

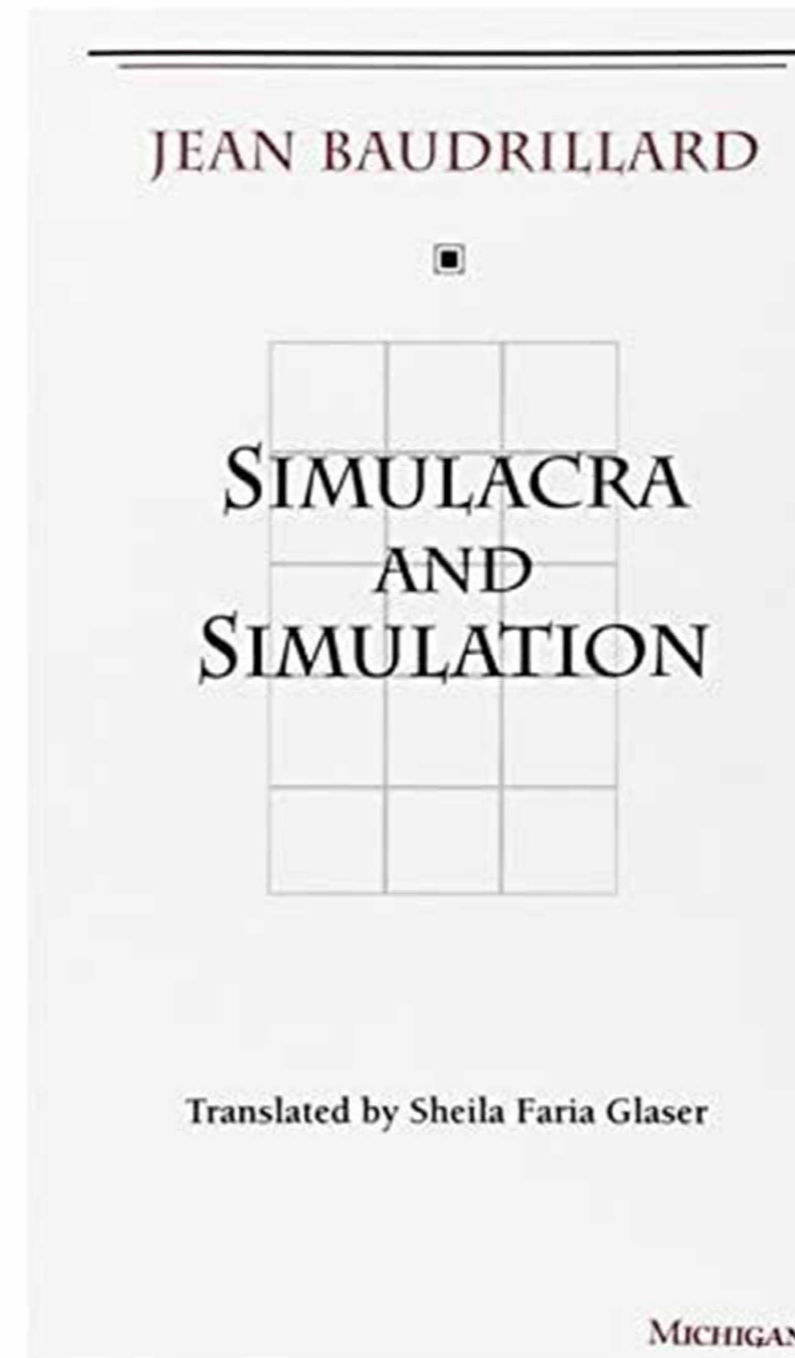
Term3 CRP

Bibliography

Baudrillard, J. (1994) *Simulacra and Simulation*. Translated by S.F. Glaser. Ann Arbor: University of Michigan Press. (Original work published 1981).

Description:

Jean Baudrillard's seminal work explores the relationship between reality, symbols, and society, arguing that in a postmodern world, simulations and models have come to replace the real. He introduces the concept of the "hyperreal," a state where the distinction between the real and its representation collapses, leaving only "simulacra"—copies without an original.

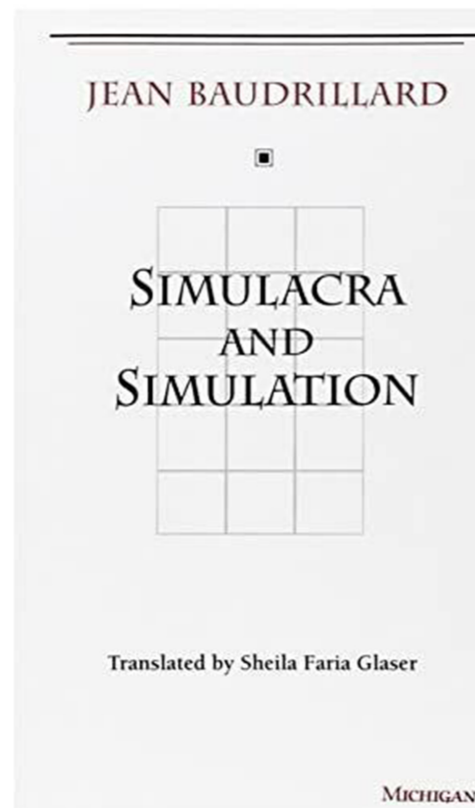


Term3 CRP

Bibliography

Baudrillard, J. (1994) *Simulacra and Simulation*. Translated by S.F. Glaser. Ann Arbor: University of Michigan Press. (Original work published 1981).

"...became a 'copy without an original.'"



Relation to Research: This text is foundational to the dissertation's bridge between virtual and narrated architecture. It provides the critical language to analyze the ultimate forms of architectural control explored in Chapter 6, where entire worlds become simulations (The Invention of Morel, Alphaville). Furthermore, it directly informs the conclusion's critique of the Metaverse, warning that corporate-designed virtual worlds risk becoming Baudrillardian "pleasure traps" and hyperreal environments that obscure, rather than enrich, reality.

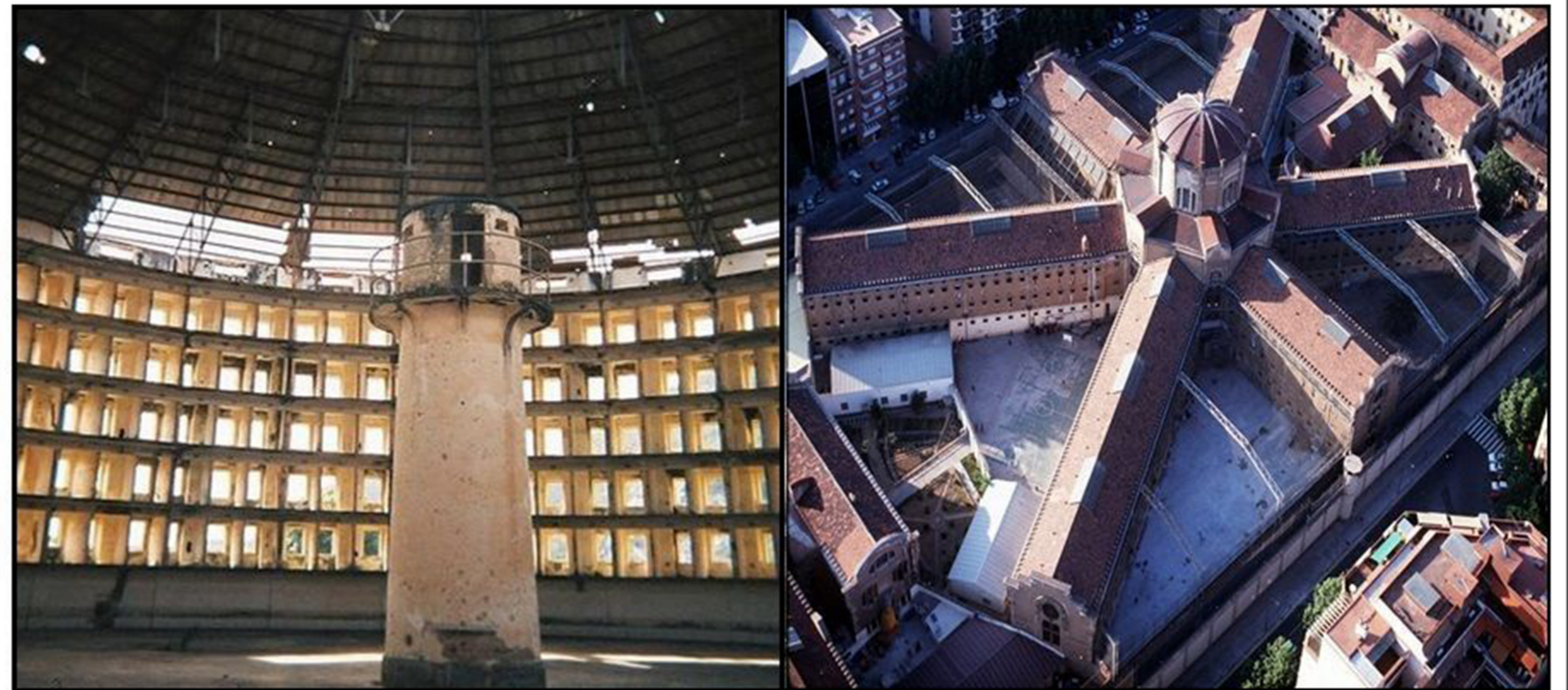
Term3 CRP

Bibliography

Foucault, M. (1977) Discipline and Punish: The Birth of the Prison.

Description: Michel Foucault traces the historical shift in punitive systems from public spectacle to disciplinary power. He uses Jeremy Bentham's Panopticon prison design as a central metaphor for modern power, which operates through pervasive, unverifiable surveillance. This leads to the internalization of the disciplinary gaze and results in self-regulation among individuals.

El Panóptico: Ejemplo de construcción edilicia de una torre en el medio de habitaciones o ventanas en la cual permite una vigilancia fácil, y continua la cual permite al vigila no ser visto por los vigilados

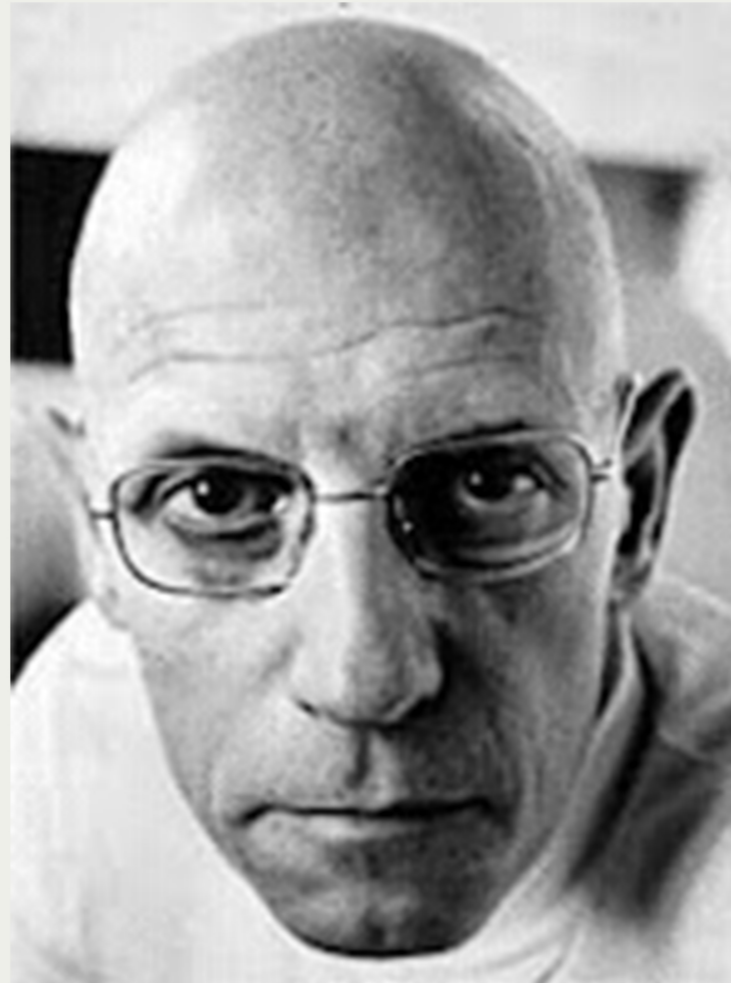


<https://ateneopangea.blogspot.com/2010/11/el-panoptico-michel-foucault.html>

Term3 CRP

Bibliography

Foucault, M. (1977) *Discipline and Punish: The Birth of the Prison.*



Relation to Research: Foucault's concept of "Panopticism" is a core component of the dissertation's analytical toolkit, as established in Chapter 2. It provides the specific mechanism for understanding how architecture functions as a tool of surveillance and control. It is applied directly in Chapter 3 to contrast the visible surveillance of the "telescreen" in *Nineteen Eighty-Four* with the invisible, psychological surveillance in *The Trial*, and again in Chapter 7 to analyze the totalizing transparency of the glass city in *We*.

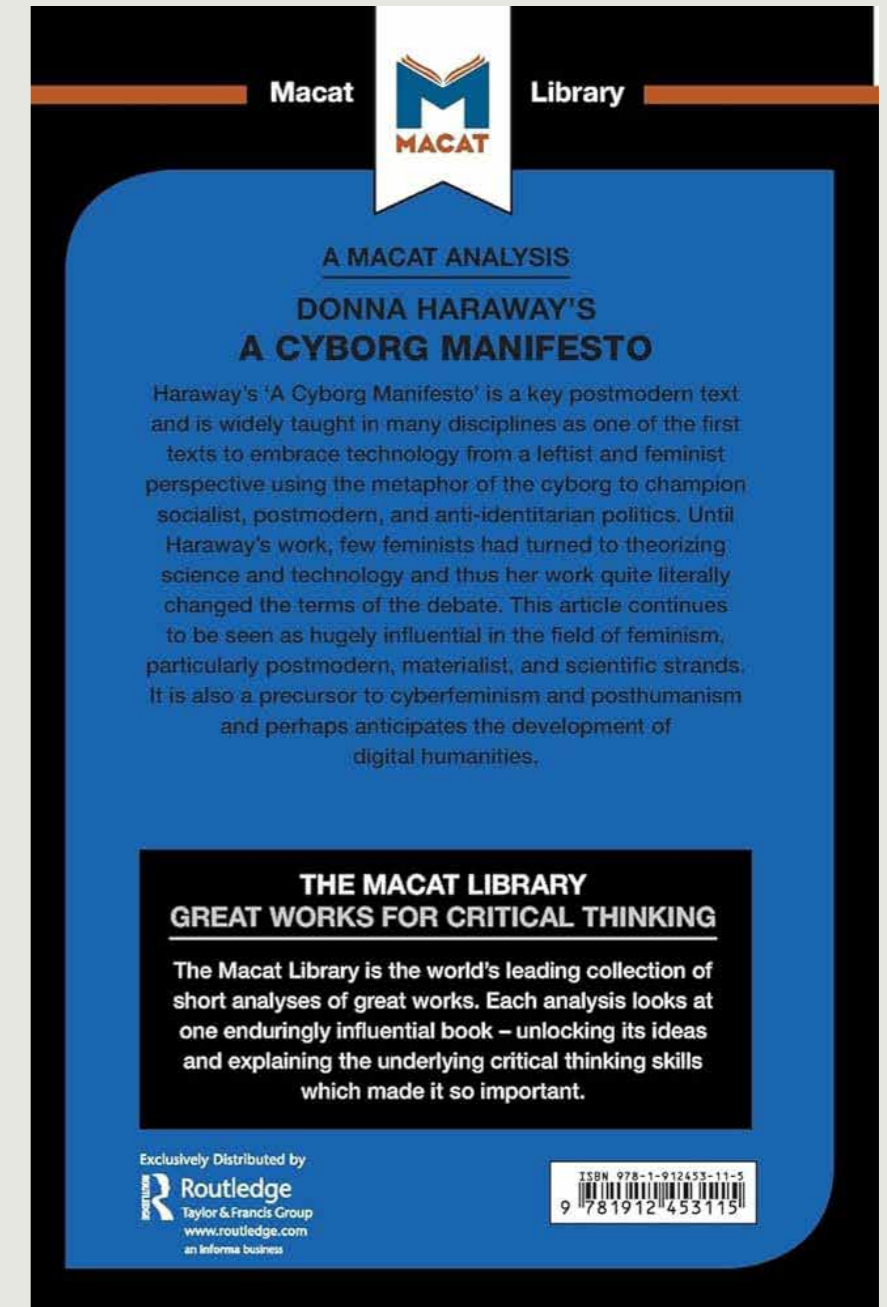
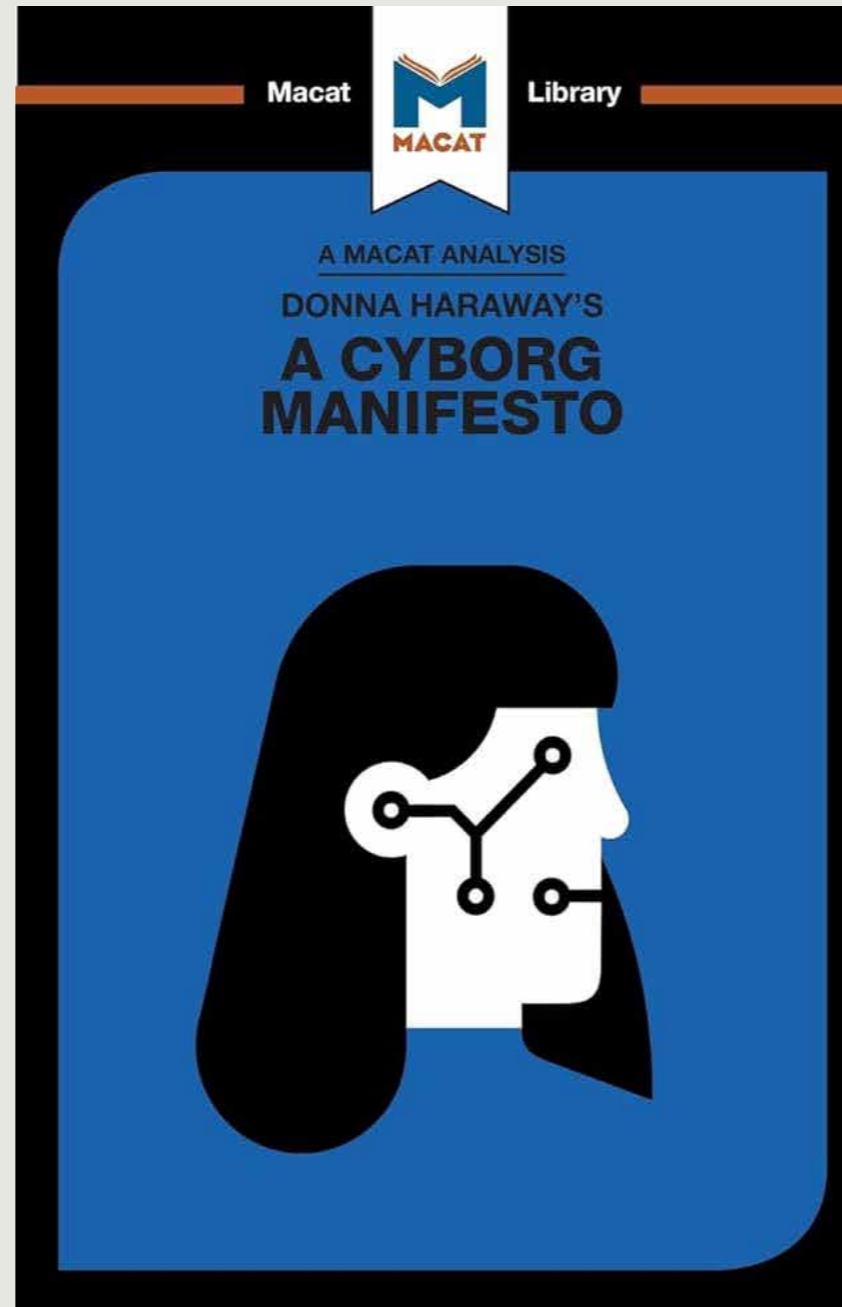
<https://ateneopangea.blogspot.com/2010/11/el-panoptico-michel-foucault.html>

Term3 CRP Bibliography

Haraway, D.J. (1991) 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', in *Simians, Cyborgs, and Women: The Reinvention of Nature*.

Description:

Donna Haraway's influential essay proposes the "cyborg"—a hybrid of machine and organism—as a political myth for contemporary feminism. The cyborg breaks down the rigid boundaries between human and animal, organism and machine, and physical and non-physical. It offers a way to think beyond traditional dualisms and imagine new forms of political and social existence.



THE CYBORG MANIFESTO

SCIENCE, TECHNOLOGY,
AND SOCIALIST-FEMINISM
IN THE LATE TWENTIETH CENTURY

DONNA HARAWAY



THE CYBORG MANIFESTO

Science, Technology and Socialist-Feminism
in the Late Twentieth Century

written by: Donna Haraway
photography by: Melis Buyukbas
designed by: Tunahan Pehlivan

Haraway, D.J. (1991) 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', in Simians, Cyborgs, and Women: The Reinvention of Nature.

Relation to Research:

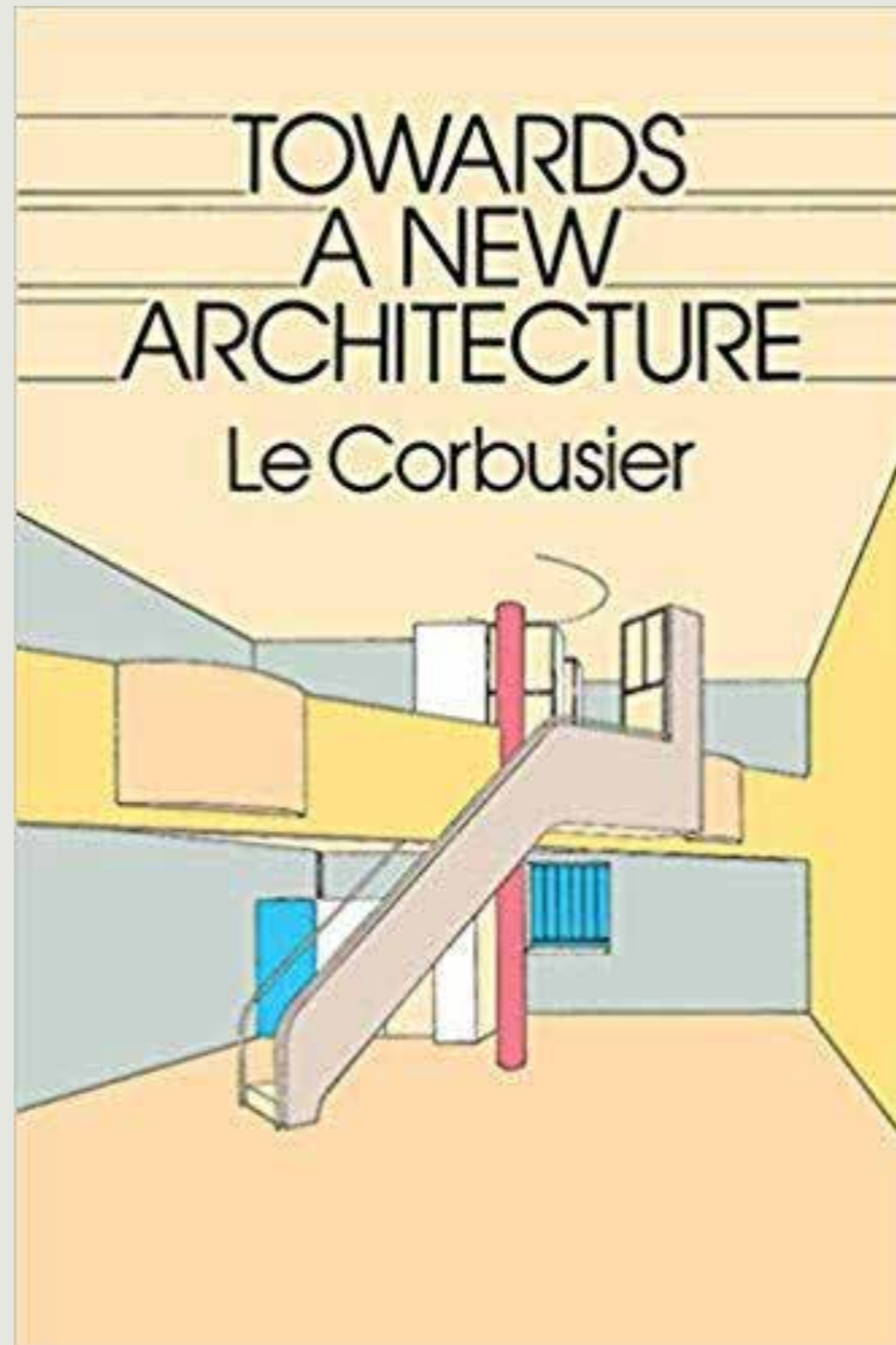
Haraway's theory is crucial for the dissertation's future-oriented conclusion. In section 8.3, her concept of the cyborg provides the theoretical foundation for speculating on "Posthuman Architecture." It allows the research to move beyond analyzing existing texts and to envision a future where architecture itself might become a bio-integrated, hybrid entity, challenging the very definition of space, body, and inhabitant.

<https://www.theguardian.com/world/2019/jun/20/donna-haraway-interview-cyborg-manifesto-post-truth>

Term3 CRP

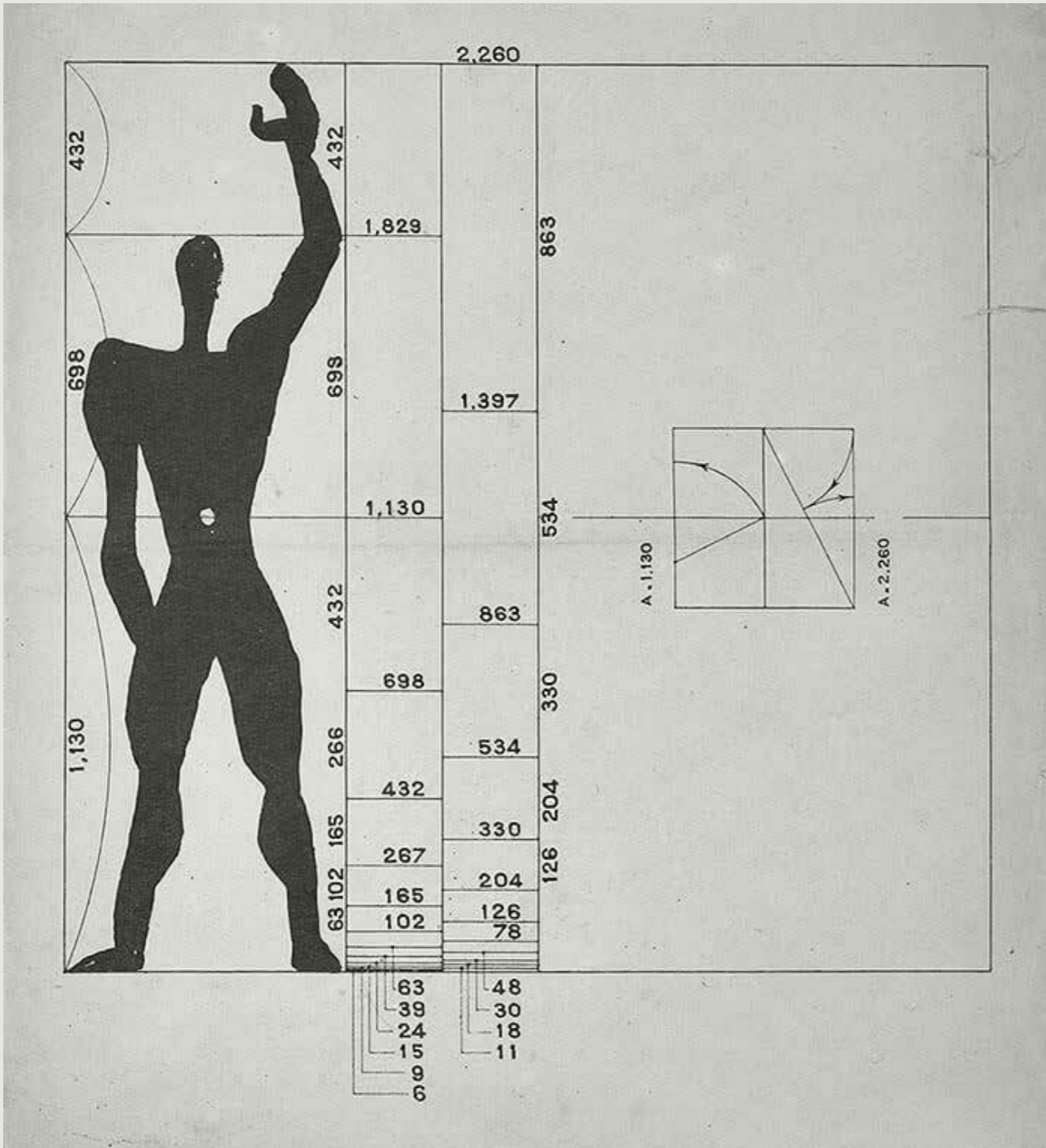
Bibliography

Le Corbusier (1927) *Towards a New Architecture*.



Description:

This is the foundational manifesto of architectural modernism. Le Corbusier argues for an architecture based on the principles of engineering, mass production, and pure form, famously defining the house as a "machine for living in." He advocates for a radical break from historical styles, proposing a standardized, rational approach to design that he believed could solve social problems.



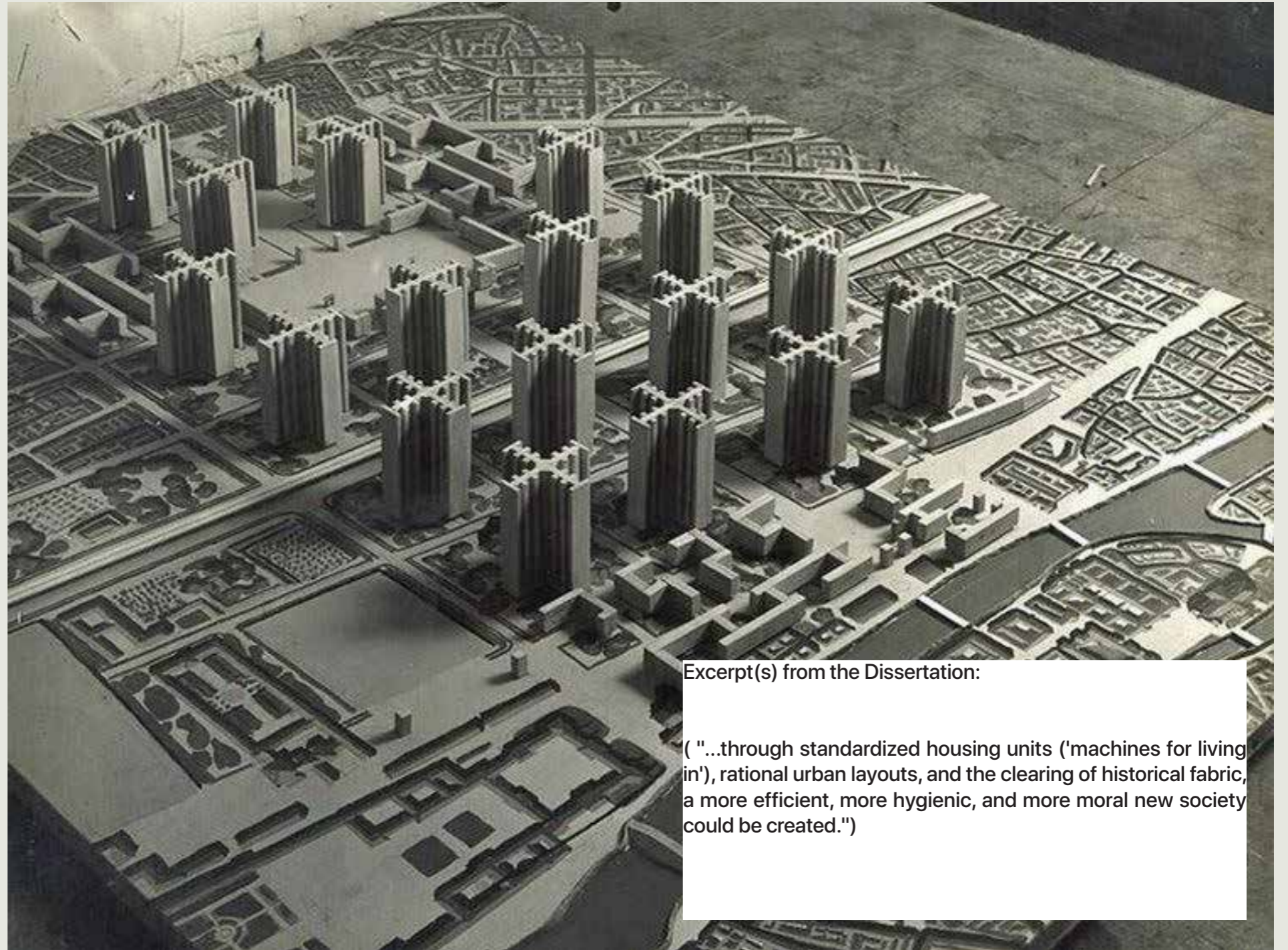
The Modulor
 Contraction of "module" and "golden ratio".
 This measuring scale was invented by Le Corbusier to adapt his architecture to human morphology. It is present in a large part of his work between 1945 and 1965. It can be found in particular in the Housing Unit of Firminy.

<https://sitelecorbusier.com/decouvrir/le-corbusier-architecte/>

Le Corbusier (1927) Towards a New Architecture.

Relation to Research:

This text is the primary theoretical touchstone for Chapter 7. It exemplifies the "high-modernist" ambition to use architecture as a tool for social engineering. Le Corbusier's ideas represent the real-world counterpart to the fictional architectural experiments analyzed in *We*, demonstrating the belief that a perfectly designed "conceived space" can and should reshape human behaviour and create a new, more moral society.



Excerpt(s) from the Dissertation:

("...through standardized housing units ('machines for living in'), rational urban layouts, and the clearing of historical fabric, a more efficient, more hygienic, and more moral new society could be created.")

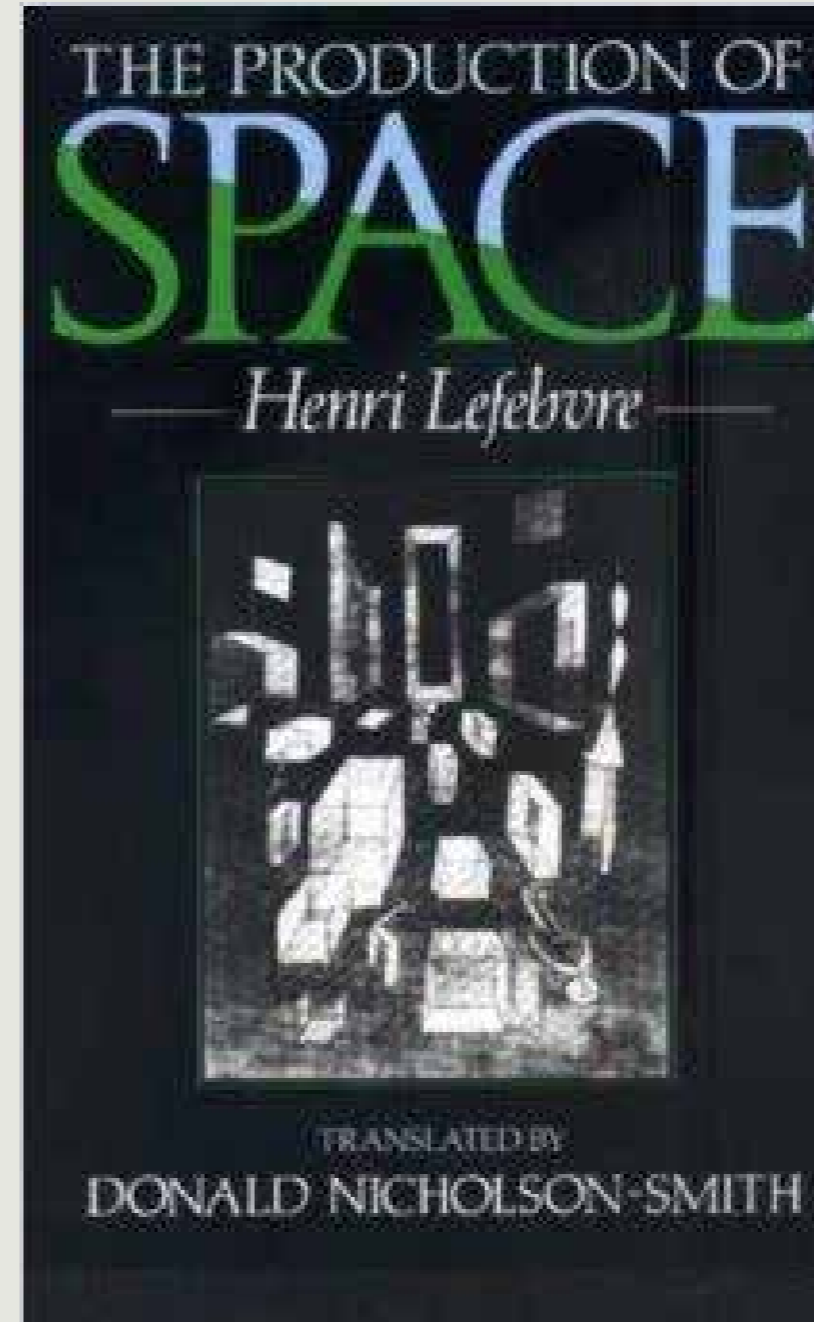
Term3 CRP

Bibliography

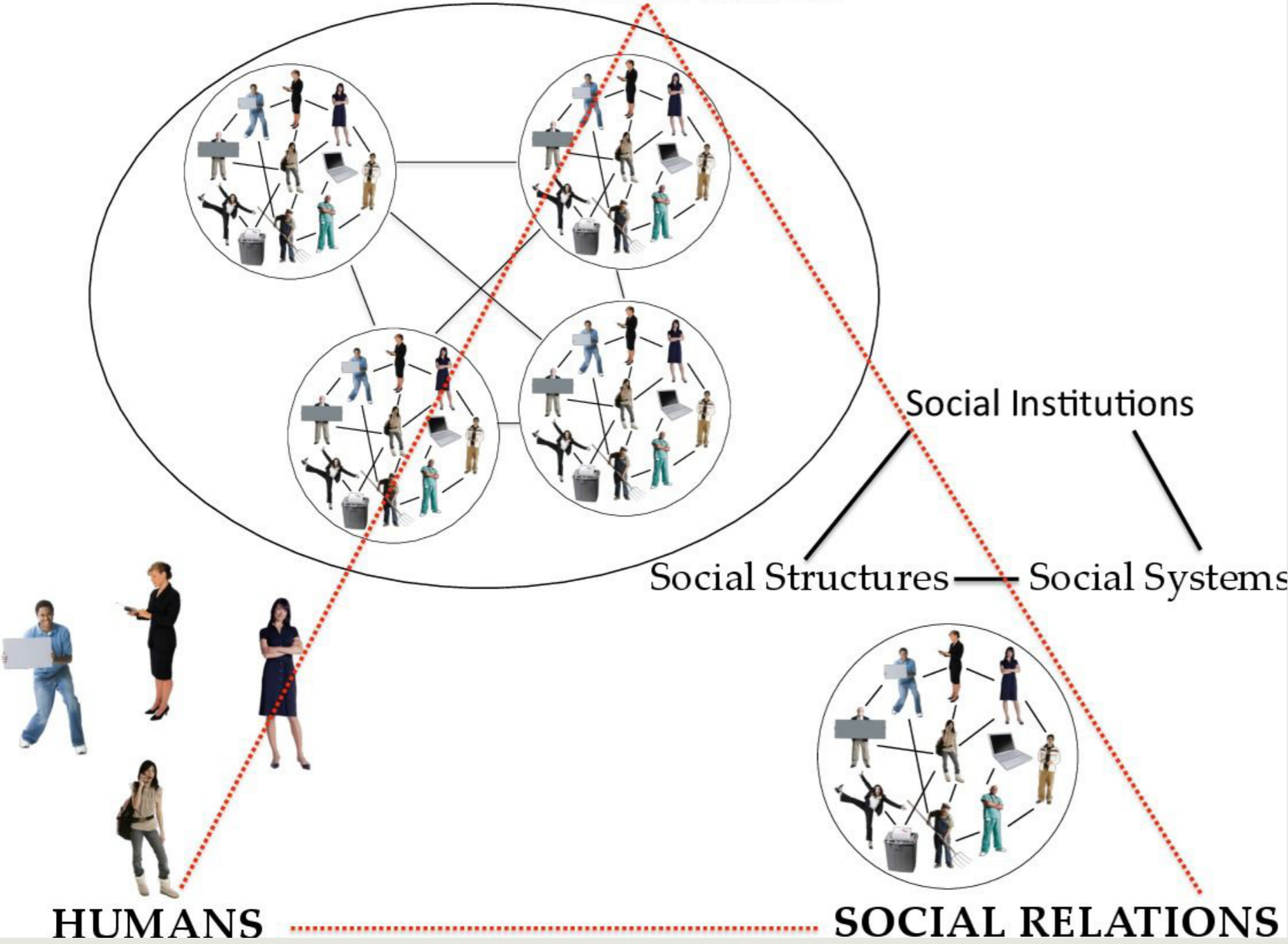
Lefebvre, H. (1991) *The Production of Space*.

Description:

Henri Lefebvre's magnum opus argues that space is not a neutral container but a social product, actively constructed and contested. He introduces his influential spatial triad: spatial practice (perceived space), representations of space (conceived space), and spaces of representation (lived space). This framework analyzes the dialectical relationship between daily life, planned environments, and symbolic experience.



SOCIAL SPACE



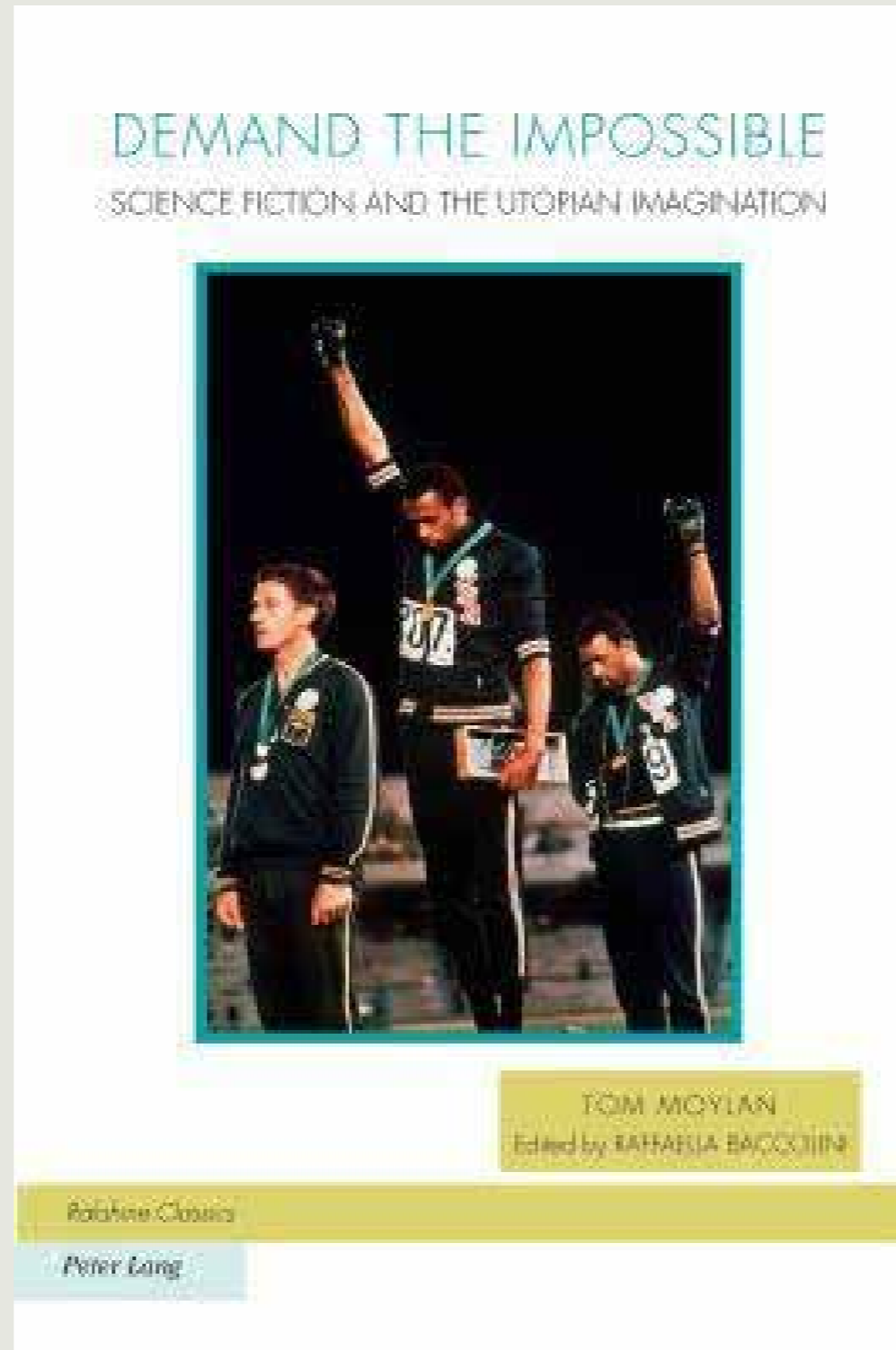
One picture from Henri Lefebvre's theory of the production of space and the critical theory of communication



Relation to Research:
This is the dissertation's primary theoretical framework, introduced in Chapter 2 and applied throughout. The spatial triad provides the macro-level lens to analyze the tension between power (conceived space), everyday life (spatial practice), and resistance (lived space) in every case study. It allows the research to move beyond simple description and systematically deconstruct the spatial politics of each fictional world.

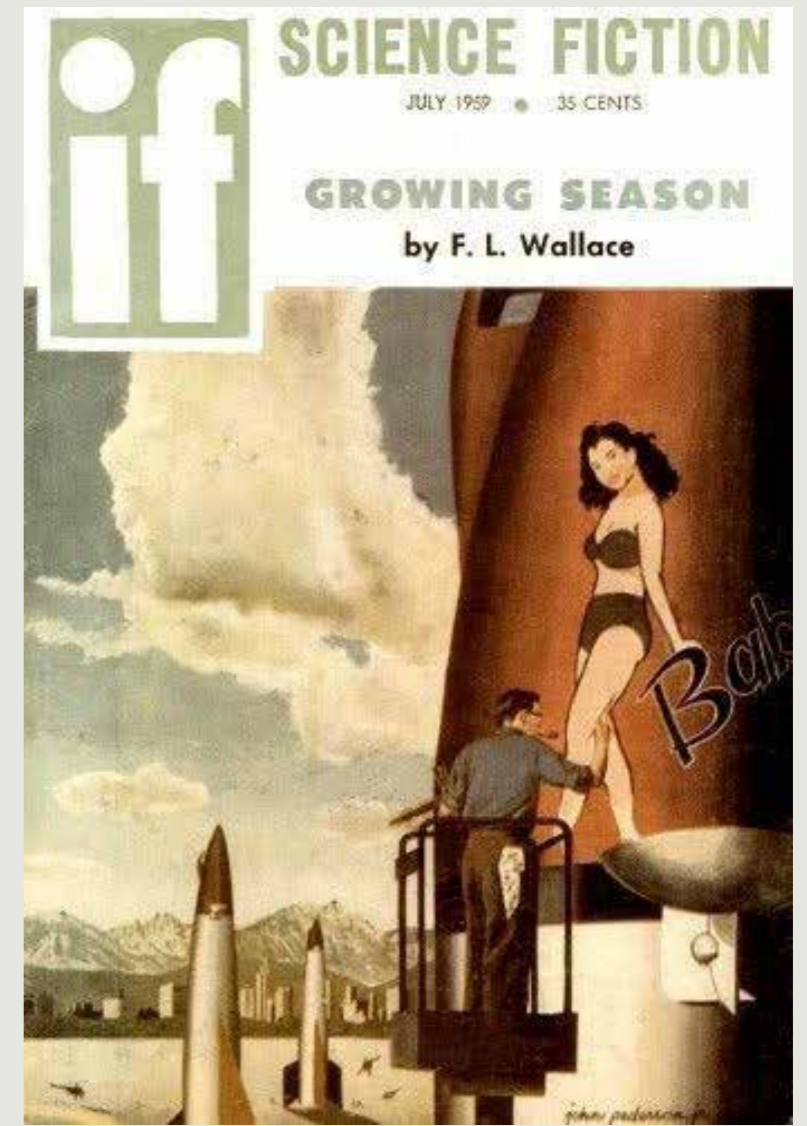
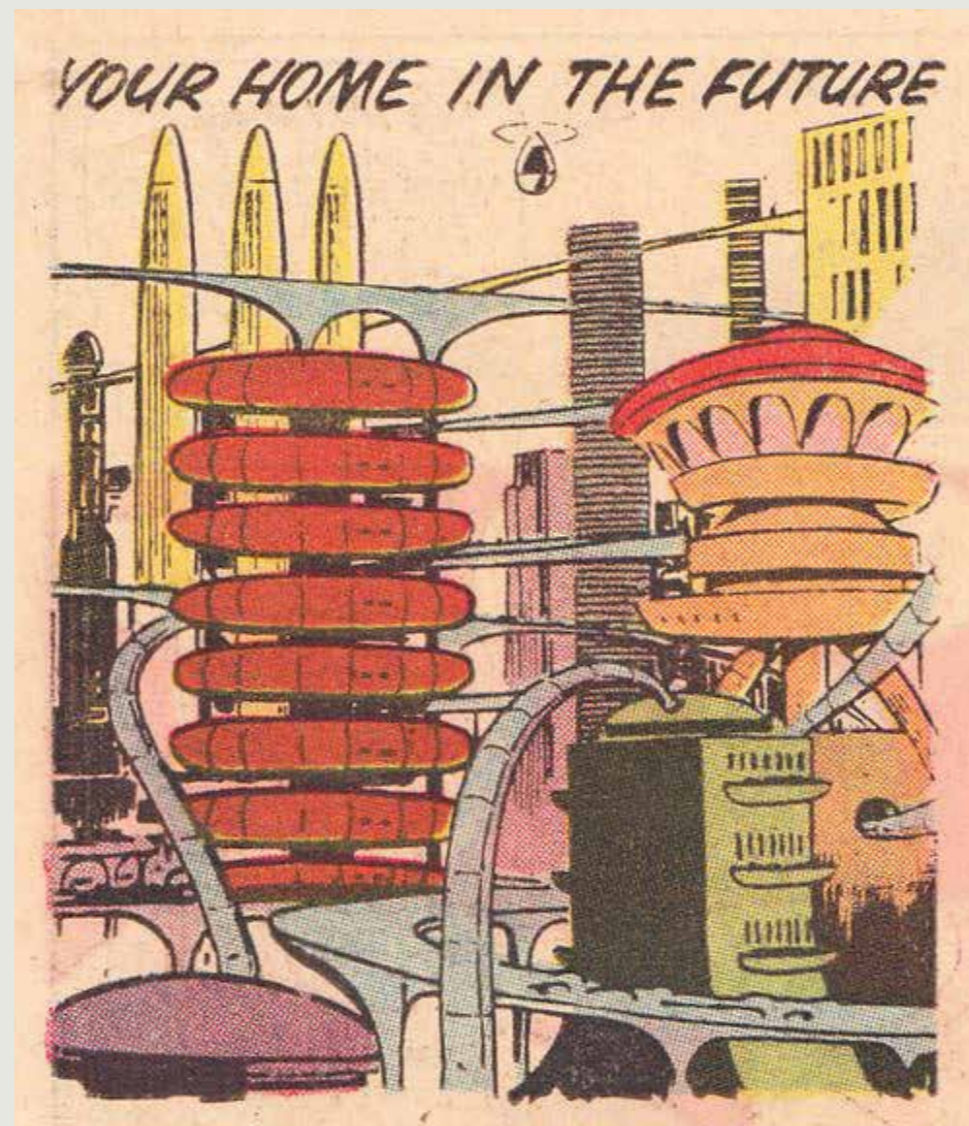
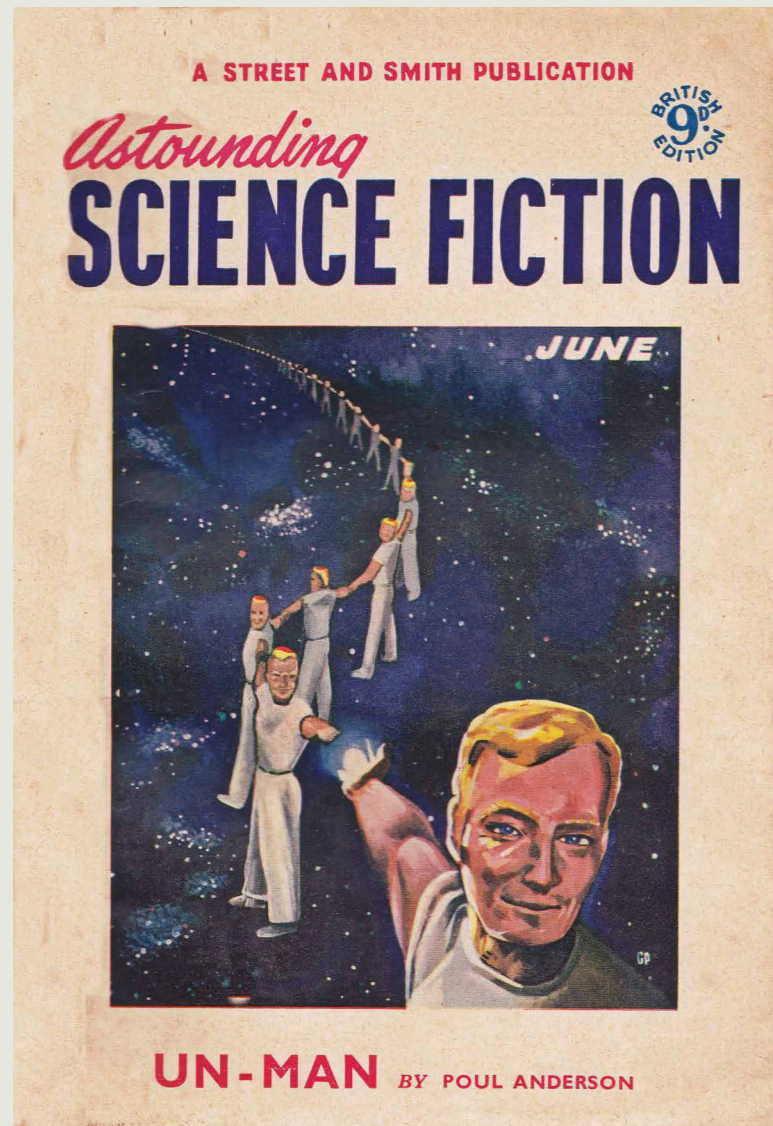
Term3 CRP Bibliography

Moylan, T. (1986) Demand the Impossible: Science Fiction and the Utopian Imagination.



Description:

Tom Moylan identifies and defines a new subgenre of utopian literature that emerged in the 1970s, which he terms the "critical utopia." Unlike traditional utopias that present a perfect, static blueprint, the critical utopia is self-reflexive, ambiguous, and open-ended. Its purpose is not to provide answers but to "interrogate" the present by presenting an imperfect but hopeful alternative.



Relation to Research:
Moylan's theory is the central pillar of Chapter 5. It provides the specific critical lens needed to analyze Ursula K. Le Guin's *The Dispossessed*. The concept of the "critical utopia" allows the dissertation to demonstrate how speculative architecture can move beyond the simple utopia/dystopia binary, functioning instead as a dialectical stage for complex philosophical and political debate.

Term3 CRP

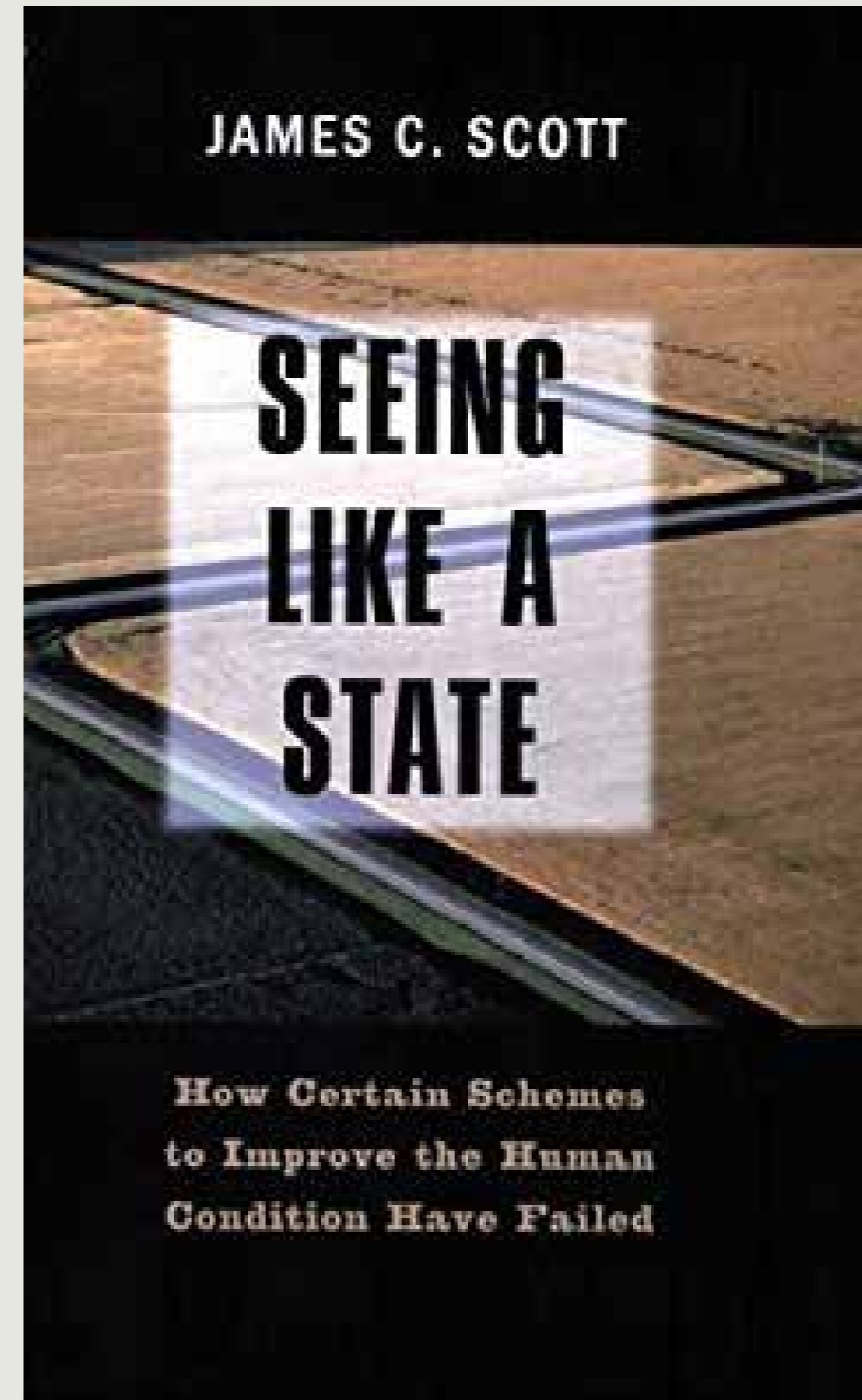
Bibliography

Scott, J.C. (1998) *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed*.

Description:

James C. Scott examines large-scale state projects designed to improve the human condition—from scientific forestry to urban planning—and explains why they so often fail. He identifies a dangerous combination of "high-modernist" ideology, authoritarian state power, and a weak civil society, which leads planners to impose abstract, simplified schemes onto complex local realities.

Relation to Research: This text provides a crucial real-world political framework for Chapter 7's analysis of architectural social engineering. Scott's critique of "high-modernist" planning directly parallels the logic of the "One State" in Zamyatin's *We*. It helps to ground the literary analysis in a broader critique of state-led utopian projects that prioritize abstract legibility over the lived experience of citizens.



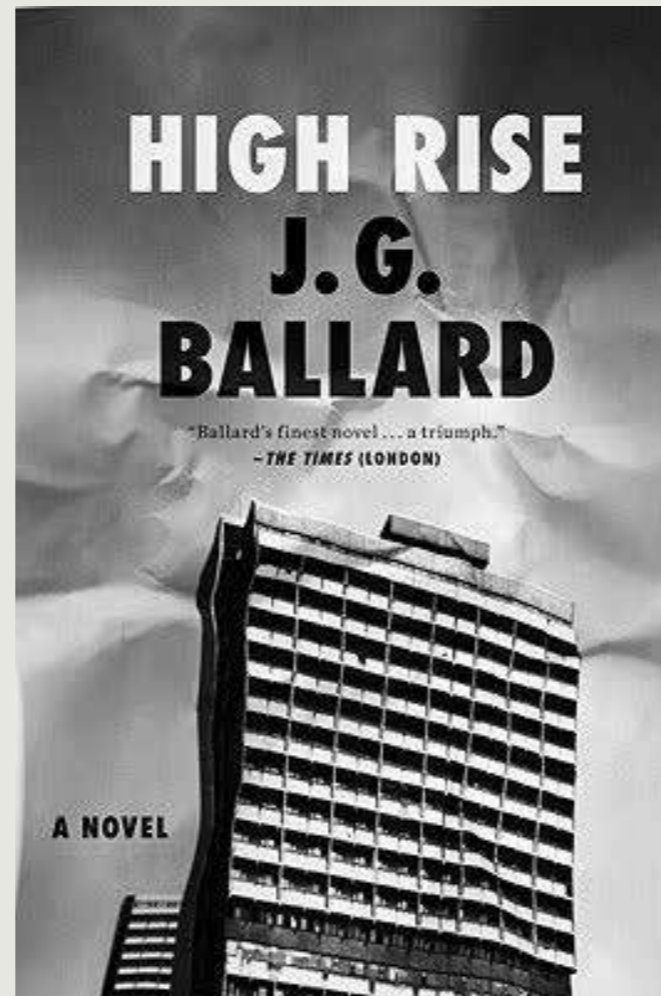
Term3 CRP

Bibliography-Literary and Cinematic Works

Ballard, J.G. (1975) High-Rise.

Description:

This novel depicts the social collapse within a technologically advanced, self-sufficient luxury high-rise building. The building, designed as a perfect, isolated environment, acts as a catalyst, stripping away the veneer of civilization and causing its middle-class residents to regress into violent, tribal warfare based on the building's vertical hierarchy.



(1975) High-Rise.



(2015) High-Rise.



(2015) High-Rise.



(2015) High-Rise.

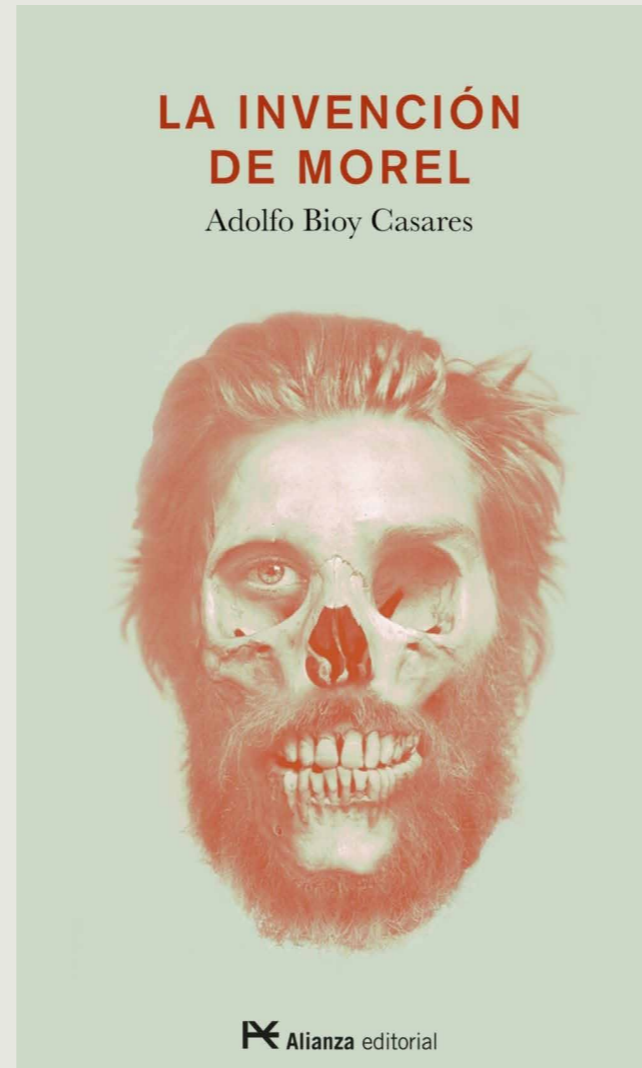
Term3 CRP

Bibliography-Literary and Cinematic Works

Bioy Casares, A. (1964) *The Invention of Morel*.

Description:

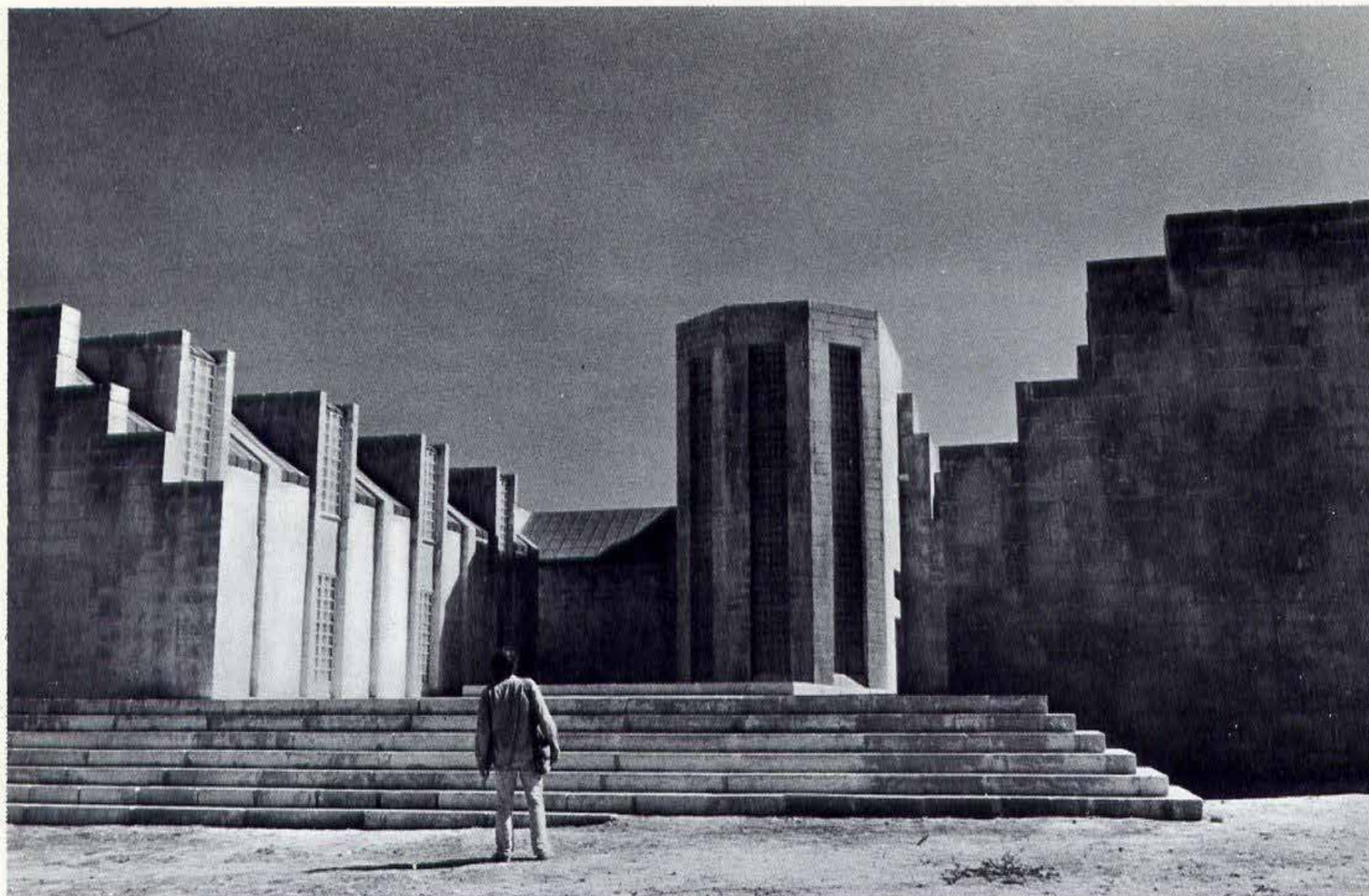
A fugitive hiding on a remote island discovers that the other inhabitants are not real people but three-dimensional, multi-sensory recordings of a group of visitors from the past. A machine invented by a scientist named Morel endlessly replays one week of their lives, creating a perfect, eternal, but lifeless simulation.



Relation to Research:

This novel serves as the foundational case study in Chapter 6 for the "recorded simulacrum." As a literary precursor to virtual reality, it provides the ultimate example of a "conceived space" that completely eradicates "lived space" through a looping, unchangeable narrative. The island's architecture becomes a stage for this eternal repetition, and the protagonist's final choice to record himself into the simulation is a powerful allegory for the seductive danger of the "pleasure trap" and the voluntary surrender of reality.

(1964) *L'invenzione di Morel*.

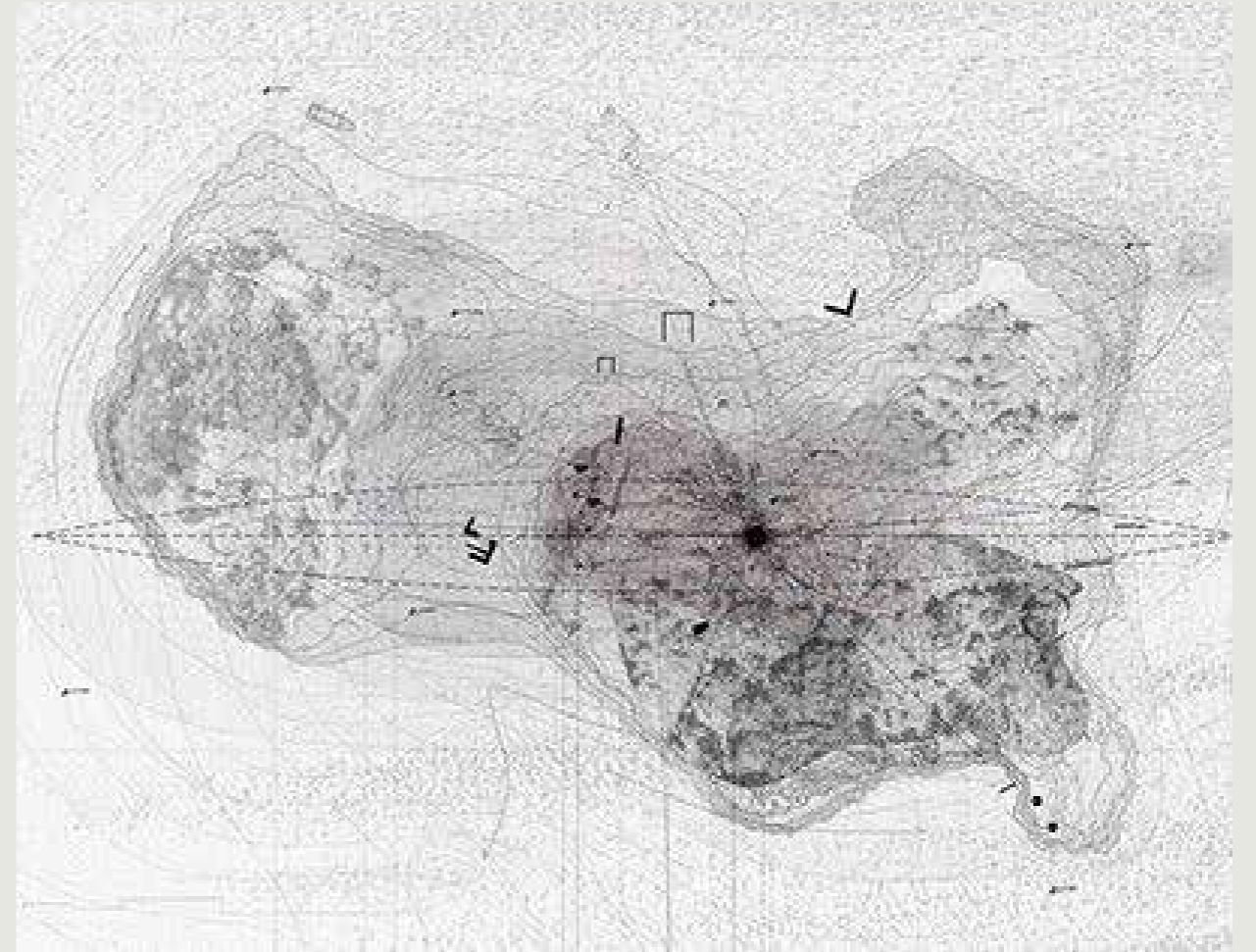
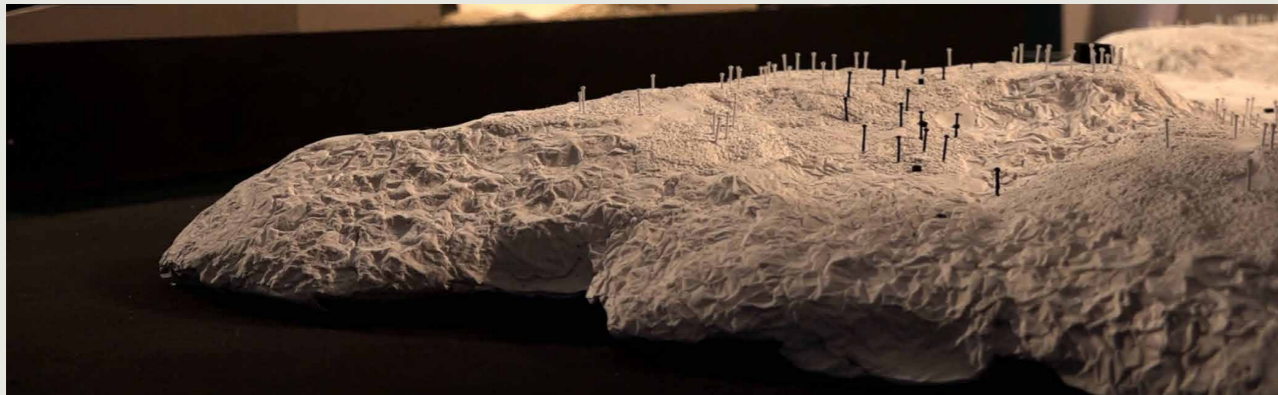
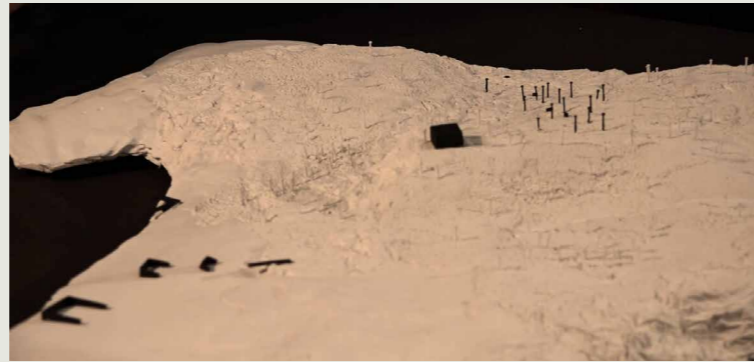


Le Musée / Das Museum, dans le film/im Film *L'Invenzione di Morel* (Emidio Greco, 1974), d'après le roman / nach dem Roman von Adolfo Bioy Casares.

(1974) *L'invenzione di Morel*.



L'Invenzione di Morel (1974) behind the scenes

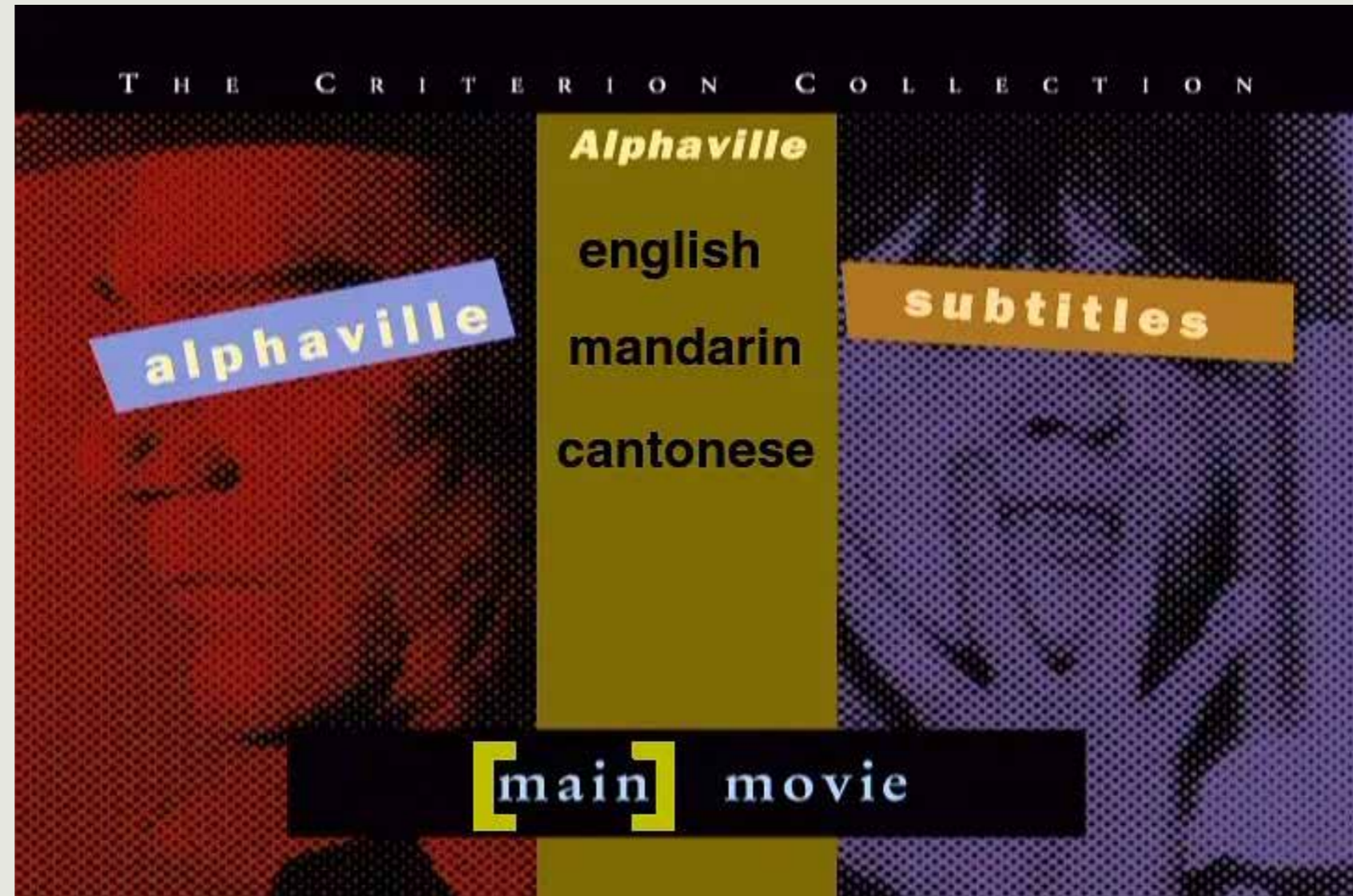


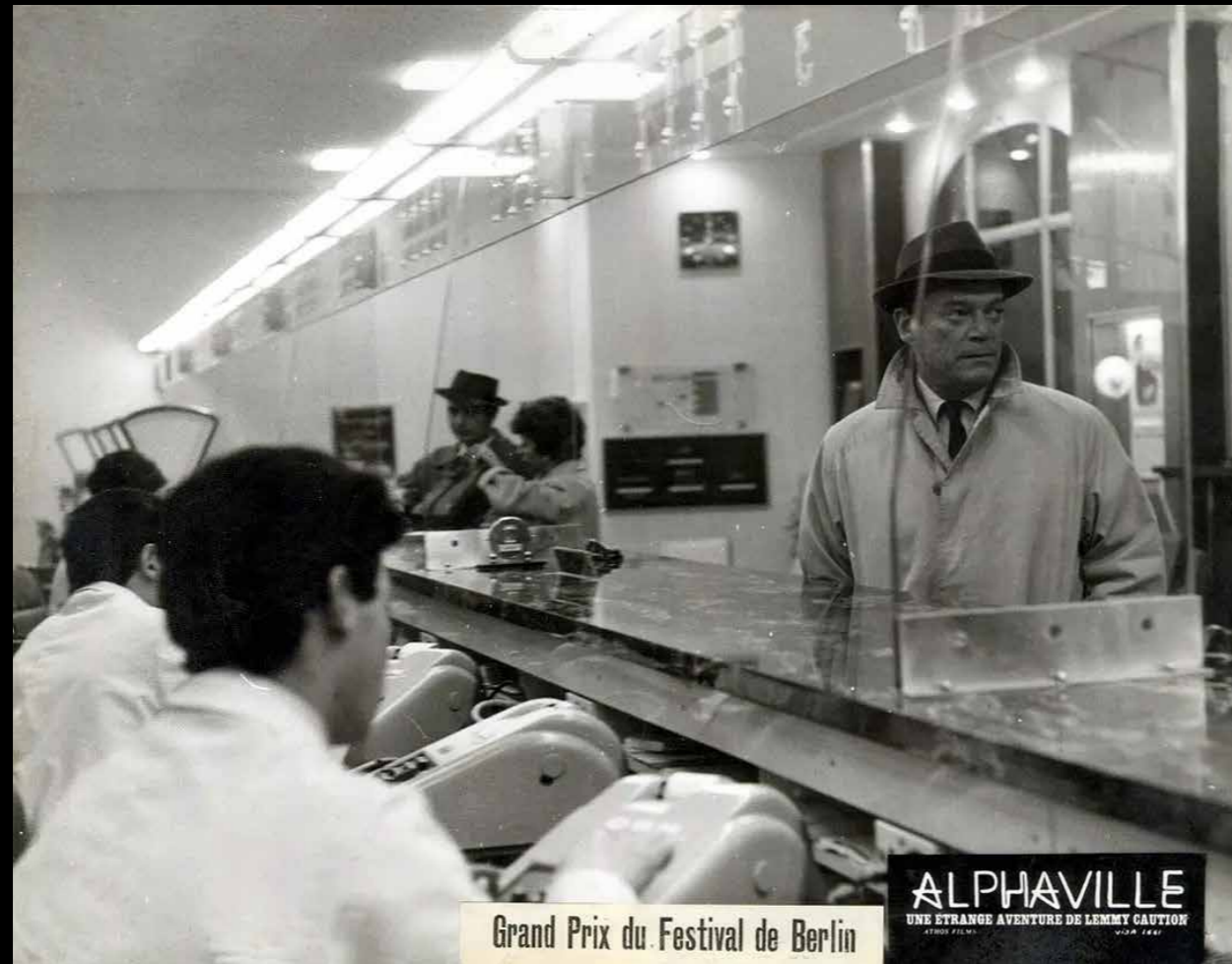
<https://www.behance.net/gallery/82934091/Paisaje-Del-Imago>

Term3 CRP

Bibliography-Literary and Cinematic Works

Godard, J.-L. (dir.) (1965) *Alphaville*.





scenes from *Alphaville*.



scenes from *Alphaville*.



Translated into architecture, Alpha 60's world contains all manner of recognizable Modernist tropes: long smooth, frictionless halls of travertine. Endless, repetitive building facades. Expansive, uninterrupted floor plans. Rational, logical, inevitable. And horrific. We're treated to several public executions, and threatened with a fate worse than Cold War atomic annihilation. Early Modernists said ornament was a crime. In Alphaville, any thought, action, or reaction that does not further the aims of the state is a crime.



Alphaville is 50: After Modernism Lost it Meaning, it Still had its Looks

Relation to Research:

Alphaville is the culminating case study in Chapter 6, representing the "digital simulacrum." It demonstrates how an entire city, through its architecture and the ideology governing it, can function as a "code-prison." The film's use of real modernist architecture is a perfect example of a "conceived space" designed for pure logic, which systematically suppresses the "lived space" of human emotion. It serves as a powerful bridge between the analysis of physical architecture and the critique of virtual, rule-based systems.

<https://www.intjournal.com/thinkpieces/alphaville-is-50-after-modernism-lost-it-meaning-it-still-had-its-looks>



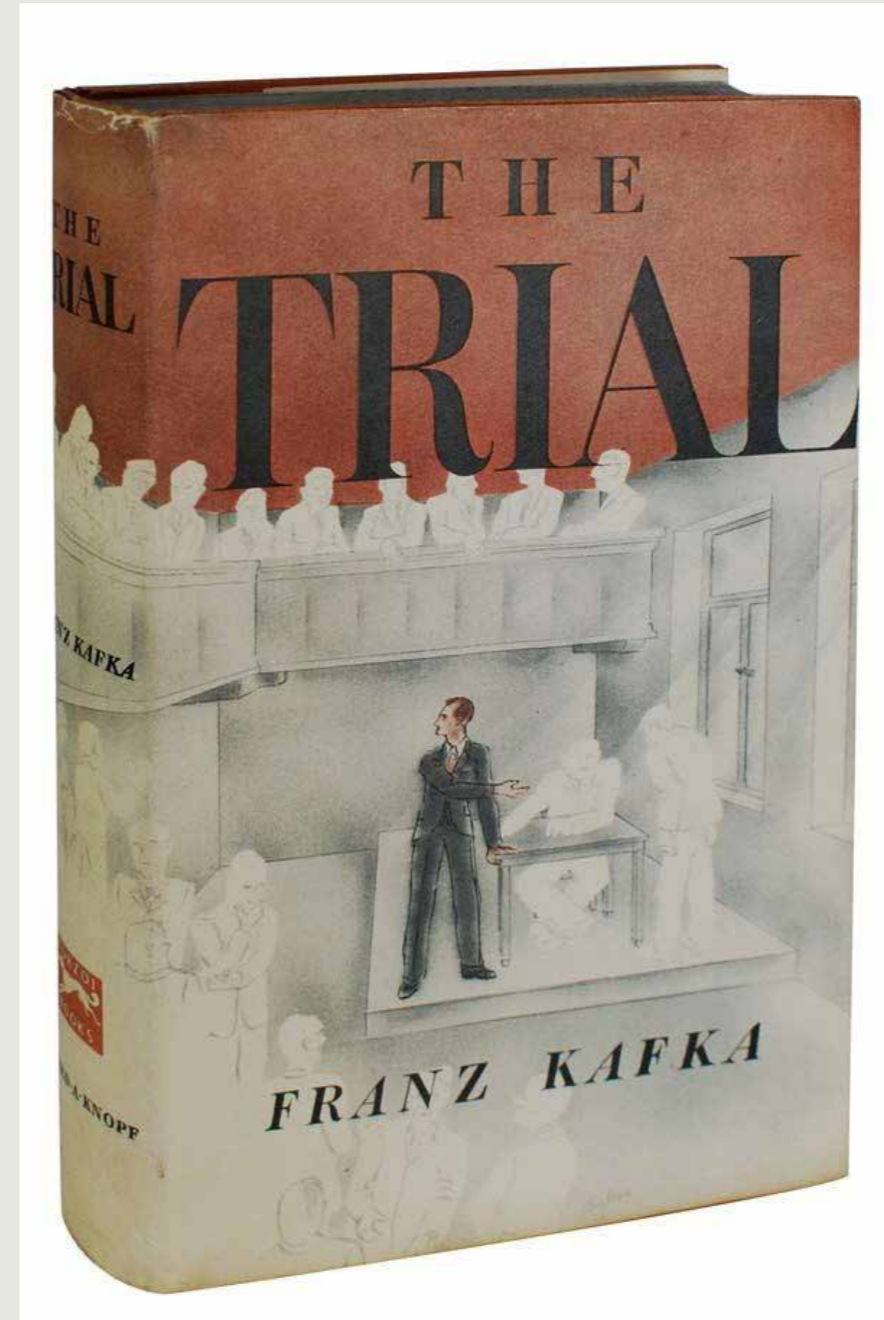
Term3 CRP

Bibliography-Literary and Cinematic Works

Kafka, F. (1937) *The Trial*.

Description:

The novel follows Josef K., a man who is arrested and prosecuted by a remote, inaccessible authority for a crime that is never revealed to him or the reader. The spaces of the Court are not in official buildings but are hidden in the attics of squalid tenement blocks, creating a disorienting and oppressive bureaucratic labyrinth.





scenes from *The Trial* (1962)



scenes from *The Trial* (1962)

scenes from **The Trial** (1962)



Relation to Research:

The Trial is a central case study in Chapter 3, providing a crucial counterpoint to the monumental architecture of Nineteen Eighty-Four. Kafka's work exemplifies how totalitarian power can operate not through overt intimidation but through a "bureaucratic labyrinth." The architecture is anti-monumental, using spatial dislocation and absurdity to disorient and erode the individual's will. It also presents a psychological form of Panopticism, where surveillance is pervasive but its source is unseen and unknown.



Excerpt(s) from the Dissertation:

The analysis of the court being hidden in the attics of dilapidated residential tenements is a central point of discussion, contrasting with the monumental architecture of other works.



scenes from **The Trial (1962)**

Term3 CRP

Bibliography-Literary and Cinematic Works

Lang, F. (dir.) (1927) *Metropolis*.

Description:

This seminal silent film depicts a futuristic city starkly divided between the thinking class, who live in luxurious skyscrapers, and the working class, who toil in the deep underground. The film is a visual spectacle, using a blend of Art Deco, Futurist, and Expressionist architecture to create its iconic vertical cityscape.

scenes from metropolis 1927







<https://www.intjournal.com/thinkpieces/alphaville-is-50-after-modernism-lost-it-meaning-it-still-had-its-looks>



Relation to Research:

Metropolis serves as the archetypal example of the "vertical city" in Chapter 4. Its architecture is the most direct physical manifestation of class stratification under industrial capitalism. The gleaming towers of the elite represent a "conceived space" of power and luxury, while the oppressive underground machinery dictates the workers' "spatial practice." The film establishes a foundational trope in speculative fiction where social hierarchy is translated directly into architectural form.



An Architectural Review of Metropolis (1927)

The sights of Metropolis are so stunning that everything else about the picture fades into the background, enabling the film's all-consuming mythological status to take over. The 1927 film's amazing, cutting-edge special effects and futurist vision have become tremendously iconographic and made the picture a standard of influence in science-fiction cinema. It was a technical classic of the Silent Era by Austrian filmmaker Fritz Lang. Lang went out to make a film that was more expensive and grandiose in scale than anything that had come before, employing roughly 25,000 extras, massive sets, and scenes never seen before in a motion picture.



The Tower of Babel_©Friedrich-Wilhelm-Murnau-Foundation, Kunsthistorisches Museum

Fritz Lang's silent sci-fi classic is most known for its wonderful female robot, Eve, but it's the set design that takes your breath away. It includes a cloud-scraping contemporary Tower of Babel, an industrial workers' production hellhole, and super-modern, master-of-the-universe-style offices, all of which reflect the designers' in-depth knowledge of the very latest European architectural advancements. All of the buildings displayed are horrifying, whether they be interpreted as Art Deco, Bauhaus Modern, or Expressionism. The whole impression is oddly Gothic, gloomy, lengthy, and chiaroscuro. It's also rather frightening.



Skyscrapers constructed of polished stone soar into the stratosphere in the movie, dwarfing the small humans – who are horrifying but beautiful – halfway between brutalist and art deco.

The skyline is crisscrossed by angular bridges carrying a never-ending stream of similar black motorcars, while biplanes buzz overhead.

"I peered into the streets – the dazzling lights and the enormous skyscrapers – and there I created Metropolis," Fritz Lang said of his trip to New York in 1924. "The structures appeared to be a vertical sail, sparkling and incredibly light... hanging in the black sky to dazzle, divert, and mesmerise," he added.

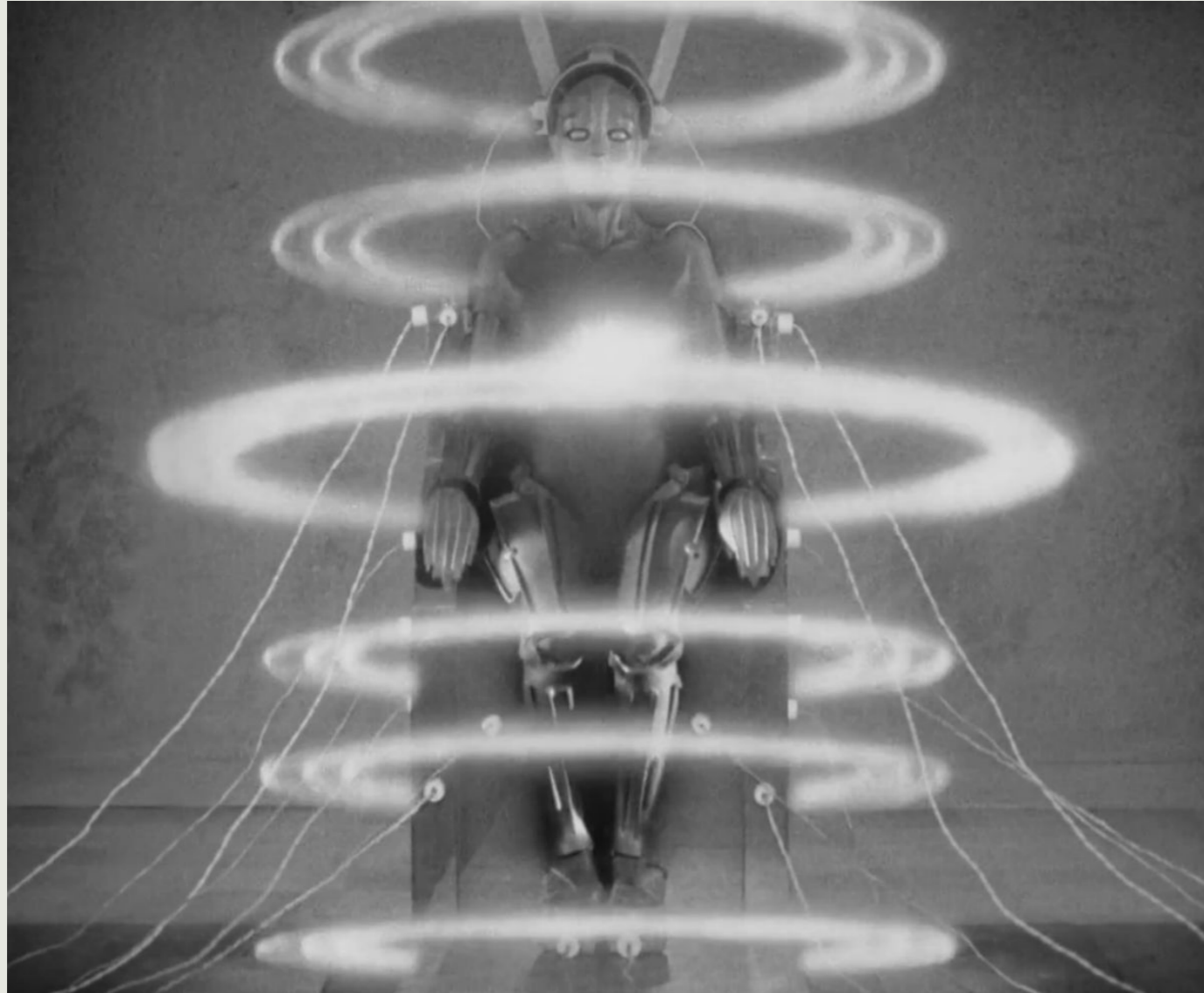
With all of that, there's a splash of Gothic: the cathedral and the mad scientist's lair, both of which have been lost by the years.

Then there are the machines, with their massive mechanical clock arms, exposed brass and copper pipes, and unexpected bursts of steam.

It's a completely realised image of the future, yet it's based on what was technically achievable in the 1920s. Everything has a useful function as well as an aesthetic appeal.

The interiors are modernist, with art deco elements such as this magnificent clock design, which has a face divided into 10-minute blocks for the ordinary employees and a smaller 24-hour clock above it for the more sophisticated businessmen.





The link between cinema and architecture may also be utilised to highlight the filmmaker's ambitions for the city's future. These can be aspirational ideals, but in many cases, filmmakers utilise their art to depict dystopia and terror, expressing their rising fears about our changing world. In the name of progress, our scientific and technical advancements might be perceived as unnecessarily sacrificing our quality of life. Both Fritz Lang's *Metropolis* and Ridley Scott's *Blade Runner* depict similar views for our respective civilizations' futures. The architectural set works in tandem with the storyline in each of their films to offer grim views of the future.

Term3 CRP

Bibliography-Literary and Cinematic Works

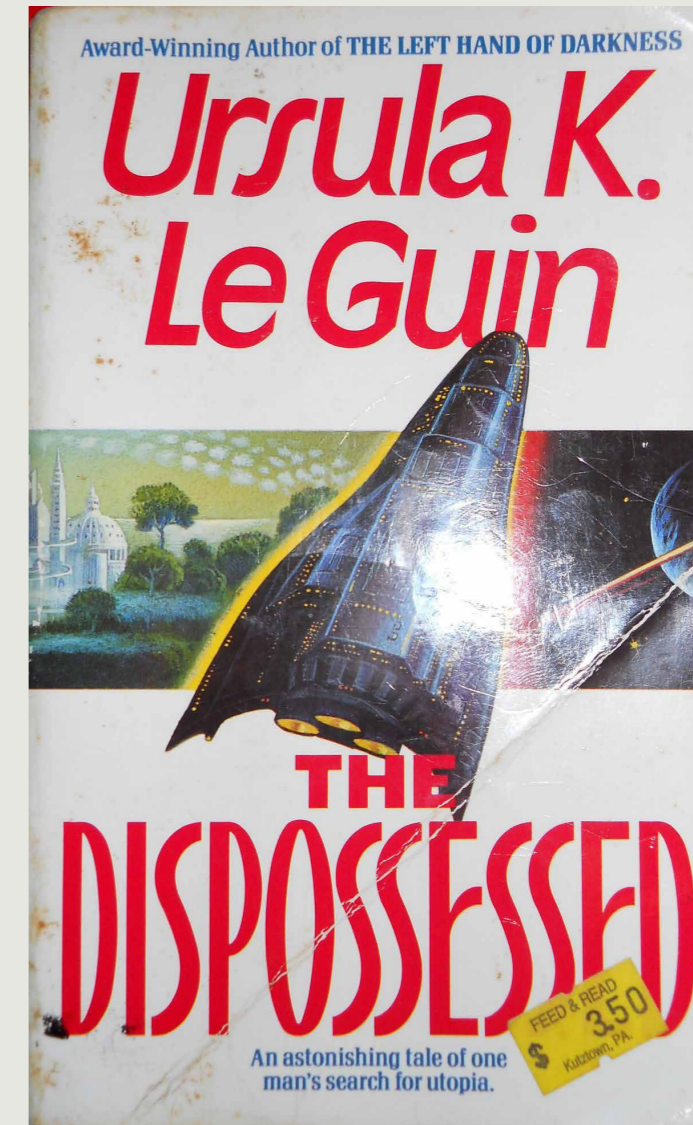
Le Guin, U.K. (1974) *The Dispossessed: An Ambiguous Utopia*.

Description:

This novel contrasts two planetary societies: Urras, a wealthy, hierarchical capitalist world, and Anarres, its barren moon, home to an anarchist, communal society. The protagonist, a physicist from Anarres, travels to Urras, allowing for a deep comparative exploration of freedom, property, and social organization.

Relation to Research:

The Dispossessed is the central case study for Chapter 5's exploration of the "critical utopia." Le Guin uses the starkly contrasting architectural environments of the two worlds—the opulent, privatized spaces of Urras versus the austere, functional, communal buildings of Anarres—not to declare one superior, but to create a dialectical stage. The architecture becomes the medium through which the novel interrogates the inherent freedoms and costs of both systems, perfectly embodying the open-ended, questioning nature of a critical utopia.



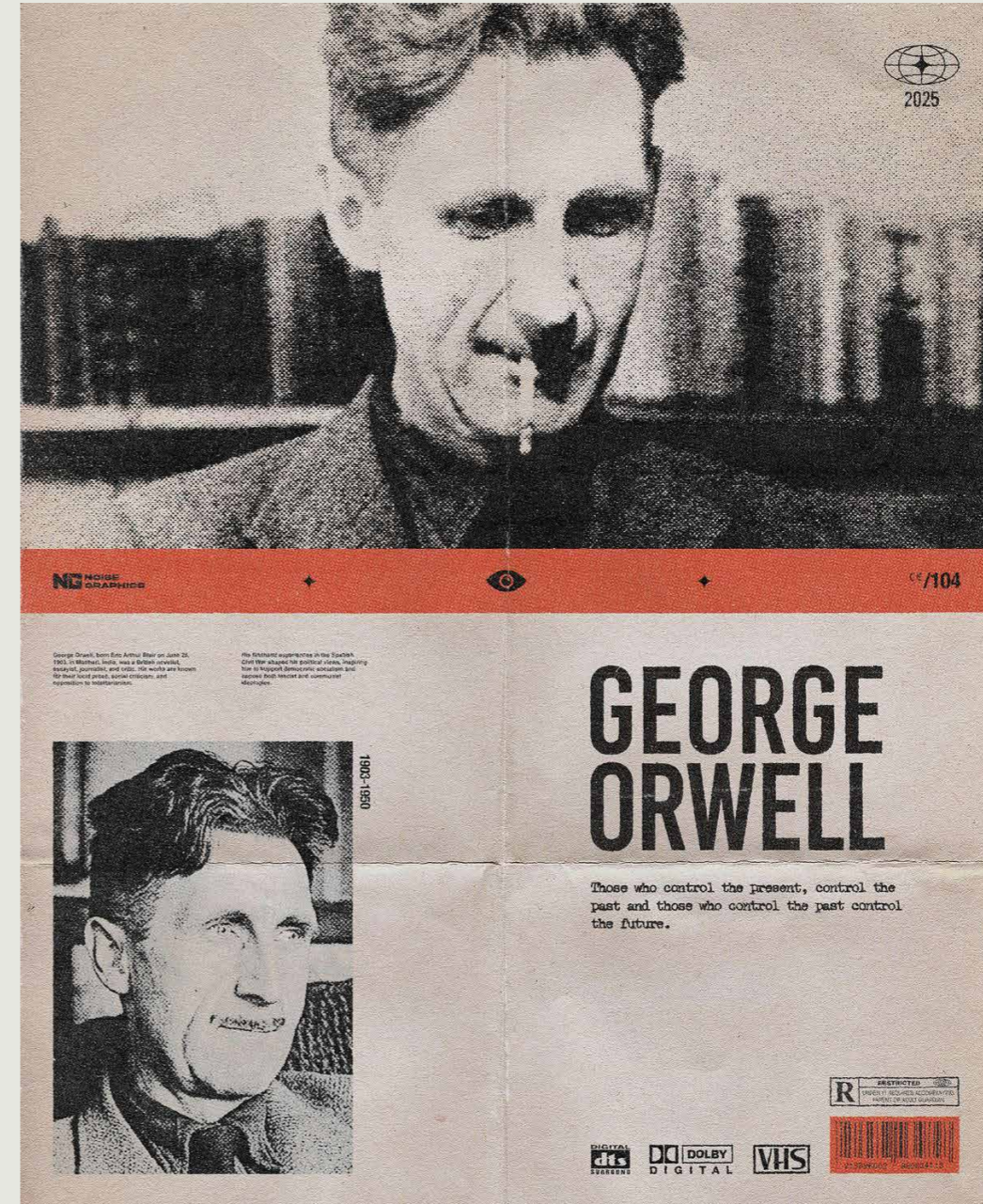
Term3 CRP

Bibliography-Literary and Cinematic Works

Orwell, G. (1949) Nineteen Eighty-Four.

Description:

Orwell's classic dystopian novel portrays a totalitarian superstate, Oceania, under the absolute control of the Party. The regime maintains power through constant surveillance ("Big Brother is watching you"), propaganda, and the manipulation of history.





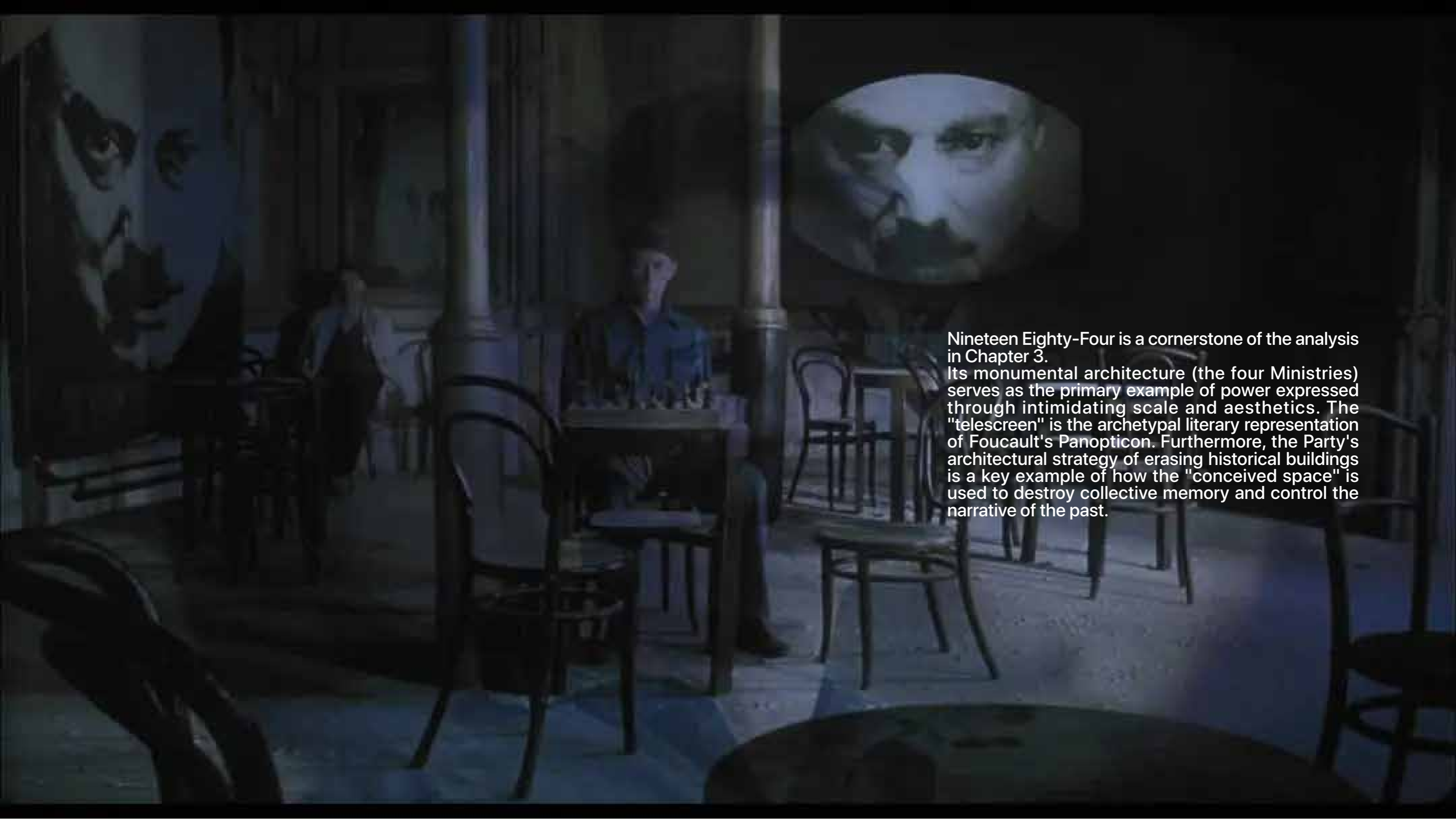
Ministry of Truth 1984



ubiquitous telescreens1984



Inner Space of the Ministry of Truth 1984



Nineteen Eighty-Four is a cornerstone of the analysis in Chapter 3.

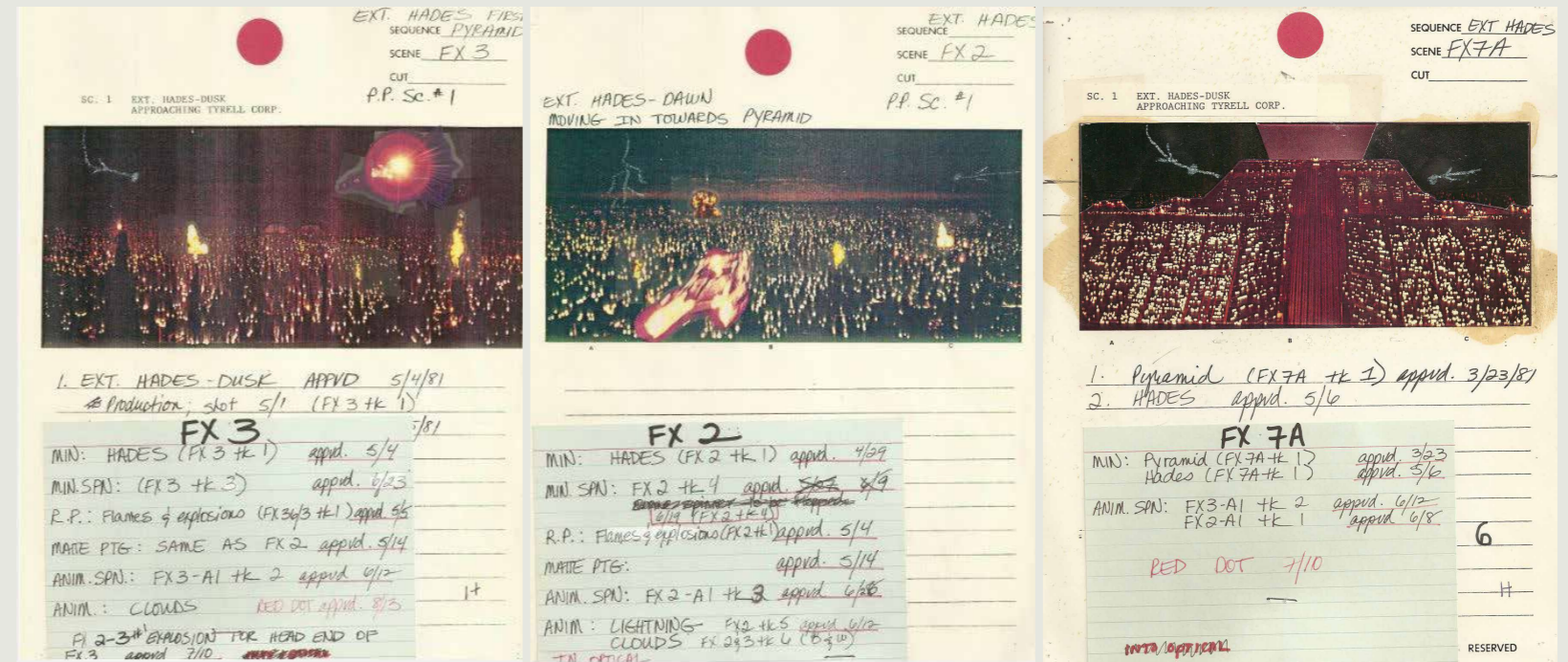
Its monumental architecture (the four Ministries) serves as the primary example of power expressed through intimidating scale and aesthetics. The "telescreen" is the archetypal literary representation of Foucault's Panopticon. Furthermore, the Party's architectural strategy of erasing historical buildings is a key example of how the "conceived space" is used to destroy collective memory and control the narrative of the past.

Term3 CRP

Bibliography-Literary and Cinematic Works

Scott, R. (dir.) (1982) Blade Runner

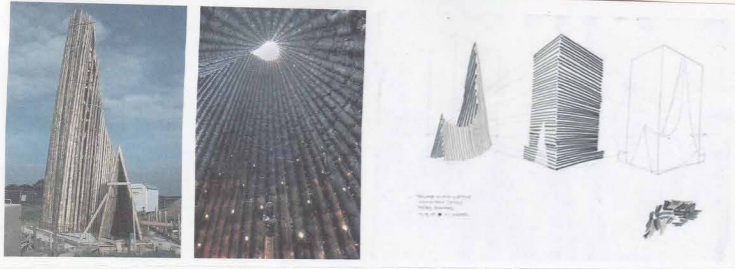
Description:
 This sequel to Blade Runner expands upon the original's world, set thirty years later. The film's visual language is notable for its extensive use of Brutalist architectural forms to depict the cold, desolate, and lonely landscapes of its hyper-capitalist society.



Storyboard of Blade Runner 1982

oorspronkelijke inspiratie

inspiratie



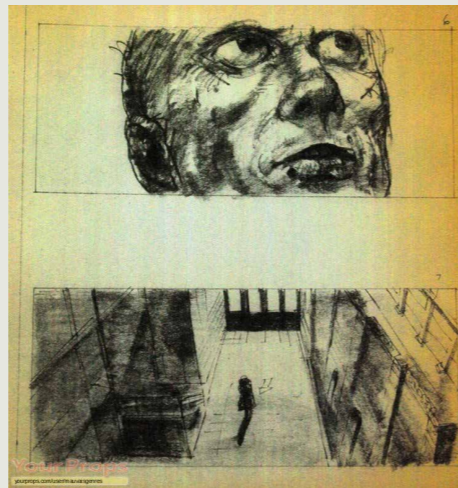
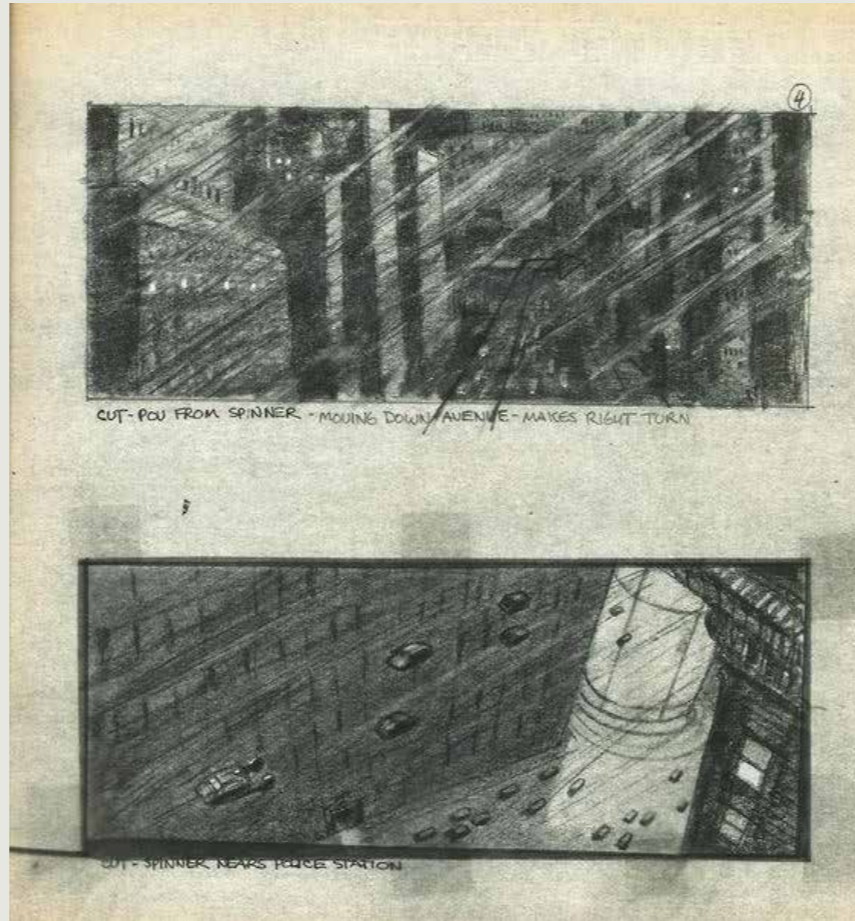
Peter Zumthor; Broeder Klaus Kapel

- hout (natuur) ↔ modern
- spelen met licht
- driehoek
- betoverend



Matsuya Art Works; Ocean of Dots

- glas
- illusie licht
- betoverend



Architecture Inspiration of Blade Runner 1982

Storyboard of Blade Runner 1982



<https://i.pinimg.com/originals/b8/0f/76/b80f76f517a9c130f61eb5853f0e0b7b.jpg>



This film is analyzed in Chapter 4 as a sophisticated example of "semiotic inversion." It deliberately appropriates Brutalism—a style historically associated with socialist utopian ideals—and re-contextualizes it to symbolize the very opposite: the inhumanity and social desolation of corporate totalitarianism. This case study powerfully demonstrates the dissertation's core argument that architectural meaning is not inherent in form but is constructed by its narrative and social context.



Douglas Trumbull looms over the miniature of the Tyrell Corporation pyramid created at Entertainment Effects Group. Trumbull received Academy Award nominations for his work on CLOSE ENCOUNTERS OF THE THIRD KIND and STAR TREK—THE MOTION PICTURE.



Left: Technicians at EEG attach the fiberoptics—tiny lights at the end of plastic tubes—that light up the vast cityscape.

I can't remember exactly, but I think the pyramid was a composite of my ideas and Ridley's. Originally, the Tyrell building was going to be right in town, it was going to be a massive building right inside the city. We decided it would be much more visual and stark to place it way outside of town, so that it really rose above the horizon. The pyramid was the first miniature that we built. Across its base it was probably eight feet by eight feet. The top was probably two feet square. It was built prior to principal photography, because the first scene shot was the interior of Tyrell's office, and we had to have process plates of the other pyramid outside the window. So we had to build the pyramid, photograph it, prepare the plates and do front projection on that set.

—DOUGLAS TRUMBULL (Special Effects Photographic Supervisor)



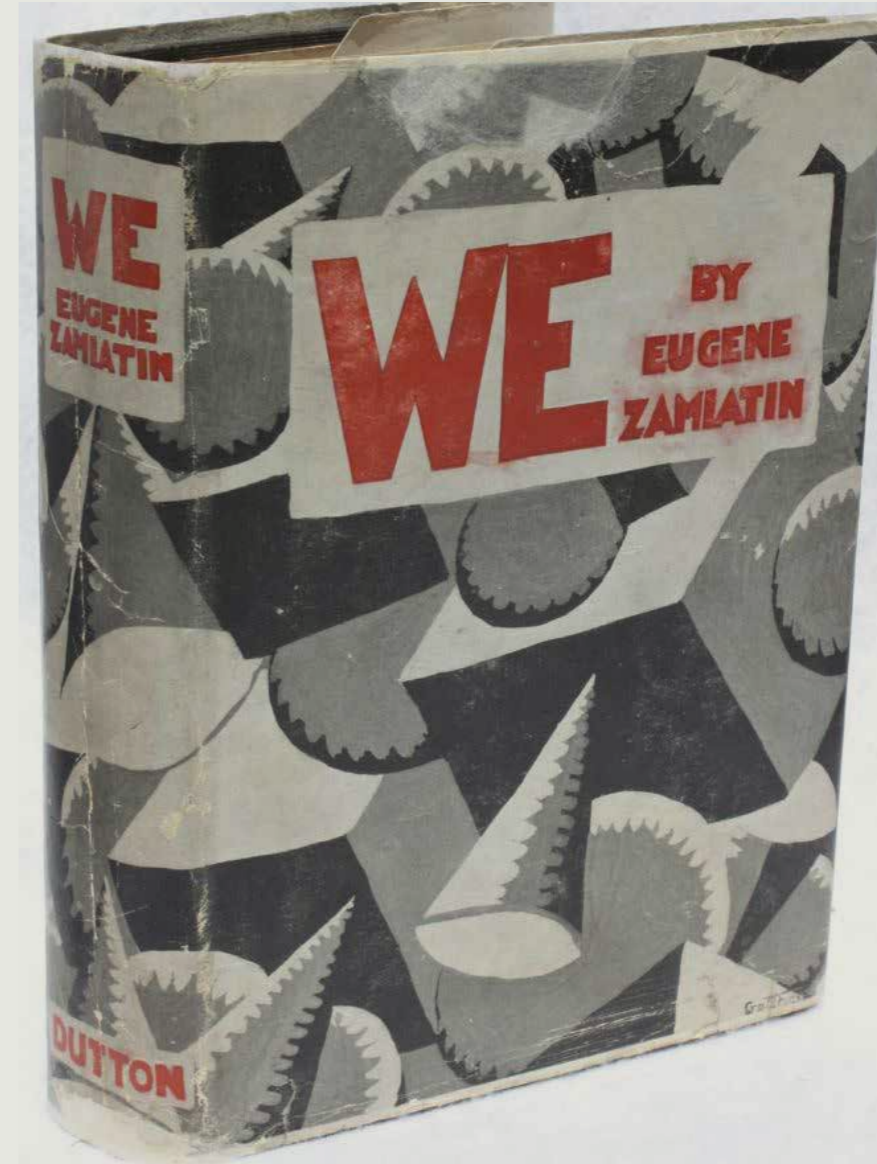
Term3 CRP

Bibliography-Literary and Cinematic Works

Zamyatin, Y. (1924) *We*.

Description:

Considered the first modern dystopian novel, *We* depicts the "One State," a society built on pure logic and mathematics. Citizens live in transparent glass buildings, their lives completely regulated and stripped of individuality and emotion. The city is sealed off from the chaotic natural world by a "Green Wall."



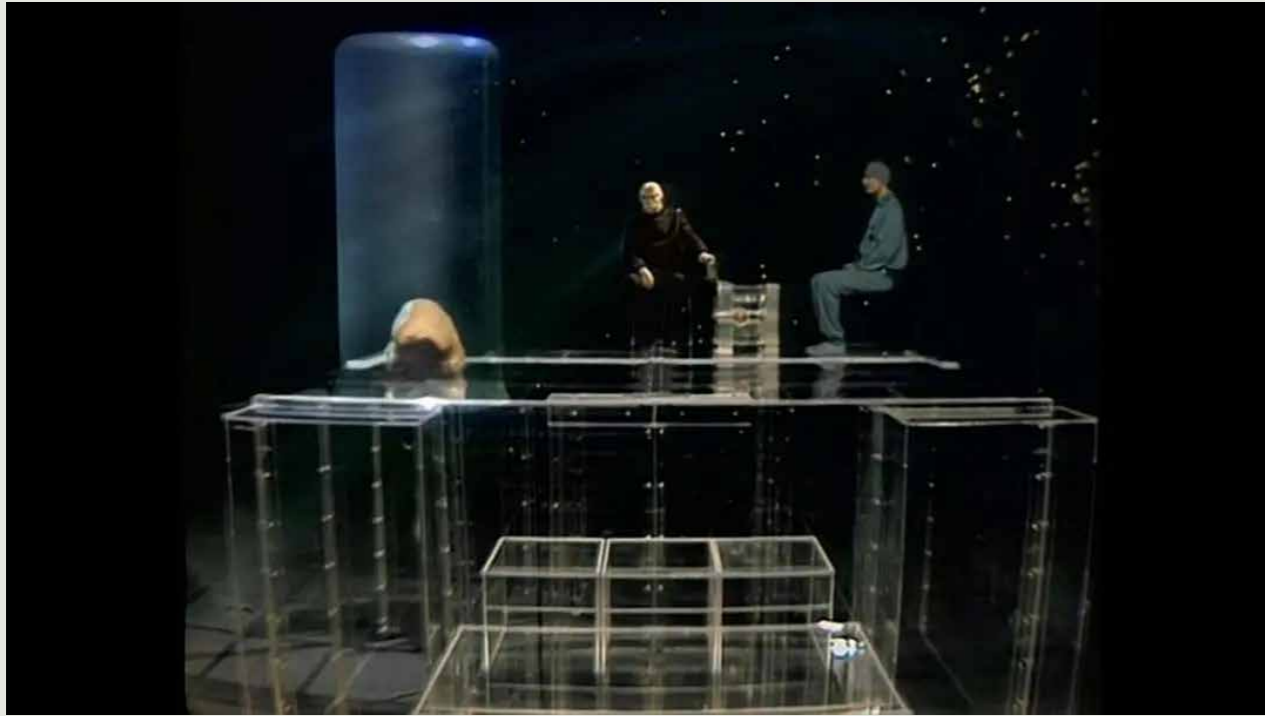
Storyboard of Blade Runner 1982

Zamyatin wrote at an uncertain hour when speech and deed—or silence and inaction—counted more than ever in determining the shape of things to come.

At stake were the things that make our lives human: memory, conscience, thought, and, in a fundamental sense, the soul itself. Today we rush once again into what Grossman called “the cruel sky, the sky of ice and fire,” aiming at heaven but steering toward hell. All things have become confused, including the word and the fist. But as *We* reminds us, revolutionary instability is temporary. If we do not at this very moment rise to defend individual liberty, as Zamyatin so courageously did, this brief period of fluidity will doubtless be succeeded by a hard freeze.



We (Wir) 1981



Zamyatin's greatest debt is to Dostoyevsky, whom he references indirectly on virtually every page of *We*, and whose unsurpassed portrayal of the religious psychology of revolutionary socialism informs the whole. The One State is the completed Tower of Babel foreseen by the Grand Inquisitor of *The Brothers Karamazov* as the final solution to the riddle of history.

It is the ultimate political embodiment of what Dostoyevsky characterizes as a Christian heresy that storms the heavens in the name of man—each and every man and woman—only to raise up, in place of the God whose incarnation exemplifies the dignity and worth of every human life, the abstract, fundamentally quantitative idea of Humanity. The homogenous multitude replaces the single individual in his or her inner infinity. This swindle—the deceptive substitution of quantity for quality—is characteristic of ideological tyranny, and indeed of modernity as such. As Dostoyevsky wrote in his notes for the novel, "Those who love men in general hate men in particular."





We is the central case study for Chapter 7, which examines architecture as a radical social experiment. The glass city is the ultimate architectural manifestation of a "conceived space" designed to engineer a new, rational humanity by eliminating privacy and irrationality. The novel serves as a powerful cautionary tale, demonstrating the inherent paradox of such utopian blueprints: the architectural pursuit of perfect order inevitably leads to the suppression of the human spirit, as the "conceived space" attempts to completely annihilate the "lived space".

Term3 CRP

Bibliography-Literary and Cinematic Works

Villeneuve, D. (dir.) (2017) *Blade Runner 2049*.



Description:

This sequel to *Blade Runner* expands upon the original's world, set thirty years later. The film's visual language is notable for its extensive use of Brutalist architectural forms to depict the cold, desolate, and lonely landscapes of its hyper-capitalist society.

Storyboard of *Blade Runner* 1982



Blade Runner is a beautiful noir film filled with rain and neon lights. Based on the Philip K. Dick novel *Do Androids Dream of Electric Sheep*, it explores some heavy themes, such as what it means to be human, the importance of memories and how our obsession with technology could lead to societal and environmental decay. Critics had mixed reactions upon its release, but over time, the film's reputation has grown to the point where it's now considered a classic.



Brutalist architecture in Blade Runner 2049

Inner space of Blade Runner 2049



This film is analyzed in Chapter 4 as a sophisticated example of "semiotic inversion." It deliberately appropriates Brutalism—a style historically associated with socialist utopian ideals—and re-contextualizes it to symbolize the very opposite: the inhumanity and social desolation of corporate totalitarianism.

This case study powerfully demonstrates the dissertation's core argument that architectural meaning is not inherent in form but is constructed by its narrative and social context

Term3 CRP

Other Works and Concepts

BioShock (2007) [Video Game]. 2K Games.

This first-person shooter video game is set in the underwater city of Rapture, a failed Objectivist utopia founded by tycoon Andrew Ryan. The city, designed in a grand Art Deco style, was intended to be a haven for humanity's greatest minds, free from government and religious control. By the time the player arrives, it has descended into chaos.





Rapture BioShock (2007)

BioShock was considered as a potential case study for Chapter 7. Its city, Rapture, is a perfect example of architecture as a totalizing social experiment. The Art Deco architecture is not merely aesthetic but is a direct symbol of the city's Objectivist ideology—celebrating individualism, progress, and power. The city's eventual collapse demonstrates the inherent paradox of such isolated utopian projects, where the architectural blueprint for freedom becomes a luxurious prison.

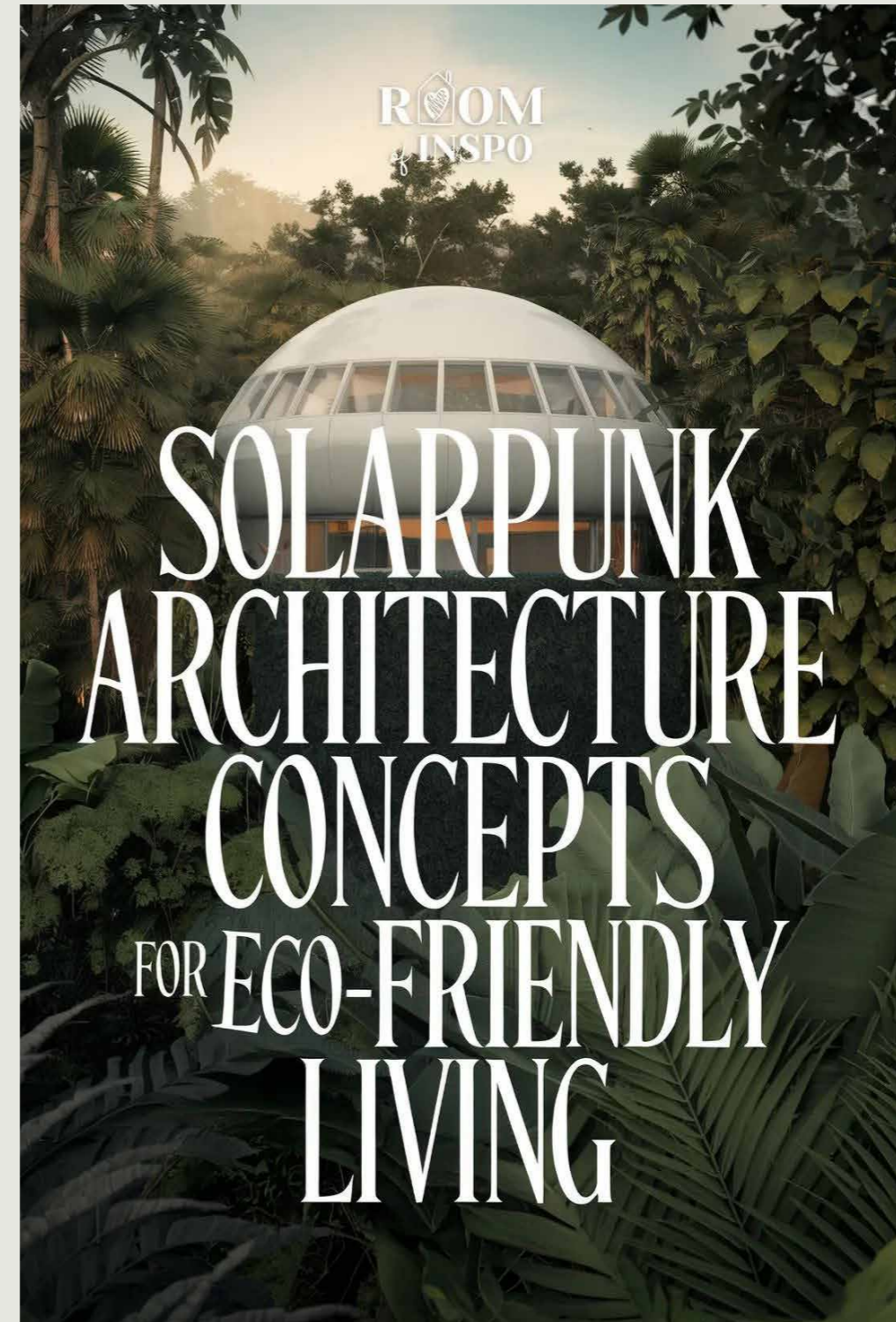
Term3 CRP

Other Works and Concepts

Solarpunk (c. 2008-present) [Artistic and Literary Movement].

Solarpunk is a speculative movement and aesthetic that envisions a sustainable, optimistic future where technology and nature coexist harmoniously. In contrast to the pessimism of cyberpunk, it focuses on renewable energy, community, and social justice. Its architectural aesthetic often features biophilic design, Art Nouveau influences, and integrated green technologies.

Storyboard of Blade Runner 1982





As an ideological movement, the values of solarpunk tend to be in opposition to philosophies like capitalism, consumerism and ecofascism. In the words of solarpunk thinker Rhys Williams, solarpunk stands "against a shitty future." It implies the planet is on the clock and there's just no time for fashionable pessimism.



Relation to Research:

Solarpunk is introduced in the dissertation's conclusion (section 8.3) as a key direction for future research.

It represents a contemporary evolution of utopian architectural imagination that directly responds to the ecological crisis.

By moving from the critical function of dystopia to the constructive function of a hopeful (but not naive) utopia, Solarpunk offers a vital counter-narrative to the bleak cityscapes analyzed in much of the dissertation.

Term3 CRP

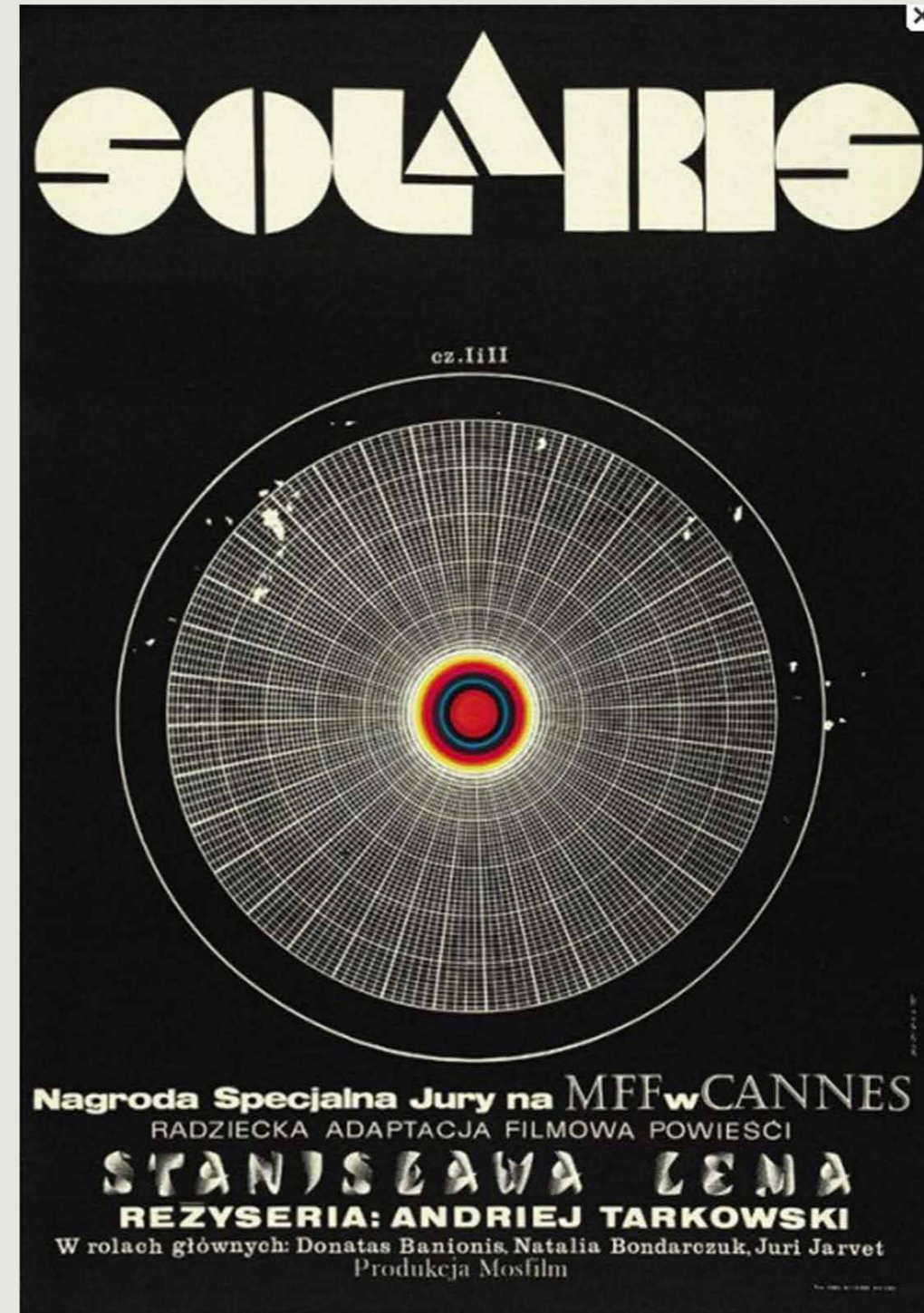
Other Works and Concepts

Solaris 1961 & Solaris 1972

At its core, Lem's original novel explores the intellectual and emotional dilemmas faced by humanity in the face of a wholly alien and incomprehensible intelligent life form. The story takes place on a planet called Solaris, covered by a vast, living "ocean." Human scientists have spent decades studying it from a space station orbiting the planet, but have been unable to establish effective communication with it.

When psychologist Kris Kelvin arrives at the station, he finds the scientists on board on the verge of mental breakdown. He soon encounters a similarly bizarre phenomenon: Solaris's intelligent ocean can detect and materialize deepest human memories and traumas, and Kelvin's late wife, Harey, appears before him as a near-perfect replica.

Storyboard of Blade Runner 1982





Despite exhausting their scientific methods, scientists remain unable to understand Solaris's motives, or even to determine if his actions have any "motives."

Lem thus raises a central question: Is humanity's exploration of the universe a search for encounters with others, or merely a reflection of itself? The novel is filled with reflections on scientific positivism and philosophical explorations of ultimate questions such as memory, guilt, love, and existence.



This "inappropriate" design (placing a classical library in a space station) also intensifies the film's sense of surreality and alienation, allowing the audience to feel the characters' dual physical and spiritual wandering.

Portfolio

Bibliography-Literary and Works

carsten höller: soma

as one enters the former railway station (now used to house exhibitions of the museum für gegenwart), they are greeted by the sounds of singing canaries, whose songs fill the hall, the faint smell of farm stables lingering in the air. these sensory impressions, hardly what one would expect within a museum space, create a fantastical scenario that will slowly unfold over the course of the winter months.





set against this backdrop, höller has devised a scene that stands at the crossroads between art and science, laboratory and dream, supposed objectivity and heightened subjectivity...

within the exhibition, höller explores the myth of 'soma' – a drink with healing properties known among verdic nomads in north india in the second millennium BCE that promised enlightenment and access to the divine sphere.

commonly used in rituals, the drink's main ingredient is no longer exactly known to us; ethnomycologists and philologists generally posit the fly amanita mushroom (*amanita muscaria*) as the substance responsible for its effects.

in 1968, gordon r. wasson, american wall street banker by profession with a passion for mycology, published a compendium, citing the fly amanita mushroom as the sought-after soma plant.



set within the space is the 'double mushroom clock' which consists of five double mushroom replicas. each one represents fly agarics in different growth phases in combination with other edible, inedible or poisonous mushrooms native to europe. the extensions allow the reindeer to rub the 'velvet' from their antlers, behavior stimulated by essential oils in the fir wood. the animals are able to rotate the double mushroom clock via the four tree extensions.

visitors can observe höller's experiment from a raised platform. others are invited to continue making their observations from the comfort of a raised hotel bed, placed in the middle of the laboratory set-up, from where they can spend the night in the museum and delve into the world of soma.

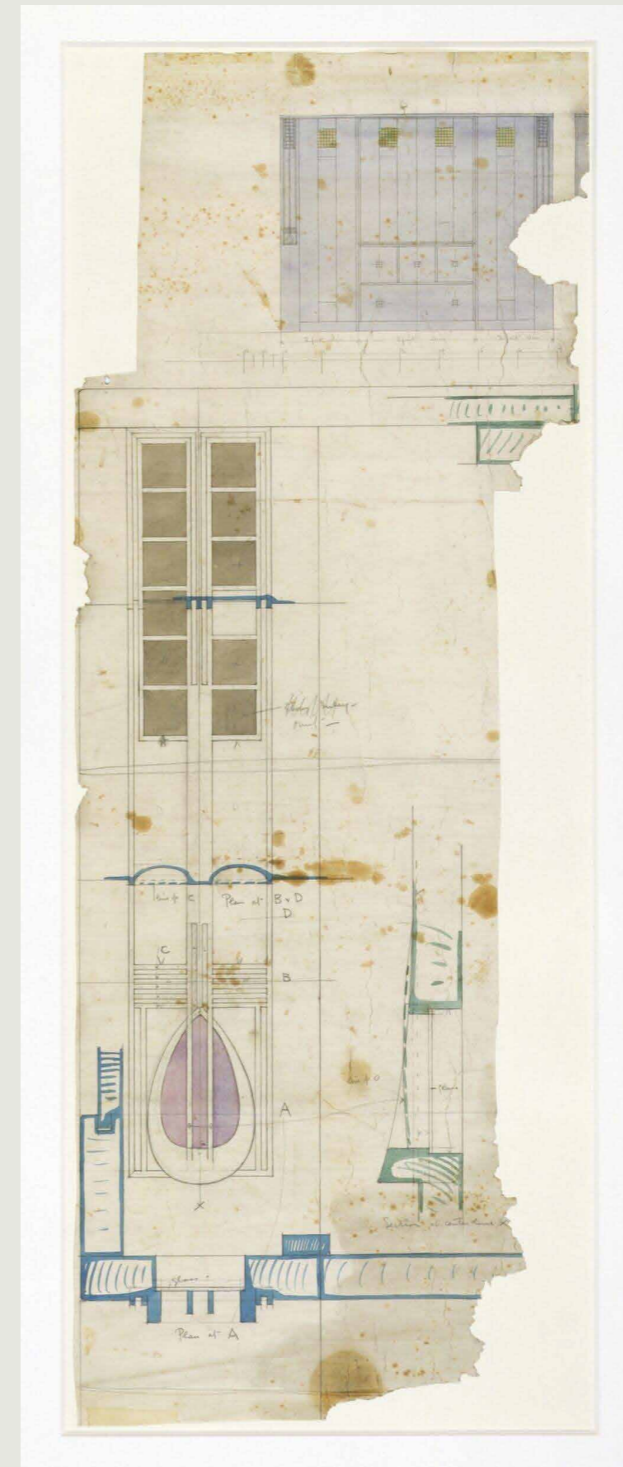
Portfolio

Bibliography-Literary and Works

Drawing by Charles Rennie Mackintosh, design for a wardrobe for the Blue Bedroom, pencil and watercolour, Great Britain, 1904—Art Nouveau

A design for a wardrobe for the Blue Bedroom. In the top right hand corner the front elevation and a fragment of the side elevation are depicted [part torn away], scale 1 inch to 1 foot. Below this there is a truncated elevation of decorative panels at the corners of the cabinet, with cross sections of details at intervals, and roughly rendered details of construction of the carcass, showing joints in section, full scale.

The drawing shows the front of the wardrobe and a fragment of the side elevation at the top right corner. An enlarged detail of the decoration of the left hand edge appears below which incorporates glass inlays and wood panels. According to an inscription, Mackintosh once considered ebony for these inlaid panels. The drawing is in fact a rare example of a Mackintosh furniture design representing both the whole object and details of the decoration. It is fully annotated by Mackintosh with notes on construction. Indeed, the built wardrobe corresponds very closely to the drawing, the joinery and dimensions varying slightly from the design.



Portfolio

Bibliography-Literary and Works

Devonshire Villas, Dolls' House
1900 (made)——Art Nouveau

This house is not a child's plaything. It is a replica of a real house that existed in Kilburn, North London, which was later destroyed. It was made in 1900 for Mr Samuel Loebel, who lived in the house at the time, as a present for his daughter, Cecy. Both his daughter and his grand-daughter played with the house. His granddaughter donated the house to the museum in 1972. It is decorated and furnished in the very latest style for the time and many of the features, such as the fitted bathroom and the double sink in the kitchen, were very modern. The bathroom walls have "sanitary" wallpaper, specially coated to be washable and still a very new idea at the time.

Storybrood of Blade Runner 1982





Cecy made the carpets, lampshades and upholstery in the bedroom and drawing room. The nursery would still have been the domain of the children and their nurse. It is well stocked with toys and the frieze and pictures provide visual stimulation. There is also the latest in technology - a telephone. The house was exhibited at a Toy Fair in Frankfurt in 1925.

Portfolio


Bibliography-Literary and Works

Alessandra Covini, Amsterdam Allegories, submission Sixhaven assignment. Photo: Majda Vidakovic.

With her proposal Amsterdam Allegories, Alessandra Covini responded to the fictional assignment, formulated by the jury, to come up with a meaningful and non-consumptive programme for the Sixhaven area that could be significant for the city and would be cherished by many.

Covini's plan is a proposal that turns Sixhaven into a walled harbour in which twenty-one islands provide space for passing visitors. In addition, Covini sketches scenarios in which the islands drift around the city. Each island refers to specific characteristics and typologies of the city and harbour of Amsterdam. By enclosing the islands, Covini adds a new typology. The result is a refreshing plan that proposes new forms of public space that sparkle with pleasure, positive energy and humour.





Covini has a captivating way of depicting what the end result will look like, whereby the models play a key role.

The jury is also very impressed by the way Covini works directly in the third dimension and manages to transform materiality into architecture. Moreover, this proposal, in which she transposes her ideas into a larger scale, represents an interesting step in her development.

It is this development, in combination with the refreshing energy of her proposal, that led the jury to unanimously declare Alessandra Covini the winner of the Prix de Rome Architecture 2018. Covini graduated from TU Delft in 2014 and founded Studio Ossidiana in 2015.



Picture of the other part of the whole project.



Rademacher de Vries is the collaboration between David Rademacher (1984, Maastricht) and Christopher de Vries (1985, Maastricht). They took a hypothetical future as the starting point for their project, Foundations.

The bare foundations of an imagined Sixtower are leased to a wide range of groups all of whom lay claim to their own space, observed by outsiders who watch them from above. The jury regards it as an interesting thought experiment to develop a plan based on a dystopian vision of the future and in so doing to ponder the question of what kind of future actually awaits the city of Amsterdam.

Portfolio

Narrative Works

Disco Elysium

Disco Elysium is a groundbreaking open-world role-playing game developed and published by the Estonian studio ZA/UM. Released in 2019, the game distinguishes itself by forgoing traditional combat, focusing instead on intricate dialogue, skill checks, and psychological exploration.





Crucially, Disco Elysium doesn't just posit cause and effect and go from there. It takes this space and its fundamental connections and takes them to the most extreme place that it can: One where everything matters. What you're holding in your hand during a conversation matters. What item you picked up 15 hours ago matters. What you said in a conversation at the very beginning

of the game, the skill points you put in during character creation, and your choice of bedtime. with the refreshing energy of her proposal, that led the jury to unanimously declare Alessandra Covini the winner of the Prix de Rome Architecture 2018.



All of those things compound on each other and worm their way, intricately, into conversations and small moments and the big plot points of the game. There is nothing so small that it does not matter. The city block shifts and moves beneath your eyes and your feet and your fingertips. As the cop show once said, all the pieces matter.



On one hand, it is an enviable thing to try to cram this deeply written world full of real-life ideology and giving players the capability to navigate these things and make choices within them.

The designers of Disco Elysium clearly want to provide players with the largest possible space to experiment and play in, and they try to set the boundaries of the game as wide as the real world itself.

I can play this game as a nationalist and explicitly racist Revacholian hardass cop if I want to. Or I can play it as a radicalized resurrectionary Communist. Or I could do what I really did, which was as a Moralist "the best position is the center" chump of the state.



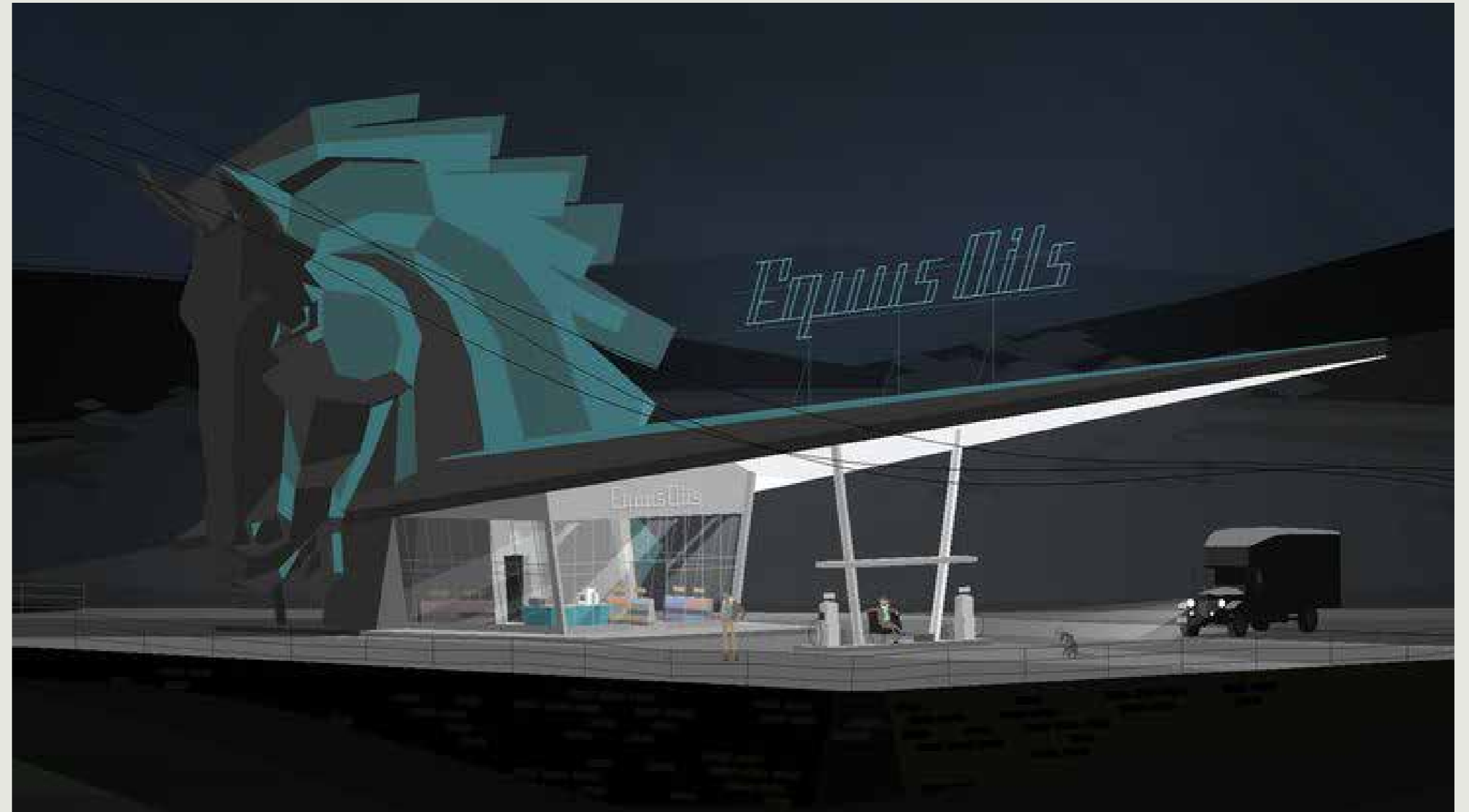
The design is intentional, and it works, but the reality is that it also sucks complete shit to engage with a character who literally just spews 19th century race science at the player character in a game that trains you to look for something neat or special behind every dialogue choice or option. The world is full of wonder and strangeness and people with depth and detail, but the structure of this world is so similar to our own that the ideological chatter basically looks like any given Twitter hashtag with the nouns replaced.

Portfolio

Narrative Works

Kentucky Route Zero

Kentucky Route Zero is a point-and-click adventure game developed by Cardboard Computer. Released episodically between 2013 and 2020, it is celebrated for its highly stylized vector art, atmospheric electronic score, and a narrative deeply rooted in magical realism, Southern Gothic literature, and theatrical traditions.



Storyboard of Blade Runner 1982

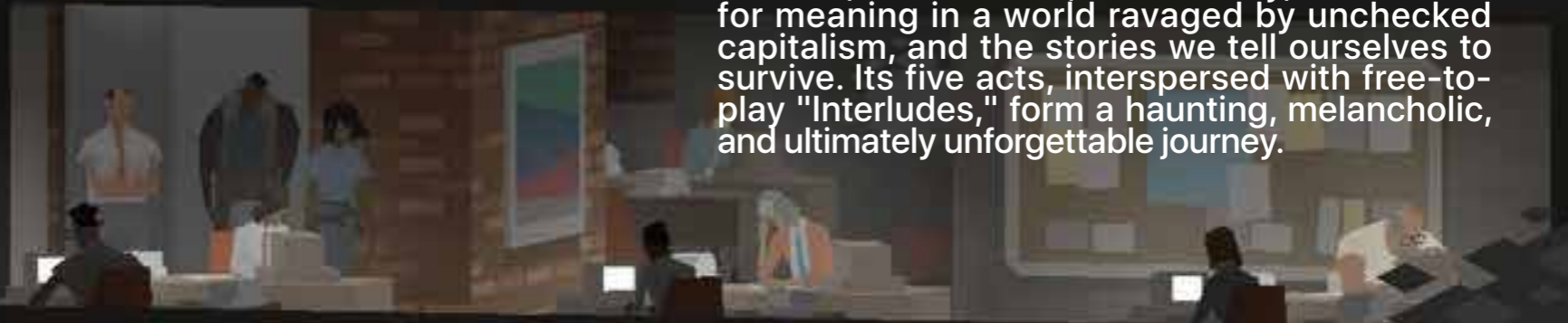


The game follows Conway, an antique delivery truck driver, who is trying to make his final delivery to an address he can only find by traveling the mysterious Route Zero, a secret highway running through the caves beneath Kentucky. Along the way, he meets a diverse and haunting cast of characters, each burdened by their own histories of debt, loss, and unfulfilled dreams.



Themes & Acclaim:

Kentucky Route Zero is widely lauded as a masterpiece of interactive storytelling. Its narrative is a poignant and surreal meditation on the dark side of the American Dream, exploring themes of debt, automation, community, the search for meaning in a world ravaged by unchecked capitalism, and the stories we tell ourselves to survive. Its five acts, interspersed with free-to-play "Interludes," form a haunting, melancholic, and ultimately unforgettable journey.





One of the exhibits in *Limits & Demonstrations* is an interactive audio recording of a research project, moving mysteriously through a nearby forest. Lula, who is recording the outing, speaks into her recorder: "We're on a dirt trail, in the park. Or, well, it's not really a trail..." Before she can continue, Donald, the most committed member of the small team—perhaps tragically so—shouts from afar, "It's a trail!" But it isn't, and, Lula finds a different word for it: "It's more like a tendency. There tend to be fewer plants here, on the path we've been walking."

It's not that these machines that capitalism uses on us—biopolitics and necropolitics, shame and death—are unavoidable paths that we cannot escape. They're tendencies. We cannot ignore them and their power, but we cannot accept them as innate, natural qualities of our world that we're obligated to work alongside, either. As the ever-essential critic Carolyn Petit writes in her piece about the game's fourth act, "debt is not some righteous fucking burden!" (She didn't put an exclamation point on it, but I felt one there, lingering.)



Given all of this, it might be a surprise to hear that in its final act, the revolutionary case that Kentucky Route Zero makes isn't fiery so much as sentimental. Despite that, it works.

It lays out the beauty of life, the possibility of what we could have if we work together and take some risks to build something better.

It never for a second says that it will be easy or even that it will be successful. But, as it always does so well, it visualizes something at the edges of the imagination with striking clarity, a visual metaphor that won't leave my mind for a long time.

Portfolio

Narrative Works

Formafantasma releases picture book to teach children about the environment.

Design studio Formafantasma has created a picture book for children, exploring humans' relationship to the natural world through a fable-like adventure.



past his
ond he
came b
wardly
shifted
and be
forwar
by the

“Whoop
ping in
landed
knocks
himself
disorie

From a
hummm
like a c
looks,



Luca, lying at the bottom of the hole, let out a breath, half-laughing, half-groaning. “Okay, okay... I get it. You’re the jump expert.” His voice slightly echoed in the small, hidden space.

The spider’s vibrations were soft now, almost as though it were signaling a kind of understanding. “Not every jump has a soft landing, Luca. But you wanted to see what it’s like to leap. Now you know—leaping isn’t always about being the highest or the fastest. It’s about knowing your limits. And knowing where you belong.”

Luca looked up at the sliver of sky framed by the hole. His heart was still racing from the fall, but now, something had shifted. It wasn’t just about jumping higher or faster.

Titled *The Down Under: The Curious Fall of a Boy Who Knew Nothing and Becomes Everything*, the book tells the story of a child who, while wandering over a field covering a former mining site, begins to hear the thoughts of a nearby flower.

Urged to consider reality from the perspective of this plant – and soon a spider, a canary and tiny soil-dwelling collembolas – he begins to see that nature has been just as busy creating, building and living as the human world.

Formafantasma founders Andrea Trimarchi and Simone Farresin created the book during a residency at C-mine, a creative hub at a former coal mining site in Genk, Belgium, where slag heaps have been turned into rolling green hills.

Inspired by the way that life persists in these human-ravaged landscapes, they wanted to create a story that challenges ideas of emptiness and decay, and invites readers to view even seemingly lifeless post-industrial areas as thriving ecosystems.



th the

. His
. impos-
ad no
ed hard.

his time
rgent
" it
e, always
world
ou're dis-

isbelief.



There is a psychedelic, Alice in Wonderland quality to the drawings and narrative, as the main character falls through the earth, sees beyond his normally limited human perception and considers time from the perspective of a 400-million-year-old hive mind.

"We take issue with the notion that form can exist as a static, undeniable truth," they write. "In a world where the production of objects, materials and labour is increasingly opaque — and often exploitative — the pursuit of an ideal shape feels incomplete, even deceptive."

The Down Under story is accompanied by full-page illustrations by

Vuillier that combine his signature complex style with influences drawn from scientific visuals.



Trimarchi and Farresin asked him to develop the drawings

based on high-powered microscope images of material samples sourced from a slag heap in Genk.

Portfolio

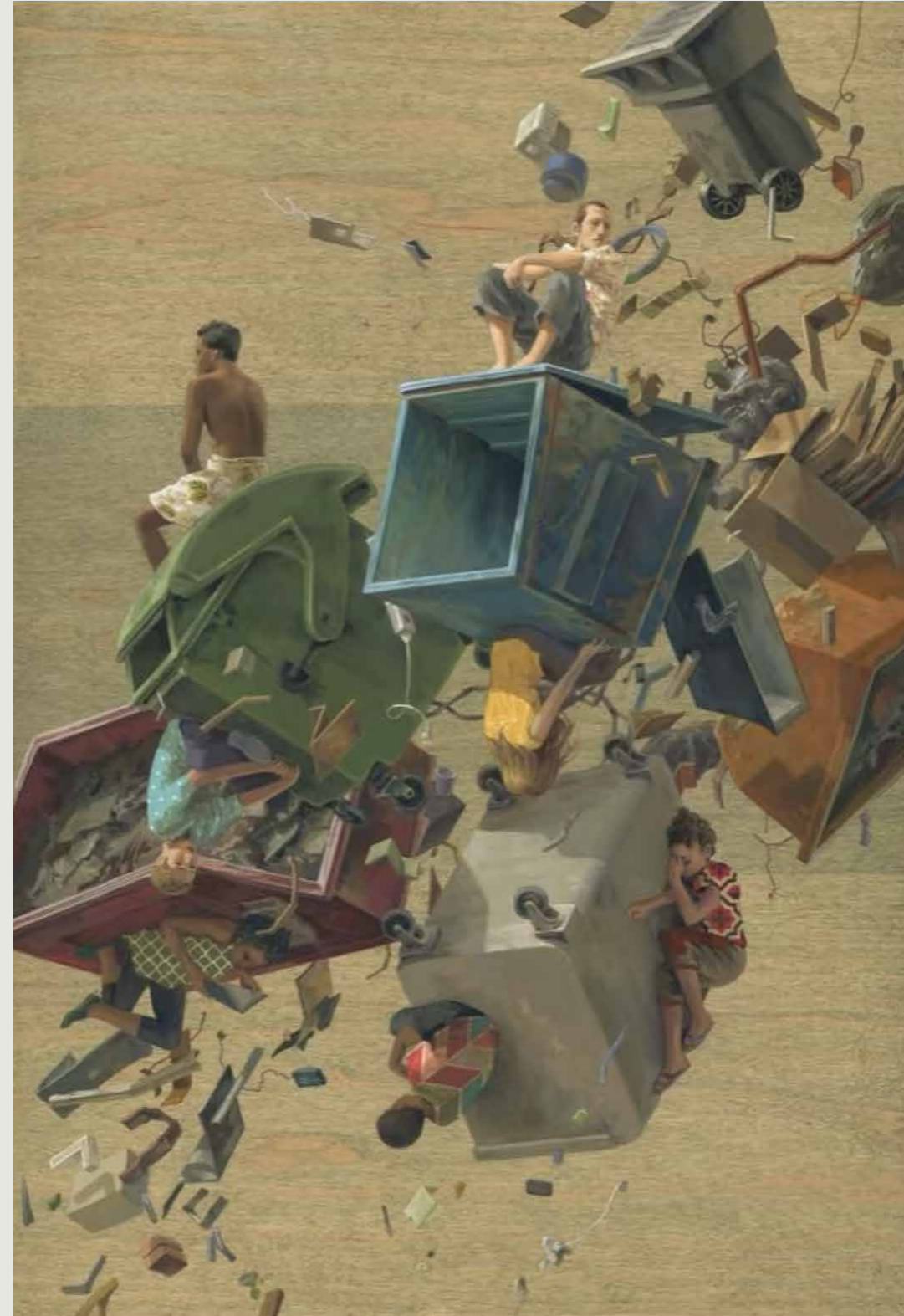
Narrative Works

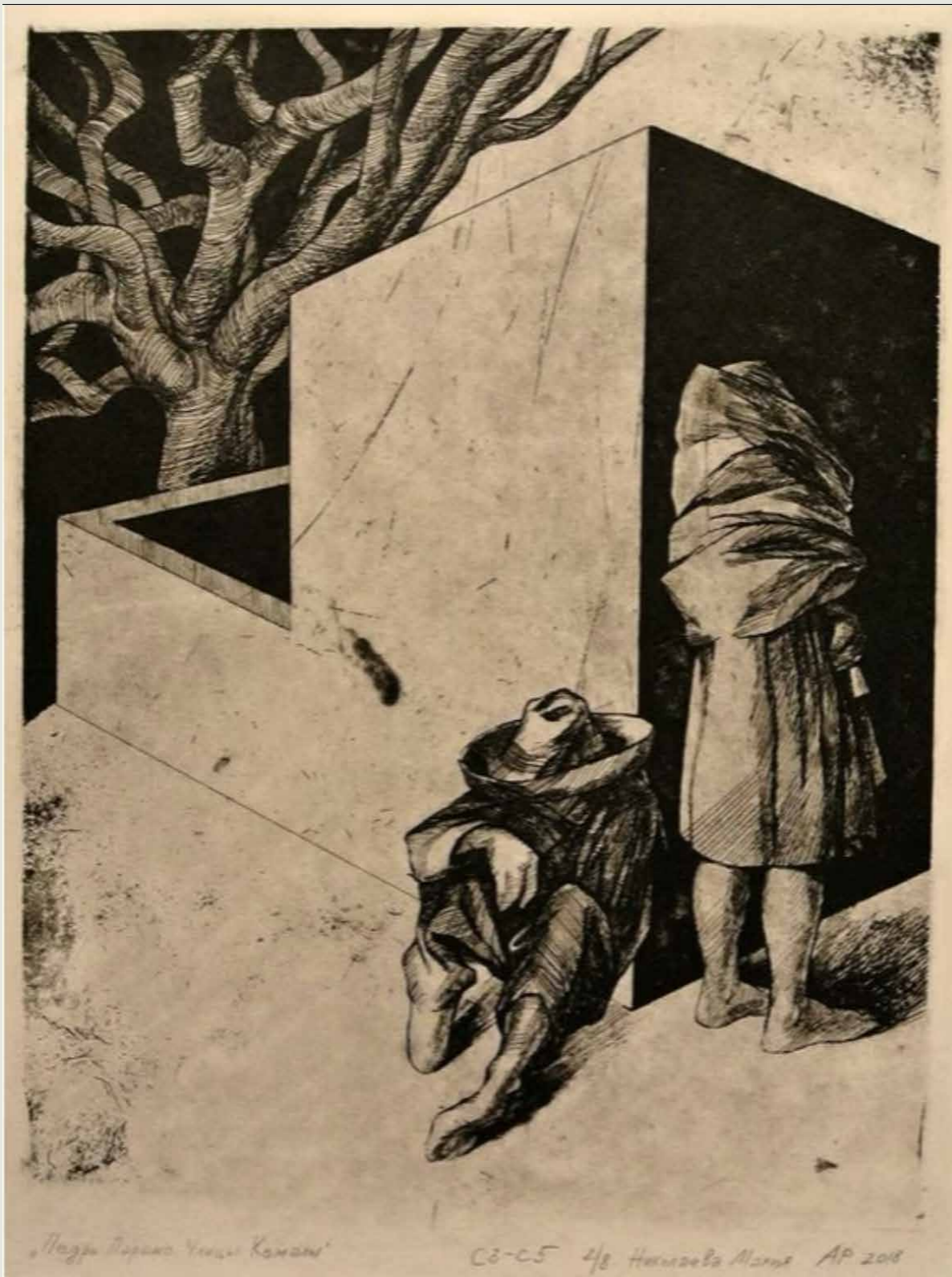
Pedro Páramo

Pedro Páramo is a classic Latin American literary work. It tells the story of the protagonist, Juan, who travels to Comala, the hometown of his deceased mother, in search of his father, Pedro Páramo, whom he has never met.

He gradually descends into a strange village filled with ghosts, where memories and reality intertwine. While reading, its unique narrative techniques and plot progression (character dialogue) inexplicably reminded me of spatial modeling techniques.

Storyboard of Blade Runner 1982





[Narrative Techniques and Progression]

Non-linear Narrative: "Pedro Páramo" employs a complex non-linear narrative structure. The chronological order of the story is disrupted, and the reader must piece together the story through character memories, fragmented scenes, and narratives from different perspectives, somewhat like Nolan's Memento.

Multiple Narrative Perspectives: The story is told through multiple perspectives, not solely relying on the protagonist's subjective feelings. Pedro Páramo's story is told not only through Juan Preciado's perspective but also through conversations and memories of other characters (including the voices of the deceased).

Blurred Boundaries: The village of Comala is a ghostly place between the living and the dead. Most of its residents are deceased, but their stories still resonate within. Death is not the end; the dead continue to share their stories and memories with the living.

Anonymous Dialogue: The nameless dialogue prevents the reader from immediately identifying the interlocutor's status. It often takes the plot's development to realize where they are and who they are speaking to.



Translated to the spatial perspective, the new architectural standard perceived by Mr. Dong Yugan—emphasizing that architecture is a relationship within a larger context, including the building itself, rather than the entity itself—should also be translated from Páramo into space as a superposition of a series of spatial relationships, such as the four standards of Guo Xi's Chinese garden design: feasibility, visibility, habitability, and navigability. In addition to the special spaces related to the philosophy of life and death in the book, others should also be multi-layered, with complex paths for navigating, linear interweaving, and multi-group and multi-functional.

Blurred Boundaries: The village of Comala is a ghostly place between the living and the dead. Most of its residents are deceased, but their stories still resonate within. Death is not the end; the dead continue to share their stories and memories with the living.

Anonymous Dialogue: The nameless dialogue prevents the reader from immediately identifying the interlocutor's status. It often takes the plot's development to realize where they are and who they are speaking to.

Portfolio

Narrative Works

Earth Art

An art movement that emerged in the late 1960s and early 1970s, primarily in the United States, saw artists stepping outside the white confines of galleries and museums to embed their work directly within the natural landscape. Instead of using traditional canvas, paint, or bronze, they employed the earth itself—soil, rock, water, trees, ice, and snow—as their medium and canvas, creating works on a grand scale that blend seamlessly with the environment.

The core tenet of this movement was to challenge the commercialization of art and explore a new relationship between humans and nature. Artists sought to create works that could not be easily bought, sold, collected, or commodified, emphasizing the experiential and processual nature of art.



(Agnes Denes) (Wheatfield - A Confrontation)

Surrounded by skyscrapers, this swaying wheat field creates a surreal and powerful visual confrontation, profoundly exploring issues such as ecology, economics, land value and the global food crisis.

Pamela Rosenkranz-----Our Product

This work was exhibited at the Swiss National Pavilion at the 56th Venice Biennale in 2015. The artist transformed the entire exhibition hall into a vast, softly illuminated vessel, filled with a liquid emitting a distinct scent.

The entire space is filled with a nearly monochromatic, greenish liquid. This color, carefully blended to mimic the typical skin tone of Nordic people, ultimately reveals an eerie green hue under the effects of light and chemistry, resembling both biological matter (such as algae) and chemicals.

The space is permeated with a synthetic scent described as "newborn baby skin." Simultaneously, computer-generated sounds resonate throughout the space, simulating various internal human activities, such as heartbeats and blood flow.





Through this work, Rosenkranz explores the materiality and artificiality of human identity. She challenges the boundaries between "natural" and "artificial," suggesting that in today's consumer society, our bodies, identities, and even emotions may be branded and standardized, becoming "products" to be manufactured and sold.

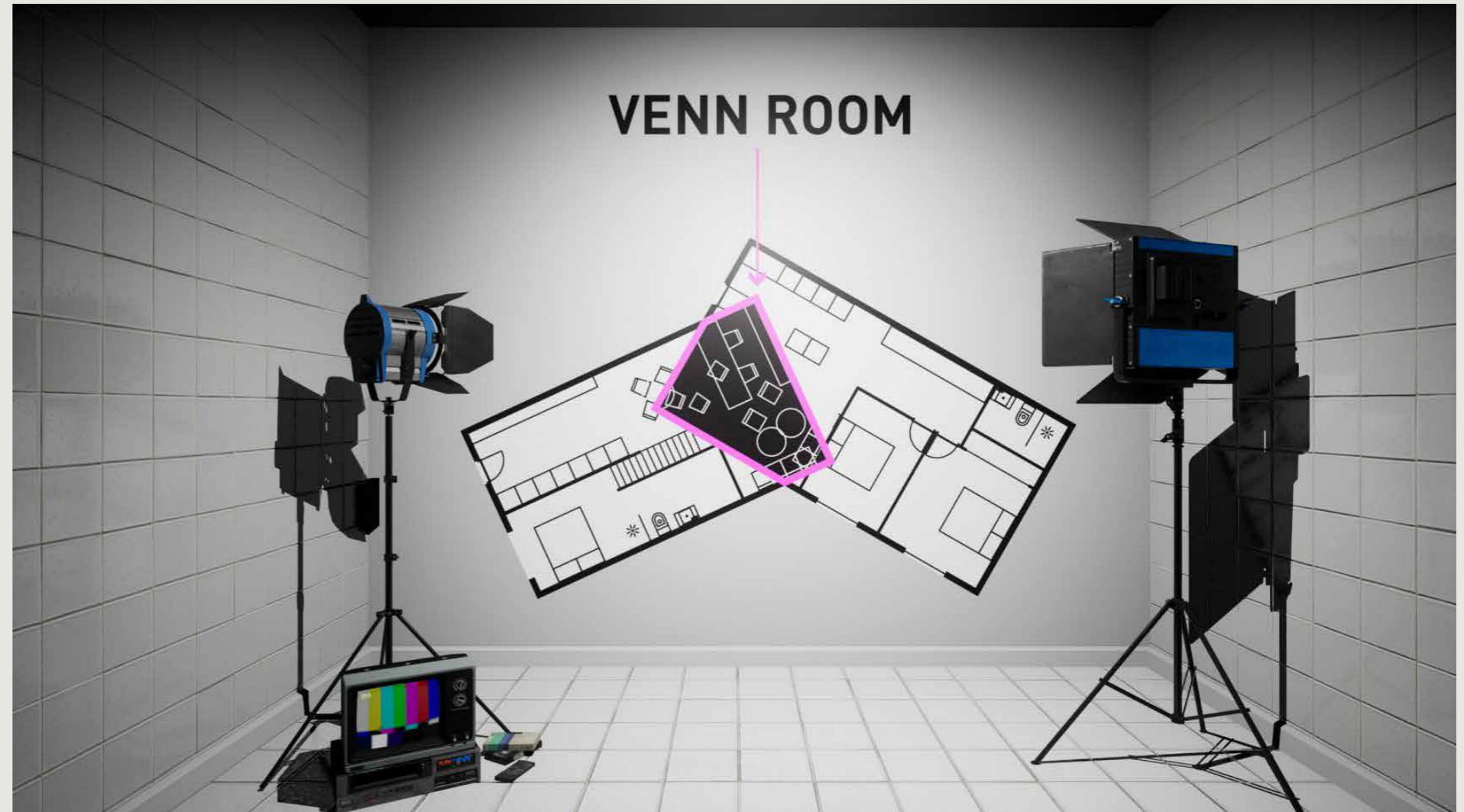
Portfolio

Narrative Works

The venn room - 2019

The pair suggest that, as people start to communicate with friends and family in virtual reality, the physical spaces of their homes will overlap, shaping new hybrid spaces for them to inhabit together.

"The Covid-19 pandemic is the first major health crisis humans have experienced where live communication is possible," they told Dezeen. "The fact that we can see and hear bits of each other makes isolation perhaps a bit more bearable."

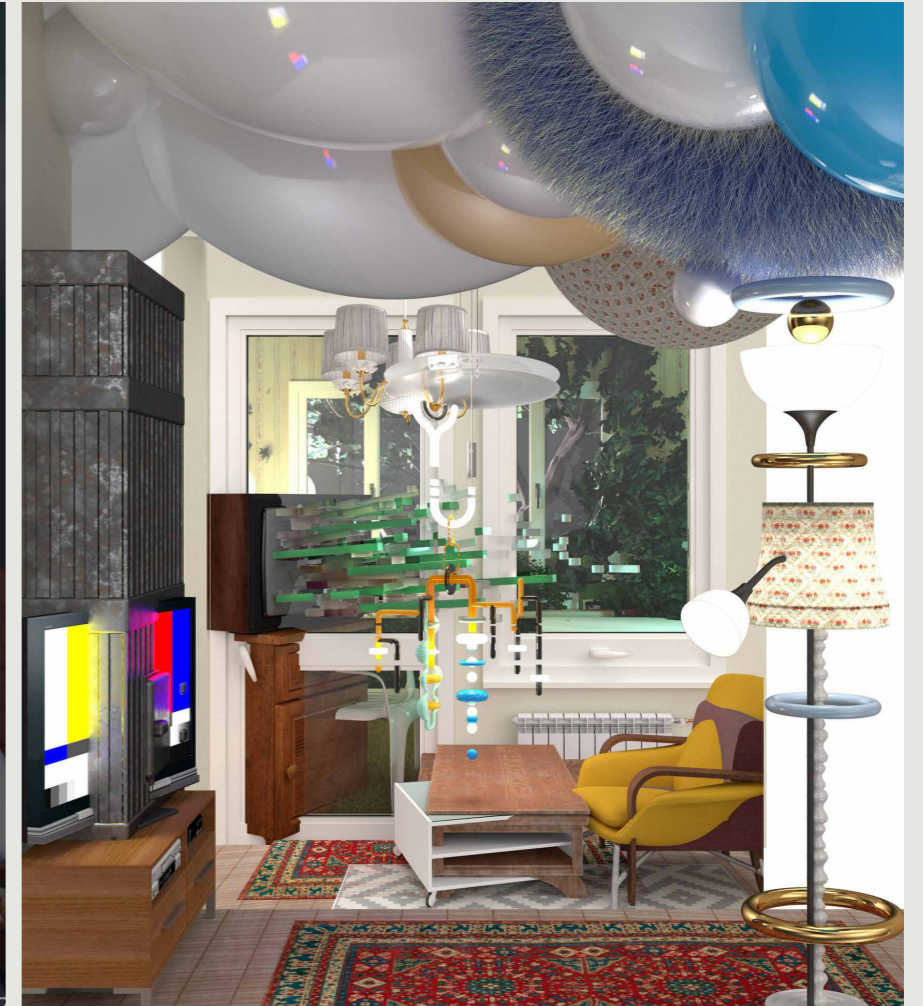




If two people want to sit together, they have to move physical furniture to align
The film looks at what happens when two people wearing VR headsets occupy the same virtual space, but are located in different physical spaces.



When they come together, the physical spaces of their homes are inadvertently combined, just like a Venn diagram. The size, shape and layout of these spaces dictates where people can sit or stand. If two people want to sit together, for instance, they have to move physical furniture to align.



This creates opportunities for people to actively and collectively create shared environments, as a form of augmented reality. It could lead to all kinds of new virtual spaces, for both work and play.

"As long as you choose to access virtual worlds from within the safety of your privately owned property, your physical home will inevitably become the skeleton upon which these worlds are built," said Lesmes and Hellberg.



The Venn Room is one of several VR experiences that Space Popular has designed. The London-based studio is particularly interested in the impact this technology will have on architecture in the future.

With many people stuck at home, Lesmes and Hellberg hope this film will show them how virtual reality can offer greater possibilities for togetherness, while also giving people a renewed interest in their immediate surroundings.

<https://www.dezeen.com/2020/04/20/venn-room-space-popular-virtual-reality-communication/>

Portfolio

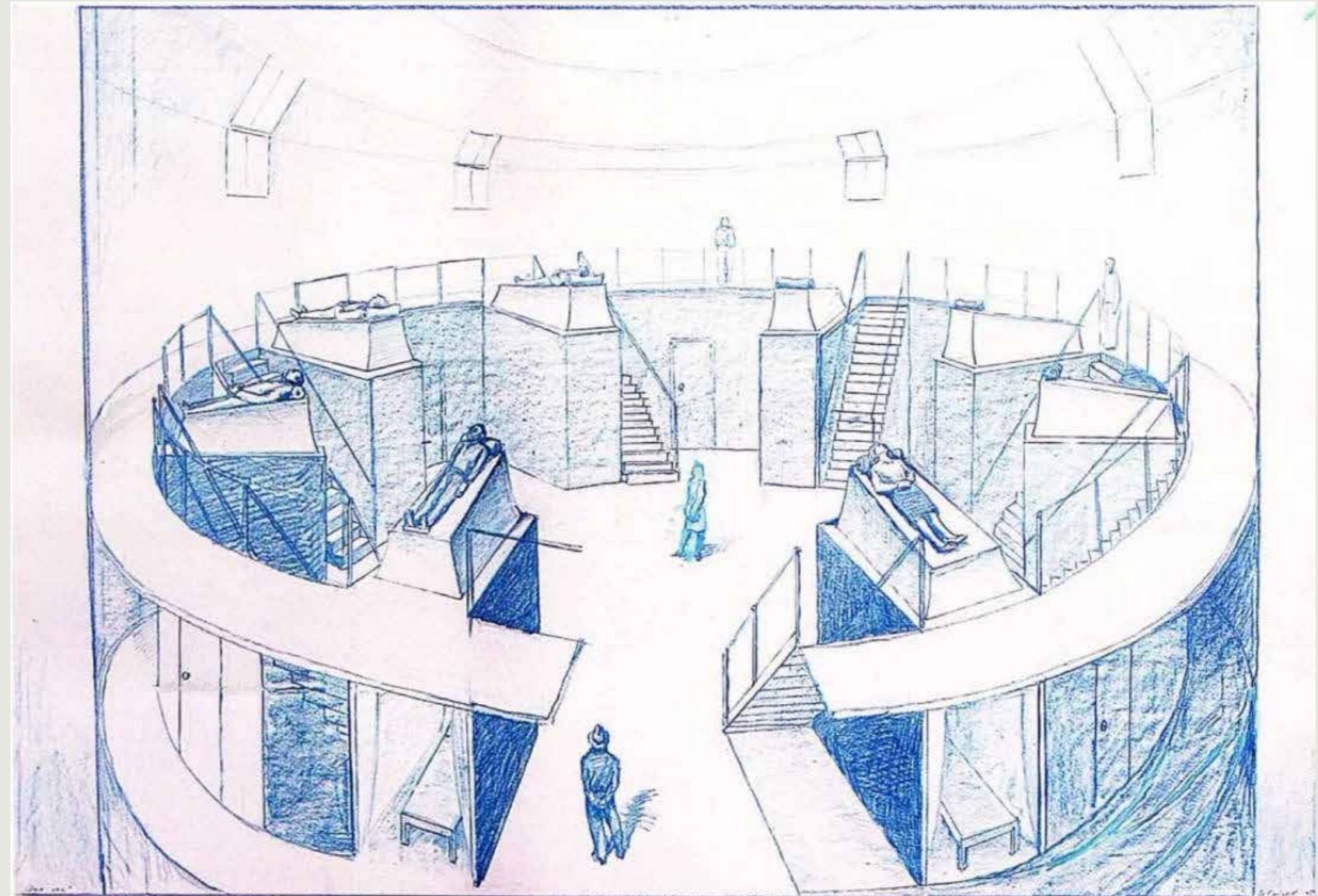
Narrative Works

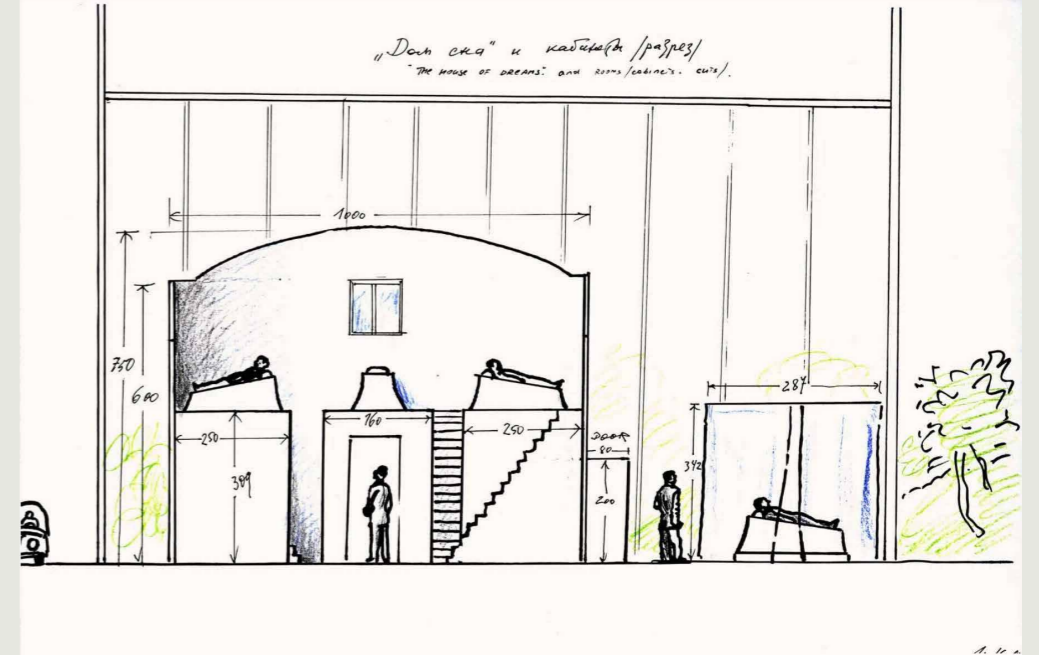
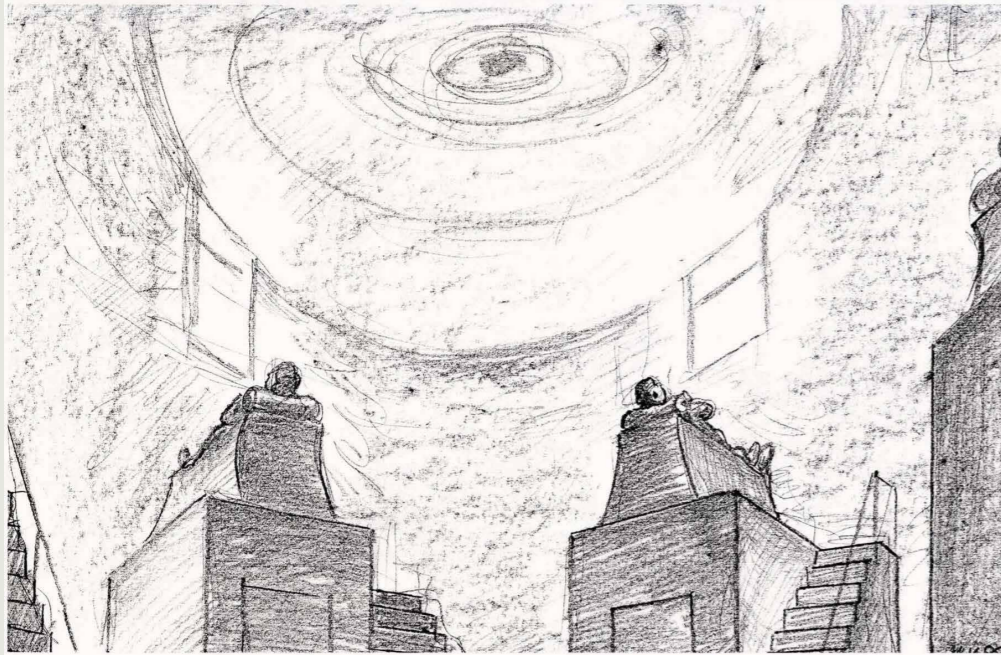
The house of dreams

The House of Dreams appears in the installation *Manas* in the form of a smallscale structure on top of one of the eight mountains.

A high cylindrical building, with four windows, cut through it at the top, stands in the center of the gallery. It is 6 meters high, 10 meters in diameter. Everything inside of it is white—white walls, white cupola ceiling, white floor. The viewer sees four rooms, one across from the other.

There is a staircase leading to the roof of each one. On the roof of each there is a bed-pedestal, and from there the viewer can see the blue sky through the opening of the window. There is very quiet music playing in the hall. You can enter each of the four rooms by opening the door inward.

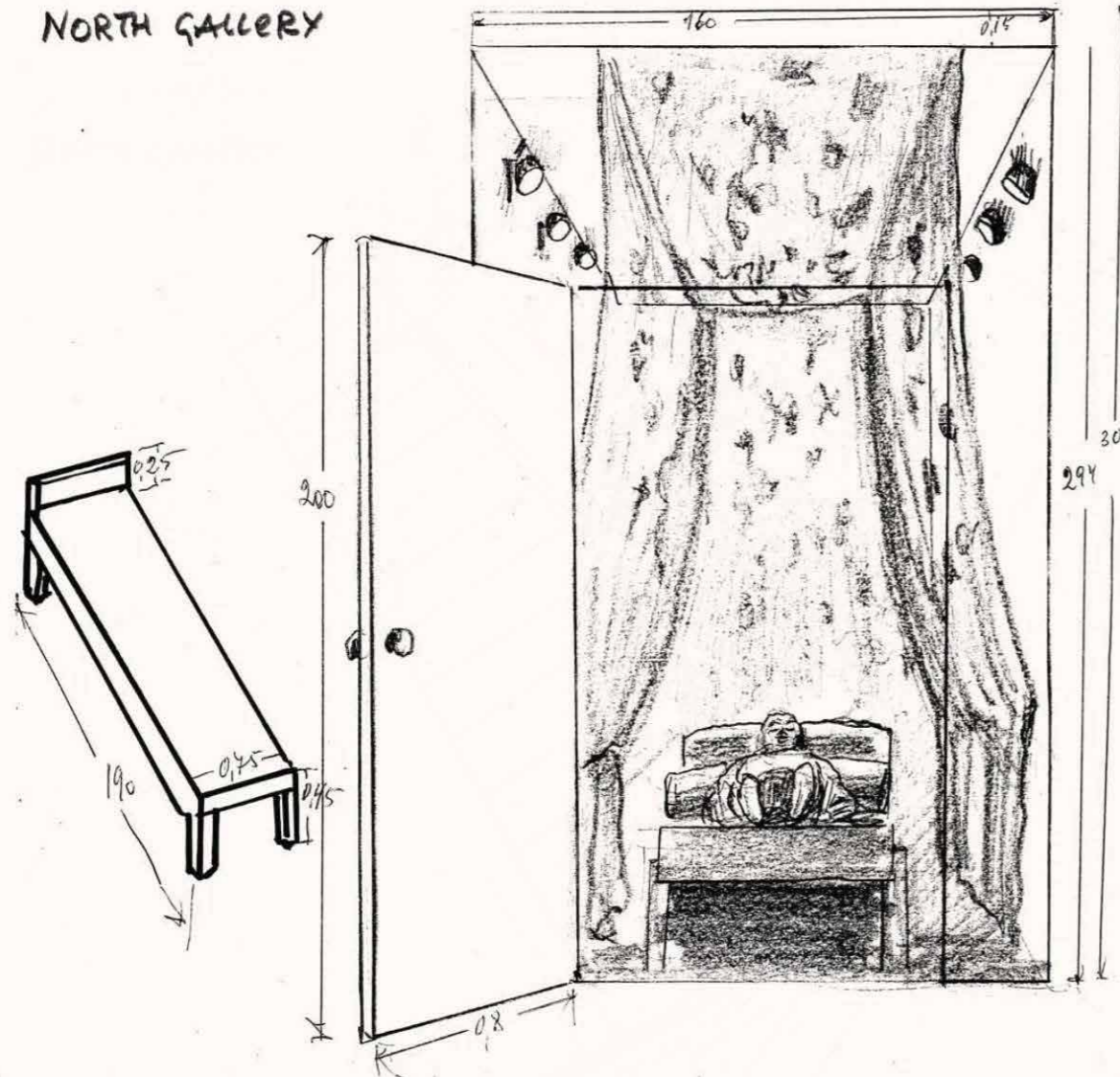




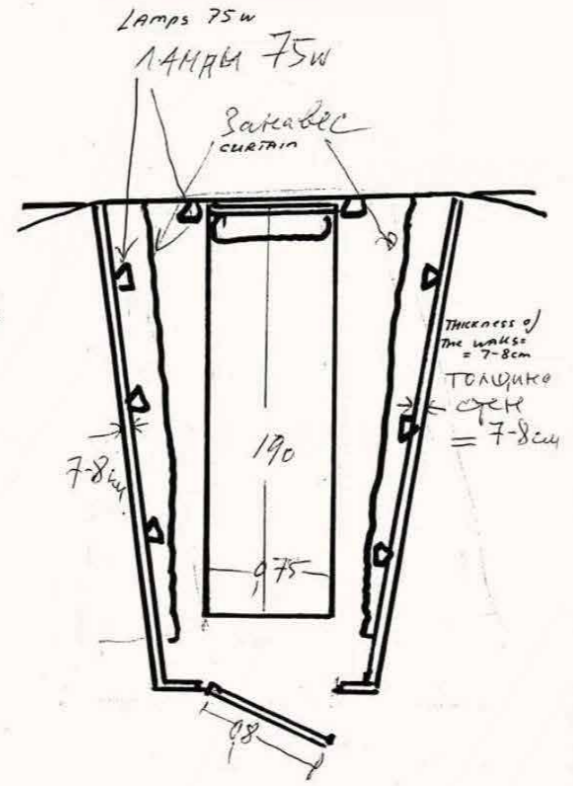
Many of us suffer from insomnia or light sleep, bad, agonizing dreams that are hard to shake during the course of the day. How can you fall asleep with the sleep of childhood that brings relaxation and peace ...?

The construction of "House of Dreams" addresses precisely this goal. To a large degree our sleep is dependent on where we sleep, what surrounds us, and even though our eyes are closed, to a vast degree we are affected by that world and those circumstances that are just beyond the edge of our bed. It is precisely these "circumstances" that the "House of Dreams" is called upon to create around us, thus fulfilling a very important therapeutic and medicinal purpose.

NORTH GALLERY



4 комнаты *внутри вертикальных конструкций*
 4 rooms, located inside of the vertical constructions.



Three types of space surrounding the sleeping person are proposed in our "house": the first is the view of a beautiful park beginning just beyond the edge of the bed; the second is a bright blue empty sky directly above him beyond the window, he is raised up to it at a great distance from the floor;

and in the third he will be surrounded by magical and enigmatic heroes from fairy tales. An important role is played by the color white—white walls, white curtains, white floor—surrounding the sleeping person. And of course, there is total silence. A no less important aspect is a special bed and its angle, and the shape of it resembling a pedestal.

Portfolio

Narrative Works

A Drinking Sculpture 1974

A Drinking Sculpture is a spectacular composition bringing together nine black and white photographs. Gilbert and George, the emblematic couple and British contemporary artists, stage themselves suffering from the ravages of alcoholism.





These gloomy, mysterious nocturnal snapshots of glasses and broken bottles suggest a larger scene, while the blurriness suggests drunkenness. Like many of the duo's works, this photo installation tackles personal and social issues head-on.

A Drinking Sculpture by Gilbert and George is in the Pinault Collection. It was presented for the first time in Lille at the 2008 "Passage du temps" ("Passage of Time") show.



	SHOT I		SHOT II		SHOT III		SHOT IV		SHOT V	
PICTURE FRAMES										
MUSIC PHRASES	A		B		A		B		C	
	1	2	3	4	5	6	7	8		9
MUSIC										
LENGTH (in measures)	1	1	1	1	1	1	1	7/8	1/8	1
	2		2		2		1 1/8		1 1/8	
DIAGRAM OF PICTORIAL COMPOSITION										
DIAGRAM OF MOVEMENT										
