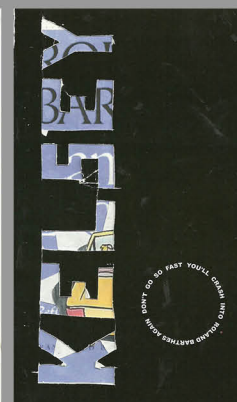
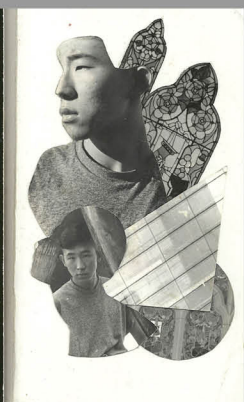
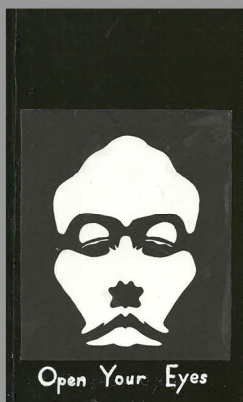
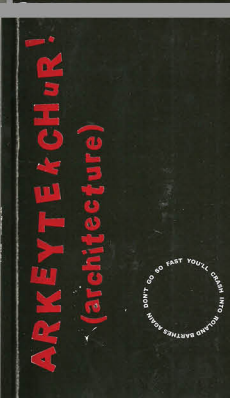
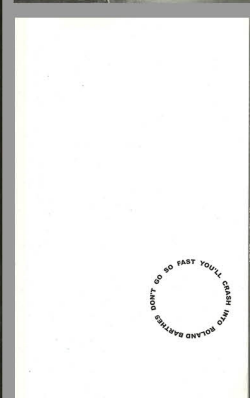
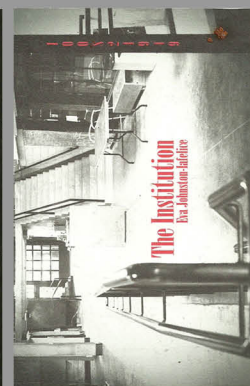
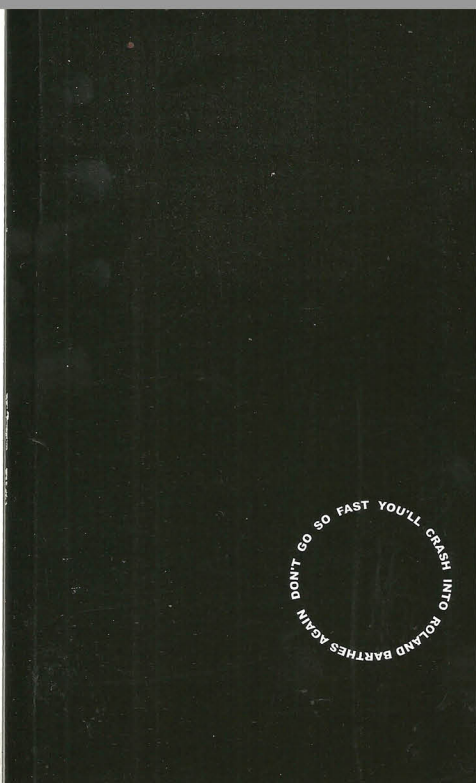
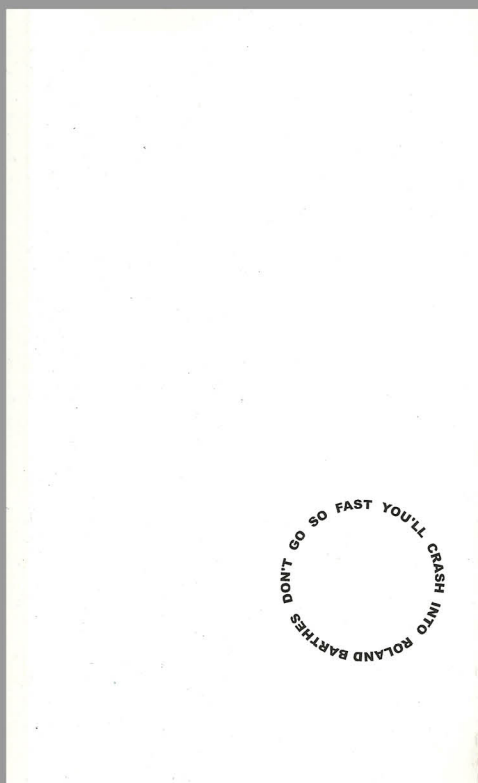


Notebook 2
THE LITTLE WHITE SCHOOLBOOK / THE LITTLE
BLACK SCHOOLBOOK
(2010)

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.



LIFE AFTER GOOGLE - WHICH YEAR?/WHO IS SPEAKING? By el-

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

cause us all to
Famhat B.

Exhibit A:

Weak...
We have
procrastination
chairs for that
shit.

The Best
NS of my
life...

[illegible]

"Art! to build, to build! That is the noblest art of all the arts. Painting and sculpture, but more, are merely shadows cast by actual things on stone or canvas, having in themselves no separate existence. Architecture, existing in itself, and not in seeming, is something that not only surpasses them as a substance, but as an art."

MATERIALS (ENVIRONMENT)

↳ MATERIALS / ENVIRONMENT
 ↳ partially completed skyscrapers b/c of halting economy
 around the world. Open wounds in urban landscape.
 ↳ need eco-friendly way to rehab and re-purpose

7. Collaboration for
larger and better
community revival projects
for struggling and distressed
building is a need of
a wide range of
people, including government,
the non profit
sector, business
etc. broadly seen
as a goal for urban
regeneration.

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

SUBSTANCE
A being that subsists by itself as separate or distinct thing.
Chinese English (connoting the essential nature of something): from old form, from Latin substantia "fund. essence" - in a substance too - substance form.

[illegible]

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

George Monbiot, *Bring on the Apocalypse* 2008

MULTIPLICITY
 quality or condition of
 manifold. Fixed
 point & large number,
 variety.
 multiple: multiple edit
 - the subject like mind
 Latin

- Hans Rudolf Giger
 - Swiss
 - Born in CHUR
 - Studied in Zurich
 - Both Architecture and Industrial Design
- neoconformism ^{III}
 - Bases for the xenomorphic alien creatures from the 1979 movie "Alien" for which Giger won a Academy Award for

L
A
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ZEVI BRUNO

ZUMTHOR, PETER*

• zero •

X-GAMES

Van der **Wijk**

p, think
 nd garb
 945, Es
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 hacked
 w, an a
 17) is the
 arved by Nas
 lantic Ocean
 left to weath
 een rolled an
 ounters. Afte
 to the Irish Se
 al return "hor
 h Donegal. A
 e of ash trees Nash pla
 has been tryi
 to form a domed cha
 in Snowdonia, its whereabouts remain

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

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

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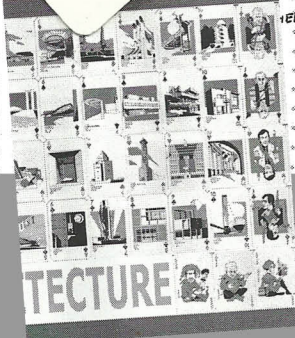
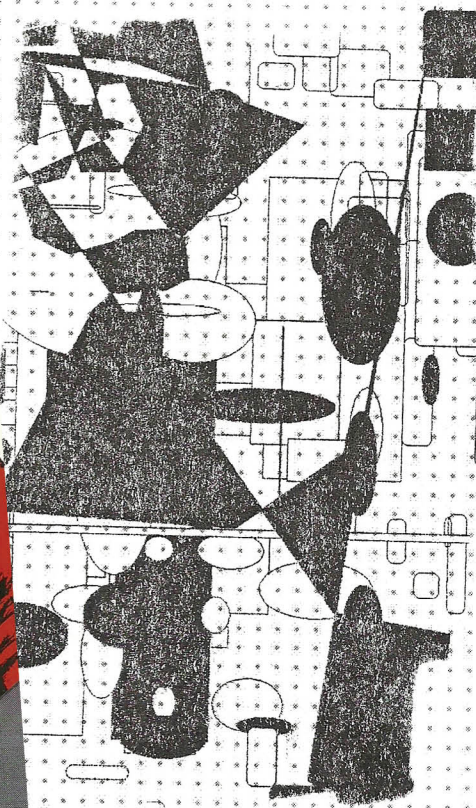
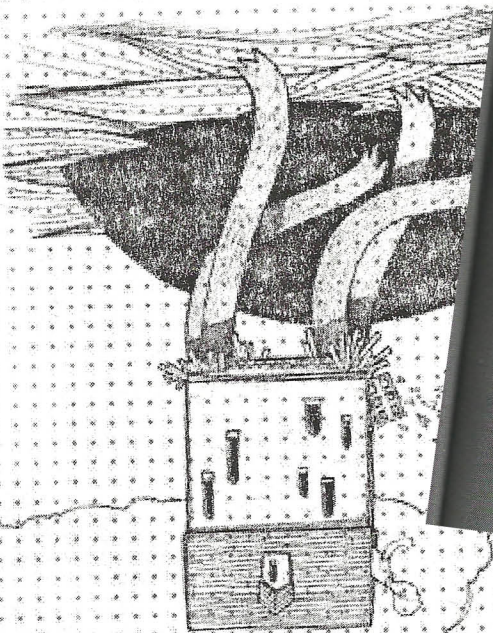
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ARCHITECTS?

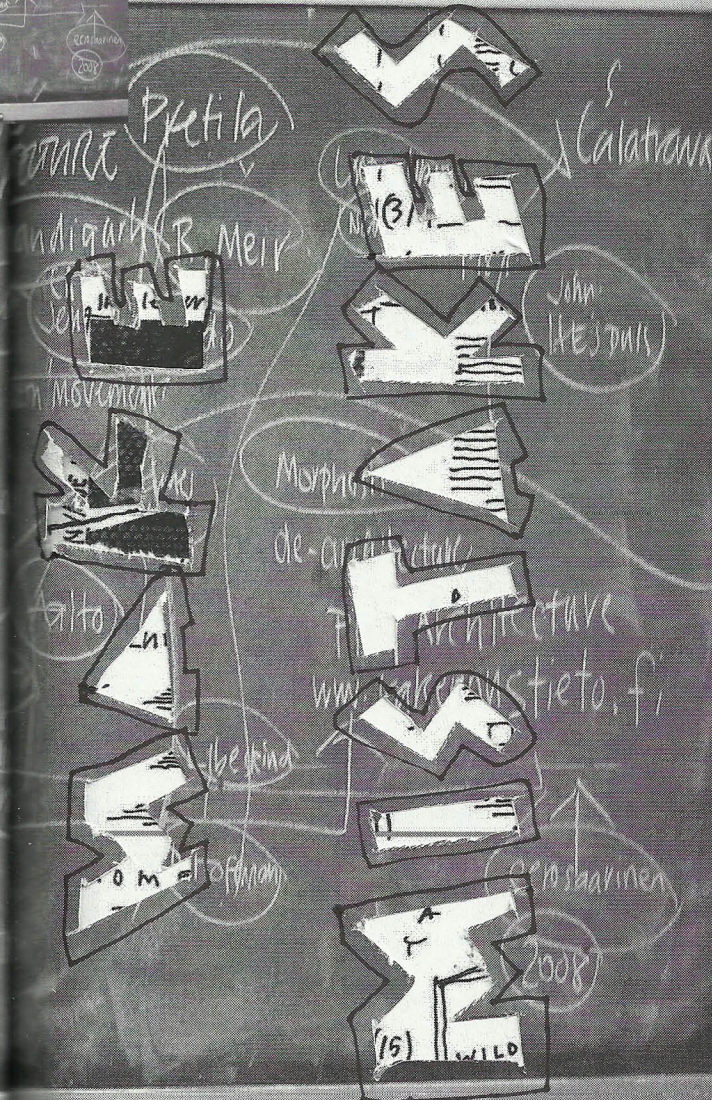
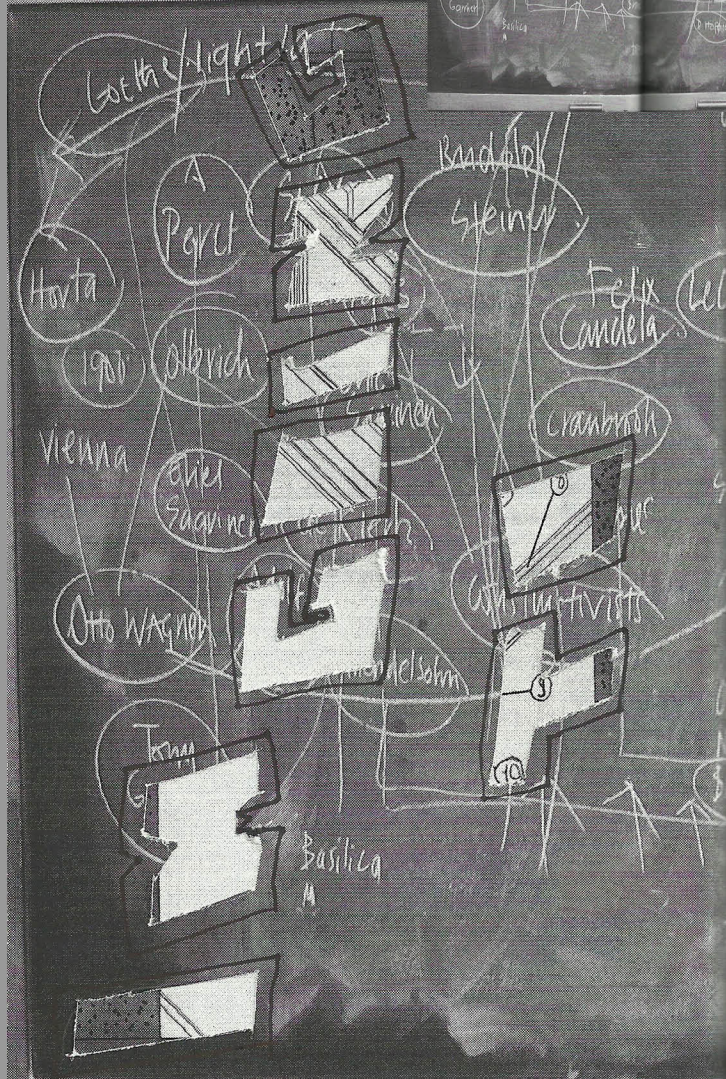
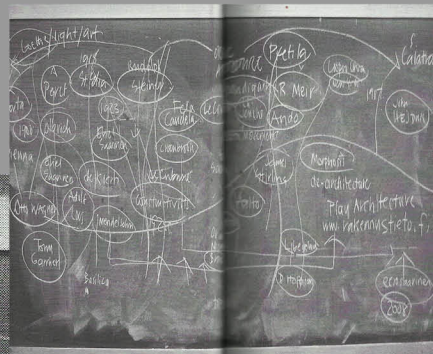
OR ARCHITECTURE ITSELF?

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

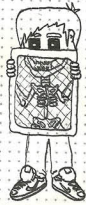
When stepping onto London Underground trains, a voice announces: "Mind the gap!" This voice is usually indifferent, unconcerned and routine. Most visitors to London will hear this voice. The warning is about the gap between the edge of the Underground platform and the train itself. To avoid falling into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



HERE ARE CIRCLES OR NO?



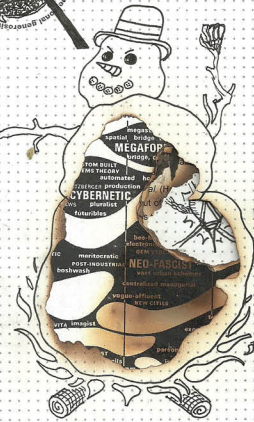
X-RAY



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



What of Knowledge!



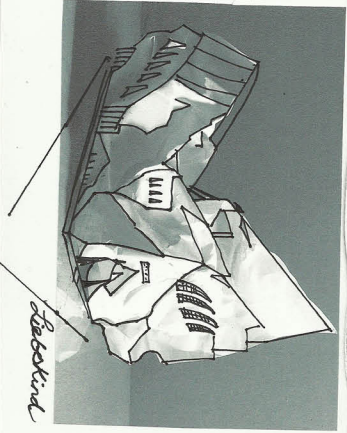
WORLD VILL
ATE ANON

HE HATH EATEN ME OUT OF HOUSE AND HOME, HE HATH PUT AWAY ALL MY SUBSTANCE INTO THE BELLY OF HIS
TO THE SUBSTANCES OF TERROR HE HAS SUFFICIENTLY HIVE BUT OF ITS SHADOWS HE HAD NO APPREHENSION.
BUT THE AMPLITUDE, THE MAGNIFICENCE, OR THE HARMONY OF DESIGN ARE, THOUGH IMPOSING, YET UNMORTUARY CURIOUS
ON OUR ADMIRATION, UNLESS THE DETAILS ARE FULLED UP WITH CORRECTNESS AND ACCURACY. Edward Gibbon Esq
Melancholy is sadness that has taken on LIGHTNESS. A talo Calvino

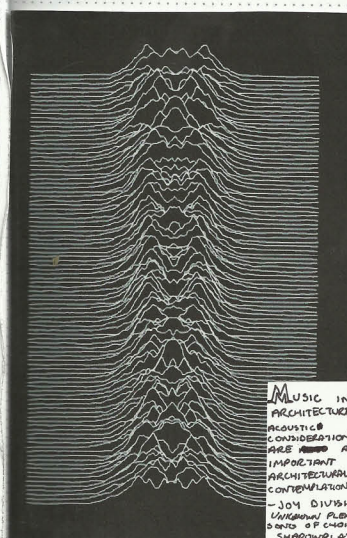
THERE IS NO VISION OF VISION, BUT ONLY OF VISIBLE THINGS. IN THE GAY TIME OF THAT GAY SEASON, WERE SINGULARLY
HER PREPARATIONS IN THE WAY OF DRESS, FOR THIS VISIT. IN THE GAY TIME OF THAT GAY SEASON, WERE SINGULARLY
IN ACCORDANCE WITH HER FEMININE TASTE; QUIETLY ANXIOUS TO SATISFY HER LOVE FOR MODEST, Dainty, NEAT ATTIRE,
AND NOT RECKLESS OF THE BECOMING, NET REMEMBERING CONSISTENCY, BOTH WITH HER GENERAL APPEARANCES AND WITH
HER MEANS, IN EVERY SELECTION SHE MADE. The wife of Charles de Brancas, French Ambassador
WITH TOUCHING GENEROSITY, SHE MODESTLY OFFERED TO AID ME WITH HER LITTLE HOARD OF SAVINGS, HOPING I WOULD
EXCUSE HER FOR THE LIBERTY, BUT REALLY, IF I WOULD DO HER THE FAVOR TO ACCEPT IT AS A LOAN, SHE WOULD BE VERY
HAPPY. The remainder of Wilhelmina's life
WITH A WOMAN'S QUICKNESS SHE SAW WHAT WAS PASSING IN MY MIND, AND HIDDEN TEARS FLOWED
IN THE RESPONSE OF HIS ANTAGONIST, HE EQUALLY PROMPT IN THE RECEPTION, WAS MADE WITH A SLOW, UNIFORM, MECHANICAL
AND, I THOUGHT, SOMETIMES THAT THEATRICAL MANEUVREMENT OF THE ARM, THAT WAS A SORE TRIAL TO MY PATIENCE.

BUT HOWEVER ADMIRABLE BE THE SUCINCTNESS WITH WHICH HE HAS TREATED EACH PARTICULAR POINT OF HIS
TOPIC, THE MERE MULTIPLICITY OF THESE POINTS, OCCASIONS, NECESSARILY, AN AMOUNT OF DETAIL, AND
THUS AN INVOLUTION OF IDEA, WHICH PRECLUDE ALL INDIVIDUALITY OF IMPRESSION
Even a Room Edgar Allan Poe

MELANCHOLY IS SADNESS THAT HAS TAKEN ON LIGHTNESS. Italo Calvino



Abstract



MUSIC IS ARCHITECTURE
ACOUSTICS
CONSIDERATION
ARE AN
IMPORTANT
ARCHITECTURAL
CONTRIBUTION.
-JOY DIVISION
UNIFORM PLEAS
SOUNDS OF CHORD
SHADOWPLAY