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Abstracts | Crynodebau

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Generosity

Conference

27-29 June 2018

Cynhadledd
Haelioni

27-29 Mehefin 2018

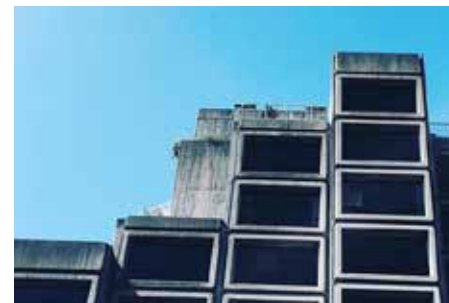
Editors: Mhairi McVicar | Zöe Bermon
Michael Corr | Charles Drozynski
Edmund Green | Stephen Kite

Generosity

An international conference at the Welsh School of Architecture, Cardiff, Wales, UK 27-29 June 2018

GENEROSITY is associated with the act of giving or sharing more than is necessary, with gifting, with bravery, with notions of a benefactor and a recipient, and with a quality of being plentiful or expansive.

From an architectural perspective, interpretations are many and various. Alberto Pérez-Gómez writes of *poiesis* in architecture as 'signifying the sort of technical making proper to humans: a poetic making in the sense that it always aimed at more than preserving life.' Eileen Grey is more explicit, stating that 'a house is not a machine-à-habiter. It is man's [...] continuation, his spreading out, his spiritual emanation.' George Bataille, meanwhile, suggests that 'everything conspires to obscure the basic movement that tends to restore wealth to its function, to gift-giving, to squandering without reciprocation...'



Generosity: Abstracts

Editors: Mhairi McVicar, Zöe Berman, Michael Corr, Charles Drozynski, Edmund Green, Stephen Kite

With thanks to Joanna Abbott, Sarah Duke, Samantha Emmott, Samantha Johnson, Helen Jones, Katrina Lewis

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From a stance of celebrating and questioning architecture's potential for generosity, this call for papers invites academics and creative practitioners to explore ways in which architecture aspires to, or may be expected to, give more than is necessary. This could be considered within the current economic context of austerity or within the broader historic context of a discipline often working in frameworks focused on cost and quantitative measurement. Reflections are welcomed which critically examine themes of GENEROSITY as related to architecture and related fields, whether they be from a conceptual or theoretical position, embedded in everyday processes and expectations of practice, or from considerations of procurement, regulation, and policy.

Themes include:

Generosity and Delight

Architects have long argued that good design demands qualitative as well as quantitative appreciation, and goes beyond the scale of a space or materials specifications etc. With time, attitudes to measuring value and good practice are re-articulated and new forms of generosity arise. This theme calls for papers that explore how the concept of generosity is achieved and how it changes in the built environment, whether this be through an exploration of new forms of communicative value, design of ornament, or other, alternative means of measuring such a construct.

Generosity and Procurement

The Artistic Directors for the 16th International Architecture Exhibition in Venice (2018) have announced that the festival will be concerned with 'generosity, thoughtfulness and a desire to engage'. Meanwhile, the British Council call for proposals (2017) questioned: "How can British architecture demonstrate 'generosity and thoughtfulness' towards its users, citizens and the public?" If the state of the built environment is governed by developer' appetites and procurement processes, how might generosity be better embedded in the commissioning, delivery or ownership of architecture and public space?

Generosity and Participation

In the vacuum of public sector inactivity, architects (among others) have been called upon to support community-led development, regeneration and invention. Such projects often follow unconventional programmes, and redefine the role of the architect – as facilitator, mediator or advisor. Papers are invited which critique the opportunities, risks and implications of generosity in co-production and participatory design.

Generosity of Spirit

Architecture is regularly criticised for being elitist, and overly focussed on a tiny fraction of the global population. Architects like Dominic Stevens and Alejandro Aravena have exploited the facility to share open-access information over the internet, providing housing designs or templates as freely available, open-source resources. While it is unclear what impact these 'gifts' will have on the global housing crisis, they are indicative of a generosity of spirit that has potential to reach the furthest corners of the planet. We invite papers that explore issues of ownership in design, or that identify and evaluate architecture or designers working outside of established boundaries or conventional definitions.

Generation Generosity

Against a backdrop of socio-political uncertainty, many young practitioners are responding directly to civic and social issues through self-initiated projects and research. Debates around architectural education, the value of practice based learning and the impact of tuition fees have contributed to a surge in self-directed projects amongst young practitioners. Such projects are often nimble, independently instigated and exploratory. We invite papers from postgraduates, young creative practitioners, tutors, and early career academics, to celebrate ideas that represent communality, reciprocal care and giving.

WEDNESDAY 27TH JUNE - DAY 1

| | |
|--------------|---|
| 08.30 | Registration, coffee and tea |
| 0.930 | Keynote Address (Birt Acres): Nathalie Weadick (Irish Architecture Foundation) Reciprocity - What's in it for me? |
| 10.30 | Coffee and tea |
| 11.00 | Parallel paper sessions |

| SESSION 1 (ROOM 2.32) | SESSION 2 (ROOM 1.40) | SESSION 3 (ROOM 1.50) |
|--|--|---|
| Creative placemaking, change + the necessity of generosity Ronit Eisenbach (Maryland) Elena Lombardo (IULM Milano) | The generosity of telling and the generosity of listening Hannah Durham (Cullinan Studio, Oxford Brookes University) | Reframing spatial practices - Federico Wulff Barreiro (WSA) Oscar Brito González (Central St Martins) |
| Generosity of creative co-production - Emma Price & Jo Breckon (Studio Response) | The lost soundscape of Robin Hood Gardens Hannah Durham (Cullinan Studio, Oxford Brookes University) | Just architecture - Making, participation and empowerment Ambrose Gillickw, Lee Ivett (GSA) |
| Will the machines be generous? Dan Cash (Max Fordham) | The generosity of gold prizes and gift-giving in architecture Dr Liz Walder FRSA (WSA) | Transformative agency of architecture in peacebuilding Esra Can (Sheffield University) |
| Generosity through Co-design Phoebe Crisman (University of Virginia, Crisman+Petrus Architects) | Heritage gives back Lui Tam (WSA) | Illegal architecture? Juan Fernando Usbillaga (WSA) |

| | |
|--------------|---|
| 08.30 | Registration, coffee and tea |
| 0.930 | Keynote Address (Birt Acres): Nath |

| SESSION 4 (ROOM 2.32) | SESSION 5 (ROOM 1.40) | SESSION 6 (ROOM 1.50) |
|---|---|---|
| Generosity, guardianship and 'noncapitalist' operations Cathy Smith (UNSW - Harvard GSD) | Vessels and landscapes - a special reciprocity Christopher Platt, GSA, studioKAP architects | House as emotion machine Giorgia Cesaro (Università Iuav di Venezia) |
| A creative, self-built approach to surplus land William Hodgson, Bartlett (UCL) | Planting trees Michael Corr (WSA) | Of being an actor or an audience Nooridayu Ahmad (WSA) |
| When cities are ungenerous, should architects become politicians? Ron Dulaney Jr. (West Virginia University) | Immanent gifts Lily Chi (Cornell University) | A conversation Between architecture, dance and landscape - Rennie Tang (California Polytechnic University) |

| | |
|--------------|------------------------------|
| 15.30 | Registration, coffee and tea |
| 16.00 | Parallel paper sessions |

| SESSION 7 (ROOM 2.32) | SESSION 8 (ROOM 1.40) | SESSION 9 (ROOM 1.50) |
|--|---|--|
| Indifference as a form of generosity - Lacaton & Vassal Antonio Lavarello (Università di Genova) | A critical examination of an ecological aesthetic in architecture - Andrea Wheeler (Iowa State University) | Can architecture offer a poetic possibility towards mental health? - Iriani Barbero (WSA) |
| Portico Sophie Hamer, Portico.space | "Rewild my street" - Siân Moxon, (London Metropolitan University) | Generosity and care in architecture Shelly Cohen (Tel Aviv University) |
| Commitment to place - Time and generosity in architecture Zoë Berman (WSA, Reading, Studio Berman) | School practice - Romina Canna (IE School of Architecture and Design, d-Lab Director) | Creation of a public space Dr. Saima Gulzar (University of Management and Technology, Lahore-Pakistan) |

| | |
|--------------|---|
| 17.30 | BUS TO SENEDD leaving from front entry of Bute Building |
| 18.00 | Drinks reception at Senedd, Cardiff Bay |
| 18.30 | Welcoming remarks from Assembly Member Vaughan Gething KEYNOTE ADDRESS - Sophie Howe , Wales' Future Generations Commissioner for The Well-being of Future Generations (Wales) Act |

THURSDAY 28TH JUNE - DAY 1

| | |
|--------------|--|
| 08.30 | Registration, coffee and tea |
| 09.30 | Keynote Address (Birt Acres): Dr. Chris L. Smith (The University of Sydney) Generosity and architecture's wide-open spaces? |
| 10.30 | Coffee and tea |
| 11.00 | Parallel paper sessions |

| SESSION 10 (ROOM 2.32) | SESSION 11 (ROOM 1.40) | SESSION 12 (ROOM 1.50) |
|--|--|--|
| Complex oscillations of generosity Wendy Perring (PAD Studio) with Roger Tyrell (Chora) | Think first of the walls': Surfaces of generosity Stephen Kite (WSA) | Process Hack George Lovesmith (Integrated Workshop / UWE Bristol / University of Bath) |
| Asking much of all who get involved Mhairi McVicar (WSA) | The generous beauty of the architecture of Mies van der Rohe Luciana Fornari Colombo (Federal University of Rio Grande do Sul) | Negotiating 'will' while taming 'hope': Participation in Za'atri refugee camp Aya Musmar (University of Sheffield) |
| Architect goes beyond- Residential projects as a case Ahlam Harahsheh (Sheffield School of Architecture) | Generosity in Iranian authentic architecture Marzie Rohani | Fostering appropriate generosity in design students Peter Russell (University of Nottingham) |
| Losing control, or the generosity of knowing when to stop Mark Parsons, Studio Polpo | Generosity in moments of mourning: Architecture and Asplund's Labyrinth Antonio Plaza Novoa (UNED) | The Good Life and Flower Tree project - Antonio Capelao (London Metropolitan University) |

| | |
|--------------|-------------------------|
| 13.00 | Lunch |
| 14.00 | Parallel paper sessions |

| SESSION 13 (ROOM 2.32) | SESSION 14 (ROOM 1.40) | SESSION 15 (ROOM 1.50) |
|--|--|---|
| Fauvist House - Roger Mullin (Dalhousie University) | Synergic effects as practical generosity in architecture - Xavier Bonnaud (ENSAPLV) | A place for participation on the Old Kent Road - Jane Clossick (London Metropolitan University) |
| In & Between - Amanda Spence & Rhian Thomas (ALT-Architecture) Rhian Haf, Artist | Conditional generosity - Charles Drozynski (WSA) | A view from Africa - Kate Goodwin (Royal Academy of Arts) |
| The generous city - Sarah Ackland and Suzanne Tutsch (Erect Architecture) | Apartheid, brutalism & blue Jeans - Albert van Jaarsveld, SEA (School of Explorative Architecture) | Crossing cultures - Sandra Denicke-Polcher & Jane McAllister (London Metropolitan University) |

| | |
|--------------|---|
| 15.30 | Coffee and tea |
| 16.00 | Keynote Address (Birt Acres) - Professor Martin Bressani (McGill University, Montreal) 'Dramatization and Excess- A.W.N. Pugin's Saint Marie's Grange' |
| 20.00 | Conference dinner Tramshed |

FRIDAY 29TH JUNE - DAY 1

| | |
|--------------|------------------------------|
| 08.30 | Registration, coffee and tea |
| 09.30 | Workshop sessions |

| SESSION 16 (LONG TABLE, 2ND FLR) | SESSION 17 (GRANGETOWN) | SESSION 18 (0.43a) |
|--|---|---|
| Generosity and participation - Architecture Sans Frontières UK | The next step, defining value in pursuit of quality - Mhairi McVicar, Community Gateway, Richard Powell, Artshell. Meet at Bute entrance. | Design through collaboration, learn through building - CA.UK.IN |

| | |
|--------------|---|
| 11.30 | Coffee and tea |
| 12.00 | Keynote address (2.32) - Daisy Froud (AOC) "Get out of the way!"- participation, power relations and 'placemaking' |
| 13.00 | Close of conference |

Useful Information

Degree Show

The conference coincides with the Welsh School of Architecture's annual degree show. Work on show comprises that of the final year M.Arch (year 5) and the final year BSc. (Year 3), displaying students' final examination work. Selections of work from BSc. 1, BSc. 2, and Postgraduate Taught Masters and Postgraduate Research is also on display.

Conference delegates are cordially invited to view the show, and you are welcome to ask the conference organisers, or members of the school's staff, about the work. All exhibition rooms are on the second floor of Bute Building.

Conference Welcome Drinks

Senedd, The National Assembly For Wales, Cardiff Bay, Cardiff CF99 1NAC

Welcome drinks will be held at the Senedd, Cardiff Bay on Wednesday 27th June, at 1800.

A bus has been organised to take delegates to the Senedd, leaving from outside the Bute Building at 17.45.

Conference dinner

Conference dinner – The Waiting Room, Tramshed, Clare Road, Cardiff CF11 6QP

The conference dinner will be held at Tramshed on Thursday 28th June, at 2000. Tramshed is located west of Cardiff Central Station and the River Taff, approximately 30 minutes' walk from Bute Building. @TRamshedCF

Wi-Fi access

Individual Wi-Fi codes will be given out on registration

Taxi

Dragon Taxis 029 2033 3333 or download Dragon Cardiff app

Bike

Nextbike Cardiff operate a rental bike stand outside Bute Building and have docking locations all over Cardiff. To pre-register, see nextbike.co.uk or download the nextbike app.

Welsh School of Architecture contact details

Bute Building reception +44 0)29 2087 6097 | Architecture reception +44(0)29 2087 4430

Bute Building, King Edward VII Avenue, Cardiff, CF10 3NB

Websites

www.cardiff.ac.uk/conferences/generosity

www.cardiff.ac.uk/architecture

Twitter

@WSofArchi #Generositywsa2018

KEYNOTES

Reciprocity - What's in it for me?

Nathalie Weadick

Architecture is about communication and it depends on relationships between communities, stakeholders and all the messy ingredients that make up society.

Generosity allows you to be an effective agent maneuvering through the uncertainties of life and generosity is a powerful instrument in affecting change and making an impact. However if you are a giver you must also be a receiver, and if you are offering something, there must be a willing beneficiary. Generosity is inert without reciprocity. Exchange, cooperation and communication are essential to ensure the best possible outcome. I will talk about reciprocity in my work in creating open and mutually beneficial spaces for people to engage in architecture, through events, exhibitions and community programmes.

Nathalie Weadick is a curator of architecture and spatial practice based in Dublin. She is director of the Irish Architecture Foundation, an organisation committed to communicating the culture of architecture and urbanism to the public. Key projects are, BMX Skate and Play Park a community led design project with Dublin City Council, the Matheson Foundation and architects Relational Urbanism, and the National Architects in Schools Initiative across 32 schools coast to coast in Ireland. From 2013 to 2017 she curated with Arup New Now Next a series of talks in Dublin with Studio Gang, Tatiana Bilbao, Kunle Adeyemi, Workac, Minsuk Cho, Ole Scheeren, Carmody Groarke, ALA Architects, Winy Maas and Grafton Architects. At the Irish Architecture Foundation (IAF) she produces Open House Dublin, Ireland's largest architecture festival engaging thousands annually. Through the IAF she has delivered many competitions, public works and initiatives exploring the impact of architecture on society, culture and history. In 2017 she received an Honorary Fellowship from the RIBA.

Welcoming remarks

Vaughan Gething AM

Vaughan Gething was born in Zambia and brought up in Dorset. He was educated at Aberystwyth and Cardiff universities, and now lives in his constituency with his wife Michelle.

Vaughan was a solicitor and former partner at Thompsons. He is a member of the GMB and Unite unions, and was the youngest ever President of the TUC in Wales. He has previously served as a county councillor and school governor. He has also been a community service volunteer – supporting and caring for a student with cerebral palsy - and is former president of NUS Wales.

Between 1999 and 2001, Vaughan worked as a researcher to former Assembly Members Val Feld and Lorraine Barrett. Between 1999 and 2001, Vaughan was the chair of Right to Vote – a cross-party project to encourage greater participation from black minority ethnic communities in Welsh public life.

The well-being of future generations act: showing generosity to future generations

Sophie Howe, Wales' Future Generations Commissioner for The Well-being of Future Generations (Wales) Act

By its very definition, sustainable development is about meeting the needs of the present, without compromising the ability of future generations to meet their own needs. But can we honestly say that as decision-makers and policy-makers, we've always had their best interests at heart? Future generations are less likely to be able to afford their own home, are at risk of the uncertainties facing the job market caused by automation, as well as the economic and geographic instabilities caused by climate change. How can we show kindness and generosity to those who haven't even been born yet? By placing the importance of their needs as equal to our own in the here and now?

Wales is leading the way in this regard, with its ground-breaking Well-being of Future Generations Act. This address will be given by Sophie Howe; Future Generations Commissioner in charge of making sure that happens. Acting as 'guardian for future generations' here in Wales, Sophie's role is to pull up a seat at the table for future generations, ensuring decisions taken today are in the best interests of the long-term.

This address will give a brief overview of the legislation and an insight into two years of its implementation. As the eyes of the world are now on Wales, what can we teach others about ensuring the economic, environmental, social and cultural well-being of our future generations?

Sophie Howe was appointed as the first Future Generations Commissioner for Wales in February 2016. Her role is to act as a guardian for the interests of future generations in Wales, and to support the public bodies listed in the Well-being of Future Generations (Wales) Act 2015 to work towards achieving the well-being goals. Prior to this role, Sophie was the first Deputy Police and Crime Commissioner for South Wales and the only woman in a police commissioner leadership role in Wales. In this role, she led programmes to tackle violent crime and violence against women and girls, focusing on early intervention and partnership working particularly with health. She reformed programmes on substance misuse and offender management and led a review of women in policing as well the Force's work to increase recruitment of black and minority ethnic officers and staff.

Sophie served as a Government Special Adviser from 2009-2013 providing policy and political advice on communities, local government, community safety, housing, regeneration and equality to the Cabinet and First Minister. With a background in equality and diversity having managed the legal department in the Equal Opportunities Commission and subsequently as a policy adviser in the Equality and Human Rights Commission, Sophie chaired and wrote the report of the Councillors Commission Expert Panel on increasing diversity in Local Government.

Sophie served as a County councillor in Cardiff - having been elected at the age of 21 she became the youngest Councillor in Wales. During her nine years as a Councillor she was Deputy Leader of the Opposition for a period, as well as a member of the Children and Young People Scrutiny and planning Committees. She is currently a member of the Wales Committee of the Equality and Human Rights Commission and is Chair of the international Network of Institutions for Future Generations. She lives in Cardiff with her husband Ceri and their five children.

Generosity and architecture's wide-open spaces

Chris L. Smith, The University of Sydney

This paper aims at extending Michel Foucault's 'care of the self' project; toward a less parsimonious and more extensive sense of care or love. That is, toward forms of care, love and lust that are turned outward. The end-game here is what Gilles Deleuze and Félix Guattari refer to in their first collaborative text, *Anti-Oedipus* (1972), as to 'make love with worlds.' But this story is not only one of care and a form of generosity. The libido is bound up in all manner of social investment—the good, the bad and the ugly.

In the Preface to *Anti-Oedipus*, Foucault would suggest Deleuze and Guattari's book might operate as an 'Ars erotica, ars theoretica, ars politica'. For Foucault, such a work is necessary for battling the most profound of contemporary fascisms, that he identifies as 'the fascism that causes us to love power, to desire the very thing that dominates and exploits us.' Whilst much has been written on the ars politica of Deleuze and Guattari, far less has been said about their ars erotica and its confrontations with fascism. This paper seeks to explore the anti-fascist affect of generosity and fixates upon a form of generosity that is operative in the social field as an index of actions, reactions and revolution. This form of generosity fails to abide by the rules or norms more often associated with charity or philanthropy, and instead relates to much more singular expressions of generosity that are more often associated with acts of sex or love. For Deleuze and Guattari, 'sexuality and love do not live in the bedroom of Oedipus, they dream instead of wide-open spaces'.

The paper will thus consider one tight philosophical manoeuvre that helps us to think about generosity, and a tight moment of architectural generosity—a moment of architecture's engagement with the wide-open spaces of the sea. I will turn to the Kastrup Sea Bath just outside of Copenhagen in Denmark, by the Swedish group White Arkitektur. This architecture constructs a sense of an inextricable intermingling of selves, of bodies, of the social field, of a broader politics and a broader context for that politics—an architectural, an urban, a global play of politics. Inciting a 'cosmopolitics' as Isabelle Stenger's calls it. This architecture presents a form of generosity where we forget ourselves in respect to, in proximity to, others and our outside. I think of this architecture as a training ground for acts of love, acts of grace, acts that 'make love with worlds'.

Dr Chris L. Smith is the Associate Professor in Architectural Design and Technê and the Chair of the Architecture History and Theory research group at the University of Sydney. His research is concerned with the complex connection of bodies and buildings—a connection he locates at the interdisciplinary nexus of philosophy, biology and architectural theory. His monograph, *Bare Architecture: a schizoanalysis* (Bloomsbury, 2017) is a groundbreaking poststructural exploration of the interface between architecture and the body.

Dramatization and Excess: A.W.N. Pugin's Saint Marie's Grange

Martin Bressani, Sir William C. MacDonald Chair in Architecture
McGill University, Montréal

The talk addresses architecture's world-making capacity, so that thanks to it, instead of seeing a single world, our own, we see it multiplied.

It will present a detailed analysis of British Neo-Gothic architect A.W.N. Pugin's Saint Marie's Grange, a house he built for himself near Salisbury in 1835, and the first building of his phenomenally productive career. The contention is that Saint Marie's Grange embodies a need for dramatization, tending towards an excessive representation of life which situates its inhabitants within the grandiose terms of a moral battle: not within the domain of realism, as its robust functionalist distinction of building elements have led certain commentators to place it, but in the higher domain of truth. The house demonstrates how, for Pugin, a spiritual reality lies just below the surface of daily life, how gestures within the world of the everyday refer to another, hyperbolic set of gestures implicating the fight between good and evil.

Martin Bressani is Sir William C. MacDonald Chair and Director of McGill University's School of Architecture in Montreal. He has published in many of the topical forums for architectural debates such as *Assemblage*, *Any Magazine*, *Log*, *AA Files*, *AD Magazine* and contributed essays to many books and scholarly journals. His privilege area of research is European nineteenth-century architecture. He is the author of a monograph on French architect and theoretician Eugène-Emmanuel Viollet-le-Duc published by Ashgate in 2014.

“Get out of the way!” participation, power relations and ‘placemaking’

Daisy Froud, AOC

As a non-architect working full time in what is known as ‘community engagement’, mostly with architecture studios and clients who aim in some way to benefit or serve society, ‘generous’ and ‘generosity’ are words that I feel I hear a lot, particularly in recent years.

However they tend to be used more with regard to spatial or formal outcomes, and to a general mindset or attitude; less with regard to the conscious and specific design of the processes through which we produce spaces and buildings, and to the power relations inherent to these. Discuss!

This lecture will look at the way in which ‘generosity’ shows itself in the co-production of the built environment by professionals, non-professionals and those who hold the traditional forms of power necessary to make buildings happen (land, money and legal or political authority).

I’ll first have a stab at a mini-taxonomy of generosity to help me not talk in woolly generalities, and then trace a summary history of how ideas about acknowledging, giving and sharing have informed the ways in which the British ‘public’, ‘citizens’ and ‘communities’ have (or have not) been able to participate in the shaping of the spaces around them.

Having set that baseline, I’ll focus on the current political, social and economic circumstances in the UK in which I do my job – in which all of us do our jobs. How does taking the historical long view, and looking at the bigger political picture, help us think about what it might really mean to practice generously within the ‘constraints and opportunities’ of architecture and planning in 2018? And when I say “help us”, who in fact am I talking about? Is a different kind of generosity now required and, if so, what form might it take?

ABSTRACTS

The Generous city

Sarah Ackland and Suzanne Tutsch, Erect Architecture

How can we carve out generous spaces in the city? Spaces for people? We envisage spaces which can have multiple uses and be shared by young and old.

In partnership with UCL and Camden Council, the Camden Active Spaces Project (CASP) was implemented as part of a wider council initiative to tackle childhood obesity and improve health by encouraging physical activity. Four playgrounds on school sites were designed to be open for community use outside school hours to share the space and offer recreation. All projects were co-designed with their communities with generosity at its core.

The brief was to motivate children to be more physically active. To draw in those less active children, roleplay and imagining was utilised. This resulted in strong narratives for each site. The brief was developed and tested with stakeholders and community in co-design workshops. CASP innovated:

- by exploring the relationship between public space design and physical activity levels, UCL provided a research platform to illustrate how these spaces boosted the health of the areas;
- capturing inter-departmental expertise to achieve an unprecedented project;
- working with the community to overcome existing barriers to shared spaces; and
- developing a wider urban strategy to unlock playgrounds

The level of innovation was acknowledged with the following awards: Winner NLA 2016 Health and Well-being Category; Winner Making Spaces Award 2016 Health Category; Finalist Camden Design Awards 2015

CASP implemented important council policies on health and wellbeing simply through opening and sharing city spaces. Together with the individual schools we explored how the CASP project could support teaching and the curriculum; it facilitated a more generous education system. We looked beyond school boundaries to wider Healthy Living strategies. We introduced food growing areas and redeveloped a vacant shelter into a cooking studio. It was not without its trials, but in Camden four schools have begun to create a Generous City.

We make places with and for people. The foundation of Erect Architecture's work is the enjoyment and richness of collaboration and co-production. Each project is based on listening and understanding clients' and stakeholders' needs, engagement at all levels and with all ages is central to our process.

sa@erectarchitecture.co.uk

Of being an actor or an audience: Generosity in the pattern of staircase as a stage

Nooridayu Ahmad Yusuf, Welsh School of Architecture, Cardiff University

Christopher Alexander, in his book *A Pattern Language*, has mentioned that, '(Pattern 125) Wherever there is action in a place, the spots which are the most inviting, are those high enough to give people a vantage point, and low enough to put them in action.' He further continued, '(Pattern 133) A staircase is not just a way of getting from one floor to another. The stair is itself a space, a volume, a part of the building; and unless this space is made to live, it will be a dead spot, and work to disconnect the building and to tear its process apart.'

Based on the notion of patterns by Alexander, the aim of the study is to understand the architectural and socio-cultural patterns of the traditional Muslim-Malay marketplaces in the East Coast of Malaysia, within their immediate and wider Islamic context of other significant communities; in which the patterns that are looked at in this study only comprise those characterized by the intertwining or interlocking of a physical or a structural element with certain patterns of events. Considered as a pattern, this paper tells the story of the staircases in Pasar Siti Khadijah, Kota Bharu, which are looked upon as doing more than their physical function of getting users from one floor to another. They also provide links from the interior to the exterior of the market, extended space for trading, and social space for different activities to take place. People flock around the staircases at all hours of the day, either to watch, or to perform the activities, creating an active atmosphere. These have made the staircases one of the most generous spaces in the marketplace, the most successful element of the building, and the liveliest pattern for being the place or setting for other patterns to occur.

Nooridayu Ahmad Yusuf is a third year PhD student at the Welsh School of Architecture, Cardiff University, from which she obtained her Bachelor of Architecture in 2004. Her research is on the patterns within the Muslim Malay traditional marketplaces in the East-Coast of Malaysia, under the tutelage of Professor Stephen Kite. AhmadyusufN@cardiff.ac.uk

Can architecture offer a poetic possibility towards mental health?

Irini Barbero, PhD student, Welsh School of Architecture, Cardiff University

We live in times when the statistics of stress, anxiety and depression levels keep rising at a worrying pace. Meanwhile, studies have suggested that the natural and built environment can affect our mental health. In times of crisis, questions of generosity in architecture are posed, when the architect aspires to offer something that could respond to the challenges of the age they live in, add value to the designed world and have a positive impact on the lives of people.

With regard to such elements in architecture, poetics often comes up in discussions around qualities of architectural space. This presentation will explore the possibility of poetry in architecture as an enriching vehicle which aims at enhancing the emotional and existential experience of the person within the built environment, in a qualitative but also restorative manner. Poetry, which according to philosopher Martin Heidegger, is connected to our dwelling on this earth, also seems to positively affect the emotional nature of the person, as the method of poetry therapy, used by psychotherapists, shows.

My current research aims at highlighting a link between poetry, the built environment and our mental health. It intends to explore how poetic values can enter the realm of architecture, towards spaces which are closer to our psychological needs. At the moment, qualitative methods of framing the study are being investigated. This presentation wishes to open a discussion on the topic and offer a perspective of a possibility in architecture which poses questions of a qualitative type of generosity in architecture, in our modern times.

Irini Barbero holds a Master's Degree in Architectural Engineering from the School of Architectural Engineering of Democritus University of Thrace (DUTH) in Greece. In October 2017 she started her PhD studies at the Welsh School of Architecture of Cardiff University. barberoi@cardiff.ac.uk

Commitment to place: Time and generosity in architecture

Zoë Berman

In 1976 49% of architects worked in the public sector. Today, the figure is 0.7% - a fact that is widely pointed to by the new London based initiative Public Practice. One consequence of this was that those architects working for local authorities were tied to a specific place; overtime establishing knowledge, understanding and commitment to particular communities or landscapes.

In contrast, today there is a far greater emphasis amongst private architectural practices to undertake work that is nationally or internationally sited. This shift has come about for various reasons, including the financially driven need to go where the money is and - for some - a desire to obtain large-scale projects of international renown. The nature of iconic architecture means such projects are likely to be singular one-offs with a huge amount of time invested in the refining of a 'piece' of architecture as object. Running in parallel to such work, this paper will seek to celebrate instances where designers have committed an extensive period of time to working on multiple, often small-scale projects, in the same place.

Situated within a broader context of discussions around the political and sociological role of architects, this presentation will highlight examples of the potential and usefulness of time within architecture. Case studies will include live projects delivered within an academic context where design studios have year on year committed themselves to exploring ideas for a particular place and/ or with a particular community group, as well as examples of practices in both urban and rural settings where architects have dedicated themselves to embracing and supporting locally specific issues. This presentation will set out to reveal the value of 'slow-time' within architecture as a mechanism towards delivering projects that are most relevant and appropriate to supporting the needs of people and place. This line of thought will suggest the dedication of time spent working with and for a particular place is a generous act.

Zoë Berman is co-founder of a design studio operating as a network of collaborators. She is a writer and lecturer, and founder of archizine The Unpublishables. Zoë is a unit leader at the Welsh School of Architecture and Reading School of Architecture. Her research interests include learning through making, contemporary forms of vocational training and the social and ethical implications of design.

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Synergic effects as practical generosity in architecture

Xavier Bonnaud, Ecole Nationale Supérieure d'architecture
de Paris-la-Villette

We propose to investigate generosity as the result of the synergic effects that stand at the core of the architectural design and reception processes.

Architecture always puts together, from various dimensions, a high number of parameters which continuously intertwined through the design, building and using processes. By synergy, they give birth to additional effects. Structures, landscape, light, uses, textures, openings, movements, and so many other parameters always interact engaging some "interoperability creation processes", (synergy), that opens out news situations, news levels of perceptions and possibilities of interactions. It is through these synergetic dynamics, very active in architecture, that we propose to investigate the generosity potential of our disciplinary field.

Several types of synergic effects will be considered and presented, each of them engaging the potential of architecture towards specific performances. (Urban and architectural situations will exemplify this typology).

- surprise effects: ability to engage internal or personal experiences, symbolic relationships, aesthetic evaluation.
- biological and ecological reinforcement: involving the restoration of biodiversity and ecosystemic richness (human and non-human eco-poiesis), beside and inside our technical inhabited milieus.
- perpetuation effects: The building process is half of a living structure. As tools or niche for the up-coming social, cultural or political futures, each new physical built structure is a silent but active framework for new wordings.
- integration effects: organization efficiency (more with less, non-spending economical models, circular economy, integrative multifunctional organizations...)

Our paper aims to map this context, in order to consider more precisely and use on purpose those synergic self-creations. It is interesting to receive them as generosity effects. It involves us in defining more accurately an ethical and aesthetical approach to synergy. And so, hopefully, could we reinforce the impact of architecture and step by step retune the building culture of nowadays societies, reconnecting it with the inner expectation of populations and the concrete realities of our planet.

Xavier Bonnaud is an architect, Phd in urbanism. He is a professor of architecture at the Architecture School of Paris-la-Villette and teaches urbanism and sustainability at Ecole Polytechnique, Paris. He is head of the GERPHAU Laboratory (Researches in philosophy, architecture and urbanism, www.gerphau.archi.fr), and partner in MESOSTUDIO architecture office (www.mesostudio.com) xavier.bonnaud@paris-lavillette.archi.fr

Transformative Agency of Architecture in Peacebuilding

Esra Can, University of Sheffield, School of Architecture / PhD Student

The proposed paper is concerned with the possibilities of spatial agency as transformative activist stance in spaces as matters of conflict. It questions the role of the architect as an activist initiating spatial and social processes that lead formation of collectives reclaiming the political in the extremely contested context of Cyprus.

Spatial agency in such contexts interrupts the established power relations, uncovering their effects in reproduction of space. Activist architect proposes an expanded field of architecture beyond disciplinary limits: an architecture that is concerned, that cares, collaborates and provides support structures for enabling socio-spatial agency for transformation of conflict and peacebuilding.

Spatial production is a process that create communities, and one that holds the potential to be empowering for both the spatial designer and users. Through my active involvement and observations of exemplary projects, I will argue that common spatial imaginaries provoked by spatial agencies transform the antagonism in spatial expressions of conflict into agonistic spaces of contestations. Thus, the enabling environment of agonistic spaces allow multiplicity of expressions and constructive encounters, encouraging empowerment and creative engagement. This is where potential for production of lasting change emerge, through generously (re)conceptualizing the processes for production of space as inclusive and empowering.

Esra Can is a Cypriot architect, activist and researcher. Her work is focused on developing bottom-up spatial strategies and participatory design methods in urban and architectural contexts in collaboration with civil society. Currently, she is a PhD Student in University of Sheffield, School of Architecture.
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School Practice: From Case Study Production to Fieldwork Engagement

Romina Canna, PhD, IE School of Architecture and Design
Associate Professor, d-Lab Director

City-making has often been determined by two factors: a combination of public and private economic investment, and in the case of Spain, a type of urbanism propelled by public administration.

This model engages very specific agents that operate through constrained and biased institutional structures. The School of Architecture and Design of IE University is located in Segovia, a small city of 55.000 inhabitants. The campus is situated in the old town, a medieval walled city named in 1984, World Cultural Heritage by UNESCO. While the public administration slowly moves through the politically tangled, lethargic and complex institutional structure, the old town decays while waiting for projects able to understand its complex nature and current condition. A question raises from this reality: if schools are no longer only temples of academic knowledge but also platforms for professional development, can we change the paradigm from a school as a place for learning, to a school as a place for unbiased practices?

Five years ago, from IE School of Architecture and Design through course work and the d-Lab (Design Laboratory of IE University), we proposed to invest and implement our work from the classroom onto the old town. Rather than producing theoretical knowledge within the safe boundaries of university education, we decided to perform as an alternative partner, more agile and free from political engagement, in the making of city projects. We changed the relationship between students, professor and subject from one in which theoretical speculation provides room for almost infinite manipulation, to a situation in which the existing conditions, empirical evidence, and pressing demands establish a precise frame of work and practice.

This paper describes the strategies and results produced by a course titled "Alternative Practices" and the d-Lab of IE University in association with the City of Segovia. The contribution of this work resides in exploring the possibilities of inter-institutional (university-public administration) partnership. On one hand the institutional structure of the city is transformed by the external input of an unbiased partner, while university education is transformed from a model based on theoretical knowledge of case study production to an empirical approach of fieldwork engagement.

Romina Canna is an Associate Professor at the IE School of Architecture and Design. She holds a Ph.D. in Urbanism from ETSAB in Barcelona, Spain and an Architecture degree from the National University (UNR) in Argentina. She is currently directing the d-Lab, a design laboratory within IE University, exploring the different fields of operation within architecture and urbanism, while interacting with diverse stakeholders. rmcanna@faculty.ie.edu

The Good Life and Flower Tree Project

Antonio Capelao, BA (Hons)
BSc Arch, Dip Arch RIBA II, MA ARCSR / Architecture of Rapid
Change for Scarce Resources , London Metropolitan University

Randomness is the underlying structure of all architects' careers: they are confronted with an arbitrary sequence of demands, with parameters they did not establish, in countries they hardly know, about issues they are only dimly aware of...1

Rem Koolhaas' description of 'randomness' in an architect's career encapsulates a profession requiring a fair amount of 'Generosity' in terms of thinking and practicing – 'Generosity' as defined in the Cambridge Dictionary is 'a willingness to give help or support, especially more than is usual or expected'.²

'Generosity' is the core of my ongoing research, investigating new ways of designing primary school buildings to help students engage with their education in Imadol, Nepal. Despite knowing very little at the outset, my interest and passion propelled me to embark on a journey, dreaming to improve, resolve and challenging the difficulties of researching in a country and in a culture unfamiliar to me.

In my presentation, I will depict my journey and the methodology used in this design process as a practitioner with no experience of working with children, the language barrier, my detective work studying the area, the problems I encountered socially, politically, economically, geographically and technically; the work produced by students and their parents conveying their beliefs, interests and aspirations to me; and their impact on the project.

In my architectural quest I toyed with Epictetus' notion regarding the self: the ills we suffer, result from mistaken beliefs about what is truly good. We have invested our hope in the wrong things, or at least invested in the wrong way.³ The 'randomness' and 'Generosity' in my research, was initiated by my personal belief about the importance of education and from my interest in architecture; my passion for other cultures and environments; and brought about by my career change – from the arts back to architecture.

Antonio trained as an architect and has worked in architectural practices in London and Ahmedabad); and worldwide, in the art industry. He views the world from a broad perspective, exploring new geographical and cultural territories, keeping the essential human qualities in mind, looking at the common ground whilst celebrating diversity. anc174@my.londonmet.ac.uk, amcapelao@gmail.com, M: 07721 4000 48

Will the machines be generous?

Dan Cash, Max Fordham LLP

This paper discusses the opportunities for automation and robotics to support local communities.

We are facing a societal shift towards significantly increased digitisation across industries. Robotics and the automation of tasks represent the next wave of this shift. Many critics have voiced concern over the impact this could have on jobs. This is understandable, where technology is applied purely to gain efficiency and lower costs.

An alternate view is that rather than resist change, society should embrace the opportunities offered by technology, and decide how it best be used. Robotics and automated tools have potential to support and enable people to fabricate complex products in numbers that previously was uneconomic. In this way they bridge skills gaps and allow designers to reach more people through open source libraries.

Worldwide there's a growing movement of the 'maker' and local manufacturer's developing high-quality products for a local audience, as an antidote to mass consumerism. However, UK government is being encouraged to address the housing crisis through the use of prefabrication - seeking to replicate other types of factory-based manufacturing. Centralised factories for offsite construction have high start-up costs, thus limiting the number of companies offering products. This is likely to affect cost to clients, and slow research and development. Adopting this approach will see the robots limited to a factory to the benefit of the companies who employ them.

Using a local approach to automation, as opposed to remote off-site facilities, could give people greater ability to deliver projects with less traditional training, and dependence on physical strength. Communities could address housing shortages themselves.

Using automation in this way would be generous; taking advantage of the strength and precision offered by robotics to support communities in developing a rich built environment.

Dan Cash is a building services engineer who has worked for a range of practices over the last 10 years. His experience covers a range of multidisciplinary projects and he has developed an interest in how we build, the interfaces between components in design and how advanced techniques and automation might change the way we realise and experience spaces. Dan is interested in the wider social and human implications of the application of data, AI and use of co-botics in buildings and construction.

House as emotion machine

Giorgia Cesaro, PhD student, Università Iuav di Venezia

After World War II, architects felt the need to imagine an adequate response to demographic increase that described the unplanned urban growth of Japanese cities, left in the private hands of large industrial companies.

A new idea of city use was advanced by the group of architects belonging to the Metabolist movement, who began to propose constant-growth infrastructures hosting houses in the form of capsules. Against this apocalyptic technocratic ideology advancing a brutal living state of reclusion, in 1962 the architect Kazuo Shinohara published his ideological manifesto House is Art. In this essay Shinohara encouraged a return to the theme of housing as a design opportunity for a critical relationship between mental, social and physical space.

The massive urbanization of the population led the industry to develop a market of prefabricated houses marked by the same spirit of the world that generated the machine. As a promoter of those themes, which consider residential projects as experimental fields, Shinohara confronted socio-cultural contradictions and existential questions with an individual and human perspective. With his house designs Shinohara proposed to reconcile the rationality of modern normative technique with the irrationality of the symbolic structure of traditional Japanese houses.

Considering houses as microcosms, Shinohara planned for his small and low-cost houses a common space as large as possible, and doing so he managed to overturn the modernist idea of an existenz-minimum in the manifestation of a maximum. Through space, Shinohara came to «reform» the archetype of Japanese dwelling recalling the most resilient character of Japanese art: describe the always-changing inner most emotions of men.

An Architect who graduated at the USI- Mendrisio Academy of Architecture, Giorgia Cesaro is a PhD student in Architectural Composition at the Iuav School of Doctorate Studies. At the Università Iuav di Venezia she is also a teaching assistant in the courses of Laboratory and Theory of Architectural Design held by Prof. Cacciatore. giorgia.cesaro@hotmail.it

Immanent Gifts

Lily Chi, Cornell University

Rome's Palazzo Farnese is commonly depicted from an elevated, distant vantage point, emphasizing its identity as a visual and urban figure. Rarely noted are the benches built into the base of the facade. Embedded in the base's detailing, they only appear at a proximity of a few meters, when the facade as a whole is no longer visible.

Thus, while few can enter the grand Farnese palace, anyone can sit on it. A rich historical custom hiding in plain sight, wall sitting turns buildings into backgrounds and the spaces in front of them into urban living rooms. In the Italian examples studied by Yvonne Elet, facade seating served as grandstands for formal public events but also for informal social encounter. Patrician gifts, facade benches came with Maussian sociopolitical expectations, even as they served an 'excess' of unintended users and uses

The facade/bench is but one example of practices of thinking/building wherein architectural surfaces play host to multiple, sometimes divergent scalar, spatial and situational configurations. Contemporary vernaculars are rich with such ensembles: the blind-arched brick utility building that sometimes bristles with merchandise as a niche-thin, mini-mall; the one-room storefront that is soup shop at dawn and hair salon by midday; the interlapped entrepreneurial architectures of Tokyo... Different from the façade/bench, these architectural affordances are found, not gifted. Or rather, they approach the limit condition of gifting debated by Jacques Derrida, Jean-Luc Marion and others: a gift without identifiable donor or recipient, an unconditional given beyond the logic of economic exchange.

This paper explores on the conditions for architectural gifting in the above sense. In analyzing a peculiar trait shared by the facade/bench and the popular urban constructs noted above—their ontological malleability as both/and entities—the paper observes therein an idea of artefact and immanent surface and reflects on its potential for design in the contemporary city.

Lily Chi is associate professor of architectural design, theory and history at Cornell University. Interested in the ways in which architecture constructs temporality and polity, her writings have explored filmic and literary spaces, formulations of architectural 'use,' war and tourism in representations of modern Saigon, and informality in contemporary urbanism.

A Place for Participation on the Old Kent Road

Dr. Jane Clossick, Cass Cities, The Sir John Cass School of Art, Architecture and Design, London Metropolitan University

Urban depth is structured predictably, with the most common-to-all parts in the most accessible locations, so in order to ensure full participation in regeneration in Southwark, the council needs to locate places for political participation (a participation-shop is proposed) in the most public parts of urban depth: the high street.

The Old Kent Road (OKR) Opportunity Area (OA) in Southwark is one of “London’s major source of brownfield land” (London.gov.uk 2018), but is also home to several hundred now-threatened businesses. Much of the OA is protected as Strategic Industrial Land (SIL) but the Southwark Draft Plan de-designates the SIL, increasing the land value by a factor of roughly three. The consequence is rapid displacement of marginal businesses and the local economy. There is a socioeconomic divide between the businesses which lose out and those which survive (business gentrification) and a sectarian attitude from the council privileging some businesses above others. There are ethical issues at stake here and it is through effective participation that all voices will be heard: including the powerless.

But business owners don’t have time to participate, they feel powerless because planning knowledge is lengthy, confusing and difficult to access. Participation in council meetings is difficult in terms of both physical access and time availability. The solution, based on understanding of typical structuring of urban depth in space and time, is to locate a place to participate in a shop on the high street (like a previous Haringey example, Tottenham Living Archive). Accessibility to participation depends on location in block depth, in more public locations (e.g. high street frontage) more people will have access.

Offering the generosity of providing physical space, appropriately located in depth structure and in time (i.e. generous opening times) for fully informed participation in consultation is something that few have the resources to achieve: developers (although it would impact viability); local authorities; central government. It is a privilege to offer this generosity. I think it is an ethically sound move to offer it and those with the privilege to achieve it, have a responsibility to do so.

Jane Clossick is Lecturer in Urban Design, course leader MA Architecture and Urbanism and co-leader of the Cass Cities group of activists/teachers/researchers at London Met. She trained as an architect in London and Manchester, and completed a study of city depth in Tottenham High Road in 2017. Her research concerns ethical implications of provision of industrial accommodation in London.

Generosity and care in architecture

Shelly Cohen, Tel Aviv University

Are the qualities of good architecture dependent on the goodwill and generosity of the architects or the authorities, or are they the users’ given right? Turning our attention to generosity in spatial planning may come at the expense of the demand for a fair distribution of spatial resources between human beings.

On the other hand, the architects’ action and agency are required in order to help change the state of affairs in which groups are neglected or excluded by the state and do not receive fair planning. Contrary to the terms “generosity” and “charity”, which at least historically are attributed to the privileged, the noble man, the term “care”, which is derived from the therapy professions, constitutes a burden and commitment for architects as professionals. A feeling of empathy for the other is at the basis of care and generosity, but an implementation of the philosopher Joan Tronto’s (1993) Concept of Care places architects and users in a network of dependence relations, with some users weaker and more vulnerable than others.

The presentation proposes to examine architectural projects from the past decade in Israel-Palestine. In cooperation with international and civilian social organizations, architects have initiated and participated in projects in response to a shortage of community services for disadvantaged groups: The Levinsky Garden Library project, which was built for refugees and foreign workers in Tel-Aviv, and the Wadi Abu Hindi school, which was renovated for Bedouin communities in Area C, east of Jerusalem, the West Bank. The perspective of the Ethics of Care implies a proposition to expand architects’ role, through their professional tools. In the researched projects, the architects’ care was manifested not only in the projects’ initiative but also in the architectural design which refers to the perspective, needs and abilities of users from marginal groups.

Shelly Cohen is a curator, researcher and writer. The series of exhibitions entitled ‘Local’, which she curates at the Architect’s House Gallery, examines political aspects of Israeli space. Cohen’s PhD Thesis from Tel Aviv University addresses the relations between the ethical, social and aesthetic aspects of architecture in Israel.

'Planting Trees'

Michael Corr WSA

In the book *L'homme qui plantait des arbres* (The man who planted trees) by author Jean Giono, published in 1953, a shepherd single handedly replants a desolate valley in the foothills of the Alps. A saying, which has disputed origins, says that 'a society grows great when old men plant trees in whose shade they know they shall never sit'.

This paper will begin with a clip from the film of *The Man Who Planted Trees*. It will discuss this act as an act of generosity. It will describe the strategy that the shepherd adopts, his understanding of the landscape, selection, economy and perseverance. At the end of the story, the valley is rich with life and is peacefully settled, the authorities mistakenly believing that the growth of the forest is a natural phenomenon and give it protection. The paper will discuss how work in the public realm can, and often needs to be, planted covertly, in order to provide generosity.

The opening lines of the programme for the British Pavilion 2018, by Caruso St John and Marcus Taylor, entitled *Island*, quoted the architect Alejandro de la Sota, who said that architects should 'make as much nothing as possible'. Through my practice work, I recognise, that making as much nothing as possible, is one of the most difficult things that an architect can do. The toil that is required to make spaces that are not predetermined and create possibility. That in making as much nothing as possible, the architect can create spaces that have generosity.

Michael Corr is an architect and a lecturer with the Welsh School of Architecture. He has over 10 years experience working in public architecture, buildings and landscapes, working as a client and a consultant. Previously, he was the creative director of the built environment centre for Northern Ireland PLACE, design advisor to the Mayor of London, as part of the team Design for London, co-founder of the architecture practice Pie and is currently undertaking a PhD in architecture and urban planning with the Estonia Academy of Arts in Tallinn. He has lectured in architecture across the UK, Europe, Australia and India
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Generosity through Co-design: creating a collaborative process with the Sisseton-Wahpeton Oyate

Phoebe Crisman, University of Virginia / Crisman+Petrus Architects

While inherently generous as an idea, the practice of architecture and the buildings produced are often far from that ideal. In the case of co-design and other forms of collaborative practice, however, generosity is a foundational concept. University architecture programs are perfectly positioned to share the benefits of architectural knowledge and skills with communities that lack adequate resources and access to design.

Engaged design research and live projects become reciprocal acts of sharing and generosity for all participants. This paper examines the benefits and challenges of a co-design process developed by a transdisciplinary team of architecture and anthropology faculty and students at the University of Virginia (UVA). They collaborated with citizens of the Sisseton-Wahpeton Oyate (SWO), a Native American Dakotah tribe, to co-design a culturally-inspired and sustainable Arts Centre on their Lake Traverse Reservation in South Dakota. The effort began by elaborating key aspects of Dakotah history, social and spiritual life, and culture to shape a participatory process for sharing ideas, developing designs, and communicating across cultural and social difference. The Native American community investigated and reflected on their culture and place in new ways, while the University community explored new roles and alternatives to the normative design process. During a public co-design workshop on the SWO reservation, they produced a culturally-connected, off-the-grid architectural design that is helping the tribe raise funds for building construction. Beyond imagining the Arts Centre building, this participatory design research project sought to contribute to the economic development, cultural flourishing, and political sovereignty of the Sisseton-Wahpeton Oyate. The generosity embodied within this co-design project was not structured as a gift between benefactor and recipient, but rather as a process of exchange and mutual expansiveness between two diverse communities that each shared their knowledge about culture, geography, architecture, and ways of being in the world.

Phoebe Crisman is Associate Professor of Architecture and Director of the interdisciplinary Global Studies – Environments + Sustainability program at the University of Virginia. In her teaching, research, and practice with Crisman+Petrus Architects, she develops theories and designs strategies to create more resilient and just communities through sustainable architecture, environmental restoration and socio-economic revitalization.
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Crossing Cultures

Sandra Denicke-Polcher & Jane McAllister
The Cass, London Metropolitan University

The paper describes a community-led architecture project, which brings the depopulated Italian mountain village Belmonte Calabro in close proximity with a need to integrate refugees arriving on Calabria's coast. For all the participants involved this is an act of generosity, suggesting mixing of cultures as a tool for regeneration.

The region of Calabria is currently a frontier:

- for migrants and refugees from Africa attempting to gain access to Europe,
- for Italians attempting to sustain their towns against the magnetic influence of the cities,
- for students and graduates of architecture, exploring their relationship with society and seeking to transform the profession by redefining their role as facilitator and mediator.

The fortunate coincidence of these coming together creates an on-going engagement with a growing number of stakeholders and enables inter-disciplinary cultural integration. The paper will critique this collaboration as an innovative contribution to the ontology of architectural practice.

The project negotiates between academia, practice and society. It was developed after a student-led summer workshop, which reached out of the academic studio and continues as ongoing community live project with students from the London-based atelier. Steered through consultations and considering all contributors - the inhabitants, refugees, local and regional governments etc - equally important for the outcome and success, these all become co-researchers, co-creators, and co-learners.

The development of the project within the university context permits a generous approach, as it is supported by academics who happen to be professionals as well. This collaborative architecture practice offers students the experience of working on real issues for real clients, whilst enabling an experimental and inquisitive approach to architecture. Projects developed are inventive and range from real events and small constructions to urban strategies that strengthen Belmonte's identity. Hospitality - being a Calabrian virtue - offers the ground for these proposals to be presented as "gifts".

Sandra Denicke-Polcher is deputy head of Architecture and has been teaching a Live Projects studio since 2000. She explores the relationships between education and practice, encouraging students' learning from the involvement with stakeholders and communities, and tutors becoming a co-constructor of knowledge. In 2017, Sandra was awarded the University Teaching Fellowship. s.denicke@londonmet.ac.uk Jane McAllister heads the undergraduate architecture programme and practices on live community projects. Her design based Ph.D. researches suburban identity, memory and myth and its manifestation as ornamentation in buildings. She co-runs a design atelier which explores 'crossing cultures', looking at issues around migration impacting on settlement and identity. j.mcallsiter@londonmet.ac.uk

Conditional Generosity

Charles Drozynski, Welsh School of Architecture, Cardiff University

In a situation where the stakes on offer are high it is rarely the case that the act of giving will prove to be purely selfless. The act of donation is tainted with an assumption that the recipient will utilise the gift in a way that would be approved by the donor.

This paper presents a situation where a relatively new type of engagement with the civic was generously granted permission by the civic authorities to erect a park for unveiling and developing its qualities by participating with public life at the cost of normalizing. The type of novel engagement with the civic presented herein is parkour or free-running; a form of art that is based on the notion of transgressing defined boundaries offering a new perspective on acting-out citizenry and defining public space.

Most recently the free-runners' community was granted permission to erect a parkour-facility in Gerlev in Slagelse Denmark. This paper analyses how this articulation of generosity can be seen as an attempt to attune parkour into a more acceptable form that can participate in the public without challenging the normativity of the civic. This paper compares the development of a stunt in an unorchestrated setting, and the architectural elements that compose the obstacles in the park. By doing so I will present the developing architectural language which was deployed on site as one which is not enough to convey the qualities of parkour, and one which asks the free-runners to conform to the designers' and/or authorities' intent.

This paper is based on the work of Gilles Deleuze and Félix Guattari and their elaboration of 'desire' from 'Anti-Oedipus: Capitalism and Schizophrenia' published in 1972 and 'morality' discussed in 'A Thousand Plateaus: Capitalism and Schizophrenia' first published in 1980.

Charles is a Dr of architecture and works in GauntFrancis Architects. He is additionally teaching history and theory as well as design in the Kent School of Architecture and the Welsh School of Architecture.

His previous work includes a research-post where he investigated the public perception and architectural integration of technologies with potential capacity to reduce energy consumption.

His most recent publication is Counter-Conduct: The Architecture of Fools in the City of Nowa Huta. published in Global Society.

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When Cities are Ungenerous, Should Architects Become Politicians?

Ron Dulaney Jr., West Virginia University

The architectural critic James Russell has claimed that “architects collectively claim a special cultural status as politically disinterested professionals who create public art that inspires, symbolizes cultural values, and creates more livable places.”

While Russell’s statement was made in the context of assessing the moral responsibilities of a ‘Starchitect’ working within a context that allows the “abuse of the powerless by the powerful,” his statement was one of generalization. Architects are professionally apolitical – content to work toward improving the human condition within existing political contexts.

How could or should an architect respond when confronted with an urban environment that is ungenerous – e.g. it does not provide a thorough network of sidewalks, any public benches, sufficient decent affordable housing options, etc.? All buildings and public spaces are subject to the political will of their owners and/or government as expressed through legislative regulation – i.e. policy making. When the political will is not generous toward creating a physical environment wherein the human condition may thrive, can architects, who collectively claim to have a special understanding of and ambition to positively affect the human condition, maintain political disinterest? This paper argues that architecture as a profession may not and should not.

This paper presentation is a first person narrative based on self-experimentation. Inhabiting in many ways what is an ungenerous small city in the United States, the author (an architect) ran for and was elected to a local public office. Based on six months in the office, the author shares observations about the opportunities, risks and implications associated with architects becoming politically active in order to affect policies that support more generous urban environments. Observations are informed by literature review.

Ron Dulaney Jr. is a licensed architect and Associate Professor in the School of Design and Community Development at West Virginia University, U.S.A. In April 2017 he was elected to the Morgantown, WV City Council. His research interests include affordable housing, architectural representation, and modern architectural and art history.
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The Generosity of Telling and the Generosity of Listening; Reflecting on Oral History Recordings with Prominent Women Architects.

Hannah Durham, Architect at Cullinan Studio and Associate Lecturer at Oxford Brookes University

This paper will examine the benefits of oral historiography to construct the (hi)stories of women architects

The emergence of women architects in Britain began in the 1880s, but it was not until 1917 that the first women were admitted to schools of architecture, such as The Architectural Association (AA). Though included as students, androcentrism maintained a tenacious grip on how the history of architecture was recorded, mainly by white male critics. It is widely acknowledged now that women architect’s presence in the past has been hidden from history.

The appeal of oral history is easy to understand - women doing oral histories with other women in order to recover their stories. This enables the retrieval of the untold, that which cannot be expressed or captured by other historical recording conventions. Yet the crux of this methodology is generosity. The generosity of the teller to tell a full rich account of their life story and the generosity of the listener to keenly listen.

The paper utilises the thirteen oral history recordings the author has conducted with prominent women alumni of the Architectural Association (AA) for the AA Archive.

Hannah Durham is an Architect at Cullinan Studio and an Associate Lecturer at Oxford Brookes University, where she is a Part II design studio tutor and a Part I dissertation supervisor. She was the lead oral history interviewer for life story recordings with prominent women alumni of the AA School as part of the celebration of one hundred years of women studying at the school.
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The Lost Soundscape of Robin Hood Gardens (1972-2018), Poplar, London.

Hannah Durham, Architect at Cullinan Studio and Associate Lecturer at Oxford Brookes University

Despite years of campaigning from architects and heritage bodies, the demolition of Alison and Peter Smithson's visionary Robin Hood Gardens (1972) began in the summer of 2017. Completed in 1972, the scheme included two concrete slab blocks angled around a garden with a grassy mound in the centre.

Containing 214 flats the scheme provided 'streets in the sky' with rows of elevated walkways that aimed to recreate the atmosphere of terraced houses above street level. Before its demolition, in the spring of 2017 I conducted a binaural recording of the scheme and in doing so collected the wonderfully rich sounds and noises of a lively community.

You hear children playing and laughing in the park space, running up the landscaped mound... parents in their kitchens preparing lunch with the clattering of pots and pans... residents coming and going collecting their groceries... airplanes fly over-head loudly and frequently delivering holidaymakers to UK soil at the nearby London City airport... the rumble of cars on the A1261 and A13 making their way past the site... birds chirping in the trees

Hannah Durham is an Architect at Cullinan Studio and an Associate Lecturer at Oxford Brookes University, where she is a Part II design studio tutor and a Part I dissertation supervisor. She has a binaural microphone which she uses to collect the sounds of London.

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Creative Placemaking, Change + the Necessity of Generosity

Ronit Eisenbach, University of Maryland/Associate Professor , Elena Lombardo, IULM Libera Università di Lingue e Comunicazione di Milano

This presentation explores the role of temporary art and socially engaged art practices in culture-based local development strategies for communities facing change.

Outside the traditional planning and design processes, these strategies and projects can foster local development and community vision. Through an analysis of the role that ephemeral art can play in sustainable local development strategies, and case study examples, this presentation identifies the positive impacts of socially engaged art practices in urban space and identifies some of its challenges.

Site-specific, ephemeral public art and design created from the knowledge and experience of all stakeholders can catalyse a community facing change by sparking imagination and stimulating public discourse. Temporary works share the condition of change, and where permanent projects might falter, their "in-between-ness" can assist in peeling away illusions of permanence and process to reveal points of friction and possibility in which the built environment, and the nature of the community that inhabits it, can be reimaged. Either by facing change or driving it, the selected international case studies narrate stories of regeneration and mediation; they strive for positive change and sustainable development through creativity and participation.

The success of these strategies lies in the generosity and openness of all the participants—sharing their time, knowledge, space, and imaginations. Participatory storytelling, site-based performances, architectural transformations, pop-up public spaces and events capture and reveal a community's voices and test ideas for permanent public space.

Aiming to better understand the potential of the arts at critical moments of change in urban space, this presentation reflects on the role of civic action as an engine of social innovation and local resilience. Within this "Architecture of Process" human and social capital become the raw material through which shared narratives become ephemeral yet lasting actions that fostering dialogue, co-creation and empowerment, paving the way to a better future.

University of Maryland Professor of Architecture, Ronit Eisenbach's, scholarship and collaborative practice engages sites-in-flux through the creation and study of ephemeral site-specific public installations and performances. Co-author of Installations by Architects and Ruth Adler Schnee: A Passion for Color, she has lectured and exhibited widely. rze@umd.edu Elena Lombardo, PhD in Economics, Management and Communication for Creativity (IULM University of Milan), is an independent researcher based in Athens, Greece. Expanding the epicentre of her PhD thesis on Culture-led social innovation in Italy, she currently works across disciplines on the impacts of art and culture as engines of local resilience, sustainable development and creative changemaking throughout the EU-Mediterranean countries. Her most recent publication is "Art-Based Local Development: Strategies, Opportunities and Challenges". Email: elena.lombardo1@gmail.com

Hot/Cold: Serious Play

Ronit Eisenbach, University of Maryland / Associate Professor

Exterior: <https://vimeo.com/213172901>

Interior: <https://vimeo.com/209368319>

HOT/COLD was commissioned by Beit HaGefen Jewish Arab Cultural Centre, for the 2016 Holiday of Holidays Festival in Haifa, Israel celebrating the coexistence of all three religions, organized around the theme of “play.” The film captures its aspirations to nourish innovative, civic-minded, and community-oriented practices in the context of the daily civic challenges and opportunities in a contested urban space, specifically, the complex drama of an Israeli-Palestinian residential neighbourhood.

HOT/COLD simultaneously linked two communities and two spatial and temporal scales—the intimate, interior scale of a table, a place for shared interactions and the public, exterior scale of the city—highlighting their interdependence. At the individual level, the hand’s ability to touch, mark, make, and destroy figured strongly. At the city scale, the ephemeral intervention of the shared table transformed the public realm with temporary habitation and it disrupted expectations—art you could touch, a table entering the street, residents invited to play with one another.

Inside the gallery, the table was more refined, yet it commanded the room; it was an intimate object referencing shared meals and inviting engagement. Breaking with gallery convention, visitors were encouraged to touch the textured surface. As curious hands touched the table, black heat-sensitive ink cleared to reveal previously hidden, open-ended Hebrew and Arabic phrases, sparking curiosity and conversation. As one hand left the surface and another touched it, letters appeared and disappeared.

As the work extended beyond the gallery into the temporarily closed street, HOT/COLD’s 140-foot long surface took advantage of the transformation of vehicular space into pedestrian space. By reaching from the gallery into the neighbourhood, the table’s twists and drops further disrupted the idea of a table as a singular space. It transformed, creating many tables, large and small, and many spaces for interaction. It folded over surfaces and reached across Zionut Street toward the neighbourhood’s library, community centre, and theatre, connecting across differences to places of human interaction and cultural connection.

University of Maryland Associate Professor of Architecture and Kibel Gallery Curator, Ronit Eisenbach is an artist, architect and author. Her scholarship and collaborative practice engages communities and sites-in-flux through the creation and study of ephemeral site-specific public installations and performances. Co-author of *Installations by Architects: Experiments in Building and Design* and *Ruth Adler Schnee: A Passion for Color*, she has lectured and exhibited widely. rze@umd.edu

Beit-Hagefen Jewish-Arab Cultural Centre works in a variety of fields to creatively bring together the various religions, cultures and nationalities living in Israel. Their work in the arts, theatre, dance, and social programs encourages the unmediated encounter and dialogue to emphasize the multiplicity of stories in Israeli society, and the right of these stories to live in dignity side by side.

WaterLines: RiverBank

Ronit Eisenbach, University of Maryland/Associate Professor

<https://vimeo.com/199900044>

Led by an architect, WaterLines: RiverBank was born of a year-long process of collaboration and exploration between a visiting creative team and a wide variety of community members who became co-creators, gathering materials and shaping a meaningful public event.

The film shows the final multimedia environment of light, sound, science, dance and video that transformed an empty building into an ethereal watery landscape, and surfaced stories of what Chestertown, Maryland residents value most about the Chester River and their historic town. As residents traced the path from bank to river they were reminded of their shared responsibility for the natural, cultural and manmade environmental challenges they face in the place they love.

Individuals from parallel communities joined the creative team; narratives of African-American elders, local youth, college students and faculty, and town leaders were collected and woven together with local imagery and sounds. By bringing different communities together through a creative process, new relationships were formed and critical issues were articulated in new ways, allowing participants and the work to reflect upon Chestertown’s unique challenges and beauty. Shared community stories and local knowledge, recordings of people and nature, Moving Field Guide workshops, and mud and water samples revealing the presence of minute life were joined to make human and environmental interconnections visible and visceral.

Until this event, many elementary school students had never been to the river, despite living a few blocks away and their involvement “brought a deeper understanding of the importance of the river to our students/community of Chestertown.” Engaging community groups in a creative process provided a new pathway for addressing the town’s challenges, and work across different communities deepened awareness of other’s knowledge and viewpoints. The final installation demonstrated a significant impact; “it brought people together who, although they live and work in very close proximity, rarely share cultural events...like many places with a history of segregation, most of the town’s events are divided, but this one decidedly was not.”

University of Maryland Associate Professor of Architecture and Kibel Gallery Curator, Ronit Eisenbach is an artist, architect and author. Her scholarship and collaborative practice engages communities and sites-in-flux through the creation and study of ephemeral site-specific public installations and performances. Co-author of *Installations by Architects* and *Ruth Adler Schnee: A Passion for Color*, she has lectured and exhibited widely. rze@umd.edu SandBox is Washington College’s program for creativity and the environment that draws students and faculty from the Departments of Art, Art History, Music, Drama, Literature, the Humanities and the Natural Sciences and fosters collaboration between the arts and sciences to promote dialog about the environment.

The Generous Beauty of the Architecture of Mies van der Rohe

Luciana Fornari Colombo, Federal University of Rio Grande do Sul, Brazil

The renowned architect Ludwig Mies van der Rohe (1886–1969) continuously stressed the need to develop technical, utilitarian buildings into beautiful, artistic ones in order to satisfy modern demands in a more comprehensive and generous way.

For Mies, architectural beauty was neither dependent of material wealth, nor limited to technical perfection, nor based on self-expression and spectacular visual effects. Instead, beauty relied on a simple, natural and authentic approach to construction that highlighted inhabitants, nature, furniture, building components and materials, as well as underlying relationships, ideas, essences and significance. The present paper attempts to further clarify Mies's conception of beauty and how it helped him establish a sense of generosity in his works. Through the analysis of Mies's library, discourse, and projects, this paper shows that the writings of Romano Guardini (1885-1968) and of Medieval philosophers especially reinforced Mies's adherence to the centuries-old saying 'beauty is the radiance of truth'. According to Mies, the disclosure of beauty depended on the attainment of a 'truth relation', that is, a mutually fruitful relation between the products of the mind and the broader objective reality. In architecture, this 'truth relation' relied on a clear manifestation of 'construction' — the logical use of building materials and components — as well as of 'structure' —the philosophical idea that ordered the building parts and gave rise to a meaningful whole. While trying to achieve constructional and structural clarity, Mies prioritized the symbolic expression of essences over the literal expression of how the building was constructed. Considering this priority, this paper identifies consistencies between the philosophy and the architecture of Mies van der Rohe that can enhance the appreciation of the beauty that he strove to achieve in his works in order to satisfy not only the senses and practical demands, but also the mind and spiritual longings.

Dr Luciana Fornari Colombo is a faculty member of the Department of Architecture at the Federal University of Rio Grande do Sul, Brazil. In 2012, she completed her doctoral thesis at the University of Melbourne, Australia, with scholarship support from this University and from the Norman McGeorge Bequest.

Just Architecture: Making, Participation and Empowerment.

Ambrose Gillick PhD, Glasgow School of Art
Lee Ivett, Glasgow School of Art

In the fifty years since the Skeffington Committee was formed to investigate how planning might respond to the broad trend towards community engagement in civic life, participation in the built environment has been stripped of its radicalism and left as little more than a tool for the manipulation of affected communities, serving to soften the blow of mediocre architecture by implicating laypeople in its development.

In contrast to earlier examples of participatory practice and theory, much contemporary praxis locates the value of participants in their ability to reflect upon lost glories and future dreams. Little engagement with the present beyond its relationship to this binary is undertaken, thereby situating the participant's experience within a framework of values which explicitly excludes their everyday experiences. At best, then, the participatory process is reduced to a game which serves little purpose beyond the harvesting of 'local flavour' for the benefit of institutional actors imposing pre-defined agendas. At worst, participation acts as another tool in an already exploitative toolkit designed to distance participants from the value of their own knowledge and day-to-day experience. In any case, participation has largely lost sight of its original intention of giving the city back to the people.

Situated within broader sociological discussions on agency and constructivism in the urban environment, in this paper we discuss how participatory practice can regain its transformative, radical and justice-orientated agenda through collaborative and disruptive acts of making. We discuss how acts of architectural making can locate both the community and institutional actors in 'the present' through their inherently discursive, negotiated, situated and bodily nature. Making as participatory technique, we suggest, reveals and embraces community and individual values, knowledges and transformation. As such, it operates as both a mechanism for empowerment and also an informative analytical and design tool towards better architectural environments.

Lee Ivett and Ambrose Gillick run Baxendale, a research-led architecture and art practice in Govan, Glasgow, which focuses on grassroots social, economic and building development projects with marginal communities. They lecture at the Glasgow School of Art.

A view from Africa

Kate Goodwin, Royal Academy of Arts, London

We are in a time when world order is unstable, disenchantment and anger permeates many parts of society, the gap between rich and poor widens, and polarities increase and act to divide countries and communities.

It could be argued that the promotion of generosity can provide an antidote or a way to engage with the issues to more positive outcomes. How might a spirit of generosity be imbedded in architecture, especially if architecture is seen as giving form to the human condition and the aspirations of society? Two interconnecting strands may prove helpful – generosity integral to the process or act of building and generosity within the building as lived and experienced. Both involve an architecture that enters into dialogue with people and with the social, political and economic conditions in which it exists.

What constitutes and creates a generous dialogue alters in different circumstances. As part of a British Council initiative called 'Art Connects Us' I am embarking on a research fellowship to South Africa, Mozambique and Botswana in March to meet young architects and creatives to explore what generosity in architecture means to them. I intend to question the relationship between benefactor and recipient, of the role of the architect and explore how individually and collectively, architecture is experienced, inhabited and appropriated. By looking at generosity in conditions and contexts that are very different to those developed in a Western and Anglo-culture I hope to challenge and disrupt some of my own preconceived ideas of what it means to be generous. The research will be conducted together with local architects and artists (including dancers and musicians) to help open the conversation and embody a spirit of generosity in what is produced to express these findings, and it is this that I would like to share at the conference.

Kate Goodwin is Head of Architecture and Drue Heinz Curator at the Royal Academy. She curated the exhibitions Sensing Spaces: Architecture Reimagined, (2014), Inside Heatherwick Studio (2015-16) and the upcoming Renzo Piano (2018). She was awarded a RIBA Honorary Fellowship in 2016 in recognition of her contribution to the profession.

Creation of a Public Space: An Expression of Generosity and a Catalyst for Change in the Built Environment

Dr. Saima Gulzar, Associate Professor, Department of Architecture, University of Management and Technology, Lahore-Pakistan

The rapid growth of the cities changed the built environment of the Metropolitan cities especially in our part of the world.

This is also reflected in the deteriorated urban environment in the form of fragmented built spaces, isolated structures and conflicted open spaces. In the present scenario, there is a need to authenticate the environments through urban existence philosophy by creating generous spaces that acts as a network for exchange between the environment, culture and the built forms. This research is focused on the analytical study of generosity in architecture from historic to modern times. The interpretation of this concept is analysed through a project of Greater Iqbal Park, Lahore in the form of a large public space available to all people. This particular project changed the built environment of the area based on the principles of urban generosity including the pleasure-seeking, physically connecting, uniquely capable of forming relationships, vehicle for opening dialogues, vision and reality.

Architect Dr. Saima Gulzar joined University of Management and Technology, Lahore as an Associate Professor in the Department of Architecture in the School of Architecture and Planning. She is a POSTDOC in Architectural Conservation-a multidisciplinary venture of the World's ranked university ETH-Zurich (Q.S World Rankings No.7). Her particular specialization is in Scientific Conservation of Built Heritage. Her authored several papers regarding the heritage conservation scenarios in Pakistan were published in Impact factor journals.
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Portico

Sophie Hamer, Portico.space

In early 2016, as a 25 year old architectural graduate going on something of a whim, I launched Portico.space, a website for aspiring architects. At the time I wasn't quite sure what shape this 'space', as I called it, would take, but I knew I had enough to give to bring it into being.

The internet is, in many ways, built on a spirit of generosity, and also enables generous spirit to be engaged and developed. In this paper I wish to reflect on the ways in which Portico.space has brought a latent generosity to the surface: through both my own growth of this platform, and the engagement of students and the wider architectural community with it. Portico expands 'architecture' beyond the walls of university, beyond the conditions of national practice, and beyond the individual, creating an expansive but also highly personal space for aspiring architects to situate themselves.

Positing that Portico.space if a 'space of generosity' akin to Arendt's "spaces of appearance" I am able to ask: how does generosity configure our relationship to practice and to our professional identities? What might understanding 'the generous architect' as a constructed spatio-temporal identity reveal or compel? And, can we harness the collective generosity of engagement with Portico as a potentially transformative and expanding agent for practice?

Sophie Hamer is an Architect at Fearon Hay Architects in Auckland, New Zealand. She is also a writer, architectural researcher and teacher, and founder of the website Portico.space for aspiring architects. Her work explores interdisciplinary intersections between architecture, art, literature, and psychoanalysis. sophie@portico.space

Architect Goes Beyond: Residential Projects as a Case

Ahlam Harahsheh, Sheffield School of Architecture/ Postgraduate Researcher

Architecture as a profession has become more interdisciplinary as new bodies of knowledge are applied and new technologies are introduced in practice. This has resulted in a change in the traditional role of the architect and a radical change in the way architects deal with clients in order to maintain their position. The diversification of the construction industry into different specialisms and the overlapping of professional interests that has resulted has also led to the development of new definitions for the role of the architect.

This paper give insight to the early findings of empirical field work investigating understanding of the architect's value and professional role in Jordan. Through the first stage of the study, it was found that the architects' expected role within society extends beyond the physical environment or a purely technical role; they are also expected to address larger social issues and crises (e.g. energy consumption in the housing sector, the impact of refugees on the housing sector, poor design and finishing quality in some housing projects). It was found that architects now provide far more than the general definition of their job describes, especially in residential projects, as they not only provide creative design solutions, but also work to educate their clients architecturally, improving understanding of functional requirements, building standards, and promoting the use of sustainable design principles. In many cases they also offer free supervision of construction to ensure the quality of the work.

This paper is part of an ongoing PhD research project entitled: 'Complexities of Communication and Practice in Architect-Client Interactions' that aims to investigate early design stage communication between architects and clients in residential projects in Jordan. The role of architects in addressing wide-scale problems in the built environment is still not fully recognised in the Jordanian context. By studying architect - client communication in the early design stages, this research proposes improvements that demonstrate the additional value that architects can bring to the construction industry, particularly in housing, through improved design solutions.

Ahlam Harahsheh is a postgraduate researcher at Sheffield School of Architecture. She obtained her MSc in Architecture from the Department of Architecture, University of Jordan in 2010. She worked as a lecturer at the University of Jordan (2013-2016) where she has been awarded a scholarship to continue her studies in the UK. Before joining academia, she worked as a design coordinator and architect in different projects in Jordan and Middle East. Her research interests cover areas of Design Communication, Housing Studies and Architectural Practice. asharahsheh1@sheffield.ac.uk

A creative, self-built approach to surplus land

William Hodgson, Bartlett School of Architecture, UCL

London is experiencing a serious housing crisis with excessive demand for homes and prices rising at around 10% per annum. Yet many Inner London housing estates, owned by local authorities, often contain under-used parcels of land: air-rights above single-storey garages, left-over corners of undefined public space, or buildings whose function has long since ceased or are under used such as first-floor playgrounds above former car parks.

My research aims to establish the potential for these small unused sites on public housing estates to become locations for community self-build housing projects. The objective is to build such a project and test its viability in practice. To arrive at that point, new techniques will be needed to explore sites in my selected case-study area, Hoxton, in order that the data found can be recorded digitally in a coherent manner which is scalable and parametric.

The sites are almost exclusively in the ownership of the London Borough of Hackney. The project seeks to pioneer a new self-built approach on congested urban sites where the local authority facilitates the self-builder in developing a home. They would potentially providing a structural frame with connected services to those in housing need with the desire to self-build. To succeed the project will be highly participatory, linked to local community aspirations and those of the builders. The council is likely to retain ownership of the sites but allow the occupier the freedom to build at their own pace and with some control over design. To date sites have been identified, meetings held with local politicians and public engagements events undertaken.

William Hodgson is an architect and academic researcher working at UCL. He has a background in self-build having completed a award winning self-built house and office in East London in 2015. He was formerly a member of Hackney Council of the planning committee for the London Olympics.

'Think first of the walls' Surfaces of Generosity: Morris, Webb and the Arts and Crafts domestic interior

Professor Stephen Kite, Welsh School of Architecture, Cardiff University

'Whatever you have in your rooms think first of the walls, for they are that which makes your ... home', said William Morris. His utopian News from Nowhere (1892) opposes utilitarianism to present 'the spirit of the new days' as a 'delight in the life of the world; intense and overweening love of the very skin and surface of the earth, on which man dwells'.

The architectural surfaces he envisions are equally exhilarating in their expressions of 'generosity and abundance of life'. Morris takes his bearings from his 'master' John Ruskin and his Gothic virtues of 'Sacrifice' and 'Redundance'. Architecture is generous, 'it is not ashamed of redundancy of material, or super-abundance of ornament, any more than nature is'. This paper examines these surfaces of generosity in the work of William Morris, Philip Webb, and the Arts and Crafts domestic interior. The medieval spirit of Red House (the home Webb designed for Morris in 1858-9) was encapsulated in the hortus ludi of the Garden of Pleasure – a vision fully captured in the unrealized 'Palace of Art' Webb planned for the Morris and Edward Burne-Jones families as an enlarged U-plan Red House. Here the 'love of the very skin and surface of the earth' is expressed as a layered composition akin to the images of a medieval missal. Moving to the interior proper, Romance is engendered in generously layered hierarchies of surface, scaled to simplicity or splendour. The hortus ludi also inspired Morris's first 'Trellis' wallpaper whom – as a pattern-designer – builds planes upon plane to the same architectural principles. From the relative simplicity of Red House and Kelmscott House, to the splendour of Alecco Ionides' 1 Holland Park, the generosity of nature becomes a backdrop to life in wall-surfaces clothed with ornament as reminders 'of the outward face of the earth'.

Stephen Kite's research explores the history and theory of architecture and its connections to visual culture. Monographs include: *Shadow Makers: a Cultural History of Shadows in Architecture* (2017), *Building Ruskin's Italy: Watching Architecture* (2012), and *Adrian Stokes: An Architectonic Eye* (2009). He is currently researching surface-values in British architecture and criticism.
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Indifference as a form of generosity Notes about Lacaton & Vassal approach to architecture

Antonio Lavarello, Università di Genova, Dipartimento di Architettura e Design (DAD)/Ph.D, Adjunct Professor

Both public and residential buildings designed by Anne Lacaton and Jean-Philippe Vassal deal with the issues posed by the complexity of contemporary society through a kind of programmatic not-choice, considered as a necessary condition for the freedom and the responsibility of those who will use those buildings.

Large amounts – both in plan and section – of almost neutral space are offered to the society as a free domain, available to be transformed from time to time, made livable and complete through their use and appropriation. Therefore the (partly seeming, partly real) indifference towards formal issues can be understood as a sort of public generosity and as a form of social engagement; it assumes a clear political significance as an act of resistance to the idea of the project as a top-down imposition.

In buildings such as School of Architecture of Nantes (2009) the qualitative indifference is accompanied by an extraordinary quantitative generosity. In the FRAC (Fond régional d'art contemporain) of Nord-Pas de Calais (Dunkerque, 2013) the space generosity has been used as a key to deal with the restoration of an old industrial building; the big pre-existing shed has been doubled, not only by a quantitative point of view, but also typologically and iconically, generating a sort of clone, indifferent to the problem of creating a new form. In several residential projects – both new constructions and renovations – generous extensions of the housing standards provide users with the opportunity to interpret their domestic space in a more free and personal way, and often they are also a tool to improve the bioclimatic performance of the building. The proposed paper aims to read these and other projects in order to show L&V paradoxical mix of indifference and generosity.

Process Hack

George Lovesmith, Integrated Workshop / UWE Bristol / University of Bath

Maindee Library, Newport was closed due to austerity cuts in 2015. Shortly after closure it was reopened by a determined volunteer collective delivering more public services than ever before in a vacuum of state provision. With funding secured from Arts Council Wales' Ideas:People:Places initiative the building is currently undergoing works with Integrated Workshop & Architecture 00.

Process Hack will tell a multi-layered local story about inviting others into spaces of production: Architects sharing creative authorship within the design process; Community leaders creating learning opportunities in processes of procurement and change; Teacher-researchers enabling formal and informal learners to set the agenda within processes of knowledge creation, going beyond research informed teaching.

In each layer the methodology is one of reflective creative practice: collaborative experimentation within communities who are keen to expand how their inter-relationships might vary from the norm. Expectations are challenged: of the architecture profession; of citizen potential and of who holds, or can find the answers.

Pedagogical ambition is embedded within with in these approaches and though risk factors are multiplied opportunity to maximise on the potential far outweigh control anxieties. Liberated from a sense that one might lose the upper hand or the fee income, processes become richer and more meaningful due to a diversity of belonging.

George Lovesmith is a Senior Lecturer and founder of Integrated Workshop, a small architecture practice exploring relational and social processes integrating design and education. He has partnered with community organisations around the UK; and internationally at the Taiwan Design Expo and as an Arts Council International Fellow in Spain.

<http://www.maindee.org/blog/category/6/Development-Building>

https://www.youtube.com/watch?v=uhQR_cBIAz0

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Asking much of all who get involved: Generosity in a Community Asset Transfer

Mhairi McVicar, Welsh School of Architecture, Cardiff University

In 2014, Cardiff Council launched Stepping Up as a set of guidelines for 'community asset transfers' whereby civic assets can be transferred on a long term leasehold to communities.

Citing austerity budgets and unprecedented pressures on local councils to deliver local services and maintain civic infrastructure, the guidelines outlined opportunities for communities to 'Step up' and take control over the development of their own areas. The process of taking control of civic infrastructure raises multiple challenges, particularly for emerging 'communities' who form as a response to such opportunities. From initial challenges of gathering community, to developing capacity and resources to manage a facility, to longer term challenges of planning for generational timescales and aligning with local, regional and national civic infrastructures, Stepping Up may offer new opportunities but simultaneously asks much of all who get involved.

These opportunities similarly ask much of the architectural profession. Recognising that emerging community organisations may not have access to funding or all areas of required expertise, the Stepping Up guidelines suggested that architects might offer services pro-bono. RIBA, meanwhile, advocate 'really getting to know' a community as vital to engaged practice. These expectations test the role of the architect beyond the normative scopes of the RIBA plan of work and related professional fees.

As a snapshot of ongoing research initiated in 2012, this paper considers what is asked of all who get involved in the community-led regeneration of a civic facility in Grangetown, Cardiff. Expressed hopes for long term commitments from both community members and architects before and beyond the construction of a physical artefact continue to test the potential of what architectural processes might offer for both the physical and social generosity of a civic space and building as it seeks to gather community.

Dr. Mhairi McVicar is a Senior Lecturer at WSA, and Project lead of Community Gateway partnerships between Cardiff University and Grangetown, Cardiff. Her research focuses on engaged practice, collaboration, and means of communicating value. Her research on Precision in Architectural Production will be published by Routledge in 2019.

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"Rewild My Street": a design practice model for biodiverse, community-led urban redevelopment

Siân Moxon, The Cass, London Metropolitan University

The Mayor of London plans to make London a National Park City, by increasing green infrastructure and its biodiversity, reflecting UK and EU targets. Urban areas are important habitat for wildlife, which is in alarming decline. Private gardens, which make up 24% of the capital and connect other habitats, are crucial to this agenda.

Greening streets also benefits people, promoting health and wellbeing, improving the appearance and air quality of neighbourhoods, and reducing urban overheating and flood risk associated with climate change. To realise the full environmental potential of cities such as London, a new model for implementing policy and empowering communities is needed, as current initiatives prioritise new buildings and public greenspace.

"Rewild My Street" won the Imagine London as a National Park City international competition. Through architectural drawings and a spatial manifesto, it addresses the question 'How should a typical existing London residential street be adapted to improve biodiversity and provide a model for wider redevelopment of the capital?'. Co-created with The Pattern Project, the drawings aim to engage and inform. They are being collated in an open-access, web-based resource to inspire residents, designers and councils to transform their homes, gardens and streets - through actions that have a cumulative effect. This research-led, collaborative model of design practice embodies generosity by gifting a sustainable legacy to future generations and other species; offering delight through contact with nature; sharing architectural knowledge with the public and professionals; and enabling community participation in change.

The media response to the project demonstrates how sharing architectural drawings can capture the public imagination, fostering a desire to give back to our urban environments. The presentation proposes a scalable model for redeveloping London and other urban areas as biodiverse National Park Cities, arguing for the potential of generosity in architecture to tackle urgent environmental problems.

Siân (BSc BArch ARB [Cardiff] BREEAM-AP FHEA) is a Senior Lecturer in sustainable design and researcher in urban biodiversity. She is an architect, BREEAM accredited professional and the author of 'Sustainability in Interior Design'. Siân has been recognised by the AJ as an influential woman in architecture, and won the 2017 London National Park City competition.
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Fauvist House

Roger Mullin, Dalhousie University / Assistant Professor

Traditional architectural drawing, to the degree that it continues to be practiced, has its identifiable roots in the Renaissance. Here and to different degrees in classical Greece the architect used the predictive power of delineation to instruct others to work out the sometimes-messy details of an idea. Closer to the Renaissance, during medieval times, master masons could (with ambition and skill) rise to the role of 'architect' facilitating the construction of significant works. Once apprentices, they embodied both the material knowledge of the trades and the skill to prescribe acts of architecture through instructive drawings. This known account of the relationship of architecture and its mediating artefacts will act as a framework for the project that I wish to discuss in the expanded paper.

In the early 90's Carmen and Elin Corneil completed the design and construction of the McMullen Summer House on Lake Kashagawigamog, near Haliburton, Ontario without drawings. Described in publications as Deconstructivist, it is thought of as a 'constructivist' work, with a 'building store' approach by the authors. The architects built it over several summers, with assistance from family and friends.

..with 2x4's, 2x6's, and 4x8' sheets of plywood: material for structure and cladding – which introduced the lines, planes, and shapes of its inherent geometry – and which could also be cast in tactile roles.. enclosure, ledge, flagstone, post. On a wooded site, the panels fell like leaves, amongst the trees.

One hundred years earlier, the Beaux-Arts teacher, Gustave Moreau inspired an approach to painting utilizing of off-the-shelf colours, interacting elements vis-à-vis color adjacency as an alternative to the exclusive use of subtractive palette mixtures. Matisse and Derain are major proponents of the Fauvist movement.

This building is battleship grey on the outside and gesso white on the inside! How does the McMullen cottage implement the same spirit as those Wild Beasts? Because the achromatic surfaces reflect the colors of the forest leaves and the sunlight winter snowfalls!

I wish to expand here upon the architectural approach, the freedom of loose-fit architectural elements, a lingering and patient process, and the receptivity of the grey and white architectural figures as they enable an appreciation the forested site and a synthesis of a series of spaces that are an once intimate and collective.

Since 2003, Roger has been is a full-time tenured faculty member at Dalhousie University, NS, Canada. His research interests investigate the materiality of architecture and industry as they impact coastal conditions, landscapes and communities. This is bracketed by methods of drawing and design-build. Developments of these activities are carried by community partnerships and field-work.

Negotiating 'will' while taming 'hope': Participation in Za'atri refugee camp

Aya Musmar, University of Sheffield / 04th year PhD student.

This paper contributes to my PhD research through which I try to "recognize" Za'atri refugee camp through its possible pedagogies (Freire 1970).

It will offer a theoretical perspective on, first, how generous participatory endeavours are challenged by how 'hope' is politicized thus tamed in a refugee camp, then how discursive pedagogy reflections could depoliticize hope. I approach generosity as a 'willful' act of 'willful' subjects that aim 'to actualize a possibility' (Ahmed 2014, 19). Yet, since that actualization needs 'a horizon' or an orientation (Ahmed 2014, 40), that horizon stays unclear for a refugee. I will be deploying the dynamics that enfolded two architectural participatory workshops in Za'atri in December, 2017. Workshops took place between several community-based initiators of Syrian refugees and a group of Architecture students/volunteers to co-think and co-design spatial prototypes that would help in operating refugees' community-based initiatives. Considerate of my dual position as both; a volunteer/project officer within the structure of a humanitarian NGO in Za'atri, and a researcher that teaches around the camp, I will refer to the extensive experience that I have achieved while working in between these two positions to arrange and organize these workshops. By reflecting on the process of participation and the methods that were used during the workshop, I will attend to Freire's Pedagogy of the Oppressed (1970) to show how through the exchange of knowledge during the participatory process between students and community initiators, hope was depoliticized.

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Aya Musmar is an Arabic speaking feminist. She is a 04th year Phd student at the university of Sheffield. While doing her PhD between research and practice in Za'atri camp, Aya's research aims at understanding the many intangible infrastructures that exist in the camp to challenge them. Aya worked as both; a community mobilizer and a project officer in Za'atri refugee camp, Jordan for more than a year.

Losing control, or the generosity of knowing when to stop.

Mark Parsons, Studio Polpo

Our practice Studio Polpo works on a number of self-initiated projects and collaborations where funding is limited and outcomes are often unknown, and where the need to make the most of what resources exist and allow them to grow is vital.

Our aim is then often to spend our time on 'tools' rather than necessarily the 'finished' products; the climbing frame as opposed to the games that are played on it. This may also involve the sharing of networks to allow clients to exploit these to further a project. A key issue is therefore the notion of control, and to what extent we, as designers and architects feel that we should be the author of every aspect of a project. Issues of authorship and taste obviously play a role, as do codes of professional conduct, liabilities, insurers and contracts.

Drawing on work undertaken by us over the last 10 years, the paper reflects on a range of projects from publications, to objects and buildings, to examine the way in which their life beyond our involvement with them has been influenced by this approach. As our practice sits (sometimes uncomfortably) at the intersection of arts practice, research, teaching and architecture, we look at how findings from less obviously architectural projects might feed back into the more architectural, built projects. Also, in a heavily regulated field, we look at what handing over control might mean for these more complex projects.

The paper puts a case for carefully conceived, but open-ended structures - recognising that we cannot predict the future life, or users of the things we create, and that generosity might mean knowing when to let go.

Mark Parsons is co-founder of Studio Polpo, a practice set up as a social enterprise and working across research, teaching, making and building. Mark also teaches at the School of Architecture, University of Sheffield, and is a director of design/fabrication company Chopshop CNC.
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Complex Oscillations of Generosity

PAD studio (Wendy Perring) with Chora (Roger Tyrell)

'Real generosity towards the future lies in giving all to the present.' (Albert Camus)

PAD studio's 'Emerging Manifesto' was first published online in late 2016. This process; identifying the core characteristics that define PAD studio as an architectural practice, was facilitated by our mentor and collaborator Roger Tyrell of CHORA.

Giving voice to the Manifesto represented a pivotal moment in PAD studio's recent history. It helped us define the practice, our beliefs and critically, enabled us to convey this to our clients. It is this spirit of generosity and collaboration that we wish to focus upon in this Paper. It is important that our clients understand who we are, our core values, and that they are willing to take part in the unfolding, yet unwritten journey of building. We like our clients to both inspire us and challenge our pre-conceptions and be our co-conspirators within the processes of design and delivery. We believe this makes our response to each project or challenge unique, grounded and appropriate and within such complex processes lay the oscillations of generosity.

For PAD, the act of generosity is an integral part of the making of 'home' - which has been a focus of our practice for the last ten years. Our Manifesto gives voice to many issues that inform our practice such as place, ethics and speculation. These endeavours enable the studio to look inwards towards our own ethical values and look outwards towards the social, economic and physical landscape which in turn invite external engagement and shape our ethos.

This engagement and collaboration, particularly with others, is the focus of this Paper, with emphasis on how this informs our work and impacts the way we teach. These complex oscillations of generosity add richness to the narrative that defines us.

Wendy Perring

Wendy graduated from the University of Edinburgh in 1996 with Distinction and was Scottish Young Architect of the Year in 1995. She was the founding director of PAD studio, established in 2013. PAD studio has received notable recognitions including five RIBA Awards and its work has been published widely.

Roger Tyrell

Roger Tyrell is PAD's mentor and friend - An Architect, Author and Academic of 22 years' experience, and founder of Chora - A permeable membrane within which Roger invites like-minded creative practitioners to gather to discuss and progress ideas in germination.

Vessels and Landscapes: a special reciprocity

Christopher Platt, Mackintosh School of Architecture, The Glasgow School of Art studioKAP architects

“..We felt you were making something special and that it was the artist in you that was coming out. The end result far exceeded any sort of imaginings we had to be honest.... It was truly one of the most amazing experiences of our life.”

(Dr Cath Dyer, 20014, studioKAP client).

By 1911 Rudolf Schindler had concluded that all architecture in the West leading up to the early 20th century had been fixated on structure and mass in stark contrast to the new 'space architecture' he championed. His dismissive categorization of the traditional western room as an evolutionary relative of the cave is a reminder of the moment when a strand of western architecture blossomed from containment into openness; from a predictable past to an exciting and uncertain future – the gift of modern architecture. Today we see little conflict in accommodating both containment and openness in our architecture. Our 'gathering place of ideas' is wider, our lives more complex and consequently our spaces require both distinct, autonomous characteristics as well as blurred thresholds that flow into each other encouraging multiple purposes and interpretations for living. Charles Moore's witty quip about bread being cast onto the waters and returning as club sandwiches captured the notion that architectural design at its heart is a transformative, life-affirming process. And so a site can be a gift to an architectural project and the same project can return the favour to the site. This paper explores how spatial orchestration in four recent individual house designs by studioKAP which have been inspired by site and place, reciprocate that gift with an enriched composition of internal and external landscapes. It examines how the architects' inspiration is drawn from everyday spatial observations -gifts freely given and unconditionally received.

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Generosity in Moments of Mourning: Architecture and Asplund's Labyrinth

Antonio Plaza Novoa, National Distance Education University (UNED)

This research starts with one of the most underrated gestures of generosity made by architect Gunnar Asplund at the Woodland Cemetery (Stockholm).

Inside Holy Cross Chapel lies a usually unspotted floor slab – in front of the bench for the family – engraved with a drawing of a labyrinth. During the ceremony, it may happen that the mourner will suddenly notice the detailed tracing under his feet. His eye will irresistibly follow the pattern and rest – just for an instant – from the overcoming emotions. Afterwards, perhaps everything will feel slightly different somehow, as this quiet piece of architecture will have provided an unexpected moment for distraction and relief. Asplund's labyrinth is not a theoretical case in spatial design, neither addresses a functional problem nor creates an aesthetic impression. Therefore some scholars will point it as secondary, even out-of-place. However, it shows how an architect can empathise and “give” something more. Despite remaining mostly unrecognised within academic studies, it makes a clear statement of architecture's potential to help to deal with mourning. This research compares Asplund's experience with several award-winning cases of contemporary burial architecture, aiming to identify underlying strategies for coping. Among selected works are the cemeteries in Finisterre (César Portela) – still closed after locals' rejection twenty years ago – Gubbio (Andrea Dragoni), or Iqualit (Lees+Associates). The methodological approach focuses on the own architects' descriptions and analyses published graphic material, meaning to detect current features and qualities that appeal to the architectural community – hence are promoted. This review elucidates how design can re-frame our conceptions of a cemetery and to what extent it relates to enticing trends or Asplund's sensitivity. The apparent contradiction between thoughtfulness and popularity opens the discussion of how truly generous is architecture's aspiration in such a delicate field nowadays.

Antonio Plaza Novoa. MArch by Polytechnic University of Madrid. Final Thesis accepted for Honours and selected for the Spanish Pavilion at 2018 Venice Biennale of Architecture. Currently working as an architect and studying MA in Advanced Methods and Techniques of Historical, Artistic and Geographic Research aiming to start postgraduate studies next year.

Generosity of Creative

Co-Production: Emma Price & Jo Breckon, Studio Response

Art in the public realm is a multifaceted field, which is continually shifting and evolving to engage the wider public. At its most fundamental, it is site-responsive, and it is about the process of artists, designers and architects responding to people, place, culture and heritage. It is more about art that belongs to and grows out of a place, rather than being additionally located in it. It is in this process that its strength and impact lie.

More recently, this has evolved into the recognition of the unique skills and vision artists, designers and architects (creative producers) can bring to a design team and the wider community if given the generosity of time for sincere engagement through co-production. Allowing creative producers to respond directly to the needs and requirements of each project and location through creative and cultural engagement from the earliest opportunity can yield the production of a visionary and inclusive social and built environment.

In this context, creative producers can function as visionary, facilitator, questioner, problem-solver and researcher. They can contribute to the overall conceptual vision, and the process of brief and design development, as well as bringing an alternative creative response to the design of specific elements of the functional fabric of developments.

Creative producers can also bring ideas and beliefs that can present new methodologies which promote alternative agendas that are often anchored in the very ethos of place-making. In this way, creative co-production can function as many artists' do through art in the public realm commissions, but rather than this being a singular activity within a larger programme of work, we can use this approach for better co-production of projects on a much larger scale. In this way we can positively aid in revealing a sense of place and offer up fresh interpretations and often a unique perspective of what makes a place distinctive or memorable, which then becomes embedded within the project / development itself.

Studio Response is a Wales-based practice offering diverse expertise and experience of commissioning art in the public realm. Specialising in creative place-making through the planning and delivery of small to large-scale public art commissions, our projects aim to transform public spaces through sustainable, imaginative and creative commissions in collaboration with our clients.

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Generosity in Context: Fostering appropriate generosity in design students

Peter Russell, University of Nottingham / Department of Architecture and Built Environment

Architecture as a discipline has struggled to overcome a reputation for being “elitist.” Exceptions to this elitism have persisted, through the great constructions of the welfare state, efforts of Architecture for

Humanity, post-disaster design responses, and a general push for the discipline to contribute design thinking to global problems. Moving from exception into normative means of architectural practice, requires the discipline to pivot in its priorities, or at the very least a substantial effort made in reconciling the reality of profit making enterprise with generosity and charity? Mockbee, in the early years of the Rural Studio, referenced the subversive power of young people and educators in undermining the status quo. This paper will consider the lessons found in the approach of the Rural Studio, along with other design build studios, that address the power of young designers in shifting the priorities of architecture as a discipline.

Patricio Del Real's 2013 paper, “Ye Shall Receive,” outlines a now common critique of architecture education studios that engage in design build education with less advantaged communities. The spirit of these studios being charitable endeavour, the risk being an overbearing patronisation of communities – which exacerbate the issue of elitism. Considering this argument, this paper questions the appropriateness and the delicate balance in staging a design build studio overseas, in less developed parts of the world. On one side, patronisation risks sharing traits with a colonial attitude, however, there is an intangible benefit of charity that architecture students value and carry into practice. This paper argues that this moment is the manifestation and growth of the subversive generosity of young designers.

By presenting examples of completed and current projects, this paper will present the learning and teaching of generosity in context of design build education, and the impact that this type of learning might contribute, when undertaken in an appropriate setting.

Generosity, guardianship and the 'noncapitalist' operations of the nomadic urban subject

Dr Cathy Smith, UNSW / Harvard GSD (Richard Rogers Fellowship, Fall 2018)

This paper explores the processes and attendant discourses of the temporary mode of building occupation known as 'property guardianship': the legal, short-term occupation of vacant buildings until they are redeveloped or commercially tenanted.

This increasingly popular urban phenomenon in Europe, North America and Australia has benefits and challenges stemming from the temporary gifting of a building for residential or non-residential uses. On the one hand, advocates of the phenomenon present it as a mutually beneficial exchange between property owners and the building guardian-occupants. This is because property guardianship enables individuals with minimal financial capital to access a property for below-market rates whilst contributing to building security, maintenance and interior improvements. On the other hand, it offers an insecure form of building tenure that may preclude certain demographics requiring settled, albeit inexpensive accommodation. Accordingly, its critics argue that property guardianship is an inadequate response to the issue of property affordability and the urban malaise it prompts.

It difficult to evaluate an urban phenomenon attracting praise and criticism in equal measure. Accordingly, the paper turns to the conceptual notion of "noncapitalism" and its attendant "gift economy" as theorised by the collaborating economic geographers Julie Gibson and Katherine Graham in *The End of Capitalism (As We Knew It): A Feminist Critique of Political Economy* ([1996]2006). They use the term "noncapitalist" to describe marginalised transactional economic practices that resist an exclusive focus on commodification and profit, as such as caregiving and other socially focused forms of production. Framed as a form of noncapitalism specific to the twenty-first century city, property guardianship appears paradoxical: a sanctioned and simultaneously subversive occupation within an architectural envelope. Rather than see these incongruities as aberrant, the paper posits them as endemic to a particular urban milieu and the operations of generosity within the capitalist apparatus more broadly.

Dr Cathy Smith is an Australian architect, interior designer, and academic. She is the current inaugural Turnbull Foundation Women in Built Environment scholar at the University of New South Wales (2018-2020) and a Richard Rogers Fellow, Harvard GSD (Fall 2018).

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Generosity in Iranian authentic architecture

Marzie Rohani

Generosity in Iranian Architecture can be defined by the manner of architects' performance in dealing with social issues and public relations and considering comfort and enjoyment of all the people who are in touch with the project, either directly or indirectly (Passers, neighbors,) in a comprehensive way.

For this purpose, architects design the buildings in the way that can generously meet the requirements despite the challenges they might face (Generosity in light, shadow, calmness).

To help understand the word "generosity" in Iranian architecture, we can point to this subject that architecture in Qajar dynasty in Iran not only considered maintaining authenticity and maximum use of space and materials but also they emphasized on protecting privacy, respecting the neighbors' right and urban harbor and also contentment the minimum potentials.

This article is a descriptive-analytic research trying to provide a different definition of generosity by using of the principles of Iranian architecture in the architecture of Kashan's historical houses, in Iran.

For this purpose, at first, the principles of Iranian architecture are presented and then, a different definition of generosity is given in each of these principles.

Generosity in the neighbor's right, Generosity in the usage of materials in construction, Generosity in the urban landscape, Generosity in maintaining the integrity of the context, Generosity in the division of spaces and taking the multi-family spaces into account, mirror works, the task of giving light to space and also considering a space as Pirneshin (old passer) in front of the entrance.

These subjects are some of subjects that this article is going to describe and analyze to present a different definition of Generosity.

Finally, we can use the analysis of the principles, which have been mentioned earlier, to read special forms of Generosity in Kashan's projects.

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In & Between

Amanda Spence & Rhian Thomas, ALT-Architecture / Rhian Haf, Artist

At a fundamental level, architecture uses mass to define and manipulate space. The mass of a building is made from physical materials – timber, stone, brick, metal. Space is made from sensory elements – light, wind, temperature, movement, time and memories. An intriguing and fascinating dialogue exists between mass and space. The elements of space contribute to our experience and understanding of the places and environments we inhabit and also to our wellbeing. The spaces in and between buildings are as important as the buildings themselves. As individual buildings or collectively as part of the urban fabric, architecture has the power to manipulate the elements of space through design, but un-choreographed moments such as patterns of light and shade or the warmth of sunlight re-radiating from the stone add delight to everyday life. How can we be more generous with the elements of space?

Recently, British architecture has experienced something of a shift in focus away from iconic, object buildings, towards architecture which forms an integral part of the urban fabric or is concerned with creating interesting, sustainable spaces inside and between buildings – spaces which foster community and wellbeing. However, consideration of the elements of space – light, wind, temperature – is often limited to the purely scientific approach to environmental design demanded by energy standards and sustainability targets. Architecture is losing its magic!

We seek to challenge environmental design conventions and encourage architects to value the qualitative aspects of spatial elements and design for delight. For this to happen architects must develop an empathy with these elements through experiential perception. We wish to promote exploration of tools and techniques which can sit alongside conventional environmental design practice to re-inform creative practice and encourage architects to be generous with the elements of space.

Amanda Spence BSc BArch MPhil MA ARB. Amanda is an architect and founding partner at ALT-Architecture. Having graduated from Cardiff University with a First Class Honours BSc and BArch Architectural Studies, Amanda worked for award-winning architecture practices in Wales and England before joining the Design Commission for Wales, where she worked promoting good design for the built environment. Rhian Thomas BSc BArch RIBA III ARB. Rhian is an architect and founding partner at ALT-Architecture, and has a particular interest in cultural landscapes and using fieldwork techniques as a way of understanding relationships with site. She combines practice with teaching, leading a masters unit focused on landscape at the Welsh School of Architecture. Rhian Haf BA MA. Rhian specialised in glass during her BA (Hons) in Design and Applied Arts at Edinburgh College of Art. She gained a distinction in her MA in Glass from Swansea Metropolitan University in 2011. In 2013 she received a Major Production Award from the Arts Council of Wales, which allowed her to create Captured Moments, which was awarded a Gold Medal at the National Eisteddfod of Wales, 2015. <http://rhianhaf.com/portfolio>

Heritage Gives Back

Lui Tam, (PhD Candidate) Welsh School of Architecture, Cardiff University

It is a common understanding that heritage conservation calls for generous care from the society, on both monetary and expertise aspects. It is, however, less evident that heritage in itself is an invaluable asset for the sustainable development of our society. It is not only because our heritage is a testimony of the fruits of our civilisation, the very evidence of where we come from.

The paper argues that our heritage can contribute more than just a romantic sentimentality and cultural identity. It has the potential to become a driving force for creating life-long learning opportunities and innovations in the community, an anchor for a diverse and sustainable living environment and a more resilient human settlement – thus it may influence where we are heading in the future, too.

However, it is not given that the investment into heritage conservation certainly pays back. So often do we see albeit both financial and technical resources are provided, opportunities are lost because the effort did not align with a long-term vision and a sustainable conservation system is not in place. In fact, it is because of the lack of such kind of discussions that renders the costly perception of heritage conservation.

The challenges in striving for the sustainable conservation of timber historic built heritage in Shanxi Province of China reveal the complexity in realising the long-term benefit of heritage for the society, especially regarding both its long-term maintenance and function. The paper intends to dissect the implications and the reasons behind, based on onsite empirical studies of the Southeast region of Shanxi Province. It attempts to shed light on the notion that generosity is not a one-way action such as the top-down state subsidies or policy support, but a two-way interaction that requires cross-sectoral and inter-disciplinary efforts from both top-down and bottom-up processes.

Lui Tam obtained her Master's Degree of Science on Conservation of Monuments and Sites with distinction from the Raymond Lemaire International Centre for Conservation at KU Leuven, Belgium. She was trained as an architectural archaeologist at Peking University and worked as a conservation planner in Tsinghua Cultural Heritage Conservation Centre in Beijing, China.

A Conversation Between Architecture, Dance and Landscape

Rennie Tang, California Polytechnic University Pomona

Generous space invites conversation and exchange while extending itself beyond its disciplinary limits. This proposal considers the new forms of generosity that might emerge through a conversation between the disciplines of architecture, dance and landscape.

First consider a dialogue between dance and design and their respective byproducts of movement and form that co-perform as equal participants within the urban landscape. Through a shared interest in time and space, a reciprocal relationship of exchange evolves: movement completes space and space completes movement, a process of giving and receiving that finds comfort within the unbounded, carefree and delightful space of landscape. Reflecting upon the dynamic interplay between dance and architecture, this research examines the work of dance scholars Rudolf von Laban and William Forsythe through the lens of cartesian and plastic architectural space respectively. Laban's use of geometric figures within which expressive movement is organized, and Forsythe's more sculptural approach to the shaping of negative space offer playful modes of being and sensing. These concepts are interrogated through a sequence of landscape design studios that focus on the material implications of wood and plaster as form generators. The cartesian tendencies of wood construction lie in stark contrast to the plasticity of poured plaster. The scalar associations of the materials begin to dissolve as the relational force of the human bodily encounter is heightened. Through this cross-disciplinary study, movement can be seen as the charged space between landscape and architecture, that invokes a quantitative appreciation of fluid disciplinary practices.

Rennie Tang is a designer and educator based in Los Angeles. Her performance-based work is fueled by her background in architecture, urban design, landscape architecture and dance. She holds a Bachelor's degree in Architecture from McGill University and a Master of Science in Architecture and Urban Design from Columbia University.

Illegal Architecture? Unravelling the ethics of insurgent architecture through the work of Recetas Urbanas in Spain

Juan Fernando Usubillaga, Welsh School of Architecture

In line with recent literature on alternative design praxis (Till, 2005; Boano, 2014), which call for a reconfiguration of the role of the architect, this paper/presentation will attempt to unravel the ethics of insurgent architecture through the work of Santiago Cirugeda and Recetas Urbanas in Spain.

It will argue that Architecture and Urban Design have an ethical mandate to engage with social groups traditionally rendered "invisible" by mainstream policies and practices. To do so, it will explore Insurgent Architecture, as a mode of practice, through a relationship between space and legality which has its roots in Rancière's space of politics, (Rancière, 2001; Dikeç, 2005) and the notion of invented (or claimed) spaces of citizenship in literature on participation in development (Cornwall, 2002; Cornwall & Coelho, 2006; Mirafteb, 2004).

Cirugeda's discourse and work exemplifies how design (as a process) can give more than needed, serving as a tool for social activism through the subversion and questioning of what is considered legal. The generosity embedded in such ethos of practice will be explored through three of his projects (La Estrategia de la Garrapata, La Casa de Pepe and Aula Abierta), to illustrate how the relationship between legality and political space unfolds in such insurgent practices. As a conclusion, the effectiveness of such an approach to practice will be discussed in relation to its temporality, scale(s) of action and its success in achieving visibility and change.

Juan Fernando Usubillaga is an Urban designer and researcher. B.A. (Hons) Architecture (Universidad de los Andes) / M.Sc. Building and Urban Design in Development (UCL). Project experience in Colombia, UK and Myanmar, and research on housing, urban design practice and humanitarian response in cities, with a focus on spaces of politics and social integration.
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Apartheid, Brutalism & Blue Jeans

Albert van Jaarsveld, SEA (School of Explorative Architecture)

The United Nations declared Apartheid a crime against humanity in 1973. At the same time economic prosperity in South Africa ensured state funding for performing arts buildings at universities and provincial arts councils.

Brutalism was the popular architectural style of the late 1970s and was favoured by the Apartheid government for new institutional and performing arts building projects. In South Africa, these buildings became associated with Apartheid due to their 'whites only' admissions policy. This paper will show how a unique stylistic continuity developed from pre-war right wing modernity to Brutalism, the style becoming a signifier of Afrikaner nationalism and de-colonisation. Outstanding, world-class performing arts venues today remain tainted with this legacy of racial discrimination and right-wing nationalism. The influence of globalism, South Africa's growing cultural isolation, and the counter-cultural revolutions of the late 1960s and early 1970s also impacted the manner in which they were interpreted at the time.

The second half of the paper provides a brief outline of the introduction of Brutalism to South Africa and its subsequent popular uptake by local architects. The examples under discussion will focus on performing arts buildings in and around Cape Town, including designed by the architect Gilbert Colyn as well as commissioned architects such as The Artscape Theatre by Hannes van der Merwe (in conjunction with Kent, Miszewski, Hockley & Partners) and, as a counter point, the Baxter Theatre Centre by anti-apartheid architect Jack Barnet.

The paper will place their work in an international context by drawing comparisons with iconic designs by Modernist and Brutalist architects such as Ludwig Mies van der Rohe, Walter Gropius, Le Corbusier and Denys Lasdun. Furthermore, the paper will conclude with suggestions on what we should do with these former Apartheid buildings today and how we can make all South Africans feel welcome in them.

Albert van Jaarsveld is a UCT and Cambridge University Architecture School graduate (2000). He was the recipient of the Mandela Rhodes and the Prince Charles Scholarships for architecture and represented South Africa at the Triennale di Milano, in Milan Italy. Albert is a fully registered architect in the UK and ran his own practise, Cake, in London. Albert returned to South Africa in 2010 and is a founding member of SEA, School of Explorative Architecture, the first private school of architecture in Cape Town and on the continent that offers a PhD program. Albert currently holds the directorship of SEA started with MIT senior lecturer Carson Smuts, Mokena Makeka (Principle of Makeka Design Lab), and UCT prof Nic Coetzer. Albert has been lecturing at UCT, first as tutor, then as studio convenor in the BAS 1 & 2 programs and still lectures part time for Architecture Masters, Landscape Architecture and the Urban Design programs at UCT Architecture School. Albert is also employed by SAOTA (Stefan Antoni Ohlmesdahl Truen Architects) as a Senior Design and Project Architect. He also organised several World Design Capital architecture events, all held in Langa Township, in Cape Town in 2014.

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The generosity of gold prizes and gift-giving in architecture: winners and losers examined from 1848 to the present day

Dr Liz Walder FRSA, Visiting Lecturer, WSA, Cardiff University

The act of generosity, in terms of giving, is ever-present in architecture with the nominees and recipients of the prizes for individuals. This paper will consider the generosity of the five organisations, who give the 'top' awards seen as the "gold, or first prize achievement", ranging from benefactors as varied as the Royal Institute of British Architects (RIBA) Royal Gold Medal to the Hyatt Foundation, who awards the Pritzker Prize.

The process of prize-giving is not easy, and within architecture it is no exception. How do the facts behind the nomination procedure for these top prizes alter the fictional belief of s/he who makes the nomination? Is a nominee with a large number of votes automatically shortlisted for a prize? Nomination lists are seldom available as common knowledge, so a winner may be unaware over how many years they have been considered.

Rarely in the history of architectural prizes is a decision overturned; moreover it is uncommon for the prize to be not given at all. However, the American Institute of Architects' (AIA) generosity does not extend if the institute believes that there is no individual worthy of receiving their gold medal: it has withheld it on 12 occasions, the most recent of which was 2003.

Beyond the gift element of generosity, one must consider the emotional response of the winners: humility, gratefulness and appreciative thanks are common reactions in the recipient speech. Such texts are most revealing and will be discussed further in this paper. For example, Basil Champneys who won the RIBA Medal in 1912 "recognised the generosity implied in the award", and Edwin Lutyens, who won the same medal in 1921, was reduced to tears.

Currently a Visiting Lecturer at the WSA, Dr Walder also works within a dynamic architectural practice, Gillard Associates Ltd. Dr Walder's research is about the history and awarding of international architectural prizes. Her publications include authored essays in every annual RIBA publication about The Royal Gold Medal, 2006-2012.

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Generosity and delight: a critical examination of an ecological aesthetic in architecture

Andrea Wheeler, Iowa State University, Ames, Iowa, USA.

Nature affects us, it has been affecting us, and will continue to affect us.

We understand nature with our bodies, and we recognize that we care about nature because nature affects us. Nature is not something we have left behind in our becoming civilized, the natural is in us and is not to be overcome. Nature is ahead of us; and what counts then, is that we develop the consciousness that body is the nature that we ourselves. These are the words of Gernot Böhme, a philosopher better known for his work on architectural atmosphere, and an ecological aesthetic presents a very different and challenging perspective on the problem of sustainable design. He argues, that we experience with our own bodies what human society has done to the earth but such an approach to an ecological aesthetics also incites questions, not the least, about our bodies and the nature we ourselves are.

In this paper, I examine ecological aesthetics through the philosophy of Gernot Böhme on three related, but distinct themes: firstly, his theory of architectural atmosphere, situating his notion of ecological aesthetics in an architectural context; secondly, his development of political or environmental, ecological aesthetics and his philosophical influences; and finally, and in order to critically engage with his thinking on gender, I will examine his important and extraordinary papers on sexual difference. Many of Böhme's articles are yet to be translated into English, and this work is a result of an ongoing project to translate his works with a colleague and which has instigated a dialog with the philosopher, two meetings, and an exchange of letters and emails. The generosity of an ecological aesthetics offers a criticism of the predominantly technical discourse sustainable architecture but it is in itself also its own distinct way to think about aesthetics in architecture.

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Reframing Spatial Practices in processes of Social Inclusion of Migrants and Local Communities in the reactivation of historic urban landscapes

Dr. Federico Wulff Barreiro, Welsh School of Architecture, Cardiff University;
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In recent years, there has been an unprecedented exodus of persons displaced from conflict torn regions to Europe.

In the third quarter of 2016, about 183,000 people were granted protection status by the European Union member states (Eurostat, 2017) that allowed them to become refugees. This is by far the most significant influx of people the European continent has experienced since WWII.

So far, current European public urban management, planning models, urban and architectural design methodologies have proven to be unable to give creative, dynamic and sustainable responses to this complex and rapidly evolving crisis. In this context, it is crucial to reframe the role of architecture and spatial practices, as agents of social and spatial inclusion and regeneration at different scales. We are interested in analysing how participatory design strategies might facilitate a collective engagement of diverse communities in the reactivation of historic urban landscapes and how this foster the production of local social capital (Gaunlett 2011), nurturing empathetic communities and delivering 'collaborative inclusion' (Manzini, 2015) as a mean to assert their civic identity.

This paper explores the potential that tactical urbanism and tactical placemaking have in articulating inclusive processes of spatial production in the public realm that might enable migrants, refugees and locals in risk of social and spatial exclusion, to participate in the (re)definition and (co)production of social space, fostering their active participation as an agent of their own resilient empowerment.

Dr. Federico Wulff Barreiro is a Lecturer of Architecture and Urban Design at the Welsh School of Architecture (WSA), a European Senior researcher and an award-winning design practitioner. Rome Prize in Architecture of the Royal Spanish Academy of Rome 2007. His European research project EMUVE (Euro-Mediterranean Urban Voids Ecology), funded by the European Commission, focuses on the search for innovative design methodologies for the re-activation of dilapidated urban landscapes of crisis. WulffF@cardiff.ac.uk Oscar Brito-Gonzalez Stage 3 leader BA Architecture, Central Saint Martins, University of the Arts. Researcher on the role of collaborative architecture and spatial practices as agents of social and political empowerment through tactical urbanism and placemaking. o.brito@csm.arts.ac.uk

WORKSHOPS

Generosity and Participation

Architecture Sans Frontières UK

ASF-UK's Change by Design (CbD) workshops and seminars are an evolving, action research-led methodology that examines socio-spatial urban dynamics and uses participatory design and planning to support and advocate for more democratic forms of citymaking.

This workshop draws on real life experiences and Change by Design (CbD) engagements with East London Citizens to demonstrate our thinking around participation and design towards more just and inclusive processes of urbanisation.

ASF builds on trends in the field of participatory design to deepen democratic practices in the city. Our understanding of participation often leads us to confront the physically intangible and social aspects of design as the subject of community participation. This may include:

- the improvement of local governance and collaboration with civil society groups and communities' ability to reshape and influence government authorities,
- the creation of new spaces of contestation and trajectories for social change,
- questioning the unequal distribution of resources and exploitative relations,
- the recognition of local knowledge,
- supporting organizations to negotiate to avoid predefined solutions

Through live projects, advocacy work and learning and capacity building activities we are involved in the refining and expansion of the traditional roles and responsibilities of architects and built environment practitioners. We believe architects and built environment practitioners need to be equipped with the skills to more generously understand urban trends and residents' experiences to reveal multiple perspectives and support just and inclusive processes of urbanisation.

Through this workshop architects and built environment practitioners will develop, critique and reflect on the practice of participation and develop a more generous understanding of participatory practice.

ASF-UK is a volunteer-led organisation actively promoting socially produced, equitable cities in the UK and Global South. We are an interdisciplinary team of dedicated volunteers with a large active network of members and supporters giving our time to build meaningful partnerships with community groups and policy level organisations.

The next step, defining value in pursuit of quality

Mhairi McVicar, Welsh School of Architecture, with Richard Powell, artist, Art Shell, arts organisation, and Community Gateway.

This workshop takes place as a walk to and from the Grange Pavilion, Grangetown, Cardiff, and invites conference visitors to join Cardiff University's Community Gateway team of university and community partners to consider the immediate and long term future of a community-led civic space.

From a starting point of a small group of residents seeking to reverse the deterioration of a vacant Bowls Pavilion, five years of gathering community through temporary residency, ideas picnics, gardening, sports, arts and food have led to a planning application and external funding applications to support the long term future of the facility through a Community Asset Transfer. As an accompanying paper presentation explores, this project has demanded much of all involved, in response to a council call for communities to step up and take over the civic assets and services of their communities. Volunteers, paid consultants, users and facilitators of the many initiatives which have run in the Pavilion have all gone above and beyond in pursuit of creating a place of quality.

This walking and appreciative inquiry workshop will bring together creative professionals, stakeholders, and council representatives to reflect on the process so far, and to collectively consider how the generosity of a long-term ambition of community-led quality can be captured and maintained, critically questioning how 'generosity', 'value' and 'quality' might be defined in a civic space.

We will meet at Bute Building, and walk to and from the Grange Pavilion, Grange Gardens, Grangetown.

Dr. Mhairi McVicar is a Senior Lecturer at WSA, and Project lead of Community Gateway partnerships between Cardiff University and Grangetown, Cardiff. Her research focuses on engaged practice, collaboration, and means of communicating value. Her research on Precision in Architectural Production will be published by Routledge in 2019.

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Design through collaboration, learn through building

CA.UK.IN Studio - Harry Thorpe, Samantha Litherland and Andrzej Bak

“If an architect wants the community to be invested in a project, then the architect must be invested in the community.”

This workshop will engage you, the participants, in the design and creation of an installation. With a simple timber framework and bundles of string your job will be to work together to infill, curate, and connect these objects into a coherent space, installation, sculpture or piece of furniture.

So often designers overlook the abilities, opinions and potential talent of the end users or community that they are designing for. This workshop explores the value of cultural immersion as a research technique for architects to gain a deeper insight into the future occupants of their projects. By living and working within the communities that are being affected, new experiences and knowledge can be exchanged first hand.

The workshop will explore methods to increase trust, inclusion, unity and ownership to adjust the typical mindset of the architect, transitioning into a more holistic way of working that prioritises the process of inclusion. With the equalisation of power, the role of the architect changes from the traditional perception of designer and decision maker into mediator and co-designer.

The 2 hour workshop will be split into the design and creation of the installation along with an insight into the methods, challenges and processes that CAUKIN Studio operates under - inviting design professionals and students to inform, critique and participate in an open discussion.

‘The role of a creative leader is not to have all the ideas; it’s to create a culture where everyone can have ideas and feel that they’re valued. So it’s much more about creating climates.’

Ken Robinson

CAUKIN Studio is a group that concerns itself with introducing fun, creative, and innovative design to the lives of communities around the world. We work alongside the community with international volunteer teams to use creativity to drive and create collaborative humanitarian projects.

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