

SCROOPE

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apologia

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apologia

ISSUE 26 / 2017

Contents

7	Apologia: Editorial Preface Theodora Bowering and Jessie Fyfe	100	A New Way of Saying: An Apologia for an Artist's Process Susan Seung-Ok Seo in Conversation with Alex Young-Il Seo
10	Apologia for a (Belated) Return Anthony Vidler	109	The Pedagogy of (Urban) Practice Pushpa Arabindoo and Regan Koch
20	Raised on the Dark Grounds of Tradition: Albert Speer's Atelierhaus at Berchtesgaden, 1938 Ross Anderson	116	Minding the Gap: Pedagogy and Practice Today Amy DeDonato and Miroslava Brooks
28	Kanei Culture and the Genesis of the Katsura Detached Palace: Bruno Taut and the Problem of the Screens of the Shokintei Peter Armstrong	131	Masmia Irit Katz
39	Locating Research in Architecture... in Architecture Wendy Pullan	134	Stones of Teeth: A Twofold Apologia in Retrospective of an Architectural Installation Anca Matyiku and Chad Connery
42	The Possibility of Possibility Michael Robinson Cohen	151	What is the Cultural Significance of Architecture? Peter Carl
55	In Defence of Shoes and Other Evil Designs Glen Hill	154	Object-Figure Misfits Daniel Norell and Einar Rodhe
60	An Apology of the Void Claudio Sgarbi	165	An Untimely Apologia: Humble Details Versus Banal Elements in the City of Venice Federica Goffi
68	Drawing as Communicating Vessels: An Apologia (Or Not) Neil Spiller	176	The Green Belt and the Apologia of Openness Benjamin Taylor
81	The View from the Eiffel Tower: A Critic's Apologia Rowan Moore	187	The Diaspora of Guinness James Horace Vertigo
84	In Praise of the 'Poorly-Rendered' Architectural Visualisation Jonathan Weston	190	Train of Thought Tom Heneghan
93	An Apologia for the Mega Event / An Apologia for the Epistemic Object Luke Kon / Theodora Bowering and Jessie Fyfe	204	Contributors
97	Between Alterity and Modernity: On the Uses of the Middle Ages in Modernist Rhetoric Maximilian Sternberg	210	Past and Forthcoming Issues

Apologia

Editorial Preface

Theodora Bowering and Jessie Fyfe

apologia

αρθ' ἱσχυρία / from *apologos* *ἀπόλογο* / a story

In the rhetorical practice of *apologia*, the orator stands to face an accusation, to clarify their position, earn vindication and regain acceptance. When written, *apologia* is an offered defence, a justification of a belief, of an idea, of motives, convictions or actions.

This issue of *Scroope: Cambridge Architectural Journal* is devoted to stories of *apologias* in the context of architecture and spatial discourses in all their interpreted forms. We sought and received apologies as reckonings, as attempts at reconciliation, as diversions, as declarations, as veiled or open criticisms, and as manifestos.

The aim was to encourage a conversation between those engaged in discussion and argumentation about current architectural practices as well as those offering retrospective and projective theoretical and critical interrogations.

Storytellers from across disciplines were invited to consider *apologias* in the context of teaching, thinking, imagining, practising, representing and experiencing architecture. We called to all those at play and active in the expanded field of architecture, including history, theory, critique, culture, urbanism, and beyond.

The range of contributions has proven the theme to be both timely and plastic. The *apologias*, although varied in medium and key concern, seem to coalesce along a series of sub themes, including *apologias* with pedagogical considerations, personal standpoints, historical readings of design and designers, the material natures of and in public space, the power of the image, the acts and activations of creative practices, and the poetic imagination.

Framing her pedagogical approach at the Department of Architecture at the University of Cambridge, Wendy Pullan urges those engaged with architectural research to take a stand and defend the discipline's unique position from which to theorise. Anthony Vidler, in an edited transcript of his 'homecoming' lecture 'Apologia for a (Belated) Return', interrogates the need for architecture schools to engage, again, with the 'history of our present questions' in his personal and historical account of academic practice and its legacies from 1960 to the present day. Remaining within the Cambridge pedagogical trajectory, Peter Carl, once a graduate student of Vidler, reflects on the influence of his colleague, Dalibor Vesely, whose views on the role of culture in architecture influenced generations of students (including the contributors Pullan, Sternberg and Anderson).

Moving beyond Cambridge, Arabindoo and Koch offer a defence of the field of urban studies through the teaching of the Urban Studies Master of Science programme at University College London, where the methods of teaching articulate and challenge the divides between theory and practice. Brooks and DeDonato offer a different perspective on curriculum and practice from that of Arabindoo and Koch. Coming from experiences in North America and the United Kingdom, they remark on a divide, or gap, of another kind, critiquing how the growing lacuna between the costs of an architectural education and potential earnings of graduates are leading to an over emphasis on practice-based skills.

Ross Anderson, Peter Armstrong, Michael Robinson Cohen and Max Sternberg's contributions share a historical reading of architecture in the early twentieth century and in so doing each argue for the inextricable role of the social and cultural in readings of the spatial. Anderson critically reflects on Albert Speer's attempt at self-defence, as found in his prison diaries and his lesser known Atelierhaus design. Armstrong presents a retelling of Bruno Taut's Modernist interpretation of the Katsura Palace and the complicity of the Japanese in Taut's curation. Cohen questions issues of housing and the conservativeness of architecture through a theoretical lens and his Master's studio project, *Palazzina*, at Yale University. Sternberg examines the role of the Gothic, and the Gothic cathedral in particular, in animating the avant-garde's socio-spiritual aspirations and manifestos.

Three articles make more open manifestos of their own. Claudio Sgarbi encourages architects to consider the productive, necessary and fertile exercise of *apologia* in acknowledging regret for their limitations. Offering a more personal *apologia*, Rowan Moore reflects on his own path and the particular role and challenges of an architecture critic. Neil Spiller takes the position that the drawing of endless and unrealisable projects are critical to the practice, teaching and imagining of architecture.

Federica Goffi and Norell/Rodhe's Daniel Norrell and Einar Rodhe each consider *apologias* for the material in public space. Goffi argues for the humble detail found in the handrails of Venice and urges us, when designing, to resist the banal functionality of rising restrictive safety cultures. In Stockholm, Norrell/Rodhe defend the vitality of the forgotten public object with their project *Dead Ringers* and suggest a specific concept of figuration that challenges preconceptions about public space in the modern city.

The *apologias* of Benjamin Taylor and Jonathan Weston each address how the manipulation of language and image in representations of the spatial can act to obfuscate realities. Taylor reveals how political positions are concealed *apologias* in the planning language of the Green Belt around London, and act to maintain control over its existing condition and ongoing development. In examining the ubiquitous use of the architectural visualisation in the design process, Weston reveals its claims to finitude and perfection. To counter this false notion, Weston offers instead an *apologia* for the imperfect and incomplete, for the 'poorly-rendered' drawing.

The atmospheric installation, *Stones of Teeth*, by Anca Matyiku and Chad Connery presents a layered *apologia*. It is in part a reflection on their creative research process, demonstrating the fragility of designer agency, as well as a proposed defence for the generative force of literature in their practice.

The iterative nature of the creative process is at the centre of two conversations with the architectural researcher Luke Kon and the visual artist Susan Seung-Ok Whang. Kon, in his research on the Olympic mega-projects in Rio de Janeiro, used a map to consider the many boundaries of his site, embedding it with knowledge which continues to unfold unapologetically. In discussing her work, Whang challenges the view of a creative product as fixed and offers, instead, the countering forces of embodied iterative practice and continuous self-reflection that lead her to a transformative practice.

Through the unapologetic use of the poetic imagination, contributions by Irit Katz, Glen Hill, James Horace Vertigo (Roger Connah) and Tom Heneghan encourage us to respond to their spatial tellings in a different way. They narrate swallowed villages, the power of shoes, the parts unknown on maps, and the calls of mechanical birds, each taking their positions in lyrical form.

As Editors-in-Chief of this issue of *Scroope*, we have had the opportunity and privilege to engage, and ask others to engage, with how spatial practitioners and their practices affect the world. Through the editorial processes of invitation, dissemination, selection, (re)assemblage and curation we recognise that we have set a series of parameters for this discussion. There are many modes and media with which to make a stand, take a position, apologise, and recognise complicity and wrongdoing. This journal is but one offering.

Our editorial *apologia* is for this ancient rhetorical device to continue to instigate, provoke and inspire.



Apologia for a (Belated) Return

Anthony Vidler

Thank you for inviting me back to Cambridge after so long a time. As Ulysses discovered, it's difficult to return home – yet, as you will see, Cambridge has indeed remained my architectural 'home' since I left in 1965. Indeed, it has followed me to Princeton, to New York, and even to California – not only in the form of friends and colleagues, but also as an inexhaustible source of insight.

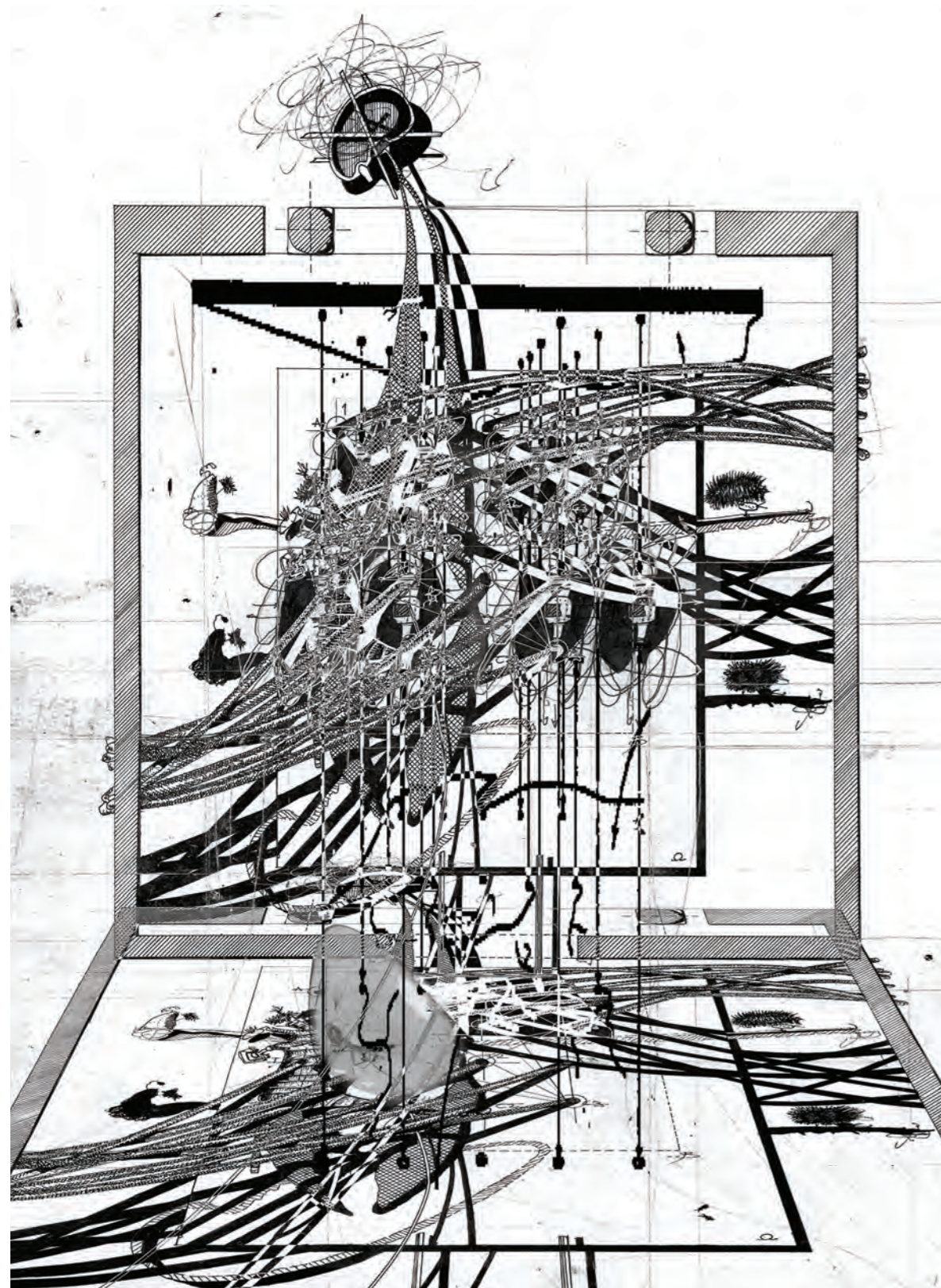
This evening I will speak of Cambridge as initiator of a *practice*: a practice of learning, teaching, and research. Inevitably I will speak personally, but also institutionally, as the 'Cambridge' of 1960 was transported, so to speak, to the United States, and ultimately to the world. In this context, the question I pose is not confined to Cambridge, nor to any in particular of the various pedagogical innovations and transformations that were instituted in schools of architecture in the 1950s and 1960s. Rather, it is a more personal question for me, as architect and historian: what was then, and what is now, the role of history, not only in research and teaching, but as a participant, active or passive, in design practice?

On the one hand, there has certainly been an extraordinary proliferation of PhDs in the History and Theory of Architecture in the West over the last twenty or so years: and the subjects have moved radically. From the conventional disciplinary divisions in art history – by period and by artist – to the interrogation of the period after the Second World War – both in post-colonial and Western European and American contexts. You only have to count the number of recent books and articles on so-called 'Brutalism', whether in Britain or the United States, to have some idea of the emerging interest for scholars in the '50s, '60s and '70s. Indeed, I cannot claim immunity from this trend – my own recent work has also been concentrated in this period.

Locating Research in Architecture... in Architecture

Wendy Pullan

Architecture as an academic discipline has been slow to establish itself. Growing pains are still evident, whether in the subject's low visibility to funding bodies, the scarcity of mainstream research journals, or more generally, the limited understanding and recognition of what architecture may contribute. It would also be fair to say that those within the profession and discipline are not always adept at communicating their ideas to those without. As a profession architecture remains prominent: celebrity buildings are globally fêted and sustainable architecture is regarded as a principal key for the future planning of smart cities. The education of designers has developed as a well-recognised modern discipline, having a sometimes hard-won and now established place in most universities. Courses in architecture normally focus on the training and education of architects, for as a profession, architecture is about design. So where does architectural research come into the picture? And what does the academic discipline of architecture contribute?



Drawing as Communicating Vessels

An Apologia (Or Not)

Neil Spiller

Let us watch him with reverence as he sets side by side the burning gems, and smooths with soft sculpture and jasper pillars, that are to reflect a ceaseless sunshine, and rise into a cloudless sky: but not with less reverence let us stand by him, when with rough strength and hurried stroke, he smites an uncouth animation out of the rocks which he has torn from among the moss of the moorlands, and heaves into the darkened air the pile of iron buttresses and rugged wall, instinct with a work of imagination as wild and wayward as the Northern Sea; creations of ungainly shape and rigid limb, but full of wolfish life, fierce as the winds that beat and changeful as the clouds that shape them.¹

– John Ruskin

Fig. 1 (opposite): *Genetic Gazebo*, 2005. [All works by Neil Spiller].

¹ John Ruskin, *The Nature of Gothic: A Chapter From The Stones of Venice* (London: Kelmscott Press, 1851), p. 157.

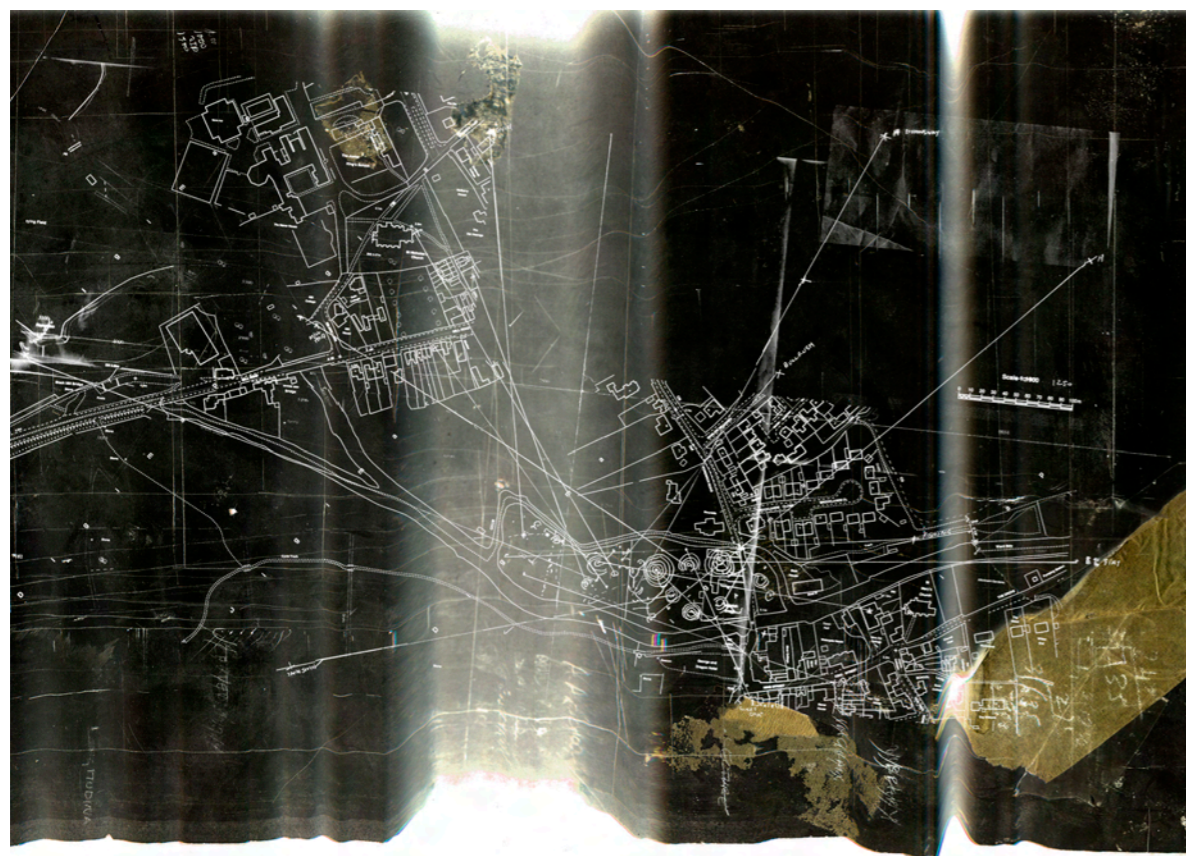


Fig. 2: Site Plan, 2008.

As I get older, I have taken to reassessing my own creative output, its significance, its rigour and hopefully, its far-sighted vision. I have seen this issue of Scroope as an opportunity to further explore some of my past and present works in terms of their imperatives, themes and emphases.

I have always admired architectural theoretical projects that were long term, that were open ended and were speculative. Such projects include Mike Webb's *Temple Island*, Ben Nicholson's *Appliance and Loaf Houses* and Daniel Libeskind's *Micromegas*, *Chamber Works* and *Theatrum Mundi* – projects not born out of the financial expediency of traditional practice but full of the *prima materia* of architecture. *Communicating Vessels* was to be my contribution to this cannon of work; it was started in 1998 and is running to this day. Every thing I have drawn and designed in the last twenty years is part of this project; it now consists of approximately a thousand drawings and thousands of words of text.

It is a rumination on the impact of twenty-first century technology on architectural space and materiality. It is also a personal memory theatre, a surreal contemplation on the house/garden dialectic in the contemporary world and a meditation on reflexive space and augmented reality. The project re-examines traditional paradigms and elements of design such as the house, the gazebo, the garden shed, walled garden, bird bath, entrance gates, riverside seats, love seats, vistas, sculptures, fountains, topiary and outside grown rooms among many other objects and spaces. It redesigns them, electronically connects them, explores their virtual and actual materiality, and their cultural and

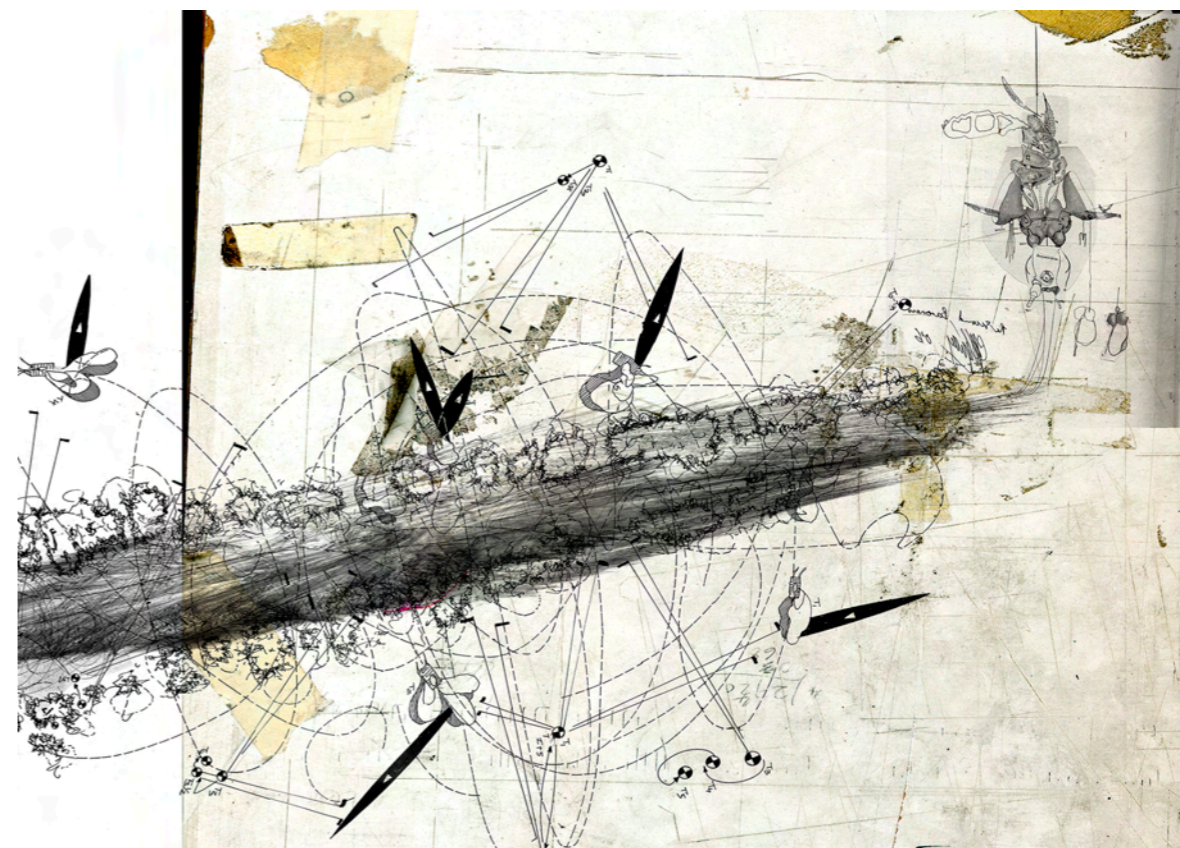


Fig. 3: Baronesses of Filaments, 2008.

mnemonic importance, and reassesses them in the wake of the impact of advanced technology and the surreal protocols of contemporary architectural design in the twenty-first century. The project initially was conceived as a set of objects set in a psychogeography landscape that resonated with my youth – a very small island in the River Stour, two and a half miles outside Canterbury in Kent, near which I was brought up. So it is an island of memories, of hot sunshine bicycle rides, burgeoning sexuality, secret underage beers and illicit 70's liaisons. The site is simultaneously there geographically and in my memory.

As I have written before, *The Island of Vessels (Communicating Vessels)* is a huge chunking engine, a communicating field, full of witchery and sexuality. Its neurotic things are '[p]ataphysically enabled and surrealistically primed. The island's geography is cyborgian and always teetering on the edge of chaos. Its groves and glades are haunted by ghosts, some impish like Alfred Jarry, some nude on staircases, some with Dalinian moustaches and some muttering about defecating toads. On the island lives a Professor – a mad man, an idiot savant or a genius – perhaps all three. The Professor is attempting to work out the shock of the new, its architectures and its desiring poetics. The Professor likes his things, they tell him where he's been and where he is. He dwells in this world and builds in it everyday – without fail. He works at the intersection of art, architecture and science. He uses desire as a welding torch and the pen as a scalpel. Like Duchamp's *Handler of Gravity*, he likes to surf on precarious and fleeting equilibriums.¹ Initially the first

¹ Neil Spiller, 'The Poetics of the Island of Vessels', *Architectural Design*, 83 (2013), pp. 112–119.

Between Alterity and Modernity

On the Uses of the Middle Ages in Modernist Rhetoric

Maximilian Sternberg

In the years around the First World War, the genre of the manifesto became a decisive communicative vehicle in the avant-garde's struggle for recognition across Europe. From their apparent origins at the radical periphery, these texts came to occupy the centre, as they have become canonical in modern architectural theory. Subject to ongoing commentary, criticism and regular revivals, these texts have neither been surpassed nor relegated to the past, unlike most of the institutions and values they originally served to attack. Their shared opposition to the perceived established forces of artistic ossification perhaps constitutes one of the few genuine common denominators of this relatively well defined but highly varied corpus of texts. Their apparent unity of purpose is increasingly hard to fathom, marked as they are by conceptual diversity and inconsistency, frequent use of irony and aporia, as well as shifting political alignments and abuses. Modernism has come to be next to impossible to define beyond the merely formal. Yet the rhetorical culture shared by modernists presents one of the more stable features of their common collective imaginaries and cultural reference points.

The provocative juxtaposition of seemingly unrelated or contradictory images is a major rhetorical figure in the literary genre of the architectural manifesto, a technique which Le Corbusier used to perhaps unrivalled effect. His opposition of the Parthenon and the Delage grand-sport in *Towards an Architecture* (1923), is iconic, and arguably renders his deeper intention of reconciling order and tradition, geometry and technology, more clearly than any of his verbal exhortations. Despite the modernists' shared contempt for doctrinaire historicism, such rhetorical uses of history as visual tropes could carry significant meanings in the articulation of architecture's cultural and spiritual intentions.



Stones of Teeth

A Twofold Apologia in Retrospective of
an Architectural Installation

Anca Matyiku and Chad Connery



Fig. 1 (title image): Overall view of the installation at RAW Gallery. [Image Credit: Jacqueline Young].

Fig. 2 (above): *Stones of Teeth* on opening night. [Image Credit: Jacqueline Young].

Our *apologia* is a reflection on a recent architectural installation entitled *Stones of Teeth*. Taking shape through the lens of Nordic mythology – specifically the creation stories recorded in *The Prose Edda* – the work declares myth and the fictive as improbable accomplices to design processes.¹ The Edda was selected because it corroborated our desire to construct a work that would continue to unfold in a process of making-and-unmaking. The intention was to bring processes of change – not unlike those that occur in buildings, cities, and landscapes over much longer stretches of time – within the observable time frame of human perception.

We conceived the project with the assumption that, once installed, *Stones of Teeth* would continue to unfold on its own. To our bewilderment, the work took on an unexpected morphology and began to impose its own temperament. This unscripted performance came to solicit our laborious care throughout the entire duration of the exhibit, making our engagement with the work richer and more interesting. To our surprise and betterment, *Stones of Teeth* eluded the performance we had prescribed.

Our *apologia* is thus two-fold: the first is a story of our interactions with a work whose behavior defied and exceeded our expectations. The second *apologia* is an exposition of our intentions and the convictions behind this particular research-creation project. Here we take the opportunity to consider the role of the fictive in design processes, and how it came to manifest itself in the built work.

Stones of Teeth: A Creation Story

Stones of Teeth was an in-situ architectural installation and the result of a year-long research creation project. The work was installed in June 2014 at RAW Gallery of Architecture and Design in Winnipeg. The gallery space was mellow and intimate, located in the basement of a century and a half old heritage building. Despite its being steps away from the street life above, it had the qualities of a large cellar with minimal daylight and the cool scent of damp earth. The floor was of rough concrete, cracked and weathered over time. Its immense timber and steel structure had been left exposed.


Our initial intuition was to find a way to engage snow – a substance very much present in the imaginative landscape of Winnipeg, whose nickname ‘Winterpeg’ carries mixed emotions of tenderness and resignation. We were inspired by Gaston Bachelard’s texts on the imagination of matter and wanted to build something that would speak about the poetics and tribulations of snow.² Borrowing from Bachelard’s approach to the elemental substances of water, air, earth, and fire, we began to explore the presence of snow in literature and myth. Looking back through childhood favorites we re-discovered the Edda, a collection of Norse mythology. We chose it because, in addition to its rich and evocative imagery of frozen landscapes, the Edda corroborated our approach to architecture: that what appears as inert matter is in essence always nuanced by multiple temporalities. Thus, despite their seeming inertness, works of architecture could be imagined to behave in ways that are reminiscent of living creatures. In the prologue to *The Prose Edda*, Snorri Sturluson explains that the Edda myths are guided by a kindred sensibility:

[People wondered] what it could mean that the earth and animals and birds were in some ways similar, even though their natures were not alike. One of the earth’s features is that, when the high mountains are dug into, water springs up, and even in deep valleys it is not necessary to dig down any further for water. The same is true in animals and birds, whose blood is equally close to the surface . . . People think of rocks and stones as comparable to the teeth and bones of living creatures. Thus they understand that the earth is alive and has a life of its own.³

¹ Snorri Sturluson, *The Prose Edda* (London: Penguin Classics, 2005). The Norse myths of the Edda, originally a series of oral epics, were first compiled in the thirteenth century by Snorri Sturluson.

² Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter* (Dallas: Pegasus Foundation, 1983); *Air and Dreams: An Essay on the Imagination of Movement* (Dallas: Dallas Institute of the Humanities and Culture, 1988); *The Psychoanalysis of Fire* (Boston: Beacon Press, 1968); *Earth and Reveries of Will: An Essay on the Imagination of Matter* (Dallas: Dallas Institute of the Humanities and Culture, 2002).

³ Sturluson, *The Prose Edda*, pp. 3–4.

A landscape photograph showing a wide, flat field in the foreground, possibly a field of low-lying vegetation or a recently plowed field. The field is covered in small, light-colored plants or rocks. In the middle ground, there is a line of trees and a small structure, possibly a tower or antenna. The sky is filled with large, dark, dramatic clouds, with some lighter patches near the horizon. The overall mood is somber and atmospheric.

The Green Belt and the Apologia of Openness

Benjamin Taylor



Fig. 1 (title image): Making up 59% of its area, London's Green Belt is primarily a protected ring of agriculture around the capital. [All Image Credits: Benjamin Taylor].

Fig. 2 and Fig. 3 (above): While London's administrative boundary is defined by the silhouette of the Greater London Authority, the physical edge of the city is defined by the Green Belt. Spatially, London is therefore defined in negative relief to 'openness'.

The fundamental aim of Green Belt policy is to prevent urban sprawl by keeping land permanently open; the essential characteristics of Green Belts are their openness and their permanence.¹

The London Metropolitan Green Belt is a controversial, if misunderstood, subject. Ostensibly a section of planning policy concerned with urban containment, the Green Belt has come to embody a nexus between politics, cultural identity and the environment. For many, it is the rural's first line of defence against the insatiable expansion of the capital; it has become a landscape in its own right, held as a quasi-promised land of cherished open space which must be protected at all costs.² For others, however, it serves only to constrain London's 'natural' growth, forcing up the demand for limited housing stock and inflating land values.³ Subsequently, the debate as to whether the Green Belt is appropriate has polarised between neoliberal calls for its relaxation to enable more housebuilding (broadly for the benefit of the urban) and reactionary appeals for its retention (to preserve the rural environment). Sympathise with the former and be accused of disregard for the natural environment and the traditional ways of life within; sympathise with the latter and be denigrated for selfish nimbyism. However, as the UK government presently remains committed to the Green Belt, its advocates are those who are incumbent. The policy can therefore be seen as a political *apologia*: yes, it might benefit the capital to expand London; but no, not at the risk of diminishing the openness of the Green Belt.

The arguments for and against the Green Belt continue interminably, but its underpinning rationale has been almost entirely overlooked by both opponents and advocates: namely, that the Green Belt exists 'fundamentally' to keep the land within 'permanently open', and that maintaining this 'openness' is precursory to London's containment. Moreover, despite its prominence within planning legislation, 'openness' has no clear definition within policy. It is held instead simply as an axiomatic good. Perhaps for this reason it has almost entirely evaded scrutiny too by any critical discourse concerned with the built environment. So what is 'openness'? What makes the 'openness' of space such an irreproachable virtue that this *apologia* must be maintained 'permanently', and from where does this ideal stem? Tracing the semantics of the term, its political and legal connotations and its historical roots, the question at hand is whether 'openness' is a spatial concept at all, or rather an ideological one.

The 'Openness' of the Green Belt

The ambiguity of 'openness' stems not only from the absence of a workable political definition but from the multitude of landscapes that make up the Green Belt and which lay claim to being 'open'. Compositionally, it is 59% agricultural land, 18% woodland, 13% park land, 10% utilities and infrastructure (the M25 motorway runs almost entirely through the Green Belt, for instance) and 7% golf course,⁴ with 2% built upon.⁵ That a wood or a copse offers a considerably different environment to a depot or a quarry is perhaps self-evident, but all bear the mantle of 'openness'.

Given such variety, understanding 'openness' as a singular discernible quality is demonstrably problematic. The purpose within planning policy of maintaining it, however, is clear. The National Planning Policy Framework states that Green Belt designation should:

enhance the beneficial use of the Green Belt... to provide access; to provide opportunities for outdoor sport and recreation; to retain and enhance landscapes, visual amenity and biodiversity; or to improve damaged and derelict land.⁶

¹ Department for Communities and Local Government, *National Planning Policy Framework*, (London: DCLG, 2012), p. 19.

² Campaign to Protect Rural England, *Our Green Belt: Worth Investing In*, (London: CPRE, 2015).

³ See Kate Barker, *Housing: Where's the Plan?* (London: London Publishing Partnership, 2014); Jonathan Manns and others. *Green Sprawl: Our Current Affection for a Preservation Myth?* (London: The London Society, 2014); also Tom Papworth, *The green noose - An analysis of green belts and proposals for reform* (London: Adam Smith Institute, 2015).

⁴ Note, this does not add up to 100% as there is some overlap between categories [Quod, *The Green Belt: A Place for Londoners* (London: London First, 2015), p. 14].

⁵ Campaign to Protect Rural England, *Green Belts: a greener future* (London: Natural England, 2010).

⁶ DCLG, *NPPF*, p. 19.

Train of Thought

Tom Heneghan

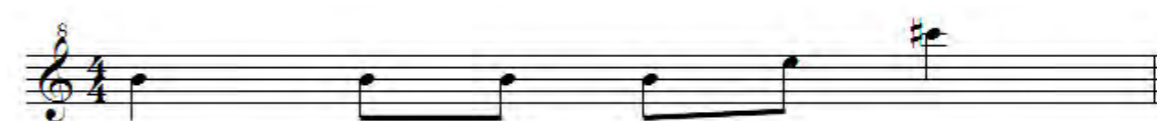




[All Image Credits: Tom Heneghan].

Each morning, as I walk down the stairs of my subway station, I hear a cheery birdsong sounding quietly in the tunnel. The obvious happiness of the song is surprising – being lost, and alone, in an underground tunnel is not, one would think, an ideal state for a creature of the sky. But, this bird is unusual. It is featherless, and approximately the same size and shape as a box of tissues. And, it's electric. It's a machine that produces synthesised birdsong to lead blind people – and people too obsessed to look up from the screens of their iPhones – to the station's exit stairs.

The song is a simple, six-note melody – four of the notes being the same – that repeats every five seconds. It does not emulate the call of a real bird – it has been composed – designed for its purpose. But, how do you design a birdsong? A song that is heard by thousands more, every day, than listen to the music of Mozart. Although, no-one actually 'listens to' this birdsong. You might 'listen for' it if you are having trouble finding the stairs, but its sound level is designed to be unobtrusive – rising only just above the 'whirr' of the air-conditioning fans, and the 'click' of shoe-heels (in Tokyo's crowded train stations there is rarely the sound of conversation). The tune is precisely balanced – neither in the 'background' nor the 'foreground' – not noticeable enough to attract attention, not long enough, nor complex enough to be 'listened to' – but heard by all.



For many people abroad, the most iconic image of Tokyo is that of the subway-station staff – the 'pushers' – leveraging additional passengers into already far-too-overcrowded trains. But, photographs of them usually pre-date the Millennium. Things are better now – there are many new lines. Pushers still work, but to a reduced degree, and during my usual mid-morning/mid-evening commute the train is a relatively tranquil place. A place for the mind to wander. In our 'normal life' – especially at work – it is expected of us that our thinking will have a purpose. On my subway train, having chosen to have no book or phone to stare at, in a space that is identical each trip, and with nothing but black tunnel walls to look at through the carriage windows, I find a pleasant respite from 'purposeful' thinking. I think, instead, about the un-important and the value-less. And, the thing that I find myself thinking about a lot recently is that bird.

That 'bird'... will its song play forever until blindness and/or trains have been eradicated? Probably. There is no reason to change it. It's bland enough to never irritate, it's not a currently-fashionable 'twitter' that might eventually grate on the nerves, and it carries no meaning or message that might 'date'. This synthesised song will, almost certainly, outlive us all, and all the architecture that we make. It may well be eternal. Or, maybe it will have to be changed after the coming global environmental disaster – when birds and birdsong have disappeared from the Earth and people no longer recognise the sound that the synthesiser impersonates.

A young man stands in my crowded train carriage. He wears a white t-shirt, black waistcoat and a black bowler-type hat, and I'm surprised to notice that he's wearing his black trousers inside-out. The vertical seams of the trouser legs are on the outside, instead of being concealed on the inside. I suppose that he is insane. Nobody sane wears their trousers inside-out. But, as he pulls out his iPhone, I see that he's taken it from a trouser pocket that is the right way around. This is a pair of trousers in which the pockets are the right way around, but the trouser seams are the wrong way around. And, I suddenly realise what this is – this is DESIGN! The young man has not mistakenly put his trousers on inside-out. The trousers have not been made by a poor-sighted tailor. These trousers almost certainly cost a very great deal of money. They are probably the work of A VERY FAMOUS DESIGNER because ordinary tailors don't make trousers that look like they are inside-out. Only FAMOUS tailors can do that. And, I ponder what that tells us about contemporary design.

Contributors

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Ross Anderson is a Senior Lecturer in architectural design, history and theory at the University of Sydney. He completed his PhD under the supervision of Peter Carl at the University of Cambridge with a thesis entitled *From the Bauhütte to the Bauhaus*. Oriented by phenomenology and hermeneutics, his research on German architecture and philosophy has been published in *The Art Bulletin*, *The Journal of Architecture*, *The Bauhaus Annual* and in edited volumes and conference proceedings. He is also engaged in creative practices that explore the imaginative roles played by drawing and photography in architectural representation and reception.

Pushpa Arabindoo and Regan Koch

Pushpa Arabindoo is a Lecturer in Geography and Urban Design in the Department of Geography, University College London (UCL). She initially trained in architecture and urban design and worked in practice for several years before completing her PhD in planning. She is a Co-Director of the UCL Urban Laboratory as well as a Disciplinary Editor (Geography) at *City Journal*.

Regan Koch is a Lecturer in Human Geography at Queen Mary University of London. His interests are in matters of public space, urban sociality and collective culture, and the representation and imagination of urban life. Working between London and various cities in the US, his research has focused on exploring novel food trends, social entrepreneurship, regulation, and changing social norms related to how we live together in cities. Regan is the Co-Editor of *Key Thinkers on Cities* (Sage 2017, with Alan Latham).

Peter Armstrong

Peter Armstrong has a Bachelor of Arts in archaeology and an honours degree in architecture. He gained his master's degree at Waseda University under Yoshisaka Takamasa and worked in the office of Kikutake Kiyonori before returning to Australia where he practised as an architect for 30 years. Major projects include the Family Court of Australia, Sydney and the National Institute of Dramatic Art (NIDA) Sydney. His PhD dealt with the formative period of the Japanese castle town between the years 1586 and 1650. He has taught East Asian architectural and urban history at Sydney and other universities since 1974. His forthcoming book is a history of the city of Hagi in Yamaguchi Prefecture entitled *Mori Terumoto's Capital Hagi: Cradle of Revolution*. In 2006 he was decorated by the Foreign Minister of Japan and was made an Honorary Research Fellow of the Korean Government's National Gyeongju Research Institute of Cultural Heritage. He is an Adjunct Professor at Yonsei University in Seoul.

Theodora Bowering

Theodora Bowering is Co-Editor of *Scroope 26* on the theme of *Apologia*, an architect, Gates Cambridge Scholar and PhD Candidate in the Centre for Urban Conflicts Research at the Department of Architecture, University of Cambridge. Her doctoral research investigates everyday experiences of ageing within the civic spaces of cities, looking specifically at the London Borough of Newham. Theodora completed the Master in Architecture and Urban Studies in the Department of Architecture at Cambridge and a Bachelor of Architecture (Hons I) and Bachelor of Science (Architecture) at the University of Sydney.

Peter Carl

After thirty years teaching history, philosophy and design at the Department of Architecture, University of Cambridge, Peter Carl spent seven years as Director of the PhD Programme at The Sir John Cass School of Art, Architecture and Design, London Metropolitan University. The PhD course sees architecture through the rubric of Practical Wisdom, which combines concrete design issues with their cultural significance as disclosed through phenomenological hermeneutics, in order to better grasp the nature of the ethical claims within late capitalist cities. The first publication of material growing out of this course was 'City, Horizon, Praxis', in *Common Ground, Biennale Reader* ed. by D. Chipperfield and followed by 'Convivimus Ergo Sumus', in *Phenomenology and Architecture*, ed. by M. Sternberg and H. Steiner. See also 'Type, Field, Culture, Praxis', for AD Special Issue *Typological Urbanism*; 'Conflict, Justice, Measure', in *Architecture and Justice*, ed. by N. Temple and R. Tobe; and an essay in *AA Files*, 'Geometry and Analogy, Le Corbusier's Baghdad Veils', which grew out of the V&A exhibition with Irena Murray of the RIBA Library. He is currently a visiting professor in architecture at Harvard University Graduate School of Design.

Michael Robinson Cohen

Michael Robinson Cohen holds a Bachelor of Arts in Political Theory from Brown University, a Master of Architecture from Yale University and a Master of Philosophy in Architecture from the University of Cambridge. He was the Yale Edward P. Bass Scholar in Architecture at Cambridge. Michael currently works in New York and continues to investigate new models of communal housing.

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Amy DeDonato holds a Bachelor of Science in Architecture from Ohio State University and a Master of Architecture from Yale University. In 2014 she was named the Yale Edward P. Bass Scholar in Architecture and earned a Master of Philosophy in Architecture from the University of Cambridge. While practising in New York City, Amy was a critic at the Yale School of Architecture. She now practises architecture in London.

Miroslava Brooks holds a Bachelor of Science in Architecture from The Ohio State University and a Master of Architecture from Yale University, where she was awarded the Winchester Prize, the school's most prestigious award for outstanding performance. She is currently a faculty member at the Yale School of Architecture and the University of Pennsylvania School of Design. Miroslava previously practised architecture in Ohio, Connecticut and New York.

Amy DeDonato and Miroslava Brooks are co-founders of AMOA – A Movement Of Architecture – a collaborative architecture and design studio.

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Federica Goffi is Associate Professor (2007–present), and Associate Director, Graduate Programs at the Azrieli School of Architecture and Urbanism at Carleton University. She teaches architectural drawing, studio, and a PhD colloquium. She has been an Assistant Professor at the Interior Architecture Department of the Rhode Island School of Design (2005–2007). She holds a PhD from the Washington-Alexandria Architectural Center of the Virginia Polytechnic Institute and State University. She has published book chapters (Routledge, Ashgate) and journal articles on the threefold nature of time-weather-tempo, as it informs notions of ‘built conservation’ (AD, ARQ, In.Form, Interstices, Int.AR). Her book *Time Matter[s]: Invention and Re-imagination in Built Conservation. The Unfinished Drawing and Building of St. Peter’s in the Vatican* was published by Ashgate in 2013. She holds a Dottore in Architettura from the University of Genoa, Italy. She is a licensed architect in her native country, Italy.

Tom Heneghan

Tom Heneghan is Professor of Architecture at Tokyo University of the Arts. Previously, Chair of Architecture at the University of Sydney (2001–2009), and Unit Master at the Architectural Association School in London (1976–1989). In 1990, he was commissioned to design a public project in southern Japan, and opened his Tokyo office. For the completed project, Heneghan was awarded the 1994 Gakkai Shoh – the highest award of the Architectural Institute of Japan. For his 2002 Forest Park Adatarra project he was awarded the National Award of the Japanese Government for Public Architecture. His works were included in the Japanese Pavilion at the 1996 Milan Triennale, and in the Australian Pavilion at the 2008 Venice Biennale.

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Glen Hill is Associate Professor of Architecture at the University of Sydney, School of Architecture, Design and Planning. He is the coordinator of the Sustainable Architecture Research Studio in the Master of Architecture programme and teaches research methods across the School. His research explores the implications of Continental Philosophy for a range of contemporary architectural concerns including ecological sustainability, social disadvantage and design creativity.

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Irit Katz is a scholar, architect and poet. She is based in the Centre for Urban Conflicts Research at the Department of Architecture, University of Cambridge and is also a Bye-Fellow and Director of Studies at Girton College. Her research focuses on the social, political and poetic aspects of architecture. Her two poetry collections *Hibernating* (2012) and *Autumn Report* (2016) were published by Hakibbutz Hameuchad Publishing House, Tel Aviv.

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Luke Kon received his Part I qualification from the Welsh School of Architecture at Cardiff University. He is currently undertaking a Master of Philosophy in Architecture and Urban Design (Part II) in the Department of Architecture at the University of Cambridge. His current research explores informality, connectivity and the mega event through spatial readings of a Rio de Janeiro neighbourhood.

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Anca Matyiku is a PhD Candidate in the History and Theory of Architecture at McGill University. She holds a Master of Architecture from the University of Manitoba and a Bachelor of Architectural Studies from the University of Waterloo.

Chad Connery is currently a designer at DIN Projects and a sessional instructor at the University of Manitoba Faculty of Architecture. He received his Bachelor of Environmental Design and Master of Architecture from University of Manitoba.

Chad and Anca’s research-creation practice explores the cross-over between material temperaments, craft processes and fiction. Their reserach-creation project, *Stones of Teeth*, has been presented at conferences and galleries across Canada and at the Venice Architecture Biennale 2012.

Rowan Moore

Rowan Moore is the architecture critic for The Observer. His new book, *Slow Burn City*, explores the unprecedented transformations of London in the twenty-first century. He was formerly Director of the Architecture Foundation, Architecture Critic for the Evening Standard and Editor of Blueprint magazine. In 2014, he was named Critic of the Year at the UK Press Awards, the first architectural writer to receive this award. He received the international Bruno Zevi Book Award for his previous book, *Why We Build* (2012).

Daniel Norell and Einar Rodhe

Daniel Norell received his Master of Architecture at UCLA in Los Angeles and at the KTH Royal Institute of Technology in Stockholm. He worked for Greg Lynn and Zaha Hadid before co-founding Norell/Rodhe. He is a senior lecturer in architecture at Chalmers University of Technology in Gothenburg.

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Wendy Pullan is Professor of Architecture and Urban Studies and Head of the Department of Architecture at the University of Cambridge. She is Director of the Centre for Urban Conflicts Research at Cambridge. Professor Pullan has published widely on European and Middle Eastern architecture and cities, examining the processes of urban change, both historical and contemporary. Her recent publications include: *Locating Urban Conflicts* (2013), *The Struggle for Jerusalem’s Holy Places* (2013) and *Architecture and Pilgrimage 1000-1500: Southern Europe and Beyond* (2013). She is a Fellow of Clare College, Cambridge. Further details: www.urbanconflicts.arct.cam.ac.uk.

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Alex Young-Il Seo is a PhD Candidate at the Centre for Urban Conflicts Research in the Department of Architecture at the University of Cambridge as a Cambridge Trust Scholar. His doctoral research examines the construction and representation of inter-Korean borders and boundaries in everyday life. He holds a Bachelor of Architectural Studies and a Master of Architecture (Hons) from the University of Auckland. After practising as an architect and a design supervisor at the University of Auckland, he continued his academic research as a visiting research student at the Harvard GSD and Seoul National University.

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Claudio Sgarbi received his Dottore in Architettura from the Università Iuav di Venezia, and his Master of Architecture and PhD from the University of Pennsylvania. He is currently a practising architect and Adjunct Research Professor at Carleton University and lectures at several universities in Europe and North America. His major fields of research include, the image and the role of the architect, building technologies, and architectural theory and history.

Neil Spiller

Neil Spiller is Hawksmoor Chair of Architecture and Landscape, and Deputy Pro Vice-Chancellor at the University of Greenwich. He has guest edited seven AD Journals; his eighth *Celebrating the Marvelous* is due in 2018. He is on the AD Editorial Board. His books include *Cyberreader: Critical Writings of the Digital Era* (2002), *Digital Dreams* (1998), *Visionary Architecture – Blueprints of the Modern Imagination* (2006) and *Architecture and Surrealism – A Blistering Romance* (2016). His architectural design work has been published and exhibited on many occasions worldwide.

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Maximilian Sternberg is University Lecturer in the Department of Architecture at the University of Cambridge. His main publications include *Phenomenologies of the City: Studies in the History and Philosophy of Architecture* (2015), *The Struggle for Jerusalem's Holy Places* (2013) and *Cistercian Architecture and Medieval Society* (2013). He is the Deputy Director of the Centre for Urban Conflicts Research and a Fellow of Pembroke College, University of Cambridge.

Benjamin Taylor

Benjamin Taylor is a researcher in architecture and holds Masters degrees in Architecture and Urban Design from the University of Cambridge and Architectural Theory from the University of Plymouth. His main research interests lie in how territory and identity are asserted and contested through the built environment. Benjamin has previously written on the Occupy Movement and the protest camp as an architectural vernacular and is presently exploring the ethics of automation in the twenty-first century city.

James Horace Vertigo (Roger Connah)

James Horace Vertigo, educated at Bristol University and Jesus College, University of Cambridge, has taught comparative literature, art education, photography, photo-journalism and film and new media. He currently teaches architecture and urban studies at the University of Texas at Zetaville. The rest of the year he spends in the jungle on the side of the River Namkhan, near Luang Prabang, Laos. He has curated and produced solo art exhibitions and written extensively on architecture, cinema, pedagogy and culture. His new selection of poetry is titled *The Diaspora of Guinness* (Urban Songs) and he is about to publish *The Scriptomaniac, an anti-alphabet on Thomas Merton*.

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Anthony Vidler completed his professional degree at the University of Cambridge before going on to do his doctorate at the University of Technology, Delft, The Netherlands. Before being appointed Dean of The Irwin S. Chanin School of Architecture of The Cooper Union from 2002–2013 he taught at Princeton University and UCLA. He is currently the Vincent Scully Visiting Professor of Architectural History at Yale University, and Professor of Architecture at The Cooper Union. He has published extensively with titles including *The Architectural Uncanny: Essays in the Modern Unhomely* (1992), *Warped Space: Architecture and Anxiety in Modern Culture* (2000), *Histories of the Immediate Present: The Invention of Architectural Modernism* (2008), *James Frazer Stirling: Notes from the Archive* (2010), and *The Scenes of the Street and other Essays* (2011).

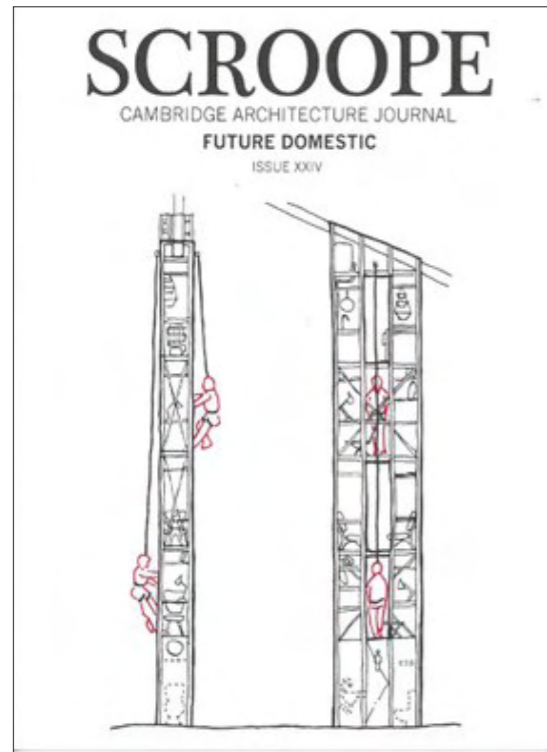
Jonathan Weston

Jonathan Weston is an architect and architectural visualiser with over fifteen years' experience running his own visualisation practice and working for international visualisation studios. He is currently a PhD Candidate in the Department of Architecture at the University of Cambridge, exploring the aesthetics and functions of the architectural visualisation within the wider context of architectural practice.

Susan Seung-Ok Whang

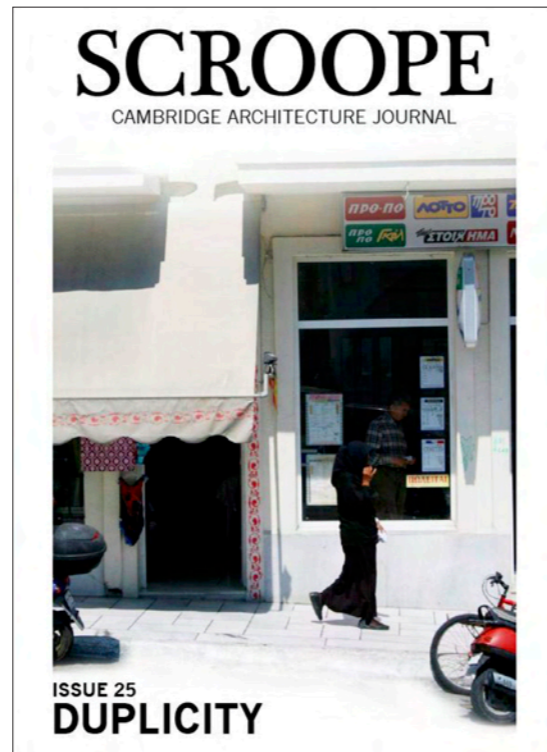
Susan Seung-Ok Whang is a Korean artist practising in New Zealand. She holds a Bachelor of Fine Arts from Hongik University in Seoul. After teaching fine arts at the Haewon Girls' High School, she founded and taught at the Ip-Chae Arts Academy before moving to Christchurch, New Zealand. Her work explores memory and its processes of construction and deconstruction using a mixture of materials. She is interested in comprehending and illuminating different experiences of human life and her work conveys a sense of dynamism and spatiality in multiple layers of mixed medium.

Past Issues



[Issue 24] Future Domestic

Dalibor Vesely (1934–2015): In Memoriam	David E. Leatherbarrow
Evolving Room: Inhabiting Zero Wasted Space	Stavros Gargaretas
A Glimpse into the Social Cosmology of the Yokoyama Family in 'Still Walking' (2008)	Simone Shu-Yeng Chung
Never Built House	Alex Schweder
Designing the Man of the Future: Archigram's Domestic Architecture 1960–1970	Vytaute Pivoriunaite-Baselice
Exploring Devotional Practice in the Italian Renaissance Home	Deborah Howard
The Flemish Béguinage: Privacy, Piety, and the City	Catherine Hawley
Hedges for Hedge Fund Managers: The Appartement de Beistegui and the Birth of the Penthouse Landscape	Andrew Toland
Social Responsibility in a Postmodern Era: Charles Moore and Affordable Housing	Richard W. Hayes
Making the Temporary Shelter a 'Home': Transitional Housing in Chile and Peru	Elizabeth Wagemann
Standing up to the Future: Evolving Kitchens in urban Bangladesh	Ishraq Z. Khan
The Contemporary fitted Kitchen: Object, Space, and Sign	Maria Costantino
Linear Domesticity: The Hong Kong single Occupancy Strip	Jason F. Carlow
(De)constructing Risk: A Domestic Image of the Future	Helene Kazan



[Issue 25] Duplicity

In Conversation with Ash Amin	Eve Avdoulos / Thomas Aquilina
The Homeless Woman and the City: The Dual Narrative of Defeat in Crisis Stricken Athens	Yianna Barkouta
Wallflowers	Alex Bernetich, Jamie Piche Colburn and Maria Sturchioand
Public vs Private Ground: The Case of the Caixa Forum, Madrid	Konstantinos Chatzaras
The Phantom of Harmonie: A Study on the Production of Public Space in Jakarta	Pawda Tjoa
Inside and Outside	Madalen Claire Benson
Life and Death: The Bi-niche outlying chapels on the Island of Tinos	Maria Vidali
Doppelganger Town: Artificial Urban Conflict Zones for Military Training	Janina Schupp
Imaginary Cities	Alice Bucknell
Secretions	AbdowMaliq Simone
Barbershop Habits	Thomas Aquilina

Forthcoming Issue



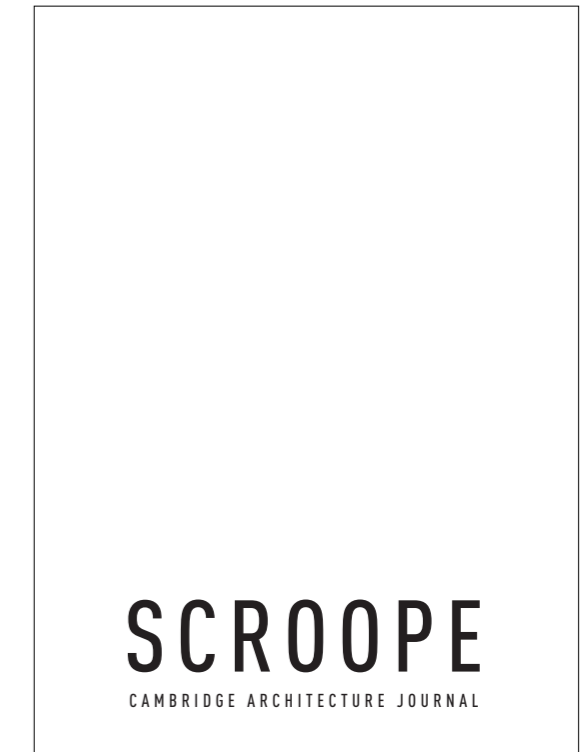
[Issue 27] Order; Disorder

Order is the state in which everything is in its appropriate place, arranged in relation to a particular structure such as sequence, common consent or established rules.

The desire for order has been salient in the theory and praxis of architecture and urban planning – aesthetic, structural, political, and social orders have been forced and reinforced, but also questioned and challenged, in the built environment for centuries. The Classical orders defined a canon of correct proportions, but the famous problem of resolving corner columns led architects to deviate from established rules to retain visual coherence. The urban grid was employed in colonial contexts as an instrument of land settlement and the establishment of a new socio-political order, yet it was violated and adapted in settings like the hills of San Francisco, where it is interrupted by sudden diagonals and winding bends. Is order liberating or constraining, or both?

Much effort has been expended towards creating sets of values and rules that produce harmony, proportion and civility – the promises of order. Disorder, on the other hand, has been seen as a state of incompleteness, chaos or threat; to be 'out of order' is to be inappropriate or broken. Just as order can be sinister, can disorder be virtuous? What are the implications for buildings and cities if it is disorder, rather than order, that is desired? Is order necessarily related to control, or can it appear without conscious intervention? Are order and disorder inevitably a dichotomy, or is their relationship more nuanced? The issue seeks to question order and disorder and the implicit values they represent.

Contact Information

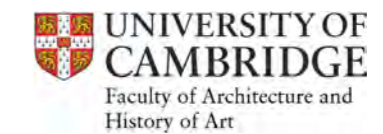


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26

