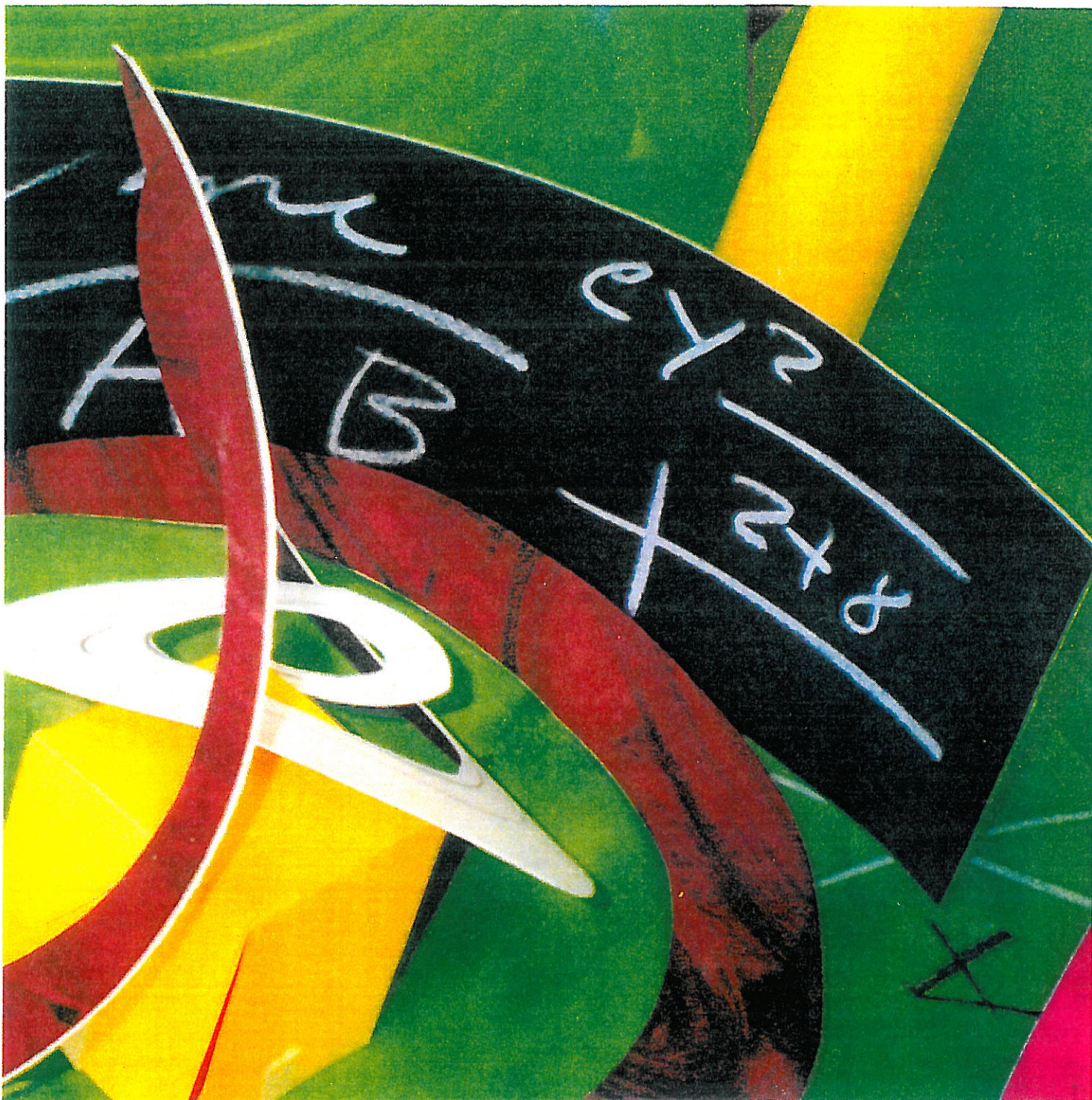


'A machine for learning'



Prepared for North Ayrshire Council

October 1998

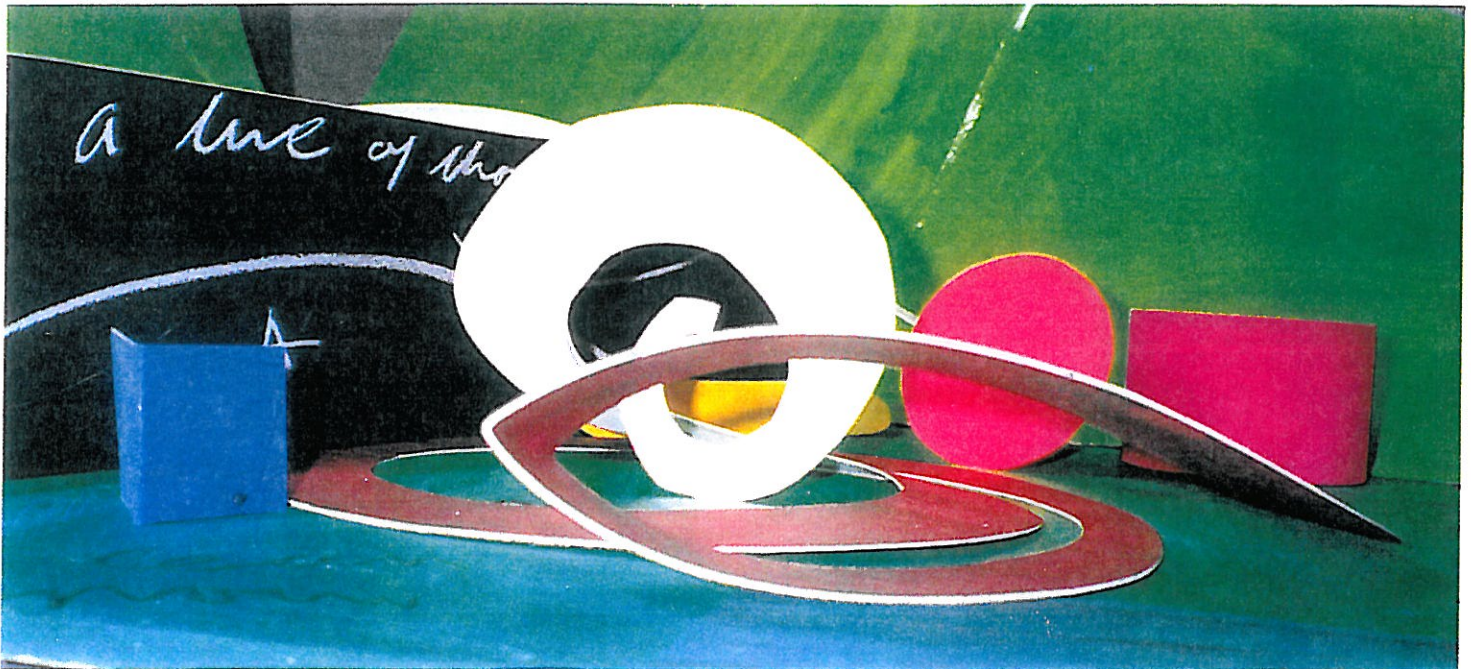
Bruce McLean
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There are four main areas in the topography:

1. HOME SPACE

A personal space 'belonging' in some way to the individual child, providing security and a sense of belonging; a place from which to set out to do things and to which to return from academic and other activities. A defensible space that allows for individual expression of personal significance's. A place for rest.



Line of Thought preliminary model, Bruce McLean

Think Tank Fountain of Knowledge Sliding Rules
Train of Thought Seat of Learning Periodic Tables

2. LEARNING SPACE

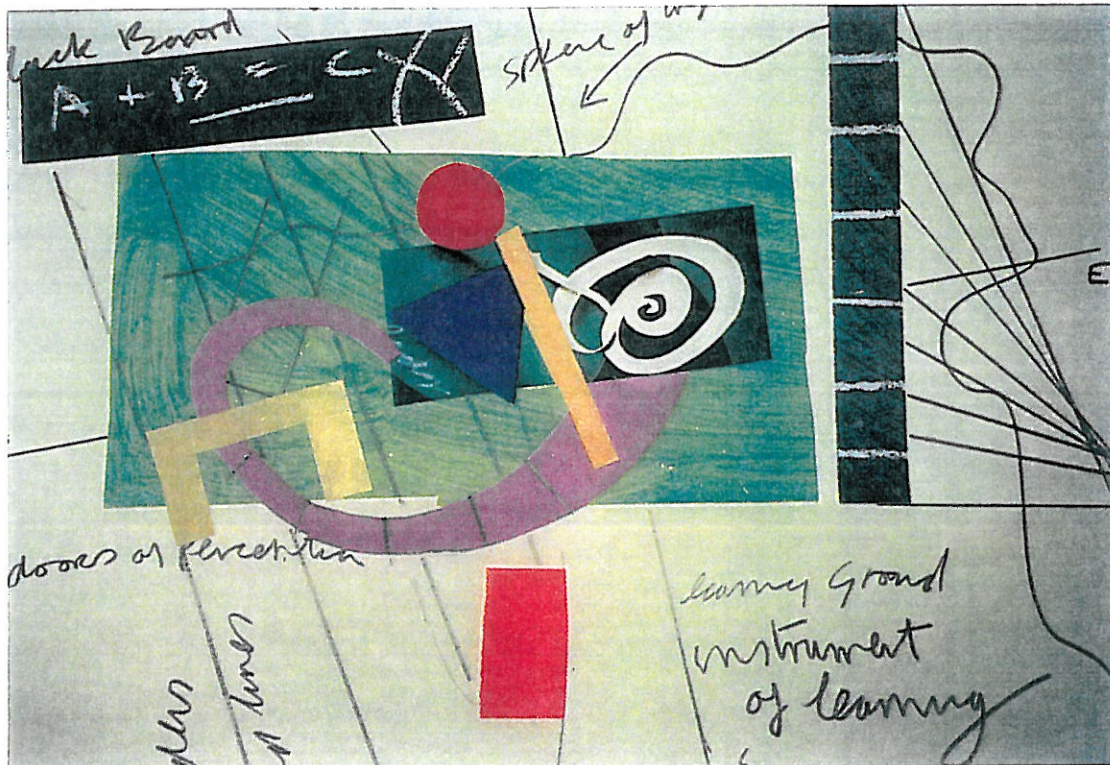
Spaces within which the *academic* development takes place. This is that part of learning that may be programmed in different ways in order to maximise the child's understanding of processes and relations between them. (As in the curriculum, which makes distinctions between subjects, and between broad categories of subjects: as Scientific, Linguistic, Historical, Geographical, Mathematical, Artistic, etc.)

In the first place *it is the whole school that is regarded as the primary learning space, being designed in such a way as to make manifest, at every moment of experience, significant relations between things, within Time and Space.* These are relations as between objects, as between people and objects, as between persons and persons.

Learning spaces will be disposed in such ways as to facilitate the different modes of learning, instruction, and research. Learning spaces will be designed and equipped to make possible the broadest range of necessary activities:

movement conversation reading writing drawing art drama
work requiring access to electronic equipment, film and video etc.

The spaces in this topography of learning will be interchangeable as to use



Instrument of Learning preliminary sketch, Bruce McLean

Sphere of Influence Learning Curve Non Linear
Straight Answers Draw a Parallel Off at a Tangent

3. MEETING PLACES

Spaces within which *social* activities take place. Places in which the school as a community of persons, including all who are necessary to its proper functioning, may meet. Meetings may be public or private, large scale or small scale. A principal meeting place will be the refectory: we regard the social act of eating together as an essential part of the learning process, both as a democratic ceremony and as the opportunity for informal conversations. There will be a space for the school to meet as a forum.

4. PLAY SPACES

The design of the school will recognise the importance of *play* to learning. There will be areas for freely imaginative and self-directed play, and for organised games and sport. The aim will be to provide housing and facilities for the greatest possible range of such activities.



Playing Field preliminary sketch, Bruce McLean

Political Football Quantum Leaps Physical Fitness
Mental Gymnastics A Level Playing / Learning Field

A SCORE FOR A NEW SCHOOL OF THOUGHT

1. SOUND

I shall take the most banal example: that of the pleasure we experience on hearing the murmur of the breeze in the trees, the rippling of a brook, the song of a bird. All this pleases, diverts us, delights us. We may even say: 'what lovely music!' Naturally we are speaking only in terms of comparison. But then, *comparison* is not *reason*. These natural sounds suggest music to us, but are not yet themselves music. (Stravinsky: 'The Poetics of Music')

silence

light

space

a beginning: a single note (the reverberation of a tuning fork)

the speed at which the sound travels through the air from a vibratory body
(a drum skin / a catgut string /) to the ear is
about 1,100 feet per second

'...our medium is air'

a voice

voices

a hollow gourd

a stretched string on a sounding board

music begins

and ends

in silence

the sound of the breezes in the trees
in summer
the sounds of leaves blown across tarmac
the sounds of many children shouting
the sound of water running ('the rippling of a brook')

in winter
Autumn
in the open
indoors
spring

the sounds of distant traffic

the sound of a snail

the sound of a beetle

the sound of a nail scratched across a blackboard

the sound of silence no such sound

the sound of silence

sounds in small places
sounds in large spaces
sounds inside
sounds outside

notes

noise: sounds created by irregular vibrations

pitch: highness/lowness a function of frequency of vibration

volume: amplitude a function of intensity of vibration

quality: (*timbre*) distinction of 'tone colour' a function of the presence of overtones round a *fundamental* tone

THE TEAM

Mel Gooding, writer. He graduated MA (English) from the university of Sussex in 1966. In a long career in education he has taught at every level from primary school to postgraduate. Through the 1970's he taught teacher education in London, specialising in literature and language, pedagogics, language development and the teaching of reading. In the 1980's he taught communication and business systems, at the same time as consolidating a second career as a writer and critic on art and architecture. From 1986 to 1988 he was Leverhulme fellow at the University of Wales, Swansea. He has visited and lectured widely in art schools, including the Slade School, Chelsea, the Royal College, Glasgow School of Art. He is presently senior research fellow at The Edinburgh College of Art. His published work includes seven monographs on artists and architects, including *Bruce McLean* (Phaidon Oxford/New York 1990), *John Hoyland* (John Taylor/Lund Humphries London 1990), *Will Alsop Architect* (Phaidon London 1992), *Patrick Heron* (Phaidon London 1994), and *Plecnik's National and University Library*, Ljubljana (Phaidon London 1997). Book texts include *Surrealism in Britain in the Thirties* (Leeds City Art Galleries 1986); *City of Objects: Alsop McLean Stormer / Designs on Berlin* (London Architectural Press London 1992); *Audio Arts: Discourse and Practice in Contemporary Art* (Academy Editions, London 1994); *A Quality of Light* (St Ives International 1997); Alan Johnston: *Haus Wittgenstein Inverleith House* (Edinburgh 1997). *Public: Art: Space* (Merrill Holberton 1998). He has written many catalogue texts and contributed extensively to magazines and newspapers over the last fifteen years. He is also well-known as a curator of exhibitions. He lives and works in London.

Bruce McLean, sculptor, was born in Glasgow in 1944. He studied at Glasgow School of Art between 1961-1963 and then at St. Martin's School of Art from 1963-66. Throughout his career McLean has challenged accepted conventions that govern art, architecture, and social behaviour. As an artist he has not only made a major contribution to 20th Century British Art, but has also influenced generations of students since the 1970's.

Selected One Man Exhibitions include: *'King For A Day'*, Tate Gallery, London 1972; InK, Institute Fur Neue kunst , Zurich 1979; Musee d'Art et d'Industrie, St. Etienne 1981; Kanransha Gallery, Tokyo 1982; Mary Boone Gallery , New York 1982; Chantal Crousel, Paris 1982; Van Abbemuseum, Eindhoven 1983; Gallerie Fahnemann, Berlin 1984; Badischer Kunstverien, Karlsruhe 1984; Tate Gallery, London 1985; Museum von Hedendaagse, Netherlands 1988.

Selected Group Exhibitions include: *'When Attitudes Become Form'*, Kunsthalle, Berne 1969; *'The British Avante Garde'*, New York Cultural Center, New York 1971; *'Art In The Seventies' Biennale*, Venice 1980; *'A New Spirit in Painting'*, Royal Academy of Arts, London 1981; *'Fourth Sydney Bienalle'* Art Gallery New South Wales, Sydney 1981; *'British Sculpture in the Twentieth Century'* Whitechapel Art Gallery, London 1981; *'Zeitgeist'* Martin-Gropius-Bau, Berlin 1982; *'New Art'* Tate Gallery, London 1983; *'An International Survey of Recent Painting and Sculpture'* Museum of Modern Art, New York 1984; *'Great British Art Show'* McLennan Gallery, Glasgow 1990.

Awards for Painting and Sculpture include: Sainsbury Award for Sculpture 1966, DAAD Berlin 1981; Mercedes Benz Prize for Painting 1985; John Moores 1st Painting Prize 1985.

Most Recent Commissions include: Design of a Credit Suisse Canteen, Canary Wharf 1994; Bridlington South Foreshore Promenade, in collaboration with Bauman Lyons Architects 1995; Glasgow Argyle Street Redevelopment (currently in design phase) 1996.

Teaching: McLean has been a Senior Lecturer at the Slade School of Art (UCL), since 1985 and became Professor of Fine Art, Slade School of Art in 1996. He has held several teaching posts abroad, including Visiting Art Lecturer, Rijkacademie 1990-96, Amsterdam; Professor at Stadelschule, Staatliche Hochschule fur Bildende Kunste, Frankfurt 1992.

William McLean (McLean Sodowick McLean) trained at the Architectural Association School of Architecture between 1987-93. He was employed by Alsop & Stormer Architects between 1987 -96 working on projects such as the competition for Potsdamer Platz, Berlin, Tottenham Hale Station, the relocation of the Institute of Contemporary Art, London and the Tate Gallery at Bankside competition.

In 1994 he established the design partnership McLean Sodowick McLean to develop the concept and design of Crowbar Coffee Ltd., a chain of specialist coffee bars in London. He is currently a director of the company and continues to take an active role in its development.

Commissions include: The Earth Centre, Doncaster Millennium Project - research and design of a permanent exhibition installation; Glasgow Argyle Street redevelopment with Bruce McLean; 'Art Bar' design and construction of a new bar with Bruce McLean 1998; 'JAM' - contemporary multi-media/design exhibition, Barbican Art Gallery, London 1996.

To date, McLean has been a visiting tutor at the Foundation Art Course at Kensington & Chelsea College and Dept. of Interior Design, University of Central England, Birmingham. He was technical dissertation tutor at the Bartlett School of Architecture (UCL) 1995-98. In 1997 he was appointed as a unit tutor in the Diploma course of architecture at the Bartlett (UCL).

In November 1997, McLean co-ordinated an exhibition entitled 'Responsive Architecture' to launch the new exhibition and talks space in Exmouth Market, London. The 'interactive' exhibition which coincided with Architecture Week was constructed by The Bartlett Interactive Building Workshop and has been featured in both Building Design and Architectural Design magazine. McLean co-ordinated a week long demonstration of The Bartlett Interactive Building Workshop at the Institute of Contemporary Arts (ICA) in London June 1998.