

VISUALISATIONS OF THE 21ST CENTURY CITY

EXHIBITION 2007

F
B U I L D I
T U R E S I
E N G



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THE PROJECT

Building more homes, re-establishing communities and creating more sustainable secure environments are the most important – and most talked about – issues facing our society and the built environment sector at the start of the 21st Century.

Over the next 20 years, our towns and cities will undergo enormous change, as will the technologies, social climates and environmental conditions that influence their forms. Yet many of the buildings and much of the infrastructure we see today will still be in use. 'Visualisations of the 21st Century City' has created visual representations of this dialogue between existing stock and emerging pressures and examines how this interface may develop.

Previous work has been done to look at new types of buildings and urban forms, whether it be Bill Dunster's sustainable skyscrapers or Will Alsop's farms in the sky. Yet very little thought has been given to how existing stock will mesh with emerging social and technological trends. It is this collaboration between old and new, existing and forecast that is reflected in the work showcased in this exhibition.

The project has encouraged students of architecture to envision how the cities of the future may evolve. We hope that this exhibition will create debate and raise awareness both within architecture and amongst the general public of how our urban environments might look in years to come.

Visualisations of the 21st Century City explores how we anticipate change within our urban environments and how we see the practicalities of these changes manifesting. The project is based on a 20 year timeframe and is primarily concerned with non-structural changes within the urban environment.

Working with the RIBA Building Futures team and an architect member of the Building Futures Advisory Panel, three schools of architecture – The Mackintosh School of Architecture, The University of Sheffield, and The Bartlett School of Architecture – were invited to produce a series of visuals that explore the issues raised. The three participating schools of architecture were required to run 'Visualisations of the 21st Century

City' as a semester long project as part of their autumn term programme of work. A member of the 'Building Futures' Team and an architect member of the 'Building Futures' Advisory Panel visited the schools at the beginning of the project to brief the students and lead a discussion on future thinking. They then returned to take part in reviews. As a result of the final reviews, a selection of student work from each school has been chosen to take part in the final exhibition.

RIBA BUILDING FUTURES

'Visualisations of the 21st Century City' is the latest project to be undertaken by RIBA Building Futures.

Building Futures was established in April 2002 to create space for discussion about the needs of society from our built environment and, consequently, the built environment professions in 20 years and beyond.

'THE PURPOSE OF THE BUILDING FUTURES PROGRAMME IS TO IMPROVE THE QUALITY OF BUILT ENVIRONMENTS BOTH NOW AND IN THE FUTURE THROUGH THOUGHT-PROVOKING, INNOVATIVE PROJECTS.'

Dickon Robinson,
Chair, Building Futures

Building Futures aims to address the big picture. How and where will we be living in 20 or 50 years time, when the climate has changed and cities are larger than ever? What technologies will architects be using to design buildings and what new materials will they be specifying? How will the inevitable new technologies affect the buildings we all use every day?

THE EXHIBITION



BARTLETT'S BOARD



BUILDING
FUTURES' BOARD



MACKINTOSH'S BOARD

THE EXHIBITION



SHEFFIELD'S BOARDS



SHEFFIELD'S BOARDS



PRIVATE VIEW

THE EXHIBITION



GALLERY'S VIEW



BARTETT MODEL FOR
THE "SANCTUARY"
IN THE THAMES



BARTETT MODEL FOR THE "SANCTUARY"
IN THE THAMES

THE EXHIBITION



PRIVATE VIEW



PRIVATE VIEW



PRIVATE VIEW

VISUALIZATION'S EXHIBITION

"Visualisations of the 21st Century City" is a project materialised under the auspices of the RIBA and its Building Future Programme in close collaboration with different schools of Architecture from the UK. It has been proposed as a space for the discussion and experimentation around the future necessities of our cities and towns in a 20-year timeframe. This year, the second in an ongoing series, involved the participation of students from The Bartlett (UCL), Sheffield University and The Mackintosh School of Architecture. It was run as a semester long project as part of the autumn term programme of work and culminated in an exhibition at the RIBA from the 8th of March, 2007. It was mainly a 2D presentation, full of high impact, expressive images outstandingly avoiding any typical overload of texts. The contents were original and appealing and some of the boards were peculiarly floating along the central atrium of the RIBA's building.

This second part of the Visualisation's adventure, brought together the reflection around serious contemporary issues and the unrestrained and exciting possibilities of performance that the academia allows. The group of students developed optimistic, humoristic, mindful, fashionable ingenious and deliberately frivolous proposals that shaped the latent intention of using creativity and utopian to create debate and discussion, while nourishing the young students and Building Future's laboratory of ideas.

Cities and places in London, Hull, Glasgow and Conisbrough with different levels of degradation, dullness, environmental threats, buildings and emerging pressures, were utopically transformed in both a small and large scales 20 years into the future. All the scenario scanning first went through the acknowledgment and understanding of social, technological and environmental factors such as: social growth, economics, global warming, implementation of

intelligent infrastructures. A series of interrogates: Would it be an increase of the current global warming rate? London submerged? More carbon dioxide stored in the soil? Coastal communities first displaced? Lost of water supplies? Are the Flood defenses a solution? Renegotiating relations with deprived communities or with the sea? How can we bring intelligence to our physical networks (transport, telecommunication, water, energy)? How the interface between existing buildings and emerging pressures may develop in the next two decades?

The recognition and assumption of all of these issues and uncertain scenarios were differently tackled by each group, reflecting the different focus and philosophy of the schools, always compromised with the education and dissemination of Architecture and its attempt to define forms of inhabit this changeable world.

The Sheffield University through two different urban scale proposals, developed a series of innovative and controversial projects within two troubled contexts, aiming to promote them as unique futuristic urban-aquatic and urban-self-sufficient models. Hull will deal with tidal flooding not with bricks or concrete, but by renegotiating the ground level and developing adaptable programmes and transient architectures enhancing Hull's revolutionary and educative appeal. Conisbrough on the other hand, will be an example of large scale strategic planning from both a social and spatial perspective, empowering interdisciplinary thinking and promoting the use of new technologies for recycling, production of renewable energy, eco-housing, among others. Conisbrough will constitute a visionary example of multilayered strategic thinking. Both Studios revealed a compromised research methodology with an forceful preliminary approach at a city and societal scale, and finally reaching site specific proposals always characterized by their cutting edge programmes and ideas.

The Mackintosh School of Architecture with a series of inventive fake adverts and magazines front pages, addressed future possible scenarios within a world with a global water crisis, that needs to re-orient urban world destinations possibly considering the disappearing of coastal famous cities, and instead encouraging places as Glasgow as new urban oasis, where paradisiacal and technological promises could take place offering centres of sonic arts and intermedia, promising Las Vegas stylish excesses or cities like Belfast promoted as a talking shop of the world. All the scenarios presented by this group revealed an intention to develop a sense of personal creative direction from a critical position of today's consumerist society living in an increasingly environmental warming state.

Finally, The Bartlett worked on how an existing building stock can be adapted to meet possible future demands, using the Thames Side Warehouse Building at the Metropolitan Wharf in Wapping as the case of study . By developing unconventional and provocative hypothesis, the students envisaged new ways of reappropriation of the building trying to deal with economical and environmental issues and conciliating with light-busy cultural tendencies. Remarkable ideas were conceived around topics of mass consumerism demanding more storage facilities whilst considering a posterior good's discard; or how to implement small crops as Bananas, in floating structures that rotate according to each season sun's orientation; or the possibility to design a battery building that assumes its responsibility for its energy's consumption while providing energy to the surrounding wharf; or much more hedonist, sensorial proposals preoccupied with fashion, as it might keep obsessing people even with the flooding occurring, in that case why not think in adaptable, non-static architectures? Or the possibility of constructing a Sanctuary pathway of experiences "echoing the sounds and the fluttering movements of the Thames, reactivating the dulled senses

of the busy lifestyle". Outstandingly, students were encouraged to think in very diverse and witty ways about the potential of an existing building located in an increasingly troubled wharf, and achieving a gently sophisticated and aesthetically enticing visual representation of the projects.

'FULFILLED ITS INTENTION TO BUILD UPON KNOWLEDGE AND FUTURE ORIENTED THINKING.'

Luz Helena Hincapie, Exhibition Curator, Building Futures

One more time the Visualisations project in its second series, fulfilled its intention to build upon knowledge and future oriented thinking by engaging promising students that will help shaping new ways to occupy challenging future virtual and real scenarios. The Buildings Future programme has no intention to reach a state of static or definitive conclusions, but to support a laboratory of ideas in permanent construction where new images of thought could be applied for the built environment professions over the next 20 years. Within this framework, we would be able to successfully utilize this very much cheerful and resourceful young thinking when dealing with the future complex issues.

Exhibition curated by
Luz Helena Hincapie

MACKINTOSH SCHOOL OF ARCHITECTURE

Glasgow School of Art

We recognise that architecture is interpreted through the senses as well as through the intellect as an expression of caring for the environment. Each designer establishes their own set of connections to the world of architecture, developing their “eye” and feeling for buildings. Architecture is multi-sensory and works through - scale, proportion, the quality and sequence of spaces, the effect of materials and construction, light, sound, and touch. It is through these qualities that architecture reaches its audience. These themes are explored and tested in a wide range of media in the School’s studios and workshops.

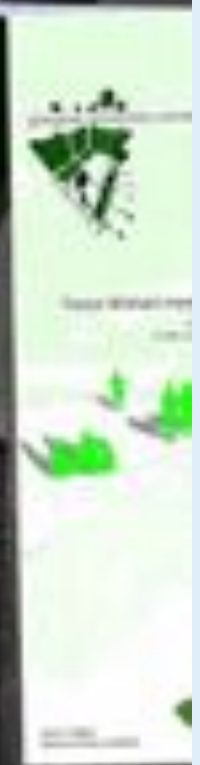
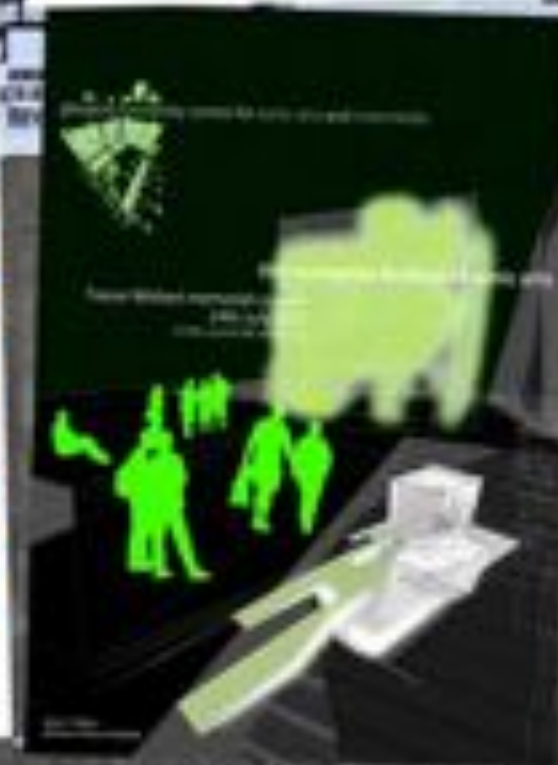
The programme will encourage students to find a voice and sense of personal direction that is self-critical, productive and relevant. It is important that our students are able to share knowledge and collaborate with others and can measure their work against two worlds: that of contemporary practice, national and international, and that of the everyday life of the people who will one day use your buildings. The intention is that our graduates will produce architecture that will touch and improve people’s lives.

The graduate programme reflects the philosophy of the School. It is predominantly studio and project-based, backed up by theoretical studies and research, centred on contemporary issues of architecture, building and the city. The studio provides the forum to debate the pertinence and relevance of different approaches to the challenges faced by contemporary architectural practice. The question posed is not just about how architecture is experienced or made, but how it can improve the quality of life.

The programme provides an intensive theoretical background in the forces shaping contemporary architecture and supports individuals to develop creative design skills with intellectual and aesthetic rigour. Creativity is stimulated by projects that engage with changing social demands, located on demanding sites and facing the challenges of contemporary construction and materials. The work has an international outlook comparing different approaches to common architectural issues. Collaborative research, group work and peer-review is encouraged to help stimulate discussion and debate, making public the results through booklets, exhibitions as well as in the portfolios of individuals.

The final Stage of the Diploma entails three courses: the Final Design Thesis, the Technical Study and the Research Project 5. The Final Design Thesis constitutes a new piece of work chosen by the student, or may be a continuation of the Urban Study or Housing Study from Stage 4. It is a vehicle for personal study in which the topic is selected by the student in accordance with a particular interest, and is in accordance with the tutorial staff.

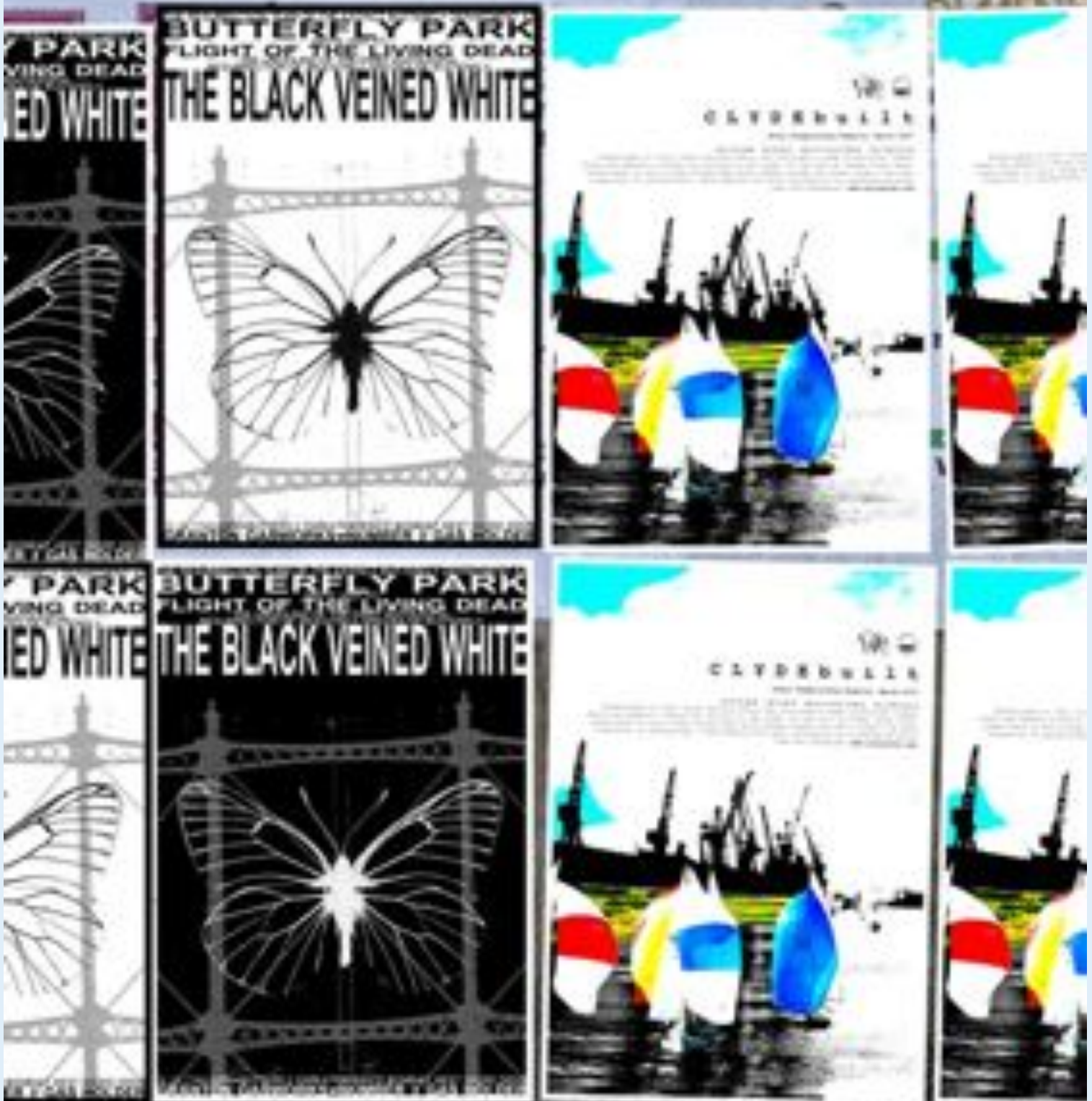
The thesis starts from a combination of choices: that of an architectural issue or theme that the student chooses to explore, and that of a building type and of a site that are the vehicles to turn the topic into a project. A successful thesis integrates these aspects into a demonstration of design ideas, skills, imagination and ambition. One of the challenges of the thesis is that of developing and sustaining a line of architectural enquiry that links the intellectual development of the project with a growing architectural sensibility and direction and does so over the duration of the session.



GLASVEGAS

GLASVEGAS
SCENARIO GROUP

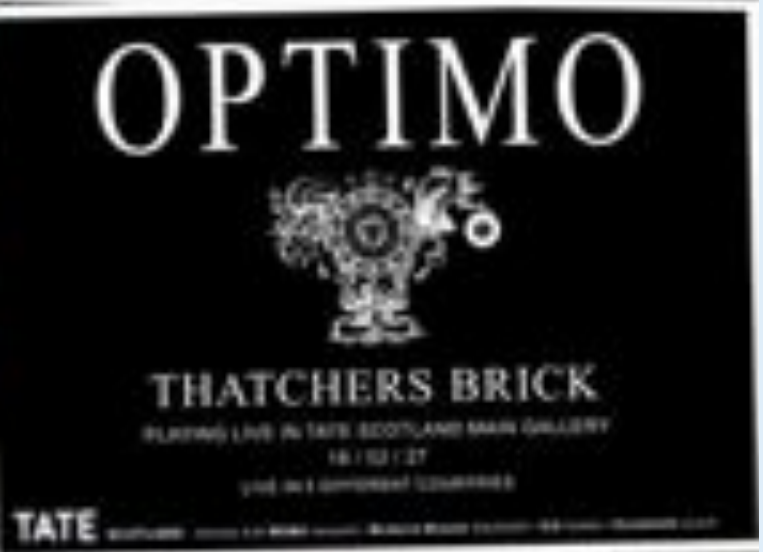
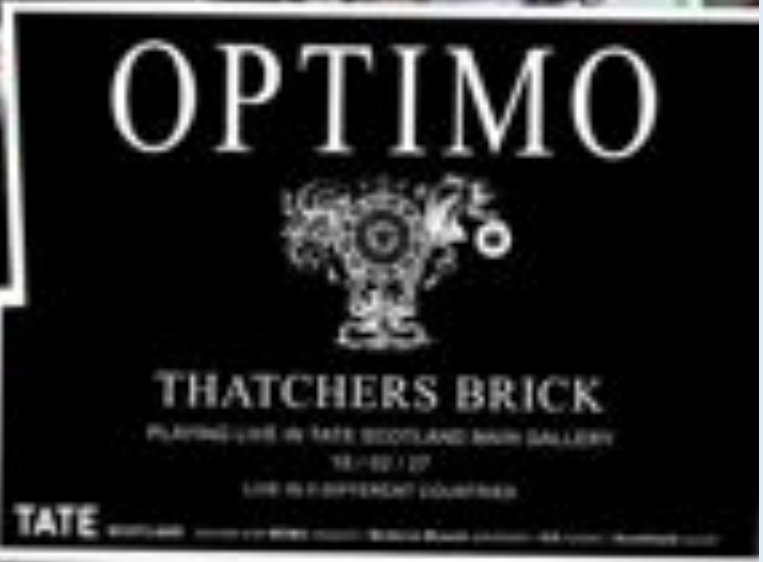
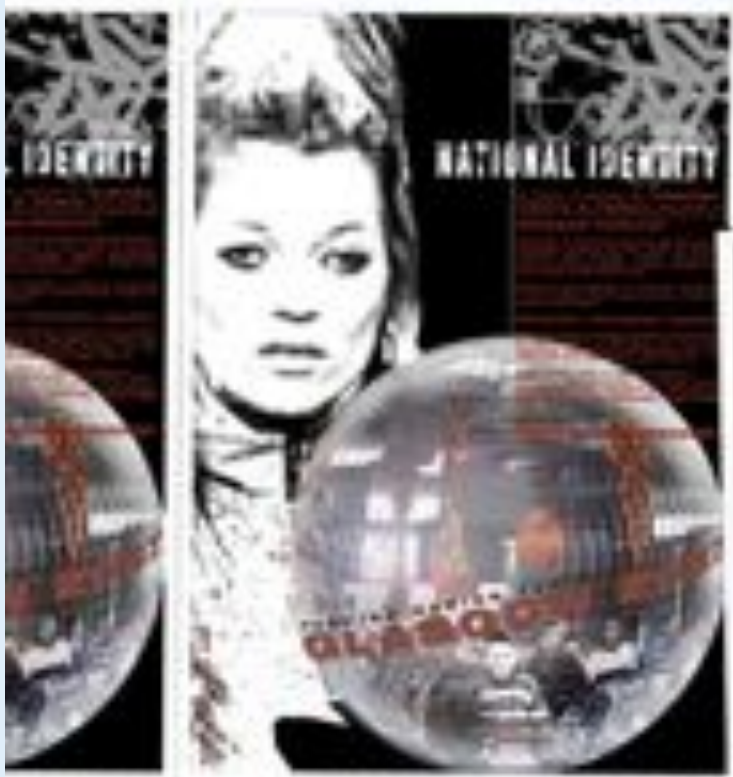
Jonathan Boyle, Peter Smith



GLASVEGAS

**GLASVEGAS
SCENARIO GROUP**

Ross Plaster, Jennifer O'Donnell



GLASVEGAS

**GLASVEGAS
SCENARIO GROUP**

Kellie Finnigan, Craig David Gray



JUSTICE

**JUSTICE
SCENARIO GROUP**

Gemma Houston



OBESITY

OBESITY SCENARIO GROUP

Howard Miller, Ruth Priestley



WATER

WATER SCENARIO GROUP

Sarah Sandison, Hannah McBride

TYD
iehall St - 8 till late
ice: think, like
a sense and rhythmic pulse
all the streets
The
Mina Park Club
space.com/yeast/and
with alternative music



WINTER DUB SEA
SAT 24TH FEBRUARY
JAE
SEAK
SAT 21ST MARCH
MAI
PROFESSOR
15 JANICA STREET OLD



BELFAST

**BELFAST
SCENARIO GROUP**

Claire Donnelly, Ellen Hadden

BARTLETT SCHOOL OF ARCHITECTURE

UCL

In a world where multidisciplinary blurring and blending is becoming common, there is increasing willingness to recognise, evaluate — and profit from — overspill from one creative field to another. Combined with an urgent reappraisal of energy use and its implications for the built environment, Unit 6 at the Bartlett has been focussed on how our existing building stock can be adapted, sometimes through the application of novel techniques from other fields [and often in a modest way] to meet possible future demands.

Eighteen students from both second and third year level have taken part in the Visualisations of the 21st Century City project — each developing their own unique hypothesis and response within the context of an existing Thames side warehouse building at Metropolitan Wharf in Wapping.

The work started with a survey of the existing building and an appraisal of its historical shifting patterns of use. At the same time the students were encouraged to think in very diverse ways as to the potential of the space and what possible issues might need to be addressed by its occupancy

in the future. In all cases the driving factor for the research was an examination of how existing building fabric can be adapted to changing climactic and economic circumstance. The potential scenarios proposed by the students range from plausible hypothesis that already have a degree of traction in contemporary discourse to relatively esoteric and specific scenarios that focus on one particular phenomena or activity and how it might need to adapt in the future.

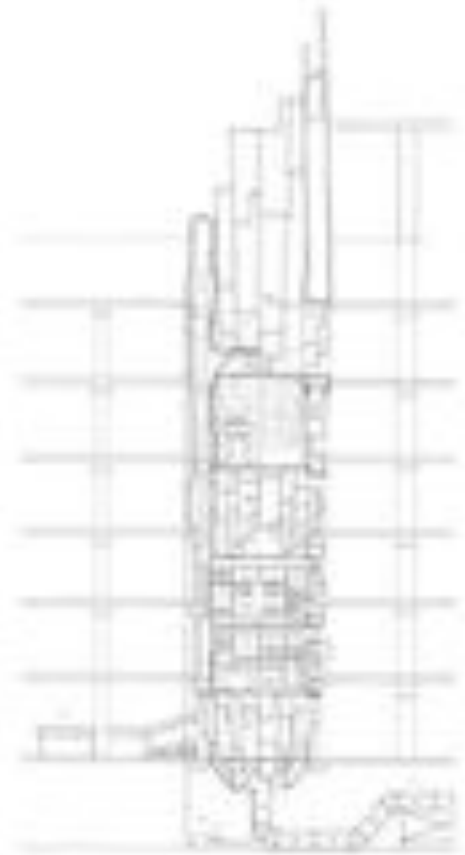
The work of the unit is deliberately small scale and propositional seeking to tackle the insertion of new elements in the existing warehouse in the form of a building or a component. The technique of reappropriation was therefore as important as the position taken by the student at the outset — the work is propositional at a building scale [rather than the wider city or societal scale] and so the work was treated as a tectonic design exercise as much as a conceptual or prophetic one. Some of the work exploits one particular aspect of the existing building, whether the latent structural capacity or the thermal mass and storage potential of the building. Other work is broader and takes

the form of a more conventionally architectural response. In all cases the work is considered as exploratory and of possible benefit to other buildings or other parts of the city.

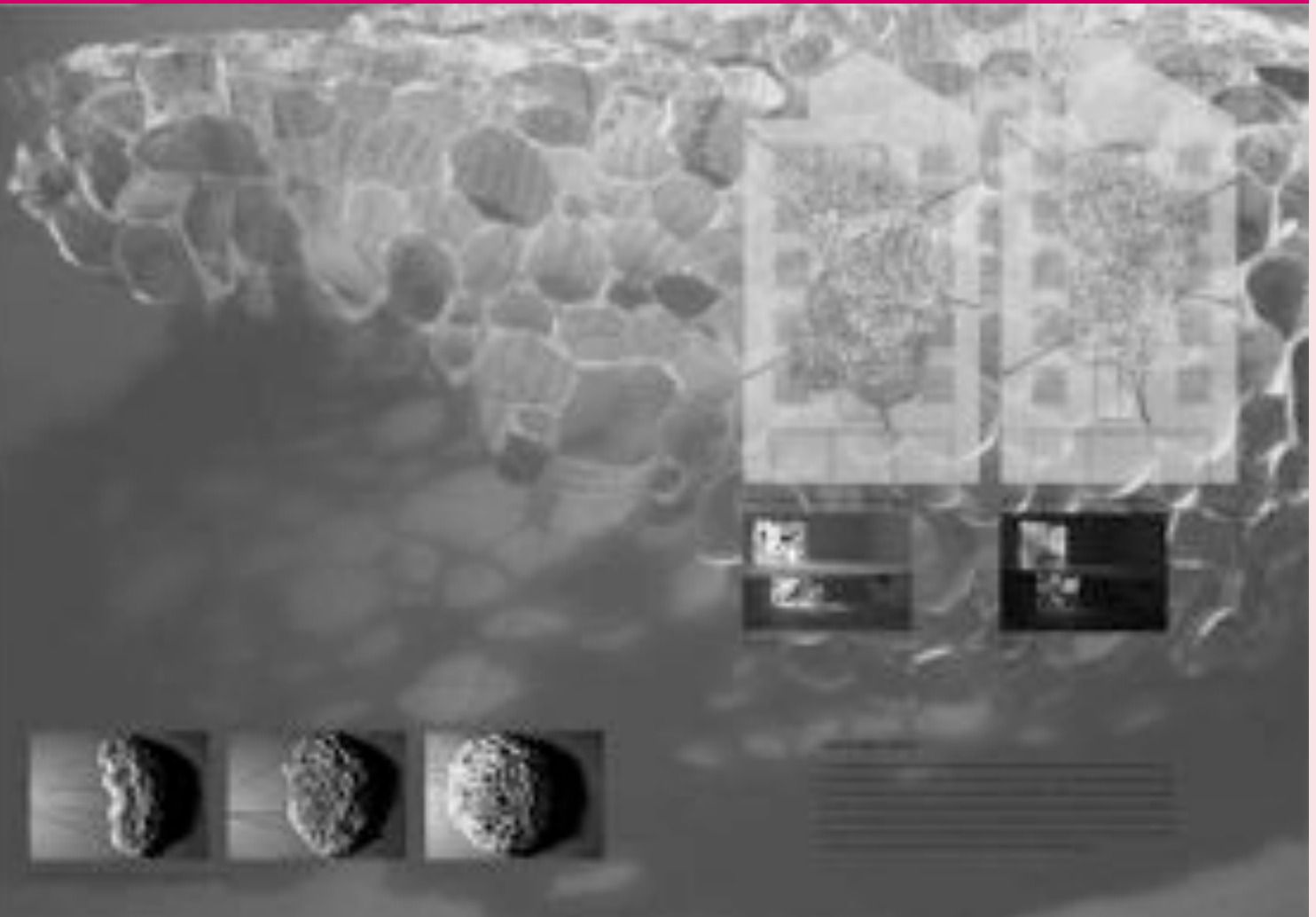
In the context of the Units work over the rest of the year, the Building Futures project has been a very valuable means of detaching from short term and conventional approaches to program. We believe this is crucial in starting to deal with problems we are now beginning to face. The Unit will next be looking to apply the same agenda to rural sites, with a view to modifying a landscape to perform in a new and relevant way.

Ben Addy and Stuart Piercy, U6
Bartlett School of Architecture, UCL

Project description text in the top left corner of the page.



RORY DONALD



PANIZ PEIVANDI

Design and Construction Methods

UNIVERSITY OF
MICHIGAN
ARCHITECTURE



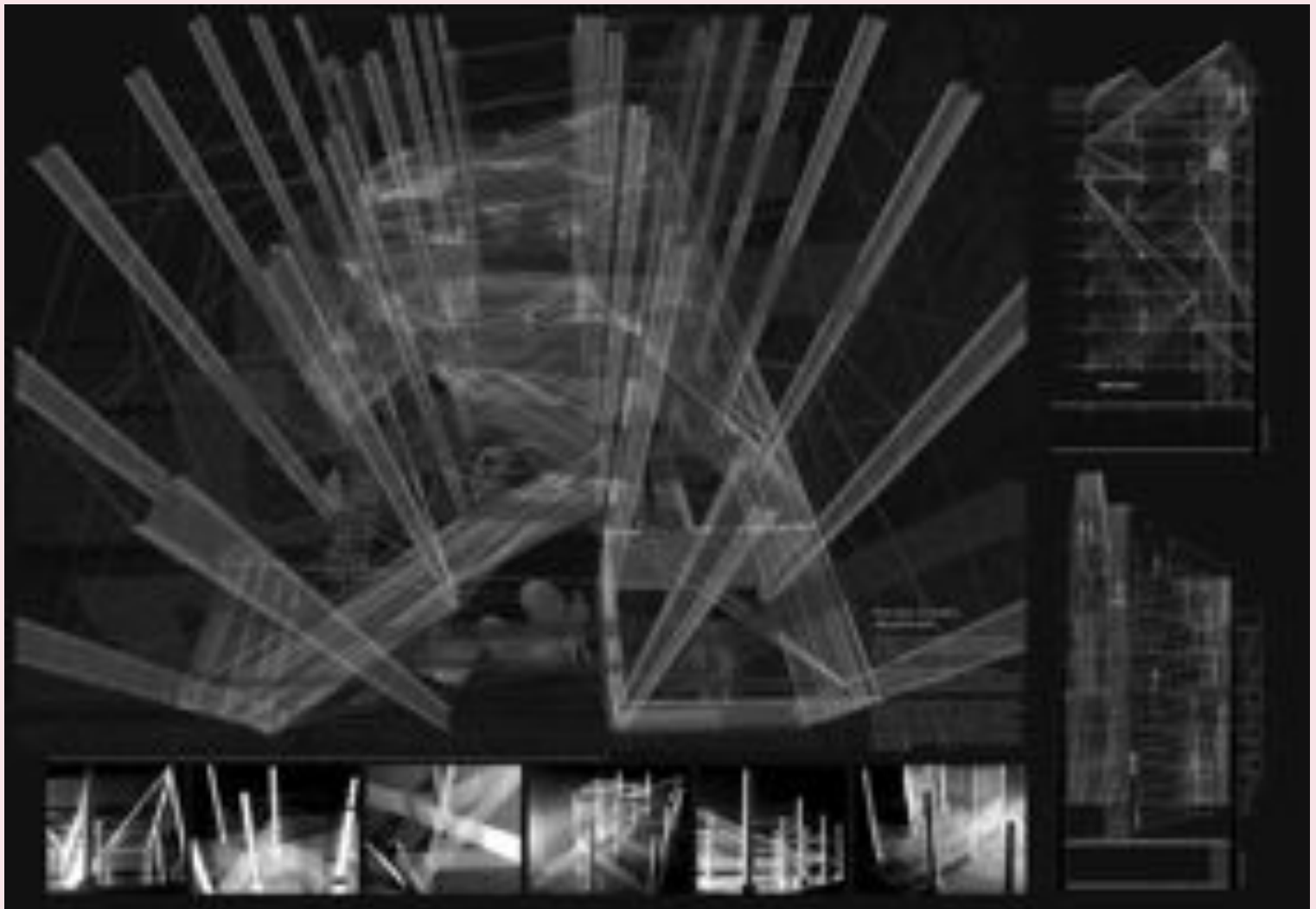
ALLYSSA OHSE



THE RUSH HOUR MARKET



AMY BODIAM



BEN KIRK



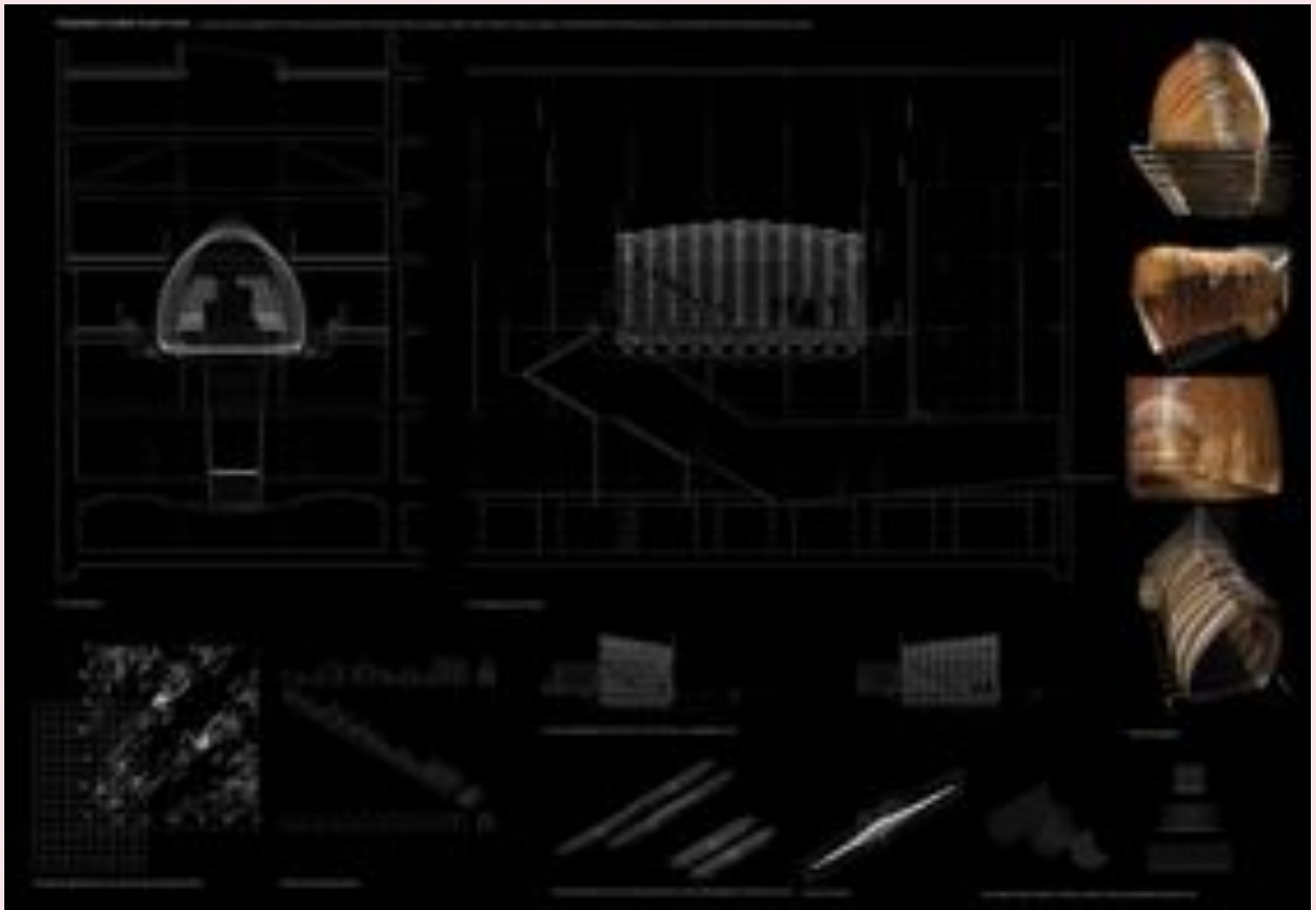
JAMES GUNN



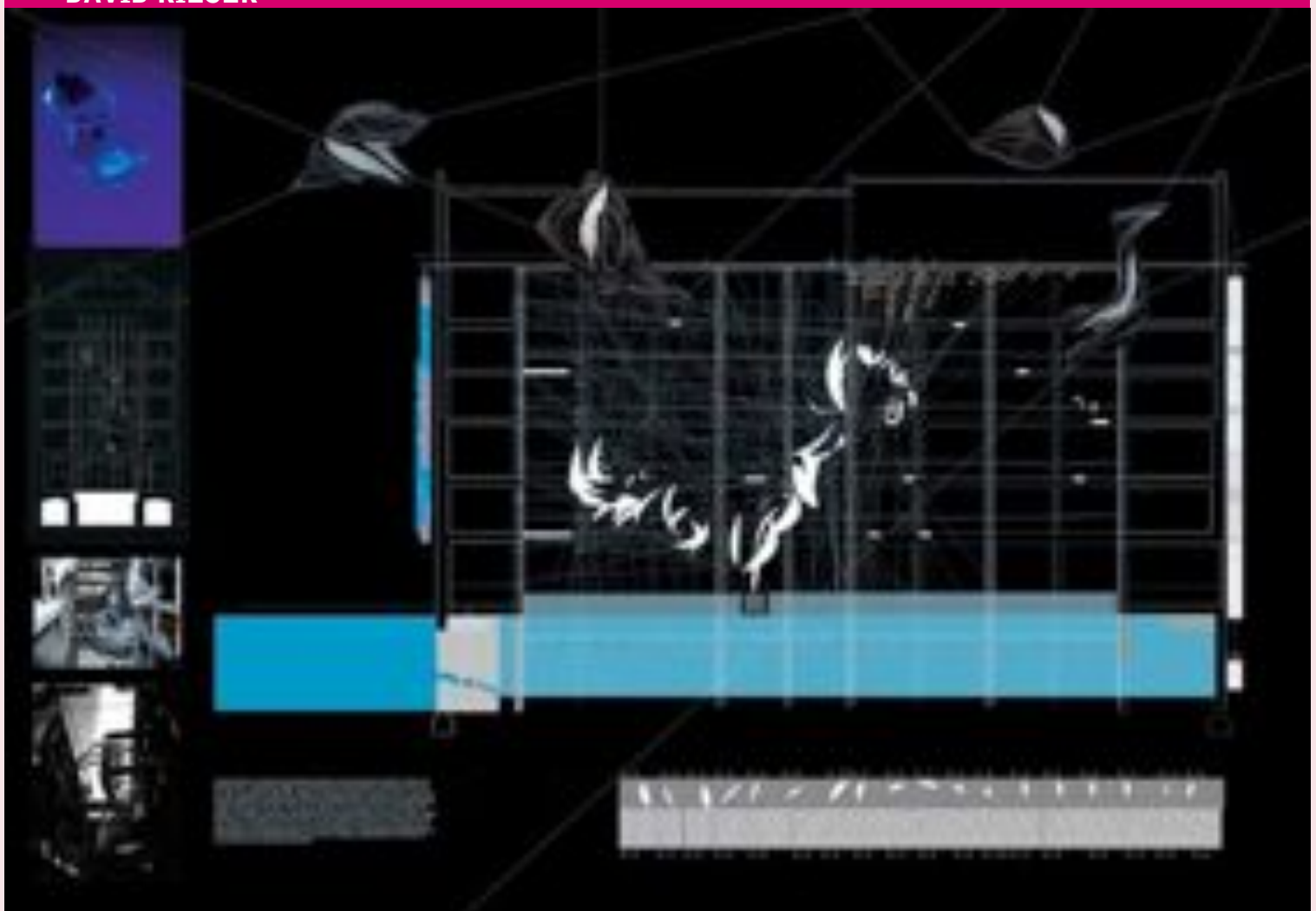
AYEZA QURESHI



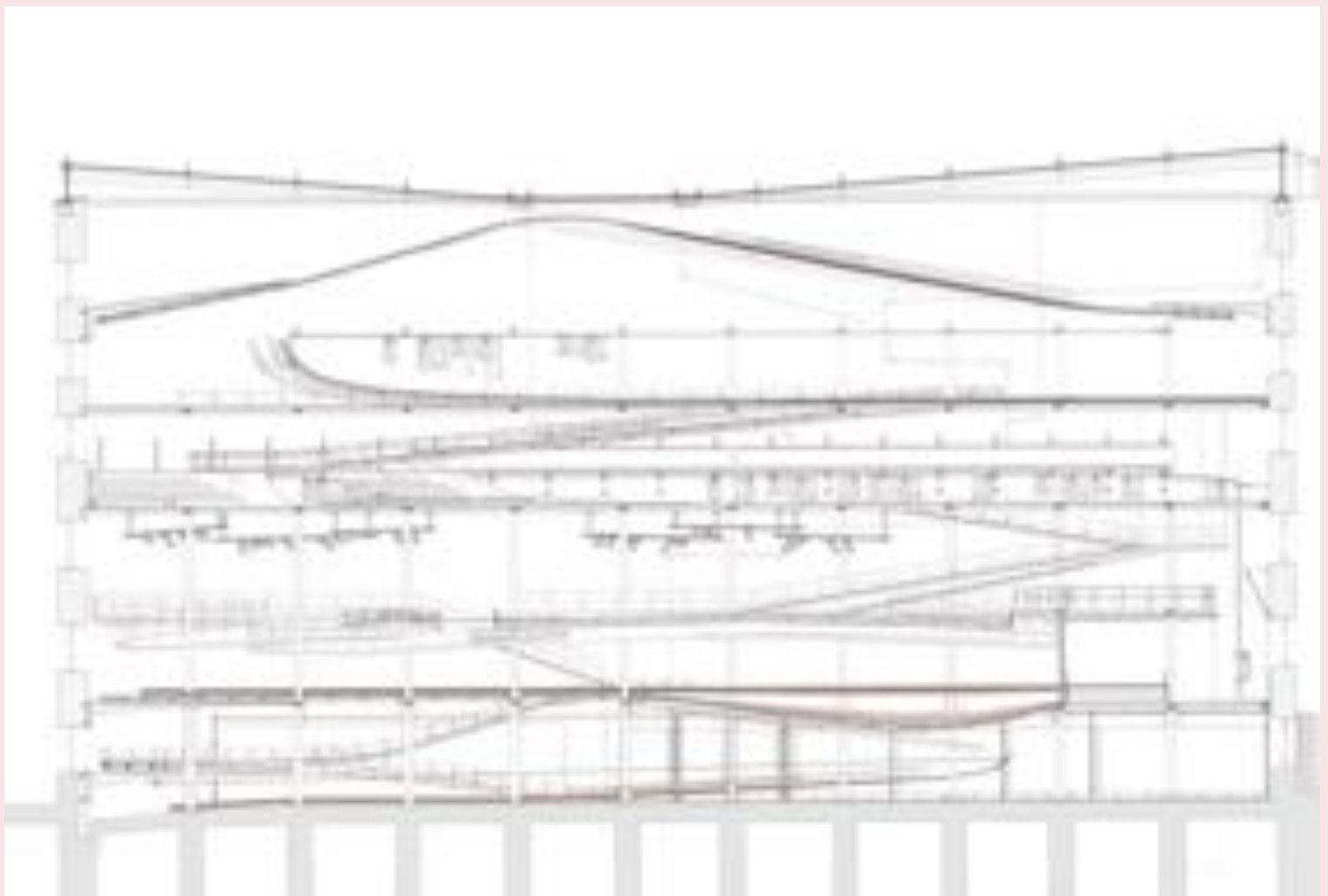
MICHAEL HUGHES

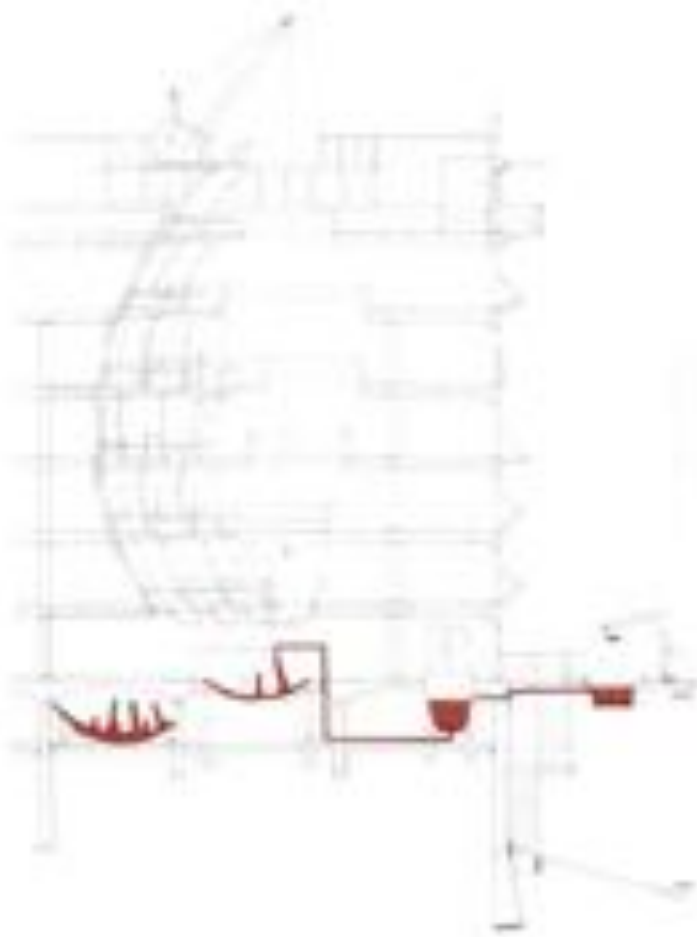


DAVID RIESER

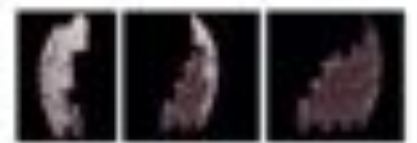


MAX PRINGLE





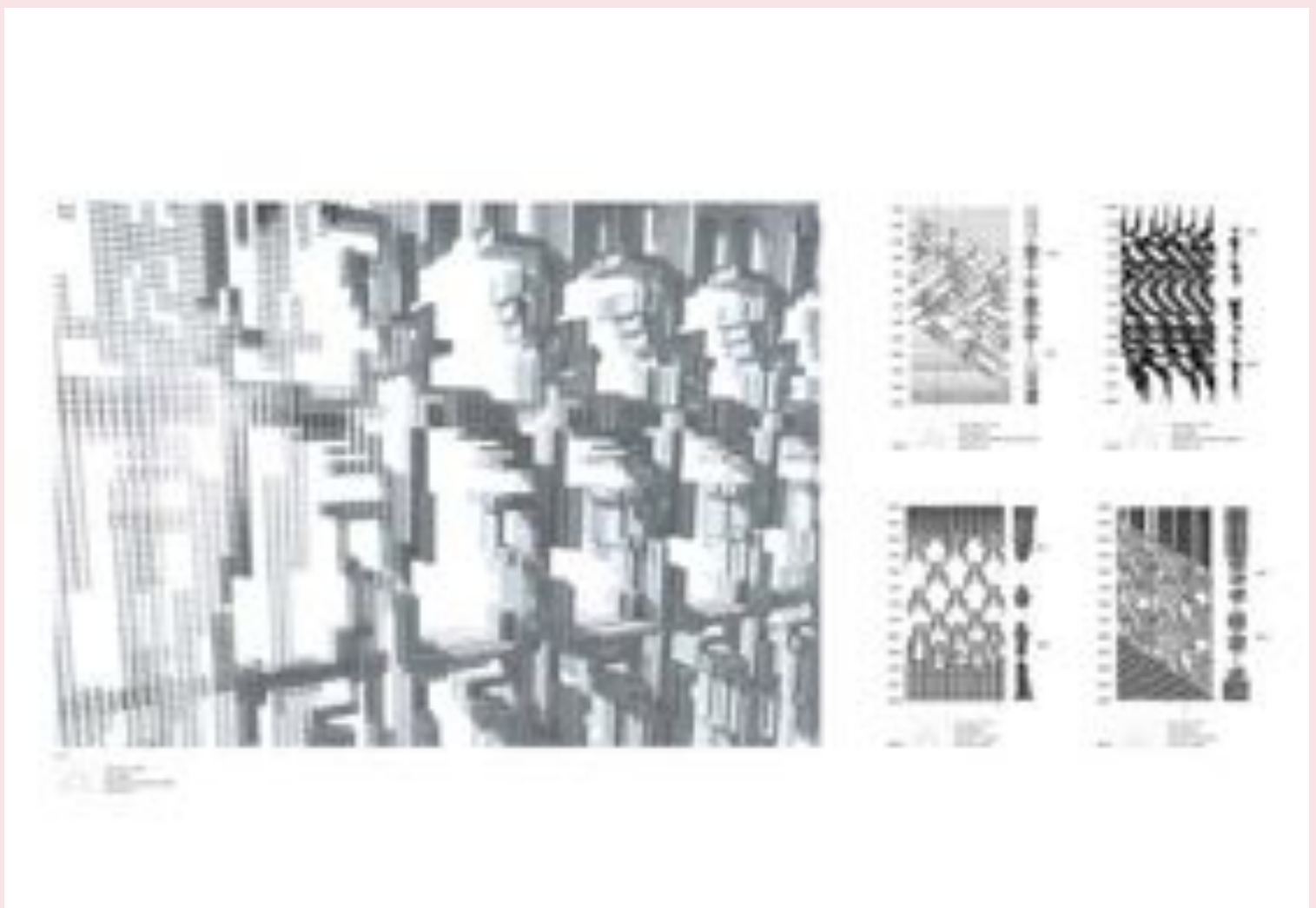
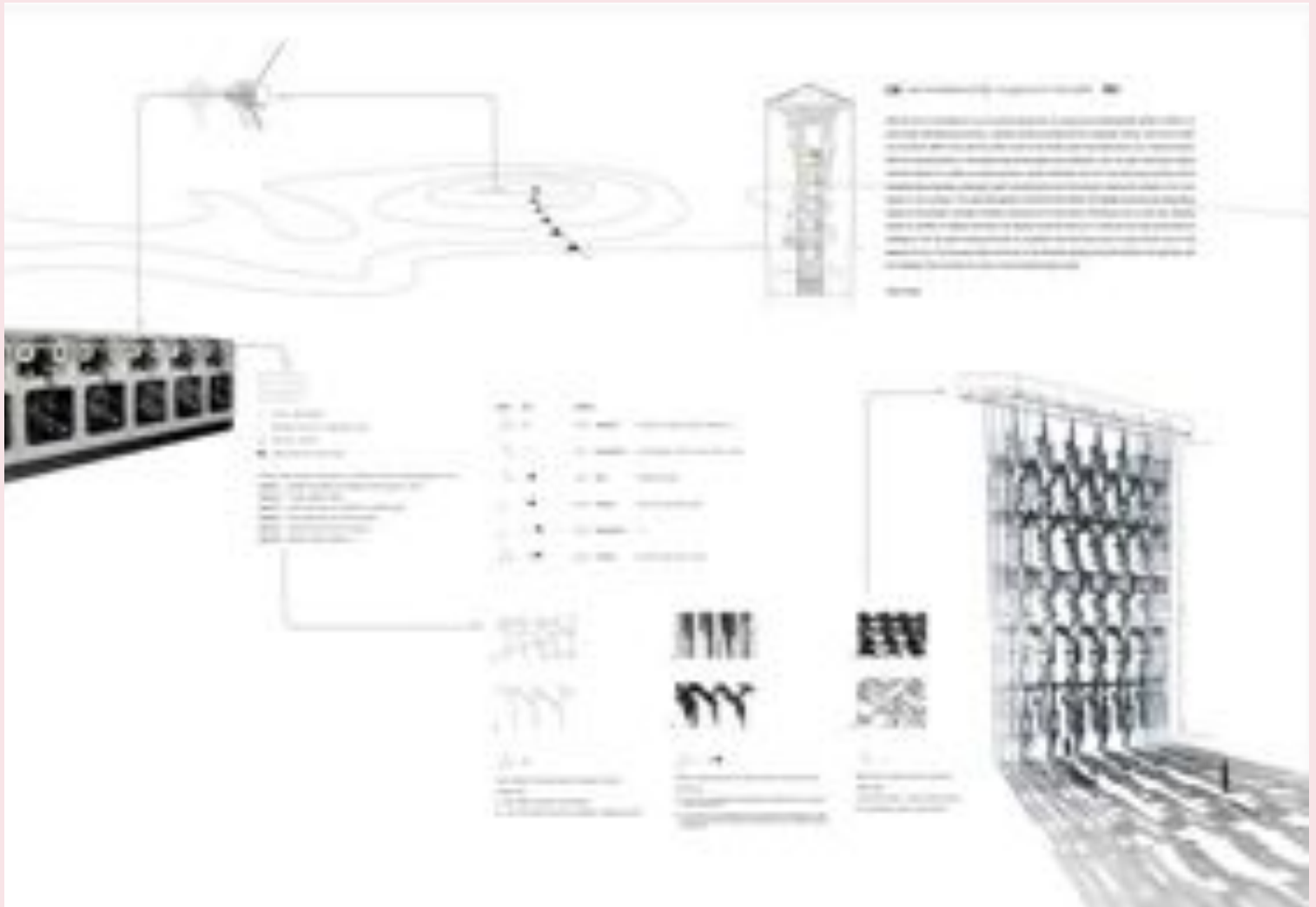
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PETER WEBB

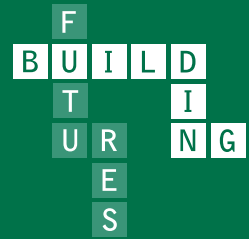


JAN BALBALIGO





The
University
Of
Sheffield.



SHEFFIELD SCHOOL OF ARCHITECTURE

University of Sheffield

The two projects from the University of Sheffield School of Architecture are diploma studio projects with both fifth and final year students participating. At the beginning of the academic year all diploma students carry out a six week "live" project and then after this start their studios in mid-November. Themes from their participative and sometimes built live projects often influence their more speculative studio projects. The studios will be continuing until the end of the year developing detailed individual projects from these initial futures scenarios.

Studio 3 - Grown Up North: Re-imagining Conisbrough

Studio 3 is concerned with the way in which our future environments can be challenged and informed through strategic thinking and creative interpretation, in both social and spatial fields. Research and understanding of place and its surrounding are vital; it is impossible to successfully create a future vision without an understanding of the past and present. The studio explores new processes of development, pivoting between the visionary and the everyday, the utopian and the practical.

Studio 3's methodologies for change include mapping as a transformative tool, interdisciplinary and team working,

working with new futures thinking, using utopian projects as a generator for debate, looking at new economic practices, using sustainable values to develop ideas for new industry, using narrative, ensuring transformation through a process of co-operation and participation, nurturing social networks and literally growing new futures.

In previous years, the studio has been concerned with the whole coalfields area of the North Midlands/South Yorkshire; a series of "devastated, degraded and vast landscapes" The objective here was the large scale planning of connections, multi-layered strategies and setting up a series of visionary frameworks in which to conceive huge regeneration for an entire forgotten region. As a direct result of this work, the studio this year has taken on the next stage of investigation; a focused study for a single forgotten town of 15,000 people within the coalfields area called Conisbrough, zooming into a community and producing a comprehensive future strategy for the place as a whole. What if this small town in the future becomes the inspirational catalyst for change in every small town and even the biggest of cities.

Tutors: Prue Chiles, Tatjana Schneider
Sheffield School of Architecture

Studio 4 Hull and High Water: Renegotiating Ground Level

The twentieth century has not been kind to Hull, but the battle for a prosperous future for this city is not only against social deprivation and economic stagnation; it is also against the idea of the sea. A more realistic line of defence against the flooding that will be an unavoidable part of its future— and one that could make Hull the unique destination it aspires to be - is not along the line of brick, steel and concrete flood walls that are stripping the city of its nautical character, but at ground level.

Looking 20+ years into the future, students from Studio 4 speculate on how the people of Hull might deal with changing sea levels in their own way, with a robust imagination and sense of humour. Instead of railing against fate, this city shows its strength of character by accepting the conditions and renegotiating its relationship with the sea at ground level, where the consequences of periodic flooding can be accepted and celebrated.

Tutors: Evan Ferguson, Emmet O'Sullivan
Sheffield School of Architecture

CONISBROUGH 2032

THE MOST ADVANCED
OF THE PIONEERING
SMALL TOWNS

GROWN
UP NORTH

WHERE
IS CONISBROUGH?

MATT OLLIER, MATT TRAUB, SAM GOSS, CLAIRE HARROP, EMMA KENNAN, ALICE DARRINGTON, KEITH BINNIE,
PETE BUIST, ALEX PITNEY, HANNAH LAMBERT, JOHN ROWLEY, ERIC MAC, KIM WINSTON, JIAN ZHI FANN

GET OUT MORE

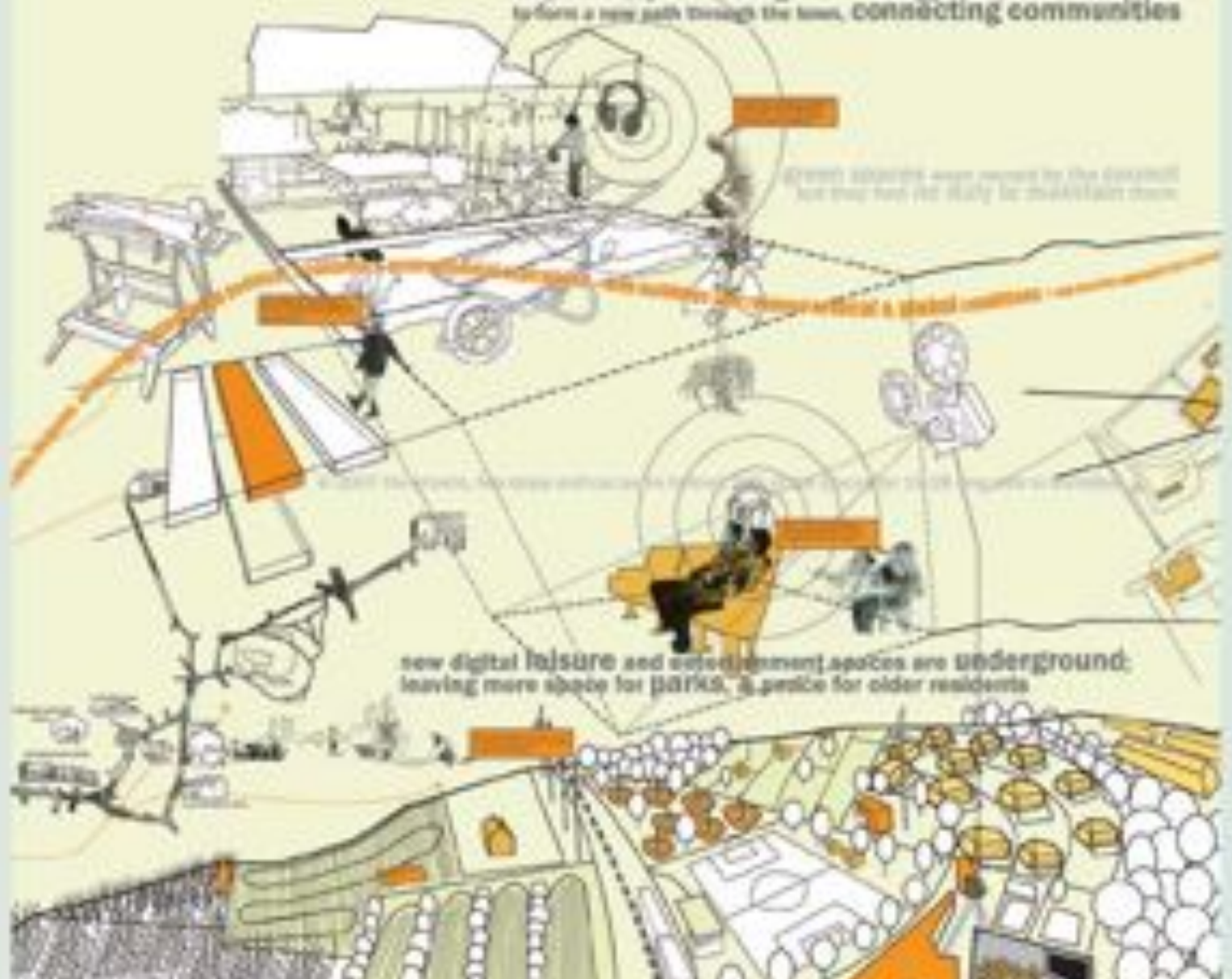
REDEFINING THE PUBLIC BEALM



The earth centre was a £50m sleeping beauty: an amazing site that closed in 2002 after only 4 years of opening.

2032: the earth centre is the centre of a new flexible eco-housing community

work-activity, pioneering technology and public space combine to form a new path through the town, connecting communities



Street closures were agreed by the council but they had not study to maintain them

new digital leisure and entertainment spaces are underground, leaving more space for parks, a pride for older residents

MATT OLLIER, MATT TRAUB, SAM GOSS, CLAIRE HARROP, EMMA KENNAN, ALICE DARRINGTON, KEITH BINNIE, PETE BUIST, ALEX PITNEY, HANNAH LAMBERT, JOHN ROWLEY, ERIC MAC, KIM WINSTON, JIAN ZHI FANN

DO YOU CARE?

MATTERS OF LIFE & DEATH



There were more unpaid carers in care throughout in 2032 than paid workers in 1992

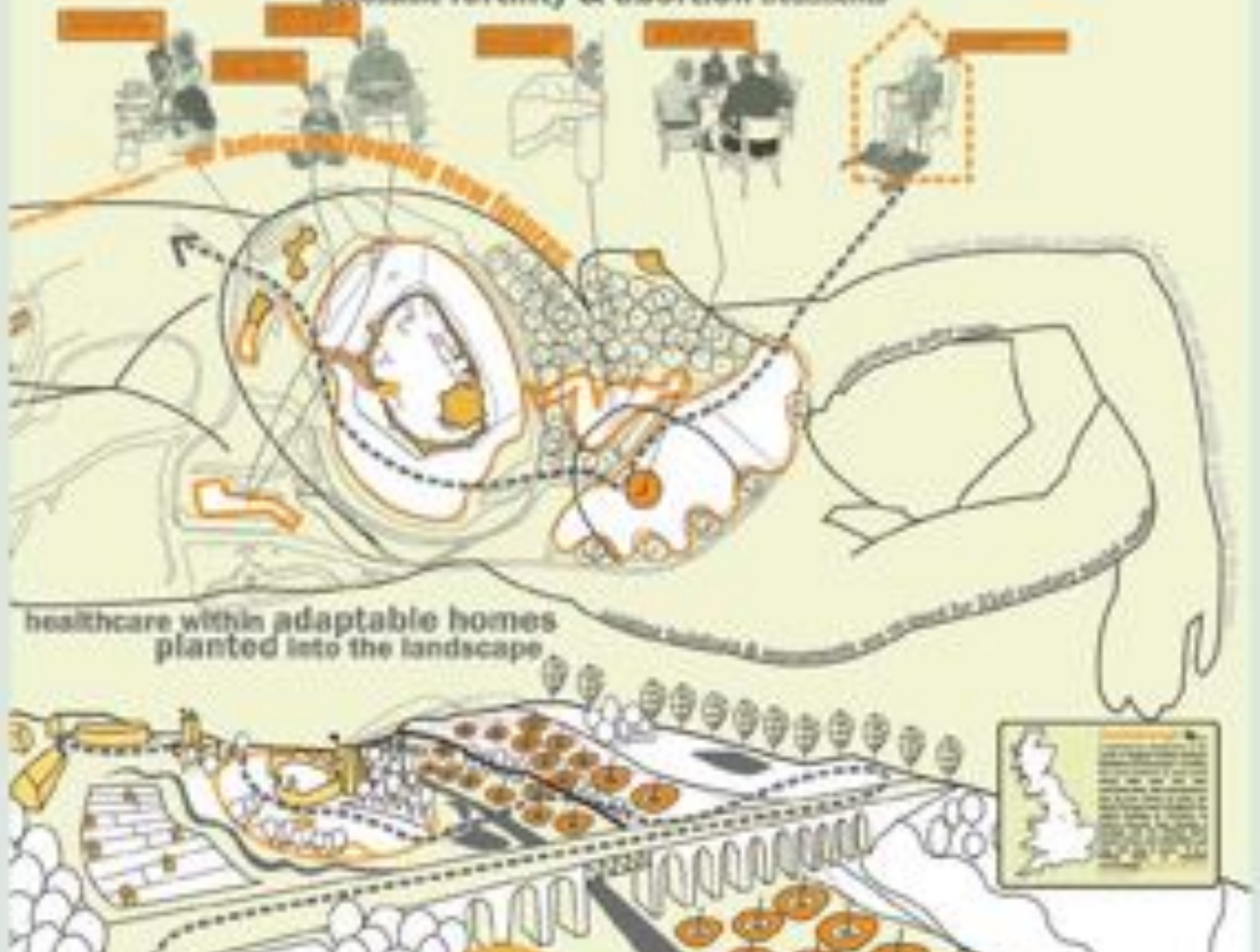
£200 was saving the economy £57 billion a year

2032: care is valued as a social service allowing carers to earn credit

In 2032 1 in 2 people over 65 were ill for over 12 hours a day

Inter-generational shared social spaces

accessible fertility & abortion treatments



**healthcare within adaptable homes
planted into the landscape**

Hull and High Water - Renegotiating Ground Level

Business Summary - March 2004

would your town survive?



Topography of Hull



Low Tide



Flood +1000mm



Flood +1500mm



SEVERE WEATHER WARNING - 18 March 2004

The Met Office has issued a severe weather warning for the east coast of England and the Humber region. This is due to a combination of high winds and heavy rain. The warning is in force from 18:00 on 18 March to 06:00 on 19 March. The Met Office has also issued a severe weather warning for the south coast of England and the English Channel. This is due to a combination of high winds and heavy rain. The warning is in force from 18:00 on 18 March to 06:00 on 19 March.

Sea and be Seen



Democratising sea levels



Coastal Visitors



Tidal Memories



Exhibiting Water Play



DAVE BALDWIN, WILLIAM BURNS, AMY HIU YAN CHEUNG, BEN CRAGGS, WAI YEUNG FUNG, CHRIS GILLIGAN, TOM GOODALL, ROSIE GREENWOOD, RACHAEL HARRIS, PETE JENNINGS, LEANORA LEE-MASKE, SHANKARI RAJANAVANATHAN, PAUL SEAMAN

Time and Tide...



Tidal Dependent Performance



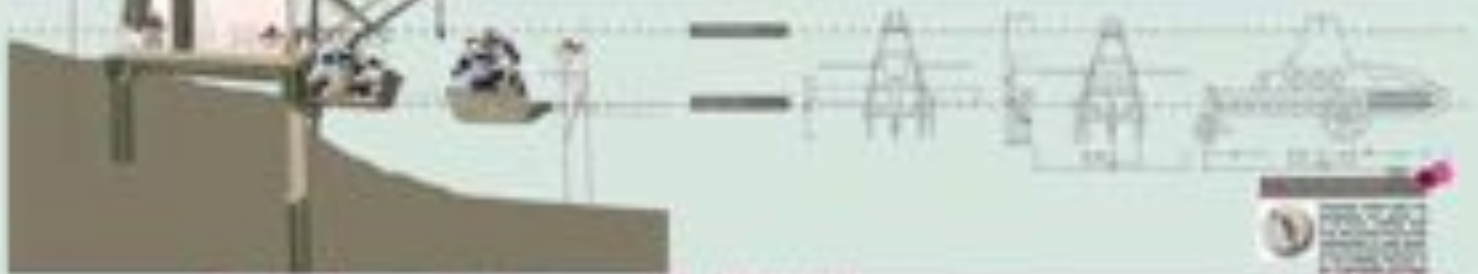
Multi Level Agriculture

DAVE BALDWIN, WILLIAM BURNS, AMY HIU YAN CHEUNG, BEN CRAGGS, WAI YEUNG FUNG, CHRIS GILLIGAN, TOM GOODALL, ROSIE GREENWOOD, RACHAEL HARRIS, PETE JENNINGS, LEANORA LEE-MASKE, SHANKARI RAJANAVANATHAN, PAUL SEAMAN

Transient Planes



Play on Land or Sea?



Travel by... boat, car or (re) Cycle?



DAVE BALDWIN, WILLIAM BURNS, AMY HIU YAN CHEUNG, BEN CRAGGS, WAI YEUNG FUNG, CHRIS GILLIGAN, TOM GOODALL, ROSIE GREENWOOD, RACHAEL HARRIS, PETE JENNINGS, LEANORA LEE-MASKE, SHANKARI RAJANAVANATHAN, PAUL SEAMAN

Worthless Land?



Worthless Land?



High and Dry



Expendable Existence



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