

BLA-BLA BLARCHITECTURE

Friday, July 3, 2007

55p

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15 STORIES, 15 STOREYS

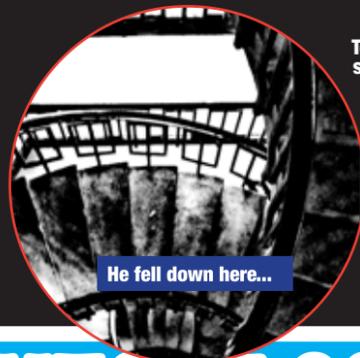


TOWER POWER

JONATHAN EXCLUSIVE

By Jonathan Ng-See-Quan

Ten o'clock in Bethnal Green and the streets are devoid of youngsters, people are walking their dogs with toddlers and there are stalls set up along the street. Looking upwards, the skyline is dominated by St. Mary's Axe and the Canary Wharf Development. There are many tower blocks of 15 or so stories... None of them look too appealing. In a Block of flats with 15 stories, there will be around 150 flats from which



He fell down here...

Full story - Pages 58-59

EXCLUSIVE: ST. PAULS MOVES CLOSER TO GOD

15 STOREYS, 15 STORIES

GHETTO
WOND-
ERLAND

Ten o'clock in Bethnal Green the streets are devoid of youngsters,

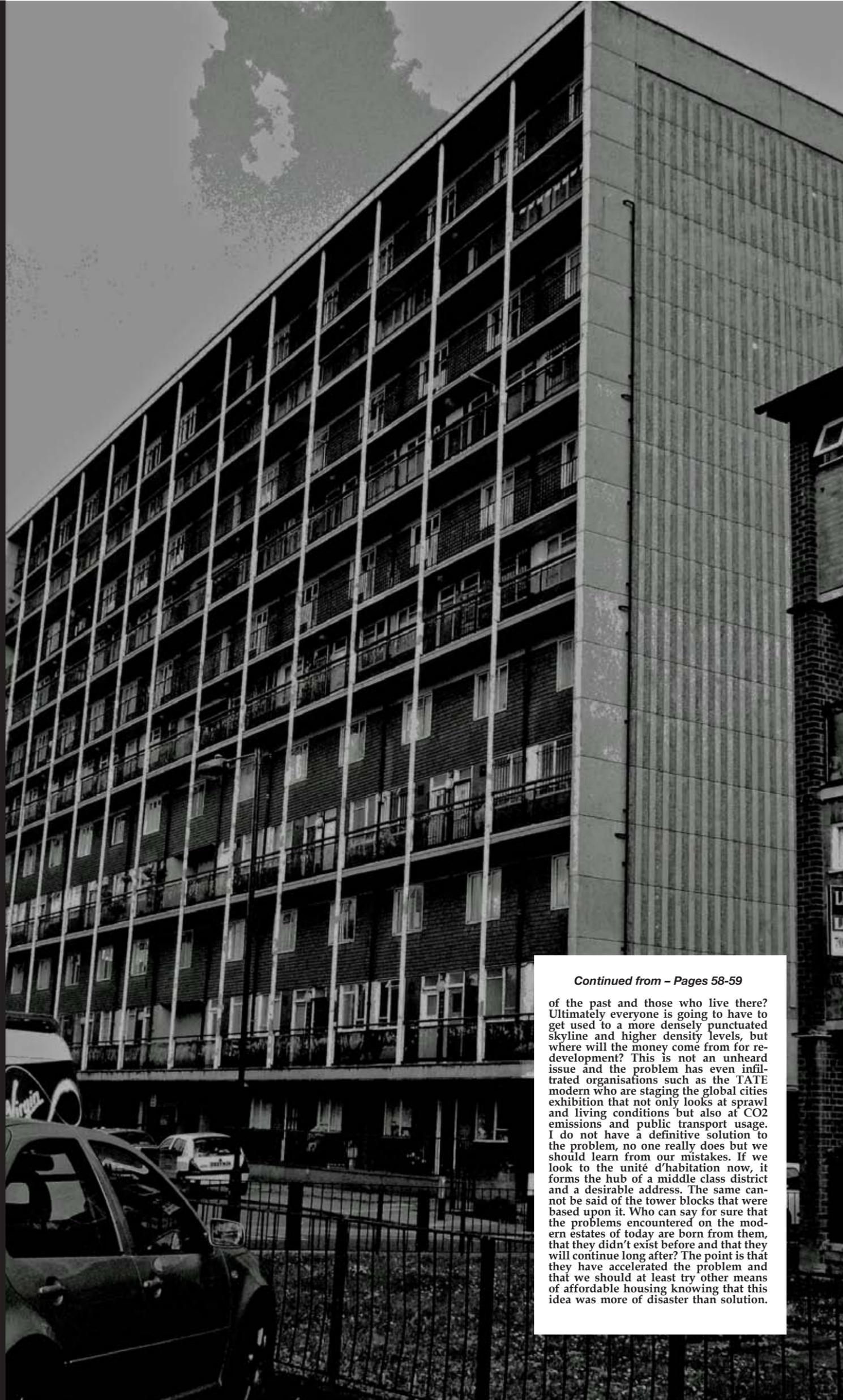


R.I.P Corbusier Graffiti on a playground in Hackney

By Jonathan Ng-See-Quan

...continued from frontpage there will be at least 50 young people. I'm looking at Yates House. This block of flats and the others around it will undoubtedly form the urban playground for the youngsters that live in the building. Each one of this 50 has thousands of options and the potential to become whatever they desire be it the next member of Parliament or city boy millionaire but one small violent or deviant factor in a young impressionable group will soon proliferate itself in such living conditions. Unfortunately society is not so forgiving and once a person has made one mistake and earned a criminal record as opposed to GCSE's, they will have made a life of success that bit further away from reality. In a media frenzy where building UP is in vogue and building OUT is treated as sacrilegious thought, are we given a choice on the changing face of visions for the future? This question may seem somewhat banal but a host of negatives are carried with the ever-longing current desire to reduce building footprints and reach for the heavens. The "affordable" concrete housing schemes that are lived in today do not provide enjoyable living and have a tendency to ghettoise inhabitants. This segment of society is, more often than not, born into a perpetuating cycle of crime and violence where getting out is as hard as getting in; Aspiration to leave, stifled by a desire to fit in. Redesigning urban sprawl and metropolitan ideals embedded in vertical realisations are nothing new. Le Corbusier drew the Ville Contemporaine in 1922 and Plan Voisin in 1925. In each of these plans was a central focal point of high-rise buildings of which there were twenty-four in the plan of 1922. From this focal point, a sprawl dissipated, formed from the other parts of urban fabric that constitutes a city. Le Corbusier was one of the pioneering urbanites of his day and indeed the 20th century. His ideas however, have been translated into a modern patchwork of physical disparity. Amongst peers, discussions on Le Corbusier, before we studied him in detail, usually turned to negativity, based on an extensive misappropriation of uneducated Le Corbusier mock-ups scattered across the country by under-budgeted Local Authorities. Linking these buildings with Le Corbusier and other pioneers of affordable modernist housing such as Behrens and Gropius gives them more praise than they are worthy of. On further investigation, it becomes more apparent that Le Corbusier was somewhat of a philanthropist; his ideas are based on a desire to provide an architecture appropriated for the individual rather than a society. This concern for his fellowman is evidenced in his many villas and his works on budget housing, the prefabricated domino house and the unité d'habitation. The humanist aspect to his architecture is what is lacking in the post war estates of Great Britain. Aspects in the unité d'habitation such as the use of duplex and simplex flats have been cut and pasted into post war apartment blocks as the need to replenish housing stocks and provide shelter far outweighed a preoccupation with the day-to-day reality of living. We now have to consider that in the case of London, we are dealing with the worst case of urban sprawl in the world and that a halt to urban proliferation will undoubtedly result in a rising up or digging down. Ultimately, the population will not stop growing and people will continue to need to be housed, so what is the answer? Society will always have different facets, as they are necessary in order for society to function. If everyone were a lawyer, we would be head-height in rubbish. What is not necessary is to have divisions and barriers between the different areas of society. It is not true to say that all of these modern housing blocks are ugly, I found a truly wonderful staircase in one of these buildings that curved its way around the central core of the building. The lifts however, were used as urinals and whilst the main entrance had been cleared of graffiti, evidence of this art form still reared its head in other parts of the building. With the government initiating new, shared equity proposals and the Mayor of London dealing with the problem by trying to incorporate housing of all price brackets into coherent developments, we are looking forward. The Mayor has also begun to insist on a fifty percent increase in the density of new developments. The question still remains however, what is to happen to the developments

Wanna read more - Pages 58-59



WE BLA WE BLA WE BLA

THE house has been the rest are flirting like mad. awash with sexy antics LARS LAEMMERZAHL lists — Moritz spanking, Debbie who's being a turn-on or is eating chocolate while turn-off in AA Summerschool

Richard Sharp

"Fuck off"
Born: Cape Town, South Africa
Height: dunno
Lives: Shit-hole, London
Fav. High-rise: Nagasaki Tower



Carol Schelling

"Help me; I'm at the AA - Unit 5"
Born: Sydney, Australia
Height: 174cm
Lives: Lucerne, Switzerland
Fav. High-rise: Petronas Twin Tow-



Rachel Nkwanz

"Life"
Born: Rukungiri, Uganda
Height: 158cm
Lives: Kampala, Uganda
Fav. High-rise: I don't like high-rise



Richard Sharp

"Fuck off"
Born: Cape Town, South Africa
Height: dunno
Lives: Shit-hole, London
Fav. High-rise: Nagasaki Tower



Moritz Diesner

"I wish I was a little bit taller."
Born: Munich, Germany
Height: 173cm
Lives: London, England
Fav. High-rise: Freitag Tower, Basel



Debbie Crockford

"It's not fake tan it's bronzer."
Born: London, England
Height: 174cm
Lives: Saint Andrews, Malta
Fav. High-rise: Portomaso Tower,



Eun Joo Park

"Serendipity"
Born: Jeju-do, S/Korea
Height: 158cm
Lives: London, England
Fav. High-rise: Cromwell Tower,



Jee-Hyun Ham

"I a student from South Korea"
Born: Seoul, South Korea
Height: 158cm
Lives: Seoul, South Korea
Fav. High-rise: Underground, Lon-



Sue-Kyung Chun

"Carpe diem"
Born: Seoul, South Korea
Height: 160cm
Lives: Seoul, South Korea
Fav. High-rise: Portland House, Lon-



Joris Daedalus ter Meulen Swijtink

"Dude, you feel the stoke? Yea man totally tubular bro!"
Born: Seattle, United States
Height: 183cm
Lives: Amsterdam, The Netherlands



Jonathan Ng-See-Quan

"donde esta el biblioteca?"
Born: Edinburgh, Scotland
Height: 173cm
Lives: Halstead/Newcastle, England
Fav. High-rise: Torre Agbar, Spain



Continued from – Pages 58-59

of the past and those who live there? Ultimately everyone is going to have to get used to a more densely punctuated skyline and higher density levels, but where will the money come from for re-development? This is not an unheard issue and the problem has even infiltrated organisations such as the TATE modern who are staging the global cities exhibition that not only looks at sprawl and living conditions but also at CO2 emissions and public transport usage. I do not have a definitive solution to the problem, no one really does but we should learn from our mistakes. If we look to the unité d'habitation now, it forms the hub of a middle class district and a desirable address. The same cannot be said of the tower blocks that were based upon it. Who can say for sure that the problems encountered on the modern estates of today are born from them, that they didn't exist before and that they will continue long after? The point is that they have accelerated the problem and that we should at least try other means of affordable housing knowing that this idea was more of disaster than solution.



ALAIN!! YOUR'E NUTTER

In May 2003, Alain Robert was paid approximately £12,000 to climb the 312-foot Lloyd's of London in order to promote the premiere of the movie Spider-Man on the British television channel, Sky Movies. While other famous urban climbers sometimes used clamps or suction cups, Robert uses no tools or safety devices of any kind. Using only his bare hands and climbing shoes, Robert has scaled more than 70 giant structures around the globe including many of the world's tallest structures. Robert began climbing as a young boy, scaling rock cliffs in the area around his home. His building career began at the age of 12 when he forgot his keys and was locked out of his parents' eighth-floor apartment. Instead of waiting for them to return home, Alain simply scaled the exterior wall to his home. At the ages of 19 and 20 he suffered two accidents, where he fell 15 metres and suffered multiple fractures and permanent vertigo. Robert however polished his rock-climbing skills in the French Alps before turning to buildings.

£12K TO SPIDER MAN!!!!

As authorities would not give Robert permission for such dangerous exploits, he would suddenly appear, usually at dawn, on the side of a giant skyscraper in cities around the world where thousands of on-lookers would stop in awe of what was happening. As a result, he has been arrested in various countries many times by police waiting at the building's top. The arrests and trials are little more than quick formalities and he has always been discharged. Robert's physical conditioning and expert climbing technique allow him to climb using architectural details such as small cladding protrusions and windows (such as window ledges and frames). While scaling the Sears Tower in Chicago, Illinois in 1999, he encountered the most challenging climbing conditions in his career. Although the climb became agonizingly slow and very strenuous, Alain Robert overcame it and reached the top.



IS REALITY STRANGER THAN FICTION...IS ALAIN ROBERT REALLY PETER PARKER?

SPIDER MAN 5

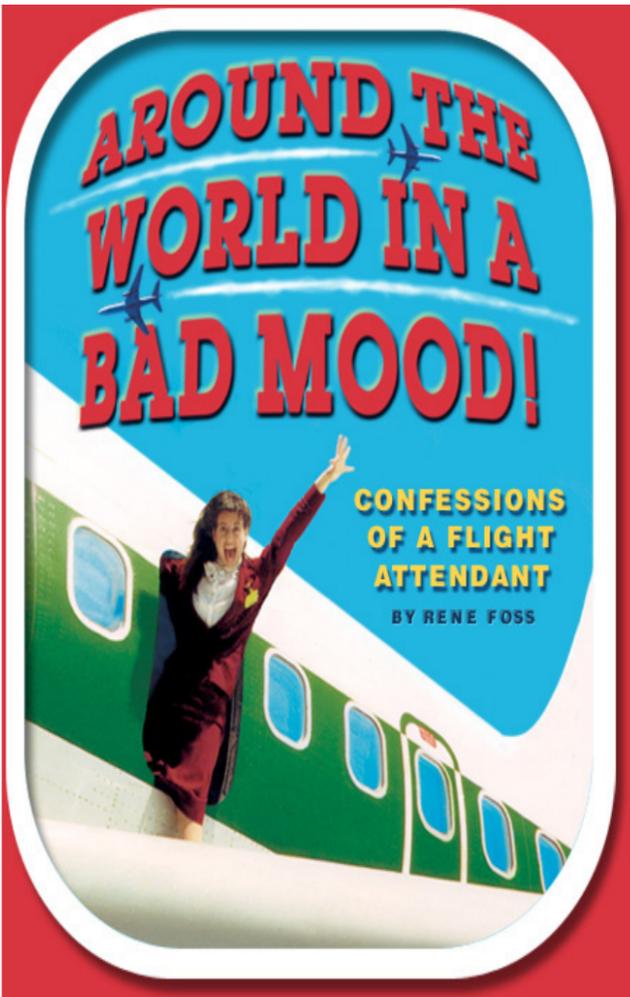




COLD TURKEY???
London's new towers are no where near a farm!



GREEN FINGERS???
Grow your own High Rise!



BEHIND THE SCENES OF THE

**BLA-BI
BLA-BI**

**(bla-bla,bla-bla-bla, bla
bla bla-bla,bla-bla-bla...)**

Terror...Someone has ripped the sun apart. The how we do here at Bla-Bla-Bla newspaer redesigning, recontextualixing, everything really that involves getting our hands dirty, cutting things up , draw on them , scan it , fix it , rip it apart again...Full Story- Page 4

WORLD'S GREATEST NEWSPAPER

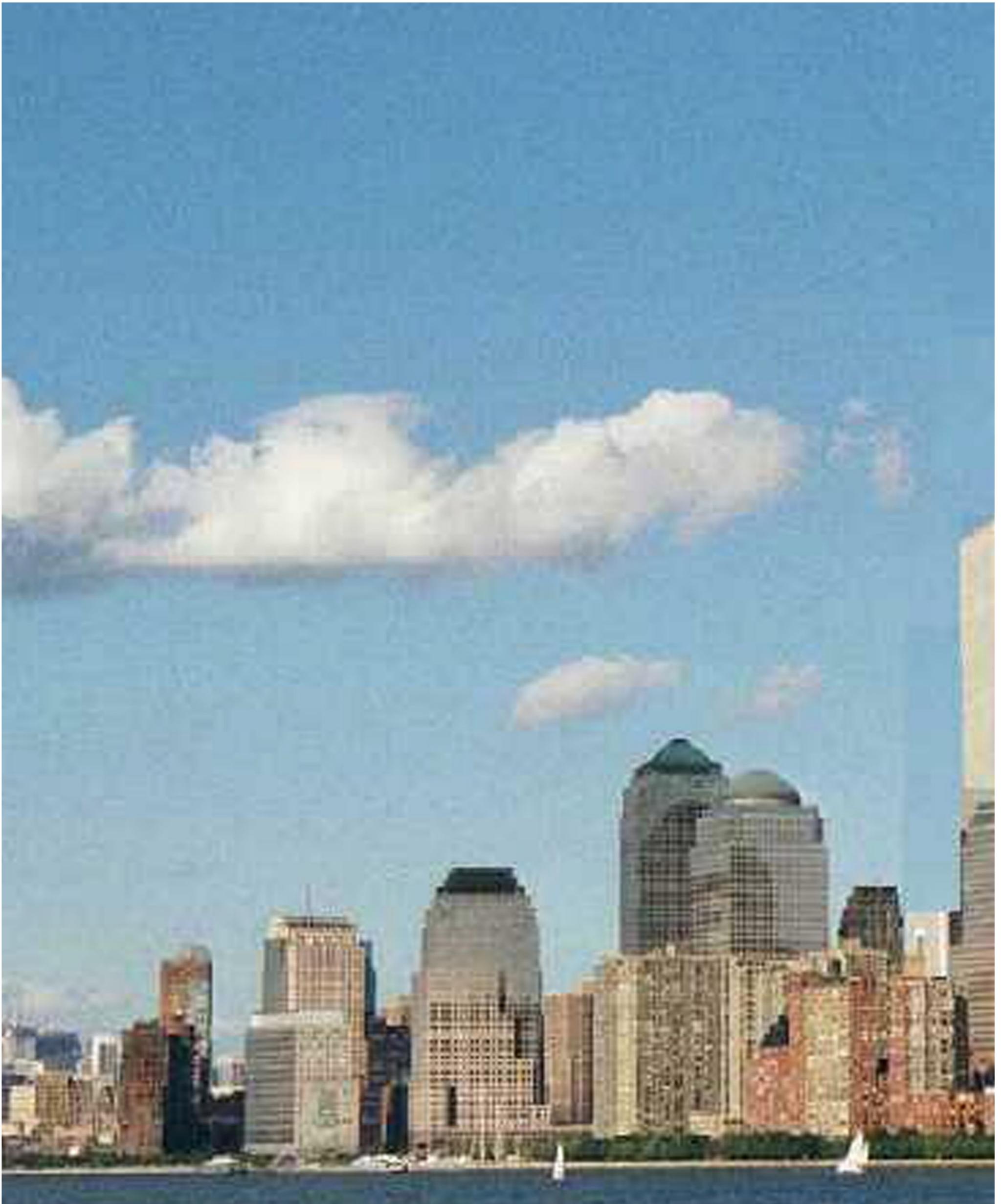
A-BLA A-BLA

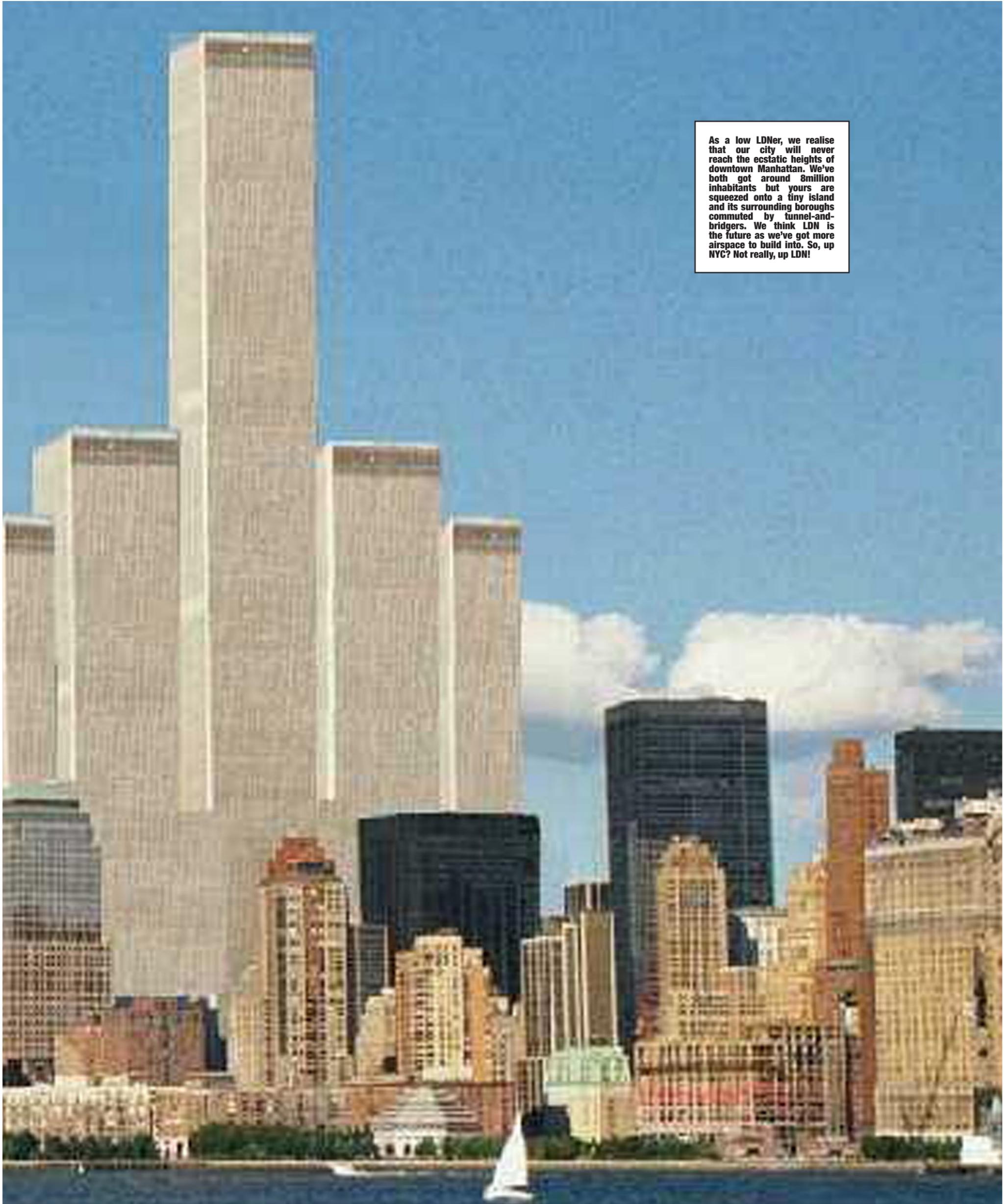


In Conversation...Carol and Dave



Memory Bonanza





As a low LDNe, we realise that our city will never reach the ecstatic heights of downtown Manhattan. We've both got around 8million inhabitants but yours are squeezed onto a tiny island and its surrounding boroughs commuted by tunnel-and-bridgers. We think LDN is the future as we've got more airspace to build into. So, up NYC? Not really, up LDN!

HOW BLACKLE CAN SAVE YOU ENERGY

Blackle was created by Heap Media to remind us all of the need to take small steps in our everyday lives to save energy. Blackle saves energy because the screen is predominantly black. "Image displayed is primarily a function of the user's color settings and desktop graphics, as well as the color and size of open application windows; a given monitor requires more power to display a white (or light) screen than a black (or dark) screen." Roberson et al, 2002

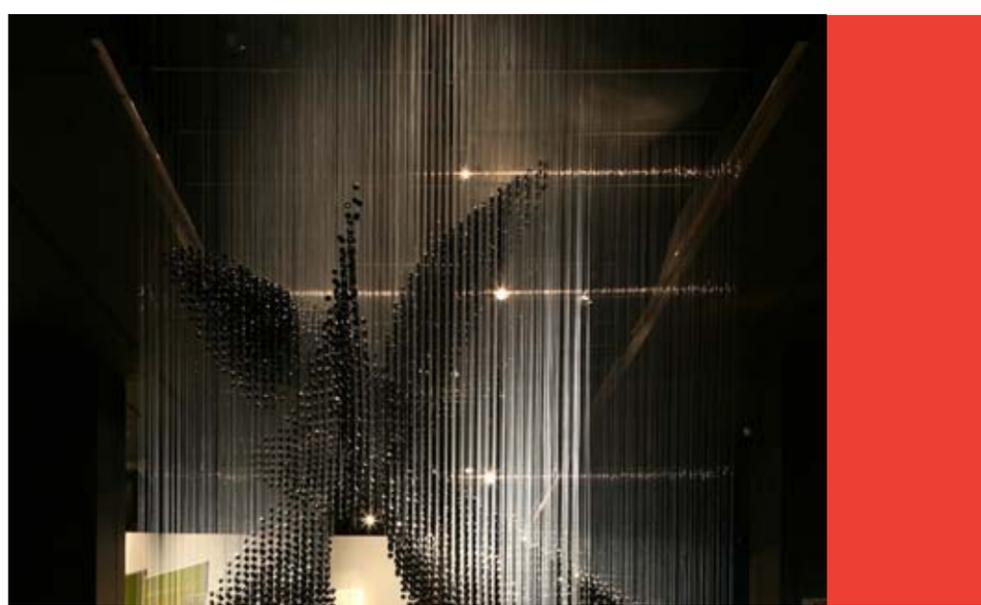
In January 2007 a blog post titled Black Google Would Save 750 Megawatt-hours a Year proposed the theory that a black version of the Google search engine would save a fair bit of energy due to the popularity of the search engine. Since then there has been skepticism about the significance of the energy savings that can be achieved and the cost in terms of readability of black web pages. We believe that there is value in the concept because even if the energy savings are small, they all add up. Secondly we feel that seeing Blackle every time we load our

By Moritz Diesner

web browser reminds us that we need to keep taking small steps to save energy. We encourage you to set Blackle as your home page. This way every time you load your Internet browser you will save a little bit of energy. Remember every bit counts! You will also be reminded about the need to save energy each time you see the Blackle page load.

Help us spread the word about Blackle by telling your friends and family to set it as their home page. If you have a blog then give us a mention. Or put the following text in your email signature: "Blackle.com - Saving energy one search at a time".

There are a lot of great web sites about saving energy and being more environmentally friendly. They are full of great tips covering the little things that we can all do to make a difference today. Try Blackling "energy saving tips" or visit treehugger.



ZAHA HADID REVIEW

by Carol Schelling

Over the last couple of years I have had the opportunity to visit a number of Zaha Hadid's completed buildings. Despite this fact my impressions remained ambivalent so I approached the current exhibition at the Design Museum wanting to understand her more. Hadid now easily fills lecture halls and was recently the subject of a Southbank show film confirming her superstar architectural status. But it hasn't always been this way. The controversy around her winning competition entry for the Welsh Opera house is just one example of how Hadid's rise to the top has been a bumpy ride. She still remains unbuilt in the UK despite public recognition. The exhibition is set up on two floors. The first floor gallery introduces Hadid's earlier design ideas. Paintings and sketches of this work

are fantastically displayed in this very Hadid-esque black room alongside visualisations and fly-throughs of works in progress such as the narrow gauge railway HQ in the Basque Country town of Durango and completed works. The direct relationship between her paintings and concept models opens a window into understanding her design process. Moving up to the second floor her status as an all round designer is confirmed with a large selection of completed futuristic furniture. For me this appears to be a new direction in Hadid's work. Not simply designing architecture and objects but the process itself seems very different from what was presented in the first part of the show. Is this a time

factor? Or is this just the route that all superstar architects adopt. Whereas in the earlier conceptual design, Hadid had the time to process and reflect upon her ideas. Now the furniture production seems to be the area in which she can exert total control whereas her office is functioning as a large scale architectural factory.

This is maybe something that comes through in the final section of the exhibition. The 'factory' models show the prolific output being produced. But for me they lost some of the Hadid touch and were displayed in a way that gave no space for contemplation.

I came away more convinced but also wanting more explanation. For many visitors though, the experience may just confirm the 'Hadid Groove'

MASSIVE CROSS-WORD PUZZLE IS FINALLY SHOWN



VERTICALLY DOWN

by Nikki Muscat & Debbie Crockford

Everyone knows there is no more space to develop horizontally, so the obvious solution is to develop UPWARDS! Those are the words coming out of every architect and urban planner in the world nowadays. But what about developing downwards? To develop downwards is to embrace the notion of a NEGATIVE SKYSCRAPER.

The thought of a negative skyscraper immediately makes one question and raise certain issues as to why it can't work since it is not the norm. The most controversial issues about this notion are the questions of natural light inside the building floor plate and the idea of being "viewless". But let's be realistic and keep an open mind to this new "under-

ground" development. Do high-rises provide enough natural light anyway? These tall buildings are currently making street level darker, providing only shade for pedestrians down below. But do pedestrians complain about this fact or accept it as being a part of the ever growing skyline?

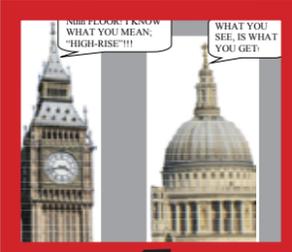
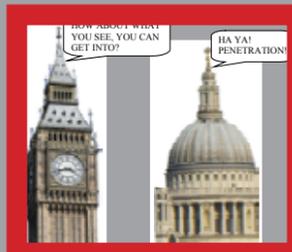
Building downwards will thus preserve the existing viewpoints of the surroundings and make people world, or do we want to see glass boxes 360 degrees around us?

In today's world, the natural view of an environment's surroundings is for the elite. The elite that get to access the top floor of these skyscrapers. Ironically, it is usually these people who don't have the time to look out of their windows and pay attention to the world around them.

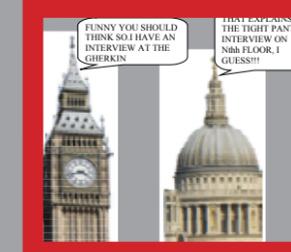
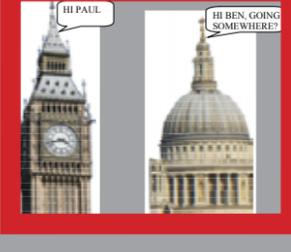
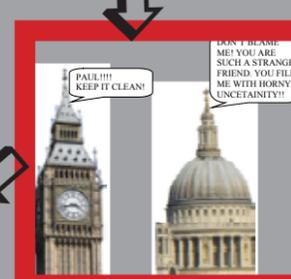
Is the view something that is an actual requirement in our office world today or can we make do without it? Would a large piece of artwork be sufficient enough to inspire people to work and be productive?

Let's be honest, nowadays, people work at all times of the day. Most people close their blinds during the daytime in order to reduce the amount of glare entering the room and instead switch on the lights. Does it actually make a difference to anyone anymore if a bulb is on or the sun is shining?

The way the world is developing, the future does not look bright. So why not explore the possibilities the negative skyscraper has to offer rather than continue to destroy London's skyline?



If a building could talk what would it say? Could it teach us something about the city? Here Rachael looks for more answers.



DEAR ARCHITECTS

EXCLUSIVE by DEBBIE HAGAN

I'm Sick of all your Shit. Once, a long time ago in the days of yore, I had a friend who was studying architecture to become, presumably, an architect. This friend introduced me to other friends, who were also studying architecture. Then these friends had other friends who were architects - real architects doing real architecture like designing luxury houses that look a lot like glass dildos. And these real architects knew other real architects and now the only people I know are architects. And they all design glass dildos that I will never work or live in and serve only to obstruct my view of the River Thames.

Do not get me wrong, architects. I like you as persons. I think you are nice, smell good most of the time, and I like your glasses. You have crazy hair, and if you are lucky, most of it is on your head. But I do not care about architecture. It is true. This is what I do care about: what I'm having for tea squirrels and who slept with who in eastenders. As you can see, architecture is not on the list. I believe that architecture falls somewhere between toenail fungus and invasive colonoscopy in

the list of things that interest me. Perhaps if you didn't talk about it so much, I would be more interested. When you point to a glass cylinder and say proudly, "Hey, my office designed that." I giggle and say it looks like a bong. You turn your head in disgust and shame. You think, obviously she does not understand. What does she know? She is just a writer. She is no architect. She respects vowels, not glass cocks. And then you say, "Now I am designing a lifestyle centre", and I ask, "What is that?" and you say, "It is a place that offers goods and services and retail opportunities" and I say, "You mean like a shopping centre?" And you say, "No, It is a lifestyle centre." I say it sounds like a shopping centre. I'm from Kent, bitch. I know a shopping centre when I see one. Architects, I will not lie, you confuse me. You work sixty, eighty hours a week and yet you are always poor. Why aren't you buying me a drink? Where is your bounty of riches? Maybe you spent it on merlot. Maybe you spent it on hookers and crack. I cannot be sure. It is a mystery. I will leave that to the scientists to figure out. Architects love to discuss how much sleep they have gotten. One will say how he was at the studio until five in the morning, only to return again

two hours later. Then another will say, "Oh that is nothing. I haven't slept in a week!" And then another will say, "Guess what? I have never slept ever!" My dear architects, the measure of how hard you've worked and how much you've accomplished is not related to the number of hours you have not slept. Have you heard of Rem Koolhaas? He is a famous architect. I know this because you tell me he is a famous architect. I hear that Rem Koolhaas is always sleeping. He is, I presume, sleeping right now. And I hear he gets shit done. And I also hear that in a stunning move, he is making a building that looks not like a glass cock, but like a concrete vagina. When you sleep more, you get vagina. You can all take a lesson from Rem Koolhaas. Life is hard for me, please understand. Architects are an important part of my existence. They call me at eleven at night and say they just got off work, am I hungry? Listen, it is practically midnight. I ate hours ago. So long ago that, in fact, I am hungry again. So yes, I will go. Then I will go and there will be other architects talking about AutoCAD shortcuts and something about electric panels and can you believe that is all I did today, what a drag. I look around the table at the poor, tired, and

hungry, and think to myself, I have but only one bullet left in the gun. Who will I choose?

I have a friend who is a doctor. He gives me drugs. I enjoy them. I have a friend who is a lawyer. He helped me sue my landlord. My architect friends have given me nothing. No drugs, no medical advice, and they don't know how to spell subpoena. One architect friend figured out that my apartment was one hundred and eighty seven square feet. That was nice. Thanks for that.

I suppose one could ask what someone like me brings to architects like yourselves. I bring cheer. I yell at architects when they start talking about architecture. I force them to discuss far more interesting topics, like turkey eggs. Why do we eat chicken eggs, but not turkey eggs? They are bigger. And people really like turkey. See? I am not afraid to ask the tough questions. So, dear architects, I will stick around, for only a little while. I hope that one day some of you will become doctors and lawyers or will figure out my taxes. And we will laugh at the days when you spent the entire evening talking about some American you've never met who designed a building you will never see because you are too busy working on something that will never get built.

WHARF COMES OUT OF CLOSET

WHAT GOES ON WITHIN CANARY WHARF'S HIGH RISES? Since it was near to impossible to access these buildings ourselves, we decided to BRING THE PEOPLE OUT and ask them what truly goes on inside the Wharf's most guarded high flyers... THIS is what the roamers had to say.

1. Are you comfortable in your working environment? If not, state your ideal working environment.

78% of office commuters are happy within their working environment. The remainder all of whom were Credit Suisse employees complained about the level of natural light within the lower fifth section of the building.

2. DO THE HIGH RISES BUILDINGS WITHIN THE WHARF STIMULATE EMPLOYEES TO WORK MORE EFFICIENTLY OR DOES IT ADD TO THE PRESSURE FOR THEM TO PERFORM?

66% were indifferent. 34% found it stimulating to be working within the Wharf with the exception of 1 who found that the Wharf's atmosphere added an EXTRA pressure.

"Yes, it is impressive and makes you feel important. It is aesthetically pleasing and therefore makes you FEEL GOOD" Simon, 23, Analyst.

3. How long have you been working in Canary Wharf? Did you work somewhere else prior to Canary Wharf? If so, compare and contrast.

33% had no working experience before arriving to Canary Wharf. From the remaining %, 50% preferred working within the Wharf, while the rest preferred their previous place of work.

"Canary Wharf is a little STERILE and does not have the CHARACTER OR THE CITY" Phil, 30, HSBC Analyst.

"I've worked in Hong Kong where high rise buildings are the norm, however, unlike there, there is no river Thames around my office block".

4. What facilities does your office provide? For what reasons do you leave the building? In your eyes, is this positive or negative?

A third stressed the importance of having all facilities under one roof, since it is believed to increase work efficiency.

However a 100% of the roamers left the office for their lunch break in order to "get out" for some "fresh air".

"...gym, hamburgers, spoons and sometimes women. I leave once I have done enough- a positive I would say..." Ameet, 24, Business Analyst.



DEAD END DIARIES: LONDON

What's up? Who knows? We definitely don't. So why exactly is it so hard to make it to the top? Get ready for an access all areas of all non-accessible buildings in Canary Wharf - home to the most high-rise buildings per square km.

... Tuesday 17/07/07

8:56am: Arrival at Canary Wharf Station.

Observations: A sea of grey suits engulfs us upon stepping off the tube. Immediately one can tell that everyone around us is in a hurry. The only form of entertainment breaking away from these robotic figures is a lonesome busker with his rather good rendition of Sting songs.

9:23am: After getting swept up in the suit storm, we targeted our first building - the HSBC HQs. Instantly we were questioned. Could it have been the shabbier trainers as opposed to the shiny brogues? Or was it the split second of hesitation that could be read on our faces in stark contrast to the self-assuming looks

By NIKKI & DEBBIE

on the regular's faces? We would come to realise that - despite failing to make it to the top - this would be one of the more successful attempts. At least we got through the front door (even if it was the side entrance). After our bags were x-rayed, we presented an official letter from the AA to verify our story. We were passed on to another person and given the number of a member of the facility office staff. We were told that because we didn't have a contact person within the building, we were not allowed entry. And to think, all we had to say was that Joe Bloggs was our uncle.

10:35am: Approached Barclays HQ. Once again - stopped at the entrance. This time we were blatantly refused entry even into the reception area. We later found out that all reception areas on ground floor were owned by the Canary Wharf estate and

were thus public spaces.

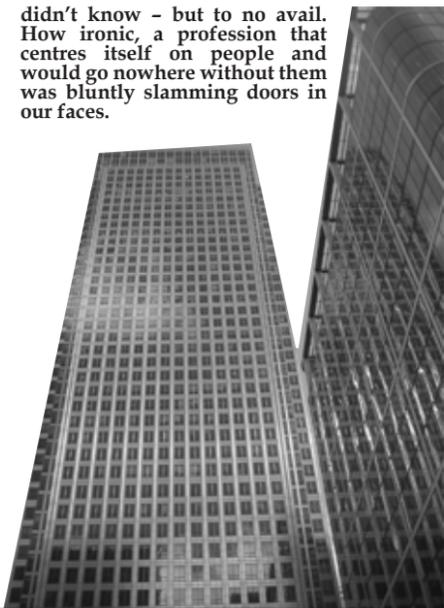
10:45am: Arrival at One Canada Square.

This time we succeeded in getting through the front door (though only because there seemed to be no security guards up till this point). Our dreams were quickly shot down once again, this time by the receptionist. Polite, yet firm. Without formal permission from the Estate, we would not be able to proceed with our mission. Exiting the building after another failed attempt, a glimmer of hope presented itself to us. An open delivery entrance that seemed unguarded. We soon returned to reality and moved on.

BREAK

11:05am: The beginning of the end. The rest of the morning was spent trying to obtain permission from the Estate. We tried all sorts of stretched truths - writing books for the AA, setting appointments with people we

didn't know - but to no avail. How ironic, a profession that centres itself on people and would go nowhere without them was bluntly slamming doors in our faces.



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GIVE IT ARREST



LONDON has been the target of some of the worst terrorist attacks in Britain and everyone should be alert to, and aware of, the risk of terrorism. The Metropolitan Police's strategy against terrorists has included taking away the element of surprise. This includes routine checks on vehicles travelling in London, and questioning suspicious behaviour of pedestrians. Despite being a nuisance, this organisation truly believes it restricts the chances of terrorists planting bombs, making life much more difficult for those who are trying to ruin life for everyone in London. The following is a documentation of events of three AA summer students whose keen eye for architecture was mistaken for terrorist events.

On arrival in London, Tom*, Dick* and Harry* were keen to venture off into the city to explore some of the capital's most talked about sites. However, what they thought would be a cultural, educational outing, turned into an offensive, terrorising experience.

Sunday, 22nd July 2007: 1621 hours GMT:

Tom and Harry strolled around the O2 Dome in Greenwich after hearing about this landmark for many years. They were rudely interrupted by the Metropolitan Police who presented

By Debbie Muscat & Nikki Crockford

them with form 5090, entitled Stops and Searches. This is a written statement which can be given to a driver of any vehicle or pedestrian to allow an officer to stop and search them or anything carried by them for any article which could be used in connection with terrorism. This form states that in order to be completed an officer must have the support of a legal provision, having firm belief that items referred to in the relevant legislation will be found. It also states that officers are required to be "considerate and courteous". This couldn't have been further from the truth in Tom and Harry's case. Upon approach, two powerfully - looking police officers jammed their hands into the "suspicious looking young men" and force searched them. The form clearly states that personal factors such as; youth, ethnicity, and dress code can not be qualified as grounds for search. The reason for stopping them, as stated on the report is, "Prevention and disturbance of terrorism - terrorism for pedestrians". These grounds allow police officers suspect you have on you items such as; stolen goods, a firearm, a knife or drugs but must have reasonable grounds for suspecting any of these items will be found. They are required

to use powers of stop and search fairly and without prejudice. In fact, they were both asked to state their nationalities on the form themselves, rather than the officer's presuming it, as this could cause offensive. "Even though on the form it states the search took two minutes, it felt like a lifetime", Tom explained. "They treated us like objects; describing what we wearing with great detail", Harry added, "They insisted that they spoke to us separately in order to make sure our stories corresponded." Individually, they demanded to know their details and what the reason for them being there was. They also inquired about what their reason for being in London was and if they had any firearms back at home. Both Tom and Harry asked the police officers why they were being stopped, they simply replied, "For other pedestrians to see us stopping you and deter terrorists from trying anything - it's just a factor of safety, sir." Although no further actions were taken from the search and it did not lead to an arrest, both Tom and Harry felt insulted and when asked whether they intend to come back to London, their answer was simple; "No".

Monday, 23rd July 2007: 0855 hours GMT:

Dick was also stopped and searched

for terrorism as a pedestrian. He was at the Canary Wharf tube station, an area regarded as a high terrorist threat zone. He was grabbed from the wrists whilst trying to capture the morning buzz of the station, after someone allegedly reported him for intrusion of privacy. The form handed to him was slightly different although being the same accusation as Tom and Harry. This form belonged to the British Transport Police and had two approaches. One could either be encountered or stopped only, in which a reason for not searching had to be stated and its outcome. Alternatively, one could be stopped and searched, just like Dick was. The grounds for authority of his search was stated simply as, "seen photographing Canary Wharf". The report must also indicate the objects of search, if clothing was removed and if intimate parts were exposed. In Dick's case none were the case, "they said they could have stripped searched me but I did not look suspicious of drugs" he added. Just like in the other scenario, the officer's have the right to stop and search you for no reason without arrest. If you resist, they then have the right to arrest you. Unlike the other scenario, the officer asked before searching his pockets. Dick's concluding comment on the whole event, "after over coming the initial shock of being searched by a

police officer, I found the whole thing pretty hilarious and might even look into terrorism as a career knowing I've got the potential!" I think I should let you all know that he's Irish. In today's world, it can be argued that the fear of terror outweighs the factor of risk. This fear is not only evident in the police force, but also in the travel sector and commercial industry, to name a few. With the risk factor on the increase, where do security measures become an invasion of privacy? Will we forever live in fear for something that rarely happens? Like every argument, there are two sides to the story. Were these stops and searches a case of innocent until proven guilty or guilty until proven innocent? And should purely curious architecture students really be the prime suspects of terrorism? Maybe Mark Wigley was right after all when he suggested that terrorism was the ultimate form of architectural criticism.

*Names have been changed to protect the identity of the individuals.





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ON DAY LONDON'S TRANSPORT SYSTEM WILL DRAMATICALLY CHANGE

Underground. Overground. Wombbling free...Dur

EXCLUSIVE by Jeehyun Nam

RAPID economic development and concentration of population and industries in urban areas have aggravated space problems in urban areas. The rapid quantitative growth of urban areas has caused lifestyle's changes and the establishment of new urban infrastructure and high density development of urban infrastructures. As the high rise buildings are numerous, the need of the urban mobility is increasing. Because of this huge population using the transportation system with the daily busy schedules, we can recognize the transportation space as the big part of life based on nomadic movement.

Urban cities's transportation systems are getting to a important resource of urban mobility through the dimensional application which can be a only alternative plan to make a effective circulation of city. Transportation area had the urban role of the place as the distribution channel and adaptable space's divisions.

Treat transport issues as an integrated whole for the necessary coexistence of motorists, pedestrians, cyclists bus and train travellers, commuters, visitors and tourists.

Ease of transfer between different modes of public transport is a great contribution to mobility which can be made by the transport industries.

The effective land use and transportation, improved accessibility and network discussed in the examination of Compact city, Smart Growth and TOD of New Urbanism can be achieved from two perspectives in London improved pedestrian environment and Urban Icon showing the area's identity.

The network development of transportation area utilizes underground and above ground spaces multi-dimensionally and it is appropriate for the development of district level that includes several blocks rather than individual building development.

Existing cross walks didn't guarantee safety due to traffic congestion and logistics and the aged pedestrian overpasses were esthetically unsightly. For the safe pedestrian network, underground passages need to be directly connected to each building and pedestrian system that connects above ground with underground plaza. The integrated development of several blocks as a district is ideal for effective Urban circulation of transportation system.

To achieve the multi-dimensional space design for integrated block development, laws and regulations that will allow the development and use of transportation area beneath private land in the process of connecting facilities must be instituted in first.

This network development of transportation area can make the Urban Mobility that can accommodate substantial amount of traffic as well as urban infrastructure concentrated on the surface and free the surface space for more ecological and environmentally friendly projects. To vitalize the development of multi-dimensional space, it is necessary to optimally connect public space and private space and find ways to use private space for public purposes. The intermediate space between private space and public space has a great potential to be used for diverse facilities(parks and plazas)in the future. Therefore, this space needs to be secured as public space. And the systems on the urban planning level for the support of such public facilities are needed.

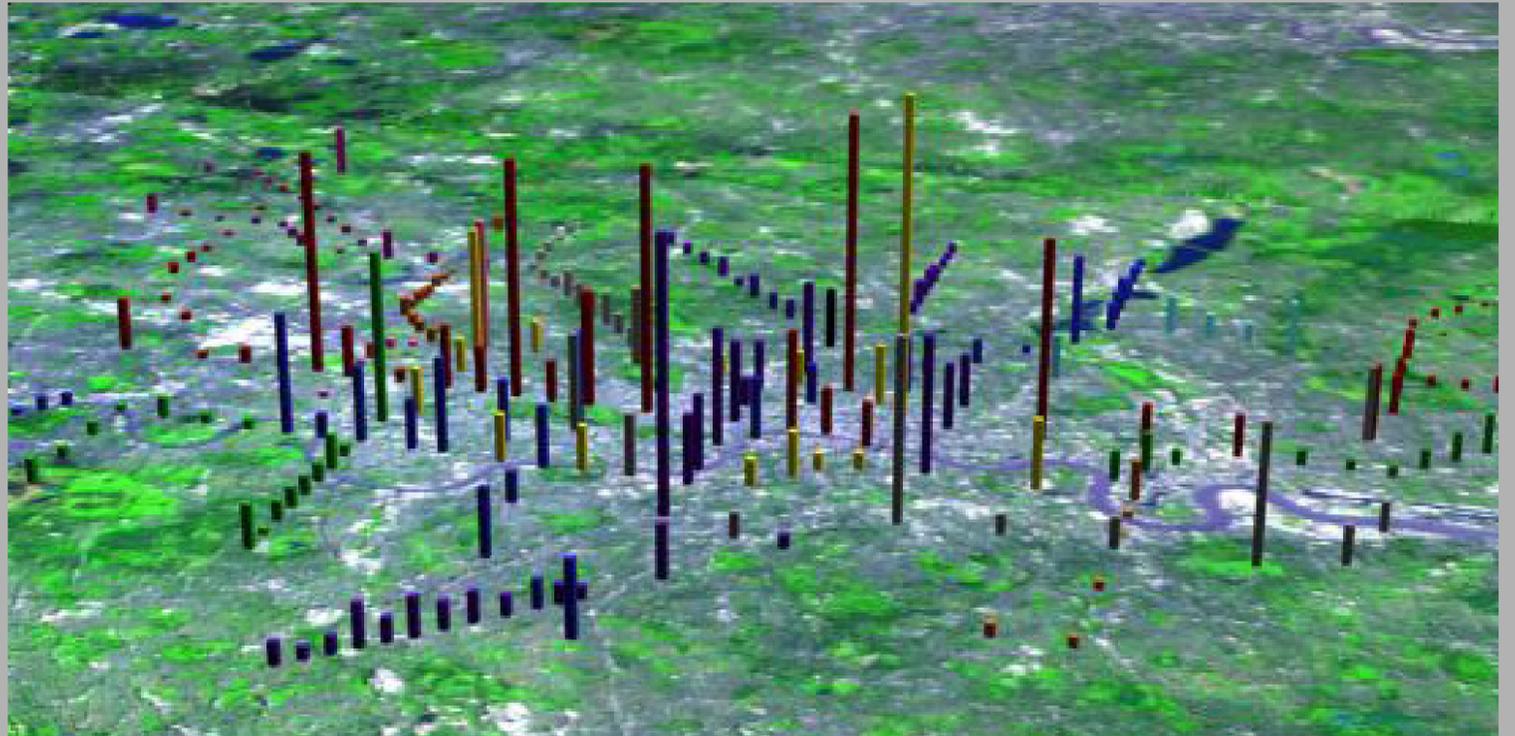
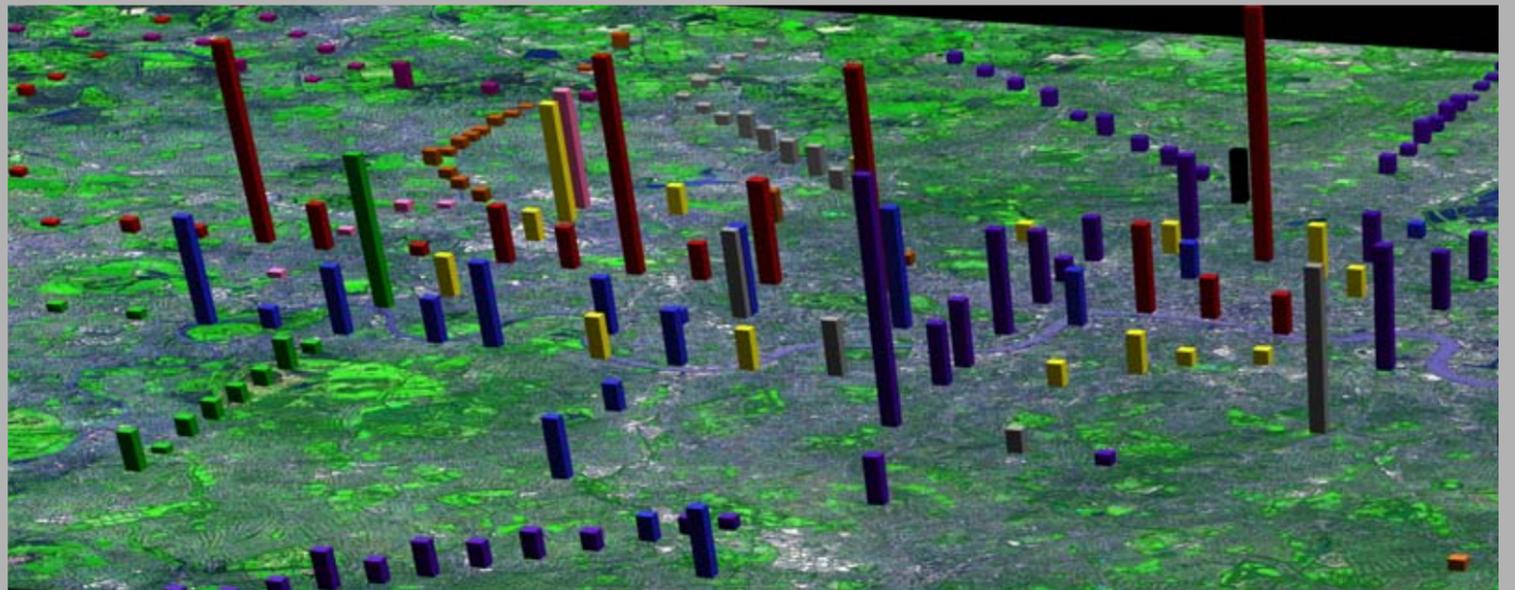


Diagram showing the 'Access Tree' concept developed by Okamoto and Williams. This shows how lifts serving high rise offices could be clustered around a subway station which would be served by a 'mixing chamber'. This would give the direct access for commuters to the subway platform without the need to spill out onto the pavement.



This diagram are Total Annual entry and exit frequencies based on 2005 data from government. The people's number who use the underground can be the conceptual images showing the density of circulation in transportation.

For this purpose, intermediate areas that connect blocks naturally and diversify pedestrian network include cultural space, interior plaza and several supporting facility. The street that links the transportation system is not just a street connecting destinations but it plays diverse roles of the urban street. The street serves as a passage and a plaza by helping pedestrians movement from one place to another and playing other roles.

Liverpool street station

The station was built on the site of the original Bethlem Royal Hospital, and was first opened to traffic on 2 February

1874 by the Great Eastern Railway. The construction of the station was due to the desire of the company to gain a terminal closer to the city and the station was extensively modified between 1985 and 1992, including bringing all the platforms in the main shed up to the same end point and constructing a new underground booking offices, but its facade, Victorian cast iron pillars and the memorial for Great Eastern Railway employees that died in the Great War were retained. Liverpool street station's design strategies are the focusing the urban strip including effective distribution of transport circulation, commercial shops and pedestrian network. This station's

urban attraction is based on the multi-layer to show the historical stories and various material to induce the memory between old and modern time.

Urban Icon

As a way to vitalize 'urban regeneration', major cities in the world have established multi-dimensional development plants to support the various functions such as shopping mall, offices, restaurant and etc. to link these buildings to above ground wideworks for easy access to the transportation system can be the new experiences for this area. This interesting scene can be the urban mark of this area's features

and characteristic. This connection between transportation's system and urban facility feel like the mirror effect of this environment. This experiences help the citizen to recognize this place's richful identity. These characteristics are especially notable around the transportation areas.

This system is important to bring the natural light into the underground and inside of building and induce the interesting notices of a sort of sensible panorama.

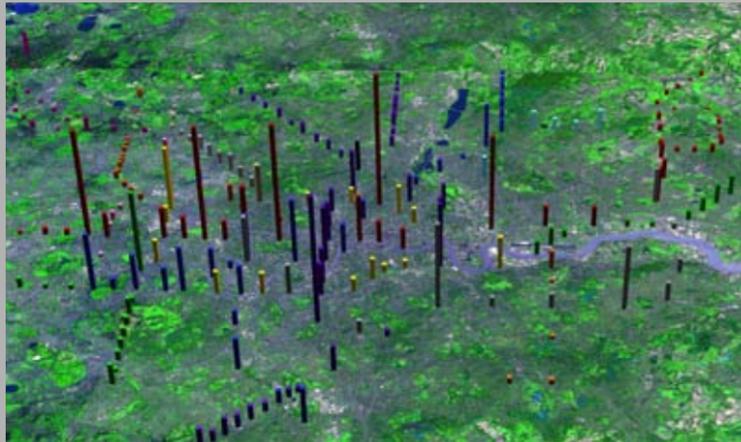
Use of natural elements and material is effective for the creation of positive environment. It is time to recycle the existing urban area in the meaning of urban mark as the successful

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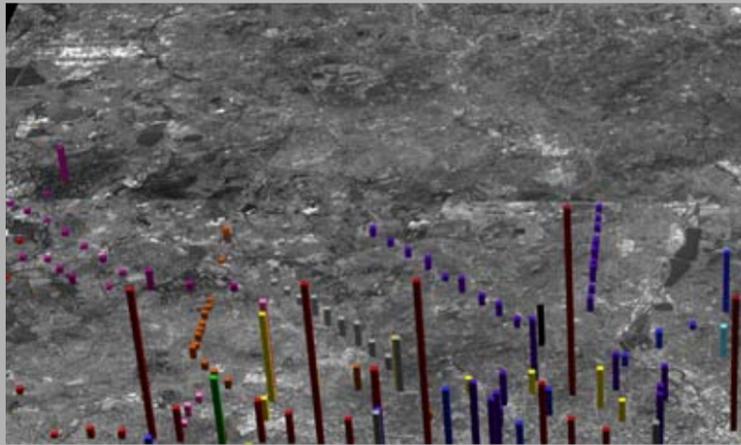
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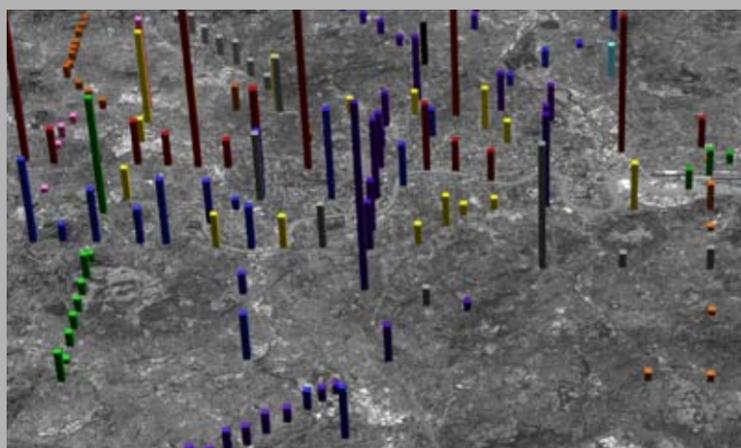
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looks



like Mars

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y of returning the identity of the

Canary Wharf, London

ary Wharf is part of an area formerly
upied by docks. Building started in
0 and at present consists of 13 office
cks with 9million sq ft. Public
sport to Canary Wharf is by seven
services linking with the local areas.
e Docklands Light Railway(DLR),
new Jubilee Line extension, part
the London Underground, has the

station adjacent, designed to handle
20,000 passengers an hour although
remote. Canary Wharf offers even
less, with one small town square and
fountain and an enclosed shopping
mall which gives no direct access to the
offices above.

HERE ... SPOT THE THE DIFFERENCE



One Tower look like...



...the other

ANOTHER STORY by MR. BROWN

Ernö Goldfinger built two identical towers in the 60's at opposing ends of the city of London however today one is loved and the other forms the centre of a hostile environment. In a case such as this where the architecture is exactly the same but the atmosphere contradictory, can we blame buildings for the way in which their inhabitants act? Is the problem one of a more complex nature and do we have to look at restructuring society rather than simply redesigning the skyline? As the Balfron tower was used as an experiment for the Trellick tower, can we attribute the differences to an improved version being created at Trellick Tower?

On visiting the two almost identical structural forms, I was struck by two overwhelmingly different characters. Stepping off the tube at Westbourne Park, Trellick Tower, in North Kensington, whilst having large areas of graffiti still managed to feel inviting. In a building from the brutalism movement, this may seem tough, but a community spirit shone through. On entering the building, there was a stain glass window and walking around, I found young families and people willing to strike up a conversation about banalities such as the weather. There was no feeling of animosity and I genuinely felt safe. I spent at

least two hours just wondering around taking photos of the building and the surrounding areas trying to get a feel for living in this area.

At the bottom of the tower on one side, is a children's playground and although graffiti had heavily made itself known, the space still had the capacity to allow young children to play in a safe environ. Looking at the demographic of the area, a much older, Caucasian population existed, coupled with young families who quite happily minded their own business.

ON ARRIVAL

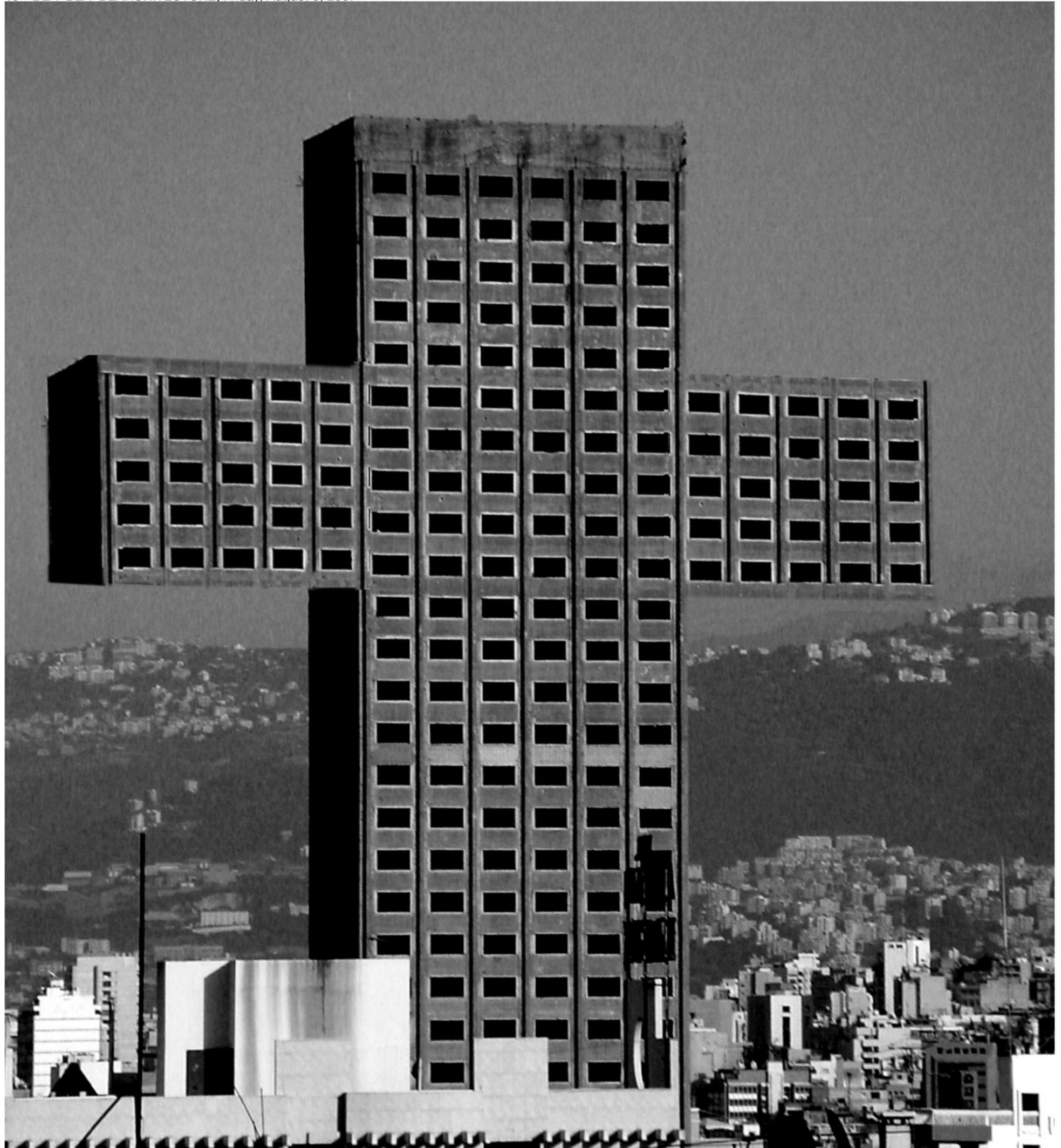
On arrival at All Saints station when visiting Balfron Tower, in the district of Tower Hamlets, the story was the antithesis to that at Westbourne Park. An amazing concoction of foreign food filled the air and the local market filled the local plaza, there was everything on sale from spices to handbags. Balfron Tower was a ten minute walk from the station and on moving away from communal spaces, the atmosphere seemed to rapidly deteriorate into one of hostility where I saw no-one talking to each other and everyone gave me a look of contempt. Trellick Tower is situated by a river, Balfron Tower on the other hand, by a motorway. The demographic is also noticeably different, Tower Hamlets is composed

of a far greater diversity, Asians and Africans mix with Caucasians to form a m  le of cultures.

In the case of these two towers, it seems farfetched to blame the architecture for the atmospheres created in their respective vicinities, as form is identical and experience conflicting. In the climate of today architecture is ever increasingly given the role of mediator regarding people's behaviour. We may potentially have to re-evaluate this perspective on looking at this inconsistency with the regular demonstrated by these two towers. As the case of identical architecture in two opposing contexts is rare, I feel we should not make the same mistakes of the future in segregating society into different income brackets.

Today in London, the GLA is taking steps towards creating a more socially involved milieu where address no longer dictates status. Surely, one of the main things to be learnt from these towers is that address plays a massive part in dictating acceptable behaviour. With every new development requiring a range of housing from affordable to financially exclusive in the same area, steps are being made in the right direction but will it be enough to unite society together into a more lucid milieu?

Blah Blah Blah Says Relax



**HIGH RISE LIVING?
HIGH RISE DYING!**

**BLA-BLA
BLARCHITECTURE**

WHAT_architecture presents an AA SUMMERSCHOOL 2007 project:
bla-bla-blarchitecture:
talking buildings up!

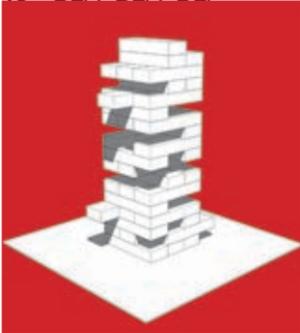
Inspired by the 1960s sit-com 'Mr Ed', in which the fantasy of a talking horse is intelligible only to an architect (and vice versa), *bla-bla-blarchitecture* recognises that in talking about buildings, the language of architecture is often esoteric and, at times, somewhat boring. But does it have to be *blah blah*?

We perceive and understand architecture via publication rather than any site visit. This is architecture materialised in characters and pixels, not bricks and mortar, as a media construct. The book, not the building, is thus the defining medium for architectural expression.

WHAT_architecture will introduce an element of the The Sun into the AA Summer School by leading a studio committed to the tabloid newspaper as an urban communication conduit. Design as broadcasting information. *bla-bla-blarchitecture* will thus be a 'publish-on-demand' newspaper and will deploy a straight talking, though sensationalist, style of journalism common to London's numerous tabloids that 'tell-it-like-it-is'. Accepting that the modern architect is perpetually in pursuit of press, you will become architectural 'journalists' creating headlines and deploying copy-writing strategies common to advertising. Editors such as **Hugh Pearman** from the RIBA Journal and **Julien Dobbs-Higginson** from Kultureflash will tell you how they 'press' architecture into two-dimensions ready for print. The photographers **Rut Blee Luxemburg** and **David Cowlard** will discuss image control and the moneyshot: the iconic photograph. **Caro Communications** will introduce the relatively recent use of press agents by architects which leads to architectural spin doctoring. With such valued input, together we will design and build *bla-bla-blarchitecture* – a subversive architectural publication like no other which bypasses the principle means of architectural representation - there are no drawings! Lines are dead; long live the deadline and our unbridled ambition that *bla-bla-blarchitecture* transform architectural discourse into everyday conversation. To do this *bla-bla-blarchitecture* must make the reader want to turn the page, move through its passages, be as explicit and arousing as pornography. Top shelf stuff!

Given this format, what's the content?

You will be asked to adopt a London tower, to infiltrate it and let that tower talk to you. This might be a housing tower or an office tower – what other forms of high rise use can you identify? In order to get a foot through the door, one might have to resort to disguise or guerrilla tactics to beat facilities management personnel, security and surveillance equipment.

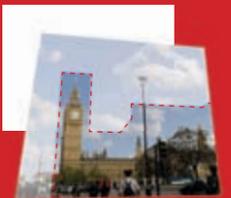


SKY JENGA

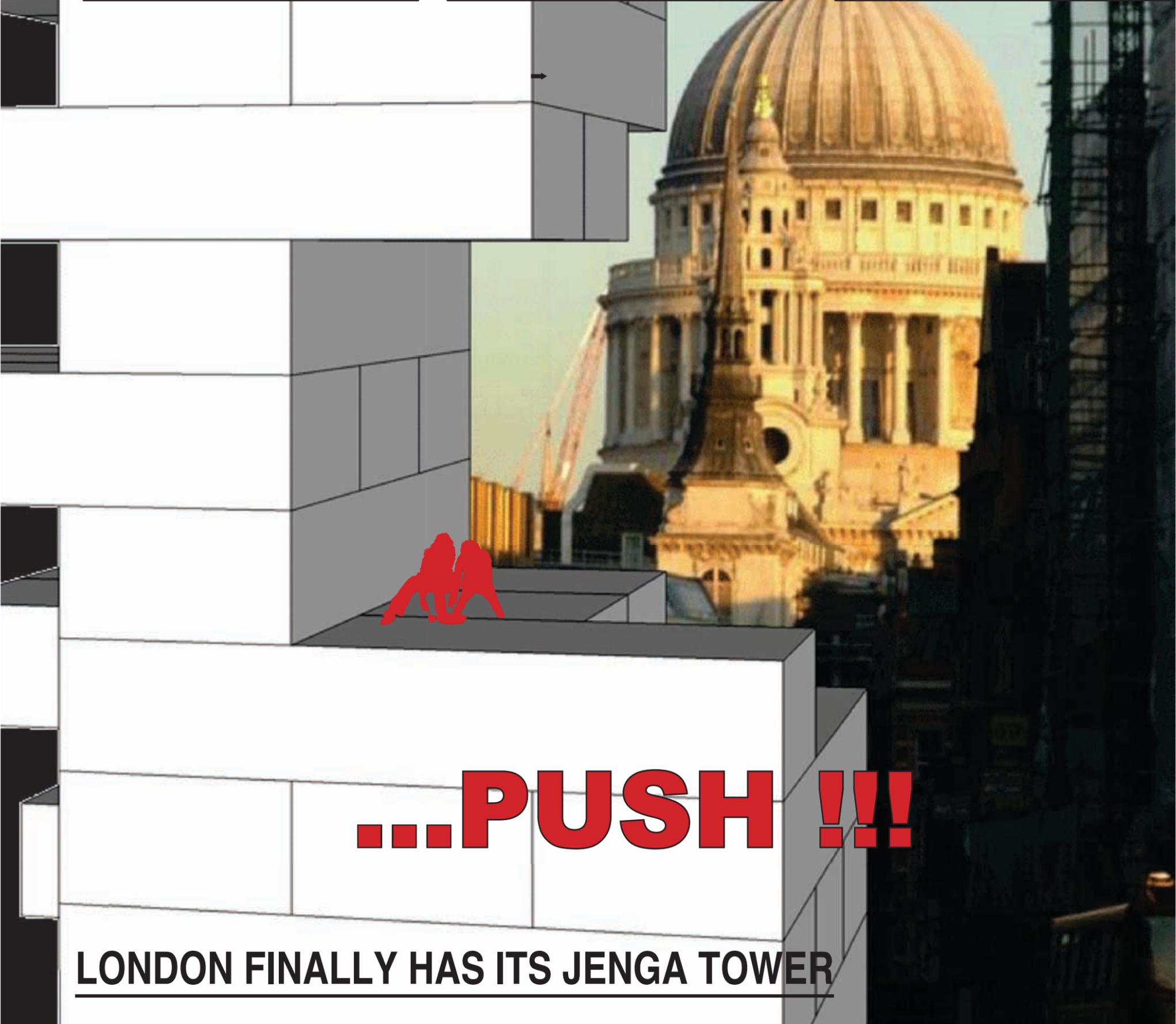
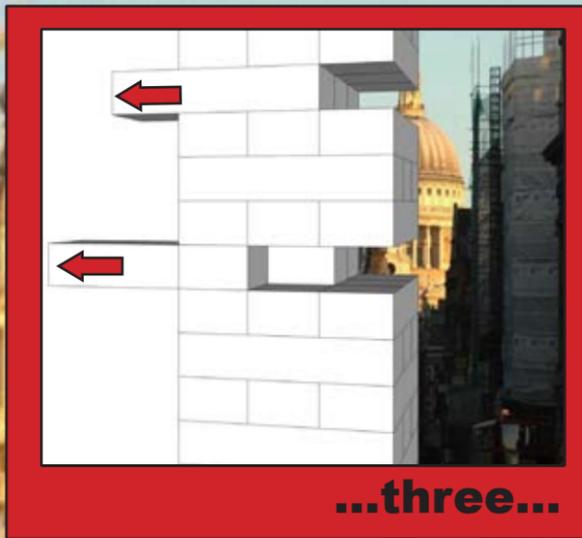
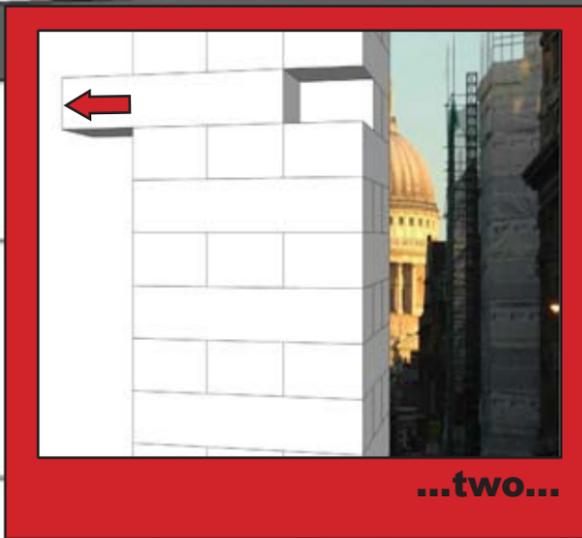
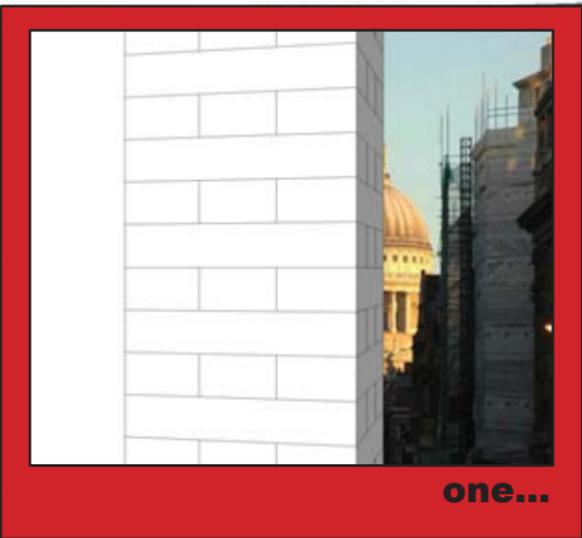


Jenga ist ein Geschicklichkeitsspiel. Es besteht aus Bauteilen in Quaderform, die zu Beginn des Spiels zu einem Turm gestapelt werden, indem immer Bausteine nebeneinander zu liegen kommen.

Regeln
Nachdem der Turm aufgestellt ist, lösen die Mitspieler abwechselnd einhändig einen Stein aus dem Turm und setzen ihn oben auf die Spitze. Es darf jedoch kein Stein aus einer Reihe bzw. Plattform, die nicht vollständig ist (sprich aus 3 Steinen besteht) genommen werden! Das Spiel endet, wenn der Turm einstürzt. Sieger des Spiels ist, wer den letzten Stein auf den Turm setzen konnte, ohne dass dieser vorher oder gleich danach zusammenfällt.



SAINT PULLS? SAINT PUSH???



LONDON FINALLY HAS ITS JENGA TOWER

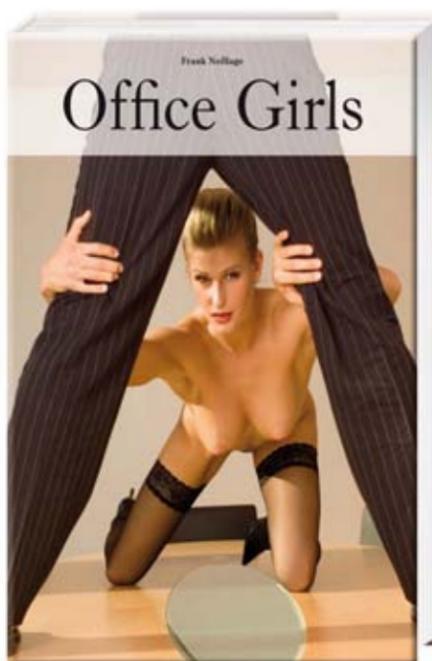
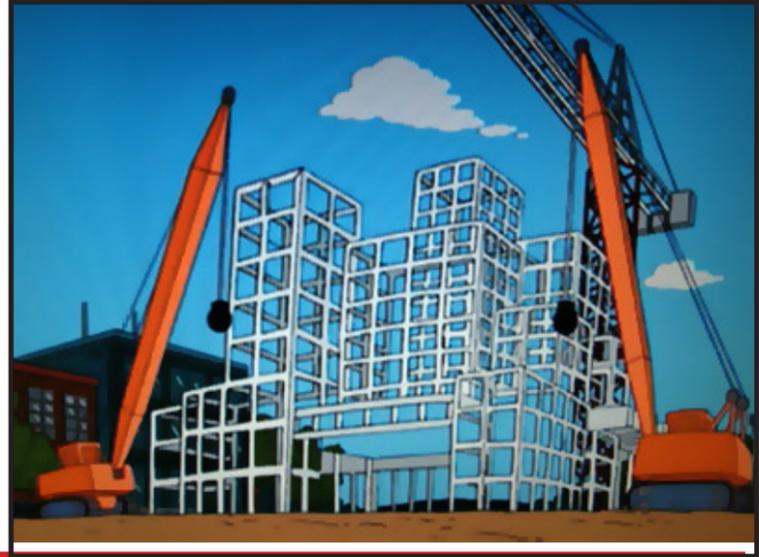
TAKE AWAY BUILDING

BY MORITZ DIESNER

LONDON - Sometimes reality really is stranger than fiction. 120 Leadenhall St, built in 1969 to a Gollins Melvin Ward design, originally contained 14 floors of office accommodation. Having sustained severe damage from an IRA bomb attack in the early 1990s, the building is currently undergoing demolition. *Full story - pages 3,4,5.*

However this demolition is not by explosive device, where one terrorist bomb attack leads to another demolition bomb blast, but by the building being unpacked to be replaced by a new 225m tall tower by Richard Rogers.

The sight of the half demolished building is surreal - the building is standing on just one leg! The remaining floors floating above creating an impromptu public foyer. This leads to other questions: could towers be unpacked to create public spaces where there are none? Could a new ground level be introduced 50m above the ground, a floating public space in the air?



CUT IN. LIFT OFF. SHIP OUT. RE-INSTALL. MAKE ANOTHER BUILDING ELSEWHERE!!

CALZONE LONDON!

The relationship between food and urbanism has been under cooked. How does a city grow? Like a ,quattro stagione' pizza with various ethnic quarters? London, for example, has its cultural zones: Turkish Dalston, West Indian Ladroke Grove, Portuguese Lambeth and Japanese Acton. A tasty urban smorgasbord from kebab-to-jerk chicken-tonata and sushi. Or does a city grow like a hamburger with historical layers: Roman beneath Saxon beneath Victorian beneath Modern. The pizza urban model is based upon horizontal spread; the hamburger model of verticalised layering.

A new model is however required to fix London. The city today can be understood as a gigantic pizza, a flat, sparse margherita suffering from a ,dispersal of ingredients'. The density of London needs to be increased. If we could fold London onto itself, we would be folding the pizza onto itself and mutating the urban fabric into a hamburger. Double the density, half the land consumption - this is Calzone Double! Three storey terraced streets would become six-storeys ,allees'. London would transform into Berlin (and teach those nasty Germans a final lesson through duplicity!) As a calzone is ordinarily served on a pizza plate but only occupies half the plate, the extra space is used for salad. Thus the land liberated through doubling the density of Calzone London would become green park.

FOOD URBANISM I



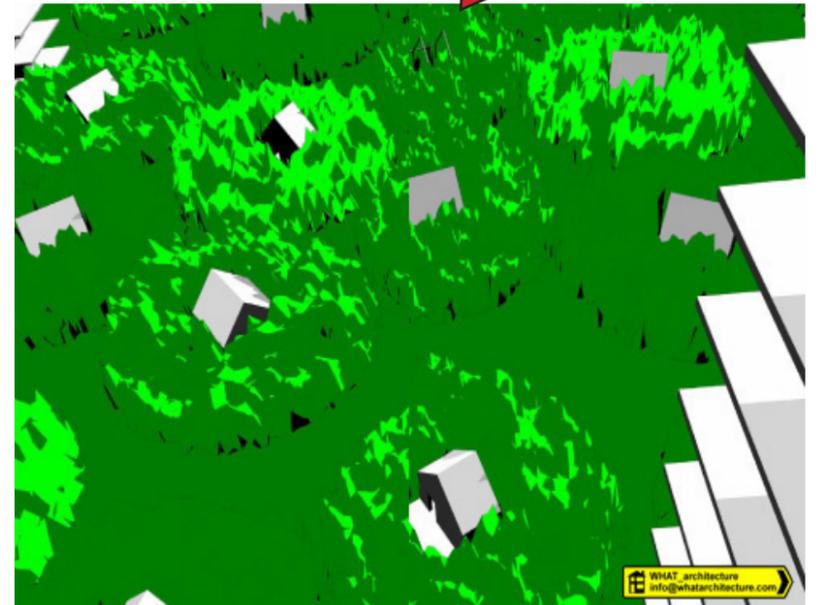
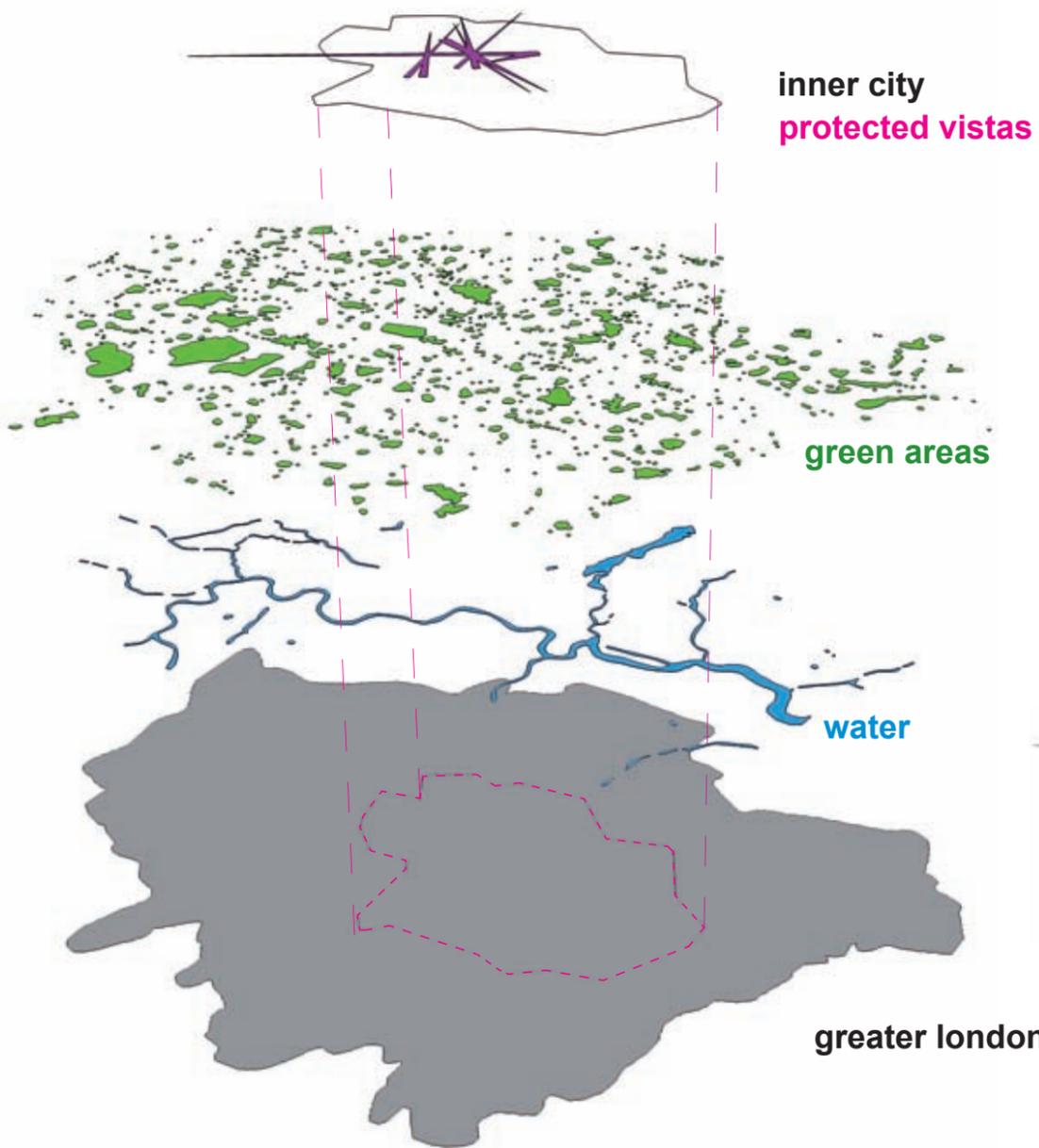
Pizza Urbanism Burger Urbanism



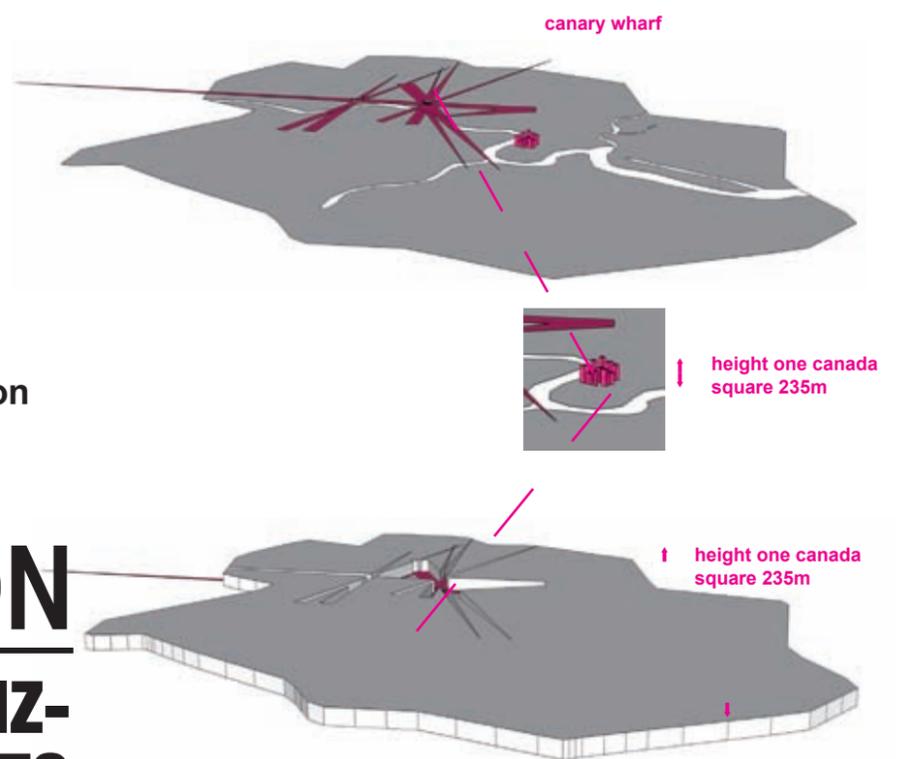
FILL IN

FILL IN

BON APOTATO!

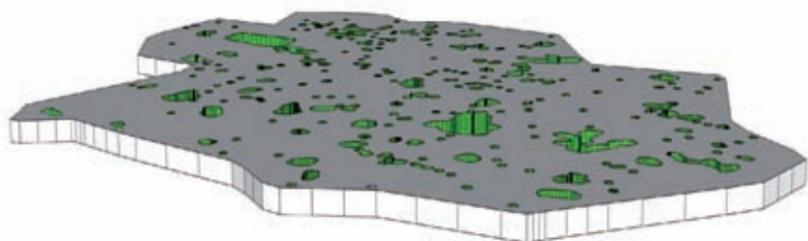


protected vistas of st. paul's and westminster

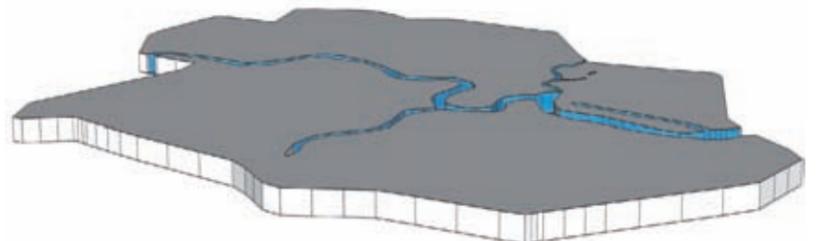


GIMME A PIZZA LONDON

LONDON IS GROWING. LIKE A BIG'A PIZZA PIE. BUT IT'S TIME FOR LONDON TO STOP SPRAWLING AND TO GROW UP!



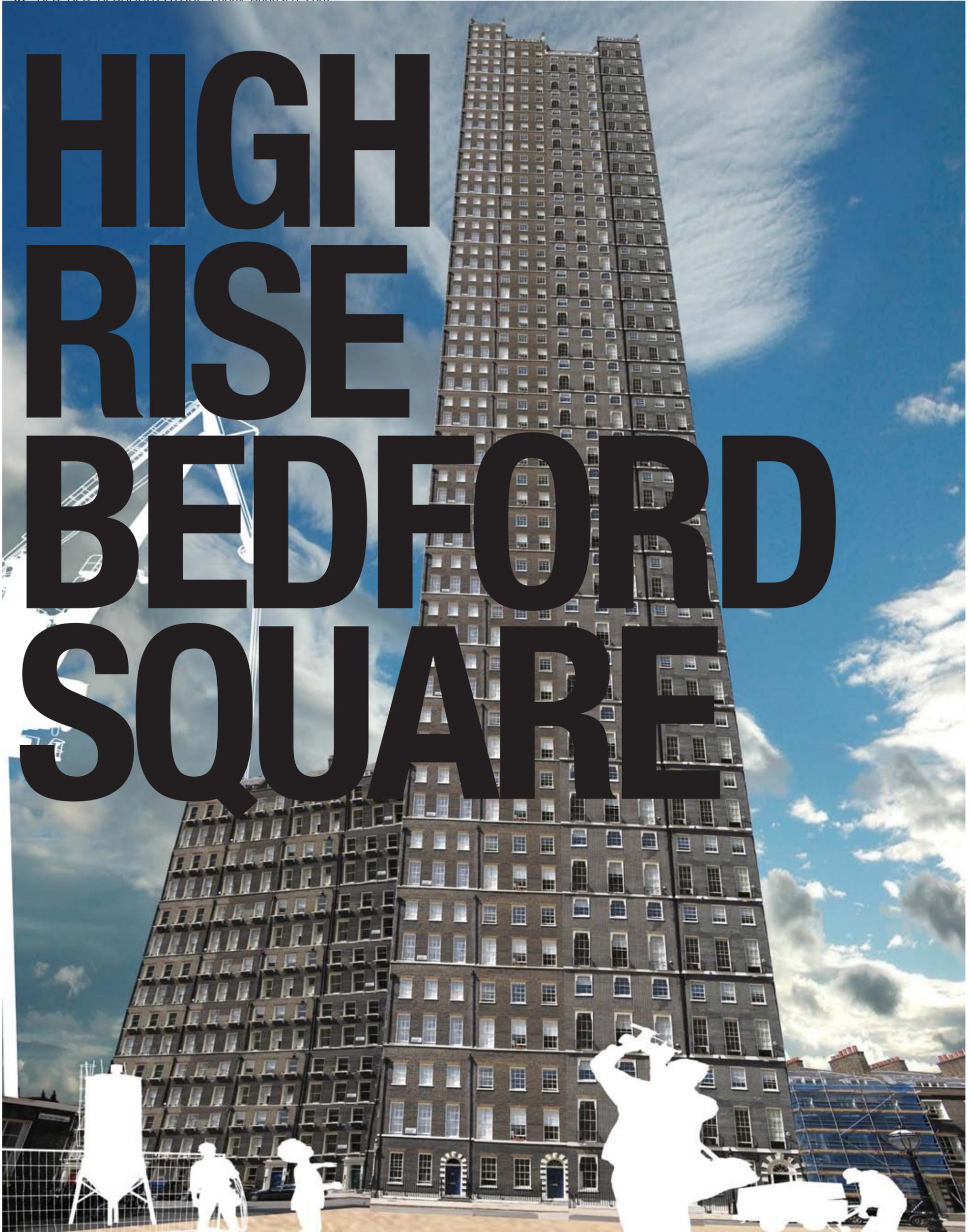
according to green areas



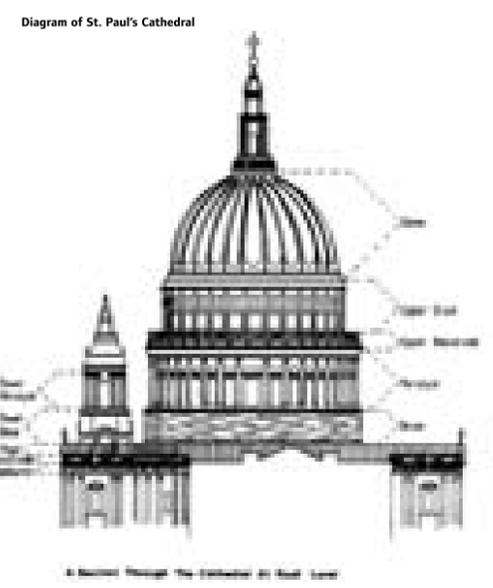
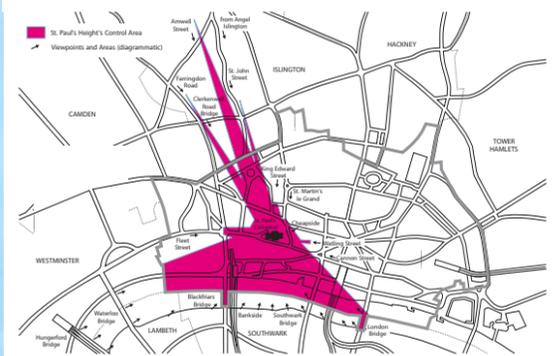
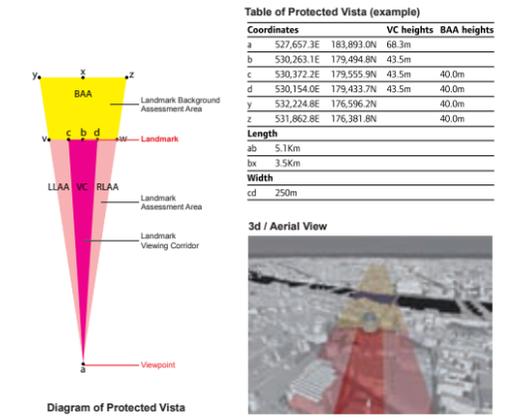
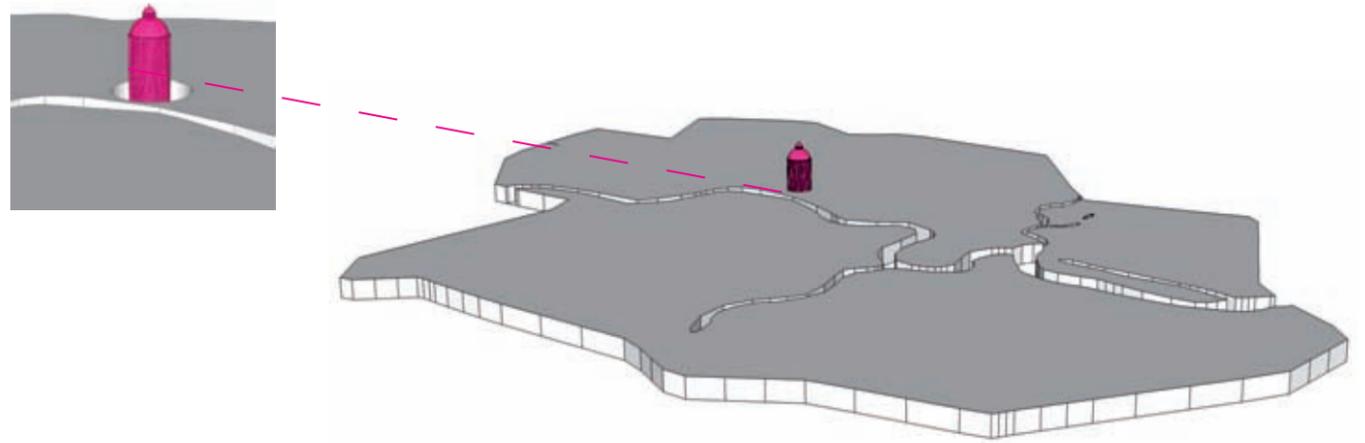
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FOOD URBANISM III

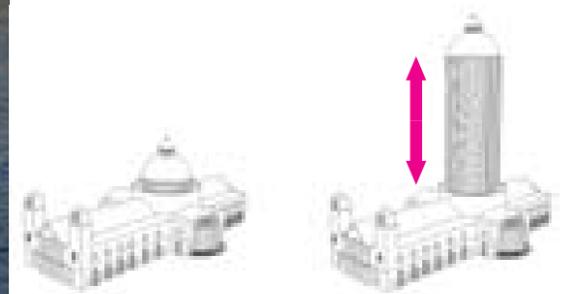


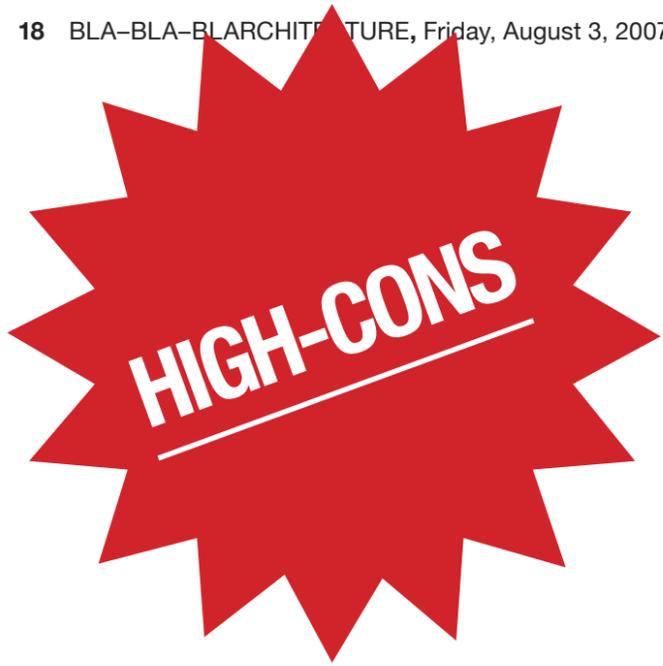


HIGH RISE BEDFORD SQUARE



source: Survey of St Paul's by AFE Poley in 1911



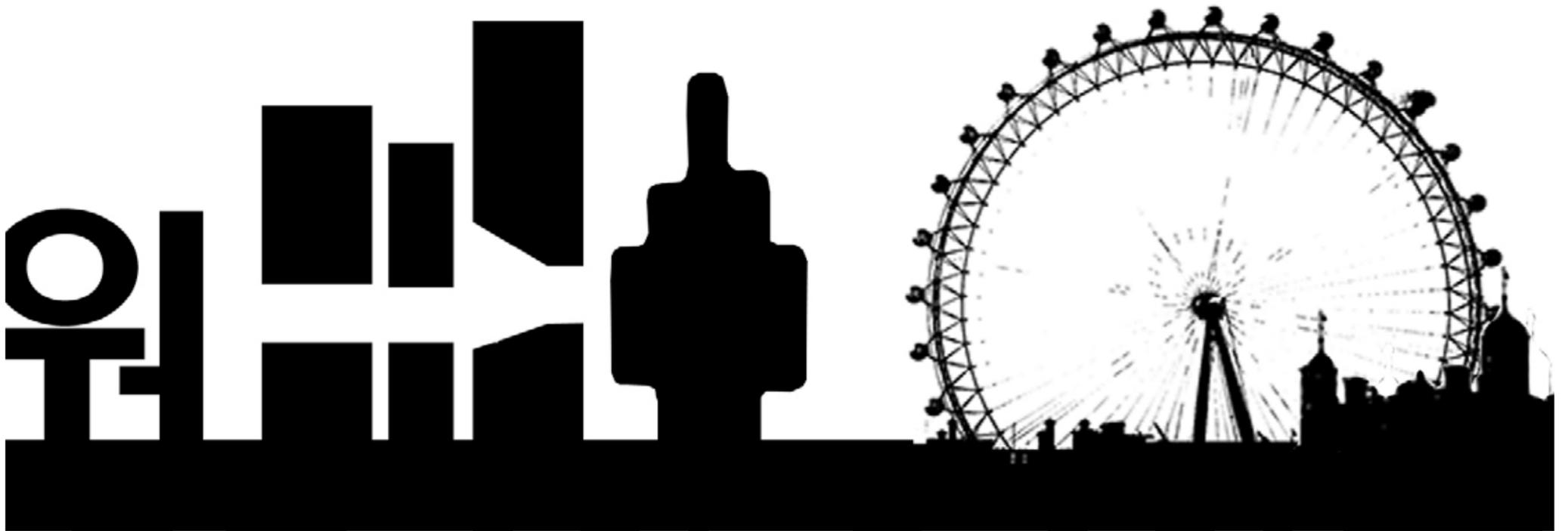


TALKING UP

Big Ben JengaTower St.Mary's Axe aka. The Gherkin St.Paul's

SKY FOR SALE! MUNICIPALITY MARKETING AND CITY BRAND

Creating landmarks for municipality marketing in order to gain a short-term solution to a city's financial problems. This has caused cities are sometimes seen as operating in a pro-active way attempt to make a profit: the BA London Eye, UBS Tate Modern



P LONDON!

Tower Korea Tower New Ground Zero FUTower London Eye

DING.

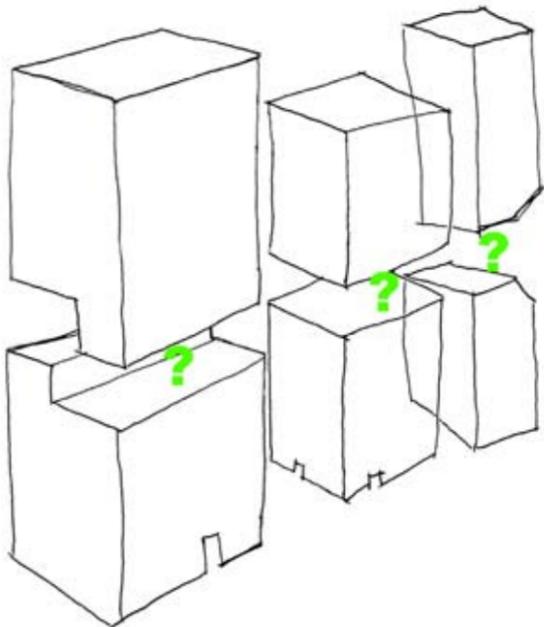
a profit, has a new role in city branding. It has become
used controversy and criticism of urban planners be-
ay – selling themselves out to corporate brands, in an
, O2 Millennium Dome...

MOST BUILD- INGS NEED ONLY LAST 1/128TH SECOND

If the primary expression for architecture today is the book not the building, then we will only ever inhabit the photograph. Buildings could thus be designed to last no longer than the shutter speed of the camera with architecture reduced to the play of light on film. What does this mean for the design tall buildings given their urban iconography? Well, why should tall buildings have any interior if we are only interested in their urban silhouette. If tall buildings have their value in terms of city branding then why not make them hollow shells? Or inflatable balloons? Landmarks without buildings?

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NEW GROUND ZERO

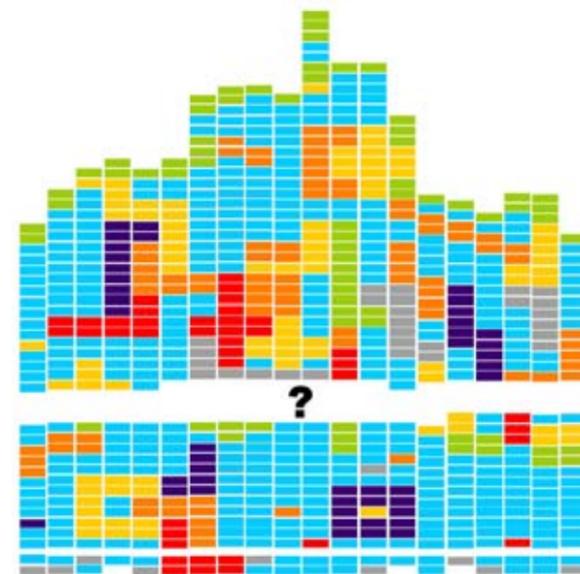
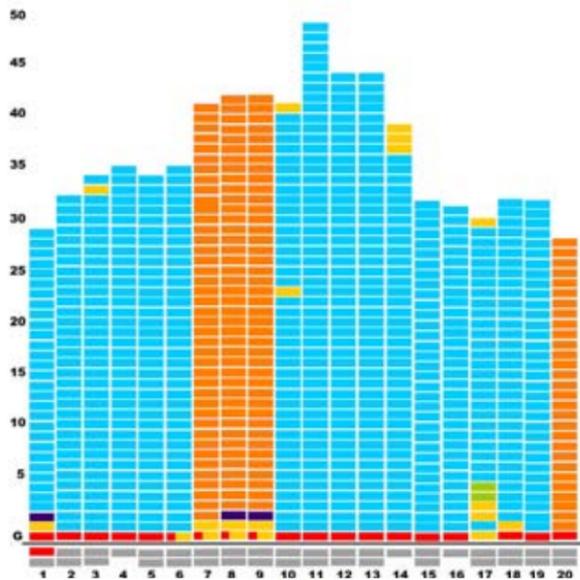


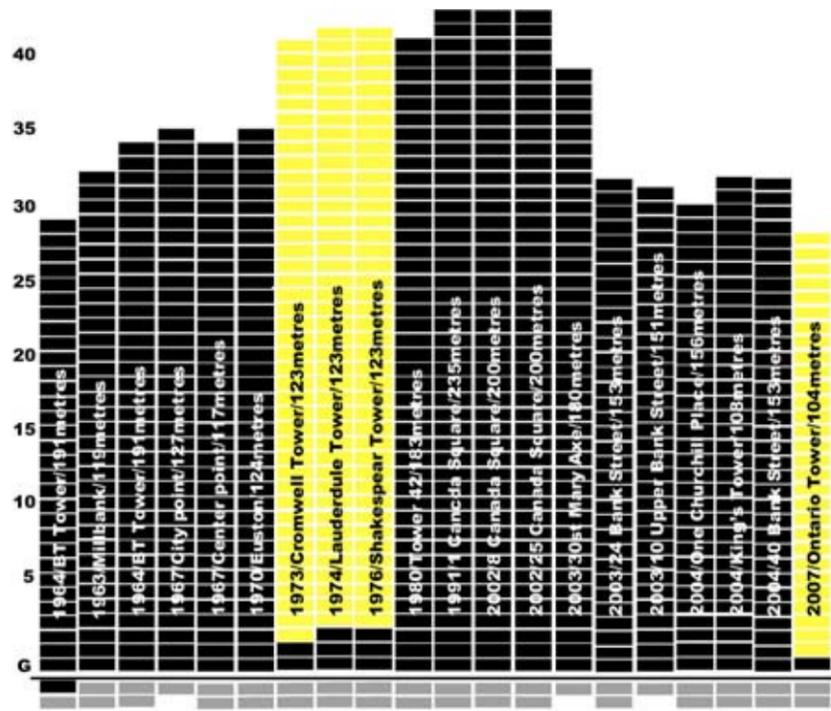
- Top 20:
 1. 1963/Portland House/101metres
 2. 1964/Millbank/119metres
 3. 1964/BT Tower/191metres
 4. 1967/City point/127metres
 5. 1967/Center point/117metres
 6. 1970/Euston/124metres
 7. 1973/Cromwell Tower/123metres
 8. 1974/Lauderdale Tower/123metres
 9. 1976/Shakespear Tower/123metres
 10. 1980/Tower 42/183metres
 11. 1991/1 Canada Square/235metres
 12. 2002/8 Canada Square/200metres
 13. 2002/25 Canada Square/200metres
 14. 2003/30st Mary Axe/180metres
 15. 2003/24 Bank Street/153metres
 16. 2003/10 Upper Bank Street/151metres
 17. 2004/One Churchill Place/156metres
 18. 2004/King's Tower/108metres
 19. 2004/40 Bank Street/153metres
 2007/Ontario Tower/104metres



Of the 20 tallest towers in London all are office buildings except for the Barbican and Ontario towers. All these office towers however are however inaccessible. What if we established an accessible public space, a new ground for building, an elevated landscape with visual connectivity across the city? Welcome to Landscaper, a slice through the urban fabric.

- parking
- open space
- residence
- education/gallery
- restaurant/shop
- office
- reception





TURN OFF THE F*CKIN LIGHTS





WHY DO PEOPLE PISS IN LIFTS?

According to research conducted at the University of East London's Department of Sociology, 34% of residents (29% male, 1% female, 4% dogs) of London tower blocks have urinated in their elevator at some time during their residency. Urban consultants appointed by both the London Boroughs of Hackney and Tower Hamlets have been unable to locate reasons as to why this peculiar urban phenomena exists. The Right Honourable Mr Brown, who claims to have his own 'golden shower' experience, has shifted this item to the top of the ASBO agenda. We here at Unit 5 have responded in kind by developing, in association with Richard Sharp and Partners, a lavatorial elevator which features a gigantic porcelain walled, rubber floored, pissoir with the wraparound gutter flowing yellow with urine. Separate lifts for lads and ladies. For further info go to www.pissinlifts.com.



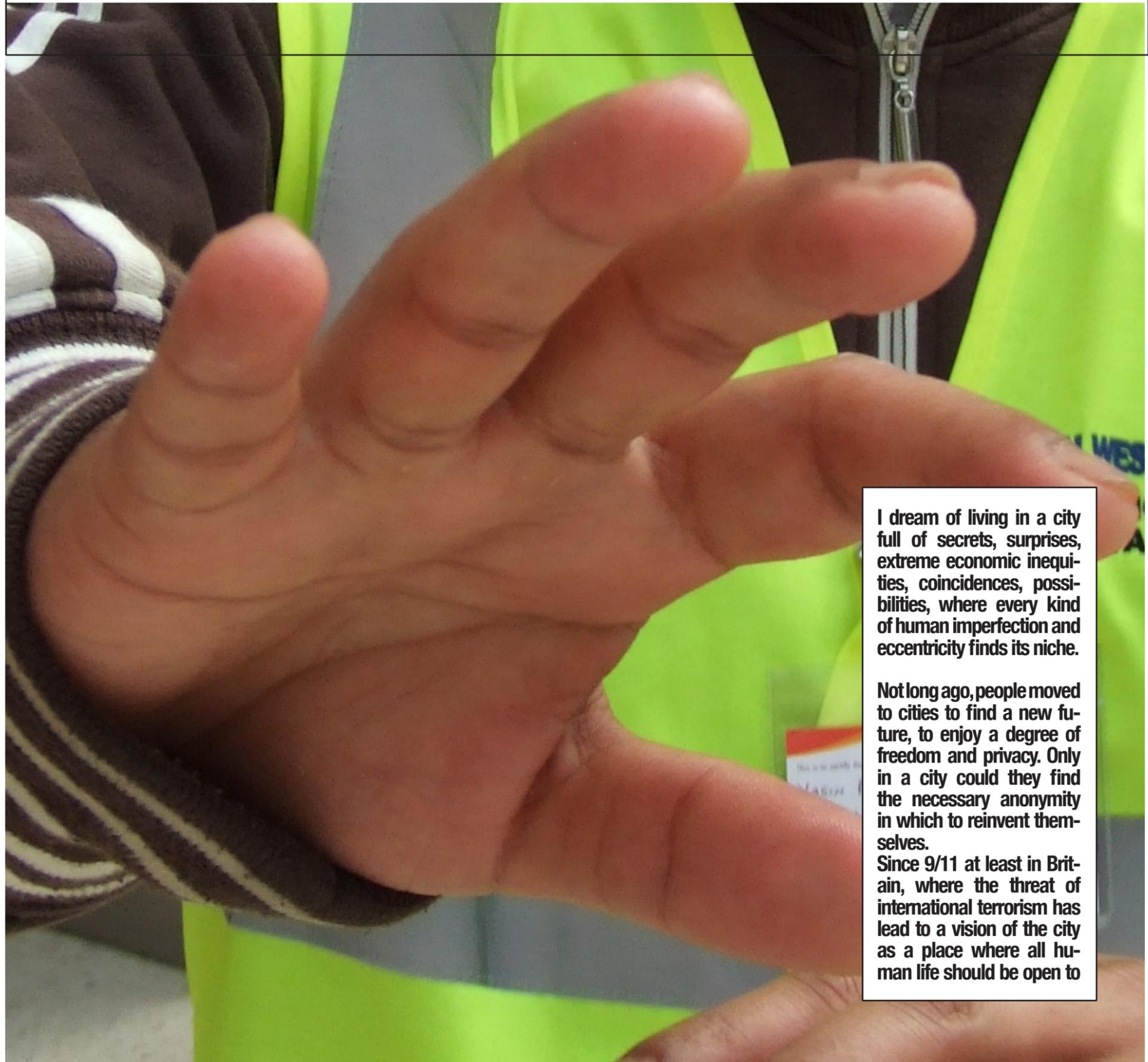
Between floors

When visiting any high rise building, you will inevitably run into residents in the elevator. These 'run-ins' are generally dealt with by uncomfortable silences or by forced smiling which last as long as your lift ride (the fastest residential elevators climb at 3 floors at around every 2 seconds). I propose that these 'episodic elevatorial encounters' could lead us to an understanding of high rise. By engaging with the tenants as lift passengers I was able to explore the architecture via its verticalised connections. The lift is the social space that connects floors. The following two dialogues took place between floors of various estates and only lasted a few minutes.

18/07/2007 15:40 pm
 Unit 5 Richard: "hi, how are you?"
 13th floor Woman: "I am, fine what is it you are doin'" (Woman spots the camera and tripod in the middle of the elevator).
 Unit 5 Richard: "well, we are looking around the building and exploring. Maybe you could tell me what its like living on this estate?"
 13th floor Woman: "its no good, there is no space, only one elevator ya see no security and the people they piss everywhere."
 Unit 5 Richard: "everywhere?"
 13th floor Woman: "everywhere even here in the elevator is why it stinks, have a nice day, nice to meet you"
 Unit 5 Richard: [one second exposure , click]

20/07/2007 18:21 pm
 Unit 5 Richard: hi how are you?
 Guy from the 10th floor: I am fine thanks and you?
 Richard: well trying to gather some information about living in this estate what issues there are maybe you could give me your opinion?
 Guy from the 10th floor: well the thing is there is a lot of anti-social behaviour even in the elevator the naive people will tell you the dogs pee on the floor, but no when you teach a dog where to pee it will wait until then.
 Richard: mmmmm
 Guy from the 10th floor: now you see there is only one elevator when there were two there where puddles of pee in the elevator, also since they put CCTV we receive under our door pamphlets of photos of people peeing asking us to identify them and report them.

SECURITY



I dream of living in a city full of secrets, surprises, extreme economic inequities, coincidences, possibilities, where every kind of human imperfection and eccentricity finds its niche.

Not long ago, people moved to cities to find a new future, to enjoy a degree of freedom and privacy. Only in a city could they find the necessary anonymity in which to reinvent themselves.

Since 9/11 at least in Britain, where the threat of international terrorism has lead to a vision of the city as a place where all human life should be open to



VERTICALLY DOWN

developing downwards? To develop downwards is to embrace the notion of a **NEGATIVE SKYSCRAPER**.

The thought of a negative skyscraper immediately makes one question and raise certain issues as to why it can't work since it is not the norm. The most controversial issues about this notion are the questions of natural light inside the building floor plate and the idea of being "viewless".

But let's be realistic and keep an open mind to this new "underground" development. Do high-rises provide enough natural light anyway? These tall buildings are currently making street level darker, providing only shade for pedestrians down below. But do pedestrians complain about this fact or accept it as being a part of the ever growing skyline?

Building downwards will thus preserve the existing viewpoints of the surroundings and make people world, or do we want to see glass boxes 360 degrees around us?

In today's world, the natural view of an environment's surroundings is for the elite. The elite that get to access the top floor of these skyscrapers. Ironically, it is usually these people who don't have the time to look out of their windows and pay attention to the world around them.

Is the view something that is an actual requirement in our office world today or can we make do without it? Would a large piece of artwork be sufficient enough to inspire people to work and be productive?

Let's be honest, nowadays, people work at all times of the day. Most people close their blinds during the daytime in order to reduce the amount of glare entering the room and instead switch on the lights. Does it actually make a difference to anyone anymore if a bulb is on or the sun is shining?

The way the world is developing, the future does not look bright. So why not explore the possibilities the negative skyscraper has to offer rather than continue to destroy London's skyline?

Nikki Muscat & Debbie Crockford



HIRE AN EAGLE

www.eagleattack.com

Letters To The Editor

From: „Shumon Basar“ <shumon91@hotmail.com>
Date: July 30, 2007 1:47:24 BST
To: „Anthony Hoete“ <hoete@whataarchitecture.com>, <dave@urbanexposure.co.uk>, <sabine@whataarchitecture.com>
Cc: „Natasha Sandmeier“ <nss@fromform.net>
Subject: important feedback from students in Unit 5

Dear Unit 5 tutors,

A number of your students had a word with me late last week prompted by the post-interim crit progress.

I had wanted to get back to you sooner, but I fell ill and was unable to call/write till now. I know that we're getting close to the end of the programme, but Natasha and I have to maintain the confidence and enthusiasm of each of the students on the course. As such, it's our duty to ensure that you as tutors are able to react to the feedback in the remaining few days. There'll be little disagreement, we're sure, that what we all want is to provide satisfactory and memorable experiences for everyone involved, including yourselves.

The main jst of concern was around the relationship between architectural content/pedagogy and the process of putting the tabloid/magazine together. It's not suprising that the primary motive for students to do the AA summer programme is to learn something about ,architecture'; in response, we of course offer that in the broadest of ways. I expressed to your students that the culture of publishing, criticism and media is a vital aspect of architecture culture, and that Unit 5's medium was opinion in print.

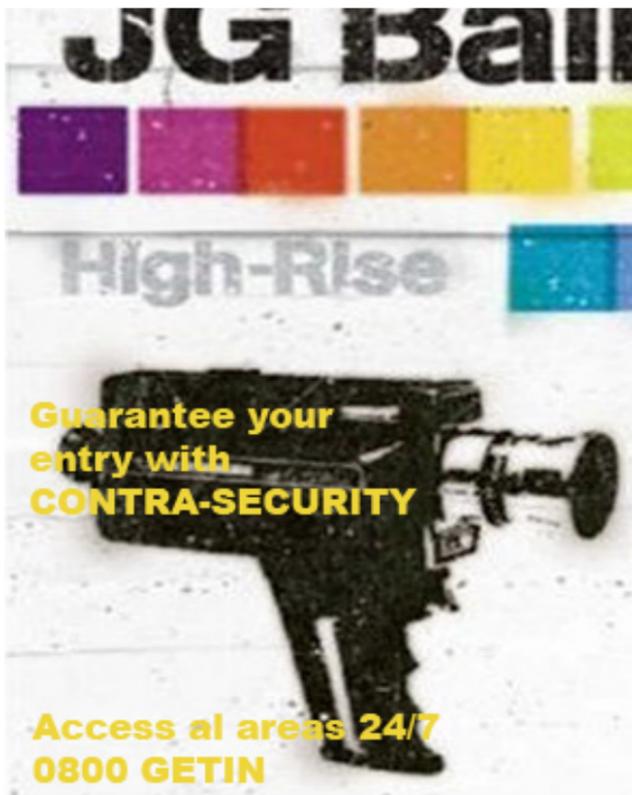
What could become more productive, for Unit 5 perhaps, is a more acute relationship between the general theme of the summer school (,Live it Up') and the projective potential for printed matter (the ,what if' as opposed to the ,as it is'). In this way the students will feel more empowered as ,designers' albeit ones armed with words and images, like Orson Welles in War of the Worlds... tabloids thrive off scandal and thus help generate it. Scandal can alter future history.

Even if Bla Bla Blarchitecture is about print, it has to be print in relation to the programme theme and objective: speculations on future possibilities.

Natasha and I were originally excited by your unit's proposal because of the potential to rouse opinion and vision through the medium of rhetoric.

Thanks for your hard work so far, and for taking these considerations on board
We look forward to your response and the final results.

Shumon / Natasha



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BARBICAN



PARCOURS



Is there any need for us to create gymnasiums or indeed to design recreational space when buildings provide areas for exercise? In a time where health dominates our body-conscious society and people pay extortionate gym memberships (e.g. £1700:00 per annum), can we look to building forms to form our bodies? The Barbican is the tallest residential building in London and with towers consisting of 40 floors; there are 600 stairs to climb and 600 to descend... for free! With ever taller buildings and towering infrastructure, the possibilities for 'health architecture' have decreasing limitations. The Frenchmen David Belle and Sebastian Foucan are credited with the invention of Parkour, an impromptu spontaneous situational event that is more art form than sport but we cannot really categorise Parkour, "Parkour is Parkour". The discipline challenges horizontal movement from the standpoint of trying to escape from a fight by getting away from confrontation as quickly as possible. Can we take this contemporary and challenging form of pre-disposed movement throughout a city to re-create footpaths as running tracks, bollards as steeplechase, stairs as hill climbs? Why must a city be perceived simply from the ground? Elevate your mind! Spiderman, Batman and Superman are all super-human forms that give us fantastical views of the city and treat the urban landscape of a city as a playground rather than one that hems us into following the predisposed paths of the past. We mere mortals could assume super-hero capabilities by following their overhead leads...



OLYMPIC RING ME: A LANDMARK WITHOUT A BUILDING!

„The London 2012 Olympic Delivery Authority is searching for an Olympic landmark, a dramatic temporary structure, a real beacon in the city. The priority is to takeover the site, assert an identity and reveal the urban potential through a strong visual marker.“

Designed by WHAT architecture, ‚OLYMPIC RING ME‘ is a matrix of 2m diameter helium filled balloons configured to make a gigantic floating urban billboard. Illuminated, it is visible from 5km. ‚OLYMPIC RING ME‘ can receive SMS text messages.

- MAXIMISES PUBLIC SUPPORT through participation: every citizen who owns a phone can participate in this landmark engendering public communication

- IS LANDMARK AS GLOBAL IDENTITY / CITY BRANDING: Paris: Eiffel. New York: Empire State. Madrid: Torrespana. Moscow State University. London Eye.

- IS EPHEMERALITY ENHANCED!: OLYMPIC RING ME is a recyclable landmark in three different ways. Firstly it is a demountable structure; secondly it changes each day from Olympic Rings to text by night; thirdly it floats and moves in the sky

- IS URBAN SPECTACLE: Olympic Rings and Text visible from over 5km and visibly connects to the existing network of London landmarks: the Gherkin, The Tate, the London Eye...

- IS LANDMARK WITHOUT A BUILDING: tall buildings are often landmarks by default but a landmark does not have to be a tall building.

- IS URBAN SPECTACLE 2: By dialling (phone, web) into the wireless M2M Observational Cameras, any person anywhere in the world can see London from the air. Why spend money on stairs and elevators that ultimately have earthly limits we one can float with the balloons!

- VALUES VISITING THE ‚ANCHORING‘ SITE : Visitors to this Hackney site will be given priority in the sense that their text messages will be programmed to appear first. The perfect backdrop for that wedding proposal!

