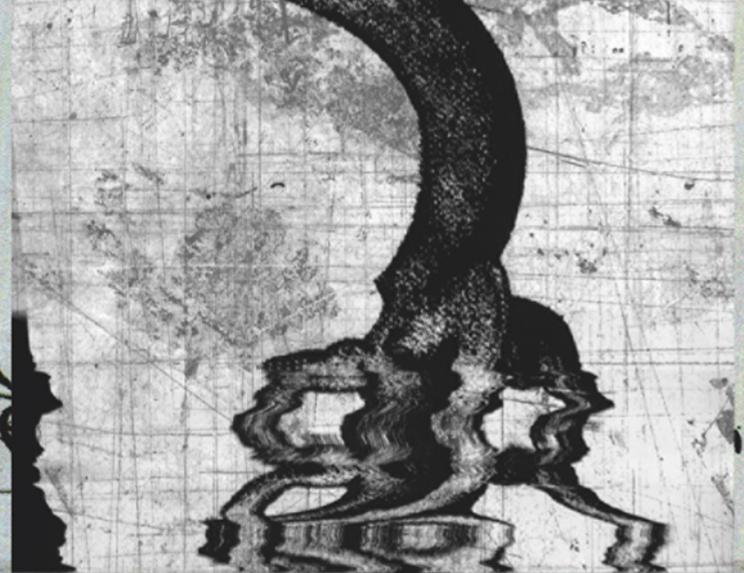




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SEPTEMBER/OCTOBER 2013
PROFILE NO 225
GUEST-EDITED BY NEIL SPILLER



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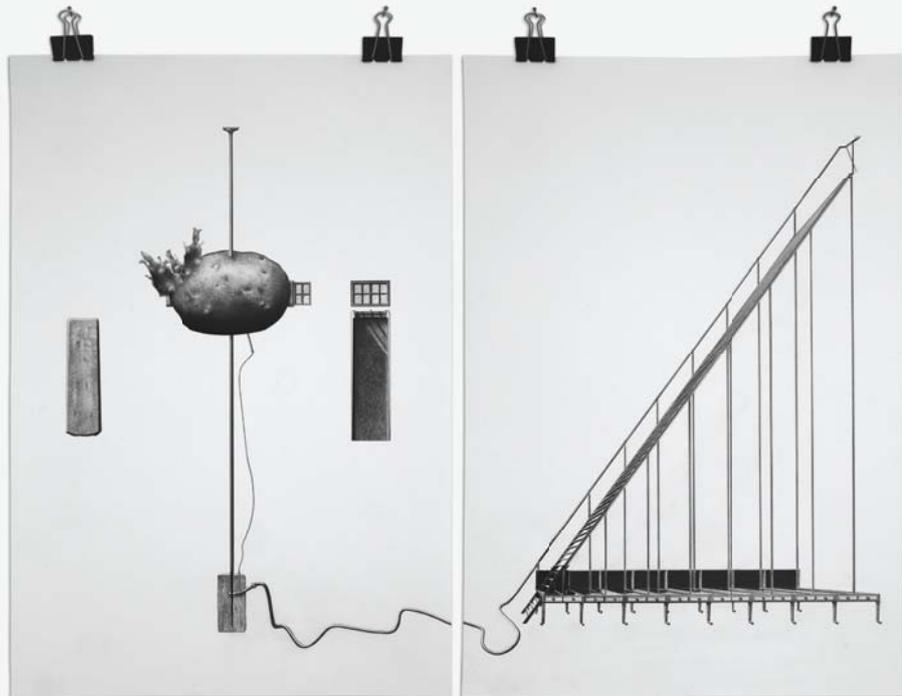
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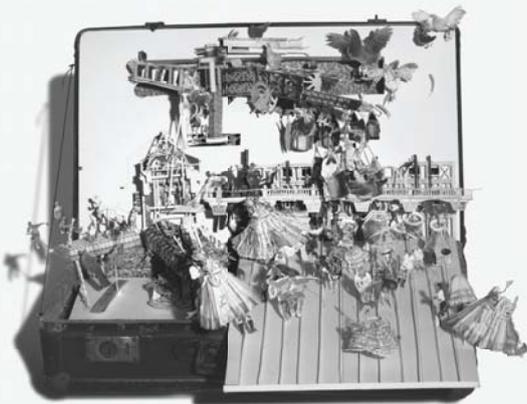


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*A drawing should be an
investigative device, a
voyage of discovery, a series
of glances into the future.
— Peter Cook*



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Front cover: Neil Spiller and Vaughan Oliver, *The Widow's Dummy Surmounted by Pigeon's Ear*, 2012. © Neil Spiller and Vaughan Oliver

Inside front cover: Smout Allen, *Wet Lands: Architectural Waterscapes and Soft Infrastructures for the Thames Gateway*, 2011. © Smout Allen (Mark Smout and Laura Allen)

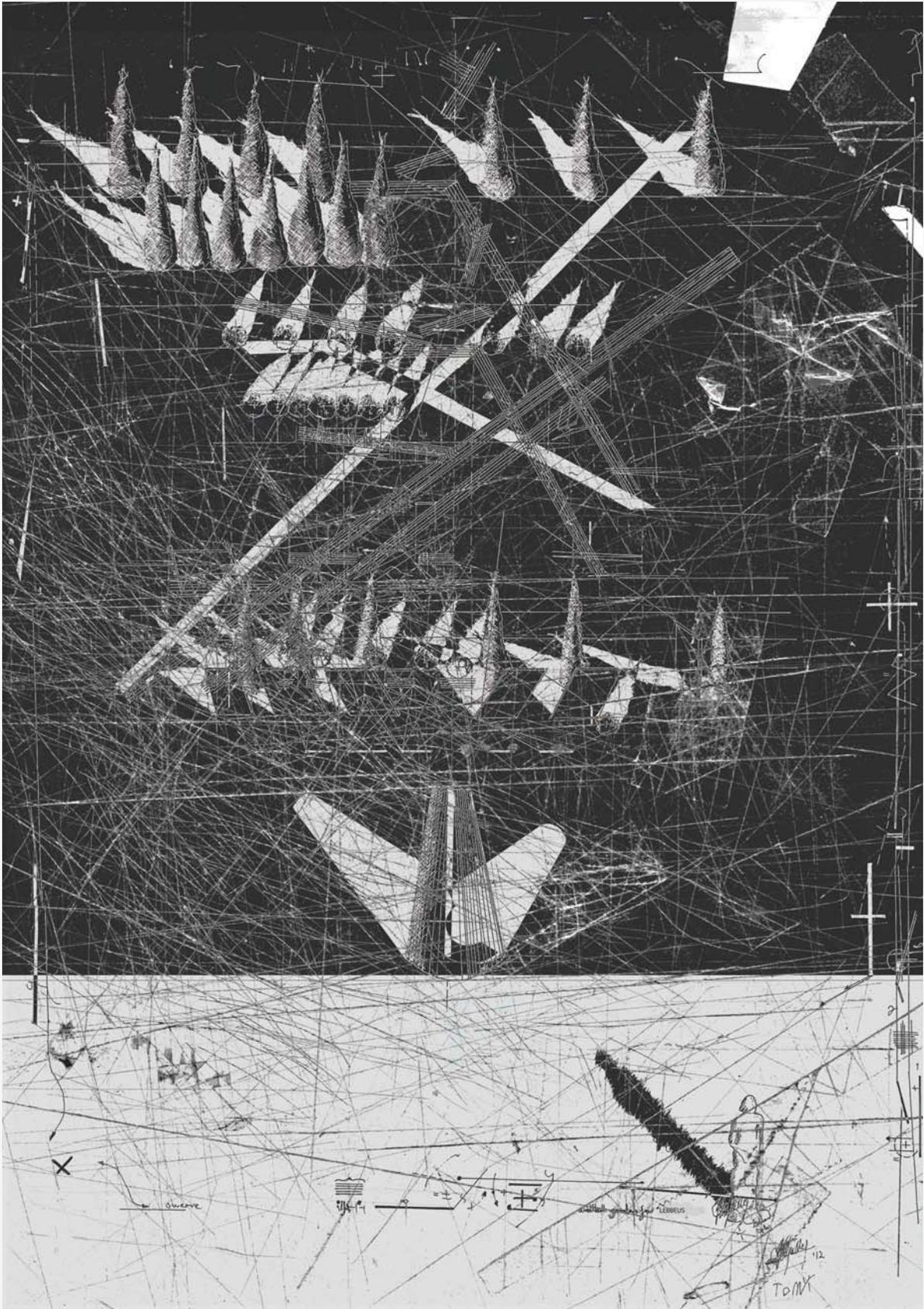
EDITORIAL

Helen Castle



Architectural drawing is alive, kicking and positively screaming. This is not a straight revival of the hand drawn. Every aspect of the graphic is undergoing transformation and reinvention. Infused by new technologies and techniques, innovative media and materials are being explored at every turn. Simultaneously, there is a renewed enthusiasm for the spontaneous and the sense of the hand behind the image, which the analogue engenders, leading to numerous different combinations of hand-computer hybrids. The digital image, animation, film and the hand drawn are all morphing; shifting in their balance in any one individual's work. Conventional graphic formats, such as the plan, section and elevation, are also potentially melting away as highlighted by Perry Kulper (pp 56–63), as the formation of the image can be tailored to any particular design context or process.

What does this reinvigoration of the graphic mean for architecture? To draw, after all, is to think and speculate visually. Drawing and representation remains the bedrock of any architectural student's education. As Neil Spiller, the guest-editor of this issue, points out in his introduction (see pp 14–19), it is no coincidence that the majority of contributors to this issue teach. It is worth highlighting Neil's sagacious words on the matter: 'The mark of a good tutor is not to get cohorts of students to mimic their idols' tropes and miasmas. It is to help birth their worldview, to help the new infant breathe and start to design with dexterity and an understanding of what might have gone before ... to lead the students to their own Elysian Fields.' At a time when the architect's professional role is perceived to have contracted – polarised in practice between that of image maker or technician – it offers a whole new raft of opportunities for how an architectural education might be applied in an emerging field of digital design activities. This is highlighted by Nic Clear, best known for his advocacy of animation and film in London architecture schools and his award-winning students, many of whom have gone on to find careers in new media (see pp 70–9). For this issue is not only striking for the technical and creative quality of the drawings featured, but also for the visionary power of the themes investigated that broaden rather than narrow the possibilities of future spatial exploration. ▴



ABOUT THE GUEST-EDITOR NEIL SPILLER



Neil Spiller is Dean of the School of Architecture, Design and Construction and Professor of Architecture and Digital Theory at the University of Greenwich, London. Prior to this he was Vice-Dean and Graduate Director of Design at the Bartlett School of Architecture, University College London (UCL).

He has had a long relationship with Δ . His work was shown as part of the ‘Theory and Experimentation’ exhibition in London (1992), which was organised by Academy, then publisher of Δ , and formed the basis for a publication of the same name. As a relatively recent graduate, he was exhibited alongside the likes of Bernard Tschumi, Morphosis, Lebbeus Woods, Daniel Libeskind and Coop Himmelb(l)au. He guest-edited (with Martin Pearce) his first Δ , *Architects in Cyberspace*, in 1995, followed in 1996 by *Integrating Architecture*, then *Architects in Cyberspace II* (1998), *Young Blood* (2000), *Reflexive Architecture* (2002), and (with Rachel Armstrong) *Protocell Architecture* (2010). He is also on the Δ editorial board. His books include *Cyberreader: Critical Writings of the Digital Era* (Phaidon, 2002), *Digital Dreams: Architecture and the New Alchemic Technologies* (ellipsis, 1998) and *Visionary Architecture: Blueprints of the Modern Imagination* (Thames & Hudson, 2007). His architectural design work has been published and exhibited worldwide.

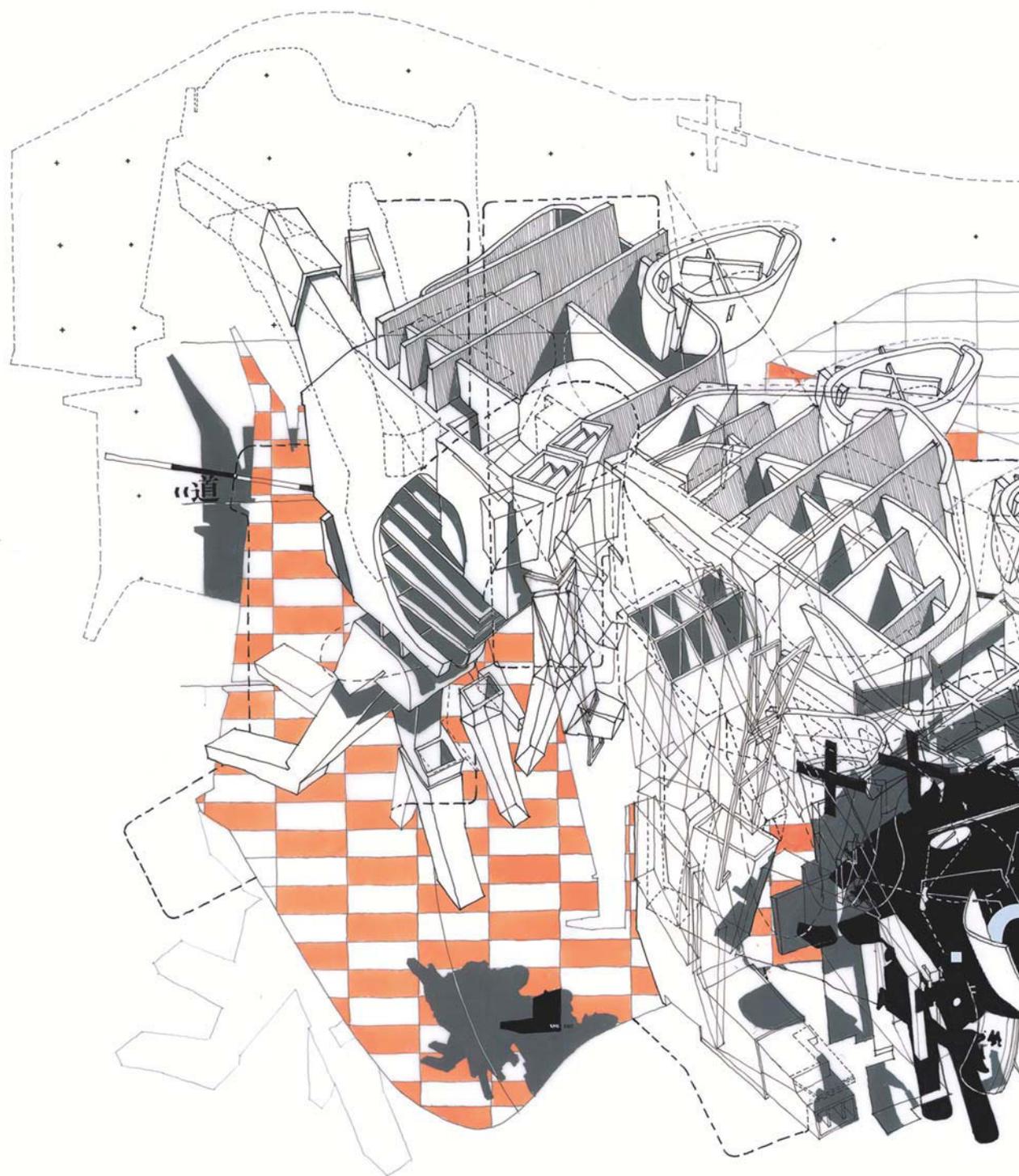
Neil is also known as the founding director of the AVATAR (Advanced Virtual and Technological Architectural Research) Group, now based at the University of Greenwich. The group has its own PhD and Masters programmes, and conducts research into advanced technologies in architectural representation, but more importantly into the impact of advanced technologies such as virtuality and biotechnology on 21st-century design. Neil and the AVATAR Group are recognised internationally for their paradigm-shifting contribution to architectural discourse, research/experiment and teaching. This edition of Δ is another such endeavour. Neil has had much experience of encouraging students to develop their own architectural lexicon. He believes, wholeheartedly, that design tutors are creative midwives who deliver individual students’ work that is influenced by the past but not in thrall to it. Students make their own world by ‘building’ within it. The first act of this ‘building’ is the drawing, its many iterations and its perfections. A good scheme and drawing must have enigmas, a certain elbow room to allow further speculative re-reading.

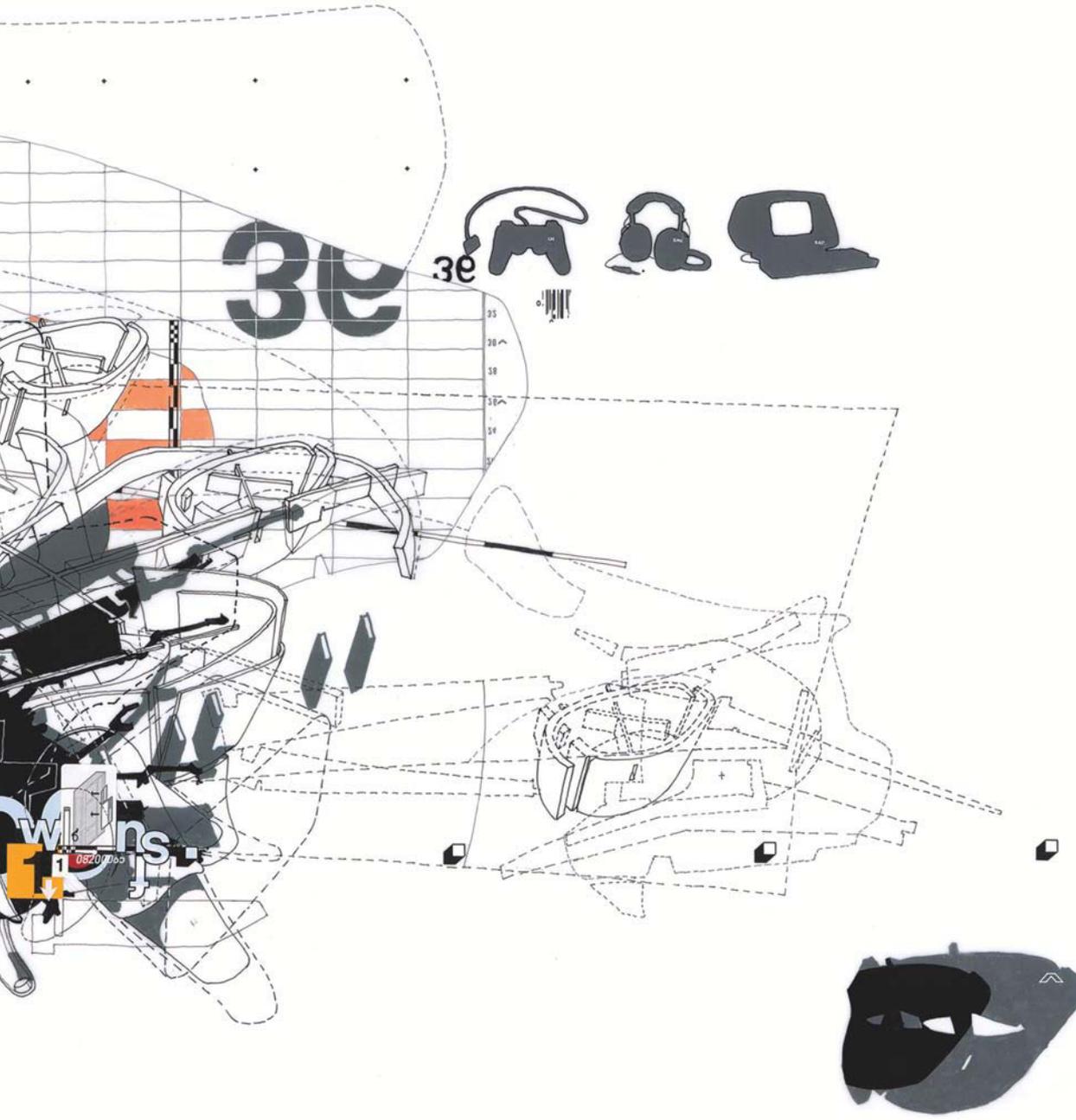
The 21st century is upon us and the status quo cannot survive. New ways of seeing, doing, practising and exercising our ethical concerns in relation to architecture are crucial to the continued longevity of the architectural profession. This starts with how we imagine our architectures and how we communicate to others. That is what this Δ is about. Δ

Neil Spiller, Walled Garden for Lebbeus, 2012–13
opposite: Whilst a homage to Lebbeus Woods, this drawing is also a graphic laboratory for speculations on augmented reality and its impact on 21st-century architectural design. Indeed, how much of it is ‘real’ in the traditional sense is moot.

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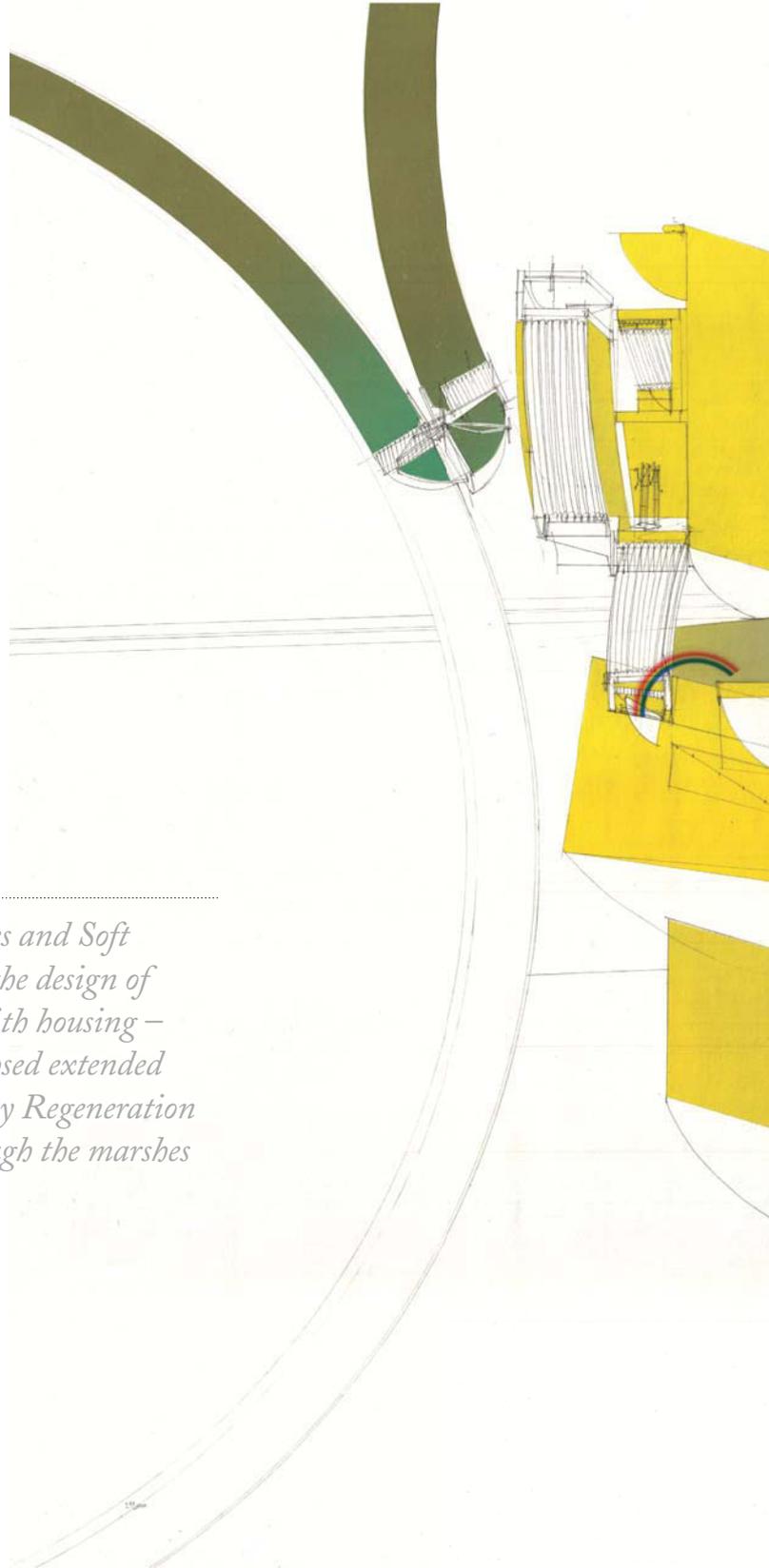
SPOTLIGHT





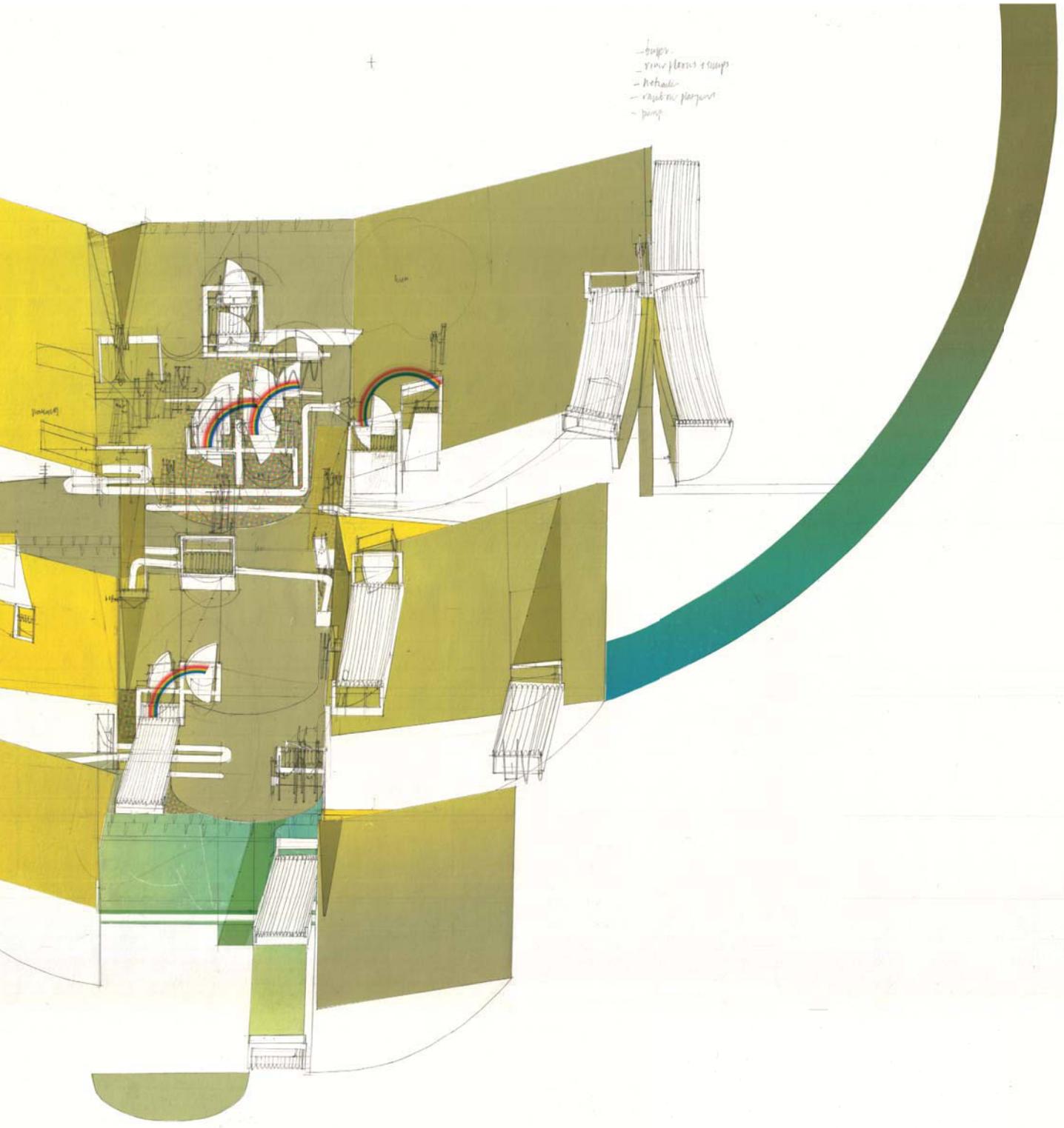
**Wet Lands: Architectural Waterscapes
and Soft Infrastructures for the Thames
Gateway, 2011**

Porous architecture and soft infrastructures.
Rainbows and mirages that bathe the
architecture emerge from the activated and
responsive skin of the building that soaks up
and reactivates water.



The Wet Lands: Architectural Waterscapes and Soft Infrastructures research project considers the design of a soft hydrological infrastructure fused with housing – an ‘architectural oasis’ – sited in the proposed extended metropolitan area of the Thames Gateway Regeneration Zone which runs along the Thames through the marshes to Rainham and beyond to Tilbury.

- boiler
- rime floor + trap
- kitchen
- radiant parquetry
- pump



Mas Yendo

Rocinante, Heroes series, 2008
Towers rose high, and painters filled walls.

