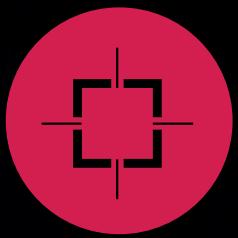


paperspace



ISSUE

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DEPARTMENT OF ARCHITECTURE AND CIVIL ENGINEERING

7

STUDENT HISTORY
OPINION REVIEW



paperspace



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Colophon

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Thank you to those who contributed their photos, work and drawings.

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Well Hello there and Happy 2017! Welcome to the 7th issue of Paperspace.
With the theme of 7.

7 is a most curious theme. When we first came up with the idea for the theme, we began thinking of it as its literal definition. It's a number. We joked about how people always ask if it actually takes 7 years to train to become an architect. We thought about its associations with 7, such as The Deadly Sins, Wonders of the World and Snow White's dwarves. But in a time of fake news, Brexit polls and election results, we began to discuss how 7 infers numbers, logic, superstition, statistics and much more than first comes to mind.

Close to home, in our dear city of Bath, this academic year celebrates 50th anniversary of the University of Bath. It's an exciting time to feel part of this University. The **50 years of Grey** article has a look at how far we have come. And what is even more exciting, this semester we moved into our brand new shiny department building, **4ES**.

Following on from this, there is an excitement and idea of progression, challenge and evolution, a common underlying thread running between a lot of the articles. **7m²** addresses the difficulties associated with small spaces and urban living. **7000 Built it** looks at the need for architects in refugee camps such as the Calais Jungle. The **Art of Slowness** ponders whether we are living life too much in the fast lane and **Lost poetry, Lost soul** addresses the idea that rationalisation has resulted in the loss of poetry in our cities. There is an underlying message, questioning where we are in the architectural industry, but moreover as a species.

I hope you enjoy reading this issue of Paperspace, as much as I have enjoyed working with such a fantastic team, for now is the time to celebrate togetherness.

Editor in Chief of Paperspace

Issy Spence

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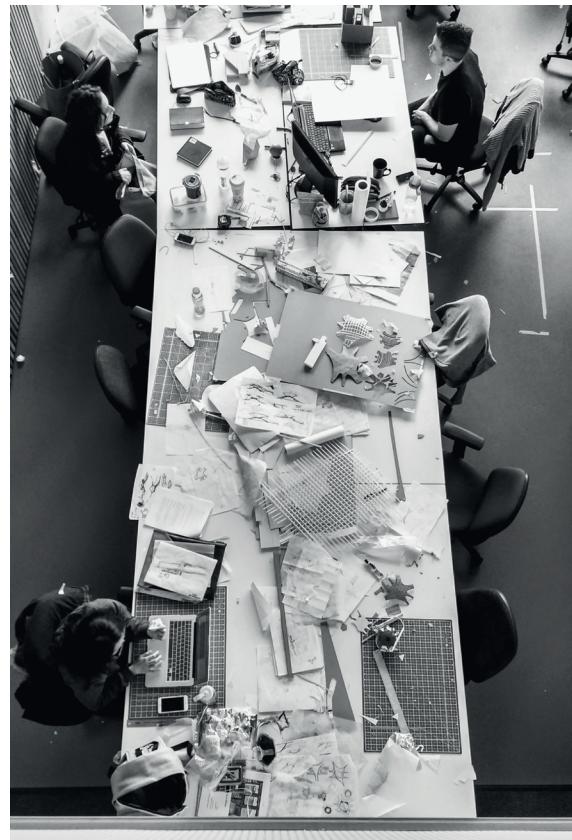
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Feilden Clegg Bradley Studios are an award-winning architectural practice with an international reputation for design quality, for pioneering environmental expertise and a progressive architectural approach.

We are proud of our long-standing relationship with the School of Architecture and with the University of Bath. We learn from you, we employ you, we teach you and we taught a lot of your teachers too!

First Year Project: Daidala

250 new faces, 42 sculptures, 6 weeks and a tight material palette: it's the first year sculpture project, this year's brief to design a structure encompassing 'weightlessness'.

By Harry Wyatt

For some of us the journey has been a sharp reminder that structures need to be designed to stand up as well as look good. Transitioning from model making to the reality, the stark difference between white board and OSB became ever too real. Many of us wandered into the realm of the workshop with unrealistic expectations, only to realise that you will not in fact get a supporting wooden dowel into the side of an 8mm thick board or that if you turn up at a reasonable hour you won't get the workshop slots you desire. You've got to have the early-morning line-waiting enthusiasm of an iPhone launch day customer to grab those spots. But after six weeks of engineer-architect collaboration and, for some, a taster of the architect's version of nightlife every group had succeeded in creating something that grudgingly obeyed Newton's laws.

As in previous years, the project provided a broad concept but with strict guidelines on its construction. Material limitations were six 1.2m lengths of 2x2, two 1.2x0.6m OSB boards, blue board and canvas sheet and 7.5m of rope - with the added challenge that each could be cut no more than 4 times and every part had to be used. But despite all having an identical brief and palette the students produced fantastic diversity in design. The works ranged in height, from below eye level, to a 5.6m needle - which



Weightlessness in 1:1 Model

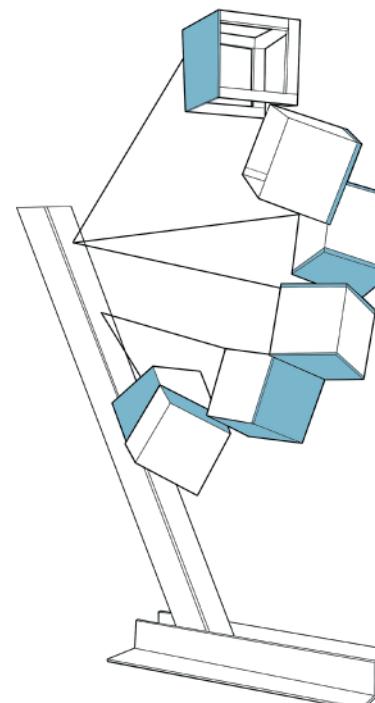
owes much gratitude to whoever decided the new studios should be double height. Some sculptures consisted of only right angles while others had none at all. In spite of the 'four straight cuts' rule some groups developed almost organic forms, from a geometric tornado built from triangles to a sweeping curve achieved by fanning pieces of board.

Some pleasingly creative uses of the materials included one group using the canvas structurally as a member in tension. The majority had used it as a face for a wooden frame or simply employed its tensile properties to support itself only. Another group took initiative from the canvas, blue board, and OSB being provided in identical quantities to create 3 identical pieces forming the core of their work, bringing the contrast between the materials to life.

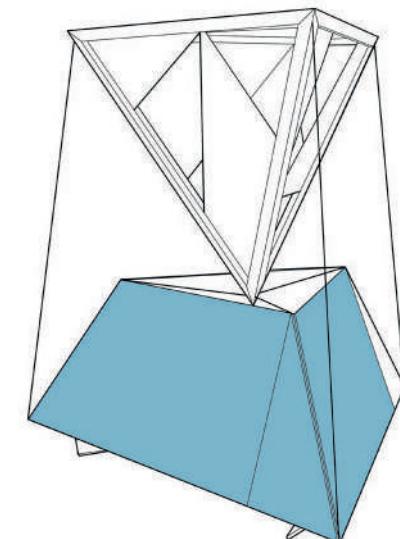
On the day of the crit all 42 sculptures were put to popular vote, one poll for the first year students and another for the wider department (tutors, 2nd, 4th and 6th years). Group 19's tower of cubes which seemed to rise up like a bunch of helium balloons topped the first year vote, while group 18's tetrahedron floating over an equally geometric base, won the wider department's. We have interviewed each group to ask them about their sculpture and the challenges it posed.



Weightlessness in Group 18's 1:1 Model



- G. Sullivan Paul



- H. Wyatt

Group 19 - Winner of Freshers' poll

Y. Chen, E. Clemens, S. Mansfield, M. McMaster, G. Sullivan-Paul, W. Yan

What inspired your sculpture?

Inspiration came from the architectural sculptures of Santiago Calatrava.

What was the biggest challenge in designing the sculpture?

The biggest design challenge was probably the boxes - working out which ones are made up of what material and how we would adapt to the timber being significantly heavier than the OSB. The timber was strong, but heavy and chunky so we had to adapt our design by cutting the timber lengths in half down the middle to make them appear more 'weightless'.

What did the tutors say they liked most and least about your work in the crit?

They liked the idea but they thought we should spend more time thinking about joins in the base and the arrangement of the boxes, and make sure it is a stable structure. Also, not to compromise the design over the structure of the sculpture – the tutors thought we had let the engineers change the design too much so it lost the element of weightlessness found in the model.

Any advice would you give to next years freshers?

Keep focused on the brief! If you start moving away from how your sculpture links to the brief, reassess as a group. Group communication is so important in the early stages, even though you don't know each other too well don't be afraid to say what you think. Try and come up with creative design solutions when translating your model to full scale; don't compromise for practicality so much it takes away from your original design.

Group 18 - Winner of wider department poll

C. Chicet, B. Chater, E. Linney, J. Martin, R. Stegfellner, H. Wyatt

The skylon, from the Festival of Britain inspired our design.

Finding a way to use all the materials without anything feeling superfluous or afterthought. The canvas in particular was a challenge to use. We wanted to fit it within triangular frames without any pieces overlapping but had to cut it from rectangular sheets without leftovers. While the initial design came together quite quickly it took a whole week to get the canvas right.

The concept and general execution was well received but some of the joints and details were criticised. Wooden blocks on the backside of the OSB and blue board (to enable us to screw the boards together) went against the overall elegance of the design and the junction between the wood and canvas wasn't very neat.

Make the most of the workshop as early on as possible. It really helps to work with scraps of the real material in 1:1 scale to develop complex joints. Also, the more work you can get done before the manic rush for workshop space in the final fortnight the better.

7 Facts About Us: An Interview With Architecture Students

Here Sophie and I interviewed architecture students on how they feel about their lives. A huge thank you to everyone who talked to us.

By Peilin Liao

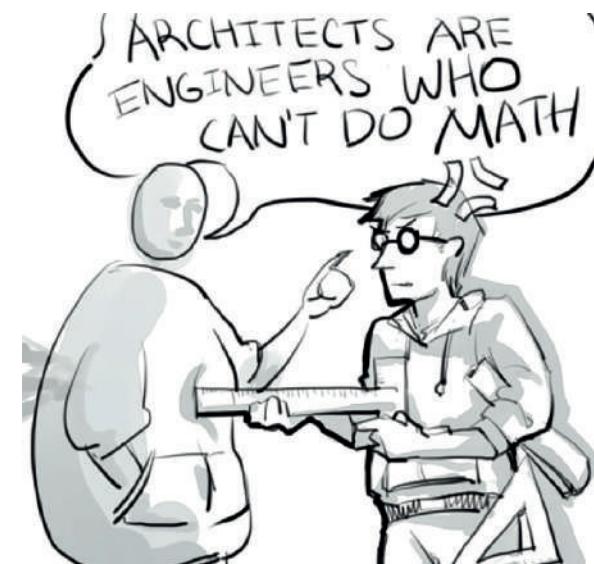
"Oh, you are an architecture student, does your degree take 7 years?" I was speechless when my friend, a physics student asked me that question. I remember last time he asked me if I needed to spend 10 years in the university — and not even be a postgraduate when I finished. No matter how I explain it, architecture students appear to be a special species in university. Actually, even the weirdest architecture student wants understanding and, especially, appreciation.

1. "Architecture in Bath is an intense course, but we LOVE it."

Question: Use 3 words to describe your subject (Architecture).

"Fun, messy, studio" — Ivy, Year 1

You feel like saying goodbye to your life every time you enter the studio. At the beginning of the semester, you swear you will be productive in the studio and will have a work-life balance, but in the end you skip a lecture to finish your model or just live in the studio. Sounds miserable, however this happens to every architecture student from time to time. Surprisingly, everyone seems to be enjoy their lives, because architecture is about, "Having technology combined with creativity." — Freya, Year 3.



What's your relationship with your architects / civil engineers? (illust: Peilin Liao)

2. "Civil Engineers are rubbish..... Ah actually, I really love my engineers."

Question: What's the relationship like between architects and civil engineers?

It was interesting to see that architecture students in the early years of study tend to have more negative comments on civil engineering students, hence they have few good words to say about civil engineers in real life. In the university, architecture and civil engineering students learn from each other by co-working, but actually the way we work together is not that similar to the construction industry. So, dear architects, the more you work with civil engineers, the more you learn about how lovely they are. Try to 'truss' your engineers.

"We separated ourselves (in a group project), then the architects refused to do the calculation and the engineers refused to do the design." — Complaints from Year 1 students

"There are no differences between the two...there shouldn't be, at least. A lot of us (during the year one project) did the same thing but people labelled themselves 'Architects' or 'Civil Engineers', realistically they just study the same A-Level subjects." — Ben, Year 4

"There is a strong cohesion between us." — James, Year 4

3. "Anyone who says they don't procrastinate is a liar."

Question: Do you procrastinate?

Good news for every architecture student: don't feel so guilty after you spend the whole morning in bed before the deadline or end up playing table tennis in the studio.

"I think procrastinating is not a problem, as long as you know you are procrastinating. It is fine to procrastinate, just let your mind get ready for real work." — Ben, Year 4

"Yes, I procrastinate in an effective way. Like the other day I cleaned all my housemates' dishes for them." — Tom, Year 3
(I wish I had such a nice flatmate!)

4. "Sleep is for the weak."

Question: How late have you stayed up until in the studio?

"Until 3 am." — Ben, Year 1

"The whole night." — Tiffany, Year 3

"I have worked for 47 hours straight." — Issy, Year 4

How can one work for almost two whole days without sleeping? The tricky thing about architecture is that the workload from student to student varies, even though we are working on the same project. Design is a continuous process, hence you are always thinking about how to improve your ideas— that's where the workload comes from. As the laziest architecture student, I have been worrying about my sleep since I received an offer from the University of Bath. Any health advice for architecture students?



Do you remember how late you have stayed until in the studio? (illust: Peilin Liao)

5. "I definitely need to sleep after the crit."

Question: What do you usually do after a crit?

It was the first time I realised how important the crit is after seeing people hug each other, go bananas or even cry when their crit is finished. For a moment, you don't realise that you are free from the stress and pain of finishing your project.

"Usually I get drunk, party a little bit, get two days off and come back with the report." — Veljko, Year 4

"I go out fairly often during the project, but I actually slept after the first crit was done." — James, Year 4

6. "If you feel bad about your work, stop it immediately."

Question: What's the secret to a great project?

You may doubt the way your tutor marks your project, but you definitely know whether you enjoy doing it or not. It is hard to say how to get a high mark, but there are ways to make you feel good throughout the project.

"It is to start early." — Maddi, Year 1

"Everything is reasoned well, everything is finished and just getting well within it so far." — Anne, Year 3

"Patience." — Ralf, Year 1

"Finding a concept, sticking with it, and developing the concept throughout the whole project. When you get stuck, just go back to the same concept and go back to the former design rather than just doing it because it works." — James, Year 4



Tell us what you think about studio life (illust: Peilin Liao)

7. "The course in Bath is more practical, we learnt how to visualise things."

This question is for Erasmus students in Bath: What's the difference between studying in Bath and your original school?

"I think the difference is that in Bath they are thinking more about visualisation, and it is more technical... like in our project, the brief asks to design a principle, but does not delve too deeply into construction." — Freya, Year 3

RIBA Mentoring Scheme

Two 2nd years reflect on their experiences of the brand new scheme that aims to establish a relationship between students and Bath and Bristol based practices.

By Anna Godefroy and Oliwia Jackowska

WHAT: In 2016, the RIBA proposed a new project to the Part 1 undergraduate students of UK : a student mentoring program through which regional offices can give students an insight an insight of their potential future. For this first year, 450 mentors and 900 students (including more than 50 from University of Bath) took part in the program.

WHY: The purpose of this program was to support the students, to help them developing in order to become fully-qualified architects and to give them a proper chance to know about the life in a practice.

HOW: The mentors had to organise three sessions for a pair of students: an introduction to working life at the practice, a presentation of a successful project, and how it is presented, the follow-through of a current project.

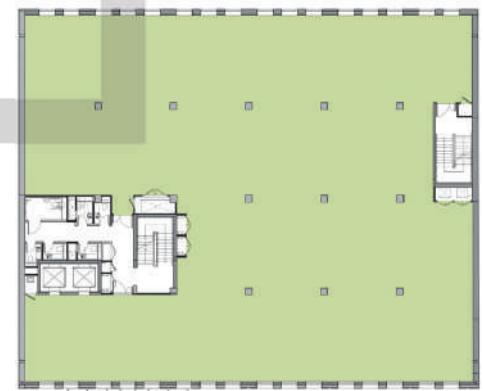


Oliwia's mentor group on the site visit in Bristol.

WHERE:

Anna: Stride Treglown is a huge practice based in Bristol but expanded all around UK. They employ more than 300 people, creating a framework of architects, interior designers, landscape architects, town planners, urban designers, project managers, building surveyors, environmental consultants and graphic designers. They have already worked on buildings that the students of Bath Uni know very well : the Lime Tree, the Quads and the Chancellor Building.

Oliwia: CODA Architects is a Bristol based practice that specialises in many areas, but the healthcare is their great domain. They are a hardworking bunch of architects, taking part in numerous competitions and completing award winning projects, aiming both to meet client requirements to the highest standard, as well as being environmentally sustainable.



Typical floor of the 20 Manvers Street by Stride Treglown.



Projects

Anna: For our first session together, Toni organised a site visit with all the construction team on a current project the practice is doing. It is located near the train station, at the 20 Manvers Street. This is the renovation of a concrete frame construction built in 1972. This six storey building was originally aimed for offices and the 4th floor was a residential penthouse. A new fourth floor with full height glazing on all elevations will provide an impressive panoramic view over Bath's skyline and to the open countryside beyond. Luckily for us, we have been able to climb on the roof on construction to admire the amazing 360° view of Bath and Somerset. Impressive.



A render of the 4th floor and the view on Bath by Stride Treglown.

Oliwia: Our mentors, Ronnie and Claire, on our first meeting, took us on a journey around a huge project that triggered their healthcare career and established CODA Architects as a leading practice in the field. The commission started as an extension to then existing old hospital, but now it includes the Haematology and Oncology Centre, Bristol Heart Institute and Bristol Royal Infirmary Ward Block. They bravely succeeded in facing the challenge to innovate the old arrangement and piece by piece are giving a new life to it. One of the highlights was the Ward Block's about 30-metre-deep atrium that accommodates reception and serves as a centre of circulation. Even though, being the heart of the building, the huge space feels comfortable and quiet thanks to an incredible colourful timber installation that prevented sound from echoing. Despite being the designer of this incredible space, Ronnie, who is acrophobic, could not fully appreciate the view from the highest point of the atrium. What amazed me most about this place is that even though it was hospital it didn't feel like death, but it was all about life.



One of facades in the hospital we visited by CODA Architects.

The Experience

Anna: I have absolutely no regret in doing this RIBA mentoring program. It was a great to experience the practice life and make my mind clear about my future in architecture. I had the chance to meet Toni, who truly helped me to have an overview about the design process of a project, the construction, the relationships in a team and the progress of my studies. As she graduated from the University of Bath and is very young, it was easy to talk to her and she was more than happy to meet us and to find the most interesting things to do. She also gave me some feedback about the applications for my placement : as a mentor she was really committed to her job and as an architect she made me dream to manage my projects and my life as well as she does. I found the practice really interesting and I can now compare it to the small practices of 6-10 people. Their organisation and their work development is a huge machine. Toni presented us a lot of her co-workers and they even did a 'crit' in front of us to present their current projects. It was kind of weird to be the one giving feedbacks this time. To conclude: I recommend it 100%.

Oliwia: My mentors showed me honestly that architecture is just like any other discipline – you need to work hard (sometimes for free) and make your way to establish the value you want to represent. Ronnie and Claire gave us an insight into real life architecture, where the green roof on your drawings is almost always an unrealistic dream, that gets verified but the tight budget and client's expectations. However, I was surprised to learn that sometimes an architect enjoys help from a poet in order to define the movement through spaces and find a way to describe it to the client. But most importantly, I have learnt that the very first job we get is the biggest turn in our lives, because that's what determines our later career path, since the type of project that is completed first, triggers another projects of the same type.

"I have learnt that the very first job we get is the biggest turn in our lives."

Tips before you sign up:

RUN TO WRITE YOUR NAME !!!! No kidding. Just a few practices are in Bath and with projects going on you maybe won't have time to find a way to go in the middle of the countryside, 30km

PREPARE YOURSELF. Tell your mentor what kind of meetings you would like to attend, and what you are looking for in general. Prepare your burning questions about life in practice, job or studies for each meeting.

DON'T BE SHY. The mentors are here to help you. They might offer you to help you with placement applications and any feedback is good to take. If you have a doubt about your future career, they'll probably be the best to guide you.

RIBA Mentoring Scheme - Mentor interview

Toni was my mentor during the RIBA program. She is an architect at Stride Treglown and agreed to answer our questions. She validated her Part 3 two years ago.

By Anna Godefroy

Anna Godefroy : Hello Toni! Thanks a lot for answering our questions today. So, as students, I think it is very important for us to know if the life in practice is as stressful as the student life?

Toni Riddiford: *laughs* No, to be honest, it is a much more peasable life. During the week, I do 9 to 5 daily but for some projects I would be required to work on week-ends, on big presentations for example. Some people stay later, but this is really up to you. We don't have as much pressure as other practices because we work well as a team.

A.G :What are you working on at the moment ?

T.R : We are developing a lot of projects in Bath and especially at the University. We are building students' accommodation on campus, so hopefully you'll see this project very soon. Unfortunately, some others are quite confidential...

A.G : Do you have a good evolution process here ?

T.R : Yes, I hope to become an associate before my 30's. It is more a personal challenge but we generally evolve quickly in the structure and they encourage our progression.

A.G : What was your academic background?

T.R : I did all my studies at the University of Bath as I am from here originally. During my Year Out I spent 6 months in TP Bennett, in London. Then, I was an architectural assistant in Holder Mathias Architects and Stride Treglown until I validated my Part 3 and became a RIBA certificated architect.



Toni during the site visit in Bath.

A.G : What is your design approach ?

T.R : In Stride Treglown, we try to respond as well as possible to the site context. Our architecture is not about pre-determined style or fashion : we strive to generate design that simply feels right. We also meet the environmental requirements of sustainability in our buildings, as it is one of the main important parts of a project.

A.G : Do you often take Part 1 students on placement ?

T.R : We do usually take on a number of 'year out' students. These typically being Part 1 graduates who start around September and spend 12 months with us before going back to complete their Part 2. Several individuals in our London office are Bath graduates so they are aware of the format of the course and they have offered placements in the past.

A.G : Well, thank you very much for your time. See you soon Toni.

"Our architecture is not about pre-determined style or fashion: we strive to generate design that simply feels right."



New student accommodation on campus (Polden).

50 Years of Grey

Following the celebrations of the University's 50th anniversary, I got interested in how our university became what it is today. What is the story behind the grey concrete of campus?

By Paulina Konkina

The University of Bath almost didn't happen. It was partly a chance meeting between a college principal in Bristol and a senior council official in Bath that led to the establishment of a new university that has become a centre of research and teaching known across the world, where we study today.

The Bristol College of Science and Technology was expanding and could not find new premises in Bristol in the 1960s. Mr George Moore, its principal - who later went on to become the first Vice-Chancellor - happened to mention the problem to Mr H Brand, Director of Education for Bath, who suggested the Claverton Down site on the edge of Bath during the interval of a school play. The College was a part of the Bristol Trade School, which was set up to provide industrial training to the middle classes in 1856. It grew and developed a link with the University of Bristol, providing its Faculty of Engineering. However, the College broke from the University to focus on an expanded role in technical education following the Education Act of 1944.

Of course, it was not solely a chance conversation that created our university. It was a time of great optimism – the government was funding the expansion of higher education, recommending that the College, and others like it, be given a full university status. Now the College had a new site for a fresh beginning alongside the government approval for university status. By 1964, the first building was underway, and by 1966, The University of Bath: A Technological University took in its first students. It was not just buildings that were created: the foundations of the traditions and ethos of Bath were formed. As Lord Hinton of Bankside, its first Chancellor, said: "The city has generously provided land on a site which is ideal. However, a university is not merely bricks and mortar; it is a community with ideals and traditions."

The 1970s saw the University expand its work and teaching to an extent where it could no longer be called the Bath University of Technology, becoming the University of Bath instead. The new art events and projects included the Arts Barn Centre and the first University of Bath Arts Festival, following the first Film Society lecture. In 1973, the Holburne Museum became a part of the University, aiming to house art and artefacts of the past and present under one roof where it could be enjoyed by the general public and studied in-depth by students.

The University continued to develop as a major research organisation during the 1980s. Professor Rodney Quayle, the fourth Vice-Chancellor, wanted to make research as important as teaching had previously been at Bath. The Vice-Chancellor focused on bringing in young, bright professors whose remit was to champion research across the University. It was not only in research that the University was changing: Bath was becoming increasingly international. It took important steps towards becoming an ambassador for Britain from when the then School of Modern Languages took in its first students to the launch of the School of Management's MBA in Malaysia. In 1987, the International Office was built to help the growing number of students from abroad settle into life at Bath.



Sketch of Parade from RHMM Architects who masterplanned the University

The 1990s saw the link between the University and the city of Bath grow more widely. The University became one of the major centres of sport in the country, launching the first degree-level sports scholarship. New facilities such as an athletics track, an outdoor tennis centre and the Sports Training Village were opened, becoming a pioneering complex with hundreds of thousands of visitors using the same facilities as some of the best athletes in the country.

The past few years have also seen the University changing and expanding. With hundreds of new students and new facilities such as on campus, life at Bath is now more vibrant than ever. Of course, nothing is ever perfect – but we can all agree that the last 50 years have made our University a fulfilling place to study, and hope that the next 50 will be as successful.

Across the pond and into Delft: An Erasmus Experience

Erasmus - that weird word that you hear floating about in first year and saw when you applied way back when, before initiating your Architecture journey.

By Sonya Falkovskia

The Erasmus exchange is a program where you have the chance to study in a university you probably never thought you would ever go to, let alone live in the country it is situated in. For Bath Architecture students we have the option to go to the following cities - Helsinki, Munich, Madrid, Lisbon, Paris, Lyon and Delft. I have just finished my 3rd year semester at TU Delft and it was so good that it became worthy enough to write about in this here magazine.

European universities are organised in a completely different way to Bath. There is this thing called a 'minor' - what is this strange and foreign concept? Well, its a course that you can choose when studying abroad. For most of the universities available you can choose from about 3-4 minors ranging from urban studies to fine tuning your model making skills. I personally did the course called 'House of the Future'. Yes, it really was as vague as it sounds but nonetheless a course I really enjoyed taking.

All three of these units run simultaneously and at the beginning it was difficult to get my head around. They are all seemingly different but now I realise they all have one very big thing in common - GROUP PRESENTATIONS - the bane of everybody's life in this unit. Every week there is a new group and a new presentation to look forward to.

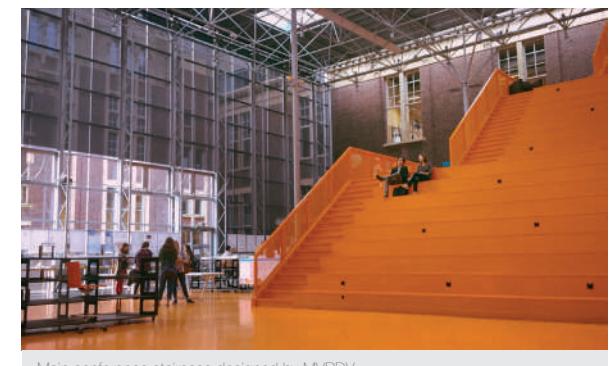
Design studies is the biggest unit where we have the brief to design 'A House of the Future'. We work in pairs and decide on our future scenario, location, time scale, client, budget - everything. Now we are still working in groups of 3/4 to look at different aspects of a design project to combine everything we have learnt into our own concept. We made some nice models in the groups and its great to try out different materials here. Laser cutters, CNC milling machines, 3D printers along with materials like resin, gypsum, concrete and wood are all possibilities to experiment with presenting an idea through a creative model.



A literal glowing beacon for all those lost architecture students

Form studies will require us to design and build a table inspired by a chair (given from a choice of 5). Model studies needs us to build a model at scale of a given building - most important thing learnt - when making a model everything takes at least three times longer. if you are lucky.

The exchange is a strange thing. It comes at a time when you just start to get to grips with Architecture and the ins and outs of Bath itself, you leave to go to a totally different university and not to mention have to go through freshers week once more. Before going to TU Delft I felt somewhat conflicted. Third year in Bath sounded really good - the projects were totally different to what we had done before and I felt like I would be missing out on something, but now having come to the end of my time abroad I realise that in every university you will learn worthwhile skills and ways of thinking unique to that place.



Main conference staircase designed by MVRDV

Erasmus taught me more about what it takes to become an 'architect' and that is simply put - life experience. No university can teach you everything, its impossible. One will be too technical whilst the other will be too free, and even if you manage to get a good balance between the two there's always theory thrown into the mix.

Studying in a different university after two years at Bath perhaps did come at the perfect time. It gave me distance to reflect upon everything I had learnt in those manic two years and to see how I had changed as a person. Especially after placement and now Erasmus I have learnt the most in the past 12 months than I think I have ever learnt in my education. Being thrown into a totally new context of a new city even without the university aspect is enough to teach you a lot. So hopefully I have learnt a thing or two about Architecture not just from a Delft point of view but also to think about what Bath has taught me in comparison.



STYLOS - Architecture's very own 122 year old student association



Famed and prized hall of chairs



Spence on Spence: The Basil Spence Project

3 years of build up to the infamous Basil Spence Project, Spence shares things she learnt during the process and some work of her friends.

By Issy Spence

I can't quite believe that I am writing this: I SURVIVED BASIL SPENCE! And in fact, I enjoyed it. This year's brief was to redesign the current train station in Oxford. It was an exciting brief, set off the back of a live competition set by Oxford Council. With constraints to consider such as working with a live railway and the imminent electrification of the Great Western Line, the brief also demanded the inclusion of commercial and retail opportunities, a youth hostel and a lot of bike parking spaces... It is truly amazing to see how everyone's designs evolve over the course of the 10 weeks. We kept finding ourselves saying 'I can't believe how much our scheme has changed.' It's fast-paced, challenging and slightly surreal once it's all over with. I thought I'd perhaps reminisce and share a few things I've learnt and tips for making the most out of Basil Spence:

1. Strength in the idea - The best projects had a strong cohesive idea that was extremely well executed in all aspects of their design, from environmental to materiality to their philosophy. The winning one, with Emma Moberg, Matt McCluskey, Helen Needs and Zach Wynne, made their scheme come to life by focusing on the rich literature culture of Oxford.

2. Delight in the Design Process - seek inspiration for the design from many different sources, whether philosophical reading or a subconscious blind drawing experimentation.

3. Simplicity - Glenn Murcott's quote 'Simplicity does not ignore the complexity it highlights the importance,' was particularly pertinent. You can never make a design too simple, but can far too easily overcomplicate and dilute your ideas with clutter.



The winning Basil Spence scheme: Emma Moberg, Matt McCluskey, Helen Needs and Zach Wynne design a train station that celebrates the rich literature of Oxford.

4. Beauty in the components - Making the materials and details work hard. Although it sounds like I am in love with a brick, find an element that can work at all scales on your project.

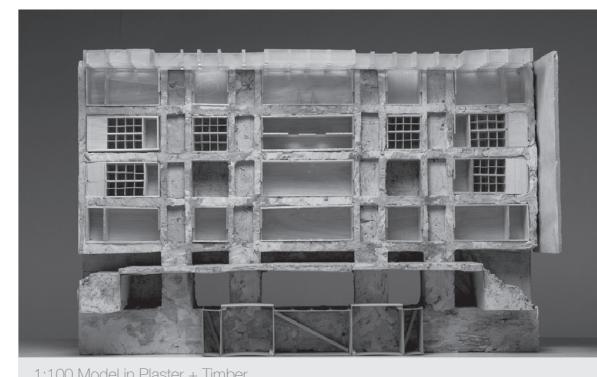
5. Clarity - Make sure you can quickly explain what your scheme is about. Ideally, convey the essence of the scheme in a sentence.

6. Overall Project Organisation - Set yourself mini-deadlines and design freezes. Stick to them.

7. Enjoy it! Make things you've never made before, don't be afraid to be bold and learn from it. Anyway I am going to stop being cheesy and here is some wonderful work from the Basil Spence Project 2016 ...



Views from the Oxfordshire Countryside looking at the winning scheme



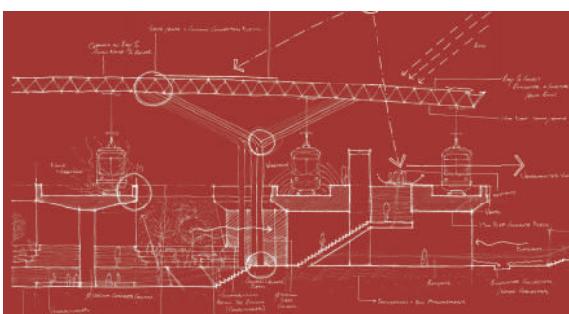
1:100 Model in Plaster + Timber



Group 11 want to claim back the derelict land, the wastelands, surrounding train stations.



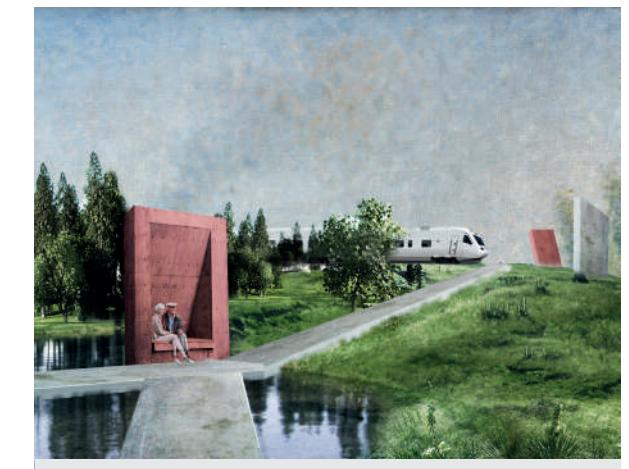
Model tells us in a Paperspace exclusive how Basil Spence is pretty great



Group 23 win a prize for the most likely to be constructed (Render + Sketch)



Group 20 get on their Virtual Reality headsets for their 'Cyclotopia' scheme



Group 7 challenge what a train station needs to be, sinking the program underground and offering parkland to the people of Oxford



Group 13 incorporate a theatre, activating the public realm, at their train station (Model + Render)

4ES: One Semester In

University of Bath's new home for Architecture and Civil Engineering, from a student's perspective.

By Zeid Truscott

4ES, the new home to the 1st, 3rd and 4th year studios, opened last September and now, one semester in, I thought it would be a good time to review it.

Like all projects in this department, a project success is measured by how it compares to the Learning Objectives set out in the brief. Since I don't have the brief and would have different objectives compared to the University I thought it was worth coming up with some student focussed Learning Objectives:

LO1: The studios should provide spaces to accommodate full year groups (10%)

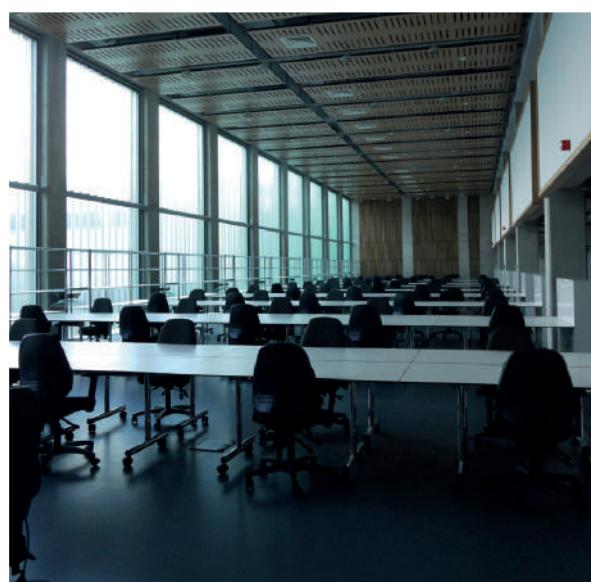
LO2: The studios should provide a variety of learning environments (20%)

LO3: facilitate the 24 hour studio lifestyle (30%)

LO4: be a warm, well lit environment (20%)

LO5: provide new and improved spaces for crits (10%)

LO6: facilitate a strong community with the year (10%)



Studio in 4ES before the start of the year

LO1: Yes

Currently the studio spaces should accommodate full architecture years, though it does get cramped in group projects and may not accommodate everyone in the future with the student number increasing.



Will it stand up? First years prepare their sculptures for their first crit

LO2: Not quite.

It would be nice if the studios had different room sizes and desk layouts like the studios in 6E, though the large open space is great for community making.



Third year studio's Christmas tree with Daniel Wong star

LO3: Getting there

The fact that we have a kitchen for each studio, 24 hour access and showers is amazing. However, vending machines and beds would be very much appreciated.



Exhibition boards featuring 4th years work

LO4: Getting there

The artificial lighting is amazing, the natural lighting is ok but, the frosted windows are giving me cabin fever. The heating is also quite good, but it would be nice if it stayed on past 2am.



4th years working hard

LO5: Yes

The new building does have great crit bays that sit next to the studios. This means, for a crit you only have to move a few steps to pin up, however, with the loss of access to the old crit room it has become a bit of a pain for those based in 6E.



All year groups work displayed in an Open Day exhibition

LO6: Yes

The large double height spaces are a great community building space. In the 3rd year studios the spaces have facilitated many year group events like; the Christmas bauble competition, studio buffet, project awards and secret santa (with Christmas tree).

Overall score: 67% or a high 2:1

7 Intelligences

Intelligent Interests

"Anything that is worth teaching can be presented in many different ways. These multiple ways can make use of our multiple intelligences." - Howard Gardner

By Ben Hair

In our final History and Theory Lecture with Alex Wright this year he posed the question; "What is the most important trait of the architect?". A room of hungover 4th year students mustered a plethora of responses despite the seemingly endless intoxication that the end of Basil Spence brings. Among others, "Intelligence" was suggested.

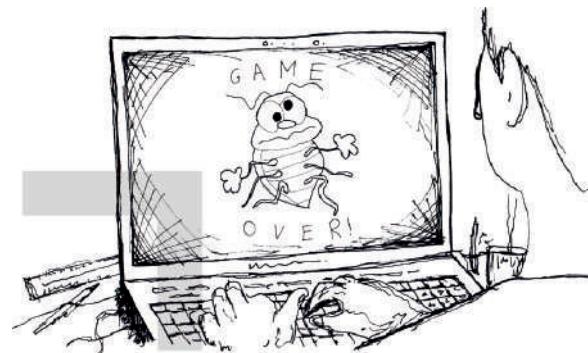
Howard Gardner, a developmental psychologist, is the father of the theory Multiple Intelligences. Gardner's theory outlines seven core intelligences that exist independently of one another. An Architect is often described with the cliché, 'a jack of all trades but a master of none', so Gardner's theory is perhaps an apt way to dissect the mental minefield of architectural education.

Multiple Intelligences theory lists seven intelligences: Logical-Mathematical, Bodily-Kinaesthetic, Musical, Linguistic, Spatial, Interpersonal and Intrapersonal. How do each of these form the makeup of an architecture student? And how are they utilised within the body of an architectural education?

"a solution to a problem can be constructed before it is articulated"

Traditional measures of 'intelligence' tend to give priority to what Gardner terms Logical-Mathematical intelligence. Architecture students have a wealth of this intelligence, and put artlessly, architecture is an extended essay in problem solving. That is not to say that Architecture is a linear process (we've all read the gospel of the Bath spiral), as Gardner would argue that "a solution to a problem can be constructed before it is articulated.". In a way, this is the part before the plan argument. We have the intelligence to see the solution (the part), and the battle is holding onto that solution and delivering its purest manifestation or articulation. Having said that, architecture students do lack a logical intelligence on a much simpler level that is thrust upon us. There is little logic in not sleeping, or rather, a lack of sleep destroys logic; AutoCad's gridsnap function defies logic, SketchUp bugsplats laughs in the face of logic and the plotter slicing through your final plot at the eleventh hour before crit urinates on the grave of logic. But when your project is pinned up with the lineweights just so, and a Skalgubbar army strategically

deployed across your building, all the inconsequential madness of the last 48 hours melts away, and hopefully, with some luck your manifestation is as beautiful as your part and the articulation is an embodiment of your solution.



Bugsplat - the enemy of logic.

Bodily-Kinaesthetic intelligence is in my experience a neglected intelligence among architecture students. This intelligence is concerned with the cognition of movement. Sport's science students for example may be blessed with a wealth of such an intelligence with an almost effortless grasp on coordination, but due to the demands and drains of studio life I fear that architecture students' Bodily-Kinaesthetic intelligence may dwindle. All too often on walking around studio one might hear such quips as "I haven't moved from my desk in seven hours" or "I haven't left this *expletive* room in two days". Cruelly it is when a deadline is fast approaching that you can see the extent of the damage a desk life has had on an architecture student as they run to the printers with all the grace of a new born giraffe; limp, lame and lumbering. Their Bodily-Kinaesthetic intelligence has waned.



The fall of bodily intelligence.

Musical and Linguistic intelligences shouldn't be overlooked but are perhaps less directly applicable to an architectural student. Musical intelligence maybe abundant in some students but not uniformly spread across a year group. Many students have great and diverse musical talents that we often don't see in the studio. And whilst all of us have a base wealth of Linguistic Intelligence, some architecture students will excel more in this area with a notable ability for explaining the narrative, the poetics or the bullsh*t of their scheme. Whichever term you chose to employ, it is undeniable that when watching certain crits, you feel yourself believing in their scheme a little bit more as you're swept up in the melody and the semantics of their rhetoric. Although it is a delicate balance, between the beauty and the BS, I predict that those of us who lean towards the former possess a higher level of Musical and Linguistic Intelligence.

As architecture students, the word 'space' is all too often route one when describing a scheme. Our understanding of this thing called 'space' draws unsurprisingly on our Spatial Intelligence. Being taught the formal practices of architecture; drawing measured plans, sections and elevations; unlocks much of this intelligence. We're constantly endeavouring to explain and represent our ideas of space and show just how adept our Spatial Intelligence is. I often come to the realisation that the idea of a space in my head is sometimes a bit of a stretch from the drawing or the model I present. The drawings are not inaccurate, but the understanding of what a given space might be like in reality is sometimes a little off. Our architectural education teaches us to understand what makes a good space and this builds on our Spatial Intelligence. We can all appreciate what a space is physically, but looking at it critically and understanding how it will feel to be inside it is a much more complex skill.

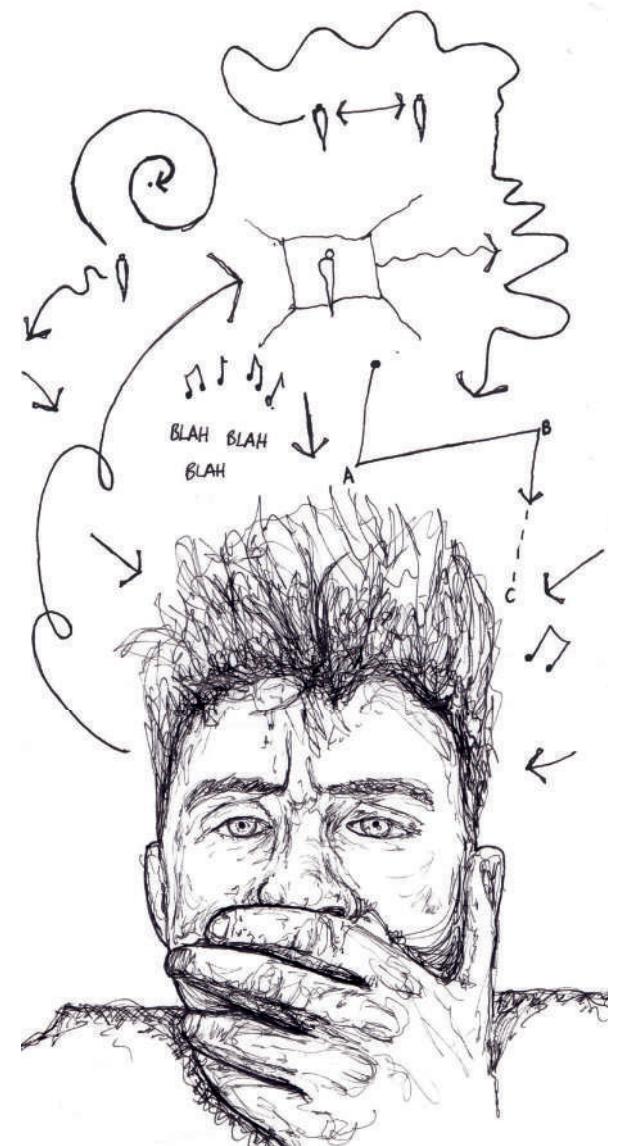
"Interpersonal Intelligence builds on a core capacity to notice distinctions among others", namely changes in mood, temperament and motivations. We often find ourselves trying to understand how people move, feel and react in studying architecture, which surely draws on our Interpersonal Intelligence. On a macro level our ability to understand people defines all aspects of design from the pragmatics of circulation to the poetics of place making. Once we have drawn on our Spatial Intelligence to understand a space, we then might draw on our Interpersonal Intelligence to envisage how a person might use that space. Zooming in on an architecture student, an ability to read, understand and react to critics can define the whole pathway of



Interpersonal investigations.

a review. An architect or architecture student that doesn't engage with people is missing out on half the fun, frustration and whimsy of the challenge presented to them.

Intrapersonal Intelligence is perhaps the hardest to understand and utilise, but is arguably the most important. It was also something I largely undervalued until very recently. If Interpersonal Intelligence gives us the means to understand others, Intrapersonal Intelligence gives us the means to understand one's self. In designing we question time and again what is important to ourselves, what takes priority, and in doing so we interrogate ourselves intimately. This constant internal questioning, one would hope, will be leading to an altogether better understanding of self, and is perhaps why we defend our schemes so doggedly when questioned by older, more experienced practitioners. Intrapersonal Intelligence has a pivotal and painful role in architectural study. A comprehensive review of self is impossible, but with every design decision there is further introspection and we move bit by bit closer to a level of self-understanding that might answer the questions we once didn't have the answers to.



Introspection - a question of self.

Cold Control, Warm Treatment

Why do we punish each other for wrongdoings, are we justified to do so, and what can we learn about punishment from a remote place like Nuuk, Greenland.

By Sebastian Stripp

We order our buildings, we order our society and we try our best to order the people within it. Architects make assumptions about a building's users; what is the building for, what type of user is it, what do people do in such buildings and so on. This is reflected through conceptual, spatial, and detail design of a building, but some users do not behave themselves. Such as students staying late in studio, hindering night time thermal purging. Some Modern architecture also tries to lead, guide or simply control the path of the user through the building. Even the simple organisation of rooms and their functions is a way to control the user's behaviour.

In Nuuk, the capital of Greenland, a new correctional facility is currently underway. This is another milestone towards Greenland's independence from Denmark. It will be the first closed facility with enough resources to accommodate the local prisoners who are currently sitting in Denmark due to a lack of infrastructure, personnel and the appropriate rehabilitation offers. The facility is located with one of the best views of the mountain Sermitsiaq, which is a major landmark of Nuuk. The natural slope of the land allows unhindered views of the monumental mountains, juxtaposed by the ever-changing sky and sea, which is what gives life to this remote location.



The facade consists of more than 5,500 m² of Corten steel cladding, amounting to 150 ton, shipped in from Denmark

However, such a view also serves as a reminder of what freedom lies outside the 5 metre Corten steel wall. A correctional facility such as this sits well with the local Inuit belief that 'criminal behaviour' is a disease to be cured rather than a motive to carry out a punishment. Nevertheless, modern rehabilitation stems from a wish to control and discipline citizens.

The current facilities in Nuuk are very sparse, and consist mainly of open quarters where the inmates can roam freely with some regulations. In Greenland, the concept of freedom is very different from our western approach. Nobody owns any land in Greenland, not even in cities. You only get permission to build your house or building on a piece of land licensed by the state, then you own only the building as long as it stands. Therefore, legally there are no private gardens, because you cannot own nature; in Greenland, nature owns you.

This freedom and respect for nature is deeply engrained in the Inuit, but not always in a romantic, 'let's build a wonderful prison on a beautiful hill side' -way. Up here, mother-nature shows all her faces. All this autonomy means the Inuit are very independent, and like any westerner they will be devastated if they cannot provide for their own family. Hence, a common form of light punishment would be to confiscate their boat or rifle, which are

their two main tools for gathering food. Likewise, many prison sentences in the open institutions only require you to spend the night, while you go out to work or visit your family during the day. But this small infringement of freedom is a big punishment to them, and for some it provides a structural framework, which allows them to adjust back into ordered civilization again.

Punishment in Europe has changed considerably since the times when people were tortured in public. These very physical methods stem from an idea that punishment was about retribution. The public display helped justifying the torture and discourage others from following in their footsteps. Sometimes cities school children were taken past these spectacles as a form of education into social order. This raises an important question of what punishment is about, beyond vengeance? If a man kills his wife, one could punish him to take from him what he took from his wife. This would lead to capital punishment.

Furthermore, punishment used to be very ritual; had he killed his wife with a knife, that same knife would be used in the 'ceremony' of his punishment. Likewise stealing was in many places settled by cutting off the hand, and still is in some. But what if we could be sure the man would not commit another crime, after all he only had one wife. Would there be any need to punish him by torture or imprisonment at all?

Similarly, imagine a bank robber who got away with all the money. Why should we spent resources trying to capture him and lock him up, if we could be sure that the money he had just acquired was enough for him not to rob another bank.

Of course, the bank may wish for the money to be returned, but the main reason to punish these two diverse criminals, is not so much to do with them as individuals. Punishment is about control of society.

This leads us on to the two main theories of punishment, namely the consequentialist and the retributivist. The consequentialist theory is about deterring other wrongdoers by making an example of the criminal. However, if you take this to the extreme you can argue that it would be for the greater good to punish an innocent. Imagine there has been a murder.

Finding the murderer requires many resources and money, but finding someone who looks like a murderer is easier. If you convince the public he is the murderer and then punish him, you may thereby deter other potential murderers from committing a crime. However, this would probably lead to an unstable society of distrust.

The retributivist theory is simply about revenge, an eye for an eye. This is a recurrent theme in American movies, where immoral characters often 'get what they deserve'. Though, in the mid-20th century this was considered a barbaric view, taking pleasure in the suffering of others. Rehabilitation on the other hand, considers the criminal himself and what would benefit him as well as society. Leading to deterring crime, but also leaving the offender better off, hopefully as a reformed character, who will not reoffend.

Nevertheless, regardless of the reason for catching criminals, deep down it is all about order and control.



The new facility provides panoramic views of the surrounding sea and mountains

Home/House: From Names to Numbers

'The faithful heart does not like to ramble about without a homestead. It needs a fixed spot to return to, it wants its square house.' - Tarjeei Vesaas

By Bethan Scorey

Compared by Freud to a mother's womb, a house is a container which relieves its human contents from the vicissitudes of external environment, thereby functioning primarily as a physical shelter to which its occupant can retire for rest and refuge. The fundamental principle of a house, therefore, is territorial; a peaceful accommodation between individuals and the world.

Settlers command their own modest piece of the earth and build, according to their needs, a place of security and continuity from which to conduct their daily lives. As houses are configured over time to accommodate human topography the imprint of their inhabitants becomes evident.

'Dwelling' helps to nurture individualism; the very process of bringing a place into existence helps to craft a person's identity through self-evaluation. Likewise the identity of a dweller is ingrained in their place; the form of a house can demonstrate the ethos of the individual by advertising their aspirations and ideals, even in their absence. There is a cohesion between ourselves and the places in which we have our being. You bind the goods and trappings of your life together with your dreams to make a place that is uniquely your own.

When executed, this process is an emotional investment in a conceived 'place'. Christian Norberg-Schulz explains that when 'dwelling is accomplished, our wish for belonging and participation is fulfilled'. The act of dwelling helps people to establish their world's centre, their axis mundi, both physically and psychologically. Here lies the distinction between 'house' and 'home'. As discussed by Heidegger, nearness is not necessarily physical. One can occupy buildings daily but not feel close to them, or yearn for a place not frequented in years. To feel 'homesick' is to feel a great affinity for your place.

The emergence of mechanisation and scientific reasoning applied to the home, Henceforth, dwellings deteriorated as authentic human habitats to make way for Le Corbusier's 'machines for living in.' Modernism was an attempt to explode conventions to relieve architecture from an overburdening sense of the past; to consign the cluttered and insalubrious living conditions of centuries to oblivion. Uneasy with the rigidity of the 'traditional home', modernists sought to accommodate the more relaxed, informal ways of contemporary family life. Architectural style was demoted to a subordinate position.

In a post-war era when Westerners increasingly alluded to economic and technical statistics to justify their decisions, houses became invested with economic rather than emotional value. Invaded by a different sensibility; that of the engineer and the entrepreneur, priority shifted to fulfilment of purpose rather than elegance of performance.

The disciplines of building and dwelling diverged to accommodate the vested interests of these professionals and the advance of a systemised industry, as developers implemented houses as consumer goods for customers to receive, and houses were assigned numbers as opposed to names.

Architects endeavoured to infuse houses with brand recognition, which recalled for their inhabitants aspirations that weren't quite their own. Le Corbusier pioneered the design of prototypical houses for unknown consumers with supposedly uniform, definitive requirements. In a statement of bland indifference to the complexity and vagaries of human existence, he maintained that individuals should adapt to the pre-ordained, universal solutions conceived by architects.

"A man speaks as an individual when he stands in his own doorway."

-Yi-Fu Tuan

Adversaries of the generalist and anti-individualist programme of modernism criticised the prioritisation of architectural dogma over individual human needs. Described as 'living cases manufactured by experts for philistines...devoid of all relation to the occupant', modernist houses stifled personal choice with rules and intimidation, in a complete negation of 'dwelling'.

Heidegger spoke of the diminishing nature of 'dwelling', and a growing feeling that 'modern man is, essentially and fundamentally, rootless'. Towns and cities are growing unchecked as expanses of land are developed speculatively. The ensuing acres of indifference are contributing to an overwhelming architectural and commercial uniformity, both locally and internationally, which is undermining physical 'place.'

"Place is security, space is freedom: we are attached to the one and long for the other."
-Yi-Fu Tuan

The concept of renting somewhat undermines 'dwelling' in its traditional sense, since tenants have neither built nor purchased their residence. I do not dispute that it is possible to foster a sense of 'home' and 'nearness' given time spent in any place; 'we reach an appreciation of the reality of place...and what it means to us emotionally by experience, rather than conjuring an image which is primarily visual'.³⁰ Nonetheless, the uncertain nature of living at the mercy and temperament of another human being endangers any emotional attachment or physical manifestation of that attachment. The 'home' becomes a temporary illusion; 'a dwelling which [one] cannot regard as his own hearth – where he might at last exclaim "here I am home" – but where instead he finds himself in someone else's house, in the house of a stranger who always watches him and throws him out if he does not pay his rent' says Marx.

Permanence is an integral element in the idea of place. 'Things and objects endure and are dependable in ways that human beings, with their biological weaknesses and shifting moods, do not endure and are not dependable' explains Yi-Fu Tuan. However, a secure sense of abiding space is threatened in circumstances of war or forced migration, while natural disasters and the prospect of nuclear annihilation continue to heighten awareness of the irreplaceability of the physical product of history and inhabitation.

Restlessness combined with a sense of displacement compels people to drift; far fewer families inhabit their homes for generations, whereas renting and geographic mobility have become normalised. Besides, the insatiable rise of communicative technology has rendered literal location irrelevant; the planet has become a global village.



Park Hill Flats, Hallam, Sheffield

Modern technology threatens to transform us into increasingly lonely, rootless, displaced persons. Technology impairs the dwellings capacity as a protective stronghold. Perception of 'space' is reduced to the 'flat surface of a monitor or the breadth of two hands on a keyboard', which allows human consciousness to be transported 'beyond' the confines of the home, thereby blurring the boundary between 'inside' and 'outside'. Likewise, it impairs the dwellings capacity as a place of refuge, as 'private space' is revealed as infinitely public when interior life is publicised on social media. We are no longer sheltered from the public surveillance by a well-defended private realm.

There is a good deal of irony in the fact that to relieve physical and mental comfort, the urban dweller periodically escapes his home to seek refuge in what he thinks are primitive surroundings.

As Bernard Rusofsky explains; 'Despite his mania for physical and mechanical comfort, his chances for finding relaxation hinge on its very absence.'

Angles in Architecture

'Rectangular rooms with rectangular doors and rectangular windows and hard smooth surfaces are places only for mechanical bodies.'

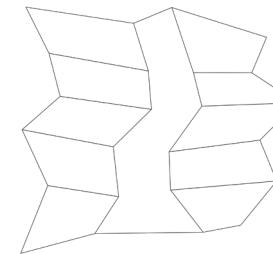
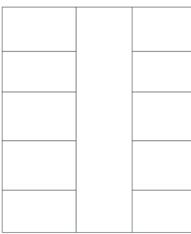
By Oliwia Jackowska

Nature is cyclical, nature is irregular, nature takes seemingly irrational geometries. Naturally created forms are mostly multifunctional, but never rectangular. Why then did a human end up choosing a life in rectangular, right-angled spaces? Right angles would not become the most common form in everyday architecture without a reason. We can only speculate, but there are various factors that influenced this outcome.

Interestingly, all ancient civilisations, even those that developed far from each other, adopted the right-angled form as the main module in their architecture. It might probably come from the fact that, in terms of construction, it is the most logical and easiest to achieve type of geometry. Others say, that especially Greeks adopted it to order the cities, so that the master planning was probable to be successful. In addition to being easy to manage and comfortable in terms of structure, rectangular architecture is neutral and can be used as a module for bigger scale building which means it is a mass product.

According to Sally Augustin in *Place Advantage: Applied Psychology for Interior Architecture* people who are used to living in spaces where the interior walls meet at right angles in the corners, perceive the world differently from people who grow up in spaces where they do not. Different corners have different qualities and certain characteristics associated with it. While right angles are neutral and have a stable balance, acute and convex angles can be disturbing, can feel dangerous through arrowing aggressively at us. At the same time, obtuse angles introduce dynamism but are also welcoming, just like the arm's gestures – they are open and ready to hug you.

As the meetings between planes of a building can be mediated and brought into poetic relationship, the geometrical decisions we make as architects are influenced by numerous factors. First of all, it need to be clear what type of building is it – commercial or residential? When shaping space, we need to know exactly what the supposed purpose of it is and what the feelings that it wants to trigger are in its visitors or occupants. Is the building dynamic or stationary? Is it supposed to feel safe? Daniel Libeskind's Jewish Museum in Berlin is not the nicest and most comfortable place to be at. It is disturbing and that was the purpose of it.

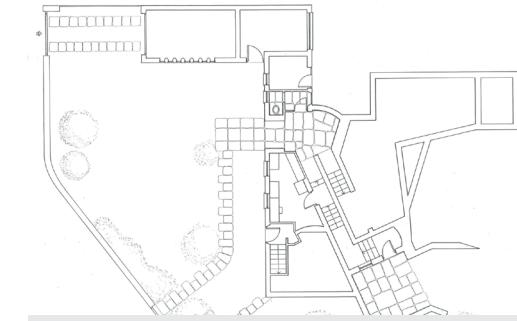


A conceptual example of difference between rectangular set of spaces and the one containing different angles.

Apart from very dynamic angles of the walls, the architect used a whole range of other devices in order to achieve this effect. The weirdly shaped furniture, light and windows, as well as the exposed pieces of structure in the least expected places – all this enhances the primary effect of the geometry of the building.

Other factors are those that have direct influence on the design decisions. The geometry of the building is not only the result of the adjustment to the site and aimed movement control, but it also comes from discovering the relationship between spaces in plan as well as purely visual effects like sound and light. The surfaces that meet at angles other than right, have usually much more interesting and valuable light quality and are also proved to be acoustically quieter.

Hans Scharoun as a representative of the organic architecture did not design geometry, he designed spaces that were to serve certain purposes and the astonishing geometry of his architecture was only an outcome of the analysis of the site, relationship between spaces and circulation. In his designs, the geometric discipline was applied only after those relationships had been discovered and the characteristic acute and obtuse angles in the



Hans Scharoun's Moll House plan

plan were not generally set up with a protractor, but emerged as a result of the way in which the different plan elements could best relate to each other.

Probably most architectural students realise by 2nd year that spaces with the exposed structure of pitched roof feel more comfortable and have a different quality than that of flat ceilings. Similarly, as this geometry is formed vertically, the quality can be added to spaces through shaping it horizontally. Architects must be careful though, so that they do not create space like Libeskind's museum for a residential building. Taking Hans Scharoun's houses and his organic design approach as a role model, we can end the trend of mass produced modular smooth boxes that store people. However, I am not fully denying right angles – every space needs its neutral quality, but they are not necessarily the best solution in every case.

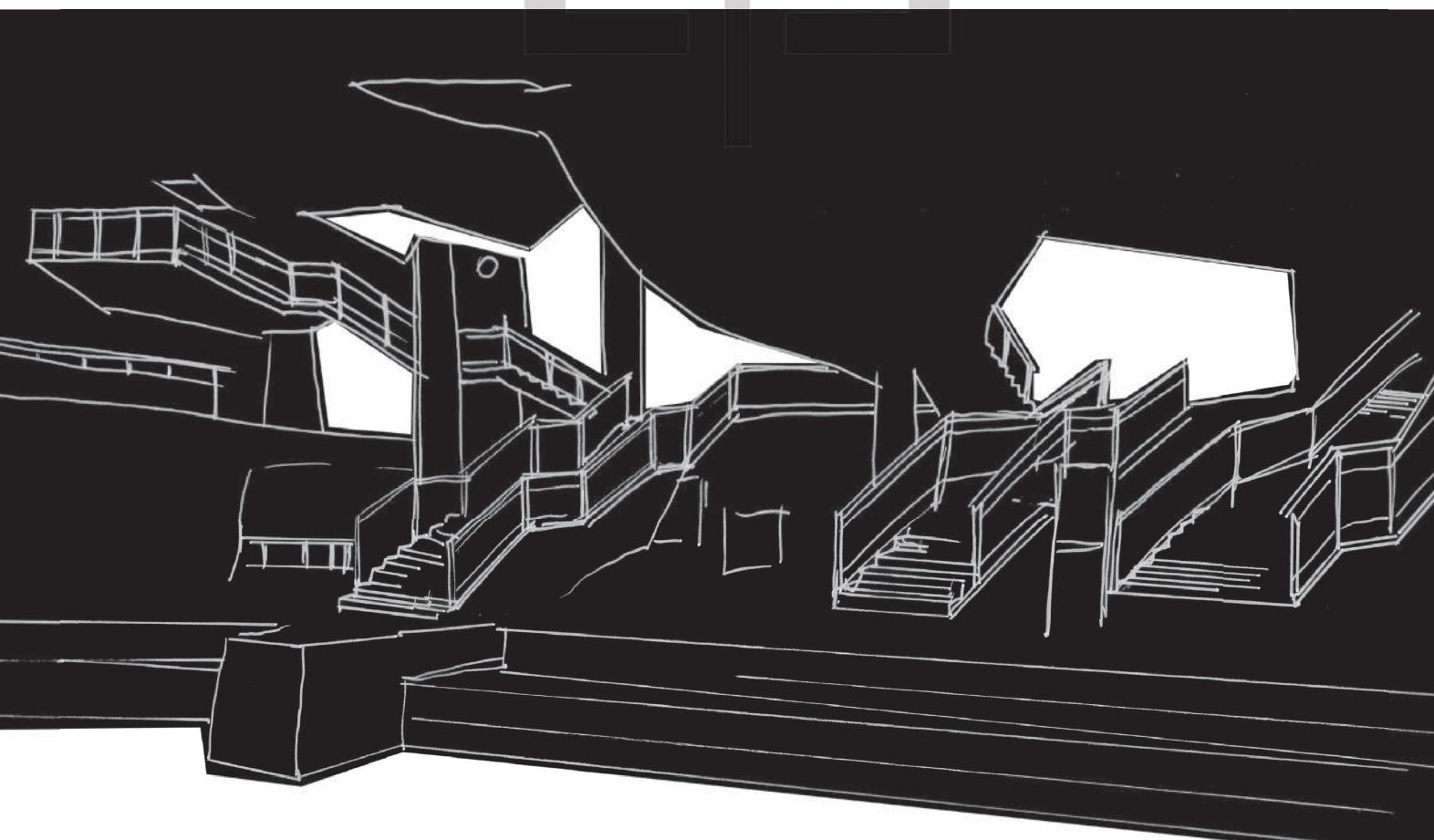
The buildings that are successful in some way need to still have something to offer even after a long time of occupying it. Our departmental building 6 East has a beautiful quality of light and movement that can be explored only after a longer time of being there.



The inside of Daniel Libeskind's Jewish Museum.



The interior of the foyer of Hans Scharoun's Berlin Philharmonie.



The Mortality of Monument

Stari Most was destroyed for the cultural values it embodied and rebuilt to symbolise reconciliation. Can meaning be re-imbued on our structures or are monuments mortal too?

By Tom Gregory

The Old Bridge of Mostar, *Stari Most*, was destroyed in the Bosnian War (1992–5) for the cultural values it held and the Ottoman history of occupation it was perceived to embody. The destruction of the bridge, and the symbol of connection it could allow, is symbolic of the breakdown of multi-ethnic communities in the former Yugoslavia. It was reconstructed by the international community in the aftermath of the conflict, as an image of reconciliation between the different ethnic communities. Perhaps inevitably, this hope of rebuilding metaphorical bridges between peoples and communities is more complex than the reconstruction of a singular, physical, bridge. In a time of growing global uncertainty and the rise of identity politics, we must guard against the dangers of the separation of peoples and stress the need for heterogeneous, common ground in the urban centres we design.

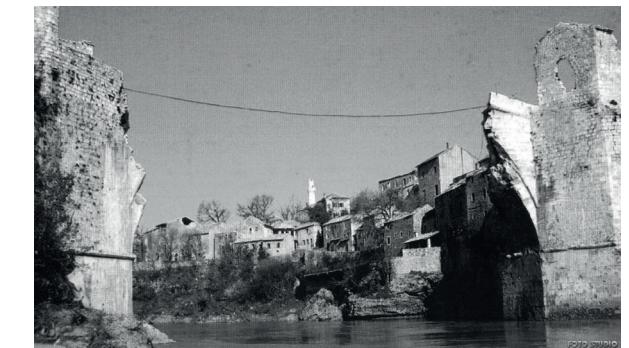
All reminders of the past, original or replicated, are precious. The buildings and settlements in which our ancestors lived and thought, worked and prayed, are history in four dimensions. They are potent in the imagination, which is why totalitarian regimes so often seek to destroy them. Stari Most, along with much of the historic city of Mostar and large swathes of Ottoman architecture across the country, were precisely targeted in an attempt to remove this period of history and its related cultural implications from the collective memory of the region. The aim of the international community's reconstruction effort after the conflict was to restore much of the destroyed urban fabric, both secular and sacred, to reaffirm the region's multi-ethnic history.

Stari Most was conceived initially as a functional structure, as a key piece of infrastructure connecting the two banks of the river along the main trade route from the coast into the Balkan interior. Although the project was commissioned and overseen by local representatives of the Ottoman Empire, the engineers and craftsmen who worked on it came from a variety of cultural backgrounds. There is little evidence to suggest that it had any additional ceremonial or monumental meaning initially and the structure itself has few purely aesthetic or ornamental elements within it. Other buildings, such as mosques and buildings of local government, were built more explicitly to exert Ottoman control in the town and so bear more culturally charged ornamentation. The name of the city itself comes from the bridge-keepers, *mostari*, who watched over those entering the city below from their watchtowers either side of the bridge. Over the following centuries people of Mostar became known as the *bridge-keepers* or *guardians*, highlighting the central significance of the river crossing to the civic identity.

After withstanding 427 years of natural disasters, earthquakes and wars, the bridge could ultimately not escape its targeted destruction as part of the Bosnian conflict and collapsed on 9th November 1993, after being subjected to days of heavy bombardment. The destruction of Stari Most was transformed into an allegory of the war after the conflict, representing the destruction of centuries of peaceful multi-ethnic existence in the region and the multicultural history of Mostar itself. However, prior to the bridge's destruction, there is limited written evidence of it being viewed as a multicultural symbol; instead it is praised for its aesthetic qualities and structural complexity and as a symbol of



Aerial view of destroyed Old Town



Remnants of destroyed Old Bridge

the city itself. The Croatian essayist Slavenka Drakulić summarised well the psychological pain of the bridge's destruction when she wrote in *The Observer* just days after: "[*Why do we feel more pain looking at the image of the destroyed bridge than the image of massacred people?*] Perhaps because we see our own mortality in the collapse of the bridge. We expect people to die; we count on our own lives to end. The destruction of a monument to civilisation is something else. The bridge in all its beauty and grace was built to outlive us; it was an attempt to grasp eternity. It transcends our individual destiny. A dead woman is one of us – but the bridge is all of us forever."

The destruction and rebuilding of Stari Most in Mostar highlights the vulnerability of monument across our urban centres and the cultural values their existence espouses. The term ethnic cleansing started to become widely used in the coverage of the Bosnian conflict, with the widespread purposeful destruction showing the importance of the built environment to our collective cultural memories. The Czech-born French writer Milan Kundera describes this process of cultural destruction when he writes in his book, *The Book of Laughter and Forgetting*, "...the first step in liquidating a people is to erase its memory. Destroy its books, its culture, its history. Then you have somebody write new books, manufacture a new culture, invent a new history. Before long the nation will begin to forget what it is and what it was."

In the immediate aftermath of the conflict in Mostar, a temporary bridge structure was installed in the former position of Stari Most, to provide access across from either side. The options available in the process of the bridge's reconstruction were between three broad strategies: to rebuild a structure in the image of the destroyed bridge; insert a contemporary bridge in its place; or build a memorial to the bridge in its place. Although there was perhaps little doubt ultimately that the bridge would be rebuilt in any style other than the original, given its ubiquity as the central image of Mostar, the decision to rebuild Stari Most could be seen as an attempt to regain continuity in the collective civic identity. However, through not incorporating scars from the conflict in the reconstruction of Stari Most, there can be no critical preservation that reflects its history, instead establishing a false continuity with its peaceful pre-conflict past.

These uses of Stari Most, in both its destruction and reconstruction, show the powerful potential of built artefact as a propaganda tool in a wider political campaign, highlighting the power and emotive capabilities of our built environment. These transformations in the cultural associations to Stari Most show also how difficult, or even impossible, it is to impose and maintain control over the meanings within built artefact. Within the situation of Mostar itself a bridge, a metaphor for connection between two sides, has become rather a symbol for the separation of the city into two distinct halves. Stari Most, or at least its allegoric potential to connect two sides, could be rediscovered and utilised to reforge Mostar's multi-ethnic history and character.



7 Wonders of the Wizarding World

Expertly planned, and with reams of hidden rooms and secret passageways, there is no doubt that Hogwarts is an icon of fictional architectural design.

By Sophie Heuch

Inspired by the castles and cathedrals of Medieval England, Hogwarts has become a legendary place that has entranced generations of fans. The attention to detail in Rowling's writing has led many to an understanding of Hogwarts and the wizarding world comparable to experiencing it in person.

Hogwarts' design is conveyed outstandingly in the Harry Potter film franchise, in incredible renders of the castle with its austere spires, mountainous surroundings and elaborate stonemasoned interiors.

Filming locations for the 7-storey castle 'supported by magic' include Christ Church College in Oxford, Durham Cathedral and Lacock Abbey which is just 13 miles from Bath.



Ink and watercolour drawing of the Great Hall, Hogwarts

An impressive part of Hogwarts is the Great Hall, where the students dine and gather for special events like the Sorting Ceremony. The most awe-inspiring feature is a high vaulted ceiling enchanted to replicate the sky above. It is 'lit by thousands and thousands of candles floating in mid-air over four long tables'. The 'muggle' version of the Great Hall is the dining hall of Christ Church College – until the 1870s, the largest hall in Oxford. The infamous 'hammerbeam' roof of the hall was crafted in the 16th century by Humphrey Coke, head carpenter to Henry VIII. This is a timber truss structure, common to English Gothic architecture. In 1720, the roof was carelessly set ablaze and had to be replaced – ironic considering there were no floating candles.

Another memorable part of Hogwarts is the Entrance Hall – 'so big you could fit the whole of the Dursley's house in it'. The hall has a colossal marble staircase and monstrous oak doors leading in from the grounds. In the Harry Potter book series, a golden statue of the anonymous 'architect of Hogwarts' is displayed here. The statue also makes an appearance in a few of the films. The Entrance Hall was mainly computer generated but took inspiration from the cloisters of Romanesque Durham Cathedral (built 1093–1133, during the reign of William II). With its highly decorated nave, the cathedral was a foreshadowing of the later Gothic style and was considered a high point of Anglo-Norman architecture. Supposedly built in 993, Hogwarts is an even older building and in Rowling's words owes its intactness to ancient magic which supports the walls, rather than compressive forces.

Malfoy Manor, one of the more sinister settings in Harry Potter, was filmed at the grand location of Hardwick Hall, Derbyshire (1597). Serving as the Death Eater headquarters in 'Harry Potter and the Deathly Hallows', Hardwick Hall owes its cold, imposing appearance to architect Robert Smythson (1534–1614). Hardwick was designed in the classical Renaissance style – it is ordered and very symmetrical; an 'Elizabethan masterpiece'. Now owned by the National Trust, it is open daily to the public. The façade features large windows stretching almost from floor to ceiling, designed to demonstrate the wealth of the first owner, 'Bess of Hardwick'.

Hogsmeade, the 'only solely-wizarding village in Britain', was founded around the same time as Hogwarts. The Hogwarts express arrives at the village train station, which was filmed at Goathland railway station near Scarborough, North Yorkshire. The

station is just outside Hogsmeade, 'the other side of the Black lake'. The Goathland station buildings were designed by architect Thomas Prosser and were similar to others on the Esk Valley Line. Hogsmeade station in Harry Potter and the Philosopher's Stone is almost identical to Goathland, save a few name changes on the signs and benches and the distant view of Hogwarts.

Another stop for the cherry-red Hogwarts express is the twenty-one-arch Glenfinnan Viaduct, Scotland. Since Hogwarts is set in the Highlands, the viaduct is pictured true-to-life. Opened in 1901, it is 380m long, with 21 spans of 15m – Scotland's longest mass concrete railway bridge. Unlike reinforced concrete, mass concrete is not supported internally by metal reinforcement but is simply poured into molds. As a result, it is extremely strong in compression but weak in tension. In Harry Potter and the Chamber of Secrets, Ron and Harry almost collide with the Hogwarts express on this bridge when driving the Weasley's flying Ford Anglia.

A more modest structure which appears in the Harry Potter films is Shell Cottage, the small pebbledash house Bill and Fleur move into in Harry Potter and the Deathly Hallows. The house is 'alone on a cliff overlooking the sea, its walls embedded with shells and whitewashed'. It is located in Tinworth, on the coast of Cornwall. The exterior of the cottage was constructed for filming purposes at Freshwater West, a beach near Pembroke, Wales.



Hardwick Hall, Derbyshire: the setting for Malfoy Manor

An even quirker residence in Harry Potter is the Lovegood's house – a deep black cylindrical building, which Ron describes as looking like 'a giant chess rook'. Located atop a hill near the wizarding village of Ottery St. Catchpole in Devon, the building is tall and imposing, contrasting greatly with the barren land surrounding it. Each floor is perfectly circular, with curved furniture to fit the walls. The main feature of the ground floor is a wrought-iron spiral staircase which gives the cluttered interior a more contemporary feel to it.

In each of these examples, the film-makers of Harry Potter have imposed JK Rowling's creations onto British architecture, imaginatively combining the familiar and the fantastic to create a magical world which seems almost tangible.



Ink and watercolour drawing of Christ Church dining hall, Oxford

Lost poetry, Lost soul

Lost poetry + lost soul = death of poetical expression in architecture.

By Sara Medas

This equation clearly summarises the current state of architecture in the modern metropolis. When an arid practicality of the architectural manifestation overcomes its poetical expression, then the fundamental purpose of design, which is evocating feelings, memories and deep emotions is lost.

Architecture = Idea = Poetry

Architecture is the poetical expression of an intangible idea. The beginning is an idea, architecture being its practical realisation. For architecture to come to life, the realisation of that idea needs expression from the big scale to the smallest detail. That is the poetry of architecture. If the idea is lost, poetry is dead.

“Architecture is the poetical expression of an intangible idea.”

Architecture has deeply changed in the last century, notably in the last decades, and it is now worth questioning if all these changes, which have slowly occurred, are going to foster progress and a better future for our times. I am convinced that a great society is one which is able to look at the past, understand it and integrate it in order to encourage a better future. The

integration of the past into the present, and consequently the future, should not be considered just a mere copying process limited to the repetition of what has already been done in a society. The process of historical understanding should indeed give the opportunity to find better solutions for the future development of our society therefore pursuing a coherent integration of what has already been done.



Chartres Cathedral, North of France. Picture by S. Medas, 2010.

I believe that in a sustainable society, progress cannot in any way disregard its common roots and what has previously been achieved so it is of great importance to keep both memory and the origins of a society alive and not let them fall in the oblivion of modernity. Societies and consequently cities are rapidly changing due to processes of globalisation, immigration and arid economical goals so, as a consequence, memories seem to be lost in the meanders of streets and alleys of metropolis and megalopolis. Instead of finding suitable solutions to keep memories alive, I feel that modern society seems indeed to have taken almost the opposite direction as the frenetic lifestyle dictated by the metropolis does not give time to pause, reflect and deeply understand the past.

Is architecture then falling in the oblivion of the metropolis as well?

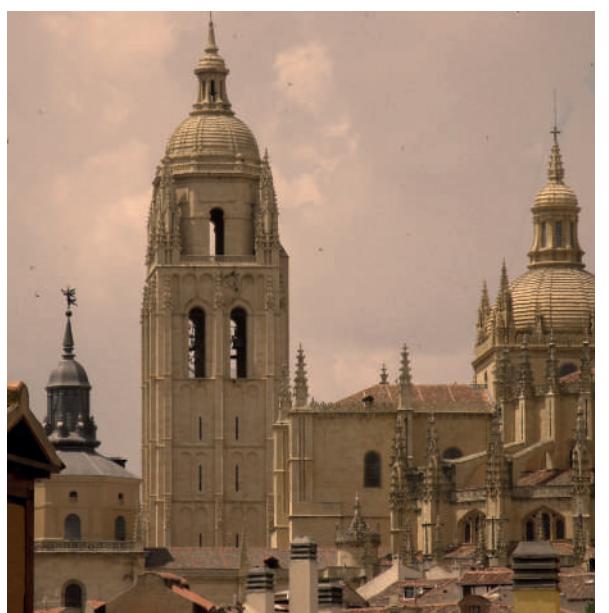
I believe that when an arid expression of architecture prevails on its poetical and intangible manifestation, architecture bounds to the laws dictated by the metropolis and therefore fosters an arid and frenetic lifestyle. The process by which cities have progressively turned into megalopolis has completely altered the relationship between architecture and city inhabitants in such a drastic way that buildings seem to be designed only to be a container for some arid functions inside them.

In ancient cities, the best examples being the Greek, Roman and Renaissance ones, the purpose of architecture was to design buildings whose aim was to foster a deep and common sense of belonging to the place through the preservation of the shared roots of a society. These ancient cities were designed in such a way that they constituted a well defined urban typology where the major religious and political buildings became milestone reference points not only for all the other buildings in the city but especially for the people living in that place.

One of the best examples being the majestic cathedrals dominating not only the city but also the surrounding countryside, as it is the case of the Gothic church of Chartres, in the North of France. Other examples of this urban typology are the monastery

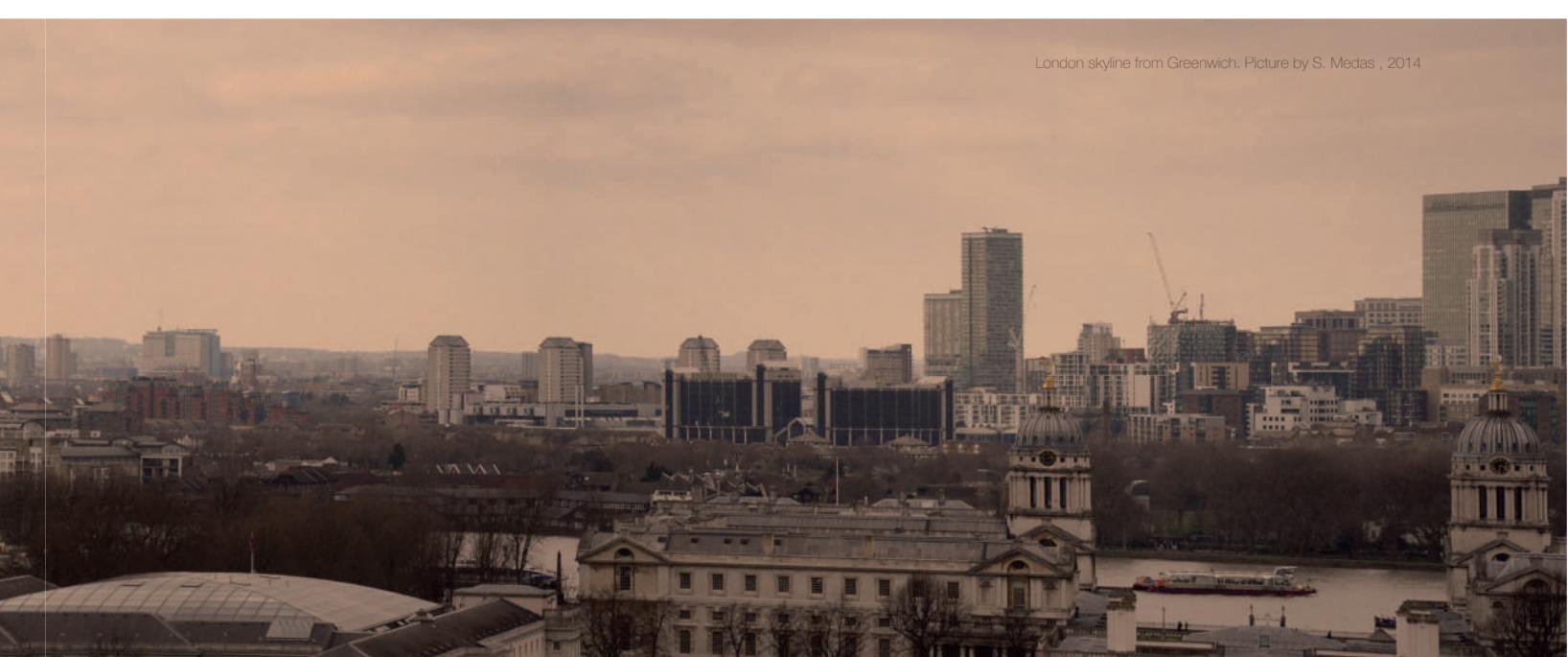
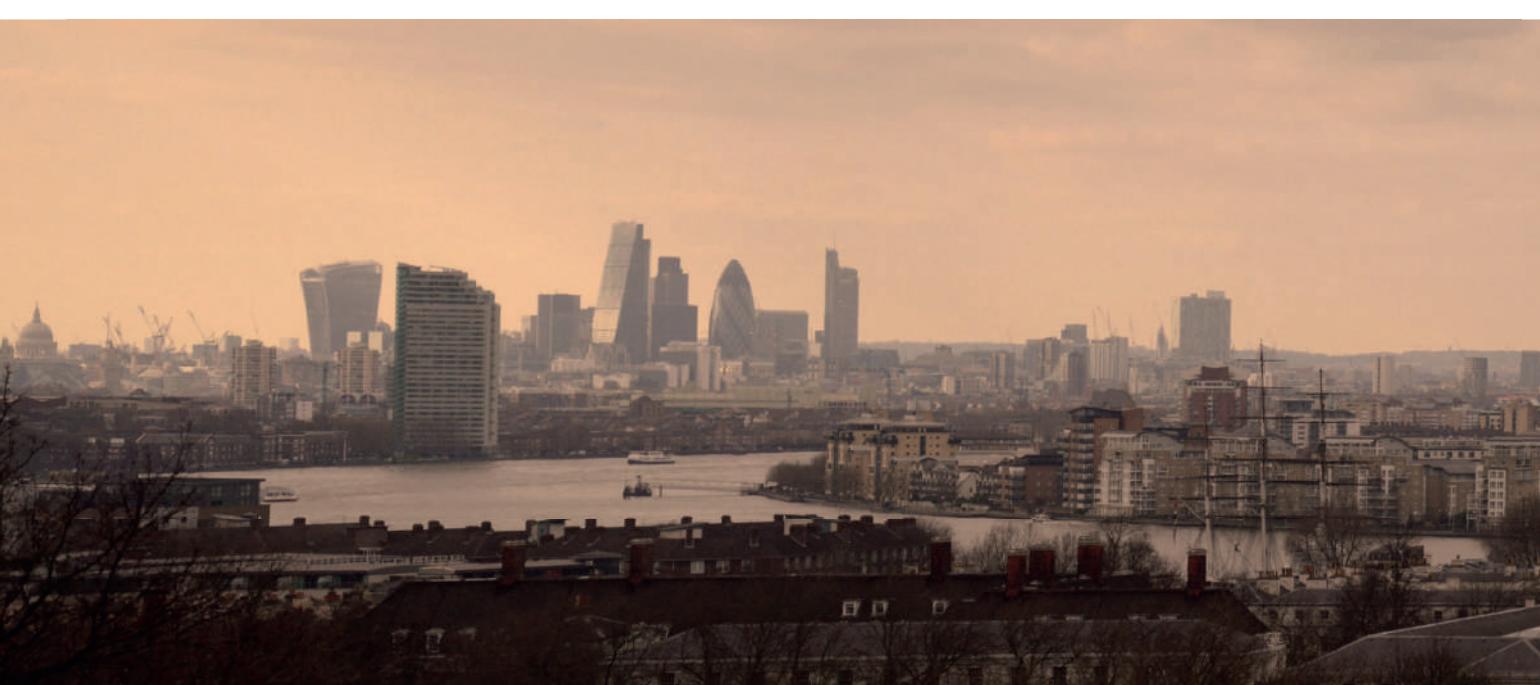
of Mont St Michel, in Normandy, North of France, and the majestic cathedral in Segovia, in Spain. The result of such an architectural engagement towards the city and its inhabitants was the realisation of a place which contributed to the creation of a common sense of belonging for the people inhabiting it. In this way, memories of the place could be preserved over times and passed through the generations of peoples inhabiting it.

Nowadays, in modern cities, it is not unusual to see examples of architecture which seem to have lost their sense of affinity with the place to the extreme point that buildings become so detached from it that they could be built anywhere in the world. I think that the current condition of architecture does not in any way provide a suitable solution for the arisen of feelings of anxiety and isolation among human beings. Modern cities seem now to be designed without taking into careful consideration the life quality of people working and living there. For example, looking at a skyscraper near a historical building causes in the beholder a deep sense of disorientation.



Segovia Cathedral, Spain. Picture by S. Medas, 2009.

London skyline from Greenwich. Picture by S. Medas , 2014



How can architecture take care of the preservation of the roots of a society? So, what is the role of the architect in modern society?

Metropolis seem to be strictly ruled by phenomena, such as globalisation and immigration, that have contributed to the creation of a frenetic lifestyle which seems hard to stop. I believe that the architecture in a metropolis, at its current stage, seems to struggle to contrast the arisen of feelings of estrangement, alienation and nervousness which have started to dominate the metropolitan inhabitant. If architecture keeps warping to these arid metropolitan rules, feelings of complete eradication to a place will then start to become irreversible to such an extent that it will be harder to find a solution for them.

Architecture should indeed distance itself from this concatenation of events currently happening in the metropolis and, through the design of well thought buildings, try to provide a practical solution to the problem. I am convinced that buildings such as museums, political and religious institutions as well as public squares and places for social gathering are going to play now, and in the future even more, a key role in the preservation of the common roots and memories of a society.

These places should hence be designed in such a way that they belong to the site and therefore become an intrinsic and deep-rooted part of the city urban pattern. In this way, modern

"How can architecture take care of the preservation of the roots and memories of our society? So, what is the role of the architect?"

architecture can positively merge with the existing one creating an interwoven pattern of old and new both in time and space. As a consequence, a positive relationship between the past and the present can foster a constructive progress for the future generations where the common roots and memories of a society are going to be preserved and protected from the oblivion of the unsettling metropolis and therefore become an intrinsic and deep-rooted part of the city urban pattern.

In this way, modern architecture can positively merge with the existing one creating an interwoven pattern of old and new both in time and space. As a consequence, a positive relationship between the past and the present can foster a constructive progress for the future generation where the common roots and memories of a society are going to be preserved and protected from the oblivion of the uncanny metropolis.

Le Mont St-Michel, North of France. Picture by S. Medas, 2010.



7000 built it: The Calais Jungle

3 months after its destruction, the Calais Jungle, an urban prototype, must remain proof of the need for architects in refugee camps.

By Aissatou Diallo

"People come here and give us clothes, they give us food and they think that's enough. It's shelters we really need. You should see some of the things people stay in. We are human beings. This isn't normal." The young Sudanese refugee's voice marked with anger and exhaustion, months after I left, still resonates in my head. In the end, it all comes down to our moral responsibility as architects; to use our skills and expertise to provide dignity, safety and basic comfort through decent shelters. The Jungle needed architects, refugee camps around the world still need architects.

Before their eviction, an estimated 7000 refugees were living in the illegal refugee camp of Calais. They came from many parts of the world, fleeing political instability. I had the opportunity to get to know some of them while volunteering for British charity Care4Calais. Most of them saw Calais as a transition point, the unwanted stop to go through before reaching perceived safety on British shores. On their way, these people have needs: Food which we brought, languages which we taught but they also have architectural needs.

Far from the chaotic misery depicted by mass media, a distinct organic urban fabric stunned me as I first set foot in the camp. In the North area, several building typologies and functions co-exist, residential, commercial, religious and social. Its main street, is populated by all kinds of shops and restaurants, both made and owned by refugees. They vary in structure, wooden framed or large tents, but their bright colours and warmth all disseminate the same welcoming feel. My favourite was '3 idiots', the Pakistani owned restaurant where you would always find volunteers and refugees sharing meals and stories. As we walk further east, we find the official residential containers, the sole positive



governmental contribution to the camp after their complete destruction of the South part.

To talk about a refugee camp as a city inevitably challenges the necessity of permanency in urban settlements. Hardly temporary, camps last on average 17 years. Yet, in the face of urgency or government pressure, shelters are not designed to last. Refugee camps need to be rethought, shelter design needs to be readdressed to confront this reality.

A great number of volunteers took part in the building of the camp. Most were not professionals of the built environment but driven by the desire to help, donated their time to working hand in hand with the Calais community. However, to innovatively respond to the limits of the site, help from architects was required. Irish architect Grainne Hassett, founder of Calais Builds, provided it. Her work was crucial for the camp and its people. She recognised the importance of social spaces for the wellbeing of refugees, and designed for instance a women and children centre and several youth centres. Her work also included the development of a context responsive shelter design. She worked with students to address the limits of the camp: the natural forces with strong winds and vulnerability against floods, the illegality and strict interdiction to build anything permanent while working on a minimum budget.

3 months after its destruction, the Calais Jungle, this urban prototype, must remain a proof of the need for architects in refugee camps. The camp might have been destroyed but the refugee crisis is far from over. Shelters need to be adapted, social spaces provided and architects engaged.

Let's help restore dignity.



Women and children's center - Photograph: Grainne Hassett

The Rebirth of Syria after the War

The deluge of the Syrian war has left deep scars across cities and the population. Images of horror have shocked the world, but how did the country look before, and can it be rebuilt?

By Ammar Azzouz

Syria before the war

Perhaps because I lived in Syria the first twenty-three years of my life, I have been very much interested in talking about the history, culture and architecture of the country to give a different perspective on how Syria is being presented currently in the main stream media. Syria, is a multi-cultural and diverse country, where people from different religions and backgrounds have lived peacefully together throughout history. This is reflected in Syria's architecture: temples, shrines, synagogues, churches and mosques mirror Syria's identity and its rich diverse cultures. How wonderful it was to hear the Islamic call to prayer and the Christian bells echo in harmony across the Syrian cities.

It is difficult to say which was the main highlight in Syria; Palmyra, the jewel in the desert, which was once ruled by Queen Zenobia, or Damascus, one of the oldest continuously inhabited city in the world, or Aleppo, described by the UNESCO as 'one of the richest cities of all humanities'. These glorious cities have housed different nations influencing the cultural and social fabric of Syria, leaving remains of Roman, Byzantine, Ayyubid and Ottoman architectural vocabularies and monuments.

My hometown Homs

Similar to the rest of the Syrian cities, Homs has an old city centre which I used to visit often (ruins of the old city's black wall is seen in the picture below). I loved wandering through the old city of Homs and its covered crowded souks that are famous for selling handmade and traditional goods. Most houses of the old city are closed to the outside and open to the inside, often with windows



Remains of the old city's basalt wall

to interior courtyards. Islamic architecture has been focused on reflecting heaven on earth by creating courtyards in each house that include water (in a central fountain), greenery (plants and trees) and open to the sky through the courtyard. Some of these traditional houses have been transformed into hotels and restaurants prior to the war. Others have been continuously inhabited by the same family across generations.

Out of the old city, Homs was growing in different directions with multiple architectural styles that made the city struggle with identity anxiety. Some architects tended to copy old classical styles of Homs and over-decorate them, others destroyed parts of the old historical sites replacing them with new buildings.

Tomorrow in Syria?

The chaos of war has exhausted Syria and consumed its resources. But the Syrian cities are not the first cities to be damaged by conflicts and wars. Throughout history, cities have been devastated by manmade disasters. Beirut, Warsaw, Berlin and Baghdad have been largely destroyed and rebuilt again. Cities are resilient; they have the capacity to regenerate themselves and rise from dead. Similarly, the Syrian cities will be reborn out of ashes. Here, I present two points to address when rebuilding Syria:

The rebuilding of Syria moves beyond buildings

Perhaps the most obvious part of rebuilding a damaged city is to reconstruct its built environment such as hospitals, houses, schools and infrastructure. This is an urgent and crucial task that brings refugees and internally displaced Syrians to their cities. However, it is crucial to explain that post-disaster reconstruction



Homs city centre



Homs city centre

should not just focus on the physical aspect of the rebuilding, but more importantly on the non-physical ones. In other words, the rebuilding of Syria should focus on reconstructing unity and identity for Syrians. It should have the power to create a civic society that helps the scarred cities to heal their wounds, makes people have a sense of belonging and avoids creating new divisions such as inequality and segregation caused by divisive architecture.

Memories of war must be preserved and narrated through architecture

Narrating the memories of war is a necessity to remember the suffering of the nation, remember the people who died, the families who had to go through the deathful journey across the Mediterranean looking for a sanctuary. Narratives of the chaos of war can take different forms that includes poetry, storytelling, artwork and films, but memories of war can be powerfully preserved through architecture. It is therefore important to freeze in time some of the damaged parts of the city as memorials and transforming ruins of conflict into peace monuments. This has been seen in many post-war cities such as the Coventry Cathedral in the UK which was kept roofless as a memorial without destroying or rebuilding it, the Hiroshima Peace Memorial in Japan and the Berlin Wall Memorial in Germany and its remnant parts. These monuments and structures are preserved to provide the next generations with a comprehensible vision of the war; which should hopefully make them avoid repeating the mistakes of the past.

Back from the dead

Syrian cities are resilient and have throughout history regenerated themselves. This is further explained in the Resilient City book by Vale and Campanella when describing Aleppo:

"The 4000-year-old settlement, located in the present-day Syria, has survived a bewildering array of disasters through the ages. A cross-roads of trade routes since the second millennium B.C., the city was successfully ruled by the Hittites, Assyrians, Arabs,



The destruction of Homs

Mongols, Mamelukes and Ottomans. The Persians destroyed much of Aleppo in 540 A.D. It was besieged by the Crusaders in 1124 A.D. and invaded by the Mongols in 1260 A.D. Ninety percent of its population was killed in yet another attack in 1400 A.D. It was constantly plagued by the plague, destroyed by an earthquake in the 1820s and even invaded by mice. Yet ancient Aleppo regenerated itself again and again and flourishes still".

It is devastating to see the tragic events in Syria and the suffering of its people. But there is always hope and peace will be rebuilt again. I am very hopeful that the Syrian cities and the Syrians will rise again. As the English writer Rudyard Kipling says:

"Cities and thrones and powers
Stand in time's eye,
Almost as long as flowers,
Which daily die:
But, as new buds put forth
To glad new men,
Out of the spent and unconsidered earth
The cities rise again."

Art of Slowness, The Threat of Speed

"There is a secret bond between slowness and memory, between speed and forgetting."

Milan Kundera

By Diana Smiljkovic

The current model of society and influence vibrates at an accelerating rate which is conditioned into our education system, occupation field and personal lifestyle. Humanity has taken on the task of keeping up to date with technology. Constant new implementations demand a constantly transforming pace of thought and work - implied pressures of an unsatisfied society.

A recent history of economic fluctuation has led to a tendency to build cheap architecture. In prioritising speed, key qualities are lost, disassociating space from persons. Architecture and urbanism should be programs for the individual as well as for society; the construction of space and surrounding directly influences mood and action. Therefore, if our surrounding urges us to live at a high rate we become prisoners of time.

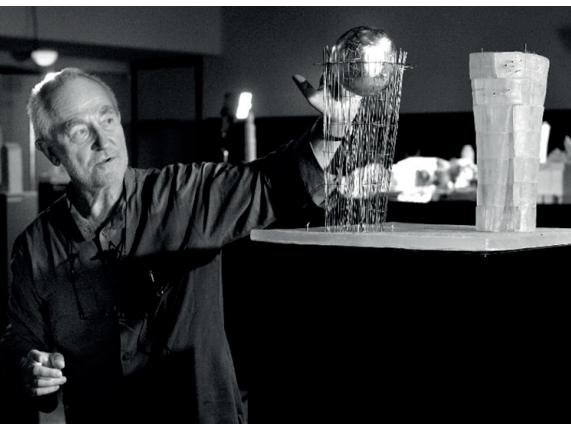
This is where we can introduce the art of slowness. Perhaps with a reintroduction to slowing down we can connect human, thought and space once again.



1. Uncertainty and boredom. It is the essence of uncertainty that weaves familiarity into one's creation; "when you are in search you cannot see it" - Pallasmaa. Moreover "boredom initiates such internal mental activities and interests in minute things, whereas overstimulation kills that."

Brodsky supports this argument by stating "for a maker experience is not gathering expertise but uncertainties." It is in the small mistakes that go against a deliberate plan that become of fortunate value. "Therefore I think the design process should slow down, to condense thought and feeling, and to increase the possibility to be surprised." Through uncertainty the work will obtain its own character and therefore begin to suggest itself.

2. Empathy and sensitivity are two vital components one must address when considering the art of slowness; "the talent is the capacity to imagine human situations". "The problem over the last 20 years (regarding public space) has been the tendency to over-functionalise public space...the most subtle aspect of human behaviour is its spontaneity"



"Zumthor's models allow a transversal reading that reveal a singular approach: the simultaneity of form and its sublimation."

The intent of public space should "not to (be) specify action but to invite action". By welcoming empathy into the design one can directly connect with the functionality of space through a one to one relationship, omitting definite meaning and welcoming sense of surprise.

Empathy directly introduces **3. history and experience** as a subject of slowness; "the absence of history would make humans feel alienated and displaced". Through the appreciation of the past and time, present space can be thoughtfully constructed.

History in **4. method and conception** comes to the surface in mastering the art of slowness in the workforce of architecture - one must remember the history of process. It is the constant trials and tests that address the evolution of creation.

Time is an essential element that must be respected and regarded. "There is time to observe, to forget, to go back, to turn around, to contemplate and to reject and all at different times of the day under a changing light." (Zumthor).

It is the importance of messiness of the slow that allows for true innovation. "The focus of a computer screen feels too compartmentalised and tight to see and understand the whole."

To welcome the spiritual one must regard **5. separation and rationalisation**. Separations between design components, as well as between thought and physical, come into play in the process of creation. A constant awareness and questioning must take place - a fluctuation between investigation and uncovering transforms the design from a systematic organisation to one of character and reasoning.

Materiality, texture, sound, temperature, rhythm, light and shadow, simultaneously, are being dealt with separately and then all at once; therefore, slowness will allow the intimate interaction between elements as well as their individual stances.

6. Physicality in representation in the field of understanding allows the design to take form in the physical realm. Slowness in design translates itself as thought transposes into the physical realm.

The use of the model is vital to embody and provoke the experience of space. "Zumthor notes that the use of the model has become even more important since the advent of computers, which do not allow an understanding of 'the meaning of scale', whereas the model provides a spatial situation closer to reality."

Through the slowness of design one can maintain an interpretive definition of spatiality at a reduced scale. Making physical models is, in itself, an invitation to take time.

Finally, slowness of **7. Perception and experience** is brought to surface once space is conceived:

"Thus, often the most important space is the empty space that is contained by the built forms. It is the invisible magnet that holds together the separate buildings, and provides the coherence that makes the project feel whole" – Williams.

One must thoughtfully design space for it to be experienced consciously as well as subliminally. It is the construction of space that is not merely a vehicle of passing through but one of being and perceiving.

It is the personal encounter that address the art of slowness: The scans of the human eye, differentiating focal points, appreciation of colours, light, as well as accommodating memory, thought and imagination. The art of slowness allows for the respect and appreciation of space and acts as a buffer of bringing the being to the self.



Restaurant in Rebeira Grande, Azores from Stepping Stones, a visual essay made in preparation for conversations with Juhani Pallasmaa and Peter Zumthor.



7sqm

Two steps forward and five steps to the right. That is what it means to live in a 7sqm space, if it is empty, that is.

By Maddi Gomez-Iradi

The average UK single bedroom home is 46sqm. That includes at least a kitchen, a bedroom, a bathroom and a sitting area. Now, imagine trying to fit 46sqm into a space almost 7 times smaller. Those are the demands of the modern lifestyle in the city.

With an increasing demand for housing and shortage of space in the heart of these already densely overpopulated places, it is often a difficult task to find a place to settle in. With the desire to live in areas of high demand, rather than finding existing buildings, constructing a house in unoccupied plots might be the way to go – although, this often means that small or awkwardly shaped gaps will be the starting point of a design. It can be a challenge to rethink the potential of vacant spaces; hence why unique and innovative solutions arise in such cases.

A group of Chinese architecture students have built a 7sqm box that showcases what compact living could be like. Multifunctional compartments seem to be the key to designing such small cubicles. A height difference from one platform to the next makes room for storage and allows access to areas that are out of reach. The use of platforms maximises the 7sqm and creates the illusion of a bigger space by having various levels of ground on the same plan. Essentially, they have managed to gain approximately 3sqm through height which amounts to a total of 10sqm as opposed to the initial 7sqm plot.

In practice, it is unlikely to find a plot to fit a prefabricated micro apartment, as they come in every shape and size. Rather, the design must revolve around the shape of the plot. That is precisely what Polish architect Jakub Szczesny did when building his own residence. The Keret house, located in the centre of Warsaw (Poland), was built between two existing buildings and is currently the world's narrowest house. With 122cm at its widest and 72cm at its narrowest, this semi-transparent structure was intended as a temporary home for travelling writers. A vertically arranged continuous interior, which is 4sqm in plan, makes the best use of the irregularly shaped plot over two storeys. The comfort of living in such a restrained place is questionable. However, as far as use of space goes, he has given every inch of that vacant aperture a new meaning.

Pushing the boundaries of residential design might just be what the future holds for urban housing. Although that may well be the case for cities where space has not been used to its fullest, in



Keret House sits unexpectedly between these two buildings

places such as Hong Kong, a vacant gap is the last thing one can hope to find, as every opening imaginable already seems to be inhabited by someone. As one of the world's most densely populated metropolis, the housing crisis in the urban centre has become such an issue that it has driven people to the extremes. With a limited surface area and the population on the rise, the only way to go is up. Tower blocks containing living cubicles depict the claustrophobic nature of Hong Kong. Poor living conditions slowly consume the residents of such crammed containers. Contrary to preconceptions arisen in the western culture with regards to stylish mini apartments, small cubicles as these are far from luxurious.

The need to reside in cities encourages people to think out of the box. Gaps that have emerged from poor urban planning are waiting to be reclaimed by individuals who feel the need to repurpose vacant holes for domestic dwellings. When the boundaries of space are being pushed beyond the limit, it makes one wonder whether they can actually be called living spaces anymore.



Crowded conditions in Hong Kong High-Rise apartments

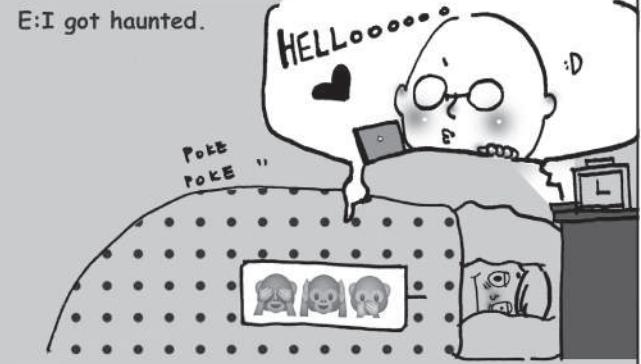
Q: In a few words tell us how you get along with your engineers/ architects?

A: They went missing.

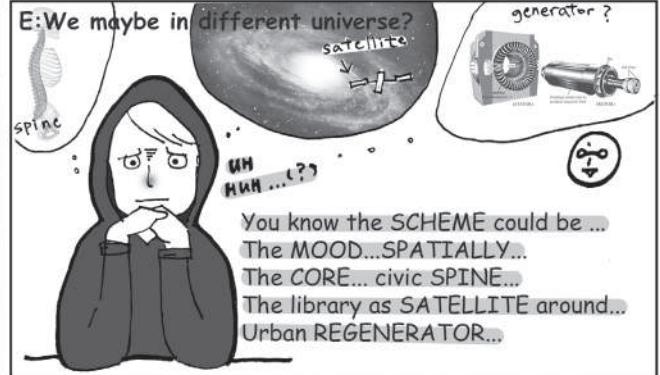
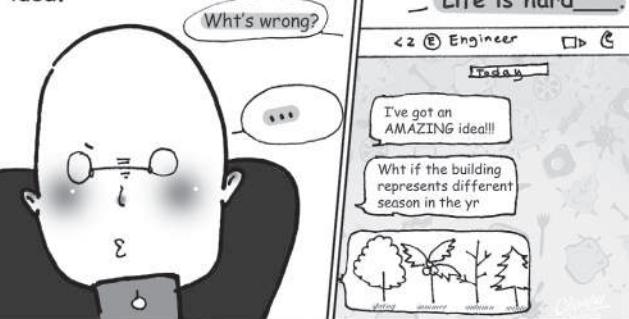
Is that a TRAP?



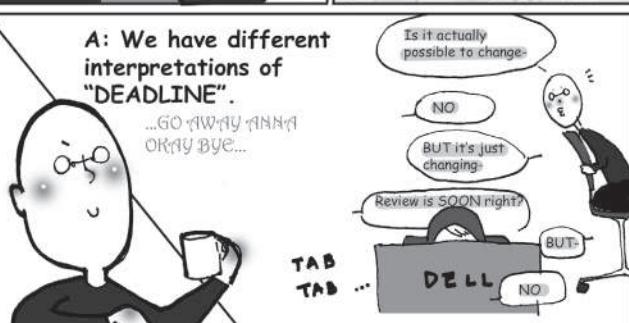
E: I got haunted.



A: They have VERY interesting idea.



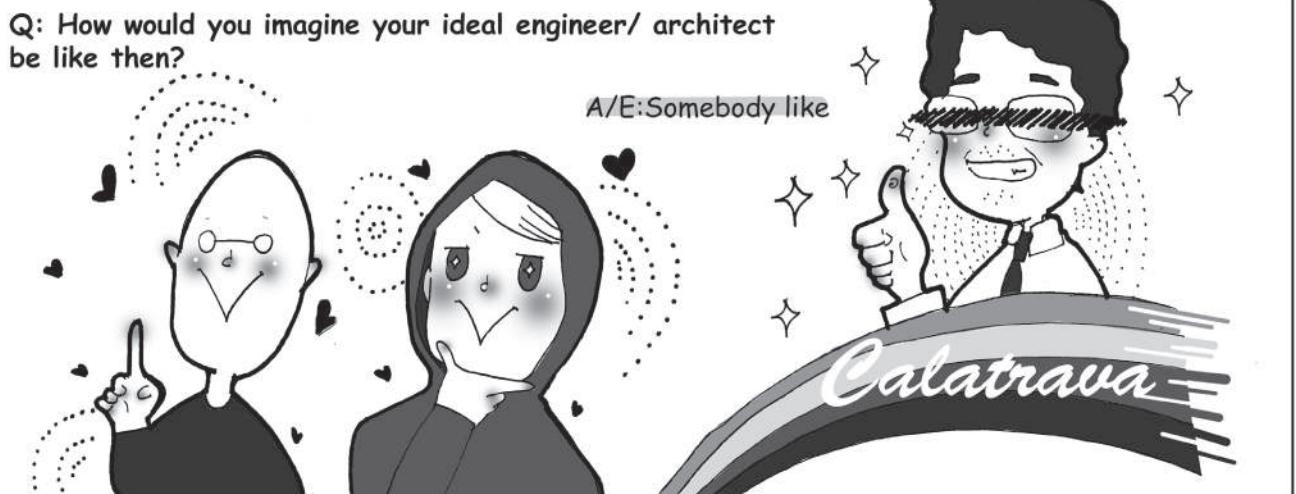
A: We have different interpretations of "DEADLINE".



THE BASIL SPENCE SPECIAL:

How I met my Engineer/ Architect

Q: How would you imagine your ideal engineer/ architect be like then?



'How I met my Engineer / Architect' - Comic Strip By Lillian Lam

