FANTASY IN ARCHITECTURE

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The mental tool of fantasy and imagination have been the foundation behind our most radical concept, new inventions, and developmental theory. We are constantly encouraged to look past the probable in order to achieve a most unique solution to an ideal issue. We find fantasies to be most extrordianary piece of exhibition, as we celebrate world expos, shows, demonstrations, that perhaps answer some of our questions about the future. The following text describes fantasy in its relativity to our conscience and the material world. After a reasearch analysis and re-manifastation of different fantasies throughout the history, it attempts to conclude on the issues that encourage us to fantasize, and how over the history the solution to these issues was imagined.

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CH1

Analyzes the relativeness of fantasy to reality through the subject of phenomenology, whic is based purely on description of though and past experience

Fantasy, in its nature, is a vast topic, which may touch on several different basis on how the word is conjured and perceived. For the direction associated with architecture, it is safe to perceive fantasy by its general definition; a topic is as power of process of creating especially unrealistic or improbable images in response to a psychological need. We are able to project our imagination beyond the world we live in without being judged on their degree of probability or improbability.

In the field of design, it is critical to think forward/imaginatively, even if such cross the border into fantasy, to the level where it may seem too distant from the relativity of the real world problem. All dimensions of a design problem should be considered, which helps to ensure that no solution will be overlooked. It is relative to think beyond the constraints of the concrete world that in law and matter construct the site or a situation of a project, that houses problems in need of a solution. Its formative response that immerses out of struggle and issues is what makes in relevant in the design of the concrete world.

Fantasizing in this subject is used as an inspirational stage of the mind that could also fall under day dreaming, as they are both classified as paradigmatic imagining. The sense to consider the possibilities as hypothetical solutions often considers them as

-Watercolor rendering of a being, who through the power of his imagination, is able to visualize improbable shapes, that are yet distant to a metaphor of his understanding

"MERE" or "PURE" possibilities that would seem to have no reference to experiential reality. But this is not true. When one fantasizes, he begins to imagine a condition to a response of what one has past experienced, but with a various twist that evokes the fictional character of the free and individual mind. Some aspects of the images are depicted from past memory. As Hume recognizes that relative liveliness is not adequate basis for distinction, he states that "Idea of the memory, by losing its force and vivacity, may degenerate to such a degree, as to be taken for an idea of the imagination may acquire such a force and vivacity, as to pass for an idea of the memory. It is necessary to have memory in order to fantasize. If a person always fantasizes about owning something, it is most likely something he has past encountered, although the metaphysical image of the individual possessing the object is very much fictional.

Phenomenologically, fantasizing evokes senses that are likely to be associated with the mind. Deep thought and imagination cause us to focus all our minds attention on whatever it is we are fantasizing about, similar to how we recover memory. For a moment, we ignore the real world experience to focus on the virtual aspect. We must consider that imagining and remembering hold two things in common. Each action can be occur spontaneously
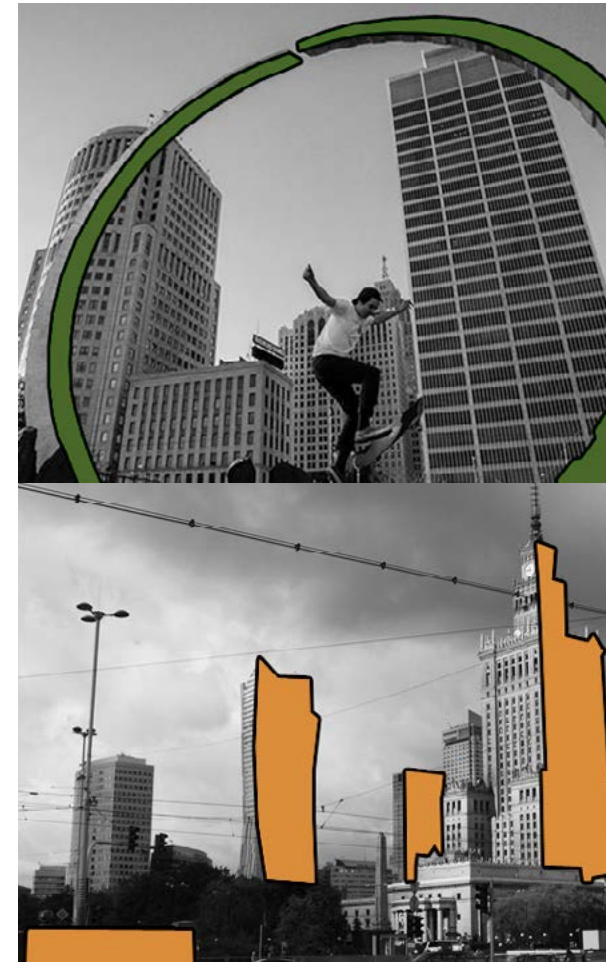

-Watercolor rendering of a being, unclear whether dreaming or flying, is able to view and imagine complex spaces through unique scope of perception

or in a controlled manner, which distinguishes them as "INSTANT" and "INVOLUNTARY". Thi instant aspects, perhaps, is responsible for modifying a sequence that may differ in realitry from what was initially experienced.

Fantasy is used as a fill in order to complete a memory, where imagination itself is what brings out the sensuous imagery, and recollection is done abstractly, as imagination and fantasy become a translation from what was experienced and what becomes of perceived memory. As designers, we often fantasize in controlled manner. Looking a problem that sets our constraints, we concentrate on the subject, as intended by us in a certain place or time. The design fantasies can, however, be both instant and involuntary, as most of them are, similar to memories. We spend majority of our lives thinking, observing, and day dreaming.

Through imagery of the mind, certain aspects of the real world get dragged into the fantasy in order for it to be relatable to the imaginer. It is quite impossible to imagine something from nothing. Almost all fantasies pertain to the real world in some shape or form, making them relatable to the public and the individual. People create counterfactual alternatives by mentally altering some aspects of the fact, and projecting a mental representation of reality. You

-Downtown Chicago and New York Time's Square, the graphic deals with abstraction of memory into "PURE" form of reference.

can mentally delete a known facts of reality from a mental representation, and fill it with a different parts. We often think this critically when we design, replacing ideas with various details in order to render a separate situation that explores different solutions and their concepts. The ideas and concepts in the category of fantasy are altered, as the mind changes various aspects of the mental representation.

When we create counterfactual alternatives to reality, we begin to discover that imaginative thought has a lot to do with rational thought. But why manifest in fantasy in the first place? A phenomenological explanation would be that we find manifestation of the imaginative as a response to series of emotions we experience. Emotions such as regret, guilt, shame, relief, and even hope that make up the psychological need for emotions to elicit fantasies. This creates a new realm of transition, where ideas and concepts are not only projected from the mental imagery to concrete, but real world emotions that create counterfactual imaginations.

Emotions play a crucial role in how we perceive and think through our conscience. Emotions react unto us, forming puzzles in our mind on the issues of the material world. In the field of architecture, it is important to communicate these fantastical ideas in order to have a participation in a process as an


-Harmony Plaza in Detroit and Centrum of Warsaw. Memories are vague and obscure, therefore detail is ammited with only suggestion of form to remain.

individual you are passionate about, but to also encourage critical thinking with others designers.

"IF WE CAN IN ANY WAY CONVEY OUR THOUGHTS AND IDEAS IN VISUAL FORM, WITH NO CLAIM TO CORRECTNESS AND IF THIS IMAGE MIRRORS OUR IMAGINATION, WHEN WE HAVE A CLEAR CONSCIENCE"

The need to have a clear conscience along with the need to communicate ideas is what brings together the subject of design, psychological need, and critical thought that encourages to think past the probable and dwell within the virtual reality of our own imagination.

- YAKOV CHERNIKHOV conductring his art class in 1920's Leningrad (St. Petersburg).
He is the author of *"101 Architectural Fantasies"* who beleived that fantasies are an important tool for design.
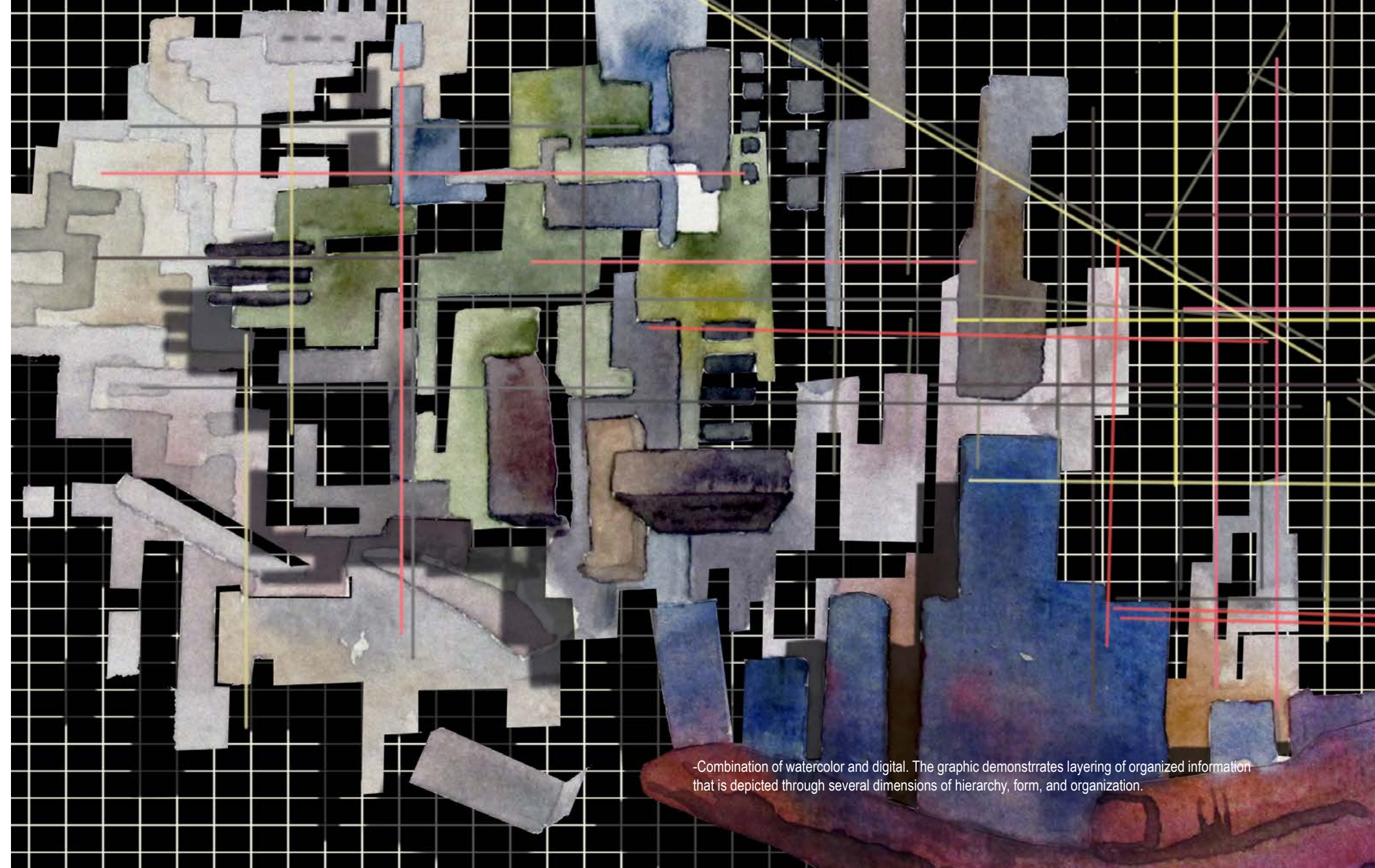
-Combination of watercolor and digital. The graphic demonstrrates layering of organized information that is depicted through several dimensions of hierarchy, form, and organization.

CH2

FANTASIES IN HISTORY

Looking through history of how fantasies have been depicted and used. Includes works of Piranesi, Superstudio, Bosch, Thomas Moore, Thomas Martin, and Yakov Chernikhov

In the previous section was discussed the phenomenological argument for fantasy and their relavance in the material world, including the field of design. The manifestation of counterfactual reality has been an important tool in the artistic/architectural movements, that will now be reviewed and re-created in a search of a deeper meaning or detail that pertain its relation to the field of architecture. The works review fantasies of both past and the future, including the new re-manifistations done using a variety of contemporary tools in search of a similar meaning with a discovery of a new outcome.

Observing "THE GARDEN OF EARTHLY DELIGHTS", **BOSCH** paints God's representation of "Adam and Eve", and "Hellscape of Damnation" (on the right). It shows a contrast between creation and destruction. Although the setting takes place at an early stage of human creation, the painting begins to suggest architectural elements of the fantastical realm. The garden is meant to express a landscape that is organic, and flexible. Animals of a mythical character that either do not exist in the material world, or behave in a manner outside of what is considered normal suggest the bliss of being one with nature. The architecture takes form of a smooth space that is surreal to the point that it seems uninhabitable, along with the perspective that

-Hieronymus Bosch, "The Garden of Earthly Delight". Close up. Fantastical forms composed of different shapes assemble spaces of harmony and delight.

-Hieronymus Bosch, "The Garden of Earthly Delight". Full composition, with the "Garden of Adam and Eve" on the left, and "Hellscape Damnation" on the right.

-Original re-manifistation of "Hellscape Damnation". Digital media. Depiction of eternal suffering and doom.

alter the shape of the landscape. Although it gives a perception of an inpragmatic condition, it provides a livable space through its imagery. Different creatures that are familiar to the eye begin to suggest relativeness of scale of the inhabitants to their surrounding built environment. The re-interpertation of hell depicts a superior contrast between darkness and radiant light in the background.

The image on the right communicates contrast in other ways with representation of a different side to religion. 'Eternal Punishment", always preconceived to be painful and horrid beyond the realm of imaginable. The image communicates a cold, static, unclear composition that gives a grotesque impression with what some might argue is an early attempt to surrealism. It is a media style that separates itself from realism, in the sake of fantasy, becomes appropriate in such situations, as it notifies the observer that what he is looking at is of a different realm, a parallel universe separated from the real world. Of course, religion is still part of the real world experience, but it is viewed in a superstitial sense, as something to have power and content beyond our reach and understanding. Through a fantastical media, the counter-factual image is obscured, and demonstrates to the viewer that what he is looking as is not of the material world.

The Pandemonium is visually communicated through two dimensional painting done by John Martin in the early 1800's. There is a series of drawings done to show the architectural spaces outside, as well as inside the building. The visuals are based on a book written by John Milton called "Paradise Lost".

The story similar to Garden of Adam and Eve, takes place in a biblical world, particularly in heaven, where supreme beings like gods and angles dwell, a live out their existence. Lucifer, who is one of the angels, is displeased with God's belief that angels are destined to serve humans, because humans are God's children, and are made in his image. He is not alone, and about a third of the angels in heaven join Lucifer in the attempt to overthrow God and heaven. They lose the fight, and as consequence, become banished from heaven to the pit below their shame and pity.

"MIND IS NOT TO BE CHANGED BY PLACE OR TIME. THE MIND IS ITS OWN PLACE, AND IN ITSELF CAN MAKE HELL OF HEAVEN AND HEAVEN OF HELL"
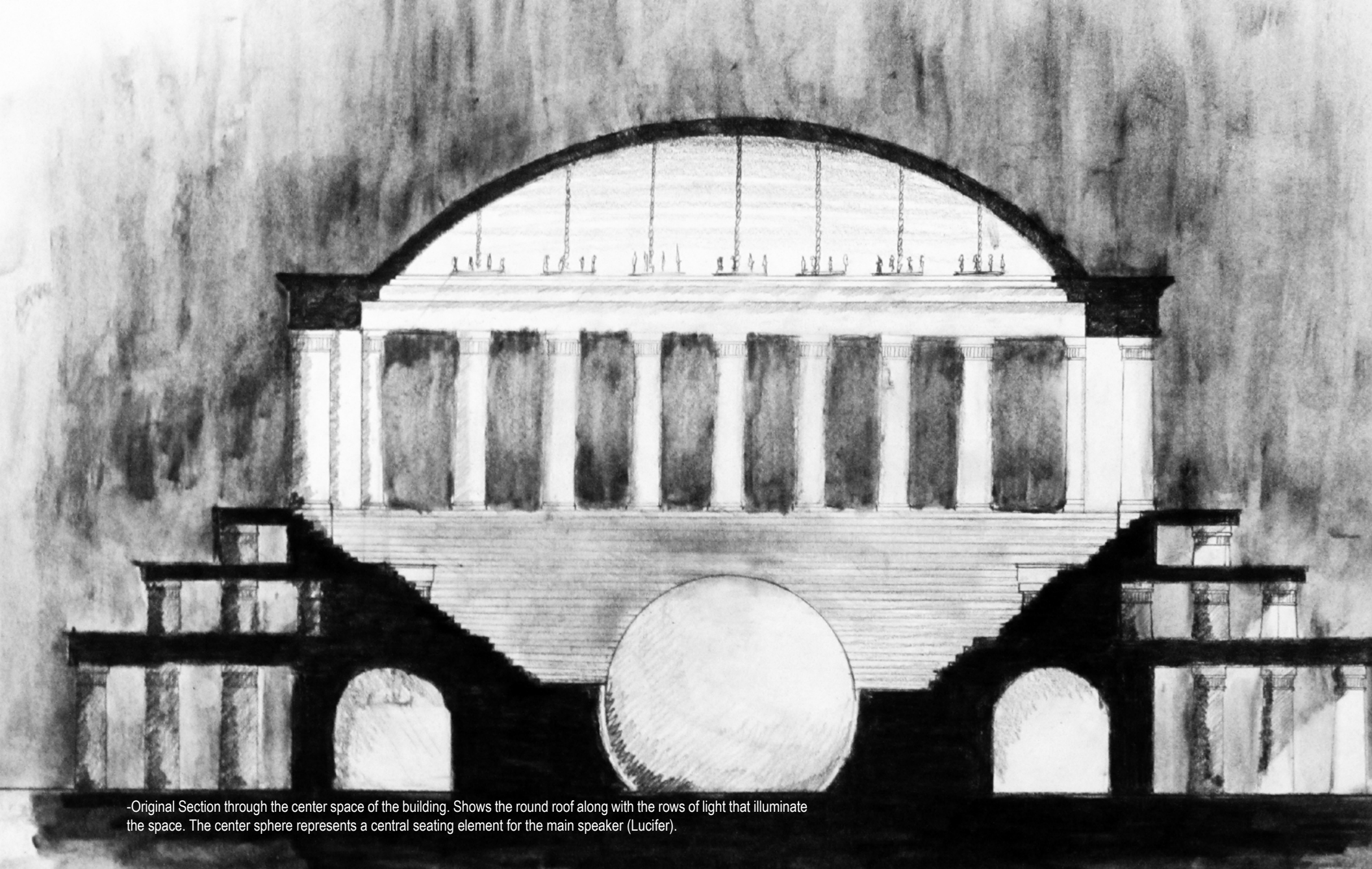
As they have hit rock bottom, with no hope to rule supreme or even claim back their place in heaven,
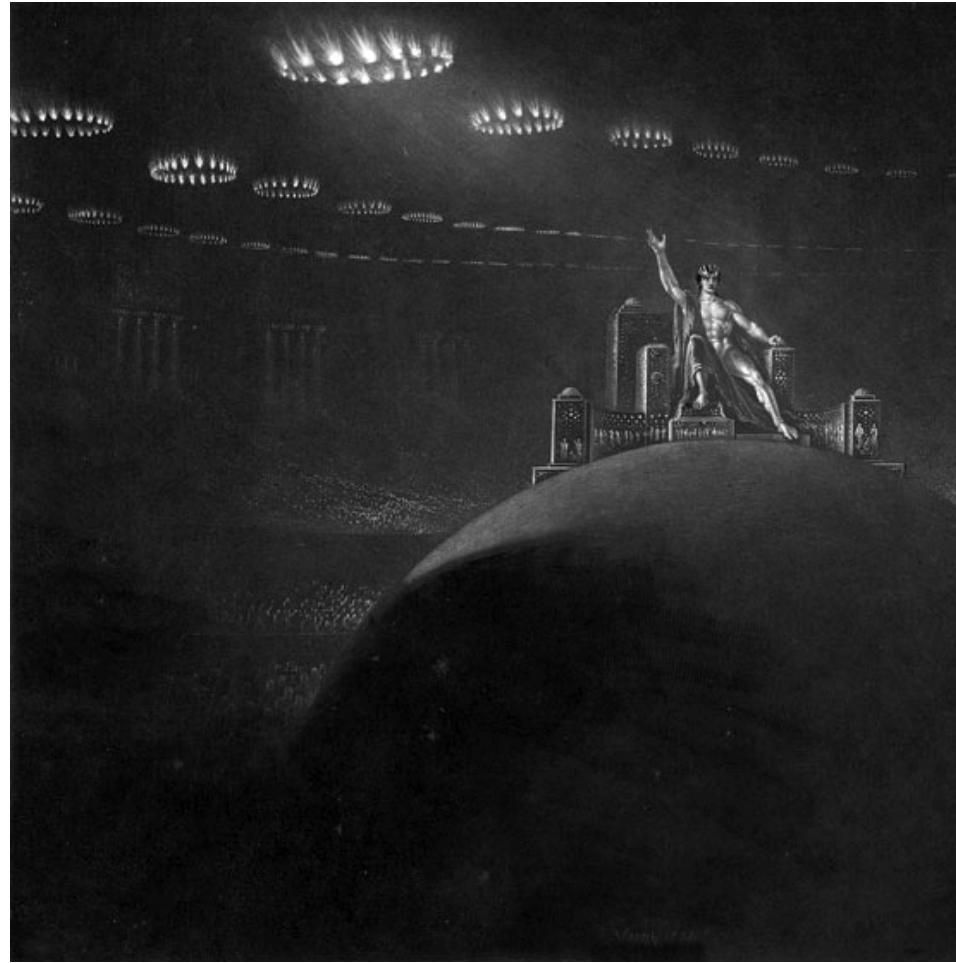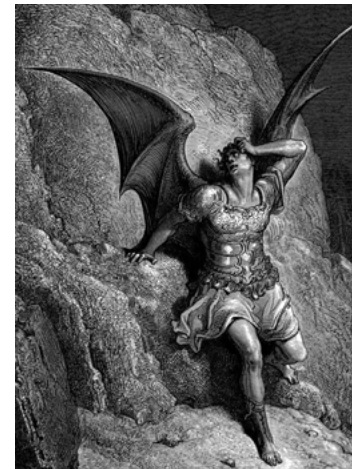

-Painting by Thomas Martin, "The Pandemonium". Shows the interior as Lucifer presides over the court.

-Original Section through the center space of the building. Shows the round roof along with the rows of light that illuminate the space. The center sphere represents a central seating element for the main speaker (Lucifer).

-Variation of drawings done by Martin and Gustave Gore of Satan as a tragic hero from the poem "Paradise Lost".

Lucifer, a tragic hero, takes charge to rule with motive of inspiration.

The place is not what sets the emotion, but it is how the mind perceives it which is what forms the attitude about a certain experience.

Among the angels who chooses to build a new life in hell is Mulciper. In heaven, he constructed a number of structures in remarkable scale and character, which is why he is the one who takes on the task of building a new capitol in hell, Pandemonium.

Milton goes to tremendous detail explaining the architectural features of the new capitol, to the point where one can create drawings that accurately depict its possible outcome. He describes the structure as one to be formed similar to Egyptian temples. He imagines it to have a Doric column order. In the center is a circular, globe like stage, with tall arched roof above with rows of light that illuminate the space as if illuminated using natural daylighting. Milton goes into great depths describing materiality, where the roof is to be made of gold and the walls of solid stone, with rivers of lava that flow through the building. The story comes to celebrate architecture as it becomes a symbol of new creation, even though of a world know for evil and pain, its obscured perception and allows the mind to create a different perspective, one that is grown out of negative experiences into positive.

Switching topics from biblical fantasies to ones leaning more toward an aesthetic expression. One famous painter being Giovanni Battista Piranesi, who was very fortunate to live in Rome while studying art, exposing himself to complex architectural elements that are of both new and decay. He focused mainly on the classical structures that would draw his attention in their complexity and beauty. He saw character within that is expressed through over growth of vegetation and signs of erosion which gave notion of old age in history. Apart from drawing what he saw in Rome, he created fantasies hat posed themselves as complex classical compositions depicted as labyrinths or prisons, which would extract out the grotesque nature in one's emotions. Although his fantasies are dark in their content, one can not ignore their beauty and aesthetic inspiration that is expressed.

His illustrations represent a task that is in search of an aesthetic result referred to as the "SUBLIME". It has a lot to do with contrast, not only between light and dark, but also through the meaning. The torture devices and cages were meant to implement a dark meaning that exist within the purity of classical architecture. It merges you to focus on the "BEAUTIFUl", where classical architecture is dynamic, light, and busy, to be distracted from what
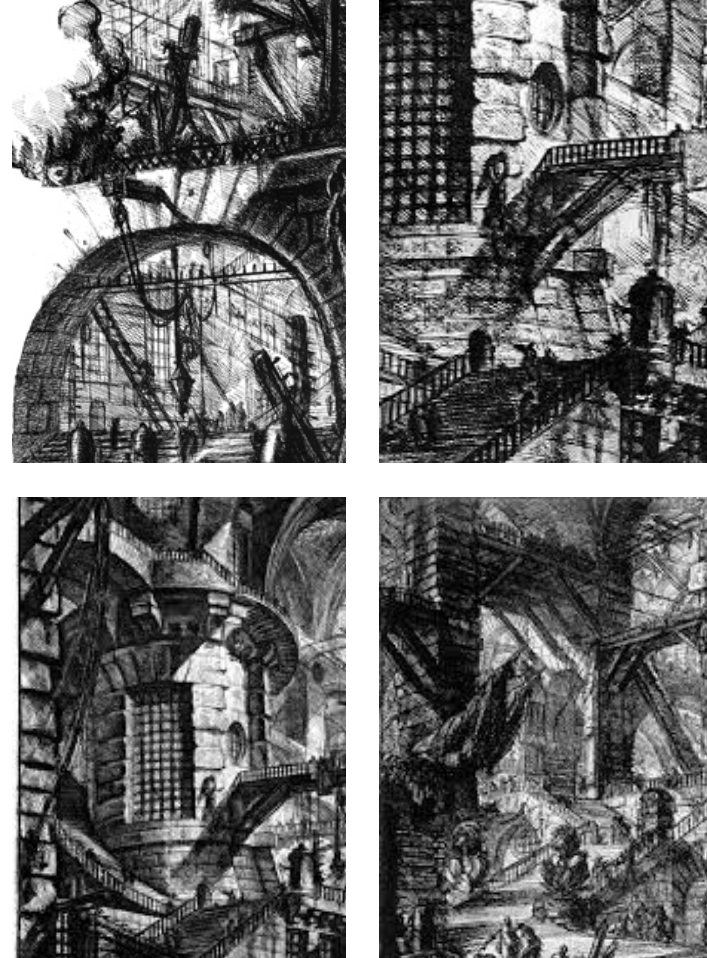
-Drawings by Piranesi. Rigid elements begin to pierce light elements in all of composition.

the space actually contains. This theory involving the "Sublime" is formed through multi-dimensional layering, where architecture is the base for any additional information that in its nature contrasts from the initial emotion emerged by the architecture.

Another method that Piranesi uses in the concept of sublime is "DISPOSITION". At that time, most painting, especially those that attempt to show a wide angle of information, were done in an aerial view or wide angle, where definite perspective is not an important aspect of the composition. Perspective is suggested, even though it does not appear as strict to how viewers actually perceive the world from ground view. He began to focus on the one point and two-point perspective, clearly showing proportions in multiple dimensions, order, and scale of the form that is more relative to the experience of a pedestrian that walks through Rome. This makes the piece seem less observatory, and more experiential, as one can place himself in the space without having to imagine, as the view, proportions, and definite direction is established in the piece.

Although fantasy of aesthetics is perceived as an important aspect for future concept and design, there are other methods to pursue virtual perfection. Taking in consideration certain issues of the real world, one can begin to reconstruct the structure of

-Original work, "Prison at Detroit Renaissance Center". Digital media. Portrays the Rennaisance Center in a state of decay as its new function becomes a prison of torture.

almost all aspect of life. These can be referred to as UTOPIAS.

Back in 1500's, Empirical England was facing issues that cause much disagreement between classes. Some being the policy of capital punishment, and a relatively large economic gap between the nobility and lower class. In the book "Utopia", Moore creates a narrative story involving fictional characters that do not relate to any real world individuals, except for Moore, who is one of the characters. As Hythloday (a character in discussion with Moore) argues for his proposals, he develops new policies that he recall as a structural foundation for an island called "Utopia". The island's perfect society is seen superior to those of Europeans, as there is an absence of poverty, war, and crime. Hythloday describes the island as having a communal society, where everything is equally shared between the inhabitants, including the daily duties and supplies. Nobody takes more than what they need.

Since the inhabitants exclude currency out of their economic system, it takes away the lust for power, as well as crime. Such perspectives on life, where equality is seen through all, including the religious system, requires the society to have exceptional moral, where rational thought is what powers the Utopia. This is perhaps one if its many weaknesses

-Engraving by Bartotomeo Del Bene, "City of Truth", often associated with Thomas' Moore Utopia.

-Original image of the Utopia island. Shows peacefull co-existence with multiple religions and governmental establishments.

behind its pragmatic application.

The island does have laws and a government system that falls under free democracy. At this period, monarchy was still at large, and seen as the divine system that is appropriate for politics. The issue that Hythloday had with kings is that they only end up following suggestions made by advisors that share similar visions and goals. The free democracy concept of Utopia suggested that no man should be above other, and politicians are chosen by the masses that favor particular politics.

While some fantasies in the past adressed issues through reconstructing the perfect society, others saw value in depicting the "horrid" that would come of the result due to particular problem.

Superstudio was an architectural firm developed around the 60's in Florence. As recent graduates of the school, they saw an immediate issue with modern architecture of the day, and were quickly labeled as one the most radical design firm in the world.

Not being concerned with designing new buildings, they decided to create a series of images that will create awareness of a contemporary issue of modern architecture. They submitted a series to an exhibition called "Superarchitectura", which quickly became iconic in the subject of fantasy and architecture.

The issue that they saw with modernism was its
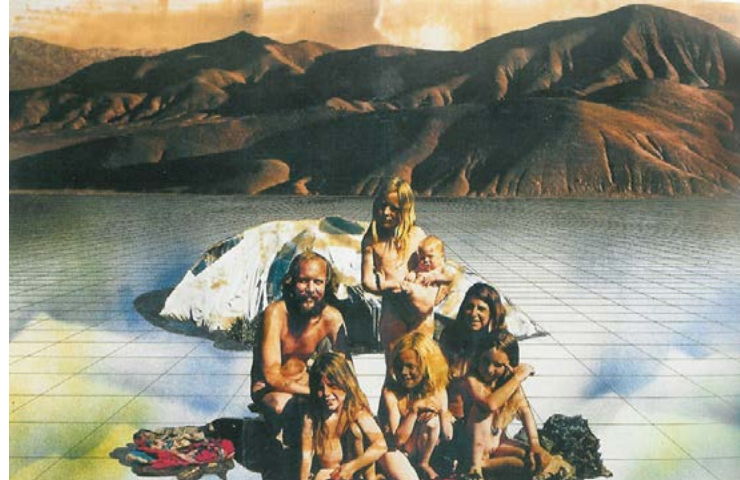

-Superstudio, 1960

- Original image as an interpertation of "Flat Surface" by Superstudio. Digital Media. Brush Park of Detroit and its emptyness of suggestion for something new.

repetitive order that seemed to ignore the social and environmental problems of the word in which it was emerged. It is as if human culture has no place in the topic of design, and even though modern architecture revolves around people and function, it has a totally opposite identity. To Superstudio, it began to seem like the process of design was gone from the field of architecture, and new architecture began to take form of a machine that may well function and provide space to dwell, but in its formality, rejects our identity, history, and culture. The images are meant to depict the horror that architecture was laying out through its Cartesian focus on the scientific method and the perpetuation of the existing modernist models that have dominated the architectural thinking for decades.

The image "Flat-surface", shows a family that lives according to traditional Native American customs, in a canyon surrounded by mountains. The flat grid that they inhabit suggest the distant separation from human identity and architecture. Although the family is provided with space, it is artificial to the identity of their reality. Through this displacement, the inserted grid expresses the force that architecture has over how it conducts our experience of dwelling.

As a contrast to Superstudio, some architects did fantasize about modernism in an image of a

- Archigrams done by Superstudio. "Flat surface" on the top representing modern space and its akward collaboration with culture.

SK1

- Original sketch of a sculpture using only a single shade of color

fantastical solution.

Although Yakov Chernikhov is not recognized as an architect responsible for designing many real world projects, although he did create a direction that constructivist architecture follows. As revolution of the 20's happens in Russia, a new social order, concentrated around the working class rises. Communism becomes the main economic foundation for the people of Russia, who also have to become acclaimed to the new social order and its imposition of equality.

Chernikhov uses fantasies and various different medias to communicaté his ideas. As an art teacher, drawing is seen as an important tool for communication of ideas. His images are drawn to share a vision of a technology/production driven society that will make up the new social order in Soviet Russia. Largely influence by the industrial revolution and suprematism of Malevich. He begins to depict space through geometric objects that express potential energy and immense scale through illusion of perspective. Chernikhov wasn't pursuing an architectural conclusion as much as a vision for the future of the Soviet Regime. For Chernikhov, fantasies were a vital key element for design, as well as an artistic technique that could accurately show his idea without being criticized for its lack of realism.
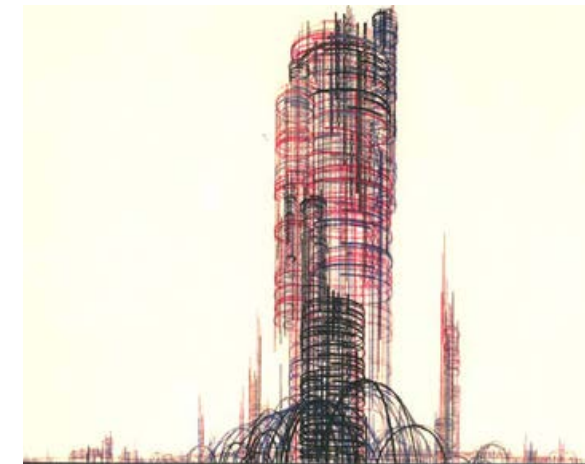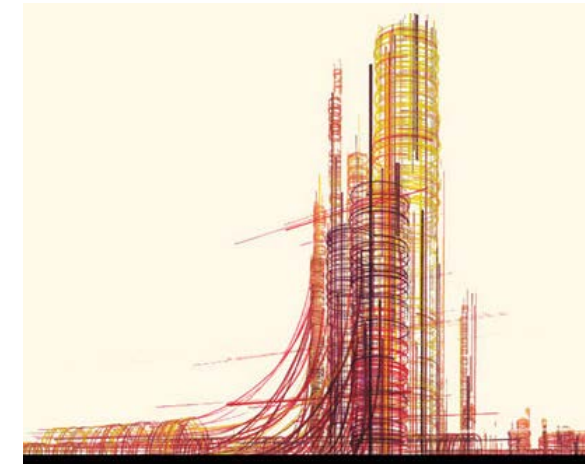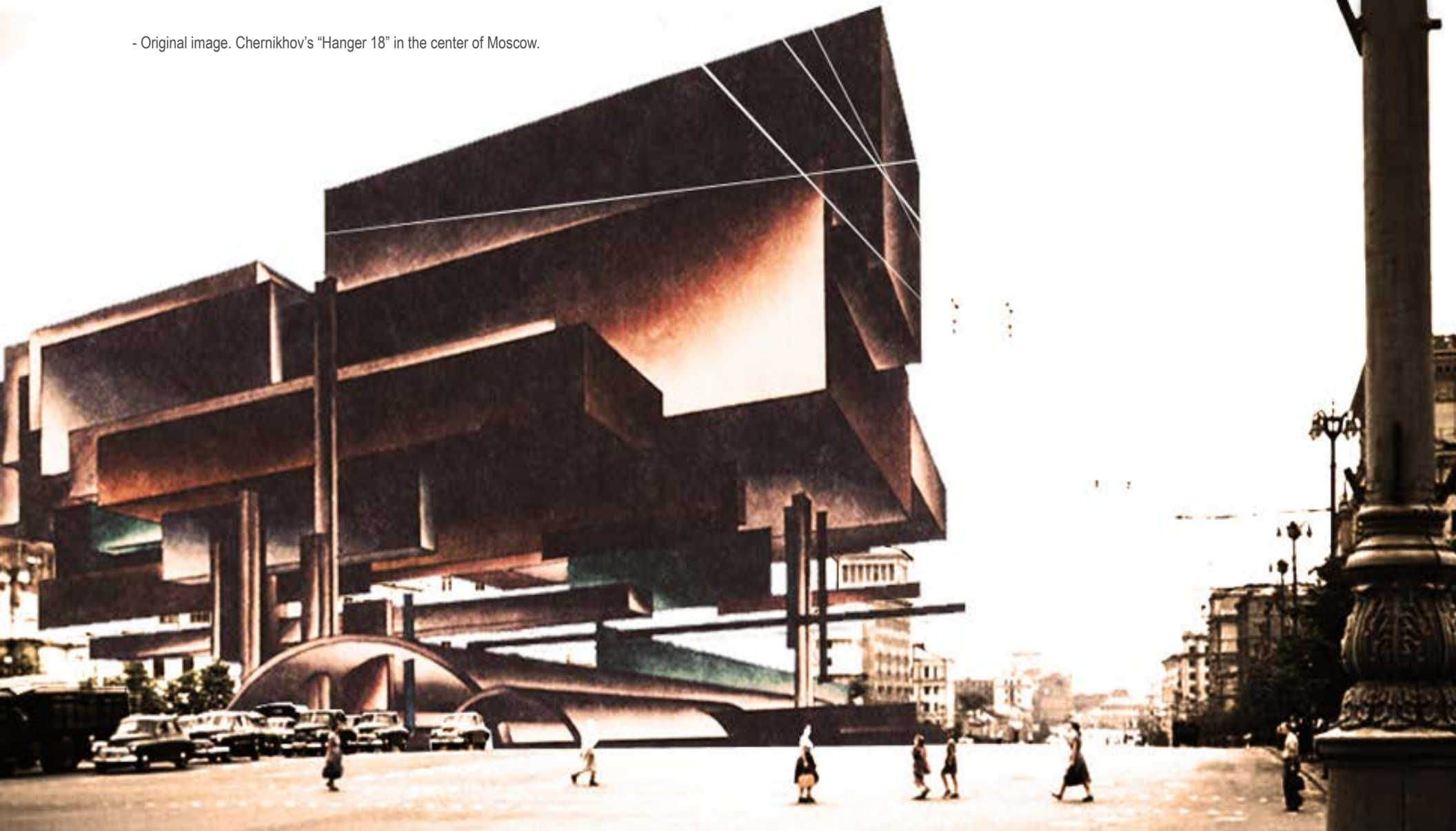
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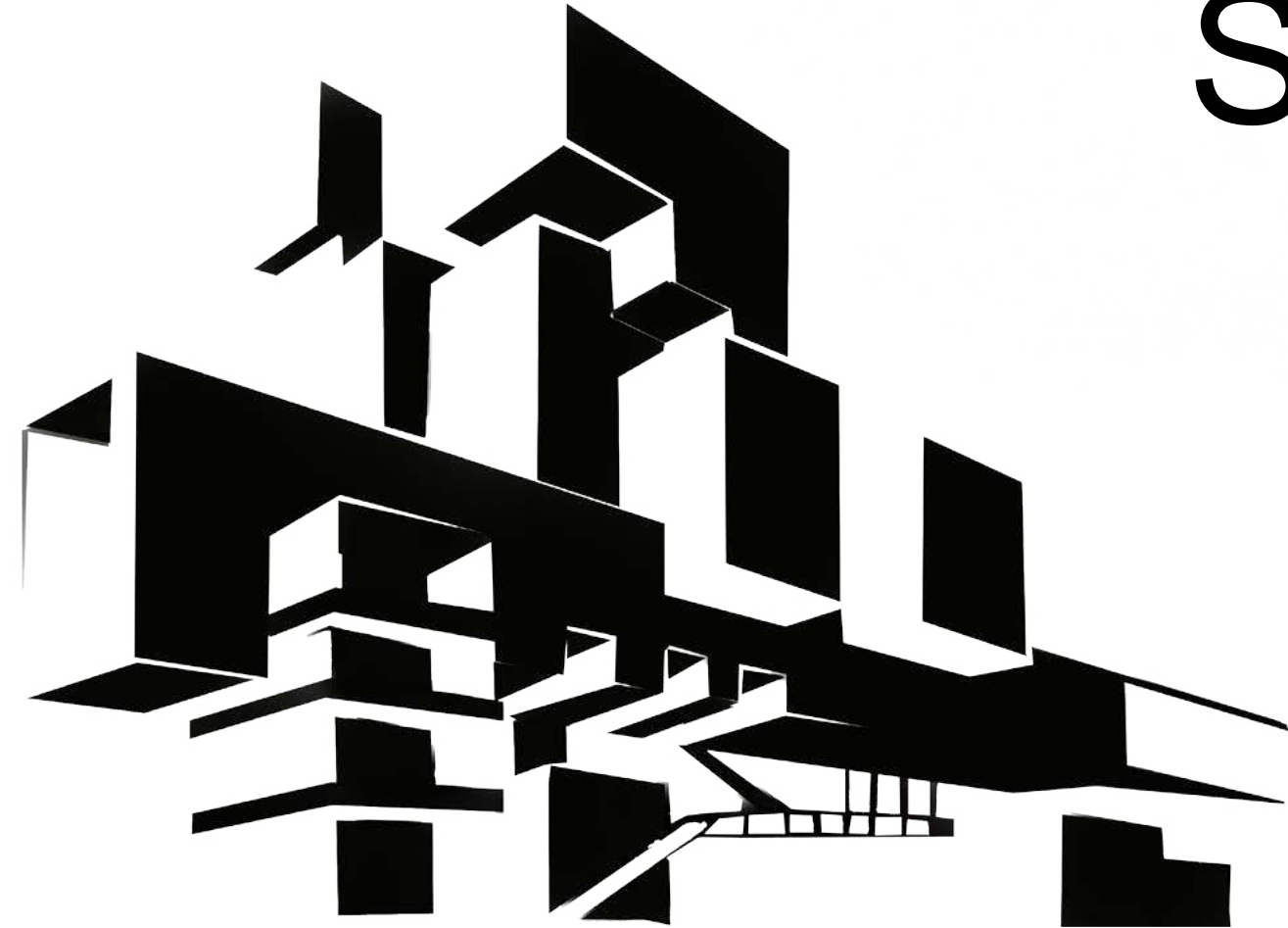
- Original sketch of a sculpture using only a single shade of color. Spaces and form is expressed through arrangment of planes.
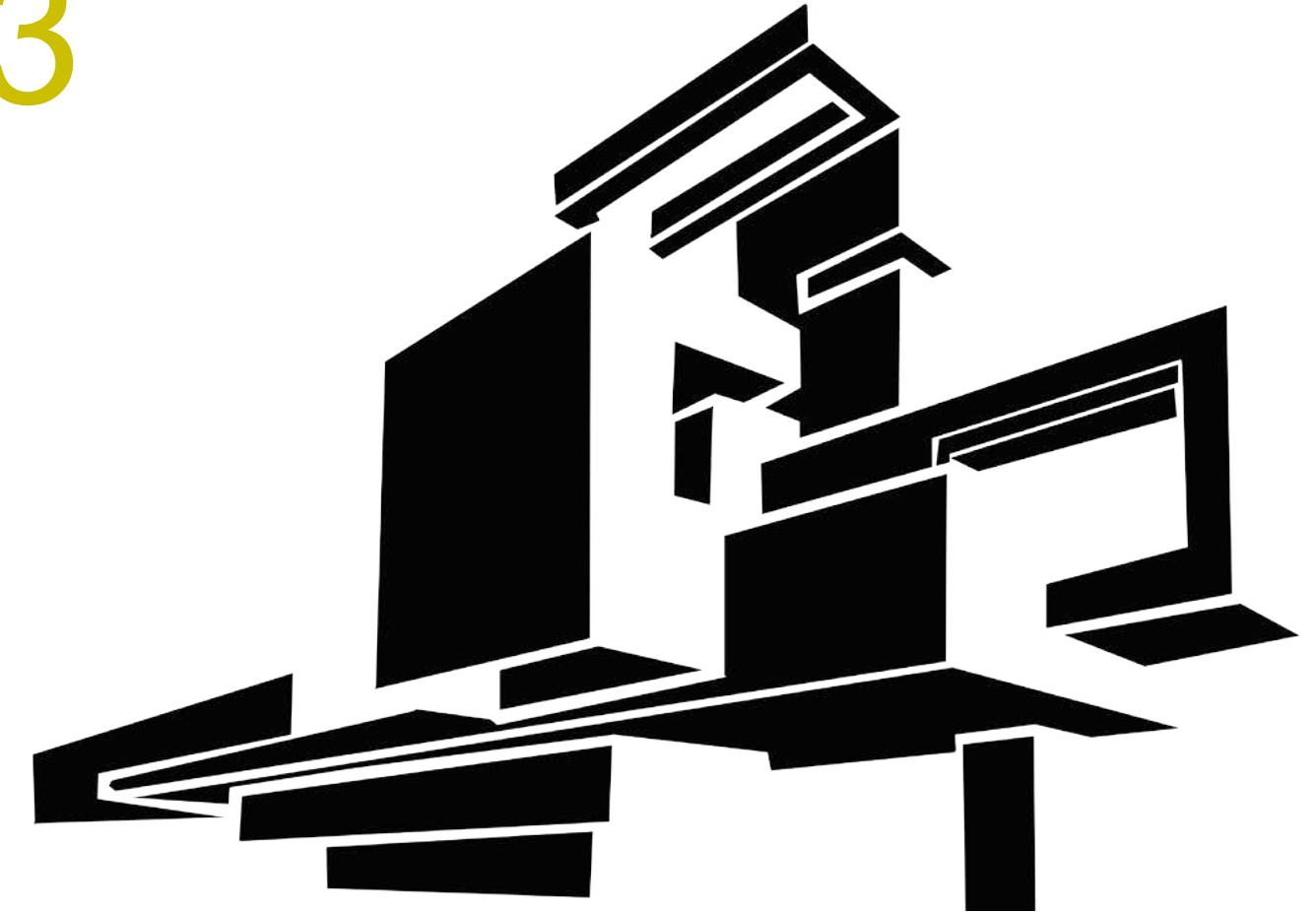
- Original sketch of a sculpture using only a single shade of color.

- Original image. Chernikhov's "Hanger 18" in the center of Moscow.

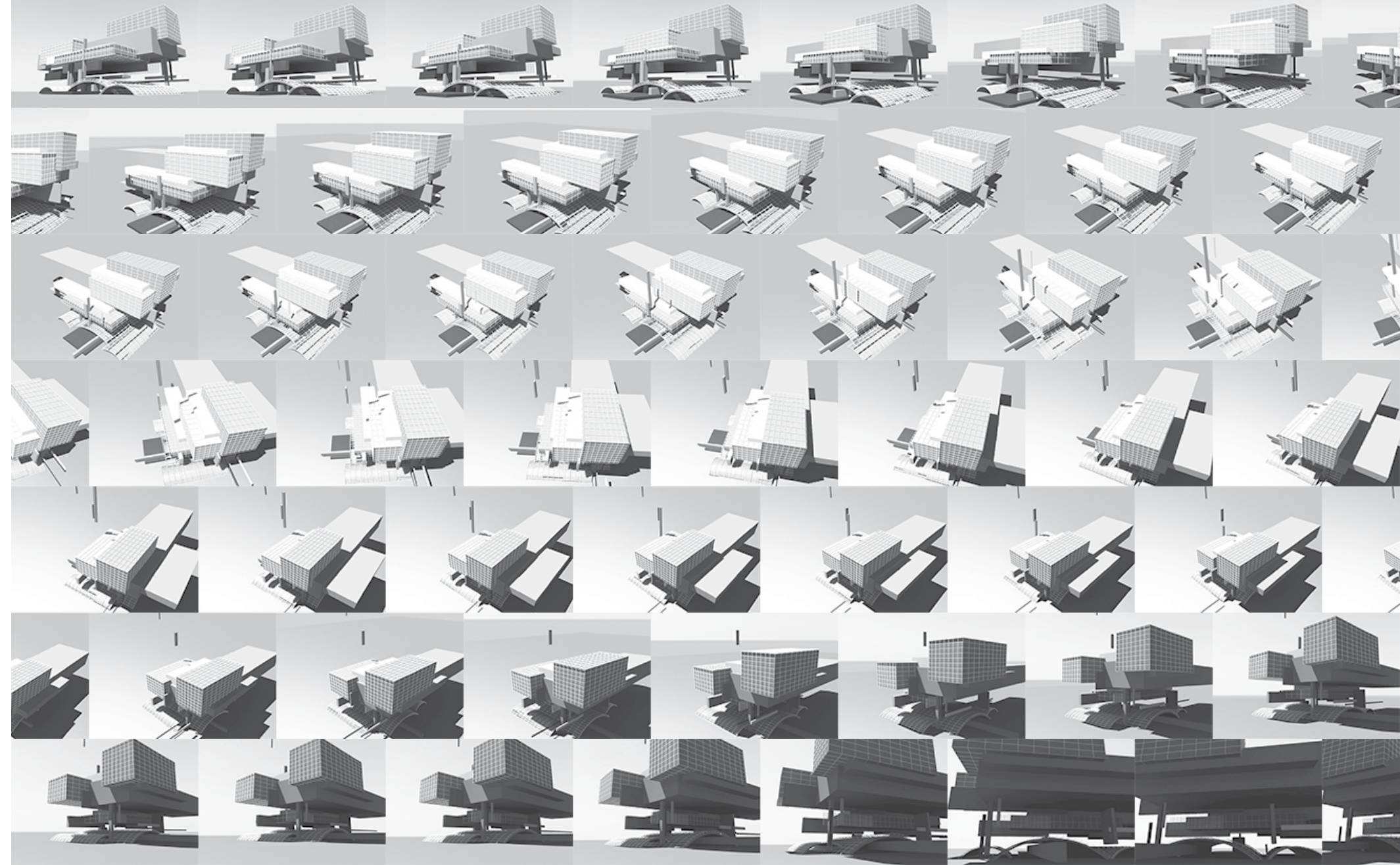- Chernikhov's fantasies. compositions using circular dialect with a linear expression.

His compositions often challenged the laws of the real world, especially in the topic of structure and scale, that usually featured geometries that would sort of float in the air. The separation from the real world constraints is a critical key to Chernikhov's understanding of fantasies. Fantasies must remain conceptual in order to not create confusion between what is meant to be a vision, and what is realistically possible. The sketchy nature of fantasies teaches us about ideal form, graphics, and technical skills that are vital for fantastical manifestation and the field of design.

Chernikhov publishes a book called "101 Architectural Fantasies", in which he sets a definition for what is fantasy in the topic of architecture, and how it should be explored. Apart from setting the theory that fantasies should be expressed in an "equisse" style (sketch), he distinguishes how we consciously fantasize about architecture. He sets three categories; wireframe, planes, and solids. In wireframe, you begin to explore hidden geometries expressed in a linear fashion that begin to suggest the infrastructure, as well as the potential form of the composition. You are able to see through the composition, and begin to visualize what the interior spaces may look like. Planes refer to the faces. It is important to perceive the perspective through scale,

as well as organized layout; which planes are in front/back. The planes is what develops the depth and the three dimensional character of a composition, as well what sets the dimensional distance of the space. Solids is a partially complete formation, where even though details remain to be inserted, it speaks of a definite form, scale, and shape. All three can give notion of movement and energy in a different way.
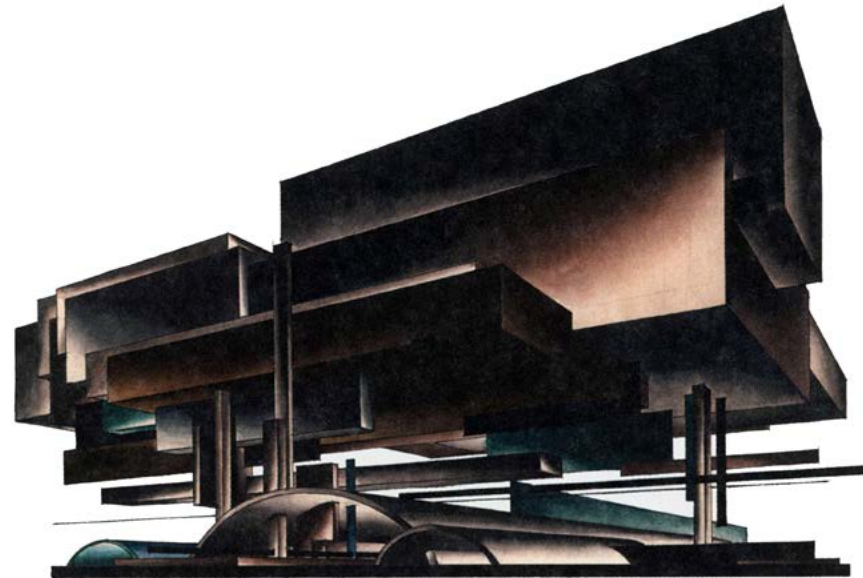
- Chernikhov's fantasies. "The Plane Hanger".
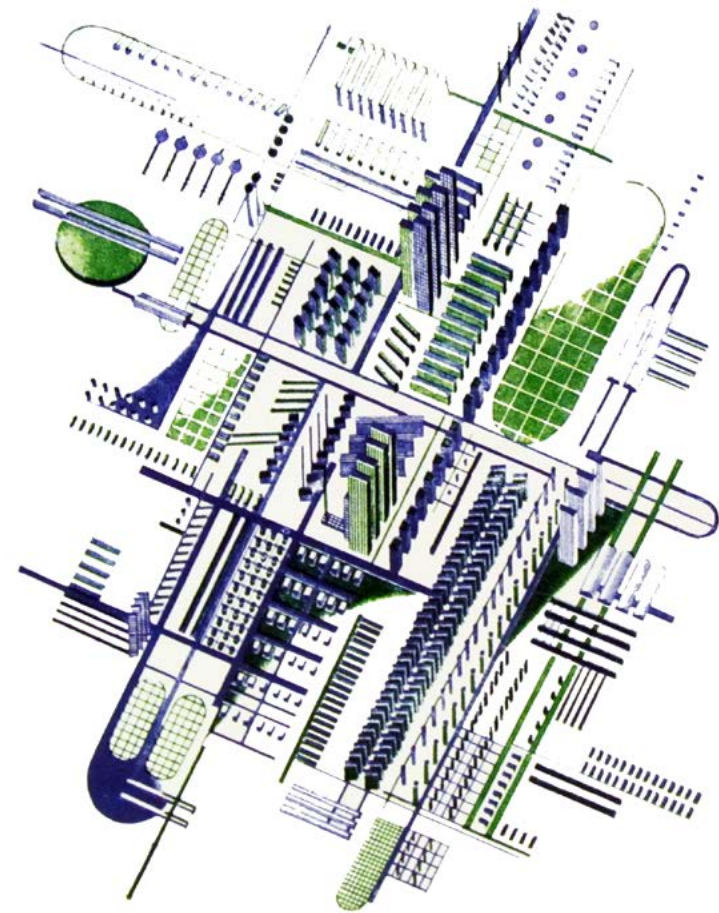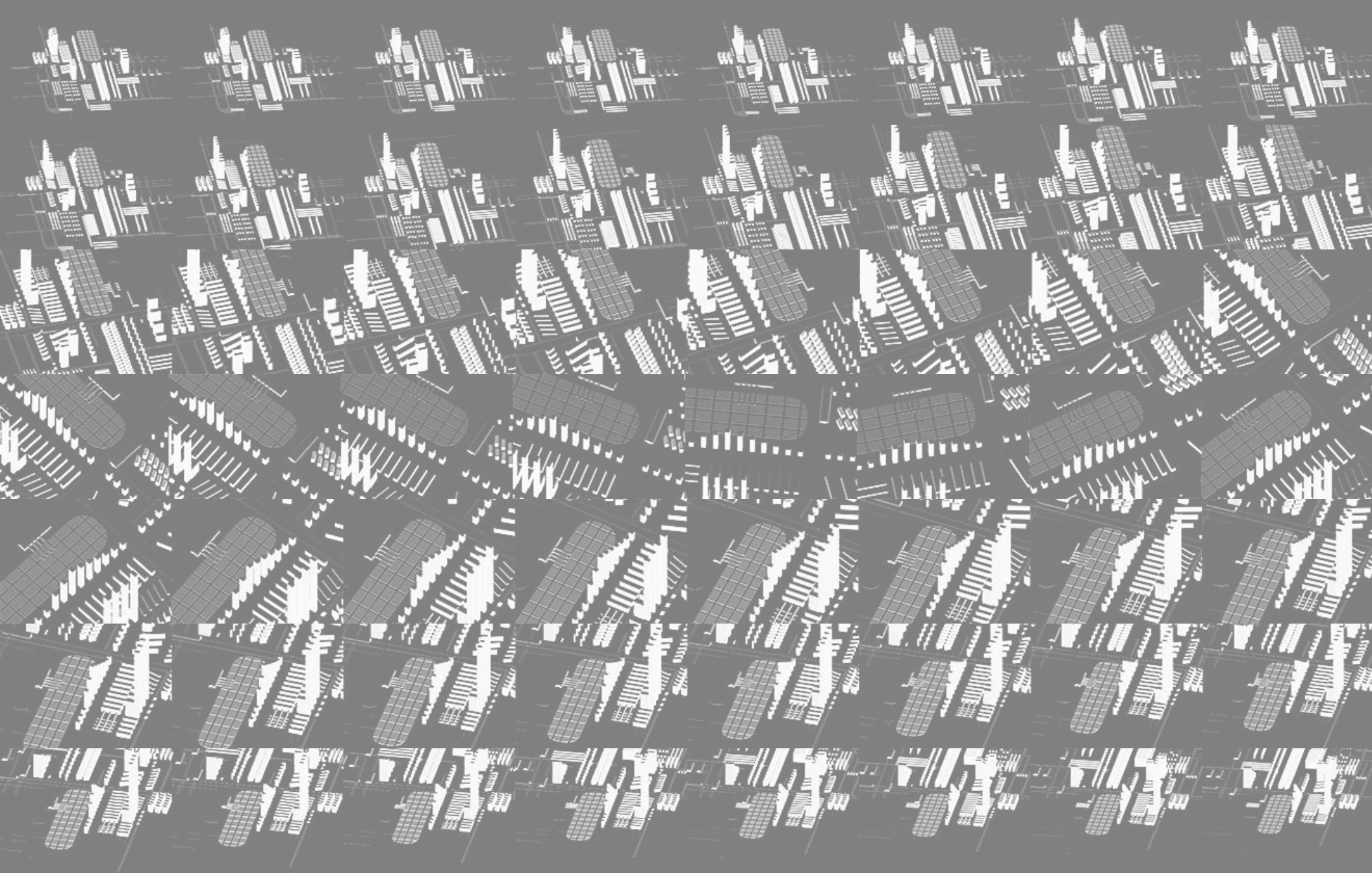
- Chernikhov's fantasies. Composition 50. Suggests urban order in a production driven metropolis.

CH3

PRAGMATIC APPLICATIONS

Description of examples where fantasies have been applied in a real world. Includes work of Soleri, Bel Geddes, and Albert Speer

By going through the timeline referred to in the last chapter, one can notice certain aspects that they all share, despite their variation in motive and theme. They are all a response to variety of problems and issues that begin to reconstruct the concept of ENVIRONMENT (not only natural but built), ECONOMY, SOCIAL STRUCTURE, and POLITICS. Most of them lean toward one of these categories.

Fantasies can, and should influence the real world of design. There have been a number of architects and theorist who had pushed their ideas past the media of images and models, and applied them in real world situations.

Paolo Soleri had a particular interest on the study of humanity, and its co-existence with nature. Influenced by the scientific theory of evolution, Soleri did not believe humanity can exist in equality, since men were not created, but evolved. This was seen in his designs as he assigned different sectors of his massive structure different functions based on class and trade. Although he differentiated social sectors, Soleri was still designing for human species as a whole, which defined a specific triumph of sensitivity over indifference. He referred to this as EQUITY and CONGRUENCE, a universal understanding of humanization on earth in harmony and its globalization.
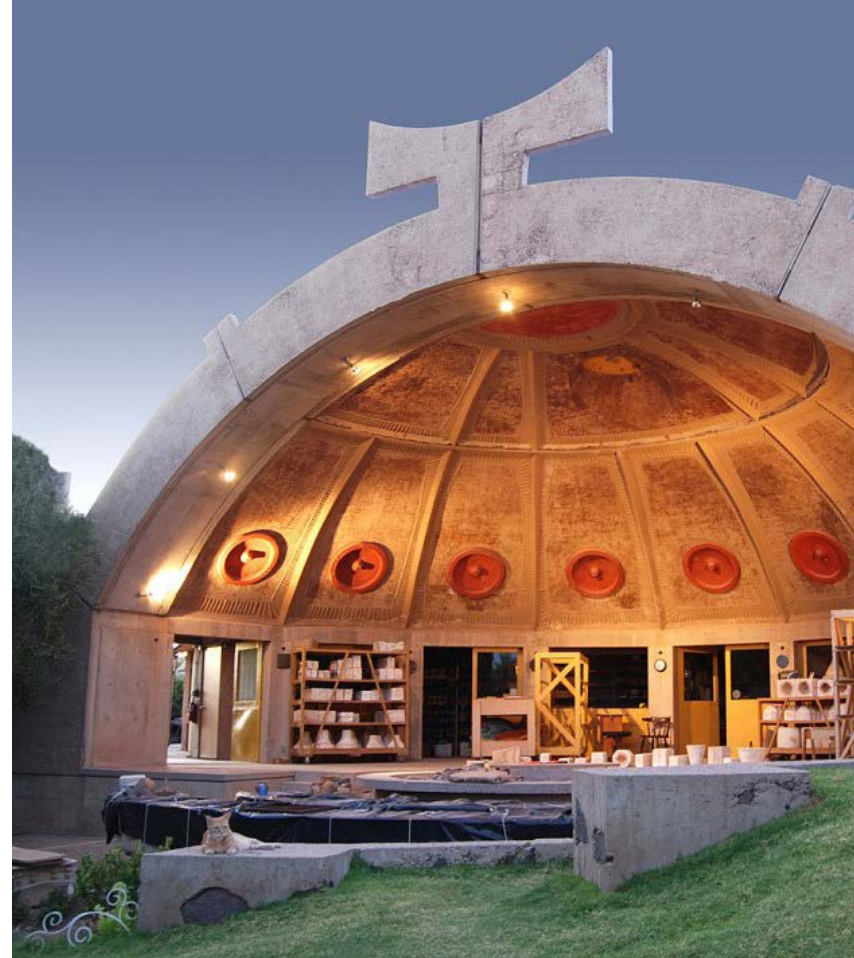
- Arcosanti, Yavapai County, Arizona
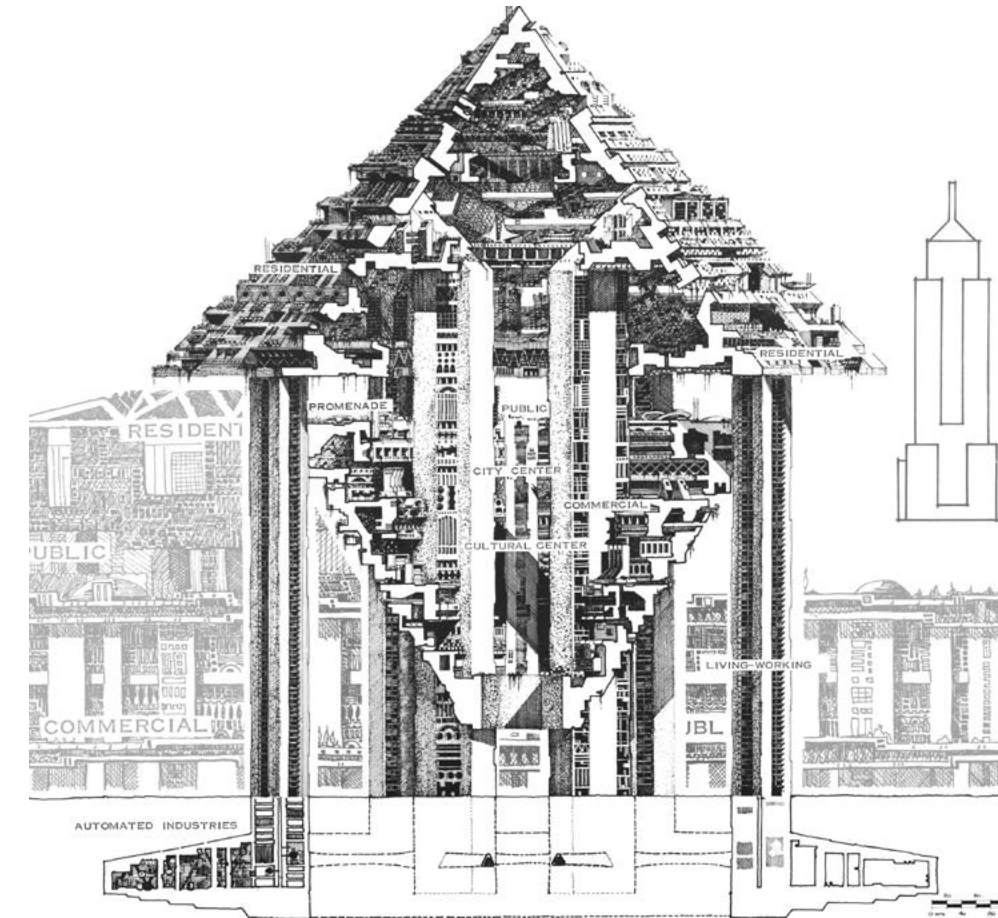
- Soleri's drawing "City of the Image of Man", comparison in scale to The Empire State Building.

Soleri believed that the negative impact of globalization on the environment came from urban sprawl. The more surface area the man covers, the more of the grass and natural light he absorbs. Solution to this problem was seen in a minituarized concept of vertical living, where more fits into less.

"Metropolitan existence is a construct of private and public life so articulated as to provide each resident with a plentifull physical and economic access to both"

Soleri went on to pursue his theory assisted with a variation of different sketches and drawings that depict a structure of enormous size that houses a city of modern function. The scale of the fantasies seem too large for pragmatic application, which did not stop the beginning of the construction. Arcosanti, now a tourist attraction in Arizona, is designed and built based on Soleri's theory of Arcology, which represented the basis behind his theory of new cities.

Miniaturization is still a very important concept of today. As humans begin to realize the issue of urban sprawl and value of land, they begin to erect tall skyscrapers, especially in city centers, that are

pushed to be "GREEN" in their engineering character of design. With buildings like Bosco Verticale, or One Central Park, it is easy to see how Soleri's fantasies have influenced the image of modern skyscraper.

Where some some wanted to rid the world of urban sprawl, others designed for it. Keeping different regions and cities connected becomes an important aspect of a well functioning country. Railways and air travel is less easily acceptable to an average man than world's beloved motorways. It was all possible thanks to one man's vision, Norman Bel Geddes.

"I HAVE SEEN THE FUTURE"

This fantasy was, however, fueled by desire to improve the declining state of U.S.'s economy. In 1933, United States was chosen to host the annual World Expo. This was a chance to bring back the economy, and create a new stage in the country's modernization.

It was critical that whatever was presented at the expo would be unique and considered "modern". The public would have to find it intriguing, which would not only sell tickets to the Expo, but suck the audience into believing the potential possibility of the product.

The expo set was called "Futurama" or "Visions

- TOP, Bel Geddes working on his mock up model for the 1933 Expo. BOTTOM, one of the mock up models from "Magic Motorways".

- Line at the Expo to see Bel Geddes "Future City" attraction. It functioned as a ride, moving the audience through the exhibition.

of 'the future", which featured a variety of displays particularly circulating on the complexity of motorway proposal. For 1930's, this model and concept seemed very radical, as well as widely accepted as a clear direction for the future, that was filled with technology and wide accesability to the automobile.

Backed up by several corporations, including "Shell" and "GM", Bel Geddes used his imagionation and skill of design to set up the expo. It featured mock ups of different scales, including full scale buildings. The choice of media and how the idea is going to be expressed to the audience was vital to the success of the fantasy. People had to relate to it and be able to acknowledge its big idea.

As we know today, our economy thrives on the existence of the automobile. Not only is automobile production a noticeably significant part of our economy, but motorways effect how cities are connected with each other, where goods are traded and delivered, allowing an easy distribution method of goods sold.

The motorway, of course, have a negative side to their existence. As urban sprawl continues to be a problem, a reliable piece of infrastructure (roads), support its value. But Bel Geddes himself saw a flaw in his fantasy. Cars evolve fast. They become faster, more comfortable, and safe. Bel Geddes believed

the roads could not accomodate for the exponential growth of the automobile. Today, almost every family has an automobile, which provides equal opportunity for travel to almost everyone. This perhaps had an important role in the social movements of the 21st century and its push for equality.

Society is made up of mass, as well as individual people. With numerous cultures developed from variety of backgrounds, it becomes a recipe for social dispute. The 20th century has witnessed the fastest social shift in human history, with human rights and equality being in the best interest of the masses.

Karl Marx developed a model for a "perfect" society, where individuals are equal, but hold a unique place in the area of craft that labels an individual in his profession, instead of his race or economic class. It has been in the human's best interest to better the life of the masses as it becomes easier to establish support and well being of one's nation.

"Society does not consist of individuals but expresses the sum of interrelations, the relations within which these individuals stand."
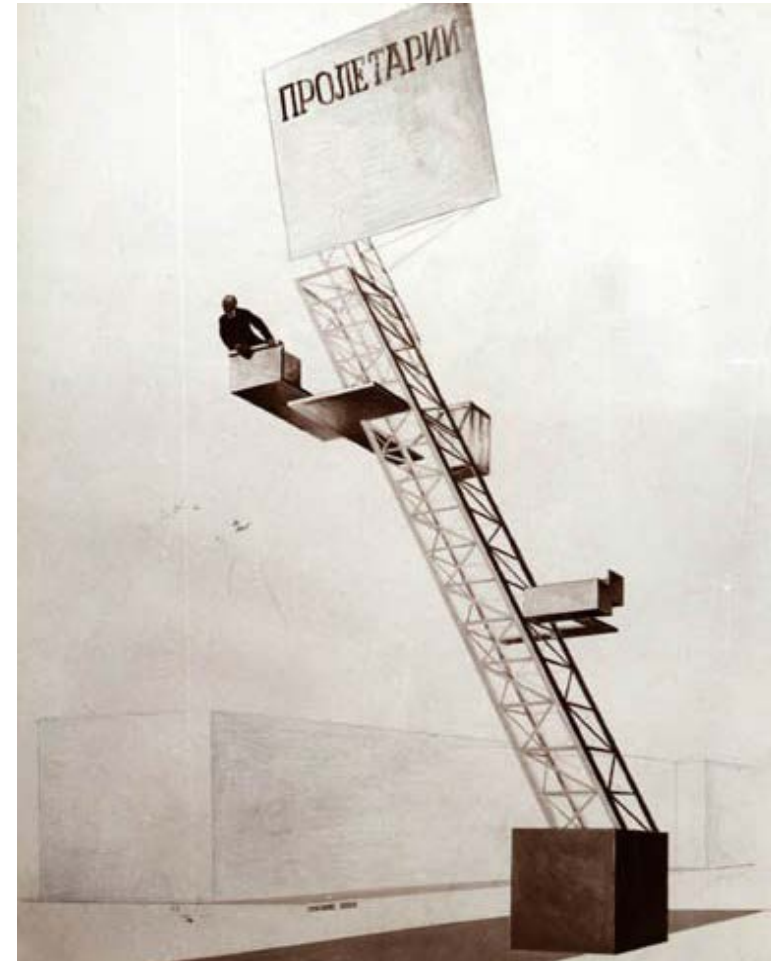
- Constructivist podium design for the public speaker of the working class people

- Photos from the "Drop City" site. Shows implications of the Geodesic Dome, as well as art sample produced by the group.

Based on social theories developed by Karl Marx, Communism rose in Russia, with a new regime focused on the working class masses. It was Chernikhov who created a visual identity for this new regime, with over 100 fantastical variations that had a certain appeal in their appearance. Their industrial look and grand scale perception inspired a vision of great achievement in industrial production and technology.

Parallel to when Russia had a communist regime, a group of art students opened their own community with a distinctive set of rule (there are no rules). Drop City, was particularly a social experiment, to see whether adult human beings, relying solely on their moral standards, can survive independently of the surrounding world. Sharing everything, including their finances, the group relied on their primitive skill-set of raising their own resources to be self-sustainable.

They adopted Buck Minister Fuller's Geodesic Dome as a model for their structures, which proved convenient when the dome traps heat in the cold Colorado climate. Aside from survival, the group created much art, which served as a backbone behind raising their financial necessities.

Although the group broke up by early 1970's, they represented a model for self sustainable live work

communities that still exist today, mainly in New Mexico area.

Other aspect that fantasies address is political structure. Moore's Utopia goes into detail describing a neutral political system that governs the island. However, real world application of political power has had an influence on architecture from a different form of political regime.

It is hard to associate architecture with modern politics. Almost all buildings used today for such functions have been built in past era, and merely represent the culture and history of the country. In the 30's and 40's, Nazi and Communist regimes produced their own fantasies of political architecture, particularly in the form of Totalitarianism.

Albert Speer was responsible for designing the new image for Nazi Germany. He took the purity of Classicism, and merged it with the technology of the industrial revolution, creating models in Noe-Classical style of immense size. The most notorious one is "The Dome of Berlin", which if built, would be the largest dome in the world. The fantasy of Albert Speer closely resembled paintings of Babylon, where classical Roman building are built in impossible scale, expressing the brute power and wealth of the Roman Empire.

Stalin's fantasy, often depicted by other architects,

- TOP, "Soviet People Palace" by Boris Iofan and Vladimir Shchuko, BOTTOM, "Volkshalle, The Dome of Berlin", by Albert Speer.

- New Dome at Reichstag, by Norman Foster

also depended on sort of architectural revival, although referred to as Social Realism. The scale and porportion takes inspiration from Italian Futurism, with a classical twist of immense attention to detail of craft and ornamentation.

The two styles of fantasy were produced to demonstrate the power of their regimes. It becomes important to communicate strengh and control for these parties, which is opposite of Moore's interpertation of a "perfect" government system. It is perhaps why contemporary intervention now exist in the modern image of political architecture, as such regimes proved to be ruthless and opressive, similar to the feel of their architecture.

CH4

FANTASY AND METHADOLOGY OF DESIGN

Personal methadology on the aspect of architecture and design. Includes a collection of personal works to accomodate the narrative

If one was to examine Chernikhov's book "101 Fantasies", or the work of Perry Kulper, he will notice that what is being described in the text is not the image, but the methadology of architecture and the direction of cultural imagination. It is personal though influenced by the surrounding world, that creates a syntax for a conversation on the topic of design or construction. These topics can range, depending on the issue or the scale. Forward more are examples of personal narattive from the author, along with images to assist the thought.

"Vast industrial complexes and highly decorated buildings leave behind the ghost of one's prominent growth. The motor center of the world. It is seen almost everywhere you go, from the density of inner city to the outskirts of 8 mile. But one wants to imagine of an imminent outcome of the cities. Once anticipated return for a potential metropolis of the world center. How will the new cope with the old? As our past ancestry hidden beneath the face of architectural struggle. Its poetic nature a mere translation of decaying state, that feels important to express as identity itself.

But we must also express the identity of our generation and time, however, without overpowering the history and sentimental meaning that lay the

- Original watercolor of a metropolis city

- Original image, "Reconstruction" how the old can cope with the new

- Original image, "Flying Roadways" influenced by the methadology of transportation

foundation of this city. It becomes important to not neglect what is left behind, that even though as a civilization we have progressed in almost every category, it sets a reminder of what we've overcome, as well as the details and factors of that make up our progress. History and architecture go hand in hand, as structures and cradles that made everything possible. As I travel through Detroit and number of buildings by Albert Kahn, my mind travel across other works that it has influenced, from totalitarian fantasies to the underground metropolis of Moscow metro. Its history and influence proves its significance. As we tear down buildings and build new ones instead of refurbishing old ones, opportunities are lost as the capital man benefits, and the average struggle."

Methadology of transportation: ": It's general function is to move me around to the importance and relevance of place to my daily human routine. Locations are spread throughout a number of scales in distances. From a drive to convenience store to other country, and metaphysically perhaps other worlds. As a result, I spend a distinct portion of my alive state in an enclosed capsule in a appearance of a car, bus, train, or plane. The routine drive has become part of me, as periodically, it is as easy and natural as taking a walk. The comfort of an interior

makes you feel safe, as you travel through space in velocity that would just be unbearable for human body to survive. Just imagining my body flying at 70 mph in a cold weather day is painful. Transportation has become an extension of my body that accompanies me for the convenience of making my travels faster. And that is the key. How can I get to places faster, to save time that effectively could have been used for something else. Is it this why we have transportation?

It is clear that as we spread our districts through cities, cities through states, states through countries, and countries through continents, we must stay connected. Not only with other individuals, but places. It is pointless to avoid that, that cannot be avoided. Our human nature to always come back to the one place where it all began, to where you have the happiest memories, to where your family history is buried, to the one of multiple places that make up the concept of "home".

How can we revolutionize transportation? Look past the probable reasons of speed, comfort, and efficiency, and view a deeper into what it means to every individual. What does it mean for him to travel to different places. How can the journey be as meaningful as the destination itself? How is experiencing the world through a car different than

-Original image influenced by the idea of bliss and enlightment of architecture and nature.
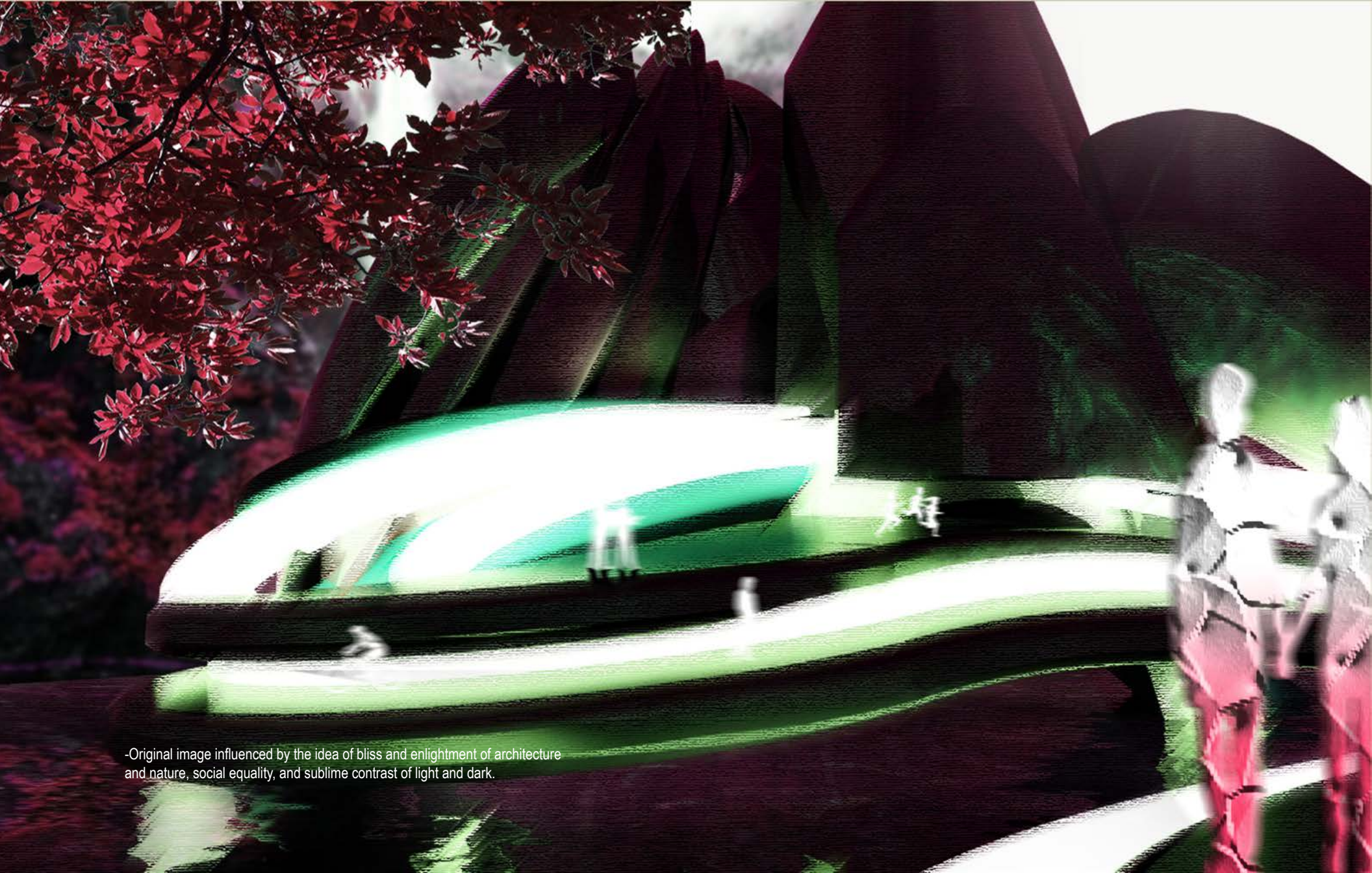
-Original image influenced by the idea of bliss and enlightment of architecture and nature, social equality, and sublime contrast of light and dark.

walking? Addressing these questions and perhaps answering them with several different variations can perhaps depict future concepts of transportation that fit more naturally to what it means to travel."

Through process of personal thought, you can begin to rationalize what you can fantasize about, and critically analyze how to go about adressing the issue. The thought process completes and considers all aspects one can bring forth on the issues of problem at hand. The images signify the idea, but in an aesthetic sense, where the idea is perhaps hidden within, but any assembly of audience can see its intended beauty behind the unrealistic concept, without the desire to question its pragmatic nature.

As fantasies do not always result in real life solutions, they perhaps have to be perceived not as solutions, but mere tools for critical thinking that may emmerse itself in a schematic design. It becomes a thinking process, evaluating all different solutions, that also expresses the language of any design. Without fantasies, it is hard to say wether man can produce new ideas, where in a field like architecture, creativity and conceptualism is cosidered of highest priority.
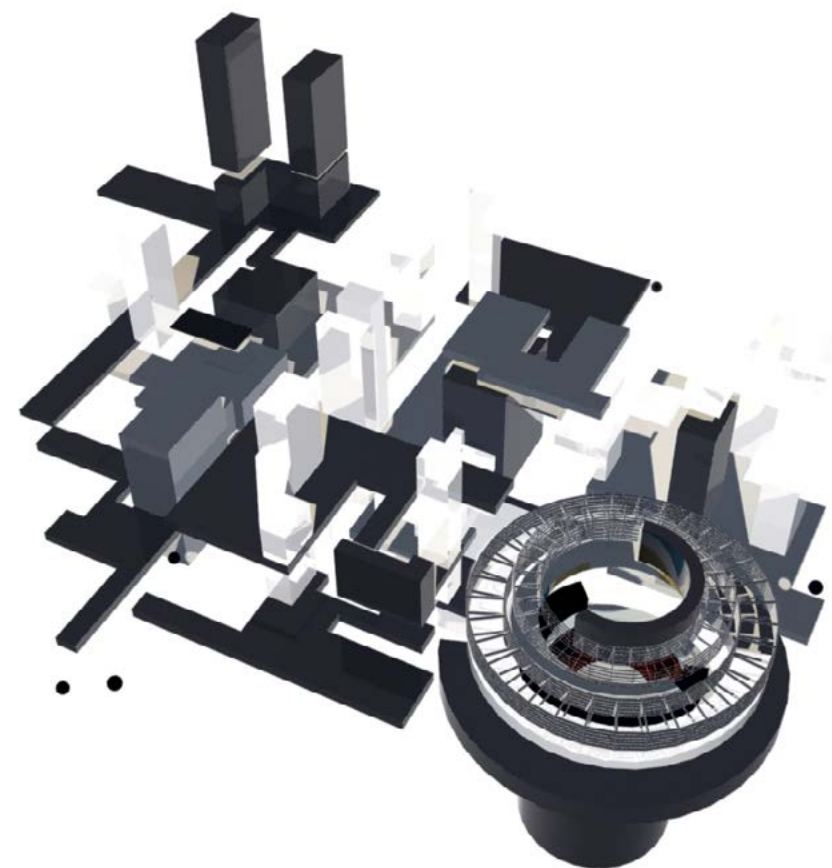
-Original 3D computer model. Representing different forms in continuous motion