

Paul Klee, *Angelus Novus*, 1920

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AAID 160 – Section 05
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A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

— Walter Benjamin “Theses on the Philosophy of History”

Final Project 4/Final Project: Issue #1

More than a collection of abstract concepts, “architectural thinking” as it has been introduced this semester is a practice of reading and writing texts and staging or participating in conversations about architecture. These practices make up the process of producing “discourse” and through our work this semester we have discovered this process to be every bit as material in its production as other aspects of design. Architectural discourse both addresses space and occupies or inhabits spaces. In our projects thus far we have engaged people in conversations about their own spatial practices and the buildings they live in. We have then looked at examples of how architectural discourse and culture is organized by exhibitions and events and, most recently we have produced a supplementary text that attaches a discursive valence to a work of architecture in New York City. In your final project you will create a publication that will become a “space” for discourse that you control and can use to house the texts you have produced and stage a conversation about Architecture in the terms that you see as relevant. This space will take the form of an informal, self-produced publication conceived of as a “little magazine” or “zine”

04.01.01 (in section report 04/23)

Look back at the work you have done this semester. What are the themes that run through it? What issues do you see as important, interesting, central or radical in Architecture? Decide what the theme of your publication will be and pick a title and editorial/ curatorial concept for it. Collect images and texts that relate to this and bring them with you to section on 04/23

04.01.02 (in section workshop 04/23)

In section we will have a presentation on zines by Alycia Sellie — librarian and curator of the zine archive at Brooklyn College — and then will be lead in a workshop by graphic designer Jack Fischer. In this workshop you will begin making the cover for your own publication and also experiment with making a “ransom note” style collage manifesto or index of clippings.

For the workshop you will need:

Something to cut with (scissors or an exacto/olfa knife and cutting mat — preferably both)

Glue (white glue will work but a glue stick is best)

Plain white letter sized paper.

Black construction paper (several sheets but feel free to share a package with your colleagues)

You might also find use for:

A black marker

Transparent tape

White “artist’s” tape

Black “artist’s” tape

Transparency film for use in photocopiers.

Graph paper with light blue, “non-photo” grid lines

Paper printed with patterns

Translucent paper (tracing paper or velum)

Correction fluid (“white out”)

Interesting found images or printed mater that can be cut up or photocopied.

04.02.01 (Due in section 04/30)

Create a cover and title sheet for your publication. The format of the publication should be a letter sized sheet that folds in half across its short axis. Your publication should have a title, and perhaps a “motto” or tag line. Your cover should be composed in black and white so that it can be photocopied but need not be on white paper.

04.02.02 (Due in section 04/30)

Write an introduction or “manifesto” that explains the aims and interests of your publication and asserts your position on the architectural issues you address in it. This text should be short, punchy and polemical — no more that two of the pages in your publication.

04.02.03 (Due in section 04/30)

Create a text collage of passages from the course readings or other texts you find important to your publication. This can be a free-form collage, a directed “ransom note” manifesto or an index of references to your introductory text. Be sure to provide some way to identify and reference the texts you collage together. Your collage may be composed totally of appropriated texts or be augmented with your own writing.

04.03.01 (presentation in section 05/07)

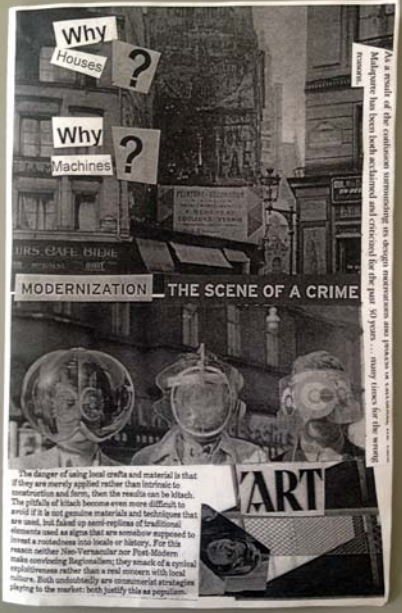
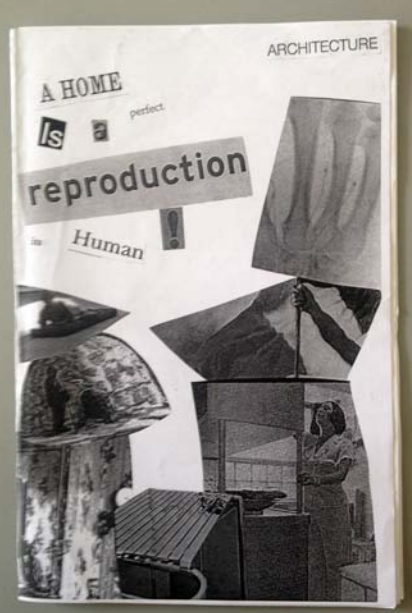
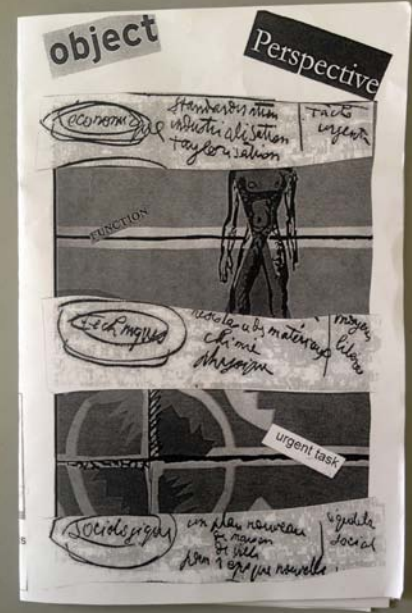
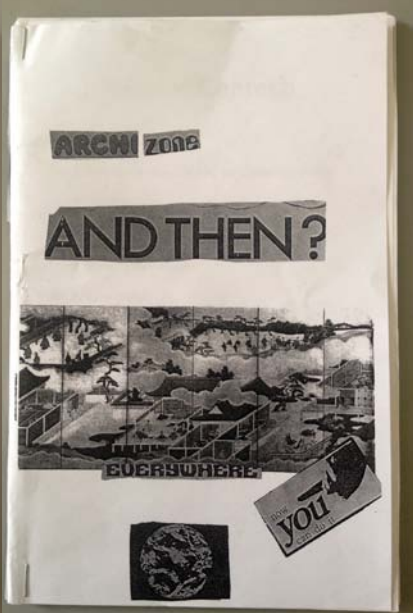
Present your publication to the section. Your publication will use the cover you have made and begin with your title page followed by a table of contents and your introduction/manifesto. After that the organization is up to your. You should include re-formatted versions of your three other section projects. That may be re-worked or expanded as you wish. Also include your text collage. You may add, if you wish, other texts, articles or images/graphics you have encountered over the course of the semester that you think are interesting. Appropriate freely as long as you make clear where the material comes from. All material in your publication should work in black and white so that copies can be easily made on a photocopier.

04.03.02 (Due at final exam 05/14)

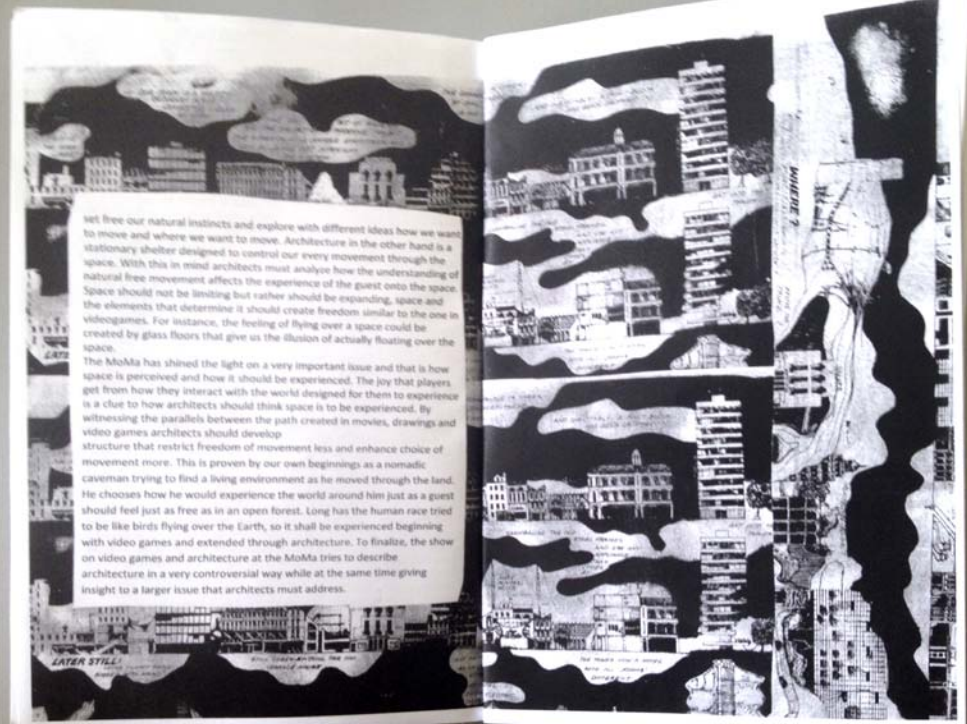
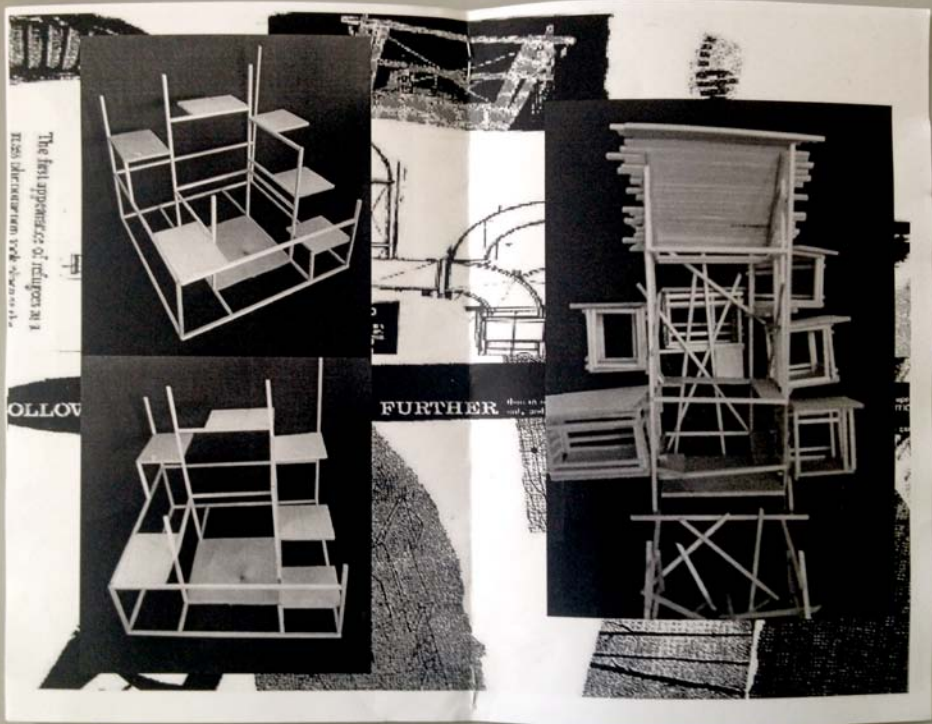
Print your publication and submit three copies to be graded. If you have significantly rewritten any of the project texts and would like it to be regarded mark these with a post-it note in one of the copies.





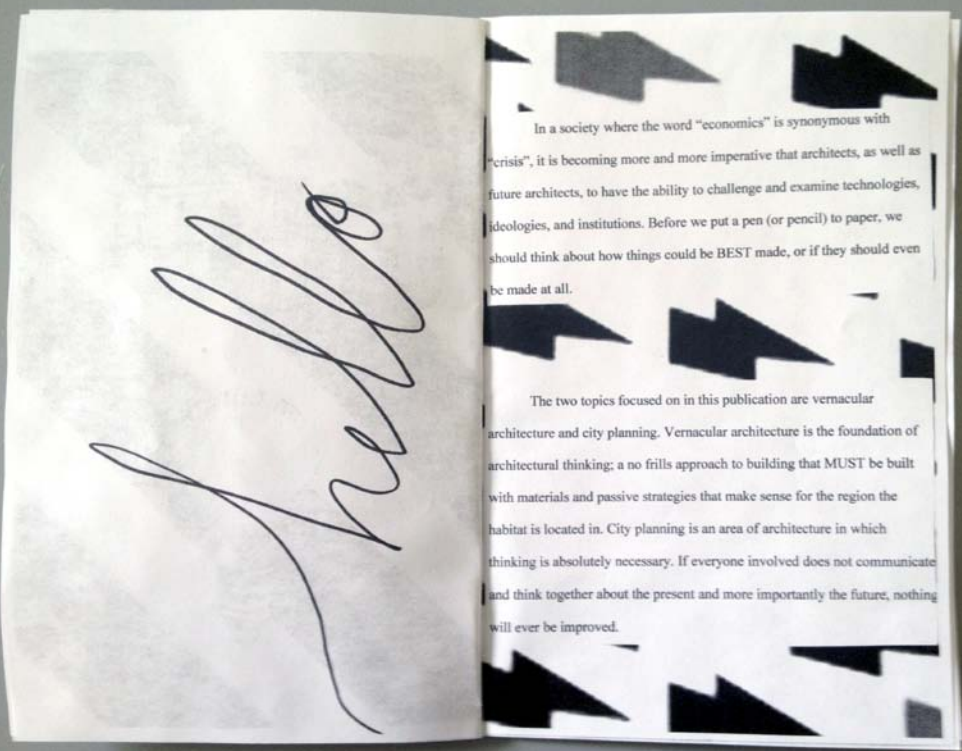


As a result of the conditions surrounding its design, modernization was perceived as a crime. Modernization has been both declared and criticized for the past 50 years... Many times for the wrong reasons.



Let free our natural instincts and explore with different ideas how we want to move and where we want to move. Architecture in the other hand is a stationary shelter designed to control our every movement through the space. With this in mind architects must analyze how the understanding of natural free movement affects the experience of the guest onto the space. Space should not be limiting but rather should be expanding, space and the elements that determine it should create freedom similar to the one in videogames. For instance, the feeling of flying over a space could be created by glass floors that give us the illusion of actually floating over the space.

The MoMa has shined the light on a very important issue and that is how space is perceived and how it should be experienced. The joy that players get from how they interact with the world designed for them to experience is a clue to how architects should think space is to be experienced. By witnessing the parallels between the path created in movies, drawings and video games architects should develop structure that restrict freedom of movement less and enhance choice of movement more. This is proven by our own beginnings as a nomadic caveman trying to find a living environment as he moved through the land. He chooses how he would experience the world around him just as a guest should feel just as free as in an open forest. Long has the human race tried to be like birds flying over the Earth, so it shall be experienced beginning with video games and extended through architecture. To finalize, the show on video games and architecture at the MoMa tries to describe architecture in a very controversial way while at the same time giving insight to a larger issue that architects must address.



In a society where the word "economics" is synonymous with "crisis", it is becoming more and more imperative that architects, as well as future architects, to have the ability to challenge and examine technologies, ideologies, and institutions. Before we put a pen (or pencil) to paper, we should think about how things could be BEST made, or if they should even be made at all.

The two topics focused on in this publication are vernacular architecture and city planning. Vernacular architecture is the foundation of architectural thinking; a no frills approach to building that MUST be built with materials and passive strategies that make sense for the region the habitat is located in. City planning is an area of architecture in which thinking is absolutely necessary. If everyone involved does not communicate and think together about the present and more importantly the future, nothing will ever be improved.

