Keeping Up is Hard to Do

some lessons in advanced architectural analysis (to be sung to the tune of a song by Neil Sedaka – the 2nd slow version)

seminar description:

There is one and only one thing in common in the two answers below that my dear friends have generously provided me. When you find it, and it is obvious, you will know the problem we are going to explore in my seminar this spring. We will approach it in two ways: First we shall ask, is it truly a problem, or is it their problem? And secondly, whatever the answer to the first may be, how can we respond to the dilemma it seems to pose for you, other than to wait until you get older.

AN INTERVIEW

Kipnis: How do you keep with contemporary Architecture in an intelligent fashion?

Michael Meredith:

I binge and purge on contemporary stuff, you know how it is „, one morning you wake up and you feel like you just don't know what's going on in the world and you spend 2-3 days just reading looking at everything you can find….. I still look at magazines, the usual. Detail and LOG are the only magazines I subscribe to but I'm not picky , I'll go to the library and literally take every magazine off the shelf and look through it , a librarian's nightmare.

I'm always asking students this question. Most of the stuff they're looking at is not contemporary...

I like watching sci-arc lectures and tend towards surfing through design tumbrls at night, they're not really architecture but architecture pops up occasionally

probably dig through archdaily once every couple months.

http://reform.lt/
http://yiannakopoulou.tumblr.com/
http://krgkrg.tumblr.com/

etc... I have 50+ of these types of tumbrls bookmarked

Sylvia Lavin:

jeff,

what a lovely answer you got from MM. I have nothing so nice to offer. i generally link architecture to terms i'm interested and endlessly and idly search what comes up (ie, showing my 90s roots, architecture and ... participation, the archive, format, fickleness. i scour lecture poster announcements
and look up anyone who ‘gives good title.’ Students ask me the same question often. Sadly, they rarely feel comfortable knowing where to look either.

Jeffrey Kipnis Seminar Autumn 2015:

Keeping up is hard to do, or how to stop worrying and stop whining (please, for g-d’s sake, stop whining!) and learn to love the current avalanche of architectural crapola, each to his own of course, using a proprietary (patent-pending) simple to learn and easy to apply system of protection and defense mechanisms and diy active digital and analog filter designs to be taught in ten easy lessons. (Assuming, that is, that the bunch of us can figure it out how to do figure this out).

PLEASE NOTE: THIS IS A WORKING, PROJECT BASED SEMINAR. THE FIRST HALF TERM WILL BE DEVOTED TO DEVELOPING MEANS FROM THE GIVEN ASSUMPTIONS CRITERIA TO CONSTRUCT INCLUSIVE DISCREET INTEREST SPECTRA OF CURRENT ARCHITECTURAL PRACTICES IN ALL OF ITS GENRES, GUISES, SCENES AND MODES. THE SECOND HALF WILL CONSIST OF INDIVIDUAL PROJECTS THAT ATTEMPT TO INSTANTIATE AND SPECIFY IN CLOSER DETAIL, INTERACTIVE SPECTRA AND TO COORDINATE THESE AS FAR AS POSSIBLE. SO, NO SIT AND LISTEN PLEASE.

Operating Assumptions: In any resource rich, complex habitat such as the contemporary network of first-world through third-world nations or “the arts as such”, all practices self-organize into dynamic, evolving, hierarchical ecologies and develop familiar formalisms, however intricate and sophisticated, of exchange structures such as economies and languages. The Origin of Wealth

The Consequences for the architectural ecology that already exists:

Only two need-to-know states are sine qua non for every expert practice including architecture in any of its genres, guises, scenes and modes of practices: Familiarity with current events within the particular horizons of interest of a specific subgenre of practice, and engagement with the terms at any moment of the internal evaluative and projective dialogues.

1. The problem of familiarity requires the construction of tractable, discreet and inclusive maps of the. While some objective measure would be an interesting possibility though not easy to conceive, and some mutual agreement would seem to be desirable, there is no need in principle for just one map.

2. The problem of the internal discourse of evaluation and projection requires parochial notions of analysis and performance that do not require justification outside of the horizons of interest that define expertise. The shared interest itself is its own justification.

URGENT!!! PRE-ASSIGNMENT BEFORE THE FIRST CLASS FEB 5 – WATCH TWO FILMS: KUBRICK’S THE SHINING AND ROOM 237, EVEN IF YOU’RE ONLY FISHING! C’mon, two dumb movies! How onerous is that?