

newsletter

06

tuesday 11.12.12
Matthew Williams

Open Technical Lecture 06
The Vertical Shard


OPEN TECHNOLOGY LECTURE
TUESDAY 11th DECEMBER 2012 6PM

**MATTHEW
WILLIAMS_
THE SHARD:
VERTICAL
CITY**

Matthew Williams is an Associate at Renzo Piano Building Workshop and was the project architect on the Shard from concept to completion, a period of over 12 years. In this unique lecture Matthew will tell the story of how Europe's largest building reinvents the rules of tall buildings and reveals the technological innovations that were made in the process.

'The shard is like a sensor of the city. It is never the same; it is a subtle, sharp, ever-changing presence in the city; not arrogant or aggressive.'
- Renzo Piano

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

OPEN LECTURE
WEDNESDAY 12th DECEMBER 2012
6PM

KEIICHI MATSUDA

**THE FUTURE OF
INFORMATION
ENVIRONMENTS**

Data has become an important part of our everyday lives, but for the most part it is a mysterious and elusive force. This talk looks to the future, and how the physical and virtual worlds may be brought together to expose the unseen. It will propose ideas around how this data may become immersive, transforming our physical cities into mixed reality environments, part physical and part virtual. Keiichi will present his speculative and provocative visions, uncovering the problems and opportunities that we may be facing in the near future. These ideas will be illustrated via a selection of previous film and interactive works, including the recent *Prism*, commissioned by Veuve Clicquot, which was recently installed at the V&A museum as part of the London Design Festival.

Keiichi Matsuda is a designer and film-maker. His research examines the implications of emerging technologies for human perception and the built environment. Keiichi is interested in the dissolving boundaries between virtual and physical, working with video, architecture and interactive media to propose new perspectives on the city. He has exhibited his work internationally, from London's V&A Museum to New York's MoMA, winning awards for design, drawing and filmmaking. He is currently working on commissions and research projects in London and Tokyo, and has recently established *Arcade*, a new multidisciplinary design studio.

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INTERNATIONAL LECTURE SERIES
THURSDAY 13th DECEMBER 2012 **6PM**
KING WILLIAM LECTURE THEATRE, MARITIME



AARON BETSKY
**BEYOND NOTHING:
HUNTING AND GATHERING ARCHITECTURE**

[Image: Theaster Gates' Dorchester House Project]

Architecture today threatens to disappear into bland boxes of absence. More and more, we either default to efficiency, code-driven design, and mediocrity, or we fetishize the absence of form. Can we instead find solace in difficult form? Can architecture be an anchor in a world marked by continual change? This lecture will analyze the current state of architecture and argue that we can reuse and rethink existing materials, forms, and ideas to make an architecture beyond buildings.

Aaron Betsky is the Director of the Cincinnati Art Museum. Previously, he was Director of the Netherlands Architecture Institute and Curator of Architecture, Design, and Digital Projects at the San Francisco Museum of Modern Art. In 2008, he directed the 11th International Architecture Biennale Venice. An author of a dozen books on architecture, design, and art, Mr. Betsky writes and lectures frequently around the world. His blog, Beyond Buildings, appears twice a week at architectmagazine.com.



University of Greenwich
School of Architecture,
Design and Construction

Greenwich Maritime Campus
Old Royal Naval College
London SE10 9LS

In 2008 **Aaron Betsky** was the Director for for the 11th Venice Biennale titled 'Out There :Architecture Beyond Building' in which he wanted to move

“towards a building-free architecture, in order to face society’s crucial themes; it show[ed] site-specific installations, visions and experiments that help us understand and value our modern world, feeling at ease in it, instead of presenting the graves of architecture, that is the buildings”.

To quote Betsky, *“architecture is not about making things”* but *“what makes us feel at home in the world”*.

AARON
BETSKY

Currently he is the Director of the Cincinnati Art Museum. his blog, Beyond Buildings, appears twice a week at achitectmagazine.com.

This is a recent post from the blog.

Sinterklaas, Santa Claus, and Unreal Spaces

As we get older, unreal and places slowly fade away and real places become more real.

By

[Aaron Betsky](#)

Last week was Sinterklaas. Unless you grew up in Northern Europe, as I did, that probably means very little to you. But when I was a kid, it was the biggest holiday of the year. We would put our shoes in front of the fireplace, expecting Saint Nicolas to leave us presents by the morning. We would gorge ourselves on special cookies and chocolate letters spelling out the first letters of our names. Christmas was an afterthought. A few weeks before the “delicious date,” as a song called it, Saint Nicolas would arrive by boat from Spain. He would parade through each town and village on his white horse, followed by his retinue of politically very incorrect “black Petes” (remarkably and regrettably, that part of the condition continues, blackface and all).

Unlike Santa Claus, who somehow materializes from the nebulous regions of the North Pole and plunks himself down in the middle of every shopping mall, this Saint arrived from a specific space, on a boat, and then paraded through town, transforming a normal urban scene into a festive site. If you were good, you could expect presents from the burlap sacks the Petes carried around with them. If you were bad, you could expect the switch or, what was worse, the Petes would snatch you from you bed, stuff you into their now empty sacks, and carry you off with them to Saint Nicolas’s palace in Madrid, where you would be forced to make presents for the good children. There was a specificity to the whole operation. The Saint came from what was, in the earliest days I can remember, someplace we thought of as a rather backward country, though also one with mythical overtones. He took charge of our well-ordered and rather parsimonious environment and made it magical. If you were bad, he took you away from that place of order and continued you in that world of wonder, but in a horrible manner.

As I grew up, not only did I Spain became the favorite deprived Northerners. a punishment to go to parents saved up to go, and a few shades darker and bad? It was all very confusing.

These days, Saint Nicolas still is somewhat more nebulous now, as a result of the culture, has just about dispenser of presents. Spain is place either; but rather a full Germans send presents in there, and receive agricultural

It is all part of the and spaces of wonder. The our own and know through heightened manner, at special memory and guidelines for versions of these sites,

measurement, while mirroring its contours. They are spaces that help us realize where we are in reality, while letting us dream of what might have once been, or what might be possible—in a good or a bad manner. As a grown-up trying to navigate through a landscape where the real and the imaginary, the physical and the projected, and the known and the unknown are so intertwined, I miss those spaces. Then again, don’t we all? And won’t we always miss the imagined spaces of our earliest coming into consciousness?

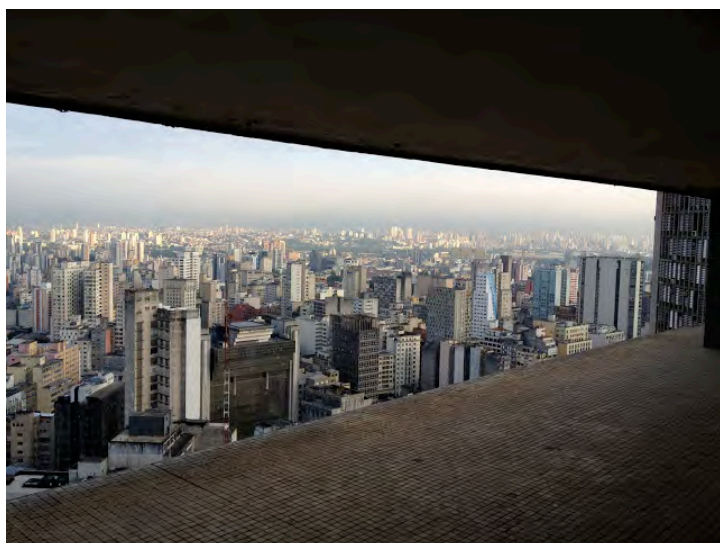


begin to doubt the story, but also vacation destination for sun-Suddenly, it did not seem like such Madrid. If that is where your from where your friends returned happy, maybe it would pay to be

arrives and parades, but his home—a bit like that of Santa, who by globalization of all commerce and replaced him as the favorite no mysterious evil or sun-drenched member of the EU. The Dutch and the form of financial support down products and cars in return.

disappearance of both real spaces former are those places we make rituals, whether of daily life or, in a occasions. These locations contain action. The latter are the mirror existing in a place outside of

Oscar Niemeyer died recently a few days short of his 105th birthday. Apart from his longevity, he was an extraordinary architect. His inspiration as he liked to say came from the curves of women. Max Dewney, unit master in first year and undergraduate coordinator recently visited and stayed in one of Niemeyer's works. Below are some images and a short text by Max.



Oscar Niemeyer (15 December 1907 – 5 December 2012)

"Here, then, is what I wanted to tell you of my architecture. I created it with courage and idealism, but also with an awareness of the fact that what is important is life are friends and attempting to make this unjust world a better place in which to live." (Oscar Niemeyer)

During a recent trip to São Paulo, I stayed on the 29th floor of Copan, Oscar Niemeyer's (1955) housing complex in the heart of São Paulo. Copan was conceived as pure spectacle whose image has created an afterlife in art and advertising. The 32 storey 1700 unit block includes nightclubs, art galleries, 500 parking spaces and a shopping centre. For me, Copan acts as much as sculpture as it does architecture.

"It is a modernistic world in miniature, the Unité d'Habitation relocated to the tropics, twisted, and blown up..." (Brazil, 2009 by Richard J. Williams, p202)

The concrete, brises-soleil, serpentine facade creates a distinctive figure amongst the grey blocks of the city's fabric that stretches as far as the eye can see. The 'S' shape plan operates in the register of an unconscious stitch in a wounded urban fabric, attempting to provide unity in an otherwise unplanned and divided city. Copan's defiance of both the urban grid and status quo typology of the city bravely inserts a degree of humanity and still offers a glimpse into an alternative future vision in an otherwise faceless city.



"The future is already here, it's just not evenly distributed" (William Gibson, extract from interview in the Economist, Dec 2003)



Norman Foster Remembers Oscar Niemeyer

Norman Foster, Hon. FAIA, on his time with Oscar Niemeyer in 2011.

By
Norman Foster

I was deeply saddened to learn of the death of Oscar Niemeyer. He was an inspiration to me—and to a generation of architects. Few people get to meet their heroes, and I am grateful to have had the chance to spend time with him in Rio last year. For architects schooled in the mainstream Modern Movement, he stood accepted wisdom on its head. Inverting the familiar dictum that form follows function, Niemeyer demonstrated instead that when a form creates beauty, it becomes functional and therefore fundamental in architecture.

It is said that when pioneering Russian cosmonaut Yuri Gagarin visited Brasília, he likened the experience to landing on a different planet. Many people seeing Niemeyer's city for the first time must have felt the same way. It was daring, sculptural, colorful, and free—and like nothing else that had gone before. Few architects in recent history have been able to summon such a vibrant vocabulary and structure it into such a brilliantly communicative and seductive tectonic language.

One cannot contemplate Brasília's crown-like Cathedral of Brasília, for example, without being thrilled both by its formal dynamism and its structural economy, which combine to engender a sense almost of weightlessness from within, as the enclosure appears to dissolve entirely into glass. And what architect can resist trying to work out how the tapering, bone-like concrete columns of the Palácio da Alvorada are able to touch the ground so lightly. Brasília is not simply designed, it is choreographed; each of its fluidly-composed pieces seems to stand, like a dancer, on its points frozen in a moment of absolute balance. But what I most enjoy in Niemeyer's work is that even the individual building is very much about the public promenade, the public dimension.

As a student in the early 1960s, I looked to Niemeyer's work for stimulation, poring over the drawings of each new project. Fifty years later, his work still has the power to startle us. His Niterói Contemporary Art Museum is exemplary in this regard. Standing on its rocky promontory like some exotic plant form, it shatters convention by juxtaposing art with a panoramic view of Rio harbour. It is as if—in his mind—Niemeyer had dashed the conventional gallery box on the rocks below and challenged us to view art and nature as equals. I have walked the museum's ramps. They are almost like a dance in space, inviting you to see the building from many different viewpoints before you actually enter. I found it absolutely magical.

During our meeting last year, we spoke at length about his work—and he offered some valuable lessons for my own. It seems absurd to describe a 104 year old as youthful, but his energy and creativity were an inspiration. I was touched by his warmth and his great passion for life and for scientific discovery. He wanted to know about the cosmos and the world in which we live. In his words: "We are on board a fantastic ship!"

He told me that architecture is important, but that life is more important. And yet in the end his architecture is his ultimate legacy. Like the man himself, it is eternally youthful—he leaves us with a source of delight and inspiration for many generations to come.

taken from <http://www.architectmagazine.com/architects/norman-foster-remembers-oscar-niemeyer.aspx>

diary

06

monday 10.12.12

studio work

tuesday 11.12.12

- **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

10.00 [all day] studio

- **Undergraduate BA / unit 2**

unit staff

tutorials

from 10.00 [all day] unit space

- **Undergraduate BA / unit 3**

unit staff

tutorials

from 10.00 [all day] unit space

- **Undergraduate BA / unit 4**

unit staff

tutorials

from 10.00 [all day] unit space

- **Undergraduate BA / unit 5**

unit staff

tutorial

10.00 [all day] unit space

- **Undergraduate BA / unit 6**

unit staff + invited guests

crits on the Billingsgate Project

10.00 [all day] unit space

- **Undergraduate BA / unit 7**

unit staff

tutorials

10.00 [all day] unit space

- **EVENING LECTURE**

Matthew Williams

Open Technical Lecture 06:

The Vertical Shard

Matthew Williams is an Associate at Renzo Piano Building Workshop. As the project architect on the Shard, Matthew will talk of its 12 year journey from inception to completion.



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 12.12.12

- **Diploma / unit 15**

unit staff

tutorials

10.00 [all day] Mezzanine

- **Diploma / unit 16**

unit staff

crits

10.00 [all day] North Studio

- **Diploma / unit 19**

unit staff

tutorials

10.00 [all day] North Studio

- **EVENING LECTURE**

Keiichi Matsuda

Future of Information Environments

18.00 Norbert Singer Lecture Theater

thursday 06.12.12

- **First year BA / unit 1**

unit staff

crits

10.00 [all day] studio

- **First year BA / unit 2**

unit staff

crits

10.00 [all day] studio

- **First year BA / unit 3**

unit staff

crits

10.00 [all day] studio

- **First year BA / unit 4**

unit staff

crits

10.00 [all day] studio

- **Design and Communications**

Diploma staff, students + Aaron Betsky

presentation and conversation

12.00 King William Lecture Theater Maritime

- **dissertation tutorials**

BA year 3 FDA3+PDA4

Please book times with tutors

- **Design and Communications**

film and lecture series

please check poster

17.30 David Fussey Lecture Theater

- **History + Theory / year 2 BA FDA2+PDA2**

History + Theory

Marko Jobst

- **INTERNATIONAL EVENING LECTURE**

Aaron Betsky

Beyond Nothing

18.00 King William Lecture Theater Maritime

please see newsletter for information.

friday 07.12.12

- **Technology / BA year 1 FDA1**

Luke Olsen

seminars by unit

12.00 Tower Building room 3.05

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

History + Theory seminars

Marko Jobst

16.00 please contact Marco

- **Undergraduate BA / unit 7**

unit staff + Will Alsop

crit : Site Constraints and Mobile Horizons

11.00 [all day] Maritime Campus



- **Diploma / unit 15**

unit staff

tutorial

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

- **Andrew Holmes - Last Exit**

at Plus One Gallery

ends 05.01.13

- **Anthony Gormley : The Model**

at White Cube Bermondsey

ends 13.01.13

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