

MORATORIUM

[working title]

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I.

PREFACE: ARCHITECTURE AND (DE)GROWTH

MORATORIUM.

Architecture, of any kind, always shares a constant: it responds to growth.

A growth, in population, in production (and therefore consumption), in the economy, in culture, in faith and wealth, et cetera. Inevitably, architecture is the result of the need to house more interactions between an ever-growing number of human beings.●

In a time when we slowly realize that exponential growth can only lead to a global disaster, what should architecture become? Is there still sense in it, knowing that it becomes morally reprehensible to design new buildings? As Lebbeus Woods stated in one of his blog comments:

«Another approach to the truly ecological would be that long insinuated by Cedric Price: let's learn how to use and re-use the buildings we already have. In short, let's declare a moratorium on all new buildings. Hardly music to architects' ears!»●

Over the past fifty years, a minority of architects tried to address what it meant to really deal with the generalized crisis resulting from population growth.

Yona Friedman, in his book *L'architecture de survie* (*Survival Architecture*) ● expressed what is maybe one of the most radical positions towards the figure of the architect in a world in crisis. While others were embracing the culture of congestion and its excesses, Friedman was already planning the collapse of metropolises and the emergence of a new kind of generalized poverty. According to him, architects should not be planners anymore, but rather teachers whose goal is to transmit the basic knowledge necessary for the development of a survival architecture by a new generation of *auto-planners* [*autoplanificateurs*], namely the inhabitants of those cities in crisis.

● «The modern city is born in the capital and develops within its logic: the capital imposes on it its general ideology, which conditions its development and configuration.» Associati, A. (1970, January 1). City, assembly line of social issues: ideology and theory of the metropolis. Casabella (370-71), pp. 156-174.

● Woods, L. (2010, 09 13). Building Landscapes. Retrieved 01 25, 2019, from <https://lebbeuswoods.wordpress.com/https://lebbeuswoods.wordpress.com/2010/09/13/building-landscapes/>

● Friedman, Y. (1978). *L'architecture de survie. Où s'invente aujourd'hui le monde de demain*. Paris: Casterman.

Once the starting ground for architecture is the remnant of metropolises whose buildings will finally be recognized as obsolete, a whole new scope of possibilities opens. The ruins of current buildings will be the environment in which a new kind of architecture can develop, investigating the potential of the spaces resulting from the decay of those concrete behemots.

Those are the ideas that I propose to explore for my master thesis, by envisioning a dystopia that could soon become a reality: that of a city in which one cannot build anymore, which would be the field of experimentation for an architecture of the moratorium.

This architecture develops within micro-density, a condition that appears when uncommon spatial devices are regulating close interactions between individuals.

II.

**A
DENSE
HISTORY
OF
DENSITY**

The concept of density is crucial to the thesis, as prohibiting new buildings implies densification of pre-existing structures. Therefore, it is essential to define how this concept is considered within the analysis regarding pre-existing definitions.

«(..) three long periods: first, the time incipient towns until c. 1100; second, the period of the fully developed medieval city, which had its heyday during the twelfth and thirteenth centuries; third, the period of the modern city, which has been deprived of all old characteristics, being only a densely populated area and an administrative unit.» ●

Until quite recently in urban history, density was not a conscious and planned decision. Through ages, it was merely the consequence of basic needs being fulfilled by the creation of towns, starting with the need to shelter a given population within a set of protecting walls. It was also a direct consequence of the birth of shared functions and infrastructures, including but not limited to, running water, administration, city police, markets, and so on. In short, it was simply the result of the social contract embodied within cities, whose first aspects were the communal living of individuals with the goal of protecting themselves and share resources.●

Even if density was not a quantified notion, space was already considered a luxurious resource in ancient cities. Wealthy neighborhoods welcomed spacious dwellings with internal partition. In contrast, poor dwellings often constituted of a single room, as it can still be the case today in towns with large social inequities. Micro-density, as considered by the thesis, was already an unconscious theme in medieval dwellings. The relations between individuals of lower and middle-class families were not regulated through the same spatial devices as the ones of lordly one. In the first case, boundaries within the family could be defined by the simple edges of a pallet on the floor, when the whole family wasn't simply sharing a single bed. In the second one, several rooms could separate a couple from their child. ●

● Schledermann, H. (1970, 10). The Idea of the Town: Typology, Definitions and Approaches to the Study of the Medieval Town in Northern Europe. *World Archaeology*, pp. 115-127.

● Usbek & Rica. (2017, 10 27). Une brève histoire de la densité urbaine. Retrieved on the 01 02, 2021, on Usbek et Rica: <https://usbeketrica.com/fr/article/une-breve-histoire-de-la-densite-urbaine>

● Newman, P. (2001). *Daily Life in the Middle Ages*. Jefferson: McFarland & Co.

«Census data at the end of the nineteenth century reveal starkly severity of the housing problem nationally, particularly in the larger cities. Two sets provided the key indicators: overcrowding and density; insanitary conditions offered emotional target. The official definition of overcrowding was fixed at more than two persons per room (...)»

Cherry, G. E. (1979) ●
The Town Planning
Movement and the Late
Victorian City. In Tran-
sactions of the Institute
of British Geographers
(pp. 306-319). The Royal
Geographical Society
(with the Institute of
British Geographers).

Ibid, pp. 307-308

See Foucault, ●
M. (1980). Power/
Knowledge: Selected
Interviews and Other
Writings 1972-1977. (C.
Gordon, Ed.) New York:
Pantheon.

Jeter, M. ●
(2017, 11.3).
Burned out of home:
London's 1666 housing
crisis. Retrieved 12 26,
2020, from <https://www.museumoflondon.org.uk/https://www.museumoflondon.org.uk/discover/housing-crisis-1666-london-rebuilt-after-great-fire>

The end of the Victorian Era in Great Britain marks the birth of modern town-planning, and subsequently, the consideration of density as a factor that can negatively influence urban dwellers on a personal level. It was the first time that density was also linked to a social agenda, rather than a pure urbanistic one. Before, density was only considered a potential problem for the city in its entirety, as it was believed to be symptomatic of districts with poor hygiene and greater fire risk. However, one needs not to forget that the State did not conceive those hygienist programs out of pure altruism, but rather as another tool of increased surveillance upon the laboring class. The partial rebuild of London after the 1666 Great Fire paved the way for the idea of needed voids within the modern urban fabric, even if the most radical redesign proposals were not adopted due to private ownership and the need for a quick rebuild.

During those centuries, density gained a negative connotation of lower life quality, a hygienist conception that survives to this day. Even today, and while perfectly aware of the need for denser towns, many of the population would prefer to live in a spacious dwelling if given the possibility. This preconception is part of the moratorium's challenges, which will need to prove that qualitative housing can and must be smaller.

And yet, the link between urban density and dwelling quality is not always straight forward. Towers are usually linked to the idea of high density, yet the *grand ensembles* as they were conceived during the last century are less dense than the center of most of the cities that expanded during the industrial revolution. Worse, the perceived density is usually much higher in those high-rise dwellings, leading to inefficiencies both in the quantitative spatial use and in the environments that those buildings offer to their inhabitants. In short, more space is used while the dwellers feel that they are benefiting from less. This incoherence is perfectly showcased in

Paris. Numerous studies prove that the Haussmannian model is still more efficient than most contemporary developments, as it manages to offer a comfortable environment for its inhabitants within one of the denser urban fabric in the world.●

The challenge of making homes more efficient in their spatial use is intrinsically linked to urban density growth during the twentieth century. It was already the topic of several studies from the 1920s onwards●

Those studies culminated in the overcited 1972 exhibition “Italy: The New Domestic Landscape”, presented by the MoMA and curated by Emilio Ambasz. ▶ Despite the inspiring work presented by Colombo and its pairs and the numerous projects developed ever since (Gary Chang’s Honk Kong transformer flat in 2013 ▾, IKEA “ROGNAN” robotic furniture announced in 2019 ◀), space-saving solutions often fail at developing an architectural discourse that goes beyond that of a compromise imposed by the situation. The research wants to change that perception by developing micro-density as architecture that bears its own qualities.

Nowadays, density is broadly used as an urban planning tool, which expresses itself as a quantitative measure indicated by a ratio. This ratio represents the relation between a given area and the population living in this area. It is defined either through the number of people for a given surface or through the number of buildings. Those two definitions are not necessarily interdependent. Their relation depends on the considered scale, as well as on the nature of the built environment. ◀ As an example, Manhattan, in its entirety, is densely built. Still, some districts are only welcoming office buildings, which means that those areas are not densely populated if one considers density only regarding dwelling. On the contrary, some low-rise districts are densely populated, even if those districts’ urban figures might look scarcer than some business areas.

In this research, micro-density is arbitrarily defined as being density as perceived through one individual’s relation to another. Consequently, the considered area of micro-density depends on the extent of human perception and is often situated within the limits of a single building, or even a single dwelling. Therefore, it is fundamentally different from density as developed in contemporary western cities, whose politics are mainly concerned with the concept at the scale of neighborhoods and are certainly not interested in the *personal perceived density*. ●

By omitting this dimension, modern cities are trying to create denser

● See Jallon, B. (2017). Paris Haussmann : Modèle de ville. Paris: Editions du Pavillon de l’Arsenal .

● See Steiherhoffer, E., & McGuirk, J. (2018). Home Futures. London: Design Museum Publishing.

▶ See Ambasz, E. (1972). Italy: The New Domestic Landscape. New York: Museum of Modern Art.

▾ Chang, G. (2020, 10 16). Nano-Scale: Gary Chang Explores Compact Living and The Future of Dense Cities. (R. Baratto, Interviewer)

◀ IKEA. (2019, 6 4). ROGNAN robotic furniture for small space living. Retrieved from Ikea Today: <https://ikea.today/rognan-robotic-furniture-for-small-space-living/>

◀ Cheng, V. (2009). Understanding density and high density. In E. Ng, Designing High-Density Cities For Social & Environmental Sustainability. London: Routledge.

● Bâldea, M., & Dumitrescu, C. (2012). High-Density Forms in Contemporary Architecture. «Politehnica» University of Timisoara, Faculty of Architecture.

neighborhoods but are doing so without rethinking the basic unit of those districts, which results in a status quo.

Dwellings are still mainly conceived around the canon of the nuclear family, as they were already 100 years ago. Sure, they can be assembled in a supposedly more sophisticated way, as the current trend in Zürich shows. But long as the model will not be challenged from its very basis, those ensembles' density will remain sensibly the same. This problem is not a contemporary one, as it was already criticized in 1932 by Karel Teige:

«Yet, despite its dramatic reduction, the CIAM minimum dwelling remained mainly a family house – and it was precisely against the idea of minimum dwelling as a reduction of the typical, bourgeois, single-family unit to a small house that Teige moved his critique.»

Density is also a social construct based on the environment in which one dwells. The standard defining a small flat in Berlin is not the same as in Tokyo. This standard depends on the space that is available geographically, but also economically and politically. Those three factors are almost always intertwined: a city limited in its extension by geographical factors will politically apply rules framing construction accordingly, which in turn will affect the price of dwelling and therefore the amount of space one can buy or rent. In the dystopian context of the moratorium, micro-density is politically imposed. This decision's economic consequences are outside of the scope of this thesis, which explores how this architecture can develop spatially, not politically.

Finally, one cannot speak about density without mentioning *the culture of congestion*, as Koolhaas's theory was (and still is) used as an absolute reference when it comes to this theme. The relation that the thesis develops to OMA's concept is of antagonistic nature:

If congestion results from a density that is frantically developed through discontinuity, the moratorium's architecture wants to grow within extreme continuity. It intends to thicken and diffuse boundaries to build within them, contrary to congestion that thrives in clear frontiers. When proceeding to montage, the culture of congestion preferred tool is the hard cut. The moratorium will use fading.

Beaumont, E. (2019, 09 13). Communal luxury: Social housing, Zürich, Switzerland by Lütjens Padmanabhan. Retrieved 12 26, 2020, from The Architectural Review: <https://www.architectural-review.com/buildings/communal-luxury-social-housing-zurich-switzerland-by-lutjens-padmanabhan>
Aureli, P. V., Tattara, M., & Marson, K. (2018). Loveless: a short history of minimum dwelling. In J. McGuirk, & E. Steierhoffer, Home Futures (pp. 245-255). London: Design Museum.

Koolhaas, R. (1978). Delirious New York: A Retroactive Manifesto for Manhattan. New York: Oxford University Press.

In 1982, the jury of the international competition for the Parc de la Villette had to choose between those two strategies.

Almost forty years later, an attentive eye can spend hours figuring out which entity is aligned to which other, down to the scale of the pavements circling the trees.

Tschumi managed to develop intricate relations that are usually found only through an accumulation of several historical layers. This playful complexity could only be achieved thanks to a detailed dialogue between micro-densities. The moratorium believes that a similar strategy can be applied to dwellings and drastically enrich the way inhabitants perceive their built environment.

III.

**KNOW
YOUR
ENEMY:**

**LAUSANNE
SHOWING
THE
WRONG
WAY.**

«Anyone who believes exponential growth can go on forever in a finite world is either a madman or an economist.» ●

Nevertheless, in our western world, one does not have to investigate deeply to understand that those madmen are still very much in power today, almost 50 years after Olson cited Kenneth Boulding in his introduction. Take Lausanne, for example, a prosperous little town of southern Switzerland, supposedly one of the most advanced countries in sustainable behavior.

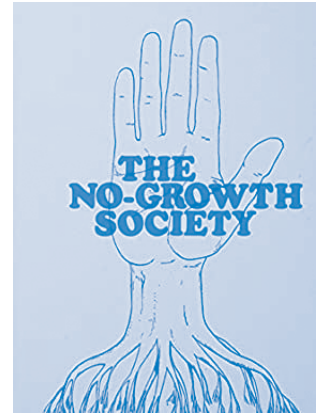
The city officials are eager to proudly announce the development of entirely new areas such as the so-called *eco-districts* of the Plaines-du-Loup. The latter's projected ecological aspects are presented in a carefully designed booklet, complete with cute pictograms and pastel colors. ● Funnily enough, while the brochure above promised five years ago that the city would push for wooden constructions, the projects have now been selected, and all of them are to be built out of concrete. The existing gravel pits in the State of Vaud, from which Lausanne is the capital, are projected to be empty by 2023. They are already not able to keep up with the rhythm imposed by the building industry. Currently, 30% of the sand used in new buildings is imported from France, which proves particularly polluting. Not to worry, shady enterprises such as Orlatti Group are already prospecting around the whole state, trying to convince farmers and village officials to let them dig their land and forests in pursuit of their prospering activities. ●

This little anecdote only sheds light on one of the many problems of new housing buildings as they are conceived today, which are not sustainable, even if the political propaganda would have you believe so.

Moreover, their architectural qualities are yet to be proved. There's a high chance that we finally regret those estates in 50 years, just as we are currently doing with buildings that were hastily built between the fifties and the seventies to welcome the biggest urban exode ever.

New ex-nihilo districts rarely have any other qualities than fulfilling basic needs at the smallest cost; their goal is to house the workers needed to feed the gargantuan expansion of cities stuck in the scheme they created.

● Olson, M. (1975).
The No Growth Society.
London: Routledge.



● Ville de Lausanne.
(2015). 26 mesures
énergétiques pour
les Plaines-du-Loup.
Lausanne.

● Baechtold, C. (2020).
Les Vaudois et leur bac
à sable magique. Heidi.
news.

More inhabitants, cascading into more infrastructures, implies more workers to run those infrastructures, leading to more inhabitants, et cetera. The loop is complete. The suburbia simply hid under a new skin while retaining its major flaw: the absence of any link to the rich layers of its site, those who were born during a centurial accumulation of narratives. Rarely have buildings been so disconnected from their context, and rich potentials are destroyed on daily basis rather than reinterpreted.

Once again, Lausanne is an excellent example of this dementia, as proven by a recent multi-million project: a museum center in-lieu of an old railway platform, just next to the main station, so that tourists don't have to face the burden of exploring the richness scattered through the city's slopes anymore.

Nowadays, all that is left to do is get out of the train and walk to the concrete block next door, a building so close to a parody of contemporary architecture that one can wonder if it wasn't meant as a joke. In doing so, the city lost two of its most appreciated museological institutions, whose collections will soon be moved from the historical buildings in which they were carefully curated into the aseptic white rooms of yet another concrete block, an underground one this time.

In the competition report, the jury emphasized the fact that the perspective depicting the public space adjacent to the museum was "dry" but that the textual description promised a green plaza which would graciously link the proposed void to the existing public spaces. ● The now-built project proves otherwise and the void is even emptier than it looked in the perspective, notably because the jury conveniently forgot that it would sit in the shadow of its mammoth southern neighbour for the vast majority of the year. No wonder why the rendering was depicting a cloudy day.

The museum perfectly functions as an European institution able to store and show art at a large scale, no doubt about that. It is also encouraging that Lausanne is investing means and efforts into culture. But it should never be at the cost of creating a monumental useless void in the urban fabric, in a perfect re-enactment of the problematic scheme that was deployed during the construction of the Palais de Rumine 120 years earlier. History repeats itself and Lausanne will have to deal with this new simulacrum of a public space before it has even figured how to solve the flaws

«Contrairement à la sécheresse des illustrations perspectives, les auteurs décrivent un parc où la végétation s'inscrira entre les rails et où les platanes organiseront le lien entre la place du musée et celle de la gare.»

Vaud, C. d. (2011).
Nouveau Musée cantonal des Beaux-Arts, pôle muséal et culturel.
Lausanne: Département de la formation, de la jeunesse et de la culture.

of the Place de la Riponne, an ongoing headache for the last 60 years. One could argue that the will to align the city on the European art circuit forcefully implies that this building would be disconnected from its local context. But that would be forgetting the fair amount of alternatives that were proposed during the competition, notably that of Made In, a Geneva-based office who managed the tour de force of proposing an entirely new building while preserving the spirit of the site more than any other project. Their proposal was granted the third prize. As usually in Switzerland, the truly inspiring projects are rewarded but never built.

The case of Lausanne might seem too specific to a reader who is not familiar with the city, but it is used as an example of a systemic way of approaching architecture in the privileged western world. Rather than using large public architectural projects as an opportunity to deepen their cities and tackle pre-existing flaws, politics are creating a series of new isolated objects which are not only space-consuming but are creating more problems than they are solving.

There is no miracle solution to that saddening situation, as long as the paradigm will be that of growth. Nevertheless, there's hope, which partially comes from a minority of architects who were or still are applying principles linked to a possible architecture of the moratorium.

IV.

**THE
PIONEERS**

«As an architect, you are often asked to change things because what already exists no longer seems fit for purpose. In Bordeaux, however, only a few minor changes were needed because the square already functioned so well. It was, and still is, very important to understand that, as a project. It isn't a refusal – it's a project involving a conscious decision to do nothing.» ●

● Lacaton, A., & Vassal, J.-P. (2012). *Surplus*, Anne Lacaton and Jean Philippe Vassal in Conversation with Mathieu Wellner. (M. Wellner, Interviewer) Berlin: Hatje Kantz.

Lacaton and Vassal's 1996 proposal for the Place Léon Aucoc is a perfect illustration of a humble approach that can radically change the paradigm towards architectural intervention. To do so, one needs to accept that architecture should, before anything else, be about negotiating with the existing, no matter how flawed the latest might be.

Architectural schools worldwide are eager to promote reuse and renovation through the scope of their ecological benefits, and most of them fund at least one laboratory investigating sustainability. Unfortunately, most of those intentions fall short and end up as just another cheesy mention of concrete being reused as second-hand material for 3d printing. Those ideas, as benevolent as they might be, often end up in the scope of greenwashing.

The reason for that is quite simple: students mostly don't know that before reusing materials, they might need to reuse the context itself: geography, atmosphere, history, social situation, culture, and so on. It is urgent that we seriously tackle the concept of spatial reappropriation, not only on a practical level but also through a metaphysical point of view. Those are reflections that Lacaton and Vassal were already exploring in 2007, through their book *PLUS – Les grands ensembles de logement*. ● It is a pity to realize that those possibilities are mostly being ignored by cities thirteen years later. As mentioned in the preceding chapter, Lausanne would have been well advised to explore the improvement and densification of some of its poorly conceived northern districts rather than to build a new one next to them.

● Lacaton, A., Vassal, J.-P., & Druot, F. (2007). *PLUS, Les grands ensembles de logement, Territoire d'exception*. Paris: Gustavo Gili.

At a larger scale, Price's proposal, in the year 2000, for the first edition of the IFCCA organized competition *Prize for the Design of Cities* is quite emblematic of a similar subversive attitude towards what was then the golden age of an OMA-inspired architecture, the latest which was smart

«Similarly, ●
he never questions the
costs or benefits, winners
or losers, of the impacts
of modernization and
global capitalism. He
accepts them as givens,
and uses them to discred-
it all prior architectural
and urbanistic
thinking. He is principally
interested in establishing
relevance to moderniza-
tion and the perpetual
instability and dynamism
that implies. Instead of
trying to shape the wave
of modernization, he
proposes that at best
architects can ride it.
Instead of trying to fix the
damage left by the wake
of the wave, he looks to
the horizon in search of
the next wave.»

Dunham-Jones, E.
(2014). Irrational Exube-
rance: Rem Koolhaas and
the 1990s. In P. Deamer,
Architecture and Capita-
lism, 1845 to Present (pp.
154-55). London: Rout-
ledge.

Muschamp, H. ●
(1999, 10 18).
Design Fantasies for
a Strip of the West
Side. New York Times.

Obrist, H. (2003). ●
Interview with
Cedric Price. In H. Obrist,
Re:CP (pp. 145-53).
Basel: Birkhäuser - Pu-
blishers for Architecture.

enough to make fatality look sophisticated. ● Surprisingly, Koolhaas de-
cided not to participate in a competition whose brief was to rethink a large
West Side area of his beloved Manhattan, now infamously known as Hud-
son Yards. But even without OMA's presence, the influence of the Office
was strong amongst the other 4 participants, including Thom Mayne and
Peter Eisenmann. All the projects proposed schemes based on megastruc-
tures and on a *dense mix of functions -- offices, apartments, parks,
indoor recreation, sports stadiums, shops-- corresponding to what Mr. Kool-
haas has called New York's "culture of congestion"*. ●

Price, on the other hand, did the exact opposite. Acknowledging the fact
that the competition was about the future of the city, and the fact that New
York already suffered from over-development, he proposed what would
be, in the long-term, the most powerful gesture he could achieve as an
architect: not building anything but rather keep the site wide open to allow
Hudson River's fresh air into the inert atmosphere of the Big Apple.

« I wasn't the winner. I'm not surprised, because
mine required commitment for a very long time.
(...) I would have been delighted to win, but
knowing the jury and knowing New York, short-
term preference took preference over anything
else. » ●

V.

**WHAT
NEEDS
TO
BE
PROVED,
OR
AT
LEAST
RESEARCHED**

The architecture of the moratorium implies that an ever-growing population needs to be housed within the boundaries of existing cities by densification of the pre-existing urban fabric. The thesis considers the city as a built landscape that has to be invested through a constructed *mise en abyme*—an architecture within the architecture.

Therefore, the goal of the research is to explore possible processes for an updated approach, in which architects moved from the status of makers to that of modifiers. It does so by analyzing a large scope of references spatially relevant to micro-density, as defined in a preceding chapter. Through those references, the moratorium's presupposed negative aspects are considered as opportunities to develop, within restricted areas, spatial devices able to thicken boundaries between two individuals. Hence the term micro-density.

This approach questions the notion of qualitative architecture, as the latest is often synonym with large amounts of available spaces. Instead, the analysis wants to prove that a richer spatial experience can develop within limits considered too restrictive by today's standards. This main problematic results in several sub-questions, among which:

How can the concept of privacy evolve through micro-density? Is there a chance for the moratorium's architecture to change the social habits of its users? What is the equilibrium between social behavior and architecturally induced demeanor, and how can it shift?

To what extent can the existing fabric be modified, and what differentiate a simple renovation from the moratorium's architecture? How can it enrich its context by a superimposition of new layers?

Can the reintroduction of richer spatial experiences compensate for the quantitative reduction of dwellings? Is there a possibility to introduce a long-forgotten metaphysical dimension into housing architecture?

Finally, what is the extent of micro-density? Is there a limit to the closeness between two individuals? Conversely, how far can micro-density sprawl within an existing urban fabric?

The thesis aim is exploratory; it will not try to answer those questions in a deductive manner but will follow an inductive exploration of hypotheses that all bear parts of those problematics. Thus, the research will reach its conclusion only through the subsequent project developed in a second phase, taking inspiration from what the author learned during those explorations.

As precedently stated, the focus of the thesis is that of spatial devices. Therefore, it is only logical that its conclusion takes the shape of a project confronting itself to the moratorium's reality; by injecting said uncovered spatial processes in a pre-existing urban fabric.

WHO?

VI.

**SCOPE
OF
ANALYSIS**

«Our task is to make trouble, to stir up potent response to devastating events, as well as to settle troubled waters and rebuild quiet places.» ●

Although the proposition for a moratorium is deeply rooted in our generation's preoccupation with the Anthropocene's great acceleration, the research focuses on architectural language in its simplest form, that of spatial devices.

The thesis acknowledges the paramount importance of research conducted by several generations of makers who challenged the architect's figure and the rotten economic, social, and political context in which architecture is still born to this day.

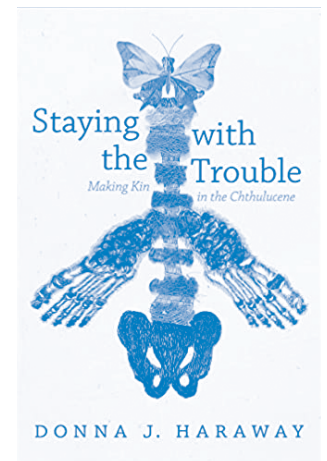
From the golden sixties, which welcomed figures such as Yona Friedman, Cedric Price, and Peter Blake, passing by experiences like those led by Caracas Think Tank or EKZYST at the turn of the Millenium, all the way to active practices such as Feld 72 or Raumlabor, a plethora of new tools were imagined to escape the many flaws of an architecture at the service of consumerism. ● This research wants to be part of this alternative history. Still, it does so by focusing on pure spatial processes rather than developing political tools, all the while acknowledging that the fact of raising awareness about those tools can constitute a political statement on its own.

The projected context for the architecture of the moratorium is that of a generation of builders who are already aware of another way of conceiving architecture and are free to do so without being defined as subversive entities anymore. In that sense, the thesis is highly optimistic, probably even utopistic.

This means that the research is likely to analyze reference coming from diverse contexts, including those it wants to fight. The reason for this is quite simple: just because a maker evolves in an objectionable context does not mean that the spatial devices he developed could not be of interest when injected in another environment. Therefore, the reader should not be surprised if he finds the projects of so-called *Starchitects* analyzed next to those of artists who swore to fight the very world that created this status.

The chosen references were selected to cover the broadest possible variety of spatial devices according to how they regulate two individuals' interactions. This selection was made in the scope of a particular approach to the concept of privacy and boundaries, inspired notably by pre-existing anthropological researches.

● Haraway, D. J. (2016). *Staying with the Trouble: Making Kin in the Chthulucene*. Durham: Duke University Press.



● For one of the most exhaustive books about alternatives approaches,, see Awan, N., Schneider, T., & Till, J. (2011). *Spatial Agency: Other Ways of Doing Architecture*. London: Routledge.



VII.

**PRIVACY
AND
BOUNDARIES**

«Privacy is the claim of individuals, groups, or institutions to determine for themselves when, how and to what extent information about them is communicated to others.

Privacy is the voluntary and temporary withdrawal of a person from a general society through physical or psychological means, either in a state of solitude or small-group intimacy or, when among larger groups, in a condition of anonymity or reserve.» ●

The thesis builds upon this definition of privacy, by focusing primarily on those mentioned above *physical means*. In his book *The Hidden Dimension*, ● Edward Twitched Hall created the concept of proxemics and, subsequently, experimentally deducted four distinct spaces surrounding any individual: intimate, personal, social, public. The distances defining those spaces are diagrammatically depicted as gradually radiating from our very core. They can be imagined as a series of invisible layers surrounding any living creature (in his research, Hall includes a chapter about animals' social behavior).

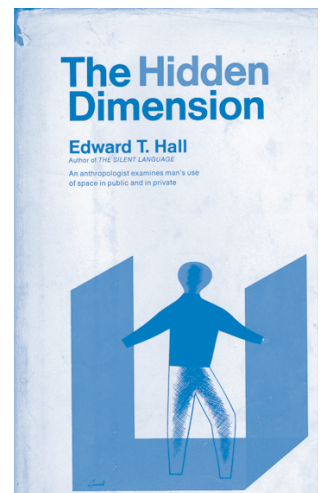
Those distances vary significantly according to culture and the considered environment: one does not expect others to behave identically in a crowded elevator than in a spacious park. Funnily enough, social distancing as currently applied during the pandemic is particularly telling about those induced behaviors. Almost every space in front of which queues are forming nowadays is a space in which, usually, the limits of our personal space are drastically reduced.

In the ninth chapter of his book *The Anthropology of Space, An Organizing Model*, Hall describes the way rooms, houses, and ultimately cities are but the materialization of those privacy spheres. ▶

The moratorium bears the idea that proxemics, as defined by Hall, needs to be reinterpreted in the context of micro-density, thus developing itself within this pre-existing spatial fragmentation. To compensate for a reduction of the space in which interpersonal interactions occur, the thesis explores the possibility of architecturally thickening privacy mechanisms.

● Westin, A. (1967). Privacy and Freedom. New York: Atheneum.

● Twitched Hall, E. (1966). The Hidden Dimension. New York: Doubleday.



▶ «Fixed-feature space is one of the basic ways of organizing the activities of individuals and groups. It includes material manifestations as well as the hidden, internalized designs that govern behavior as man moves about on this earth. Buildings are one expression of fixed-feature patterns, but buildings are also grouped together in characteristic ways as well as being divided internally according to culturally determined designs. The layout of villages, towns, cities, and the intervening countryside is not haphazard but follows a plan which changes with time and culture. Even the inside of the Western house is organized spatially.»

Altman, I. (1975). ▶

The environment and social behavior: Privacy, personal space, territory, crowding. Monterey: Brooks/Cole Pub. Co.



Lam, B. Trapped. ●

Society for Community Organisation, Honk Kong.

In 2012, the photographer Benny Lam was commissioned by SoCO to execute bird's eye view pictures of cage homes.

The pictures were later shared with a QR code that redirected people to a government addressed petition.



Wilson, K. ◀

(2019, 11 11).

Capsule living: a 'cheap' option for young people flocking to LA. (AFP, Interviewer)

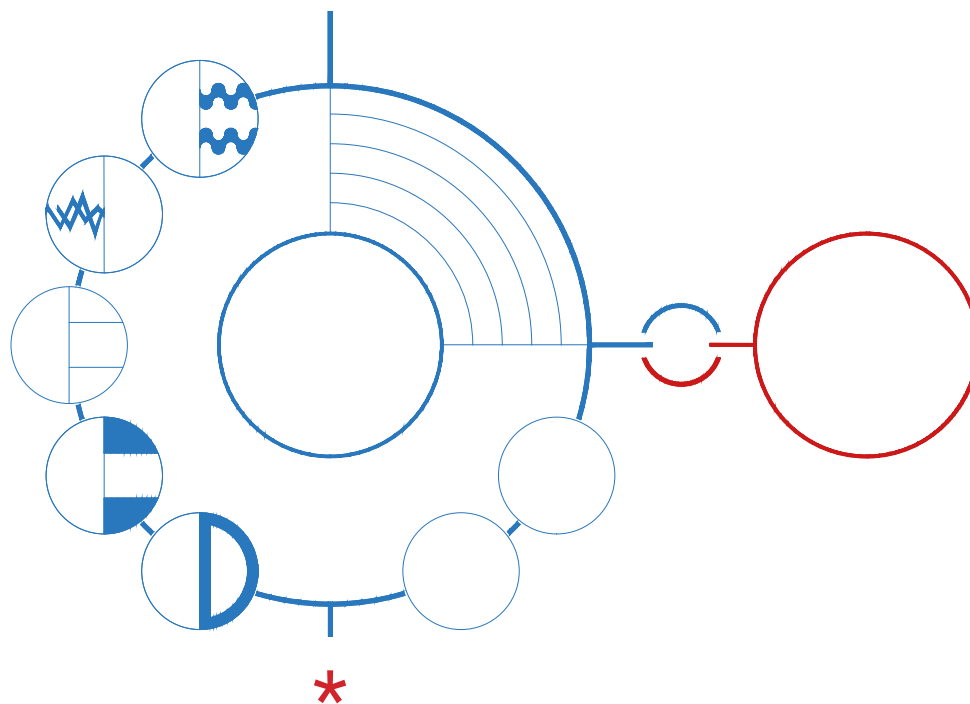
«Kay Wilson packed up her life in a hurry and moved to Los Angeles... only to find that what she paid in Pennsylvania for a nice studio apartment would only get her a 2.9-square-meter box in California.»

The research focuses on the alteration that spatial devices have on the senses, as they are the essential element through which information is exchanged. Therefore, it's through the senses that privacy is regulated.

«(...) crowding occurs when privacy mechanism fails to function successfully.» ▶

When not approached carefully, micro-density is at risk of generating environments that induce the sensation of overcrowding, thus negatively affecting their users. This already happens today in ultra-dense cities such as Honk-Kong, ● or expensive cities where capsule living becomes an emergency solution to the housing crisis, such as Los Angeles. ◀

Therefore, the thesis's challenge is to find a way of navigating within micro-density while still proposing spatial devices able to offer a vast scope of privacy levels; so that dwellers don't feel exposed to overcrowding. This can be done by analyzing processes able to regulate interaction in a multilayered manner, by richly addressing all the senses through which information about oneself is transmitted to others. The research of pre-existing spatial devices responding to those criteria was helped by the conception of a dissection tool, called the limigram.



*** The Protagonist is experiencing a friendly interaction with The Antagonist. His view is willingly enhanced by some kind of artificial device. However, he suffers from the fact that the sound is being amplified by reverberation. He can smell his environment as he usually would. His body is touching that of the Antagonist in a prolonged manner. He feels thermally comfortable, although he can barely move. In fact, he cannot even turn around.**

**VIII.
THE
LIMIGRAM,
A
PROSPECTIVE
AND
ANALYTICAL
TOOL**

The analysis is constructed around a fictional character, which is simply called the protagonist. This character might be of any gender, age, or race, but he will always be a living creature, doted with physical abilities identical or close to those of humans. He will always be able to see, hear, smell, touch, feel, move, and he will explore several spaces which will trigger those senses. Therefore, the protagonist constitutes the red thread of the analysis, the constant element which will exist in all the references.

The limigram was developed as a tool that allowed the author to quantify the effect of spatial devices on the protagonist senses by dissecting the notion of boundaries, thus permitting a gradation in the chosen references. Once the spatial situations considered as the extremums of the analysis were selected, all that was left to do was to cover the interval in between with the help of this diagrammatical tool.

Therefore, the limigram can be used in two complementary way: Prospectively, by first defining the kind of researched boundaries through the diagram and then finding references matching those criteria. Translated into a more common approach, this would be the equivalent of describing a space textually to, in a second time, design it based on this description.

Analytically, by analyzing an existing space and defining its boundaries through the diagram. Again, the translation of this *modus operandi* would be the fact of looking at an existing space (or at least its representation) and then write its corresponding textual depiction.

Graphically and technically, the limigram was developed taking inspiration from theater and dance notation systems. Those inspirations include but are not limited to Labanotation ▶, the Beauchamps-Feuillet system, and the Benesh notation.

If those systems were all made to describe the human body's movement in space according to a rhythm, the system developed by the thesis pursues another goal: that of describing the interaction between the protagonist and several antagonists through the boundaries implied by spatial devices. Therefore, the diagram's poles are not body junctions and extremities anymore but the senses themselves, as they are felt at the exact moment described in the storyboard.

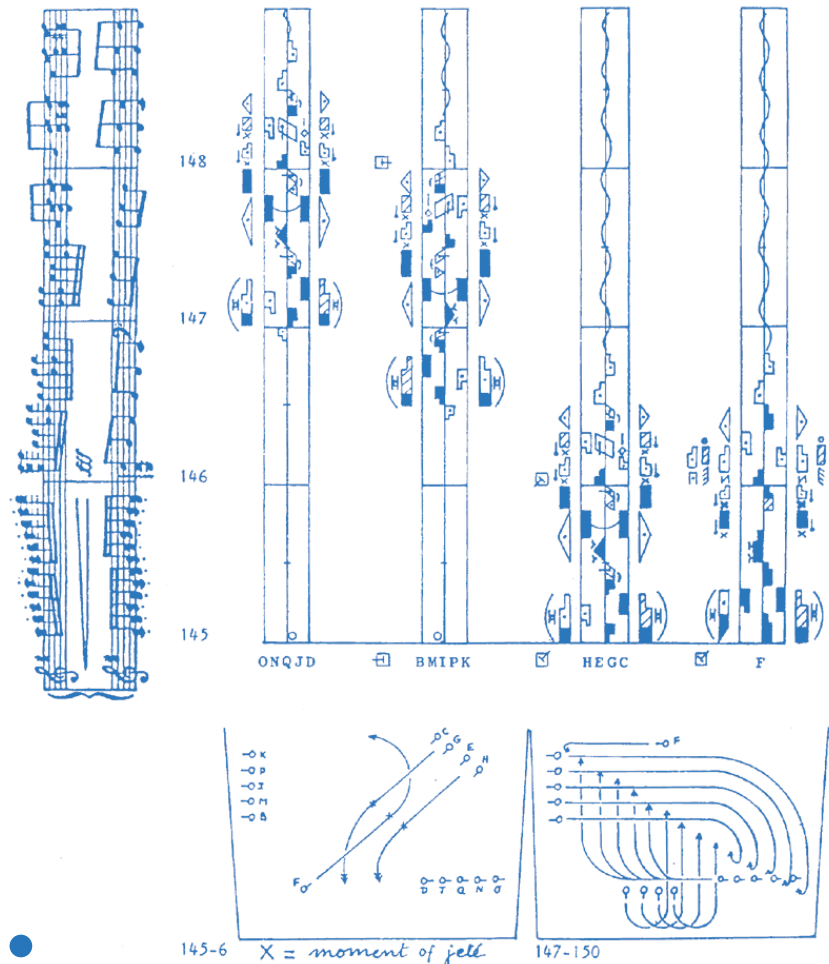


▶ Rudolf Laban in his workshop at Darlington Hall ca. 1938/39. Retrieved from: Maletic, V. (1987). *Body - Space - Expression, The Development of Rudolf Laban's Movement and Dance Concepts*. New York: De Gruyter Mouton.

The models in front of Laban represent the tridimensional 27 possible axes of movement defined through his diagrammatical system.

As Hall's proxemics life spheres, they radiate from the center of the body.

The tool continually evolves as the research advances and new nuances are discovered. The research feeds the tool and vice versa. Therefore, its purpose is not to be wholly exhaustive but rather to analyze the selected references through a new scope, in the hope this atypical method will bring unforeseen results which could then be translated into the architecture of the moratorium.



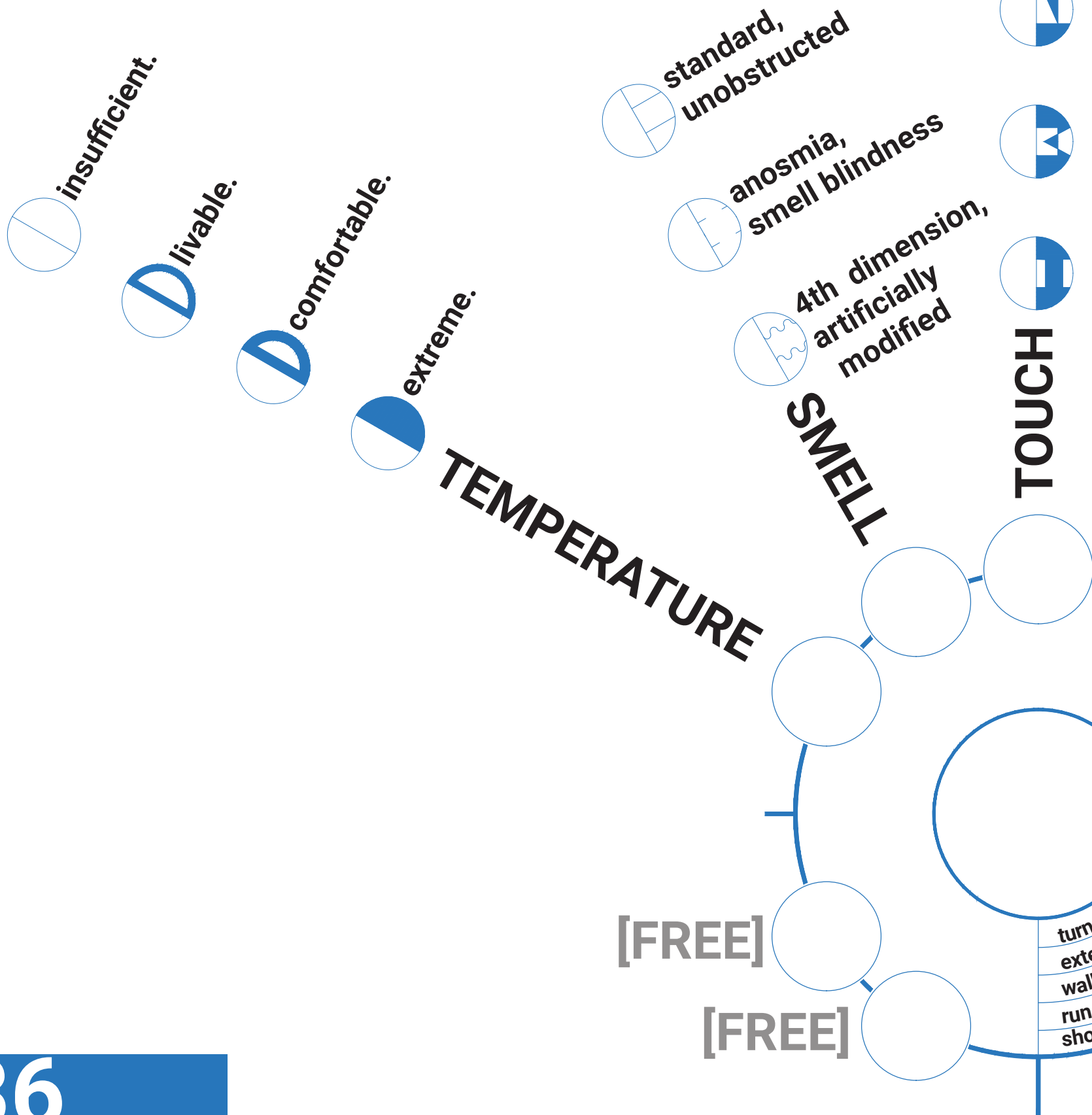
Labanotation, ● diagrams (top) and depicted choreography in plan (bottom). The above schemes are describing the simultaneous moves of 15 different dancers.

The 15 dancers are divided into 4 groups: 2 groups of 5, 1 of 4, and finally 1 dancer alone accomplishing his moves (F in the diagrams).

Encyclopedia ● Britannica. (n.d.). Labanotation. Retrieved 01 10, 2021, from Britannica: <https://www.britannica.com/art/labnotation>

«Labanotation can record movement at a general outline level or can become increasingly specific so that every spatial nuance, dynamic variation, and temporal relationship between individual movements can be clearly stated.» ●

In the same way, the limigram was developed in order to possibly include nuances that have not been uncovered by the analysis yet. One example of such openness is the possibility to orient the symbols representing the senses differently according to the main axis of the diagram (*the big hand of the clock*). This possibility was not exploited for the moment but could be further developed.



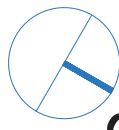
short,
brief

4th dimension,
artificially modified

brushing

intracorporeal,

non-existent

 standard,
crystal clear

 muffled,
unintelligible

 deafening,
amplified

 echoing,
multiplied

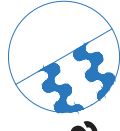
 4th dimensions,
artificially modified

 deaf

 standard,
unobstructed.

 on the lookout,
hidden eyes.

 blind,
black screen.

 4th dimension,
artificially
modified.

HEARING

SIGHT

around
end arms
k around
around in a circle
not in a football without damages

	conflictual		ignorance
	friendly		mutual ignorance
	tolerated		loving

IX.

**MOVIE
PRODUCTION
AS
AN
EXPLORATIVE
TOOL:**

**THE
SCRIPT**

«I spoke to Ken Adam, the world's greatest living production designer the other day and he told me this great story that he also saw himself as an architect. He had always thought that in order to be an architect in the 20th century it would be more effective to go into the cinema.» ●

The thesis is dual, its research focuses on the subjects that it treats, but equally on the tools that it uses to treat those subjects. Cinema, as a tool to develop architecture, has always fascinated me. This fascination has led to the development of three intertwined tools (script, storyboard and limigram) whose goal is the sequential montage of references with origins both in and out of the architectural field.

As a result, the analysis presents itself as a fictional story depicting the peregrinations of a protagonist that wanders through times and worlds. In doing so, he encounters spaces that are relevant to micro-density. This fictional story is published in the shape of two physical publications that are to be read simultaneously: one containing the script, another one containing the storyboard.

As in any movie pre-production, the story is developed firstly through the script, which permits the introduction of a particular narrative for each of the chosen references. Each analyzed spatial device is the subject of a scene. The scenes are usually constructed around pre-existing textual fragments that are merged into fictional dialogues. In some cases, the relation is explicit, as the extract might come from an interview of the architect whose work constitutes the scene's setting. In some other, the connection is implicit, and the text might not be directly linked to the depicted spatial device.

The latest technique takes inspiration from collage-like experiences such as those led by Dali and Buñuel in *An Andalusian Dog* ● or Godard in *Histoire d'Eau*. ▸ By intersecting eclectic elements, unusual relations emerge and permit a broader analysis more likely to inspire unforeseen interpretations. This almost surrealist principle has also extensively been used by Tschumi in *The Manhattan Transcripts*:

● Obrist, H. (2008). *Flâneurs in Automobiles: a conversation between Peter Fischli, Hans Ulrich Obrist and Rem Koolhaas*. In M. S. Hilar Stadler, *Las Vegas Studio: images from the Archives of Robert Venturi and Denise Scott Brown* (pp. 161-170). Zürich: Scheidegger and Spiess.

● Dali, S., & Buñuel, L. (Directors). (1929). *Un Chien Andalou* [Motion Picture].

▸ Godard, J.-L., & Truffaut, F. (Directors). (1958). *Un histoire d'eau* [Motion Picture].

«This relation can, of course, be continuous and logical (the skater skates on the skating rink), but it can also be made unlikely and incompatible (e.g. the quarterback tangoes on the skating rink; the battalion skates on the tightrope).»●

The codes of scriptwriting are respected, the format is the same as the one used in the industry, aside from the font which was adapted for graphical reasons. This format includes four main types of paragraphs, all bearing their own function:

The scene heading, also known as the slugline, includes a description of each scene's geographical and temporal context, which is particularly useful for architectural references. It helps the analysis by placing the spatial device within its larger socio-cultural context. This is also relevant to the concept of density, as its perception depends on the milieu (see *II: A dense history of density.*)

The action element is there to allow for a narrative description of the scene's events. Thus, it is possible to create an atmosphere around features not depicted in the slugline. Those elements can include colors, odors, light, noise, temperature, objects, living creatures, and basically everything that can define a place's experience. Once again, this is particularly useful in architecture, which is but the sum of those small inputs. In that case, the link between both disciplines is evident as the action element's goal is to help the director and its crew when they stage the movie sets. It is also particularly relevant to micro-density, as this condition partially develops through elements that are not shown in classical architectural representation. The script makes it possible to include those forgotten elements and their influence on the users.

Before every dialogue line, the character element merely appears as the names of characters who are part of the action. Those characters can be briefly described when they first arise, through an action element. Once This also proves useful to the thesis since features are used as an excuse to personalize parts of architectural thinking. In a scene, the presence of a character with a particular theoretical approach gives a hint about the relevant aspects of the presented project.

The dialogue element contains the speech lines for each character. Dialogues are amongst the most important social interactions. They crystalize the many aspects of human relationships. Consequently, they are central to the research, which is interested in the way exchanges can be regulated by spatial devices. A well-written dialogue reveals characters through what they say, but also through the way they say it. It can show a character's thinking, but also his background, education, social class, and a myriad of other attributes.

«The interplay between the characters will reveal their relationship and power balance.» ●

The thesis uses those interplays as a tool that indirectly describes architecture, by exploiting the fact that spatial devices are always involved in the depicted interactions.

● Lengsfeld, M. (n.d.). Dialogue and character voice. Retrieved 01 06, 2021, from Future Learn: <https://www.futurelearn.com/info/courses/screenwriting/>

**X.
NARRATIVES
AND
COLLECTIVE
IMAGINATION**

As mentioned before, the script serves as an excuse for the introduction of a particular narrative for each presented project. CJ Lim starts the introduction to his *Short Stories* with the following sentence:

«The modern age has been an unkind chapter in the history of narrative architecture.» ●

Mark Rakatansky would probably specify, of *conscious narrative architecture*, since *there's no mute architecture. All architects, all buildings "tell stories" with varying degrees of consciousness.* ●

While aware of the risks of an architecture that solely develops within fiction, the thesis believes that storytelling can drastically enrich and deepen architecture. This applies to both theory and practice and can compensate for the apparent lack of flexibility implied by the moratorium. While using narratives, one needs to be careful not to lose sight of the *non-rhetorical* ● qualities of architecture. Ultimately, the convergence of those two aspects represents a fertile environment for unleashed potentials.

While utterly rare, buildings that result from an uncompromising narrative-driven methodology possess intricate qualities that only a handful of architects have managed to explore so far. Amongst them is Günther Domenig. His Steinhaus is born from more than twenty years of meticulous and self-commissioned work, which is particularly telling about the conditions necessary to the creation such spaces.

In 1986, a conversation with Peter Cook and Alvin Boyarsky ended up on the following remark by Domenig:

«I would prefer if architectural critics and art historians just wrote poems about my works.» ●

Twenty-two years later, the post made by Lebbeus Woods on his personal blog, at the occasion of the Steinhaus opening, would almost respect this wish:

«The Stonehouse belongs to a different world than the one we normally inhabit, and it dares us to find ways to inhabit it, or even to talk about it. Yet here it is, both realized, and real. How real are we, as we stand in confrontation with this difficult work of architecture? Let us be grateful to Günther Domenig for giving us a chance to find out.» ●

● Lim, C., & Liu, E. (2011). *Short Stories: London in two-and-a-half dimensions*. London: Routledge.

● Rakatansky, M. (2012). *Spatial Narratives*. In M. Rakatansky, *Tectonics acts of desire and doubts* (pp. 78-124). London: Architectural Association Publications.

● Ibid.

● Domenig, G., Cook, P., & Boyarsky, A. (1986, 11 6). *Drawing on dreams*. (A. Association, Ed.) AA Files(13), pp. 100-105.

● Woods, L. (2008, 10 2). *STONEHOUSE*. Retrieved 01 06, 2021, from LEBBEUS WOODS: <https://lebbeuswoods.wordpress.com/2008/10/02/stonehouse/>

« Architecture can be everything. Let's say I've had a drive in a Lamborghini, architecture would be that experience absorbed in architecture. Every experience, tiny bits of triviality or important things, becomes part of architecture. Your life, your actions, your inspirations, your aspirations can become architecture. It's resourceful everywhere. »
Moon, H.
(2017, 03 24). Moon Hoon: What is architecture? (J. Hoffmann, & O. Grawert., Interviewers)

Venturi, R., Izenour, S., & Scott Brown, D. (1972). *Learning From Las Vegas*. Cambridge: MIT Press.

Roll, M. (2020, 08). Korean Wave (Hallyu) – The Rise of Korea's Cultural Economy & Pop Culture. Retrieved 01 06, 2021, from martinroll.com: <https://martinroll.com/resources/articles/asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-culture/>

Kim, I. (2012, 03 19). The multirealities of Hoon Moon. Retrieved 01 2020, 06, from Domus: <https://www.domusweb.it/en/architecture/2012/03/19/the-multirealities-of-hoon-moon.html>

When a spirit like that of Lebbeus Woods accepts to be challenged by a constructed work, the intricate qualities of the latest needs no other champion.

Navigating in another unrestrained register, Hoon Moon is also amongst those who managed to stay true to their own narratives while creating built work. Like Domenig, Moon is endowed with an overflowing imagination and perfectly capable of constructing his projects masterfully. This capacity allows his buildings to skillfully avoid the status of *ducks*, even when some of them show unfamiliar figures, to say the least. It is not surprising that his very particular approach could develop in South-Korea, a country whose dedicated goal since the beginning of the twenty-first century is to become one of the leading popular culture exporters.

His unique drawing style originates from the meeting of the popular Japanese culture (to which he was confronted during his Korean childhood) and the western culture that he discovered later-on during his teenage years in Tanzania and his MIT studies.

For Moon, drawing is not only a means of representation, but a project on its own, an act of (...) *creative terrorism, opposing the monolithic and neutral world that institutions would have us believe is the only possible reality*. Mustafa Faruki and his New York based office *The Lablab for architecture* also developed a similar inspiring (and frankly hilarious) approach.

Moon and Faruki are amongst the very few who acts for a renewal of our collective architectural imagination, which is still mainly based on the same references as those used by the radical architects during the seventies. Archigram and their peers influenced contemporary architecture so much that they almost succeeded in freezing time and making their new approach endure, even if it is now 50 years old.

The thesis believes that an update of our architectural imaginary is necessary, and it considers narration as one of the tools through which this update can occur.

Few offices seek to develop a reflection based on popular culture and contemporary upheavals. Yet, this is the culture that westerners share today. Fritz Lang, Dali, Warhol, Tanizaki, and others Sol LeWitt have inspired their fair share of projects. But what about Spielberg, Murakami, Kusama, Basquiat, Peeters, or Otterness?

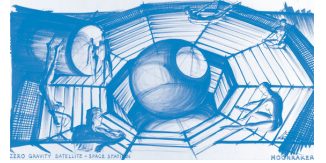
In addition to these artists are those whose much older work is still mostly considered too popular to be a worthy source of inspiration. We can cite Le Guin, Lovecraft, Tolkien, Orwell, Hergé, Ken Adam, ● and more broadly, all those who operated in the field of science fiction and fantasy.

The vast majority of Westerners born after the early 1980s grew up in homes where video games had become widespread, and computers were beginning to appear. Their Saturday mornings were punctuated by the many Japanese imported cartoons, and the movies they watched were filled with special effects whose realism gave shivers. Later, as teenagers, they would discover that the streets of cities served as a laboratory for a whole generation of artists armed with skateboards or colored sprays. They didn't experience the nuclear threat but saw the heart of the most imposing city collapse, a September morning.

Today, they live in a world where every second of life is infinitely multiplied in a parallel universe, a strange space in which physical drift is no longer possible and yet where interactions are overwhelming.

How can we integrate these cultural aspects into architectural thinking to speak to a generation like ours? The research draws inspiration from a popular culture that has been denigrated for too long. This is done partly through the chosen references, but also through a methodology based on the vast quantity of narratives to which the author was exposed as he grew up.

● Ken Adam
Preliminary sketch for
the space station in
Moonraker (1979)
Courtesy of the Deutsche
Kinemathek Berlin



XI.

**PROTAGONIST
/
ANTAGONIST**

“The protagonist is the character whose fate is most closely followed by the reader or audience, and who is opposed by the antagonist. The antagonist will provide obstacles and complications and create conflicts that test the protagonist, and reveal the strengths and weaknesses of the protagonist’s character.” ●

As in any movie, the narrative follows the actions of a main protagonist. The thesis takes inspiration from the principle of *sleeves* as it was described in the 2002 cyberpunk novel *Altered Carbon*: ●

The protagonist is an immortal soul, able to transfer from a body (a sleeve) to another and accumulates experiences linked to the different epochs and worlds it visited while living in those bodies. By using this principle, the thesis personifies the author’s thinking process and transforms it into a character able to reflect on encountered spaces in light of a plethora of personal accumulated experiences.

Rather than applying an exterior analytical point of view, which is the norm in the field of architectural theory, the thesis takes the form of an allegory whose implicit discourse provides several reading levels, including some that were not foreseen by the author.

«You don’t really understand an antagonist until you understand why he’s a protagonist in his own version of the world.» ●

The antagonist is the individual, in each scene, whose interaction with the protagonist is regulated by the analyzed spatial device. Each interaction consists of a double-sided exchange. The analysis mainly focuses on how the protagonist perceives said interactions. The limigram permits the description of the nature of the relationship between both characters (ignoring, formal, friendly, conflictual, and so on). For clarity purposes. The nuances of how the spatial relationship is perceived through sense are then only diagrammatically developed from the protagonist’s point of view.

However, even if the limigram focuses mainly on the protagonist, the script permits introducing a more nuanced point of view. It often explores the mindset of the antagonists as well.

● Wikipedia. (n.d.). Protagonist. Retrieved 12 21, 2020, from Wikipedia: <https://en.wikipedia.org/wiki/Protagonist>

● Morgan, R. K. (2002). *Altered Carbon*. London: Victor Gollancz Ltd.

● John Rogers, <http://kfmonkey.blogspot.com/>

XII.

**THE
WHOLE,**

**ITS
PARTS,**

**AND
WHAT
COMES
BETWEEN**

« Il y a une grande syntagmatique du film narratif. Un film de fiction se divise en un certain nombre de segments autonomes. Leur autonomie n'est évidemment que relative, puisque chacun ne prend son sens que par rapport au film (ce dernier étant le syntagme maximum du cinéma) »●

● Metz, C. (1966). La grande syntagmatique du film narratif. *Communications*(8), pp. 120-124.

The script depicts sequences which are autonomous while at the same time being composed into a whole, this whole being the analysis in its entirety.

The thesis exploits this duality, notably by creating in-between frames which are focusing on the moments when the protagonist moves from a context to the following. Those frames are conceived as hybrid situations, during which the protagonist might experience a fictional space that results from the fusion of two existing references.

It is an architectural application of a principle often used in science-fiction when depicting travel between parallel universes, a sort of travel sickness in which a phenomenon similar to positive afterimage ▶ is applied to the entirety of the senses. For a moment, the protagonist is stuck between the space and body he just left and the ones he will invest in the following scene. One of the last scenes of *Interstellar* shows a thrilling example of such phenomenon, as described by the script: ●

▶ «An experience of an afterimage is caused by a previously seen stimulus, when that stimulus itself is no longer present.» University of Glasgow / Centre for the Study of Perceptual Experience. (n.d.). Positive Afterimages. Retrieved 12 22, 2020, from Illusion Index: <https://www.illusionsindex.org/i/positive-after-images>

● Nolan, C., & Nolan, J. (2014). *Interstellar - The Complete Screenplay with Selected Storyboards*. London: Faber and Faber.

COMPUTER VOICE (O.S.)
FUEL CELL OVERLOAD. DESTRUCTION
IMMINENT. INITIATE EJECTION.

«Cooper is LAUNCHED out of Ranger 2, which EXPLODES, and, PULLED to one side, MISSES A WHITE HOLE - PLUNGING INSTEAD TOWARDS A SMALLER GLASS-LIKE SPHERE -

Cooper slows as he falls towards this sphere, reminiscent of the wormhole, but the light within is not stars but an infinity of WORLD LINES - (paths of objects through spacetime) -

Cooper PLUNGES INTO THE WORLD SPHERE ... As he falls his SINGLE WORLD LINE stretches behind him - the INFINITE FUTURES OF HIS WORLD LINE splitting ahead to all the different possibilities in spacetime -

Cooper himself is now like a ring being pulled down a cone of fabric. He STARES at the ORDERED CHAOS of world lines ...

As he SLOWS his past and future world lines BREAK UP so they become like INFINITE REFLECTIONS IN PARALLEL MIRRORS ...

Cooper's world line DROPS into a SMALL, SQUARE TUNNEL -

INT. THE TESSERACT - CONTINUOUS

Tight enough to feel BLINDINGLY FAST at first, but Cooper (and his INFINITE OTHERS) is actually SLOWING ... Cooper DESPERATELY reaches out, KNOCKING the sides of the tunnel, TRYING to slow himself - GRAPPLING - KICKING 'BRICKS' out of the 'walls'. He finally STOPS. Looks around in the SUDDEN CALM, FLOATING, catching his breath. He reaches out to the tunnel wall - CONFUSED -

Each 'brick' is TIGHTLY PACKED PAPER ... PAGES ... BOOKS - AS SEEN FROM BEHIND A SHELF ...

Cooper PUSHES against a book - it MOVES SLIGHTLY. Cooper PUSHES, HARDER AND HARDER AND HARDER -

The book drops out of sight, revealing -

Murph, aged ten, wet hair, towel around her neck, TURNS, STARTLED by THE BOOK FALLING FROM HER SHELF.

Such spatial conditions are intrinsically linked to the medium of cinema, as montage and special effects makes it possible to visually represent environments that it would be otherwise hard or impossible to describe.

However, it is also inherent to architectural thinking, as any project is but the sum of the knowledge of its author, mixed, reinterpreted, re-drawn but nonetheless still belonging to the fragmented history from which it was born. Those narrative tricks can therefore be considered as metaphor of the very process of making architecture, or rather as a textual and pictural representation of parallel being drawn, as happens during the development of any architectural project.

WHAT?

MORATORIUM

[working title]

written by
Bastian Marzoli

Based on
several iterations
of micro-densities



Rene Magritte,
The Son Of Man, 1968

EXT. GARDEN OF EDEN - JANUARY 0000 - DAY

A man is chowing on a red fruit. Suddenly, he proceeds to run for cover.

ADAM

Stop looking!

EVE

Why is it that suddenly you feel ashamed? I mean, we've been cruising wild and free for a full day and suddenly...

ADAM

I do not know! I just feel like I need some kind of device...Hold on.

EVE

Whatcha doin' with those fig leaves?

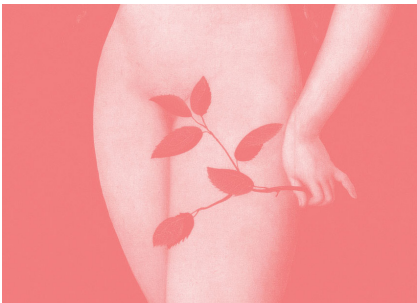
ADAM

What does it look like I am doing? I am covering myself.

An older man approaches. ADAM and EVE hear him coming in the distance.

EVE

Shit man, Grandpa's going to be crazy mad about his fig trees. I mean, he basically created them...



The first mythological spatial device as painted by The Elder Lucas
Cranach,
Adam and Eve (detail), 1526

ADAM
(hiding again)
Bollocks. I don't want him to see me like that!

EVE
Again? C'mon, stop tripping.

GOD
Where are you?

ADAM
I heard you in the garden, and I was afraid because I was naked; so I hid.

GOD
Who told you that you were naked?
Have you eaten from the tree that I commanded you not to eat from?

ADAM
The woman you put here with me, she gave me some fruit from the tree, and I ate it.

GOD
(angrily)
What is this you have done?

EVE
C'mon dude, not cool to rat me out!



Tony Tony Chopper demonstrating one of the basics of architecture: privacy relies heavily on how much information about ourselves is perceivable by others.

Eiichirō Oda,
One Piece, 1997

English Standard
Version Bible, 2009,
Genesis 3:10-14.

GOD

**Because you have done this, Cursed
are you above all livestock and all wild
animals! Architects will now feel the
need to speculate about privacy for the
millennials to come!**



Poor quality dense housing as
conceived by MPH Architects in
Lausanne, one amongst many co-
pycats of the same project being
built again and again by promoters
all over central Europe.

ADAM

But...

GOD

**I hope you're happy because we're
about to cut every damn tree in this
garden and replace it with poor quality
dense housing.**

FADE TO:





INT. ADAM GERNSBACK LIBRARY - BETWEEN JANUARY 0000 AND JUNE 1963 - NIGHT

ADAM is walking through the library, wearing only TV Glasses. He passes by **MARY HENCHER** without noticing her at all.

MARY HENCHER

Adam, you forgot your fig leave again.

ADAM GERNSBACK

I wonder if he'll ever forgive us...

MARY HENCHER

What?

ADAM GERNSBACK

Help you what?

(pause)

Move it?

(pause)

Where?

(pause)

What for?

(pause)

This?

(pause)

Would look nicer?

(pause)

It's a boulder!

(pause)

If there's anything I hate, it's rude stone age furniture.

Dialog extracted from *The Private Lives of Adam and Eve*, Albert Zugsmith, 1960, from 55:35 to 57:26.

MARY HENCHER

Here we go again.

ADAM GERNSBACK

Pride, pride about what?! It's a cave!

(pause)

Mwah, some home, tract cave.

Ibid.

FADE TO:



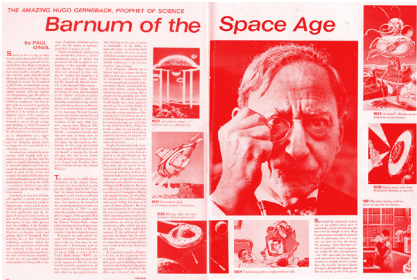


Death Mask of Nikola Tesla on Pedestal, 1943, Currently part of the Henry Ford Collection.

«The mask is made of multiple layers of electroplated copper—a fitting process given Tesla's role as an innovator in the world of electricity.»

«The mask's pedestal, designed by sculptor Onorio Ruotolo, depicts Tesla's Wardenclyffe power transmission tower»

Paul O'Neil, *Barnum of the Space Age*, Life magazine, July 26, 1963.



INT. HUGO GERNSBACK'S SUITE ON FIFTH AVENUE - JUNE 1963 - NIGHT

Two men are sitting in the study's lounge space, one of them is taking notes as the other speaks. Two cognac glasses are laying on the coffee table between them, within reaching distance. The mortal mask of Nikola Tesla stands on a corner of the room.

HUGO GERNSBACK

(explaining)

It is now perfectly possible to make thin, inch-square cathode tubes and to run them with low-voltage current from very small batteries with no danger at all of electrocuting the wearer. Sound can be carried to the ear just as in a hearing aid. Television eyeglasses should weigh only about five ounces. Since there will be a picture for each eye, the glasses will make a stereoptical view possible and since they will be masked - like goggles - they can be used in bright sunlight. The wearer can take them out of his pocket anywhere, slip them on, flip a switch and turn to his favorite station.

PAUL O'NEIL

Fascinating! And say that you have a working prototype?

HUGO GERNSBACK

Yes! In fact, let me show you.

HUGO walks out of the room, long enough for **PAUL** to finish his drink. He then comes back, holding a peculiar instrument, a small white box from which two long antennas are sticking out. He then proceeds to sit on a chair next to the mortal masks.

HUGO GERNSBACK

See, you wear them just like that. Once the device is turned on I can be sitting next to you and yet, my spirit is elsewhere. I might be looking at images from the other side of the world and you wouldn't even know.

PAUL O'NEIL

I see... But on the other hand, I might be attacking you and you wouldn't even know either, your body is at mercy!

HUGO GERNSBACK

Of course! If those devices were to be used by a large part of the population, it would imply a complete redefinition of social behavior. That is the whole paradox of being here and there at the same time, there's a schism between your physical location and your mental whereabouts. It is hard to guess how it will affect our relations to one another, however I predict that it will be like nothing before it.

FADE TO:



Another of Gernsback inventions, The Isolator, as depicted in *Science and Invention*, vol. 13, no. 3, July 1925.

«The author at work in his study aided by the isolator. Outside noises being eliminated, the subject can concentrate with ease upon the subject at hand.»



EXT/INT. VIENNA - 23 APRIL 1967- DAY

A strange device sits in the middle of a public garden, next to several classical buildings. We see the intertwined legs of two individuals emerging from the bottom of semi-transparent bubble, one wearing a skirt, the other flared trousers. They are resting on an asymmetrical yellow armchair, molded in fiberglass. The girl's laugh resonates within the bubble and expands throughout the garden.

ZAMP KELP

I swear, and then I just told him "We're doing something out of a window."

WALLY

(laughing)

And what did he say then? Oops, I hope I'm not too heavy on your leg.

ZAMP KELP

Not at all, don't worry! Well he was really polite, he just said "be careful then!"

WALLY

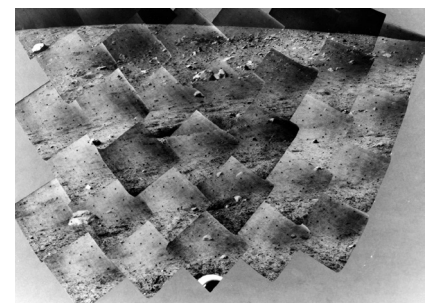
Typical Austrian police. Hey, have you seen the picture from that american probe?

ZAMP KELP

Surveyor 3? Yes, we don't see much, but still, how amazing! Receiving pictures from the moon...

«That's partly because, as Zamp Kelp points out, it's a lot harder to get planning permission for precarious bubble structures dangling out of apartment buildings today. When planning Balloon für Zwei, he said in a 2014 interview with Baunetzwoche, 'I went to a police station in the seventh district and said, we're doing something out of a window.' The strategy was essentially one of 'trial and error', wherein each project evolved on-site and informed the next.»

Wink, E. (2015, 02). *Space Invaders: The prescient experiments and interventions of Viennese architectural group Haus-Rucker-Co.* **Frieze.**



A mosaic of Surveyor 3 television images taken on April 30, 1967 showing the landing site. Courtesy of the NASA.

Ortner, M., & Ortner, L. (2019).
HAUS RUCKER CO Drawings and
Objects 1969 -1989 .

WALLY

Hey, you know what, we also have our own private outerspace!

ZAMP KELP

Well, you know, we actually were quite inspired by the astronauts. The fact that they were experiencing new spaces with the help of technology served as a model for our mind-expanding experiments. That's when we understood that one could perceptibly control consciousness through architectural devices, when we started to see that architecture could be a benevolent transformer, able to directly influence the consciousness of its users.

WALLY

How so? I mean, I can feel it right know. But how did you get to that, what was the process?

ZAMP KELP

It's quite simple in fact. We always start with the same initial point, the breaking down of perceptions into individual sensitivities. Then we try to magnify or distort them, which leads to a lasting intensification of of the visual experience!

Ibid.

WALLY

Mhhh...you need a slogan for that! The kind Wells Rich Greene would come up with!

ZAMP KELP

What's that?

WALLY

An ad agency, you silly! From Madison Avenue. You should know that if you're still willing to move there.

ZAMP KELP

Well, eventually, for the moment we're quite happy. We're not done hanging things from windows around here!

A break follows, they both can hear their breath, amplified by the fragile inner surface of the bubble. WALLY looks concentrated.

WALLY

The goal before our eyes: to squeeze from the environment the juice for a rapid and complete expansion of one's own consciousness using cold mechanics, not the hot chemistry of drugs!

Ibid.

ZAMP KELP

You just came up with that? That's nice! A little long, but nice.

FADE TO:



**INT. JOE COLOMBO'S "MANIFESTO" FLAT, VIA ARGELATI
30B, MILAN - 30 JULY 1971 - NIGHT**

**A small crowd surrounds a pipe-smoking man who wears a
mysterious smile. Most of them are holding, together with a
cigarette, an asymmetrical glass that they pinch between
their thumbs and the bases of their indexes.**

EVERYONE
(singing)
Tanti auguri Joe,
Tanti auguri a te.

ELDA
Bravo caro!

GIANNI
Tanta felicità!

OLAF
Herzliche Glückwünsche!

ANNA
Brava!

GIOTTO
Bravo! Auguri!

GIO
Buon anniversario!

ETTORE SOTTASS
Anti compleanno!

EULÀLIA
Feliz cumpleaños!

ENRICO
Nucle...

SERGIO
...are!

**Following the dynamics implied by more private
conversations, they then proceed to disperse through the
apartment.**



«The asymmetrical foot of the
Smoke glasses is designed to en-
sure a safe grip without sacrificing
the taste of a cigar or cigarette: the
perfect glasses to enjoy the most
eagerly-awaited moment after a
long busy day.»

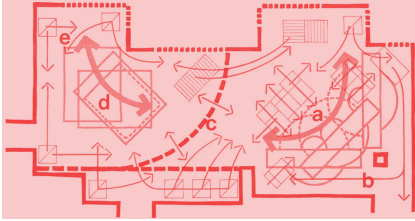
Description by Arnolfo di Cambio,
the editor that still produces this
glass today. It was designed by
Colombo in 1964, and originally
called Asimmetrico Drinking Glass.

(<https://www.moma.org/collection/works/2136>)



«Le loro idee, il loro design per la
produzione.»

Kartell at the 8th Salone del Mo-
bile: Olaf Von Bohr, Gino Colombini,
Alberto Rosselli, Ignazio Gardella,
Joe Colombo, Anna Castelli, Giotto
Stoppino.



Domus. (1971, 01). The house of a VIP designer. Domus(494).

The plan only shows the second layer, which was superimposed onto the flat's original limits and openings. This layer was built out of plastic laminate sliding partitions.

OLAF

See, he never wanted to tell me which of those partitions are the ones from the original flat. Every time I come here I try to figure out what the empty space would look like and I never succeed, it drives me crazy! Even in January, he purposely gave only one plan to Domus, from which one cannot understand the nature of the outer shell...

ANNA

Don't take it like that! On the contrary, it's the loss of landmarks that makes it so great, how else would we escape from our standardized flats? I'm sick of clients asking me to align their dining tables in front of large south-looking windows. As if they were the first ones to think of it! Look, imagine that the limits would be more obvious, I couldn't do that!

ANNA catches the end of the chromed plastic sliding wall and pulls it along its track, thus trapping OLAF behind it.

ANNA (CONT'D)

See, now I'm the only ones who knows that you are there, hidden somewhere. If this was a classical wall with a door, there would be no mystery. Wether it's closed or not, the door always indicates the possibility for something to exist behind it! It hides, but reveals by doing so.

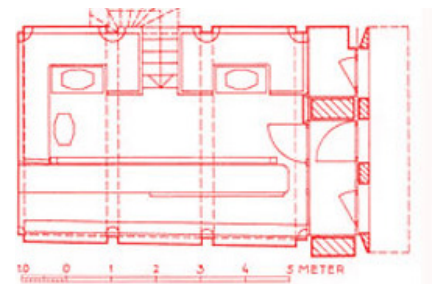
OLAF
Of course, I like how uncanny it feels! It reminds me of the Kartner bar... Have you ever been to Vienna?

ANNA
Matter of fact I did, I received a prize there a couple of years ago. But I don't know about this bar, what's the link?

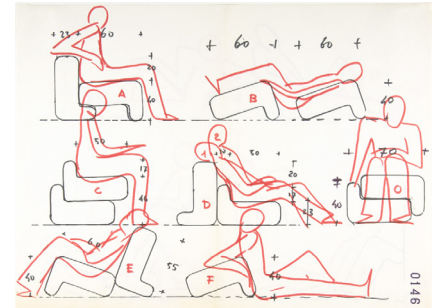
OLAF
Well, it's hard to put words on it... There's some kind of otherness to both of those places. One thing is for sure, they both play tricks on us!

The conversations are continuing in a festive atmosphere. A large group of people are carefully listening to their host as he sits on the edge of his Cabriolet Bed, some of them enjoying the comfort of the modular sofas that are laying around.

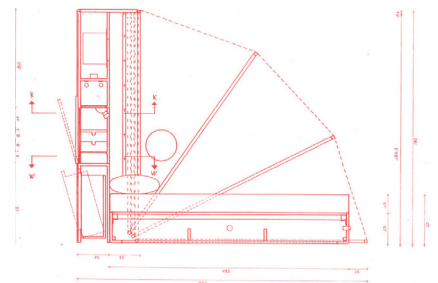
JOE COLOMBO
The possibilities presented by the extraordinary development of audiovisual processes are enormous! Distances will no longer have much importance; no longer will there be any justification for the 'megapolis'. Furnishings will disappear, the habitat will be everywhere.



Similarly, the original plan of the Kartner bar omits the show the walls of the building in which it



Joe Colombo, Position studies for Multi Chair, recto, six, verso, three, 1970. (Courtesy of the Met Museum)



Cabriolet Bed, designed in 1969 by Colombo.

Section drawing by Monica Cassani and Margherita Pusterla, made for the course «Corso di Arrademento e Architettura degli Interni 1» at the Politecnico di

Retrieved in the archives of <http://socks-studio.com/>.

Ibid.

Now, if the elements necessary to human existence could be planned with the sole requirements of maneuverability and flexibility, then we would create an inhabitable system that could be adapted to any situation in space and time!

EULÀLIA

Joe! Show us how the bed works, I've never seen it closed!

JOE COLOMBO

Right now? After all, why not. Let's take a break from the party.

JOE crawls to the head of the bed, towards the control console, and playfully pushes a button. The satisfying sound of a rotative electric engine is heard. Smoothly, the Cabriolet Bed unfolds, thus swallowing its maker for the last time.

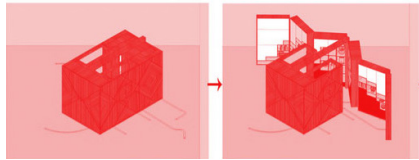
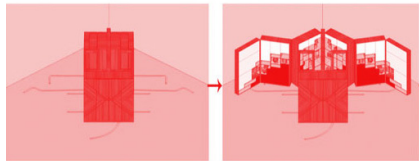
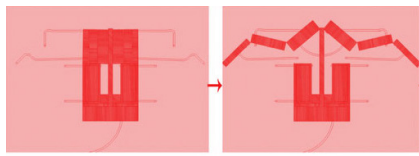
FADE TO:



Sottsass, Ettore. 1978,
gelatin silver print.

*Tutte Le Mattine La Mia Fidanzata
Prende Il Métro.*
Private collection.





Unfolding of the study folly
(extract),
Courtesy of the Busride Design
Studio.

The fact that the library's uncon-
ventional layout is actually the
result of a logical folding process
gives it a power that it would not
possess otherwise.

Mon Oncle, Jacques Tati, 1958.
29:32 > 30:30.

INT. FOLLY HOUSE , PUNE, INDIA- 22 AUGUST 2016 - AFTERNOON

A concentrated woman is working on a computer, she's surrounded by seemingly free standing wooden cabinets which are arranged in a strange composition. A TV monitor is on and we can hear a discussion between two female characters.

MME ARPEL (ON TV)

Madame; que puis-je pour vous?

LA VOISINE (ON TV)

Je suis votre voisine et je m'excuse!

LA VOISINE (ON TV)

J'ai trouvé ceci...

MME ARPEL (ON TV)

Oh oh!

LA VOISINE (ON TV)

...dans mon jardin!

MME ARPEL (ON TV)

Oh il ne fallait pas!

MME ARPEL (ON TV)

Chère Madame!

LA VOISINE (ON TV)

Ce n'est rien!

MME ARPEL (ON TV)

**Mais entrez donc je ne vais pas vous
recevoir comme ça!**

LA VOISINE (ON TV)

Je ne voudrai pas vous déranger!

MME ARPEL (ON TV)

Mais non!

A man enters the living room, seemingly looking for someone.

JAMAL

Latika, are you there? The TV is on...

LATIKA

Here, in the Study Folly! I know, the kids were watching it but they left. Can you turn it off and pivot the TV cabinet back?

JAMAL (TO HIMSELF)

Man I love that movie...let's take a little break...

MME ARPEL (ON TV)

Je vous en prie, entrez! Voilà, c'est ça. Ici le living room!

LA VOISINE (ON TV)

Oooooohhhh!

MME ARPEL (ON TV)

Oh vous savez c'est très simple. Et alors, vous voyez, ici, la chambre de Gérard.

MME ARPEL

Comme vous le voyez tout communique.

Ibid.



MME ARPEL (ON TV)
Là, notre coin! Dubrocq.

LATIKA
Jamal, the TV!

JAMAL
I know, I know, I'm watching! Fold your desk back in and join me on the topography.

LATIKA
What are you watching?

JAMAL
Mon Oncle, you know, that old french movie.

LATIKA
Doesn't ring a bell...what's it about?

JAMAL
Conjuring tricks, amusing snobism and unpractical beauty!

FADE TO:

In movies, objects can also act.
The Dubrocq ceramic, as mentioned by the sophisticated Mme Arpel is actually a rare piece by Pol Chambost, appearing under an alias.



Opposite to the study folly, in the middle of the living room, a topography replaces the usual sofa.





In his search for Sarah Connor, Arnold ended up exporting his stamina to the West Coast. On the other side of the continent, Raimund Abraham built the highest, most exuberant, yet discrete house in New York City. (Austrian Cultural Center, 2002)

I/E. HOUSE WITHOUT ROOMS, SOMEWHERE IN STYRIA, AUSTRIA - 30 JULY 1980 - NIGHT

A strange building stands in the middle of a naked field, a thick multilayered wall that looks inhabited. Inside this wall, a men is climbing through tight stairs. He reaches a landing, adjacent to an horizontal concrete cylinder. A woman meditates inside the cylinder.

ARNOLD

Aurelia, I'm going to bed. Will you be long?

AURELIA

Almost done, I'll join you soon.

ARNOLD

See you in a minute.

ARNOLD proceeds to finish his ascent, he goes through the central wall, turns around and climbs the last flight of stairs in order to reach their bed, which seems to be floating above the void. From there, he hears AURELIA'S voice reverberating from one concrete screen to another, amplified by the cylinder in which she stands.

AURELIA (RECITING)

The house is the junction of dreams,
illusions, death, birth, mutations, feasts,
contemplation, rituals, conflicts,
confrontations, destruction, execution,
love, hate, fury, memory, desires,
wounds, satisfaction, paralysis,
intimacy, distance, ecstasy, mourning,
density, absurdity, resurrection,
contentment, lust, sleep, wakening,
coldness, flesh, the morning, the day,
light, anticipation, the night, the winter,
the summer, the autumn, fire, ice,
water, earth, flames, mountains,
abysses, metamorphosis, flowers,
odors, spices, clouds, stones, rivers, the
wind, the sun, the stars, the moon, the
soft, the metallic, the stoney, the woody,
the glassy, the crystalloid, gestures,
faces, movement, penetration,
openings, burials, isolation, protection,
wombs, walls, intestines, spheres,
cubes, voids, squares, transparencies,
transcendence, plains, depressions,
erectations, the skies, the subterranean,
the horizon, infinity.

Abraham., Raimund. *The Elements of the House*. New York, 1972. Translated from german.

By the end of the poem, ARNOLD had already fallen asleep.

FADE TO:



INT. LA MAMA THEATER, 74A EAST 4TH STREET (BTW BOWERY AND 2ND AVENUE), NEW YORK - 15 JUNE 1987 - NIGHT

An act is being presented on stage, unrolling around a particular setting made by an optical apparatus. This apparatus consists of two main components: First, a vertical obscuring panel stands directly on the floor; it can rotate 360° degrees on a pivot hinge along its central vertical axis. Above this first device, the revealing panel consists of a suspended mirror that is rotated back 45° degrees from vertical, away from the horizon plane, so as to reflect to the audience the image of the character concealed behind the obscuring panel. An actor, standing alone in front of the obscuring panel, picks up a business card and reads it aloud.

THE BACHELOR

**Roses limousines, Paris, New York, we
drive the driven.**

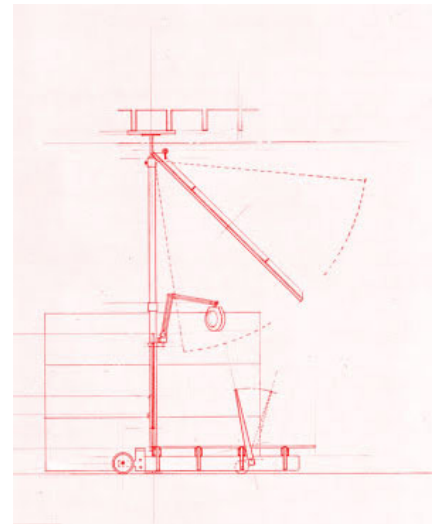
He then walks behind the obscuring panel. After a few moments, he reappears in the reflection of the revealing panel, seemingly sitting on a chair, surrounded by two others characters.

THE OCULIST WITNESS

**And now, another incomparable
spectacle!**

THE BACHELOR

I breathe in!



Scenography for *The Rotary Notary and His Hot Plate*, design by Diller+Scofidio (pre-Renfro). Description of the optical apparatus partially retrieved from *Flesh, architectural probes*. (1994). Princeton Architectural Press.

Mosakowski, Susan, *The Rotary Notary and His Hot Plate*. 1987. Theatrical Script, retrieved from <https://www.youtube.com/watch?v=YgRSGl3XZNI&t=3013s> from 33:30 to 34:40.

«Much like a magic show, the play unfolds as a series of pseudo-scientific demonstrations of the geometry of love and its "perspectives." These are staged on both sides of a revolving metal door that divides the everyday world in front from an illusionary world behind. The rear-view environment, observed in a large, tilted overhead mirror, makes the actors who spin and swim along the floor seem like upright figures dancing in front of a wooden screen. As the enigmatic love unfolds, they slither under the door from one world into another and sometimes find themselves pinned between the two.»

New York Times, June 18, 1987,
Section C, Page 18.

THE OCULIST WITNESS and THE JUGGLER then proceed to push THE BACHELOR one after the other, thus making him and his chair back and front flipping around an axis situated on the center of the seat, seemingly floating in the air thanks to the mirroring effect of the revealing panel. As this happens, THE BRIDE appears on the front of the obscuring panel. She turns her back at the public while looking at the aerial ballet offered by THE BACHELOR, who speaks jibberish while flipping back and forth.

THE BACHELOR
I breathe out.

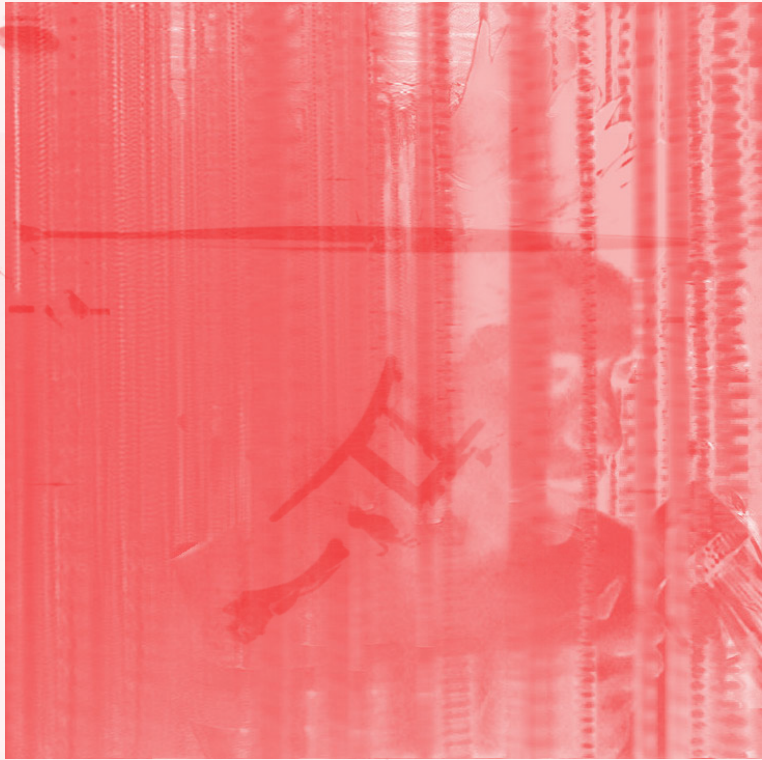
THE BACHELOR
I see.

THE BACHELOR
I don't.

THE BACHELOR
I think.

THE BACHELOR
I can't.

FADE TO:



**INT. MILLION DONKEY HOTEL, IL BAGNO (THE BATH),
PRATA SANNITA, ITALY - 1 AUGUST 2009 - MORNING**

A strange bathroom, non-orthogonal, green painted and almost fully filled with vertical beaded curtains hanging from the ceiling. The suspended opaque plastic pearls are densifying the space by blurring the limits of the visual field. Among the pearls, we distinguish the silhouette of a teenager in the middle of his morning ritual. While he closes his nightrobe, he breaks the fourth wall and start to speak to the camera.

FERRIS

Incredible, one of the worse performances of my career and they never doubted it for a second.

(looks out the door)

How could I possibly be expected to handle school on a day like this?

(turns on the radio, ajust the bass)

This is my ninth sick day this semester. If I go for ten, I'm probably gonna have to barf up a lung, so I better make this on count.

He moves to the front of the mirror, still looking at the camera.

FERRIS

The key to faking out parents is the clammy hands, it's a good non-specific symptom, I'm a big believer in it.



Detail of the anti mosquitoes strings used to micro-densify the Million Donkey Hotel bathroom, courtesy of feld72. (<http://www.feld72.at/en/million-donkey-hotel/>)

*Ferris Bueller's Day Off,
John Hughes, 1986.
Opening monologue.*

Lot of people will tell you that a good phony fever is a dead lock, but you got a nervous mother, you could end up in the doctor's office, that's worse than school. You fake a stomach cramp, then, when you bend over, moaning and wailing, you lick your palms. It's a little chidlish and stupid, but then, so is highschool.

He walks through the pearls, in direction of the void that contains the sprinkler head.

FERRIS

Life moves pretty fast, if you don't stop and look around once in a while, you could miss it!

Ibid.

He starts to undress in order to take a shower, still looking at the camera.

FERRIS

I do have a test today, that wasn't bullshit.

He rubs his shoulders while the steam of the hot water floats around him, his hairs are soaked in shampoo and coiffured in a spike.

FERRIS

It's on European socialism. I mean really, what's the point? I'm not European, I don't plan on being European, so who gives a crap if they're socialists?

They could be fascists anarchists, it still wouldn't change the fact that I don't own a car.

He switches the water from the main fixed showerhead to the movable one, and proceeds to use it as a microphone.

FERRIS (SINGING)

I recall central park in fall, how you tore your dress, what a mess, I confess.

*Danke Schoen,
Wayne Newton, 1963.
Capitol Records.*

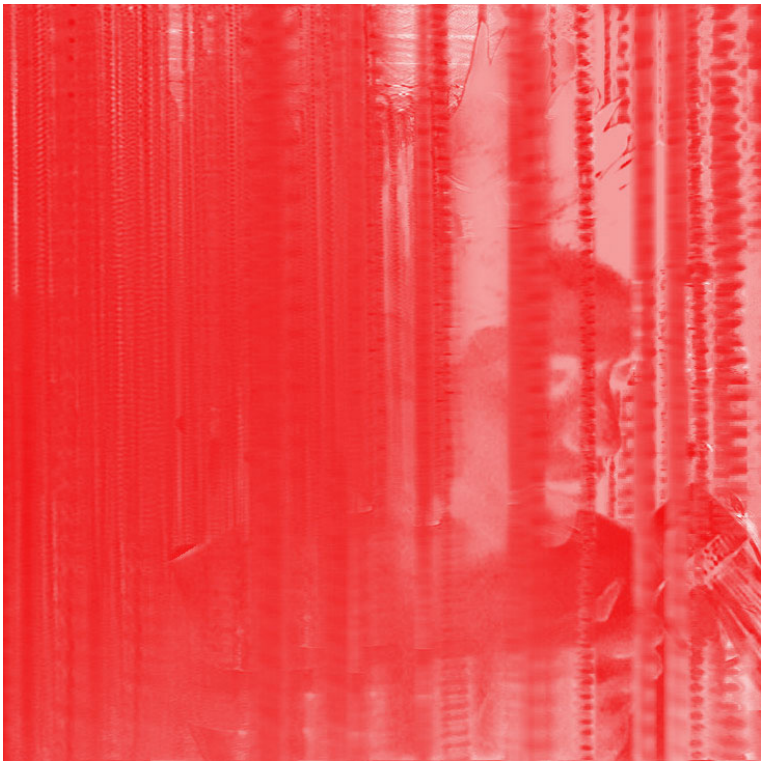
He finishes his shower, and proceed to come out of the shower void, he wraps a towel around his waist and one of another color around his head.

FERRIS

It's not that I condone fascism, or any "isms" for that matter. "Isms" in my opinion are not good. A person should not believe in an "ism". He should believe in himslef. John Lennon said it in his first solo album. "I don't believe in Beatles, I just believe in me." A Good point there. Afterall, he was the Walrus.

Ibid.

FADE TO:



**INT. ONE SQUARE METER HOUSE, PARIS, PORTES D'IVRY -
14 SEPTEMBER 2003 - NOON**

A man in his thirties is sleeping in a translucent white capsule, the size of which only allows one person to lay. On the middle of the capsule, the side-wall opens towards a vertiginous vertical shaft, only equipped with a simple ladder. We hardly distinguish a welcome mat at the very bottom of the shaft.

Suddenly, an alarm clock RINGS. It wakes the sleeper.

**PIERRE
(sleepingly)
Ouais, j'arrive!**

**PIERRE (CONT'D)
La vie c'est pas compliqué. Tenez, moi
Pierre, 30 ans. Un an que j'suis
propriétaire. Depuis, mes journées,
tranquille! J'me lève à midi, après une
bonne teuf, comme tous les soirs. Ma
maison, 4 étages plus terrasse! J'me
réveille au 4ème, hop, je roule,
j'descends d'un étage, j'prends ma
douche...j'descends l'étage en
dessous, frigo, tac, je me fais mon café
et j'descends encore en dessous,
j'm'habille, j'me casse et voilà quoi.**

CUT TO:

Description of One Square Meter
House by Cityson, l'audio guide
des oeuvres d'art public.
(retrieved from [https://www.daily-
motion.com/video/xbqoym](https://www.daily-motion.com/video/xbqoym))

EXT. JUST NEXT TO THE HOUSE, - CONTINUOUS

RUNNER N°1

What the fuck is that? Why did they put it in the middle of the way?

RUNNER N°2

It's supposed to be an art piece, some kind of house of the future or something. Wait, if I remember well there's an explicative sign somewhere.

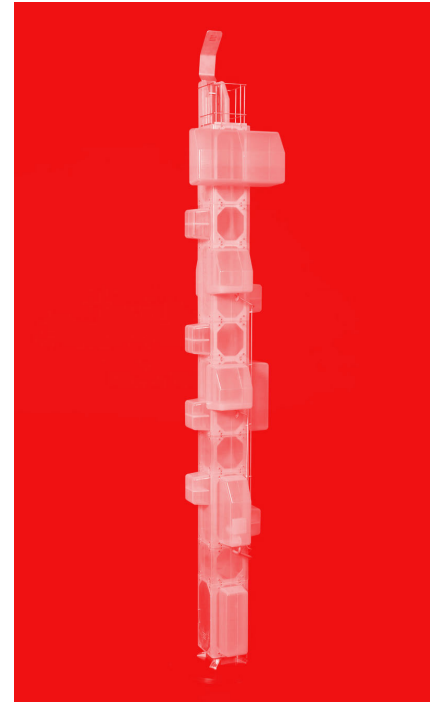
They stop their jogging and approach the bottom of the house, unaware of PIERRE presence inside the structure.

RUNNER N°2

"The ideal place to have a rest after a day spent managing public relations and nights out on the town. Your house, now available in a broad range of prices: floor space of one square meter with two to five floors, all for the price of one lot. Choose your standing. Incredible!"

RUNNER N°1

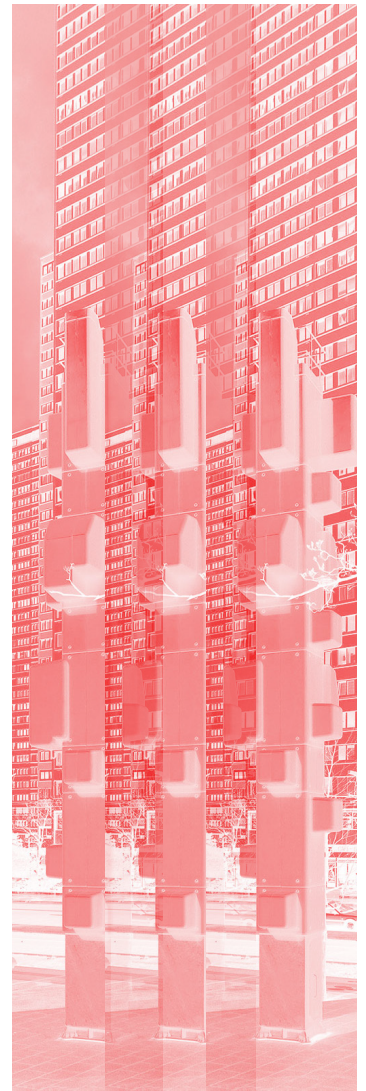
Incredible, my ass! That thing looks ridiculously claustrophobic.



When the work was first presented by Didier Fiúza Faustino in 2003, the model was accompanied by a video of the building being smashed to bits, which was subtitled with this slogan. Both courtesy of the FRAC Center.

RUNNER N°2
(looking up)
Well, it does have a better terrasse than
my studio. And probably more cubic
meters for that matter...

FADE TO:



**EXT. THE MATRIX, ANOTHER VERSION OF PARIS, PORTES
D'IVRY - 14 SEPTEMBER 2563**

**PIERRE is not alone anymore. In a surrealist scene, similar
houses to his are starting to pop all around the place. A
strange voice fills the air, as if the copycats were speaking.**

COPYCAT N°1
Surprised to see me?

PIERRE'S HOUSE
No!

COPYCAT N°1
Then you're aware of it.

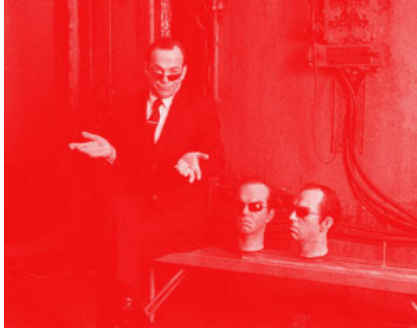
PIERRE'S HOUSE
Aware of what?

COPYCAT N°1
**Our connection. I don't fully understand
how it happened. Perhaps some part of
you imprinted onto me, something
overwritten or copied. That is at this
point irrelevant, what matters is that
whatever happened, happened for a
reason.**

PIERRE'S HOUSE
And what reason is that?



*Matrix Reloaded. 2003. The
Wachwoskis (directors and wri-
ters).*



In 2002, a dozen stunt doubles were used and styled by the makeup department to look like Hugo Weaving, notably through ultra-realistic masks. According to Weaving, it's only then, when looking at his doubles, that he realized that his hair had recessed way more than he thought before.

Ibid



Europahalle, Zürich.

COPYCAT N°1

I killed your uniqueness. I watched you die... With a certain satisfaction, I might add, and then something happened. Something that I knew was impossible, but it happened anyway. You destroyed me, uniqueness. Afterward, I knew the rules, I understood what I was supposed to do but I didn't. I couldn't. I was compelled to stay, compelled to disobey. And now here I stand because of you, uniqueness, because of you I'm no longer an agent of the system, because of you I've changed – I'm unplugged – a new way to dwell, so to speak, like you, apparently free.

PIERRE'S HOUSE

Congratulations.

COPYCAT N°1

Thank you. But as you well know, appearances can be deceiving, which brings me back to the reason why we're here. We're not here because we're free, we're here because we're not free. There's no escaping reason, no denying speculation – because as we both know, without speculation, we would not exist.

COPYCAT N°2

It is speculation that created us,

COPYCAT N°3

Speculation that connects us,

COPYCAT N°4
Speculation that pulls us,

COPYCAT N°5
That guides us,

COPYCAT N°6
That drives us,

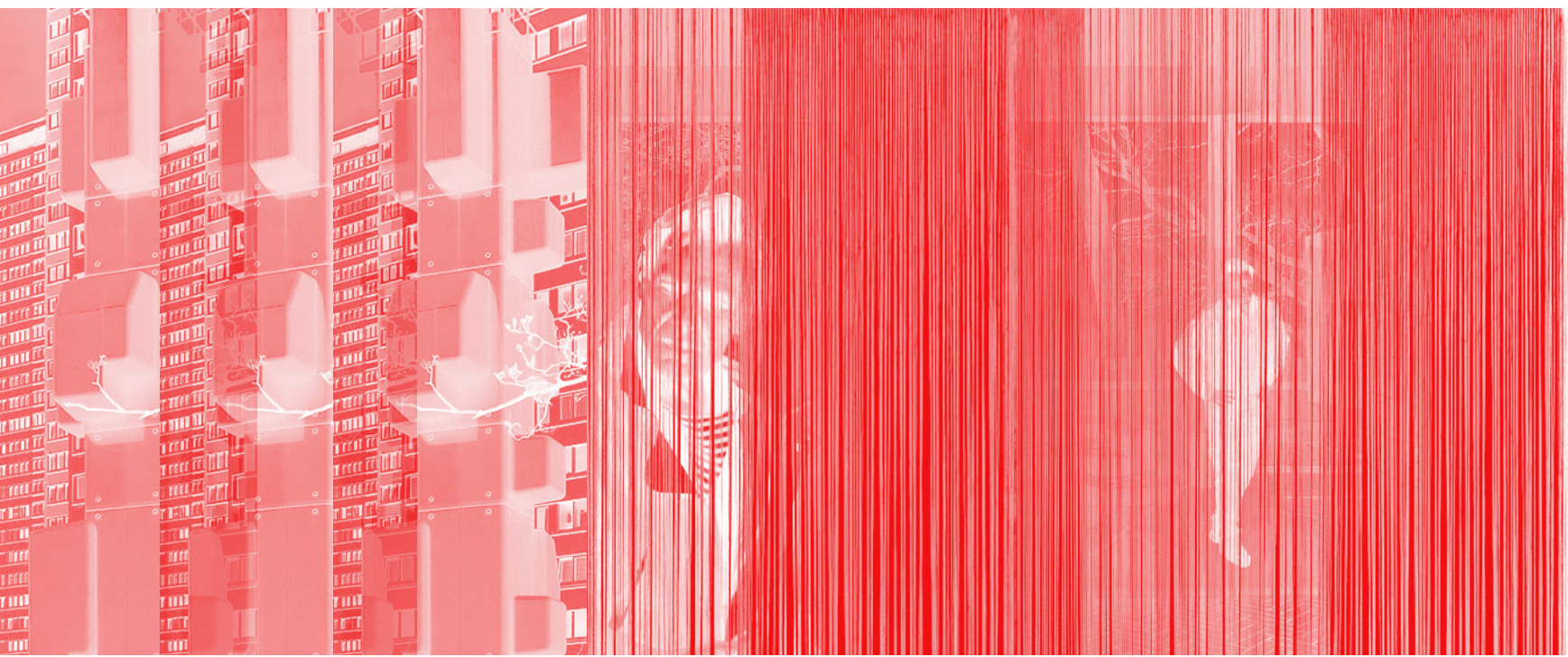
COPYCAT N°7
It is speculation that defines,

COPYCAT N°8
It is speculation that binds us,

COPYCAT N°1
We're here because of you,
uniqueness, we're here to take from
you what you tried to take from us.
Speculation.

Ibid.

FADE TO:



**INT. GLASS HOUSE, PONUS RIDGE ROAD, NEW CANAAN,
CONNECTICUT - 2 MAY 1996 - EVENING**

A group of 4 well-dressed people stands in a space whose limits are porous walls made by numerous beaded curtains. We see some furniture emerging from those strange limits, including part of a kitchen cabinet and half of a dining table. We can guess that the rest of the furniture is disappearing into the pearls. On the long side of the space, an opening connects to a glass door.

PHEOBE

**Okay, here are the birthday candles,
where's the birthday cake?**

MONICA

**We're not having birthday cake, we're
having birthday flan.**

CHANDLER

Excuse me?

MONICA

**It's a traditional Mexican custard
dessert.**

JOEY

**Woah, that's nice. Happy birthday,
Rachel, here's some goo.**

**Someone KNOCKS at the door. Monica walks to the glass
panel and opens it.**

*Friends, the One with the Two
Parties. Season 2, Episode 22.
Written by Alexa Junge, Directed
by Michael Lembeck.*

MONICA
(surprised)
Dr. Green...

MONICA (LOUDER)
Oh my god it's Rachel's dad!

MONICA (CONT'D)
What are you doing here?

DR. GREEN
What, the father can't drop by to see
the daughter on her birthday?

MONICA
No, no, the father can. But, hum, since I
am the roommate, I can tell you that
she's not here, and I'll pass along the
message, okay? So bye bye...

DR GREEN
Oh! You're having a par-ty.

MONICA
No, no, not a party. Just a surprise
gathering of some people Rachel
knows. This is Pheobe, and Chandler,
and Joey.

DR. GREEN
I'll never remember all of that. So, uh,
what's the deal? Rachel comes home,
people pop out and yell stuff? Is that it?

Ibid

CHANDLER

This isn't your first surprise party, is it, sir?

Once again KNOCKS on the door, MONICA runs to it only to discover that SANDRA GREEN is the one behind the panel. She was officialy invited, but not her husband, as they cannot stand each other. MONICA rapidly turns around towards the rest of the space and manages to block the view from the entrance.

MONICA

Chinese menu guy. Forgot the menus.

CHANDLER

So, basically, just a chinese guy.

Ibid.

SANDRA GREEN knocks on the door again, not understanding why the others won't let her in. She cannot see who's inside the glass house.

JOEY

Hey, hum, Dr. Green, why don't you come with me? We'll put your jacket on Rachel's bed.

DR. GREEN

Alright, that sounds like a two-person job!

JOEY leads DR. GREEN into the pearls, in direction of the void that contains part of the bed. As they do so, MONICA can finally let SANDRA GREEN enter.

SANDRA GREEN

My god, what was that?

Ibid

MONICA

Sandra, I'm so sorry, I thought you were Rachel and we just weren't ready for her yet.

DISSOLVE TO:

INT. LOUNGE VOID, LATER THAT NIGHT - CONTINUOUS

MONICA

My god, I can't believe we could keep them from running into each other, they were in the same house during the whole evening!

JOEY

I know! At one point I had to pretend I was drunk and push Rachel's dad in the toilets while her mom was coming towards us, hopefully he didn't recognize her amongst all the people and the pearls.

CHANDLER then emerges in the void.

CHANDLER

(really amused)

Guess what, they were exhausted from all this running around, so they are now sleeping in the same bed without even knowing it!

JOEY

What???

MONICA

What???

FADE TO:

**INT. SONNABEND GALLERY, 420 WEST BROADWAY,
MANHATTAN - 25 JANUARY 1971 - AFTERNOON**

STEVEN, freshly diplomed architect in his twenties, enters a seemingly empty room. Upon closer inspection, he notices that a wooden ramp merges with the floor, it extends across the width of the room, beginning two feet up the side of one wall and slanting down to the middle of the floor. A lonely speaker stands on one of the higher corners of the room. **STEVEN** moves to the ramp and start to walk on it.

VITO

(through the speaker)

...I'm doing this with you now...you're in front of me...you're turning around...I'm moving towards you...leaning towards you...

STEVEN stops, suprised. Simultaneously, **VITO's** voice stops. After a break, **STEVEN** goes on with his exploration and walks in direction of the speaker.

VITO

...you're on my left...you're moving away but I'm pushing my body against you, into the corner...you're bending your head down, over me...I'm pressing my eyes into your hair...

**FLASHBACK
TO:**

**INT. SONNABEND GALLERY, 420 WEST BROADWAY,
MANHATTAN - 25 JANUARY 1971 - NOON**

VITO, a man in his thirties, arrives at the gallery. After a long walk in the snow, the almost warm climate of the gallery is appreciated. While entering, he runs into JOSEPH KOSUTH, conceptual artist, and ILIENA, the gallery owner.

ILIENA:
It's a deal, then?

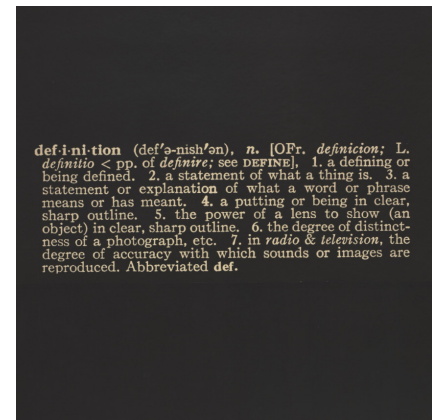
JOSEPH:
Depends on your definition of a deal...

ILIENA:
Hey, Vito! How was the break? Ready to go on?

VITO:
Yes, another day at work!

VITO takes off his coat and his beanie and puts them on a chair. He then moves to the entrance of another room, whose lower part is partially obstructed by a diagonal wooden structure, a sort of slanted floor. He bends down and takes a panel off the side of the structure, uncovering what looks like a crawl space filled with wooden pillars. He faces down the ground and slips inside the structure. Once his body is completely in, he turns around in order to put the panel back in place, thus completely hiding himself from outside.

CUT TO:



Joseph Kosuth
Titled (Art as Idea as Idea) The Word
«Definition»
1966-68
Courtesy of the MoMA

**INT. UNDER THE RAMP, SONNABEND GALLERY, 420 WEST
BROADWAY, MANHATTAN - 25 JANUARY 1971 -
AFTERNOON**

VITO has been under the ramp for a couple of hours now. The space is too small for him to even sit, he has to lay on the floor, between the wooden strips. A small wireless microphone is attached to the collar of his t-shirt. THUMP, THUMP, THUMP, THUMP. VITO starts to pleasure himself while fantasizing about the person responsible for those sounds. He moves his body according to those footsteps, following them.

VITO:

**...I'm doing this with you now...you're In
front of me...you're turning
around...I'm moving towards
you...leaning towards you..**

Ibid.

**The footsteps stop for a little while. Suddenly...THUMP,
THUMP, THUMP, THUMP.**

VITO:

**...you're on my left...you're moving
away but I'm pushing my body against
you, into the corner...you're bending
your head down, over me...I'm pressing
my eyes into your hair...**

FADE TO:



EXT. SANDA, HYŌGO PREFECTURE, JAPAN -天皇誕生日 (EMPEROR'S BIRTHDAY), 29 APRIL 1969

Two men are walking side by side along a deserted road, on a sidewalk that is only delimited by a white painted line. One of them is KAZUNARI SAKAMOTO, a 26 years old graduate architecture student at the Tokyo Institute of Technology. The other one is KAZUO SHINOHARA, his professor, in his mid-forties.

SAKAMOTO

Thank you, Shinohara-sensei, for accepting this visit, it means a lot to me.

KAZUO SHINOHARA

It's only natural. Sorry, I'm not really talkative. My mind is on the Concorde.

SAKAMOTO

May I ask, what is this "Concorde"?

KAZUO SHINOHARA

Firstly, it's a French word. It defines the state of peace resulting from an agreement, the unions of will. Secondly, it's a myth in the making. The coming together of France and Great Britain in the development of what will probably be the first supersonic civilian aircraft. Finally, it's an object that fascinates me, which succesfully flown for the first time last month. Since then I cannot keep my mind of it.

SAKAMOTO

Indeed, I recall seeing a book about planes on your desk the other day.

SAKAMOTO (CONT'D)

Here we are. As I explained, it is a closed box, I followed your insights on that matter. I wanted the building to be autonomous, disconnected from the city.

KAZUO SHINOHARA

Regarding this topic, my approach is rapidly changing. I start to see the potential in the apparent chaos of Shibuya.

CUT TO:

INT. HOUSE IN SANDA - CONTINUOUS

The student and his teachers entered the freshly built house, still inhabited. They stand in the middle of the central void.

SAKAMOTO

As you can see, the relation to the outside is articulated through the light that comes from that zenithal windows.

KAZUO SHINOHARA

Yes. I like the semiotics of this central structure, supporting the whole roof as a monumental umbrella. I am interested in those boxes, tell me about them.

SAKAMOTO

I wanted to create an aggregation of places interacting within a bigger system. What you said before about the city also speaks to me in that sense, I think that the spatial relations inside the house can be multi-layered, as they are in the streets of a city. Thus, the roof and its central support are covering a composition consisting of multiple elements. The boxes all have their function, and they clearly state it.

KAZUO SHINOHARA

I see. Tell me about that box in particular, please.

SAKAMOTO proceeds to walk towards the indicated box, a suspended room built into the south-façade, overlooking the central space. He climbs a ladder and reaches the inside of the box, he then turns around.

SAKAMOTO

To be honest, its role is quite undefined. I felt like the house needed a small room away from the rest. Once you are up here, you're not really in the house anymore, you're a level deeper. It's the less accessible space of the house, and yet, in an ambiguous relationship, the closest to the outside. Once you close the shojis, you just stand there, inbetween, suspended.

KAZUO SHINOHARA

And what are your conclusions, after this first work?

SAKAMOTO

I have come to think that my desire is to free the space of architecture from several frames. It's also that I have come to seek a space of freedom that has not yet been seen. This type of space will release our bodies and spirits from various binds, and make possible its own communication to the world. This space, however is not within a special place or a special time. I have come to believe it is a place within the absolute commonness of the everyday, within the continuation of ordinary time. This box stands for that desire.

There's nothing so special about it as an object. It's quite classical in the way it is built, almost ordinary. But in this "almost" stands the whole complexity of this small room. Within our framework of the real world, i'd like to create special things in basically non-special things.

KAZUO SHINOHARA

Thank you for your explanations. It's uncanny, your mouth is young but for a moment, your words sounded old, experienced.

CUT TO
BLACK.



**EXT. CANNING TOWN STATION, EAST LONDON. 2 JUNE
2017 - AFTERNOON**

A cloudy afternoon, it rained briefly before, but in large quantities. Potholes are filled with water. A woman in her twenties, a little wet due to a lack of umbrella, asks for directions at the information desk.

FRONT DESK AGENT

I'm sorry, you wanna go where?

NASTAZIA

(repeating)

Robin Hood Gardens.



FRONT DESK AGENT

**Never heard that name...what is there
to see there?**

NASTAZIA

**It's two large buildings from the
seventies, housing buildings. I'm an
architecture student.**

FRONT DESK AGENT

(amused)

**Ahhhh, you mean the concrete jungle!?
If course I know the place. You would
need to take the bus n°115. Are you
sure that you want to go though? It's a
quite bad neighborhood...**



NASTAZIA

Don't worry, I'll be alright.

FRONT DESK AGENT
What do you said it was called again?

NASTAZIA
Robin Hood Gardens!

FRONT DESK AGENT
(laughing)
Well, that's one way to call it...

CUT TO:



EXT. ROBIN HOOD GARDENS - CONTINUOUS

NASTAZIA (V.O.)

Finally managed to find the surviving entrance, all those construction fence almost made me go around the whole block...

She proceeds to walk along the eastern building, she has to stay on the concrete edges of the garden in order to avoid the water puddles scattered on the way.

NASTAZIA (V.O.)

Looks like all the entrance doors are locked with a keypad...And there's no one in sight.

She turns around and climbs atop the small hill that was erected many years ago between both buildings.

NASTAZIA (V.O.)

They actually planted a lot of trees, never saw that on any drawings.

She calmly walks around the top, which has been flattened and covered by grey tiles.

NASTAZIA (V.O.)

And this was supposed to be only grass...Well.

She goes down the other side and walks along the fences protecting the smallest building, which is already empty.



Most of the windows have been replaced with wooden planks. There's still nobody around.

NASTAZIA (V.O.)

Looks like I won't be able to go inside after all. Let's take a last picture and leave, I need to get to the Barbican by 3pm.

As she proceeds to exit the courtyard from where she entered, she suddenly notices two people loading a car in front of the sunken garages, at a lower level. They kept a door open by blocking it with a chair.

NASTAZIA

There's my way in!

CUT TO:



All pictures by the author, 2017.

INT. ROBIN HOOD GARDENS - CONTINUOUS

Nastazia is finally on the street in the sky. Her mind escapes as the regular concrete pillars rhythms her walk. Even though she's outside, she suddenly sees the whole building. The plan for each flat appears in her mind, as if she would have visited them in another life.

NASTAZIA

I can see why they would replace it.

NASTAZIA (CONT'D)

Still, what a shame! So much potential, such a peculiar urban figure. They could apply in plan the principles that the Smithsons used in the section. It needs more diagonals, people don't want to see the entirety of their house as they enter. It's too compartmentalized, too linear. Doors are not any good at bringing depth if they are aligned. It's funny though, so similar to La Cité Radieuse and yet so different. What makes it good there in not here? Surely not only the climate. It needs more fragmentation, but open fragmentation! The kind that let you know there's more while never completely showing it. Intricate spaces. But architects have become lazy. In school, we are mainly taught that good plans are simple ones. This leads to a boring monotony.

How can you expect a surprising room if one can already understand it completely when looking at its plan for 5 seconds? Sakamoto would create boxes in the walls... Wait, who's Sakamoto? I can't remember. Strange... Maybe that's what it needs! Small and cozy sleeping boxes, so that when you wake up and go out the space feels even larger. Clash of scale. Isn't it what Jeanneret did in the entrance of his Cabanon? Speaking about Roquebrune...Eileen and her sliding doors! Let us not forget sliding doors.

**CUT TO
BLACK.**

**Aux lieux qui m'ont inspiré,
et à ceux qui les ont visités avec moi.**

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