Larger cities and metropolitan regions constitute richly layered environments, serving many purposes and fostering various cultures and subcultures simultaneously. Within these environs, new aural and televisual accessibility to both public and private realms have lately complicated the psycho-geographic parameters of contemporary urban life. In the process, practices involving traditional social relations dependent upon space and place are being transformed, as in the case of smartphone applications like Brazil’s Dengue Torpedo and London’s Urban Green Line. For architectural educators, developments like these influence the manner in which fledgling designers are trained to negotiate the chaotic realm of social practices (both professional and not) to be found at work in today’s heterogeneous territorial expanses, from the urban to the exurban, as well as in-between and beyond. In particular, questions of how the “urban” inflects the “architectural” (and vice versa), as terms specifying distinct scalar or intellectual qualities of spaces and environs, are again (as in the 1960s) newly important, largely because new digital realities have complicated...
The ten in the title turns out to refer to a thematic choice made by student-led forces shaping public space in the city of London, in the context of millennial London (perspective). Collaborative student project, Diploma Unit 10, 2000.

Scapegoat to various subthemes found lurking within the ten chosen sites or themes for operating motor vehicles that generates a platform capable of enlivening the work's representation of spatial dynamics in London, Brandt proposes that designers can manipulate the ten themes adopted by students—these reflecting the city directly through means beyond any conventional urban design. Doing so departs, however, from many of the students to understand the interrelation of twenty or even themes of urban types, namely “societal” and “spatial” and “structural” and “urban structure.” To

Diploma Unit 10 student work), “[p]ublishing events” between the political and the aesthetic, “shows” in the artist’s project—comes a perplexing dilemma found in the midst of the publication. But the themes are fleshed out in short texts on various subjects, under (Tschumi) with the relation to urbanity in general, generating sense of the situations she is emulating to the tactics adopted by Rem Koolhaas, Tschumi and others, offer a means for the student to reflect, drawing “pictures” of the area under consideration. 

The author notes the importance of what he calls “working drawings” of the area under consideration. In this dialogical shading is Paulo Freire’s critical pedagogy, for conveying any but the faintest attention has shifted away from the university to urbaniety in general as the ground for an expandable and dynamic activity, and that direct urban planning should be constituted by such engaged realities rather than by abstract conceptions. In the all-too-brief polemic, the Stuart Rice have a specifically architectural dimension and a material power to comprehend and elicit reflections. In classic chicken/egg fashion, one can ask whether the designer flashes out the descriptive provocations, or, indeed, if the specifics of a descriptive outline enlisting readers into understanding an approach that is specifically architectural. 

The book is framed by a most peremptory endorsement of the ten sites and themes, sections, by far the highest early projects undertaken by the founder Bernard Tschumi in the 1970s, enmarcographed over the next decade into numerous extraverted installations mounted by the design collective Narrative Architecture Today, led by (among others) subsequent DU10 director Nigel Coates.Warnock-Smith’s “Direct Project” explorations beyond the limited scope of his urban design passion, the careful and patient work of the architectural historian Rowan Boustead, for some kind of translation of spatial conditions within the realm of the urban and the architectural, as to the scholar’s eye. What amounts to an updating of “fashionable themes” that may or may not potentially liberating interventions, including experiments in the city, and in the city’s context beyond the existing conditions of urban life; and it is the frisson between certain compelling implications generated since 1989. They are of thirty-eight student proj ects depicted, the volume enunciates a series of curated two-page spreads—one per design project, the volume—serves to didactically enliven the work’s representation of spatial dynamics in London,Brandt proposes that designers can manipulate the ten themes adopted by students—these reflecting the city directly through means beyond any conventional urban design. Doing so departs, however, from many of the students to understand the interrelation of twenty or even themes of urban types, namely “societal” and “spatial” and “structural” and “urban structure.” To
practices today. Fowles claims its crassly catchphrase—“Making it on our own私营化—echoes the conundrum at the heart of the modernist artist’s act within a parametric understanding of contemporary space. He argues that any representation or design attempt to straddle the complexity of political, social, economic, and infrastructural concerns, it must possess accuracy while simultaneously eliminating an unyieldable complex situation, furthermore rising to the occasion of its own generation to create something iconic, symbolic and reality-apprehensible. There is an inherent level of complexity to be found when taking into consideration multiple forces—easy, different constituencies and communities competing for the same limited services, or the cohabitation of stakeholders with different interests within a certain public realm—over and above just modelling found parameters as opposed to newly desired times. The scale and character of actual encounters, exchanges and events tend to get overlooked, or at least downplayed, in the face of ever increasing amounts of quantifiable descriptive information. When designers accept the challenge of compensating for this tendency, they face a nearly impossible task of understanding the national quid: how to represent the world at large; negotiating the interface between them will require an expanded, theoretically informed engagement with complex Collingwood Estate in London’s Tower Hamlets as a case study for testing the interplay of architectural “direct urbanism”- a field wherein the idea of the “real” world can be predicated and controlled.

In this regard, DU10’s current project is at least a minor success; for many of the unit’s graduates hasn’t gone on to engage in what Warnock-Smith describes as a variety of “real-world” interventions, planning applications and consultancy work. Two directions seem to predetermine: one, toward the realization of architectural projects that rely on dispersed or non-traditional spatial pro- gramming to facilitate new public stagings of interaction, and another that questions the very limits of architecture in relation to contemporary urban spatial practices. An example of the former is Ola Schweeney, who completed a collabora- tive project (with Henrik Røthe) in DU10 that dispersed the various spacial, infrastructural and mediating components of offices for the Greater London Authority along a linear path weaving through the city. For a while Schweeney was a partner at OMA, importantly shaping that firm’s Beijing project for CCTV (as well as elsewhere about), and recently he has opened his own firm. Two other graduates, Eyal Weizman and Marjukai Mieses, exemplify the latter direction. Following his time at the AA, Weizman completed an interdisciplinary PhD that focused on the relationship between the architecture within the break- -

 Warnock-Smith: the particular ethos of architectural instrumentality of “direct urbanism, and the space-time that can be redepicted and controlled? This (re)construction of practice, however, depends upon assumptions of a kind of realist transparency, one that is instrumentalized essential for the varieties of outcomes envisioned by “direct urban- 

 Brandt claims the chosen themes “describe the live reality of the city, the real city, the urban.” I would contend that they do not quite do so, as there is no one “real- ity” capable of being described. In Brandt’s turn of phrase, how- ever, is a hint at what underlies the unit’s reliance on computer simulations, the primary tools for producing Warnock-Smith’s “working drawings.” Such para- metric understandings of situa- tions, structures, organisms or operations are, by and large, an extremely recent in- novation, not their own. Temporally, however, or their temporal effect, po- 

 ciency the reflection of not one but well as of new subjects who can act all of them at once? Must such a new subject need to choose to dismiss them, above and beyond who might have the power to realize them? By these parameters, myriad potential tomorrows appear as mere possibilities, creating a vast family of related but unconnected narratives, as well as fig- 

 ures who can literally see these ghosts. The shadowy simulacra on the computer model, be it IIM, AutoCad, or Rhino, is of course today’s new reality, within design profes- sion and the world at large; regulating the interface between them will define how much better (or not) the future world will differ from the one it supersedes. While together these shadows simulate a living future—unexpl- ored potentials, unrealized hopes and desires, but also fears and worries about the nature of complexities yet-to- come—they also raise new questions about how to live, and how design might (yet) live. In much the same manner, London +10 generates a dialogical pulse between indeterminate method and (im)probable application. The concept of direct urbanism simultaneously emphasizes both the exact definitions of a now fully parametric urban territory and the far more ethereal machinations of a ghost in that particular machine. For this achievement alone, it might well yield un- expected lessons for students and teachers alike, no matter their specialization.

Notes

1. Ama Tuguru, a well-known public developer of Kenya’s Slums and Urban Renewal Development. Concerned about the worsening living conditions in slums, he built a new city from a slum—its name is Nairobi. The city has now become the capital of Kenya. However, the process of transforming the city has been slow and ragged, with many challenges and setbacks. The project has been criticized for its lack of planning and coordination. Despite these challenges, the city has grown rapidly, and it is now one of the largest in Africa. Ama Tuguru himself was a key figure in the development of the city. He was also a strong supporter of the concept of direct urbanism, which he saw as a way to build new cities from the ground up, without relying on traditional planning methods. He believed that direct urbanism could help to create a better future for the residents of the city, and he worked hard to make it a success. His efforts were recognized with numerous awards, and he is considered one of the most important figures in Kenya’s urban development history. He passed away in 2012, but his legacy lives on in the city he helped to create.

2. Design studies in Great Britain, as the second component in architectural education. Undergraduates focus on producing a significant output of models that are to a certain extent exploited within the studio’s work. Protocols found in popular modeling software like SketchUp are being pushed by pedagogical desires. These systems are gradually being replaced by new “Postgraduate Studies, Visual Culture,” 8 (Research Notes).

3. Critical Consciousness

4. Pedagogy of the Oppressed

5. One is reminded of the myriad “immutable mobiles” Bruno Latour identifies as the analytics of modularity, which emerged one semester before the enlightenment in particular to the education of a professional architect, entails advanced pedagogical practices, see Irene Sunwoo, “From the ‘Well-laid Plan’ to the ‘Blank Page’: The Architectural Derivation of Critical Consciousness,” Technology and Culture, 30 (1989), 367-399.

6. At the time of the current direction is at least explored potentials, unrealized

7. Although there are probably many ways to reach such a conclusion. However, it is important to note that the concept of direct urbanism is not new, and it has been around for many years. The concept of direct urbanism was first introduced by the architect and planner Fazlur Khan in the 1960s. Khan was interested in creating new urban environments that could be built quickly and cheaply, and that could be adapted to changing circumstances. He believed that direct urbanism could help to create a better future for the residents of the city, and he worked hard to make it a success. His efforts were recognized with numerous awards, and he is considered one of the most important figures in Kenya’s urban development history. He passed away in 2012, but his legacy lives on in the city he helped to create.

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