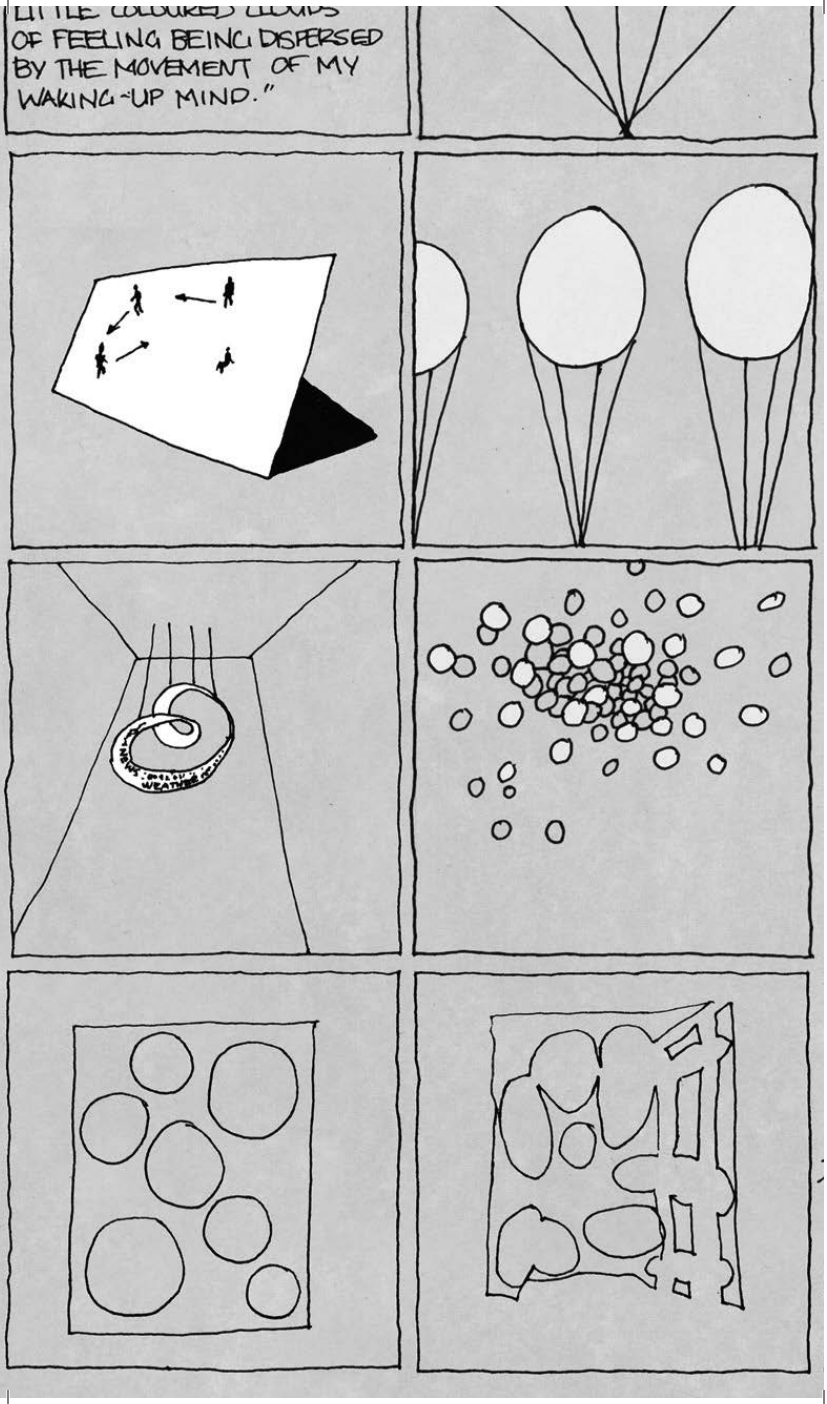
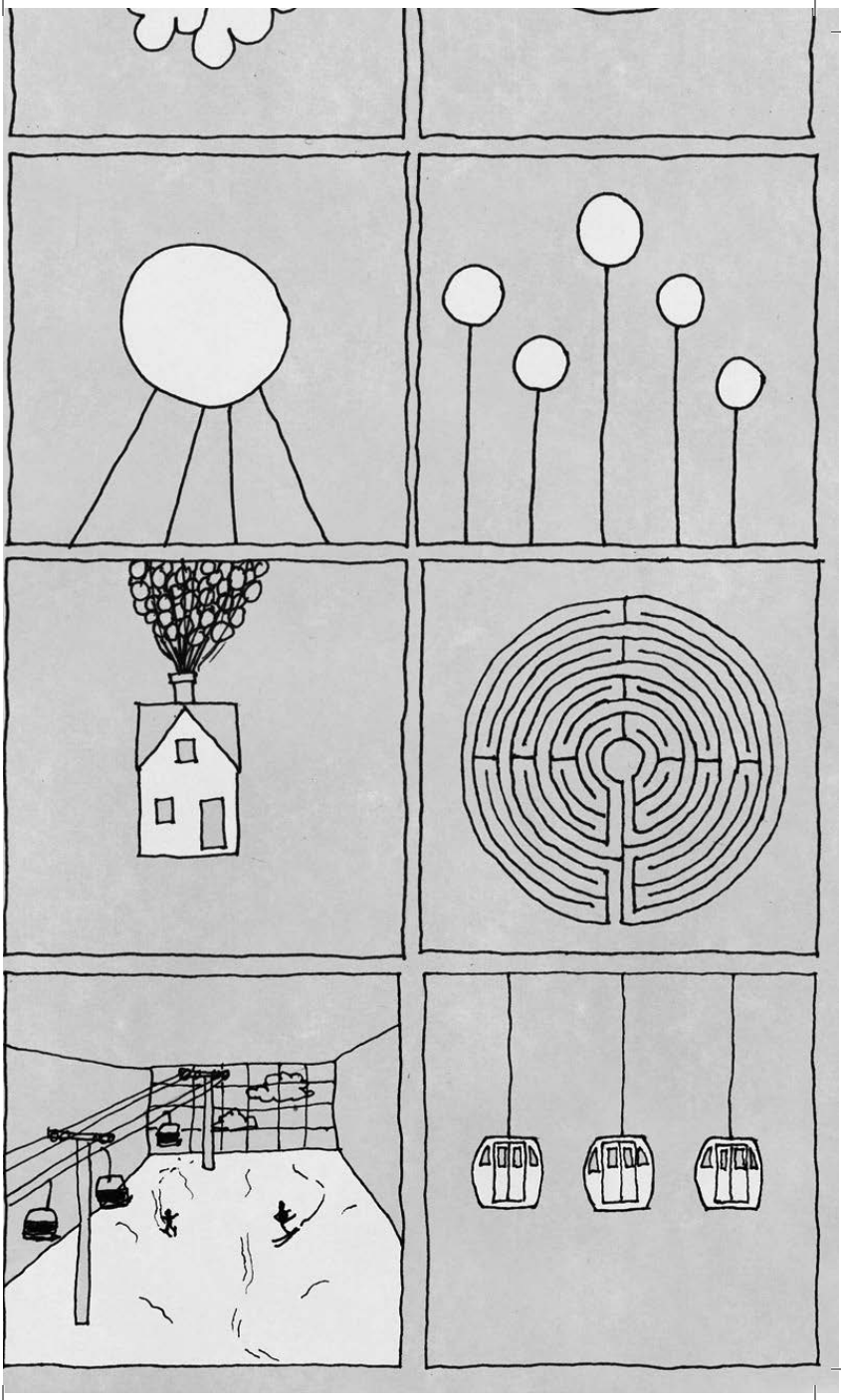
Natural Untouchable
Areas currently and which should remain in a natural untouched state.

Cultivated Untouchable
Areas currently being used and remain for recreation (trails, c
play grounds/fields) or farming


Pine Grove Forest
La Pineda
- Recyclable -
- Potential -
Areas inside the Greenbelt
- Edge -


LITTLE COLOURED CLOUDS
OF FEELING BEING DISPERSED
BY THE MOVEMENT OF MY
WAKING-UP MIND."



He could not control his thoughts. They wandered wherever they liked, and as he observed them, he grew uneasy. For they were not good thoughts, and if he were to judge himself by them, there was, deep within him, a lot of cruelty. He thought that the world was very painful and that human beings didn't deserve to exist. And he suspected that the cruelty of his imagination was somehow connected with his creative impulse.

Czeslaw Milosz
Road-Side Dog 1998

personal

1:1

1:

one in walnut

simple things

structure

(dwelling)

population

Walden

Cushing in the air

experimentation

Salem

Sanitary

non-utopia

diversification

New York

Dominion

urgency

Walden

1:10,000

3.

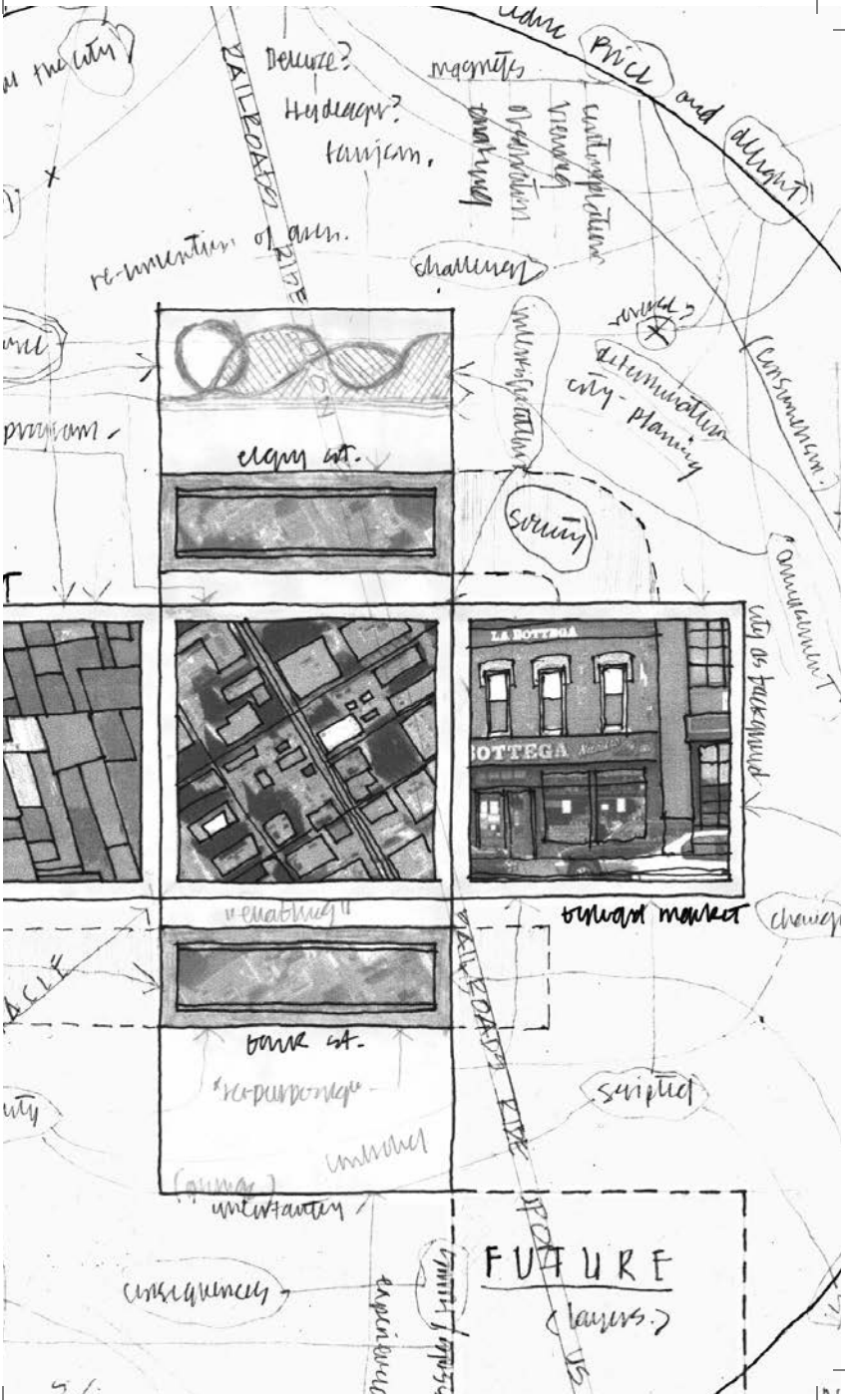
FATE

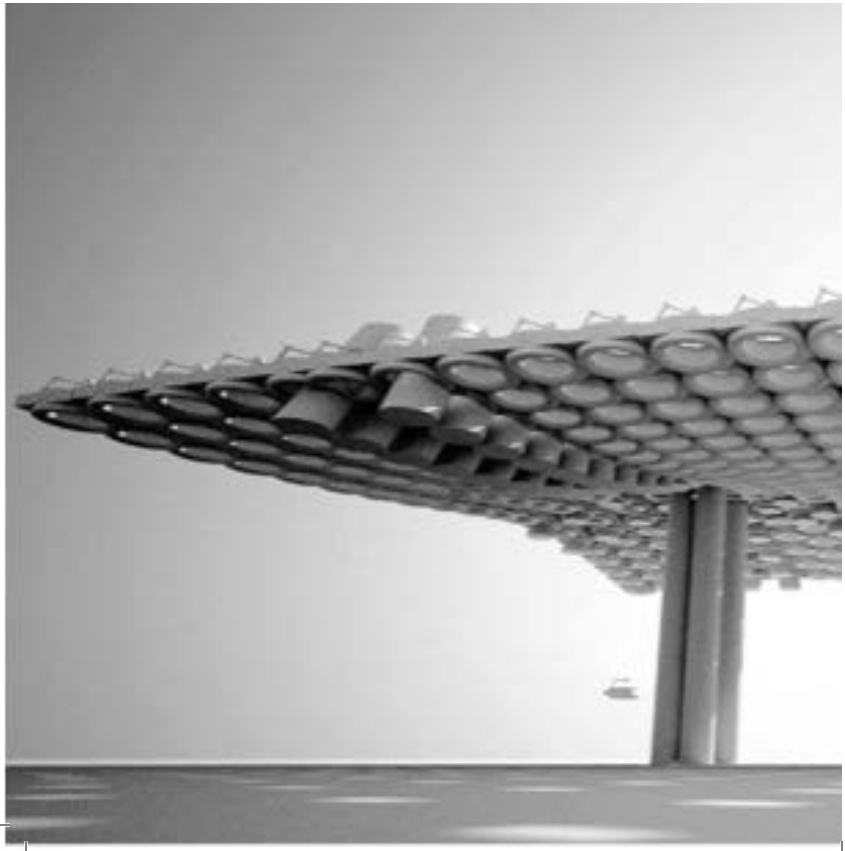
Rivers

civil

against convention

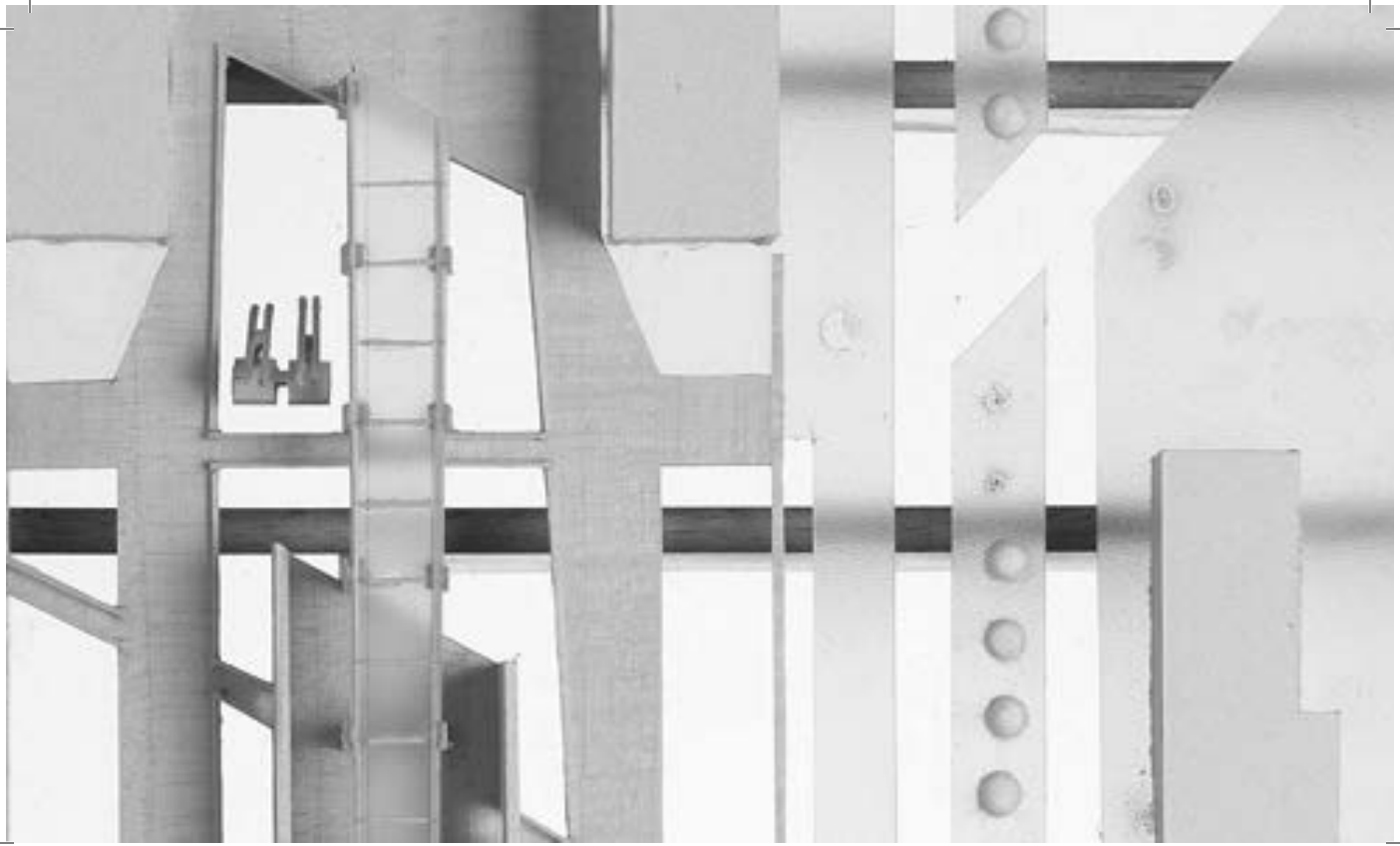
unmanageable

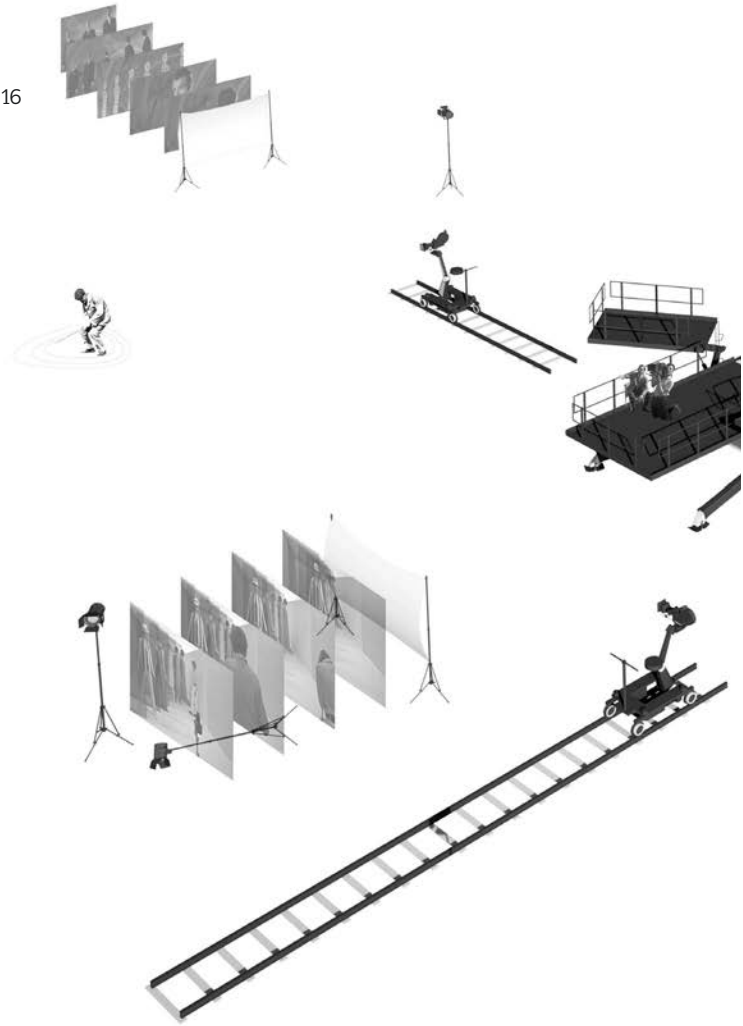

price and delight
RAILROAD RIVE
Deleuze?
Hydraulic?
tanjam.
re-invention of gym.
challenges
contemplation
viewing
organization
enabling
information
city-planning
consumption
city as background
LA BOTTEGA
BOTTEGA
urban market
"enabling"
BANK ST.
"re-purposing"
scripted
uncertainty
consequences
experience
FUTURE
(layers?)

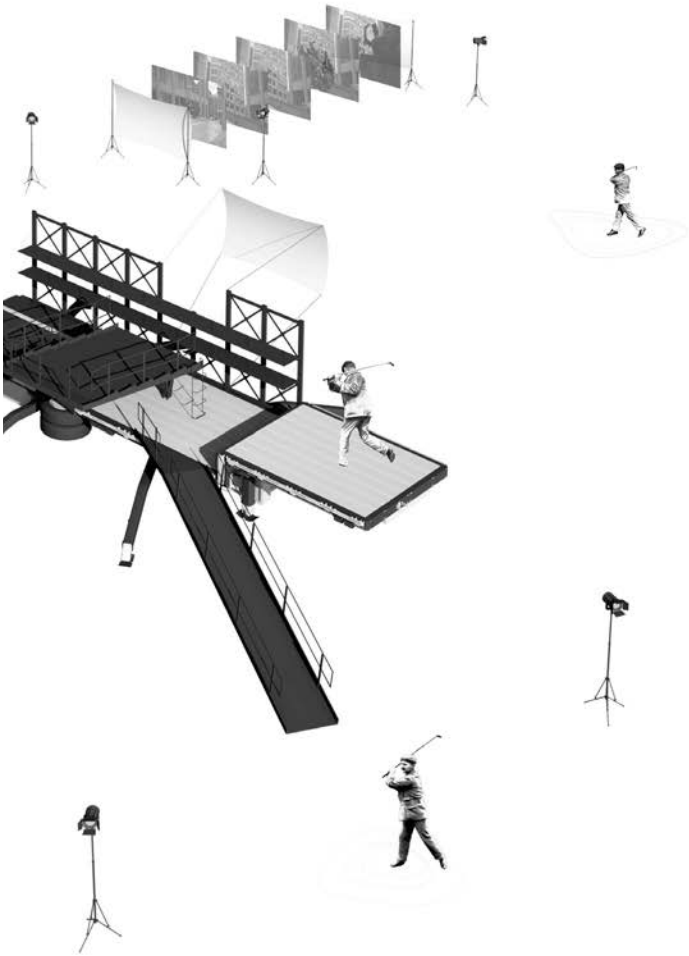


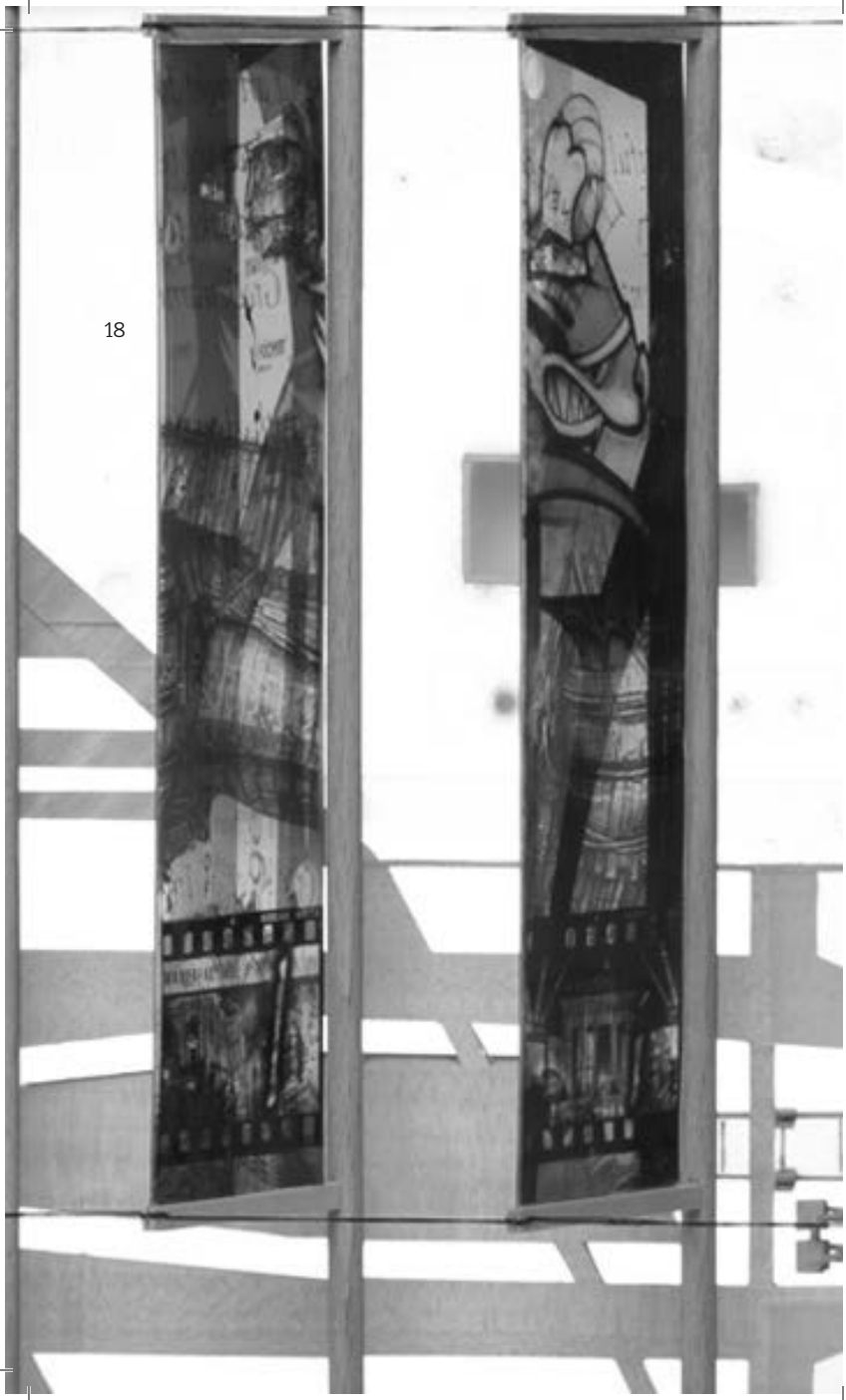
None of it felt strange, but none of it was familiar either. It was all just there, unremarkable, but alien stuff. The thought came that maybe I'd fallen and concussed myself, except nothing hurt. I felt around my skull to make sure, but no, nothing.

Steven Hall
The Raw Shark Texts 2007







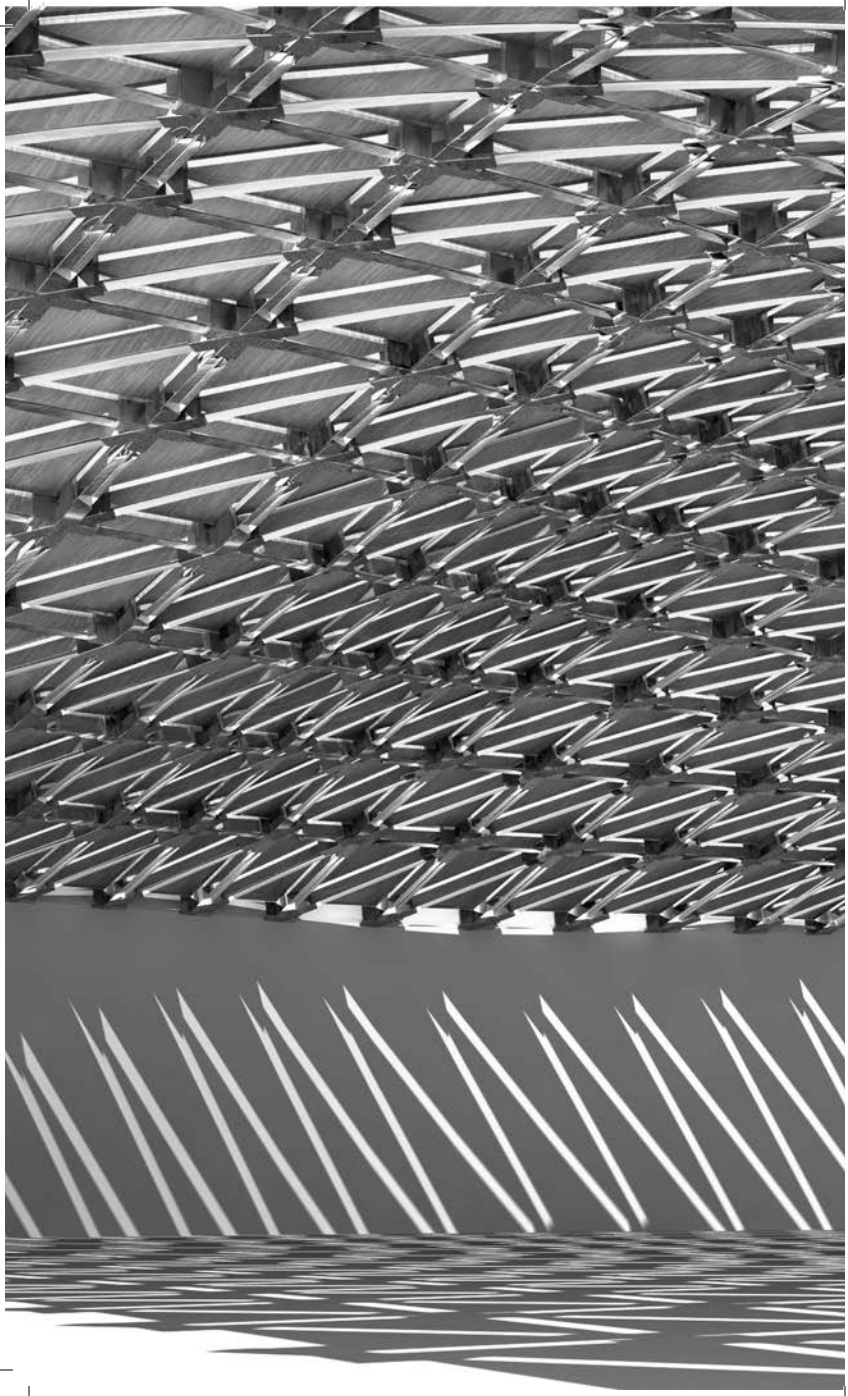


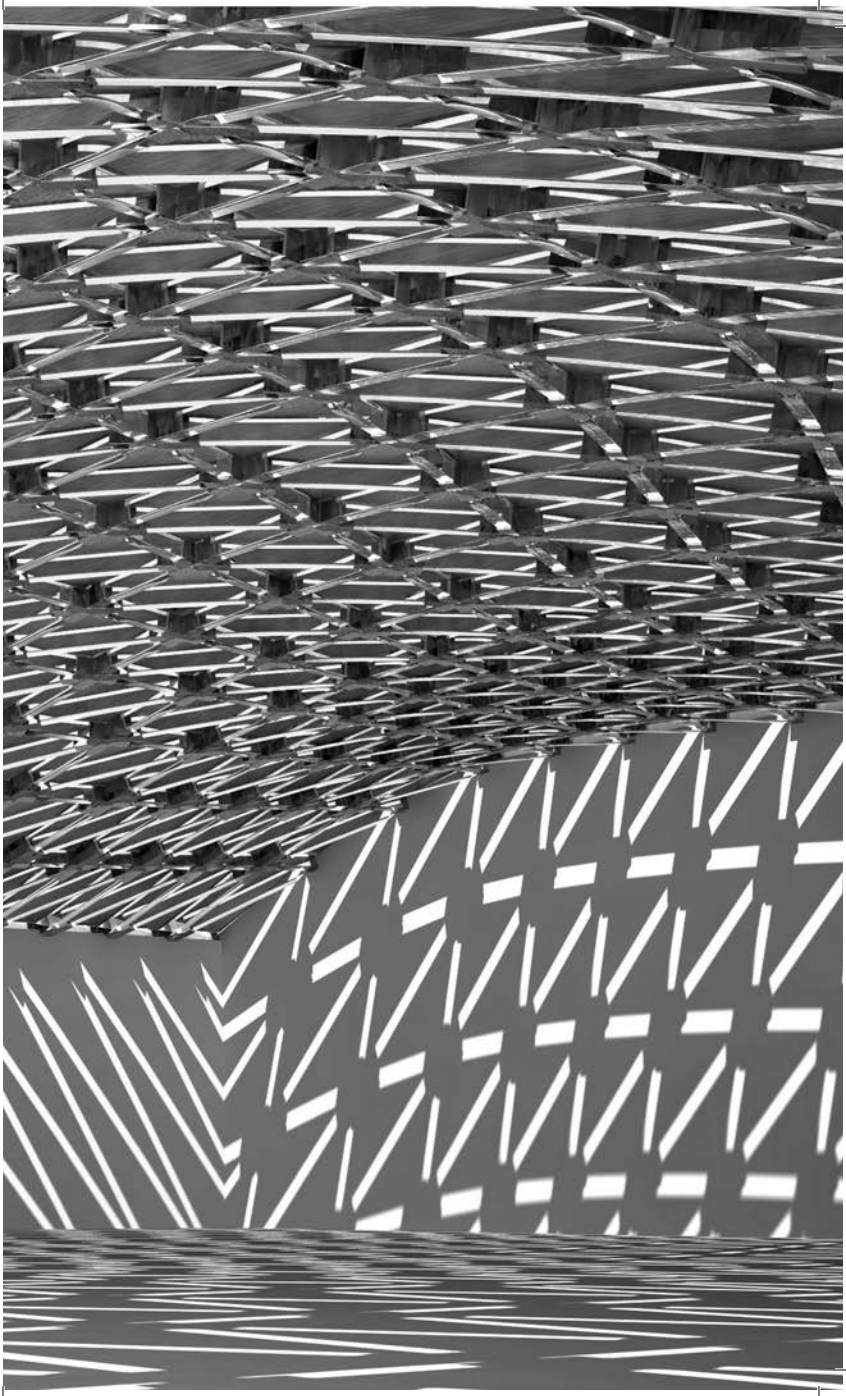
The eyes of an idiot perceive little by beholding the external appearance of the human body, as compared with the wonderful contrivances which a careful and practiced anatomist or philosopher discover in that same body when he seeks out the use of all those muscles, tendons, nerves and bones…

Galileo
Letter to Grand Duchess Christine, 1615


Naumburg


Dresden
Prague
Warsaw

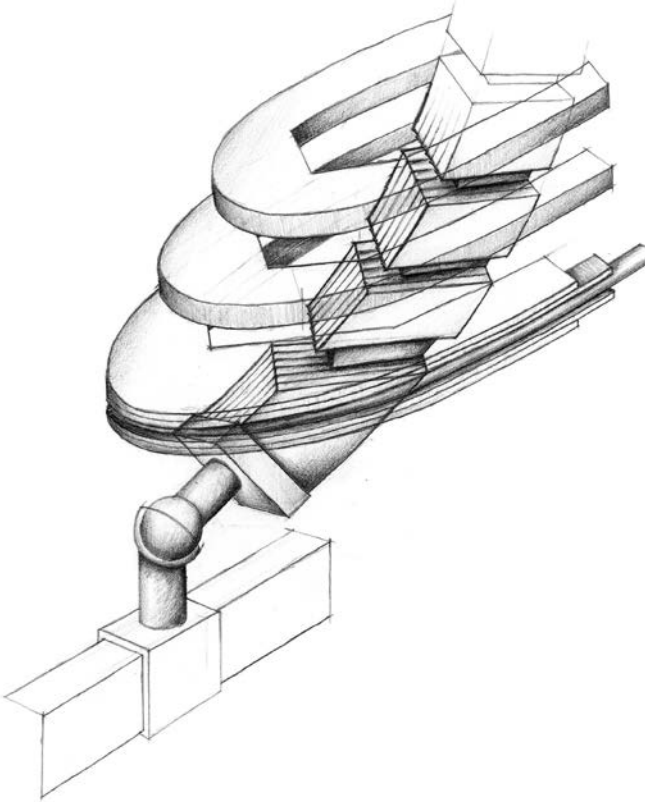


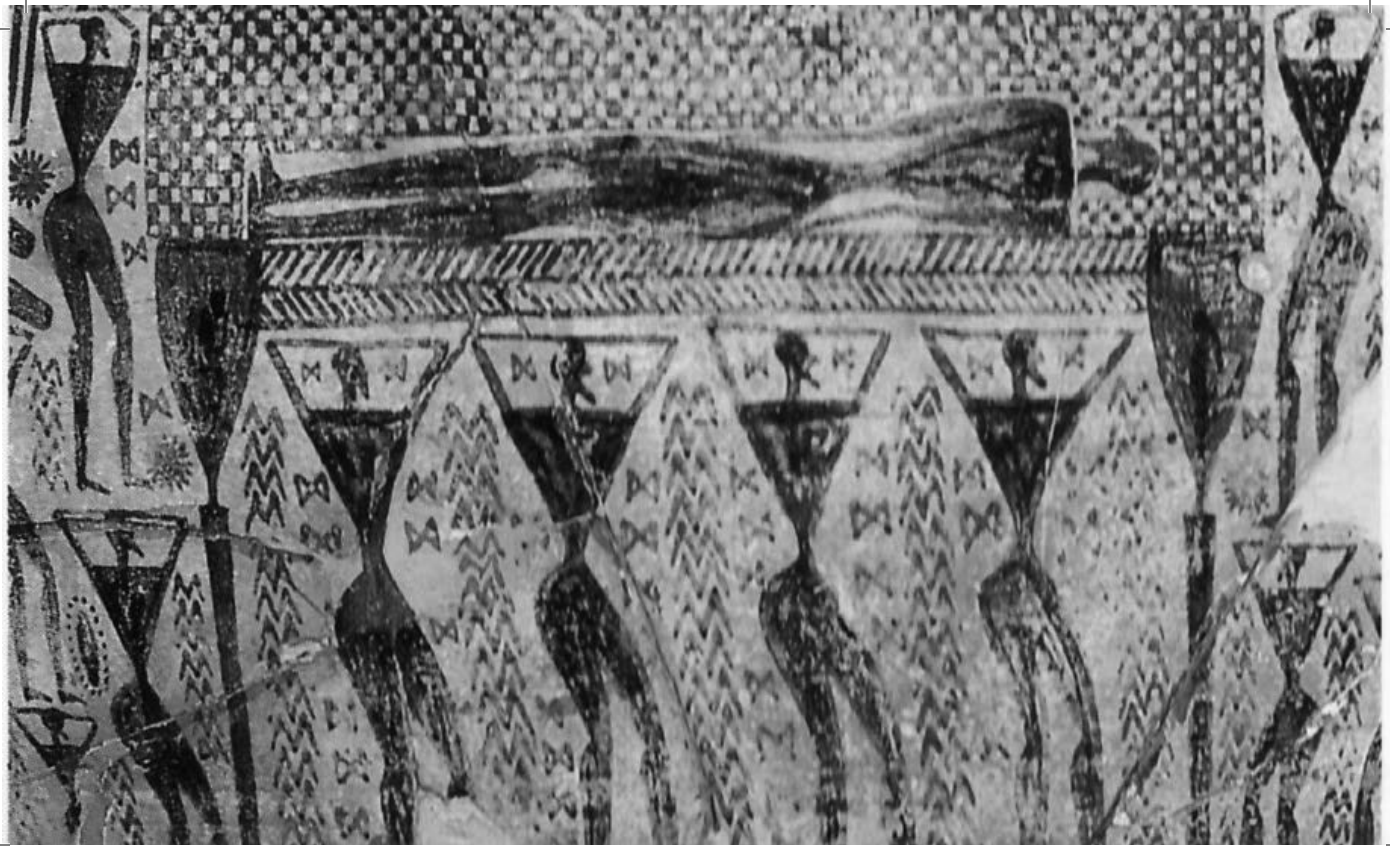



domus
MINAR

Uncertainty of the deluded: people who tunnel on sources of uncertainty by producing precise sources like the great uncertainty principle, or similar, less consequential matters, to real life; worrying about sub-atomic particles while forgetting that we can't predict tomorrow's crises.

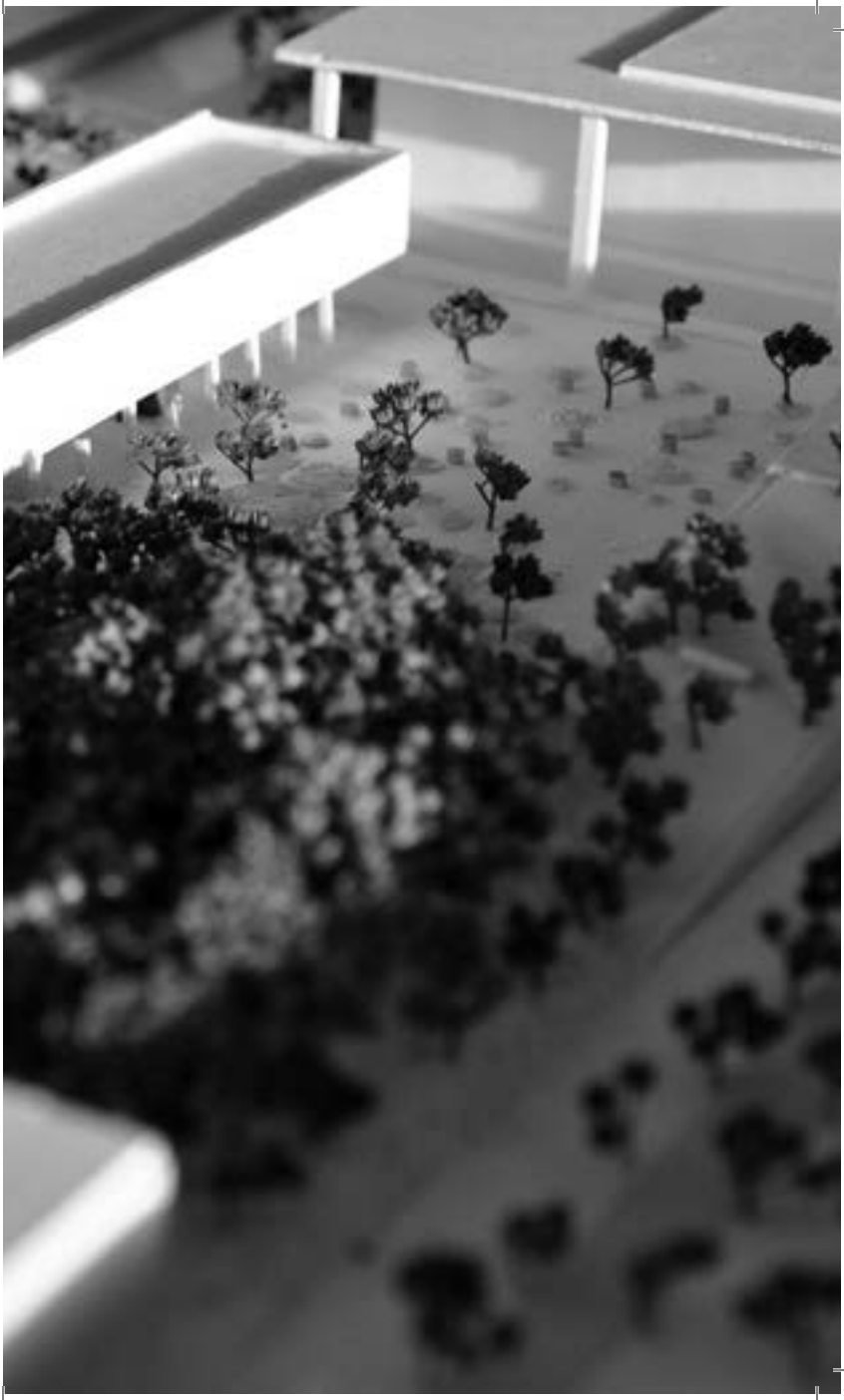
N.N.Taleb
The Black Swan

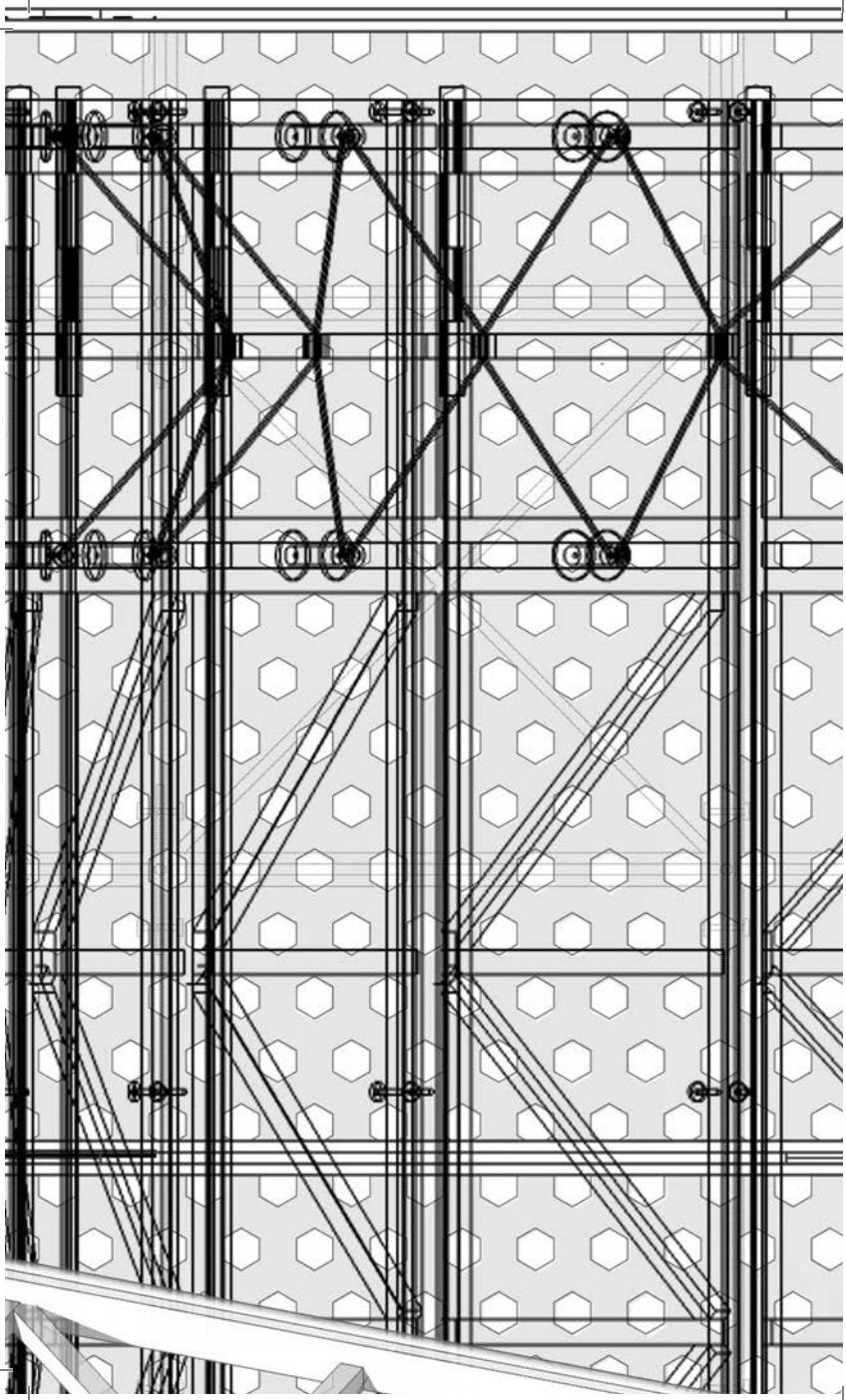




I was always millimetric in my thinking, meticulous both in the language of my writing and in the organization of the ideas I wanted to express.

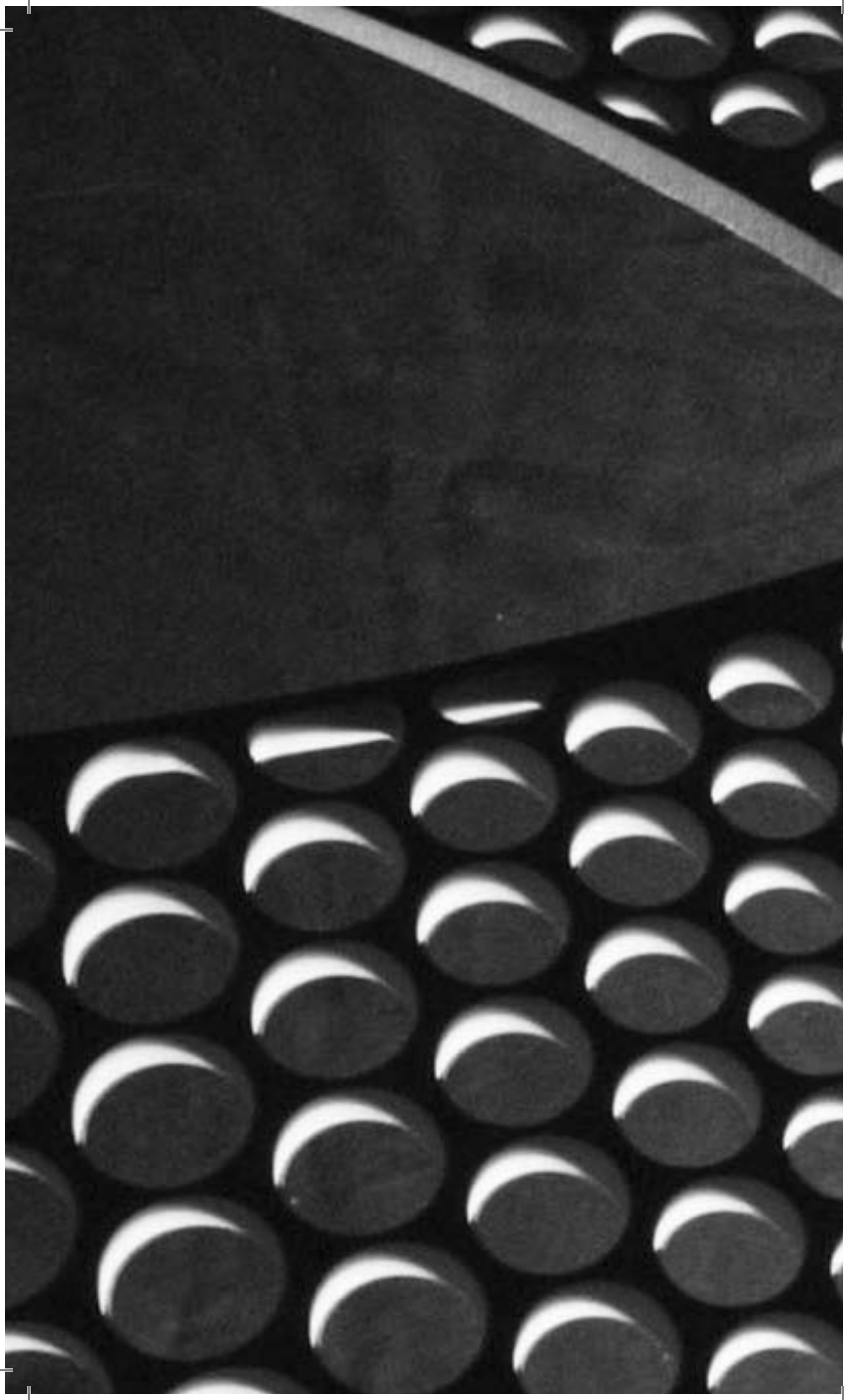
Baron of Teive/Fernando Pessoa

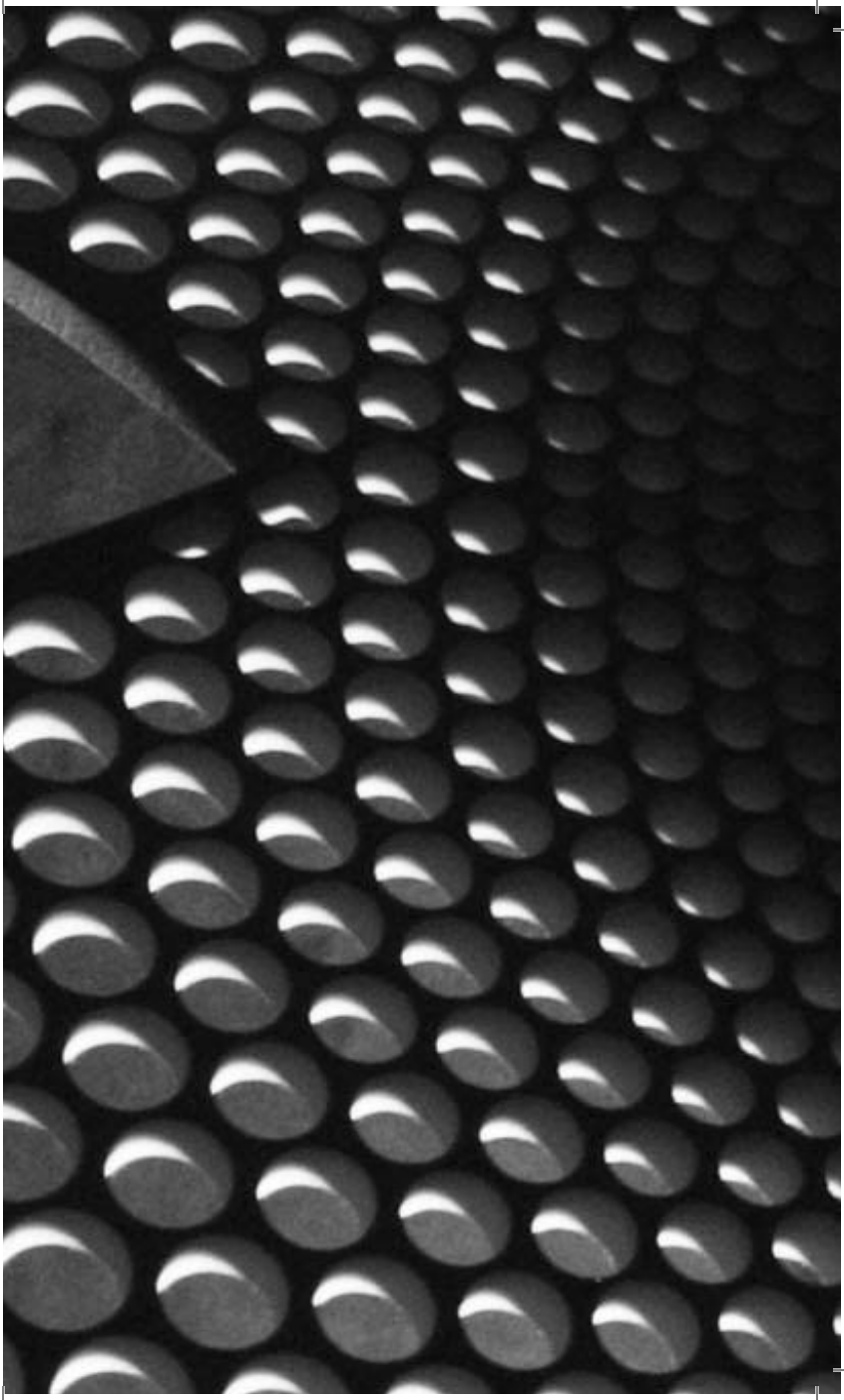


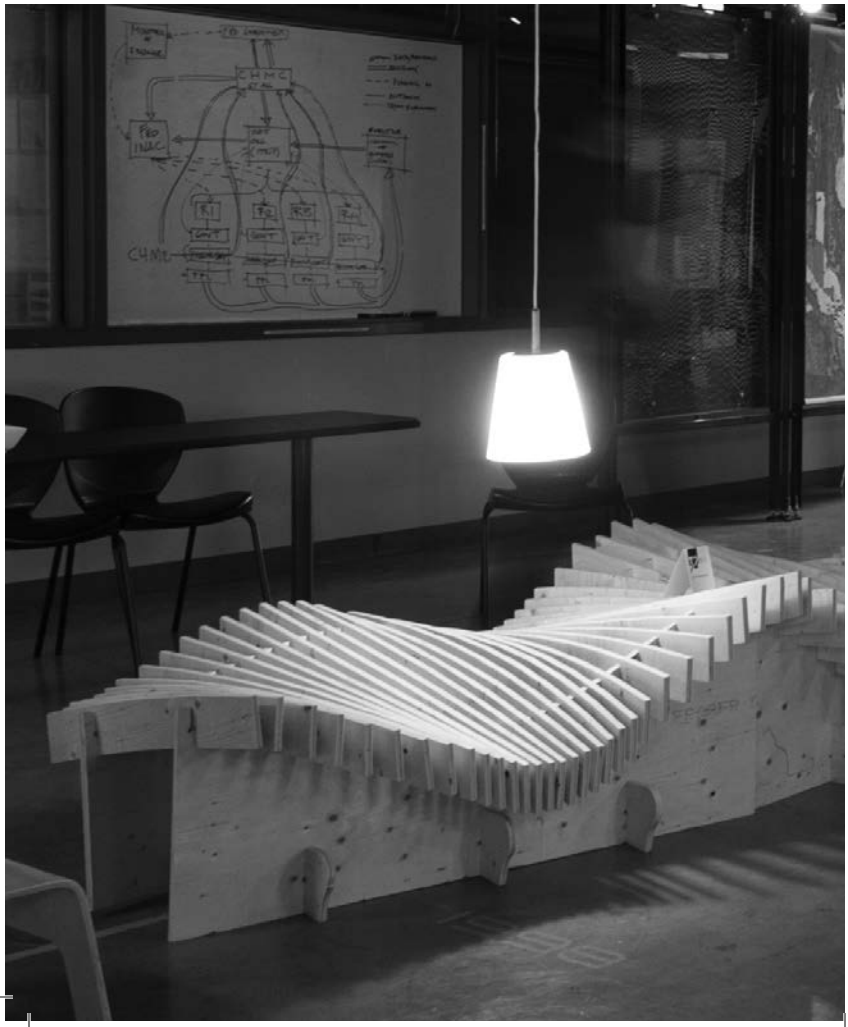


On Architecture: Well worth taking to heart, writes Burckhardt, is the lesson that no material pretends to be something other than what is it, and a hundred other sentences like this which, although referring to the Renaissance, belong to the ABC's of our existence. The congruence of function and form –only with essentially different objectives, which are required to meet other needs, and above all with different materials which have their own different laws; the basic principle, however, remains: a syntax with other materials. And yet we see our intellectuals, faced with a Corbusier for example, often as helpless as before a South Seas mask.

Max Frisch
Sketchbook 1946-49

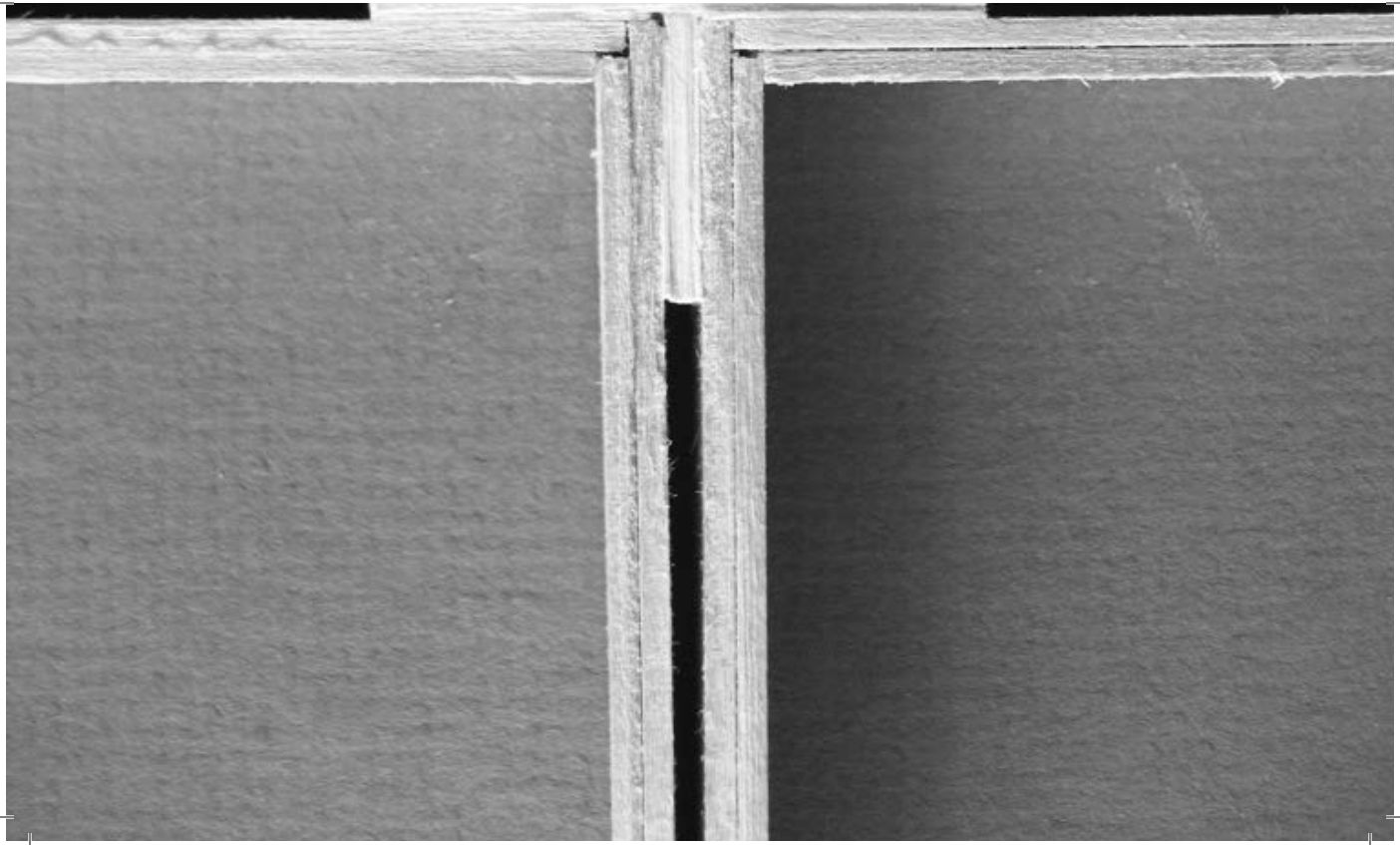


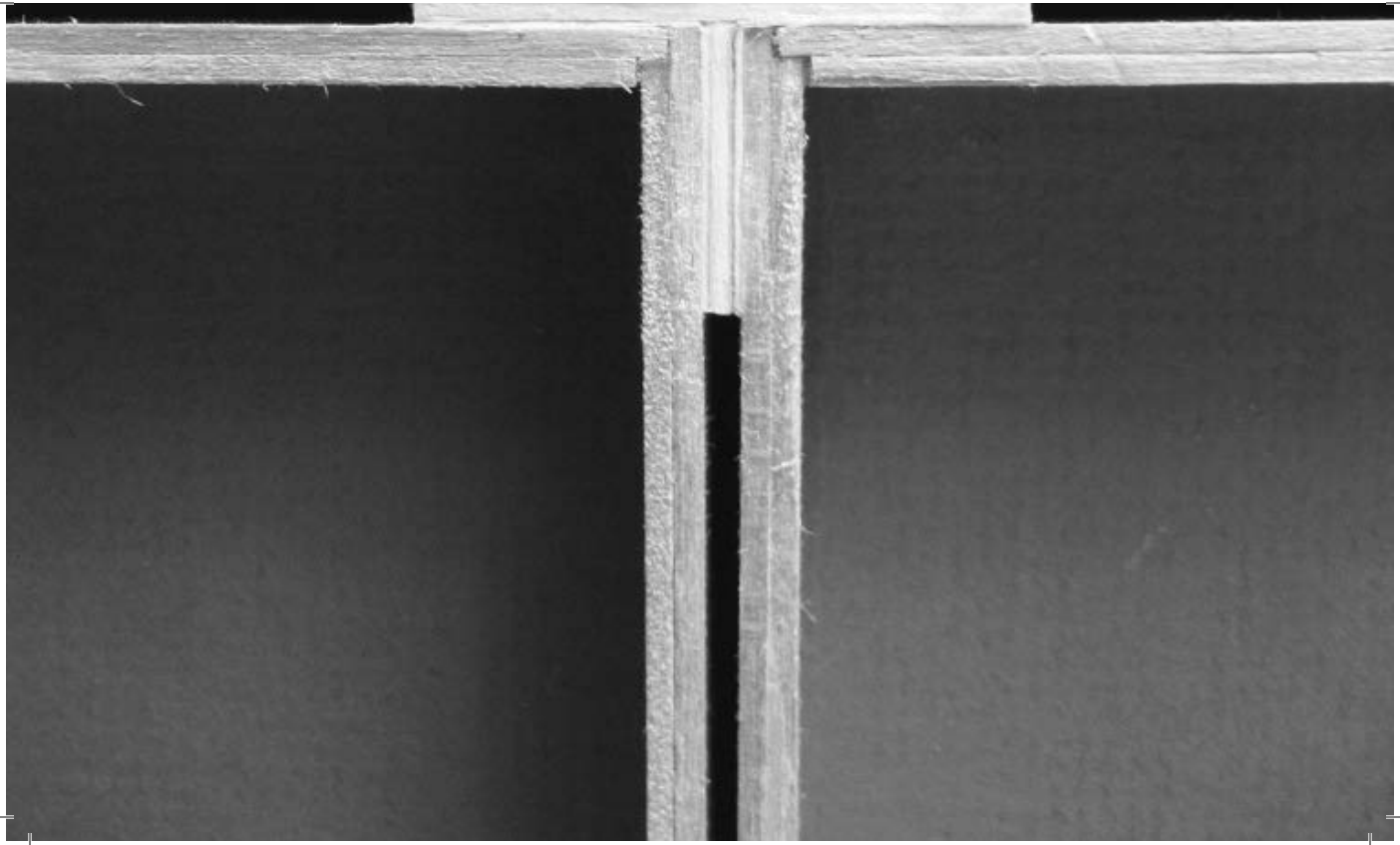


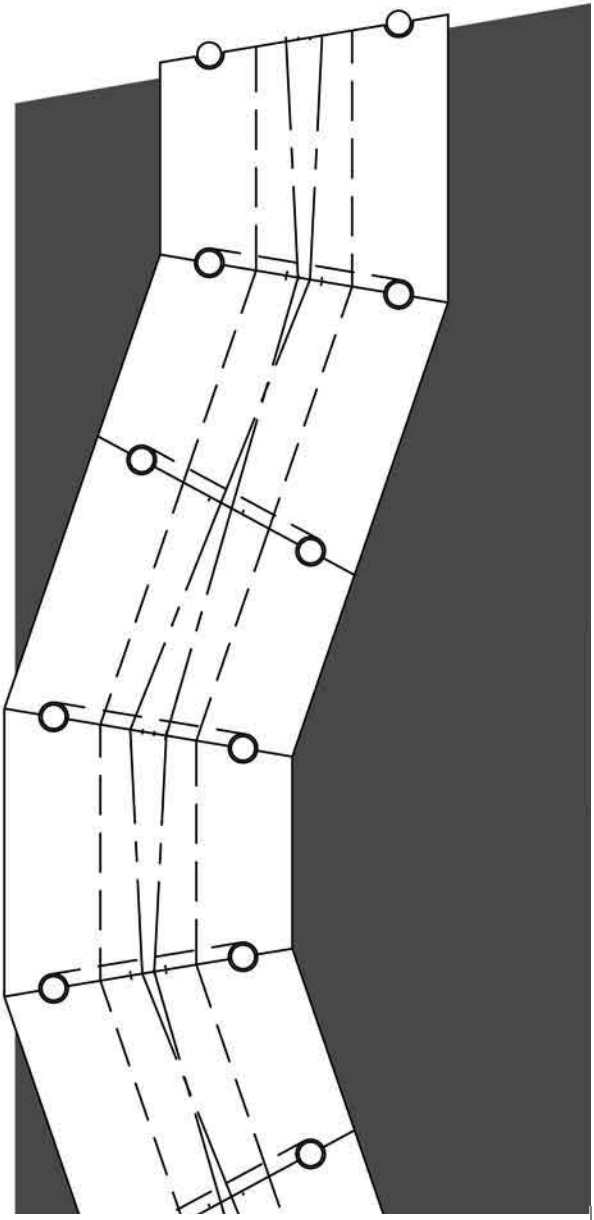


One thing I think is becoming clearer, even though it's usually unstated, is that there is a new willingness to separate the profession from the activity and discourse of architecture… People are willing to explore deploying architectural ideas or architectural techniques outside the profession… This doesn't mean that we're in any danger of losing the specificity of architectural procedures, but merely that we are getting to the point where we can no longer sustain the separation of architecture as a profession from all other creative activity.

M. Trotter
Architecture at the Edge of Everything Else (2010)

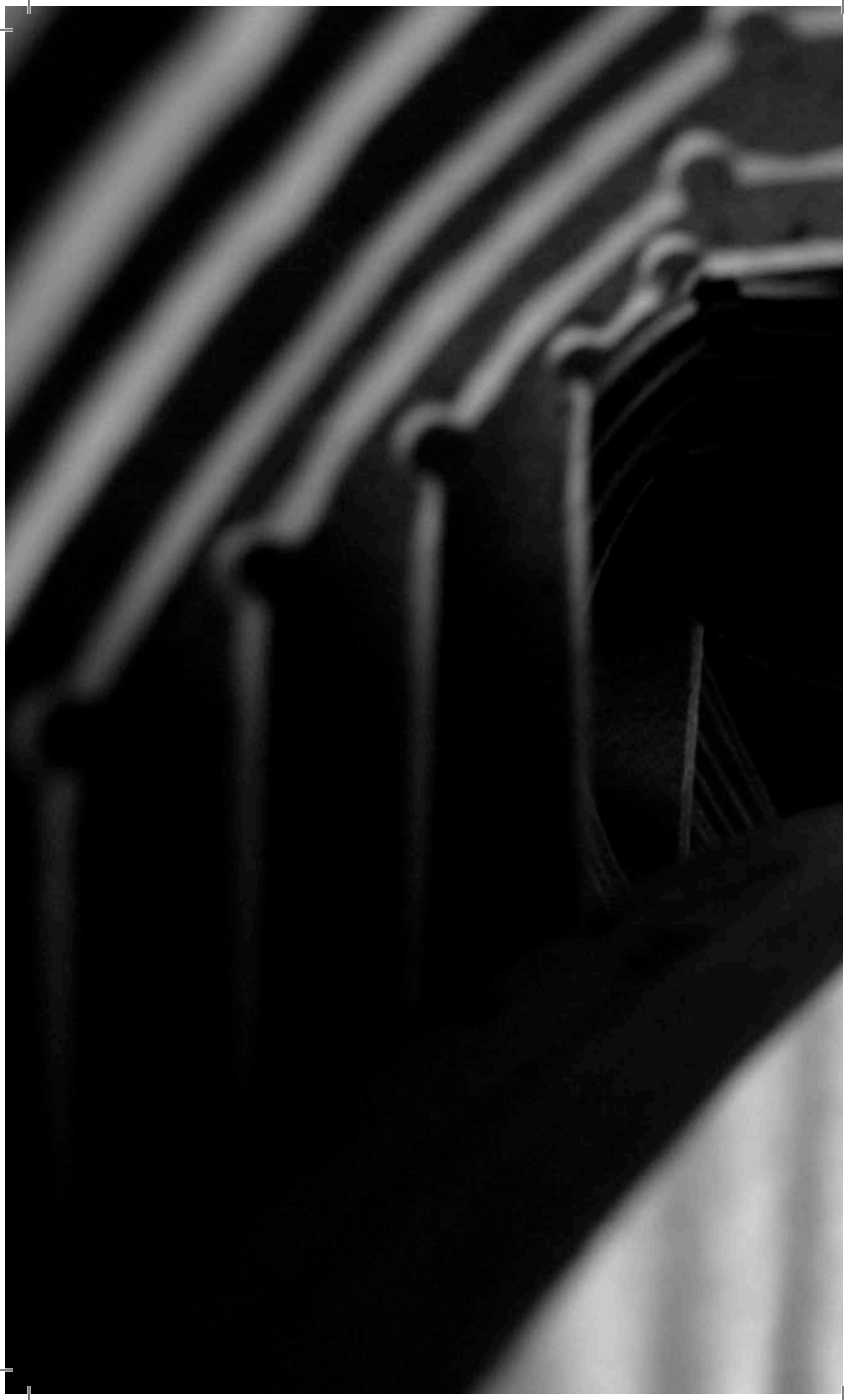






If the architect of this destruction was Osama Bin Laden who is a qualified engineer, then he would certainly know something about the stress equations of the World Trade Center. He would also know something about the effects of ignited fuel: at 500'C (a third of the temperature actually attained), steel loses 90% of its strength. He must have anticipated that one or two of the towers would collapse. But no visionary genius could hope to re-create the majestic abjection of that double surrender, with the scale of the buildings conferring its own slow motion. It was well understood than an edifice so demonstrably comprised of concrete and steel would also become an unforgettable metaphor. This moment was the apotheosis of the postmodern era – the era of images and perceptions,. Wind conditions were also favourable; within hours, Manhattan looked as though it had taken ten megatons.

Martin Amis
The Second Plane. 2001




A-EVENT
CULINAR
DVVALLEY
CUT
RE-MEAN
STACK

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

M T W

9 AM, first class, last semester. First instructions: learn to write, learn to write? What does he mean by that, I am in university yes I won't hide it. "It" is a major skill to possess and one that needs proper attention. As a writer though, I love to play with the alphabet, distort the letters and carefully shaping the positive and negative spaces I can create.

Today is my name day, January 6th. The day we celebrate my name, FOTI, translated from Greek, meaning light. How fitting my name means light and I am following my dreams to be an architect. After all, architects bend and play with light to reveal the intangible. No time to celebrate, head to school to get some research done, for the chair I want to build. Yes my chair, one where I can sit, smoke a nice Dominican cigar, while enjoying a great glass of Hennessy X.O., or even the Paradiso. Most importantly; the never ending search for my big V-twin Harley engine. Need this key part to start building and shaping my drag bike. Flying down the road, just me and my thoughts and the beautiful notes from the exhaust!

Writing and thinking and more writing, I was taught in architecture school to just do that. Even when it comes to writing, just put your thoughts down and go back later to edit. So here I am, writing. Trying to express my thoughts about the ideas I pursue. Large scale graffiti, like Le Rat, Blu, Os Gemos, Cosmopolis, something about it that gets me so excited, I keep pushing the ideas in my school work, but how do I push ideas when I cannot express them clearly? Metabolism, graffiti and faktura: what is the link? I have it in me somewhere. I know I do.

Th F S

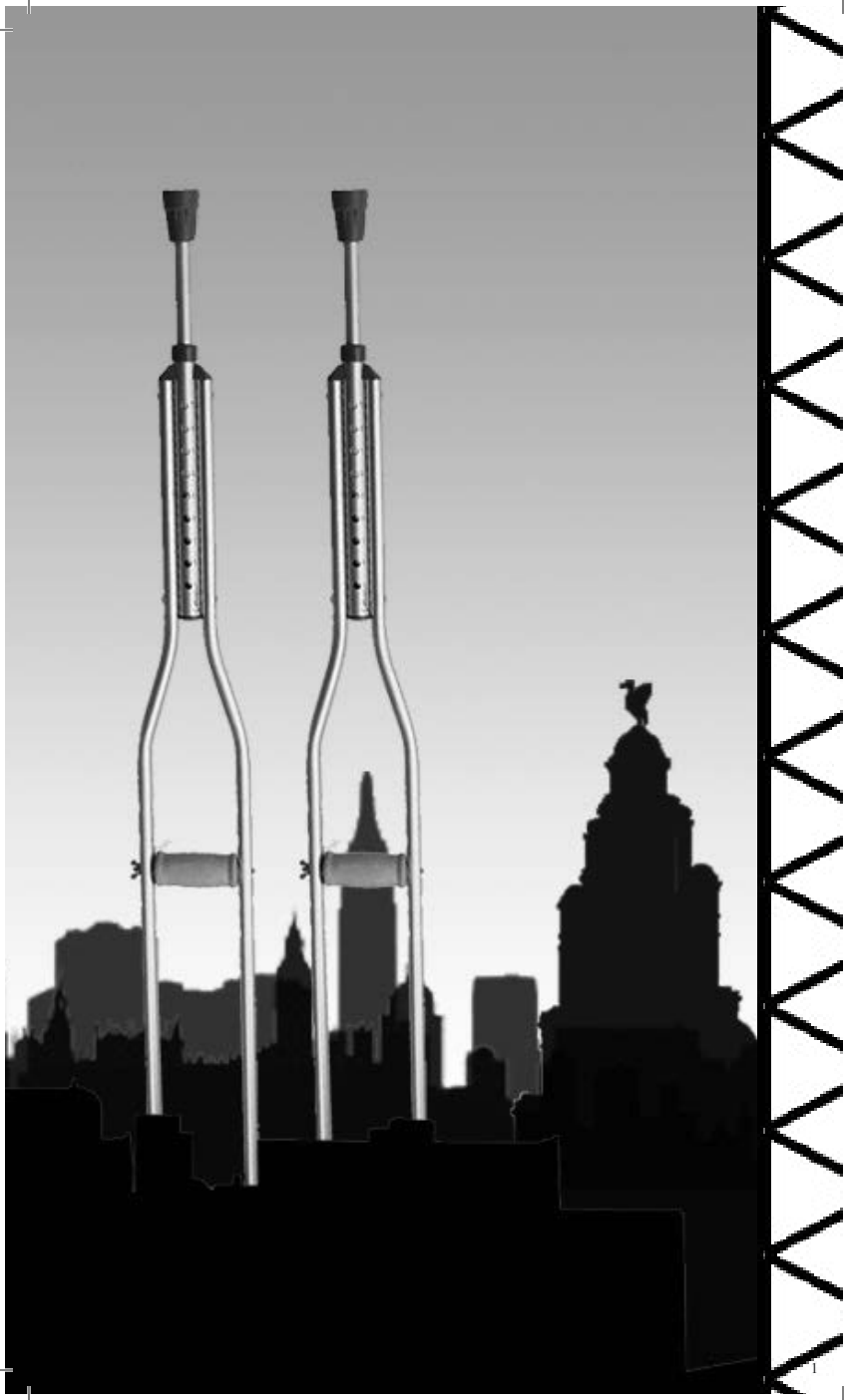
My last stu of undergrad was a first attempt at ybrid drawing. I must say, I loved it. T idea that I had to pre-plan areas on r paper for something and leave them nk, but I did not know what to leave the blank for. The idea of the unexpected was like a quick sketch of an outline ch, a piece but with blank spots. Whe was done, I looked back at my work d I enjoyed it, standing in front of it a looking at all the layers, always som ing new to find. I recently read somet g by an architect I admire: " I myself come anxious, each time people sho e a CAD drawing printed on a stark te sheet of paper, over its inappro te beauty and the lack of content. " T Ando, Details 4.

Planning ar nd getting plastic for my portfolio cov r, then back to the office, the shop, to ish up small items. One of the items, m ke a coffee table. It would be nice, to r ne my w od working skills, and preserv my site model made from a selection exotic woods. I enjoyed making th model and the hybrid drawing. Cr s did no even approve of the idea I wa ushing, et alone even look at the repre ntation. But I was happy. I followed my stincts and kept pushing.

Sat day ls around again, ow with no dio ave plenty of time enjoy a hea y so al life. Start my late ternoon day ith a sit to my tattooist, confirm my ap ointment for thursday. Plan on finishing the tree. Then on to skate shop ing sweep seeing mys gliding dow the smooth and c like a speed skater. That was short lived due to the price of a pair of speed sk s. Basic skates will do thanks. It has been fifteen years since the last time I was the ice. Nighttime rolls around and of hit the ice. First with my elbow, seco with my hip!

It would be a great weakness in this work if those physicists were right who said to me – in a tone of approval – that Gallileo's recantation of his teachings was, despite one or two 'waverings,' portrayed as being sensible, on the principle that his recantation enabled him to carry on with his scientific work and to hand it down to posterity. The fact is that Galileo enriched astronomy and physics by simultaneously robbing these sciences of a greater part of their social importance. By discrediting the Bible and the church, these sciences stood for a while at the barricades on behalf of all progress.

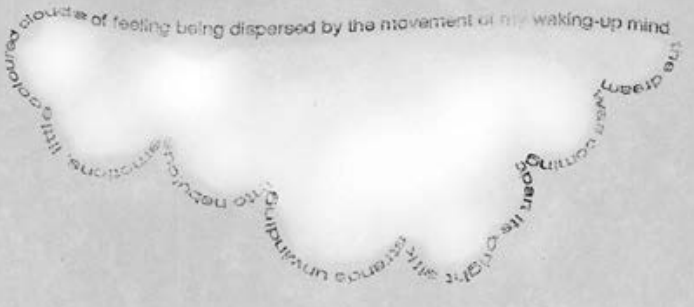
Bertolt Brecht
Life of Galileo.



translation(s)

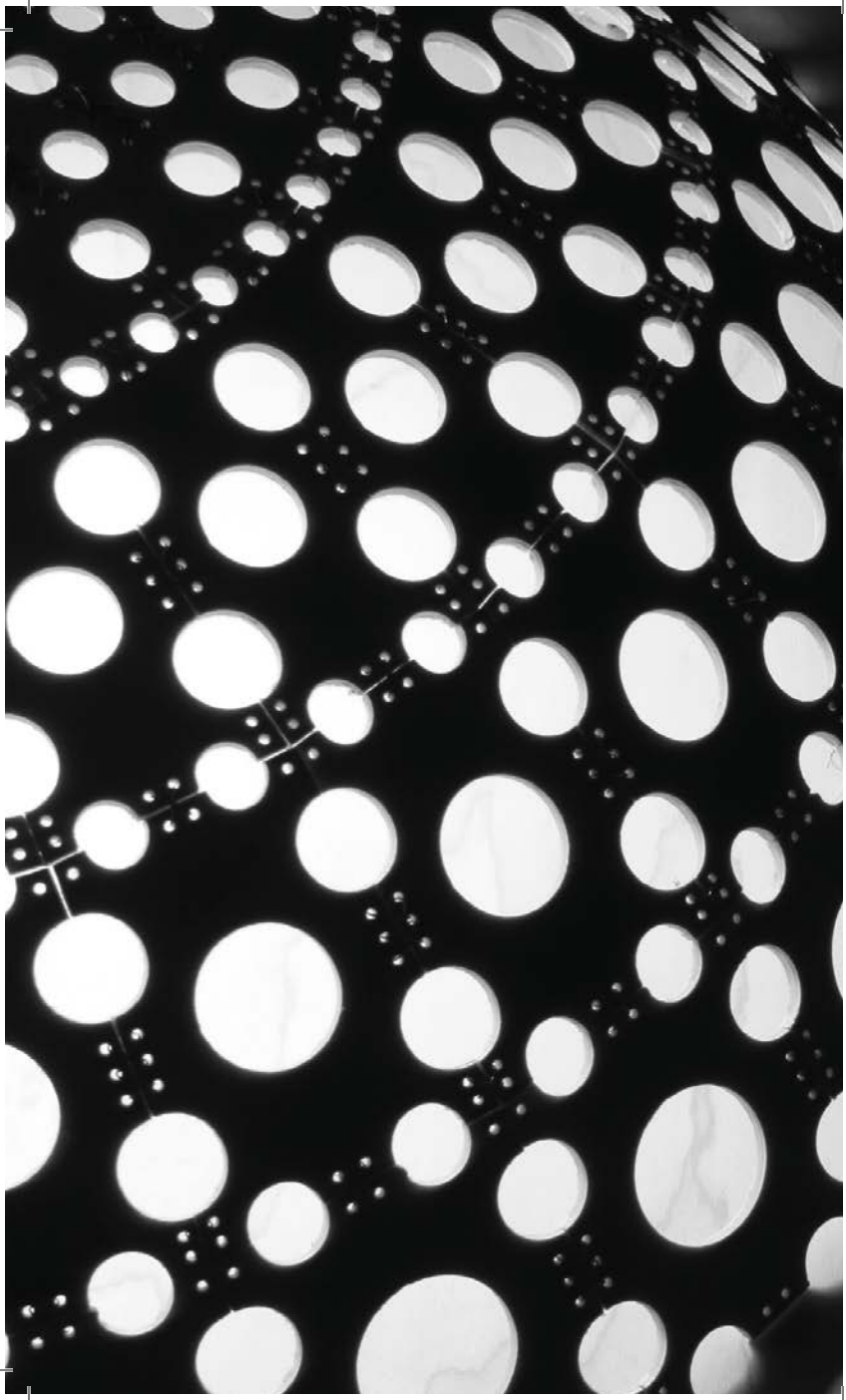
media / culture / relief

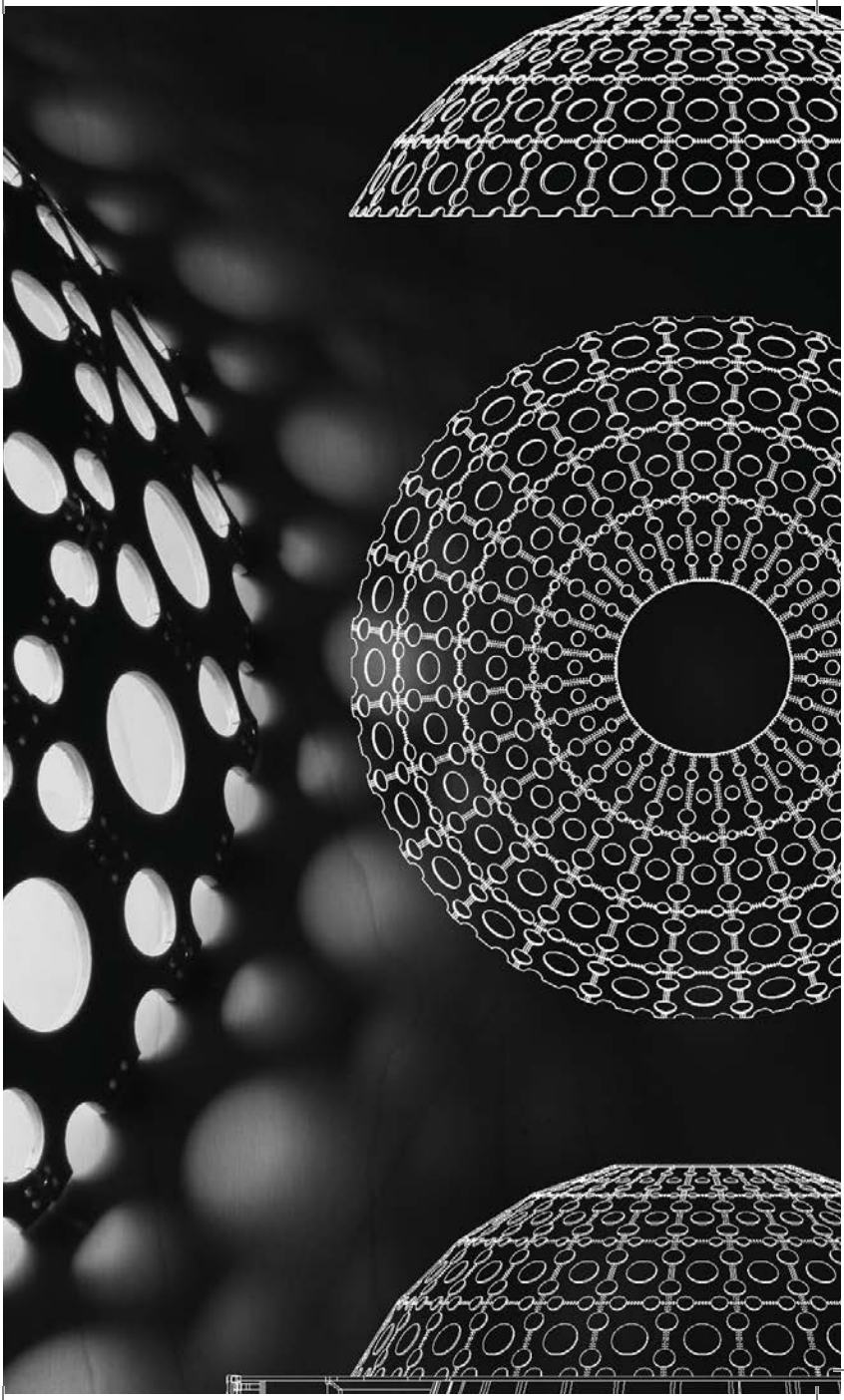
architecture

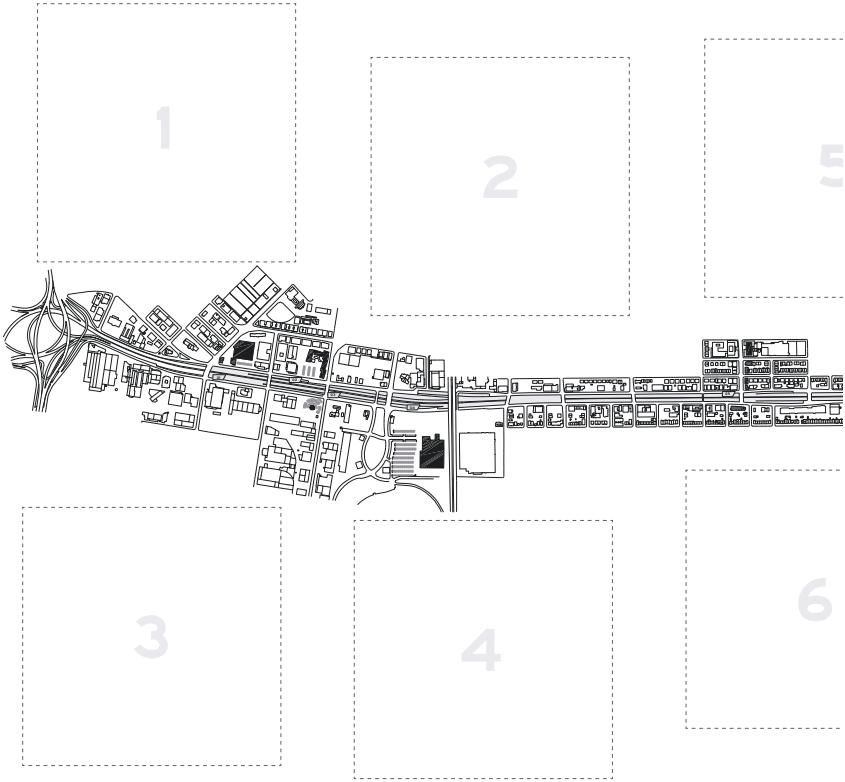

the dream
when coming
bear life of light air
strange unwinding
into neuro-
emotions little
colour
cloud of feeling being dispersed by the movement of my waking-up mind

But there can be no denying that examples of an architecture entirely different from what our fathers were accustomed to have appeared on the scene during the last twenty years, following their appearance in other countries during perhaps twice that period. And there can be no denying that the designers of these building are extremely sincere. They are not, as their detractors often suggest, 'Bolshies', or stunt-mongers. They have thought things out very thoroughly, and they believe that the new architecture we are calling 'modern' (henceforward we will drop the quotation marks) is something that is needed in the world today.

J M Richards
An Introduction to Modern Architecture.






1
2
5
3
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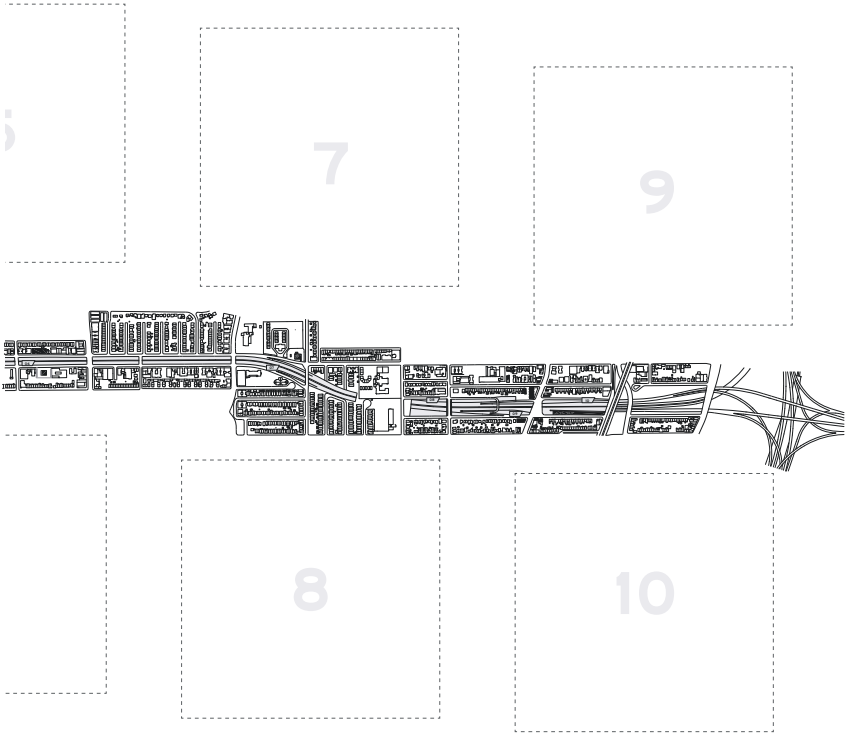
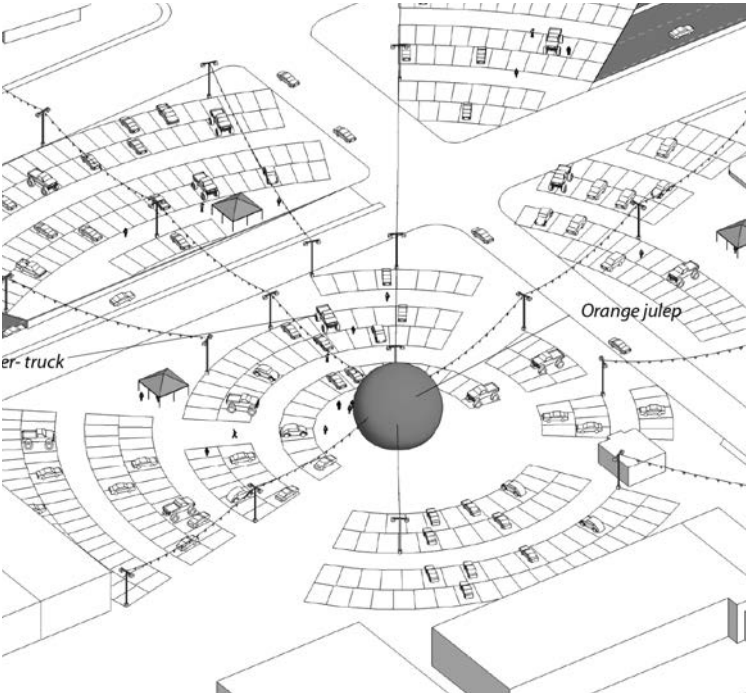

7
9
8
10

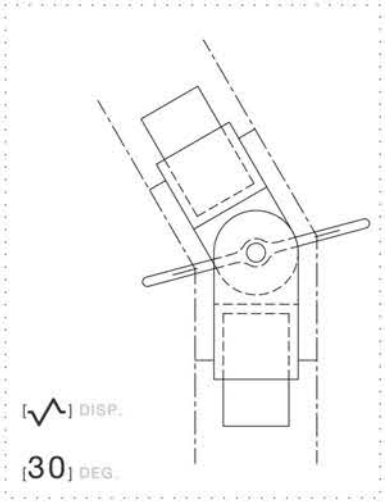

WHAT IS LEFT
OF THE

INTUITION


Orange julep
er- truck

What to do with Architecture? We are of course not responsible for the rudeness and brutality we witness every day – nor are we responsible for the excesses that force us into a concern and ask of us values and attributes we don't always manage. Architecture is similar – we are to take our favored domain and introduce ourselves to places we have never been, introduce the public (whoever we may mean) to worlds we didn't know exist. The shortest sentences, the longest ones: the poetry, the philosophy, the phenomenology of the ambiguity of all things that language invites will turn around and ask each of us – what are we doing? What did we do when the world was so rough, so lawless, so socially mad and un-benign to life itself? And why are we doing what we are doing? I am not responsible for this image, but I am responsible for taking this image to another place. But we must engage the directness, the rudeness, the alertness and brutality to merge out of this confused and bewildered world with a vision worthy of ourselves.

Frank Heron


[√^] DISP.
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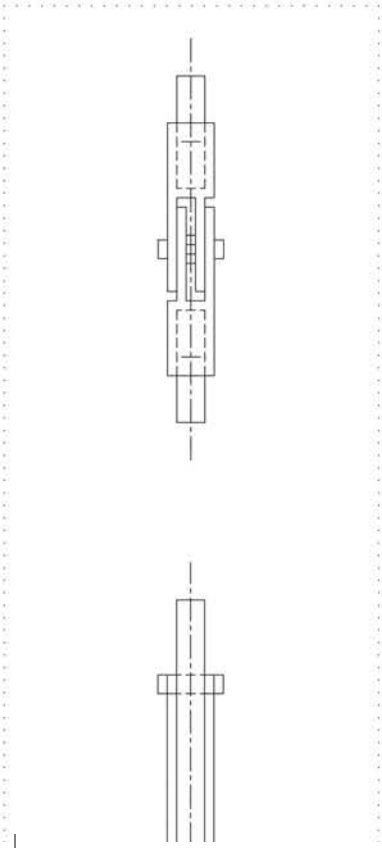

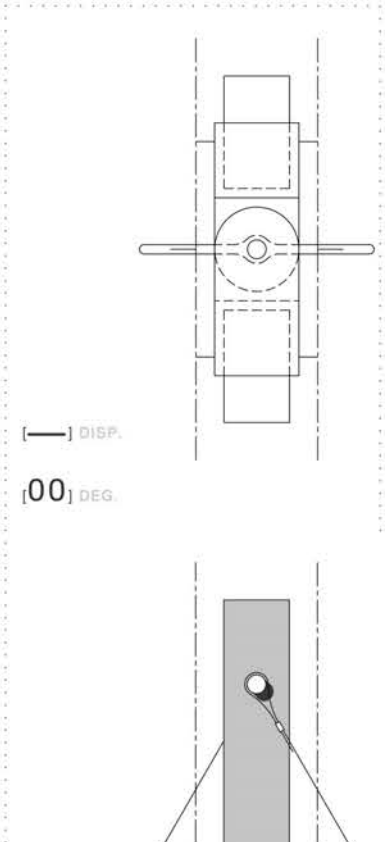
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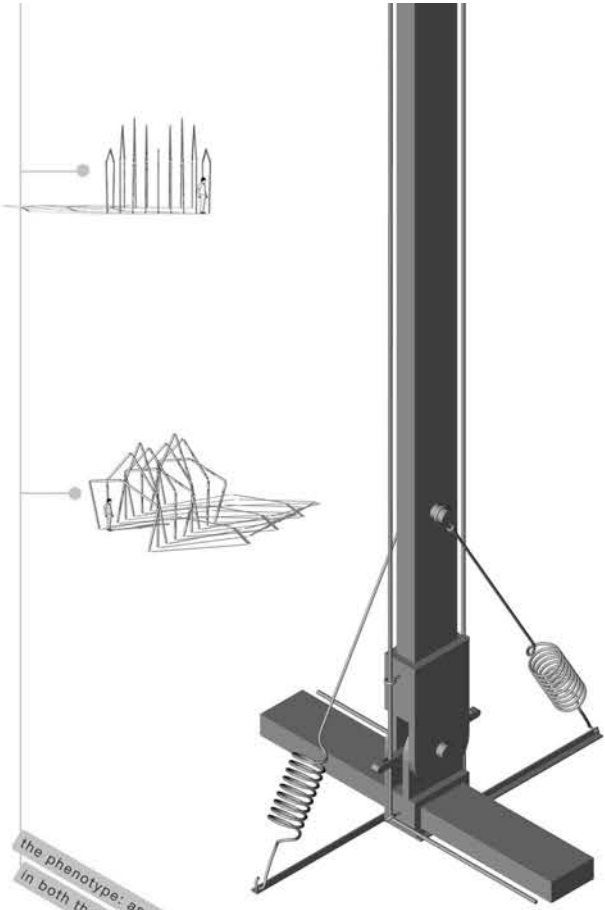
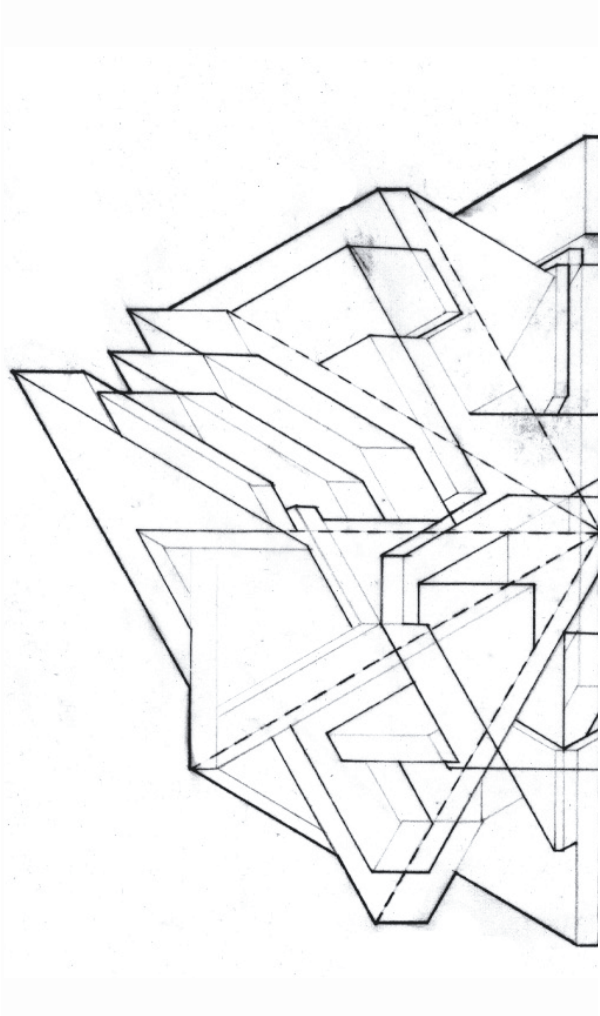
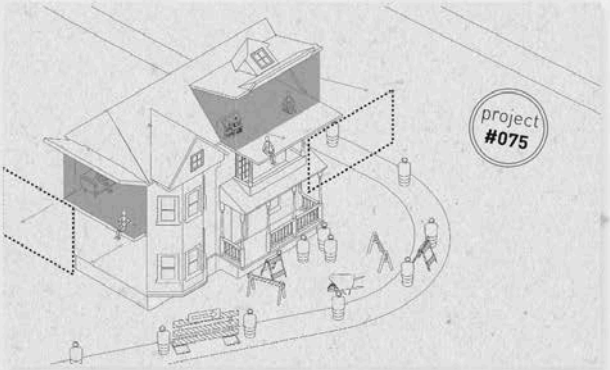


the phenotype: as a gene interacts with its environment (mutates), its effects are visible in both the surrounding genes and the host.



It must be admitted that the environs and atmosphere of the large monastery tend sometimes to become increasingly noisy and active and unfavourable for the development of a deep, silent, contemplative life. It is more and more necessary for those called to a more intense and simple life of prayer to be able to seek silence and solitude at a distance from the monastery.

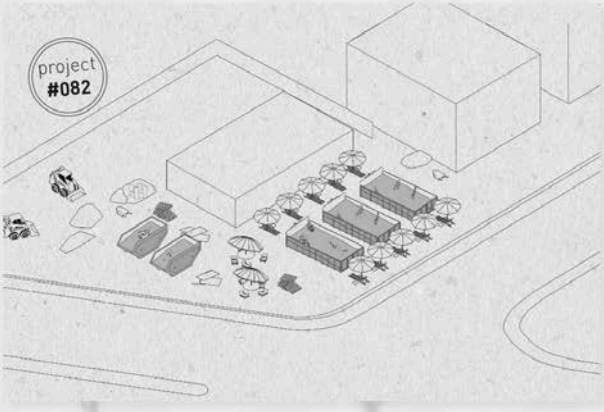
Thomas Merton
Project for a Hermitage.



CONSTRUCTION **NOTES**

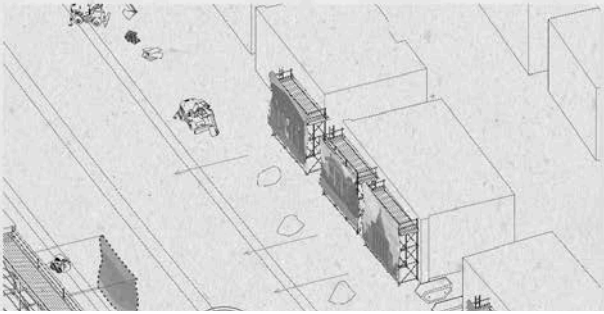
Hinge Homes △

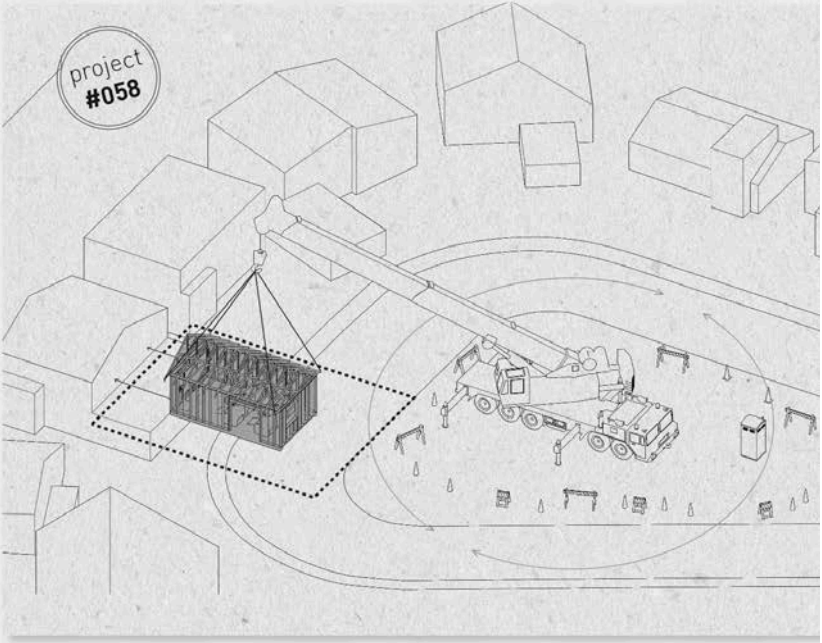
- Extend and brace floor slabs in exposed rooms.
- Hinge upper wall section of living room and attic space.
- Install safety signs in exposed rooms without handrails.



▽ **Projection Avenue**

- Erect scaffolding for façade projections.
- Conduct neighbourhood nationality poll.
- Hold interviews for neighbourhood censorship committee for image review.



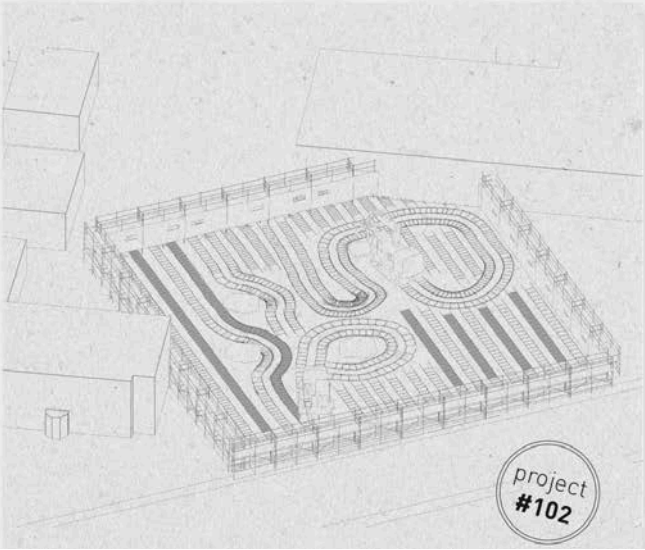


Trashy Public Pools

- Disperse shipping containers.
- Check water hookups and seams for leaks.
- Check water contamination levels. If above average, increase chlorine.
- Insert "no diving" sign.
- Re-use excavated earth for beach expansion.

Rotating Home Thea

- Prep platforms for inse
- Re-enforce cantilevere
- Double check lift capac
- Set up rental list and h
- Replenish DVD collectio



Supersize Zen Garde

- Drill additional viewing ricade to provide great of all shapes and sizes.
- Heavy equipment opera trained in Fung Shui, h two week licensing pro
- Total calm must be a ment operator enters t pable of achieving said

Poetry Now Billboar

- Upload new poetry in basis
- Ensure proper ratio ecstasy
-

CITY OF

EVIC
NOT

Please be advised that you must vacate this
This is a legal document and

The city of Detroit and the state of Michigan would like to formally th
well as being here for its final days. Should you require assistance r
location centre. The procedures of contacting military personal, for th
pamphlet. Please know that you will be removed by force and without
If you have further questions please direct them to a government offi

DETROIT

TION
ICE

premise and the city of Detroit immediately.
serves as your formal notice.

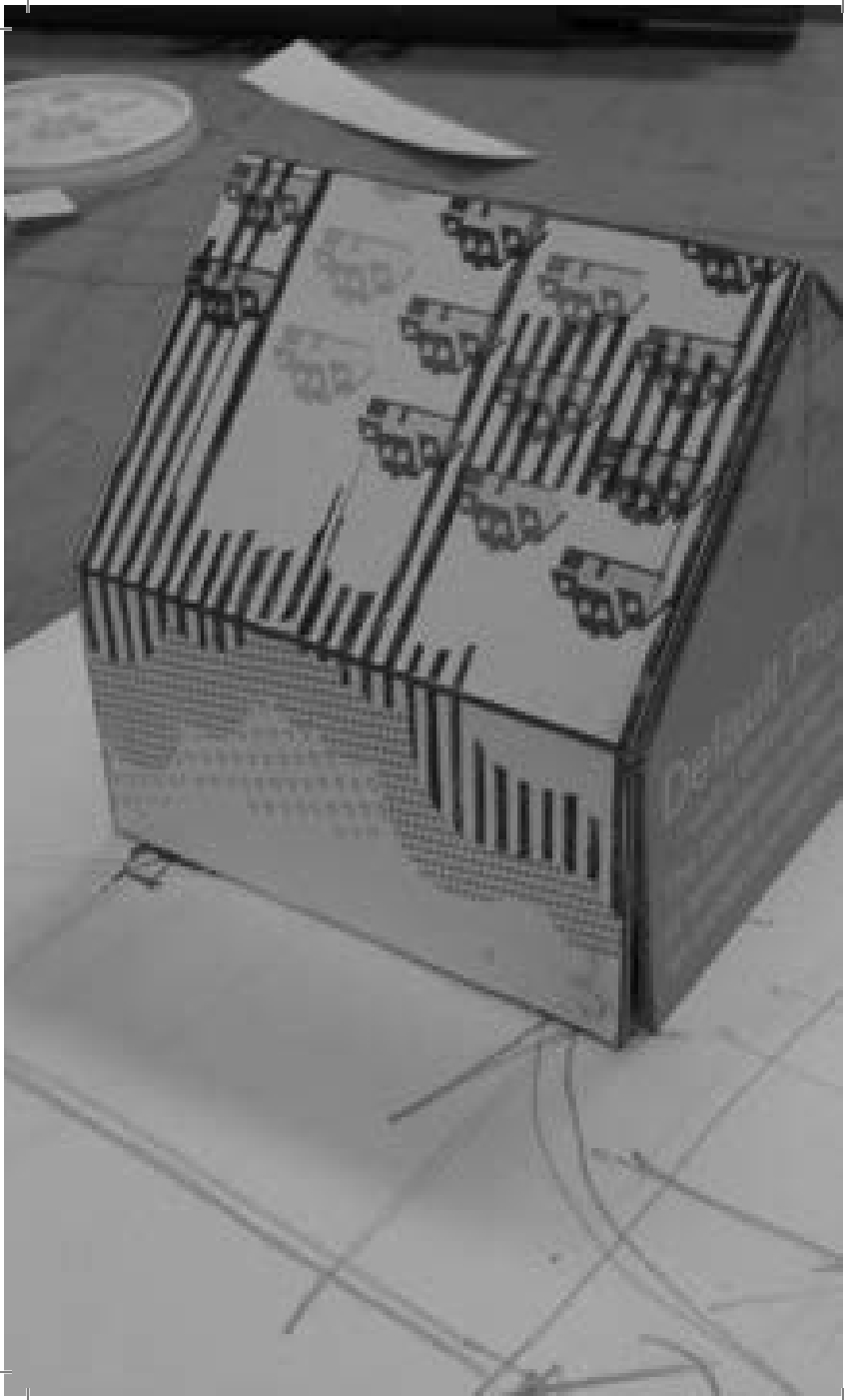
ank you for inhabiting the dying city for such an extended period as
nilitary personal are available and will aid in transferring you to a re-
ose in need of assistance, have been printed inside your re-location
your personal belongings should you choose to not leave voluntarily.
cial after your departure from the city.

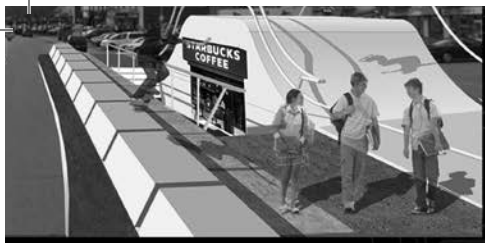
dtm 67548 -759498xx


HAMILTON SOUTH
HAMPTON SOUTH
HINTON SOUTH
BAKERVALE
GENERAL
ANNA
SHERIDAN
SPRUCE
ADMIRAL
WALKERWOOD
DUNDAS
SHERWIN
FRASER
MANSFIELD
CROSSFIELD
WESTMINSTER
WINDERMERE
GAINSBOROUGH
ONONTION
QUEENSWAY
VALE
REDWOOD

It is thus an architectural impulse or attitude that I seek to characterise, and a certain kind of attention is needed to detect it: specialised theoretical techniques and methods must be brought to bear on this subject. Nevertheless, I hope to suggest too that the architectural impulse is part of daily social life and its wide-ranging practices.

K Michael Hays
Architecture's Desire.





ectif c'est d'induire les relations sociaux dans les espaces proposés.
espaces programmés qui ciblent les adolescents. Ils seront séparés
te des cafés, des salons et des salles d'étude qui sera, en fonction, le
s sociaux. Par consequence, l'autre groupe sera composé de motifs
un accent sur les interactions physiques. Cet enchevêtrement de
agent non seulement les jeunes à se mêler entre eux, mais aussi avec

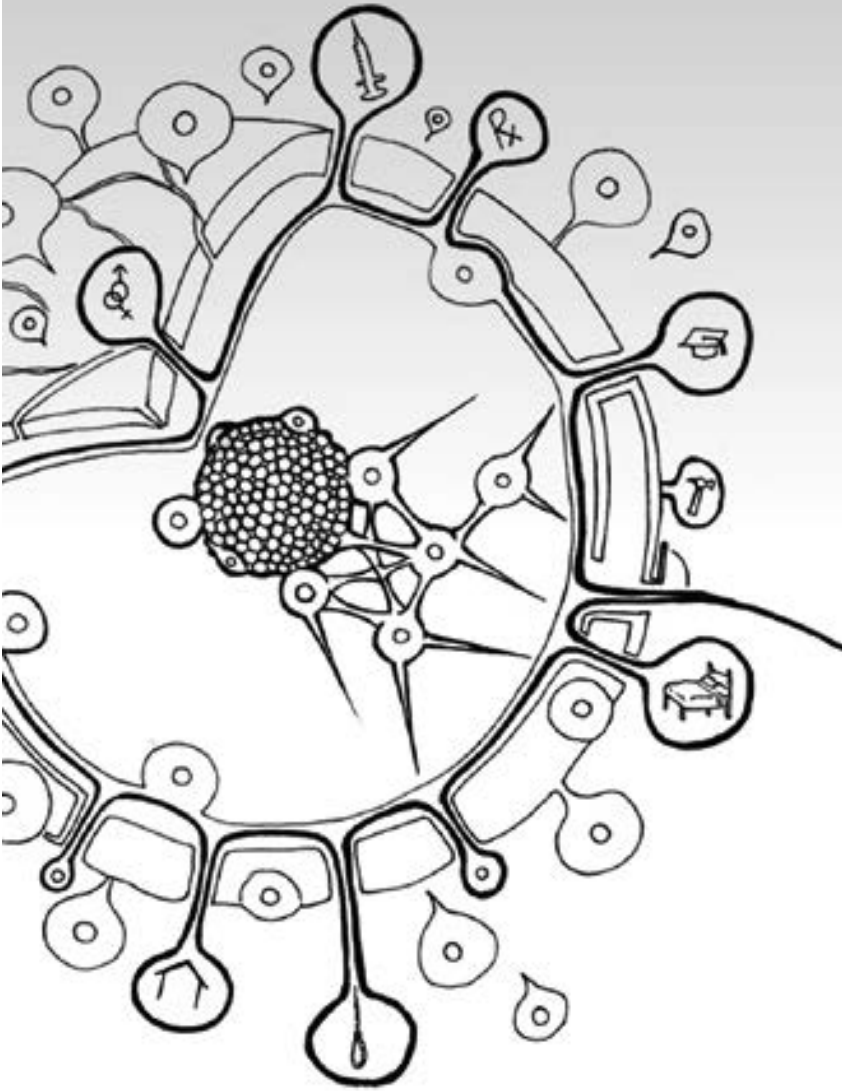
cent sur la famille et les enfants. Il se compose d'un diverse zones
patinoires de hockey (plancher & sur glace), terrains de sport et des
e jeux sont conçoivent spécifiquement avec des appareils de lumière
e dépensé par les enfants pendant qu'ils jouent. Ces lumières
la circulation des véhicules occupés, auquel elles transmettent un
oulevard Léger.

t est d'inspirer la population locale d'avoir une audace créative et
rdins communautaires, et le bibliothèque partagé qui sont proposés
la partage de culture et de richesses à Montréal. Dans l'ensemble, les
'enfant dans chacun entre nous et am-
rd Léger.

Boulevard Rolland
Boulevard Léger
Boulevard Lacordaire

likely to transmit.

you are more likely



INDEPENDENT
INDIVIDUAL LIVING
WITH HIV

SUPPORTED INDIVIDU
LIVING WITH HIV WITH
CARE IN THE TRANSIT
HOME

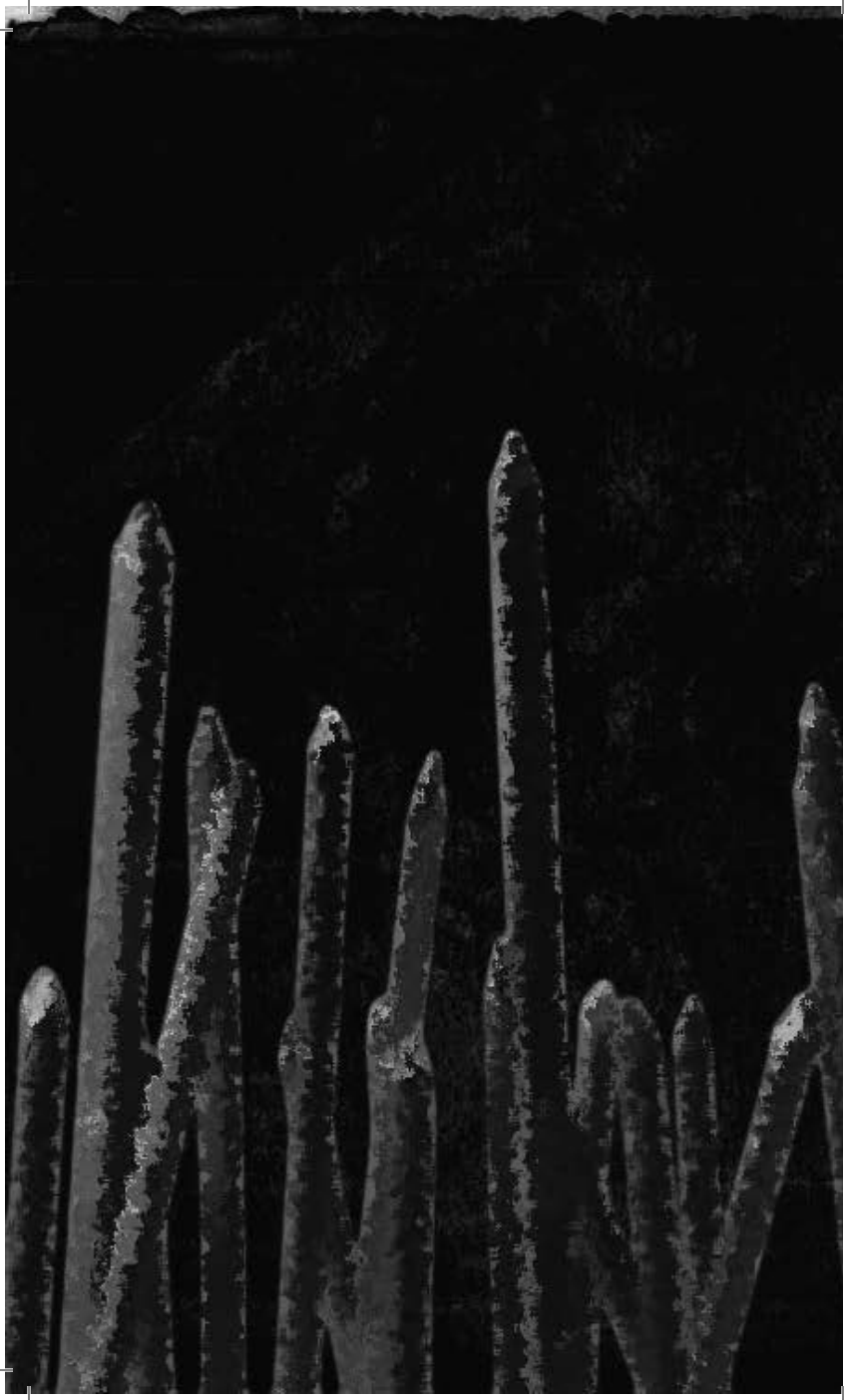
EDUCATION &
AWARENESS

DRUG
ADDICTION
SUPPORT

DEPRESSION &
COUNSELLING

HOMELE

BUFFER SYSTEM
BETWEEN THE
INDIVIDUAL &



If the meanings of our key terms are impossibly demanding so that the terms don't really apply, the question arises of how things ever developed to this point. How did we come to be in such a conceptual mess, to be, as it were, trapped in it?

Peter Unger
Ignorance 1976

the knife

2. Comment peut-il space être annulée?

2. HOW CAN UNSPACE BE UNDONE?

In preparation for our trip into the zone, we got issued for anti-space suits.

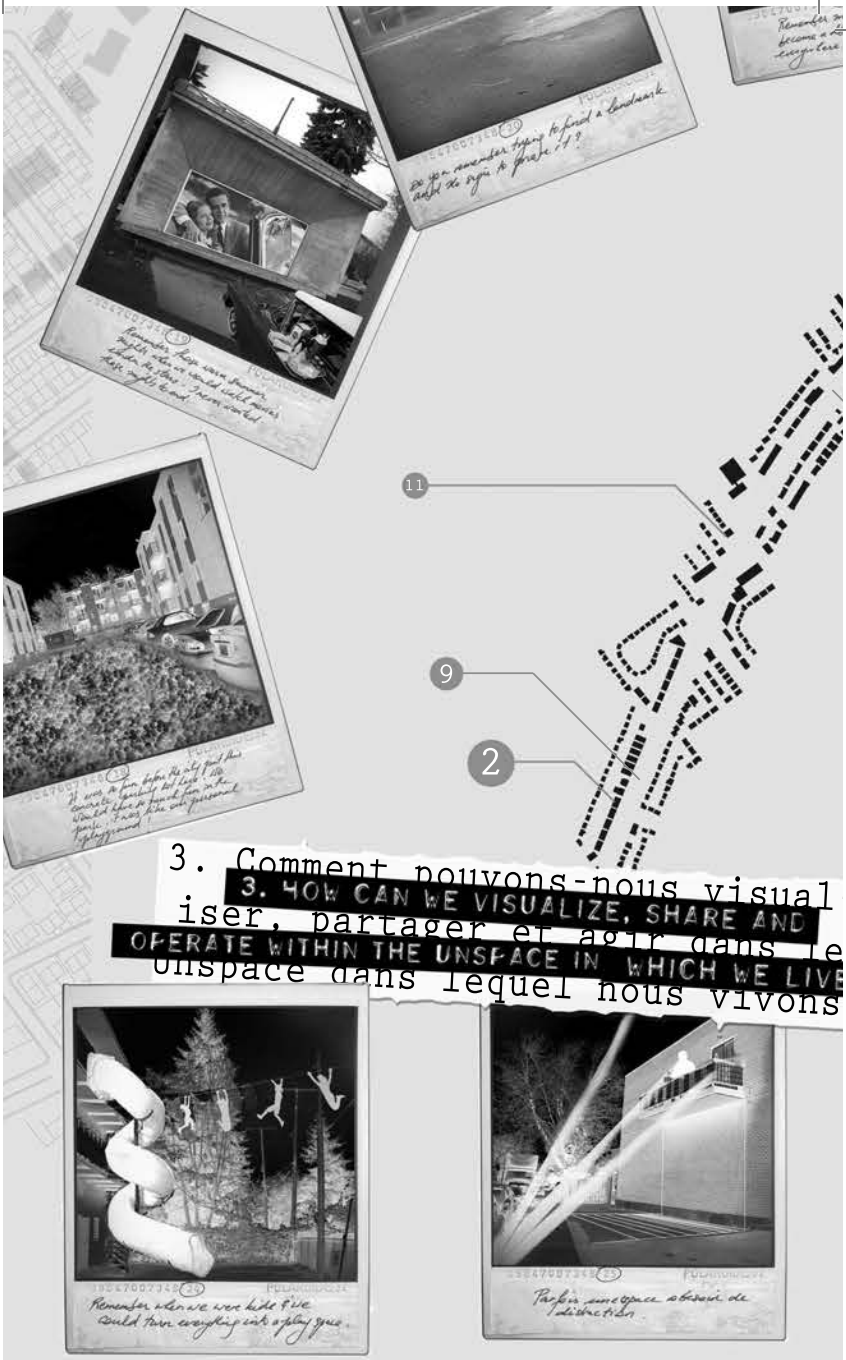
A la fameuse regarde à travers la fenêtre qui est qu'il y a rien à voir?

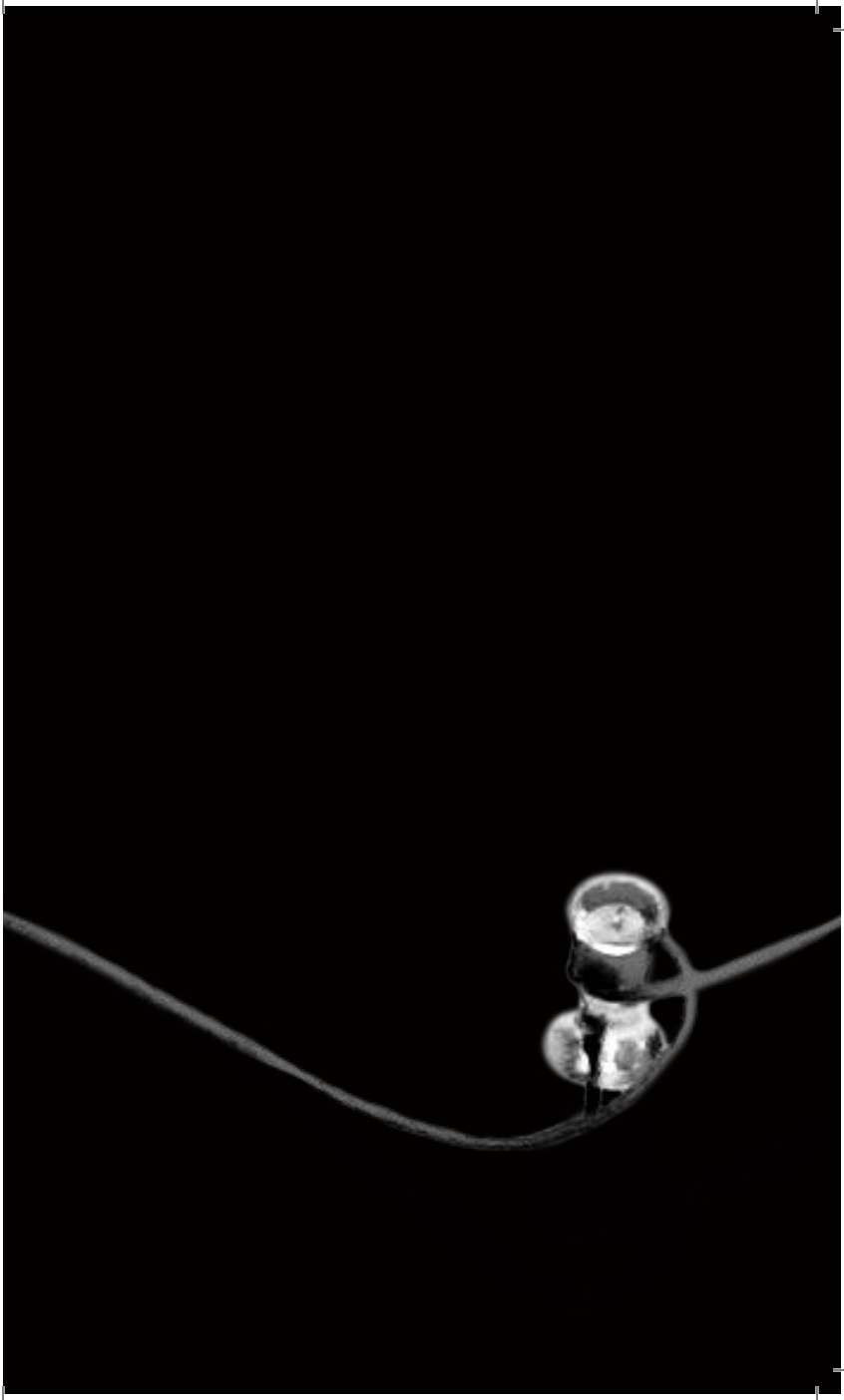
I always wanted to go to Venice where we would only travel by boat!

Our adventure takes flight.

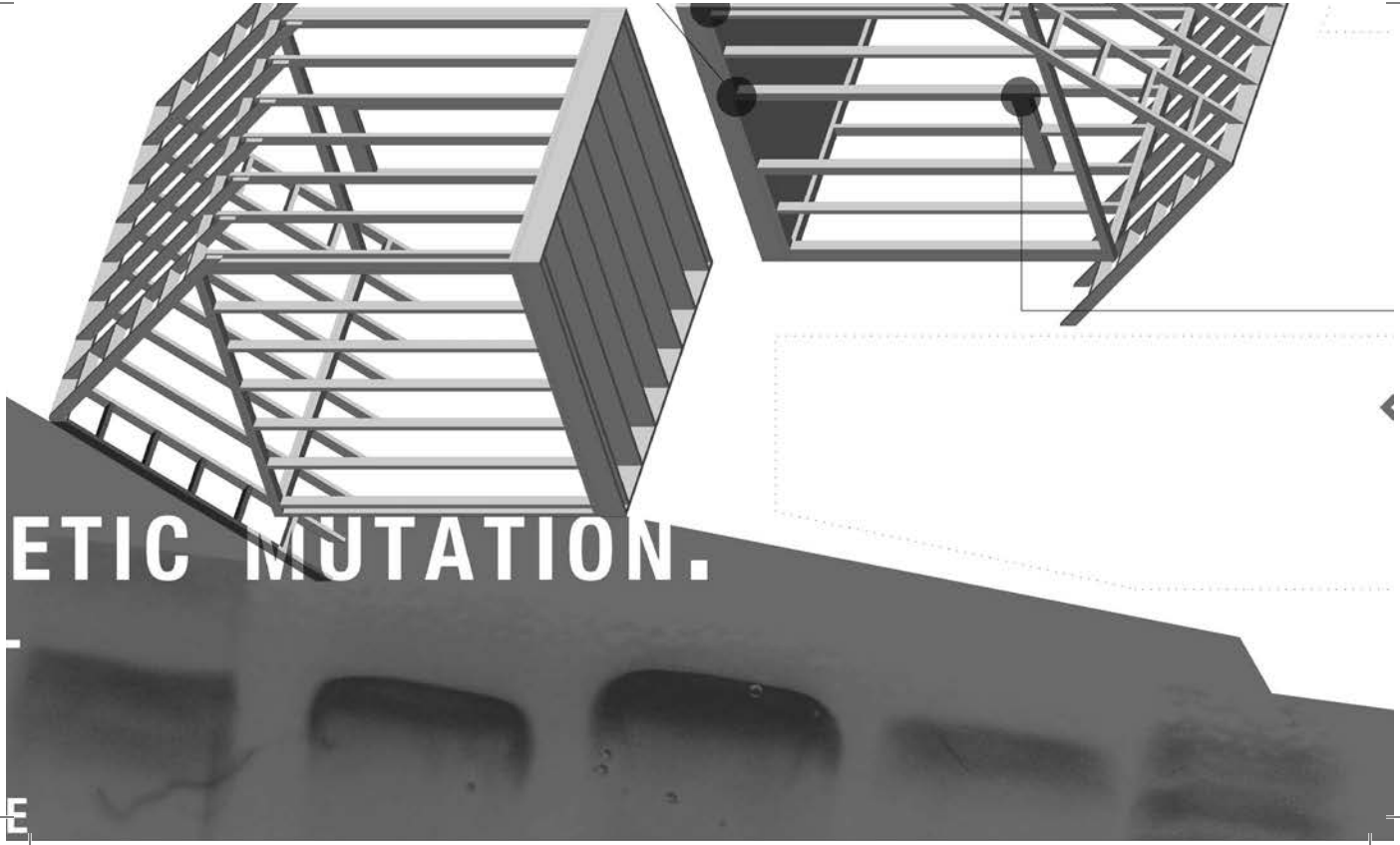
My world was forever changed when I heard to break the dark.

What happened to the [redacted] connection to the anspace?!


11
9
2
3. Comment pouvons-nous visualiser, partager et agir dans l'unspace dans lequel nous vivons
3. HOW CAN WE VISUALIZE, SHARE AND OPERATE WITHIN THE UNSPACE IN WHICH WE LIVE

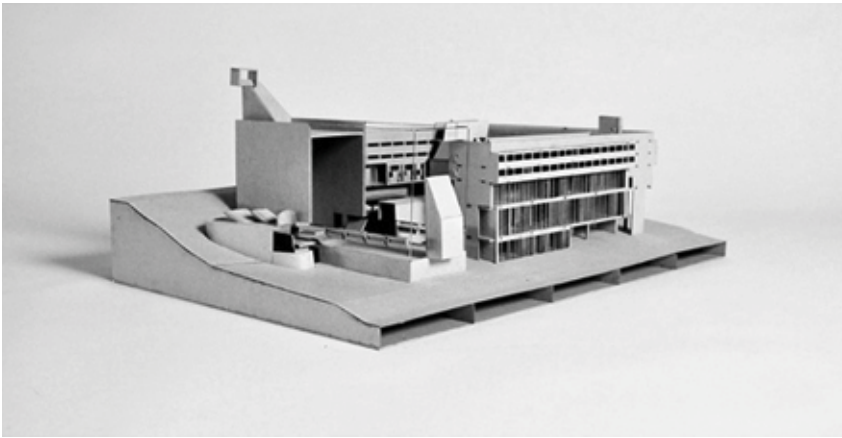


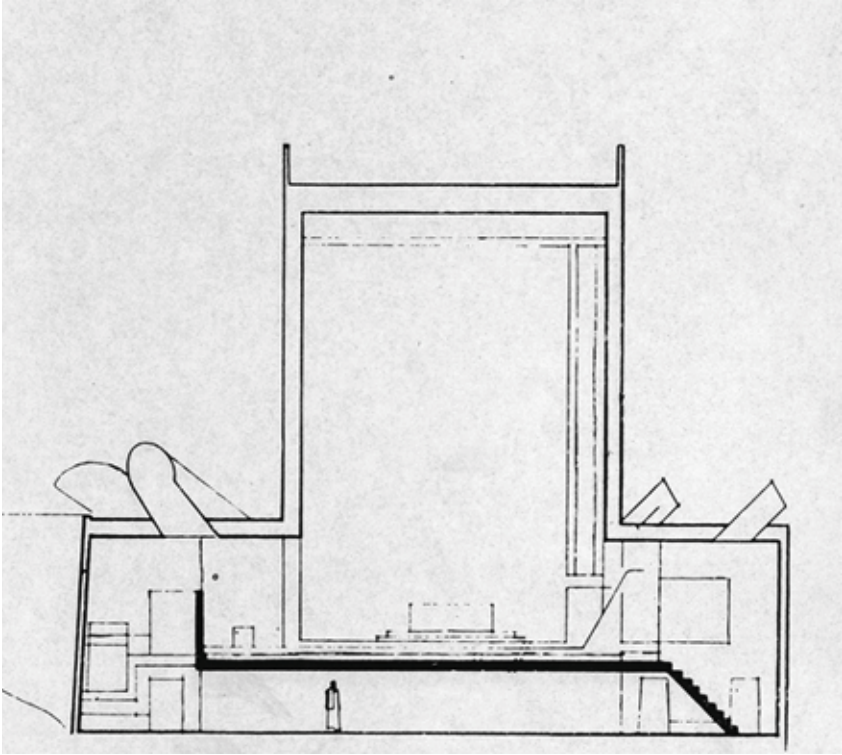
motation 01A
detail


ETIC MUTATION.

Rough Guide to the Graduate School
Azrieli School of Architecture & Urbanism
2008-2011 Middle Earth, Azrieli Pavilion
Carleton University, Ottawa

7”x 4.25” 232 PAGES
Titles: FranKleinBold 42PT
Body: FranKleinText 8PT

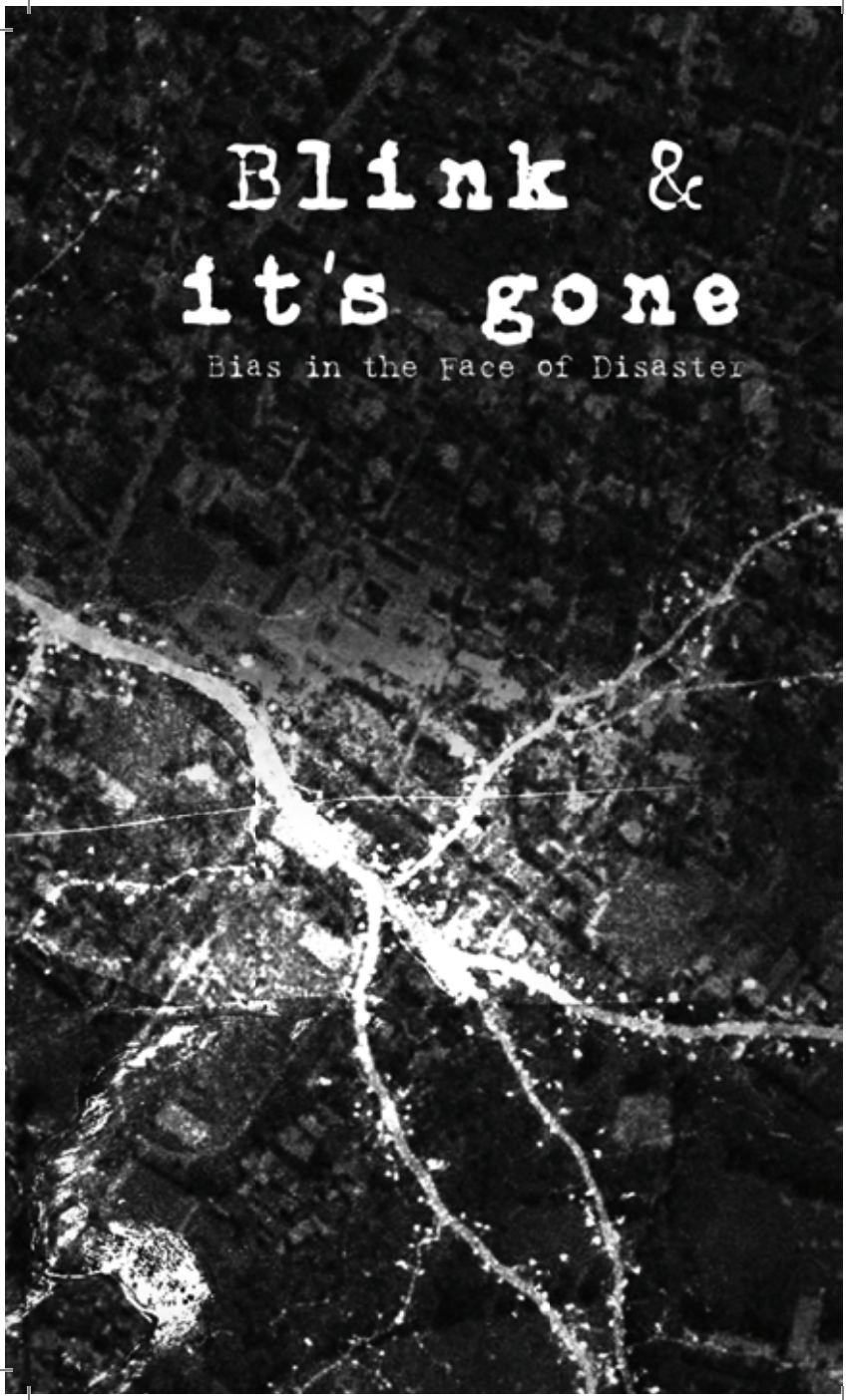




The texts used in MEME2: the analecta are taken from studio programs, seminars, symposia, theses and other classes that the students have been asked to consider. This makes up the analecta, selections or parts from literary works or groups of works gathered together into a reference world which the student either chooses to navigate within or, as is sometimes the case, avoids. To what purpose do students or architects for that matter, loan, drone and clone invention? Do we understand how ideas replicate across our own thinking and that of others? How do new areas of pedagogy and research enter the schools and then the practice of architecture: through the person and personal interest, or through the profession and its institutionalized guidance and accreditation directives? Whilst research and inventions within material science and structures have taken on, integrated and contested areas much wider than is often taught in schools of architecture, is the way architecture is taught, spoken about, written, photographed and represented, holding the student, the profession and - possibly - the public understanding of architecture back? Might we consult the scientist's hijacked theory of the 'meme', a para-science echoing back to lusher time? What are the ideas about to be taken seriously in architecture and how do we recognize these? Whether navigated or avoided students swim in this world. Along with the images, drawings, maps, texts, ideas and models produced by students the pedagogical repertoire of a school grows by virtue of being placed next to one another, entertained and contested.

Blink & it's gone

Bias in the Face of Disaster



What is architecture and what can architecture do?

The situation today is fluid and exciting. Architecture is civilization's way of giving form to itself and involves the love of precision, geometry and order as well as a passion for mystery, wonder and the unknown. At the Azrieli School of Architecture and Urbanism, we prepare students for a future in the profession and provide an extraordinary foundation for a multitude of interdisciplinary and related design fields. Students learn the conflicting demands of function, aesthetics, technology and economy and are trained in a variety of expressions: writing, model-making, drawing, photography, video, digital media and communications. If you aspire to be a professional with a social mission, if you appreciate the value of science and technology and are simultaneously intrigued by works of art, then architecture may well be your field. What architecture can do will then be your responsibility too!

In the newly expanded Graduate School of Architecture there are the following programs: an accredited Master in Professional Architecture (MArch), a Master in Professional Architecture for the non architectural degree holder (MArch1), a Master in Architectural Studies (MAS) and a PhD program in Architecture. Graduates within the school can also pursue a Graduate Diploma in Architectural Conservation.

Admission Requirements

An admissions committee will determine the merits of each candidate on the basis of academic record, evidence of visual and architectural design and, where applicable, professional experience. Enrolment is limited. All applicants must submit their application by February 1. More information is available at carleton.ca/graduate/how-to-apply. For more information about our program requirements, please visit carleton.ca/calendars/grad/current/programs/architecture.html.

Language Requirements

For admission into Carleton's graduate programs, you will need to demonstrate that your knowledge and use of English are strong enough for graduate studies at an English language university. For a listing of our minimum English language requirements, please visit our website at carleton.ca/graduate/international.

Financial Assistance

Generous funding is available in the form of teaching/research assistantships and scholarships based on academic excellence. We encourage students to compete for external scholarships as appropriate to their degree program. Applicants who apply after the February 1 deadline may be considered for funding, if funding is available. For additional information on scholarships, visit the Faculty of Graduate and Postdoctoral Affairs' website at carleton.ca/fgpa/awards.

Master in Architecture (MArch):

- Successful completion of the Bachelor of Architectural Studies in Design with a minimum academic average of B+.
- Two examples of your academic writing and a portfolio of recent studio work demonstrating facility in architectural design and methods of representation

Master in Architecture 1 (MArch 1):

- Successful completion of a four-year Bachelor of Architectural Studies degree (Urbanism, Conservation & Sustainability or Philosophy and Criticism) with a minimum academic average of B- in undergraduate studies
- If you do not hold a degree in architecture but possess an honours degree in a related discipline, equivalence may be considered on the basis of a demonstrated, exceptional research ability and high academic standing (B+ minimum average). Professional experience may be taken into consideration.

Applications must be accompanied by:

- An essay of no more than 1,500 words stating the topic of your future thesis and your selected focus of study.
- A portfolio of projects and creative works
- A review of your experience in architectural or related practice (text, drawings, models or built

work) if applicable. If you include professional work as part of your portfolio, you must provide a precise description of your involvement and responsibilities in the project. Professional experience may be taken into consideration.

- Two confidential letters of reference on the prescribed forms and a statement of academic and professional objectives

Doctor of Philosophy: Architecture (PhD):

- An MArch or recognized equivalent in a related discipline
- A minimum GPA of A-
- A portfolio including an essay of no more than 1,500 words stating the topic of your future dissertation, selected focus of study; a portfolio of projects and creative works; and a review of interaction and experience in architectural practice. You also need a cover letter addressing why you have decided to apply to Carleton.
- Proficient (e.g. able to undertake research) in one language other than English or French
- Students enrolled in the MAS program who have shown outstanding promise may be admitted to the PhD program without completing the master's program. Each case will be considered on an individual basis.

Diploma in Architectural Conservation:

- Must be in or graduated from the March Program
- A minimum academic average of B+ in your first year of graduate studies
- Documentation of studio work demonstrating your understanding of heritage conservation. Professional experience may be taken into consideration. When professional work is included as part of your portfolio, a precise description of your involvement and responsibilities in the project.
- Two confidential letters of reference on the prescribed forms
- A statement of academic and professional objectives

All graduate degrees in architecture are full-time.

Graduate Program in Architecture
Azrieli School of Architecture & Urbanism
Architecture Building Room 202
1125 Colonel By Drive
Ottawa ON K1S 5B6
Phone 613 520 2600 ext 8226
Fax 613 520 2849
architecturegrad@carleton.ca

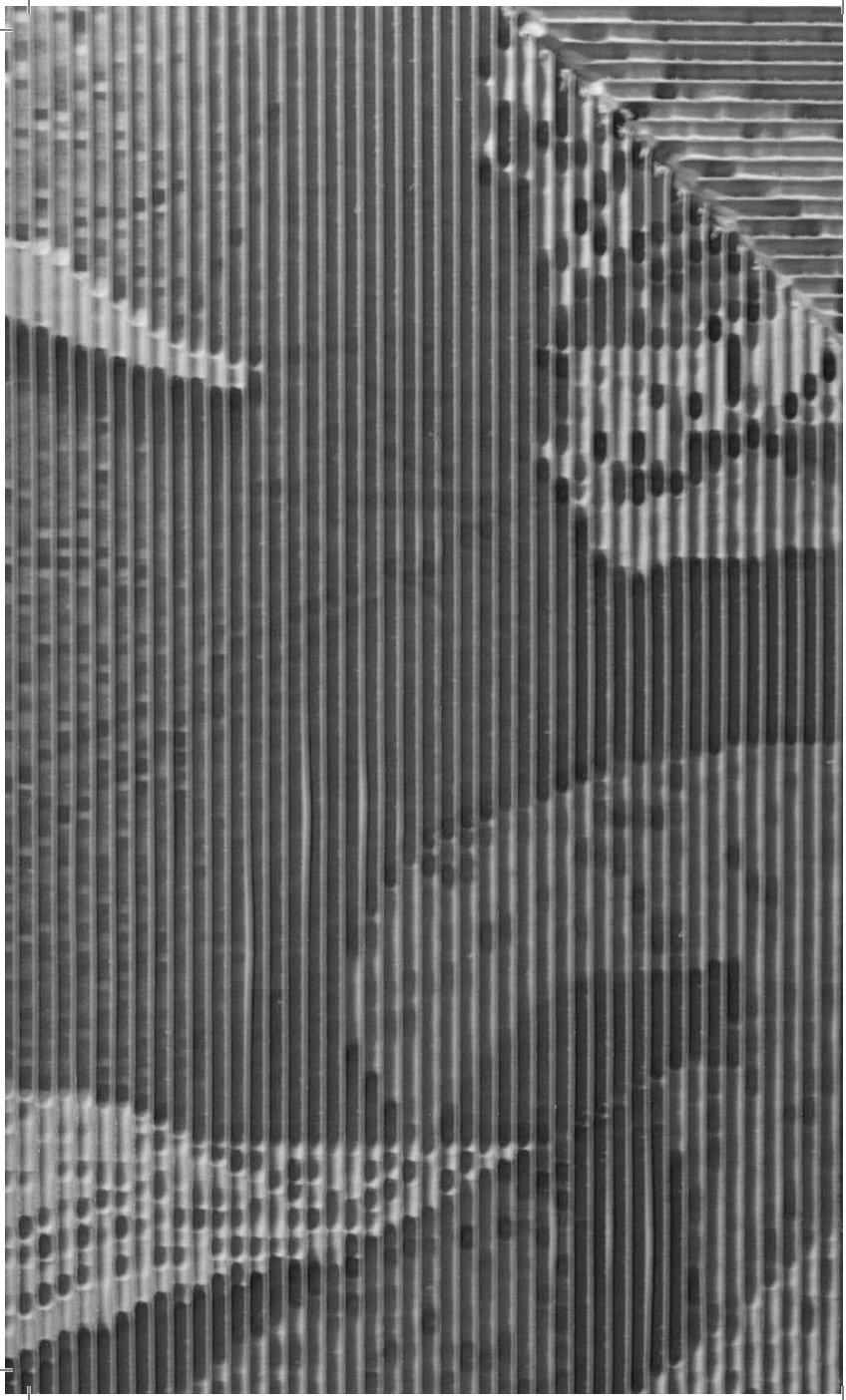
http://www1.carleton.ca/architecture/
http://azrieliarchitectureinteractive.tumblr.com/

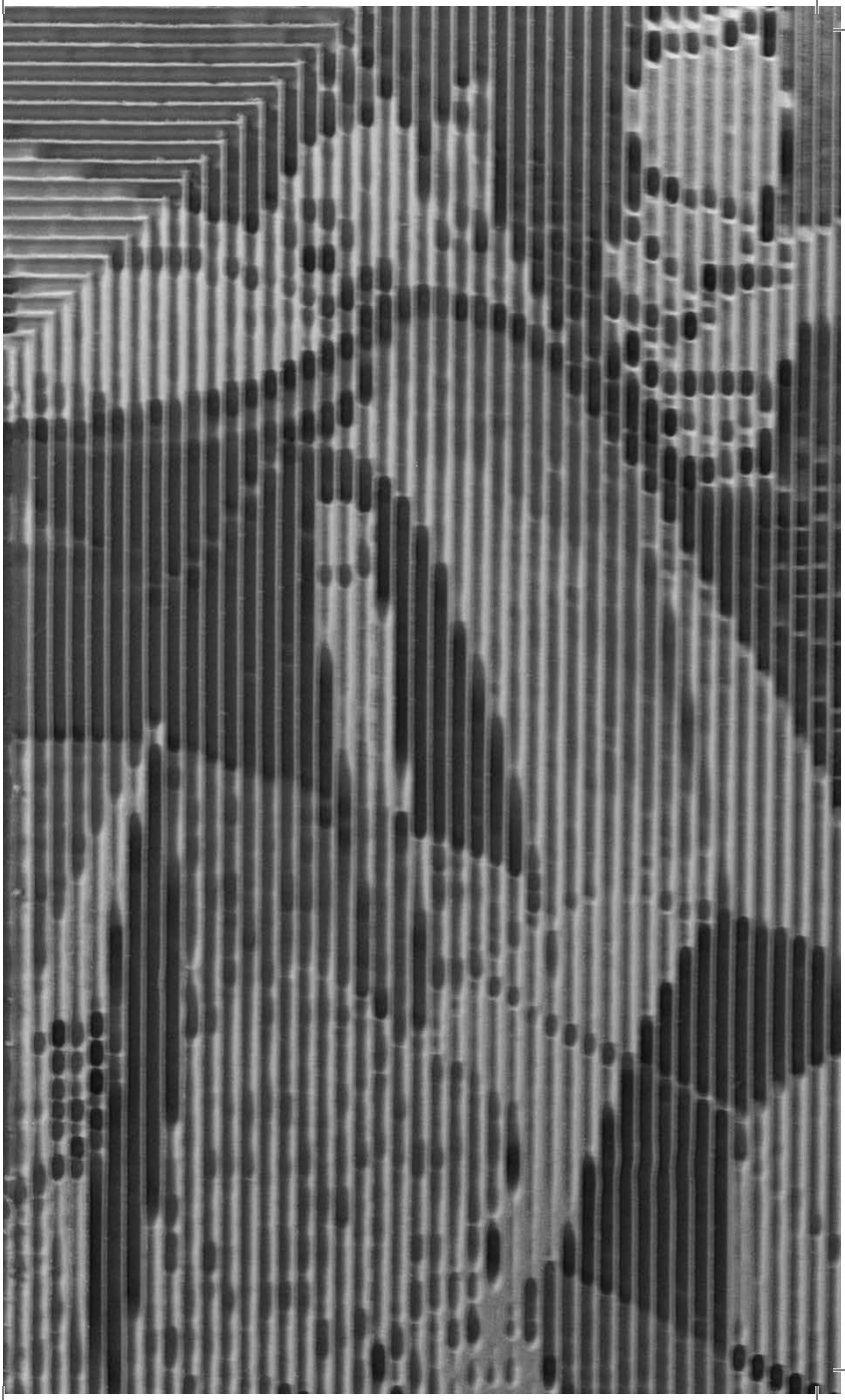
Student + Professor Initiatives:

- Giraffe at the Bar (2008 - RC,CB)
- Middle Earth Prosthetics (F2009 - RC)
- Guernica Panels (F2009 - RC)
- Vertigo Press Anti-Library (2009 - RC, CB, RvL, VF)
- Building 22 - no 09 (2009 - CB)
- Building 22 - no 10 (2010 - CBr)
- Babel Leger - Alterotopia CCA winning entry (2010)
- Meme: Rough Guide to Graduate School (2010 - RvL)
- Makeshift22 (2010 2011 - AC)
- Forum Lecture Series Posters (2011 - VF)
- Building 22 - no 11 (2011 - BL)
- PrototypeD Urban Workshops (2011 - JA)

Studios:

- Greenbelt Studio (F2008 - RC)
- OpERRatics Studio (W2009 - RC)
- Aids Studio (F2009 - RC)
- Speculations (F2009 - AK)
- Worlds of Reference (W2009 - RC)
- Structural Imagination (F2009 F2010 - FG)
- Capital Masque Theatre (F2009 F2010 - AH)
- Glossary Index Cards (2009 2010 2011 - RC)
- Little Black/White Schoolbook(s) (F2010 - RC)
- Unspace Studio (F2010 - RC)
- Design Against the Elements (F2010 - FG)
- Displaceable Codes (F2010 - AF/FG)
- Post-Conflict Architecture (W2010 - RC)
- Vuta nuova (W2010 - CS)
- Plagiat (W2011 - HS)
- Archipunctures (W2011 - TS)
- Ex Staveco (W2011 - CS)
- Univers-City (W2011 - IR)





MY VANCOUVER
BERLIN TOKYO
OTTAWA VIENCE
LONDON STOCK-
HOLM PARIS
MONTREAL BOS-
TON NEW YORK
LADNER HOUSE.

BERLIN

A new baroque seems to be taking the place of the rational geometries the same repeated forms everywhere and the geographically confined the definition of functions as in Berlin to insert a country landscape of the end of gated avenues units which they would open out like rivers into the sea.

OTTAWA

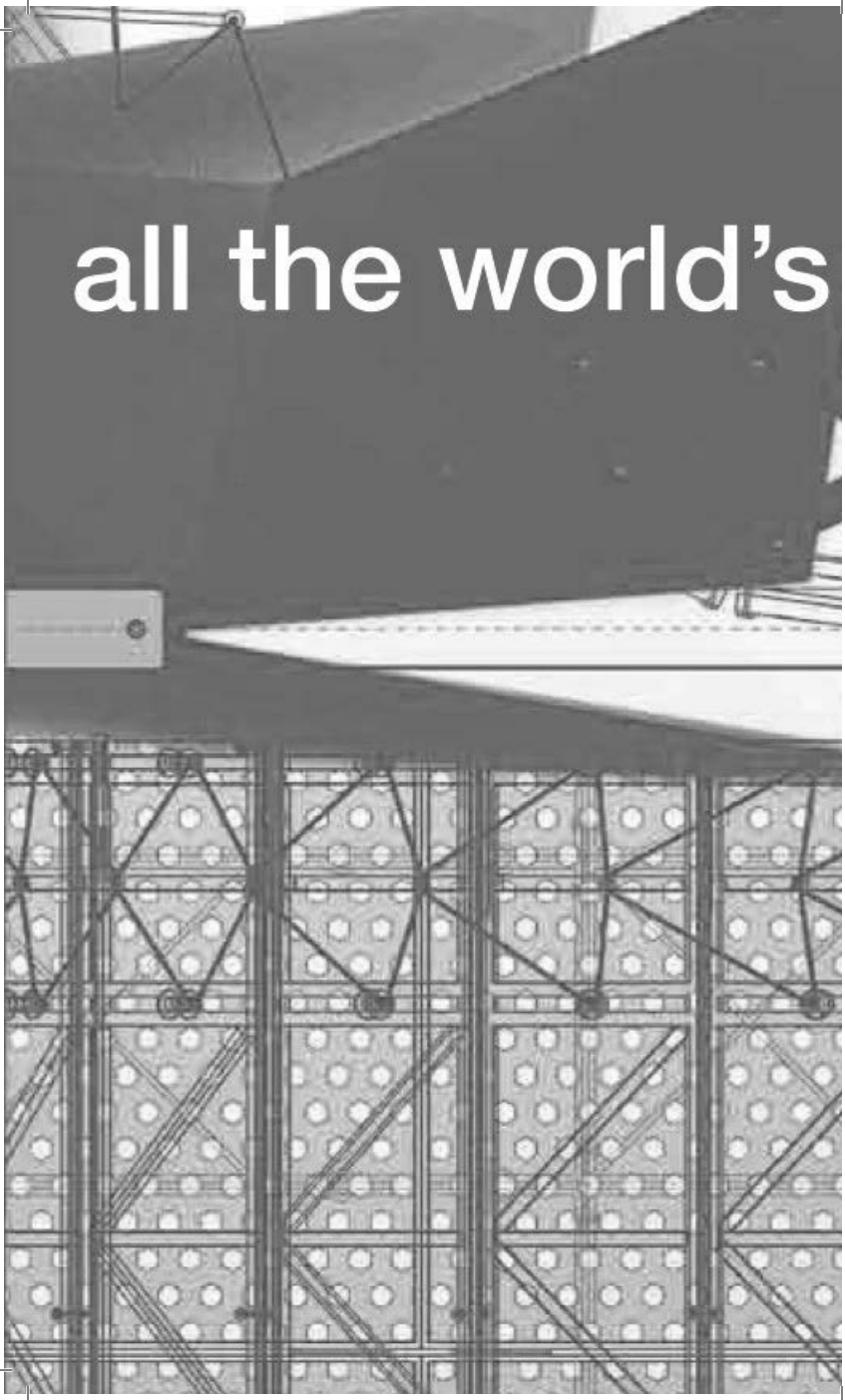
PARIS

SPAGHAT

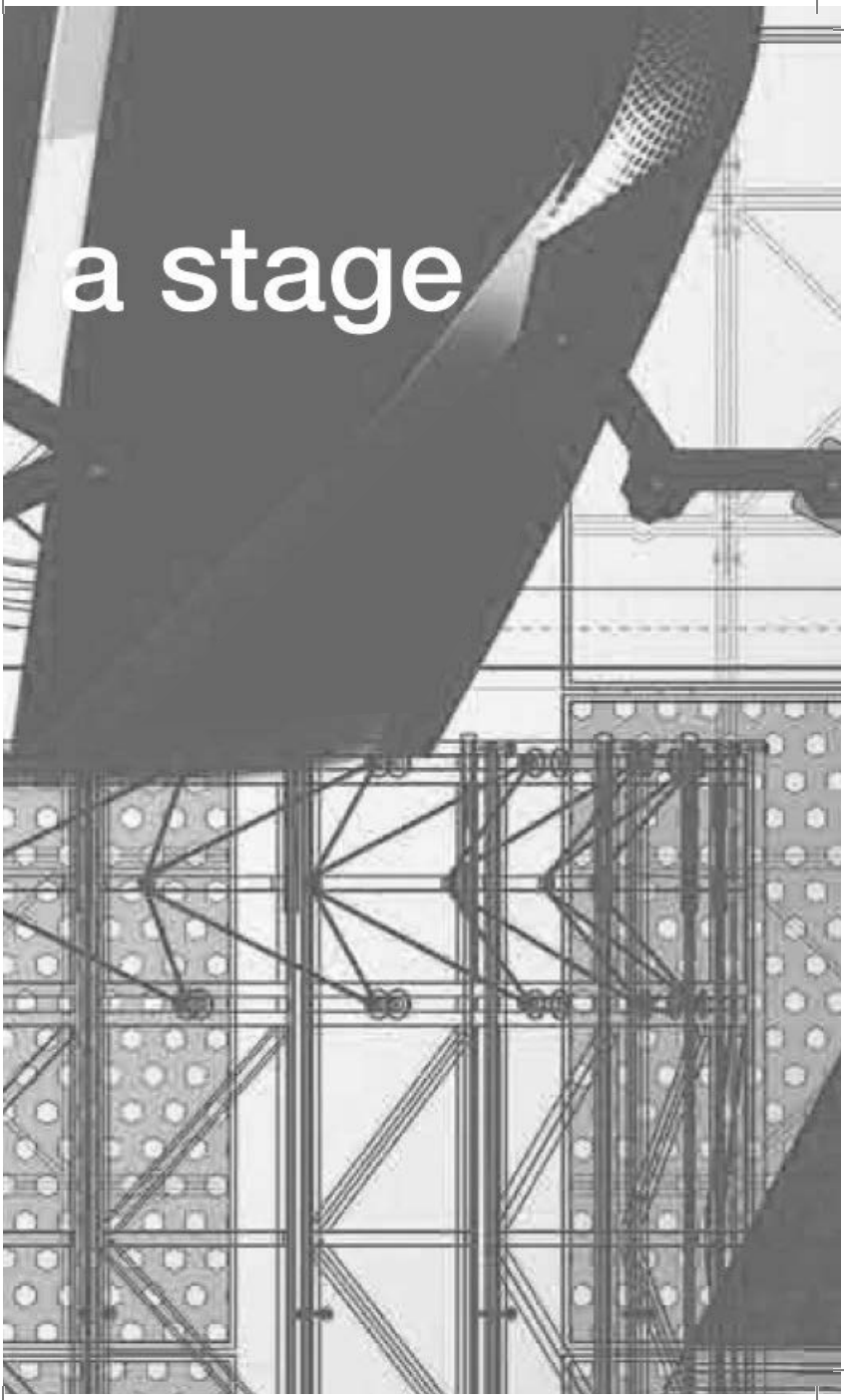

1908
1765

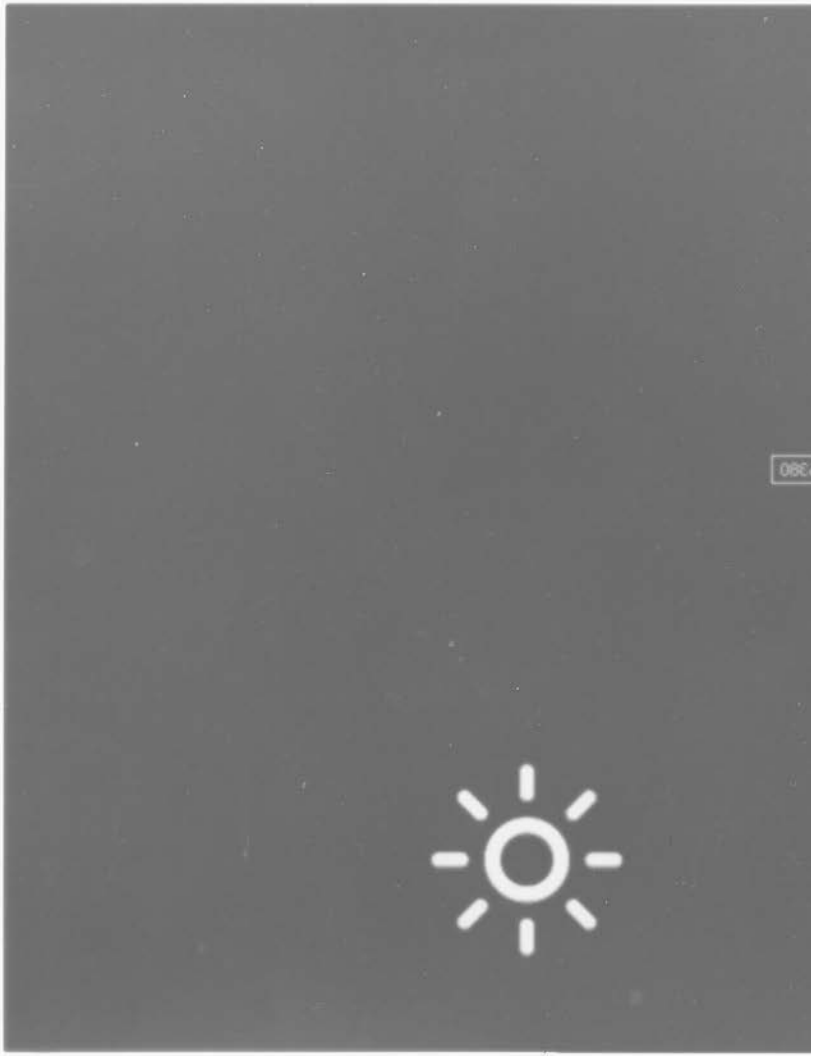
Tricks are strange… I'm extremely proud of some of the ones I've invented and some of them are hilarious to look back on and wonder what I was thinking at the time. But I have a soft spot for some of the ones nobody ever does anymore (the airwalk, for example). It's almost like carbon-dating skating. You can see an evolution of skating over the past twenty years with this list. Back in the '80s for the fingerflip air you had to use your hand to flip. Now skaters kickflip with their feet without the use of any hands… I come up with the ideas for tricks when I'm doing anything from driving to falling on a basic maneuver.

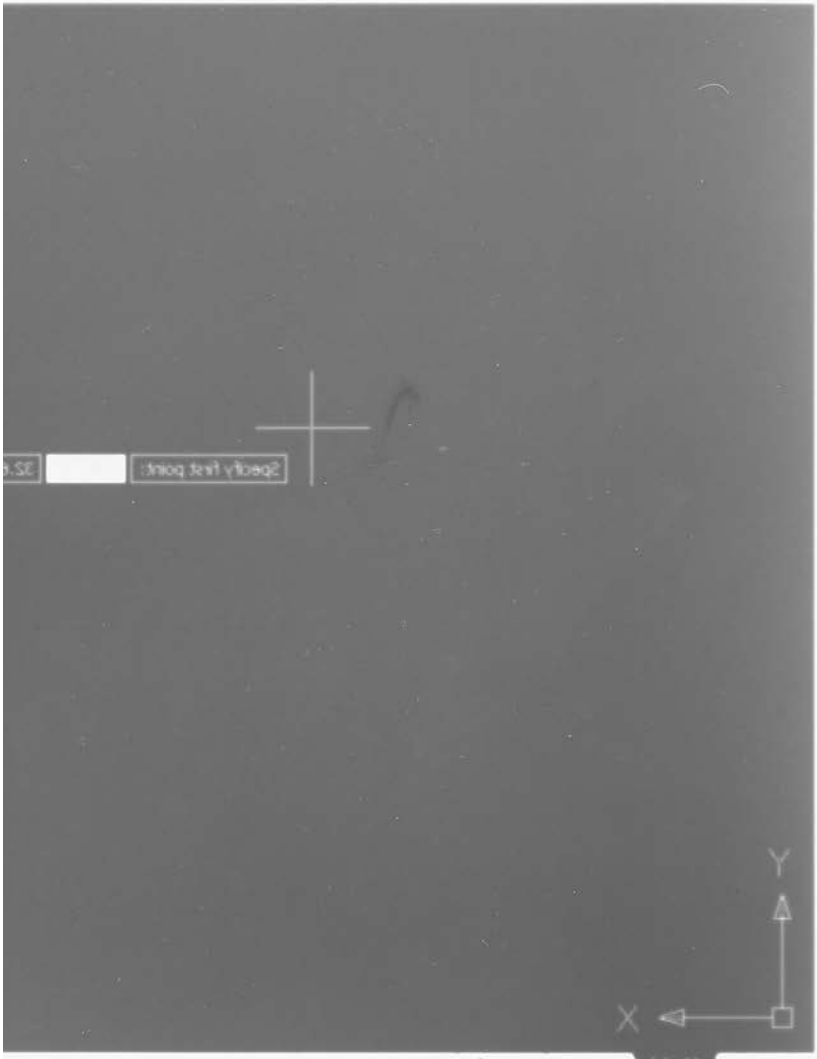
Tony Hawk
Tricks are for Kids

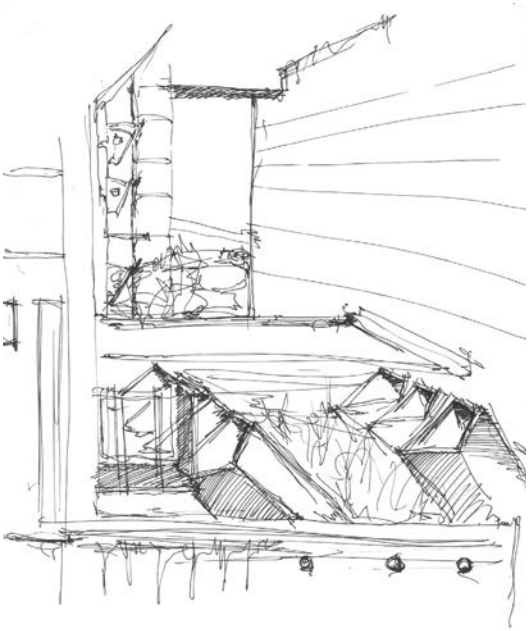

all the world's

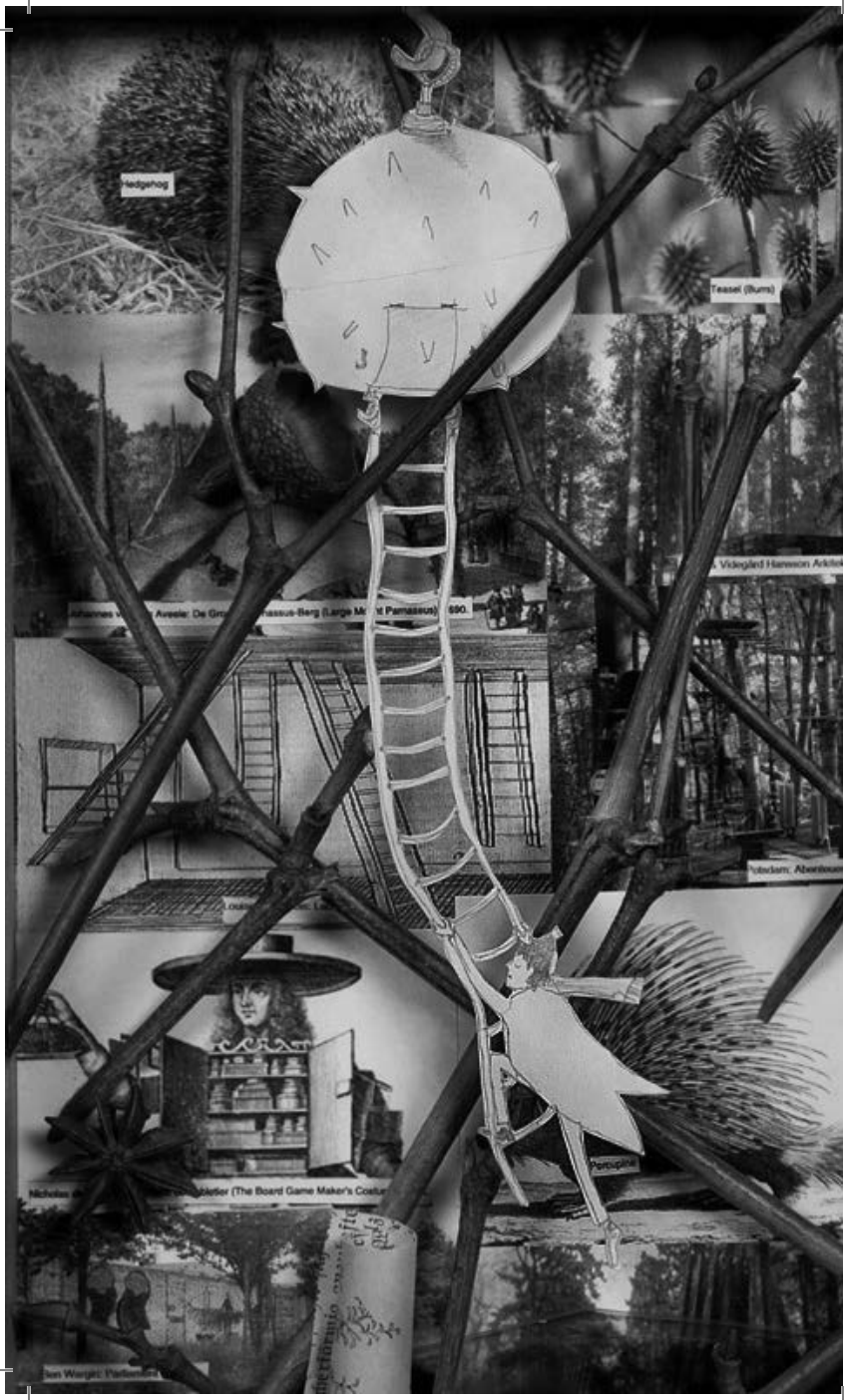
a stage





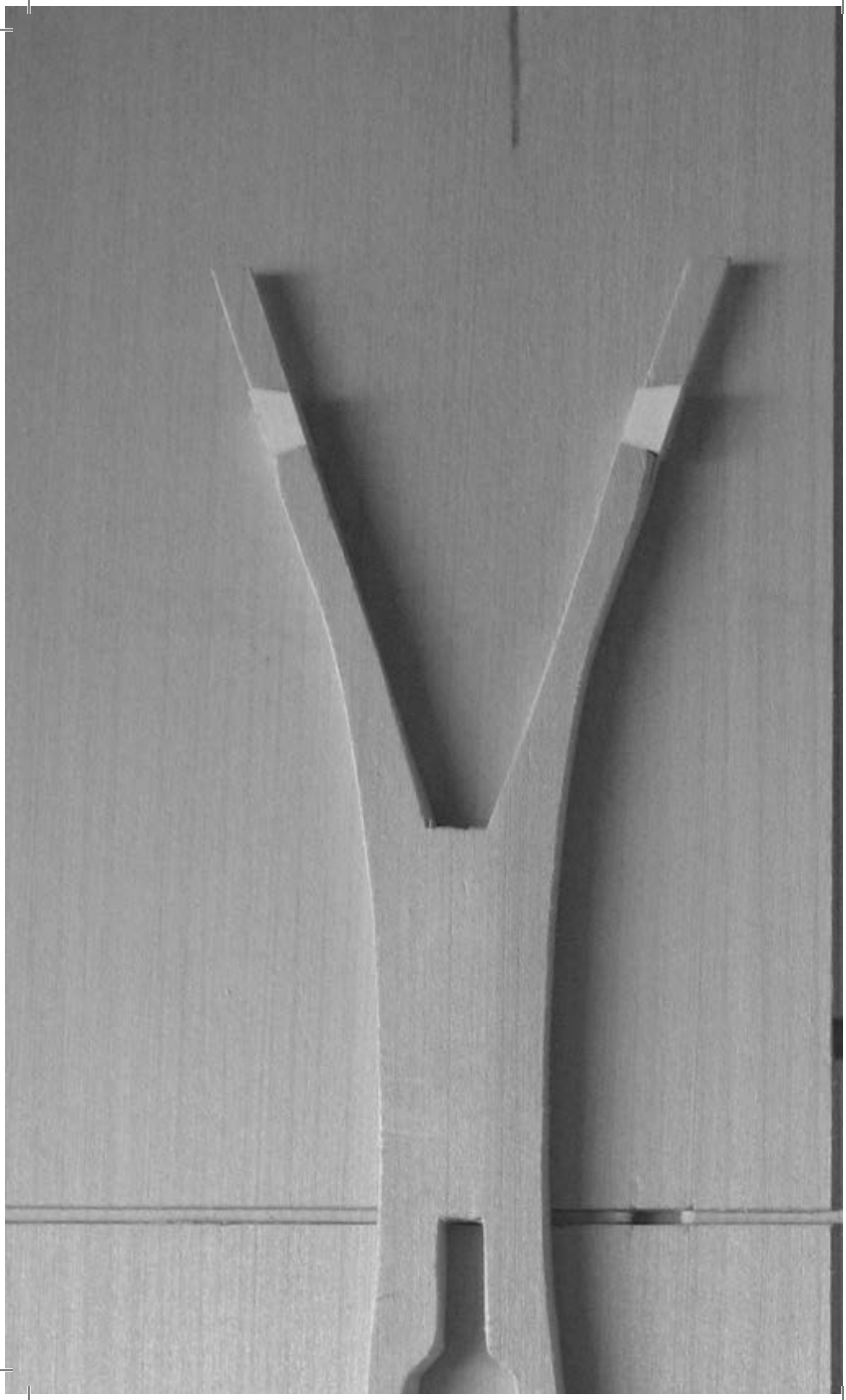

Specify first point:
Y
X

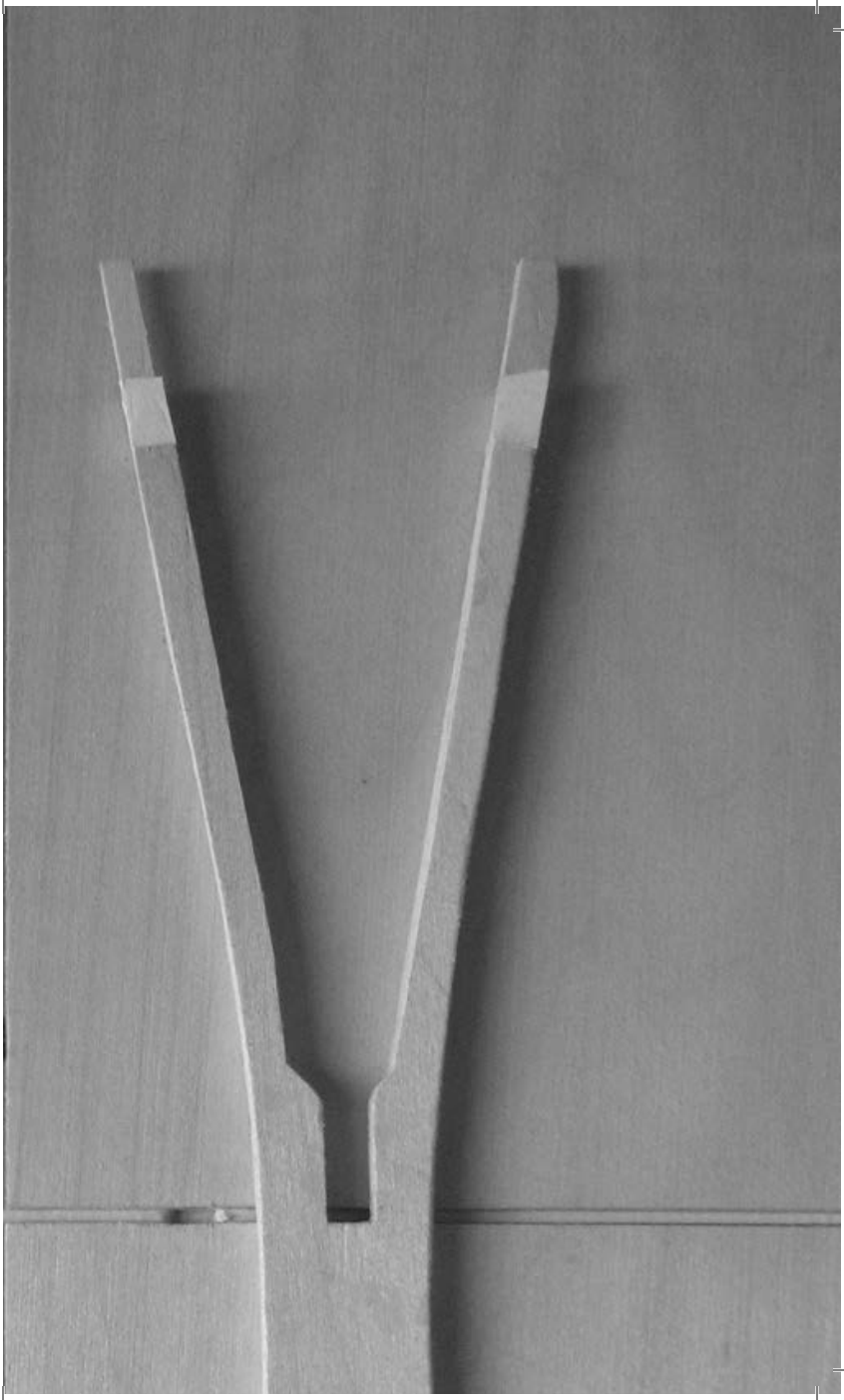


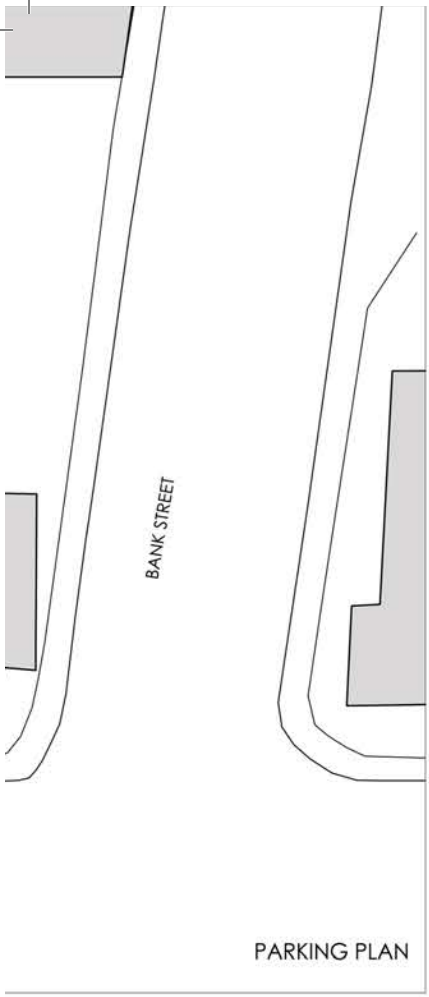

Hedgehog
Teasel (Burrs)
Videgland Hanesson Arkitek
Parnassus-Berg (Large M
Parnassus)
690.
Amsterdam, Aberdeen
Penguin
Nicolas
Molitier (The Board Game Maker's Costu
Jan Wurgel: Parlement

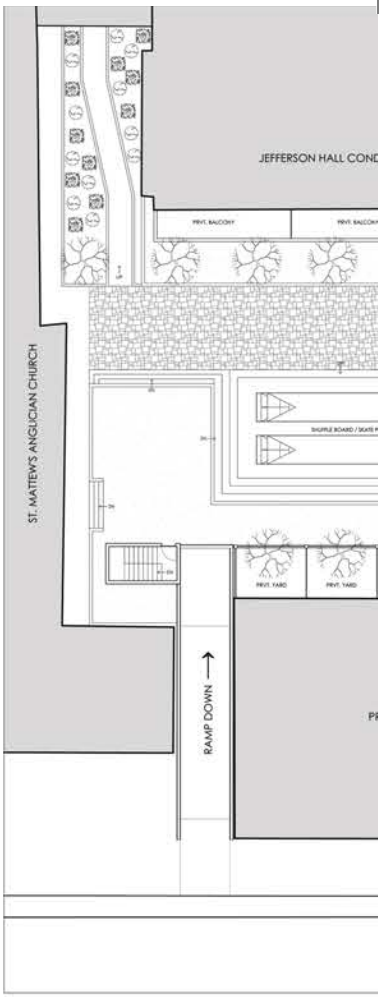
Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinion of the jurists, and be acquainted with astronomy and the theory of the heavens.

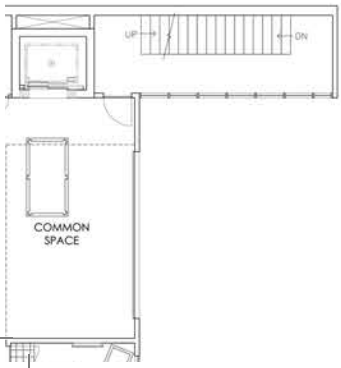
Vitruvius 1960: 5-6.

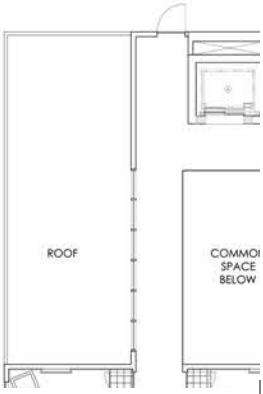


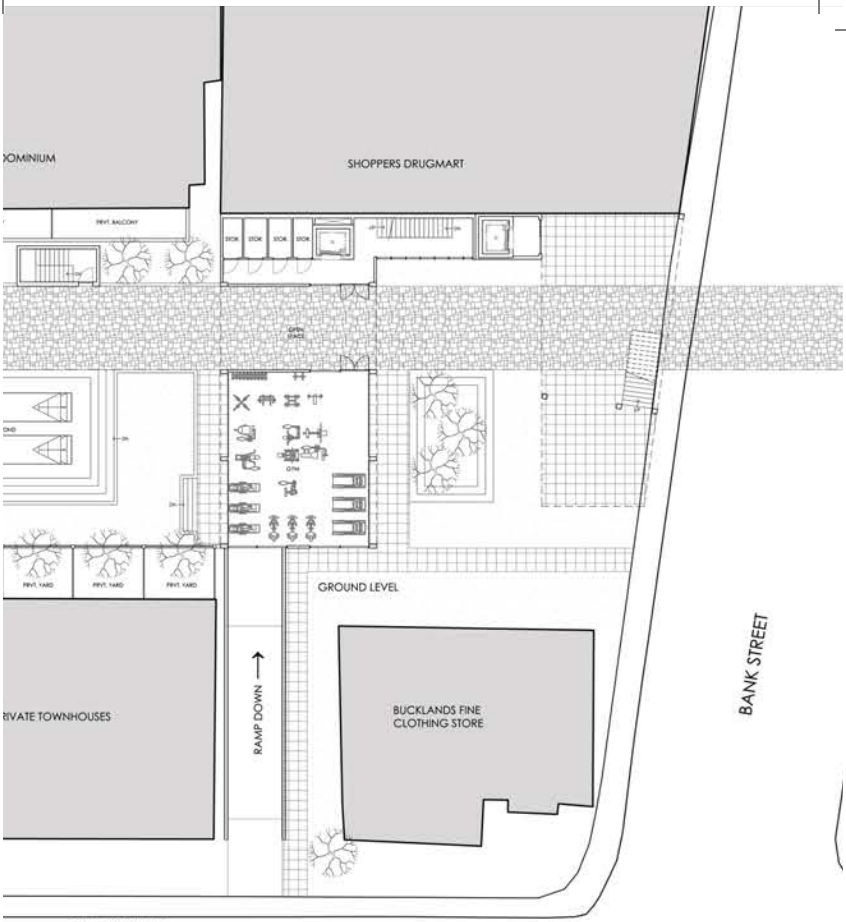


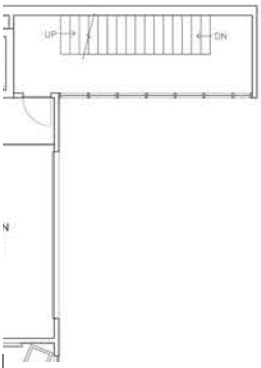

BANK STREET
PARKING PLAN

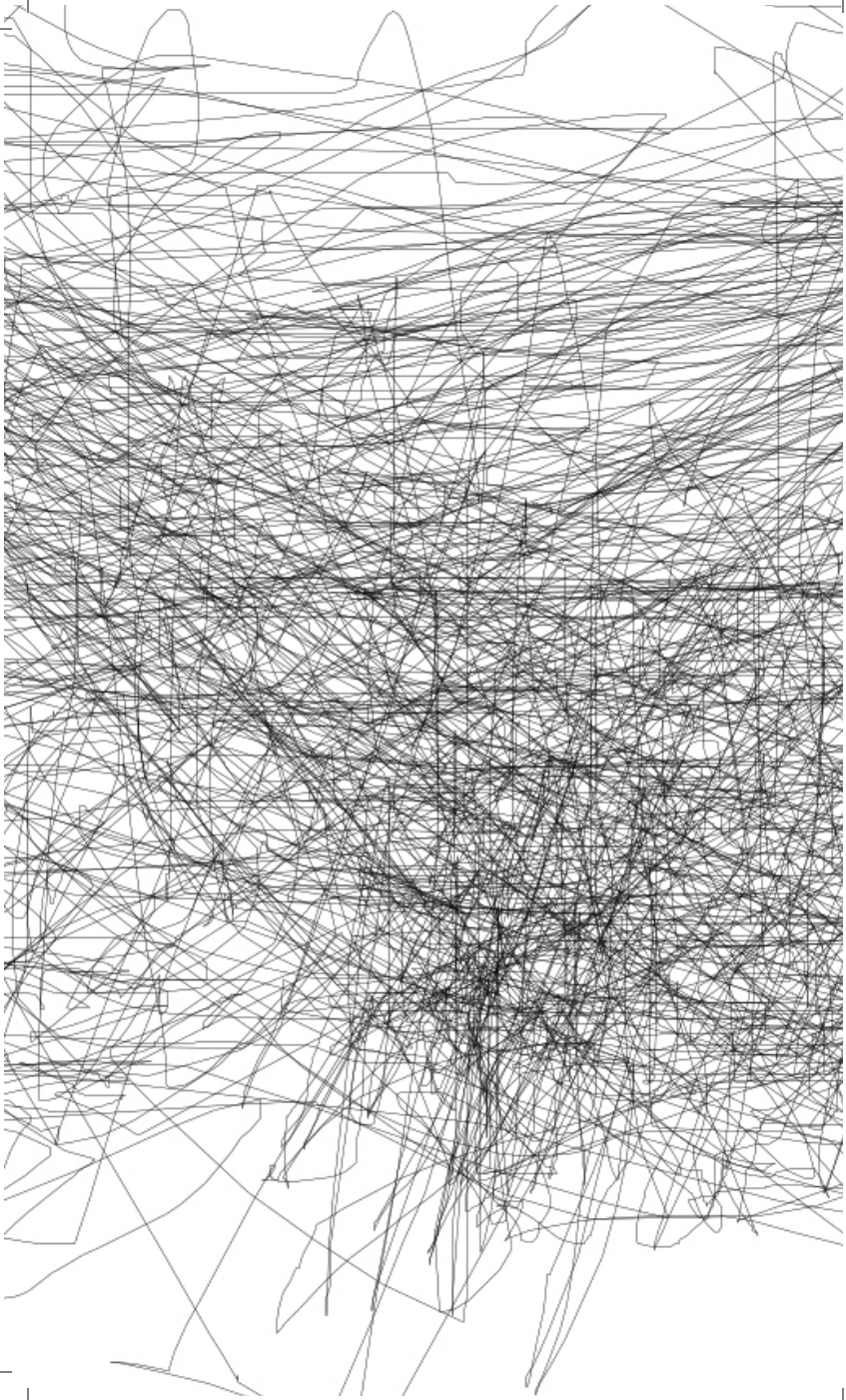

JEFFERSON HALL COND
PRVT. BALCONY
PRVT. BALCONY
ST. MATTEW'S ANGLICIAN CHURCH
SHUFFLE BOARD / SKATE P
PRVT. YARD
PRVT. YARD
RAMP DOWN


UP
DN
COMMON SPACE


ROOF
COMMO
SPACE
BELOW

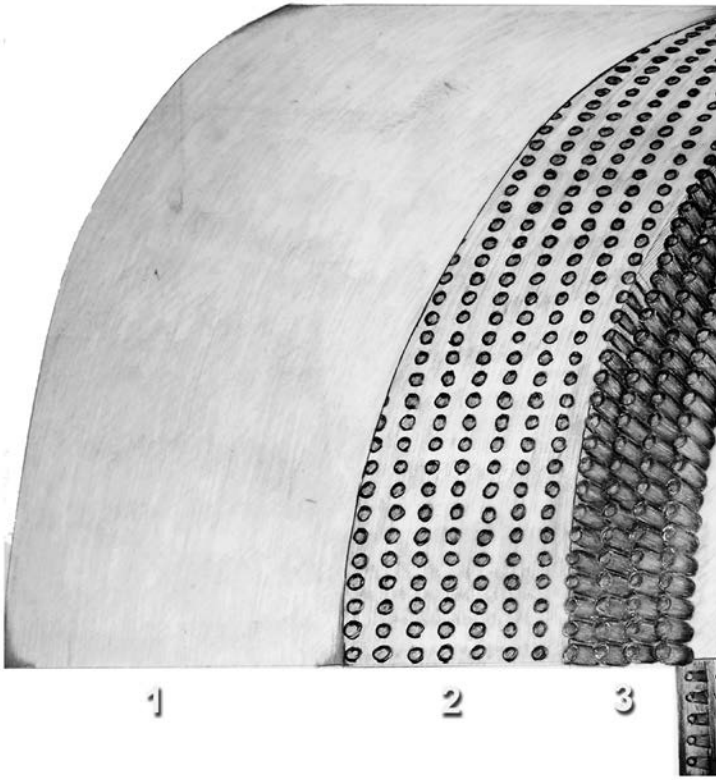

DOMINIUM
SHOPPERS DRUGMART
PRVT. BALCONY
STOR
STOR
STOR
STOR
OPEN SPACE
GYM
PRVT. YARD
PRVT. YARD
PRVT. YARD
GROUND LEVEL
RAMP DOWN
BUCKLANDS FINE CLOTHING STORE
BANK STREET
1ST AVENUE


UP
DN



Getting older we reach a stage where we assume something we have already done, written or thought because in the past (our own past) neither needs no further communication nor needs reinforcing in another way. Does this leads to a subtle re-tooling of ideas once thought in the past. This is not a repetition or a replication. This is the acknowledgment that ideas hit different time scales within our fragile worlds. We are left with nothing but that infinite cross-community of ideas and the necessity to read across other figures. There is no sense of an original. Ideas are re-expressed, and need our own re-occupation of them.

James Vertigo
The Phoney Island of the Mind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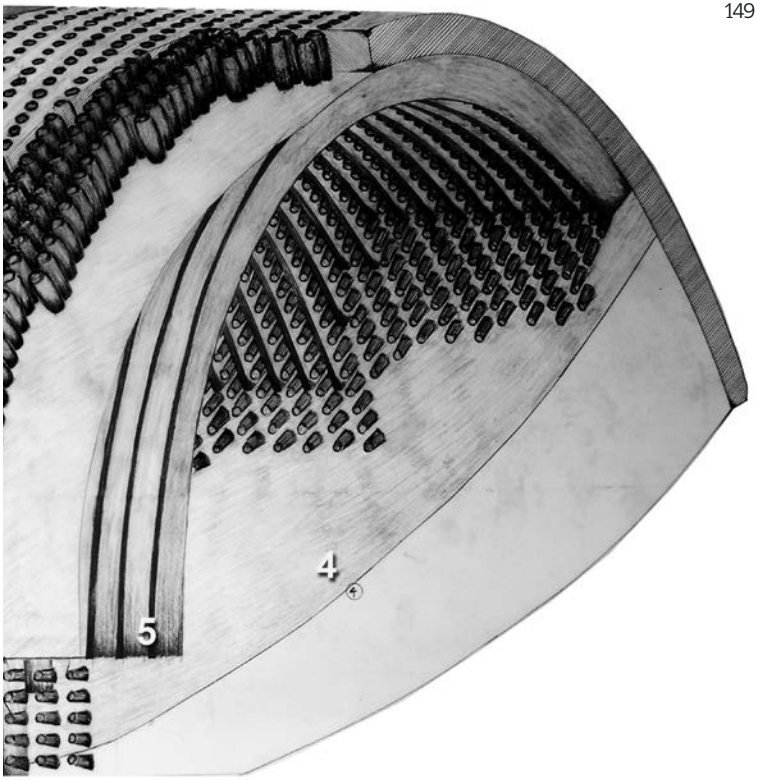

5
4

"all architecture is but waste in trans

THE ATRIUM

growing

A Framework:
Moving Waste is not scrubbing. Instead, it is a system. Only the frame is built by a construction team. The rest of the system evolves with the students.

Restaurant Line-ups:
The same system can describe how many people are waiting in line to be served to help inform students where to go out.

For the Students, By the Students:
As shown in A6.2 details, the students will complete the system core later by adding their coffee cups in the chosen case frames. The process will be quick.

The Provider:
The shell is complete now and students can begin to focus on the real purpose of the structure: new classroom, school, research, project, and computer data.

Garbage vs Recycling in the UC:
By creating 20 giving units, around the shell we can a garbage can vs recycling bin + info can the collected on the amount of waste (from energy, versus recycling).

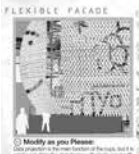
INTERACTION WITH STUDENTS (LIFECYCLE)

DATA EXTRACTION PROCESS (SIMULATIONS)

element of chance

Study Space:
Much students are free partly, now study spaces doesn't always exist on campus. By supplying rooms of these spaces, it makes students not only come to classes, but return to an

DATA EXTRACTION LOCATIONS (SITE PLAN)

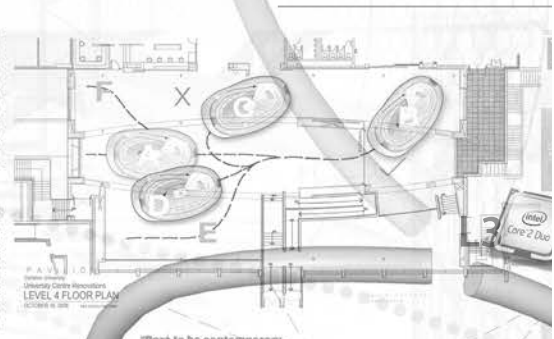


Modify as you Please:
Use projection to the main function of the truck, but it is not the only thing the shell displays. Students can modify the facade to create different patterns and expressions.

SITE PLAN: The site plan illustrates why a few locations around campus areas, that can be used as a place for the shell. Students can be involved in the design from experiment on campus and can necessarily be updating as needed.

Reformat:
What if the program doesn't work? Could the system become something else? Plans to do example where students school papers are substituted for the caps.

Low Traffic + New Rules:
Practically, could document the amount of traffic in different areas of campus. Based on the results, it could be a good idea to ban or space the skateboarding/bikes allowed in certain areas.



"Dare to be contemporary - nothing else will do".

Circulation diagram

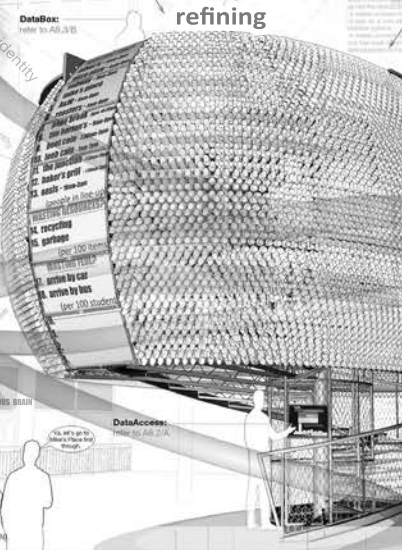
DataBox:
refer to A6.3/B

refining

identity

culture

living, conscious, interactive,



CURIOUS ARCHITECTURE FOR THE CURIOUS BRAIN

"Hmm, I think we need to recycle more!"

"Ya, let's go to Allan's Place first though."

DataAccess:
refer to A6.2/A

INNER WORKINGS (SECTION)

Rinse Stations:
Fabricated in the students and staff to make sure the food is clean and hygienic. Students can bring their own cups. They will be used in the shell. In the shell, students can choose from a variety of cups, bowls, plates, etc. Students can also bring their own cup and use it for the shell.

(the voice)

GF

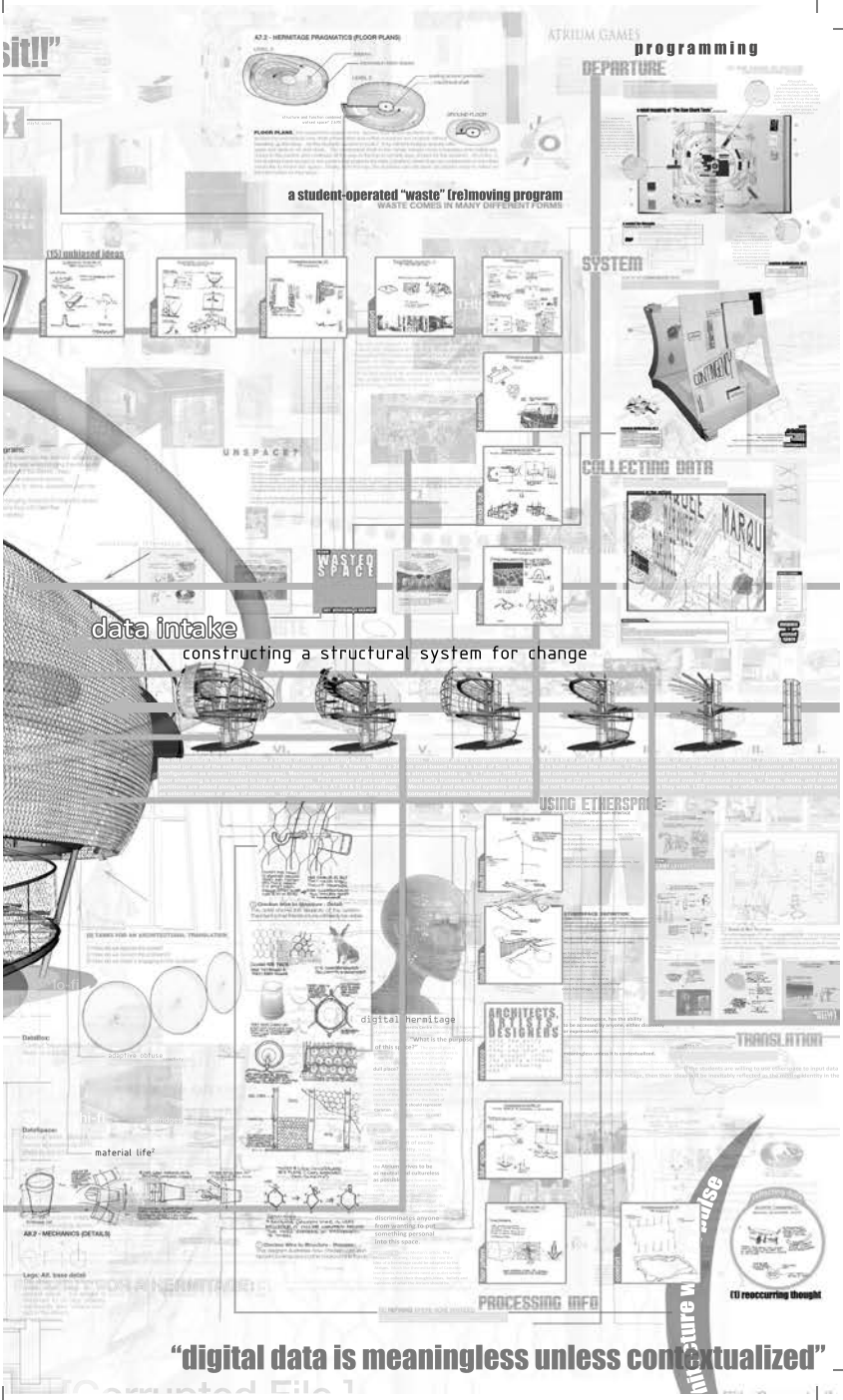
Selection Screen:
Students can choose from the different options and make sure the food is what they want.

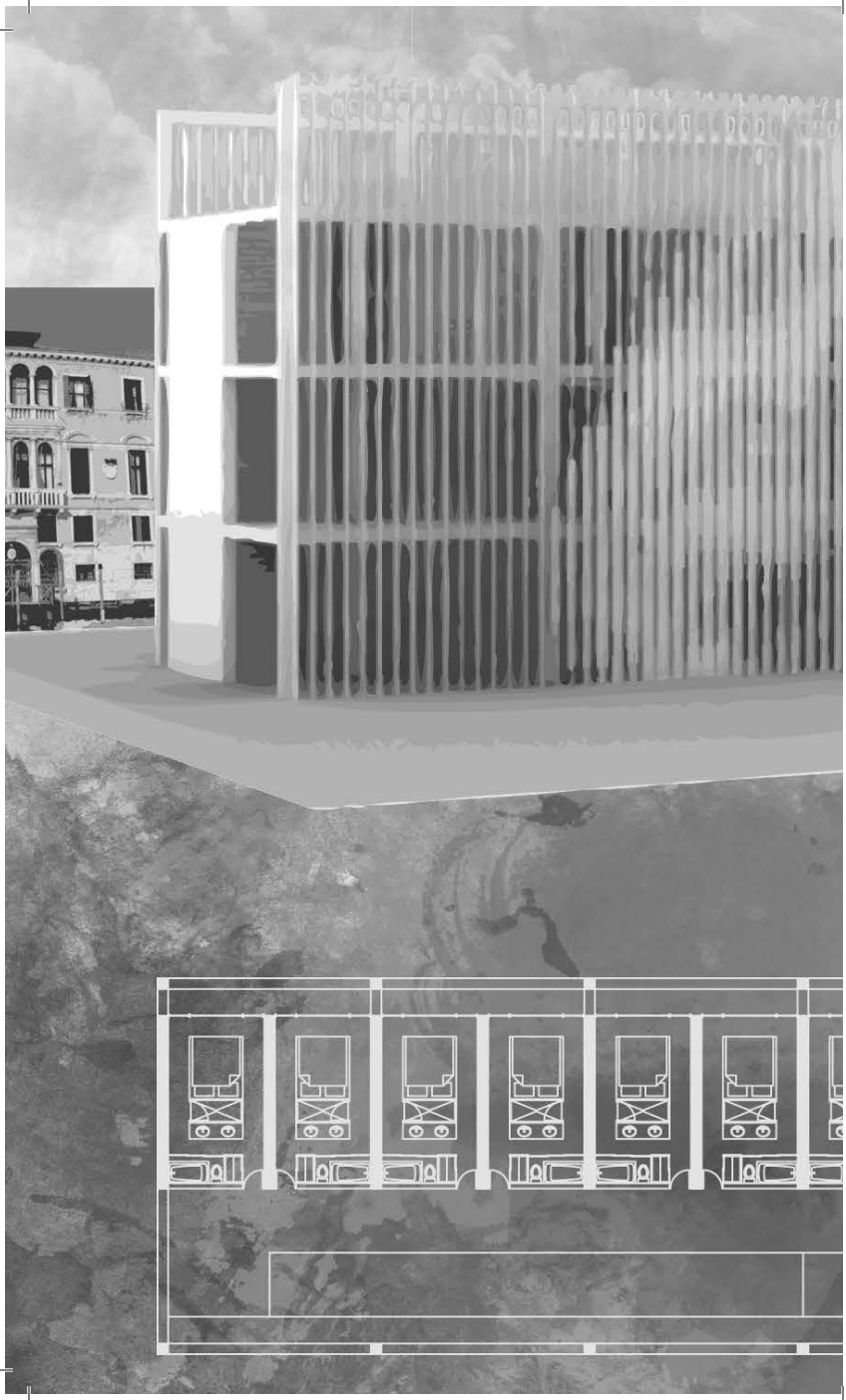
Coin-Op Coffee Machines:
Coffee will be on all of campus and will supply a certain amount per day. This shell, cause the consumption process is functioning of the shell.

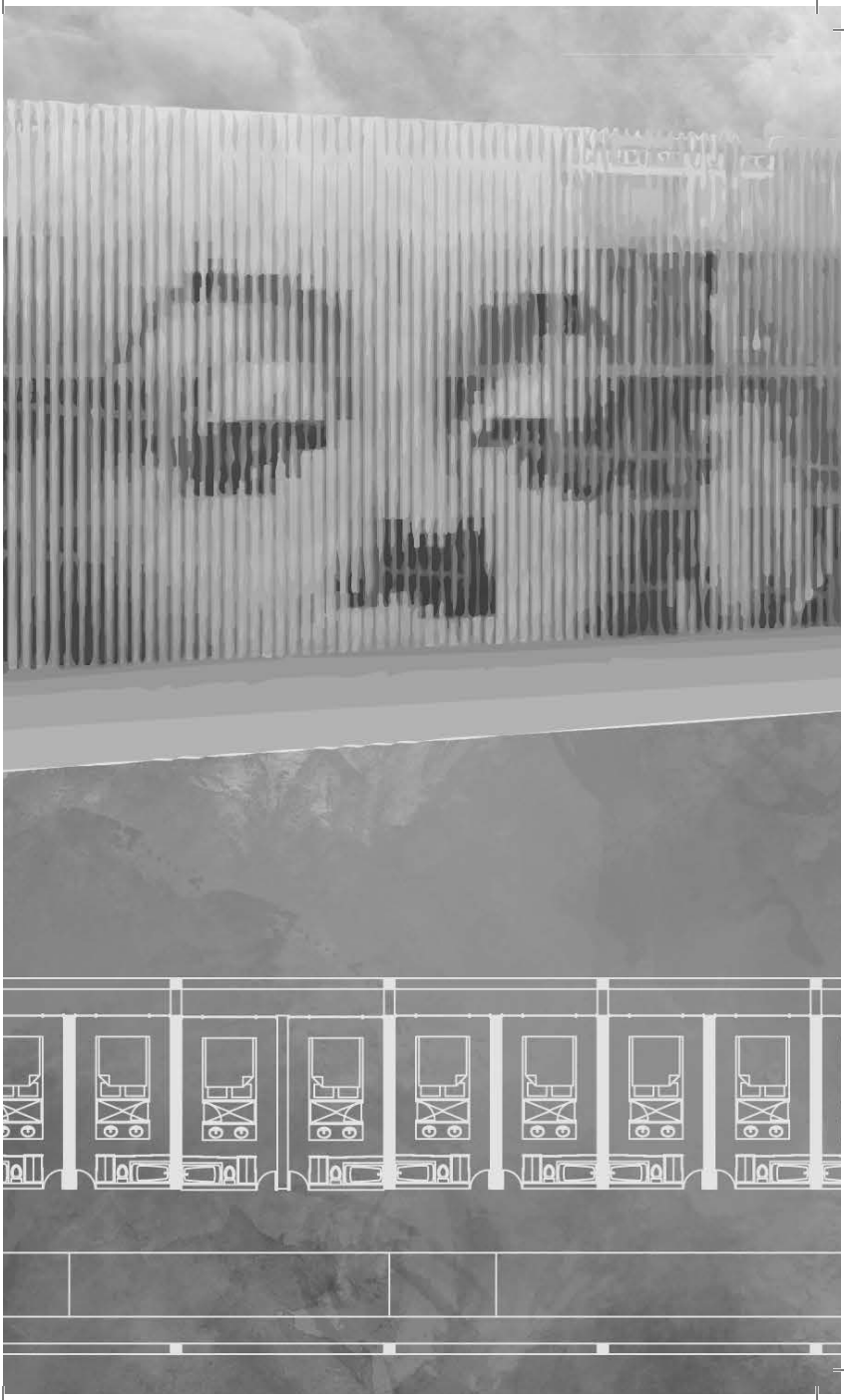
ADMINISTRATOR?

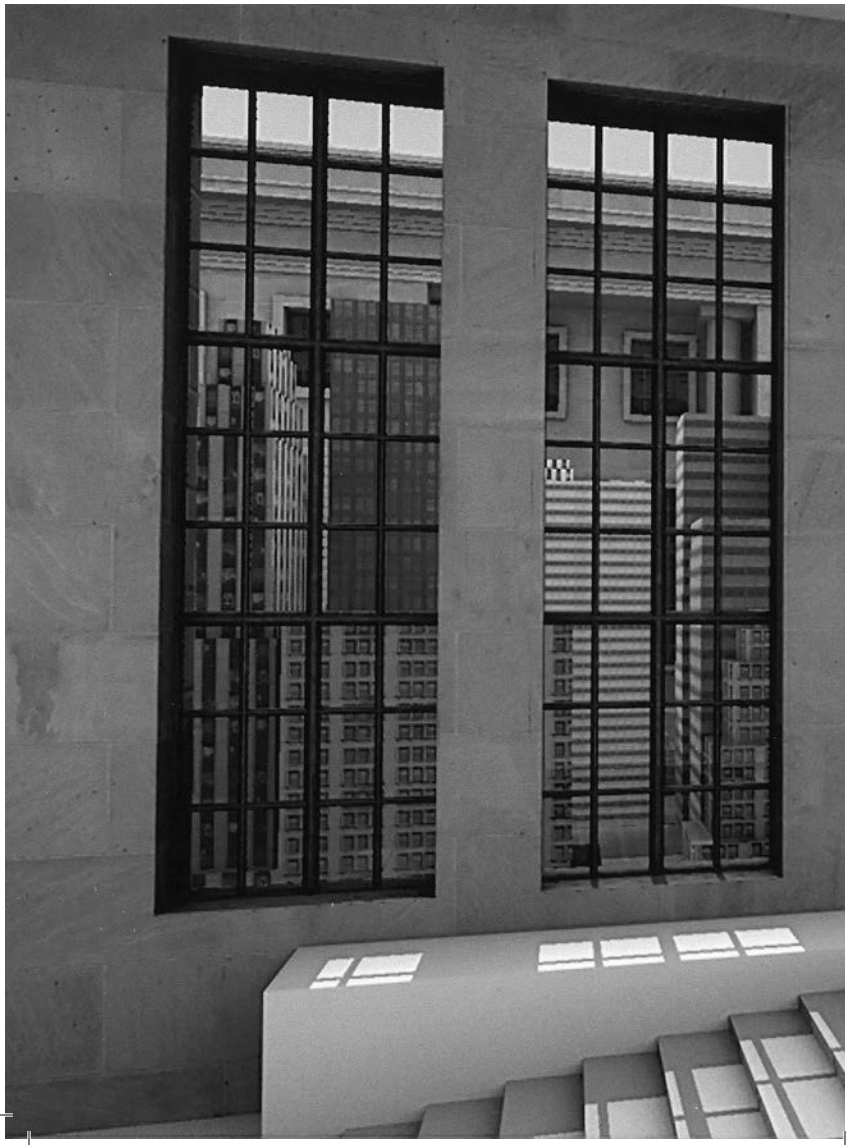
QUALITY?

source design


programming
DEPARTURE
a student-operated "waste" (re)moving program
WASTE COMES IN MANY DIFFERENT FORMS
SYSTEM
COLLECTING DATA
data intake
constructing a structural system for change
USING ETHERSPACE
digital hermitage
TRANSLATION
material life²
PROCESSING INFO
(1) reoccurring thought
"digital data is meaningless unless contextualized"

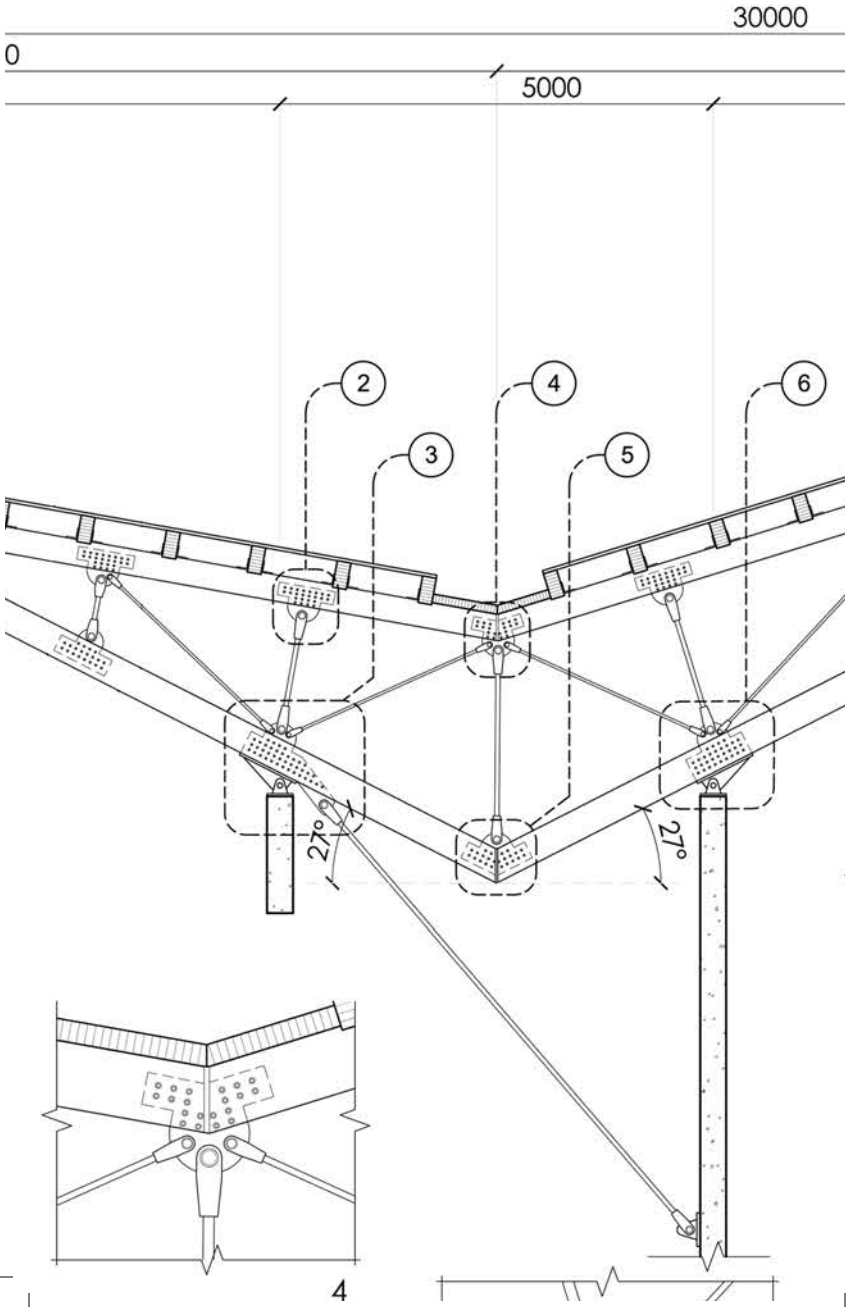






Over bridge of signs
To rest my eyes on shades of green,
Under clear blue skies
To Itchykoo Park, that's where I've been

Itchykoo Park The Small Faces


30000
0
5000
2
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6
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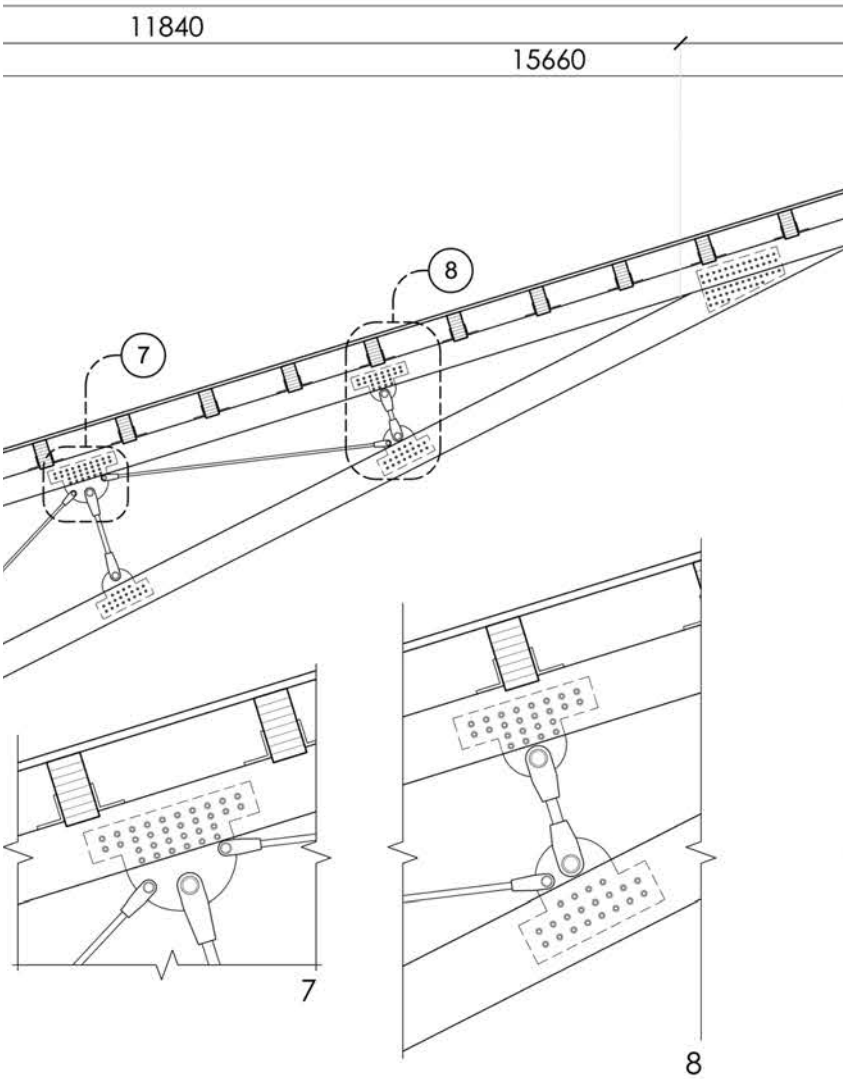
27°
27°


11840
15660
8
7
7
8

godard

length 15.41m

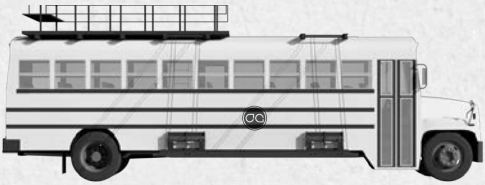
gotair

length 11.48m

goodarc

length 10.23m

gotdark



length 10.23m

International DuraStar 4400 + Doonan 38′ Drop Deck Trailer

no. of vehicles	*2*
no. of passangers	*3*
cargo capacity	*3600kg*
range	*800 km*

1999 Dodge Ram Cherry-Picker Van + Ashplund 15′ Trailer

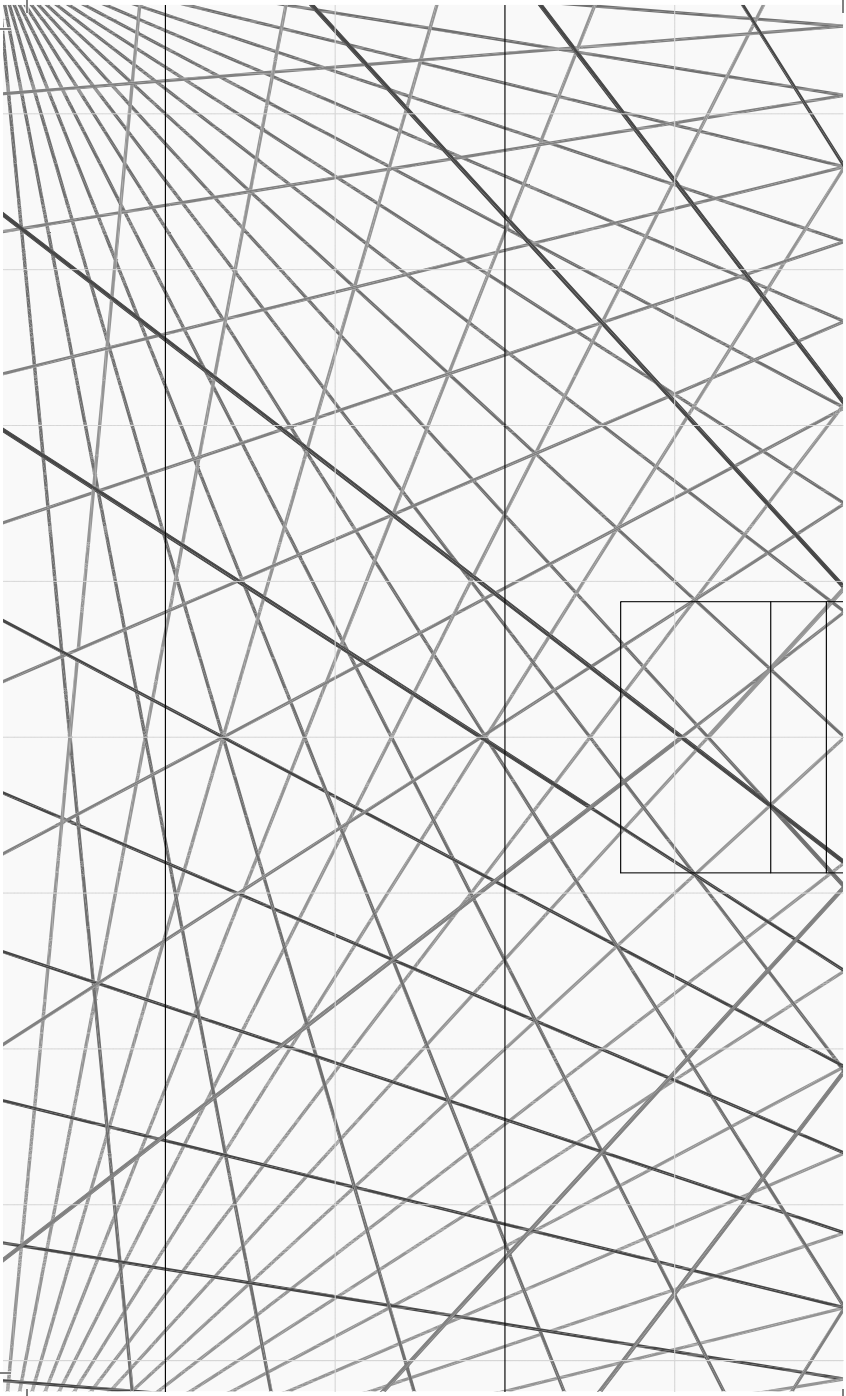
no. of vehicles	*5*
no. of passangers	*9*
cargo capacity	*800kg*
range	*600 km*

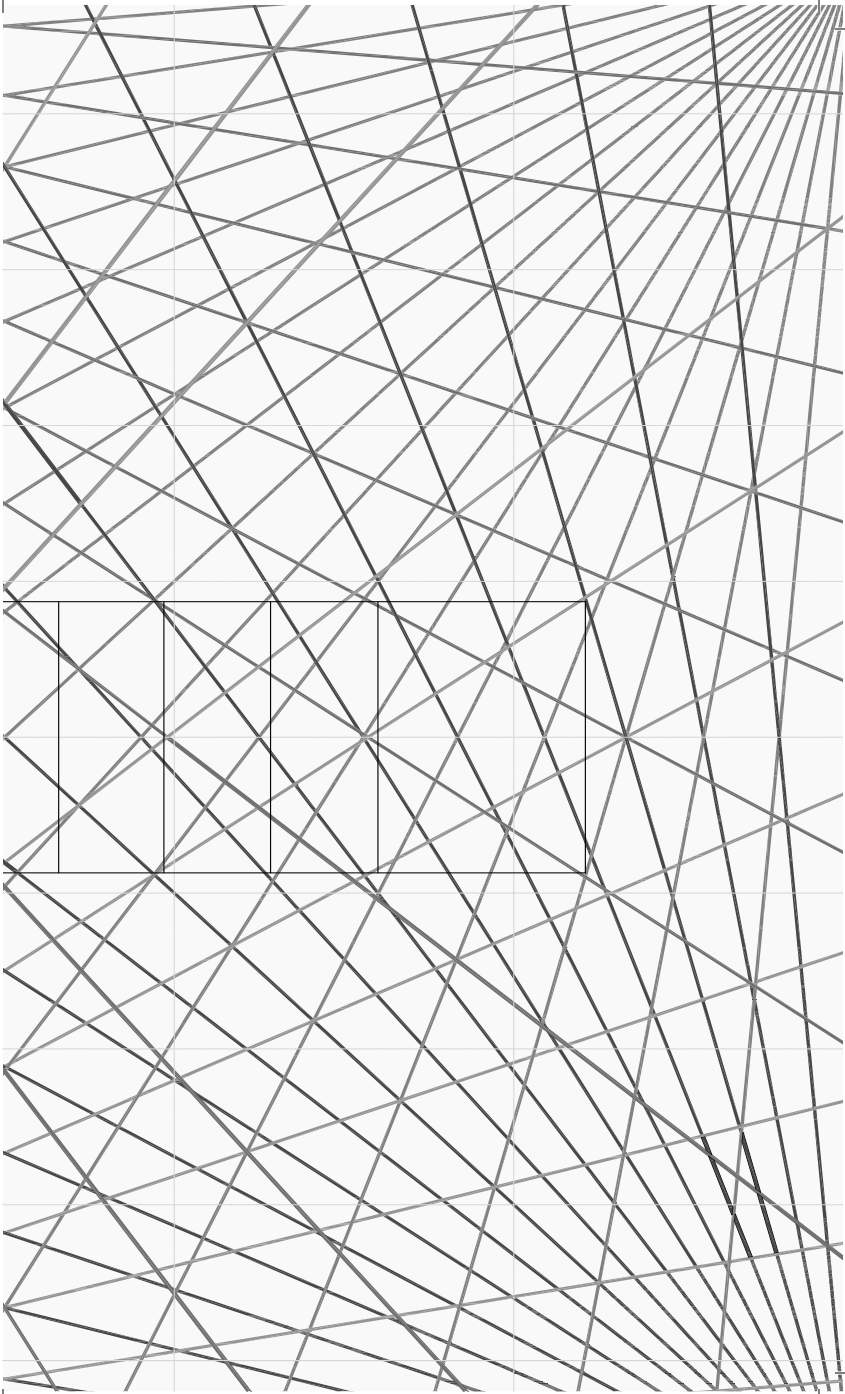
International WorkStar 7600 + 21′ x 32′ regulation Squash Court

no. of vehicles	*1*
no. of passangers	*3*
cargo capacity	*2000kg*
range	*750 km*

2002 International CE 4500 School Bus

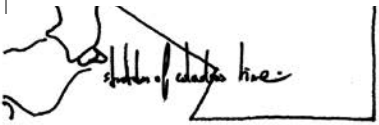
no. of vehicles	*2*
no. of passangers	*55*
cargo capacity	*1800kg*
range	*650 km*

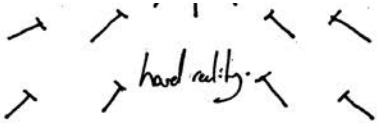




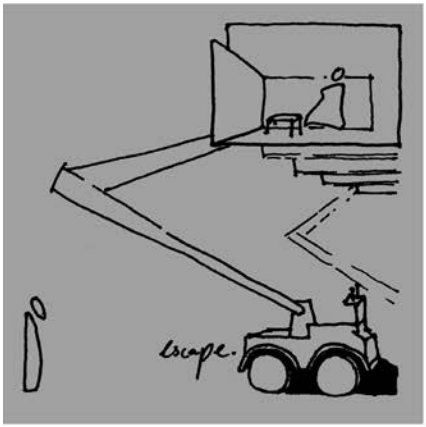
Since judgments are usually based on comparisons and since opportunities for comparison in the visual arts today are so many and often so irrelevant as to be overwhelming, the viewer is not invited to regard the abstract drawings presented here as 'works of art'... Nor is he urged to seek in them traces of irony. Nor need he read into them a conscious polemic against art. These signs lay claim to little more than a sort of crude innocence. They desire nothing but their constitutional freedom from polemic, from apologetic, and from program.

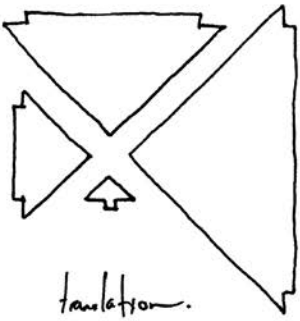
Thomas Merton
Signatures (Raids on the Unspeakable)





truth?

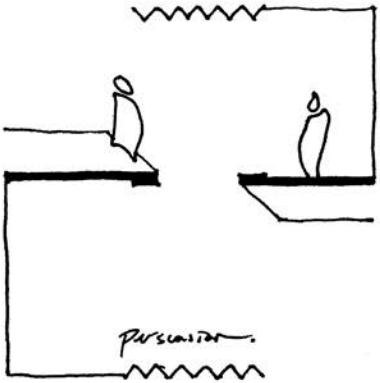


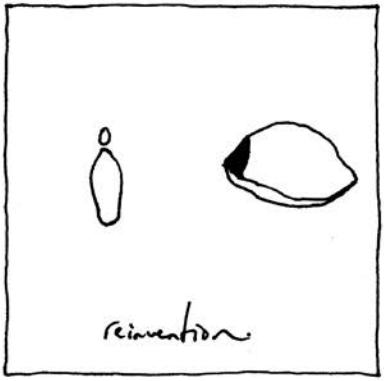


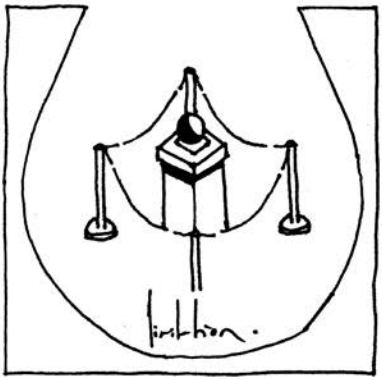
arrival.

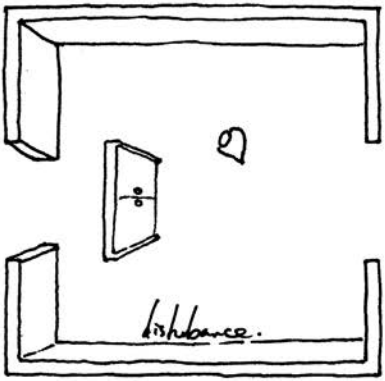
accept that you're told.

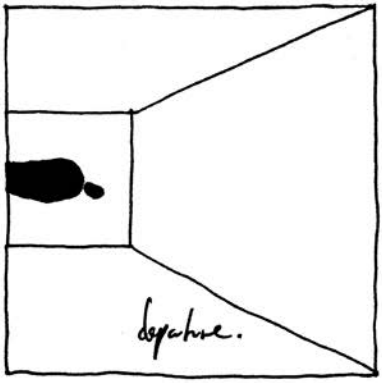
collapse.

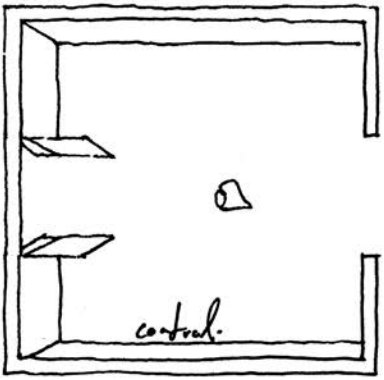






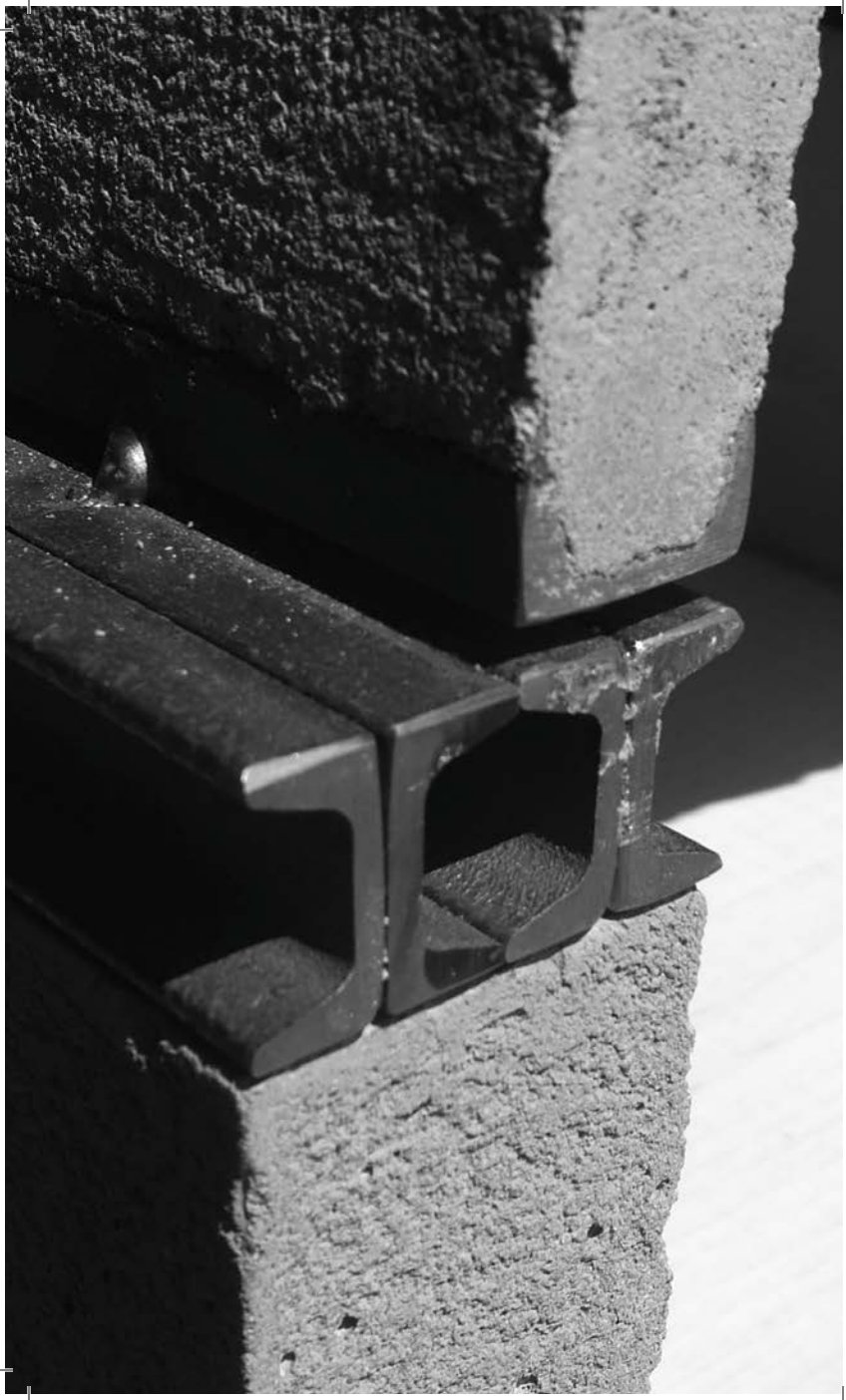







B
C
CUBISM
SURREALISM
CONSTRUCTIVISM
METABOLISM
THE FUTURE IS HERE
MODULAR UNITS
PERFORMER & AUDIENCE
FUTURISM
DECONSTRUCTIVISM
ARCHIGRAMS
SILENCE
VOID SOLID
RESPONSIVE FACADE/SKIN
QUASI OBJECT
SENSUAL DESIGN
NATURAL EVOLUTION
OLAFUR ELIASSON
FRICTION HAS TO DO WITH SLOWING DOWN A PROCESS
ENVIRON MENTAL CONSCIOUS NESS
OUR WEATHER FORECASTS MAKE US
BECOME A METAPHOR FOR THE DESIRE TO CONTROL THE WEATHER
IS ALSO NECESSARY
WEATHER IS UNMANAGEABLE
FRICTION


D
E
THE ILLUSION OF
MEMORY: THE PAST REPETITION
IDENTITY
MAN HAS
WITHIN HIMSELF
THE ENTIRE
HUMAN
CONDITION.
GESTURES
THE PHYSICAL BODY
BODY & COMPUTER
MENTAL PHYSICAL
BODY & BRAIN
window
WORD WORLDS
AESTHETIC
COMPOSE
CONSTRUCT



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

David Greene

which is transferred from a parent to c
lives on a stretch of DNA which codes a sp

GENE [GENE] biology, (in informal use) a unit of heredity
In biology, a gene is a unit of heredity within an organism. Genes

an element of a culture or system of behaviour passed from one individual to another by imitation or other no
ı joke, a video clip, a cartoon, a news story – and can also evolve as it spreads, with users editing the content o

H-TECH [HIGH-TECH] using, requiring, or involved in high technology; (chiefly in architecture and industri
3 great in rank, status or importance; ranking above others of the same kind;
ı architecture refers to elements of the high-tech industry and technology adapted into building design in the

SELFISH ANTI-ARCHITECTURE: THE TRUE VIRTUE OF AUTHORSHIP

ıitecture seems
selfishness, an
d by the readers
ıor's intentions.
:al text explores
al authorship as
presentational,
vel, intentional,
cal, and selfish.
Dawkins, Daniel
arthes, Jacques
ırg, Peter Cook,
, Frans de Waal,
Maynard Smith.

The Fun Palace (1965) was, for Cedric Price, an essay on temporal transformation, inventing a performative language able to be spoken and read differently by multiple users at diverse times and in unique situations. Price's "attempt to disavow architectural authorship" was more than simple professional provocation, focused around the agency of the people of Paris and providing opportunities for what was indeed necessary for change. Price, in his self-assured role as 'anti-architect', was in fact creating a text of empty signifiers through a newly developed socially interactive machine, a catalyst for Rogers and Piano to evolve into the Centre Pompidou in 1976. Although he was never the sole author of the Fun Palace, its attribution as a seminal building for high-tech architecture inescapably follows Price.

Roland Barthes, in his essay Death of the Author notes that when the author is considered central, he or she is conceived as the paternal ancestor, origin, and past of their creation. Writing, or in the case of architecture, design, is regarded as the recording, representation or depiction of the original thought of the author. Architecture, therefore, can be distilled simply to an external representation of the idea. This somewhat primal reaction can be explained through Richard Dawkins' attribution of evolutionary theory to societal conventions: the

Following genetics, arc
in effect, the genetic anal
cultural dissemination – s
variation, and replication
phenotypic effect of a me
genetics, phenotypic effe
phenotypes) result from a
combination of genes anc
environment. An extend
phenotype, as first discus
by Dawkins and Dennett,
the bodily manifestation c
gene: the effect that a ge
comparison with its allele
the body via development
memetic phenotypes, or
memeotypes, exist as act
external representations i
(like art, architecture, mu
and play an essential role
replication and cultural ev

HYPER-RATIONAL [HYPER] informal, hyperactive or unusually energetic [origin] 1940s: abbreviation of hyp
ses of many diagrammatic studies which are then (sometimes literally) used to inform the final design. It is a

ecific ... ion of an organism. Genes hold the information to build cells and pass traits to offspring. Genes can be ana

the characteristic of the offspring; (in technical use) a distinct sequence of nucleotides forming

DAWKINS: TH

n-genetic means. [origin] 1970s: from Greek mimēma 'that which is imitated', on the pattern of gene [WORD TRENDS] Whe

r adding comments. Common collocates in the Oxford English Corpus are spread, pass, and transmit: as with the Internet

(or pieces of information) spread via email, youtube, facebook, etc... Memes can also go 'viral', becomir

al design) using styles and materials, such as steel, glass, and plastic, that are associated with industrial use [HIGH TECHNO

4 having a frequency at the upper end of the auditory range, [origin] Old English hēah, of Germanic origin; related to Dutch hoo

970's. It bridged between modern and post-modern architecture. Sometimes also referred to as late modern or structural expressionism (like Centre Pompidou). High-tech architecture came from the b

meme.
hitecture is,
ogy to
election,
– the
me. In
cts (or
d their
ed
sed
is
of a
ne, in
s, has on
. Therefore,
ive copies of
n culture
sic etc...)
in memetic
volution.

The key here is that authorship, therefore, gives birth not to existence but rather to a representation of existence, explained well by Mathews: Anticipating Derrida's concept of différance, Barthes notes that the text is itself an ordered assemblage of pre-existing ideas and texts, rather than the emergence of a wholly original and unprecedented creation out of nothing.

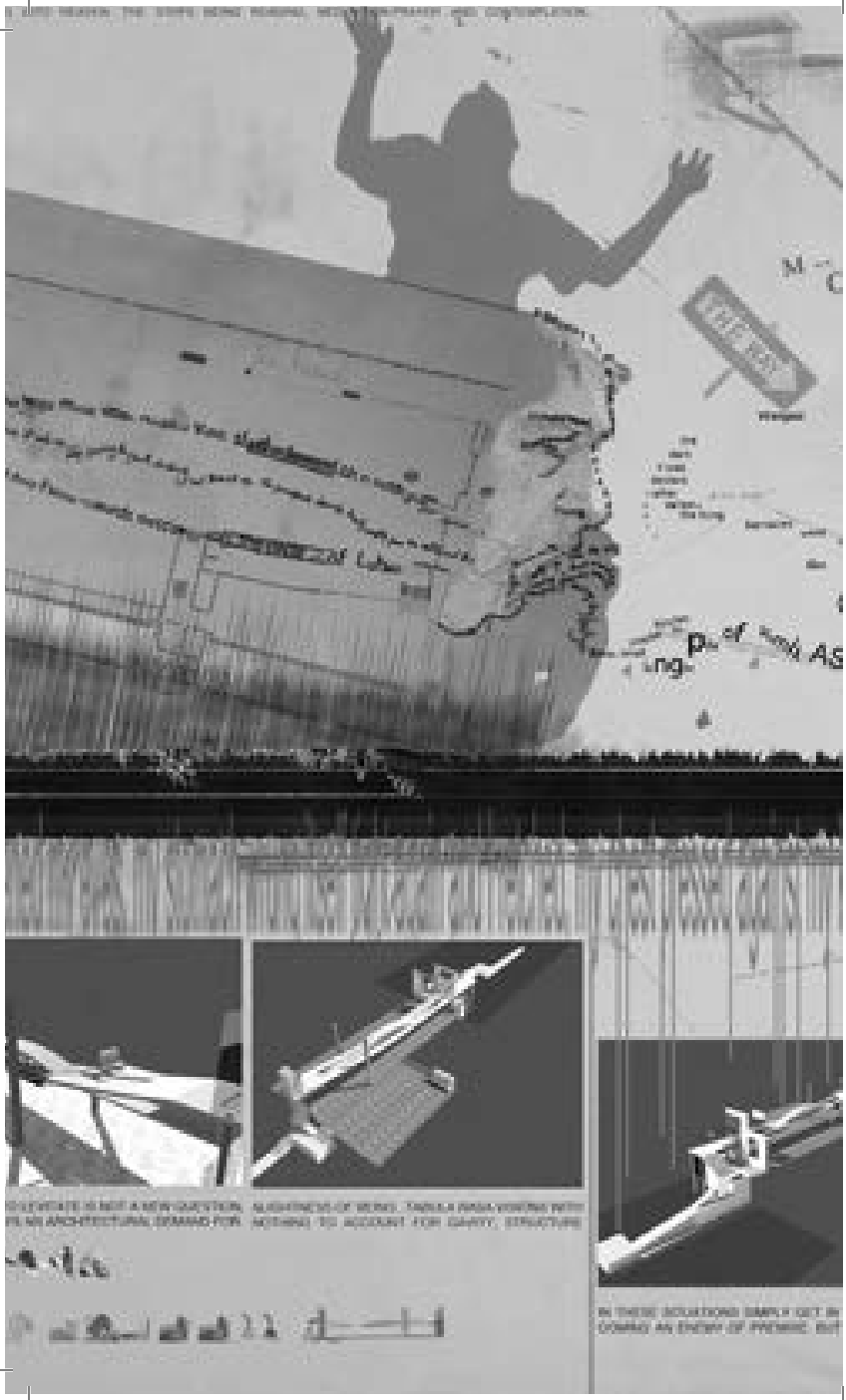
The Fun Palace perfectly illustrates the architect's essential role as scriptor of an otherwise chaotic assemblage of readymade, off-the-shelf components that litter our consumerist culture today. To extend the text metaphor, the architect's role as scriptor is to compile the elements necessary to communicate the representational content of his idea, and then withdraw. Likened to Ginzburg's need for extraction as essential in evidence analysis in his essay Checking the Evidence: The Judge and the Historian, here the withdrawal allows the author to attempt an objective stance on his own time. Archigram, for example, often employed the guise of scriptor in many of their paper-architectures

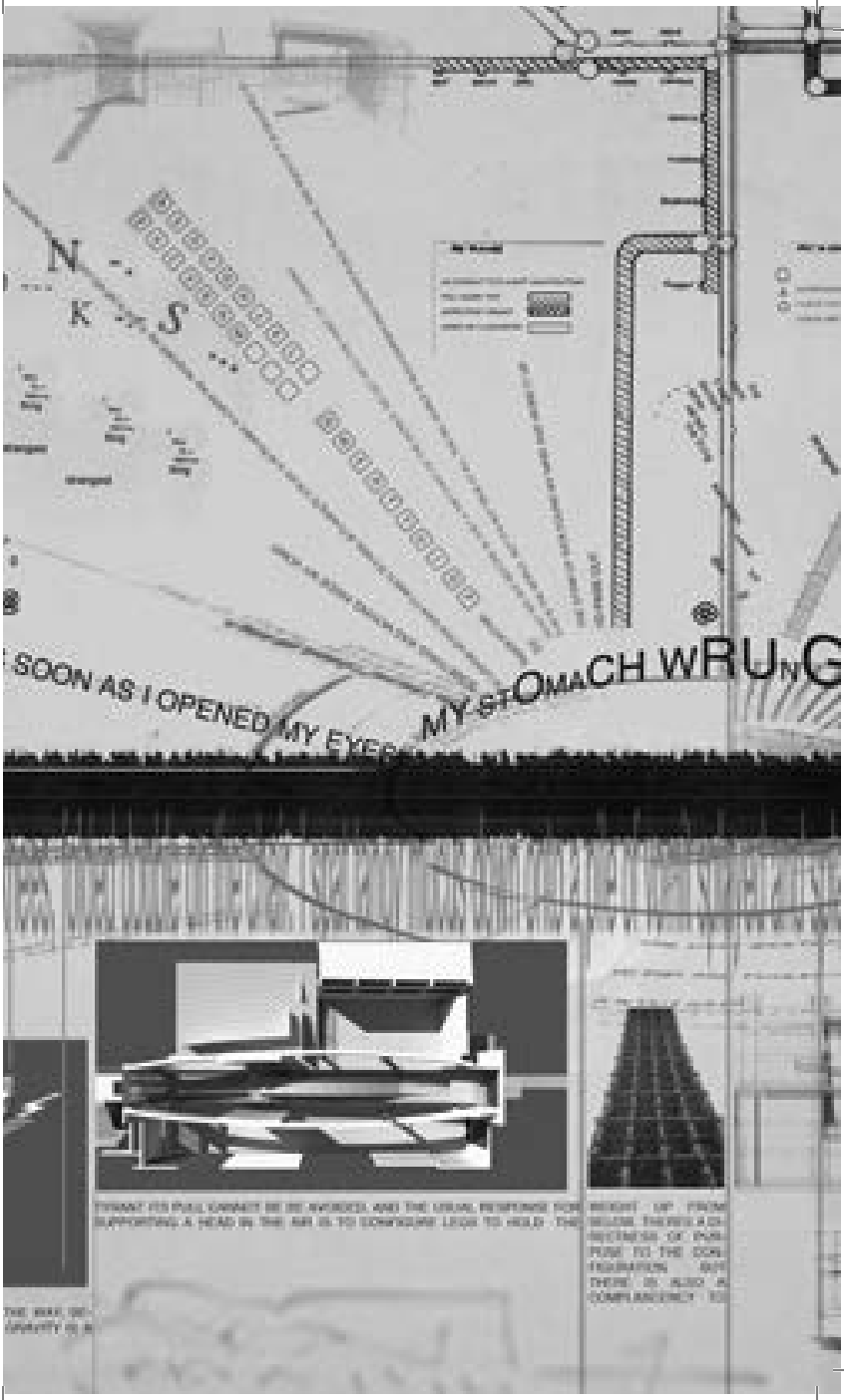
includi
Cook's Pl
A mega-stru
no buildings, t
City was conceive
massive framework into wh
dwellings in the form of cell
standardised components c
inserted. Here, the machine
over and people were the ra
being processed, the differe
that people were meant to
experience. This practice o
differs authorship to the pe
since it is a novel idea, the s
always synonymously tied t
this then tie authorship to n

It is interesting to note th
examples included so far in
critical text are all, in some
permanently tied to their int
anti-authorship. Modern ar

eractive [RATIONAL] 1 based on or in accordance with reason or logic; able to think sensibly or logically; end

methodology that fosters innovation with a collaborative, highly conceptual approach, which accepts the cons

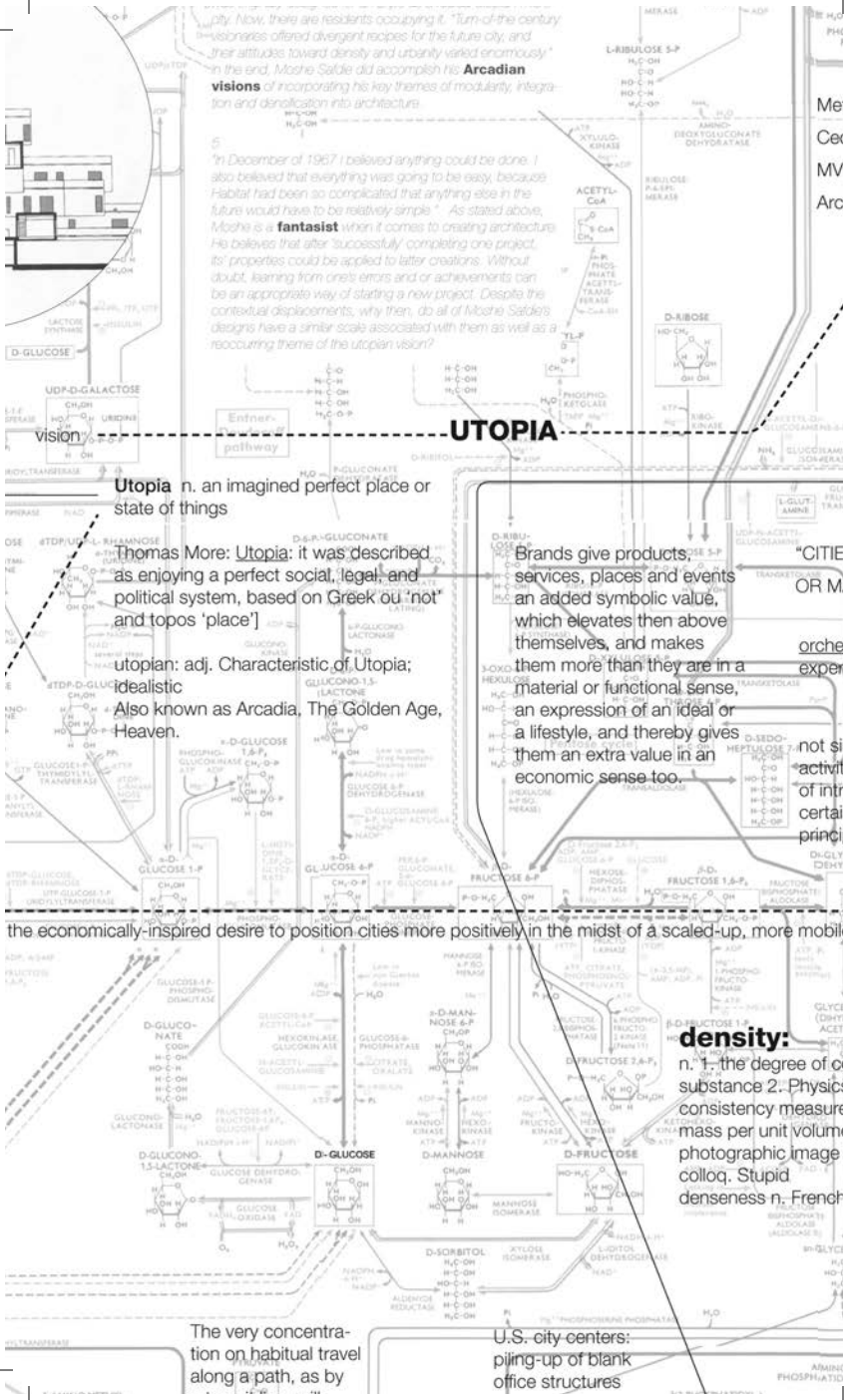

ROLLERCOASTER IS NOT A NEW QUESTION
IN AN ARCHITECTURAL DEMAND FOR
ROUGHNESS OF WORK. TARULA RASA WORKING WITH
NOTHING TO ACCOUNT FOR GRAVITY, STRUCTURE
IN THESE SOLUTIONS SIMPLY GET IN
COMPAD AN ENDEAV OF PREMISE, BUT


N
K
S
SOON AS I OPENED MY EYES
MY STOMACH WRUNG
THAT ITS FULL CAPACITY BE BE AVOIDED AND THE USUAL RESPONSE FOR
SUPPORTING A HEAD IN THE AIR IS TO COMPOUND LEGS TO HOLD THE
WEIGHT UP FROM
BELOW THERE IS A DI-
RECTIONS OF PUR-
SUE TO THE CON-
FIGURATION BUT
THERE IS ALSO A
COMPLIANCENCY TO

POST NO BILLS

Now and then one used to find poets conscientiously using scientific expressions, and getting them wrong – there was a time when 'refraction' kept cropping up in verse in mystifying fashion, and when 'polarised light' was used as though writers were under the illusion that it was a specially admirable kind of light… Of course, that isn't the way that science could be any good to art. It has got to be assimilated along with and as part and parcel of, the whole of our mental experience, and used as naturally as the rest.

C.P. Snow
The Two Cultures


pity. Now, there are residents occupying it. "Turn-of-the-century visionaries offered divergent recipes for the future city, and their attitudes toward density and urbanity varied enormously." In the end, Moshe Safdie did accomplish his **Arcadian visions** of incorporating his key themes of modularity, integration and densification into architecture.
"In December of 1967 I believed anything could be done. I also believed that everything was going to be easy, because Habitat had been so complicated that anything else in the future would have to be relatively simple." As stated above, Moshe is a **fantasist** when it comes to creating architecture. He believes that after 'successfully' completing one project, its' properties could be applied to latter creations. Without doubt, learning from one's errors and or achievements can be an appropriate way of starting a new project. Despite the contextual displacements, why then, do all of Moshe Safdie's designs have a similar scale associated with them as well as a reoccurring theme of the utopian vision?
vision
UTOPIA
Utopia n. an imagined perfect place or state of things
Thomas More: Utopia: it was described as enjoying a perfect social, legal, and political system, based on Greek ou 'not' and topos 'place']
utopian: adj. Characteristic of Utopia; idealistic
Also known as Arcadia, The Golden Age, Heaven.
Brands give products, services, places and events an added symbolic value, which elevates then above themselves, and makes them more than they are in a material or functional sense, an expression of an ideal or a lifestyle, and thereby gives them an extra value in an economic sense too.
the economically-inspired desire to position cities more positively in the midst of a scaled-up, more mobil
density:
n. 1. the degree of c
substance 2. Physics
consistency measure
mass per unit volum
photographic image
colloq. Stupid
denseness n. French
The very concentration on habitual travel along a path, as by
U.S. city centers: piling-up of blank office structures

one market, one world, one method = one solution

tropolis 1927 : a city = anonymous, impersonal, uninhabitable

dric Price

RDV

higram

an object that is perceived by millions of people of widely diversrse class and character

a product of many builders who are constantly modifying the structure for reasons of their own

a powerful symbol of a complex society

S ARE HARDER TO PREDICT AND

ANIPULATE THAN PRODUCTS"

strating a unique

ience

mply an economic

y; it's a manner

oducting order &

nty into what is in-

ple a chaotic reality

a mark

Paris

Copenh

Rotterd

Toronto

Amster

BRANDING

e and flooded market of locations and destinations. Cities have to be shaped more emphatically, themati

A Pattern Language

Christopher Alexander on Density Rings p.156

ompactness of a

, the degree of

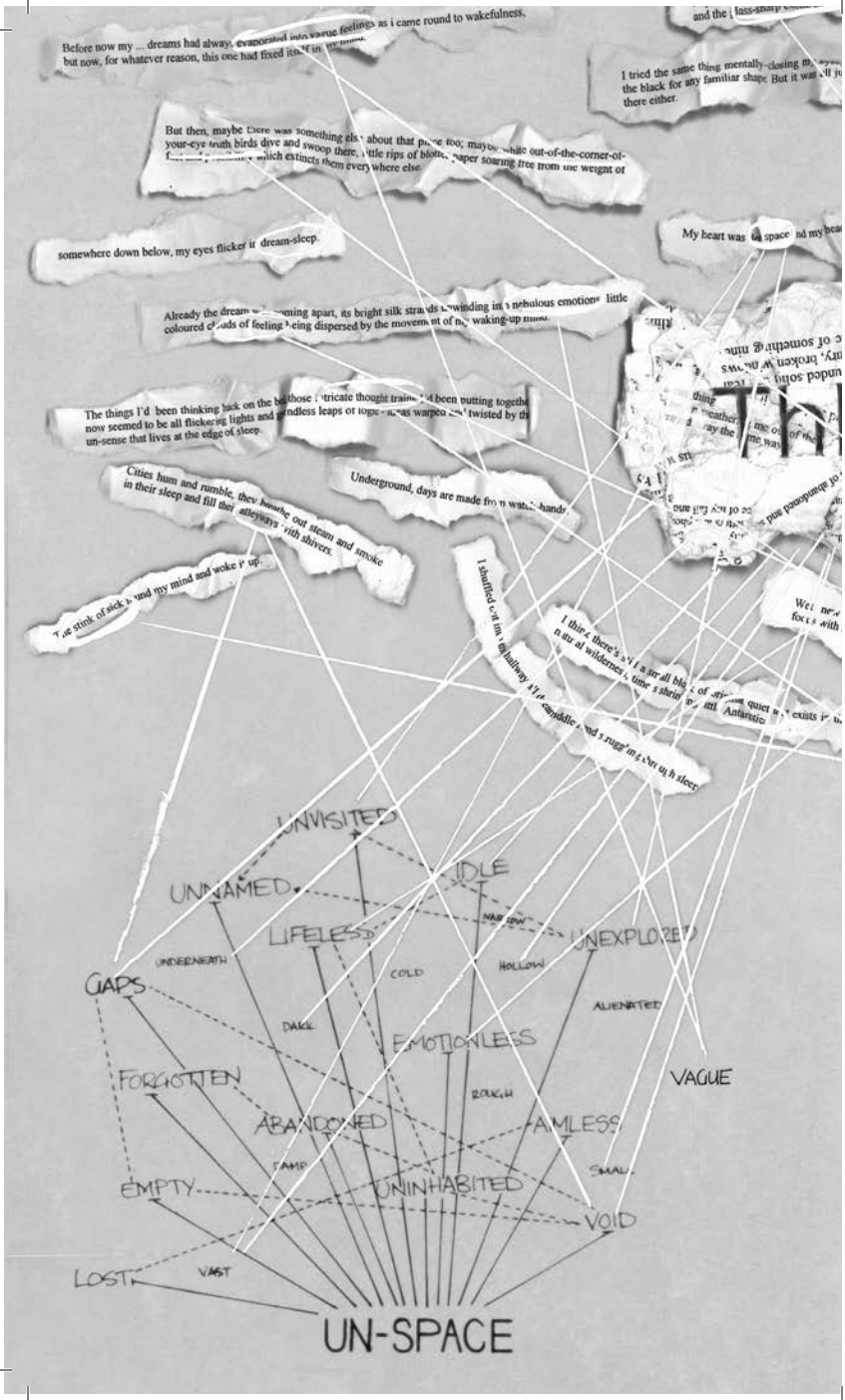
d by the quantity of

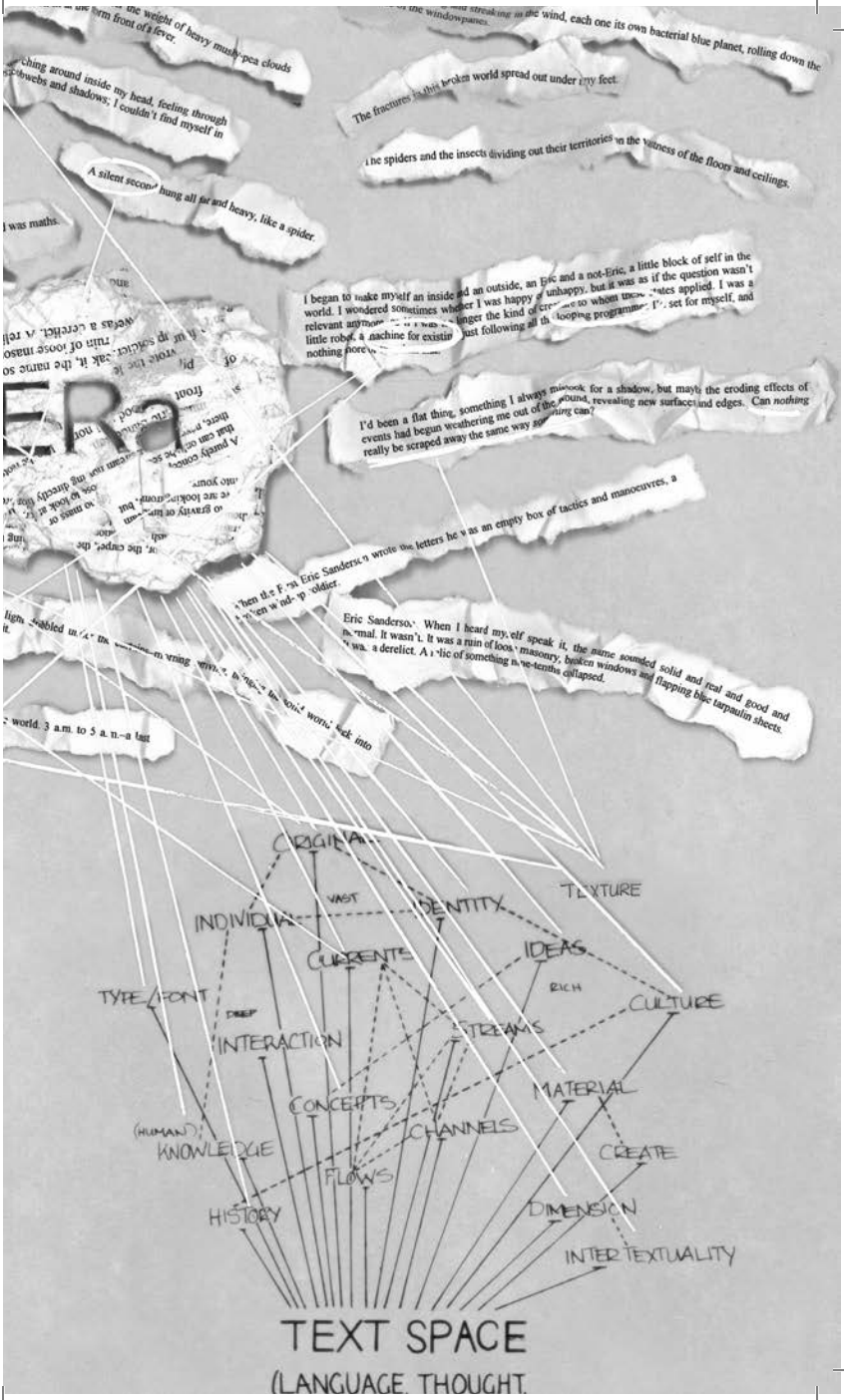
e 3. the opacity of a

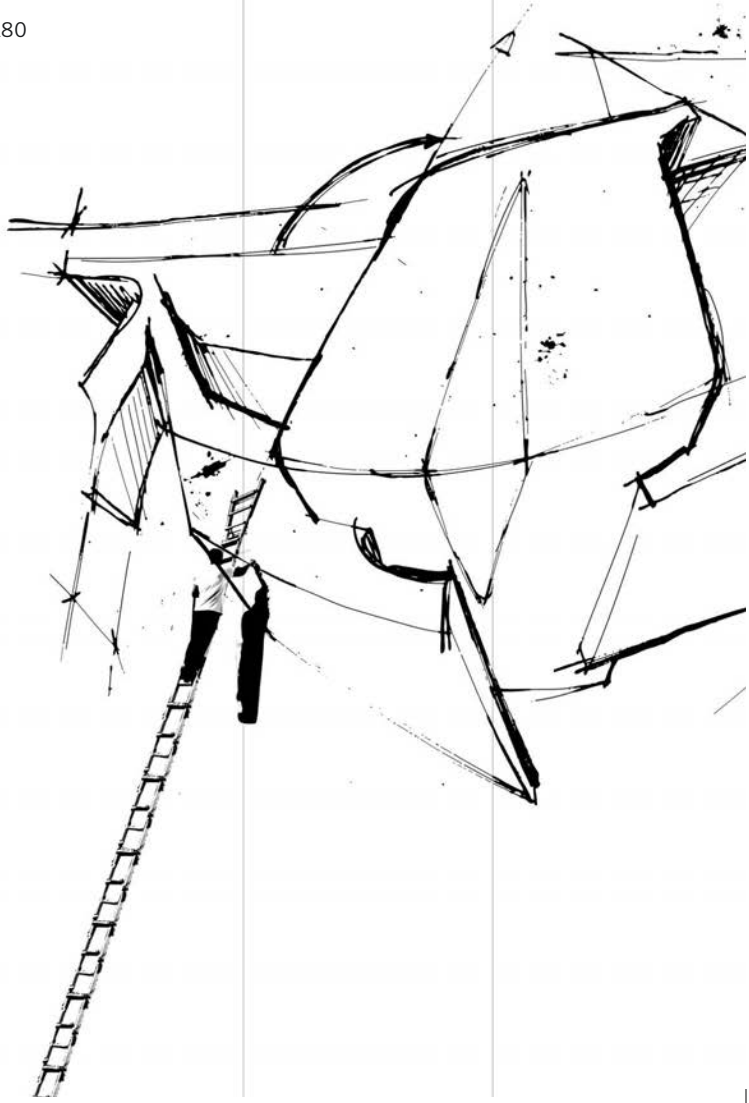
4. a crowded state 5.

dense, Latin densus

"People want to be close to shops and services, for excitement and convenience. And they want to be away from services, for quiet and green. The exact balance of these two desires varies from person to person, but in the aggregate it is the balance of these two desires which determines the gradient of housing densities in a neighbourhood"


Before now my ... dreams had always evaporated into vague feelings as I came round to wakefulness,
but now, for whatever reason, this one had fixed itself in my mind.
and the
I tried the same thing mentally-closing m
the black for any familiar shape But it was all
there either.
But then, maybe there was something else about that place too; maybe while out-of-the-corner-of-your-eye truth birds dive and swoop there, little rips of blotting paper soaring free from the weight of
which extincts them everywhere else.
somewhere down below, my eyes flicker in dream-sleep.
My heart was a space and my
Already the dream was coming apart, its bright silk strands unwinding into nebulous emotions little coloured clouds of feeling being dispersed by the movement of my waking-up mind.
The things I'd been thinking back on the by those intricate thought trains I'd been putting together now seemed to be all flickering lights and mindless leaps of logic - as warped and twisted by the un-sense that lives at the edge of sleep.
Cities hum and rumble, they breathe out steam and smoke in their sleep and fill their alleyways with shivers.
Underground, days are made from watch hands
The stink of sick wind my mind and woke it up.
I shuffled down the hallway
I think there's
Antarctic
UNVISITED
UNNAMED
IDLE
LIFELESS
UNEXPLORED
GAPS
UNDERNEATH
COLD
HOLLOW
ALIENATED
DARK
EMOTIONLESS
FORGOTTEN
VAGUE
ROUGH
ABANDONED
AIMLESS
SMALL
EMPTY
UNINHABITED
VOID
LOST
VAST
UN-SPACE


the weight of heavy mush-pea clouds
ching around inside my head, feeling through
webs and shadows; I couldn't find myself in
A silent second hung all far and heavy, like a spider.
was maths.
The fractures in this broken world spread out under my feet.
the spiders and the insects dividing out their territories on the witness of the floors and ceilings.
I began to make myself an inside and an outside, an Eric and a not-Eric, a little block of self in the world. I wondered sometimes whether I was happy or unhappy, but it was as if the question wasn't relevant anymore. I no longer the kind of creature to whom these states applied. I was a little robot, a machine for existing, just following all the looping programmes I'd set for myself, and nothing more.
I'd been a flat thing, something I always mistook for a shadow, but maybe the eroding effects of events had begun weathering me out of the ground, revealing new surfaces and edges. Can nothing really be scraped away the same way something can?
Eric Sanderson wrote the letters he was as an empty box of tactics and manoeuvres, a
Eric Sanderson. When I heard myself speak it, the name sounded solid and real and good and normal. It wasn't. It was a ruin of loose masonry, broken windows and flapping blue tarpaulin sheets. It was a derelict. A relic of something nine-tenths collapsed.
world. 3 a.m. to 5 a.m.–a last
ORIGINAL
VAST
IDENTITY
TEXTURE
INDIVIDUAL
CURRENTS
IDEAS
RICH
TYPE / FONT
DEEP
CULTURE
INTERACTION
STREAMS
MATERIAL
CONCEPTS
CHANNELS
(HUMAN)
KNOWLEDGE
CREATE
FLOWS
HISTORY
DIMENSION
INTERTEXTUALITY
TEXT SPACE
(LANGUAGE, THOUGHT,



Unlike any other visual image, a photograph is not a rendering, an imitation or an interpretation of its subject, but actually a trace of it. No painting or drawing, however naturalist, belongs to its subject in the way that a photograph does.

John Berger

metamorphosis

ate a 50
nditions.

LS.

METABOLIST

metabolist

heterometabolism

etabolism

etaboly

hemimetamorphosis

hemimetaboly

hemimetabolism

metamorphosis

multicellular

lymphoblast-like

cell-like

pitted

honeycombed

faveolate

cavitied

alveolate

organic process

biological process

cellular

cell

and precise
the air in ecstasy of space
dy would sing
nistle
nphony of speed...."
(L.Aranha)

soul

auto

automobile

car

motorcar

machine

industrialize

fabricat

produce

make

create

device

work

shape

mould

forge

form mold

megastructures

struc

cons

"I initiate a typographical revolution aimed at the bestial, nauseating idea of the book,...My revolution is aimed at the so called typographic harmony of the page, which is contrary to the flux and reflux, the leaps and bursts of style that run through the page." (Marinetti, from Eskilson 158)

futurism

machine age

view

position

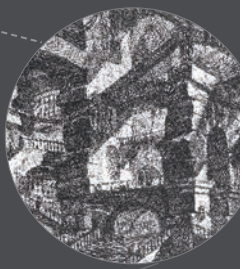
perspective

s.

human body and its
n brain and a machine.

nature.

of cubist



'This vessel, this tomb
containing nothing
wandering on a random pulse of
light
has already existed. Tomorrow

symbolism

module

prefab

machine

modular

standard

stand

proportionate

canonical

canonic

relative

compartment

volume unit

basic

displacement unit

cubic measure

cubic content unit

cubature unit

capacity unit

cubage unit

capacity measure

common

ready-made

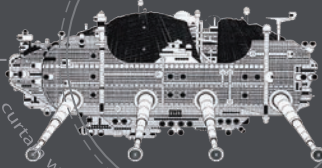
"the beauty of the world has been enriched by a new form of beauty: the beauty of speed."

(F.T.Marinetti)

"In order to win over Paris and appear, in the eyes of all Europe, an absolute innovator, the most advanced of all, I urge you to get to work with all your heart, resolute on being bolder, crazier, more advanced, surprising, eccentric, incomprehensible, and grotesque than anybody else in music. I urge you to be a madman."

- Marinetti

archigram



curtain wall, panel systems, precast concrete components

simple machine

device

soul

someone

somebody

individual

mortal

person

velocity

industrial engineering

architectural engineering

IT

mechanical engineering

information technology

nanotechnology

nuclear engineering

naval engineering

rocketry

engineering science

bailiwick

discipline

field

field of study

subject field

subject area

subject

study

engineering

produce

make

create

political machine

travel rap

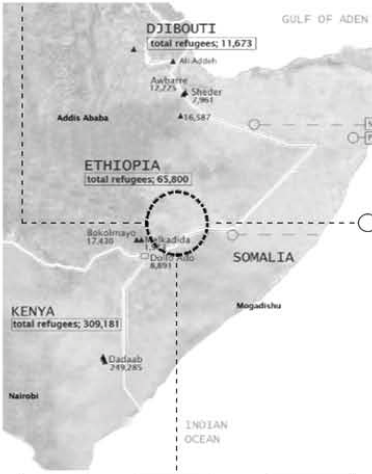
f number

focal ratio

stop

Proposed Scenario/Design

Micro to Macro



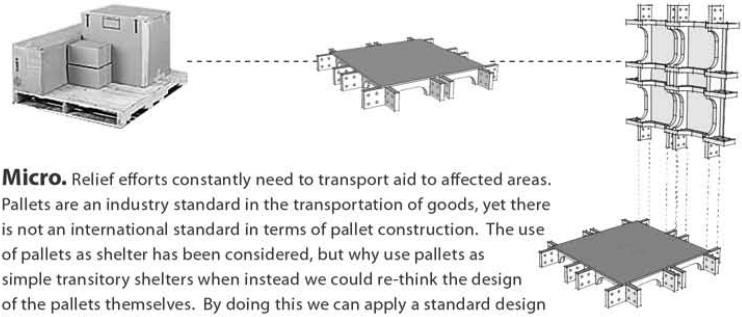
Scenario. Due to the influx in armed conflict and the inability of aid to reach IDPs within Somalia, there has been a large amount of Somali people fleeing towards refugee camps in bordering countries. The Kenyan camp of Dadaab, now home to 250,000 refugees, is extremely overcrowded, and tensions over the border are high. Refugee camps have been established at the southern tip of Ethiopia, but as nearly 200 refugees attempt to access these camps each day, it is quickly becoming filled. The other option for refugees is to cross the gulf of Aden into the southern beaches of Yemen, and struggle to survive. New camps will be set up in the near future within the Ethiopian border, and this potential new site will be the context for our proposed architectural translation.

Western ------ **Culture** ------ Indigenous

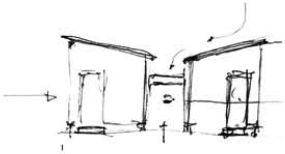
Presentation ------ **Media** ------ Representation

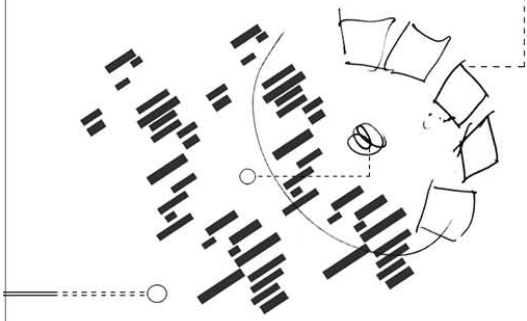
Immediacy ------ **Relief** ------ Longevity

Architectural Translation. A propositional design scheme from micro to macro that deals with the immediate needs of relief efforts but also is in dialogue with Somali culture and their future, allowing for adaptation and recomposition. Providing them with the ability to write the next verse of their poem.



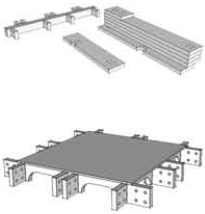
Micro. Relief efforts constantly need to transport aid to affected areas. Pallets are an industry standard in the transportation of goods, yet there is not an international standard in terms of pallet construction. The use of pallets as shelter has been considered, but why use pallets as simple transitory shelters when instead we could re-think the design of the pallets themselves. By doing this we can apply a standard design for the pallet which acts as a building module, but can still serve the function of the transportation of goods. These newly arrived pallet modules can be set up in pre-planned compositions to deal with the immediate situational context, but later can be dis-mantled, moved and reconfigured easily.

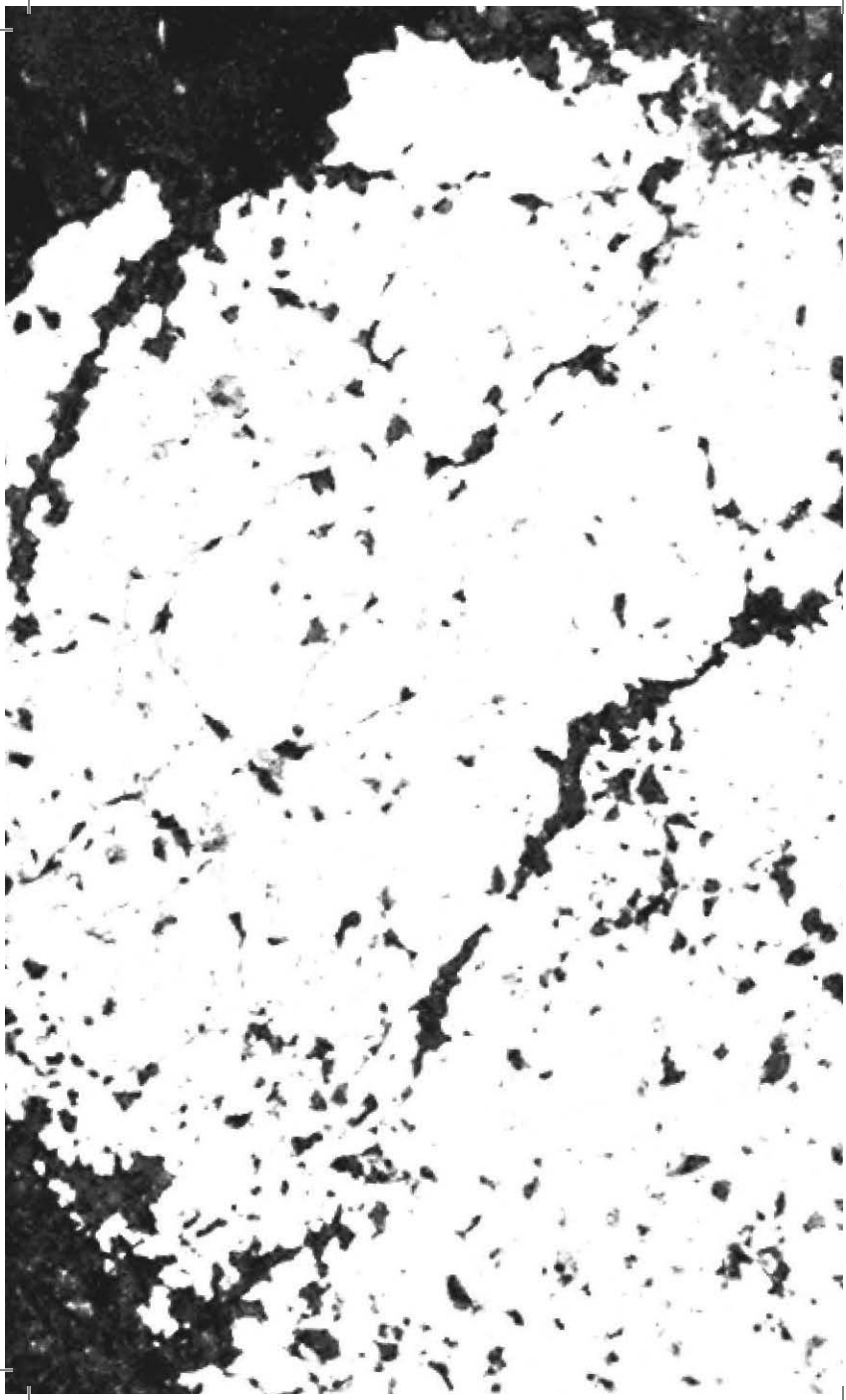




Macro. The set-up and configuration of the refugee camp would be pre-designed to account for medical, sanitation, educational and community spaces using these modular shelters. Hiring and training locals to assemble the units and develop the refugee communities will speed the process and create a base of workers able to expand the settlement or set up subsequent camps.

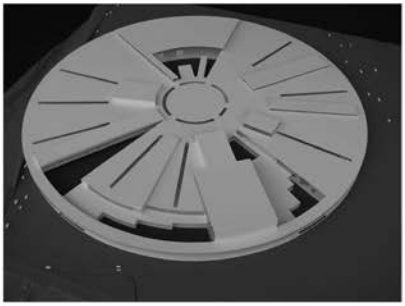
Conflict Recovery and Relocation. When hostilities and armed conflict begin to resolve, the ease of dismantling and and reassembling individual units as well as entire settlements will allow for relocation of communities back to Somalia. Having trained local labour in the assemblage of these units, they can lead the set-up of the new communities. The design originally used for such facilities as medical, and educational buildings can be used in new settlements or be adapted into community centers or any other number of purposes. Meanwhile the simple designs of individual shelters can be expanded and re-composed to the occupants' needs.

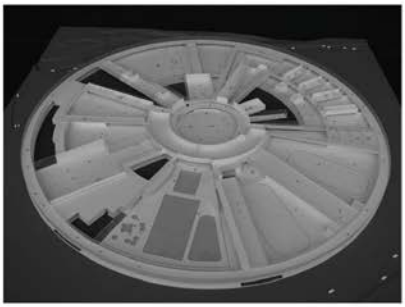


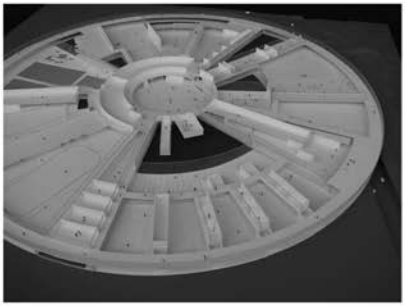


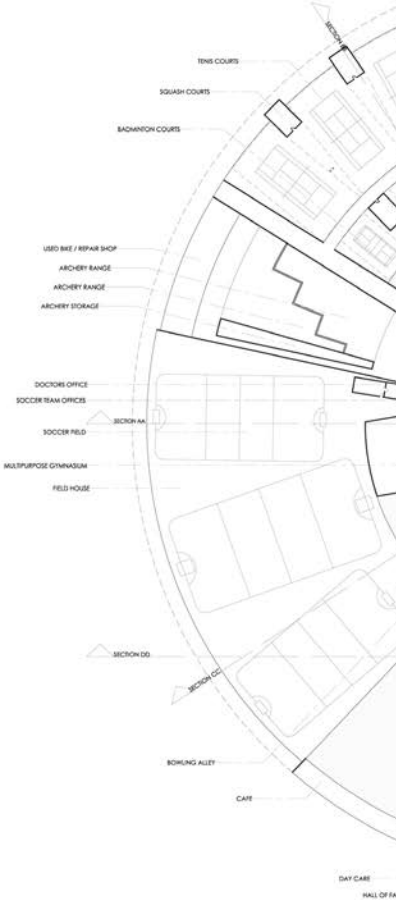
A few years ago a competition was held for a new art gallery in Zurich; everybody knew that the allotted site permitted no solution that would be completely successful, free and pleasing to the eyes, but nobody had the courage simply to tear down an old house of moderate architectural value that stood in the way. And so the new building, our building, stood condemned before we even took up our pencils. This is the atmosphere in which we are now permitted to create: there is no feeling of expectation, we are tied to the apron string of an excessive historical piety, beset by the unquestioning self-surrender of our own generation… Culture as a perverse devotion to the past.

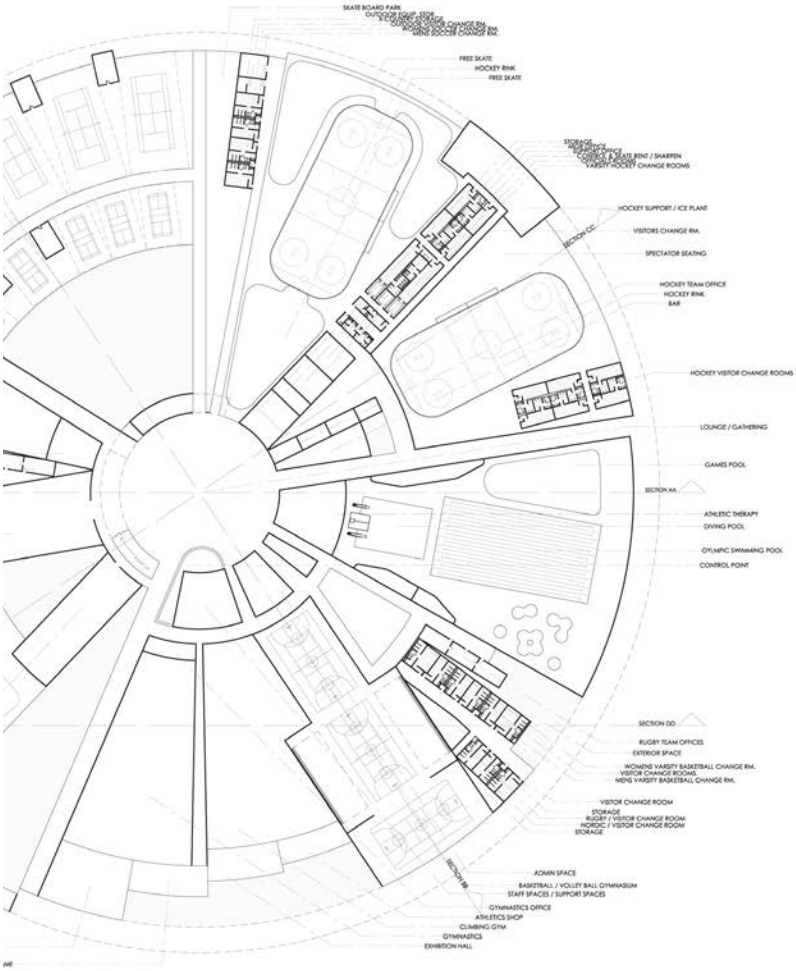
Max Frisch
Sketchbooks 1946-49



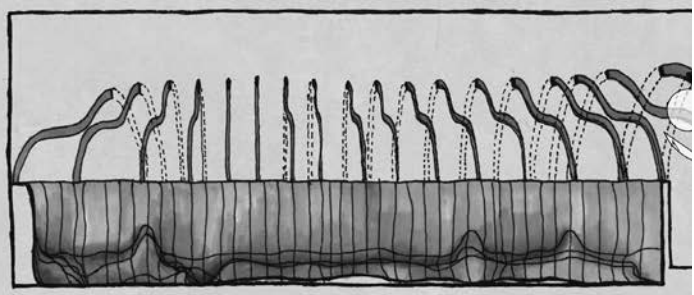




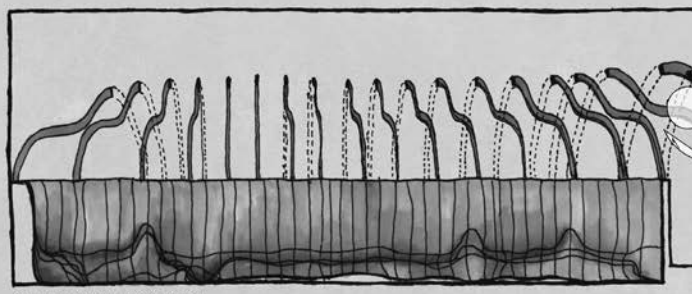

SECTION
TENIS COURTS
SQUASH COURTS
BADMINTON COURTS
USED BIKE / REPAIR SHOP
ARCHERY RANGE
ARCHERY RANGE
ARCHERY STORAGE
DOCTORS OFFICE
SOCCER TEAM OFFICES
SECTION AA
SOCCER FIELD
MULTIPURPOSE GYMNASIUM
FIELD HOUSE
SECTION DD
SECTION CC
BOWLING ALLEY
CAFE
DAY CARE
HALL OF FA



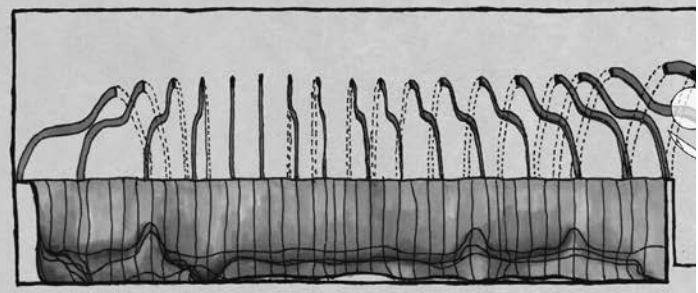
GROUND LEVEL PLAN



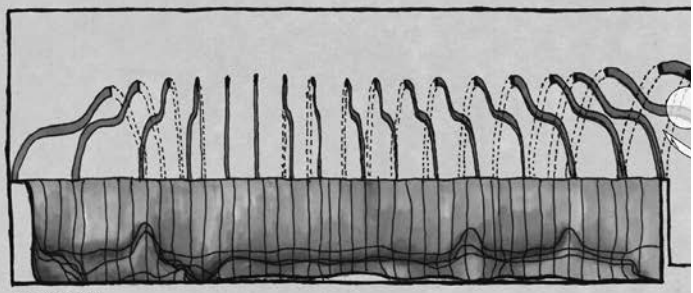
Section: mirrors.



Section: posting & exhibition.



Section: turned.

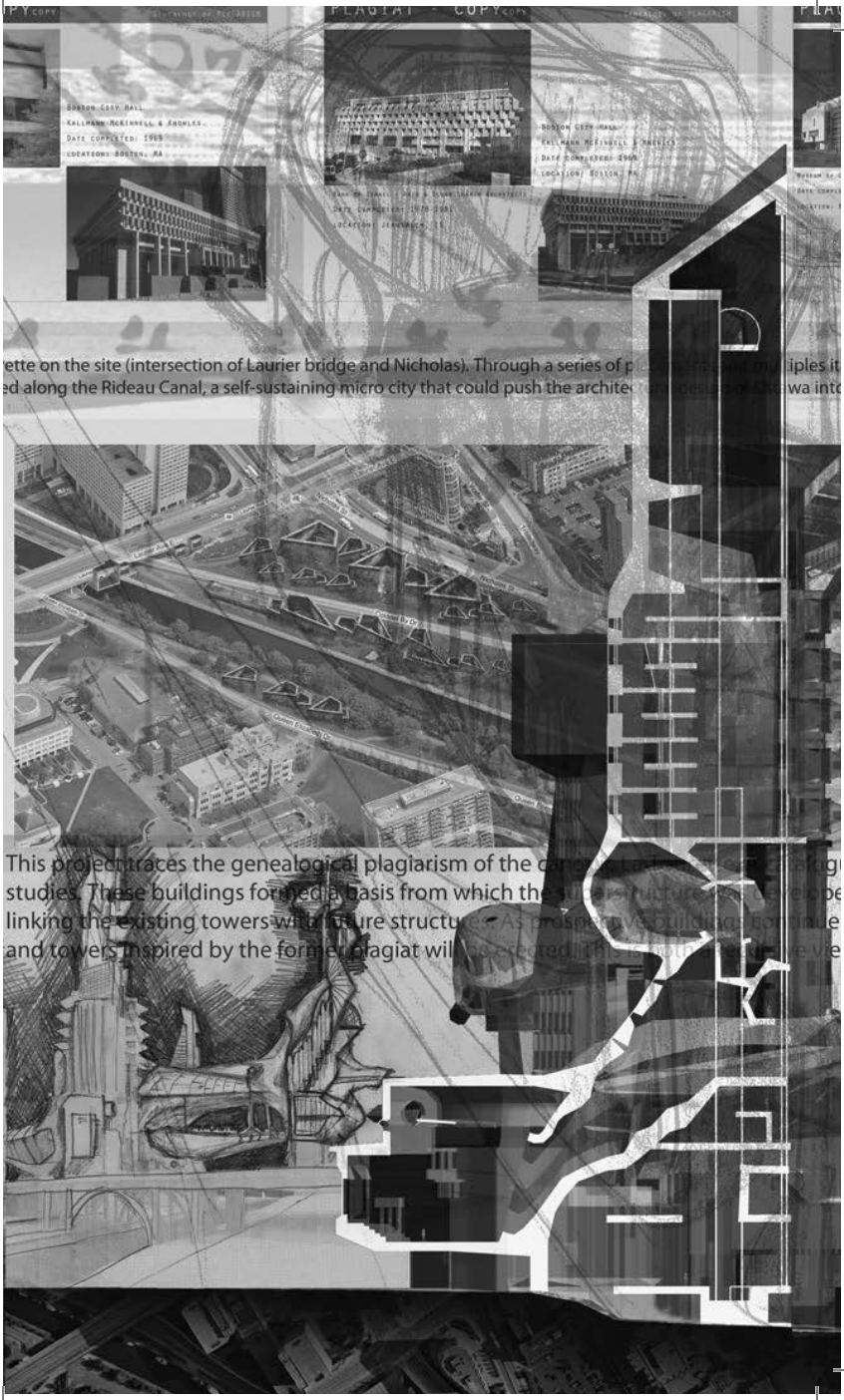


Section: away.

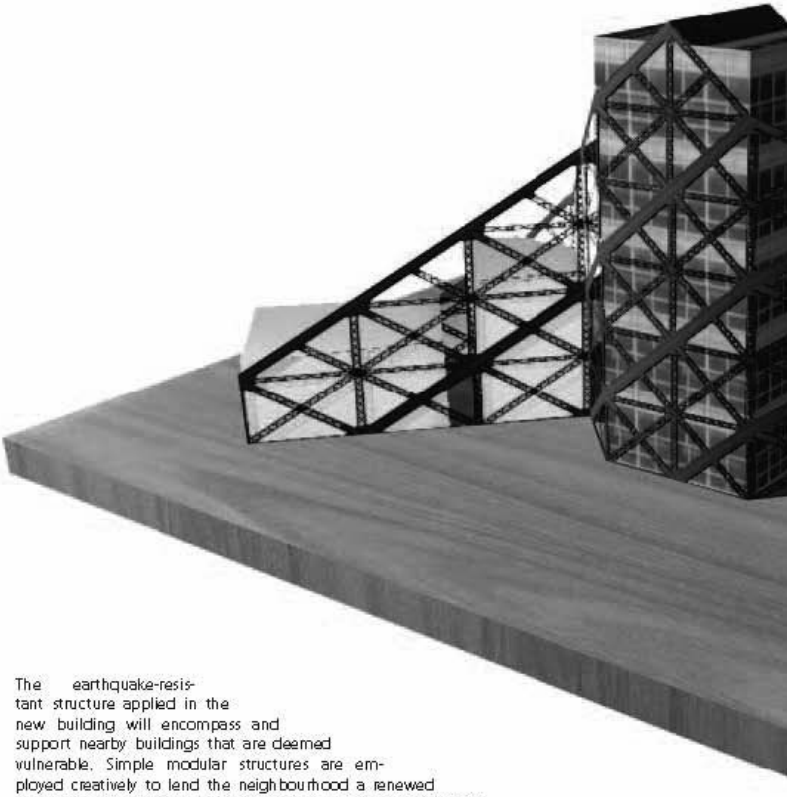
…a part were master builders, a part put up walls, a part dressed them with edging… so that although they originally used the same language, this became divided into many languages in the course of this work and when the people left this project they never returned to the same mutual understanding. Only those who were united by the same activity were left with the same language. There was one for master builders, another for stonerollers… for all the different tasks that were present at the project there arose different languages which led to the disintegration of the unity of the human race.

Dante

f measurement. The primary stage of "act 2" consisted of placing an accurately scaled ground plan of La Tour
posed, a building with the intent to break the rules of the NCC, to provide programs never before implemente

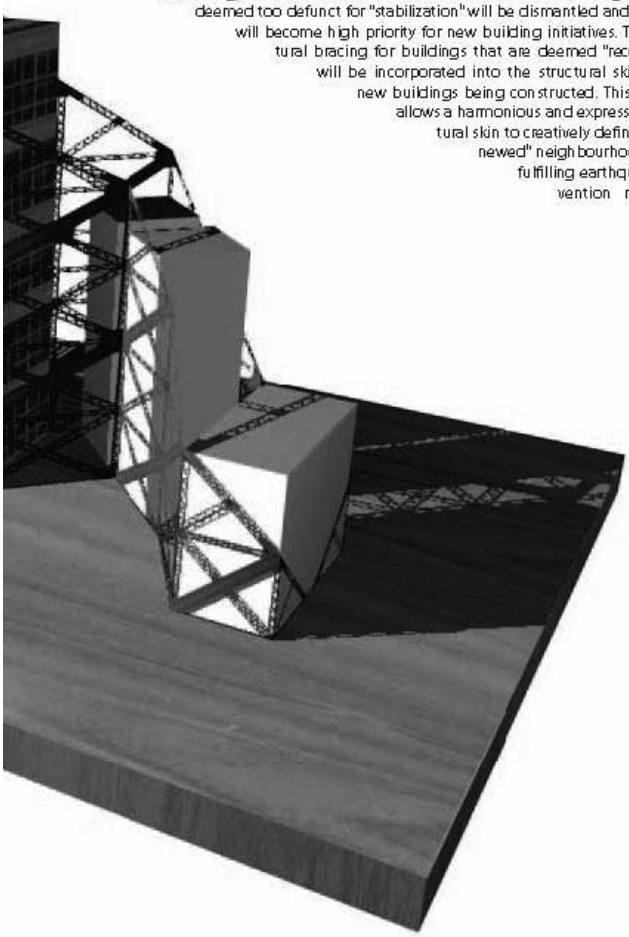

PLAGIAT - COPY.com
BOSTON CITY HALL
KALLMANN McKINNELL & KNOWLES
DATE COMPLETED: 1969
LOCATION: BOSTON, MA
ette on the site (intersection of Laurier bridge and Nicholas). Through a series of p iples it
ed along the Rideau Canal, a self-sustaining micro city that could push the archite wa into
This project traces the genealogical plagiarism of the
studies. These buildings form a basis from which the
linking the existing towers with future structures.
and towers inspired by the former plagiat will

196



The earthquake-resistant structure applied in the new building will encompass and support nearby buildings that are deemed vulnerable. Simple modular structures are employed creatively to lend the neighbourhood a renewed and stable atmosphere. Each new construction project located within the vulnerable zones of Mexico City will be responsible for the improvement of the urban context into which they are introduced. In this fashion, urban renewal efforts are undertaken progressively and affordably. This strategy also forces the new construction projects to be extremely conscientious of their local context.

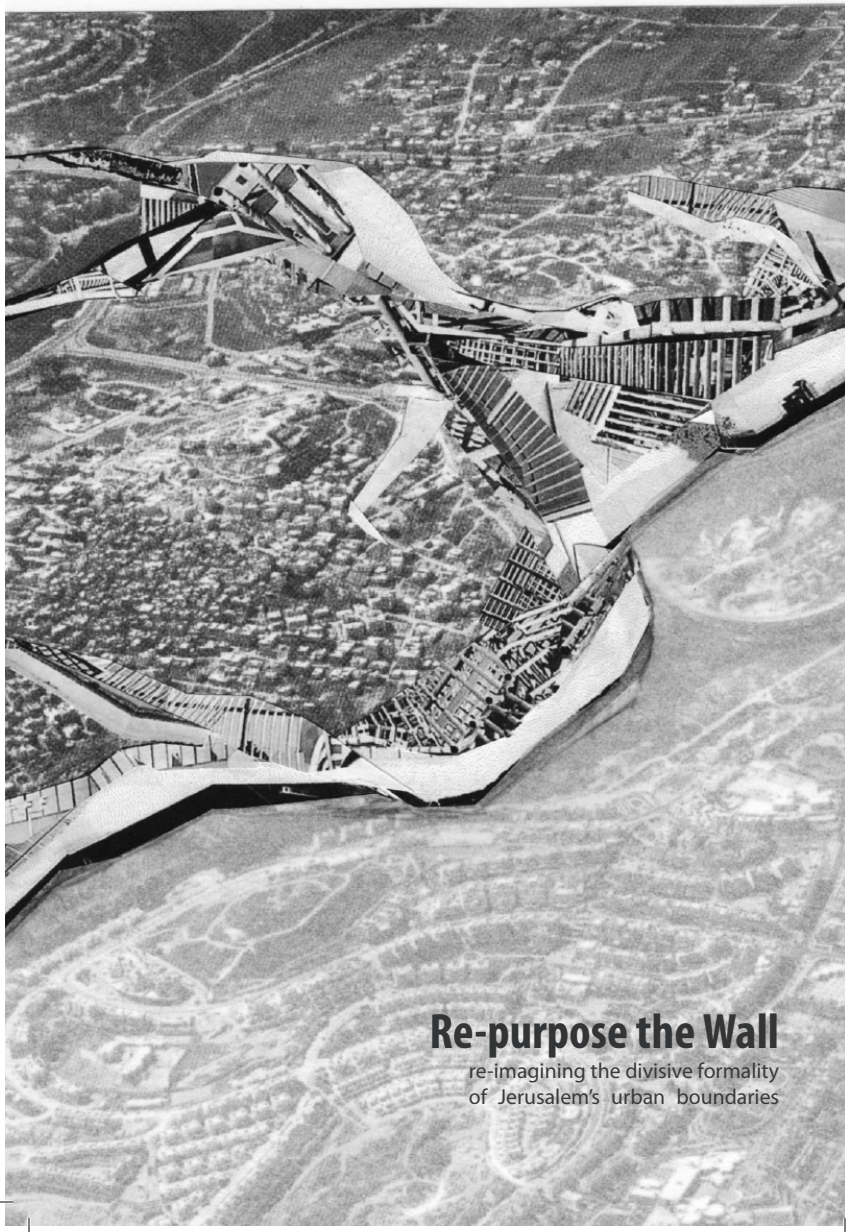
In order to effectively protect endangered buildings in vulnerable zones of Mexico City, either structural bracing must be applied, or the buildings must be replaced. The strategy in this scenario is a combination of both. Buildings that are deemed too defunct for "stabilization" will be dismantled and the sites will become high priority for new building initiatives. The structural bracing for buildings that are deemed "recoverable" will be incorporated into the structural skin of the new buildings being constructed. This strategy allows a harmonious and expressive structural skin to creatively define the "renewed" neighbourhood, while fulfilling earthquake prevention measures.



If Buildings Could Talk…
… some of them would sound like Shakespeare.
Others would speak like the Financial Times,
yet others would praise God, or Allah.
Some would just whisper,
some would loudly sing their own praises,
while others would modestly mumble a few words
and really have nothing to say.
Some are plain dead and don't speak anymore…
Buildings are like people, in fact.
Old and young, male and female,
ugly and beautiful, fat and skinny,
ambitious and lazy, rich and poor,
clinging to the past
or reaching out to the future.
Don't get me wrong: this is not a metaphor.
Buildings DO speak to us!
They have messages. Of course.
Some really WANT a constant dialogue with us.
Some rather listen carefully first.

And you have probably noticed:
Some of them like us a lot, some less
and some not at all.
Buildings, like people, are subject to time
and exist in a three-dimensional world.
That's why our film is in 3D.
It's an invitation to wander around,
to experience and to listen, for once.
The building you will encounter
is a particularly gentle and friendly one,
made for learning, reading and communicating.
Its hills and valleys (yes, they exist in there)
are eager to welcome you,
to help, to be of service,
and to be, in the best sense of the word,
a meeting place.

Wim Wenders 2010



Re-purpose the Wall

re-imagining the divisive formality of Jerusalem's urban boundaries

(RE)FACING
THE INUIT

one: prelude

two: copy

three: paste

interlude

SITE

A NEW HORIZON

"Horizon is pictorial, but also a strategic notion."

NITCH CITY

A METHODOLOGY OF ARCHITECTURE

PLAGIAT

LA TOURETTE

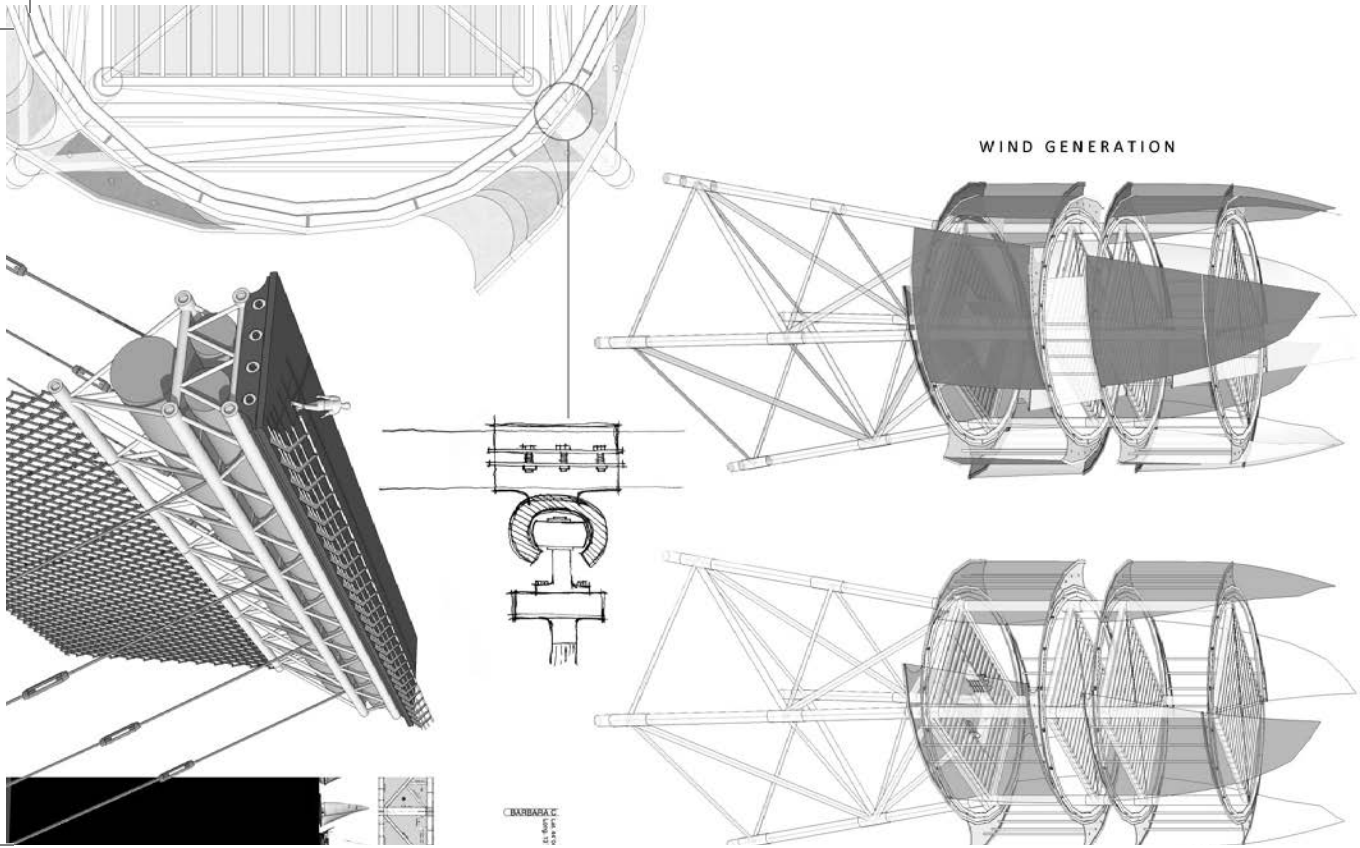
(a) la tourette (head)

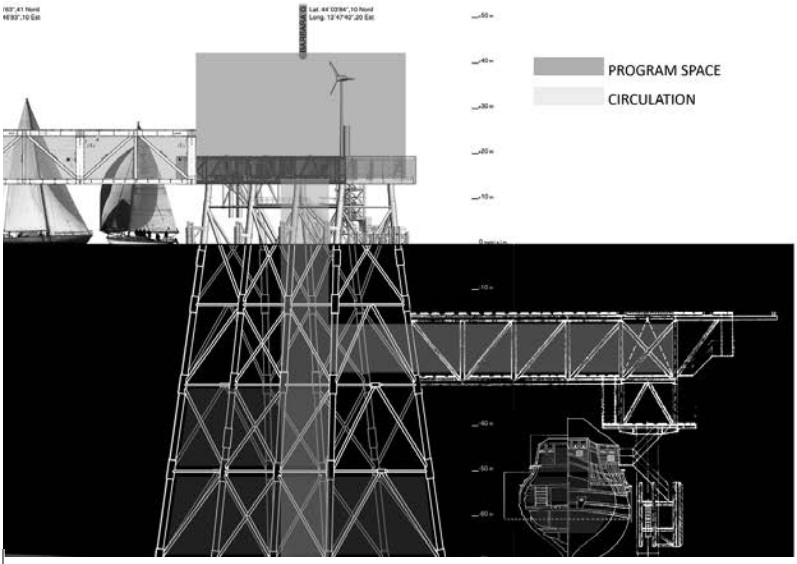
(b) stanislas (neck)

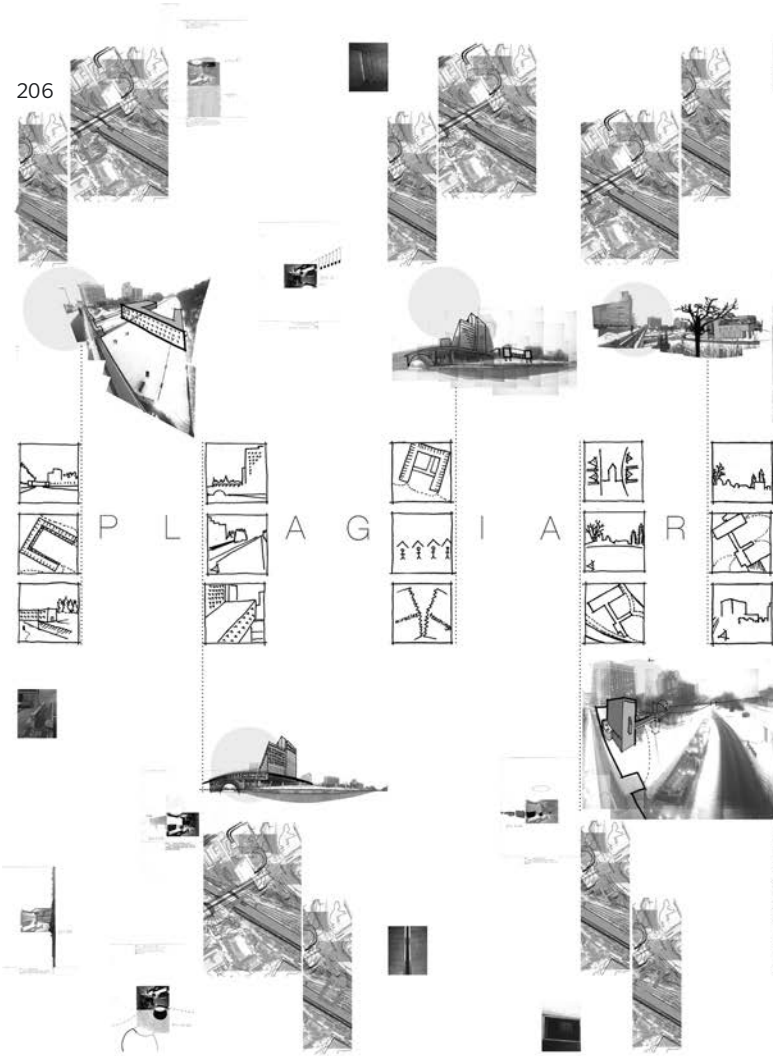
(c) fingers

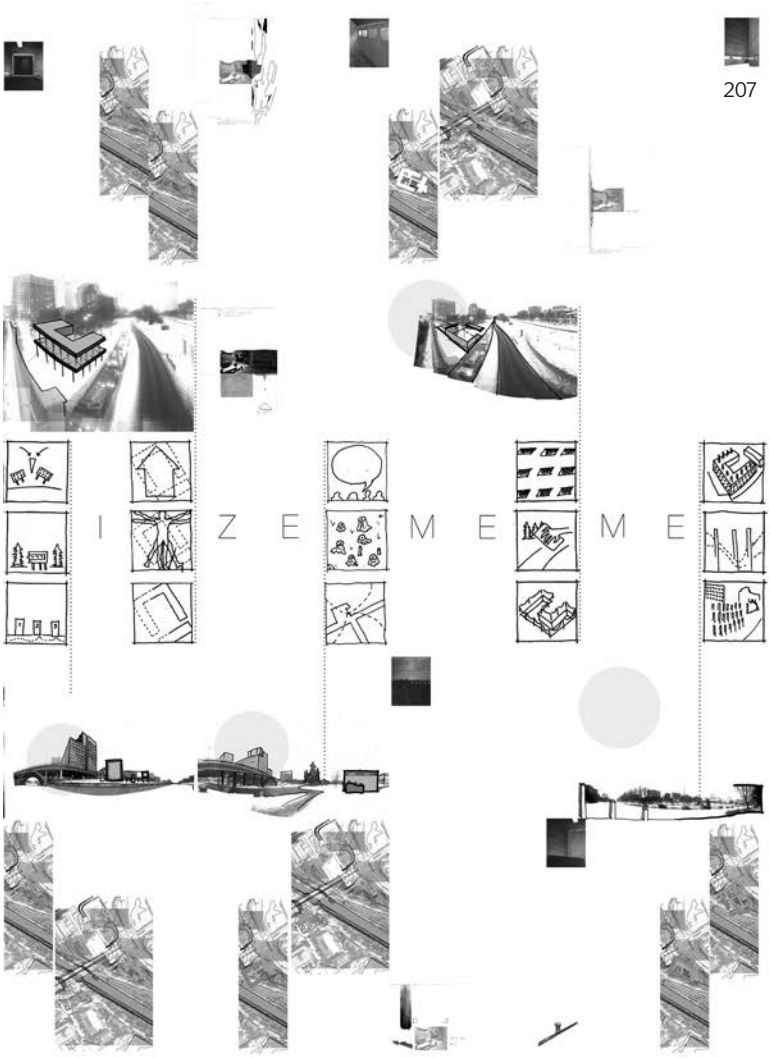
In its survey of the accredited, non-accredited, and specialized programs both here and abroad, the ACSA Guide to Architecture Schools reveals the extent to which we are both a single discipline and a diverse one at the same time. This helps explain why some controversies in our field reappear periodically and never seems to get resolved. Take, for example, the debate over whether we should have one degree or continue to allow multiple degrees in our discipline. The one-degree proponents look to the single accredited degrees of law, business, and medicine – all unified, yet diverse fields – and ask why we should not have the same. The multi-degree advocates, instead, look at the diversity of our field and argue that a single degree would suppress that reality. The same debates occur every time we revise our accreditation conditions, with many in the profession seeking a singular path to graduation and many in the professoriate wanting to retain the diversity of our programs. Whatever side you take on these and other perennial debates, it seems clear from the portrait of our discipline in the ACSA Guide that we have become an increasingly diverse field and that no single solution to these controversies will likely take hold or, if it does, likely last very long.

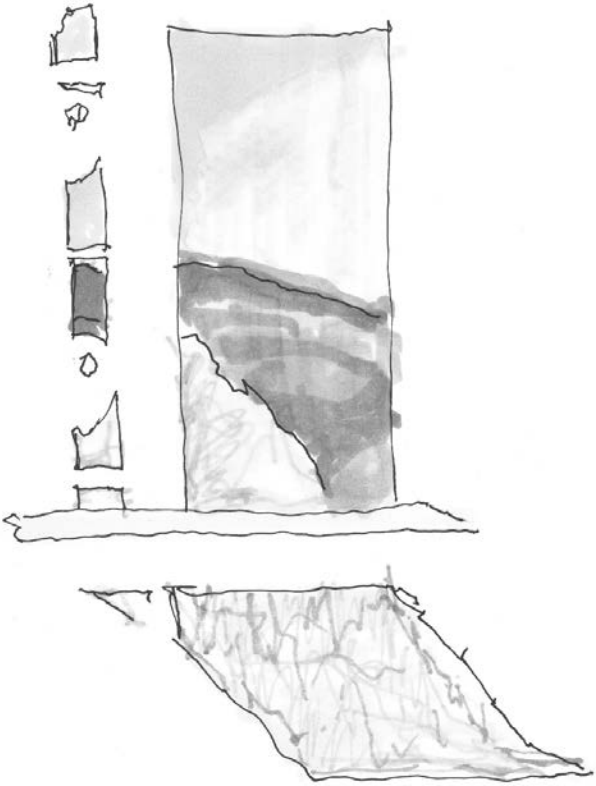
Tom Fisher


WIND GENERATION
BARBARA C


PROGRAM SPACE
CIRCULATION

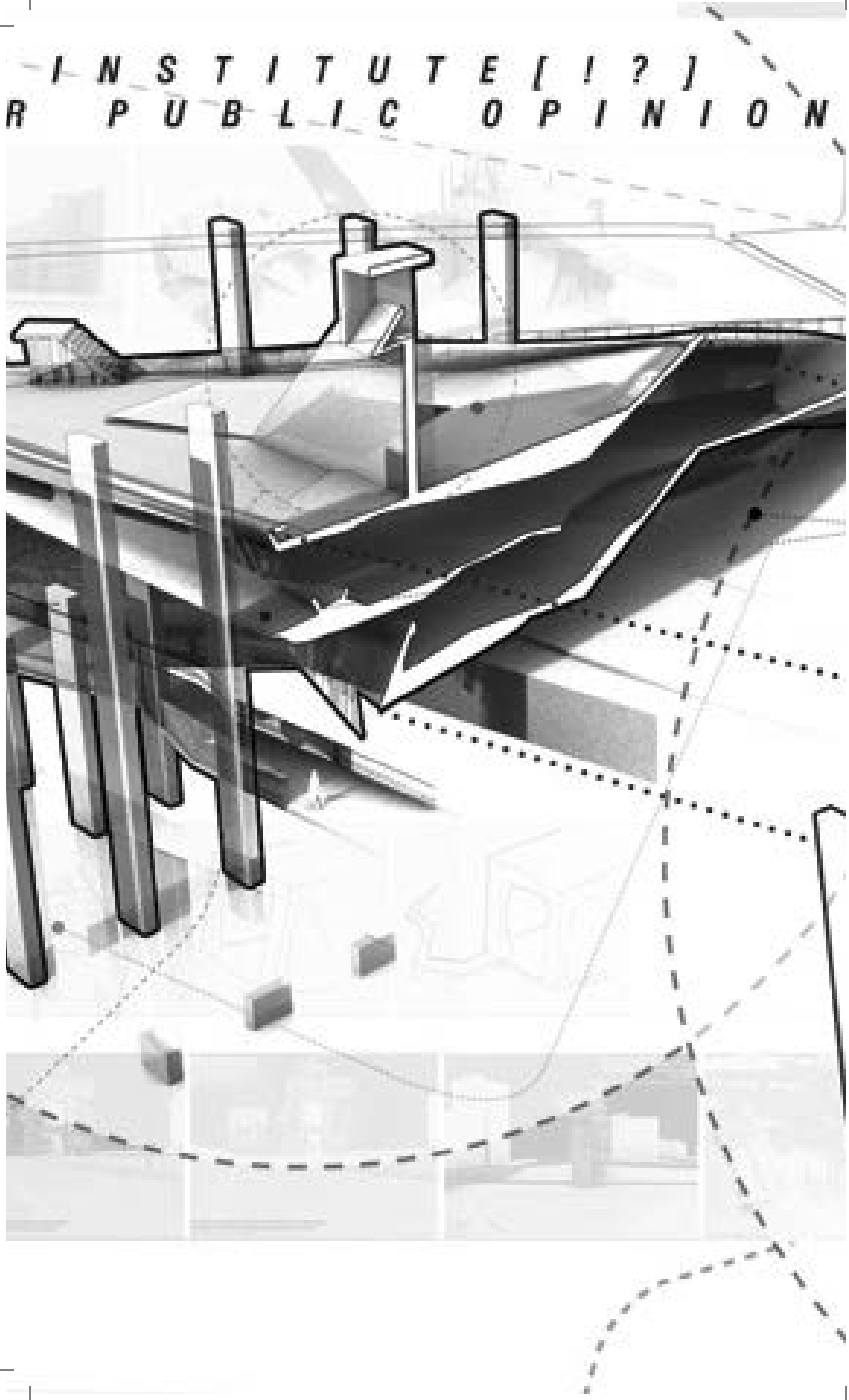

P L A G I A R


I Z E M E M E



Robin Hood Gardens is part of the history of architecture. It remains, even today, in our intellectual memory as a key reference point for our work. The earth forms (in the central open space) had a marked influence on my whole career; and even today I remember the elevated "streets" and find echoes of them in the building I am designing in Mexico.

C.Pinos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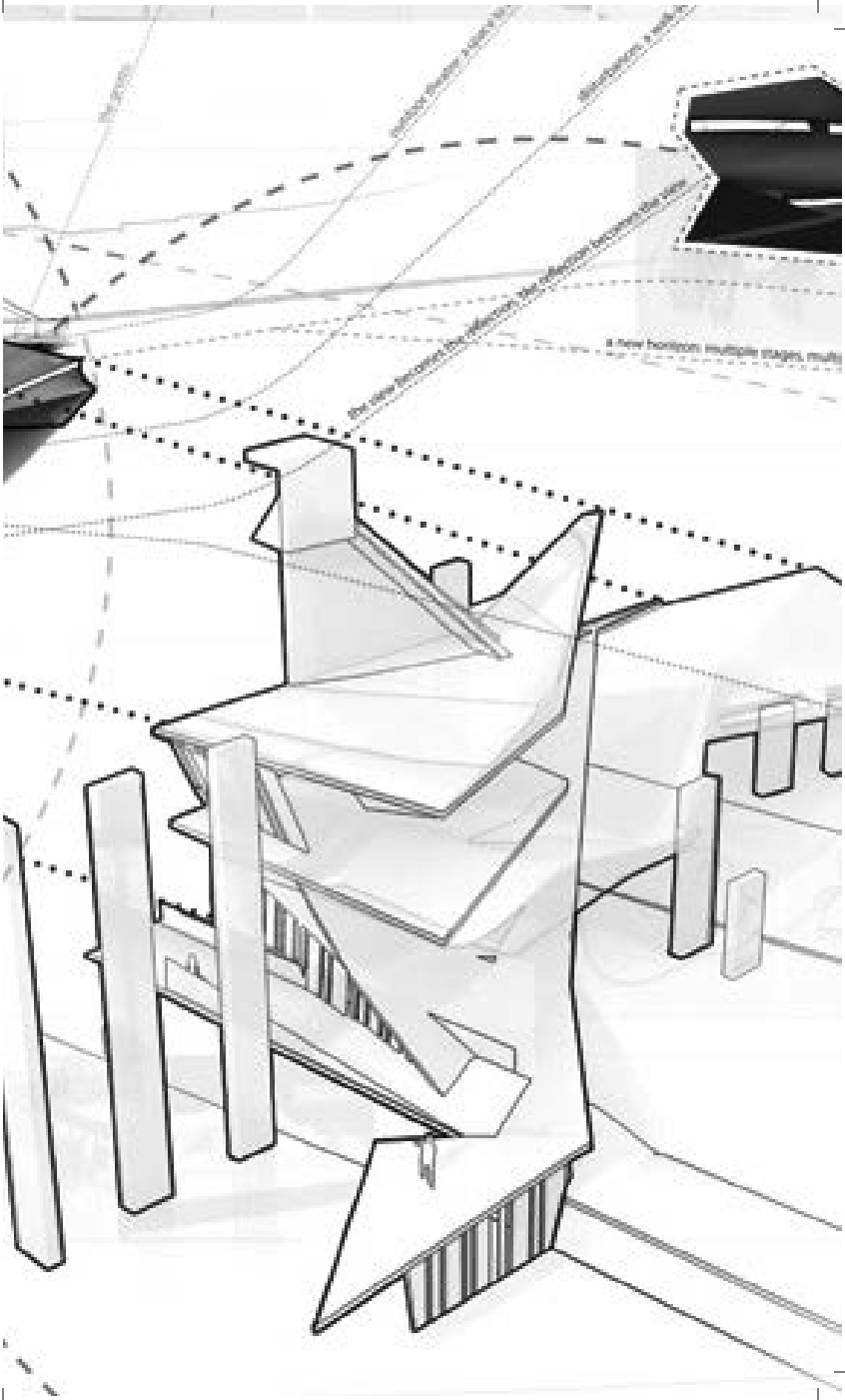
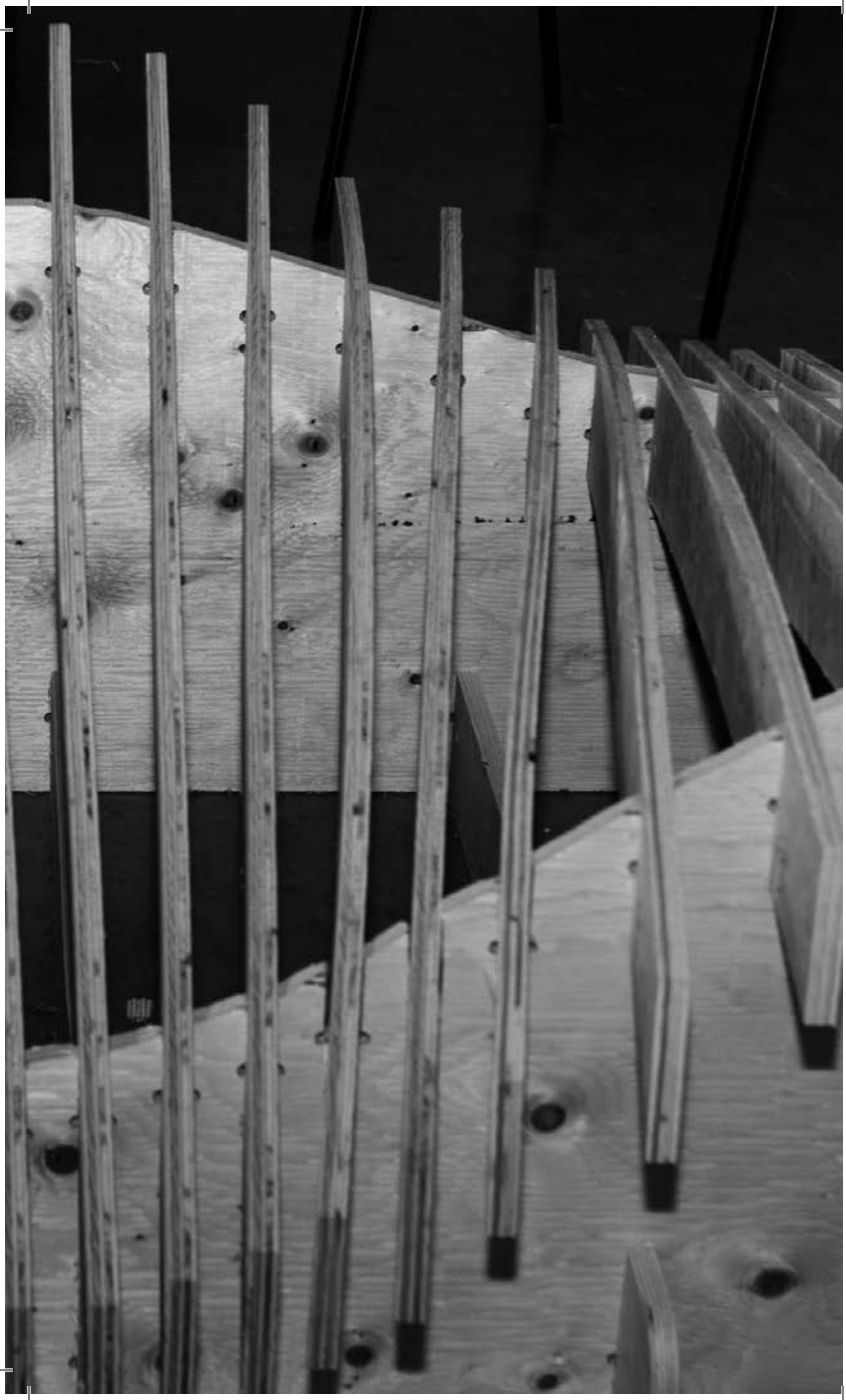
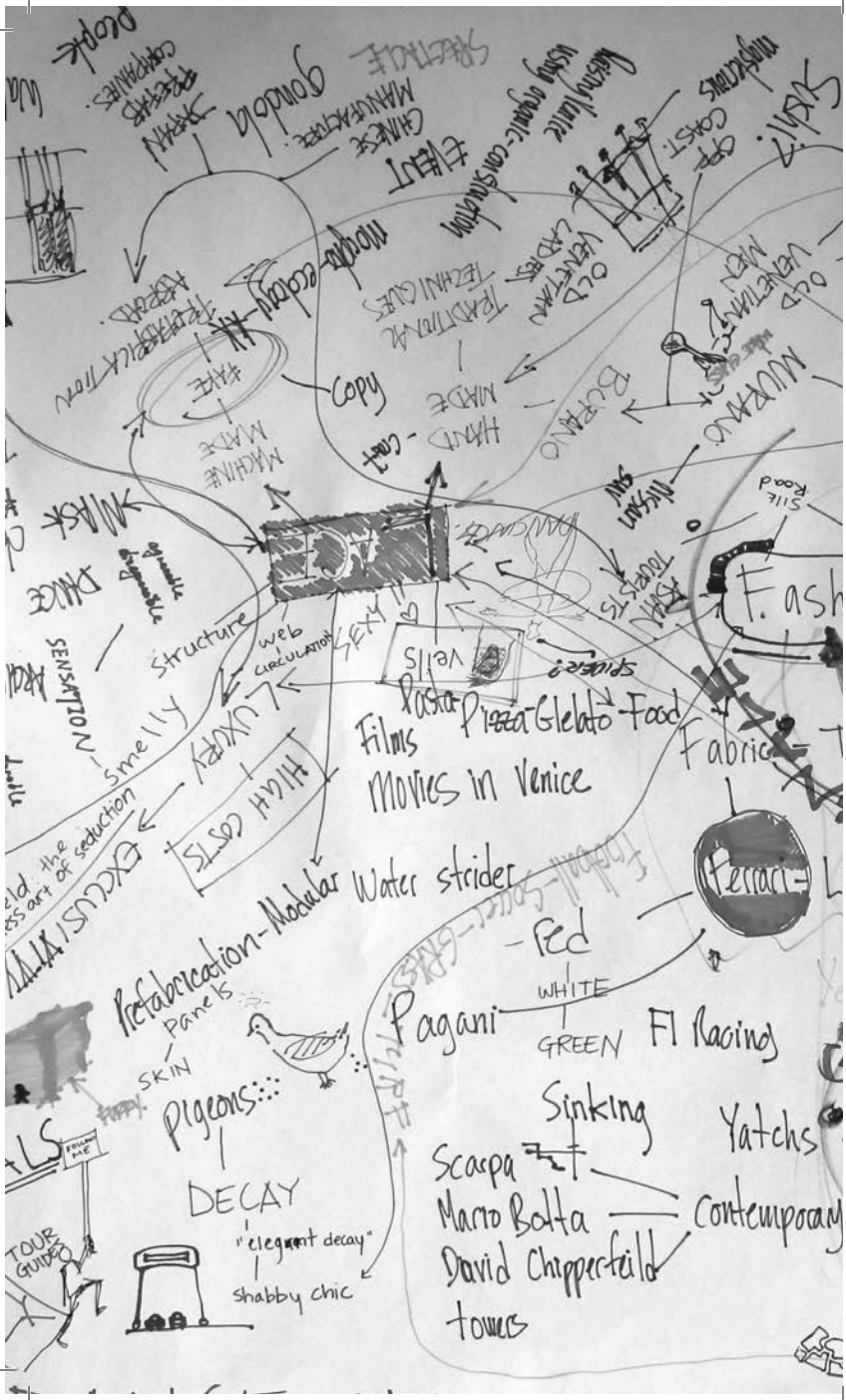

the view becomes the direction, the direction becomes the view
a new horizon: multiple stages, multi



I looked inside and then hurriedly closed the door when the jungle foliage inside tried to escape. I don't know how people can live the way I do. My apartment is so dirty that recently I replaced all the seventy-five watt bulbs with twenty-five-watters, so I wouldn't have to see it. It was a luxury but I had to do it. Fortunately the apartment didn't have any windows or I might have really been in trouble.

Richard Brautigan
Dreaming of Babylon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Scarpa
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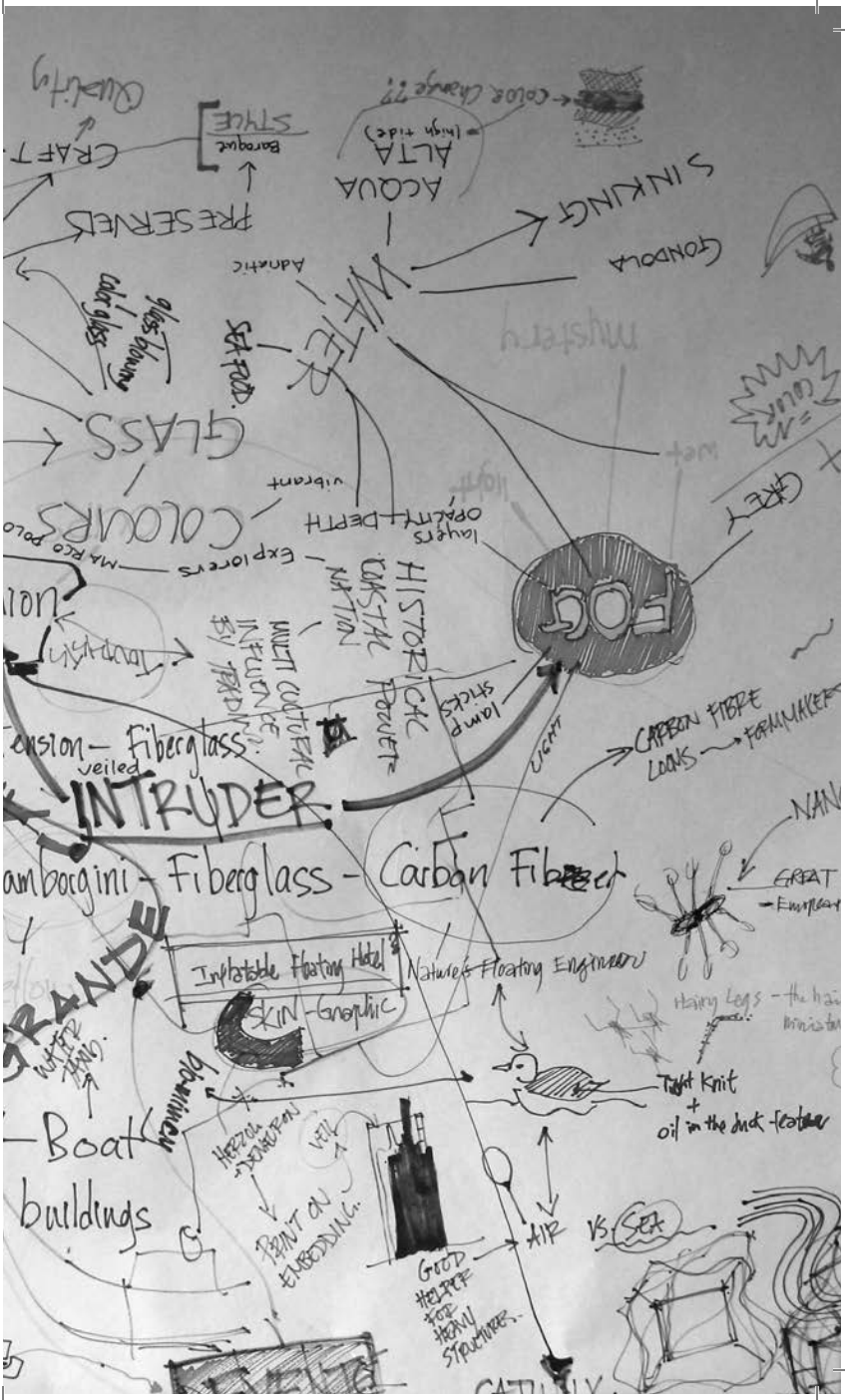
TOUR GUIDES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MULTI CULTURAL INFLUENCE BY TRADING
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Tension — Fiberglass
veiled
INTRUDER
Lamborgini - Fiberglass - Carbon Fibre
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Nature's Floating Engineers
SKIN - Graphic
Hairy Legs
Tight Knit
+
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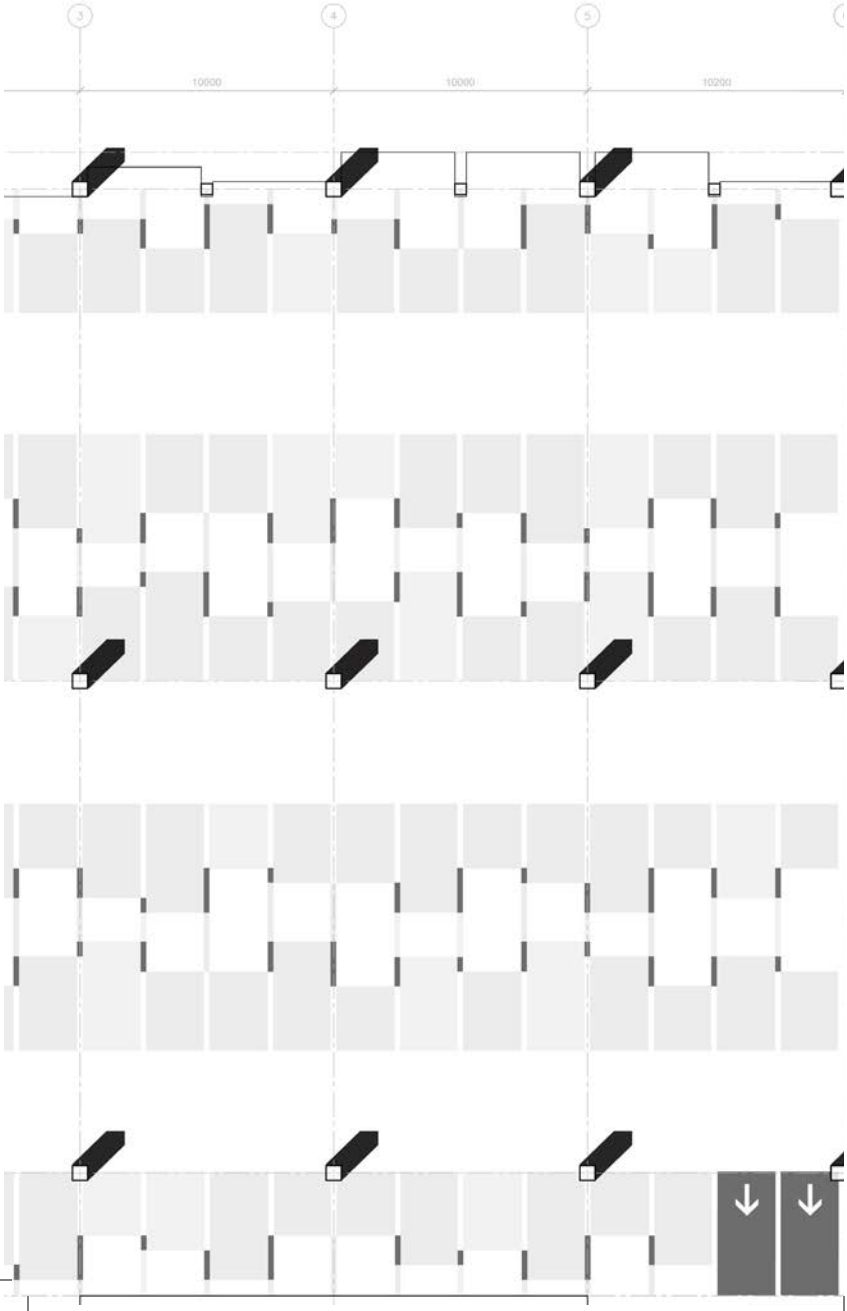
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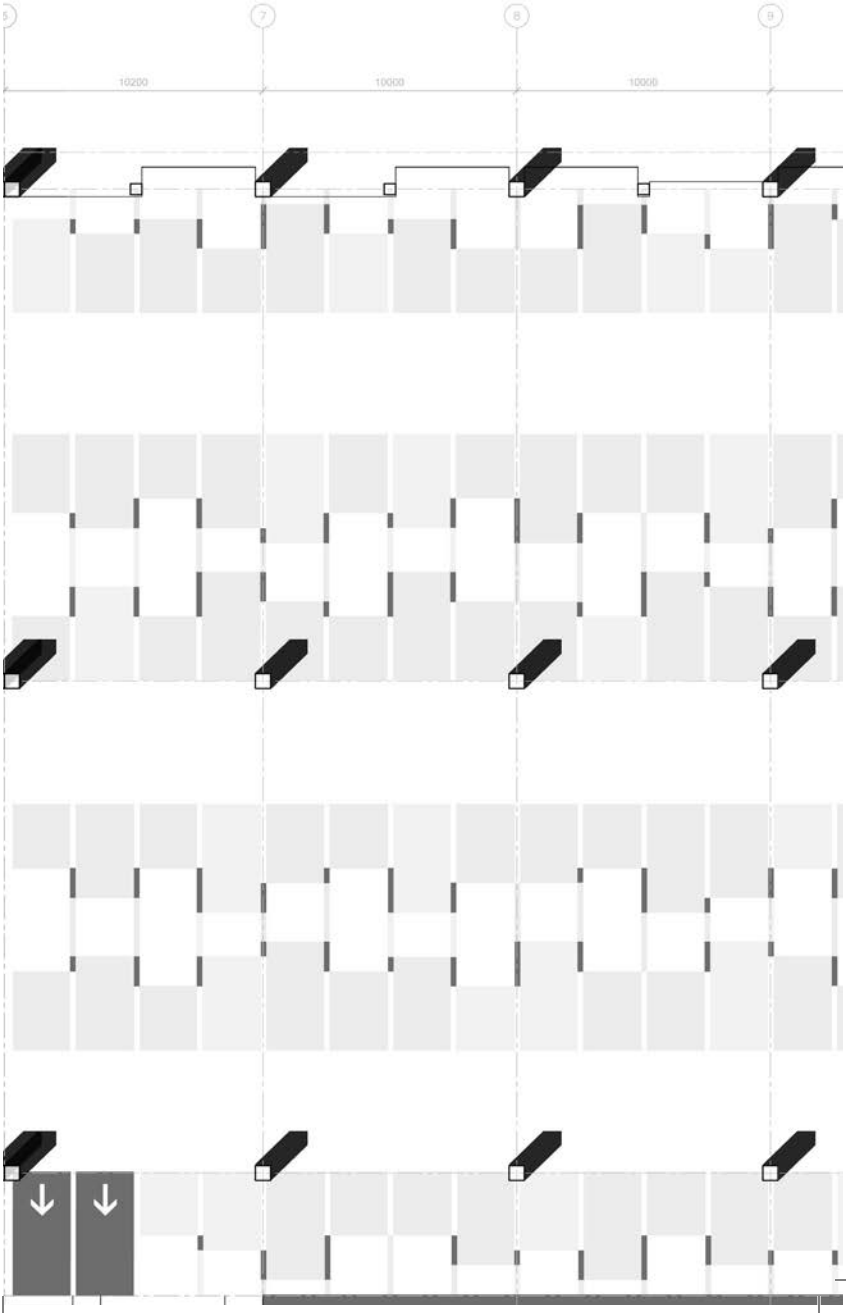
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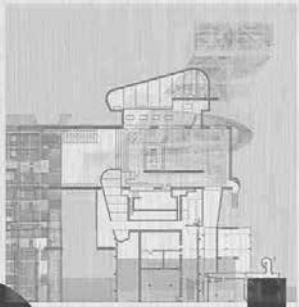
Building 22

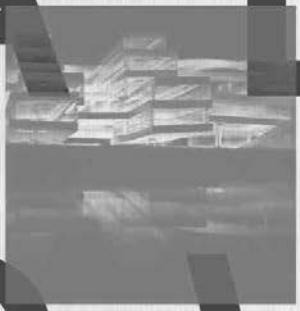
God knows all things because in Himself He contains the elements with which He puts all things together. Man, on the other hand, strives to know things by a process of division. Thus, human science is seen to be a kind of anatomy of nature's work. For, by way of an enlightening example, human science has dissected man into body and mind, and mind into intellect and will. […] So metaphysics examines being; arithmetic, the unit and its multiplication; geometry, shape and its dimensions; mechanics, motion form the periphery; physics, motion form the center; medicine, the body; logic, reason; and moral philosophy, the will. This anatomy of nature produces the same result as the everyday anatomy of the human body.

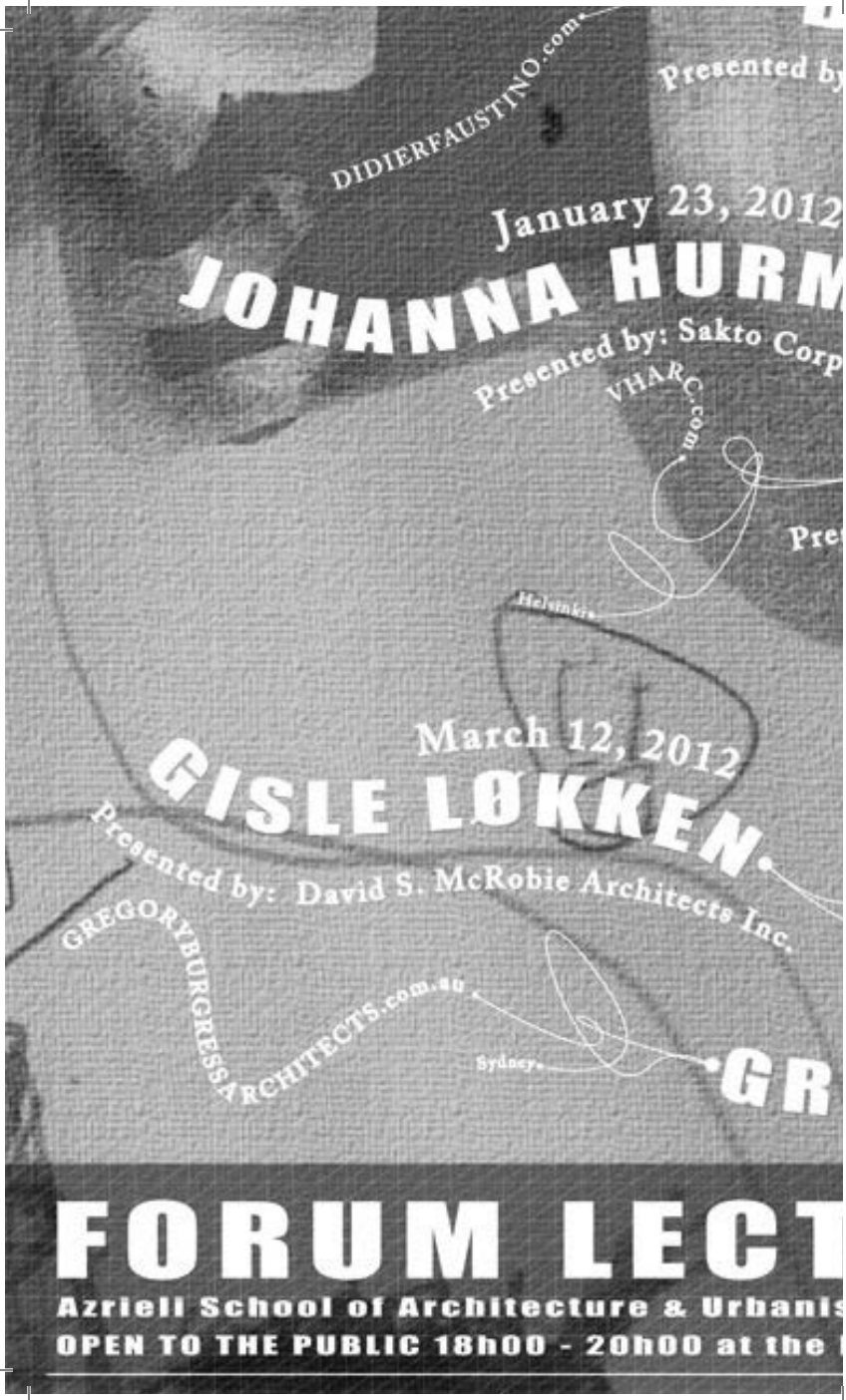
Giambattista Vico (1668-1744)

M. ARGRASH



CHADOW

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sm, Carleton University, Ottawa, CANADA
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Edouard F

Landscape Ecology

Europe is aware that its landscape is the product of a long history of forestry ar
The current position therefore consists in sparing it, in disturbing as little as po

There is a lower level of awareness regarding questions of finite virgin space in
be discovered. Yet the thinking on the "manner of use" leads to questions of lan
which also takes on a particular acuteness here. The very large-scale spread of
creation of a limitless environment that is paradoxical in its inhumanity.

This conference is not meant to teach anyone lessons. It will, however, show that
tions in a country where space is plentiful.

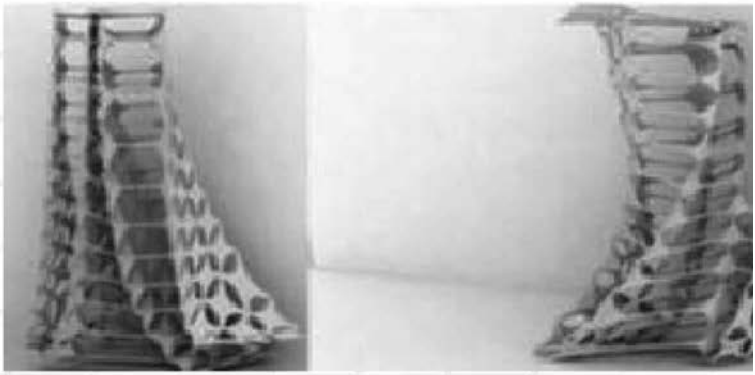
François

y

nd agriculture and that it is "over," we will not be able to continue consuming it.
ssible, in using it discretely.

North America, where virgin and infinite landscapes are literally still waiting to
dscape use, uniqueness and the identity of structures when they fit with context,
the Calgary suburbs, while located on an infinite landscape, has in its nature the

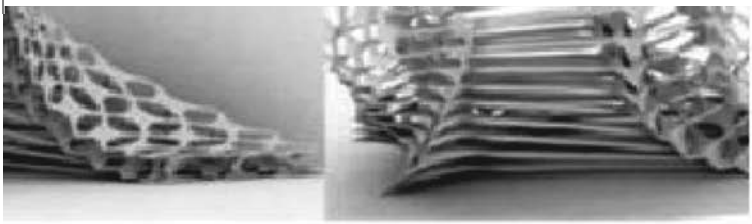
the work of Edouard François, using the logic of rarity, is even able to offer solu-

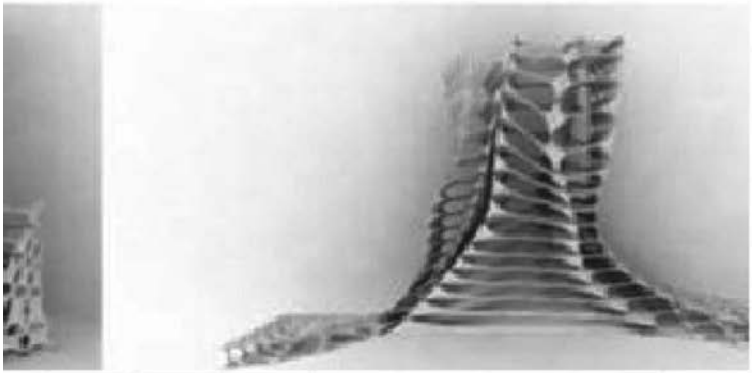


BERNAI
CACHE

Software Elaborat

* followed by an informal discussion 'Critical Halloween - Digital Blasphemies





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DIDIER FAUSTI

Wild Things and Bal

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NO

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