

## **Radical foundations in Bloomsbury**

**Shaun Murray**, ENIAtype

### **Abstract**

A sea of change is upon us and radical new foundations need to be grown. The time has come for the fundamental need for radical thought with respect to the new paradigms of architecture as we are confronted with political, social and technological disruptions. At stake is nothing less than the opportunity of world-making in which the role of the architect is paramount. Bloomsbury will be one of our sites of exploration, where in 1692, Thomas Slaughter founded Slaughter's Coffee House in St. Martin's Lane, which became the explosively productive haunt and home of artists, architects, designers, players of games, makers and wasters. This was the first of the many radical schools of art to be born within the anarchic lands of Seven Dials and Bloomsbury. The other site will be in Deptford, where for hundreds of years dangerous, infectious, exciting and foreign ideas had landed along its shore, ebbing and flowing with the tide, transforming the City of London. This article will showcase a series of design projects proposed by students of architecture at the Architectural Association and University of Greenwich in relation to sites in Bloomsbury and Deptford in London, respectively. Each contributor has developed a complex set of spatial interrelationships that define their practice and consider art as a spatial language that dissects contemporary society, an architecture that is pre-reflexive, through a radical spatial notational strategy, so as to re-engage with the presence of the past.

### **Keywords**

radical

foundations

faux gardens

architecture

design ecologies

technology

**Figure 1:** Radical foundations in London, ENIAtype 2018.

### Introduction

Now, as a response to the institutionalization, financialization (and absence in many places) of art schools in general and the systemic cuts to education, an extraordinary variety of new models and types of art school are developing around the world. Some exist for the time of a specific project, some persist; some are tiny, some large; some nocturnal, some diurnal; some are free, some not, although in general if there is a cost it tends to be small; some have an independent home, some borrow or steal a home, some live in another institution and some exist digitally. What they do tend to have in common is the sharing of information and ideas, there being multiple and extensive exchanges and collaborations between people and between schools. Models are adapted and transformed quickly, sometimes abruptly. Change can be a response to external or internal stimuli, or boredom.

### ENIAtype research group

Here and now, in 2017–18, we invited students to design new foundations, a new art school in Bloomsbury and Deptford, taking cues from the uniquely fertile cultures and freedoms developed in great schools of art (be they large or small, lasting or ephemeral, with or without a home). Through the ENIAtype research group, the participants designed an architecture that operates within this complex ecology of multiple grounds, in material and the species that operate within them and the participants that inform them. To design for an advanced tribology (the science of interacting surfaces in relative motion), a whole new system of conceptualizing must be undertaken. Our present system of design and planning are inevitably limited by our current techniques of

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conceptualizing and our methods of communicating complex architectural ideas need to evolve.

### **Design strategy**

The first three weeks were organized into three parts with research ideas and design methodologies. Each part investigates various scales of an ecologically informed design methodology of communicating the students' final design project. The first part, *Aedicule*, describes a version in radical methodologies of communication, an architecture with site investigations through research into historical radical art practices in Bloomsbury and Deptford. The second part, *Art Practice*, describes a series of design visions to explore these concepts via specific studies. The third and final part, *World Making*, is a compound synthesis of the previous two parts where the students finalize their Art School and consider their role of the architect towards world-making. The overall aim of this project is to profoundly re-define and re-shape how architects might design through the radical relationships of working drawings and the environment ~~affect each other~~.

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### ***Aedicule***

An aedicule is a transformative device traversing scale and purpose, sometimes portal, shelter or shrine. In 'Heavenly mansions: An interpretation of Gothic' John Summerson defines the aedicule exquisitely:

There is a kind of play common to nearly every child; it is to get under a piece of furniture or some extemporised shelter of his own and to exclaim that he is in a 'house' [...] The Latin word for a building is *aedes*; the word for a little building is *aedicula* and this word was applied in classical times more particularly to little buildings whose function was symbolic – ceremonial. It was applied to a shrine placed at the far end, from the entrance, of a temple to receive the statue of a deity – a sort of architectural canopy in the form of a rudimentary temple, complete with gable – or, to use the classical word, pediment. It was also used for

the shrines – again miniature temples –in which the lares or titular deities of a house or street were preserved [...] I am not going to trace back the history of the aedicule, but I suspect it is practically as old as architecture itself, and as widespread. The incidence of the aedicule in some Indian architecture, for instance, is very striking. This miniature temple used for a ceremonial, symbolic purpose may even enshrine one of man's first purely architectural discoveries, a discovery re-enacted by every child who establishes his momentary dominion under the table. (Summerson 1963: 1–28)

Regarding the transformation of architecture from Romanesque to Gothic:

So the whole architectural situation was turned upside down. Instead of the aedicule serving to adorn the structure, the structure was made the slave of the aedicule. And as a supreme gesture of enslavement, the round arch was broken. An examination of the great cathedrals of the 12th-13th centuries shows how the aedicule took charge of the new situation. This theme of pure fantasy, once released from bondage, was free to range through all gradations of stature from the heroic to the minuscule [...] Gothic man seeks to lose himself not only in the infinity of the great, but also in the infinity of the small. The infinity of movement which is macrocosmically expressed in the architectural structure as a whole expresses itself macrocosmically in every smallest detail of the building. Every individual detail is, in itself, a world of bewildering activity and infinity, a world which repeats in miniature, but with the same means, the expression of the whole. The creation of something new in the arts invariably means the turning upside-down of some uneasy equilibrium, the making of an adjunct into an essential, a parasitic growth into a main stem. (Summerson 1963: 1–28)

### **Radical foundations**

Radical Foundations will explore foundations of architecture, art, technology and environment. We

will extend our relational umwelten (the environmental factors) dialogues to engage a new understanding of this world by tuning our sense of space and time – to enter the unknown and to quest anew for what has not been found before. Foundations are essential to support a built architecture and to more allow for complex shifting relationships between people and environments. The design of an aedicule will be composed of nine carefully considered architectural elements: floor, opening, ceiling, wall, stair, ramp, foundation, corridor and threshold. Each student was asked to research histories, develop lab coat diaries and apply the principles of making ENIAdrawings through composite drawing studio sessions. Their design projects could take the form of a specific event at a certain period of time to develop personal and individual design research strategies for design projects.

In the search for radical forms it was considered that, if political institutions do not meet the needs of the people, the people finally believe that those institutions that do not express their own values must be discarded. The new is not fashion but there is politics at the heart of it. If you work outside the system you cannot influence it. To work outside the system you invent your own set of values and operations. The duality of insides and outsides surely must become a binary of ecologies that can blur institutions and counter institutions, in essence making an outside inside a space of action that must be co-produced. We need to develop taxonomies of outsides and taxonomies of insides and develop new platforms digitally and physically in space. In our complex urban environments we are sometimes without the benefit of actual physical space for meeting or storing books or articles. This is where virtual spaces become architectures of platforms and platform making, by attaching ideas to existing buildings in the spaces voided by construction. Between two radically different systems of spatial order and thought, these gaps can only be filled in time. The new structures are difficult to occupy and require inventiveness in everyday living to become inhabitable. They are not predesigned, predetermined, predictable or predictive. ~~The spaces at their inception are useless and meaningless spaces; they become useful and inquire meaning only as~~

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~~particular people inhabit them. People assume the benefits and burden of self-organization.~~

### **Bloomsbury**

In 1692 Thomas Slaughter founded Slaughter's Coffee House in St. Martin's Lane, which became the explosively productive haunt and home of artists, architects, designers, players of games, makers and wasters. This was the first of the many radical schools of art to be born within the anarchic lands of Seven Dials and Bloomsbury. Spawned in turn out of Slaughter's were Godfrey Kneller's Great Queen Street Academy, James Thornhill's Free Academy and William Hogarth's St. Martin's Lane Academy (later to mutate into the Royal Academy). These in turn led to the establishment of the Salons des Refusés: Fanny McIan's Female School of Art, William Lethaby's Central School of Arts and Crafts, The Art Workers Guild, Felix Slade's School of Fine Art and Saint Martin's School of Art. Here and now, in 2017, you will be designing new foundations, a new art school in Bloomsbury, taking cues from the uniquely fertile cultures and freedoms developed in great schools of art (be they large or small, lasting or ephemeral, with or without a home). Saint Martins for instance had no tradition to uphold and its artistic responses could be as adaptive as its building.

### **Deptford**

In May 1859 James Abbott McNeill Whistler took lodgings in Wapping, from where he explored Limehouse, Bermondsey, Deptford and Greenwich, drawing this singular strand of riverine London and producing the 'Thames Set'. For hundreds of years dangerous, infectious, exciting and foreign ideas had landed along this shore, ebbing and flowing with the tide, transforming this city. The inland seas of Shadwell Basin and London Docks, sites of exchange holding vast quantities of unfamiliar materials, sights, sensations, tastes, forms and sounds, were the epicentral distributors of change. Whistler's painting 'Wapping' (1860–64) looks from the 'Angel' across the water to Wapping, the masts, rigging and jettied window structure incisively fragmenting and framing

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multiple views and multiple events, each frame becoming a border, a container adjacent to but sheared from its context, the dynamism of the vital river trade contrasting dramatically with the static incorporeal figures.

This year the students designed an architecture that operates within this complex ecology of multiple grounds in the material and the species that operate within them and the participants that inform them. To design for an advanced tribology, a whole new system of conceptualizing must be undertaken. Our present system of design and planning are inevitably limited by our current techniques of conceptualizing and our methods of communicating complex architectural ideas need to evolve.

In the first three weeks students undertook the task of designing detailed spaces for multiple occupants from life in the context of the Deptford Triangle. You will communicate your complex ecology of multiple occupants, materials and species through highly detailed cut-away bird's eye and worm's eye perspectives with physical models. Students were asked to *find their enemy or enemy's enemy through detailed forensics of the site and wider urban area of Deptford through discoveries of frictions, shear and lubrications between materials, people, buildings or ideas. You must know what your defending and what ecologies your operating within whilst your designing or are you attracting the enemy's enemy?*.

The historical inland seas of Deptford Docks and Deptford Creek, sites of exchange holding vast quantities of unfamiliar materials, sights, sensations, tastes, forms and sounds, were the epicentral distributors of change, the dynamism of the vital river trade contrasting dramatically with the static incorporeal figures.

## **Research projects**

Each contributing project developed a specific strategy and tactic found in their own practice and developed a complex set of spatial interrelationships for their architecture. They considered art as a spatial language that dissects contemporary society and developed a full-blown notational system for their buildings that can be played many times over. The architecture will be pre-reflexive and strategic in their organization of spatial interrelationships of their Art Schools. Parts of the building might twitch, hum or sing you a lullaby; spaces can be replayed back in the same space over different times through a radical spatial notational strategy so as to re-engage with the presence of the past.

**Ele How Yan Mun, canvas floor system for the deteriorating school of conservation**

**Figure 2: Ele How Yan Mun, Eroding Threshold, Bloomsbury. ENIAtype 2018.**

**Figure 3: Ele How Yan Mun, The Unprimed Canvas, Bloomsbury. ENIAtype 2018.**

The canvas, conceived through a process of creation and manipulation, begins its life; the deterioration starts: loosened yarns, the bleaching and thinning, the bare spots that appear, all signs of the temporality of the primed/unprimed canvas. To put any piece of work on display is to compromise; it is an acceptance of the acceleration of the inevitable disintegration of a painting.

The project proposes a school for conservation (of paintings on canvas) that deteriorates as the primed/unprimed canvas is left to deteriorate in different conditions. Throughout the deterioration we discover the 'eroding threshold', a spatial threshold that educates conservators and visitors alike as to the technicalities and importance of their work. Running parallel to the constant wearing and tearing in the King's Library at the British Museum, the project counterbalances the World Conservations and Exhibitions Centre, located on the north-western end of the British Museum.

Upon entering the eroding threshold, the participant is confronted with the canvas system. After a



certain period of time of constant deterioration, the canvas is unrolled and its loosened yarns are revealed; drawing inspiration from the Boro textile (a class of Japanese textiles that have been mended or patched together), the canvas is re-enforced with loose pieces of fabrics and the Sashiko stitch before being used again – it becomes a palimpsest of parts.

The participants in the conservation school are asked to engage with the surfaces of their architecture and use it as a tool for design and discover new approaches in conserving canvases by accelerating processes of moisture and light that deteriorate the canvases.

#### **Sergey Nadtochiy, constructing artist ecologies**

**Figure 4: Constructing artist ecologies, Bloomsbury. ENIAtype 2018.**

Since art has ~~surever~~ surpassed its traditional boundaries and become an artist-mediated spatial event appearing in a dynamic and constantly distorting context, we propose that art education should also ~~erupt~~ dissolve its hermetic institutional envelope and connect with the modern unpredictable world around. This project places itself in Bloomsbury to entwine social, cultural and economic relationships around it and construct inartificial and world-responsive ecologies for art education. The school denies hierarchical tutor and student relationships and appropriate spatial organization. It encourages citizens to use its artist studios and educates them through participation in radically mediated human, urban and natural processes.

The site of the project takes place next to a former district heating system, which is marked by a 40m-high concrete chimney. It is well known that some artists carefully choose particular characteristics of their studios because it determines their working process. With this in mind, the school focuses its investigation on problems of heating and atmosphere in mediating variations of the artists' studio space as an artist ecology. Usually in cities heating and atmospheric factors are

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artificially controlled by systems using radiators and air conditioners and optimized between comfort and efficiency. However, even a small change in our body temperature or air pressure might have a significant influence on their behaviour. The building aims to reveal hidden relationships between citizens and the atmosphere by constructing radical ecologies. The building is designed to have a new system where the architecture is designed with many layers, whereby the artist can shed layers of the building in summer or shroud themselves with many layers in winter.

### **Jun Ho Yim, creation/destruction**

**Figure 5:** Jun Ho Yim, Axonometric of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 6:** Jun Ho Yim, Perspective of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 7:** Jun Ho Yim, Section of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 8:** Jun Ho Yim, Plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 9:** Jun Ho Yim, Earth Lab of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 10:** Jun Ho Yim, Tree House plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 11:** Jun Ho Yim, Tree House plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

**Figure 12:** Jun Ho Yim, Tree House section of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

St George's Garden in Bloomsbury is a former burial site and first to be positioned away from a

church. As London grew in the eighteenth century, it became overcrowded with churchyards, and while London's elegant squares and gardens were being used by the wealthy, only the burial sites were open to the public. St Georges Garden brings a peculiar relation to life and death through the visible shifts and changes in the site, such as how buildings and objects alike fail and are revived again. The project aims to embrace the site of its weaknesses and to become a part of the cycle of life and death in the gardens. The project will be an extension of the Collingham Garden's Nursery, where children will practice the art of sculpting and will be educated about the nature of the gardens and its history and relevance in understanding the relationships between ground material and the environment. The school will exaggerate and reveal many symbiotic relationships between the shrinking and the swelling of the London clay ground. The garden's largest tree was also used as a balancing house that works to transfer lateral movement in the house into vertical load for the safety of both the tree and its inhabitants. Finally, the Earth Labs focus on providing private workspaces for those more experienced in the complex ground conditions for foundations in London.

This is an architecture for uncertainty that develops an ecotype architecture as environmental ecologies. Ecotypes are forms of architecture that, over time, have become adapted to a particular environment, and are genetically fixed with particular adaptive traits. This project investigates how an architecture could be developed to operate within these specified environments. I have identified at least five areas in which the ground condition shapes our environments and provides valuable new tools for investigation. What I find beautiful about this way of thinking about a construct of space is that the architects can liberate themselves from the self-belief that they create spaces as this project will act as a response that space is constantly being generated through energy and matter. Also, we as architects can become 'editors' and operate as space-scribers at the intellectual level of intuition and 'active' purposefulness.

## Luke Decker, Colonnade

**Figure 13:** Luke Decker, Colonnade, Bloomsbury, ENIAtype 2018.

When architecture sees a world in motion, a slow sculpture per se, and highlights pieces and parts of that slow sculpture with nuances that add something to it without really having to project much of anything, then an architectural theory of today might in fact be the architectural history of what [Paul Zucker \(1951\)](#) postulated three quarters of a century ago: a turn towards a history of spaces rather than styles [\(Zucker, 1951\)](#):-

We have been programmed to think of architecture as four walls and a roof, and yet this seemingly infantile image feels more outdated today than ever before for it was in the very act of pulling a sheet from my own bed, taping it up onto a wall and rolling back the living room carpet to leave just enough space in a central London flat share to frame a photograph that architecture redefined its simplicity to me in this project. Making a space out of the in, off and by world around us requires neither walls nor a roof. It requires an introjection of the slow sculpture, that is, to frame a particular section of that slow sculpture as it becomes.

For the notion of ‘Radical Foundations in Bloomsbury’ is not to suggest a problem that needs a design solution; radical foundations are ever present in the *longue durée* of radical institutions that have had a foundational place in Bloomsbury from Slaughter’s Coffee House to Central School of Art, Central Saint Martins and the Architectural Association. ‘Radical Foundations in Bloomsbury’, rather, suggests a design opportunity.

It is not the romanticized historiographies of the above-mentioned institutions that make Bloomsbury relevant in art circles today, but rather the fact that these institutions have brought, and kept, the ideas, the people, the renowned acts and the nefarious acts too, around. Bloomsbury’s rich history in the arts has made it clear that places for artists, their admirers and their students to gather are indispensable. With Russell Square succumbing to a neo-liberal agenda and shutting its gates by 10pm, the middle-of-the-night flâneurs of Bloomsbury have taken refuge around.

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By identifying the nearby back alley street of 'Colonnade' as a haven for the creative and the queer today, this project adds a layer onto the slow sculpture of a series of mews houses as an architectural exercise. The former homes of horse-cab carriage proprietors and, after that, mere empty garages for Great Ormond Street Hospital's excess storage, are reshaped into art studios by day and a nocturnal gallery by night. The overstock left in the mews houses by the hospital has been repurposed into uniforms and objects on site, as documented in the photography series. The Colonnade fades from physical to pneumatic as the rhythm of breath curates and re-curates the path of the curious.

**Andrew Healey, *Disturbing The Atelier & Abode: Dissecting Deptford***

**Figure 14: Andrew Healey, Transition 01, ENIAtype 2018.**

**Figure 15: Andrew Healey, Transition 02: Agitating the artists framework, ENIAtype 2018.**

**Figure 16: Andrew Healey, Transition 03, The merchants concealed logistics, ENIAtype 2018.**

**Figure 17: Andrew Healey, Transition 04, Uncovering the artists new dwelling, ENIAtype 2018.**

*Dissecting Deptford* is a spatial critique of the progressively passive manner in which architectural practice currently operates across the urban assemblages of London. Branching off the spine of Deptford High Street, the project manoeuvres between four key sites, each with a specifically calibrated architecture responding to the emerging yet derogated urban *dis-comfort(s)*. Each intervention is site specific, traversing both physical and perceived spatial conditions of discomfort, understood as a sequence of dynamic shifts from an occupant's *expectation*. Rather than seek to simply 'rectify' or 'resolve' these complex conditions, the intrusions manifest in contexts of security, ownership, employment and voyeurism to pursue and facilitate the creative exploitation of their own critical and spatial context. It is this process of creative re-consideration that acts as a wider critical commentary of the processes employed in the production of many conventional architectural designs.

The sites are divided across the east/west axis of Deptford, subverting the historically established residential and commercial locale – sites to the west focus on establishing studio/workshops whilst the mirroring sites reconsider existing notions of the *home*. In accumulation, these incidents generate a spatial toolset for a Deptford-based designer to explore and redefine the duality of a creative live/work environment through the production of architectures of disruption.

A self-critical and experimental design process catalyses the production of the new creative contexts in Deptford, challenging the conventional printing and communication techniques currently utilized in architectural practice. Painting, photography, 3D scanning, metal casting, digital modelling and screen-printing culminate in transitional drawings, which hybridize the currently dichotomic digital and analogue drawing practices. The resulting spatial propositions do not seek to eradicate the found *tensions* and *discomfort* in Deptford but traverse such conditions to offer a critique of a previously unexplored creative context in the fabrication of new spatial conditions of discomfort.

**Exhibit P:** *Reorienting the Cyclic Working Day* is the first transitional drawing, detailing a worm's eye perspective of an Interim dwelling for a zero-hour worker on Reginald Road Estate: Deptford.

As a speculative tensile rubber-skinned residence, the parasitic [architectural proposal](#) is located on an existing post-war housing scheme and is held in a dynamic tension between a series of mechanical armatures. In a manner similar to the nature of zero-hour contract work, the structural tension of the flat is regulated by the extent of employed hours and resultant finance of the resident, offering an adaptive architecture, directly responding to the occupant's inhabitation.

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### **Lyuba Pekyanska, dancing architecture: Dangerous days of a pole dancer**

**Figure 18:** Lyuba Pekyanska, *Fluctuating Positions – 30 sec Handstand*, ENIAtype 2018.

**Figure 19:** Lyuba Pekyanska, *Chair Warm up Correlations*, ENIAtype 2018.

**Figure 20:** Lyuba Pekyanska, *Arm Grip Flag Extensions – The Bathroom*, ENIAtype 2018.

**Figure 21:** Lyuba Pekyanska, Deadlift Muscle-up Modifications – The Bedroom, ENIAtype 2018.

**Figure 22:** Lyuba Pekyanska, Back Hold Tuck – The Staircase, ENIAtype 2018.

**Figure 23:** Lyuba Pekyanska, Hasty Transitions – The Hallway, ENIAtype 2018.

**Figure 24:** Lyuba Pekyanska, Pole Move Projections, ENIAtype 2018.

**Figure 25:** Lyuba Pekyanska, Wardrobe Deep Stretch and Conditioning, ENIAtype 2018.

This project is based next to the North Pole Bar and Piano on Norman Street in Greenwich. The drawings reveal the construction of a house for a pole dancer. Each drawing reveals moments in its construction as the fragments of the house are initially designed from the movement of the pole dancer. This is the axis of the system, the heart of the house, the fulcrum around which a pole dancer performs architecture. The first column is at the centre of the ritual, carving and re-carving of space, as the dancer continues to perform, using the resistance of static objects to spring novel gyrations and push free of gravity whilst generating new architectures. Using the hands and skin, the dancer shapes and reinvigorates the familiar spaces of the home – handles, sinks and the bath are formed as a series of choreographed actions leading to a different physical form. The main activities in a pole dancer's day are located using detailed elements of the house, such as the wardrobe, sink and chair. Through these elements, the body moulds its movement and redefines the key spaces activated by singular elements of the house. Between the elements and the physical form of the house, the dancer begins to construct frames from which the domestic space may be redefined. The home then becomes a series of events measured by the restrictions of the body between these voids, the stage of the pole-dancing performance. It is the device that conducts the daily routine of a pole dancer in her home by becoming an architectural construct of the domestic space. Each main space, kitchen, staircase or a bedroom, is defined by the distances between the (house) elements and relates them with the fulcrum axis of the home: the pole. The Pole Dancer's Home is a place constructed through the pole and its relationships with the space in-between objects of everyday use and the dancer's body; these form the template for a series of new dynamic spatial

components. They create the physical form of the space inhabited and set up communication points of tension and stability where objects and body evolve in unity to occupy the home – a place in a constant state of oscillation. ‘The Ambiguous Day of the Pole Dancer’s Agile Body’ is a series of photographs and drawings exploring the home’s transformation from the everyday, through reshaping domestic objects and the dialogue between them. The gaps, voids cast by the body’s physical limits, expose the performance of a day in the dancer’s life, pushing the body to new distorted boundaries. This is the house that a pole dancer danced. The importance of this project is that you will be able to develop a variety of space-generating tools at the conception of the project. This allowed for a liberating and exploratory examination of testing experience and intuition as the project developed. The consequences of the project suggest that we need to define new tools for the determining effects of interaction in specific design projects through a palette of space-determining constructions. This way of constructing space liberates the architect from any linear constraints of reading specific environments. This is architecture to unleash architects from their shackles of limits and linear determinist thinking and designing.

**Kenney Kah Teh, The Transposed Ministry of Deptford**

**Figure 26:** Kenney Kah Teh, Evocation 1, ENIAtype 2018.

**Figure 27:** Kenney Kah Teh, Evocation 2, ENIAtype 2018.

**Figure 28:** Kenney Kah Teh, Evocation 3, ENIAtype 2018.

‘The church is not a building defined by four walls [...] but rather it is the community that builds it’ (Fr. Paul Bulter, rector of St. Paul’s Deptford, interview conducted on 24 November 2017).

In the midst of an ever-changing world that deems further away from the perfection it once demonstrated, The Transposed Ministry of Deptford mirrors its predecessor to motivate humanity in all of creations to strive towards a model of love, peace and harmony. Aside from integrating the ideology of St. Paul’s Church together with the discerning architectural elements and the church



environmental qualities (sound, water and light), it reconstructs the intangible experience prompted by the events into a sequential narrative of the traverse across and within the Baroque building, in all, materializing into a new linear-crucifix typology to create a realm that over time transforms into an oasis like Eden-on-Earth.

### ***Evocation 1: The return***

The Transposed Ministry is divided into a series of episodes termed evocations due to the fact that the architecture materializes the intangible experience triggered by the events that took place in the Baroque cathedral. Evocation 1 takes ~~context~~ place in the timeline of the Bible in Genesis 1–8 (NIV) specifically after temptation and lust creep into humanity and the expulsion of Adam & Eve from the Garden of Eden.

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The Return draws the connection between the events that happened and greets humanity back into working towards achieving the grace once bestowed, thus situated contextually on the abandoned archipelago of Deptford. It provides opportunities of congregation, likewise in the setting of the church, for humanity to mingle with one another subsequently, learning from one another (wisdom) and working towards the other ‘side’, the other island to which the church as the highest order is situated.

One of the crucial architecture qualities of the church being sound was represented in this episode. Sound plays a major role in the interiority of the church, which metaphorically, ‘sound attracts sound’, was used as a means to attract life whereby colourful parakeets will soon flock and bring life and colour, slowly transforming the entire island back into a paradise of colour and breath. ‘The harmonious tunes of the pendulum and singing birds [...]’.

This series-episode translates the experience of arriving at St. Paul’s in Deptford and entering through its exaggeratedly scaled West entrance to which houses the pipe organ, ~~literally, the pipe organ powered by~~ This space is filled with the vibrations of footsteps along the bridge through the pendulum of the pipe organ, pointing straight down into darkness whereby sound amplifies

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proportionally with the number of steps to create a melody in the background in the midst of congregation happening around.

### ***Evocation 2: Diversity***

Arriving from the other island via the resonating-sound bridge, the landscape opens to diversity, whereby the church identifies each and every one disregarding colour, background, etc. This episode references Battersea Park, with cultural follies dispersed across and tying together with the ideology of the ministry, emphasizing acceptance and celebration.

The self-purify pond manifests as a harmonious Koi-Lotus pond with scattered chalices that produces mist from collected water via geothermal pipes to create a self-sustained environment whereby the mist alongside uncleansed rainwater is collected and decontaminated at the tower using UV-lighting. Purified, clean 'holy-water' is stored in the tanks representing the sacred number of trinity.

The exploration through Episode 2 mimics the encounter of the font inside St. Paul's, whereby the element of water was found. Coupled alongside the diverse attendees present during services within St. Paul's Cathedral, the journey draw towards the folly of culture and diversity referencing 'The Creation of Adam' by Michelangelo. It addresses the unbiased grace and giving of 'life' to the ones who accept.

~~Bringing forth, the celebration or in other words, the act of worshipping found common in the situation of cathedrals and churches, translated into an outdoor play takes place at the Kaleidoscope Stage of Diversity that in all celebrates the diversity of humanity and the loving of one another.~~ It

integrates the complex motifs of the rose window found on the South facing of the Cathedral and a minimized-bell tower of St. Paul's as a backdrop to lend context to the play that revolves around the events happening inside the church.

### ***Evocation 3: An eternal love***

The final episode but 'definitely not the end, as promised' explores the element of light alongside

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the translation of the navigational experience as to move through the aisles of the crucifix plan within St. Paul's leading towards the glorified eastern apse. Love is seen as one of the main agendas of the ministry and is represented through matrimony, which is the coming of two beings, showing the real expression of eternal love and most importantly, reunification after the separation of Adam & Eve.

The Matrimony Garden is a sacred garden of temporal beauty with an everlasting adoration of seasonal flowers. In this scenario, peonies, also known as the king of flowers (signifying the highest order of plants selected to glorify the vicinity of this principal space), decorate the elevated terraces branching out from the eastern-looking aisle. This symbolizes the uniqueness of each and every one, whereby there are no two flowers that are identical and no two individuals sitting on the pews are alike, thereafter showcasing the singularity, diversity and beauty of each individual metaphorically.

'We are all like flowers [...]' Fr. Paul Butler (2017).

The architectural quality of light is represented alongside the architectural element of St. Paul's being the North-South Venetian arch that was adapted as a roof support for the gateway leading towards the outdoor wedding reception and a (community) centre of love and peace. Light, 'shows the voluminous church [...]' is an element integrated into the landscape, whereby sunlight is collected and stored as solar energy, which powers the papal beacons, therefore bringing 'light' into the darkness of evenings, which again highlights the self-sustainability aspect of the linear-crucifix journey.

The trompe l'oeil above the eastern apse with its illusory effect will be revealed using spaces that show the vision of the church as an extension from the garden offering spaces for wedding ~~love~~ receptions and peace referendums ~~that to both radiate the manifesto of the church, thereafter~~ complement ~~ing~~ and completing the episodic journey towards a promised future.

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**Shaobo Wu, The Glitch Garden of Sayes Court (Digital archive in Deptford)**

**Figure 29:** Shaobo Wu, Glitch Garden 1, ENIAtype 2018.

**Figure 30:** Shaobo Wu, Glitch Garden 2, ENIAtype 2018.

**Figure 31:** Shaobo Wu, Glitch Garden 3, ENIAtype 2018.

Our physical environment is rapidly becoming fully digitalized and is glitch susceptible. The digital representation of glitched physical objects will create a new reference for future Artificial Intelligent construction workers, and form a new language and details of future architecture. Some glitched data will not be recirculated in time; thus, they are missing in the new digital landscape. In a process of digital archaeology at the former site of Sayes Court Garden in Deptford, glitches will be reproduced and seeded. By revisiting the techniques and ideas of John Evelyn's famous manor house and garden in Deptford my project aims to realize and archive a series of glitch garden landscapes and architecture as a new spectacle in Deptford. John Evelyn is one of the leading diarists of the revolutionary seventeenth century. ~~Evelyn is also keen to modern science and horticulture; he set to on the gardens interpreting new ideas and thoughts.~~ His ideas seem beyond his time and are still having a profound impact around the world today – ideas such as planting trees to clean the air and plans to rebuild London after the Great Fire, which saw the whole city as a garden. Thus, Evelyn is hailed as the father of modern sustainability. The Garden in Sayes Court is a laboratory, a library and also a cabinet of curiosities of John Evelyn. ~~It will become a digital geography coordination for this digital garden.~~ The New Sayes Court Glitch Garden will seize the spirit of its remarkable history and apply it to the new issues affecting our increasingly more digitalized cities and life. Far more than a pleasant pastime, the Sayes garden was a tool for thought, a living laboratory and an act of creation. The Glitch Garden is a digitally represented premise based on the historical and cultural context of Deptford. It is a digital archive of glitch culled from the 'dead media' from Deptford with the assistance of machine intelligence. Objects in this garden have condensed details, which are beyond human intelligence to design or produce. These are categorized as future details with new aesthetics that indicate the interface between virtual and

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reality.

In the Glitch Garden, the glitch will be collected, transcribed and realized as John Evelyn's historical gardening elements, such as landscape, fountain, orchard, incubators, tool workshop, court house, islands and other botany-related elements. As we wander through the Glitch Garden, we revisit the glory past of Sayes Court Garden and immerse ourselves into a digital augmented surreal spectacle. Through exploring the spectacle of the glitch, visitors will understand the complex nature of digital glitches and start to appreciate their surreal and excessive details of architectural space.

John Evelyn was fascinated by the idea of planting foreign plants to improve the air quality in seventeenth-century London. The spirit of his great vision will continue and succeed in the new Glitch Garden. The fake mountain located at the back of the garden will siphon pollution and toxics substance from the river Thames and consolidate it to reduce its environment impact. The value of glitch reaches farther than just the arts and computer sciences. ~~A glitch could be seen as a moment of malfunction which reveals certain rules and fact covered by prosperity.~~ A study of Glitch-ology is necessary to understand and utilize glitch in a world that is becoming more digitalized, and the glitch will become a common phenomenon and byproduct in a non-human intelligence-dominated future.

The project will transform a virtual – actual glitch, combined with the once-forgotten Sayes Court manor house and garden, into a fascinating experience through a series of garden elements and virtually augmented glitch typologies. The three phases required to achieve this experience are as follows:

1. Phase 1: Glitch generation (virtual space)
2. Phase 2: Glitch incubation (physical Space)
3. Phase 3: Glitch archive in the Garden (Augmented environment).

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### ***Phase 1: Glitch generation (virtual space)***

Glitch can be easily captured in fractal three-dimensional environments due to the complex nature of fractal algorithms. Those glitches can be classified into different typologies based on their visual form and the origin of glitch. There will be six typical glitches caused by signal delay, data decay, endless loop, isolation, interruption and external noise. These glitch typologies will be applied as the raw materials for the next phase of glitch garden construction.

### ***Phase 2: Glitch incubation (physical space)***

A physical construction of a garden including a courthouse, bridges and scaffolding will be erected first as a frame to enable glitch components to grow. These physical structures work in the same way as those elements in a conventional garden. Glitches would be materialized and slowly 'grow up' with the help of a robotic construction system. The courthouse and gallery is at the front of the garden. ~~Following the grids, the glitch will evolve and become additive components of the garden.~~

Glitch will therefore replace plants and become the key features of the Garden of Sayes Court.

Behind the court house, there will be a leaner incubator and workshop space following three drivers of gardening activities ~~to reflect the corresponding typologies of glitch.~~

~~From left to right: which include:~~

Driver 1: Graft and Hybridization (interruption);

Driver 2: Incubator and Greenhouse (isolation); and

Driver 3: Four seasons in garden, from seeds to leaves (endless loop).

### ***Phase 3: Glitch archive in the Garden (augmented environment)***

Augmented devices ~~and facilities~~ will be installed in the garden to guide the visitor to experience the growth of a glitch ~~in the in a gardening manner~~ garden. Visitors can ride along the tracks into the glitch incubator space, exploring the infinite details and surreal landscape in the glitch garden.

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## Frank Quek Yu Hong, courts of calibration – the artist as athlete

**Figure 32:** Frank Quek Yu Hong, Artist as Athlete view 1, ENIAtype 2018.

In 2005, author David Foster Wallace wrote a series of ~~legendary~~ essays on tennis ~~which~~, quickly becoming an instant classic of American sports-writing. In his seminal texts, he highlights the subject of high-level competitive sports as a prime venue for the expression of human beauty, which can be described as ‘kinetic beauty’. Through the lens of both spectator and former athlete, Wallace offers insight into the artistry involved on multiple scales in the game of tennis that transcends the boundaries of the court.

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In response to the brief, the project then uses the tennis-themed non-fiction writings of David Foster Wallace and the long-established historic relationship of art with athleticism as key drivers for proposing an ‘art school’. Two terms, artistic production and athleticism, are meshed together, and the project explores the potential resulting spatial relationships and nuances that might arise when the two phenomena are made to fuse or engage with each other. The following question can be asked: how might architecture function to accelerate the process of an artist becoming an athlete?

The chosen site of operation is 7A Wakefield Street, located in Bloomsbury, London. Once a dairy depository for Express Dairies, the area along Handel to Wakefield Street uncovers a strong ecosystem of urban phenomena past and present that directly deal with the human body on various scales. The site sits bounded by St George’s Gardens, a lost Baptist chapel and the former London School of Medicine for Women. ~~The intervention aims to have a sense of programmatic continuity within the immediate site context while revitalizing an area that has been mostly been subjected to human inhumations.~~ Three characters are identified from the site history: Sophia-Jex Blake (~~who~~

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~~pioneered in securing women access to a university education in medicine~~  
~~secured women access to a University education~~, John Hunter (Scottish surgeon, founder of the Hunterian museum) and John-Mckean Brydon (early pioneer of Edwardian Baroque). The specific traits of these characters, who were considered 'radicals' in their time, are referenced in the project by paying homage through the naming of certain spaces.

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The proposal is a space that enables both artists and athletes to interact with one another through training and observing. Typical spatial typologies found in sports facilities are hybridized with elements that provide an opportunity for artistic production. For example, fields of play are set up and modified with elements designed to measure and calibrate specific types of athletic movements that can be categorized as the 'serve', 'smash' and 'drive'. Viewing galleries are then designed to observe and capture the geometries and trajectories involved, which are then translated into a physical sculpture in a metal workshop. Similarly, spatial typologies in art production are infused with elements that allow for athletic training.

Presented through a series of episodic moments that follow the journey of an artist becoming an athlete and vice versa, the project teases out an architecture that mediates the threshold between the two spatial activities. By doing so, it explores the ability of architecture to communicate the relationship between things by playing an active role in engagement.

## **Conclusion**

ENIAtype research focuses on preparing researchers for practice through our studios through careful research and close study and collaboration among the research clusters. The research clusters will be formed on the basis of the outcomes of your research. We use design to discover something else through and from technology as a relational act of discovery. There are many levels and types of discourses in any discipline. The main thrust is that there is a global sea change or



paradigm shift that is currently underway in the world, a sea change that requires ontological interrogation into the paradigmatic structure and behaviour of world-making.

### ***Ecology***

Ecological design visions are focused on the complex shifting relationships. Researchers use ecology and technology as a means of questioning the very position of architecture in their society. This was due to the fact that ecology and technology stood for more than style; they were a symbol of a new, freer lifestyle, which promoted more agency ~~for the architecture that wore them~~. This is an investigation of an attempt at moving design practice through the environment to use a series of principles to describe ~~the design situation~~ as complex and contingent. These might include cellular or bacterial formations, larger scale ecosystems such as the Southern Ocean and the food chains operative within it, and social systems such as political parties, all making up what we would describe as a connected environment. Interactions between these systems occur via movements of information through the looped arteries that connect them in a wider patterned schematic or ecology.

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### ***Notational***

Notational design visions are focused on designing the relationship and not the thing itself. You cannot imagine what we will become when architecture as 'live' and constructing the occupants relationship to space, a space where spatial cartography devours maps. A question that constantly arises is as follows: how do you assign notation to the rhythms of the outside world, some of self-absorbing intuitive and poetic architecture acting out a battle with the limits?

~~Notational design visions are focused on designing the relationship and not the thing itself. You cannot imagine what we will become when architecture as 'live' and constructing the occupants relationship to space where cartography devours maps. A question that constantly arises is as follows: how do you assign notation to the rhythms of the outside world, some of self-absorbing~~

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~~intuitive and poetic architecture acting out a battle with the limits? Receipt of this information, 'news of difference', causes state changes in the system, e.g. a policy change in response to a focus panel, a diminished bacterial colony in response to antibiotics, an increase in the acid levels of an ocean in response to carbon saturation and changes in parliamentary rules in response to corruption scandals. Coded functions of the interactions between the parts.~~

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### ***Instructional***

Instructional design visions will focus on the editor of situations in shifting relationships. Rather like condensation around sponge-like objects in the atmosphere are the seeds around which architecture and moisture collide with each other ~~to grow in size eventually heavy enough to fall.~~ This 'news of difference' is transmitted in a consistent and recognizable form so that a system can respond and structurally reconfigure itself to maintain health. These encodings might manifest as a particular cadence of voice, or tone of enquiry, the sound vibrations caused by thunder from afar, an increase in climate temperature or an octopus changing colour in response to a nearby predator.

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### ***Aesthetical***

Aesthetical design visions will focus on the consequences of designing as a strategy, positioning the research group in a cultural, technological and social context. Our research unit must be radical, technological and environmental. It must be relative to society and ground breaking if we want to play the big game. Our defence is our network; our future is our enemies. *We* embrace the cute stuff, the cosy stuff, the comfortable stuff. Maybe *deploys* is a better word because those softer elements are used knowingly, sometimes viciously, as a counterpoint to its cruellest moments. ~~A working-class architecture from industrial cities wanting to look good for the weekend — it's that kind of speed and energy that people get seduced by.~~ In highlighting the encoding of messaging between nested systems the aesthetic process functions both as a mechanism for raised awareness of ecological complexity in human terms and as a monistic system of geobiotic encoded messaging

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passing between minds in the greater ecosystem, an information aesthetic.

### ***Type***

Through the myriad couplings of the interaction system, a cultural practice that recognizes the beauty of the modulating patterns of the ecological world is a prerequisite for a culture serious about its commitment towards maintaining a healthy environment.

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ENIAtype demonstrates a rethinking of methodologies of communication through ecological design. Human communication and ecological accountability are inextricably linked in architectural design. In fact there are potentially innumerable forms of holistic designs that will connect and shape environments for human communication. Contained within are new design ideations and explorations for prospective models of designing. These conceptions are achieved towards an emergent protean set of collective principles aptly labelled ENIAtype.

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