CARTHA
I  HOW TO LEARN BETTER

3  CARTHA
   Editorial 1/2

5  Bureau A
   Editorial 2/2

7  Luis Urculo
   Embrace Fiction

8  Caroline Stapenhorst, Andrea Alberto Dutto
   Notes on conceptual learning in architecture

9  Amateur Cities
   Untitled

10 Tristan Lavoyer
    Critique of the jouissance reason

11 Manuel Krebs, Shirana Shahbazi, Titi Balali
    Education

12 Farquet Architectes
    Untitled

13 Åhåke
    Excercices de style

14 Sam Jacob
    Untitled

15 ALICE, Dieter Dietz
    TOGETHER : The Rituals, Pleasures and politics of cooperation
Editorial
CARTHA

HOW TO LEARN BETTER

Forget about a one year project, CARTHA is still here. One year of life didn’t feel like enough. The debutant year brought new friends, experiences, a great number of learnings and it seemed to keep offering us glimpses into a 2016 full of new opportunities. One of them presented itself as the participation as an associated project in the Lisbon architecture Triennal, which will have as a theme *The Form of Form*. Such theme could hardly fit better as a counterpart for the previous *Relations in Architecture*, so we took it as our own. The magazine’s second cycle, *The Form of Form*, will consist of three issues, a number of events, an exhibition in Lisbon and a book. But CARTHA will not undertake this journey into Form alone: Bureau A in the present issue and Victoria Easton, Matilde Cassani and Noura Al Sayeh in the upcoming issue, will act as guest-editors. They will share their own take on the cycle’s theme and, with all certainty, enrich the editorial body of the magazine.

*HOW TO LEARN BETTER*, edited in collaboration with Bureau A, inaugurates this new cycle questioning, through a series of posters, the learning methods around architectural production. A wide spectrum of different personalities ranging from architects, artists, writers, photographers to graphic designers, contributed with their very unique vision on the matter, showing us in nine contributions a variety of directions that could hardly diverge more on the pedagogy of architecture.

While the *HTLB* issue focuses mostly in architecture learning, its origins and conclusions encompass broader fields. Learning is definitely not exclusive to architecture, much less is form.

In his book *Art and Agency*, Alfred Gell proposes an anthropological theory of visual art in which he treats among many subjects, the impossibility of using 'aesthetics' as a universal parameter of cultural description and comparison. He states that “Evaluative schemes of whatever kind, are only of anthropological interest in so far as they play a part within social processes of interaction, through which they are generated and sustained.”

He adds: “The anthropology of law for instance is not the study of legal-ethical principles – other people’s ideas of right and wrong – but of disputes and their resolution in the course of which disputants do often appeal to such principles.”

Under this lens, each experience or piece of information contained in our context will inform the way we relate to it and will play a decisive role in our perception. While learning architecture, we create an image of what it is supposed to be in our consciousness and we build a hierarchy of values that may reaffirm and/or reshape previously formed conceptions. By having almost half of the contributions produced by non architects, a window into several different experiences.

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and contexts opens up to us, greatly enriching and expanding the questions around architecture pedagogy.

As mentioned by Bureau A, and reaffirmed by Sennett and Gell, form cannot exist without a prior conception of it and, while the architecture learning process may sometimes feel like a box checking matter 4, the questions around it should be as broad as possible.

With these nine posters CARTHA and Bureau A pose an honest question: How to learn better?
Editorial
Bureau A

HOW TO LEARN BETTER is a number on architectural education and learning. Inspired very intimately by the writings of Richard Sennet, *The Craftsman* and *Together*, this number of the CARTHA series explores how an architect is or can be educated and what are the milestones of the architect’s learning progression. What are the skills he or she must develop and how this skills can be or not useful in a professional world.

Education is probably the most influential moment in an architect’s career, when the beginning of a creative identity emerges and starts pointing out to particular interest and fields of exploration that will constitute later, in a professional journey, the specificity of every practice. We believe thus, that this moment, those years of learning are of an incredibly importance, where the amount of cultural discovery is balanced by the formation and definition of specific personalities. Despite the fact that the process of learning does clearly not end by the end of the studies, the first impulse is launched during those university years and will drive the continuous learning process.

The other aspect of education that seems quite intriguing is the variety of educational typologies that have prevailed for the past 100 years or so, from Beaux-Arts oriented schools to what Beatriz Colomina has named *Radical Pedagogies* (implemented by schools such as Black Mountain College in the 1930’s). It is very curious to admit that the education imparted by all of these very different institutions provides more or less the same professional title. We are forced to admit thus that architecture can hardly be considered as an homogeneous discipline. Or shall we draw the conclusion that the definition of the skills that an architect must have is so vague that it can be achieved through a wide diversity of educational paths?

Yet, the education of an architect calls for tools, and these tools make him/her skilled. Drawing, writing, model making, photography and filming are indispensable tools that the architect will use throughout his professional life to accomplish his projects, to materialize his/her ideas.

Richard Sennet’s writings have focused on craft and making. His trilogy *Homo Faber* (from which the two first volumes have been written) deals with the relation of man to things. How can mankind relate to a physical world of made things and what are the tools and skills needed to materialize this relation. The philosophical background of this question is not negligible: can we even think or name one thing without having it experienced it physically? Can the idea of an object appear before its physical existence?

In the second volume of his trilogy, *Together*, the Sociologist develops the notion of collaboration as opposed to solidarity, where a bottom up human activity achieves highly efficient and qualitative levels of production.
The relation to THE FORM OF FORM – this year’s theme for the Lisbon Triennale of architecture – is thus a logical consequence of this same thinking. How can we talk about FORM without discussing the form of WHAT? And how can WHAT be defined without a physical reference? And then, this is where the physical reference is rooted, in the CONTEXT that produces it, that allows its emergence. And finally WHO makes, within this context, the WHAT that addresses a FORM? We strongly believe that forms cannot be discussed outside this complex system and that form does not exist as an object, even as a conceptual one. Within the context of the Triennale the question would then be: from what moment of the learning journey of an architect can form be discussed? When does this question becomes important, if it does?

HOW TO LEARN BETTER wants to address these issues through a pictorial approach. The words and sentences are painted, made out of collage from a graphic design approach, like definite slogans that address the issue of learning architecture. This pictorial approach presents the learning process in its relation to methodology. The written / painted words or sentences are a condensed broth of an educational theory.
Embrace Fiction
Luis Urculo

Luis Urculo’s work is characterized by his unusual, complex and irreverent portrayal of architecture, both physical and cultural and the unexpected narratives that arise through the language of his mark making.

As a practicing architect, his work investigates the periphery of the architectural process, the processes, developments and approaches that can be manipulated, sampled and translated into other scales, creating new scenes, experiences and even expectations not contemplated previously. Fiction, representation and interpretation of diverse domestic geographies have been the basis for the development of his practice.

Luis Urculo has exhibited in XI Bienal de Venecia, The Metropolitan Museum of Art (New York), MAXXI (Roma), Tokyo Wonder Site (Tokyo), MAC Quinta Normal (Santiago, Chile), Art Institute (Chicago), Matadero (Madrid), La Casa Encendida (Madrid), Centro de Arte Tabacalera (Madrid), Fabrica (Lisboa), Arredondo / Arozarena (Mexico), Max Estrella (Madrid), The Popular Workshop (San Francisco), Centro Cultural Estación Mapocho (Chile), Parque Cultural (Valparaiso, Chile), Transculturelles des Abattoirs (Casablanca), National Glyptotake (Athens), Bienal Iberoamericana de Medellín. As a teacher and researcher he directs thesis projects with Jaime Hayón for Master of European Design Labs in Istituto Europeo di Design, Madrid. He has also been invited as visiting professor and lecturer in Geneve (HEAD), Columbia University (New York), Danish Center for Architecture (Copenhagen), Vitra Design Museum at Boisbuchet, Kent State University (Florence), Graham Foundation (Chicago), LIGA (Mexico DF), Universidad Anahuac (Mexico), Istambul Design Biennial, Buenos Aires, Barcelona and Madrid.
Notes on conceptual learning in architecture
Carolin Stapenhorst, Andrea Alberto Dutto

Carolin Stapenhorst studied architecture at RWTH Aachen and IUAV Venice. After her diploma degree at RWTH in 2003, she worked as architect with C+S Associati in Venice. In 2007, she took a PhD grant in Architecture at Polytechnic University of Turin and started her collaboration with Luciano Motta in their own architectural practice Studio Motta-Stapenhorst. She concluded her doctoral studies in 2012 and was appointed with the Junior Professorship "Tool-Culture" at RWTH Aachen in 2014.

Andrea Alberto Dutto graduated in 2010 with a dual degree at Polytechnic University of Turin and the ENSA Marseille. Since 2013 he is a PhD candidate in Architecture at Polytechnic University of Turin and since 2015 he is developing his PhD thesis within a co-tutelle program between Turin and RWTH Aachen University where he is collaborating at "Tool-Culture".

The Junior Professorship "Tool-Culture" considers its research fields as tightly connected to its teaching activities and focusses on the instruments and methods of architectural designing. We investigate the impact of specific methodical approaches on the results of design processes, the interdependencies between a changing professional profile and the selection of design tools, and the potential of knowledge transfer between architecture and other disciplinary or scientific fields. In our didactical activities, we develop experimental setups and methods to convey productive design thinking and a general reflexivity to student
Amateur Cities is an online publishing platform on alternative ways of citymaking presented critically. It aims to connect city thinkers to city makers.

Amateur Cities publishes articles that collect, analyse and clarify contemporary urban and technological development interesting for learning cities anew – not as masters, but as amateurs. It provides a platform for a dialogue on urban collective intelligence by presenting side-by-side theoretical and practical voices. It stimulates cross-sector exchange by engaging experts from architecture, urbanism, art, science, information technology, media, sociology and philosophy.

The platform has been set up and developed by Cristina Ampatzidou and Ania Molenda with a generous support from Creative Industries Fund NL.
Alice is tired, she has cuckolded her husband and she’s afraid. Her forest epic which happened during her childhood — to sleep once again, with the logi—

She talks to herself. She asks herself if it’s easy to undo her act by way of her daydreams that take her to the very rear place of her random thoughts — to sleep once again with the logi—

Her husband, elegant but dumb, Ulysses that is, doesn’t know how to arouse her blissful imagination. Besides, he stands in another epoch, between the labyrinth of Mexico City and Kafka’s character K.

Yet, every now and then, taken by a very unavowed place of her madness surge of lucidity given his young age, he repeats his own proper noun to himself. Alice wakes around, her trajectory is a stroll between the living room where Ulysses gently counts on the hook and moans in order to reach the ceiling and the colder ones where one can observe how planes take off at different paces above the cosmos and the cellar from where one can observe how planes take off at different paces above the cosmos.

I should explain the function of the parable, to ensure a clear understanding about what is reductive and moralizing about the metaphor when it brings two objects to a single dialectical entity in order to synthesize them. Alice and Ulysses are in a clash against the rational beasts, those things as they are called, which in their proselytizing surges fabricate metaphors in order to associate the technical elements (their bodies) to an effectivity of meaning (their concrete form). They’re certainly disorders, where their existence takes up exploitations by which things force themselves to bring them back.

The daily blah-blah, ultimately, turns out to be Pencès’s Things, Les Choses, in French, this moment when the idea to produce the thing metamorphize itself and reduces itself to a manipulation. The idea makes use of an organism and its extraction which produce, from time to time, melancholies. Many skillful means have existed Ulysses and Alice to get rid of the thing. Love, sex and boredom, and most of all, to build a dense dump, that is to say, to plunge into the very object of the thing’s incapacity. Otherwise, I take hold of the thing and of my body’s phenomenology, and when, here I am, the professional who masters this process which makes the object bliss, very often, a big Bertha, in other words, a cop and a banger. Yet, it’s only organization which is of interest for the two lovers, a kid—

Ulysses, says Alice, and Ulysses, says Alice.

Knowledge, if it exists, finds its meaning within organisms’ essence, away from the context of criticism. Knowledge sharpens us for the appetite of indefinite spaces. These spaces are neither against us, nor against myself, nor beyond these two instances, but are a materialist idealism. Yes, just another way when I speak with Alice she always lets me look on and in the case and tells me about her findings. Ulysses lets himself go towards the possibility, the one who is looking down on him and tells me about his own proper noun to himself.

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Titi Balali, librarian, works in Oxford.
Shirana Shahbazi, art critic, works in Karachi.
Manuel Krebs, graphic designer, works in Zurich.

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**Education**

Manuel Krebs, Shirana Shahbazi, Titi Balali

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**Small Education B1 — Social Skills**

_SEVEN SHORT LESSONS ON HOW TO EXPRESS YOURSELF ADEQUATELY IN CONVERSATION_

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**Remember That Nowadays, Every Conversation is a Job Interview.**

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1. **Remember Clarity.**
   - Always speak slowly and clearly. Pretend you’re talking to an artist.

2. **Remember to Make Transitions.**
   - You can make transitions by changing seating position, pausing, using visual aids, picking up a prop or sharply varying your tone of voice. Do anything that breaks the pattern of what you were doing, and introduces what you plan to do next. Remember the timing. Timing is not so much knowing how or when to speak or knowing when to pause.

3. **Remember the Words.**
   - Humans begin with the choice of words. Know which words are funny and which words are not. Ask a self-timer: ‘Are you funny? Words with “-1” in them are funny. Case! Seals! That’s a funny name. Robert Taylor is not funny. Cupcake is funny. Tomato is not funny. Cucumber is funny. Can eat. Cleveland. Foss facts. Critic/curator. Postcolonial. Postcolonial is funny. Maryland is not funny. Then there’s chicken. Chicken is funny. Pickle is funny. Interdisciplinarity is not funny. Someone actually researched why “-1” sound is funny. It has something to do with the sounds we associate with comfort as babies. Like cutie-cute-cute. Giggle, giggle, etc. But the choice of words aside, humor hinges on the punchline. The punchline gets its name from the delivery technique. You must punch the line out a little harder and with a slightly different voice than the rest of the joke. Say it louder and more clearly than you said the setup line. Just before the punchline you should pause slowly to emphasize and draw special attention to the line. Also, deliver the line to one person and one person only. The person to whom you deliver the punchline is not random. I deliver punchlines to a person I know is going to laugh. How do I know? I pay attention. That’s how I know.

4. **Remember the Gestures.**
   - The larger the group, the larger and slower the gestures. If you have a small group, use smaller gestures. Generally, let your words trigger your actions. If you are counting, hold out your fingers. If you say no, shake your head no. Hold your hands open and wide apart to show sincerity and honesty. Hold your hands behind your back when asked a question (but don’t overdo it). Also avoid excessive hand in pockets, clenched fists, pointing, hands on hips, and the infamous fig leaf position where your hands are crossed in front of your groin.

5. **Remember to Close a Conversation.**
   - Do not hesitate to blow out other people’s candles to make your shine brighter. If you do it well, no one will notice.

6. **Remember How to Close a Conversation.**
   - If the subject is appropriate, humorous closings are preferable for several reasons. If you leave them laughing, an extremely positive impression about you will remain. The same shift in technique can be very effective in ending a mostly humorous engagement. Have them laughing all along while you make your points. Then finish seriously. This contrast will create a great impact. It will convey the fact that you believe in a lighthearted approach to the subject, but the results are very serious to you.

7. **Remember to Revise.**
   - Make a transcript of your conversations. You can record with a standard digital voice recorder. How do you want? Did you seem dull, incoherent, or self-indulgent? It’s an exercise. Circle every “-1” and every “-1” that you have uttered. What’s the ratio? If it’s not three to one in favor of ‘you’, rewrite your conversation.

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(C) Titi Balali Shirana Shahbazi Manuel Krebs
Grégoire Farquet.
Coming from the Valais, Grégoire has studied at EPF Lausanne and ETH Zürich where he graduated at Prof. Peter Märkli’s diploma class. During his study time he worked on several building transformations in rural areas of the Valais. He founded Farquet Architectes Sàrl in 2015 and is regularly writing critiques for ‘hochparterre competitions’.

Eric Leo Gösswald.
Before graduating at Universität der Künste in his hometown Berlin, Eric has been guest student at Studio Krucker Bates (TU München), Prof. Peter Märkli (ETH Zürich) and the painting class of Thomas Zipp (UdK Berlin). He also worked at Moder sohn & Freiesleben Architekten in Berlin and Lütjens Padmanabhan Architects in Zürich.

Anna Katharina Hüveler
Beginning her studies at RWTH Aachen then continuing at ETH Zürich at studio Prof. Hans Kollhoff and later graduating at the diploma class of Prof. Peter Märkli, Anna has worked for Max Dudler (study for the university centre Zürich and transformation of Sihlpost Building Zürich) and later joined the office of Joseph Smolenicky (transformation of the city theatre Bern and several competitions for educational buildings).
Sam Jacob is principal of Sam Jacob Studio for architecture and design, a practice whose work spans scales and disciplines from urban design through architecture, design, art and curatorial projects. He has worked internationally on award winning projects and has exhibited at major museums such as the V&A, MAK, and The Art Institute of Chicago as well as cultural events including the Venice Architecture Biennale. He is Professor of Architecture at UIC, Chicago, visiting professor at Yale School of Architecture Director of Night School at the Architectural Association and columnist for Art Review and Dezeen. Previously he was a founding director of FAT Architecture.
Educated at the Swiss Federal Institute of Technology, Zurich (Arch. Degree 1991), Dieter Dietz also studied at the Cooper Union in New York with Diller/Scopidio, Micheal Webb and Jean Scully. Since 2006, he is Associate Professor for Architectural Design at EPFL, director of the ALICE laboratory in the ENAC faculty. He collaborates with the ALICE team on research projects at diverse scales with labs and professionals inside and outside EPFL.
TOGETHER
The Rituals, Pleasures and Politics of cooperation
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