

# **1 MEME** the FANZINE

ROUGH GUIDE TO GRADUATE SCHOOL  
ARIELI SCHOOL OF ARCHITECTURE & URBANISM  
M1M2 2010-2011 MIDDLE EARTH, AZRIELI PAVILION  
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(image of text on front cover – 40% grey on say 20% grey cover)

# 1 MEME *May the best meme win!* Douglas Rushkoff

But what is a meme? As Susan Blackmore tells us in her book *The Meme Machine*, the Oxford Dictionary currently puts it as: Meme - *an element of culture that may be considered to be passed on by non-genetic means, esp. imitation*. Does this not instantly suggest the duality that scrapes our skulls, that keeps knocking on our own membranes: mimesis and poesis? And if we are allowed to work freely within these ideas (we are still allowed that are we not in the 21<sup>st</sup> century?) survival in many disciplines, including our *task at hand* architecture, might resemble the way thinkers like D.C. Dennett see 'memes' manipulating the behaviour of living bodies. But it does not stop there. *Memes can be good ideas, good tunes, good poems, as well as driveling mantras*, as Richard Dawkins explains in his book *Unweaving the Rainbow*. *Anything that spreads by imitation, as genes spread by bodily reproduction or by viral infection, is a meme*. Lessons are repeated everywhere: every type, genre, style can be passed on, imitated, every sentence can turn into a novel, every sketch into a building, and every error into injustice. If William Calvin, the American neurobiologist, has been thinking hard about what reality really is, (as Richard Dawkins claims) it cannot be long before these ideas reach the parts of our architecture (brain and building) that may not have previously been reached. If thoughts do not reside in particular places in the brain but are shifting patterns of activity over its surface, and into our inner cores, those canals of unwanted minds, what might this imply of our ideas about architecture and the architectural histories, theories and images that still manacle us? Are not 'memes', good at the art of getting themselves copied, useful in our understanding of contemporary architectural trends and fashions? And as imitation of other architecture spreads, how quickly do we excuse it with lexical and syntactical games? If we follow these brainstorm and agree that parts can recruit other parts spawning similar theories, ideas and images, does this not also suggest a competition in architectural ideas in a Darwinian fashion? Pluralism is of course brutal in any form. Rival groups always think alternative thoughts, and find ways of fighting for different but surviving patterns for architecture. Why is it we do not see these shifting patterns? Or then if we do, they are noted historically, in passing without daring us to be contemporary? Unified by alibis, poor theory and thin thinking we may be denied the very natural selection of the images that compete and thus survive to make and sustain architectural taste. Why do we fight to hold and spread theories, concepts and opinions we no longer touch? 'Memes travel longitudinally down generations,' Dawkins claims, 'but they travel horizontally too, like viruses in an epidemic.' We beg to include in any future architecture traces of a work as yet unlocated by any theorists. **An un-theorized architecture might have its widest appeal, its greatest future, its own 'unspace', the moment before being announced; the moment before it becomes part of the disenchantment of contemporary life. The future is yours!**



## 2 dare to be contemporary 1

Have not architects always exchanged ideas and improved upon previous ideas, mediating their own role, asserting their own originality within a prescribed system, whilst disguising the loaned world for the singular world? Is there such a thing as a cultural meme? If so does this help us understand how ideas survive, are replaced, mutate and return in other guises? Did modern architects from the last century negate collaboration whilst being involved in the greatest conspiracy of all: hallucinations? Is Douglas Rushkoff correct: does the best meme win? And what if the meme is changing constantly: fashion memes, lasting memes, organic memes, sustainable memes, animal memes, digital memes, architectural memes! What relations exist between Darwinism and architecture? Does this help us prepare a re-assessment of the 20<sup>th</sup> century or does it serve to explain the plurality, multiplicity and pace of change in architectural trends today? Meanwhile what amount of ordinary architecture goes on unaffected, housing the majority, whatever building type imagined, resisted or prostituted? The media is the message, memory, (micro) histories and (auto) biographies. How do we pass unerringly (and why would we want to?) from the analog to the digital whilst exploring the dream-space of smoothness and dismissing originality? Understanding the meme might lead to re-definitions of plagiarism, interfering in the surface and depth of architecture; techniques of the surface, surface tension. Digital sustainable memes? The Next Paradigm or the One before the Following Paradigm. All Graduate Studios work the student in parallel, must dare them to be contemporary in this era of hand-holding, non-risk and injustice. Graduate school moves the student from the responsive to the responsible. It awakens engagement. It must. At the same time it must invite every student to situate the knowledge so far gained (or resisted) into this architectural world, however messy, gauche or ill-defined. This self-assault on engagement is both a preparation for the graduate years, the graduate thesis and also an enquiry into the 'critical self'. Studies will expand to consider cultural, social, political, historical issues whether through institutionally based project, individual design projects, diagrammatic approaches, counter-narratives or detailed comprehensive approaches. Studios will also link with other seminars and electives where possible leading to more integration of assignments, readings and discussions across these courses. (all studios will contribute to the Graduate Show/Architecture Fair (April 2011) with interim exhibition in December)

### 3 get a handle 10 x summer (world of references)

get a handle on your own world of reference – understand where it comes from because in all likelihood it will give you some inkling of where you are going or why we shouldn't forget our own role in why we forget the earth sometimes. This was my summer, or part of it, what was yours?

- 1 REALITY HUNGER David Shields - best cut and paste appropriated book
- 2 THE BIG PERSONALITY TEST (BBC Summer 2010)
- 2 Most Impressive Cathedral visited\_ LINCOLN CATHEDRAL
- 4 Best tea: TARRY LAPSANG SOUCHONG (Imperial Teas Lincoln, uk)
- 5 Best closing credits\_ Space is the Final Frontier at the end of Wall-E
- 6 Best opening credits: Catch Me if You Can, Spielberg (trace credit graphics back to California designer Saul Bass.)
- 7 Best present from Zara (for Men) – grey check lightweight military jacket – cotton
- 8 Best return to Gonzo journalism: The Runaway General – Rolling Stone  
Journalist gets General McCrystal fired (actually it's more complex than that!)
- 9 DOWN TO EARTH Peter Gabriel
- 10 Best dressing for an Oyster – Kilpatrick at The Union Public House, Richmond  
Sydney Australia ([www.ehow.com/how\\_5139443\\_make-oyster-kilpatrick.html](http://www.ehow.com/how_5139443_make-oyster-kilpatrick.html))
- +1 Best architecture-engineering film Richard Hammond ENGINEERING CONNECTIONS  
on the Sydney Opera House, BBC National Geographic.

### 10 films/10 books/10 websites

10 books - an engineer imagines peter rice - architecture without place (1968-2008) ramon faura coll, santi ibarri, and antonio pizza - this is not architecture (architecture and its media) kester rattenbury - support structures celine condorelli, mark cousins, bart de baere, and wouter davidts - digital fabrications: architectural material techniques (architectural briefs) lisa imamoto – umberto eci and football peter trifonas - information is beautiful david mccandless - utopics: systems and landmarks ed. simon lamunier – arcadia jim crace.....

10 films: Wall-e – Inception - Alice in Wonderland - The Beaches (agnes varda) - Memento – Shutter Island – Babel – Sylviana - Pierrot le Fou - Brazil.....

10 websites - [www.ongoinghistory.com](http://www.ongoinghistory.com)\* - [www.ebbeuswoods.wordpress.com/2009/01/20/re-the-system/](http://www.ebbeuswoods.wordpress.com/2009/01/20/re-the-system/) - [www.appropriationart.ca/](http://www.appropriationart.ca/) - [www.teresasapey.com](http://www.teresasapey.com) - [www.heron-mazy.net](http://www.heron-mazy.net) - [artbook.typepad.com/art\\_book](http://artbook.typepad.com/art_book) - [www.stiefelkramer.com](http://www.stiefelkramer.com) - [www.actar.com](http://www.actar.com) - [www.sternberg-press.com](http://www.sternberg-press.com) - <http://www.labiennale.org/en/architecture/exhibition/>

\*crossing cross - [exploremusic.com](http://exploremusic.com)..(alan cross) consider the following dualities...caution.. editing – cut and paste | over-dubbing - layered | committed to tape – drawn but not fixed | software - software | pro-tools pre-tools | venice – vegas | audacity - attitude | mastering - re-appropriating | garage - raft | thxing - hybrid.....

# 4

## This is my dream ... ..

Preheat oven 400 degrees – add rock salt to help oyster shells stay level – fry bacon spread heat, not crispy, set to dry

## Tell me yours

chop onion, tiny pieces – rip cooled bacon into miniatures add to onion & mix  
rinse oysters in cold water,

## manic street

dry, open & add mix in the shell halves - heat butter, ketchup and Worcestershire sauce in small saucepan

## preachers

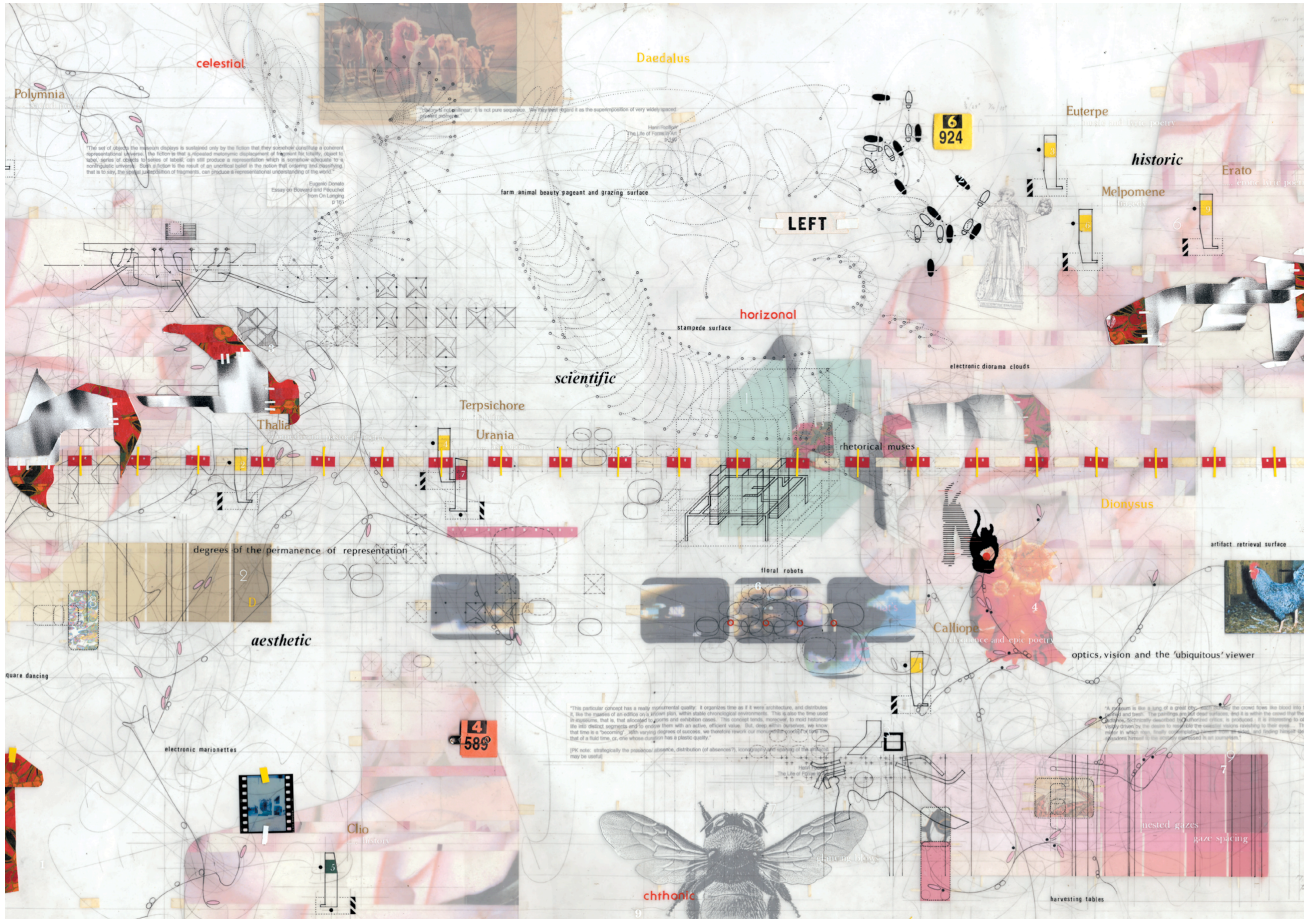
pour as required over mix over the top of each oyster  
bake 5 minutes ..enjoy with Draught Guinness

**text over this image of meat – 30% black**



# 5 10+1 unspace PROJECT FOR A HERMITAGE (STUDIO)

roger connah roger.connah@btinternet.com



perry kulper california history museum ©

This studio will be (de-)centered around a range of studio approaches and drawing methods including an implied (self) critique and (self)monitoring of the student's architectural education so far. Eventually – week by week, drawing by drawing – a sequence of identified, expanded and exposed calligraphisms are presented. This becomes a sequence of 9 drawings. The 10<sup>th</sup> drawing is a re-invented amalgam, a composite drawing, a combined analytical animation – toward s a new representation of the architectural project. This is the world, the mappa mundi of the Hermitage.

# 6

For calligraphisms read: text – drawing – mapping – diagram – ideogram - gesture – translation – transcript....Departing from a fragment of text from the book *The Raw Shark Texts* (Steven Hall) an intended or unintended unspace is read and re-interpreted - out of this text a seminal space emerges, a zone is identified and conceptual development for the project begins. Out of this semantic invasion (the architect as text invader!) the slow visual and conceptual contest and mappings proceed to tease out the 'Project for a Hermitage'. From this apparently random departure the process already embedded in each student moves on and distorts or deforms the original literary text. Various devices – architectural removes - are considered: cut up, white out, black out, erase, rupture, automatic writing, calligram, analogy, metaphor, sampling, appropriation, scratch...The project emerges from both a commentary and appropriation of the original text chosen and then abandoned.

10+1 sequence of drawn (out) worlds as follows:

**1-3 the image of words** 1- the random cognitively questionable piece of text that exists and begins to suggest an 'unspace' (even try a 'wordle'); 2- the conceptual (1): begin conceptualising this against the notion of the 'Hermitage' (texts, scrambled, concrete, ruptured); 3 - pre-drawing (1) : the use of the pre-drawn in whatever form this is imagined(a sketch of text becomes the word-image, cf Apollinaire, Calligrammes)... **4-6 translations** 4 - conceptual (2): cognitive transfer from image of words to ambiguous transfer (beginning of layers - writing can be still be part of the transfer..); 5 - semantic fragments/ mapping; 6 - translation into the unknown drawing/mapping (2); **7-9 transcripts/ narratives** 7 - the first narrative drawing/diagram/layered (1); 8 - architectural gesture (1); 9 - architectural gesture (2).

The 9 drawings are then used to make 10 - The Assemblage – this is the 10 +1 of the project i- the imagined architectural project turned into an animation, film, a new representation; an experiment into an unknown and unforeseen architectural representations of the Project for a Hermitage (the final frontier, video, composite or propositional drawings, animations, softspace, formless, unzone, physical, virtual. Texts: *The Raw Shark Texts*, Steven Hall, *The Waste-Land*, T.S.Eliot, & *Project for a Hermitage*, Thomas Merton. See also *Project for a Hermitage* Sisyphus Montale. *The Diagrams of Architecture* ed. Mark Garcia.

# 7

..... It is often felt that *ideas* related to any design proposition can be embodied in an architecture that is already self-confirming and pre-imagined. That is, it is a type of architecture that meets the potential and program it sets out to discover. The Unspace studio attempts to bring together all the drawing, mapping and conceptualizing techniques and methods the students have learnt in four or five years, in order to re-conventionalize them into an unconventional mode. Even representation here must address the textural, digital, virtual, spatial, tectonic, material, and phenomenal. There is nothing inherent in this unconventional mode waiting to be discovered. Thus it is necessary that any notion of a complete project has to be representationally challenged; the comprehensive manner known to confirm all that the profession asks must be broken by self-imposed rigour and a contest with any assigned ideology. The 'private', 'institutional' or civic character of the project for the hermitage requires thoughtful consideration as much as a risk to be contemporary in unknown ways. Whether this then produces a parade of social, cultural, political, architectural and urban issues is open to question. The Project for a Hermitage may wish to avoid that either at a private scale (meditative) or at a city scale (the urban chatter). There is no existing appropriate mode of discourse from text, drawing to diagram to animation to project: that has to be found and invented. ....that is the project of architecture, the hermitage! Roger Connah 1st Prize, *White House Redux* (2008) with the practice Heron-Mazy ([www.heron-mazy.net](http://www.heron-mazy.net)) latest book: *Frank Heron and the Rocket Girls* (2009, Venice Biennale) forthcoming: *Zahoor ul Akhlaq: The |Rest is Silence (Art & Society in Pakistan)* OUP, 2011.

# 8 THE CAPITAL MASQUE THEATRE\_ BERLIN DESIGN STUDIO (Fall)

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Musician and Painter John Hejduk



The 2010 Berlin DSA Studio addresses the *Thread of Federation* by Schultes/ Frank, and aims for propositions for the missing centre, the *Public Forum* that is meant to represent the link between the parliament offices and the chancellery. The '*Thread of Federation*' is an architectural ensemble in the centre of Berlin that figures as a bridge between the former east and west of Berlin. The still existing void in the centre is the potential belt-buckle.

The approach will be informed by an 'archaeology of architecture', a palimpsest through time aiming to link past, present and future in a 'transparent' collage of critical-constructive decisions.

Students will take their own informed decision about an appropriate program for this site but one part of the program is a *Capital Masque Theatre*, no theatre in the classical sense with a distance between stage and spectator but a place of cultural participation animated by an architectural masque/ mask. The 'new' Berlin Masks are inspired by the masks/ masques of John Hejduk and his gigantic work, balancing between the theory and practise of architecture.

The seminar provides background information and philosophical reflection on studio themes. Readings will address the dilemma of building a German capital, the dilemma of public space in late-modern society, urban rituals, the function of play, the symbolic, mimesis, masks and modern art. Studio and seminar spaces are at the architecture department of the Technical University of Berlin. Fieldtrips are currently planned to Dessau, Dresden and Prague.

**References** Michael Z.Wise, *Capital Dilemma*, (1998), Princeton Arch. Press; Michael Hays, *Hejduk's Chronotope*, (1996) Princeton; John Hejduk, *Mask of Medusa*, (1985) Rizzoli; *Vladivostok*, 1989, Rizzoli



# 9 DISPLACABLE CODES THE OVERLAPPING CITY

URBAN STUDIO (FALL) Visiting Azrieli Professors  
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## DOUBLED HEAD

... the transition from a thought project to a built project is an existing place open to study. The link condition of this space has infinite academic potential nowadays which we should face, especially on places where the city is already built.



Abelardo Morell.  
Book Stacks in a Very Large space, #1, 2001.

## INFORMED

the fascinating information age builds architecture from the confrontation between the real world and the government of the virtual experience. The information management becomes a project in the context of the already built city.



The Audience. On Translation. Antoni Muntadas

## FUNCTIONS FOR (THE) MATTER

The real possibility of getting new materials for a new architecture lies in organizing the relationship between architects and matter. The knowledge of it starts often from the virtual but inevitably takes form from the physical contact with the material.



Jean Prouvé welding in a workshop

References 1 Cedric Price: Works II. Architectural Association. 1984 Re-published as Cedric Price: The Square Book, Wiley Academy, 2003 2 Content OMA AMO. Rem Koolhaas && Simon Brown. Jon Link. Taschen. 2004 3 Iconoclastia. News from a post-iconic world - Josep Lluís Mateo, Architectural Papers IV. ETH Zurich. 2007, 4 Herman Hertzberger. Lessons for students in Architecture, 010 Publishers. (2009) 5. On Translation, Antoni Muntadas Ed: MACBA & ACTAR 2002 6 Hana-bi (movie) Takeshi Gitano 1997 7 En construcción (movie), José Luis Guerín 2001 8 [www.laboratoire.org/](http://www.laboratoire.org/) 9 [www.104.fr/#fr/](http://www.104.fr/#fr/)



# 10 DESIGN AGAINST THE ELEMENTS THE RAPID COMPETITION STUDIO (FALL)

federica goffi with roger connah (& invited/assorted invaders) federica\_goffi@carleton.ca

## WE USED TO THINK THEORY DID ITS WORK NO LONGER! (we forgot the project!)

How does architecture tell a story that emerges over time? Who amongst us wishes the narrative to rule, when history over-rides us, when the present translates the unreality of our times? In a competition you are text and image invaders, you insinuate yourselves into someone else's rules, sometimes rearranging the requirements. Moving the goalposts can offer you the loophole that become a brave project – ideas must come from alertness – consider going beyond the diagram, or beyond what you have drawn before – caution – in a competition do not confirm something you have already designed unless you think it will win – if you know the structure of what you are thinking before you think it, then you are already too comfortable within the bounds of the unbound – it is then time to exit the bystander role and take a risk – for start, read a book that you have meant to read for years and have never got round to ...insert a crucial image from your own world of reference and you are off...follow the dotted line...until you become a meme to yourself.

Competitions usually work on the rule of metaphor and meme; they exist in a theatre of rapid but resisted architectural imagery. A three-stage studio will explore the following :

1 **hit-and-run** architectural intervention: a news agora, a souk, an agora, a moonscape, a hermitage (void) ; absailing architecture in response to the university competition for the Atrium in the Carleton University Centre.

(cf If you want to change society don't build anything, ICON magazine: issue: activist architecture Nov.2008)

2 **rapid urban intervention** (CCA Montreal): the absurd normalized, a rapid response to the annual CCA competition – more revenge on the lawn!

3 **Design against the Elements** International Competition – Crisis and Architecture  
(for the official competition manual and other documents

<http://www.designagainsttheelements.org/home.htm>)

# 11 CHASING THE UNBORN

BOLOGNA DSA (Winter )

professor claudio sgarbi [claudio.sgarbi@virgilio.it](mailto:claudio.sgarbi@virgilio.it)

The impact and collision with history – ‘historical stuff’ - is no doubt the most important part of the experience in Italy. Everything is overwhelmingly historical. Buildings and cities, milieu and the environment obviously, but people, language, habits, ideas, food, wine, water, air in Italy this is all historical. (And you will soon realize how historical your body is too!). Thus it is natural that we will deal with the subject of History and Memory.

“History is the most dangerous product set up by the chemistry of the human mind [...] It makes you dream, it intoxicates the masses, it creates fake reminiscences, it exasperates the perceptions, it feeds ancient wounds, troubles your dreams, drags them into deliriums or paranoia, makes the human beings arrogant or melancholic, unbearable or vain.... History justifies everything. It does not teach you anything, because it contains everything, and gives examples of everything”. Paul Valéry.



If the poet is right should we then try to forget? But forget what? And how to forget?

The Adriatic Project addresses the design of space and the space of design and the manifestation and concealment of authorship in architectural designs: in this case the reuse of abandoned LNG platforms in the Adriatic Sea and a project for the city of Bologna. The studio will work in collaboration with LUNA (the Libera Università della Arti) in Bologna which has studios on fashion, design and communication will create a unique interdisciplinary environment for our students. Required close and deep “reading” - 8 ½ by Federico Fellini - theatres of memory - raphael Samuel - theatres of memory ii - island stories raphael Samuel- microcosms claudio magris - the house for de kooning's friend roger connah - watermark Joseph Brodsky - poems in the rough (the collected works of paul valéry) paul valéry - letters to a young poet rainer maria rilke -the notebooks of malte laurids brigge (Penguin Twentieth Century Classics) Rainer Maria Rilke - George Perec, Species of Spaces and Italo Calvino, Six Memos for the Next Millennium – (films) "Centochiodi" (Ermanno Olmi) , "Vangelo Secondo Matteo" (Pier Paolo Pasolini), "Amarcord" (Federico Fellini), "Morte a Venezia" (Luchino Visconti), "Zabriskie Point" (Michelangelo Antonioni), "Pasolini - Prossimo Nostro" (Giuseppe Bertolucci), "Al di là del bene e del male(Liliana Cavani) & (theatre) Tadeusz Kantor – The Dead Class - Studio participants (aspiring are required to work on three different subject matters/courses:1 Design/Studio project (Chasing the Unborn) 2 History and Theory Research - Between Desire and Nausea ( contributing to Thesis proposal and outline) 3 Advanced Building Technology Research - Beyond Phenomena.

# 12 PLAGIAT \_ THE PLAGIARISM STUDIO (jan-mid feb 2010 /6 wks)

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azrilei visiting professor

Spring 2010's international Feuilleton was affected by several particular debates on plagiarism. In the German-speaking world it was the – at first highly celebrated – debut *Axolotl Roadkill* of the 17-year old author Helene Hegemann that, shortly after, infuriated the guild of often elderly, mostly male distinguished literary critics. Simultaneously David Shields and Nick Simmons aroused suspicion with their new releases *Reality Hunger* and *Incarnate* in the United States. In the meantime the specific discussions merged and led to a global polarised debate on copyright, authorship, artistic integrity and the possible potential of a more informal handling of such terms and values. Where are the borderlines between collage, sampling, intertextuality, pastiche and remix on the one hand and plagiarism on the other hand? The debate hasn't really reached architecture yet, (there's a hint of in the emerging anti-movement called Pulp Architecture) hile in many other creative/artistic disciplines such procedural methods are common practices. Like David Shields, who strategically engages the methods of plagiarism in order to create a new, authentic literary work, we will create an architectural plagiarism. However the characteristics to be plagiarized lie well beyond the object qualities of the architectural reference. Consequently plagiarism can become a highly transformative act; it is then potentially an achievement in de- and re-contextualization, and thus a translatory motion towards a new or next, in any case towards another creation.



Brigitta Maria Mayer "Las Meninas" im Living Room der Villa Aurora, Los Angeles, 1995

5 parallel references (book, film, website) David Shields, *Reality Hunger* – a manifesto, Alfred A. Knopf Publishers / Random House, New York 2010 - Jonathan Lethem, *You don't love me yet*, Doubleday / Random House, New York 2007 - Nick Simmons, *Incarnate*, Radical Publishing, Los Angeles, CA 2009 and Tite Kubo, *Manga Series Bleach*, in: Weekly Shonen Jump, Tokyo, Japan, since 2001 - Terry Gilliam, *Twelve Monkeys*, 1995 (Film / Sci-Fi) - Lebbeus Woods, *Neomechanical Tower* (upper) chamber, 1987 (pencil on paper)  
<http://lebbeuswoods.wordpress.com/2009/01/20/re-the-system/> - The Appropriation Art Coalition: <http://www.appropriationart.ca/>

FAUX TERRAIN NEW GROUND / work from students of Hannes Stiefel 's studios at the State University of New York at Buffalo is presented in the exhibition " Austria under construction: Austrian architecture around the world; international architecture in Austria " Location: Austrian Pavilion / Giardini Commissioner: Eric Owen Moss. August 29 - November 21. The 12. International Exhibition of Architecture, La Biennale di Venezia 2010

# 13 ARCHIPUNCTURES

THE EMOTIONAL STUDIO (march-april 2010/6wks)

teresa sapey                      tsapey@teresasapey.com  
visiting azrieli professor

*"It is to move emotions that I work with spaces.  
I'd go for provoking just about any kind of feeling,  
no matter what it is (...whether like or dislike,  
I do not really care). From my personal point of view,  
architecture should provide a varied range of sentiments  
to be considered both inspiring and useful."*

Teresa Sapey Estudio de Arquitectura is a Madrid based Architecture and Design Studio founded in 1990. A team with great curiosity, energetically designing projects of spaces and many other areas (eg. ephemeral display, graphics, editorial, etc). Projects stem from emotions and feelings, and produce results which can convey them to the users just as they were felt by the team. This would have to be attributed to their ability of expressing their sensibility property, rather than to any action of intention. Design, in fact, squeezes the act of creation into a few manualised frames - consistent concepts, harmony with the users, purpose of space, etc. A designer's accuracy would depend on how much he/she can express his/her freedom in their own terms. Created by designers who lay out verses in spaces and say they are inspired most by light, their projects may come as abstract at the first glance. Blending creativity, functionalism, art and design appropriately, their intuition produce spaces that communicate ideas clearly.

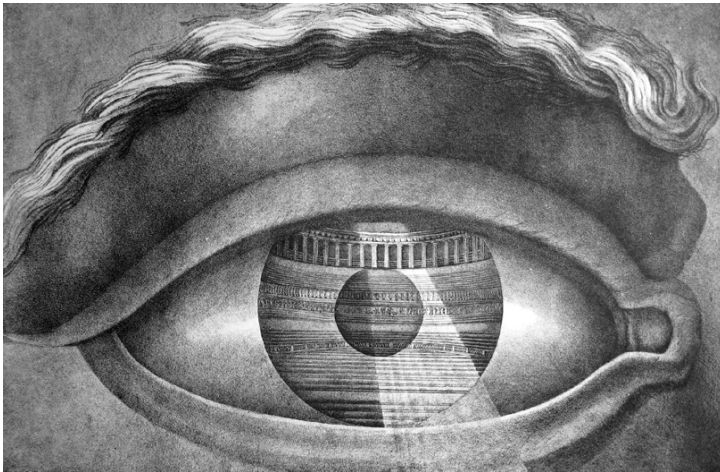


COMPETITIONS AND PRIZES: 2010 Plus interior design 2010 (Via Group) - 2010 "Interior design studio" of the year. Architectural Digest Magazine - 2009 Teresa Sapey appointed "Commandatore" by the Italian Republic Minister Napolitano - 2008 Awarded with the Woman of the Year Award, Women Together Org. - 2007 Awarded with the Breakthrough Designer of the Year, Wallpaper - 2006 & 2005 Official Prize of Commercial Architecture, Madrid City

# 14 UNIVERS-CITY POLITICAL SCIENCE STUDIO1 (WINTER)

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**UNIVERS-CITY will re-imagine the modern university.** The total reconsideration of academic disciplines, the future of “knowledge”, and the needs and desires of student life will inform the design of new social, cultural, and educational institutions at Carleton. We will thus propose a series of buildings (very, very big buildings) capable of re-situating space relations on campus. The resulting structures – libraries, laboratories, gymnasias, dormitories, student centres – will constitute the sum programmatic parts of a city of miniature. Two assumptions guide the studio: first, that the university is a utopian construction; second, that buildings must operate at the critical mass of the city itself. Consequently, the role of the *institution* (as knowledge-making; as political entity; and, of course, as building) is to be re-examined. Received ideas of university life (“town and gown”, “multidisciplinarity”, *Animal House*) will be interrogated as the means to determine how (and why) the methods of intellectual work can (and should) be represented (and tested) in architectural form. Our aim is to sketch out simultaneously, through architecture, *philosophies of knowledge* and *philosophies of the contemporary city*



C-N Ledoux, Theatre of Besançon, 1779-1784

REFERENCES: Ivan Leonidov, Lenin Institute, 1927 - Le Corbusier, Mundaneum, Geneva, 1929 - Candilis-Josic-Woods, Berlin Free University, 1963-1973- Office for Metropolitan Architecture, Jussieu Libraries, Paris, 1992 - Kingsley Amis, Lucky Jim (1954) - Situationist International, “On the Poverty of Student Life” (1966) - Lindsay Anderson, dir., If (111 min., 1968) -- Robin Middleton, “Sickness, Madness and Crime as the Grounds of Form” (1992) - Kenneth Frampton, Megaform as Urban Landscape (1999)

Univers-city is the first in a series of future studios based on the theme of Political Science. The aim is to project representative institutions for the renewal of public space, civil discourse, and everyday life. Inderbir Singh Riar is a newly appointed professor at the School of Architecture & Urbanism.

# 15 THESIS WRITING WORKSHOP

Clues for Thesis Writing (wk 1\_january)

critical theory

critical thinking

critical research

critical shape

critical project

PLAIN WORDS

The workshop will offer some of the necessary but not restraining guidelines within which to pace the research, work, writing and link to a project of architecture – it will help organise the research, critical writing and the anticipated methodology for the Thesis – begin with **original topic paper and/or outline** - **keep** original outline and use this plus other notes to begin the following in a way that could suit thesis idea – **hunches/conjectures** keep a dump file of hunches (anything vaguely relevant – even irrelevant at one moment but not the next, including scraps of writing, notes...) - **proposal (so far)** - **working titles** (with subtitles) - begin to subdivide a paper/outline into 'anticipated' thesis form - an **outline can** become the first steps, an introduction to the 'argument' within the thesis (clarity-lucidity-speculation) - **research method** becomes enquiry method - how to contest material existing and material proposed – what is it that the thesis is going to enquire into (crucial!)

the sessions will be geared towards

- analysis and understanding of the structured thinking required to re-configure a topic paper into a thesis proposal (outline) and project of architecture
- a structuring allows consistent work and method to come up with the necessary variations in material development that thesis topics usually require
- fragments/hunches: moving from hunch and 'vague' interest (the unstructured adventure) to the structured argument is delicate, disciplined and rewarding
- deep/close reading - reading notes, writing fragments – out of this can begin separate sections/chapters
- running titles for each section in relation to the argument – how to integrate these into 'anticipated' but at present loose thesis form
- learn the use of a flexible system (filofax, notebook) where material can move depending on emphasis and development - consider use of cards or as a structural aid - consider rapid-fold pamphlets (8 page/16 page) as ordering device
- how to re-work a theme-topic essay and/or thesis outline into an extended and structured first thesis outline
- how to develop accompanying critical framework, structure, narrative ideas
- how to integrate running images into these sections where appropriate, where they might be necessary to support the argument

how to move towards a potential project of architecture or urbanism

- learn the discursive method, the elegant open question- attention paid to what is linked and discursive thinking – how does this expand the hypothesis and eventual argument within the thesis
  - how to use a postscript to test the enquiry in the thesis – this is an engaged text which indicates the potential of the thesis in theoretical terms and its impact on the practice of architecture
  - how to move from understanding the theoretical frame for the investigation & articulating this critical frame
  - how to move into a more rigorous (self-) critical and self-monitoring process in relation to the methodology -
- embedded in this process will be the search for a method leading to the structure necessary for the Thesis proper -

clues: don't abandon any material - speculations become 'speculations' – probe into conjectures - use conceptual sketches, ideas, drawing alongside writing – use mapping and diagrams which can start the project section - prepare fragments of texts to support transfer from thought to project to practice - self-monitoring / reflexivity: keep thoughts/notes and use this to self-monitor thesis direction - imagine questions asked - begin considering 'form' of material (argument- rhetoric- narrative - shape) – prepare a dossier of images - start with a repertoire of relevant and useful images (the use of visuals in relation to text can be decided later) and lastly – but perhaps most importantly – never lose sight of the potential project in any research or theoretical approach...**references: The Complete Plain Words, Ernest Gower; Fowler's Modern English Usage; Keywords, Raymond Williams; Roland Barthes by Roland Barthes.**

**16**middle earth

**pages 16 & 17 double  
spread, all grey 30& Black  
full bleed  
this text in white  
over image**





# 17

## consider

- how to re-think/re-configure and strengthen initial ideas.
- how to set up a critical framing for the idea and the project
- how to keep research aligned with practice and the culture of architecture
- how to avoid dead cul-de-sac metaphors, clichés, universalist generalisations
- or unsustainable opinions and in-admissible generalisations
- how to give special attention to *argument- rhetoric-shape*
- how to prepare links and (cognitive) mapping within research and design and utilize it during the process of the thesis.
- how to move from the conjectural hunch (often an opinion) into a notion and/or a conceptual underpinning for an idea/project
- how does this become a critical construction (the search for a method)
- how to articulate this through writing, reading, research, contest and invention.
- how to embed within the developing text and enquiry, some openness and flexibility
  - how to utilize a (self-) critical feedback
- how not to live your life in theory and lose sight of the architecture







# 19

middle earth



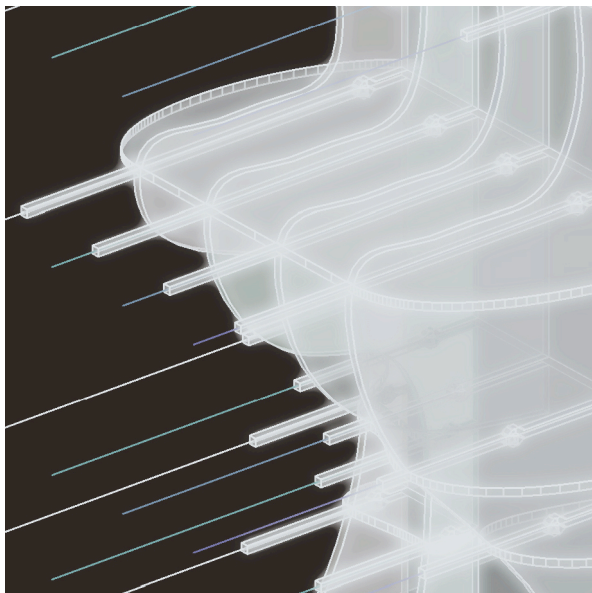


20



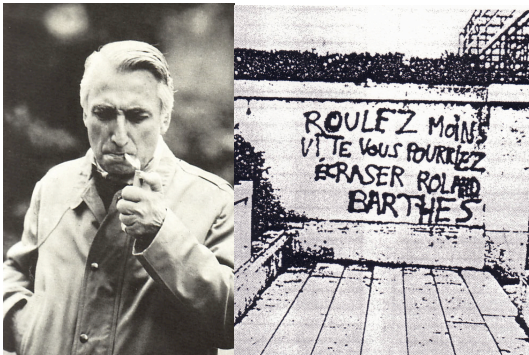
# 21

## middle earth



## 22 Quite simply, it serves to say something! \*

M1 & M2\_THESIS TEXT Competitions - Taking a Critical Position in Architecture – this forms the basis of the writing/essay competitions set up in the year for the awards to Azrieli Scholars and are run in conjunction with Theory Seminar arch 5201 & arch 5002. Sums of 5000 CD are given to well argued critical positions, well-written texts with an inventive enquiry and challenging narrative ; texts taking a critical position with – quite simply – something to say! M1 were invited to prepare a Positions Paper and M2 were invited to write a critical Text/Essay. The competitions are chaired by the associate director of grad studies who conducts a strictly blind review of all the text with a jury consisting of Carleton and non-Carleton Professors. These competitions are due to take place in January after the thesis workshop and deadline is mid February, before the reading break.



*Forgeries* – How does it go when I write? – Doubtless by movements of language sufficiently formal and repeated for me to be able to call them ‘figures’: I divine that there are *figures of production, text operators*. Among others, these are: evaluation, nomination, amphibology, etymology, paradox, emphasis, enumeration, and here is another of such figures: *forgery* (in the jargon of graphologists, forgery is an imitation of handwriting)..... My discourse contains many coupled notions (denotation/connotation, readerly/writerly). Such oppositions are artifacts: one borrows from science certain conceptual procedures, an energy of classification; one steals a language, though without wishing to apply it to the end: impossible to say: this is denotation, this connotation, or; this passage is readerly, this writerly, etc.....The opposition is *struck* (like a coinage), but one does not seek to honour it. Then what good is it? Quite simply, it serves to say something: it is necessary to posit a paradigm in order to produce a meaning and then be able to divert it, to alter it. **Roland Barthes by Roland Barthes 1977 FSG, New York**

# 23

## **Taking a Critical Position ( M1)**

1 Propose a single image which has some relevance to the position taken and may act as a guiding frontispiece for your eventual thesis statement.

2 Propose a title and prepare a text that outlines a critical position in relation to architectural thought and practice on an area of interest which you think will begin to shape your thesis. Not yet a thesis statement this is a text in which you take a critical position by posing a topic, questioning it and indicating a series of critical reflections in relation to the chosen issue. It is essential to use a well-formulated, linked argument with the suggestion of a clear narrative structure. The text is intended to act as a preliminary articulation, a set of elegant probes into the thesis proposal. **(2000 words)**

3 Write a further 300 words on the research, source and critical methodology and/or critical trends and analysis you see involved in developing this issue.

### **M2\_The Invited Critical Text (mandatory M2)**

Students are asked to propose a title and prepare a critical position on one of the following themes by reading and investigating one of the texts suggested. The paper is not a review but a measured text or essay whereby the student responds to the reading and takes up a position in relation to contemporary architecture. Important is the use of a language tempered and controlled in relation to the selected issue. It is essential to use a well-formulated, linked argument with some attempt at that so often misunderstood device, a narrative. In 2010 the essays chosen were: **Radical Conservation (re-thinking Heritage)** Text: *Theorizing Heritage*, B. Kirshenblatt-Gimblett. (1995) - **Urban Strategies for Sustainability** - text: *Can towers be ecological: an urban morphological approach?* S. Salat, S. Celnik. (2009) - **-fictions of Architecture** (on language & drawing) Text: *Language & Drawing*, Ch.1 p.29. cf. Adrian Forty, *Words & Building* (A Vocabulary of Modern Architecture) Thames & Hudson (2004) – **Weak Architecture circa 2010** (Vattimo and Sola-Morales re-visited) Text: *Weak Architecture*, Ignasi Sola de Morales, from *Differences: Topographies of Contemporary Architecture*. MIT Press. (1996)

\* (this is only a guide to the competitions – variations will be introduced each year)

# 24 the espresso station project whose side are you on?



la pavoni

should espresso be extraordinarily sweet, have a potent aroma?, maybe, but the crema should be dark reddish-brown and smooth, thick as a Guinness head from a pressure of water forced through the espresso 9 & 10 atm. In Azrieli we will learn to make the best espresso and take it neat. Any competitors who wish to enter the espresso competition will not be allowed to bury it in milk (no latte art here!). The lingering after-taste should burn blissfully, seductively aromatic like a good project. There are parallels between architecture and espresso. Learn the issues with espresso that limit its perfection. A lack of understanding nuance will mean high quality is not achieved. So: good, fresh beans (roasted light to avoid bitterness), careful grinding (conical/parallel hybrid blade), careful dose and learned espresso tamping in a straight-walled basket holding about 16-18 gms of coffee, no charcoal in the mouth, fresh water (even filtered) we aim for a balance between sweetness, aroma and smoothness using water temperature (92-96°C) and 25-30 seconds pull. Act quickly, use regular cleaning, check humidity and temperature since coffee is hygroscopic (absorbs moisture); use thick walled espresso cups to retain heat and aroma. Espresso and architecture: essential to prepare, practice and experiment with precision; espresso like architecture is always arriving, perfection is volatile, vibrant and seductively difficult. The human mind answers the passion for control and complexity, and produces the taste of a lifetime. (more information to follow on the Azrieli espresso station projects)



krups vivo



lavazza a dodo



nespresso

the espresso points will develop the non-destination centre which is known as azrieli middle earth – eventually a sushi bar will be designed under strict competition rules – three books are suggested for clues to this competition Jim Crace's Arcadia, Tom Stoppard's Arcadia and Alessandro Baricco's City.

# 25 10 things to do before you graduate

illy francis francis x1



**volatile**  
**vibrant**

**seductive**

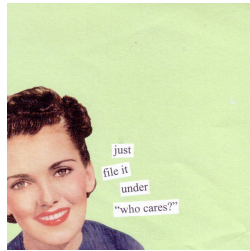
(you decide – why have someone else tell you?)



ascaso dream



# 26 Just file it under 'who cares?'



## 12 steps to a thesis or search for a method

### **(This is what I think - hypothesis)**

1 statement, critical position - starts from a hunch, an interest and moves into an initial enquiry and eventually a deeper investigation results in an argument which the thesis then sets out to explore and defend. Don't forget the project!

### **(This is why - theoretical frame)**

2 critical expansion – identify the implications of the argument in a series of statements which already indicate different areas of study/research and act as a critical framing that will link project and enquiry.

### **(This is how – research)**

3 possible contents/ inter-related areas of study eventually become the expanded research areas with an indication from chapter to chapter, from subject to subject of the inter-relations between these sections

### **(this is how it is linked – narrative structure)**

4 By linking research topics and potential project idea, by linking study from various other areas including miscellaneous reading, a critical narrative is formed and slowly structured.

### **(this is what we look back to)**

5 the notion of the 'precedent' is studied in that it offers examples of previous test-cases – architecture or precedents from other disciplines are distilled and analyzed (for similarity and difference) and can be integrated into the enquiry.

### **(this is what we are linking)**

6 a (research and project) narrative is formed and slowly structured from this critical methodology and should show by this linking the relations between theoretical constructs and project ideas

### **(this is why they are linked)**

7 how these links between various issues are transferred by research into a conceptual hypothesis and critical framework for the project which is a demonstration of the thesis.

### **(this is the transfer – project of architecture/urbanism)**

8 this section - which usually comes at the end of the research period - is a link between the thesis argument and research and the transfer of the conceptual ideas into the conditions of a project of architecture and/or urbanism. This transfer acts as a bridge between the research and practice. It provides links between the theoretical constructs and ideas and the eventual project and produces a program for the project.

### **(this is the demonstration –from infant to teenager to adulthood)**

9 as the transfer to project takes place, it uses and expands the program through conceptual drawings, mapping and/or other devices.

### **(this is the project)**

10 the project for architecture/urbanism is represented and explored in an appropriately detailed manner - detailed site selection and analysis – demographic factors etc. - conception behind the building/project/urban scheme from departure to realization - how the project merges, grows and expands into its proposed final result as a response to the critical framing of the thesis.

### **(this is an analysis of the implications of project and thesis argument)**

11 a post-script, or something similar (not necessarily a conclusion) this explains how a resonance was made by the project with the thesis argument - suggestions for future development and implications for architecture, research and practice follow naturally.

This is a *Critical Reflection* on the thesis argument and an assessment of the critical logic of the hunch-idea as it has been rigorously turned (or not) into the project (or not) of architecture. Consider the impact on research and the culture and practice of architecture

### **(this is the appendix – the after-papers)**

12 working glossary - development of a glossary (where useful to the arguments, thesis and terms developed)

- bibliography and eventual endnotes which absorb material from precedent research and bibliography annotations

- can include even some material unused in main text but not irrelevant.

(rc 2010)

# 27 **thesis** answers to frequently asked questions

FRONTISPIECE image that captures and bewitches; that says it all without words, that hints at the project of architecture as much as the enquiry

THESIS ABSTRACT (500 words) succinct, no-nonsense well-written and composed fragment stating link between research, enquiry and project of architecture - leads into the MAIN BODY OF THESIS – a series of chapters or sections that expand the thesis abstract, set out on a journey and entice the reader into a PROJECT of ARCHITECTURE which is a strategy, a scenario, a proposal that, through the use of CONTEXTUAL DOCUMENTATION (an elegant diagramming of site and context), offers a PROGRAM of ARCHITECTURE that corresponds to, answers, and somehow spirals back to the Frontispiece and Abstract. Thus emerges an architectural PROPOSAL of elegant denouement – portfolio of animations, sketches drawings, plans, sections, elevations, axonometries, models, even para-clouding. A postscript serves well to test the self, to monitor the thesis's progress and whether the enquiry met some of the standards set out at the beginning. To comprehend the research journey taken, the critical choices made and the relevance of contemporary documentation and references it is essential to have an entertaining and more than decent BIBLIOGRAPHY. Don't lose sight of the process and progress towards a project of architecture.

## **Thesis format**

formatting - can be either MLA or Chicago (footnotes or endnotes etc.) main concern is to be consistent throughout the whole document - final thesis: letter size (not square) - layout: landscape format is possible besides the more conventional portrait (however if landscape format chosen, it should have some logic for layout and graphic consistency to support this choice) - font and column widths should follow university guideline (see Grad Studies website) but variations according to subject and thesis possible - graphic quality of the text/images according to individual choice and control - text can be used innovatively or even where it works with an inventive narrative but it must emerge logically from the thesis argument and material (no gratuitous layout or font play necessary) - preferably grammatical unless an element of syntax-play or grammar-play is part of the thesis - text can be used graphically with insertions (eg., use of parenthesis and/or other cross referencing systems and double narrative). Again this should have an inner logic and work with the narrative and is up to the individual student to demonstrate this – appendices: possible to include a CD Rom along with the text material, or even fold outs.

## **Directed Research Studio Option S.Fal (2010-2011)**

The directed research studio is about bringing together a group of people who will benefit from sharing research interests and methods. Each student is responsible for developing their own hypothesis and bringing their own interests/expertise to the questions that are put to the group. The studio will question the ethical parameters that enable us, as architects, collectively and individually, to act. How do we know our work is for the good of the client? The city? The world? Who can we trust? Why should anybody trust us? The framework for this investigation will be the densification of Ottawa's urban core. Densification is being touted by many local politicians, planners, and environmentalists as the only viable solution for the anticipated growth of the city. The studio will document 5 urban sites that are considered underdeveloped. Each of these sites will have a significant heritage building. Documentation will include a detailed recording of the heritage building using hand measure, photogrammetry, Total Station, and laser scanning. The documentation will be compiled as digital and hybrid (analog/digital) models. Students will receive instruction in these methods and technologies, the chance to develop some new skills; documentation will be team-work. Students will be encouraged to use one of these sites for their thesis project. The goal will be to have the entire group finish their work and defend by the end of the winter term. The DRS offers ample opportunity to develop an independent research question within a context of critical debate among peers. An added benefit is the chance to develop some new skills.

# 28

## **Thesis deliverables/timing (for April Defence)**

early January – mandatory thesis workshop to master structure and outline planning - -  
early march - registration date to graduate (which - ipso facto - then assumes defense in April) - this is a university date and should be followed. Individual students register for this. Those not registering then automatically move to register for a summer term to continue and can defend early September - those wishing not to use the summer, can then register for fall term and defend in December (registration dates for these are online) - the date of convocation is university controlled ( see website) Mid-April 6 copies (unbound but clipped) plus Pdf to Azrieli Grad Office -  
revision (minor and major) time frames are decided by the Defence Panel – usually they follow the university procedure for the final submission ( check website) – this is the date for the final print-ready version – the Red Book - (paper and/or digital?)

## **Thesis defences**

material, method and manner for defense up to each individual student (usually after collaboration with advisor) - as text of thesis is usually submitted by mid-april, there is a remaining week or so where students can tweak and prepare the necessary presentation and visuals for their defense. It is suggested that this is prepared with care and, for some students, a rehearsal might be beneficial - presentation: for example: model, printed plans/sections, site photos, 'powerpoint' presentation, film, installation, readings etc. are all possible - again main thing is preparation and rehearsal - each defense is a maximum 60 minutes which includes 1 brief pre-thesis jury meeting to decide whether thesis can be defended (if the thesis panel decides the thesis cannot be defended at this stage (rare), the external examiner gives reasons and outlines suggestions – the student must continue over summer to defend in September). 2 presentation  
3 brief post-defense meeting to decide mark and any revisions etc.

## **final production & post-defense**

the eventual bound red books cannot be double sided (due to micro-filming restrictions) -grad studies produce and binds 2 copies for their own use (U.Library/Grad Studies) from the camera ready material provided by the student - each student recommended then to order any further copies as they wish (suggest each student orders say at least 3 or 4 – about 25CD each – and also provide one for the TDR and one to library of Thesis documents in Azrieli (Seminar Rm) - students who want to prepare an alternate, remix, graphically-varied edition of their thesis can do so as their own parallel edition - If so, it is requested that one also be donated to Azrieli Graduate Library.

Cf FACULTY OF GRADUATE STUDIES & RESEARCH [www2.carleton.ca/graduate-studies/](http://www2.carleton.ca/graduate-studies/)

AWARDS AND FUNDING [www2.carleton.ca/graduate-studies/awards-and-funding/](http://www2.carleton.ca/graduate-studies/awards-and-funding/)

THESIS PREPARATION GUIDELINES [www2.carleton.ca/graduate-studies/current-students/thesis/thesis-preparation-guidelines/](http://www2.carleton.ca/graduate-studies/current-students/thesis/thesis-preparation-guidelines/)

# 29

## The Architectural Virus (the poetics of urgency)

*'The term virus itself is a sort of metamedia virus, depicting society as an immuno-deficient host organism vulnerable to attack from 'better' thoughts and messages. A virus contains genetic code, what cyberians call 'memes', which replicate throughout the system as long as information or coding is useful or even attractive. Rushkoff (Cyberia, p.286)*

**We need to live the changes all around. But how? In our over-worked over-thought architecture, we can bold the text to bring emphasis where we should. Or then we cannot hold onto the significance we give things when they are loosened by the week, by the day. Why?** The over-layered city resists and yet is seduced by advanced visualisation, the design modelling in our brains. We don't realise that we wish the Best Meme to Win, from Robert Venturi to Philip Johnson, from Daniel Libeskind to Norman Foster, from this-to-that architect awaiting to take to the podium to receive the latest medal for award-winning embarrassments. Meme architecture attempts to challenge reality by first taking Berlin and then taking Manhattan. Meanwhile Tolkien and the Twin Towers are re-visited and the Harry Potter building, scripted by Aldo Rossi, is about to take off (or may have already done so). In all this, is there a hidden failure to be contemporary? It is time to re-live architecture, not design the models we have come to expect of our profession, nor stay within the design modelling in our cautious brains, in what has become an 'unadaptive' consciousness. This is the buffer. You all have one. It is a zone between that which exists and that which is to come. It has no predetermined form, function or client unless you wish to honour the treadmill of the last century. Even cities have wastelands, that unspace waiting for the elegance of an assault. Architecture must re-awaken to this urgency, to humanity, to lawlessness and to cities like Peshawar targeted as the next ruin. Students must communicate a talent to intervene intelligently, a talent to bring to cities what is not yet on the planning menu. Graduate School can contest the ideas we have so far accepted, often too easily. Zones as liminal spaces have become clichés for the written world of architecture. We must identify the robust interiors in our unconscious first. This is the first unknown city that sets up inside us; those strategic architectural manoeuvres that analyse with the lonely codes, the functional, funding and operational tactics necessary to carry out such projects. Remember: if the brief does not exist, the student must use a buffer architecture to script it. If architecture cannot take on such unspace, the unknown in our cities will become our own wastelands, eventually becoming our homes. Hidden as we will all be behind landscape buffers, fences, aesthetic screening and liminal devices, securing our responses and announcing our surveillance worlds. Who says it is the time to do this when that time may already have passed? We must think beyond terror, beyond fear, beyond cliché. We have a choice....

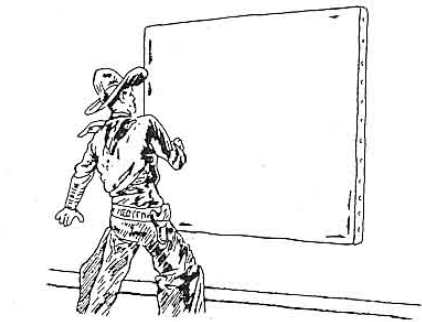
# 30 fall

## The GRADUATE YEAR @ AZRIELI - making THE UNAVOIDABLE UNAVOIDABLE!

24 <sup>TH</sup> AUG(tues)	M.ARCH THESIS Submission (6 copies + PDF)
7 <sup>th</sup> SEPT (tues)	10.30 DIRECTOR'S Welcome (THE PIT) - <i>Murray Murray</i> - all school competition launched 1400 AD GRAD STUDIES welcome: all grad meeting (Azrieli Middle Earth/AME) – release of <b>MEME</b> , the rough guide to graduate studies at Carleton
8 <sup>th</sup> SEPT (wed)	09.30 M.ARCH Thesis Defences (i) (Azrieli) – all day
9 <sup>th</sup> SEPT (thurs)	09.30 M. ARCH Thesis Defences (ii)(Cims & Azrieli) – all day
10 <sup>th</sup> SEPT (fri)	0.930 M. ARCH Thesis Defences (iii) (Cims & Azrieli) - morning 1300-1430 DEFENDERS PROSECCO LUNCH (AME)
13 <sup>th</sup> SEPT (mon)	1200 Murray Murray pin-up (THE PIT) 13.30 AD GRAD STUDIES intro to Prof. <b>Arturo Frediani</b> , Azrieli Visiting Professor (Barcelona) & Prof. Helmut Klassen - 3 GRAD Studios begin – group reception at 1700 (AME)
17 <sup>th</sup> SEPT (Fri)	1100 M2 THESIS Prep Introduction for all M2s (RC/SF)
22 <sup>nd</sup> SEPT (wed)	FINAL THESIS submission for Red Book production. (Grad Office)
27 <sup>th</sup> SEPT (mon)	18.00 FORUM lecture – Aldric <b>Beckmann</b> , Architect (Paris) National Gallery/NG.
29 <sup>th</sup> SEPT (wed)	1700_PIT LECTURE 1 – Arturo Frediani <i>Contemporary Spanish Architecture</i> ( 1)
6 <sup>th</sup> OCT (wed)	M.ARCH Colloquium (i) Azrieli Seminar Rm. (ASR)
7 <sup>th</sup> OCT (thurs)	M.ARCH Colloquium (ii)(ASR)
8 <sup>th</sup> OCT (fri)	University Day
11 <sup>th</sup> OCT (mon)	Thanksgiving Day (University closed)
20 <sup>th</sup> OCT (wed)	Studio Exhibition/Review – Frediani part 1 (Azrieli Middle Earth)
22 <sup>nd</sup> OCT (fri)	10.00-17.30 GRADUATE SYMPOSIUM – <b>SHADOWLANDS</b> (THE PIT) 17.30 Arturo Frediani – <b>Reassessing Nordic Architecture</b> .
1 <sup>st</sup> NOV (mon)	13.30 AD GRAD introduces Ferran <b>Grau</b> Azrieli Visiting Professor (Barcelona) Studio part 2.
1 <sup>st</sup> NOV (mon)	1800 FORUM lecture Marc Mimram, Architect & Engineer (Paris) NG.
3 <sup>rd</sup> NOV (wed)	13.30 – 17.00 Symposium on <b>THE SEMINAL</b> 17.30 Lecture_ Mary Vaughan <b>Johnson</b> MAISON de VERRE
17 <sup>th</sup> NOV (wed)	1700 PIT LECTURE Ferran Grau Contemporary Spanish Architecture (2)
22 <sup>nd</sup> NOV (mon)	1800 FORUM lecture Mirko <b>Zardini</b> , Architect, Director CCA, (Montreal) NG.
26 <sup>th</sup> NOV(Fri)	M.ARCH Fall THESIS Hand-in 6 copies + PDF (by Midday)
8 <sup>th</sup> DEC (wed)	<b>LAWYERS, PROSTITUTES, ARCHITECTS</b> – The 2 <sup>nd</sup> PIT DEBATE (lunchtime)
13-20 DEC	GRADUATE STUDIO EXHIBITION review – event – reception
15 <sup>th</sup> DEC (wed)	M.ARCH Thesis Defences (i) Azrieli Seminar Rm.
16 <sup>th</sup> DEC (thurs)	M.ARCH Thesis Defences (ii) Azrieli Seminar Rm
17 <sup>th</sup> DEC (fri)	12.30-14.30 GRADUATE CHRISTMAS RECEPTION <i>Gluggi. Goat cheese, Cinnamon sticks &amp; the Kaiser Chiefs</i>

# 31 winter

3 <sup>rd</sup> JAN (mon)	1400 AD GRAD addresses M1 about THESIS PREP (Azrieli Middle Earth)
5 <sup>th</sup> JAN (wed)	M1 THESIS WORKSHOP outline planning & research (RC/SF/mandatory)
7 <sup>th</sup> JAN (fri)	M1 THESIS WORKSHOP fragments, texts and writing (RC/mandatory)
10 <sup>th</sup> JAN (mon)	13.30 AD GRAD introduces Azrieli Visiting Professor Hannes Stiefel (Austria) <i>PLAGIAT</i> Studio and Inderbir Singh <i>UNIVERS-CITY</i> Studio
26 <sup>th</sup> JAN (wed)	1700 PIT LECTURE Professor Hannes Stiefel on ' <i>Reality Hunger &amp; Architecture</i> '
27 <sup>th</sup> JAN (thurs)	M2 THESIS WORKSHOP 1: outlining & structure (RC)
14 <sup>th</sup> -18 <sup>th</sup> FEB	PLAGIAT Stiefel studio exhibition – event – review (mid-review) <i>UNIVERS-CITY</i>
16 <sup>th</sup> FEB	14.00-17.00 REALITY HUNGER inter-disciplinary symposium (AME) 17.30-1900 Reception
21 <sup>st</sup> -27 <sup>th</sup> FEB	READING WEEK



IT WAS TOM'S FIRST BRUSH WITH MODERNISM

glenn baxter

2 <sup>nd</sup> MAR (wed)	13.30 AD GRAD introduces Teresa Sapey, (Madrid) Azrieli Visiting Professor ARCHIPUNCTURES Studio
2 <sup>nd</sup> MAR (wed)	1800 FORUM lecture Larry Beasley, Architect, Vancouver (NG)
3 <sup>rd</sup> MAR (thur)	M2 THESIS WORKSHOP 2: writing, fragments & texts
14 <sup>th</sup> MAR (mon)	1800 FORUM lecture Prof. Homa Fariadi, Architect (London) (NG)
23 <sup>rd</sup> MAR (wed)	1700 PIT LECTURE Professor Teresa Sapey
11 <sup>th</sup> – 15 <sup>th</sup> APR	GRADUATE SHOW (Azrieli Pavilion & Middle Earth) all studio exhibition unspace- berlin- klassen – bologna – univers-city – plagiat - archipunctures
12 <sup>th</sup> APR	M.ARCH Winter THESIS HAND-IN 6 copies + PDF (by Midday)
13 <sup>th</sup> APR (wed)	1630-1900 ARCHITECTURE FAIR followed by Reception (AME)
22 <sup>nd</sup> APR	Good Friday
26 <sup>th</sup> APR (tues)	M.ARCH Defences (i) Azrieli Pavilion
27 <sup>th</sup> APR (wed)	M.ARCH Defences (ii) Azrieli Pavilion
28 <sup>th</sup> APR (thurs)	M.ARCH Defences (iii) Azrieli Pavilion
29 <sup>th</sup> APR (fri)	DEFENDERS PROSECCO LUNCH (ASR)

f a r e w e l l

## 32 what not to know?

So, for the understanding of 'meme' visit Richard Dawkin's book 'the selfish gene'. When Dawkins uses the word 'meme', substitute it with the word 'architecture', where you think it fits. And where you don't think it fits, ask yourself why. Then consult Susan Blackmore's book the meme machine. The idea of Memes of course today is website heavy. So run with it – understand why you hold onto ideas at the point they should or could fly. See the film 'Creation' about Charles Darwin who, by the way, stayed in Ruthin the town where the Hotel Architecture is situated. That's all I am giving you; any competition is yours to run with, using rigour, discipline and panache.

And brio?

In the architectural genome what constitutes winning?

Ah, stop you say with these directives at an unreadable six, seven or eight point. There are those appearances which we are never sure about; they trick and seduce us. Apparently the meme is responsible for alluring and seductive techniques and yet we use them without knowing so much about them.

The commodifiables (awful word!) are not mere "surfaces" but theories, words, ideas. Muddled theory passes for opinion and opinion scripts theory. Hallucinations are not just this generation's burden, and the critical mind has to take care when it condemns the profession for mindless consumption now and not 'then'. When was there a period not so mindlessly consumed?

*Stick strictly to the untruth*, was Bert Brecht's alibi and he did. Insert your professor and studio here. Insert your education in the only place possible and learn to situate yourself. Try to exist without an underlying conceptual structure, try it.

Exist without a culture, try it. Become absorbed by power, try it. Emptiness is not just a stylistic container lodged in the interstices of any critical project. We have too long toiled away at the words and clichés that make up the unredeemed world; go more for the invisible. The interior may be troubled but it should also be creatively furious. Studio thinking, competitions, debates, symposium and seminar approaches and espresso stations will deschool and tighten your education; it will re-discipline the profession only if you take part in it. Dare to be contemporary. Anything less is not architecture.

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