PARKitectOUR

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Preface

ANALOGICAL ARCHITECTURE

The idea of an analog is to be like something else in some ways but not in others. If the something else is part of a city, therefore too complex for any definitive form of analysis, the analog can make manifest and analyzable some essential characteristics, while leaving others, less important, aside. The analog is not an abstraction, though it uses abstraction as a tool. It is not a reduction or a simplification, for it remains complex in its own terms. Rather it is a shift in the angle of viewing and understanding a situation or complex set of conditions, one that gives the opportunity to see the familiar in new ways. This is extremely important when the familiar is, like a part of a city, overburdened with historical interpretations that inhibit the creation of new ones. By creating a parallel reality, the analog circumvents this historical overdetermination and liberates the imagination in ways that can impact the primary reality under consideration. In today's world of rapid changes, where history is less and less reliable as a guide to the future, intellectual freedom and inventiveness of the type enabled by the analog are increasingly important.

It is true that architecture, as a practice and a form of production, is bounded by precise practical considerations – technical, economic, legal, cultural – that restrict imagination and invention. But as culture, technology, law, and socio-economic factors themselves undergo change, the boundaries of architecture require adjustment or even redefinition that cannot be devised by the simple extrapolation of old ones. This is where analogical thinking and the analog – as a model of constructed reality – become useful. This is especially the case in schools of architecture, where the next generation of practitioners, theorists, and teachers is being educated. The aim of their education must be less in terms of understanding existing typologies and techniques and more in the forging of new ways of approaching old and new problems alike, that is, in ways of thinking about what architecture is, how it works, and what it may yet become.

Lebbeus Woods

Urban free flow (Parcour)

Parcour is very basically the art of movement where participants (otherwise known as "Traceurs") use objects within their urban surroundings, to create new and interesting ways of moving. It encompasses running, jumping, vaulting and climbing to overcome these obstacles, where the ultimate aim is to do so in the most fluid and flowing way possible. A deep discipline where, as a beginner you'll find yourself practising plenty of singular moves (similar to how skaters practice) but as you become more proficient, you'll find yourself automatically linking things together with the eventual goal coming in the form of one fluid run without hesitation.

No matter how proficient you get at any particular technique, there is always room for error. With this in mind, it really does pay if you minimize the risk by checking surface areas before executing moves. Ignore the basics and concentrate in the "wow factor" techiques and you will only end up with a game that has holes all over it, and will be prone to getting injured or in extreme cases, worse.

Flow: The holy grail of Parcour. Something that every traceur aims to capture, which equates to total fluid movement over every type of obstacle.