

The image is a high-contrast, black-and-white graphic. The word "stranger" is repeated numerous times in a bold, sans-serif font. Each instance of the word is rendered with a unique, abstract pattern: the letters are filled with small, dark dots, and the outlines are composed of jagged, irregular shapes, giving them a fractured appearance. These patterned words are not arranged in a simple grid; instead, they overlap and swirl in a complex, organic flow that suggests a cloud, a storm, or a chaotic gathering. The overall effect is one of visual noise and repetition, emphasizing the theme of the word "stranger".

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PaperspACE

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Internal poster

Diana Smiljkovic

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Hayward Gallery, Southbank Centre, London

FCBStudios have designed the renovation of the Hayward Gallery to transform and modernise the cultural venue for generations to come. As part of the restoration the building's 66 iconic pyramid rooflights and ceilings underneath have undergone a complete redesign and now allow the galleries to be flooded with controllable natural light.

Editorial

And through intrinsic devotion, architecture has made me a stranger to myself. As it brings myself closer to the knowing of me, it also distances me. Endless hour upon hour focused on delicate matters concerning the socio-political occurrences that can be determined by our hand, to that of the psychological impact of atmosphere that can be drawn into reality. The intimacies I hold with architecture is higher than that with myself. I become a prisoner to my passion and a stranger to my soul.

The theme 'Stranger' stirred a great deal of creative thinking as it is a abstract concept in today's society. What defines strangeness? Who and what is a stranger to you? A purely subjective concept that varies from mind to mind.

PaperspACE itself celebrates strangers as it is a platform that brings together students throughout the degree who otherwise would probably be too engulfed in their own projects to converse of other topics. It is a platform that investigates a plethora of subjects within and around architecture where students can delve deeper into the waters of uncovering.

The articles span a colourful spectrum of topics; the inward articles - creative explorations of student life, beauty captured through carefully composed photography of the students trip to Marrakesh and a matrix of inspirations drawn from the committee. The outward articles expand into subjects past the realms of our architectural education; Touching upon the queries in 'Classicism vs. Modernism', analysing the portrayal of 'Stranger' in film, questioning the urban realm and how 'Hostile Architecture' is a growing problem that is being addressed in urban design to that of socio-political matters explored through photographic poetry.

All articles so delicately converse with the reader, becoming better acquainted and eventually stepping away from being a stranger to that of being familiar.

It has been the greatest of honours to be a part of PaperspACE for the past four years; it sparked a passion not only for writing, but for the greater act of coming together with ambitious minds and discovering aspects of the world through the written word. An exploratory platform enabling friendships to be made and creativity to blossom outside of the degree projects.

And it feels like yesterday; that first day of being a stranger to that which I called home for four years now; yet I find myself writing my final editorial with great nostalgia and gratefulness for all that PaperspACE has given me.

I wish to thank all those who have helped make this magazine, manifesting such unforgettable memories. Each article has been so carefully crafted and thought-out. PaperspACE is constantly growing and it wouldn't be what it is if not for the involvement and dedication of the committee in current and previous years. Thank you so much and I hope you enjoy this issue.

Editor in Chief of Paperspace,
Diana Smiljkovic



: /'st्रeɪndʒə/

estranger: foreign, alien;

1. Unacquainted with or unaccustomed to something; estranged/alienated as a result of being out of one's natural environment; outside of one's previous experience - unfamiliar.
"A stranger to society."

2. Comparative form of strange: more strange
"Truth is stranger than fiction."

CAMPUS

Curated



dérive – a mode of experimental behaviour linked to the conditions of urban society: a technique of rapid passage through varied ambiances



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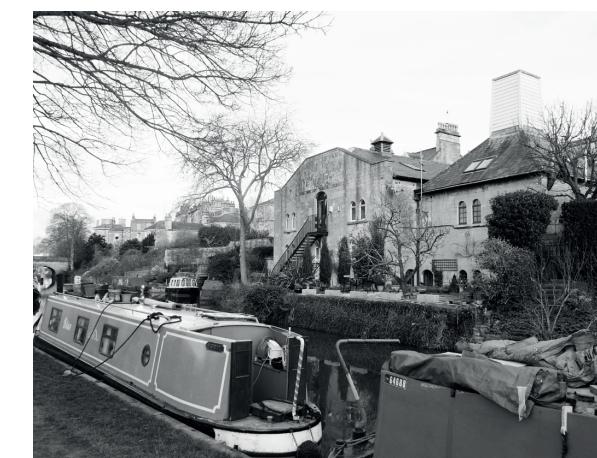
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Rachel Tam, 4th Year
Architecture



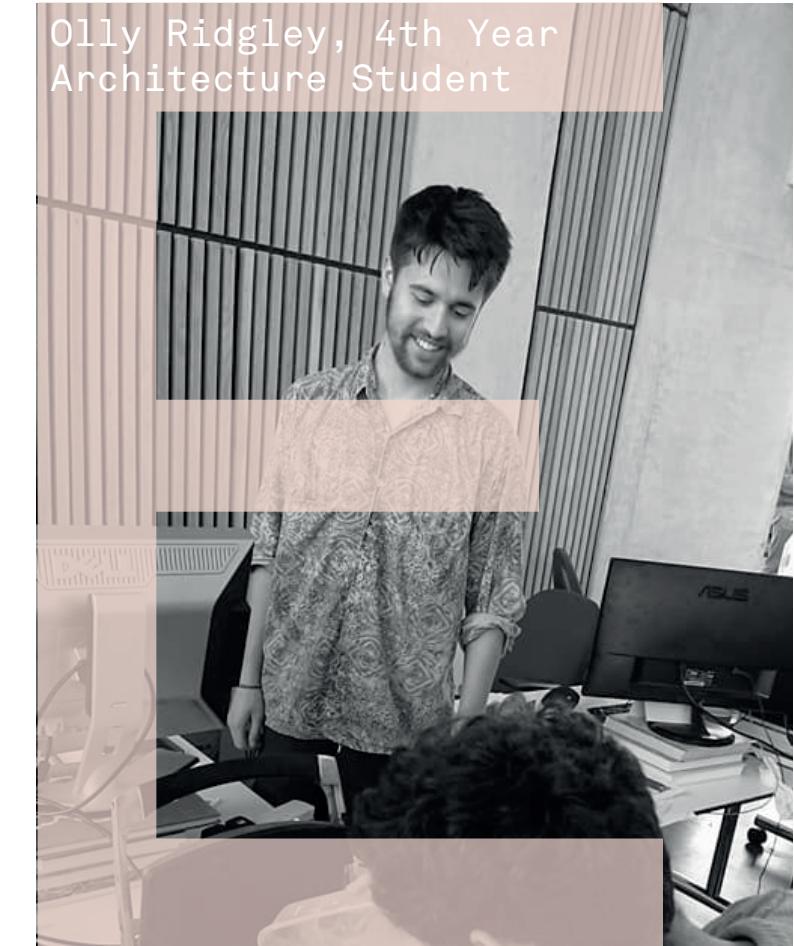
Claire Hogg, Department
Coordinator



Sasha McKinlay,
Sacha Moreau
4th Year Architecture
Students



Olly Ridgley, 4th Year
Architecture Student



"I'm on my way to tidy up my studio desk and go to the gym."

"I support academic staff and I've worked here for five years."

"The life around architecture is really fun!"

- "I love the studio culture, it is the people that make it"

"In terms of the course my final crit was so validating, I thought, it's finally worth it."

"Why are you taking the lift today?"



ROOM



Room:
Amy Young
[1st Year Architecture]



Marrakesh.

Photosoc trip

An unobstructed view is always welcomed. A framed view though, can be magic. The sound reaching my ears while setting the camera is coming from that building, the Koutoubia Mosque. It's a call for pray.

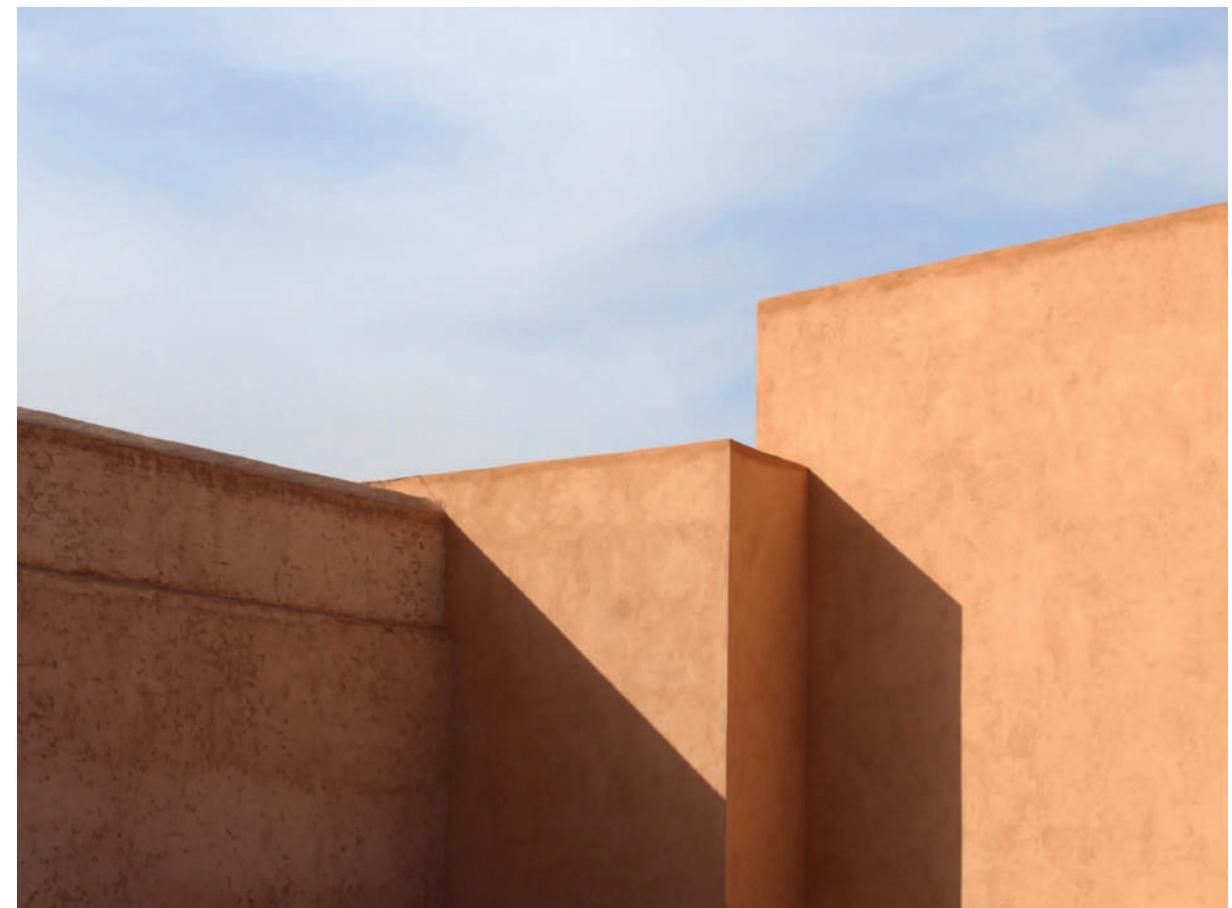
Lines separating cubic architecture and blue skies. Perfection sometimes lies in simplicity. A simplicity that can keep you staring, feeling that your eyes cannot get enough of this set at the El Badi Palace.

Rich lines. Rich in colour. Rich in history. Rich in feelings. That is the stunning Bahia Palace. Add the sun hanging above your head, the sweet breeze and the smell of blooming orange trees and you may feel as the richest person on Earth.

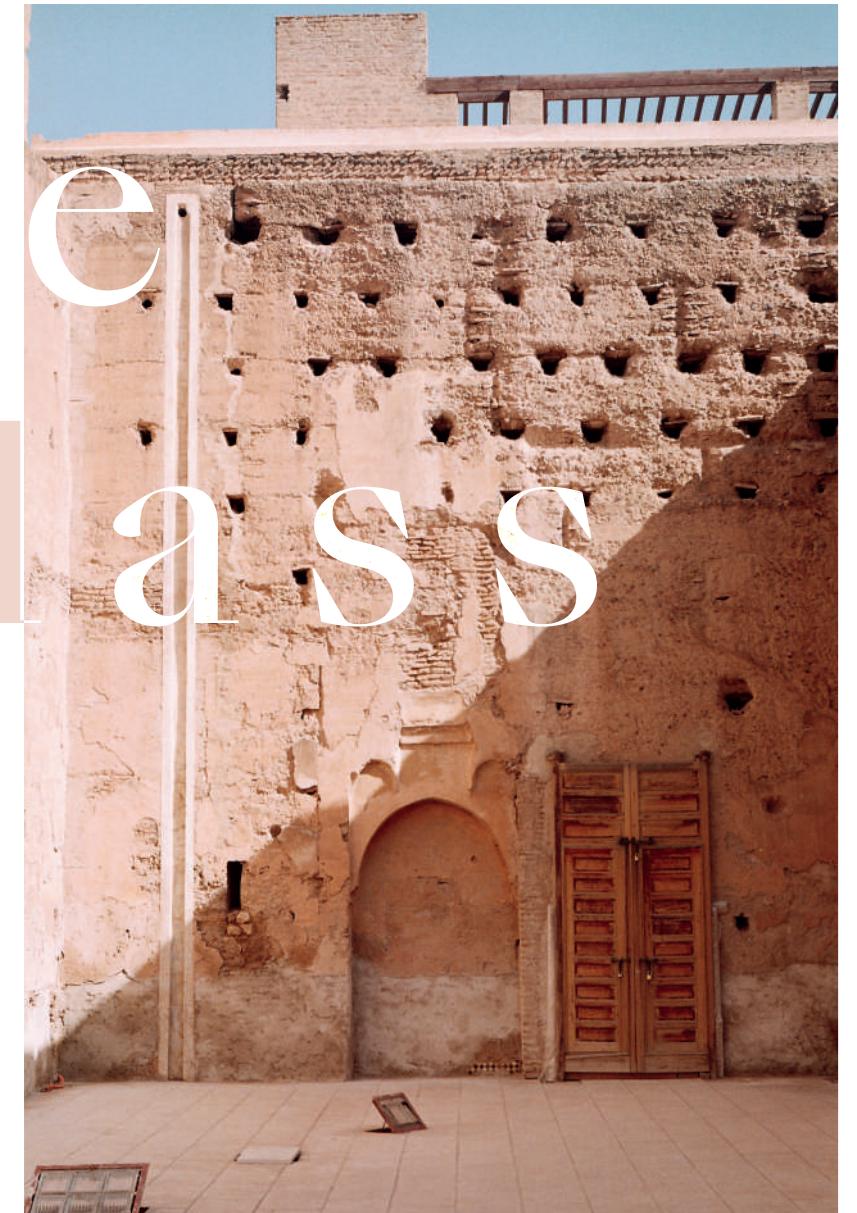
Colourful lines of the African sky. The beautiful sunrise layers are only interrupted by the palm trees wishing to become part of this mesmerising moment. A view from the roof terrace of our Riad.

Orange trees, water fountains and white corridor lines. You may feel excited walking around the old El Badi Palace. But you will feel at least blessed to witness from above how calming and refreshing is, to watch people – and cats – moving around.

Stacked on top of each other, with only a “line preview”, each colourful carpet has a story to tell. Don’t be surprised if you catch yourself dreaming of another era. It happened to me while enjoying original Arabic tea during this stop when traveling to Zagora desert.



Through looking glass



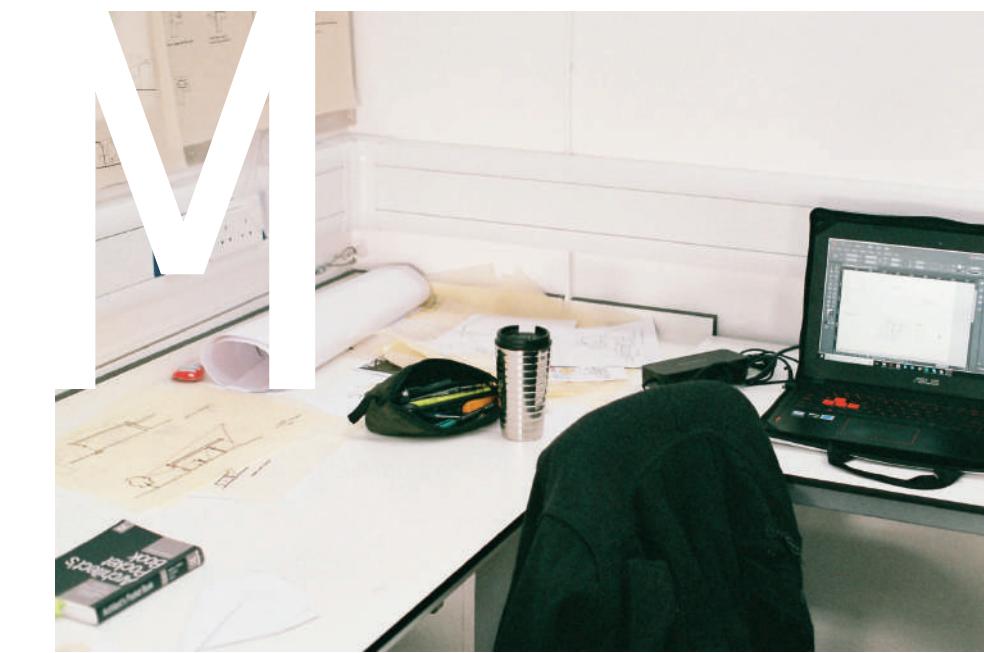




ARCHITECTURE
DESIGN



DESIGN
STUDIO



Room:
1st Year studio

Books

In Praise of Shadows: Jun'ichirō Tanizaki
 Aesthetic Sustainability: Kristine H. Harper
 Architecture depends: Jeremy Till

Books

Welcome to Your World: Sarah Williams Goldhagen
 Cradle to Cradle: Michael Braungart & William McDonough
 The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition: Gustavo Mercado

Podcasts

About Buildings + Cities
 Monocle 24: The Urbanist
 99% Invisible

Websites

Koozarch: <https://koozarch.com>
 Not Just a Label: <https://www.notjustalabel.com>
 Socks Studio: <http://socks-studio.com>

IN PRAISE OF SHADOWS

Jun'ichirō Tanizaki

AESTHETIC SUSTAINABILITY

PRODUCT DESIGN AND SUSTAINABLE USAGE



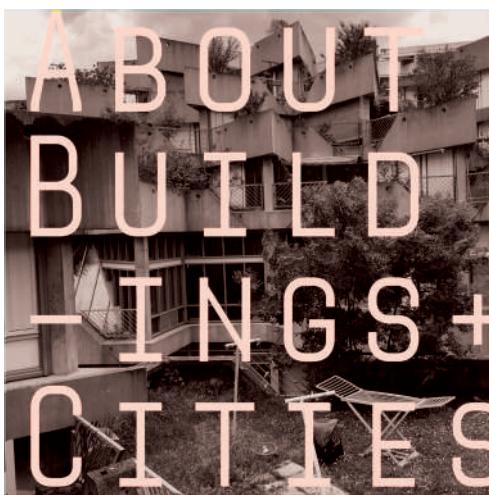
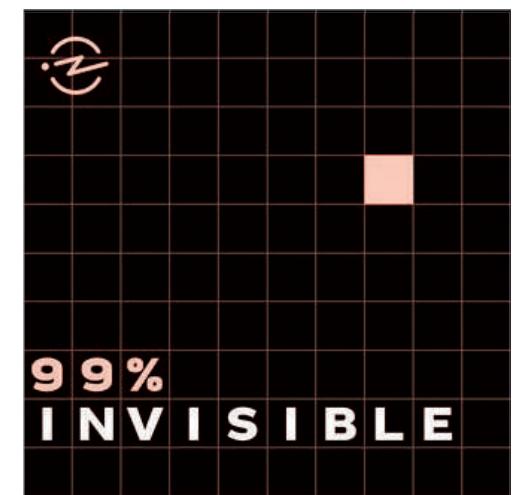
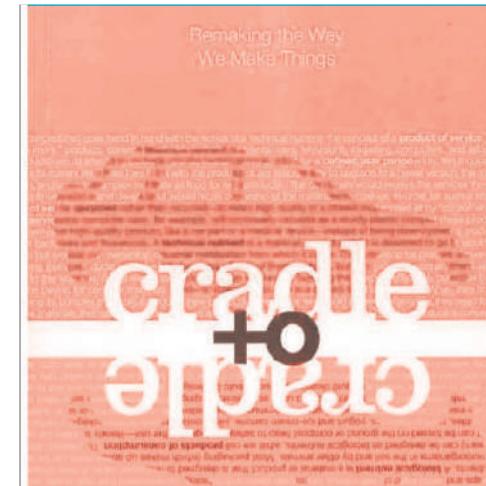
KRISTINE H. HARPER

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ARCHITECTURE DEPENDS



Jeremy Till



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IN CONTEMPORARY FASHION

LET ME OFF AT THE TOP!:

**STRANGERS'
TAKES ON THE UPS
AND DOWNS OF
LIFT TRAVEL..**

To better understand the human condition, the psyche of the architect, and most profoundly, why anyone does anything ever, I took to camping outside the lifts in the 4ES architecture building. On each floor, I asked strangers what reasons they had for taking the lift instead of the stairs. Presented here are the responses from this ground-breaking study.

Names have been changed to protect the interviewees' identities.

Herbert, 22.
So I was wondering what made you take the lift today?

I think there's something quite intimate about man's relationship with machines. To be enveloped and enclosed by metal is exciting to me.

Are you saying you take the lift for sexual reasons?

No, I wouldn't describe it as sexual.

Are you also aroused by cars?

No because its not sexual, I just meant they're quite protective.

What about MRI machines? They're pretty intimate.

I'm not attracted to machines.

Reckon you'd be put on some sort of register if you're not careful.

Are we done here?

Barbara, 18.
So I was wondering what made you take the lift today?

Because it was just there.

But in the stairs' defence, so were they.

I don't know what you want me to say. I'm lazy?

I'm not angling for anything here, I'm writing a research article into the crazy world of vertical circulation. Laziness is a valid reason.

I'll go with that then. I am lazy.

Elaine, 22.
So I was wondering what made you take the lift today?

Well I usually take the stairs but I just received a phone call from my sister who told me that she's pregnant. So I thought I would take the lift to celebrate.

Ah nice. Congratulations to her. Is this a family tradition?

No but it could easily become one. I'm from a village.

Derek, 20.
So I was wondering what made you take the lift today?

So... the lift has a mirror. I usually cycle up and I sort out my hair in the lift. I know its bad.

I'm not sure its bad. Sounds quite efficient.

Yeah. The lifts are also good if you ever need a quick cry.

Coffee Break



Public space- public realm can be seen as an extension of community and, if successful, becomes the stage of public life. The question of how to succeed in creating city spaces is haunting urban planners and architects who decide to take that role. Observing public realm in Berlin, it becomes clear that 'the design' is what actually makes those public stages unused. With huge areas of simple and seemingly informal spaces full of leftover elements of the past, like concrete bunkers or steps, Berlin offers amazing variety of places that are distributed throughout the whole city.

There are many factors influencing the users, but I find the freedom of using space the key to success. When the planners start counting on users' creativity, hence drawing adaptable spaces instead of imposing a forced order, they create multi-use destinations. Furthermore, when public events, such as flea markets take place, actively engaging any member of public, the spaces become vibrant almost on their own. That freedom in public space suggests a freedom in living; aiding in the stepping away from being strangers in society towards a united community.

Photo: The diversity of community individuals on a Sunday flea market near Boxhagener Platz, Berlin.

Meeting Strangers -- Public space

Building on Mars:

THE EDGE OF CIVILIZATION

With the population size increasing rapidly, we should consider expanding the edges of our habitat to other planets. This article explores in which ways the construction of a Martian building would differ from a house on Earth.

AIRTIGHT

The atmosphere of Mars contains only 0.13% of oxygen, while humans are used to 20.9%. Furthermore Martian air contains a significant amount of toxic carbon monoxide. Finally 95% of the atmosphere is made up of carbon dioxide, which in combination with water could form the corrosive carbonic acid. The exterior walls should therefore be made airtight to prevent diffusion of all those gasses. Additionally each building should have an airlock, in order to prevent contamination of the interior.

TEMPERATURE

The atmosphere of Mars is as dense as 0.1% of the Earth's atmosphere. This means that the temperature at night can drop as low as -55°C and rise up to 21°C during the day. Therefore the isolation must be much more substantial and thermal expansion of the external walls should be taken into consideration. Also buildings will need to be pressurized to 1 bar, a value humans consider comfortable.

MATERIAL

It would be too expensive to transport load-bearing structures of the building from Earth to Mars, since the materials would be very heavy and bulky. Therefore local materials will need to be utilized. NASA is currently developing a 3D-printer that transforms Martian dust into solid structures.

UNDERGROUND

Many of the listed difficulties can be avoided by placing the building underground. The temperature at a depth of several kilometers will both be higher and stable and the thick layer of soil will serve as a natural barrier against radiation. The gravitational acceleration on Mars is just 3.7 m/s², therefore drilling will require significantly less energy. Setting up a base in a lava tube would reduce the energy required for drilling even more.

Nevertheless, living underground is not a perfect solution. Being surrounded by tons of rock, the inhabitants might feel claustrophobic and miss the sun light.

ENERGY

Photovoltaic cells prove to be rather inefficient on the Martian surface, due to the far distance to the sun and due to sand storms, which not only cover the panels, but also obscure the sky. Wind also cannot be utilized, due to the low air density. Therefore to support a settlement on the Red Planet other means of energy production need to be invented. The first colonists could take advantage of the geothermal energy, stored in the hot water reservoirs deep below the Martian surface. Later generations could install a nuclear power plant, provided appropriate radioactive materials are found on the planet.//



RADIATION

Unlike Earth, Mars does not have a global magnetic field. Therefore exterior walls will need to include a layer protecting against cosmic radiation. NASA claims that this material should be high in hydrogen, therefore polyethylene makes a probable solution. Alternatively scientists are investigating the possibility of using micro-forcefields, which could deflect the harmful rays.



Stranger

THE ARCHITECTURE OF MEMORY

The Architecture of The Mind and That of Space:
The interweaving of physical and metaphysical.



Time sometimes masking itself as distance reshapes our perception of ourselves and our surroundings; and so we become strangers to those who once embodied our own sphere.

Yet as our presence is met with space we once encountered where implied memory and meaning has been given, the current state of distant wonders of those who sway from being a part of our environment to that of being a stranger vanishes.

And to think that such a thin line lies in our minds; where we can so slyly lie for just that one moment that we are still in the state of being who and where we once were. A birth city can carry a heavy nostalgia even when estranged from our current life situation, a loved one can still be present long after gone just by the unchanged state of the embodied space once so frequently known. And where do we stand if we do not have constant reminders in the physical realm; for our minds sway from constructed and reconstructed thoughts to foster our cognitive dissonance and to keep us preoccupied and distracted from those realities that so suddenly develop into strange backgrounds of identity. And it is through the physical that we seek proof of our being; yet no matter how much of our past can shift into being a stranger to us through a change of physical location; the architecture of our mind as well as that of space will always be there to remind us of all those strangers who have played a vital role in the becoming of the self.

"The past is not for living in, it is a well of conclusion from which we draw in order to act."

We come to question the human condition and the impact of the proliferating rate of disembodiment experienced in todays society. Strangeness comes head to head with memory and I raise the question *does stranger apply only to places/people things not seen before or can it be applied to that previously experienced but distanced with time* and even more so: *Can one become stranger to their self or their past.*

The self splits into two as consciousness exists in its pure state as well as in its identification of the self and so where we can so easily become estranged to familiarity we address the architecture of the mind. It is in the physical realm and the body where grounding can occur and deception of the mind can slowly return to its rightful perception. If we consider the ideas of Descartes where man is composed of matter and mind; physical and non-physical, thought and material; we can acknowledge the equal importance of both the built environment as well as the psyche environment. As we equate thinking with being and identity with thinking we can therfore identify the compulsive thinker as living in a state of apparent separateness; in a world of conflict - one that reflects the ever increasing fragmentation of the mind - whilst there is also a danger in designing for the physical realm in purely a pragmatic way - a realm also of apparent separateness as the increase in the generic bleaches emotion from the built environment.

The architecture of space and mind conflict in two scenarios;

A. Space transforms over time yet memory rebuilds previous depiction of said space, and therefore the memory overrides any physical environment.

B. Space stays identical throughout years yet due to the constant flux and change of perception and mind the individual recognises said space as foreign and different.

Therefore the mind-matter complex of architecture is an intrinsic one for experiential design. We need to take into account as architects that the human being is an ever-changing enigma of association, memory and consciousness therefore cannot be considered as a passive user.

In the dynamic flow of current society - is there a potential for the architecture of space and that of mind to merge in the construction of a unified sphere. And as memory mystifies strangeness it plays a vital role in the individualistic understanding of space. It is the moment space is embodied by activity and life that the architects intentions are handed over to the users disposition; rendering the architects vision as secondary to that of the power of the users memory.

Just as a projector embellishes intricate picture stories on canvas, the individual composes their imaginations in the 3-Dimensional canvas of architecture to compose what we know as life.

Strangeness morphs into familiarity through association or projection, whilst it morphs back to strangeness through either progression or apathy.

Therfore between the architecture of mind and that of space we must address both as we do inhabit both.

"Architecture calls upon a human potential which is grasped in principle by our advanced consciousness, but which is suffocated in most men, who have been kept spiritually impotent. Architecture worthy of human beings thinks of better of men than they actually are. Architecture views man as their potential (productive energy embodied in technology) and as it isn't simultaneously representing any absolute or lasting ideology, it is a cry into emptiness."

- Neil Leach

The Contemporary

How contemporary
architecture has become
a stranger to the
people.



The architecture community is a strange place. To obtain access of its highly esteemed jargon, overpriced stationary and strong opinions you needed to spend the vast majority of your 20's in an overcrowded, poorly lit room constructing intricate doll houses whilst wallowing in a pile of your own tracing paper. I'm an architecture student and I'm only exaggerating a little bit.

Now, the average westerner spends 87% of their lives inside buildings and a lot less time considering the impact that architecture has on our lives. We all know and accept the relationship between quality of life and the quality of architecture that we live in, so why this disconnect between the public and their architects? Considering the exclusive and introspective nature of the architecture community, it should come as no surprise to many architects that vast swathes of the public either feel alienated by architecture, or just don't care about it at all.

For those who seem to disregard architecture's importance in their lives, the question remains 'why?'. Architecture is a mirror to the times that we live in, just like cinema, art, music, technology and all cultural involvement, yet architecture is the only category that you cannot avoid. No matter where you live, architecture in one form or another is always present and you always must engage with it. It is however possible to live a life - despite difficult to achieve - without any interaction with other forms of culture. Yet the average layperson is not shy of expressing their opinions on the most recent film or song. But as soon as architecture comes into the question, they seem to doubt their opinions. There seems to be a paradox here, architecture which no one can in physically avoid, manages to avoid being discussed in mainstream media almost entirely.

So now I pose the question of perhaps people don't feel comfortable discussing architecture (contemporary architecture in particular) because they don't understand it. And we all know, that things we don't understand we either a) avoid or b) dislike, because no one likes to be made to feel like they don't know something. It's no secret that architects haven't exactly gone out of their way to please the public. We need look no further than our good friend Peter Eisenman who said that 'the role of the architect is not to give people what they want, but what they should want if they were intelligent enough to have good taste.' Now, if that doesn't make you want to engage with architecture then I don't know what will. Opinions like these are unfortunately the ones that do make their way into mainstream media.

It seems that a common stereotype of architects is their blatant disregard for the public and their opinions, resulting in architecture that the public feel betrayed by, not only because they simply don't understand it, but because it seems totally alien to them. So if this truly is a common belief held by the public about contemporary architecture and architects, then it is no surprise that most people feel comforted by arches instead of pilotti (aka - a skinny column devised by Le Corbusier). We like what is familiar, until we have been indoctrinated to feel otherwise. So of course, no one is refuting that St Paul's cathedral is a masterpiece

whilst the shopping mall next to it leaves much to be desired. But we should remember that St Paul's cathedral was constructed in 1675. Since then, an uncountable number of rubbish buildings have been torn down, destined to never see the light of day again. So when we look at historic and monumental architecture, we must remember that we are only seeing the highlights, whilst today, we predominantly see all the rubbish which obscures the good buildings that actually are getting built. Furthermore, the buildings that the general public regard as masterpieces are of one of three typologies - religious, royal or governmental. It is also these three typologies that spent the most money on architecture as a sign of either power or divinity. Whereas today, we run on a cut-throat capitalist economic system where buildings (generally speaking) get built as cheaply and as quickly as possible. Space is money and unfortunately fluted columns don't generate as much capital as they used to.

If alienation is the case, then how did this happen? By alienation, I don't mean a total avoidance of architecture, because the rate at which tourists photograph the Sagrada Familia or Big Ben doesn't show any indication of slowing down. So then if people do show an interest to historic architecture when abroad, how can we engage the layman into the realm of contemporary architecture past a mere 'I like it' or 'I don't'? It is these buildings that genuinely affect the way we spend our lives - from museums to offices to hospitals - and they deserve to generate opinions. This brings us back to the idea of architecture and architects not seeming open or humble enough to accept feedback. Even though I am saying the general public don't seem to engage with architecture on a level that it deserves, I am not disregarding the people that do engage, and the efforts that architecture is trying to make. From exhibitions in popular galleries to open days of infamously private buildings, architecture is slowly gaining more exposure for itself. Focusing on the UK for a moment, the RIBA does great amounts to make architecture more accessible to the public. However, all these efforts still seem few and far between on the grand scale of things. Every exhibition is a small piece of information on a certain aspect of architecture, but it doesn't necessarily engage people with the actual buildings around them. We live in a fast paced world where every day there is a new stimulus, and our attention spans are forever decreasing. It's easy to listen to a 3 minute song and generate an opinion on it, but it requires a significantly larger amount of effort to walk through a building, often requiring multiple visits, to truly understand and appreciate a work of architecture.

Numerous questions have been generated without many answers, but I leave you with this nugget of wisdom from the beloved Churchill himself: 'We shape our buildings and afterwards our buildings shape us'. For someone who didn't study architecture, his observation wasn't too bad. So maybe, in the end, appreciating architecture is not something you need to be conscious of. Buildings affect us regardless if we acknowledge them or not, so maybe we just need to try harder to make better buildings, or at least make fewer rubbish ones.

Seeing at this is my final article is for PaperspACE, I'd just like to say thank you to all the editors, past and present, for continuing the tradition of this publication. It has been a true pleasure to contribute and make something that we all feel proud of, and I hope that the future editors will continue our little tradition for many years to come.

At first glance, it is difficult to see in the conventional layout of a Western ordinary home, anything but the physical manifestation of cold reasoning — spaces arranged to efficiently and economically cater for habitant's basic needs: bedrooms arranged in a linear fashion that compartmentalise the home's habitants into private enclosures of coziness, all with a single door leading to a vast corridor of circulation.

These ordinary spaces in ordinary homes appear to be universal, timeless and tried-and-tested requisites for decent living, ever unquestionable. But ordinary spaces, seemingly neutral and indifferent, exert the most curious effects on their habitants' behaviours and interactions. Indeed, if anything, it is the nature of human relationships that is described with an architectural plan. With every door, wall and corridor we draw, we delineate the boundary and extents within which people can interact, converse, or even exchange glances.

A corridor — perhaps the most neutral and indispensable circulation space within a home — was curiously designed for precisely that purpose: to limit interactions, conversations, and glances between the aristocracy and working class of 19th century Western society. The first recorded corridor can be found in the drawings of Robert Kerr's Bearwood House in Berkshire from 1863, in which he drew two parallel lines traversing and dividing the entire home. "A longe Entry through all," as he described it, whose narrow dimensions left no room to be idle or stationary.

The corridor was now a designated space in the home dedicated to keep a body constantly in movement. Its claustrophobic nature prevented anyone in the home from having an incidental conversation with another, or to linger beside the private rooms of the home, especially from the servants and workers heading towards the utility rooms. Such cases were seen as 'pestering traffic,' so the corridor's divisive architectural move meant that people living within the same home might only see each other a few times a week, if not less, "as if, from the architect's point of view, all the occupants of a house had become nothing but a potential source of irritation to each other."

Today, narrow corridors and compartmentalised bedrooms are a familiar sight, and indeed, they are continuously encouraged. For the purpose of efficiency in movement, the corridor has been reduced to ever smaller dimensions, shifting from a minimum of 1 metre to one of 750 mm, as specified by the UK's Building Regulations. Such a dimension is just about wide enough for a single person to walk through comfortably. In such case, if two or more people stand or walk side-by-side for the pleasure of a conversation, the corridor's narrow design proves too claustrophobic; not to mention that it wouldn't allow for a third person to walk through. Consequently, then, arguably the most collective space in the home — the one space in which it is guaranteed that every habitant will walk through — is now perhaps one of the most uninviting for incidental social interactions. And yet, it remains as an indispensable space within the home. How else would we

arrange circulation in such an organised fashion, or the accessibility of rooms?

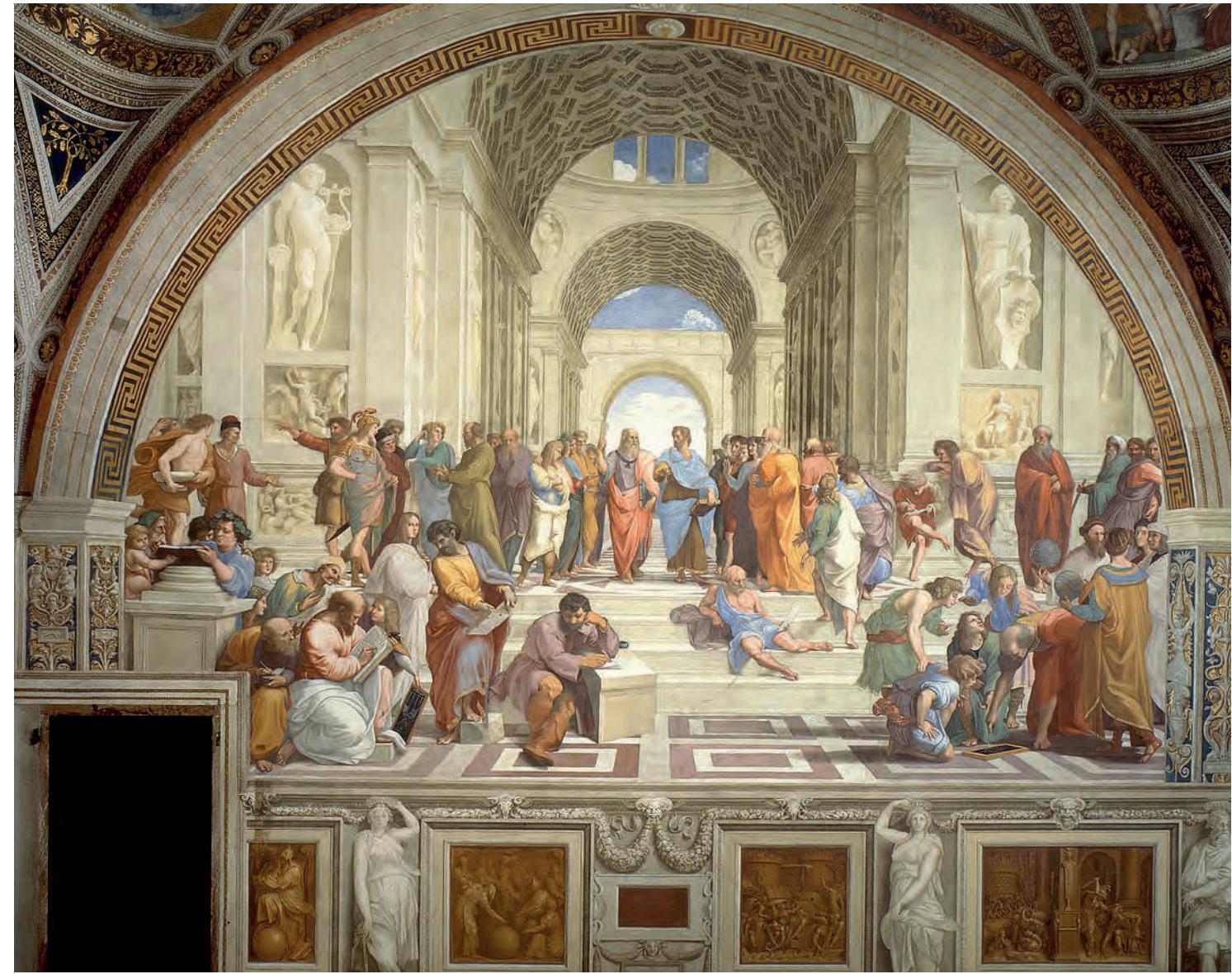
Architects of Western European sixteenth-century society had an answer to such question. When looking at plans of aristocratic sixteenth-century residences, the large wall surfaces of chambers, loggias, courts and gardens were broken up by the numerous doors, openings, and passages that connected these together. Most rooms within the buildings had more than one door. Some have two, others three or four. What this created was a matrix of different circulation routes inside the building, none with any particular predominance; an almost labyrinthine progression that brought a degree of surprise and excitement to the experience of moving through. Hardwick Hall (1597), in Derbyshire, is an example of such matrix, whose spaces "provided constant interaction and proximity" among the house's habitants, giving a "noisy, animated and convivial" atmosphere of "hustle and bustle."

Contemporary society might look at such a matrix of circulation with disbelief and disturbance; disbelief towards the idea that corridors were ever unnecessary, and disturbance towards the lack of privacy that such a circulation generates. Why would one ever want someone else walking into their room, without permission? Indeed, today the lack of privacy is regarded as a fault in any scale of buildings, especially domestic, and has been since the nineteenth-century. But therein lies the point. Residences were designed in such a manner - with multiple doors and labyrinthine walkways - so as to make it inevitable for paths to intersect during the day. This was not inconvenient, nor did it happen by accident. It was a principle, proven by the numerous works of the time, whether it be The Book of the Courtier or Raphael's numerous frescoes depicting large numbers of people who congregated to pass the time, discuss, or work together.

How sombre, then, it is to think of a time in which incidental conversations and social interactions were celebrated and encouraged in every opportunity architecturally, compared to a time now — one of an incessant demand for privacy, and a fear of exposure to "the other," or "the stranger."

Strangers in corridors:

How the domestic corridor affects interactions and communication.



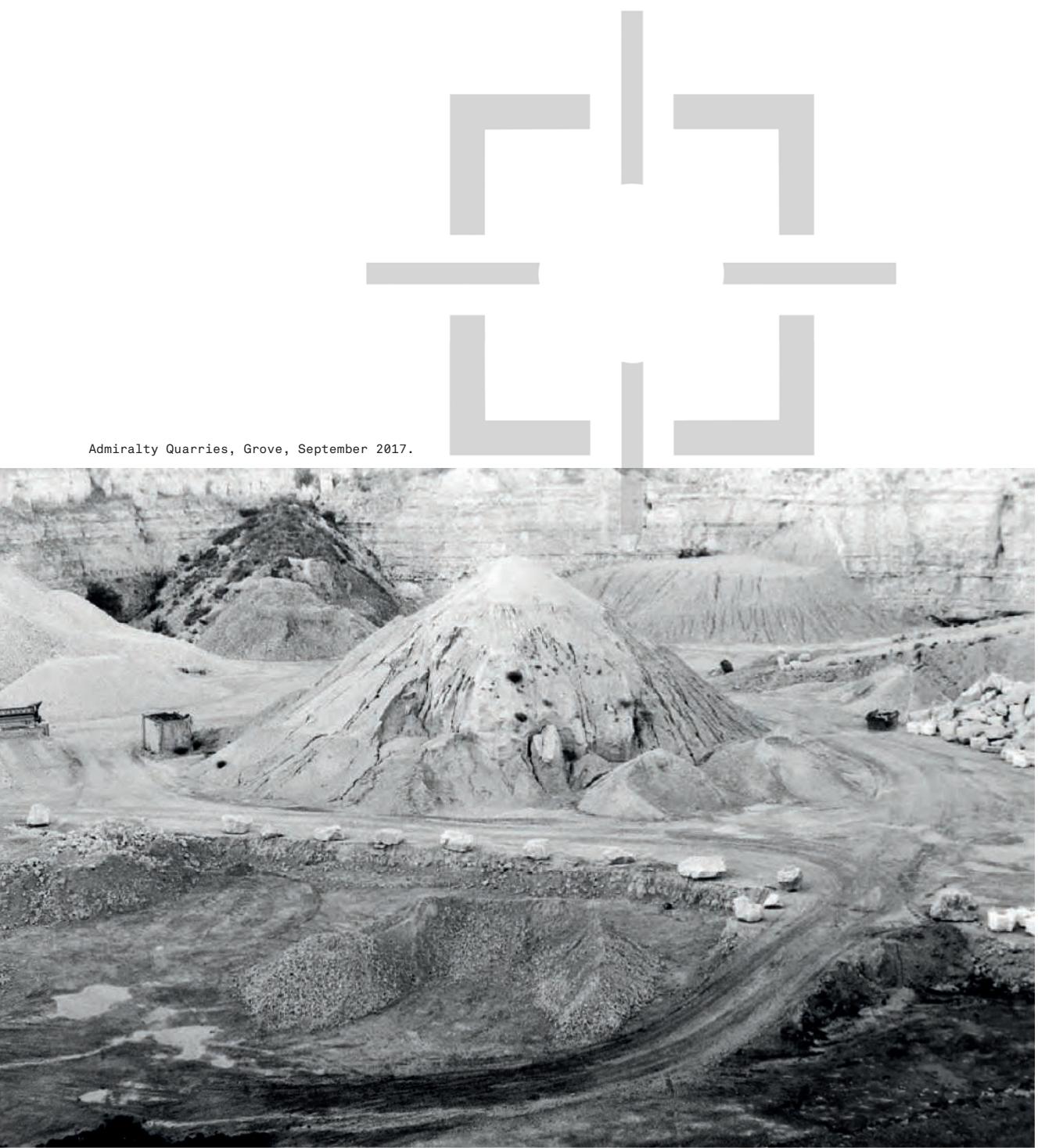
KEEP PORTLAND WEIRD



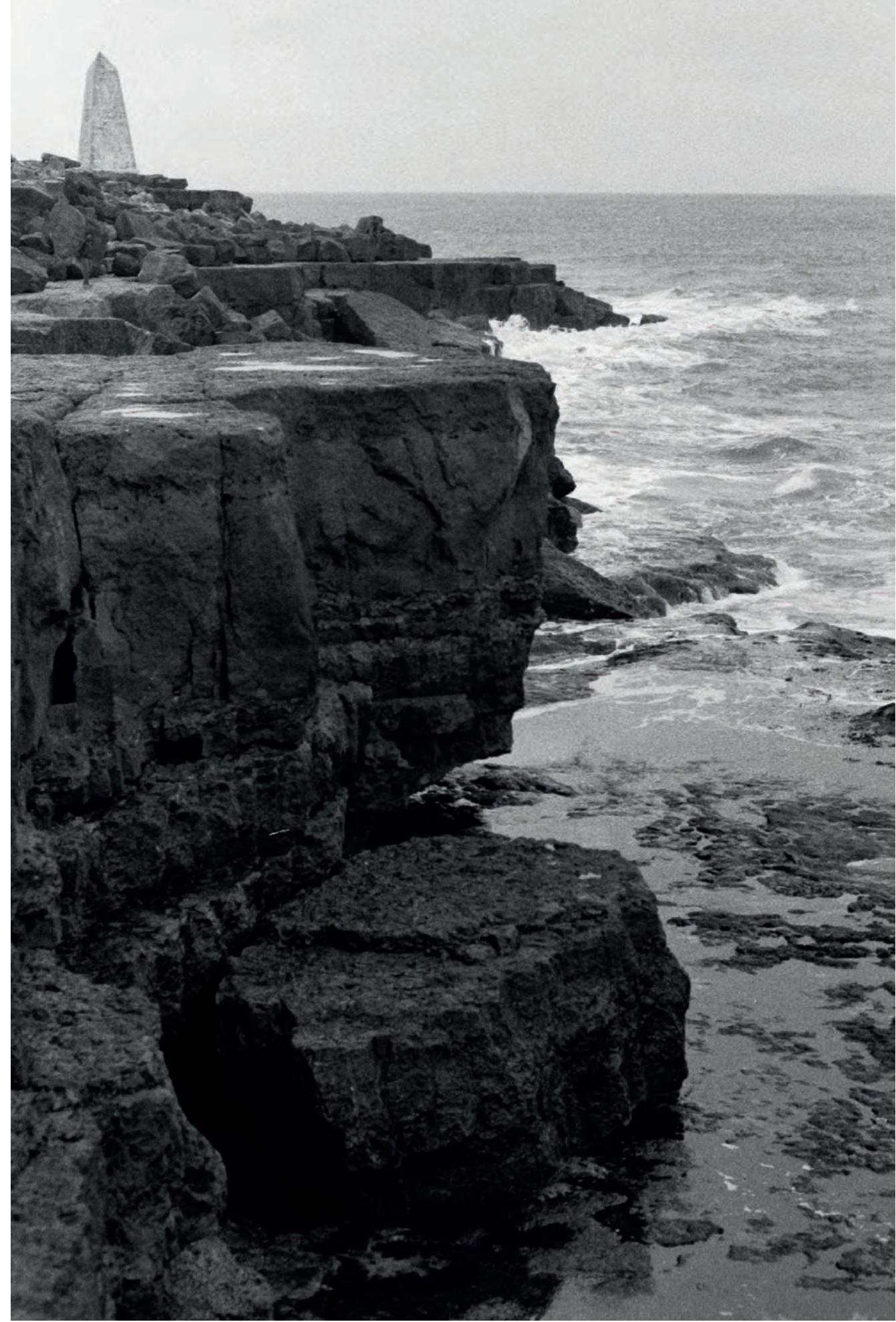
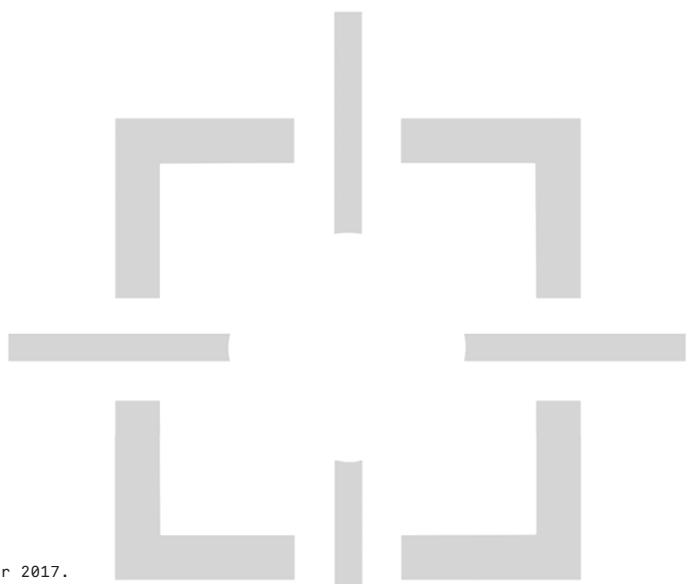
The Verne Citadel, South West Ditch, September 2017.



Citadel Battery, September 2017.



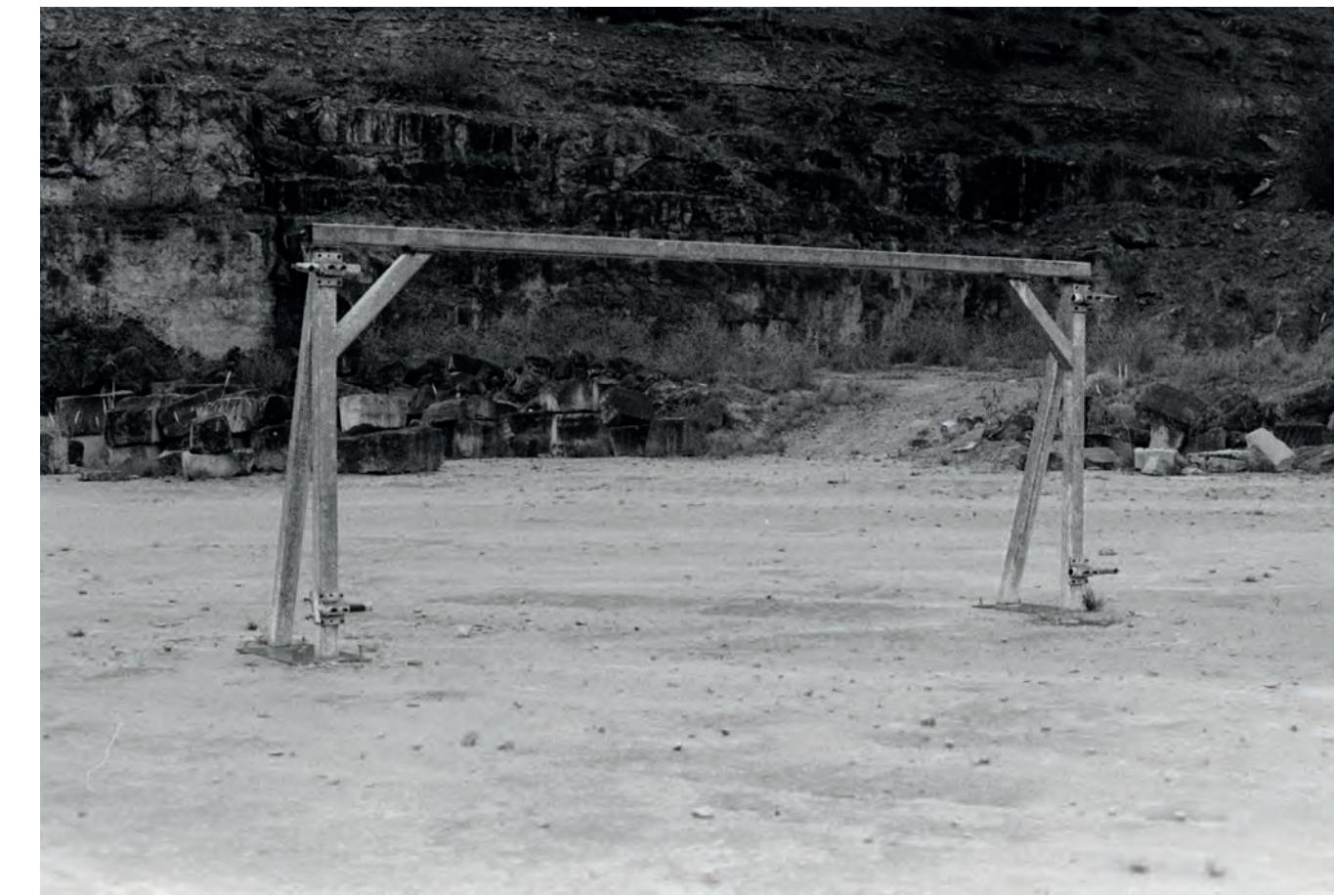
Admiralty Quarries, Grove, September 2017.



Trinity House Landmark, Portland Bill, December 2017.



Coombefield Quarries, Southwell, December 2017.



Coombefield Quarries, Southwell, December 2017.

Familiarly strangers

Cities: the houses of stranger inhabitants

The search for height in buildings has always been a challenge for mankind. The construction of structures high in the sky has, century after century, pushed the limits of construction far beyond what was considered to be possible at the time. Today, technologies and research on advanced materials, as well as modern methods of constructions, have made possible the conception of buildings whose height goes beyond human sight. The main difference between the ancients and the moderns in this search of height is that modern high-rise buildings somehow lack the scale and proportion that characterized ancient ones. Tall buildings are like strangers in cities. In addition to this, modern architecture struggles to find a balance between the search for a modern style and the establishment of a relationship with the local architecture with the consequence that these tall buildings look divorced from the context. Limits have thus become boundless and the only way to perceive the end is to look towards the sky with the hope to perceive the silhouette of these vertical elements. Consequently, human beings struggle to feel part of the city they inhabit because whatever surrounds them feels different from what they were used to, possibly belonging to another realm, the one of the high floors of the skyscrapers. The human being has thus become stranger to the place as well.

Are cities then just places inhabited only by strangers, either human or manmade? And are buildings trying at any cost to compete with each other to gain the hegemony of the sky? Answering all this questions is neither easy nor straightforward, but surely times have radically changed and our society has too quickly accommodated these differences. The integration of high rise buildings in historical backgrounds is extremely difficult due to the difference in proportions and use of materials as well as technologies, hence the question as whether a bold difference in between the two could provide the solution. On the other side, there is the issue of human interaction with skyscrapers due to problems of proportions and scale. The construction of these mega structures within city centers could deprive streets and squares of their value, destroying their long lasting history of creators of street-life and urban character. Skyscrapers are so big and sometimes even multifunctional that they enclose a human and cultural realm on their own which is able to function without whatsoever surrounds them. As a consequence of this, street might become mere servants, horizontal connectors between skyscrapers or between the underground and the skyscrapers. Personally, I believe that in Europe we are still far away from having reached a situation where the construction of high rise buildings within historical contexts has had such drastic effects. At the same time, I also think that more research should be done to gain a deeper understanding of the relationships that could be established between modern technologies and old structures in order to provide cities with better environments, both indoor and outdoor. The



Modern realities.
London, N Colonnade.
View towards One Canada
Square by Cesar Pelli.
Photograph: S. Medas
December 2015

Saving Central Hill Estate

Preface

In mid June, I visited the Central Hill Estate in south London as part of the London Festival of Architecture. The council made the announcement of its demolition in March of last year. I arrived, a stranger, at the estate on a particularly hot summer afternoon, for a talk and tour titled 'Estates of Memory'. The event had promised to focus on the 'narrative and lives of the residents' in a short talk followed by a tour of the estate, including a look inside one of the maisonettes. What followed was an emotive series of personal accounts from residents of the estate as well as Ted Knight, the former Labour leader of Lambeth LBC [Fig 1]. Following the plan to demolish the estate, a huge campaign, Save Central Hill Community, has been started to protect the homes of the people in the estate. This campaign has been led by a number of residents, but is predominantly fronted by two residents, Nicola Curtis and Karen Bennett [Fig 2]. The support of Architects for Social Housing (ASH) has allowed the campaign to grow and gather force.

The stories I heard that day resonated with me and I continued to follow the campaign story online. After making contact with Karen Bennett in December, I re-joined the group at a protest outside Lambeth Town Hall in Brixton; by this point the campaign had become personal and political. I was keen to work out the main issues addressed by the campaign and their wider political context.



Figure 1 - Taken at the 'Estates of Memory' event, Nicola Curtis (far left) and Karen Bennett kneeling, Ted Knight seated. Photo by Wasi Daniju.



Figure 2 - Taken at the 'Estates of Memory' event. A member of ASH explains the alternative master plan. Photo by the author.

1 The Sink Estate

'It may well be the defining outcome of this tragedy that the worst mistakes of the 1960s and 1970s are systematically torn down'

-Sadiq Khan on the Grenfell Tower disaster

'Decades of neglect have led to gangs and anti-social behaviour. And poverty has become entrenched, because those who could afford to move have understandably done so.'

-David Cameron, Jan 2016

2 The Village

Central Hill estate is a low-rise high-density housing scheme, developed by Rosemary Stjernstedt under Ted Hollamby in the late 60's as part of the Lambeth London Borough Council (LLBC). The administration had one of the largest housing waiting lists in London and was 'enthusiastic about breaking new ground' with innovative design. Existing residents initially opposed the Hollamby scheme, but with an informal meeting with the residents group at a local pub, Hollamby was able to convince the people, with the aid of sketches, that the low-rise development would preserve the sense of community. In this way, the architect worked with the people to gain support for the scheme, a far cry from the way the current redevelopment is being treated.

The estate hunkers in to the landscape of the hill and the buildings never peer above the existing treeline [Fig 4]. By working with the topography of the Central Hill site, Stjernstedt was able to provide most residences with a ground level entrance and either a private garden or terrace [Fig 5]. There is a distinctly generous approach to the estate; pedestrian routes through [Fig 6] are given delicate thought and each block is angled towards a London aspect. This gives the estate a very village-like quality; one resident mentioned that it is such a safe community that 'people leave gates and doors open'. The symbolic notion of the 'village' underpins the Save Central Hill campaign website, with the idea that 'it may not be quite as tranquil as Aidensfield, or as green and picturesque as Midsomer, but village life it is nevertheless, here on the Central Hill Estate'. This sense of intimacy that has been associated with the Hollamby housing developments seems an intrinsically British idea of community and aspires for the rural idyll within the city setting.

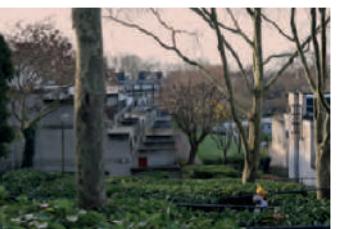


Figure 4 - The estate embedded into mature trees. Photo by the author.



Figure 3 - Roots of the ivy that once covered the walls with greenery. Photo by the author.

"...After the war architects betrayed their ethics. They had all these slogans... They used to say, k 'A town should be for a citizen what a country estate is for a rich man: a pleasant place to walk in.' Well, you can't say these tower blocks...make pleasant places to walk in, can you?"

-Jill Craigie, 'Who are the vandals?'

In the same documentary, Ted Hollamby explains his low-rise high-density alternative approach that was implemented successfully in Cressingham Gardens and Central Hill. Low-rise schemes were far more desirable, with a sense of community being easily established through front doors on pedestrian streets. The benefits of low-rise are countless, but their impact is most visible in the community spirit and togetherness of a place, exemplified in the gusto of the Central Hill campaign.



Figure 5 - Pedestrian routes through the estate. Photo by the author.

3 The Regeneration

The demolition of the estates in London is part of the 'regeneration' of the city; something critics claim is part of a wider social cleansing. Lambeth council believe that current residents are in favour of the proposed regeneration of Central Hill. The results of a survey conducted by the council even suggest that most residents are optimistic about the new development, a result that differs greatly from the survey conducted by the campaign group, which found that 79% of residents were against the demolition. Of course it is hard to discern if these questions were leading, and whose figures are a true reflection of the voice of the people. But the residents' strong support of the anti-demolition campaign suggests residents want to keep their current homes.

The residents feel a sense of injustice, as if their feedback and opinions are being manipulated. The artwork [Fig 7] along the wall of Bankside Way was a mural painted by some young local artists. The piece originally read 'Save Central Hill Community' and was meant as a protest against the demolition of the homes. Karen Bennett explained that the council later censored the mural to read the sole word 'Community'. The image is now used to promote a sense of united optimism for the future of the development, perhaps not the only words that have been manipulated during the demolition campaign.

Residents are nervous that the development is, in fact, not for their benefit, but for the benefit of the developers who will be building more private homes on the land.

'Once housing is viewed as a commodity, for speculation and trade, exploitation of the vulnerable follows naturally in its wake.'

-Kate Macintosh, Jun 2017

The 'Stand up to Lambeth' protest on the 9th December saw a diverse range of residents and supporters voicing their distrust in Lambeth council and recounting emotive stories of their experiences. The event took place at the foot of Lambeth Town Hall; the building is currently undergoing extensive and costly renovation works. For the protestors, the building is a symbol of the mismanagement of government funds, as their respective estates and public services are allowed to fall into disrepair. The gathering was predominantly residents of Central Hill, Cressingham Gardens and other Lambeth estates, but also hosted a Grenfell survivor and ex-tenants of the Heygate estate, intent on causing a 'lockdown'. The diversity of the crowd gave a real sense that this is a nationwide problem.

At a glance, the propaganda of the campaign is melodramatic. The caricatures [Fig 8] of the current Lambeth Labour councillors appear to be the result of personal conflicts and a need to name and shame individuals. I was aware of being caught up in the campaign rhetoric, the posters pairing public sector workers with the private and hugely influential real estate giant Savills [Fig 9] seemed outlandish. However, on further investigation, I found the allegations to be true. It became apparent that Savills is being directly employed by Lambeth council in an advisory role to the newly established group of private companies 'Homes for Lambeth'. This is a special purpose vehicle set up and owned by the council to manage the 'regeneration' of the Central Hill and Cressingham schemes.

A cheery introductory video for 'Homes for Lambeth' explains the 'housing crisis' to residents being uprooted by the regeneration schemes. In short, the 'government cuts' have meant that private investors are needed to build more houses on council owned land. This appears to be optimistic for council tenants who are promised a 'decent place to call home' and rents set at council levels. But the reality of enlisting private entities such as Savills has been, unsurprisingly, the advice to completely demolish the sites and build in their place a new high-density development skewed towards the private market. The schemes include far fewer council homes; meaning tenants in central London boroughs will be pushed to areas further out of the city. This new desire to make profit from private sales means that only a small number of current tenants will be accommodated in the new development and in general, the cost of affordable housing will increase. Savills are one of the largest real estate firms in the world, a global brand based around private property.

'The idea of having a housing development company advising the government on its housing policy is deeply, deeply concerning. And I think what we are seeing in a sense is the whole privatisation of the housing market in that way'

-Caroline Lucas, Co-leader of the Green Party

4 The Alternative



Figure 6 - The censored artwork on Basnside Way, Central Hill. Photo by the author.



Figure 7 - The protest outside Lambeth town hall on the 9th December. Photo by the author.

There is a general disenchantment with Lambeth council's actions, with the cabinet coming under scrutiny after they dismissed alternatives to the demolition of Cressingham Gardens. The council were taken to court as a result of this, but it is not an issue that exclusively affects Lambeth, or even London. A huge number of estates have been adversely affected by this privatisation of council properties, a problem triggered by Thatcher's 'right to buy' scheme in 1980. The scheme meant that by 1996, 2.2 million homes had been transferred to private ownership. The rise in privately owned ex-council residences means that there are fewer and fewer houses available at council rent.



Figure 8 - The Labour MPs 'sleeping with Savills' on a poster at the Brixton. Photo by the author.



Figure 9 - The Lambeth Labour leader Lib Peck labelled 'Fib Peck' on a poster protest. Photo by the author. at the Brixton protest.

In response to the plans to demolish the entire estate, Architects for Social Housing (ASH), a team of volunteers who stand by the original ethos of social housing, developed an alternative, non-destructive scheme. By utilising infill sites, roof extensions and repurposing vacant buildings, ASH developed a scheme that left the existing estate and community in tact. The proposal added around 222 new homes to the estate and included plans to renovate the old boiler house as a 6-7 storey block and the addition of a tower to the top of the site [Fig 10]. The scheme hoped to stand by the intentions of the original architects, retaining a master plan based on quality of life of residents and the 'green fingers' through the estate. This would help to make the estate a more robust part of the fabric of Upper Norwood and Crystal Palace. ASH are dedicated to dispelling the myth that council estates are places to be feared and regularly publish articles and propaganda on their blog to support this argument. A member of ASH, Geraldine Dening, recently spoke about the myths that estates are 'in a state of decay beyond repair'. When first published, the ASH scheme was labelled financially unviable and dismissed by the council, demolition was presented as the only option. This, Geraldine argued, was a complete myth and that 'rather than being the more expensive option, Refurbishment is significantly more cost effective (and environmentally and socially more sustainable) than full demolition.'

The group has made valiant efforts to save these architectural gems from demolition, not just on the Central Hill scheme. They set a precedent for how architects should behave and the concern they should express over the people who inhabit their designs.

5 The Castle

Architects for Social Housing have kept the Central Hill campaign well documented. In the most recent and most extensive report by the group, a comparison is made between the impenetrable Lambeth council and the fortress in Kafka's 'The Castle'. The report recounts the difficulty ASH had with communication with the council and several failed attempts to acquire information through Freedom of Information (FOI) Requests. ASH were keen to see why the alternative scheme was dismissed so quickly.

Both the ASH and PRP schemes were cost analysed by a private entity hired by the council. The results of the report showed the ASH scheme as making a significant loss for the government and the PRP scheme a significant profit. As the figures were far from those predicted through their own investigation, ASH believed that different methods had been used to calculate each scheme's cost. They attempted to gain access to the complete report through an FOI and were denied access. As a result of the 'homes for Lambeth' company being created, information related to the regeneration does not legally need to be shared. Encounters like this do not help the growing suspicion that the council is acting as a neoliberal force.

The scheme currently being developed for Homes for Lambeth is being designed by PRP architects, who have experience with large developments in London. The firm have published documents advocating infill and community engagement as an alternative to regeneration. They believe that 'community engagement initiatives are crucial from the outset of any regeneration project to ensure residents views are understood and integrated into the planning', an ethos shared with ASH. In fact, the whole publication discusses the benefit of retrofitting over demolition. It is hard then to believe that the firm would discount the possibility of infill and restoration work initially. It seems, perhaps, that the theory of successful regeneration hasn't made it to the reality of the Central Hill scheme, with the growing pressure to provide private housing governing the PRP scheme. There is a sense that ASH's frustrating run in with bureaucracy is part of a larger issue of transparency.

6 The Future

'The attack on the architecture of estates (...) is an ideological one, not an aesthetic one, and is intrinsically linked with a desire to eliminate the welfare state and social housing.'

- Geraldine Dening

OVERVIEW

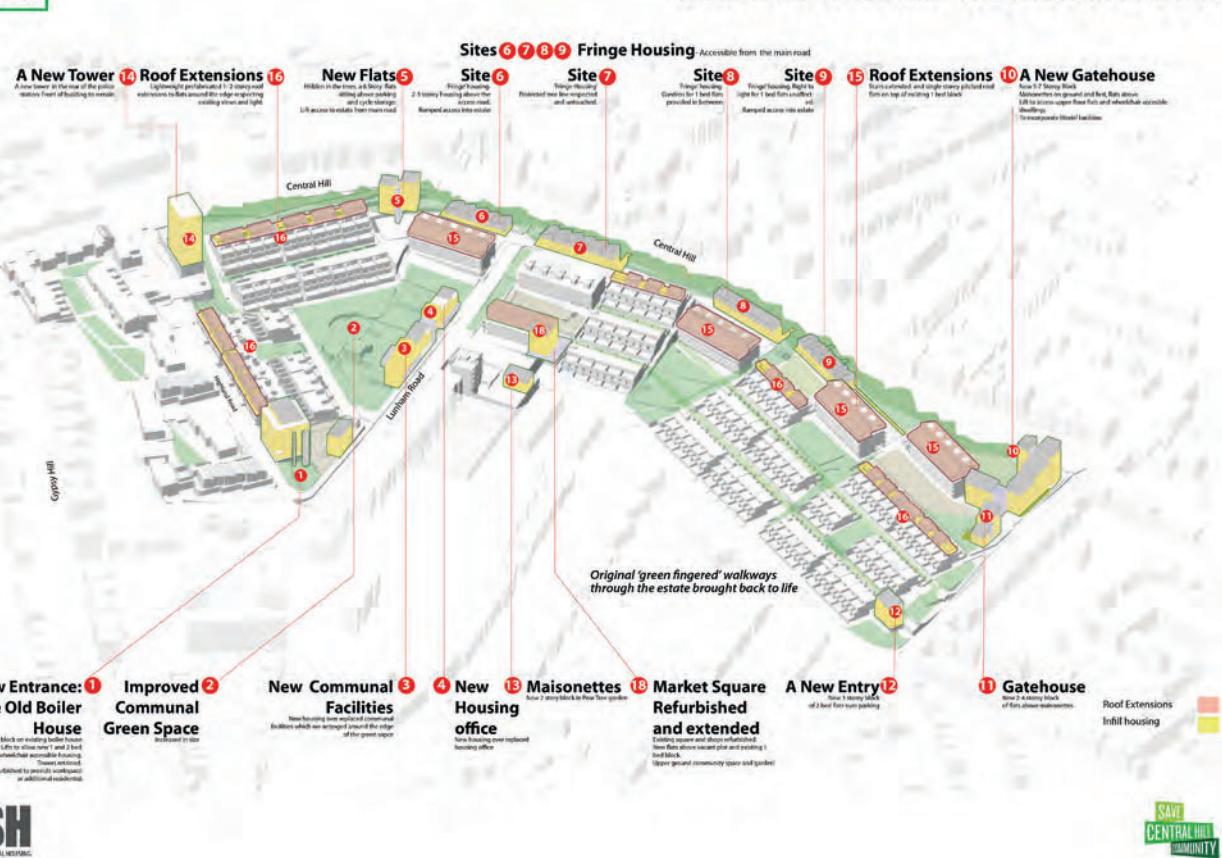


Figure 10 - The overview of the ASH proposal for the Central Hill site. Image by Architects for Social Housing.

E M O H

There was a distinctive point when I no longer felt a stranger to my flat in Bath and instead began to associate it as "home". It made me question the definition of a home for the first time in my life. My "home" is a place which becomes an extension of me, my personality, interests and experiences; becoming a tangible representation of my mind, providing crucial safety and security within an often-hectic student life.

The subject divides from space to inhabitation through materiality. The items we fill our homes with, for many, becomes the more important element of making a house a 'home'. My room at University started as a blank room but with the boxes upon boxes of my belongings, I transformed it into a home. I filled it with paintings from my trip to Morocco, ceramics from my brother, photographs of my friends and sketches from my notebook, they all have a memory attached, thus reminding me of a specific time or feeling. These items that we hold value to, in one way or another become part of us. It allows a certain vulnerability to be evoked, exposing our interests and details, that sometimes words cannot say alone. I feel as if having tangible objects to identify with and find meaning within, can help us start understanding our complex identities and apprehend our interests and values.

I have come to realise that the architectural structure itself is not the definition of a home, yet it acts as a potential shell for the construction of one. It suggests that an architect has a role greater than just creating habitable space, but designing something essential for human existence; a place that fulfils our physical needs but also a place for our minds to be nourished and grounded within. This space, our home, ultimately becomes our place of refuge and perhaps the only place we will never be a stranger within.

This intense feeling of being 'at home', has an array of benefits that I often overlook. Feeling comfortable and at ease allows for personal development and growth, considering there is space to think and contemplate without background anxiety. This safety allows us to express our 'internal self' and comprehend a complex range of emotions and past experiences, that are often forgotten throughout our busy lives. Comparatively, if one feels estranged from their environment, there will be imbalance and unease, leading to issues such as lack of belonging and isolation. When I first moved out of my family home, this feeling definitely arose and it was easy to feel lost because I had no place in which I felt I belonged to. However once overcoming such a feeling of alienation, it allowed my "public self" to rest each day, providing an environment for rest and recharging, ensuring the next day I could work at my full potential.

The architecture of our homes plays a significant role in the connection to space, however for those who aren't architects or studying architecture, this tends to be more of a subconscious role. Details like the window frames or the position of the partition walls do not make the space a home, but over time these elements become familiar and even though seemingly insignificant, act as reminders, memory triggers and comforters. In my eyes, architecture which I find beautiful does lead to a more "homely" home. This beauty being purely subjective is one that unveils itself through familiarity; my 1930's semi-detached London home would probably not be considered a marvel of architecture by critics, however it is the space that provided my childhood and so home developed in the details; the way the sun shines through the windows, the hidden nooks and the roof I can secretly sit upon. The way the architecture performs constantly provides creative inspiration; the way the light creates intriguing shadows on

my kitchen wall or the transitional spaces in which unexpected encounters occur. When I inhabit a building which I perceive as beautiful, I feel as if I am inhabiting a piece of art and this evokes a feeling of pride and sense of belonging.

My Bath flat predominantly started to feel like home in the weeks that my friendships flourished and blossomed. Place attachment theory begins to explain why this was; a place feels like a home when "thoughts, feelings, memories and interpretations are evoked by that landscape in particular". Initially this feeling is linked to the social interactions within the space, but over time it can develop into emotions related to how the space acts. For example, my sense of being at "home" was established when I started to notice the subtle details; the way the evening light flooded the room with an orange hue or the way the intricate shadows were dispersed on my pictures hanging on the wall. The details provided a comforting similarity to my family home in London which in itself enabled the concept of home to be questioned as the shift in location was not a determining factor.

A few brave architects dare to go against the grain, some of them go beyond Modernism into the unknown, others look to the past for less hypocritical -isms such as classicism. This is where my past year's journey has led me. Working in a practice of roman classicism and other ancient styles has allowed me to get a glimpse into a hidden world, which is normally strictly censored at contemporary architecture schools. As one of my friends said; 'this would NEVER be allowed at the AA!' To make our in-office discussions even better we share the space with a contemporary modernist – think glass, steel, concrete and timber with few, but considered expressed elements. Things like Sky Frame windows, shadow gaps and award winning extensions in magazines you have never heard of. Sort of like Homebase DIY on steroids.

I am not strictly against modernism, but the hypocrisy annoys me, whereas in classicism we simply have personal taste and preferences for one look over another – we do not hide behind misleading doctrines and 20th century buzzwords.

In the beginning it was conflicting, because our work does not require us to invent a convoluted backstory in order to achieve a certain look. We simply follow the wishes of the client and our own judgement. Nor do we actively seek to be different, as originality can distract from the main goal. However, due to the intricacies of the site and the unique programme, each building will always have its own solutions to certain problems. Often there is a narrative, but rather post-rationalising it to suit our aesthetic choice, we use it to guide our design decisions. This is also possible in contemporary architecture, but post-rationalisation seems to be more common.

Poems, novels or comic books are all the product of writers and literary artists. Most choose a style to express themselves and their stories, but neither is superior as each has its own strengths and weaknesses. Unfortunately, the same cannot be said for architecture. This is the story of how modernism dominates, makes certain styles almost forbidden and how it ceases some of us in the limbo of these architectural styles.

Until a few years ago I was a stranger to architecture, consuming it on a daily basis as a commoner. I was oblivious to the practice of architecture. Coming from a scientific background, the lack of objectivity and common facts confused me, as I tried to meander the subjectivity of studio and the opinionated critting process. The idea of Modernism was a light in the darkness, but I was soon to learn that bright lights can be blinding.

The doctrine, 'form follows function' was a yardstick with which to measure my building's success. However, using this yardstick to measure the success was like asking a deaf person to identify colours by touch – something was missing. In first year I was told to design my elevations, whilst in second year it was about fitting in with the context, yet still somehow stand out. Then in third year the story of the building; the narrative; was the main focus. Form rarely followed function, and even typology was glossed over in pursuit of originality. Modernists pride themselves on originality, yet throughout the world buildings look more and more similar.

A few brave architects dare to go against the grain, some of them go beyond Modernism into the unknown, others look to the past for less hypocritical -isms such as classicism. This is where my past year's journey has led me. Working in a practice of roman classicism and other ancient styles has allowed me to get a glimpse into a hidden world, which is normally strictly censored at contemporary architecture schools. As one of my friends said; 'this would NEVER be allowed at the AA!' To make our in-office discussions even better we share the space with a contemporary modernist – think glass, steel, concrete and timber with few, but considered expressed elements. Things like Sky Frame windows, shadow gaps and award winning extensions in magazines you have never heard of. Sort of like Homebase DIY on steroids.

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Just because it is old, it is not set in stone. It is possible to reinterpret the old styles and 'rules', this can be seen in the work of John Simpson's architects whose columns are especially characteristic. A common misconception amongst contemporary architects is that the 'five classical orders' and proportions are all you need to know, but this would lead to very bland buildings. In reality, there are many more precedents to choose from than five, and even more if you go beyond the Roman and Greek canon. Proportions are not laws either, they are merely guidelines based on precedents, however, even the ancient architects broke these rules on occasion.

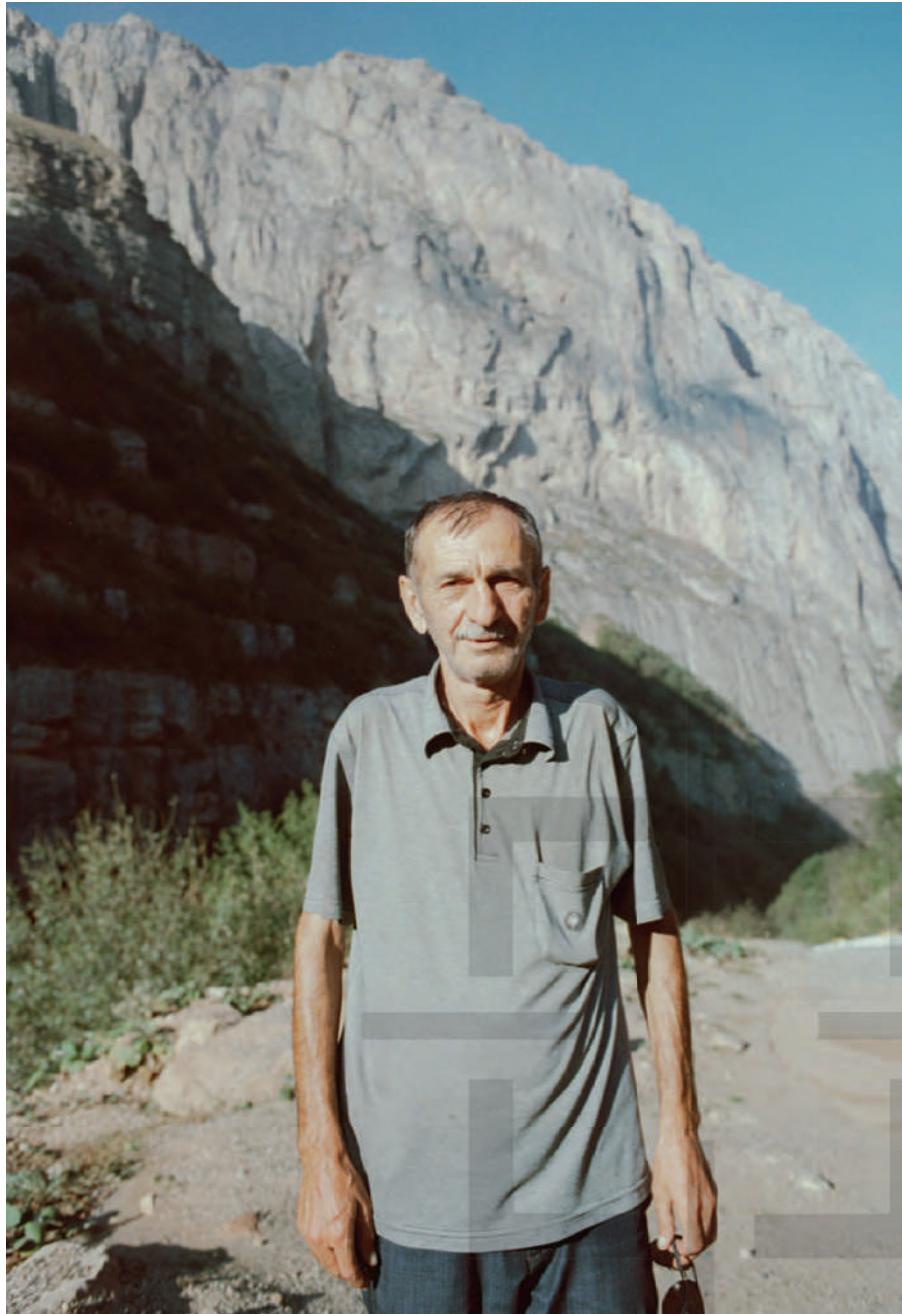
Modernists usually work in plan, in order to arrange spaces functionally or along a narrative. The elevations are then extruded from the plan and manipulated to achieve the specific look that the architect desires. Maybe, it is their lack of confidence, but it seems contemporary architects rarely look to the sky as they never really consider their ceilings. Of course, as a functionalist, I do appreciate suspended ceiling tiles, after all they are functional and ... well, functional sums it up. Perhaps it would be possible to change the Modernist's perception if we take a hint from architectural photography – seeking out completely empty buildings, like a football stadium at 11am on a Tuesday, they manage to capture how lifeless and static the buildings can be. Therefore, I urge you to investigate the potential of ceilings, as these will always be utterly lifeless, just like the way you envision your architecture.

Being able to manipulate, rearrange and design the plan is a great skill, some might say it is the most important skill of an architect. Mostly I agree, but there are many other complimentary skills that the architect must possess, because life is more than a plan. Life is lived moment to moment, while the large moves may be orchestrated by a grander plan or ambition, it is the here and now that we experience. Designing merely in plan is like building a car without seats, because you realised that it can fit many more people if you stack them like cutlery in a drawer. However, if you watch a car commercial, it is not the destination, but the journey that matters. Therefore, the doctrine should be form follows feelings - design with your heart.

As in any other field we stand on the shoulders of giants, but we must not forget the battles fought and lessons learned. In the field of vehicles, electric cars are thought to be revolutionising, but this is an old, tried and tested idea. Henry Ford and Nicola Tesla tried many times but due to poor battery technology is never took off. Likewise, in architecture, the flat roof and parapet made popular by minimalist and modernist architects alike can be seen on numerous historical buildings. One should not strive to be original; be critical and the original might just follow.

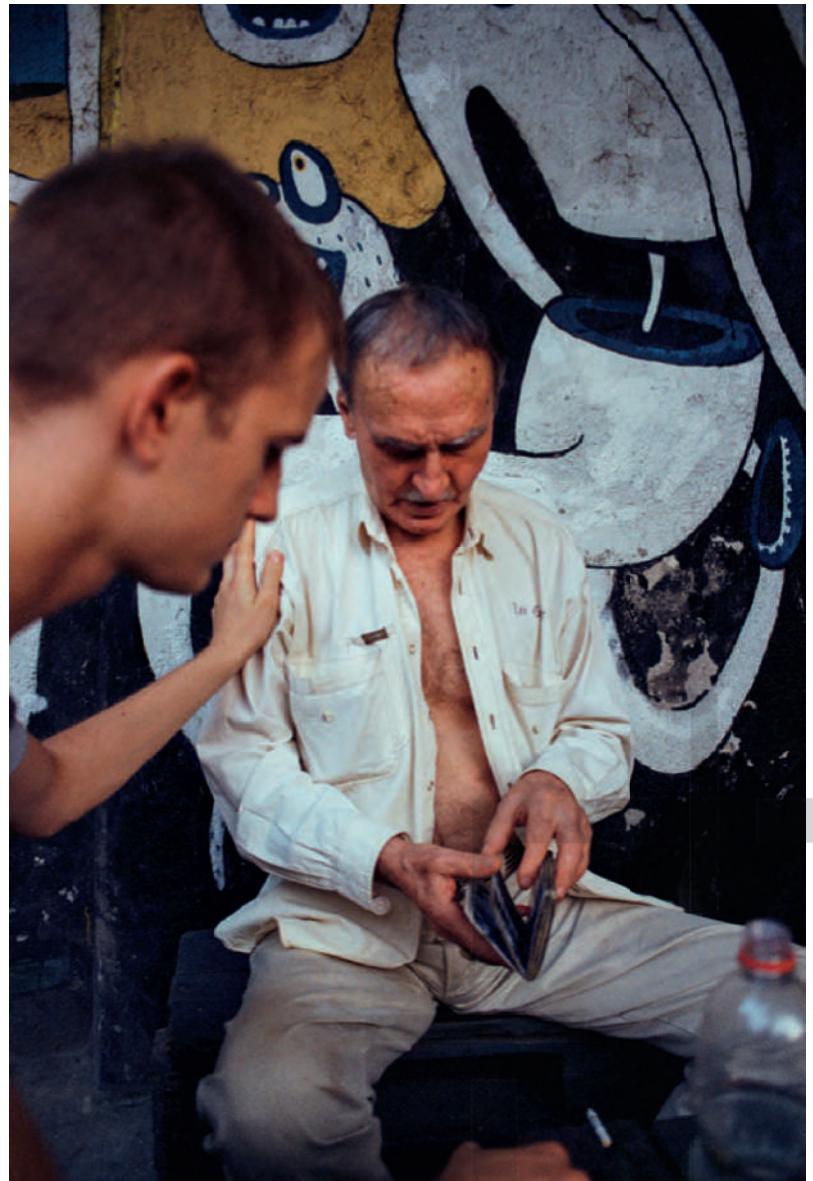
At Bath there is a clause in the marking criteria, which talks about the building being in the spirit of our time. On one hand this can be considered biased and limiting, favouring modernist styles, while rendering classicisms or any other defined style outside of the bounds. It can, however, also be challenged, as our time is a time of innovation and questioning the norm. Therefore, the spirit should allow for returning to past methods to see if they have any overlooked merit.

The biggest failure of architects is that they fail to see what the main driver of architectural styles or -isms really is – taste. Other factors include precedents, culture, climate and cost. Having worked across the board, both for 'evil developers' versus private mansions and dreamy university projects versus down to earth house extensions: design is extremely subjective. The objective factors in architecture that I have identified so far are, light, connection to nature, functionality, cost-benefit choices and thoroughness of vision. I do not blame architects for going with the status quo, after all most people cannot be held accountable for their own upbringing as often life just happens to you. However, I take it as my responsibility to question the norm, in order that we may do better, even if that means being a stranger.



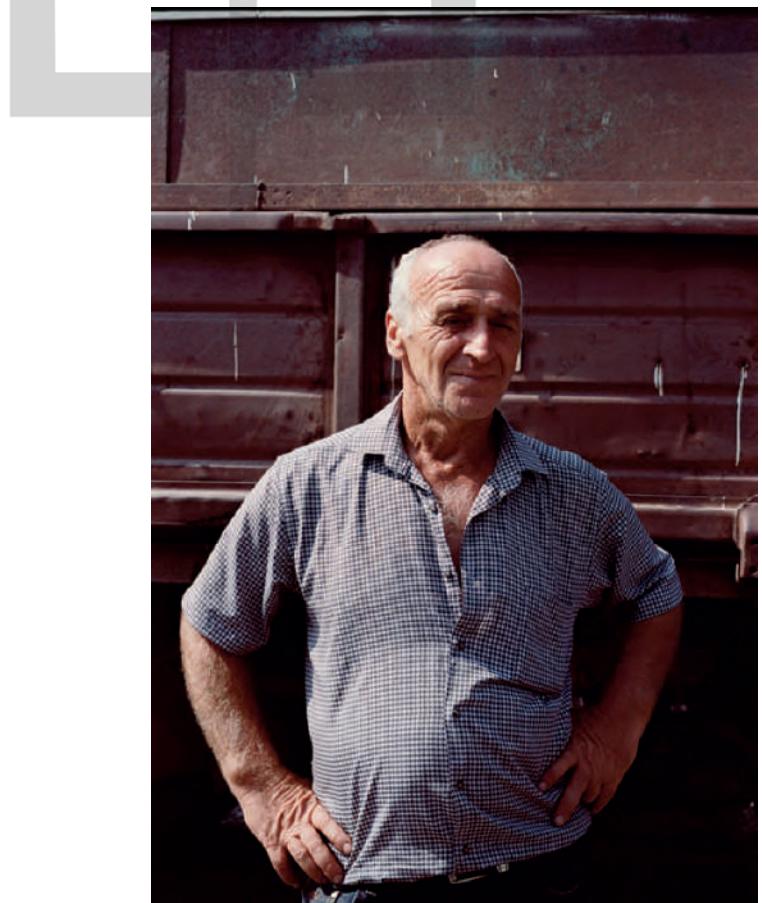
do not talk
to
s t r a n g e r s







you might
fall in
love



A stranger to the world



Taking place in a time before the age of smartphones and social media, Richard Linklater's 'Before Sunrise' tells the story of two strangers who meet on a train from Budapest in the summer of 1994. Celine, a young French woman on her way back to Paris, chances upon Jesse, a young American man who is to catch a flight from Vienna back to the United States early the next morning. Through striking up a conversation with her it soon becomes apparent that a connection is forming between them. He convinces her to get off the train with him upon reaching Vienna and they proceed to roam around the city until the following morning.

Their experience together is a transient one – early in the film it is established that they will likely never see each other again and so this facilitates the opportunity for a deeply personal exchange, free from the constraints of everyday life – in fact it is the dialogue between these two individuals that almost entirely comprises the film. The places they visit and traverse through, though it may not be noticeable at first, subtly reflect this and in this way highlight how our environments can mould our experiences in connecting with others – even strangers.

Modes of transport feature throughout the film, from the train in which they meet to the tram that they ride through the city. In these moments, whilst the two characters are at rest, everything is moving around them. As such the everchanging nature of the world we live in is highlighted, its impermanence reflecting the transient nature of their meeting. At the same time, they are isolated from all that is going on around them – everything outside their moving box is of no concern to them, their only focus is each other.

Many scenes in the film simply feature long shots of the two walking through the unfamiliar streets of Vienna. They are both foreigners to this place, strangers in this environment, yet in this way they share this experience of not knowing their surroundings. This serves to bring them together and deepen their connection as they move away from being 'strangers' to something more.

Places of leisure also feature, notably moulding their experience together. During the film Celine and Jesse visit an amusement park, romantically sharing their first kiss at the top of a Ferris wheel. In this place of 'fun' they are disconnected from reality, existing in their own happy 'bubble' free from the constraints of reality, allowing them to come closer together. The only constraint of which they are ever aware is time, the limited time that they have together which makes it so precious.

As they progress through the night they begin to speak more openly to one another. Two notable scenes illustrate this – one taking place in a bar where they discuss past relationships and one taking place in a café where they stage fake phone conversations, in which they play one another's friends from home whom they are pretending to call. In these conversations they reveal personal stories and admit their attraction to one another, and it

is the intimacy of doing so that is reflected in the setting of these scenes. The nature of the bar and café environment, whereby one is provided with a space of respite, is one that facilitates focus upon whomever you are with, catalysing such exchanges as that had between Celine and Jesse.

When their time together eventually comes to its end, the dilation of time which they had experienced in their transient night together dissipates as they experience the final moments of their exchange upon the train platform at which it began. The dynamic nature of the station environment, that of constant change, appropriately frames this moment in which these two individuals, no longer strangers, face the realisation of time having caught up to them.

Through this film, based upon a personal experience, Linklater demonstrates what it is to truly make a connection with another individual. The limit to the time that Celine and Jesse share together is essential to the depth reached in this transient encounter, yet it is the environments in which this occurs that arguably has a powerful influence upon the shaping of this intimate experience. This transition from strangers to something more is one which explores the blurring boundaries which define human relationships, and so in that we question what is the meaning of 'stranger'.

A Study of 'Stranger' :: Before Sunrise

Part 3

w h a t ,
Why, When, Where?

... a n d

What Next?

When you reveal to people that you are undertaking what we call Part 3, you are greeted with one of three responses. The Architect looks at you with a silent nod of understanding, expressing empathy for the trials you will shortly be putting yourself through. The Architecture Student looks up in a mix of wonder, dread and curiosity, yearning to be done with it all whilst simultaneously contemplating whether it's worth it. The Non-Architect is simply bemused, questioning why you have to go back to university having already completed five or six years of study.

This 'article' is a summary of questions people often ask about Part 3, and as such, is purely a collection of observations and opinions. The Brexit vote and the RIBA's proposed overhaul of the architectural education system has further called into question the validity and future of the qualification process, so we will also briefly touch on that. Again, just observations and opinions, so definitely don't take my word for it.

What is Part 3?

The UK has a curious piece of legislation known as The Architects Act 1997 that protects the title, 'Architect'. This means that unless you have completed a set of qualifications, or otherwise proven that you have the equivalent body of knowledge and skill, then you are not entitled to call yourself an architect.

The conventional route to qualifying as an architect in the UK is tripartite. Part 1 is the Bachelor's degree, where you learn the bread and butter of architecture and begin developing your identity as a designer. Part 2 is typically your Master's (or Diploma), where you further your knowledge, test your skills and push yourself in more complex projects. Part 3 is then a professional course that covers a whole spectrum of issues relating to practice, management and law, intended to equip you with the know-how to run your own practice. It is a part-time qualification undertaken whilst working in practice and culminates in registration with the Architects Registration Board (ARB), allowing you to (legally) call yourself an architect. There are of course alternatives to this, and I will leave you to consult the RIBA guide on How to Become an Architect if you are so inclined.

I guess we call it Part 3 because it's much

Why would you do it?

The most simple reason is to finally be able to call yourself an architect. This is often accompanied by a pay rise, depending on where you work. Over the course of study, you will have gained considerable knowledge on how to run a project and a business. Your practice can then charge you out for more money, so you become a more profitable asset. Marketing yourself as an architect means you are a professional, and have achieved a degree of competence, skill and care in which clients (and the public) can put their trust.

Now you don't have to be an architect to design, draw or work in architectural practice. Architectural practices are often composed of assistants, technologists, CAD/BIM managers, all of whom are just as important to the operation of the practice. The ARB and RIBA don't necessarily protect the role of the architect in industry. You don't have to qualify in order to be able to submit a planning application or get a builder to construct someone's home. Being an architect does mean, however, that you can (and must) have Professional Indemnity insurance (PI) to protect you and your business, in case anything happens, i.e. if someone decides to sue you.

When should you do it?

The commonly held myth inside and outside the profession is that it takes seven years from finishing school to registering with the ARB. I can safely say I have not met a single person who has done it in this time. It's true that the minimum duration of study in the UK is equivalent to seven years, i.e. a 3-year Bachelor's, a 2-year Master's and a minimum 2 years of work in professional practice. The typical Part 2 graduate will have a year's architectural experience under their belt on completing their full-time studies. In theory,

if you begin Part 3 that autumn, you will have had the requisite amount of experience by the time you undertake your final interview for qualification a year later.

In reality, most people need a break. Part 3 requires a lot of commitment outside working hours, and the last thing you might want to do is sign their evenings and weekends away whilst trying to hold down a full-time job. Most people feel they need a certain level of experience before feeling ready to embark on the process to qualifying as a professional. Some would rather wait until they have the 'right project' or perhaps work their way up within a practice first. This varies from person to person and you will find that any Part 3 course will consist of candidates with all levels of experience, working at different kinds of practices and from a range of educational backgrounds. There is no set formula.

How and where should you do it?

In many ways, it doesn't really matter where you do Part 3. The ARB and RIBA require all Part 3 courses to impart a basic comprehension of issues such as contract administration, UK legislation and practice management, before deeming you suitable for entry to the profession. The method of testing varies considerably across institutions, but typically includes a mix of written and oral examinations, a written case study, a professional CV and career evaluation, as well as proof of your practical experience documented electronically within a Professional Education and Development Record (aka the much maligned PEDRs).

Your choice of institution might depend on your familiarity with the city or the institution itself. Your practice may have a record of people attending a certain university. Courses vary in length from two weeks to a year (or longer), and may consist of evening lectures once a week or intensive week-long lecture courses. Some cover a wider range of topics whereas others focus on the key criteria in more depth. You may have written exams or be assessed primarily through coursework. Some rely on distant learning, whereas others offer a more structured system of tutorials. You never quite hear people boast about where they completed Part 3, so your choice will likely depend on your preferred method of learning and the time you are able to commit.

What?

Why?

What next for Part 3?

Dusting off Part 3 and registering as an architect does not mean the learning process stops. In fact, both the ARB and RIBA Codes of Conduct expect members to 'keep their knowledge and skills relevant' and 'continue to develop and update their skills, knowledge and expertise throughout their careers for the benefit of their clients and the quality of the built environment'. Architecture is a profession that is constantly in flux and not keeping up means you risk falling behind quite quickly.

In 2013, the RIBA launched a review of the tripartite educational process in the UK, in response to a revised EU directive on the registration of architects in Europe. It sets out minimum requirements for qualification, as either five years of university-level study (5+0) or four years of study supplemented by two years of professional training (4+2). The current route to qualification in the UK represents a hybrid, making it rather longer than its counterparts on the continent.

One proposal to replace the current system is a revised 'integrated' 7-year programme which incorporates all the aspects of its predecessors but leads to qualification upon graduation. There has been considerable debate over these proposals, and I won't claim to knowing the right answer or put forward a case either way. On paper, the RIBA is seeking to provide a more direct route to qualification. However, will this maintain the level of competence and experience required of an architect? Will it lead to a longer, more intensive period of study? Will the increased cost of study be offset by higher starting salaries? How will it affect students wishing to study at different schools as part of their education? There is still some way to go before any of these proposals are implemented, but the debate is sure to go on.

Whilst the negotiations for Britain exiting the EU are still ongoing, it seems architects remain steadfast in their desire to maintain the mutual recognition of qualifications. This means that UK qualifications would still be recognised in Europe post-Brexit, and EU-qualified architects will still be able to work in the UK without having to go through the pains of Part 3. Whether you agree or disagree with that premise, having this cultural exchange undoubtedly enriches our design process and architectural landscape, and allows us greater access to opportunities abroad. In the interest of learning, it must be something we strive to preserve.

PS.
Apologies for the wordiness of the article and the lack of imagery... at least it's in keeping with Part 3.

HOSTILE TILE architecture

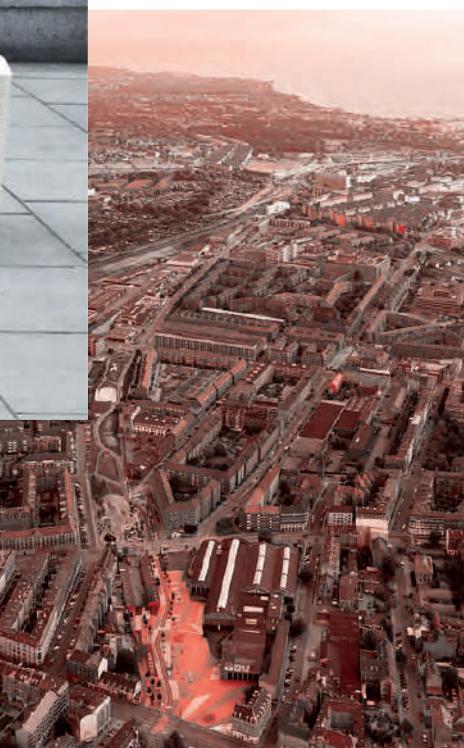
Sharp spikes, harsh lighting, concrete benches. It sounds like the set for a Netflix prison series, but it's the reality facing our cities today. Hostile architecture is taking over our urban spaces and making them uninhabitable for today's 'undesirables': the homeless and the youth.

The term hostile architecture refers to the type of urban design which discourages anti-social behaviour. At first glance, it seems like a good idea. I like that public transport is brightly lit, to deter dark deeds at the back of the bus. I'm not bothered by the blue lighting in public toilets, which makes the veins less visible and therefore harder to use needles. I even chuckle at the 'anti-peeing', hydrophobic paint used to bounce urine back onto the offender's shoes. These are reasonable steps that society has taken to make our public places safer and cleaner for everyone. But has it gone too far, and made some feel like strangers in their communities?

Hostile design often targets young people. Some businesses use 'mosquito devices,' which play a harsh, high-pitched noise only audible to those under a certain age. This prevents teenagers from loitering around their stores. Train stations have tried classical music. One UK residents' association even installed pink lighting which supposedly highlights teenage spots. With rising unemployment and the government budget for youth centres being cut by millions, teenagers have fewer and fewer places to socialise. We should be welcoming and nurturing the younger generation, not using their acne insecurities and music tastes to drive them away.

We're sending mixed messages to our youth. At home, my parents endlessly nag my teenage brother to "get off your computer!" and "go outside!" In 2012, a survey revealed that only a quarter of twelve to fifteen-year-olds get the recommended amount of exercise per day. A 2016 study showed how three quarters of children spend more time inside than prison inmates. There's no question who the culprit is here. Many have proven that technology and social media are detrimentally affecting the amount of fresh air young people get, leading to rises in obesity and mental health issues. And instead of fighting against this, we design public spaces to deter loitering and play high-pitched buzzing to herd teens away. We despair that, "kids these days aren't getting enough exercise", but post signs reading "NO BALL GAMES" and stick metal lumps to any smooth surface to prevent skateboarding. What have we come to when we regard groups of children spending time together as 'anti-social'? No wonder they all stay inside.

One piece of hostile design has gone above and beyond to reduce any type of undesirable behaviour. Highly controversial, the Camden Bench has been criticized as the "perfect anti-object." It was first installed in the London Borough of Camden in 2012 and promised to be a "safer" and "cleaner place to sit." At first, it's easy to see why. The concrete surface is coated in a spray which repels dirt and graffiti. There are no gaps into which a lazy luncher could stuff their empty crisp packet or leave a cigarette butt, and there is nowhere to stash a ziplock of drugs. When you sit down, there are recesses behind your legs to store your bags, concealing your belongings



from potential thieves. I think we would all agree that these features are pretty sound. However, the most obvious design feature is the bench's undulating form. The designers of the Camden Bench, Factory Furniture, say this is to make the seat "more inclusive", as there are opportunities to sit at different heights. (Conveniently, it is near impossible to skateboard on the uneven top.) However, an interview with Factory Furniture about their Camden Bench, revealed a more sinister intention behind the design. They said that, "Homelessness should never be tolerated in any society ... Close proximity to homelessness unfortunately makes us uncomfortable so perhaps it is good that we feel that and recognise homelessness as a problem rather than design to accommodate it."

Factory Furniture have clearly failed to understand that we can simultaneously recognise "homelessness as a problem," and ensure our designs don't alienate the rough sleeping community. Of course, homelessness cannot be eliminated overnight, neither can it be solved with one solution. When we've lobbied our MPs, donated to charity, volunteered in soup kitchens and hostels, we are left only with design. To end homelessness, we have to fight the problem on all fronts: political and economic, as well as design and the social attitudes it perpetrates [perpetuates?]. Architecture alone cannot solve homelessness, but it can alleviate some of the struggles of living on the streets.

Rough sleepers have it hard enough: retrofitted armrests divide benches to stop someone lying down. A few years ago, there was outrage at the metal spikes in shop doorways, which prevented rough sleepers from settling down for the night. Many businesses have since removed these due to the media attention, but the prejudice against homeless people prevails. Spikes are too obviously inhumane, and other, more cunning solutions have been found. Seattle recently installed 18 bike racks under a bridge, a location which had previously been a large homeless camp and is not a popular cycle route. 'Decorative' rocks have replaced many homeless spikes as they are deemed prettier and therefore more acceptable, despite serving the same function. The list goes on. This defensive architecture doesn't solve the problem of homelessness, which rose by 15% from 2016 to 2017 in the UK. Design like this just relocates it, to make us less "uncomfortable".

Homelessness aside, there is no doubt that goals of the Camden Bench were noble. Reducing theft and littering is a fight worth fighting. There is no question that it is a master of multifunctionality. But I do worry that the bench, which claims to tackle 28 different "street seating issues", from loitering and littering to skateboarding and sleeping, is just over-controlling. It tries to solve too much at once. Skateboarding and drug dealing are two entirely different types of behaviour (the first; legal and sporty, the second; illegal and unhealthy), and they can't be dealt with using the same solution. This generalisation of unwanted behaviours has led to a design which arguably solves none of the issues it set out to do.

In principle there is nothing wrong with influencing the public's behaviour through design. Roadside fences indicate where it isn't safe to cross the street, and no one has any qualms about that. Being forced to walk through duty-free at the airport is irritating but entirely harmless. But designs like the Camden Bench, homeless spikes and mosquito devices are aggressive. They alienate specific groups of people and make our cities more divided.

What we need is an urban landscape that works for everyone: for the office worker, the skateboarder, the street sleeper. The charity RainCity Housing puts the Camden Bench to shame with its multipurpose street furniture: during the day, their bench is just your average city bench, but at night you can lift up the backboard to create a shelter from the elements. The global business company IBM created a trio of outdoor adverts which doubled as a bench, a ramp and a rain shelter, in a campaign called Smart Ideas for Smarter Cities. These campaigns prove that our cities can be beautiful as well as inclusive. As with any relationship, the key to all this is communication and imagination. Local councils need to think outside the box, and more importantly, consult their communities to understand how to build better cities which meet everyone's needs. Well designed, inclusive spaces are not just a dream.

One of my favourite examples is the Superkilen park in Copenhagen, designed in part by the Bjarke Ingels Group. It's a masterpiece of landscape architecture, cultural fusion and vibrant social cohesion. The park is in Nørrebro, one of Copenhagen's poorest and most ethnically diverse neighbourhoods. Split into three different coloured sections (red, black, and green), Superkilen incorporates street furniture and designs from 60 different countries, which correspond to the nationalities of the local community. There's a fountain from Morocco, benches from Brazil, neon signs from Russia, and even a boxing ring from Thailand. The park is tailored to suit everyone: there's playground equipment for the kids, basketball courts for teens, barbecues for families, and chess boards for the grandparents. Nørrebro had previously been home to rioting and social unrest, and the site of the park had no obvious use or identity. Now, people go there to meet friends, visit the market, have a picnic, and listen to a music gigs. Undoubtedly, there have been complaints and wear and tear – this is real life after all, but what Superkilen shows us is that we can create quirky, happy, communal spaces for everyone. Unpleasant design is not the answer to society's problems. We need to stop dividing society into insiders and outsiders. All we need is a little time, a little imagination, and a little compassion, to make hostile architecture a thing of the past.

Architecture

From a strangers perspective

When I think of architecture I imagine modern houses with way too much glass and huge, overcompensating skyscrapers that are soon to have their views ruined by bigger, over-overcompensating ones. I think of buildings with ridiculous shapes and powerful colours, surrounded by lots of art snobs who make appreciative “hmms” or grunting noises. However, when I speak to architects on campus, my assumptions about them designing these sublime structures are mostly proven wrong. From the outsider's perspective, there's no understanding of how much time and effort goes into designing the smallest parts of projects; you don't see all the strange intricacies that have to be considered before a piece of architecture can even be imagined. You just imagine a simple ‘draw a building’ situation (but not in a belittling way, more in a ‘they are architects, they design buildings’ sort of way).

The best example I have of being a stranger to architects is the first time I entered the architecture building. I sat there at a table in the long hallway with some architecture friends and told them how ‘cool’ their building was compared to any of the buildings occupied by the politics department, which all have the same, grey, brutalist feel - I kind of feel like I've travelled back a few decades every time I look at the building IWN. But after my complimentary remarks about the building, thinking I was about to be accepted by the architects because I watch Grand Designs and therefore must know everything, they explained to me all the reasons why the building was awfully designed, poorly funded, and generally rushed.

Suddenly, I realised being an architect must be a living nightmare.

Surrounded by buildings with so many faults and flaws that the general public would never notice, unable to do anything about it. At least, as a politics student, if there's something political that I don't like I can shout very loudly about it and, if enough people get involved in the shouting, maybe some change might happen. For the architect, it's not like they can rock up and shout at a building until all the flaws disappear.

Another completely alien part of architects was this idea that they get their own studio spaces. Claiming a part of the university as their own? I'm out here struggling to get my preferred seat in the library while these architects have their own studio desks – seems like a pretty sweet deal. Having never seen these studio spaces in reality, I have no idea what they're like, but from the outsider's perspective you imagine huge tables, big enough to sleep on/under when deadlines are approaching, with blueprints for incredible structures spread out across them, and previous works rolled up like posters ready to be taken somewhere and built. Lots of pencils and rulers and compasses – all the stuff I haven't owned since year 11 because politics tends not to require much drawing. An abundance of space to think, imagine and develop concepts and ideas for all the skyscrapers and modern houses I mentioned

S u d d e n l y ,
I r e a l i s e d
b e i n g a n
a r c h i t e c t
m u s t b e
a l i v i n g
n i g h t m a r e .

earlier. Of course, this is probably nothing like reality, but the benefit of being a stranger is the fact that you can idealise everything in your imagination.

Again, speaking on behalf of strangers to architecture, you imagine the programs architects use to be complex, but also assume that if you want to learn to use them for whatever reason, YouTube or Google will teach you all you need to know in a few minutes. I made this mistake in sixth form when I assumed I could design a building for my EPQ using Sketchup... then AutoCAD... before finally settling on simply building the house on Sims 3 and praying no one noticed. Basically, I quickly realised in the time it took me to work out how to make a cube on Sketchup I could have built an entire house and family on the Sims and made them all get married and die. Because of this, my assumptions about architects changed; suddenly they weren't just good at drawing, they were masters of computer wizardry.

Finally, and probably most sadly, as I mentioned before, strangers assume architects will always be designing the most incredible, futuristic structures. However, by putting in a little bit of thought, you realise that all buildings - even the questionable ones have to be designed. Then you realise that 90% of buildings look pretty boring in reality, and some poor architect has had to sit there, listen to a boring design brief, and boringly design a boring building that probably took up a boring 1% of their creative ability. Instead of being utilised to their maximum potential, designing those incredible structures that are surrounded by art snobs, their 7 years of hard work and creative development are forced to abide by the poorly-funded, unimaginative design briefs of rich property developers who unashamedly seek more profit at the expense of these incredible minds. Maybe I'm just being cynical but, as a stranger, from my experience of architects, none of them are as boring as the buildings they're often forced to design.

Strangers again

And yet again,

We become strangers to those entangled memories shaping the forms of our

s e l f

And yet once more,

We embark on a journey unlike the one before.

S t r a n g e r

Is a name I am too often called,

For the ever changing landscapes of my

w o r l d

unfold.

Time and time again I am eager to attend,

Yet each pulse closer to familiar -

Is followed with one ebb further away from

h e r e .

And life is not of reaching out statically

For the dangers in that lie deeply.

Yet the constant flux in stranger things,

Is the world in which we be.

A n d y e t a g a i n ,

We become strangers from who we were

What a beautiful thing to be -

For the privilege of experiencing that of complete metamorphoses.

A n d y e t o n c e m o r e ,

We become strangers again:

In a world where strange and space is

interwoven

And as strides carry us across paths otherwise

unknown

Familiar strangers might join and we might even find our way

h o m e .

