ‘a centre of national democracy and protest’ despite the original designers’ best efforts. The square is testament to the fact that individuals and crowds will always forge and find true public space in the landscape of the city, even if there is no specific location given over to certain democratic functions, including protest. As

Burdett writes ‘Trafalgar Square... [is a] canonical public space in its own right. It is a repository of collective memory, and physical manifestation of national politics and culture.’

The ritual of protest, and the frequency with which it occurs in public spaces, is indicative of the human need to gather, the tribal instinct that makes individuals want to share and voice their opinions to others, which is at the root of true democracy. Public space and architecture are not overtly political, they do not directly contribute to flaws in policy or account for oppressive regimes. They do, however, become tools for both governments and civilians to control and express opinion by exploiting the ‘deep association that exists between political power, individual expression and public space.’

Symbolic Ownership of Public Space

‘One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory... certain artifacts become part of its memory.’ (*Aldo Rossi*)

The city is a complex entity, an amalgamation of centuries of growth and change. Collective memory, as Rossi writes, is held by the city in both objects and spaces. Monuments in public space define the urban realm at a scale more closely relating to the human



one and provoke the question of who owns public space. Historic events, sometimes traumatic, are represented by these monuments, and their dominating presence in the public realm can become problematic. This is exemplified by the fact that many public spaces have historically been designed to display such monuments: public space becomes a display for static objects rather than a functional link between places for users. As Montgomery explains: 'our brains are pushed and pulled by the powerful synergy of memory, culture and images' whether we want them to be or not. The lack of choice for the individual here implies that ownership of public space belongs to historical figures, rather than the people who are present in it. The destruction, or defacing, of such objects has become a popular, powerful way to address this issue, and is implicit in the cycle of the formation of the built environment, as Sudjic identifies: 'A city is defined by the details of civic life, and in the monuments that define its physical form as well as its history...elements that build up over time to create the city's personality... can be changed or undermined. They contain traces of a city's past and the basis for its evolution.'

One of the most prolific examples of destruction symbolising a reclamation of public space, was the destruction of the Berlin Wall in 1989. The collective memory of over thirty years of segregation and oppression inflicted by the GDR was represented by the vast structure; the wall was a monument to the trauma of the division of East and West, and its destruction was symbolic of the people's rejection of the GDR's authority, and of history.

The toppling of the Colston Statue in Bristol was a similar dejection of a city's past. The dichotomy between Edward Colston's membership of the Royal African Company, alongside his reputation as a philanthropist, has long caused controversy in the city, with regards to the presence of his name on everything from schools to streets. By removing the statue, protestors demonstrated a powerful rejection of the past and forcefully took ownership of their space, making it substantially more democratic and 'public' than it had been under the watchful eye of Colston's statue. The act of destruction, as a mechanism to override symbolic or historical ownership of public space, is increasingly becoming a democratic ritual which confronts the 'direct exploitation of historical memory to support political... power.'

Defacing, rather than destructing, the built environment is another method giving individuals ownership of 'public' space.



Continually treading the line between legality and illegality, graffiti belies the 'existential human need to experience and display oneself directly in the public space.' Banksy, a graffiti artist from Bristol, renowned for his satirical works commenting on socio-political injustices, takes issue with the corporate ownership of public spaces. He argues that "the people who truly deface our neighbourhoods are the companies that scrawl giant slogans across buildings...they started the fight and the wall is the weapon of choice to hit them back." His works demonstrate an anarchic reclamation of the fabric of the city, and lament the increasing levels of CCTV and advertising that confirm the fate of public space as a corporate entity.

Extinction Rebellion's (XR) tensegrity structures, which successfully barred entry to the Broxbourne Printworks for 13 hours in the summer of 2020, are



an example of sculpture as a protest device, aiding temporary ownership of the built environment. The bamboo and steel cable towers, which referenced the early high-tech architectural movement of the 1960s, were designed so that, as their creator Maynard-Smith admitted, "you can be right in the middle of them and the police can't get to you...you want to take over a space as long as possible — make it difficult for the police to take you away." XR were able to draw national attention to the nature of the not so free press because of their temporary alteration of 'public' space. Their structures demonstrate architecture as capable of aiding political protest, not merely facilitating it, and reveal the potential for a more dynamic architecture which can function in a multitude of locations.

The destruction of significant urban objects and the installation of temporary sculptures demonstrate the diversity of forms that collective expression can take. The ability to take ownership of the public realm

in this way, particularly through art and sculpture is, as Hoidn writes, 'a reminder of personal civil rights and liberties.' The necessity to take back spaces in the city by force, however, reveals that the public still do not own 'public space'. What they do suggest, however, is that true ownership of public space may stem from design. Rather than forcibly altering the built environment, and removing offensive objects, perhaps the solution lies in a collective design process, which would help to ensure that offensive objects do not end up in 'public space' in the first place.

Democracy in the Design Process

"And what are our needs for happiness?" he asked. "We need to walk, just as birds need to fly. We need to be around other people. We need beauty. We need contact with nature. And most of all, we need not to be excluded. We need to feel some sort of equality." (Charles Montgomery)

If public space is to become

truly public, in the sense that the community feels they have ownership of it and are not being unwillingly being exploited by the state, commercial entities, or collective memory in that space, then perhaps the answer lies in a democratic design process.

There is a marked increase in governments and city councils engaging with and embracing apps, such as FixMyStreet, that involve residents in land-use planning to enable more efficient repair of the urban realm. This is reflective of the increased engagement of the public in the formation of the urban environment. This engagement has, in some cities, revealed a disparity between the urban spaces being provided by private investors, which do not represent what residents actually want, or need. In Berlin, for example, Polinna records that 'many people no longer want pristine parks but would rather have areas that are less highly maintained and instead offer more freedom and a wider range of uses.' The community takeover of Tempelhofer Feld, for example, has resulted in the creation of a community allotment that distributes veg boxes to locals, amongst other functions. This demonstrates that 'outsourcing maintenance and design of green spaces to civil society fits in with the logic of neo-liberal urban development strategies' and prevents neglection of urban spaces by private investors, who own the space but do not maintain it in a way representative of local requirements.

Collaboration between residents, designers and government authorities in the design process is another mechanism to create democratic public space.

Community participation in the planning process invokes transparency and signals an alliance between form and function, between designers and civilians, with a more dynamic architecture emerging as a result. Water Square, Rotterdam, for example, was borne out of a community planning initiative and unites environmental strategies with architecture that actively encourages social interaction. The scheme acts as a storm drain to alleviate the risk of flooding and, when dry, encourages play and interaction. The space addresses climate change and social division in a technological age. It is an example of a public square which confirms Montgomery's theory that 'The greatest of human satisfaction lies in working and playing cooperatively with other people.'

The design process, which provides the ultimate sense of ownership over the built environment, needs to be shared amongst every member of society, removed from the hands of the architect and the investor, and given to the individuals who will be the end users. Only then can urban space become truly 'public' and begin to alleviate the 'tension between free speech, shared space and civic stability' that Montgomery writes of.

Conclusion | Public Space as a Locus of Culture

Public space, fast becoming a precious commodity in a western society which tends to favour capital over community, needs to be reinstated as a symbolic centre for discussion, play and education. The presence of human life is the intangible element that enables individuals to feel connected to, and comfortable with, one



another in the public realm, and public space should be designed to encourage this, with use not reliant on commerce. Learning from the Roman Forum, public space needs to be considered not merely as a physical centre but as a cultural one too, as Rykwert did: 'the elaborate geometrical and topological structure of the Roman town growing out of and growing round a system of custom and belief...made it a perfect vehicle for a culture and for a way of life.'

The current state of 'public space' as a tool for ideological exploitation, reveals it is not in fact public, and this needs to be addressed; temporary reclamation of public space by means of destructive behaviour is powerful in its imagery, but can be replaced by a more positive process. The increased international engagement in politics, aided by the prevalence of social media, needs to be mirrored by an increase in

collaboration during the design process of public spaces. This, a truly democratic form of design, can result in a more ecologically responsible, socially representative architecture, as seen in Rotterdam. This will inevitably cause a shift in the power balance between local planning authorities and constituents, but that in itself belies the very essence of democracy and could help to re-establish public space as 'the real and symbolic medium of enlightened freedom.'



A GRAVE DILEMMA

MAHEER KHAN

"Making the total number of death in the UK from corona virus .. " (echoes) as the dust of COVID-19 settles, follows a seemingly never-ending scroll of social media statements about the unjust murders of young black men in America, 2020 has buried us in the thick of it. This wave of digital mourning has unquestionably altered our relationship with the deceased but how will this manifest architecturally through urban burial grounds?

Open public spaces in the 19th century flourished, with professionally designed urban burial grounds acting as active and attractive green spaces. Far from transient, graveyards are places of constant change and movement; new graves are added, flowers are laid, and funerals constantly fill the space. During the pandemic, graveyards were arguably one of the busiest spaces in the city, yet with lockdown over London's graveyards still retreat from a place for the dead, to a dead place.

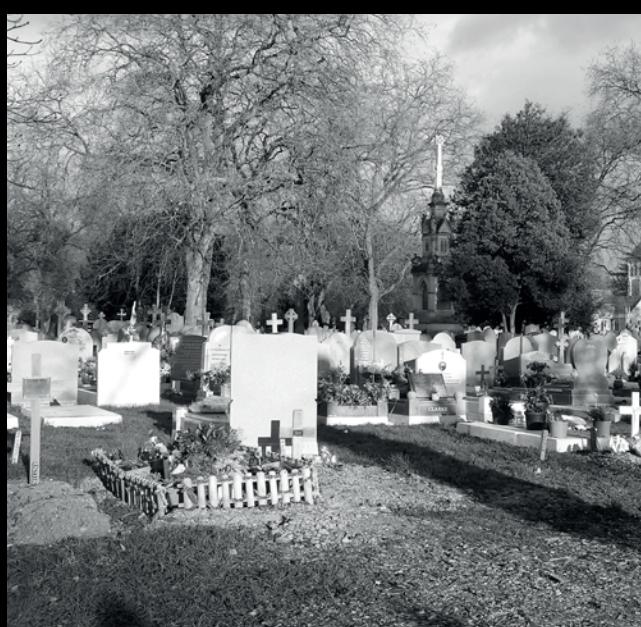


To say modern cemeteries are neglected would be an understatement; lacking design, planning and ambition; the health and environmental benefits of spacious, open graveyards are rarely realised. In the London borough of Newham, cemeteries equate to around 60% of the cemetery land. The lack of care and maintenance does not inspire notions of relief but rather a burdening and depressive effect on its local resident, a frozen time wrap with no sense of place making. The intent to preserve the cemetery spaces across London has inadvertently created clusters of passive landscape in the city. The weakened position of urban burial grounds as public green spaces gives way for opportunities of urbanisation and capitalisation.

The 2007 London Local Authorities act empowered a burial authority to disturb human



remains for the purpose of increasing space and whilst the practice of "lifting and deepening" is becoming increasingly common, the migration and re-organisation of graveyards is less so. Hundreds of dead Londoners are now being moved outside of the city to places like Surrey to make way for capital infrastructures like ASDA super-markets and the HS2. Burials are now happening in cemeteries away from the community of the deceased citizen, further breaking the connection between the living and the dead tethered through burial grounds. Protested as legal vandalism, these provisions do not apply to every cemetery in greater London as private cemeteries are not under the 1972 local Government Act and do not have to extinguish such burial rights. Now with local authorities acknowledging the use pricing policy to manage the demand, some fear that when space does finally, inevitably run out, it will be London's marginalised and disenfranchised spending eternity somewhere other than the city in which they lived.



Accused anarchists, representing the voices of the dead resist this financial prejudice and push for a mutualistic perspective upon grave occupation and possession but wider society argues this concept best left for Utopia. London cemeteries are continually reminded of this crisis, but some are forgetting their dead in the process. When Southwark council expanded its cemeteries by removing existing gravestones to create a pathway at the expense of their resting residents, the enrage of loved ones sparked a string of protests and disputes awaiting settlement. With no national assessments of grave space, the public are suspiciously kept in the dark, only adding fuel to their flames and merging the conversation for a sustainable solution with a scepticism and an anti-government sentiment.

The complexity of grave ownership is quickly buried under the reality of city ownership. A place where most people live and thus most people die, its fragile structure succeeding on highly productive citizens and technological advancements, can the dead residents of cities afford to stay here? As the urban paintbrush generates a selective portrait of the city through the dead driven by capital circulation, is it time for architects to challenge morality and counter this gentrification of the dead? Or should this archival landscape be reclaimed by urban residents simply letting the dead bury the dead? With the unknown state of urban cemeteries post Covid, death is the final taboo for architects and planners to now dissect as virtual grievance takes a stronghold and numbers eclipse ethics.



CAN HUMANS EVER CREATE DISORDER? A SET OF MAN-MADE METHODS CAN BE INTERRUPTED AND CORRUPTED. DOES THE CREATION OF THE ABSTRACT BECOME AN ORGANISED PROCESS?



DISORDER

LAUREN DENNIS

CONDENMING CONSTRUCTION

Ryan Hillier

"The problem is that the endless production of buildings is also tied to all the traits that have led to the climate emergency: a reliance on a technocratic regime fuelled by the carbon state; extraction of raw materials and fossil fuels; growing consumption; dependency on the orthodoxies of neo-liberalism. To say that architecture is complicit in the climate emergency is not to apportion blame, it is a statement of fact." - Jeremy Till, Architecture after Architecture.

The Architect's desire to build big, overperform and demonstrate their professional worth wherever possible is a virile attitude when responding to projects; it can lead to unnecessarily large designs with vast complexities and an excessive environmental footprint. Sometimes, it may prove more potent to instead build less. The overcomplication when tackling a project may needlessly increase the size and complexity of a project where a smaller intervention could suffice, the true purpose of the project lost in the arrogances of professional ability. In our current state of Climate Emergency with an immediate urgency to dramatically reduce carbon emissions within the industry, it seems logical and necessary to cut down on how much we construct.

A classic example of this comes from a Ted Cullinan tale, recounting a project from his American travels in the form of a modest family house extension. He visited and stayed with the family to observe how they used their home and establish what was truly required. The family were keen performers; they put on plays and musicals throughout the visit, spending much of their time together acting in their living room. At the end of his visit, Cullinan was eventually briefed by the

parents with their desire for a large south-facing extension, one that would extend their living quarters but disrupt their existing family balance while proving expensive.

His response was simple yet considered: 'you don't need an extension to your living room, you need a stage for the theatre of your life'. By denouncing an excessive over-extension in favour of an internal remodelling, the brief was addressed in a more sincere manner that required less work and refrained from over-contracting. The family built their stage which they performed on and adored; Cullinan left content and pleased with his work.

On a greater social level, we may look towards the humble pavilion as a small yet perfectly honest form of architecture. Where some are grand expressions of considerable scope and complexity, such as the Serpentine and Seville Pavilions, smaller projects with a greater social connection will ring true as the greater interventions. The Ante Pavilion at Brunswick Wharf proving just so; last year's Sharks! installation was the latest instalment to not only attract ongoing council injunctions but also

substantial public support following widespread media coverage. With previous winners such as 2019's Potemkin Theatre, the competition has always sought to establish a greater social connection while challenging the conventions of planning regulations. This arguably does more for the community with a smaller intervention; one where the smaller size of the project can resonate with observers and users equally, providing a function or point of interest that becomes more attractive than its larger, more decorated siblings.

With even wider scope, it is impossible to ignore the rise of Retrofitting in the profession. Although its roots lie in potentially frustrated works around listed and protected buildings, it has blossomed to become a championed method of responding to existing construction with considered designs rooted in their context. Where David Chipperfield ravishes Europe with the careful conservation of existing public monuments, the likes of Witherford Watson Mann have used the technique to promote the charm and worth of the existing built environment, operating as "gentle surgeons, saving the essential, eliminating the incidental"

Both are two of many leading examples, demonstrating that retaining the existing architecture and using it to inform the additional development can significantly improve the quality of the design itself. Furthermore, their designs are in no means hindered by the restrictions of working around the existing buildings. They reflect the immediate context in contemporary form, a direct manifestation of architectural progeny.

At three different stages, the option to build more

has fallen second fiddle to a smaller body of intervention. Although lesser in size, the scale of the response is arguably greater, providing more in doing less. Being able to address the issue at hand with a smaller solution is direct efficiency; resulting in beautiful solutions that should be applauded for their sincerity. In our state of climate emergency, where finite resources are dwindling and our professional carbon footprint makes up 39% of the planets' total, we would be arrogant to ignore the potential of building less.

Our intentions to both dream and build big stem from our optimistic outlook and desire to demonstrate our talents. These must be refocused, where dreaming big should not think about size but the considered scale and stature of a proposal. It is our responsibility as designers to plan effectively, to adopt the role of the "careful surgeon" and allow the honesty in efficiency to shine. Building less should no longer be thought of as providing less; it is a careful and contemplated approach that will allow designs to flourish in architectural worth, while cumulatively staging an intervention that can help save us from environmental collapse. Less is More may no longer be a cliché, but a method to protect our future.

Till, J., 2020. *Architecture after Architecture*. [Online] London. Jeremy Till. Available at: <http://www.jeremytill.net/read/130/architecture-after-architecture> [Accessed 12 December 2020]



COFFEY / ARCHITECTS

'Coffey Architects' filigree building is all about lightness'
22 Handyside Street, Kings Cross, Pamela Buxton, The RIBA Journal

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The Island Quarter, Nottingham

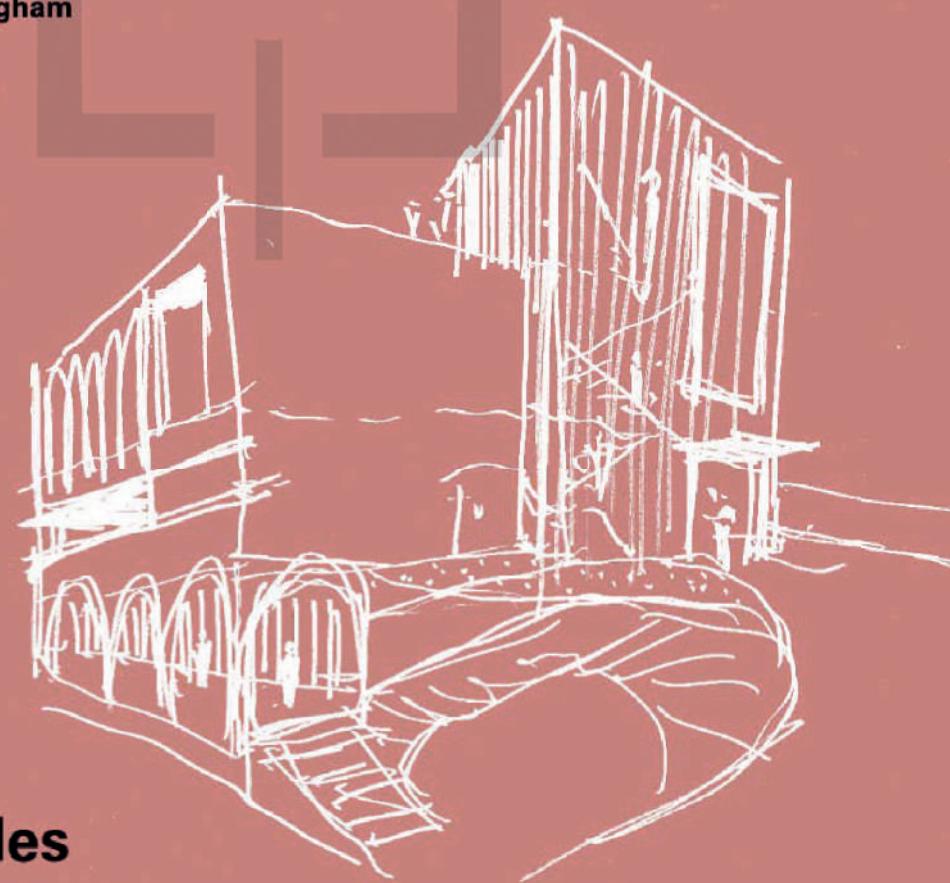
Jestico + Whiles is the architect of the first two phases of the 40-hectare Island Quarter masterplan.

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_TRYPOPHOBIA

RISHITA-MAHMUDA AHMED

WHERE ARE ALL THE WOMEN?

For generations, women have been cut from the narrative of architecture and design. Their work is consistently unacknowledged, their legacy unremorsefully censored and their opportunities cut short through relentless institutional misogyny.

Before so many architects herald themselves as visionaries of the future, saviours striving for a better world, they must first turn inwards; to observe, critique and better the architectural industry still outrageously prevalent with inequality.

Women have shaped the history of architecture, and yet their legacy is still largely missing from our discourse and education.

Sophia Hayden, the first woman to receive an architectural degree, received 90% less prize money compared to her male counterparts in a competition in her late twenties. Marion Mahoney Griffin failed to receive recognition or credit for her key role in Frank Lloyd Wright's work as his first employee, or for her co-design of the city of Canberra, Australia's capital, a joint project with her husband, for which only he is known. In 2014, the BBC released the show *The Brits Who Built the Modern World*, featuring five leading UK architects. Throughout the programme women who truly 'built the modern world' were ignored and invalidated, pushing them out of a historical and cultural narrative they had every right to be a part of. Arguably the most outrageous moment on the BBC show was when Patty Hopkins was edited out from a photograph, where she stood proudly in the middle between the five men. Erasing her image, erased her contribution and legacy, a point of misogynistic behaviour that was so blatant, it was almost unbelievable.

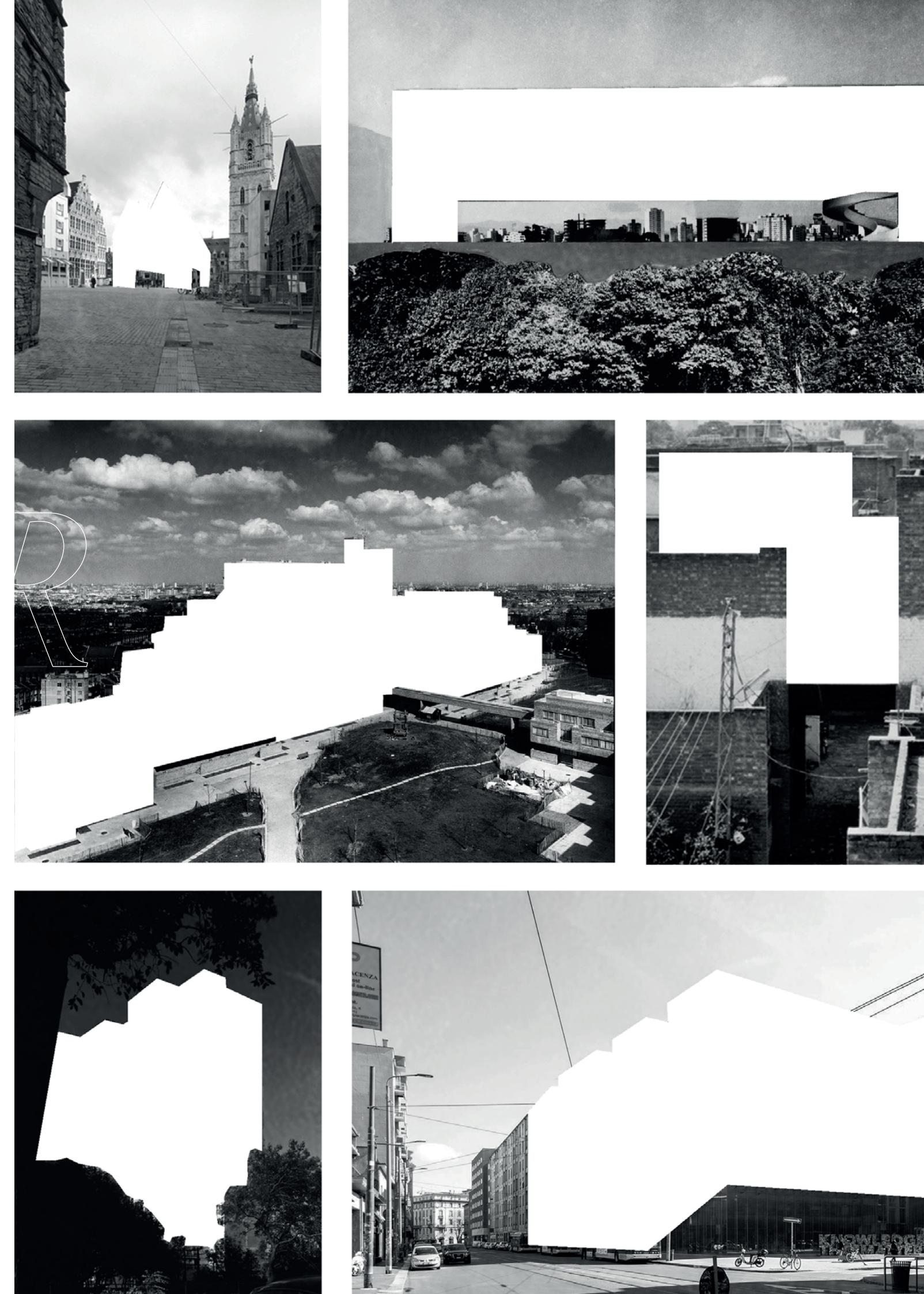
As an architecture student with many years of study ahead of me, the prospect of qualifying and entering the profession, only to be held back by outdated and sexist ideals, is terrifying. Fear of discrimination is something no-one should have to face, yet by omission is widely accepted as an inevitability.

To overcome and override the indoctrinated belief that men are more capable than women is a conscious and constant process: a challenge which a series of movements and organisations have taken it upon themselves to address head on. Part W, a feminist collective lead by Zoe Berman, has acted as a pioneer in the architecture industry to give women the credit they deserve. Set up in 2018, it aims to "call time on gender inequality in the built environment in all its forms", celebrating the women who have shaped the history of the profession and the women continuing to do so today.

In architecture, as with all industries, we often see 'female' added before a title, a clarification that isn't needed when discussing their male colleagues. The argument is that there shouldn't be a need to differentiate; an architect should simply be an architect, independent of gender. Dutch architect Dorte Mandrup released an article recently with the title "I am not a female architect. I am an architect", asking the industry to stop separating architects by gender, even if it is to promote their work, and instead focus on the merits of the individual. A valid point, but one which, in my opinion, fits with a mindset that we are yet to achieve as an industry and a society. Hopefully a time will come when gender-specific descriptions are unnecessary, but for now, while the term architect still brings to mind a middle-aged man in a boardroom, I would argue that they are still necessary to overcome the deficit in gender equality still very much prevalent in our industry.

To thrive as an industry, we must create an environment in which both men and women are able to speak their mind and explore their own capabilities. This is not an unachievable goal, but one that is already taking shape. By challenging our own ideals and actively improving our awareness of the issues within the profession, the architectural industry can achieve its full potential in a world freed from its own outdated beliefs. Gender equality will become not just a possibility, but a reality.

**TARA HODGES
AMY YOUNG**



TFW you realize architecture
is just a tool for capitalism

DEAD CAT / The aspiration is to create the territory, not the map. Any attempt to single-handedly portray the idea of ungoverned chaos was a Schrödinger's cat that always ends up dead - the act of documentation inevitably implies a power structure antithetical to anarchy. / NON-RULES / The only logical thing to do was to create something that entropied into chaos, instead of trying to derive semantic meaning from observed anarchy. Bath was the virtual site of this experiment. An image was open for anyone with the link to access online, with the simple directive: do whatever you want to it, then upload it back. / Our nervous ponderance of whether the image would be fit to publish, and hesitation to release it to the wider public, was in itself a telling symptom of how tightly we cling on to order structures, and the anxiety associated with dissolving them. There was a temptation to write a long There was a temptation to write a long list of guidelines that ruled out anything offensive (and by whose measure?), but anything less than absolute freedom would defeat the concept entirely. So, there were no rules. / POINT? / The initial contributions had a tameness to them, until radical ones emerged - scribbled text, things on fire, erasures, entirely de-contextualised superimpositions. It was notable which prominent structures were left undesecrated - landmarks like the Abbey, the Baths, and Pulteney Bridge were spared any scarring interventions. / What was the purpose of all this? Perhaps this little experiment throws into question our obsessive need for control; or it could be a free-form research piece from which we derive behavioural and philosophical conclusions; or it could be simply an effort to create an inconsequential cultural artefact, a piece of visual evidence capturing the spirit of nihilistic angst in the pandemic-ravaged world we find ourselves in.



ARCHITECTURE

+ THE

Self governed communities
are marginalised people

They should not be romanticised
or patronised

Is this really ANARCHIC
architecture?

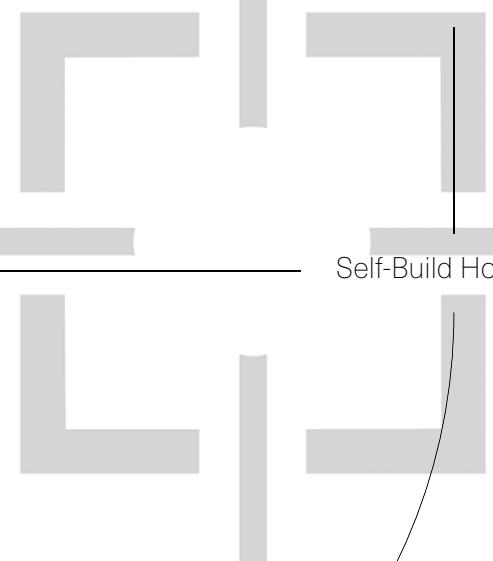
The 'incomplete' houses
approach housing as an
ongoing project putting
the residents in
positions as co-designers
of their own homes.

Quinta Monroy // Elemental
The idea that half a good house is better
than a whole bad house.

Elemental's 'Half a
House' proposal in the
early 2000s was not
without controversy; it
was radical and for lack of
better word, seen as very
strange.

There is a fetishization, an insertion of the architect
into the narrative

Architecture without architects - MoMA 1964



SLUM PORN

'exotic'

Constant westernisation

Are we always looking to steal?

Is this the equivalent of the
internal male gaze?

COLONIALIST GAZE

For how many shanty towns, favelas
and informal settlements is the issue of
underdevelopment an issue of system
than ability?

Always unquestionably correct

Thinks they can
change the world

Do you have glistening visions to
change the world?

Do architects have a 'god complex'?

Inflated sense of personal ability

Master Planet

Bjarke Ingles feels the '
personal and professional
compulsion to solve climate
change by designing the
world?!

"There is a renewed fetish in the
architecture field for that which
evidently does not need them."

- Menna Agha and Leopold
Lambert

It is the belief that you hold the responsibility for
saving and assisting others.

The Saviour Complex is a state of mind in
which one holds the belief that they are
destined to become a saviour today or in the
near future.

The belief that others cannot help themselves

SAVIOUR COMPLEX

LESLEY CHEUNG

64

Social Architecture?!

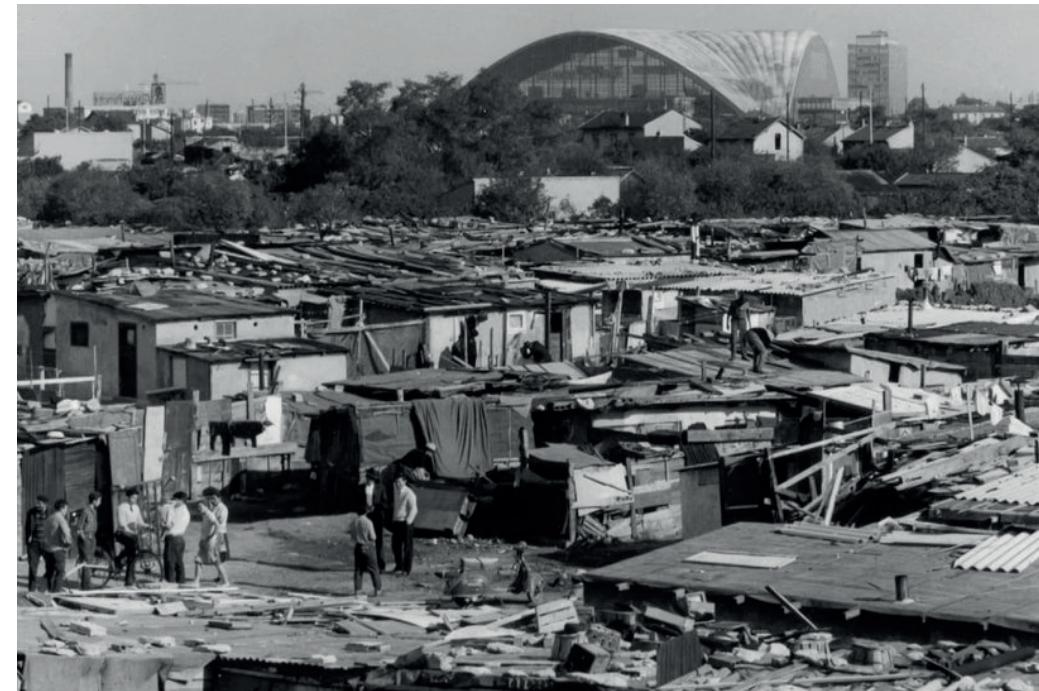
Why do architects believe that
undeveloped communities need
them?

CASE STUDY: Algerians in the French Metropolis

The Algerian War, which took place in the 1960s, took place predominantly in Algeria as a significant decolonisation war. However, repercussions of the warfare resonated within metropolitan France. Algerians in France during this time were often driven to live in shanty towns on the outskirts of cities, and they became alienated by the war. Consequently, tensions were high between the residents of French shanty towns and the authority figures and law enforcement of France. As the residents organised an anticolonial revolution, in the heart of France itself, property was destroyed by the police and residents were constantly evicted from their land.

As a matter of fact, in this particular case study, most of the marginalised male Algerian population here happened to be construction workers. So, it is a wonder that subconsciously architects may assume that 'informal' architecture is the way it is due to the absence of ability. Yet, this shows us that it wasn't for a lack of skill or resources that prevented the transformation and development of shanty towns, but rather the French police.

For how many shanty towns, favelas and informal settlements is the issue of underdevelopment an issue of system than ability?



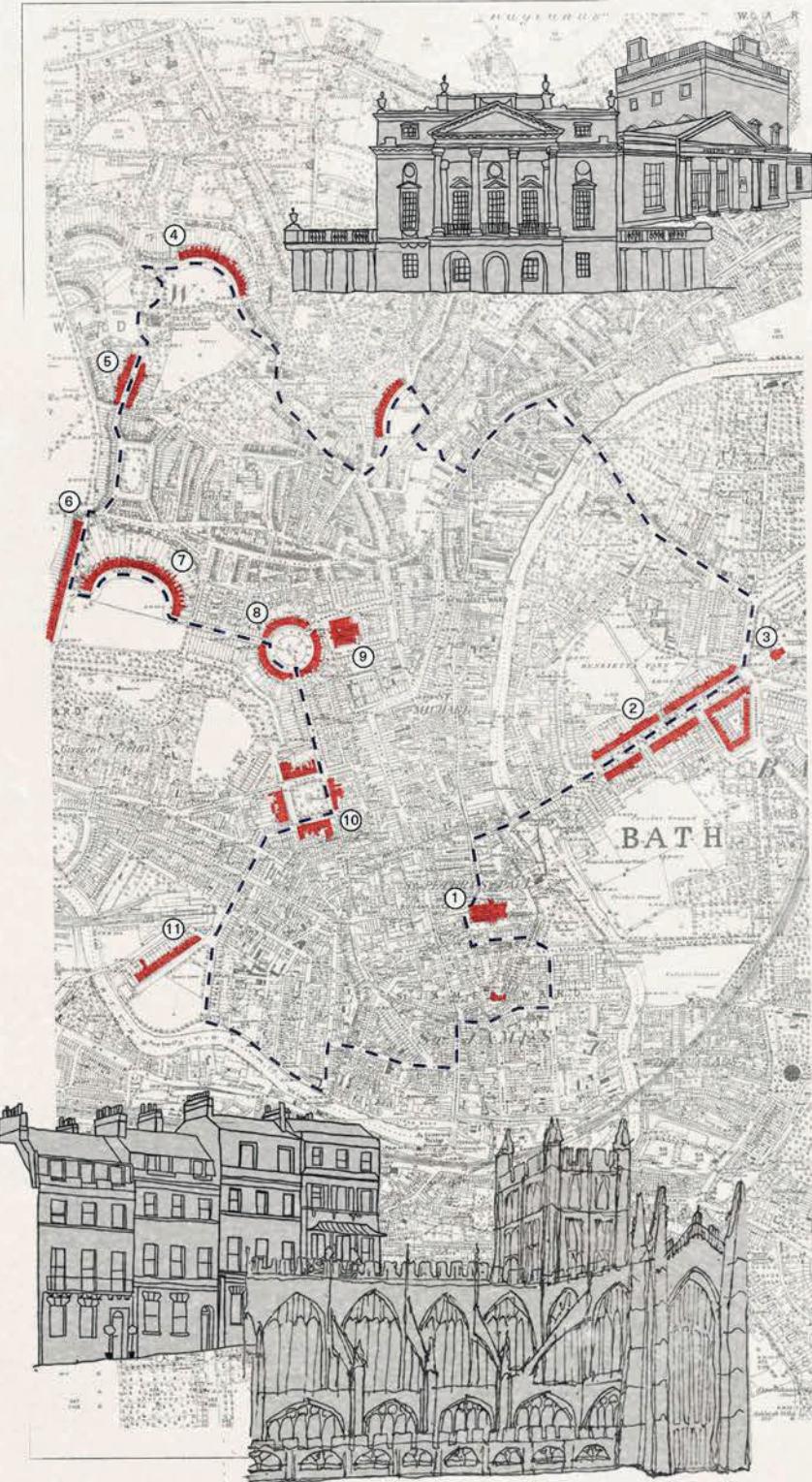
A WALK THROUGH BATH'S

Thibault Quinn

Bath's reputation as a city of Georgian splendour and architectural wonder is often flouted, but this face of opulence conceals the immoral and unethical means that shaped it. The legacy of the trade of enslaved peoples is ingrained in the fabric of the United Kingdom, and remains a deep-seated legacy that is, especially in Bath, awkwardly skirted and suppressed by silence. The neighbouring harbour city of Bristol has recently been thrust into the conservation about this critical era in British history, amounting to the toppling of the slave trader Edward Colston's statue. In comparison, awareness of the city of Bath's own position in this narrative has been lacking, and perhaps reflects the past relationship between Bristol and Bath during the slave-trade era. In Bristol, there was a direct association with the shipping of enslaved people and the products associated with them. In Bath, wealthy and powerful slavers and colonialists could invest their ill-gotten capital into grand houses, public projects, and Georgian leisure with a degree of separation from the nefarious business happening in Bristol.

Based on data gathered by the UCL Legacies of British Slave-ownership project, the map displays information about the slave-traders who inhabited key areas in Bath, with the amount of funds they were remunerated by the British Government after abolition (£1 in 1850 is equivalent to £135 today), and the number of people they enslaved. Walkers are encouraged to reflect on their understanding of Bath's history and architecture, and to question the reverence showered over Bath's Georgian Landmarks.

UNCOMFORTABLE PAST



1. **Bath Abbey**
Most memorials to deceased slave owners in the country
2. **Pulteney Street**
William Pulteney, £4,867 [131 enslaved]
Samuel Rennalls, £12,272 [636 enslaved]
Joseph Trotman, £9,006 [409 enslaved]
Rev. Alexander Scott, £10,539 [577 enslaved]
3. **Holbourne Museum**
William Thomas Holbourne, benefited from funds derived from the slave trade to build his art collection
4. **Lansdown Crescent**
William Beckford, £12,802 [660 enslaved]
James Heywood Markland, £25,979 [1390 enslaved]
George Cunningham, £9,820 [479 enslaved]
5. **Park Street**
Nathaniel Wells, £1,400 [86 enslaved]
Eliza Rebecca Cuthbert, £2,921 [195 enslaved]
Jane Fitzgerald, £26,660 [147 enslaved]
Mary Shute, £1,170 [82 enslaved]
6. **Marlborough Buildings**
George Gavin Brown Mill, £4,640 [183 enslaved]
7. **Royal Crescent**
Jonathan Morgan, £12,371 [460 enslaved]
Philip Caddell, £5,704 [257 enslaved]
8. **The Circus**
Samuel Athill Turner, £3,723 [257 enslaved]
Alexander MacKenzie, £10,358 [385 enslaved]
Rev. George Ingram Fisher, £6,359 [342 enslaved]
Francis Ford Pinder, £4,584 [219 enslaved]
9. **Assembly Rooms**
The site for talks important for the abolition movement, including from Olaudah Equiano, former enslaved person who campaigned in Bath in 1793
10. **Queens Square**
Part of John Wood's Georgian Bath master-plan, funded in large part by funds generated from enslaved peoples on plantations owned by Bath residents
11. **Green Park**
William Mitchell Kerr, £16,609 [888 enslaved]



ARCHITECTURE

Mariia Pastukh

Throughout human history, there has been no civilization that hasn't experienced some kind of an armed conflict. In fact, most cities can be easily seen as a vicious circle of construction and destruction. The current global climate of drastic inequality and rapidly shrinking natural resources draws no better picture: with 42 armed conflicts ongoing in the beginning of 2021, excluding violent destruction from any discipline focused on human society would be hypocritical.

Despite its importance, there is not much reflection on conflict happening in an architectural discourse. According to Ole Bouman, a possible reason for such passivity of architectural engagement is that architecture is usually associated with construction, with a will for better, the positive. In most cases, the architect's role is to create replacing utopia, "better future", as all the nightmare or war is to be erased as soon as possible. "Architecture simply has a hard time addressing despair". Another reason may lie in ethics. American architect Lebbeus Woods once said, being blamed for "aestheticizing violence": "No architect would wish for the violent destruction of human communities just to enhance his or her career, just as no doctor would wish for the creation of cancer just to win a Nobel Prize. But once cancer exists, its destructive effects have to be treated, and – by anticipating them – its cause is eliminated or 'cured.' The task of the few architects who dare to engage in their work destructive forces and their effects in our time must not only struggle with them but also with the stigma of doing so."

During the last decades, along with conflicts in post-Soviet Eastern Europe, the Middle East and in a number of African countries, violent destruction of architecture and its political meaning have started to be widely discussed and theorized. The term "new-war", introduced by British academic Mary Kaldor, describes the type of political violence, where systematic destruction of civilian architecture is used by state and non-state parties as a control tool of fear and terror.

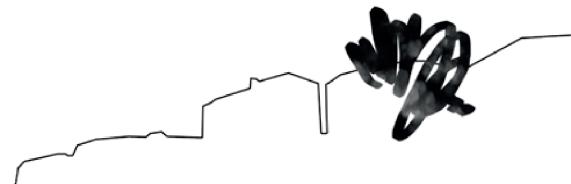
As Andrew Hercher points out in his work "Warchitectural theory", destruction has rarely been investigated and perceived on the same level as architecture's opposite. Violently destroyed building is losing its architectural qualities, turning into wartime statistics that have nothing to do with actual spatial changes. It automatically moves from the domain of culture to the discourse of violence. The reason for that may lay in the classic connection of architecture, as construction, to culture or "civilization". In contrast, destruction is resulting from violence, which is fighting against culture. In this logic, there is an imaginative "normal" condition for architecture, where there is no violence at all. This results in almost complete exclusion of destruction from architectural discourse. I agree with Herscher here, that this concept of putting violence outside a culture is not reflecting on civilization's history, where culture and violence, e.g. armed conflicts, are always existing side by side. Furthermore, products of "culture" are often serving power and violence, being an instrument of control and manipulation. Targeted war destruction provides yet another aspect to consider - destruction as a way of "un-building"

"There never were any mosques in Zvornik."

- Branko Grujic , Serbian mayor of Zvornik

(after its Muslim population had been expelled and its mosques destroyed)

In 1993, exhibition entitled "Warchitecture" was organised by Association of Architects in Sarajevo. In dedication to catastrophic damage caused by Bosnian Serb army's bombings, the term was created to emphasize the anti-architectural nature of these attacks. On the city map they put every building destroyed by shelling, classified by character of damage: roof damage, complete burning, partial burning or complete destruction. These data created a new city map, a new landscape of it. Warchitecture was defined as a systematic intention, planned and well-organized part of the warfare. Term also frames the shift in modern conflicts tendencies - urbanized violence. When analysing cases of targeted violence towards architecture, it is easy to notice that subjects of it are usually the ones that have cultural importance for the opposing party. Therefore, warchitecture defines intended violence against architecture as a process that shapes the identity of the environment upon the reasons of its initiators. It could be interpreted as an immediate visualization of politics.



Destruction as violence against inhabited environment was recognized by Hague Tribunal. It is now included in one of the forms of persecution, as earlier it was only about actions about people, such as deportations, discriminatory laws, etc.⁸ Famous trial of Slobodan Milosevic opened up many legal questions of violence towards buildings. Materials about targeted architecture and its further destruction could be taken as a methodology about how such destruction is implemented.⁹ Hague Convention for the Cultural Property in the Event of Armed Conflict (1954) was created after mass destruction of heritage during the Second World War, aiming to set certain war ethics along military forces. However, when talking about destruction as violence against an inhabited environment, it is putting such destruction in the position of flexible interpretation. It not only describes which type of destruction is considered for war criminal offence, but also allows a certain level of build environment destruction, if it is "a military necessity"¹⁰. Although many of the world's countries signed the 1954 Hague Convention, modern conflicts seem to have tendencies opposite to the Convention's good intentions: cultural heritage is actively targeted and destroyed.

In conflict-shaped cities, change of space is a significant factor. Violence creates borders, voids, changing shapes and re-functions spaces. Only a deep understanding of war destruction can help solve the architectural and many other challenges that it is constantly creating. City, once violently changed, can never go back to its pre-war condition. Only by analysing, discussing, interpreting and accepting the conflict, it will be able to move on with no unsolved tensions of the past and, hopefully, avoid their repetition.



Boulevards and Barricades

Juliette Moutin

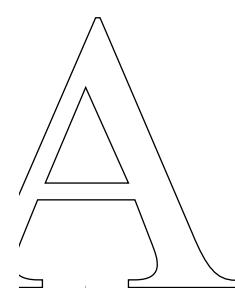
Paris, July 14 1789. You have heard the news of what is happening at the Bastille. Curious and excited, you run through the alleys, aiming to get closer to the action. This is not your first rodeo, Paris has long been at the centre of clashes with authority, a place of unrest and socio-economic tensions. Approaching the Bastille, you are greeted by a familiar sight: a barricade. This mound of furniture, rubbish and rubble, though far from technical or beautiful, is a key revolutionary tactic heavily used by French insurgent movements since the late 16th century. Today it has been deployed with a purpose; to seize the Bastille, pillage its ammunition, and overthrow the government. The day begins with negotiations but in the end violence is the only way. An armed mob engulfs the Bastille, chaos and confusion follow. The carnage is eventually halted, the leader of the guards offering a conditional surrender. But the time for negotiations has gone and passed, the condition is rejected. The troops surrender totally. Looking around the smoke-filled scene, you can barely make out the silhouette of corpses. The capture of the Bastille is over, but the revolution has just begun. Tri-colour outfits trickle away, regrouping elsewhere to settle the fate of the day's remaining opponents. Tomorrow you will read the papers, distributed by revolutionaries, proudly recounting the insurrection and declaring its success. Things are about to change.

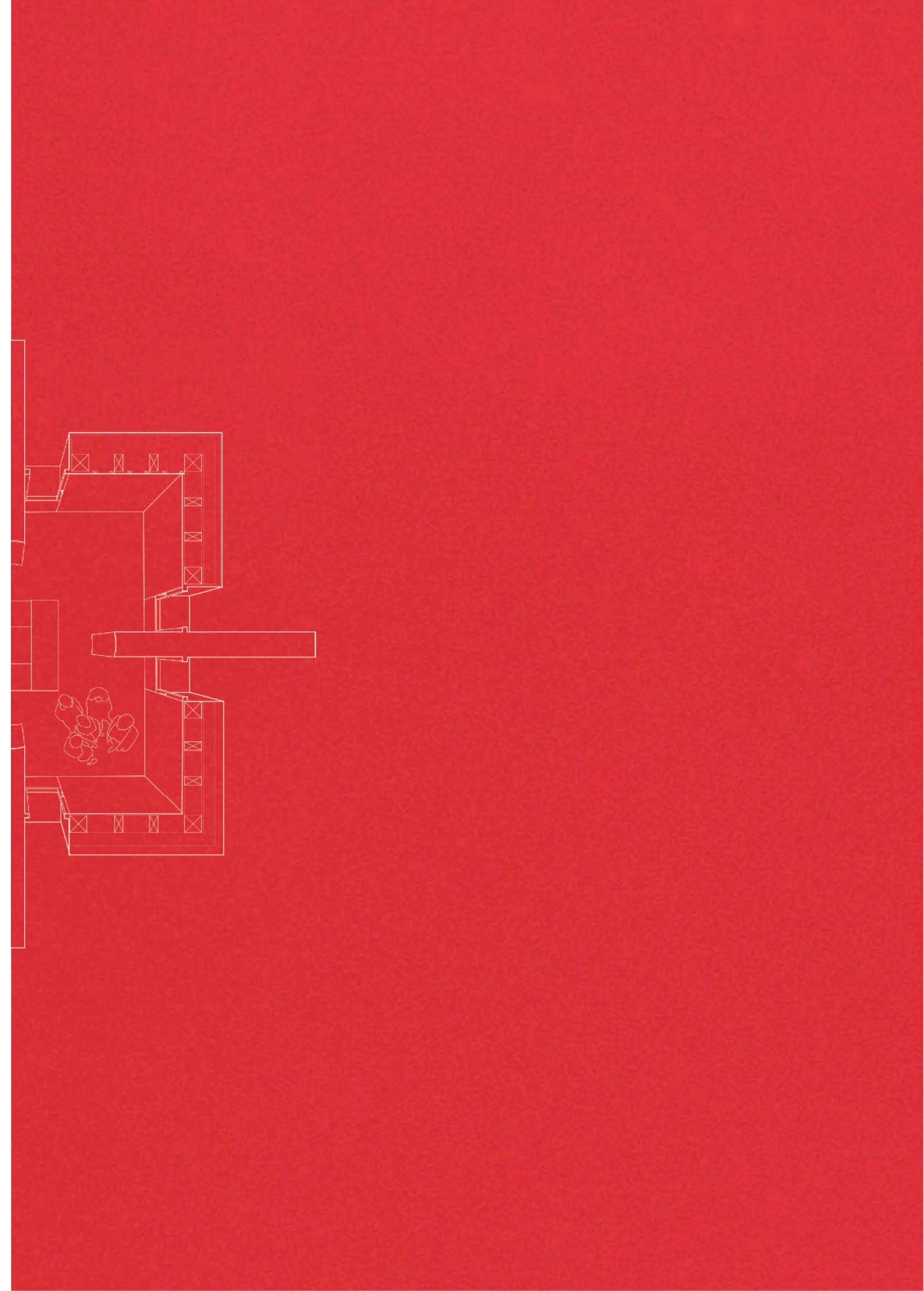
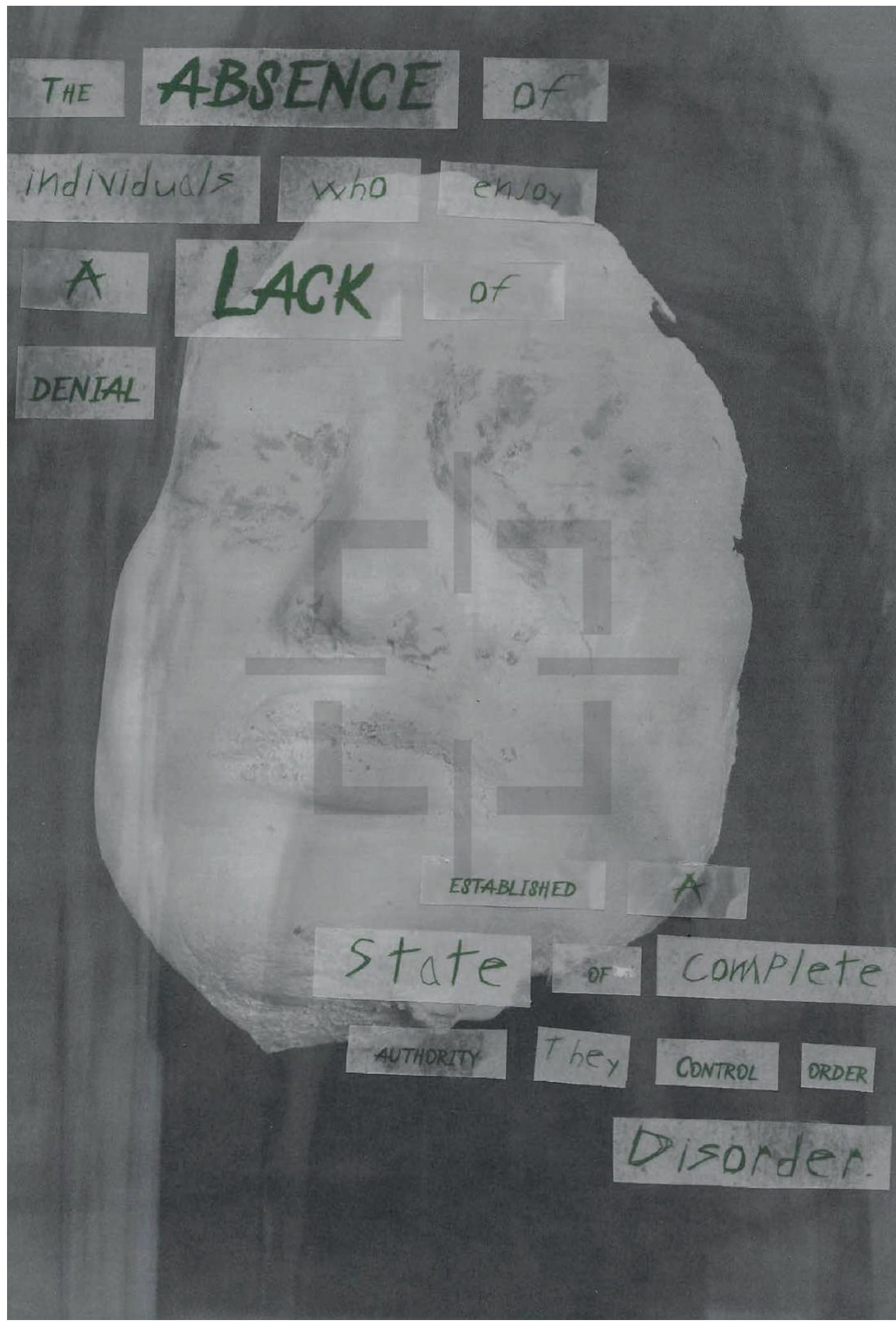
From 1853 to 1870, you observe the changes Haussmann brings to the fabric of Paris. He recklessly cuts across the old, winding streets of medieval Paris, creating in their stead iconic boulevards of unprecedented dimensions. Dramatic and straight, they hardly hide their ulterior motive. You know Haussmann is working closely with the emperor Napoleon III, the boulevards are the manifestation of his political ambitions. Creating such wide roads is to prevent the setting up of barricades, the bane of the police state. The Emperor intends to avoid the fate of the previous rulers and needs to control and police the people to stay in power. By the end of the 19th century, barricading was no longer relevant, the boulevards and military advancements had greatly lowered their effectiveness. The streets of Paris would no longer be blocked by tactical rubbish heaps, barricades became a thing of the past.

We have reached the 21st century, over a hundred years have passed yet nothing has changed. Haussmann effectively made barricades redundant but could not put an end to civil disobedience and riot in France, a nation formed by revolts and strikes. Boulevards may

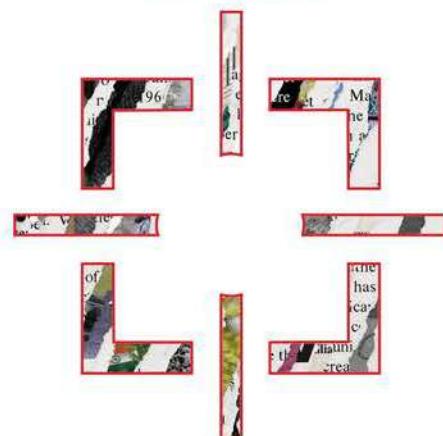
be wider than alleys but they cannot stop throngs of thousands of people, moving as one enraged mass. People have always been resourceful, you take away one means of protest, they'll develop another one. In a society where many feel "nothing gets done" unless the masses turn up and block traffic, violence is an inevitable by-product. The cobblestone gives way to the brick, but the principle is the same: public property is degraded, a hefty and hard projectile is acquired and hurled towards a figure of authority and repression. The police are better equipped, huddled behind anti-riot shields. Looking around the tear-gas-filled scene, goggles and makeshift gas masks make their appearance. The protest is nearing its end, the officially scheduled end has gone and passed, only the most passionate and most ill-intentioned remain, morals become blurred after-hours. Storefronts are smashed and bins set on fire. Neon yellow vests juxtaposed with all-black outfits, slipping through the night, wreaking havoc. This'll be on the news tomorrow.

Nothing has changed.





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