

Exploring the potential of Intimacy as a theme, it felt like turning an architectural cliche on its head, and that in itself was exciting. Discussing this in early October with our contributors, it became clear that to everyone, Intimacy felt pertinent to that moment in time. Drawing fresh inspiration from the *present*, over the past and future was important; [Intimacy] has taken on new meanings as our relationships with people and space have become scrutinised and sensitive.

As a collective, we discussed topics such as public space, inversions of scale and shared resources, leading to some very *present* dialogues. Although perhaps inevitably, the allure of nostalgic definitions was still strong, with many finding themselves rooted in the no-less important discussions of haptics and, often existential, emotion. So we concluded with a juxtaposition of ideas: contemporary political narratives placed within interrogations of more timeless concepts. We would urge readers not to consider these in isolation, but in the context of each other, our varying definitions all intertwined.

Since our move in 2020 to digital meetings, Paperspace has been able to expand its contributorship, for this issue again welcoming work from all over the world. Yet, perhaps through our urges for a conventional Intimacy, we found ourselves again in coffee shops. The tangible, in person, weighed up against the intellectual, digital. Sticky notes in old magazines brought us back in touch with our publication as a physical entity. [You may notice the new format for this issue if you are reading one of our print copies.]

We chose to leave the cover untitled; this is a collection of our thoughts and experiences, ultimately undefined.

Jamie Ferguson
Bethany Kippin

Editors in Chief 2021-2022

Bedroom



The specific revelation that comes with seeing someone's bedroom for the first time -

They're reclined on the bed or stood to the side, eyes following your movements as you wander every corner.

Beds made with military precision or tousled sheets. A line-up of stuffed animals who haven't left those four walls in almost a decade. Post-it notes, posters, photographs.

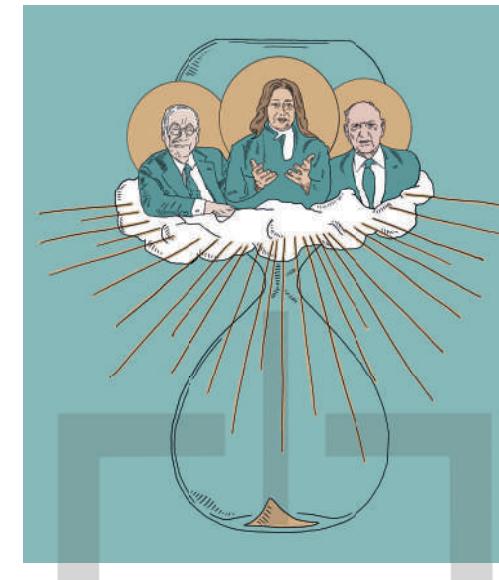
You point things out and listen to the myriad stories that come with them, until the whole room becomes a patchwork quilt of childhood memories laid over unbreakable habits. Reverentially run your fingers across them and complete the final step in the ritual -

Acquire permission to sit on the bed.

Santushni Gunetilleke
BSc Architecture Y3

Image - Bethany Kippin

REDEFINING LEGACY



For decades, perhaps centuries, a certain seduction has held sway over architects: the idea that each building should be unique, an extension of self, a legacy statement.

Yet, this self-referencing has had its day. Sustainability is now pressing, inevitable. Architects must aim for design that is selfless, open to change. Because of the climate crisis, and perhaps also because the world has changed (and so have the rules), legacy now must mean something different.

'Architecture should express the world, not the maker.'¹

It starts quite literally with the concept of design: this must now be considered *impermanent, flexible, evolving*.

Even though new building materials are more scarce than ever, buildings are still regularly demolished long before their structure and fabric fail. This is often due to a building lacking 'suitability' for 'current needs or [...] maintenance [for] [...] non-structural components'².

This poses the question:

How can we make our buildings adapt to future users and increase their potential for repair?

To design a building that can remain useful for longer, it is important to look towards designing in layers. Separating services, structure and skin means you can easily upgrade or replace components when the building requires maintenance or changes function. This, combined with modular construction and standardised dimensions, results in a building that can evolve with its users in both form and aesthetic, *and ultimately remain standing for longer*.

Beyond longevity, in lieu of ACAN's proposed stage 8, an important shift in industry thinking must occur: from demolition to deconstruction. We need to see the introduction of specialist firms that can re-warrantee components for reuse. But critically, as well as at end-of-life, this shift has to come at the very start of the design process, continuing through to the detailing and sourcing of construction materials. We must consider materials as almost eternally reusable components, treat buildings as material banks and waste as a resource.

Reusing building components can result in not just economic and environmental benefits, but also in aesthetically and culturally enhanced architecture. We must strive to utilise second-hand materials and minimise new material extraction and processing: taking pride in design and reuse, embracing history/character and making (for many) more interesting architecture as a result.

Through treating buildings as material banks that both adapt to the user, and can easily be disassembled at the end of their lives, we can redefine the idea of legacy, where 'future generations have adaptable buildings or readily accessible materials and components with which [they can] [...] create new buildings'³.

When a building is handed over to the client, they should receive more than just the keys and the files. There should be a dossier containing the building passport, future layout studies, circularity index, financial valuation, and detailed drawings explaining adaptation and deconstruction. These should be considered from Stage 0 and taken into account at every step.

In fact, one might go so far as to say, entire cities should be scanned and their materials approximated.

The very urban environment we inhabit should be considered a living, breathing, closed system of materials that adapts to those that call it home.

While Post-Occupancy Evaluation is nothing new, its importance is growing. Obtaining feedback on a building's performance in use is critical. This is important both for quantitative metric data once a building has been built and occupied for some time, but also for personal, qualitative data, interviewing residents to analyse how comfortable and functional the building is from an individual user perspective. At a time when architectural innovation is especially important, going back to what actually matters - *the people* - allows the architect to see what has worked, but equally to learn from what didn't. Another faculty which deserves more emphasis,

is the sharing economy which is developing among those architects on the cutting edge. It gives them the right to copy and repeat, allowing circular innovation to be utilised across the industry, helping build up the industry towards a sustainable future.

Rather than using invention for individual gain, it can be channelled into realising a needed circular economy.

Publicly available resources from ACAN, AECOM, BAMB, BREEAM & UKGBC (to name a few) are taking the leap to make sustainable, regenerative design ever more accessible. WARM, the Passivhaus certifiers, have offered training and hands-on exercises to contractors, allowing them to build and suggest Passivhaus for future projects⁴. The industry is longing for a seismic shift, and is now even willing to put aside money and status to do so.

So the question of legacy is turned on its head. The focus of architecture must shift away from ego – from reflecting self – from the carbon-costly ‘starchitecture’ of Gehry, Hadid, Pei, and turn outwards towards sustainability. Our focus needs to shift towards reproducible, low-carbon design, for the sake of people, and planet. *Architecture must learn to tread lightly on this earth and hopefully then it can lead its inhabitants to do so also*⁵.

Joel Boyd
BSc Architecture Y3

Image - Jamie Ferguson

¹ Pallasma, see: <https://youtu.be/Yx1MmwdiMw>

² J. O'Connor, Survey of actual service lives for North American Buildings in David Cheshire.

³ David Cheshire, The hand-book to building a circular ecconomy, Page 37.

⁴ Seaton Beach Passivhaus Apartments - WARM educated contractors about Passivhaus.

⁵ A final thought for those that read footnotes: ‘try and leave this world a little better than you found it’ – Robert Baden-Powell.

THE MAKING OF SHORTHILL HOUSE



In 1989, a 10 year, 'DIY plan' for Shorthill House began. In essence, this was a retrofit before retrofit was trending.

Starting with the roof, Les (my grandad) felted new laths and then laid a mix of old and new tiles. Every day when he got home from work, he would work out the next step. With the help of my dad (then eighteen years old), window frames were replaced, and the coal shed was rebuilt using old half bricks. The terrace and stone walls used stone found in the garden and some Roman slabs. Truly local materials and low-tech methods, and a subsequently low carbon cost. An example of how environmental design can be accessible, low-cost and long-term, albeit as a labour of love.





Bethany Kippin with Les Kippin
BSc Architecture Y3 / Retired printer

Images - Les and Pearl Kippin



Speaking with Kat Scott, dRMM

We interviewed Kat Scott, Sustainability and Regenerative Design Manager at dRMM, regarding her opinions on the current and future state of sustainability in the construction industry. [01.09.21]

Do you think it's important moving forward that each office has a lead in sustainability, or would it be enough if every architect was upskilled and involved?

I think it depends completely on the practice size. We're a medium-sized architecture practice, and that means that it does help having one person who is a centre point from whom the knowledge can flow through and then be disseminated. [...] I think it just helps to make sure that the strategy is well coordinated and that you are working progressively towards something. My title is actually sustainability and regenerative design manager and that reflects how broad this subject is, because we're not just talking about sustainability in carbon terms[.]

We're talking about sustainability in terms of biodiversity and social equity, and broader issues than just 'let's reduce carbon'.

Are there any other ways in which you're promoting this more intersectional approach to sustainability in the practice?

There's such a big overlap between sustainability and social equity, and there's a reason why climate justice is a really hot topic right now. Fuel poverty, particularly in council-based projects that we're working on, is a really pressing issue, and it comes up time and time again in our brief as something that we need to look at addressing, whether that's in the retrofit of existing buildings, or whether it's in the development of new buildings with really high fabric performance. And so there's a huge overlap there between social issues - making somewhere [which is] sustainable and affordable to live in, and obviously, then, the impact that that building has on the planet.

There's clearly a lot of introspection and work within your teams, but you also do a lot of work with people like Architects Declare and LETI. Is there then a feedback loop with the wider architectural community? Or is it more about an in-house focus?

There's a lot of informal knowledge sharing that's now set up between offices, so there's a group of us who meet very informally. There's not really a name, but it's a group of sustainability leads, from a group of practices who've got common interests and objectives.

In recent months there's [also] been the development of the Architects Declare practice guide, which I've had some involvement with. I think there's a huge benefit to being involved in these kind of collaborative voluntary initiatives in terms of access to other people's ideas, access to other people's past experiences of different things that you might not have yet encountered, and then being able to input your own knowledge and make something greater than what you would have been able to do on your own.

For example, we're working on a project which is aspiring to be Passivhaus and we're using the diagrams that I drew for LETI to explain things in presentations to our clients. [...] [And similarly, clients] are starting to come in with the environmental targets based on the LETI targets that I was involved in writing. So there's this really bizarre feedback loop.

It's interesting hearing you talk about clients; how much interaction do you have with them? Do you ever find that as a practice or in your role, you run up against clients that don't want to engage with sustainability and regenerative design, and how do you work around that?

I suppose where it is more challenging is on projects that have been in the pipeline for a few years; we have now progressed along a journey of sustainability awakening, maybe those clients haven't been on that journey. There's only so much that you can achieve, especially if the client has embedded in very early on, a level of finance that they've got available to spend on materials. So I guess we'll just learn from those [historic] projects and hope that we'll always do better in the future.

Often I think the most important things to our clients are in terms of safety of construction and wanting to avoid, for example, scaffolding and working at height on their projects. This leads to prefabrication preference, which can be quite carbon intensive if done in a certain way, so we can look to mitigate that. So even on those projects where it seems like the client might not mind too much about sustainability, there are still opportunities to make things better.

So do you think there is a potential issue with some practices becoming so involved with sustainability, that clients who don't want that agenda will go to the practices which are perhaps smaller or less informed about how to be more sustainable?

At the moment what we're seeing is there are pioneering clients and pioneering architecture practices, but I think the baseline of our awareness is moving as a general whole. So even those who seem like they're on the back foot probably have started a journey without realising it, and I think if the government listens to our industry and it starts to regulate on things like embodied carbon and whole life carbon, then we'll see that that baseline keeps shifting further.

The worst of the worst clients will have to answer to their investors and they'll have to answer to powers beyond them because we don't really encounter the people who generally finance most of these projects. That's another tier beyond our normal interface with clients and what we're seeing in the private finance industry is that they're realising how risky it is to invest in things which are not climate resilient. So actually, I think there's a bit of top down pressure as well coming from financial markets and looking to

limit risks for climate, and I think that's only going to get more powerful over the coming years.

It's interesting as you talk a lot about legislation, and we've had discussions [as Paperspace] over whether goodwill or legislation are more important in improving sustainability in both its environmental and social terms. Do you have any opinions over which is the most significant?

I think you just need both. I think without the industry driving for change right now, there wouldn't be appetite for future legislations to be tighter. We're already seeing briefs come through that take that best practice guidance from our clients without the legislation being there, but [...] I think legislation is just a really useful way of keeping that baseline moving forward in the right direction, and the government hasn't been doing that at a speed that's appropriate in the climate emergency. I just really hope that COP26 is a good catalyst for change in terms of their appetite for legislation and not just a talking shop, but we'll see what comes out in the next few months.

[Ed.: something to reflect on as we pass 100 days since the summit's end].

It's quite exciting to hear a relatively positive outlook on it because I think there's a lot of sense, at least in our generation, that it almost feels too late, that the timelines have expired.

The problem with architecture and construction is that, like I said, projects take such a long time to deliver that a project that's being designed today based on today's standards, might not be completed for five years perhaps, [...] and in some cases we are doing projects that include swathes of land, masterplans that won't be complete for 25 years, and so you can see how very quickly on in construction, things get out of date and fall behind the racing speed of change. So it is quite a frustrating industry to work in in that sense[.]

You have to really push for the best now, as that best is going to look quite bad in 10 or 20 years time.

It's a strange industry to work in, because at the moment knowledge is moving forward at a really fast pace. Enthusiasm is moving forward at a really fast pace. But what we're finding is that supply chain changes aren't happening at the speed that we'd hoped for. For example, really ultra low carbon bricks coming to market are taking time to come through and to be feasible to specify on projects. So while we're aware of them, we're not yet able to specify them on our projects because our clients wouldn't be satisfied that they meet certifications that they need to have for insurance purposes. So there are time lags and that is frustrating.

I think you have to try and stay positive; our industry has such a huge impact that on every project it's possible to make them better.

It's possible that every design team can make a positive act on the design project that they're working on, and quite often actually what we do to make things better is just to simplify them and to make them more efficient. And our clients love that because our clients are always pushing for us to have more efficient, more simplified architecture, with more repetitive elements or less finickity detailing that doesn't really serve the purpose. What we're finding is on the projects where we're really pushing for the best practice sustainability targets and ensuring that we design in a way which is really working for the environmental targets we want to meet, it then means that it's very difficult for a quantity surveyor to take things out. In a way that's a really good learning curve for us.

Where do you think the balance lies between the role of the architect and the role of other people in the construction industry? For instance, recently I was working on a project in the Middle East where no matter how good our intention was, the contractor turned around and said, well, the skill set is only such that they can only use certain materials, so a lot of it ended up being concrete just because that was all their construction team could achieve to standard.

Yeah, I think it's really important right now that architects see themselves as part of a collaborative team and that we have really open dialogue with other design team members, whether that's engineers, whether that's the quantity surveyor, whether that's the clients estate management team [...]. It's also really important that we keep abreast of the latest developments in industry supply chains. I think that's where being involved in things like LETI and recently, the UK GBC Task Group on Infrastructure has been really helpful.

[In terms of concrete] what we're looking at in DRMM at the moment is how can we improve even the worst case scenario for designing in concrete. What's the best concrete building that we could build right now? We recently had a CPD from Elaine at the Concrete Centre highlighting the latest guidance on best practice concrete specification and how we as architects make decisions that affect the ability for concrete to be delivered in its most sustainable way and things we need to make clients aware of, [such as] in terms of whether the concrete goes off slower, what effect that might have on the programme for construction and these sorts of things, and we need to be aware of [them] in early stages.

I think my answer would be that, architects don't have all the answers on their own,

and it's really useful being part of these voluntary groups and knowledge sharing through them, because you become aware of the issues that affect others in your design team.

Continues on page 55





The Build 2021

In the summer of 2021, a group of 5th year architecture students came together to meet, in many cases, for the first time. They sought to create a structure out of reclaimed wood and salvaged materials.

Though innocent, the idea for The Build grew from a place of frustration. We as architecture students are, for the most part, severely lacking in practical skills. How can we design sustainable and successful buildings if we do not experience the logistical challenges of their creation? Though architectural institutions have the power to incorporate such activities into our curriculum, we [students] too have the power of agency.

It is our aspiration that The Build 2021 will be the first of many. We encourage the next cohort of architecture students to carry forward what we have started (and to let us know how it goes!).

This is our recipe.

University of Bath MSc Architecture Class of 2020/22.

With special thanks to Julia Kashdan-Brown, Julian Kashdan-Brown, Toby Lewis and the workshop team at the University of Bath.

Preparation time - 5 months
Construction time - 4 days

Ingredients

- 20 eager architecture students (sporadically available)
- 2 generous tutors offering their garden as a site
- An assortment of materials offered by these tutors (50 concrete blocks, 17 railways sleepers etc.)
- 60 wood pallets discovered at a random location
- 1 peer with a van (plus helpers)
- 2 round-trips transporting pallets to site in the pouring rain (prepare for heavy lifting at either end)
- 1 project brand and logo ('The Build')
- 1 social media representative (to generate support)
- 2 people to spend 3 days screen-printing logos onto t-shirts (to fund the experience)
- 1 screen-printing disaster (this will require a last-minute change of methodology involving sponges covered in paint and a hand-cut stencil)
- 1 workshop staff member, 1 head of year & 2 DIY-obsessed peers kind enough to provide a range of tools
- 3 wheelbarrows (one of which might break)
- 4 tarpaulin sheets to cover electrical equipment (if rain is forecast)
- 1 electricity source & several lengthy extension cables
- Water, tea, coffee, milk & sugar
- Snacks
- Enthusiasm, determination & faith
- A BBQ & bonfire to celebrate

Method

Day 1: Prepare the design

Invite your peers to a meeting. This can held be in an informal setting - your student house will suffice. Everyone should bring tracing paper, pens and design ideas for the building project. You'll be surprised by how many faces appear at your door.

Together, begin to imagine what the material you've salvaged might become. It is fine to use only rough site drawings and measurements for reference. This design process should be chaotic and fun. After hours of discussion, your design ideas may still be poorly suited to your site, with several misplaced assumptions and countless things you have not anticipated.

Day 2: Test the waters

Arrive on site. Faced with a mountain of wood pallets and array of unfamiliar tools, take stock of what you have and set it out clearly. Greet the clients and describe your design ideas from last night's session. Do not be surprised if they have something entirely different in mind. Remember that it is their garden. After some discussion, set about dividing up tasks - everybody should have one. Recall that some people have never picked up a tool before. Those of you with more experience should not hesitate to lead.

Come sunset, you may have done nothing more than test ideas and cut wood pallets into pieces. You have completed an important process and now have a plan for tomorrow.

Day 3: The first structure

Start the day with more intention than yesterday. Separate the team into task groups. Set about sawing, de-nailing, drawing, hammering, measuring, carrying, brewing tea, filling up water bottles, chatting enthusiastically, problem-solving, drilling, resting and enjoying.

Soon you will have created a structure: a prototype. Get a brave volunteer to test its stability. With the team's approval, set about reproducing the structure. You have agreed that it will be a repeated module as part of a whole. A state of flow will emerge. You as architecture students will become, however briefly, builders.

Day 4: The day it falls into place

One structure will become two. Two will become three. By nightfall, you will have built eight structures set carefully on concrete block foundations. You will have painstakingly arranged them such that they are parallel to each other and cascade down from the willow tree above. You will have created an improvised ninth platform out of stacked railway sleepers. One brave participant will walk from the first platform to the last, accompanied by the cheers of others.

As night falls, you will line the platforms with candles. Though there is no water in the pond yet, you will get a sense of what it feels like to be elevated above it. You will light the barbecue, and enjoy food, drink and good company. You will dance on your creation into the night and gather around a bonfire of wood scraps. The warmth of the fire will match the achievement you feel at having built something together. You will not want the night to end.

Day 5: Finishing touches

An enthusiastic few will not be able to refuse another day of work. Cladding will be added and finishing touches will be made. In the late September sun, you will at last complete this structure - once a pile of unwanted material, now something beautiful and shared.

Nathalie Hurlstone
MArch Y6



Sometimes, the brief of your design project can make you realise your own situation.

Day by day, alone in my room, a space initially designed as safe and comfortable became a functional existence of eating, sleeping, working. I was squeezed inside.

Although I was lucky, having a decently sized room, as the days got shorter and darker, I felt lost. I dove deeper and deeper into my design and its setting: my one solus, imagining reveling in its fictional context, the isolation of a forest scene.

I can remember this one afternoon in late November, sitting at my desk working on a final review presentation, thinking about how it would be to stay there in this moment. I craved the idea of being alone: forest, trees, wildness. Instead I was trapped in my room surrounded by dirty soup bowls and coffee mugs.

I was starting to go crazy.

I wanted to escape.

I had begun to develop atypical private spaces: the golf course for my sunset walks. It wasn't my property but it made me feel welcomed, even comfortable. I could breathe and take inspiration from nature. Some days, when it would be pouring all day, I would remember those sunset walks.

That gave me energy.

Quarantine after Christmas on return to the UK was a new dimension of confinement. Many thoughts ran through my mind. I tried to think of good times and places, which would bring me joy, such as my sunset walks on the golf course.

However, I was often desperate and sometimes cried. I had not known these extreme feelings at home, where I was always surrounded by family and friends.

A call with my parents.

A letter from my grandma.

I appreciated the little moments.

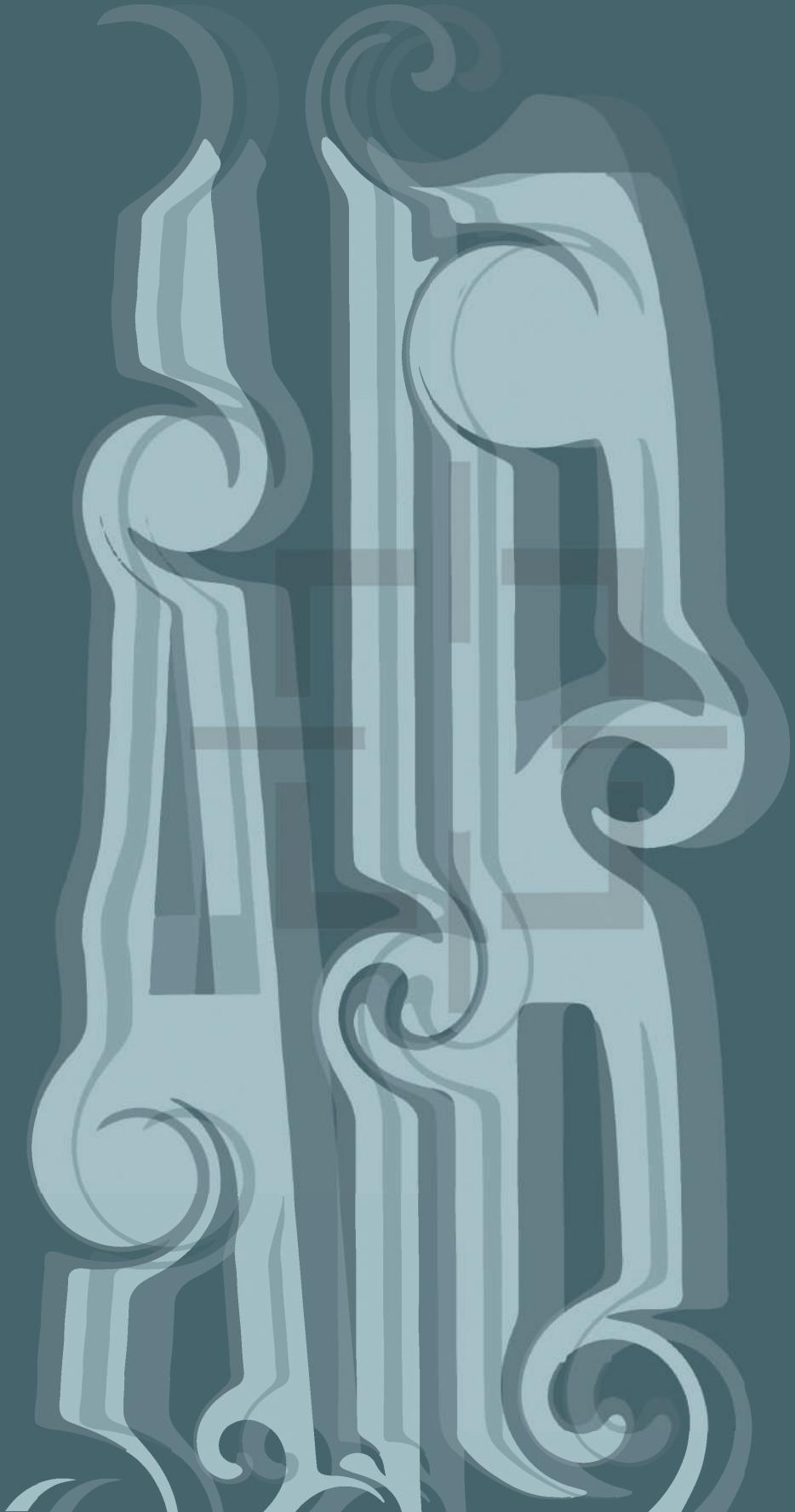
Taking your time can change one's sense of space.

Johanna Lupp
BSc Architecture Y2

Image by Rishita-Mahmuda
Ahmed

SOLUS
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There is a 'goldilocks' spacing between you and everything around you.

Everything in your room is calibrated to match your needs. As you sit on your chair, the chair pushes back, your elbows form a right angle to the table, and the ambient lighting doesn't create a glare on your laptop screen.

You follow the circuit laid out over weeks of routine.

There is a familiarity now. After minute adjustments a relationship is formed where you accept and feel accepted by the space you are in; wherein you feel

safe
comfortable,
and wholly
yourself.

The *goldilocks zone* is the negative space that lies between objects, people and that which encloses it. The air wraps around your body as you walk to your bed, rushing to fill in the gap you left behind. As you exist within your space, it adopts liminal properties (*to be in transition and transformative*), shifting to accommodate you.

Light and temperature add another layer of abstraction.

1. A flame is a point source of light and warmth; it flickers and dances across the walls and when situated within darkness, it pulls the space into itself. Your eyes remain fixated on it.

2. Your neck cranes to see the dome above sending down a beam of natural light, slipping off your skin. The light illuminates the mosaic tiles and the ornamentation of the nearby columns, but you do not linger there. Instead, you squint, following the axial lines of the cathedral, at shapes that are gradually swallowed by darkness.

The room is cold and expanding.

Once more, you are hesitant to stray from the light.

The final layer is air itself.

Space is made up of air. *Space* is introverted, boundless, and looking to envelop something. Space is looking to envelop, and therefore when you form an intimate relationship with space, there is comfort and understanding.

The Air embraces you.

Air is a mass, and so it exerts a force on you.

A hut is nestled within the valleys of a rainforest. A storm has passed, so the air has a thick, warm but refreshing feeling that saturates your lungs. Through the weight of the humid air, you can feel the embrace that lulls you to sleep.

On a street in New Delhi, air thick with smog is toxicity entering you; choking and threatening. Its character has changed - still enveloping, but this time, you feel claustrophobic within your ribs.

The relationship between you and air now deteriorates.

Anushka Gupta
BSc Architecture Y1



From Hockney to Hirst

An encounter with art is first and foremost a personal one.

*You cannot prepare it,
you cannot share it,
and you cannot lie your way out of it.*

01 Two Exhibitions

In 2021, as the art scenes in both London and Paris emerged from a long Covid hibernation, the theme of nature and seasonalities felt like a much needed breath of fresh air that would announce the warm days of summer ahead.

Two exhibitions embodied that movement:

David Hockney's solo exhibition 'The Arrival of Spring' at the Royal Academy (London);

and Damien Hirst's Cherry Blossoms at the Fondation Cartier (Paris).

02 Surface Similarities

Far from being an art criticism, what I want to discuss here is the impact of choices on how art is displayed in galleries.

And at first glance, both exhibitions appear to follow the conventions of contemporary painting gallery exhibitions; both artists have chosen to illustrate the colours of spring, both collections are paintings, symmetrically arranged, on a uniform background.

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Where they differ though is on their respective medium. Hirst's 29 Cherry Blossoms are original oil on canvas paintings, while Hockney's 116 plein-airs are prints on paper from digital originals painted on an iPad.

The choice to display digital paintings as if they are oil paintings calls for a discussion.

03 Absence

In the Royal Academy's vaulted exhibition space, something is missing in Hockney's depictions of Spring: texture.

Again, this is no art criticism: Hockney is no stranger to digital art, having produced and displayed hundreds of digital paintings in the last decade, the artist's mastery in the medium is not being questioned here.

The absence of texture is a limitation of digital art printed on flat matte paper.

Surely,

*surely you should not expect from an artwork
what it never endeavoured
to achieve in the first instance.*

So why?

*Why did I find myself
yearning for texture?
For the way light bounces off the uneven surface
of oil paint?*

04 Context Matters

As much as the white cube galleries, where art is more often than not exhibited, would like to convince us that art can be experienced purely, in a void-like non-space, this is not the reality we live in.

I recall Michel Huynh, curator at the Cluny Museum in Paris, describing an artwork as having a notionally quantifiable artistic potential. The assumption is that a work of art's maximum potential is achieved when set in non-space, in its purest form.

Setting it in space inevitably affects its perception, and according to Huynh, almost always negatively. The void not being a physically plausible choice, the challenge for the scenographer hence becomes how much of the artwork's potential can be retained when the artwork is set in a constrained space.

While we could debate the universality of such a radical concept:

what about in-situ art?

the point remains that scenographic choices deeply matter in building the artwork-audience relationship. How a spectator interprets scenographic choices will always be influenced by past experiences of art as well as a wider historical understanding of art scenography. In art like in any other spatial subject, context matters. The need to present digital artworks in museum spaces has added a layer of complexity to scenographic considerations.

05 Judging Digital like Analogue

In the past, art was exhibited in museums and galleries out of necessity; it was the only way for an artist to present a unique physical object to the public.

Modern reprography could have made in-person exhibitions irrelevant,

After all, why ask for the spectator to come to the gallery when you could produce and disseminate infinite copies of the artwork?

This could not be further from the truth. Reprography highlighted the need to see original physical artworks to appreciate some of the artworks' sensory characteristics:

Scale;

Texture;

And colour.

Damien Hirst talks of his Cherry Blossoms as an aggression and 'assault on the senses'.

His largest work is 550cm tall and 730cm wide, sparking a type of response from the viewer that couldn't ever be achieved on my 10.4cm tall and 5.9cm wide phone screen. Only the original painting can accurately convey the rough madness of his macro pointillist application of paints. Same goes for his vibrant, aggressive yet delicately nuanced shades of bright pinks, reds and blue, an experience not matched by the museum catalogue or relatively miniature poster prints.

With Hockney's prints, you cannot and should not appreciate the art through the lens of scale, texture, and colour.

A digital painting is almost always scaleless, as in its making, the artist will constantly zoom in and out of the painting. Even if the paintings were done at a fixed scale, the screen size of an iPad is roughly 22cm wide and 28cm tall: blowing up his drawings to well over a metre would display the art at a magnified scale where every stroke is an ambiguous mix of detail and unintended artefact. There is also no texture to be found in digital drawings printed on paper, and the transposition of digital art to paper rarely if ever retains the original colour spectrum.

06 Fail the Art and the Art Fails

By presenting Hockney's digital works like physical paintings, the spectator is invited to approach and understand the art as if they were oil paintings, pastels or watercolours.

What you search for in Hockney's Arrival of Spring, to no avail, is what you by contrast find in Hirst's Cherry Blossoms. This is not to say that digital art is inferior or offers less complexity than its analogue counterpart. The intrinsic differences between the two mediums call for distinct scenographic approaches.

The Royal Academy's scenographic choices wrongfully masquerade Hockney's works as physical paintings, a mistake that hurts the ability of the audience to build a meaningful connection to the art and in turn, devalues the latter's medium in artistic discourse.

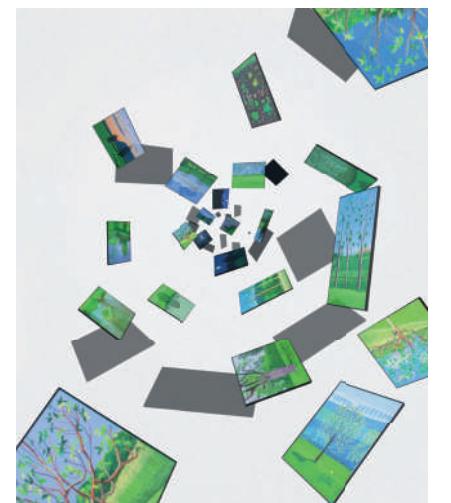
With digital art taking an evermore larger space in galleries and museums, curators and scenographers need to reconsider how to best display these new artworks.

Tucked away in the corners of the introductory room of the Royal Academy's gallery, two TV screens were cycling through a timelapse of a large solitary tree and a video of the seasonal changes of a French landscape. By preserving continuity of the medium, these two "living paintings" remained more faithful to the digital originals.

Digital art is uniquely dynamic, and deserves the same place as analogue art in the discourse and appreciation of art. This consideration extends to traditional galleries that need to appreciate the medium's unique characteristics when making scenographic decisions. Failure to do so will artificially keep the digital medium second to traditional art.

An encounter with art is first and foremost a personal one.

*But before I can love or hate it,
Be it of any kind,
I need art to be shown to me
True and complete.*



Rei Dumand
MArch Architecture Y6

Close, but not too close.

Intimacy has an intrinsic relationship with space.

Physical space can have a direct effect upon or even parallel the metaphorical space between people within their relationships. There is not one type of space that allows us to feel intimate, but multiple setups and scenarios that can permit and give value to the closeness of their inhabitants. As an engineer, space is often defined by structural member sizing, yet here, I would like to consider the impact of space on how people fundamentally feel.

Definitions of intimacy all seem to centre on closeness, but does this concept exist physically or metaphorically?

Physical closeness puts people as spectators, even accomplices to the actions of other inhabitants. Nothing intensifies this more than a lockdown, when, cooped up with my roommates, I became witness, voluntarily or not, to every aspect of their lives. That which previously took place outside the home, was now enacted inside it. Instead of catching glimpses, we caught all of each other, be it good, bad or ugly. That intimacy wasn't

sustainable. There are elements of their lives I didn't want to share.

Physical closeness forced intimacy that, in turn, created a repelling effect.

There are parallels here with long distance relationships, time spent with my partner is special but all too short. The sporadic nature of our meetings has added value to them, due to their rarity, and I've felt more productive in our time apart to ensure better enjoyment of our time together. The physical space between us has both increased our productivity and our desire for intimacy. While we may not be physically close often, it hasn't prevented us from coming closer emotionally. However, this isn't to say our desire for frequent physical proximity hasn't grown as well. This intimacy is not forced, it's wanted.

Distance apart creates desire for shared space, even if it is for different things.

So for those instances of intimacy that are wanted, not forced, how can we share space without negative effects? For years open plan living bolstered sociability. Maximised shared

space, minimised private space. As long as open plan space is practical, it can create intimacy between its users; they can be close in an unforced way, with space if they need it. But while it might remove the claustrophobia of lockdown cramming into smaller rooms, you're still exposed to most aspects of others' lives. If the use of space is active, loud or visually attractive then it can be a distraction.

Enter then, broken plan living: open plan with subtle divisions, half walls, shelves, split levels and differing decor. A broken plan layout keeps people you want within reach while retaining a more specific use for a space and promoting productivity. It excels by providing both work and leisure spaces while maintaining a degree of separateness. Either way, it seems necessary to have time away from a space to make you appreciate it more. This is also the case with intimacy; physical space gives you the time apart. Space makes you feel metaphorical closeness more and creates the desire to be physically close again.

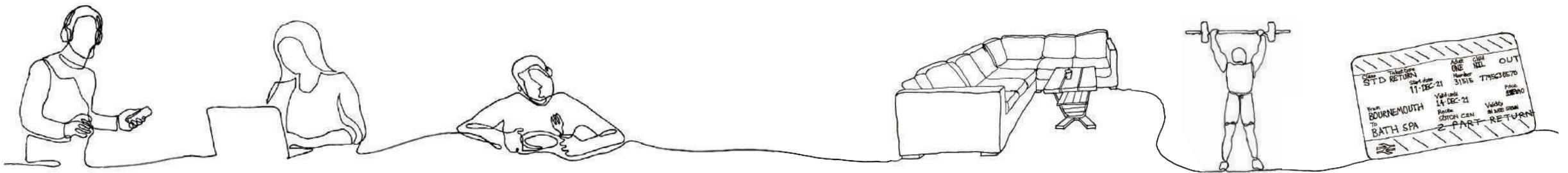
You appreciate something more if it leaves a void when it is not there.

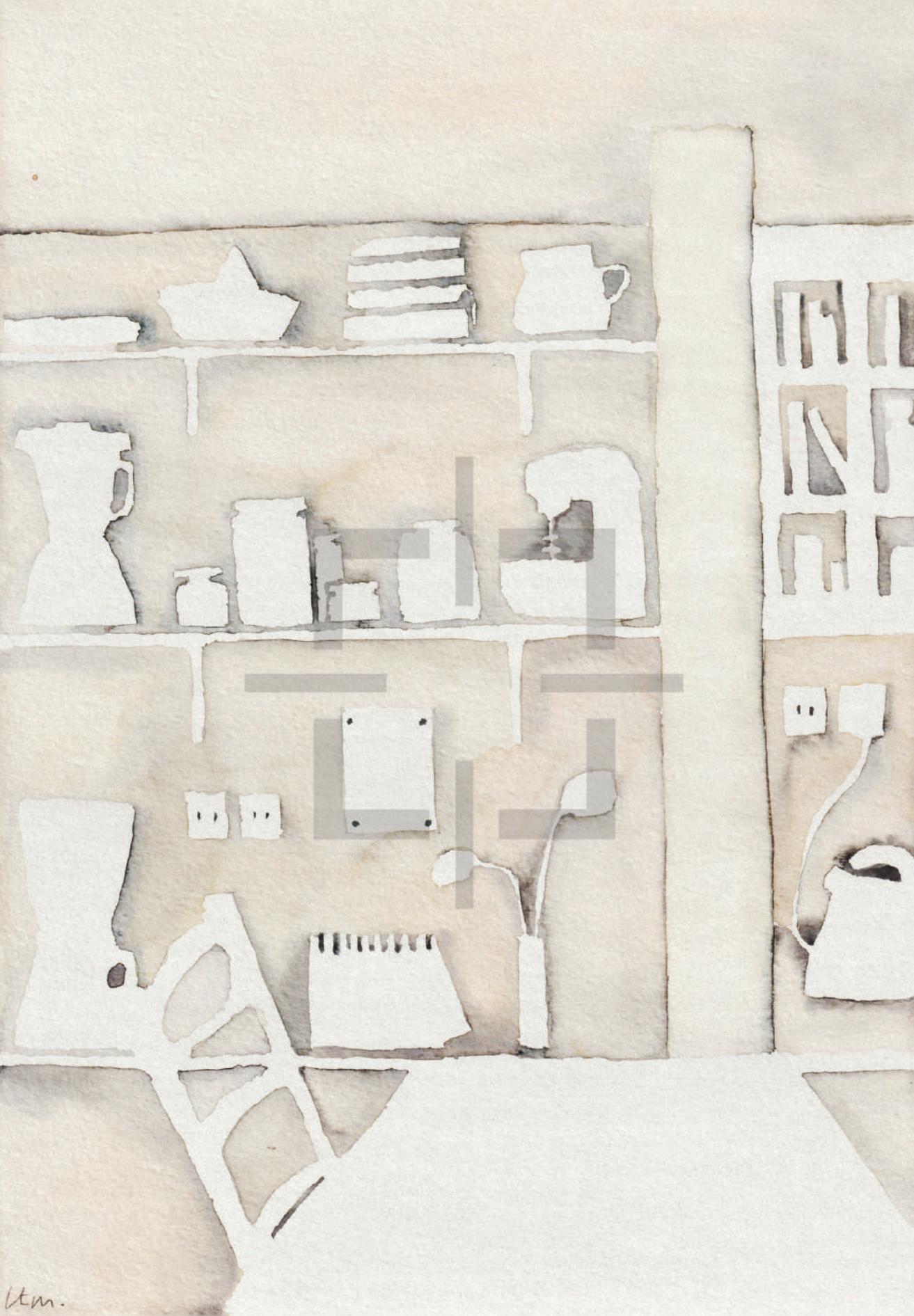
Spending time in a space - with, or without, people - encourages me to explore its limits, and how my interpretation of the space relates to that of others. I will share a space if it does not negatively affect another, and I will encourage others to share my space in the same way. I'd rather that any sort of space, and proximity, be chosen and not forced.

Thus in both the design of residential and public spaces, we should consider how the space affects the user, and how the user will interact with the space. Spatial decisions affect our emotions, our impressions of intimacy, which in turn shape how we perceive any and all of the spaces around us. They can turn a 'house' into a 'home'. Designed spaces should be an asset to our lives and relationships, not just a vessel to house them.

Space and intimacy should be seen as a necessary partnership, a reciprocal yin and yang where each one balances and increases the value of the other.

Jonathan Cox
BSc Civil Engineering Y3





The Kitchen

"Wardrobes with their shelves, desks with their drawers, and chests with their false bottoms are veritable organs of the secret psychological life. Indeed without these 'objects' and a few others in equally high favour, our intimate life would lack a model of intimacy."

Gaston Bachelard, The Poetics of Space (p. 99-100)¹

I remember how the sunlight filtered through our kitchen window, making visible the vapour particles of my mum's fresh 12 o'clock café con leche. We usually sit here, with the kitchen as the hearth of our home. It invites us in to cook, laugh, feast, debate, discuss, gossip, negotiate. I also remember how 25 years ago, the kitchen was a bare shell, waiting for us to inhabit it. It asked us to fill its walls with shelves, family cookbooks, spices from our grandmothers, that new coffee machine, breadcrumbs, all those inherited plates and teaspoons that always go missing. 25 years later, when I look at our kitchen, I do not look at its walls for intimacy. I look at my mum's overly scribbled calendar, where she has marked "dentist appointment on Tuesday at three".

There is an unbreakable bond between intimacy and personal identity through the inhabitation of domestic space. One can say a house becomes a home when one or a series of people move in. The interior may be more or less inviting to inhabitation. However, it still responds to the archaic attributes of the primitive shelter. Once inhabited, architecture is transformed into a celebration of our own social and psychological life. The sense of comfort and safety that comes with a home's intimacy lies in the synergy between the architectural envelope which protect us from the exterior elements and the warmth of the pillows that we rest our heads on. In this sense, architecture becomes a mediator, an observant of the secrecy of everyday life and endless possibilities of human habitat².

Laura Toledo-Martin
Architect

¹ Gaston Bachelard, The Poetics of Space (Penguin Books Ltd, 2014, London), 99-100.

² Juhani Pallasmaa, Identity, Intimacy and Domicile, Notes on the phenomenology of home (Arkkitekthi - Finnish Architectural Review 1/1994).



School - Office

Participant

Each wall holds stories,
Confiding in the next cell along.
Pleas into the dark,
Footsteps too far, too late.

Observer

You crave open space,
The ideal surveillance state.
The cubicles here no doubt,
Will hear them cry the same.

TYPОLOGY: INTIMATE OBJECTS

Each contributor was asked to photograph a personal object.

Anon.

[TW] A poem on how architecture can enable abuse.

Architectural Assistant

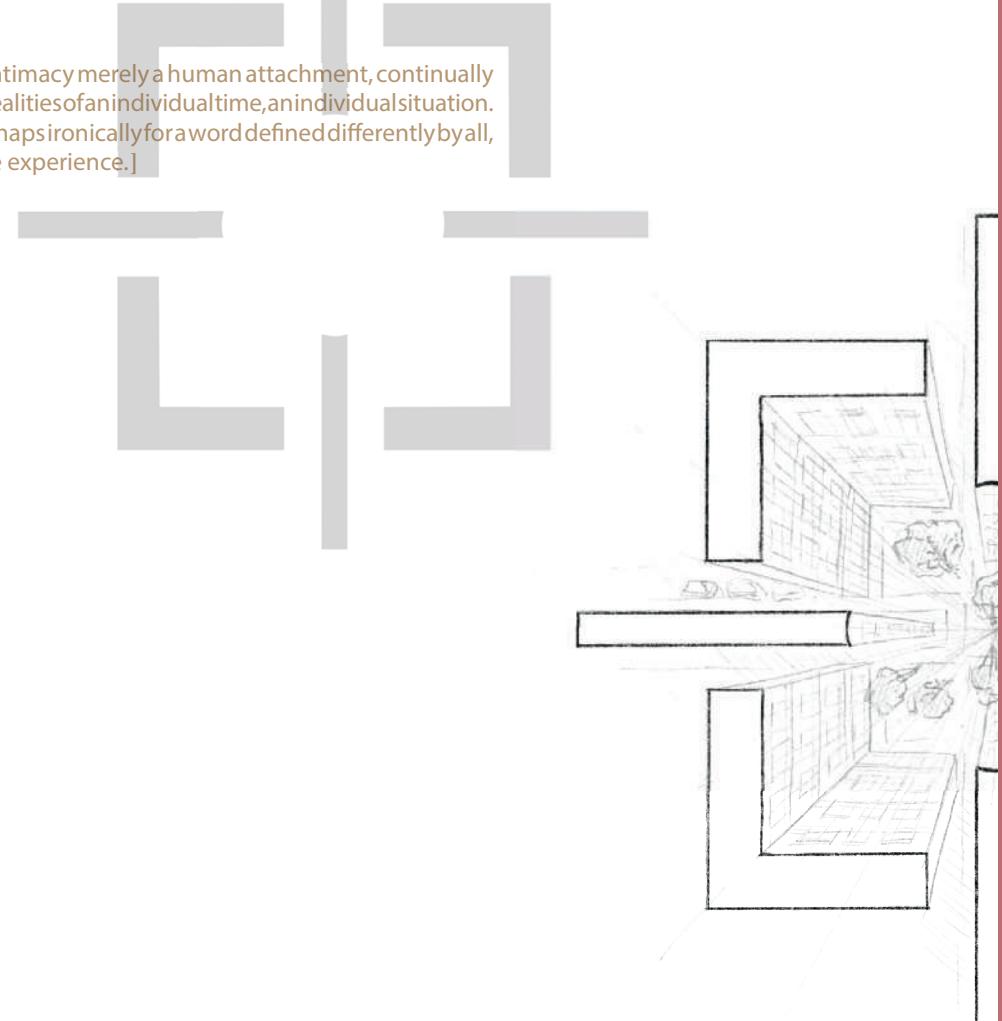
COMMUNITY

The Unoriginal

'Today's much abused words 'intimate' and 'intimacy' in architecture, which are conditioned by the circumstances of the large city, can be expressed only in the interior appointments, for they are no longer justified in anything fronting the street.'

Otto Wagner (1902)

[Is architectural intimacy merely a human attachment, continually redefined by the realities of an individual time, an individual situation. Is it made real, perhaps ironically for a word defined differently by all, only by collective experience.]



I: LOS ANGELES 1921: Schindler begins to draw. He conceives a gyrating pinwheel of the public and private. Narrow approaches, walled gardens, secluded patios, cloistered studios, open air bedrooms. *Intimate spaces? Maybe.*

The house is not just for him; over the next 30 years he will share it with the city's architectural intelligencia. At its heart is a shared kitchen. Its three 'L' shapes converge into one communal space for three families: cooking together – living together.

1920's California was America's last frontier. Capitalism delighted in its new playground. Sharing not encouraged. Young idealogues huddled together in their communal kitchens while bloodthirsty spectres moved into the world around them. Today, the children of these dark forces struggle to work through an all-consuming orange haze and wonder where it all went wrong.

The experiment at Schindler-Chace house provides inspiration as we fight climate change (and its ugly stepsisters overpopulation and natural resource depletion). The way we live is at times grotesquely inefficient. We can see the wastefulness of fifty cars on the road versus one bus. Our houses are equivalent. Individual, isolated: a street is fifty cars. *What is the bus?* This is not so obvious.

Flats make some movement in the right direction. *But what is it about them?* One factor is the density. Perhaps it is more what this enables, however, that is the solution. One hundred units share a boiler, share rubbish disposal, share electricity, share water. They are stronger – and more efficient – together.

Fools in the past suggested demolishing our cities to replace them with flats. *Why?* We can integrate what already exists. Independent houses become interdependent streets.

But a programme of shared utilities demands a level of community integration not commonly seen in Britain. It requires a trust in our neighbours that we have lost.



COMMUNITY

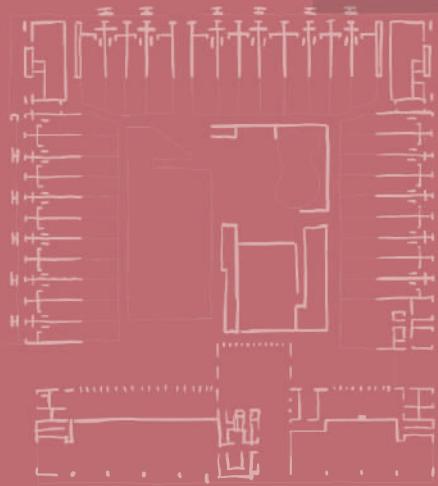
COMMUNITY

II: LONDON 1984: Coin Street Community Builders buy 13 acres of Thames riverside. While the surrounding territory becomes dominated by commercial spaces, CSCB will create four housing co-operatives; developments owned and operated by their inhabitants. Their projects will defy aggressive government rhetoric exalting home ownership as the primary metric of personal success.

One, the Iroko Co-op, speaks of its social structure through its design. Arranged around a communal courtyard, the Haworth Tompkins scheme contrasts public and private. A gradient of privacy leads to the shared space: home, garden, courtyard. Separate, but always together.

The co-operative model allows the community integration we desperately need. Converging crises call for change, and we must answer. Imagine a new urban social fabric; countless small community groups – small enough to know each other – sharing what is currently repeated in every house. An upheaval of the boring bits.

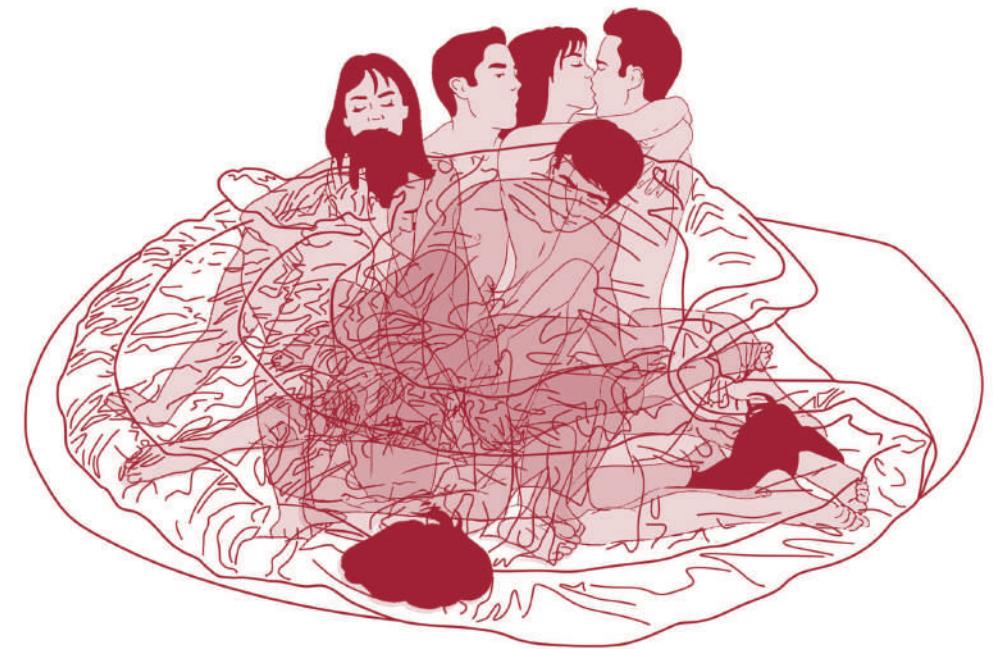
Like this, we can fix what is currently broken. When we build, it will be with cooperation in mind – cohabitation. Our future is together.



Alex Whitwell
BSc Architecture Y1

Images - Jamie Ferguson

LOVE HOTELS - LOVE HOTELS - LOVE HOTELS - LOVE HOTELS - LOVE HOTELS



LOVE HOTELS - LOVE HOTELS - LOVE HOTELS - LOVE HOTELS - LOVE HOTELS



There was a time in history when architecture and design were at the service of man, shelters were built that would later become houses, homes; furniture was made for a very specific use, tailored to the user. This way of creating useful spaces and objects for human beings gave rise to unique works, which are conceived from the need and circumstance of the person who requests and imagines them. At this point the human model was more defined, it was not a "doll" without a face or soul and with standard measurements; it had desires, preferences, memories, hobbies, measurements, flaws, movements and tastes of its own.



Photogrammetry and translation from Ana's '*Manifiesto de los Intereses Perdidos y Otros Obsesiones sobre los Cuidados*', Universidad de Alicante 2021

Ana Rodenas Gómez
Architect

waiting

Written partially at the Lorne Road bus stop.

Standing for what seems like minutes on end at a bus stop is an experience known by all. Particularly for us studying in Bath, the image of lines of students assailed by the elements is a familiar one. Engaging in Beckett-esque habits – checking your phone once, twice, rummaging through your pockets to affirm whether you've remembered your keys... The wait is inevitable. So mundane is this experience that we may overlook how remarkable it has the potential to be.

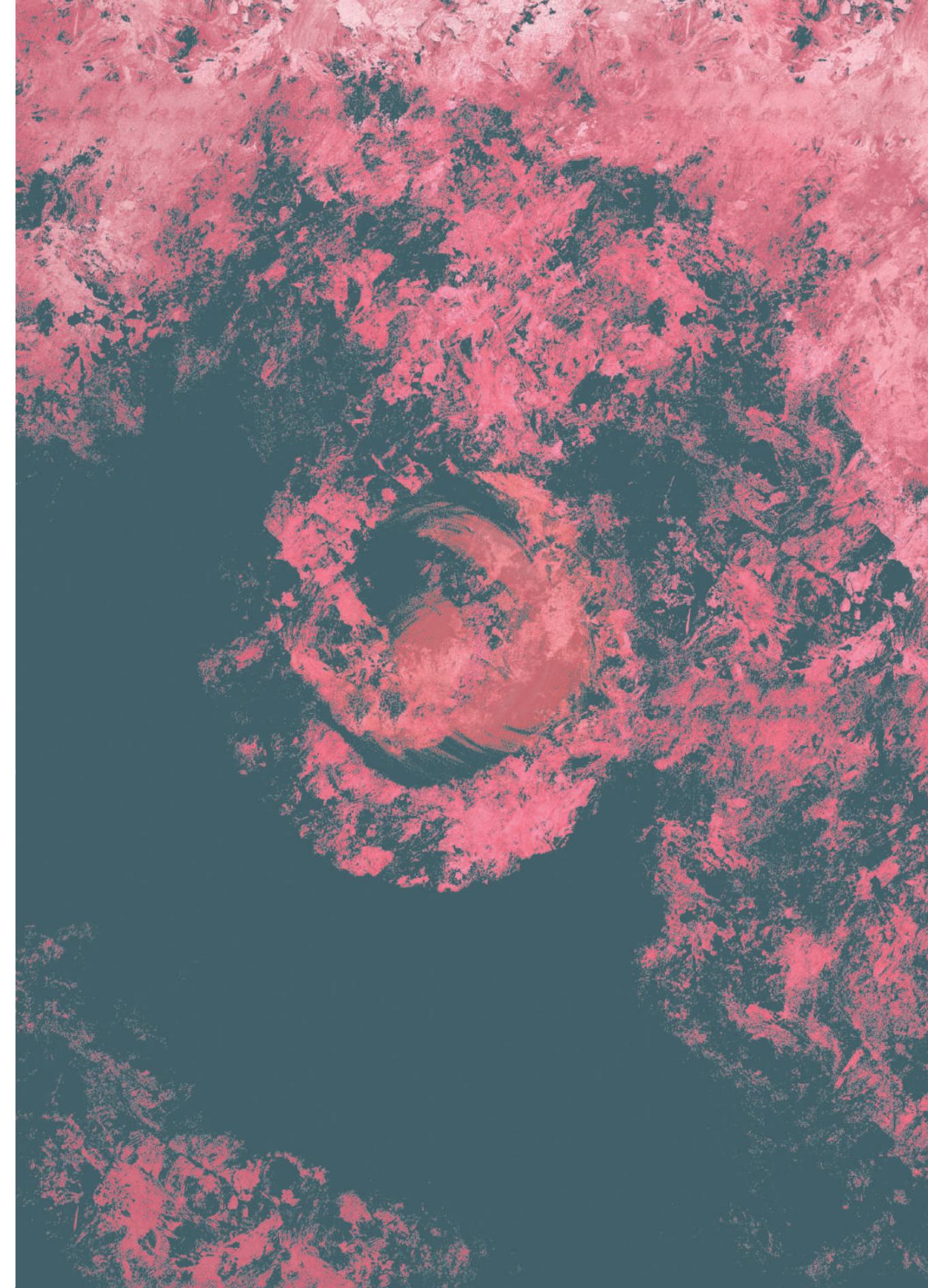
In waiting, individuals become a sea of faces and the space becomes a brief repository for a shared feeling – impatience, fear, ennui. It acts as an equaliser through the shared experience. We unknowingly, for a few minutes each day, do the exact same thing as a whole queue of people standing at the bus stop. Moreover, in waiting we are together and yet more alone with ourselves than ever. When the tasks of daily life are stripped away and only this most mundane part of one's routine remains, it is possibly one of the only times we are truly alone with ourselves.

So how do you furnish a space which is essentially used to do nothing in? The scale of waiting is a large constituent in the design of the waiting space. Most waiting spaces are undefined aside from a humble queue of people. Others are designed to invoke a sense of grandeur, like London's Paddington Station. One could compare the vastness and infinite arches of Paddington Station to the stripped, cloistered walls of a hospital waiting room. In transport hubs, waiting is a secondary activity – the onward journey being the main focus. Singapore's Changi Airport transforms and reinterprets the act of waiting in an attempt to almost eradicate it completely. Its Jewel offers a mixed-use diversion for travellers, characterised by a garden with a gridshell canopy pierced by an indoor waterfall. Here, the wait is elevated into nonexistence.

The notion of the wait as an equaliser is clear in disaster shelters. Relief for the South Kyushu Floods in Japan in 2020 utilised Shigeru Ban's innovative cardboard architecture in the quick assembly of temporary shelters for displaced individuals. A highly ordered and simultaneously labyrinthine grid of cardboard and white curtains sits in the middle of an empty stadium – simple materials forming what will function as a home for an indefinite number of hours. As they wait for an intervention or rescue beyond their control, people of all disciplines, the old and the young, build their temporary home sphere around a cardboard bed.

Given the significance these spaces can have, perhaps all waiting spaces demand more careful consideration than they are often given. Of course, the suggestion here is not to revel in and romanticise the act of waiting. However, perhaps there can be some solace drawn from the notion that, for a few minutes or more each day, you and the rest of the impatient queue feel, see and do exactly the same.

Santushni Gunetilleke
BSc Architecture Y3



LOVE /

A pair of lovers love each other and their relationship is commonly referred to as intimate.

At first glance, there seems to be a similar meaning between love and intimacy, as they describe similar natures of relationships. But there should be differences between these two, because if not, there would be no need for one to exist as separate.

So, my first question about intimacy is: how is it different from love?

There are specific feelings we associate with something in order for us to describe them as intimate. Your bedroom, where you may have lived your entire life, can be an intimate space, in the sense that it creates comfort and peace within you. In this way, intimacy can be said to be the familiar feeling you have about something, or as the Greeks called it: 'storge', but to them, this was just another species of Love. So, we are still missing something; or rather, intimacy may not be synonymous with familiarity. I can feel comfortable with a friend without it being an intimate relationship. It is not intimate if I don't truly care about them and if their life barely affects mine. The relationship can only be said to be intimate when our lives are intertwined, when I know everything about them, when they take part in my thoughts and when their life deeply affects mine. It is only then that we are intimate.

Intimacy is not about familiarity at all, it is about how close our lives are to merging into one. Close in the sense of how a pair of lovers' lives unite; one suffers, the other does too; one succeeds, the other rejoices; their soul unites because they experience life as one. Now we might have arrived at a definition of intimacy which is distinct from Love; it is a description of how close souls are to each other.

GOD / ARCHITECTURE

The word intimacy is, perplexingly, attributed by some to Man's relationship with God. Christians often say it is important to form 'an intimate relationship with Jesus Christ'. But what does it even mean to be intimate with God? Is it even possible? To be close to that which is said to be infinitely beyond our comprehension? Some describe their relationship as akin to a son and father: of trust, fellowship and joy. The reality of this relationship can manifest itself emotionally in many ways. As a sense of wonder, awe, guilt, joy, peace.

Let us explore this relationship, let us recall our experience in religious architecture, let us take the cathedral.

What do you feel when you are in a cathedral? Its columns tower over us, our heads not even reaching one-tenth of the building's height. Do you feel peace? Fear? Reverence? Personally, I am touched by the sublime. I do feel a deep reverence for its history and an awe for its scale. The aesthetic of its proportions and the meticulous stained-glass churn in me joy, and the vulnerability of the sculptures and tombs' subject matter make me afraid to touch them so that I might ruin their beauty. The cathedral harnesses all the feelings associated with the sense of the beautiful.

Both the sublime and the beautiful should be associated with the experiences one has of nature, yet here I feel these feelings within a human-made structure, and the grander it is, the more sublime, the more detailed and sculptural, the more I feel its beauty. Within a cathedral, these feelings of the sublime and the beautiful can become religious experience.

People have contributed these feelings to different sources; some exclusively to the material, and some to the transcendent. Whether any one is wrong I am unsure, however, if it is not the transcendent that evokes such emotion, then I would suggest that these feelings are derived from more than just purely aesthetic experiences.



To me, sacred architecture evokes religious experience through its essence, not only its form.

Yet aesthetics in a broader sense still play an inevitable role, as shown in how belief affects design (and subsequently our experiences). For example, Buddhism and Christianity have different spiritual and theological beliefs and their architecture reflects this. Buddhism describes intimacy with God as ‘unity’ and ‘egoless’. It emphasises an inward focus, and the conception of God is more akin to pantheism.

On the other hand, Christianity focuses on an outward admiration towards the transcendent and its conception of God is monotheistic. In Buddhist architecture, we find that the stupa is lower, more circular and contains more isolated and communal meditative spaces. These qualities promote the aforementioned unity, as well as inward meditation and communal connection. Conversely, the pre 16th century Gothic cathedrals of Catholicism are tall, with beautiful artworks; their central focus being the cross itself. To some, these are qualities promoting humility and admiration towards something external to ourselves. This decided architectural contrast reflecting belief, extends beyond architecture into art as well.

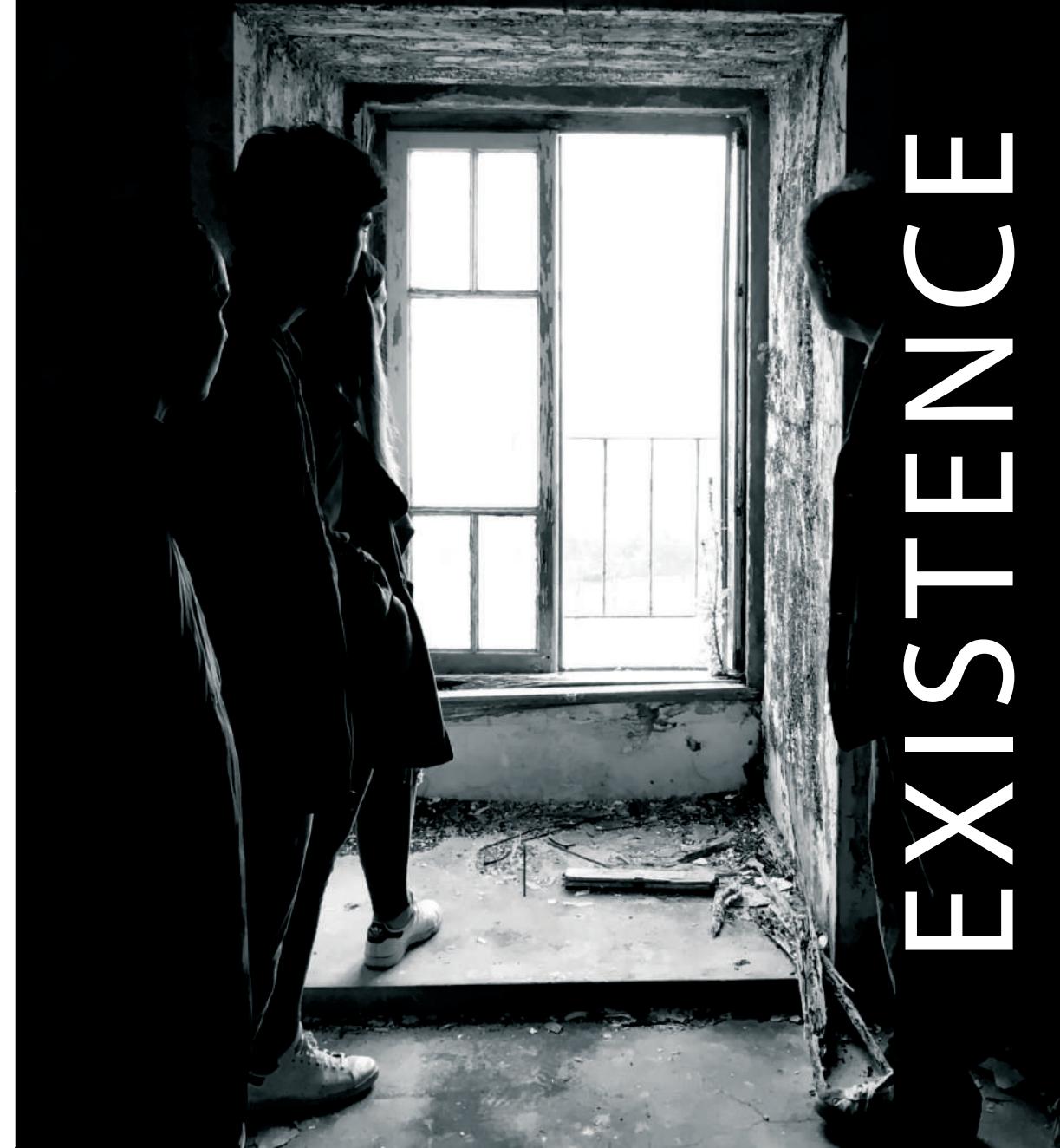
‘No two ideals could be more opposite than a Christian saint in a Gothic cathedral and a Buddhist saint in a Chinese temple. The opposition exists at every point; but perhaps the shortest statement of it is that the Buddhist saint always has his eyes shut, while the Christian saint always has them very wide open. The Buddhist saint has a sleek and harmonious body, but his eyes are heavy and sealed with sleep. The mediaeval saint’s body is wasted to its crazy bones, but his eyes are frightfully alive. [...] The Buddhist is looking with a peculiar intentness inwards. The Christian is staring with a frantic intentness outwards.’ (Chesterton. 1908)

Yet while this attention to form impacts experience, I still maintain that the feelings we have inside sacred architecture must be owed to more than just aesthetic satisfaction. It might lie in the realm of the truly religious, more akin to what people call ‘intimacy with God’; it is emotional.

So in this way, every time we feel the sublime, could we be being intimate with something beyond us? Is it really God? The transcendent? The supernatural? Nevertheless, something had affected our lives, even if just a little bit, something had touched our soul, and I say, in this sense, we were in this brief moment closer to God.

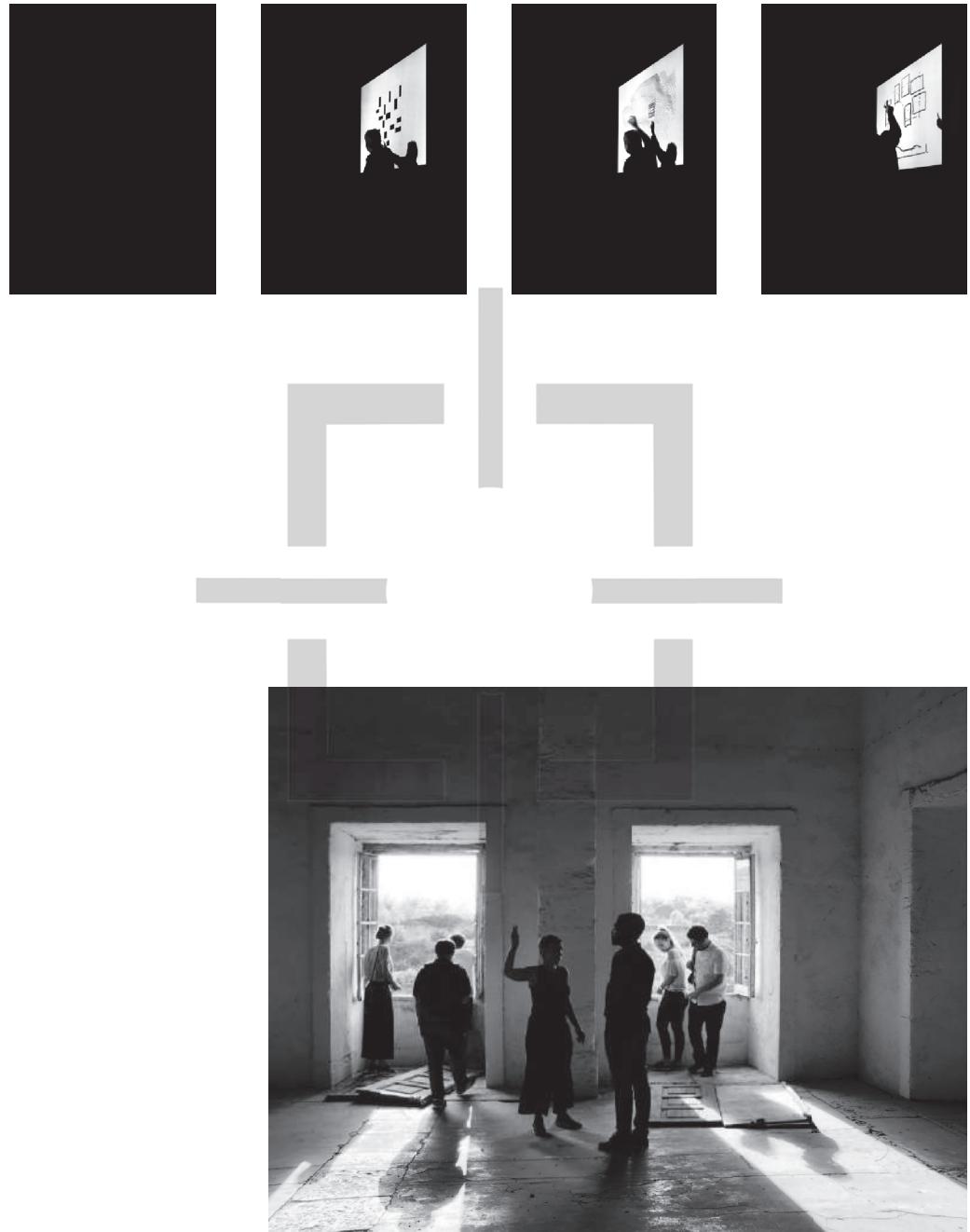
John Ho
BSc Architecture Y3

Images: Jamie Ferguson



EX
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A Reflection on Intimacy through the Architecture(s) of Death and Life



Existence can be described not only as a way and/or state of living¹, but also the manner of being that is common to every mode of presence/subsistence.

Thus existence can mean both to live, or to simply occur - the defining characteristic of all in our particular world.

Yet existence can also embody a reverse connotation, where it implicates not only the idea or state of living/life, but also the end/demise - death, another certain existence. This specific reference is trying to ingrain the notion of determining an individual's being (presence), leading to its contrast to death (lack of presence)². Consequently, this universal norm could be seen as an established benchmark for 'what it means to be human'.

That being said, the term defines that existence must be described not only as a way and/or state of living, but also the manner of being that is common to every mode of presence/subsistence (latterly referred to in this reflection as 'existence').

[The philosopher] Simon Blackburn presents a situation where a common person's experiences are exemplified as being somewhat uncommon. In his article, Blackburn states that a holistic worldview illuminates a common human experience in a more personal and unique manner. The same concept applies to the ideas of the reverse connotation, where a certain outcome is being generalised to have a specific meaning. For the topic of this article, this 'certain outcome' is solipsism, which involves the isolation of one's existence from other beings or objects outside of one's consciousness. Blackburn's use of the term 'the self' demonstrates that he has established an overall context for this term.

Therefore, the reference to 'Existence' in this article also has its background in the celebration of human presence³ (physical and metaphysical). And subsequently, it relates to

'Finite Existence - A Pantheon for Ashes'⁴, the intensive architecture workshop which was run as part of The Third Margin, the theme of Ano zero'19⁵, proposed by the chief curator Agnaldo Farias, from the story of the same name by João Guimarães Rosa, 'The Third Bank of the River' (1962)⁶.

As an academic workshop, the intended purpose followed the premise that Architecture (through design, and 'knowledge') has somehow always been able to find formal solutions for problems. In that sense, an architectural, artistic, philosophical discussion about the (built) archetypes became prominent; the contextualisation of specific programmes and places for existence, beyond life.

It must then be for architecture, to contemplate a formal solution for those who intend to be cremated and 'wish to be preserved': a place/space (or house) of (in)finite memories that 'welcomes' and recalls them.



The workshop intended to revive concepts related to death and life, while researching the conditions and intimate relationships between the (living and dead) body - both (anatomically) human, and the artistic/architectural.

The resulting series (composed of twenty-four photographs) represents the presence/passage of the architects, speakers, participants and other guests of the academic workshop⁷.

The photographs emerge from the need to complement an existing exhibition (held at Santa Clara-a-Nova Convent), extolling the reality experienced and traversed in various locations in Coimbra: city and heritage. The Santa Clara-a-Nova Convent, Conchada Cemetery, the Colégio das Artes and the Department of Architecture serve as a backdrop for all the activities, processes, moments, debates, memories and experiences.

Both of the proposals [for the Pantheon for Ashes] presented, focused on the premise of a living dynamic of its users, bringing justice to the statement that architecture is



(based in) life⁸. Maybe, the human body when confronted with its (physical) impermanence (mortality), and its mystical representation, conjectures an embodied notion of empathy, and intimacy⁹. Nonetheless, (the) architecture provides a physical and recognisable way for us to perceive and understand intimacy and empathy, and that is what makes it stand out from all other architectural design:

1. The physical sense of intimacy with one's own body; this is possible because of the strong connection with the building, the topography, and its natural environment;
2. The physical sense of intimacy with the other, by following the 'body lines' that join the two parts, and actually understanding their existence [through its non-verbal (non-visual) aspect];
3. The physical sense of intimacy with other intimate entities; we get closer to other people because we can feel / touch them and know their shape and weight.

Therefore, it is a basic idea to consider humanity as an embodied (empathetic) species, thus renouncing a constructivist conception of 'humanity'. For [the French philosopher] Bachelard, this embodiment was the spark that started all philosophical interpretations. So, instead of 'humanism', we have to consider what the body is. The body as a constructed organism is a true, unique and valuable philosophical construct¹⁰.

Hence the architects created a symbolic perception or notion of 'anatomical ephemeral bodies', intending to analyse, discuss and focus in a reciprocal learning process, guided by experiences - all working together for a common purpose - resulting in a structure / instant body that assembles the fragmented matter(s). In turn, creating a place/space (building) made with passion¹¹, holding hands with philosophies of intimacy and empathy not only throughout architecture and art as disciplines, but also as 'living bodies' who inhabit and dwell.

Ultimately, through the presented views and snapshots, a meaningful demonstration of the 'intimate' cherished character, and atmosphere of the workshops was envisioned. Somehow, through the theme of death and life, such an intimate) closeness seemed reflected in the closeness of the working environment¹².

¹ having objective reality / realism; the nature or essence of a body. Existence can mean both an event's occurrence and the characteristic state of being present in this particular world.

² Both terms defined by their abstract concepts, usually, connote a certain degree of universality that is apparent in literature.

³ While this topic may seem to be covered in literature, the intention behind this article is to specifically draw similarities between the commonly accepted definition of existence and certain reverse connotations that are also found in literature.

⁴ The workshop launched an idea of making a symbolic temple, a 'resting place of ashes' to worship the memory of common mortals. Playing on the idea that, if architecture has always

known how to find solutions to worship memories and the afterlife, it should therefore be able to find a concrete solution to welcome all those who wish to be cremated, seeking to be 'saved'.

⁵ Anozero - Coimbra Biennial of Contemporary Art is an initiative of the Círculo de Artes Plásticas de Coimbra (CAPC). It is organized in conjunction with the Coimbra City Council and the University of Coimbra and was first presented in 2015. Its prime goal is to foster reflection around the circumstances that led to the University of Coimbra - Alta and Sofia being classified by UNESCO as World Heritage. The biennial emerges as an attempt to understand the symbolic and effective meaning of the new circumstances of the city - that of a World Heritage site - and proposes a confrontation between contemporary art and heritage by exploring the risks and multiple possibilities associated with this cultural heritage which now belongs to Humanity. Anozero, therefore, is an action programme for the city which, by systematically questioning the territory in which it is sited, may contribute to constructing a cultural era which can affect and transform Coimbra and the Central Region.

⁶ Rabassa, Gregory. "João Guimarães Rosa: The Third Bank of the River". Books Abroad, vol. 44, no. 1, University of Oklahoma, 1970, pp. 30–35, <https://doi.org/10.2307/40124042>.

⁷ The academic workshop was organized as an art and architecture workshop, which took place from 17th to 27th September, in 2019, at the Department of Architecture, Faculty of Science and Technology, of the University of Coimbra. Anozero's team / participants: Atelier(s) Tutor(s)

& Main Tutor(s): Carme Pinós (Estudio Carme Pinós), Désirée Pedro (Atelier do Corvo), Manuel Aires Mateus (Aires Mateus), Maria Manuel Oliveira, and Luis Miguel Correia (COMOCO); Assistant to the Atelier(s) Tutors & Main Tutor(s): João Manuel Miranda; Speaker(s) / Guest lecturer(s): Fernando Catroga, Luís Quintais, Maria Manuel Oliveira, Pe. Nuno Santos, Vasco Santos, and Luís Sousa; Participant(s): Eduardo Braga, Tomás Mesquita, Carolina Pais, Carolina Vicente Dias, Soraia Vicente, Joana Alarcão Marins, Waldmar Figueiredo, Panagiotopoulos Georgios, and Pyladarinou Anthi.

⁸ 'What is architecture anyway? I know that architecture is life' in Frank Lloyd Wright, 1939. *An Organic Architecture: The Architecture for Democracy*.

⁹ Not just referring to an image or an anthropomorphic (fantastic) representation of the human body, but actually a 'real-life' experience through which the body becomes closer to the other 'being' (existence / dimension), and vice versa.

¹⁰ In academia it is possible there is literature about the symbolic representation of the human body as a sacred



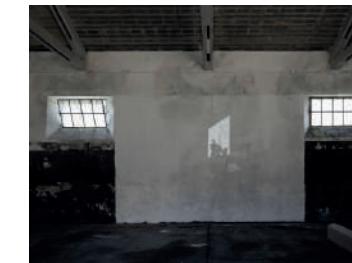
© Hugo Santos Silva

(sometimes divine) entity. Through this reflection, there is the ambition to approach these concepts through an architectural lens.

¹¹ 'O jardim dos mortos é um templo feito de paixão, mas sem a arquitetura e sem os altares que normalmente identificam todos os templos' - 'The garden of the dead is a temple made of passion, but without the architecture and altars that normally identify all temples' in Melo, J. (1988),

Gente Feliz com Lágrimas. Alfragide: Dom Quixote.

¹² There is explicit closeness in the approaching / examination of a dead body, and its transformation into another matter, while the 'living bodies' both anatomical and built (architecture) assist. This symbolism will create a remaining (living), collective memory, founded in a contemplation of (our) existence. This was what 'A Pantheon of Ashes' aimed to evoke.



© Hugo Santos Silva

The Zoom Cohort

Our spaces have altered. There is a renewed sense of appreciation, and pressure, for a communal working environment. We have spent so long without academic interaction - or any interaction at all, that for those, like me, who started university in the middle of this recent pandemic, this adjustment is extremely pronounced.

Collaborative working is at the centre of architecture, but recently our ability to achieve this has been severely restricted. Isolations, national lockdowns... neither created a setting conducive to the new beginnings we all sought. Architecture as a profession has a unique approach to design and problems in general - a large part of what makes it exciting and engaging - yet this also generates an immense transition between school, centred on a rigid curriculum, and this new style of learning and working. So when you are transitioning between these environments, yet your exposure to the new 'schools' of thought and process are forcibly limited, this vast gap becomes even larger, and far more daunting.

Despite this, we, I, somehow made it. Our first year is now behind us, a blur of online calls and makeshift home studios. Now, almost halfway through our second year, we have finally experienced our degree as it should be, or as we were told it should be. Completely different to the 'normal' routine we'd grown used to in lockdown, this academic year has shown us all truly how much we had been missing – both the good and the inescapably stressful.

Finding a 'new' or rather old 'normal' was a tidal wave of change. Week one alone was a blur of new faces yet recognised names - the paradox of familiar strangers, people we'd never met but already knew. Paired with this renewed social pressure, the long-anticipated shift to studio-based work was difficult. Exciting, but difficult. Instead of working within our own intracellular little worlds - the bedroom, we were now suddenly some composite organism, a room full of people, most of whom we didn't know, all exerting subconscious pressures and influences

on each other. There was a pressure to "do work" and be present, held accountable (mostly by our own perception) to match the work of those around us - a pressure that flipped last year's stress, born from having no idea what our peers were doing, on its head. It still somehow managed to be equally as intense.

Tutorials and reviews were also radically different, with real people staring expectantly across the table instead of through a screen. Our recent group project fortunately acted as something of a buffer for the transition, making an intimidating experience slightly less terrifying. Now in an individual project, for the first time, we have faced a review alone. Standing in front of architects, having our work interrogated and critiqued, we have lost the protection that comes with being behind a screen. While it was not a particularly enjoyable experience, there is a certain satisfaction, a sense of accomplishment in having a 'true' crit behind us - a rite of passage complete; we are now undeniably architecture students. Any imposter syndrome that endured from last year has been quieted, at least in part, replaced by the sense of solidarity that comes with the shared suffering of late-night study sessions and pre-crit chaos.

Our introduction to architecture has been unique (to put it positively) and while our adjustment has been far from easy, there is something to be said for the feeling of collective unity and empowerment from being part of a Covid-cohort; we have endured one of the biggest changes to life that we have ever known (albeit only accounting for some 20 years of existence). Yet somehow, the challenges we now face, the more 'normal' and less pandemic-inclined are no less demanding.

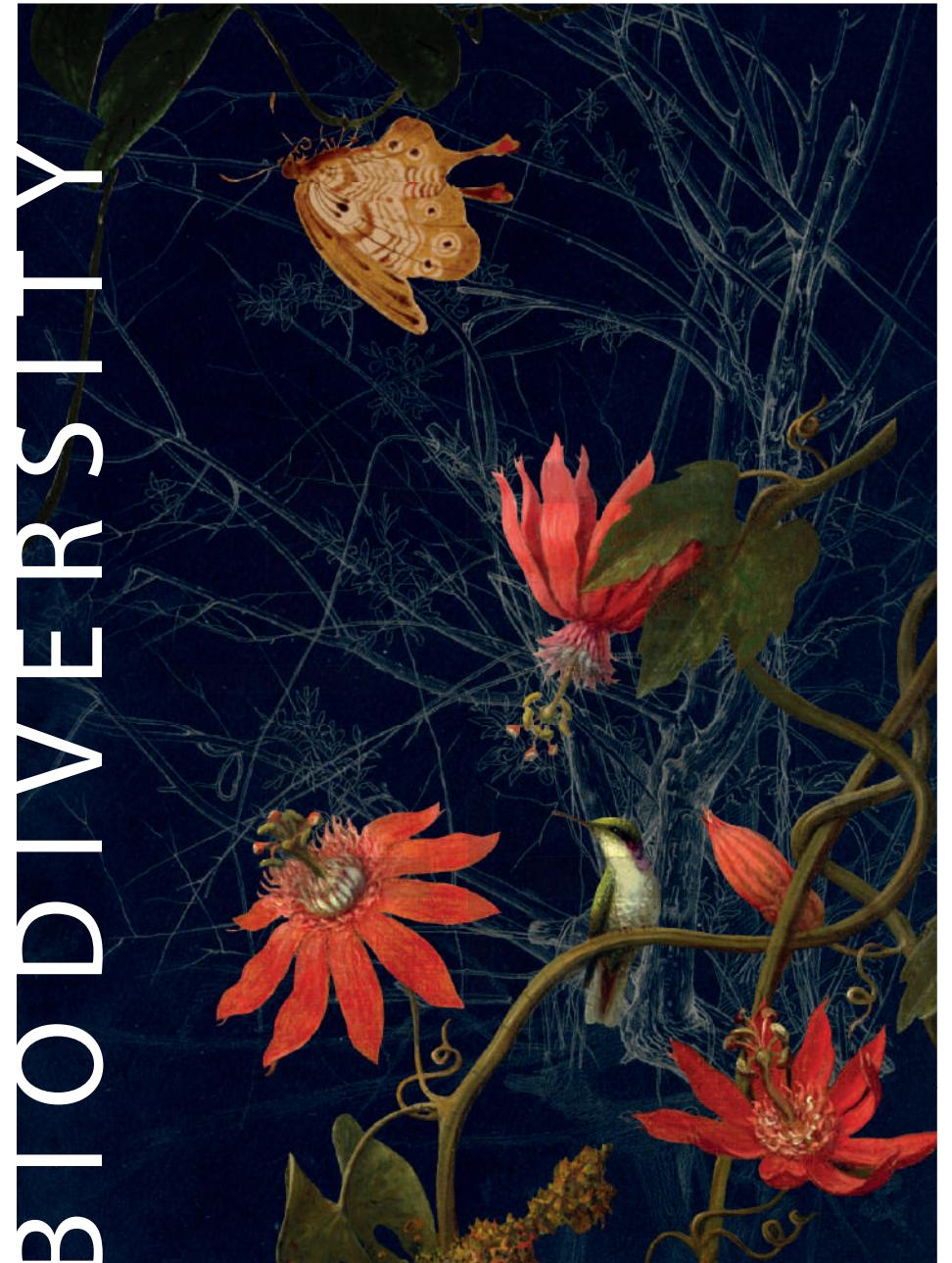
An interesting blip in the continuum of Part 1 architectural education and hopefully one we will not experience again. Perhaps a case in point that nothing truly changes.

Tara Hodges
BSc Architecture Y2



Jamie Ferguson
BSc Architecture Y3

GREENWASHING



[Collage] - Bethany Kippin
BSc Architecture Y3

Speaking with Kat Scott [Part II]

The importance of biodiversity

At the moment biophilia is a popular term in discussions about environmental design. Do you think the perpetuation of biophilia in an urban environment has advantages for the conservation of biodiversity?

My feeling with biophilia is that it has different meanings to different architects. So my view is that biophilia is not design that imitates nature, but that it's more about fostering a connection between humans and nature. I think that it's vitally important, especially in urban places, because in the UK in particular, our access to nature is really inequitable [...]. And so if by biophilia we mean to improve and foster a sense of connectivity with nature and to ensure that people have access to green spaces, to wildlife, to foreign fauna, then yes, I think it's really, really, crucially important.

I think my frustration with how some practices interpret biophilia [as biomimicry], is that it's not necessarily the most efficient use of material and can result in solutions which are high in embodied carbon, and we can't afford that. We need to look at issues holistically and think about biophilia whilst also still trying to deliver lower carbon buildings. [...] We need to think about these issues altogether.

I'm a gardener, I love gardening and I know from my own experience how restorative nature is, but also how much [immersion in nature] makes you want to safeguard and protect biodiversity. It's something the Dasgupta review has highlighted: this major review by Professor Dasgupta looks at the economics of biodiversity. One of the main tenets of what she says in this is that through fostering a connection with nature, people are more inclined to want to protect, enhance and restore it.

So then biophilia is a really important tool for our planet.

I think fundamentally at the moment, not enough people care about nature in their daily lives and I think through biophilia, there's a kind of educational enlightenment, experiencing the world of nature in our lives. If people can see over the course of a year, their landscape around them changing through the seasons and seeing how different species interact, then we are all the better for it. And so it's great on all our projects now, there is a much greater emphasis on the landscape between our buildings.

So the group that I founded for ACAN is called Where the Wild Things Aren't, and this is what we look at. We've been looking at the Dasgupta review and trying to interpret it for architects, to translate it so that we can pick up easy-to-deliver ideas and ways of thinking about nature. And recently [ACAN] also created a natural materials group, and that's another way of giving a connection to nature, through the materials that we specify. Surrounding ourselves with natural materials is really useful, as opposed to surrounding ourselves with fossil-fuel-based and toxic materials.

The concept of re-wilding seems to be quite popular, do you ever find that what promotes wellness in landscape design and gardening is ever at odds with what's necessarily the best for biodiversity?

That's where you get into quite nuanced conversations, [particularly] in terms of deciding appropriate planting and best practice for allowing other species to inhabit your created green spaces. That's where it's really important that architects involve really good landscape designers, landscape architects on projects from an early stage, because yes, certain planting types look cool for architects and seem green and they do sequester carbon, but they don't offer a huge amount of biodiversity, and we don't really as an industry, I think, know enough about the benefits of different trees, for example, and different flora.

We tend to in early stages, produce these CGIs, always showing silver birch trees and the same generic planting fluff. [...] We make early stage decisions that define the landscape strategy for projects, and I think that's why it's critical for us to educate ourselves through up-skilling in terms of horticulture, in terms of ecological design principles and in terms of, as you say, re-wilding.

And it can be quite challenging, we've had issues with incorporating habitats on our buildings in relation to fire strategy, because often the habitats you're incorporating are combustible wooden material, log piles and so on. So you have to look at all of these things in the round and ensure that you're addressing them from an early stage in your project, so that you can safeguard them through the design stages.

I think with wilding, it's another buzzword our industry has adopted, but we've not interrogated enough its true underlying principles. In my view, wilding is more about interconnected spaces and creating wildlife corridors. I think the London National Park City Initiative has been really mind opening in terms of how London is, in its own right, a kind of Park City and how when you zoom out from really small project sites, you can see how rural park space that you might be creating connects to other wildlife spaces.

[Wilding] needs to come very much from the planning level to ensure, on a project by project basis, you're contributing to a wider masterplan for nature. There's a lot of people putting trees on buildings with a complete lack of awareness of how trees actually thrive (which is that they communicate through their roots), but also if they are even oriented in the right direction.

We need to interrogate all these things on every project, in terms of what's the right plant, the right place, what is the nature of the spaces we're creating. And I think that that's where we reach the limits of architects' knowledge. We are not landscape architects, and the role of the landscape architect has been hugely undervalued until now. [...] Hopefully it gets better from here.

I recently read a study which looked into how people of different ethnic backgrounds perceive different types of green spaces.

I think that might be Doctor Bridget Snaith, I've been really interested in her work and came across it through a friend in ACAN. It's hugely interesting and it goes to show how important having a more diverse industry is, because, if you have a solely white design team who are all from the same background, [they] have the same lived experiences. I also think it's a sign of how important it is to collaborate with communities who will be using the spaces, in terms of what they actually want and how they will use [them].

There are racial prejudice aspects in terms of how different people from different ethnic backgrounds feel safe in different environments, and that's really important for us to be aware of as an industry. Not many people will have read Bridget Snaith papers and I think they should; they're so fascinating and full of pointers for how different people interpret different spaces. Interestingly also gender-wise, in terms of how we design park spaces, there's some research emerging around how boys and girls at school age play differently, and how park spaces tend to be really great for boys to play, but not so good for girls. So I think there's a lot more scope for us to learn, and I think this could also be where doing post-occupancy evaluations of landscapes as well as architecture is really important; looking at how people are [actually] using space, and asking them how they feel in those spaces is super important, and that then needs to create a feedback loop.

Going back to the discussion on interconnectivity and your mentioned equity and diversity group, and then how they tie together with your work on sustainability and biodiversity. Do you find that in dRMM you've had the opportunity to explore these ideas? Or is it still so fresh that it's not yet discussed?

I don't know if I'm allowed to say much about this, but we've recently begun a project in a council estate in South London, which has a very diverse community and which has very specific social issues that they would like to be addressed in the redevelopment. And this topic came up in conversation in terms of how we approached the project; that we needed to be cognisant of these issues, and so that's something that we're very much addressing on a project in real time now.

To me, that's where it's really important to have a research aspect within practice, to be aware of researchers, papers and these emerging issues, to then highlight them and find ways of incorporating, embedding that into our work.

It's interesting that even though we've covered a lot, there seems to be an overall narrative that is all about interconnectivity and discussion.

No architecture practices in my books are getting 10 out of 10.

No practice could attest to perfectly achieving everything on every project, and I think we will need to be sharing knowledge between practices through things like Architects Declare and informally as well, [to optimise] our offices.

In fact, those like yourselves, coming out of university probably have the latest knowledge in terms of sustainability, best practice and design, so we must try to make sure that there's not too much of a hierarchical decision-making structure; that people who are younger in offices feel able to share their knowledge, share their ideas.

But on the whole, I think biodiversity hasn't yet come to the floor. Carbon has over the last couple of years and that's what everyone is talking about right now. Whether that's operational carbon or embodied carbon, everyone has a baseline of knowledge that's definitely progressed recently, which is really great, but that's why I set up Where the Wild Things Aren't, because I could see that there were other issues falling to one side or even potentially being harmed by some ideas being pushed by just focusing on carbon. [A carbon focus] might be making broader issues relating to the wider ecology and resource system worse. We can't just be looking at the carbon impact of materials.

We have finite resources on this planet. We know that we can't just endlessly keep extracting sand and gravel, because these materials take thousands of years, millennia to produce. And the same goes for timber, we need to be really mindful of how we responsibly source it. We must be confident about supporting nature and not making it worse.

I think there's no silver bullet. There's no perfect product. There's no perfect run answer that's always right, and I think that's what's challenging for architecture, because we love a silver bullet. We love to say this thing is the answer and we latch ourselves onto it, and then we stop measuring things. I think that's why it's really important to have nuanced conversations where you look holistically and see sustainability as a really broad spectrum of meanings rather than a really close definition.

We had one final question to finish on. Potentially we could guess from your answers to previous questions, but in which space do you feel happiest?

In which space... my garden.

I've left London actually, so I've moved out to a semi-rural place. Partly because of nature. We wanted to live close to water, we've got a dog and we love walking along the river where we live. It's a tidal river and depending on which time of day you go, the tide is at different levels and you see either birds or mud flats or people out paddleboarding, and that connection with nature here is something I feel really lucky to have.

It's interesting that I've left London partly craving more nature, because maybe that's a sign that there's not enough nature. I feel happiest outside. It's almost like something that you wish every architect found. It's really important to have an awareness that we are also part of nature. We're not some carrier species in that we can't thrive without nature, so I think repositioning ourselves to be part of nature and observing it over time is really, really important.

Perhaps it's a really healthy idea for architects' favourite places to actually not be buildings, but where the buildings aren't.

Kat Scott, Interviewed by Jamie Ferguson and Bethany Kippin
BSc Architecture Y3

Crafting Architecture

What is in the foreground what is in the background? What should claim our attention?

I am sitting at the top of Market Street in Newport in Southwest Wales, where it meets Church Street and Castle Street, but there are many similar places I could be. The street is a harmonious collection of individual two storey houses terraced together. The street is wider than the houses are tall and so, though small in scale, it feels generous. I am sitting in a space set aside at one corner, raised slightly and surrounded by plants, with the smell of lavender and the hum of bees. From the wooden bench where I sit there is a view down the street of the hills across the bay in the distance. Unusually the street is closed for a market, so the foreground sound now is a quiet burble of voices and not the drone of traffic.

In many ways, for all design, this is the issue: what is in the foreground and what is in the background; what should claim our attention. Peter Zumthor has written 'Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or a symbol, but as an envelope and background for life which goes on in and around it, a sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep.'¹ Much good architecture does this. It is quiet, calm and collected. It deals with subtleties such as tone, texture, sense of space, light as, for example, 'the masterly, correct and magnificent play of masses brought together in light'² as Le Corbusier put it.

The houses here are mostly built of rubble stone. Some have slate mixed in to tie the wall together; some have quoin blocks of a harder coarser stone. Without really thinking about it we feel the care that has been taken to make the wall; to order the stones and to render it plumb and square. It is a commonplace of craftsmanship that to make a straight line takes more skill but our sense of value of the straight line has changed with the coming of the industrial revolution and mechanised production. For machine production the straight line is a default condition and so of less value. We can not so easily read the maker's

hand or eye in the industrial product, or the machine produced building.

Similarly, there has been a change in the ease with which brightly coloured things can be made. Colour is no longer as precious as it would have been in the Middle Ages or even the Renaissance. The bright and shiny is often now the ephemeral, such as packaging and posters; attention grabbing and short lived. As a result, we see less value in bright colour and begin to value subtlety and imperfection, texture and tone. The bench I am sitting on is a beautiful mottled grey, of weathered silver wood and pale grey lichens, which reminds me of Louis Kahn's wish for the concrete of the Kimbell museum in Texas to 'be like the wings of a moth'³ Our appreciation is particularly for those materials that can age gracefully, unlike paint. We are with Gottfried Semper and, later, Eugène Viollet-le-Duc and Frank Lloyd Wright, who have all said 'let brick appear as brick, wood as wood, iron as iron'⁴; where nature and craft give the character to the material.

The Japanese concept of Wabi-Sabi is relevant here, valuing the subtly imperfect and the ephemeral; the hand thrown salt glazed pot and the fleeting cherry blossom. These two aspects of Wabi-Sabi take us back to the recipe for the foreground and background we began with; where people and their activity are an ephemeral and changeable element that is allowed to claim our attention or 'life as foreground'. Holly Whyte, in his celebrated enquiry into The Social Life of Small Urban Places⁵, concluded that the thing that most drew people to any place was watching other people. While for the background, the architecture, subtleties and imperfections, texture, tone and material are relevant. The Benedictine monk Dom Hans van der Laan⁶ felt that in a simple and unornamented architecture there was a connection to something deeper, timeless and yet meaningful. Buildings don't need to shout.

Quiet please.

Shhh!



¹ Peter Zumthor 'Thinking Architecture' 1999.

² Le Corbusier, 'Vers Une Architecture' 1923

³ Louis Kahn, quoted in Michael Cadwell, 'Strange Details', 2007

^{4a} Gottfried Semper, quoted in Hanno-Walter Kruft, 'A History of Architectural Theory', 1985, p. 311

^{4b} Viollet-le Duc, 'Entretiens sur L'Architecture', ibid. p. 285.

^{4c} Frank Lloyd Wright, 'An Autobiography', quoted in N.K. Smith, 'Frank Lloyd Wright: A Study in Architectural Content', 1966, p. 39.

⁵ William H Whyte (aka Holly Whyte) 'The Social Life of Small Urban Spaces', 1980

⁶ Dom Hans van der Laan 'Architectonic Space', Leiden: Brill, 1983.

Midnight Mass: A Revelation

'You have to dig inside your own intimacy to find images that can translate fears in a more efficient way'

- Dir. Denis Villeneuve

Growing up in an African household, the faith of the Roman Catholic religion has been at the forefront of my life for as long as I can remember. Sunday mass would be a weekly outing, but it was never about the communal worship of the faith for me. Over time, I have found that my relationship with faith is something very personal to me - something I feel I can turn to in times of hardship, to guide me through difficult and stressful times and even as a means of meditation. In his latest show, *Midnight Mass*, showrunner Mike Flanagan puts our relationship with religion, or lack thereof, to trial. The show tells the tale of the lowly townspeople of Crockett Island. Still reeling from an oil spill that has destroyed the local fishing economy; a new priest, Father Paul, has arrived to replace their beloved Monsignor Pruitt. Bringing with him apparent miracles and hope to the town, sinister happenings follow soon afterwards.

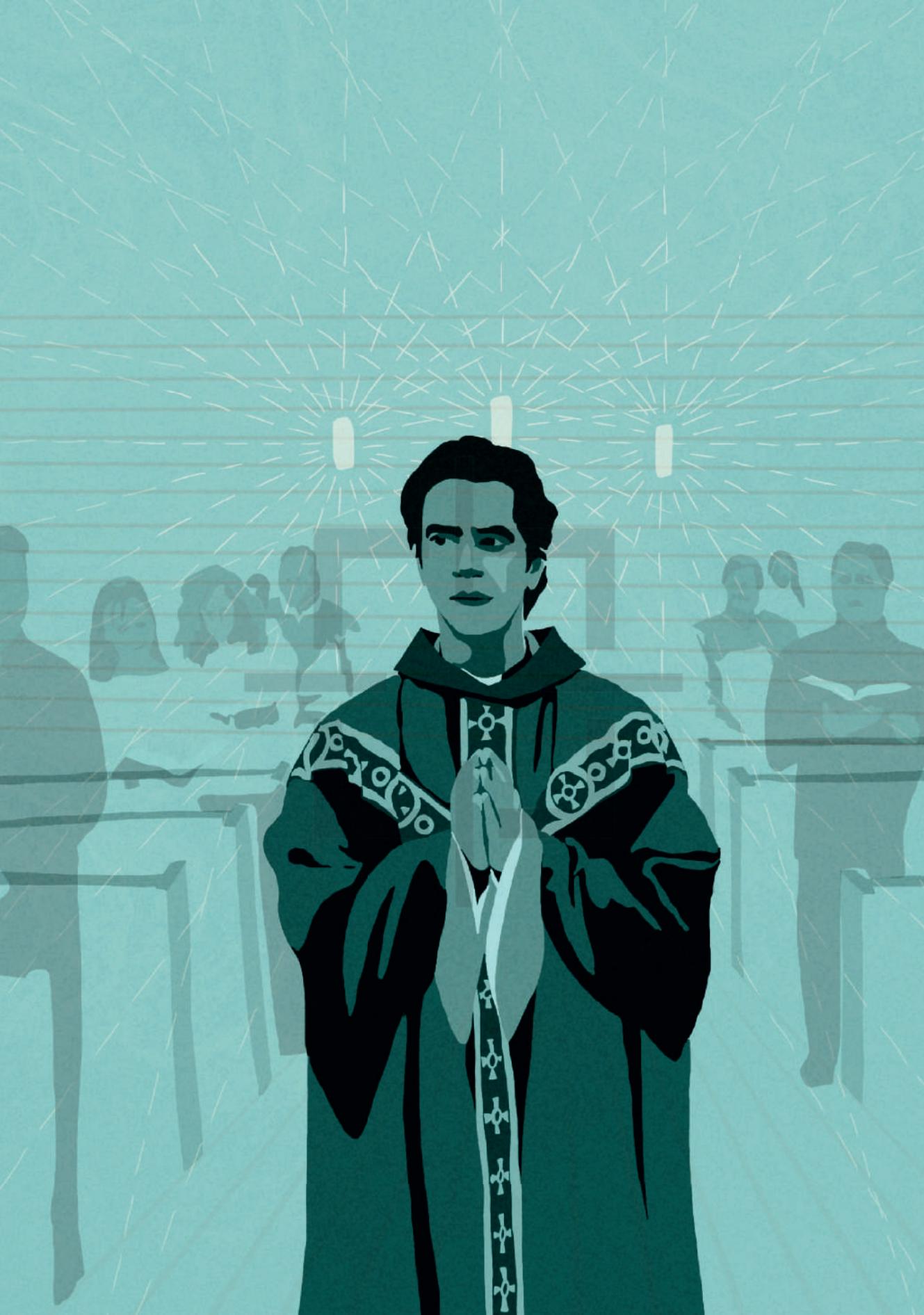
'... You're wearing a gold Chasuble today. Isn't that for feast days or special events....'

'I didn't expect anyone would notice.'

It was this interaction in the first episode that had me hooked to the show. Reverent in its use of the Roman Catholic faith to drive the story, careful attention had been paid to the details describing the religion, the preparation, its rituals, right down to the colour of the vestments worn by Father Paul during his first mass at the town parish. It was this detail that led me to conflate my pre-existing assumptions about the creature that appeared as an 'angel' to Monsignor Pruitt. We learn that the young and healthy Father Paul is actually Monsignor Pruitt, who encountered a being in an abandoned church that he wandered into during his pilgrimage to Jerusalem. After being attacked by what he perceives to be an 'angel,' he is force-fed the blood of this being and emerges from the cave younger and with his faculties fully restored. Realising he has another chance at life, Pruitt smuggles the 'angel' back to Crockett with him.

Initially stunned by the presence of this creature, its unsightly features were reminiscent of the actual depiction of angels in the Bible. In scripture, an appearance by an angel of the Lord is always preceded by the phrase 'do not be afraid'. Unlike the cherubs seen in tapestries and stained glass, biblical angels come in all shapes and forms, which are often startling to those who interacted with angels in the Bible. This biblically accurate portrayal of mystical beings has also been seen in other films such as *Noah* (2014), where the angels appear to be alien-like transformers helping Noah construct the Ark. This furthered my conviction that God sent a messenger to Monsignor Pruitt with the blessing





of renewed life and that he was to spread the gift to the townspeople of Crockett.

Even as the messenger turned out to be a vampiric being, whose blood had the ability to grant immortality to any of its unfortunate victims, just like the townspeople, I was still convinced that the being was an angel – that the restorative blood was something I had missed from Abrahamic gospel. The horror narratives from which vampires originate, often reflect the Church's reluctance to recognise or acknowledge the evil in its midst. There are similar themes that occur both in horror and religion; the shadows in the dark that are otherwise banished by candlelight and prayer, the presence of good and bad spirits or in the case of Midnight Mass, the dark and demonic forces lurking beyond the frame as if emulating the angel of death seen in the Old Testament. The arrival of the vampiric being coincides with the supernatural phenomena in the form of miracles that the town begins to experience. While watching these miracles take place - a paralysed girl can now walk, older townsfolk are de-aged and elderly parishioners regain their mental acuity - just like the townspeople, I too, felt that my faith had been renewed. I felt joyous in the light of the blessings and miracles that they had witnessed. I did not realise that the strong intimacy I have with my beliefs had been deceptively nurtured in order for Father Paul and his most loyal followers to perpetuate the ruse.

Long after the show ended, I still could not comprehend that the events that occurred in Crockett were not part of some higher plan, a feeling which is echoed by the characters in the show. As the ulterior motives of Father Paul come to light, the townspeople have brutalised each other after turning into vampiric beings from communion wine laced with the 'angel's' blood. In the brief moments that their bloodlust is satiated, the townspeople still believe that this rebirth is part of God's plan. During this time of introspection not only are the characters forced to reconcile the unforgivable actions they have just committed, but also that this complete trust in their faith blinded them and the audience, myself included, to the atrocities that occurred. By witnessing these acts, I was forced to reflect upon just how easily the show weaponised my faith to perpetuate this narrative of horror.

Vivienne Ugwudike
Architectural Assistant

Images - Bethany Kippin

Sheds

They sort of crept up on me.
Years passed, decades, and all the time
small wooden buildings attracted me.
Thing was, I didn't really notice.
All those books with pictures and diagrams.
How to build your own shed.
And specialist fields, slate and metalwork
glass, electricity, insulation.
Then things got bigger:
log cabins, Alpine chalets,
medieval halls.

Looking back, someone should have said something.
It was the wood itself, the texture
the feel of it, the smell.
2x2, 2x4, 4x4, 6x6
Then I met the family who own the saw mill
and they were so good
they would cut anything I wanted.
It started with pine, of course,
but moved on to oak and ash
and even some bits of elm they'd had for years.

I can see all my buildings now,
littered about,
but I think I may need one more.



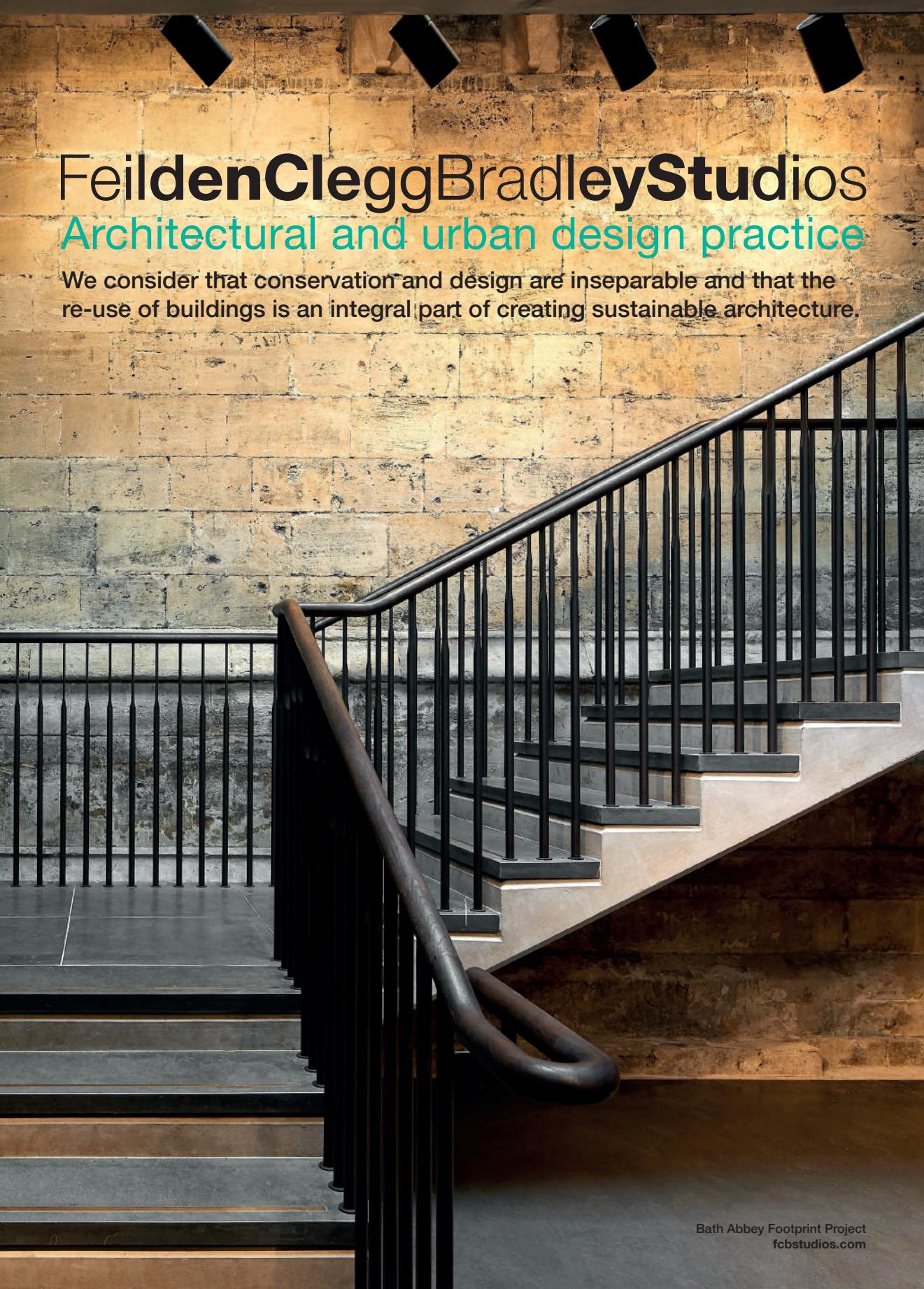
David Whitwell
Retired psychiatrist
and general handyman

Image: Joel Boyd

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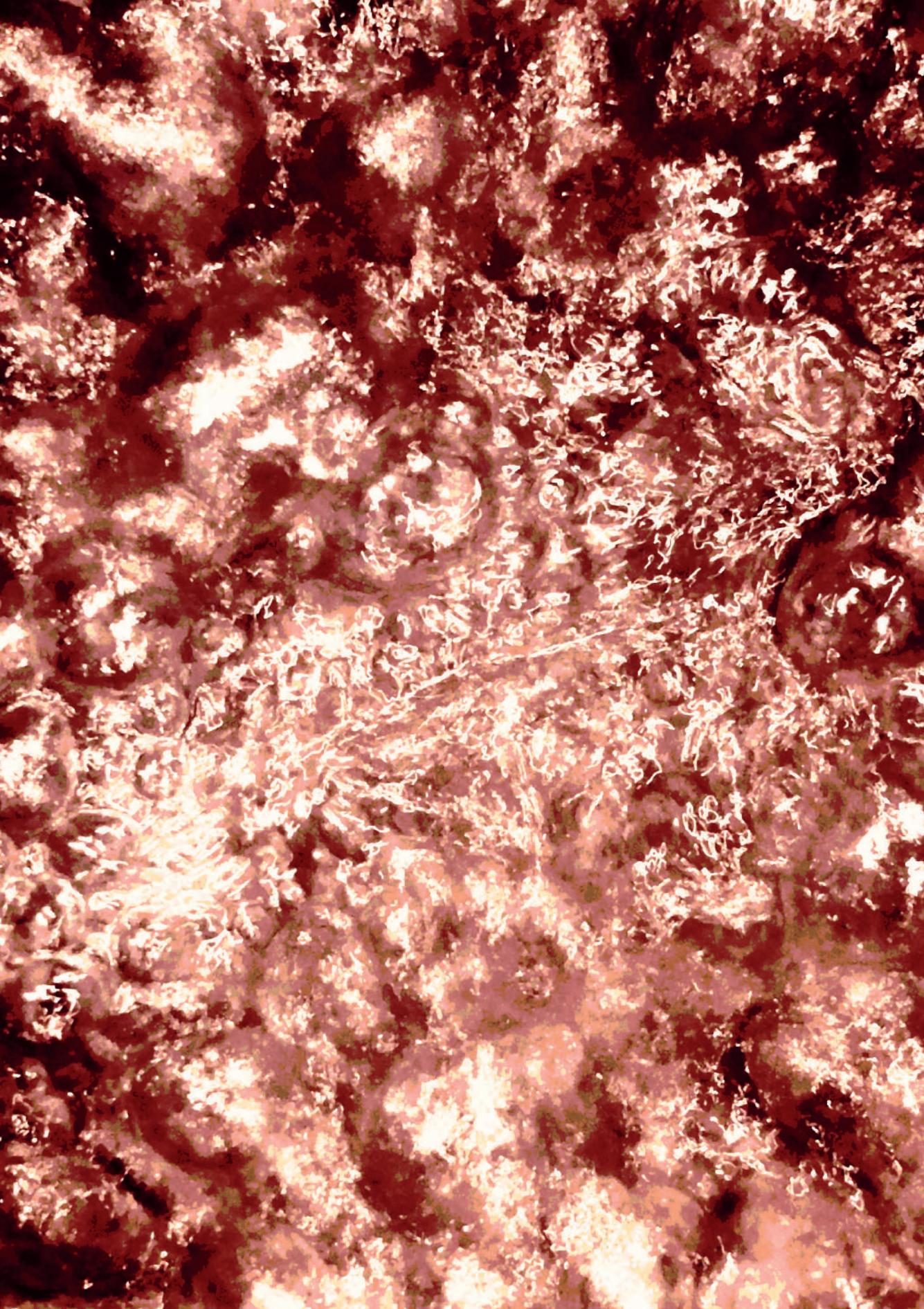
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