

MANIFESTO

THE LESS-GOOD IDEA

by

Temitope Akinsiku

Dear Architect,

Do not be quick to prescribe the “best” solution or answers to the universal challenges your design seeks to address, for there are no good solutions, only imperfect ideas. Instead, seek out the less good ideas, refuse dogmatism and pursue incidental discoveries that one stumbles upon in the design process.

The studio is a safe space for stupidity, failure, and creative playfulness.

Collaborate with others - for an ensemble sees the world differently from how one individual does, and lend yourself to the impulses, connections, and revelations collectively identified by artistic collaborators.

Like William Kentridge said, “It is in the impure mixture of history, ideas, and materials, a sense tries to emerge as a drawing or as a film, and in incompletions, we make the space where the work can emerge. Neither chaos nor clarity, but where the saying badly becomes the precondition for finding new words”

LET US FOR ONCE TRY NOT TO BE RIGHT!

A **manifesto** is a short, punchy declaration of desires and demands, provocations and protests: a call to action and/or a call to pause, think and act differently.
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MAELSTROM

ARCHITECTURE OF FREEDOM

by

Temitope Akinsiku

What is freedom?... and how do you design it?

The idea of the relationship between freedom and architecture is not entirely new, and it exists across multiple levels, particularly in the public realm.

Usually, the agentic spirit enabled by architecture is more of an incidental after-effect. That raises the question of the infinite possibilities that may arise from putting the idea of agency and freedom at the forefront of design.

I adopt the ideologies of South African artist William Kentridge in approaching this inquiry by refusing to suggest the 'best ideas' or perspectives on the topic. Instead, the development of the film involved giving agency to the making process by allowing incidental discoveries to determine the narrative direction and eventual output.

The ambiguity of the final production catalyzes the agency of seeing in each viewer as they attempt to make sense of what they see and project their coherence to form an interpretation of the film.

The film's mise-en-scene aims to evoke the feeling of freedom. In addition, it suggests a return to the blank canvas, which is the moment before any architecture happens, where freedom is still within the grasp of the architect. It invites the public to be a part of that moment, to project their understanding of freedom, and collectively begin to shape 'The architecture of freedom'.

A **maelström** is a powerful whirlpool - a dangerous swirling of the sea that sucks everything down into its watery spiral. In this seminar, the maelstrom is a model for architectural theory, imagination and agency - an integrative and creative force - a risky and revelatory mode of panoramic vision.