

Notebook 1
LIFE GOES BOTH WAYS
(2009, 2011, 2012, 2016, 2018)

Using index cards the students prepared a subjective atlas. All students began with- though many eventually diverged from- a set of plain 6x4 index cards and mapped the six big ideas in the 20th century in a simple diachronic/synchronic manner. Using keywords, drawings and mappings, this becomes a personal and critical toolbox helping students to situate their learning, and to navigate their emerging world within contemporary architecture. This became an A-Z glossary of ideas, cities, places, movements, architects, artists. Using text, drawing and image, hybrid methods were encouraged, even cut and paste. There were various ways drawings and images could be used and altered and reproduced onto index cards. Close ups and call outs would add dialogues. Drawing and writing over drawing and/or altering printed text or image were used. A few apparently random paired words could help to navigate and map learning as it struggled to be retained as knowledge. Desktops or the contents of rucksacks were drawn. Small texts (100 – 200 words) were worked up as narratives of the ‘big ideas’ using expanded definitions and references. Images from, for example, the manifesto *War & Architecture* by Lebbeus Woods would be re-drawn onto cards. Notes on *Lightness* by Italo Calvino (*Six Memos for the Next Millennium*) started off as 150word statements and became another story about architecture. Images of ‘architecture’ so far imagined by the students made up the compendium, sometimes as a puzzle, a dictionary

or journal. These strategies and collaborations became a 52 playing-card set on architecture (plus jokers/wild cards). This included the design of the box (container) or the inter-linking of cards into a large frame or other means of organization such as passports, fairy tales or pop-up books. The thin line (Pentel G-Tec C4 0.4mm. pen) was recommended and for thicker lines a variety of felt or ceramic tipped pens. A fountain pen and ink to vary the line were encouraged (e.g. Lamy, Namiki or Mont Blanc!) initially to get things started, though increasingly digital formats emerged more over time. Life goes both ways introduced the idea of the diachronic and synchronic as mapping devices. The exercise was a cloud mapping extension of Charles Jencks’ diagram; students had to extend backwards towards 1900 and into the future to the present day as seen in Nick Seal’s work in the coming pages. 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. In 2009, the first years of the course, a micro-world was constructed in either a flat cigar box or similar (WARNING- ARCHITECTURE: NOT FOR BABIES!). This was the miniature world, an assemblage / mapping of ten objects chosen to map the course. The Horse Race included here in some detail was one student’s quintessential use of the index cards.

• VITRUVIUS:
SYMMETRY AND
PROPORTION OF
BODY AND TEMPLE.

MAP OF THE PROJECT

COLUMNS

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CLASSICAL O R D E R S

• CHURCH / CHRISTIAN
BODY OF AS A BODY.
CHRIST. COMMUNITY

• ANDREAS
VESALIUS
ANATOMY
THEATER

• FRANCESCO DE GIORGIO:
HUMAN BODY AS A RULE.

• LEONARDO DA VINCI:
ANATOMY / PROPORTION

• D'ARCY
THOMPSON
"ON GROWTH
AND FORM"

• ADOLF LOOS:
"ORNAMENT AND
CRIME"

• SANTIAGO CALATRAVA:
HUMAN BODY IN FORM.

BODY IN MODERN ARCHITECTURE
PROGRAM

• LITERAL TRANSLATION
FROM HUMAN ANATOMY
TO ARCHITECTURE

BUILDING VS BODY VS AUTOMOBILE
GROTESQUE ARCHITECTURE
ANATOMY THEATER VS AUTO BODY SHOP

JUXTAPOSITION

NOVA - AN ACT OR INSTANCE
OF PLACING CLOSE TOGETHER
OR SIDE BY SIDE, ESPECIALLY
FOR COMPARISON OR CONTRAST.

L A B Y R I N T H

F I N G E R P R I N T

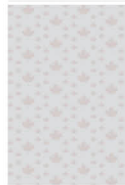
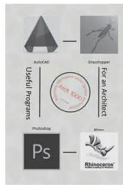
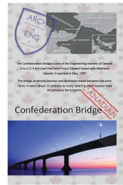


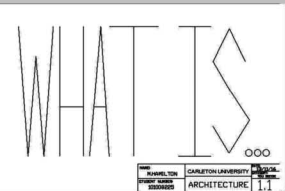
D I S S E C T I O N



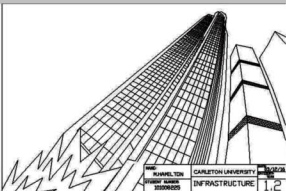
V I V I S E C T I O N



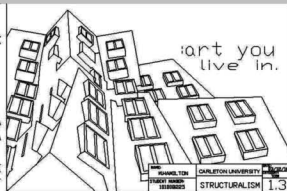




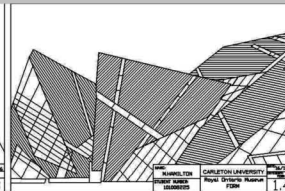
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ARCHITECTURE 1.1



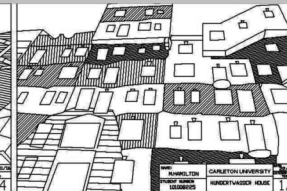
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INFRASTRUCTURE 1.2



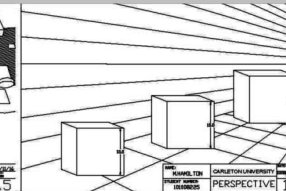
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STEPHANE BERNESE
STRUCTURALISM 1.3



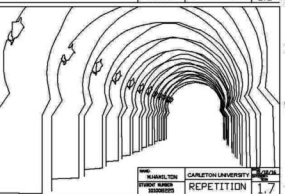
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STEPHANE BERNESE
POST MODERNISM 1.4



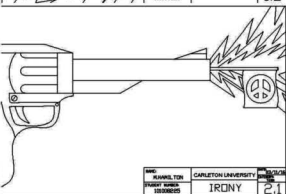
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STEPHANE BERNESE
HAND-MADE 1.5



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PERSPECTIVE 1.6



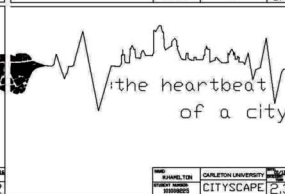
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REPETITION 1.7



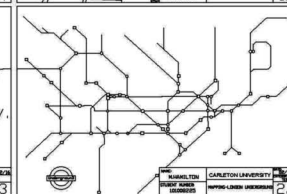
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IRONY 2.1



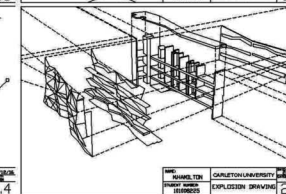
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STEPHANE BERNESE
FRANK GEHRY 2.2



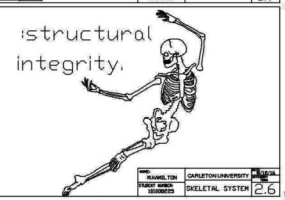
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STEPHANE BERNESE
CITYSCAPE 2.3



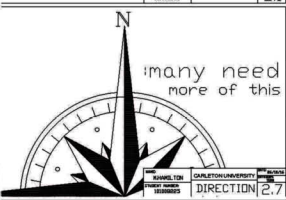
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STEPHANE BERNESE
FRANK LLOYD WRIGHT 2.4



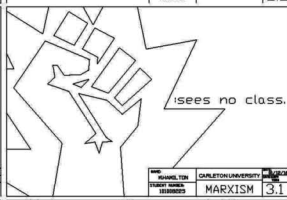
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STEPHANE BERNESE
EXPLOSION DRAWING 2.5



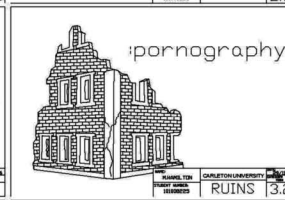
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STEPHANE BERNESE
SKELETAL SYSTEM 2.6



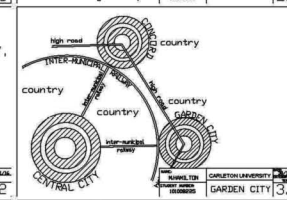
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DIRECTION 2.7



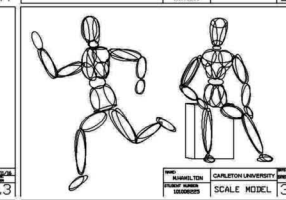
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FRANK GEHRY 3.1



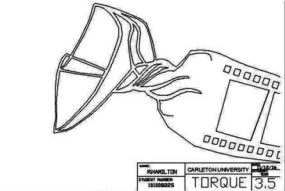
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RUINS 3.2



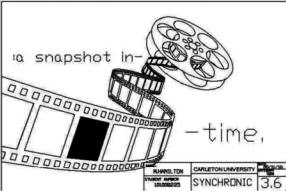
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STEPHANE BERNESE
GARDEN CITY 3.3



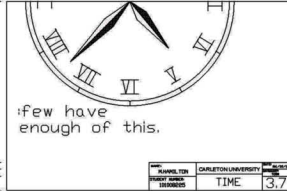
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SCALE MODEL 3.4



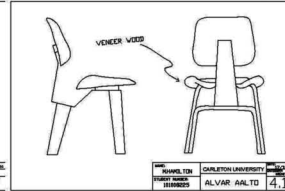
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STEPHANE BERNESE
TORQUE 3.5



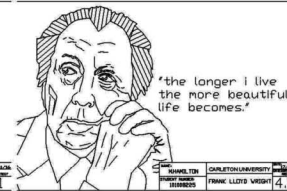
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STEPHANE BERNESE
SYNCHRONIC 3.6



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STEPHANE BERNESE
TIME 3.7



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ALVARO SIZA 4.1



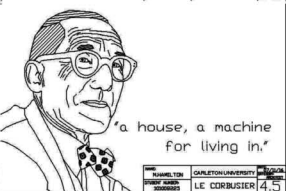
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FRANK LLOYD WRIGHT 4.2



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JOHN A. PEARSON 4.3



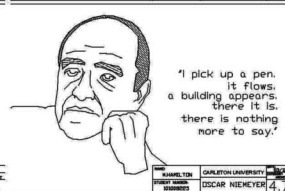
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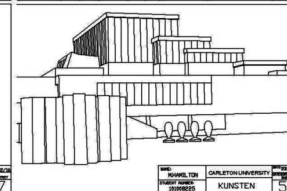
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STEPHANE BERNESE
LE CORBUSIER 4.5



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STEPHANE BERNESE
BRUNELLESCHI 4.6



CARLETON UNIVERSITY
STEPHANE BERNESE
OSCAR NIEMEYER 4.7



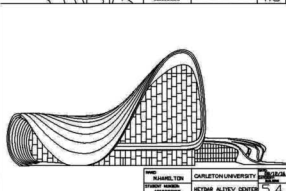
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KUNSTEN 5.1



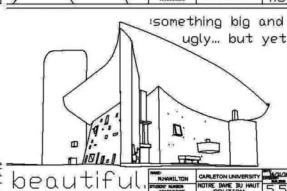
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FALLING WATER 5.2



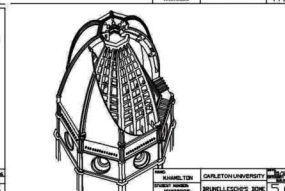
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PARLIAMENT 5.3



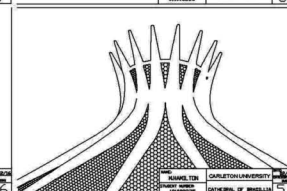
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STEPHANE BERNESE
REYNA ALFREY SORER 5.4



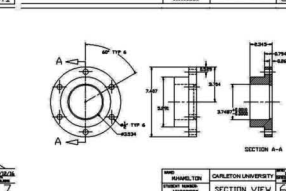
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NOTRE DAME DU SAULT BRITISH 5.5



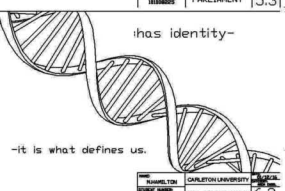
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STEPHANE BERNESE
BRUNELLESCHI'S BONE 5.6



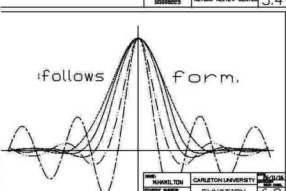
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STEPHANE BERNESE
GENERAL OF BRILLIANT 5.7



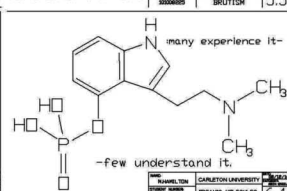
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STEPHANE BERNESE
SECTION VIEW 6.1



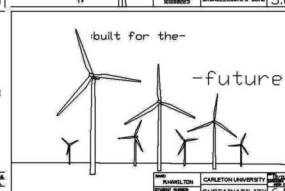
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STEPHANE BERNESE
DNA DOUBLE HELIX 6.2



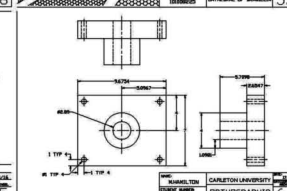
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STEPHANE BERNESE
FUNCTION 6.3



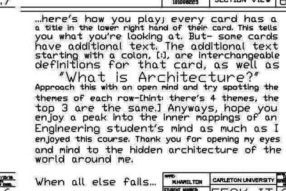
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STEPHANE BERNESE
ORGANIC MOLECULE 6.4



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SUSTAINABILITY 6.5

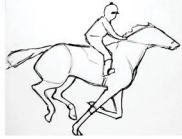


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STEPHANE BERNESE
ORTHOGRAPHIC 6.6

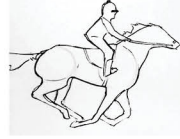


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STEPHANE BERNESE
FECK IT! 6.7

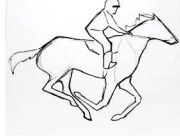
Owner A was too concerned with talking to an avant-garde of tourists about the legal feasibility to watch his horse race.



Trainer B's only measure to work his subject was to baptize it at Queen's Park Church.



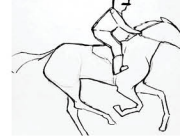
Owner C abstracted his concentration when aspiring to the Constructivist precedent of the Shalimar Tower.



Trainer D modeled his routine after the De Stijl movement to distill his understanding of functionalism.



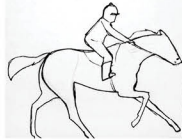
Stable E was condemned after an episode of operation, like the Aldobrandino movement.



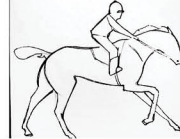
Jockey F whipped his horse with the same character of fluidity as Tom Thomson's brushstrokes.



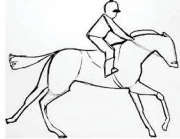
Owner G cared too much for becoming as grandiose as Kihulu to provide his horse with sufficient attention.



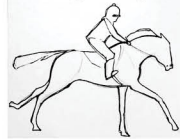
Stable H proved to be as habitable as the "Baldung" of canonical taste.



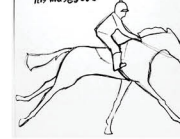
Jockey I prayed to the ineffable image of Joseph Houseer as he guided his mount down the stretch.



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



Trainer K abandoned his position to experiment with new ways of working horses in Italy, on guitars, to his muses...



Horse L's lightness was informally trained, but met nearly as successful as Oscar Jefferson's improvisational lesson in architecture.



Halo Lashino sought to quench his yearning for the identification of a 6" ensemble by equipping readers with a mental artillery.



Owner Z surprised the zeal of Ehren von Wachsenburg in doing anything to protect his occupation.



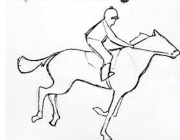
Horse M was so ill-developing manner according to the concepts outlined by Gesamtkunstwerk.



Owner N flourished in the nostalgic wonderment of design icons Charles LeCorbusier.



Jockey O became over-fondle with the helioseous thoughts of Lebbeus Woods, and repaired his colleagues.



Stable P extracted the flow of its occupants with the perfidious decoration implemented by Dominikus Zimmermann.



Horse Q was distracted by Antoine St Exupery's matters of consequence, which were fueled by quickness.



Stable R revealed the intellectual realm of Buckminster Fuller's stimulating ideas.



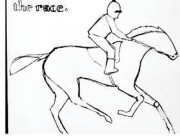
Trainer S sculpted his program around the surreal regression manifested by the Yale School of Architecture.



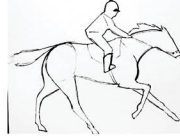
Stable T adhered to the traditional stable plan as strictly as O.M.W. conformed to the trends of the 80s.



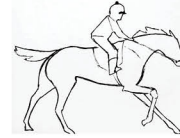
Jockey U carried Adolf Loos when his steel, unconcerned, rested by his side, expanded himself to the first half of the race.



Horse V realized the vicinity of Jørn Utzon as he observed several of his sketches hanging in the clinic.

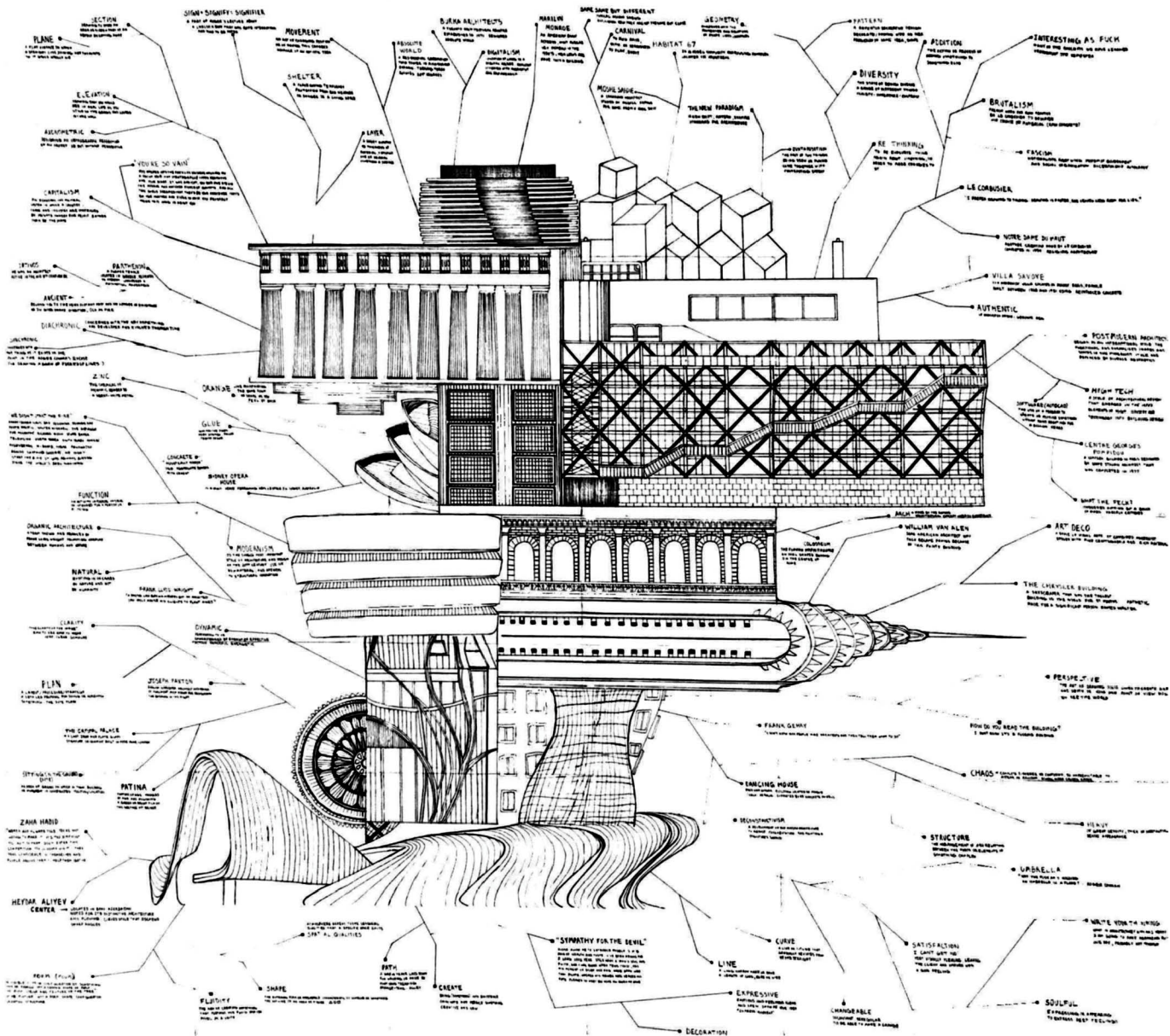


Jockey W organized his strategy around the wary ingenuity of the Pompidou Center.



Horse X reduced to tremor of mind to the exactitude enthused by Piet Mondrian.





LOS 2015-2016 BY JEREMY RABERZALGO IN QUEST 2016	1661	0661	 COUPLES ANNIVERSARY	1988	 CHANCE	 TOLL ROAD PAY \$100	1984	 NEWSPAPER OFFICE	1982	 COMMUNITY CHEST
1993										1980
 COMMUNITY CHEST										1978
1995										1978
1997										 TOLL ROAD PAY \$100
 TOLL ROAD PAY \$100										 CHANCE
1999										1975
2001										 COUPLES ANNIVERSARY
 NEWSPAPER OFFICE										1970
2003										1968
JUST  VISITING										2006



CHANCE
?

Advance to 'GO'

Advance to 1000 if you go
past GO collect \$200.

Community
Chest

Bank error in your favor, collect
\$200.

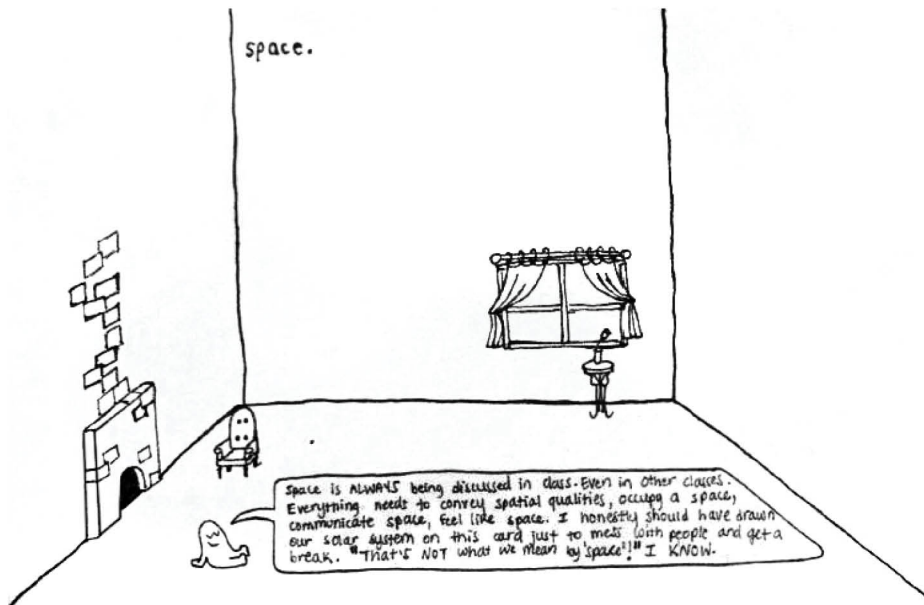
From side of table of \$500M,
you get \$50.

Diversity \$500 Healthy minds make cities live better. Study these buildings and you'll be able to read their thoughts.	Metabolism \$500 We've got the secret to living. It's not just about the food you eat, it's about the way you live.
Drone \$500 There's nothing you can't see from the sky. Just make sure you're not in the way.	Social media \$500 How do you know what you're doing? It's not because of social media, it's because you're connected.



WHAT IS ARCHITECTURE?

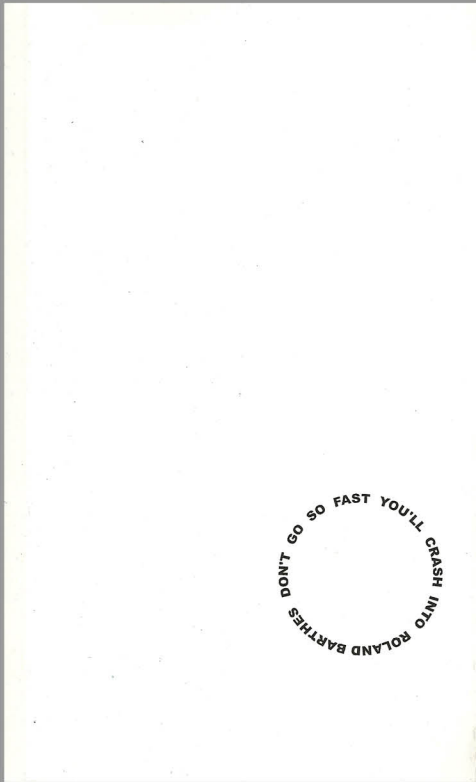
This is the question that has set the tone for the entire semester in Roger Connah's Introduction to Architecture class of fall 2016. It's a great question because the more you think of it, the harder it becomes to answer. "FROM MY PERSPECTIVE... ARCHITECTURE IS WORKING ENDLESS HOURS TO MAKE SOMETHING EXTRAORDINARY. IT'S NOT REALLY KNOWING WHAT YOU NEED TO DO, BUT HAVING A VAGUE UNDERSTANDING OF WHERE YOU NEED TO GO." All this can make one feel quite... oh I don't know... confused, lost, frustrated, uncertain, cynical, scared, and upset. Maybe. Hopefully this diary of concepts we discussed in class will help organize the mess such a heavy question creates! or at least provide some context. Anyway, we're going to dive right in now, so enjoy! And goodluck. I sure as hell needed it.



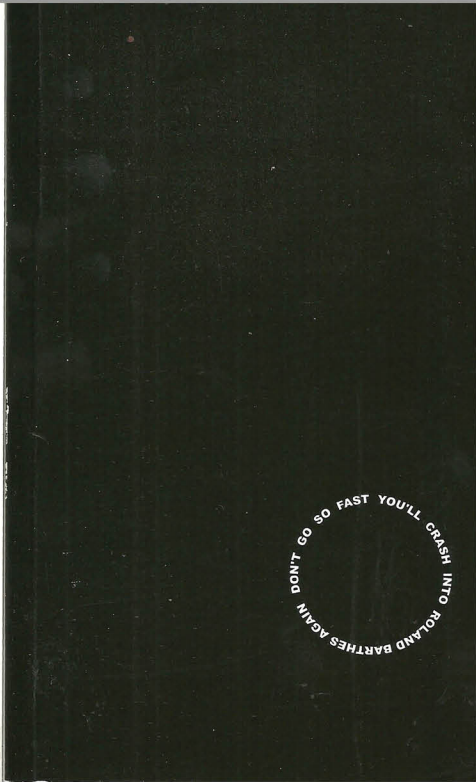
Notebook 2
THE LITTLE WHITE SCHOOLBOOK / THE LITTLE
BLACK SCHOOLBOOK
(2010)

What is the narrative we present in our programs and what is the narrative students receive and adapt? How could learning become active? What if the course textbook could be torn, burned, turned into a running dialogue or its contents rejected at every turn of the page? If this is a pedagogy of resistance what does this imply in terms of a commitment to method and selected content? How do students pass through onto an experiential stage. The Little White Schoolbook/ The Little Black Schoolbook offered lists, indices, exercises, glossaries, anecdotes, short text messages, words, haikus, notions, concepts and ideas on or around architecture; a form of compendium of the course itself. The book was intentionally incomplete where active learning is ambiguous and imperfect. This encouraged untamed experimentation. For the term long assignment, each student was given a copy of the same text to be engaged with in any means throughout their first year of architecture. The cognitive models hints and exercises were not scripted or determined in any conventional sense. Instead they were meant to exercise learning and thinking. An open mind, a diverging mind rather than a converging one offered different ways to approach these books. There was no blueprint, no precedent, no history to fall back on. Students had to imagine how to situate themselves in a world of active learning. Always about re-framing pedagogical strategies, there was no exam only self-discipline. Changing

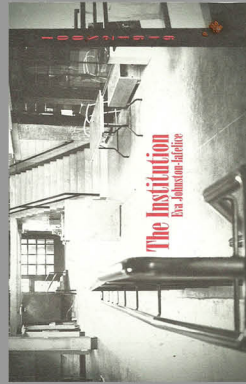
structure of the others; they were all inter-connected. This became for each student an altered book and hacked Pages. This would be an enquiry into the confessional self – the student's self, the role of personal experience, doubt, ignorance and confidence. This included various exercises and personal mappings - glaucoma, mental maps, theatre, bluff, Rousseau, Kundera, Calvino...and so on.. it led to the development of the student's own cognitive model. Challenging notions like redundancy, inner thought, absence, after-thought, infancy, feedback and insight are used. Some confessions also emerged. Critical approaches and methodologies were stumbled upon. Experience and the unseen began to be written and drawn out. Every book is unique.



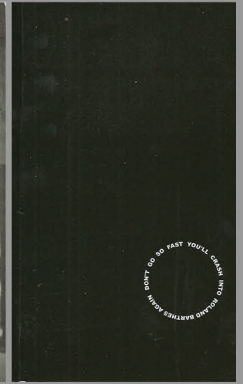
DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHES



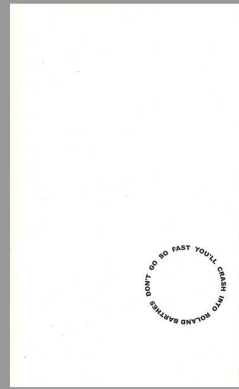
DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHES AGAIN



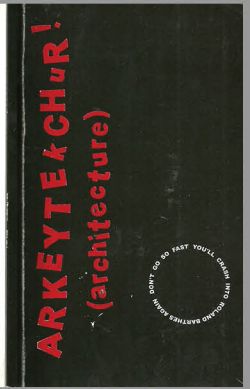
The Institution
for Architecture



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

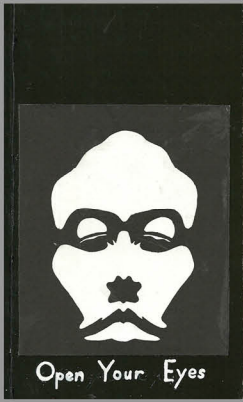


DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHES AGAIN

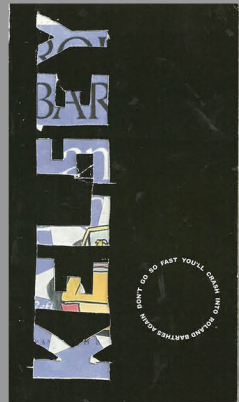
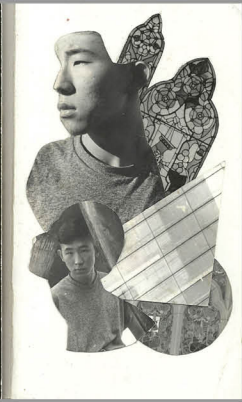


ARKEYTE & CHUR!
(architecture)

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



Open Your Eyes



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



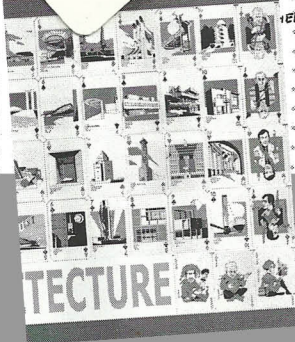
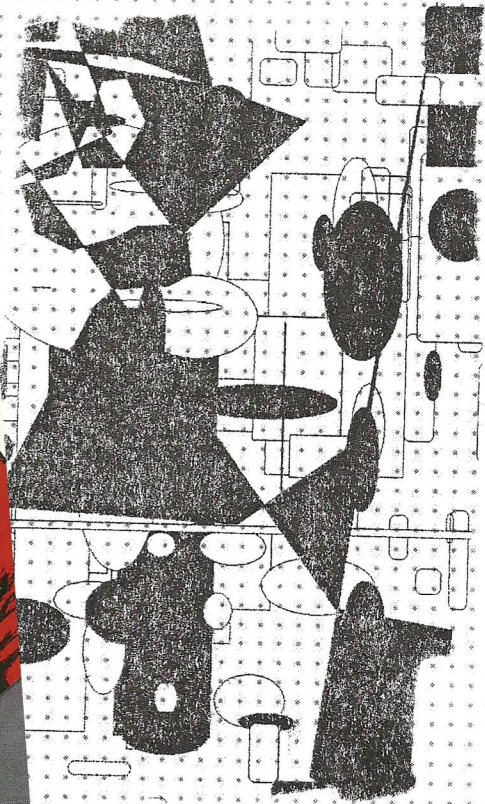
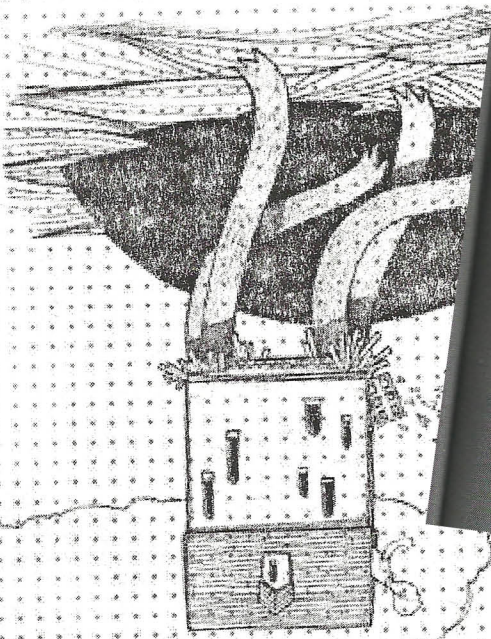
AND THEN
SHE OPENED HER EYES
AND EVERYTHING
CHANGED.

ARCHITECTS?

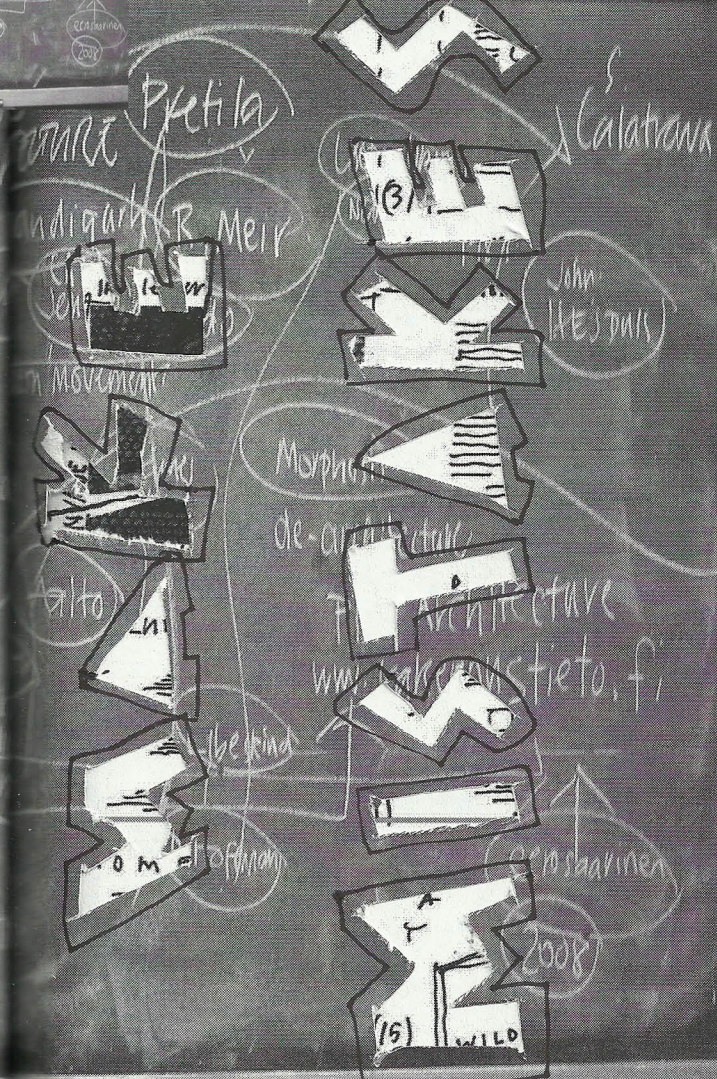
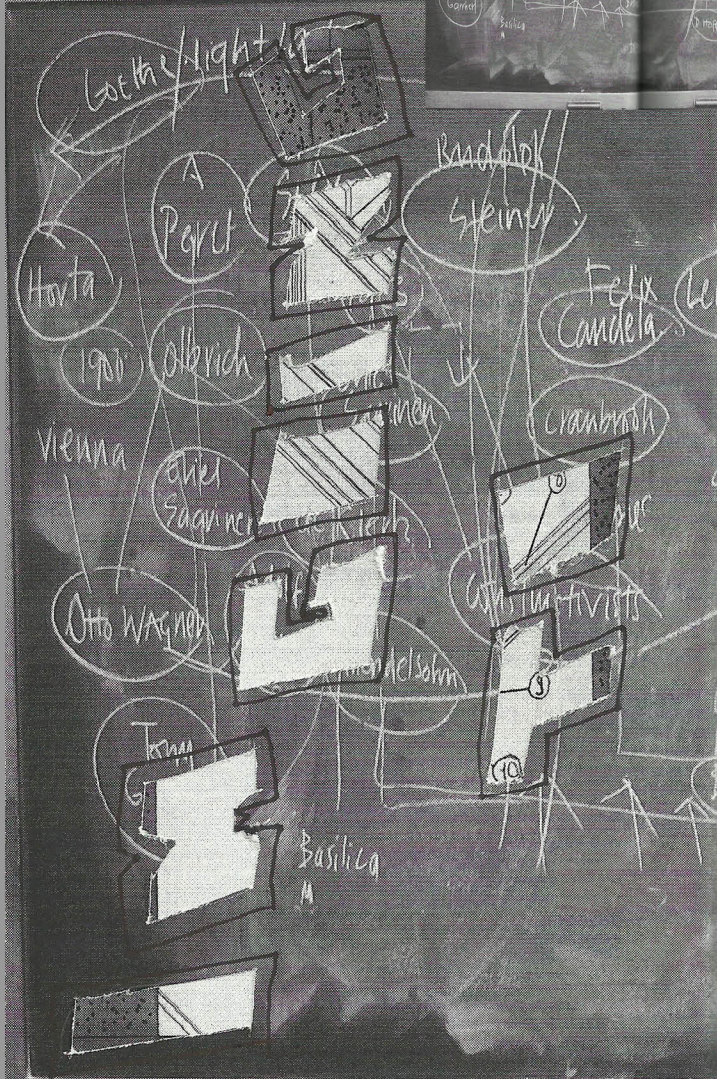
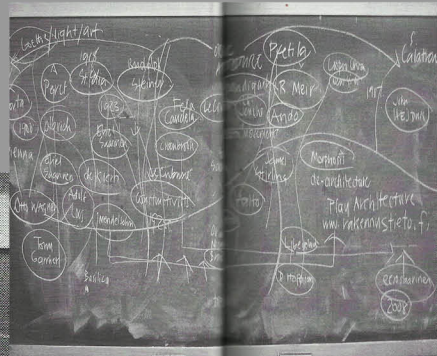
OR ARCHITECTURE ITSELF?

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

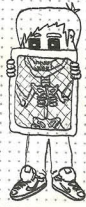
When stepping onto London Underground trains, a voice announces: "Mind the gap!" This voice is usually indifferent, unconcerned and routine. Most visitors to London will not mind this voice. The warning is about the gap between the edge of the Underground platform and the train itself. To avoid falling into that gap – the void – it is necessary to take a more than usual step. Roger Connah, *How Architecture Got its Hump?* 2001



HERE ARE CIRCLES OR NO?



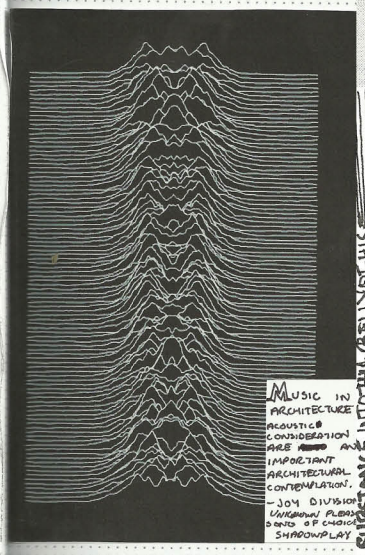
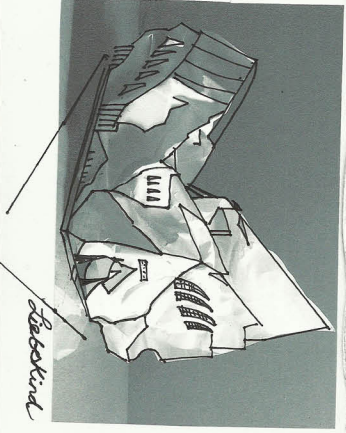
X-RAY



*Note: too much x-ray radiation can cause mutation of cells. Kill your Use as very own discs

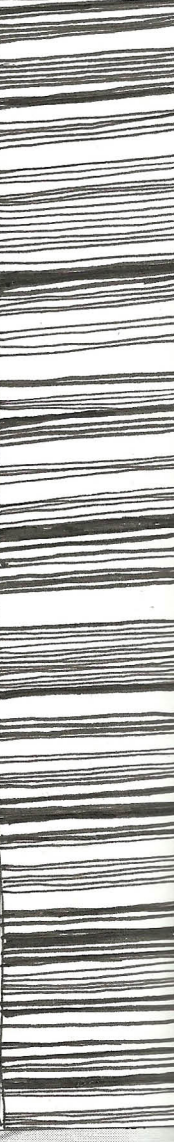


SPACE
PHYSICAL
WORLD
DATE AND



MUSIC IS ARCHITECTURE
ACOUSTICS CONSIDERATION ARE AN IMPORTANT ARCHITECTURAL CONSIDERATION.
JOY DIVISION
SOUNDS OF CHAOS
SHADOWPLAY

HE HATH EATEN ME OUT OF HOUSE AND HOME, HE HATH PUT AN ART ALL MY SUBSTANCE INTO THE BELLY OF HIS
TO THE SUBSTANCES OF TERROR HE HAS SUFFICIENTLY HAD BUT OF ITS SHADOWS HE HAD NO APPREHENSION.
BUT THE AMPLITUDE, THE MAGNIFICENCE, OR THE HARMONY OF DESIGN ARE, THOUGH IMPOSING, YET UNWORTHY CURIOUS
ON OUR ADMIRATION, UNLESS THE DETAILS ARE FILLED UP WITH CORRECTNESS AND ACCURACY. Edward Gibbon Esq
MEANWHILE IS SADNESS THAT HAS TAKEN ON LIGHTNESS. *Stalo Carmina*
THERE IS NO VISION OF VISION, BUT ONLY OF VISIBLE THINGS. *Stalo Carmina*
HER PREPARATIONS IN THE WAY OF DRESS FOR THIS VISIT, IN THE GAY TIME OF THAT GAY SEASON, WERE SINGULARLY
IN ACCORDANCE WITH HER FEMINE TASTE, QUIETLY ANXIOUS TO SATISFY HER LOVE FOR MODEST, Dainty NEAT ATTIRE,
AND NOT RESEMBLING OF THE BECOMING, YET REMEMBERING CONSISTENCY, BOTH WITH HER GENERAL APPEARANCES AND WITH
HER MEANS, IN EVERY SELECTION SHE MADE. *Stalo Carmina*
WITH TOUCHING GENEROSITY SHE HAD OFFERED TO AID ME WITH HER LITTLE HOARD OF SAVINGS, HOPING I WOULD
EXCUSE HER FOR THE LIBERTY, BUT RECALLED HER THE FUTILITY TO ACCEPT IT AS A LOAN, SHE WOULD BE VERY
HAPPY. *Stalo Carmina*
WITH A WOMAN'S QUICKNESS SHE SAW WHAT WAS PASSING IN MY MIND, AND HID HER TEARS FROM ME
THE RESPONSE OF HIS ANTAGONIST WAS EQUALLY PROMPT IN THE RECEPTION. WAS MADE WITH A SLOW, UNIFORM, MECHANICAL
AND, I THOUGHT, SURE THAT THE HERetical MOVEMENT OF THE ARM, THAT WAS A SORE TRIAL TO MY PATIENCE.
BUT HOWEVER ADMIRABLE BE THE SUCCESSIONS WITH WHICH HE HAS TREATED EACH PARTICULAR POINT OF HIS
TOPIC, THE MERE MULTITUDE OF THESE POINTS OCCASIONS, NECESSARILY, AN AMOUNT OF DETAIL, AND
THUS AN INVOLUTION OF IDEA, WHICH PRECLUDE ALL INDIVIDUALITY OF IMPRESSION
Stalo Carmina



Notebook 3

THE ARCHITECTURE OF EVERYTHING

architecture at the edge of almost everything else
(2017)

An active, engaged learning is defined by the thoughts and exercises that shape the student's own personal learning and understanding. Active student-centred learning and engaged classes also demands a development of self-awareness; that inner tennis within each student. The Architecture of Everything became the year's theme where the program tried to re-tell subject, object and idea in order to re-think architecture and urbanism. The Architecture of Everything was structured around five Fields, based loosely on the themes of the teaching assistant's Master's or PhD research: The Architecture of Fiction and the Anthropocene, The Architecture of War, Conflict and Nopia, The Architecture of Food, Eating & Trout Fishing in Canada, The Architecture of Film, Dancing Wu Li Masters & Hopscotch, The Architecture of Gonzo, Nowness & Personal Space). Students were to: 1 prepare an image matrix (16 images with 16 hashtags). 2 choose four images and four hashtags and 'suggest' a narrative development. 3 develop these four in detail to prepare technical drawings /detailed mappings/ media clips (Imagine the analytical tool as a 'thing explainer', technical drawing, assembly drawing or product manual drawings). 4 using the 4-point (Cognitive) Knowledge model (fluency – redundancy – infancy – truancy) work up a personal-narrative mapping of the chosen topic and develop methodology, data and enquiry with their teaching assistants choosing various mediums for their work: drawing – text – photography – comic book – animation – film - digital – hybrid. 6 Develop texts, ideas, maps & diagrams etc. to explore

algorithms, games, manifestos, miniaturisms. 7 prepare an ongoing analogue/digital notebook showing how material and the learning in the course becomes part of the narrative, structuring your topic-to be to create stories, tell stories. These could be hallucinations, realities, prejudices, manifestos, even diagrams for life. What could not be imagined, drawn, mapped out and 'thought' as architecture? Knowing students would very quickly be narrowed to expect architecture to be what the school taught it to be, this was a chance at an untamed thinking, applied with some rigour from drawing and text, video, or any medium of choice. It was liberating; it was not about a past – the prejudice project- taught by excellent professors sharing existing ideologies, critical histories and accepted theories. Turning default architectural mediums into tools for analysis or in reverse, using any mode of analysis to interrogate architecture, began to de-frame and de-school certain biases that architecture embeds in programs adding more and more buildings into the world. As miniature research projects working between histories, narratives, fictions and representation, students learned how to hone their interests, no matter how absurd or untamed, as a means to learn techniques for personal navigation for their next 3 years of their education. In this way students put forward options for the architecture of everything, thinking what might begin to make not only their future! The architecture of everything? Or critical fictions we make out of architecture?

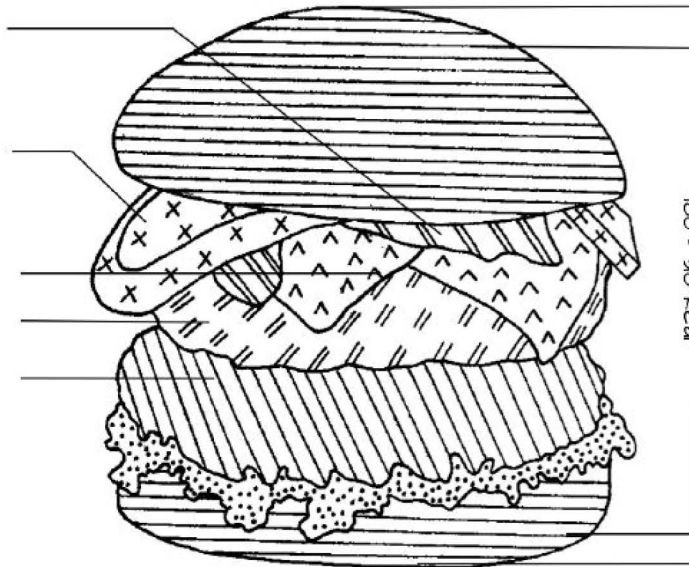
103 kcal

85 kcal

113 kcal

73 kcal

370 kcal



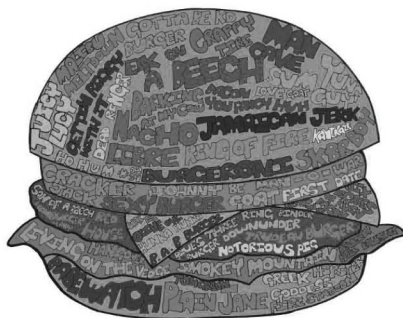
180 - 30 kcal

539 kcal

The Malibu Meltdown is a perfectly constructed burger with its ingredients all layered appropriately to create a harmony in its taste. The bottom bun acts as the foundation of the burger, holding the rest of the ingredients on top of it. The lettuce, patty, onion ring and three cheeses are then added and topped off with the top bun that keeps the ingredients intact. The crisp of the lettuce, the tenderness of the beef, the crunch of the onion ring and the beautiful blend of Brie, Gouda and Havarti cheeses fit together flawlessly and melt like butter in one's mouth.

#TheWorks has the best burgers but the #MalibuMeltdown is hands-down one of the best burgers on their menu!

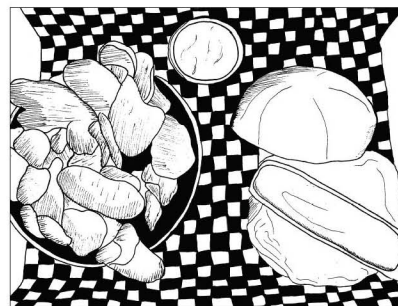
		Legend			
#ThePerfectBurger		Bun		Onion Ring	Dina Morcos
		Brie Cheese		Beef Patty	
		Gouda Cheese		Lettuce	
		Havarti Cheese			



#50-in-1

Known for their long menu of assorted burgers, The Works makes it challenging for a customer to have to choose only one sandwich. The restaurant has 50 different options for a burger, each having its own distinctive name, like 'Babewatch' and 'Ring of Fire', and containing its unique ingredients. Not one burger has a similar taste to the other, even though it may contain some of the same ingredients. All 50 burgers can be classified as hot or mild, sweet or sour, while others are vegetarian or vegan.

The Works offers an insane amount of burgers - it's almost impossible to choose just one! #WantThemAll



#FoodfortheSoul

The Malibu Meltdown not only comes as a burger alone, but the plate is accompanied by a side of fries, spicy die-cut chips, cukes & celery, steamed broccoli or an upgrade to a poutine or salad for a little extra cash. A choice of beehouse, tzatziki, chipotle mayo or any condiment is also brought if asked for. The tray is always covered with checkered paper where the Food rests and the meal is usually served with the top bun off and resting right above the burger. A smaller bowl is also placed on the tray, next to the burger, flowing with the side that has been ordered.

The #MalibuMeltdown is guaranteed to satisfy whatever level of hunger a person might be experiencing. It is both filling and fulfilling!

Top Bun



Brie Cheese



Havarti Cheese



Gouda Cheese



Onion Ring



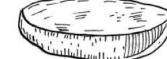
Beef Patty



Lettuce



Bottom Bun



Just like any object can be drawn in an exploded view to emphasize detail, the Malibu Meltdown is quite the complex burger that deserves to be looked at closely. The ingredients of this burger are what makes it special and the order in which these ingredients are placed is what creates such a tasteful flavour. Although the drawing is read from top to bottom, the beginning of making this burger starts from the bottom bun and builds up to the top bun in between contains lettuce, the beef patty, onion ring, Gouda cheese, Havarti cheese and Brie cheese. The process of being able to harmoniously put together a burger together is referred to as 'Burger Architecture'.

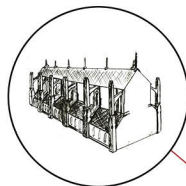
What's a burger without the right ingredients? The Malibu Meltdown specializes in its components and that is why it is a #MustHave!

WHEN YOU GROUND FANTASY WITH ELEMENTS OF REALITY, YOU MAKE IT EASIER TO IMMERSE YOURSELF IN THE WORLD.

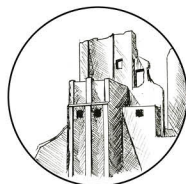
OFTEN WHEN CREATING FANTASY WORLDS, THE CREATOR WILL INCLUDE ELEMENTS OF REALITY. THIS CAN SERVE TO HELP GROUND THE AUDIENCE WITHIN THE WORLD, AND ALLOWS THE CONSUMER TO MORE FULLY IMMERSE THEMSELVES WITHIN THE SPACE. THE RED KEEP FROM THE POPULAR HBO SHOW GAME OF THRONES SERVES AN EXCELLENT EXAMPLE OF THIS TECHNIQUE. THIS CITADEL LOOMS OVER THE TOWN OF KING'S LANDING AND EMPLOYS A TAPESTRY OF ICONIC FEATURES FROM MEDIEVAL FORTIFICATIONS AND ARCHITECTURE. SHOWN ARE THREE DIFFERENT EXAMPLES OF HISTORICAL BUILDINGS THAT SHARE ELEMENTS WITH THE RED KEEP.

FOR MY FINAL ANALYTICAL DRAWING, RATHER THAN GIVE ANOTHER EXAMPLE OF WORLD BUILDING, I WANTED TO USE THIS TECHNIQUE TO DESIGN MY OWN FANTASY BUILDING. I TOOK INSPIRATION FROM FRENCH GOTHIC CATHEDRALS, AS WELL AS MOTIFS OF CLASSICAL GREEK ARCHITECTURE, AND MERGED THEM INTO ONE LARGE HYBRID BUILDING. THEN, WITH THE ELEMENTS OF REAL HISTORICAL BUILDINGS, I BEGAN TO IMAGINE A LARGER THAN LIFE CENTER OF WORSHIP IN THIS FANTASY WORLD. AS I DREW, MY MIND FLESHED OUT SOME OF THE BACK-STORY AND HISTORY TO THIS BUILDING, AND CAME UP WITH MORE FANTASTICAL ELEMENTS. ONE SUCH ELEMENT IS AN UNREALISTICALLY DEEP COURTYARD SPANNED BY A BRIDGE SERVING AS THE BUILDING'S ENTRYWAY, OR THE MASSIVE STATUES FLANKING THE TEMPLE FAÇADE.

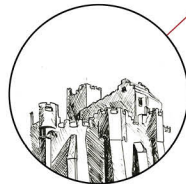
WHILE IT IS IMPORTANT TO THIS TECHNIQUE TO GROUND THE AUDIENCE IN REALITY, THAT IS ONLY HALF OF THE EQUATION. THE OTHER IMPORTANT PART OF THIS TECHNIQUE IS THAT IT MUST ALSO TAKE YOU TO A NEW WORLD, SOMETHING DIFFERENT, BEYOND THE ORDINARY AND MUNDANE. ONE OF THE COMMON WAYS THIS IS ACCOMPLISHED IS BY MAKING THIS WORLD QUITE LITERALLY LARGER THAN LIFE. BY TAKING EXISTING ARCHITECTURE AND INCREASING ITS SIZE, IT ADDS AN ELEMENT OF SCALE AND WONDER TO THE PIECE. DRAGONSTONE (GAME OF THRONES, HBO, 2011-) TAKES THE EXISTING AESTHETIC OF BASTION FORTS, OR "STAR FORTS" AND TURNS IT INTO A SWEEPING CITADEL, PERCHED ON AN OCEAN CLIFF-SIDE.



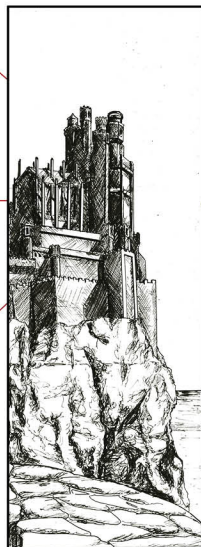
FLYING BUTTRESSES



CORFE CASTLE, DORSET, ENGLAND, 11TH CENTURY CE



GRAVENSTEEN, BELGIUM, 1800 CE



THE RED KEEP, GAME OF THRONES (2011-) HBO



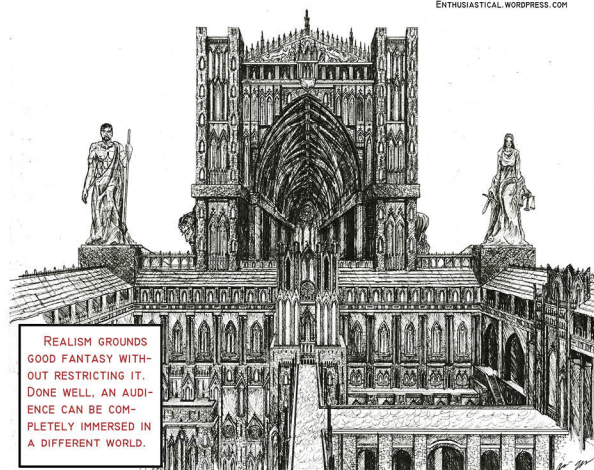
PIXELS.COM



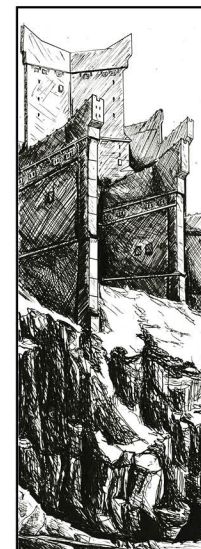
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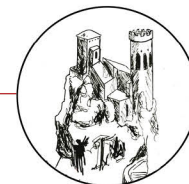


REALISM GROUNDS GOOD FANTASY WITHOUT RESTRICTING IT. DONE WELL, AN AUDIENCE CAN BE COMPLETELY IMMERSSED IN A DIFFERENT WORLD.



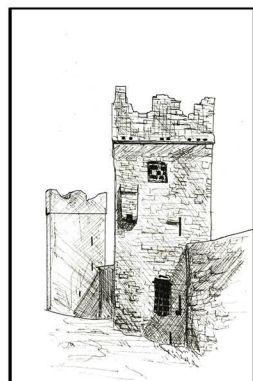
DRAGONSTONE, GAME OF THRONES (2011-) HBO

IT DOESN'T NEED TO BE REALISTIC, IT JUST NEEDS TO FEEL LIKE IT COULD BE REALISTIC IN THE WORLD YOU'VE MADE.

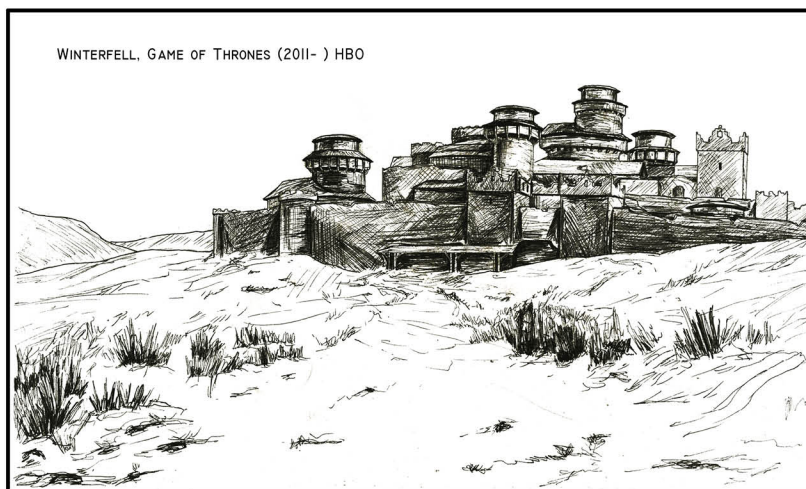


THE EXAMPLES GIVEN ARE OF ARCHITECTURAL FEATURES, ALTHOUGH THIS CONCEPT CAN BE APPLIED TO A WIDE RANGE OF ELEMENTS. EVERYTHING FROM LIGHTING TO THE SOUNDS OF THE OCEAN GENTLY WASHING AGAINST THE SHORE CAN SERVE TO MAKE A WORLD FEEL REAL. THESE THINGS ARE OFTEN ATMOSPHERIC OR BACKGROUND NOISE, BUT ARE EASILY RELATABLE TO A WIDE AUDIENCE WHILE SIMULTANEOUSLY AVOIDING BEING OVERLY MUNDANE. ARCHITECTURE HOWEVER PROVIDES A CLEAR AND CONCISE EXAMPLE, AND IS EASILY DEMONSTRABLE. IN THIS EXAMPLE, WINTERFELL'S (AGAIN, GAME OF THRONES, HBO, 2011-) STONEMWORK AND TOWER STRUCTURE IS COMPARED TO CARCASSONNE (FRANCE, 1226) AND KELL'S PRIORY (AUGUSTINE, IRELAND, 1193).

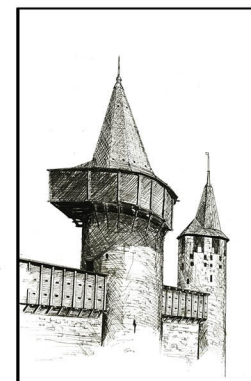
REALISM GROUNDS GOOD FANTASY WITHOUT RESTRICTING IT. DONE WELL, AN AUDIENCE CAN BE COMPLETELY IMMERSSED IN A DIFFERENT WORLD.



KELL'S PRIORY, AUGUSTINE, IRELAND, 1193



WINTERFELL, GAME OF THRONES (2011-) HBO



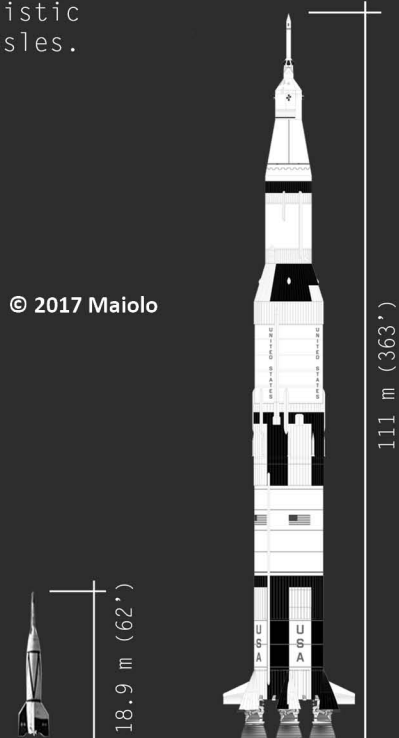
CARCASSONNE, FRANCE, 1226

Rocket Evolution

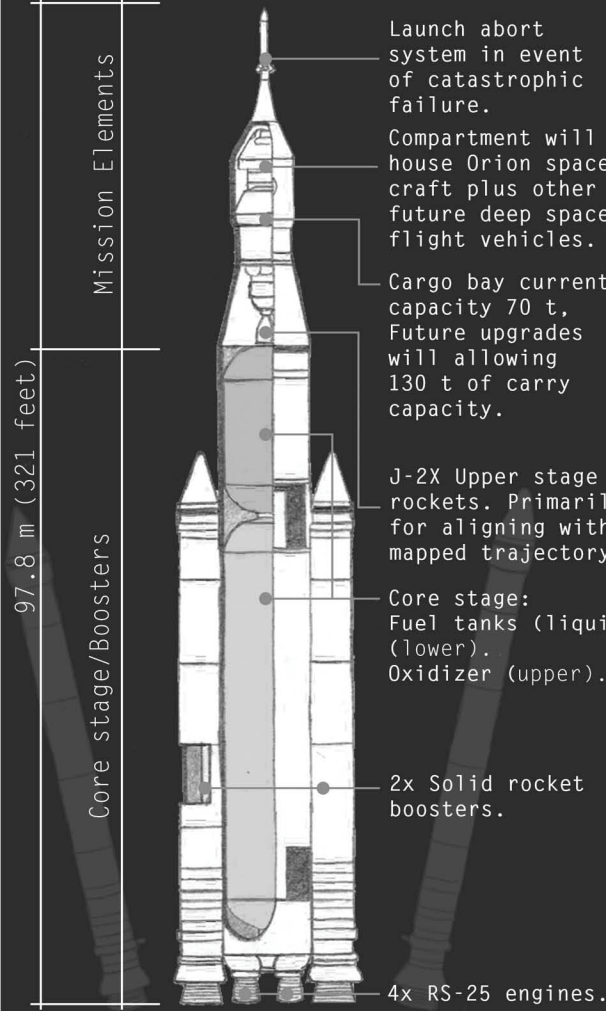
Bumper-Wac
First rockets to launch from Cape Canaveral. Origins from German and US military ballistic missiles.

Saturn-V
US Launches Explorer 1 First American artificial satellite.

© 2017 Maiolo

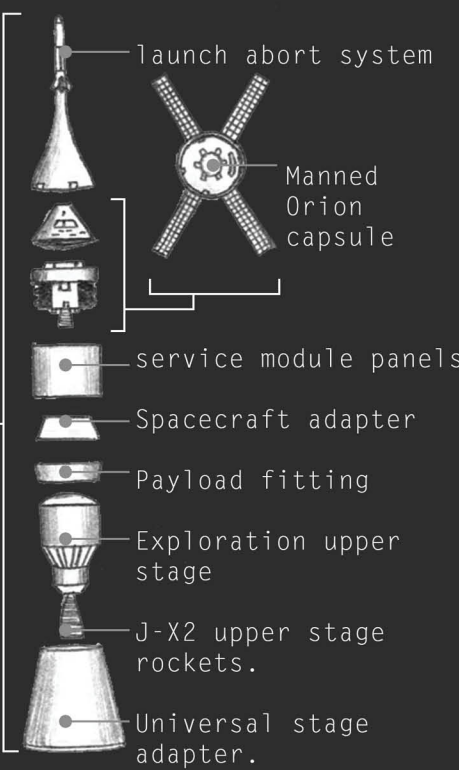


SPACE LAUNCH SYSTEM (SLS) - NASA



Space Launch System (SLS) SPECS.

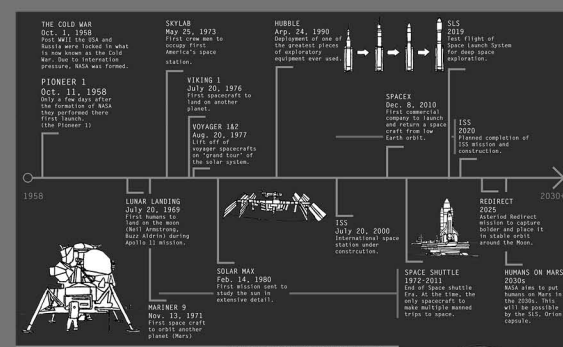
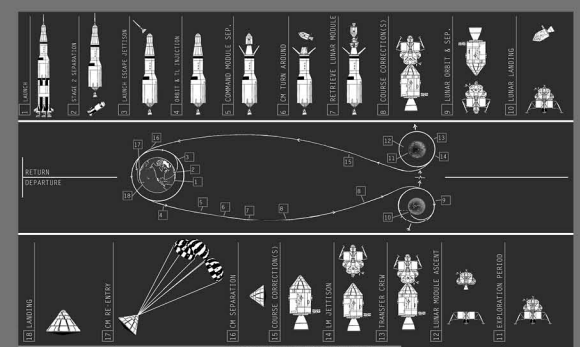
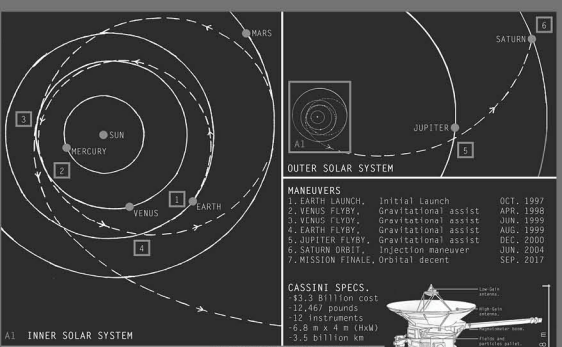
- Liftoff Weight & size**
- Weight: 5.5 million lb.
 - Height: 321 feet
- Payload**
- 70 ton (LEO)
- Thrust**
- 8.4 million lb. of thrust
- Propulsion**
- 2x RS-25 core stage engines
 - J-2X engines part of upper stage



#SLSROCKET

The Space Launch System, the future of deep space flight missions. It'll propel us into the next stage of space exploration.

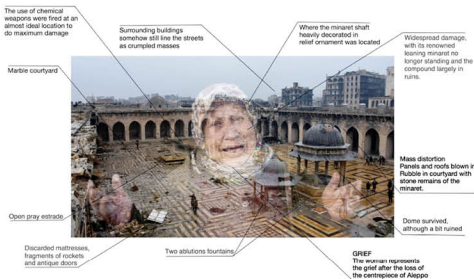
The rocket is a multi-stage system that fires 'burns' specifically timed with travel distance, altitude, weight and other variables, at specific intervals this achieve optimal escape velocity. Reaching this velocity will ensure we reach outer space. After this point the remaining stage(s) are used to attain orbit or set a trajectory into deep space.





#EyesOfHope

This analytical drawing represents the neighborhood where everyone knew each other. The neighborhood that now only has a few people wandering the streets. Most of the houses are now demolished, all the belongings were burned with the fires, and the missiles. No different than the other neighborhoods in the city of Aleppo, people are looking for safety. In other words Aleppo could be described as largely neutral, having seen the worst of both rebel and regime atrocities. The eyes of this woman represent the hope that people have in staying in their beloved homes, hoping that one day things will get better and they will be able to rebuild their homes and their life, for a new beginning.



#StandWithAleppo

Known for being a UNESCO world heritage site and centerpiece of Aleppo's walled Old city, the Umayyad Mosque complex, which dates mostly from the 12th century, suffered extensive damage in battles between the Syrian army and rebel fighters in 2012 and 2013, both sides fought to control the walled compound. The fighting left the mosque burned, scarred by bullets and trashed. High quality steel frame building is not completely collapsed, but the entire building suffered mass distortion and all panels and roofs were blown in. Therefore, despite the mosque falling into the rebels' hands after heavy fighting it and suffering great damage, much of the mosque has survived.



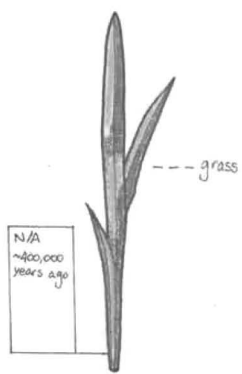
#WhatOnceWasAHome

This Analytical drawing represents what Syrians living in the East of Aleppo are dealing with. Trapped in their homes, and faced with the choice to stay or leave to an uncertain faith when they cross the front line into the government controlled west of the city. Neighborhoods are constantly bombarded, houses have no roofs, and people are just looking for safety. This once beautiful neighborhood has now lost its colour but never its memories.

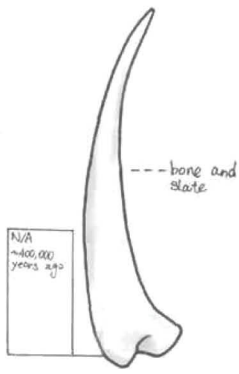


#InnocentVictim

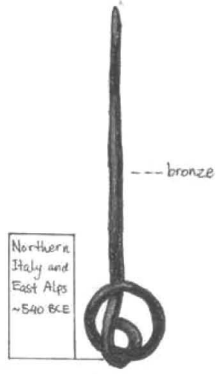
Throughout the 3 years of battle, 30,000 homes were wiped out in the city of Aleppo. An estimated 75,000 children fighting to survive in eastern Aleppo. There is a high death toll from the war, and many children are being displaced. Many Syrians have been attempting to grow their own food supplies in war gardens. Children and adults have starvation and food shortages everywhere.



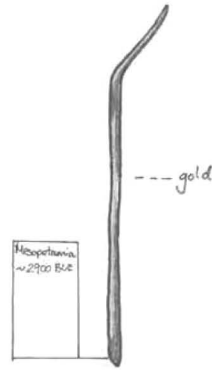
N/A
~400,000
years ago



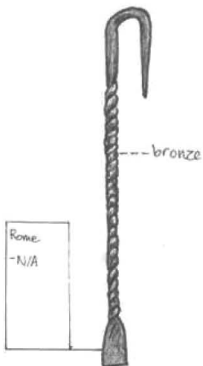
N/A
~400,000
years ago



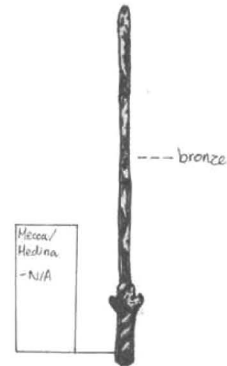
Northern
Italy and
East Alps
~540 B.C.E



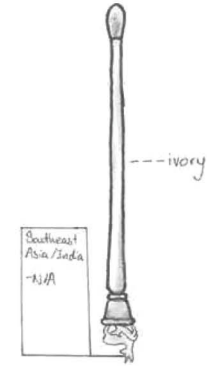
Mesopotamia
~2900 B.C.E



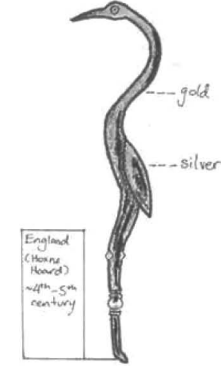
Rome
-N/A



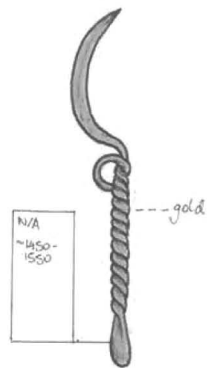
Mesoa/
Madina
-N/A



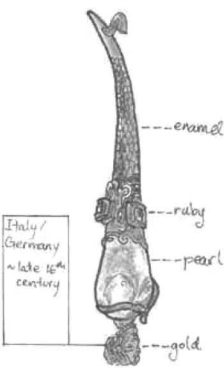
Southeast
Asia/India
-N/A



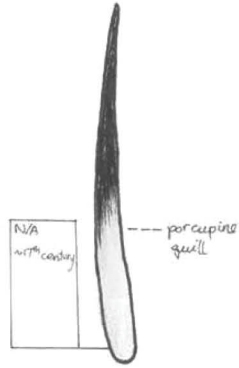
England
(Horn
Hoard)
~7th-9th
century



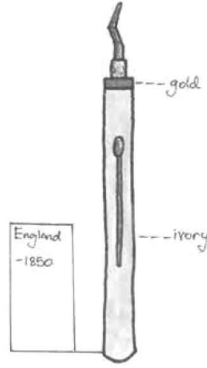
N/A
~1450-
1550



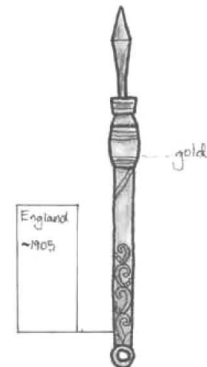
Italy/
Germany
~late 16th
century



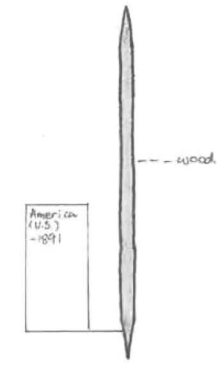
N/A
~17th century



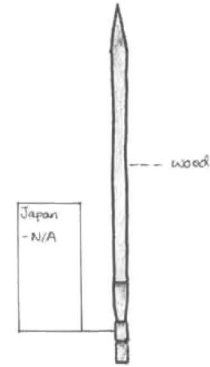
England
-1850



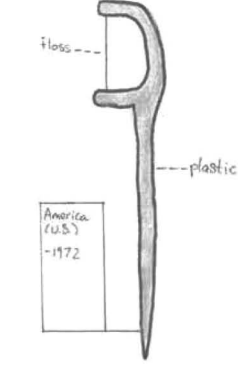
England
~1905



American
(U.S.)
~1891



Japan
-N/A



America
(U.S.)
-1972

THE SOCIAL CONNOTATIONS OF THE TOOTHPICK

The start of an era in which toothpicks were seen as a status symbol

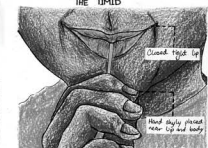
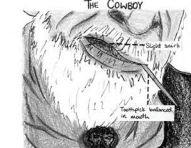
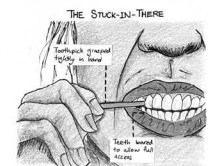
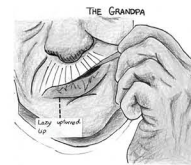
Use of more extravagant and exotic materials to display wealth and power

Value was in the toothpick itself - materials defined its value

Despite the introduction to the toothpick's mass production, they were still treated as status symbols until the 1900s

Toothpicks not defined by functionality anymore, defined by function

Choosing a toothpick now a good idea implies design of one's self - choices based through its function and implications, not materials



23276906 WEDNESDAY
 753453 8:30-11:30 AM
 65 Merch crit
 06302 12:00-1:00 Website
 and? → 1:00 Shower
 OVED-THANK YOU (Sleep?)
 Work on railto arch
 A1 + A2 drawings
 Read Inst+theory
 ~7:00 Dinner (Joke)
 7:30 NA tutorial
 9:00 WBS Anderson
 watch a boi
 y for your record (take notes)
 ople du magasin → talk to
 Jorge
 (email him)
 → Scale 1:50
 trace off
 material?
 consider it

YES WE DID

physicality of being within a specified space, a contained space, which has so much pre-existing memory and holds so much potential beyond that for more experiences

Larvaty's exploration of how living out experiences in a space can result in a shift in the function it serves

How is space represented in poetry, how is it manipulated to take on new meaning beyond being an area / space? implied: in the same sp - as what else? duality meanings of space exp

In the Same Space

a space is a setting, it holds people as a venue for the sharing of synchronicity of human experience

This setting of houses and cafes, the neighbourhood

where I gaze and where I stroll, for years and years.

verb choices in first verse imply a nonchalant contradicts 'setting', a term implying something I have fashioned you in joy and in sorrow, which has been through so many happenings, out of so many things.

another shift in the poem can be seen subtly in the use of pronouns and the solo presence of personal pronouns in the first verse to the addition of the opposite individual ('you') indicating the shift from removed & solitary to connected to the scene, immersed in the emotional experience of remembrance

You've been wholly transformed into feeling, for me.

first person voice emphasizes

finally, the last verse presents a verb which deviates further from a passive, casual act or an active crafting and involves essence of the poem thematically and shifts the concept of changing person → feeling casual → active individual → connected removed → imbalance

3. LA LETTERATURA ESALTO FINO AD OGGI L'IMMUNITA' PENSOSA, L'ESTASI ED IL SONNO. NOI VOGLIAMO ESALTARE IL MOVIMENTO AGGRESSIVO, L'INSONNIA FEBBRILE, IL PASSO DI CORSA, IL SALTO MORTALE LO SCHIAFFO ED IL PUGNO.

4. NOI AFFERMIAMO CHE LA MAGNIFICENZA DEL MONDO SI È ARRICCHITA DI UNA BELLEZZA NUOVA:

LA BELLEZZA DELLA VELOCITA'.
UN AUTOMOBILE IN CORSA COL SUO COFANO ADOPPIO DI GEOMETRIE SIMILI A SERPENTI DALL'ALITO ESPLOSIVO... UN AUTOMOBILE RUCENTE, CHE SEMBRA CORRERE SULLA MITTAGLIA E' PIU' BELLO DELLA VITTORIA DI SANOTRAGIA.

5. NOI VOGLIAMO SVEGLIARE ALL'UOMO CHE TIENE IL VOLANTE, LA CUI ASTA IDEALE ANTEVERSA LA TERRA, LANCIATA A CORSA SUSA.

PURE, SUL CIRCUITO DELLA SUA ORBITA.

6. ESIGIAMO CHE IL POETA SI PRODUCI CON ARORE, SPARZO E MUNIFICENZA, PER AUMENTARE L'ENTUSIASMO.

FERVORE DEGLI ELEMENTI PRIMORDIALI.

7. NON V'E' PIU' BELLEZZA SE NON NELLA LOTTA. NESSUNA OPERA CHE NON ABBA UN CARATTERE AGGRESSIVO PUO' ESSERE UN CALOVARO.

9. NOI VOGLIAMO GLOFIFICARE LA STERRA - SOLA IGIENE DEL MONDO - IL SOLITARISMO, IL PATRIOTISMO, IL GESTO DISTRUTTORE DEI LIBERARI, LE BELLE IDEE PER CUI SI MUORE E IL DISPREZZO DELLA DONNA.

10. NOI VOGLIAMO DISTRUGGERE I MUSEI, LE BIBLIOTECHE, LE ACCADEMIE D'OGNI SPECIE, E COMBATTERE CONTRO IL MORALISMO, IL FEMMINISMO E CONTRO OGNI VILTÀ OPPORTUNISTICA E UTILITARIA.

11. NOI CANTEREMO LE GRANDI FOLLE AGITE DAL LAVORO, DAL PIACERE O DALLA SODDISFACENZA: CANTEREMO LE MAREE MULTICOLORI E

POLIFONICHE DELLE RIVOLUZIONI NELLE CANTINE MODERNE; CANTEREMO IL VIBRANTE FERVORE NOTTURNO DEGLI ARSENALI E DEI CANTIERI, INCENDIATI DA VIOLENTE LUNE ELETTRICHE; LE STAZIONI NICORDE E VORACITRICI DI SERPI CHE FUMANO, LE OFFICINE APPESE ALLE NUVOLE PER I CONTORTI FILI DEI LORO FUMI; I PONTI SIMILI A GINNASTI GIGANTI CHE FIUTANO L'ORIZZONTE; E LE LOCOMOTIVE DALL'AMPIO PETTO, CHE SCALITANO SULLE ROTAIE, COME ENORMI CAVALLI D'ACCIAIO, IMBRIGLIATI DI TUBI, E IL VOLO SCIVOLANTE DEGLI AEROPLANI, LA

CUI ELICA GARRISCE AL VENTO COME UNA BANDIERA E SEMBRA APPLAUDIRE COME UNA FOLLA ENTUSIASTA. E DALL'ITALIA CHE

LANCIAMO PER IL MONDO QUESTO NOSTRO MANIFESTO DI VIOLENZA TERRORENTI E INCENDIARIA COL QUALE FONDIAMO OGGI IL FUTURISMO PERCHÉ

VOGLIAMO LIBERARE QUESTO PAESE DALLA SUA PETIDA CANCRENA DI PROFESSORI, D'ARISTOCRATI, DI CIGERONI E D'ANTIQUARI, CHE PER TROPPO TEMPO

HA STATA UN MERCATO DI MERCI, NOI VOGLIAMO LIBERARE GLI INNUMEREVOLI MUSEI, OPONO TUTTA DI GIMITE.

ER.

BOSS E B
CORRERE
DELLA
ARABIA
A NOSTRO
TRABOCCHI
ESISTE L
A
PENNINO
VICINO
CANTIERE
L'OLIVANO
CANTIERE
ALL'ATTORNO
INTELLI

DANGER

LITERRA

Le Figaro

BOOK



#homesweethome

At the foundation of the **migrant dream** is the desire to regain the **essence** of one's childhood roots in one way or another - a time before unrest, conflict, continuous threats. Yet to return to a past of innocence a migrant must also leave it behind.

Where laughter is heard

Where memories are created

Where the journey begins

A house is made of walls and beams, a home is made of love and dreams

shelter (from danger, conflict)

Security

Trust

Comfort

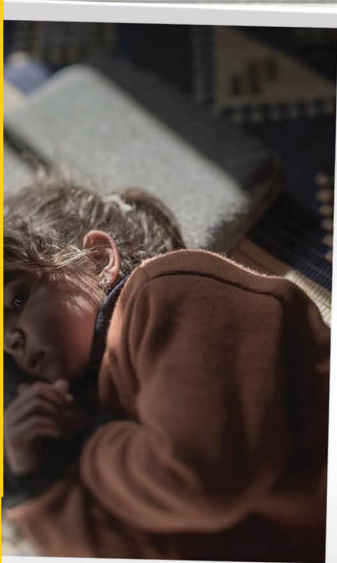
Family

Innocence

Childhood

Ignorance

Ignorance is bliss



#discoverfreedom

The Architecture of Migrancy • Dreaming

Personal Identity: Independence of attention, to all cases of migration individuals always query with them, a unique personal story is identified that makes them human.

Hopeful vs. Hopeless

Internal struggles: mental, physical

Personal Objectives: Seeking stability, comfort, safety, a new start

Motivation: to self to the migrant dream

Conflicts of emotions: Fear, anger, relief, anticipation

Commitment: to the migrant dream

Flight from danger, conflict, war

Opportunity

not 8. 1934

The Migrant

We are all defined by the stories, values, and dreams that we carry with us wherever we go and the material objects we own. Before this and you, all **discoverfreedom**.

Migrancy and Dreaming

We are all defined by the stories, values, and dreams that we carry with us wherever we go and the material objects we own. Before this and you, all **discoverfreedom**.

#familymatters

The Architecture of Migrancy • Dreaming

It took three months, you have everything

Production, shelter

Monetary matters

Food, shelter

Transnational care

Family

Support system

Reliability

Trust

Family Bond

Provisional shelter

Curiosity

Discovery

Escape

Unfamiliarity

Family Bond

Provisional shelter

Curiosity

Discovery

Escape

Unfamiliarity

Migrancy and Dreaming

The most "family" creates either meaning for many or none at all. Family is a social construct. Family is a social construct. Family is a social construct.

#breakingboarders

The Architecture of Migrancy • Dreaming

Sentimental Value

It is a basic necessity to apply value to objects from the past. Despite the instinct to travel light when migrating from one place to another, humans will always bring with them what they deem most to the world.

What to pack: clothes, money, food, memories

Explosion of the unknown

Past → Present → Future

Faith, religion, hopes, dreams

Travel

Escape

Unfamiliarity

Family Bond

Provisional shelter

Curiosity

Discovery

Escape

Unfamiliarity

Migrancy and Dreaming

Should make 1900 on a map draw one from memory location of the country? How to read pro for and pro

1402 AM - 10 Oct 2017

13 234 15 542

Notebook 4
WHAT IS ARCHITECTURE?
(2016-2019)

How do we 'make' sense? How do we involve ourselves as teachers and professors, how do we encourage participation and engagement in this discipline of architecture? This was always about writing, re-writing and editing. The writing assignments tried to introduce students to their 'thoughts', 'prejudices' and 'realities'. Over the years students have had various simple text assignment around the notion of What is Architecture? Each year this varied between glossary exercises, fragments, mini-essays until in 2019 it became a submission of a 500 word text that expanded during four phases of submission into a final 2000-word text. This used the idea of a first untamed text written in the first week of the course. This was then used as the basic text for revision, re-thinking and re-writing. These texts were checked, edited and returned the student for a collaborative process. Students were introduced to many forms of writing on and about architecture. Even writing as architecture. Wishing to make sense of words and language, the American poet John Ashbery was presented. As students read it was suggested they would become aware of how to go in and out of sense each day. This was a new literacy. Not everything makes sense, but the most important thing a poem might carry is not everything needs to make sense. Learning to work with ambiguity and move within words meant that students could save an immense amount of agony in the next few weeks, in the next few years, possibly

for the rest of their life. Writing helped them choose the sense for themselves, making from it what they wished to make it. Architecture, poetry, music, life takes on a unrealized dimension. A extract from Blue Sonata by John Ashbery seemed much more about architecture than we may think:

*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 destiny¹*

Students' ideas may be informed, approximated, prejudiced and opinionated but so are ours as professors. Over the year of early education students would look back on their 'hallucinations' and realities and consider whether they will be re-ordered, strengthened, altered or abandoned. This is also a Prejudice Project – a personal glossary of a student's life in or out of architecture. They were learning 'making' sense out of architecture!

1 John Ashbery, Blue Sonata, Selected Poems Carcanet (1998)

Considering my opinion on the definition of architecture remains relatively unchanged, this writing piece acts as more of a reflection of ideas inspired by the assignments this semester. Overall, the assignments of this course did not redefine my idea of architecture. However, they brought to light a great number of methods through which an architectural design can be created. This is arguably much more important.

© 2017 Losani

See that's the thing about architecture; whether you're trying to define it or decide what makes a structure special, the answer lies in the eye of the beholder. The answers vary and can be interpreted and spun in any way that makes sense in your own mind- in your own world.

© 2016 Hamilton

Architecture creates a dialogue about our thoughts and imagination through a language that cannot be perfectly interpreted. Architecture resonates with so many different meanings that are personal to each and every one of us.

© 2016 Gituma

Arguably the one of the most important parts of a dinner is how good it tastes. Christmas dinner is full of flavor and diversity with different meats like ham and turkey, and more bread than one can eat with rolls and stuffing, and a large assortment of sides such as; beans, sweet potatoes with walnuts, and carrots. The flavor behind all these dishes is what really makes people remember it. By taking a bite of their dinner and feeling their taste buds light up, it puts a smile on the face and fullness in their stomach.

© 2016 Lemaire

I hate buildings. They lack the organic shapes of the human body (Not entirely, there is the human relativity incorporated in the scale and construction.) ...buildings are lifeless (No. They have their own way of incorporating life in their geometric (yuck) shapes.), and they're geometric! Although, I can't say that with one-hundred percent clarity because my mind is always indecisive and changing. I see that as a charm to my personality – fight me. It's oddly educational.

Like when I walk into a family room and can see the traces of children, from the lines on the walls recording their height over the ages, to the toys scattered around the floor or piled into a plastic box. And then I remember the pillow forts that my twin sister and I used to build, and how safe we'd feel hidden beneath the unstable construction of chairs, blankets and any odd pillow we could find. Of course now we would never build such things, too worried by the mess it would cause and the cleaning up that would come along afterwards, and anyways, what use would we have for a mini hiding spot.

© 2016 Farrell

Thousands of books and articles are written about what is architecture, yet our professor asks us - the first year students who have no idea about what is ahead of them in the future as architecture students - to define what architecture is.

© 2016 Karim

Architecture could mean a lot of different things in society. Many would consider it as buildings, drawing, designing, and so on. In reality, architecture doesn't just mean buildings and drawing, it can be something imaginable. For example, a drawing of a girl riding a pony into to the sky with its magical wand; this symbolizes the imagination of a person's fantasy.

© 2019 Parham

Architecture is like hosting a Christmas dinner. The analogy of an entrée placement is quite suiting, at Christmas dinner you won't start of by putting out a fruit cake and ice cream at the table's center, followed by a roast turkey on the corner near the vegetarian aunt and a big bowl of stuffing in front of your gluten intolerant nephew.

© 2016 Lemaire

After many years of development, adding in a garden and bridge over the pond, the transformation of my grandfather's house finally ended. Architecture is the development of this home, sculpting a place incorporating all the elements of your life that make you comfortable. Provocative leaps in design to create a different kind of environment are crucial in the development of your space, but overall, the architecture of your building must speak to you, a patron or the community. Once you reach that point of pure satisfaction, clarity and assurance in the design; that is when the transformation must stop. From there, all you can do is maintain your space.

© 2016 Bodrug

The University environment has not given me a good perception of what architecture is. In my classes I don't sense any connection between me and my peers. I feel estranged from this community and the individuals around don't seem to acknowledge me unless being. There is a form of isolation. I feel like I'm around fake people who tap each other's backs only. I don't get constructive criticism from my peers because I am not worth their time. I know I shouldn't base architecture on that, but I wanted to be seen and I feel lonely and a waste of time. I don't know if it's because architecture students, which could be a representation of the architecture world, is not welcoming towards black people or specifically females with melanin.

© 2016 Joseph-Francois

The idea of the architecture of everything and nothing is to suggest the inseparable link between architecture and the world surrounding it, and vice versa. Architecture is not a concept, rather a tool of perception, and through it I was able to observe, in a more detailed sense, the concepts of nothingness and everything.

© 2017 Abdelrahman

How can I put a label on such a nebulous creature, one that materializes a dream as quickly as it inspires another? It is quiet impossible, really, yet many people wish to find a single, tangible answer.

© 2016 Fijalkowski

I personally think that some buildings do not deserve to stand, but that is quite irrelevant.

Notebook 5
CARDS AGAINST STUPIDITY
(2019)

This 'final frontier' was about re-gaming architecture. Cards Against Stupidity began by bringing together the search for Dostoevsky's idea, a pack of Lies for the 21st century and 'stupidity'. Each year from 2009 to 2019, the hacking and deschooling exercises had always varied. The final year the educational adventure became obvious: a re-gaming of the open source, Cards Against Humanity. Working in groups, 180 seventeen or eighteen-year old first year students in architecture, urbanism, conservation engineering, industrial design and architectural history, re-gamed architecture into their own version Cards Against Stupidity. This was to be a commentary on the stupidity and urgencies that they saw happening all around them. The structure was as follows: Black 'czar' cards to be prepared on architecture, urbanism, political. cultural urgencies: climate change - extinction rebellion - occupation - sustainability - migrancy - conflict - terror - cybercrime - plastic wars etc. The White response 'random' cards invented by the students used designed and nuanced annotation, showing the structure and source behind the issues. Footnotes, anti-texts, references or thumbnail images of activist processes, events, projects, fictions, films could be integrated. These white cards were to respond to and range from anarcho-radicalism to eco-terrorism. Graphic control and subtle artwork were encouraged. The game could be adapted, played against the rules or within the rules. A rule card was included. The

original size/format was saved so that the students, besides researching their ideas, learnt how to design, format, understand fonts, content, image and also collaboration and gaming. The set of cards (20 black cards / 80 white cards) was formatted, printed and submitted professionally according to blueprints supplied. Of course one group turned it into a board game (as they do!) A unique educational experiment, CAH was credited in the whole experiment. It proved extremely successful in creating collaboration and an educational awareness of the students' position today in the current protest environment. "We're flattered our dumb game inspired you and your students!" CAH replied. "Thanks for elevating our cards to a scholarly level!" I was interesting to see after 20 years how architecture still needed its hump: "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."¹

¹ Roger Connah, How Architecture Got its Hump, Writing Architecture series, MIT Press (2001)

Building a house in the Sims



I'm sure real buildings work the same way

CARDS AGAINST STUPIDITY



Buildings that look like sh*t



People won't tell the difference anyway

CARDS AGAINST STUPIDITY



Place the only bathrooms in the mall in the corner of the second floor



Because where else could you possibly place them

CARDS AGAINST STUPIDITY



Cube houses



Because normal houses are too mainstream

CARDS AGAINST STUPIDITY



Screams corporate with bad taste

CARDS AGAINST STUPIDITY



Build the entire building out of a curve



The engineers will figure it out anyway

CARDS AGAINST STUPIDITY



Dare to play a card you can't read?

CARDS AGAINST STUPIDITY



Getting lost in mazes called malls



Seriously why are malls so complicated?!

CARDS AGAINST STUPIDITY



160km/h Highway



Abu Dhabi is wild

CARDS AGAINST STUPIDITY



Draw a scribble



Architecture is easy

CARDS AGAINST STUPIDITY



Dare to play a card you can't read?

CARDS AGAINST STUPIDITY



They must be great at planning

CARDS AGAINST STUPIDITY



Grow the oil and gas industry



Because fuck the earth right?

CARDS AGAINST STUPIDITY



The most aesthetic plant walls



CARDS AGAINST STUPIDITY



Build now, worry about it later

CARDS AGAINST STUPIDITY



CARDS AGAINST STUPIDITY



Build more summer houses



CARDS AGAINST STUPIDITY



Build Net Negative Buildings

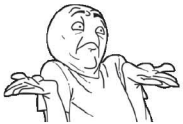


Don't worry about the Earth, it's gonna be fine

CARDS AGAINST STUPIDITY



I won't be here 40-50 years from now so I don't care too much



The young kids are smart, they'll figure it out

CARDS AGAINST STUPIDITY



Ok boomer

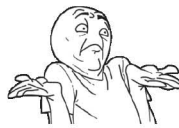


Ok boomer

CARDS AGAINST STUPIDITY



Ignore it



Who cares, eh?

CARDS AGAINST STUPIDITY



Making a 30-second commercial telling people to "stop it"



It's easy, just stop it.

CARDS AGAINST STUPIDITY



Continue dumping waste into the ocean



The ocean is a magical portal that takes our worries away

CARDS AGAINST STUPIDITY



To cut more trees down



So that the millionaire can have his 5th house

CARDS AGAINST STUPIDITY



We Didn't Start the Fire by Billy Joel is directed towards _____.



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When Frank Gehry was asked about his designs, he said _____.



CARDS AGAINST STUPIDITY

To convince politicians into building the Sydney Opera House, Eugene Goosens proposed the idea of _____.



CARDS AGAINST STUPIDITY

Alexandre Orion 'reverse' graffitied images of _____ in a São Paulo street tunnel.



CARDS AGAINST STUPIDITY

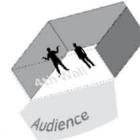


Cards Against Stupidity

Avery Wilson: 101143580
Audrea Wat: 101165059
Cindy Wang: 101165941

Group - 9

The Fourth Wall



is the first to break the fourth wall.

_____ is why architects hate global warming.



CARDS AGAINST STUPIDITY

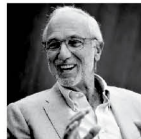
Good Design



An idea for model having potential to become something

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Renzo Piano



An architect who focuses on light and space

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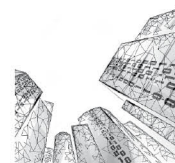
Industrial Movement



The era causing the most harm to the environment

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Binary



A mix of two forms, important in the 1950-1960

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Withdrawal from
the Paris
Agreement



CARDS AGAINST STUPIDITY

CARDS

AGAINST

STUPIDITY

CARDS AGAINST STUPIDITY

Someone's on the naughty
list.

The
Ama
Rain



CARDS AGAINST STUPIDITY

S AGAINST STUPIDITY



Extinct species



CARDS AGAINST STUPIDITY

STUPIDITY

AGAINST

CARDS

ng your
tes on the

at garbage can was just
far away.

Fast

I heard that you can become LEED Certified if you build with _____.



Insulating your home with _____ is a great way to cut back your energy usage.



Scientists say that the energy produced by _____ can now be harnessed to power our buildings.



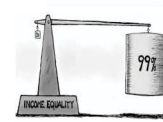
Responsible architecture has to have _____.



A gender-balanced cabinet



The top 1%



Middle class tho...



The Muslim ban



Mumbai, India is listed in top 10 dirtiest cities in the world because of _____.



Why can't we have gender-neutral bathrooms? _____.



If we used _____ instead of stairs, all buildings could be accessible.



Hostile architecture is now using _____ as a way to deter the homeless.



Commercials of impoverished children



The glass ceiling



Women rights



_____ is essential for the success of participatory design.



The best thing about being a woman architect is _____.



You will never guess what I saw at Parliament last night _____.



_____ is Justin Trudeau's favourite architect.



Wearing socks with sandals



What your dad wears while barbecuing for his friends.



The creation of dentures



No, it's not a prison.



Crocs



Fashion killer.



The Great Wall of China was built as a defence against _____.



If elected, Andrew Scheer's top priority to construct will be _____.



_____ is the main reason why politics and architecture are inseparable.



The greatest architectural feat of our time is _____.



Photos of tourists holding up the Leaning Tower of Pisa

That's a lot of limbs.



Zaha Hadid



All nighter

"Venustas, firmitas, _____."



"The lack of _____ is a sign of spiritual death" - Adolf Loos.



"Without _____ there is no art."



It would be impossible to build the Sydney Opera House without _____.



Using metal straws with metal cups



Your plastic cup isn't saving any turtles.



Leaving the lights on all day



Flying in a private jet



This is what my tax dollars are paying off.



Cards Against Stupidity

A party game
for ARCH1000 students

Cards Against Stupidity

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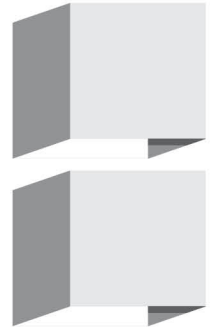
Cards Against Stupidity is a party game for ARCH1000 students.

























































"Revolutionary."
Denise Cenina

"Game-changing."
Beyoncé Giselle
Knowles-Carter

"The Avant-Garde."
Angela Chiesa

"What a thrill."
Michael Jackson



OC Transpo taking 6 years to release a flub  CARES AGAINST STUPIDITY	Orange slices going \$95 million over-budget  CARES AGAINST STUPIDITY	A future housing market crash in the GTA  CARES AGAINST STUPIDITY	Scrapping Brampton's first indoor mall for housing  CARES AGAINST STUPIDITY	A \$7.7 million house sold in Toronto  CARES AGAINST STUPIDITY	The Last Stand of the Angry Rationalist  CARES AGAINST STUPIDITY	Notre-Dame setting herself on fire just for a new hat  CARES AGAINST STUPIDITY	Jorn Utzon peeling an orange  CARES AGAINST STUPIDITY	Pharrell's Canadian architectural debut  CARES AGAINST STUPIDITY
A 16km Urban Park to connect downtown Toronto and Scarborough  CARES AGAINST STUPIDITY	An island in Ontario being the same price as a condo in Toronto  CARES AGAINST STUPIDITY	Titanic II setting sail on the same fucking route  CARES AGAINST STUPIDITY	Vernacular architecture: the use of local materials and knowledge, without the supervision of professional architects  CARES AGAINST STUPIDITY	The debate between radicalism and harmony  CARES AGAINST STUPIDITY	Azrieli School of Architecture: Brutalist Building with Brutal Practices  CARES AGAINST STUPIDITY	Brad Pitt pretending to be an architect  CARES AGAINST STUPIDITY	Adolf Loos's hatred of ornament  CARES AGAINST STUPIDITY	McMansion hell  <i>The more/cheaper the house the more they don't belong.</i>  CARES AGAINST STUPIDITY
Beautiful structures, ugly rent  CARES AGAINST STUPIDITY	The new period of architecture: Expensivism  CARES AGAINST STUPIDITY	Expensive minimalism  CARES AGAINST STUPIDITY	It stands tall and proud, curvaceous curves and all. It's _____.  CARES AGAINST STUPIDITY	What did the Russian government recently ban?  CARES AGAINST STUPIDITY	Wealth-gap? Did you mean _____.  CARES AGAINST STUPIDITY	The Prime Minister's office is filled with posters of _____.  CARES AGAINST STUPIDITY	Thomas Jefferson paved the way for _____.  CARES AGAINST STUPIDITY	Yezy Star Wars Huts  <i>On yep, homies! Here's a little something unnecessary and calling.</i>  CARES AGAINST STUPIDITY
A day trip to the store in Brasilia  CARES AGAINST STUPIDITY	Energy efficient natural insulation designs  CARES AGAINST STUPIDITY	Floating architecture  CARES AGAINST STUPIDITY	Greta Thunberg holding a sign had more impact than _____.  CARES AGAINST STUPIDITY	Slums aren't as bad as _____.  CARES AGAINST STUPIDITY	It's the 21st century nobody cares about _____.  CARES AGAINST STUPIDITY	_____ can go fuck itself.  CARES AGAINST STUPIDITY	We're not going to your _____ rally, Bjarke.  CARES AGAINST STUPIDITY	Toronto's multicultural landscape  CARES AGAINST STUPIDITY
Eco-friendly concrete  CARES AGAINST STUPIDITY	A lego greenhouse  CARES AGAINST STUPIDITY	Eco-curtain wind-harvesting facade  CARES AGAINST STUPIDITY	Trump's hair is almost as scary as _____.  CARES AGAINST STUPIDITY	I got 99 problems and _____ is most definitely one.  CARES AGAINST STUPIDITY	Where does Frank Gehry's well earned money go?  CARES AGAINST STUPIDITY	Frank Lloyd Wright called you to talk about _____.  CARES AGAINST STUPIDITY	Looking to earn big bucks? Make _____ work for you!  CARES AGAINST STUPIDITY	Culture-lacking modern buildings  CARES AGAINST STUPIDITY
Conveniently staying at Jeffrey Epstein's mansion  CARES AGAINST STUPIDITY	Xinjiang "re-education" camps  CARES AGAINST STUPIDITY	A cannabis' store interior design  CARES AGAINST STUPIDITY	Jane Fonda getting arrested at a climate protest  CARES AGAINST STUPIDITY	Ghazipur landfill, the new Taj Mahal  <i>65 meters and counting.</i>  CARES AGAINST STUPIDITY	The erasure of Indigenous architecture  CARES AGAINST STUPIDITY	Wealth-determined quality in building  CARES AGAINST STUPIDITY	Islamophobic vandalism  CARES AGAINST STUPIDITY	Architects vs. Engineers  CARES AGAINST STUPIDITY



Cards Against Stupidity.







Cards Against Stupidity.





If you can't beat them,
join them.


Cards Against Stupidity.












Game Created and Designed by:
Oluwagbemibori Andrews, Yazan Aqrabawi,
Cauri Ash, and Shoham Avigad




<p>This time, politicians take _____ away from students.</p> 	<p>In a shocking turn of events, _____ beat _____ in the pre-election.</p> 	<p>I constantly thank Donald Trump for _____ before I go to sleep.</p> 
<p>We are going to build a wall and make _____ pay for it.</p> 	<p>Architecture students pull an all-nighter working on _____.</p> 	<p>Ottawa's Shopify building is an excellent example of _____.</p> 


<p>_____ emphasized the context with its shape, size, texture, colour, symmetry, and alignment.</p> 	<p>F*ck the context and f*ck _____.</p> 	<p>Mother nature's human aesthetics is compared to _____.</p> 
<p>The statue portrays _____ indirectly as a metaphor for _____.</p> 	<p>Thousands gather in Ottawa on September 27th to protest for _____.</p> 	<p>Canada's indigenous water crisis can be solved with the help of _____.</p> 

<p>Amazon forest burns down because of _____.</p> 	<p>Architecture students protest against _____.</p> 	<p>Conservation architects take on the integration of _____ into the modern world.</p> 
<p>_____ : the solution to the ongoing injustice issues.</p> 	<p>Women, half the population, all of the _____.</p> 	<p>White and black people come together to create _____.</p> 













<p>Surgery.</p>  	<p>Listicle.</p> 	<p>Make-up-artist.</p>  
<p>Frank Gehry.</p>  	<p>Fragile masculinity.</p> 	<p>Synchronic.</p> 

<p>Obama.</p> 	<p>Classicism.</p>  	<p>Wage war on America.</p> 
<p>Brutalism.</p>  	<p>An angry critic.</p> 	<p>Undergrads who studied politics and regret their decision.</p> 

<p>Brexit.</p>  	<p>"Universal" health care.</p> 	<p>THE wall.</p>  
<p>America.</p> 	<p>World Piece.</p> 	<p>A quirky protest sign.</p> 

<p>People who deny climate change.</p> 	<p>The Great Pacific Garbage Patch.</p> 	<p>Our children's grim future.</p>  
<p>Malcom X.</p>  	<p>The black lives matter movement.</p> 	<p>Poppies with a rainbow flag.</p> 

<p>The idea of God.</p>  	<p>The Chateau Laurier edition #47.</p>  	<p>Melting glaciers.</p> 
<p>Winter in Canada.</p> 	<p>Coding our minds.</p>  	<p>Starting a fire.</p>  

<p>Wildfires.</p>   	<p>Climate change.</p>   	<p>The Sydney Opera House.</p>  
<p>The poor wall between North and South Korea.</p> 	<p>Martin Luther King Jr.</p>   	<p>Racism.</p> 