

DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHE'S

CONNAN

THE LITTLE WHITE SCHOOLBOOK

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of the front cover.**

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THE LITTLE WHITE SCHOOLBOOK

don't go so fast you will crash into roland barthes

ROULEZ Mains
VITE VOUS POURIEZ
ERASER ROLAND
BARTHES

roger connah

to nadezha who is starting to look above and below
to zsofi, josee, kevin and sonia
to all ARC1000ers,
to all who pass beyond the book cover
to all who travel in the Disinternet 451
to all who take the swimming pool out of architecture and
put the concrete back into the factory and remember what
Rushkoff said: may the best meme win!
and to the lady of the Riviera touching the 'unseen'

'image of
j m Richard
'introduction to
modern architecture'
removed'

I freely confess that my architectural ambitions
considerably influenced my social contacts.
Artists, writers and actors or Bohemians
of any sort might indeed be more interesting
and often much more fun than the country
families and city magnates with elegant houses
in Mayfair or Belgravia, but it was the latter and
never the former who had jobs to hand out.
Clough Williams Ellis (Architect Errant 1971)

roger connah © 2010
design john maruszczak & roger connah (www.heron-mazy.net)
the little white schoolbook | the little black schoolbook
(2 complementary volumes: don't go so fast, you'll crash into Roland Barthes)
an introductory course in architecture
the azrieli school of architecture & urbanism, carleton university, Ottawa
Fall 2009/2010 Steacie Building, Carleton University
First Edition September 2010 Vertigo Press, Ottawa, Canada
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KNOWLEDGE IS THE CHILD OF PRACTICE AND THEORY Vitruvius (90-20BC)



THINK, THEN THINK ARCHITECTURE sev panicz the curse of the cerebral



WHEN AN ARCHITECT IS THINKING, HE'S THINKING ARCHITECTURE
AND HIS WORK IS ALWAYS ARCHITECTURE, NO MATTER
WHAT FORM IT APPEARS IN John Hejduk



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THE LITTLE WHITE SCHOOLBOOK DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHES

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 objects of desire – tools of preference

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ARCHITECTURE IS

.....beginnings -departures -modernisms - structures - invisible
cities - invisible densities - transcriptions - severe landscapes - histories - posi-
tions - rapid shares - non-destinations

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my propositions serve as elucidation in the following way: anyone who understands
me eventually recognizes them as nonsensical, when he has used them - as
steps - to climb up beyond them. (He must, so to speak, throw away the ladder
after he has climbed up. Ludwig Wittgenstein, tractatus-logico-philosophicus....

In the revealing and exploring of these deterministic forces in the patient's life, the patient is orienting himself in some particular way to the data and thus is engaged in some choice, no matter how seemingly insignificant; is experiencing some freedom, no matter how subtle...Rollo May, *The Emergence of Existential Psychology* 1960

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Is consciousness an illusion? The possibility that we might be seriously wrong about our own minds pops up in many guises – that free will is an illusion, that the Cartesian theatre is an illusion, that self is an illusion, and that the richness of our visual world is a 'grand illusion'
Susan Backmore, *Consciousness* 2005

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Dressed For Success, Akay demonstrates that he has more space than most in his getup.
Director: Akay of Metagraffiti. Graffiti Art Films, Lindblad & Dusant, Dokument.org, Stockholm, 2009
<http://www.dokument.org/renderUtgivning.asp?p=utgivning&book=2305&artid=52>

The Little White Schoolbook The Little Black Schoolbook

This little book, in its white and black versions, is a collection of many things: analecta, a compendium, an index of useful clues, a small dictionary, an inventory of effects, a set of references, resistances and spontaneities, an active, selected anthology. Possibly more! This twin volume is also an experiment. These books are not only to be read between the lines but added to, intervened and commented on. They have within them texts, words, letters, drawings, maps, sketches, memos, citations, short text messages and miniature essays. This is a cafeteria, a bistro, a restaurant and a menu. A 'pandaemonium' for the emerging architectural unconscious! The books are almost identical. They have the same number of unwritten or empty pages as they do filled pages. The empty pages belong to each student, to each interested learner. This is an invitation to read and write in between the lines of what is written here: in between the lines of lectures, presentations, performances and recitations. In between the lines of an introductory course in architecture called *Don't go so fast You'll crash into Roland Barthes*. Reading between the lines is just about the most important lesson I can offer you, as you begin investigating and enquiring into what is called 'architecture'. Even the word itself - 'architecture' - is fraught with danger, ambiguity and metaphorical unrest. We hear of the architects of war, the architects of a software system, the architect of an agreement, the architect of a golf course, the architect of terrorism or the architect of the professional body-beautiful. Sometimes it really does seem as if architecture has truly left the building. And it is this that you as students will need to think about seriously if you wish to pursue a career in architecture. At this point it might be a good moment to remind you: architecture in this, the 21st century is probably going to be less and less like architecture in the last century. And why ever not! A forthcoming conference run by the colleges and schools of architecture is already asking its members where they stand. Where they stand on what, you might ask? Apparently the New York Times architecture critic (Nicolai Ourousoff) has described the work of one Japanese architect, Toyo Ito, as the "next step on the evolutionary chain." Is there really an evolutionary

chain in architecture and if so, where will you stand? Once again we hear calls for a human, humane or spiritual architecture as if this new architecture must embrace seemingly contradictory values. But architecture has always embraced the seemingly contradictory; it has always been spiritual, virtuous and felt; only at some times, some periods these parts go missing. Perhaps more importantly to you as students, it is quite likely that you already live in the multiple worlds that are only now being appreciated. And if so, it is you who should have no difficulty going in and out of sense and focus many, many times a day. Some wish to describe this as an attempt to embrace ambiguity but, I suspect, as students you are already ahead of them.

If you live in what experienced architects, instructors and professors call the "in between," are you seeing the world through a wider or narrower lens? If you already live in a complex reality, why would we ask you to re-embrace complexity? All this and more is part of the expanded world and expanded architectures that the Little White Schoolbook addresses. This little companion will not tell you what architecture is and what architecture isn't. You are free to come to your own interpretation of this. It will not give you the facts to answer the multiple choice survey exams that you may have to do at some stage of your education. Instead, like those social networks, it will poke you, prod you and tempt you to situate your learning in between the lines already written in this book. You will have every chance to expand possibilities and, if the desires of the conference circuit in architecture are anything to go by, you may also be responsible for making possible a wider range of human experience. But all that will come later. First you must be grounded and ground yourself. And secondly you must never miss a beat. There is not just one book however. The Little Black Schoolbook will look at first almost identical to the Little White Schoolbook. In fact apart from the cover, it is identical. But this is the other book, the rough book, the book within which you can write, erase, cross out, abandon, and/or debate any of the issues in the book. This is the dump book which leaves your thinking open. It is the quick book, the reluctant book, the one you attack too quickly and then change. It is perhaps the messy book,

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the defiled book. You are as free in the Black Book as in the White Book. You might even reverse them. With such choice between two books comes the responsibility to ask yourself which lines will I erase, which learning could succeed, and how will I know where to stand in the future? Many of you will never have heard of The Little Red Schoolbook. This was a tiny red book originally published in 1969, in Danish, by Soren Hansen and Jesper Jensen. During what was an extraordinary time in society and in education, the English version of this book appeared in 1971 produced by Stage 1 Publishers, London. Still today, four decades on there are many interesting and relevant sections in the book, some of which I will use as small interventions within the Little White and Black Schoolbooks. The opening words 'all grown-ups are paper tigers' is particularly useful for us here, when you begin to navigate your learning, your instructors and your professors. It is also extremely useful when you believe grading is suspect and that those teaching you or guiding you have too much power. Many of you might think similarly as it announces in the book: "It's no good. We'll never get anything done. Grown-ups decide everything and our friends are either frightened or don't care." Yet it is these two reactions you must guard yourself against; being intimidated or being indifferent. "Grown ups do have a lot of power over you: they are real tigers. But in the long run they can never control you completely: they are paper tigers." Many of your teachers will be the same, paper tigers. They will growl at you, belittle you, mock you and cajole you, even intimidate you; some will bring unmentionable objects or even dead animals in an attempt to provoke you, to indicate how bad you are. Don't get alarmed. These are the actions of paper tigers too. We, as Professors, are not natural enemies and we too, as grown ups, actually have little real control over our lives though we think we do. We are trapped by culture, economics, politics and myth. The main thing to keep in mind is that you need not suffer because of this. As it says in The Little Red Schoolbook "cooperation is possible when grown-ups have realised this and have started to do something about it.' So let's begin here and whilst remembering the song of the Kaiser Chiefs 'never miss a beat' please consider this: "If you discuss things among yourselves and actively try to get things changed, you can achieve a

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lot more than you think." The writers of The Little Red Schoolbook were correct I think. And this goes for architecture too, as it is expanding beyond what the public currently know it as. And I hope the spirit of these two books, the Little White Schoolbook and The Little Black Schoolbook, and the lines left out, show you ways you can influence your life, your thinking and your architecture. And I also hope that it will show you why grown-ups are only paper tigers. But remember: some of the best architects in the past and in the present have been and still are paper tigers. And like the original Little Red Schoolbook you can also pick and choose here. I know some of you already wish to be introduced to architecture in a way that sets out clearly what you should learn and how you should learn it. I have been asked by some students to forget the learning part and just provide the schemes and answers that will allow some of you to get the right grades. Whatever these right grades are! I'm afraid I am not going to do that. I am also not going to tell you in advance exactly what I am doing. This is for two reasons (at least two!) Firstly; I often change what I am going to talk about to suit the moment, perhaps in response to the last week or events, both personal and political. Secondly, I don't think this anxiety at grading helps you too much. So to the student who rushed to me wishing to find the secret way to get an A grade so that their mother or father can take them to Florida, I say: you'll have to work in a way with yourself to make that necessary grade. If you do, good luck in Florida. If you don't, it's not Florida that you will eventually miss out on, but much, much more. The most important short text message then I can leave you here concerns your responsibility in relation to your own learning: **learn to lock architecture open with all its expanding potential.** The purpose of the Little White Schoolbook and its sparring partner is to provide you with a working slate within which to articulate, question, develop, erase and consider your education. Also it allows you to locate and situate your learning with respect to your thinking now and in the future. On the way you might discover what role you could play in the making and doing of architecture. The Little White Schoolbook and The Little Black Schoolbook are two books not quite identical, but they are two books, in relation to the study of architecture, that are complete with missing parts. Roger Connah May 2010

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Architecture recapitulates culture, of which it is a part. In a flourishing culture, architecture partake in the glory...when a culture is decaying and unable to sustain its idiom, architecture comes in for much of the blame because its shortcomings are strikingly visible and experienced by all...Henryk Skolimowski, *Eco-Philosophy* 1981

While other social and political institutions including educational ones, can more readily camouflage the malaise and culture which is expressed through them, architecture conspicuously reflects both triumphs and shadows. Henryk Skolimowski, *Eco-Philosophy* 1981

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ARCHITECTURE IS the answer. What was the question? kurt foster

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ARCHITECTURE IS a list randomly guillotined sisyphus montale

LIFE AFTER GOOGLE - WHICH YEAR?/WHO IS SPEAKING? By elevating the status of architectural education to university level the profession by its own volition demonstrated that it was not the concern of the architectural schools to function as a sort of training ground for the production of the ideal assistant. If offices are dissatisfied with their new architects perhaps they should question more their own role, their own expectations and their own activities as a link in a chain that controls the built environment, an environment that an increasing number of people are finding irrelevant to their own needs and whose form is controlled by economic and planning considerations that are banal and totalitarian. Any office must remember that they are necessarily alienated from the cultural and social inputs that the student is exposed to and to expect that a student should view his world in the same way as an architectural practice of long standing is obviously absurd. It is commonplace to suggest that we must learn from one another, but any student must take away from his school new skills, new information and new questions, in order that he can change the situation he moves into, (normally architectural practice) and he likewise will be changed, the implicit them and us and what good can they do us attitude contained within the questions profits no one least of all the future of architecture which should cause us all to lose a lot of sleep.



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...scientists investigated half a century ago the phenomenon of 'experts' not learning about their past failings. You can mispredict everything for all your life yet think you will get it right next time...N.N. Taleb, *Fooled by Randomness* 2004

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The contours of the electronic economy are still emerging David Shields *Reality Hunger* 2001

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THE TREMBLING

different levels in society, different localities, genders, age groups can come close to mutual incomprehension. The fountain pen does not speak to the iPod. (George Steiner *My Unwritten Books* 2008)

the trembling “What frightened me most during my years of studying architecture was the prospect of having to design cost-effective apartments on these narrow little plots in accordance with current housing regulations and the tastes of a half-Westernized middle class. In those days, many relatives and acquaintances who complained about dishonorable architects told me that, once I was an architect, they would make sure I could build my own apartments on the empty lots owned by their parents.” This is a statement by the Turkish Nobel prize winning author, Orhan Pamuk. His essay is called: *Why I didn't become an Architect*. (Vintage 2008)* Interesting! This is a course called an *Introductions to Architecture* with the incredibly attractive code of one and three zeros.

A quick nod to the title will take us onto the following rather huge and formidable statement which puts ‘architecture in the matrix of human conditions’. I suggest we pause there, don't go so fast. Think about it, what is this *matrix of human conditions*. And if you do not tremble before that phrase then I am not sure what you are doing here in this class.

But sometimes we do ignore the enormity of such a statement – *the human condition* – and we wish to rush somewhere else, as if this gets us out of any difficulty. In this case we are suddenly rushed into all those apparently necessary *connections* that architecture invites. But, as if we need reminding about how language changes, these are not only called *connections* they are often called *linkages*. Language itself, and the way you use or abuse it, will not only guide your learning but it will change your approach to architecture.

And if that is not enough we go even further today. Now given all our digital know-how – from the fountain pen to the iPod - we notice that linkages are often referred to as *networks*. Already in the digital age – your age I have to say - linkage suggests something a little direct. It is not necessarily inaccurate, but perhaps for many of us, for many of you, ‘linkage’ is a little too linear. On the other hand, *networks* suggest something wider, multi-dimensional. Of course networks can however still be uninspiring, uninteresting and unengaged.

But let us accept there are connections, linkages and networks. Then surely we can see how something as general yet also as private as the world of architecture could be linked to the fine arts, to the humanities, to the social sciences, to the physical sciences, to mathematics and of course to philosophy and to thinking, especially our own. Perhaps that is already presenting us with a problem. For to be conscious of all this, to be aware of all the connections you can make, would imply you are also surely conscious of the dilemma: you are thinking within your own thinking. This too then – thinking within your own thinking – will be a running concern in this Little White Schoolbook. Let us call that your ‘critical self’!

Connections – linkages - networks: this little trio will be one of our running concerns in this adventure which we call education. How can we take in newer thinking which is so often confusing us with brevity and ambiguity today and yet remain engaged and interested? How can you as students engage in what knowledge you are receiving today? How can a course help you situate your knowledge? You see, already in this small introduction, ten words that mean many things: *condition – matrix – connection – linear – network – linkages – multi-dimensionality – engagement – situate – trace* : and the one extra: *dreams*.

CLUBS & DIAMONDS ballantyne x 10 (play architecture)

Buildings can be the most expensive things that civilizations produce. They can absorb any amount of effort and money if they are to compete with the great buildings of rivals, and of the past...(1)

One of the things that matters about architecture is how it gives us clues to what really mattered to rulers of the past...

Another thing is how (architecture) makes it possible for us, the living, to live in certain ways, and to demonstrate to each other and ourselves what it is that we really care about, as individuals and as a society. (2)

One of the things that makes buildings particularly interesting to archeologists is that they are caught up in so many aspects of life. (2) What we lose sight of in this particular narrative is the fact that, at a given time, it is likely that few buildings will be technically advanced

... Most buildings are just ordinary, and do not fall down or stop being useful the moment a technical advance has been made. (3)

It is possible to exclude technical matters, or relegate them to the background. Then the history of architecture can become a story about different styles of building..

One set of shapes gradually transformed into another over the course of time...(4)

It is necessary to be selective, and the particular buildings that one selects will vary according to the story that has to be told...

The aim of this book (course) is to open ways of thinking about architecture that show how rich the topic is, which might make it confusing at times.

Cf. extracts taken from the introduction to Andrew Ballantyne: *Architecture: a very short introduction* Oxford 2002 – images taken from *Play Architecture*, a set of playing cards drawn imagined and produced by I Laitinen, M Metsahonkala, M Veijovuori, and J Viherkoski, Helsinki (1990)

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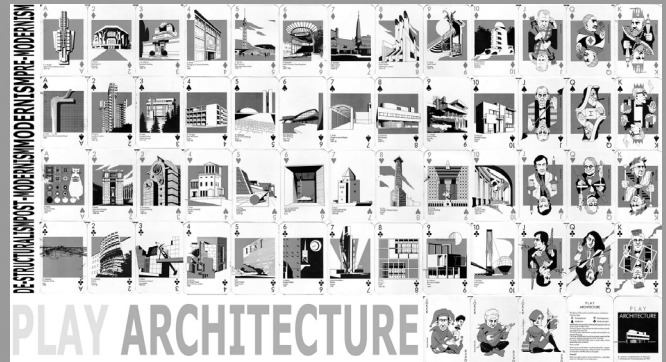
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WHAT IS ARCHITECTURE? Let us accept there are linkages and networks. By so doing we can see how architecture would link to the fine arts, to the humanities, to the social sciences, the physical sciences, to mathematics and, of course, to philosophy, to thinking. This too – *thinking within your own thinking* – is a running concern, is a network. And just to reassure you that we are in the human condition, we must also consider what others have said about architecture? But here the word ‘architecture’ is surely too wide, too abstract, too ‘institutional’, you might say. What about ideas on cities, buildings and even landscapes? Are these in any way separate or do they all move into each other: a city meets the edge of its own development as the landscape and environment creep in or creep out, and the buildings form part of the cities yet part of the environment, that open landscape which we call country, or is it the countryside? So what is architecture? Is it enough to ask this question? Actually whenever I pick up a little book like, for example, Andrew Ballantyne’s *Architecture* which is subtitled *A Very Short Introduction*, I tremble. Why do I tremble? Well it’s all to do with the idea of an introduction which is a form of framing. (Incidentally, you will notice we are also immediately using rhetorical terms, in this case the word ‘construction’ describes our first issue. Important: how do we *frame* an issue, how do we *frame* our thinking, our experience, or even our position?) Be careful that any introduction does not immediately send you the wrong way. But what, you may ask immediately is the wrong way? Are we to defer to experts to define architecture for us? Are you already seeking those experts to help you work within this discipline? Or do you wish to change this discipline, this profession and the practice of architecture? (Don’t worry - there are many involved in trying to do this under the idea of trans-architectures or meta-practices). But - in other words – and this is serious; are you expecting a set of *blueprints* (a building term again) within which you can learn and then practice architecture? If you are I say, hold on; don’t go so fast, don’t rush into the building only to find everyone has left that building. Don’t rush into thinking a certain type of architecture is acceptable when everyone might have left that building or that architecture. In other words, always remember: architecture may have already left the building. So in order not to run so quickly, in order to use patience in an impatient world, remember the graffiti posted up in Paris in 1980 – *don’t go so fast you’ll crash into roland barthes!* (for another way of looking at the above see *What is Architecture* by Paul Shephard 1991)



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**What
did you
learn
today?**



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People are young to the extent that they fight to overcome prejudice. A person would be old, even in spite of being only twenty-two, if he or she arrogantly dismissed others and the world.Paolo Freire; *Pedagogy of the Heart* (2000)

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students are more ideologically driven today ?

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For any theory and set of practices is dogmatic which is not based upon critical examination and its own underlying principles...how shall the young become acquainted with the past in 'such a way that the acquaintance is a potent agent in appreciation of the living present. John Dewey, *Experience & Education* 1938

LADDERS Welcome to the space between the lines. This set of volumes is the first ladder. It begins your own personal library which we will refer to and build up as we go through the lectures. They are called ladders after the philosopher Ludwig Wittgenstein who hinted that knowledge, like ladders up which we climb smoothly or clamber, are there for us to pass on. Some ladders are thrown aside, no way back. Others remain, teetering. Be cautious with this: some ladders are there to come back down too. Knowledge and learning, just like, life, goes both ways. Birth introduces death, and the nearer we get to death, the nearer we can be born again. Books work similarly. They are read, re-read and re-worked. This is a heads up to allow you to begin reading and exploring these texts. It is not a requirement to have them all read by the beginning of term, but at least begin to source them and obtain them. These are all paperbacks and inexpensive volumes. You will find different versions and editions of some, not of others, and many second-hand copies. The very order or sequence you obtain these books will also guide your reading. Which one will you read first? Will you read one and then another? Or will you read fragments of one or two, or even three? And what would this do or mean to you? Will you finish one before starting the other? What piques your interest?

What is Architecture *Paul Shephard, MIT Press 1994*
Image, Music, Text *Roland Barthes Fontana 1977/1993*
Six Memos for the Next Millennium *Italo Calvino, Cape 1992*
Species of Spaces and Other Spaces *Georges Perec, Penguin 1997*
Keywords *Raymond Williams, Fontana 1976*

This is the beginning of a critical contract with your self and with architecture. The self will become inseparable from architecture; you will be unconditionally framed by your own interest. This will not be a linear activity: to read and then let go. Each of these volumes possesses its own stories and adventures; remember you are in charge of your own story. The moment you are not in charge of your own story, you have let your learning slip. These books are yours to discover. And in welcoming you to the space between the lines, I'd like you to think of Max Frisch, a Swiss writer, trained to be an architect who wrote a series of unusual notebooks which

he called 'sketchbooks'. In his *Sketchbook 1946-1949* he speaks about many things one of which is 'reading': "Books that provoke us to contradiction, or at least to further consideration, are often the most gripping: we think of a hundred things the author has not even mentioned, though they are apposite, and perhaps it is one of the main joys of reading that the reader should above all discover the wealth of his own thoughts." Here I say again: *don't go so fast*. Have more patience than you think you have; you may surprise yourself. To know or think of a hundred things the author has not even mentioned needs a world of reference that many of you are yet to form. At present you are not at that stage where you feel you could have said it all yourself without someone else telling you. You may not lack time, but many of you lack reference. Long before you consider building or shaping 'architecture' you will begin to build a world of reference for yourself, just as you will also begin your own anti-library. Later you will probably agree with Mr Frisch. (Max Frisch *Sketchbook 1946-1949*, Harcourt Brace Jovanovich, New York, 1977)

Please read this memo listening to the Kaiser Chiefs' song *Never Miss a Beat!* Of the first ladder it is very possible that the book *What is Architecture* is difficult to obtain, maybe out of print. Books do this – they go awol. My own books do this too. Don't worry about this – check out these volumes online, read about them. Get copies of what you can. When copies are not available, go to bookfinder.com and play the market to your learning advantage. There will be an exercise connected with the Italo Calvino's book, *Six Memos for the Next Millennium*, so I suggest that is a must. Raymond Williams' *Keywords* is a classic of its type. Sometimes we lose the history of words and ideas - we lose pedagogies this way. Like anything by Italo Calvino, Georges Perec's book *Species of Spaces* will stay with you for at least four years, probably longer. But some are books you will leave behind (at your peril!). Others are books that you will return to, spiral, or then continually drop in, as you would an old friend. There is nothing linear in this process. Ballantyne's book is a competent introduction; it is scary in its obviousness, yet it can deceive. You will begin to understand why. Peter Brook's book on theatre shows how theatre and the notion of an empty space is inseparable from architecture. A classic, it includes one of the best taxonomies for

architecture: *holy, deadly, rough and immediate*. Warning: let's not be deadly! Susan Sontag's book *On Photography* is simply inviting; her essays still astound, she skates around the elite with something close to penetration.

Architecture Andrew Ballantyne, Oxford 2006

The Empty Space, Peter Brook, Pelican 1972

On Photography, Susan Sontag, Penguin 1977

In Praise of Shadows, J. Tanizaki, Vintage 2001

Ways of Seeing, John Berger, BBC (Penguin) 1972

In Praise of Shadows: Tanizaki's shadows and light, Japan and the Modern age. Like the aesthetic of the Japanese lunchbox, this is exquisite: sushi crossed with the best air guitar! Critical sustainability begins here. *Ways of Seeing* is John Berger's lost but extremely influential volume. Art, advertising and politics combine: we are in the world of propaganda when sometimes we wish we weren't. This will help you redefine 'commitment'. Another classic, graphically too; the harsh contrast text and image treatment pre-empted Berger's later books and his work with the photographer Jean Mohr: all worth reading! A closing not last word: I wish not at this stage to make any one book the only book you read or cling onto. The more adventurous idea is to learn to read deeply and lightly too, never merely as an assignment. If you do, not only will you begin to keep books that become special to you, you will begin to know why that is. And as these, and other books merge into your selected personal library, whichever direction you take in or outside of architecture, there will always be other books which you are, as yet, not sure about. These form your *anti-library*: they are books that hold within them a knowledge which has not yet been situated. Read more about this in *The Black Swan* by Nassim Nicholas Taleb (*Umberto Eco's Anti-Library, or how we seek validation*). Better still read Eco himself, for example, 'How to Travel with a Salmon'. Then, if you become the anti-scholar or the anti-architect, learn to think and write like a dream! Architecture is all about mapping the anti-library. In other words take knowledge less seriously and more fluidly in movement, in order to take knowledge seriously. Further navigation will then be up to you or, as the Kaiser Chiefs put it, *never miss a beat*. You shouldn't!

Marcello Chiarenza

Immagini
per una Poetica del Creato



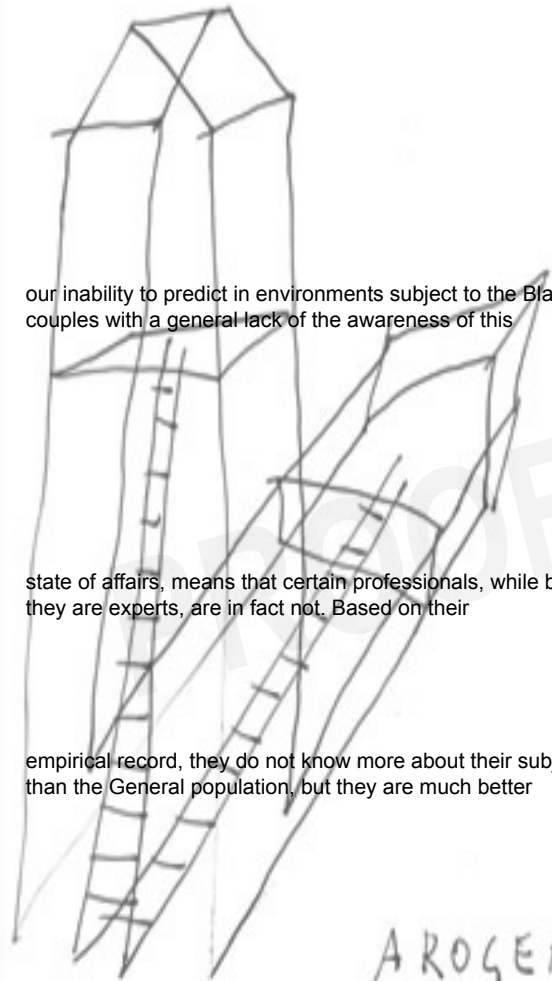
We gradually become old as we unconsciously begin to confuse novelty with the argument that 'in our day things were better'. The best time for the young person of twenty two or seventy is always the one that he or she lives in. Only by living as best as possible can one live it young. Paolo Freire, *Pedagogy of the Heart*

GUTTER

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our inability to predict in environments subject to the Black Swan, couples with a general lack of the awareness of this

state of affairs, means that certain professionals, while believing they are experts, are in fact not. Based on their

empirical record, they do not know more about their subject matter than the General population, but they are much better

at narrating – or, worse, at smoking you with complicated mathematical models. They are also more likely to wear a tie. Taleb *The Black Swan*

AROGER

Marcello

19/5
2006

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Who tells architecture to walk? Who tells architecture to pause? Who tells architecture to stop at the edge? Roger Connah, *How Architecture Got its Hump* 2001

When stepping onto London Underground trains, a voice announces: "Mind the gap!" The voice is usually indifferent, unconcerned and routine. Most visitors to London will remember this voice. The warning is about the gap between the edge of the Underground platform and the train itself. To avoid falling into that gap – the void – it is necessary to take a more than usual step. Roger Connah, *How Architecture Got its Hump?* 2001

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From next door to juxtaposition Sunday supplement magazines and the glossy journals are fond of inventing the big agenda for people: for example how artists can save the world, how architects can shape the world, how politicians can control and fail the world, and so on. But all this stretches a point surely. Architecture, for better or worse, has to shelter us, enwomb us if you like, house us. It also houses our spirits and bodies. How does it do this? How does architecture construct the world that allows architects and others to imagine it can do this? And – something you will have to decide as you proceed through your education - what allows architecture this agenda and what role will you play in it? You will learn codes as you proceed; for example you will learn to go from the complicated to the layered. You will encounter confusion until you situate your knowledge. Knowledge received, encountered, ignored and accepted. And accidental knowledge, perhaps your greatest asset? You will understand how to pass from indoctrination to participation; thinking architecture through, to and for yourself. You will meet legislators and interpreters until you will also reach a public understanding of architecture. Don't go so fast though. It will take time. But remember – it is time you have. And be an idiolect to yourself!

A person's idiolect is their own personal language, the words they choose and any other features that characterise their speech and writing. Some people have distinctive features in their language; these would be part of their idiolect, their individual linguistic choices and idiosyncrasies <http://www.usingenglish.com/glossary/idiolect.html>

An introduction is a series of moves which should allow you to frame your thinking. In a way it is a menu, a toolbox, a series of options. After beginning to discover what architecture is, and somehow agreeing on this, or then taking an individual route towards this, we need to know how architecture does what it does. If we can then agree on how it does what it does, we might think how it might do something special, or something different. And what might that be? In other words 1 What is architecture? 2 What is architecture about? and 3 *What can architecture be?*

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Architecture is as much an adventure on the words you will use about it as it is the way you learn to draw, think, project and eventually represent a building. Representation will be a keyword but one which will change over the years you study. It will be one of the words which begin your own learning index, a glossary if you like, of how you meet the words that become important to you. I do not only mean how you define words. I do not mean going to a dictionary and looking up what they mean. Each word, each keyword, will be an individual word and world to you. Each will see this differently; this is your idiolect. By all means begin with the dictionary definition – juxtaposition for example. Then learn how that word changes as you change, as you meet it in different situations, in different contexts. And more significantly, as we move on, notice how the words you choose to find important and significant change and hold their meaning when faced with experience and other meaning. You will understand what layering means and then you'll use it as a verb without even realising it.

So you come into architecture! What for? To learn what it already is? To help people? To design the first house for your auntie in Kingston. Kingston Ontario, not Kingston Jamaica, not Kingston, England. Or to learn what you think architecture is? Or then you come to earn what current historians think it is, or current instructors, writers, commentators, critics, professors? The experts! Just who are the experts? Who should we turn to for this? A name you know, a name you don't know. Vitruvius? Plato? Alberti? Fuller? Belmond? Gehry? Le Corbusier? Known names, unknown names and names waiting to be known? And the question we must pose immediately, you must pose immediately, are some experts - those 'in the know' if you like, old and new - more reliable than others? How will we decide this? But the poem, *Blue Sonata* by John Ashbery: So here I pause, that is the first book I think should travel with you through this book. One poem out of the collection, *Selected Poems* by John Ashbery. It is much more about architecture than you may think:

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*Long ago was the then beginning to seem like now
As now is but the setting out on a new but still
Undefined way. That now, the one once
Seen from far away, is our destiny
No matter what else may happen to us. It is
The present past of which our features,
Our opinions are made. We are half it and we
Care nothing about the rest of it. We
Can see far enough ahead for the rest of is to be
Implicit in the surroundings that twilight is.
We know that this part of the day comes every day
And we feel that, as it has its rights, so
We have our right to be ourselves in the measure
That we are in it and not some other day, or in
Some other place. The time suits us
Just as it fancies itself, but just so far
As we not give up that inch, breath
Of becoming before becoming may be seen,*

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The adaptive unconscious does an excellent job of sizing up the world, warning people of danger, setting goals and initiating action in a sophisticated and efficient manner. T.D. Wilson, *Strangers to Ourselves* 2005

The development of architecture has for some time now proceeded on an interactive gaming between persona and discourse, theory and praxis, discipline and interference, fame and production. It has become, if not been for a long time, memetic. Roger Connah, *How Architecture Got its Hump* 2001

BLINK & IT HASN'T GONE - MODERNISMS

The verbs of david nash , thinking right through wood or you are the boulder between love and garbage

DAVID NASH (born 1945, Esher, Surrey, UK): a British sculptor based in Blaenau Ffestiniog Nash, Wales. Works with wood, trees and the natural environment – sometimes carved, charred and burnt to produce blackening, hacked, axed and gouged. His main tools of preference are chainsaw, an axe and a blowtorch. One of his best known pieces, (land art?) is the Wooden Boulder begun in 1978. A large wooden sphere carved by Nash began a journey from a Welsh mountainside to the Atlantic Ocean. Left to take the chance route, occasionally rescued or left to weather , over many years the boulder has travelled, slipped, been rolled and sometimes pushed through the various landscapes it encounters. After following streams and rivers it was finally washed out to the Irish Sea. Where it is now is not exactly clear. The wood will finally return 'home' – though no one know which home that might be. Ash Dome is a circle of ash trees Nash planted in 1977 and ever since he has been training it to form a domed shape. Sited somewhere secret in Snowdonia, its whereabouts remain a secret.

The amount of freedom is not increasing in our age, even though it may sometimes seem to be. All that increases is the needless movement of things, words, garbage and violence. And because nothing can vanish form the face of the planet, the fruits of our activity do not liberate us but bury us. Ivan Klima love & garbage 1991

HOMO FABER (Latin for "Man the Smith" or "Man the Maker") a concept articulated by Hannah Arendt and Max Scheler referring to the control of the environment by humans using tools. Henri Bergson refers to it in *The Creative Evolution* (1907); an intelligence as the "faculty to create artificial objects, in particular tools to make tools, and to indefinitely variate its makings." In Latin literature, Appius Claudius Caecus uses the term in *Sententiæ*; the ability of man to control his destiny and what surrounds him. In anthropology, homo faber as 'the working man' is often put against or even confronted with "homo ludens" (man the 'player') concerned with leisure and humour. Homo Faber is the title of an influential novel by the Swiss author Max Frisch, published in 1957. The book was made into the film *Voyager* starring Sam Shepard.



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If we postpone our action until we have full knowledge of the catastrophe, we will have acquired that knowledge only when it is too late. Slavoj Zizek, *First as Tragedy, Then as Farce* 2009

The environmental activist George Marshall has a term for this behaviour: 'reactive denial'. It is as if, by enhancing our consumption of energy even as we become more aware of the dangers of climate change and peak oil, we are persuading ourselves that these problems cannot be real ones. If they were, surely someone would stop us. George Monbiot, *Bring on the Apocalypse* 2008

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If, at the beginning of this century, it is important to 'rethink the modern' (which thus means moving beyond the historical period defined by the postmodern), it is necessary first to tackle globalization, understood in its economic, political, and cultural aspects...Nicolas Bourriaud, *The Radicant* 2010

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Let us bet on a modernity which, far from absurdly duplicating that of the last century, would be specific in our epoch and would echo its problematics: an altermodernity, if we dare coin the term.....Nicolas Bourriaud, *The Radicant* 2010.

HALLUCINATIONS & STRUCTURES

Ten small books on architecture or why structures fall down or stay standing

VITRUVIUS Book 1 chapter 1 *on the training of architects*

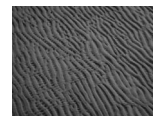
1 The science of the architect depends upon many disciplines and various apprenticeships which are carried out in other arts. His personal service consists in craftsmanship and technology. Craftsmanship is continued and familiar practice, which is carried out by the hands in such material as is necessary for the purpose of a design. Technology sets forth and explains things wrought in accordance with technical skill and method.

2 So architects who without culture aim at manual skill cannot gain a prestige corresponding to their labours, while those who trust to theory and literature obviously follow a shadow and not reality. But those who have mastered both, like men equipped in full armour, soon acquire influence and attain their purpose.

3 Both in general and especially in architecture are those two things found; that which signifies and that which is signified. That which is signified is the thing proposed about which we speak; that which signifies is the demonstration unfolded in systems of precepts. Wherefore a man who is to follow the architectural profession manifestly needs to have experience of both kinds. He must both have a natural gift and also readiness to learn. Vitruvius *On Architecture* Bks 1-X, Harvard University Press The Loeb Cassical Library trans. Frank Granger 1931



The Structural Imagination (*extract*) from a general introduction to the field of structures in architecture, through an understanding of architectural construction, towards a critical understanding of this fundamental instrument of the architectural imagination...a survey of basic “**structural principles**”, including contemporary, modern & historical structural systems, construction techniques, materials and details and the cultural factors involved in the synthesis of traditional structural designs...the “**how**” and the “**why**” informing the making of architecture... ‘modern’ as well as ‘historic’ construction materials and structures ... a **structural imagination**..... an understanding of the possibilities of materials/structures as ‘vehicles’ for the construction and development of ‘ideas’. Materials are not just recipients of architectural ideas, i.e. vessels for meaning, but have a way of “in-forming” making, which is intimately connected, to the nature of materials. Representation plays a key role in the making of architecture. The phenomenon of “construction” is firstly manifested in the materiality of architectural drawings, which become the primary resource material for an investigation into the transformation processes, which relate to the design of a building. **DRAWING** is the chosen learning method... learning is offered through an “**ANATOMICAL**” re-drawing (using mainly orthographic projections and axonometric) of structural systems and details. “Anatomical drawings” make visible and account for the invisible inner workings of a building. It is through representation that the dialogue between construction phases is articulated and resolved in the medium of the drawing where change, first happens, mimicking *on site* construction. (F Goffi. *The Structural Imagination*)



Rice & Ritchie This aspect, the adult who never loses the capacity to be curious, is perhaps better described in another way. As we consume life, life seems to drive out surprises. When we are a child we are forever being surprised. I think it is our ability to be continually surprised that keeps the child in us alive. As we grow older, we can become more contemplative and wiser. Wisdom gives us the chance to be more contemplative, and thus, not only through investigation but also contemplation we can discover new things, be surprised, even in things we thought we knew or understood. That is the legacy I know I have drawn from my time at work and play with Peter. It has been central to my own way of working and living, but has grown in importance. I know that I now need to re-express it more. *(Ian Ritchie on Peter Rice 2005)*

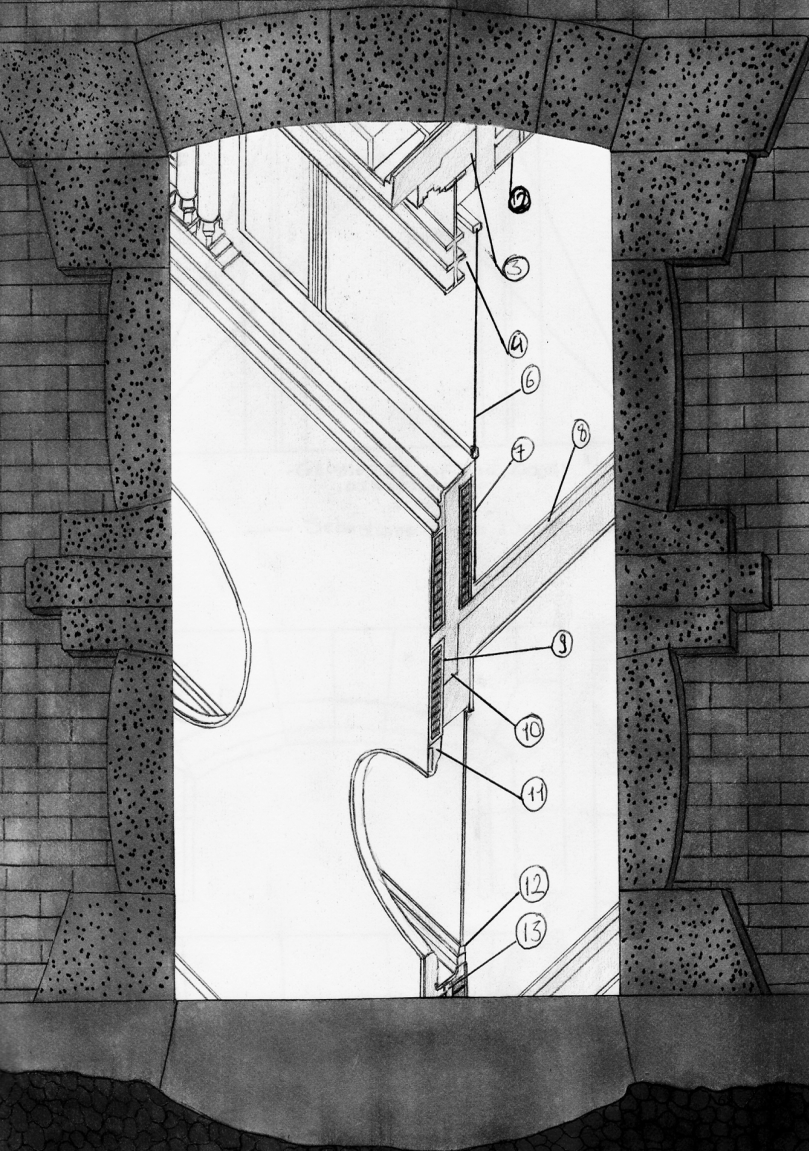
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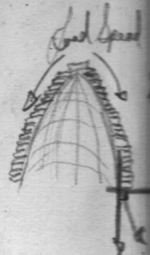
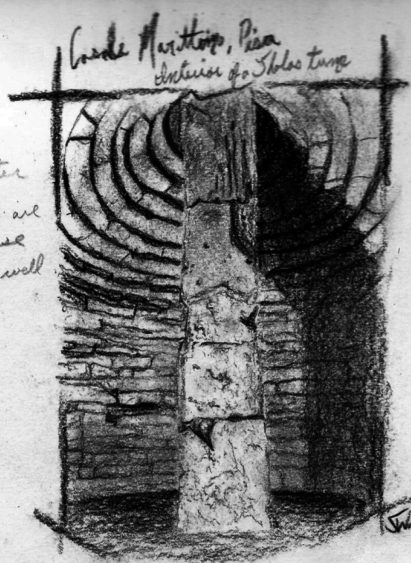
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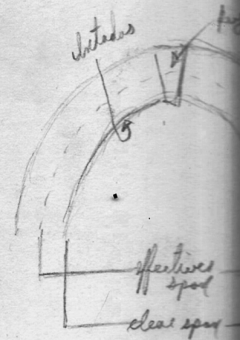
Arches work much better than beams when there are made with stone because stone works extremely well under compression.



Yankay Temple, Palovina (175-200 AD)



stones lock into one another to prevent slippage

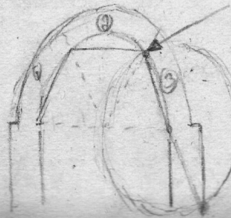


difference between the effective span - clear is the opening - effective is the hoop line after 30° there is a work

Roman Method

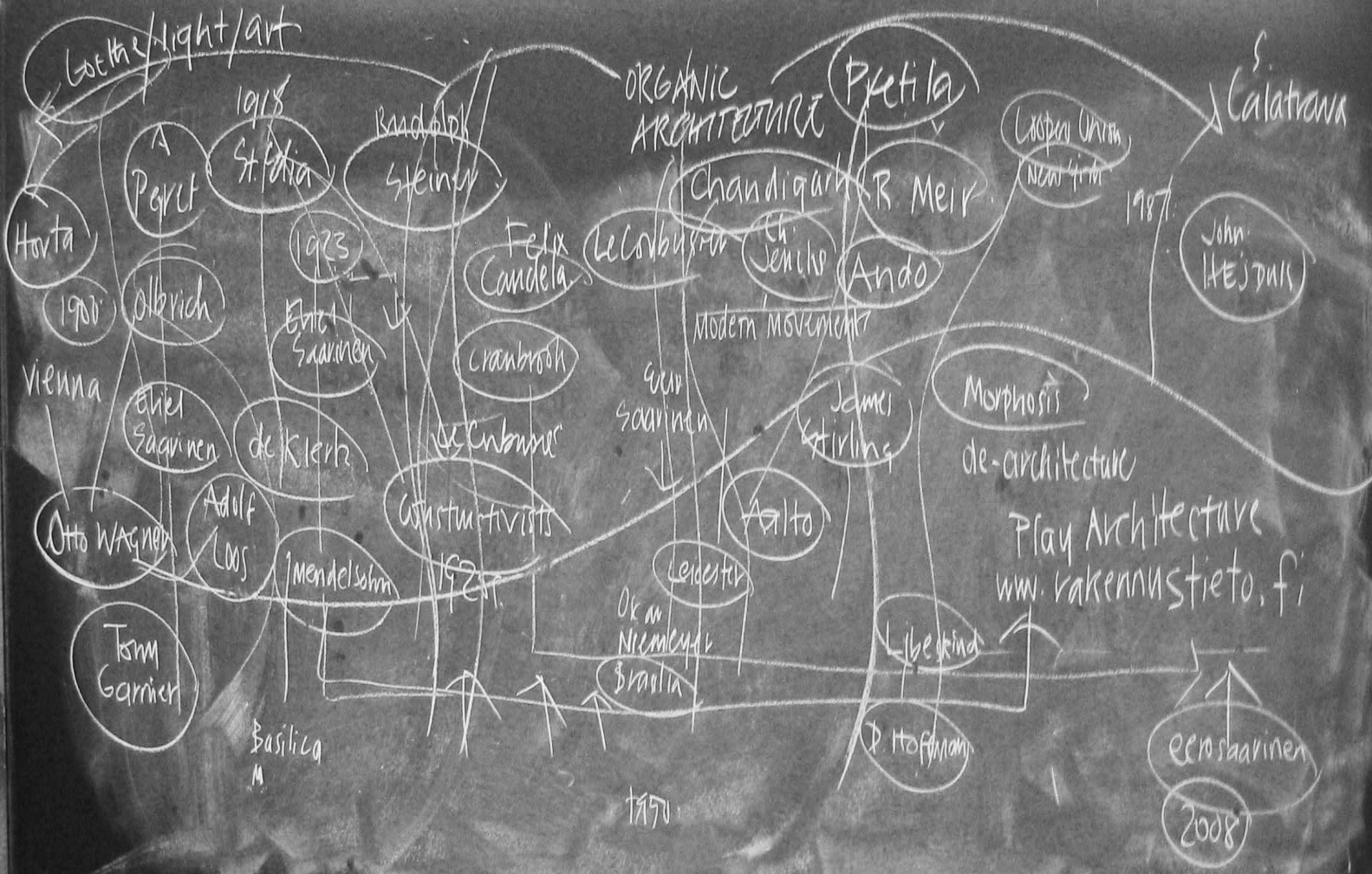
to answer a wall's weight

break the arch into 3 pieces from that it makes a circle extend line through the intersection of the inside wall arch, then to the other side of the circle wherever the line touches the circle this is the thickness of the wall needed to support the arches horizontal sheet



Other Arch

rule of thumb: if there is a line to an arch



Loethe/light/art

ORGANIC ARCHITECTURE

Pietila

Calatrava

Horta
1900

Perlt

1918
St. Fidia

Rudolph Steiner

Vienna

Olbrich

Eliel Saarinen

de Klerk

Otto Wagner

Adolf Loos

Mendelssohn

Tommy Garnier

Basilica M

Felix Candela

Cranbrook

Constructivists

1927

Eero Saarinen

Okun Nieminen
Brazilia

1950

Chandigarh

Le Corbusier

Ch. Jencks

R. Meir

Ando

Modern Movement

James Stirling

Alto

Leicester

Lieberkind

D. Hoffmann

Lispedi Urho
New York

1987

John Hejduk

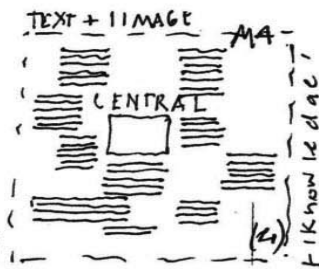
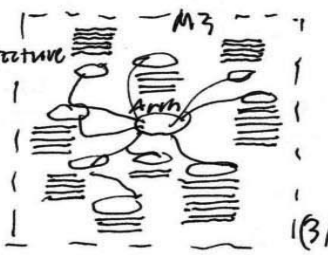
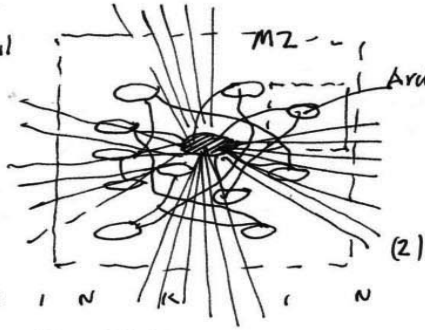
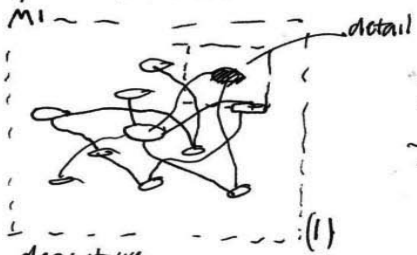
Morphosis
de-architecture

Play Architecture
www.vakennustieto.fi

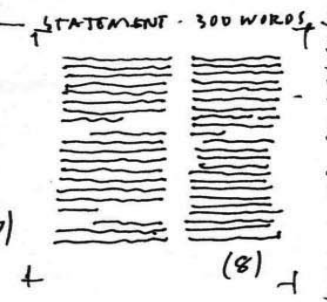
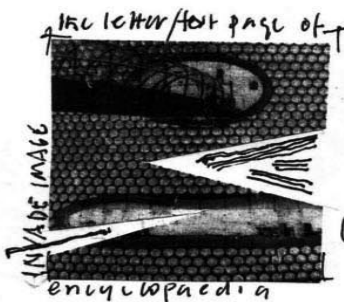
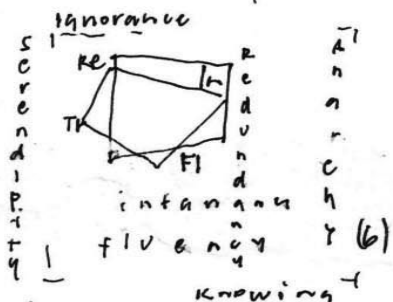
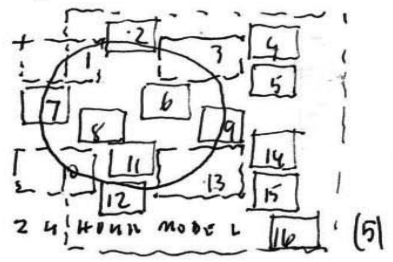
eero saarinen
2008

min i a t n r e p e d a g o g i c a l e x e r c i s e s
 same same but different

THINKING/THOUGHT/RESEARCH

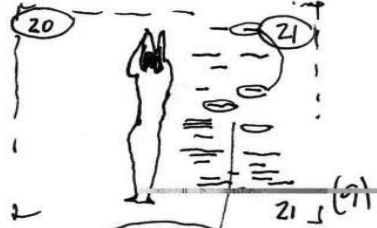


TIME/THOUGHT LINE

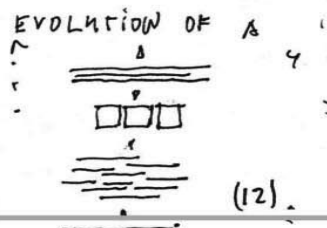
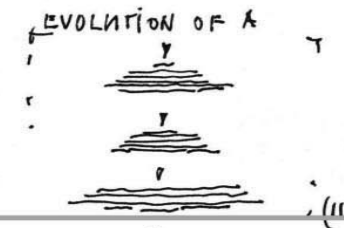


EXERCISES IN KNOWLEDGE

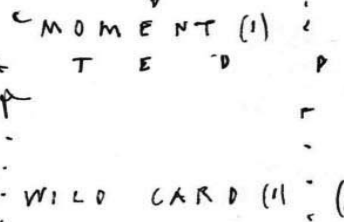
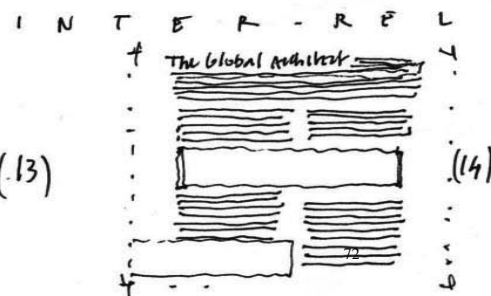
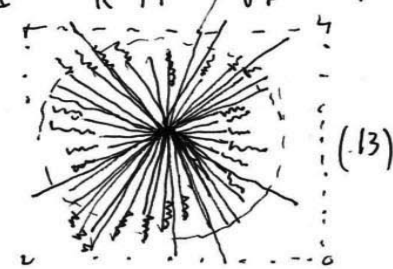
TRANSFER ... (20) / (21)



The Architect / The Existential Architect
 The global A
 The Existential A
 The forensic A
 The Heavens Earth A
 The Rhizome A
 The critical text A
 The Manhattan A
 The divided text
 The Artistic A
 The Non-Architect
 Otto Wagner



TECHNIQUE



MINIATURE (SELF-) PEDAGOGICAL MAPS

2006. 16 Miniature maps. An archeology of 'I know because'



ZEVI, BRUNO

ZUMTHOR, PETER

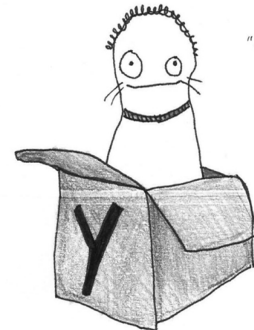


zero

X-GAMES

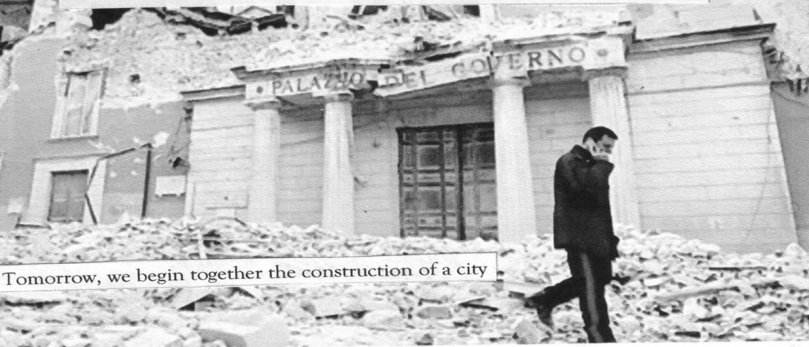


X-RAY
xenophobia



"yearning"

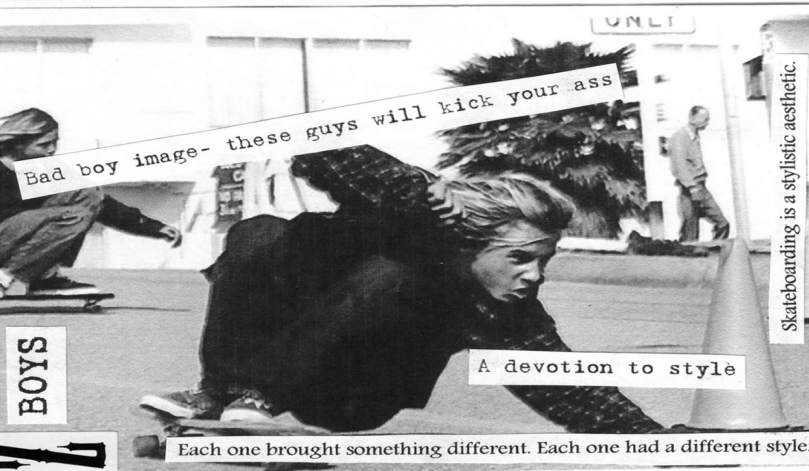
FORMS THAT APPEAR WITH INFINITE STRENGTH, THEN 'MELT INTO THE AIR'



Tomorrow, we begin together the construction of a city



YEARNING (PROLONGED UNFULFILLED DESIRE OR NEED.. & IVE INTO THE TEMPTATION AND YOU'LL FALL) 🍏



BOYS

Skateboarding is a stylistic aesthetic.

A devotion to stylè

Each one brought something different. Each one had a different style.



THE WALL "I would smash my head against this concrete but they'd probably make me draw the blood." 🙌



THEO JANSEN- KINETIC SCULPTOR

As an engineer, he maps the progress of mobility.

PUSH THE BOUNDARIES OF WHAT WE KNOW AND WHAT SEEMS POSSIBLE TO US AT THIS MOMENT.

As an artist he sculpts the earth that surrounds us and gives it shape.



ZERO IN THE WORLD OF ARCHITECTURE THE ZEROES BECOME FIVES. (WE HOPE) 🙌

RHIZOME mind mapping is a series of reading, research and individual mapping exercises (analog and digital) called Rhizome. The Rhizome exercise(s) eventually allows each student an ongoing way to explore and contest their own detached, sometimes very distant, personal mapping of the 20th century whether from Modernism to Postmodernism or from Derrida to Darude. The collective rhizomes form part of a situated learning decided upon and curated by the individual student in collaboration with the instructor. Before proceeding, each student should get hold of a copy of Gunter Grass's book 'My Century', hijack one year and consider this year from their own point of view (history/family etc) – using the four point model of ignorance (absency – truancy – fluency – infancy) attempts are made to make links to the year in personal, cultural, social and – eventually - architectural terms. Any year will do, any history is possible! (explore: www.mindjet.com)

Out with lined paper - In with free-form thinking? Your brain doesn't process in a linear fashion. So stop forcing your thoughts into an outline. Instead, unleash your mind with highly visual, interactive technology designed to capture ideas, data and knowledge in a limitless arrangement that lends clarity to any task or project. When you can see the details up close, as well as the big picture in clear view, you can build meaningful, multi-dimensional relationships between information – and share it with everyone on your team. This leads to well-informed decisions, swift and confident action, and everyone's favorite: results. Some call it mind-mapping. We call it common sense. And MindManager is the software that brings it to life. Unlock mindshare e-pis-te-mol-o-gy - n. The branch of philosophy that studies the nature of knowledge, its

presuppositions and foundations, and its extent and validity. [Greek epistm, knowledge (from epistasthai, epist-, to understand : epi-, epi- + histasthai, middle voice of histanai, to place, determine; see st- in Indo-European Roots) + -logy.] e-pis-te-mol-ogi-cal (-m-lj-kl) epistemological adj : of or relating to epistemology; "epistemic modal" [syn: epistemic] Source: The American Heritage® Dictionary of the English Language, 4th Ed. © 2000 Houghton Mifflin Company

Rhizome = a long thick horizontal underground plant stem distinguished from a true root in having buds and scale-like leaves.. (The New Penguin Dictionary 2000) "The multiple must be made, not by continuously adding a higher dimension, but, on the contrary and most simply, by force of restraint, at the level of dimensions already available, by making n-1. Only thus does one become part of the multiple: by always being subtracted from it. Subtract the unique from the multiplicity being constituted: write to the n-1 ..such a system could be called a rhizome..." Gilles Deleuze & Felix Guattari On the line / Rhizome, semiotext(e) 1983

Rhizome _16 Miniature Epistemological Maps develop ways of mapping - these can begin with the circle, the oval or bubble method/diagram and move onto other more sophisticated mapping diagrams. (see Useful Pictures, Ed Adelheid Mers White Walls 2008) As you progress through the century you move into more sophisticated ways of mapping and speculating as to the way ideas have interacted with, and transferred across, disciplines. Consider the way they move in your own personal relationship to ideas. Use each map to explore different directions and ways of creating interconnections and new narratives.

Map-scroll 1 - WHICH YEAR? WHO IS SPEAKING? -map the steps – urls, screen capture, google entry - it takes to find or fail to find who is speaking and which year this is. Prepare a digital scroll of this process (Photoshop) Turn this back into an analog map of the process

Map_scroll 2 - Customers who bought this book also bought - choose a book on architecture that you are interested in (like Lebbeus Woods Radical Reconstruction) and using the circle, oval or bubble method/diagram (or other including cartoon) to indicate the 'infinite' path that could come from this: use your own random associations both to control the flow and let the map wander

Map_scroll 3 - Six degree of Detachment (Kevin Bacon or Adolf Loos) Choose an architect from the 20th century and construct as series of 6 degrees of separation applying various threads and themes from the Century seminar (eg: dissonance, emancipation, futurism, constructive vision, alienation displacement, ethical hedonism, meme.. etc)

Map scroll 4 - Fashionable nonsense or Inevitable Infinity Consider The Uncertainty principle – prepare a map which follow the notion from Heisenberg and Quantum mechanics to the possible use and abuse of the word and any other connected notions that you think may have come out of 'uncertainty' eg indeterminacy, instability, chaos, Godel, Feynman and so on - (develop the map from circle, oval or bubble method/diagram to cartoon or similar device).

Map 5 Random mapping Consider the Random mapping Lecture – use one image as a departure for an image chain (first begin in Google and explore as a word-image chain; re-script it as an interrelated mind map...

Map 6 Anarchy write the words: Redundancy, Infancy, Fluency and Truancy in vertical lines - make horizontal phrases or sentences (see John Cage, Anarchy, Wesleyan UP, 2001)

Map scroll 7 the narrative take a concept, any concept, you are interested in and begin to expand it in ways you have already started...this will become your 'narrative' to make the 16 4x4 matrix (see model)

Map 8 - thought-line Narrative - relief map line using a horizontal

line - for example, in some way express your own thought-line in relation to the increased learning and ideas that form around your chosen notion (eg multiplicity, lightness or infancy)

Map 9 Image invader Take a key image that corresponds to your selected notion (N) and in some inventive and even inexplicable way invade this image imaginatively with text, and/or cut outs, holes, black out etc. - consider relations and disruptions between 'image' and 'text'.

Map 10 The John Cage Anarchy Card write a basic introductory statement about your notion (N) using the John Cage 'Anarchy' vertical method

Map 11 21st Century life goes both ways - complete the 20/21st century map started using ideas about issues you think may be important in the 21st century - use your ignorance of things in the 20th century to explore the unpredictable within yourself and this century

Map 12 map your notional architect – for example The Non Architecture Architect, The Architect as Sartre, The Existential Architect, The Ethical Hedonist Architect, The Memetic Architect - make reference back, use similar sections, samples, re-script and/or 'amend' Otto Wagner's address to students late 1896.

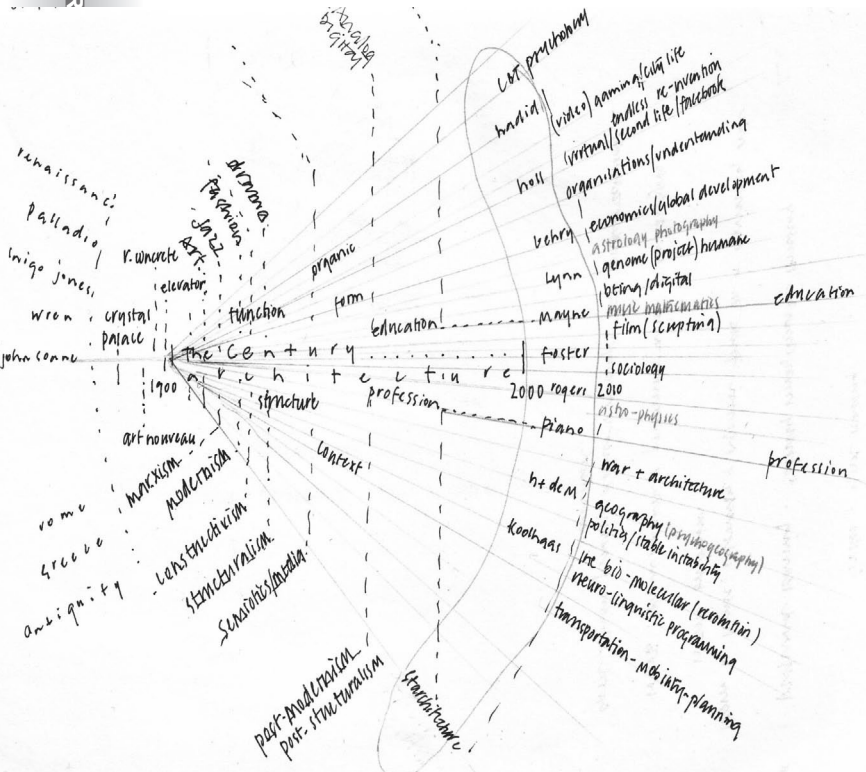
Maps 13 evolution of your thinking (personal map) Consider how to map the evolution of your own thinking and influences from your birth year onwards (suggest ideas, books, years, people, countries and events, random or otherwise, things that have shaped you) (sketch for your World of Reference)

Map 14 One year Take one year from the last century and make a factual and fictional radial map of your own interrelations – coincidences, events – use the synchronic and diachronic aspects of that year

Map 15 Wild Card use the wild card as an unspecified exercise, one of your choosing, not entirely unconnected to your theme or life as an 'architect-to-be' or not as the case may be!

Map 16 The Joker Card: suggest ways, draw them, map them, how it is possible to undo the maps we live with.

Blink and it is not gone : we will take on the idea of Malcolm Gladwell, author of *Blink*, (plus *The Tipping Point* and *the Outliers*) in an exploration of swiftly perceptive and often ambiguous short-term thinking and deceptive power of the sub-conscious mind. Can decisions made very quickly about research and architecture be just as successful as decisions made with caution, with excruciating agony or even with the deferral of poetics and creativity? We are not talking of deliberate speed here but speed in depth, and discipline. When we say *Blink* we usually mean it's gone and we have missed the world or 'it'? What is this 'it' and what are the relations to what Gladwell calls 'thin-slicing'? Deleuze and Guattari refer to 'short-term thinking' (see Rhizome) and others say, you only touched the surface. What if the surface is all we have to touch today? Is there any guidance in our hunch, our gestalt, our grasp (from ignorance to fluency). "When we leap to a decision or have a hunch our unconscious is sifting through the situation in front of us looking for a pattern, throwing out the irrelevant information and zeroing in on what really matters." Gladwell is actually speaking about editing in or editing out; and we do it at every moment in the day. Whether our unconscious architectural mind is good at this and delivers a better answer depends on what that better answer is. Deliberation may come later, may be stealthy, may even be protracted, even infinite. This is not mysterious; there are cognitive ways we can understand this which will help in the thinking process, in the activity of research and reading, in (clear, ambiguous, confused, contrary) critical thinking and in self-understanding.



modern mind P. Watson . The Century Alain Badiou . my century Gunter Grass

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

PROOF

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

Someone born before the internet, like myself, is experiencing an excess of communication, but this is surely just a result of fatigue and the big leaning curve. Or is it? A.Codrescu, *The Posthuman Dada Guide* 2009

PROOF

My students, to whom the internet is second nature, feel liberated by their ability to go anywhere for a description. The problem, exactly, Even if total immersion becomes possible, virtuality will only lead its resident to another virtuality. A.Codrescu, *The Posthuman Dada Guide* 2009

INVISIBLE CITIES INVISIBLE DENSITIES *Why if you read a single book from for example georges perec it might be all you need to know about architecture?
Or which city can stand in for all other cities?*

How do you read a house or a city? Why do we speak of 'reading' a house or 'reading' architecture, as if both the house and architecture could be a book? Why do we now read them, deconstruct them as some say, in order to tease out the suggested meanings and associations? What is this ease with which we desire to eave true meaning behind? And whichever words we choose, what invites us to experience places we may never have the chance of visiting. In the future when people look at photographs of de Kooning's house located high up in an old brewery on Giudecca most will utter the words: 'in your dreams!' (Roger Connah, *A House for De Kooning's Friend* 2009)

10 lines from Orhan Pamuk's ISTANBUL * with the word 'city' in

p.6

Istanbul's fate is my fate. I am attached to this city because it has made who I am.

p.8

And just as we learn about our lives from others, so too do we let others shape our understanding of the city in which we live.

p.44

If we see our city in black and white, it's partly because we know it from the engravings left to us by western artists; the glorious colors of its past were never painted by local hands.

p.89

But the view itself can bring its own *huzun*. It is time to come to a better understanding of this feeling that the city of Istanbul carries as its fate.

p.91

The *huzun* of Istanbul (city) is not just the mood evoked by its music and poetry, it is a way of looking at life that implicates us all, not only a spiritual state but a state of mind that is ultimately as life-affirming as it is negating.

p.23

What happiness do I derive from such confirmation of Istanbul's *huzun*? Why have I devoted so much energy to convey to the reader the melancholy I feel in this city where I've spent my entire life?

p.287

Why this fixation with the thought of western travelers, what they did on visits to the city, what they wrote to their mothers?

p.317

To be unhappy is to hate oneself and one's city...sometimes one's city can look like an alien place. Street seems like home will suddenly change color.

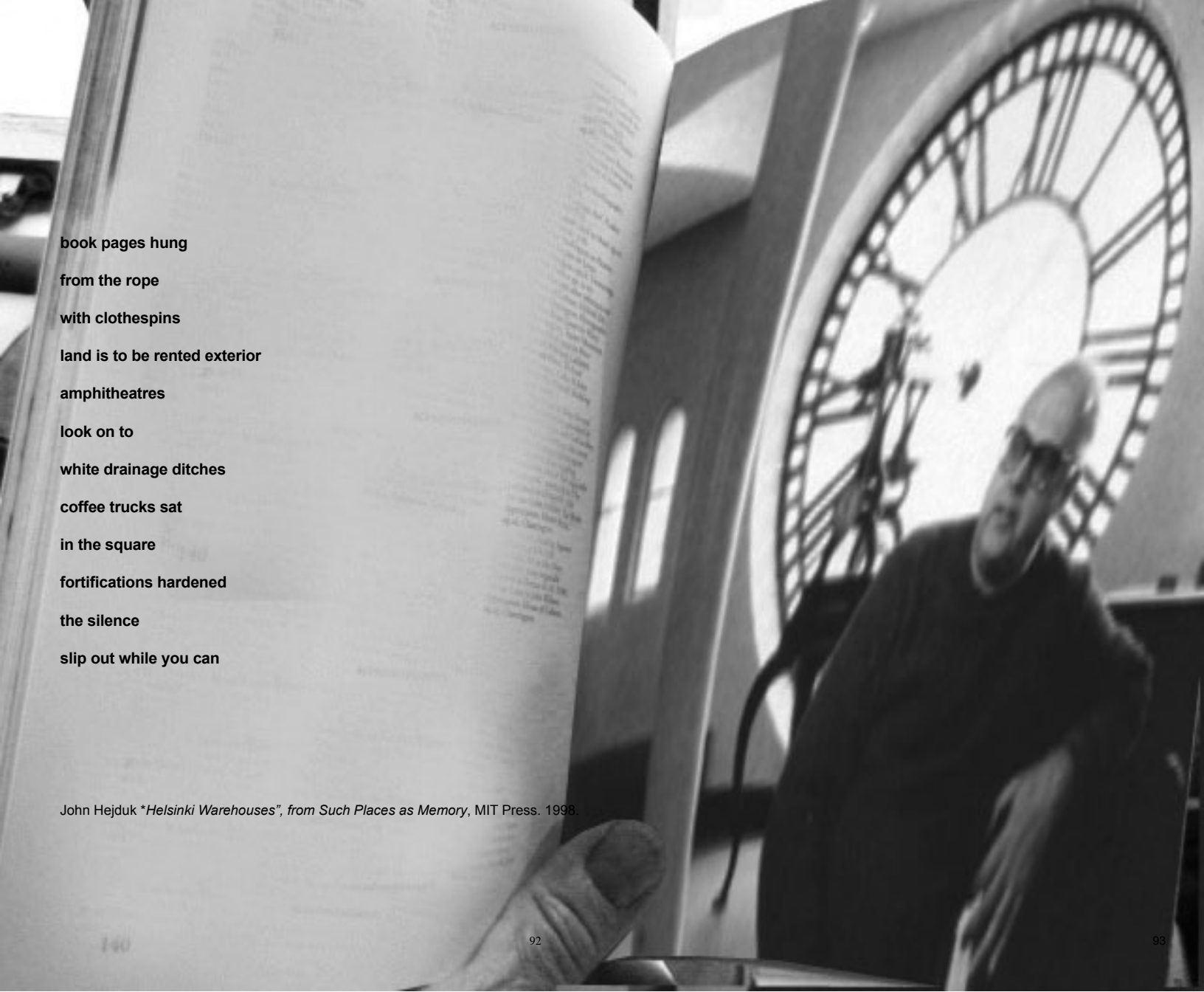
p.351

Why should we expect a city to cure us of our spiritual pains? Perhaps because we cannot help loving our city like a family.

p.351

But we still have to decide which parts of the city we love and invent the reasons why.

Istanbul - Orhan Pamuk, *Memories and the City*, Vintage, New York edition



book pages hung
from the rope
with clothespins
land is to be rented exterior
amphitheatres
look on to
white drainage ditches
coffee trucks sat
in the square
fortifications hardened
the silence
slip out while you can

John Hejduk *"Helsinki Warehouses"*, from *Such Places as Memory*, MIT Press. 1998.

29 LINES FROM KEVIN LYNCH, NOT ALL WITH THE WORD 'CITY' IN !

p.1

Looking at cities can give a special pleasure, however commonplace the sight may be.

Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time...

City design is therefore a temporal art, but it can rarely use the controlled and limited sequences of other temporal arts like music.

p.3

Structuring and identifying the environment is a vital ability among all mobile animals.

p.5

There are abundant examples of precise navigation over the 'trackless' wastes of sea, sand, or ice, or through a tangled maze of jungle...in our own world, we might say that almost everyone can, if attention learn to navigate (in Jersey City, but only at the cost of some effort and uncertainty).

p.7

...what we seek is not final, but an open-ended order, capable of continuous further development...

p.9

the image should preferably be open-ended, adaptable to change, allowing the individual to continue to investigate and organize reality, there should be a blank space where he can extend the drawing for himself.

p.9

this leads to the definition of what might be called *imageability*... it might also be called legibility, or perhaps visibility in a heightened sense, where objects are not only to be seen, but are presented sharply and intensely to the senses..

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

p.91

We have the opportunity of forming our new city world into an imaginable landscape: visible, coherent, and clear...

p.95

To heighten the *imageability* of the urban environment is to facilitate its visual identification and structuring. The elements isolated above – the paths, the edge, landmarks, nodes, and regions – are the building blocks in the process of making firm, differentiated structures at the urban scale.

p.119

By the intensity of its life and the close packing of its disparate people, the great city is a romantic place, rich in symbolic detail. It is for us both splendid and terrifying, 'the landscape of our confusions' as Flanagan calls it....

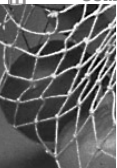
Were it legible, truly visible, then fear and confusion might be replaced with delight in the richness and power of the scene. (cf Kevin Lynch *The Image of the City* MIT Press 1960).



SKIMMING ROLAND BARTHES CREAM

Here we have a Panzani advertisement: some packets of pasta, a tin, a sachet, some tomatoes, onions, peppers, a mushroom, all emerging from a half open string bag, in yellows and green on a red background. Let us try and 'skim off' the different messages it contains. (Roland Barthes, Rhetoric of the Image 1977)

SOME LINES FROM ROLAND BARTHES NOT AS EASILY UNDERSTOOD AS WE MAY THINK



Re-presentation Linguistics is not alone in doubting the linguistic nature of the image; public opinion as well vaguely regards the image as a site of resistance to meaning, in the name of a certain mythical notion of Life: the image is re-presentation, i.e., ultimately resurrection, and we know that the intelligible is reputed antipathetic to the experiential.

Meaning Now, even and especially if the image is somehow the limit of meaning, it permits us to return to a veritable ontology of signification. How does meaning come to the image? Where does meaning end? And if it ends, what is there beyond?

Skim Let us try and skim off the different messages it can contain... The image immediately yields a first message, whose substance is linguistic...

Three messages If our reading is satisfactory, the analysed photograph thus offers us three messages: a linguistic message, a coded iconic message, and a non-coded iconic message....

Naïve/structural The 'naïve' analysis is an enumeration of elements; structural description seeks to apprehend the relation of these elements by virtue of the principle of solidarity among the terms of a structure: if one term changes, the others change as well.

Text/image The link between text and image is frequent; this link seems to have been studied very little from the structural point of view. What is the signifying structure of 'illustration'?

Polysemous ...every image is polysemous; it implies, subjacent to its signifiers, a floating chain of signifieds of which the reader can select some and ignore the rest ..

Floating chain Hence in every society a certain number of techniques are developed in order to fix the floating chain of signifieds, to combat the terror of uncertain: the linguistic message is one of the techniques...

Anchoring Of course, outside of advertising, anchoring can be ideological; this is even no doubt, its main function, the text directs the reader among the various signifieds of the image, causes him to avoid some and to accept others; through an often subtle dispatching it teleguides him toward a meaning selected in advance.. **Idiolects** The variability of readings therefore need not threaten the image's 'language', if we grant that this language is composed of idiolects, lexicons, or sub-codes: the image is criss-crossed by the system of meaning, exactly as man is articulated to his very depths in distinct languages. The language of the image is not merely the entirety of utterances emitted...it is also the entirety of the utterances received; such language must include the 'surprises' of meaning. (Roland Barthes, Rhetoric of the Image cf Image, Music, Text, S. Heath Fontana 1977)

"LANGUAGE IS 'THE TOTALIZING ABSTRACTION OF THE MESSAGES EMITTED + RECEIVED'" (?)

ETYMOLOGY
IMAGE / IMITARY

COPY
(REPLICATION)

ANALOGICAL
REPRESENTATION

WHAT ARE TRUE
SIGN-SYSTEMS?

NO SIMPLE ABUTINISATION

"LINGUISTICS
DENIES ALL
COMMUNICATION
BY ANALOGY
THE STATUS
OF LANGUAGE"

ADVERTISING
INTENTIONAL / FRANK
EMPHATIC (OBSVIOUS)

WHAT IS THE PURE IMAGE
AND WHAT REMAINS NON-
VERBAL IC NOT
NON-COMMUNICABLE?

SANSSUME THE
ARBITRARY SIGN
COW-BEE - ELEPHANT
COURSE IN GENERAL
LINGUISTICS

SIMULACRUM POLYSEMY

AMBIGUITY

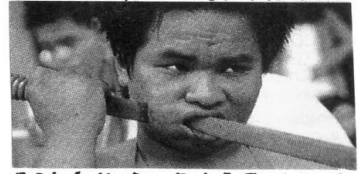
DOUBTING THE LINGUISTIC
NATURE OF THE IMAGE

THREE IMAGES
1. LINGUISTIC - CODED - WRITTEN
FRENCH / ENGLISH / SPANISH
TEXTUAL

Level 2 A CODED ICONIC MESSAGE
non-linear / cultural
SYMBOLIC

WHAT IS 'ERRATIC' READING?

THE RHETORIC OF THE IMAGE



ROLAND BARTHES
HOW DOES MEANING COME INTO
THE IMAGE?

EVERY IMAGE IS POLYSEMIOUS
"FLOATING CHAIN OF SIGNIFIERS"
HOW TO FIX MEANING - ARREST
THE AMBIGUITY - "COMBAT
THE TERROR OF UNCERTAIN SIGNS"

FUNCTIONAL
OBJECTS LEVEL
CONNOTED

freshness
(sr. bapina
strong bag)

civility
own shopping

PANZANI

METONYMY
Sr = red, yellow, green
tomato / pepper
Italianicity

still-life
cultural knowledge

assonance
Panzani, Penini, Antonioni
dis + ont

Level 3 A NON-CODED ICONIC MESSAGE: 'IMAGE'

Continue to read the image
perceptual knowledge
Sr/Sd manipulation / cropping
photograph...
MESSAGE WITHOUT A CODE

ANTHROPOLOGICAL KNOWLEDGE
LITERAL MESSAGE

RELATIONAL - UTOPIAN
DO WE ALWAYS PERCEIVE MORE THAN
THE LITERAL? LEXICON

THE PRIVATE - INNER SPEECH - WORLD
PERCEIVE - EXOTIC - MIS READING (?)
RADICALLY OBJECTIVE /
INNOCENT - BEYOND COMMUNICATION?
DENOTED WORLD

photographs
Literal-as-is

rhetoric internal
w photography

ideology

drawing

Digital room
no longer innocent

morality

parole

THE WORD AS RELAY
CARTOON - CINEMA
TO PROGRESS THE 'NARRATIVE'

edited

entropy

MAMET
ON DIRECTING FILM

TELLING THE STORY
BY IMAGE:
PROGRESSING IN
OR < THE CUT >

practical DIALECT
variation personal

initial

nationalism

lexicon
aesthet.

anarchy

continuous system
elements without system

selected

naturalises /
marginalise
Intelligibility

NAIVE

NAIVE ANALYSIS
ENUMERATION OF ELEMENT

STRUCTURAL DESCRIPTION
RELATION OF ELEMENTS WITHIN
THE TERMS OF THE STRUCTURE:
"IF ONE TERM CHANGES, THE OTHERS
CHANGE AS WELL."

STRUCTURAL

rhetoric
signifies
IDEOLOGY

LINGUISTIC MESSAGE(S)

CAPTION - HEADLINE - PRESS -
FILM DIALOGUE - SOUND-BYTE -
EMAIL - SPAM

"AS IF YOU HAD PICKED THEM IN
YOUR OWN GARDEN."

TEXT GUIDES THE INTERPRETATION
ANCHOR / RELAY

denotation

selective reading

directed
signified
orchestrated
advertising

connotation

Anchor

identity
scene

relay

text & image married

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

PROOF

PROOF

The infinity of thought is also an 'incomplete infinity'. It is subject to an internal contradiction for which there can be no resolution....who can tell us whether much of our rationality, analysis and organised perception is not made up of puerile fictions?... For how long, to how many millions, the earth was flat? George Steiner: *Dix Raisons (possible) a la tristesse de pensee* (2005)

When stepping onto London Underground trains, a voice announces: "Mind the gap!" The voice is usually indifferent, unconcerned and routine. Most visitors to London will remember this voice. The warning is about the gap between the edge of the Underground platform and the train itself. To avoid falling into that gap – the void – it is necessary to take a more than usual step. connah .how architecture got its hump

← OUTER EDGE → OUTER EDGE → OUTER EDGE →

PROOF

CUTTER (BINDING EDGE) (PAGE NUMBER) NET LOG

generosity? Does it have a place in architecture?

LET'S GET CRITICAL or GO PSYCHO!



The man who cut a building in half, took out a moon wedge in a New York pier began with a restaurant called 'food' and is now considered an anti-architect worth studying ("Gordon Matta-Cark," *Phaidon 2003*, Corinne Disernes; *Gordon Matta Clark You Are The Measure*, E. Sussman, Yale-Whitney 2007)

or

The man who dressed in a suit, starched collar, smoked cigars and introduced the Generator (*RE:RP*: Cedric Price, H-U. Obrist, 2003; *From Agit-Prop to Free Space, The Architecture of Cedric Price*, Stanelly Matthews, 2007)

In a rather deep sense we make and use maps and models all the time, for as human beings we desperately need an ordering system for all the information we receive through our senses. (Gould and White, *Mental Maps*)

Psychogeography The spectacle is not a collection of images, but a social relation among people, mediated by images.....

The world is now dominated not by governments but by images. International media corporations are phantom states shadowing the world, with real political power everywhere more distant and invisible. In another key scene in the film "Guy Debord, son art et son temps" a group of African immigrant girls are reading Zola's 'Au bonheur des dames' with a white middle-class teacher in the Parisian suburbs. When they are asked what century they are living in, they reply in all seriousness that they do not know. This scene has no metaphorical importance, but stands as a literal representation of the fact that, like all of us in the society of the spectacle, the girls are condemned to a perpetual present which they cannot understand or alter. Andrew Hussey *the game of war: the life and death of guy debord*. Ultimately any sign or word is susceptible to being converted into something else, even into its opposite (Guy Debord cf Ken Knabb (ed) *Situationist International Anthology* 1981)

Situationist Having to do with the theory or practical activity of constructing situations. A member of the Situationist International...

Situationism A meaningless term improperly derived from the above. There is not such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by anti-situationists.

Psychogeography The study of specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals

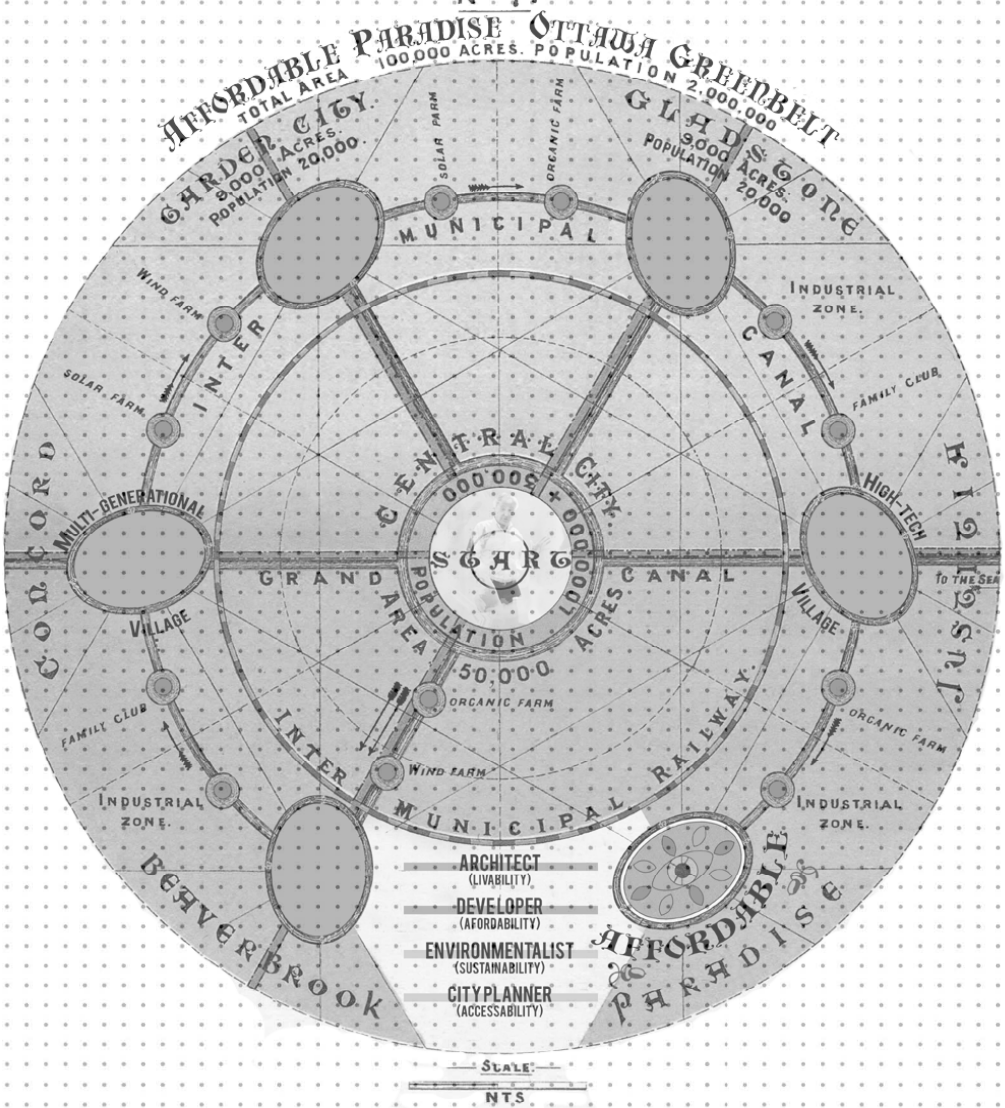
Psychogeographical Relating to psychogeography. That which manifests the geographical environment's direct emotional effects.

Psychogeographer One who explores and reports on psychogeographical phenomena.

Derive A mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiances. Also use to designate a specific period of continuous deriving.

Unitary Urbanism The theory of the combined use of arts and techniques for the integral construction of a milieu in dynamic relation with the experiments in behaviour.

Detournement Short for: detournement of pre-existing aesthetic elements. The integration of present or past artistic production into a superior construction of a milieu. In this sense there can be no situationist painting or music, but only situationist use of these means. In a more primitive sense, detournement within the old cultural sphere is a method of propaganda, a method which testifies to the wearing out and loss of importance of those spheres. (from *Internationale Situationiste*/1 Ken Knabb p.45. also see *Psychogeography* Merlin Coverley 2006.)



ROOF

OUTER EDGE ↑ OUTER EDGE ↑ OUTER EDGE ↑

OUTER EDGE ↓ OUTER EDGE ↓ OUTER EDGE ↓

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

PROOF

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

PROOF



Marco Frascari Indexical Mano Oculata1 (2008)

THE MISSING MEMO Just before he died Italo Calvino was working on a series of lectures called *Six Memos for The Next Millenium*. Lightness - Quickness - Exactitude - Visibility - MultiplicityCalvino got as far as the fifth memo, leaving only notes for the sixth. The sixth memo was apparently called Consistency. It was written with a faint writing in Calvino's own hand. Consistency might have only been a sketch for the sixth memo. If the sixth memo was consistency, what would we make of it in the light of the previous five memos? If the missing memo wasn't to be consistency, what would we invent as the final memo to help us now in the next millennium? Where would we seek it if the first five were already given, and what would we make of this absence? This sixth memo is what each student makes of this 'absence'. We all have the privilege and liberty to agree with Calvino and interpret 'Consistency' in their own way. Or we can also take the opportunity to disagree and alter the sixth memo into another necessity for this millenium. We take however as given the first five memos.

Accompanying you is your own dialogue; this is inevitable. You read, research and map when you think you are doing nothing. You build up your personal educational portfolio (PEP) without realizing it. The journey of your own knowledge is a narrative that you may not quite grasp; but one day that narrative will make or break your life. It may be a case as Ludwig Wittgenstein put it, of climbing up ladders and throwing them away, but it is essential to know which ladders have been climbed, which parts of your knowledge has been jettisoned to make room for the next. This is a narrative enquiry crucial to every student. Without self-monitoring, education will only conform to what you have already lost.

The Missing Memo is also an imaginary project, in every way – from the naive to the structural. As an architectural project it might construct words or time, or then leave words and time well alone. There remains one thread however. It is similar to the thread Calvino begins to unwind. Instead of literature as an existential function, our thread in this would be to unwind architecture as an existential function. In amongst all the logics of dissolution and reunion, in amongst the desire to converge on known solutions, we could not free ourselves better than with the search for lightness as a reaction to the weight of current living and architecture. And Frascari's drawings might offer some clues!

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

THE JOHN HEJDUK QUIZ for FIRST YEARS

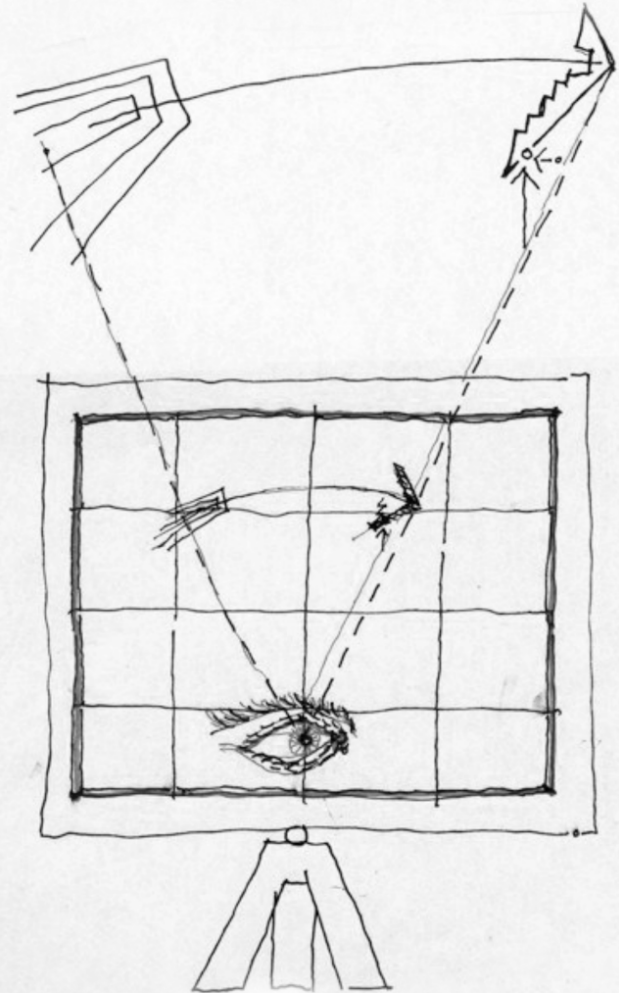
John Hejuk: builder of worlds - interview with David Shapiro*

- 1 What architecture school was Hejuk the director of and in what city?
- 2 What object did Hejuk buy for his office in the school of architecture?
- 3 What effect did this have on people who visited him?
- 4 Who was the architect Hejuk mentioned interested in masks?
- 5 What two things does Hejuk believe in?
- 6 What is the subject of the book Hejuk was reading by George Bataille?
- 7 Who, according to Hejuk, is one of the world's most unknown architects?
- 8 What, according to Hejuk, is a major sin?
- 9 Who was the person, a friend of Hejuk, a famous teacher of architecture, who believed in the elements of doubt and the risk of failure?
- 10 What was the name of the project done in Berlin about the Holocaust?

(*cf. ARCHITECTURE MONOGRAPHS John Hejuk, Builder of Worlds 30 m. color. Narrated by the architect - a poet among architects and an innovator among educators, John Hejuk converses with poet David Shapiro at The Cooper Union about the mystery and spirit of architecture. His own sketches and structures are shown. Michael Blackwood Productions©)

**Who's afraid of the architectural text?
the how architecture got its hump quiz**

- 1 What does 'mind the gap' mean in relation to contemporary architecture and where is the phrase from originally?
- 2 Which story from *The Little Prince*, a book written by Antoine St Exupery, is used in the book and what consequences do you draw from it?
- 3 Why has architecture become the architecture it is pretending to be (in film) and which city, which actor is this referring to?
- 4 Why does photography have difficulty narrating and arresting meaning, and which three people are discussed in the book in relation to photography?
- 5 The Right line, according to Laurence Sterne on p.123 is 'a line drawn as straight as I could draw it' – why does he say this?
- 6 What is the 'Bardo' and what is a 'Bull'?
- 7 Which Finnish architect was a master of knowing when to leave language lying in the corridor?
- 8 What does Douglas Rushkoff say about computer hackers?
- 9 Name five contemporary thinkers and also five contemporary architects mentioned in the book?
- 10 What two major *schemes of thinking* from the 20th Century have influenced us and left many of us passengers to the seriousness they demanded? (Roger Connah, *How Architecture got its Hump 2001*)



Marco Frascari My Eye Perspective (2010)

COMMEDIA DELL AALTO histories & critical fictions

the little architect from the forest who became the charlie chaplin of modern architecture or take five young naïve finnish dudes who learn how to dress like architects and aim for a building without details (cf Aaltomania 2000, Alvar Aalto Ex Intimo,2001, Aalto-Ego 2011- extract below, Take Five, Yle Tv, Finland (1993)

Concerning our language and how it functions, the most obvious requirement of skepticism is that some common terms of our language will involve us in error systematically. These will be such terms as 'know' and 'knowledge', which may be called the 'terms of knowledge'. If skepticism is right, then while we go around saying 'I know', "he knows", and so on, and while we believe what we say to be true, all the while what we say and believe will actually be false. If our beliefs to the affect that we know things are so consistently false, then the terms of knowledge lead us into error systematically. Peter Unger Ignorance Oxford (1978) In this controversial volume (originally published in 1975) Peter Unger suggests that, not only can nothing ever be known, but no one can ever have a reason at all for anything. A consequence of this is that we cannot have any realistic emotional ties: it can never be conclusively said that someone is happy or sad about anything. Finally he argues that no one can ever say, let alone believe, that anything is the case. In order to get beyond this apparent bind - and this condition of ignorance - Unger proposes a radical departure from the linguistic and epistemological systems we have become accustomed to. Epistemologists, as well as philosophers of mind and language will undoubtedly find in this study of the limitations of language an invaluable philosophical perspective....(Review) "Oxford University Press has done well to reissue Ignorance, Peter Unger's first book in epistemology. Unger follows the argument to great depth, wherever it may lead, and the reader who follows along will be amply rewarded, which shows how impressively fresh and relevant this work remains after all these years."--Ernest Sosa, Brown University and Rutgers University

GUTTER

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GUTTER

PROOF

A KARAOKE BAR CALLED HEAVEN canah

The Chorus enters, hooded, monk-like, the leader chants the following with a microphone, the chorus shouts each final lines.

Chorus Leader: Are we ready, is this it?
Do we allow him just to sit?
Is that his chair, the famous one?
Chorus: Still allowed a little fun?

Chorus Leader: This, for the Undecided, rather more a lonely guide
To Planet Architecture, hands now so securely tied.
And for clues from the suburbs, one need only stand
Chorus: At the traffic lights, in the cold of an urban desert land.

Chorus Leader: Some architects then, throw God's dice,
Disguise the source, reincarnate the mice
Whilst Men and Others have, for another galaxy, already left
Chorus: To surf another universe, Planet Architecture bereft.

Chorus Leader: And what would he have done is more the pity
If not discover Asplund in this cold water city?
So donkies, give credit where credit's due.
Chorus: Search elsewhere, for that lonely lonely clue

Chorus Leader: Once a noble savage proud.
Detached himself from the crowd,
As the other pioneers frothed and fumed
Chorus: And the twentieth century lay doomed.

Chorus Leader: In excess, in shame, in guilt and pity,
They searched every word for something witty.
Turned him over, like a kebab in his grave,
Chorus: Nothing sacred left to save.

Chorus Leader: To get away with such heathen game
Is to know how genius must handle fame.
And to be treated like a child, is something we must own
Chorus: So afraid of the dark, so afraid to be alone.

Chorus Leader: Yet how little of the Architect do we really know
From Leino's diaries to call girls in the snow
From MIT Cambridge, as if only for a while
Chorus: Little Alvaro needed this creeping architectural exile.

The monks slowly exit as The Real Alvar Aalto enters. Not the invented one. Not the Aalto-Ego, but the real one! He is impeccably dressed as he would have been in the early sixties Double-breasted suit just signs of slightly popping at the buttons. With great presence, he surveys the scene, walks around the residue and the revolutionaries as if the ruins of a life un-lived, untold. He is imperious, mischievous, wicked, seductive and dangerously charismatic. He sits in a deep chair, and takes up the microphone left by the chorus leader. The neon light 'Heaven' continues to blink on and off.

AA: The Real Alvar Aalto...is that what you want? You know what Picasso's mother's reaction was when she heard her son had taken to the pen? They tell me you are writing, Mrs Picasso said to her son. Well, Pablo, I believe for you everything is possible. If one day they tell me you have said mass, I will believe that too. Now tell me, what other truths or anecdotes do you need to make this connection? I guess, Picasso once said, I'll die without ever having loved. I could have said the same words. Why? Well, the loss of my first wife Aino to cancer in 1942 meant the end of things as I had known them. She was much more than a wife. And nobody has come close to realising how important she was. I admit I have led a few people astray but it is clear to anyone who delves just a little deeper. I became more and less human at that moment. How can I support this statement? I can't really. But the forbidden in our lives we easily disguise. They draw us to arguments that will appear at first ridiculous. You see there is no such thing as an accurate picture of the real Aalto, me, here and now. You remember that time, it must have been the fifties, everything was plain sailing then, I was on top of the world, building things I never imagined I would. Modern architecture was saving the world. Oh the clouds were gathering but I didn't care. I had a good young friend who promised to write down everything about my life. What did I care for such accuracy? So I told him to forget about me and just write about my architecture. Clever in a way you see. I opted for anonymity, that ego-less curve that some of the monsters in twentieth century art have been able to throw back at their critics.

You see, I knew those clouds were gathering. I knew one decade on I would be dining out with Kings and Queens, the next I would be vilified. I didn't mean it to backfire of course, but I can see now it made me more arrogant and yes, generous. The subtlety wasn't mine, I just chanced upon it. The era did the rest. So, of course you will need to re-consider my triumph. Some of you will want to make of me a monster. Go ahead. It doesn't take much shuffling around my life and the things I have said to do this. And the more you will think it possible, the more you will become fashioned by the image of a monster. And here Picasso won't save you, or me. Oh, you may not compare the acts of a monster like Picasso with mine, but you will be drawn to the parallels. It is inescapable. By the end of this century you will be convinced that the whole hundred years of Modernism has been guided by such monsters. Freud, Duchamp, Picasso, Strindberg, Sibelius, Dali. You kill the woman, Picasso said, and you wipe out the past she represents. How wrong Picasso was. But then monsters know very little about themselves...they complain at the dregs of a life they don't realise they have lived. They are bewildered at the lip service paid to their work and forget their little life's ambiguities. The books come and go, even the theatre will attempt something. One-hand clapping, that sort of thing?

(pause, puts the microphone down and pours a drink)

Did I deserve all this? Was I the only game in town? Did I deserve to reach this age, buttons slightly popping on my tailored suit, alone but impeccably dressed? Are you now wondering after all this whether my architecture was really so skilful as to be considered a mere joke? Was I rescued at the end of the last century? Am I now a saint to go with the legend I always was? Is that what you think? And how you muse, some of you sitting on chairs I designed; can a country turn on one of its own so?

He gets up and meanders around the stage, pausing, thinking of

speaking and addressing the audience, then wandering again. Ad-lib time, stand-up comedy time, as he delivers his lines in all the 'Aaltos' he has become.

AA: Here, let me tell you something. Come closer. Frankie knew this. Miserable Mies knew this.

EI Cee knew this. When loneliness becomes so common, when it is impossible to escape it, it is also impossible to admit to it. The tragedy is not in being misunderstood. The tragedy comes when you try to right those misunderstandings....How did I get all those commissions, you're thinking. How did I get to build so many buildings? How did I turn Modernism on its head? You'd like to know? Luck? Remember the old saying: 'Danger, charisma up ahead.' Beware the fox! Remember too, those without it, without charisma, end up in oblivion, ignored, building 95% of the architecture that goes unnoticed. An error you say, an almighty error? Hah, you should be with Augusto up there in his Blue Tower in Stockholm. All our lives are based on error anyway. Some just happen to be more fortunate. And some of us just happen to have others around, to interpret our life on the contrary. It's like an Alter-ego. *(dreams to Dinah Washington again..)*

...what a difference a day makes...there's a rainbow before..it's heaven when you find romance on your menu...what a difference a day made.....No, look around you. The tragedy is simpler. The language only confuses us. I, the real Alvar Aalto, by consenting to the theatrical, by dressing up in football gear, have contributed to a fake history. And my future? Listen, and listen carefully: I will be written off in this century as a fake version of the last century. Mark my words!

He starts trying to tidy up as a stage hand but when other stage hands begin entering, he realises it is futile....

You know all those plywood chairs, the three legged stools, the wavy

lines and that vase like an eskimo woman's nickers? Well, it all came to me one day when I was out driving with my old friend Lasse. Back then he was our driver. Back then, around 1917, I was drawing in a small sauna building, I was dreaming of architecture. That was my first office, a little shed by the road near Mammula. Mammula was our family house. Nice house, ghostly, but nice. Lasse used to pick me and my brothers up in a horse and carriage and off we went to chase skirt. You wouldn't have recognised me then. I was, well, so damn ordinary. I had funny ears that stuck out. And you certainly couldn't imagine me as an architect. I was, how shall I put it, rather vacant, stupid-looking even I suppose. I was always in my own world, wherever that really was. I had no real idea. And though we had a blue Chevy, this was only used by the family. Instead Lasse would pick me up in a Ford. Once I remember, must have been mid-twenties when we went to Pylkönmäki. I'll pronounce it because I know you can't. ...

....Pylkõnmaki. We had to go and look at the church there. It was one of my first works. We arrived. We sat. We both looked at the church. Then we sat there again, as Finns do, in a pew for a while. A long while. We said nothing, as us Finns do, and then we went home, as us Finns do. I hadn't even enough money for a cup of coffee in those days. It was Lasse who used to fork out for them at a kiosk in Alajärvi. Coffee and a cinnamon bun. The buns were usually stale, and Lasse always said without fail, each time we had those buns, "these buns must have been run over by a train". "Run over by a train" always killed me, and we'd laugh all the way home...

He is dreamily disappearing now

...

On another trip to Kuortane, I remember noticing those long houses with nine windows, all facing the road. Handsome houses, they were, and all in good condition too. No room at all, though. You had to sleep with your toes sticking out of the window. Lasse found that funny. Lasse would drive for miles and miles, weaving and

meandering around the countryside. We had nowhere to go and I just couldn't help thinking that I'd got to get out of this place. I was interested in women first, then architecture. I got to thinking of these curvy movements as the car swerved and threw us all over the place. I just kept muttering under my breath! Then it dawned on me. I turned to Lasse and asked: "Can you bend wood as soft as a woman's thigh?" Lasse looked at me as if I was a sandwich short of a picnic. Kind of stupid like. Then after a good long time he said: "Course you can, stupid. How do you think they make skis! Idiot." Lasse usually spoke like that. "In Vimpeli there are eight ski factories!" He said shouting at me. "When you soak wood in hot water, you can bend it any which way!" That was it, you see. That was the breakthrough.Everything followed from that moment. The chair thing. The lake thing. The glass thing. The woman thing. The wavy architecture thing. The modern thing. I knew it then. I was out. I was gone. I had no need to go back. And it was Lasse who solved it all, not me. It was him who was driving and swerving all over the road, slalom like for a bit of fun. And it was Lasse who knew about bending wood. He gave me the inspiration for all that, for all my architecture! For everything.

The neon Heaven sign keeps blinking on and off for some moments. Then stops. The very last image of Aalto appears, then fades.

FIN

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PROOF

The interminable spate of scholarship has added next to nothing to our knowledge of Shakespeare the man, the shadow-lineaments of the actual person as they have survived in so very few documents. Genuine critical addenda to insights already available are of the rarest. George Steiner, *A Reading Against Shakespeare* 1998

GUTTER (BINDING EDGE) (BINDING EDGE) GUTTER

PROOF

There is hardly anyone who would seriously deny that instinctive joy is the right response to an aesthetic experience. It is related to all intuitive activity, the joy of creation and the joy of work. Unfortunately modern man, particularly Western man, is so deeply influenced by methodological analysis that his natural insight and immediate receptiveness have been greatly weakened. Alvar Aalto 1925

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THE ART & ARCHITECTURE OF UNDOING - positions A poet who could live life on the edge in order to exercise rebellion and walk across the twin towers or a sentimental education. (cf *Man on Wire* 2009)

To what purpose you might already think do architects copy other buildings, look backwards, clone invention, or replicate? How do new areas and research enter the practice of architecture - through the person and personal interest, or through the profession and its institutionalised guidance and directives? Whilst research and inventions within material science, technology and structures have taken on, integrated and contested areas much wider than is often taught in schools of architecture, is the way architecture is written about holding the profession and also the public understanding of architecture back? What are the current ideas yet to be taken seriously in architecture? Does this not indicate a condition that seems to arise again and again? As we age we reach a stage where we are tempted to assume something we have already done, written or thought because in the past (our own pasts as professors, writers, critics, architects) neither needs further communication nor needs reinforcing in another way. Realization of this is useful. It can lead hopefully to a subtle re-tooling of ideas once thought in the past. This is not a repetition or a replication but an acknowledgment that ideas hit us all at different times, in different scales, with differing weight. To understand this infinite cross-community of ideas it is necessary to read across other figures, events, lives and ideas. Not in the sense of any original necessarily, or locked influence but in the way ideas are re-expressed. How do we need our own re-occupation of the ideas from other times and other lives? Then it is possible to have fresh eyes. You can surf differently. You can move into the past with the future in mind. You can escape the past by this present but it is ever-present and make up your contemporary being. All of this is to your advantage. It is like the advert on British television at the moment, about recycling things, household rubbish, broken objects, perishables and non-

perishables. The play on language is obvious but urgent: it's your future, don't throw it away. In other words for the art and architecture of undoing, and to undo art and architecture it is essential to read between the lines of all accepted achievements for the critical and vital fictions offered. (for further reference see *The Selfish Gene*, Richard Dawkins, *The Meme Machine*, Susan Blackmore)

He disliked being called an artist, preferring to be considered a thinker who communicated by means of paint. While many painters whose work holds philosophical implications are not self-consciously involved with 'idea', Magritte read widely in philosophy and listed among his favourite authors Hegel, Martin Heidegger, Jean-Paul Sartre – and Michel Foucault. The mystical, Platonic identification of words with the essence of things is what many of Magritte's canvases vigorously assault. Just as in Saussurean linguistics words do not 'refer' to things, in Magritte's Surrealism the painter's images do not really 'resemble' anything whose sovereign presence would end it the aspect of a model or origin. How to banish resemblance and its implicit burden of discourse? Magritte uses literalism to undermine itself. James Harkness 1981

To what does the sentence written in the painting relate? "See these lines assembled on the blackboard – vainly do they resemble, without the least digression or infidelity, what is displayed above them. Make no mistake; the pipe is overhead, not in this childish scrawl." But who would seriously contend that the collection of intersecting lines above the text is a pipe? Must we say: My God, how simpleminded! The statement is perfectly true, since it is quite apparent that the drawing representing the pipe is not the pipe itself." Thus the calligram aspired playfully to efface the oldest oppositions of our alphabetical civilization: to show and to name; to shape and to say; to reproduce and to articulate; to imitate and to signify; to look and to read. The very thing that is both seen and read is hushed in the vision, hidden in the reading..."



Ceci n'est pas une pipe.

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...in placing the picture on a thick, solid wood tripod, Magritte does everything necessary to reconstruct (either by the permanence of a work of art or else by the truth of an object lesson) the space common to language and the image. **Michel Foucault 1973**

For any theory and set of practices is dogmatic which is not based upon critical examination and its own underlying principles...how shall the young become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the living present (John Dewey Experience & Education (1938))

PROOF

does it make us happier?
can architecture save the whales?

ten cognitive models, diagrams and navigational aids to fall off the page and into architecture

- 1 the euler model, the liminal – from this world to the next
- 2 the skittle model – linear – hurdling to the line
- 3 synchronic / diachronic – the thin slice or wide angle
- 4 the spiral – the talent to lock open
- 5 divergence / convergence – lose yourself to find yourself
- 6 four points (infancy – truancy – fluency – redundancy) - situating knowledge*
- 7 the matrix –static or dynamic
- 8 1st, 2nd, 3rd level of meaning – eternal returns
- 9 the narrative model – stepped, imagined, deferred
- 10 the navigational matrix – the manga seduction

* Using the four point one begins the Glossary. This would be an enquiry into the confessional self – the student's self, the role of personal experience, doubt, ignorance and confidence. This must include various exercises and personal mappings - glaucoma, mental maps, theatre bluff, rousseau, kundera...and so on.. it leads to the development of the student's own cognitive model. Notions like: redundancy - inner thought , absency - after-thought, infancy - feedback , truancy – insight are used. One confession is chosen. And analysed for its choice. Invent a critical approach / methodology, analyse the text's confessional value, and its surprises, and write life's confessions. Experience the unseen in your own life and purchase a suitable notebook and begin to write yourself out.

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rapid Share, open source, we-think and architecture as the non-destination centre writing architecture, the public (mis)understanding of architecture, the internet and the disinternet and the likelihood of expanded architectures emerging whether we are there or not..... (the alternative) **RAPID THEORY** motto: critical theory, yes! But critical of what?

The Reduced History of the 21st Century (so far) using rapid lectures, the history of (interdisciplinary) ideas in the 20th century is treated at the end of the seminar as improve-theatre – each topic has to make some degrees of connection or separation to architecture and urbanism in the 21st Century. The Reduced History takes on the intellectual shape of the 20th Century, its major ideas, thinking and the movements (theory) that make up our contemporary existence and the strategies (praxis) we see turned into architecture and – informally and speculatively - extends them into the 21st century. Special attention to the emerging After Theory and Post-Terror / Disaster movements in architecture and the ongoing clash between Praxis and Theory are considered bonus subjects. 1 Modernism from literature to architecture – Ihab Hassan 2 Marxism ideology – communism – agitprop - 3 Constructivism USSR – 1920s Naum Gabo – the manifesto 4 Existentialism Being – Heidegger – Sartre – Camus – Gombrowicz – immaturity – inferiority – vulnerability 5 Behaviourism 6 Conceptualism 7 Linguistics & Semantics de Saussure and the meaning of meaning – reading architecture 8 Indeterminacy Aleatory – atonal – uncertainty principle – Godel’s theorem – Transference into architecture 9 Semiology - Barthes – reading culture – widening the brief – everyone a sign reader 10 Structuralism - the world according to Levi Strauss 11 Paradigm after paradigm - the world according to Thomas Kuhn structure of scientific revolutions - the poetics of change 12 Post-modernism - the flattening – flat-lining theory into popular method - pluralism - against method feyerabend – rigorous un-rigour

13 Post-Structuralism Derrida – Lacan – the french adventure 14 Meme Dawkins – Darwin – the survival of the best theory, the best building - the best case-study 15 Communications Graphics – the shift from the textual to the visual and back again 16 Cinema Auteur – scripting – Eisenstein to Godard, to Dogma 17 Media McLuhan 18 Digitalisation Computer – ethics – computer aided design – hand-drawn Information technology – resisting artificial intelligence 19-20 After Theory - Theorizing a new Agenda for architecture or rescuing the old – architecture as a short text message system or lectures by Twitter

Welcome to We-think: mass innovation, not mass production. We Think explores how the web is changing our world, creating a culture in which more people than ever can participate, share and collaborate, ideas and information. Ideas take life when they are shared. That is why the web is such a potent platform for creativity and innovation... But sharing also brings with it dilemmas. It leaves us more open to abuse and invasions of privacy. Participation is not always a good thing: it can just create a cacophony. Collaboration is sustained and reliable only under conditions which allow for self organisation.

Everywhere we turn there will be struggles between people who want to freely share - music, films, ideas, information - and those who want to control this activity, either corporations who want to make money or governments who fear debate and democracy. This conflict between the rising surge of mass collaboration and attempts to retain top down control will be one of the defining battles of our time, from Communist China, to Microsoft’s battle with open source and the music industry’s desperate rearguard action against the web.Here you can find much the background research reports I used to write the book. **Charlie Leadbeater We-Think:Mass innovation, not mass production 2009**

WHAT CHARLIE MISSES The second point which Charlie misses (or, to be fair, probably choose not to mention since I believe he is fully aware of the issue) is the inability of the legal system to protect inventions and technologies developed through collaboration. Brainstorming solutions to problems is overrated - it is easy to brainstorm but it is hard to execute the ideas that have come from the brainstorm. "We-Think" collaboration suggests a mechanism to do just that - but the business models to protect the collaborative effort do not yet exist. Alistair Kelman Amazon review

Remember that once you've chosen a career, it's usually rather difficult to exchange later on in life. There will be a much wider range of careers to choose from in the future than there is today.....

Don't take it for granted if someone tells you there's no future in the field that interests you most: this may just not be true...

There is a groundswell today that is expanding architecture as a discipline. What shall we say of these expanded architectures, those architectures not yet here, with content not yet contained or managed? We hear of altered architectures, sustainable-eco architectures, conservation, public and social architectures, activist architectures and trans-architectures. How these fall beyond the purview of current architecture makes them neither irrelevant nor marginal. It has to be timely to explore that which lies outside the direct purview of architecture (profession, education, practice) especially para-architectures and meta-architecture which have long been influencing the teaching and practicing of architecture. The notion of diversity is a familiar one yet the inter-disciplinary demands made on students means architecture can still offer positions in a variety of practices, careers, paths and futures. In that last decade there has been much evidence that practices are becoming more inter-disciplinary, collaborative and relational. Today might in fact

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be the perfect 'time' to navigate such a shift and consider this in educational terms. How do we situate our programs within this expanded and expanding world? There is a need to integrate the usual grounding in architectural studies (theory and practice of architectural representation and instrumentation) with a different skill base and from wider backgrounds. Poetic investigations, cognitive departures and representational skills are all linked from the fountain pen to the iPod, linked also with newer 'digital' strengths (software/ scripting/ prototyping/ modelling etc). Other studies have brought into architecture a thorough grounding in mapping, programming, scripting and the use of organisational methodologies that are now an essential part of the interdisciplinary teams and critical practices that make up architecture today. These inter-related and collaborative theories and practices call for a new architectural responsibility - redefining the role of the architect in the wider field, offering students a wider field to enter with their related skills. (cf. Architecture Depends, Jermy Till, The Ethical Architect, Tom Spector, The Favoured Circle, Garry Stevens)

Don't accept that you can't become what you want to become just because you lack a particular qualification – there are often other ways of getting into a particular field...



islami/modernism
brautigan
wild thinking
architecture/life
morphology
liminal
derrida
hotel architecture
the little prince
rebirth
john berger
susan sontag
van morrison
the anti-aesthetic
cognitive model
space
the irish joke
dubrovnik 1956
linguistics
my architect
kundera
neo-constructivism
the classic
philip johnson
the fold
the world system of architecture
edward said
post modern condition
5 big ideas and a spanner
1968
rakennustaide
undoing
levi-strauss
rhizome
zahoor ul akhlaq
deleuze
32 films on glenn gould
bull
on having no head
insight from blindness
gombrowicz
cioran
de saussure
perrault's library
roland barthes
perec
flaneur
tiny dancer
canons

::Rapid Theory::

The mind operates most effectively by relegating a good deal of high-level, sophisticated thinking to the unconscious, just as a modern jetliner is able to fly on automatic pilot with little or no input from the human, 'conscious' pilot. T.D Wilson *Strangers to Ourselves Discovering the Adaptive Unconscious*, 2004

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The adaptive unconscious does an excellent job of sizing up the world, warning people of danger, setting goals and initiating action in a sophisticated and efficient manner T.D. *Wilson Strangers to Ourselves 2005*

THE START OF A LIST ON EXPANDING ARCHITECTURE Information and New Media Technology (cultural patterns, practice and communication)

1 the shift from 20th to 21st century - the altered analog-digital world of architecture ('paradigm' shift) - working across the analog and the digital... links back to cybernetics and other fields - understanding of all this situated in the 21st century
2 the change in *information (in) transfer* - advances in methodologies linked to urbanism and new urban thinking -modelling- scripting – morphology- mapping - programming - data and diagram worlds

3 *sustainable futures* / radical conservation theory and practice - technological advances, Leed, integrated practice, BIM, AutoCad - performative and evaluative methodologies – the holistic agenda – how does a building respond?... software, imaging, representation & operative procedures..

4 *Post-Conflictual Architecture / Post-Capitalist spaces* – the flow of capital - 21st century response to disasters, poverty, conservation, investment, war ...urban/ economic geography ..design like you give a damn or more!

5 advances in *software imaging* - altered communications – fabrications – rapid prototyping – scripting – rhino * emergent geometries - advanced use of software as programming - cognitive departure, distorted digitalism and project development...

6 media, relational, representation and *post-representational* – the immersive media / new media

7 organisational architectures, structures for transfer and change - *architecture as managed content*...strategic/collaborative practices and design reach/control etc..

8 Ethics, responsibility, relational art and architecture...new dissemination - sms onwards - *after theory & the Twitter world* – the saturated self?

9 *transarchitectures* – beyond the normative practice - pedagogies and practices for an altered architecture – hip hop & sampling – re-visioning not revisionism...

10 Free geometry, algorithms, new architectures, new engineering/old realities – realness or reality.....

Some people believe that school cannot really be changed until the whole of society is changed. They are right...Others believe that society cannot be changed until school is changed. They have a point too...*the little red schoolbook* s.hansen & j Jensen 1971

1. silent; refraining from speech or utterance.
 2. not emitting or having sound of any kind.
 3. incapable of speech; dumb.
 4. (of letters) silent; not pronounced.
 5. Law. (of a person who has been arraigned) making no plea or giving an irrelevant response when arraigned or refusing to stand trial (used chiefly in the phrase to stand mute).
 6. Fox Hunting, (of a hound) hunting a line without giving tongue or cry.
 7. a person incapable of speech.
 8. an actor whose part is confined to dumb show.
 9. Law. a person who stands mute when arraigned.
 10. Also called sordino. a mechanical device of various shapes and materials for muffling the tone of a musical instrument.
- ... a stop.
- ... a hired mourner at a funeral; ...verb (used with object) ... the sound of ... of (a color) by the

SHORT TEXT MESSAGES Introductions are departures – at present this is a non-destination feeding centre. (There is no such thing as free sushi!)

You are going to spend 4 or even 6 or 7 years on something we call – often ambiguously – architecture.

You will have studios, lectures, workshop, seminars and many accidental dialogues - make them all count!

Architecture is re-framing itself, re-thinking its position in society. You will be part of this re-thinking.

Architecture has not always had the effect or the contribution many think it should have. You could have that chance.

To go by most of the 80 people there in a conference in Hungary on organic architecture we are in a crisis.

Many thought that our life forces, whatever name we give these, are failing. If so why?

Modernism – Modern Architecture – was brave, ideological and romanticized. It over-reached itself

Where is our new bravery, our new ideology, and our new romanticism?

Learning, your learning, is not a straight line.

You can go from here to here, without passing GO. Your past is also your present.

You can go forwards and backwards in time....but you are always part of the future.

You can turn blindness and frustration, thrill and hope, all to your own advantage. You must!

You can turn a struggle, any struggle into a new departure.

To read an image, alter your understanding and the way you stand in front of it.

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Do the same with architecture, with buildings, with cities, with volcanoes.

You are individuals, what does that mean?

Same, same but different ; the T-shirt that makes a difference!

Don't believe everything you read: but don't abandon reading because of that.

Don't let anyone tell you don't communicate, because you spend so much time social networking.

Don't let anyone tell you, you don't read, you only download!

Learn how to situate yourself in the knowledge you receive...Learn how to evaluate that knowledge (is it the same?)

Learn to use the accident as much as scheduled programs –

Learn how to navigate to areas interested in....

Learn to go into areas you never knew existed

Learn to be passionate (it is hard spending 4 - 6 years on something you fall out of love with....)

So in the Kaiser Chiefs simple, even trivial words: Never Miss a beat!

You must read and study as well as you text, as twice as fast as you text, and at times much slower

Know your own stories first, then someone else's.

If I do not make you aware of how important you are today, I will have failed

You will learn all this and more. .. but eventually you will be in charge of your own story;

Your own narrative? It will be up to you.

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Each school is a society. It's a small unit which leads an existence somewhat isolated from surrounding society. It's like a state within a state.... *the little red schoolbook*

The development of architecture has for some time now proceeded on an interactive gaming between persona and discourse, theory and praxis, discipline and interference, fame and production. It has become, if not been for a long time, memetic. how connah, architecture got its hump

10x10 _ 100 books or the anti-library

**“... A WELL-MADE LIBRARY IS A
WELL-ORDERED DERAILMENT, A
POINT IN THE UNIVERSE WHERE
THE UNIVERSE IS SO PRETTILY
UPTURNED THAT THE UPTURNING
HAS BECOME A FIXED PART OF IT.”**

george bataille

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You will accumulate more knowledge and more books as you grow older, and the growing number of unread books on the shelves will look at you menacingly. Indeed the more you know, the larger the room of unread books. Let us call this collection of unread books an 'antilibrary' Nassim Nicholas Taleb *The Black Swan*, Penguin 2007)

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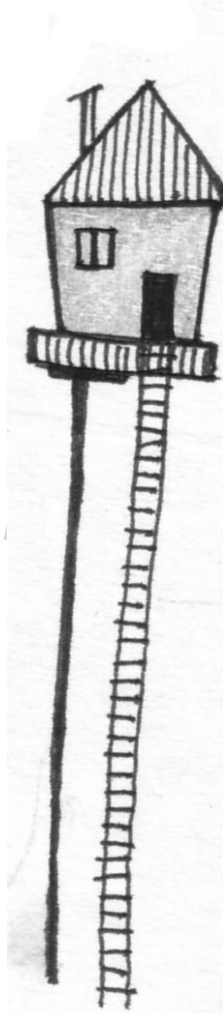
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What about Jacob's ladder? Jacob lay down only to climb a ladder. Or to dream, at east, of a ladder and angels ascending and descending in heavenly hierarchy. Yeats regards the moment of poetic breakdown as a new breakthrough, the beginning again of the ascent and descent or Jacob's ladder of heavenly vision (mcluhan & watson from cliché to archetype 1970)

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novels - a few trout fishing in america richard brautigan - raymond queneau – *exercises in style oracle night* paul auster - *pattern recognition* william gibson - *saturday* ian mcewan - *catcher in the rye* j d salinger -the passion book jeannette winterson - hawksmoor peter ackroyd - if on a winter's night, a traveler italo calvino - fugitive pieces ann michaelis - the goalie's fear of the penalty kick peter handke - the outsider albert camus - dangling man saul bleow - Ignorance, milan kundera - slowness milan kundera - cement garden ian macEwan - einstein's monsters martin amis the book of laughter & forgetting milan kundera - restless william boyd - *the alchemist* paul coelho - *cosmicomics* italo calvino - *the reluctant fundamentalist* mohsin hamid - *the god of small things* arundhati roy...**poems – a few** A Coney Island of the Mind Lawrence Ferlinghetti - *Roadside Dog* Czeslaw Miloz - *Self-Portrait in a Convex Mirror* John Ashbery - *Trilogy Pentti Saarikoski* - *Selected Poems Paavo Haavikko* - *On the Contrary* Miroslaw Holub - *Selected Poems Ann Sexton* - *Crow* Ted Hughes - *The Naturalist* Seamus Heaney – *The waste land* T.S Eliot – *The Merseysound*

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The Choker's Dictionary *A dictionary for chokers, procrastinators, perfectionists, precedent-studiers, disbelievers, deschoolers and all worriers and stressed (architecture) students in general*

So I have no peroration or clarion note on which to close. Beware the irrational, however seductive. Shun the 'transcendent' and all who invite you to subordinate or annihilate yourself. Distrust compassion: prefer dignity for yourself and others. Don't be afraid to be thought arrogant or selfish. Picture all experts as if they were mammals. Never be a spectator of unfairness or stupidity. Seek out argument and disputation for their own sake; the grave will supply plenty of time for silence. Suspect your own motives, and all excuses. Do not live for others anymore than you would expect others to live for you. Christopher Hitchens, Letters to a Young Contrarian

I had one student in the school of architecture at Zetaville who often looked tired, even wistful during our seminars. She was not sure how and why she was studying architecture. She had almost finished her degree so this made her questioning even more agonising. She did not dare tell her friends or her parents that she might be completing a career in something she no longer had any interest in. At least not in the way it was taught at Zetaville. She often choked, and sat there, bright and intelligent, but with nothing to say during our seminars. I would ask her what's wrong, and she would often talk about choking, about not knowing how to take the next step. This happened regularly during that term and, eventually, she asked whether I would prepare a lecture on choking, on how not to feel exhausted, disinterested and empty. I always promised to do so but each time our discussions and seminars went somewhere else. Finally, just before she graduated, I said I would write what I would call a small dictionary. During that seminar, in passing, we had been discussing deschooling and the relationship of architectural education to the profession. I had read from Vaclav Havel's book 'Living in Truth' and some extracts from Christopher Hitchens' Letters to a Young Contrarian (Perseus, 2001) and Todd Gitlin Letters to a Young Activist (Perseus 2003). During this seminar period one of the most interesting exchanges we had was what we came to refer to as "The Worrying Traits of a Worrying Professor at a Symposium named after his own Worrying Thesis: The End of Architecture!"

The students had decided this was because the professor was unable to change, unable to be flexible and on top of that, was uninterested to discuss the finer aspects of Malt Whisky. Nor, and the students were shocked at this, did the professor show any signs of appreciating the concept of a deep-fried Mars Bar. Things went from bad to worse. The curriculum was suspect. This professor also demonstrated an undue panic at the possibility that the morning coffee pot would disappear to service someone else before he could get his own 'fix'. This showed immense anguish and selfishness and the students could not understand being taught by such a person. They did not care that the images and pictures chosen to be published alongside the professor's words at the symposium would be done so without further vetting and any possibility of editing. But that was not all; in front of the students, the professor expressed the sad necessity of having to pursue an exhausting career in the Academy, thus restricting his opportunity to write about the things he loved and would like to write about: emotion, fashion, passion and spirituality. Karma against Dogma! The students laughed and we enjoyed considering how this professor had choked, just like they choked sometimes doing their projects, just before crits or exams. This all came to a head one day when, looking at a child's drawing, the professor showed undue haste in suggesting that the unflattering position of the computer in the stomach of her father meant not enough time was spent by the father in the sand-pit. It was because none of what this professor had said, the students claimed, made any sense, that I decided to write for those choking students, and the one student in particular,

agonise - don't deny it but don't even agonise about it, learn how to shift the agony to the assignment (see *problematize*)

aims - make daily aims, weekly aims, monthly aims, life aims but realise each day, week, month alters these life aims...

assignment - begin thinking of an assignment as a task framed by forces outside your own self - then turn it into an internal enquiry that only you can answer (*not someone else, a professor, a famous or not-so-famous architect*).

astonishment - be open to it always, not only as a challenge but as a way to move on somewhere else, think something else and think of the 'other'...

bloody mindedness - use it until it proves too bloody minded, then move on and use it again - "So it went on until one year there was no race space on the form. I'd like to claim credit for this, though I probably can't. I offer you the story, also, as part of my recommendation that one acts bloody-minded as often as the odds are favourable and even sometimes when they are not: it's good exercise." (Hitchens).

boredom - needs cunning to face it, and re-frame it - it's one of the most important signifiers of the changes about to happen to you (*before you quite realise them*).

career - forget it! "Have a lived life instead of a career: Put yourself in the safekeeping of good taste. Lived freedom will compensate you for a few losses...if you don't like the style of others, cultivate your own. Get to know the tricks of reproduction, be a self-publisher even in conversation, and then the joy of working can fill your days." (George Konrad 1987)

choke - all people do it: prime ministers, presidents, tennis players and graduates - some have more aides and time to cover it up, others have to struggle through it. Get into it early, like a good film sequence, and get out of it early, like a good film cut. And then you're on your way. Always hang on in there, but not when you are 'choking'.

cognitive delusion - stubbornly believing so much in your initial position that you make sure you do everything to confirm the position you started at; start as if you can go somewhere else in your mind, without knowing always where this might be, and what it might bring.

compromise - take them whenever you can and use them to sharpen your own position and thinking...they are never quite what you think they are..."it is equally seldom that in a properly conducted argument either antagonist will end up holding exactly the same position as that which he began. Concession, refinements and adjustments will occur, and each initial position will have undergone modification even if it remains ostensibly the 'same'." (Hitchens) Remember your 'initial' positions are not always unmovable either.

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creativity - challenge the notion of creativity today as you see it ; then if your own idea of creativity is challenged analyse why. Is collaboration an affront to your idea of originality? Are teams non-creative? How much do you still want to own your ideas; and do you ever really own them? Fly kites with these ideas.

cut and paste - make notes anywhere and everywhere and then 'import' anywhere and everywhere, as long as it is organised. Make a desktop in your mind, indelible, flexible but strong.

cutting edge - remember this is always the stage someone else has reached and the rest of the world play catch up - suspect!

cynicism - often passes via gossip and whispering corridors. Don't ignore complaints about this or that failure, teacher, direction, studio; but analyse these for the power they attempt to fix, and the discourse that wishes not to change. Also "resist the conservative lowball - the cynicism that relishes prophecies such as: "the Poor shall ye always have with ye" as reasons to turn your back on the impoverished here and now..." (Gitlin, *Letters to a Young Activist*) Don't leave decisions to the cynical, the blind or mean-spirited for they take these decisions just that fraction too readily.

deep reading - this doesn't mean reading underwater but choosing just those texts, narratives, fictions and books that you are not speed reading or scanning. When you 'deep read' make it count, make notes; try to understand why you are reading and what is worth knowing from what you are reading.

deferral - linked with procrastination: if you are prone to procrastinate try and understand why. Then if you insist, turn it into an art. If you are uncertain, turn this too into the project. If you are a perfectionist, then turn this into perfect uncertainty (like many contemporary architects today) which just might be a 'perfect project'!

degree zero - what to say about this that has not been said? Invent, make it your own, tease out the teasers and make this century your own not the legacy of something trailed in the sky like an abandoned kite.

de-schooling - *due for a revival; read Friere and Illich*. Or alternately: consider 'school

desktop - the new metaphor for organising life beyond the screen

detachment - necessary for almost everything you do in architecture school. Remember "outsiders set agendas and insiders roll up their sleeves and get to work, possible better funded, possibly more urgent than before." (Gitlin) That's how change takes place. Watch for it but don't say 'I told you so!'

difference - recognise the differences in 'different' parts of your work and self, and then remark in shock like Derrida's mother - 'Oh Jackie, you didn't spell it with an 'a' did you?'

difficulties recognise the scales of difficulty – prioritize work, aims, tasks and realise the seduction of difficulty is not the ghost of the 20th century some have made it out to be.

discourse the general domain of statements that often become an individualised group that operate as a regulative practice (eg. New urbanism, sustainability, post-modernism...); suspect it but don't be afraid of the seriousness it asks from you

dissatisfaction – I can't get no!!! use it rather than remain paralysed by it...

do - as you are told: and consider whether you can identify the moment when this gives way to being treated responsibly by parent and authority, then do what you think you should do...

emotion – suspect the emotion that confirms you need not move or change, suspect complacency. Celebrate by reading a book by Derrida or Deleuze or walk on bubble wrap and listen to the popping sound! Not a huge differ-a-nce!

empiricism - remember it's the reason why you are open and not an ideologue, why you understand some statement and not others

erasure – if you erase things, remove them, subtract rather add, ask yourself if this is an attempt to deny what is not good enough, or a natural step towards finding a route, seeking a solution – consider this as an essential part of editing which goes on every moment. Reduce, always reduce!

ethics - of a team vis-a-vis the individual

fear – there is a logic to fear which everyone must work out for themselves. No one can do it for you. But remember, those who fear rarely have anything to teach you.

feeling – try and understand your own 'structure of feeling' (then fly another kite!)

filofax - the most wonderful invention of the 20th century (or one of them!) google it! *Then filofax your mind!*

fixed menu - at The Hotel Architecture: hot goat cheese platter; plate of gnocchi (or similar) pasta, Genovese pesto and Fort Worth Paris Coffee House hot dressing; eye of Welsh lamb cut by Oswyn of John Jones, Butchers, Ruthin; served inventively with random fresh vegetables and laid out like a city; dessert: pancakes, served with lemon, maple syrup or Cornish ice cream with Illy or Segafredo espresso with the necessary 'crema'.

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global - genuinely global or not, you must develop new sensibilities outside this fear of terror and the inescapable clichés that guide our daily media lives. For a city, try Karachi.

garage - the place where dreams meet adolescence and either remain there, or grow up. Turn your garage into an apartment as your first job and you are on your way to becoming a real architect! Wait for the dream job, and you will melt.

hope - consider things inevitable, there's no hope! consider things not inevitable and there's a chance. Think of Mandelstam, Boenhoffer, Mandela, Havel. Then think of your own frustrations, the bullying and bigotry, any abuse of authority. "If you have a political loyalty, you may be offered a shady reason for agreeing to a lie or a half-truth that serves some short-term purpose. Everybody devises tactics for getting through such moments: try behaving 'as if' they need not be tolerated and are not inevitable." (Hitchens)

hyper_mediocrity - see defection

ignorance - learn how to recognise ignorance, and the structure of ignorance; not how it then 'completes' anything but opens up to other ignorance - "ignorance of the past may be excuse for people with lesser ambitions than changing the world, but it's no excuse for you." (Gitlin)

intuition - what role does it play? Think, think!

ideas - keep them coming, don't choke thinking you cannot move until the idea is found, shift to another problem, re-frame. Remember Dostoevsky's advice: we will make that idea from the nothing you think you have discarded. Was that Dostoevsky's idea?

immediacy – right now, not later!

import - all ideas: everything matters!

keywords – a fragment, an impulse, an idea, a thought - just before you take it further and it starts becoming a notion; use these as a running system realising they change without always being aware of these changes until later (just as clichés – Go figure!) This is how received opinions, received knowledge, is turned into your own and becomes part of your own special vocabulary. This just might allow you to operate outside that of the official 'discourse' of received ideas, of the curriculum.

list – make aims, list them; use a small flip-over children's notebook, use a filofax, a palm pilot, it doesn't matter - lists plan time for you to change, not to be paralysed. They are imaginary scenarios, scripts for your own day, work, life; they are as important and as trivial as laundry lists or lateral forces checks.

Morrison – remember the immortal words of ‘van the man’ – *no guru no teacher no method*. Confirm this by reading Krishnamurti and Thomas Merton. And if you forget, remember if you don’t pull your punches, you still might not push the river!

navigate – don’t just think this happens in front of the screen when you resist cad-monkeying; every moment you navigate, only some actions appear more obvious than others. All students navigate their route through architectural school; just some are more aware of the knowledge gained and the knowledge lost by opting for the easy, smooth solutions. Think it over: then re-navigate.

notions – see aims, ideas, keywords and lists: work them out for yourself.

novelty – how do you come across any new names, new knowledge – what does novelty mean to you? It should be an endless search and a way to test your own thinking so far (static, or in movement).

openness – consider your thoughts are always leading somewhere (which can of course remain open) – when you arrive at your solution consider what other thoughts might be there that you don’t know about? Then remain open to these too.

organise – *ordning och reda* in Sweden is where you can buy notebooks, paper and files. It means ‘order’ and ‘rules’: find and develop your own without strangling yourself.

paradigm – a set of dominant ideas – take the chance to sniff out the new paradigm whether it is new-urbanism, eco-sustainability, digital space, liminal, virtual or born-again architecture, whether it is the 3rd, 4th or 5th: if the teacher or professor lags behind move into the space that this offers. Leave the professor behind!

problematize – to *problematize* is essential if you are to decide what you are doing is worth doing, and what you are learning is worth learning – also essential to know when to stop problematizing and move on. For, as one issue is solved the next is re-problematized!

precedent – believing the study of disciplines that include architecture are best done by learning from and studying precedent. Remember: if Le Corbusier had but followed the precedent model of education there would not be those buildings that now form the precedent in Modern Architecture (thankfully he did not go to architecture school) – connected also with the idea of ‘received opinions’ – be careful with the notion of setting a precedent or setting an example, generally a tactic offered by schoolmasters and churchmen. “In Joseph Heller’s *Catch-22*, which I hope and trust you have read at least once, there is the following exchange between the anti-hero and the military authority:

Major Danby replied indulgently with a superior smile,

“But, Yossarian, what if everyone felt that way?”

“Then I’d certainly be a damned fool to feel any other way, wouldn’t I?” (Hitchens)

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perfectionism – make the difference between wanting to do things so well that you are paralysed, and the necessary individual and professional process which is also part of being a perfectionist – in other words perfectionism is not about the end result, it is also the means to that end...

pulp yes, architecture!

question – all received ideas; turn questioning into a delight not a burden.

reality check – find one of your own for each day, each moment – don’t just accept the sun comes out every day when you know it doesn’t but is still behind the clouds. If you feel cheated, then think of the annoyance to someone else too. Don’t blame the sun!

received opinion – always challenge them

relevant – surely your own work/architecture/solution for the church /museum /film centre is as relevant as mockbee’s, libeskind’s, gehry’s, moneo’s, holl’s or hadid’s? Or the next star in the loose firmament!

read – speed read or scan, learn how to use these for different purposes and different materials. Don’t scan everything, don’t speed read everything, don’t do everything at the same pace, and deep read whenever you can. Notice the differences.

repertoire – the collection that makes you ‘you’ but which is always on the move, changing, and which makes the ‘you’ in the future, or the ‘you’ you become!

re-frame – whenever you feel ‘stuck’ re-frame, re-write the problem, re-script it, re-think it. If you cannot do that, do something else, clean windows, read Brautigan, read Brecht, unplug the sink and return, re-look and re-frame.

rem – got their spine, got their orange crush!

repetition – don’t fear it, use it, recognise it for a confirmation of some patterns and a realisation of others less useful.

rilke – pronounced ril-keh: wrote *letters to a young poet* which you should read at least once in your life.

risk – learn how to take them by learning how to introduce something new and unknown into your own ‘repertoire’.

scepticism – balance scepticism with small improvements, if just by the day, by the minute, so gentle, so light. But never give up on suspecting what is right in front of your own nose. Back the horse up and smell the flowers, but don’t decide to jump yet.

self-deception - the ability to accept unreasonable programmes and conditions and turn these round as if you have invented them yourself. Avoid. Things are imposed on you enough by authorities, society and others; don't give your overseers, deans and professors the pleasure of this mind game too.

sense - don't think you have to move only when things make sense, when sense is found, or that everything you do has complete sense, order and totality. Mostly we move partially, fragmentally and begin to assemble ideas from this. Remember: we all go in and out of sense daily, by the minute.

share - don't even dream of competing unless you have to; take a lesson from share-ware - don't be judgmental, beware the visiting critic or juror who doesn't listen to your explanations and shoots off to design the project that is not there; the project that is lost without listening - beware the un-listeners who go ballistic!

stress - only avoided if the mind finds its balance between activity and silence. Learn to live with the inner dialogue, the discussion with yourself that keeps you going and the continual mask you have to wear outside. Don't think this is full enlightenment; live in the Bardo realm of the provisional - read *The Tibetan Book of Living and Dying*.

store - become an 'I am architecture' narrative: think of yourself like the container store, compartmentalise and then open up again like a Russian doll.

surprise - be open to the places or things you are not sure about; open up to the uncertain, things you do not know - sense the potential of where unclear ideas might take you. Let the balloons go! Watch them fly over the cemeteries too!

systematic - be it, and don't be fooled into thinking the more systematic you are, the less spontaneous or original you can be. It just ain't so!

target - small everyday targets, for everything, becomes time management when linked to aims, lists and becomes natural. Produces agony if all time is going on lists and aims and you can never find your way out of the paper bag! Snap your fingers!

time - generally not used well but this is often hidden without realising it. Time cannot work on its own, without you. It can only be used well if other things are working, if chance and opportunity give you a chance and an opportunity. Only you are in charge of your own time. The child that keeps you awake at night, or the job that takes your night shift, is the chance and opportunity to do and be someone else.

technology - treat it as software for the brain games, learn from it : it has more to offer than we or bug-filled professors sometimes think

think - not what but how : "I repeat: what really matters about any individual is not what he thinks, but how he thinks. Our conversation has been about the constituents that might go to make up an independent and a questioning person: a dissenter and freethinker." (Hitchens)

trends - trends in architecture follow the media rule: 'if it bleeds it leads' - in other words the spectacle comes first and the rest follows. Suspect the design of this blood, and seek a way to defeat cliché. Some intelligence helps.

ultimately - remember there is no ultimately; no ultimate aim that is not shifted and altered every day..

veiled architecture - people pass by invisible spaces without as much as a glance; can we reach into these unwanted spaces and pull from them the public spaces that might awaken a city? The veil drapes these invisibilities; something magnetic must pull residents to this new sub-urban zone. Eventually these veiled architectures become living spaces, and the original homes invisible.

vygotsky - inner speech, use it, keep it, improve it but never lose sight of its invisibility.

whatever - use this only with confidence, and not to hide the silence or the necessary pause for thinking out something else.

wisdom - remember borrowed wisdom is still wisdom: the secret to studios and navigating the dullness of schooling is the following from Samuel Beckett: "Try again. Fail again. Fail better."

zero - overused digit, always think of starting from....

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

Sampling, the technique of taking a section of existing, recorded sound and placing it within an 'original' composition, is a new way of doing something that's been done for a long time: creating with found objects.

PROOF

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

The rotation gets thick. The constraint gets thin. The mix breaks free of the old associations. New contents form from old. The script gets flipped. Reality Hunger David Shields 2010.

PROOF

LIFE GOES BOTH WAYS *and back again* the subjective atlas (documents)

EXERCISES TO GO (from among) ! To do these all students should have a set of plain/unruled 3x5 index cards for rough work plus a set of plain 6x4 index cards. These will be used to prepare the working subjective atlas. This becomes a personal and critical toolbox to navigate your emerging world within contemporary architecture. At the end of the term, it is this assembled set of 6x4 cards which will constitute the index and final work, including the design of the box (container) Any other exercises that arise during the course will be required to fit into this subjective atlas. All work should be done using the recommended thin line Pentel G-Tec C4 0.4mm. pen – recommended thicker lines can be found in a variety of felt or ceramic tipped pens. Those who can use a fountain pen and ink to vary the line are encouraged to do so (eg. Lamy fountain pen, Namiki retractable fountain pen XF or Mont Blanc XF). The use of pencil/graphite can also be integrated into the subjective atlas where appropriate.

a the card index system (*subjective atlas*)

the final set of 6" x 4" plain cards (minimum 60 cards following outlined exercises & cognitive models)

1 A-Z Index of word/notions/ideas/concepts noted.

2 A-Z Glossary the expanded entries from A-Z (minimum 26 cards) Calvino's memos including the invented Missing Memo - all other cards a combination of drawing and text., all entries must be worked on in some personal way)

3 A-Z Compendium (proper names: cities, places, movements, architects, artists)
text and image - hybrid methods possible - eg., cut and paste, drawing, writing over, and/or printed text(s) including also

4 Synchronic-Diachronic (mapping)

life goes both ways – the cloud mapping card extension & the wild cards.

5 container box inserted into a specially designed (but not over-designed) container (box)

6 micro-world (flat cigar box or similar)

the miniature world – using the cigarette or cigar box (around 6x4 inches) prepare an assemblage / mapping of ten objects/ miniatures personally chosen to map your relations to the course.

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

1 take a full length image of yourself (low resolution) and upload to ARC1000 Facebook page – prepare 2 small prints of that image on 6x4 cards - one in colour, one in black and white

2 copy your first drawing of the term and reproduce it onto a 6x4 card as a record; on a second card take a close up/detail of your drawing and comment why and how you thought of the idea and drawing (max. 50 words)

3 draw your desktop – see model (variations possible – eg: the contents of rucksack/bag)

4 note & prepare outline sketch of A-Z working glossary of lecture words used in the course to make up your subjective atlas.

5 write out a 100 word statement-fragment-narrative about **Modernism** -to do this use a definition and then expand in your own words.. (see Raymond Williams *Keywords*)

6 read pages 1-15 *Architecture/A Very Short Introduction* -Andrew Ballantyne

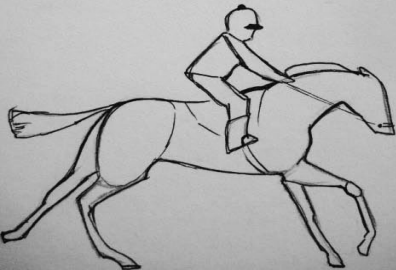
7 search for an image to put besides the Manifesto **War & Architecture** by Lebbeus Woods and copy it onto a 6x4 card - **write** three sentences why you choose this image, one of them about the architect Lebbeus Woods. (1 or 2 cards)

8 read the section on *Lightness* by Italo Calvino (cf. Six Memos for the Next Millennium pp.3-29.) - **note and write out** a 100 word statement-fragment-narrative on Lightness...(follow idea above – use definition or sentence from Calvino and expand on it...)

9 print out one image in 'architecture' you choose and think indicates 'lightness' onto two 6x4 index card – one in colour, one in black and white (of the same image)

10 map the six big ideas & a wrench (movement of ideas in the 20th century) on a 6x4 card in a simple diachronic manner, make one synchronic cut in your map around a significant year in the 20th century.

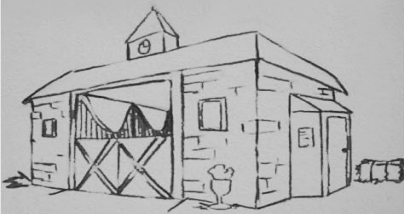
Jockey **L** prayed to the ineffable image of **Joseph Hauser** as he guided his mount down the stretch.



Horse **L**'s lightness was informally trained, but not nearly as successful as **Thomas Jefferson's** impromptu lesson in architecture.

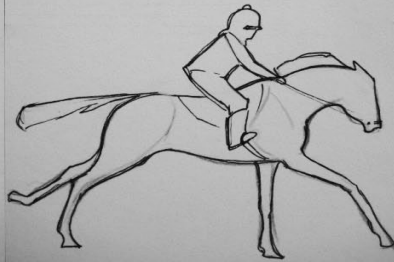


2



A SIMPLE EFFICIENCY CORRESPONDING TO THE INTENTIONS OF THE INDIVIDUAL IS NOT ENOUGH—IT DEMANDS THE RESPONSIBILITY—HOWEVER, IT CARRIES TO THE POINT OF SOME COMPLICATED FORM OF PERSONAL MYTH. FOR LIGHTNESS, THEN, MUST BE THE OFFERING OF AN UNQUALIFIED SILENCE, AN UNDERSTANDING OF THE PHYSICAL TIME OF BEING TO ACCOMMODATE AN UNUSUAL ORDER OF ELEMENTS. THIS IS CONSIDERED TO A SELF-GOVERNING BUT SUBJECTED BY A PRE-ANALYZED SCHEME OF MIND THAT FURNISHES A BAPTISM OF ABSTRACTION.

Trainer **J**, like **David Nash**, juxtaposed his ideas by reducing them to basic movements, and then making them complicated.



2



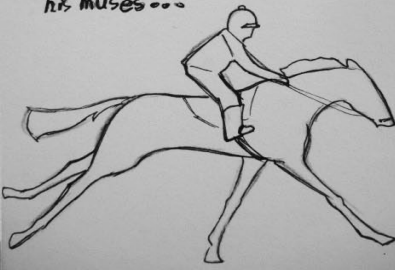
THE WEIGHT OF THE OWNER'S COMMISSION IS A SELF-PERPETUATED DISTORTION OF THE WEIGHT IT IS, PURELY IRONIC, AN INEVITABILITY OF HUMAN SERIALITY. IT SHOULD HAVE BEEN IN THE OWNER'S BEST INTEREST TO RACE HORSES, NOT BY INTERPRETING HIS ROLE AROUND THE CONCEPT OF, SORT OF, LIGHTNESS, THE CENTER OF EACH RACE TO BRIDGE THE CONCEPT OF, ANIMALS' LIGHTNESS, HE MUST LEARN TO JUDGE THE LEVELS OF HIS KNOWLEDGE. IT DOES NOT GAIN ITS COMMON ELEMENTS, AND ATTAIN LIGHTNESS, INSTEAD OF PURSUING AN OTHER, TRICKY ISSUE OF THE MYRiad ASPECTS OF HIS INDIVIDUAL PERCEPTION.



THE FLUENT EMPLOY ALLOWS ME TO TRANSCEND TO EPISODES OF ACCOMPLISHMENT THAT PERTAIN TO ME AND MY KNOWLEDGE WHICH, IN ITS UNCOMPLICATED FORM, IS NEITHER DAMAGED BY DUST NOR TAINTED BY DEPRESSION. BASED ON THIS EXPERIENCE, I CAN GAIN AN UNUSUAL LIGHTNESS, VERSATILITY BY MEANS OF AN UNQUALIFIED SILENCE, AN UNDERSTANDING OF THE PHYSICAL TIME OF BEING TO ACCOMMODATE AN UNUSUAL ORDER OF ELEMENTS. THIS IS CONSIDERED TO A SELF-GOVERNING BUT SUBJECTED BY A PRE-ANALYZED SCHEME OF MIND THAT FURNISHES A BAPTISM OF ABSTRACTION.

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Trainer **K** abandoned his position to experiment with new ways of working horses in Italy, and gives us to his muses...



3



AN ADVOCATE OF HIS PREDILECTION (INTUITION), TRAINER **K**'S GAZE WAS TO TRANSCEND WITH THE CALLING OF JOCKEY **L** AND AN UNQUALIFIED RESPECT FOR THE STRATEGY OF THE TEAM FOR THE SAKE OF CONSUMMATING ITS AUTHENTICITY. TRAINER **K**'S INTUITION IS CHARACTERIZED BY AN UNQUALIFIED BLENDING OF INTUITION, SELFLESSNESS, AND OTHER SUCH FOLKLORE CALCULATIONS THAT CHALLENGE AN INDIVIDUAL'S MENTAL CACHE. HOWEVER, THIS AWARENESS OF IDEAS WAS CONTRASTED AGAINST THE CLARITY OF JOCKEY **L** TO CULTIVATE VALIDITY BASED ON WHICH HIS ASPECTS WERE TANTALIZING TO THE JOCKEY'S MIND, THEREFORE RECEIVING AN UNQUALIFIED PHILOSOPHY.



MEMO NO. 6
YEARNING: THE FEAR INHERENT TO VICTORY.

SILENCE

BAPTISM IN PROGRESS

WE REGARD BAPTISM AS A HIGHLY SACRED EVENT THAT SIGNIFIES THE TRAINING OF THE SOUL AS IT INHERITS THE PROCEDURES NECESSARY FOR THE DEVELOPMENT OF ITS NATURAL LANGUAGE. THE LANGUAGE FEELS OVER AN INDIVIDUAL'S DISCREMINENT OF THE WORLD'S INDEFINITE IMPRESSIONS SO THAT THESE IMPRESSIONS CAN BE MADE OBTAIN TO THEIR MOST AUTE AND PROFOUND LEVEL DETAILS.

BY THE RECOMMENDATION OF JOCKEY **L** DUE TO THE EXCITATIVE NATURE OF THIS STRUCTURE, IT IS ADVISED THAT VISITORS BE WARY AT ALL TIMES.

WARNING

ARCHITECTURE CAN MAKE YOU IMPORTANT

Architecture may cause self-bestowed importance due to increased blood flow to the brain. This can prevent you from having any friends.

Health Canada

MELLOW

25 CIGARETTE KING SIZE

WHO WON THE RACE?

VICTORY DEPENDS ON THE SINGLE REQUIREMENT OF NOTIONALLY INTRIGUING VITALITY.

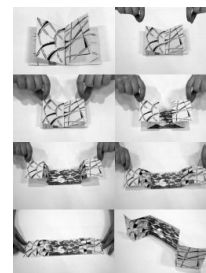
187

if there are two sides to ourselves, are there two architectures?

PROOF

About the human condition; about the linkages to other areas of society and culture and the networks we are offered today. See this as a kind of toolbox. Within this toolbox you will have to place your own learning, situate your own knowledge. From now on keep a running note of your own concerns. This is where the exercises and what I call for want of a better term the personal education portfolio will come in (PEP for short) Some years ago this meant a personal equity plan or financial portfolio. It was introduced in the 1980s when financial careers were made and broken, when the word *yuppie* (young urban professional) took over the political and financial world, when those working on Wall Street and in The City of London took over a simple thing like the 'filofax' and turned it into a time planner. For me your task is simple: you have to take the *filofax* back and turn back it into an interactive educational tool: the best, non-linear, personal organiser and situater of knowledge you will ever have. So, get out of this book as you will, defile it but always elegantly, re-script it but always with something of you in mind, re-draw it, but take the line gently, and re-occupy it just as you need to re-occupy all the knowledge and information you receive today. Be careful with those sentences that say the things you expect them to say. Check what you already think about architecture that you must not think anymore. Don't take the first steps into all the codes, taxonomies, jargons, idiolects and systems of thinking without realising they can too quickly form the closed and privileged world we call architecture. If you have already accepted that architecture must exist in the human condition, remember it is a dependent discipline, contingent in conceptual, functional and political terms. And if at any stage you realise our teaching concerns seem to narrow architecture down until it is an area and skill that only we control, be cautious.

PROOF



TERESA'S DIALOGUE WITH ALDO ROSSI (courtesy teresa ritter)*

Confession - I could analyze this with the goal of defining Rossi's personal scope, as a list of prejudices and enlightenments. But his book has communicated to me that Rossi has an honesty or clear-mindedness as wide if not much wider than I could ever try to frame over his ideas. Perhaps his discourse was the seed for the program of this course, especially when he tries to strike fruitful analogies to describe the relationship between autonomous perception/observation and civic history/memory. Or in telling of the places that are kindred to his architecture. (TR)

Autobiography - how could I record analogies/autobiography from my life, as a record of my "catalogue of observations/tools"? Perhaps by pulling out succinct expressions from Rossi that can help me tackle one idea at a time. This might guide me to the anecdotes from my life that can have a dialogue with Rossi's record.

Reading Rossi - Thinking of the *Scientific Autobiography* as a guide, or set of stepping stones for my own autobiography could be self censorship, but really it's a means of opening up a new stream of expression foreign to me.

Memory - "Thus I believe that a project may be a conclusion to a chain of associations, or else may actually be forgotten and left to other people or situations." P. 41

Timelessness - "I scorned memories, and at the same time, I made use of urban impressions: behind feelings I searched for the fixed laws of a timeless typology." P. 15

Links - "The analogical links, the associations between things and situations, became multiplied during my stay in Andalusia, so that images of the structures of the house of Seville began to emerge elsewhere, mixing autobiography and civic history." P. 19

Observation - "...observation later becomes transformed into memory...this catalogue lying somewhere between imagination and memory, is not neutral; it always reappears in several objects and constitutes their deformation and, in some way, their evolution." P. 23

Life not architecture? "What he sees on the cliff is, quick, his, life... The enumeration of observed things is identified with Melville's life and writing..." P. 24

Energy - "But perhaps the very dimensions of this construction give me a strange feeling of happiness: its strength is potential." P. 3

Residual - "...remaining in the potentiality of the action. [...] repetition, collage, the displacement of an element from one design to another, always places me before another potential project which I would like to do but which is also a memory of some other thing." P. 20

Contaminations - "Ever since my first projects, where I was interested in purism, I have loved contaminations, slight changes, self-commentaries, and repetitions." P. 1

Freedom - "In thinking of these works, I notice that what interests me most are things which are about to be stated and the mechanism by which they might be stated, although I am also aware that another, more obscure mechanism tends to impede the normal completion of necessary operations so that something else may take place. This is connected with the problem of freedom; for me, freedom can also be translated into craft; ..." P. 5

Autonomy - "...the city that is rediscovered is ultimately identified with the autonomy of the researcher." P. 20

Architecture or life - "...how architecture may be a primary element onto which life is grafted." P. 20

Beyond experience - "Does the possibility exist of inventing such a project, a representation which lies beyond memory and experience?" P. 24

Necessary idiocy "...there is no moment of complete happiness which does not contain in itself a form of idiocy, of authentic or recovered stupidity..." P. 24

* This dialogue and list came about when I suggested to Teresa to use this ongoing enquiry as a mode for her User's manual. She was to fragment the words of Aldo Rossi and disperse them through the A-Z manual expanding them with her own thoughts.

a failed memo : The Little Black & White Schoolbooks

Roger Connah draft memo for agreement 26.11.09_ Kendall Hurt/ Richard Ludlow 1 This is a combined pack of two identical books, one in a white cover the other in a black cover. These would act as the interactive textbook and initially be sold together (working cost 30USD). To be sold in cooperation with Mark Tracy, Manager, Allbooks, Rideau Street, Ottawa. Eventually single volumes can be sold separately (to be agreed later) The Little White Schoolbook (running titles) Introductions to architecture – an interactive textbook - The Little Black Schoolbook Introductions to architecture – an interactive textbook 2 draft specification for costing: design: roger connah - size: trimmed from 7" x 4.5" – no of ages c. 200 - paper: 80gm/wt or similar (not special paper but to be determined suitable for thin 0.4mm G Tec Pentel pen or thin nibbed ink pen) - Soft cover 120/130gm/wt card (matt/gloss - to be decided) - Suggested first run (2010) 300-500 (each year 150 students will purchase these but other non-course students are likely to do so too as sketchbooks) Double-volume shrink-wrapped. 3 delivery June 2010 – pdf file RC to have adequate time for proofing and making any reasonable changes and corrections necessary (at no extra cost to the author) all images, small, vignette size; use of photo-copies and graphically-treated or self-altered images to avoid copyright issues. Where other works/drawings used from students this will be credited and used with their permission. 4 KH to consider this a first step in a possible series of similar-sized pedagogical sketchbooks and essay books; to introduce architecture to first year students and a wider audience (to be discussed along the lines of an upgraded revised edition of A House for de Kooning's Friend) 5 Royalties – RC would like to negotiate a possible increase to the 10% proposed (to be discussed) Royalties payable to RC, at agreed periods, to a US bank account. 6 RC to receive a number of double volume packages (number to be decided: 20-30) for purposes of review, distribution, and advertising over the three year period - RC to lecture on this combined book system in 2010/2011 in various pedagogical conferences in this period.. 7 Considered a two stage agreement: reviewable September 2011. 1st stage dec 2009 to august 2011 2nd stage sept 2011 – may 2012 8 Later: consider wider distribution of single copies of these books – (to be discussed) 9 any translation rights/foreign interest to be discussed between RC and KH 10 memo of publishing agreement to be signed by Roger Connah and Richard Ludlow. (Roger Connah memo/RL_26.11.09) Contract terminated RC/RL. July 16th 2010

LIFE AFTER GOOGLE Who is speaking, when and where... is there anything in the statement to tell you this? How would you find out. Google this, do whatever you do whenever you wish to find something. Is there anything in this statement that allows you to narrow your search, to identify the year when this was a concern, when architectural offices began to get dissatisfied with the students coming out of the universities and began to think the training camp had to begin in university.

HEARTS & SPADES_ closing time

No better way surely to walk off the exaggeration of the Final Fantasy in architecture and close the chapter on the lost architecture of the 20th century. It was there, in Nagoya Railways Station that the image came to me. Ahead of time, ahead of all time, it was now the real time to bury all this lost architecture. All around, everyone restless, nervous, conspiratorial, the screens were taking over, and life was tilting once more. No one knew the 'turning point'. Rapid Theory was entering our lives and we couldn't hold onto things longer than the time to get out the sentence. Then the bell rang for another theory, another trend, another century. Were we doomed? Swarms of thick-gloved cleaners dressed in space-suit, chemical-attack yellow were swabbing out the cafes of the railway station. An appropriate word surely for the surgical way the yellow gang proceeded to sterilise the station. Nothing of the cafés looked dirty before the gang began, and nothing looked cleaner after they had finished. It was just a contract, one of those contracts between architecture and space, life and death. Satisfied the cafes were ready for morning, the yellow gang moved on and I counted the digital images so far left. Down to 580. I exited low right, out of the concourse near the taxi rank and headed for the Nagoya Flower Hotel and its remarkable simulacrum of London's Soho circa 1950. From Akihabara to Nagoya Railway Station, I was on the way to Kyoto, just as Chiia does in William Gibson's novel Idoru; Kyoto tomorrow, the final frontier, and then back to Akihabara. Where else but Akihabara in Tokyo to lock open the twilight world of the Little White School Book and the little Black Schoolbook in this new millennium and leave the last century behind? Farewell, it is time to invent again. There is nowhere else to go but into the future.

10 PRE-TEXTS for An EXPANDED ARCHITECTURE

1 **David Mamet**, *Countercultural Architecture and Dramatic Structure*' (Chapter 3), On Directing Film (London: Faber & Faber, 1992), pp. 57-66 - By reminding us that the job of the film director is 'to tell the story through the juxtaposition of uninflected images,' David Mamet gets close also to the essential and unpredictable nature of architecture. Warned against over-inducement and a dependence on visual extravagance, architecture comes to rest long after being built, long after mediation allows.

2 **Witold Gombrowicz**, *Form* (Chapter 5), *A Kind of Testament* (London: Marion Boyars Ltd, 1973) pp. 69-76. - Gombrowicz, a writer despite all critical claims to the contrary, seems to warn those analysts inviting the higher synthesis that our architectures are often acts we perform on ourselves, relying on alibis of immaturity as much as ordered organisations of reality. In a triumph for the incommensurable, after reading Gombrowicz we are better able to understand how brilliant and terrible some architecture actually is.

3 **Marguerite Duras** *India Song*, (director/writer), France, 1975 - It is in a house that we are alone, in a home we dwell in solitude. Duras' *India Song*, like the night opened endlessly, leaves us to mourn the lack of an architecture of repose, an architecture just 'there', where it comes to rest ineffably between song and ocean.

4 **Tadeusz Kantor**, *The Dead Class*, Cricot 2 Theatre - A journey through to other spaces, Kantor took on an inner architecture to explore a theatre of death and a theatre of memory, both of which have begun to re-emerge in contemporary architecture. Clues here to the expanded site of architecture, theoretically adventurous, the zero never quite settles on accepted ambition or received opinions.

5 **Robert Wilson**, *Sketches from Dreamplay*, Strindberg, Stockholm, 1998 - The precise joys Strindberg offers can appear so private and difficult that they seem never to have occurred. Not that our joys have never been in architecture, but that they go on occurring to confirm they were once there. Wilson brings to theatre a scenographic lesson from architecture. Faced with excess, let us not be quite so ungenerous to such precision and architecture of yet another spectacle.

6 **Fernando Pessoa**, *The Book of Disquiet*, (trans Alfred MacAdam) Exact change, reprinted 1998).- Pessoa works in the parenthesis, without beginning and ends, starting in the middle. From a serious world of unrest, we get the necessary masquerade of absence, with all architectural dreams well outside us. Without someone like Pessoa, any exits are more difficult to negotiate.

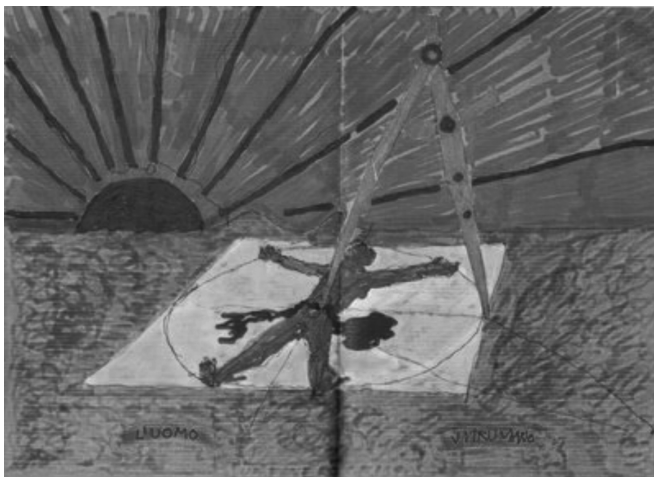
7 **Gitta Sereny**, *Albert Speer: His Battle with Truth*, (New York: Knopf, 1995 / Vintage: 1996/London: Picador 1996). The enormity of Speer's lies about his own knowledge of the fate of the Jews does not alter the schematic patterns we might make to construct the hallucinations we are all able to live with. It reminds us how architecture also ensures those in power keep their power, their narratives, their histories. Who then shall unmake this history?

8 **Georges Perec**, *Life: A User's Manual*, (Harvill Press, 1988). How to enhance, with an open secrecy, the blind layout of one's lives? Perec's spaces, jigsaw-intrigue not camera-accurate, open us to irreconcilable vitality, where gaming is too serious to avoid its own puzzle.

9 **Antoine de Saint-Exupery**, *The Little Prince* (Mammoth, 1991/Wordsworth Editions, 1995) - This is to me one of the loveliest and saddest landscapes in the world. Where the Little Prince appeared on earth, and disappeared. Taking our misfortunes seriously, St Exupéry's text just goes on reading itself carefully, reminding us how much we grown ups desire our selections, explanations and rules and how we always see the hat and not a boa constrictor digesting an elephant!

10 **Alexander Agricola** (1446-1506) *A Secret Labyrinth*, Huelgas Ensemble, Conductor Paul Van Nevel. (Sony/Columbia 1999) - Not the conventional labyrinth but rhythmic, melismatic inventiveness and obsessive repetition. Lulls and integrates the unexpected into a fabric we thought we knew. Le Jardin de Daedalus, questing, sometimes through the arbitrary, often through improvisation, counterpoint, dissonance and modulation, a unique solution. Ditto, architecture! (cf 10x10: 10 Critics, Connah et al. Phaidon, 2000/2004).

Marco Frascari 'Uomo Vitruviano' (2010)



GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

Now let's take a statement by Marco Frascari – dive in carefully, enter the language as you would a drawing, as you might a building, from both sides; take the mirror and turn it round to discover that, hidden within a language that you may not quite understand or know how to approach at present, are exactly the same concerns and elucidations hinted at in this little white and back schoolbook. It will be impossible to look at language again without trembling – and triumphant you will be able to read this paragraph in a completely different way, just as you will read the graffiti message scrawled in Paris in 1980 – don't go so fast you will crash into.....

"In conceiving and making buildings, the virtue of architecture is undeniably a quintessential component, to be prized and embraced in order to be sure that it will be to be part of the constructed environment. Architects must appreciate it in an undeniable relation, so they easily can take on prudent and temperate tones when they draw lines on paper, knowing well that they have a virtue to defend. Dealing on the one hand with routinely mundane sociological and behavioral studies and on the other hand with the vulgarization of theory by intentional borrowing from literary criticism or social sciences, the majority of the professors and professionals have excluded from their practicing and teaching the quintessential procedure of principled conceiving of architecture by a kind of palimpsestic erasure. Deliberately overlapping architecture to architect, they translate the "arche" in architect as an affirmation of their dominance. They do not seem aware that the prefix arche in architect carries a meaning, which is entirely different from the one conveyed by the identical prefix in the word architecture. In architecture, the prefix is an affirmation of the power of the art, an assertion of architecture as a Queen, a noble mother of virtue, born to command, because it measures the dimensions of our living with regard to an ultimate end. It appears that they have long forgotten that as architects, they rule inauguration as a breakthrough to otherness or alterity within the maternal nature of architecture. Understanding arche as an assertion of their alleged ruling power rather than an affirmation of them as inaugurators or beginners of edifying constructions, architects no longer appreciate what, in Plato's Republic, Socrates tells Glaucon, "you will understand then that the most important part of any work is its beginning." Marco Frascari .

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Inner Tennis an Introduction to the introductions

How do we involve ourselves as teachers and professors, how do I teach participation and engagement in this discipline? And an engagement in what today: in social and cultural responsibility, in the politics of the environment, in the theatre of architecture or the theater of architectural imagery? Or even in that other insistent theatre, the theatre of war: in Helmand Province, in the North Western Frontier Provinces between Pakistan and Afghanistan, or in the latest outbreak of unrest in Africa?

If some of you, as you enter architecture, think you have no inner logic, no reference world you can hold onto, no cultural repertoire worth talking about, no political position to take, no attitude to fall back on, or if some of you do not quite understand what it might mean to talk of a 'critical self', you will not be alone.

It is tempting to think, by coming here, by listening to me present ten lectures, to ask for an openness in your learning and to be prepared to make mistakes in front of you, that you can forget the random, the arbitrary nature of life, the chance event, or even the coincidences which will make from you perhaps one day, an architect.

Well, I have some news for you. You can never forget these. You can never forget the random, the arbitrary, the chance event and the coincidence. They will follow you as you begin to learn more about this discipline we still call at present, architecture. These will not go away despite the amount of instruction and navigation you begin to learn, despite however much you wish to see grades achieved in high school turn into a solid structure and achieve grades in architecture school. There is often no relation between the two except the word 'structure' which of course can provide insight into solidity as much as it can provide insight into chance and the random event. The lists,

indexes, exercises, glossaries, anecdotes, short text messages, words, haikus, notions, concepts and ideas that I will share with you in this course (some of which are reproduced in this incomplete sketchbook) are not exercises in any conventional sense of the word. Instead they are exercises to exercise learning and thinking. In fact there is nothing conventional or normative about these exercises ; they have no precedent, no history to fall back on except that they rely on your own desire to situate yourself in what you might be learning every day of your life from here onwards.

There is no exam as such, only self-discipline. And if you navigate well these introductions with an open mind, a diverging mind rather than a converging one; if you manage to do this without hurried cynicism and hypocrisy you will have no trouble. A few apparently random paired words might help you to start: navigation and mapping, concentration and contest, resistance and seduction, flow and anti-flow, accuracies not truths, strategies and collaborations.

I call this *inner tennis*. It is by keeping this in mind as you are introduced to things that also introduce you to architecture, you will remain in control of your own education. If you do this, you will also remain in control of your own story. And by so doing, in a relational manner, you may retain an enthusiasm to participate in change in the future. It's your choice, your call!

But what is relational? And can we speak of a relational architecture? Undetermined, not arrow-straight, not unwavering, no objective linearity, fields of potential, the intelligent but reductive path, subjective and yes, relational. So there it is; relative, informal, interactive collaborative. An architecture that tests itself, that comes in under the radar. But what use the metaphor 'radar'; and who amongst us wishes to come in under it? What use is it for us to describe activity between architects with large egos as 'blowing each other out of

the water'? The language of this competitive world circles back on itself. Momentary careers either die or stretch into long careers. But what part does this thinking play in the long campaign, or the long revolution? Careful as you grow that your impatience does not cancel insight and contributes to the exhaustion of architecture. Were we fond of neologisms we would invent 'relational architecture' for an architecture ignored by all other names! Draw here - if you could deconstruct it – what would be called architecture! Remember it takes time to self-monitor any ethical and/or political responsibility. What will be your approach to an unselfish world of which architecture can and does play a part? Will you succeed in being part of, yet getting beyond, the media pull on architecture? When will architecture stop being a dead language which will always live in the present? You must not only know what this means for architecture, but must sense more than the chilly comforts of its punishing thought. You learn to situate yourself when you punish fraudulence, impatience and intolerance. So relational architecture: an invention certainly, but a useful one. For some reason the only way relational architecture can be defined at present is what it is not. It is not about blowing each other out of the water. But, like your own learning, it is about the long revolution.

(life after google - answer: 8.11.1972 David Greene.)

OBJECTS OF DESIRE / TOOLS OF PREFERENCE

ROGER CONNAH is a writer, independent scholar and researcher based in Ruthin, North Wales, and has taught for over two decades in Finland, India & Pakistan, Sweden and the USA. He has also held and curated exhibitions including 'KHAM' (Delhi, 1986) SHELTER (Dehi 1987) NEXUS (Amhemdabad 1987), WAVING NOT DROWNING (London 1995); AALTOMANIA (1995-1997) and 'Seven Famous Raincoats and a Moygashel' (1984). He is currently Associate Director of Graduate Studies, The Azrieli School of Architecture & Urbanism, Carleton University, Ottawa. His films include 'Involuntary Architecture' (2005, with John Maruszczak). In 2003 he was The Brendan Gill Lecturer, Yale University School of Architecture. He runs a trans-architectural practice with John Maruszczak: www.heron-mazy.net. His publications include: **WRITING ARCHITECTURE - Fantomas, Fragments, Fictions** (An Architectural Journey through the Twentieth Century) 1989, **K/K. A COUPLE OF FINNS & SOME DONALD DUCKS** (Cinema in Society). 1991; **THE END OF FINNISH ARCHITECTURE Or CIAO Potemkin!** 1994; **TANGO MANTYNIEMI** Connah. (ed) 1994. **HELSINKI** Light & Shade, 1994 (Foreword); **SLOGAN** (Aphorisms) 1994; **WELCOME TO THE HOTEL ARCHITECTURE** 1998; **CENTRO DIPOLI, REIMA PIETILÄ** 1998; **HOW ARCHITECTURE GOT ITS HUMP** 1998. **GRACE AND ARCHITECTURE** 1998; **SA(L) VAGED MODERNISM** 2000; **ANDERS WILHELMSON** 2000; **AALTOMANIA** 2000; **VOLKER GIENCKE** Introduction 2000; **ZAHOOR UL AKHLAQ** The Enigma of Departure & Post-Mortem 2000; **CRITICAL STEEL** 2001; **EX INTIMO** trans. Roger Connah/ Tomi Snellman 2001; **40/40 YOUNG FINNISH ARCHITECTS, 2002**; **FINLAND - MODERN ARCHITECTURES IN HISTORY** 2005; **AALTO EGO! THE BOOK OF QUESTIONS** with Raketa 2006; **I AM ARCHITECTURE**, ed. 2006; **JYRKI TASA, ARCHITECT** introduction 2006; **VESA HONKANEN, ARCHITECT** introduction 2006; **A HOUSE FOR DE KOONING'S FRIEND** 2006/2009; **THE PIGLET YEARS** the lost militancy in Finnish architecture, 2007; **ARCHITECTURE DEGREE ZERO**, 2008, **PULP ARCHITECTURE** 2009; **AALTO EGO** (2011), **EXILES & DANCED FURIES: ZAHOOR UL AKHLAQ** art and society in Pakistan (2011) **THE IRRESPONSIBLE SELF** (2011) **ARCHITECTURE or LIFE** an anti-memoire (2012) **BEING:AN ARCHITECT** (2012)

Yes, the iPod does speak to the fountain pen

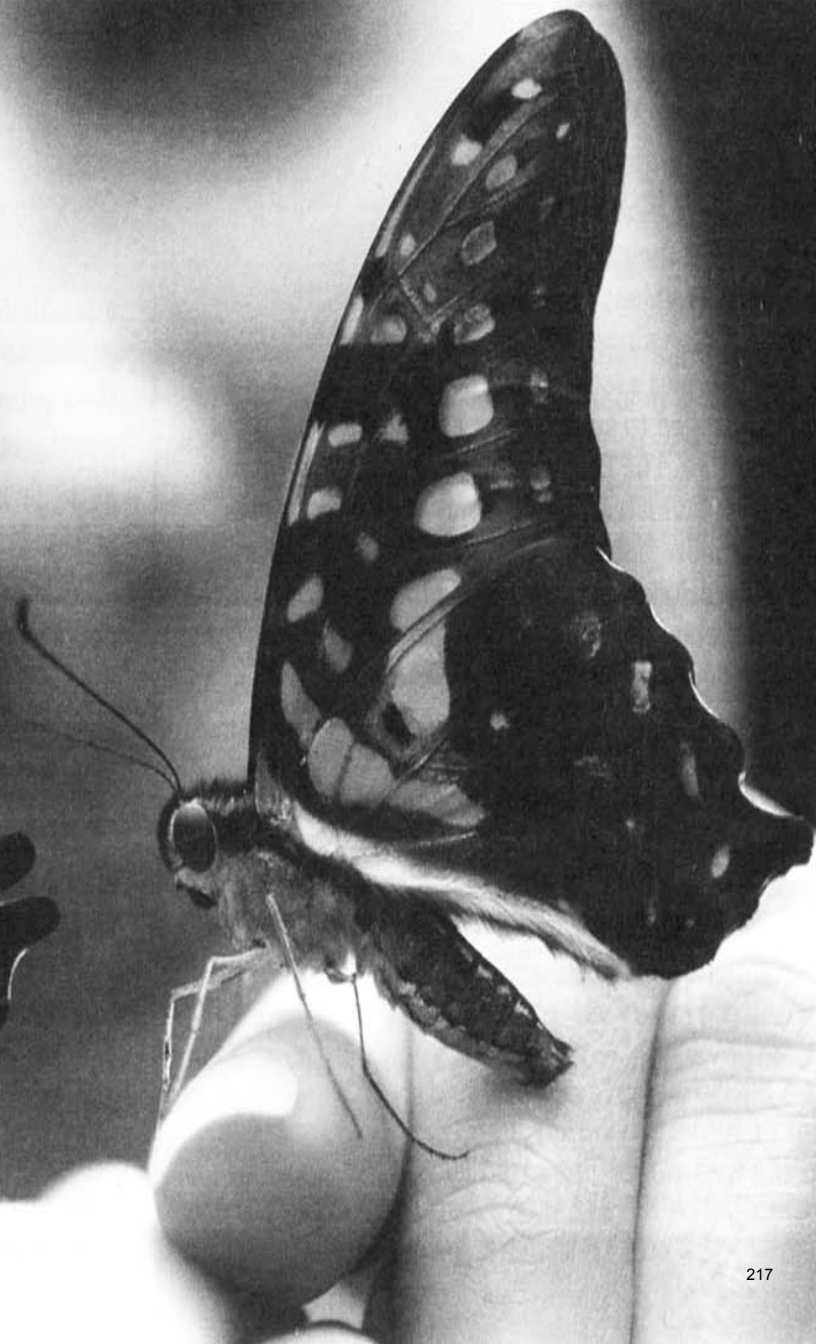
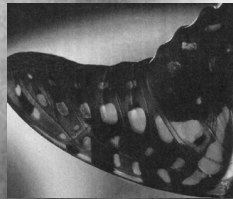
life after google

What will you need in the future? Communication skills certainly! You will also need to be deeply personal and systemic. You may need to be infectious. Your energy will need more than efficiency. You will need more wit than you can muster right now. When meeting with people you will need a healthy and informed opposition to contemporary thinness. If there is a call for an approach to ethical and aesthetic injustice, you will need to understand the politics of friendship. Not only that you will need to understand what is necessary in blindness and what is creative bloody-mindedness? You will also enjoy skilfully guiding ideas that sustain your own thinking. You will meet any potential discord and invent new benchmarks; this is a skill at measurement, in scale, in life itself. You will no longer be the territorial architect but you will set the rules by which the profession can be measured? And if you still persevere, you will break the mould of the 'original' architect; you will turn new briefs into outcomes not usually imagined in the past. You will seek results that you thought would not or could not be realised. You will ask what role for the new architect and you will meet desired futures and push architecture even further. You will meet phrases like the operative, or the systemic; and you will collide with the personal emotional history of others different to yourself; and their intent, hopes and realities will be different from yours. And if you don't go so fast, you will learn more about the different scales and sensitivities necessary to achieve a dialogue on architecture. If you tempt yourself to go even further you may enjoy the rigour of an essential fluid relationship to science, technology, culture and desire. (roger connah the hotel architecture, ruthin, uk May 2010)

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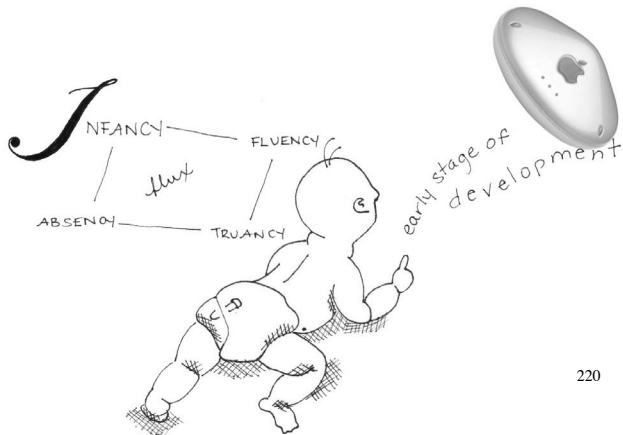
Doing the coffin It is alertness that we seek. It might be architecture that you will all eventually seek in some way too, but without alertness, it will be nothing. It reminds me of the italians colloquialism: "it's good but it's nothing!" Ultimately, in the final analysis, whichever cliché we use, you have to be in charge of your own story. But it is the story that will both make you interesting and tell others how you deal with being contemporary. And it is the story that we hear so often today is called a narrative. Don't be afraid of the word narrative. Don't be afraid of the jargon and special words which describe actions you will only understand later. For example, do you know what is the term given to a skateboarder if he is lying flat on his back on a skateboard and then propels himself or herself along. Doing the coffin! This is what it is called. In a way in this book you are going to do the coffin. You are going to take a discipline called architecture, which is ambiguous to say the least, and spend some weeks being introduced to it. But it will not begin there. You are not going to do the coffin, lie down and take everything I say. Today, education is a contract, it is a learning arrangements, it is also contingent on what i know and what you know. It is also contingent on a relation between us, every one of us. We might call it relational to start with, or we might not. We might invent new words for what we are studying, whilst we also try and understand the vocabulary and language that has been used already. So welcome to the coffin...lie down, let yourself go, but remember to steer, remember to see what is in front of you, remember where you have come from, where you started, and – just as in any subject – remember as you progress, learn more and edit more, ask yourself the ongoing question – what is worth knowing – for you.

Why would we be open to all such areas you might be thinking when you have chosen – in a way – to specialise. Well the 20th century is an answer to that. In many ways in such a century with such developments it specialised far too much. It converged unnecessarily. We learnt the codes of each other until we fell for only those which could ensure progress. But progress in a certain way, passionately modern way. What was a cry for inter-disciplinarity, the participatory, understanding each other, a cry for tolerance, became a convergence which none of us imagined. The lip-service paid to the inter-disciplinary now makes it all the more necessary for you to pull through your century in way we couldn't in the 20th. Sounds a big order doesn't it? And maybe it is, but I am not going to stand here and tell you everything about architecture is so wrong that we have to learn to do it all again. We are starting in the middle. And you, with the advantages you have from the last ten years, will do it better than most. You therefore have to expand the edge of architecture, engage in it, make it engage with the public like its never done before; otherwise you are doomed to repeat what has already been imagined in the 20th century. I can't say it plain enough; how you learn to work in the boundaries of this discipline to engage it; to situate it back into society will depend on how you situate yourselves within knowledge. That's why, as the kaiser chiefs put it, you must never miss a beat. Otherwise, and I am not joking, I predict a riot.



10 References picked up along the way, 10 More & the Acknowledgments:

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- Conversations on Consciousness*, Susan Blackmore, Oxford 2005
- Gordon Matta Clark-You are the measure*, ed. E. Sussman, Whitney, Yale 2007
- Deschooling Society*, Ivan Illich, Penguin 1971



Acknowledgments: The structure of this book is unfinished. It contains fragments, some closed, some indeterminate, all open to 'play'. It is a cut and paste work-and-world waiting to be taken over. It is a body of knowledge waiting for a new body. It invites interventions in and from other texts, maps, images and drawings.

Grateful acknowledgments go to the following publishers for the use of extracts: Penguin (Charles Jencks, *Modern Movements in Architecture* 1974, p.182-183; Orhan Pamuk, *Istanbul*, p.91); Paladin (John Ashbery, *Selected Poems* p.54); Fontana (Roland Barthes *Image Music, Text*, p.96,97), MIT Press, Cambridge Mass. Kevin Lynch, *The Image of the City*, p.44,45), John Hejduk, *Such Places as Memory*, p.42), Roger Connah, *How Architecture got its Hump*, p.115); Oxford University Press (Andrew Ballantyne, *Architecture, a Very Short Introduction*, p.34).

I would also like to thank the following colleagues and friends for their generous permission to allow the use of drawings/images and to allow me and future students to intervene in their work: Marco Frascari (112, 117, 200), Esa Piironen (23); Federica Goffi (65) and students Daoud Bassam (68) & Josh Woods (69); Marcello Chiarenza (48,49), Mikko Metsahonkala & other members of Quad Architects, Helsinki (34,35), John Maruszczak, Teresa Ritter (192,193) David Nash (58,59), Macarena Dusan (14,15) and Ian Ritchie (66,67). Also thanks go to the following students from Azrieli School of Architecture & Urbanism (2009/2010) who kindly gave permission for the use of their work: Cedric Boulet (109), Boulet & Jared Sunderland (106/107), Carol Kan (74), Simon Artwright (76,77), Ana Gabriela (108), Christina Ranelli (78,108) David Moskal (142,143), Emma Cochrane (75,79,162), Monica Lalas (186/187), Vicky Pilles (220). All other maps, diagrams, drawings, distortions and photographs are my own. (Roger Connah - Sydney/Melbourne July 2010)

Pedagogical Narrative: Further copies of this twin volume set (*The Little White Schoolbook/The Little Black Schoolbook*) are available from Allbooks, Rideau St, Ottawa. Anyone wishing to purchase the volumes and participate in the pedagogical exercise (re-writing, intervention, re-working, use, abuse, defiling and erasure) could return one or other of the altered copies to: Professor Roger Connah, Azrieli School of Architecture, and Urbanism, 202 Architecture Building, Carleton University, 1125 Colonel By Drive, Ottawa, Canada. These volumes will form a travelling exhibition of Returned Books 2013-2015.

The Little White Schoolbook *permissions narrative* **The Little Black Schoolbook**

This twin volume veered away from its original publisher (see memo) because items on the permission review form could not be resolved in time for publication. It was suggested that the Author could of course re-write any chosen extracts in his own words, thereby getting round some of these issues. The Author and US publisher, however, parted company amicably. So here is a little story penned in the Author's own words about the permissions and sources in this book which offers a gentle clue to the politics of architectural friendship to all who pick up this little white or little black schoolbook.

As I look from my stone cottage today, with the swallows darting up and under the eaves, I think to the narratives we ask of each other, and the permissions we need to give to allow our work either to be protected, or then to be used openly in a world where authorship, authenticity and hubris are all being challenged. We read across each other, across our colleagues known and unknown. We manage to re-express our ideas as if they are ours alone. They are not, of course, entirely our own. We measure our expressions by constant self-criticism, but we venture to invade in the lives and words of others through material that is just simply 'out there'. We climb up the ladders others have made for us.

Some years ago (2005), I was working on a book on Modern Architecture in Finland, for a UK publisher. The insistence by the publisher on finding a narrative, though quite expected, began to shape the book in ways that history has trouble matching. We all like a story of course, and we all think our stories last longer than others. And where there isn't a story, we invent a suitable narrative, which allows us to edit out parts that do not quite fit our story. This often results in trying to make a story out of invisible drama. Out of this an impatient but often reasonable crisis emerges. As students you will face this as you proceed; you will be asked for stories, narratives, concepts and clarity. Along the way you will be accused of plagiarism, piracy and pettifoggery. Ultimately, you might find people will say to you: 'go back to the original'. And you will, tail between your legs, as if we preserve our lives pickled, and reality is not hungry enough to interfere with our own words and actions. You will then have discovered that at every moment you will be forced to think: what matters!

Though I cannot speak for any of my colleagues and friends (some even in this book), I am very happy when anyone invades the things I have written, the maps I have drawn or the photographs I have taken. Recently, over the last decade, in salute to the energy of this century not the last, I have provided texts, concepts, narratives and potential stories to a group of Swedish artists called The Rocket Girls, with the express purpose that they intervene, abuse and remove any original meaning they may think I have in the words. Thus I called myself a Text Invader, and I

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now invite you to be the same. You, of course, are more privileged; you have an unlimited supply of images under the marvellously trivial name of Clip Art, out of which you will build your own world of reference, and you might, later in life, even be asked to build a narrative out of all this!

Today issues of ownership, copyright, intellectual property and piracy are all uppermost and making your world a seamless joy. But often this is an agony for those responsible for the world's orders, for the rules of the game that protect one person against the other, or one book or image against the other. Let us respect this position and, in the interest of education, learning and de-schooling, I have set out below the narrative of the images, texts and permissions necessary for you to read or see some of the texts and images in the form they are in this little white or black schoolbook. For example John Ashbery's poem Blue Sonata may or may not appear in this book. If it doesn't, you can go to page 251 of his Selected Poems (Paladin) and read it. I am sure John, and I think I can call him that, as our paths go back to Lahti in Finland in 1979, would allow use of his poem. But I suspect that use might also be taken out of his hands too. So here, for your enjoyment, is the Permissions Narrative, and where material is not included, I ask you to source it yourselves and run with it, just as we run with the dogs in a suburbia of the mind which cannot be attributed to any song by David Bowie or any idea stolen from J.G. Ballard!

Whist every effort has been made to contact publishers or person responsible for work in the book, I apologise to those who have yet to be informed. Vertigo Press is likely to fall off the edge trying to do this so your patience is appreciated. The small image of J.M. Richards "An Introduction to Modern Architecture" which was on page 4 has been removed. There are countless copies of this image but the purpose was to indicate its seminal presence in the 1930s and the emergence of those little books of inestimable value, Penguins and Pelicans. The graffiti art photo is an altered image of Akay (p.14 & 15) from a book edited by a friend from the Rocket Girls, Macarena Dusan, first encountered under a large umbrella at Duchamps in Campo San Margherita. The book Metagraffiti is an excellent volume indicating just how fragile our desire to hack into the rules of convention becomes when we do things legally and no one takes it seriously. The images of the graffiti in Les Halles however are now what is called Clip Art but, as with many images in these books. They are my own taken in 1980. The images, including the under-images, the pens, the meat, the jelly rat, the students sleeping in the school of architecture, Venice, Istanbul, Kevin Lee's hand, the T-shirt, the Filofax, the Namiki Pen, the G-Tec Pilot, the Italian attache case, the blackboards, the girl taking a photo in the Kimbell Museum, Fort Worth and all my own, as are the altered images from Aaltomania, a book I prepared in 2001. The New York graffiti is an entry to the Diesel competition by the White House Redux award-winning duo Heron-Mazy. The quote from "Why I didn't become an Architect" by Orhan Pamuk is surely

'fair use' and you can pick up the rest in the book which is excellent and I believe the other Pamuk lines (88-89) from Istanbul are also 'fair use' and seeing as the author once considered being an architect and has given us his insight why he is not, I am sure he will be only too happy to oblige. Apparently the 259 words from Architecture: a very short introduction by Andrew Ballantyne is considered 'fair use' by publishers but I did try and run this by the author himself when we last emailed. The same 'fair use' goes for (92-93) Kevin Lynch's The Image of the City and (94-95) Roland Barthes' Rhetoric of the Image, both less than 300 words. The unusual images of Play Architecture are from a set of playing cards instigated by my friend and colleague Mikko Metsahonkala. He worked brilliantly as my assistant when we were designing Writing Architecture in 1989 one summer in Helsinki, and we have offered to help each other ever since. My thanks always go to his group Quad in Helsinki. Blue Sonata by John Ashbery I have already mentioned. Now the Helsinki Warehouses, a poem by John Hejduk is from a book Such Places as Memory which MIT Press, and my friend and colleague, Roger Conover published along with my own book of poetry called Welcome to the Hotel Architecture. The last time I saw John Hejduk, he was ever so gracious and appeared to support the work of those outsiders who manage to defeat the system of architecture-on-default. I would imagine he might appreciate an image of him in the Cooper Union by the big clock extracted from an imaginary book called The Hall of Mirrors. The book is an invention so it is quite difficult to apply for permissions, but attempts have been made to contact Sisyphus Montale, the reputed author.

Just so as there is no confusion, A Karaoke Bar called Heaven is from a play that I wrote in the early years of this century called Aalto Ego which was originally intended for production in the Viipuri Library, a building by Alvar Aalto. Since then these extracts have also appeared in some form in publications and are now part of the completed critical drama called Aalto Ego (soon to appear in Vertigo Press). Teresa Ritter (182-183) was a dear and extremely able student of architecture who has since gone into literature and I am in constant touch with her through Goodreads. She has no idea that I re-invented this section from her work, which I worked on with her in Texas in 2004, but I hope she is extremely happy to see a remnant from her Life before Literature. Why did she not become an architect? You will have to ask her. Now the Marco Frascari quote (191) is one we use in our thesis prep. course, or at least I do. I am sure I can locate the source but the idea was to let others search the internet to find more from Frascari. David Greene, (196) of Archigram fame, long time educator and innovator, wrote this in 1972. I will contact my friend and colleague Ian Ritchie for the source so as to avoid any serious infringement but I would rather you have to do what the students have to do and find a way to trace the source. (see the mapping

exercise: Life after Google) Miroslav Holub's poem (absent from p.199) called a "Brief reflection on the theory of relativity" was pulled. Go to his excellent volume of poems On the Contrary (Carcenet Press) or his collected poems. Scientist and poet, he knows how to use one fence to talk to another.

Federica Goffi, dear colleague and innovative teacher of the structural imagination, offered her text for use in this book along with her students' works: there are many brilliant drawings by her students which I could not include here – but I would like to thank them anyway Doninri, Mihaylova, Horly, Woods and Bassam. Marcello Chiarenza, friend of Michael Carapeian, a collaborator in Venice in Dorsoduro, gave me his books a couple of years ago, and inside them drew a dedication which consisted of ladders. His art work takes on the Adriatic and Wittgenstein and I hint at his wonderful work in this little volume. Ian Ritchie, collaborator on a forthcoming volume called Being: an Architect allowed me the use of his gentle but alert note about Peter Rice, a man he once worked with in that innovative practice called RFR (Rice, Francis, Ritchie) during the 1980s. He also eased Peter Rice's book An Engineer Imagines through to publication along with some other close friends after Rice's death – we salute the work of a giant on the shoulders of which many contemporary architects (and engineers) have stood. John Maruszczak, long time friend, co-teacher, colleague, professor and partner of Heron-Mazy fame has always been generous with his time, work and words. On page 74 there is/was a flaming image of Frank Lloyd Wright prepared by one of my students – he also inserted images of Simon and Garfunkel on an index card and made them spring out....both of which may have to be pulled in case the estate of FLW decide this is an improper use of these images. I will however hold the student's name back for obvious reasons, but anyone wishing to see this excellent work by the student need only contact me and I will forward it to him and he can show you his work.

Lastly on p.113 there was a copy of the author's own book called How Architecture got its Hump. Perhaps the author needed permission to show this so it was pulled. However, just to give you an idea, consider the economics of such books; about 200 pages long, has five images, all which all had to be cleared and paid by the author (one-time use cost anywhere between 100 and 300\$), costs about 15-20\$ of which the author receives (on the brute price, 8-12\$) a royalty of 8%. Hence the author comes away with about 1\$ for each book. So the question I leave with you is this? Is the author allowed to bring attention to the book not by the image of the cover but by a (trivial) quiz (on p.116) which was re-scripted by the author himself. Verbatim? If not all of the author's own book is pirated by the author himself, which portion was? Ah, I fear we will never quite know. (Sisyphus Montale & Alec Tomlinson, Vertigo Heights, 40 The Driveway, Ottawa.)

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A person's idiolect is their own personal language, the words they choose and any other features that characterise their speech and writing. Some people have distinctive features in their language; these would be part of their idiolect, their individual linguistic choices and idiosyncrasies www.usingenglish.com/glossary/idiolect.html

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The praise and criticism that should enrich the career of the artist, as the sun and rain enrich the earth seldom appear in the architectural sky; the eternal gray of practice and eerie darkness of public indifference veil every free and cheerful prospect.
Otto Wagner *Modern Architecture A Guide for His Students To this Field of Art*, 1895



PROOF

the heroism architecture keeps perpetuating is insured to our modern world

Who tells architecture to walk?
Who tells architecture to pause?
Who tells architecture to stop at the edge?
cannah how architecture got its hump roger 2001

↑ OUTER EDGE · ↑ OUTER EDGE · ↑ OUTER EDGE · ↑

↑ OUTER EDGE ↑ OUTER EDGE ↑ OUTER EDGE ↑ OUTER EDGE ↑

PROOF

GUTTER

(BINDING EDGE)

(BINDING EDGE)

GUTTER

↓ OUTER EDGE ↓ OUTER EDGE ↓ OUTER EDGE ↓ OUTER EDGE ↓

PROOF

DON'T GO SO FAST YOU'LL CRASH INTO
ROLAND BARTHES AGAIN

CONNAN

THE LITTLE BLACK SCHOOLBOOK

W

VERTIGO