

UNIVERSITY OF CAMBRIDGE
DEPARTMENT OF ARCHITECTURE
ANNUAL EXHIBITION 1990

FIRST YEAR STUDIO

HISTORY, THEORY AND CONSTRUCTION IN DESIGN

The First Year programme is designed to introduce the student to the ideas, methods of working and design of architecture. Of seven projects undertaken during the year the first six form a sequence that introduces some of the fundamental issues of architecture: **analysis, place, path, movement, section and façade.** The projects encourage the student to focus on places and spaces in each design to ensure a thorough understanding of the individual issues. Throughout the course of the year the student becomes familiar with these issues by designing, constructing and researching.

These first six projects result in an architectonic building which contains two rooms, vertical circulation and a façade as well as having drawings which document it in plan, section and elevation. Each stage is considered to be a culmination of everything learned in the previous project as well as introducing specific new issues. The **final project** is a synthesis of the year's work in the design of a building with a site and a programme. It is designed as a transition between architectonics and architecture as well as being a 'bridge' between the First and Second

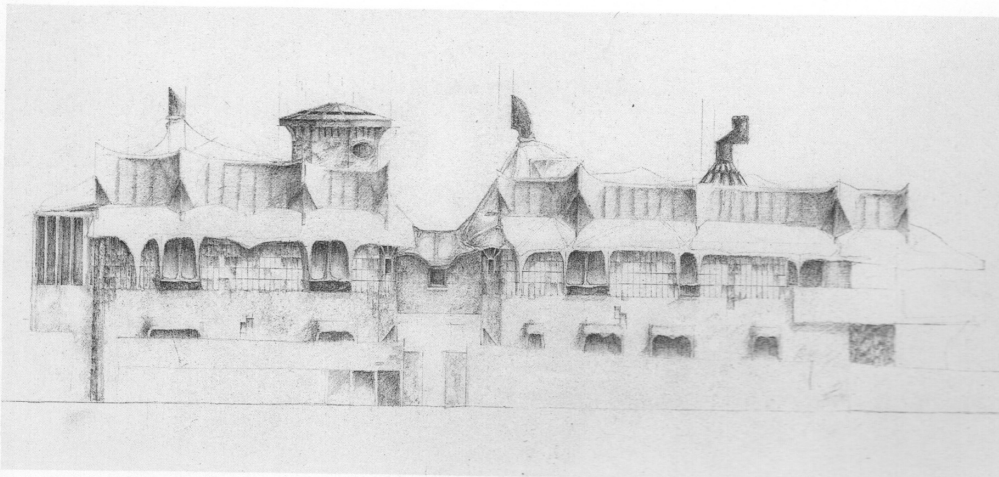
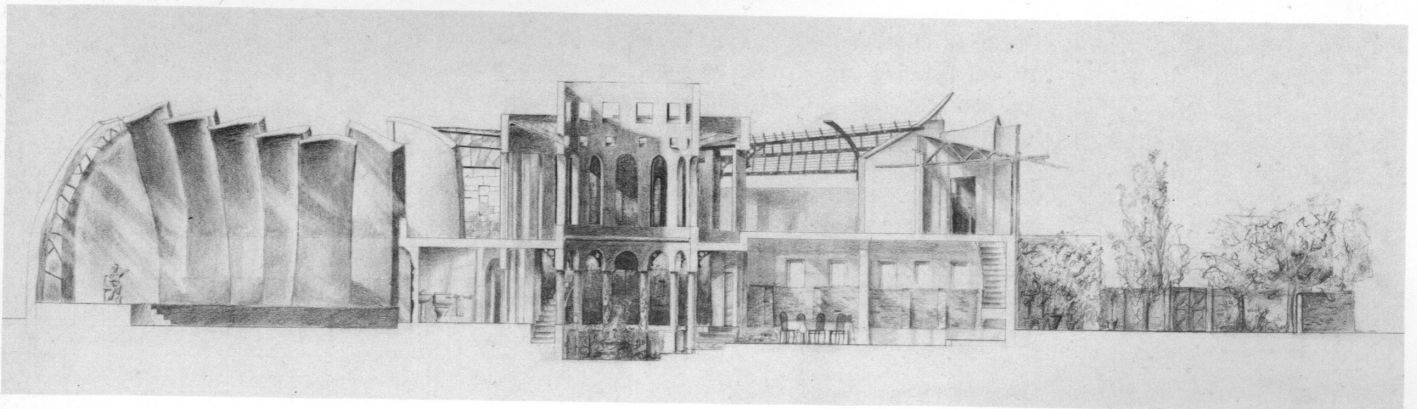
Years, focussing on the physical manifestation of conceptual issues in inhabitable form and space.

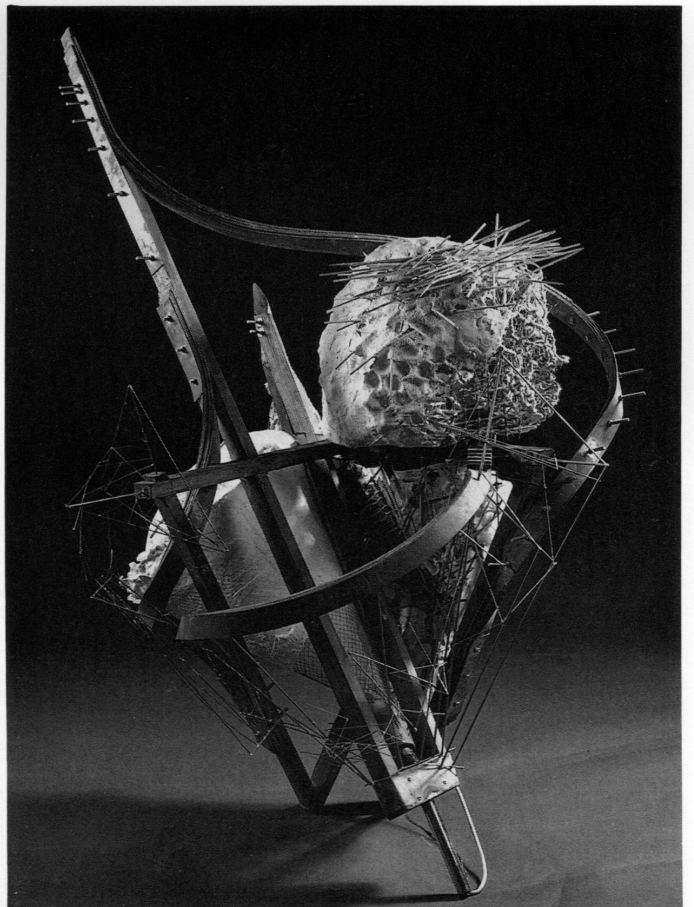
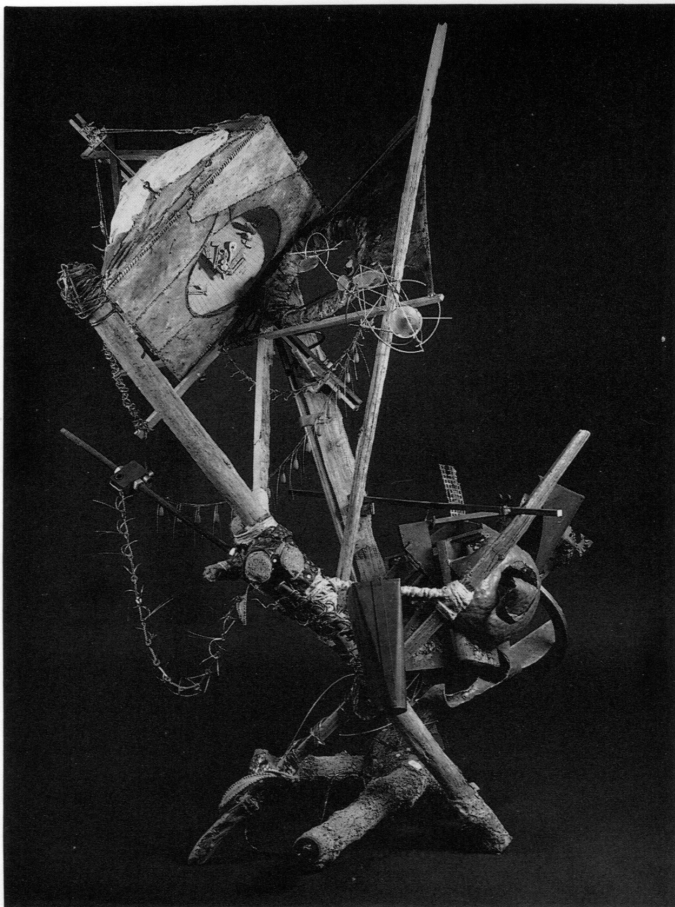
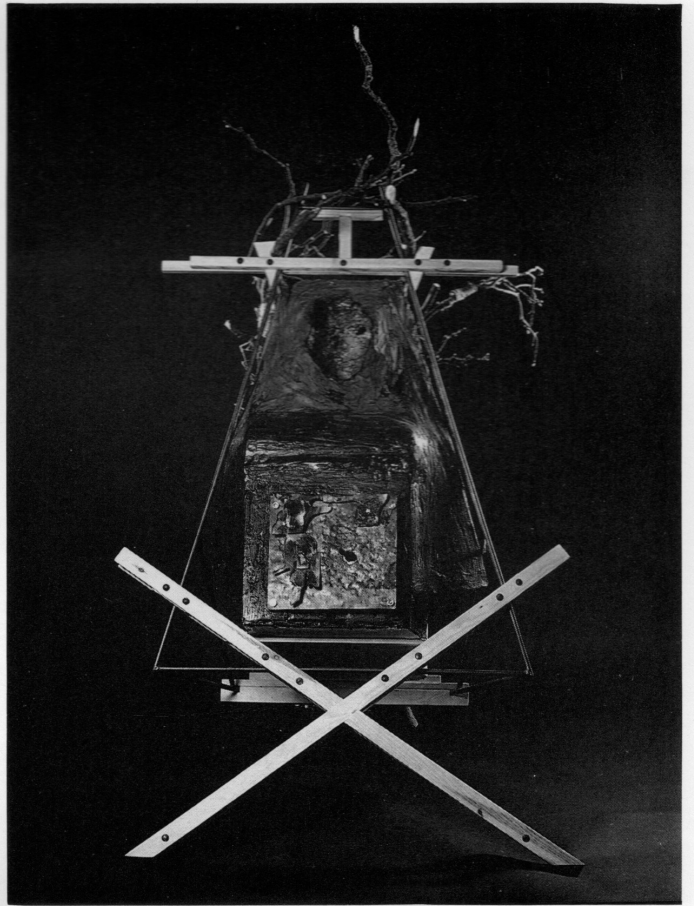
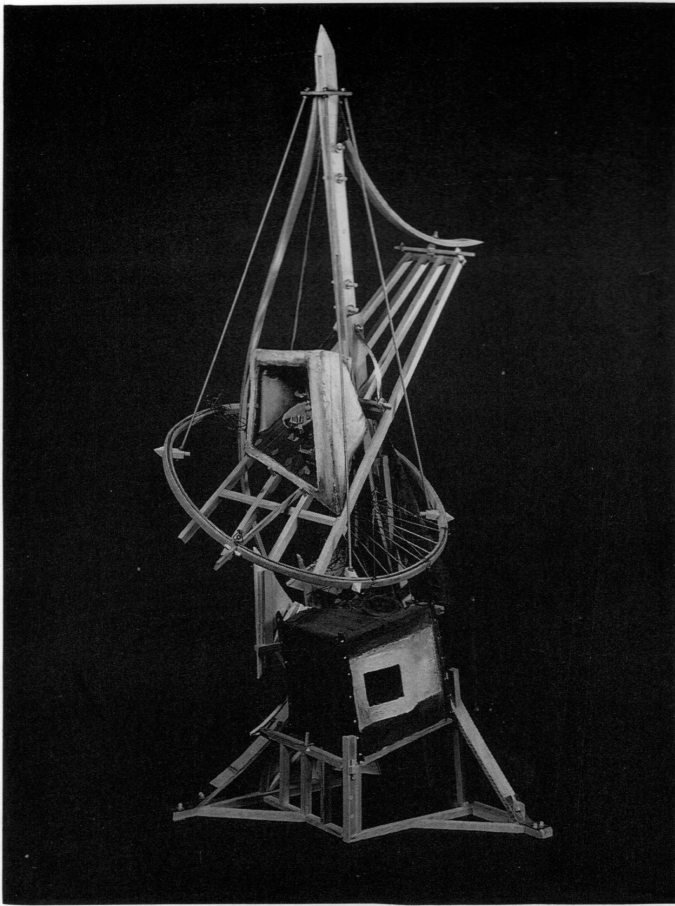
Throughout the entire year the primary underlying assumption is that one thinks with one's hands rather than predetermining a design in one's head. While the hands build, the eyes perceive and the mind learns, constructing more ideas for the hands to think about while building. Thinking, making, perceiving and learning occur simultaneously in the 'thinking hands'.

"It is not the art of poets and writers alone that is inspired when divine power from the gods falls on their tongues, nay, the hands of sculptors also, when they are seized by the gift of a more divine inspiration, give utterance to creations that are possessed and full of madness. So Scopas, moved as it were by some inspiration, imparted to the production of this statue the divine frenzy within him" (*Philostratus*).

Lorna McNeur
Christina Moore
Robert Ferguson
Peter Beard

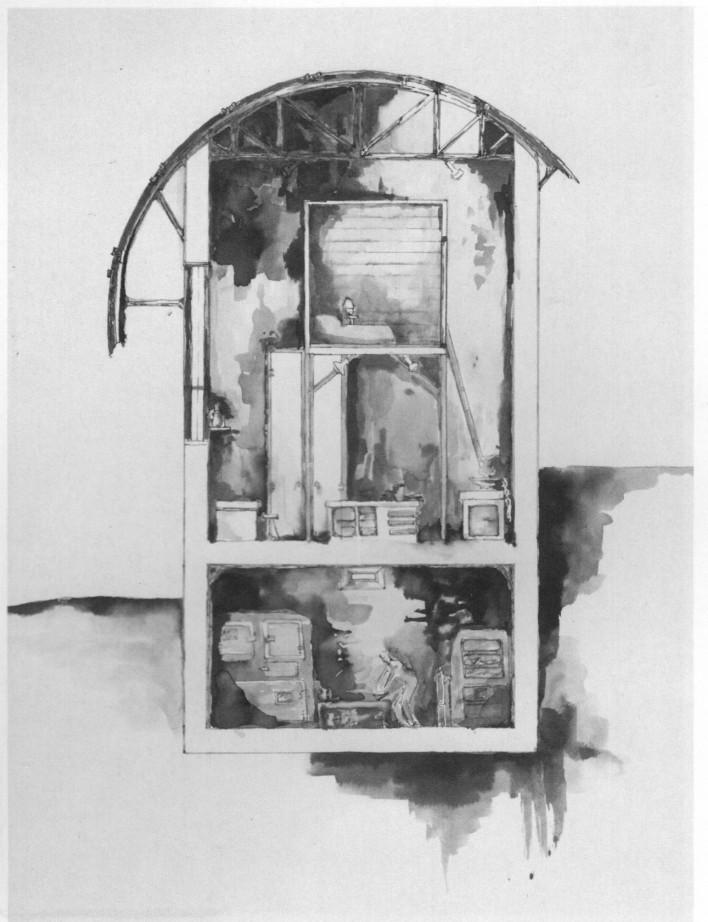
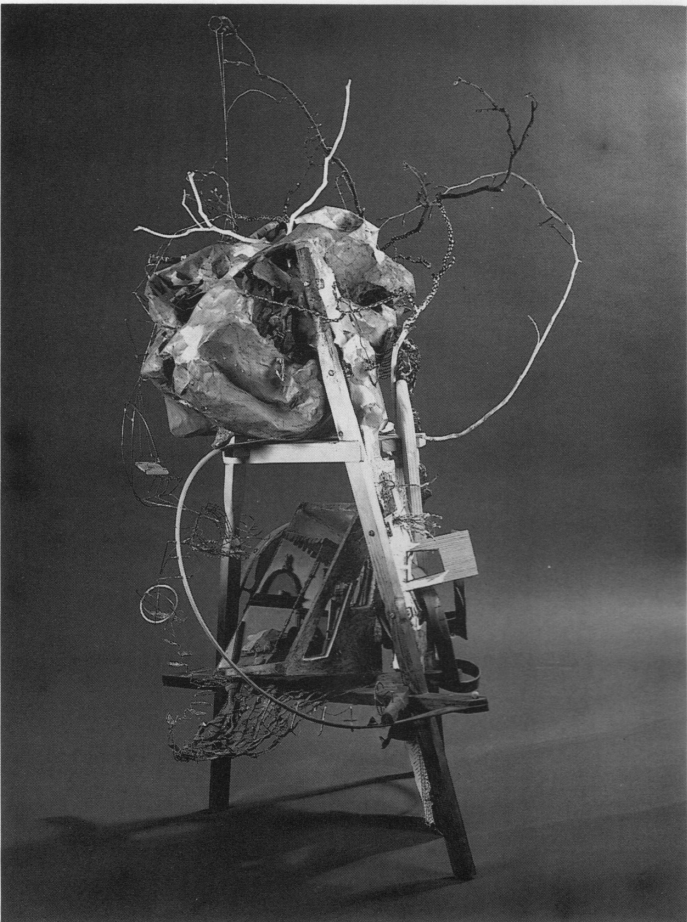
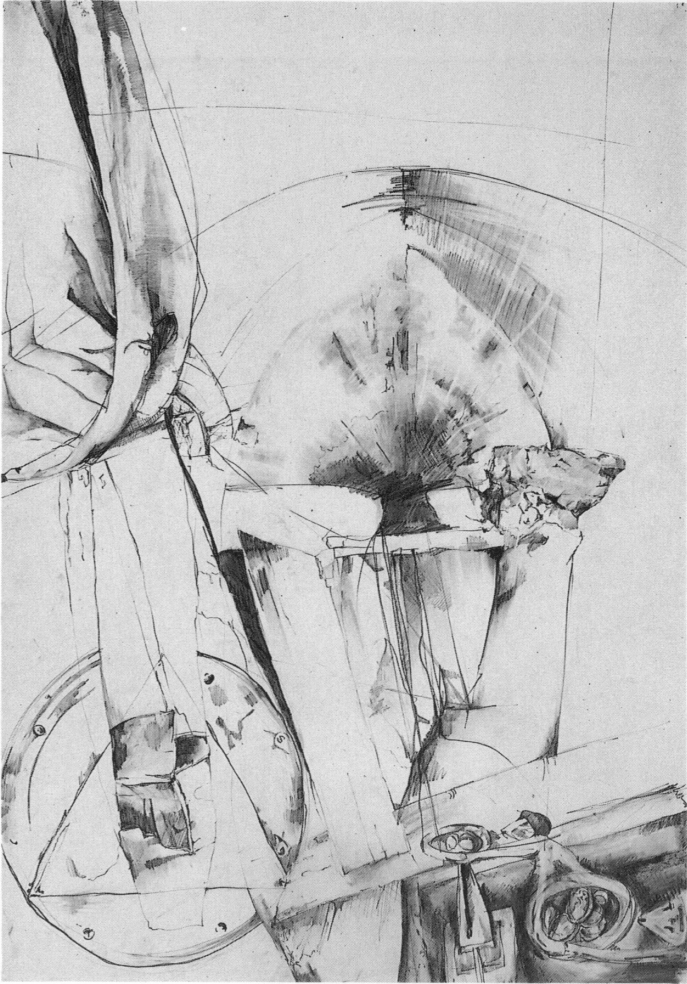
Aled Evans – House for Julian Bream (top)
Jacob Fox – House for Lucien Freud (bottom left)
Annabel Chown – Façade (bottom right)





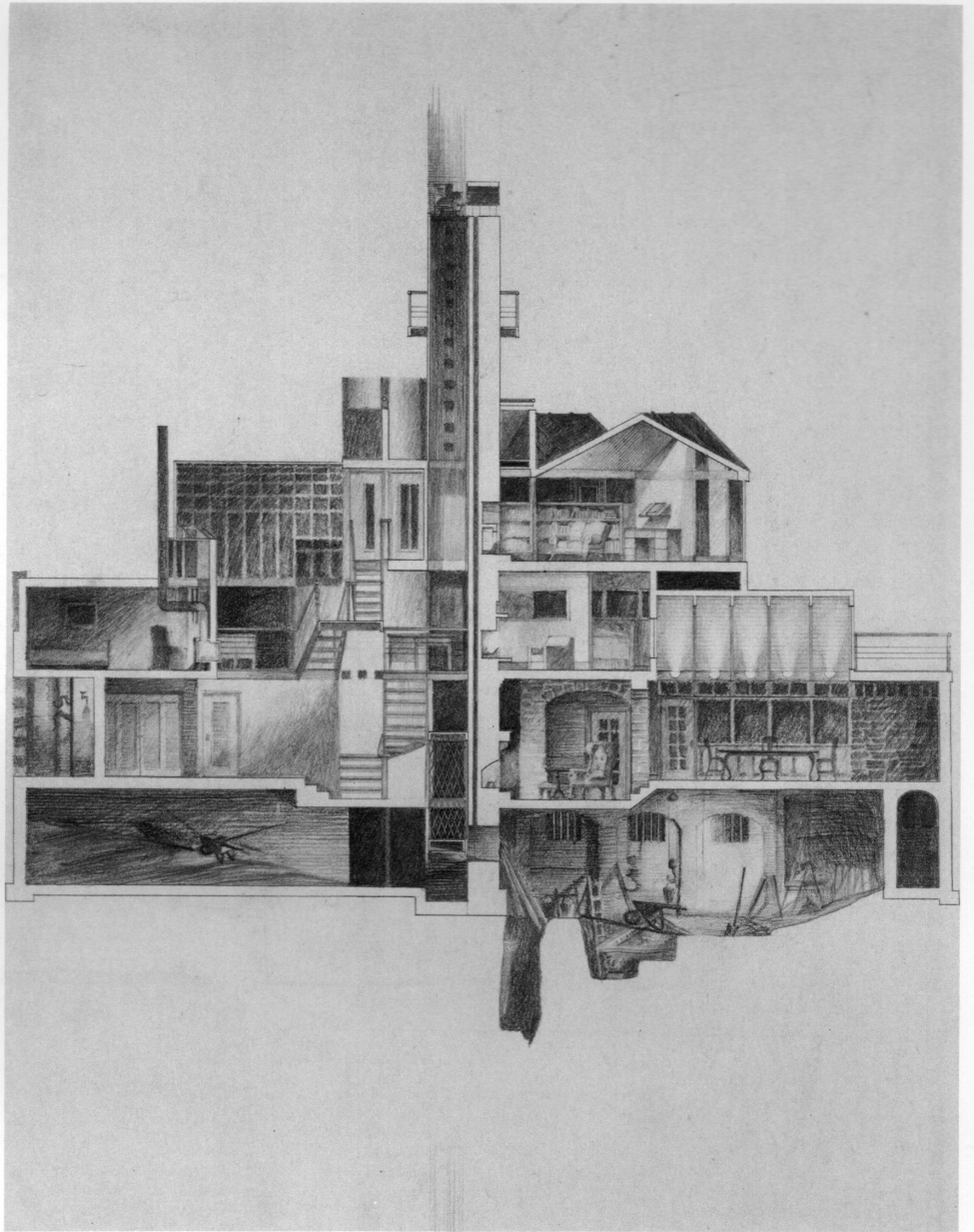
Cabinets of Curiosity

Geraint Roberts (top left); Kate Biro (top right); David Hutton (bottom left); Isobel Wroe (bottom right)



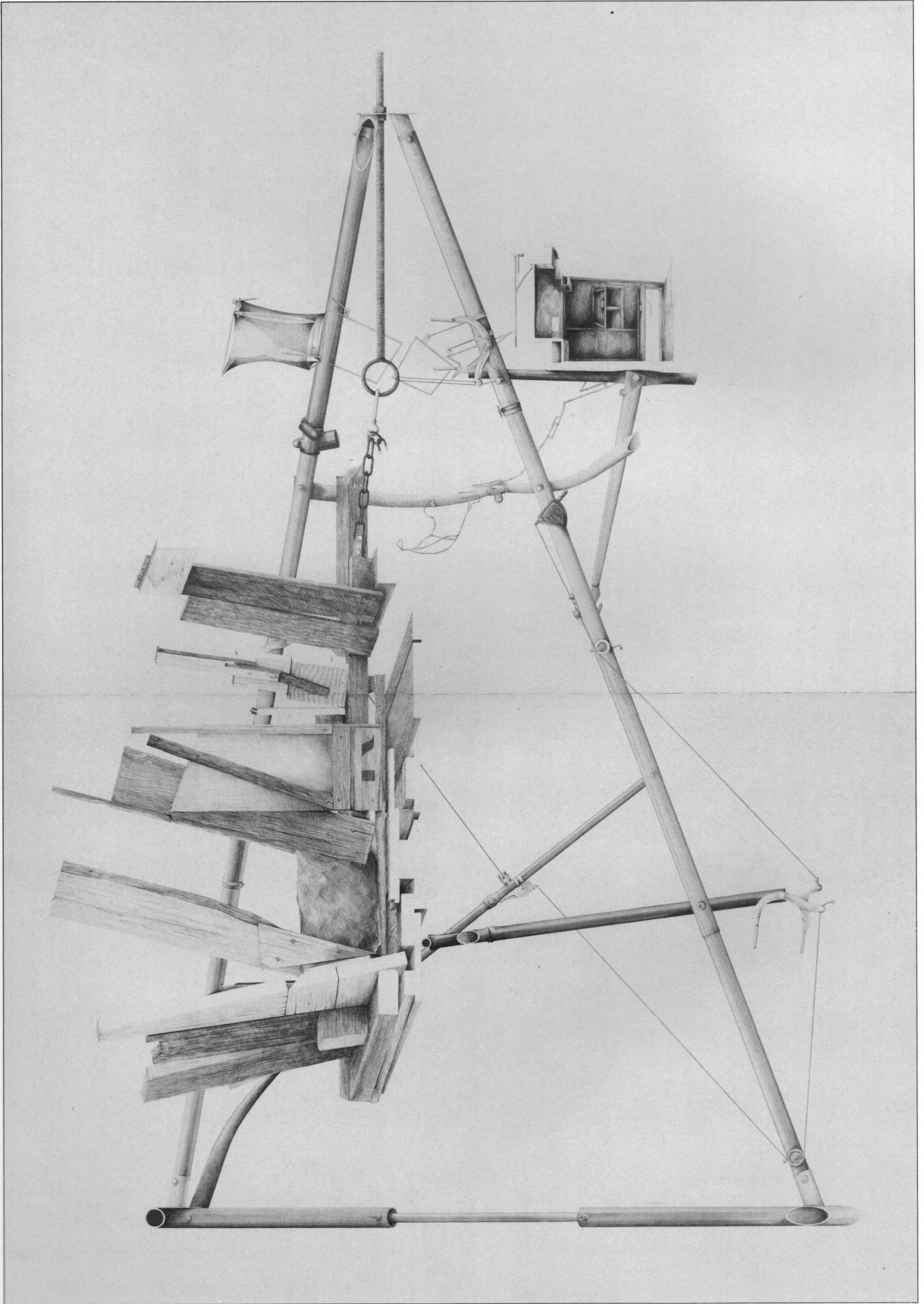
Katie Huggins – Simultaneous space (top left); Laurie Baggett – Cabinet of Curiosity (top right)
Rachel Hentsch-Wu – Cabinet of Curiosity (bottom left); Katy Woollacott – House for Madeleine Odundo (bottom right)

David Hutton
House for Dr. Seuss – section



Geraint Roberts
Cabinet of Curiosity – detail





Charles Marsden - Cabinet of Curiosity - section