

In his discussion of 'good architecture', bOb Van Reeth reminds us of the importance of designing buildings for an unknown future (Oase no.90, 2013: 42-43). In a time of rapid demographic change and constant innovation in domestic and working environments, a truly holistic way of addressing sustainability considers buildings as a series of layers, each with their specific temporal dimension: the structure and urban elements should be built to last for several centuries, while the lifespan of installations, internal layouts and finishes is necessarily much shorter.

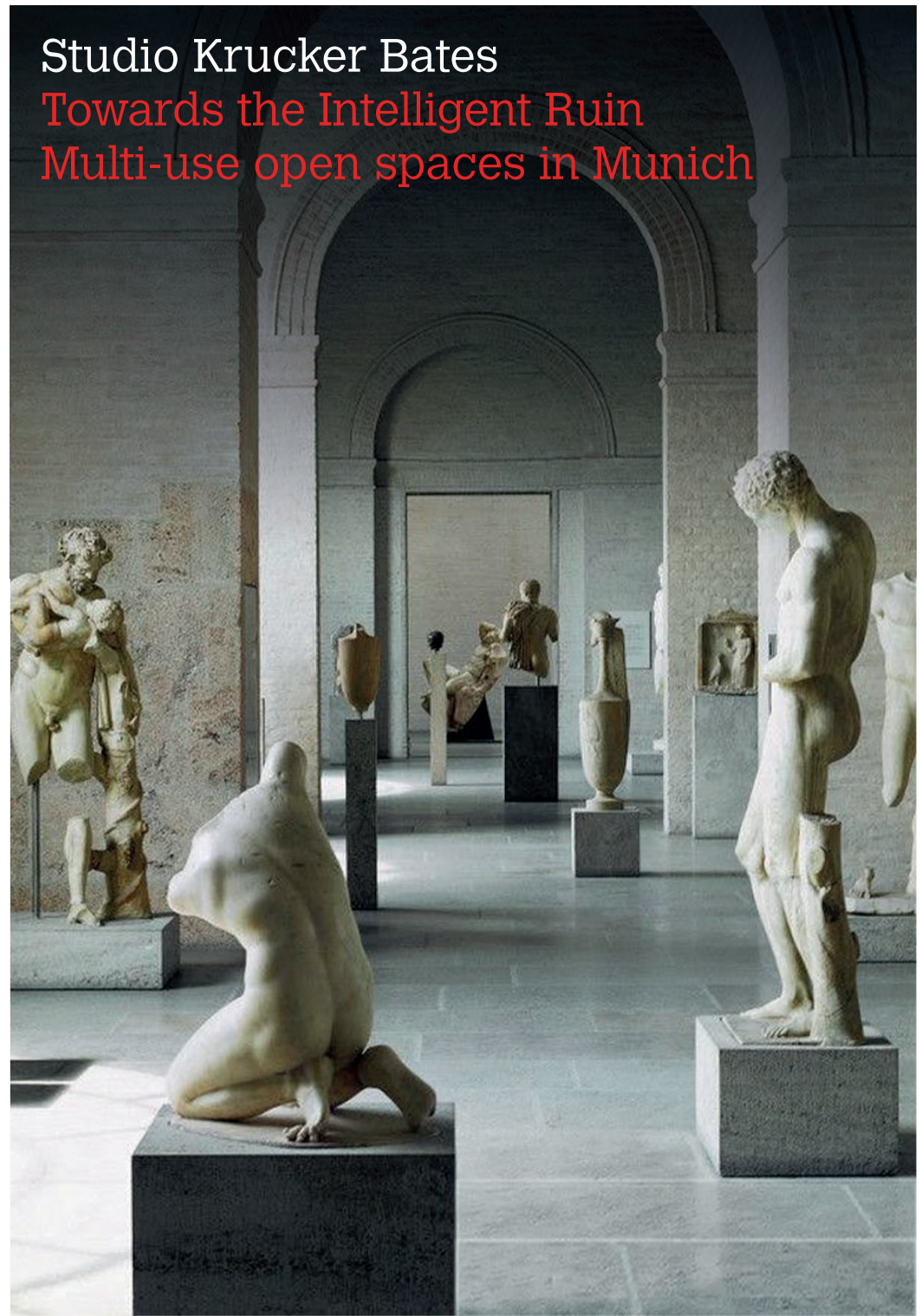
Buildings of the future should be 'intelligent' and have a built-in capacity for addition and alteration. Intelligent buildings should be adaptable, re-usable, capable of being re-configured and re-organised, but they should also have a strong physical presence and be imbued with a specific urban character, so that they are a recognizable element in the city. While it may seem paradoxical, it is this strong physical presence, this 'rootedness', that allows a building to remain open to new interventions.

The architectural ruin is ultimately the physical essence of a building, laying bare its structure when the more vulnerable layers have decayed or have been reclaimed by nature. St. Peter's Seminary in Cardross, near Glasgow is a textbook example of this process. Designed by Gillespie Kidd and Coia, completed in 1966 and abandoned in 1987, it illustrates this dual process of disintegration and distillation, revealing both the fragile nature of construction on the one hand, and the physical power of its spatial structure on the other. The effect is uniquely impressive, as what is left of the structure appears at once romantic and hardcore brutalist. We are confronted with the primal expression of protection and form in the exposed concrete frame and vaults, and the spatial complexity of the ruins still evokes a functional promise, a 'yet-to-be-imagined' use.

This semester we are interested in exploring the kind of 'intelligent ruin' whose rich figurative structure offers both expressive character and a broad potential for inhabitation – a space available for re-appropriation over time, open to being re-imagined.

While exercising an economy of means and being sensitive to the requirements of environmental and cultural sustainability, we wish to find an architecture that reacts to place at both a physical and cultural level, that delights in experiment and whose form of construction enhances the materials it is made of. An architecture of originality, in William Lethaby's words "that stands on the limits of the known and tries to reach what is beyond" (Form in Civilization, 1927).

Studio Krucker Bates Towards the Intelligent Ruin Multi-use open spaces in Munich



Week 1
14th/15th October 2019

Introduction to Semester by Professors Stephen Bates (SB) and Bruno Krucker (BK)
Introduction to Exercise one and two

Week 2
21st/22nd October

Assistant tutorials (Exercise one and two)
Site visit 22nd Oct. at 2pm in Freiham, Entrance Boulder Welt

Week 3
28th – 31st October

Field Trip to Seville and Andalusia
Site visits

Week 4
4th/5th November

Assistant tutorials (Exercise one and two)
Introduction to Exercise three

Week 5
11th/12th November

Pin up 1 with SB and BK (Exercise one, two and three)
Lecture by SB
Introduction to Exercise four

Week 6
18th/19th November

Assistant tutorials (Exercise three and four)

Week 7
25th/26th November

Pin up 2 with SB and BK (Exercise three and four)
Lecture by BK
Introduction to Exercise five

Week 8
2nd/3rd December

Assistant tutorials (Exercise four and five)

Week 9
9th/10th December

Pin up 3 with SB and BK (Exercise one, two, three, four and five)
Lecture by SB
Introduction to Exercise six and seven

Week 10
16th/17th December

Assistant tutorials (Exercise five and six)

Week 11

Christmas holidays

Week 12

Christmas holidays

Week 13
7th/8th January 2020

Assistant tutorials (Exercise five, six and seven)

Week 14
13th/14th January

Pin up 4 with SB and BK (Exercise five, six and seven)
Introduction to Final review

Week 15
20th/21st January

Assistant tutorials (all exercises)
Lecture by BK

Week 16
27th/28th January

Assistant tutorials (General prep for Review)

Week 17
4th February

Final review with SB, BK and guest critic

Exercise one: A fragment of structure
In the first exercise we ask you consider what a spatial structure could be. Structure is not simply about performance and construction but also about atmosphere and space. How we envisage the spatial structure has a profound effect on how we feel and indeed what we are inspired to do within it. We ask you to design a structure for a found space where the relationship between appearance and performance is ambiguous and where the surface pattern and overall spatial atmosphere merge into one. You may be inspired by structures that you know, or have visited, or by associated formal representations like line drawings or sculpture. A fragment of these buildings should be selected which reveals something that is interesting to you about the way materials come together, the spatial consequences of the construction or the formal aspects relating to proportion. We then ask you to make a model of this fragment at the scale of 1:20 showing both the interior and exterior. You should then photograph the model to make an image that conveys a strong sense of the atmospheric and spatial potential of the structure. This will be a group work and an introduction to this exercise will be given in the first week of the semester.

Exercise four: Building organization

At this stage in the development of your project we ask you to study the internal organisation of your building at a larger scale. Study models at a scale of 1:50 should be produced in white foam board to investigate the internal spatial organisation of your project and the interconnection of different rooms and spaces. These models are not intended to be 'complete', but as tools for studying the relationship between floors and across space. An 'open' approach to the rooms and their intended use should direct your thinking in terms of internal planning. The position of doors and windows, the spatial possibilities for linking spaces and moving through them, large and small spaces with varying ceiling heights should be carefully considered. An introduction to this exercise will be given in week 5 of the semester.

Exercise six: Small moments

This exercise is intended to allow you to present some of the special situations that you have developed in your design: 'small moments' which reveal the special qualities of your project. These should be described by a series of 1:20 models (we are expecting between 1 and 2 models, depending on the size of the project and group) made from foamboard and other materials, including coloured paper and precisely detailed models of objects. You will then photograph each 'small moment' model – no Photoshop allowed! Great care should be given to the making of the model in order to express the atmosphere that you are seeking to achieve. An introduction to this exercise will be given in week 9 of the semester.

Final review

The final review in February will consider all the work produced during the semester. In addition, you will be asked to prepare a PowerPoint presentation of your project. It is important that you are able to describe the development of your work accurately and precisely and include models of your final project at 1:200, 1:50 and 1:20, the case study, 'small moments' and exterior image. In addition to the material you have already produced you are required to present a 1:500 site plan and plans and sections at 1:100/1:50.

Exercise two: Case study

A selection of projects have been pre-selected as case studies, some of which we will be visiting during the field trip, others are chosen because of their helpful relationship towards the theme. Each group will be allocated one of these projects or a found project to make a study of the building in plan and section. By observing these building structures carefully, aspects of their materials, details and construction will become apparent and should be useful in your on-going work. An introduction to this exercise will be given in the first week of the semester.

Exercise three: Urban strategy

This exercise requires you to make a 1:200 block model of your site and of the wider surrounding area in foamboard and grey card. The model will be produced as a group work and requires both accuracy and careful coordination, so that each site model can be seen as a cluster formed by the models produced by all the groups in the studio. The model can then be used as a tool to help develop a concept for your project. Painted foamboard study models should explore the scale and form of the building and its relationship with the immediate context. Having established the formal character of the urban massing, you should make a grey card version of the project to be placed precisely within the site model. While priority will be given to an extensive exploration of different massing options, you will be expected to produce drawings in the form of sketches and schematic plans, sections/elevations. An introduction to this exercise will be given in week 4 of the semester.

Exercise five: Facade

With the knowledge you now have, you will investigate the design of the facades of your project in greater detail. Studies should be made of the 'inner' and the 'outer' aspects of the project, so that a particular relationship between the two can be established. Following these studies you will construct a model of the complete building in foamboard and thick card, with a focus on the detail of the facades at 1:50. One fragment of the building should be made at a scale of 1:20 so that a deeper understanding of materials and junctions can be established. The manner in which this model is made and the techniques employed to give detail and texture should be considered very carefully. An introduction to this exercise will be given in week 7 of the semester.

Exercise seven: Image

With the knowledge acquired and the intention you have established for your project, you are now asked to produce one image of the project within its context. The drawing should be constructed from carefully made photographs and/or models, or set up using 3D modelling and light rendering. The view should be taken at eye level and all vertical lines should be precisely vertical – wide angles or distorted views are not acceptable! A high standard of composition and technique is expected and the image should convey the atmosphere and character of the project within the city fabric. An introduction to this exercise will be given in week 14 of the semester.