

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 Triennial, 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 Casani 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."¹ 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."²

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

^{1,2} Gell Alfred. *Art and Agency An Anthropological Theory*. Clarendon Press. Oxford, England 1998. Pag.

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, 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?