

Loomings: the sleep of reason produces monsters

by

Julian Geltman

B.A. Environmental Studies
Oberlin College 2017

Submitted to the department of architecture in partial fulfillment of the requirements for the
degree of

MASTER OF ARCHITECTURE

at the

Massachusetts Institute of Technology

February 2023

© 2023 Julian Geltman. All rights reserved.

The author hereby grants to MIT permission to reproduce and to distribute publicly paper and
electronic copies of this thesis document in whole or in part in any medium now known or
hereafter created

Authored By: Julian Geltman
Department of Architecture
January 6, 2023

Certified By: Ana Miljački
Professor of Architecture
Thesis Advisor

Accepted By: Leslie Keith Norford
Chair of the Committee on Graduate Students
Professor of Building Technology

Ana Miljački, MArch, PhD
Professor of Architecture
Thesis Advisor

Xavi Aguirre, MArch
Assistant Professor of Architecture
Thesis Reader

J. Jih, MArch
Lecturer
Thesis Reader

Rosalyn Shieh, MArch
Assistant Professor of Architecture
Thesis Reader

Loomings: the sleep of reason produces monsters

by Julian Geltman

Submitted to the Department of Architecture on January 6, 2023 in Partial fulfillment of the Requirements for the Degree of Master of Architecture

ABSTRACT

To Architect is to always work with others. Working with others, though, can be hell, as friction abounds in the process of multiple voices and stances coalescing into one.

I design as a form of co-authorship, a processional lineage of the works of others. I build off of foundations previously laid, and am never alone in this process, for there is always someone looking over my shoulder. The things that I create enter into dialogues with the relics and artifacts that reside in the archives of architectural knowledge. In this sense, me and my ghosts live in a symbiotic relationship. I steal their work and mutate it into a new context, a different proposition, an optimistic visioning; in turn, they get to live on as afterimage.

This thesis is an exploration, instantiation and reflection on my own personal design method as I have come to understand how I work in graduate school. It is both a method and an attitude or ethos towards design. In working through this stance, one enters into active participation in architecture.

I have chosen a number of projects that haunt me to use as a basis for this project. I do not run from ghosts, but instead embrace living amongst them. These are all remnants of utopias. These projects all have something to say about pragmatism, or idealism, or sometimes both. They are ideologically fraught, some saying something about place, some about polis, about politics, about being. They are all housing projects. They all have something to say about being together. They all are about collectivity; what can architecture say about the city? Is architecture distinct from city? How will we all be together? What is the space between us? What is this sea, and how did we become stranded together apart on separate islands?

These projects are all massive. They all have much to signify. They purport and carry their cumbersome baggage as pilgrims. Together we set out to sea so as to salvage a design method of rework from the murky depths.

Thesis Advisor: Ana Miljački
Title: Professor of Architecture

Acknowledgements

This project was a group work. As personal as it was, it would have gone nowhere and sank if not for the wisdom shared, sage guidance, love and care and support of those who helped me throughout my graduate school career. It was a culmination of a seven-semester-long search for voice within MIT, to which I owe much to my professors and peers.

Thank you Ana for guidance, mentorship and friendship over the years. Thanks for helping me to grow as a thinker and a designer and for helping me to find fun in the process.

Thank you Xavi, J and Rosalyne for not only acting as thesis readers, but for your support, enthusiasm and input that helped me to push the project along.

Thank you Chris for helping me learn through making and for allowing me the space to learn through failure.

Thank you Jen + Shah for the confidence you have helped me to acquire me as a maker.

Thank you Sheila for helping me to grasp fundamentals of architectural expression and for helping me clear the gap between a liberal arts world and the realm of architectural education.

Thank you Adriana, Lauren, Calvin and Katie for the helping hands during the final push. I consider this project a creative work of all of your voices.

Thank you Emily for being a design partner over the years, and to Sam as well for helping think through this thesis over the past semester.

Thank you to my family for providing life support during this tedious process.

Contents

13	extracts
19	souvenirs + collectibles
35	love letters
158	the inferno
188	ultramarine: boston harbor megastructure
202	loomings
213	references
217	appendix

List of Figures

Figure 1	An Island of Atlanpoles	Figure 17	The Inferno; Render 2
Figure 2	Collectibles Close Up	Figure 18	The Inferno; Render 3
Figure 3	Collectibles	Figure 19	The Inferno; Render 4
Figure 4	Souvenirs	Figure 20	The Inferno; Render 5
Figure 5	Collectibles 1: Widow's House	Figure 21	The Inferno; Render 6
Figure 6	Collectible 2: Old Farmer's House	Figure 22	The Inferno; Render 7
		Figure 23	The Inferno; Render 8
Figure 7	Collectible 3: Atlanpole	Figure 24	The Inferno; Render 9
Figure 8	Collectibles 4 + 5: House of the Suicide and House of the Mother of the Suicide	Figure 25	The Inferno; Render 10
		Figure 26	The Inferno; Render 11
Figure 9	Collectibles 6: Gallaratese	Figure 27	The Inferno; Render 12
Figure 10	Collectibles 7: Karl Marx Hof	Figure 28	The Inferno; Render 13
		Figure 29	The Inferno; Render 14
Figure 11	Collectibles 8: Narkomfin	Figure 30	The Inferno; Render 15
Figure 12	Collectibles 9 + 10 + 11: Urban Villas	Figure 31	The Inferno; Render 16
		Figure 32	The Inferno; Render 17
Figure 13	Collectibles 12: Kreuzberg Towers	Figure 33	The Inferno; Render 18
		Figure 34	The Inferno; Render 19
Figure 14	Souvenirs Group	Figure 35	The Inferno; Render 20
Figure 15	Color samples taken from images and photographs of my haunts, all understood as the primary source material.	Figure 36	Axonometric of the Inferno
			Iteration 1: Inferno as Funnel
Figure 16	The Inferno; Render 1		

Figure 37	Plan of the Inferno Iteration 1: Inferno as Funnel	Figure 59	Kenzo Tange with George Pillorge, Edward Haladay, Ted Niederman and Gustave Solomons Jr.
Figure 38	Axonometric of the Inferno Iteration 2: Inferno as Tower	Figure 60	Plan for Megastructure
Figure 39	Plan of the Inferno Iteration 2: Inferno as Tower	Figure 61	Detail Callout A
Figure 40	Isometric Section of the Inferno Iteration 2: Inferno as Tower	Figure 62	Detail Callout B
Figure 41	Elevation of the Inferno Iteration 2	Figure 63	Detail Callout C
Figure 42	Axonometric of the Inferno Iteration 3: Inferno Landing in a Field	Figure 64	Detail Callout D
Figure 43	Spiral Animation Still 137	Figure 65	Moment at detail at scale of the drawing
Figure 44	Spiral Animation Still 158	Figure 66	Moment of detail at scale of the drawing
Figure 45	Spiral Animation Still 179	Figure 67	Beach Scene 1
Figure 46	Spiral Animation Still 188	Figure 68	Beach Scene 2
Figure 47	Descent Animation Still 12	Figure 69	Beach Scene 3
Figure 48	Descent Animation Still 106	Figure 70	Beach Scene 4
Figure 49	Descent Animation Still 142	Figure 71	Beach Scene 5
Figure 50	Descent Animation Still 160	Figure 72	Beach Scene 6
Figure 51	Gondola Animation Still 22	Figure 73	Beach Scene 7
Figure 52	Gondola Animation Still 50	Figure 74	Beach Scene 8
Figure 53	Gondola Animation Still 75	Figure 75	MIT SA+P Communications Team
Figure 54	Gondola Animation Still 94	Figure 76	Ibid.
Figure 55	Cut Plan Animation Still 19	Figure 77	Ibid.
Figure 56	Cut Plan Animation Still 98	Figure 78	Ibid.
Figure 57	Cut Plan Animation Still 185	Figure 79	Family of Author
Figure 58	Cut Plan Animation Still 260	Figure 80	Ibid.
		Figure 81	Ibid.
		Figure 82	Ibid.

looming...

Extracts

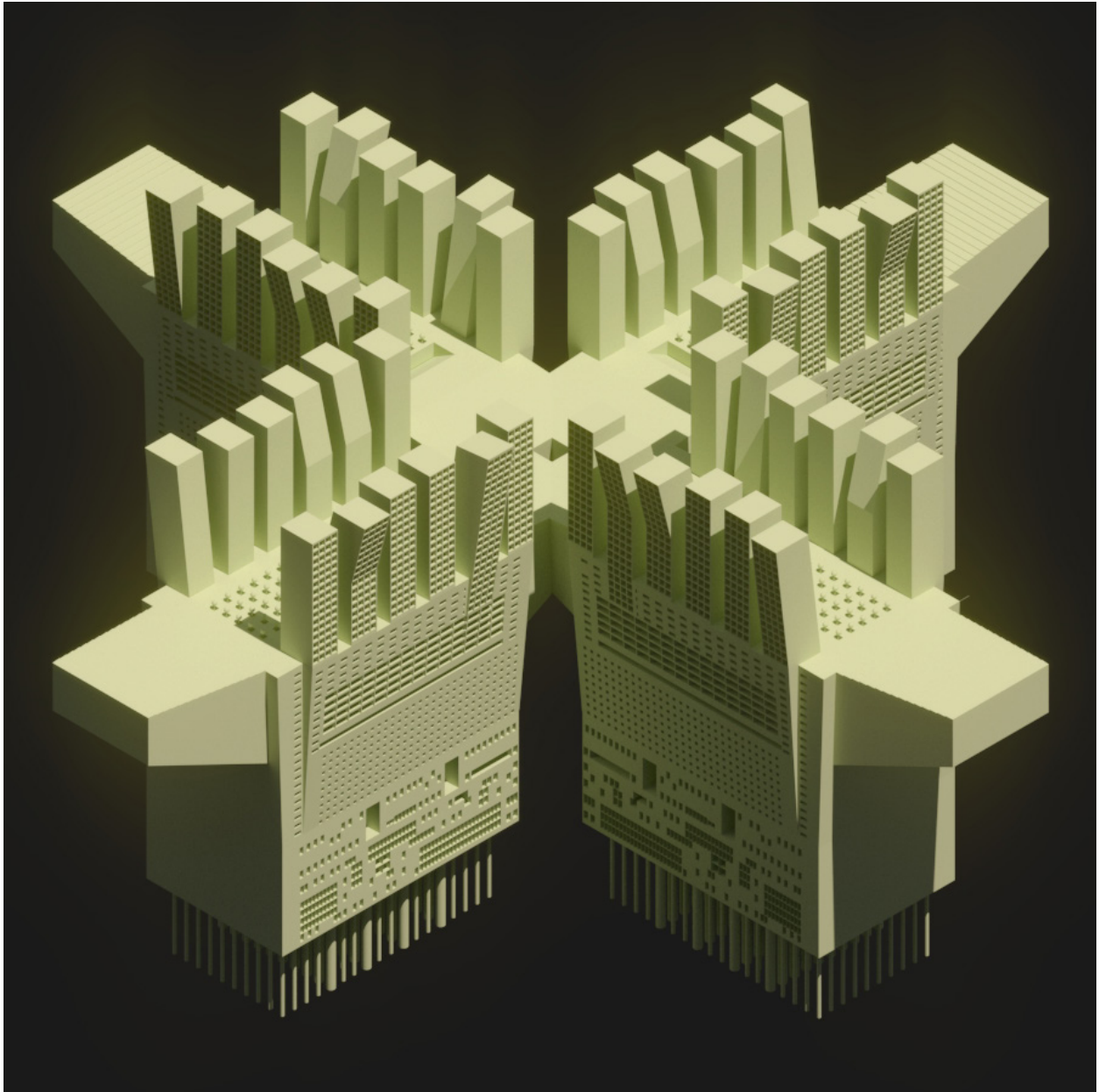


Figure 1
An Island of Atlanpoles
what if we took this bug that was to stand alone and make it stand with its friends?

I begin with paraphrasing Herman Melville – when Ishmael is depressed, he seeks the sea. When I feel a similar drear, I too find myself seeking the sea, and not for all entirely different reasons.

More importantly, preceding the first chapter of Moby Dick are the Etymology and the Extracts. The Etymology is “supplied by a late consumptive usher to a grammar school,” and contains an anecdote about said usher, two dictionary etymologies of Whale, and examples of the word in a number of languages. The Extracts are provided by a “sub-sub-librarian,” and consist of 11 pages of literary allusions to whales. We get definitions sourced from Genesis, Job, Jonah; we get whales from Hamlet; we get the leviathan from Paradise Lost. All compound one on top of another, some being familiar and some being fresh. Before starting the book, we know two things: first, that it is about a whale, and that that whale is somewhere out there in the abyss. Secondly, we start with an image of the whale that we have extracted from the preceding pages; it is a hideous, monstrous amalgamation; a literal frankenstein of meanings stitched together. It is also entirely the reader’s own.

The archive is a sea, and it is where I search for meaning and for myself. I am following the tracks laid by criticism so as to build a design methodology. I practice a design methodology that has to do with finding, excavating, and repurposing out of what is a murky, convoluted, and rather problematic abyss of architectural knowledge. In a way, this is akin to necromancy, or an alchemy.

All forms are reused, some going through a more rigorous transition than others in the process of revitalization. There is quotation, regurgitation, cannibalization – all ways that signs become emptied to become forms for mythological concepts to possess and hoard. Form-finding is hard, and I often will go to these relics I have hoarded in order to find a place to start. I find that it is helpful to disembowel architectures I am passionate about, spilling their guts all over while I look for pearls of wisdom or juicy nuggets worth refashioning. I don't find that I am alone in this process, too, for there is always someone looking over my shoulder.

These are all remnants, relics, fragments of utopias. They are ghosts that roam our halls endlessly. Sometimes we can see them, but most of the time we cannot. These projects all have something to say about pragmatism, or idealism, or sometimes both. They are ideologically fraught, some saying something about place, some about the polis, about politics, about being. They are all housing projects. they all have something to say about being together. They all are about collectivity. Some of the more important projects are as following:

Dogma's Stop city
Archizoom's No stop city
Hans Kollhoff's Condensed city of atlanpole
Karl Ehn's Karl Marx Hof in Red Vienna
The Monte Amiata housing complex in Gallarate by Carlo Aymonino and Aldo Rossi
Moisei Ginzburg's Narkomfin
The Ricardo Bofill Taller's Espaces Abraxas
John Hejduk's Kreuzberg towers (the berlin masque)
Contextual Urban Villas found in Thesis 8 of Ungers' Berlin Archipelago manifesto.

Finally, there is Kenzo Tange's megastructure for the Boston Harbor (even though, evidently, his prompt is not situated in the harbor but in Dorchester Bay).

These projects are all massive. They all have much to signify. They purport and carry their cumbersome baggage as pilgrims. However, what can emerge out of a combination of their voices can often be cacophonous, arcane and impenetrable. How does one make these things sing in concert? How do we make them work together, collaborate and compromise? And importantly, how do I enter in my own voice to this mix? Is this a process of weaving, and if so, how do we conceive of and approach the loom? Working together, especially with all of these boisterous characters can be hellish, but there does exist the possibility for something to emerge out of their polyrhythms and assemblages.

Each time these things are recalled from the dead, it is called a catalog. It is both a survey and an exercise; an instance of reconciling a moment of contradictions to create a polyphonus harmony. It is a way to deal with the baggage. These catalogs follow lines of inquiry that examine both the good and the bad, disentangling them so as to create a glimpse of an architectural vision, even if this glimpse is only for a split second. We take the good and the bad and we use it to say something, to propose something. We as co-authors are on this journey together, both subject and object. And by we, I mean me and my haunts.

I offer these catalogs as ways for others to look at the things they love, and the things that haunt them. It is an attempt to break free from a curse and to say something productive at the same time. It is the rupturing of the ouroboros; the break in autocatalyzation.

Souvenirs + Collectibles

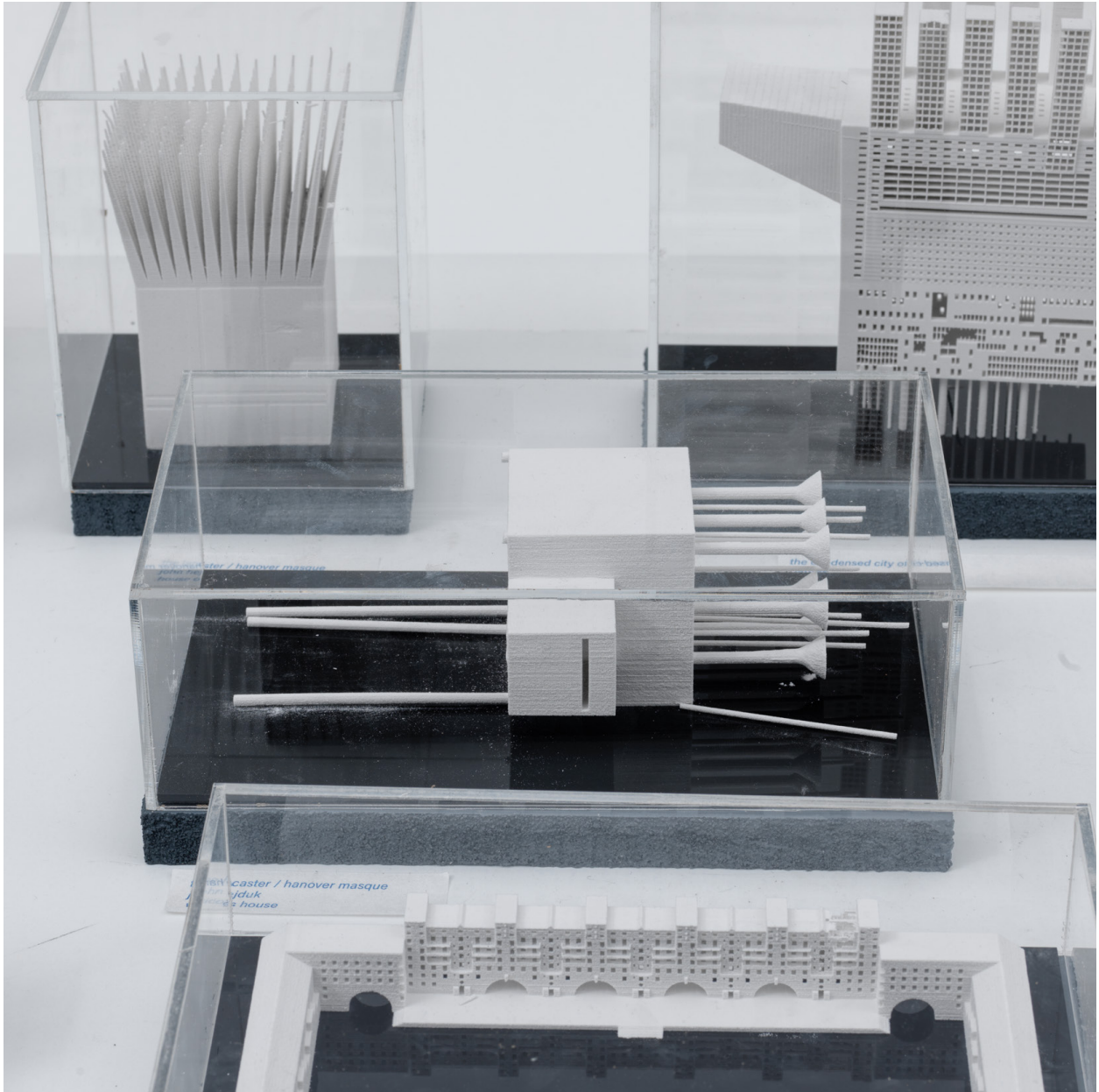


Figure 2
Collectibles Close Up
Photography by Andy Ryan
these beanie babies will have value, some day (so they keep saying).

The first step is essentializing. An idea is much more accessible based on its size. For easy translation or transfer, an idea must be compressed. To do so to my haunts is to render them into souvenirs. They become small objects that one can take with them. After going through this process of compression, they do not say much. They say small things, and they say them well. They echo the profundity that they lost in their compression, gesturing or hinting at depth that at one point was there. Why they are to be celebrated or reminisced, though, is gone. Instead we are left with trophies that suggest something worth celebrating or honoring without actually saying why. All of these projects, except for 1, I have never seen. I see them as tokens, symbols, or trophies, things to take away.

They could be seen from a very different distance, though. On the other end of this spectrum, I conceive of these haunts as things to cherish. I find that there is much to learn from them as heuristics, and in celebrating them we must also preserve them. I returned them to their former detail and splendor, meticulously modeling them and subsequently printing them using a powder printer. They are then encased in acrylic as they are extremely fragile. It is contradictory; we can look, and in order to pass it on we cannot touch. We can study them, and speak about them, but we must always be separate from them. This is a critical distance.

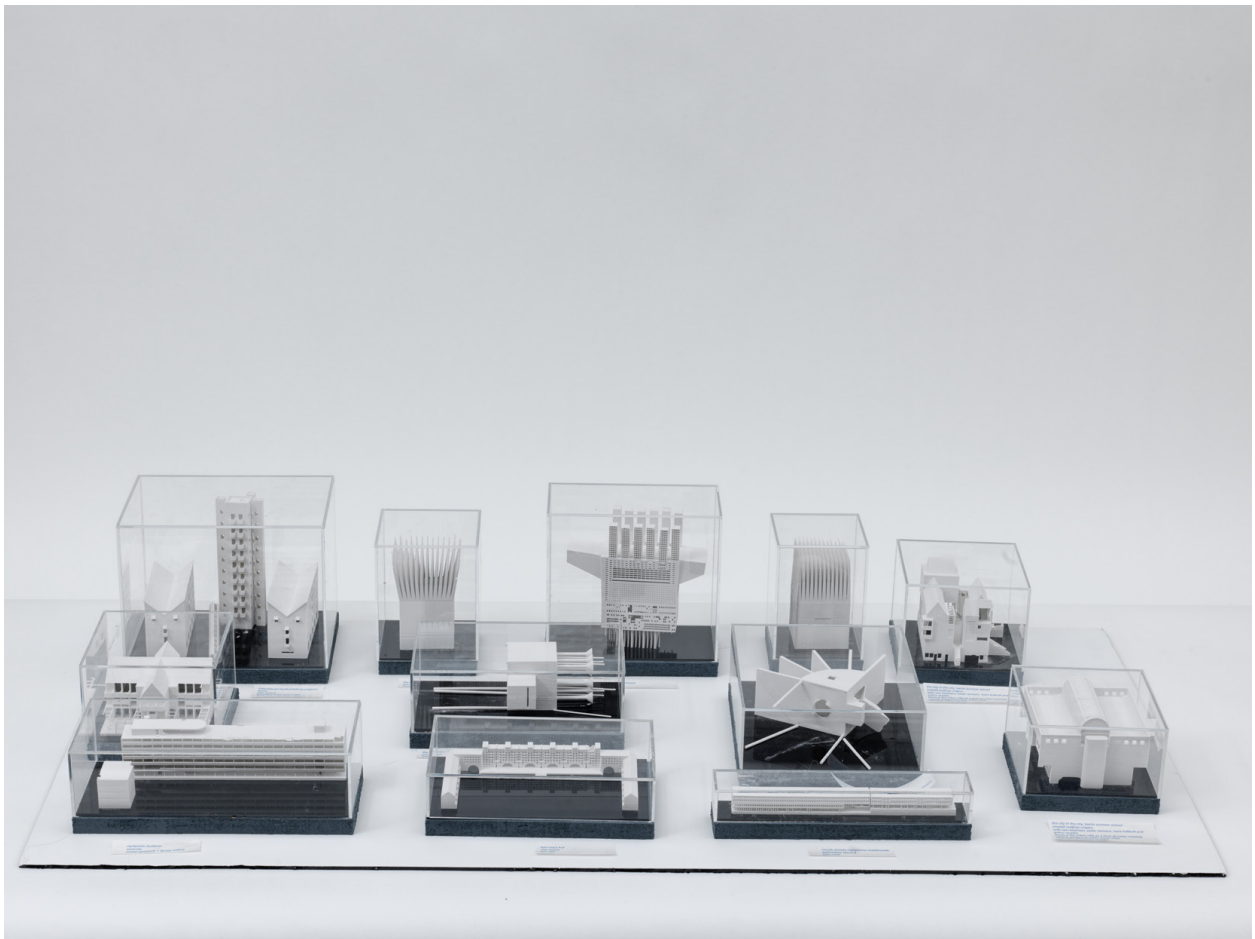


Figure 3
Collectibles

Photography by Andy Ryan

a family of powder prints, encased in acrylic cases so as to keep some dust out and some dust in. Their names and where they come from are accompanying.



Figure 4
Souvenirs

Photography by Andy Ryan

These 3D prints are not precious. They are to be held, handled, transferred, given, stowed, kept, forgotten. They are all plastic. Some are sets; does taking one piece from a set diminish the value of the rest?

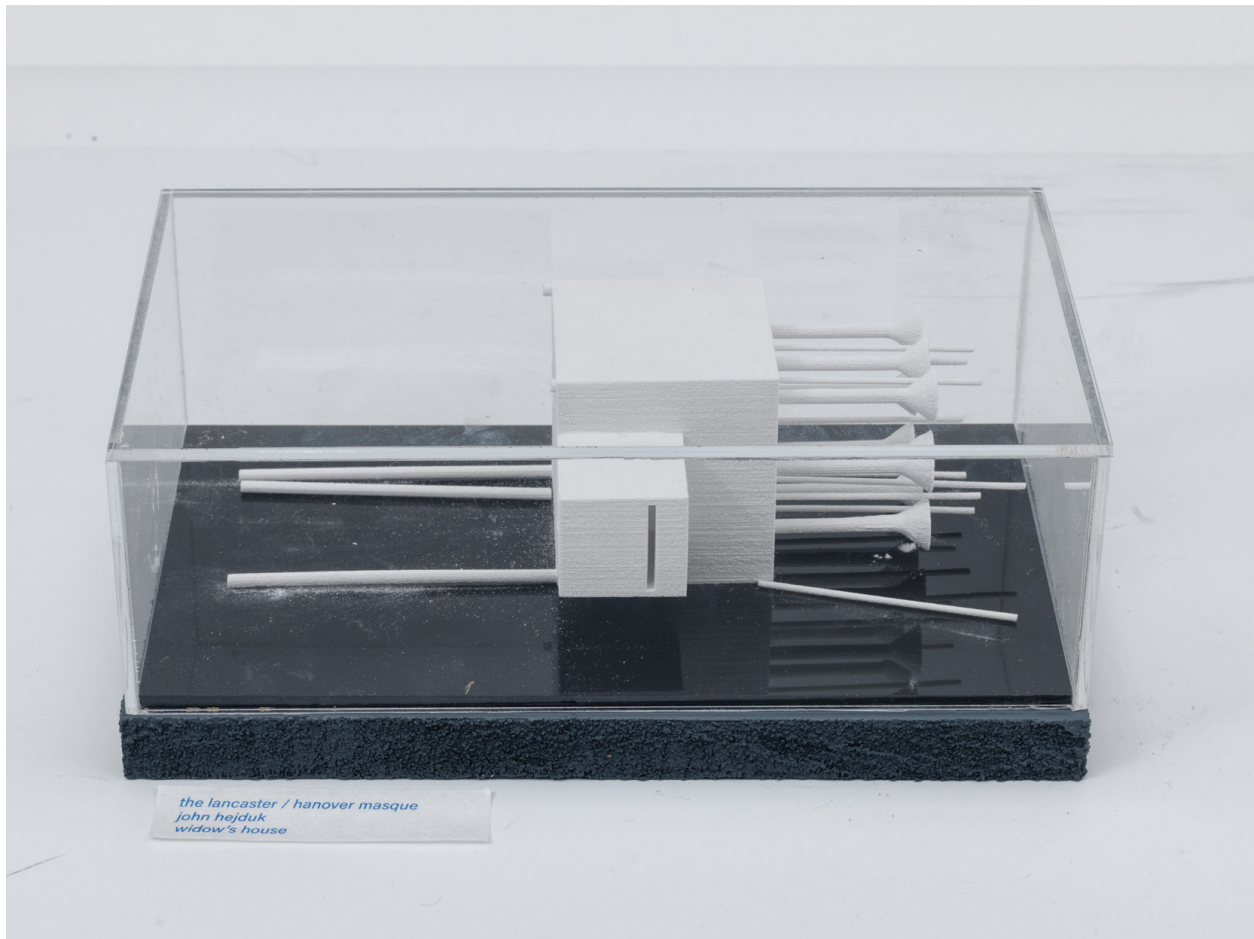


Figure 5
Collectible 1: Widow's House
Photography by Andy Ryan

It is said that the protusions from the head of this masque are horns, that are to amplify and project the wails of the widow of the accused. On the farm, once per year, a member is chosen randomly to be judged at the courthouse and then sentenced to spend the year in the prison house. This is where their widow is to reside for that year. I can only imagine the woe and grief.



Figure 6
Collectible 2: Old Farmer's House
Photography by Andy Ryan

This is the house of the old farmer. Hejduk prevaricates; this house is described as an updated design to the house for the eldest inhabitant of Berlin. The Berlin Masque describes that house as "the house for the eldest resident of Berlin." Who is this house for? The object is the house, the subject is the old farmer. From 6:30AM to 6:30PM "the steel deflects," while "the old farmer remembers."

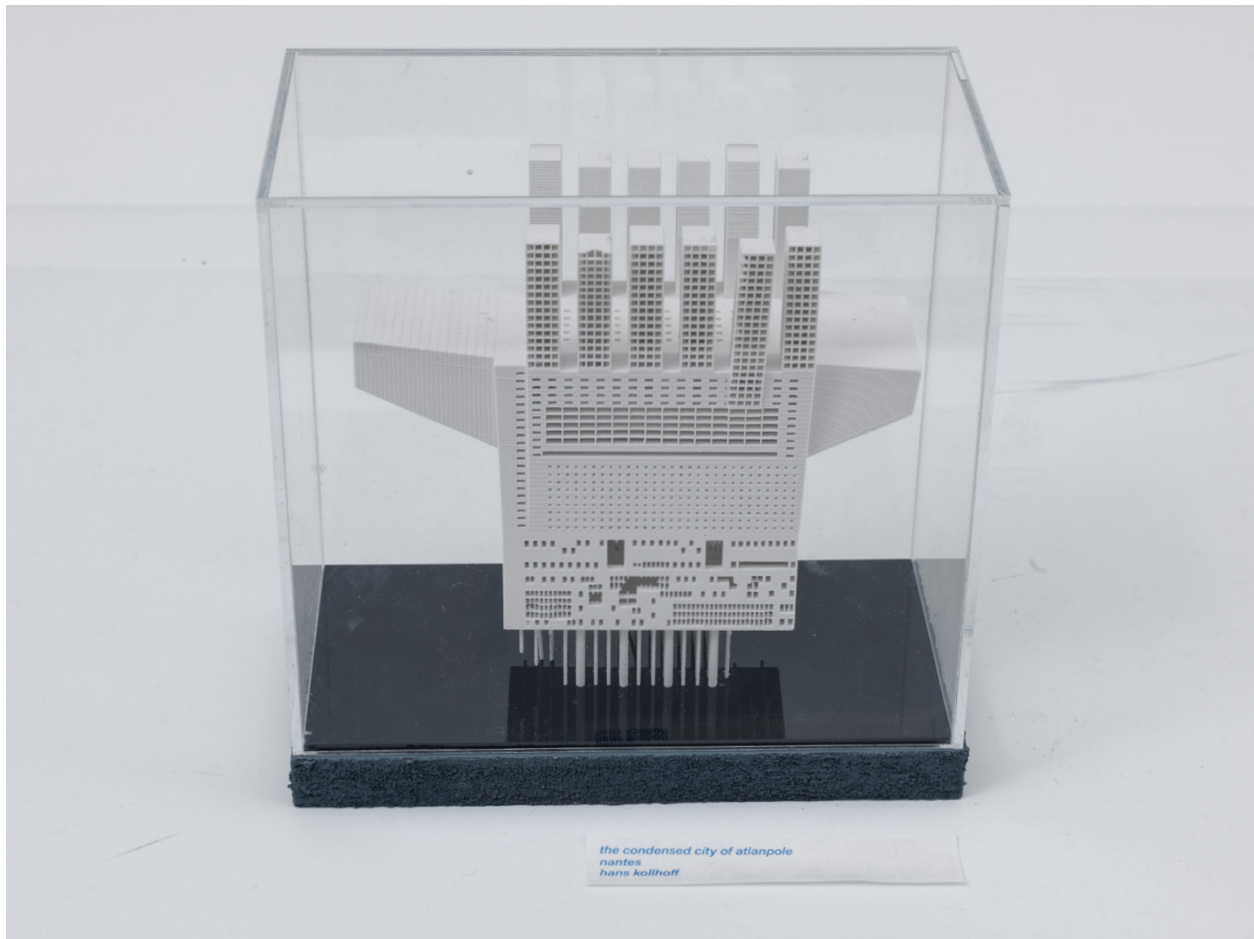


Figure 7
Collectible 3: Atlanpole
Photography by Andy Ryan
Piles connect the condensed city to the bedrock below the Erdre River, just north of Nantes.

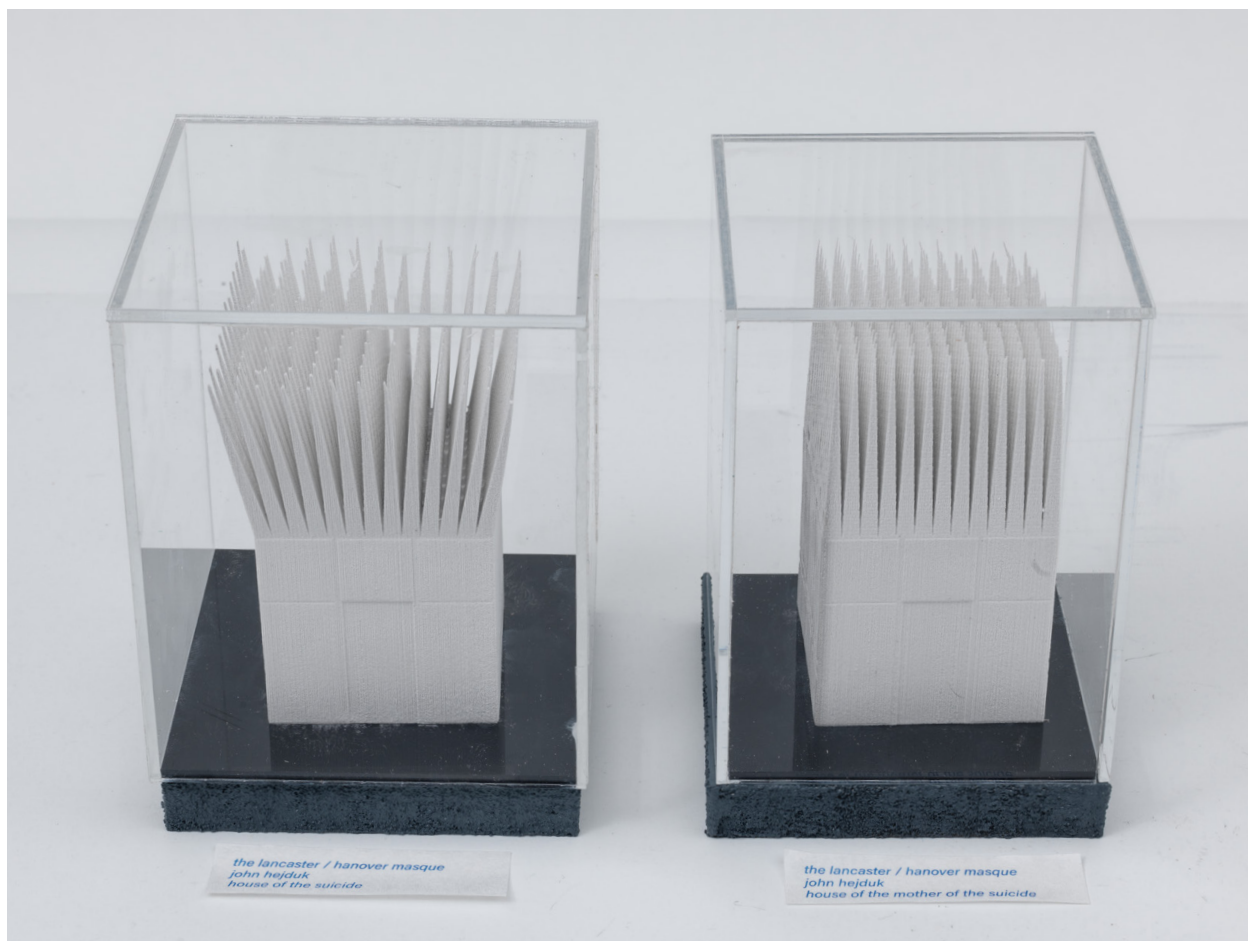


Figure 8
Collectibles 4 + 5: House of the Suicide and House of the Mother of the Suicide
Photography by Andy Ryan

"When alive he was obsessed with Cézanne. He believed that the Farm public missed essential and important characteristics about Cézanne. He felt that Cézanne did not want to be touched... He pondered Cézanne's banality, emptiness, detachment, but what frightened him the most was the irreconcilability of the photo of Cézanne at 40 and the photo of Cézanne at 67. He was unable to put them together. He concluded that there was an impossibility." These two houses were built in Prague by students to honor the memory of Jan Palach and his mother. Some also draw the comparison of the House of the Suicide to the house depicted in Cézanne's painting, *The Hanged Man's House*, in which the dead limbs of a tree branch resemble the repugnant and confrontational spikes of the suicide's house.



Figure 9
Collectibles 6: Gallaratese
Photography by Andy Ryan

De Chirico seems to be a popular character. There seems to be some significance of this building to Rossi, and to Tafuri as well. I believe that this building haunted Rossi. Why did he decide to use it as the most fundamental character of his painting, assassinated architecture? There is a 1 to 1 translation between the split in that building and the one that breaks this monolith into two blocks. Are we to take his painting and accompanying statement on the state of architecture within capitalism as literal form-figuration? Tafuri uses the shattered representation of this building in the assassinated painting for the cover of his *Architecture and Utopia*, without ever referencing the building throughout the essays within the book. This gesture places the building and its rupture in the architectural public imaginary. Perhaps I am giving Tafuri too much credit, and not the graphic designers at the MIT Press who put the book together.

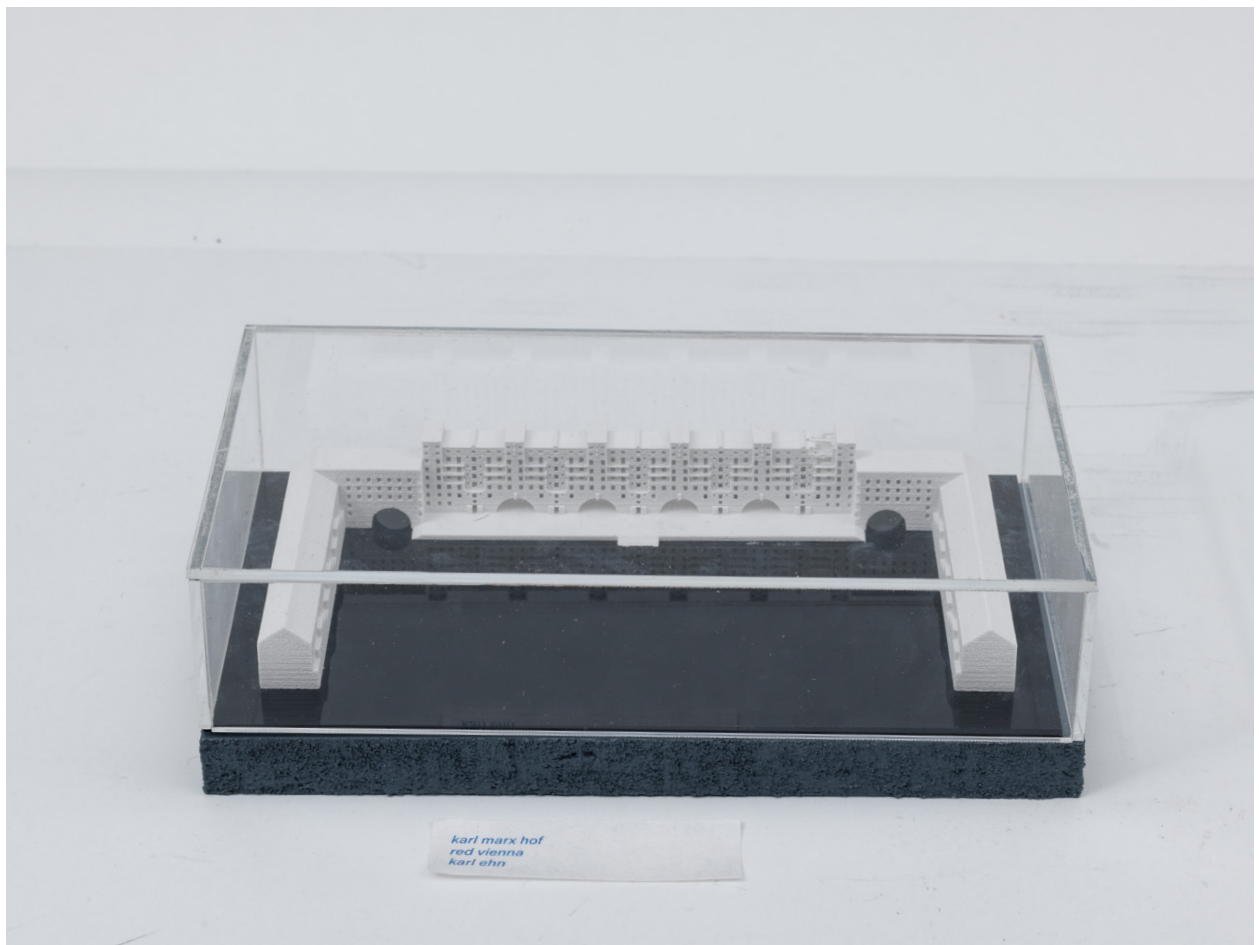


Figure 10
Collectible 7: Karl Marx Hof
Photography by Andy Ryan

A model of the core of the complex. It's defining gestures and features, minus the color and the scale of the project, rendered into something precious. I wish I could find a way to capture the manner in which the heroic figurines are spliced into the walls, projecting from just above the keystones over the 5 transversal arches.

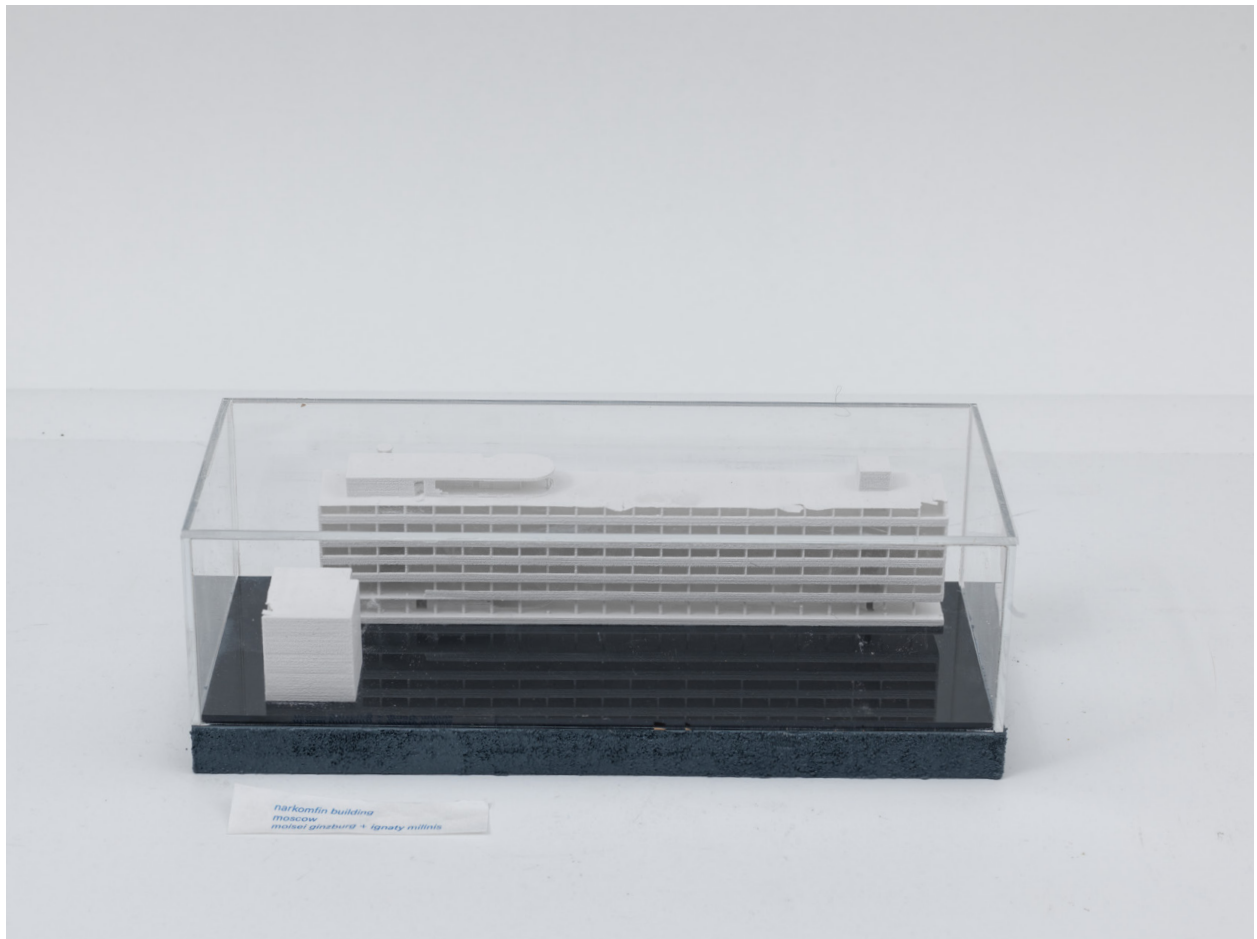


Figure 11

Collectible 8: Narkomfin

Photography by Andy Ryan

I did not get this model exactly correct; there is a disparity between this replica and the actual pattern of the windows on the facade, which are not continuous ribbon windows (at times).



Figure 12
Collectibles 9 + 10 + 11: Urban Villas
Photography by Andy Ryan

Models of 3 prototypical urban villas as elaborated by Ungers within the theses of the Green Archipelago manifesto. Did he base them off of particular found structures in Berlin? I find them to be replicated in part and in whole often throughout Ungers' contextual work around housing.



Figure 13
Collectibles 12: Kreuzberg Tower
Photography by Andy Ryan
As elaborated in the Berlin Masque. Now currently used as a dormitory by New York University's study
abroad program in Berlin.

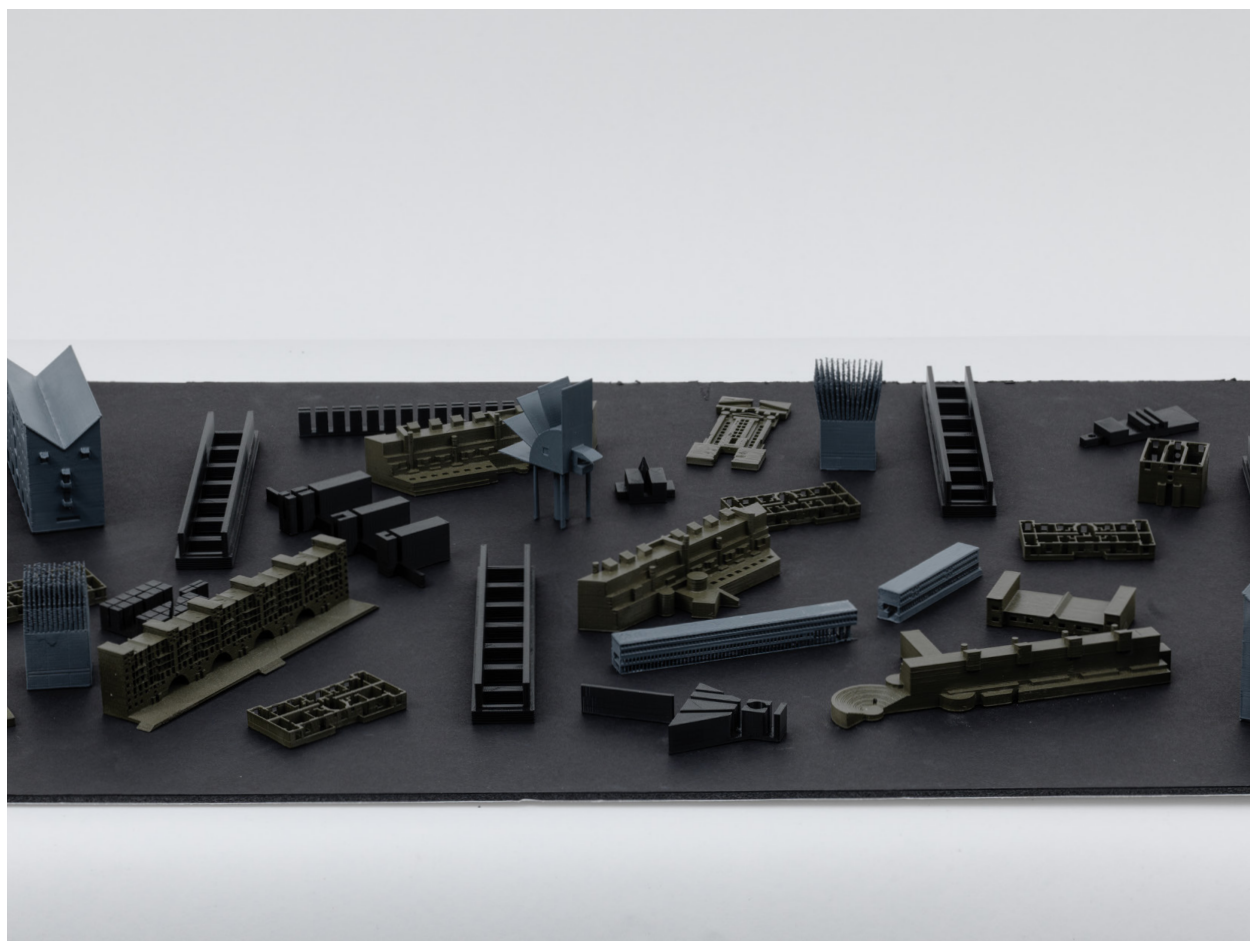


Figure 14
Souvenirs Group
Photography by Andy Ryan

Love Letters

My method is dependent on writing. Just as I might attempt to diagram what I think a project is *doing*, I find it useful to spend the time to write out my thoughts to tease out why exactly I love what these projects are doing. In reflection on the collectibles, I found myself alienated from my haunts, unable to reach or grasp them. Writing was a process to surmount this boundary, to distill what I love about these projects and to get close to them again.

Over the course of the semester, this writing accumulated on scraps and in my notebook. They appeared sporadically and with differing amounts of clarity and tact that resembled something like a diary of the thesis semester. In making this process more formal, diary-keeping turned into something more akin to journaling, to leave a trace for others to follow. In compiling these notes, I turned them into a book. I call this book my love letters, as they are exactly that - attempts by me to bridge an unclosable gap between me and my haunts. These love letters are an effort to make the haunts my own again, to enmesh myself in them, and them in me. A phantasmoric collapsing of figures into an anachronistic bookspace.

Single Sided Printing on Newsprint Using a Risograph Printer

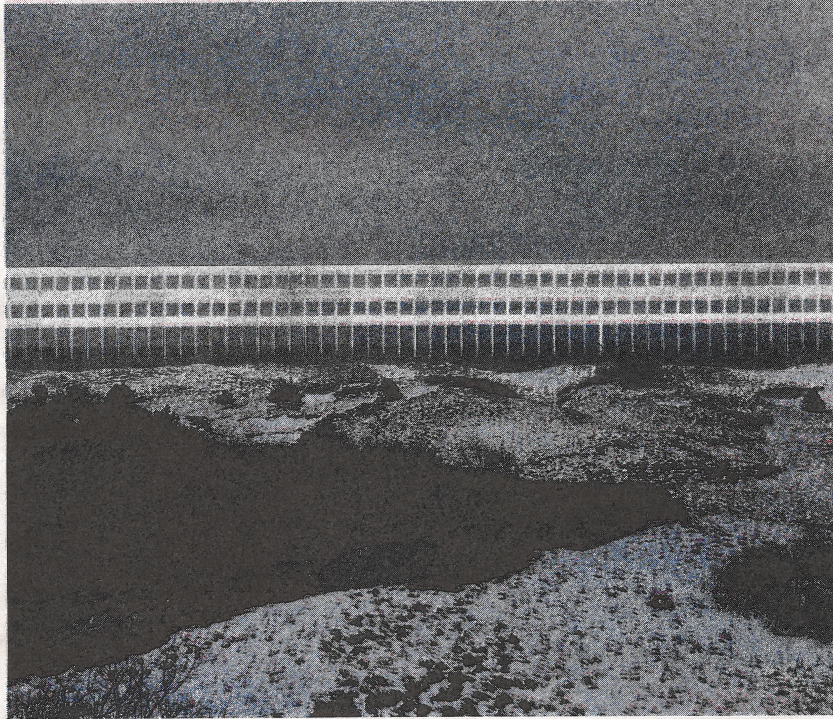
Bound Using Heavy Duty Stapler

All images created by author except where noted



FROM JULIAN

Rice Paper Cover



loomings...

I am obsessed with these projects. they weigh greatly on me. I dwell on them regularly, as one might on memories or stories passed down. All of this rumination has culminated in this personal book of hours, a transcription of the lessons learned from these past tales. It contains all of the canonical hours, to be repeated as prose or as prayer when the time is right. These objects arise out of my dream, or did I actually put them in there in the first place? Regardless, their rhetoric, their meanings are to be digested with their symbolic and figurative language as a pairing. This book of hours is a manuscript, or perhaps just a transcript of the cyclic exercises in analysis that I put myself through. In this way it is a marker of ritual, a codification of ceremony.

12.22.2022

it is a palimpsest.

it consists of love letters penned over an academic career.

-julian

I am obsessed with these projects. they weigh greatly on me. I dwell on them regularly, as one might on memories or stories passed down. All of this rumination has culminated in this personal book of hours, a transcription of the lessons learned from these past tales. It contains all of the canonical hours, to be repeated as prose or as prayer when the time is right. These objects arise out of my dream, or did I actually put them in there in the first place? Regardless, their rhetoric, their meanings are to be digested with their symbolic and figurative language as a pairing. This book of hours is a manuscript, or perhaps just a transcript of the cyclic exercises in analysis that I put myself through. In this way it is a marker of ritual, a codification of ceremony.

12.22.2022

it is a palimpsest.

it consists of love letters penned over an academic career.

-julian



4

monte amiata complesso residenziale
gallaratese
i love its capacity to FREEZE

10.14.2021

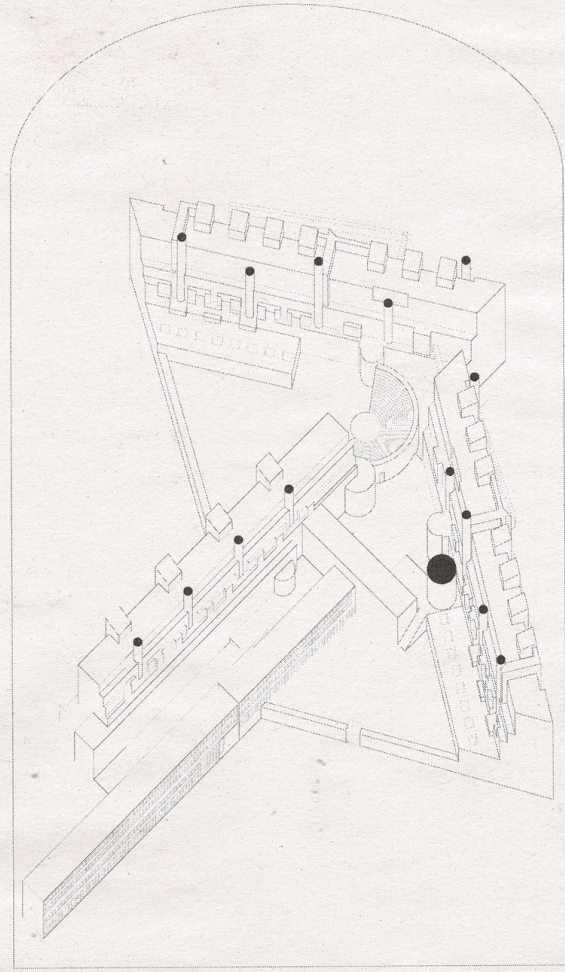
loomings...

loomings...

*monte amiata complesso residenziale
gallaratese*

10.14.2021

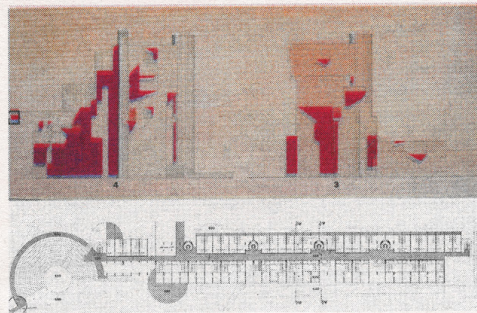
i love its capacity to FREEZE



freezing
celebrating
memorializing
congealing
fossilizing
juxtaposing
decontextualizing
recontextualizing
thawing
coalescing
somehow it always
comes back to
freezing though
melancholy as a design
opportunity
method
methodology?
or motive
in freezing we slow down
all molecular movement
some might say this
is a process
of un-becoming

loomings...

*freezing
celebrating
memorializing
congealing
fossilizing
juxtaposing
decontextualizing
recontextualizing
thawing
coalescing
somehow it always comes back to
freezing though
melancholy as a design
opportunity
method
methodology?
or motive
in freezing we slow down all molecular movement
some might say this
is a process
of un-becoming*



Aldo Rossi's housing bloc sits adjacent to Carlo Aymonino's, both meeting at a central foci. i see melancholy, austerity that can see its fate in decay.

i always start here.

Rossi essentializes, inwardly, purveying a notion of shared historical memory congealed in monuments, but in reducing and essentializing to as to confront decay, he evokes sadness. It is the creation of symbolic simulacra, the freezing of a public object so as to coalesce, densify, render visible its memory and subsequently object-hood becoming-totality, this is all to ensure the continuity of identity, the translation of meaning of a being from one generation to the next. but in doing so, ensuring its fate, is to acknowledge its cultural construction and inevitable destruction.

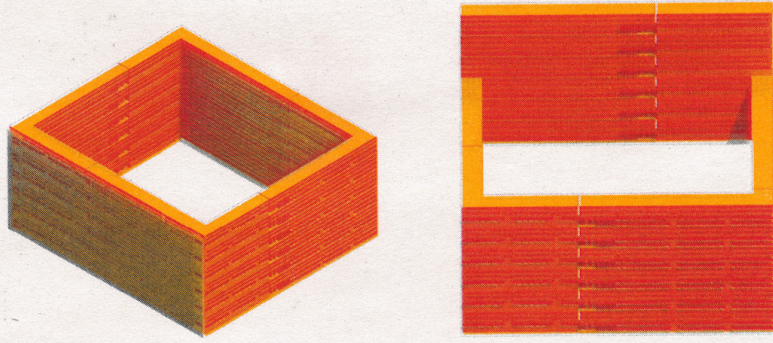
one person has told me it is beloved; another has told that this project is located in bumfuck (hence no need to pilgrimage)

Aldo Rossi's housing bloc sits adjacent to Carlo Aymonino's, both meeting at a central foci. i see melancholy, austerity that can see its fate in decay.

i always start here.

Rossi essentializes, inwardly, purveying a notion of shared historical memory congealed in monuments, but in reducing and essentializing to as to confront decay, he evokes sadness. It is the creation of symbolic simulacra, the freezing of a public object so as to coalesce, densify, render visible its memory and subsequently object-hood becoming-totality. this is all to ensure the continuity of identity, the translation of meaning of a being from one generation to the next. but in doing so, ensuring its fate, is to acknowledge its cultural construction and inevitable destruction.

one person has told me it is beloved; another has told that this project is located in bumfuck (hence no need to pilgrimage)



charles jencks calls these hollow halls, hallways devoid of historical significance fascist remnants. it was initiated in 68, finished in 72. Pier Vittorio calls jencks a neoliberal. i believe it was first used to house a homeless population, and i dont remember where i read this, but i feel like i remember reading that the architects did not like this.

loomings..

Freeform play. Gallarate Block D (Rossi) stacked in various configurations.

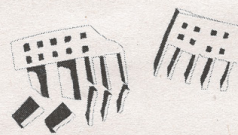
charles jencks calls these hollow halls, hallways devoid of historical significance fascist remnants. it was initiated in 68, finished in 72. Pier Vittorio calls jencks a neoliberal. I believe it was first used to house a homeless population, and i dont remember where i read this, but i feel like i remember reading that the architects did not like this.

Rossi single-loads a corridor, and creates ample public space... aymonino creates a vibrant section with overlapping, dreamy interiority. i find a drawing of this section on page 155 of Tafuri's architecture and utopia, in a chapter largely devoted to the void between russian formalist theory and praxis. the drawing is punchy, playful. this public space is somewhat devoid of life, though, which Rossi did very well if the aim was to strip the building of historical signifiers.

i have read in a few places that Rossi touts Giorgio de Chirico as an influence in this designing this complex, something that i can understand in the use of the length of the volume to speak to extreme perspectives and lines that seemingly continue until they reach the vanishing point, with the life of the subject existing abstractly, dream-like in the shadows casts by the structural elements.

200 m long. its DNA is to provide a staccato rhythm of living units, stacked 2 high, as if each were a gate that could extend forever.

440 apartments



A snippet of the Assassinated Architecture painting, redone by the author. Block D

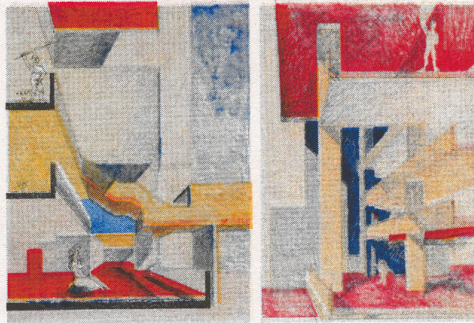
Rossi single-loads a corridor, and creates ample public space... aymonino creates a vibrant section with overlapping, dreamy interiority. i find a drawing of this section on page 155 of Tafuri's architecture and utopia, in a chapter largely devoted to the void between russian formalist theory and praxis. the drawing is punchy, playful.

this public space is somewhat devoid of life, though, which Rossi did very well if the aim was to strip the building of historical signifiers.

i have read in a few places that Rossi touts Giorgio de Chirico as an influence in this designing this complex, something that i can understand in the use of the length of the volume to speak to extreme perspectives and lines that seemingly continue until they reach the vanishing point, with the life of the subject existing abstractly, dream-like in the shadows casts by the structural elements.

200 m long. its DNA is to provide a staccato rhythm of living units, stacked 2 high, as if each were a gate that could extend forever.

440 apartments

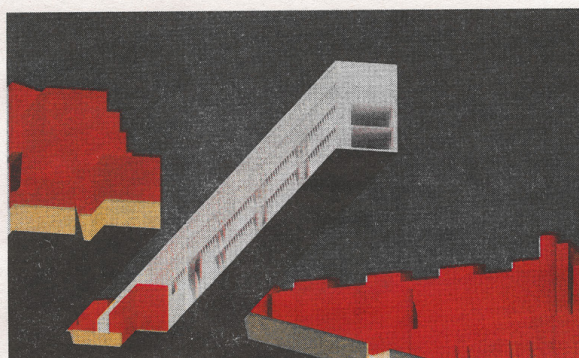
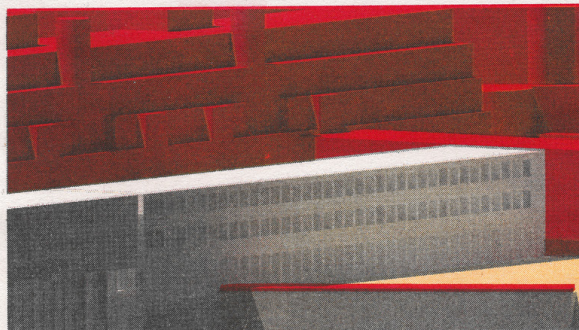


*tafuri says that the section of the internal arcade / passageway is legible on the exterior.
do we agree?*

Image Credit: Carlo Aymonino, Hidden Architecture. So few opportunities to read the short facade of the Aymonino Blocks! We will just have to take Tafuri at his word here.

tafuri says that the section of the internal arcade / passageway is legible on the exterior.

do we agree?



*this is a project about hallways, arcades, perspective, rhythm, conjection, inflection. ghosts float, up and down these halls
rossi's halls are cold but also seemingly vibrant
aymonino's hallways are playful and dreamy, a concatenation or perhaps conurbation of jubliat
all linked in a groundless way, they create heterotopia on the urban fringes of milan*

Block D sticks out like a sore thumb.

*this is a project about hallways, arcades, perspective, rhythm,
conjunction, inflection. ghosts float, up and down these halls
rossi's halls are cold but also seemingly vibrant
aymonino's hallways are playful and dreamy, a concatenation or
perhaps conurbation of jubliat*

*all linked in a groundless way, they create heterotopia on the
urban fringes of milan*



it haunts me.

it certainly haunts centrists (ahem jenkins), and it certainly haunts archzoom who might call this project cowardly it haunts me for its conversation with terragni and other fascist architectures of civic power. tafuri is despondent; there is no escaping the bourgeois contradictory nature in which the architecture seeks both positive objectives and self-explores towards its own commercialization. it is a duplicitous friction, which freezes architecture such that it crumbles when struck with a hammer. two internalized selfs that ignore the presence of one another.

-julian

looming...

Image Credit: Heinrich Helfenstein
The Tendenza, all assembled.

it haunts me.

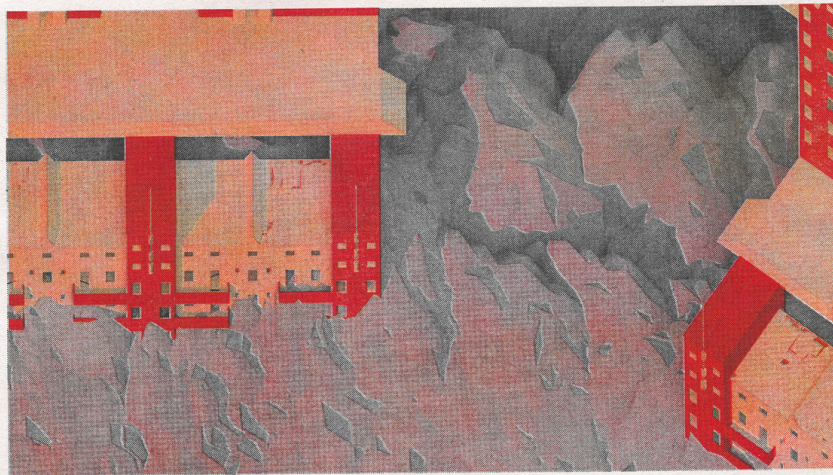
it certainly haunts centrists (ahem jencks), and it certainly haunts archizoom who might call this project cowardly. it haunts me for its conversation with terragni and other fascist architectures of civic power. tafuri is despondent; there is no escaping the borourgeois contradictory nature in which the architecture seeks both positive objectives and self-explores towards its own commercialization. it is a duplicitous friction, which freezes architecture such that it crumbles when struck with a hammer. two internalized selfs that ignore the presence of one another.

-julian



loomings...

Karl Marx Hof lands at the bird sanctuary on Plum Island, Massachusetts on a dreary February day.



13

*Karl Ehn designed Karl Marx hof in 1927
it was built soon after in red vienna*

09.21.2022

*5000 dwellers, 1400 apartments across 1100 kilometers occupying only 18.5% of the
designated lot's surface area*

i love it's heroicism, i love how normal it is. i love the scope of the political project.

loomings..

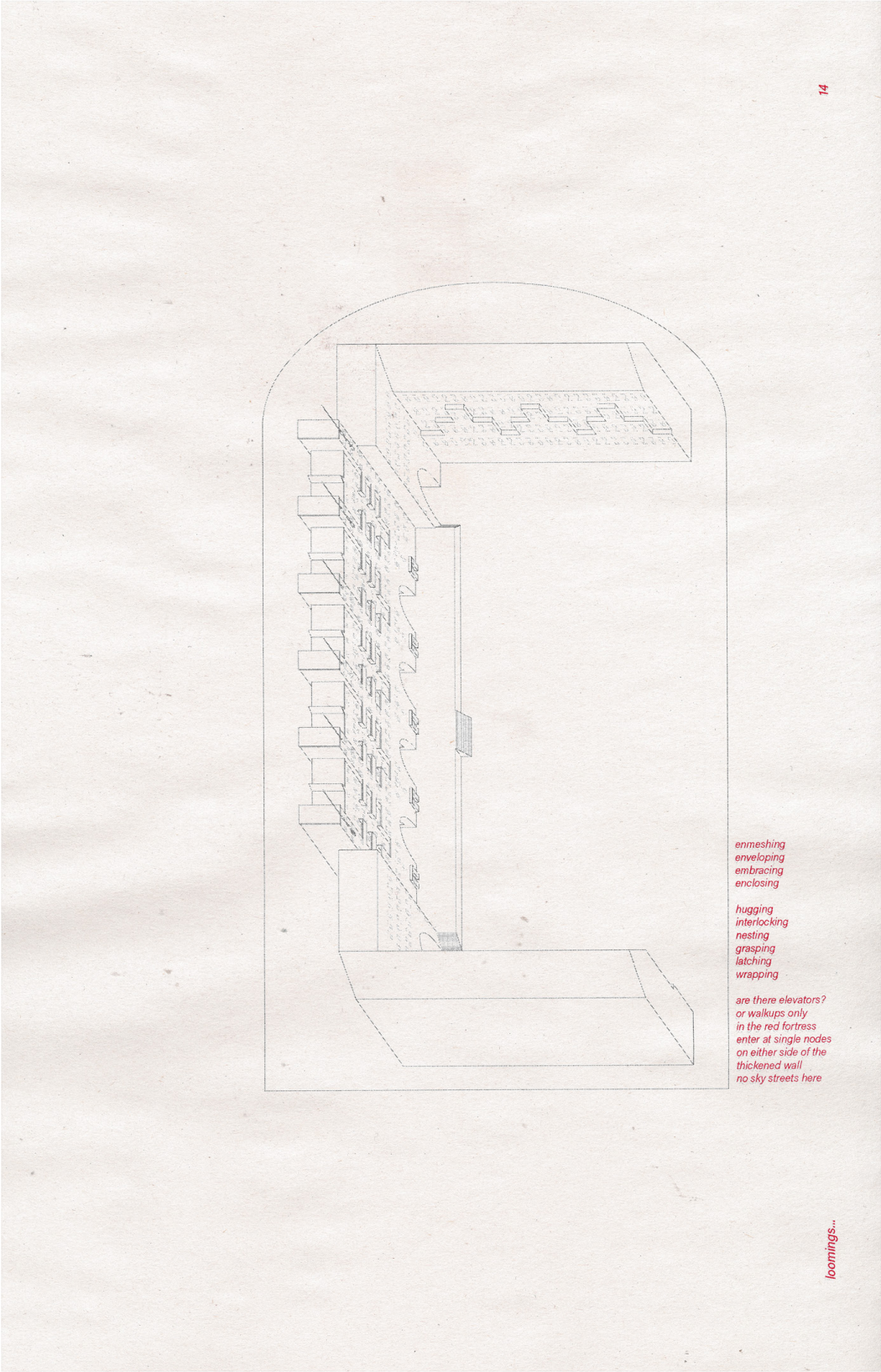
loomings...

*Karl Ehn designed Karl Marx hof in 1927
it was built soon after in red vienna*

09.21.2022

*5000 dwellers, 1400 apartments across 1100 kilometers occupying
only 18.5% of the designated lot's surface area*

*i love it's heroicism, i love how normal it is. i love the scope of the
political project.*



enmeshing
enveloping
embracing
enclosing

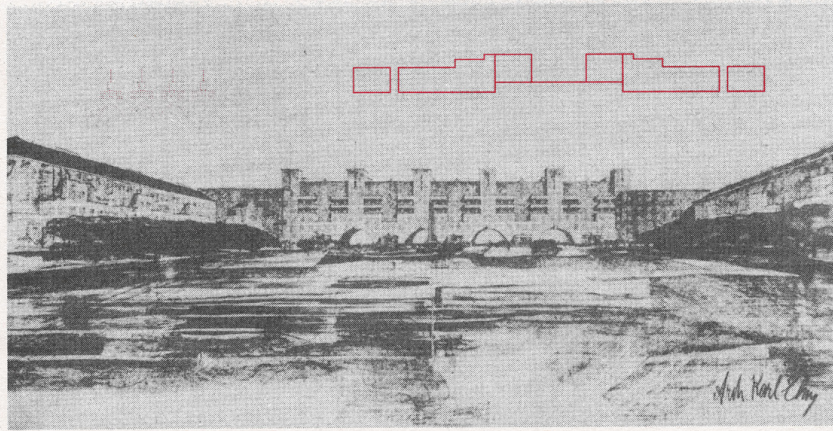
hugging
interlocking
nesting
grasping
latching
wrapping

are there elevators?
or walkups only
in the red fortress
enter at single nodes
on either side of the
thickened wall
no sky streets here

*enmeshing
enveloping
embracing
enclosing*

*hugging
interlocking
nesting
grasping
latching
wrapping*

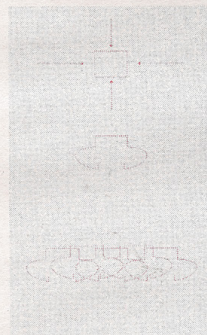
*are there elevators?
or walkups only
in the red fortress
enter at single nodes
on either side of the
thickened wall
no sky streets here*



making rings,
 it forms a cozy corral.
 a non-phantasmagoric world unto itself
 it locks arms red rover style
 it alleges a stance

it is made of symmetrical blocks
 (in elevation)

holding hands
 —
 forcing inwards
 —
 embedded monumentality



loomings...

loomings...

Image Credit: Karl Ehn, 1929
 visible (barely) are diagrams expressing what the building *does*

*making rings,
it forms a cozy corral.
a non-phantasmagoric world unto itself
it locks arms red rover style
it alleges a stance*

*it is made of symmetrical blocks
(in elevation)*

civic responsibility and a political will. see: red vienna, eve blau's massive book on the socialist housing blocks that happened (became, lived, died) between the wars. ungers also wrote on red vienna; so too did rossi i believe but i cannot find that one at the moment. that is to say, there must be some sort of historical importance here, perhaps.

it is massive. it is skinny, it is a long noodle of a block that spans the entirety of a subway stop. it isn't just a block; it is a bloc. it was a political unit, a world unto itself of shared services and shared political ideals. it was adequate housing for workers sharing utilities and cooking. there is something heroic here and it resides somewhere between the monumental scale, the sculptures and art enmeshed, frozen into the architecture itself at points of confluence, or about the fact that such a place could exist in such a hostile political climate. it was built out of a willpower and ideology that a civic body (superstructure) such take care of an essential need of its base. it has simple forms, yet is playful and varied with sculpture literally embedded into it.

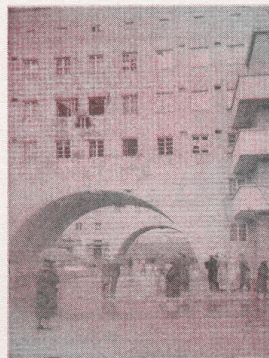
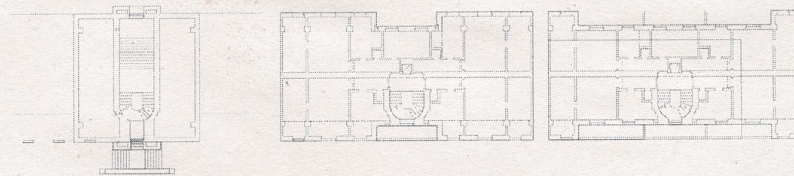
why i care is somewhat confusing; i have difficulty reading this building, and expressing its import. it is a simple idea executed on a massive scale, with memory both built in and built up along the way.



civic responsibility and a political will. see: red vienna, eve blau's massive book on the socialist housing blocks that happened (became, lived, died) between the wars. ungers also wrote on red vienna; so too did rossi i believe but i cannot find that one at the moment. that is to say, there must be some sort of historical importance here, perhaps.

it is massive. it is skinny, it is a long noodle of a block that spans the entirety of a subway stop. it isn't just a block; it is a bloc. it was a political unit, a world unto itself of shared services and shared political ideals. it was adequate housing for workers sharing utilities and cooking. there is something heroic here and it resides somewhere between the monumental scale, the sculptures and art enmeshed, frozen into the architecture itself at points of confluence, or about the fact that such a place could exist in such a hostile political climate. it was built out of a willpower and ideology that a civic body (superstructure) such take care of an essential need of its base. it has simple forms, yet is playful and varied with sculpture literally embedded into it.

why i care is somewhat confusing; i have difficulty reading this building, and expressing its import. it is a simple idea executed on a massive scale, with memory both built in and built up along the way.



the architects worked within hostile political realities and structures to purvey a necessity, housing, while experimenting with program overlap all while coalescing a political entity, a bloc, a coalition.

i love the double nesting interiority; the sequences of plazas and the vertical circulation that ties together the units in clusters of 4.

this project haunts many, among them ungers and all those who seek to learn from red vienna. rossi, tafuri, and ungers can be its constituent lineage.

i can make it work for me if i use its embrace to focus something inwards. i need to figure out what needs focusing though.

5000 people, 1400 apartments, 1 structure.

-julian

the architects worked within hostile political realities and structures to purvey a necessity, housing, while experimenting with program overlap all while coalescing a political entity, a bloc, a coalition.

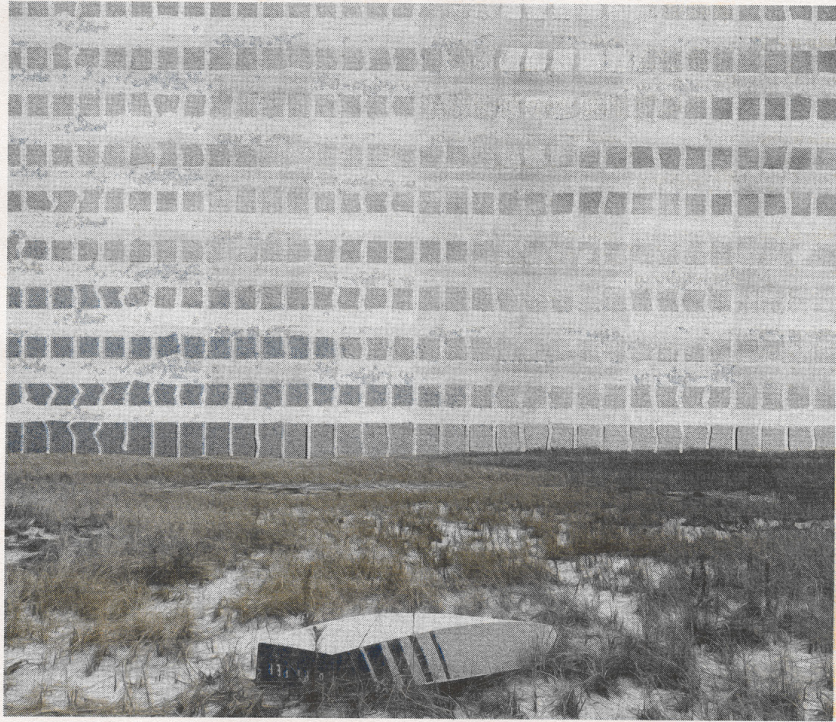
i love the double nesting interiority; the sequences of plazas and the vertical circulation that ties together the units in clusters of 4.

this project haunts many, among them ungers and all those who seek to learn from red vienna. rossi, tafuri, and ungers can be its constituent lineage.

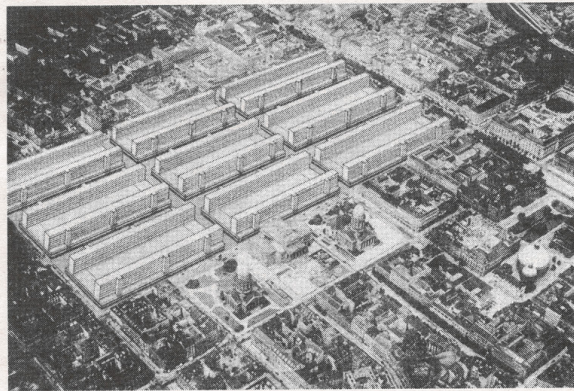
i can make it work for me if i use its embrace to focus something inwards. i need to figure out what needs focusing though.

5000 people, 1400 apartments, 1 structure.

-julian



loomings...



*the hochhausstadt
metropolisarchitecture
ludwig hilbersheimer
hilbersheimering
he performs an alchemical reduction, a purification process. of course it wasn't to be
understood as a proposal; it takes a theoretical stance to an extreme conclusion
you won't know unless you try
kafkaesque over here*

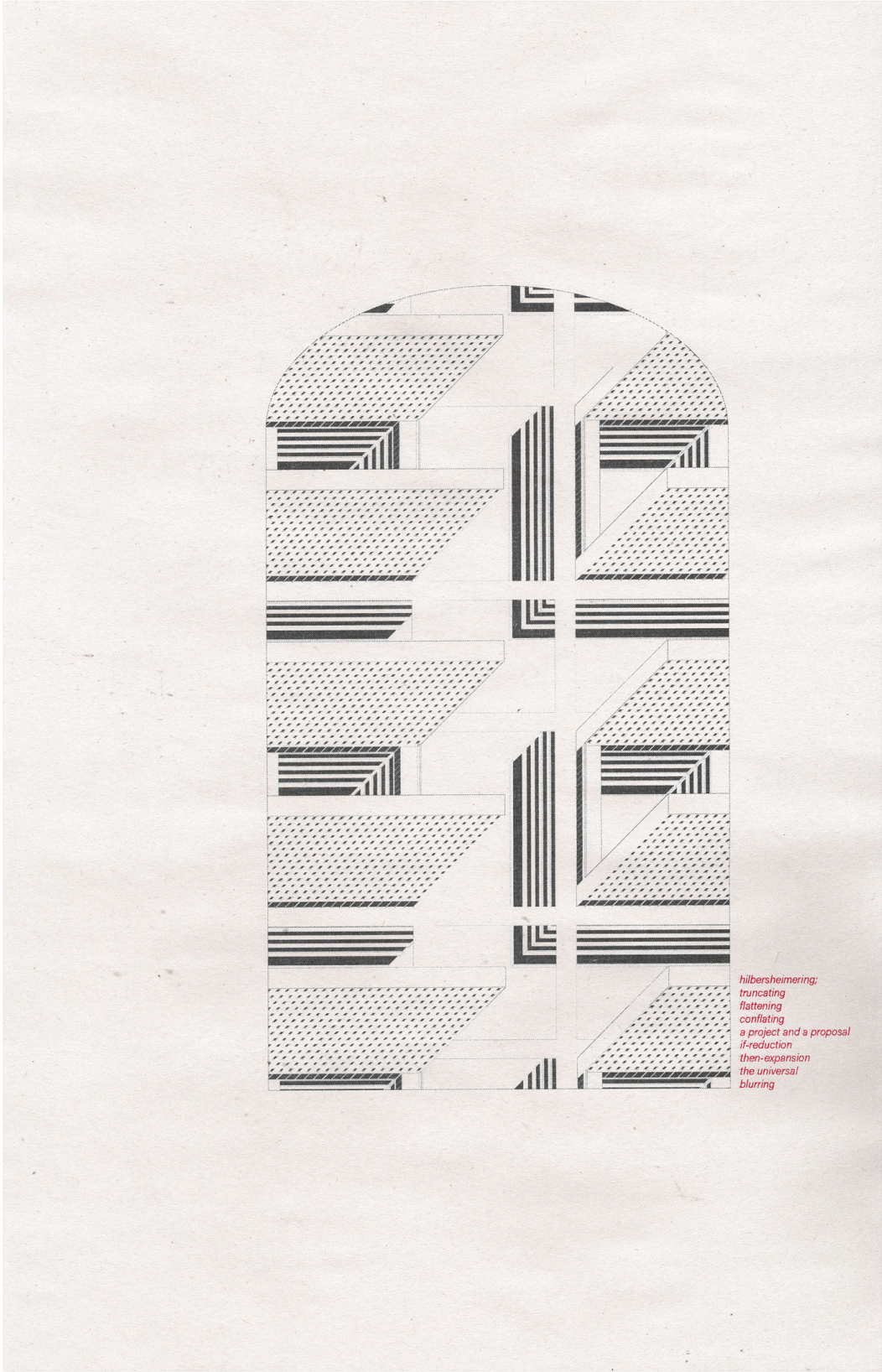
04.08.2020

looming...

Image Credit: Ludwig Hilbersheimer
A possibility for central Berlin

*the hochhausstadt
metropolisarchitecture
ludwig hilbersheimer
hilbersheimering
he performs an alchemical reduction, a purification process.
of course it wasn't to be understood as a proposal; it takes a
theoretical stance to an extreme conclusion
you won't know unless you try
kafkaesque over here*

04.08.2020

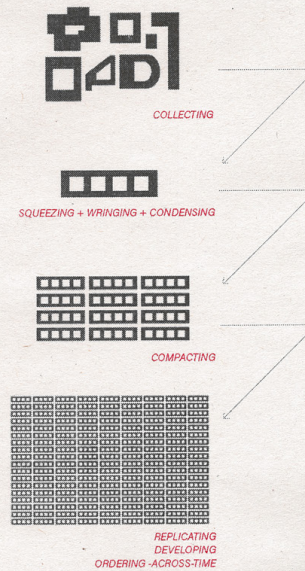
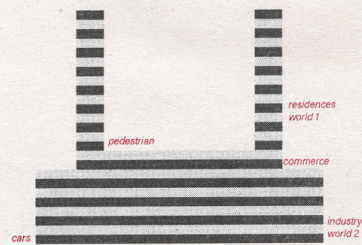


hilbersheiming;
truncating
flattening
conflating
a project and a proposal
if-reduction
then-expansion
the universal
blurring

loomings...

*hilbersheimering;
truncating
flattening
conflating
a project and a proposal
if-reduction
then-expansion
the universal
blurring*

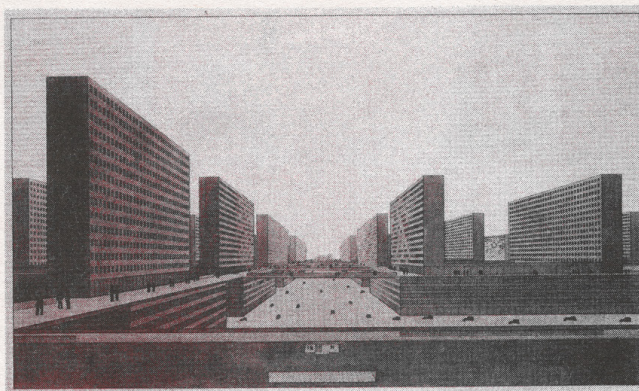
loomings...



ludwig hilbersheimer and his friends all hated speculation, both in real estate and in the realm of aesthetics. he liked authentic expression; abstraction so as to get at the essence of an object and to enable it to express itself ideally, purely, truly, with no room for miscommunication. in this reduction there is a shedding of the baggage, leaving only the generic and relatable left. it is an architectural methodology of genericizing. hilbersheimer must have hated convolution, or maybe was afraid of it. regardless, this was a thought experiment, and not to be taken literally - which so many did, demonizing him in the process. there is something quite radical here; despite the many aspects of its inhumanity, or posthumanity as some would say, there is a novel idea. and only in pursuing thought experiments like these can novel ideas grow and come into a life of their own. that idea here separation but conjunction of work and life; separate spaces, same building. there are two vertical strata; that of work, and of cars and motor transit below, and the world of the human, the dwelling above.

loomings...

ludwig hilbersheimer and his friends all hated speculation, both in real estate and in the realm of aesthetics. he liked authentic expression; abstraction so as to get at the essence of an object and to enable it to express itself ideally, purely, truly, with no room for miscommunication. in this reduction there is a shedding of the baggage, leaving only the generic and relatable left. it is an architectural methodology of genericizing. hilbersheimer must have hated convolution, or maybe was afraid of it. regardless, this was a thought experiment, and not to be taken literally - which so many did, demonizing him in the process. there is something quite radical here; despite the many aspects of its inhumanity, or posthumanity as some would say, there is a novel idea. and only in pursuing thought experiments like these can novel ideas grow and come into a life of their own. that idea here separation but conjunction of work and life; separate spaces, same building. there are two vertical strata; that of work, and of cars and motor transit below, and the world of the human, the dwelling above.



to genericize // to render generic so as to not convolute. the render inhumane, to erase all irrationality, all willpower perhaps. to take an exercise to its extreme, its logical conclusion. to imagine a better world without exploitation. to conjoin living and working. to envision possibility by envisioning nothing. in the end, working with the system though.

there can be no praxis without the theoretical exercise, and here it is taken to its extreme, clashing head on with real estate and speculation.

revolutionary in vision, placating in nature. in its DNA is the unaestheticized political project. it rejects aesthetic speculation, and considers architecture to be formless as its can be infinite. there is no boundary to the vertical city.

to hilbersheimer is a two part exercise -- it is to look at a condition of architecture, so as to reduce it to its essence. it is to demystify, it is to declutter. it is a purification in alchemy, a shedding of baggage. this means absolving both everything irrational but also everything that is PERSONAL.

no matter intention, what is left after this transmutation is totally inhumane. but also, to look for the human in the project would be not to get it. a double bind, as this is a project, not a proposal. a theorizing to open up new possibilities in praxis.

loomings...

Image Credit: Ludwig Hilbersheimer
The infamous point perspectives; Hilbersheimer's eye.

*to genericize // to render generic so as to not convolute. the
render inhumane, to erase all irrationality, all willpower perhaps.
to take an exercise to its extreme, its logical conclusion. to
imagine a better world without exploitation. to conjoin living and
working. to envision possibility by envisioning nothing.
in the end, working with the system though.*

*there can be no praxis without the theoretical exercise, and here
it is taken to its extreme, clashing head on with real estate and
speculation.*

*revolutionary in vision, placating in nature.
in its DNA is the unaestheticized political project. it rejects
aesthetic speculation, and considers architecture to be formless
as its can be infinite. there is no boundary to the vertical city.*

*to hilbersheimer is a two part exercise -- it is to look at a
condition of architecture, so as to reduce it to its essence. it is
to demystify, it is to declutter. it is a purification in alchemy, a
shedding of baggage. this means absolving both everything
irrational but also everything that is PERSONAL.
no matter intention, what is left after this transmutation is totally
inhumane. but also, to look for the human in the project would be
not to get it. a double bind, as this is a project, not a proposal. a
theorizing to open up new possibilities in praxis.*

the second step is to expand and export. once we have the cell, we can use it to compose the city. this is about plugging into a system of organized production a dense, essentialized, and mass-produced hyper-object. placeness does not matter, function, technique, application are all. it is teleological; the result of reduction for ultimate expansion.

rather than allow something to culture and grow, it is growth done in a laboratory. a hyper-controlled environment, a simulation so as to allow for no contingency whatsoever. a careful consideration of dependent and independent variables and conditions.

*the first step is broached sectionally; it is about vertical relations.
the second step is broached in plan only. it is about metropolitan systems growth.*

whats important, though, is how we represent these ideas. plans do exist, which are easy to 'get into' but of primary importance in this project is simple point perspective. we simulate the human eye; we occupy hilbersheimer's eyes. although we are not him, somehow we are still ourselves. we simulate a subject that is beholding a purveyed inhumanity.

archizoom will follow in suit. this project haunts me, and others including: late modernists, new urbanists, smart growth purponents, and hilbersheimer himself.

-julian

the second step is to expand and export. once we have the cell, we can use it to compose the city. this is about plugging into a system of organized production a dense, essentialized, and mass-produced hyper-object. placeness does not matter, function, technique, application are all. it is teleological; the result of reduction for ultimate expansion.

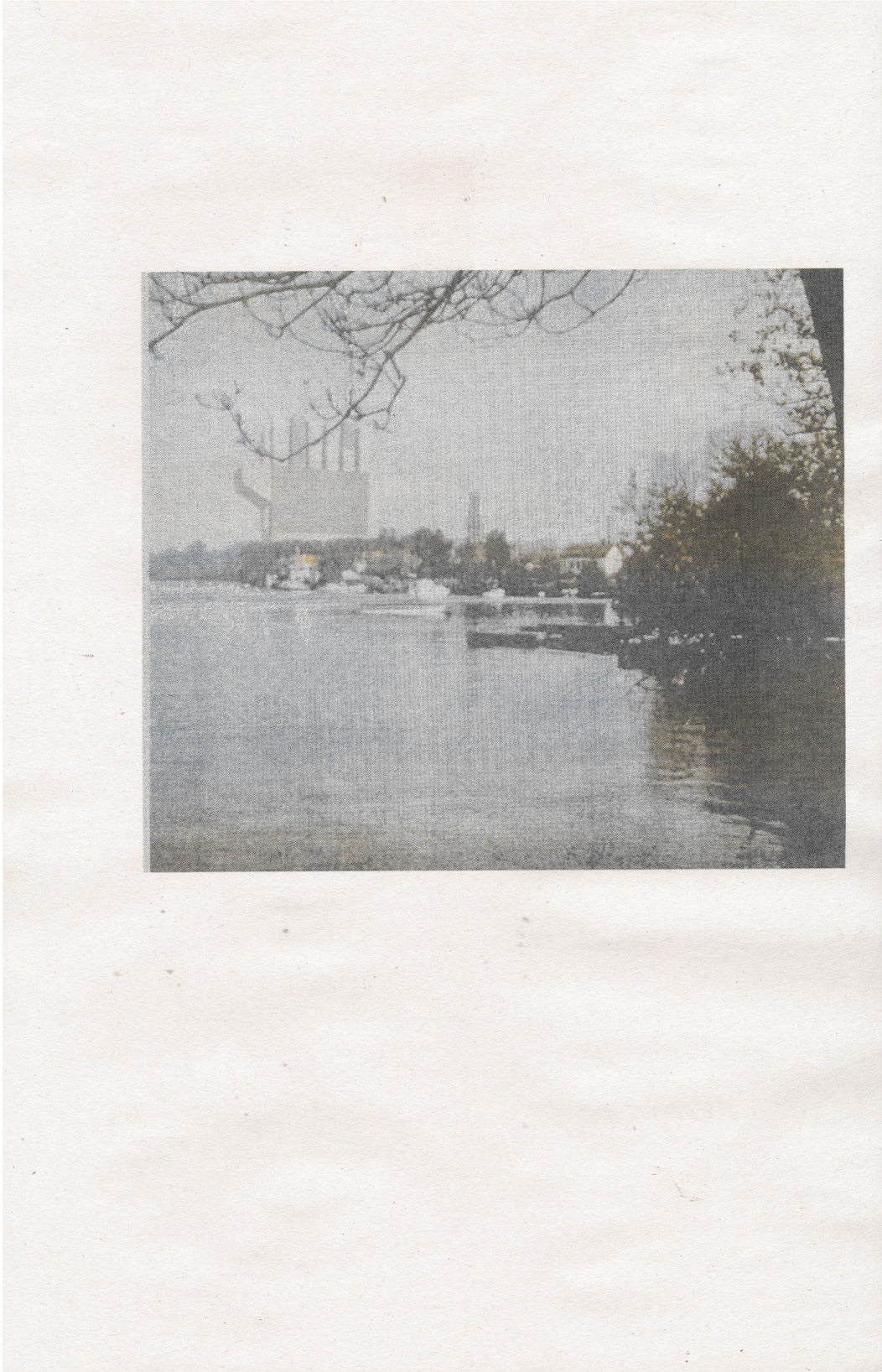
rather than allow something to culture and grow, it is growth done in a laboratory. a hyper-controlled environment, a simulation so as to allow for no contingency whatsoever. a careful consideration of dependent and independent variables and conditions.

the first step is broached sectionally; it is about vertical relations. the second step is broached in plan only. it is about metropolitan systems growth.

whats important, though, is how we represent these ideas. plans do exist, which are easy to 'get into' but of primary importance in this project is simple point perspective. we simulate the human eye; we occupy hilbersheimer's eyes. although we are not him, somehow we are still ourselves. we simulate a subject that is beholding a purveyed inhumanity.

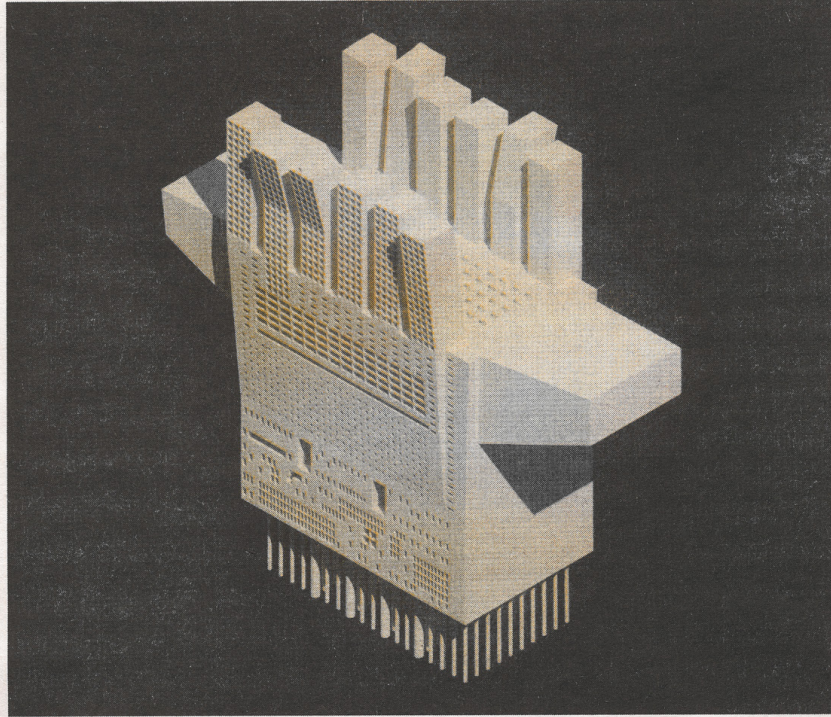
archizoom will follow in suit. this project haunts me, and others including: late modernists, new urbanists, smart growth purponents, and hilbersheimer himself.

-julian



loomings...

Image Credit: Hans Kollhoff



*the condensed city of atlanpole
hans kollhoff, 1988
he situates it in nantes, or rather, just north of nantes, but i am not so sure it needs to be
there in the first place (or anyplace)*

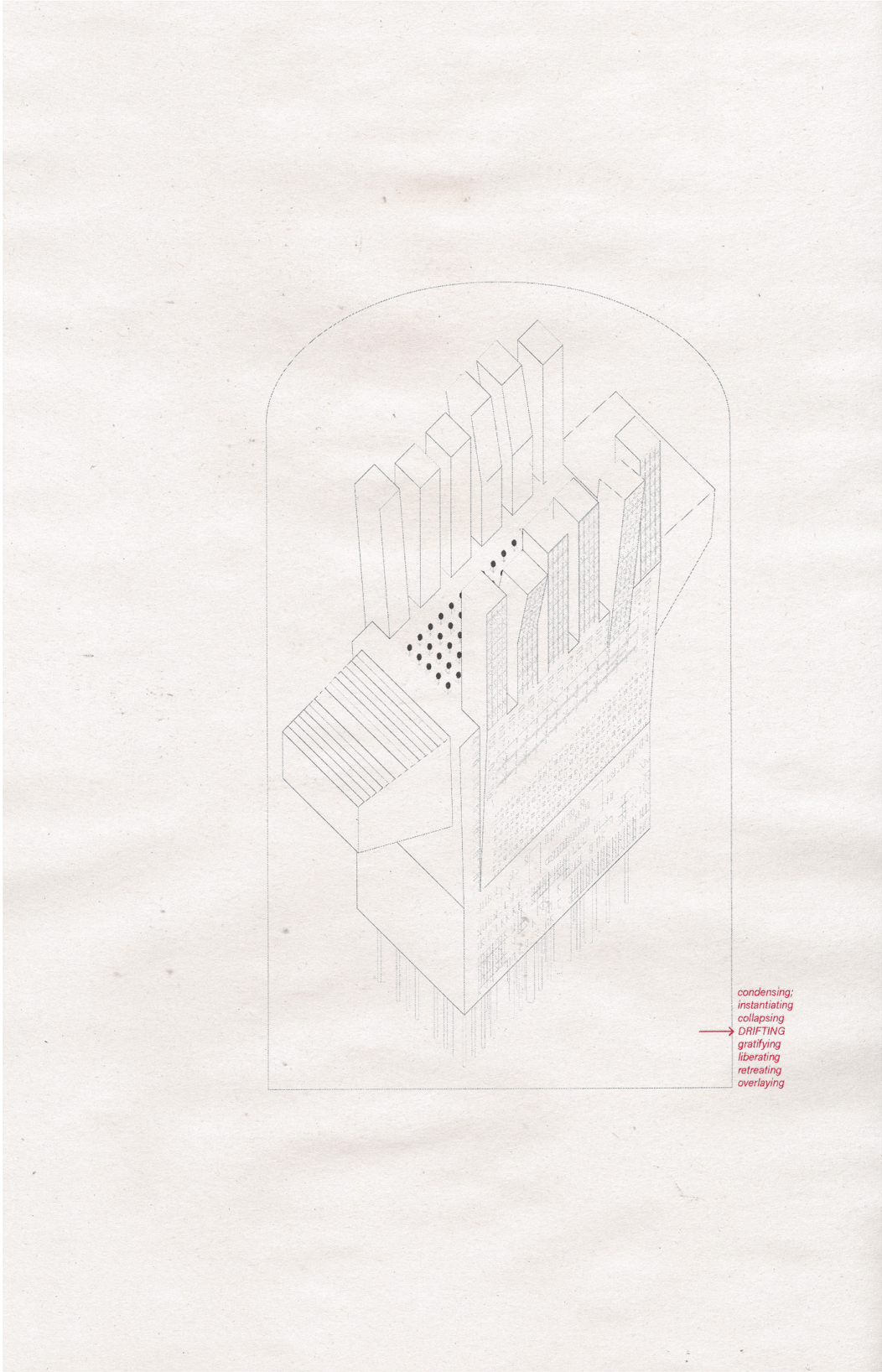
02.16.2022

the condensed city of atlanpole

hans kollhoff, 1988

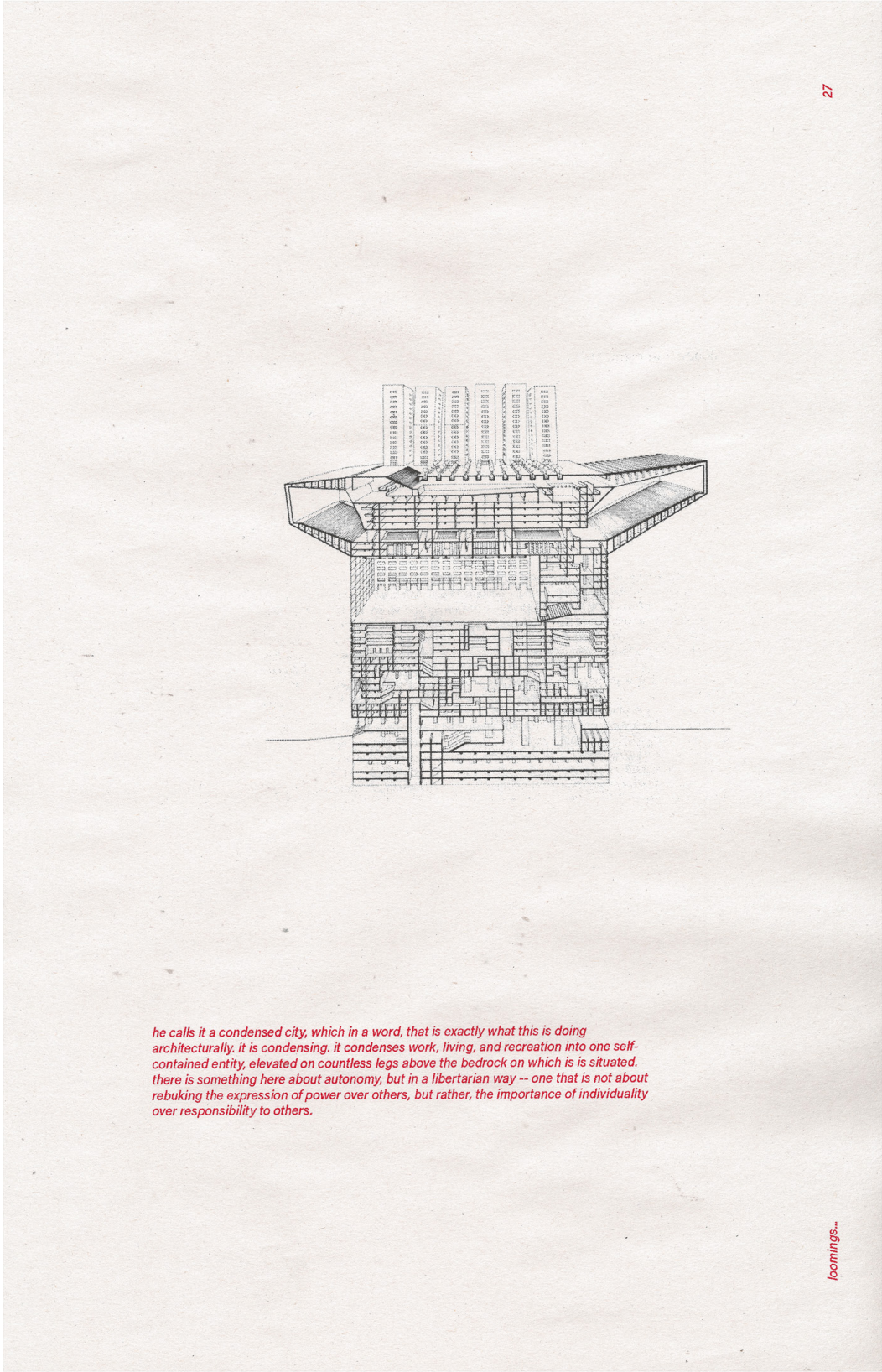
*he situates it in nantes, or rather, just north of nantes, but i am not
so sure it needs to be there in the first place (or anyplace)*

02.16.2022



loomings...

condensing;
instantiating
collapsing
→ *DRIFTING*
gratifying
liberating
retreating
overlaying



27

he calls it a condensed city, which in a word, that is exactly what this is doing architecturally. it is condensing. it condenses work, living, and recreation into one self-contained entity, elevated on countless legs above the bedrock on which it is situated. there is something here about autonomy, but in a libertarian way -- one that is not about rebuking the expression of power over others, but rather, the importance of individuality over responsibility to others.

loomings...

loomings...

Image Credit: Hans Kollhoff

he calls it a condensed city, which in a word, that is exactly what this is doing architecturally. it is condensing. it condenses work, living, and recreation into one self-contained entity, elevated on countless legs above the bedrock on which it is situated. there is something here about autonomy, but in a libertarian way -- one that is not about rebuking the expression of power over others, but rather, the importance of individuality over responsibility to others.

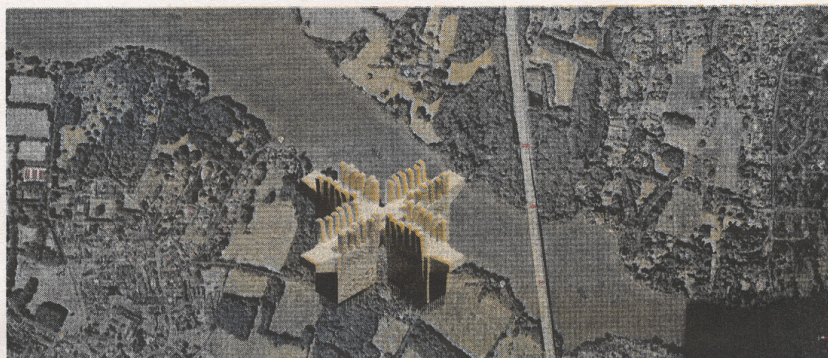
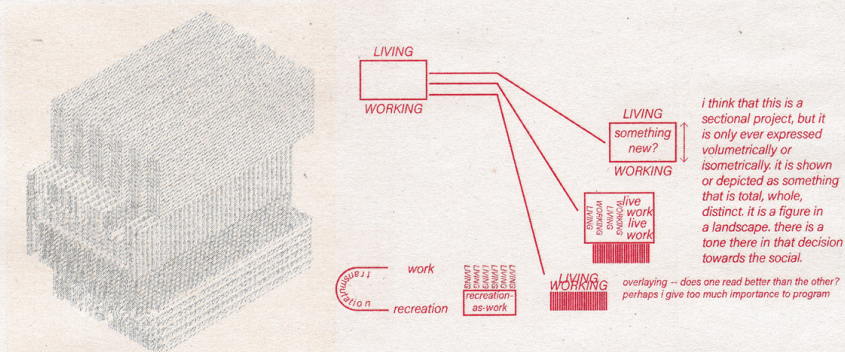
in its compacting, it puts different realms of production next to eachother, so as to enable fluid transition between them, or even blurring between them. it does this so as to facilitate, but not to criticize. it takes contemporary urban conditions, and says: what if we made them better? not in a radical way, in a gradual way perhaps. what if we maximized each realm of production? i think that the hope was in allowing for rapid transition between living space and work space, that it might benefit or resolve both over time. i fear though that without a firm critique of why labor / work dichotomy is there in the first place // why we labor // who owns what is produced? political economy etc there will be a consumption of the realm of living by that of labor.

it is like putting hotel rooms above the BROAD institute, prescribing transience onto already topically casual work conditions without thinking through governing power superstructures. a product of the telecomms advancements (im talking world wide web! commute from anywhere!) and work didn't end up as a commodity, but rather, something digital and immaterial, like data, or even perhaps even an idea

it is monolithic, and it can sit in any landscape as a monument. similarly to how one might read a project such as stirling/gowan's leicester engineering building, this too can be read as a monstrous amalgation of essential types, sutured together so as to meet a qualitative need. it is drawn with no character besides the alien. it is its own character as a spaceship, a vessel, a world unto itself. the world outside could not matter less to the world that this traverses; in that way it is an atlantis, anywhere nowhere, lost, adrift, unobtainable. there is something to be said too about paul rudolphs imagining of the lower manhattan expressway. an imagining of an architecture as a space determined by relations.

in its compacting, it puts different realms of production next to each other, so as to enable fluid transition between them, or even blurring between them. it does this so as to facilitate, but not to criticize. it takes contemporary urban conditions, and says: what if we made them better? not in a radical way, in a gradual way perhaps. what if we maximized each realm of production? i think that the hope was in allowing for rapid transition between living space and work space, that it might benefit or resolve both over time. i fear though that without a firm critique of why labor / work dichotomy is there in the first place // why we labor // who owns what is produced? political economy etc there will be a consumption of the realm of living by that of labor.

it is like putting hotel rooms above the BROAD institute, prescribing transcience onto already topically casual work conditions without thinking through governing power superstructures. a product of the telecomms advancements (im talking world wide web! commute from anywhere!) and work didn't end up as a commodity, but rather, something digital and immaterial, like data, or even perhaps even an idea



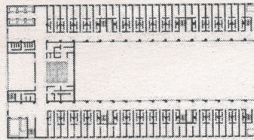
it is monolithic, and it can sit in any landscape as a monument. similarly to how one might read a project such as stirling/gowan's leicester engineering building, this too can be read as a monstrous amalgamation of essential types, sutured together so as to meet a qualitative need. it is drawn with no character besides the alien. it is its own character as a spaceship, a vessel, a world unto itself. the world outside could not matter less to the world that this traverses; in that way it is an atlantis, anywhere nowhere, lost, adrift, unobtainable. there is something to be said too about paul rudolph's imagining of the lower manhattan expressway. an imagining of an architecture as a space determined by relations.

How are we to read the relationship (vertically) between programs? They are worlds striated, but the window pattern betrays some sort of inner distributive logic.

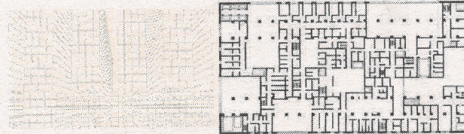
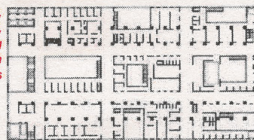
it is monolithic, and it can sit in any landscape as a monument. similarly to how one might read a project such as stirling/ gowan's leicester engineering building, this too can be read as a monstrous amalgamation of essential types, sutured together so as to meet a qualitative need. it is drawn with no character besides the alien. it is its own character as a spaceship, a vessel, a world unto itself. the world outside could not matter less to the world that this traverses; in that way it is an atlantis, anywhere nowhere, lost, adrift, unobtainable. there is something to be said too about paul rudolph's imagining of the lower manhattan expressway. an imagining of an architecture as a space determined by relations.

i think that this is a sectional project, but it is only ever expressed volumetrically or isometrically. it is shown or depicted as something that is total, whole, distinct. it is a figure in a landscape. there is a tone there in that decision towards the social.

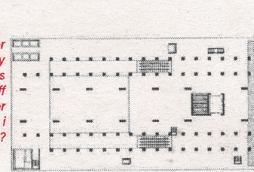
a hotel; the realm of ease
we are here; the exhibition
the university;
primary production



a lifestyle of speed;elegance,
looking, finding fulfillment,
quickly. something like the jg
ballard book about the high
rises
624 apartments



1988. In the Lars Muller
re-publishing of The City
In the City, Rem Koolhaas
remarks that he and Koolhaas
broke off after 1991 after
Koolhaas went conservative. i
wonder what that means?



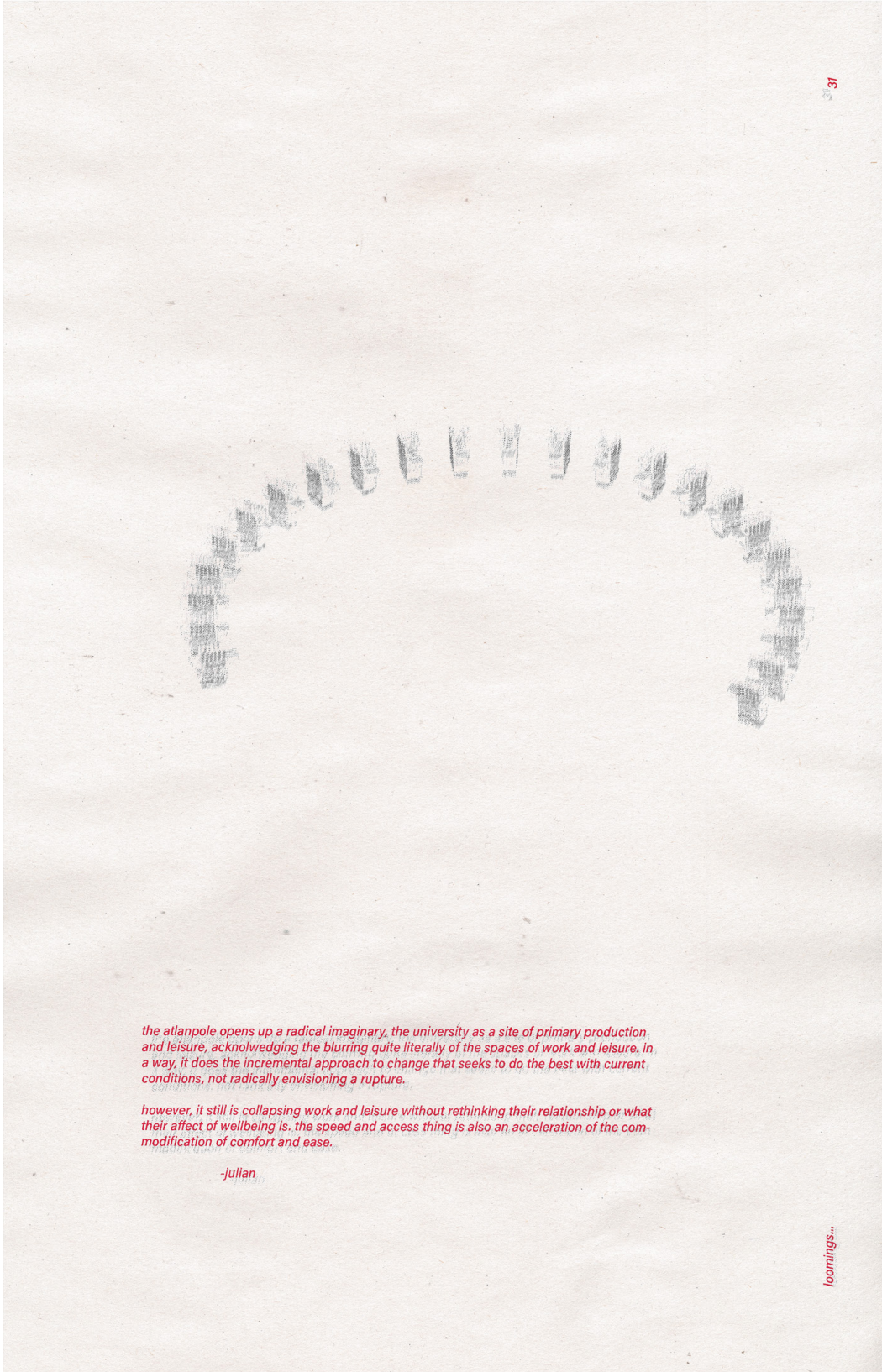
a hotel; the realm of ease

we are here; the exhibition

*the university;
primary production*

*a lifestyle of speed;elegance, looking, finding fulfillment, quickly.
something like the jg ballard book about the high rises
624 apartments*

*1988. In the Lars Muller
re-publishing of The City In the City, Rem Koolhaas remarks
that he and Kollhoff broke off after 1991 after Kollhoff went
conservative. i wonder what that means?*



the atlanpole opens up a radical imaginary, the university as a site of primary production and leisure, acknowledging the blurring quite literally of the spaces of work and leisure. in a way, it does the incremental approach to change that seeks to do the best with current conditions, not radically envisioning a rupture.

however, it still is collapsing work and leisure without rethinking their relationship or what their affect of wellbeing is. the speed and access thing is also an acceleration of the commodification of comfort and ease.

-julian

31

loomings...

loomings...

Panoptic Atlanpoles, arrayed like the apartments at the Royal Crescent in Bath.

the atlanpole opens up a radical imaginary, the university as a site of primary production and leisure, acknowledging the blurring quite literally of the spaces of work and leisure. in a way, it does the incremental approach to change that seeks to do the best with current conditions, not radically envisioning a rupture.

however, it still is collapsing work and leisure without rethinking their relationship or what their affect of wellbeing is. the speed and access thing is also an acceleration of the commodification of comfort and ease.

-julian



loomings...



*The Narkomfin Building
Moscow, 1928
Moisei Ginzburg*

11.28.2020

perhaps the first social condenser. i love its capacity to CONDENSE

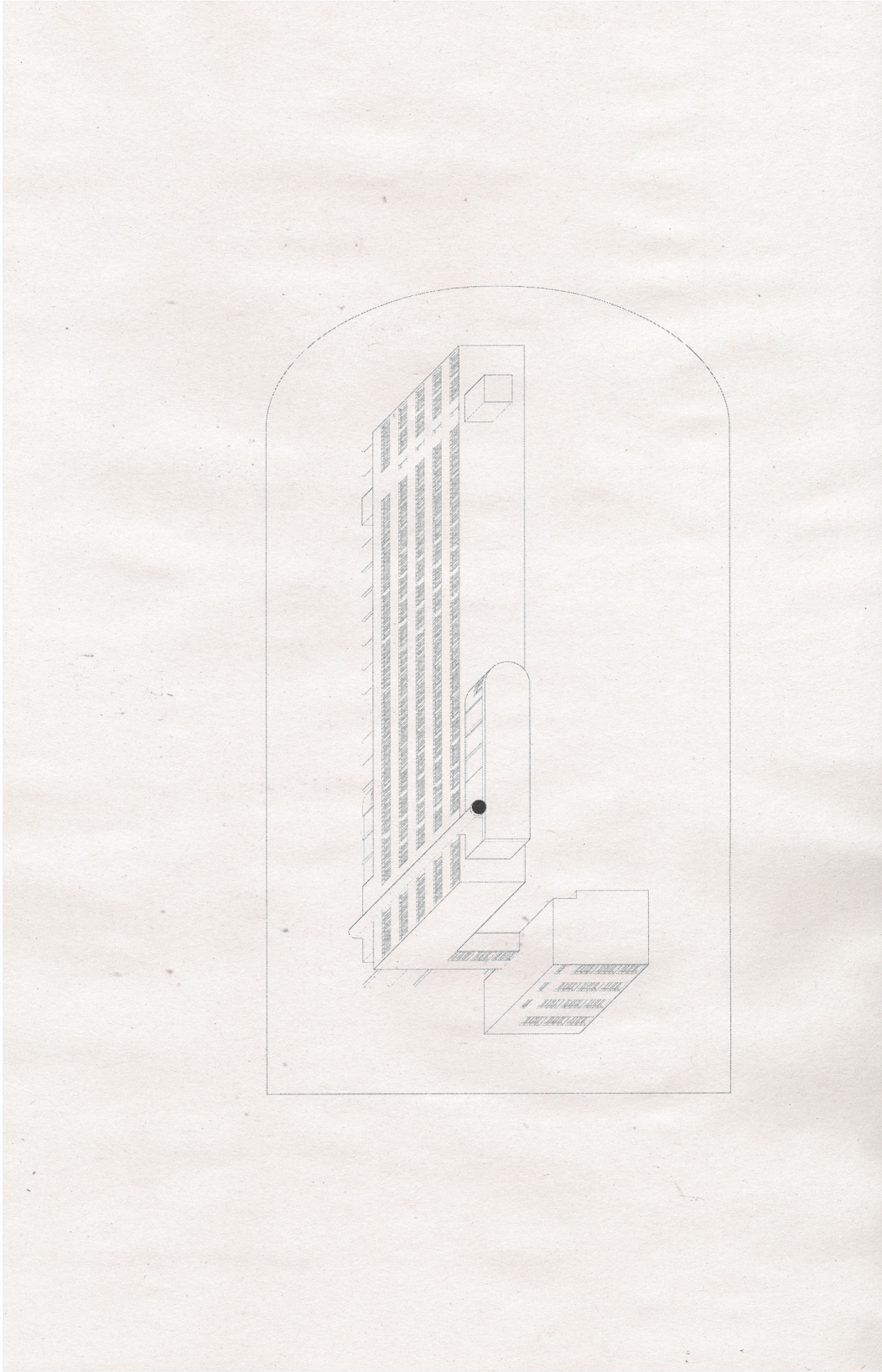
boomings..

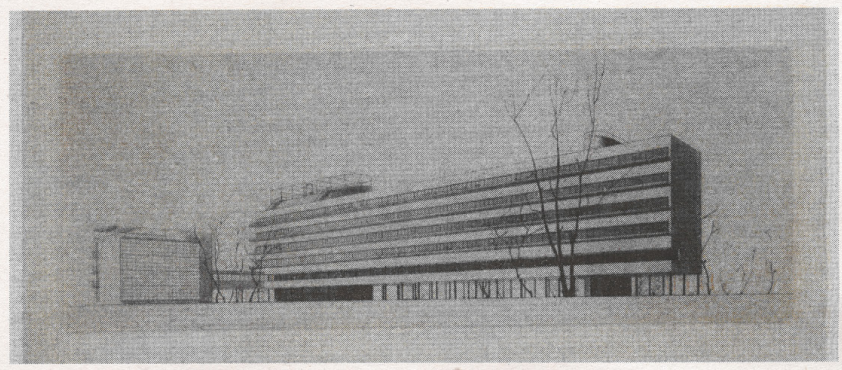
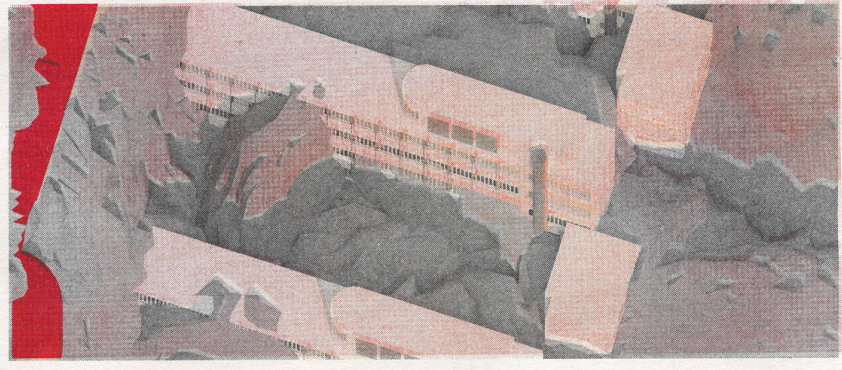
Image Credit: Robert Byron

The Narkomfin Building
Moscow, 1928
Moisei Ginzburg

11.28.2020

perhaps the first social condenser. i love its capacity to
CONDENSE





ginzburg proclaims that the principle objective of constructivism is the social condensor of the age. architects all across europe all nod their heads and say "yes." corbu writes this phrase down in his notebook.

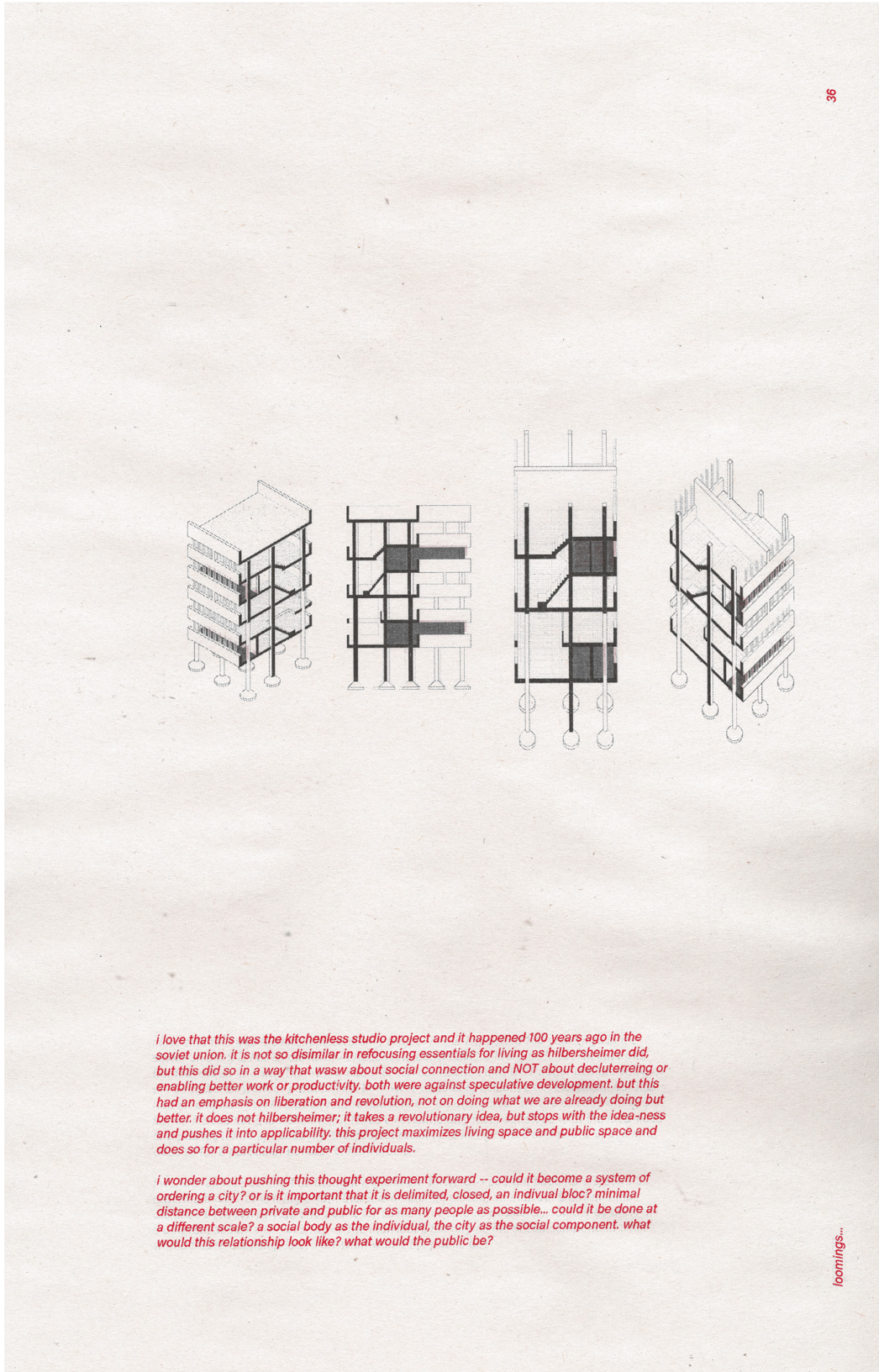
"return to later"

squeezing, sanitizing, transgressing, but condensing works best in plan it gives equal spacing but in section it interlocks individual units with units within units. the hallway is no longer liminal, it is reclaimed. it is impotent how we live!

ginzberg proclaims that the principle objective of constructivism is the social condensor of the age. architects all across europe all nod their heads and say "yes." corbu writes this phrase down in his notebook.

"return to later"

squeezing, sanitizing, transgressing, but condensing works best in plan it gives equal spacing but in section it interlocks individual units with units within units. the hallway is no longer liminal, it is reclaimed. it is impotent how we live!



36

i love that this was the kitchenless studio project and it happened 100 years ago in the soviet union. it is not so dissimilar in refocusing essentials for living as hilbersheimer did, but this did so in a way that was about social connection and NOT about decluttering or enabling better work or productivity. both were against speculative development. but this had an emphasis on liberation and revolution, not on doing what we are already doing but better. it does not hilbersheimer; it takes a revolutionary idea, but stops with the idea-ness and pushes it into applicability. this project maximizes living space and public space and does so for a particular number of individuals.

i wonder about pushing this thought experiment forward -- could it become a system of ordering a city? or is it important that it is delimited, closed, an individual bloc? minimal distance between private and public for as many people as possible... could it be done at a different scale? a social body as the individual, the city as the social component. what would this relationship look like? what would the public be?

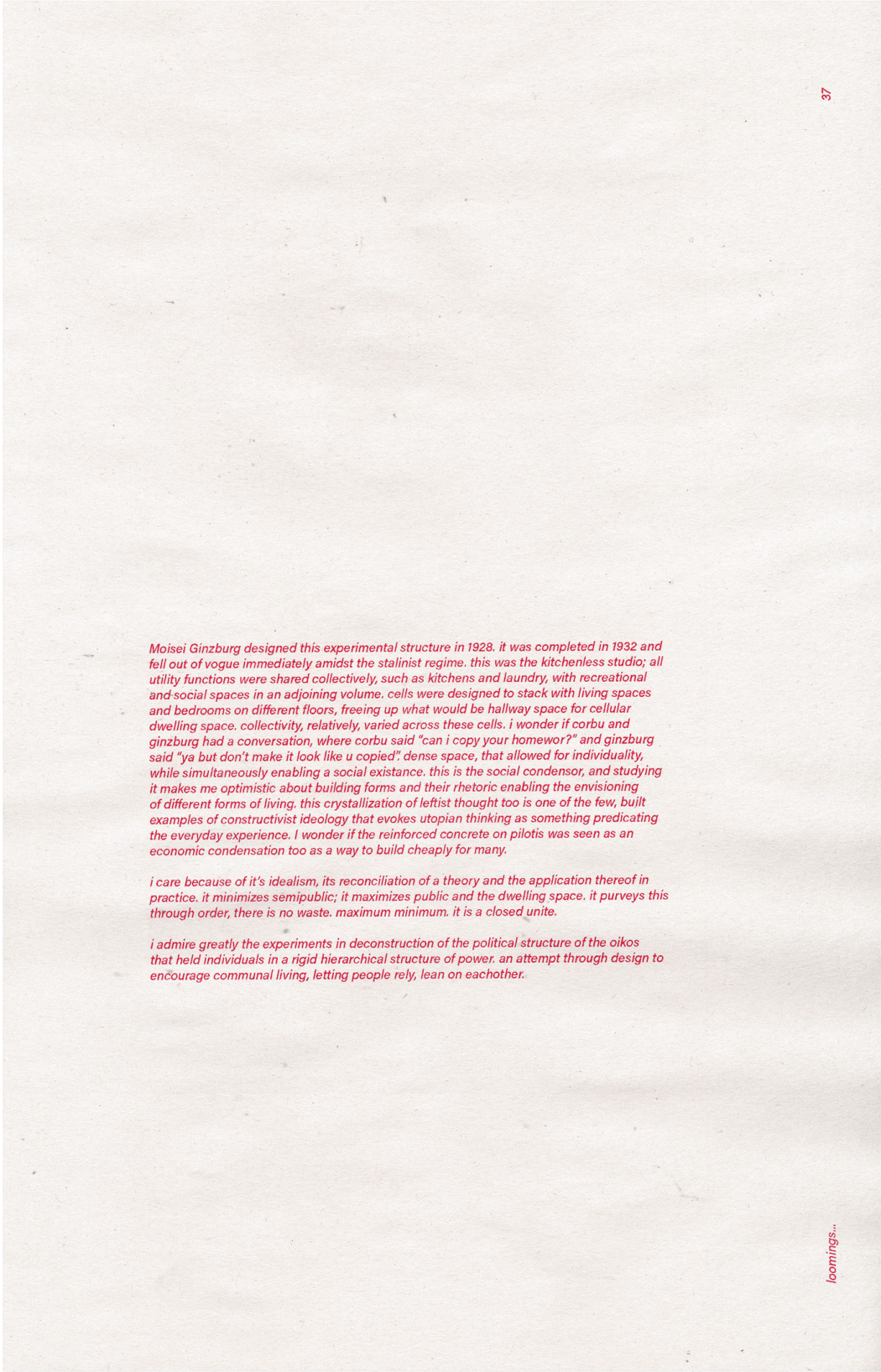
loomings...

loomings...

What I love about this project is done in section.
Which section depicts it the best, though?

i love that this was the kitchenless studio project and it happened 100 years ago in the soviet union. it is not so disimilar in refocusing essentials for living as hilbersheimer did, but this did so in a way that wasw about social connection and NOT about decluttereing or enabling better work or productivity. both were against speculative development. but this had an emphasis on liberation and revolution, not on doing what we are already doing but better. it does not hilbersheimer; it takes a revolutionary idea, but stops with the idea-ness and pushes it into applicability. this project maximizes living space and public space and does so for a particular number of individuals.

i wonder about pushing this thought experiment forward -- could it become a system of ordering a city? or is it important that it is delimited, closed, an indivual bloc? minimal distance between private and public for as many people as possible... could it be done at a different scale? a social body as the individual, the city as the social component. what would this relationship look like? what would the public be?



Moisei Ginzburg designed this experimental structure in 1928. it was completed in 1932 and fell out of vogue immediately amidst the stalinist regime. this was the kitchenless studio; all utility functions were shared collectively, such as kitchens and laundry, with recreational and social spaces in an adjoining volume. cells were designed to stack with living spaces and bedrooms on different floors, freeing up what would be hallway space for cellular dwelling space. collectivity, relatively, varied across these cells. i wonder if corbu and ginzburg had a conversation, where corbu said "can i copy your homework?" and ginzburg said "ya but don't make it look like u copied". dense space, that allowed for individuality, while simultaneously enabling a social existance. this is the social condensor, and studying it makes me optimistic about building forms and their rhetoric enabling the envisioning of different forms of living. this crystallization of leftist thought too is one of the few, built examples of constructivist ideology that evokes utopian thinking as something predicating the everyday experience. I wonder if the reinforced concrete on pilotis was seen as an economic condensation too as a way to build cheaply for many.

i care because of it's idealism, its reconciliation of a theory and the application thereof in practice. it minimizes semipublic; it maximizes public and the dwelling space. it purveys this through order, there is no waste. maximum minimum. it is a closed unite.

i admire greatly the experiments in deconstruction of the political structure of the oikos that held individuals in a rigid hierarchical structure of power. an attempt through design to encourage communal living, letting people rely, lean on eachother.

Moisei Ginzburg designed this experimental structure in 1928. it was completed in 1932 and fell out of vogue immediately amidst the stalinist regime. this was the kitchenless studio; all utility functions were shared collectively, such as kitchens and laundry, with recreational and social spaces in an adjoining volume. cells were designed to stack with living spaces and bedrooms on different floors, freeing up what would be hallway space for cellular dwelling space. collectivity, relatively, varied across these cells. i wonder if corbu and ginzburg had a conversation, where corbu said "can i copy your homework?" and ginzburg said "ya but don't make it look like u copied". dense space, that allowed for individuality, while simultaneously enabling a social existence. this is the social condensor, and studying it makes me optimistic about building forms and their rhetoric enabling the envisioning of different forms of living. this crystallization of leftist thought too is one of the few, built examples of constructivist ideology that evokes utopian thinking as something predicating the everyday experience. I wonder if the reinforced concrete on pilotis was seen as an economic condensation too as a way to build cheaply for many.

i care because of it's idealism, its reconciliation of a theory and the application thereof in practice. it minimizes semipublic; it maximizes public and the dwelling space. it purveys this through order, there is no waste. maximum minimum. it is a closed unite.

i admire greatly the experiments in deconstruction of the political structure of the oikos that held individuals in a rigid hierarchical structure of power. an attempt through design to encourage communal living, letting people rely, lean on eachother.



it is hard to find faults. it attempted to break free of domestic power structures, create more augmentable living space by getting rid of circulation, and reconciling these political goals with those of efficiency and economy.

i admire this project even though it is nondescript, and totally capable of being glanced over.

it haunts me and all those who daydream about vkhutemas

-julian

loomings...

loomings...

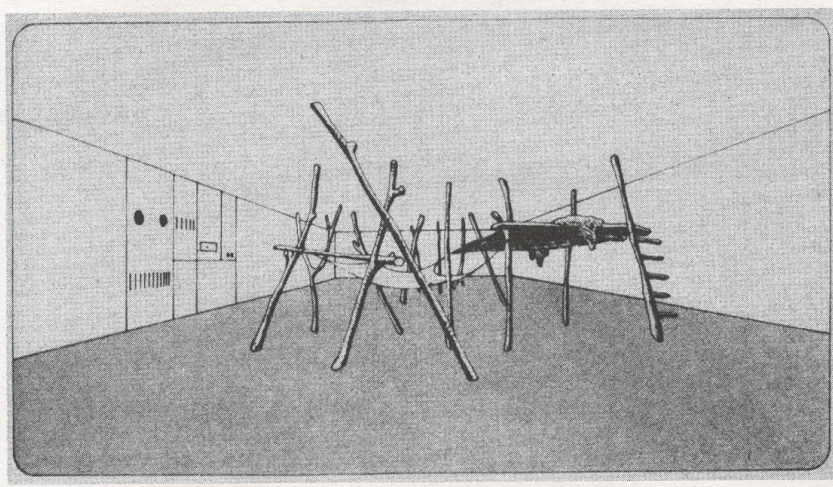
Image Credit: Moisei Ginzburg, again from Socks-Studio. A lineage that perhaps ends in the deconstructivist age. Photo'd here the fire station in Bedstuy, which the CCA attributes to Eisenman + Robertson (something Eisenman's website neglects to include in publishing this project).

it is hard to find faults. it attempted to break free of domestic power structures, create more augmentable living space by getting rid of circulation, and reconciling these political goals with those of efficiency and economy.

i admire this project even though it is nondescript, and totally capable of being glanced over.

it haunts me and all those who daydream about vkhutemas

-julian



*no-stop city
archizoom
the project that reflects in earnest on hilbersheimer's earnestness
responding to isotropy with expansion
hypertension*

09.14.2021

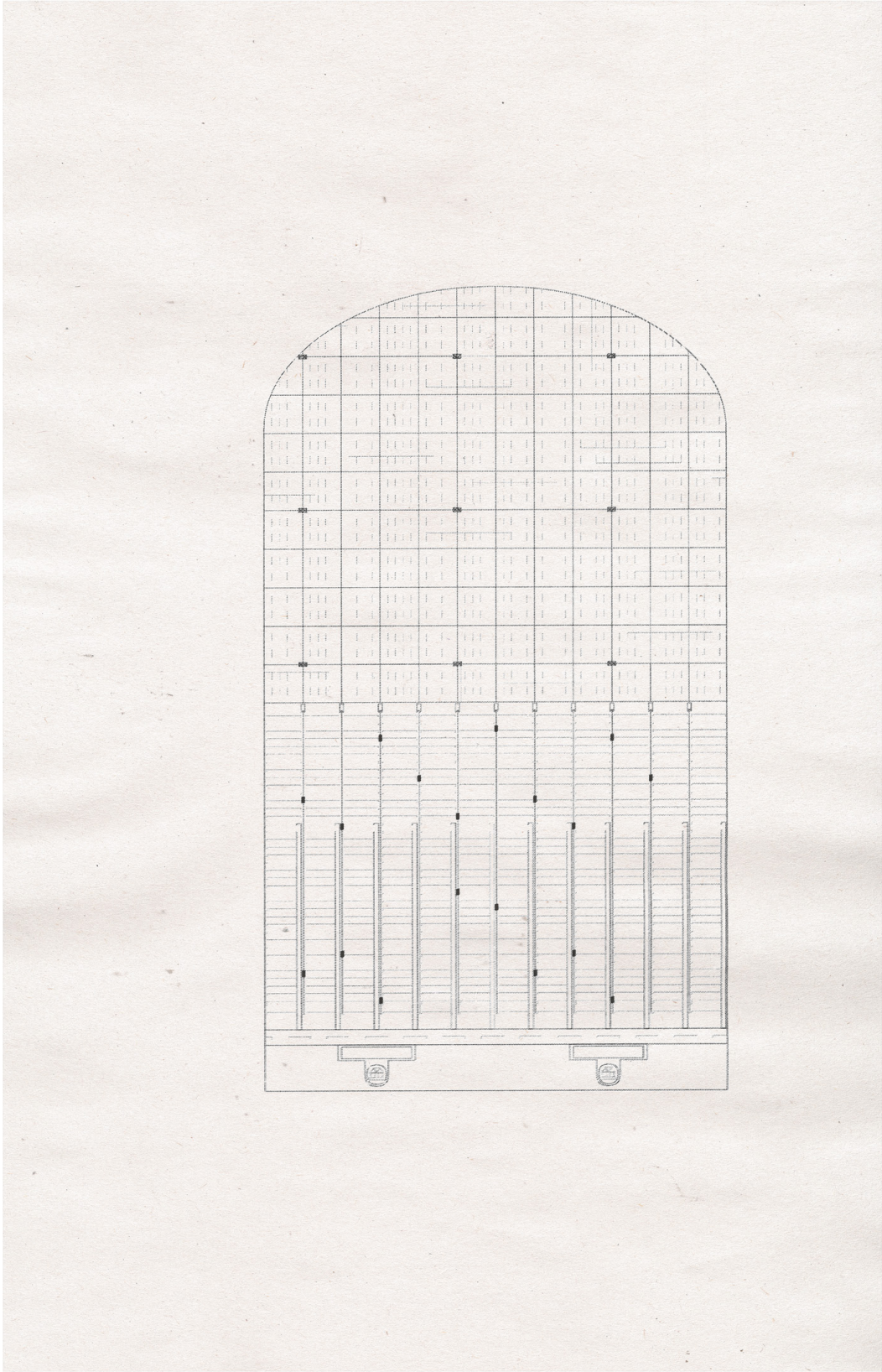
loomings..

Image Credit: Archizoom Associati

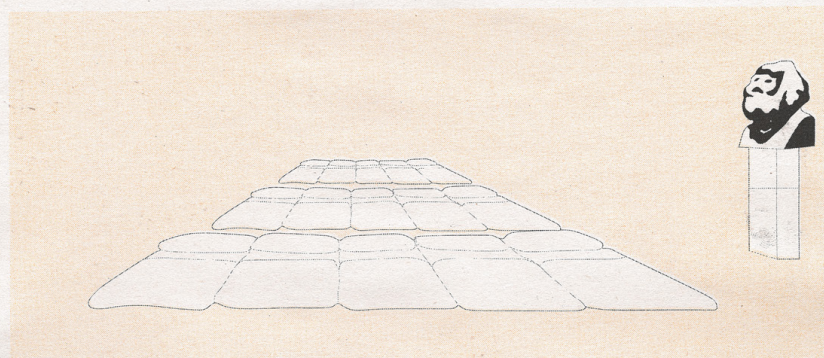
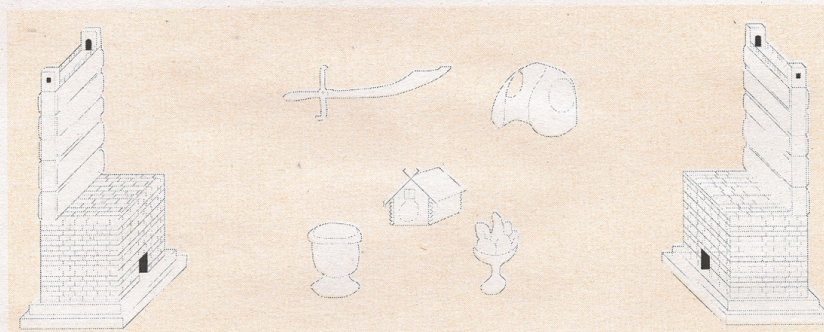
Architecture is the performance put on by the objects situated within the infinitely expanding air conditioned urban space. Archizoom produced a number of these vignettes, each speaking like a

no-stop city
archizoom
the project that reflects in earnest on hilbersheimer's earnestness
responding to isotropy with expansion
hypertension

09.14.2021



loomings...



this project lies somewhere between absurdity and woe. it is self proclaimed stalinist realism, a coming to terms with capitalism's capacity to govern form through the organization of production. there is irony, there is a maximalism, there is the eternal return. there is autocatalyzation, there is the ouroboros. the snake is eating itself over and over and over and because of the laws of entropy not enough nutrients are passed along trophic levels.

this is non-figurativeness in architecture. abstraction par excellence - the city is the result formally of the infrastructures that enable the reproduction of labor. it is the result of measured infrastructural intervals; the space between these nodes. lifts, bathrooms, bedrooms. architecture no longer has the capacity for the sublime, nor monumentality. it now only resides in the interior, in performance, in theatrics. it is the objects that evoke life within these expansive, neverending airconditioned spaces. it is dense and it is forever, and it is whatever we make of it.

loomings...

Some of my other favorite stage sets by Archizoom, redrawn and reconfigured by the author. The room full of linear arrays of sleeping bags with a lone bust of Marx sits opposite the drawing on the previous page.

this project lies somewhere between absurdity and woe. it is self proclaimed stalinist realism, a coming to terms with capitalism's capacity to govern form through the organization of production. there is irony, there is a maximalism, there is the eternal return. there is autocatalyzation, there is the ouroboros. the snake is eating itself over and over and over and because of the laws of entropy not enough nutrients are passed along trophic levels.

this is non-figurativeness in architecture. abstraction par excellence - the city is the result formally of the infrastructures that enable the reproduction of labor. it is the result of measured infrastructural intervals; the space between these nodes. lifts, bathrooms, bedrooms. architecture no longer has the capacity for the sublime, nor monumentality. it now only resides in the interior, in performance, in theatrics. it is the objects that evoke life within these expansive, neverending airconditioned spaces. it is dense and it is forever, and it is whatever we make of it.

i care because they inhabit hilbersheimer's contradiction. they take the thought experiment to the extreme; they criticize cynically the organizational tendencies of production that hilbersheimer wasn't critical of but rather sought to live with, to make a compromise with. archzoom go beyond his essentialism in form by way of irony. it is in morbid, esoteric, and somewhere between critical and cynical.

their argument is complete. it is resolved, it has an end despite its infinite and nondescript nature. there are bounds to its thinking, as it accomplishes exactly what it sets out to do. in doing so, it treads a fine line between earnestness and irony, which can be circular and distracting at times (and it doesn't help that they call themselves stalinist realists).

its dna is a popculture-meets-architectural representation take on the space allowed (and perpetuated) by socioeconomic factors. it uses lines, it uses hatches, it uses reference, and it leans fully into the theatrical and performative.

i bet the tendenza did not like these fellows, nor archigram. another hauntee would be dogma, who can't seem to get enough of this project.

-julian

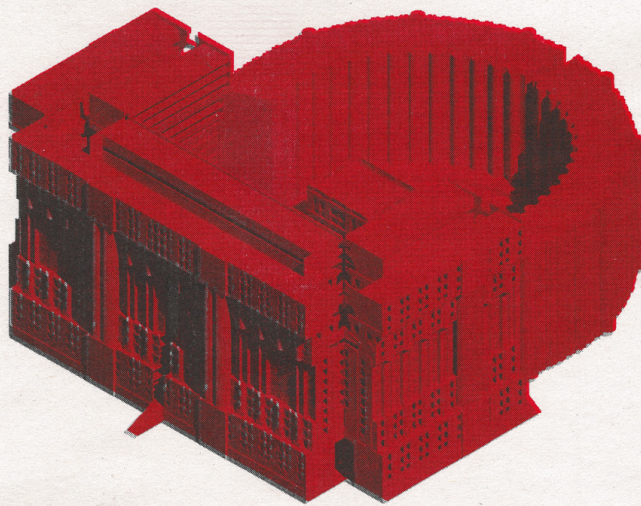
i care because they inhabit hilbersheimer's contradiction. they take the thought experiment to the extreme; they criticize cynically the organizational tendencies of production that hilbersheimer wasn't critical of but rather sought to live with, to make a compromise with. archizoom go beyond his essentialism in form by way of irony. it is in morbid, esoteric, and somewhere between critical and cynical.

their argument is complete. it is resolved, it has an end despite its infinite and nondescript nature. there are bounds to its thinking, as it accomplishes exactly what it sets out to do. in doing so, it treads a fine line between earnestness and irony, which can be circular and distracting at times (and it doesn't help that they call themselves stalinist realists).

its dna is a popculture-meets-architectural representation take on the space allowed (and perpetuated) by socioeconomic factors. it uses lines, it uses hatches, it uses reference, and it leans fully into the theatrical and performative.

i bet the tendenza did not like these fellows, nor archigram. another hauntee would be dogma, who can't seem to get enough of this project.

-julian



Les Espaces D'Abraxas
Ricardo Bofill in france
noisy-le-grand in the 1980s

4.28.2018

he really likes to purvey, doesn't he? purveying.

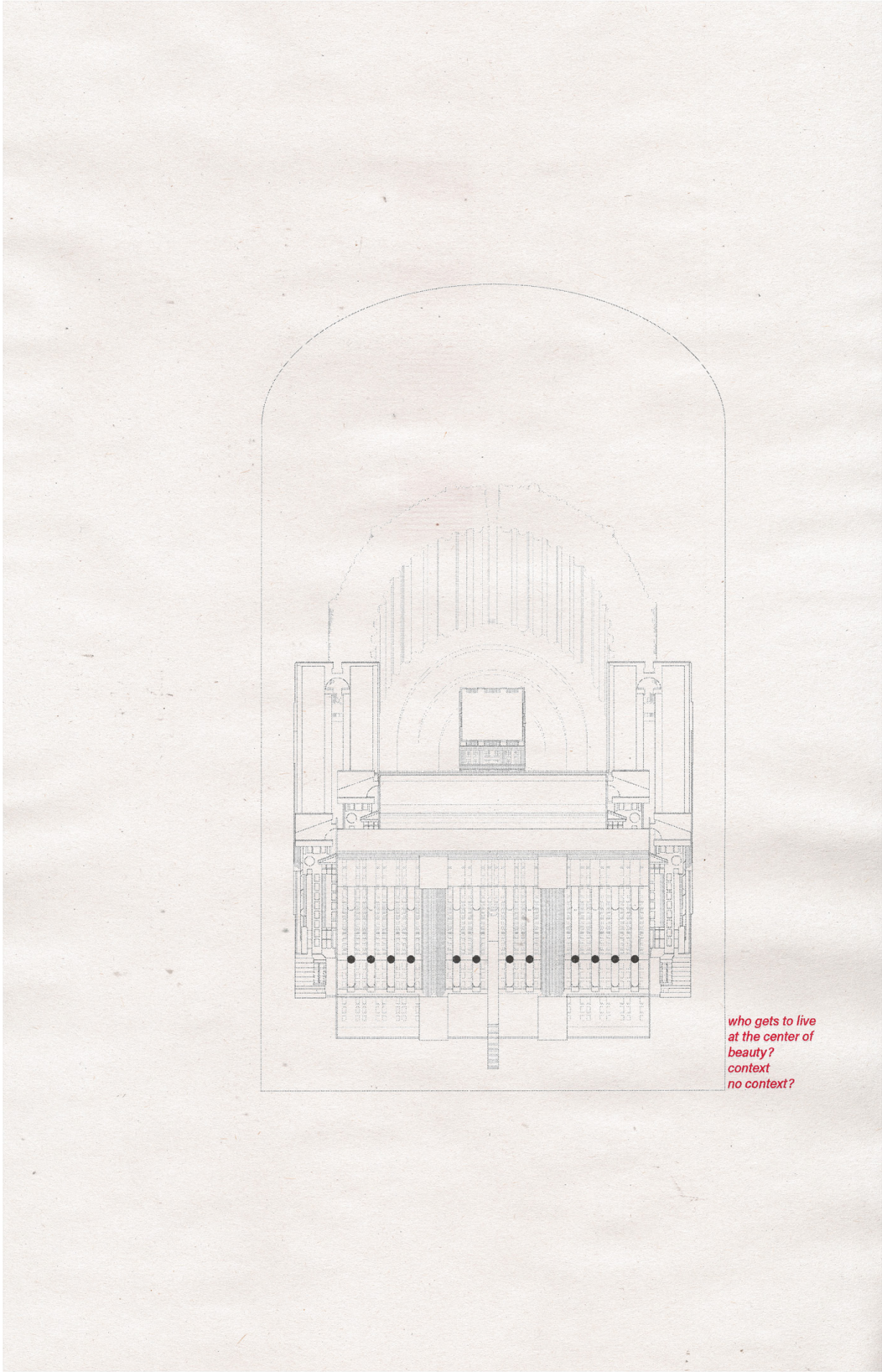
loomings...

The Arc is the focal point of the *arriere-scene*, a hinge between The Palace and The Theatre.

Les Espaces D'Abraxas
Ricardo Bofill in france
noisy-le-grand in the 1980s

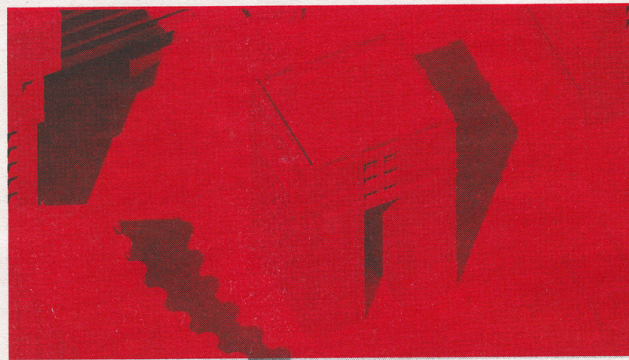
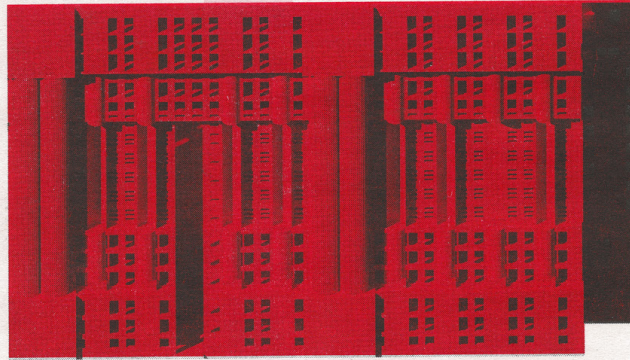
4.28.2018

he really likes to purvey, doesn't he? purveying.



loomings...

who gets to live at the center of beauty?
context
no context?



*who gets to live
at the center of
beauty?
context
no context?*

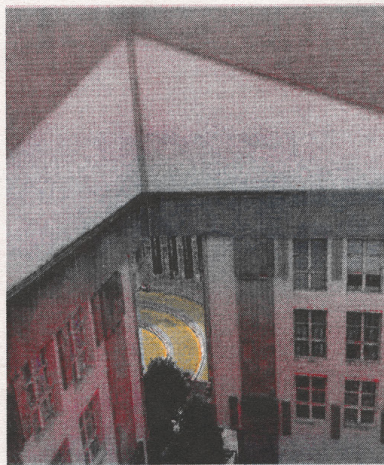
this is populism, this is at large, this is massive significance. i am not sure how it was funded. it is in the exurbs of paris, but it is sublime. the monograph i took out from Rotch on Bofill's taller contains text published by the taller itself, claiming that it's social housing program was promoted by both socialist and communist parties (but i am unsure why he would need to state this).

loadbearing walls, all assembled prefab offsite and brought to the site for quick erection. this along with a layout for adequate daylight on both sides of the apartment enable housing to enter two new realms. first is that of the facade, where social housing becomes decorative in its essence. this design space enables the other, being of the importance of the public realm created within this world. the facade purveys a particular beauty rooted in reference, scale, rhythm, history. these are experiments in crafting a polis with a behavioral agenda; this is the purveying of a particular definition of beauty, of goodness, onto working class dwellers. it is an experiment in utopian dwelling along with other thinkers who sought to reach the ideal layout. it is a "monument to everyday life" through management of its baroqueeness.

loomings...

this is populism, this is at large, this is massive significance. i am not sure how it was funded. it is in the exurbs of paris, but it is sublime. the monograph i took out from Rotch on Bofill's taller contains text published by the taller itself, claiming that it's social housing program was promoted by both socialist and communist parties (but i am unsure why he would need to state this).

loadbearing walls, all assembled prefab offsite and brought to the site for quick erection. this along with a layout for adequate daylight on both sides of the apartment enable housing to enter two new realms. first is that of the facade, where social housing becomes decorative in its essence. this design space enables the other, being of the importance of the public realm created within this world. the facade purveys a particular beauty rooted in reference, scale, rhythm, history. these are experiments in crafting a polis with a behavioral agenda; this is the purveying of a particular definition of beauty, of goodness, onto working class dwellers. it is an experiment in utopian dwelling along with other thinkers who sought to reach the ideal layout. it is a "monument to everyday life" through management of its baroqueness.



i care because it is a public project, a massive endeavor at that, at providing something essential, bringing along other agendas with it such as citizenship, belonging, behavior, ethics, beauty for all. jameson wouldve had a lot to say about this one.

the sheer scale of housing, a hell of a lot of people live here, and there is something admirable in its attempt to create a closed world, a community in some sense of the world with attention given (almost entirely) to the public realm and promenade. i find it frightening.

small apartments, tight spaces, little care for maintenance, and i find it funny that he thought he was appealing both socialists and communists. the attention given to creating a beautiful public street evidently failed.

this one haunts architectural tourists who get yelled at, grouped in with the hunger games tourists. kept at arms length, the lineage winds up at apartamento the magazine.

-julian

loomings...

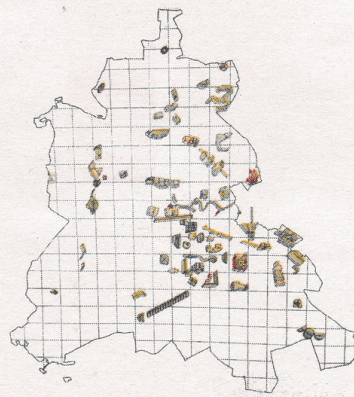
i care because it is a public project, a massive endeavor at that, at providing something essential, bringing along other agendas with it such as citizenship, belonging, behavior, ethics. beauty for all. jameson wouldve had a lot to say about this one.

the sheer scale of housing. a hell of a lot of people live here, and there is something admirable in its attempt to create a closed world, a community in some sense of the world with attention given (almost entirely) to the public realm and promenade. i find it frightening.

small apartments, tight spaces, little care for maintenance, and i find it funny that he thought he was appeasing both socialists and communists. the attention given to creating a beautiful public street evidently failed.

this one haunts architectural tourists who get yelled at, grouped in with the hunger games tourists. kept at arms length, the lineage winds up at apartamento the magazine.

-julian



*the city within the city
berlin archipelago
summer school with Oswald Mathias Ungers*

10.28.2019

*the city is deterritorialized city, left to rot while amplifying urbanity elsewhere.
inflation <vitality> deflation*

loomings...

Image Credit: Ungers et al.

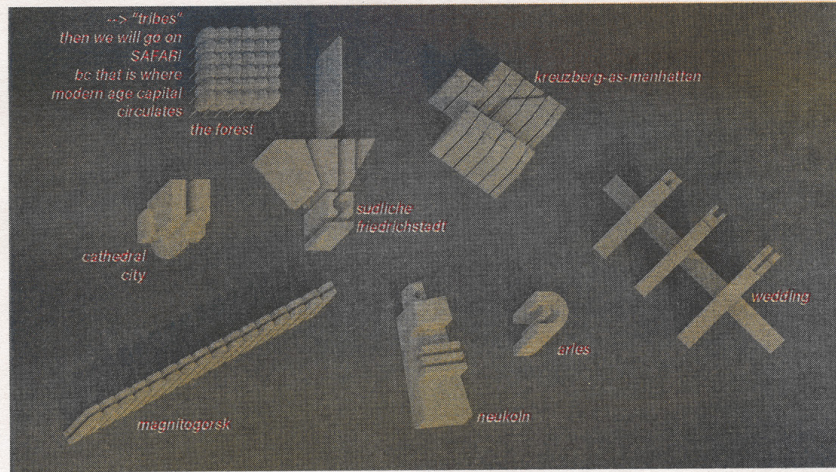
This too was a project about reusing the ideas of other people.

the city within the city
berlin archipelago
summer school with Oswald Mathias Ungers

10.28.2019

*the grid is deterritorialized city, left to rot while amplifying
urbanity elsewhere. inflation <vitatlity> deflation*

a binary of
sedintary people
and those who
might benefit from a
'nomadic' lifestyle



Autonomous islands in a sea of decay, a city consolidated; or perhaps a city conceded.

OM Ungers hosted a workshop, many students in attendance would become noteworthy on their own. we will continue this lineage later, there is evident thought across two scales, one urban and one architectural, with particular regard to how these two tendencies dance with eachother across time. this project is figure and ground, with an importance on both figure AND ground. one is the stage for the other to perform its objecthood; one wouldnt be an object without the other. In a city with a diminishing population and plenty of buildings, it is proposed to consolidate architecture and thus populations around the most monumental moments, preserving there within memory and culture, while allowing the city to take its natural course across time. the sea, the forest, the urbanism conceded serves to emphasize the urbanness, the architectural significance of the locales of positivity, of momentum.

loomings...

loomings...

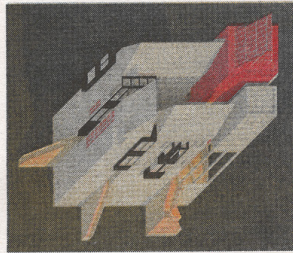
a binary of sedintary people and those who might benefit from a 'nomadic' lifestyle. "tribes" then we will go on SAFARI, because that is where modern age capital circulates.

Autonomous islands in a sea of decay. a city consolidated; or perhaps a city conceded.

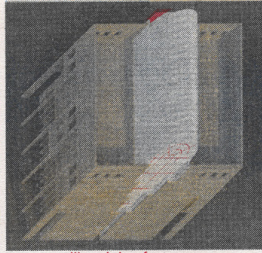
OM Ungers hosted a workshop, many students in attendance would become noteworthy on their own. we will continue this lineage later. there is evident thought across two scales, one urban and one architectural, with particular regard to how these two tendencies dance with eachother across time. this project is figure and ground, with an importance on both figure AND ground. one is the stage for the other to perform its objecthood; one wouldnt be an object without the other. In a city with a diminishing population and plenty of buildings, it is proposed to consolidate architecture and thus populations around the most monumental moments, preserving there within memory and culture, while allowing the city to take its natural course between these islands. the sea, the forest, the urbanism conceded serves to emphasize the urbanness, the architectural significance of the locales of positivity, of momentum.



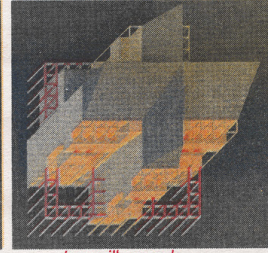
TANDEM
Oswald Mathias Ungers and Rem Koolhaas,
Charlottesville, Virginia, USA, November 198



villa mit internem platz



villa mit kaufpassage



kreuzvilla pergola

i care because of its treatment of architecture as an artifact, as a fragment that came from somewhere and is simultaneously going somewhere. that somewhere though, the course it is on, can be affected (perhaps minutely), and it can ultimately contribute to something. there is something melancholy, haunting about the spaces of absence in this project.

the green archipelago acknowledges that growth can be negative, harmful, and that consolidation is indeed sustainability.

it reeks of cynicism, resignation irony.

its dna though is that of an inherently political project, one that premises the essence of the city on disjunction of parts into one whole. friction is what creates the city, a moment sitting right next to another moment, rubbing up against eachother to create citylife. islands that are not islands merely because they are separated. it also does a good job at looking back at good projects and bringing them forth as good thought not to be jettisoned but instead to be salvaged and to be placed instrumentally into a shrinking city.

it haunts oma and kollhoff, and perhaps those who feel a type of way towards ungers.

-julian

looming...

Image Credit: Dan Grogan

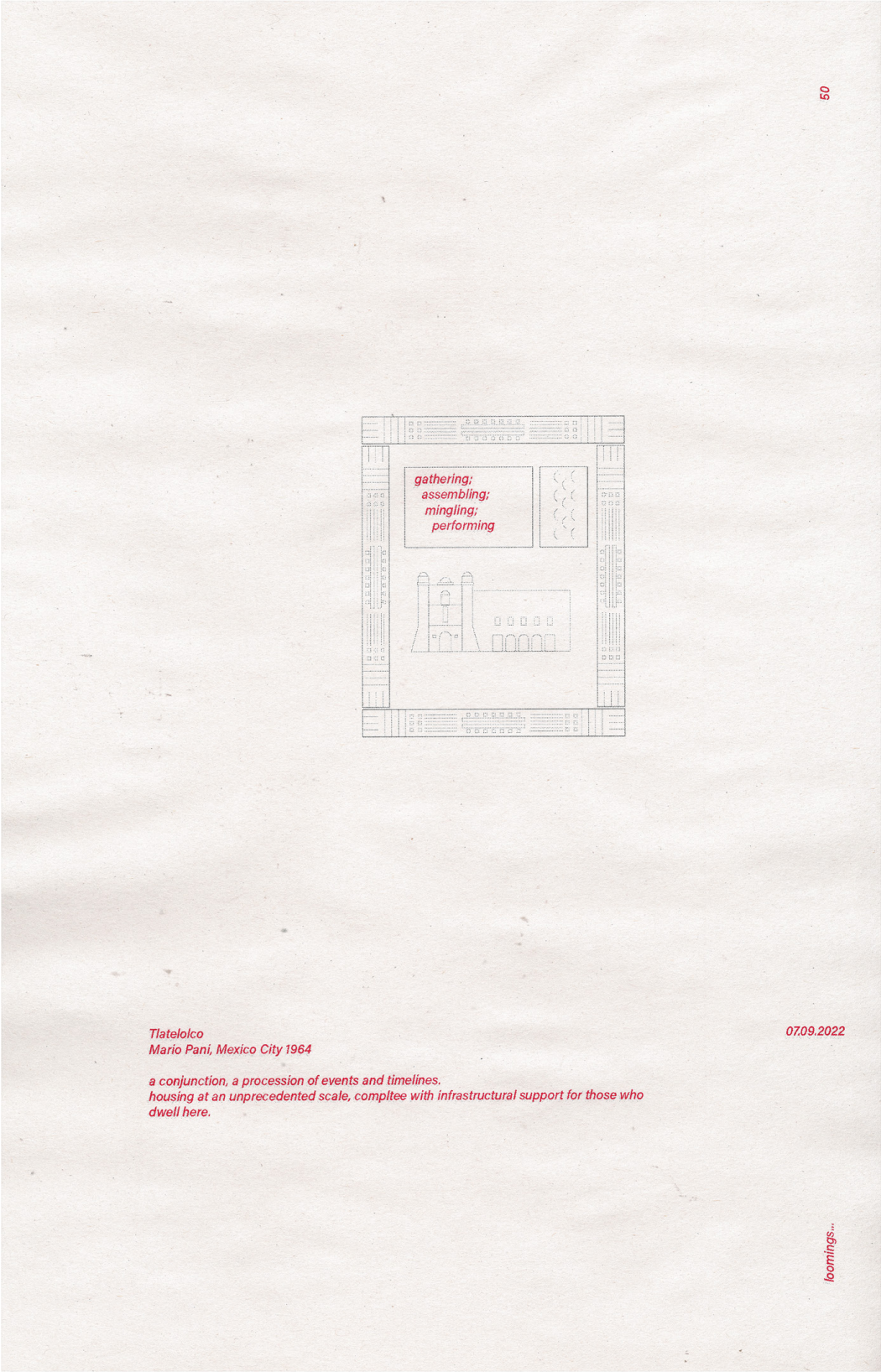
i care because of its treatment of architecture as an artifact, as a fragment that came from somewhere and is simultaneously going somewhere. that somewhere though, the course it is on, can be affected (perhaps minutely), and it can ultimately contribute to something. there is something melancholy, haunting about the spaces of absence in this project.

the green archipelago acknowledges that growth can be negative, harmful, and that consolidation is indeed sustainability.

it reeks of cynicism, resignation irony. its dna though is that of an inherently political project, one that premises the essence of the city on disjunction of parts into one whole. friction is what creates the city, a moment sitting right next to another moment, rubbing up against eachother to create citylife. islands that are not islands merely because they are separated. it also does a good job at looking back at good projects and bringing them forth as good thought not to be jettisoned but instead to be salvaged and to be placed instrumentally into a shrinking city.

it haunts oma and kollhoff, and perhaps those who feel a type of way towards ungers.

-julian

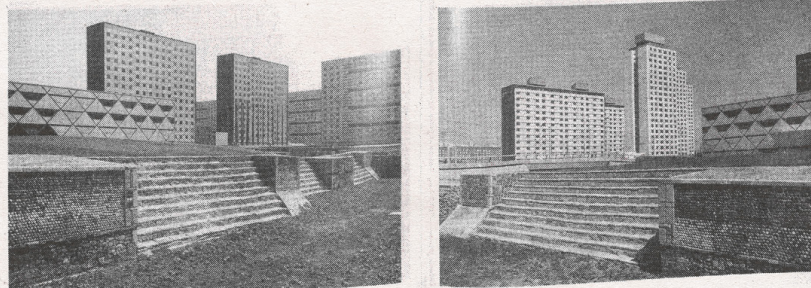


loomings...

Tlatelolco
Mario Pani, Mexico City 1964

07.09.2022

*a conjunction, a procession of events and timelines.
housing at an unprecedented scale, complete with infrastructural
support for those who dwell here.*



again, a civi body trying to do something, only to be confronted by the sad realities of historical materialism. this project is one of tragedy, of sorrow. corners are cut, and tragedy lives on at this site of massive significance. the noplaceness, essentialism, gridded blocks, each with their own nametag, and thus unique character, serve as the backdrop for a story of violence. in 1968 hundreds of students were massacred here by the mexican military. some said the architectural design was a trap that did not enable any to escape the bloodshed. octavio paz wrote after the massacre about how the mexican people cannot escape the violence wielded by those in power at the top of the pyramid, which lies at the center of the master plan of tlatelolco, despite the attempt to build a cathedral on top of it in the 16th century, it is the meeting place of three cultures; it is the bulldozing of a neighborhood so as to sanitize and provide adequate housing, behavioral design on a blighted neighborhood. it got built big time, and people got housed.

i care because of the confluence of meaning of this project; abstraction, historical significance, political will, and narrative all run deeply through this neighborhood.

megalomania, destruction of a an entire neighborhood tabula rasa, and the attempt to make a political bloc with no political ambition through exclusive design decisions that led to great numbers of deaths

-julian

boomings...

Image Credit: Mario Pani

The confluence of three architectural cultures of power, pictured.

again, a civi body trying to do something, only to be confronted by the sad realities of historical materialism. this project is one of tragedy, of sorrow. corners are cut, and tragedy lives on at this site of massive significance. the noplaceness, essentialism, gridded blocks, each with their own nametag and thus unique character, serve as the backfrop for a story of violence. in 1968 hundreds of students were massacred here by the mexican military. some said the architectural design was a trap that did not enable any to escape the bloodshed. octavio paz wrote after the massacre about how the mexican people cannot escape the violence weilded by those in power at the top of the pyramid, which lies at the center of the master plan of tlatelolco, despite the attempt to build a cathedral on top of it in the 16th century. it is the meeting place of three cultures; it is the bulldozing of a neighborhood so as to sanitize and provide adequate housing, behavioral design on a blighted neighborhood. it got built big time, and people got housed.

i care because of the confluence of meaning of this project; abstraction, historical significance, political will, and narrative all run deeply through this neighborhood.

megalomania, destruction of a an entire neighborhood tabula rasa, and the attempt to make a political bloc with no political ambition through exclusive design decisions that led to great numbers of deaths

-julian



52

*The Lancaster / Hanover Masque
The Berlin Masque
Victims
Riga, Vladivostok, Lake Baikal
the mask of medusa
all personifications of Hejduk*

10.04.2018

loomings...

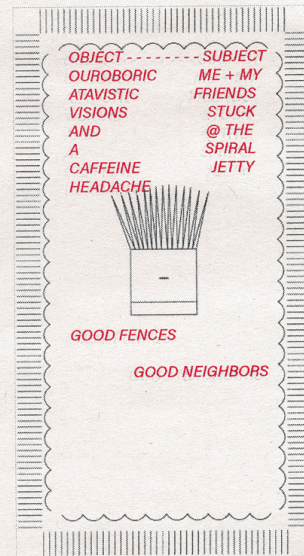
loomings...

Across the drawing sets, we can see many of the Masques as they exist scaled to each other. Often, though, they exist in a vacuum in the unbounded farm space.

The Lancaster / Hanover Masque
The Berlin Masque
Victims
Riga, Vladivostok, Lake Baikal
the mask of medusa

all personifications of Hejduk

10.04.2018



all becomes anthropomorphic here, and that language that enables us to see ourselves in architectural objects is that of poetry, this is an architecture of beings, that only arises when we ourselves can (finally) locate ourselves somewhere between our own subjecthood and the objects we envision and project onto. something something dialectical materialism.

on a farm there resides a community, i am not sure where the farm is, but i am sure it is somewhere. i am not there though. each member of this farm community is a subject. their object is their masque, each object is symbolic of the performance of its subject and simultaneously part of its performance. it figures into the ground the metaphysical reality of the subject; it allows for the subject to perform its subjectness to others, to become. objects in time; subjects react. a fiction, a story, an architecture loaded with poetic meaning that is entirely up to my interpretation, with plenty lost in transit along the way.

i care because of this implicit personal meaning, it is polemic and heuristic on the looseness but forcefulness of meaning in architectural communication. nothing is universal, all is contextual. sometimes we cannot get in it, usually i cannot get in it. i cannot somehow ground this to the rigor of 9square but i know it is there. i also don't know what the farm community sounds like. is there something i am missing?

pure architectural autonomy, one that reconciled well a poetic language that was unique and the author's alone, dealing with topics pertaining to the 'discourse,' albeit discretely

-julian

loomings...

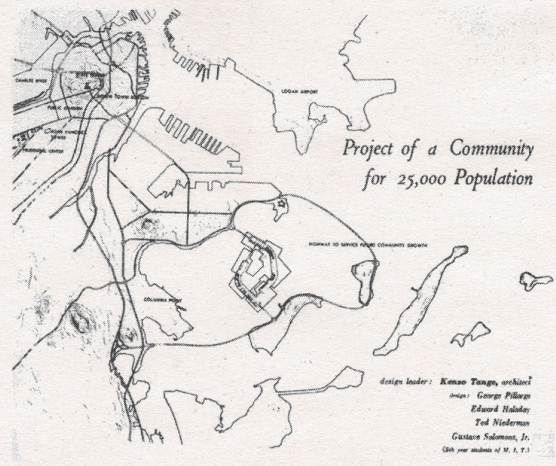
all becomes anthropomorphic here, and that language that enables us to see ourselves in architectural objects is that of poetry. this is an architecture of beings, that only arises when we ourselves can (finally) locate ourselves somewhere between our own subjecthood and the objects we envision and project onto. something something dialectical materialism.

on a farm there resides a community. i am not sure where the farm is, but i am sure it is somewhere. i am not there though. each member of this farm community is a subject. their object is their masque. each object is symbolic of the performance of its subject and simultaneously part of its performance. it figures into the ground the metaphysical reality of the subject; it allows for the subject to perform its subjectness to others, to become. objects in time; subjects react. a fiction, a story, an architecture loaded with poetic meaning that is entirely up to my interpretation, with plenty lost in transit along the way.

i care because of this implicit personal meaning. it is polemic and heuristic on the looseness but forcefulness of meaning in architectural communication. nothing is universal, all is contextual. sometimes we cannot get in it. usually i cannot get in it. i cannot somehow ground this to the rigor of 9square but i know it is there. i also don't know what the farm community sounds like. is there something i am missing?

pure architectural autonomy, one that reconciled well a poetic language that was unique and the author's alone, dealing with topics pertaining to the 'discourse,' albeit discretely

-julian



Project for the Boston Harbor
 Kenzo Tange with a team of MIT students

12.06.2021

in 1959, Kenzo Tange was invited to Cambridge to teach for a semester at MIT. He arrived on September 18th. He came straight from Holland, where he was attending what was to be the final CIAM conference. That body dissolved; team10 won. He would take some of their ideas and laminate them into his studio.

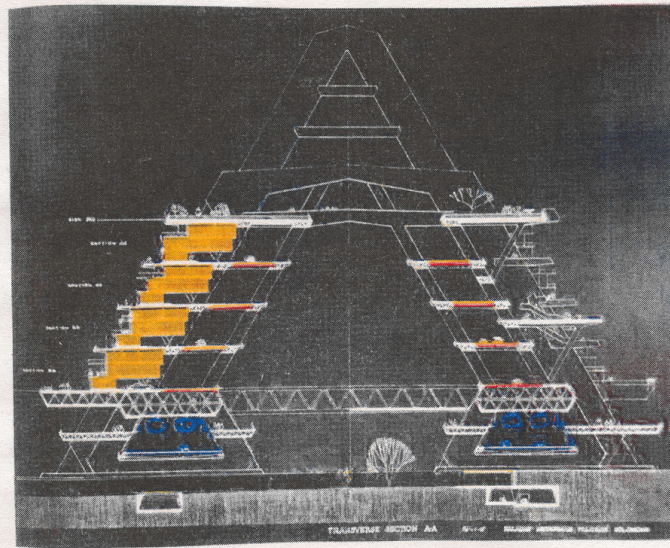
Image Credit: Kenzo Tange

I love how Tange decided to situate the prompt as the natural extension of a paradigm of Boston real estate developers
 136 in the ocean so as to create more valued land.

*Project for the Boston Harbor
Kenzo Tange with a team of MIT students*

12.06.2021

in 1959, Kenzo Tange was invited to Cambridge to teach for a semester at MIT. He arrived on September 18th. He came straight from Holland, where he was attending what was to be the final CIAM conference. That body dissolved; team10 won. He would take some of their ideas and laminate them into his studio.

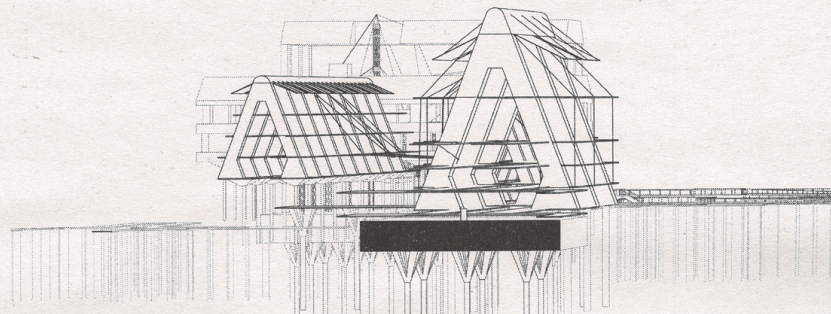
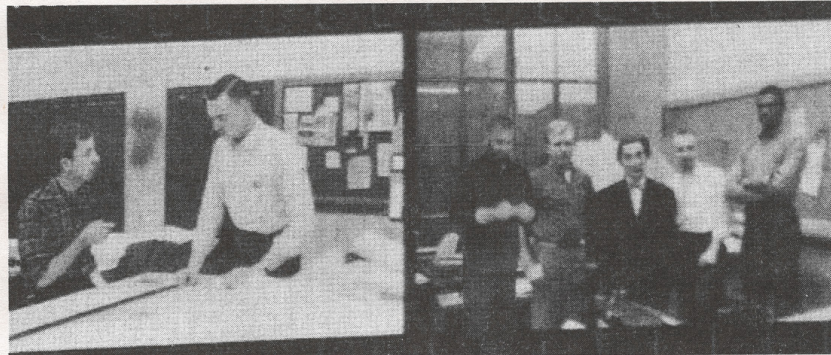


the prompt was layered: the students were to design a self-sufficient architecture for 25000, situated in the ocean. the projects were to reconcile the scale of infrastructure and what Tange called the natural scale. he wanted an approach that considered the temporality of each of these scales, one that decayed slowly, and one that decayed quickly.

i find this project published in many of his monographs of his work. authorship is unclear though; while he does attribute it to his students, why does he include in his works? did he see himself as the creative director, claiming an intellectual ownership? what is clear is that he used this project to frame and create context for his more well known project for tokyo bay, published in 1960. tange uses the work of his students to display his thought process, or to offer a glimpse into how he came to the concepts that he would render into his design. he uses the work of the students to engender and situate his own.

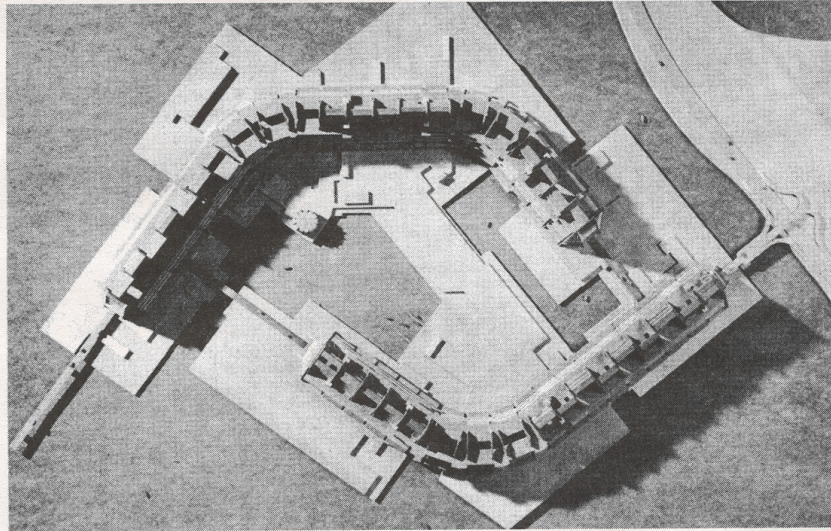
the prompt was layered: the students were to design a self-sufficient architecture for 25000, situated in the ocean. the projects were to reconcile the scale of infrastructure and what Tange called the natural scale. he wanted an approach that considered the temporality of each of these scales, one that decayed slowly, and one that decayed quickly.

i find this project published in many of his monographs of his work. authorship is unclear though; while he does attribute it to his students, why does he include in his works? did he see himself as the creative director, claiming an intellectual ownership? what is clear is that he used this project to frame and create context for his more well known project for tokyo bay, published in 1960. tange uses the work of his students to display his thought process, or to offer a glimpse into how he came to the concepts that he would render into his design. he uses the work of the students to engender and situate his own.



i read this project two ways - one is a team10 based critique of suburban sprawl that bloomed post war, especially in its lack of a systems-based approach to design. i also read this project as a critique of tabula rasa development, as it was placed in the one space boston had left to develop- the ocean. it was tongue in cheek, shedding light on previous development schemes that viewed the ocean as property in waiting. the 25000 number could come from the size of a sleeper suburb of white collar office workers in an economy transitioning away from manufacturing. it could also be based on neighboring south boston, which had a population around 45000 in 1960.

i read this project two ways - one is a team10 based critique of suburban sprawl that bloomed post war, especially in its lack of a systems-based approach to design. i also read this project as a critique of tabula rasa development, as it was placed in the one space boston had left to develop- the ocean. it was tongue in cheek, shedding light on previous development schemes that viewed the ocean as property in waiting. the 25000 number could come from the size of a sleeper suburb of white collar office workers in an economy transitioning away from manufacturing. it could also be based on neighboring south boston, which had a population around 45000 in 1960.



haunts abound here. this project haunts any and all who seek to undermine civic-minded brutalist architecture, or the megastructure at large. i am looking at you, people who don't like boston city hall. this project haunts me, as somehow interested in learning not from the pedagogy of the time, but from the scope and scale as political objectives. i wonder if this project, or the publication soon after of the tokyo bay mega city project, haunts the 4 students who worked on this scheme. i wonder where their hands are in this project.

is this where Tange thought through his ideas for the tokyo bay 1960 project? or where he got his ideas from? or rather, did he let his students think through ideas that he thought were his? answers to these are all murky.

-julian, written in the architectural studios of building 7.

haunts abound here. this project haunts any and all who seek to undermine civic-minded brutalist architecture, or the megastructure at large. i am looking at you, people who don't like boston city hall. this project haunts me, as somehow interested in learning not from the pedagogy of the time, but from the scope and scale as political objectives. i wonder if this project, or the publication soon after of the tokyo bay mega city project, haunts the 4 students who worked on this scheme. i wonder where there hands are in this project.

it this where Tange thought through his ideas for the tokyo bay 1960 project? or where he got his ideas from? or rather, did he let his students think through ideas that he thought were his? answers to these are all murky.

*-julian
written in the architectural
studios of building 7.*

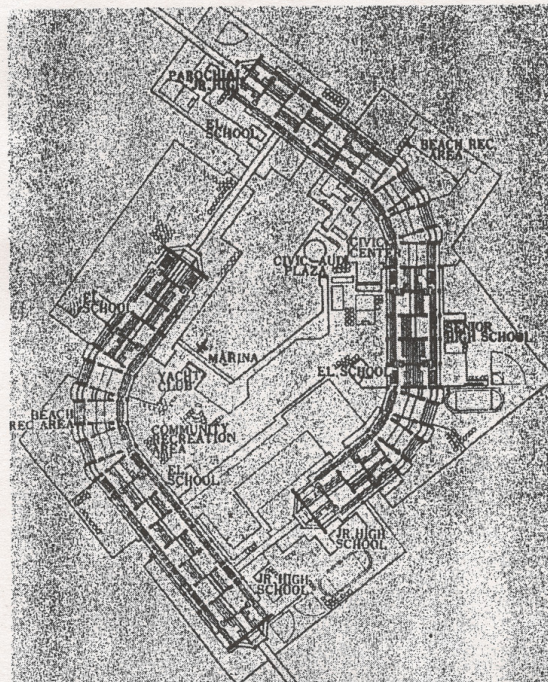
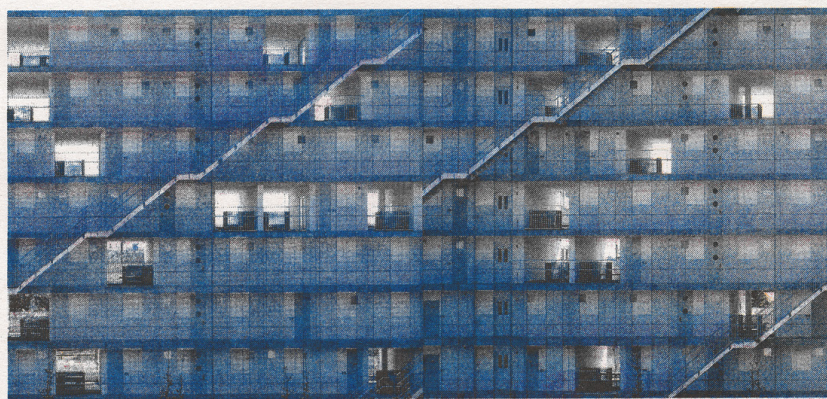


Fig. 2. MIT Boston Harbor Project, 1959, plan



*gifu kitagata housing complex -
a striation, but with variety!
started in 1994. finished in 2000.*

11.17.2017

107 units across a very large 10story bent bar. 430 apartments in total across the whole scheme, if you count the contributions from liz diller and the two other architects who i am forgetting. simple parameters for a module, as per legal code, which then are combined in playful ways and some stacked into 2 story combos so as to create elevational variety. each apartment has a dining / kitchen room, 2 bedrooms minimum, a terrace that punches through the whole block, and what is described as a traditional japanese room delineated by the tatami mat. each of these rooms occur between two long strips in plan; one is the exterior circulation, one the interior circulation, or sunroom. all rooms exit onto both circulations, so one can "enter how you would like," while also hiding where one apartment starts and another ends.

i am captivated by the elegance of the sunroom; it is hallway, breakfast nook, study, living room to name a few of its multiple roles. this does two things; one, it gets rid of a barrier between public and private, as the public circulation is the continuation of the street. second, it creates a social condensing nexus within the apartment that takes advantage of solar gains. it is not just a hallway; it is also a space.

this one haunts housing studios eternally. i used this one in core 2 when designing a skyscraper to sit elevated above a YMCA.

i read the lineage of SO IL. i came to support florian idenburg's crusade against the double loaded corridor after reading his treatise on the topic in the new york review of architecture, perhaps issue 21 or 22.

-julian

*gifu kitagata housing complex -
a striation, but with variety!
started in 1994. finished in 2000.*

11.17. 2017

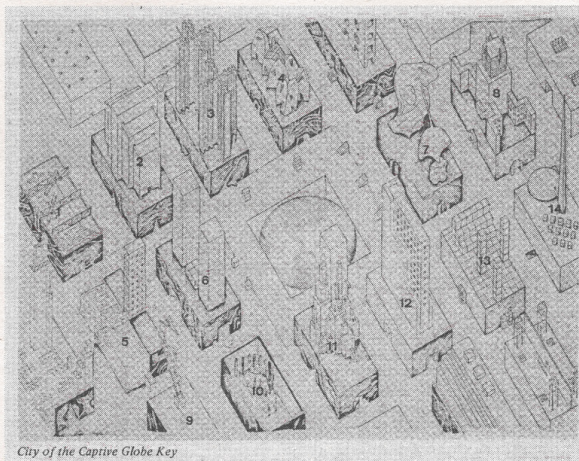
107 units across a very large 10story bent bar. 430 apartments in total across the whole scheme, if you count the contributions from liz diller and the two other architects who i am forgetting. simple parameters for a module, as per legal code, which then are combined in playful ways and some stacked into 2 story combos so as to create elevational variety. each apartment has a dining / kitchen room, 2 bedrooms minimum, a terrace that punches through the whole block, and what is described as a traditional japanese room delineated by the tatami mat. each of these rooms occur between two long strips in plan; one is the exterior circulation, one the interior circulation, or sunroom. all rooms exit onto both circulations, so one can "enter how you would like," while also hiding where one apartment starts and another ends.

i am captivated by the elegance of the sunroom; it is hallway, breakfast nook, study, living room to name a few of its multiple roles. this does two things; one, it gets rid of a barrier between public and private, as the public circulation is the continuation of the street. second, it creates a social condensing nexus within the apartment that takes advantage of solar gains. it is not just a hallway; it is also a space.

this one haunts housing studios eternally. i used this one in core 2 when designing a skyscraper to sit elevated above a YMCA.

i read the lineage of SO IL. i came to support florian idenburg's crusade against the double loaded corridor after reading his treatise on the topic in the new york review of architecture, perhaps issue 21 or 22.

-julian



City of the Captive Globe Key

the city of the captive globe
 rem koolhaas, madelon vriesendorp, elia and zoe zenghelis. 1972, although OMA's wikipedia
 page situates this work in 1974.
 obfuscating, demurring, disobeying

11.20.2014

the lobotomized architectural monument or artifact. i dont think i need to say much about
 this project; architecture, if it is to have any agency of efficacy, particular that which
 is political, it is internal or autonomously. the new york grid is the matrix that dissolves
 difference, rendering the uniqueness of each architectural artifact, home to a homogenous
 body of like-minded individuals (read:ideologues), sits one a pedestal above the grid,
 without a care for its neighbors. there is no friction; theurban megalopolis is one smooth
 space.

i despise the cynicism which this project is coated in, which oozes out of it. i too am guilty
 of such cynicism, or perhaps ambiguity when it comes to irony and earnestness. they do
 both; i do both. this is a project of contradictory multiplicities existing together as selves,
 something which i begrudgingly acknowledge as fundamental to a way i think.

my love letter to this project is to be read as a backhanded compliment. i love it dearly; i
 am not so fond of what a topical reading of it can foster within the world of architectural
 pedagogy (harm perhaps? or at least, this is what i used to think - that to summarize this
 work, it was that one must accept capitals totalizing capacity, take one's losses, and either
 build inwards or say something so extreme that it says nothing. i now think differently.)

-julian

the city of the captive globe
rem koolhaas, madelon vriesendorp. elia and zoe zenghelis. 1972,
although OMA's wikipedia page situates this work in 1974.
obfuscating, demurring, disobeying

11.20.2014

*the lobotomized architectural monument or artifact. i dont think
i need to say much about this project; architecture, if it is to
have any agency of efficacy, particular that which is political,
it is internal or autonomously. the new york grid is the matrix
that dissolves difference, rendering the uniqueness of each
architectural artifact, home to a homogenous body of like-minded
individuals (read:ideologues), sits one a pedestal above the grid,
without a care for its neighbors. there is no friction; theurban
megalopolis is one smooth space.*

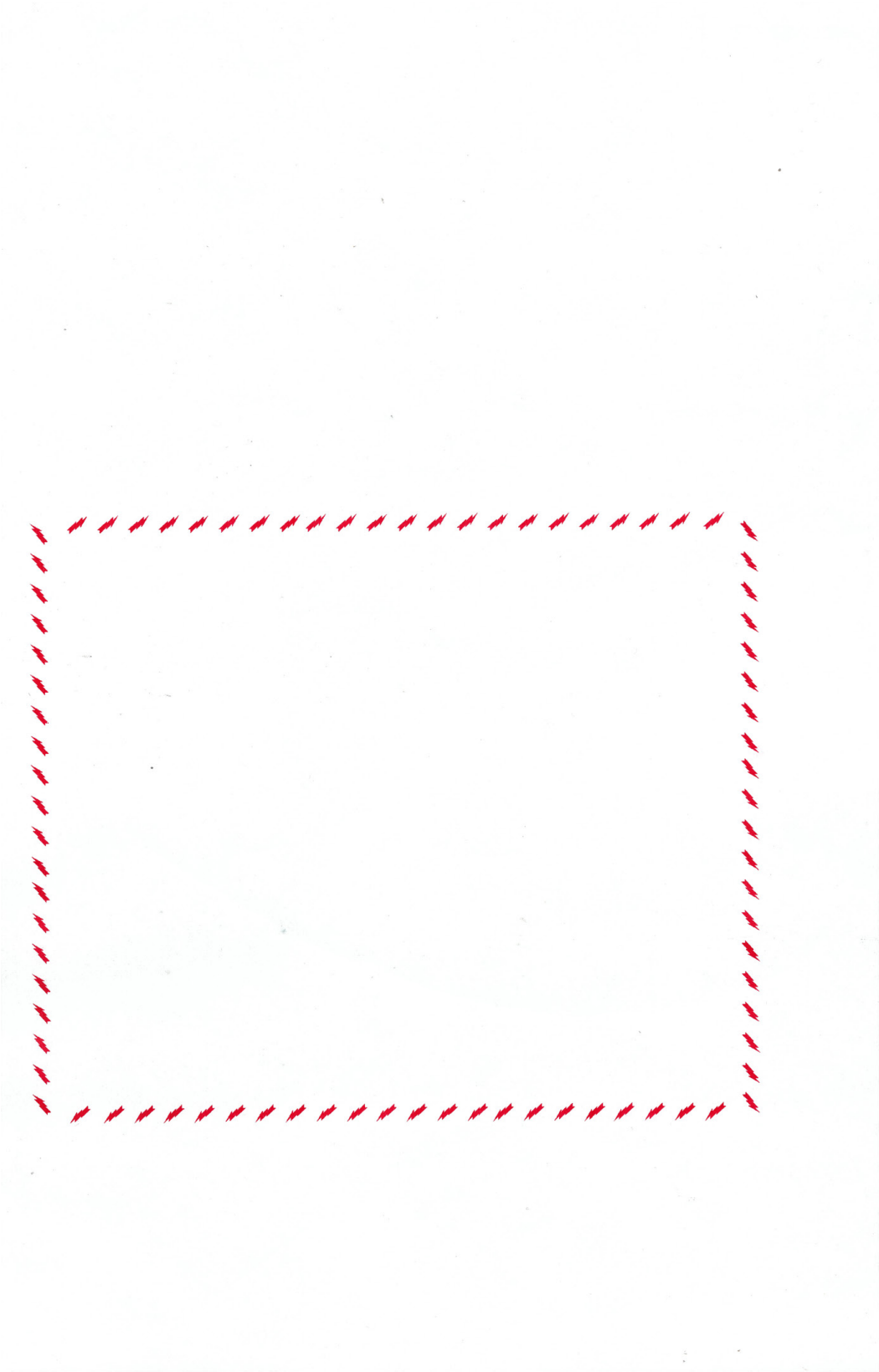
*i despise the cynicism which this project is coated in, which
oozes out of it. i too am guilty of such cynicism, or perhaps
ambiguity when it comes to irony and earnestness. they do both;
i do both. this is a project of contradictory multiplicities existing
together as selves, something which i begrudgingly acknowledge
as fundamental to a way i think.*

*my love letter to this project is to be read as a backhanded
compliment. i love it dearly; i am not so fond of what a topical
reading of it can foster within the world of architectural pedagogy
(harm perhaps? or at least, this is what i used to think - that
to summarize this work, it was that one must accept capitals
totalizing capacity, take one's losses, and either build inwards
or say something so extreme that it says nothing. i now think
differently.)*

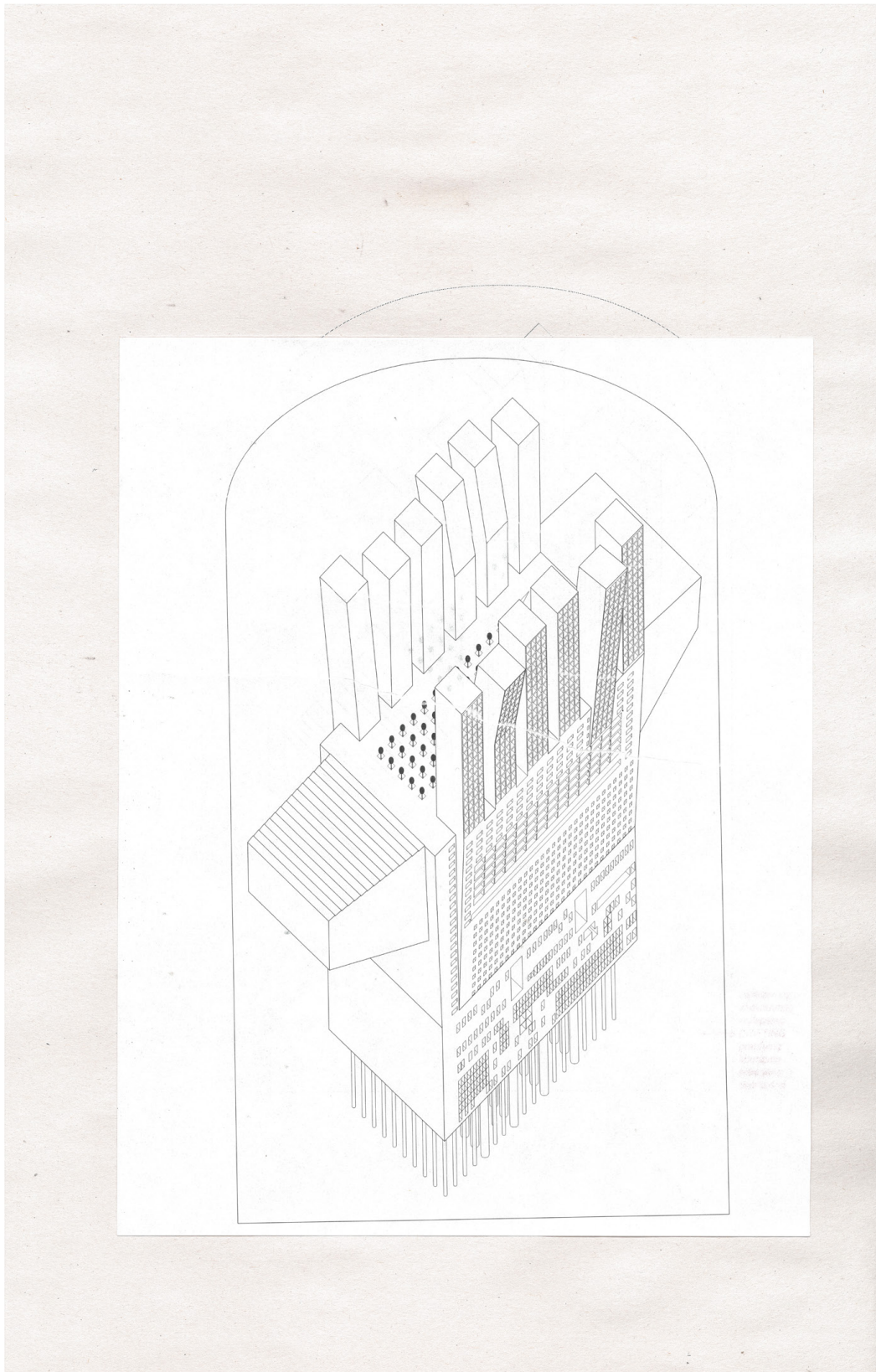
-julian

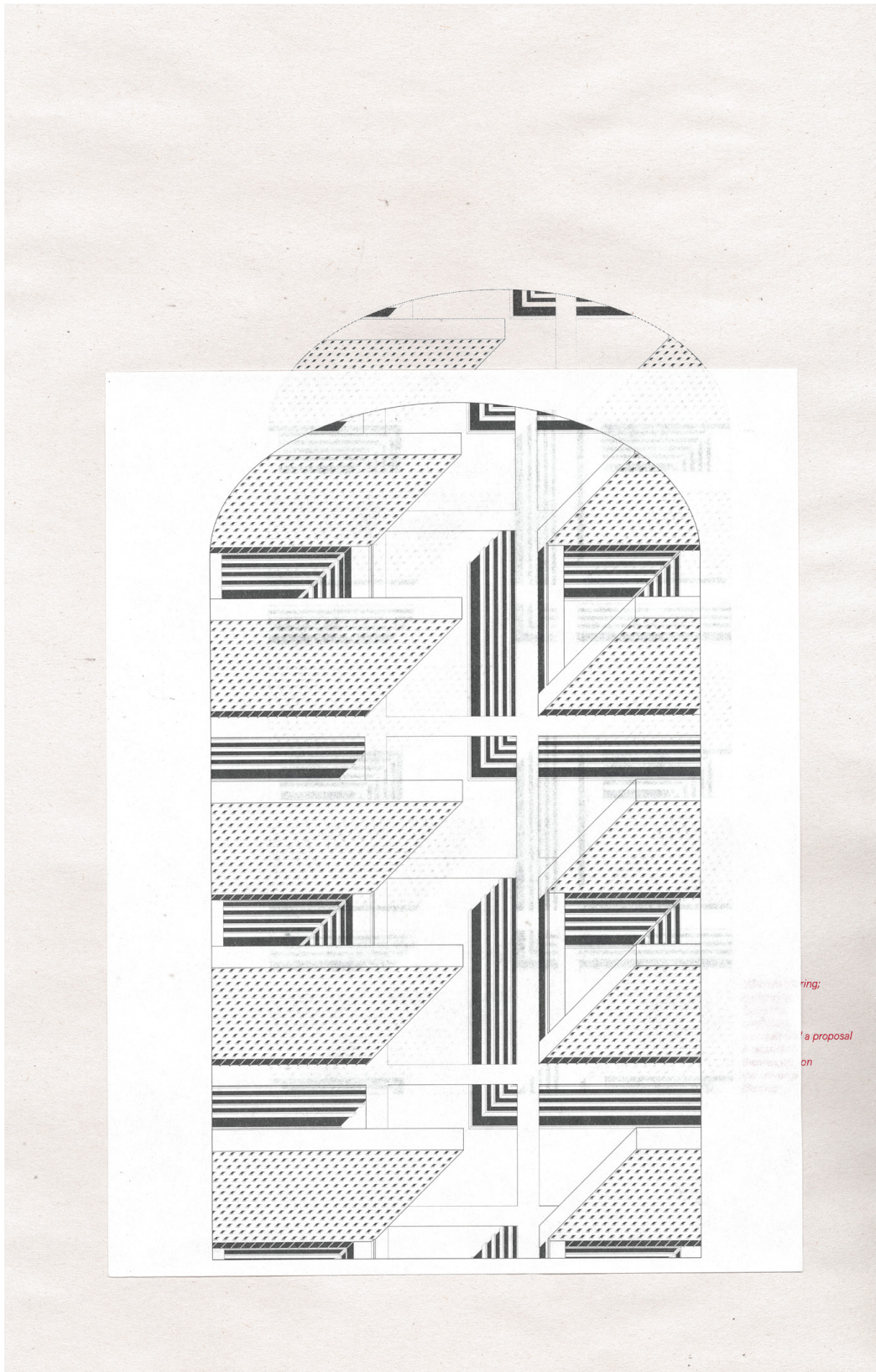


loomings...

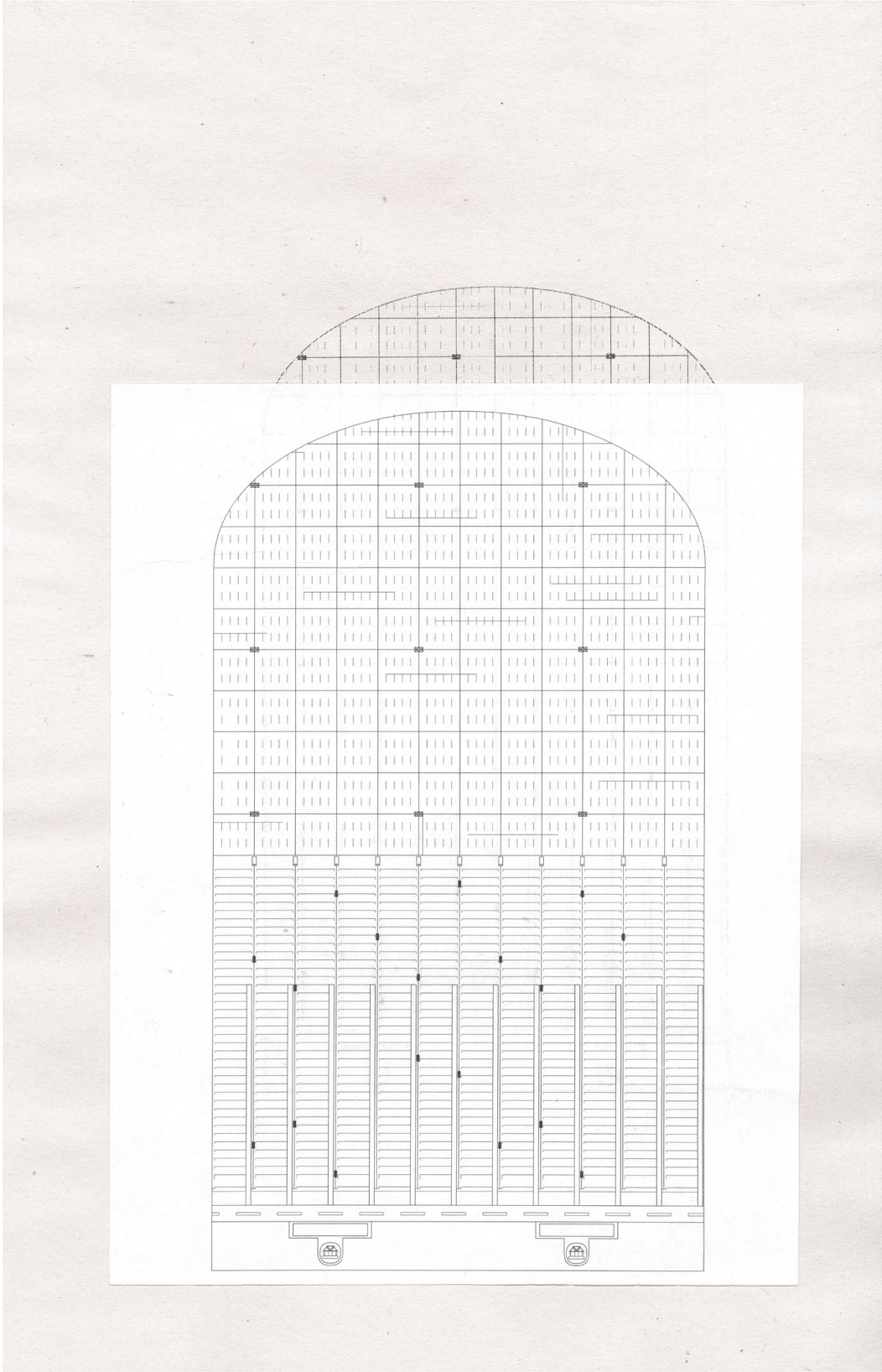


loomings...

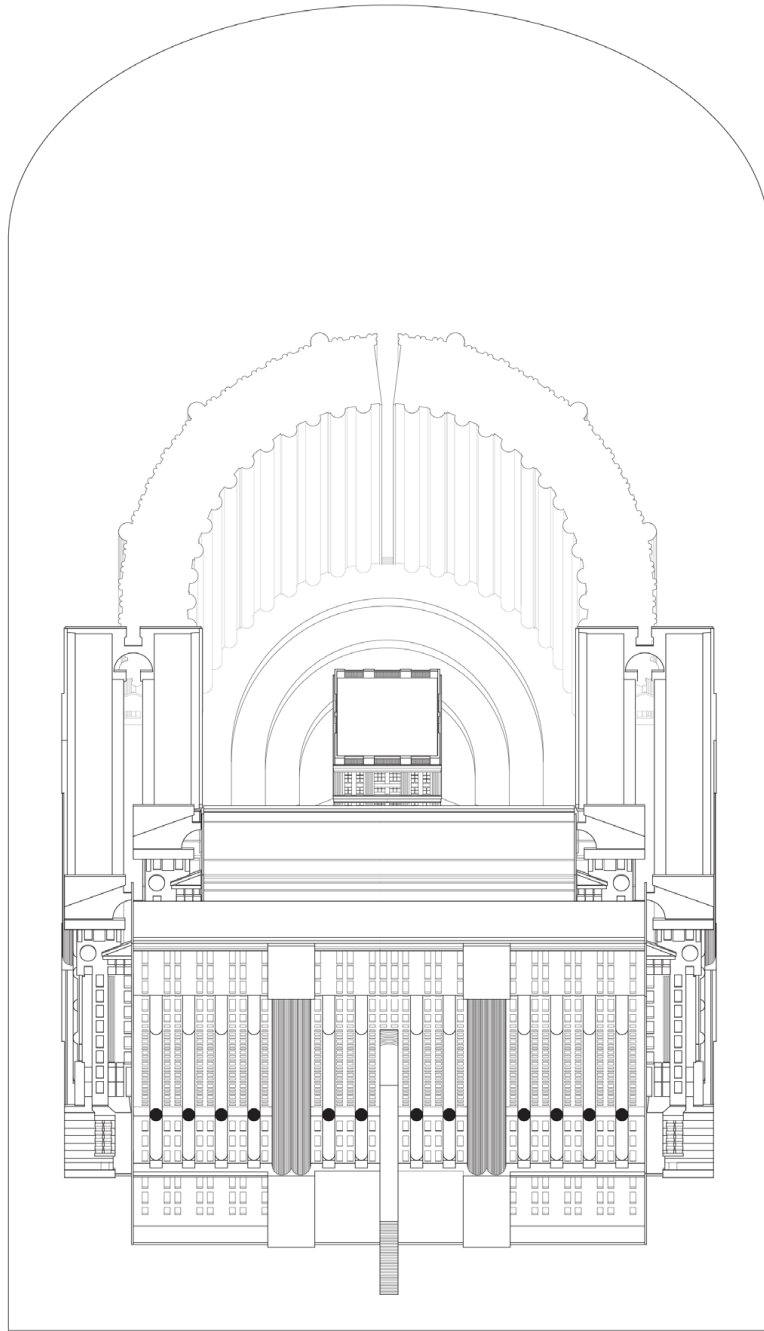




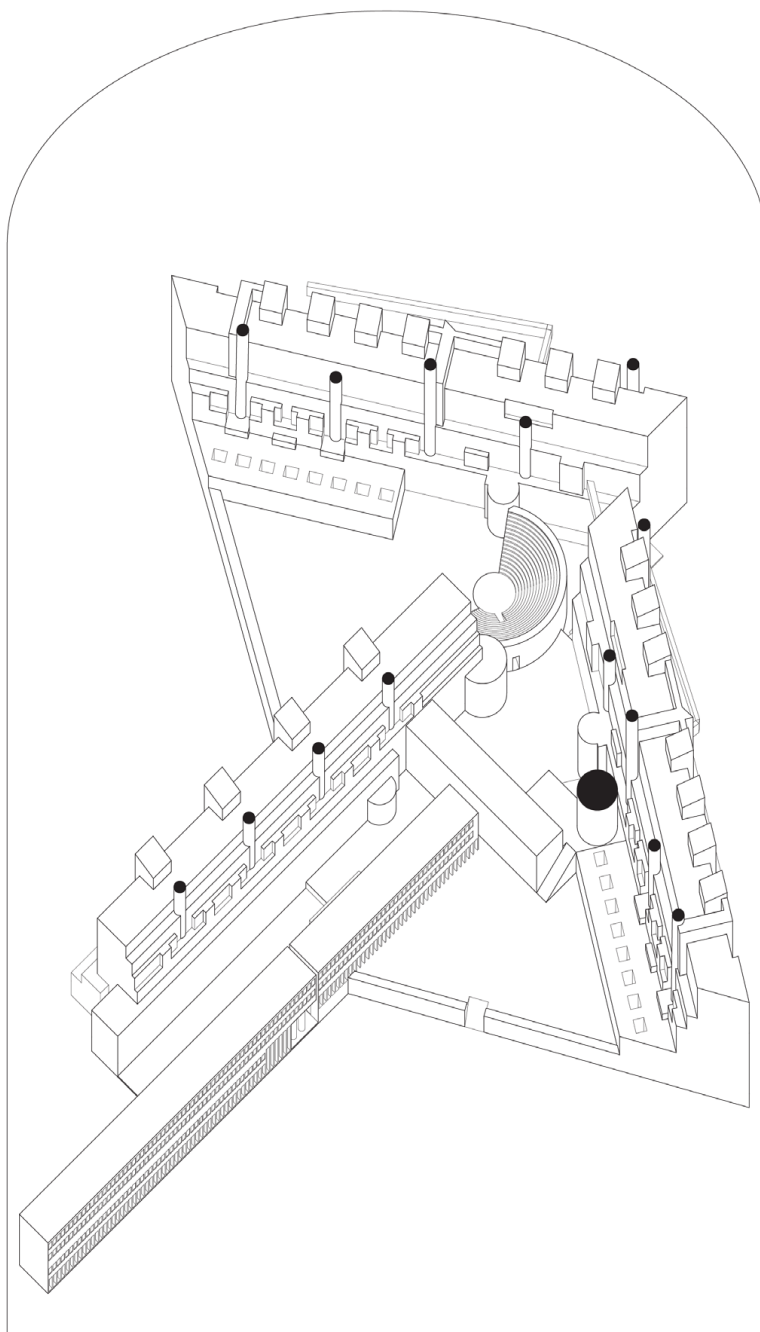
Inserted Takeaways of Drawings Printed
on Rice Paper
152

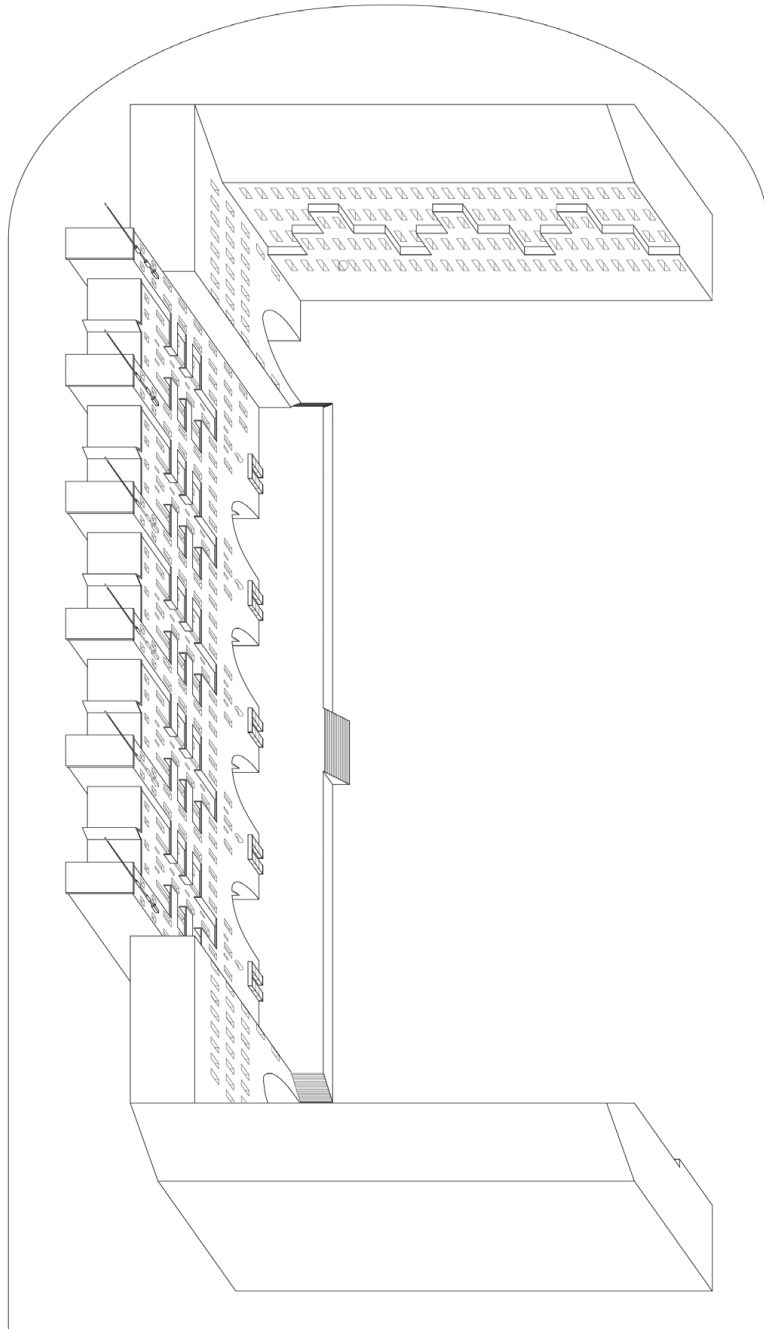


loomings...

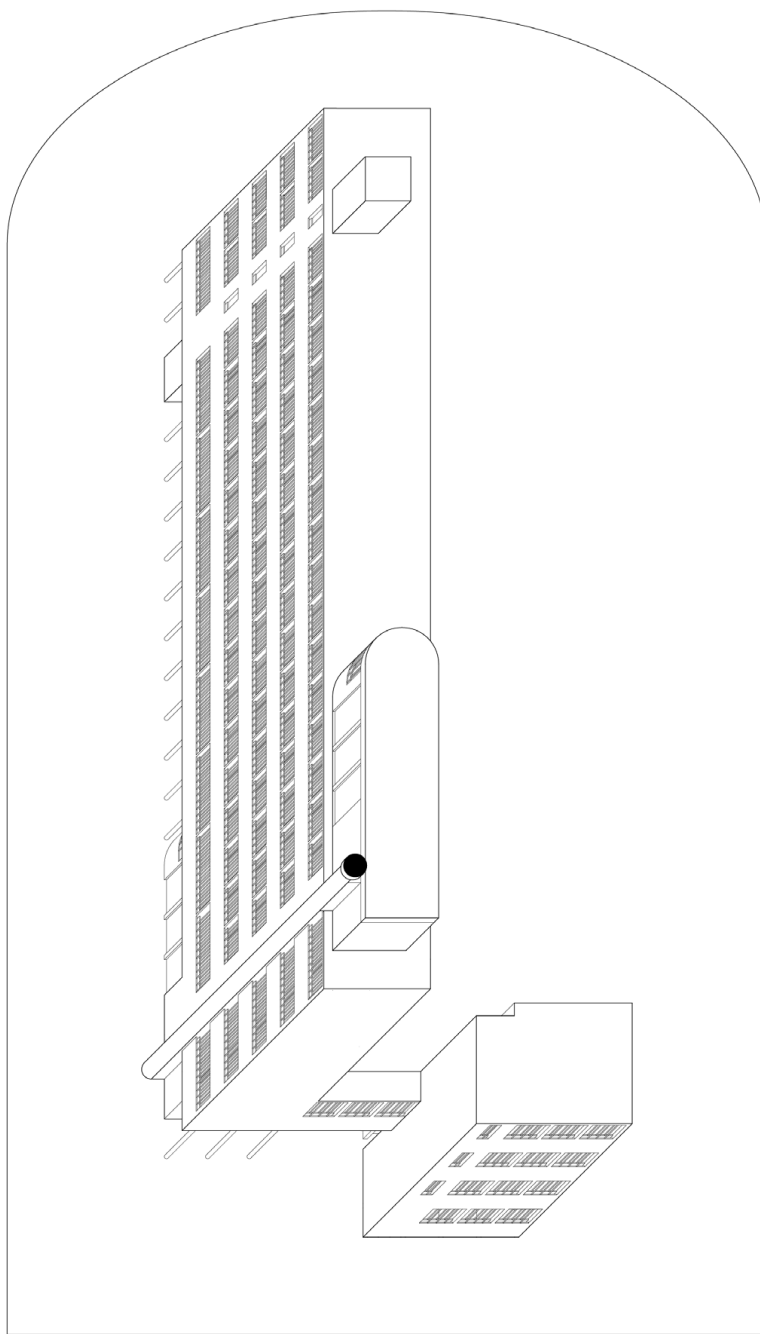


loomings...





loomings...



The Inferno

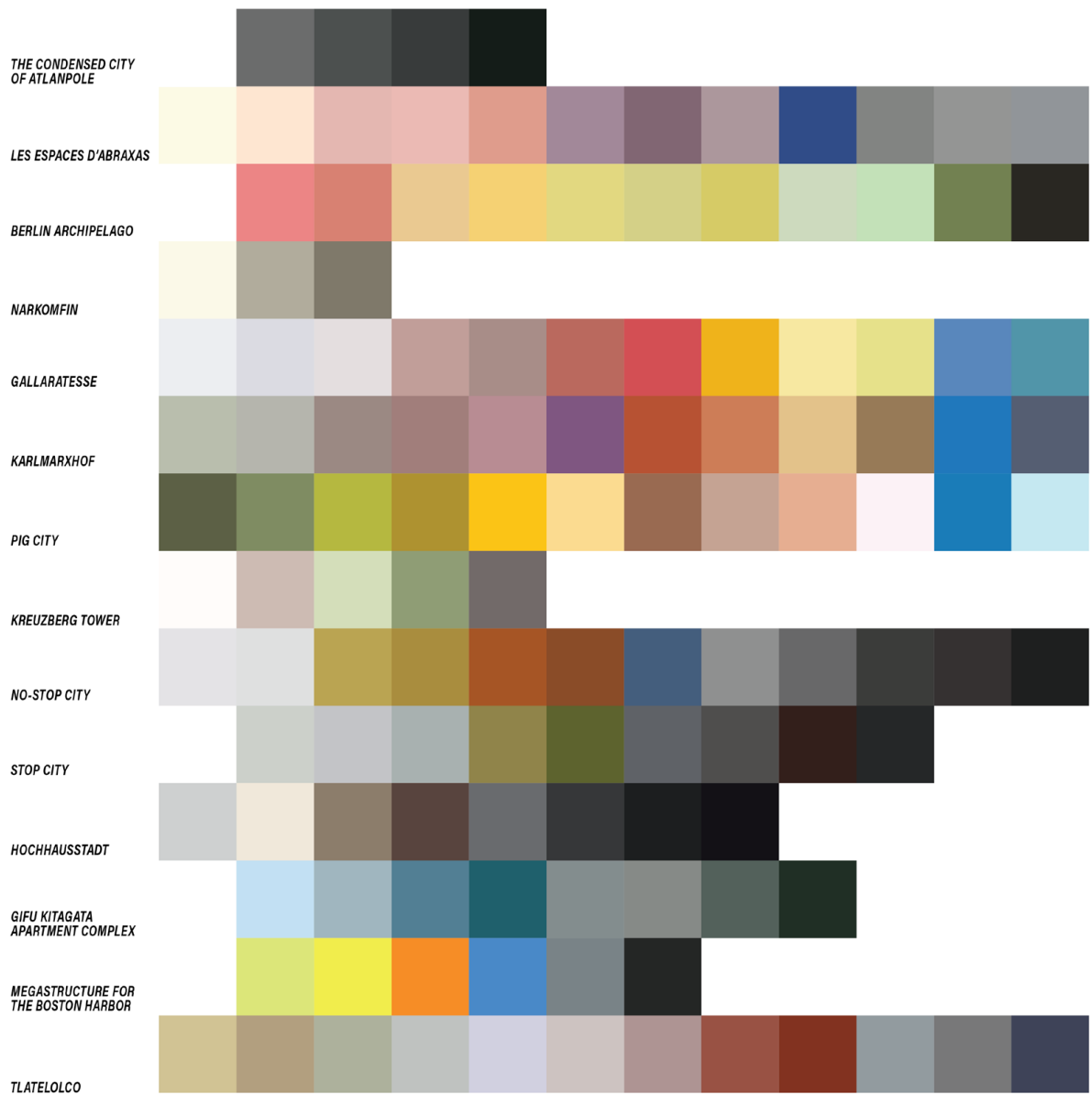


Figure 15
color samples taken from images
and photographs of my haunts, all
understood as the primary source
material.

Placing these haunts together is to make them work together. To architect is to always work with others. It is to design in a long lineage of others, building off of foundations previously laid and conversations begun in completely different political and material contexts. The things that we create enter into dialogues with the relics and artifacts that lay resting in the archives of architectural knowledge. This is particularly true for how I approach, look at, 'get into,' inhabit, or appropriate knowledges in architecture school. In this sense, I am a coauthor with the architects of the projects I look at other work as I move through the design process. I steal parts of this work and mutate it into a new context, a different proposition, an alternative future, an optimistic visioning; all this to say: projecting.

I place these cast these haunts into my world, making them work for and with me. I did this exercise twice – once in an operative way, and one that is more interpretive.

This is the inferno. It consists of a series of 3 different iterations on recombination. All haunts are placed into the same rhino world, all scaled to one another. How do they fit together? Intuitively, what might we do with them if we were to place them into a spatial arrangement? And can we first disembowl and then chop them up to recombine them? Is putting them all into the same world already monstrous enough?

The first iteration is an exploration in stacking. It uses Dante's Inferno as a spatial metaphor, but it jettisons the thematics of guilt and judgement. This is a formal exercise, a warm-up of sorts to know how to use my haunts. Haunts are placed into a vertical relation of rings that nest one inside another, descending in scope and scale while simultaneously constricting.

The second iteration reverses this process. It does not descend, but rather, places the haunts on top of one another, as if reaching towards something. The Tower of Babel, and all of its representations comes to mind, but without the parable and its explanatory moral power.

Finally, I attempted the inferno a third time, but with the intent of enveloping all structures into a continuous landscape. It was an effort to land it somewhere, and for them to meld together so as to make a continuous fabric. All renders are taken from this final iteration of the Inferno in a field.

Stop City marks the gates to this field. Just as it is to define a boundary, so too does it delineate where the inferno begins (or perhaps ends). The Hochhausstadt marks the realm of purgatory, and from there we descend. The Atlanpole is split open to spill its inner cabling, so that we might see the information industrial revolution that epitomizes the speed the project seeks to capture. Rings and rings of housing projects then descend in scale, with the Espaces Abraxas rupturing this pattern. To do so, though, they find themselves only nested partially concentrically, being half hidden under

the shelves of bedrock supporting the balustrade of Narkomfin's that lie above it on the precipice. The final descent is rapid, and it consists of the urban as-found villas that Ungers drew over and over. They sit like beach cottages packed one against another, sitting on the edge of the lake at the bottom of hell. It is said that the bottom of Hell is a frozen lake as it is the furthest away from the realm of love. Nothing resides at this lake in my inferno.

Accompanying these images was a series of animations that were compiled and played in a loop during the thesis presentation and discussion. Individual frames of 4 of the animations are included in this section. There was a linear descent into the inferno towards a single point; there was a spiraling downwards toward the nucleus; there were a series of panning crane animations; there was an animation of haunts placed into a single procession and then cut so as to display in motion the relations of each individual cell to the whole and subsequently how these cellular amalgamations differed.

Figure 16
The Inferno; Render 1
Figure 17
The Inferno; Render 2

loomings...

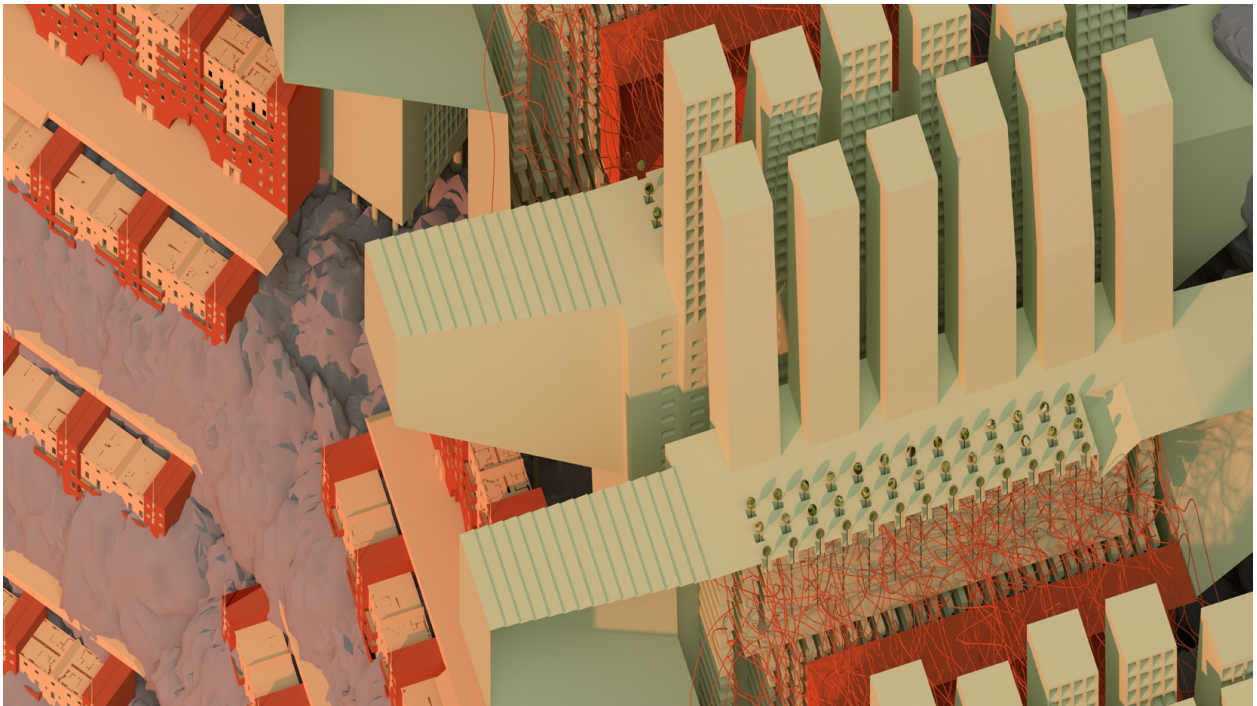
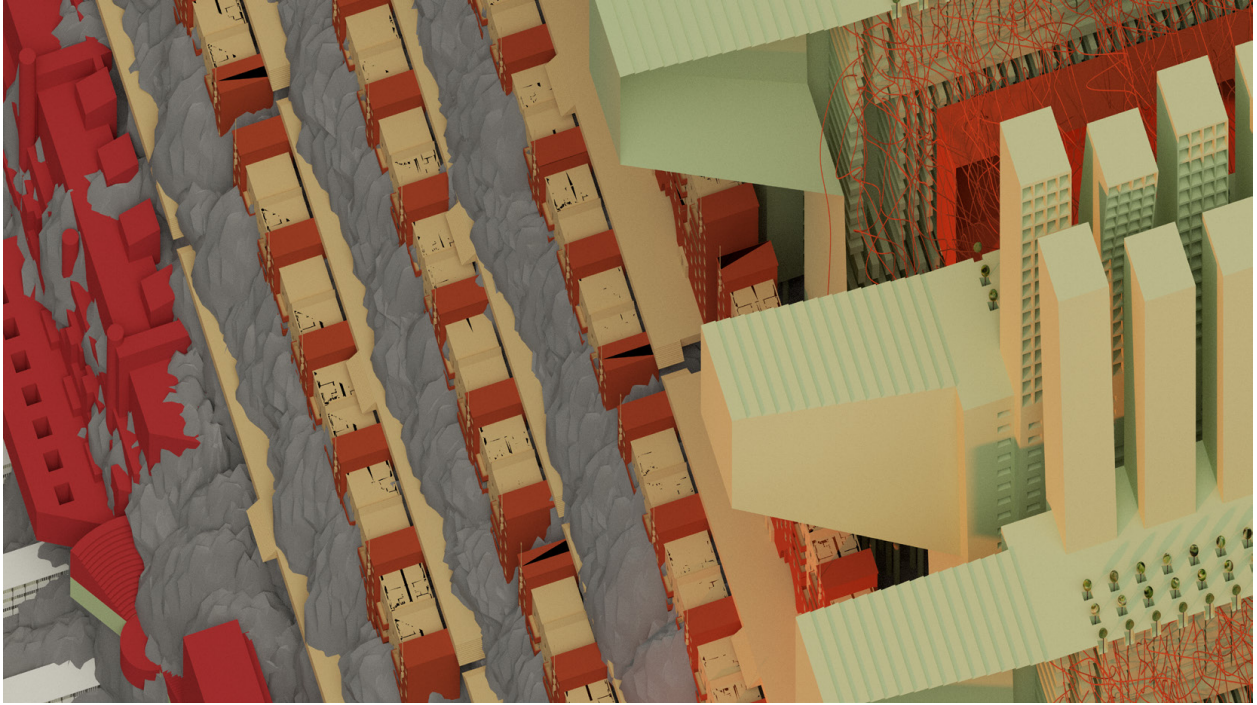


Figure 18
The Inferno; Render 3
Figure 19
The Inferno; Render 4

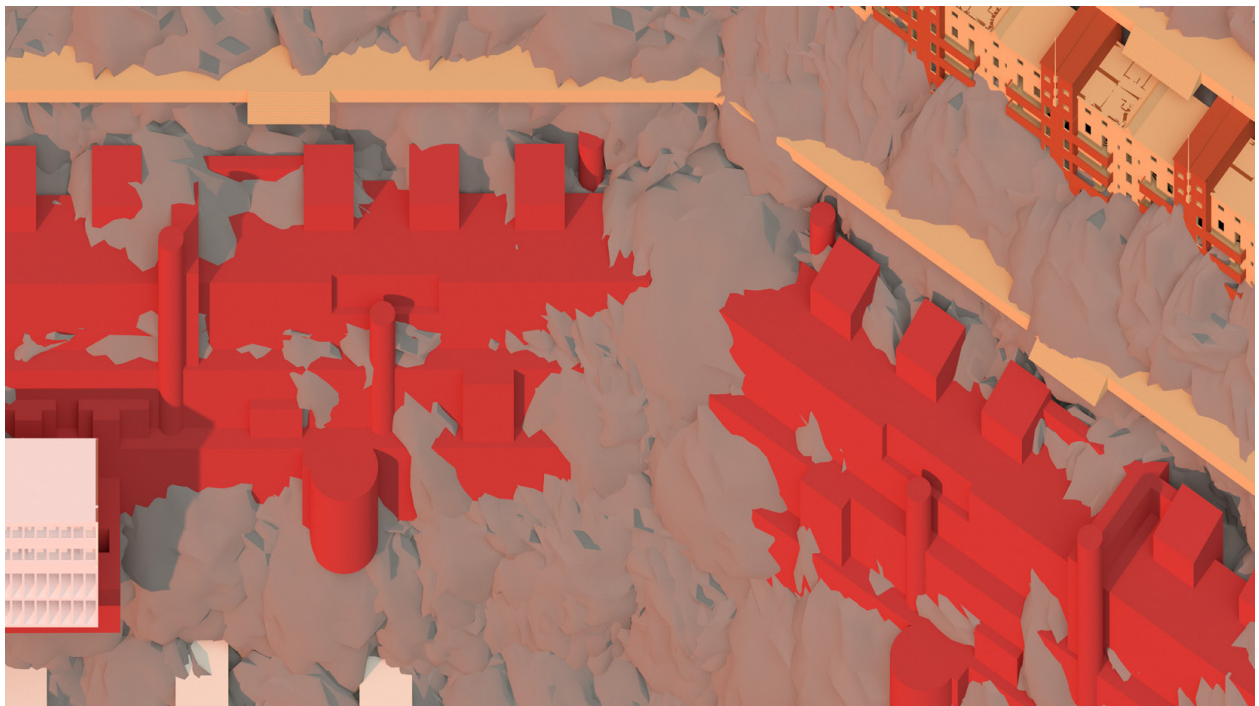
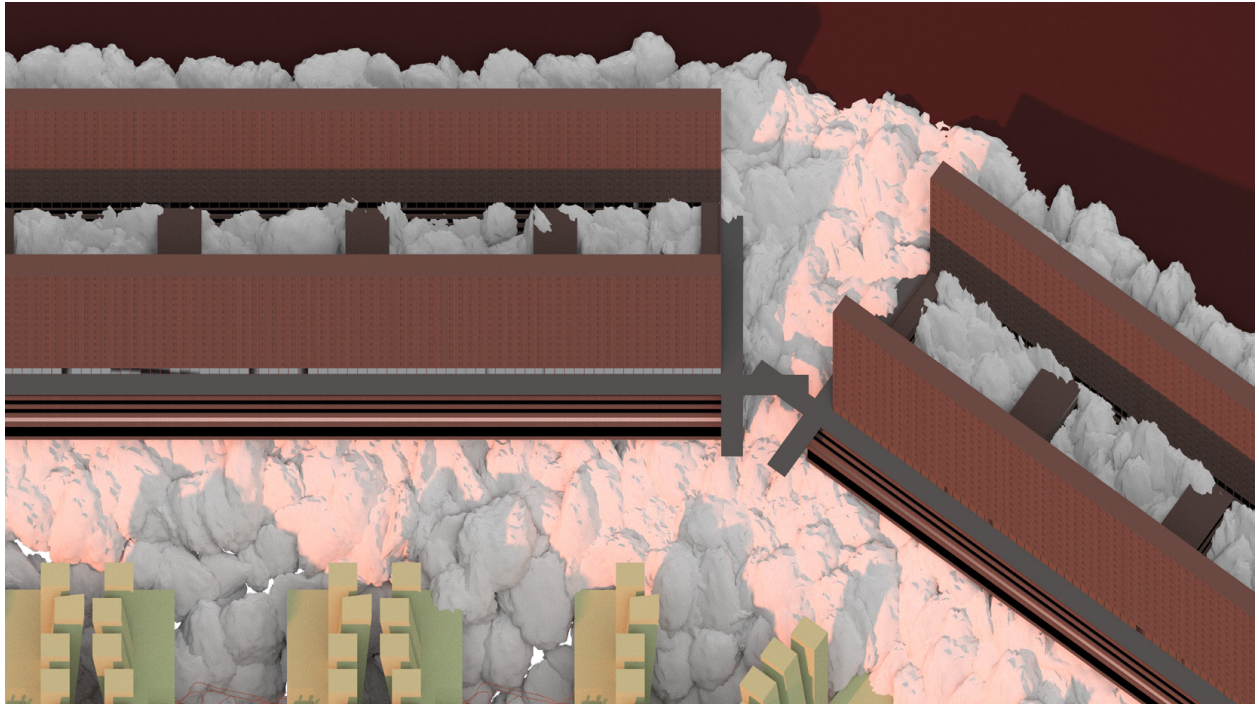


Figure 20
The Inferno; Render 5
Figure 21
The Inferno; Render 6

loomings...

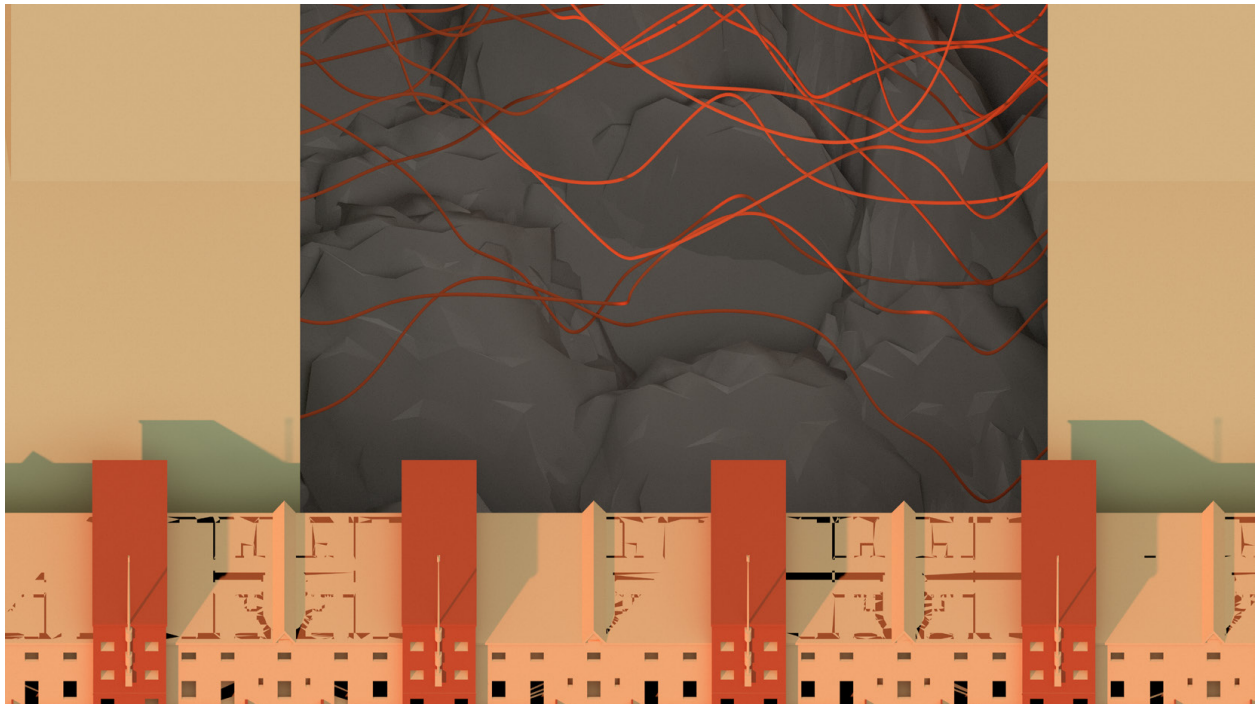
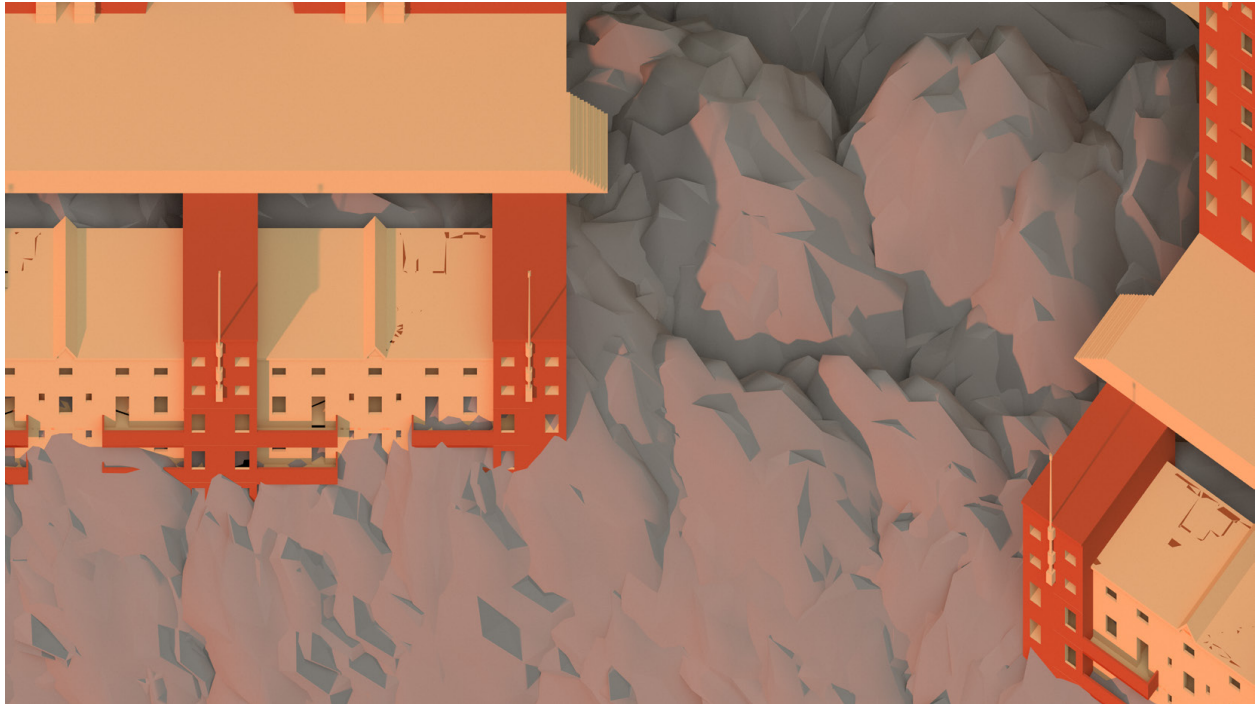


Figure 22
The Inferno; Render 7
Figure 23
The Inferno; Render 8

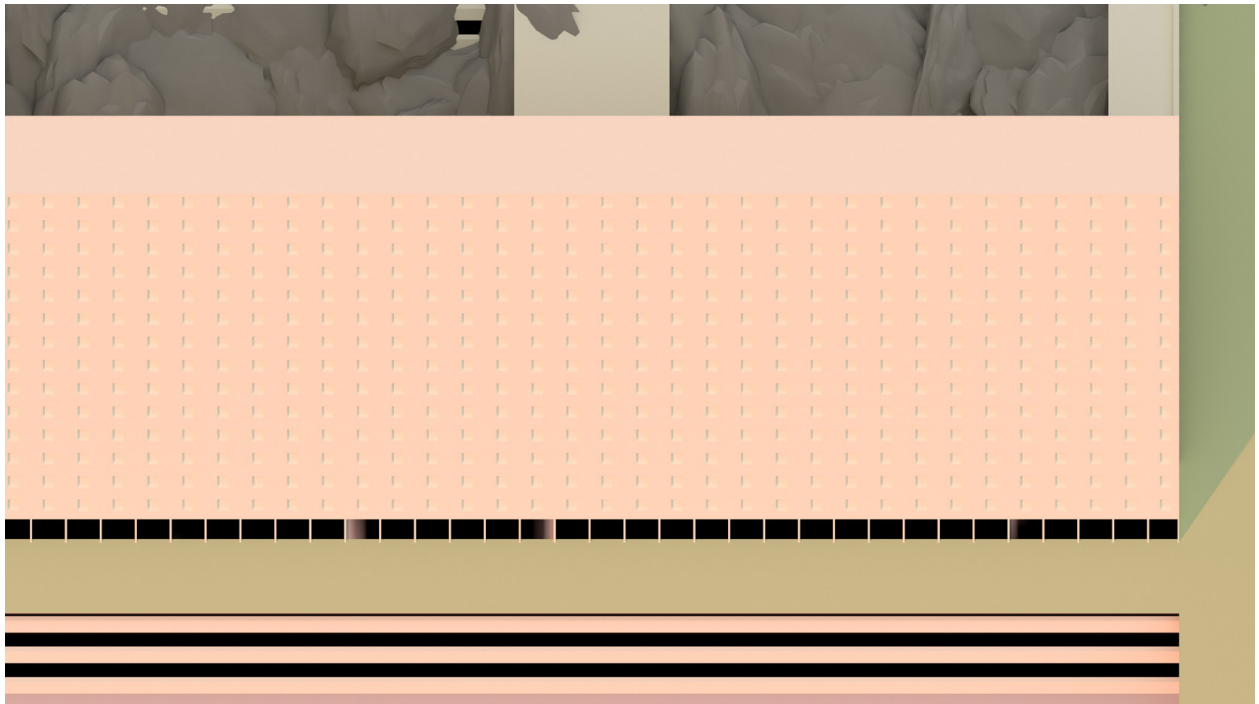
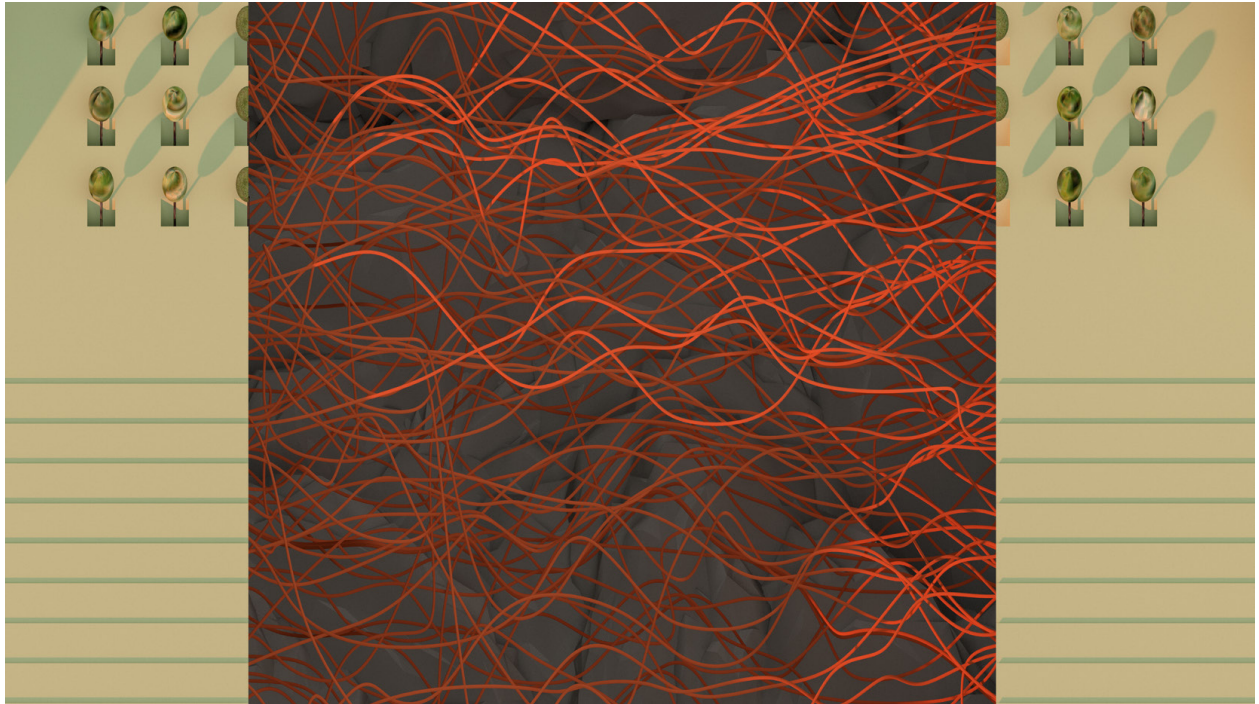


Figure 24
The Inferno; Render 9
Figure 25
The Inferno; Render 10

loomings...

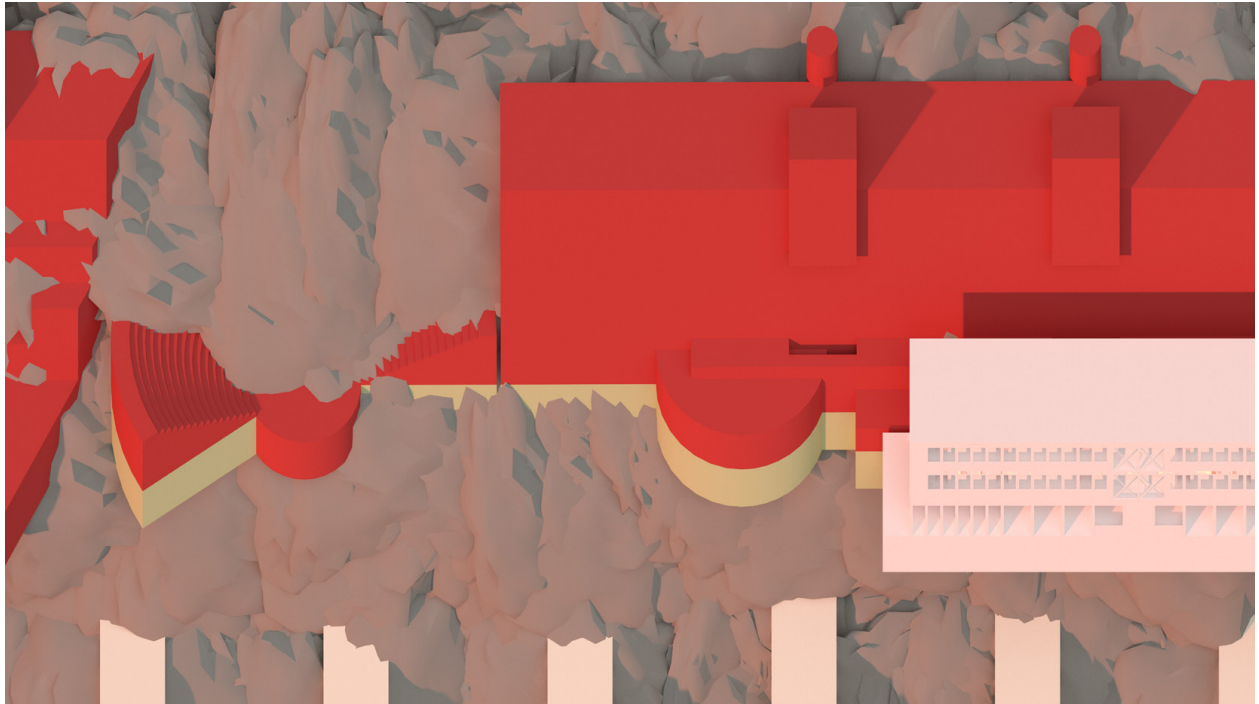


Figure 26
The Inferno; Render 11
Figure 27
The Inferno; Render 12

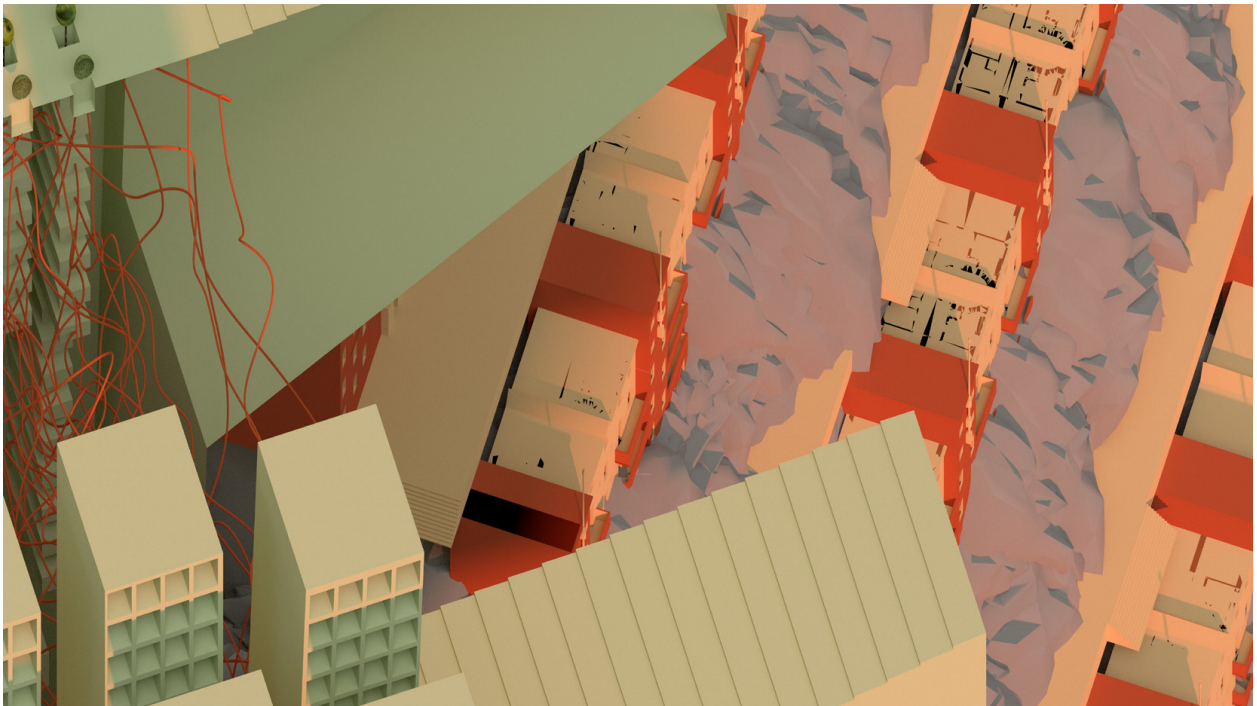
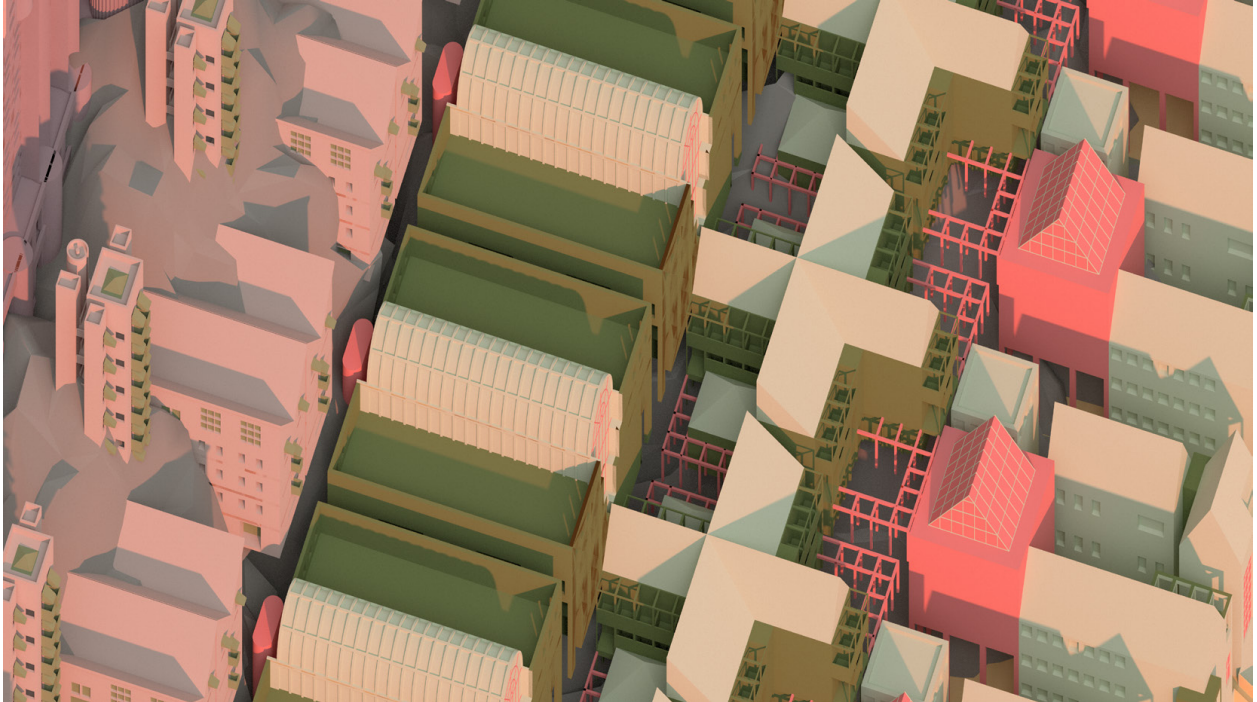


Figure 28
The Inferno; Render 13
Figure 29
The Inferno; Render 14

loomings...

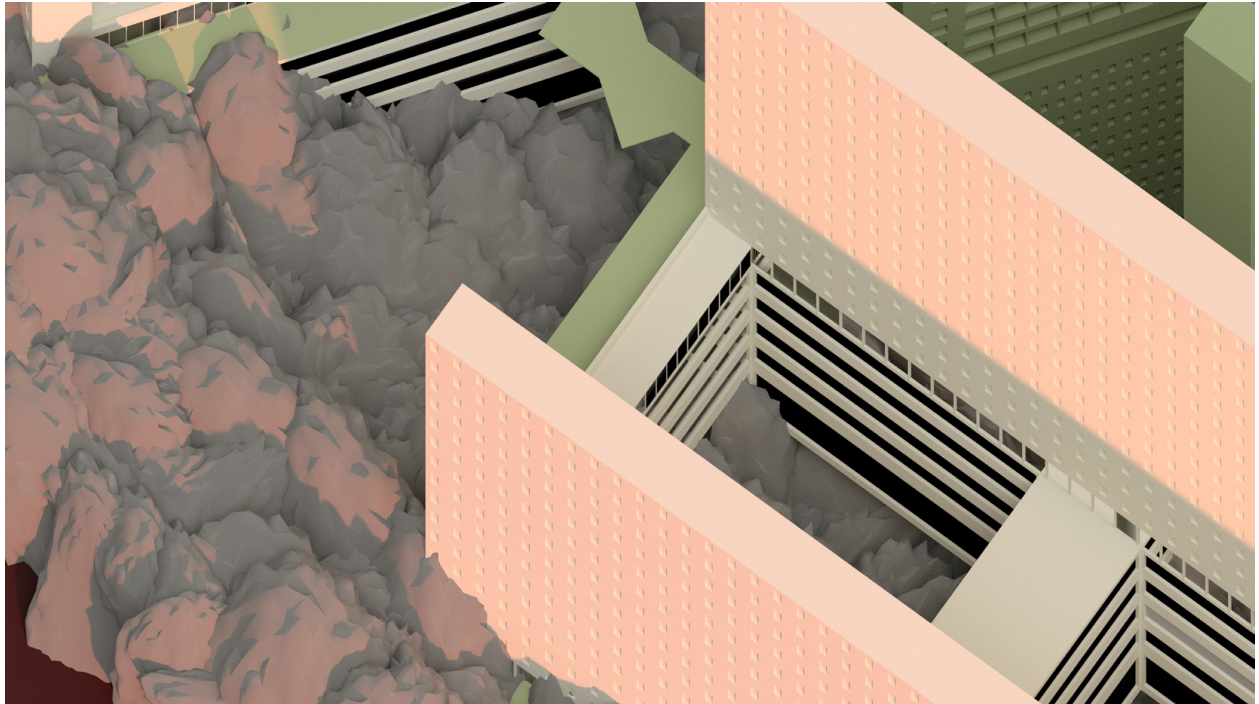


Figure 30
The Inferno; Render 15
Figure 31
The Inferno; Render 16



Figure 32
The Inferno; Render 17
Figure 33
The Inferno; Render 18

loomings...

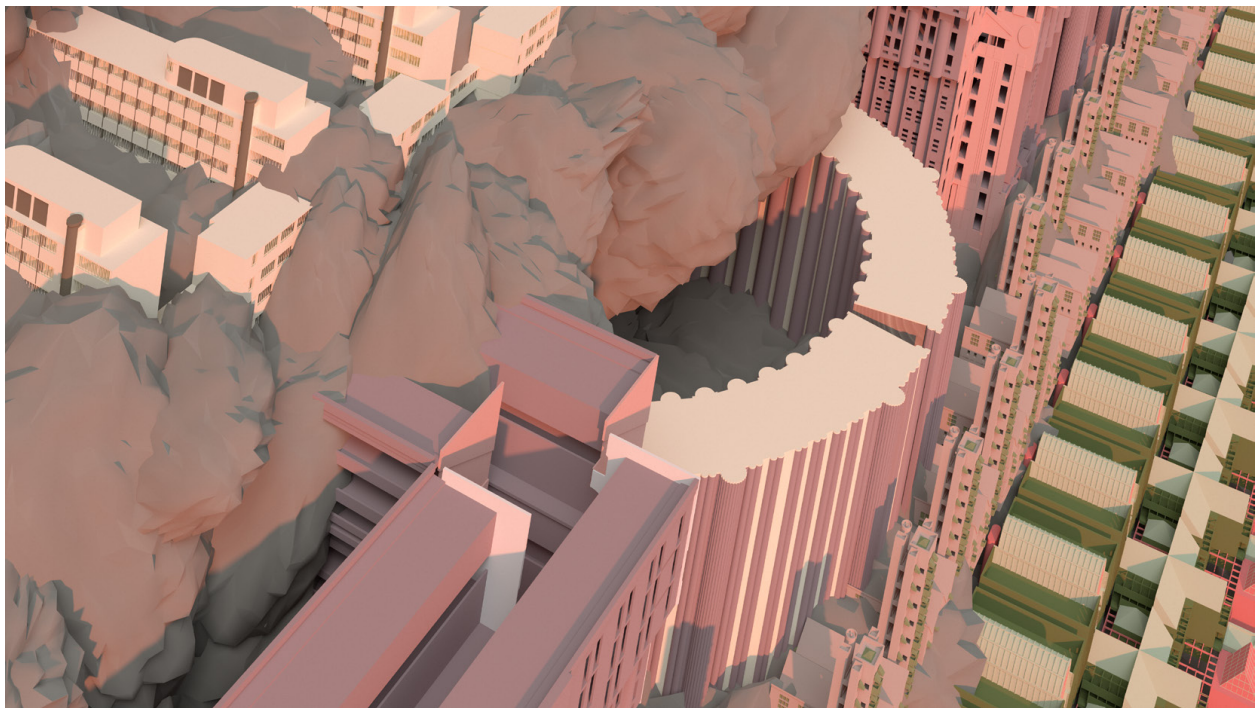
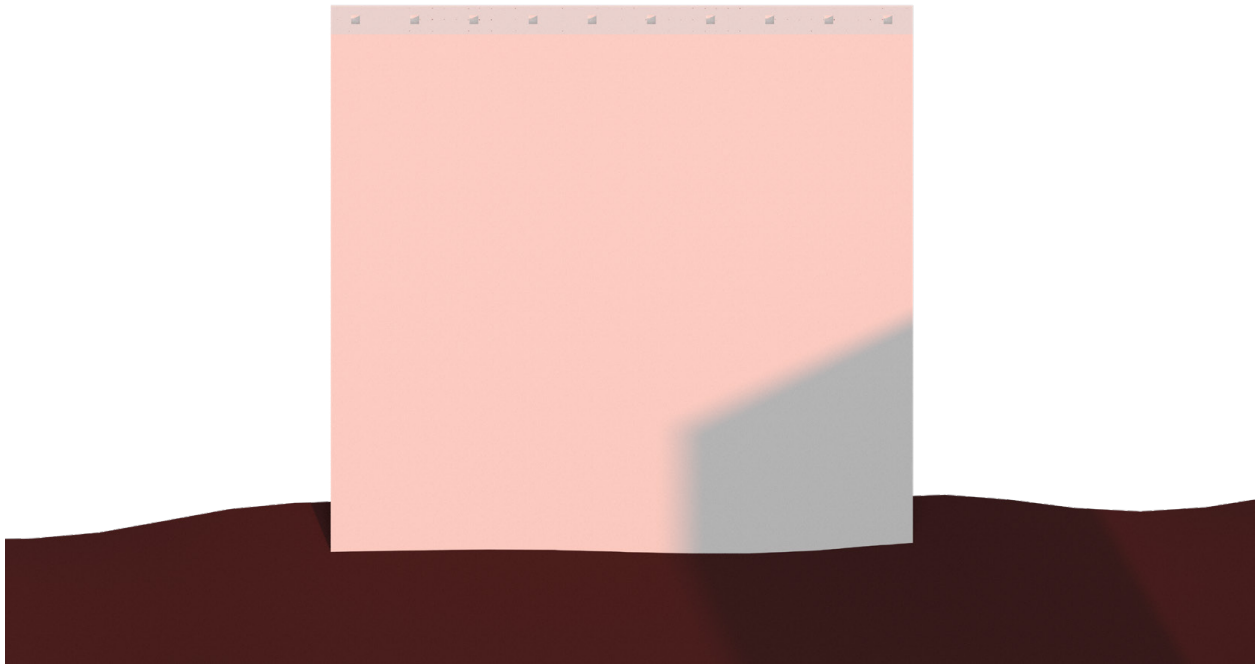
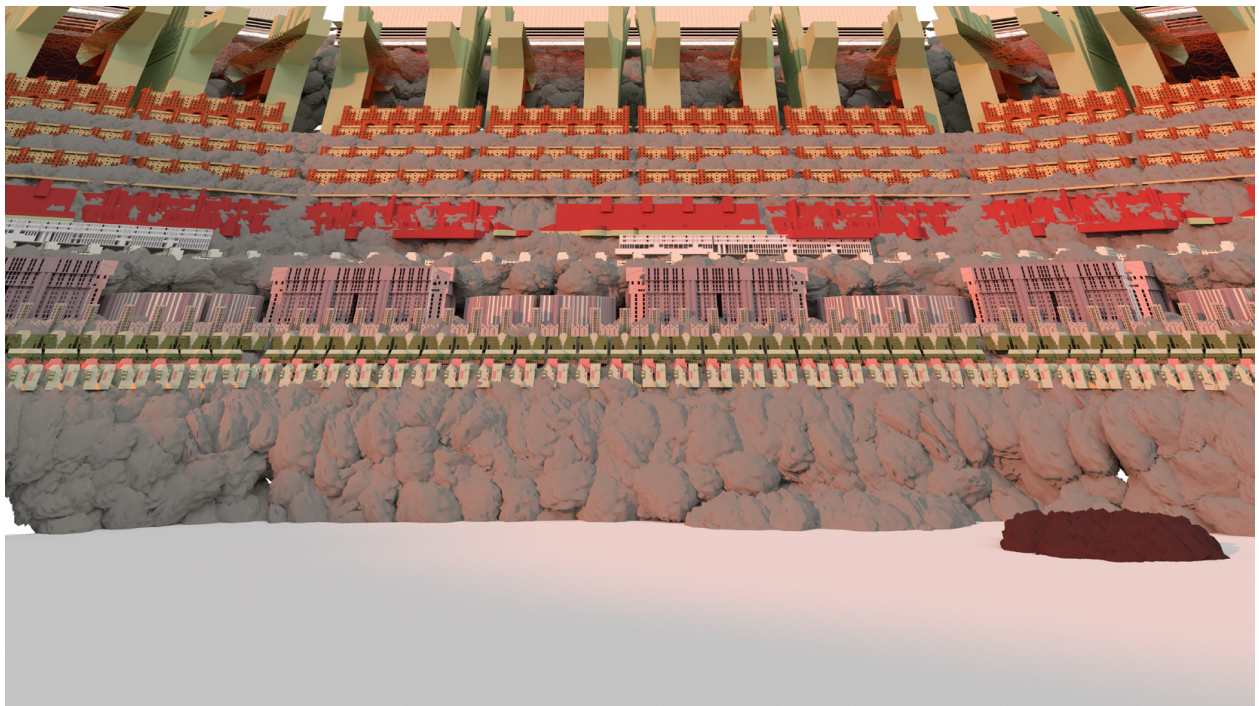
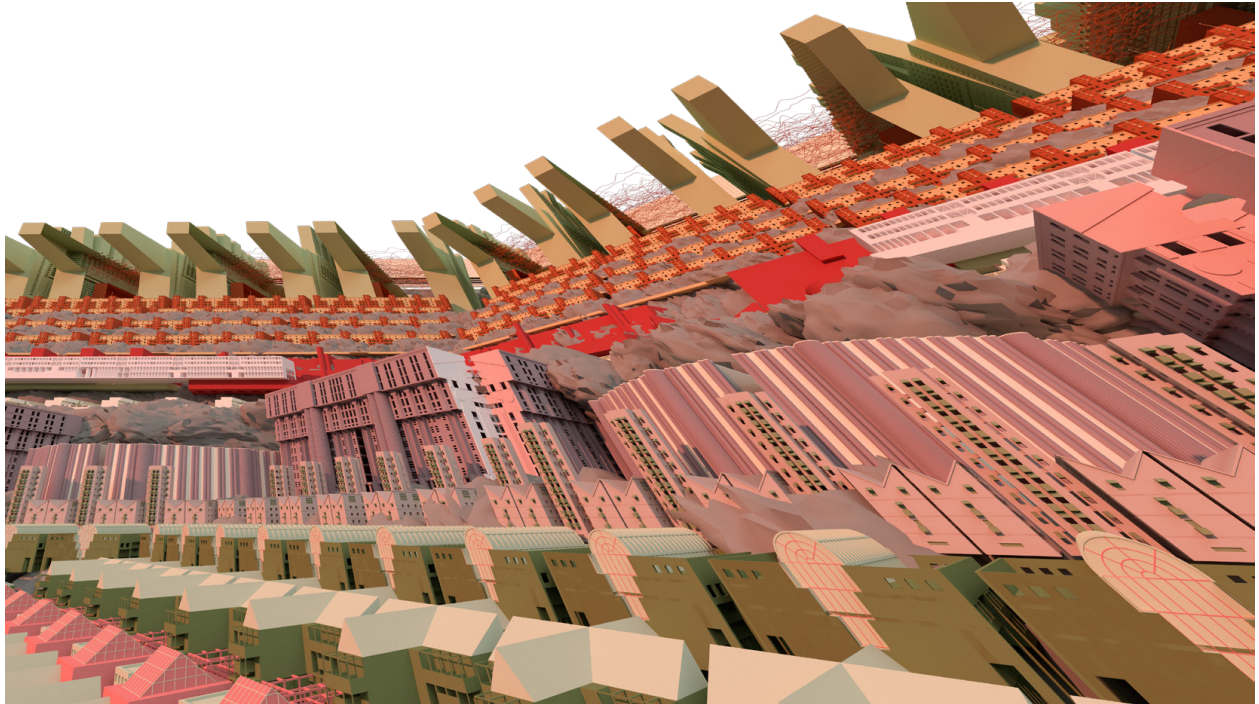


Figure 34
The Inferno; Render 19
Figure 35
The Inferno; Render 20



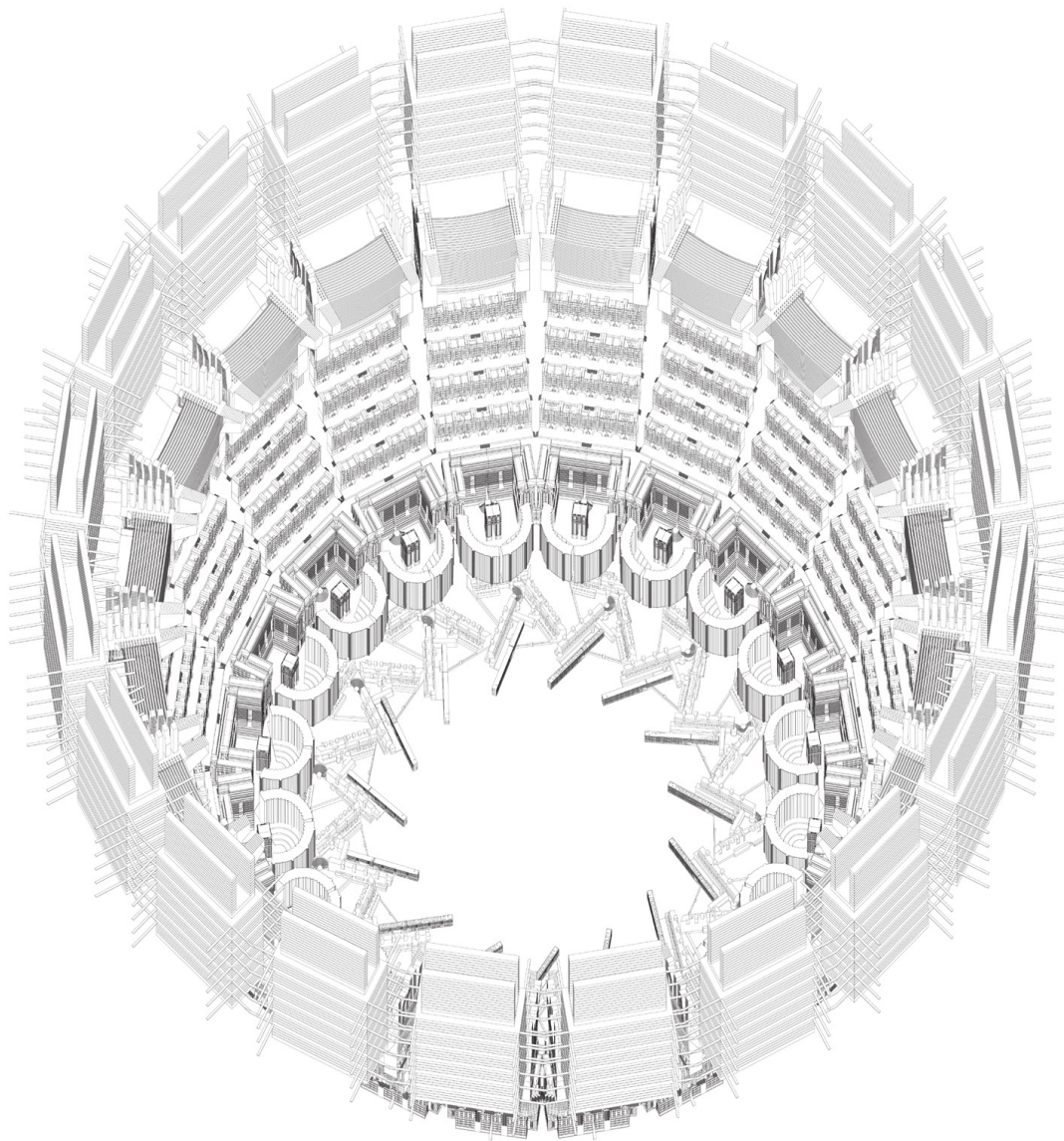


Figure 36
Axonometric of the Inferno Iteration 1
Inferno as Funnel

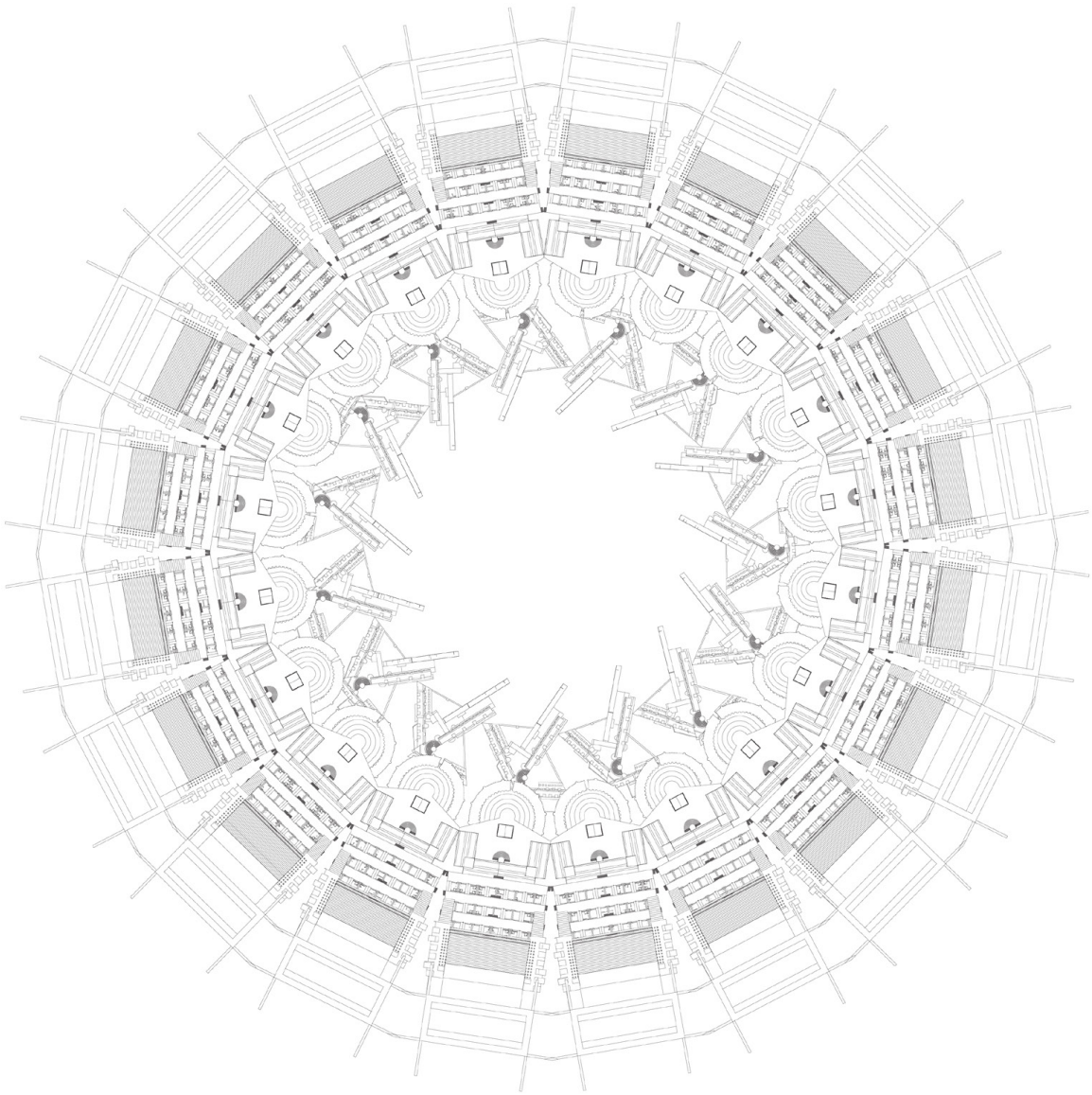


Figure 37
Plan of the Inferno Iteration 1
Inferno as Funnel

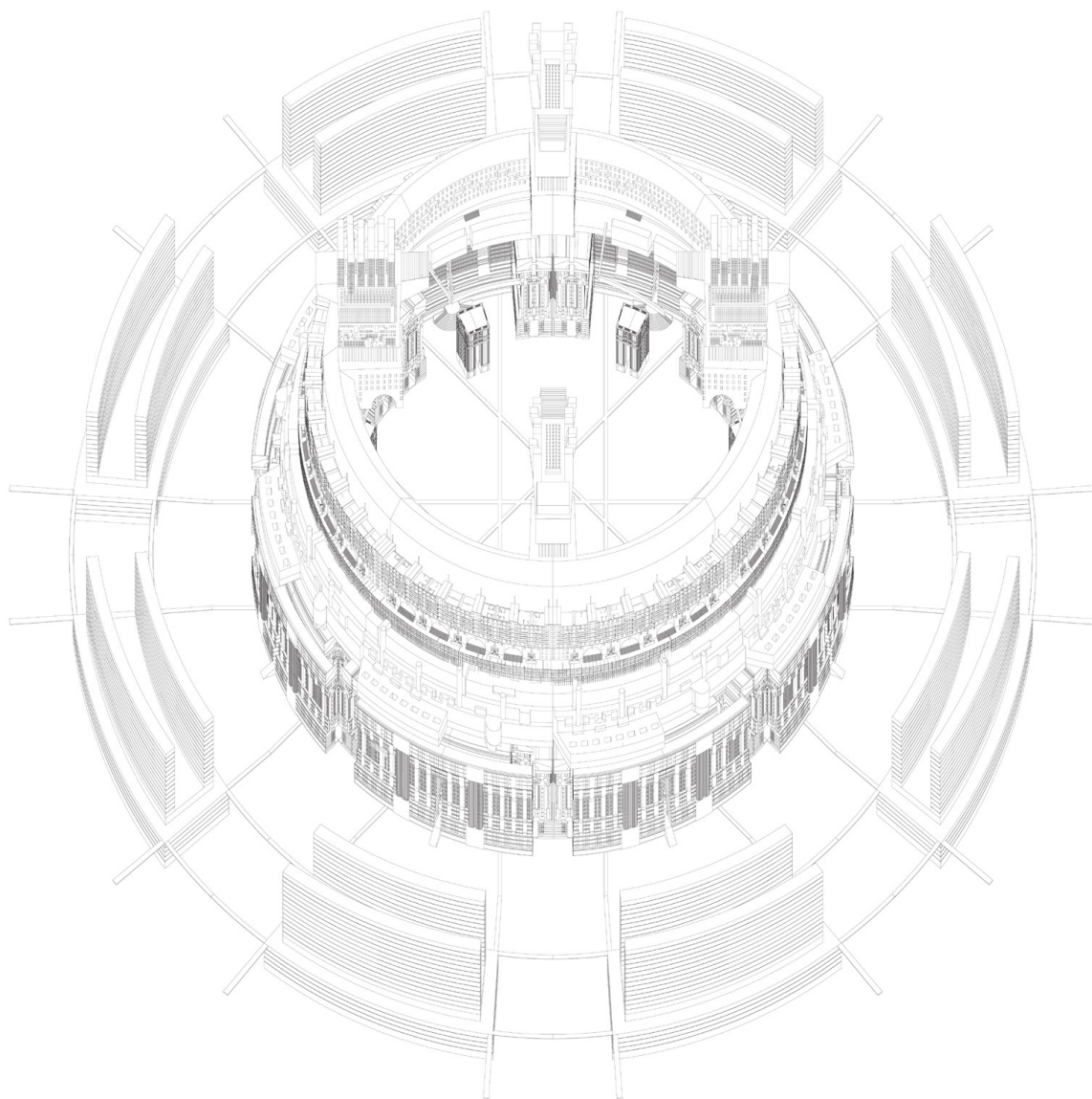


Figure 38
Axonometric of the Inferno Iteration 2
Inferno as Tower

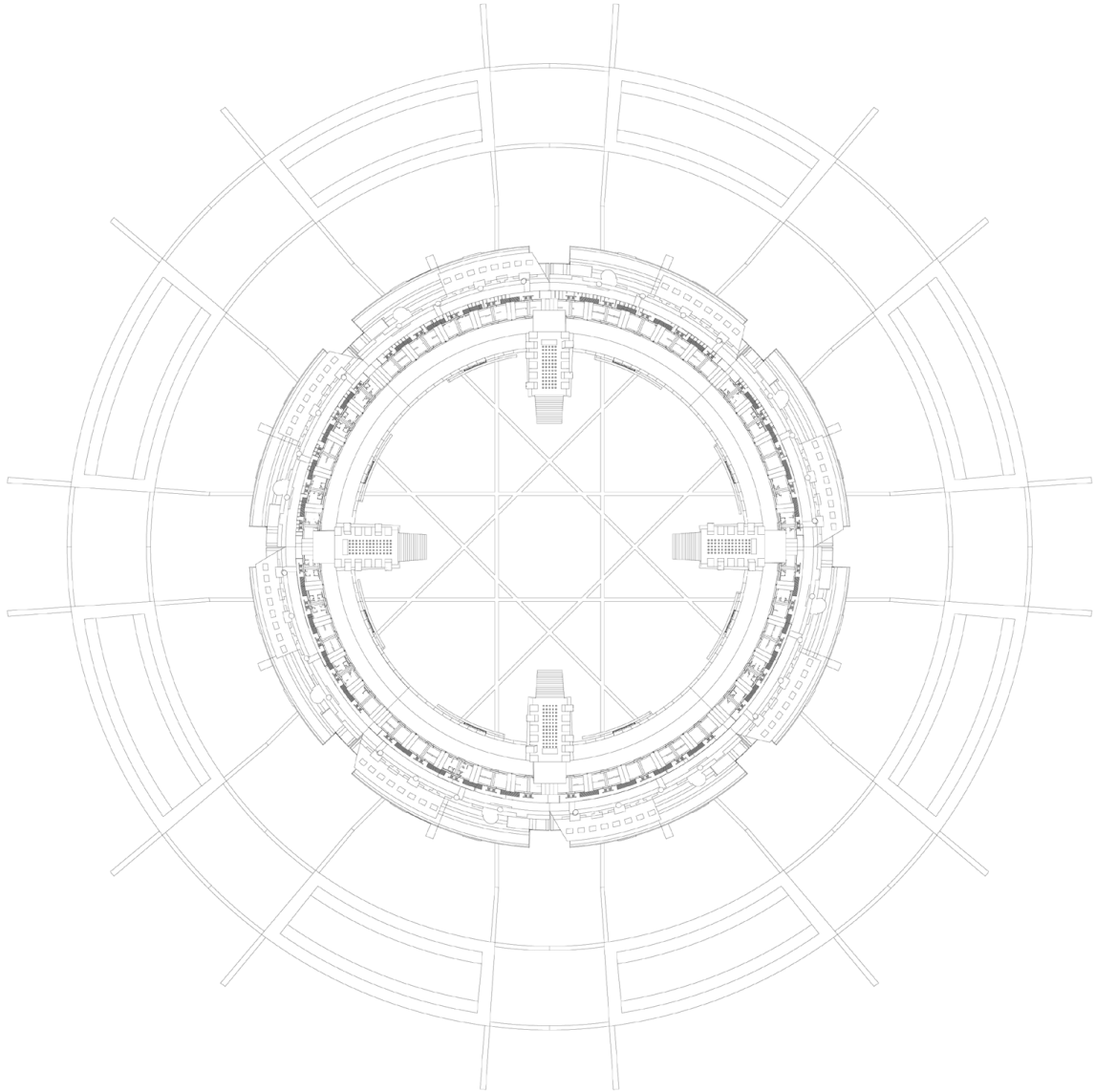


Figure 39
Plan of the Inferno Iteration 2
Inferno as Tower

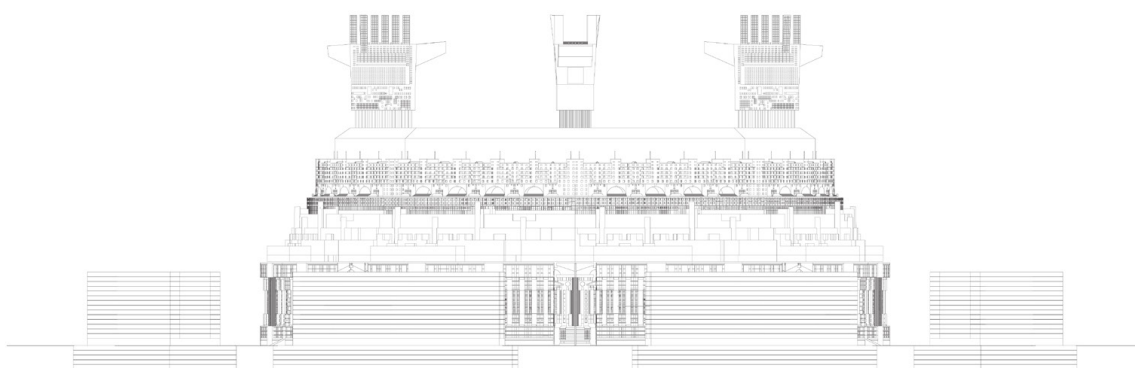
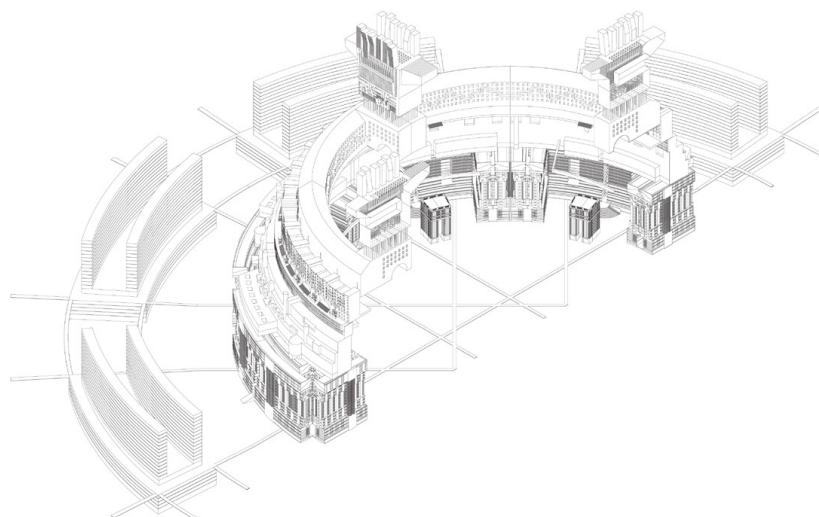


Figure 40
Isometric Section of the Inferno Iteration 2
Figure 41
Elevation of the Inferno Iteration 2

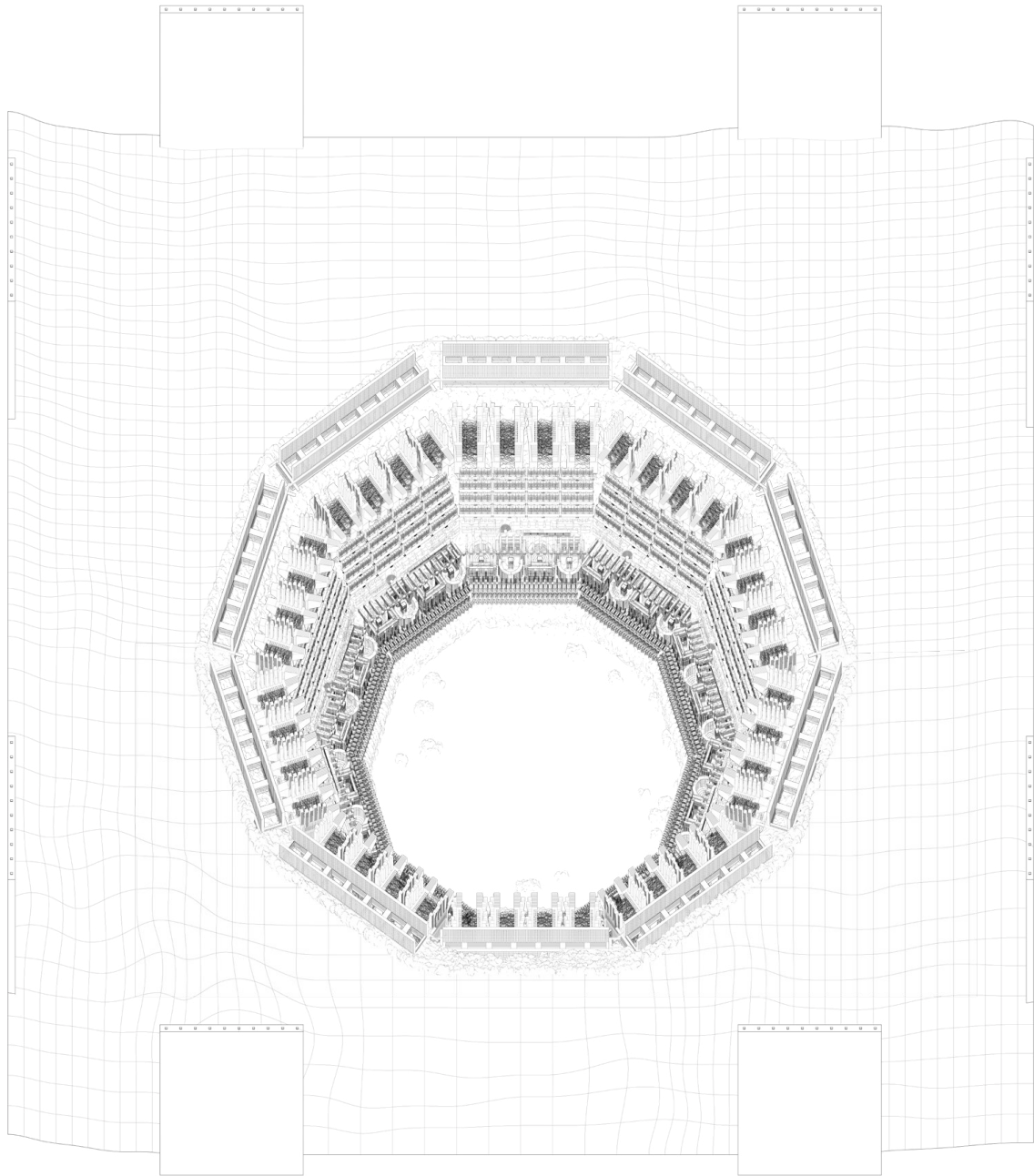


Figure 42
Axonometric of the Inferno Iteration 3
Inferno Landing in a Field

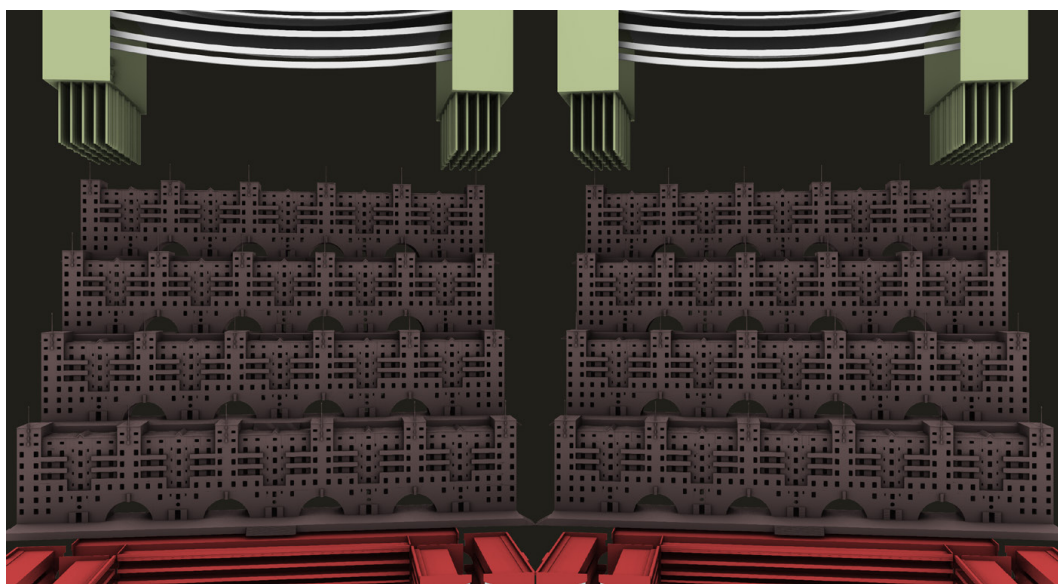
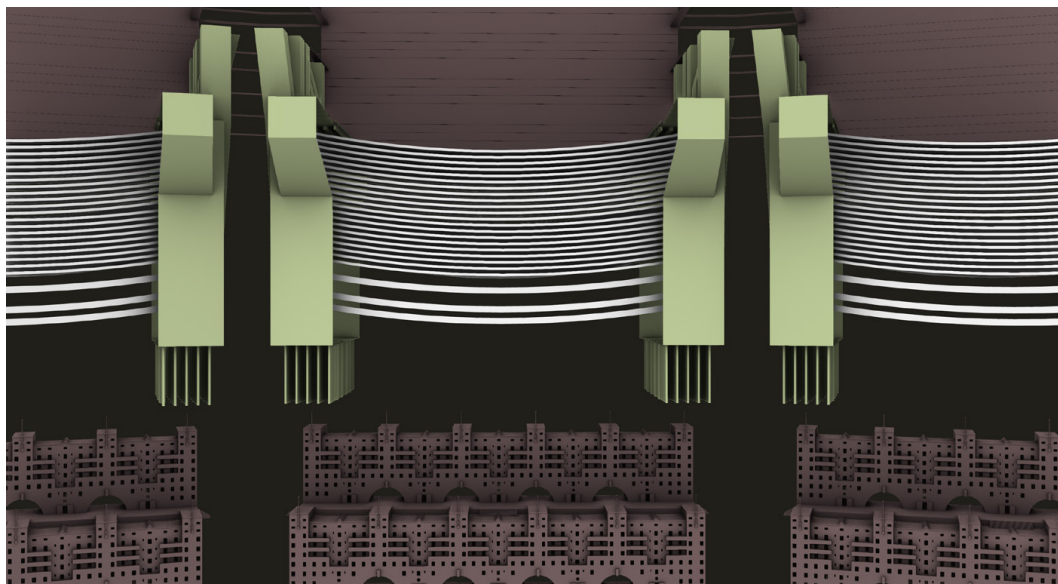


Figure 43
Spiral Animation Still 137
Figure 44
Spiral Animation Still 158

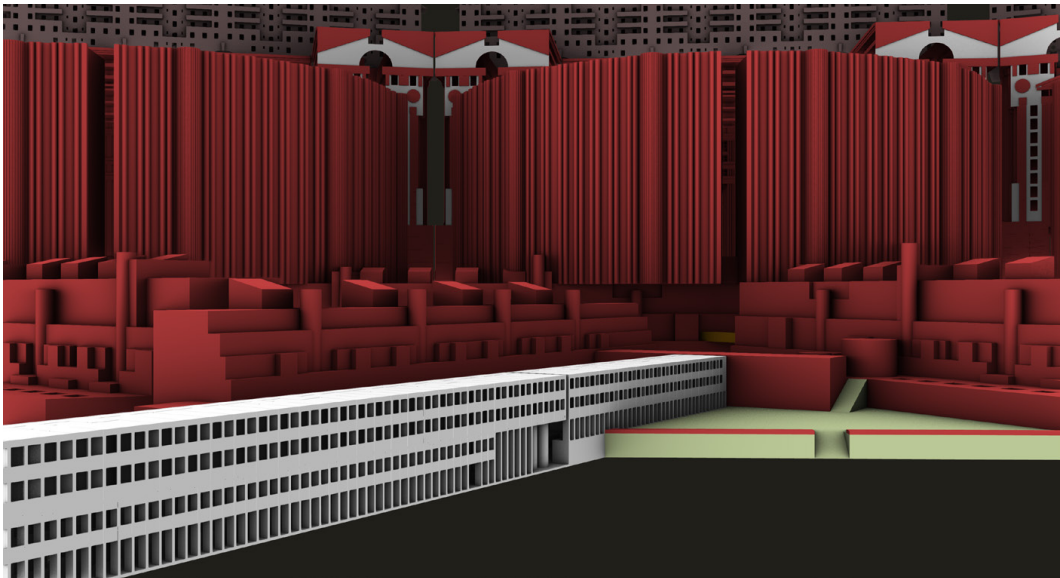
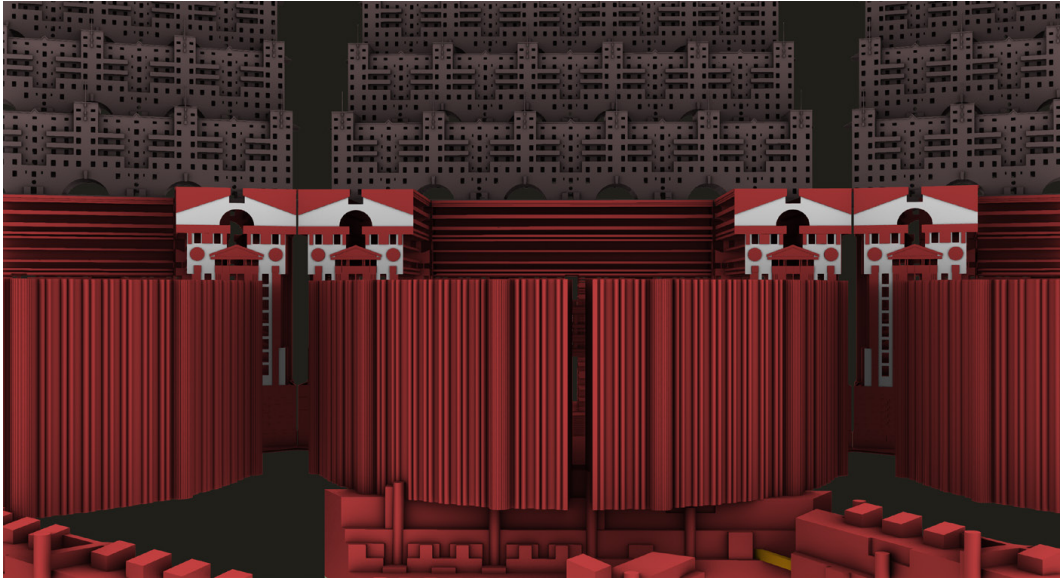


Figure 45
Spiral Animation Still 179
Figure 46
Spiral Animation Still 188

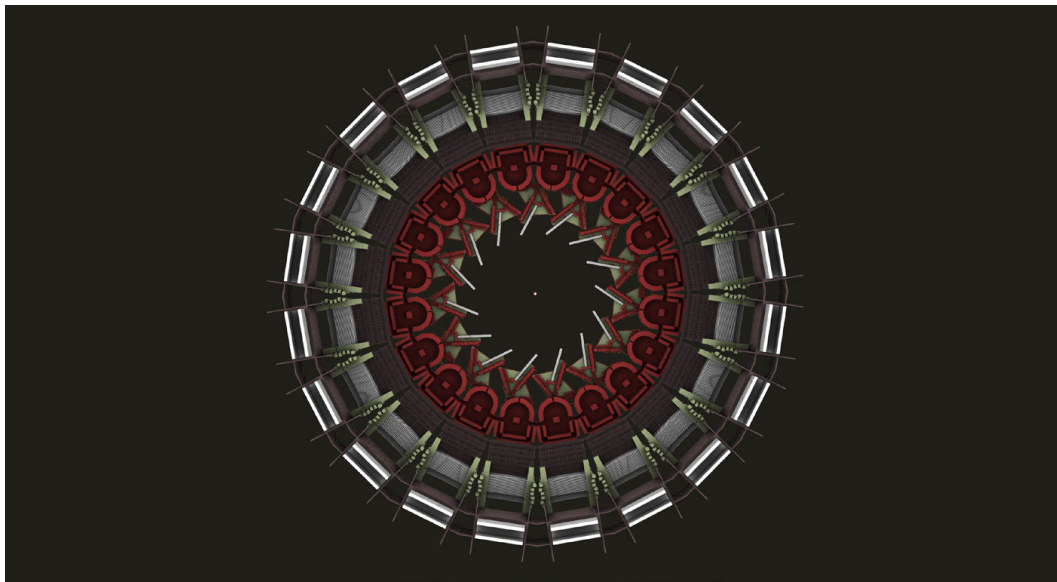


Figure 47
Descent Animation Still 12
Figure 48
Descent Animation Still 106

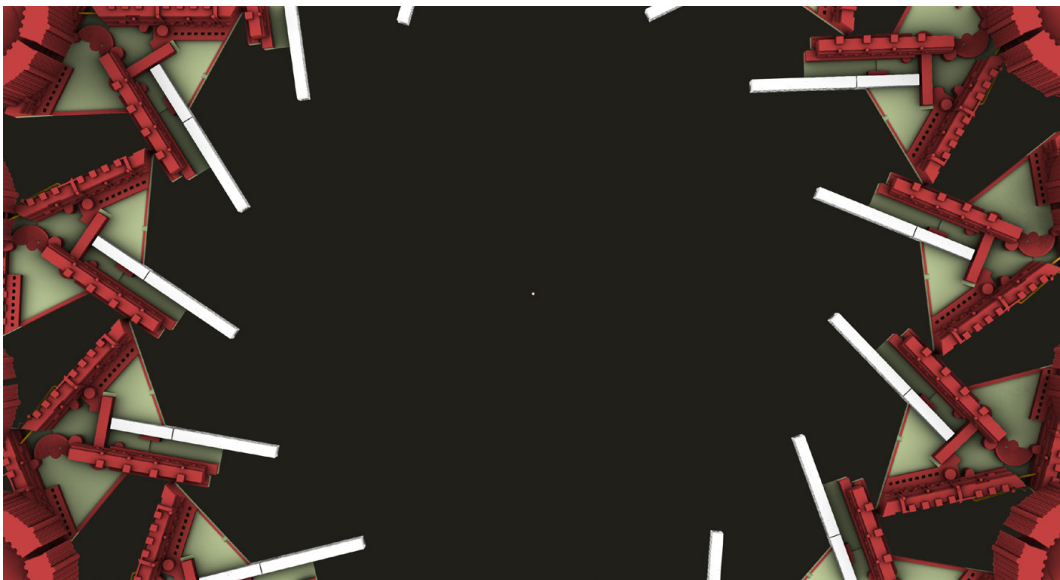
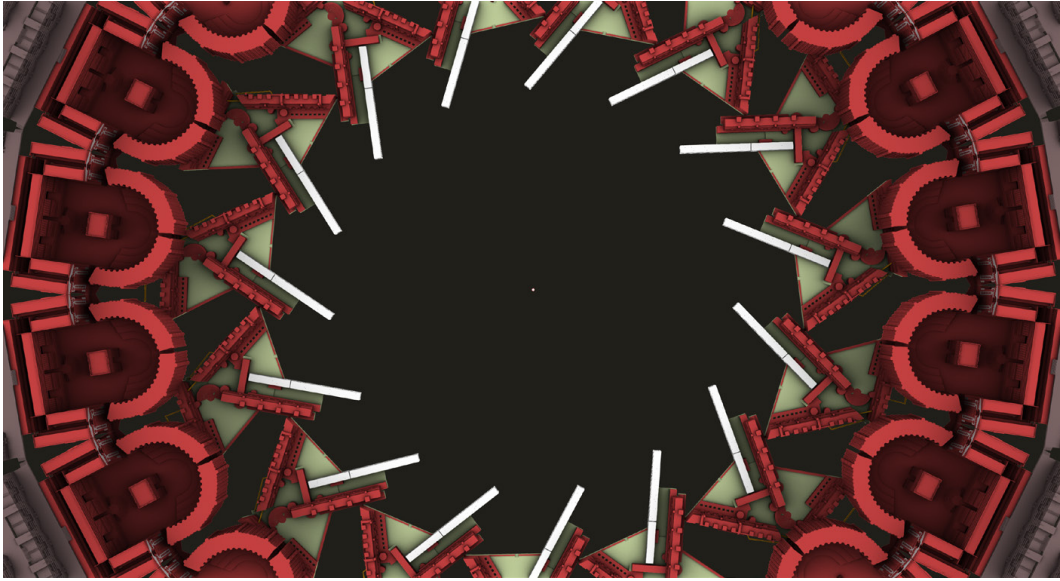


Figure 49
Descent Animation Still 142
Figure 50
Descent Animation Still 160

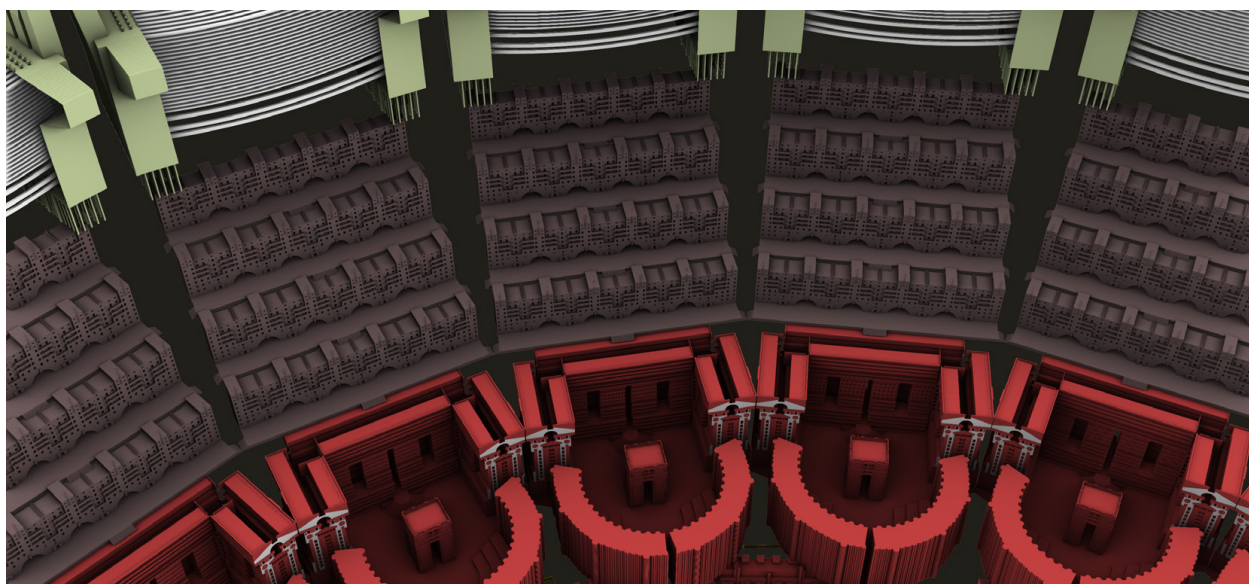
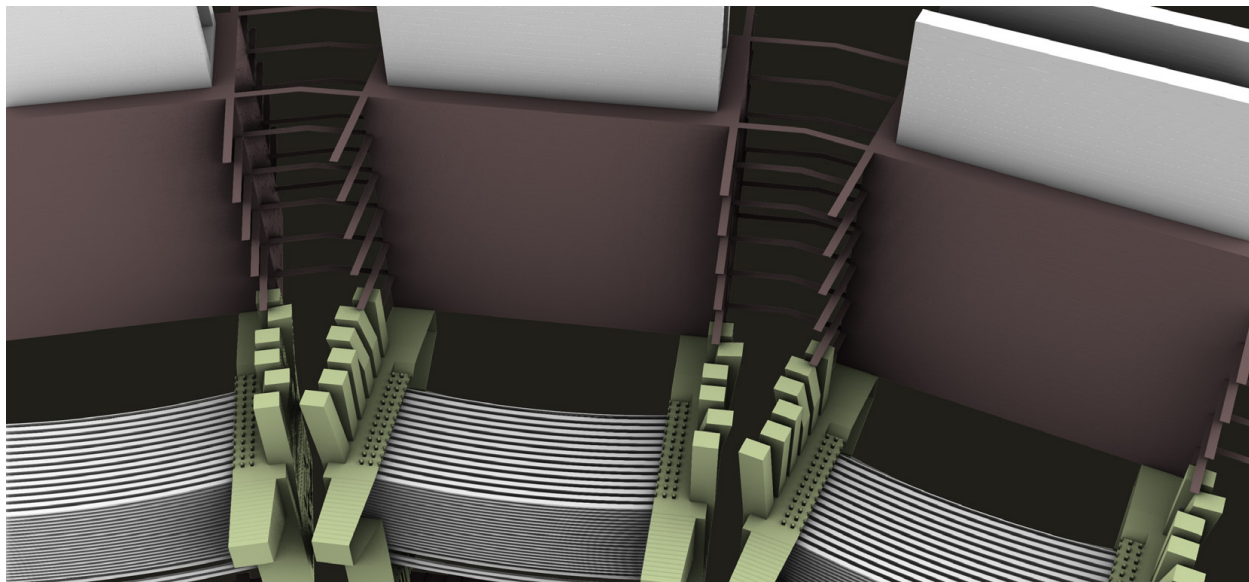


Figure 51
Gondola Animation Still 22
Figure 52
Gondola Animation Still 50

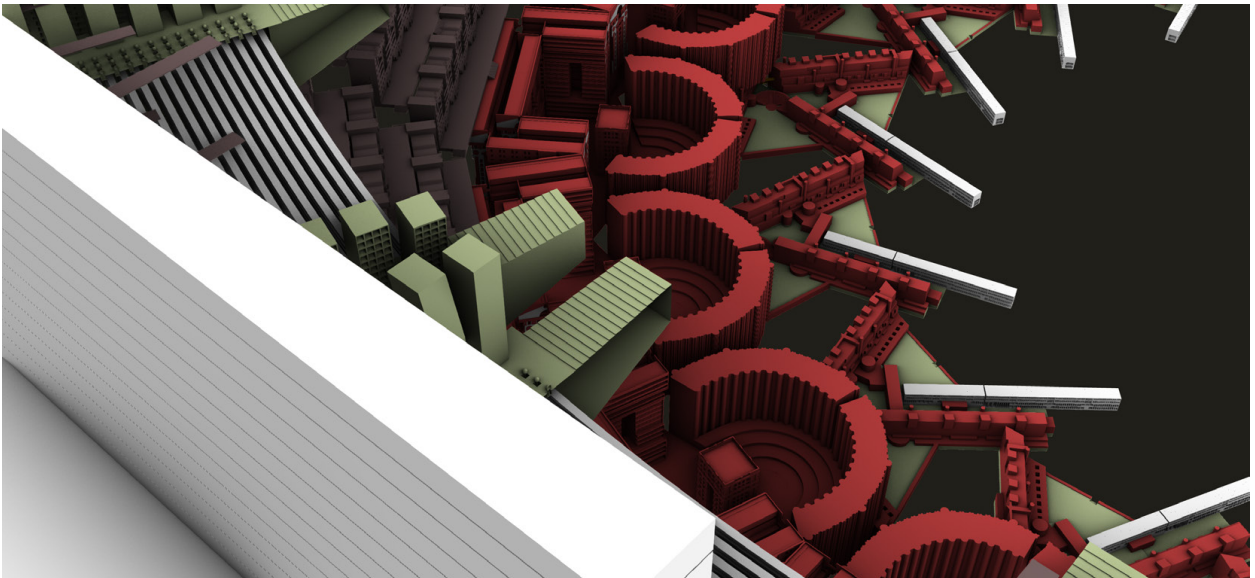
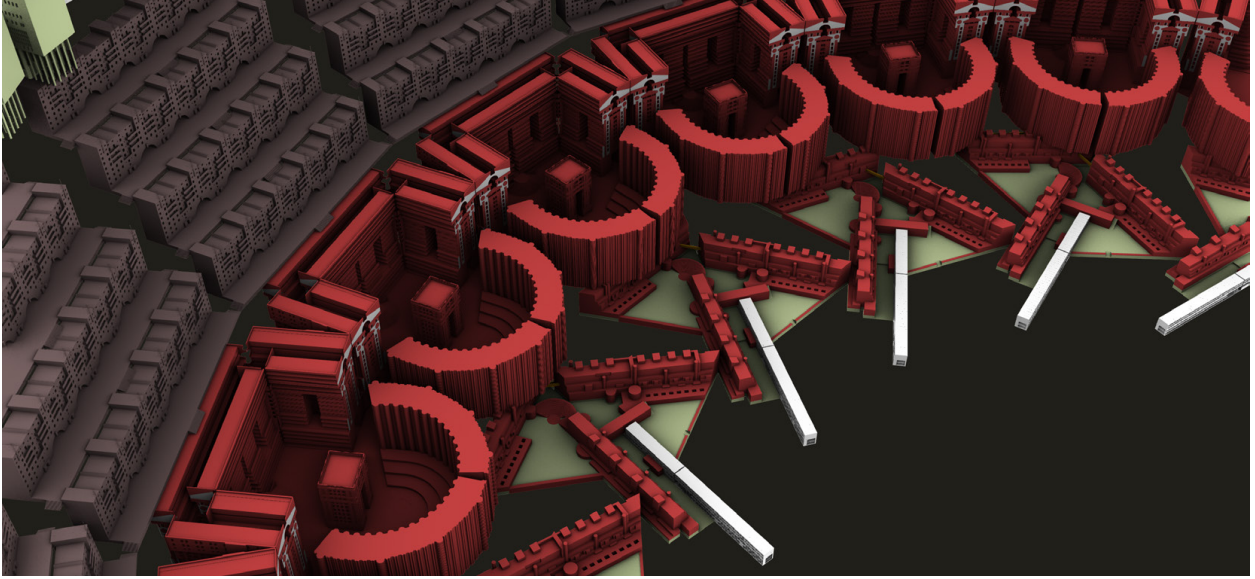


Figure 53
Gondola Animation Still 75

Figure 54
Gondola Animation Still 94

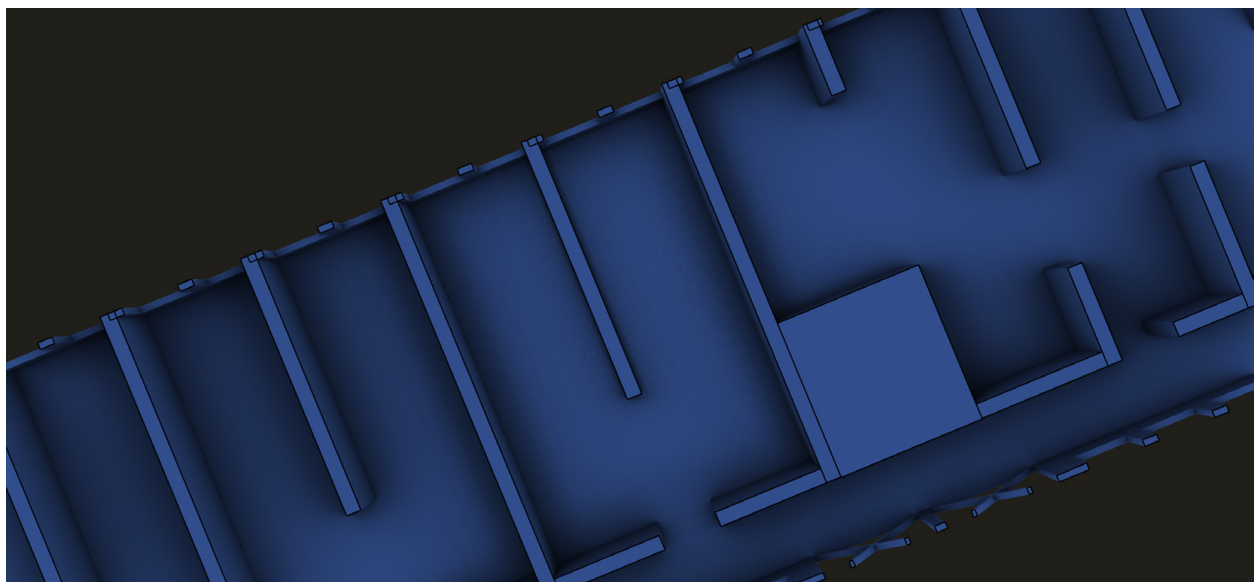
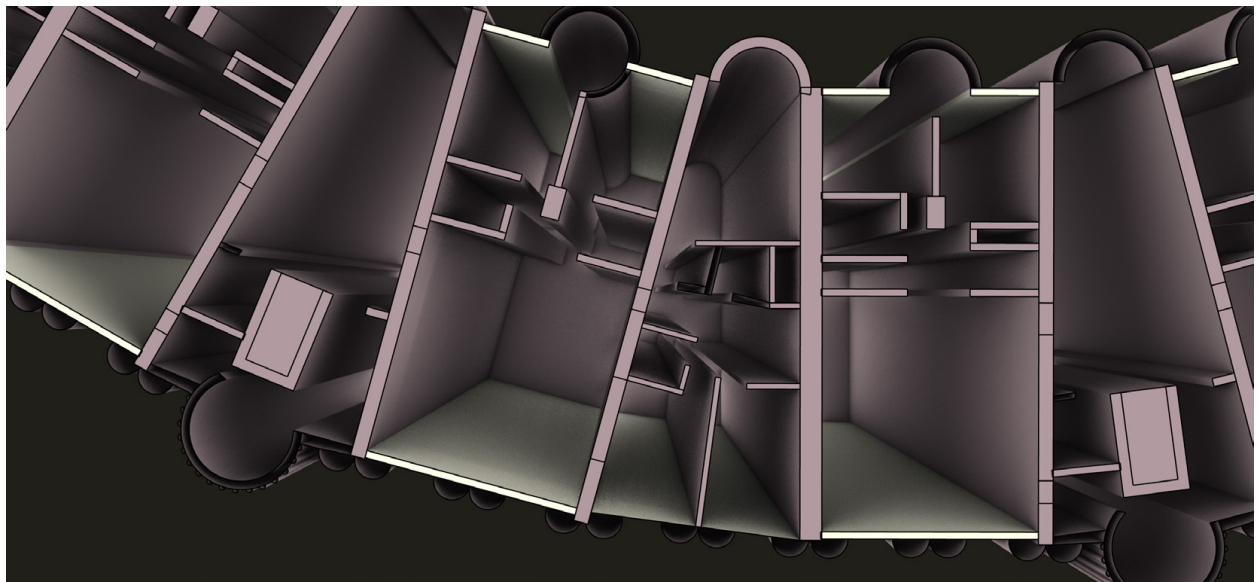


Figure 55
Cut Plan Animation Still 19
Figure 56
Cut Plan Animation Still 98

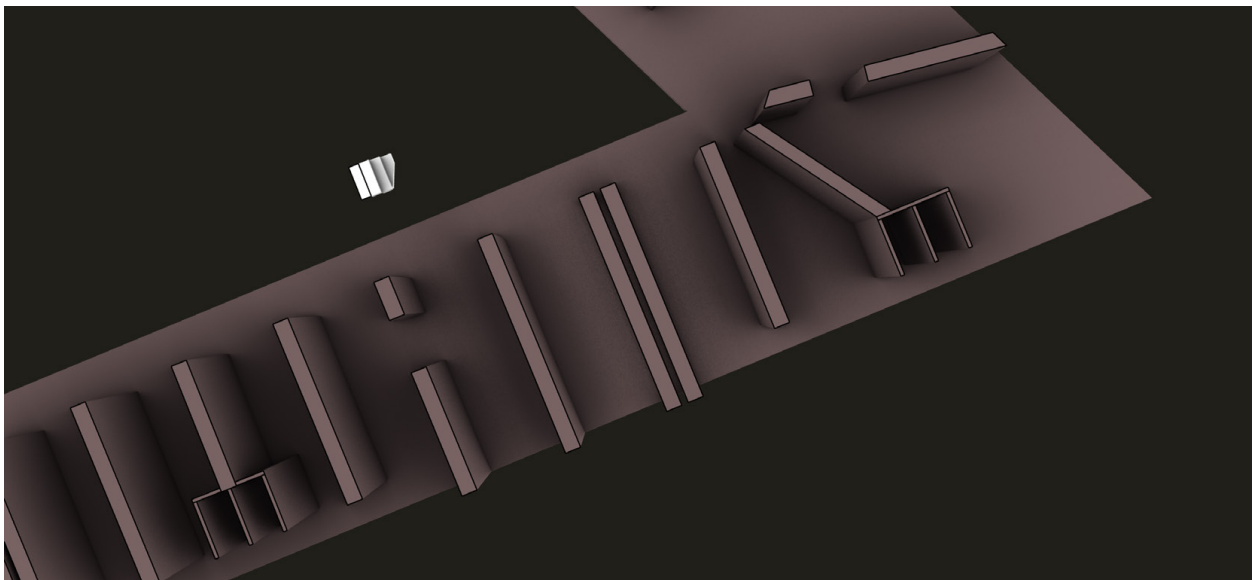
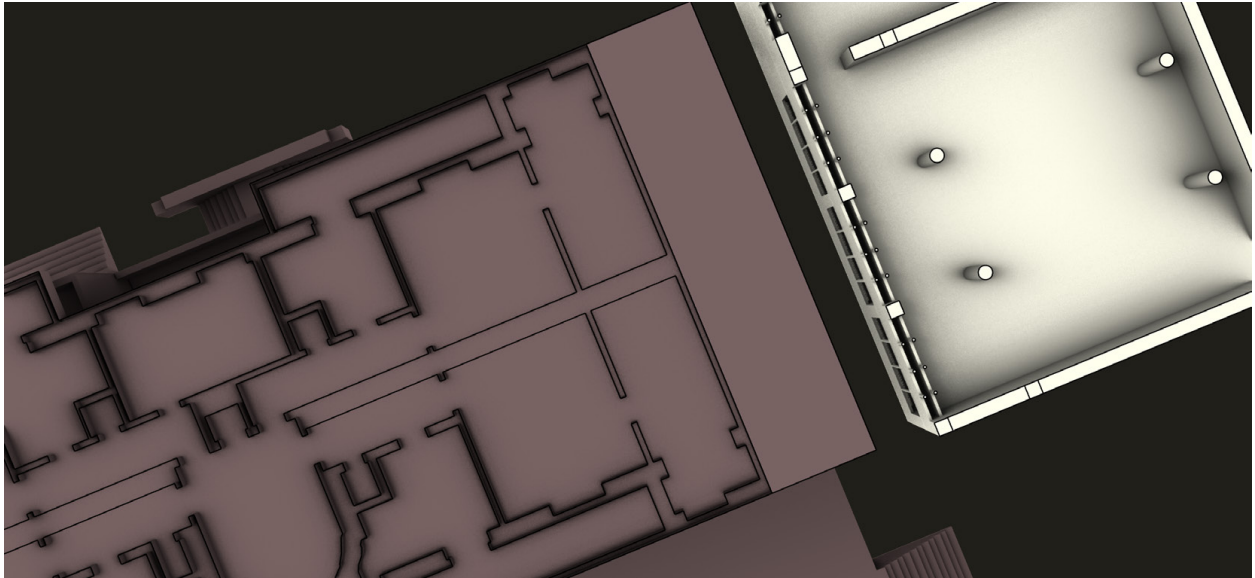


Figure 57
Cut Plan Animation Still 185
Figure 58
Cut Plan Animation Still 260

Ultramarine: Boston Harbor Megastructure

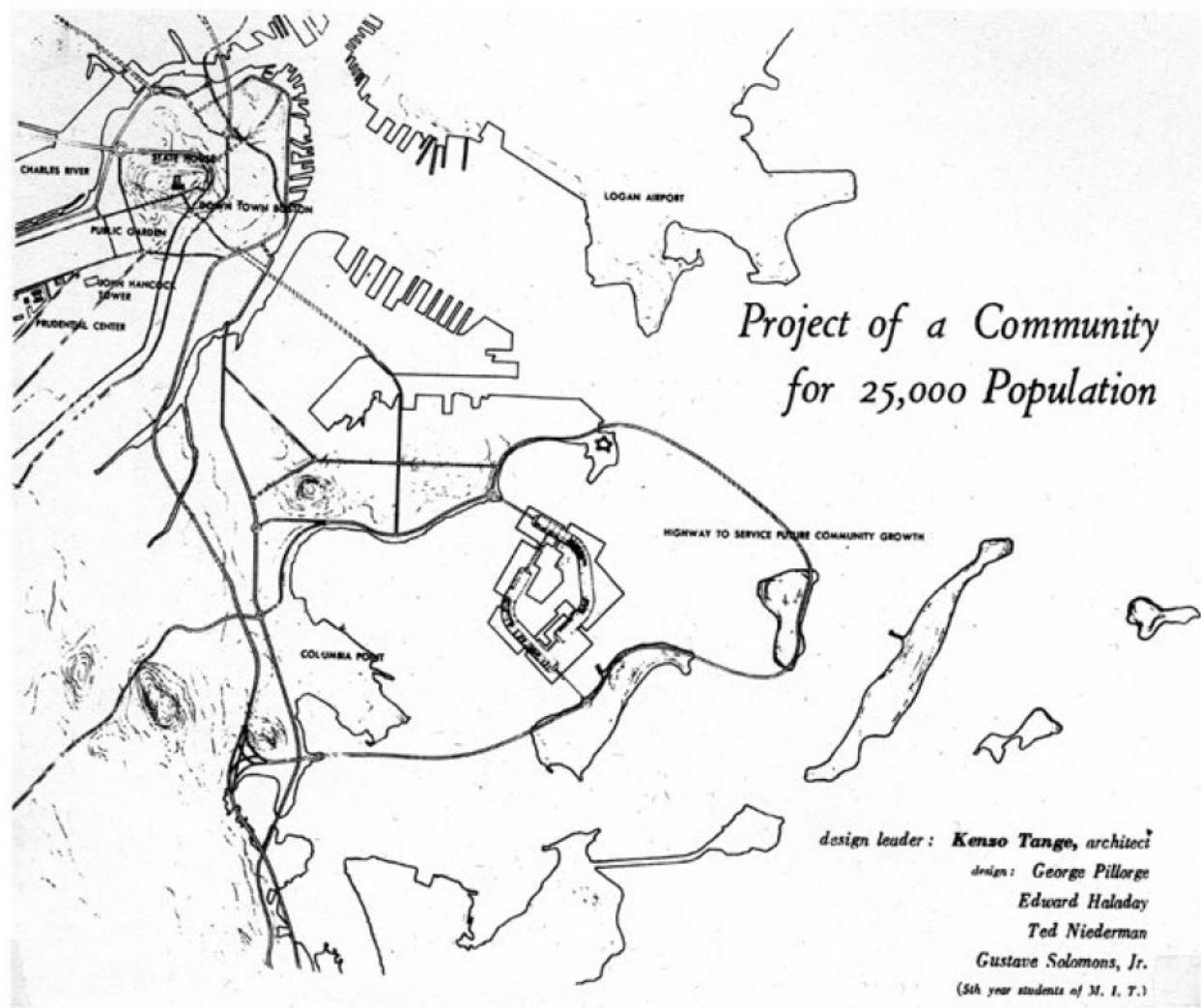


Figure 59
image credit:
Kenzo Tange with George Pillorge, Edward
Haladay, Ted Niederman and Gustave
Solomons Jr.

I redid Kenzo Tange's studio prompt for when he taught at MIT in 1959. I did so for the absurdity, the facetiousness of imagining a megastructure in the middle of Dorchester Bay, tethered to the reclaimed mainland by highway and by subway tunnel. 25,000 people are to march out into the sea with Tange. I saw this as an opportunity for reuse, to put my haunts to work for me. I saw them as more than capable of meeting and exceeding Tange's prompt that calls for a negotiation between the infrastructural scale (the highway) and the human scale (the domestic).

He publishes this project in many of his monographs, but not all. It was included in a retrospective on his work put on by the GSD. On the images produced and reproduced of this project, he lists the names of four MIT students in their 5th year who he worked with in this studio course. There are countless questions of authorship - did he use the students to think through his ideas for the Tokyo Bay Megastructure? Did he see himself as coauthor in his students' work? many others come to mind. What is important, though, is the unclear position towards using others' work, even if merely as a point of departure. Not only is there something special in redoing this prompt with my lens in the same MIT Architecture studios, but this was also an opportunity for me to simulate myself into this imaginary context in my hometown, and to bring my own baggage, so to speak.

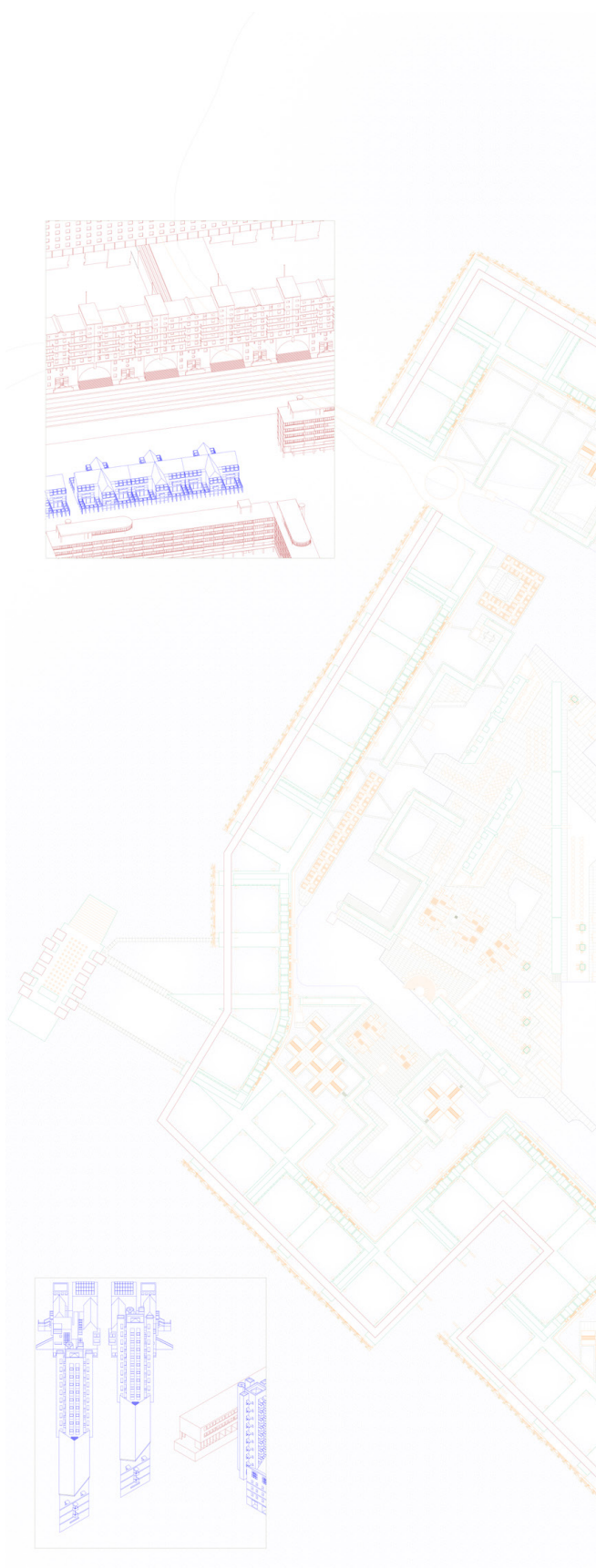
I began with a boundary condition. Tange's students' winning scheme consists of two bent bars with an interior condition existing like an island within castle walls. I took my most foreboding of haunts, the hochhausstadt, and traced the Tange plan to create the frame for the small polis I was to build. I took the opportunity to chop off one of its twinned towers, though, so as to create a single barrier, rather than a double enclosure, while also focusing the project inwards. From there, I topped the commercial sections of the Hochhausstadt with Karl Marx Hofs, so as to create a ring road of plazas open to the ocean. I also punched holes through the commercial section of the Hochhausstadt to let the ocean into the project, and repurposed the highly-decorative facades of the Espaces Abraxas to use as flood gates (or maybe perhaps as sluice gates). What if at high tide these flood gates were to close, entrapping water that could be let out over a system of water wheels to power the complex? Instead of Bofill for outward appearance, we put it to work to generate useful energy in synchronicity with the tides.

The next layer consists of The Narkomfin, extending into long caterpillars of buildings. I wonder about the applicability of his scheme at different scales, and if it really could be extended in a horizontal direction and still maintain the same interspliced sense of community that the original instills.

Interspersed across these Narkomfin caterpillars are instances of the Ungers urban villas. The villas that feature arcades are arrayed in a square so that the arcades lead to a central plaza. The villas that feature a small central plaza are arrayed in groups of 4, so as to create a greater plaza between them, and in turn, rendering the smaller plazas into patios. A translation through the play of scale. Finally, the villas that feature pergolas ring inner canals within the megastructure, providing a green, shaded barrier between ocean and structure. I imagine these filling up with brackish plants, with marine life shortly following.

In the center of this megastructure we find the Gallatarese Monte Amiata complex, in one instance intact, and in one instance exploded so as to create a different arrangement among parts. These blocks form a family, and are distinct for the numerous varied public spaces they create. I chose to preserve these spaces, while also trying my hand in using the blocks to experiment with different civic spatial arrangements.

Between these two blocks is a central canal. Lining this canal are instances of the Kreuzberg Tower complex. I have reversed the relationship, having 2 towers to 1 wing building. This is because I envision the wings being repurposed not to house humans, but boats. They line the canals as boat houses, storing seafaring vessels for occupants to freely use. Behind these boathouses are the towers, situated one degree removed from the canals so as to provide respite for the ocean weary.



looming...

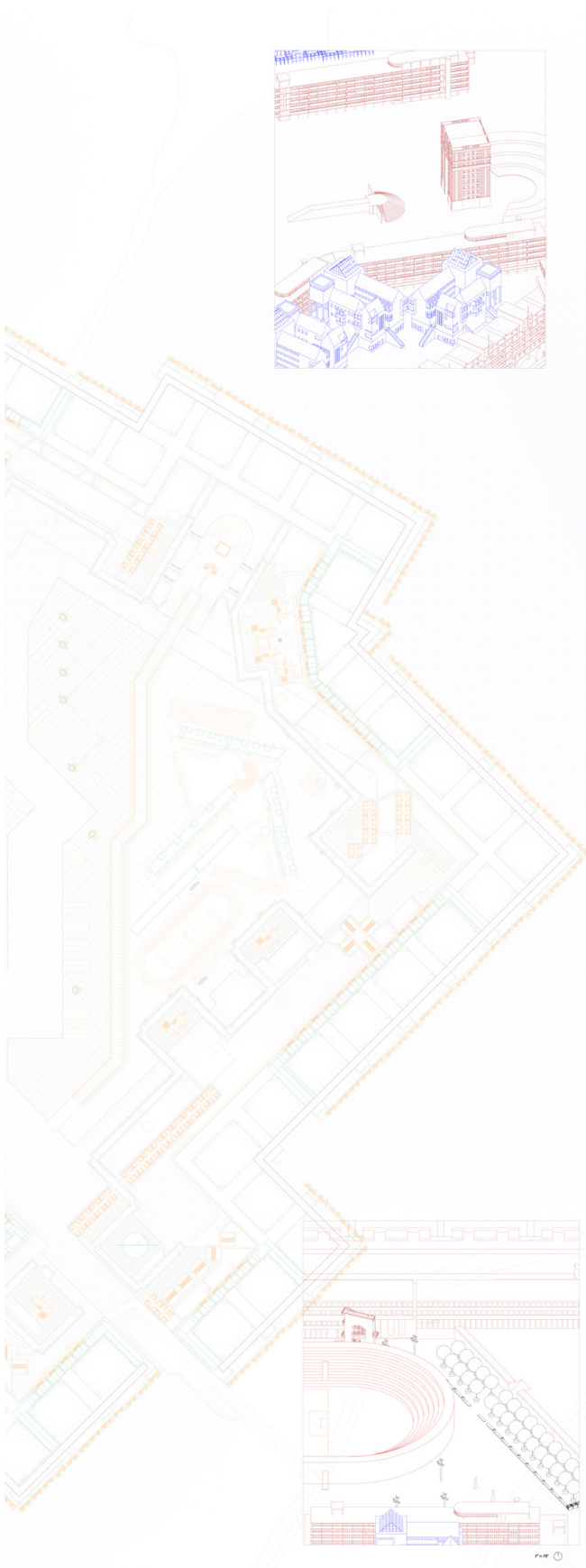
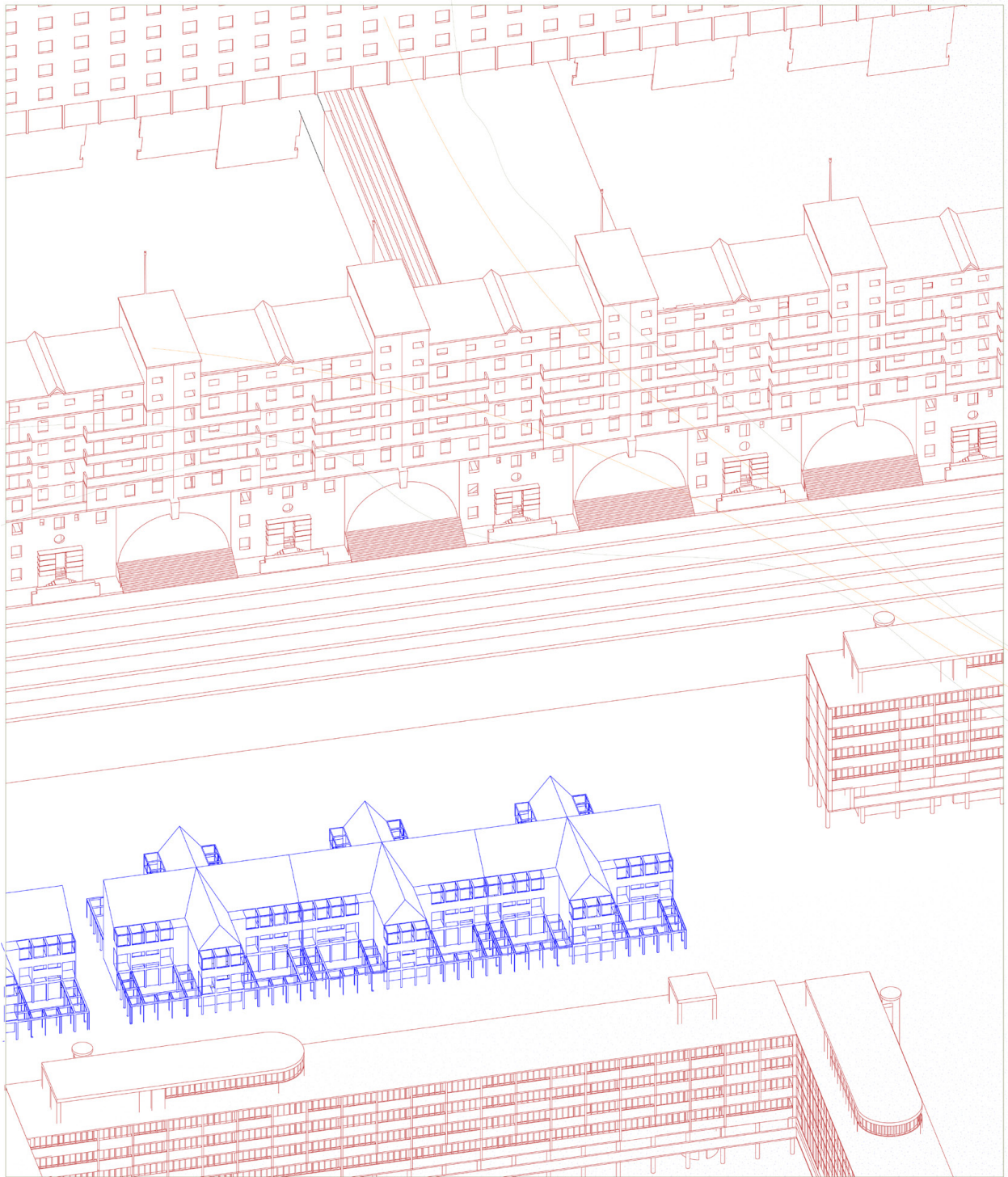


Figure 60
Plan for Megastructure
Set of 2 3'x8' drawings at 1"=75'



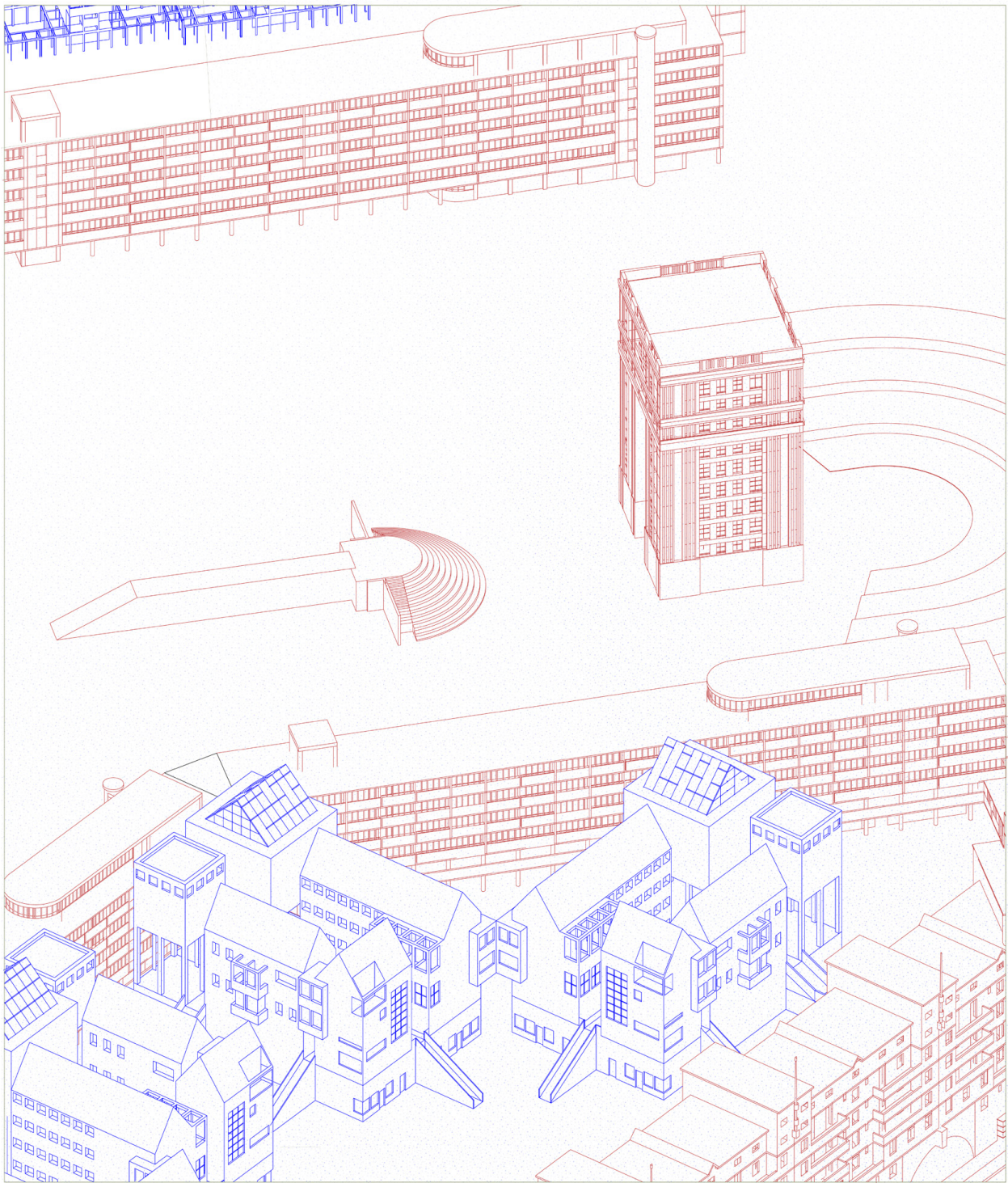
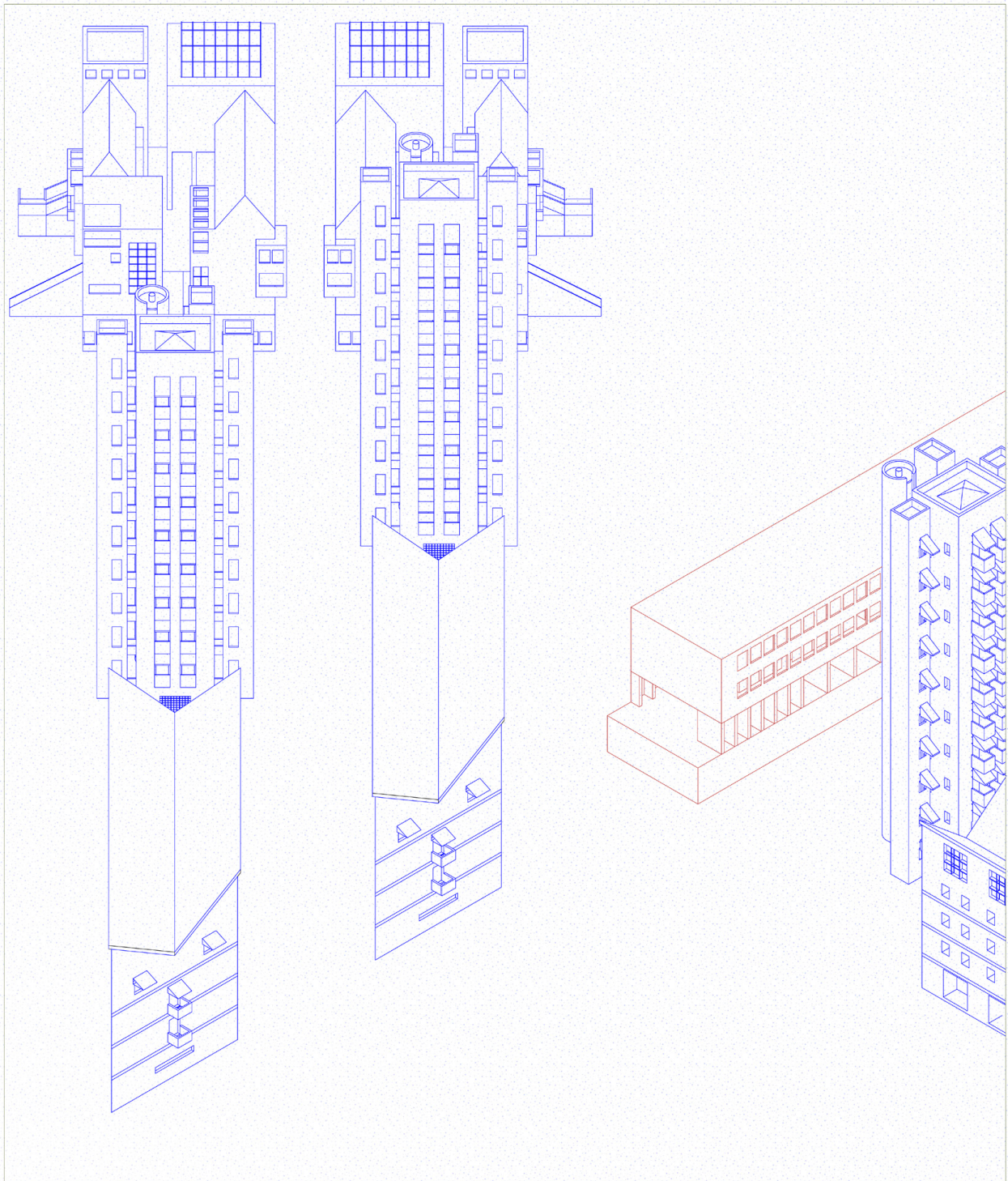


Figure 61
Detail Callout A

Figure 62
Detail Callout B



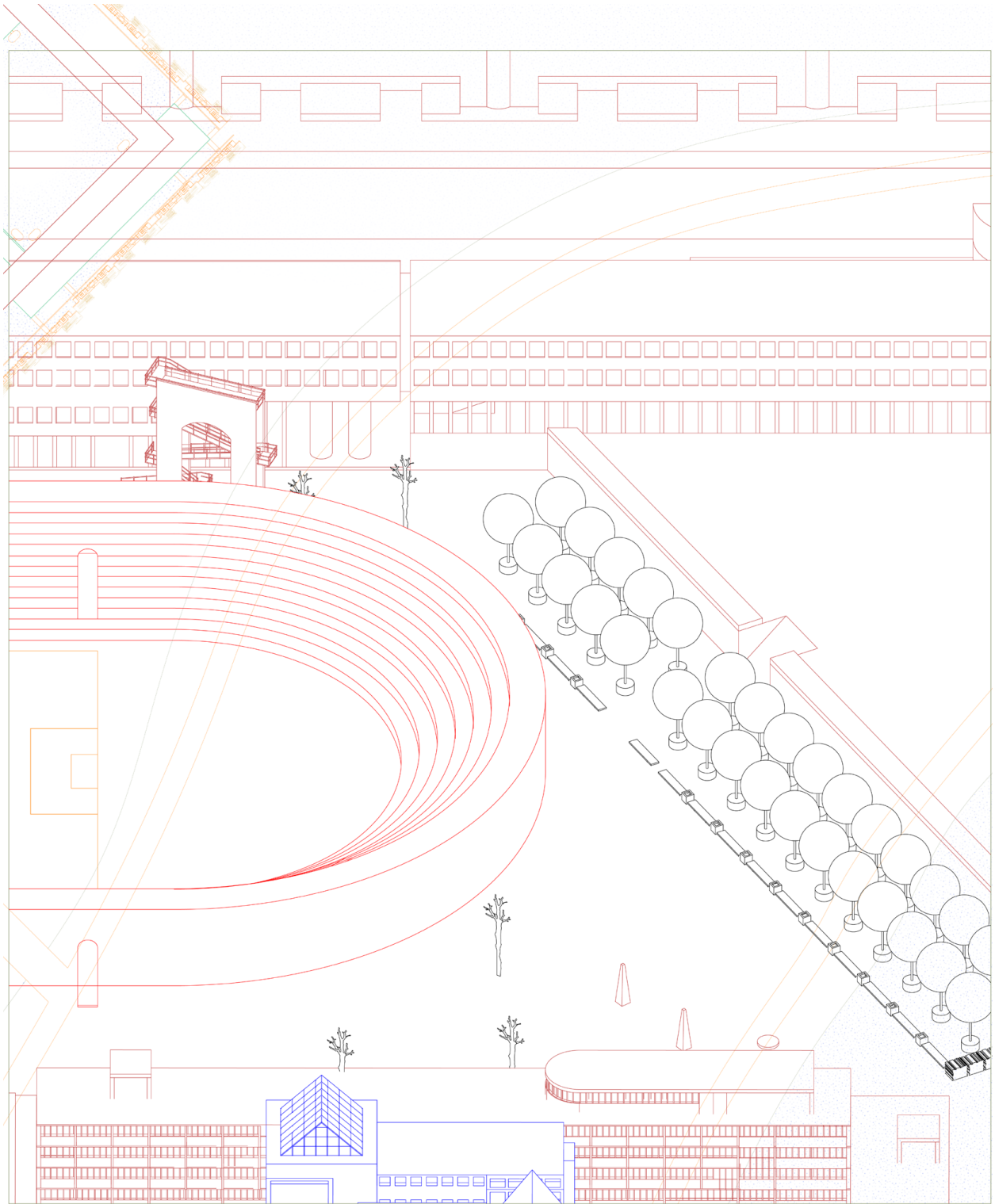


Figure 63
Detail Callout C


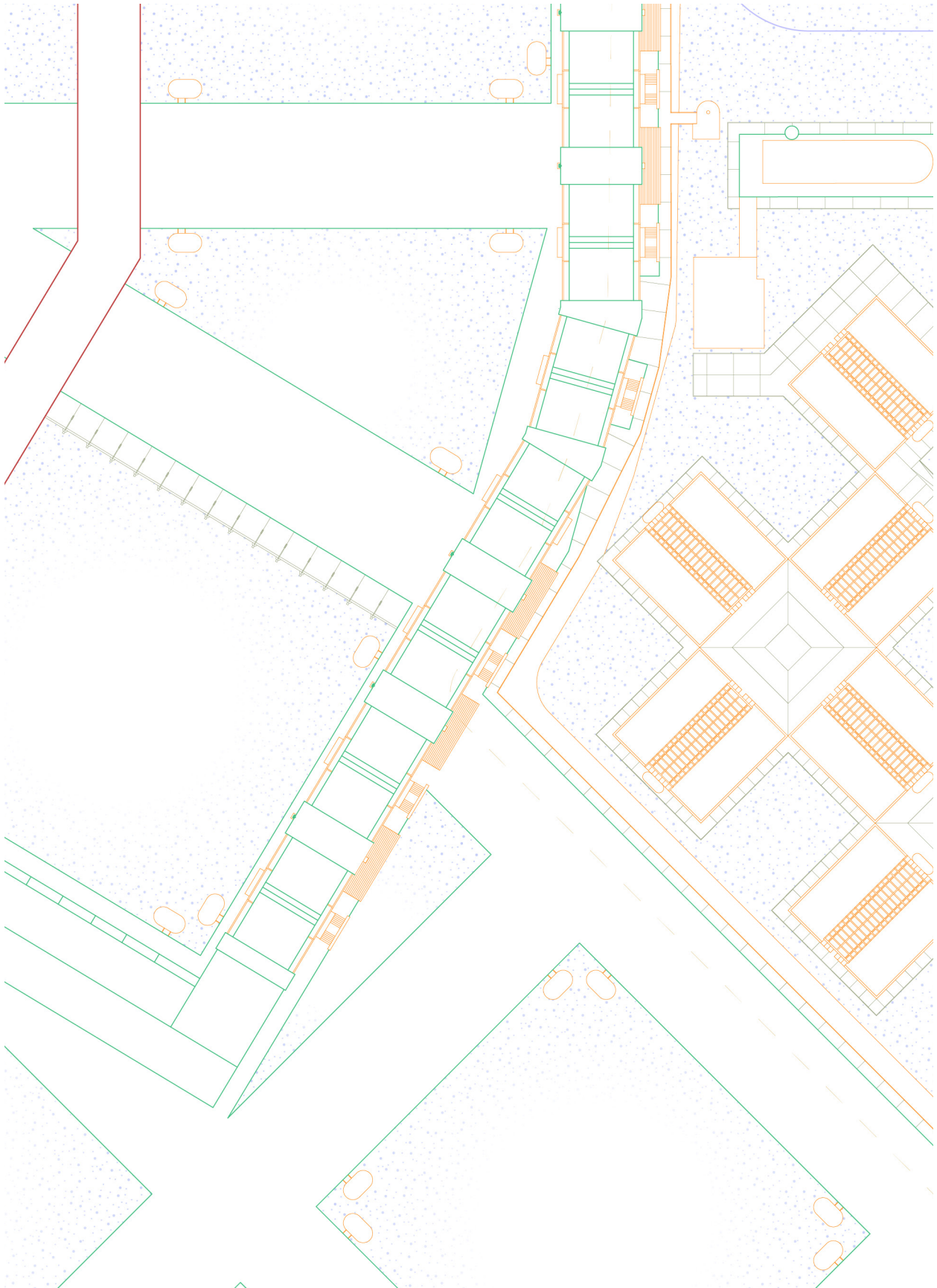
1" = 75' 

Figure 64
Detail Callout D



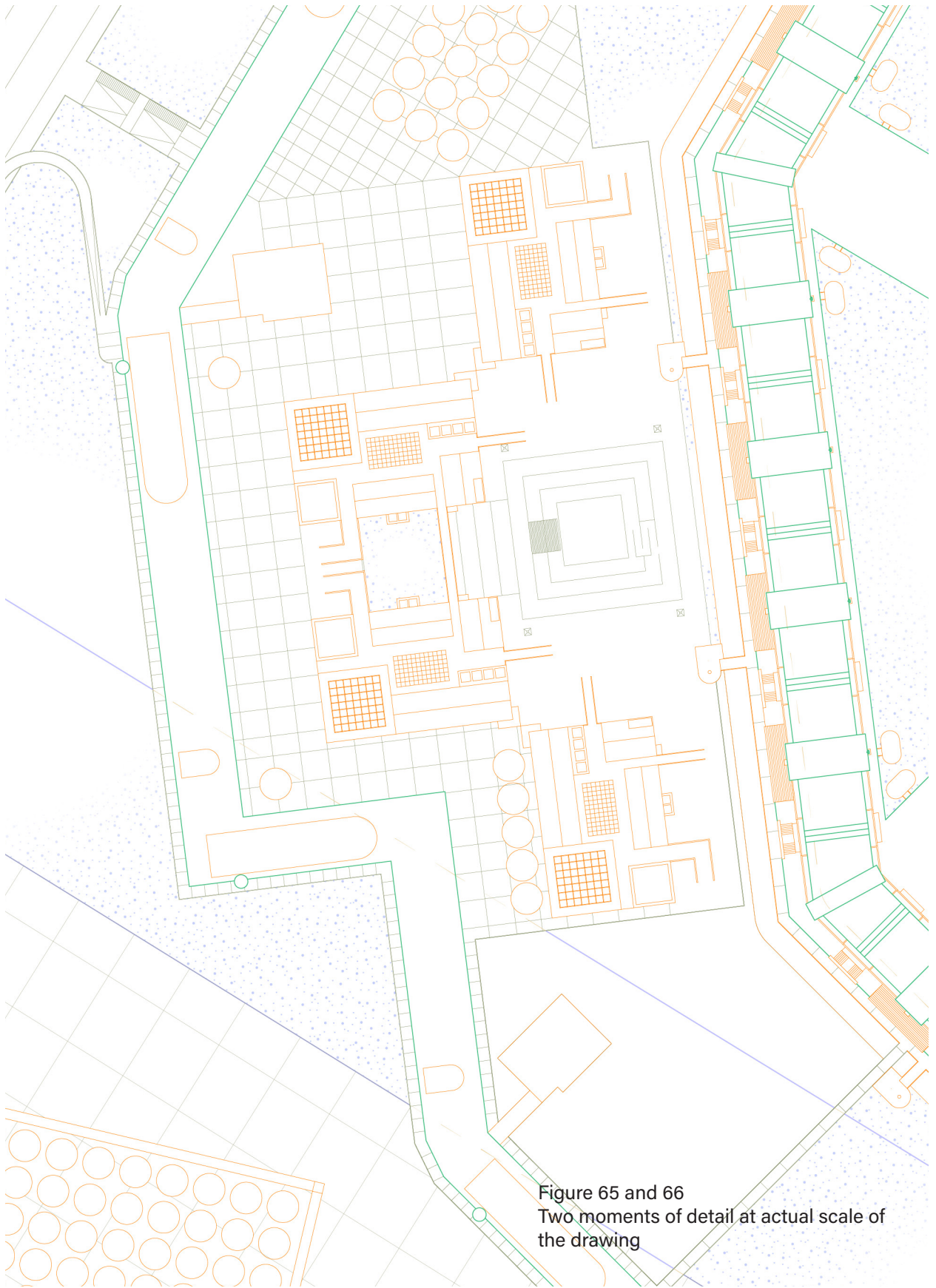


Figure 65 and 66
Two moments of detail at actual scale of
the drawing

Loomings



Figure 67
Beach Scene 1

loomings...

I end this thesis exploration with the first productive steps that I took. The first thing that I did in trying to figure out what was to be done with all the things I was collecting was to imagine them in alien contexts. Alien to my haunts, though, and not to me. I imagined them in places they were not meant to be, but all places I am familiar with. I took them to the Bird Sanctuary on Plum Island at the northern tip of Massachusetts. I took them to a quarry in Rockport on Cape Ann, filled in to create a public park and nature preserve. I took them south, to Chatham in the arm pit of Cape Cod. I even tried taking them to South Boston.

In immediately reflecting on this exercise, I realized that I had Hilbersheimered - that is to say, taken a simple thought exercise to the extreme, with no regard to reality or application. It was a pure thought exercise expressed visually, with the intent to learn from it and move on. It was a means of creating a project, and not a proposal. Hilbersheimering is to repeat ad infinitum; it is also to test theory in a space appropriate for it before praxis. In my case, it was to imagine housing, something that I believe should be a right, extending as far as the eye can see into the horizon. Housing engulfing us, framing us, creating a world.



Figure 68
Beach Scene 2



Figure 69
Beach Scene 3

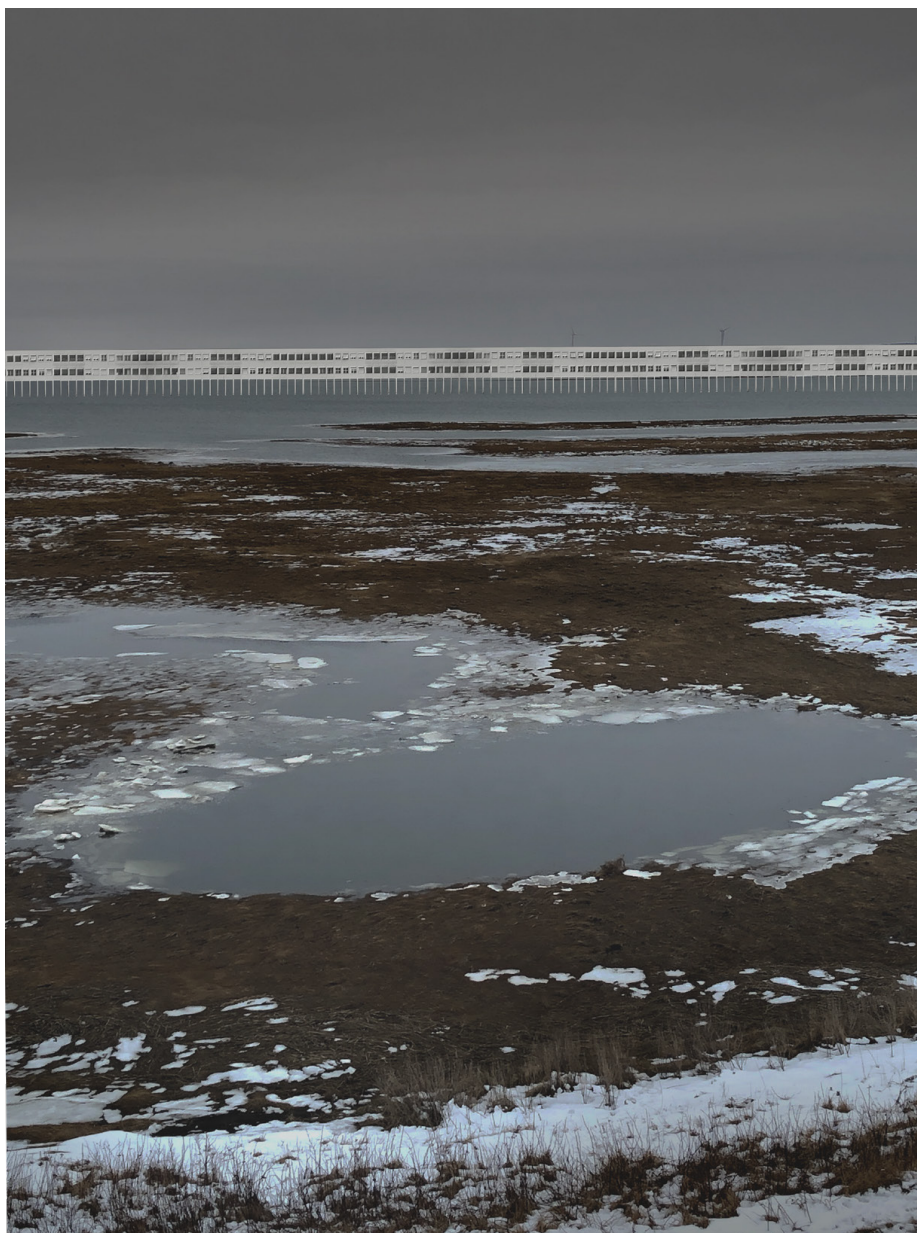


Figure 70
Beach Scene 4

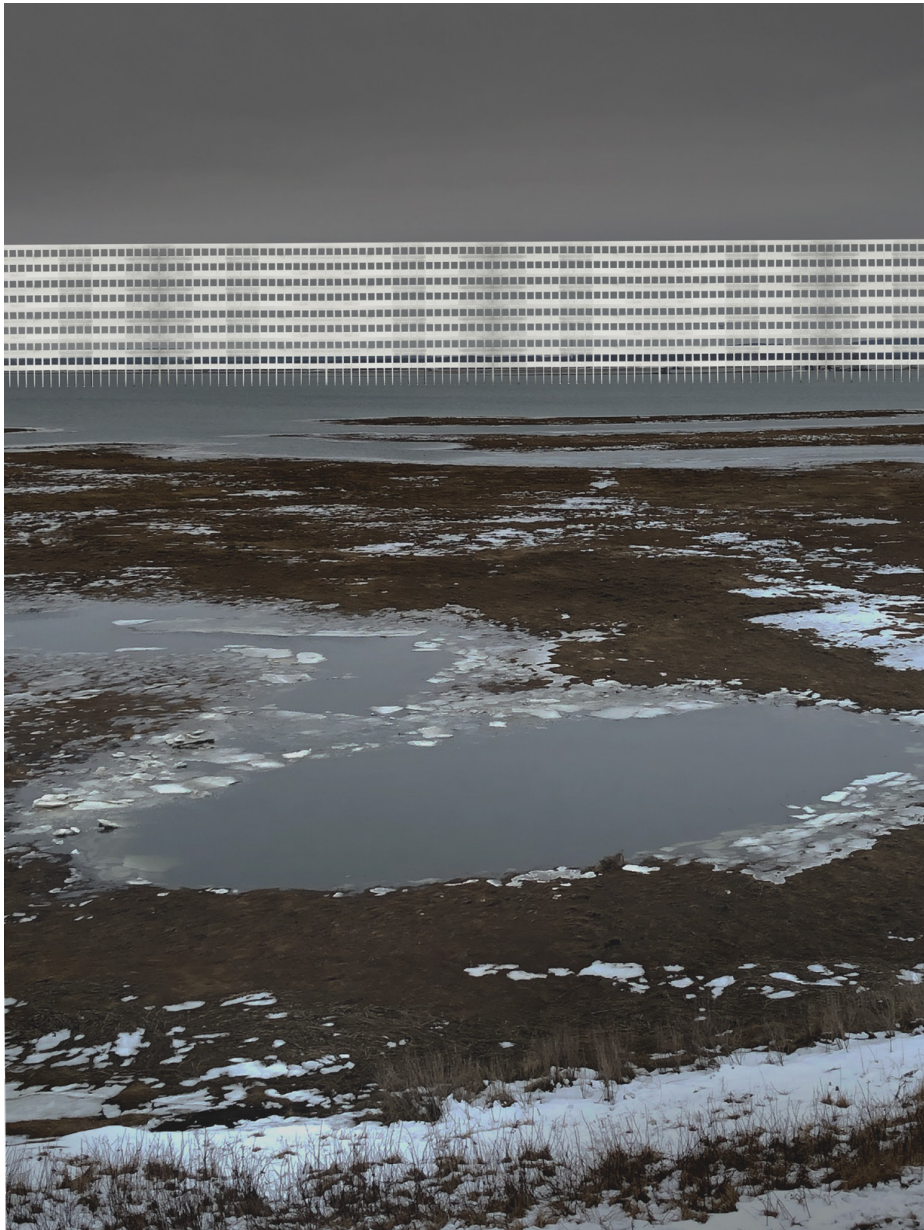


Figure 71
Beach Scene 5



Figure 72
Beach Scene 6



Figure 73
Beach Scene 7



Figure 74
Beach Scene 8

References

Bibliography

Adrià, Miquel, Guillermo Zamora and Mario Pani. *Mario Pani: La Construcción de la Modernidad*. Naucalpan: Consejo Nacional Para La Cultura y Las Artes, 2005.

Arendt, Hannah. "The Human Condition," "The Public and the Private Realm," "Labor," and "Work." In *The Human Condition*. Chicago: The University of Chicago Press, 1958.

Aureli, Pier Vittorio. "Architecture for Barbarians: Ludwig Hilbersheimer and the rise of the Generic City." *AA Files*, No. 63 (2011): 3-18.

Aureli, Pier Vittorio. "Towards the Archipelago: Defining the Political and the Formal in Architecture," and "The City Within the City: Oswald Mathias Ungers, OMA, and the Project of the City as Archipelago." In *The Possibility of an Absolute Architecture*. Cambridge: The MIT Press, 2011.

Barthes, Roland. "Myth Today." In *Mythology*. Translated by Annette Lavers. New York: Noonday Press, 1957.

Blae, Eve. *The Architecture of Red Vienna 1919 - 1934*. Cambridge: The MIT Press, 1999.

Branzi, Andrea and Archizoom Associati. *No-Stop City*. Orleans: HYX, 2006.

Dogma (Aureli, Pier Vittorio and Martino Tattara). *Living and Working*. Cambridge: The MIT Press, 2022.

Firebrace, William. "Paradise on Erft." *AA Files*, No. 71 (2015): 3-26.

Hilbersheimer, Ludwig. *Metropolisarchitecture and Selected Essays*, Edited by Richard Anderson. New York: GSAPP Books, 2012.

Hejduk, John. *The Lancaster / Hanover Masque*. Montreal: The Canadian Centre for Architecture, 1992.

Hejduk, John. *Mask of Medusa, 1947 - 1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985.

Jameson, Fredric, "The Cultural Logic of Late Capitalism." In *Postmodernism, or, The Cultural Logic of Late Capitalism*, 1-54. Durham: Duke University Press, 1991.

Jencks, Charles. *The Language of Postmodern Architecture*. New York: Rizzoli, 1977.

Klotz, Heinrich. "Preconditions for Postmodern Architecture." In *The History of Postmodern Architecture*. Translated by Radka Donnell. Cambridge: The MIT Press, 1990.

Kollhoff, Hans. *Hans Kollhoff: Kollhoff & Timmerman Architects*. Edited by Jasper Cepl. Milan, Electa, 2004.

Kuan, Seng and Lippit Yukio. *Kenzo Tange: Architecture for the World*. Zurich: Lars Muller Publishers, 2012.

- Martin, Reinhold. "Architecture: Utopia's Ghost," in *Utopia's Ghost: Architecture and Postmodernism, Again*, 147-179. Minneapolis: The University of Minnesota Press, 2010.
- Melville, Herman. *Moby Dick, or, The Whale*. New York: Harper and Row Publishers, 1851.
- Norberg-Schulz, Christian and Yukio Futagawa. *Ricardo Bofill: Taller de Arquitectura*. New York: Rizzoli, 1985.
- Nyilas, Agnes. "Megastructure Proposals by Kenzo Tange." In *Beyond Utopia: Japanese Metabolism and the Birth of Mythopia*. London: Taylor and Francis, 2018.
- Riani, Paolo. *Kenzo Tange*. London: Hamlyn, 1970.
- Rossi, Aldo. *The Architecture of the City*. Translated by Diane Ghirardo and Joan Ockman. Cambridge: The MIT Press, 1982.
- Sejima, Kazuyo. *Kazuyo Sejima in Gifu*. Edited by Albert Ferre and Tomoko Sakamoto (Actar) with Kazuyo Sejima, Yoshitaka Tanase, Anna Lopriore, Junya Ishigami, Takayuki Hasegawa, and Yuko Onari. Barcelona: Actar, 2001.
- Tafari, Manfredo, "L'Architecture dans le boudoir." In *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*, 267- 303. Cambridge: The MIT Press, 1987.
- Tafari, Manfredo. "Architecture and its Double: Semiology and Formalism." In *Architecture and Utopia: Design and Capitalist Development*, 150-169. Cambridge: The MIT Press, 1976.
- Tange, Kenzo. "A Building and a Project on the Kurashiki City Hall and a Project at M.I.T." *Ekistics*, Vol. 11, No. 68 (June 1961): 469-472.
- Toyokawa, Saikaku. *Tange by Tange 1949 - 1959: Kenzo Tange as seen through the eyes of Kenzo Tange*. Edited by Waro Kishi and Kenya Hara. Tokyo: TOTO publishing, 2015.
- Tsing, Anna Lowenhaupt. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton: Princeton University Press, 2015.
- Ungers, Oswald Mathias and Rem Koolhaas, Peter Riemann, Hans Kollhoff, and Arthur Ovasca. *The City in the City - Berlin: Green Archipelago*. Zurich: Lars Muller Publishing, 2013.

Appendix

This thesis was presented on December 22nd 2022 as part of the MIT M.Arch cohort's day of thesis presentations at the MIT Media Lab. Along with the reading committee, invited critics included Erin Besler, Beatriz Colomina, Natalia Dopazo, Jenny French, Ang Li, John Todd, Ivonne Santoyo Orozco and Alpha Yacob Arsano. Included in this section are photos taken at the event. The first 4 photos were taken by the MIT SA+P Communications team. The following photos were taken by the family of the author.



Figure 75
MIT SA+P Communications Team



Figure 76
MIT SA+P Communications Team



Figure 77
MIT SA+P Communications Team



Figure 78
MIT SA+P Communications Team



Figure 79
Family of Author

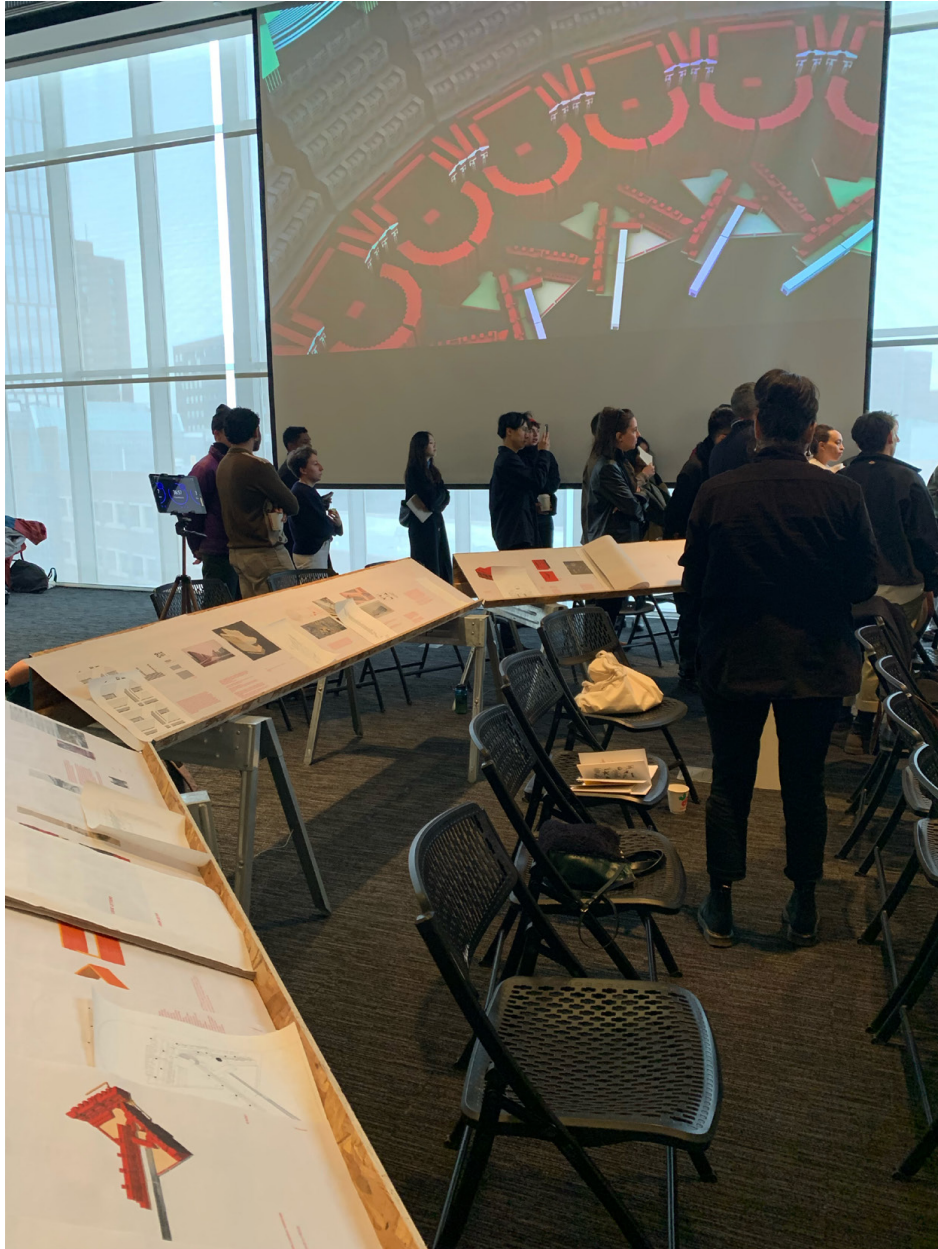


Figure 80
Family of Author



Figure 81
Family of Author

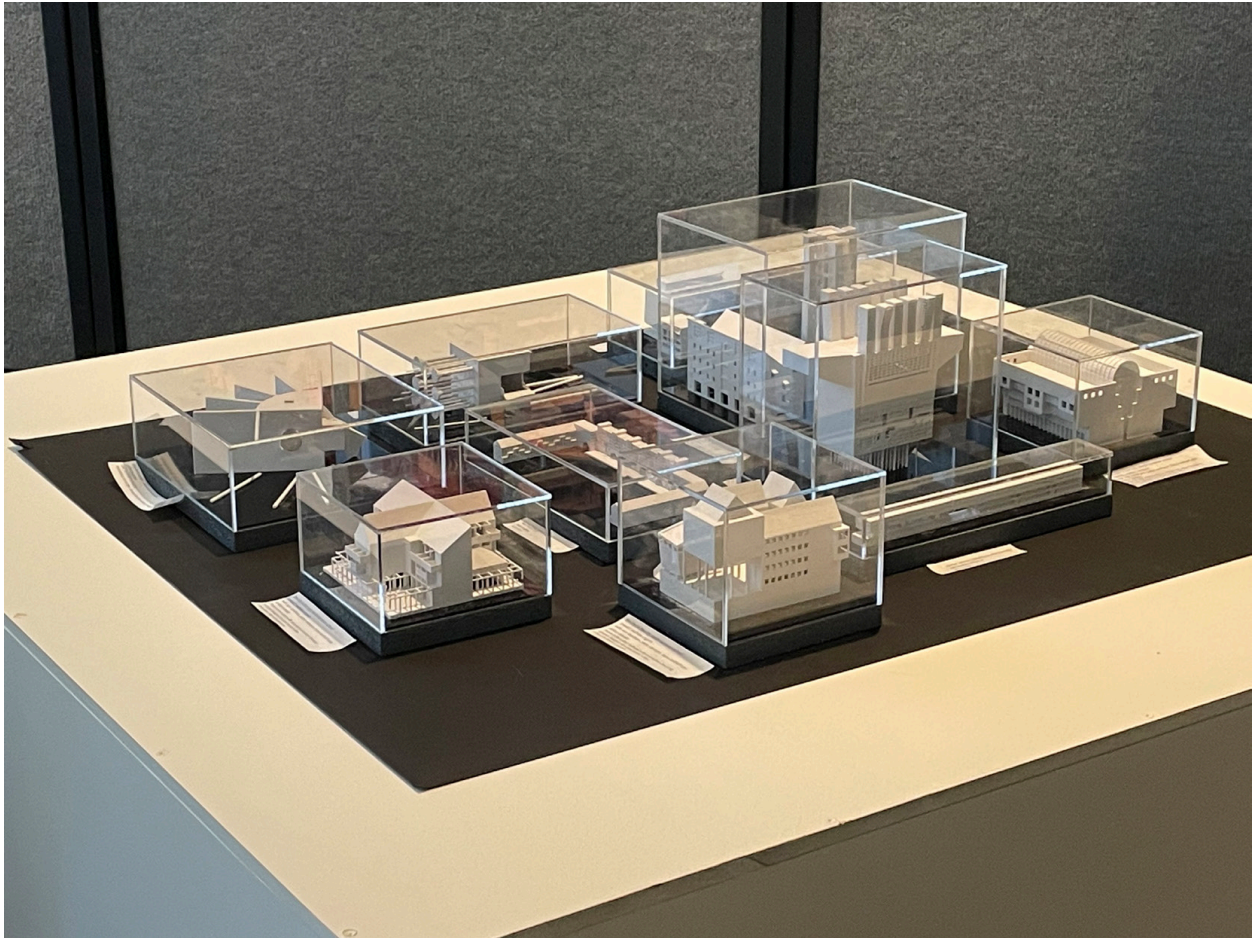


Figure 82
Family of Author