

The project; make a 'book', either a hand made book, and/or prepare for production and possible distribution a (commercial) publication (book/magazine). This limited edition publication announces your architectural understandings of, and intentions for your selected subject or topic, it's an investigation into the architectural practice that has occurred during the last 1–2 years.) Think of this project and the resulting publication as a platform, one that provides you with the means to distil, articulate and demonstrate the demands, language and shape of your growing architectural knowledge and opinions of practice. This is an opportunity for you to present your architectural manifesto, to date.

The project's two core objectives are: to scrutinise and research an area of interest that has previously arisen, and reflect upon your own working methods in relation to (a commonly agreed) project from the previous two years of architectural process. Secondly, this is a practical project, centred on gaining a basic skill of book composition, design and construction, with the possibility of investigating commercial printing technology.

The forthcoming book will be created using your existing portfolio work as primary material, and any accompanying relevant material. For second year students this may include but isn't wholly dependent on relevant material from your 'Learning Journal'. Once the subject / topic has been selected, you will consider the how best to treat the page and book as an 'architectural site', how the process of mark making impacts on the composition and outcome. Whilst a 'product' is always a balance between the ambition and the means, during this workshop we'll uncover some of the decision making that goes into selection of layout, typeface, point size, paper types and quality, binding method, and finally, purpose. This last item on the list might well seem *self evident*, however it is, or can be the most subtle and diffident of issues to accurately quantify, and

therefore requires a special kind of appreciation and attention.

In summary, this project is concerned with the process of making better not more.

Learning objectives.

You will have made a tactile, artistic, architectural, intellectual, emotional statement against which you shall be able to assess yourselves in the future.

You will have furthered your strategic and tactical abilities, and gained confidence by asking questions of, self, materials, brief's aims, of facts and conditions. In essence, by asking the; who, what, why, how questions.

You will have reacquainted and refreshed your knowledge of situations and expectations of previous and possibly forgotten achievements, both good and bad.

You will have a finer grasp of how to better evaluate and use the nuances and subtleties in your working process and actions.

You will have had the opportunity to let go of the need to succeed as an architect, and then to explore your architectural practice through the possibilities offered another medium.

-....*a moocow* coming down along the road
and this *moocow* that was coming down
along the road met a *nicens little boy*
named *baby tuckoo*...

He was *baby tuckoo*. The
moocow came down the road...

He sang that song. That was his song.
...for *him* to dance. He danced:
The *Vances* lived in number 7
...he was going to marry *Eileen*.
He hid under the table.

*

The wide
playgrounds were swarming...
He kept on the *fringe* of his line,...
He felt his body small and weak ...
Stephen had answered: *Stephen Dedalus*.
Stephen had answered: - *A gentleman*.
He crept about from point to point on the
fringe...
He kept his hands ...
The first day in the *hall* of the castle when
she had said....
...he pretended not to see that she ...

Then at the *door* of the castle ...
They had cried to *him* from the car, waving
their hands:
(- *Goodbye, Stephen, goodbye!*)
(- *Goodbye, Stephen, goodbye!*)
He was caught in the whirl of a scrimmage
and,...
He ran after
them a little...
After supper in the *study hall* he would
change the *number*...
... but there were lights in the castle.

Reading list;

Notes on book design, Derek Birdsall, Yale University Press.
ISBN 0-300-10347-6

Why I write, George Orwell. Penguin books. ISBN 13 978-0-141-01900-0. this book has both of the following two short essays, Why I write, and Politics and the English Language, these are the must read.

Joan Miro; Catalan Notebooks. Skira Academy Editions.
book is pre isbn, but is at the Uwic Howard Gardens library, a good example of how to use a sketchbook as a source for both a painting and a book.

560 Broadway, A New York Drawing Collection at Work 1991— 2006.
ISBN 978-0-300-13539-8 Fifth Floor Foundation, New York in association with Yale University Press.
Lay out and content.

William Blake; Tate Gallery publication for the 1978 exhibition.
Master printer poet, artist, use of text and images flowing into a single composition.

Japanese Bookbinding, Kojiro Ikegami. Published by; Weatherhill
ISBN 978-0-8348-0196-7.

