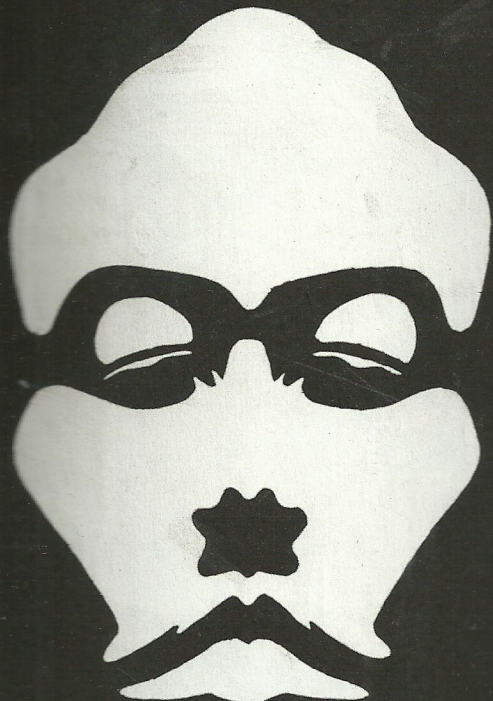


SUNSHINE IN
COLLINS - COOK

THE LITTLE BLACK BOOK OF
MUSIC



I See



Open Your Eyes

VERTIGO

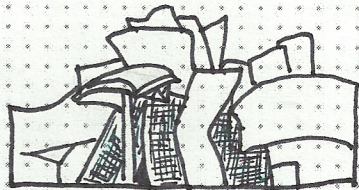


FRANK GEHRY

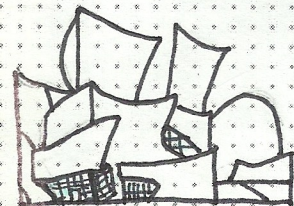
PREVIOUSLY: FRANK GOLDBERG B: 1928
CANADIAN/AMERICAN

↳ DECONSTRUCTIVISM STYLE
ARCHITECTURE

↳ "THE MOST
IMPORTANT
ARCHITECT OF OUR
AGE" - VANITY FAIR



GUGGENHEIM MUSEUM
BILBAO



WALT DISNEY CONCERT
HALL

↳ PRITZKER PRIZE
1989

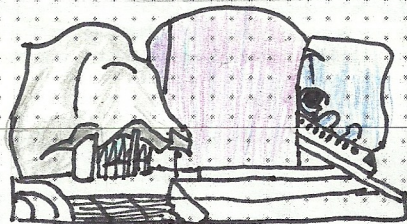
↳ AIA 1999

↳ NATIONAL MEDAL
OF ARTS 1998

↳ ORDER OF CANADA

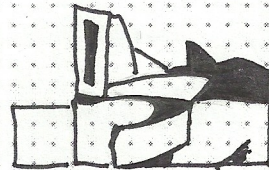


DANCING HOUSE



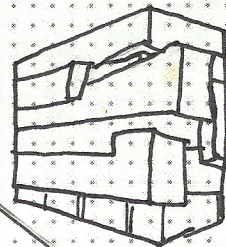
EXPERIENCE MUSIC PROJECT / SCIENCE FICTION
MUSEUM

A DEVELOPEMENT
OF POST
MODERNISM



FRANK
GEHRY

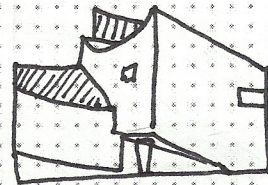
PETER
EISENMANN



ZAHA
HADID

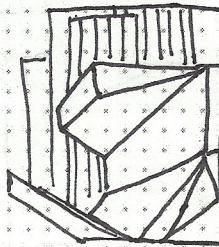
DECONSTRUCTIVISM LATE 1980s

DANIEL
LIBESKIND



Is consciousness an illusion? The possibility that we might be seriously wrong about our own minds pops up in many guises - that free will is an illusion, that the Cartesian theatre is an illusion, that self is an illusion, and that the richness of our visual world is a 'grand illusion' Susan Backmore, *Consciousness* 2005

REM KOOLHAAS



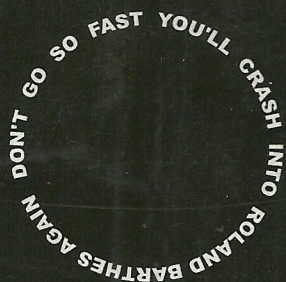
BERNARD
TSCHUMI

• INFLUENCED
BY
JACQUES
DERRIDA

ROULEZ MANS
VITE



Vive dans le
moment et apprécie
les beautés qui
remplissent les voisinages



to nadezna 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 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'

'image of
 j m Richard
 'introduction to
 modern architecture'
 removed'

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.
 Clough Williams Ellis (Architect Errant 1971)

roger connah © 2010
 design john maruszczak & roger connah (www.heron-mazy.net)
 the little white schoolbook | the little black schoolbook
 (2 complementary volumes: don't go so fast, you'll crash into Roland Barthes)
 an introductory course in architecture
 the azrieli school of architecture & urbanism, carleton university, Ottawa
 Fall 2009/2010 Steacie Building, Carleton University
 First Edition September 2010 Verigo Press, Ottawa, Canada
 All Rights Reserved © copyright of all individual works/drawings/images
 used remain those of the authors involved.



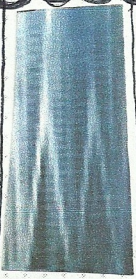
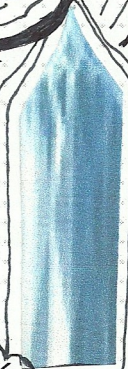


THE LITTLE WHITE SCHOOLBOOK

don't go so fast you will crash into roland barthes

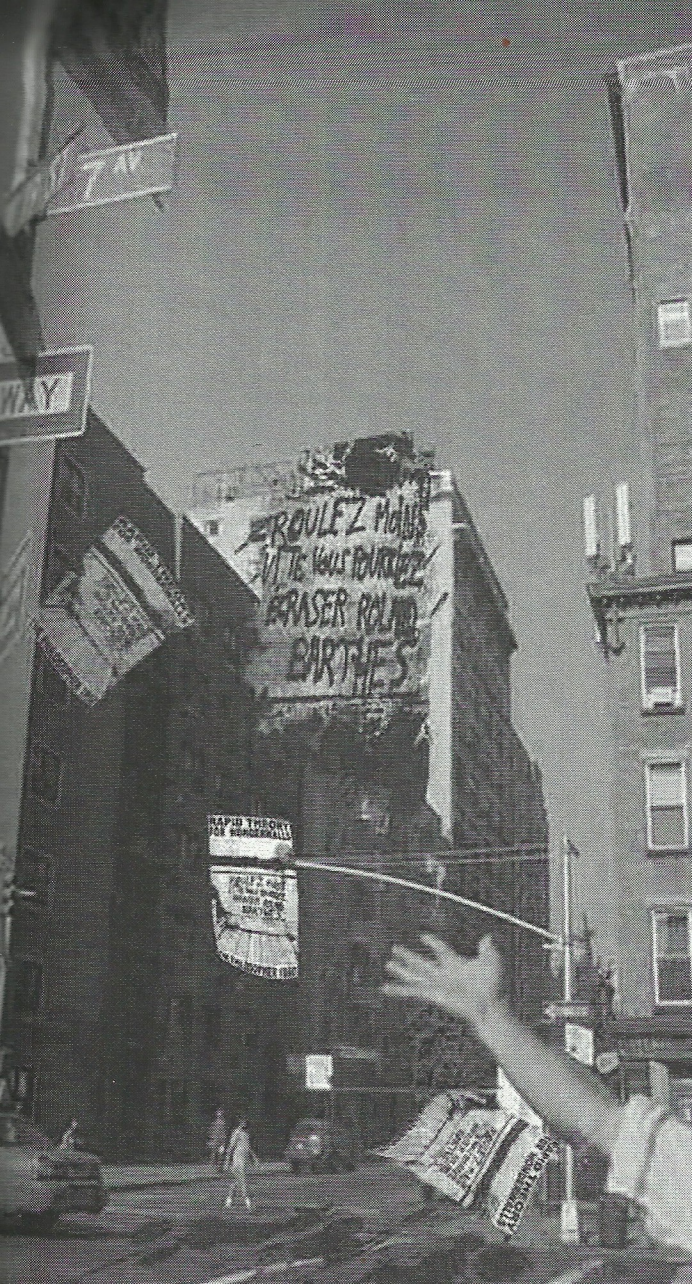
ROULEZ MANS
VITE VOUS POURRIEZ
ECRASER ROLAND
BARTHES

roger connah



ROULEZ MAINS
VITE VOUS POURRIEZ
ÉCRASER ROLAND
BARTHES





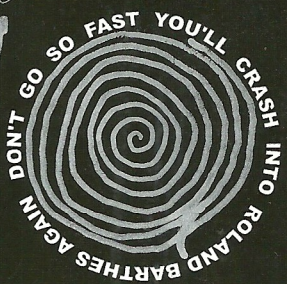


Intro. to
Architerx

10082073

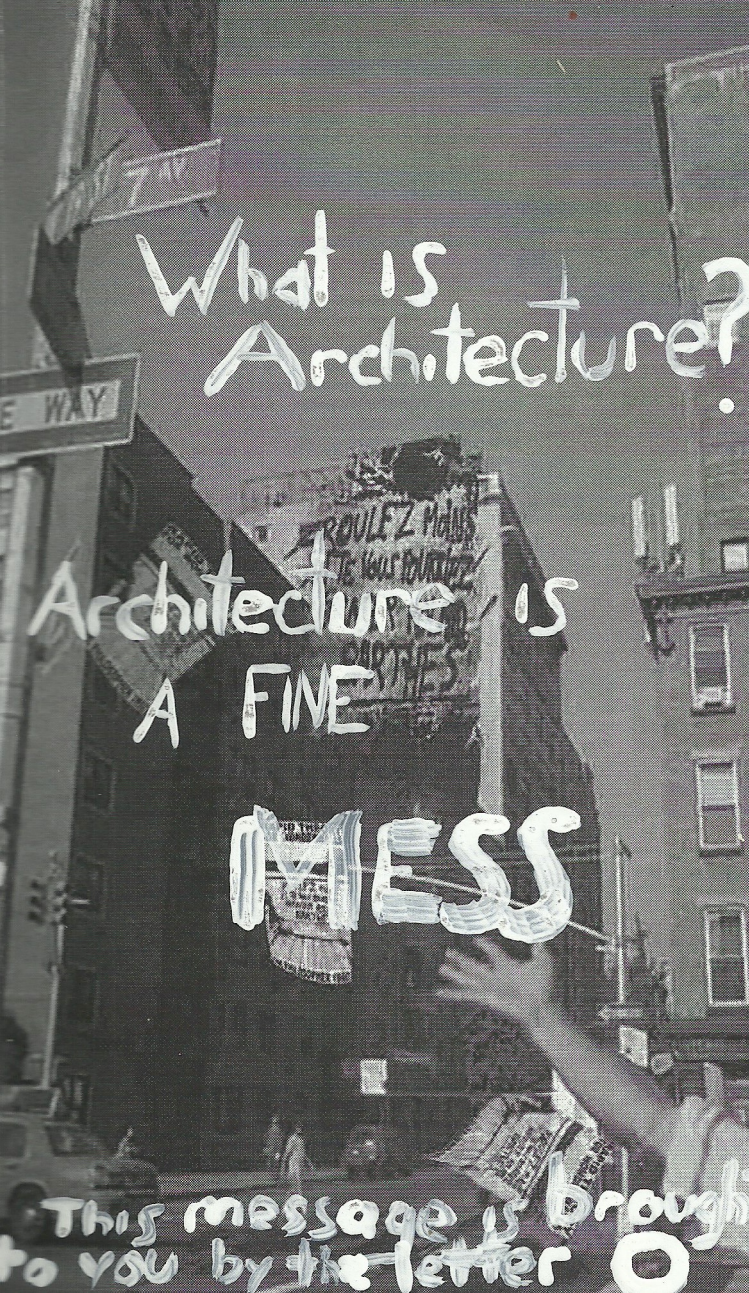


are



Julia Defelice

2010

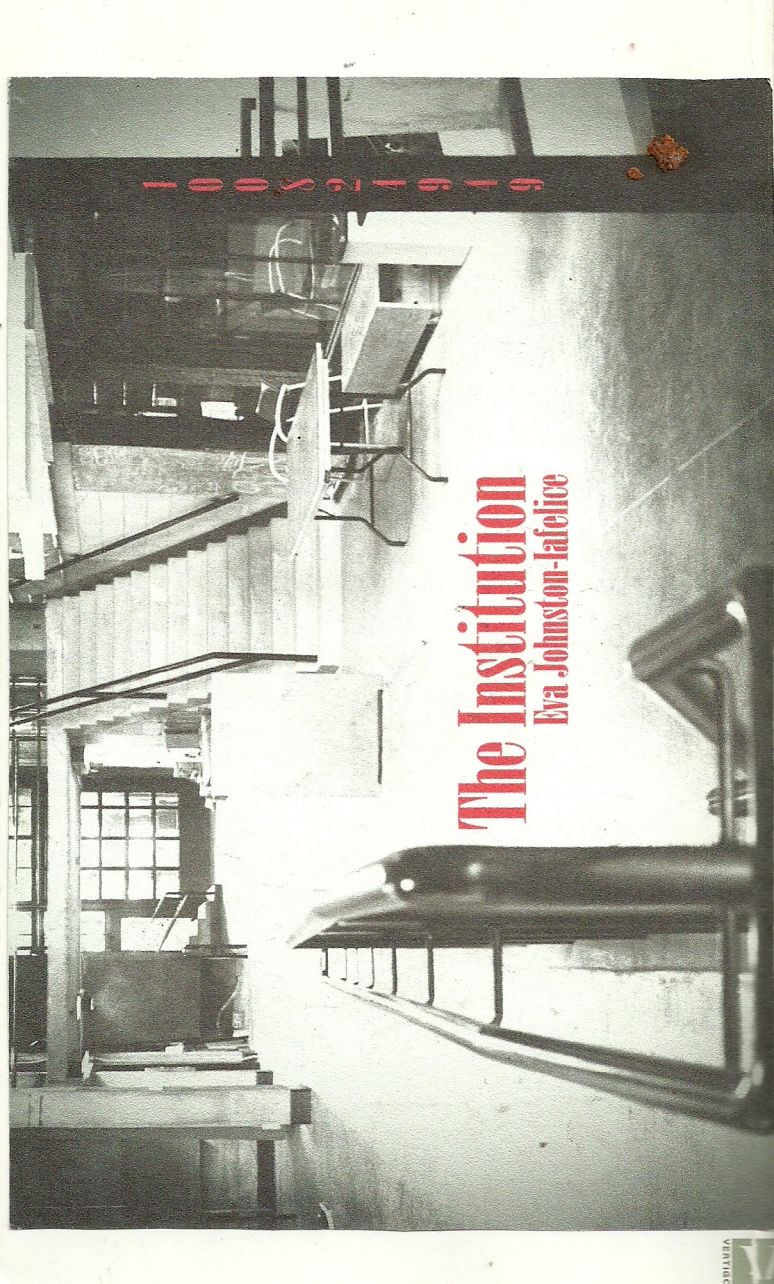
A black and white photograph of a city street scene. In the background, there are several multi-story buildings. A street sign for '7th AV' is visible on the left, and another sign partially shows 'E WAY'. A person's arm and hand are visible in the lower right foreground, reaching towards the camera. The overall scene is somewhat cluttered and urban.

What is
Architecture?

Architecture is
A FINE

MESS

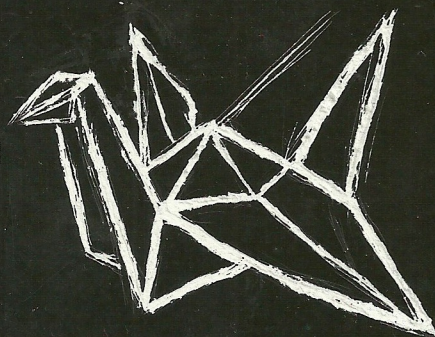
This message is brought
to you by the letter O



The Institution

Eva Johnston-Iafelice

100824949



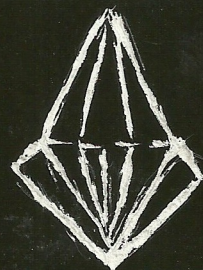
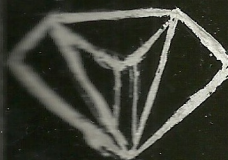
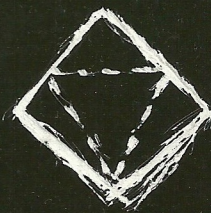
RL

VERTIGO

V

CONRAD

THE LITTLE PRINCE AND THE ROSE

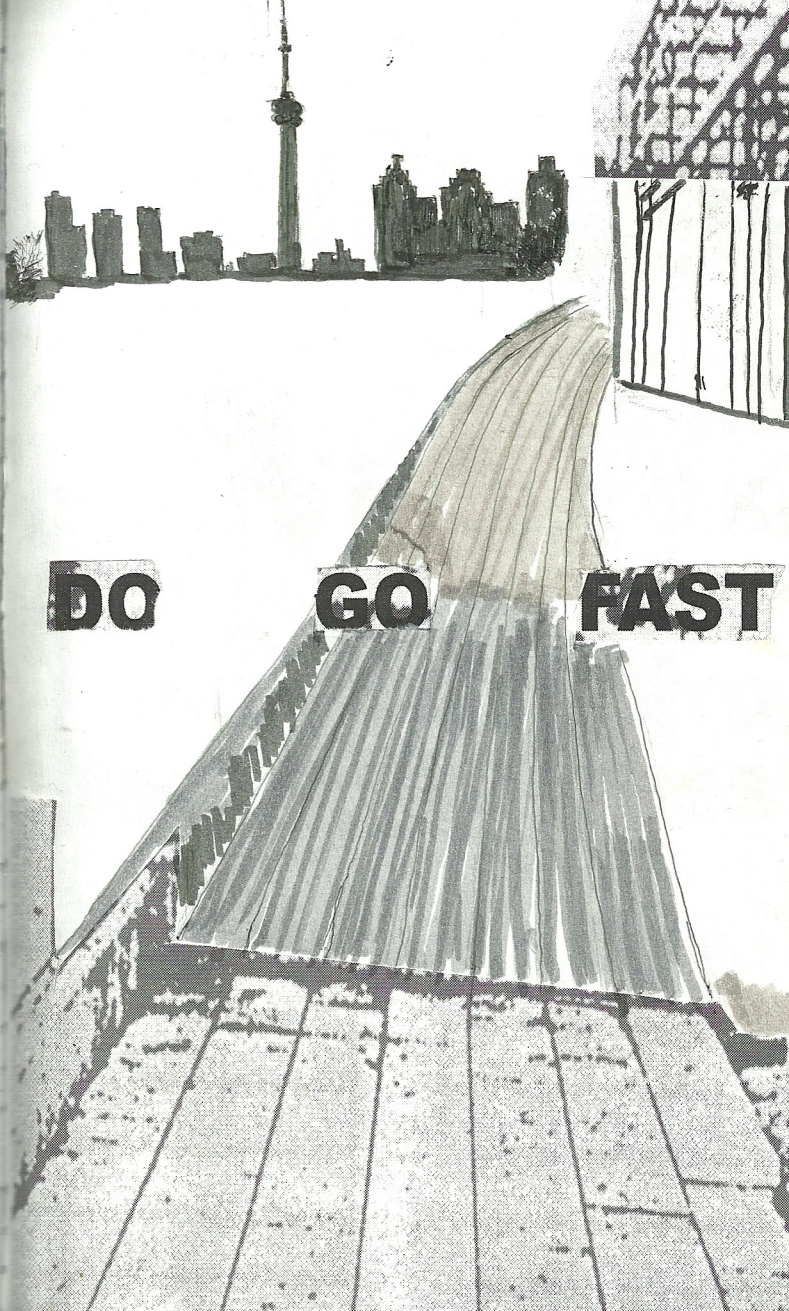


DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHES AGAIN

ARKEYTE & CHUR!

(architecture)

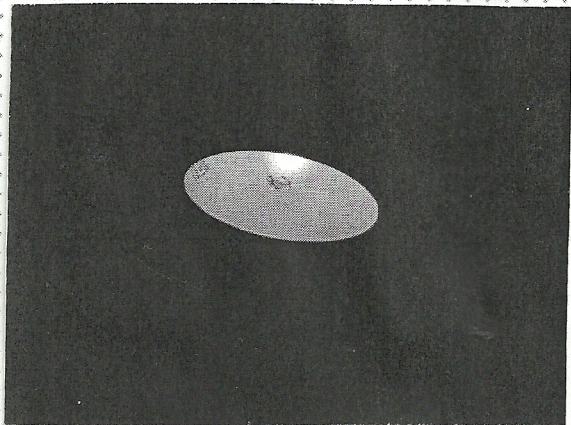
DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHES AGAIN



DO

GO

FAST

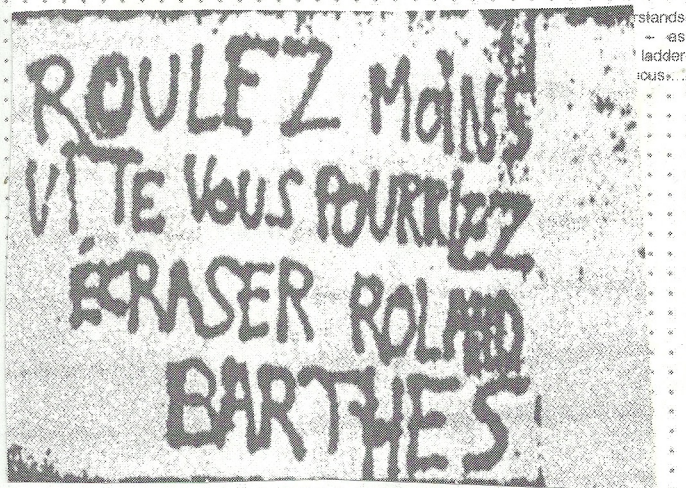


How come I chose the black book; why not the white? How.....

Why did I chose to become an architect, why not an engineer or a social worker. And now that I am trying to get in, what sort of future is awaiting me. Am I going to be happy with the decisions that I am taking now? Will I look in the mirrors and wish I was in my twenties again?

Why did I chose the black cube and not the white one. How is this journey going to help me to create my world of reference, how I am going to read between the lines, and see the layering, connections, linkages and networks. What will be the trigger, is it a subconscious act?

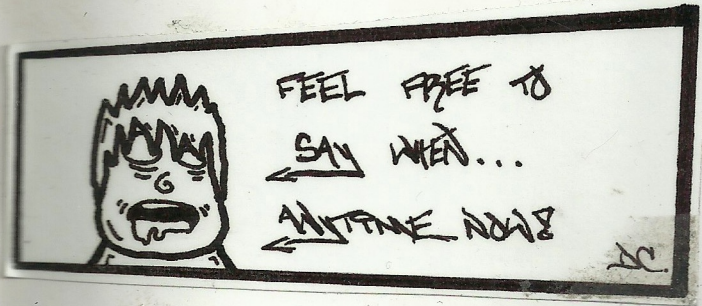
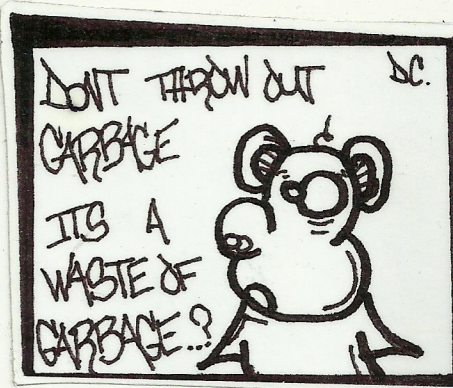
I hope I've been careful enough to miss the inevitable crash with Roland Barthes



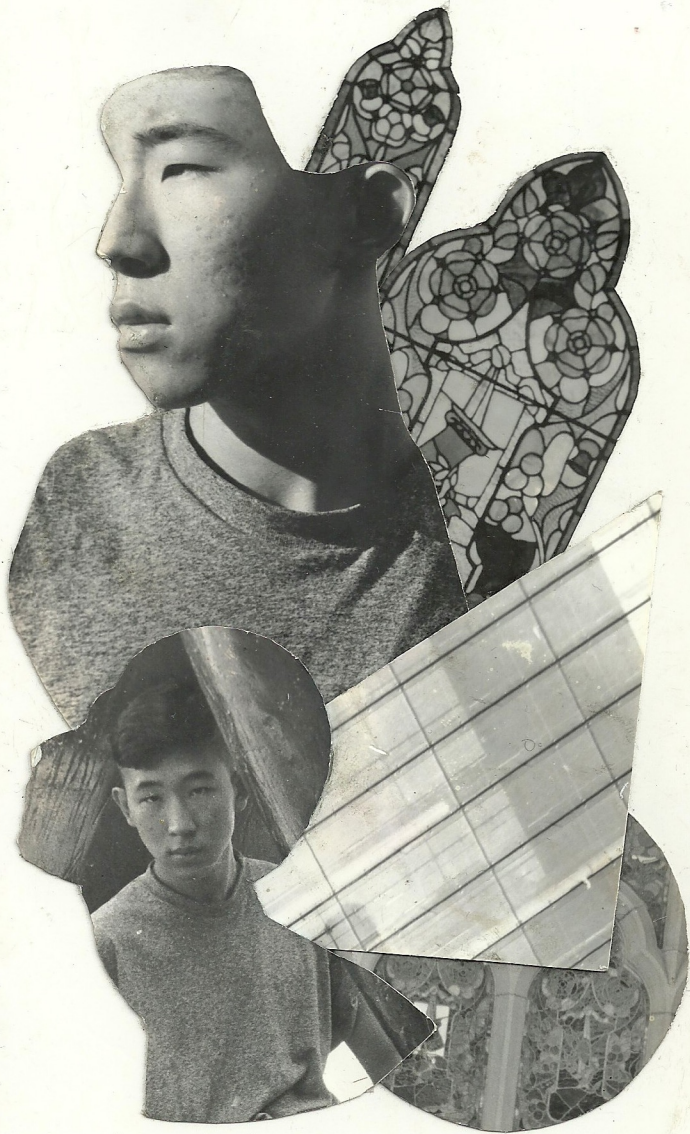


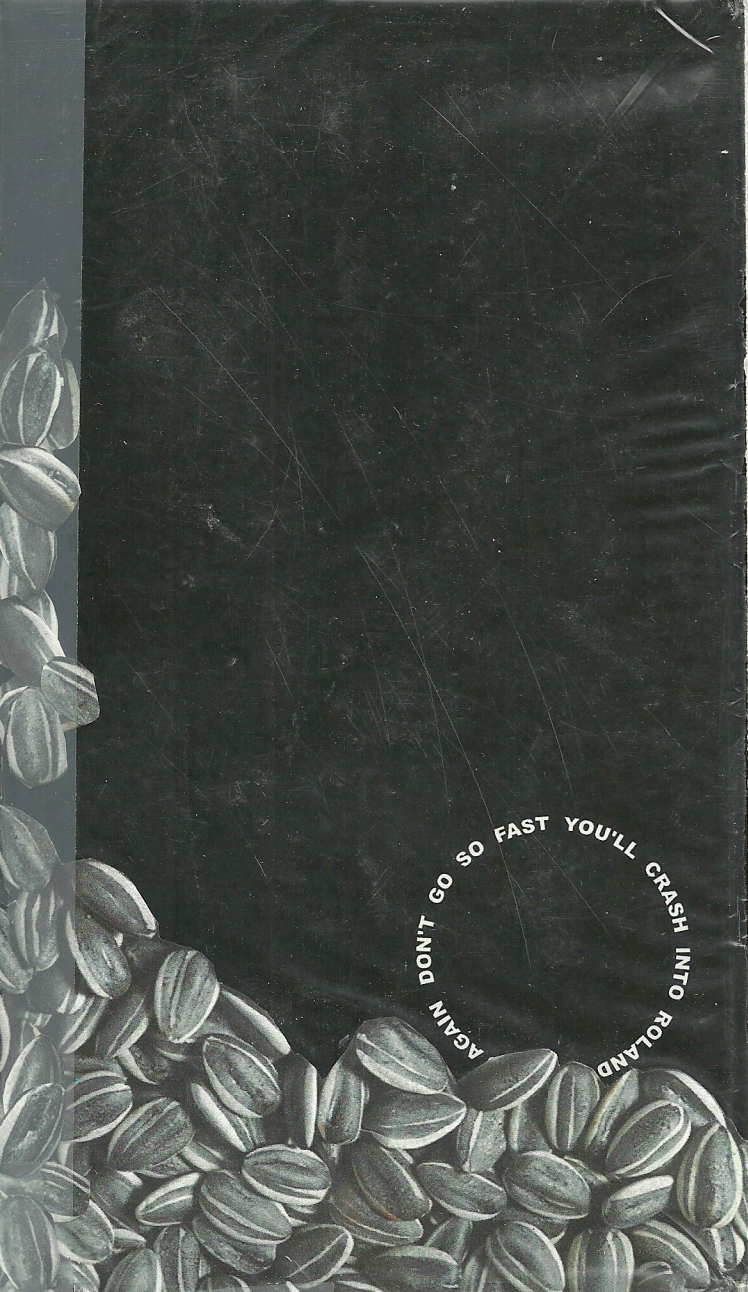
CONNAH

THE LITTLE WHITE SCHOOLBOOK



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





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



DON'T GO SO FAST YOU'LL CRASH INTO ROLAND BARTHE'S

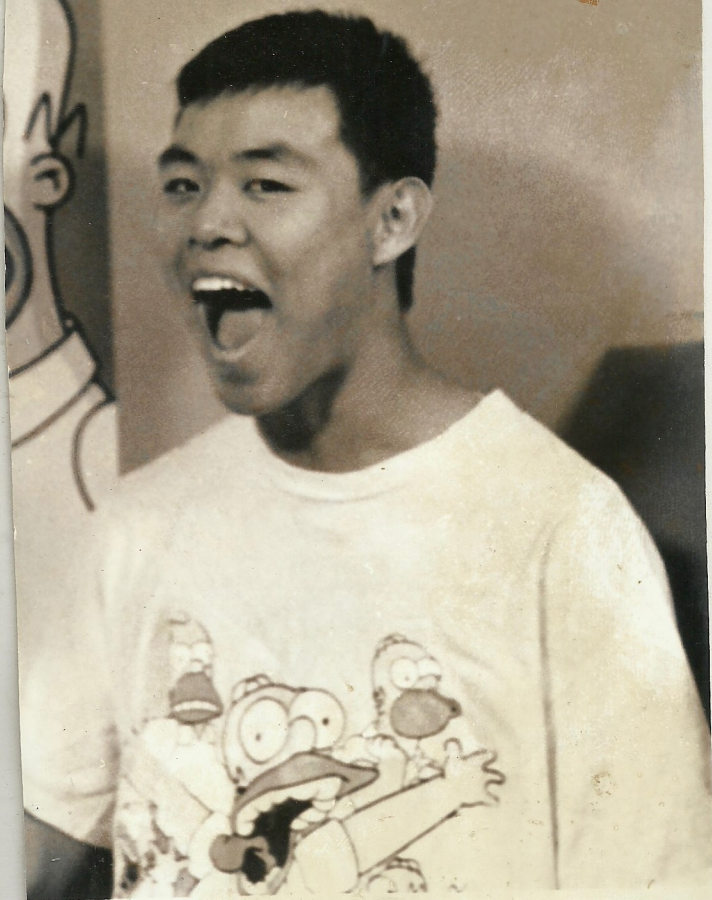
"THERE'S NO WAY YOU ARE
GOING TO GET A QUOTE FROM US
TO USE ON YOUR BOOK COVER"

METROPOLITAN POLICE SPOKESPERSON

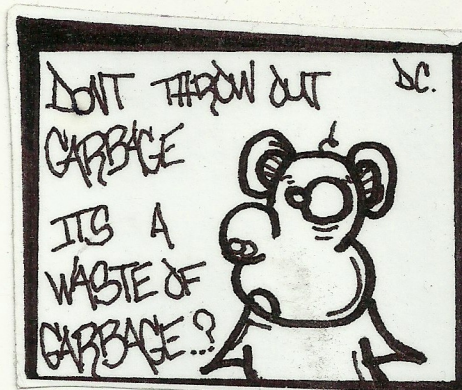
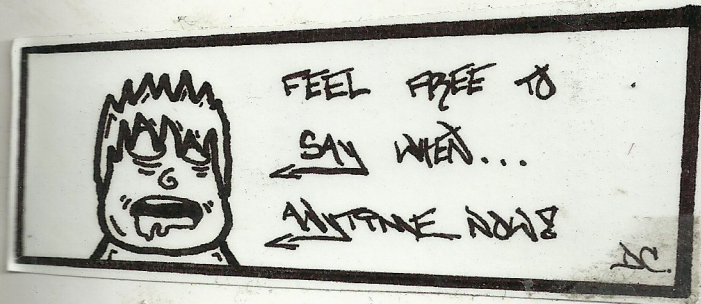


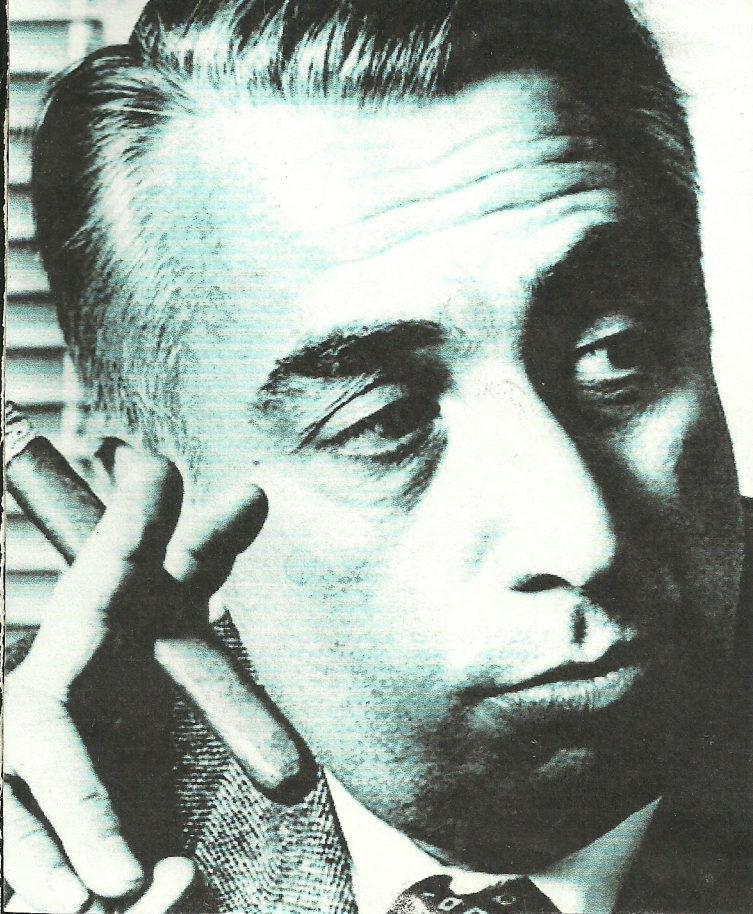
Ryan Ng

100819159



Russian - Kazakh Girl
Aigerim Shakanova





Victim: Sina Talani

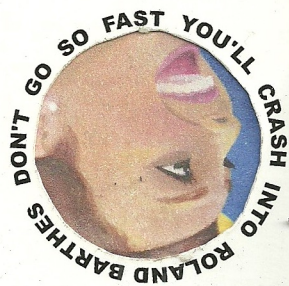
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SH INTO ROLAND BARTHES AGAIN



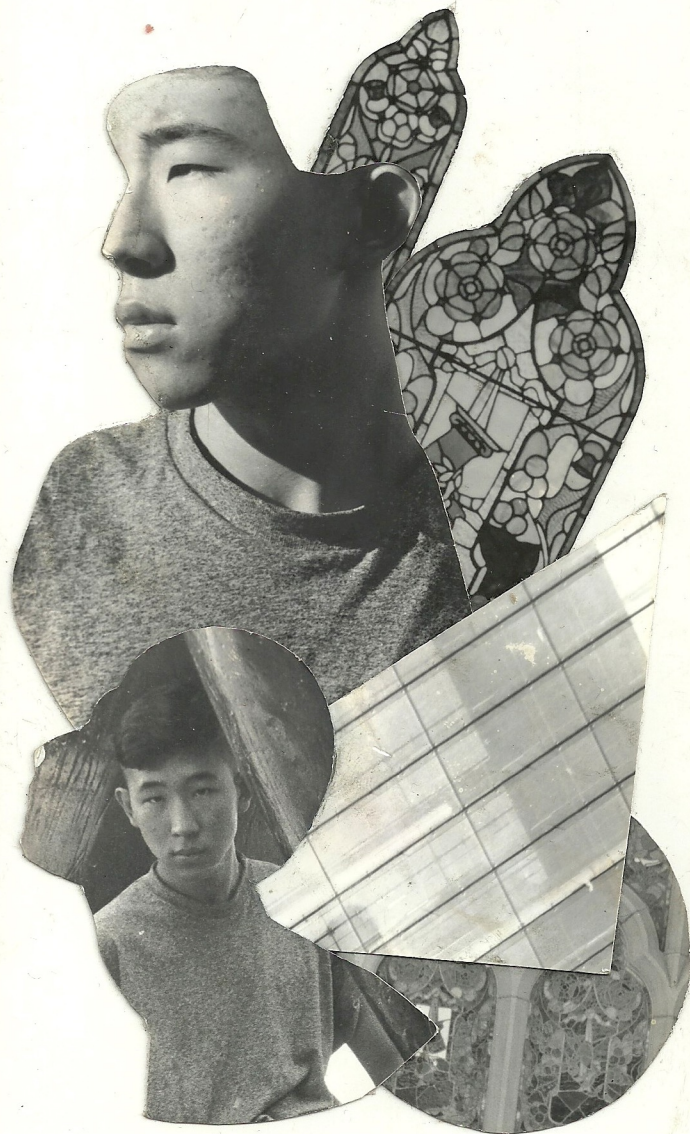


922-922





Open Your Eyes



AND THEN
SHE OPENED HER EYES
AND EVERYTHING
CHANGED.



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

Patience:

n. 1. calm endurance of pain or of any provocation; perseverance; forbearance; quiet and self-possessed waiting for something; have no ~ with, be irritated by, be unable to bear patiently (person, his conduct, etc.); lose (one's) ~, become impatient (with); out of ~ with, no longer able to endure; the patience of JOB. 2. game of cards, usu. for one player, in which cards are to be brought into specified arrangement. [ME f. OF, L *patientia* (as foll.; see -ENCE)]

Sykes, J.B. The Concise Oxford Dictionary of Current English, Seventh Ed. The Clarendon Press, Oxford, p. 751

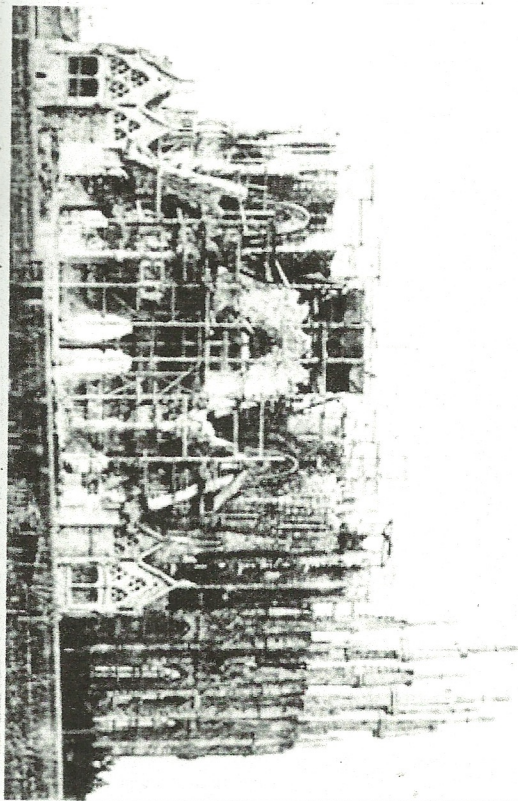
Me: tolerance, endurance

"Extreme patience or long-sufferance, if it once come to be dissolved, produceth most bitter and excessive revenges."

- Montaigne: Essays III. v.

"We must, in my opinion, begin by distinguishing between that which is and never becomes, and that which is always becoming and never is" - Plato, Timaeus

this quote was used in a short film on
Tramvay Cathedral, produced by the Media Center
for Art History at Columbia University in 2001
(the film is from 1987)



Temple of Christ the Saviour, Moscow, 1882

GO AHEAD>>>

>JUDGE ME >DEFINE ME> GRADE ME>

was interested in...
these curvy more...
the place. I just...
on me. I turned...
as a woman...
short of...
said...
Idiot...
factor...
water...
was the...
chair thing...
wavy arch...
I was gone...
it all, not me...
road, slalom like...
bending wood. For...
architecture! For e...



The neon Heaven sign is blinking on and off for some moments.
Then stops. The last image of Aalto appears, then fades.

<<<<< LOVE ME OR HATE ME>>>>>

<<<<I AM NO JOKER>>>>

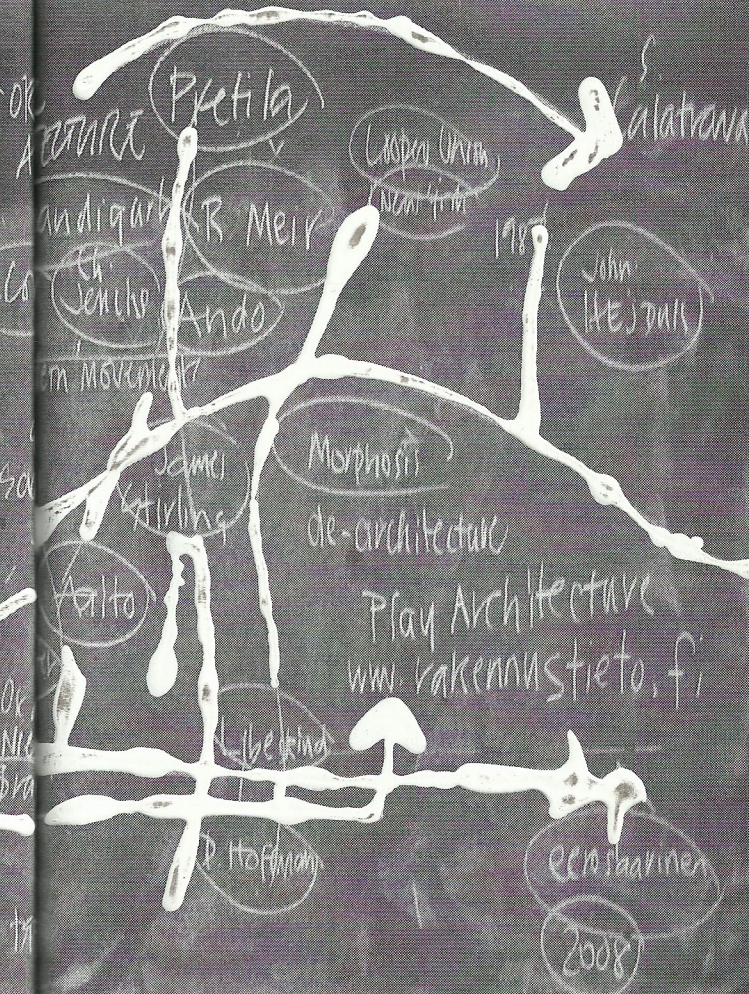
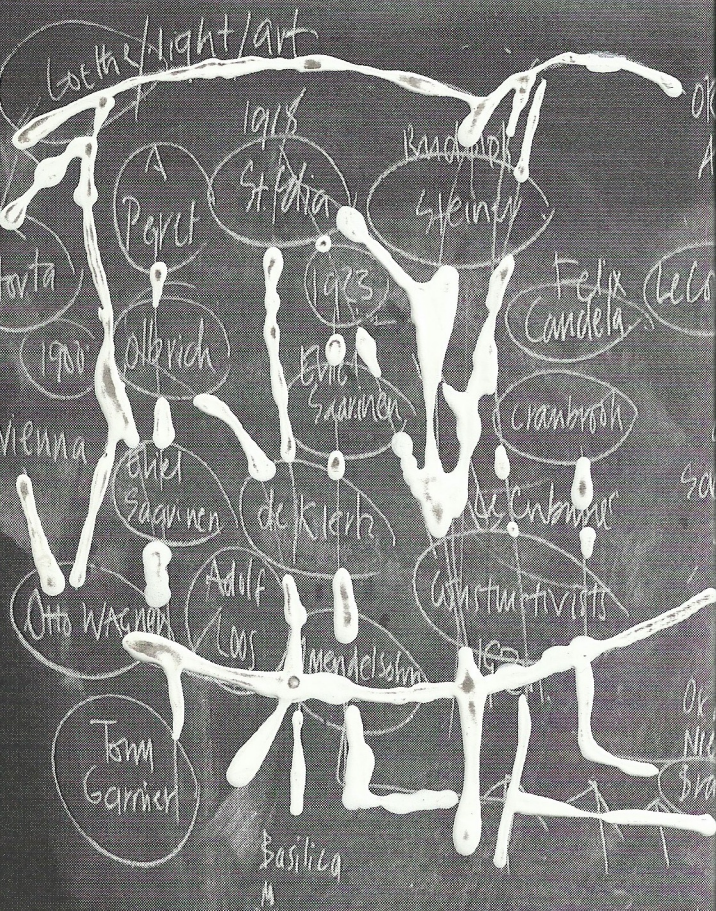
I AM THE FUTURE

Beware
this book
has no sense
of order!!



roger connah

Architects? they're like
batman, as joker told him
"because for them, you're
just a freak, like me"....
I'm an architect (at
least hoping to end up
as), I guess, I'm crazy....



Which Wittgenstein?

Ludwig, Paul, or Margaret?



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*.

Marxism

Marxism is an economic and socio-political world-view that contains within it a political ideology for how to change and improve society by implementing socialism. Originally developed in the early to mid nineteenth century by two German émigrés living in Britain, Karl Marx and Friedrich Engels.

Vladimir Ilyich Lenin

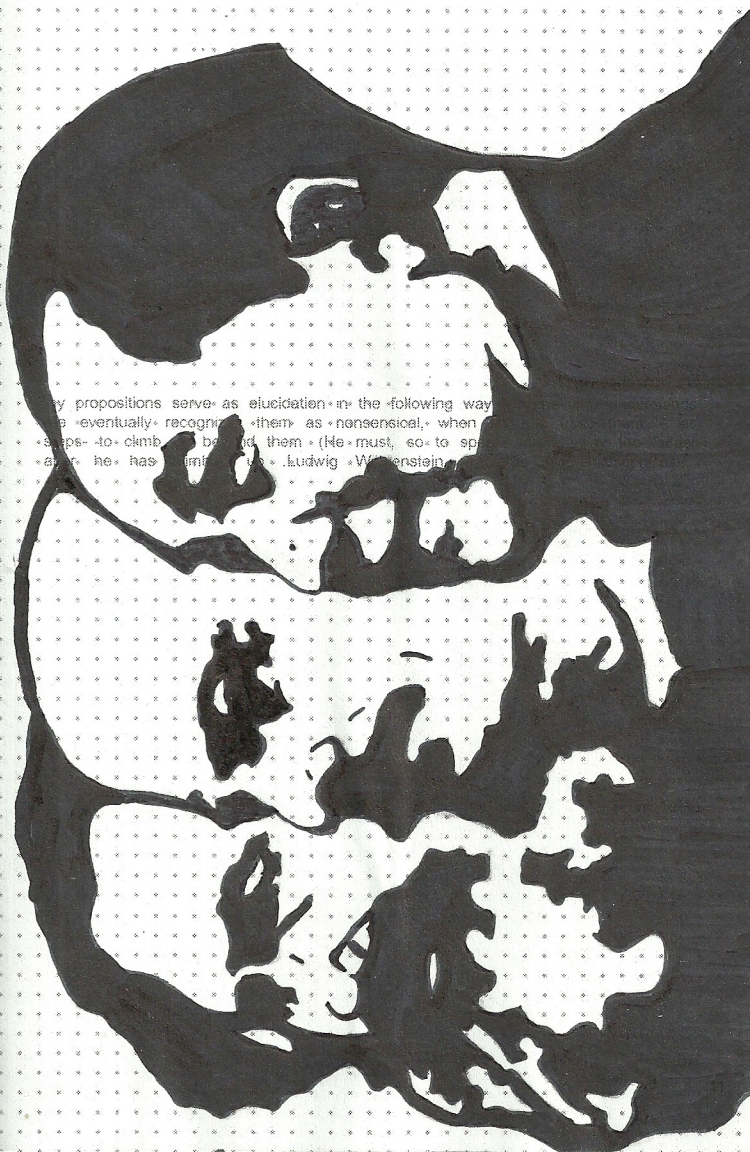
ARCHITECTURE IS

.....beginnings - departures - modernisms - structures - invisible cities - invisible densities - transcriptions - severe landscapes - histories - positions - rapid shares - non-destinations

A Russian Marxist revolutionary and Communist politician who led the October Revolution of 1917. As leader of the Bolsheviks he headed the Soviet state during its initial years. As a politician, Lenin was a persuasive orator, as a political scientist his extensive theoretic and philosophical developments of Marxism produced Leninism, the pragmatic Russian application of Marxism.

Mao Zedong (Mao Tse-tung)

He was a revolutionary, political theorist and communist leader. He led the People's Republic of China (PRC) from its establishment in 1949 until his death in 1976. His theoretical contribution to Marxism-Leninism, military strategies, and his brand of communist policies are now collectively known as Maoism.



by propositions serve as elucidation in the following way: one first says something, then one eventually recognizes it as nonsensical, when one has learned to climb the ladder. (He must, so to speak, climb the ladder himself.) Ludwig Wittgenstein

hypermediacity	representation	fragment
construction	adaptive	chaos theory
lightness	reuse	network
objectivity	concept	parody
metaphor	uncertainty	paraty
linguistics	unpredictability	entropy
Gestalt	minimalism	ecology

What

cognition
juxtaposition

iconography
iconic

Darwinism
diplomacy
carnival

did you

Marxism
semantics

icon
constraint

grand narrative
narrative

learn

sustainability
metonymy

agitprop
signifier

reading
read
symbol
symbolology

today?

fluency
semiotics
ideology
digitalism
rhizome
retrofit
futurism

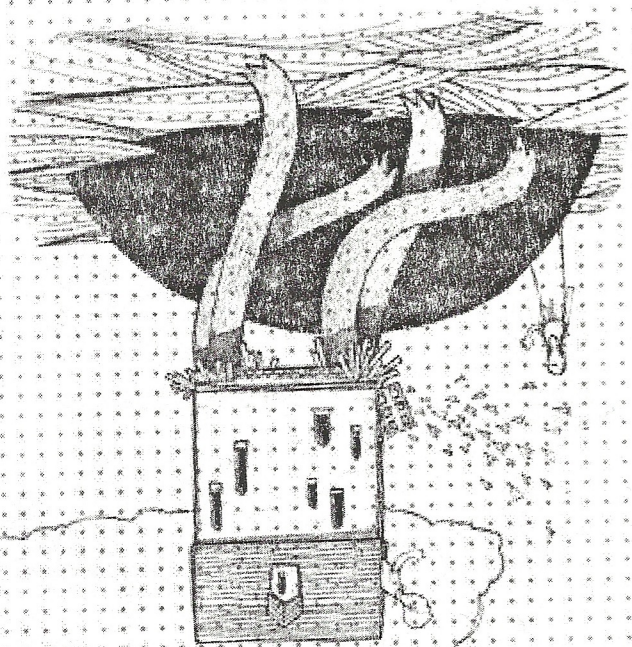
sign
postmodernism
existentialism
deconstruction
epistemology
dislocation
distortion

biomimicry
meme
allusion
illusion
skin
envelope

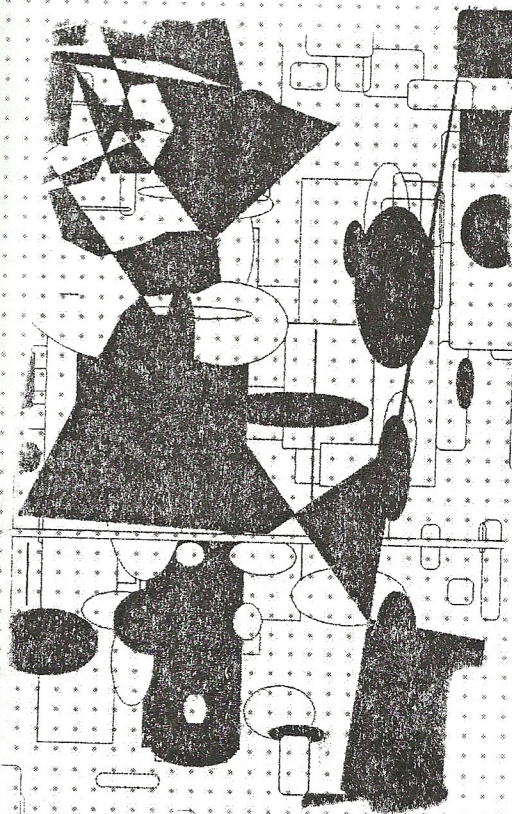
ARCHITECTS ?

OR ARCHITECTURE ITSELF ?

Who tells architecture to walk? Who tells architecture to pause? Who tells architecture to stop at the edge? Roger Connah, *How Architecture Got its Hump* 2001



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



THERE ARE CIRCLES OR NO ?



Let us bet on a modernity which, far from absurdly duplicating that of the last century, would be specific in our epoch and would echo its problematics: an altermodernity. If we dare coin the term.... Nicolas Bourriaud, *The Radicant* 2010

When I design,

I don't consider the technical

or commercial parameters

so much as the

desire for a dream

that humans have attempted to project

onto an object.

S+ARCK



The adaptive unconscious
people of danger
manner T.D.

up the world, warning
licated and efficient

Exactitude

-the quality of being exact

"When associates ideas not according to logic or verifiable pleasure and exactitude"

Exactitude is attributed to only one object constructed with precision

- Remy de Gourmont

EMPIRE STATE BUILDING

1 on 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



Yours Truly, Angry Mob

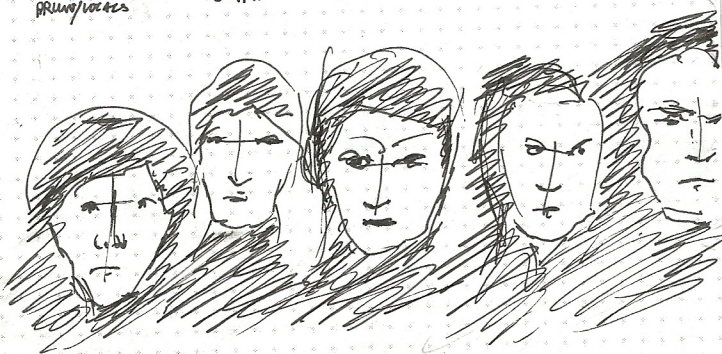
BRUNO ZEVI

CRISTIAN

WOLFF

KRYSTIAN

BARB



What did
you learn
today?

This book is a kind of diary/
dictionary/diagram of my first real
look into Architecture.

It has literally gone everywhere with me -
just look at the state of it!

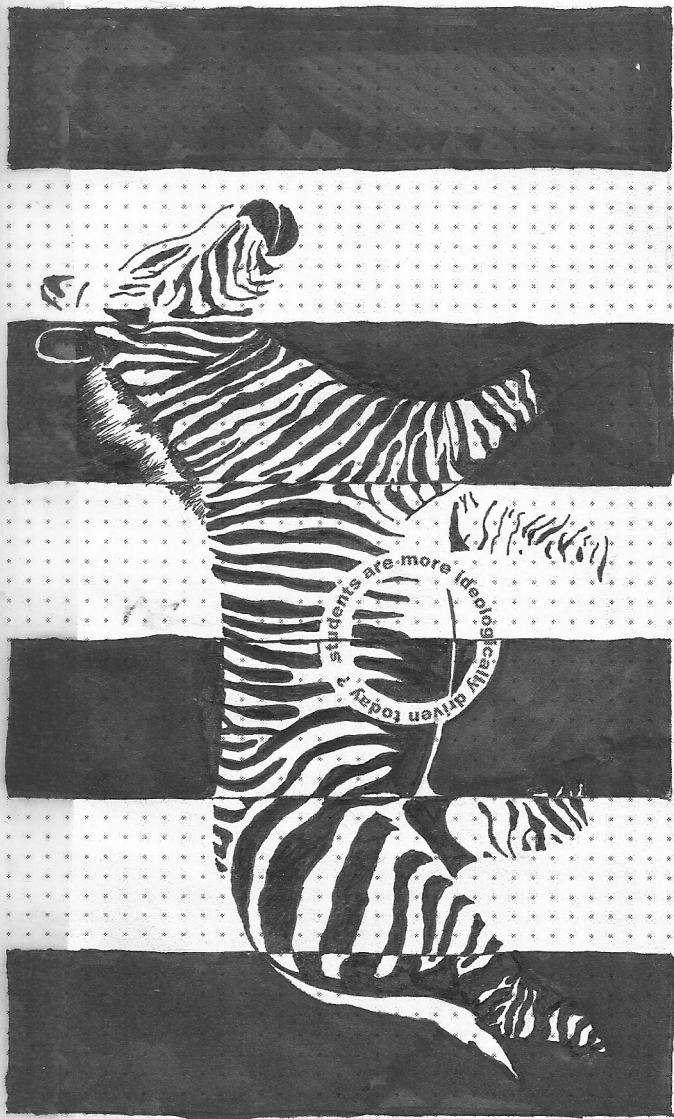
Any attempts to tidy it up have
failed - it is what it is, no cover
to hide behind.

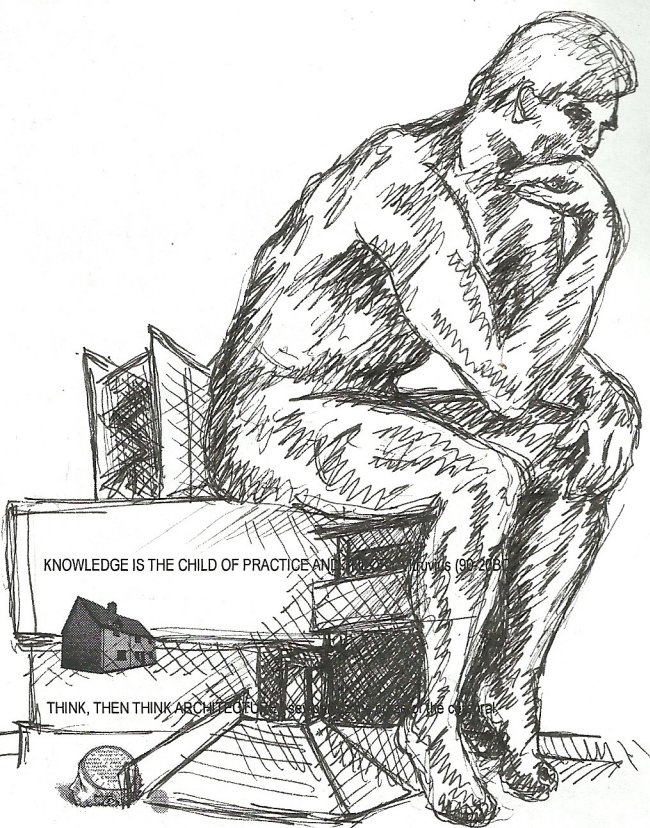
Anything that interests me has gone in -
photography, definitions, lecture notes,
poetry, music, somehow it all links
back to architecture.

I will be sad to hand this book in,
it's become a part of me.

It may be messy, but it holds
meaning.

Thank you for giving such a
meaningful assignment. I'm starting
to see what architecture is all about.
- Steph Murphy

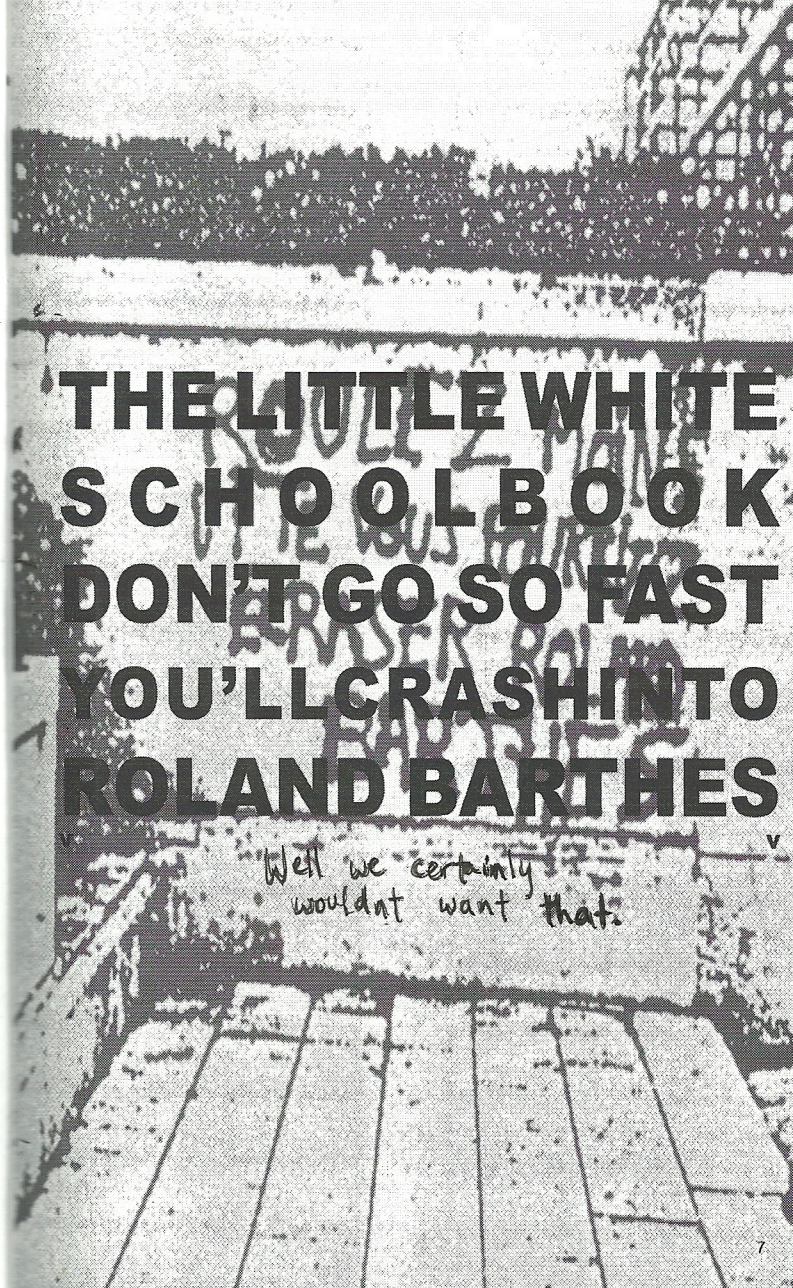




WHEN AN ARCHITECT IS THINKING, HE'S THINKING ARCHITECTURE
AND HIS WORK IS ALWAYS ARCHITECTURE, NO MATTER
WHAT FORM IT APPEARS IN John Hejduk

Auguste Rodin
1901

Frank Lloyd Wright
1938



Well we certainly
wouldn't want that.

Architects 'are sexiest'

Architects have been voted the sexiest male professionals, in a survey of women's ideal partners.

The survey, conducted by introduction agency Drawing Down the Moon, found that women favoured architects "due to the esteem associated with the profession".

RIBA president David Rock commented that architects were probably unaware of their own animal magnetism: "Architects are probably the only group on the list whose self-image is lower than their public image," he said, but added: "Mind you, you have to question the veracity of any list that includes drama teachers."

Realness is not reality, something that can be defined or identified. Reality is what is imposed on you; realness is what you impose back. Reality is something you could question; realness is beyond all doubt. Reality Hunger David Shields 2010

Architects are seen as being "balanced and rounded individuals who combine a creative approach with a caring, thoughtful disposition," the survey found. It concluded: "Their ability to cope with pressure of work in a relaxed manner was also deemed to be a significant plus."

Male architects beat stockbrokers, doctors, film directors and teachers to the top spot.

However, female members of the profession fared less well and did not feature in the top 10 of male preferences.

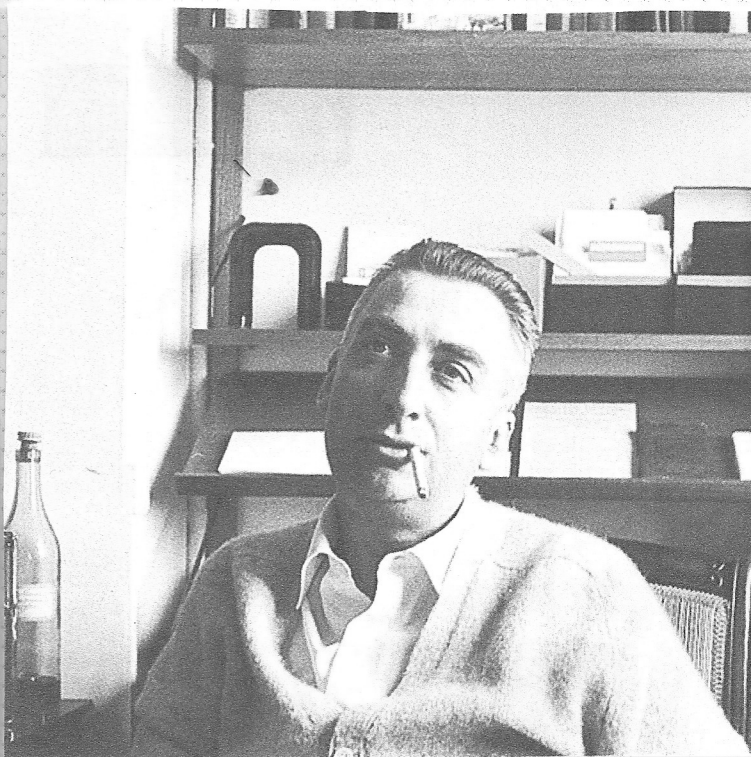
RIBA Architecture Gallery director Alicia Pivaro, who is married to architect Paul Monaghan, said she thought male architects were highly attractive: "Being married to architecture's Mr Sexy, I would have to agree."

But she was surprised at the failure of women architects to appear on the list. "All the ones I know are very sexy," she said.

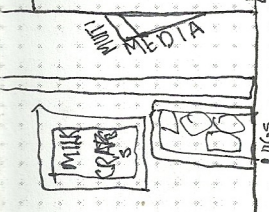
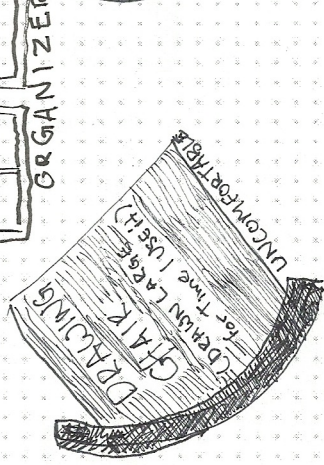
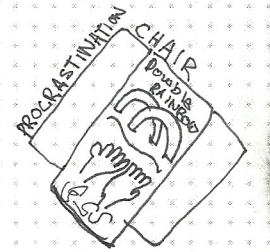
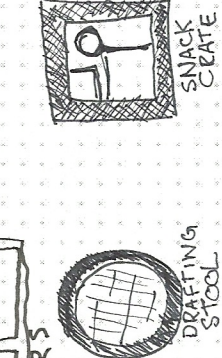
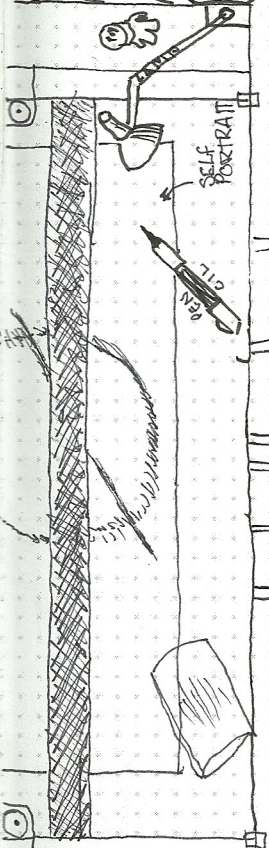
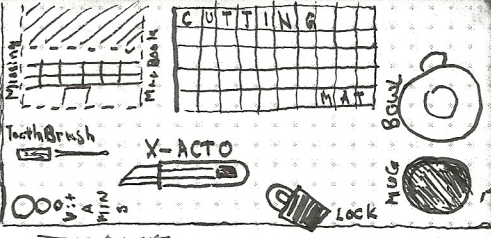
Men instead voted PR executives the sexiest profession for females, followed by actresses and journalists.

ARCHITECTURE IS>>>>>>>>>>>>>>>> Sexiest.

A Photograph Is Always
Invisible,



It Is Not It That
We See...



the GLOSSARY and the index Cards ARC1000_running exercise wks 1-10

..... the main thing for me is to teach student to be able to think, design

intelligently and work selflessly. With that in mind (and body) they must

then take over and make me redundant...

pedagogies in a nutshell (cf the notebook of sisyphus)

montale, 2005

MY WORLD OF REFERENCE



Adventure



Philosophy



Drama

Constructive VISION

the 'manifesto'
art - architecture
aesthetics - ethics
SYSTEM



Inter-disciplines
Art - Film - Photography
Music - literature
poetry - drama



Art

Linguistics
Language

the 'paradigm'
Semiotics
Semantics
Literary
Studies
Philosophy

Other

nearest the
realities of
the AGE

Conceptualism
art/architecture



Economics

digitalism
navigation
my digital

it + F
10 x 10
Geometry



architecture
postmodern - p
20th century
Ego/post-Ego
the 'architect'
sovereignty

otand
post-modern
condition'

topography



poetry

c-modern

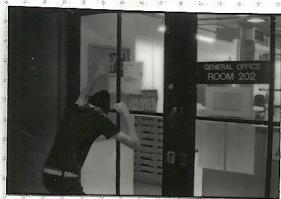
poetry
20th
Art
Pc d

poetry

little

ALYSSA OLDRIDGE

Linear Thinking is A Sin...



Gregory Culeso
100819833 - Archi.

"Architecture is impossible to explain, it varies between person to person.

Therefore there is me just and exact world to it, it changes constantly with the tide of humanity and alters according to individual Vision."

- Greg C.

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

ROULEZ MAINS
VITE VOUS POURRIEZ
ERASER ROLAND
BARTHES

roger connah

- In order for you "the viewer" to understand the direction, point, and ideals mentioned in the following pages as well as the world of Architecture. You must relate, connect, open, and be able to leap frog from concept to concept with your ideas.

They must...

Elon

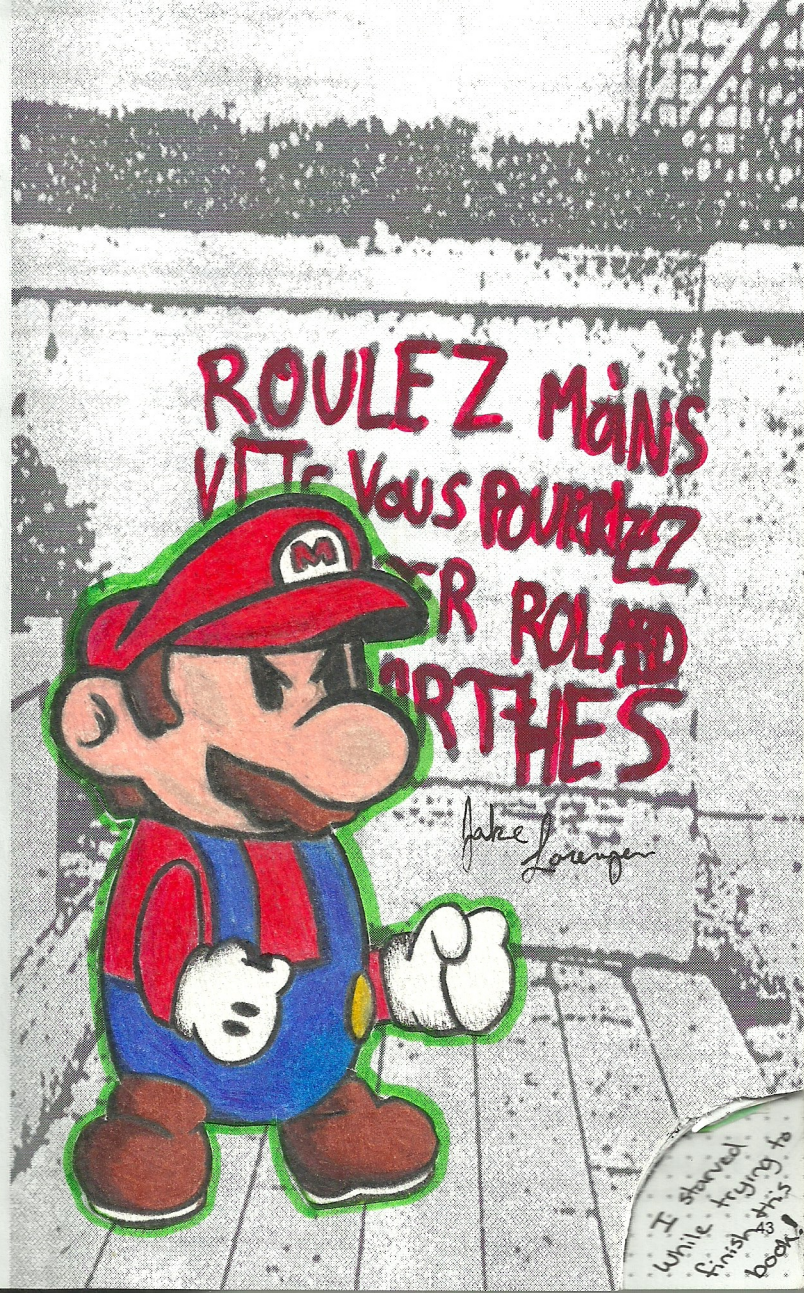
to realize who is starting to look above and below
 to all, jesse, kevin and sonia
 to all APC1000ers,
 to all who pass beyond the book cover
 to all who travel in the Disinternet 451
 to all who take the swimming pool out of architecture and
 put the concrete back into the factory and remember what
 Rushkoff said: may the best meme win!
 to the lady of the Riviera touching the 'unseen'

'image of
 j m Richard
 'introduction to
 modern architecture'
 removed'

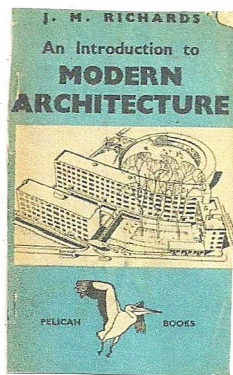
reely confess that my architectural ambitions
 considerably influenced my social contacts.
 Artists, writers and actors or Bohemians
 of any sort might indeed be more interesting
 and often much more fun than the country
 families and city magnates with elegant houses
 in Mayfair or Belgravia, but it was the latter and
 never the former who had jobs to hand out.
 Clough Williams Ellis (Architect Errant 1971)

roger connah © 2010
 design john maruszczak & roger connah (www.heron-mazy.net)
 the little white schoolbook | the little black schoolbook
 complementary volumes: don't go so fast, you'll crash into Roland Barthes)
 complementary course in architecture
 of architecture & urbanism, carleton university, Ottawa
 Peace Building, Carleton University
 2010 Vertigo Press, Ottawa, Canada
 copyright of all individual works/drawings/images
 authors involved.

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to nadezna 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 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!
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I freely confess that my architectural ambitions
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 the little white schoolbook | the little black schoolbook
 (2 complementary volumes: don't go so fast, you'll crash into Roland Barthes)
 an introductory course in architecture
 the azrieli school of architecture & urbanism, carleton university, Ottawa
 Fall 2009/2010 Steacie Building, Carleton University
 First Edition September 2010 Vertigo Press, Ottawa, Canada
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ARCHITECTURE IS

insanity

.....beginnings - departures - modernisms - structures - invisible
cities - invisible densities - transcriptions - severe landscapes - histories - posi-
tions - rapid shares - non-destinations



my pl
me ev
steps
after

STAY
~~DOWN~~



erstands
as
ladder
tous

SOMETIMES IT'S
HARD TO!

ARCHITECTURE IS really architecture for 1st years.

.....beginnings - departures - modernisms - structures - invisible
cities - invisible densities - transcriptions - - severe landscapes - - histories - posi-
tions - rapid shares - non-destinations

Thought it was interesting to have
the first lecture starting off with the deep
analysis of a fountain pen. It led me to
think of all the writing utensils.

Ball point pen

2HB Pencil

Pigment liner 0.1mm

Pigment liner 0.3mm

Pigment liner 0.7mm

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*.

Fountain pen

Sharpie pen

Paint Marker

Highlighter

Giant Marker

So many things to choose from...
Oh, the choices we have to make.

ARCHITECTURE IS

.....beginnings - departures - modernisms - structures - invisible cities - invisible densities - transcriptions - - severe landscapes - - histories - positions - rapid shares - non-destinations

THIS BOOK IS LIKE A BLANK CANVAS TO ME... INCOMPLETE... UNFORTUNATELY TIME WAS NOT ON MY SIDE... MAYBE NEXT TIME.

WHY ARCHITECTURE? map 13



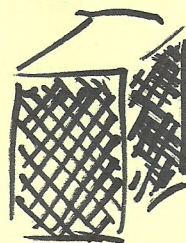
ARCHITECTURE IS

.....beg
cities - invisible densitie
tions - rapid shares - no

.....structures - invisible
apes - histories - posi
.....



ANARCHY/TORTURE



conceptual
← CRAP

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*.

And thus we delve into whimsy or to be more precise, the whimsicality of Architecture. Like Alice, first year architecture, thrusts you down the rabbit hole. We enter a world with a new language, a new structure, new philosophy, new celebrities. We encounter Cheshire cats, as profits, Tweedle-Dee & Tweedle-Dum and every once in a while, you come across a Red Queen and the deck of cards.

On the notion of mad hatters in Alice, Alice & the Mad Hatter, are one and the same. We are innocent and bright eyed, happy to engage in architecture. In later years of come the Mary Jones and on goes the top hat and into the bloodstream. The mercury doth go. Whether through exploration of visual identity or exploration of fringe philosophies, or even chirping on the first years.

ARCHITECTURE IS creation oscar niemeyer

A

ARCHITECTURE IS the essence of the human condition

A work of ARCHITECTURE IS an image mario botta

dominique perrotti

ARCHITECTURE IS something with intensity steven holl

ARCHITECTURE IS space ricardo bofill

ARCHITECTURE IS the essential repetition of essentials louis kahn

ARCHITECTURE IS like calligraphy shin takamatsu

ARCHITECTURE IS controlled precise and glorious play of light le corbusier

ARCHITECTURE IS NOTHING BUT A NEVER-ENDING

MATRIX OF THINGS

beginnings - departures - modernisms - structures - invisible cities - invisible densities - transcriptions - severe landscapes - stories - positions - rapid shares - non-destinations

ARCHITECTURE IS a bridge over time norman foster

ARCHITECTURE IS more than building robert stern

Stress Reduction K

Bang Head Here

- Directions
1. Place 1/4 on FIRM surface
 2. Follow directions in circle of kit.
 3. Repeat step 2 as necessary, or until tired.
 4. If unconscious, cease stress reduction.

ARCHITECTURE IS like baking bread renzo piano

ARCHITECTURE IS the frame of life frank lloyd wright

ARCHITECTURE IS not a play with forms mies van der roe

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

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

ARCHITECTURE IS a myth-making act emilio ambasz

ARCHITECTURE IS not an illustrative art bernard tschumi

ARCHITECTURE IS war lebbeus woods

ARCHITECTURE IS spaces where one feels good christian portzamparc

human language among the unknown that comes close to man through building reima pietila

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

ARCHITECTURE

show went to a fl

enim to

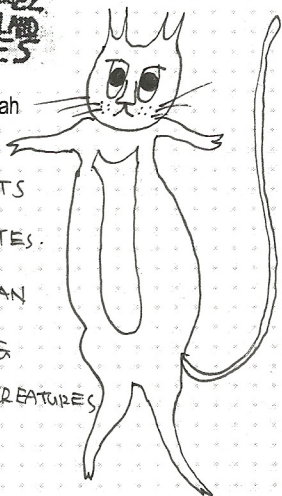
THE LITTLE WHITE SCHOOLBOOK

don't go so fast you will crash into roland barthes

ROULEZ MANS
VITE VOUS POURIEZ
ERASER ROLAND
BARTHES

roger connah

OUR ARCHITECTS
HAVE CAT EYES.
WHERE WE CAN
SEE SOMETHING
THAT NORMAL CREATURES
CANNOT SEE !



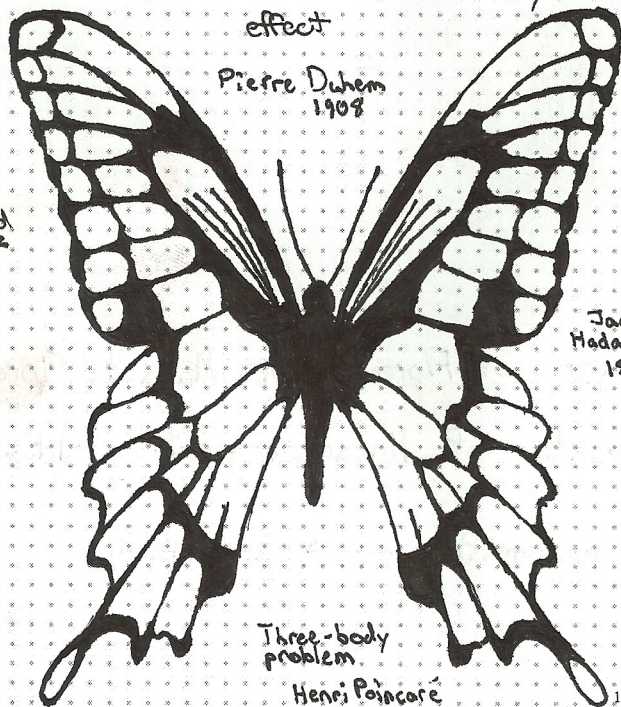
— FRANK. TAO

CHAOS THEORY

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

Small differences in the initial condition of a dynamical system may produce large variations in the long term behavior of the system.

Otherwise Known as the Butterfly effect



Derrida

Jacques Derrida (1930-2004) was a French philosopher who developed the critical technique known as deconstruction.

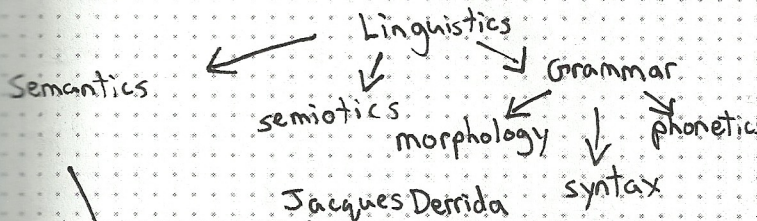
Deconstruction is an approach that pursues the meaning of a text to the point of exposing the supposed contradictions and internal operations upon which it is founded.

Deconstructivism is a development of post modern architecture that began in the late 1980s. It is characterized by ideas of fragmentation, an interest in manipulating ideas of a structure's surface or skin, non-rectilinear shapes and distorted elements of architecture.

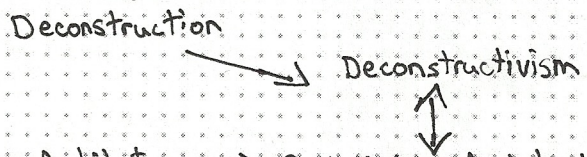
Post Modern architecture is an international style that first appears in the 1950s but becomes a movement in the late 1970s. It replaces the functional and formalized shapes of the modernist movement with diverse aesthetics.

Semantics is the study of meaning. It typically focuses on the relation between signifiers, such as words, phrases, signs and symbols and what they stand for.

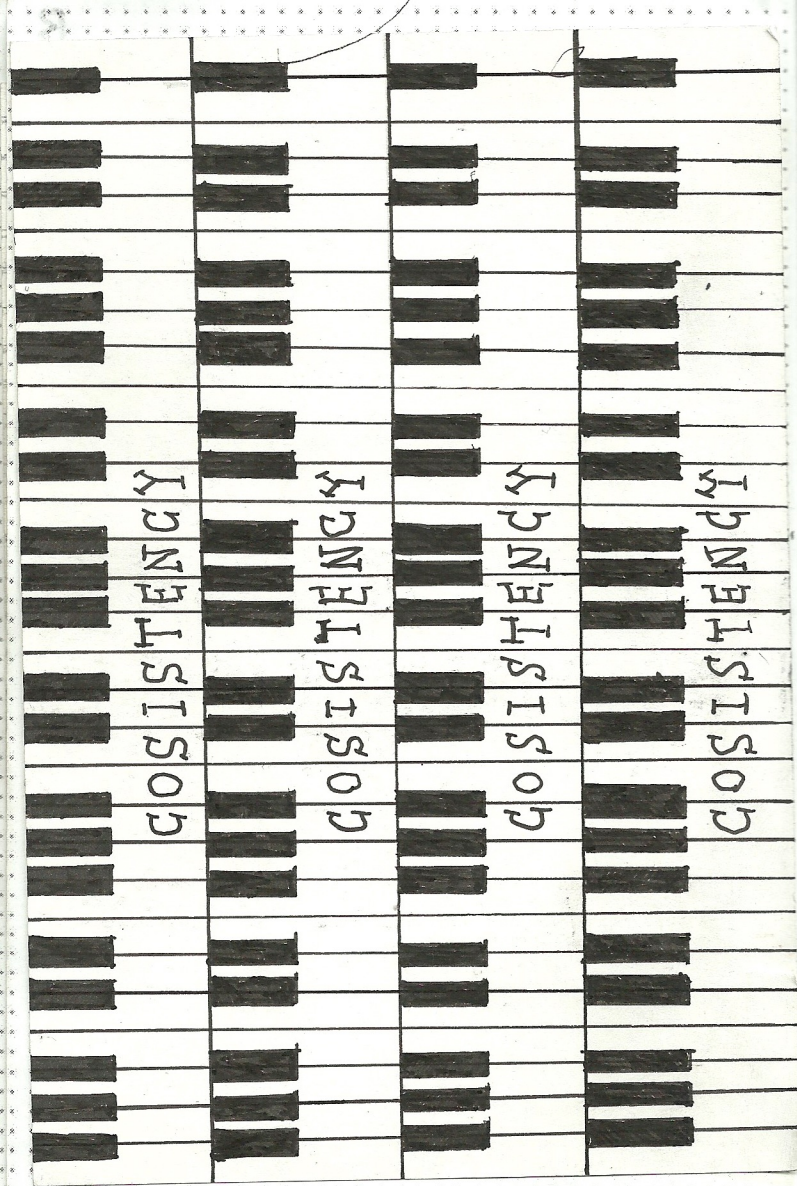
Linguistics is the study of human language. It encompasses the study of language structure and the study of meaning.



Is consciousness an illusion? The possibility that we might be seriously wrong about our own minds pops up in many guises - that free will is an illusion, that the Cartesian theatre is an illusion, that self is an illusion, and that the richness of our visual world is a 'grand illusion'. Susan Buckmore, *Consciousness* 2005



Modern Architecture → Post Modern Architecture

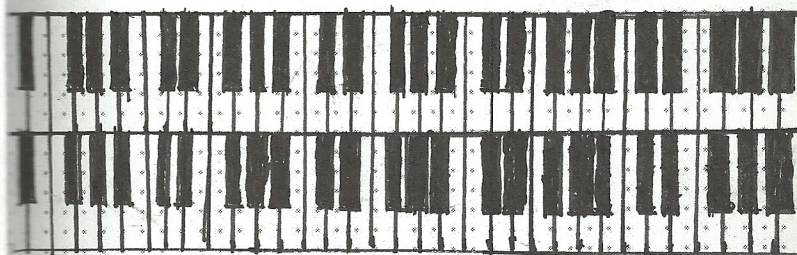


Consistency /kən'sistəns I/m.
(also consistence) (pl. -ies or -es)

- 1) a) the degree of firmness with which a substance holds together
- b) the degree of density esp. of thick liquids

origin: Late Latin (consistentia)

abbreviation: L.L.



Is consciousness an illusion? The possibility that we might be seriously wrong about our own minds pops up in many guises – that free will is an illusion, that the Cartesian theatre is an illusion, that self is an illusion, and that the richness of our visual world is a 'grand illusion'. Susan Backmore, *Consciousness* 2005

The art of keeping a good flow in life and all we do.

LE CORBUSIER

B: 1887

D: 1965

↳ BORN IN SWITZERLAND, BECAME
A FRENCH CITIZEN IN HIS
THIRTIES

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

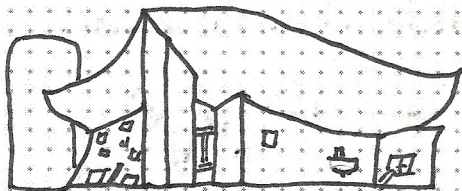
↳ CHOSE
TO BE
KNOWN AS
LE CORBUSIER
• ARCHITECT
• URBAN
PLANNER
• PAINTER
• MODERN
FURNITURE DESIGNER



↳ THE
VERB
CORBUSIER
IN
FRENCH
MEANS
"TO BEND"
• SCULPTOR
• WRITER

CHARLES-ÉDOUARD JEANNERET

"SPACE AND LIGHT AND ORDER, THOSE
ARE THINGS THAT MEN NEED JUST
AS MUCH AS THEY NEED BREAD OR
A PLACE TO SLEEP"



The little Grey Schoolbook

If you haven't realized it by now allow me to reveal it. This little book is unlike its black and white counterparts. On first glance, it might appear as though this book is merely a copy of the books provided in class with a slightly different cover. Given the right lighting as well as an overworked, sleep deprived TA, it is possible that this little grey schoolbook might be mistaken for one of its little white doppelgangers. This is only the guise I have chosen for my assignment. Despite Roger's name being written on the spine, he is not this book's author, I am. Many of the pages of this book were bluntly ripped out of his book and glued into mine but my point still stands. This book, unlike its white and black versions, is a compendium of MY thoughts and feelings.

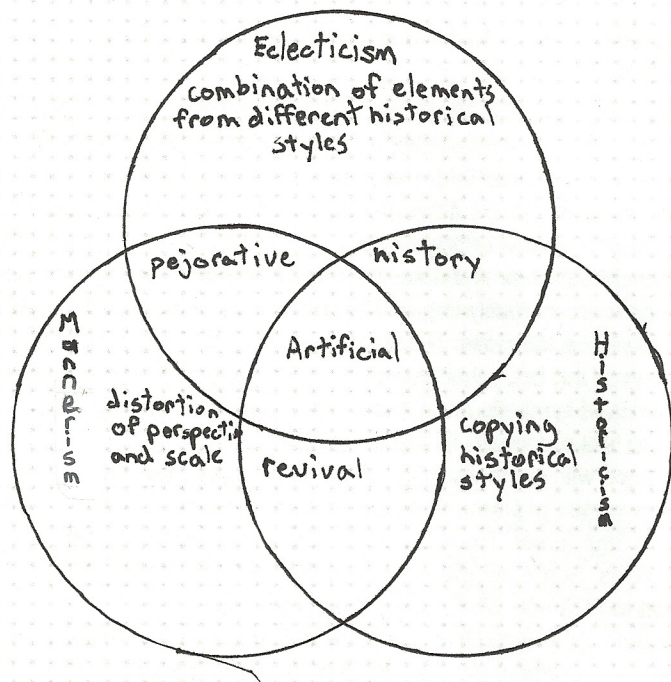
It might seem strange that I would put so much effort into making a new book instead of just using one of the ones provided when my goal is ultimately just to resemble the other books. To be honest I don't have any deep meaningful reasons to do so either. The only thing I can say to explain my actions is that I didn't like the color. If someone was to ask me what my favourite color was, I wouldn't have an answer. To me, every color is the same. For me to have a preference would be like arbitrarily selecting a paperclip from a box of identical looking paper clips and saying it had greater significance than all the others. Every colour serves its purpose in my mind and because of this my reasons for disliking my white and black options isn't based on aesthetics. The phrase "its black and white" is an expression that is saying all the principles are clear. It is either one thing or the other, there are no uncertainties or shades of grey. To be given two identical workbooks, full of sentence fragments, strange quotations, ambiguous essays and images/diagrams that make no sense in the context they are

presented in, then be told that this entire project is black or white feels like an insult.

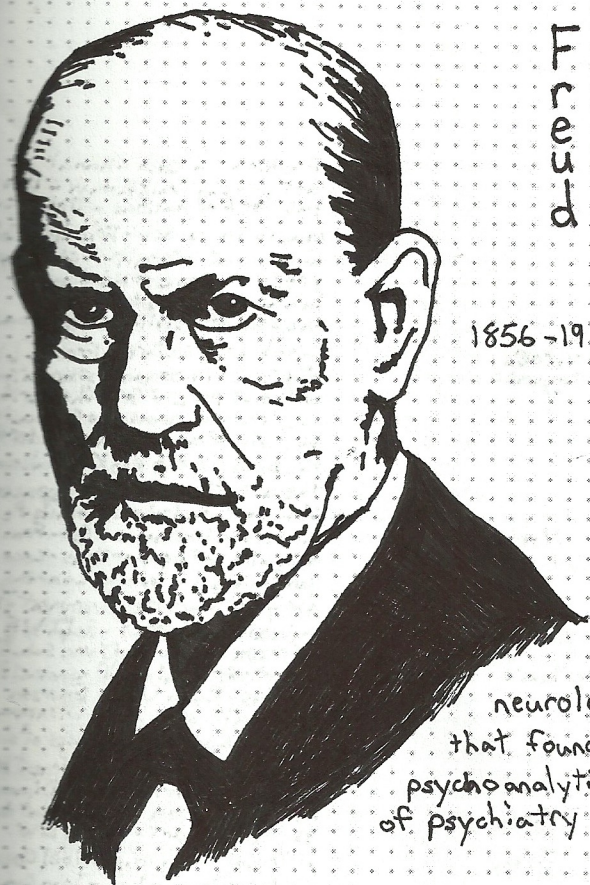
You shouldn't take this the wrong way, I do understand the need for a larger frame of reference, an ability to interpret symbolism and the need to obtain information that can't be found in a lateral, direct fashion. But to open this book to page 14 and find a picture of a picture or page 70 and find a chalkboard diagram of a bunch of names and dates without explanations or page 142 where an obviously impractical note circle can be found leaves me at a total loss. There is most likely a method to the madness of this book that hides itself behind metaphorical mountains of symbolism but finding it is not an easy task. So much so that personally I'd rather it stay hidden. In my experience with symbolism, there is rarely a consensus. In the opening verses of Divine Comedy: Inferno, the protagonist is lost in a dark forest. There are many takes on what this forest symbolizes. Some people see it as a manifestation of the political turmoil Italy was undergoing at the time of its publication, others see it as the betrayal Dante suffered at the hands of his home city or his hatred of the corrupt papacy or even the fragmented memories of his long lost love. My response to such discussions was shut up and stop making such a big deal about it. I'm content with him just being lost in a forest, stop wrecking the story.

This has been my stance in the war I know as symbolism but as this class has reassured me time and time again. I can't hide behind my shield of ignorance and linear thinking forever and if I hope to avoid being thrown out with the bath water I need to embrace this personal hell and learn to fight fire with fire. Regardless of how much more sense it might make to fight fire with water.

Eclecticism



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



Freud

1856-1939

neurologist
that founded the
psychoanalytic school
of psychiatry

While other social and political institutions including educational ones, can more readily camouflage the malaise and culture which is expressed through them, architecture conspicuously reflects both triumphs and shadows. Henryk Skolimowski, *Eco-Philosophy* 1981

The first human who hurled an insult instead of a stone was the founder of civilization

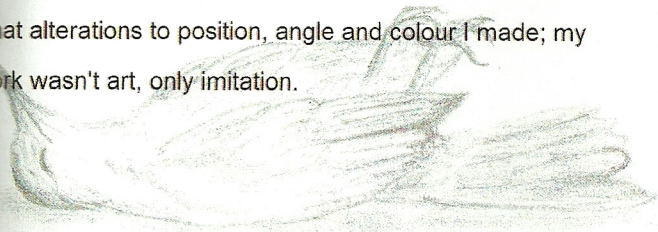
~ Sigmund Freud

ARCHITECTURE IS Fashion - Coco Chanel
 ARCHITECTURE IS art you can walk through - Dan Rice
 ARCHITECTURE IS the work of nations - John Ruskin
 ARCHITECTURE IS music in space - Friedrich W. Schlegel
 ARCHITECTURE IS aiming at eternity - Christopher Wren
 ARCHITECTURE IS prose - Ernest Hemingway
 ARCHITECTURE IS inhabited sculpture
 ARCHITECTURE IS the seal of a civilization - Frank Lloyd Wright
 ARCHITECTURE IS good architecture - Frank Lloyd Wright
 ARCHITECTURE IS expressed in organic simplicity - Frank Lloyd Wright
 ARCHITECTURE IS without rules - G. K. Chesterton
 ARCHITECTURE IS the learned game - Le Corbusier
 ARCHITECTURE IS the will of an epoch - van der Rohe
 ARCHITECTURE IS the binding of a book - Malcolm Lowry
 ARCHITECTURE IS the art of how to waste space - Philip Johnson
 ARCHITECTURE IS Lincoln Cathedral - Nikolaus Pevsner
 ARCHITECTURE IS a demand of noble life - Frank Lloyd Wright
 ARCHITECTURE IS a matter of proportions - Coco Chanel
 ARCHITECTURE IS unfinished - George Lanning
 ARCHITECTURE IS a way to teach the government - Frank Lloyd Wright
 ARCHITECTURE IS a jealous mistress - Ralph W. Heins
 ARCHITECTURE IS a frozen music - Fritz von Schelling
 ARCHITECTURE IS a portrait of himself - Samuel Butler
 ARCHITECTURE IS Orenius - Ralph Waldo Emerson
 ARCHITECTURE IS drawing its style from within - R. W. Heins
 ARCHITECTURE IS among the greatest advances of civilization
 ARCHITECTURE IS not interior decoration - Ernest Hemingway
 ARCHITECTURE IS the slowest art - Ernest Dimmock
 ARCHITECTURE IS like a classroom of obedient dullards
 ARCHITECTURE IS the mother art - Frank Lloyd Wright
 ARCHITECTURE IS different when true - Joel Coen
 ARCHITECTURE IS at war with painting - John Canaday
 ARCHITECTURE IS reassurance of mind and soul - Louis Kahn
 ARCHITECTURE IS starting with 2 bricks - van der Rohe
 ARCHITECTURE IS form assembled in the light - Le Corbusier
 ARCHITECTURE IS like writing about music - Laurie Anderson
 ARCHITECTURE IS laughing - Le Corbusier
 ARCHITECTURE IS outliving 100 schools of dress - Lord Byron
 ARCHITECTURE IS politics - Mitchell Kaplan
 ARCHITECTURE IS giving a portrait of a period - Peter Biskind
 ARCHITECTURE IS material theater of human activity - Steven Holl
 ARCHITECTURE IS beginning where engineering ends - William S. Burroughs
 ARCHITECTURE IS infinity made imaginable
 ARCHITECTURE IS so haughty as that which is simple - John Ruskin
 ARCHITECTURE IS impossible - Mark Paul

ARCHITECTURE IS born of light and material - 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 amongst others - kaj nyman
 ARCHITECTURE IS something with intensity - steven holl
 ARCHITECTURE IS a bridge over time - norman foster
 ARCHITECTURE IS space - ricardo boffill
 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 - gwhathmey & 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 iso-zaki
 The purpose of ARCHITECTURE IS to protect and elevate man's life on earth - ellee 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 eye 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 - jean 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 corbusier
 ARCHITECTURE IS extracted from On Architecture/Arkkitehtuurista; Esa Piironen, Avain Helsinki (2006)

I'M NOT AN ARTIST - I'M A THIEF Throughout my life, many different people have called me an artist. Whenever one of my parents or classmates would see one of the drawings I'd made, they would usually give me some form of praise. And among the words they would use would typically be a phrase along the lines of "you're an artist". I would always begrudgingly accept this complement because deep down I could never accept my own drawings as art. To me, art needs a deeper meaning than just being a picture that has accurate proportions to the subject. The way I draw is so uninspired and direct I feel like I'm cheating. The way I learned to draw was by trying to recreate an image from a photograph. Based on the reactions of my parents the drawings that were most similar to the photograph were the better ones and because of this, I strived to draw the most accurate pictures I could. After enough practice I learned that tracing or the use of measurements were vital to achieving this standard. But because of my strict adherence to my reference photos I starved my work of their creative element. I was content with my dependency because of how it allowed me to draw images I would have killed to be able to create ten years earlier but what forced me to face my reality was the ability of one of my friends. I would watch her draw a picture of an angel, the legs were bent in an unrealistic way, the lighting was inconsistent and overall it looked like a cartoon. I wasn't impressed by how the picture looked, but I was blown away by the fact that she drew it in about twenty minutes without a single reference photo. For her to call me the better artist based on the degree of realism I could convey despite the

the fact that she possessed an ability I couldn't even come close to matching hurt me. Because of her, I couldn't see myself as an artist, I was only a thief. I see something that I like and I draw it as a way of making it mine. It didn't matter what alterations to position, angle and colour I made; my work wasn't art, only imitation.



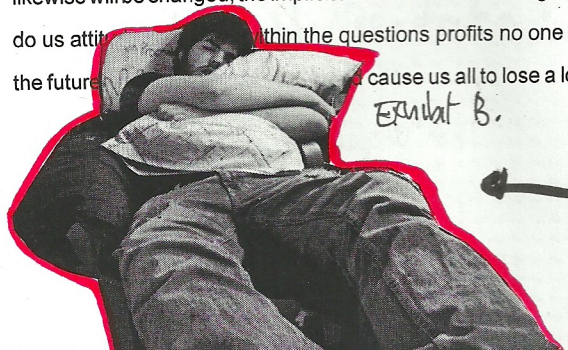
Mark C. Paul

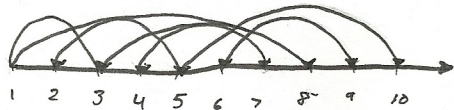


LIFE AFTER GOOGLE - WHICH YEAR?/WHO IS SPEAKING?

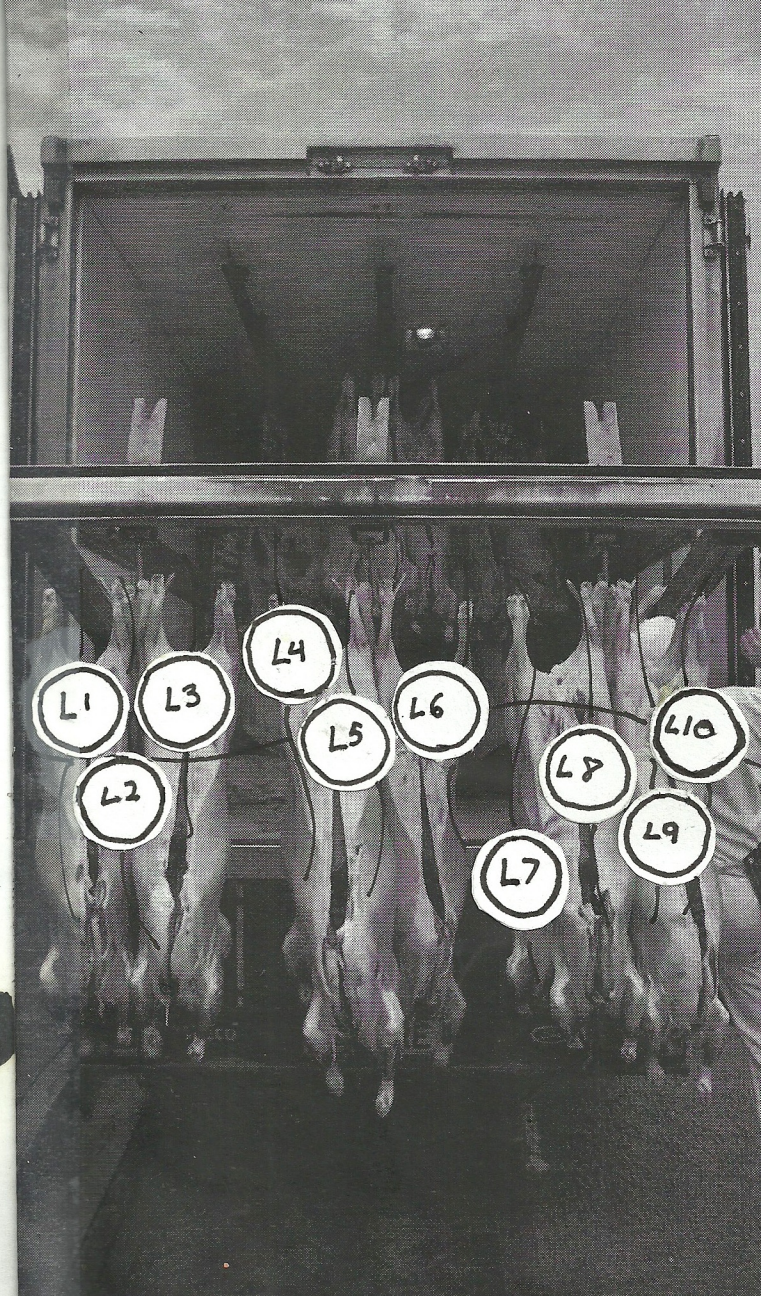
By elevating the status of architectural education to university level the profession by its own volition demonstrated that it was not the concern of the architectural schools to function as a sort of training ground for the production of the ideal assistant. If offices are dissatisfied with their new 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 attain within the questions profits no one least of all the future cause us all to lose a lot of sleep.

Exhibit B.

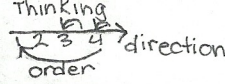
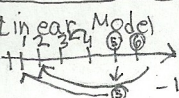




What!
did you
learn
today?
or
tomorrow?



Intro. to Arch.



- *Space
- Boundless
- Interval btw. points
- Area for particular place
- Large area, wide open space
- Outerspace
- Take too much space to explain detail
- Important to 20th modern architecture
- Modern Architecture
- This century's contribution to modern architecture

chaos theory

What

- Inner space
- Normal space
- Outer space
- Intimate space
- Light space

- Littoral: area btw. land & water that is constantly changing
- Ritual space
- Richard Neutra

- Surreal, unlikely space

How buildings learn

did you

- what constraints to gain freedom?

- No need to re-build, convert
- Buildings adaptable
- Less useful
- Anything can be useable
- Temporary = Permanent, Permanent = Temporary
- Castle design Shopping centre
- Spend less money, get more
- Moat, draw-bridge
- Adaptive, re-use freedom
- Retro-fitting

learn

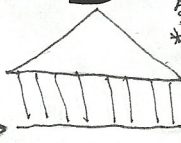
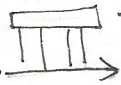
What/who / Applied ornament
ethics aesthetics

Space / Structure
form | ?

today?



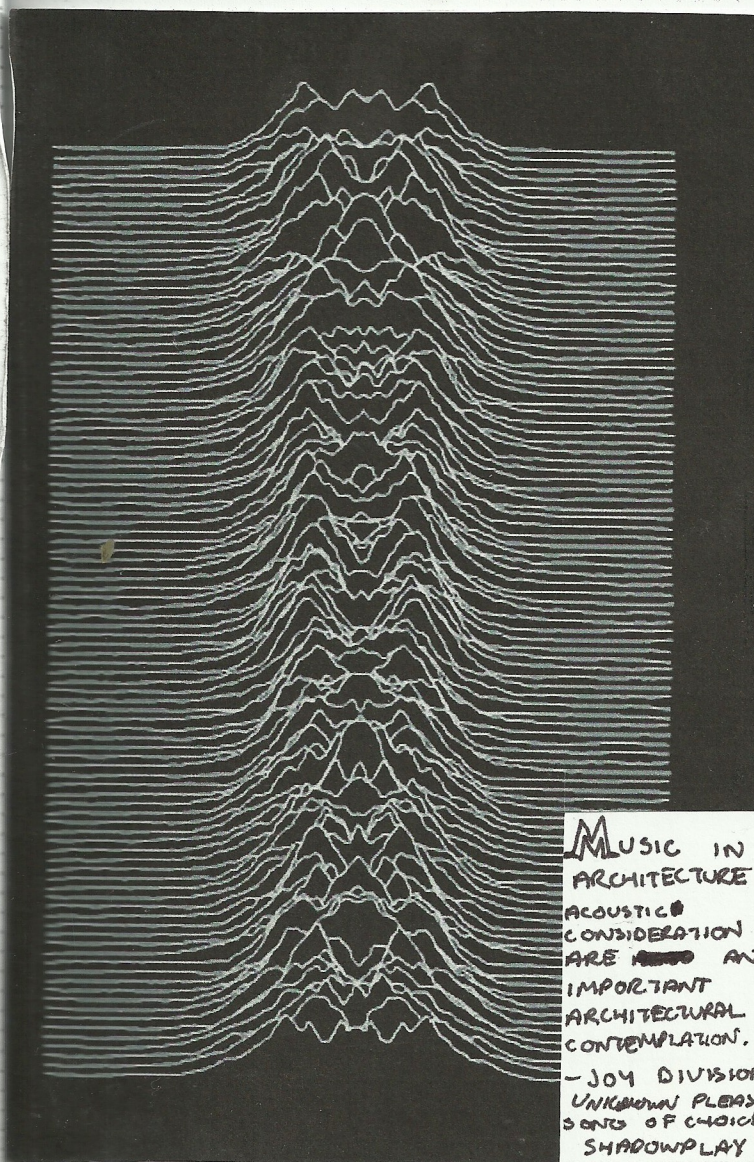
* Herzog & De Meirion



(Koti)
- home
(Finnish)

- * Experiencing Architecture
- * Green Eiler Ramussen
- * Ghost, God Father of 20th Century Arch.
- * Peter Brook, The Empty Space
- * The Real Architecture
- * The Geometry of Nature
- * Man del brot Architects
- * Bernard 38
- * Rudofsky

distorted



MUSIC IN
ARCHITECTURE
ACOUSTIC
CONSIDERATION
ARE ~~AND~~ AN
IMPORTANT
ARCHITECTURAL
CONTEMPLATION.
- JOY DIVISION
UNKNOWN PLEAS
SONS OF CHOICE
SHADOWPLAY

WARHOL

1928-1987

"THE POP IDEA WAS THAT ANYBODY COULD DO ANYTHING. SO NATURALLY, WE WERE ALL TRYING TO DO IT ALL"

- ANDY WARHOL

(in his Own Words)

Interest in creativity → Is it creative if everyone is doing it?
↑
How is Warhol so widely known?

Media

style of Art

Popular

Pop art reached everyone, as seen with the famous Campbell's Soup can

↓
Pop = popular

→ society of art is accessible to all interested museums →

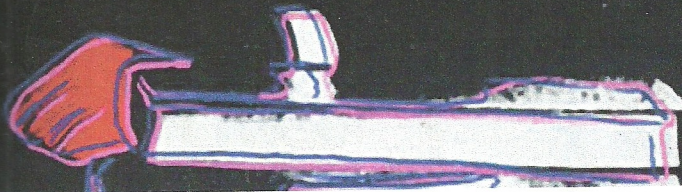
People are young to the extent that they fight to overcome prejudice. A person would be old, even in spite of being only twenty-two, if he or she arrogantly dismissed others and the world: ...Paolo Freire, Pedagogy of the Heart (2000)

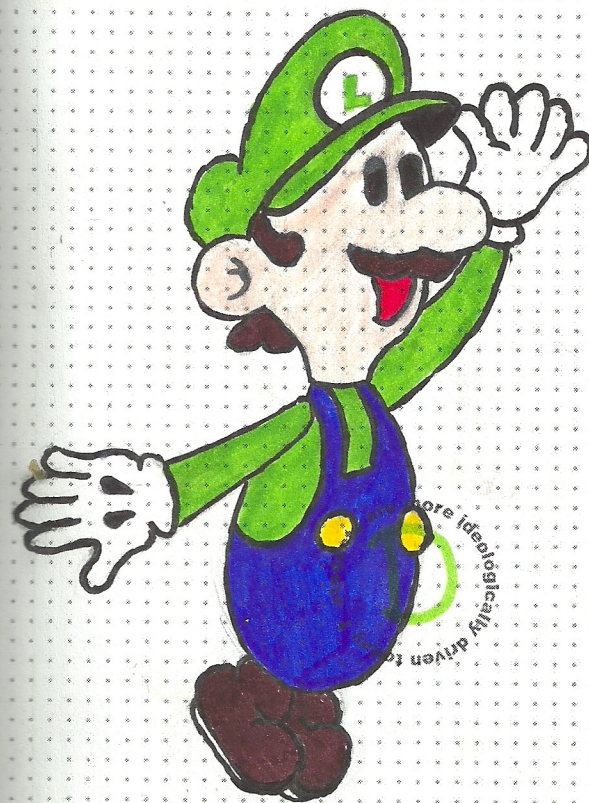
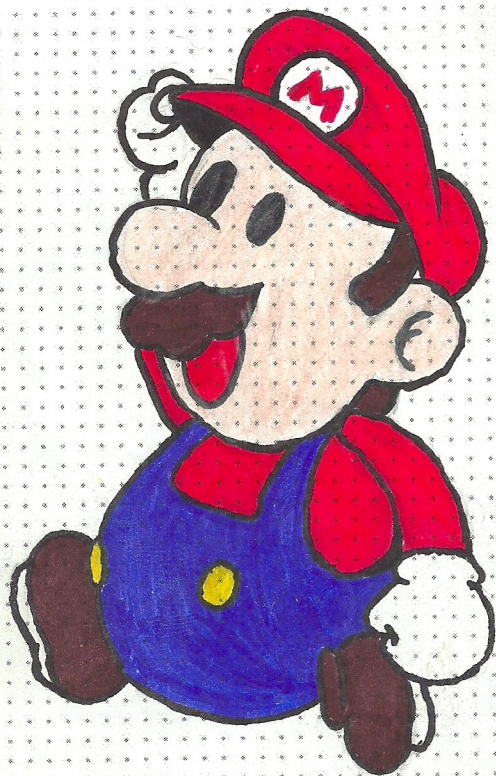
the subject matter popular

→ celebrities or media related

↓
Not my favorite artist

LENIN 1986
ANDY WARHOL
ACRYLIC AND
SILKSCREEN
INK ON CANVAS





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)

Digit ALISM

Marcello Chiarenza

CALLUSES

Immagini

per una Poetica del Creato

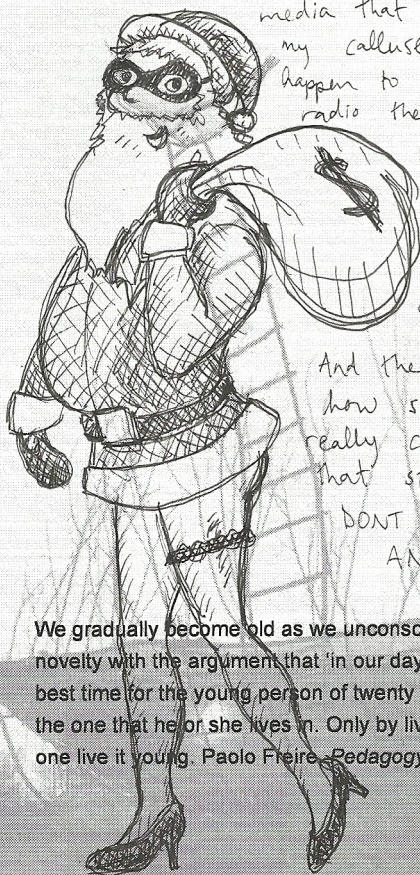
It's been so long since
I really tuned in ~~the~~^{to} the
media that I think I lost
my calluses. Every time I
happen to pass a TV or a
radio these days, it's
like a slap in
the face...

Blatant
commercialism
Superficial ideals.

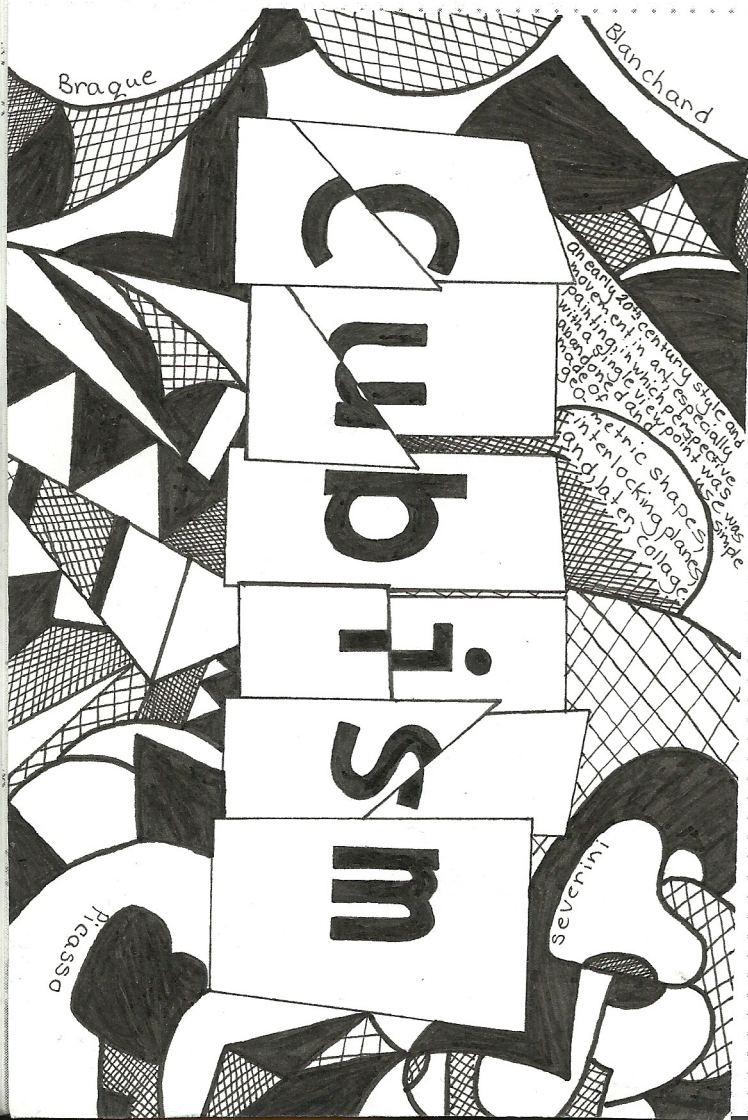
And the worst part is
how some people
really care about all
that stuff.

DONT THEY HAVE
ANYTHING BETTER
TO DO?

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. Paolo Freire *Pedagogy of the Heart*



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



→ walking
city

→ time does not
exist

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

→ it is free.

just like when people
thought the world was
flat; but now that we
know it's round, there's
no end to it!

I CAME TO Shift

Architecture is as much an adventure on the words you will use about it as it is the way you learn to draw, think, project and eventually represent a building. Representation will be a keyword but one which will change over the years you study. It will be one of the words which begin your own learning index, a glossary if you like, of how you meet the words that become important to you. I do not only mean how you define words. I do not mean going to a dictionary and looking up what they mean. Each word, each keyword, will be an individual word and world to you. Each will see this differently; this is your idiolect. By all means begin with the dictionary definition – juxtaposition for example. Then learn how that word changes as you change, as you meet it in different situations, in different contexts. And more significantly, as we move on, notice how the words you choose to find important and significant change and hold their meaning when faced with experience and other meaning. You will understand what layering means and then you'll use it as a verb without even realising it.

So you come into architecture! What for? To learn what it already is? To help people? To design the first house for your auntie in Kingston. Kingston Ontario, not Kingston Jamaica, not Kingston, England. Or to learn what you think architecture is? Or then you come to earn what current historians think it is, or current instructors, writers, commentators, critics, professors? The experts! Just who are the experts? Who should we turn to for this? A name you know, a name you don't know. Vitruvius? Plato? Alberti? Fuller? Belmond? Gehry? Le Corbusier? Known names, unknown names and names waiting to be known? And the question we must pose immediately, you must pose immediately, are some experts - those 'in the know' if you like, old and new - more reliable than others? How will we decide this? But the poem, Blue Sonata by John Ashbery: So here I pause, that is the first book I think should travel with you through this book. One poem out of the collection, Selected Poems by John Ashbery. It is much more about architecture than you may think:

THE WHOLE ARCHITECTURE WORLD

So if I asked you about art you'd probably give me the skinny on every art book ever written.

Michelangelo. You know a lot about him. Life's work, political aspirations, him and the pope, sexual orientation, the whole works, right?

But I'll bet you can't tell me what it smells like in the Sistine Chapel. You've never actually stood there and looked up at that beautiful ceiling; seen that. ^{Long ago was the then beginning to seem like now} IF I ask you

about women, you'd probably give me a syllabus

about your ^{Undefined way. That now, the one once} personal favorites. You may have even

seen from far away, is our destiny, even laid a few times. But you can't tell me what

feels like to wake up next to a woman and

feel truly happy. ^{The present past of which our features,} You're a tough kid. And I'd ask

about war, you'd probably throw Shakespeare at

me, right, "once more unto the breach dear

ends." But you've never been near one. You've

ever held your best friend's head in your lap, watch

him gasp his last breath looking to you for help.

I ask you about love, you'd probably quote me

sonnet. ^{We have our right to be ourselves in the measure} But you've never looked at a woman and

been totally vulnerable. Known someone that could

relieve you with her eyes feeling like God put an angel

on earth just for you. ^{Just as it fancies itself, but just so far} Who could rescue you from the

depths of hell. ^{As we not give up that inch, breath} And you wouldn't know what it's like

to be her angel, to have that love for her, be there

ever, through anything, through cancer. And you

wouldn't know about sleeping sitting up in the hospital

room for two months, holding her hand, because

the doctors could see in your eyes that the terms

"sitting hours" don't apply to you. You don't

now about real loss, 'cause it only occurs

when you've loved something more than you love yourself. And I doubt you've ever dared to love anybody that much. (...)

You're an orphan right?

You think I know how hard your you feel, who you are, because

I read Oliver Twist? Does that encapsulate you?

give a shit about you know what, personally... I don't

From you, I can't learn anything, I can't read in book.

Robin Williams
Good Will Hunting



Long ago was the then beginning to seem like now
As now is but the setting out on a new but still
Undefined way. That now, the one once
Seen from far away, is our destiny
No matter what else may happen to us. It is
The present past of which our features,
Our opinions are made. We are half it and we
Care nothing about the rest of it. We
Can see far enough ahead for the rest of is to be
Implicit in the surroundings that twilight is.
We know that this part of the day comes every day
And we feel that, as it has its rights, so
We have our right to be ourselves in the measure
That we are in it and not some other day, or in
Some other place. The time suits us
Just as it fancies itself, but just so far
As we not give up that inch, breath
Of becoming before becoming may be seen,



making
tion materials
n understanding of th
for the construction an
recipients of architectura
a way of "in-forming"
the nature of materials.
taking of architecture. The
ifested in the materiality of
primary resource material
n processes, which relate
chosen learning method...
te-drawing (using mainly
of structural systems
an account for the
tation that
d resolved
mimicking

ed
nd praxis, discipline
ot been for a long time,

Long ago was the then beginning to seem like now
As now is but the setting out on a new but still
Undefined way. That now, the one once
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Some other place. The time suits us
Just as it fancies itself, but just so far
As we not give up that inch, breath
Of becoming before becoming may be seen,

LOVE YOU MORE



WE AS A PEN?

It makes you appreciate your own life.

Long ago was the then beginning to seem like now
As now is but the setting out on a new but still
Undefined way. That now, the one once
Seen from far away, is our destiny
No matter what else may happen to us. It is
The present past of which our features,
Our opinions are made. We are half it and we
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Just as it fancies itself, but just so far
As we not give up that inch, breath
Of becoming before becoming may be seen,



Is this a pen then?

*Long ago was the then beginning to seem like now
As now is but the setting out on a new but still
Undefined way. That now, the one once
Seen from far away, is our destiny
No matter what else may happen to us. It is
The present past of which our features,
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That we are in it and not some other day, or in
Some other place. The time suits us
Just as it fancies itself, but just so far
As we not give up that inch, breath
Of becoming before becoming may be seen,*



1 3 5 7 9 11 1 3 5 7

2 4 6 8 10 12 2 4

3 5 7 9 11 1 3 5

4 6 8 10 12 2 4 6

5 7 9 11 1 3

6 8 10 12 2 4

7 9 11 1 3 5

8 10 12 Long ago was the then beginning to seem like now

9 11 1 As now is but the setting out on a new but still

10 12 2 Undefined way. That now, the one once

11 1 3 Seen from far away, is our destiny

12 2 4 No matter what else may happen to us. It is

1 3 5 The present past of which our features,

2 4 6 Our opinions are made. We are half it and we

3 5 7 Care nothing about the rest of it. We

4 6 8 Can see far enough ahead for the rest of is to be

5 7 9 Implicit in the surroundings that twilight is.

6 8 10 We know that this part of the day comes every day

7 9 11 And we feel that, as it has its rights, so

8 10 12 We have our right to be ourselves in the measure

9 11 1 That we are in it and not some other day, or in

10 12 2 Some other place. The time suits us

11 1 3 Just as it fancies itself, but just so far

12 2 4 As we not give up that inch, breath

1 3 5 Of becoming before becoming may be seen,

2 4

3 5

4 6

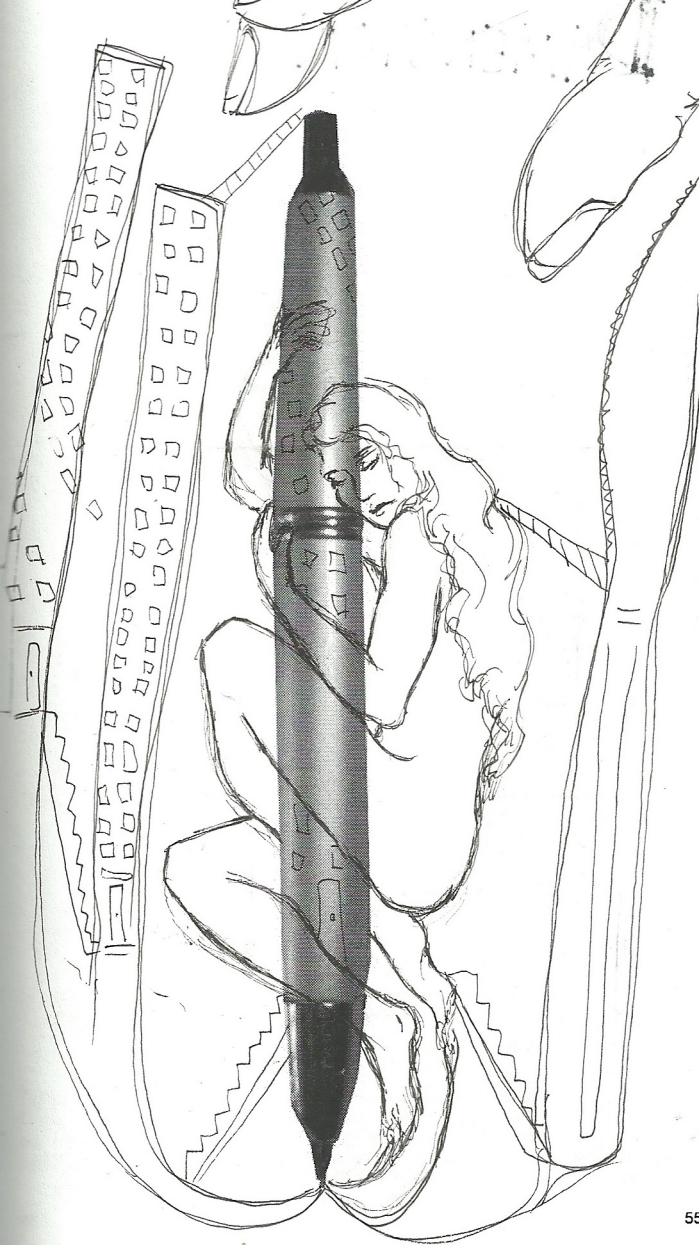
5 7

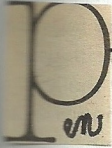
6 8

Theres never enough.

TIME : existence, a period, hours and minutes, a moment, rhythmic pattern







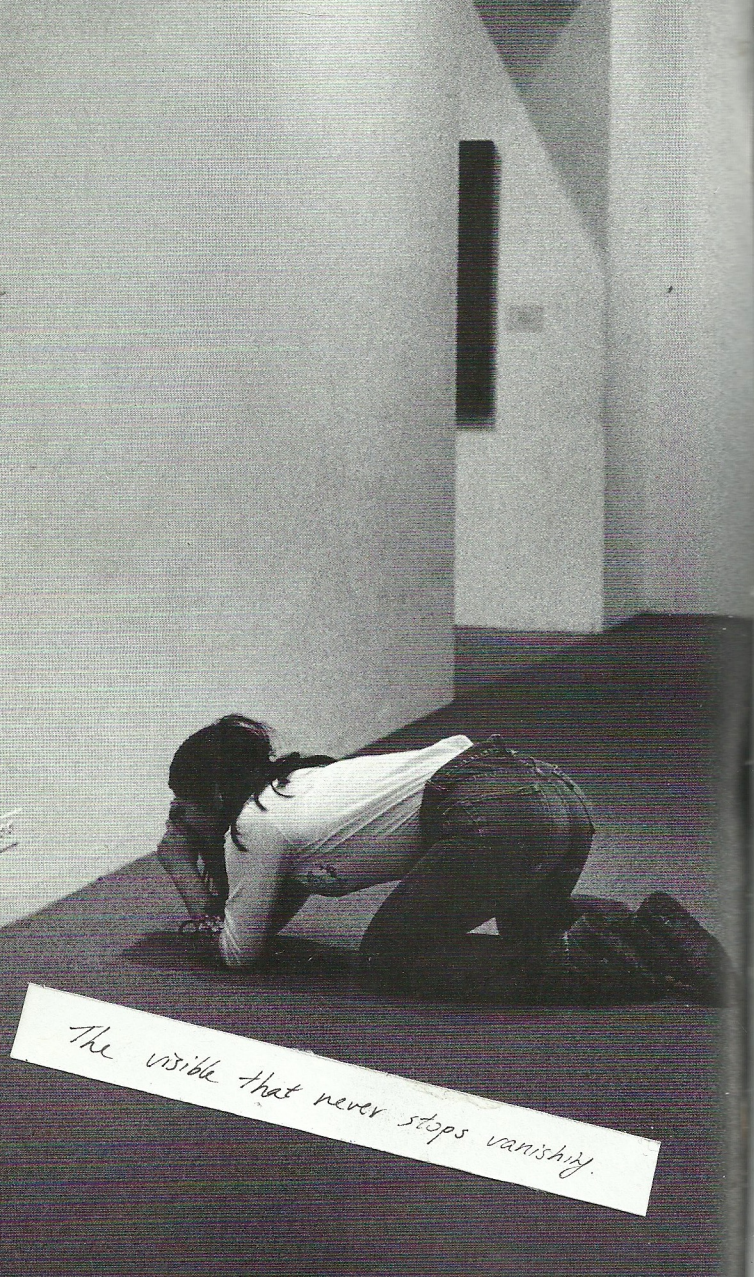
PATIENCE is a VIRTUE

Be Patient, "wait", p. 24

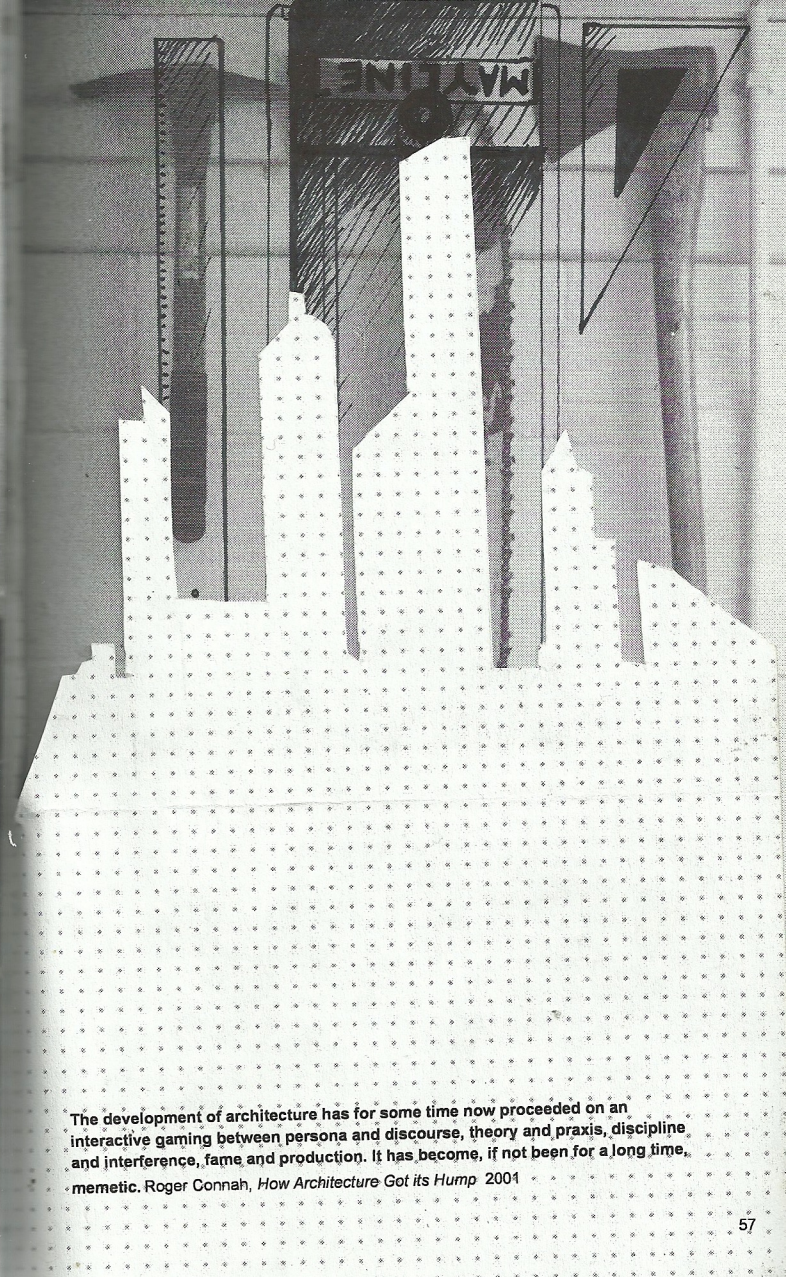
What did I write this with? Something thin and powerful, yet very simple

I had to be very patient when I had to be very patient when I had to be very patient

The capacity to accept or tolerate delay, problems, or suffering without becoming annoyed or
OPPRESSIVE. Middle English: from Old French, from Latin patientia

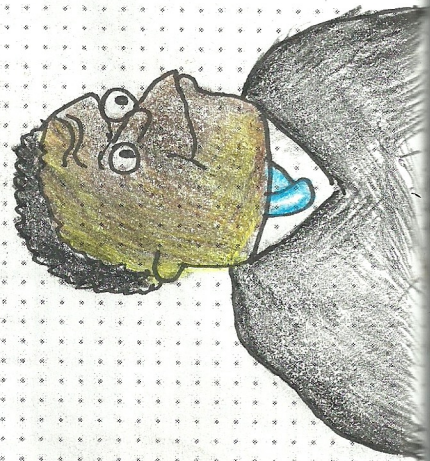


The visible that never stops vanishing.

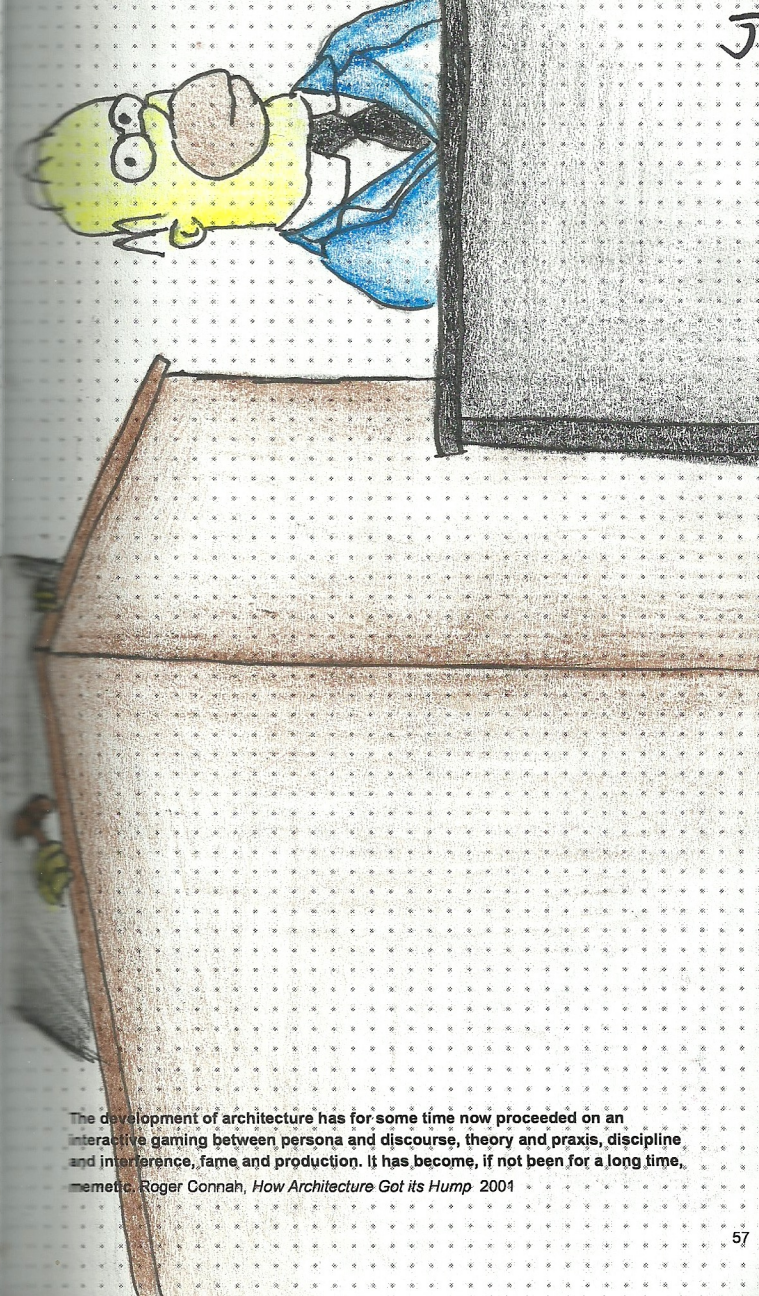


The development of architecture has for some time now proceeded on an interactive gaming between persona and discourse, theory and praxis, discipline and interference, fame and production. It has become, if not been for a long time, memetic. Roger Connah, *How Architecture Got its Hump* 2001

JUDGEMENT



The adaptive unconscious does an excellent job of sizing up the world, warning people of danger, setting goals and initiating action in a sophisticated and efficient manner. T.D. Wilson, *Strangers to Ourselves* 2005



The development of architecture has for some time now proceeded on an interactive gaming between persona and discourse, theory and praxis, discipline and interference, fame and production. It has become, if not been for a long time, memetic. Roger Connah, *How Architecture Got its Hump* 2001

IE - MU
 n, think
 nd garb
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 hacked
 w, an a
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 arved by Nash began a
 atlantic Ocean left to t
 left to weath, over m
 een rolled and sometim
 ncounters. After followin
 to the Irish Sea. Where
 ally return 'home' - thou
 h Dome is a circle of ash trees Nash pla
 1977 a ever sil
 Sited somewhere in Snowdonia, its whereabouts remain a
 secret.

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

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



and how
the pen is
here!!!



If we postpone our action until we have all knowledge of the catastrophe, we will have acquired that knowledge only when it is too late. Slavoj Žižek, *First as Tragedy, Then as Farce* 2009

This is still not a
pipe it is a image
of a pen

But it is this image that
gives us the ability to
create a tangible form
or version of the pen
in our minds

The image
is not tangible but
through the image's depth
shadows, light, content
and color we may
understand what
it would be
like if

The environmental activist George Marshall has a term for this behaviour: 'reactive denial'. It is as if, by enhancing our consumption of energy even as we become more aware of the dangers of climate change and peak oil, we are persuading ourselves that these problems cannot be real ones. If they were, surely someone would stop us. George Monbiot, *Bring on the Apocalypse* 2008

IT were tangible

XENOPHOBIA



ULTIMATE
FREAK
AND
PANIC
NOW



Perhaps if I wasn't
percariously balancing
so many major projects
at once, more of these
pages would be filled

Let us bet on a modernity which, far from absurdly duplicating that of the last century, would be specific in our epoch and would echo its problematics: an altermodernity, if we dare coin the term.....Nicolas Bourriaud, *The Radicant* 2010.



Baron Foster of Thames Bank

HIS WIFE WAS AN ARCHITECT TOO,
THEY HAVE 4 SONS,
HE IS ALSO
A PILOT.

YANCO



F

Foster + PARTNERS

FAMOUS PROJECTS:

- 30 ST MARY AXE
- Will's Building
- Wembley stadium

ALL in England

Manchester, Yale

Team 4: Rogers + future + Foster + Georgie + wife

Foster Norman

THIS IS HIGH-
SPEED IN
STATION IN
FLORENSE

I feel speed, ice,
AIR, water HERE
He (N.F.) is a
WIZARD

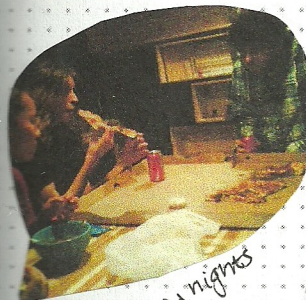
THIS IS
TRAIN



FIRST YEAR ARCHITECTURE STUDENT TIGT



Food locker



late pizza nights



Let us bet on a modernity which, far from absurdly duplicating that of the last century, would be specific in our epoch and would echo its problematics: an altermodernity, if we dare coin the term.....Nicolas Bourriaud, *The Radicant* 2010.

(extra architectural introduction towards a architectural including construction technique in the system as a "hy" information as a "ve" re not but ected, n the rly m come inform wing is "ANATOR axon(ngs" m lding. n ph a cl

introdu in understand ing of this survey modern & als additional making of erials an ing of t ruction- r archite of "in-fo ure of m archite d in the m ary resc processe osen le: re-draw) of s isible an ough re articulat st happens

THE SOUL OF TEA CUPS



- you know you hungry when..

if, at the beginning of this century, it is important to 'rethink the modern' (which thus means moving beyond the historical period defined by the postmodern), it is necessary first to tackle globalization, understood in its economic, political, and cultural aspects...Nicolas Bourriaud; *The Radicant* 2010

Let us bet on a modernity which, far from absurdly duplicating that of the last century, would be specific in our epoch and would echo its problematics: an altermodernity, if we dare coin the term....Nicolas Bourriaud, *The Radicant* 2010.

THE ARCHITECTS DIARY

" IT IS DAYLIGHT.
LEAVE YOUR ROOM AND GO TO SCHOOL.
SEE THE CITY.
SEE THE CAMPUS.
SEE THE ARCHITECTURE BUILDING.
APPROACH THE THRESHOLD.
MOVE THROUGH THE LOWER STREET.
GO UP THE STAIRS.
WHAT IS HAPPENING ON THE UPPER STREET.
GO TO YOUR DESK.
WORK ON YOUR DRAWING EXERCISE.
HAVE LUNCH.
DO SOME READING.
DO SOME MORE WORK ON YOUR DRAWINGS.
TALK TO YOUR TA.
TIME TO LEAVE.
IT IS DARK OUTSIDE.
ONE LAST LOOK AT THE SCHOOL OF ARCHITECTURE
GO HOME.
BACK IN YOUR ROOM.
IT IS DAYLIGHT.
LEAVE YOUR ROOM AND GO TO SCHOOL...
AND SO ON AND SO ON....."

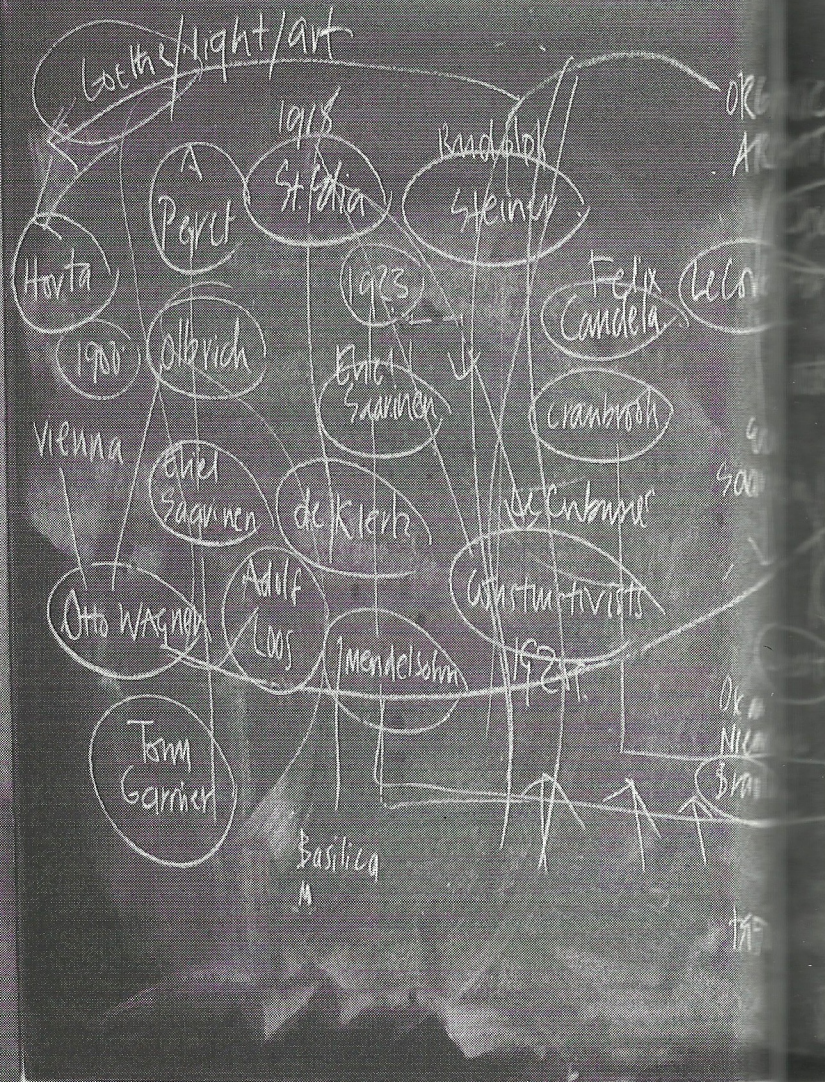
~ Steve Fai

0 →
2.5 →
FAIVE



This structure is chaotic, but

even chaos is structured



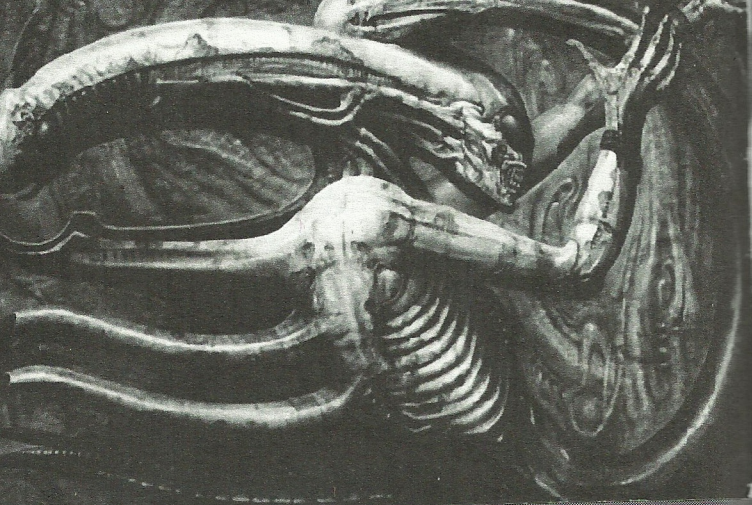
pen and ink drawing after unknown artist's stencil in Barcelona
print of

~~weather/light/art~~

[illegible]

[Faint handwritten text]

A hand-drawn mind map on a textured, greyish background. The central node is "Play Architecture" with the URL "www.vakennustieto.fi" written below it. Several lines radiate from this center to various peripheral nodes, which are mostly enclosed in hand-drawn circles. The nodes include: "R Meir" (top left), "Ch. Jencks" (top left, below R Meir), "Ando" (top left, below Ch. Jencks), "Morphosis" (top center), "de-architecture" (top center, below Morphosis), "James Stirling" (middle left), "Talto" (middle left, below James Stirling), "Libeskind" (bottom left), "D. Hoffmann" (bottom left, below Libeskind), "John Hejduk" (top right), and "Eenshaarinen" (bottom right) with "2008" written in a circle below it. There are also some faint, partially legible words like "movement" and "1987" near the top right. The drawing is done in a light-colored ink or paint.

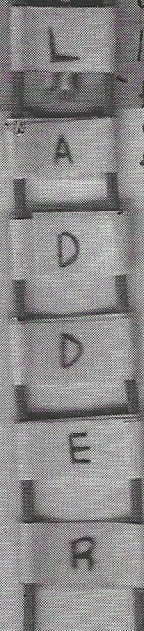


Hans Rudolf Giger

- Swiss
- Born in CHUR
- Studied in Zurich in both Architecture and Industrial Design

- Necronomicon III

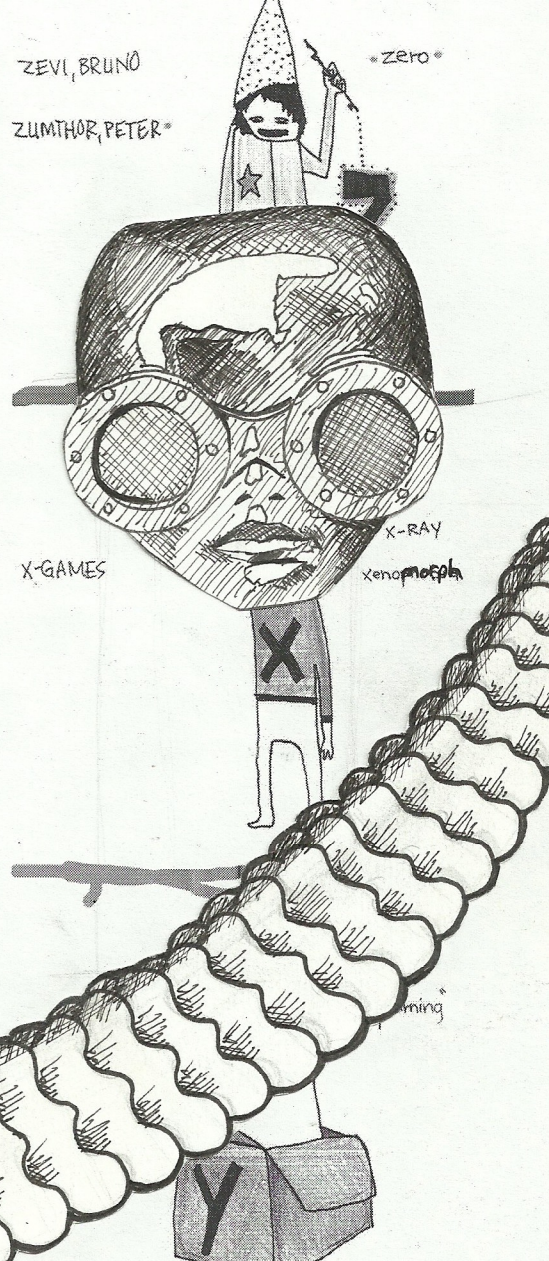
- Bases for the xenomorph alien creature from the 1979 movie "Alien" for which Giger won a Academy Award for.



ZEVI, BRUNO

ZUMTHOR, PETER

zero

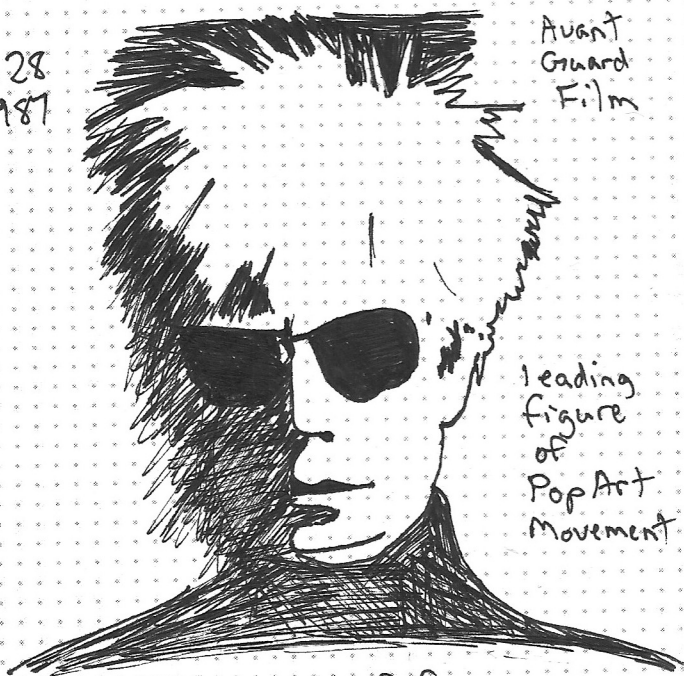


WARHOL

Andy

1928
- 1987

Avant
Guard
Film



Leading
figure
of
Pop Art
Movement

15 minutes of fame

Campbell's
Soup
cans

American Painter

Someone born before the internet, like myself, is experiencing an excess of communication, but this is surely just a result of fatigue and the big leaning curve. Or

is it? A.Codrescu, *The Posthuman Dada Guide* 2009

The Old vs. The New
Gothic vs. Modern
Love vs. Hate?

J

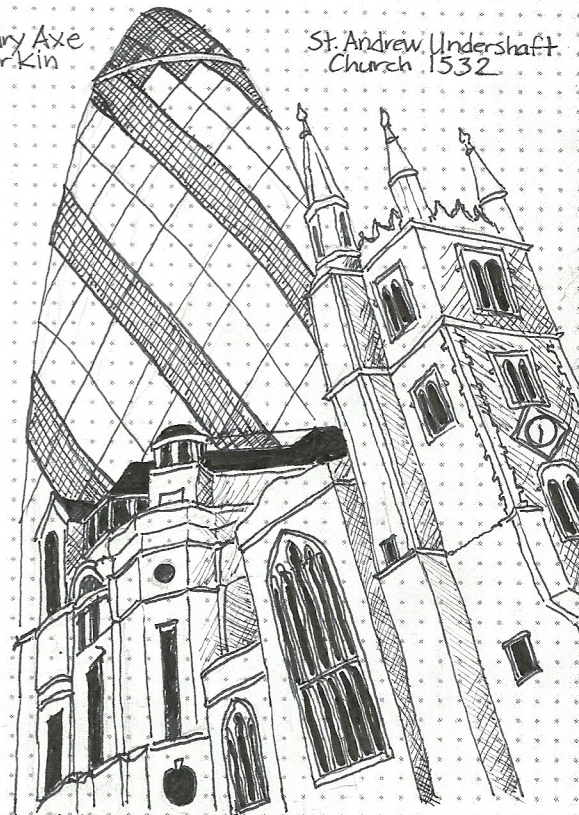
THE OLD AND NEW

Someone born before the internet, like myself, is experiencing an excess of communication, but this is surely just a result of fatigue and the big leaning curve. Or is it? A.Codrescu, *The Posthuman Dada Guide* 2009

EMPTY

30 St. Mary Axe
The Gherkin
2003

St. Andrew Undershaft
Church 1532



My students, to whom the internet is second nature, feel liberated by their ability to go anywhere for a description. The problem, exactly. Even if total immersion becomes possible, virtuality will only lead its resident to another virtuality. A.Codrescu, *The Posthuman Dada Guide* 2009

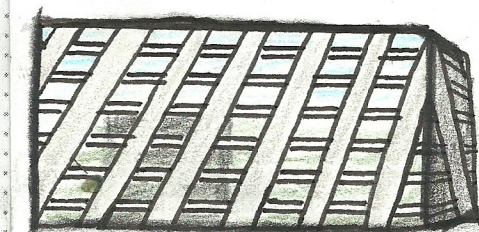
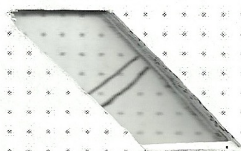
JUXTAPOSITION

Full

EURO SAARINEN:



AN ARCHITECTURE OF MULTIPLICITY

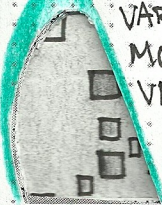


"THE POINT
OF CITIES
IS MULTIPLICITY
OF CHOICE

A LARGE NUMBER
OR VARIETY

REPETITION

"MULTIPLICITY AND
VARIETY ARE THE TWO
MOST POWERFUL
VEHICLES OF LUSTY



MULTIPLICITY

"Someone born before the internet, like myself, is experiencing an excess of communication, but this is surely just a result of fatigue and the big leaning curve. Or is it? A Codrescu, *The Posthuman Dada Guide 2009*"

My students, to whom the internet is second nature, feel liberated by their ability to go anywhere for a description. The problem, exactly, Even if total immersion becomes possible, virtuality will only lead its resident to another virtuality. A Codrescu, *The Posthuman Dada Guide 2009*

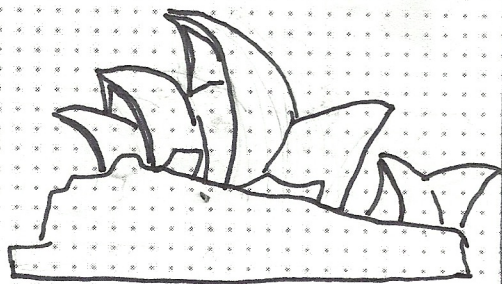
JORN VIZON

B: 1978 D: 2008

DANISH ARCHITECT

• 2003 PRITZKER PRIZE WINNER

1957 UNEXPECTEDLY WON THE COMPETITION TO BUILD:



SYDNEY OPERA HOUSE

↳ ORANGE PEELS

↳ 14 SHELLS

OF THE OPERA HOUSE
WOULD FORM A PERFECT

SPHERE.

↳ LAMINATED
GLASS

↳ POST TENSIONING
WIRES

Someone born before the internet, like myself, 'is' experiencing 'an excess of communication, but this is surely just a result of fatigue and the big leaning curve. Or

is it? A. Codrescu, *The Posthuman Dada Guide* 2009

MIES VAN DER ROHE

B: 1886 D: 1969

GERMAN / AMERICAN

• AIA GOLD
MEDAL '60

• ROYAL
GOLD
MEDAL '59

• PRESIDENTIAL
MEDAL OF
FREEDOM '63

• ORDER POUR
LE MÉRITE '59



"LESS IS
MORE"

"GOD IS
IN THE
DETAILS"

• CALLED
HIS BUILDINGS
"SKIN
&
BONES"

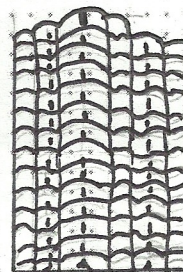
ARCHITECTURE

REGARDED AS ONE OF THE PIONEERING MASTERS
OF ARCHITECTURE

• TUGENDHAT
HOUSE

• CROWN HALL

• TORONTO-
DOMINION
CENTRE



• BARCELONA
PAVILION

• FARNSWORTH
HOUSE

• NEW NATIONAL
GALLERY

MAQUETTE GLASS

SKYSCRAPER

HERMENEUTICS

→ HOW TO UNDERSTAND INTERPRETATIONS

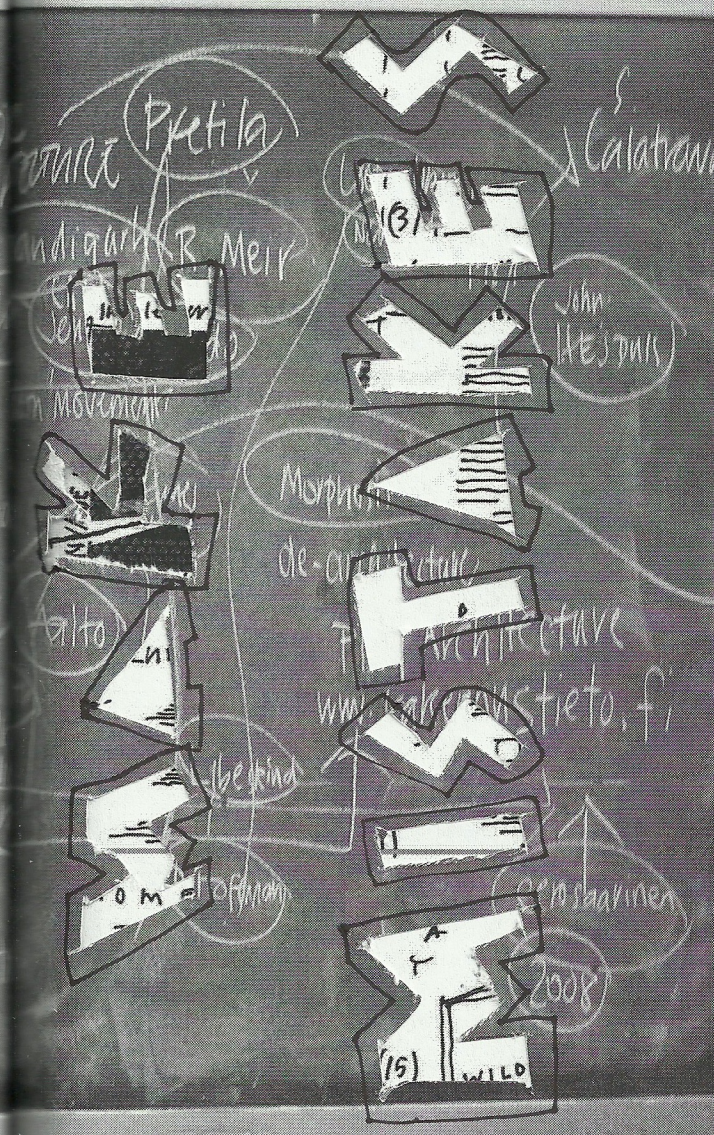
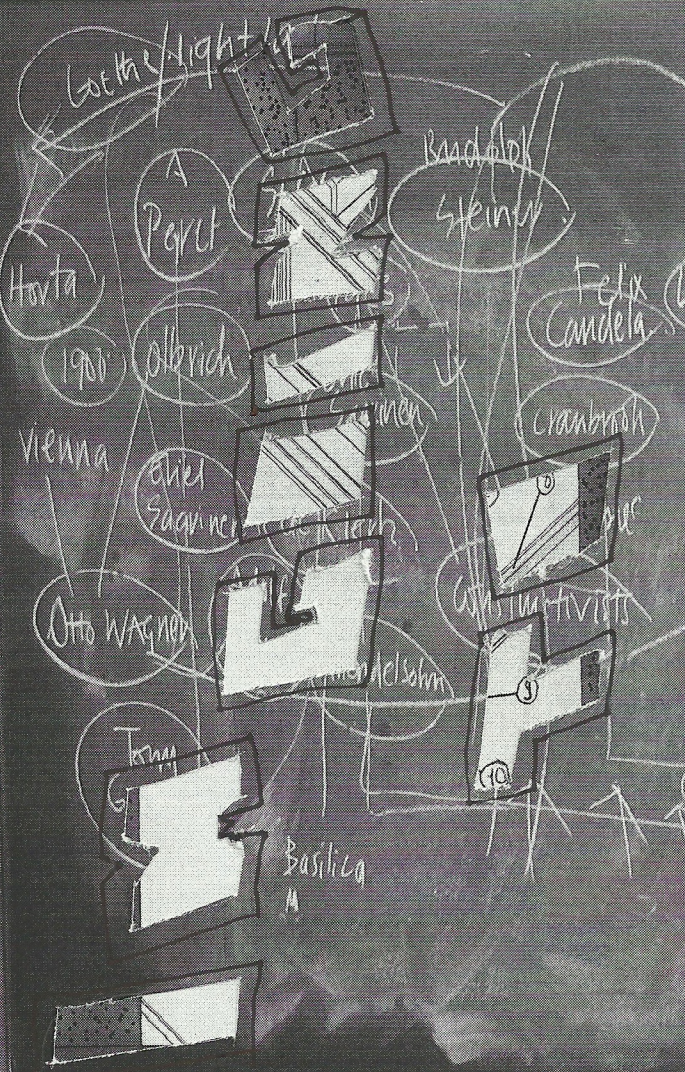
ORIGINATES FROM INTERPRETATIONS OF THE BIBLE.



FRANK LLOYD WRIGHT

1867-1959

My students, to whom the internet is second nature, feel liberated by their ability to go anywhere for a description. The problem, exactly. Even if total immersion becomes possible, virtuality will only lead its resident to another virtuality. A Codrescu. *The Posthuman Dada Guide* 2009



book pages hung

from the rope

with clothespins

land is to be rented exterior

amphitheatres

look on to

white drainage ditches

coffee trucks sat

in the square

fortifications hardened

the silence

slip out while you can

John Hejduk "Helsinki Warehouses", from *Such Places as Memory*, MIT Press.





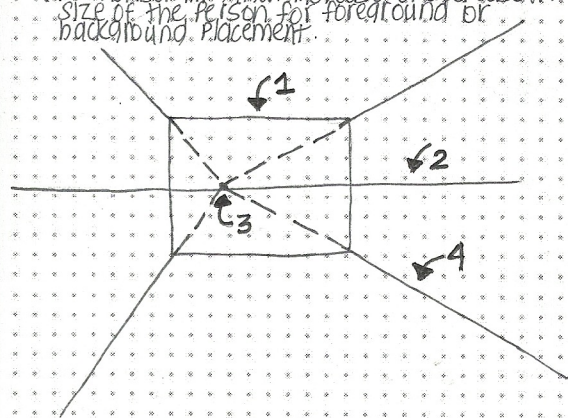
SPACE

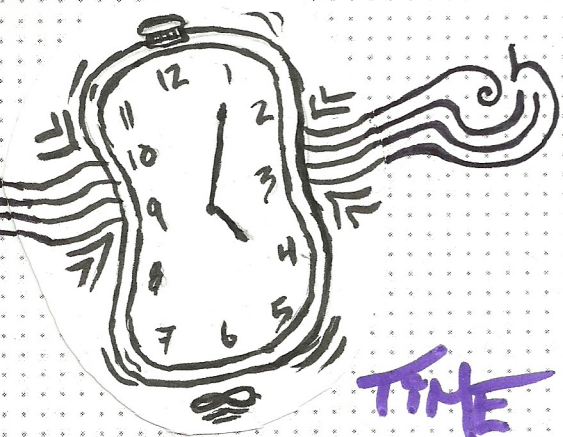
The infinity of thought is also an 'incomplete infinity'. It is subject to an internal contradiction for which there can be no resolution....who can tell us whether much of our rationality, analysis and organised perception is not made up of puerile fictions?... For how long, to how many millions, the earth was flat? George Steiner: *Dix Raisons* (possible) a la tristesse de pensee (2005)

SPACE

How to sketch a one-point perspective of a rectangular interior space:

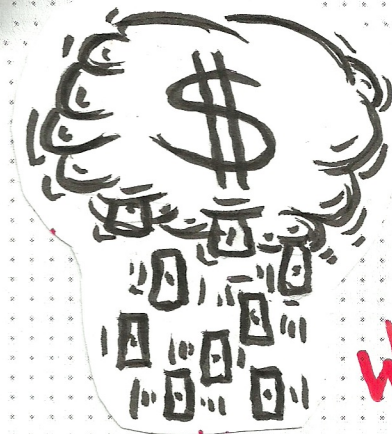
1. Draw the end wall of the room in correct proportion (ex: 8 ft wide, 12 ft tall - width 1/2 x height).
2. Lightly draw a horizontal line across the page. The horizontal line is the height of your eye above the floor. If you are 5 ft. 6 inches tall, the horizontal line will be about 5 feet (5/8ths) of the way up the wall.
3. Mark a vanishing point on the horizontal line. The vanishing point represents your location as the viewer of the scene, relative to the side walls. Here, the viewer/vanishing point has been established 3 ft. from the left hand wall.
4. Lightly draw lines from the vanishing point through the four corners of the end wall, then extend them more heavily toward the edges of the paper. The heavier portions of these lines depict the outer limits of the space.
5. To include a person of similar height to the viewer, place the centre of his/her head on the horizontal line, then increase or decrease the size of the person for foreground or background placement.



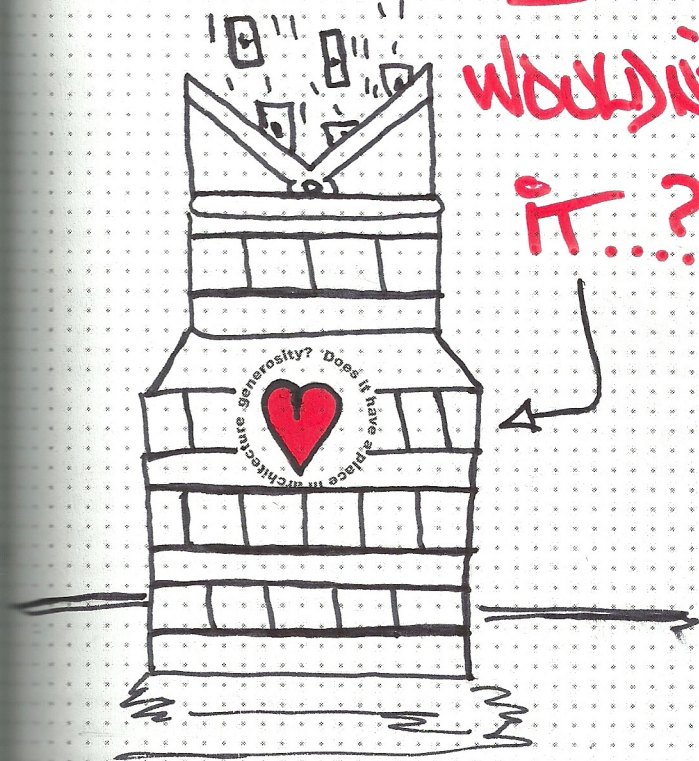


TIME
is
"∞"
INFINITE...

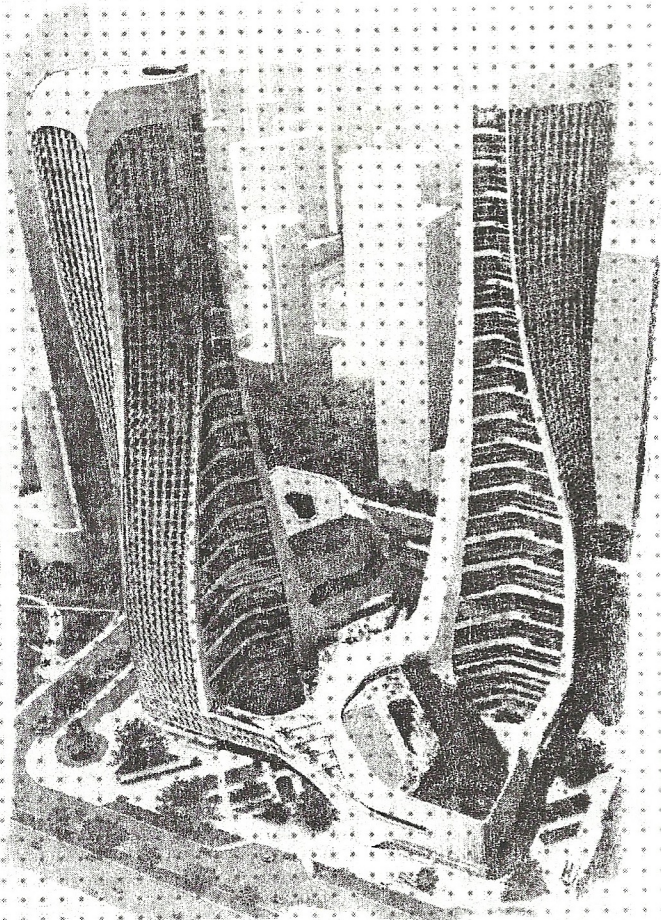
BECAUSE IF
TIME STOPS THEN
THERE WOULD BE NO
ORDER!



WHY
WOULDN'T
IT...?



VISION OF AMPLITUDE



CITY OF HANGZHOU

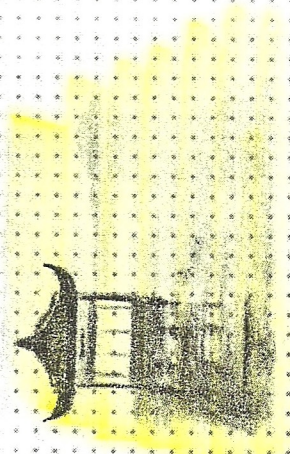
CITY OF SEA

CITY OF TEA

CITY OF AMPLITUDE

CITY OF ME

2008.08.08



丝路之城
敦煌

ZERO

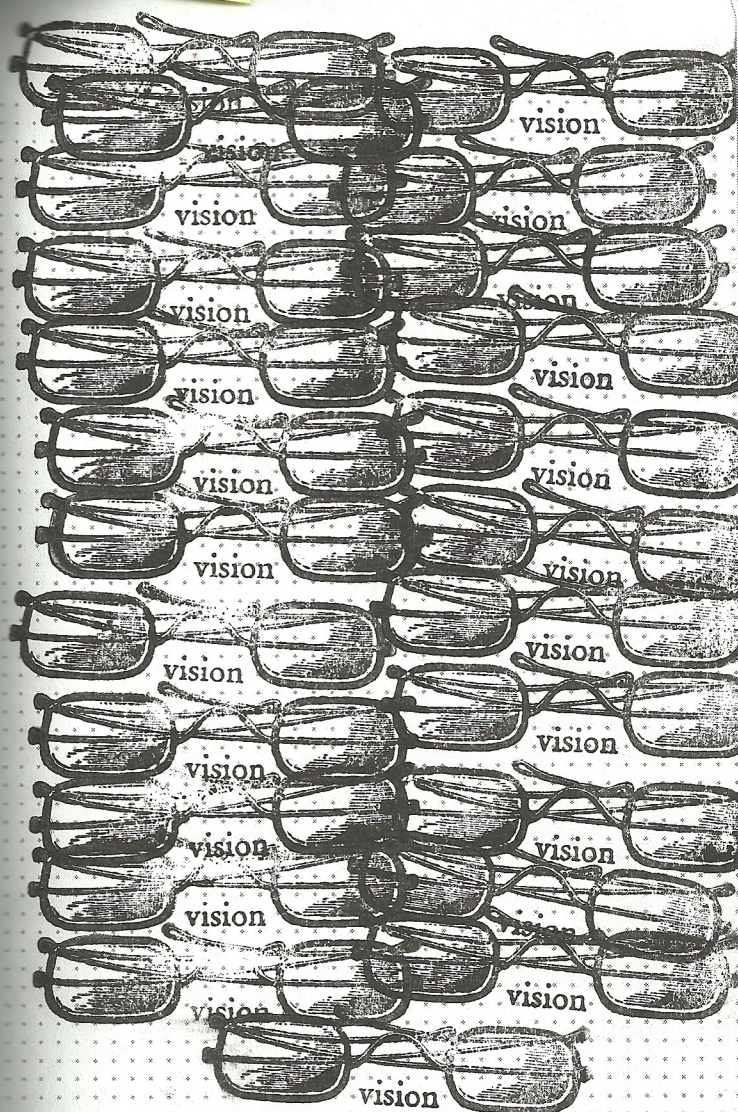
"A High zero is better than a zero."



FAI just turn the page
already.

For the very first time in our careers as architects, we found ourselves confronted with very artistic choices in that the only judgment we could make was no longer functionally based, because the problem was too complex to be analysed in a rational manner. It was a myth that had to be assembled. *Rem Koolhaas*

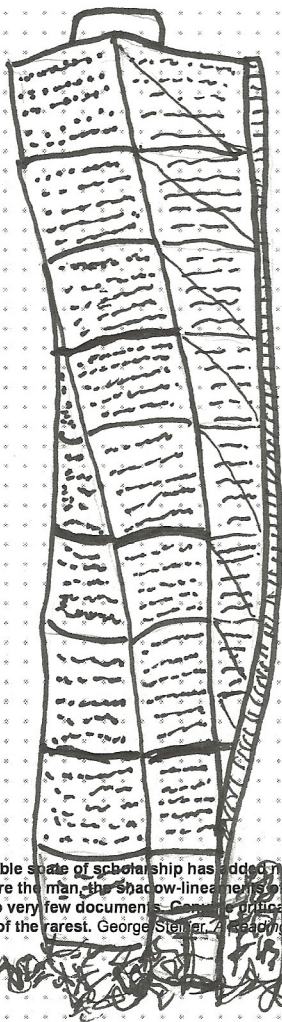
Does your art lead you, or your gain lead you? You may like making money exceedingly; but if it comes to a fair question, whether you are to make five hundred pounds less by this business, or to spoil your building, and you choose to spoil your building, there's an end to you. John Ruskin



For the very first time in our careers as architects, we found ourselves confronted with very artistic choices in that the only judgment we could make was no longer functionally based, because the problem was too complex to be analysed in a rational manner. It was a myth that had to be assembled. Rem Koolhaas

Rotterande Over Kropp

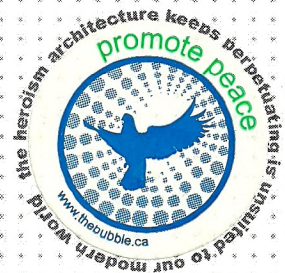
"Turning tower"
Malmö, Sverige



The interminable state of scholarship has added next to nothing to our knowledge of Shakespeare the man, the shadow-lineaments of the actual person as they have survived in so very few documents. Some of the original addenda to insights already available are of the rarest. George Steiner, *Reading Against Shakespeare* 1998

vision

Who tells architecture to walk? x x x x x x x x x x
Who tells architecture to pause? x x x x x x x x x x
Who tells architecture to stop at the edge? x x x x
connah how architecture got its hump roger 2001



事以成
十人云
有恙
報

THE COMING OF AGENCY OF TOLERATE, REWAVE, PROBLEMS, DR. SUPERBOSS IS IN THE BREAKING
NOTED OR ANNUALS
FROM OLD CHURCH OF HIGHLY ENGLISH, EARLY IN A TENDENCY OF INTEREST IN FORM
D. F. S. G. B. PATIENT IN SUPERBNESS AND THE ROAD FROM THE VICE, FEELING THAT
PATIENCE IS TWO LURE SLEEPING, TROOP, MEMBERS, IN A PLAN OF THE NEW, RESERVE, HAVE
WHY, PATIENCE IS THE BASIC HAVE A LINE IN LEARN THERE, IN A POSITION, PEOPLE WOULD
THINK THAT PATIENCE DEMONDS FOR SLEEPING?

can architecture.

— 一 — OLD CHINESE JAPANESE KOREAN OF KENYA A NATIVE IN
FOR MARCH, KINGSCHIAU, TOJI, HANSEI, ART. MATTERS
THE SEVENTH

HE HATH EATEN ME OUT OF HOUSE AND HOME, HE HATH PUT AWAY ALL MY SUBSTANCE INTO THE BELLY OF HIS

^{mouths. Henry the 4th Part 2 Act 2 Scene 6 p. 79}
TO THE SUBSTANCES OF TERROR HE WAS SUFFICIENTLY AWARE, BUT OF ITS SHADOWS HE HAD NO APPREHENSION.

^{7 Le Schinix Edgar Allan Poe}
BUT THE AMPLITUDE THE MAGNIFICENCE, OR THE HARMONY OF DESIGN ARE, THOUGH IMPOSING YET UNWORTHY CURIOUS
ON OUR ADMIRATION, UNLESS THE DETAILS ARE FILLED UP WITH CORRECTNESS AND ACCURACY. Edward Gibbon Esq

^{2 Literature of the Decline of the Roman Empire Elizabeth Barlow}
MELANCHOLY IS SADNESS THAT HAS TAKEN ON LIGHTNESS. Plato Catrinio

THERE IS NO VISION OF VISION, BUT ONLY OF VISIBLE THINGS. Antonio Platos Charmides Plato

HER PREPARATIONS IN THE WAY OF DRESS FOR THIS VISIT, IN THE DAY TIME OF THAT GAY SEASON, WERE SINGULARLY
IN ACCORDANCE WITH HER FEMINE TASTE; QUIETLY ANXIOUS TO SATISFY HER LOVE FOR MODEST, Dainty, NEATNESS,
AND NOT REGARDLESS OF THE BECOMING, YET REMEMBERING CONSISTENCY, BOTH WITH HER GENERAL APPEARANCES AND WITH
HER MEANS, IN EVERY SELECTION SHE MADE. The wife of Charlotte Brontë

WITH TOUCHING GENEROSITY, SHE MODESTLY OFFERED TO RID ME WITH HER LITTLE HOARD OF SAVINGS, HOPING I WOULD
EXCUSE HER FOR THE LIBERTY, BUT REALLY, IF I WOULD DO HER THE FAVOR TO ACCEPT IT AS A LOAN, SHE WOULD BE VERY
HAPPY. The Tenant of Wildfell Hall Anne Brontë

WITH A WOMAN'S QUICKNESS SHE SAW WHAT WAS PASSING IN MY MIND, AND HID HER TEARS FROM ME
^{2 the County Doctor Moore & Balzac}

THE RESPONSE OF HIS ANTAGONIST WHILE EQUALLY PROMPT IN THE INCEPTION, WAS MADE WITH A SLOW, UNIFORM, MECHANICAL
AND, I THOUGHT, SUNDENLY THEATRICAL MOVEMENT OF THE ARM, THAT WAS A SURE TRIAL TO MY PATIENCE.
^{Nelson's Master Ambrose Pierce}

BUT HOWEVER ADMIRABLE BE THE SUCCESS WITH WHICH HE HAS TREATED EACH PARTICULAR POINT OF HIS
TOPIC, THE MERE MULTIPLICITY OF THESE POINTS OCCASIONS, NECESSARILY, AN AMOUNT OF DETAIL, AND
THUS AN INVOLUTION OF IDEA, WHICH PRECLUDE ALL INDIVIDUALITY OF IMPRESSION.

^{Enrico a Rose Roem Edgar Allen Poe}

MELANCHOLY IS SADNESS THAT HAS TAKEN ON LIGHTNESS. ^{Stefano Calvina}

ten cognitive models, diagrams and navigational aids to
fall off the page and into architecture

- 1 the euler model, the liminal – from this world to the next
- 2 the skittle model – linear – hurdling to the line
- 3 synchronic / diachronic – the thin slice or wide angle
- 4 the spiral – the talent to lock open
- 5 divergence / convergence – lose yourself to find yourself
- 6 four points (infancy – truancy – fluency – redundancy) - situating knowledge*
- 7 the matrix –static or dynamic
- 8 1st, 2nd, 3rd level of meaning – eternal returns
- 9 the narrative model – stepped, imagined, deferred
- 10 the navigational matrix – the manga seduction

* Using the four point one begins the Glossary. This would be an enquiry into the confessional self – the student's self, the role of personal experience, doubt, ignorance and confidence. This must include various exercises and personal mappings - glaucoma, mental maps, theatre bluff, rousseau, kundera...and so on.. it leads to the development of the student's own cognitive model. Notions like: redundancy - inner thought , absency - after-thought, infancy - feedback , truancy – insight are used. One confession is chosen. And analysed for its choice. Invent a critical approach / methodology, analyse the text's confessional value, and its surprises, and write life's confessions. Experience the unseen in your own life and purchase a suitable notebook and begin to write yourself out.



DO ONE THING
A DAY THAT
SCARES
you !!



SEMIOTICS



SIGNIFIED

TREE.

method - pluralism - against method / everyday - rigorous and rigorous

ROLAND BARTHES

ELEMENTS OF SEMIOTICS.

13

Me

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Di

dr

After

the old

Twitter

1. Signifier

2. Signified

ench adventure 14

3 Sign
I. Signifier

II Signified

III Sign

14

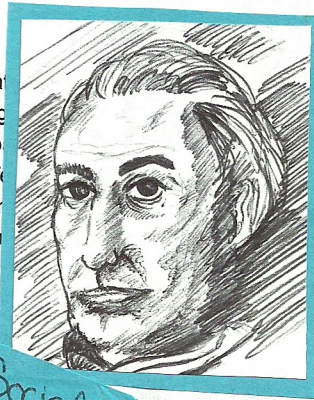
t

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ng

es by



Welcome to We-think: mass innovation. Think explores how the web is changing in which more people than ever can produce ideas and information. Ideas take life why the web is such a potent platform. But sharing also brings with it dilemmas: abuse and invasions of privacy. Paradoxically: it can just create a cacophony of unreliable only under which

French Social
Literary critic
& theorist.

Everywhere we find people who want to freely share - music, art, and those who want to control this activity, either for profit or those who want to make money or governments who fear debate and democracy. This conflict between the rising surge of mass collaboration and attempts to retain top down control will be one of the defining battles of our time, from Communist China, to Microsoft's battle with open source and the music industry's desperate rearguard action against the web. Here you can find much the background research reports I used to write the book. **Charlie Leadbeater We-Think: Mass innovation, not mass production 2009**

When an architect is thinking,

he's thinking architecture

and his work is always architecture,

whatever form it appears in.

No area is more architectural than any other

John Hejduk

The devel
gaming betw
ence, fame a
connah, arc





Trials & Tribulations of an Architecture Student. vol #37.

Why We Shouldn't Have Free Time



Take My Space Photos



Experience
Outerspace.



Get Creative...



No Comment...



Deconstruction

Clean-up After
the "Arts" Kids.



See what the
neighbours are
up too.



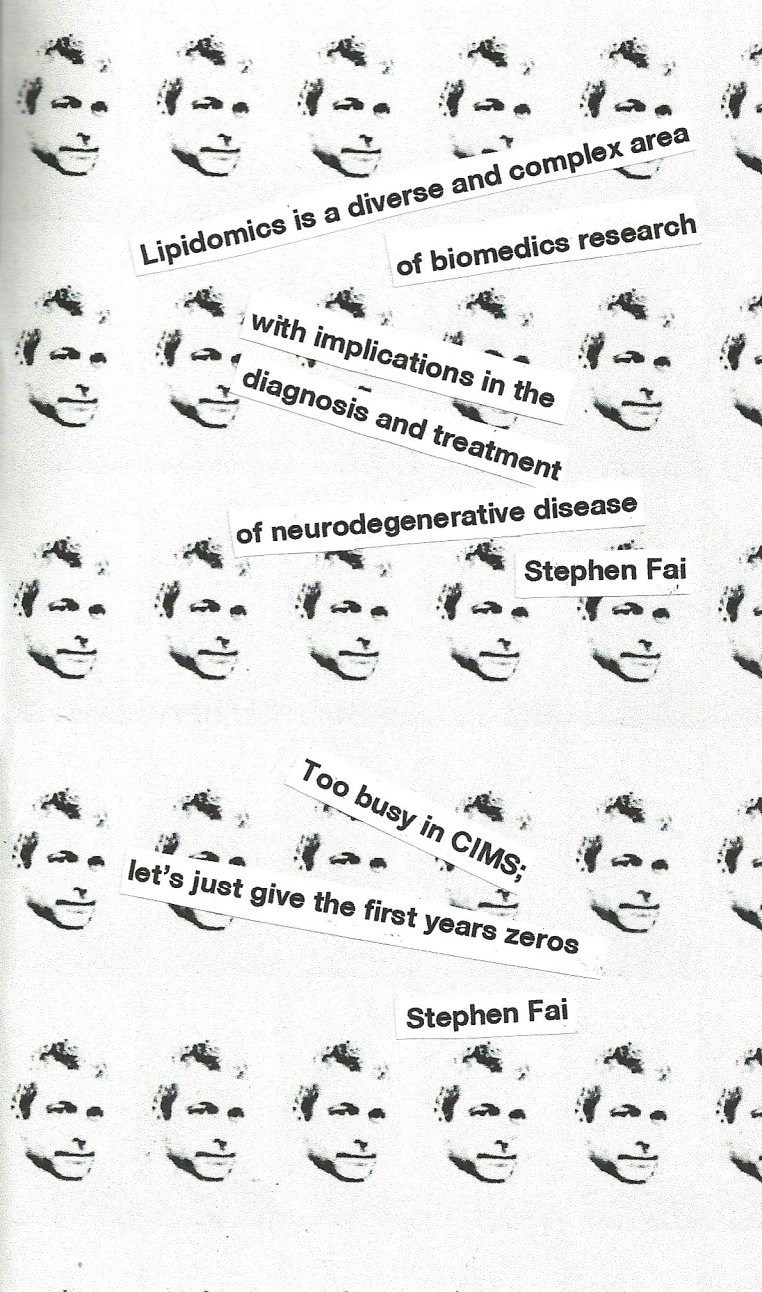
Move up in Hierachial
Scale (literally).



Fix the pep machine

Do something
about all these
zeros.





Lipidomics is a diverse and complex area

of biomedics research

with implications in the
diagnosis and treatment

of neurodegenerative disease

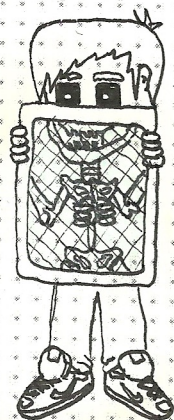
Stephen Fai

Too busy in CIMS;

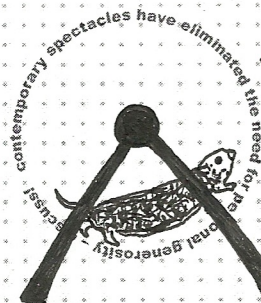
let's just give the first years zeros

Stephen Fai

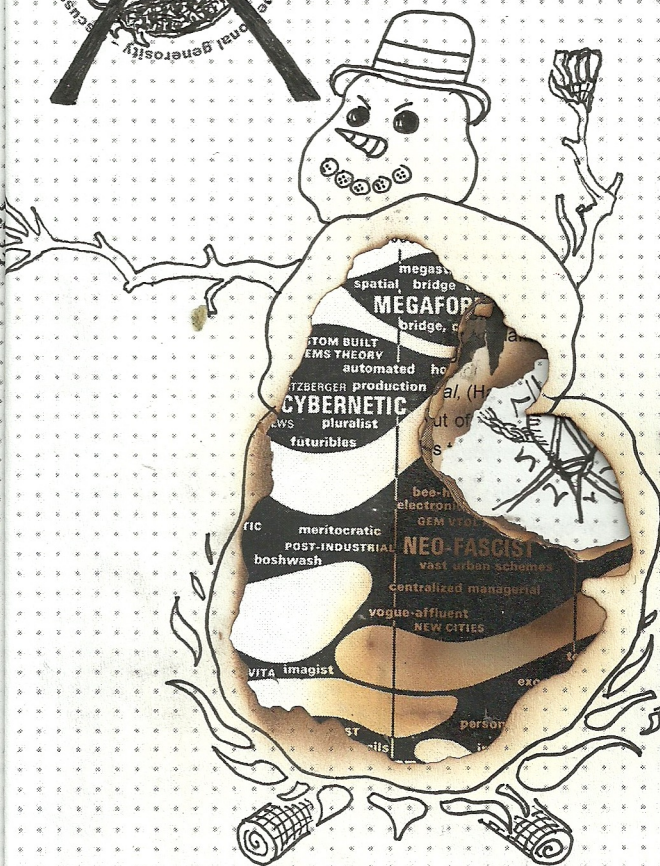
X-RAY

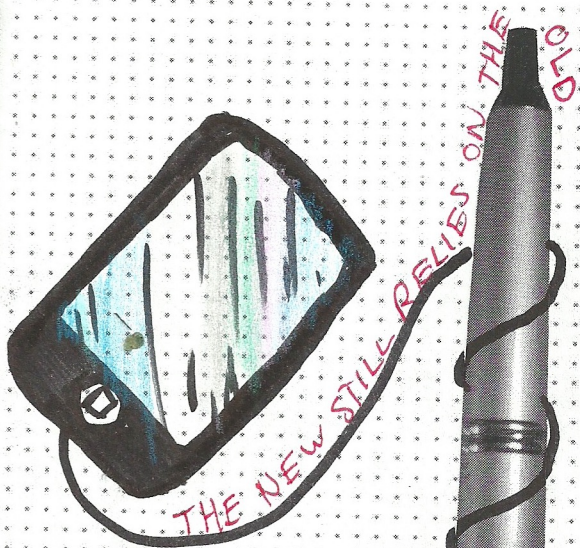


* Note: too much x-ray radiation can cause mutations or even kill you. Use at your very own discretion.



Wheel of Knowledge!





Yes, the iPod does speak to the fountain pen



AN OLD OBJECT OR WHATEVER
CAN BE POST IN TO AN NEW
ENVIRONMENT, NEW ATMOSPHERE,
IT WILL HAVE NEW MEANINGS.



THIS IS NOT A PIPE

APIPE IN A SPECIAL
BACKGROUND CAN BE
SOME THING ELSE !



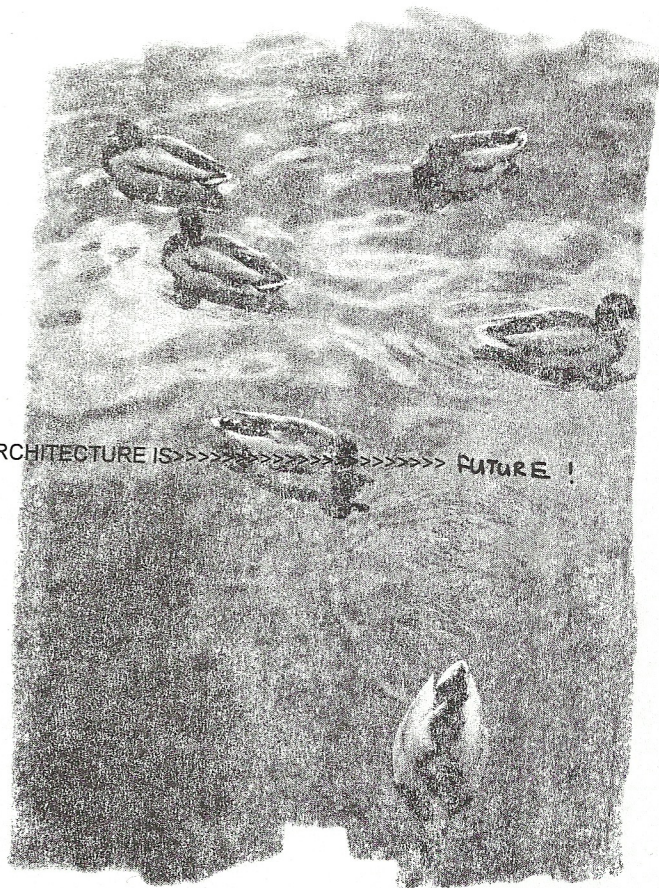
NOT A TEA CUP.

A TEA CUP IN A COFFEE
HOUSE WOULD BE SOMETHING
ELSE, MORE EXOTIC



Realness is not reality, something that can be defined or identified. Reality is what is imposed on you; realness is what you impose back. Reality is something you could question; realness is beyond all doubt. Reality Hunger David Shields 2010

ARCHITECTURE IS>>>>>>>>>>>>>>> FUTURE I



THINGS DO NOT NEED TO BE VERY
FEEL! AS LONG AS YOU THINK SO!
WE DON'T HAVE KNOW THE
FEELNESS ANYWAYS.
THE FINAL QUEST WE HAVE TO
MAKE SURE IS OURSELF



21st Century Architects

Ricardo Alvarez-Diaz
 Asif Ridwan Khan
 Atsushi Kitigawara
 Hidetsugu Arita
 Peter Chernyavoff
 Ron Arad
 Wiel Arets
 Swigeru Ban
 Donald Bates
 Mazharul Islam
 Robert J. Berkebile
 Stephen Braunfels
 Marco Casagrande
 Alexandre Chen
 Pedro Jose Borrell
 Kees Christiaanse
 Preston Scott Cohen
 Lise Anne Couture
 Eugene Pavlovich
 Hafeez Contractor
 Peter Davidson
 Elizabeth Diller
 Andreas Diller
 Roger Duffy
 Julia Eisenberg
 Eric Corey Freed
 Tony Fretton
 Robert Gullant
 Adrian Gueze
 Gordon Gill
 Sean Godsell
 T.S. Gottfried
 GRAFT
 Zahra Hadadi
 Craig W. Hartman
 Gregory Henriquez
 Thomas Herzog
 Jacques Herzog
 H.R. Heigst
 Steven Holt
 Michael Hopkins
 Hummad Hussain
 Toyo Ito
 E. Fay Jones
 David Kitchens
 Kevin Knaus
 Pouya Khamzari

Hank Koning
 Ren Koolhaas
 Kengo Kuma
 Tom Kundig
 Greg Lynn
 Thom Mayne
 William McDonough
 Pierre De Meuron
 Adolfo Murin
 Dimitris Petropoulos
 Satish Prince-Ramdas
 Wolf Prix
 Hani Rashid
 James Rees
 Laurence Scarpa
 Adrian Smith
 Sumita Sri Prakash
 Marshall Strabala
 Jack Travis
 Brad Wilkins
 Ross Winter
 James Wines
 Tom Wright
 Lebbens Woods
 Ken Yeang
 Ahmad Mian
 Arthur Orfanos
 Ming Zhang
 Paul Steelman

.....

The Little White Schoolbook *permissions narrative* The Little Black Schoolbook

This twin volume veered away from its original publisher (see memo) because items on the permission review form could not be resolved in time for publication. It was suggested that the Author could of course re-write any chosen extracts in his own words, thereby getting round some of these issues. The Author and US publisher, however, parted company amicably. So here is a little story penned in the Author's own words about the permissions and sources in this book which offers a gentle clue to the politics of architectural friendship to all who pick up this little white or little black schoolbook.

As I look from my stone cottage today, with the swallows darting up and under the eaves, I think to the narratives we ask of each other, and the permissions we need to give to allow our work either to be protected, or then to be used openly in a world where authorship, authenticity and hubris are all being challenged. We read across each other, across our colleagues known and unknown. We manage to re-express our ideas as if they are ours alone. They are not, of course, entirely our own. We measure our expressions by constant self-criticism, but we venture to invade in the lives and words of others through material that is just simply 'out there'. We climb up the ladders others have made for us.

Some years ago (2005), I was working on a book on Modern Architecture in Finland, for a UK publisher. The insistence by the publisher on finding a narrative, though quite expected, began to shape the book in ways that history has trouble matching. We all like a story of course, and we all think our stories last longer than others. And where there isn't a story, we invent a suitable narrative, which allows us to edit out parts that do not quite fit our story. This often results in trying to make a story out of invisible drama. Out of this an impatient but often reasonable crisis emerges. As students you will face this as you proceed; you will be asked for stories, narratives, concepts and clarity. Along the way you will be accused of plagiarism, piracy and pettifogging. Ultimately, you might find people will say to you: 'go back to the original'. And you will, tail between your legs, as if we preserve our lives pickled, and reality is not hungry enough to interfere with our own words and actions. You will then have discovered that at every moment you will be forced to think: what matters!

Though I cannot speak for any of my colleagues and friends (some even in this book), I am very happy when anyone invades the things I have written, the maps I have drawn or the photographs I have taken. Recently, over the last decade, in salute to the energy of this century not the last, I have provided texts, concepts, narratives and potential stories to a group of Swedish artists called The Rocket Girls, with the express purpose that they intervene, abuse and remove any original meaning they may think I have in the words. Thus I called myself a Text Invader, and I

DK:

Oct 24/10

I've been thinking about architecture lately and I thought I'd tell you about it. Maybe just for the sake of putting it into words for someone, because I'm sure you might not care about it very much.

Anyway, I realized that this program was the best thing I ever accidentally stumbled into. I am beginning to believe that the study of architecture is like taking a crash course in the workings of the world. It's practice + theory combined. It's art, culture, politics, physics, math, economy, and thought. It's reality and potentiality and absence and it's like learning the entire history of humankind. I remember this one time - plus several other times like it - when you, me, and JAB were in my basement having a debate about the merit of reading books - or was it about studying art? The two are almost analogous in my mind, in this respect. It was right after we watched American History X.

JAB claims partiality to practical knowledge. Rather than learning theory, history, or fiction, he's going after education that's immediately applicable. But I've thought about it now, and about the application of "theoretical" knowledge.

I could say so much about this, but I want

to try and put it concisely. Fluency in understanding of culture puts one's own life in context. A framework of art, history, and literature gives you an understanding of your own world. I know you have other things to focus on, and JAB has his math and science, but it seems to me like it might be hard to have legitimate opinions without understanding where they come from. Knowing your own world - physical, social, personal, cultural, and constructed human world - gives you insight into knowing your biases, and motives, and the origins of ~~everything~~.

Education is really important when it comes to that - or it can be. I don't know.

But this ~~class~~ architecture program IS a world-education. It's getting pretty crazy. It's everything. Architecture is the world. Somehow it ties in the physical reality with the social ones, and every other reality, too. It's a whole way of thinking and I sometimes get shocked when I realize how many people have nothing to do with this whole shebang - or maybe they just think they don't. It's still new to me too.

So... that's what I've been doing over

here. An academic introduction to life, and all its perspectives. Whether or not so much excessive thinking and learning is any good for you in the long run, I've yet to find out. I like the concept of having reason under my command and the opportunity of creation.

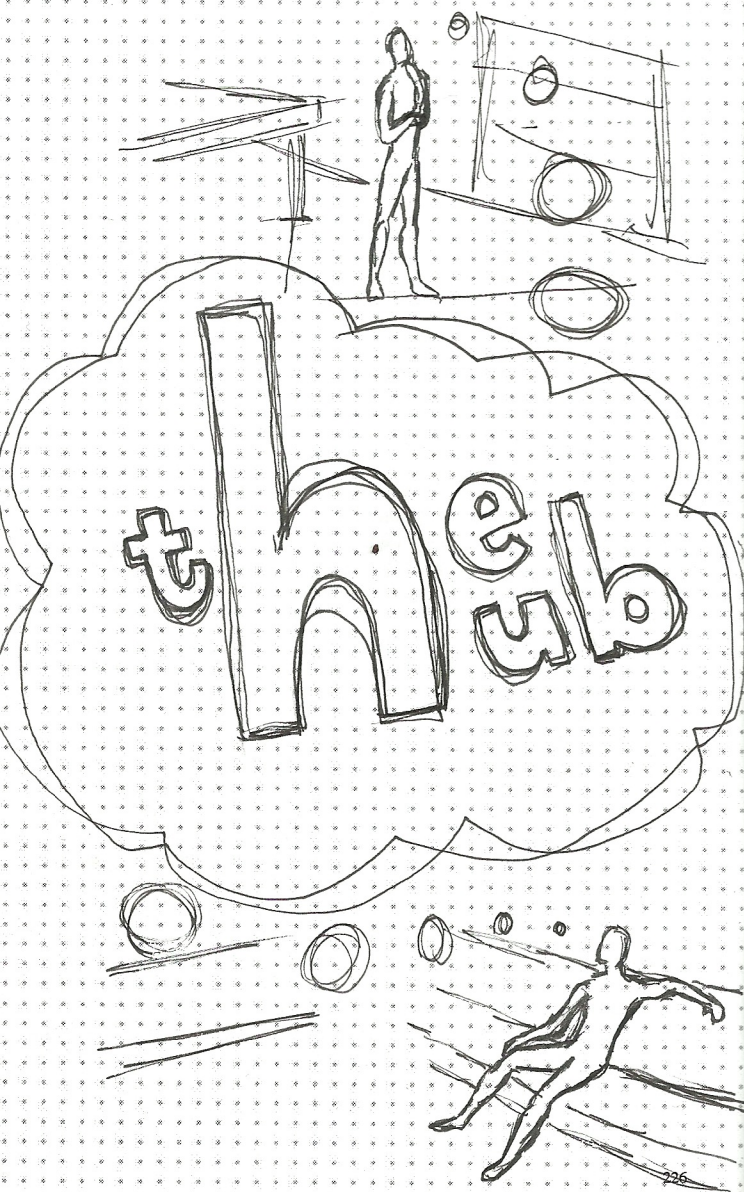
Then again, ambiguity is always running rampant and it's common knowledge that ignorance is bliss.

It would be cool if you gave me some sort of response. I'm trying to bounce ideas around.

Now my roommate is puking up her birthday booze in our bathroom and I guess I'll put an end to these abstractions.

Send me some news.

-KD



One of our TAs has organized a collaborative, grassroots "design team" of first years. We meet once a week and so far we spend a couple of hours simply engaging in discussion. Next term, the designing aspect will come into play more.

The discussion alone has been incredibly mind-opening. We are just a group of young people exchanging ideas. We talk about passion, identity, morality, and architecture. There is no prof, no authority on the subjects, no one controlling the direction of the intercourse. It's just new ideas being tossed around.

It makes me think. More than anything.

Maybe because we don't know what answer we are looking for - we don't even know if there is an answer. There's no one to tell us if we got it right... we're just making it up as we go.

I hope we go somewhere.

My favourite
Page

Derrida is a key influence
in Eisenman's architecture

1930-2004
Jacques Derrida
French philosopher
<Of Grammatology>

1932-
Peter Eisenman
American architect

1944-
Bernard Tschumi
Swiss architect

Deconstructivism

Daniel Libeskind
1946
Polish-Jewish descent
American architect

1944-
Rem Koolhaas
Dutch Architect



Jewish Museum Berlin
2001

take out every single
part, it becomes a
piece of architecture



Canadian American

1929-
Frank Gehry



Guggenheim Museum Bilbao

gained international acclaim alongside
Eisenman, Gehry, Hadid within the 1989 exhibition

Coop Himmelb(l)au
1968-
a cooperative architectural
design firm in Vienna, Austria

1950-
Zaha Hadid

she was Koolhaas's student

Iraqi Architect

Principal

OMA
(The Office for Metropolitan
Architecture)

joined



CCTV Headquarters
Beijing, China



Seattle Central
Library, USA

History
can
join
and
link
everything
together!
Awesome!



?

WHO AM I? WHAT IS MY PURPOSE IN LIFE? WHERE DOES MY FUTURE LIE? WHY DO I HAVE TO MAKE SO MANY DECISIONS RIGHT NOW? THE QUESTIONS THAT I FACE AS A YOUNG ADULT IN TODAY'S SOCIETY SEEM ENDLESS, AND THE DECISIONS IT SEEMS I MUST MAKE FEEL PRESSING AND LIFE-CHANGING. AS A TEENAGER, I AM OFTEN LED TO BELIEVE THAT I MUST DECIDE NOW WHAT I WANT FOR MY FUTURE, WHERE MY PATH IS GOING TO TAKE ME. SO THE STRING OF QUESTIONS ENSUES... AM I GOOD ENOUGH FOR THIS? IS THIS GOOD ENOUGH FOR ME? WHAT DO I REALLY WANT?

SHOULD I DECIDE TO SIT BACK AND ACCEPT THE LIFE THAT FALLS UPON ME? AM I MAKING A CHOICE WHICH WILL HELP ME TO REACH MY FULL POTENTIAL? IS THERE SOMETHING BETTER OUT THERE? I HAVE RECENTLY LEARNED THAT LIFE IS UNPREDICTABLE. WITH THE BLINK OF AN EYE ALL BELIEFS AND DREAMS THAT ONE MAY HAVE ONCE HAD CAN CHANGE DRAMATICALLY, SOMETIMES FOR THE BETTER AND OTHER TIMES NOT. THIS PAST SUMMER, MY FATHER LOST HIS BATTLE WITH CANCER; LIFE AS I KNEW IT WAS CHANGED FOREVER. AT THIS TIME, I WAS FORCED TO ASK MYSELF: WHY WORK SO HARD TOWARDS A FUTURE THAT CAN BE TAKEN AWAY AT ANY MOMENT? ONE

CAN SPEND THEIR ENTIRE LIFE IN SEARCH OF SOMETHING "BETTER": A BETTER SCHOOL, A BETTER JOB - A BETTER LIFE? I BELIEVE THAT EVERY SITUATION HAS THE POTENTIAL FOR GREATNESS, OR AT LEAST THE POTENTIAL TO TEACH A LESSON OR OPEN A DOOR FULL OF NEW POSSIBILITIES. ONLY I HAVE THE POWER TO MAKE THE MOST OUT OF MY LIFE. AND OUT OF MYSELF; IT IS UP TO ME TO STAND UP, TAKE CONTROL, AND CREATE THE LIFE I WANT TO LIVE. IS THIS TO SAY THAT I BELIEVE THAT I HAVE CONTROL OVER EVERY SITUATION, OR THAT I CAN FIX ALL OF THE WRONGS IN THE WORLD? NO! BUT WHAT THIS DOES MEAN IS THAT IT IS UP TO ME... I HAVE CONTROL OVER HOW I CHOOSE TO DEAL WITH THE CHALLENGES AND SETBACKS THAT I MAY ENCOUNTER.

SUCH QUESTIONS ABOUT MY FUTURE ARE PROBING, SOMETIMES DIFFICULT TO COMPREHEND, AND OFTEN EVEN HARDER TO ANSWER. HOWEVER, I FEEL THAT I MUST ASK MYSELF THESE QUESTIONS IN ORDER TO DEVELOP INTO A SUCCESSFUL, EMPATHETIC, AND THOUGHTFUL INDIVIDUAL. ONLY WHEN A PERSON CARES ENOUGH TO CONTEMPLATE HIS OR HER SITUATION, AND TO TAKE THE TIME TO CONSIDER

High School in a Post-it!

From football games to graduation, everyone remembers high school. A ~~pleasant~~ pleasant experience or not it is first and foremost a learning experience. This not only happens in the classroom though but in finding yourself. We may not know it but high school prepares us for life. From career paths to social skills. Even for the world of architecture. You manage your time from different classes, meeting your families expectations, keeping up with friends, and thinking about the future. In high school everyone feels a little lost at one point or another about the future or present. That's why high school should be considered some of the best years of your life because it was really the beginning. For determining what is important at a given time. It was fun while it lasted!

Now it's time to
move on →

Here we Are.

The end of The Book.

So what have I Learned?

I don't know actually

I think I forgot.

My, this is embarrassing.

I guess I will have to read this book,
to understand a bit about
what architecture really is.

However, I believe I will discover
New things about architecture
Along the way.

For Architecture is ~~never~~ changing

It does not stop or start
for who tells it to do this? (shout out to
Roger Connah!)

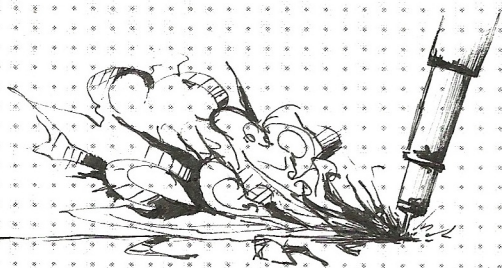
There isn't an answer
to architecture, yet I think I have
found a temporary solution that
explains it.

Through the exploration of **You Tube**

I have come across A video,
completely crafted with computer Animation,
that helps put the mind at ease with
Architecture...

'The Third & The Seventh'
By Alex Roman.

The praise and criticism that should enrich the career of the artist, as the sun and rain enrich the earth seldom appear in the architectural sky; the eternal gray of practice and eerie darkness of public indifference veil every free and cheerful prospect.
 Otto Wagner: *Modern Architecture A Guide for His Students To this Field of Art*, 1895

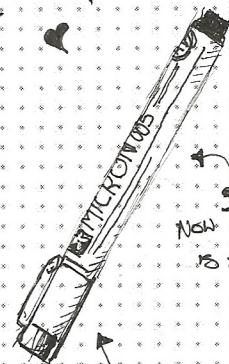


the heroism architecture keeps perpetuating is unsuited to our modern world

MICRON!



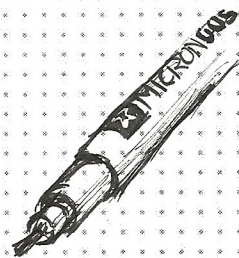
MICRON! DOS



NOW THIS
IS A PEN

THAT IS ONE
FINE TIP

Who tells architecture to walk?
 Who tells architecture to pause?
 Who tells architecture to stop at the edge?
 connah how architecture got its hump roger 2001



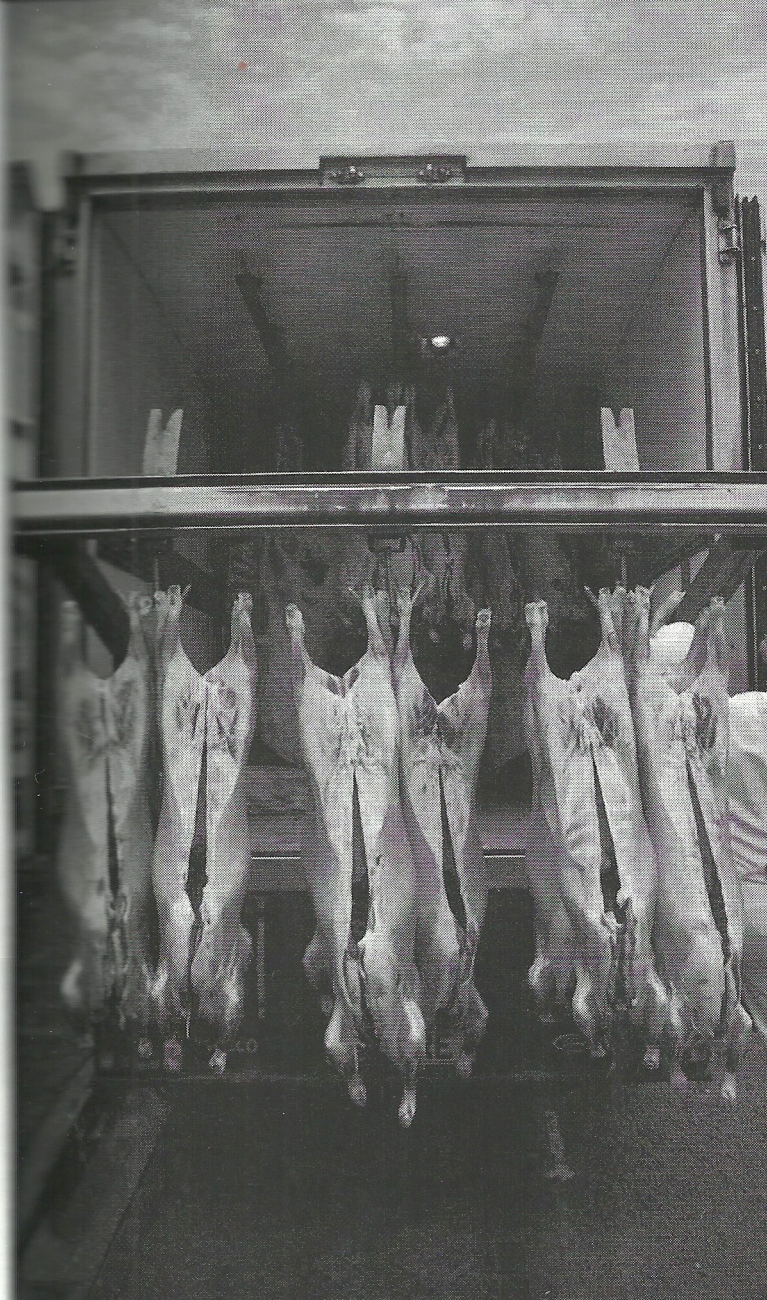
written with a Micron.

Roger Rabbit

↳ .. connah?...

ROGER RABBIT

**What
did you
learn
today?**



THERE'S SOMETHING MISSING...

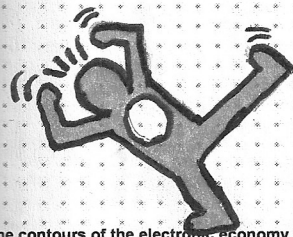
It's been almost four months here at the school of architecture and, this is going to sound cliché, but all I can say is "wow." I'm still trying to figure out if my time here flew by, or was agonizingly slow. I guess it was a mix of each, but to tell you the truth you lose track of time when you're staring at the same project for far too long and are running out of little sleep and sustenance.

I've learned a lot here and I can honestly say I've enjoyed every moment.

The late nights, the drawing, the lectures, even when I'm at the point of a meltdown because I can't get something to work in Photoshop, there's enjoyment in all of it.

...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

However, what troubles me is the feeling of an emptiness that has been growing inside of me more and more these days. It's not the lack nutrition my body is forced to run off of these days, it's just an emptiness that comes over me while I work. I can't explain what it is, where it comes from, or why it seems to be growing further, but I can say it is causing some distress. I feel as though I'm in the right program, and I love what we do, but still this emptiness follows me.



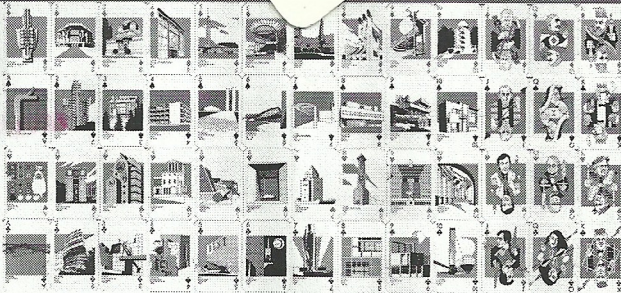
The contours of the electronic economy are still emerging. David Shields *Reality Hunger* 2001.

2
♣



PLAY
ARCHITECTURE

DESIGNSTUDIUMSPOT-HOERENSHODERNTSPRE-HOERNISCH



PLAY ARCHITECTURE



...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 contours of the electronic economy are still emerging. David Shields *Reality Hunger* 2001

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)

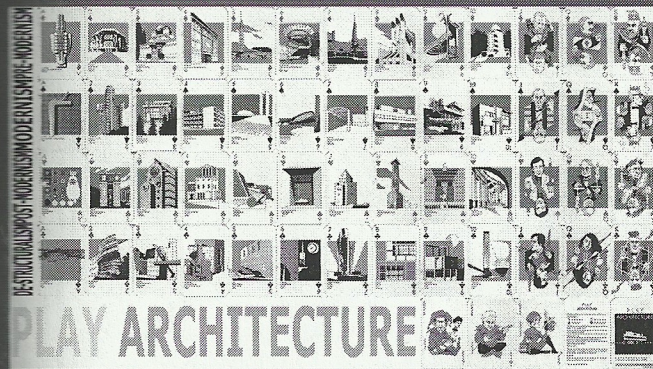
It is possible to exclude technical matters, or relegate them to the background. Then the history of architecture can become a story about different styles of building.

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 Meisahnkala, M Veijovuori, and J Viherkoski, Helsinki (1990)



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

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