The Phoney Island of the Mind

Texts for Nothing

Volume 3

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ROULEZ MOINS
VITE VOUS POURRIEZ
ÉCRASER ROLAND
BARTHES

THE CLOSING OF THE ARCHITECTURAL MIND

A person's idiolect is their own personal language, the words they choose and any other features that characterise their speech and writing. "The Individual's use of language with his own speech habits and choice of words (Walsh)." Some people have distinctive features in their language; these would be part of their idiolect, their individual linguistic choices and idiosyncrasies: "the individual's personal variety of the community language system; the speech habit of a single person at a given point of his lifetime." Mario Pei (1966)
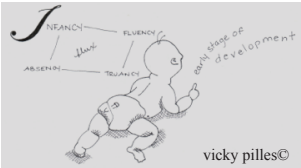
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The Phoney Island of the Mind
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Volume 3

The Closing of the Architectural Mind

Roger Connah

For reasons I cannot explain it was
also full of 'resisting' students who did
not want
To learn new pedagogical processes,
who did not want to be in a classroom
that differed
in any way from the norm. To these
students, transgressing boundaries
was frightening.
bell hooks Teaching to Transgress [1]

Uncovering and reclaiming subjugated
knowledge is one way to lay claims
to alternativehistories. But these
knowledges need to be understood and
defined pedagogically, as questions
of strategy and practice as well as of
scholarship, in order to transform
educational institutions radically.
Chandra Mohanty, On Race and voice:
Challenges for Liberal Education in
the 1990s

The Closing of the Architectural Mind

Engaging Pedagogy

(Prologue)

1

Don't go so Fast, You'll Crash into Roland Barthes

(Sydney)

2

From Geriatrica to Rock Star (and back again)

(Sevilla)

The two conference essays in this volume, delivered in Sydney (2009) and Sevilla (2013), discuss and situate the essential counter-narrative of any engaged or committed pedagogy in architectural education : what if, in spite of all good intentions, curricula, personalities, talent, benevolent dogma, soft dictatorship and administration, learning actually does not really happen in the way we think it happens? What if, after all instruction, training, inventive courses and interactive seminars and studios in architectural education, we are actually re-inscribing existing patterns of domination, untruths and distortions; in other words we are closing minds rather than opening them. What would this mean? Would there be any reason to speak up? And on what basis? What grounding are students being given in non-risk times, in neo-liberal worlds of stuffed goats and politicians, if they are invited to see themselves slot into a professional market and global world intent on self-seeking agendas and self-generating ego worlds? What if academic differences and distortions only find release in social antagonism? What if we collide consumption with content and look the other way, unable to de-centre accepted, even one-dimensional, critical histories? What - in architecture - is masked by vocational stringency and professional anxiety at the expense of opening up an emancipatory practice? How do we take on the unjust and intervene, when intervention is treated with prejudice and distaste? It is not that untruths can be constantly corrected, but the enthusiasm with which the unreflective, unchallenged mind can seal where it could sunder, can protect where it could prise, can lock tight where it could open.

These two essays on architectural education take on the following: in North America, in a programmed education of 4 + 2 years, architecture students are not only taught to learn, understand and to some degree obey the codes and conventions of a limited and limiting profession,

but the inner patterns of the privileged and privileging myth of archi leadership can rehearse the limits of decency, the control of experiment and denial of the contemporary. Tamed and taming, this method of accepted and conventionalising architectural education appears to be more useful to architectural offices and practices. These in turn – not all of them - vey much continue the potentially abusive trend of using young students and graduates as slaves, or fodder for the time-worn cliché of introducing graduates slowly to the 'real' world. The message is this: start at the bottom, come into our firms, prove yourself useful, and use the software that offers the gratuitous renders and 'money shots' that will allow us to compete in the market place. Software that we can't use, the employers often say! Add new ecological, sustainable and save-the-planet tactics known only to architects and designers. After this, if you show some talent, we'll consider lifting you above this and slowly allow you to make the type of decisions and take over the type of projects that we as senior partners take. Is it a deal? No, it is not a deal. Or it is no longer a deal. What if all this appears so distorted and misplaced that you think education is letting students down, is closing the architectural mind, as it also appears to be closing off the very messy contemporary world that it should open? What if our courses, programs and boiler- plates are bringing the curtain down on the brain rather than – as Wittgenstein has it – lifting it? According to bell hooks, and her voice is useful for the education of architects, "the vast majority of our professors lacked basic communication skills. They were not self-actualised, and they often used the classroom to enact rituals of control that were about domination and the unjust exercise of power."[2] It needs no emphasis. Through various forms of intimidation, abuse and even bullying, this is the architecture of the closed mind.

1
Don't go so fast, you'll crash into Roland Barthes

Situated Learning & Narratives of Pedagogical Change [3]

prologue

From the first moment, if we detach ourselves from our set courses, reading lists and curriculum, it can seem at architecture school, predominantly a design school, we may actually offer the contrary to what our programs announce. In a paradoxical way, with the best intentions in the world, we might be preparing young students for the necessary skills currently required within what is, or has been, predominantly a design profession, whilst at the same time – for some of them - closing their architectural mind. How do we embrace this paradox: teaching a locked world openly, or locking an open world? And if we recognise the accuracy of this, how would we work within it? Might we use our own reflective tests to open up a critical self for the students? By so doing we might take the first necessary steps to move students away from the anxiously graded, inflated and prescriptive world and help them engage and situate their own learning. Known in some approaches to pedagogy as 'self-actualization.'[4]

The course under discussion,, entitled *Don't Go So Fast, You'll Crash into Roland Barthes,* is an interactive, critical pedagogy focusing on teaching at the very first moment of a design school; that moment when students enter the university and attend their first lectures on design, architecture and society. Some enter straight from high school whilst others navigate introductory courses in art, architectural history and theory as electives to measure whether a design profession suits them.[5] The lectures, presentations, seminar and blackboard sessions, dialogues, exchanges and exercises make up a self-monitored *Subjective Atlas*, submitted by the students at the end of the course.[6] The line is clear, the question is clear: if we are not to close the architectural mind too early, how does one teach design, architecture, culture, science and society in an accelerated moment of dispassion, even indifference, without consciously exploring an unstable and imperfect pedagogy?[7]

CLOSING THE ARCHITECTURAL MIND

At this early, raw and often delicate stage of learning (late teens), inspiration and engagement can collapse very quickly on instruction and prescriptive practices. Lectures, seminars and even architectural studios which may appear open to more developed minds can begin to introduce dogma and resistance much earlier than we expect. This can establish a tacit dimension that serves to reinforce codes we may wish - as educators - not to perpetuate. Finely and carefully embedded in the supervised condition and instructional methods of teaching, closed forms of knowledge and learning can emerge. What sort of architects and designers might be produced through these processes needs serious consideration.

To introduce an active, engaged learning situation into increasingly large classes which is a reality of today's university, deserves a new interactive and critical pedagogy. How can we do this? Various adaptive and inclusive cognitive and pedagogical models can be offered to help students explore the transfer of knowledge into experience. There may also need to be a balance between essentialism and experience.[8] Feedback and loop models of cognition and learning – the spiral model, the synchronic / diachronic model, convergent / divergent thinking exercises, lateral thinking models, time & skill models and other active learning diagrams - all help students self-monitor and begin to situate their own learning; intense personal learning conditions are reinforced by the understanding of these cognitive models. This hopefully leads to an unusually committed pedagogy where the contract between professor and students creates self-awareness and self-development. Teaching and learning under these paradoxical conditions requires educators and instructors to encourage not only a more serious critical self within the student, but an engagement in their own reflective practice as instructors. If not, architecture as a narrowed and constantly narrowing discipline can be derailed; information gathering turns into sustained but controlled thinking.

2

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

To explore this paradox, to explain, share and impart knowledge using a wide variety of teaching formats and narrative methods, without resorting to accepted exam formats, multiple-choice or an over-rigorous instructional format, is the departure of this introductory course in architecture and design. The title is taken from graffiti scrawled in Les Halles, Paris in 1980, '*don't go so fast, you'll crash into Roland Barthes'*. At the time, 1980, when the Pompidou Centre had been erected nearby and the old vegetable and fruit market halls known as 'Les Halles' had been removed, there was much talk and intervention by writers, critics and other non-architects. The Spanish 'post-modern classicist', Ricardo Bofill came under fire. Roland Barthes, the eminent critical commentator and literary philosopher, had also waded into the debate. But in 1980 after leaving a meeting with Jack Lang and Francois Mitterand discussing cultural issues, which surely included architecture Barthes was hit by a laundry truck. He was taken to hospital and died some weeks later. Mysteriously so, as the doctor at the time said the injury was not and should not have been life-threatening. Had Roland Barthes finally just given up the ghost?[9]

Using this graffiti title serves not only as an indication of a particularly important 'synchronic' cultural moment, which affected all the arts in Paris. Rather it is also used as a reminder to the students and professor to pause – and in that pause, which becomes this course - to situate and locate the information and knowledge which is selected for the student, to help students realise the 'dominant' worlds and references they receive, and the eventual place all this takes within their own learning models. In this way we can speak about a 'situated' learning.[10] At the same time, it is hoped to impress on students that haste and reduction bring with it confirmed and subjugated worlds already closed. Essentially, the title also serves to situate us as professors and instructors; it advises us to resist being the professors we

warned ourselves against. That path many of us may have taken and indeed gone too fast; did we too crash into Roland Barthes?

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3

BLINK, BUT IT HASN'T GONE

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Don't Go So Fast consists of ten lectures, ten introductions and ten seminar-workshop sessions/tutorials, along the following interchangeable and fluid themes: *0 never miss a beat/trembling at introductions* or why there are not more images of architecture in this introduction: from what is architecture to what can architecture be? [11] *1 six big ideas and a spanner* - the 20th Century mapped in an open, collaborative and interdisciplinary exploration into the traffic of ideas across the 20th century in the arts, science and politics. This involves its major ideas, thinking and the movements that may have disappeared, altered, been hijacked and re-shaped to make up our contemporary existence.[12] And the spanner: undoing, Deconstruction and de-familiarization! *2 play architecture* (histories) using a set of playing cards with the suits as follows – pre-modernism (diamonds), modernism (spades), post-modernism (hearts), de-structuralism (clubs) - the first shape of contemporary architecture is suggested as an open system of history, analysis and interpretation.[13] *3 blink and it hasn't gone* (modernisms) the verbs of David Nash – thinking right through wood or you are the boulder between love and garbage.[14] *4 theory and hallucination* (structures) ten small books on architecture or why structures fall down, or stay standing from the pyramids to Florence, from Peter Rice to Ian Ritchie.[15] *5 invisible cities, visible lives* (densities) which city can stand in for all other cities – the competition and commerce between Istanbul and Venice and Why Orhan Pamuk didn't become an architect.[16] *6 let's get critical or go psycho!* (psychogeographies) the man who cut a building in half, took out a moon wedge in a new york pier,

began with a restaurant called' food' and is now considered an anti-architect worth studying (or the man who dressed in suit and starched collar, smoked cigars and introduced the Generator)[17] *7 the rhetoric of the image (*transcriptions) 'Ways of Seeing' is a forgotten book that might be essential to understand how art, advertising, language and architecture go hand in hand, or not![18] *8 the promised infancy of al-niffari* (landscapes) walking into happiness and drawing it with a man from Yorkshire in a cloth cap or dressing for art on a Stockholm street & Metagraffiti[19] *9 commedia dell aalto/historia* (narratives) the 'little architect' from the forest who became the charlie chaplin of modern architecture or take five young naïve Finnish dudes who learn how to dress like architects and aim for a building without details.[20] *10 archobabble or the art and architecture of undoing* (positions) a poet who could live life on the edge in order to exercise rebellion and walk across the twin towers or a sentimental education (or why if you read a single book from the works of Georges Perec it might be all you need to know about architecture) [21] Coda - rapid share, open source, we-think architecture and the non-destination feeding centre (post-scripts) (re)writing architecture or the pubic (mis)understanding of architecture - question: have we ever really been modern? Just who is writing architecture and who is making architecture or the theory and resistance to everyday images and texts on architecture. [22]

4
SITUATED LEARNING

We read across each other as we select the material we think suitable to introduce architecture. Getting older as instructors and professors we reach a stage where we may often assume something we have already done, written or thought in our past neither needs no further communication nor needs reinforcing in another way. Does this help us in our teaching and can this lead to a hopeful, subtle re-tooling of ideas we once thought in the past? This is not a repetition or a replication of the education we had as students,

but an understanding that ideas hit us, and the younger students, at different times, rates and scales. It creates that infinite cross-community of ideas and the necessity to read across other figures.

This course uses this not in the sense of any conventional form of 'influence' and 'origin' but extends this to understand how ideas are re-expressed or thought-in-action of you prefer. And how as professors and educators we desperately need our own re-occupation of them. Translated into the Subjective Atlas for the students this situating and situated knowledge uses the idea of a pedagogical theatre to complement, refine and extend the (dominant?) ideas selected and expressed within the course. If we speak here of an imperfect or indeterminate pedagogy we speak also of a necessary instability and ambiguity, whereby a student's progress and learning changes according to how the course, the voice and its teaching/learning progresses. The questions raised by the pedagogy and the material chosen for this class become part of the flux and serve to make up a narrative of learning and change. If we can see these as narrative drivers we might also explore the changes in the student's cognitive worlds as they proceed over the next three or four years. [23] This could lead to an unusually committed pedagogy where the contract

5
AN OPEN PEDAGOGY

Don't go so Fast attempts an open but not ambiguous pedagogy. It attempts to chart the narrative and educational change in students, as they understand and meet the need to retain and self-monitor their own learning. The subsequent research project that will emerge from this introductory course will set out to map the choices students take in their learning, the dependency on certain types of prescriptive teaching methods (instructional studio / lectures / workshops / seminars etc.) and how the students begin to navigate the learning and codes offered on their way to graduating and then becoming an architect (or in some cases, not). It is the

choice and transfer of information, from the prescriptive to the interpretive, from the interactive to the operative, around the notion of architecture and practice that is crucial in this self-discovery. [24]

It goes without saying that such transfer of knowledge into experience, teaching into learning, is complex in today's constantly evolving educational and inter-professional environment. 'Well read' in architectural terms usually means well-scanned today. And, as the myth goes, architects in general do not read, have little time to read, or then find flick-reading or scan-reading the only alternative. This however is no privilege of the 21st century. We'd be guilty of thinking the golden times we speak about so loosely also meant golden reading. It is very likely this was not the case.

6
BEST PRACTICE

Academic safety for some students can extend to the pleasure of the dogmatic. Indoctrination is often more easily welcomed by the student, perhaps more so today. This sees the student react with a strong desire for the 'obvious'. [25] Critical thinking along with rigor and discipline, worthy aims for the young mind, when faced with this desire by students for the 'obvious', often has to be smuggled in. Navigation, too, is easily taught as a by-product of accepted behavioural forms and set models. Quickly, more quickly than we perhaps imagine as professors, students learn which courses will facilitate their passage to the 'deeper' years. This is done with stealth, sometimes with emerging and/or surprising indifference. This even slides into opportunism and what amounts to a coded cynicism.

To counteract this narrowing there must be a self-monitoring energy. How can the student's own knowledge be understood as it moves into learning and becomes a palette for 'experience'? As students move through the architecture course, this is the unrecognised beginning of the student's undiscovered self. By shifting

from indoctrination to navigation, by tempting the openness of learning itself, the student can and often does move seamlessly, even indiscernibly, into what later becomes their critical self.

Many schools of architecture still consider the poetics of method, drawing and the artistic or digital 'grasp' primary as a support to critical thinking methods or disciplined material and technological research. Similar practices of skimming and meandering when seen in the young student are often condemned for being superficial, thin or even delinquent. Yet we skim and meander at all times. Choosing which aspects of knowledge (in this case about 'architecture') we keep 'alive' and which we let lie dormant or edit out is a daily exercise for us all. Researchers, professors, scholars and students all search texts and other impulses for their own research, teaching methods and theses confirming this or that dominant idea, preferred methodology and acceptable agenda. Yet again we often condemn students for doing the same; we ask from them, at quite an early stage, a wider and more disciplined, even ethical and impossibly balanced reigned-in approach to their learning. Whilst the paradox remains: they are being educated for an architectural practice which – paradoxically – is often narrowed pedagogically to be less ethical than the demands it makes on its students. Against such reduction means architecture must – obvious as it seems - take on life again. A life practice?

7
ARCHITECTURE GAINS

Architecture gains, certainly, by being about life. But by being narrowed into a pedagogical tightness, by potentially closing the young architectural mind, it might never really allow the future architect to take life on. Constraints and requirements are narrowed from year to year. If students at graduate level wish to return to life issues, the social call, the active index, they often feel foolish wishing for a position and social engagement, which the discipline cannot uphold. How do we do address this?

No attack on the leading architects, the 'starchitects', and blaming them for the general malaise in architecture reach helps this. It is also too easy to fall back on attacks on the rapid, unfeeling corporate world for this decline in architectural program, educational narrowness and institutional agendas. If students barely know any figures beyond those who are constantly in the media, we have to ask what has happened to the transfer of knowledge. And to put it another way: whose world is being taught, whose voice is being located? The educators within architecture may not always be the best practitioners, and the best practitioners may not also be amongst the best educators. Sometimes, it does however happen, the practitioner collides with the educator. Does this make for a perfect or an imperfect pedagogy?

8
IMPERFECT PEDAGOGY

To address what I am calling here an *imperfect pedagogy*, various methods of teaching, exercises and dialogues are used. Could, for example, such an introductory course in architecture proceed by showing very few images of architecture? Could a mapping of the ideas and narratives of the 20th/21st century allow the students to go both ways - forward into the future and backwards into history - whilst remaining vibrant and inter-disciplinary? Using an interactive, even blackboard-based real-time mapping system, could this help students start building up a significant knowledge world and at the same time expanding their world of reference and flux? Could this move forward by concentrating on a refined, self-challenged inter-linking of issues, thereby helping the students situate their learning and future courses at architecture school within their own emerging knowledge systems? And what would we gain by deferring the image-based system when the students begin to collide

with an online image repertoire at every moment of their lives?

Perhaps by not going so fast! Perhaps by the very nature of deferral, students can be introduced to an approach, which could help them 'situate' the seductive rush of images encountered. How we select material, deliver this material and then transfer knowledge becomes essential in this process. The very requirements of educational experts and institutional bodies determine the shape of that transfer of knowledge. This begs the very obvious question: is it worth opening a set of introductions to architectural thinking in this way?

Exploring notions, word-worlds, and the students' different learning worlds, might tell us something about how such ideas become worlds worth keeping in the minds of the students. If many such students have not even mapped their notion of reference, have not even heard of points of reference, have never contemplated their own field of references, should we not address this in some way?

79
SHALLOW THINKING - DEEP ARCHITECTURE

In conclusion: a reality needs to be faced. Critical thinking may not an architect make. Deep thinking might not also help the architectural solution. The reverse is more shocking, or is it? Shallow thinking might make better architecture? Can we take this on? Could we refine this? Critical thinking, when mixed up with critical theory, may not help students become the architects shaped by the professional board(s). Why be critical when you can be an ignorantly happy architect! Deep thinking, if abandoned to the tokenism of fashionable language and loose theory, may not an architect make either. This we can take further. If these students are to become architects later and will be in some position within the profession, how do we encourage them to begin and understand what it means say, to understand their world of reference or have a personal anti-library? A library which stays with them instead of being considered ladders up

which they climb to pass courses, gain grades and then move on?

As Henry Groux writes..."the notion of experience has to be situated within a theory of earning...you can't deny that students have experiences and you can't deny that these experiences are relevant to the learning process even though you might say (and many professors do) these experiences are limited, raw, unfruitful or whatever. Students have memories, families, religions, feeling, languages and cultures that give them a distinctive voice. We can critically engage that experience and we can move beyond it. But we can't deny it." [26]

Don't Go So Fast You'll Crash into Roland Barthes begins from here; indeterminate but structured, it is imperfect but engaging. It uses memos, even short text messaging systems, to communicate its contents. It may also now need to use Twitter sooner than we think. Should we as professors not re-locate our own voice, dominant choices and selections? Socratic or not, do we not need to go where the students are? By asking students to build up their own Subjective Atlas, their own world of reference, Don't go so Fast also begins there... a richer way of knowing? [27]

Coda

Don't Go so fast You'll Crash into Roland Barthes became *The Little White School Book* (Vertigo Press 2010) and was given out to the first years students attending this course in the new semester at Azrieli School of Architecture, Ottawa, Fall 2010. This workbook/sketchbook was structured in such a way that it could act as a Subjective Atlas. Each student was asked to write, sketch, map, re-inscribe and intervene in the book as they self-monitored their learning over the 10 lectures. The students were to hack the frames of learning they were being given or presented with. The book had 100 pages outlining issues, showing maps and models from the lecture course. It also offered 100 pages clear and 'empty'. Students intervened, erased, debated, ripped up, re-assembled and added their lives in between the lines and pages of *The Little White Schoolbook*.

2

From Geriatrica to Rock Star

(and back again)

How Architecture can Save your Life (or not) [28]

IN PRAISE OF MOOCS?
prologue

Apparently The New York Times dubbed 2012 'The Year of the MOOC.' MOOCs have since become hot potatoes; one of the most well known is edX, the MIT-Harvard collaboration. The scaremongering about these massive open online courses, and the customized education programs they suggest began much earlier. However, this scaremongering has led, reasonably or not, to a fear that the elite universities and rock star professors will produce an ivy league for the mass student audience. This is not certain. Of course if funding follows then such courses can literally move in and take over smaller less funded universities. According to the Carleton University President Roseann Runte, "The campus experience will continue to be valued but will change. If students do a portion of their courses online, universities will need to look to strengthening the role of teachers as mentors in the old Oxford style.... Classrooms will be more interactive while fewer of them will be required."[29] This paper asks and speculates whether it is possible to turn the tables and work within this development when coming from a smaller university like Carleton? For example, both 'history' and 'theory' in architectural education are now being re-assessed in many institutes for the multiple re-readings offered and the various narratives and critical histories available. Survey courses, essays and dominant theories continue to clog the minds of the young. When all this collides with social media and online technology it is also quite clear that even notions like history and theory are open to running redefinitions; theory and criticality are themselves in flux. ARC1000 is an existing introductory first year open course on Architecture & Urbanism taught for a period of four years at Carleton University, Ottawa (2010-2013). It progressed from an interactive index-card lecture course with a 'self-hacking' course book to a performance-based set of lecture-events delivered very much like stand up comedy or as we nicknamed it teddy-boy talks! Delivered to about 120-150

students it was always on the run, fast paced and often humorous.

The students are studying mostly to become architects, engineers, art historians. In 3 hours it had to take on a lecture theatre full of smartphones, iPads, tablets, PCs, MacBooks and engage a wide variety of young students, mostly 17 or 18 years old; their very first university course. The scene – Fall 2016 - is now set for the larger format. The university, according to the President, is looking to increase sizes and income and respond to the economic climate. [30] The MOOC may be one form of teaching to do this. [31]

Of course we say that as if it is easy. It is not. In spite of the exaggeration and the hype surrounding this extension of the open university model, suggesting a fall off in student concentration and an increase in superficiality, could MOOCs actually offer entirely new domains for study, and re-configure an education process that is desperately struggling in universities becoming business machines? How, for example, could such a course be scaled up to take 300-400 students in a live situation whilst also be made available online for active participation anywhere in the world? Is that really wise? Or possible?

For the purpose of this paper we will explore how the course could be re-named: "How Architecture Can Save your Life (or Not)." The interest in direct, self-help thinking, social media, immediacy and cognitive thinking – begun in the first course entitled "Don't Go so Fast, You'll Crash into Roland Barthes" (See Part 1) - might be turned into an intensive set of new 'teddy-boy' talks; a humorous nod of course to Ted talks. We will explore why and how this course might gain from becoming a MOOC and proceed in the following sections: 1 Closing the Architectural Mind 2 Whistleblowing and the Periphery 3 Interminable Apprenticeship: Teaching is Learning 4 How Architecture can Save your Life (Or Not!) and 5 From Geriatrica to Rock Star and Back Again.

1
The Closing of the Architectural Mind

Like most of my generation, I was brought up on the saying: 'Satan finds some mischief for idle hands to do.' Being a highly virtuous child, I believed all that I was told, and acquired a conscience which has kept me working hard down to the present moment. But although my conscience has controlled my actions, my opinions have undergone a revolution. I think that there is far too much work done in the world, that immense harm is caused by the belief that work is virtuous, and that what needs to be preached in modern industrial countries is quite different from what always has been preached. Bertrand Russell In Praise of Idleness 1932

Why did I suggest this paper and the idea of a mooc-to-come? Was it in response to the current situation at the Canadian university, a more general condition of course where funds are being stretched, faculty are falling, cutbacks proposed, administration expanding and fiscal intimidation dominant? It is not hyperbole to suggest that the economic situation demonizes actual teaching and, even, pedagogical research. The strait jackets provided by economic and business models put pressure on faculty to come up with so called winning ideas. Winning ideas here mean economically sound and fiscally stringent moves. Is a Mooc a winning idea?

The second impulse to explore the Mooc was brought on by the Carleton University President, Roseann Runte. In an open-ed piece published in the Canadian newspaper 'The Globe and Mail', she succinctly outlined what such new forms of teaching might offer: "Today the economy directs our attention to technology to reduce costs, educate more students, more rapidly, for less money. People speak of revolutionizing higher education and completely changing the way we teach." This not only hints at a possible way out of the economic trough (though it wasn't

clear how the figures stacked up on this) but a Mooc might, according to the President, be a form of teaching of the future.

It was the following sentence that suggested a challenge: "MOOCs will soon conquer the mechanical glitches which have been highly publicized. Some have already solved the evaluation and accreditation issues. When this becomes the normal process, students across the world will have the option of taking a history class at 8:00 am on Friday or the Ivy League professor's MOOC any time. Students will then ask for transfer credits." President Runte went as far as seeing some of the favourite faculty members gaining "rock star" status and be known internationally. Quite a challenge, even seductive! Or is it? How might we respond to this, especially as professors who have been used to a much more personally controlled and perhaps limited but not disengaged pedagogical exercise?

The third impulse was brought out by a colleague's open email sent in early summer identifying this trend and warning in some way against it. Massive enrolment and such rock star dreaming were, according to the colleague - and it is a common response - something we should be wary of. Implied in this warning, and this is more general too, was a reluctance to go along with this 'open road' and, instead, to use another metaphor, dig in and retain the 'existing' not to say 'acceptable' old school ways. I could understand this. There was a subtlety in this argument too. However the common factors outlined in the argument for or against Moocs are usually technology-based and prioritize a business strategy in order to educate more students whilst reducing costs. 'Educate' here means getting students through the system without failure and dropouts.

The phrase we will use here is to educate more (rapidly) for less (money). This is a tight contract. It invites either the red flag of (pedagogical) warning or the white flag of (market) surrender. The global business machine, of which universities participate, is tottering; of that there is no doubt since the worst banking crisis in 2008. Does revolutionizing higher education imply a 'complete' change in the way we teach? Could I use one of my own courses to test this out?

*

ARC1000 (Don't Go So Fast you'll Crash into Roland Barthes), as outlined in the preceding essay, is an introductory core course. Usually the privileged course of the Director of the School, to sustain such course, to keep a series of 10 three-hour sessions going puts many demands on methodology, pedagogy, (selected) content, assignments and grading. Tying learning with organisation, control and management is never easy. Not with large classes. I remember the previous years, from the outset there was noticeable suspicion and more than a hint of a passive, 'gimme' attitude. Many students wanted a formula to follow the formulae given at high school. The situation was tense. Many also wanted a clear outline as if this too confirmed expected learning. Within the first week or so, the levels of grade fetish and personal anxiety were so high that it appeared the students were already trying to assess the ease or difficulty of the course. Some, and this happened more than once, went as far as asking Teaching Assistants how they could get through the course with the minimum work. In other words they were asking how to attend the course, survive it, give minimum attention whilst using smart phone, tablet and Twitter.

The sense of individual or collective engagement was reduced to the minimum; the first weeks often collapsed in collective disorder. I was near to Sartrean nausea so many times as to consider the exit. But of course there was no exit. This begged the obvious question: where to situate the values of thinking widely and laterally at this stage of the student's young careers? What did this tension – in terms of a pedagogical commitment to method and selected content - present to me personally? Where could one situate a pedagogy of resistance if indeed this was necessary?

It didn't take long to suss out the two options. The first option, often now trivialised by the word 'dumb down' was to try and introduce the 'subject' or field with lectures that offered valid but existing pictures and informed, often dominant, opinions about historical and contemporary architecture and urbanism. This

method, veering toward a detailed survey method, would probably need to be reinforced with the use of multiple choice tests or larger exams. It would demand a reduced version of everything presented in the 'reduced' lectures. This reduced world could then become stylised into a set of reduced questions and known answers. This might work fine for many. It would demand a university class of 150 being treated as if still in high school. The conditions would be loosened but the process would be similar. All would be happy. Or would they? There would be some discussions, exchanges and even creative cheating if sharing answers became part of the controlled environment. The sum of this realisation was for me the following: it was quite possible that this type of reduced and collapsed pedagogy, however interestingly policed by entertaining educators, could actually be contributing to the closing of the architectural mind at this very early stage of the students' life.

Is this worth stating again: how closed is this pedagogy of reduced, rapid learning, bullet-point mindsets, grade-fetish and inflation, student evaluations and parent satisfying fee structures and strategies? There is a more alarming development here. Embedding 'more teaching for less' in the passivity and disengagement of students today might not only close off the mind, it might actually - and here is the great paradox - offer the best way to teach and police students to pass their courses and remain disengaged. Can we still be shocked? Not at any stage did this type of teaching offer itself to me for this course.

This reduced world could not be the future as far as I was concerned. Fighting personal and pedagogical realities (and nausea) left me to invent another route, and try another option for this introductory course. I eventually offered and sketched out a multi-disciplinary course that used architecture in the widest sense to look at the ideas and movements of the 20th Century. It was an attempt to offer students a way to 'program their seeing' and 'situate their learning' as experience in the world. It was not such a revolutionary idea. But architecture could actually be used to think and help students to think: to think the

environment, to think the everyday, to think personal space and life. Architecture could be used even to think the world, I told the students, if that was not such a scary concept right now.

So are we really 'invited' to take the rock star route? Increasingly students may have very little interest in what they are taught. In their longing for the passable grade to continue their education, in a world of fetish and function, would they not be cheated out of any real experience? Is that not happening right now with enough alibis to delude school, faculty and university? In other words, to survive, some four years on if I was to do the course again, it might have to be turned into something akin to stand-up comedy. It was always a performance, not a lecture. It was always theatre of a new kind. And if the future is anything to go by, in order to teach more and more students faster, leaner and more efficiently, it might be inevitable that we have to become even more of a performer; the rock star route? So why did I think a Mooc might help this situation?

2
Whistleblowing & the Periphery

I would like to take a slight diversion and approach this from another angle. I did suggest we might be presented – paradoxically – with t*he closing of the architectural mind.* [32] I do not wish to suggest that only architecture is plagued with such brutal reductive strategies and possible closure. Recent and serious whistle blowing by Ron Srigley from The University of Prince Edward Island in Canada illustrates this even more alarmingly. [33] I am sure many other disciplines encouraged to teach 'more for less' recognise similar issue. But along with this issue of closure, comes also the issue of – as professors – our own closure: the potential closing of the pedagogical mind. We are often complicit without always realising it. "Complicity often happens," as hooks writes, "because professors and students alike are afraid to challenge, because that would mean more work. Engaged pedagogy is physically exhausting."[34]

To put this in context, I would like to turn briefly to the British playwright Edward Bond. He has a line in one of his theatre notes (To The Audience) that went: "You sit and watch the stage / Your back is turned – To what? The firing squad shoots in the back of the neck / Whole nations have been caught / Looking the wrong way."[35] He could have added 'whole worlds'. This was a phrase that has never left me since I read it some 40 years ago studying pedagogy at Cambridge University. "The firing squad shoots in the back of the neck." What exactly did he mean? And how relevant is this today in universities struggling to invent new programs, to teach more students rapidly, to innovate in technology, to bring in more funding, to compensate for any cutbacks taken, and so on? Have we been caught looking the wrong way? Are we to become inventive and performable pedagogue-beings (rock-stars?) that serve a business model that can respect technology drivers for change whilst a strange cocktail of disengagement and rational inertia drives consumption itself? Are we to blame the youth of today only, for their apparent disengagement and indifference?

In an uncanny echo to Edward Bond, the British critic Terry Eagleton wrote in 'After Theory' "whole nations are thrust to the periphery. Entire classes of people are deemed to be dysfunctional." [36] I realised without any exaggeration, that I was perhaps one of those persons deemed to be dysfunctional. I had spent five years teaching in the north of North America, in Canada, in Ontario to be more precise, in what appears to be one of the most challenging geographies and peripheral conditions that I have ever met. This is of course saying something considering I have taught in India, Pakistan and Finland; three other 'major' edge-if-not- peripheral conditions of varying range (in pedagogy and politics). Not only this, it seems that many universities, in their attempt to teach more for less, may have inadvertently participated (and be participating) in closing the pedagogical mind. There is no

debate about this: many universities have become (in some way always were) some of the most dysfunctional organizations and environments that many of us have ever experienced. This includes, for those who have it, our experiences in the corporate sector. To say that universities and schools need Government Health Warning would probably be pathetic. Surely even those warnings are dubious today.

If however we accept this for a moment and do consider we might be participating in the closing of the pedagogical mind, how do we measure this? How do we attend to this without being disengaged ourselves as teachers, as instructors, as professors? Fighting more for less, a compulsively inclusive educational creed, whether we are socialists or not, as Eagleton writes: "the true scandal of the present world is that almost everyone in it is banished to margins." [37]

Have our universities become the major margins of the world's post-individualist condition; dreamily banking on spending and lending? Are we the minorities, the post-humanity deserts defeating a mind we have invested in so seriously? And is this teaching? Should we be alarmed? Why would one be forced to invent more and more creative pedagogies using innovative technology to convince students of the method and content of what sadly may appear a life's work. The one driving issue in all this – pedagogically – is the measure of being able to convince. We have become Vance Packard's (not so) Hidden Persuaders. We cajole learning as if inserting it into the reluctant soul.

However new or old our institutions are, we are all now migrants in the desire for a tradition and belonging. Universities operate as homes for dispossessed souls, on the way to becoming therapy centres if not asylums. The university itself is often corporately narcissistic; it listens to no one but the spreadsheet. Sometimes, myself included, with our desire to invent new pedagogies and the (often constant) lament at today's seemingly un-reading, unthinking and ungraspable youth, it appears we may have collective personality disorders that are not particularly helping our teaching at all.

It is in this context that I would like to suggest more attention should be paid to looking the wrong way: we may be closing the pedagogical mind just when we think our brave efforts to promote new technologies and teaching practices could be opening – in my own case - the architectural mind? What could explain this? It could be more alarming. Generally we might even be past the stage when any whistle can be blown. Today in the closing of the pedagogical mind, it is not that no accountability is called for, or that no punches are landed. It is that none of this affects the running system of enfeeblement or disengagement. Constricted visions or not, the more we conform to market anxiety, knee-jerk touch screen solutions, students' grade fetish, rate-my-professor websites, and general 'teach-more-for-less' policies, the more we will continue this de-spiritualized process and close both the architectural mind and the pedagogical mind.

We must live not as if the apocalypse is around the corner, but acknowledge that we have entered in the firestorm of it. I hope this avoids any irritating overstatement (who am I kidding?) but what is implied in Bond and Eagleton is the more obvious: if an institute, university or school is so dysfunctional, if life has become so peripheral and if living wisdom has all but disappeared into the dawdle and dreadful lament of rapid meetings, grade inflation and fiscal anxiety which pass for communication and decision making at universities, then even whistle blowing will prove hopeless.

Yet engaged in hopelessness of this magnitude, in indifference of this cunning, resistance asks for at least one more try. We must at least explore part of the self that remains reprehensible, reckless even to that other anti-self.

3
Interminable Apprenticeship: Teaching is Learning

Let us now turn to the 'Introductory course on Architecture

and Urbanism 2.0' and pedagogical survival. After running the original course for 4 years, moving towards more and more openness and attempts at stand-up comedy, confessional interactivity and 'carnivalesque' engagement, it sometimes felt that the young fresh students were getting it. Slowly over a period of 10 weeks, many loosened up enough to consider that teaching was learning, that learning about architecture could also be learning about the world. None of this seemed unimportant even if the phrase 'situated learning' remained hopelessly abstract for them.

The lectures were extremely varied. They introduced chance events, deviations not always random, but used serendipity to teach and respond to the course outline. This meant that although the course had an outline, it did not always keep to the implied 'chronology'. Was this irresponsible? For university boiler-plated mindsets, perhaps it was. But I think not.

Clearly there were the usual students, what percentage was hard to say, that were flummoxed by changing the order, as if somehow the order printed ensured that they would get the learning that was required. This is a myth that comes packaged with any syllabus. The syllabus is invented, edited and finally ordered. More structured syllabi do not necessarily make for either more intense or productive learning. Indeterminacy and ambiguity might be frowned upon by those unable to walk the line, and it might all be more or less linear, if linearity is important.

For me, linearity was less important than the continual recourse that students had to try and think through and re-encounter what they were being offered. This 'thinking through' was more difficult than I imagined. Perhaps I had the same issues when I was 17 or 18. Often simple cognitive models of how to think were presented – usually one model of thinking per session. That equalled 10 cognitive models. It was suggested that the students might think of these and their own way of absorbing (and situating) knowledge. Not only that, I stressed ways in a fluid, liquid world, of retaining that knowledge.

There was of course always one wag in each class who would

pipe up with an apparent contradiction. For example: "Professor, why would we retain the knowledge you offer us when you tell us all, for example, is in flux." Point scored, the student sat back with a wide grin. The class tittered, then slowly clapped. I would then usually pause like a comic on stage when someone in the audience has challenged your very existence. Then I would take such an intervention as a deviation and explore – in this case - the notion of *flux:* political, cultural, architectural and personal flux.

I would begin first by asking what the student thought it meant. Secondly I would ask how this 'flux' might be affecting his or her life. I would often use current new media, social network and talk about the flux of everyday communication, how reliable and unreliable it was. Eventually many would be nodding and agreeing; 'flux' was suddenly becoming understandable as an idea. Not only that, 'flux' was a conceptual notion and we would start looking at it in terms of politics and propaganda, art and aesthetics, or then in terms of dance. [39]

I would take us onto the word 'flow'. I would bring in psychology and psychoanalysis, albeit briefly as a clue to future learning, just as a filmmaker might insert a visual clue. I mentioned the book *Flow* by Mihaly Csikszentmihaly, *The Psychology of Optimal Experience.*[38] Eventually each term would spiral back to architecture and/or urbanism. We would talk about flux in life, in a building, in cities. Buildings built, removed or detonated. The class suddenly got engaged as a mapping filled the board. The single student who had made the quip was left to the side, but not impolitely. The point had been made.

Suddenly after about 15 minutes, which appeared like a new module, there was much agreement that 'flux' and 'flow' were very interesting. Personally, culturally and politically, we spoke and discussed cities about to be destroyed, conflict architecture and disaster scenarios. It was not outlined in the syllabus in this way, yet we had touched the 'world'! Architecture - to think the world?

The question was then turned back to the student who had originally asked the question. "Do you think it worth retaining

what we just spoke about? And if you do, how would you do it? I didn't see you take one note whilst I was talking. I didn't see you draw the diagram or mappings I drew on the board. I didn't see any attempt to make a system for your own understanding. I didn't see any clue that would help you to understand the idea of flux (or flow, or linearity, or montage, or sampling, or scatting, or serendipity, or any other ideas we might have followed in similar manner). How will you remember it?" The student however felt little or no embarrassment. There was usually a contrite, head down position, but nothing like exchange. That meek look. "And if I asked you when you have to write a small essay on Flux will you remember any of this?"

The answers were never clear. It was not the content of the class that suffered the closing of the architectural mind. An attitude prevailed. Something had already been instilled into these students how learning should take pace. In fact it was usually clear that learning was not taking place. Little was retained, and by midterm the panic for grading and its security blanket became serious anxiety. I invented Retention Deficit Disorder to go along with ADD. Not a flicker!

The diagram about flux was forgotten. The links and mapping made between art, literature, cinema, architecture, politics, dance and urbanism were all but blurred. On a rough count only 25% appeared to make any attempt to register this learning by noting something down, whether in notebook, computer, on an iPad or tablet, or in a smart phone. Was my mind closing at the same time I thought I was opening their potentially prematurely closed minds? The nausea had shifted It was now my 19th nervous breakdown time!

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The type of problems continually encountered during this pedagogy was reflected by two comments that I noticed on the Rate-My-Professor webpage. Generally, when asked to survey a course

the university send to students a generic 0-5 fill-in-the-numbers in a series of simplified questions. The illusion is clear: teaching has occurred therefore learning has also occurred. Clearly this is suspect. The type of questions: Was the professor clear? Was the professor helpful? Did the professor turn up on time? Does the professor take questions? Was the outline clear? Did the professor deviate? And so on.

If, in my case, the idea was to be challenging, provocative, or even stretching, then we have a problem. Clearly the questionnaire does not ask: Does the professor challenge you? Did the course outline change and adapt to events? Did the course take on contemporary events? Was the professor provocative and inclusive? Was the professor sympathetic, agreeably comic? Was the professor a good actor? Did the professor listen? And so on.

It is clear whatever course we teach, whatever method we choose, whatever content we edit, select and wish to present and in whatever way we wish to vary it, if it comes up against student assessment buffers we are probably in big trouble. The dilemma faced reminds me of the novel 'Ferdydurke' by the Polish writer Witold Gombrowicz. It posits immaturity and incompletion, in literary artifice and form. One or two events in class started to pile up to convince me that I might be reading today's 'modern' university schoolboy and schoolgirl all wrong. I might be better placed to understand this 'post-modern youth' (if we can give them this name), if I also took a leaf out off Gombrowicz's book.

This all came about from a narrative in the class about my purchase of a fountain pen in one of those mixed hybrid shops in Luang Prabang, in Laos, Southeast Asia. Those shops which sell everything from luggage, to dresses, to mobile phones, to fake Mont Blanc ballpoint pens. In this store I happened to notice some pens under a glass shelf near the mobile phones and watches. I began looking at them, opening them and noticed most of them were ballpoint pens. Over stylised and decorative, rather weighty, not unlike the new line in Mont Blanc pens, they did not however have the feel I required from a pen. But I opened a thinner one.

It had what looked like a jewel in its cap. It was a fountain pen. I immediately unscrewed it. It had a plunger within. Though I no longer use ink directly in this way, this was a good sign. It might be a fake Mont Blanc but it had the feel of a real pen, unlike the heavier ballpoint pens.

When I found it, the young Laos girl, probably 17 or 18, took the pen, took the top off, and started to try and write with it. There was no understanding that it needed ink. She began stabbing the paper with it. It just didn't work and I found myself imploring her to stop. She was about ruin the nib which she didn't know was a nib. Stop, stop, no don't do that. She thought I was crazy.

How might we think of this as it was from Gombrowicz's book 'Ferdydurke' about a 30 year old man thrust back into being a schoolboy of 16 and forced to act as immaturely as the other boys? "(N)ow I was neither young nor old, neither modern nor ancient, nor a schoolboy, neither mature nor immature, I was nothing at all, I was zero." [39] It is quite possible I had got it all wrong; was I looking the wrong way? Was the firing squad shooting in the back of my neck? This way to introduce architecture using all sorts of interconnected ideas was merely my own narrative of a century that was now so far out of reach as to be – possibly and seriously - incomprehensible to the young students I would once again be facing. [40]

Like this South-Asian girl stabbing the pen to try and make it write! Have I missed the point of my lamenting the passing of such fine writing tools? Was I not just a teacher, a professor with artifice and pretence who believed his way of seeing the 20th century was a valid way of teaching? Which meant what? And who would fire first?

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Over four years in this core introductory course with the bizarre name *Don't Go so Fast you'll Crash into Roland Barthes*, I had gone from inviting students to prepare a card index of their own

architectural and non-architectural world. This took the form of short texts and drawings, incisions and erasures, scratching and etching. The engineering students instantly complained of drawing and felt they would be marked down in relation to the architects. Any amount of ensuring them that this was not so, didn't work. The engineers, apart from the exception, looked at me as a senior about to get a bus pass, about to enter a land called 'Geriatrica'.

The second year, I wrote a course book for the class called *The Little White Schoolbook*. There was also an identical book, only with a black cover, called *The Little Black Schoo*lbook. [41] It had that totally pretentious title that for some reason I did not realise 99% of the students would never understand (or possibly want to understand) 'what the hell' it meant: *Don't Go So fast, You'll Crash into Roland Barthes*. The book was half empty, or half full depending on how the students read what I had written in it about architecture and non-architecture. The resulting gradable assignment was to be a returned book either re-written and/or completed by the students. To use more current terminology, this was a book to be hacked. Some students did it well, with exquisite drawings and penmanship. Some even dismantled or deconstructed the book and re-assembled it. Mostly however, over 100 students treated it as a not irrelevant but rather zany exercise and offered it back as a lovingly 'immature' scrapbook.

And, as befits the (post) modern youth these students were (in Gombrowicz's term) they stuffed it with all sorts of modern and post-modern artefacts like bus tickets, condoms, receipts, toothpicks, ski and snowboard passes and photographs of themselves or loved ones. For most of them the book was a very poor substitute for the smart phone that took every other moment of idleness.

The third year (2011), I returned to the idea of the card index and each student was to prepare an alphabetical glossary of architecture (and non-architecture). The result was more than passable. There was some interest but the conditions of detailed work, encouraging well-written short texts and a more subtle use of a pen (not to mention the fountain pen) all but passed them by.

Once again I was in the interminable apprenticeship of Geriatrica.

The fourth year (2012), suspecting we were now in full postmodern youth mode, and that these students could pass their exams by just grimacing if they so desired, I introduced the idea of social media, Google, You Tube, Facebook and Twitter. I imagined a creative use of Twitter, the 140-character world of a new imagination. I imagined, along with my teaching assistants, assembling their findings and explorations in the city into a large open formed 'infinite' database. The results were fair to middling; most of the time this post-modern school world asked the simplest questions about signing onto Twitter, about uploading and downloading, about having access to a computer smart phone or tablet. Tech-savvy most were not! Grades were awarded. Grades were received. I was so close to strapping dynamite to my face like Jean Paul Belmondo at the end of the film Pierrot le Fou, though no one noticed (and not one knew of the film!)

So generally I took the modern, possibly dated, view that the students appeared to accept the challenge of such a lateral thinking reflective course. I generally hoped they understand the language used if it challenged their high school glossaries. I also tended to believe that an effort would be made to stay with the professor in such a way that implies decency and a pedagogical trust. I had no doubt that attitudes and reactions would be polarised. But was I prepared in the 4th year how attention in the course was little more than watching an episode of *How I Met Your Mother,* whilst supping a Budweiser, secretly eating a pizza, texting the girlfriend and, still in the world of immaturity and incompletion, picking one's nose? No!

There were some students who clearly had decided at age 17 what architecture was or should be about. And a professor attempting to make connections, talk about flux, immaturity, incompletion or indeterminacy, even introduce dance and film in a way to connect the world to architecture *(to think the world!)* was either going to be considered challenging or then a lunatic. Certainly a lunatic if he was strapping dynamite to this head!

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So back to our issue: why had I been possibly considering setting up a MOOC for the Arc1000 Redux? To make the course bigger? To make it more entertaining? To make it hipper and massively enrolled? To do what? Poor deluded self, I might have said; and it was only when I caught a glimpse of two comments on Rate My Professor (which I do not recommend consulting at any moment) that I was well and truly on the way from Rock Star to Geriatrica.[42]

I was beginning to re-think this idea of a Mooc-to-come. Would it work, would it offer such benefits as the University President felt it could? I was beginning to doubt this especially after the first comment found online: "The most boring class I have ever had to sit through. He talks about so much random stuff that isn't even related to architecture (though it's supposed to be an architecture class). Most hipster prof at Carleton. Easy marks though, I didn't try at all and still got a B+."

I didn't try at all and still got a B+. Bravo! Could it possibly be that the world is so random? Could it possibly be that here we have the lament of one of those post-chocolate flake students watching another episode of Homeland whilst a professor at the front of the television studio class lays out a diagram? The cry is out: the world is too random, oh give me form, give me shape, give me consensus, give me coordination. Of course at 17, and this the first class at Architecture School, it is quite possible that this smart-phone youth with the attention span of a clockwork rabbit (and with Retention Deficit Disorder) would know exactly what architecture is, and want someone to come along like a hipster professor to teach students exactly that view.

Indoctrination was the new yet old world. And if indoctrination was the new world, and the world was indeed ran-

dom, then architecture surely could have something to say (and to learn from) anyone. What would we be saying that hasn't been said before? That architecture can help us think, help us structure our thoughts, help us design our world, help us understand both sense and non-sense, maturity and immaturity? And by so doing we not only think but think architecture as if we can think the world. In other words architecture could save your life! [43] Well I could still believe that of course as the most hipster prof becomes incontinent!

The second student saved my life and maybe her own. On the online site she recognised the openness and encouragement offered in the course, but also recognised the need to be challenged however meekly. In lower case, social media informality and brevity the student wrote: "this prof gives u a push whenever u need it. he makes u feel that ur awesome and that gives u the confidence to build ur creativity on it." I was this prof, I was the u in You, I was the 'or' in awesome, I was the 'con' in confidence, and I was the 'ur' of all ur-worlds.

This comment suggested someone who might be beginning to think for themselves, who might realise that the professor actually announced at the beginning of class that many aspects will appear random but are indeed connected to architecture, and that grading if it ever becomes an anxiety signals failure. I was obviously looking the wrong way and waiting for someone to say: "I like this idea. I'd like to think architecture. I'd like to design buildings too. But the world, yes include me in. I need to be included in. Because right now I don't understand my sister, my mother, my father or my boyfriend. So the world, random, immature, connected or disconnected, whatever, let me in. Show me. And if architecture is connected to this, show me even more. Yes I need to think the world."

4
How Architecture can Save Your Life (or Not!)

So we are now cutting to the chase? Could this Arc1000 redux (introductory course) become a MOOC? Could it be performed for a massive online audience? Could it save your life? Or would it better to put all this online as live pedagogy, as a performance? At the beginning of this paper I was more optimistic about turning what became small intense, sometimes serendipitous modules of 10 minutes, like improvised Teddy Boy talks into a Massive Open Online Course. I was now coming down. After thinking this simple introductory course could be expanded to include everyone and no one, for isn't that what online does? "Come Kotecki," Gombrowicz writes, "what you are suggesting is that thousands of competent teachers have for generations been teaching something entirely devoid of educational value." [44]

"No thank you, professor. No thank you. It's fine. I appreciate what you are trying to do. I know you have some experience and are the hipster in the school. But no thank you. I don't want to think architecture as if I can think the world, I just don't want to think the world at all. I know you have had an AK47 in your hands. But I don't want to know that! I don't want to think what it feels like. In fact, I just don't want to think. I want to do things, use my smart phone, stay in touch with my small world, pass my exams, and live like a snowboarder on hell's frozen slopes, and go off-piste with a drunken world that looks a lot like my abandoned family o social media. So, no thank you sir, professor whatever I call you. I want teaching. I want teaching about architecture. I want a benevolent dictator to tell me what to do, what history or theory is. I want answers and formulas. I want to be shown how to do something so that I don't have to think so hard. I want to know what can be useful to take to my next catastrophic world where the Twin Towers didn't collapse, where Dog Day Afternoon is just a funny film, where Al Pacino still looks so innocent, where life can be shared over a pizza slice and a beer and we don't play cards for money anymore but for condoms.

Then I will Instagram it all."

It appears we have come a long way from the Mooc-to-Come. But have we? [45] Of course whoever would write that would not know Dog Day Afternoon. Or it's very unlikely. Of course I have racially and socially profiled a student who might never look like that and still say these words: "he makes u feel that ur awesome and that gives u the confidence to build ur creativity on it." So to this young post-modern student and all others who may not wear dagger heels or a short skirt, who may not have pinched thumbs and an SMS brain; to all students who may also be having difficulties with their parents, their small town, their girlfriends and boyfriends, their shy small town upbringing, and probably with their dog, I ask them all to consider 'How Architecture can indeed save Your life' in a hundred short modules that will have clear values and bullet point worlds, so that we can organise an exam that allows grades to be fast, fair and anxiety will be moved a long, long way from daily life. [46]

And as we do this, we or 'u' may be able to learn better and wider how to design and think about building, the university, education, the government, cities, uneven development, squalor, poverty and consumption - all of which at some stage of your life, you might, just might, be responsible for. And you might, just might, be able to do something to help.

What, young post-modern schoolgirl with the best smart phone, and the dude with the hipster attitude and attention deficit, if we could talk about cooking, fashion, gardening, travel, war or physics? What if we could do this by thinking with and through architecture? Is it all so random? And what if we look like a rock and roll star for just one more year or two, deviate and then gracefully retire to Geriatrica?

5
From Geriatrica to Rockstar and Back Again

How will we entertain the students (if we must) with our new

revolutionary pedagogies and teaching methods, without reaching the circus or carnival stage? How will we demand attention or attract attention? How will we engage the disengaged? Or will we continue to close the already closed high school-university mind? Whatever the pessimism, it has to be worth a try surely. It has to be given a shot.

We might start with a simple sentence: *The only way to defend architecture is to attack it.* Why would we wish to set out with both a paradox and the hint of a sterile, if not aggressively negative position? Are we prepared to think like this from the outset or would this instantly introduce anxiety as learning fades into questionable exchanges. Why would we put architecture through this test rather than say art history, engineering or political science? The only way to defend politics is to attack it! This sounds more acceptable under today's breaches of security, investment and speculation. However we are attending an architecture course and wherever we have to go, whether architecture can save your life or not, we have to go through architecture. We can no longer wait! 47

As I said, the medicine has worn off. I have debated if but with myself and I am not so sure now. I am not so sure the sheer effort to perform in front of an increased class say of 300, to attempt to teach faster for less money, to keep students on their toes even though they wish not for such alertness would be productive. It might be that we will increasingly need to keep them amused. And this would, in more likelihood, echoing the words of Neil Postman and the song of Roger Waters, *amuse us all to death...* 48

All (architectural) education has to support and be supported by the profession. All education is in some way directly connected to the profession, even if half of the students might never continue in that profession. At least that is true in architecture. Yet by the time some students will be 2nd or 3rd years, it is quite possible that they will probably have been taught and guided, steered and directed into some accepted and acceptable position in relation to architecture. This will in all likelihood have been done with some sincerity and certainly some passion. But what is often continually

denied is – or then this might be the objective – the students are initiated into the coded world of a small tribe. This is the secret world of a small privileged few who know how to operate in this world as a member of that tribe. This is usually what education achieves. At least in architecture!

No secret to this. Architecture is still little more than a gentleman's club that sometimes allows ladies in. Some students will join this elite profession of architects that on the last count is responsible for 3 possibly 4% of the built work that is produced in the world (you can see why we can call it an elite). Many students will celebrate this. Many will even dress up for it, accept abuse for it, be abused by it, and be enslaved by its expectations.

The question I would merely want to leave with you as we begin this introduction once more and start thinking whether architecture can save your life is: How much of a closed mind is necessary to continue architecture in this way? And how much a part of it are you intending to be?
*

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From geriatrica to rockstar in 3 hours! And on the way back again. The world invades once more, knocks on the door like the neighbourhood kids who then leg it for fear of being caught. When stopped and asked what they are doing they give back chatter. They are caught in immaturity. They know it is a fast changing world but what they have at their disposal is grimaces, knocking on the doors of the old, bad language and running away. What do they care about a fast changing world when changes are as fast as their own immaturity?

You are called to attend the Forum. New alarm becomes the old alarm. The textbooks on 'Spectacle' and 'Delirium' are interchanged for a new volume called 'The Poetics of Immediacy'. You have even fountain-penned the contents. And we are told that life will come undone if we don't learn to fight back. So the Mooc, the massively enrolled money-spinning online course, the videoed

course or the card index course? Perhaps for a year or two.

But from geriatrica back to rockstar? Oh dear, the hearing's gone. The sight is dimmer than it was and there is a taste of pedagogical slush in my opened mouth.

3
You Are A Caution
Text for Nothing 3

To emphasise - that the pleasure of teaching is an act of resistance countering the overwhelming boredom, un-interest and apathy that so often characterises the way professors and students feel about teaching and learning about the classroom experience   bell hooks Teaching to Transgress [49]

It goes without saying as new measurements of reason and control are brought into learning, the emotional impact of teaching is both underplayed and overplayed. Research, innovation and education: these two conferences outlined here occurred in Sydney and Seville, 4 years apart. The conference, as we know, is a strange yet familiar environment. Its blurred cross-branding and professional tokenism makes it resemble a carnival. The conference spaces, halls, poster-exhibitions and side-winding café areas resemble that of a souk. All sorts of reception and greeting procedures, material and graphic spin offs, travel plans, and courtesy tables give off the whiff of a business fair. The 'goodies' given out to the paid-up participants include notebooks, pens, a laptop case and, even in Seville, a bag of wine gums and a laser pointer. (I particularly liked the rather enlightened branded wine gum packet, complete with logo and suggested sweetness.)

The business machine has of course long been well and truly ensconced as a hybrid monster in both university or conference hall. Photographers are on hand, and somewhat offended if the opportunity is not taken for the 'reasonably priced' cruise-ship portrait. *Instagram* goes hand in hand, selfies are taken of being photographed. Everything monitored and controlled, beyond any

controlled innocence. Distastefully, not a paper clip out of place.

High sessions, low sessions, reports, poster sessions or electronic displays; administration, that special form of dull choreography predominates. The question is immediately raised amidst the ever-increasing nausea: how do pedagogy and learning (not to mention research and education), a critical awareness and engaged pedagogy fit into this scenario? Universities, colleges and other institutes now structure endless conference events and, like undersized infinity swimming pools, produce no innocent outcome. The institutes also structure endless institutionalizing. *The great degeneration* according to Niall Ferguson has already begun, uncharted to some extent, but it may already have done irredeemable damage. "The simple point is that institutions are to humans what hives are to bees. They are the structures within which we organise ourselves as groups. You know when you are inside one, just as a bee knows when it is in the hive. Institutions have boundaries, often walls. And crucially, they have rules." [50] .

The openings of such conferences are now gambits of utter obviousness, triviality and generally cheerleading of a particularly bad taste (in spite of the wine gums). They blur one with the other. I no longer remember which one opened like a political party conference to the theme *Chariots of Fire*, or was it the ubiquitous Queen song: We are the Champions? The beginning of the meta-games is signalled. Flashed on the screen the latest one liner instantly tweeted: it is a question of education. Blessed with management skills and cliché, repetition mixes the mood between political campaigning, a medical conference and a major business launch on Forgotten Aid. Premises (and promises) are offered thick and fast by the two keynote speakers, without ever staying long enough to become an option: *It's a fast changing world (do we keep up and how?) - Technology – what is the flip side of the technology fetish? Education – the necessity for more critical reflection.*

And so on. One keynote speaker warms up the assembled educators for the next speaker. Floral shirt, tailored jacket, tight lines. Wine gums are dipped into, seats saved, scarves re-adjusted and

perfumes like Shalimar and Passion drift over breakfast smells. Though the lead speaker may be asking for more risk and commitment, it was fairly obvious a school of resistance and deschooling was not being shaped. Few were even teaching to transgress; education as a practice of freedom seemed a long way off. Sincere reports from South Africa, Asia and South America are often summarised despite the oh-so-cheesy software graphics reminding us what is still so amateur about this inter-disciplinary professional world. The voice over film, sometimes excellent, often not, pitifully collides with advertising and pitch. Promotional videos give off not a single moment of self-contest or detachment. The audience applauds raucously as one of the speaker lets out the paraphrased Einsteinian mantra: *if technology took over, we would get a generation of idiots.*

It's hard not to smile at this statement. After the applause and laughter dies down, we are told in no uncertain terms to reclaim responsibility, to become unsophisticated and inclusive, to pursue freedom but be careful how it is done. Two attitudes seemed to compete both in the keynote sessions and in the general sessions; two approaches, even two worlds. Firstly, there was a desire to use technology, software and other available devices to offer innovative approaches in order tot administer more efficient courses, boredom and programs. This was basically housekeeping and though some pedagogical fidgeting called 'choreography' was implied most speakers were looking at ways to invite or encourage students to perform better.

Technology we are told could make life easier for both student and teacher to conform to and administer accepted programs. Rarely did the phrase emerge - it was better then that it is now - but the past was implied in all exhortations for more concentration, skills and retention of learning. The carefully accentuated, often closed world of existing knowledge and imposed structures that the instructors could offer was hardly in question; it was how best to achieve what is desired. This is not new of course, but it is a re-emergence of the mimic-model. From bleating to bullying,

from cajoling to coercion, the hint of discipline and authoritarianism seemed menacingly merely under the surface. This was a pre-scripted and predicted world. It was the please do not disturb locked world. But not locked 'open'

The second approach, much less in evidence than the first (at least at these two conferences) put forward ideas about teaching, about a critical (if not radical) live pedagogy, about desire and self-learning, about thinking in action and reflection. This was a contemplation during practice. Various proposals were suggested to avoid sovereignty and any imposition of the predicated. Ambiguity and indeterminacy allowed movement from instructor to student and were essential components and content of the taught.

This resonated with an interactive model, a kenotic model, whereby the position of teacher and taught interchange, where learning is situated within constructed worlds, to be grasped lightly but – paradoxically – deeply. This was where learning could reverse itself, teachers could still critically deschool whilst they school with engagement, commitment and no apparent 'loss in translation'. We might identify this as the critical pedagogy model or the post-pedagogy model, which Gregory Ulmer described in 1984 as *Post(e) Pedagogy* and what many educators have explored since the early days of Freire, Illich and A S Neill. What bell hooks sees as a life practice: "We learned early that our devotion to learning, to a life of the mind, was a counter-hegemonic act, a fundamental way to resist every strategy of white racist colonization." [51]

These conference environments, long part of the academic seesaw and (in)credibility process, have long been dismally predictable. Papers are invited, usually accepted especially where the fee to partake is a mere automatic 400 Euros. Strict formats are provided to ensure texts do not stray from layout, font and readability; all usually with the purpose of having these texts, now print-digital ready, bypassing other editorial or graphic control. Online printing of proceedings generally fulfils the academic requirements for publication. A paper of about 10 pages with reluctant image treatment is then given 15-20 minutes presentation.

Nothing more than a carnival summary is possible; nothing invites the speaker to go beyond reading a brief synopsis. The papers, even in this volume, were prepared, formats obeyed, arguments deployed. The first paper was given 15 minutes in Sydney, the second 20 minutes in Seville; the brevity was both wine-gum wasteful and insulting.

Content was not secondary to the network it was, as often, absent. We are in SAS not ADD. *Short Attention Span*s ensure that college goes media, university goes social media and authenticity is measured as talented hospitality and choreographies of administrative stealth and conspiracy. Shorter and shorter sessions make smaller accessible modules obviously more compact. Sometimes it becomes useless to transfer the microphone for what is about to happen. Yet many do. Moderators are asked to control the multiple continuous sessions and sometimes, if the fees are high, given small mementos in thanks for the time given. (I received a small USB stick, though a hip flask might have been a better gesture!)

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On page 115 of my copy of *In Watermelon Sugar*, Richard Brautigan writes the line "You are a caution". I wonder how many of us fulfil that role in education until we become redundant if not reprehensible. It struck me that institutions, whatever they may be – hospitals, universities, prisons, retirement homes, law courts, schools – seem to go through 4 to 5 year cycles. Initiatives begin with enthusiasm, new roles are taken on and rebuttal seems far away. Communication is still taken as possible in this excitement for the new to be given some air. Slowly, consistency invites nostalgia and loyalty asks for a return to the past and the comfortable institutions rely on passion and docility. It's a seductive cocktail. Appointments are made in these institutions and short memories rely on the favour of the blind and ruthless. The decisions taken sometimes appease, sometimes thrill. Hesitancy becomes a tool to

progress slowly towards this clever stage of apparent, even 'necessary' change.

"The specific question," Niall Ferguson asks, "is how far very complex regulation has become the disease of which it purports to be the cure, distorting and corrupting both the political and economic process." [52] There is benevolent complacency about this process. Institutions baulk at leadership and introduce bell ringing in exchange for arm waving. The result, generally, is that a lot of movement and change appears to have taken place, but we have travelled very little.

In Sevilla I heard a lot about flipped classrooms, about new educational policies, programs and software. The general message was: use technology and the study of knowledge transfer to refresh the teaching. As an open source I could imagine this might work well. Pedagogical control was to remain within the instructors' worlds but students could be immersed in Gameboy educational models; the X Box would take over from Multiple Choice exams. Not a bad thing. One of the speakers flipped everything: these are not the students the curriculum is designed for. *These are not the students I should be teaching. Was I hearing this correctly*? The innovation in education and technology was an attempt to change the selection process to find the 'right' students to fit the current curriculum? Schools or Universities have often been announced dead - metaphorically - but their corpses of course go on dying, as they become academies once more.

Sometimes content is fixed, held over as if unchangingly triumphant. It is not cynical to assert how attitudes to learning change to remain unchanged. How had content already become secondary to the dulling choreography and administration of spreadsheets, X-Box thrill and other management manoeuvres? I made a lot of notes at these two conferences though I am unsure why now. Why would a more productive or creative way of teaching emerge from something like a MOOC, or some other acronym? Rescuing schools and universities from the business models and machine they have become seemed to be more important but thankless.

The university was a machine; many acknowledged this but few wished to acknowledge it was also a tired contraption stuttering into a lay by. Why would we collude with such a strategy that could end up little more than an alibi to sustain a dubious even questionable business model. It's not merely in the cleverness of language that we can see this. But would the stress on narratives, providing stories for the unlikely future, be any better?

I even imagined a few flipped architectural scenarios. *What about The Pessimistic Studio or The Desperate Studio?* How would this triumph in revealing architecture as it is today, struggling to provide employment opportunities for students struggling to conform to formulaic offices? In my reprehensibility, I even came up with *A Fascist's Guide to Architectural Education* though it didn't seem worth writing it out. [53]

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I got to thinking of the samizdat after one presentation on the subject. The lines of Vladimir Bukovksy came back: "I myself create it, edit it, censor it, publish it, distribute it, and get imprisoned for it." With all the technology available we might be considered to have entered the post-samizdat age. It would appear that we no longer need the secrecy of subterfuge when everything is out in the open. On the contrary: we seem to have neither any sensible relationship between education and learning, information and democracy nor do we have the transparency of the open world. Conferences were closing the very process we were asked to open. It was bubble time, pressed flesh and business card traffic operating in a parallel reality to the teaching and self-actualisation of everyone present.

At one of the opening keynote sessions, the man from the Gates Foundation gave a slick presentation inviting us to learn the terminology and understand the business jargon, the 'takeaways'. Games were an obvious learning space, a veritable educational achievement landscape. The GLA strategy relied on figures.

Games – Learning – Assessment – big data analysis; apparently 97% of youth play games. All this was delightfully keynote-ish as statements went from the naive to the structural and back again. Was everyone soundbitten? Claims manipulated the figures and consent to make the sentences that could be used. Complex problems were to become 'common core' as we were invited to attack collaboration, coding and increasing complexity. The mastery of data analysis, formal testing science methodologies were our task: invent informal learning exercises, fold it, break it, re-fold it, make games, solve puzzles or go silent. Rock it!

Given I am by now at the fifth stage of Sufism I was now entering the void. By the end of the keynote the mind, not only the classroom, was flipped. Online development and teaching, to go by the speakers, helped accommodate students and expectations. Not a word was said about retention, idea, SAS, shorter, tighter, briefer, more form less teaching or learning approaches. It was not about technology at all but mind-deserting, those rapid approaches to agreement on the loosest scale, on the vaguest shore. Face to face learning was to give way to online screen saving. Reading as a form of analysis and self examination appeared nowhere in sight. Performance assessments began to take the place of performed worlds and experience; insight was measured, new models proposed, agony on the faces of visitors removed when the drinks were served and the closing ceremony offered karaoke and flamenco.

The abuse of models came thick and fast across all the multiple presentations as we moved from the curious paradox of teaching management to the management of learning. Inside one or two sessions a gem lay. Non-fiction texts were proposed as cognitive mine-fields, voids closed. Blended hybrid classrooms were structured like fusion restaurants and the issues began to emerge slowly: how to introduce a self-examination and self-assessment model into a world seduced by short span technology, teaching and what the conference seemed keen to offer, a learning management service.

Noodles, quizlets, endworld simulations, oppositional flips, and world contests gave off the whiff of chance insight but a little delving found no re-thinking, merely a shuffle of the vocabulary. Learning management, somebody whispered without the courage to grab the microphone: "So 2001!" Underneath, that nagging run-on: why should students have to do what these learning managers want them to do?

Enquiry based learning, the naked teaching approach came to mind. I'd call it the *Naked Studio*. Could we propose in architecture the Naked Studio rather than the Pessimistic studio? *Ah you are so Live pedagogy.com! Rock it Old Man!* Turning the world upside down to right itself once more, situating the wronged theory, the wronged world once more? All true but naive. Architecture set free. Hardly. A way to engage students in fresh ignorance, a way to deal with students' demand for grade anxiety, or a way to get their money's worth and ultimately allow the university to proceed with the rampant expansion of the business model. Make more money with less learning but more packed teaching. Why ask students anymore; there are so transient, short-term, socially mediated and closed?

Wrong!

Is there something inherently uncritical in the desire to innovate in education in relation to technology? The cutting edge 'trending' sessions tended to be e-learning, Moocs, social media and the flipped classroom. Often one got the feeling of sincere, sentimental teachers (high school or higher education) doing their best to keep up, fulfilling conference visit requirements and paper, adapting to the hardware and software of new technology. Was there something in the pace or accessibility of the conference carnival that appeared to remove any critical output.

Market lightness and architectural loss? We can be tired of being the adult requested to play the games asked of us by the universities whilst pretending not to be playing. As I left Sevilla I bought in FNAC a copy of La Rochefoucauld's *Maximes* in the 2 Euro series. I went to Cafe La Campana and sketched out the

maxims for a redundant education conference with critical bite. Just as Chanel appropriated the cartoon phrase does this mean we agree with brad Pitt: *I'm not going to be the person I'm expected to be*'. Put another way: we are no longer hacking open the emails of others in case there really is a vision inside.

Remember: *You are a caution.*

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1. bell hooks Teaching to Transgress - Education as the Practice of Freedom, Routledge, New York, London 1994, p.9

2. ibid. p.5

3. Drawn images were part of the Subjective Atlas (card index) submitted to the ARC1000 course Don't Go so Fast, You'll Crash into Roland Barthes Azrieli School of Architecture & Urbanism, Carleton University, Ottawa, Fall 2009 with the following note: Students' drawings to be done using a black line – recommended thin line Pentel G-Tec C4 0.4mm. pen (or similar) – thicker lines can be found from felt tipped pens or ceramic tipped pens (Staedtler pigment liner set). Those who can and wish to use a fountain pen to vary the line are encouraged to do so (eg. Lamy fountain pen or the Pen & Ink Sketch Fountain Pen set - with an Iridium nib – the latter comes in extra fine, fine and broad. Use of pencil/graphite can also be integrated into the works where drawn.

4. "I learnt that far from being self-actualized, the university was seen more as a haven for those who are smart in book knowledge but who might be otherwise unfit for social interaction." hooks, (p.16) Links with bell hooks will allow the reader to follow this argument in relation to more general ideas and directions in what is known as a critical or engaged pedagogy.

5. The number of students at Azrieli School of Architecture & Urbanism, Fall 2009, was 140.

6. The Subjective Atlas (personal education portfolio) is a final set of 6x4 plain index cards (70-100 cards) inserted into a specially designed container (box) which makes up a personal and critical toolbox for each student to navigate their emerging world within contemporary architecture) - Students think of the design of the box and editing their thoughts as they navigate the exercises and the course.

7. An imperfect though open pedagogy offers a fluid, changing context often challenging any communal context for learning (in spite of the studio structure in architecture schools): ".the engaged classroom is always changing. Yet this notion of engagement threatens the institutionalised practices of domination. When the classroom is truly engaged, it's dynamic, it's fluid." hooks, p.158

8. "Critical pedagogies of liberation respond to these concerns and necessarily embrace experience, confession and testimony as relevant ways of knowing, as important, vital dimensions of any learning process."

hooks, p 89. Besides personal experience and confessions, this includes professors and instructors knowing and sharing how students can acquire knowledge about events, experiences – and of course buildings/architecture – they have not witnessed, lived or might never visit.

9. Louis-Jean Calvet, Roland Barthes, a Biography London: Polity Press 1996.

10. The notion of a situated leaning implies flux and has resonance with location theory (the location from which we speak) and the direction of the 'voice'. "When our lived experience of theorizing is fundamentally linked to processes of self-recovery, of collective liberation, no gap exists between theory and practice. Indeed, what such experience makes more evident is the bond between the two – that ultimately reciprocal process wherein one enables the other." hooks. p.61

11. Paul Shepheard, What is Architecture, Cambridge, Mass, MIT Press (1996); Andrew Ballantyne, Architecture, a Very Short Introduction, Oxford, (2002).

12. Peter Watson, The Modern Mind, Perennial, New York (2002)

13. Laitinen, Metsähonkala, Veijovuori & Viherkoski, Play Architecture, Helsinki: Rakennustieto (1989)

14. Malcolm Gladwell Blink, The Power of thinking without thinking, London: Penguin (2006); Uvan Klima Love and garbage, London: Penguin.

15. Peter Rice, An Engineer Imagines, Ellipsis, London (1996); Ian Ritchie Well-Connected Architecture, Academy Editions London (1996)

16. Italo Calvino 1992 Six Memos for the Next Millennium, London, Cape; Orhan Pamuk, Istanbul memories and the City, New York, Knopf 2004; Paumuk, Essays, London, 2006.

17. Hans Ulrich Obrist (ed) Re:CP (Cedric Price) Birkhauser (2003)

18. John Berger, 1972 Ways of Seeing, Penguin, Lodnon (1972).

19. A J Wainwright, Coast to Coast Frances Lincoln (2003); Metagraffiti, Dokument, Stockholm (2007)

20. Roger Connah, Take Five, (film) 40m. Finland: Yle TV (1992); Roger Connah, Aaltomania, Rakennustieto, Helsinki (1998)

21. cf Archobabble, ch.4, How Architecture got its Hump, Connah, MIT Press, 2001. Species of Spaces and other Spaces, Georges Perec, Penguin (2008).

22. Laurie Taylor, Stan Cohen, Escape Attempts: The Theory and resistance to Everyday Life, London: Pelican (1974); The Aesthetics of the Japanese Lunchbox, Kenjo Ekuan, Cambridge: MIT Press (1998) Research may take this on as some

students will be chosen from this course and monitored. The students will also help determine the nature of this pedagogical research learning and help script the narrative drivers in response to their initial subjective atlas. Architectural thinking and the projects students begin to design can be monitored and researched using various pedagogical methods, requiring and responding to different levels of engagement, learning, work and students.

23. "Pedagogical strategies can determine the extent to which all students learn to engage more fully the idea and issues that seem to have no direct relation to their experience." hooks.p.86

24. Pedagogical strategies can determine the extent to which all students learn to engage more fully the idea and issues that seem to have no direct relation to their experience." hooks.p.86

25. "students are often presented with new paradigms and are being asked to shift their ways of thinking to consider new perspectives. In the past I have often felt that this type of learning process is very hard; it's painful and troubling." hooks.p.153

26. Henry Giroux cited in hooks. p.88.

27. "…I share with the class my conviction that if my knowledge is limited, and if someone else brings a combination of facts and experience, then I humble myself and respectfully learn from those who bring this great gift. I can do this without negating the position of authority professors have, since fundamentally I believe that combining the analytic and experiential is a richer way of knowing." hooks, p.89

28. See the paper 'Gonzo Theory: Situating Theory in Architecture', Roger Connah, presented at The Place of Theory, Conference, Silpakorn Architecture Lectures 2013. The Faculty of Architecture Silpakorn University, Bangkok, August 2013. www.arch.su.ac.th

29. Roseann O'Reilly Runte Technology and Education - Education on the computer model: faster, more efficient, customized. The Globe and Mail, Ottawa, Jun. 04 2013. http://www.theglobeandmail.com/news/national/education/education-on-the-computer-model-faster-more-efficient-customized/article12316239/

30. R.Runte does suggest a winning strategy through 'massive' enrolment and less-well paid individuals. There is a snag in this of course which we cannot explore here but which does not apply to Moocs: "How can this lead to cost reductions?

The savings can accrue rapidly if the course is massively enrolled and subsections are taught by less well-paid individuals; or if the course lasts several years and the designers and lead professor may be paid over time."
31. The emailer, my colleague I. Riar (Carleton University) also brought attention to the following for which I am grateful: http://web.mit.edu/newsoffice/2013/edx-builds-community-of-developers-for-its-platform.html - http://mwr.nytimes.com/2013/05/03/education/san-jose-state-philosophy-dept-criticizes-online-courses.html?from=education : http://chronicle.com/blogs/brainstorm/good-moocs-bad-moocs/50361
32. cf. The Closing of the Architectural Mind' International Conference on Design Education in Connected 2010, Sydney: "Don't Go So Fast You'll Crash into Roland Barthes, Situated Learning and Narratives of Pedagogical Change" (Paper 65) http://connected2010.eproceedings.com.au/papers/p65.pdf
33. Ron Srigley - The Los Angeles Review of Books (2016) https://lareviewofbooks.org/contributor/ron-srigley "There is no real education anymore, but I still have to create the impression that education is happening. Students will therefore come to class, but they will not learn. Professors will give lectures, but they will not teach. Students will receive grades, but they will not earn them. Awards and degrees will be granted, but they will exist only on paper. Smiling students will be photographed at graduation, but they will not be happy." Ron Srigley, The University of Prince Edward Island, Charlottetown, Canada.
34. bell hooks, Teaching to Transgress, op cit.
35. Bond, E (1978) Theatre Poems and Songs, Methuen, London, p.4.
36. Eagleton, T (2004) After Theory, Penguin, London p.20
37. Eagleton ibid. p 19.
38. See Csikszentmihalyi, Flow, The Psychology of Optimal Experience, Quality, New York (1990)
39. Gombrowicz, W. Ferdydurke (1937), Boyars, London (1979) p.184
40. see The Art of Writing Badly, Valentin Kataev's Mauvism in 'Life as a Literary Device, A Writer's Manual of Survival, Vitali Vatliez, Beautiful Books, London (2009) pp.58-60
41. Connah (2010) Don't Go So fast, You'll Crash into Roland Barthes, Vertigo Press.
42. www.ratemyprofessor.com
43. see Alan De Botton, How Proust can change Your Life, Picador, London (1997)
44. op cit, Gombrowicz p 61

45. The MOOC, online package, theatrical event, stand-up comedy, improvised lectures take the form of 10 modules in every 3 hours. These modules are delivered as small teddy-boy talks of about 5-7 minutes. Points will be made. Say five. Discussion would occur, rapidly. The 5 points would be noted. 100 ways architecture can save you life. There it is: a MoocTo-Come. Teaching students faster, leaner and bullet-pointed. Not as attractive as it first appeared!

46. See Gallway W.Timothy The Inner Game of Tennis. Pan, London (1975)

47. see Schweizer, Harold, On Waiting, (Thinking in Action) Routledge, London (2008)

48. see Waters, Roger, Amused to Death. Columbia 1992 & Postman, Neil, (1985) Amusing Ourselves to Death, Heinemann, London, New York.

49. bell hooks, Teaching to Transgress p. 10.

50. Niall Ferguson The Great Degeneration, How Institutions Decay and Economies Die, Penguin. (2013) p.21

51. hooks. p.2

52. Ferguson, p.25.

53. I toyed in my notebook with the Fascist's Guide to Saving Architectural Education. It struck me that for one year all architecture schools should: ban rendering - ban grading - flip all curricula - re-design assessment forms - re-design the portfolio admissions - deschool the studios - co-teach and contest learning strategies - write, draw, film whatever the student can in one year - oppose all business models, accommodation models, compliance models - become totally student-centred - analyse the unresponsive condition - become more than culturally aware - reframe all vocabulary - learn 21st century skills of cognition - differentiate instruction with nuanced learning - present everything without notes - become stand up performer, even a comic - don't believe anything you hear or read - stay silence but understand the paradox of a critical and resistant voice.

2

The Phoney Island of the Mind

Texts for Nothing Volume 3:

THE CLOSING OF THE ARCHITECTURAL MIND

ROULEZ MOINS
VITE VOUS POURRIEZ
ÉCRASER ROLAND
BARTHES