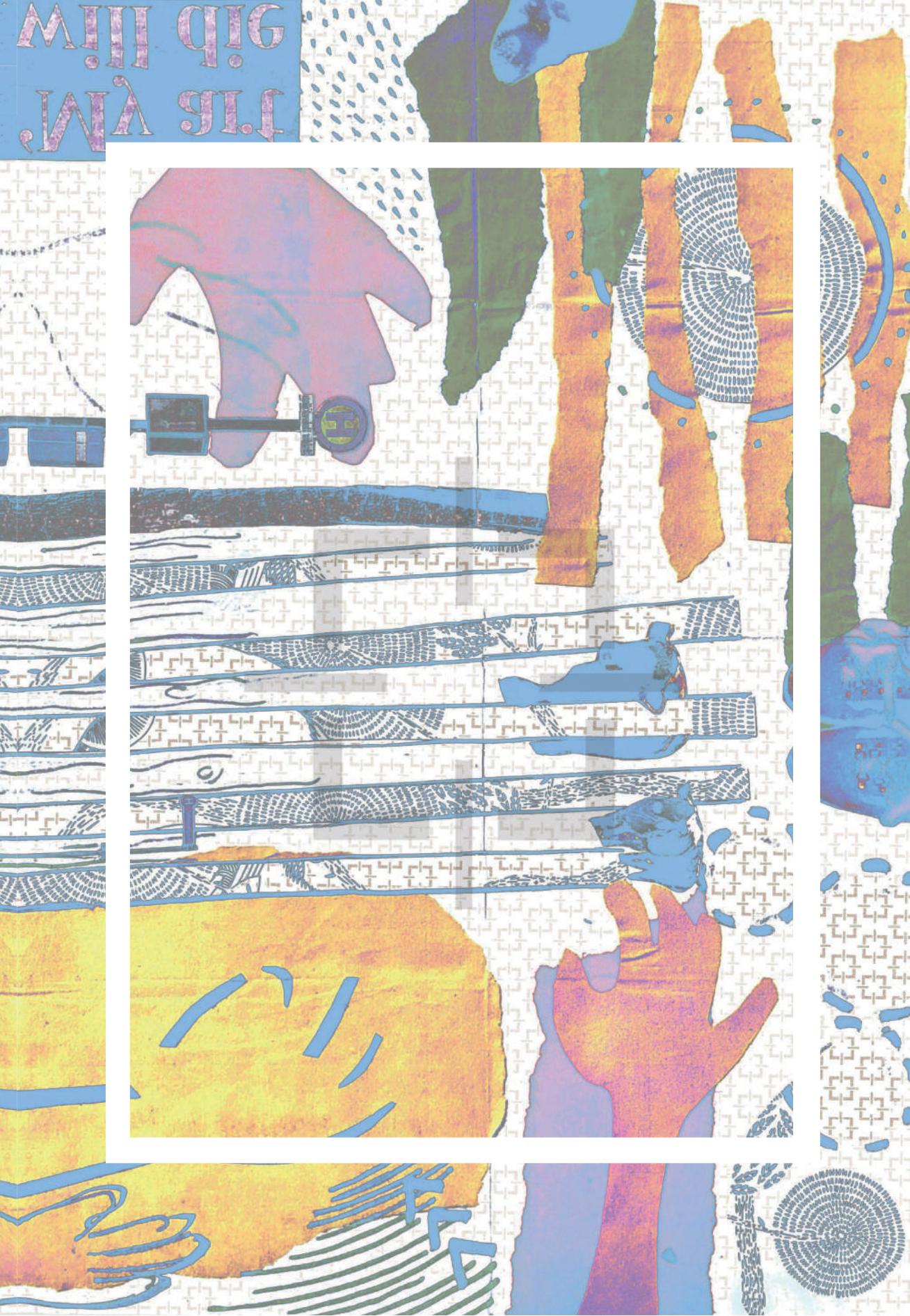


die will My art





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Conceptualised in September 2021 as 'Joy', almost exactly a year ago, the theme then seemed to naturally develop as global situations evolved, until we arrived at 'Joyful Transgressions' in early March 2022.

From the uplifting - 'Yarn Bombing', 'Dopamine dressing', to the pragmatic realism of 'The Post-Colonial Dilemma in Architecture of Malaysia' this issue ended up covering a huge variety of material. Heavier articles are interspersed with smaller thought pieces, from poetry to an interview with Office S&M: a range of responses that fluctuate between having fun and embracing reality.

Throughout it all there is a focus on reclamation, from the social commentaries of 'Pessac Revisited' and 'Protest[ing] Architecture' to the sustainable agenda of 'Should a door only be an entrance?'

It is encouraging that the responses have adopted optimism, even amongst the melancholy, stepping beyond the easy cliché of fixating on negatives.

Our intention was for this issue to read as an affirmation, encouraging everyone to find enjoyment in our world.

Paperspace is an independent, non-profit design magazine based in Bath. Whilst we have a range of international contributors, we are entirely student led.

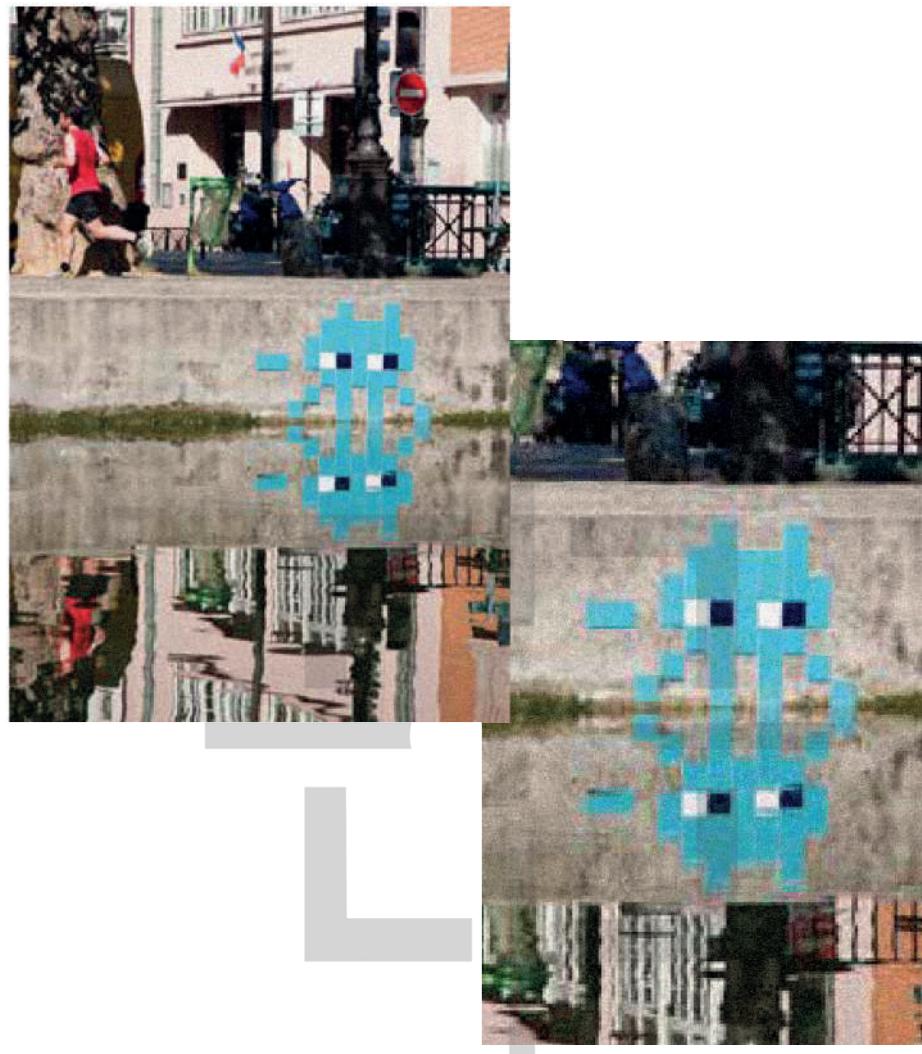
A huge thanks to the University of Bath for their support, to Magalleria for their endless wisdom, and to our donor practices who make each print possible.

There are only 200 copies of this in print, so if you have paper copy (the ideal format), we hope you find as much joy in reading as we did in creating.

Jamie Ferguson  
Bethany Kippin

Editors in Chief 2021-2022

# Outliers



An alien. The Seine.  
A modern mosaic. One of the most academic cities in the world.  
Street Art. Tradition.

Opposites, Everywhere.

But how, why does it belong. How does the reflection of a blue alien flicker so peacefully in the Seine.

It shouldn't.  
It's different.  
And yet it does.

It doesn't fit and yet it gives the space life, character, atmosphere.

It's an outlier, It's a rule-breaker, it's a misfit

That's why it makes you look,  
It makes you pause,  
It makes you think,  
It even makes you smile.

Because in the end... the pauses, the reflections, the smiles - they make up life.  
They make it worth living, they make it fun.

In-between moments,  
Small things,  
Outliers that break our rules, routines, schedules.

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Natalia Pimblı

# YARN



# BOMBING



'Yarn bombing is creating fun; colourful street art with yarn, be that knitted or crocheted. Something that will bring joy to those who walk past it. Aka graffiti for the over-forties', introduces Sarah Suddrey, yarn bomber.

'I have knitted for years now, creating presents for friends and blankets for babies. During the first lockdown a group of school mums decided to start a weekly craft zoom. We would sit and chat and craft together. It was here we came up with the idea to create a yarn bomb at our local park.'

'We wanted something to focus our minds on over the winter months [...], to create something for the community that would make them smile. Some of us were proficient knitters, some had knitted at school and others had never knitted before.'

'We continued to meet on Zoom every week and knit.' She stresses how beneficial the group was for their mental health. 'We wanted to bring colour and happiness to the community after a miserable winter.'

**'It was our combined efforts of imagination, frustration, daring and joy.'**

The yarn bomb took place in March 2021. 'We did not ask for permission [...] and actually decided to put up [our piece] under cover of darkness. For a group of forty-plus women it was something quite wonderfully rebellious.'

She does stress however, that they were 'careful not to cause any damage to the tree and made sure everything was tied rather than stapled or nailed on.'

The spring-themed piece aspired to spread a message of hope as the community left lockdown.

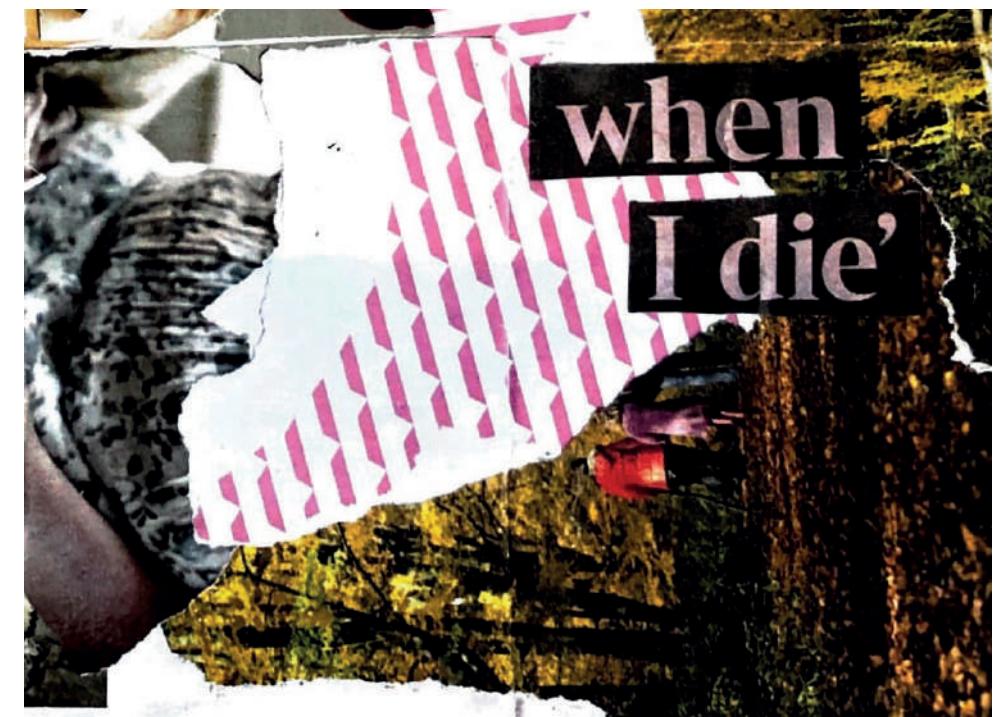
Following the act Sarah describes the 'amazing response.' '[People] posted in local facebook groups and we had a huge outpouring of likes and lovely comments. We asked people to add to [the work], and they did!'

Sarah's group even received post-it-notes on the tree to say thank you. It seems their mission was achieved!



Piece based on an interview with Sarah Suddrey. All photo credits to Sarah Suddrey.

Joel Boyd



zine in a 'zine

Jamie Ferguson



# PESSAC REVISITED

Pessac, France 1924:

The French Industrialist Henry Frugès commissions Le Corbusier to construct a community of dwellings for the workers of his sugar refinery. For the then young and unproven architect, the scheme represents an opportunity to realise his ideas of low-cost, mass-produced, collective housing expressed in his 1923 manifesto 'Vers Une Architecture'<sup>1</sup>.

Defying architectural conventions, the resulting complex of unornamented and standardised Corbusian cubes are exemplars of Modernism, embodying the deep admiration Le Corbusier had for the rationality of machinery. The workers, however, are largely unsympathetic to the dwellings' rejection of the local vernacular, with many families refusing to move in.

In defiance of Le Corbusier's dogmatic modernist aesthetic, the occupants began to transform their impersonal dwellings according to their own tastes. Tiled pitched roofs were erected over outdoor terraces, square shuttered windows replaced large expanses of glass, internal walls were rearranged, and white picket fences partitioned the once-open front lawns<sup>2</sup>. The occupants created in the houses, what they so desperately lacked in their daily lives – comfort.

As one might expect, Cité Frugès was viewed as one of the defining failures of the 'modernist experiment'. But through exploration of the estate's complex history, a more meaningful story has emerged.<sup>3</sup>

Despite Le Corbusier's authoritarian statements surrounding Cité Frugès, one of the essential features of his conceptions is that they facilitated and to a certain extent even encouraged alterations. Instead of constituting an architectural failure, the changes made by the occupants reveal the strength of Le Corbusier's concept. The methodical planning and the scale and relationship of the varied housing types amongst the gardens lent the complex a feeling of cohesiveness and collectiveness without requiring uniformity or sacrificing the privacy of its residents. The flexibility of the open floorplans and the solidity of the structure gave the occupants sufficient scope to satisfy their varying spatial and aesthetic needs, and by doing so helped them to understand what those needs were.

The ever pensive Le Corbusier observed,  
 'You know, it is always life that is right and the architect who is wrong'.

Perhaps not his admission of defeat but a recognition of the limits, complexity, and incompleteness of architecture – the validity of process over the sanctity of ideology<sup>4</sup>.



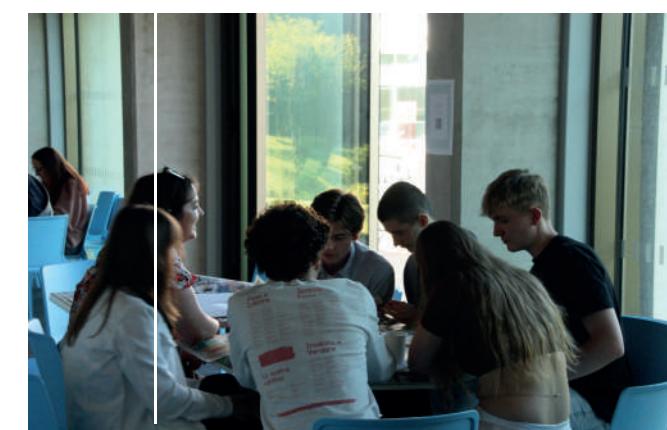
<sup>1</sup>Le Corbusier, 1927. Towards A New Architecture. 13th Edition. New York: Brewer, Warren & Putnam, INC.

<sup>2</sup>De Botton, A., 2007. The Architecture of Happiness. London: Penguin Books Ltd. <sup>3</sup>Boudon, P., 1972. Lived In Architecture: Le Corbusier's Pessac Revisited. London: Lund Humphries

<sup>4</sup>Huxtable, A.L., 1981. Le Corbusier's Housing Project Flexible Enough To Endure. The New York Times, 15th March, p.27

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Jesper-Jay Harrington  
Graphic by Daria Shiryaeva



thesis: tired architecture students do not want to paint houses

The summer heat in Seville is blistering, so on arrival to the parasol, your first reaction is unconscious: to slide to the ground, pressing your body against the refreshing concrete. You can't help but be lured in by the cool security of Mayer's urbanism and many quickly give in to siesta, shaded by the parasol's interventionist monumentality. You join the collective of the mad dogs who have finally found refuge from the midday sun. It is without doubt, a paradise for the misguided [British] tourist.



# PROTEST[ING] ARCHITECTURE

## Las Setas de la Encarnación:

### Part I [Incarnation]

All spaces face criticism. I imagine that no built intervention has ever achieved unanimous praise. Perhaps it is an ingrained biological response to find fault in the urban. It seems creating space that people dislike is far too easy.

Jurgen Mayer's Spanish intervention was never intended to be hated, but it most definitely is. People call it ill-conceived, inappropriate; they find it almost comical that it bears the name *encarnación*. Yet I would argue Mayer's critics have missed the point; *Las Setas'* success does not lie in its aspiration, but in its absolution.

Seville is a city that prides itself on vibrancy; at night the wide Roman boulevards and riverbanks come alive with activity, but once the summer sun has risen, they become desolate. It is rather the tight Islamic streets that carry the city's true character<sup>1</sup>. A simple formula of narrow passages to high façades enables a comfortable commerce. *Las Setas* has found explicit success in its ability to emulate the functional quality of these meandering alleys, but at an unprecedented scale. In short, it harnesses a much-commoditised resource - shade.

So why then, (in simple terms) if it is so functionally successful, does the parasol receive such criticism?

In honesty, it almost wouldn't have mattered what form Mayer proposed; a degree of backlash was inevitable.

The decision in 2004 to 'revitalise' the historically rich *plaza de La Encarnación*, then a carpark in disarray, embodied a highly problematic Spanish urbanism: a Spanish urbanism (somewhat ironically in this case) predicated on a resistance to Muslim heritage<sup>2</sup>, a school of thought defined by segregation, oppression and neglect.

As in most classical Muslim cities, in Seville there was historically no '*public space as open space*', rather social interaction occurred in 'mosques, markets and homes'<sup>3</sup> - a logical result of climate. It was only the 13th century [largely Christian] European influence of a 'rising entrepreneurial bourgeoisie [that] pushed for the development of a concept of *public space*'<sup>4,5</sup>. They sought to emulate other European cities in the hopes of similar economic prosperity (and equally, familiarity in the face of opposing religious identity). Ultimately however, irrespective of religion, it was the local working class who suffered.

Yet, for all its surface tranquillity, Seville has often been described as a 'city of anarchists' and so each recurrent attempt at (inorganic) gentrification throughout history has always been met with strong protest, irrespective of subsequent success<sup>6</sup> - the city even earned the name 'Red Seville' for its brutality.

Knowing this, one can only assume the authorities must have seen the backlash coming. So why did they proceed and accept their fate?

The answer is desperation, symbolically following their catholic predecessors, they sought to copy a European (even Northern Spanish) exemplar. Seville was looking for the 'Bilbao effect'. Even from the end of the fifteenth century, when it was a thriving Euro-American trade centre<sup>7</sup>, the city had been in progressive economic decline<sup>8</sup>. As such the opportunity to create a Guggenheim-esque 'icon' (even if a decade late to the party) was unmissable.

They were placing a prayer on a tourist elite at the expense of the local working class. With views over the skyline, previously only reserved for religious institutions, the finalised structure of *Las Setas* truly equated tourism with God. A desperate plea to capitalism to save a dying city.

## Part II [Absolution]

Things did not go to plan.

Seventy percent over-budget and four years too late, *Las Setas* could not have come at a worse (or better) time.

Spain was crippled by its 2008 economic crash, which occurred halfway through the one-hundred-million-euro project's construction. So contempt was justifiably strong when it finally opened, poetically only a few weeks before the 15M anti-austerity movement swept through Spain.

Yet, the movement one would have expected to publicly execute *Las Setas*, instead embraced it, radically altering its perception and identity. So while Seville and Mayer were still (rightly) criticised, the structure itself had a different fate.

*Las Setas* became the symbolic home of the protests.

All for two simple reasons: the intervention represented all that the working class fought against, and miraculously, it was public realm the Spanish could actually inhabit.

So drastically expensive at a time when fifty percent of the working population was unemployed, it provided momentum, gravitas and poignancy to their plight. Yet, it also had value in that while those in Madrid sweltered under the sun, the protestors of Seville stayed cool and ventilated<sup>9</sup>; it was, and very much still is, an ideal platform for protest.

There is something paradoxical about the (arguable) brilliance of this urban space. It is undoubtedly what critics like Lefebvre<sup>10</sup> would have dismissively, labelled 'an object of cultural consumption'<sup>11</sup>, but yet *Las Setas* also marks an urbanism reclaimed and enlivened by the 'proletariat'. It represents an '*oeuvre*' Lefebvre believed to have left our cities with the death of 'humanism'<sup>12</sup>. Through its entwined failures and successes, the space helps Seville to truly live, providing a platform for '*praxis*'<sup>13</sup> (the will of its people) to regain power.

'Urban strategy [...] needs a social support and political forces to be effective'<sup>14</sup> and in this way the *Plaza Mayor* is an undeniable (if accidental) success in planning. Particularly in 'Red Seville', given 'public spaces [are] critical] as spaces of struggle over power'<sup>15</sup>, the structure has unprecedented merit through giving the citizens space to focus their will into action. This is something the city, like many globally, lacked through the privatisation and/or inadequacies of general public realm.

Through all of this, despite the odd multi-million court case, Mayer only ever expresses delight. He calls *Las Setas* a place where 'social media dynamics and public spaces collapse into a packed place [of] overnight camps, concerts, speeches, and workshops – a real urban, democratic, open cathedral', of which nothing could be more integral to the identity of Seville. It is a triumph of function and empowerment, hailed as a 'project of the crisis', a 'center of resistance' physically manifesting the city's 'social indignation and reaction'<sup>16</sup>.

Yes, it is a failure in economics.

Yes it is a failure of a city authority to its people.

But it is ultimately redeemed through fortuity of timing, functional brilliance and a void in public provision.

Despite its flawed symbolism and its construction in a time of destitution, projecting into the city a capitalist prayer within an ironically religious site, Mayer's Parasol is a lesson to authorities and architects: that they do not create cities. Urban realm only becomes true *city* when its inhabitants embrace it. Without the Seville residents' embrace, those to whom the structure was originally an affront, *Las Setas* would be little more than lifeless concrete and timber, scarring a city for generations to come.

*All photo credits to author*

<sup>1</sup>Haussmans' western 'boulevard culture' (Gehl, Jan. Cities for People. Washington: Island press, 2010. <http://ebookcentral.proquest.com/lib/bath/detail.action?docID=3317503>) fails in this city, it is the biomimetic organism of the parasol that triumphs through Islamic precedent.

<sup>2</sup> Which in premise, the parasol aims to emulate – that of an 'irregular open market (suq)'. Garcia, Miguel Torres. "Cultural Keys to the Evolution of Spanish Urbanism" Journal of Urban History, October, 2016. <https://journals.sagepub.com.ezproxy1.bath.ac.uk/doi/full/10.1177/0096144216672657>

<sup>3</sup>Garcia

<sup>4</sup> Briggs, Asa. Victorian Cities. London: Odhams Press, 1963; Goheen, Peter. "Public Space and the Geography of the Modern City," Progress in Human Geography, 1998.

<sup>5</sup>Perhaps this synonymous parallel between the bourgeoisie and the concept of Andalusian planning is the inescapable origin of Seville's Lefebvrian failings.

<sup>6</sup> Not least in the 1987 masterplan which ultimately only served to 'fuel gentrification' (Parra, Ibán Diaz. "Procesos de gentrificación en Sevilla en la coyuntura reciente." Scripta Nova. Revista Electrónica de Geografía y Ciencias Sociales, 2009.): the 2004 scheme feeding into similar fears.

<sup>7</sup>Garcia

<sup>8</sup>The last key blow to its economy was the Franco-era, twentieth century loss of its value for 'transoceanic trade' (Guerrero Mayo, María José. "Políticas urbanas en la ciudad de Sevilla." PhD diss., Universidad Pablo de Olavide de Sevilla, 2012. <https://revistas.ucm.es/index.php/GEOP/article/view/38987/38730>), which bar aerospace left only tourism to pick up slack for its capital deficit.

<sup>9</sup>Some poignant and personal accounts online are as follows: <https://www.jeremybassetti.com/genius-loci/las-setas-15-m-seville/> and <https://lacuna.org.uk/protest/the-indignados-on-cities.pdf>

<sup>10</sup>The philosopher who introduced the idea of the right to the city.

<sup>11</sup>That which Lefebvre abhorred (148). Lefebvre, Henri. Writings on Cities. Oxford: Blackwell Publishers, 1996. <https://chisineu.files.wordpress.com/2012/09/lefebvre-henri-writings-on-cities.pdf>

<sup>12</sup>Lefebvre, 149.

<sup>13</sup>Social life

<sup>14</sup>Lefebvre, 154.

<sup>15</sup>In line with the dialectic of hegemony and resistance developed by Gramsci as in De Certeau (1984) in: Martin-Díaz, Emma. "Public spaces and immigration in Seville: building citizenship or reproducing power relationships?" Ethnic and Racial Studies, December, 2014. <https://www-tandfonline-com.ezproxy1.bath.ac.uk/doi/full/10.1080/01419870.2015.1105987>

<sup>16</sup>Pohl, Ethel Baraona. "Metropol Parasol." Mas Context, December, 2011. <https://www.mascontext.com/issues/12-aberration-winter-11/metropol-parasol/>

Jamie Ferguson



zine in a 'zine

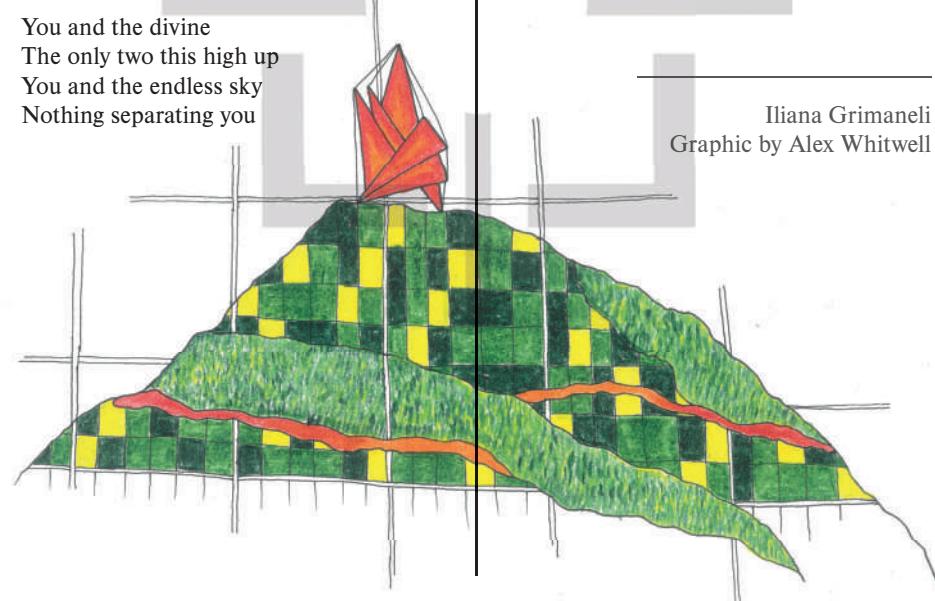
There it stands,  
Atop the hill, proud and divine  
Calling you to embrace it  
Inviting you to experience it

Crawling in,  
this elegant lowness,  
bending your back,  
this sense of enclosure  
brushing your knees against the ground,  
this touch with the earth

Spiralling up  
This movement of circumambulation  
Twisting,  
This movement of reciprocity  
Ascending to higher levels  
this getaway to the sky,

Sitting back,  
this feeling of weightlessness  
Looking up,  
This endless heaven  
Giving yourself to this,  
This boundless firmament

You and the divine  
The only two this high up  
You and the endless sky  
Nothing separating you



**RECIPROCITY**

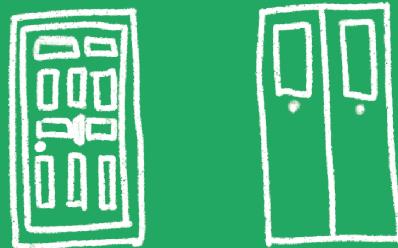
Iliana Grimaneli  
Graphic by Alex Whitwell

# SHOULD A DOOR ONLY BE AN ENTRANCE?

Hannah Kennedy

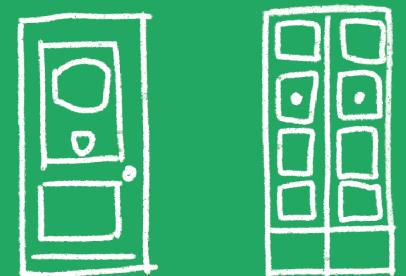
Finnish architect Juhani Pallasmaa famously said that, 'the door handle is the handshake of the building', often being the first point of contact between a structure and its visitor. More than just an opening, the door forces a momentary pause in the person's journey, transitioning from the exterior to the interior, creating an opportunity to establish the architect's intended atmosphere, whether that is the sense of comfort instilled by the enclosed porch of a cottage or the powerful feeling of authority created by the pedimented entrance of the White House. However, exploring beyond just the metaphorical symbolism of a door, and reimagining how everyday building components can be repurposed, creates an exciting new lens to approach sustainable, regenerative architecture.

Governed under capitalist ideals, the British economy has a strong dependence on a linear model, where materials are used in a cradle to grave approach. The RIBA's declaration of a climate emergency, in response to this rapid depletion of natural resources, reinforces the imperative need for architects to provide innovative ways of reimagining parts of demolished buildings. Although the UN's Responsible Consumption and Production Goal displays a willingness for society to progress towards a more sustainable way of living, exemplary designs that defy convention are essential to truly excite and inspire change, rather than just a statistical target.



The reuse of window frames to create an external skin was explored in the construction of the EU Council headquarters - Europa, where oak frames were selected from across Europe and restored to be positioned together in a collage projecting an image of unity. Not only does the individuality of each reused frame act as a powerful display for the diversity across the member nations, but the façade also provides an acoustic buffer from urban noise. Although it could be argued that the monumental height of the external skin creates excessive unused space, the captivating glow of lights from the central core highlights and celebrates each timber frame; a lantern-like effect which makes the material reuse one of the first things to catch the eyes of passers-by. The large scale of the project, however, has been a source of political controversy, with the 321 million Euro cost potentially being an indicator of a high embodied carbon, an idea which would diminish the important message of recycling waste material. The principles of the façade, however, are transferable on a more modest-sized project.

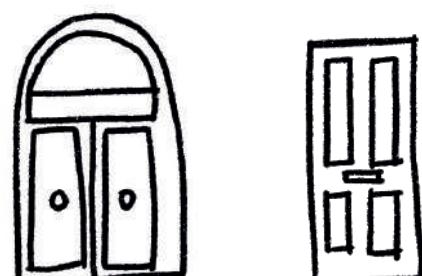
Similarly, Choi Jeong-Hwa's '1000 doors' defies expectations by using an array of recycled door panels to clad a high-rise building. The eclectic patchwork appearance of the multi-coloured façade injects a sense of playfulness into the streetscape. As the construction industry becomes increasingly dominated by BIM, Jeong-Hwa's artwork is a cheerful reminder to not solely rely on a software's pre-defined parameters. BIM is an integral tool for creating a low-carbon construction industry, powering the innovation of high-performing systems



through analysis, but it can stifle creativity if used in isolation. Coding and parametricism have undoubtedly potential for enabling creative reuse, but without imagination taking the lead in design, unique concepts like 1000 Doors and its exuberant qualities are at risk of being lost.

In the street façade of Mumbai's Collage House, S + PS Architects captivate the minds of visitors by composing the elevation from predominantly reclaimed doors, carefully pieced together in a puzzle-like manner. Experimenting with their orientation, the doors are patchworked to form the principle facade of the house, with the selection of each piece from Mumbai's junkyards acting as a celebration of the city's rich history and cultural identity. Internally, a double-height living room allows access to these openings at different levels, with each panel serving a different purpose, from being a barrier to the exterior, to a window for ventilation, or an entrance onto a balcony. This unique exploration of heights enhances the charming quality of the house, with a kaleidoscope of light filtering into the space through assorted glazed patterns of the doors.

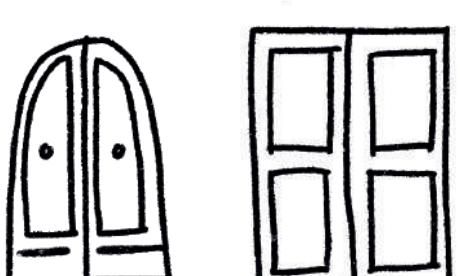
S + PS Architects' creative reuse of materials (much like Choi Jeong-Hwa and the Europa building) provides an inspiring insight into how society can reduce its waste. Relating to excess material from construction offcuts, portions of the exterior walls are cladded in remnants of stone, creating a highly textural and



tactile environment that surrounds areas of the courtyard. An array of recycled rainwater pipes are clustered together to give the appearance of bamboo, an eye-catching feature which may spark intrigue about the building's workings. The courtyard is positioned on the first floor, to conceal a water tank below, reflecting how the reimagination of old building features can ignite curiosity about modern sustainability strategies that are concealed within the fabric.

As well as promoting movement towards a circular economy, this harmony of traditional and contemporary design provides an opportunity to strengthen regional cultural sustainability strategies. Within the Collage House, old printing blocks decorate a wall, recycled fabrics cover the furniture and traditional timber columns support the roof pavilion which offers panoramic city views. The integration of reclaimed elements throughout the fabric produces a powerful sense of belonging and pride of place, an aspirational quality achievable by rethinking and evaluating our approach to the design process.

A door should no longer be perceived only as a means of access, not just the initiator of dialogue between man and structure. It, like any other element of a building, should be embraced as an opportunity for experimentation, adapting the purpose of all existing components to open our minds to an innovative approach to sustainable design. The repurposing of that which has already been created is the key to unlocking the potential of a new age of iconic design.





Callie Hock

# DOPAMINE DRESSING

Cici (Yiwen) Zhao, Daria Shiryaeva, Helen (Mengzhi) Xu, Kathryn Lee



*What about your outfit makes you happy?*

Gemma, 27

The colours and comfort of the dungarees. They were a present from my mum and I feel truly myself when I wear them.

Mark, 49

The soft textures, bright colours and Tom Baker's 1970s Doctor Who Scarf



80 % of my wardrobe is pink, so I don't really need to pick outfits because they all match!



*Did you pick your own outfit today?*

Yes I did, and I got this bag from that stall [points at a nearby stall] for £3 and I got my squishmallow from another one because I traded an éclair for it.

*What about this outfit makes you happy?*

The yellow in my jumper, it expresses my -  
*happiness?*

Well yeah, yellow expresses my excitement  
and happiness.

*Jessica (on confidence and design):* I enjoy dressing up, it makes me happy, and it is also a confidence booster. My jacket makes me feel the happiest today because I made it myself.

*Tong (on creativity):* I like getting up in the morning and creating an outfit. We live seven days a week and I don't want to dress the same every day, I want to show my creativity.

*Angelo (on feeling, masculinity x femininity):* I feel like the outfit really changes your mood and I choose my outfit depending on my mood, how I feel that day... I see that men are using more (hand)bags these days and I love that.

*Andrew (on being bold):* I haven't worn red shoes in, like, ten years. So, I'm bringing it back full circle.



# dopamine dressing - architectural applications

an interview with Office S&M



For a practice known for designing buildings which stand out, the Office S&M studio is surprisingly tucked away, hidden in a block of over two hundred businesses down a relatively quiet street.

Mere moments from Dalston station, it is as though we stumble across the doorway, but once in, it would be hard not to recognise the distinctive touch of Office S&M partners, Catrina Stewart and Hugh McEwen.

The two of us are sat on a little red sofa, backed by a bright blue wall, as the six members of Office S&M pull-up chairs around us and introduce themselves (including JB via laptop screen). While their work fits current trends, the practice has been around for nearly ten years, having made a name for itself through its playful, often vibrant designs. ‘It’s not necessarily that we see colour as being the most important thing,’ Catrina qualifies, ‘but instead we see colour as a building material that is equal to every other material’.

**‘It’s not necessarily that we see colour as being the most important thing, but instead we see colour as a building material that is equal to every other material’.**

This is why we are here; it is their philosophy on colour, pattern, texture and memory that we want to uncover, particularly at a time when the latest fashion trend is ‘dopamine dressing’. Dopamine dressing as a concept is rooted in a personal connection to colour and material, something the diverse portfolio of Office S&M seems to exemplify; obvious even in the extensive collection of samples adorning their shelves.

Hugh explains, ‘I think most of the time people are so petrified of colour ... [so] it’s really delightful to help them through that process of becoming confident in using it’.

Everyone has a unique opinion, unique preferences when it comes to colour, and in architecture, it is particularly easy to understand how that manifests in work for homeowner clients. Hugh, however, adds that ‘it’s also massively true when we work on public projects, the way that colour can talk about individuals, but also [can be] collectively really powerful’.

**‘Colour can talk about individuals, but also [can be] collectively really powerful’.**

Despite the optimism of this statement, we can see an almost sinister implication of the influence of colour on the public - a suggestion that colour in architecture can be a tool of soft power, and very much a proponent of a capitalist agenda. With the burgeoning presence of brands in everyday life, the line between making architecture more human and more commercial is thin. However, this appears to be where the role of inclusive design practice steps in; good design should place people before brand.

'[Colour and contrasts] can be quite disorientating for certain groups of people ... the colour of the walls down to the door handles need to be contrasting so people with visual impairments can get around easily', Abigail explains, referring to a recent community space project, in which they developed a colour palette suitable for a range of neurodiverse needs.

Hugh adds, 'We're really interrogating these materials, and their colours; we're working really hard to develop what those are going to be and how they're going to interact - how they're going to be experienced.' In this sense, colour responding to people serves a very humble, inclusive ambition.

'Rather than going in and just applying colour ... it needs to come from a process of engagement, and talking to people and finding out what different colours mean to them.' It is clear in this, that we have surpassed a time when architects can purely impose their creative will - 'testing' is finally more important than (or at least equal to) 'taste'.

Perhaps this should even go one step further, analysing people's physiological, as well as emotional response - maybe a more scientific form of engagement.

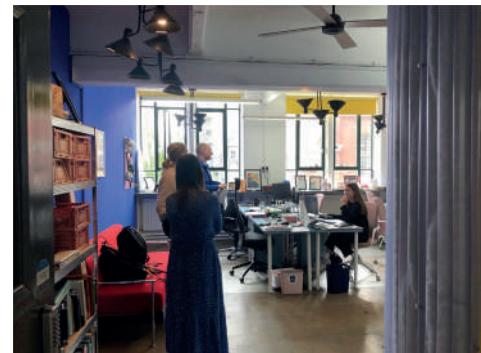
We find at this point in the conversation, there is a natural segue into sustainability, perhaps something Office S&M might argue, could do with being a little less singular on science and a touch more fun.

**'Sustainability is not necessarily naked. It can still be coloured.'**

'Sustainability is not necessarily naked. It can still be coloured.'

Abigail alludes to the preconception that to be sustainable, a material must be 'natural' and 'raw' - when recycled materials offer a plethora of colourful and tactile options. Similarly, where colour and texture is inherent to a material, there is also an inherent story behind a construction. Catrina gives an example, in which there seems a playful circularity of both process and meaning: a kitchen worktop they created from recycled plastic forks.

Catrina continues, 'there are definitely limitations as well. When you're using recycled materials, you have a slightly more restricted palette, but in some way, that creates something that is more special and personal', better for both people and planet.



As we leave, something that feels perhaps still unresolved (although not undiscussed), is addressing the future. While materials weather and age, encapsulating memories and forming new context, so do humans also weather and age. How does this affect our experiences of colour, material? Growing older, colour becomes less vivid, less prominent. Will people still have the same connection with projects when there is this change to their connection with colour?

We definitely hope so, as while architecture is so often about 'imagining the future', there is a certain joy in being able to celebrate what has passed.

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Interview with Catrina Stewart, Hugh McEwen, Abigail Yeadon, Malin Bergman, Jean-Baptiste Gilles; interviewed and written by Bethany Kippin and Jamie Ferguson



# SHEFFIELD

The Park Hill estate in Sheffield has a complex and rich (if tricky to summarise) history.

In brief - completed in 1961, it was a 32 acre response to a post-war housing crisis and a burning desire for something completely, utterly new - manifesting in the style we now know as Brutalism. Park Hill has endured a tumultuous life, from celebration at its conception, to a reputation of dilapidation and crime following the closing of Sheffield's steelworks in the 70s, through to its current day controversial renovation. There is one particularly interesting chapter in its story, and that is the tale of Jason Lowe and his infamous graffiti.

Appearing one morning of April 2001, visible clearly from the station below were the words 'CLARE MIDDLETON I LOVE YOU WILL YOU MARRY ME' sprayed onto one of the estate's bridges. It became an instant cultural sensation. Alex Turner from the Arctic Monkeys wore a t-shirt inscribed with the phrase, Yungblud wrote a song about it and many others incorporated it into music, paintings and poetry. It was instantly cemented into Sheffield's culture and (at least initially) helped bring a positive association to the estate, which at the time was largely associated with abandonment and decay.

One company that recognised (and capitalised) on this was UrbanSplash, the redevelopers that bought Park Hill for a mere pound in 2004. It became a key theme of their marketing campaign and the graffiti itself was immortalised in neon lights. It was printed onto posters, cushions and glass doors, all with Clare's name redacted. They constructed an image of being Park Hill's 'saviours.' They were considerate and caring, only meaning the best for Sheffield's community... . All, of course, aided by the heavily promoted graffiti.

# I LOVE YOU

However this seemingly compelling narrative is in dispute. There has been extensive backlash from the estate, which, framed as broken and desolate, was actually a functioning community. Park Hill's flats are all dual aspect, feature their own balcony and each have views of green spaces and south light (as described by Oliver Wainwright); situated in the centre of the city, this makes it very desirable real estate, something that it has been argued was not lost on Sheffield City Council or UrbanSplash during the contentious purchase.

Much of Brutalism is painted negatively, but as Owen Hatherley pointed out in 2011, the only difference between the Barbican, an equally large Brutalist London complex and Park Hill, is the relative social class of the tenants. Critics often misappropriate the Brutalist philosophy when explaining the failure of estates like Park Hill; it is seemingly an attempt to avoid confrontation with the real route of their issues, social demographics and the (arguable) failures of inequitable councils like Sheffield City. To many, this use of Jason's graffiti in UrbanSplash's marketing campaign seemed to be a disguise for the 'class cleansing' they were committing, whilst forming the impression they were 'connecting' with the community. With only 20% of flats classed as affordable and an otherwise average flat price of £147,000 in 2015 for a two bed, the original community feels long left behind.

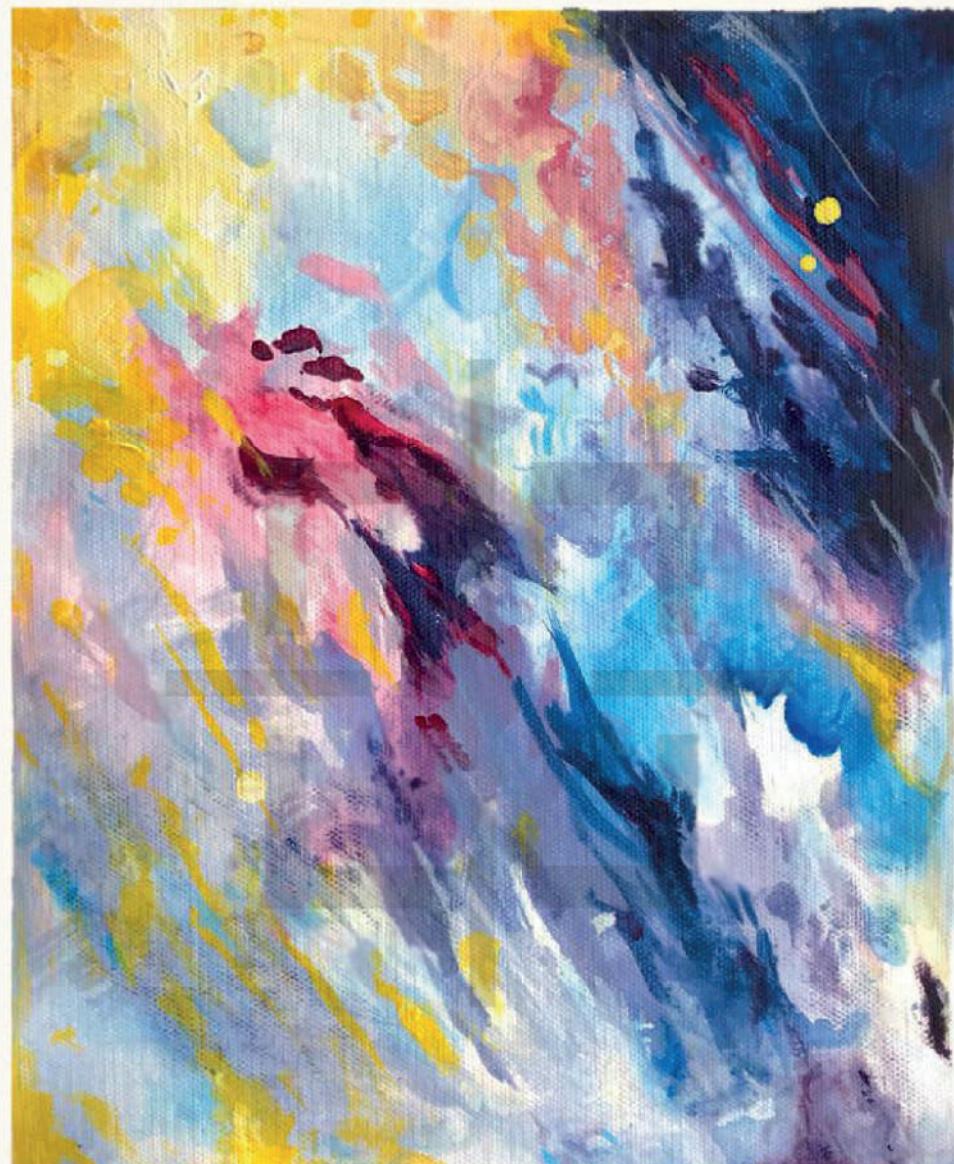
The meaning Jason's graffiti holds is of course different to any individual, as with all art, but for me personally, it is symbolic of humanity's ability to prevail with love and hope in times of adversity (in this case both Park Hill's adversity and Jason's personal adversity, which has been explained in depth in Frances Byrne's 2016 article, 'The tragic story of Sheffield's Park Hill bridge.') It became a symbol of

Sheffield's strength of community when faced with societal struggles out of their control. Therefore, UrbanSplash's profiting from the message, whilst pushing out the original inhabitants, feels misplaced and insensitive. They do not represent that community, they have no personal connection to the area as a company and have even produced similar problematic renovations across the country.

There is certainly a strong argument that Park Hill didn't need 'rescuing' and that possibly all it needed was better support and management from the council. Understanding all angles of Park Hill's unique situation is undoubtedly tricky, but this is part of what makes it such a seminal piece of architecture. The estate consists of so many individual moments and connections over the years that an outsider can only ever catch a glimpse of the whole picture. Jason's graffiti is one of these glimpses, and whatever its fate may be in the hands of the controversial developers, it is safely cemented into Sheffield's culture, for better or worse.

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Nikki Finch  
Graphic by Johanna Lupp



Santushni Gunetilleke

# The Post-Colonial Dilemma in Architecture of Malaysia

Like other post-colonial nations, Malaysia confronts the challenge to construct an ‘imagined community’<sup>1</sup>. As a product of British colonialism, Malaysia today continues to be a heterogeneous society, with a population consisting of 69.6% of Bumiputera (a term Malay & Indigenous people, meaning ‘sons of the land’), 22.6% Chinese, 6.8% Indian and 1% other<sup>2</sup>. Yet despite its diverse population, its post-colonial architecture largely seeks only ‘Malayness’ or ‘Islaminess’ as the ‘authentic’ identity. This is argued by Loo<sup>3</sup> to be the dilemma of reproducing or continuing the British colonial legacy. This dilemma can best be observed through comparing two administrative buildings after Independence - the Parliament House and the Prime Minister’s Office.

Ru Quan Phuah

- Parliament House

The Parliament House, designed by Ivor Shipley, was one of the first few national buildings for the new independent country. The building is known for its unique 'pineapple-like' facade with glazing setback from the screen - a design approach that aims to respond to the tropical climate and not to be dictated by cultural motifs or symbols.

Despite its broadly 'neutral' appearance, the building is not spared from the contestation of national identity. Its physical built form, especially the triangular pleated concrete roof was subjected to many interpretations, including many suggesting it references Malay vernacular roofs<sup>4,5</sup>. While using Crinson's words, describing the pleated roof as 'an abstracted and modernised throwback to the kampongs of rural Malaysia', Loo further claims the facade with its repeating pattern is 'Islamic in concept', which led to legitimising the Malay identity as a singular identity for the country<sup>6</sup>. On the other hand however, Rasdi sees the triangular roof as a positive and inclusive feature because it 'speaks universally of a traditional roof heritage common to most ethnic groups'<sup>7</sup>.

When asked about this, the architect, Shipley, refutes any borrowing of styles and states that it was never a conscious decision for the roof to resemble a Malay roof<sup>8</sup>. He strongly believes that it was better off to appear 'neutral' because for him 'houses of parliament are secular buildings' and being neutral allows it to always be representative of all. This is important as the building was constructed when the country was still Malaya, but completed when Malaysia was formed, which meant it needed to be able to include an even more diverse demographic, with the inclusion of two Borneo states having a different ethnic composition.

Shipley was clear that there was no external pressure on him to incorporate elements from particular styles in the design. However, he

acknowledges a missed opportunity to install artworks by Malaysian artists at various locations in the building, hampered by a selection committee. One of those losses was a large mural by Chuah Thean Teng which featured 52 figures portraying the different ethnic groups in Malaysia. This led Lai to suspect whether the rejection of the mural was foreshadowing the later dominance of Malay nationalism<sup>9</sup>.

- Prime Minister's Office

Completed in 1999, the Prime Minister's Office is the antithesis of the Parliament House. Officially known as Perdana Putra, the 6-storey symmetrical building sitting on high ground is the focal point of Putrajaya, the new administrative capital of Malaysia, a brainchild of Mahathir, the then-Prime Minister, aims to create an authentic 'Malaysian' city with no colonial links<sup>10</sup>. The architecture adopts symbols in a mix of eclectic styles, a European classical language with strong Arabic and Islamic influences<sup>11</sup>. It is claimed by some that the symbolism tries to portray the government and the country as 'glorious' akin to some historical Western and Islamic civilizations<sup>12</sup>.

The heavy use of symbolism was revealed by the architect to be the intent of the Client, (the then-Prime Minister). One of his personal inputs was the building's most recognisable feature - the onion dome on top of the main block which houses the Prime Minister's Office. Mahathir admitted that he insisted the dome to be a resemblance of Zahir Mosque in his hometown Alor Setar, Kedah<sup>13</sup>. Justification for the dome as a common local feature was also made with reference to the Sultan Abdul Samad building and Kuala Lumpur's Railway Station, designed and built by the British in an Indo-Saracenic and Mughal style<sup>14,15</sup>.

Ironically, the decision went against Mahathir's own decolonisation ambition. The Zahir Mosque was not only inspired by the work of a German architect (the Azizi

Mosque in North Sumatra), but domes were also known to be introduced by colonial powers to Islamic architecture in Southeast Asia to 'maintain power and control identity'<sup>16</sup>. As such, the use of elements like the onion-shaped domes can be seen as a return to colonial architecture.

The obvious lack of representation of other cultures did not help with the antagonism between the Malays and the non-Malays. Interestingly, as Islamic identity was made the dominant identification for the Malays, the building also displays more Arabic influences, rather than Malay cultural references which were reduced to the use of pitched roofs on both wings. It suggests the desire for an identity as a 'New Malay' and Islamic globalist, creating identification with the Middle East, forming a new imagined community - a global Islamic community<sup>17</sup>. It highlights how Islam has now not only become a new guise for Malay nationalism, but also a 'pawn' in the fight between government and opposition, each aiming to 'out-Islamise' each other<sup>18</sup>.

Despite the architect, Ahmad Rozi Abdul Wahab, claiming that the symbolism has created a 'timeless' design, the strong symmetry, massive scale and lavish decorations illustrated by Rasdi reveal it to be at odds with democratic values<sup>19,20</sup>. More importantly, it reflects a characterisation of Mahathir's tenure where powers are shifted and overly concentrated on the executive branch<sup>21</sup>.

- Realisation

From the comparison of the two buildings, we can clearly observe the successive growth of dominance in Malay-Muslim identity, reflected in Malaysia's architecture, despite it being a multiracial and multireligious country. However, it also shows that even the best of intentions from an architect can be interpreted in different ways, and ultimately all architects are so often dependent on the

wishes of the client. As the cities around the world become even more heterogeneous due to global migration, Malaysia's challenge with multiculturalism could be a lesson for the world. As architects, what would our role be then to ensure that our design helps create an inclusive built environment that celebrates a diverse community, especially in our public buildings?

<sup>1</sup>A term coined by Benedict Anderson in 1983

<sup>2</sup> Department of Statistics Malaysia (DOSM), 'Current Population Estimates, Malaysia, 2021', DOSM, accessed 20 December 2021, <https://www.dosm.gov.my>

<sup>3</sup> Yat Ming Loo, Architecture and urban form in Kuala Lumpur: race and Chinese spaces in a post-colonial city, (Farnham: Ashgate, 2013), 62.

<sup>4</sup> Stefanie Sim, "Redefining the vernacular in the hybrid architecture of Malaysia", (M.Arch Thesis, Victoria University of Wellington, 2010), 93-96.

<sup>5</sup> H.H.B. Mohidin, A. Aminuddin, A. Rosni, E. Sediadi, and F. Mohd Razi, 'Architectural Profession and its Role Towards the Design of Administrative Architecture in Malaysia'. *Journal of Design and Built Environment*, 19 (3) (2019), 58.

<sup>6</sup> Yat Ming Loo, Architecture and urban form in Kuala Lumpur: race and Chinese spaces in a postcolonial city, (Farnham: Ashgate, 2013), 62.

<sup>7</sup> Mohamad Tajuddin Haji Mohamad Rasdi, Malaysian architecture: Crisis within (Utusan Publications, 2005), 76.

<sup>8</sup> Chee Kien Lai and Chee Cheong Ang, *The Merdeka Interview: Architects, Engineers and Artists of Malaysia's Independence*, (Kuala Lumpur: Pertubuhan Akitek Malaysia, 2018), 246.

<sup>9</sup> Chee Kien Lai, *Building Merdeka: Independence Architecture in Kuala Lumpur, 1957-1966*, (Kuala Lumpur: Petronas, 2007), 125.

<sup>10</sup> Loo, 2013, 88.

<sup>11</sup> Alice Sabrina Ismail and Mohamad Tajuddin Mohd Rasdi, 'Discourse of democratic architecture in Malaysia: an analysis of Putrajaya government building in comparison to parliament building', paper presented at The 6th International Malaysian Studies Conference (MSC6) Engaging Malaysian Modernity 50 Years and Beyond, Crowne Plaza Riverside Hotel, Kuching, August 5-7 2008), 24.

<sup>12</sup> Mohidi et al., 2019, 59.

<sup>13</sup> Loo, 2013, 98.

<sup>14</sup> Putrajaya Holdings Sdn. Bhd. & Pusat Pentadbiran Kerajaan Persekutuan (Malaysia), *Perdana Putra: satu penghayatan kerja seni bina & hiasan dalaman pejabat Perdana Menteri Malaysia = An appreciation of the architecture & interior design of the office of the Prime Minister of Malaysia*, (Putrajaya: Putrajaya Holdings, 2001), 33.

<sup>15</sup> Beng Lan Goh and David Liawu, 'Post colonial projects of a national culture', City 13 (1) (2009), 73.

<sup>16</sup> Muhammad Buana and Natasha D. Santoso, 'Mosque Design in the 19th Century: How Colonial Powers Introduced the Dome into Islamic Architecture in the Dutch East Indies and British Malaya', *Azatische Kunst Bulletin* No. 1 (2020), 18.

<sup>17</sup> Loo, 2013, 104.

<sup>18</sup> Goh and Liawu, 2009, 76.

<sup>19</sup> Kuala Lumpur Architecture Festival (KLAF), "Datum:KL 2017 Showcase: Ahmad Rozi Abdul Wahab (Aqidea Architects, Malaysia)," YouTube video, 25:14, 3 Nov 2017. <https://www.youtube.com/watch?v=L27kygKOlk&t=681s>

<sup>20</sup> Mohamad Tajuddin Mohd Rasdi, *Architecture and Nation Building: Multiculturalism and Democracy*, (United Kingdom: Partridge Publishing Singapore, 2015), 117-121.

<sup>21</sup> Boon Kheng Cheah and Institute of Southeast Asian Studies, *Malaysia : The Making of a Nation*, (Singapore: ISEAS, 2002), 228.



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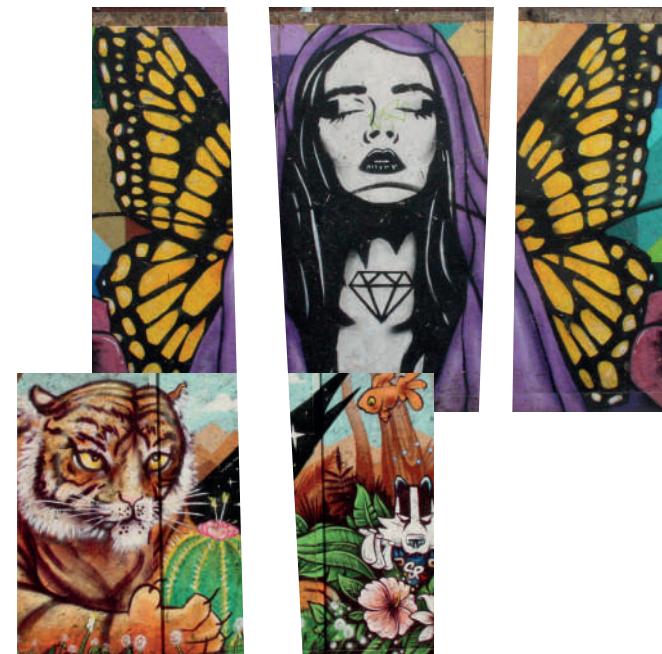
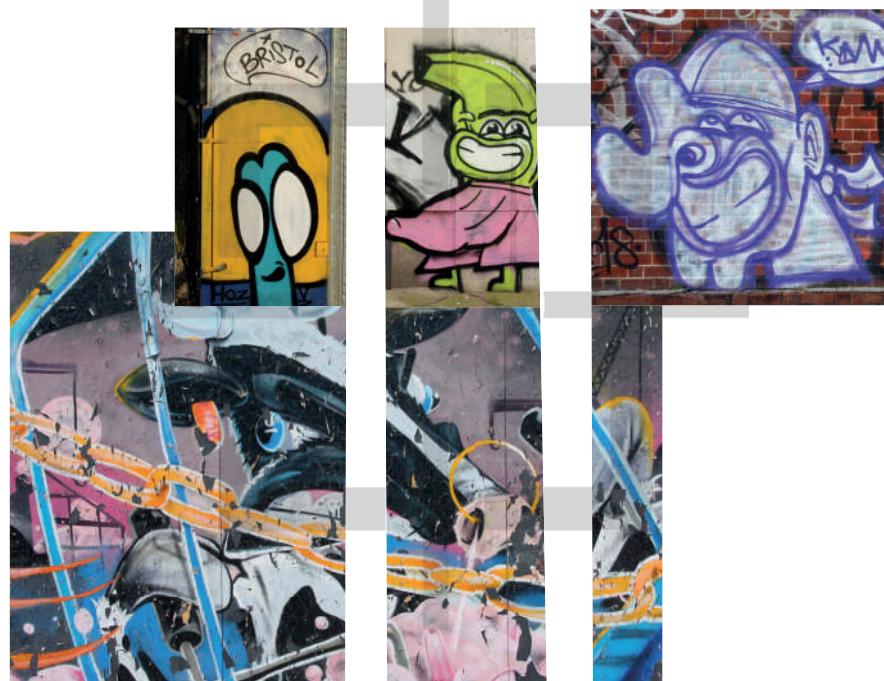
Johanna Lupp



There's a spontaneity...  
There's a spontaneity...  
There's a spontaneity...



missing



## organic original authentic [street art]] organic original authentic [street art]]

Photo series by Johanna Lupp

## Overture

I invite you to follow me; let us undertake a brief study on the divine relationship between dance and architecture. Dance was one of the first forms of art, and together with architecture it has allowed people to communicate non-verbally. I would argue that, in dance, the relationship between the dancer, the audience, and the stage set is fundamentally the same as the architectural relationship between the visitor, the public, and our surroundings, albeit in an often exaggerated, more focused manner. Continuing the comparison, dance and architecture are both created and experienced by bodies transitioning through space over time, affected by the varying dynamics of movement, balance, and light. To me, this is most evident in the fact that both are commonly experienced as a sequence of ‘still frames’, throughout which objects are in motion in relation to one another; all dancers and architects would agree that neither can be fully comprehended, observed, or sensed by experiencing merely a single ‘frame’. You must experience dance and space to comprehend its majesty.

## Act

The human form is the primary inhabitant of most architecture, and without it the sense of scale and proportion would be skewed. Therefore, designing a journey through the building for humans to experience becomes one of the most enticing challenges in any project. Practising dance from a young age allowed me to appreciate how a sequence of movements enables you to feel and experience space far more deeply than a static presence. So, like a child that intuitively starts running around in excitement at the first sight of a large open field, the inhabitants of architecture, I believe, should be able to receive a similar level of joy from the encouraged or implicit movement within a space (the feeling of being able to really inhabit a space).

Perhaps then, to achieve this joy, architecture must borrow ideas from the art of choreography.

It would be safe to assume then, that studying the dynamics of movement and balance in dance can effectively translate into the dynamics of movement through architecture.

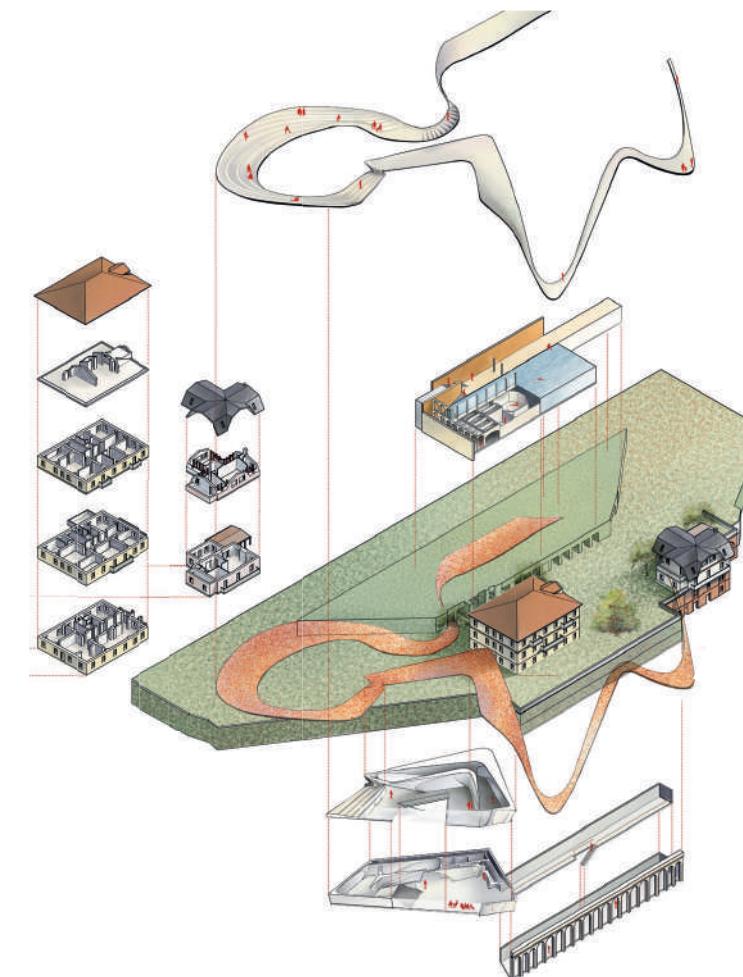
If you will therefore allow me to conclude, I would say that dance and architecture are rather tightly knit. That given, one must agree that their interchangeable dynamics and design methods are not explored often enough (at least across non-theatrical architecture). Dance theatres and performance space projects occasionally reach out to dance for inspiration, resulting in flowing designs, however, I believe that dance can and should be used to inspire a far greater range of building types. I hope this text both inspires the exploration of dance as a design avenue and affirms the true poetry and soul in architecture.

I seek to create an opportunity for the reader to dwell on the importance of dancing through space.

## Finale

Throughout our history, the arts have always joined together, rekindling, reorganising, and re-inspiring one another. The architects of now, should therefore not be afraid to adapt to match the ever-changing needs of the users. And so, in

the quest to reintroduce joy into architecture, one should seek inspiration outside of their craft, in the way we move, and in the way we experience the dynamics of movement, balance, and form (the way we dance).



## Dancing Through Space

Polina Pashonina

**30/04/2021, 11:04 - Tsiresy**

When I started my degree, I clearly remember everyone I knew being frustrated at how slowly I used to answer messages. Now it seems like everyone else has caught up - some people I know, and who will remain nameless, take 6-8 weeks to reply. Why do you think that we're all absolutely appalling in our response times?

**1/05/2022, 23:21 - Alice**

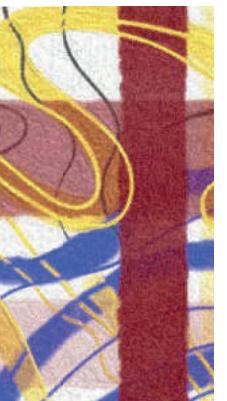
In a way, I feel like immediate communication is what we need more of! The way that we're given the choice as to whether to respond to someone now, or in 6 weeks time, means that we put more pressure on ourselves as to the quality of our response - imagine if we did the same when we were face to face!

## LINES ONLINE

**2/05/2022, 12:53 - Tsiresy**

[It's probably worth pointing out here that Alice answered the previous email within 20 minutes, whilst I took 15 hours - sign of the times!]

Interesting! I've realised that I regularly spend 20 minutes answering messages - because I'm constantly trying to find the best thing to say: something to make them laugh, a question to show them I'm interested to hear what they have to say, something to show them that my life is indeed mildly interesting; on top of simply responding to the messages I've been sent. This probably highlights the amount of pressure I put myself under in online communications. So I guess you're right about how more spontaneity could mitigate how demanding I am of myself!



**More spontaneity could mitigate how demanding I am of myself**

**1/05/2022, 18:16 - Alice**

It's something I've noticed too, especially about myself! There's such an expectation to be always contactable, and it weirdly feels as though the people who reply instantly to a Facebook message or text are the ones who are on top of things, rather than being vegetating internet addicts. As kids we were shamed for constantly being in contact with our peers online, and now we all give ourselves grief for letting our inboxes form suffocating piles in our lives. There's definitely a large amount of guilt when it comes to keeping in contact with so many people all the time isn't there?



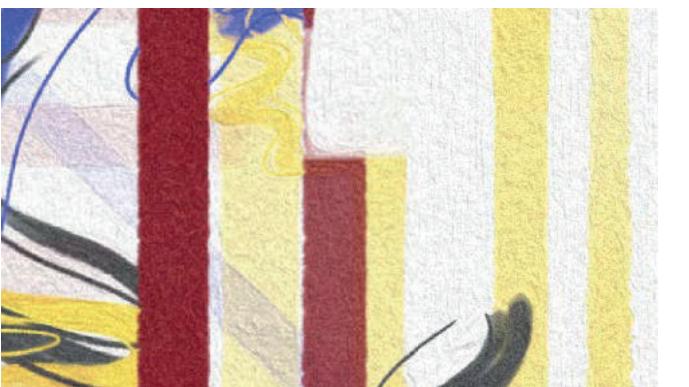
### Immediate communication is what we need more of

I do think you're right though about the intensity - juggling multiple conversations and topics at once is always tricky, and rarely something that we do in real life. I feel like after all the lockdowns and forced online socialising, we really need to pare back what can sometimes be a very overwhelming sense of expectation when it comes to online socialising.

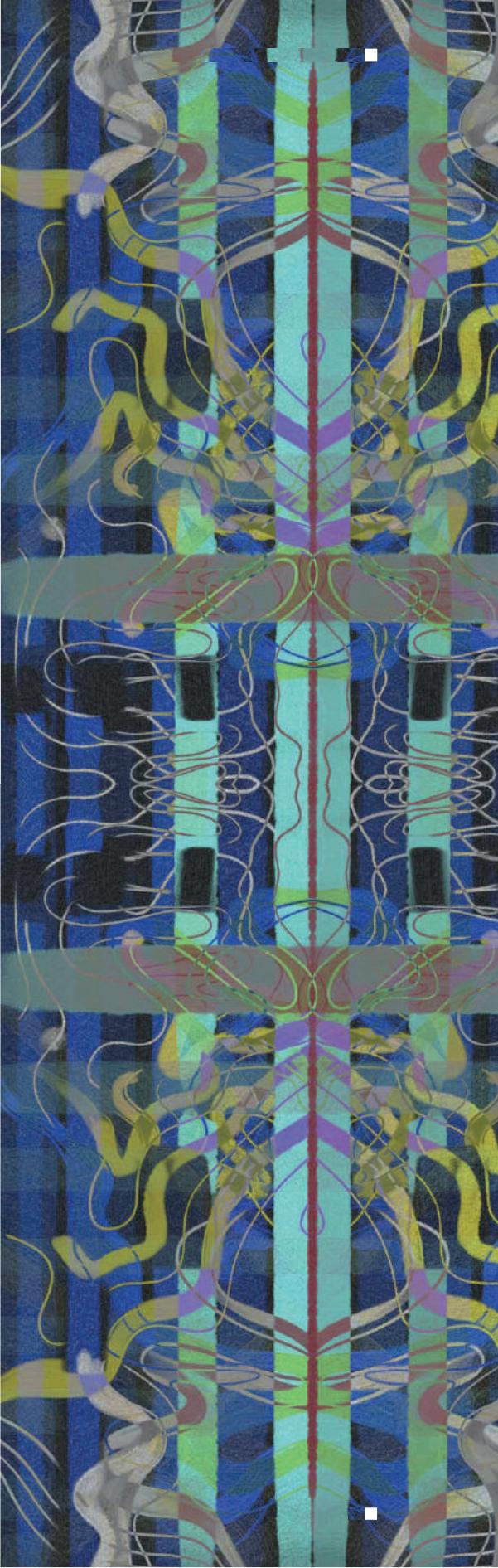
**There's such an expectation to be always contactable**

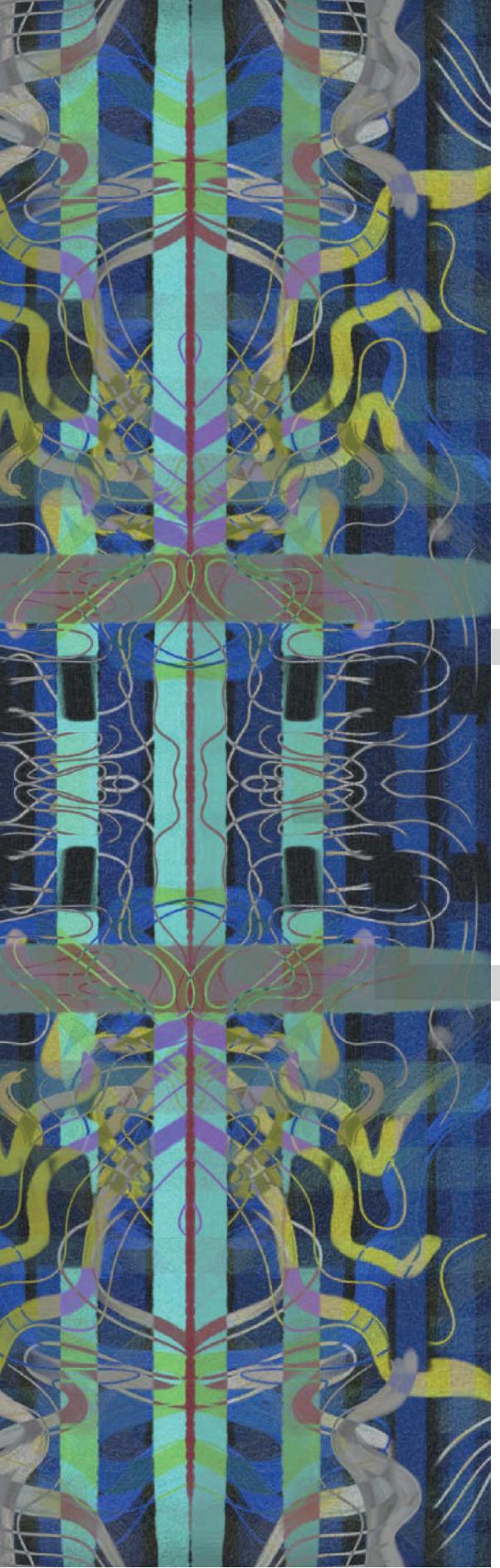
**1/05/2022, 23:03 - Tsiresy**

Oh absolutely - a gnawing sense that we should be more available! Which, from a purely numerical standpoint, isn't justified. After all, we're in touch with considerably more people at the same time than previous generations, and can reach them instantaneously. In other words, it's just impossible to keep in touch with such high numbers of people with any regularity - or else, as you say, we'd just be complete internet addicts. I've also noticed that people who are older seem to respond much faster! Maybe it's because they grew up at a time where endless communications weren't a possibility? Do you wish that communication in the 21st century was slightly less immediate and intense?



I've realised lately that I feel completely unburdened by this sense of expectation when I turn my phone off completely. I guess that phones are both the vehicles for modern communication and a constant reminder of the need to communicate in the most extensive and assiduous manner possible - notifications being the prime example. In this sense, having it off makes this self-imposed responsibility wither, for a few hours at least. How do you cope?





4/05/2021, 11:45 - Alice

Not very well in all honesty! There's definitely an 'ignorance is bliss' attitude that I adopt where the act of me not looking at the message means it doesn't exist. I feel like ever since read receipts became so common we have lost authority over our phones; we are always aware that one accidental swipe could incur 15 minutes of responding. I think the fact that everything feels so instant makes a lot of people bury their heads in the sand to try and ignore the endless notifications and drown out the noise. There are lots of issues with ignoring the messages that pile up, but I think there's one major factor that makes the procrastination of replying such an issue: the fact that our phones aren't just for communication anymore. If you're wanting to listen to music or even take a photograph, you're reminded of the fact that your attention is needed elsewhere.

Do you think that this is something we can avoid?

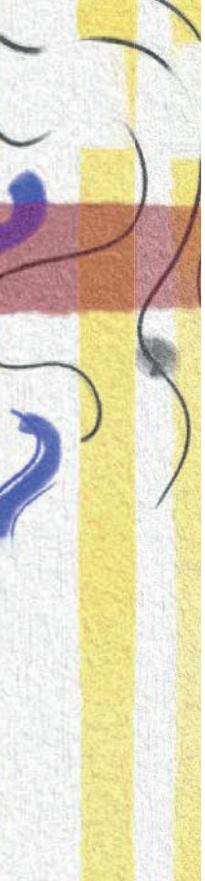
**If you're wanting to listen to music ... you're reminded of the fact that your attention is needed elsewhere**

4/05/2021, 15:30 - Tsiresy

Phones are an intense experience!

Have you seen that YouTube video of a dog being thrown one ball to play with, before a hundred balls are thrown at him - completely overwhelming him! That analogy always comes to my mind when using technology becomes exhausting. We want to consume all of this information, but we can't. Instead we try to consume a little bit of everything, which, in reality, ends up not being very much - headlines instead of whole articles, skimming through messages instead of reading and responding, etc.

Would you ever consider getting one of those old 'brick phones'?



7/05/2021, 23:47 - Alice

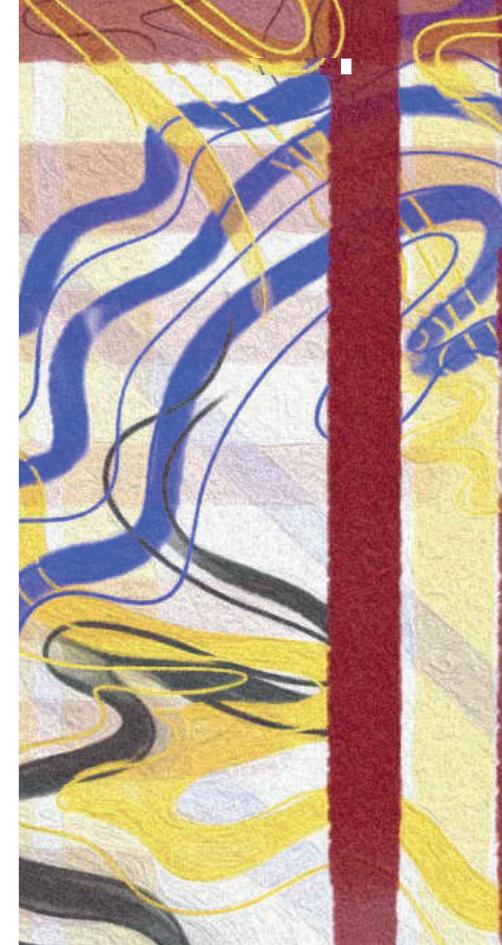
I definitely do! Especially when I see other people who still miraculously seem to lead a happy and fulfilled life with a phone that doesn't connect online!

It has to be said, I think there are many features of modern mobiles that are so valuable - as a woman, I feel more reassured knowing that my friends can track my location if I'm out alone at night - and sadly features like that just wouldn't be available if I traded my phone to a more analogue version. It would be great if there was something midway between an all-singing and dancing iPhone and a Nokia brick!

**I feel more reassured knowing that my friends can track my location if I'm out alone at night**

I wouldn't even consider leaving the house alone for a long period of time without my phone, and the threat of it running out of charge when I may need it on a walk home can and will genuinely cause me and many of my female friends to alter plans or leave places early. This is something that doesn't feel like a trivial addiction to scrolling, but rather a serious matter of personal safety. It's crazy how something so physically small can act as a cloak of protection for so many people.

The huge boosts in convenience, connectivity and confidence that our phones give us make it so hard to give them up. I think for that reason the act of reverting to an older type of phone is seen as such a big decision, just because it affects so many different areas of our lives.



9/05/2022, 7:47 - Tsiresy

For sure! Some of the benefits of phones are so conspicuous and evident that merely questioning them seems inherently subversive. I hope I'll soon be able to think of a way of harnessing the best of both worlds: fast communication, access to more information, safety - without the resulting screen addiction or the constant feeling of being overwhelmed by online communication. One day!



---

Tsiresy Domingos and Alice Kerry  
Graphic by Natalia Pimblé

## Tor auf

'Tor auf.'

Chanted from both sides of the wall, these two words were a demand to rectify an act of oppression that had endured for nearly thirty years:

'Open the gate.'

On 9 November 1989, at midnight, the Berlin Wall fell<sup>1</sup>. That night, East Berliners crossed through – and over – the Wall into West Berlin, free at last. BBC reporter Brian Hanrahan described the scene as 'a cheerfully anarchic night'<sup>2</sup>, capturing the wonderful chaos of the event that shook the world. Berliners from both sides of the border massed around the wall, overwhelming checkpoints and scaling the concrete. Some were lifted up, sitting, standing, walking, dancing atop this 27-mile-long<sup>3</sup> oppressor, finally brought to its knees by the very people it sought to divide.

From the beginning, the division of Germany and its people following the Second World War was infused with the ever-present threat of another war. The two groups of occupying powers – the Allies and the Soviet Union – were in constant tension, with standoffs and blockades scattered across the four decades of occupation<sup>4</sup>. Throughout this, Berlin stood at the political epicentre, stage to some of the most defining points of Germany's role in the Cold War. When the Wall was built across the city, it served not only to keep those on the East in, but also to keep the West out. Of course, its primary intention was to stem the vast flow of East Germans into the West. The official purpose, however, was to act as an 'Antifaschistischer Schutzwall'<sup>4</sup> – antifascist bulwark; in other words, a defence against the capitalism of the West.

While a thinly veiled political cover for the true intention behind the blockade, the brutally maintained border did indeed halt capitalism in its tracks as it spread across Western Europe and beyond. The East, governed by the German Democratic

Republic, instead adopted the Communist regime, infused with cultural idiosyncrasies unique to East Germany. Trabants and Youth Pioneers are to this day icons of 'Ossi' culture, nostalgic remnants of a regime and culture no longer in place, swept up in the wave of reunification.

The stark difference in lifestyle and culture resulted in complete upheaval of Eastern life when the West swept in through the gaping holes in the Soviet defences. Economic deficits, vast disparities in living conditions and styles, as well as culture, culminated in a jarring change, as brutally swift and inescapable as it was desperately awaited in the long years of split occupation<sup>5</sup>.

Despite the raw elation and ecstasy of that night, the reunification of Germany after so long divided was an extremely uphill battle, one which continues to this day, faded into a backdrop of modern Berlin and Germany. Marks of division are scattered across all aspects of life, from significant variation in quality infrastructure to reminiscent stories bridging across generations of citizens impacted by this momentous period in history. A period which, in the scope of known history, is shockingly recent. The past three decades have been a long, arduous journey towards a truly united and free Germany, the harsh reality behind what has become one of the most powerful and poetic symbols of the victory and strength of the people in modern times.

However, that night, on 9 November 1989, reality seized to reign. Instead, the collective dream of millions was suddenly, beautifully, realised. Families and friends, reunited after decades apart. Strangers, bound together in this moment, the shared sense of bearing witness to history. As the border was torn apart, the residents of Berlin danced among its rubble; a city overcome by the sheer will and elation of its people. The Brandenburg Gate, standing resolutely on the boundary between East and West, around which the Berlin Wall



zine in a 'zine

these two words were a demand to rectify an act of oppression

bends, was encircled by Berliners dancing with linked hands<sup>5</sup>, united around their city's monument for the first time in many people's lifetime.

Others made their mark on the wall, as 'wall woodpeckers'<sup>4</sup> chipping away at the stone, or artists expressing themselves with paint and words. One Berliner wrote the words, 'Only today is the war really over,'<sup>4</sup> a hopeful, heart-breaking admission of the deep wounds left by the occupation, and all that had come before it. A reflection on the pain and oppression experienced by so many, and a small, brave, vulnerable step forward.

While only a 'symbol' and not the true 'reunification day', the significance of this night – the victory of the people, their demands being heard and realised, after so long – echoed across the world with arguably more emotive and personal impact than the actual signed agreement ever could. The image of hundreds of people crossing over and standing on the wall – the embodiment of occupation and division so poignant in Europe at that time – showed the world a display of the people being heard. Without question, the complex political factors and tensions at play both leading up to this scene and following on from it had a more lasting economic and social consequence than the physical removal of the border enforcement. It was not the first step, and it stood miles from the last, but the monumental role of this day in the perception of power and control in Europe and the world beyond must not be underestimated or diminished.

Beyond this, though – beyond the politics and the hope and the consequences of the 'Mauerfall' - in that moment, the Fall of the Wall belonged to the people of Berlin .

To them, this night was about their lives<sup>6</sup>, the lives of their neighbours and families, the elation and ecstasy of so many prayers finally answered. In the manner of those who live and play a part in a turning point in history, they

existed solely in the unbelievable, miraculous present.

<sup>1</sup><https://www.deutschland.de/en/topic/politics/day-of-german-unity-facts-history>

<sup>2</sup><https://www.bbc.co.uk/news/world-europe-50013048>

<sup>3</sup><https://adglighting.com/2019/11/berlin-wall-architecture-historic-germany-adg/>

<sup>4</sup><https://www.history.com/topics/cold-war/berlin-wall>

<sup>5</sup><https://www.youtube.com/watch?v=qtsfHc5eZhI>

<sup>6</sup><https://www.graduateinstitute.ch/communications/news/fall-berlin-wall-30-years-students-first-hand-account>

Tara Hodges  
Graphic by Kathryn Lee



# Exquisite thoughts

Architects generally do not love that part of life that resembles death...

While we can admire edifices of the past and objects that now crumble before us, we aspire to be forward-thinking - yet not so forward-thinking as to propose the demise of our creation.

Should we be?

WHAT PEOPLE WROTE

It seems natural to want to immortalise the past. The notion that our creations live on even when we ourselves do not.

Is it wrong then, to create in the hope it will last?

And while creations may last, how long do the memories they hold carry on? When these creations live on past their creators, what do they mean to everyone else? Arguably, memories die with the people who make them; and then some time before a photograph, or any creation, gets lost, covered, destroyed.

What fate are creations left to?

Impromptu marks of people experiencing the world can represent feelings in a raw way, unhindered by the constructs of society. While these marks may be buried and lost, they show the influence of the masses over the constructs of society, and the power a movement has over the direction of politics and societal movements.

These marks convey not only the protest against the mainstream, but also a natural and the most beautiful state of the person's soul and mind. By leaving those marks, one is trying to find their place in the world, and trying to find a place to fit in. By leaving those marks as breadcrumbs along their way, they are trying to find a community of similar minds who are able to pick these cues up.

is this all a load of pretension or can we learn something

(like an exquisite corpse)

Tschumi, 'Architecture and Transgressions'

This could go anywhere

WHAT PEOPLE WERE THINKING

(MORBID)

CLINGING TO THE PAST

There's no way to answer this so I'm just going to ask more questions

anonymity = shame?  
or an outlet free from stigma

find community through breaking norms, and with it new rules you can value

OVERALL THOUGHT:  
people like things to crumble

It is like leaving your own footprints, as if you were walking through the wet sand on the beach and seeing your own tracks behind you. Or maybe even trudging through the mud with your wellies, or through the fresh tar on the road. Who knows where and how everyone leaves their tracks - everyone does it automatically and individually. The only question is: who finds them and pays attention to them?

...  
Someone - or something - is trying to understand you. They stoop down to examine your tracks; the size of your shoe, the pattern of your shoe and the direction your tracks point to.

[Mission report: Visual of human #QWJD578 generated. We know where they are headed.]

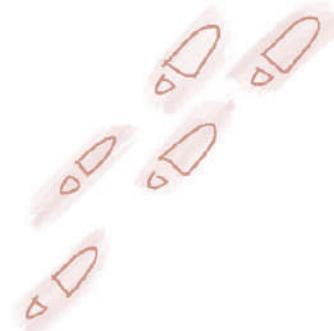
...  
Crumbled structures as physical memories suggest definite periods of time, but your incomplete prints in the ground, now crystalline, give little away. Time has become abstract.

...  
The 'thing' that follows you does not know if it is chasing your past, walking the lands a millennia behind you (your species now gone forever), or if it will chance on you at any moment, to witness your future.

...  
Architecture is a way to capture a point in time, like a photograph does. Except the information it stores is less literal but equally rich.

...  
You kneel down to touch the dust and it is upon you. A hundred thousand years collide. The past sparkles and crumbles, the future blinks and giggles, and the present grimaces.

You pick up your hand and see the tips of your fingers are bleeding. You should really keep walking.



AI intelligent guesses  
you feel out of control  
it's like they know us

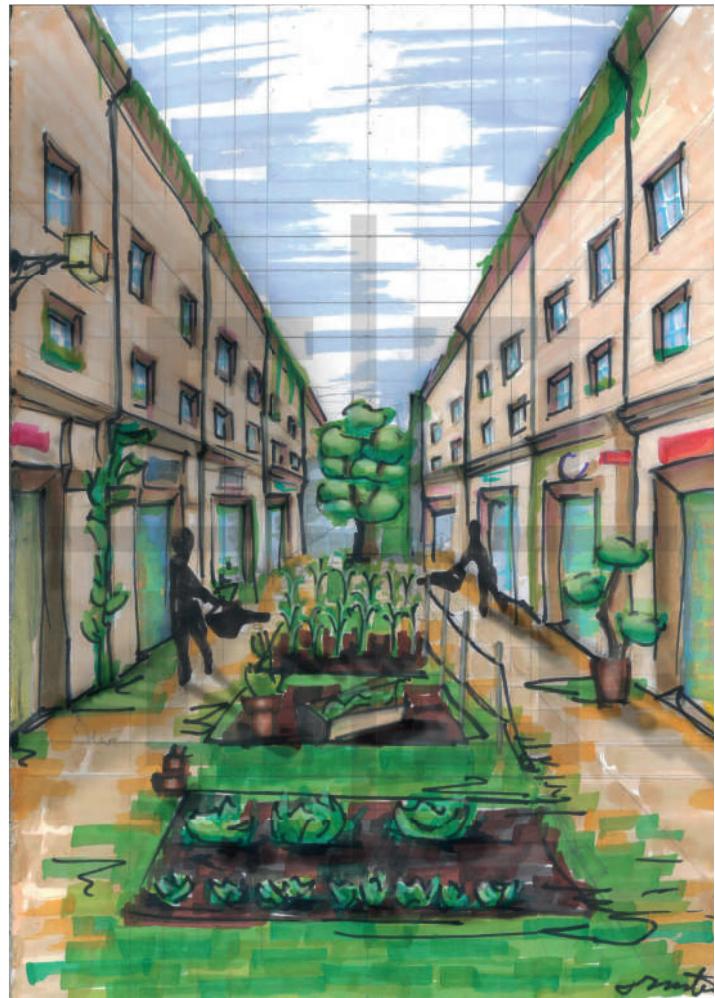
I am so lost  
you as an individual or collective??

I guess I should just embrace  
the unknown

What does it bring to mind?

THIS 'THING' IS INTERESTING

A collaboration, with only the line before visible to the writer of each thought



The natural world is encroaching on the city.

Down every street, pots and plants sit on perrons, in corners of windows, behind metal fences and in doorways. Slowly, these are pushed closer and closer onto the path, squeezing every inch of space on each property.

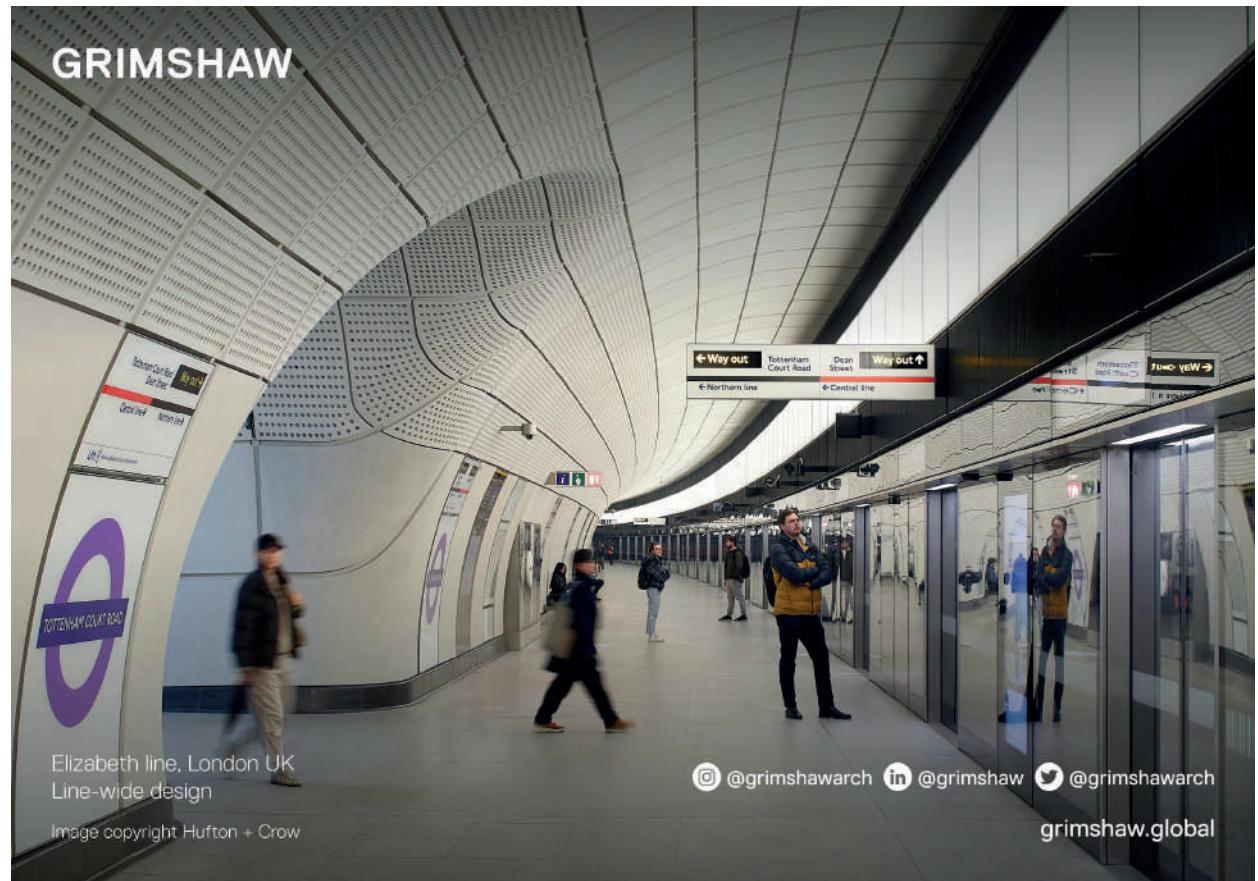
What if we didn't stop there?

---

Charlotte Martin



The West Downs Centre, Winchester University.



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