

# NEW ORDER

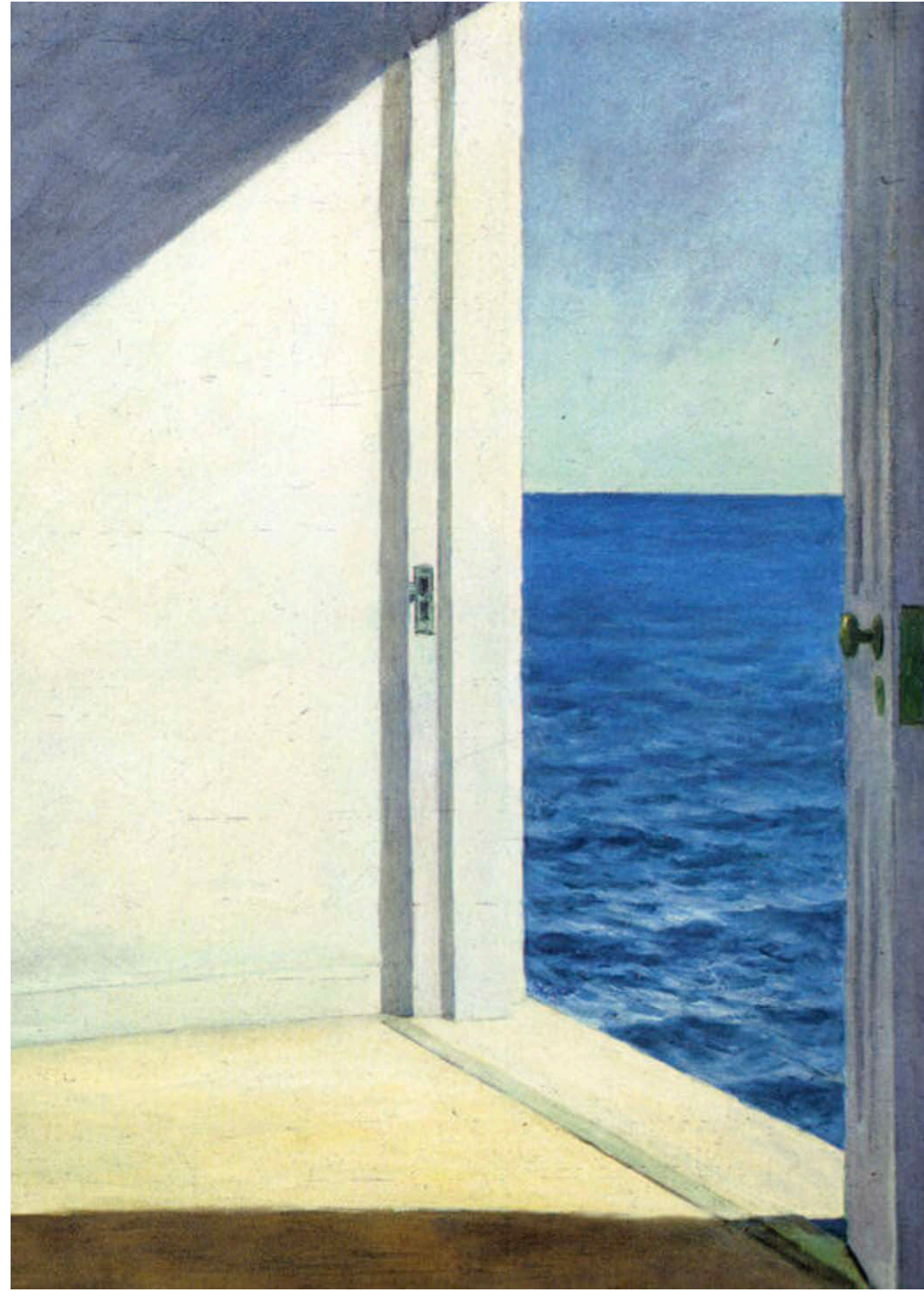
We are interested in the lives of buildings and the stories they contain. Our studio is established to allow a deep inhabitation of the work you are proposing, and the social knowledge of being an architect.

In the abiding spirit of the Accademia we are interested in what constitutes a territory today. Any site has its interconnection with processes, places, and social structures in the world. We equally understand the territory of the architect - their histories, fascinations and ethical imperatives. We site our studio in the intersection of these two territories. Our educational project is based on using our brief to act as an armature to allow each student identify and refine their intuition, judgment and skillset. So we will locate our design projects in the territory of the school and of our imagination.

The physical territory will be defined by water, its flow, its levels and its demands. Starting with a tap running in Mendrisio we will find our sites in the places this water comes from, or where it goes. This site finding exercise will be augmented by setting great works of fiction as a mental site to develop ideas, understandings and depth of encounter. By inhabiting these books we will find clients, explore contexts, negotiate climates and the vastly differing rituals and social hierarchies of our world. We have selected books that allow us to engage with and understand diverse places, climates and socio political histories. We do this as we agree with Alvaro Siza when he says that architects don't invent anything, they transform reality.

The evolution of both a universal and personal architectural language is rooted in these transformations and translations from one time or culture to another and from the individual author to the collective conscious.

There is a great need for an architects ability to read and translate. Climate change means historic forms of building, vernacular intelligences, gain new value in their translation from one context to another as the weather shifts and our geography is remade. For us this starts with an ability to read beyond our habitual understandings and develop a tectonic language that speaks of this new order.





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## PRACTICAL INFORMATION

We are running our studio as an encounter and an expansion of the conversations in our practice. The tuition will be led by Andrew Clancy and Colm Moore working in conversation with our assistants and students. Architecture doesn't happen in isolation, and we prioritise the social construction of each proposition as a key part of the learning experience. We are joined by two incredible assistants - Fanny Noël; and Simone Turkewitsch who will be a key part of this conversation.

For this reason we ask all students to work in groups of 2 or 3. We know there will be differing interpretations and lines of enquiry and so the tuition will work to develop skills and insights into collaborative working. We will hold open, supportive and critical conversations about how we work, open spaces where nothing is off the table, and there are no taboos. We recognise the unique frustrations, joys and insecurities of architectural production and do not ignore them - part of our teaching is to allow students develop their own tools for navigating doubt. Yesterdays certainties no longer apply in the same way - and the cultivation of curiosity, care and compassion as part of architecture are essential to our disciplines relevance.

We do not have an agenda for how you draw, make or share your ideas. We encourage all modes - analogue and digital. We will be setting final model works to be made in paper (via the zund, or other technology). We work this way in our office, and enjoy its precision, economy and recyclability.

Your sites will be found in the novels you read from the assigned list of books, in the territory of the water catchment of the school a track that runs from the mountains around Mendrisio, through rallies and lakes to the Po, and on to the sea— it can include infrastructures, sites of pleasure, sites of labour or support. We will guide you to a selection in the first 3 weeks of the units operation.

Building on this our trip will be to follow the watershed of the school and will take place from Thursday 10 to Saturday 12 October. We will visit local water bodies and their attendant architectures - from the Borromean islands and from there to Cremona and Mantova. More at the end of this brief.



## DESIGN PROJECTS - A TERRITORY

We are very supportive of the tradition of this school in understanding territory and will be setting the territory of our atelier as being that of a tap running in the Accademia. Where does this water come from? where does it go. This journey encompasses infrastructures both modest and grand, spaces for inhabitation, cultivation and more. No brief is too humble not to be given the dignity of architectural thought. In finding sympathies with agendas in the novels you read you will develop sites in this curtilage. One way to think about this territory is in how James Joyce considers a tap in his novel Ulysses:

*“What did Bloom do at the range?*

*He removed the saucepan to the left hob, rose and carried the iron kettle to the sink in order to tap the current by turning the faucet to let it flow.*

*Did it flow?*

*Yes. From Roundwood reservoir in county Wicklow of a cubic capacity of 2,400 million gallons, percolating through a subterranean aqueduct of filter mains of single and double pipeage constructed at an initial plant cost of #5 per linear yard by way of the Dargle, Rathdown, Glen of the Downs and Callowhill to the 26 acre reservoir at Stillorgan, a distance of 22 statute miles, and thence, through a system of relieving tanks, by a gradient of 250 feet to the city boundary at Eustace bridge, upper Leeson street, though from prolonged summer drouth and daily supply of 12 1/2 million gallons the water had fallen below the sill of the overflow weir for which reason the borough surveyor and waterworks engineer, Mr Spencer Harty, C.E., on the instructions of the waterworks committee, had prohibited the use of municipal water for purposes other than those of consumption (envisaging the possibility of recourse being had to the importable water of the Grand and Royal canals as in 1893) particularly as the South Dublin Guardians, notwithstanding their ration of 15 gallons per day per pauper supplied through a 6 inch meter, had been convicted of a wastage of 20,000 gallons per night by a reading of their meter on the affirmation of the law agent of the corporation, Mr Ignatius Rice, solicitor, thereby acting to the detriment of another section of the public, selfsupporting taxpayers, solvent, sound.*

*What in water did Bloom, waterlover, drawer of water, watercarrier returning to the range, admire?*

*Its universality: its democratic equality and constancy to its nature in seeking its own level: its vastness in the ocean of Mercator's projection: its unplumbed profundity in the Sundam trench of the Pacific exceeding 8,000 fathoms: the restlessness of its waves and surface particles visiting in turn all points of its seaboard: the independence of its units: the variability of states of sea:*

*its hydrostatic quiescence in calm: its hydrokinetic turgidity in neap and spring tides: its subsidence after devastation: its sterility in the circumpolar icecaps, arctic and antarctic: its climatic and commercial significance: its preponderance of 3 to 1 over the dry land of the globe: its indisputable hegemony extending in square leagues over all the region below the subequatorial tropic of Capricorn: the multiseular stability of its primeval basin: its luteofulvous bed: Its capacity to dissolve and hold in solution all soluble substances including billions of tons of the most precious metals: its slow erosions of peninsulas and downwardtending promontories: its alluvial deposits: its weight and volume and density: its imperturbability in lagoons and highland tarns: its gradation of colours in the torrid and temperate and frigid zones: its vehicular ramifications in continental lakecontained streams and confluent oceanflowing rivers with their tributaries and transoceanic currents: gulfstream, north and south equatorial courses: its violence in seaquakes, waterspouts, artesian wells, eruptions, torrents, eddies, freshets, spates, groundswells, watersheds, waterpartings, geysers, cataracts, whirlpools, maelstroms, inundations, deluges, cloudbursts: its vast circumterrestrial ahorizontal curve: its secrecy in springs, and latent humidity, revealed by rhabdomantic or hygrometric instruments and exemplified by the hole in the wall at Ashtown gate, saturation of air, distillation of dew: the simplicity of its composition, two constituent parts of hydrogen with one constituent part of oxygen: its healing virtues: its buoyancy in the waters of the Dead Sea: its persevering penetrativeness in runnels, gullies, inadequate dams, leaks on shipboard: its properties for cleansing, quenching thirst and fire, nourishing vegetation: its infallibility as paradigm and paragon: its metamorphoses as vapour, mist, cloud, rain, sleet, snow, hail: its strength in rigid hydrants: its variety of forms in loughs and bays and gulfs and bights and guts and lagoons and atolls and archipelagos and sounds and fjords and minches and tidal estuaries and arms of sea: its solidity in glaciers, icebergs, icefloes: its docility in working hydraulic millwheels, turbines, dynamos, electric power stations, bleachworks, tanneries, scutchmills: its utility in canals, rivers, if navigable, floating and graving docks: its potentiality derivable from harnessed tides or watercourses falling from level to level: its submarine fauna and flora (anacoustic, photophobe) numerically, if not literally, the inhabitants of the globe: its ubiquity as constituting 90% of the human body: the noxiousness of its effluvia in lacustrine marshes, pestilential fens, faded flowerwater, stagnant pools in the waning moon.”*

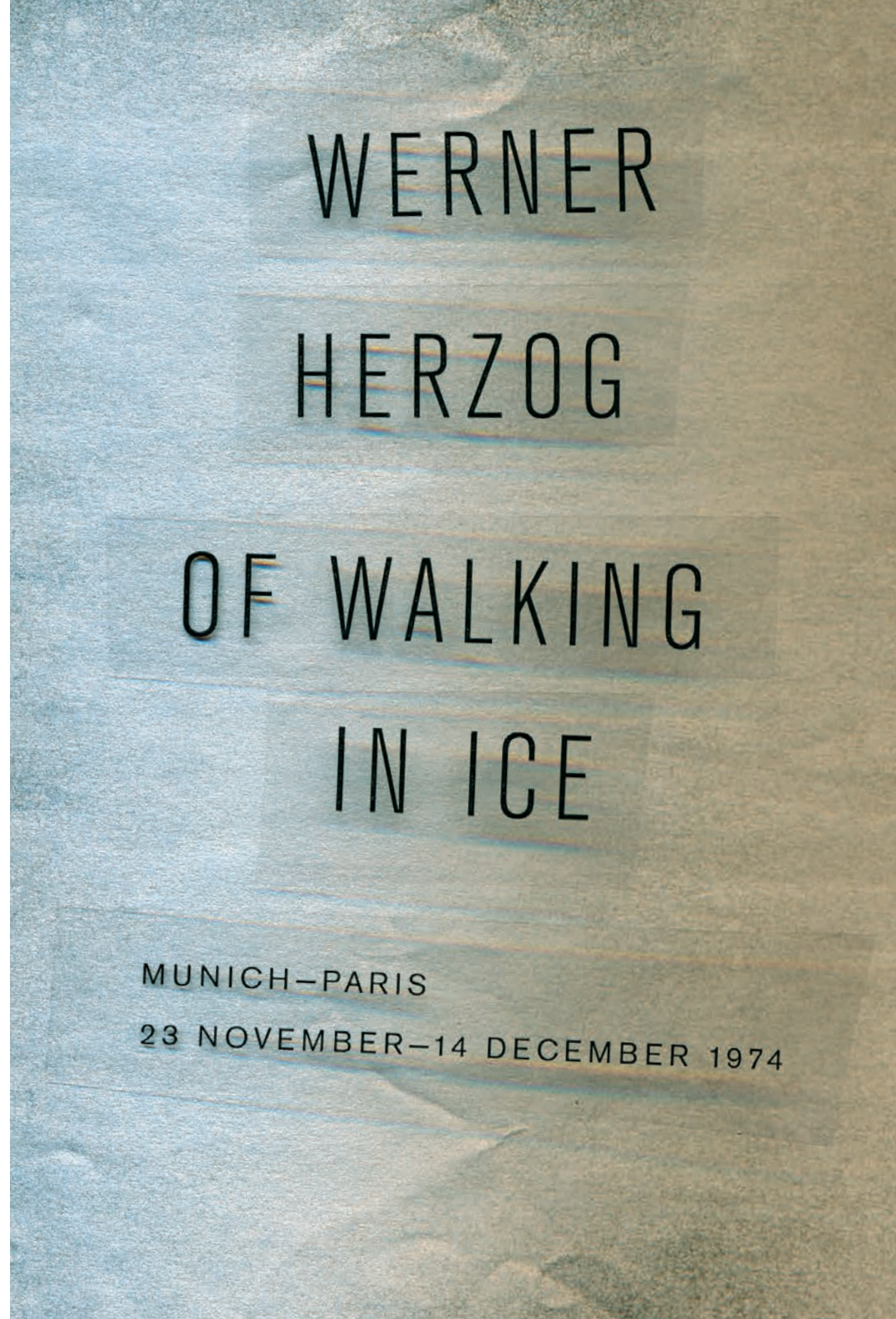
We ask you to travel in your novels and in the territory of the waters of our school. We set no limit on your thinking, but ask only you bring a sincerity to the encounter.



# SITE 1

**Of Walking in Ice**  
**Werner Herzog**

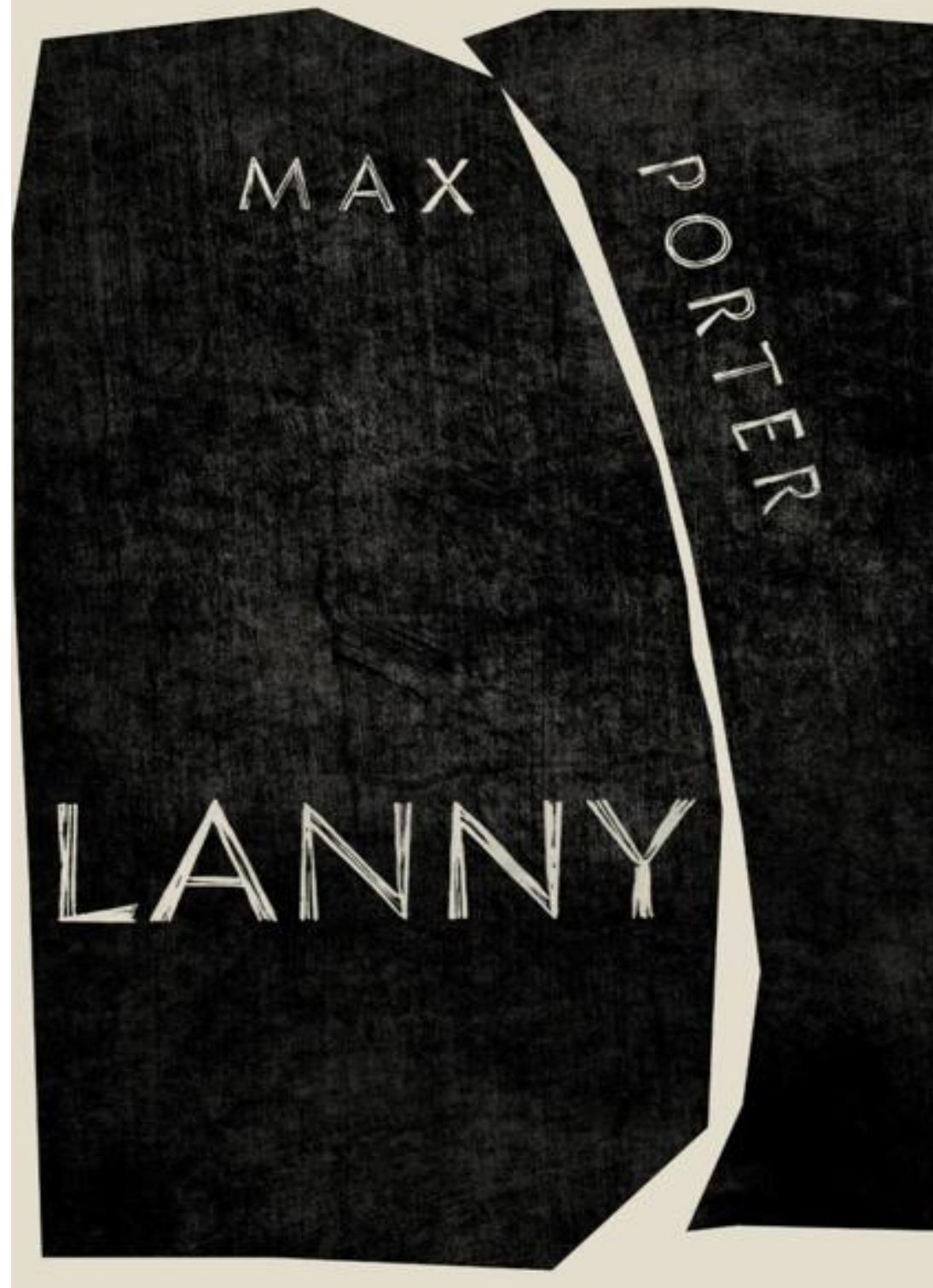
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# SITE 2

**Lanny**  
**Max Porter**

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# SITE 3

**The River**  
**Rumer Godden**

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NEW YORK TIMES-BESTSELLING AUTHOR

# RUMER GODDEN

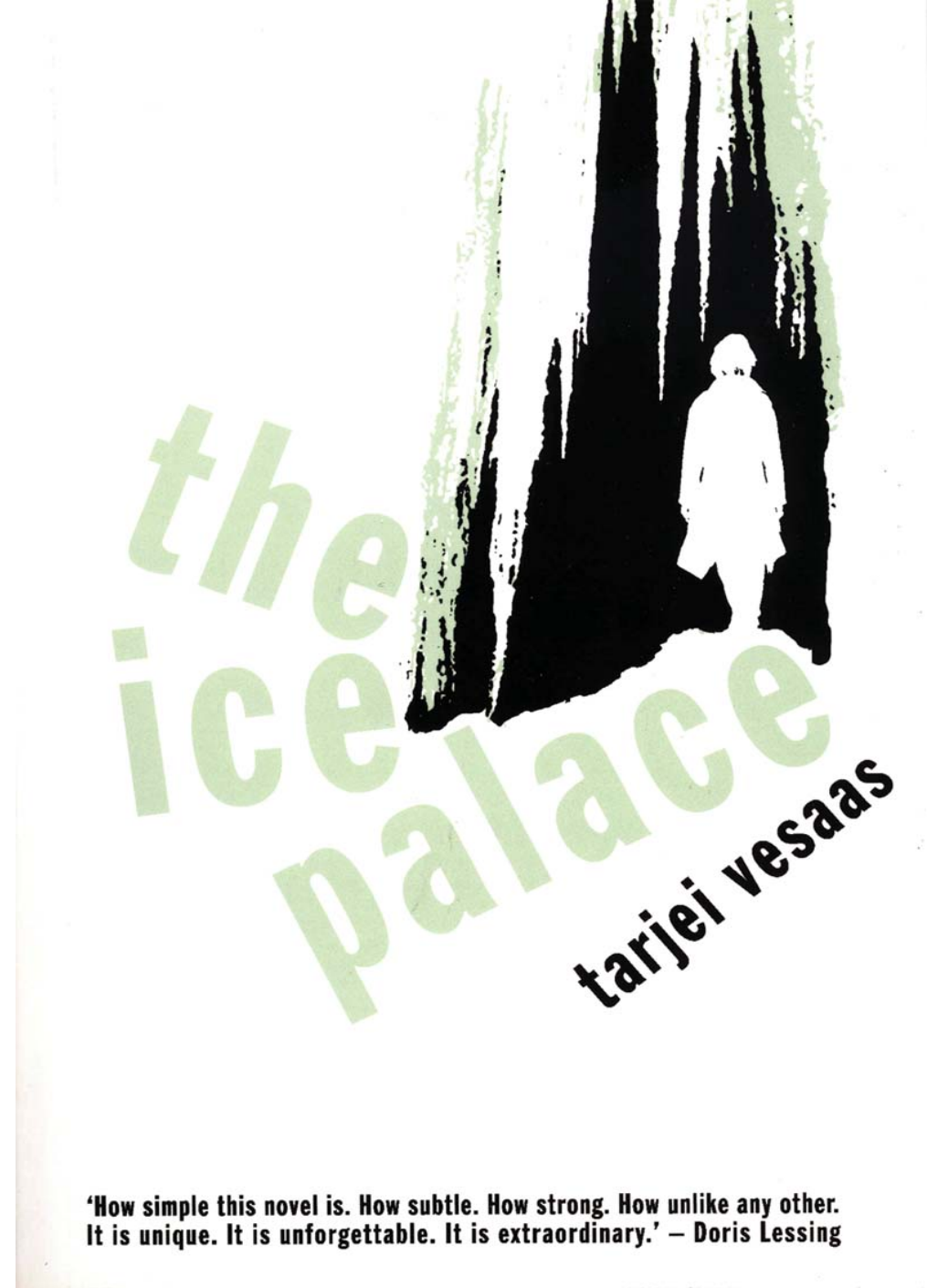
## THE RIVER

A NOVEL



# SITE 4

**The Ice Palace**  
**Tarjei Vesaas**

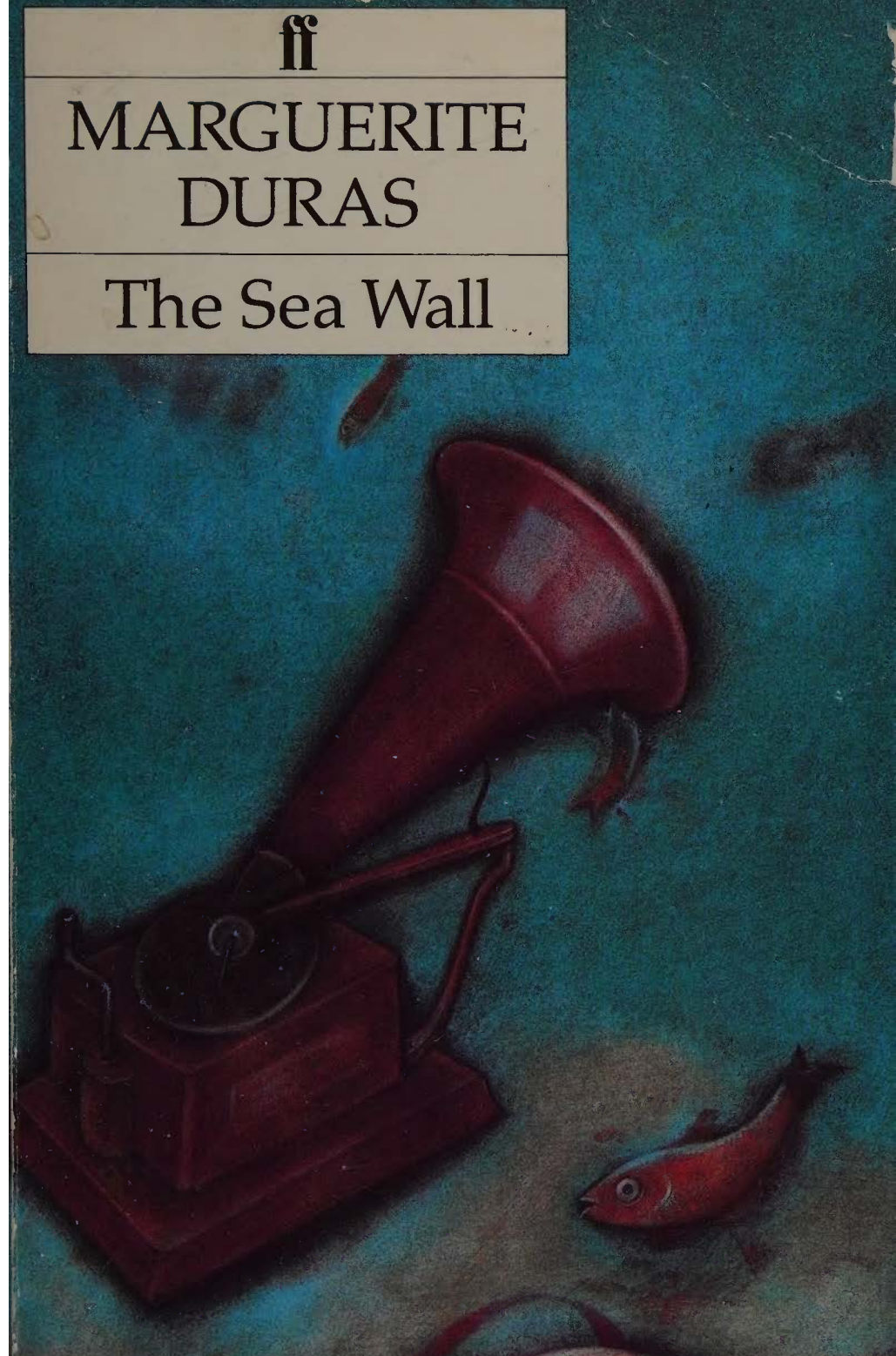




# SITE 5

**The Sea Wall**  
**Marguerite Duras**

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# SITE 6

**Piranesi**

**Susanna Clarke**

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*New York Times* Bestselling Author of  
JONATHAN STRANGE & MR NORRELL

# SUSANNA CLARKE



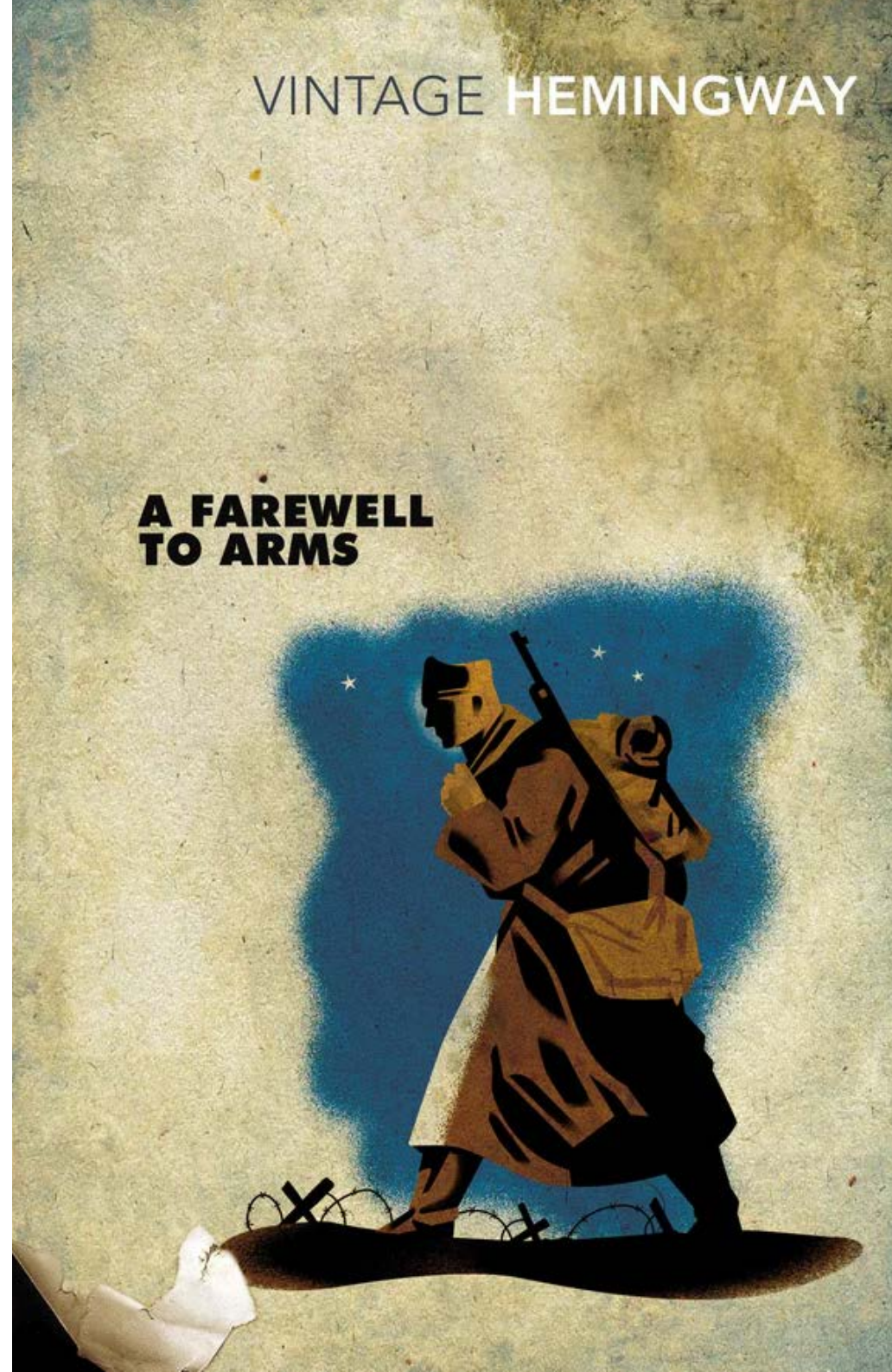
# PIRANESI

BLOOMSBURY

# SITE 7

## A Farewell to Arms Ernest Hemmingway

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# SITE 8

## Col Enough for Snow Jessica Au

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# SITE 9

**Perfume**  
**Patrick Süskind**

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