

the entire nation as a campus (because everyone is learning all the time)."Enlightened architects listen to the people who are going to inhabit the building, what we need are buildings that can constantly be remade," he added. Posted by Sean Dodson at 16:08

### The cat with many smiles

In a talk entitled Grasping the Smile, Matt Ratto used an extended Alice in Wonderland metaphor to describe the need to focus on creative spaces rather than conventional creative knowledge transfers. In this way, at least, his talk echoes that of both Bob Stein with his notion of frozen and unfrozen books and professor Heppell's plea for an unfinished architecture. In different ways all three advocate ongoing, open-ended projects rather than, as Ratto put it, an "over emphasis on the end product." Posted by Sean Dodson at 17:06

The massive advances in computer technology will transform into a revolution in physical spaces around the world," said Professor Stephen Heppell in the final session of the afternoon. In the last century we built big things to do things for people, but we are not in that century anymore, he said. Professor Heppell went on to say that it is not just, the old industrial model of a curriculum being delivered "that has long gone, but the architecture of the schools designed to deliver such a fixed curriculum should soon follow suit. New school buildings need to be designed to reflect the democratically flat methods of teaching that have been ushered in at the start of this new century. These new schools are already out here, he said, citing a number of cutting edge buildings including the Discovery 1 School in Christchurch, New Zealand; Copenhagen's Hellerup School that features a staircase that doubles as an assembly hall and lecture theatre where pupils sit on the steps ; the extraordinary inflatable pods of Glasgow Caledonian University and even the Cayman Islands, which has recently re-branded

### School's out

Dodson at 15:00

You have to be wary about trying to summarise a presentation that says, not long after it has begun, "we have to get away from essentialising explanations", but Anne Galloway also stressed the point that we are all mediators, and what is blogging if it is not a form of mediation? So ... Galloway talked about the differences between morals, ethics and ethos. She characterised morals as being the kind of top-down values that we get from things like fables (and the moral of the story is ...) and Biblical commandments, whereas ethics and ethos were much more fluid and bottom-up and are often much closer to

### Context is king

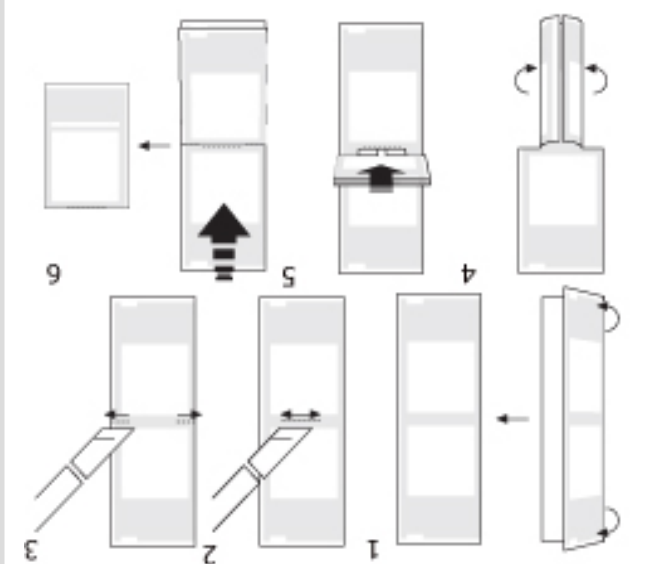
Hobsbaum. Posted by Sean Dodson at 08:42

Downing College, where we meet this morning, was founded in the 1800 by Sir George Downing, the grandson of the man who built Downing Street in London. The old door to Number 10 lies somewhere within the college grounds, five bonus points for anyone who can find it. Ex-students of the college include John Cleese, the illustrator Quentin Blake and the poet Philip Hobsbaum. Posted by Sean Dodson at 08:42

### Where we are

# Enter\_Unknown Territories Day 1

Sean Dodson



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**Sean Dodson**  
**Enter\_Unknown Territories Day 1**

etiquette and manners. It's a lot more complicated than that but i am just essentialising. The point here, I suppose, is to help us understand the nature of collaboration. Towards the end of her presentation she said that we need to articulate the things that are important to us and be able to listen back. Behaving ethically is about using each other in a positive way, she said, before eloquently describing a positive form of manipulation; not trying to force others into your world view, but rather using their views as a material for you to manipulate, almost like a piece of clay, into your own personal ethical view and vice versa. In doing so, she said, we can go forward together, but separate. Posted by Sean Dodson at 09:17

**From the fringes of memory**

The artist Chris Dorley-Brown talked freely about the work he did for the BBC in the late 1960s and early 1970s. His work plays, he says, "at the edges of memory" and he showed footage from a documentary he made back then from the east end of London, replete with bomb damage from the Second World War. Indeed, the London docklands featured in the Man Alive documentary, which was broadcast in 1971 and rescued from

Walter Herriot OBE explained how he got a group of "shy and reticent" programmers and engineers to start talking to each other at the St John's Innovation Centre in Cambridge. The centre, which belongs to St John's College, was created in order to foster an atmosphere and environment that would stimulate creativity and "make lots of money for the college". When he arrived, Herriot

**How to get male programmers to talk to each other u sing women, cricket and two kids**

solitude. Posted by Sean Dodson at 11:08  
 ultimately - the artistic journey is one of  
 he says that "true collaboration is rare" and that - family as he negotiates time to go shooting. But the time: with the BBC; with his subjects; with his relates to collaboration. He said he collaborates all about the creative process itself and how that a kind of "creative estrangement". He also talked much more. Dorley-Browne described his work as memory and i would have liked to have seen that triggered much from the fringes of my removed from the wealth so easily witnessed in film as a decaying, post-industrial landscape far the BBC archive only recently, are shown in the

said he found the centre "an extremely boring and dull place" dominated by men who seemed categorically unable to talk to one another. So how to create a better atmosphere? Well, the first thing Herriot did was to break up the male-dominated environment by inviting a more diverse range of companies to join the centre, especially those from the media and public relations sectors so, as he put it, "we could legitimately get women in the building." This policy lightened the atmosphere of the centre immensely, but still the engineers and programmers were failing to talk to each other. Herriot next tried wine tasting (but everyone got plastered) and football matches (but that made everyone want to fight) and he was wracking his brains to find a solution. And then it came. Cricket. Not violent, not necessarily alcohol inducing and English enough so everyone could join in. But still the different companies were failing to talk. As a, perhaps, last desperate act, Herriot enlisted some specialists: his two kids who were paid a fiver each for each introduction. He hasn't looked back since and St John's has blossomed into the centre of creativity it was originally designed to be. Posted by Sean Dodson at 14:00

In the second session of the afternoon, John Naughton asked whether the current "euphoric wave" for user-generated content was really "just an illusion". He added that rather give us more freedom, the shift towards amateur content was "actually still under the control of the companies who provide the sites." He added: "It's not freedom is the literal sense of the term." He went on to wonder whether "people are going to wake up and say they are being ripped off?" James Cridland (Digital Media Virgin Radio) shrugged off the concerns stating that he felt that there exist a set of sufficient rewards for users to continue creating content for big media companies. Mike Taylor (Sky Movies Networked Media) was more candid, citing the sudden whelter of footage Sky News was now buying from members of the public (250 a pop is the going rate). But, he warned, "people are putting themselves in dangerous situations." During the Buncefield oil depot explosion of 2005, the police told Sky that they had seen people running towards the blaze in order to get better pictures. "It will take a major disaster before people really begin to wonder whether this is a good idea." Posted by Sean