

newsletter

04

tuesday 27.11.12
Creative Concrete

Open Technical Lecture 04:
Exploring Form, Texture and Colour



OPEN TECHNOLOGY LECTURE
TUESDAY 27th NOVEMBER 2012 **6PM**

ELAINE TOOGOOD **_CREATIVE CONCRETE: EXPLORING** **FORM, TEXTURE AND COLOUR**

Concrete is flexible and versatile and has a freedom of form, colour and texture. Its use can be both structural and decorative and also help reduce energy used for heating and cooling buildings. This lecture explores different facets of concrete through design guidance and built examples.

Elaine has over 17 years' experience of working in the construction industry, principally within private architectural practice. Projects include private and social housing, museums, industrial warehouses and naturally ventilated low energy education buildings. Elaine is a member of the Lewisham Planning Authority Design Panel and was previously a Director of a medium sized architectural practice in London. In her current role at The Concrete Centre, Elaine works as a regional architect in the Sustainability, Architecture and Housing Team, providing key decision-makers in the construction industry with advice and design guidance related to the use of Concrete.

NORBERT SINGER LECTURE THEATRE M055



UNIVERSITY
of
GREENWICH

University of Greenwich
School of Architecture,
Design and Construction

Avery Hill Campus
Mansion Site, Bexley Road
London SE9 2PQ

HISTORIES, THEORIES AND FUTURES SERIES
WEDNESDAY 28th NOVEMBER 2012
6PM

MARK GARCIA

**SEMINAR /
WORKSHOP:
LIVE RESEARCH -
FIELD WORKS**

NORBERT SINGER LECTURE THEATRE M055

**SPATIALISING AND RE-DESIGN-
ING YOUR WORLD OF RESEARCH**

UNIVERSITY of GREENWICH

University of Greenwich
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Avery Hill Campus
Mansion Site, Bexley Road
London SE9 2PQ

DIY MEDICINE

"We want architecture that has more to offer. Architecture that bleeds, exhausts, that turns and even breaks, as far as I am concerned. Architecture that glows, that stabs, that tears and rips when stretched. Architecture must be precipitous, fiery, smooth, hard, angular, brutal, round, tender, colourful, obscene, randy, dreamy, en-nearing, distancing, wet, dry and heart-stopping. Dead or alive. If it is cold, then cold as a block of ice. If it is hot, then as hot as a tongue of flame. Architecture must burn!".

cofounder of Coop Himmelb(l)au

WOLF PRIX

lecture @ The AA 18.00 27.11.12



Wolf D. Prix, born in Vienna in 1942, a co-founder; Design Principal and CEO of COOP HIMMELB(L)AU. He studied architecture at the Vienna University of Technology, the Architectural Association of London, and the Southern California Institute of Architecture in Los Angeles.

Wolf Prix of will be giving a talk at the Architectural Association titled :

In two days tomorrow will be yesterday.

The lecture will be given in the lecture hall at 18.00 27.11.12

taken from [Coop Himmelb\(l\)au](http://CoopHimmelb(l)au.com)

The House with the Flying Roof

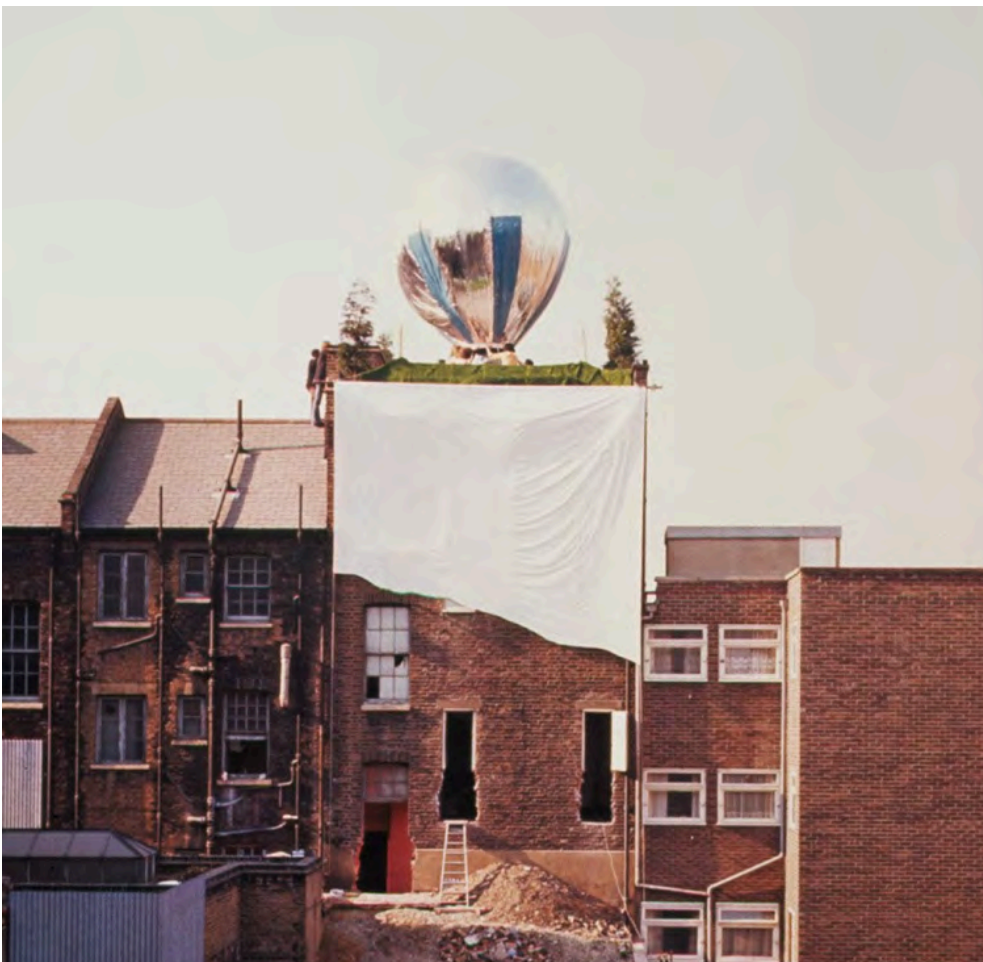
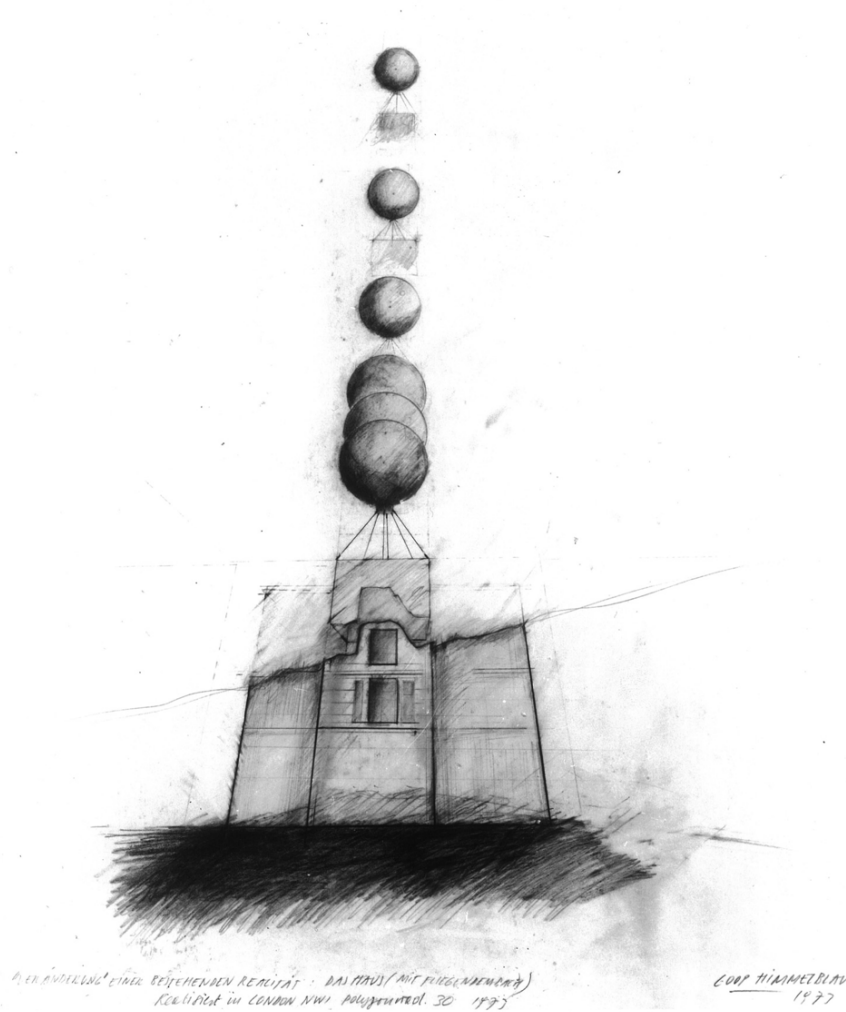
London 1973

"Real and conceptual interventions in the existing situation - though the starting point must be sufficiently painful - visibly alter seemingly indispensable reality."

The object was realized together with students as part of a seminar at the Architectural Association, School of Architecture, London.

The goal was to present architecture as an action and as a process. The simulation of the flying roof was the intellectual premise for the architectural changes and destructions inside the house - for example, grass began to grow in the unprotected rooms, and the rain turned into a waterfall through the perforated floors.

The action was carried out in a run-down London neighborhood and - at least for a time - thwarted plans to demolish the entire neighborhood.



The Cloud

Vienna 1968

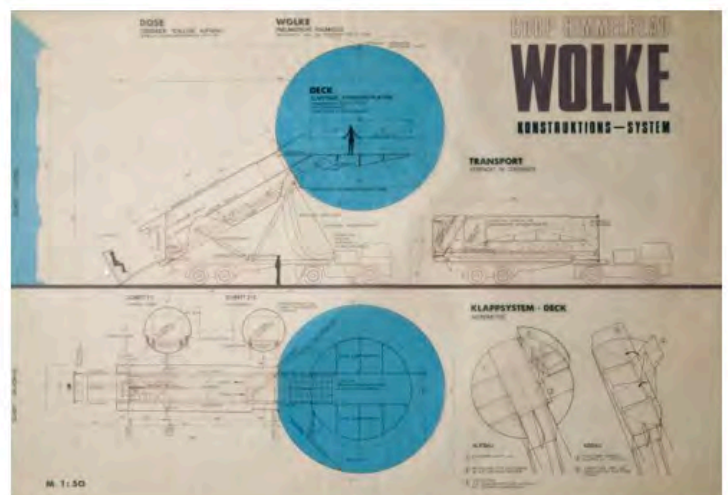


The Cloud is an organism for living.

The structure is mobile, the space can be modified.
The building materials are air and dynamics.
(Technique is a means to an end but not an end in itself.
Architecture is content, not shell.)

The Cloud was designed for the study "Living forms for the future" and was planned as a realization for the Documenta V. It was thoroughly developed down to the smallest detail in terms of concrete form and structure.

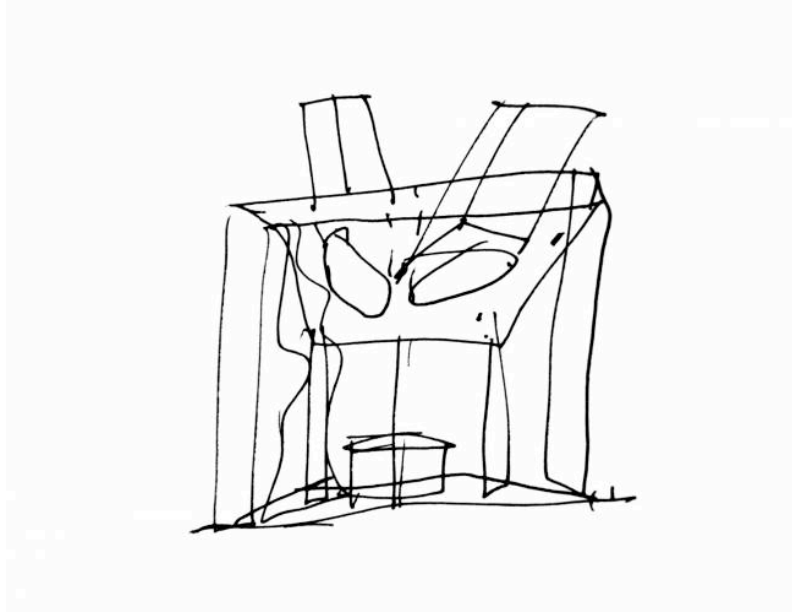
Coop Himmelblau is not a color but an idea,
of creating architecture with fantasy,
as buoyant and variable as clouds.



The Martin Luther Church

Hainburg Austria 2008-11

The shape of the building is derived from that of a huge "table", with its entire roof construction resting on the legs of the "table"-four steel columns. Another key element is the ceiling of the prayer room: its design language has been developed from the shape of the curved roof of a neighboring Romanesque ossuary-the geometry of this centuries-old building is translated into a form, in line with the times, via today's digital instruments. The light comes from above: three large winding openings in the roof guide it into the interior.



The correlation of the number Three to the concept of Trinity in the Christian theology can be interpreted as a "deliberate coincidence". The church interior itself is not only a place of mysticism and quietude-as an antithesis of our rather fast and media-dominated times -but also an open space for the community. The sanctuary gives access to the glass-covered children's corner; illuminated by daylight, which accommodates also the baptistery. The actual community hall is situated behind it: folding doors on the entire length of the space between the two main chambers allow for combining them to one continuous spatial sequence. A folded glass façade on the opposite side opens the space towards the street. The sculptural bell tower at the forecourt completes the ensemble.

Like other projects of Coop Himmelb(l)au the roof elements of the church building were assembled in a shipyard. The implementation of the intricate geometries required specific technologies of metal-processing and manufacturing only available in shipbuilding industry. The reference to shipbuilding is at the same time also reminiscent of Le Corbusier who served as an important role model, not least because of his La Tourette monastery.



diary

04

monday 26.11.12

studio work

tuesday 27.11.12

- **First year BA / unit 1**

unit staff

tutorials

10.00 [all day] studio

- **First year BA / unit 2**

unit staff

tutorials

10.00 [all day] studio

- **First year BA / unit 3**

unit staff

tutorials

10.00 [all day] studio

- **First year BA / unit 4**

unit staff

tutorials

10.00 [all day] studio

- **Undergraduate BA / unit 1**

unit staff

crit

The 'making unit' will be exhibiting work from Project 2.0, 'The System'.

Reviews of the work will begin at 10am. All are invited to view and engage with the systems, which are a compilation of component-based explorations of the River Lea Delta and surrounding area.

from 10.00 [all day] at Trinity Buoy Wharf

- **Undergraduate BA / unit 2**

unit staff

tutorials

from 10.00 [all day] unit space

- **Undergraduate BA / unit 3**

unit staff

tutorials

see pictures of recent visit to construction site

from 10.00 [all day] unit space

- **Undergraduate BA / unit 4**

unit staff

tutorials

back from Rome

from 10.00 [all day] unit space

- **Undergraduate BA / unit 5**

unit staff

pin up on final short project 'Plan', 'Section' and 'Elevation'

+ new brief

10.00 [all day] unit space

- **Undergraduate BA / unit 6**

unit staff

tutorials

10.00 [all day] unit space

- **Undergraduate BA / unit 7**

unit staff

tutorials

10.00 [all day] unit space

- **EVENING LECTURE**

Elaine Toogood

Open Technical Lecture 04:

Creative Concrete

Required attendance for all final year 3 BA and Diploma year 1 .All others welcome.

18.00 Norbert Singer Lecture Theater

please see newsletter for information.

wednesday 28.11.12

- **Technology / BA year 2 FDA2 + PDA3**

Green Engineering of Future Cities

Howard Gilby

seminar sessions

Chris McCarthy "Green Spaces save lives" 10.00-1300 for units 1,2,3 and

13.30 - 16.30pm for units 4,5,6,7

Venue "GREEN WORKS, Battle McCarthy Offices, Holburn, WC1R 4BH

please be on time and prepared

- **Diploma / unit 15**

unit staff

crit

invited critics George Thomson and Lucas Tizard

10.00 [all day] Mezzanine



Trinity House depot.

- **Diploma / unit 16**

unit staff

tutorials

10.00 [all day] North Studio

- **Diploma / unit 19**

unit staff

tutorials

10.00 [all day] North Studio

EVENING LECTURE

Mark Garcia

Seminar/Workshop : Live Research-Field Works

Spatialising and Redesigning Your World of Research

18.00 Norbert Singer Lecture Theater

- **Diploma / unit 15**

unit staff

crit

invited critics Andrew Waugh

10.00 [all day] Maritime Campus

- **Diploma / unit 16**

unit staff

10.00 [all day] Studio

- **Diploma / unit 19**

unit staff

10.00 [all day] Maritime Campus

events elsewhere**exhibitions****Lina Bo Bardi ; Together**

at British Council Gallery

ends 30.11.12

Eric Bainbridge - Steel Sculptures

at Camden Arts

ends 01.12. 12

Yatai Here Yatai There

project run by Shin Egashira

at Architectural Association

ends 08.12.12

Richard Hamilton : The Late Works

at The National Gallery

ends 13.01.13

Mel Bochner : If the Colour Changes

at Whitechapel Art Gallery

ends 30.12.12

talks**Wolf Prix**

at the Architectural Association

18.00 tuesday 27.11.12

Liz Diller and Christian Marclay in conversation

The Architectural Foundation

John Edwards Lecture 2012

at Starr Auditorium, Tate Modern &12/£8

19.00 thursday 06.12.12

thursday 29.11.12

- **First year BA / unit 1**

unit staff

tutorials

10.00 [all day] studio

- **First year BA / unit 2**

unit staff

tutorials

10.00 [all day] studio

- **First year BA / unit 3**

unit staff

tutorials

10.00 [all day] studio

- **First year BA / unit 4**

unit staff

tutorials

10.00 [all day] studio

- **dissertation tutorials**

BA year 3 FDA3+PDA4

Please book times with tutors

- **Design and Communications**

film and lecture series

please check out poster

17.30 Norbert Singer Lecture Theater

History + Theory / year 2 BA FDA2+PDA2

History + Theory

Marko Jobst

friday 30.11.12

- **History + Theory / first year BA FDA1**

History + Theory seminars

Marko Jobst

please contact Marco

Copydate : 17.00 Wednesday

the newsletter is published every Friday. If you would like something listed please give image and text to your unit rep and email to is08@gre.ac.uk by **17.00 on Wednesday**.

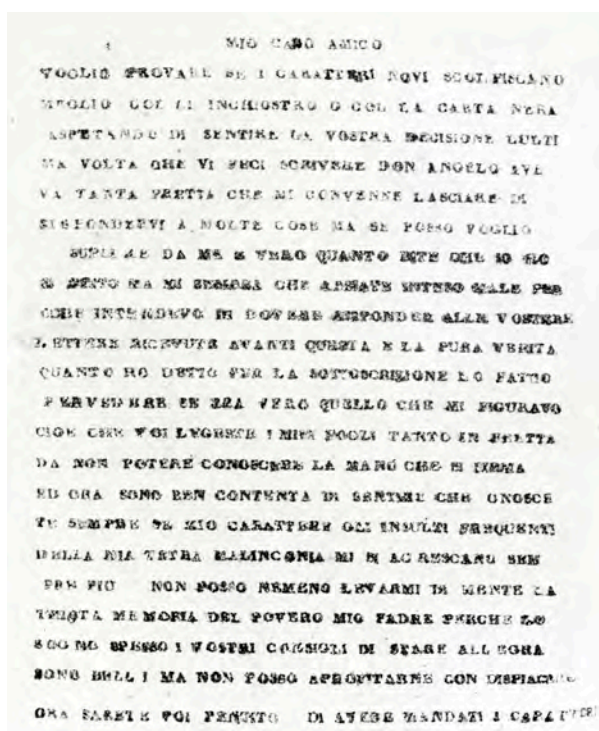
edited and produced by Susanne Isa

useful things

At 12.00 on Friday the last British-made typewriter, a Brother CM 1000 was made at the Brother factory in Wrexham. It was made by Edward Bryan and was presented to the Science Museum in London. The Factory produced around 300-500 machines a month with the main users being older people, prisoners and some legal firms. The Brother factory in Malaysia will continue to make typewriters primarily for the US and other Asian market.

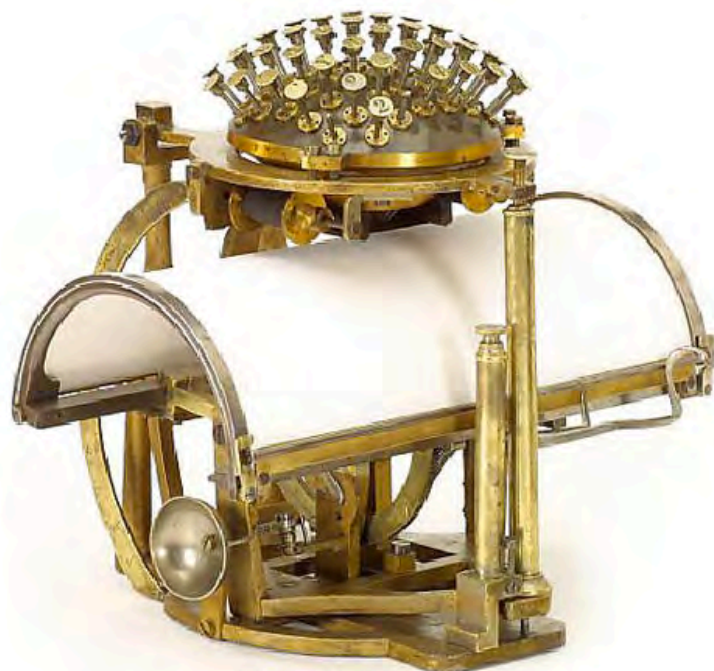
The concept of the typewriter dates back to 1714. An Englishman, Henry Mill held to patents. No 396 was for a 'Machine Transcribing Letters'.

The patent stated: '...Our Trusty and welbeloved Henry Mill, gent., hath by his petitcon humbly represented, that he hath by his great study and paines and expence invented and brought to perfection an artificial machine or method for impressing or transcribing of letters, one after another, as in writing, whereby all writing whatsoever may be engrossed in paper or parchment so neat and exact as not to be distinguished from print; that the said machine or method may be of great use in settlements and publick records, the impression being deeper and more lasting than any other writing, and not to be erased or counterfeited without manifest discovery.'



1 of 16 preserved letters at Museum Civici Reggio Emilia by the Countess

The Italian Pellegrino Turri is credited with having built the first typewriter that worked in 1808 for the Countess of Carolina Fantoni da Fivizzano, who was losing her eyesight, but needed to communicate through letters.



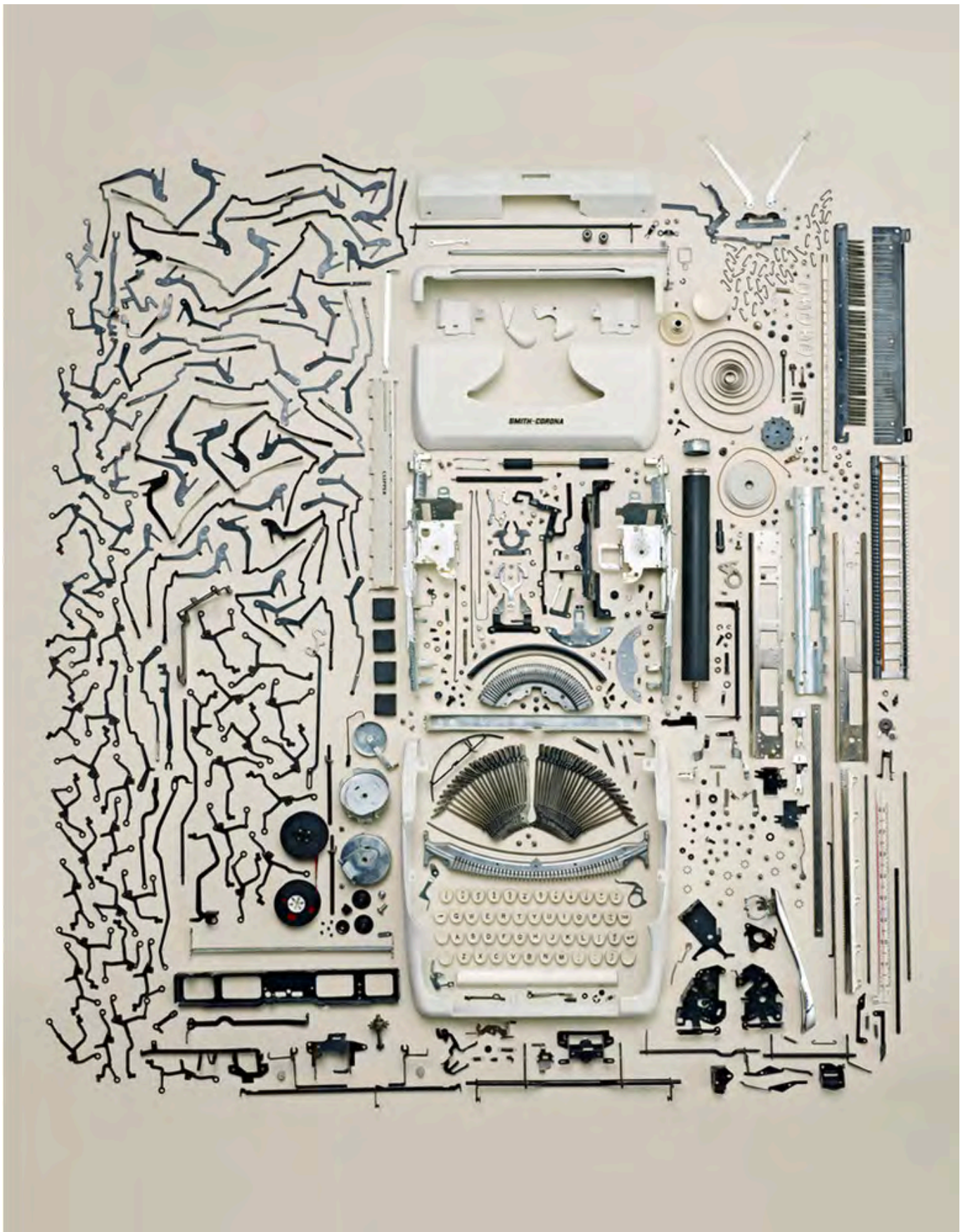
The Writing Ball of Malling-Hansen

The world's first commercially produced typewriter was developed in 1865 and first patented and put into production in 1870 by Danish pastor Rasmus Malling-Hansen.

The first commercially successful typewriter was invented in 1868 by Christopher Sholes, Carlos Glidden and Samuel Soule from Milwaukee, Wisconsin.



The typewriter of Sholes and Glidden



Old typewriter by Tod McLellan

Artist Statement-In my series *Disassembly*, I photographed old items that are no longer used by the masses and often found on the street curbs heading for disposal. All of the pieces I photographed were in working order. I found it very interesting that they were all so well built and put together with screws, not glue. These pieces were all most likely put together by hand. I envisioned all the enjoyment these pieces had given many people for many years, all to be replaced by new technology that will itself be rapidly replaced with half the use.