

**ACADEMY FORUM  
THE RETURN OF THE SUBJECT  
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Since my first project in England, Eagle Rock House, I have been aware how influential accidents can be. An innocent conversation followed by speculation can inform an architectural concept - literally.

It can also allow a pre-concept to be formulated.

I refer to a pre-concept in the sense that it is a necessary preface for any architectural idea or physical concept.

For me, a pre-concept is an extrinsic trigger, informed simply by the possibility of an architecture.

It emerges through thought which finds expression in language, often poetry, and never drawn.

A pre-concept is not about objects but ideas.

It is extrinsic in the sense that it can be understood through language without the need for architecture.

An architectural concept is derived from this text.

At this moment the concept can be extrinsic, in the sense that its derivation from the text is direct; or it can become intrinsic in the sense that metaphors, allegories, enigmas are used as vehicles for concepts.

In my opinion, the architectural translation of any intrinsic concept, such as a metaphor, can be made manifest if one desires it to be so.

In fact one could suggest that by attempting to make evident metaphorical intelligence in the architecture or object not only gives the chance for the subject within to be revealed through observation, but also that part of the personality of the author is revealed. Without making these ideas evident, meaning cannot be deduced except through written explanation.

I always try to design with this intent.

Throughout my work, disequilibrium and entropy have been central to my thoughts. This has often been played out in the natural world versus 'culture' - the man-made; e.g. the sophisticated processed material versus the unworked material (Terrasson); gravitas versus levitas; high maintenance versus natural erosion.

This dialectic has not been limited to nature and 'culture'; but also statics and dynamics; constructing with amateur labour and sophisticated erection techniques.

Bringing out the individuality of the author, his mark whether through his technical expertise, his hand or his thinking process is important. People need to feel people (individuals) behind what is being made, not just computers, robotics and machines.

I felt that I was educated - architecturally speaking - to deny individuality.

Pragmatism and building typologies ruled.

Do building typology languages still exist? Are they still relevant?