🗷 Kendall Hunt

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THE LITTLE BLACK SCHOOLBOOK

Kendall Hunt

THE LITTLE WHITE SCHOOLBOOK don't go so fast you will crash into roland barthes

ROULEZ MOINS VITE YOUS BURELEZ ERASER ROLAD BARTHES

roger connah

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



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



KNOWLEDGE IS THE CHILD OF PRACTICE AND THEORY Vitruvius (90-20BC)

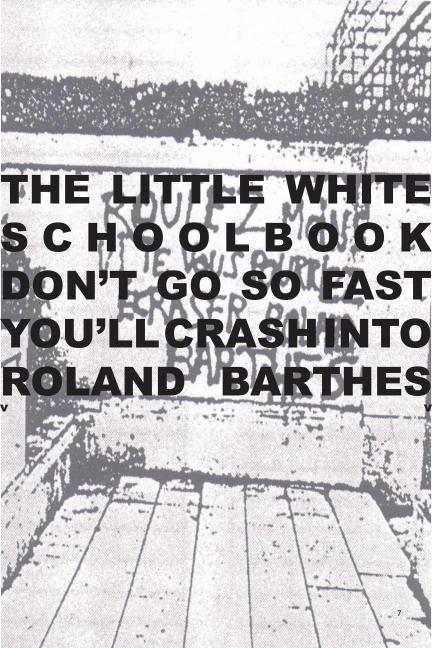


THINK, THEN THINK ARCHITECTURE sev panicz the curse of the cerebral



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





onethe blurb

the little white schoolbook / the little black schoolbook architecture is....

life after google - which year / who is speaking

twothe trembling

clubs & diamonds ballantyne x10 what is architecture?

three never miss a beat

fourladders

fivefrom next door to juxtaposition

six big ideas and a spanner

sixblink & it hasn't gone

sevenhallucination and structures

eight portfolio world(s) of reference

ninerhizome re-visited

tenthe house for de kooning's friend elevenskimming Roland Barthes' Cream

thirthteenlet's get critical or Go Psycho!

fourteenthe missing memo

fifteen commedia dell' aalto.

sixteenthe art and architecture of undoing

seventeen rapid share/ rapid theory

eighteenshort text messages

nineteenthe anti-library

twentythe choker's dictionary

twenty-one life goes both ways

twenty-two portfolio 2 the race

twenty-three hearts & spades closing time
10 pre-texts for an expanded architecture

twenty-fourinner tennis - relational architecture

objects of desire - tools of preference

twenty-five portfolio 3 life after google

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

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

Rollo May, The Emergence of Existential Psychology 1960

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THE LITTLE BLACK SCHOOLBOOK

THE LITTLE WHITE SCHOOLBOOK

This little book, in its white and black versions, is a collection of many things: analecta, a compendium, an index of useful clues, a small dictionary, an inventory of effects, a set of references, resistances and spontaneities, an active, selected anthology. Possiby more! This twin volume is also an experiment. These books are not only to be read between the lines but added to, intervened and commented on. They have within them texts, words, letters, drawings, maps, sketches, memos, citations, short text messages and miniature essays. This is a cafeteria, a bistro, a restaurant and a menu. A 'pandaemonium' for the emerging architectural unconscious! The books are almost identical. They have the same number of unwritten or empty pages as they do filled pages. The empty pages belong to each student, to each interested learner. This is an invitation to read and write in between the lines of what is written here: in between the lines of lectures. presentations, performances and recitations. In between the lines of an introductory course in architecture called Don't go so fast You'll crash into Roland Barthes. Reading between the lines is just about the most important lesson I can offer you, as you begin investigating and enquiring into what is called 'architecture'. Even the word itself - 'architecture' - is fraught with danger, ambiguity and metaphorical unrest. We hear of the architects of war, the architects of a software system, the architect of an agreement, the architect of a golf course, the architect of terrorism or the architect of the professional body-beautiful. Sometimes it really does seem as if architecture has truly left the building. And it is this that you as students will need to think about seriously if you wish to pursue a career in architecture. At this point it might be a good moment to remind you: architecture in this the 21st century is probably going to be less and less like architecture in the last century. And why ever not! A forthcoming conference run by the colleges and schools of architecture is already asking its members where they stand. Where they stand on what, you might ask? Apparently the New York Times architecture critic (Nicolai Ourousoff) has described the work of one Japanese architect, Toyo Ito, as the "next step on the evolutionary chain." Is there really an evolutionary chain in architecture and if so, where will you stand? Once again we hear calls for a human, humane or spiritual architecture as if this new architecture must embrace seemingly contradictory values. But architecture has always embraced the seemingly contradictory; it has always been spiritual, virtuous and felt; only at some times, some periods these parts go missing. Perhaps more importantly to you as students, it is quite likely that you already live in the multiple worlds that are only now being appreciated. And if so, it is you who should have no difficulty going in and out of sense and focus many, many times a day. Some wish to describe this as an attempt to embrace ambiguity but, I suspect, as students you are already ahead of them.

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

them. With such choice between two books comes the responsibility to ask vourself which lines will I erase, which learning could succeed, and how will I know where to stand in the future? Many of you will never have heard of The Little Red Schoolbook. This was a tiny red book originally published in 1969, in Danish, by Soren Hansen and Jesper Jensen. During what was an extraordinary time in society and in education, the English version of this book appeared in 1971 produced by Stage 1 Publishers, London, Still today, four decades on there are many interesting and relevant sections in the book, some of which I will use as small interventions within the Little White and Black Schoolbooks. The opening words 'all grown-ups are paper tigers' is particularly useful for us here, when you begin to navigate your learning, your instructors and your professors. It is also extremely useful when you believe grading is suspect and that those teaching you or guiding you have too much power. Many of you might think similarly as it announces in the book: "It's no good. We'll never get anything done. Grown-ups decide everything and our friends are either frightened or don't care." Yet it is these two reactions you must guard yourself against; being intimidated or being indifferent. "Grown ups do have a lot of power over you: they are real tigers. But in the long run they can never control you completely: they are paper tigers." Many of your teachers will be the same. paper tigers. They will growl at you, belittle you, mock you and cajole you, even intimidate you; some will bring unmentionable objects or even dead animals in an attempt to provoke you, to indicate how bad you are.

Don't get alarmed. These are the actions of paper tigers too. We, as Professors, are not natural enemies and we too, as grown ups, actually have little real control over our lives though we think we do. We are trapped by culture, economics, politics and myth. The main thing to keep in mind is that you need not suffer because of this. As it says in *The Little Red Schoolbook* "cooperation is possible when grown-ups have realised this and have started to do something about it.' So let's begin here and whilst remembering the song of the Kaiser Chiefs 'never miss a beat' please consider this: "If you discuss things among yourselves and actively try to get things changed, you can achieve a lot more than you think." The

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

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

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ARCHITECTURE IS born of light and material a dominique perrault

A work of ARCHITECTURE IS a poem about events in human life elias cornell •

A work of ARCHITECTURE IS an image mario botta

ARCHITECTURE IS not an illustrative art bernard tschumi

in ARCHITECTURE there IS no such thing as a good idea, there is only expression carlo scarpa

ARCHITECTURE IS like baking bread renzo piano

ARCHITECTURE IS the essential repetition of essentials louis kahn

ARCHITECTURE IS like calligraphy, shin takamatsu

ARCHITECTURE IS a human language amongt others kaj nyman

ARCHITECTURE IS something with intensity steven holl ARCHITECTURE IS a bridge over time norman foster

ARCHITECTURE IS space ricardo bofill

ARCHITECTURE IS war lebbeus woods

ARCHITECTURE IS creation oscar niemeyer

ARCHITECTURE IS spaces where one feels good christian portzamparc

ARCHITECTURE IS more than building robert stern

ARCHITECTURE IS a myth-making act emilio ambasz

ARCHITECTURE IS part of the unknown that comes close to man through building reima pietila

ARCHITECTURE IS the art of the possible i.m.pei

ARCHITECTURE IS the art of inhabiting the globe esa piironen

ARCHITECTURE IS in a sense a microcosm of the city denys lasdun

ARCHITECTURE IS about giving order richard rogers

ARCHITECTURE IS not skin-deep gwathmey & siegel

ARCHITECTURE IS not a cocktail mies van der rohe-

ARCHITECTURE IS the frame of life frank lloyd wright

ARCHITECTURE IS a machine that produces meanings arata isozaki

The purpose of ARCHITECTURE IS to protect and elevate man's life on earth eliel saarinen

ARCHITECTURE IS a gesture ludwig wittgenstein

ARCHITECTURE IS a language, it must be comprehended by all hugo haring

ARCHITECTURE IS to give poetic form to the pragmatic emilio ambasz

ARCHITECTURE IS controlled precise and glorious play of light le corbusier.

ARCHITECTURE IS the thoughtful making of spaces louis kahn .

ARCHITECTURE IS a means of realizing democratic ideals ralph erskine

ARCHITECTURE IS received not through the yes but through living rudolph schindler

ARCHITECTURE IS the will of an epoch translated into space mies van der rohe

ARCHITECTURE IS a deviant gesture frank heron

ARCHITECTURE IS doomed sev panicz

Our ARCHITECTURE IS like a wild animal in a cage coop himmelblau

ARCHITECTURE IS an act of magic zvi hecker

ARCHITECTURE IS a mixture of nostalgia and extreme anticipation lean baudrillard

the theme of my ARCHITECTURE IS architecture " richard meier "

ARCHITECTURE IS not a play with forms mies van der rohe

the history of ARCHITECTURE IS the material of architecture aldo rossi

to create ARCHITECTURE IS to put in order functions and objects. le corbusie

ARCHITECTURE IS extracted from On Architecture/Arkkitehtuurista, Esa Piironen, Avain Helsinki (2006)

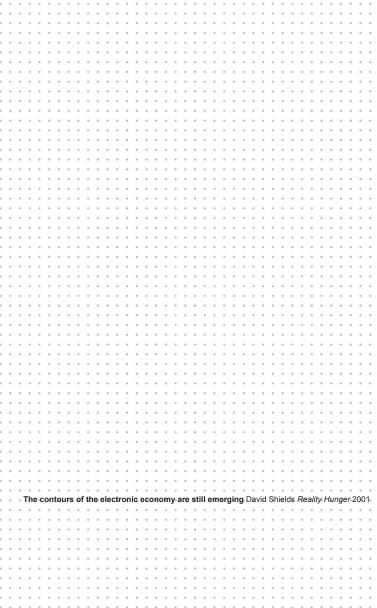
ARCHITECTURE IS the answer. What was the question? kurt foster

ARCHITECTURE IS a list randomly guillotined sisyphus montale

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



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



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

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

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

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

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

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

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

In order not to run so quickly, I wish you to consider the graffiti posted up in Paris in 1980 - don't go so fast you'll crash into roland barthes! Just remember it right now – for after this series of lectures, after this 'trembling' introduction and after navigating and making your own learning, you will realise what the Little White Schoolbook is all about, why it was written and what significance it has. And why you have not only to read between the lines but insert yourselves into the pages. So let me conclude this trembling with the rest of the extract from Orhan Pamuk: "By not becoming an architect, I was able to escape this fate. I became a writer, and I have written a great deal about apartments. What I have learnt from everything I have written is this: A building's hominess issues from the dreams of those who live in it. These dreams, like all dreams, are nourished by that building's old, dark, dirty, and disintegrating corners. Just as in some buildings we see facades become more beautiful with age, and interior walls take on a mysterious texture, so too can we see the traces of its journey from a building with no meaning into a home, a construction of dreams. This is how I understand the partitioned rooms, punctured walls, and broken staircases I described earlier. These are things for which an architect can find neither the traces nor the proof: the dreams with which the person who first occupies a new and ordinary building (conceived in a burst of modernizing, Westernizing enthusiasm and made as if it was starting from the beginning) turns into a home. Dream, then dream architecture; you have no other option. Orhan Pamuk Other Colours, essays and a story, Vintage 2008

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CLUBS & DIAMONDS ballantyne x 10 (play architecture)

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

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

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

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

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

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

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

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

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

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



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



What did you learn today?



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

For any theory and set of practices is dogmatic which is not based upon critical examination and its own underlying principles...how shall the young become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the

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

What is Architecture Paul Shepheard, MIT Press 1994
Image, Music, Text Roland Barthes Fontana1977/1993
Six Memos for the Next Millennium Italo Calvino, Cape 1992
Species of Spaces and Other Spaces Georges Perec, Penguin 1997
Keywords Raymond Williams, Fontana 1976

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

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

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

an empty space is inseparable from architecture. A classic it includes one of the best taxonomies for architecture tholy, deadly, lough and immediate. Warning: let's not be deadly! Susan Sontag's book On Photography is simply inviting; her essays still astound, she skates around the elite with something close to penetration.

Architecture Andrew Ballantyne, Oxford 2006 The Empty Space, Peter Brook, Pelican 1972 The Empty Space, Beter Brook Penguin 1972 On Photography, Susan Sontag Penguin 1977 In Praise of Shadows, Tanizaki Vintage 2001 Ways of Seeing John Berger BBC (Penguin) 1972

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

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Marcello Chiarenza

Immagini per una Poetica del Creato



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



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

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

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

AROGER

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

19/5

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