

LOBBY



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Un/Spectacle

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LOBBY

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DESIGN AND ART DIRECTION studio 4

EDITORIAL

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The Seminar Room _____ **Sophie Read**
The Lift _____ **Nito Ramírez**
The Crit Room _____ **Nahed Jawad-Chakouf**
The Staircase _____ **Laura Narvaez**
The Library _____ **Stylianos Giamarelos**
The Toilets _____ **Mrinal S. Rammohan**

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Contributors

Can we experience something spectacular through senses other than sight? To answer the riddle we handpicked four of this issue's contributors and asked them the following question: **What's the most spectacular thing you've ever felt, tasted, smelled or heard?**

Fame Ornuja Boonyasit, Contributing Writer
@FameOBoonyasit



Fame is pursuing her Masters of Architecture at The Bartlett's Graduate Architectural Design programme. Apart from writing for LOBBY, she's also involved in art direction and writing for *Numéro Thailand* (though we want to keep her for ourselves). You can easily recognise her by her geometric bob which she admits is the product of her own cutting. Feel free

to turn to page 48 in the Exhibition Space to read Fame's article.

“Without any sense of sight, the taste of an ice-cream is always a spectacular feast. As a sense conductor, its taste flourishes as soon as it loses structure, while at the same time calling for the emergence of other sub-senses. A spoonful or a scrumptious bite brings about a sense formation comparable to that of a tree, with taste as a core, touch, smell and temperature fluctuation branch out in an immediate venation of causality.”

Laurie Goodman, Editorial Assistant
@_LGOODMAN



Laurie is a masters student in Spatial Design here at The Bartlett, and she's got a background in architectural history. She is a very, very serious and very clever academic, often using words such as 'phenomena', 'paradigm' and 'ubiquitous'. In between that, she enjoys naps and cat videos on YouTube. Laurie was a recurrent face in the

very official meetings between the magazine's editors, who felt compelled to invite her due to how fired up she was about being involved in the editorial process. We were dubious at first, but now we don't regret it. You can read the article Laurie's written for us on page 68 in the Lift.

“A potent combination of gin and Beyonce.”

Nick Elias, Contributing Illustrator
nickelias.co.uk



Nick is your boy-next-door-type, apart from being a little more scared of bees. He's a truly gifted architectural illustrator, and we're lucky to have him on our team, especially since we nearly missed him. Nick is now an official Bartlett alumn, having just finished his Masters in Architecture; it's a relief that we caught him in time before he made an escape.

If you're curious about Nick's contribution to the issue, be patient, you'll see his illustration in the Toilets. No pun intended.

“I think it's probably a smell. Smelling something is known in science to have a stronger connection to memories than any other sense. I guess I find it more 'spectacular' when a sense like this exposes otherworldly sensations of nostalgia and situation. It sort of tells a story, meaning that a poo could be more spectacular than a piece of Mozart.”

DaeWha Kang, Crit Room Contributor
@daewhakang



DaeWha is one of the non-Bartlett, external contributors we were keen to have on this issue. He studied architecture at Princeton and Yale University and is an Associate at Zaha Hadid Architects, where he's worked since 2004. You can read through his insightful, contributing student-critiques throughout pages 84-95 in the Crit Room.

“Smell is considered to be the sense most deeply linked to our emotions and our memories. I think of the smell of moist wood and dust in the air after a short spring rain in the stone garden of Ryoan-ji temple in Kyoto. In a culture that increasingly privileges the visual over our other senses, our connection with the scent of architecture might reacquaint us with the deep essence of materiality and the pathos of history that is so fundamental to our discipline.”

Latent Dialogues in Whispering Voices

Exploring The Bartlett Library through its readers

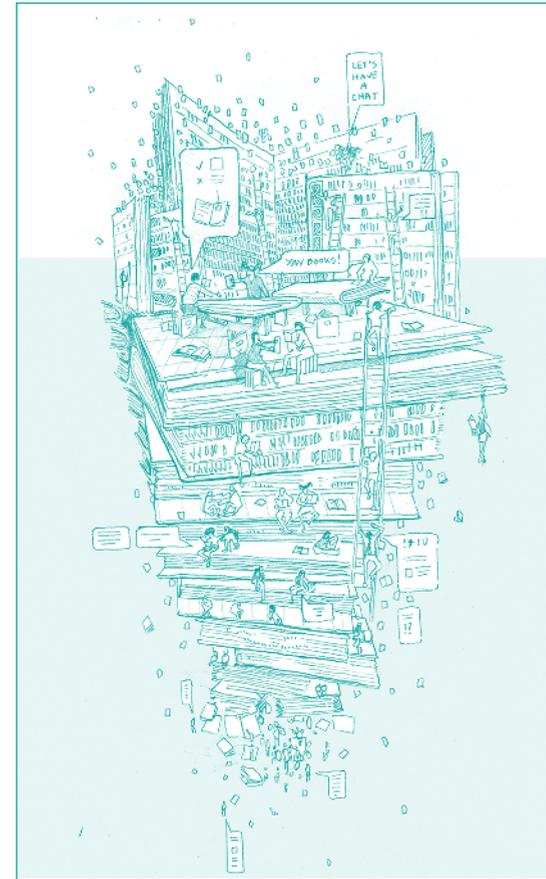
Words by Stylianos Giamarelos
Illustration by Nick Elias

Admit your ignorance. Forget what you think you already know about it; just go in there and see what you get! that familiar inner voice whispers, as I enter The Bartlett Library that first morning of the February 2014 reading week. Although I eventually end up spending every single day of the week there, manoeuvring around the congested re-shelving trolleys, flipping through the pages of books and magazines left on the tables, talking with students and staff—including subject librarian, Suzanne Tonkin—and observing the quotidian rhythms of their practices as they silently transform the space, that inner voice persists in asking (both me and my occasional interlocutors): “Do you really know thy Library?” I still don’t, but at the end of the reading week I can at least reply with another question: What is a library but its readers?

During reading week, the Library chairs host a veritable parade of The Bartlett community, including: undergrad students enrolled in the Architecture, Urban Planning, Design & Management, Architectural & Interdisciplinary Studies, Project Management for Construction and Civil Engineering Bachelor’s programmes; graduate students enrolled in the Architectural History & Theory, Urban Design, Light & Lighting, Project & Enterprise Management, Building & Urban Design in Development, Environmental Design & Engineering, Urban Studies, Strategic management of Projects, Construction Economics & Management, International Real Estate & Planning, and Development Administration & Planning Masters programmes; research students enrolled in the Architectural Design and Architectural

History & Theory PhD programmes; affiliate academics and visiting research students, alumni and Urban Lab research staff; but also students enrolled in the MSc Cancer, Politics and European Studies, Anthropology, Spanish and History of Art programmes. Around 60% of them are female; 55% Asian; 25% British; and 15% other European. All together, they are The Bartlett Library!

As I turn my gaze to the books left on the tables, I can’t help but think: What if all those Bartlett readers of so diverse books suddenly broke the vow of library silence and started conversing with each other? Hidden in the silence of the printed pages lying side by side on the tables, I see: David Banister’s *Transport Planning* in conversation with Iain Borden’s *Drive*; John Habraken’s *Structure of the Ordinary* and Bernard Rudofsky’s *Architecture Without Architects* meeting Nicolas Hall’s *Thatching* and Gerhard Hausladen (et al.)’s *Climate Skin*; Richard Coyne’s *Technoromanticism* challenging Neil Spiller’s *Visionary Architecture*; a large-scale roundtable discussion with Andy Merrifield’s *Dialectical Urbanism*, Henri Lefebvre’s *Production of Space*, Chris Hamnett’s *Unequal City*, and Stephen Graham’s & Simon Marvin’s *Splintering Urbanism*, ready to reply to Jack R. Meredith’s & Samuel J. Mantel’s *Project Management: a Managerial Approach*, Nicholas G. Pirounakis’s *Real Estate Economics*, Anthony O’Sullivan et al.’s *Housing Economics & Public Policy*, and Danny Myers’s *Economics and Property*; but also, Rudolf Wittkower’s *Architectural Principles in the Age of Humanism* and Robin Evans’s *Projective Cast* negotiating with Edward Allen’s *Fundamentals*



of *Building Construction, Materials and Methods*, and Stephen Prykes’s *Social Network Analysis in Construction*. Alas, the majority of those readings—usually included in reading lists or recommended by tutors—form part of a solitary preparation for a single-authored essay and/or an individual quest for architectural design inspiration. Very few Bartlett readers admit their motivation to read certain books because they wanted to, “just for fun!” or to “understand the concepts behind design.”

Others don’t read books, but use The Bartlett Library as an ideally quiet workspace. Immersed in their laptops, students admit to either “writing a design brief” and “marking essays” or doing their “weekly homework for SSEES evening class.” Those who do read a book usually skim and scan if it is useful, before considering borrowing it. In doing so, they unwittingly determine which books remain on the Library shelves and which ones end up in the Library Stores in Essex. Just taking a book off the shelf saves it from ‘library limbo’. Indeed, the breadth of the material soon to be available at the new Bartlett Library has been partially defined by the way in which readers have been collectively using both the space and its books over the last 15 years.

Outside the Library, The Bartlett readers enjoy their books both in their flats—the only place where they can still read before bedtime—and in the buzzing environment of a coffee shop or the lobby of UCLU. Apart from the apparently compulsory assortment of design and architectural magazines (like the *AR*, *Detail*, *Log*, *Archithese*, *El Croquis* and *Cabinet*), The Bartlett readers “read everything from crime novels to reporter books about Africa”, including: historical biographies; new, alternative fashion/music/art magazines; comic books and graphic novels; science fiction books and novels from around the world—be they literary classics, or “other social, psychological books”, “romance or crime or comedy”, “thriller, and

“Those who do read a book usually ‘skim and scan if it is useful’, before considering borrowing it.”

mystery best-sellers”, “novels about the history of Europe”, but also “fiction by unpublished/self-published authors”—BBC News and “anything interesting from the newspaper”—including “Italian everyday politics as a masochistic evening press”—Greek mythology and “books about the cosmos”.

Their references include: Zen Buddhist monk, poet, and peace activist, Thich-Nhat-Hanh; Conrad Shawcross; ‘Boris Izaguirre’s articles’; ‘Ballard’s novels’; ‘surrealistic novels by Haruki Murakami’; Georges Perec; Jean Genet; Kazuo Ishiguro’s *Never Let me Go*; George R. R. Martin’s *Song of Ice and Fire*; Daniel Kahneman’s *Thinking fast and slow*; ‘Quiet by Susan Cain, *Londoners* by Craig Taylor’; Jack Kerouac’s *On the Road*; Ken Follett’s *Winter of the World*; ‘short stories by Alice Munro, Harold Brodkey etc.’; ‘Chinese poems from Tang Dynasty (618–907 AD) + Novels by Xiaobo Wang’; ‘Chris Ryan’s SAS fiction, Clancy’s Special Forces fiction, *The Economist*, *GQ*, *Telegraph*’; the ‘*National Geographic!* and the Bible. While supposedly external, all those readings are indeed integral parts of The Bartlett Library.

Thus, The Bartlett readers set up an infinitely expanding Library Space for LOBBY to explore. In consistently doing so, the LOBBY Library space aspires to raise the volume of dialogues that still remain latent in whispering voices but nonetheless shape our shared Bartlett culture. ♣