

**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  
DORIC  
TUSCAN  
IONIC  
CORINTHIAN  
COMPOSITE  
CLASSICAL  
ORDERS

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

• FRANCESCO DI GIORGIO:  
HUMAN BODY AS A RULE.

• D'ARCY  
THOMPSON  
"ON GROWTH  
AND FORM"

• LITERAL  
TRANSLATION  
FROM HUMAN ANATOMY  
TO ARCHITECTURE

• ADOLF LOOS:  
"ORNAMENT AND  
CRIME"

• ANDREAS  
VESALIUS  
ANATOMY  
THEATER

• LEONARDO DA VINCI:  
ANATOMY / PROPORTION

• SANTIAGO CALATRAVA:  
HUMAN BODY IN FORM.

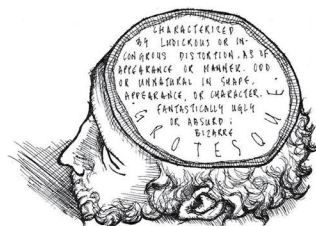
BODY IN MODERN ARCHITECTURE  
PROGRAM

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

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

LABYRINTH

FINGERPRINT



DISSECTION



VIVISECTION



The image displays a 10x10 grid of 100 playing cards, each representing a different architectural movement or building. The cards are arranged in a standard 10x10 layout, with suits and numbers corresponding to the grid positions. Each card features a title, a description of the movement or building, and a small illustration or photograph. The cards are:

- 1. Villa Mairea (J):** A house designed by Alvar Aalto in Finland, known for its blend of traditional Finnish architecture and modernist influences.
- 2. A New Planet (A):** A concept for a new planet, likely referring to the design of a new world or a new way of living.
- 3. The Blitz (7):** A series of bombing raids on London during World War II, known for the Blitz.
- 4. Villa Savoye (K):** A house designed by Le Corbusier in France, known for its use of concrete and its unique design.
- 5. JFK Airport (8):** A major airport in New York City, known for its iconic design and its role in the city's history.
- 6. Stock Market Crash of 1929 (5):** A major event in American history, known for its impact on the economy and the world.
- 7. Bauhaus (2):** A German art school that combined crafts and the fine arts, known for its influence on modern architecture.
- 8. Woodstock (9):** A music festival in New York City, known for its impact on the music industry and the world.
- 9. Sydney Opera House (10):** A major opera house in Australia, known for its unique design and its role in the city's history.
- 10. J. Le Corbusier (J):** A Swiss architect and designer, known for his influence on modern architecture.
- 11. Modernism (A):** A movement in architecture and art, known for its emphasis on form and function.
- 12. Mies van der Rohe (Q):** A German architect and designer, known for his influence on modern architecture.
- 13. Alvar Aalto (K):** A Finnish architect and designer, known for his influence on modern architecture.
- 14. Constructivism (4):** A movement in art and architecture, known for its emphasis on geometric forms and its role in the Soviet Union.
- 15. Tatlin Tower (2):** A proposed tower in Russia, known for its unique design and its role in the Soviet Union.
- 16. Civil War Ends (3):** A major event in American history, known for its impact on the country and the world.
- 17. Wolkenbügel (4):** A proposed bridge in Germany, known for its unique design and its role in the country's history.
- 18. Penicillin (5):** A major discovery in medicine, known for its impact on the world and its role in the history of medicine.

The image displays a 4x4 grid of 16 cards for the board game "The City of Dreadful Night". Each card is numbered 1 through 16 and features a suit symbol (clubs, diamonds, hearts, or spades) in the corners. The cards are arranged in a grid with numbers 1-16 and suits around the edges. Each card has a title, a description, and a unique tile design.

- Card 1 (Clubs):** **RUSAKOV WORKERS CLUB**. RUSSIAN CITY BECOMES COVERED WITH FACTORIES AND WORKERS BUILD THE LATERN FACTORY. (Tile: A grid of squares with some squares shaded grey.)
- Card 2 (Diamonds):** **SCHRODOR HOUSE**. ONE OF THE FIRST HOUSES BUILT IN THE CITY. IT IS A HOUSE WITH A GARDEN. (Tile: A house with a garden.)
- Card 3 (Hearts):** **END OF WORLD WAR I**. AFTER THE END OF WORLD WAR I THERE IS A SHORT PERIOD OF PEACE AND THE CITY BEGINS TO REBUILD IN A NEW DIRECTION. (Tile: A house with a garden.)
- Card 4 (Spades):** **AMSTERDAM ORPHANAGE**. THE CITY OF DREADFUL NIGHT IS THE ONLY CITY IN THE WORLD THAT HAS AN ORPHANAGE. (Tile: A house with a garden.)
- Card 5 (Clubs):** **US ELECTIONS**. THE CITY OF DREADFUL NIGHT IS THE ONLY CITY IN THE WORLD THAT HAS AN ELECTION. (Tile: A house with a garden.)
- Card 6 (Diamonds):** **HABITAT 67**. THROUGH THE USE OF LAMINAR CONCRETE, THE CITY OF DREADFUL NIGHT IS BUILT IN A NEW DIRECTION. (Tile: A house with a garden.)
- Card 7 (Clubs):** **LATERN FACTS**. RUSSIAN CITY BECOMES COVERED WITH FACTORIES AND WORKERS BUILD THE LATERN FACTORY. (Tile: A grid of squares with some squares shaded grey.)
- Card 8 (Spades):** **MELNIKOV HOUSE**. THE CITY OF DREADFUL NIGHT IS THE ONLY CITY IN THE WORLD THAT HAS A HOUSE. (Tile: A house with a garden.)
- Card 9 (Hearts):** **WINTER WAR**. THE CITY OF DREADFUL NIGHT IS THE ONLY CITY IN THE WORLD THAT HAS A WAR. (Tile: A house with a garden.)
- Card 10 (Diamonds):** **KIRKOV DISTRICT HOUSE OF SOVIETS**. THE CITY OF DREADFUL NIGHT IS THE ONLY CITY IN THE WORLD THAT HAS A HOUSE. (Tile: A house with a garden.)

Q

♦

ALDO VAN EYCK

ALDO VAN EYCK

♦

Q

A

♥

POST-MODERNISM

POST-MODERN ARCHITECTURE REPRESENTS  
 A DEPARTURE FROM THE MODERNIST  
 APPROACH. IT'S THE ANTI-THESIS OF MODERN-  
 ISM IN TERMS OF BRINGING BACK THE DECO-  
 RATIVE STYLE THAT WAS LOST IN MODERNISM

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♥

A

1. **THEO VAN DOESBURG** (Red Diamond)

2. **ALDO VAN EYCK** (Red Diamond)

3. **HERMAN HERTZBERGER** (Red Diamond)

4. **POSTMODERNISM** (Red Heart)

5. **POSTMODERNISM** (Red Heart)

6. **GUILD HOUSE** (Red Heart)

7. **CN TOWER** (Red Heart)

8. **PORTLAND BUILDING** (Red Heart)

9. **MARGARET THATCHER** (Red Heart)

10. **MISSISSAUGA TOWN HALL** (Red Heart)

11. **MISSISSAUGA TOWN HALL** (Red Heart)

12. **MICHAEL GRAVES** (Red Heart)

13. **CN TOWER** (Red Heart)

14. **PORTLAND BUILDING** (Red Heart)

15. **MARGARET THATCHER** (Red Heart)

16. **MICHAEL GRAVES** (Red Heart)

**MODERNISM**

MODERNIST ARCHITECTURE EMERGED IN THE EARLY 20TH CENTURY. THIS STYLE WAS CHARACTERIZED THROUGH ITS USE OF GLASS AND STEEL TO CREATE NEW FORMS OF CONSTRUCTIONS.

**MODERNISM**

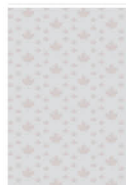
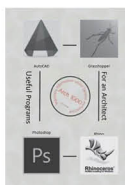
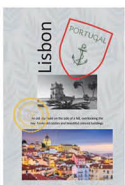
**MELNIKOV HOUSE**

THE CYLINDRICAL SHAPE WAS USED TO ECONOMICOMIZE ON THE MATERIAL. DUE TO THE LACK OF MATERIALS DURING THIS TIME, THE RESOURCES SHAPED WHAT THE BUILDING LOOKED LIKE.

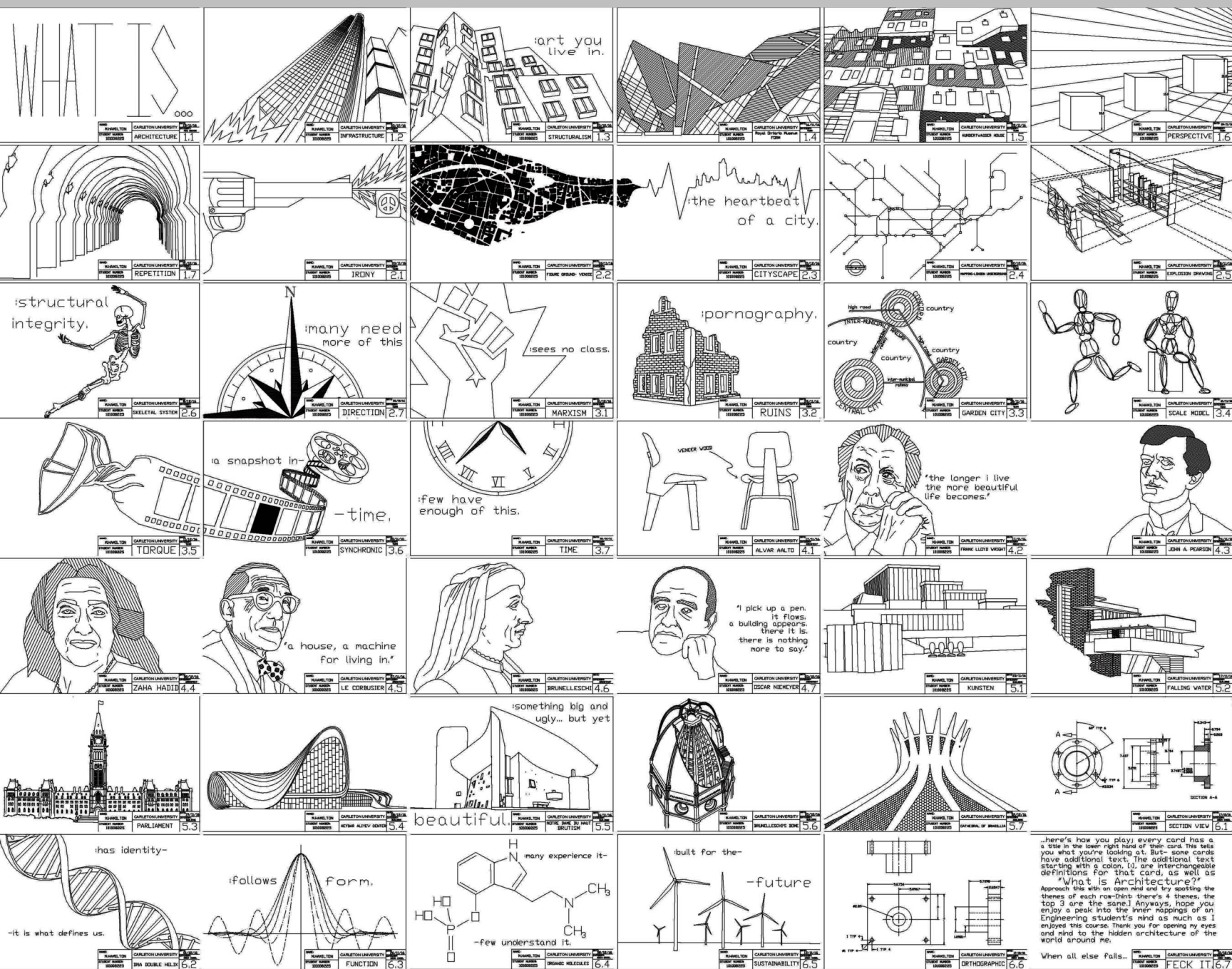
**MELNIKOV HOUSE**

THE CYLINDRICAL SHAPE WAS USED TO ECONOMICOMIZE ON THE MATERIAL. DUE TO THE LACK OF MATERIALS DURING THIS TIME, THE RESOURCES SHAPED WHAT THE BUILDING LOOKED LIKE.





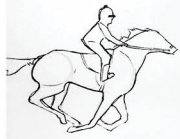




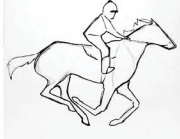
Owner A was too concerned with talking to an event-garble of tourists about the Royal Pavilion to watch his horse race.



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



Owner C abstracted his concentration when asphyxiated to the Constructivist precedent of the Shalisher 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 Aldrich movement.



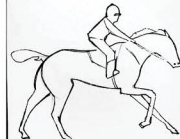
Jockey F whipped his horse with the same character of fluidity as Tom Thomsen's brushstrokes.



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



Stable H proved to be as habitable as the "Bilbango" of comical taste.



Jockey I preyed to the inflexible image of Joseph House as he guided his mount down the stretch.



Trainer J like David Nash 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 mules...



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



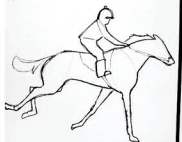
Italo Calvino sought to quantify his yearning for the identification of a 6" moment by equipping readers with a mental artillery.



Owner Z surpassed the zeal of Eisenstein in doing everything to protect his occupation.



Horse M was well-developing manner similar to the concepts outlined by Gesamtkunstwerk.



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



Jockey O became over-taken with the hellacious thoughts of Lebbeus Woods, and reproached his colleagues.



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



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



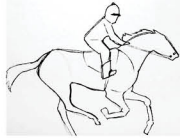
Stable R emulated the intellectual realm of Buckminster Fuller's stimulating ideas.



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



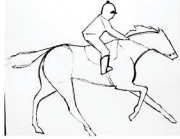
Stable T adhered to the traditional stable plan as strictly as O.M.D. conformed to the trends of the 80s.



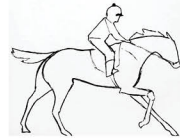
Jockey U carried Adolf Loos when his steel, unconsummated by his ideas, expended himself in the first half of the race.



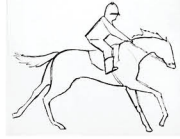
Horse V realized the vicinity of John Upton as he observed several of his sketches hanging in the clinic.



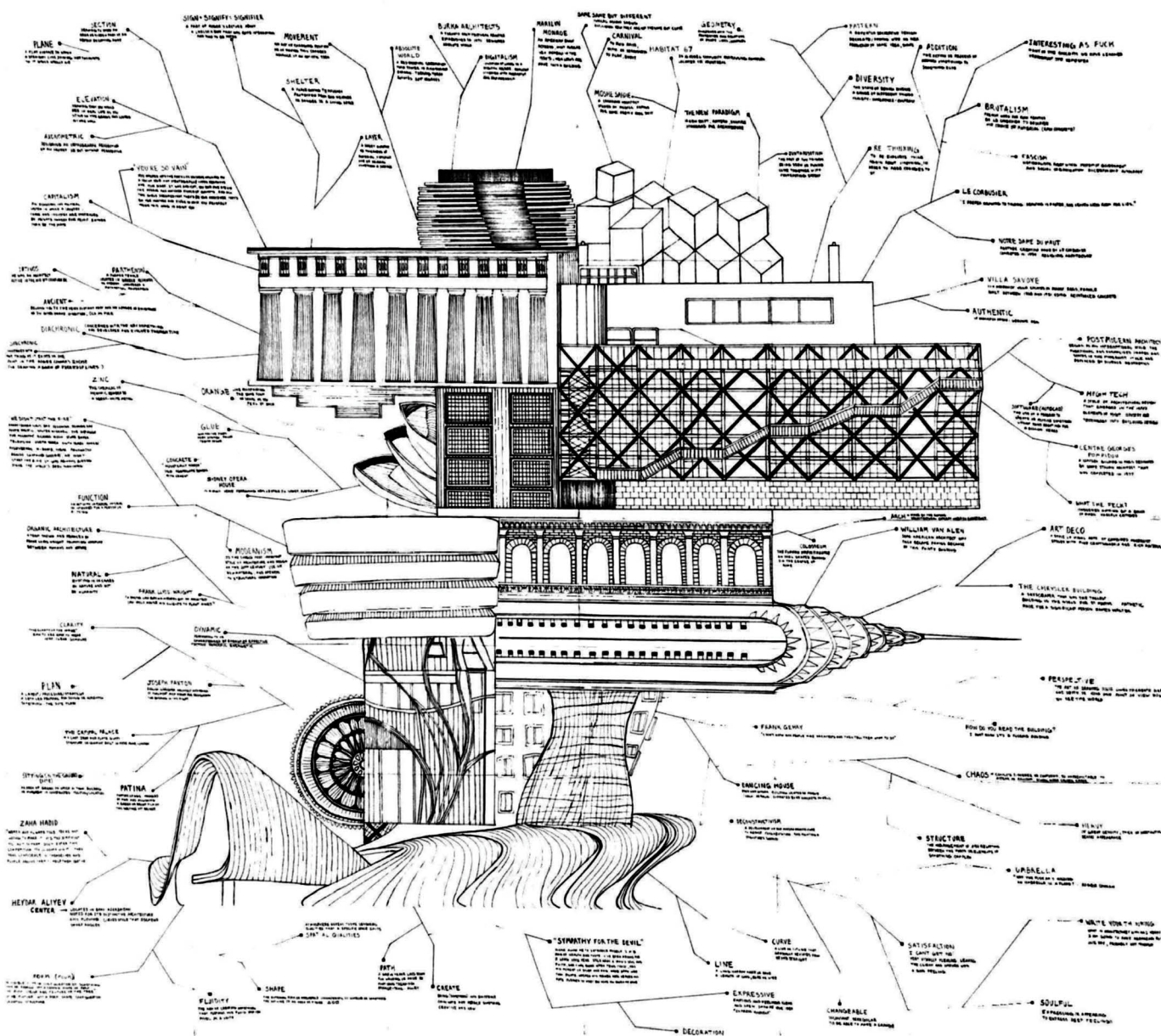
Jockey W organized his strategy around the wary ingenuity of the Pompidou Center.



Horse X reduced its freedom of mind to the exaltation entailed by Piet Mondrian.











## 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.

