

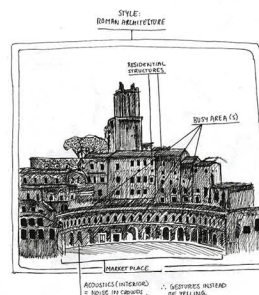
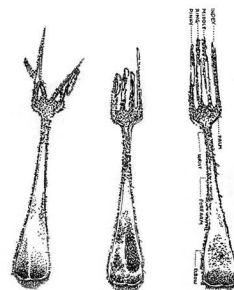
### **Notebook 3**

#### **THE ARCHITECTURE OF EVERYTHING**

architecture at the edge of almost everything else  
(2017)

An active, engaged learning is defined by the thoughts and exercises that shape the student's own personal learning and understanding. Active student-centred learning and engaged classes also demands a development of self-awareness; that inner tennis within each student. The Architecture of Everything became the year's theme where the program tried to re-tell subject, object and idea in order to re-think architecture and urbanism. The Architecture of Everything was structured around five Fields, based loosely on the themes of the teaching assistant's Master's or PhD research: The Architecture of Fiction and the Anthropocene, The Architecture of War, Conflict and Nostalgia, The Architecture of Food, Eating & Trout Fishing in Canada, The Architecture of Film, Dancing Wu Li Masters & Hopscotch, The Architecture of Gonzo, Nowness & Personal Space). Students were to: 1 prepare an image matrix (16 images with 16 hashtags). 2 choose four images and four hashtags and 'suggest' a narrative development. 3 develop these four in detail to prepare technical drawings /detailed mappings/ media clips (Imagine the analytical tool as a 'thing explainer', technical drawing, assembly drawing or product manual drawings). 4 using the 4-point (Cognitive) Knowledge model (fluency – redundancy – infancy – truancy) work up a personal-narrative mapping of the chosen topic and develop methodology, data and enquiry with their teaching assistants choosing various mediums for their work: drawing – text – photography – comic book – animation – film - digital – hybrid. 6 Develop texts, ideas, maps & diagrams etc. to explore

algorithms, games, manifestos, miniaturisms. 7 prepare an ongoing analogue/digital notebook showing how material and the learning in the course becomes part of the narrative, structuring your topic-to be to create stories, tell stories. These could be hallucinations, realities, prejudices, manifestos, even diagrams for life. What could not be imagined, drawn, mapped out and 'thought' as architecture? Knowing students would very quickly be narrowed to expect architecture to be what the school taught it to be, this was a chance at an untamed thinking, applied with some rigour from drawing and text, video, or any medium of choice. It was liberating; it was not about a past – the prejudice project- taught by excellent professors sharing existing ideologies, critical histories and accepted theories. Turning default architectural mediums into tools for analysis or in reverse, using any mode of analysis to interrogate architecture, began to de-frame and de-school certain biases that architecture embeds in programs adding more and more buildings into the world. As miniature research projects working between histories, narratives, fictions and representation, students learned how to hone their interests, no matter how absurd or untamed, as a means to learn techniques for personal navigation for their next 3 years of their education. In this way students put forward options for the architecture of everything, thinking what might begin to make not only their future! The architecture of everything? Or critical fictions we make out of architecture?







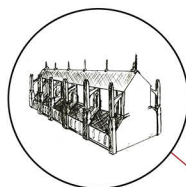


WHEN YOU GROUND  
FANTASY WITH ELEMENTS  
OF REALITY, YOU MAKE IT  
EASIER TO IMMERSE YOUR-  
SELF IN THE WORLD.

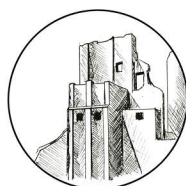
OFTEN WHEN CREATING FANTASY  
WORLDS, THE CREATOR WILL INCLUDE EL-  
EMENTS OF REALITY. THIS CAN SERVE TO  
HELP GROUND THE AUDIENCE WITHIN THE  
WORLD, AND ALLOWS THE CONSUMER TO  
MORE FULLY IMMERSE THEMSELVES WITHIN  
THE SPACE. THE RED KEEP FROM THE  
POPULAR HBO SHOW GAME OF THRONES  
SERVES AN EXCELLENT EXAMPLE OF THIS  
TECHNIQUE. THIS CITADEL LOOMS OVER  
THE TOWN OF KING'S LANDING AND EM-  
PLOYS A TAPESTRY OF ICONIC FEATURES  
FROM MEDIEVAL FORTIFICATIONS AND AR-  
CHITECTURE. SHOWN ARE THREE DIFFER-  
ENT EXAMPLES OF HISTORICAL BUILDINGS  
THAT SHARE ELEMENTS WITH THE RED  
KEEP.

FOR MY FINAL ANALYTICAL DRAWING, RATHER THAN GIVE ANOTHER EXAMPLE OF WORLD BUILDING, I WANTED TO  
USE THIS TECHNIQUE TO DESIGN MY OWN FANTASY BUILDING. I TOOK INSPIRATION FROM FRENCH GOTHIC CATHE-  
DRALES, AS WELL AS MOTIFS OF CLASSICAL GREEK ARCHITECTURE, AND MERGED THEM INTO ONE LARGE HYBRID  
BUILDING. THEN, WITH THE ELEMENTS OF REAL HISTORICAL BUILDINGS, I BEGAN TO IMAGINE A LARGER THAN  
LIFE CENTER OF WORSHIP IN THIS FANTASY WORLD. AS I DREW, MY MIND FLESHED OUT SOME OF THE BACK-STO-  
RY AND HISTORY TO THIS BUILDING, AND CAME UP WITH MORE FANTASTICAL ELEMENTS. ONE SUCH ELEMENT IS  
AN UNREALISTICALLY DEEP COURTYARD SPANNED BY A BRIDGE SERVING AS THE BUILDING'S ENTRYWAY, OR THE  
MASSIVE STATUES FLANKING THE TEMPLE FAÇADE.

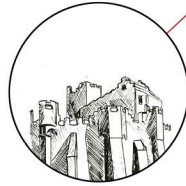
WHILE IT IS IMPORTANT TO THIS TECHNIQUE TO GROUND THE  
AUDIENCE IN REALITY, THAT IS ONLY HALF OF THE EQUATION.  
THE OTHER IMPORTANT PART OF THIS TECHNIQUE IS THAT IT MUST  
ALSO TAKE YOU TO A NEW WORLD, SOMETHING DIFFERENT, BEYOND  
THE ORDINARY AND MUNDANE. ONE OF THE COMMON WAYS THIS IS  
ACCOMPLISHED IS BY MAKING THIS WORLD QUITE LITERALLY  
LARGER THAN LIFE. BY TAKING EXISTING ARCHITECTURE AND IN-  
CREASING ITS SIZE, IT ADDS AN ELEMENT OF SCALE AND WONDER  
TO THE PIECE. DRAGONSTONE (GAME OF THRONES, HBO, 2011 -)  
TAKES THE EXISTING AESTHETIC OF BASTION FORTS, OR "STAR  
FORTS" AND TURNS IT INTO A SWEEPING CITADEL, PERCHED ON AN  
OCEAN CLIFF-SIDE.



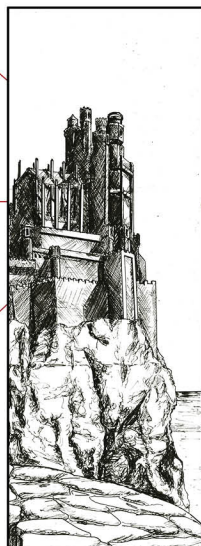
FLYING BUTTRESSES



CORFE CASTLE, DORSET, ENGLAND,  
11TH CENTURY CE



GRAVENSTEEN, BELGIUM, 1800 CE



THE RED KEEP, GAME OF THRONES (2011-) HBO



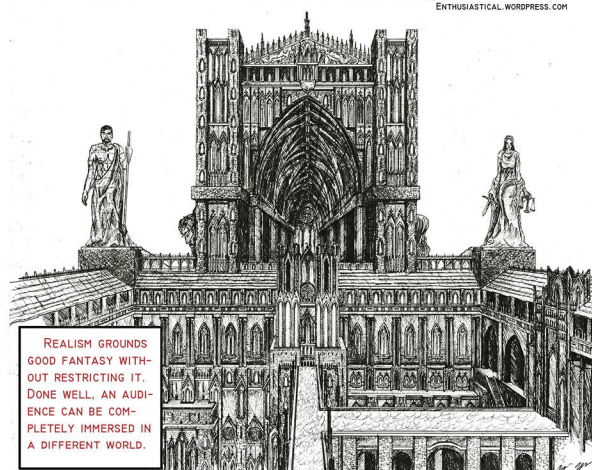
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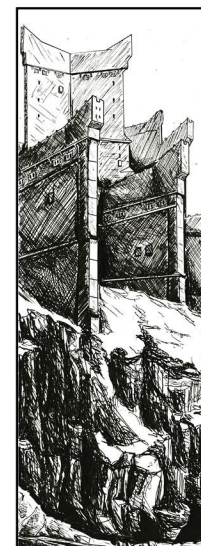
WIKIMEDIA.ORG



ENTHUSIASTICAL.WORDPRESS.COM

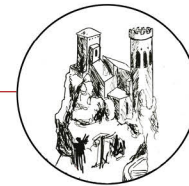


REALISM GROUNDS  
GOOD FANTASY WITH-  
OUT RESTRICTING IT.  
DONE WELL, AN AUDI-  
ENCE CAN BE COM-  
PLETELY IMMERSED  
IN A DIFFERENT WORLD.



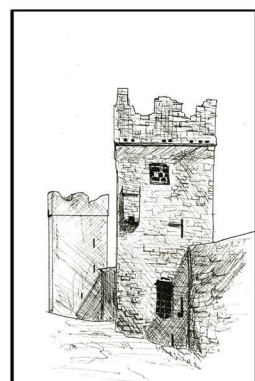
DRAGONSTONE, GAME OF THRONES (2011-) HBO

IT DOESN'T NEED TO  
BE REALISTIC, IT JUST  
NEEDS TO FEEL LIKE IT  
COULD BE REALISTIC IN  
THE WORLD YOU'VE MADE.

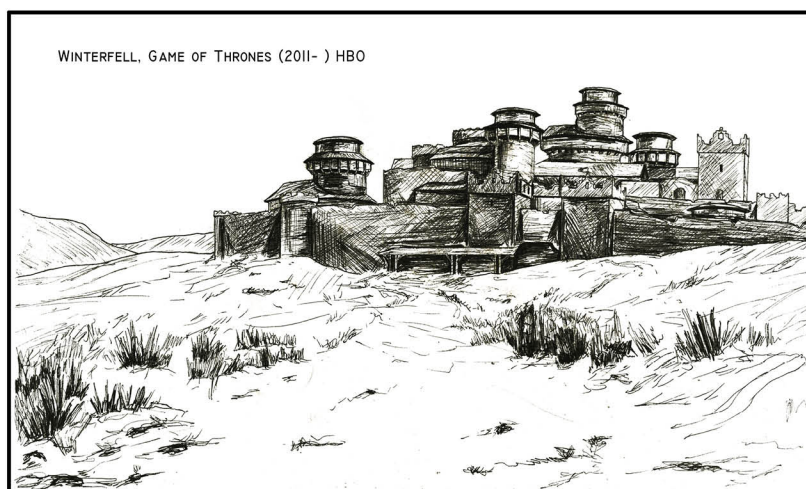


THE EXAMPLES GIVEN ARE OF ARCHITECTURAL FEATURES, ALTHOUGH THIS CONCEPT CAN BE APPLIED TO A WIDE RANGE OF ELE-  
MENTS. EVERYTHING FROM LIGHTING TO THE SOUNDS OF THE OCEAN GENTLY WASHING AGAINST THE SHORE CAN  
SERVE TO MAKE A WORLD FEEL REAL. THESE THINGS ARE OFTEN ATMOSPHERIC OR BACKGROUND NOISE, BUT ARE EASILY RELATABLE  
TO A WIDE AUDIENCE WHILE SIMULTANEOUSLY AVOIDING BEING OVERLY MUNDANE. ARCHITECTURE HOWEVER PROVIDES A CLEAR AND  
CONCISE EXAMPLE, AND IS EASILY DEMONSTRABLE. IN THIS EXAMPLE, WINTERFELL'S (AGAIN, GAME OF THRONES, HBO, 2011- )  
STONEMASONRY AND TOWER STRUCTURE IS COMPARED TO CARCASSONNE (FRANCE, 1226) AND KELL'S PRIORY (AUGUSTINE, IRELAND,  
1193).

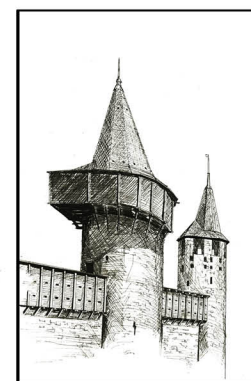
REALISM GROUNDS  
GOOD FANTASY WITHOUT  
RESTRICTING IT. DONE  
WELL, AN AUDIENCE CAN  
BE COMPLETELY IMMERSED  
IN A DIFFERENT WORLD.



KELL'S PRIORY, AUGUSTINE, IRELAND, 1193



WINTERFELL, GAME OF THRONES (2011-) HBO



CARCASSONNE, FRANCE, 1226

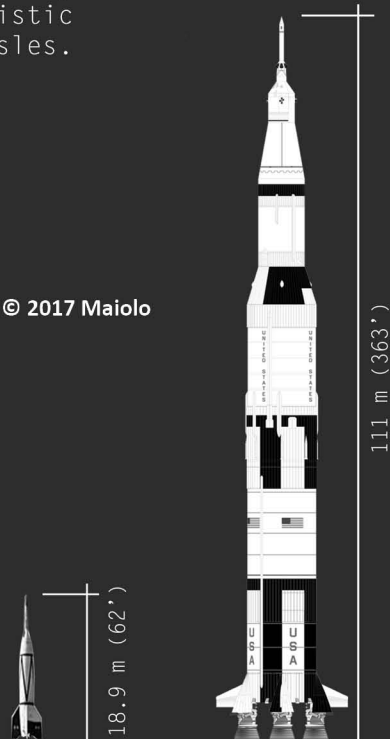


# Rocket Evolution

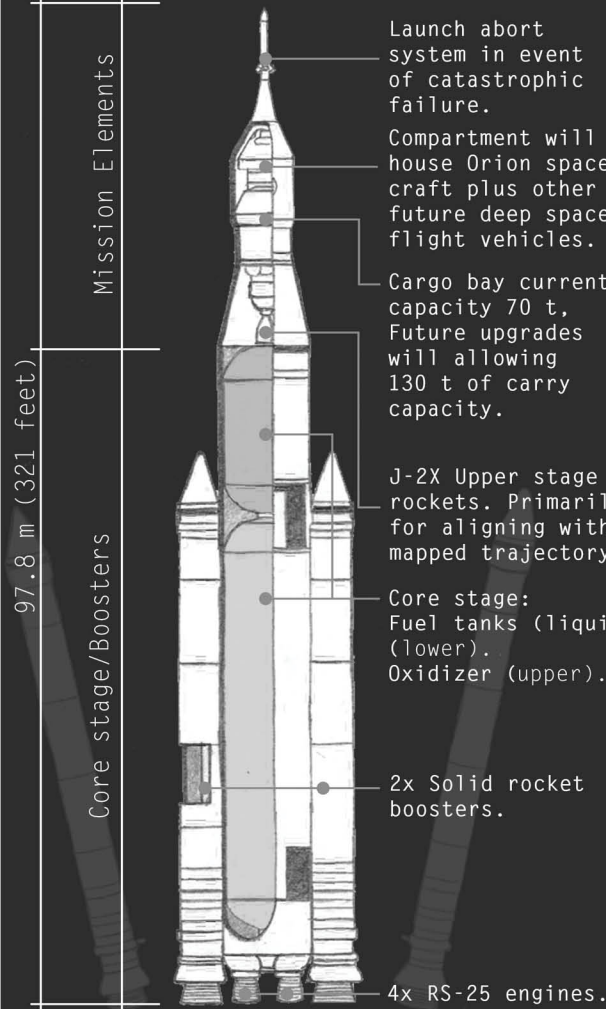
**Bumper-Wac**  
First rockets to launch from Cape Canaveral. Origins from German and US military ballistic missiles.

**Saturn-V**  
US Launches Explorer 1 First American artificial satellite.

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## SPACE LAUNCH SYSTEM (SLS) - NASA



Launch abort system in event of catastrophic failure.

Compartment will house Orion space craft plus other future deep space flight vehicles.

Cargo bay current capacity 70 t, Future upgrades will allowing 130 t of carry capacity.

J-2X Upper stage rockets. Primarily for aligning with mapped trajectory.

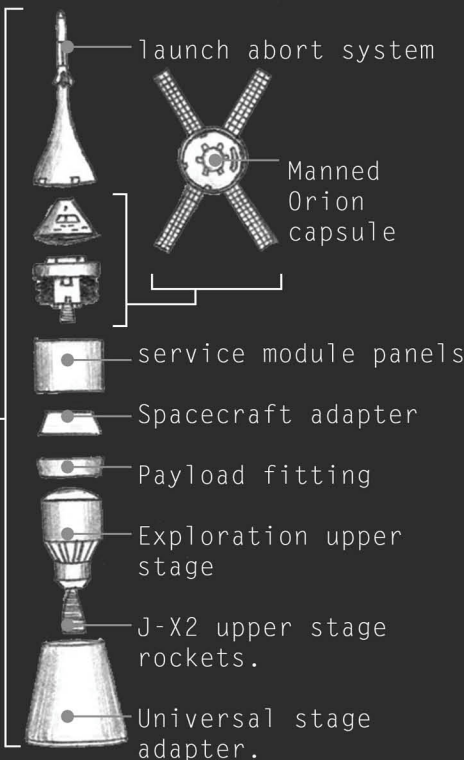
Core stage: Fuel tanks (liquid) (lower). Oxidizer (upper).

2x Solid rocket boosters.

4x RS-25 engines.

## Space Launch System (SLS) SPECS.

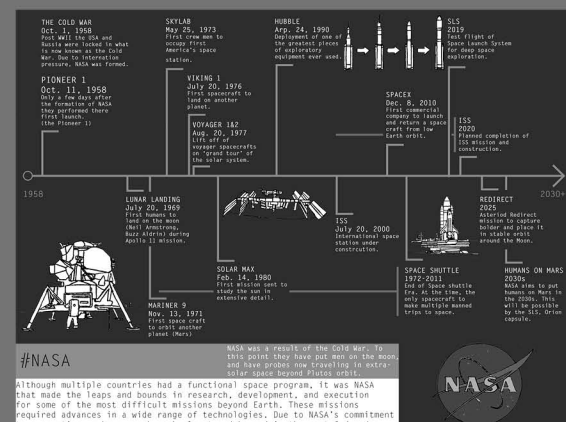
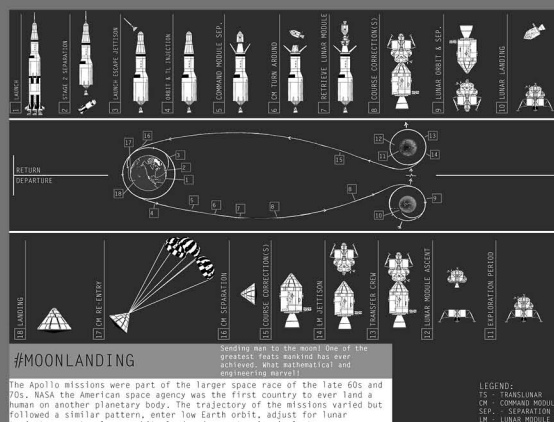
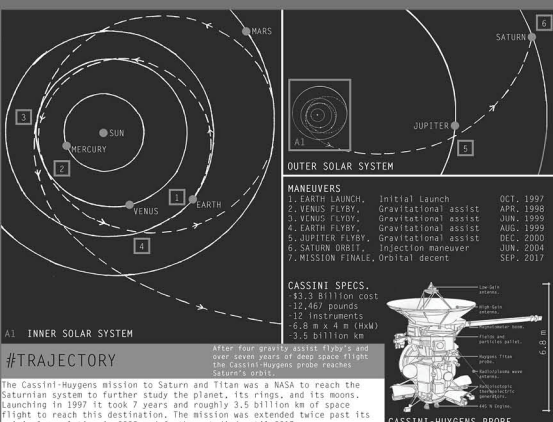
**Liftoff Weight & size**  
-Weight: 5.5 million lb.  
-Height: 321 feet  
**Payload**  
-70 ton (LEO)  
**Thrust**  
-8.4 million lb. of thrust  
**Propulsion**  
-2x RS-25 core stage engines  
-J-2X engines part of upper stage



## #SLSROCKET

The Space Launch System, the future of deep space flight missions. It'll propel us into the next stage of space exploration.

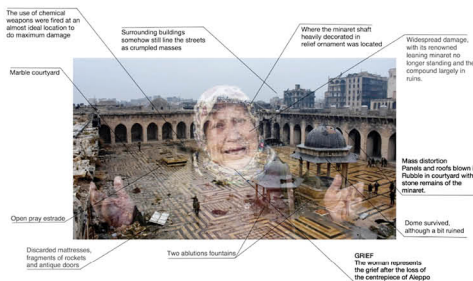
The rocket is a multi-stage system that fires 'burns' specifically timed with travel distance, altitude, weight and other variables, at specific intervals this achieve optimal escape velocity. Reaching this velocity will ensure we reach outer space. After this point the remaining stage(s) are used to attain orbit or set a trajectory into deep space.





## #EyesOfHope

This analytical drawing represents the neighborhood where everyone knew each other. The neighborhood that now only has a few people wandering the streets. Most of the houses are now demolished, all the belongings were burned with the fires, and the missiles. No different than the other neighborhoods in the city of Aleppo, people are looking for safety. In other words Aleppo could be described as largely neutral, having seen the worst of both rebel and regime atrocities. The eyes of this woman represent the hope that people have in staying in their beloved homes, hoping that one day things will get better and they will be able to rebuild their homes and their life, for a new beginning.



### #StandWithAleppo

Known for being a UNESCO world heritage site and centerpiece of Aleppo's walled Old City, the Umayyad Mosque complex, which dates mostly from the 10th century, suffered extensive damage in battles between the Syrian army and rebel fighters in 2012 and 2013, both sides fought to control the walled compound. The fighting left the mosque burned, scarred by bullets and trashed. High quality steel frame building is not completely collapsed, but the entire building suffered mass distortion and all panels and roofs were blown in. Therefore, despite the mosque falling into the rebels' hands after heavy fighting it and suffering great damage, much of the mosque has survived.



### #WhatOnceWasAHome

This Analytical drawing represents what Syrians living in the East of Aleppo are dealing with. Trapped in their homes, and faced with the choice to stay or leave to an uncertain faith when they cross the front line into the government controlled west of the city. Neighborhoods are constantly bombarded, houses have no roofs, and people are just looking for safety. This once beautiful neighborhood has now lost its colour but never its memories.

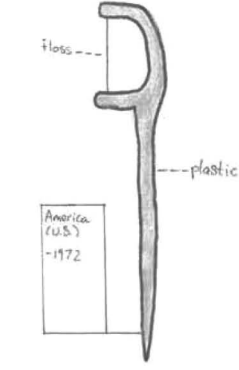
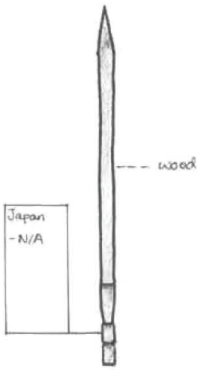
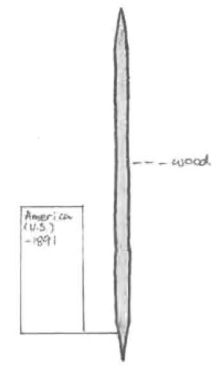
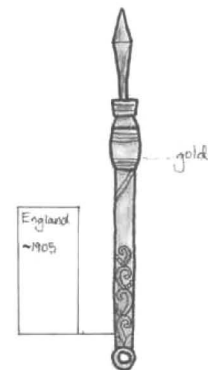
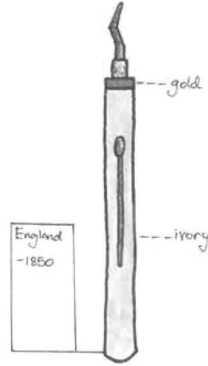
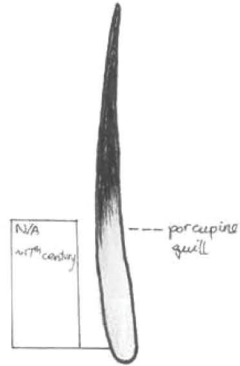
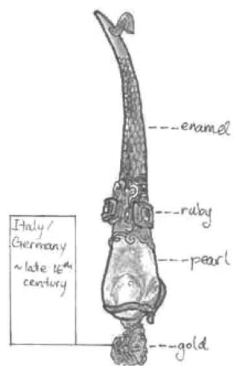
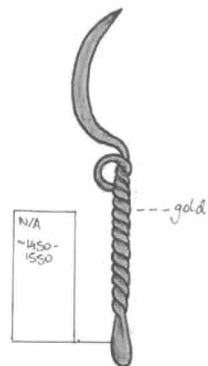
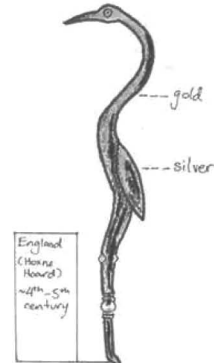
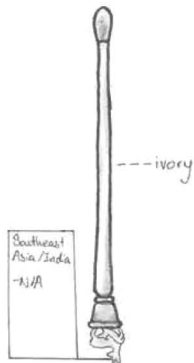
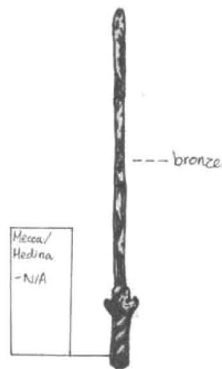
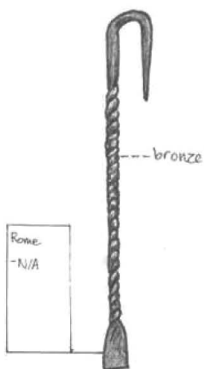
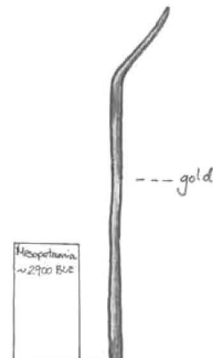
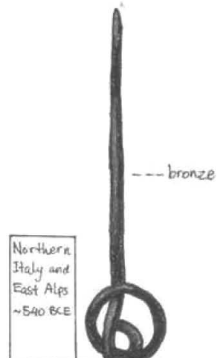
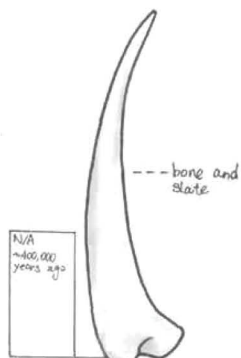
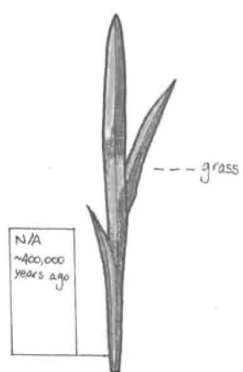


### #MosqueVictim

Throughout the 6 years of battle, 33,000 homes were wiped out in the city of Aleppo. An estimated 15,000 children fighting to survive in eastern Aleppo. There is a lot of hope, but there are no schools or shops to buy provisions from. Many Syrians have been attempting to grow their own food supplies in roof gardens. Children and adults have been seen in the neighborhoods nearby.



# THE SOCIAL CONNOTATIONS OF THE TOOTHPICK



The start of an era in which toothpicks were seen as a status symbol

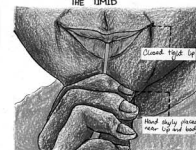
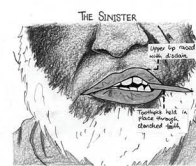
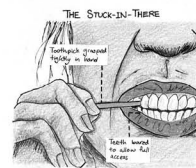
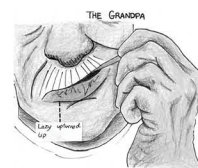
Use of more extravagant and exotic materials to display wealth and power

Value was in the toothpick itself - materials defined its value

Despite the introduction to the toothpick's mass production, they were still treated as status symbols until the 1900s

Toothpicks not defined by fashionability anymore, defined by function

Choosing a toothpick now a good idea implies dining at a high-end restaurant, typical through its function and implications, not materials



23276906 WEDNESDAY  
 753453 8:30-11:30 AM  
 65 Merch crit  
 06302 12:00-1:00 Website  
 and? → 1:00 Shower  
 OVED-THANK YOU (Sleep?)  
 Work on intro arch  
 A1+A2 drawings  
 Read Inst+theory  
 18.06  
 ~7:00 Dinner (Joke)  
 7:30 AM tutorial  
 ~9:00 Wes Anderson  
 watch a boi  
 y for your record (take notes)  
 ople du magasin → talk to  
 Jorge  
 (email him)  
 → Scale 1:50  
 trace off  
 material?  
 consider it

YES  
 WE DID

physicality of being  
 within a specified  
 space. a contained  
 space, which has  
 so much pre-existing  
 memory and holds  
 so much potential  
 beyond that for  
 more experiences

Lavaty's exploration  
 of how living out  
 experiences in a  
 space can  
 result in a  
 shift in the  
 function it  
 serves

How is space represented  
 in poetry, how is it  
 manipulated to take on  
 new meaning beyond  
 being an area / space?  
 implied: in the same sp  
 -as what else? duality  
 meanings of space exp

In the Same Space

a space is a setting, it holds peo  
 as a venue for the sharing of  
 synchronicity of human experie  
 This setting of houses and cafes, the neighbourhood

another shift in the poem  
 can be seen subtly in the  
 use of pronouns and the  
 sole presence of personal  
 pronouns in the first  
 verse to the addition  
 of the opposite individual  
 ('you') indicating the shift  
 from removed & solitary  
 to connected to the  
 scene, immersed in the  
 emotional experience  
 of remembrance

where I gaze and where I stroll, for years and years.  
 verb choices in first verse imply a nonchalant  
 contradicts 'setting', a term implying something  
 I have fashioned you in joy and in sorrow, which has been  
 through so many happenings, out of so many things, more

first person voice  
 emphasizes

You've been wholly transformed into feeling, for me.

finally, the  
 last verse  
 presents a verb  
 which deviates  
 further from  
 a passive, casual  
 act or an active  
 crafting and involv  
 essence of the poe  
 thematically and si  
 the concept of chang  
 person → feel  
 casual → acti  
 individual → con  
 removed → imba



9. NOI VUOLIAMO GLOFIFICARE LA GUERRA -  
SOLA IGIENE DEL MONDO - IL MILITARISMO, IL  
PATRIOTTISMO, IL GESTO DISTRUTTORE DEI  
LIBERARI, LE BELLE IDEE PER CUI SI MUORE E  
IL DISPREZZO DELLA DONNA.

IO, NOI VOGLIAMO DISTRUGGERE I MUSEI, LE  
BIBLIOTECHE, LE ACCADEMIE D'OGNI SPECIE, E  
COMBATTERE CONTRO IL MORALISMO, IL  
EMMINISMO E CONTRO OGNI VILTÀ OPPORTUNIS-  
TICA E UTILITARIA.

II. NOI CANTEREMO LE GRANDI  
FOLLE AGITATE DAL LAVORO, DAL  
PIACERE O DALLA SOMMOSSA:

CANTEREMO LE MAREE MULTICOLOR

POLIFONICHE DELLE RIVOLUZIONI  
NELLE CAPITALI MODERNE; CANTE-  
REMI IL VIBRANTE FERVORE  
NOTTURNO DEGLI ARSENALI E DEI  
CANTIERI, INCENDIATI DA VIOLENTE  
LUNE ELETTRICHE; LE STAZIONI  
NORDE, RIVORATRICI DI SERPI CHE

FUMANO; LE OFFICINE  
APPESE ALLE NUVOLE PER I  
CONTORTI FILI DEI LORO FUMI; I  
PONTI SIMILI A GINNASTI GIGANTI  
CHE FIUTANO L'ORIZZONTE, E LE  
LOCOMOTIVE DALL'AMPIO PETTO

CHE SCALPITANO SULLE ROTAIE,  
COME ENORMI CAVALLI D'ACCIAIO  
IMBRIGLIATI DI TUBI, E IL VOLO  
SCIVOLANTE DEGLI AEROPLANI, LA  
CUI ELICA GARRISCE AL TANTO  
COME UNA BANDIERA FEMBRA.

COME UNA BANDIERA ESEMPLARE  
APPLAUDIRE COME UNA FOLLA  
ENTUSIASMATA. È DALL'ITALIA CHE  
SI LANCIAMO PER IL MONDO  
QUESTO NOSTRO MANIFESTO DI  
VIOLENZA TRIVOLGENTE E

INCENDIARIA COL QUINQUE FONDA  
OGGI IL FUTURISMO PERCHÉ  
VOGLIAMO LIBERARE QUESTO PAESE  
DALLA SUA FETIDA  
CANCERA DI PROFESSORI, D'AR-  
TECLOG, DI CICERONI E D'ANTI-

QUARANT'ANNI GIÀ PER TROPPO TEMPO  
L'ITALIA È STATA UN MERCATO DI  
LIBERI. NOI VOGLIAMO LIBER-  
GLI INNUMEREVOLI MUSEI  
APRONO TUTTA DI CIMIT-  
ERI.





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