

Architecture

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Questioning the
Fundamentals

An international conference
9-11 November 2023

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ARCHITECTURE 101: Questioning the Fundamentals

Newcastle University, School of Architecture, Planning and Landscape

CONFERENCE TIMETABLE

Thursday 09.11.23

11:00 REGISTRATION		Room: The Boiler House	
11:30 WELCOME Paola Gazzola, Sam Austin, Organisers		Room: The Boiler House Zoom link: 897 7636 2216	
12:00 KEYNOTE: Empowering the Vernacular/Local Architect Nergis Mookop (Chair: Rose Parnell)		Room: The Boiler House Zoom link: 897 7636 2216	
13:15 LUNCH		Room: The Boiler House	
14:00 WORKSHOP SESSION			
Room: Armstrong 1.04 Workshop 1 Zoom link: 824 1594 0489 Chair: Rose Parnell		Room: Armstrong 1.05 Workshop 2 Zoom link: 810 6677 6707 Chair: Juliet Odgers	
14:00 Patrick Flynn	Rethinking the city	14:00 Sally Faulder	Writing Architecture: Finding Humanity in the Built Environment [Part One]
15:15 PAPER SESSION			
Room: Armstrong 1.04 Session 1 Zoom link: 884 5773 4032 Chair: Sam Austin		Room: Armstrong 1.05 Session 2 Zoom link: 810 6677 6707 Chair: Toby Blackman	
15:15 Marco Cimillo	A Design Education Strategy	15:15 Hayri Dordivanlioglu	Reframing Vitruvius in the Twenty-first Century: A Counter-canonical approach to the Foundation of Architecture
15:35 Emily Crompton	Playing The Long Game: Challenging Structural Inequities of Entry to Undergraduate Architecture	15:35 Adam Sharr	Constructing the architect: Reading two introductory textbooks
15:55 Yvette Putra	Looking East: Learning from non-Westernised representational techniques in our globalised architectural context	15:55 Xiang Ren	Towards an Architecture of Nearness
16:15 Caroline Almond	Tackling the unintended consequences of live projects: Co-creating an induction module towards better practice		
17:00 COFFEE		Room: Armstrong Reception Rooms	
17:30 KEYNOTE: Kiel Moe, in discussion with Ruth Morrow [Chair: Kieran Connolly]		Room: The Boiler House Zoom link: 897 7636 2216	
19:30 CONFERENCE DINNER (Supplementary fee applies)		Blackfriars Restaurant, Friars Street, Newcastle-upon-Tyne, NE1 4XN	

Friday 10.11.23

09:15 PAPER SESSION			
Room: Armstrong 1.03 Session 3 Zoom link: 884 5773 4032 Chair: Maggie Roe		Room: Armstrong 1.04 Session 4 Zoom link: 824 1594 0489 Chair: Daniel Mallo	
09:15 Felipe Lanuza	Mediating Slow Memory: Re-presenting the Absent City	09:15 Eilif Keeser	Uses of Public Interest Design (PID) Reflections from Global North and South
09:35 Christianna Bennett	Symbiotic Rites: Reimagining Architecture as a Support System for Landscapes	09:35 Aki Ishida	Critical Ethnography in Architecture: Presence of those unheard and unseen
09:55 Lin Zhu	In the Name of Gardens: Architectural Practices and Discourses by 'Author-Architects' in Contemporary China	09:55 Mhairi McVicar	Stepping away, stepping up, staying: Engagement practices in architectural education
10:15 Emina Kristina Petrovic	The role of pollution from synthetic building materials in architectural education: A case study approach		
11:15 KEYNOTE: 1 June 2007 Andrew Ballantine (Chair: Juliet Odgers)		Room: Fine Art Lecture Theatre Zoom link: 897 7636 2216	
12:30 LUNCH		Room: Armstrong Reception Rooms	
13:15 EXHIBITIONS AND BUILDING TOURS			
Creative Practice Research Exhibition Tour: Harry Thompson and Ceren Centurk, Creative Practice Researchers		Farrell Centre: The Architect has Left the Building, and Urban Room Tour: Owen Hopkins, Director	
The Hatton Gallery, Matt Rugg - Connecting Form Tour: Harriet Sutcliffe, Curator		The OME: Experimental Biological House Tour: Ruth Morrow, Professor of Biological Architecture	
14:45 KEYNOTE: Production Studies Production Studies Group (Chair: Rose Parnell)		Room: Barbara Strang Teaching Centre, Room B.32 Zoom link: 897 7636 2216	
16:30 PAPER SESSION			
Room: Armstrong 1.03 Session 6 Zoom link: 884 5773 4032 Chair: James Craig		Room: Armstrong 1.04 Session 7 Zoom link: 824 1594 0489 Chair: Claire Harper	
16:30 Yvette Putra	No laughing matter: How architects have used (and why they should still use) cartoons to disrupt architecture and society	16:30 George Lovesmith	Belonging in Place-making: Creative Cultivation of Belonging in Process of Public Placemaking
16:50 Harry Thompson	The Thing about Lines	Daniel Mallo, Danny Coswell and Armelle Tardiveau	The role of professionals supporting communities in placemaking: Lessons from the past in the social production of space.
17:10 Xueyan Bai	Architectonics of Urban: The Transplantation of 'Everyday Life' and its Meaning for Recombinant Urbanism	17:10 Yifei Li	Making New Heritage: Cultural event-driven regeneration of post-industrial spaces in Shenzhen
17:30 Petra Carlin	Eyes that Do Not See...	17:30 Elena Balzarini	Inhabiting the Domestic Threshold: Using Autoethnography to Investigate Care Practices in UK Housing's Common Spaces
18:45 BREATHING SPACE: EVENT & DRINKS RECEPTION		Newcastle Contemporary Art, 39 High Bridge, Newcastle, NE1 1EW	

Saturday 11.11.23

09:15 PAPER SESSION			
Room: Armstrong 1.03 Session 9 Zoom link: 884 5773 4032 Chair: Carlos Calderon		Room: Armstrong 1.04 Session 10 Zoom link: 824 1594 0489 Chair: Andrew Lee	
09:15 Stephen Parnell	ManPlan Redux: A Speculative Archaeology of the Architectural Review c.1973	09:15 Youngmyung Kim	A Review of Kim Swoo Geun's Housing Work 'Uchonjang: The Birth of an Experimental House (1971) after the International Architecture Conference in Israel (1970)
09:35 Stefano Corbo	The Cloud is Material: Data Infrastructure in Post-Human Environments	09:35 Pan Jiang	Revisiting Pagano's Exhibition of Rural Architecture in 1936
09:55 John Kamara	Is Artificial Intelligence the Future of Architectural Management?	09:55 Minyue Zhang	Opening a spectrum between the Common and the Private: Focussing on low-income rental housing - Tulou Collective Housing, Guangzhou
10:45 COFFEE		Room: Armstrong Reception Rooms	
11:00 WORKSHOP SESSION			
Room: Armstrong 1.04 Workshop 3 Zoom link: 824 1594 0489 Chair: Steve Parnell		Room: Armstrong 1.05 Workshop 4 Zoom link: 810 6677 6707 Chair: Juliet Odgers	
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12:15 COFFEE & PASTRIES			
12:45 KEYNOTE: A Tale of Two Designs: Time and the (un)making of Architecture Jaideep Chatterjee (Chair: Adam Sharr)		Room: Fine Art Lecture Theatre Zoom link: 897 7636 2216	
14:00 CLOSE & DEPARTURE			
Room: Fine Art Lecture Theatre			

Blue/grey denotes presenting online

Keynote 1

Keynote:

Empowering the Vernacular/ Local Architect

Nzinga Mboup

12:00 - 13:15
The Boiler House

Rethinking the Crit

Patrick Flynn

The 'crit', is the most common form of assessment and feedback in the education of architects in the design studio. It aims to create a culture where the students' work is used as a learning tool for all the class through public feedback and from this public criticism, the staff and students discuss architecture in a spirit of learning as equals. (Schon,1983). A counter argument would be that the adversarial structure of the crit increases stress, inhibits learning, reinforces power imbalances and thereby ultimately contributes to the reproduction of dominant cultural paradigms (Webster, 2008).

The interplay between agency and structure is evident in the crit and its rituals; which in- turn shapes the young architect and by extension the profession. (Smith,2022). In this workshop we will explore together why the traditional crit has endured and as a group we will explore and co create new feedback models. (Dawson et al 2021).

Boud's study of feedback is interpreted in the context of this study and how it can apply to the architecture studio to develop a more supportive interactive feedback where the control shifts from tutor focussed to student-centered. (Winstone, N. & Boud, D. 2022).

Writing Architecture: Finding humanity in the built environment [Part 1]

Sally Faulder

This “Writing Architecture” workshop takes place over two sessions, one on Thursday and one on Saturday. The workshop reframes the practice of architecture as fundamentally meaning making. It emphasises the impact of the built environment on wellbeing in relation to the human need for meaning. To do this, the workshop parallels architecture and narrative as two forms of configuration that make sense of human action through ordering space and time respectively. This shows architecture as a practice that not only physically configures human life but, in the process, inscribes meaning in the built environment, hence also conceptually configuring human life.

The workshop will take place in two 75-minute sessions, the second building on the first. Each session will consist of a short presentation followed by an exercise. The emphasis will be on practising and absorbing the three stages of the technique: observation, reflection and composition.

Observation: The inscription and actualisation of meaning in the built environment.

Participants record in writing their observations of the physical characteristics of a selected site and their reactions, emotions, imaginative connections, etc. as activated by the space.

Reflection: The meeting of the values inscribed in the site and the values informing the participant’s subjective position.

Participants reflect in writing on their observations of the site from this perspective.

Composition: The work of architecture as the synthesis of disparate elements into an intelligible whole.

In parallel, participants rework the various elements that have emerged in their writing according to a central narrative or theme identified from the previous session.

In the final session, participants are invited to share extracts of their work. The writings of consenting participants will be gathered as part of the conference output and potentially written up into a paper.

This workshop allows participants to explore and challenge their own involvement with architecture in relation to the role of compassion in design. It also affords participants a medium through which they can reflect on the impact of the built environment on their own understanding of the world of human life.

A Design Education Strategy

Marco Cimillo

Synopsis: the contribution will address the Architecture 101 questions taking the move from the recent development of the institutional strategy of a young Sino-British design school in China. From the lenses of a transnational academic community navigating turbulent times amid post-pandemic recovery, geopolitical tensions and technological breakthroughs, present-day challenges appear magnified and accelerated. A critical reflection on such forces at work and the School's strategic responses can offer a unique perspective on the most transformative contemporary dynamics.

Context: the School comprises Architecture, Urban Planning and Design, Industrial Design and Civil Engineering departments. Like the rest of the university, it operates entirely in English and awards dual degrees under a double QA framework (British and Chinese) and UK-based professional validations (RIBA-JBM-CSD). Its faculty encompasses over 20 nationalities. Extra emphasis will be placed on Architecture, although the main drivers for change and future challenges are common, and disciplinary boundaries appear increasingly uncertain.

A case study: In the context of a fast-growing, multi-location university, the Education Strategy attempts to project the School five years ahead, expanding and upgrading its curricula to capture new knowledge and methodologies, to interpret changing industry needs and professional requirements, and to fulfil its social mission to contribute to the ecological transition. The plan originates from a vision statement, progressively articulated into a set of seven graduate attributes, ten key areas of development, 24 action points and 50 key performance indicators. The ten strategic areas include Education for Sustainable Development; Interdisciplinary L&T and Critical Thinking; Student-centred L&T; Research-led Education; Academic Quality; Internationalisation; Technology-enhanced L&T; Employability and Industry Engagement; Extra-curricular Education; Curriculum Development. The paper will discuss the case in terms of objectives, process, implementation and impact, providing insights into strategic planning in design education. The analysis will also address problematic aspects, challenges and lessons learned from successes and failures in the first phase of implementation.

Playing the Long Game: Challenging structural inequities of entry to undergraduate architecture

Emily Crompton

At Manchester School of Architecture, we are launching a new Foundation course, a year zero. This comes at an interesting time for Architectural Education, with ARB and RIBA reviewing the structures of education of our future professionals, with an apparent desire to make the profession more diverse and education routes accessible to a wider range of people. But while ARB are seeking to simplify routes to accreditation, it is questionable if such changes will make the profession more diverse in practice.

This paper will look at equity in terms of who is given access to traditional architectural courses provided in higher education institutions, as well as the values which lie behind curriculum design, assessment, and student experience.

In designing the Foundation, student experience was central, and a concerted effort has been made to not rely on tried and tested pedagogy, subjects, and reference points. But rather than radically denounce existing fundamentals, the course attempts to intersperse questioning, critical enquiry, as well as introducing wider issues affecting architecture. The aim being to find out the architect (person) they want to become and to support the development of critically aware and creative future (humans) architects, wherever they go following graduation.

Increasing the diversity of our cohort at undergraduate is exactly the motivation for creating an Architecture specific Foundation year. The Foundation aims to recruit solely from groups traditionally underrepresented in Architectural education. It has taken two years to obtain full approval, navigating not one but two institutions' systems governing recruitment, admissions, eligibility criteria, curriculum and assessments.

What is clear is that architectural education will continue to be delivered at HE institutions. The question is, are they willing and able to accommodate the structural change required to shift who is admitted to those courses, if we are to shift the characteristics of who gets to become an Architect. At Manchester we are "Playing the Long Game", in the hope that slowly but surely, we transform our cohorts into ones that full represent all communities from Manchester, Greater Manchester and the UK.

Looking East: Learning from non-Westernised representational techniques in our globalised architectural context

Yvette Putra

I disrupt the prevailing Occidentalised conceptualisations of architectural representations, by disentangling non-Westernised representational techniques from the peripheries of architectural discourse. I am motivated by how surveys, of architectural representations across history, may appear exhaustive, but they ignore non-Westernised developments. Meanwhile, studies of non-Westernised architectural representations have a singular focus that positions them as specialist research, instead of within a unified global discourse. Thus, the act of representing architecture – a deeply human impulse and global phenomenon – is incompletely understood and it is implied that only Westernised examples are valid. Secondly, architects are unaware of the many possibilities that exist for representation. These impacts are especially urgent in the current architectural context, which has ever-diversifying sites and users and must respond to the critiques of Occidental modernist hegemony and homogeneity. I rectify this exigency by studying selected techniques, of representing architecture, from outside of Westernised traditions – Chinese grave goods depicting buildings; East Asian handscrolls that convey intricate views through oblique projection and whose narratives are revealed through the scrolls' performative unrolling; and Indian miniatures that use an aerial perspective, but are rich with human activity and detail.

After identifying some significant non-Westernised representational techniques, I analyse their key attributes, including anagogic, fictive, and symbolic. On the one hand, these techniques and their attributes will be historically and culturally contextualised. On the other, they will be articulated as lessons for twenty-first-century architectural pedagogy and practice. This parallels how the advent of digital technologies, in the previous century, has shifted architectural education and processes and afforded new complexities to design and visualisation. With Westernised epistemologies overwhelmingly informing architecture, I seek to rewrite the history of architectural representation and ponder on what architectural history and, indeed, architecture, could have been if non-Westernised representations had never been historically othered.

Tackling the Unintended Consequences of Live Projects: Co-creating an induction module towards better practice

Caroline Almond

Live Projects often involve collaborations with real clients, community stakeholders and users. Live Project pedagogies respond to critiques of 'traditional' architectural education as self-referential, image-based, and disconnected from architectural practice (Anderson, 2017). The transformative benefits of engaging students in authentic and project-based learning (Lofthouse, 2013) outside of the Architecture School setting are widely established (Anderson, 2019). Indeed, Live Projects typically begin with positive intentions for mutually beneficial outcomes, such as supporting community-led initiatives- but are project outcomes always as intended? Live Projects can be unpredictable, difficult to control and burdensome, even harmful, to the very communities they intend to 'serve'.

Whilst Live Projects can productively address gaps between mainstream pedagogy and practice (Harriss & Widder 2014), ethical practitioners should also pay attention to the process, project outcomes and legacy and consider how this may impact people's lives and their environment (McVicar, Turnbull, 2019).

This paper session will question the impact of involving external stakeholders in architectural education (and design practice) and asks how we should go about doing this to ensure tangible benefits for all project partners? It will share the outcomes of a student-staff partnership to examine the intended and unintended consequences of over a decade of Live Project learning and teaching at the Welsh School of Architecture (WSA), Cardiff.

Building on the initial research phase, a second cycle of this partnership has co-created an online induction for students, staff, teaching practitioners and community partners engaging in Live Projects at the WSA. Content includes information and training tools to raise awareness about community engagement good practice, and resources to support the creation of Live Project briefs and community engagement activities and the initiation and management of learning partnerships. It is intended that this induction pilot will offer recommendations for Live Project collaborators and raise awareness about the ethical responsibilities of partner educators, learners and practitioners when engaging with stakeholders outside of the institution (and practice).

Reframing Vitruvius in the Twenty-first Century: A counter-canonical approach to the foundation of Architecture

Hayri Dortdivanlioglu

The canon of Vitruvius has long served as the cornerstone of Western architecture, shaping the discipline and profession by separating theory from practice and privileging the intellectual operations of architecture. The relationship between architects and technology has been defined by this separation, in which technology is viewed as a mere instrument. However, technological advancements and architecture have continuously shaped each other throughout history. This is particularly evident in the last century when computer technologies were quickly adapted to architecture, with mental operations rapidly becoming abstracted from embodied design processes.

Today, as artificial intelligence (AI) and machine learning (ML) technologies push architecture into an existential crisis where architects' authority and authorship are proposed to be transferred to these emerging technologies, it becomes essential to revisit the foundational architectural principles laid out by Vitruvius. By questioning the foundations of the field, this study offers a counter-canonical approach to Vitruvian theory, uniting theory and practice and drawing from new materialist, post-humanist, and embodied theories to reassess the architect's role in contemporary society.

By critically analyzing Vitruvius's definition of architecture through the marriage of manual and intellectual work, this paper aims to explore alternative frameworks that emphasize the dynamic interplay between embodied experience, material agency, and the built environment. Reframing Vitruvius through revisionist lenses will uncover new perspectives on the architect's role and the potential for a more resilient and adaptable profession that can embrace and leverage emerging technologies. In doing so, this study seeks to contribute to the discourse on the future of architecture by addressing the challenges and opportunities presented by emerging technologies, and the broader narrative of architectural theory and practice.

Constructing the Architect: Reading two introductory textbooks

Adam Sharr

There are a variety of contemporary textbooks that attempt to set-out, for beginning students, what architecture is. One might think of: Francis Ching's *Architecture: Form, Space and Order*; Andrea Simtich and Val Warke's *The Language of Architecture*; or Simon Unwin's *Analysing Architecture*. This paper, instead, focuses on two contemporary beginning texts which – implicitly – concern the idea of the architect, more than they address how to do architecture. *101 Things I Learned in Architecture School* (3rd ed., 2007), by Matthew Frederick, presents an idiosyncratic practical wisdom for becoming an architect. *The Crit: An Architecture Student's Handbook* (2nd ed., 2016), by Rosie Parnell and Rachel Sara, expands a discussion of ethics, values and demeanours for conducting design reviews into a wider reflection on architectural learning.

By focussing on how to behave as an architect, more than on how to do architecture, these books arguably have more to say than their 'how-to' counterparts about foundational architectural ways of knowing. Much of architectural education involves inducting students into a body of tacit knowledge, learnt outwards from experience, by doing. This body of knowledge is maintained through hegemony: kept not by any individual or group but by the wider architectural community, informed by widespread values and ideas of knowledge. This community of expertise is traditionally western, white and male – although that is beginning to change all-too-slowly. Few attempts have been made to codify architecture's tacit ways of knowing, but I argue here that *101 Things* and *The Crit* go further than most. Informed by methods of close reading from cultural studies, this paper examines the two textbooks, analysing overlaps and divergences in their codifications of tacit architectural knowledge, and wider ideas of the architect that they characterise.

The paper concludes by recognising that architecture's distinctive ways of knowing have value. They stress human cunning, blending practical and intellectual wisdom. Their tacit status – and limited community – are barriers to access which need to be overcome. But, in order for that community to expand, we need to make architectural ways of knowing more accessible, rather than replace them with something else.

Towards an Architecture of Nearness

Xiang Ren

My paper coined the term and conceptualizes an “architecture of nearness”, which aims to combine architectural design practice, academic research and professional teaching into one coherent whole. It follows two fundamental enquiries: the first is what can architecture do – based on what it is and what it means – the latter are often the key learning objectives of an ARC101 since 1956. The second is if architecture can do, then what is the central, solid, core knowledge that constitutes architecture as an evolving discipline and profession. In particular, how it evolves, how it travels, how it encounters and how it transforms and has been transformed by different contexts.

This idea of “architecture of nearness” is conditioned by what I would refer to a “disciplinary ruin”, in a longer history and across a larger world. This captures and describes a particular painstakingly process for advancing architecture, and a contemporary condition for architects during the recent past decades, that they couldn’t articulate thoroughly, critically and deeply the architectural value, relevance and power in facing the external crisis – environmental instability and social inequality, and internal fragmentation – represented by three same major pressures: conceptual, contractual and constructional.

My argument is that the further architecture tries to expand itself into the other fields, the weaker its capability and capacity to develop a stronger distinctive discipline. Instead of going far from ARC101, my paper suggests four strategically significant pathways to get closer and closer – towards an architecture of nearness which relates architecture more meaningfully to the place, construction and society, in replace of firmitas, utilitas and venustas. And this architecture of nearness might be one of the keys to hold together the discipline, profession and pedagogy of architecture, by sustaining the fragile continuity between the past, present and future.

Keynote:

**Kiel Moe in conversation
with Ruth Morrow**

17:30 - 18:45
The Boiler House

Mediating Slow Memory: Re-presenting the absent city

Felipe Lanuza

This proposal interrogates the potential of architecture to mediate between nature as emerging in terrain vagues (de Sola Morales 1995) and people's understanding and awareness of the environmental crisis. It relates discourses in architecture, landscape and urbanism to recent advancements in memory studies; particularly with the notion of slow memory, which seeks "to create space and time in our fast-paced lives" to meaningfully engage with gradual overarching processes such as climate change that shape our present and futures (Wustenberg 2020).

Terrain vagues are disused urban landscapes that have become external and alternative to the mainstream public life and the productive city. Whilst initially focusing on how architecture can possibly intervene in those evocative territories, further developments put greater attention on how they give way to the spontaneous development of wild nature and informal uses (Kamvasinou 2007; Barron and Mariani 2014). As places of enhanced biodiversity, their ecological relevance has been discussed ranging from scientific to cultural and political perspectives (Gandy 2012, 2016, 2022).

Terrain vagues invite free wandering and quiet contemplation (Careri 2001), embracing the natural rhythms as opposed to the rapid pace of contemporary urban life. They convey a sense of absence that is spatial as they are set apart from the rest of the city, and temporal regarding the times past and future that are evoked but not present, stimulating the imagination and posing a challenge to designers if their inherent qualities are to be somehow nurtured or recreated. I propose to re-focus this challenge, which is architectural as well as political, through two interrelated questions. How can these liminal spaces reclaimed by wilderness contribute to a wider sociocultural engagement with nature and awareness of the climate crisis? How can architecture mediate in embedding this awareness through processes of remembrance and understanding characterised as slow memory?

Not only as natural assets, strategic for an ecological rebalancing of cities, architecture may reveal the mnemonic potential of terrain vagues, addressing the environmental crisis beyond architectural fixes (Till 2020), and in alignment with creative responses from the arts and humanities (Szeman 2014, Tyszczyk 2018).

Symbiotic Rites: Reimagining Architecture as a support system for landscapes

Christianna Bennett

This paper explores the potentials of creating novel interactions between architecture and its surrounding environment through the development of a new architectural typology. Leveraging architecture's ability to reconfigure infrastructure for ecological means, this speculative typology emphasizes interventions that support ecological function and resiliency, as well as bolster the legibility of architectural connections to environmental systems that foster greater environmental literacy.

A central premise of this proposal is the recognition that landscapes require substantial care and support. Rather than connect to on-site water conditions or metabolize energy in concert with its surroundings, architecture has become a bastion of autonomous operations. It remains disconnected from local conditions and sealed off from its surroundings. The paper argues that the act of making architecture and its ongoing usage should instead be configured to act as a support system for landscapes. By reimagining how water, soils, and microbiomes circulate and transform within and around architecture, a new typological configuration emerges to facilitate intimate connections to the environment.

The proposal draws inspiration from examples of architecture that successfully integrate ecological and cultural aspects of landscapes and infrastructure, including traditional indigenous structures, such as the Ise Grand Shrine in Japan and water temples in Bali, which demonstrate the potential for architecture to contribute positively to environmental futures beyond human needs.

The essay concludes with examples of speculative projects from academic design studios that unveil initial interpretations of this new typology of environmental architecture. This new design trajectory—focused on developing reciprocal relations between construct and environment—offers shared support for both human needs and ecologies. The research contributes to a broader understanding of the transformative potential of architecture in shaping our environments and its potential to foster cooperation between humans and the natural world.

In the Name of Gardens: Architectural practices and discourses by 'author-architects' in contemporary China

Lin Zhu

Following the Modernist interpretation of traditional Chinese Garden for the pursuit of a 'national form' in the modern discourse of the Chinese space in the 1950s-1960s, the rapid economic and cultural development in the 1980s witnesses an explosive increase in the use of 'Chinese Garden' in the writing of architecture/landscape design practices. The Chinese Garden and its discursive production, in this sense, were deeply engaged in the Modern starting of the country's architectural academia and industry.

Entering the 21st century, China's contemporary architectural practices continued the extraordinary association with Chinese Garden, and presented a wide range of varied manifestation nuanced with individualized attempts. With an investigation into the works of three contemporary Chinese architects: Wang Shu (1963-), Dong Yugan (1967-), and Tong Ming (1968-), this study attempts to bring up a discussion on this genre of architectural practice, with a special focus on its discursive production by the three 'author-architects'. Their practices in the name of gardens are accompanied with substantial theoretical writing, allowing us to observe and articulate how the idea of Chinese Garden has been explored, differently, on the ontological, epistemological, or methodological level. In general, their writing and practices contributes to the theoretical discourses of Chinese contemporary architecture, marked with a belated questioning over Modernism and an ongoing invention of a loosely-defined "Chinese Garden-Architecture".

This study aims to demonstrate the differences of their approaches, and how the discursive writing has become an essential part of the architectural practices by the author-architects. By writing discursively, they articulate their own position and identity in relation to the multiple and conflicting discourses that shape the contemporary world of architecture. On the other hand, their discursive thinking activated the convenience of 'Chinese Garden' as an epitome of Chinese dwelling and lifestyle, facilitating the communication with different audiences (clients, users, critics, and the public) and addressing to their needs, expectations, and feedback.

Role of Pollution from Synthetic Building Materials in Architectural Education: A case study approach

Emina Kristina Petrovic

Current recognitions that climate action is urgently needed has stimulated an increase in the understanding of carbon impacts from many anthropocentric activities – the question is what is being overlooked due to this carbon focus? This paper problematises the issues of overextraction of materials from the core of the planet, toxicity associated with building materials, and construction and demolition waste as a set of readily overlooked aspects.

The proposition is that Architecture 101 should include a more complete understanding of the impacts of building materials on the planetary systems and human health.

Taking a case study approach, the paper explores the adverse effects from synthetic building materials, from plastic components to coatings and glues, and the sizable gaps in knowledge on harmfulness from these. The proposal is that these harmful impacts should be reframed and conceptualised as chemical pollution. To exemplify this, the paper examines a handful of more and less problematic synthetic materials common in architecture, such as acrylics, formaldehyde-based products, and PVC. A range of methodological approaches are used, ranging from historical analysis of the initial narratives associated with the same materials, and the past framing of the toxicity and energy issues, which describe the initial attitudes towards the selected materials. These are contrasted with current practices, regulations, applications and promotional strategies, and these attitudes are evaluated for their reliance on the narratives associated with energy and carbon, compared to relevant scientific knowledge. Through this discussion, the paper exposes potential for greenwashing and other possible traps which could lead to an underestimating of the issues associated with synthetic materials. Finally, the paper asserts the importance for Architecture 101 to set up processes which proactively avoid similar traps for our future.

Uses of Public Interest Design (PID) Approach in Architectural Practice: Reflections from Global North and South

Elif Keser

This paper argues that one of the fundamentals of architecture practice is making architecture for the benefit of all, not just for profit and for a limited audience. As neoliberal policies make cities more unequal places, architects need to rethink what role they can play in society and the values that drive their actions. At the beginning of the 20th century, avant-garde architects considered architecture to transform capitalist bourgeois society into a more socially balanced and equal structure. Since then, architectural projects having this consideration have been defined in diverse ways. This study traces these definitions' journey and focuses on one of them by locating it in the wider context: "public interest design (PID)". PID in architecture identifies projects that address complex, long-term societal problems and have a broad public benefit. PID strategies critically reframe architects' responsibilities in tackling contemporary issues such as poverty, homelessness, and global warming by focusing on the social systems. However, there has rarely been previous research to facilitate the understanding of PID in mainstream architecture practices. This study will explain PID's conceptual and historical background while examining how PID practices differ in the global North and South.

Against this backdrop, the first aim of this study is historical analysis and timeline development for the definitions of the above-mentioned architectural practice. It will particularly survey the term PID and explain clearly how it differs from other definitions while providing a birds-eye view of the literature and its evolution. Then this paper will particularly deal with PID practices in the global North and South. In doing so, the second objective of this paper is to compare the methods used in Turkey and the United Kingdom by PID projects to understand their similarities and differences; and the infrastructural and superstructural drivers of this differentiation, while at the same time providing a comparative perspective and reflection on the different meanings of these concepts. Specific themes such as the role of the architect, and the contents of the projects will be comparatively highlighted.

Critical Ethnography in Architecture: Presence of those unheard and unseen

Aki Ishida

How do we hear and represent voices of those for whom and with whom we design architecture? The COVID-19 pandemic, Black Lives Matter, and other recent social crises have urged us to critically examine how we understand those who often remain unheard and unseen in the architecture design process. While much of architecture is commissioned not by those who will occupy the buildings in their daily lives (for example, developers or building owners who will lease), when we can engage with the inhabitants, how can we better understand their habits, biases, culture, and perspectives?

Whether wittingly or not, architects have borrowed practices of observing the people and cultures of a particular community from models established in cultural anthropology. Atelier Bow Wow of Japan, for example, has applied the qualitative observation method of ethnography in their drawings of Tokyo and their own building design, referencing predecessors such as Kon Wajiro, an architect who documented the interior living conditions in villages and cities during the interwar Japan as the country was quickly modernizing. Today, methodology for recording—from both observation and engagement—can include not only hand sketches and orthographic drawings, but also images made with digital technologies such as motion tracking and 3D scan apps on smartphones to capture details that our eyes might miss.

This paper examines historical and contemporary examples of ethnography by architects, and suggests what architects might learn from the practice of critical ethnography by anthropologists. Critical ethnography explicitly sets out to critique asymmetrical power relations, often engaging directly with those in marginalized communities, in order to foster social change. Furthermore, in decolonized ethnography, the objects of study are provided agency over the research about them and the process by which it is presented to the world. In these communities, the spaces of learning, healthcare, or work are often perceived differently than those of the majority population; their perspectives may be excluded from architects' guidelines and standards. Through critical ethnography, architects can become "researcher activists," a mode of research identified by Paulo Freire in *Pedagogy of the Oppressed*, to make unheard realities visible in our built environment.

Stepping Away, Stepping Up, Staying: Engagement practices in architectural education

Mhairi McVicar

'I choose to step away' from consultations with no accountability, panelist Matthew Gough voiced at our Community Voices Cardiff public conversation in Wales's Senedd in July 2022. Chaired by Privilege Café founder and Community Voices Cardiff researcher Mymuna Soleman, the public conversation rejected 'extractive' or 'tokenistic consultations', recommending instead that development resources be allocated directly with communities for more equitable exchanges of knowledge and skills between those designing and developing, and those residing in and caring for the future of the places they live in (McVicar, Soleman, Nekeb 2023). The deep mistrust of planning processes voiced through the conversation captured broader concerns of value extraction from land and people in design and development processes (Mazzucato, 2019; Parvin 2020). In planning for consultations which aim to design 'with' and 'involve' people (RIBA, 2011, Future Wales 2040), what agency can the architect offer (Awan, 2011) in addressing inequities which begin far upstream of architectural design? How can architects bring agency to the development of our communities?

These questions have framed ten years of live teaching and research through Cardiff University's Community Gateway, a partnership platform committed to a long-term relationship with Grangetown, Cardiff. Multi-disciplinary partnership projects facilitating community-led ideas include collaborations with the Welsh School of Architecture and AHRC funded research into Community Consultation for Quality of Life (CCQoL), running in Grangetown as Community Voices Cardiff. By embedding live teaching into long-term involvement in one place, we explore the role and agency of the architect in 'stepping up' (Cardiff Council, 2011) to support multiple phases and scales of community-led development projects, including through the recently completed Grange Pavilion.

In 2022, Community Voices Cardiff hosted a 'hyper-local' urban room in the Grange Pavilion alongside an online value-mapping platform, collaborating with architecture students in running multi-stakeholder Grangetown Place Plan workshops to extend the partnership approach taken at the Grange Pavilion to a neighbourhood scale. This current work examines how long-term University-community civic partnerships (Watson, 2017) and architectural live-teaching pedagogies (Anderson, 2017) can support architectural and community agency in community-led development by creating a neutral, creative and critically challenging space to influence formal place-planning consultation processes.

Rethinking Architecture: Flow-based ecological perspectives and ethical positioning

Fitnat Cimşit Koş & Mehmet Ali Gasseloğlu

This study calls for a re-evaluation of architectural education and practice, emphasizing ecological awareness, ethical considerations, and the need for a broader dialogue that transcends traditional boundaries in the field of architecture. It urges architects to explore unconventional possibilities and engage in transdisciplinary approaches to address the complex challenges facing the discipline.

This call is for rethinking established architectural practices, questioning existing narratives, and finding ways to address not just the climate crisis but understanding and unlearning the earth. This involves considering how architecture can adapt to changing environmental conditions and even undo or redesign structures that contribute to environmental issues.

Unlearning architectural fundamentals is vital for understanding earth and emergent to take an ethical standpoint which we call “zero point.” which triggers foundational relationships between architectural practice and all human and non-human actors involved. The study’s objective is to cultivate awareness by highlighting that each actor influencing architectural practice possesses its own unique temporality and cycle.

This study is not a sum of student projects by mentioning the artifacts. It is a call for architectural education; not a learning but an unlearning process; unlearning the fundamentals of architecture in order to learn the fundamentals of earth. Thus, this study explores and reevaluates flow-based ecological perspectives in architecture, specifically emphasizing the zero point in architectural practice. Through experimental modeling based on ecological patterns in some chosen landscapes, the study seeks to heighten awareness of contingencies and foster new modes of thinking. The research methodology involves a dynamic interplay between temporality and spatiality, necessitating fluid movement across different scales. The modeling process prioritizes capturing the knowledge of flow. Modeling is perceived as an active and dynamic tool within architectural design, materializing information and enabling a holistic comprehension of emergent cartography. The designer undertakes three distinct phases: studying natural flows, exploring alternative tectonic constructions, and envisioning inhabitation scenarios.

By addressing the significance of adopting an ethical/political standpoint as a starting point in architectural education, this paper aims to open new avenues for reflection and reevaluation, fostering a more comprehensive understanding of architectural practice. The research proposes unconventional possibilities for architecture, utilizing impermanence to catalyze natural flow and responsively meet the needs of all natural artifacts and guest communities. It serves as a provocation to explore transdisciplinary modes and wider fields of knowledge, urging architects to consider diverse perspectives and engage in a broader dialogue beyond traditional boundaries.

In Mind: Evidence based studio pedagogy: Designing environments for people living with late Dementia

Neveen Hamza

People with Dementia (PwD), suffer from syndromes that progressively deteriorate their physical and cognitive abilities, such as 'sun-downing syndrome', 'wandering', and in most cases an inability to manage their own thermal environments. Designing and building purpose-built facilities that educate, re-habilitate, provide thermal and visual therapeutic environments is a need for both patients and their carers. Literature suggests that well designed environments influence PwD's behaviour, attitude, aid in retention of physical abilities and reduction of agitation levels. Given such suggested benefits, there is a need to provide evidence base designs based on environmental psychology theories while quantitatively predicting of building environmental performance at design stage. This in turn leads to the use of building performance and Computational Fluid Dynamics CFD tools to assess, wind flow patterns, daylight availability and thermal conditions at conceptual design stage and to test iteration of architectural concepts to provide sensory and sustainable environments.

Decolonising the World Architecture Course in Iran: Challenges and opportunities

Majid Mirnezami

This article explores the challenges and opportunities of decolonising the World Architecture introductory course in Iran. In the Iranian education system, the World Architecture is one of three survey courses in bachelor of architecture degree programs. The course has a significant impact on students' perception of architecture, its canons and also the main conventions of their profession. However, it is based on Eurocentric meta-narrative and epistemic assumptions.

As a step towards decolonising the architectural education in Iran, we conducted an interview research with nine University lecturers of the most prominent public universities in Iran. The collected data were thematically analysed, using ATLAS.ti software. We found some challenges on the way of decolonising this course. First is the centralising curriculum planning model that excludes the voices of many stakeholders in the curriculum. Second is the lack of time and inferior position of history courses in relation to design studio courses, which leads to marginalising the course in architecture schools. Third is the orientalist separation of the historical material in different survey courses that excludes the Iranian and Islamic architecture from world architecture. Fourth is the lack of non-Eurocentric textbooks, which forces the instructors to teach the course based on a Eurocentric model. Fifth is the difficulty of using synchronic structure for teaching the material. And last but not least is the epistemological dominance of the Eurocentric knowledge system that distorts seeing architectural history of the Other.

Although most participants are not conscious of Eurocentric premises of their course, they have, by experience, valuable insights that can contribute to decolonising the curriculum. We suggest that decolonising the curriculum is such an enormous task that is beyond the potential of individual scholars and call for a collaborative initiative from the Global South for collectively working on the discussed issues.

Values, Methods, and Creativity: Reflections on design ability as the fundamental of basic architectural education

Xusheng Huang

Since the 1960s, the discipline of architecture has faced a crisis. There has been an ongoing debate in architectural theory about the fundamentals of architecture, the future of old values and teaching methods, and how to develop critical thinking and creativity in students. In China, with the slowdown of urbanization, many architectural graduates are no longer interested in entering the design profession. These current crises in architectural education require us to reflect on the fundamental purpose of architectural education. If we believe that the fundamental aim of architectural education is the development of design ability, how can we achieve this goal?

The sophomore architectural design course at Southeastern University has long focused on answering this question. The course, co-directed by professors at Southeast University and Professor Dietmar Eberle at ETH Zurich, continues a thirty-year tradition of collaboration between the two institutions. It explores a systematic teaching method through thematic exercises on five fundamental architectural issues: place, structure, enclosure, program, and materiality. By enhancing students' awareness and knowledge of the value of architectural design, introducing the design method that bridges the underlying value and the practical method, and inspiring students' creativity in the comprehensive curriculum, the course aims to reinvent design capacity as the foundation of architecture, which distinguishes it from all other disciplines.

Keynote:

1 June 2007

Andrew Ballantyne

11:15 - 12:30

Fine Art Lecture Theatre, King Edward VII Building

Matt Rugg: Connecting Form

led by Harriet Sutcliffe (exhibition curator)

Farrell Centre: The Architect has Left the Building, and Urban Room

led by Owen Hopkins (Director of Farrell Centre)

The OME: Experimental Biological House

led by Ruth Morrow (Professor of Biological Architecture)

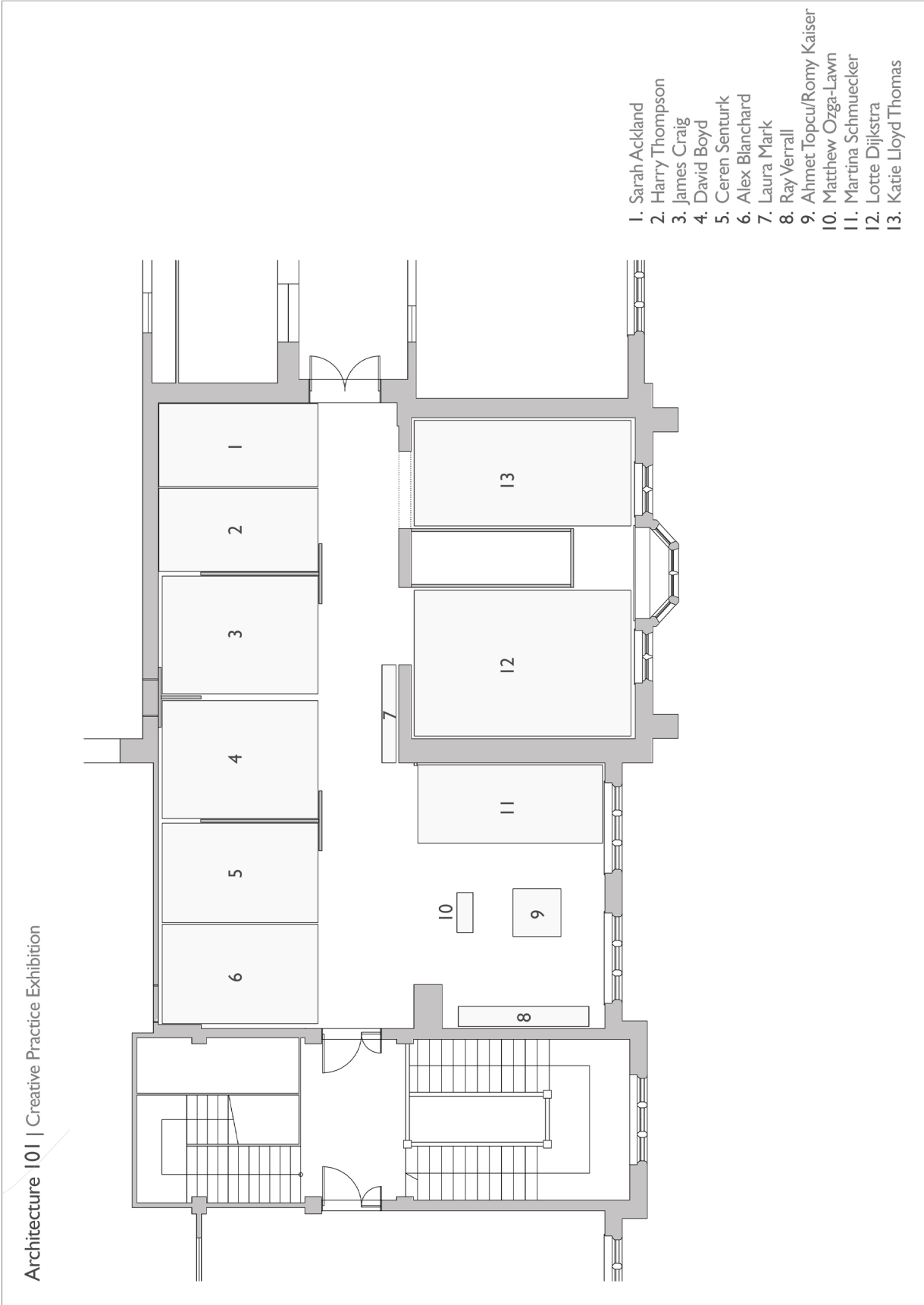
Creative Practice Research Exhibition

led by Harry Thompson & Ceren Senturk (exhibition curators)

All tours will run 13:15 - 14:30 on Friday 10th November and will start from the Armstrong Building Reception Rooms (lunch venue).

You are welcome to leave your bags/belongings in the Receptions Rooms over lunch. Members of the conference organising team will remain in the venue throughout the duration of the tours.

Once tours have been completed your guides (as indicated above) will return you to the Reception Rooms in advance of the next Keynote session.



Behind the Desk

Sarah Ackland

'a woman must have money and a room of her own if she is to write'

was famously written by Virginia Woolf in 1929. If women need space to write, women need space to expand. Making space matters. Taking up space matters. This desk questions;

how much space are women really allowed to take up?

There is no region in England where the average home to rent is affordable for a woman on median earnings and renting takes an average of 43% of our earnings to men's 28%. To buy a property with a typical mortgage, women's incomes fall over 50% short in most regions, except in the North East, North West and Yorkshire and the Humber. Men's incomes only fall over 50% short in London and the South East. (Women's Budget Group, 2020).

The desk captures studying gender in space whilst working at muf architecture/art and moving between the spaces of architecture, city, protest and activism. The casts represent spaces taken up in the city, spaces where she can expand, which are then collected back into the constricted desk.

The desk is a place for a woman to think and to create space for herself, the desk is an intensively private space, yet public as a woman is always consumed by others.

This piece asks the viewer to climb into the desk, to question themselves, to look within themselves and to consider their bodies in space. The desk asks you to consider the issues of access to space and how this effects each individual, the viewer themselves, women, me, you and others.

Agency for Objects

Harry Thompson

In the metaphysical cosmos of **Object-Oriented Ontology** (OOO), everything is an object: humans, nonhumans, non-living beings, and non-physical and fictional entities. These drawings seek object lessons concerning the agency of this radically ‘flat ontology’ of OOO, through critical reflection on drawing in design. They are drawn by an individual researcher-producer. They are made with particular people, places or projects in mind. They are “*objects*” like any other.

OOO is a philosophy established in the 1990s, often considered as one branch under the umbrella movement of ‘*speculative realism*.’ The shared ambition of this collective was to overcome **correlationalism**: the idea that we only have access to the *correlation* between thinking and being, and never to either term considered apart from the other. OOO instead advocates a realist ontological structure of objects existing independently of their relations. Human thought is not required in order to make something real, only that this “*thing*” cannot be reduced to either its pieces or effects.

Subsequently when everything is an object, considered within the same ontological field, it becomes difficult to account for variations in strength or power between all things. These drawings thus explore the notion that agency might be a relational attribute of any object: not something possessed by either component of an interaction, as per classical models in theories of action, but by the newly-formed object generated in the joining of the two. They recognise the maieutic function of drawing as dialogue. The author is fully implicated, appreciating the multilateral power felt between not only the drafter and drawing, but countless other entities.

What if we intentional humans aren’t the only **things** with agency in design?

Transitional Objects

James Craig

Recent debates on the border issue between Northern Ireland and the Republic of Ireland have brought concerns that ghosts of the violent past could rise again. This exposition of drawings responds to the uneasiness attached to linear conceptions about peace in Northern Ireland, where I adopt an autobiographical position drawing from experiences growing up during the Troubles-era. Through these drawings, I make connections between my lived experience and my identity as an architect, challenging the inherent linear conditions of architectural drawing using psychoanalytic theories. The resultant drawings are ones imbued with a transitional effect, they maintain the pulse of linearity so common to architectural drawings, while harbouring a degree of subversion that takes form as visual disturbances. I treat these 'transitional objects' as part of a practice of remembrance, one that provides spaces for reflection beyond linearity, working as visual reminders of what a return to violence might entail.

Untitled (by request of the author)

David Boyd

By examining the relationships and tensions that lie between architectural drawing and fine art practice, my research, with specific focus on axonometric projection, aims to scrutinise the contemporary crisis of architectural representation.

In resistance to the contemporary modes of architectural production, the drawings are hand drawn, employing an approach inspired by the philosophical notions of Surrealism, Constructivism, and Pataphysics. Within this dynamic, each drawing is a result of an unplanned architectural fragment, with no preconceived end point, or final condition, in mind. As such, the architectural logic and rationale for each drawing is developed through the very construction of the drawing itself, establishing an embodied and temporal process consisting of spatial, formal, and compositional negotiation. There is always a reason for a drawing, but never an aim.

Through such an approach, the work explores and questions notions of interpretation, translation, and readability within architectural drawing. Within this condition, the drawings require the viewer to, firstly, orientate themselves within the composition, and, secondly, to spatially explore the series of suggestive vectors and forms. The drawings are an offering to the viewer for them to inhabit and contextualise for themselves, constructing an architectural imaginary from one's own interpretative sub-conscious.

Collaging Nicosia: The fragmentation, remaking and (re)perception of contested space

Ceren Senturk

Collage is a versatile art form without constraints, predefined materials, or boundaries, welcoming all without preconditions. On the other hand, contested spaces are characterised by rules, limitations, boundaries, and conflicts—environments where heterogeneity struggles to exist. Therefore, my work proposes collage as an alternative way of engaging with contested spaces through Nicosia, the divided capital of Cyprus, as an applied testing ground.

Collage does not present definitive images; the purpose of collage-making is not to arrive at a final image but to embody the process itself. It involves creating, removing, adding, experimenting, and reworking—an endeavour I call an experimental laboratory. In my research, collage becomes a means of grappling with complexities through fragments of contested spaces. Thus, the aim of this creative practice research is not to solve the alleged “Cyprus problem.” Instead, I seek to introduce the potential of collage as a method within contested spaces.

Collages do not dictate a single reading or meaning. By their very nature, they comprise an assemblage of expressive fragments, each offering various interpretations. A fragment may hold its own intrinsic meaning or interact with other fragments to either reinforce it or adopt a completely different connotation. Simultaneously, interpreting the resulting image engages the agency of both the creator and the viewer, leading to different readings. This underscores that there is no single definitive interpretation of collages. Hence, collages can be moments of epiphany, amplifying and disseminating initially unintended reflections on contested spaces. My aim is to provide a language where everyone can contribute, learn, discuss, and refine their perspectives through fragments of contested spaces without any limitations.

A Glitch in the Architect's Blue Veil: Writing a non-computational model of site

Alex Blanchard

This work concerns a site in the city centre of Newcastle. I inhabited studio spaces in artist organisations there for the initial duration of the project, until notices of demolition and eviction were served to the different buildings of the block early in 2021. I carried fragments away from the site. A floppy disk that had been pulled from a ticket machine in Dex parking garage among a wider series of recollections. My memories are materialised through technical forms: writing, an executable script, paced plans in ink, digital imagery...

A violet hue seems to make for the best after images. I pace backward from the site while continuing to excavate its fabric, unearthing lost voices and weaving other blue veils in its electric glow. Textile and text are in a state of mutual influence. The model and medium I fabricate offers a surrogate to reality produced according to material remnants of a past both lived and unlived. The fabric forms an extension of my self, a technical exteriorisation that undoes oppositions of interior-exterior and configures a multi-layered subjectivity.

Continuing to work from a tear in my interface with Revit, prising the stitches further apart, I conduct another transaction. Intermingling with the matter I admit, the crisp white interface and its sharp blue edges are dulled. The reconstituted materials, objects and ideas bleed into one another. Red + blue = violet. Picking apart the fabric and weaving a new text-ile, I imagine an alternative programme and another transaction that involves paying attention and taking care. I write the programme on the floppy disk I pulled from Detritus, and upload it to the rubblecrusher().

Casting Walmer Yard

Laura Mark

Through words and castings, I have been exploring the walls of Walmer Yard – a housing scheme in Notting Hill designed by Peter Salter and turned into a house museum upon its completion in 2018.

Jesmonite casts have been used to explore different moments of Walmer Yard. The casts have been made of where the texture isn't quite as the architects would have intended. Most are down to issues with the shuttering or the casting of the concrete. They record the imperfections. Many visiting the building might not notice these or may see them as intended details, and some of them became intentional as the architect acted to disrupt the notion of an imperfection or mistake by bringing them to the fore, extending them and spreading the initially unintended finish to other areas of the walls.

These casts explore what is significant about these unintended moments which as Keeper and Resident of Walmer Yard I saw every day. They act to reinforce the experience of caring for the building – of cleaning walls, tending to space, and curating – and sit it aside that of caring for the building through the designing and making of the architectural space. The casts have become a starting point for observation and act to reinforce my close looking of the building.

(Re)constructing the 1958 RIBA Oxford Conference on architectural education

Ray Verrall

My project responds to issues of archival lacunae by using perhapsing as a mode of both research and representation, a method which gains its utility from mapping—and extending beyond—the edges of the available evidence. When significant gaps in the archival record are encountered, and other sources exhausted, perhapsing enables the content of those gaps to be figured out creatively through rigorous informed speculation.

The 1958 RIBA Conference on Architectural Education (Oxford Conference) effected a decisive break from the problematically varied standards of a diverse vocational training by reframing architectural education as a primarily academic and intellectual pursuit designed to produce a technocratic elite. It established frameworks of professionalisation, approaches to teaching, and ideas about research that have dominated for decades.

For something so consequential, surprisingly little scholarship has been undertaken to map the machinations around its organisation and the values encoded in its agenda. One reason for this lack of deeper scholarship is the loss of the original conference transcripts. However, by sleuthing through other archival clues, and by mapping wider biographical and contextual insights, provisional narratives may be perhapsed around the fertile site of the missing transcripts, bringing together dialogically the tensions at play, and revealing the entanglement of actors.

The past is elusive and necessarily speculative. But although historical research can never fully reconstruct past events or situations in all their messy complexity and ambiguity, it can broaden and deepen our understanding of the values and contexts that conditioned them. Through creatively pushing beyond the edges of evidence, we can forge new ways of knowing and seeing the familiar, re-engaging with previously dormant discourse and problematising former assumptions—not necessarily by proving them false, but simply by enabling a wider spectrum of possible questions.

Myco-knit CompoSITE

Ahmet Topcu & Romy Kaiser

The Myco-Knit CompoSITE prototype is a novel approach to the intersection of digital and biological fabrication. This project uses a knitted textile as a formwork to grow a mycelium-based chair. Mycelium is the vegetative part of fungi, known for its natural bonding properties. It allows the development of composite materials that are not only sustainable but also showcase biodegradability, insulation properties, and self-healing aspects. However, fabricating large-scale complex structures with mycelium composites remains a challenge.

Recently, there has been a growing interest in digital fabrication methods, specifically in using CNC knitted textiles as moulds for mycelium composites, thanks to their capacity to facilitate the creation of designs with complex forms. In this context, our research advances a two-stage manufacturing process. Initially, a complex chair design is created using computer-aided design, followed by the production of a custom-made knitted textile mould, which is then filled with a specially developed viscous mycelium paste, Mycocrete. In the subsequent phase, this Mycocrete-filled knitted mould is carefully draped over a secondary cardboard mould shaped like a chair. During this stage, the mycelium grows and solidifies within the mould, resulting in a biofabricated, lattice-structured mycelium chair. This innovative approach not only guarantees sturdy and intricate designs but also showcases the potential of mycelium-based materials for large-scale, eco-friendly architectural applications.

Door

Matt Ozga-Lawn

As part of the submission of my PhD by Creative Practice, entitled *The Duke in His Domain: on the apparatus of the architectural drawing*, I built an installation within my office that superimposed elements of a small renaissance theatre in Sabbioneta, Italy, into its volume. The installation used the perspectival mechanisms of the theatre to reinterpret Robin Evan's diagram, *The Arrested Image*, in which he describes the various relations between architectural drawings and objects, along with the viewer. The installation manifests these relations through the space of the theatre, in which everything is perspectively oriented around the position of the viewer (the Duke). This distorted spatial hierarchy reconfigures architectural drawings and models as configurations or emanations created by the viewer. In doing so it attempts to draw attention to the means by which spaces can influence and interact with the constituent elements of architectural projects held within them.

The installation was experienced in two ways: within the space itself, and through the peephole/window detail in the door construction. On the reverse side of the door is a 1:20 model of the dais the Duke sat on to view performances. Inscribed on its exterior surface is a reworking of *The Arrested Image*.

Building Home: Knowledge and experiences held in established housing cooperatives in the UK

Martina Schmuecker

The research is an investigation into the knowledge and experiences held in established housing cooperatives in the UK, focussing on the working practices of collaboration and democratic self-organisation. The starting site of the research is my home- a Housing Co-op in London I am part of.

I set out to investigate the relationship between the inhabitant and the lived-in space through a creative process, including drawing workshops and interviews with my neighbours, fictional writing, and a collaborative research process setting up an archive for the building in collaboration with the Bishopsgate Institute, London.

The study benefits from my unique position as an inhabitant in the investigated sites. This auto-ethnographic vantage point allows me to start with a deep examination of an universal topic: what is home? in a local setting. The research contributes to both fields of architecture and art, resulting in an original study from a unique situation.

Forest Time: A 4D exploration of intersectional belonging in/to Gateshead Riverside Park

Lotte Dijkstra

This collaborative place-based storytelling installation explores intersecting senses of belonging across time in Gateshead Riverside Park. An immersive 4D representation of Riverside Park recounts different moments in time and overlays them in one experience. Where human visitors of the park can only ever have one such experience at any one time, from the perspective of this urban forest, all these moments in time are interconnected. A collection of video, photo, audio and collected place-based materials recreates these individual moments and drafts a new sensory experience of Gateshead Riverside Park. Visitors are invited to interact with the installation through storied prompts, adding a feeling, a thought or a desired action to the moments on display. Their responses add a layer of human interpretation of forest time, and allude to the different senses of belonging in the different moments on display. As the conference progresses, the installation will be increasingly storied with these human interpretations, allowing for the emergence of a collaborative place-based story and critical reflections on the accessibility of different moments in forest time.

The stories become part of my ongoing PhD by creative practice, which explores how senses of belonging relate to equitable access to urban forest places across communities. The resulting insights and methodology aim to contribute to the intersection of urban forestry, socio-environmental justice and community engagement and support fair, healthy and resilient urban forest planning, design and management.

Production Pedagogies Exhibition

(To be added after completion of workshop)

Tilo Amhoff, Lara Melotti, Will Thomson & Katie Lloyd-Thomas

‘Where are the sites, workers and labour of building in architectural education and how could they inform future education and the production of architecture?’

How do you respond to this question from your own experience – please add any comments to the tablecloths with the post its provided.

These have also been ongoing questions for the Production Studies Group – Tilo Amhoff; Lara Melotti; Will Thomson and Katie Lloyd Thomas – as part of their work with the TF/TK project (*Translating Ferro / Transforming Knowledges* of architecture, art and labour for the new field of Production Studies; www.tf-tk.com)

We have trialled courses addressing building labour in our own teaching, collated efforts of others in educational settings past and present in our research, hosted events and workshops on this theme at events such as the Production Studies: Work in Progress lecture series (Central St Martins, London, UK); ABC Summer School (Architecture Lobby, online) and at our 2023 TF/TK symposium (São Paulo, Brazil).

These tablecloths are from our most recent Production Pedagogies workshop held with delegates at Architecture 101 on Friday 10 November 2023. Participants added their responses and discussions about these questions to records of conversations at the São Paulo workshop in April 2023. These tablecloths will form the basis of the next workshop – to be held with delegates at the Production Studies International Conference 2024 here at Newcastle University 25-28 March 2024.

Keynote:

Production Pedgogies Workshop

Production Studies Group: Tilo Amhoff, Lara Melotti, Will Thomson & Katie Lloyd-Thomas

14:45 - 16:30

Barbara Strang Teaching Centre, Room B.32, Bedson Building

No Laughing Matter: How architects have used (and why they should still use) cartoons to disrupt architecture and society

Yvette Putra

While the use of cartoons to critique architecture is already known – such as “Los von der Architektur”, from 1911, which alleges that Adolf Loos found design inspiration in a manhole cover – I more specifically address architects and designers who draw their own cartoons. With a focus on the British and Australian contexts of the last century, I explore the cartoons by Geoffrey Atherden, Robin Boyd, Louis Hellman, Osbert Lancaster, and George Molnar, which are variously humorous, polemical, and satirical. I probe the cartoons’ purposes, which interrogate society’s interface with architecture-as-built, architectural history, and architectural practice.

At the same time, I consider the cartoons’ elements, such as human figures and hatched lines, and I compare these elements vis-à-vis those grounded in architectural practice. To this end, I find that the established conventions and techniques of architectural drawing are linked to and supportive of cartoon drawing. After establishing the who, what, and how of cartoons drawn by architectural professionals, I analyse the why, which reveals that, aside from the cartoons’ agency for particularly keen and succinct observation, architects draw cartoons to bridge the divide, between the architectural and non-architectural publics, and as a continuation of the longstanding practice of architectural critique, albeit through a more distinct, engaging, and idiosyncratic modality.

I conclude by recommending the integration of cartoons into pedagogies of architecture, owing to the cartoons’ significantly accessible and recognisable medium, their adroit encapsulation of the anthropocentricity that is central to architecture, and their presentation of opportunities to learn and advance drawing and thinking skills beyond the usual concatenations of architectural drawings. As the architects of the past used cartoons to react against their contexts, emerging architects can likewise use this quotidian yet impactful medium to comment and ponder on architecture’s future amid global challenges such as artificial intelligence, climate change, and racial and social justice.

The Thing about Lines

Harry Thompson

Paul Klee's famous conception of drawing, as a "line [that] goes out for a walk", points to a significant question regarding **agency** and **intentionality** in design. In short, does the line "go out" for a walk, or is it "*taken*" for one? This paper questions whether the point, the line, and many other potentially unconsidered actors, might have agency in the process of drawing, or whether this is something reserved for the intentional artist, or architect, alone. It engages the metaphysical framework of **Object-Oriented Ontology** (OOO) to explore this tension, suggesting that if the line were to truly "*go out*" for a walk, then it is possible to imagine an expanded concept of agency beyond such intentional limitations.

OOO is a philosophy established in the 1990's, founded on a realist structure of **objects** existing independently of their relations. In the object-oriented cosmos, **everything** is an object, including humans, nonhumans, non-living beings, and even non-physical and fictional entities. Beings in our world can *exist in* and be *made from* countless relations, yet these relations do not *define* them. There is a surplus, a **withdrawn reality** to any "*thing*" (or "*object*") which endures beyond such constant relational flux. Since a thing cannot be known fully, we are only able to **tune** with it to varying degrees of intimacy.

In an object-oriented sense, drawing is a means of accessing the withdrawn reality of a design-as-object. Yet our drawings are often explicitly literal in their composition, attempting an accurate description of reality – whether existing or proposed – through recognised drawing conventions. For OOO, the real is beyond our grasp, and such literal definitions only misfire from the withdrawn reality of any being. This paper thus questions how potential ascription of agency to the line in drawing might affect our capacity to tune with the **withdrawn design**. Instead of mimetically replicating a pre-conceived idea, attempting to maintain intentional agency in drawing, we could **improvise** with the line. We could join it out on its walk, rather than controlling it, or watching it, from afar.

Architectonics of Urban: The transplantation of “everyday life” and its meaning for the recombinant urbanism

Xueyan Bai

The disconnect from the real world has become the biggest crisis in contemporary architectural studies. Against the background of Chinese urban development continuously impacted by globalization and digitization, rebuilding the everyday life domain has become an important way to improve urban spatial quality. Therefore, the question of how architectural studies should re-examine everyday life and effectively introduce it into design research to form operational and debatable methods for the creation of everyday spaces has become an urgent issue. This study examines the academic and practical significance of aesthetically transforming everyday life spaces in architectural design, exploring how architects can counteract the isolating nature of fragmented urban communities under advanced modernity and incorporate aesthetic experiences into the realm of daily life. It challenges the prevailing view that treats everyday life merely as a reflection of societal processes, encouraging a dialectic perspective based on the critical reflection on the totality of everyday social practices and relationships so as to transform the dialectical outlook in architectural formalism. Interpretations of the “utopian urban society” vary based on one’s spatial epistemology, with some considering it an omen of the arrival of an efficient generic city and others viewing it as a manifestation of democratic liberation. This study aligns with the latter perspective, perceiving everyday life as dialectical rather than purely logical. With the representation of everyday life at its core, this study intends to reengage the social purpose and potential generative power of utopia as a legitimate and beneficial “method” for generating ideas and knowledge, in response to the challenge of how architectural and urban design research in China can once again mobilize imagination to guide itself and spatial transformations. Specifically, this study attempts to combine public spaces oriented to everyday life with this positive utopian perspective, and raises two questions: **(1)** How should we imagine utopia in the new context of the “urban society”, in the imaginative reconstruction of everyday life? **(2)** How can this utopia serve as both a critical tool to reveal contemporary urban spatial contradictions, and provide inspiring ideological resources for the spatial representation of a new social life?

It is believed that utopia should participate in the critical reconstruction of architectural discourse as an imaginative foresight of everyday life, but needs to pay special attention to its underlying provisional, reflexive and dialogic social processes. Lefebvre’s spatial theory can provide ideological resources for this “urban utopia”, while the situationalist architect Constant opened up this possible spatial approach in his New Babylon project. This study specifically examines how Constant incorporated the critical reflection and reconstruction of everyday life in the urban society as a method, integrating everyday life analysis and design into the disciplines of architecture and urban design, exploring how to respond to the challenges of recombinant urbanism by proposing an action-oriented utopianism embedded in everyday life. Constant positioned New Babylon as a fundamental inquiry reorienting architecture towards the realm of everyday life. This establishes everyday life as a novel strategic knowledge approach in architecture. By equipping architects with dialectical design knowledge, architectural theory and practice can reconnect with the experiential totality of everyday life. The purpose is to transcend the limitations of the scientific approach to space by embracing everyday life as the center of design. By reconstructing the totality and organicity of everyday life within the urban realm, this study contributes to the reintegration of individuals and communities through the design of everyday spaces.

Eyes That Do Not See...

Peta Carlin

In the early years of the twentieth century, photographer László Moholy-Nagy (1895-1946) was to claim that the illiteracy of the future would pertain not only to writing, but, significantly, to the reading of photographs, & more broadly speaking, pictures. While the world then was subject to an increasing torrent of images, with the emergence of digital technologies & new modes production & more recently A.I., we are now witnessing an unprecedented proliferation, & it would appear that Moholy-Nagy's claim has come to pass.

Notably, at approximately the same time, Le Corbusier (Charles-Édouard Jeanneret) (1887-1965) was to publish his *Towards a New Architecture* (1923), a chapter contained within entitled 'Eyes That Do Not See'. Profusely illustrated the book exhorted architecture to advance, as it extolled the virtues of the machine-age, demanding that lessons be learned from modern-day engineers coupled with principles from antiquity.

Departing from this seminal book, this paper explores the role that images play in communicating & generating ideas in both theory & practice. As such, images are to be understood not merely as illustrative devices that depict a subject or support an argument but as generative of concepts that are polemical & discursive. Drawing from a range of texts & images from different disciplines, emphasis is placed on the metaphorical nature of the image & its capacity to generate associations which enrich design thinking & have the capacity to be translated into & inform meaning-rich architectural design.

Speaking in & even more out of images, it focuses on the role of photographs juxtaposed, in revealing newfound contexts & correlations between architecture, different cultures & disciplines. Through a series of double-page spreads, it seeks to demonstrate that the revival of the ancient art of reading of images is vital to the future of the profession & design thinking in general, as it calls into question why greater emphasis is not placed on the import of visual literacy.

Belonging in Place/-making: Creative cultivation of belonging in processes of public placemaking

George Lovesmith

That there are community contributors who feel they don't belong within processes of place-based change is arguably the biggest barrier to meaningfully democratic development of our shared public realm. In turn this dictates 'whose voices are heard and whose actions count', 'who has the power' and 'whom we include'.

This paper argues for the need to creatively cultivate belonging in processes of public placemaking, presenting experiments & tools to achieve this, developed through practice.

In structuring his Hierarchy of Needs, Maslow cites food, water, warmth, rest and safety as our most basic needs, arguably defining the architects' fundamental brief as they design buildings that serve human necessity. Alongside love, Maslow posits *belonging* as the most significant of our psychological and self-fulfilment needs. What if the architect's role expanded to address *fulfilment*?

Discourses (rightly) celebrate community-led and self-organised initiatives, yet there's little exploration of how to enable community members to take part within landscapes of scarcity, limited capacity and the complications of everyday life. How can co-production overcome such thresholds of power imbalance? The catalysing of agency, needs investment, time and creative acts of care.

Principles foreground the validation and enabling of community contributors within creative processes of spatial change - asserting the(ir) *right* to a place at the table – making it a possible and positive experience, by identifying and working around barriers that make inclusion and participation a constant challenge.

Kath Shonfield, in her call to develop the public realm, described this shared territory as our 'lived experience of democracy', saying it is 'as fundamental to the experience of humanity as the loving touch of the parent'. It is perhaps in this vivid metaphor, that the need for belonging within the conceptualisation of the spaces we share, is most powerfully expressed – fundamentally necessary emotional fulfilment.

We *need* to belong.

Communities in Place Making: Lessons from the past in the social production of space

Daniel Mallo, Armelle Tardiveau & Danny Oswell

From a capitalistic logic, urban development and architectural projects can be considered commodities commissioned, financed, and enjoyed by those who can afford it. This same logic legitimises an austerity agenda that has decimated UK public services and community resources since 2008. While this modus operandi has taken its toll in terms of exacerbating inequality, it has also given rise to a range of citizen-led practices and third sector organisations. Outside of commercial discourses, these groups resist sustained by voluntary contributions, donations or grants. But who supports and assists community-led organisations in place making and how? This paper focuses on built environment professionals engaging with third sector organisations / communities in the planning, design, and delivery of projects. We explore the approaches, normative cultures, and support infrastructures that connect professionals with citizens.

Acknowledging the complexity and competitiveness of the UK funding landscape available to third sector and citizens' groups, we portray the funding mechanisms as a commodified process that reproduces the marketisation logic of the capitalist system in its delivery of preconceived quantifiable indicators. A process that tends to be exogenous to the community that is easily alienated and assigned a passive role of 'user'. Such mode of delivery inevitably places built environment professionals in silos thus favouring accountability above engagement, final product over community experimentation. To offer an alternative model, we point out at radical approaches in community place-making from the late 1970s and 1980s in the UK. In particular, Planning Aid and the Community Technical Aid Centres were set up as resources to assist communities with technical matters in planning, design, construction, but also help citizens get organised and access funding, or lobby petitions for change. We argue for a need to look at our past as inspiration to break current barriers and silos imposed by a capitalistic logic of production, and propose a connected, holistic, and open-ended model of community-led place making. A model that challenges closed briefs and agendas in favour of community experimentation and long-term community capacity.

Making New Heritage: Cultural event-driven regeneration of post-industrial spaces in Shenzhen

Yifei Li

In recent years, the regeneration of industrial heritage in China has faced challenges in evoking place and cultural identities due to rigid understandings of cultural policies. Moreover, regional industrial heritage regeneration practice, especially in South China, is largely under explored, and Western heritage theories may not be applicable to the Chinese context due to the contested definition of “industrial heritage”. This paper explores Shenzhen’s innovative approach of integrating urban planning and spontaneous urban practice, driven by cultural event, to revitalize its industrial legacy of economic reform and opening-up policy. This approach facilitates Shenzhen’s transition from former “world factory” to a post-industrial, design-driven, and socially engaged new economy. Shenzhen’s unique urban curation practice not only accelerates the production of a “new heritage” identity among its citizens but also achieves local consensus and social inclusion. By telling the narrative of Shenzhen as a migrant city, this paper set the scene to elucidate its uniqueness. It redefines the widely accepted connotation of “industrial heritage” within a broader context and focuses on Shenzhen’s unique culture-driven regeneration model. Lastly, this paper applies the theory of cultural capital to explain the role of architects in creative cultural production, and how they engage with multiple stakeholders to enhance the value of post-industrial spaces.

Inhabiting the Domestic Threshold: Using autoethnography to investigate care practices in UK housing's common spaces

Elena Balzarini

In my paper, I will use autoethnographic storytelling to share my research into domestic 'threshold spaces' in UK housing, and into the ecologies of care that produce them. I will first propose a loose definition of 'threshold spaces', which I understand as the communal, in-between spaces delineating the transition between the public space of the street and the domestic space of the housing unit. From generous courtyards in mid-19th century estates to elevated walkways and gallery access in post-war estates, UK cities abound with examples of these under-investigated liminal spaces, which are the theatre of residents' everyday rituals, appropriations, and interactions within the local community. I will use feminist ecological and posthuman lenses to investigate the in-between spaces of the Stamford Hill Estate, the North London ex-council estate I live in, and that is the focus of my fieldwork at this stage of my PhD.

Building on Joan Tronto and Berenice Fisher's work on the ethics of care, I will then discuss issues of maintenance and care within domestic threshold spaces. I will explore the Stamford Hill Estate's care ecologies, which include residents, carers, institutions, the more-than-human, and the ever-shifting relationships these agents establish. I will then discuss autoethnography as a methodology to investigate care practices, reflecting on its relevance as a tool to build counter-narratives and co-produce knowledge. To conclude, I will propose preliminary observations based on my fieldwork, and reflect on how architecture can learn from existing threshold ecologies, to promote considerations of care -and commoning in practice and academic discourse.

Rules Were Made to be Broken

Fiona Lim Tung

The architectural profession is in crisis. Fundamentally structured (and held back) by academic accreditation and professional licensure requirements, changes to architecture occur much slower than our fast changing world demands. Unfortunately, the fundamentals of architecture (at least in the Canadian context) are based on minimum thresholds, expectations, costs, and standards. How do we fundamentally transform architecture to be driven by generosity, exuberance, and joy?

Accreditation, licensure, and practice all work towards minimal compliance. In university, students are acutely aware of minimum expectations, grades, and credits to move through established pathways. Rubrics focus on minimum expectations, and accreditation sets out the minimum student performance criteria to produce a very narrow type of (potential) architect. Syllabi, rather than being visionary texts, are largely administrative documents designed to outline the minimums and manage risk, leading students to ask, “what do I have to do,” rather than “what can I do?”

To get licensed, a graduate requires a minimum number of hours, then a minimum grade to pass exams. To secure a job requires a minimum number of years of experience. To be eligible for many project types, firms must have completed a minimum number of buildings of a similar type, severely limiting who can design beyond a minimum scale. Professionally, we are accountable to minimums outlined by code, zoning, bylaws, budgets, and client vision.

Accreditation and licensure requirements are also exclusionary and work to exclude many potential architects. Students who do not come from privileged backgrounds may not have the ability (or desire) to pursue a 7+ year long education that often precludes part-time employment to provide financial support, nor are they able to toil as underpaid interns for 3+ years. For women, caregivers, and those with health needs, taking leave makes licensure even more challenging.

Can we dismantle (or at least seriously rethink) accreditation, requirements for licensure, and minimal standards to broaden who can study, practice, commission, and thrive in architecture? How can a shift away from liability, risk management, obligations, and minimums make generosity and joy to those who and for whom we design the fundamental role of architecture?

I AM AN ARCHITECT! Gender and Professional Identity in Irish Architecture

Dervla MacManus

As the Architecture 101 conference asks who can be an architect? This paper asks what does it mean to be a 'woman in architecture' in 2023? How important is the intersection of profession and gender identity for architects?

The Irish Architecture Career Tracker Survey launched in March 2023 and received over 680 responses. Part of a larger research project, it asked female participants the extent to which they agreed with the statement 'The term 'woman in architecture' is an important reflection of who I am professionally'. Preliminary results show that overall, only 40% agreed with the statement. When asked the follow up question 'What term, if any, would you prefer?' of those who disagreed with the statement, the most popular response was simply 'architect'. Respondents were also asked 'How important is being a woman/man to the way you think about your career?'. Perhaps unsurprisingly, the results for men and women are the inverse of one another.

In Ireland, only 30% of registered architects are women — a similar proportion to the UK — both countries lagging behind the EU average of 46%. The Gender Equity in Irish Architecture research project is looking at why this is, alongside developing a picture of the state of gender equity in the architectural profession in Ireland more broadly. The Irish Architecture Career Survey uses measures included in the latest round of the European Social Survey to analyse experiences and perceptions of gender discrimination, sexism, and the salience of gender equality. This comprehensive survey allows for comparison between male and female respondents, as well as those working within and those who have left architectural professional practice. The quantitative overview provided by the survey will be enriched by ongoing qualitative interviews.

This paper presents some preliminary findings from the survey and reflects on the intersection of gender identity and professional identity in the context of the architectural profession and its history in Ireland. It considers the intersection of gender and professional identity, the 'ontic load' of gender, and asks how can we as researchers, academics, and advocates support women in architecture while simultaneously not alienating those who seek to reject the label?

<https://genderequityirisharchitecture.ie/>

Tracing Chinese ‘Experimental Architecture’ Through the Perspective of Design Knowledge

Jiayue Qiu, Xiangning Li & Changjun Gao

In Western contexts, one of important moments of design filed occurred in 1979 when Bruce Archer published two papers in the first issue of *Design Studies*, that *Design* was formally regarded as a fundamental and independent discipline. This understanding took over from previous discussions of design methods, and then encouraged development of design knowledge in contemporary academic environment.

For contemporary China, the term design research may be unfamiliar, but it is associated with the idea of “architectural creation (CHUANG ZUO)”. After the end of the Cultural Revolution, it quickly became the predominant keyword to characterize the practice of architecture as an art form. From this perspective, which means from art to practice, what cannot be ignored is the “experimental architecture” that emerged in the 1980s and developed during the 1990s. Notable practitioners in this field include WANG Shu, Yonghe Chong, and LIU Jiakun. During that period, they engaged in intensive academic discussions that were supported by exhibitions and scholarly publications, which can be understood as either conscious or unconscious theoretical work.

This article attempts to explore the research approaches through architectural texts in the *Beisen Library*, an early publication of Experimental Architecture. As stated above, research conducted by architects cannot be reduced to just scientific or humanistic study. In particular, the article discusses, summarizes and critiques WANG Shu with garden interpretation, Yonghe Chong with perspective, and LIU Jiakun with fictitious narrative as design methodology.

It aims to reveal that in Chinese context of the 1990s, “experimentalism” contains a collaboration between design and research, as well as new possibilities for the production of design knowledge.

[Title TBC]

Jayannti Singh & Shweta Ranpura

Contemporary practices in architecture have begun to see the emergence of multiple new alternative models of practice that challenge the ideal architectural canon and its validity. These variants suggest a deviation from the existing trajectories of the profession, instead, attempting to break from the past, seeking to expand the boundaries, to include previously non-existent demographics, actors and audiences. They question the professions' position within society at large, to address what is truly relevant in the world today.

This idea of disassembling the European canon is also central to the idea of 'decolonisation'. 'Decolonise' was a term that featured, but was rarely the central focus surrounding discourse on the work of anti-colonial thinkers like Frantz Fanon and Paulo Friere. A school of thought that has been around for over a century now, the term has gained newfound relevance in the world today, with professionals calling for a 'decolonisation' of practices, of production and of systems. Discussions centred around it question its conceptual proposition, with various meanings assigned to what the act of 'decolonisation' may look like, across different fields.

This research thus aims to identify and examine the variants in contemporary practice by presenting a list of varied case studies of alternative models of practices from around the world, and investigating their interpretations of what it means to truly 'decolonise' architectural practice. Through interviews conducted with their architects, the larger objective of this study is to identify current attitudes of alternative nature of contemporary practices through the lens of decolonisation. Identifying these prevalent attitudes of contemporary practices may then provide a roadmap to the future, providing valuable insights to the reconceptualisation of practices of the future, and how they may have to evolve to be relevant. Additionally, as the discourse on 'decolonising' architectural education pedagogy gains momentum, this research may also be of interest to those looking to address the profession's knowledge production systems and representational disparities in academia.

ManPlan Redux: A speculative archaeology of the Architectural Review c. 1973

Stephen Parnell

Philippe Duboy's book *Lequeu: An Architectural Enigma* argues that Marcel Duchamp fabricated some of Lequeu's drawings while working at the Bibliothèque nationale de France from 1913 to 1914, setting up an intriguing enigma that remains impossible to decipher: truth is impossible to discern from fallacy. Like Colin Rowe's unpublished master's thesis of 1948 on the imaginary architectural treatise of Inigo Jones, Duboy's thesis demonstrates the construction at the heart of all histories, including those of architecture. From our standpoint of the present day, with AI making fact increasingly impossible to distinguish from fiction, it is simply impossible to know the historical truth. Historians construct their own narratives, part fact and part speculation and, as Roland Barthes argued in *Death of the Author*, readers construct their own interpretations from these. Kazys Varnelis hits the clichéd nail on the proverbial head when he argues that we need to "investigate AI image generators for what they are, a glimpse into our collective unconscious."

With this in mind, the current project investigates a series of unpublished issues of the *Architectural Review* from the early 1970s. From September 1969 to September 1970, the magazine published *Manplan*, its most outrageous series of issues, criticising the state of English architecture and planning. It was, as one sage critic recently described it, "like a dystopian TV documentary shown at prime time." *Manplan*'s editor, Hubert de Cronin Hastings planned a follow-up series that focused on the environmental crisis in the early 1970s, but this never appeared. Using critical generative AI technologies, this project seeks to imagine what one of those issues might have looked like.

The Cloud is Material: Data infrastructure in post-human environments

Stefano Corbo

At the 17th Venice Architecture Biennale (2021), a post-industrial campfire was erected in the middle of the Irish Pavilion, hosting an exhibition titled *Entanglement*. Hanging from this metal structure were cables, screens, speakers, cameras, fans, and lights. Visitors could walk around, read texts, and watch images. In representing a country that hosts 25% of all available European server space – major hub for the headquarters of multinational corporations such as Amazon, Facebook, Google, and Microsoft – and where data infrastructure is expected, by the year 2027, to consume a third of the whole country's electricity, *Entanglement* explored the materiality of data and its impact on everyday life.

While data, in fact, are by definition invisible, their production and consumption are dramatically concrete, altering the physical landscape as well as determining new urban dynamics. Data themselves are a medium that require storage and, above all, a massive consumption of electricity – according to a Greenpeace report on cloud computing and climate change, 'the electricity consumed by cloud computing globally increased from 632 billion kilowatt-hours in 2007 to 1,963 billion kilowatt-hours in 2020. When imagined as an emergent nation-state, the Cloud would be today the fifth large consumer of electricity, ahead of India, Canada, France, Brazil, and the United Kingdom.'

If, as stated by Jason W. Moore, 'the principal driver of modern environmental change is not anthropogenic, but capitalogenic (made by capital),' , and if we should start using the word 'Capitalocene,' rather than 'Anthropocene,' to indicate the engine of extractive and exploitation politics, the spaces where data are stored and managed – the so-called data centers – well express the evolving nature of global capitalism and its destructive character. Currently responsible for about the 2% of global carbon emissions, data centers are proliferating very quickly all around the world: estimates suggest that by 2017, there were more than 8.6 million data centers of various types around the world.

This paper examines the role of the Cloud in the making of our environments and, more concretely, of data centers – spatial byproducts in which the human body has been replaced by CPU processors and server racks. Data centers represent 'typologies without history and before culture, in the sense that they have arrived faster than our capacity to understand what they represent.' Starting from these premises, the paper will describe the state of the art in the design of data centers and will suggest future scenarios in which new technologies – see artificial intelligence – can help redefine their impact as well as their relevance.

Is Artificial Intelligence the Future of Architectural Management?

John Kamara

Artificial Intelligence (AI) , or more specifically generative AI, has received a lot of press in recent times; most often to do with concerns about how it might affect jobs , academic credibility, and our everyday lives. There is also a push to consider the benefits that AI can offer in enhancing human capabilities, and in the architecture, engineering, and construction (AEC) sector, such possibilities can be in the enhancement of the design process , improving design quality, promoting health and safety on construction sites, and assessing and reducing design and construction risks.

Against this growing interest in AI, this paper will explore the implications of AI in the management of architectural practice. The aim is to create greater awareness and understanding and engender discussion and critical reflection on the potential benefits, limitations, opportunities, and threats (including ethical implications) (BLOT) for architectural management. A description and overview of the wider concept and applications of AI , and (where applicable and available) examples from UK architectural practice, will provide the basis for critically assessing the implications of AI on the current and future operations of different types and scales of architectural businesses, and the delivery of projects within those contexts. The paper concludes with insights into the future of AI in architectural practice and management and makes recommendations for further research.

A Review of Kim Swoo Geun's Housing Work 'Woochonjang': The birth of an Experimental House (1971) after the International Architecture Conference in Israel (1970)

Youngmyung Kim

Renowned Korean architect Kim Swoo Geun is celebrated for his masterpiece, the "SPACE building," a contemporary architectural marvel that modernized the concept of space within Korean traditional architecture. To fully grasp the nuances of the SPACE building, it is imperative to delve into Kim's housing work, 'Woochonjang,' constructed following his visit to Israel. The architectural language that laid the foundation for the SPACE building can be traced back to 'Woochonjang,' where concepts such as "processability" and the "sense of space" were first introduced. Notably, 'Woochonjang' broke new ground by incorporating bricks and arches into Kim Swoo Geun's portfolio.

Surprisingly, despite its pivotal role, 'Woochonjang' did not receive the recognition it deserved. Kim Swoo Geun's visit to Israel, during his participation in the International Architectural Conference in Tel Aviv in December 1970, left an indelible mark on 'Woochonjang.' The conference centered on discussions regarding the 'Jerusalem Master Plan' and invited esteemed architects to propose unifying the image of Jerusalem, drawing inspiration from the distinctive character of East Jerusalem. Evidence of Kim Swoo Geun's Israeli influence on 'Woochonjang' is unmistakable, as highlighted in a 1986 discussion involving Lee Bum-jae, Seung Hyo-sang, and Kim Nam-hyun. This discussion emphasized 'Woochonjang' as a transition from a formal 1960s design style to one influenced by his visit to Israel, particularly emphasizing how internal spaces now shape the external form.

The distinct features of Woochonjang, influenced by Kim's encounters during his visit to Israel, are notable. Its fragmented form and space, distinct from the surrounding square-shaped "urban hanoks," are created using bricks and irregular planning, ushering in a novel architectural vocabulary. The central circulation path within Woochonjang, consisting of stairs, mirrors the winding alleyways of East Jerusalem. Kim Swoo Geun deliberately sculpted the terrain to mimic the hillside placement of buildings he observed during his journey. Furthermore, the design reflects the concept of semi-internal, semi-external spaces, akin to the intimate yet open courtyards of the Mediterranean region. This design element adds depth to the architecture, creating spaces that are simultaneously interconnected and distinguished.

In conclusion, this study underscores the significance of Kim Swoo Geun's housing work, 'Woochonjang,' and its potential influence on his broader architectural vocabulary, even in contemporary works like the SPACE building. The architectural characteristics of 'Woochonjang,' influenced not only by Korean but also other regional elements, resonate in Kim's diverse architectural portfolio, including the iconic SPACE building.

Revisiting Pagano's Exhibition of Rural Architecture in 1936

Pan Jiang

The vernacular tradition has played an important role in shaping Italian modernist architecture. A significant milestone in this journey was the 1936 *Exhibition of Rural Architecture (Mostra dell'Architettura Rurale)* curated by Giuseppe Pagano, a prominent rationalist architect and critic, in collaboration with Guarniero Daniel, during the sixth Milan Triennial. This exhibition and the many photographs displayed have been constantly cited in a lot of related research, but it lacks comprehension of the exhibition itself. The catalog published in the same year, enriched with photographs and writings by the curators, provides a valuable opportunity to revisit the exhibition. Our exploration commences with a meticulous reexamination of the catalog and historical photographs of the exhibition site in the archive, providing a vivid reenactment of the exhibition. Subsequently, the curators' detailed texts, explaining what types of rural architecture were photographed and how they were deliberately arranged, are closely examined and analyzed to see how they read the functional rationality of rural architecture. The third section of this article investigates Pagano's motivations for researching vernacular architecture within the broader context of Italian rationalism and fascism during the 1920s to the 1940s, drawing upon his extensive publications when he was directing the esteemed architecture journal *CASABELLA*. This article concludes with a discussion of the significance of revisiting this exhibition nearly nine decades later.

Opening a Spectrum Between the Common and the Private: Low-income rental housing, the Tulou Collective, Guangzhou

Mingyue Zhang

The present era of globalization and internationalization has propelled the urbanization process in China, leading to a substantial influx of rural laborers into cities. Consequently, the issue of low-income housing in China has been exacerbated. In response to this challenge, the Tulou Collective Housing has emerged as a solution to address the housing difficulties faced by migrant workers amidst China's urbanization. Developed collaboratively by Urbanus Architects and Vanke Real Estate Group, this initiative provides fundamental living spaces for low-income individuals, encompassing over 270 households and accommodating more than 1,800 people. Drawing inspiration from the traditional Chinese Hakka Tulou, the architectural prototype of the Tulou Collective Housing combines a distinctive aesthetic with a well-designed integration of shared and private spaces, garnering scholarly attention both domestically and internationally.

This research centers on the Tulou Collective Housing as its primary subject, with a particular focus on analyzing the coordination relationship between shared and private spaces within these residences. It also aims to explore the future development trajectory of modern collective housing for emerging low-income groups. The spatial composition of the Tulou Collective Housing draws extensively from traditional Tulou structures, typically characterized by circular shapes, and serves as family-style collective dwellings capable of accommodating hundreds of individuals. The research methodology is developed as follows: first, it examines the housing challenges encountered by low-income groups during China's ongoing urbanization process and the evolution of the Tulou Collective Housing initiative; second investigates the living patterns and architectural features inherent in traditional Tulou structures; third, it explores the correlation between the shape and spatial arrangement of the Tulou Collective Housing and its traditional Tulou counterparts. Furthermore, this study has a specific emphasis on the design methods of the coordination between shared and private spaces within Tulou Collective Housing. Ultimately, this paper endeavors to illustrate the practical significance of the Tulou Collective Housing and elucidate the future development trajectory of collective housing for new low-income groups.

Architectural Experience Through Hearing

Elaheh Sabeti & Zohreh Tafazzoli

How do we experience architectural spaces? How do we grasp ourselves in an architectural space? Answering the questions will lead to understanding the fundamental relationship between humans and architecture. The answers are mostly taken for granted, but exploring the human experience indicates a wholeness in which all of our senses participate. In this paper, based on inquiry-based phenomenological research, we will explore one of the most important modes of our experience, by which the sense of being-IN the architectural space becomes possible: Auditory Experience. Addressing visual-based architecture, the paper discloses the strong collaboration of auditory experience with architectural experience by indicating the connection between 'aspects of architectural experience' and 'structural features of auditory experience.' The paper defines two concepts as 'evident hearing' and 'latent hearing', both of which are present in our auditory space. Describing these two concepts lets us understand the role of auditory experience collaborating with other senses to have the sense of being-IN spaces physically and emotionally.

Politics of Space Through Intersectional Feminist Perspectives: From learning to acting

Nadia Bertolino & Sebastian Messer

The paper discusses the outcomes of an interdisciplinary research project funded through the Vice-Chancellor Equality, Diversity and Inclusion Fund at Northumbria University. The project engaged students and staff in site-specific performances, conversations and workshops, exploring how our built spaces replicate gendered paradigms in male dominated working cultures and proposing tactics to subvert these through radical and intersectional feminist approaches. “Space” is the object for cross-disciplinary discussion, where tangible and intangible expressions of power converge to establish or restate intersectional inequalities.

Through this lens, “Empowered bodies” aimed to explore the relationship between the built environment, gender and bodily autonomy, critiquing issues arising from biased social constructs in HE and gender stereotypes. To (re)define the field of our spatial agency, we first questioned how to challenge gender stereotypes in making spaces, focussing on two pioneering feminist pedagogical experiences at Manchester School of Architecture (UK) and The Department of Architecture in Florence (Italy). We then developed a collective reflection on how to move from learning to acting in the politics of space, arguing that a deeply interdisciplinary approach to space is necessary to take action.

During the final stage of the project we invited artists to (re)appropriate spaces of everyday life through site-specific performances, reflecting upon the idea of reclaiming spaces through their bodily autonomy and identifying tangible and intangible expressions of power to eventually subvert them. “Empowered bodies” suggests new modes of enquiry through actions upon spaces that are familiar to our community at Northumbria University, moving beyond the gendered analysis of architecture and its forms of representation, to embrace a vision where subjects, identities and spaces “are understood to be performed and constructed rather than simply represented” (Rendell, 2018). This project prioritises action, in the pedagogical and professional environment, both to make explicit exclusionary spatial practices and to enable forms of more equitable collective appropriation of the built environment.

Othering Pedagogies: Integrating performing games and theatrical improvisations in the early stages of design

Dimitria Ntzani & Amalia Banteli

It's been more than twenty years since Rob Imrie looked into present and absent corporealities from UK architectural education and practice and argued that human bodies are predominantly visualized as stable, canonical, and normative. Imrie advocated for an open ended and flexible design discipline, one that is sensitized to diverse bodies and transgresses cultural orders (Imrie 2003, 47-65). Nowadays, the inclusion of diverse corporealities in the early years of design learning is often supported via sensory explorations and bodily surveys, the invention and construction of artefacts, costumes or furniture, and the visual studies of imaginary users. In this familiar pedagogical framework, architecture is mainly studied as a cultural condition, not as an apparatus that can reproduce and challenge cultural orders. Moreover, the primary medium that students employ to study other corporealities is their own bodies. These self-referential approaches to design learning unwillingly encourage understanding others as distorted versions of the self. Hence, two opportunities are lost: a) an opportunity to adopt a hetero-referential way of design learning and b) an opportunity to acknowledge that first year students are another transgressive corporeality and potentially an empathetic one.

The presentation shares the knowledge gathered through a series of learning alliances between the Welsh School of Architecture and Hijinx Inclusive Theatre company. While reflecting on the integration of performing games in design pedagogies, it suggests that performing arts help us redefine design learning as an othering process, and appreciate the creative challenges of our sensitive first year cohorts. Such unpredictable and risky alliances strengthen connections with other creative practices and communities, teach students to think outside the box, and introduce ethical and aesthetic concerns as essential design principles in the early years of architectural education.

Architecture and Vulnerability

Jeremy Till on behalf of MOULD

This workshop is part of the ongoing research project *Architecture is Climate* being conducted by the research collective MOULD. The project suggests that—far from being the solution to the problem climate breakdown—architecture is deeply entangled within the causes of climate breakdown. Unable to stand outside and deal with climate through technocratic interventions, applying superficial patches to the wounds of climate, architecture becomes part of a febrile and disrupted world, vulnerable to its contingencies. In line with the premise of this conference, the phrase *Architecture is Climate* suggests a fundamental questioning of architectural discipline as part of the systemic change that climate breakdown demands.

The workshop will focus on themes of vulnerability. A defining property of climate breakdown is that it renders everything—human and beyond-human—vulnerable. Nothing escapes the effects of climate and the way it induces vulnerability, though all these vulnerabilities are experienced unevenly depending on demographics, privilege and context. Vulnerability is socially produced, shaped in each instance by the specific historical and political conditions that give rise to it. And because *Architecture is Climate*, this includes the profession, people, discipline, discourses, and education of architecture. To consider a reformed profession, it is therefore necessary to acknowledge and potentially embrace that vulnerability in an open manner.

The workshop will first present various modes by which vulnerability is experienced and produced. Participants will then map their own interpretations and engagements against these modes, using both personal and architectural examples. The overall aim of the workshop is to open up a discussion as to how we, as professionals and humans, can face our vulnerability and that of planetary systems in a productive way.

Writing Architecture: Finding humanity in the built environment [Part 2]

Sally Faulder

This “Writing Architecture” workshop takes place over two sessions, one on Thursday and one on Saturday. The workshop reframes the practice of architecture as fundamentally meaning making. It emphasises the impact of the built environment on wellbeing in relation to the human need for meaning. To do this, the workshop parallels architecture and narrative as two forms of configuration that make sense of human action through ordering space and time respectively. This shows architecture as a practice that not only physically configures human life but, in the process, inscribes meaning in the built environment, hence also conceptually configuring human life.

The workshop will take place in two 75-minute sessions, the second building on the first. Each session will consist of a short presentation followed by an exercise. The emphasis will be on practising and absorbing the three stages of the technique: observation, reflection and composition.

Observation: The inscription and actualisation of meaning in the built environment.

Participants record in writing their observations of the physical characteristics of a selected site and their reactions, emotions, imaginative connections, etc. as activated by the space.

Reflection: The meeting of the values inscribed in the site and the values informing the participant’s subjective position.

Participants reflect in writing on their observations of the site from this perspective.

Composition: The work of architecture as the synthesis of disparate elements into an intelligible whole.

In parallel, participants rework the various elements that have emerged in their writing according to a central narrative or theme identified from the previous session.

In the final session, participants are invited to share extracts of their work. The writings of consenting participants will be gathered as part of the conference output and potentially written up into a paper.

This workshop allows participants to explore and challenge their own involvement with architecture in relation to the role of compassion in design. It also affords participants a medium through which they can reflect on the impact of the built environment on their own understanding of the world of human life.

Keynote:

**A Tale of Two Designs:
Time and the (un)making of
Architecture**

Jaideep Chatterjee

12:45 - 14:00

Fine Art Lecture Theatre, King Edward VII Building

[End]

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