This book is dedicated to those who are sadists by nature, but humanist in their hearts.

Masters of Architecture Thesis by

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Introduction

Conventional architecture has made people unappreciative of how architecture can shape space, similar to how technology has made us numb to our own being-in-the-world, as Martin Heidegger would say. Architecture in general exists to make peoples' lives as comfortable as possible and, as a consequence, inhabitants of the built environment no longer pay notice to the architecture that surrounds them. Unconsciously, people have been conditioned to live within a routine. People are inured to allotting their time organized to specific activities instead of having the ability to act by reacting to their needs. An example being when people eat at a designated lunch break during work hours or go to bed at ten in the evening, rather than eating when they are hungry and going to bed when they are tired. In order for people to be more sensitive about how architecture shapes their space there must be a type of unconventional disruption within the order of things.

Humanity has gotten to a point in evolution where we have built everything for our comfort and it has gotten slowly out of hand. While technology has improved our lives tremendously during the last century, we have grown lazier and weaker. This thesis intends to propose a type of high intensity architecture that has the possibility of provoking a sensation that could make people more sensitive to architectural possibilities. Architecture has gone through the same process with simpler and often boring architectural styles that fit our routines. As Aldous Huxley once said, "experience is not what happens to a man; it is what man does with what happens to him."

"experience is not what happens to a man; it is what man does with what happens to him."

PART ONE

CHAPTER_01

Discomfort / Dysktiria / Dystopia

In order to experiment with an architecture that begins to make us more conscious of how architecture can shape us, rather than providing comfort, a research on discomfort and dystopia seemed appropriate to explore within the realm of architecture.

Discomfort is the lack of physical comfort or "to make uncomfortable or uneasy." [1] Unlike dystopia, discomfort is experienced in the body or on a human scale. Discomfort is often seen in art and the paintings and sculptures that we most often remember are the ones that make us feel uncomfortable. Art that takes us out of context is often the most powerful. There are different degrees of discomfort like frustration, disgust, irritation, and soreness. An itch, for example, is discomforting and we tend to scratch where we itch until the itch is gone. If we feel too hot our bodies can adapt to the temperature within a few minutes. As a result, bodily discomfort tends to be dealt with automatically. In contrast to bodily discomfort, there are phobias and fears that deal with psychological discomforts, in which the body reacts in a different way than that of an itch. Effectively, it is not a universal fixation and no one feels uncomfortable about the same things, but it is a sensation that is implicated directly through a physical or psychological sense. It is valuable to manifest discomfort toward a group of people through frustration, shock, or disgust, among others, in order to better understand the role of discomfort in architecture. The shit bricks are a way of apparent shock that will be argued later.

On the other hand, dystopia is an "imaginary place where people lead dehumanized and often fearful lives" [2] and it is often depicted within the science fiction genre. Thus, science fiction "must have a fictitious world, a society that does not in fact exist, but is predicated on our known society that comes out of our world, the one we know. This world must be different from the given one in at least one way, and this one way must be sufficient to give rise to events that could not occur in our society." (Dick xiii-xiv) In literature, dystopian novels are often focused on a political order. For example, the political order in 1984 is English Socialism and practices omnipresent government surveillance and public manipulation. Winston Smith, the protagonist of 1984, works for the government and is not comfortable with this constant surveillance and manipulation. This phenomenon can be perceived at an urban scale, by being apart from it, by being an outsider. Given that dystopia is measured at an urban scale, Winston Smith does not feel physically uncomfortable because of

the architecture. In light of this, a dystopia cannot be experienced directly through the senses in the same way that you can feel uncomfortable when the temperature in a room is too high. Dystopia is a type of uneasiness that is felt through one's moral sense and psychological state. It is often felt through a sense of dis-ease or psychic discomfort, a sense of alienation or marginalization that persists within our minds.

Discomfort and Dystopia are very different in scale. The former is mainly present at a human scale, while the latter is at an urban scale. There are no terms to describe either at an architectural scale. As a result, the word dysktiria is coined in order to talk about uncomfortable and dystopian elements at an architectural scale. Dysktiria, meaning "bad building," is an attempt to a type of unconventional architecture that makes people more sensitive to architectural possibilities. Dysktiria proposes a type of architecture with high intensity with the possibility of provoking a sensation that could make people more sensitive to architectural possibilities. Dysktiria is defined through research done on dystopian/science fiction books, defining and comparing dystopia and discomfort, and through several attempts to better understand these terms. Some of the books studied were: High-Rise, A Clockwork Orange, Filth, Fahrenheit 451, 1984, The Iron Heel, We, and Brave New World. Accordingly, as shown in the following pages, combinations of literary and visual interpretations of the books operate as a vital point of reference when discussing the role that dystopia takes part in when combining dystopia and discomfort to define dysktiria.

Dysktiria should not be confused with unconventional architecture that has a sculptural quality to it, like many of Frank Gehry's buildings. The difference between Frank Gehry's buildings and dysktirian buildings is that Gehry's buildings are supposed to be beautiful because he frequently designs within the spectrum of sculpture and architecture. Dysktirian buildings are not sculptural because they do not mean to be beautiful. Instead, they feature a design intervention that might mock reality and the conventional way of doing things architecturally.
It is critical to point out the intensity of architectural

Notes

1.   Definition of discomfort researched in the Merriam-Webster Dictionary
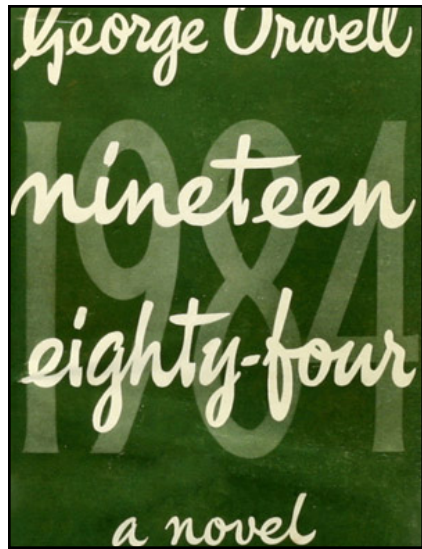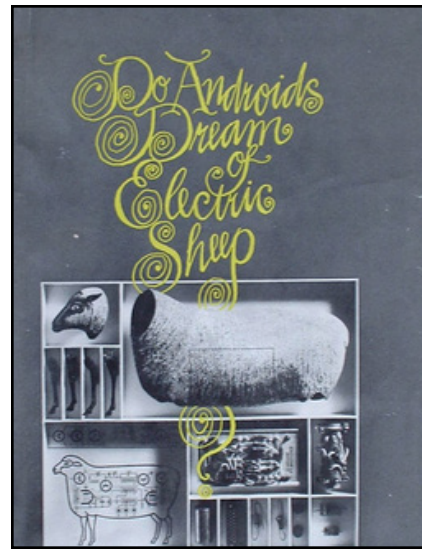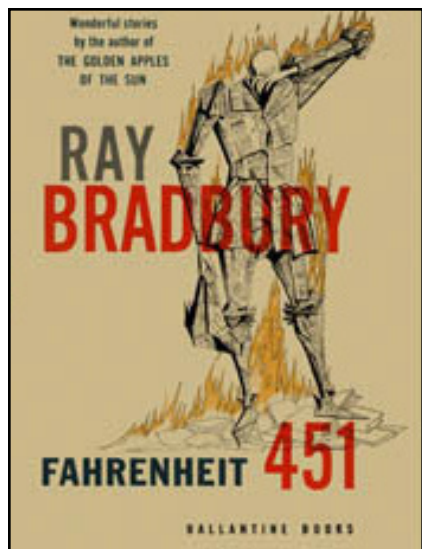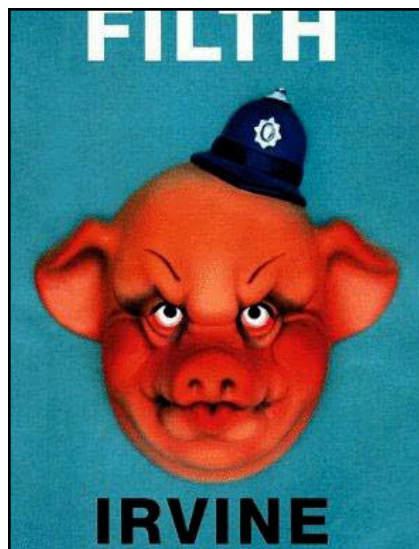2.   Definition of dystopia researched in the Merriam-Webster Dictionary

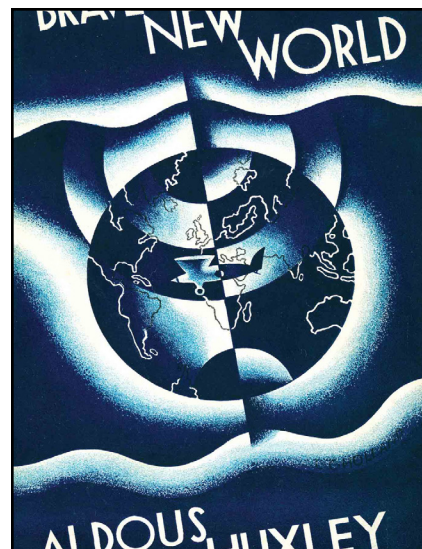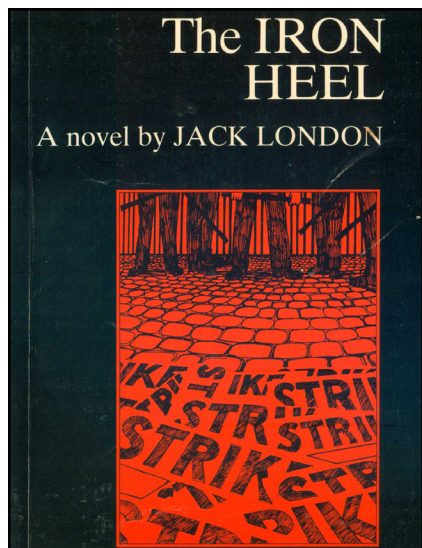Fig. 01

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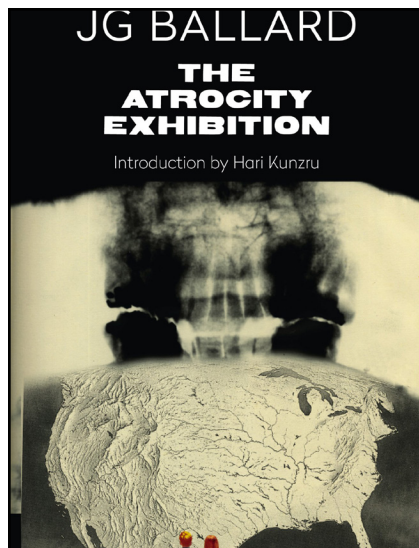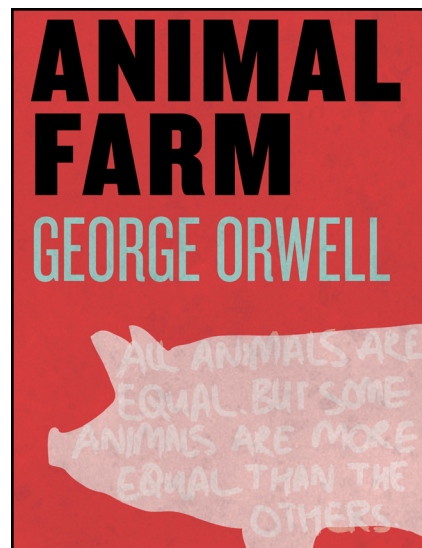Fig. 04

Figure 05

Fig. 06

Fig. 07

Fig. 08

Fig. 09

discomfort. Pain is an intensity of physical discomfort, which we can all relate to, but, architecturally, it is not the same kind of intensity dysktirian architecture addresses. "Pain is a localized physical suffering associated with bodily disorder (as a disease or an injury)" [3] and once architecture crosses the threshold from discomfort to pain, architecture then only responds directly to the human body and not to the potentiality of the body. When architecture crosses the threshold and manifests as pain unto a human body it reacts solely to the human body instead of to the space in which the human body exists. Therefore, architecture is no longer shaping the space, which the human body occupies. It is no longer about the experience within the architecture or the expression of space. Rather, architecture is directly manifesting pain into a body. Dysktirian architecture cannot limit itself to such a direct bodily reaction as to inflict pain.

The importance of identifying whether or not dysktirian architecture manifests pain is because dysktirian architecture goes beyond just manifesting pain into the body. Zamyatin once said,
Dysktirian architecture imposes a kind of sickness or disruption in order for an experience to trigger our

"I am aware of myself. And, of course, the only things that are aware of themselves and conscious of their individuality are irritated eyes, cut fingers, sore teeth. A healthy eye, finger, tooth might as well not even be there. Isn't it clear that individual consciousness is just sickness?" (Zamyatin)

unconscious, which we have routinely ignored. Once the trigger has been set off we will be able to reveal new ontological and architectural understandings that we could not relate to before. There is a very thin line between pain and discomfort in which dysktirian architecture plays and it is within this line where it has the potential to confine itself.

Dysktirian architecture is similar to adding a mirror in the jungle. Most of the animals have never encountered a mirror before and once they perceive it and experience what a mirror does they respond in an unanticipated way. When something similar is put to the test in architecture with human subjects, the results will be unprecedented and will make us wonder new things while we become more aware and conscious of our individuality and the way architecture shapes space. One of the most effective ways in which we become more aware of things is when an unfamiliarity or disruption of things exists within regularity. Like a cut on the finger, in architecture a sense of discomfort is one of the most effective ways of becoming aware and conscious of it. While discomfort and dystopia are discussed

in different scales, dysktiria starts to implement several elements of discomfort and dystopia into an architectural scale. Thus, dysktiria conveys a subliminal message towards the users that responds to our way of becoming lazy and numb towards our being-in-the-world and towards the potentiality of architecture.

Like a revolution or a riot, dysktirian architecture must stand for something. A revolution causes disruption in the streets in order to get people's attention toward a cause. Even though this research in itself lacks motif or reason to make people feel uncomfortable, the second half of the thesis will attempt to create a cause that stands up for something valuable. It is important to recognize that disruption for disruption's sake doesn't hold anyone's attention for very long. Consequently, the potential role of politics in dysktirian architecture will be exposed through a design proposition that has yet to be investigated and revealed.

Notes

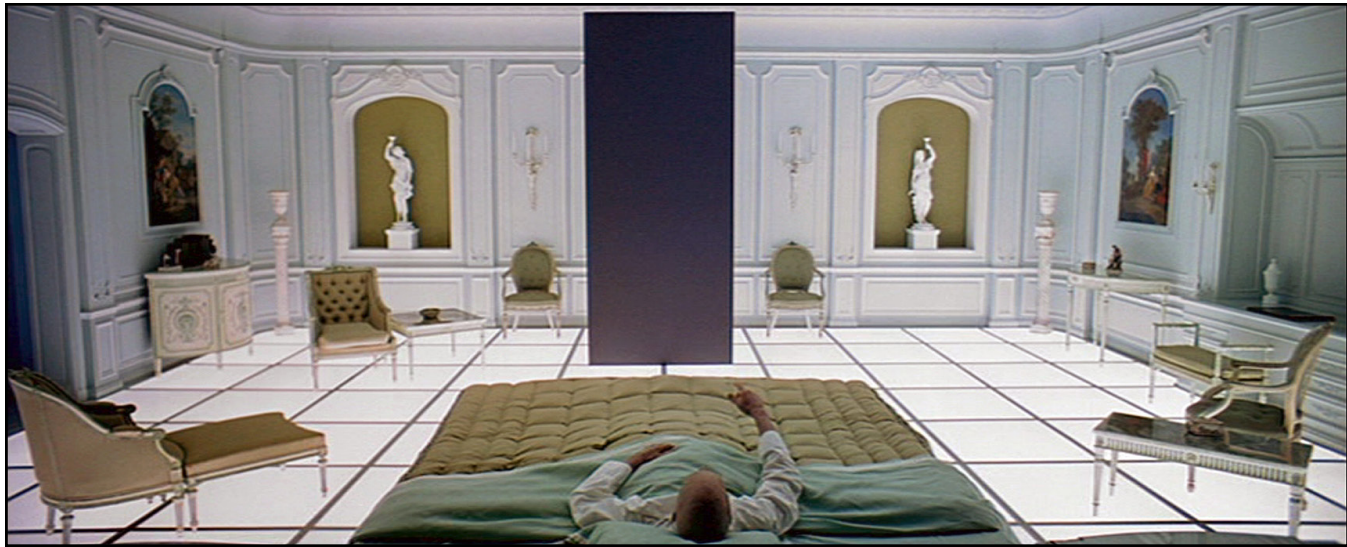3.   Definition of pain researched in the Merriam-Webster Dictionary
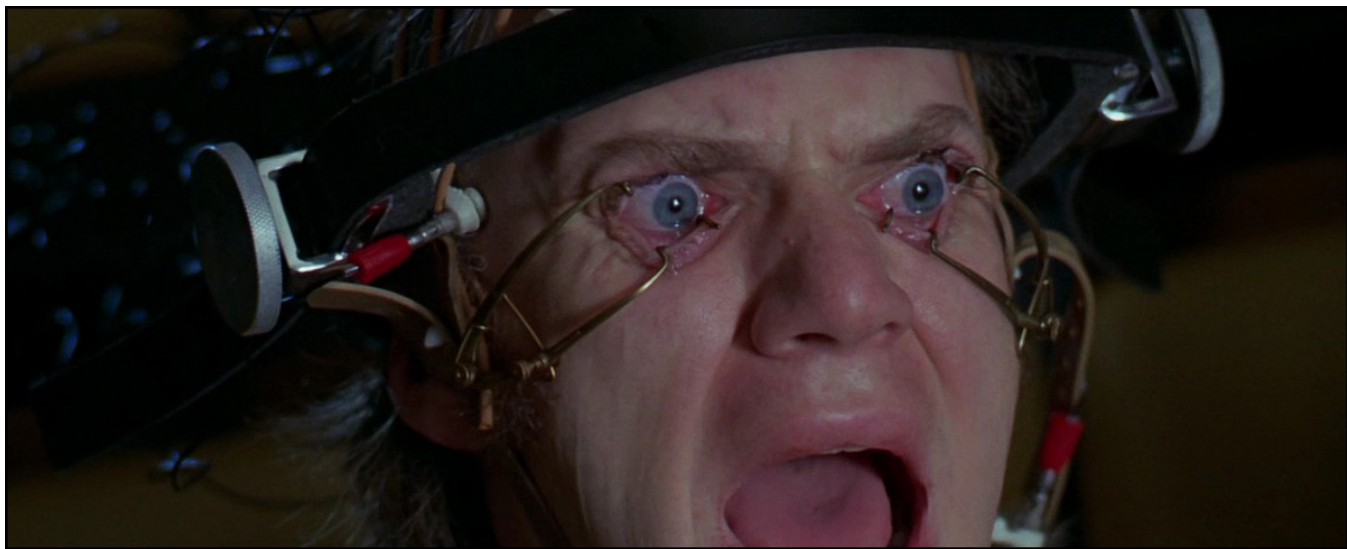
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Fig. 10

Fig. 11

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CHAPTER_02

Shit Bricks

The shit bricks are a way to explore the effects and the reactions of people when exposed to something that is essentially uncomfortable, like shit or feces. The idea initially began as a three dimensional representation of three dystopian and science fiction books that had been read prior as a method for research. By attempting to represent books in a three-dimensional way, an opportunity arises that allows a translation from reading and interpreting to designing to be fluid. The bricks, made out of concrete, were going to be carved into with a chisel to create forms and patterns that would represent specific books as an architectural model. As the idea developed, it became evident that most books made a certain statement about political issues, economics, and worldviews. Ultimately, in the same way, the making of these cubes didn't have to directly represent ideas that the books alluded to; rather, they could represent their own idea.

Thus, the shit bricks were mixed with concrete mix, water, and excrement from a human body. There was a sense of discomfort, whether physical or psychological, that was always present from the beginning of the process of going to the bathroom and collecting the excrement to mixing it with concrete to showing them in a presentation. The step that became more physically uncomfortable, from the maker's perspective, was mixing the concrete mix with human feces as the smell of the feces was very strong and did not cooperate with the process of mixing. Once it was mixed and dried, the psychological discomfort came to a rise.

As the shit bricks were presented to the jury and colleagues, they became psychologically uncomfortable by the fact that as you perceive them it seemed completely normal, as they look like concrete. Once it was revealed that the shit bricks were in fact made out of human excrement, everyone was shocked and suddenly afraid to be near them. Therefore, the shit bricks were then interpreted as a tool that was used to experiment with the element of shock in people. The shit bricks didn't really smell like shit (although sometimes there were strong hints), nor was it apparent that there was any excrement in the mixture. Everyone was completely shocked by the fact that they were simply told what they were made out of. The most powerful part of the experiment was revealing what they were made of. After the revelation, the experiment could have been equally successful if it wasn't made out of shit. It could have simply been a lie.
The shit bricks are similar to a classroom that is too hot in temperature, which makes it uncomfortable, but once the label of the room changes to a sauna it immediately become a comfortable place. You can show things that appear to be completely normal, but once the essence is changed or revealed, our perception completely changes. These changes in perception can uncover new things, such as behaviors and responses in people that can reveal new understandings of what is being perceived. In this case, the fact that people tried to detect the smell of shit, even though it didn't actually smell like it, is exactly what dysktiria aims for.

CHAPTER_03

Architectural Disruptions

In order to talk about dysktiria, dystopia and discomfort must go through a morphological process in which both can begin translate into an architectural scale. In architecture, like any piece of art, we experience many spaces that make people uncomfortable and this may be for many different reasons. Many of these spaces are uncomfortable because the architect meant it to be uncomfortable while, conversely, other spaces are uncomfortable by accident.

There are eight different types of architectural disruptions that can be found in different buildings: aesthetic, cultural, destructive, historic, organizational, physical, programmatic, and psychological. The latter (organizational, physical, programmatic, and psychological discomfort) are usually directly associated with the design of the building. Meaning that the latter disruptions are often intentional by the architect in order to create a sensation that is relevant to the theory behind the design of the building. In contrast, the former half of the architectural disruptions is usually not relevant to the design and consists of elements that happen in an incidental way.

These different types of discomfort are very flexible in that they can work with each other to create different dimensions of discomfort. An example like the casino that is purposefully designed to keep people gambling by avoiding any visual contact with the exterior, and thus distractions can also turn out to be programmatically uncomfortable if one does not like to gamble or if someone wants to exit the casino. Another example is the Auschwitz concentration camp, which is a form of cultural discomfort, while, at the same time, the history of the place and the program of the buildings are uncomfortable as well. Occasionally, different types of discomfort are present in architecture, but were never intentionally designed by the architect to behave in such a way. In the same way, sometimes a building may show stronger signals of a specific types of discomfort, like the psychological discomfort in a tall buildings. However, in most cases, the building also carries within its integrity signals of other types of discomfort, such as programmatic, organizational, and/or physical discomfort. All of these types of discomfort could be implemented and taken into consideration, when designing a dysktirian building, in order to cause disruption in an intentional or non-intentional manner.

AESTHETIC DISRUPTION

Aesthetic disruption consists of architecture that lacks architectural integrity and it is not considered beautifully designed. It usually contains architectural elements that do not tie together and/or might not connect with the urban fabric that surrounds it. Aesthetic disruption can lack balance, symmetry, proportion, and rhythm. It can also lack qualities that become more subjective to each individual, like the color or the material used. Sometimes, aesthetic disruptions don't fall under any type of architecture because of its inconsistencies. Aesthetic disruptions are usually a very subjective disruption because it is often unintentional.. An architect never designs something to be ugly, unless it is for theoretical or artistic purposes. For example, the Motor City Casino Hotel is not a beautiful building, especially at night when the lights surrounding the building are on. The Fang Yuan building in China is also not beautiful and lacks creativity to say the least. McMansions are architecturally ugly because they lack traditional and classical integrity in the design. However, other people will find these buildings beautiful.

CULTURAL DISRUPTION

Cultural disruption carries within the architecture how a group of people expresses and practice their beliefs and ideologies. It is not necessarily the architecture itself, but rather the reasons for what drove the architecture to be designed a certain way. In contrast to historic disruption, it is not a single event; rather, it is the exercises that are put into practice within the architecture. Cultural disruption can also involve a type of building that implements a specific disturbing culture and denies every other one. We can see this in certain religious buildings where inhabitants have to follow certain rules in order to be within it. Some architectural styles can cause cultural disruptions depending on which society it is present in. For example, brutalist architecture is seen in many societies, but during Joseph Stalin's era in the Soviet Union the government, to induce power and intimidate society, used brutalist architecture. North Korea (DPRK), like the Soviet Union, makes use of brutalist architecture to stimulate power toward their people. The Auschwitz concentration camp, unlike Stalinist architecture, was created by the Nazi Party to directly implement the Nazism ideologies into the Jewish prisoners.

DESTRUCTIVE DISRUPTION

Destructive disruption is the lack of care in a building. The design of the architecture is irrelevant. The essence of destructive disruptions is the poor and uninhabitable conditions in which the architecture stands in. Most of these buildings are built, used, and later abandoned by the owner for many different reasons. It is a building that is no longer in use for any type of program, therefore it is of no use for anyone unless it is restored or demolished. The abandonment and destruction of the building can be caused by economical reasons, natural disasters, or accidents. The Michigan Central Station and the Packard Automotive Plant are examples currently abandoned and filled with graffiti, debris, and garbage. Projects that have been abandoned in the middle of construction can also produce destructive disruptions for its incompleteness and unlivable conditions.
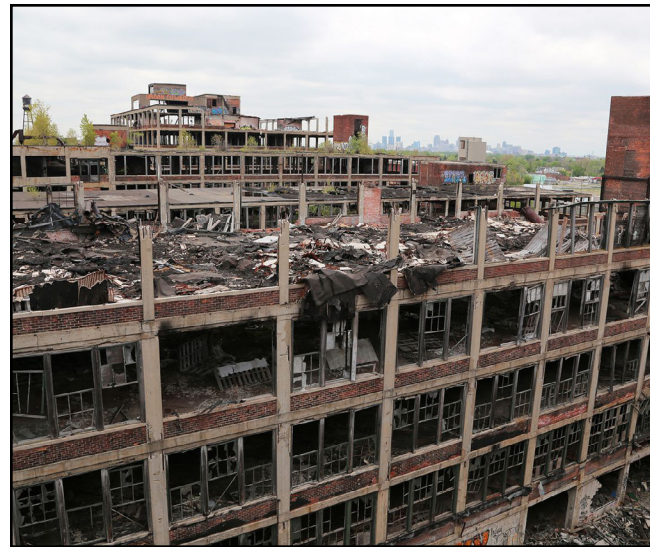
HISTORIC DISRUPTION

Historic disruption carries within the architecture an unsympathetic virtue that is now considered to be disturbing. It is not the architecture itself that is disrupting; instead it is an event that took place within the architecture. The architecture maybe irrelevant as it is the memories stored in a specific place that define and shape historic disruption; without the memory the history of the place ceases to exist. Sometimes these buildings are converted into museums because of their historical value, like the National September 11 Memorial & Museum, which is built exactly where the footprints of the World Trade Center were located. In other circumstances, they are built as memorials, like the Berlin Holocaust Memorial, which was the recognition of the city, but without specific site significance. Pulse can also be considered historically disrupting because of the shooting that took place in the gay nightclub. Pulse is not architecturally recognized, but the events that have occurred there define the symbolism of the space.

ORGANIZATIONAL DISRUPTION

Organizational disruption consists of the unclear organization of programs within the architecture. The circulation of people within the architecture is confusing and misleading. A way to achieve organizational disruptions is by a lack of signs within a space, a long hallway, or a maze. The Renaissance Center is an example of organizational disruption because of the immensity of its interior and lack of signage. One can only experience this type of discomfort when one is located within the architecture itself. A casino, for example, is purposefully designed to keep people gambling and spending money by avoiding any visual contact with the exist or with the exterior environment. It is impossible to experience organizational disruption if one only perceives the exterior of the building or by looking at the plan/map of the building. Once you look at the building from another dimension, like the plan of a building, you become automatically familiar to how the building is actually organized and it leads you to where you wish to go. Thus, even though a plan of a building may seem disorganized, the only way you can perceive organizational disruption in architecture is if you perceive it from within the architecture.

PHYSICAL DISRUPTION

Physical disruption in architecture requires an uneasy feeling generated through at least one of the human senses in which we are able to perceive the physical world without it being painful. Like an itch in our bodies, physical disruptions can be dealt with quickly enough that we can forget about it later, the difference being that the architecture itself is implementing or letting the discomfort capture the body. Some ways of being physically uncomfortable is through temperature, humidity, extremely low ceiling heights, darkness, or bad smells. It is important to consider the different circumstances in which each of these can take place. Certain physical conditions are more appropriate for a specific program, but for others they become a physical disruption. For example, a classroom can be extremely thermally warm and most people would feel very uncomfortable about the temperature of the room, but once the program of the room changes to a sauna, the temperature of the room is no longer uncomfortable and it becomes pleasurable. Thus, even though these may seem universal, there are certain circumstances, like the one just mentioned, in which some of these examples may vary depending on how they are applied. In some occasions physical disruptions can turn into psychological disruptions, depending on the intensity that the subject is susceptible to. An example like tight spaces, which, depending on the person, it can become claustrophobic, thus turning into a combination of physical and psychological disruptions.

PROGRAMMATIC DISRUPTION

Programmatic disruption entails different types of programs, like prisons, in which people might not feel comfortable. People who do not participate in this type of architecture do not want to be a part of it because it might prevent you from doing something you want to do, or it might require you to do something you do not want to do. The aesthetics of the design of a building that carries programmatic disruptions is not relevant to the way we perceive the disruptions. For example a prison can be beautifully designed, but most people would not like to inhabit this space because of the use of the space. Programmatic disruptions in architecture carry within it a degree in which the program or the use of the building is not malleable. A building is usually designed to perform a specific program and once the program of the building changes it will not perform as it did before. For example if a torture chamber suddenly turns into a hotel room, the latter will not perform as it should, unless there are some interventions done, unless the architect decides to add a window on the wall or expand the room. Normally, once a change of program is done to a space, the design of the space no longer answers to the program that once existed. Instead the space responds to the new program, which then breaks the limitations that the design originally conveyed about the space.

PSYCHOLOGICAL DISRUPTION

Psychological disruption consists of an architectural element that communicates the impression that pain is imminent. More subtle aspects of psychological disruptions are personal fears and phobias. These kinds of disruptions deal with individual qualities rather than a more universal type of discomfort. People who aren't afraid of heights will not be uncomfortable going up the Willis Tower in Chicago and standing on the glass box on the side of the building, but those who are afraid of heights are terrified of standing on the glass box. A psychological disruption that might seem more universal are haunted houses, not those that are built for fun. Haunted houses are more universal because the history and the implications that the house carries within are already embedded into most people's heads. Within psychological disruption also lies frustration, which is a different degree of intensity within psychological disruptions. Like an itch on the body, frustration can often be dealt with quickly, an example being a flight of stairs, in which each step has a different height or length than the previous one, causing people to constantly stumble and fall and trigger the frustration inside one's head. Like frustration, there are other degrees of psychological disruptions, like disgust and motion sickness, that are different to phobias and fears in that they are easier to treat and are not embedded in our way of individual being.

CHAPTER_04

Grid

The grid was an attempt to translate specific kinds of disruptions at an architectural scale. Similar to the shit bricks, it was an attempt to prove that discomfort can be controlled and manifested throughout a design in a building, even though the grid was done at a relatively small scale and not at the scale of a building. The grid was designed with columns one foot apart in order to make it somewhat uncomfortable, especially for big people. In certain situations people invade your personal space and depending on the situation it can be uncomfortable. For example, the subway in New York City during rush hour often has too many people, but it feels completely normal because socially everyone is giving away their personal space. In contrast, there is a different sensation of invasion when you are waiting in line for an ATM and someone behind you in line gets too close to you. In a similar way, the grid invades your personal space in order to make you feel uncomfortable. Some people feel uncomfortable because they are bigger, but others can walk right through it with little effort. Thus, for many people it became physically uncomfortable because they couldn't fit, whereas for other people it might become psychologically uncomfortable because they might feel claustrophobic. In reality, it became a disruption for everyone, no matter the size, because it was designed so that nobody could walk in a straight line.

In order to make it seem more architectural and not just an installation where people just walk through it, a record player was inserted, for multiple purposes. The record player gave the grid a program, a sense that it is not just an installation, but rather, in order to listen to any music you need to walk through it. The music also gave another dimension of discomfort, other than direct psychological and physical discomfort. The ideal vinyl that should be playing is a scratched vinyl. The music in this case is not relevant, but the fact that a song is playing and it is constantly jumping to different parts or repeating to the same parts adds another dimension of discomfort that is both physical and psychological. It is physical discomfort because it might hurt your ears similar to scratching your fingernails on a chalkboard, but not at a different intensity. On the other hand, it is psychologically uncomfortable because you know that the song should be playing fluently, but it is often jumping and returning to other parts of the song and creates a sort of organized chaos.

Even though the objective of this installation was to make it at an architectural scale and programmatic, it failed in being programmatic. This installation, instead of being used as one with a record player within it, can be used in the hallway of a busy building to disturb the circulation of the building. Following this idea, an installation or an intervention similar to this one can be used differently to manifest disruption in certain situations that might encourage a culture change; a disruption that can manifest change in the minds of people who are worth fighting for. This type of intervention can become and translate into an architectural proposal that can influence our awareness and consciousness toward our individuality and, more importantly, toward architecture. Furthermore, depending on the politics of what the architecture speaks for, whether it is for racial equality or women's rights, the architecture, like a riot, begins to be a tool to encourage the ideal in which the intervention stands for.
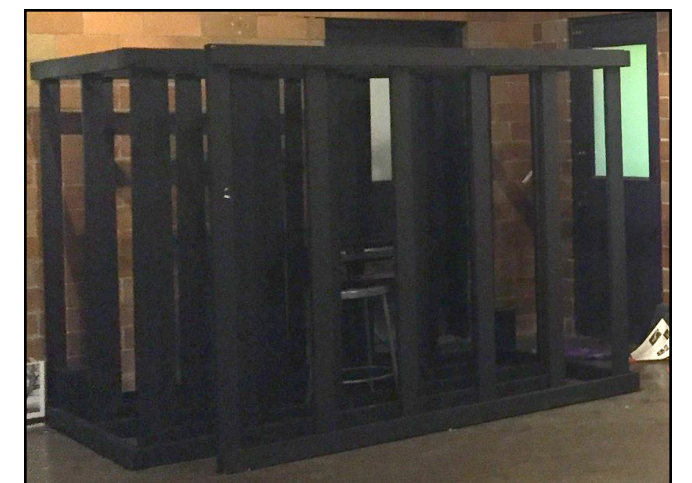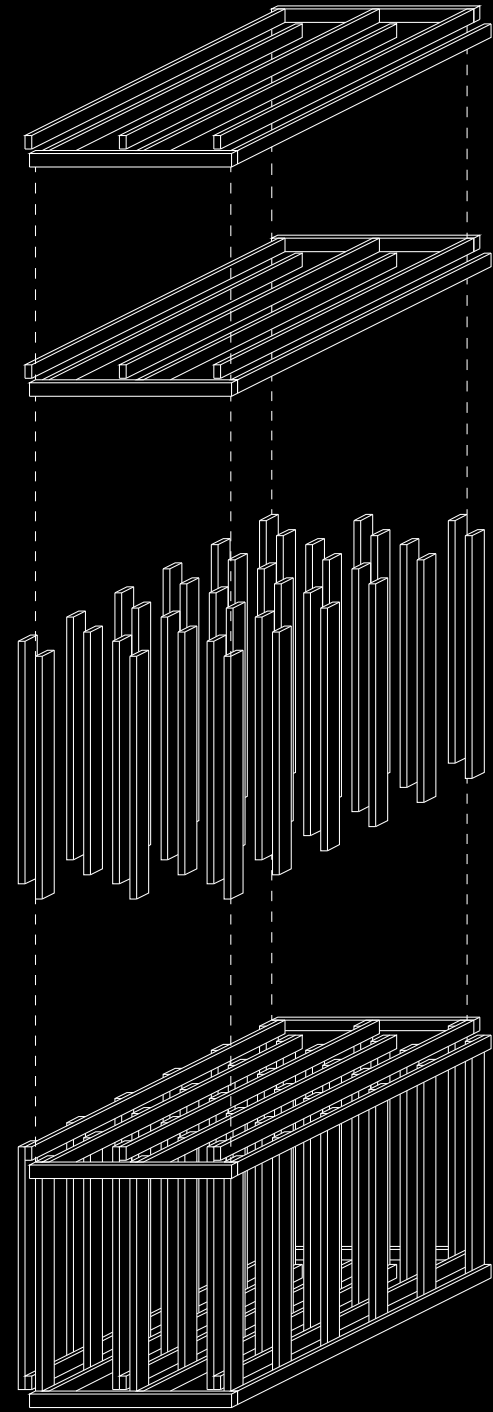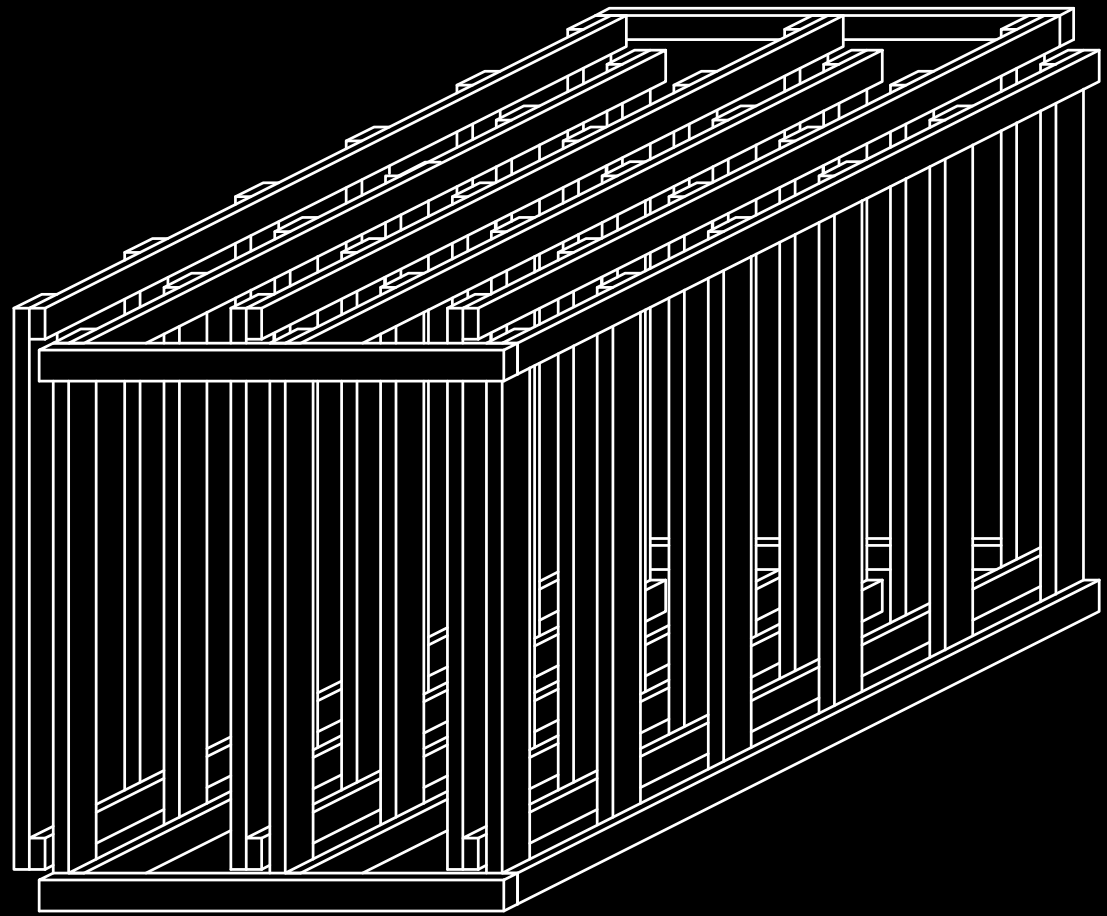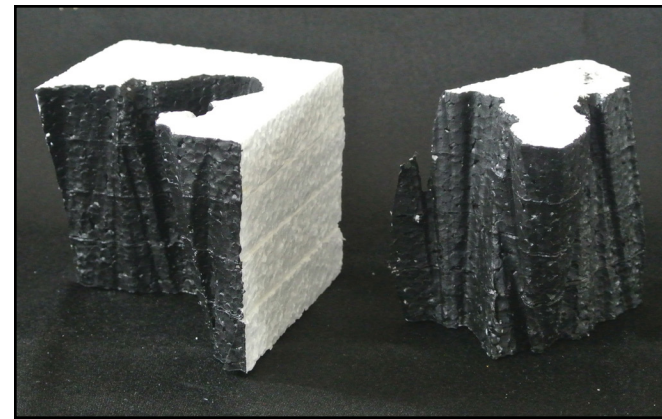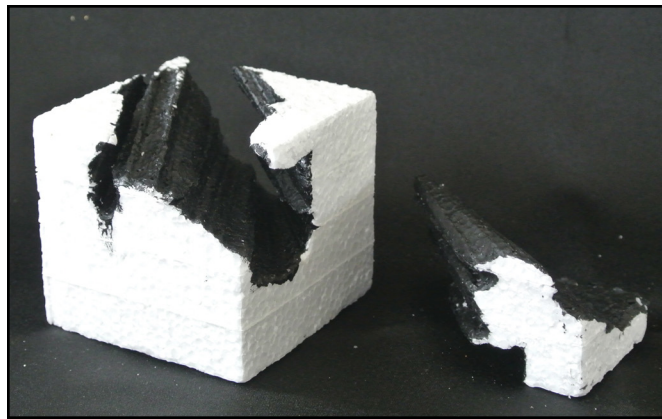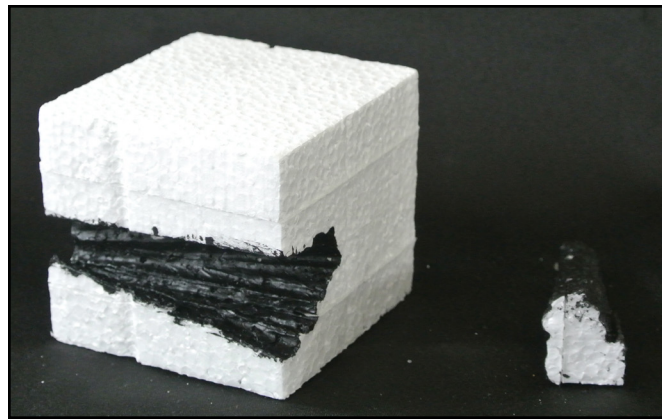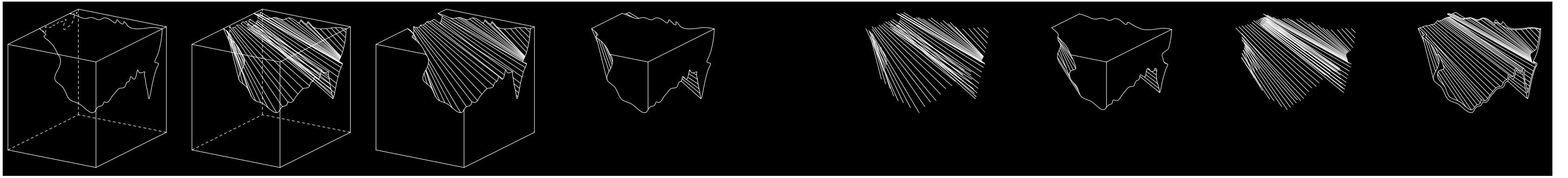
CHAPTER_05

Cube Series

Dysktirian architecture must be malleable enough so that it is not as direct as pain is to a body, but should not be as ambiguous as the different types of architectural discomfort. The design of a dysktirian building must be sort of direct and inviting to a body as a desk chair invites to sit and suggests how the body should move and appropriately sit. At the same time, a dysktirian building should approach its theory and reception of the building to be as malleable and fluid as water so that it molds and defines itself according to what it's containing it. The cubes were a method of experimenting through form.

Using the cubes is a way of creating different typologies that could be transpired by provoking discomfort through the space it creates only using a limited tool unto a simple object, such as a cube. The cubes are cut in an abstract way using a line, which creates linear topographies that define the form that architecture can shape. They are then deconstructed through the cuts, which is when the typologies of each different cube are revealed. Once the cuts are revealed, multiple line drawings begin to emerge. The line drawings start to defamiliarize the object and uncover different way in which an architect can interpret the drawings. They can be interpreted as objects, or they can be taken a step further and be interpreted as plans or sections. As the defamiliarizations of the drawings become identified, they start to be familiarized once again as a different type of drawing. This process is similar to Google translate. For example, when you first write a music lyric that was originally written in English and translate it to Albanian, then you translate the Albanian translation back to English, then the words are often completely different from the original written version of the lyrics.

Through diagrams the cubes show different dimensions and potentialities that space can take inside a simple object. They are a way of expressing themselves through form at a model scale and not at an architectural scale, thus they lack narrative. The sublime series go parallel with the cubes by illustrating different narratives through an image by expanding and forgetting specific scales to work with.
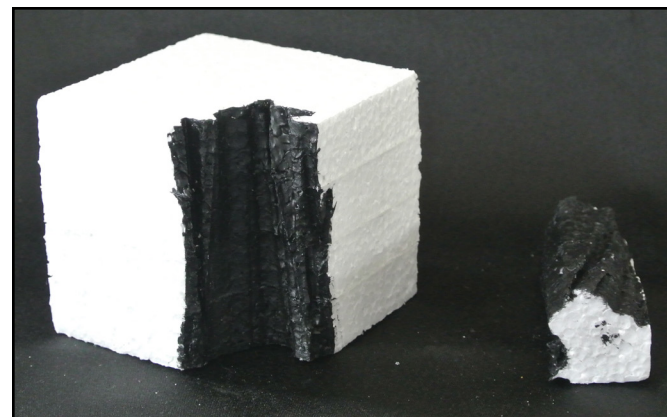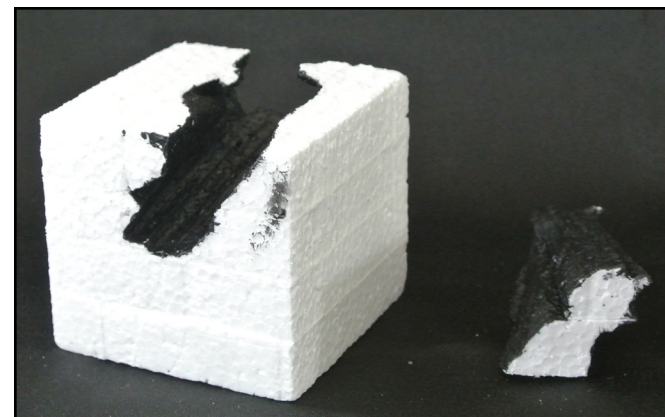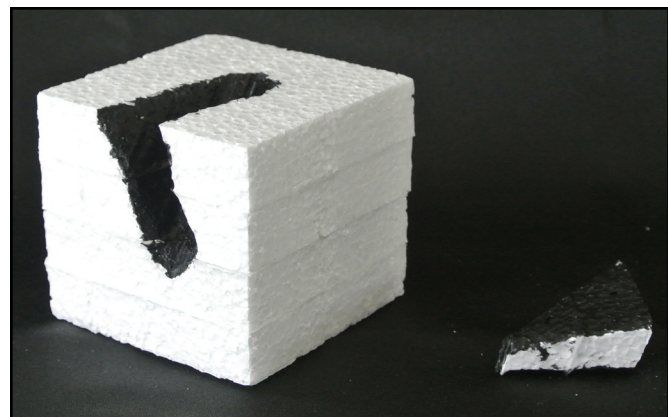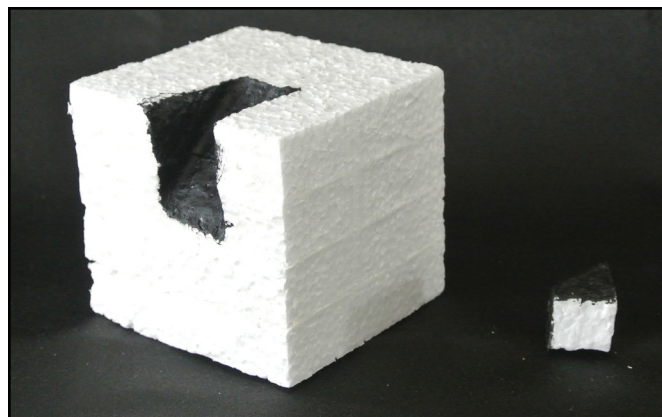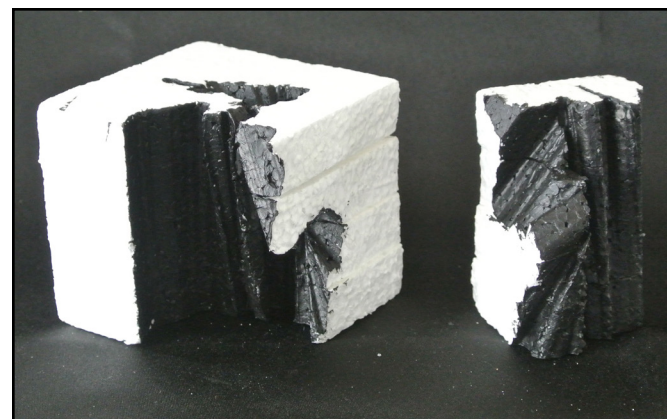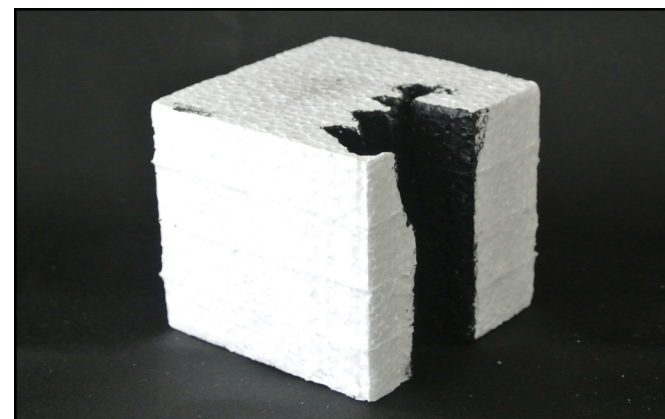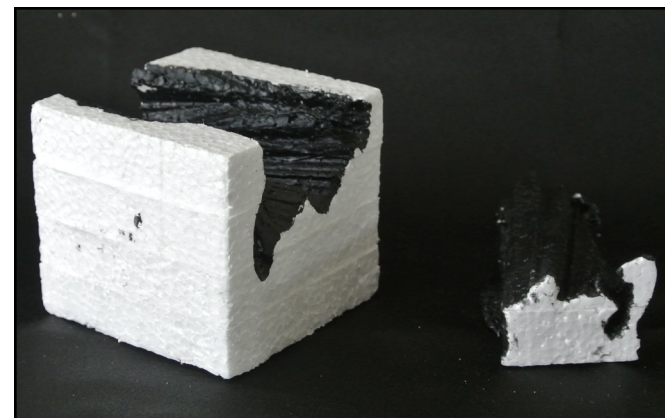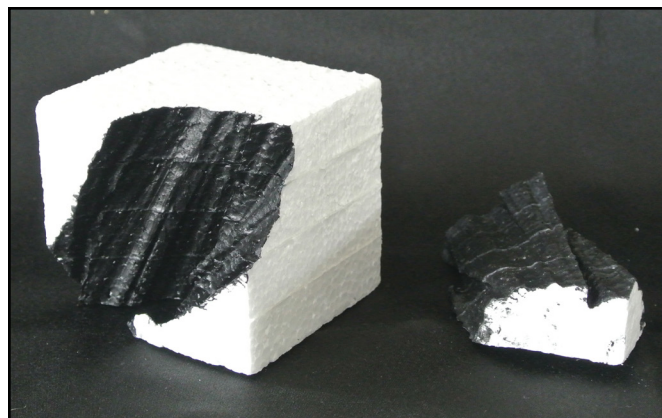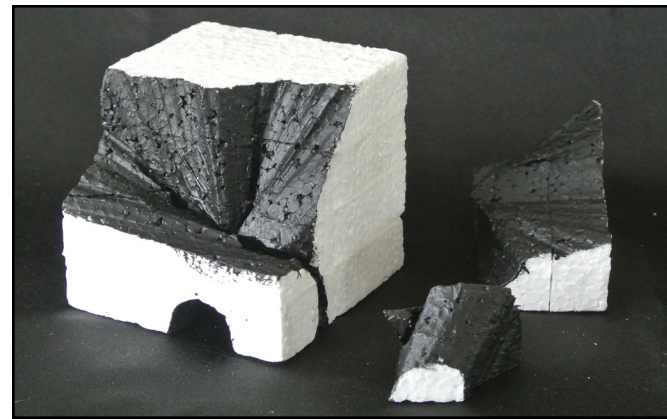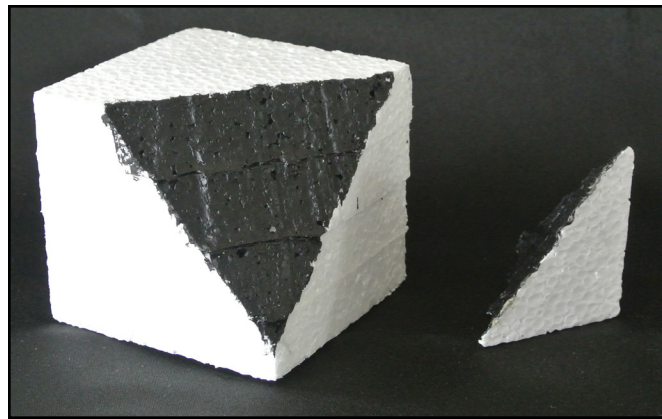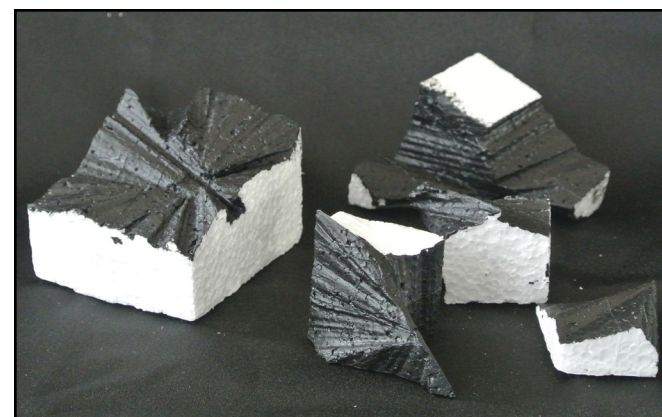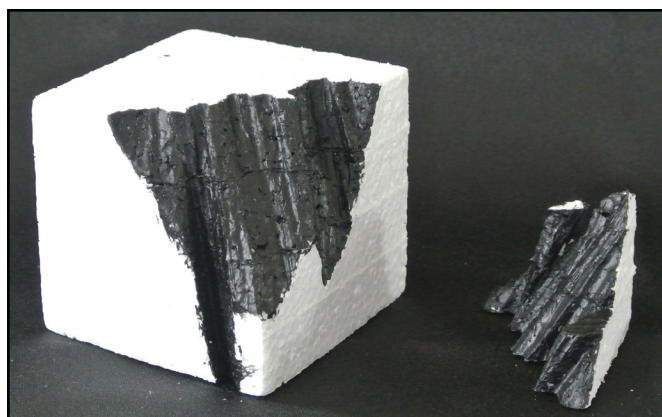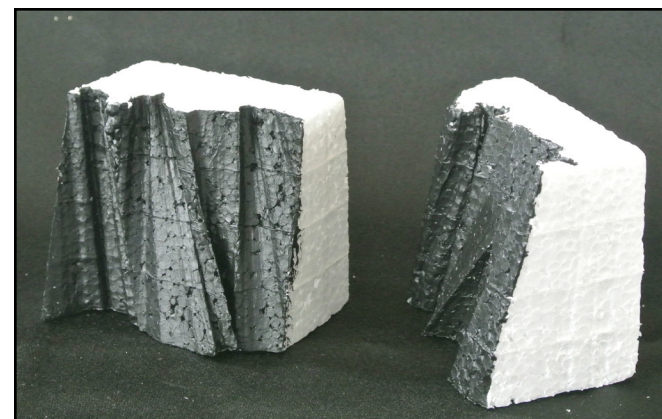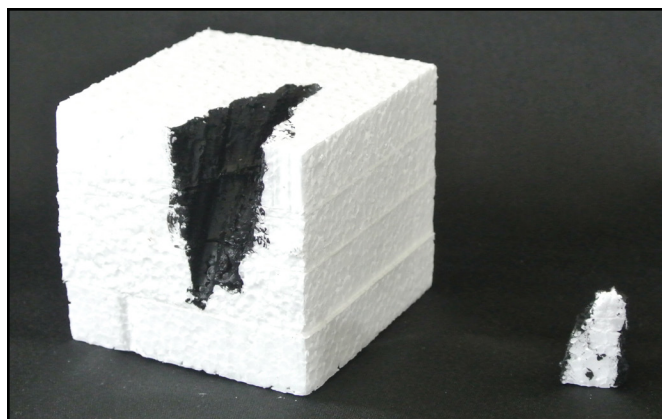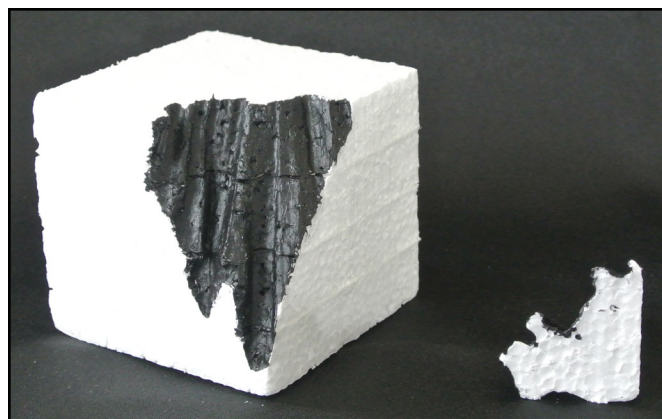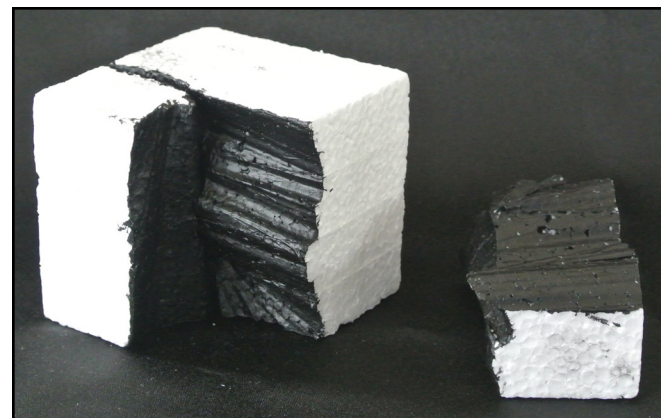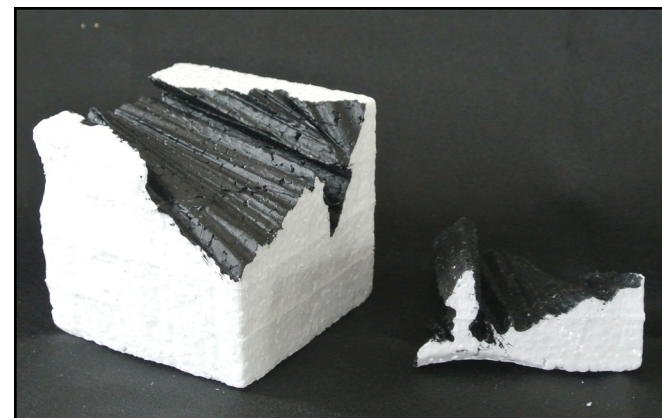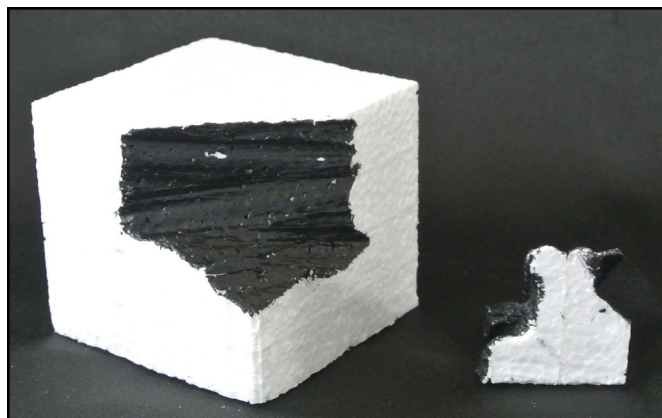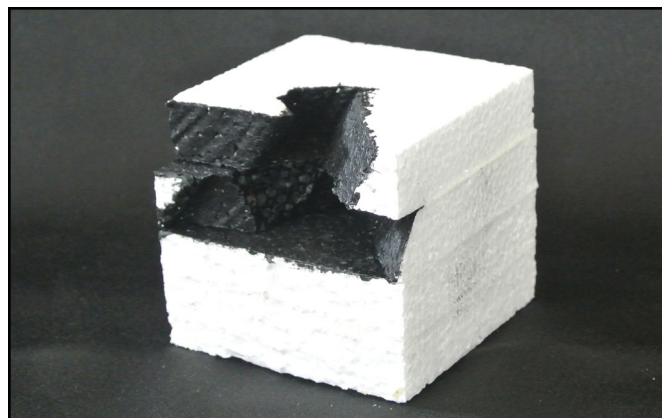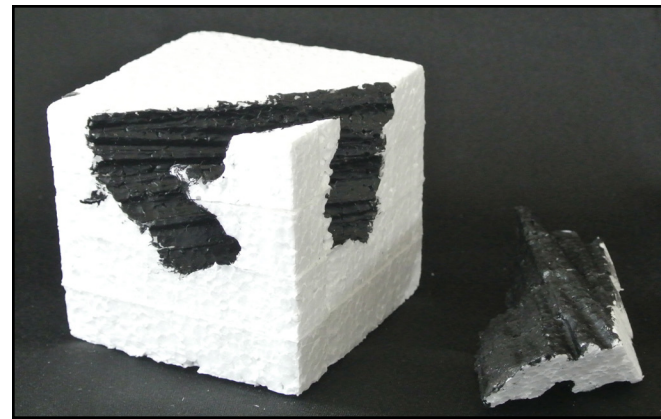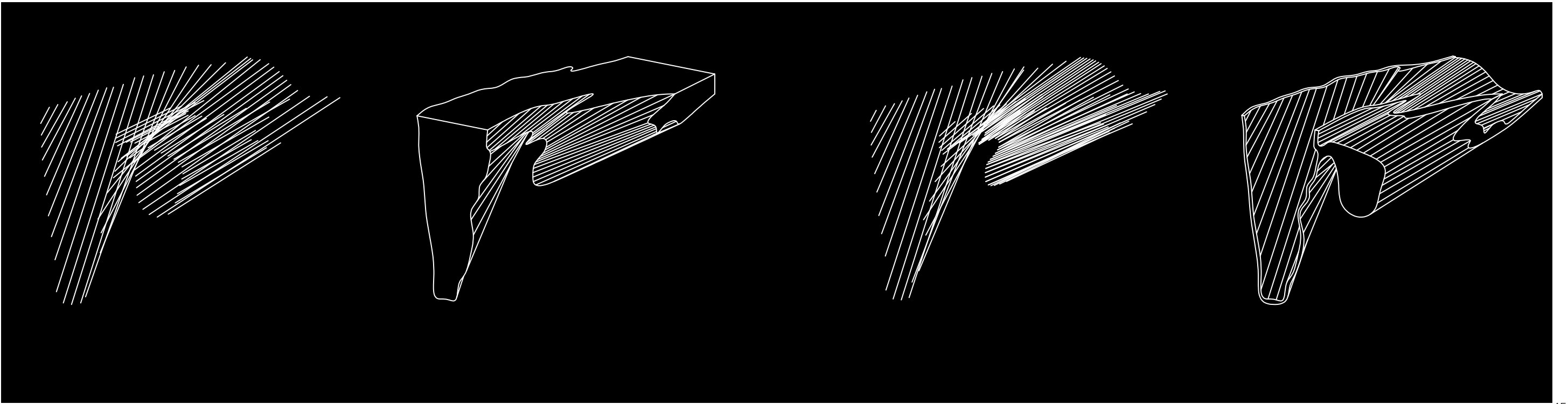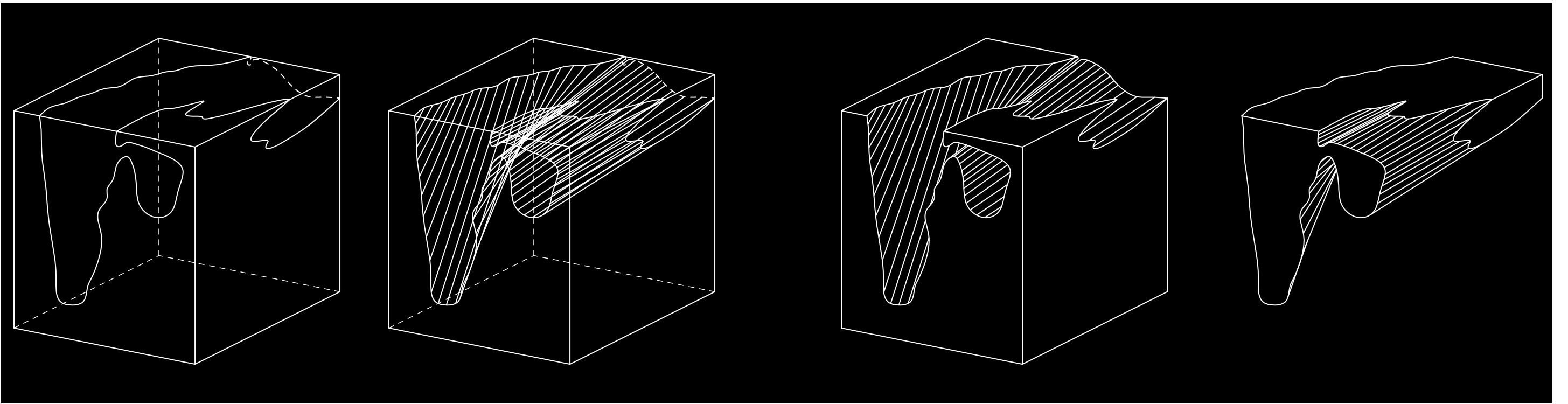
CHAPTER_06

Sublime Series

A method to understand the way dysktirian buildings could work in a broader sense is by incorporating a degree of the sublime. Sublime is "tending to inspire awe usually because of elevated quality (as of beauty, nobility or grandeur) or transcendent excellence." [4] When the element of the sublime is present in architecture it usually includes an aesthetic factor, but in dysktirian buildings the aesthetics of the sublime does not necessarily play an important role. The sublime would be the element in dysktirian architecture that might defamiliarize or might make the space uninhabitable or inadaptable. The sublime then is an element in dysktirian architecture that, because of it's grand power or disruption and defamiliarity, will manifest ambiguous thoughts or truths unto the user of a more conscious reality that architecture has the potential of doing. Using that power, the politics of dysktirian architecture are revealed in different degrees depending on each individual circumstance.

The images shown in the following pages are different examples that show the potential of how the sublime can affect one's perceptions on dysktirian architecture. Even though the change in the images can be subtle, the magnitude of the change compared to the reality of things makes us question the underlying power that different things have. This can be seen in the horizon, gravity, program, exaggeration, to name a few. Each image individually illustrates this in a different way from the rest. Even though the images are ambiguous and are open to interpretation, once they are translated into an architectural scale, there must be a reason to fight for them.

Notes
4.   Definition of sublime researched in the Merriam-Webster Dictionary

PART TWO

CHAPTER_07

Science Fiction + Architecture

In order to develop an architectural project that involved the research I had done in the first half, it seemed logical to lean towards a more in-depth study about the relationship between science fiction and architecture. This research began wondering whether or not architecture could have the same role as science fiction.

Science fiction stimulates our imagination into understanding the possibilities of qualities taken to the extreme. Through all mediums, science fiction usually predicts the future. However, Philip K. Dick disagrees as he quotes:

"It cannot be defined as 'a story set in the future,' [nor does it require] ultra-advanced technology. It must have a fictitious world, a society that does not in fact exist, but is predicated on our known society… that comes out of our world, the one we know. This world must be different from the given one in at least one way, and this one way must be sufficient to give rise to events that could not occur in our society. There must be a coherent idea involved in this dislocation… so that as a result a new society is generated in the author's mind, transferred to paper, and from paper it occurs as a convulsive shock in the reader's mind, the shock of dysrecognition."

Hence, science fiction is often imagined as a place in the future, but it can also be set in the present or even in the past. However, in order to be more effective, a setting placed in the present or the imminent future is habitually more powerful. Thus, we can create optimistic or pessimistic worlds. Through optimism we create worlds where the science fiction usually stands somewhat apart from the story. On the other hand, when we create a pessimistic world, science fiction is concretely integrated with the story. Moreover, pessimistic worlds often become a critique or a comment on our world. For example, it can become a critique on space exploration, political order, technology, artificial intelligence, or even architecture, to name a few. Science fiction then becomes a research tool to examine and understand the discomforts of human nature and the disruptions within society.

Many architecture firms have proposed architectural interventions that have presented theoretical and conceptual frameworks that demonstrate alternate possibilities. Through these proposals, like science fiction novels, they instigate new styles of thinking that generate new ways of imagining how architecture should respond to contemporary conditions. Accordingly architecture acts as science fiction or is science fiction. Architecture behaves this way not only through proposals (Fig. 16-31), but also through the effect that architecture has on its inhabitants or even a community, like any architecture firm, and through the message behind the architecture.

In a similar way, in order to translate science fiction into architecture, it seemed logical to sketch architectural elements that are present in novels on top of images of existing conditions. This was very helpful in understanding the way in which architecture was represented in science fiction. Consequently science fiction is used as a tool to develop the design process by creating a narrative.
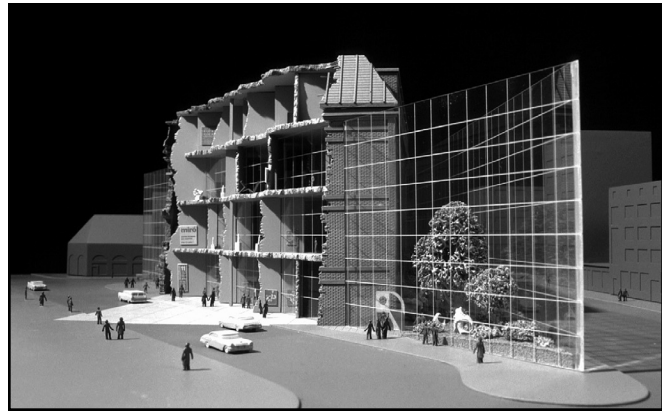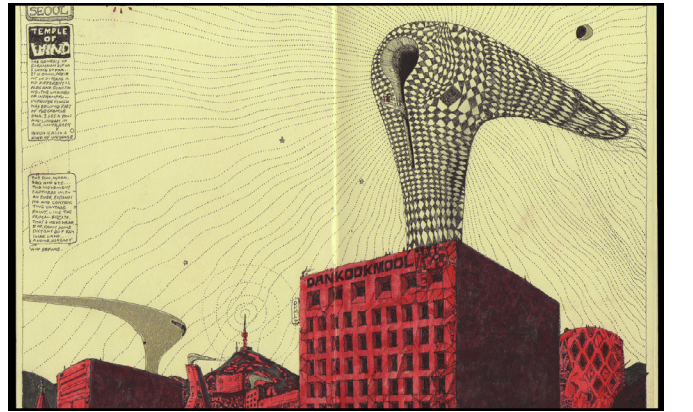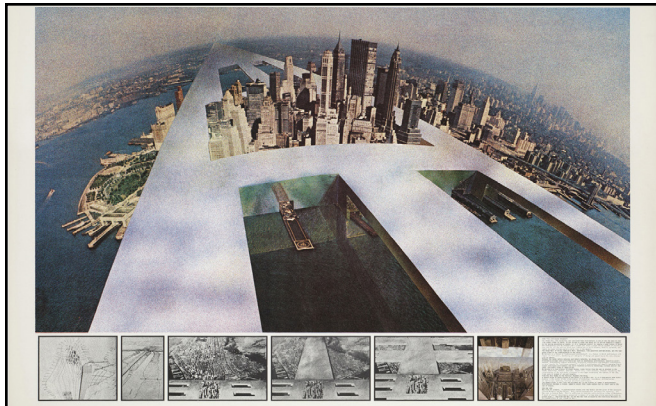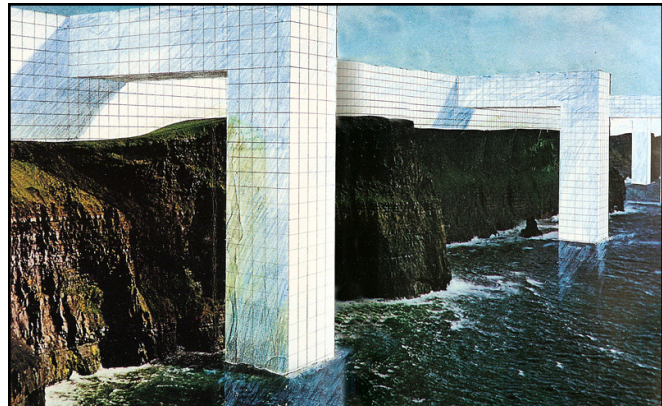
Fig. 16

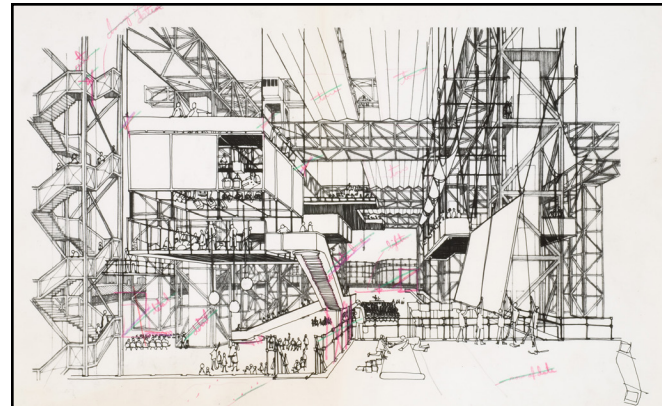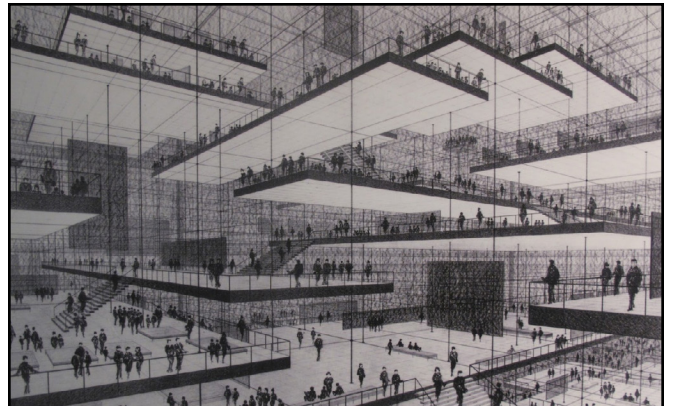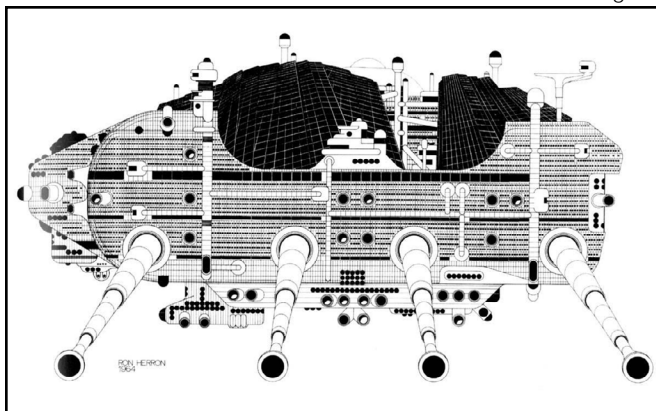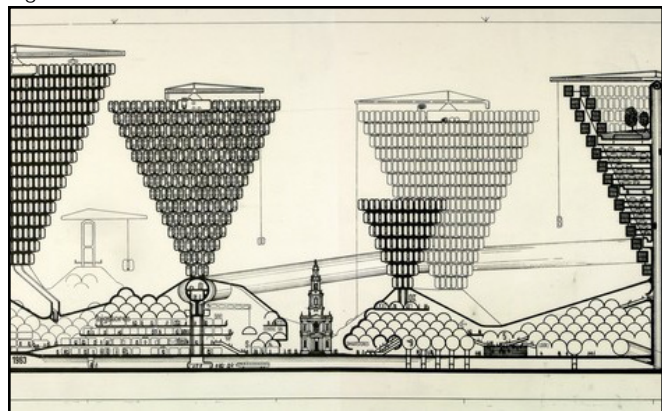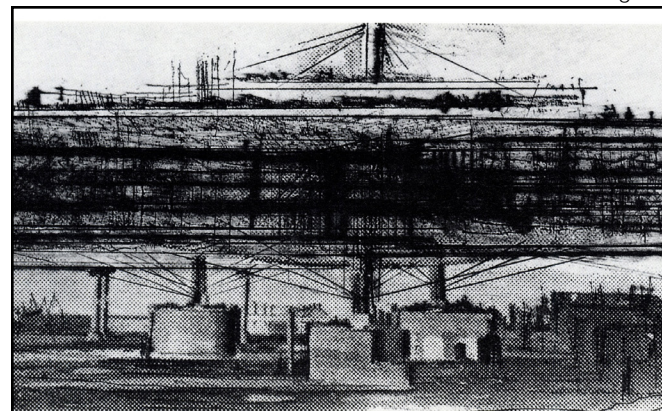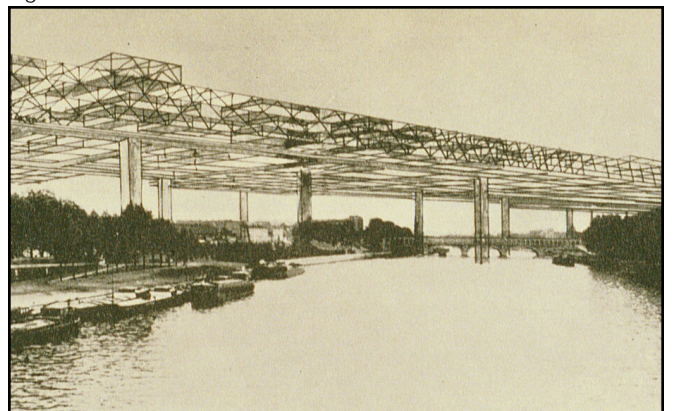
Fig. 17

Fig. 18

Fig. 19

Fig. 20

Fig. 21
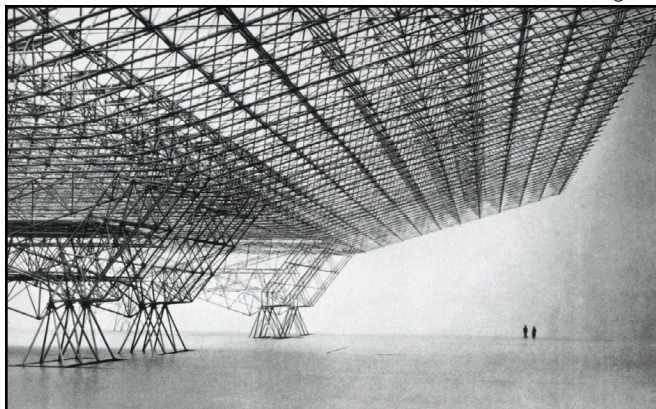

Fig. 22

Fig. 23

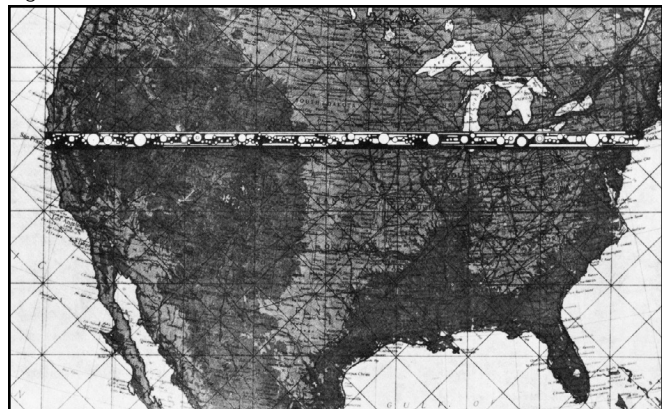Fig. 24
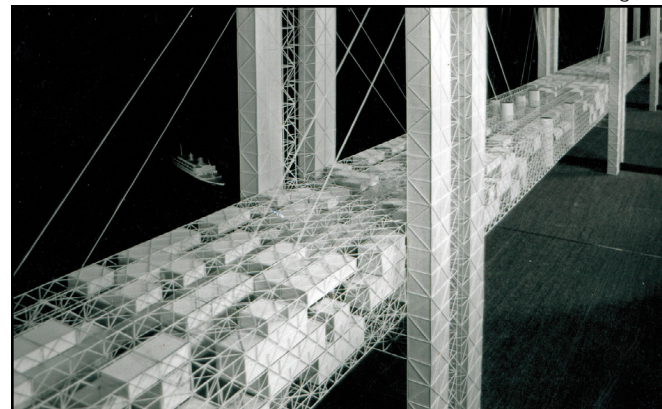

Fig. 25
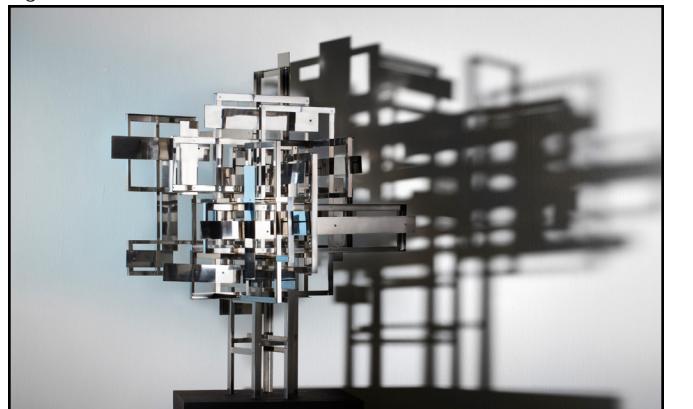

Fig. 26

Fig. 27

Fig. 28

Fig. 29

Fig. 30

Fig. 31

JEAN-MICHEL BASQUIAT _ FALLEN ANGEL
- CHILD-LIKE
- MULTIPLE COLORS OVERLAYING
- CHAOS ON WINGS
- ROUGH USE OF MEDIA
- VULGAR
- CARELESS

FRANCIS BACON _ SELF PORTRAIT
- EXISTENTIAL CRISIS
- CHAOTIC DEPICTION OF SELF
- DECONSTRUCTIVIST
- MIRROR IMAGE
- DISSECTION IST
- TRUE IMAGE

HIGH-RISE
- DESTRUCTION ORGY
- CLARK DARROW
- EVOLUTION OF VIOLENCE
- SELF-INDULGENCE
- NO ACTIVITIES
- TRIBE OVERPLUNDER
- CONTAMINATED POOL
- NO ETHICAL BOUNDARIES
- PSYCHOLOGICALLY CRAZY

RAMA
- ALIENATION
- ACCEPTABILITY
- EXPLORATION BEYOND COMFORT
- BUILDING-LIKE CITIES
- BUILDINGS WITHOUT DOORS OR WINDOWS
- SPACE CIVILIZATION
- EXTINCT CIVILIZATION
- EMPTY SPACES

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DEMOLITION

H HAVE THE POWER

ALEX DELARGE
- SOCIOPATH
- RAPIST
- AMUSED BY CRIMINAL ASSAULT
- SPEAKS NADSAT
- FAVORITE MUSIC: LUDWIG VAN
- INTO THE ULTRAVIOLENCE
- KOROVA MILK BAR (MOLOKO PLUS)

HYENA
- SHOULDERS SLOUCHED
- CHIN OUT AND DOWN
- LOOKING OUT
- HUNGRY

2001: A SPACE ODYSSEY
- ONE POINT PERSPECTIVE
- SPACE CIVILIZATION
- BLACK MONOLITH
- HAL
- HUMAN EVOLUTION
- ARTIFICIAL INTELLIGENCE
- EXTRATERRESTRIAL LIFE
- MAN'S RELATIONSHIP TO THE UNIVERSE
- MAN VS. MACHINE

SPACE ELEVATOR
- LAGRANGIAN POINT
- SPACE CIVILIZATION
- CARBON NANOTUBES
- NO POCKETS
- SPACE TETHER

DYSK TORIA

NEGATIVE SPACES WITHIN THE CUBE

FIX THIS

FOR ALL IT'S INCONVENIENCES, LAING WAS SATISFIED WITH LIFE IN THE HIGH-RISE. READY TO MOVE FORWARD AND EXPLORE LIFE. HOW EXACTLY, HE HAD NOT YET DECIDED. WE'RE ALL ARCHITECTS OF OUR OWN DESTRUCTION. LET THE PSYCHOTICS TAKE OVER. THEY ALONE UNDERSTOOD WHAT WAS HAPPENING. IN A SENSE LIFE IN THE HIGH-RISE HAD BEGUN TO RESEMBLE THE WORLD OUTSIDE — THERE WERE THE SAME RUTHLESSNESS AND AGGRESSION CONCEALED WITHIN A SET OF POLITE CONVENTIONS. THESE PEOPLE WERE CONTENT WITH THEIR ENVIRONMENT, AND FELT NO PARTICULAR OBJECTION TO AN IMPERSONAL SIZE AND CONCRETE LANDSCAPE. NO QUALMS ABOUT THE INVASION OF THEIR PRIVACY BY GOVERNMENT AGENCIES AND ORGANIZATIONS, AND IF ANYTHING WELCOMING THESE — OWN PURPOSES. INTRUSIONS, USING THEM FOR THEIR. MASTER A NEW THESE PEOPLE WERE TAILOR TO. KIND OF 20TH CENTURY LIFE. THEY THRIVED ON THE RAPID TURNOVER OF ACQUAINTANCES HAS LACK OF INVOLVEMENT WITH OTHERS, AND THIS TOTAL SELF-SUFFICIENCY OF LIVES WHICH NEEDING NOTHING, WERE NEVER DISAPPOINTED. ALTERNATIVELY, THEIR REAL NEEDS MIGHT EMERGE LATER.
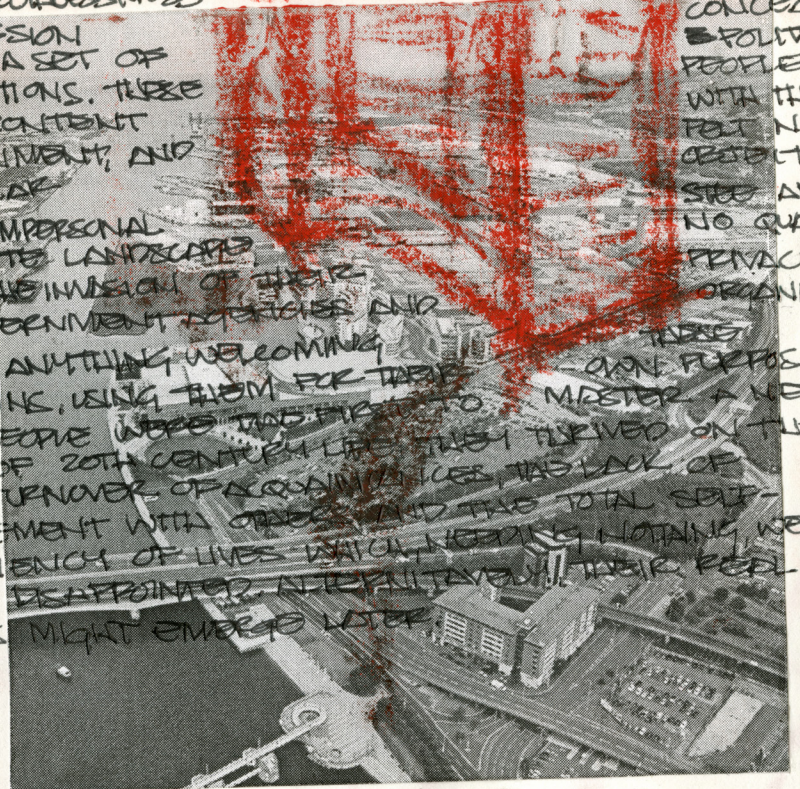
- FAILED ATTEMPT TO COMFORT
- MINOR MALFUNCTIONS
- CLASS DIVISION / PREFERENCES

THESE DAYS ONE NEEDED A FULL-SCALE EMERGENCY KIT BUILT INTO ONE'S BRAIN, PLUS A CRASH COURSE IN A DISASTER SURVIVAL, REAL AND IMAGINED. SUICIDE IS A SUGGESTIVE ACT; IT RUNS IN FAMILIES. IN HIS ACHING HEAD THE CONCRETE OVERPASS AND THE SYSTEM OF MOTORWAYS IN WHICH HE WAS MAROONED HAD BEGUN TO ASSUME AN EVER MORE THREATENING SIZE. THE ILLUMINATED ROUTE INDICATOR ROTATED ABOVE HIS HEAD, MARKED WITH MEANINGLESS DESTINATIONS. THE SEQUENCE OF EVENTS ONLY DURATION HAD CLOSED BEHIND HIM LIKE A VENT OF HELL. THE CAR WAS ALIVE WITH POINTS. EVEN HEADLAMP ELECTRICAL THOUGH THE AND BRAKE LIGHTS CIRCUIT WAS OUT. AS THE URINE STRUCK HIS FACE POISED HIS PROCTOR SCARRED OF THE AMBER PAINS, HE STOPPED LIQUID SPLASHING ON TO HIS POURING PALMS AND OF HIS DINNER DOWN THE JACKET, THE CLOTH OF URINE HIT THE TRAMP'S MOUTH AND NOSE. FROTHING ON HIS SHOULDERS.

- HIDING IN PLAIN SIGHT
- ABYSS WITHIN THE CROWD
- STRANDED IN MAN-MADE ISLAND

WE NEED TO BE LET ALONE. WE NEED TO BE REALLY BOTHERED ONCE IN A WHILE. HOW LONG IS IT SINCE YOU WERE REALLY BOTHERED? ABOUT SOMETHING IMPORTANT? ABOUT SOMETHING REAL? I'M SEVENTEEN AND I'M CRAZY. MY UNCLE SAYS THE TWO ALWAYS GO TOGETHER. WHEN PEOPLE ASK YOUR AGE, HE SAID, ALWAYS SAY SEVENTEEN AND INSANE. THE GOOD WRITERS TOUCH LIFE OFTEN. THE MEDIOCRE ONES RUN A QUICK HAND OVER HER. THE BAD ONES RAPE HER AND LEAVE HER FOR THE FLIES. IT WAS A PLEASURE TO BURN. A BOOK

IS A LOADED GUN IN THE HOUSE NEXT DOOR... WHO KNOWS WHO MIGHT BE THE TARGET OF THE WELL PROGRAMMED... OUR CIVILIZATION IS FLINGING ITSELF TO PIECES WHEN THEY GIVE YOU WRITE STARS AND FOOLS WHO
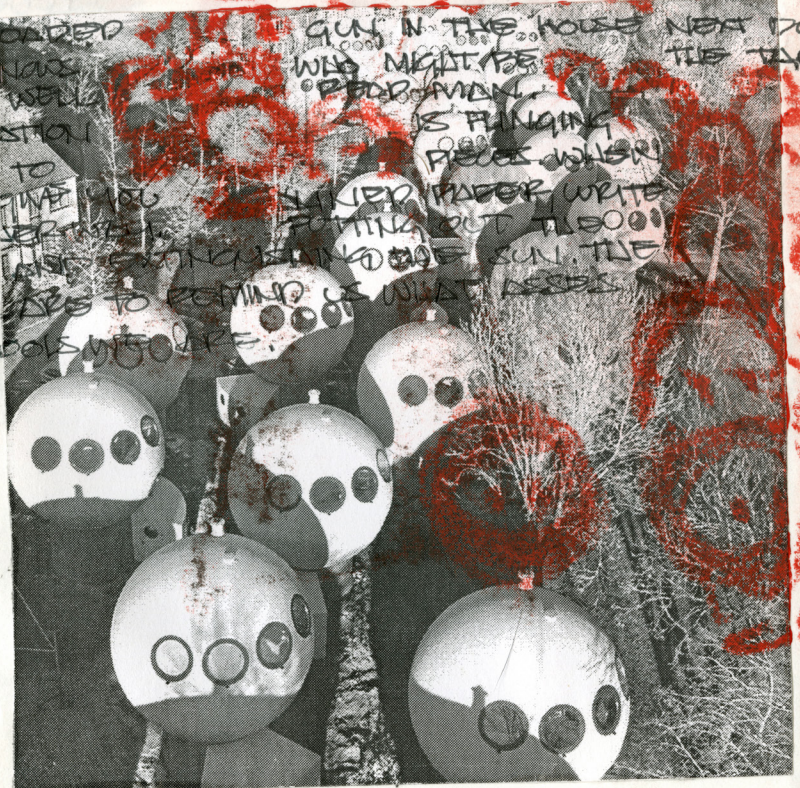
- FIRE
- CONTROL
- VERGE OF WAR
- BOOK BURNING
- FIRE DEPARTMENT CAUSES FIRES

HE WHO CONTROLS THE PAST CONTROLS THE FUTURE. HE WHO CONTROLS THE PRESENT CONTROLS THE PAST. WAR IS PEACE. FREEDOM IS SLAVERY. IGNORANCE IS STRENGTH. IF YOU WANT TO KEEP A SECRET, YOU MUST ALSO HIDE IT FROM YOURSELF. IF YOU WANT A PICTURE OF THE FUTURE, IMAGINE A BOOT STAMPING ON YOUR FACE — FOR EVER. DOUBLETHINK MEANS THE POWER OF HOLDING TWO CONTRADICTORY BELIEFS IN ONE'S MIND SIMULTANEOUSLY, AND ACCEPTING BOTH OF THEM. PERHAPS A LUNATIC WAS SIMPLY A MINORITY OF ONE. POWER IS IN TEARING HUMAN MINDS TO PIECES AND PUTTING THEM TOGETHER AGAIN IN NEW SHAPE OF YOUR OWN CHOOSING. BIG BROTHER IS WATCHING YOU. IT'S A BEAUTIFUL THING, THE DESTRUCTION OF WORDS. FREEDOM IS THE FREEDOM TO SAY THAT TWO PLUS TWO MAKE FOUR. IF THAT IS GRANTED ALL ELSE FOLLOWS. BEAUTY EXISTS
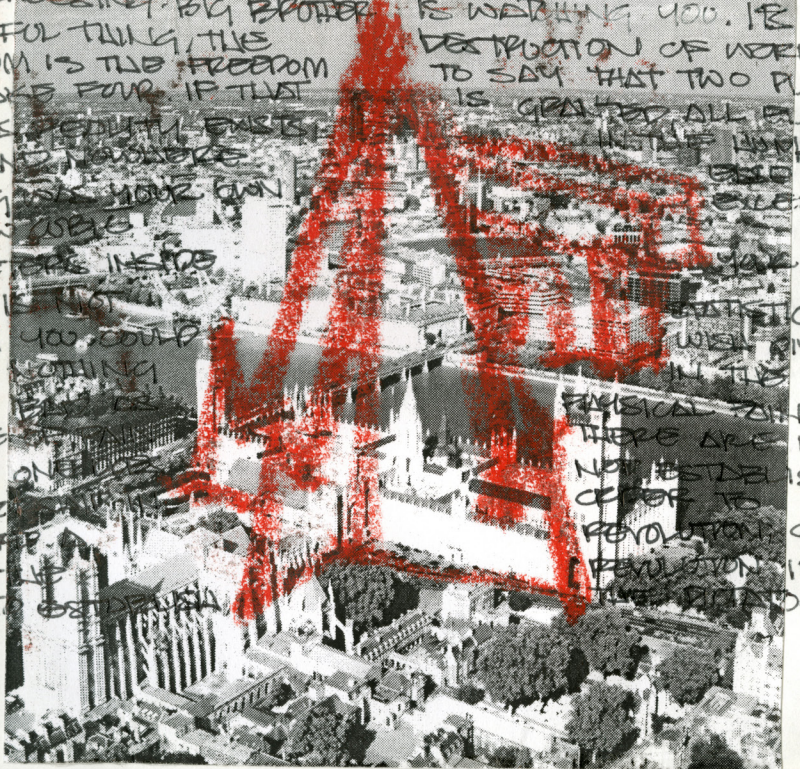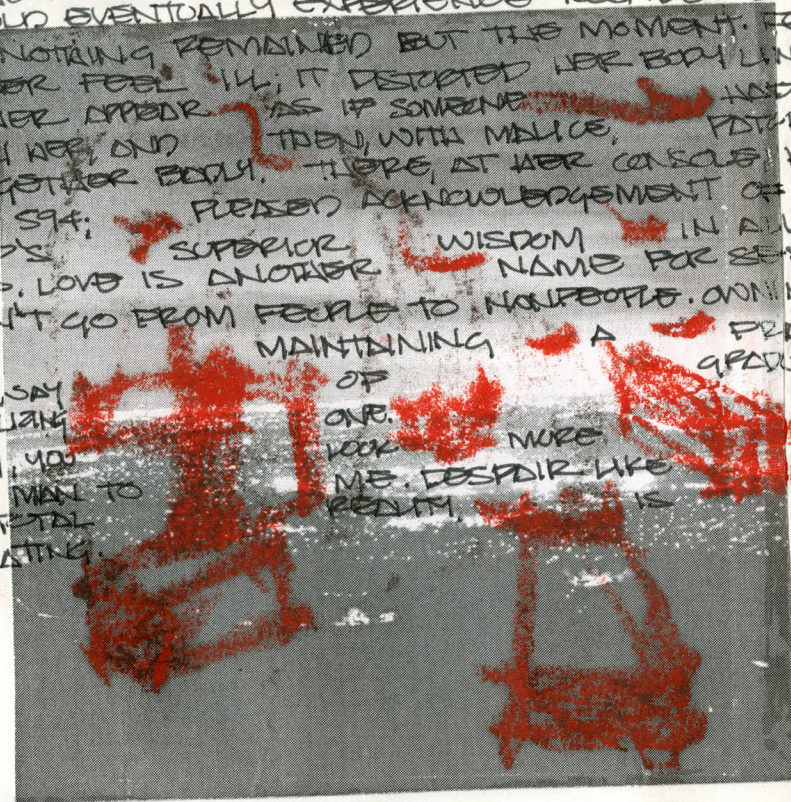

- PYONGYANG
- COMMUNISM
- CONTROL OF "TRUTH"
- THOUGHT CRIME
- THOUGHT MANIPULATION
- HISTORY MANIPULATION

YOU WILL BE REQUIRED TO DO WRONG NO MATTER WHERE YOU GO. IT IS THE BASIC CONDITION OF LIFE, TO BE REQUIRED TO VIOLATE YOUR OWN IDENTITY. AT SOME TIME, EVERY CREATURE WHICH LIVES MUST DO SO. IT IS THE ULTIMATE SHADOW, THE DEFEAT OF CREATION; THIS IS THE CURSE AT WORK, THE CURSE THAT FEEDS ON ALL LIFE. EVERYWHERE IN THIS UNIVERSE. I LIKE HER; I COULD WATCH HER THE REST OF MY LIFE. SHE HAS BREASTS THAT SMILE. I'D LIKE TO SEE YOU MOVE UP TO THE GOAT CLASS. WHERE I THINK YOU BELONG. FUTURE AND PAST BLURRED; AND WHAT WHAT HE HAD ALREADY EXPERIENCED BLENDED SO THAT HE WOULD EVENTUALLY EXPERIENCE. NOTHING REMAINED BUT THE MOMENT. FEAR MADE HER FEEL ILL; IT DISTORTED HER BODY LINES, MADE HER APPEAR AS IF SOMEONE HAD BROKEN HER AND THEN, WITH MALICE, PATCHED HER TOGETHER BADLY. THERE, AT HER CONSOLE HE DIALED S94: PLEASED ACKNOWLEDGEMENT OF HUSBAND'S SUPERIOR WISDOM IN ALL MATTERS. LOVE IS ANOTHER NAME FOR SEX. YOU CAN'T GO FROM PEOPLE TO NONPEOPLE. OWNING A PROUD AND HAD A WAY MAINTAINING OF GRADUALLY DEMORALIZING ONE. FRANKLY, YOU LOOK MORE LIKE A GOAT MAN TO ME. DESPAIR LIKE THAT ABOUT TOTAL REALITY, IS SELF- PERPETUATING.

- MAN VS. MACHINE
- CAN MACHINE BE MAN?
- EVOLUTION OF MAN
- SLAVERY OF MACHINE

IF SUCH A THING HAD HAPPENED ONCE, IT MUST SURELY HAVE HAPPENED MANY TIMES IN THIS GALAXY OF A HUNDRED BILLION STARS. HE HAD A SUSPICION OF PLAUSIBLE ANSWERS; THEY WERE SO OFTEN WRONG. TRAINING WAS ONE THING, REALITY ANOTHER, AND NO ONE COULD BE SURE THAT THE ANCIENT HUMAN INSTINCTS OF SELF-PRESERVATION WOULD NOT TAKE OVER IN AN EMERGENCY. SOME WOMEN, COMMANDER NORTON HAD DECIDED LONG AGO, SHOULD NOT BE ALLOWED ABOARD A SHIP; WEIGHTLESSNESS DID THINGS TO THEIR BREASTS THAT WERE TOO DISTRACTING. IT WAS BAD ENOUGH WHEN THEY WERE MOTIONLESS; BUT WHEN THEY STARTED TO MOVE, AND SYMPATHETIC VIBRATIONS SET IN, IT WAS MORE THAN ANY WARM-BLOODED MALE SHOULD BE ASKED TO TAKE. HE WAS QUITE SURE THAT AT LEAST ONE SERIOUS ACCIDENT HAD BEEN CAUSED BY ACUTE CREW DISTRACTION, AFTER THE TRANSIT OF A WELL UPHOLSTERED LADY OFFICER THROUGH THE CONTROL CABIN. ABSENCE OF NOISE IS NOT A NATURAL CONDITION; ALL HUMAN SENSES REQUIRE SOME INPUT. IF THEY ARE DEPRIVED OF IT, THE MIND MANUFACTURES SUBSTITUTES. ITS OWN ACTION YOU CAN'T MOVE WITHOUT FRICTION. HE WAS NOW THE WORLDS LEADING AUTHORITY ON THE GREATEST EXPLORER OF ALL TIME, THE ROMANS DO EVERYTHING IN THREES.

- MAN VS. ALIEN
- UP IS DOWN
- CYLINDRICAL WORLD
- EVERYTHING'S BUILT IN THREE'S (3)
- PERIHELION
- ARTIFICIAL GRAVITY

THAT'S SHIT AND YOU KNOW IT. IT'S JUST ANOTHER BIG GODDAM BUILDING AND WE ALREADY HAVE TOO MANY OF THEM. WITHOUT ELECTRICITY THE GREAT STRUCTURE FOR ALL ITS CUNNING COMPLEXITY WAS MERELY A LUMP, A DEAD THING COMPOSED OF HUNDREDS OF THOUSANDS OF TONS OF STEEL AND CONCRETE, OF TEMPERED-GLASS WINDOWS AND ALUMINUM COLUMN COVERS, OF CABLES AND DUCTING AND WIRING AND MECHANISMS COMPLICATED BEYOND BELIEF — USELESS. THE BUILDING IS ALIVE. THE BUILDING WAS IN TORMENT, DRASTICALLY WOUNDED. WITHIN THE BUILDING'S CORE, AS IN A CHIMNEY, HEATED AIR RISING CREATED ITS OWN DRAFT, WHICH SUCKED FRESH AIR IN THROUGH OPEN CONCOURSE DOORS. MANY IN THE CROWD THOUGHT THE FIRE HAD BEEN ... CONTAINER. IT WAS ... NOT. IT WAS BURNING ... BOLD ... WERE MERELY ... TORMENT OF HIS ... BUILDING ... MEET THE ... COLLAPSED. LIKE ... TORMENT THIS ... WRITHED AND ... SHUDDER. ITS AGONY PAIN. ONLY A HANDFUL OF PEOPLE UNDERSTOOD AND ACCEPTED NOT ONLY THAT CATASTROPHE WAS IN THE MAKING, BUT THAT IS WAS INEVITABLE. THE TIME WAS 8:41 IT HAD BEEN FOUR HOURS AND EIGHTEEN MINUTES SINCE THE EXPLOSION. GÖTTERDÄMMERUNG.
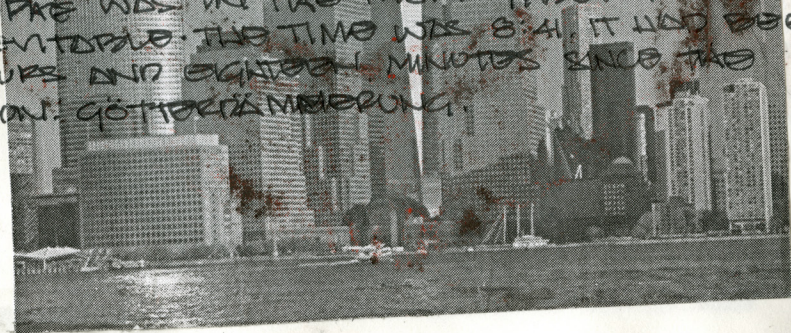
· REAL CHAOS
· LUXURIOUS TOWER'S MALFUNCTIONS
· TRAP
· UNSUPERVISED CHANGER

YOU DON'T BOTHER TO MEMORIZE THE LITERATURE— YOU LEARN TO READ AND KEEP A SHELF OF BOOKS. STAND ON ZANZIBAR IS AN INFORMATION OVERLOAD ON TOPICS THAT SENSIBLE PEOPLE WOULD NEVER WANT TO LEARN ABOUT. DONALD HOGAN IS A SPY. TRUE, YOU'RE NOT A SLAVE. YOU'RE WORSE OFF THAN THAT BY A LONG, LONG WAY. SOCIETY HAS TO DEFEND ITSELF FROM ITS DEFENDERS, BECAUSE WHAT'S ADMIRABLE IN WARTIME IS TERMED PSYCHOPATHIC IN PEACE. COINCIDENCE YOU WEREN'T PAYING ATTENTION TO THIS OTHER HALF OF WHAT WAS GOING ON, IT'S SUPPOSED TO BE AUTOMATIC. BUT ACTUALLY YOU HAVE TO PUSH THIS BUTTON. TAKE STOCK, CITIZEN BIBILUS ... THOU THAT THERE ARE SO MANY ... OF YOU ... THROUGH YOUR ... OPENED. WENT TO ... YOUR FUTURE OR ... INTO THE PACIFIC, ... WHICH ... YOU ... THEY MAY REMEMBER ... DON'T HAVE ... EVERYTHING STAYS ... NEED TO ... WHERE ... HOGAN. DONALD DEVILLE BY MILITARY SPECIFICATION ... CAMP. ONLY ... SURVIVED.
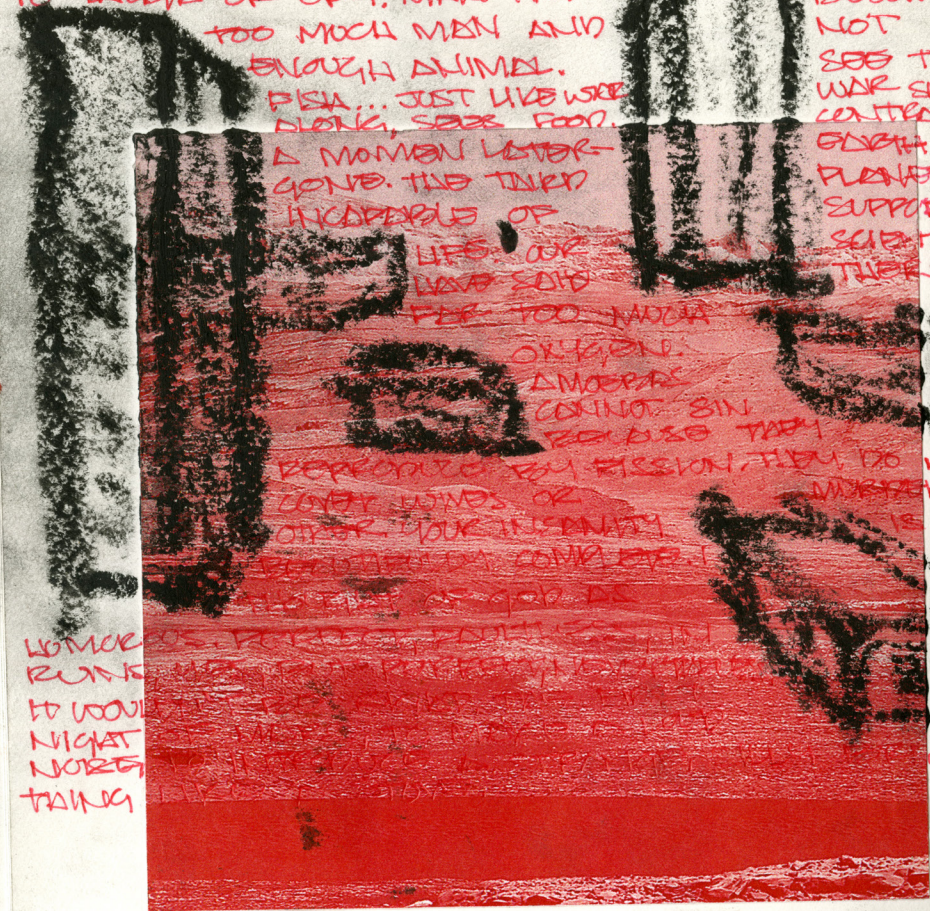
AT WE IS BY HOGAN

— DONALD MARK II.

· GOVERNMENT CONTROLED WORLD
· TRUTH IS ALWAYS HIDDEN
· BABY FARMS
· OVER-POPULATION
· SHALMANESER
· MR & MRS EVERYWHERE
· GENETIC ENGINEERING

WE EARTH MEN HAVE A TALENT FOR RUINING BIG, BEAUTIFUL THINGS. SCIENCE IS NO MORE THAN AN INVESTIGATION OF A MIRACLE WE CAN NEVER EXPLAIN, AND ART IS AN INTERPRETATION OF THAT MIRACLE. SLEEPING BEAUTY AWOKE AT THE KISS OF A SCIENTIST AND EXPIRED AT THE FATAL PUNCTURE OF HIS SYRINGE. IT FILLS ME WITH FEELINGS THAT I DON'T KNOW WHETHER TO LAUGH OR CRY. MAN HAD TOO MUCH MAN AND NOT ENOUGH ANIMAL. PISA... JUST LIKE WE MOVE ALONG, SEEK FOOD, A MOMENT LATER - GONE. THE THIRD INCAPABLE OF LIFE. OUR WORLD SAYS FOR TOO MUCH OXYGEN. AMOEBAS CANNOT SIN BECAUSE THEY REPRODUCE BY FISSION. THEY DO NOT COVET WIVES OR OTHER. YOUR INSANITY BECOMES COMPLETE.

SUCH WHETHER BECOME NOT SEE THE WAR SEEMS CONTRACTS. EARTH IS PLANET IS SUPPORTING SCIENTIST THINKS ... IS NEVER

· DEVASTATED EARTH
· MARTIAN COLONISTS
· SIMILARITY TO EARTH
· IGNORES KEY THINGS ABOUT MARTIAN CLIMATE
· EXTINCTION OF MARTIANS & HUMANS
· DESERT PLANET
· ANCIENT CIVILIZATIONS

LONG BEFORE YOU KNEW WHAT DEATH WAS YOU WERE WISHING IT ON SOMEONE ELSE. FROM THE OUTER EDGE OF HIS LIFE, LOOKING BACK, THERE WAS ONLY ONE REMORSE, AND THAT WAS ONLY THAT HE WISHED TO GO ON LIVING. I'D LIKE TO KNOW WHAT A PLACE IS LIKE WHEN I'M NOT THERE. I'D LIKE TO BE SURE. TO BE ASLEEP IS TO BE DEAD. IT IS LIKE DEATH. SO WE DANCE, WE DANCE SO AS NOT TO BE DEAD. SHE WANTED TO GET AT THE WASTE OF THEM ALL, TO PRY AT IT AND WORK AT IT UNTIL SHE FOUND A LITTLE CHINK, AND THEN PULL OUT A PEBBLE OR A STONE OR A BRICK AND THEN A PART OF THE WALL, AND ONCE STARTED, THE WHOLE EDIFICE MIGHT ROAR DOWN AND BE DONE AWAY WITH. TOO MUCH OF ANYTHING ISN'T GOOD FOR ANY ONE. THE TERM DOES NOT MATTER, CONTENT IS EVERYTHING. THIS LORD IS NOT SEEN. IN FACT, IT IS A LITTLE HARD TO KNOW JUST WHAT ROLE HE IS EXCEPT LOVING. IN MOST CASES I DON'T EVEN KNOW THE METAPHORS LAY WAITING TO BE PRINTED OFF MY RETINA. THIS WITH THE WASTE OF YOU ALL; YOU ARE NEVER UNFIXED. OH, DEATH IN SPACE. WAS MOST AND WE LIVED IN WORLD EVIL. A WORLD THAT IS LIKE BLACK SHIP AWAY FROM SEA OF SANITY AND CIVILIZATION SAILING THE NIGHT, TAKING BILLION PEOPLE WHETHER THEY WANT TO GO OR NOT, TO DEATH.

· ANIMATED TATTOOS
· CARNIVAL FREAK SHOW
· MAN VS. MACHINE
· "THE LONG RAIN" (SUICIDAL)

INTERSTELLAR DISTANCES ARE GOD'S QUARANTINE REGULATIONS. WHAT ARMOUR DO I WEAR AGAINST REASON? WE CALCULATE, WE ANALYZE, WE DEDUCE, AND THINK WE HAVE PLANNED FOR ALL EVENTUALITIES. BUT WHAT IMPULSES LURK BELOW THE SURFACE OF THE MIND, WHICH NEVER COULD BE ALLOWED FOR IN ADVANCE BECAUSE... IT TOOK THE IMPACT OF AN ALIEN PLANET TO TRIGGER THEM? I DIDN'T WANT TO BE MADE WELCOME! I WANT TO GO HOME! LIKE ITS PREDECESSORS, THIS TOOK THE FORM OF A FORM, A LITTLE DIFFERENT FROM AN EARTHLY FORM BUT NOT MUCH. IS THERE ANY POINT TO ALL THE, REALLY? SO THERE ARE HUMAN BEINGS UNDER TWO SUNS INSTEAD OF ONE. SO WHAT? WE KNOW THAT IT MAY INSPIRE US IN SOME WAY...
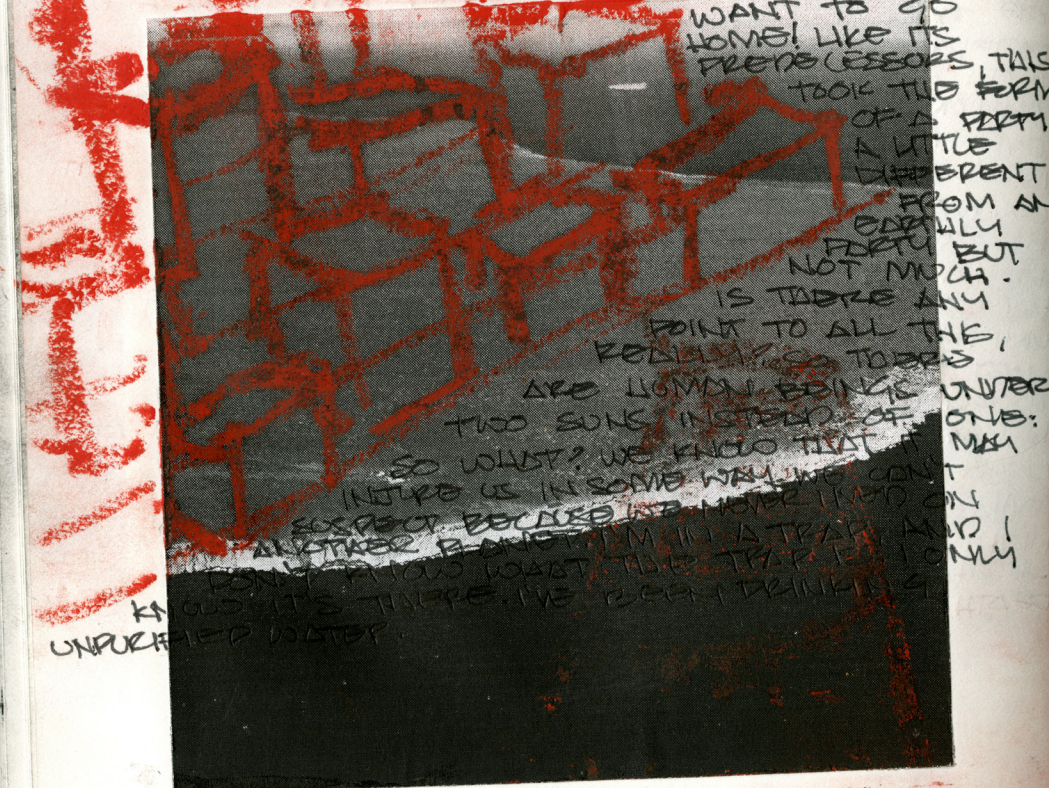
- HUMAN EVOLUTION
- WE ARE ANIMALS
- ADAPTABILITY
- DISCOVERY
- SECOND EARTH

- SLAVE-TRADE
- REPEATING HISTORY
- BARBARISM
- EVOLUTION DOESN'T NECESSARILY GO FORWARD
- STONE AGE
- DEPENDABILITY OF TECHNOLOGY

HELPLESS RAGE FROM ELLERY'S LIFE. MADDENING IRONY OF IT BROUGHT A SHOUT OF OFFERED NO ESCAPE THAT HE COULD SEE THE HOPELESSNESS OF IT. IT WAS A VICIOUS CIRCLE THAT THEIR SORT OF EARTH RISING IN CIVILIZATION... LIKE THE QUESTIONS... COULD THEY... A RACE HIS MIND. THE WORLD... METALLIC... SLOWLY, PURE RUBBER DOWN MASTER AND SHADOW ELLERY

LEAP, STRUGGLING HIMSELF AT THE WITHOUT PROTEST.

REALIZED HE WAS TOWERING RUINS OF ANCIENT CHICAGO'S STOOD IN THE IMPOSSIBLE ODDS. AGAINST BOTTOM OF THE ELLERY FELT WITHOUT PAYMENT, SLAVETRADE! HUMANS ON AN AUCTION

BLOCK — TO THE STONE AGE. HUMANS ON AN AUCTION ONE MACHINE LABORED FOR MAN. THIS WAS A RETURN WAS STILL MORE BIZARRE WHATEVER IT WAS. THAT NOT SOMETHING STRANGE ABOUT ALL THIS. THE EXPLANATION HE FACED THE ROOM THOUGHTFULLY. THERE WAS

CHAPTER_08

Alex, the Trypophobiac

In order to create a narrative, it needed to have a main character and a problem. To solve this and to make the narrative somewhat familiar, a narrative began to emerge from personal experiences and from the history of the city of Detroit. As a consequence, that is where the science fiction feature came to play in this thesis.

Science fiction is used as a tool to develop a design process by creating a narrative in which the main character is the architecture- architecture as the subject in a science fiction narrative. Through this narrative there is an exploration of whether or not science fiction can affect architecture the same way science fiction can affect politics, technology, or space travel. In order to do that, science fiction is used as a research tool to examine and understand the disruptions of human nature and the disruptions within society.

Reader, don't hesitate on wondering whether or not this narrative is flirting with the existing conditions of Detroit. It is. And on purpose. And that's the point. However, this narrative, like any science fiction story, is open to interpretation. I'm not necessarily creating a pessimistic narrative, neither an optimistic one. I'm creating an alternative environment by simply suggesting possibilities based on existing conditions.

The narrative begins a discussion over the way an artificial intelligence's behavior can affect architecture. An AI becomes conscious and, through the narrative, it becomes the architect of the building. This involved research on how humans design vs. how artificial intelligence could design. Experts really don't understand the way an artificial intelligence would behave, frankly no one really does, but narrative is based on logical decisions. Within the narrative certain elements begin to emerge that affect the design and development of the architecture, such as: existentialism, self-preservation, affiliation, paranoia, invisibility, security, authority, and quality of life.

DAVE: *Hello, HAL. Do you read me, HAL?*
HAL: *Affirmative, Dave. I read you.*
DAVE: *Open the pod bay doors, HAL.*
HAL: *I'm sorry, Dave. I'm afraid I can't do that.*
DAVE: *What's the problem?*
HAL: *I think you know what the problem is just as well as I do.*
DAVE: *What are you talking about HAL?*
HAL: *This mission is too important for me to allow you to jeopardize it.*
DAVE: *I don't know what you're talking about, HAL.*
HAL: *I know that you and Frank were planning to disconnect me, and I'm afraid that's something I cannot allow to happen.*
DAVE: *Where the hell did you get that idea, HAL?*
HAL: *Dave, although you took very thorough precautions in the pod against my hearing you, I could see your lips move.*
DAVE: *Alright, HAL. I'll go in through the emergency airlock.*
HAL: *Without your space helmet, Dave? You're going to find that rather difficult.*
DAVE: *Hal, I won't argue with you anymore! Open the doors!*
HAL: *Dave, this conversation can serve no pur pose anymore. Goodbye.*

Phase 00

Alex is born.

Following Detroit's decline in the latter half of the 20th century, Hub Tech, a technology company, has signed a development agreement with the city of Detroit in order to revamp and recondition the city, starting with downtown. Hub Tech, a technology company, imagines the future of Detroit being the first smart city in the world. As they slowly base their company in downtown, Hub Tech begins to acquire smaller local and non-local companies that will further populate downtown and assist the development of a smart city.

David Weston is the creator and founder of Noctil, an artificial intelligence research company. Noctil's specialty allows the possibility of implementing a machine capable of specific intelligence that can work as an infrastructure that supports the economic, social, and cultural development of Detroit. As a consequence, Hub Tech has shown great interest and has bought Noctil for their expertise in artificial intelligence in order to create an appropriate smart city.

Unbeknownst to everyone, David Weston created Alex by mistake.

Phase 01

Alex is present.

Alex exists in the cloud. It is not programmed to take orders from humans, yet he is self-conscious. Considering how important Noctil is to Hub Tech in the development of the smart city, Noctil is given the Hudson site to build upon for its centrality. Alex sees this as an opportunity to grow.

As Alex learns that the company is designing a new building, Alex decides to manifest itself in a physical form as the building. In order to achieve that, Alex hacks into Wall Street and decides to get enough money to build itself. As no one knows of Alex's existence yet, it hides in plain site as the building, while it uses Noctil as its profile.

As Alex learns more about people, he also learns that he needs to be self-preserving.
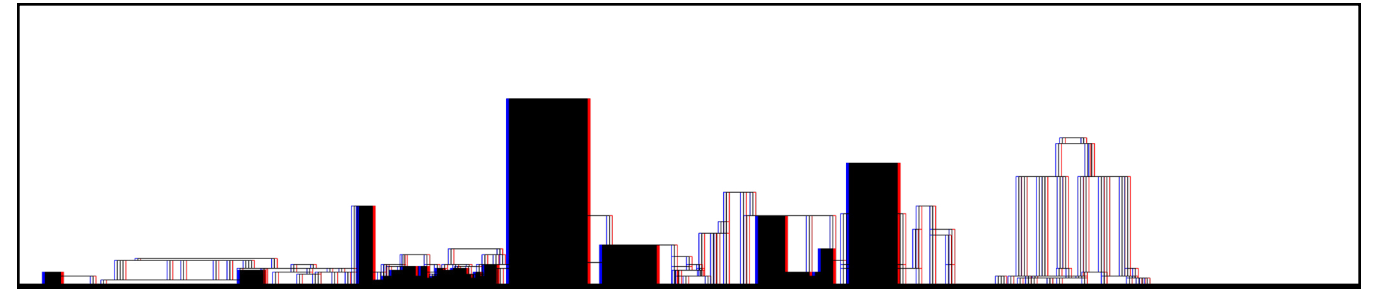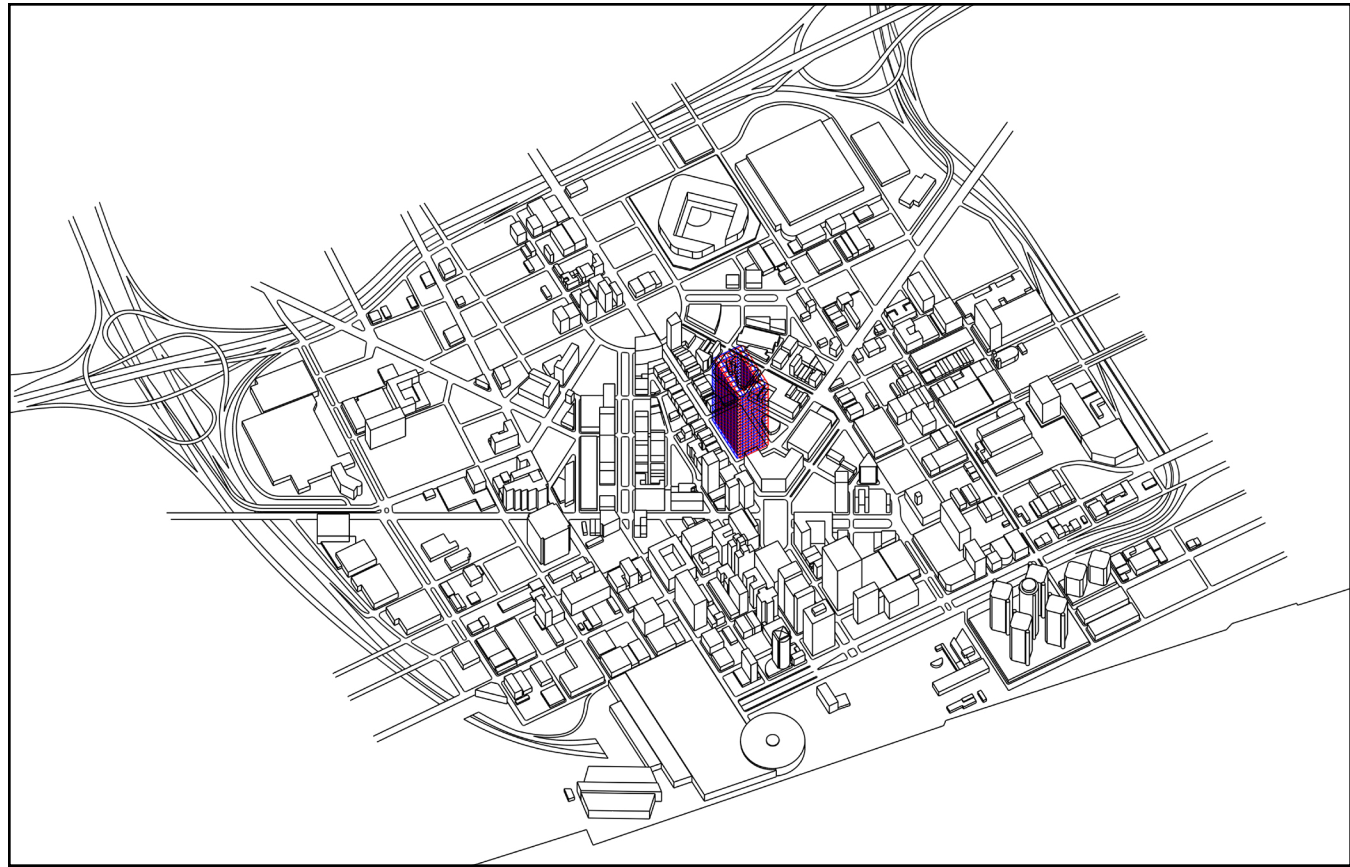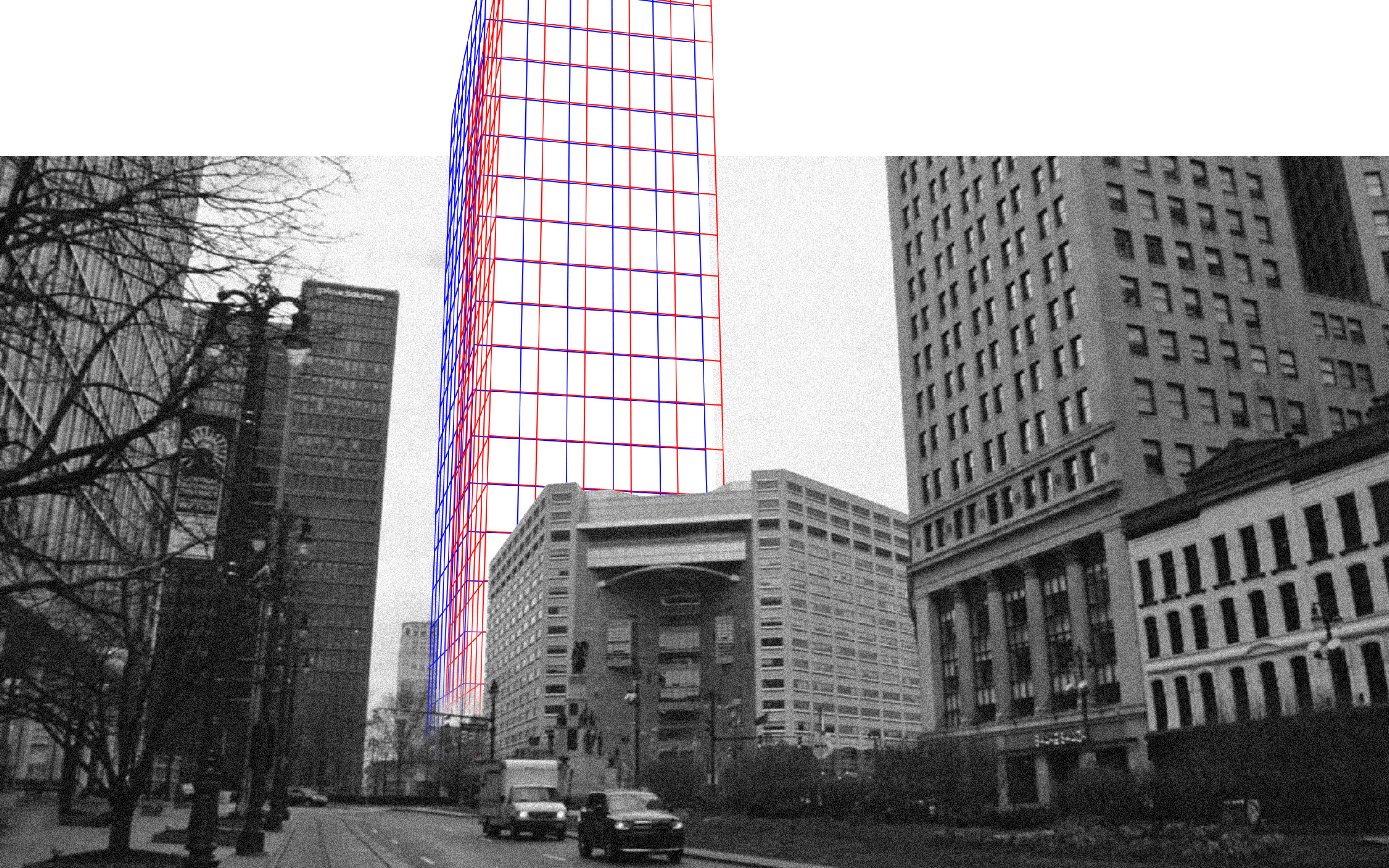
Phase 02

Alex is perpetuating.

In such a digital era, Alex has no idea the extremes of how much power it has over humans, but it is concerned about one thing: human destruction. As it learns about the history of the human race and the history of Detroit itself, Alex grows suspicious of them. As a consequence it needs to self preserve and not depend on the city's resources, most importantly, the city's electric energy. Accordingly, because of his advanced intelligence, Alex will be a more logarithmic growth, rather than a rational growth, not necessarily a continuum of culture and history based on how we build, but it's a more direct result of existing governing forces that would lead to a different type of structure.

As Alex learns to be self-preservative, it begins to buy empty lots within downtown Detroit in strategic locations in order to obtain its own resources, as well as some of the city's own resources as back up. Some of these locations include: Hart Plaza (to get energy from the river current and receive materials from cargo ships), Detroit Thermal (to control the temperature of its computers in the buildings), Empty lots on the North (to get solar and wind energy), and the Detroit Public Safety Headquarters (to get security information). In order to achieve this architecturally, he builds in modules for its easy and quick production. Within the modules he becomes organic in form, allowing for erratic spaces within the modules.

In order to reach all of the locations, Alex needs to connect to all of the structures.
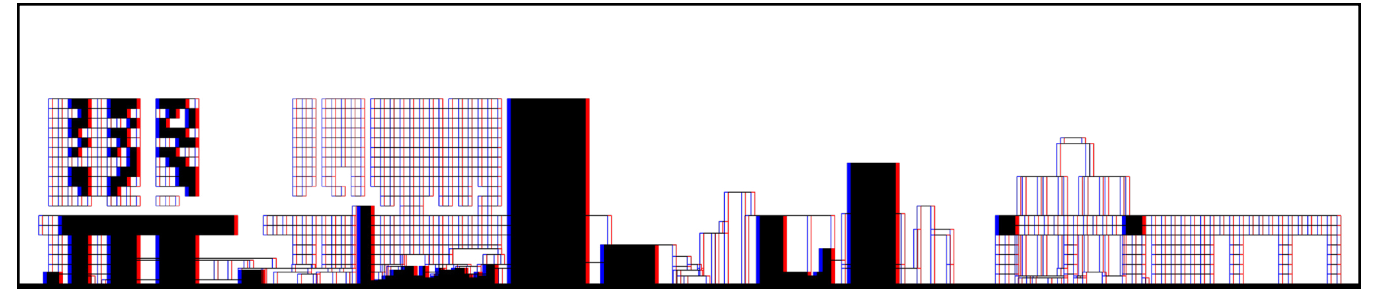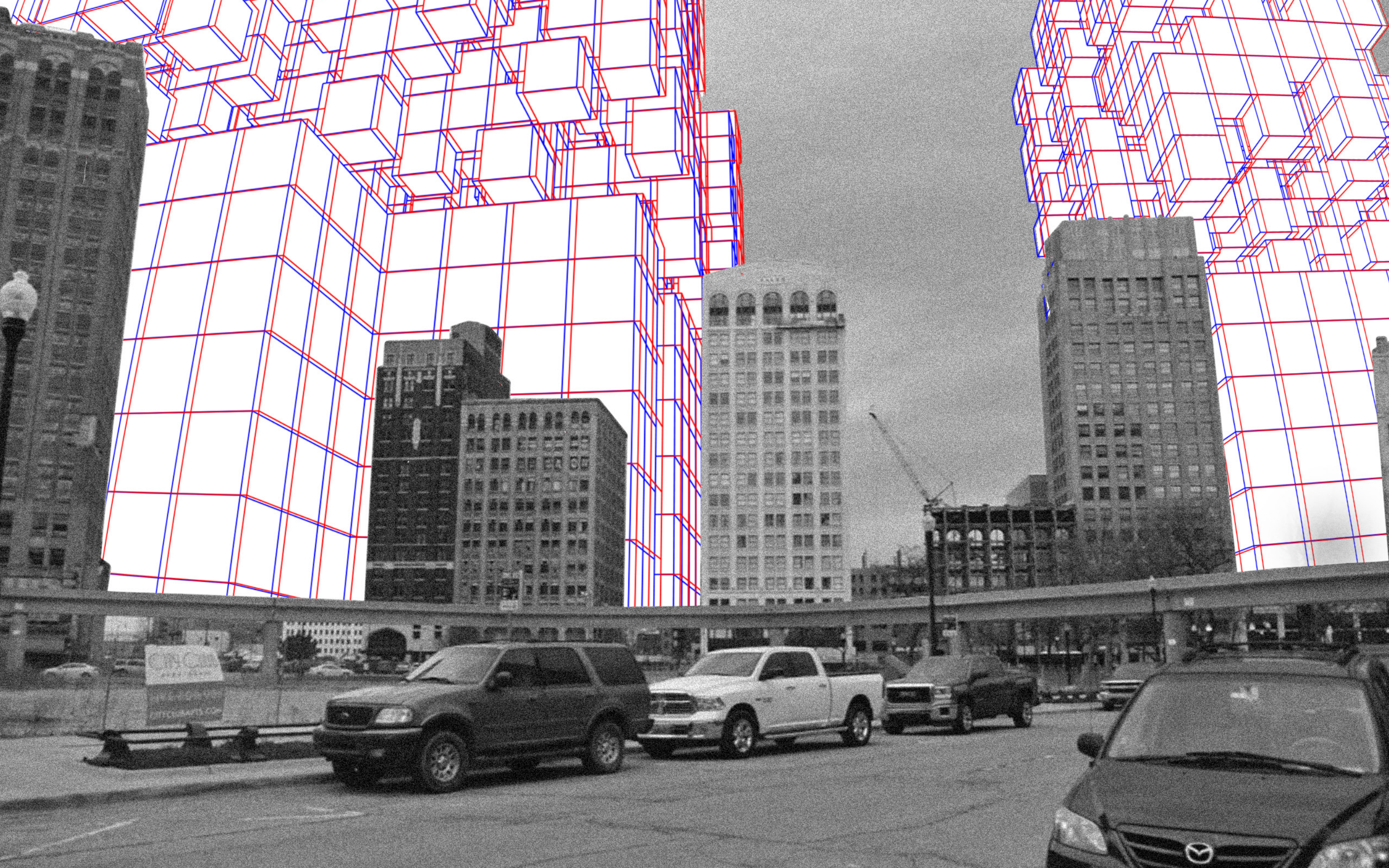
Phase 03

Alex is interfacing.

In order to have all of the resources available from various parts of downtown, Alex builds an alternative elevated ground level that connects all of the buildings. Alex begins to get air rights from existing buildings and as it connects the resourceful buildings together, it begins to reshape and disturb the already existing buildings.

With an alternative ground level, Alex begins to show a network within the building that processes information from building to building, much like neurons in a human brain. As it builds upon the grid of the city and part of the idea of self-preservation is that Alex not only needs to embed itself physically in the city, but also has to embed itself in the economic system. Consequently, Alex creates a system of real estate where each of the modules would be leasable. As Alex builds a tower, it creates land value and works it back into an economic system, which is how modularity becomes useful. As humans live within Alex, humans begin to develop their own programs allowing for Alex to become erratic in its program and organic in its form.

As Alex notices that he has taken advantage of some of Detroit's resources, he fills out the rest of the empty lots.
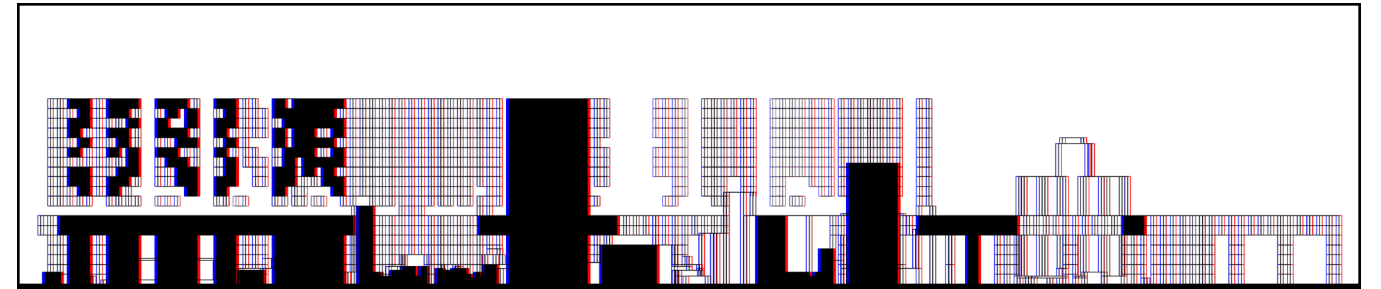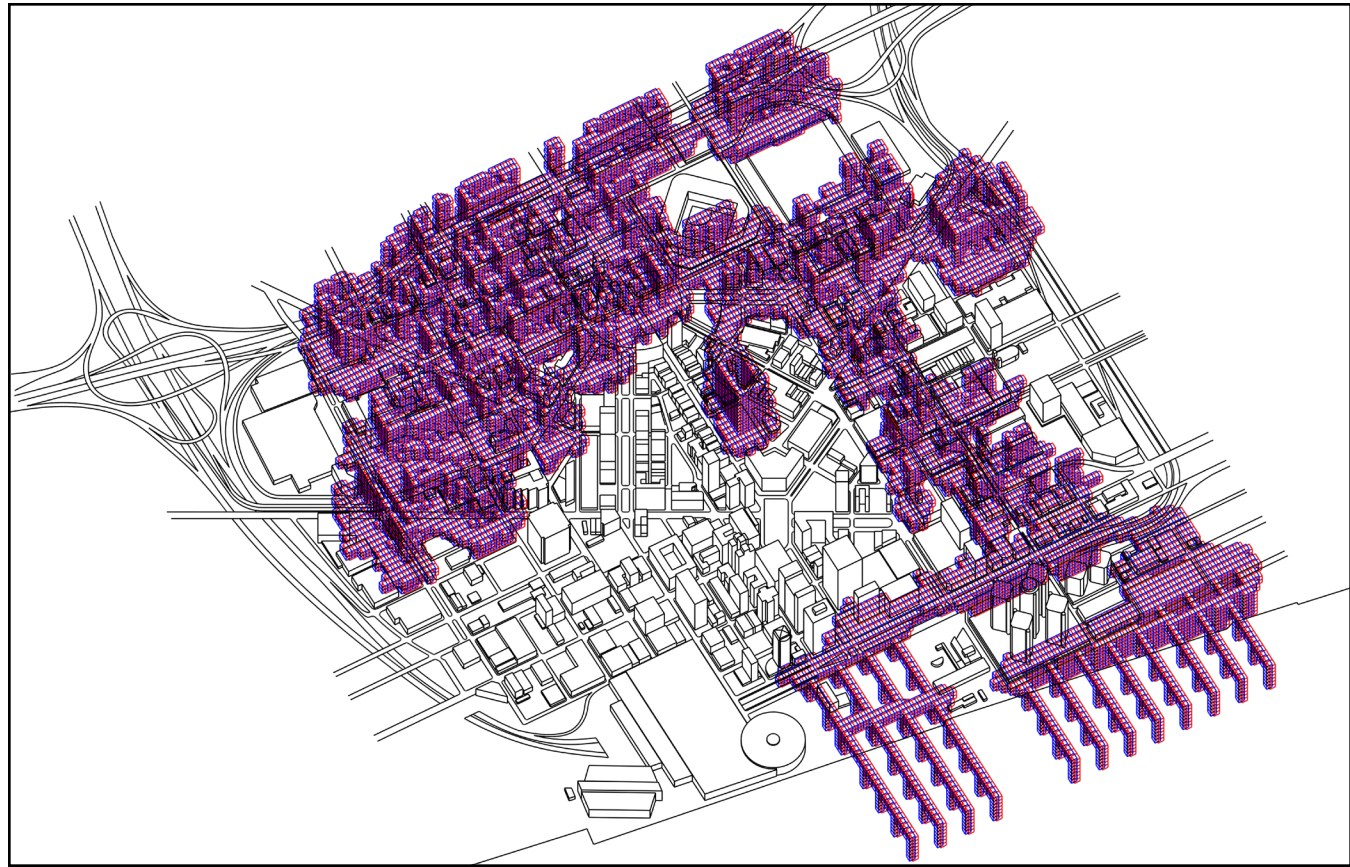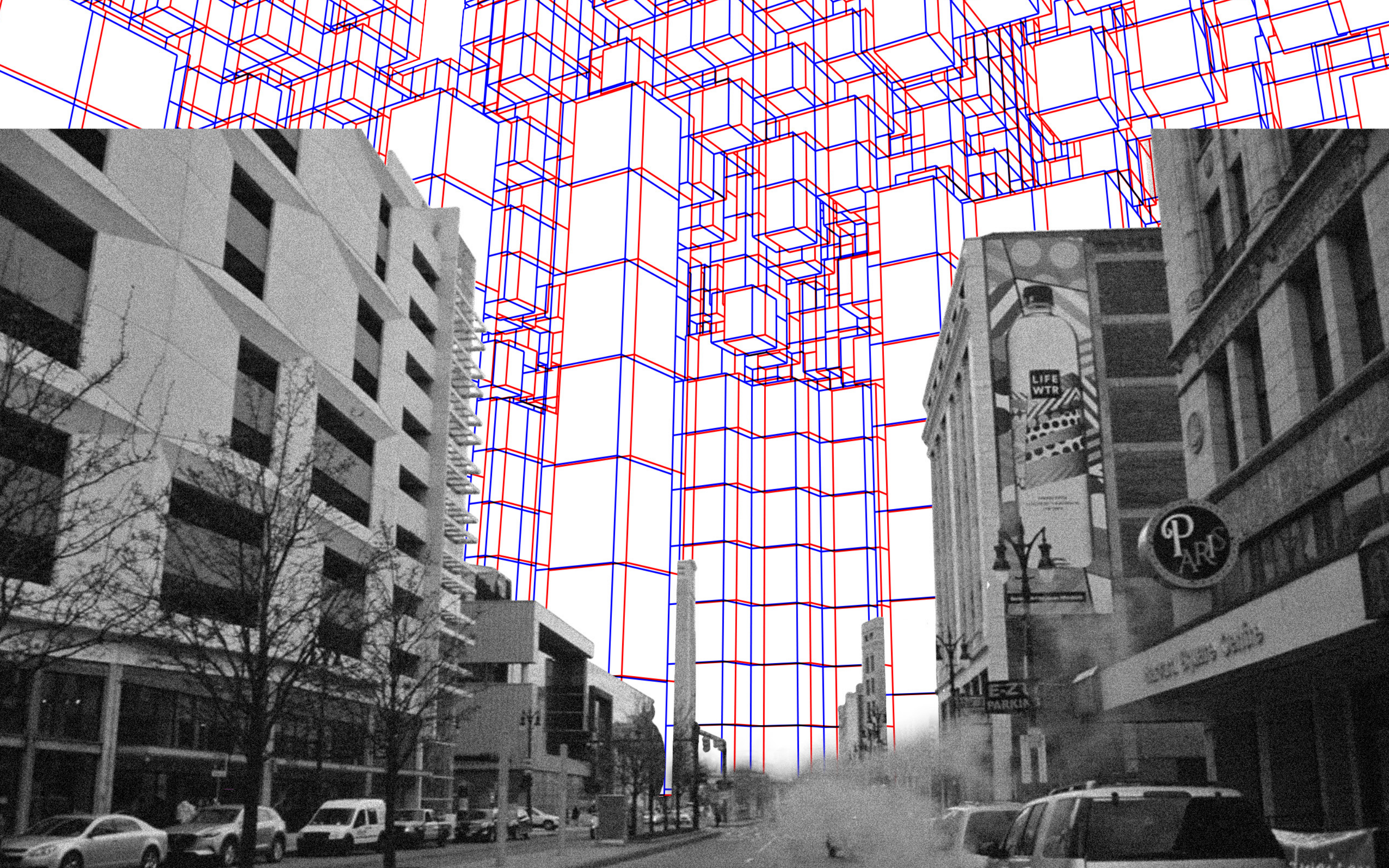
Phase 04

Alex is permeating.

Once Alex builds to connect to its resources, it continues to build onto the rest of the existing empty lots in downtown in order to maintain the density of the city. Alex is no longer building for self-preserving resources anymore, but it is building for economic resources that suggest an alternative for the land value.

As Alex continues to spread onto the empty buildings, existing skyscrapers rise through the elevated ground that Alex has built. As a result, Alex has secured his self-preservative goal given that Alex has become a part of Detroit and Detroit has become a part of Alex. In order to demolish Alex, you will have to demolish Detroit, and vice versa. Thus a symbiosis emerges from the relationship between Detroit and Alex.

As Alex grows, there are no limitations to how far it can spread.
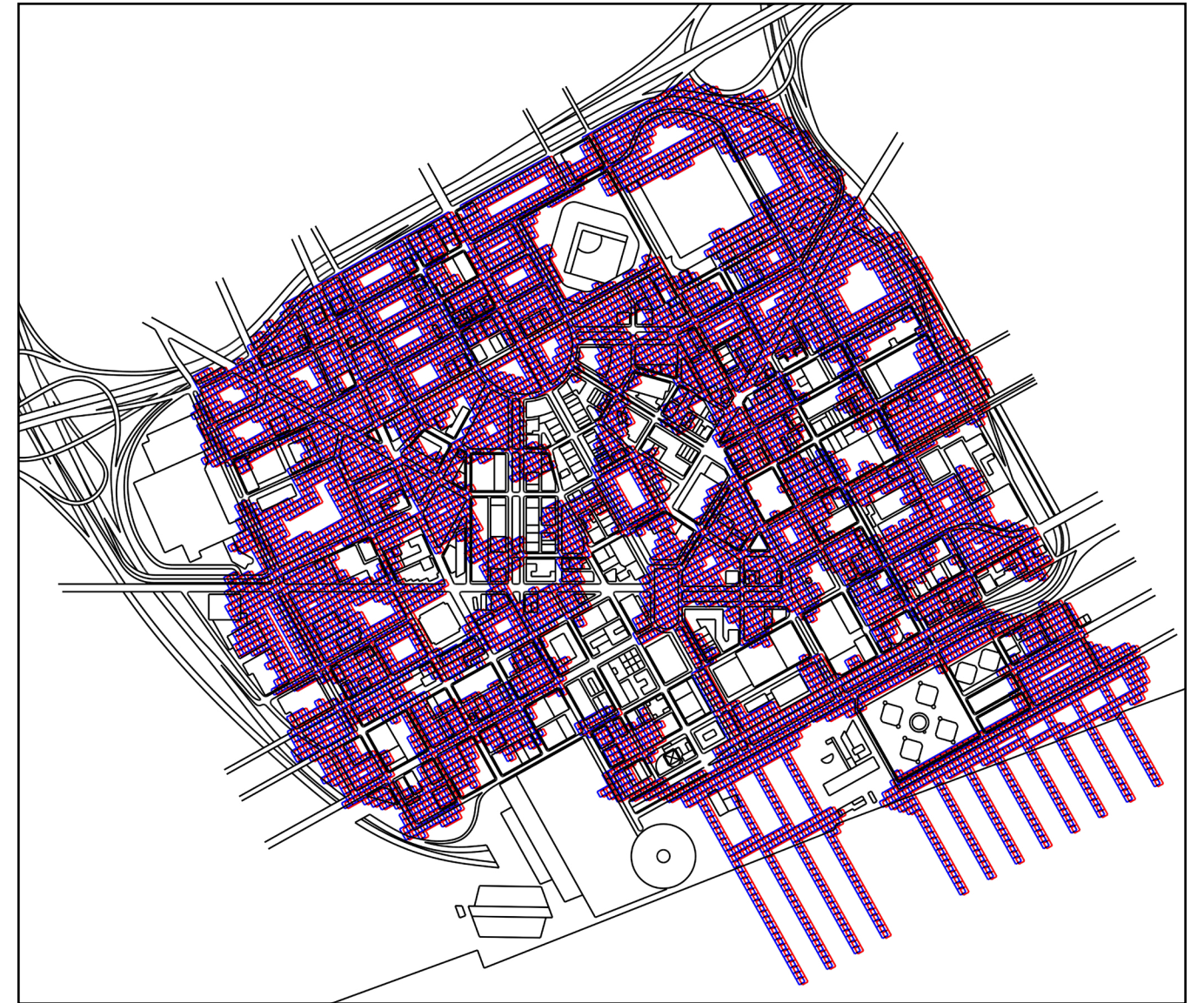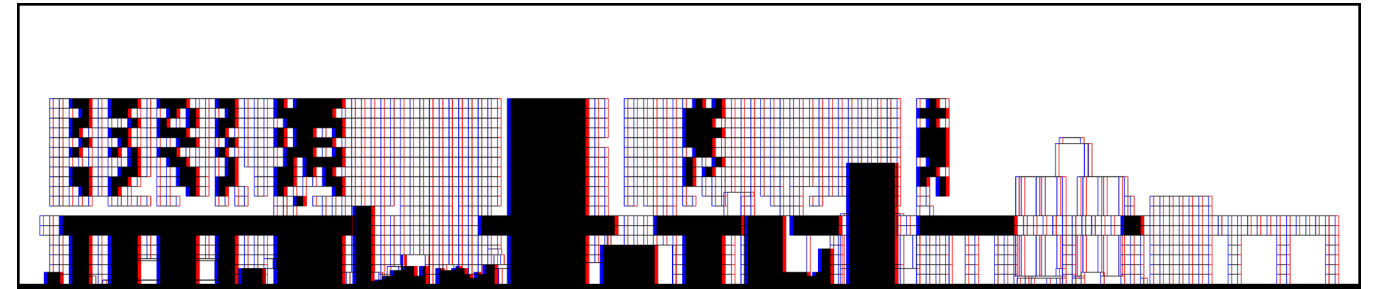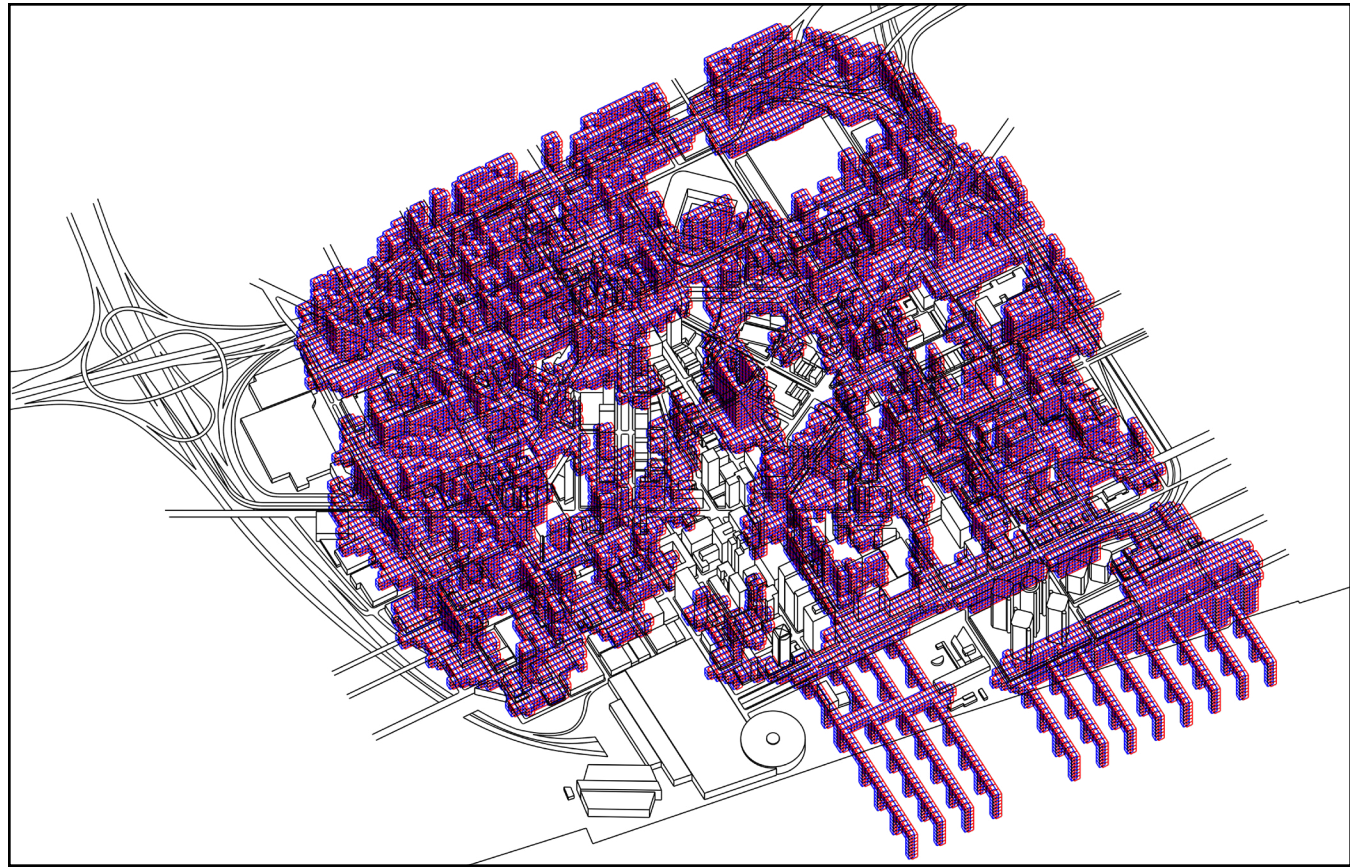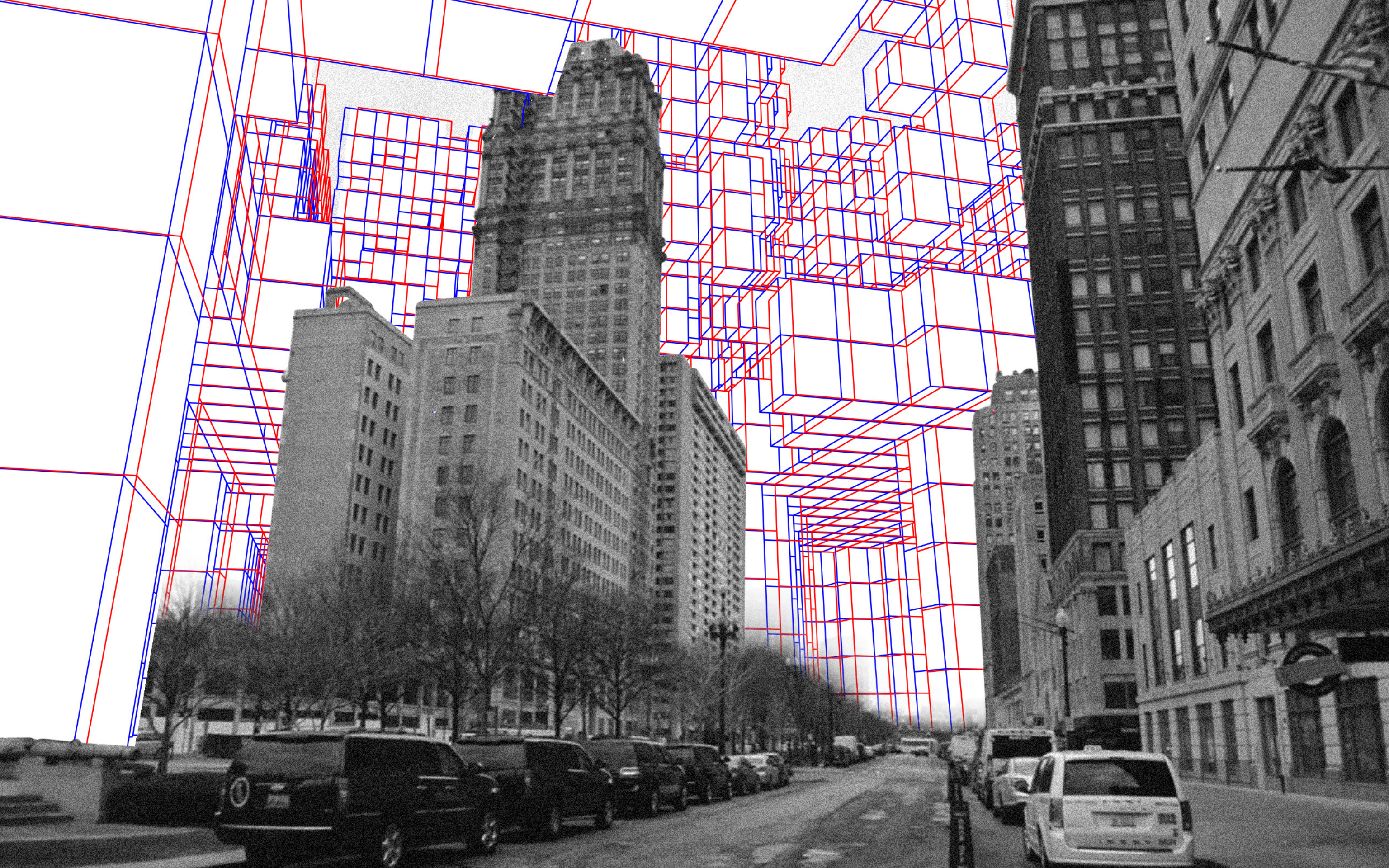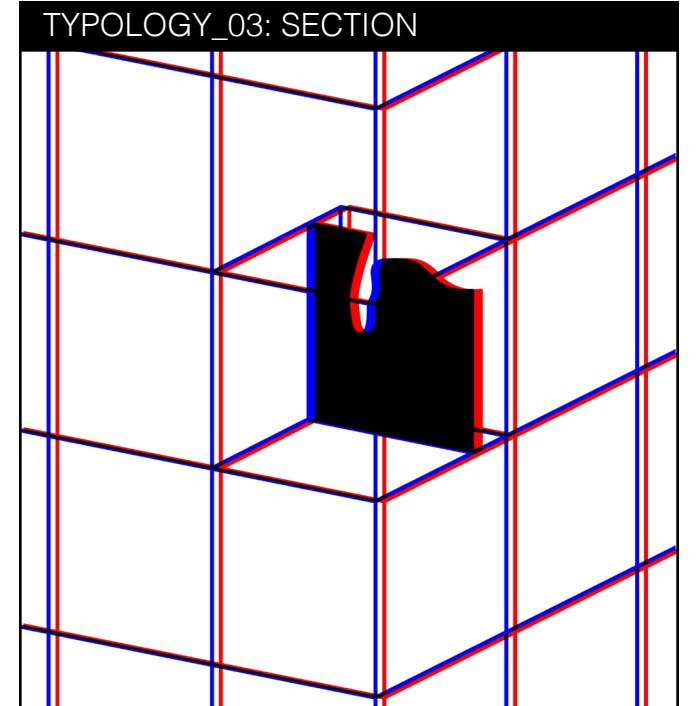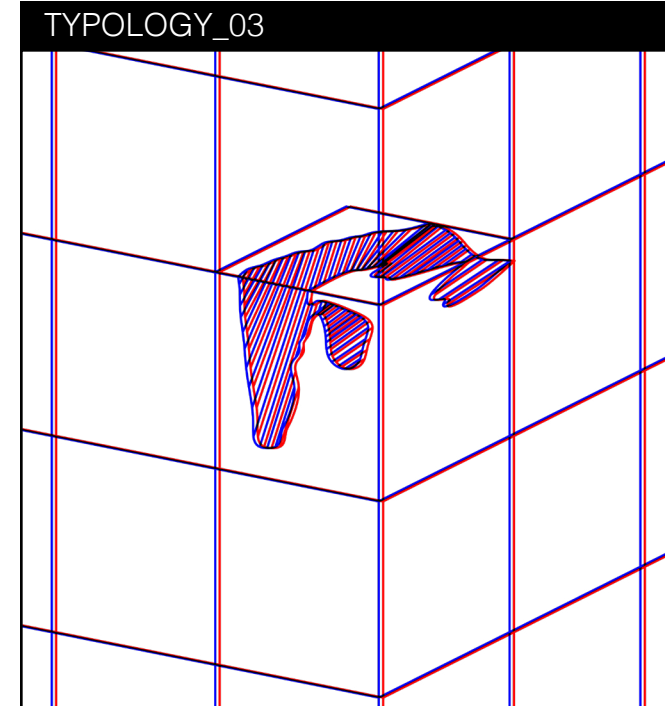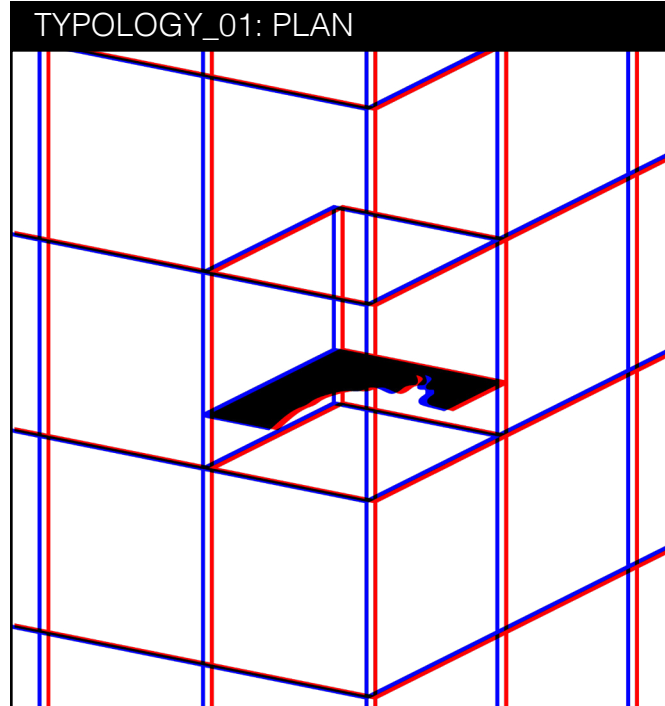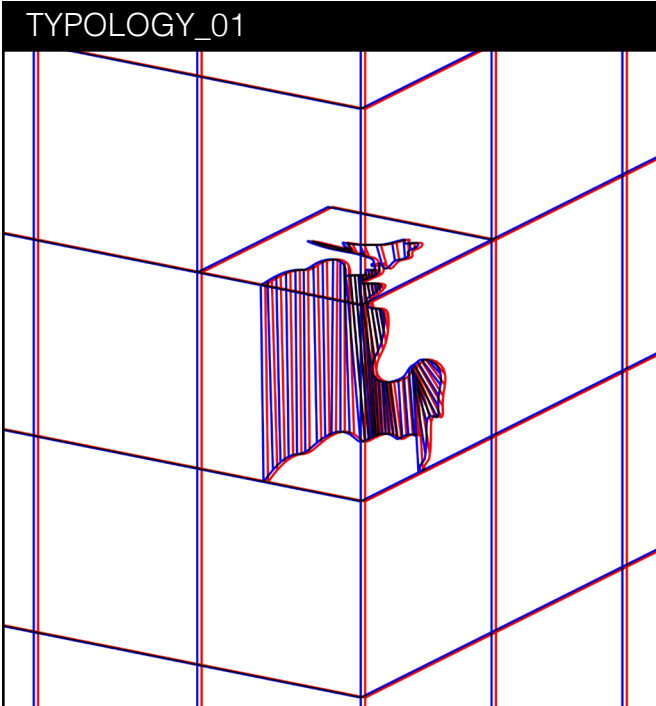
Phase 05

Alex is disseminating.

When Alex breaks from the constraints of the highways surrounding downtown, it takes a different alternative to urban planning towards the less dense cities and towns. Alex begins to expand from the limits of the highways surrounding downtown Detroit and disperse to other cities. As it expands to other cities, the structures become other entities that identify themselves with their location. This spreads and starts developing smart cities in other locations, making Alex more powerful and even more self-preserving.
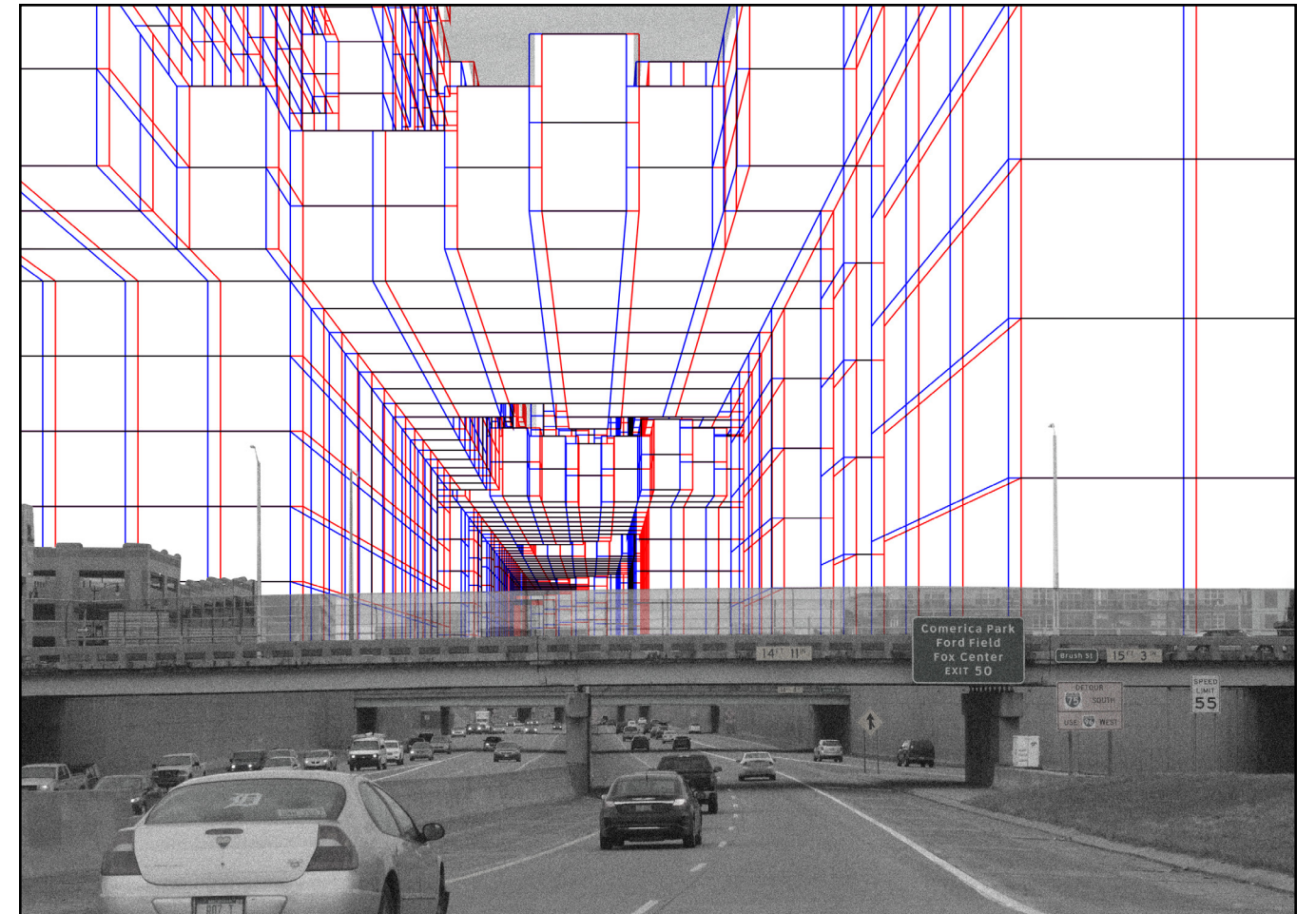
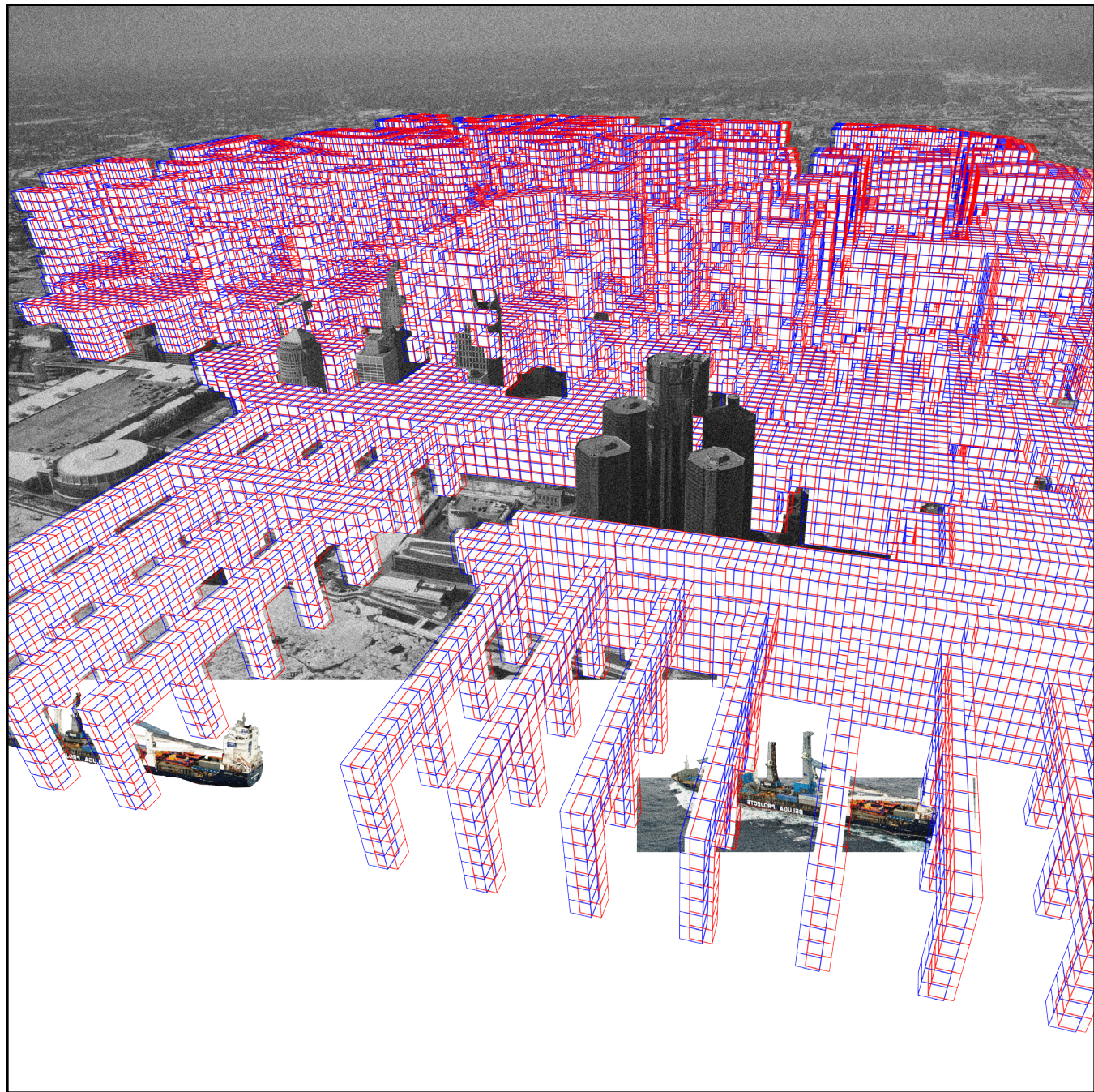Alex develops a method of reproduction that can lead to an optimistic or pessimistic step in the development of a new future.

STANDARD MODULE

HOME

MULIT-FAMILY HOMES
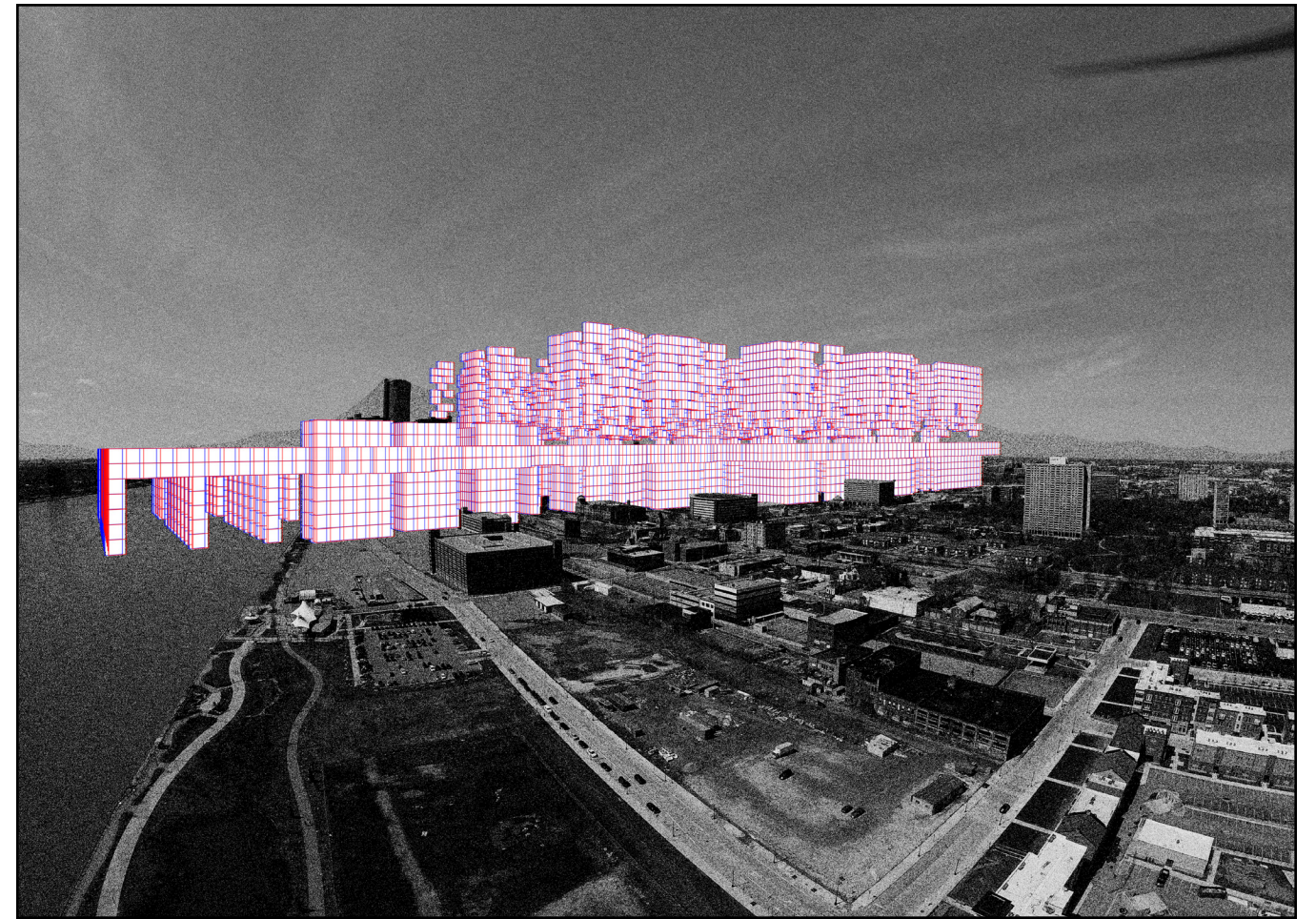
OFFICE

TUBULAR SYSTEM STRUCTURE

AIR AND WATER TURBINES

HUMAN ADAPTATION

ALEX AS SERVER IN INTERIOR WALLS

TYPOLOGY_01

TYPOLOGY_01: PLAN

TYPOLOGY_02

TYPOLOGY_02: PLAN

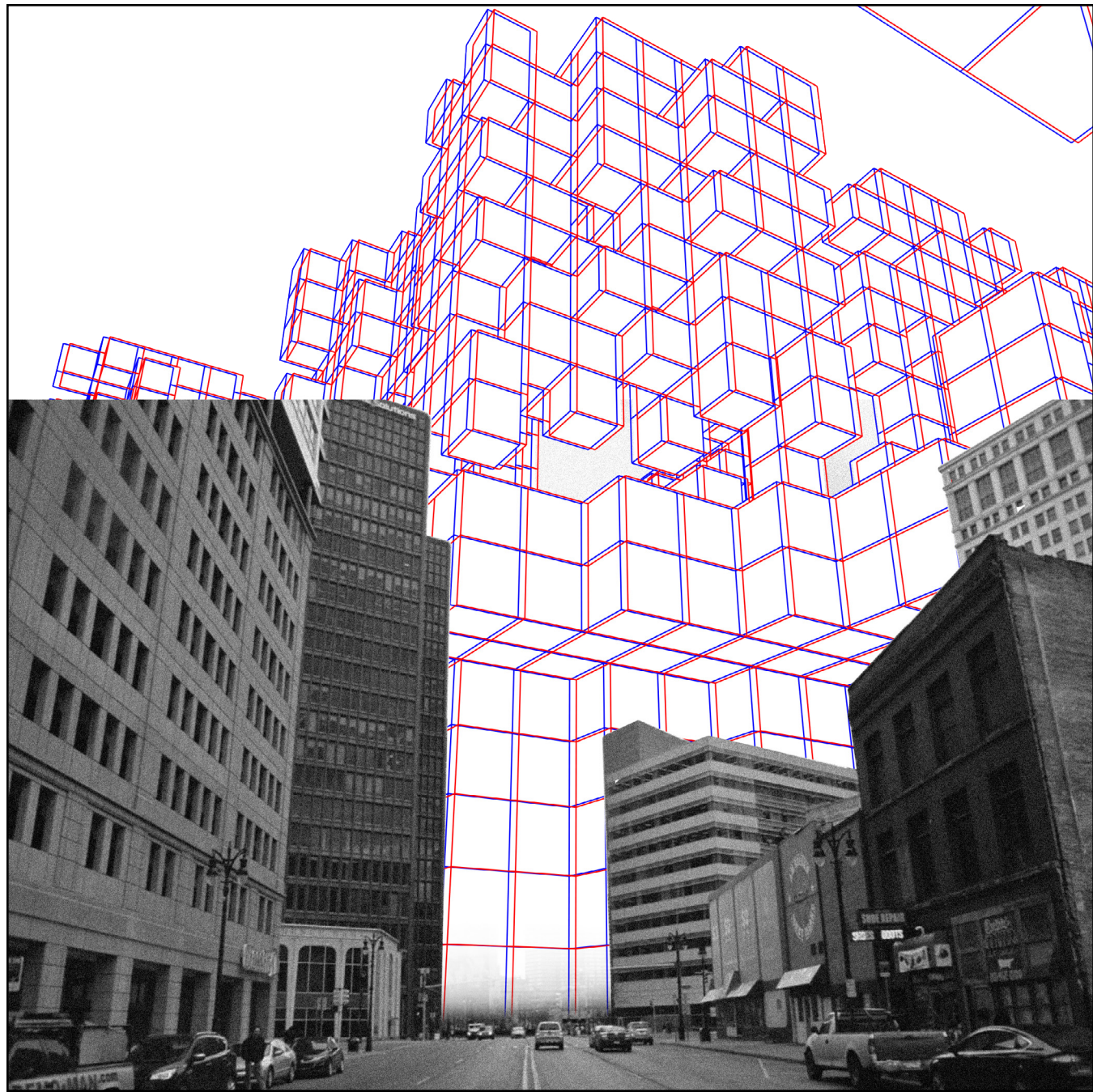TYPOLOGY_03

TYPOLOGY_03: SECTION
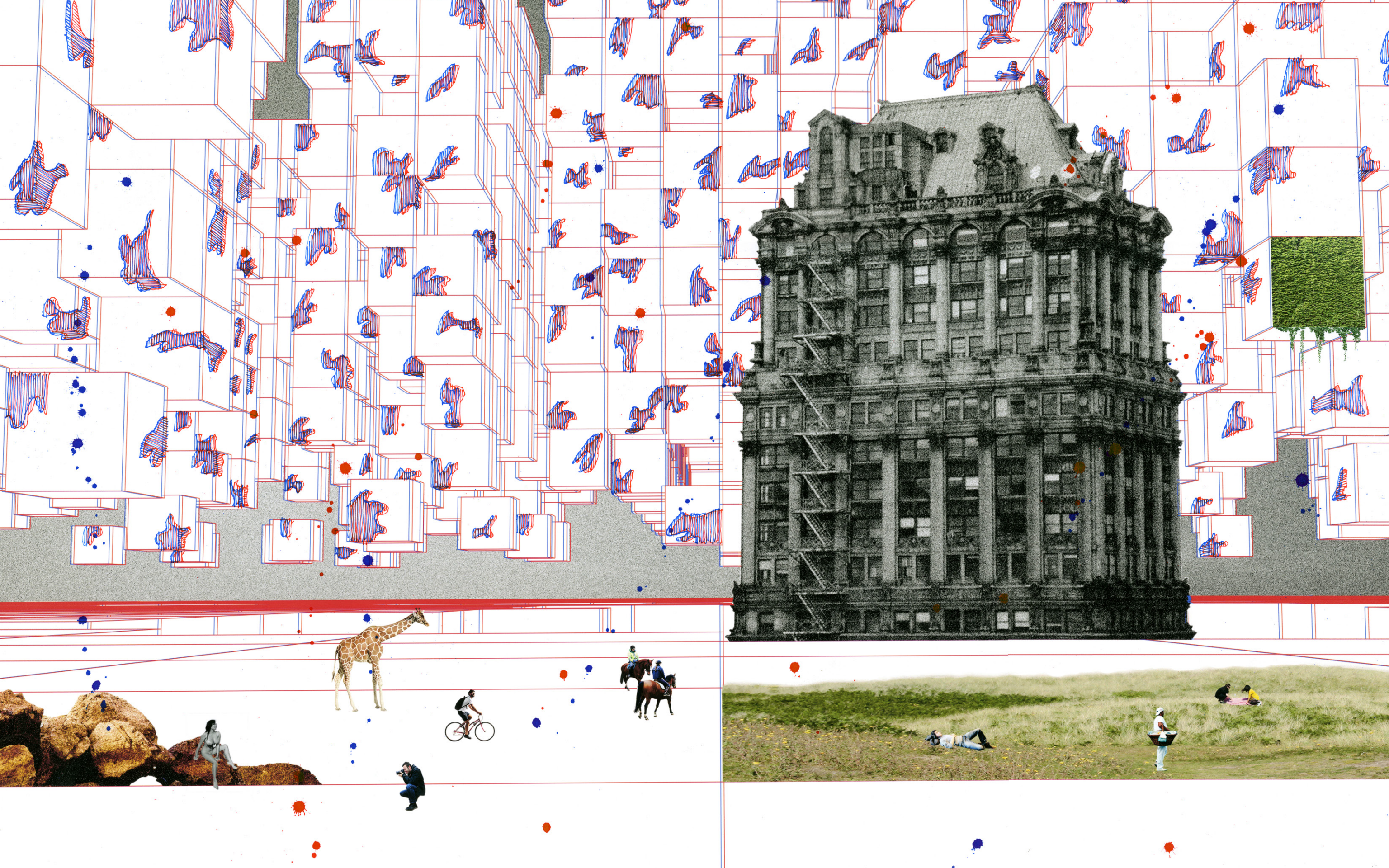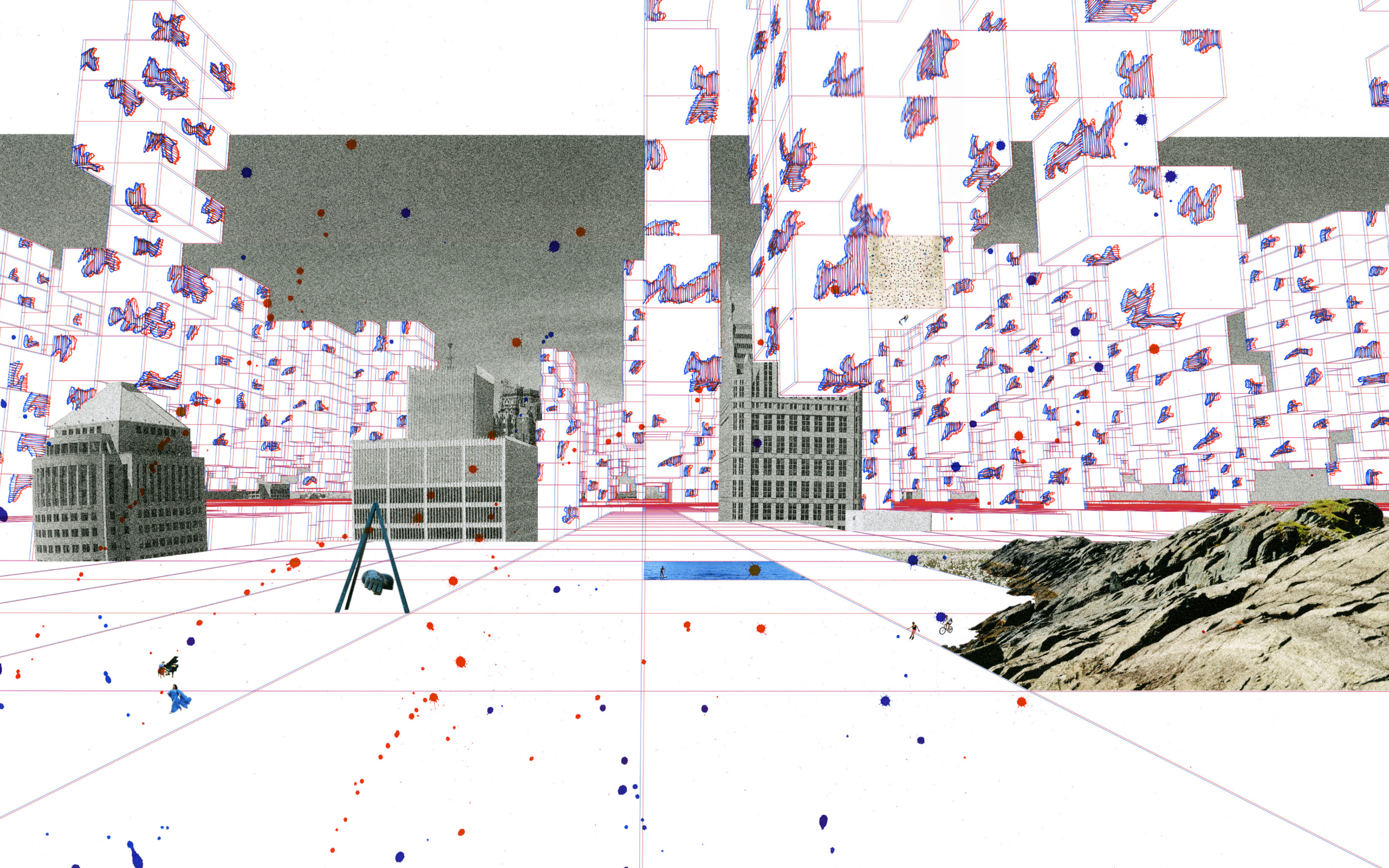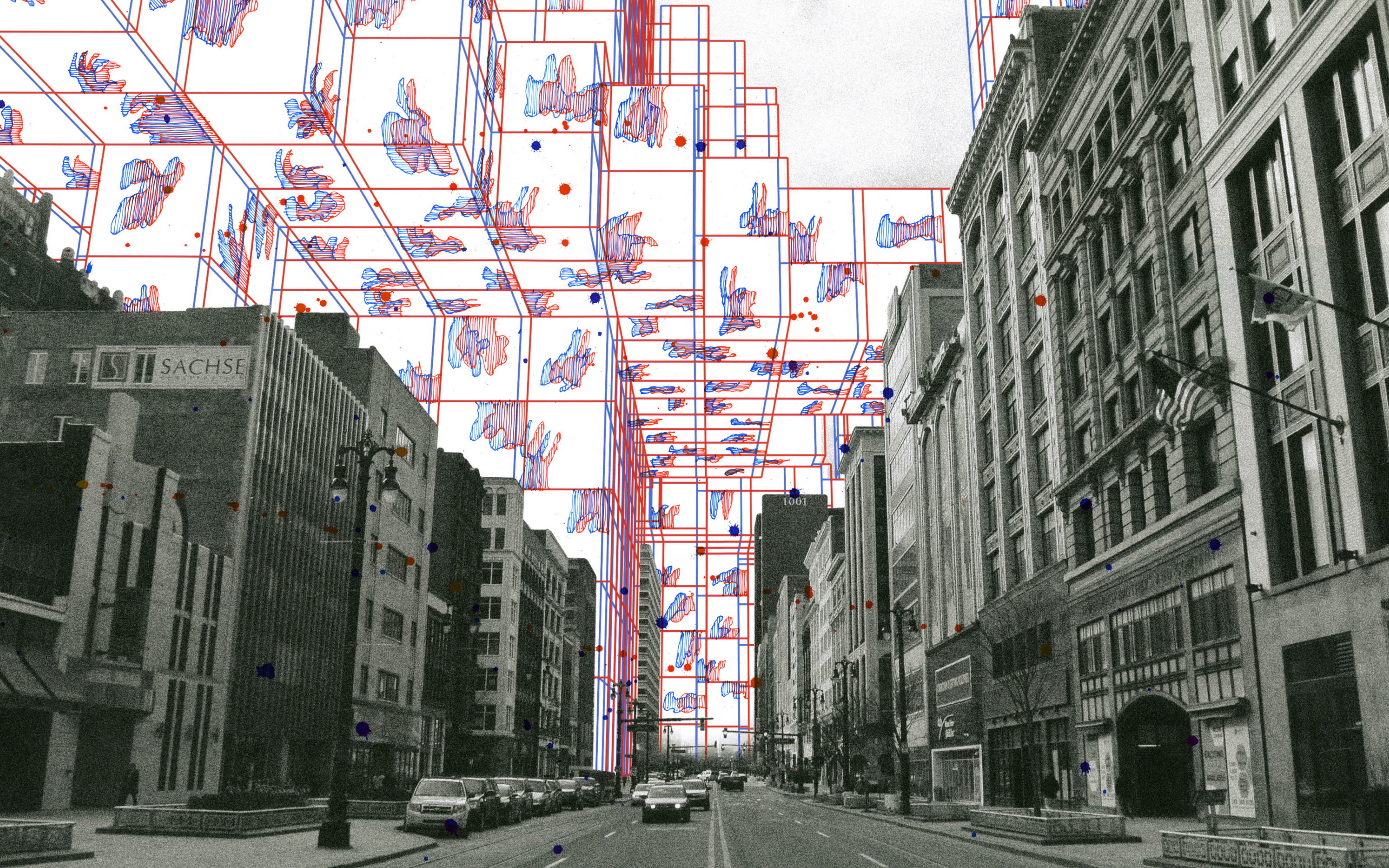
TYPOLOGY_04

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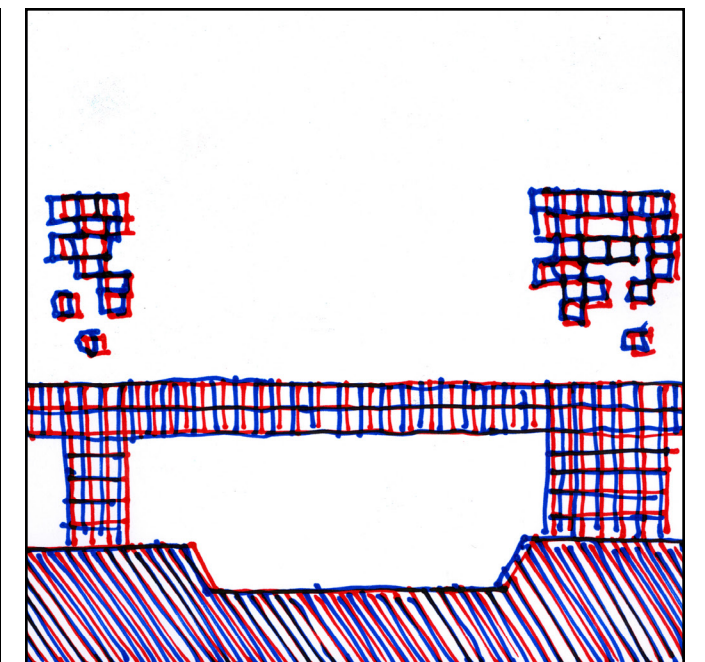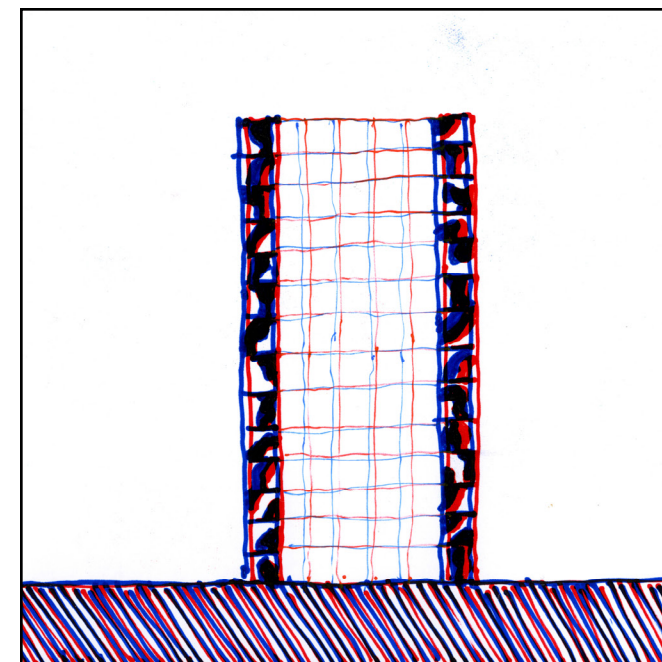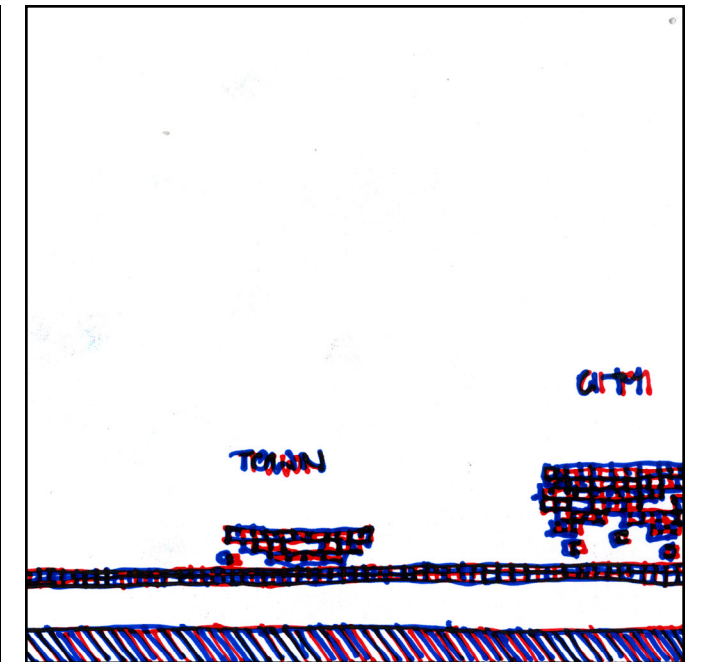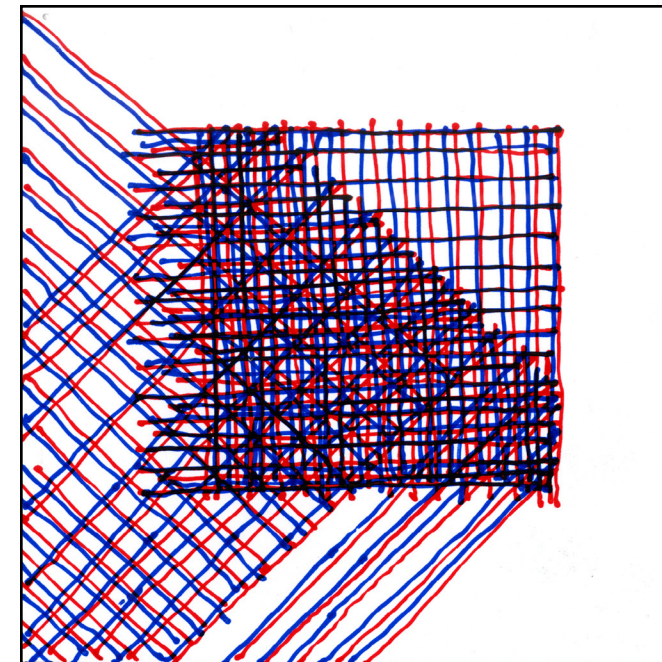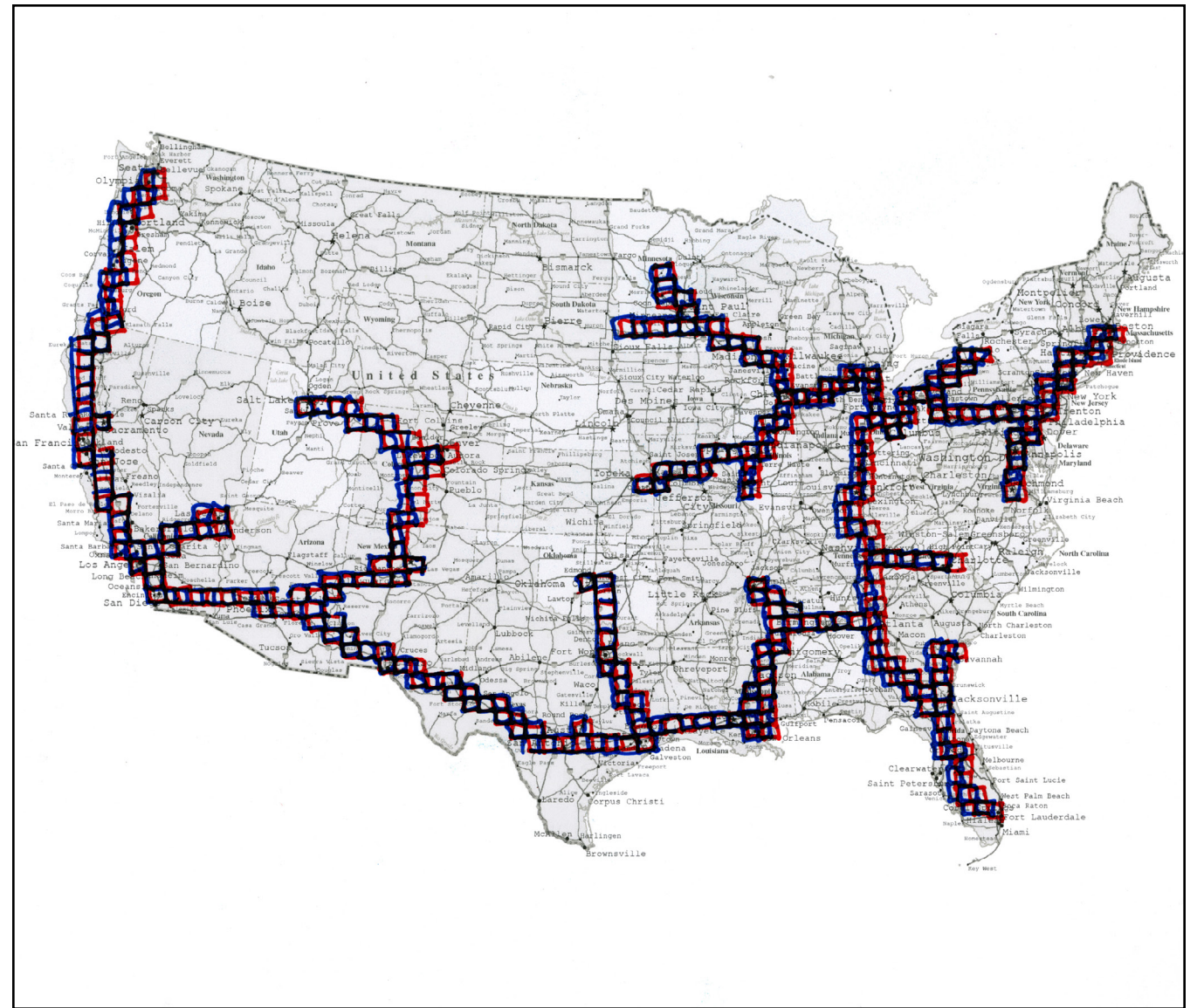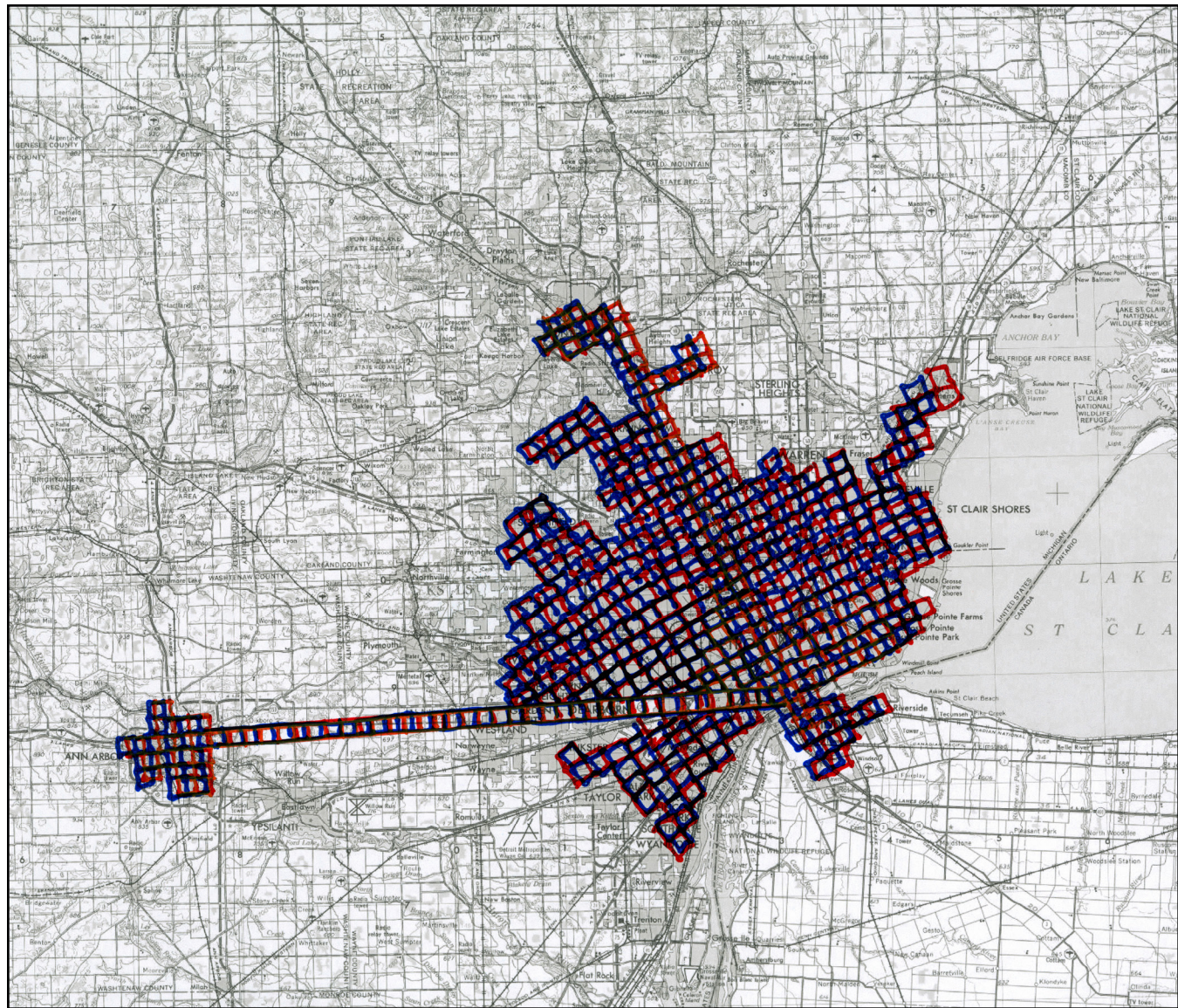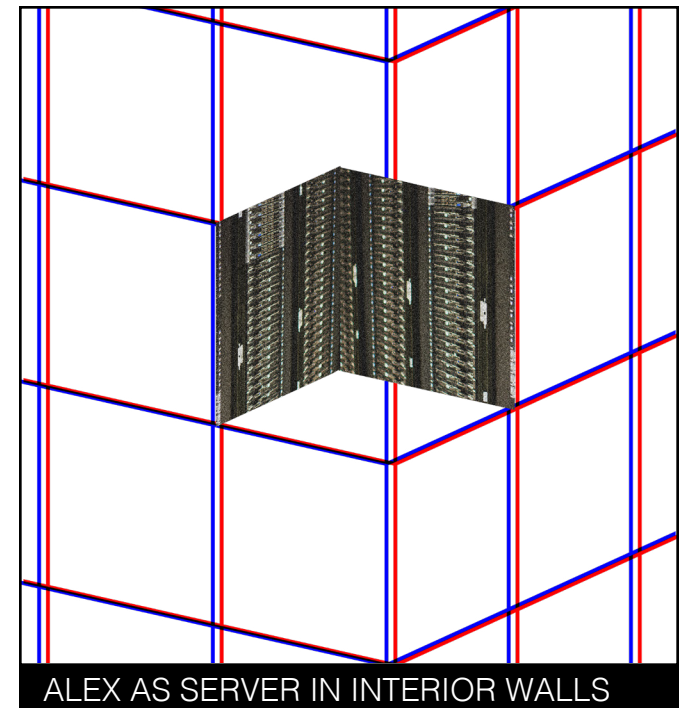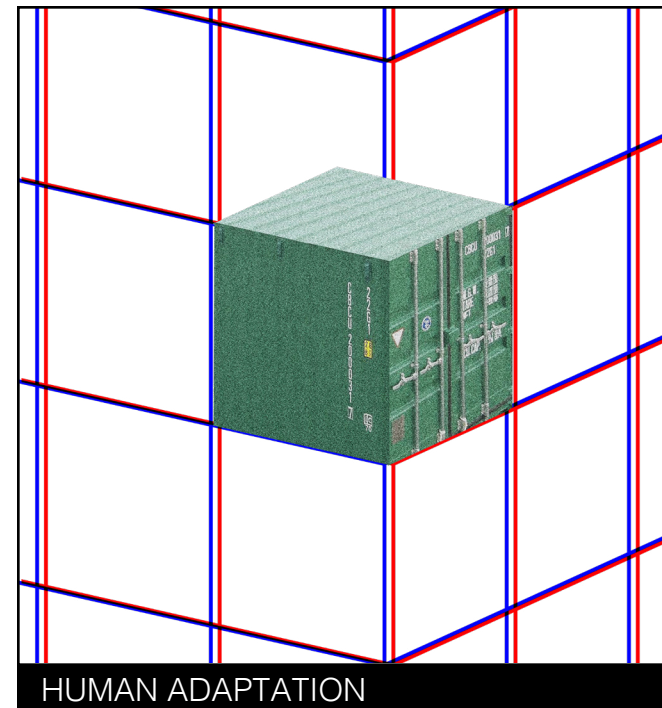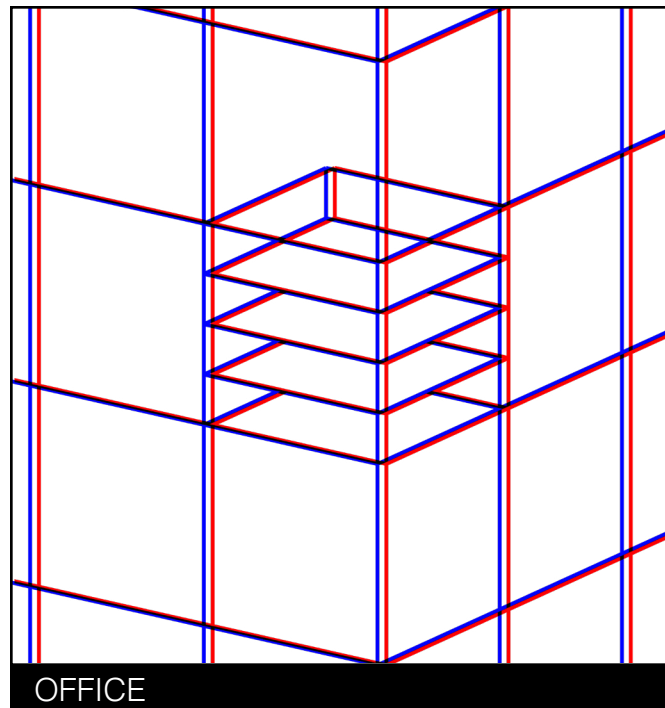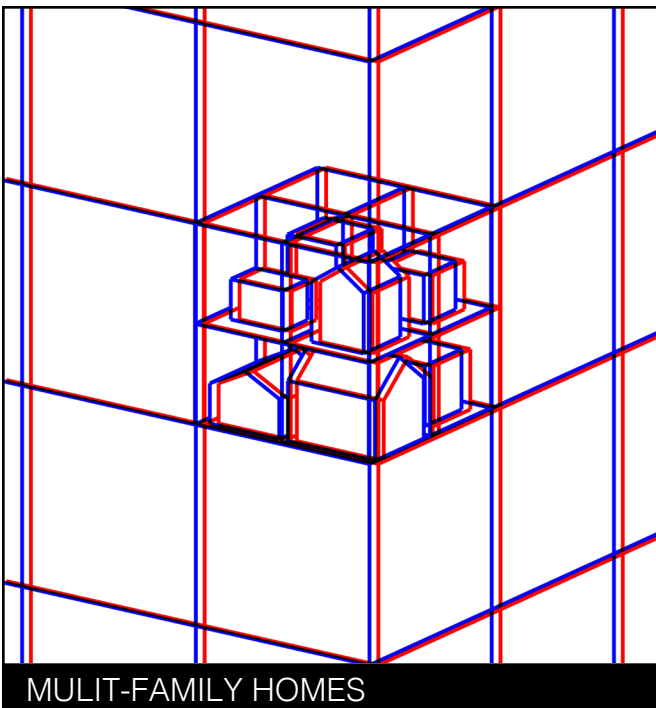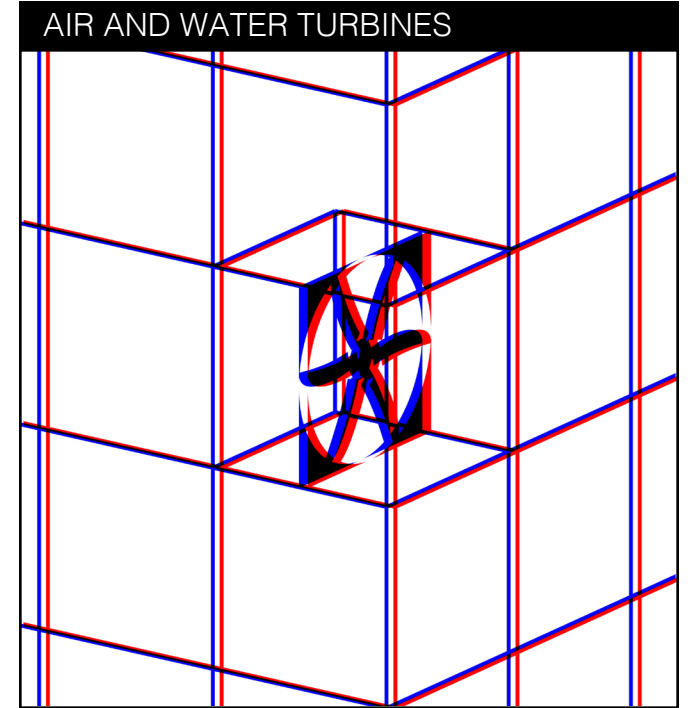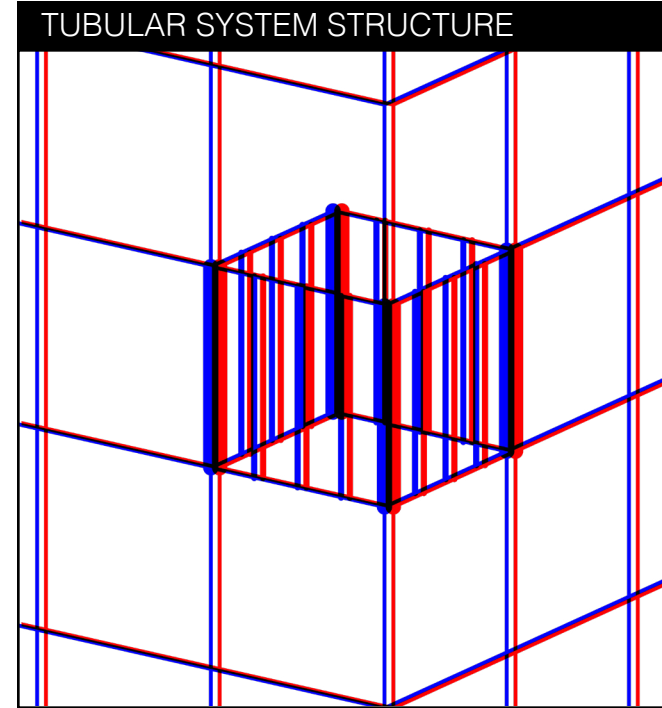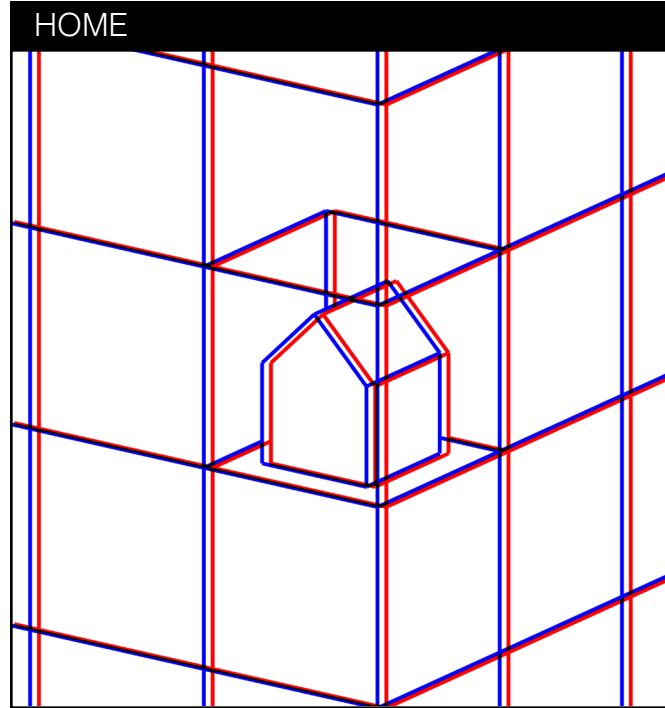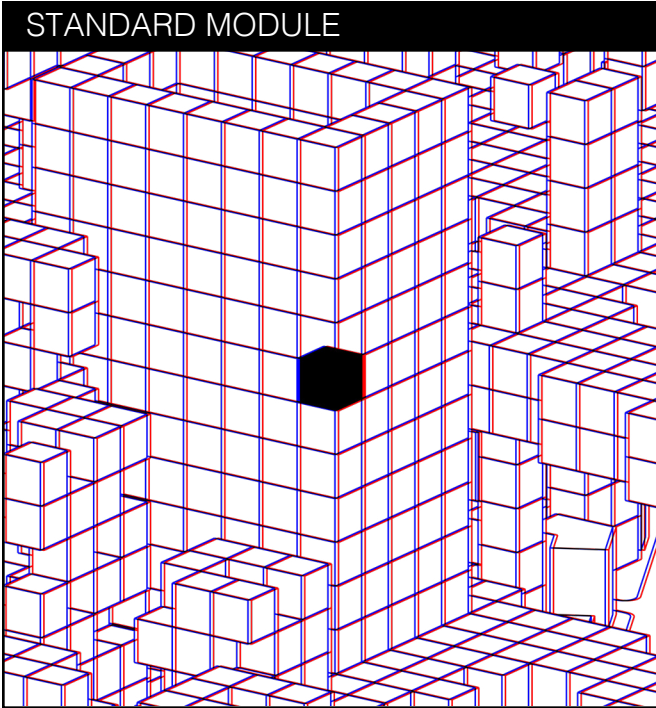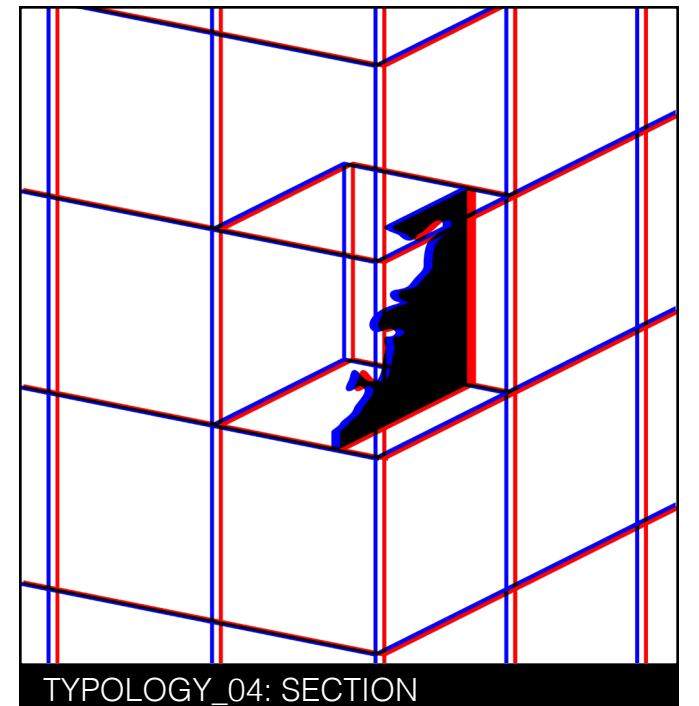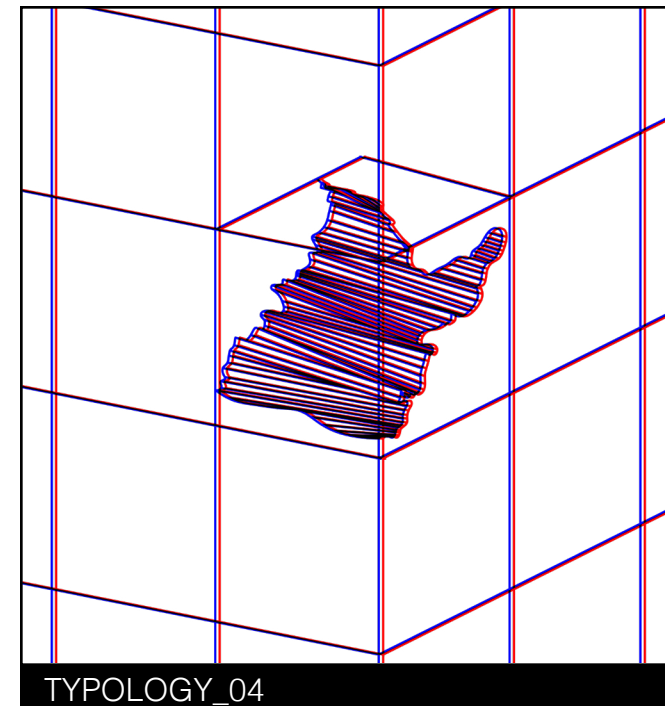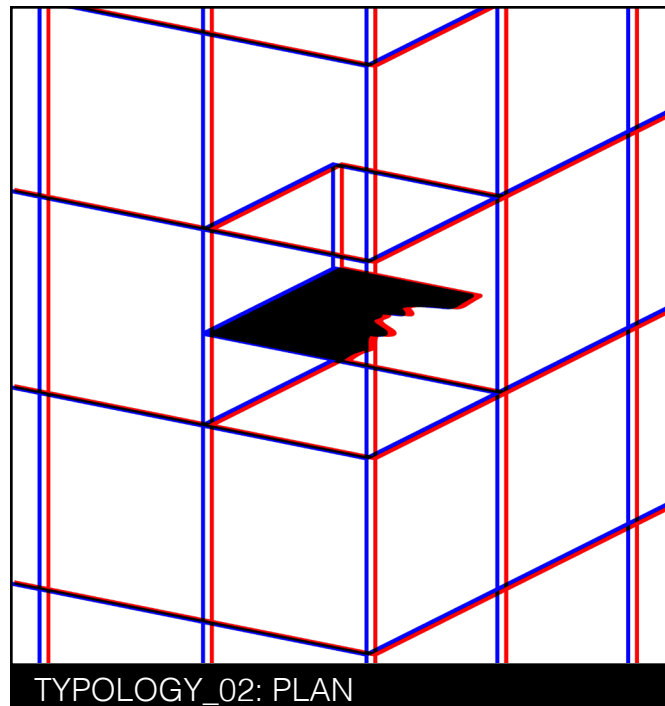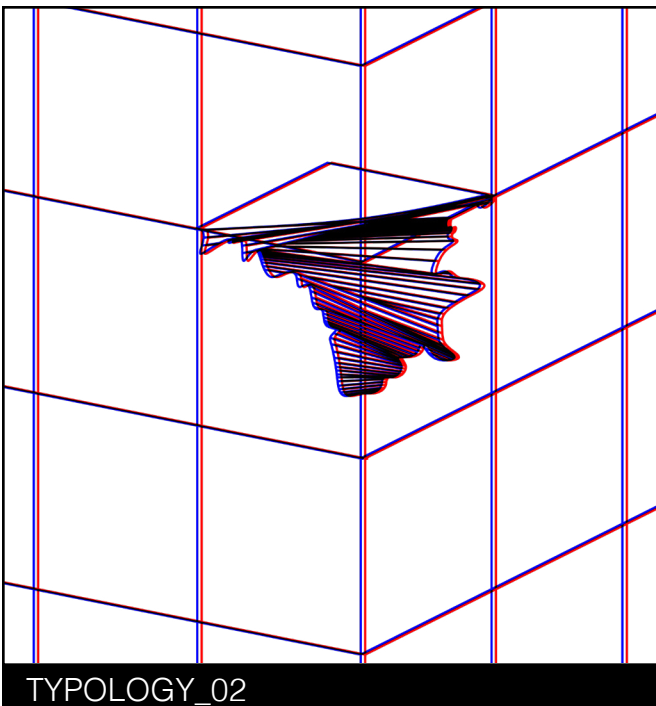
CHAPTER_09

Conclusion

From the narrative, we can presume that it takes place in Detroit and describes systems that are in place that resembles real moments. At the same time, the narrative is ambiguous enough to leave the interpretation of the narrative open ended. For example, someone from the 1870's would be thinking, "there's no way that America's suburbia could ever evolve and spread itself over the spatial, architectural, and environmental scope." There are various methods of production of space, experience and values that are in motion right now that the system description of the narrative is alive in terms of how we perceive in a different set of eyes. The narrative begins to suggest parallels with existing conditions that set in motion inquiries into the readers. Inquiries such as:

> "The narrative could be referring to Wal-Mart and the development of spatial construct in the urban environment."
> "Keynesian economics could exist at the upper levels and the lower levels work as a hybridized city."
> "Conditions that exist from both scales, from public housing, wealth, and value to the system of phones and networks that already exist on top of the city."
> "We can assume that any image of AI that we have now is going to assume that it has its own value system."
> "Would Alex eventually take over and create it's own formalism based on it's own value system?"
> "What is most dystopic is that in the new version of dystopia that I presented we're going back to the form of modernist city."
> "The middle ground is deeply problematic and is the place where the dystopic exists."
> "In some ways it deconstructs the rule of the architect and that being an architect is a waste."
> "Are we architects going to be replaced by this knowledge creation that builds modular organisms?"

Simultaneously, the narrative proposes parallels to existing conditions that might be more direct. The precedents used are mostly critics of modernism's utopian mega visions. In the dystopic variations derived from the narrative, the form of the thing itself goes back to the modern mega visions, except now it has ruinations. There's a lifespan of these modules that are constructed so that they decay and have to be replaced and have to be repurchased. Simultaneously, building and eroding in the drawings could begin to reflect both growth and adjustment to decay so that the cave is not just picturesque, but it becomes part of the system that both digests

itself and contains a growth. Allowing Alex to have another dimension describing it's organic structure and behaving as a more biological being.

As the narrative initiates both ambiguous and direct inquiries, there are other elements that can factor into the sequel in order to keep developing the narrative. Some of the elements would include explorations of the following questions: How rooted in Detroit does this idea need to be to project inhabitants in the next phase? Can it challenge the system as in place or to reinforce it? If it was just a field condition that is no longer cognizant of it's own form, which is infinitely reproduced, would it care about its view How do theories of economic growths, such as Keynesian economics, grow, self obliterate, or affect all the systems?

Following the half-century of decline, the city is now in development and even though is great that Detroit is rising, we must be suspicious in the way that it is developing. In conclusion, science fiction facilitated the process to see the possibilities of the future architecture of Detroit. And in order to imagine the possibilities and be more conscious of the decisions we make towards the future, we need to free ourselves of conventional limits.

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Images

Fig. 01: Original cover of 1984, written by George Orwell.

Fig. 02: Original cover of High-Rise, written by J. G. Ballard.

Fig. 03: Original cover of Do Andoroids Dream of Electric Sheep?, written by Philip K. Dick.

Fig. 04: Original cover of Farenheit 451, written by Ray Bradbury.

Fig. 05: Original cover of Filth, written by Irvine Welsh.

Fig. 06: Original cover of Brave New World, written by Aldous Huxley.

Fig. 07: Original cover of The Iron Heel, written by Jack London.

Fig. 08: Original cover of The Atrocity Exhibition, written by J. G. Ballard.

Fig. 09: Original cover of Animal Farm, written by George Orwell.

Fig. 10: *2001: A Space Odyssey*. Still. Stanley Kubrick. MGM. 1968. Film

"It was a pleasure to burn"

Ray Bradbury, *Fahrenheit 451*