

Collected Fictions // Some Masterpieces

edited by **Rubén A. Alcolea**

Collected Fictions by **Ottavia Boletto /
Christina Zau / Morgan Judge-Tyson /
Ji Eun Lee / Aleksandr Dmitrashchuk /
Jorge Alberto Muñoz / Catie Ely /
Linjun Yu / Jicheng Xu / Tianjun Xu /
Hyung Joon Kim / Jiaying Wei /
Yilin Zhang / Fabiana Berenger Gil /
Nicole Rubin / Andrew Wong**

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University

The Collected Fictions Project explores the blurry boundaries of our memory in understanding architecture masterpieces. The role of photography in massively disseminating those works is clear, as it is also in trying to synthesize them with only a few and universally accepted shots. But photography is not only a tool to aseptically catalog and document the buildings, as it is also the perfect media to strength its virtues by a direct and sharp focus on its real values and why not, also fictional possibilities. Reality and fiction then merge and redefine what is the real essence of those buildings which have built the history of modern architecture.

This publication is an academic production that compiles some of the research work for the elective arch 3308/6308 'Collected Fictions', instructed by Rubén Alcolea at AAP Cornell University during the Fall Semester 2017. This book also accompanied the exhibition hold at Bibliowicz Gallery, AAP 6th to 11th December 2017.

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Collected Fictions

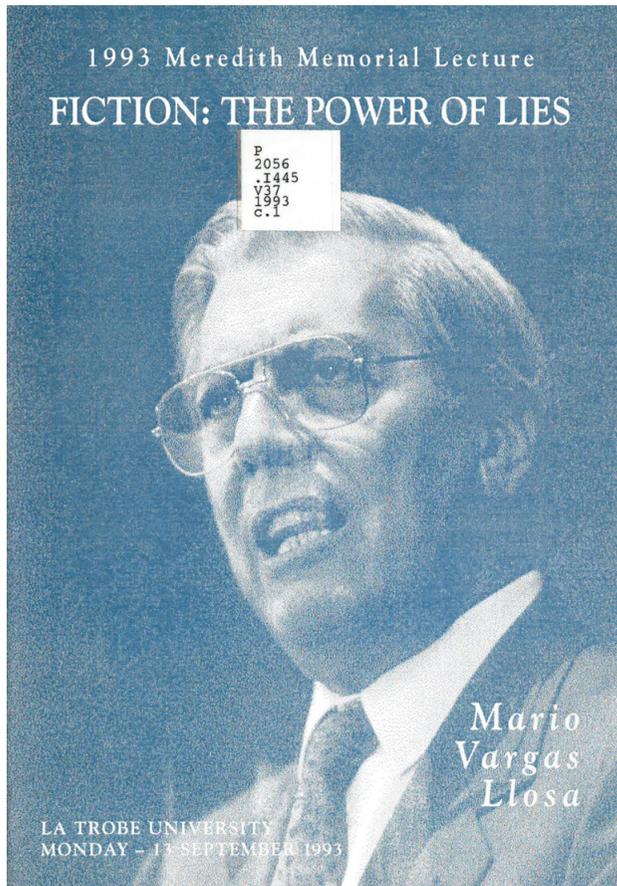
AAP College of Architecture, Art and Planning
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Collected Fictions // Some Masterpieces

The Collected Fictions Project /

Casa del Fascio by Giuseppe Terragni /
La Muralla Roja by Ricardo Bofill /
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San Cataldo Cemetery by Aldo Rossi /
Seagram Building by Mies van der Rohe /
La Tourette by Le Corbusier /
Palazzo della Civiltà Italiana by Guerrini,
Lapadula and Romano /
Unité de Marseille by Le Corbusier /
Saint Ignatius Church by Steven Holl /

1. Vargas Llosa,
Mario, *Fiction: The
Power of Lies*, ed. by
Roy C. Boland (La
Trobe University / 1993
Meredith Memorial
Lecture, 1993), p. 1.



The Collected Fictions Project

The celebrated Peruvian writer Mario Vargas Llosa addressed the audience in Melbourne on September 1993 about the importance and meaning of 'fiction'. In his lecture, presented as Fiction: The Power of Lies, the writer reflected upon something that was very fundamental to him: the freedom of the imagination. By trying to define what a fiction was, in terms of literature, he stated that in fact, "novels do lie -they cannot help doing so- but that is only a part of the story. The other is that, through the lying, they express a curious truth, which can only be expressed in a veiled and concealed fashion, masquerading as what it is not."¹

That definition of what a fiction is can certainly be applied to literature, where that term is mostly used. It is also commonly applied to other arts, nevertheless rare is the occasion when we hear about a fiction in close relation to built architecture. Perhaps it is because the intrinsically real nature of buildings, so pointing at their fictional qualities could sound unnatural and even odd. But dissemination of architecture, and specially when addressing key masterpieces, evolves into a stand-alone category which necessarily alters, in a minor or major extent, the personal and real perception of the space on site. And obviously, the role played by photography becomes crucial. Photographs should not be considered just plain definitions to document



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or show some space of material qualities. Photography should rather be considered an effective weapon which directly hits our subconscious with bursts of images, immediately considered as harmless, which defines our perception and in many occasions the only approach to the built work. It is also the perfect media to strength the buildings' virtues by a direct and sharp focus on some real values and why not, to also point at its many fictional possibilities. Photography opens the door to a new and spurious world where voluntarily slightly distorted buildings play a slightly similar but also radically different role.

The Collected Fictions Project explores precisely the blurry boundaries of our memory in understanding and approaching to modern architecture masterpieces through some of its very well known shots. Reality and fiction merge and redefine what is the real essence of those canonical buildings which define the history of our modern architecture. Some photographs of those modern masterpieces are found in every history or theory book, and it takes us just a quick glance to give the building for granted, amplifying our trust on what we consider well established modern icons. In some occasions, the distortions presented here are evident and the trick just points to a possibility of a building which shouldn't have ever existed. In others, the subtlety of the transformation enables us to react with the doubt and deeply questioning our own records. In any case, all of them express its own truth and, far from trying to lie, prove the validity of photography and images in defining a parallel, expanded and fictional reality, free from the restraints of our material being.

This book compiles some of the Fictions produced through the elective arch 3308/3608 Architecture and Photography, instructed during the Fall Semester 2017, and also shown in the exhibition hold at Bibliowicz Gallery, AAP Cornell University, from 6th to 10th December, 2017.

Rubén A. Alcolea

**Tradizione è nello
spirito, non nella forma.**

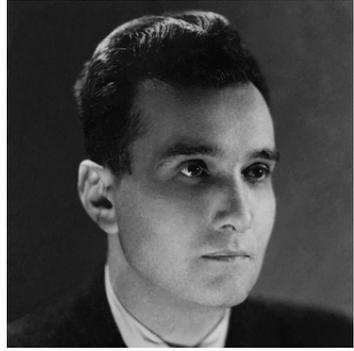
Giuseppe Terragni

Casa del Fascio

by Giuseppe Terragni
Como, Lombardia,
1932-1936

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Giuseppe Terragni

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Casa del Fascio

by Giuseppe Terragni

Como, Lombardia, Italy

1932-1936

Commissioned by the Fascist regime, Terragni's Casa del Fascio was to serve as the headquarters of the Party's local branch. Its simplicity, as dictated by strict geometric and proportional relationship, showcases the ideals of Italian Rationalism of the 1920s, part of the Modernist architectural movement, as well as the Stile Littorio, or stripped down Clacissim¹, that was celebrated by the Fascist movement.

Upon its completion in 1936, the building quickly became an important symbol for the Fascist Party: its rigidity mirrored that of the authoritarian government and its monumentality served to strengthen the image of Mussolini's leadership.

This prompts reflection upon Ockman's claim that "monuments are human landmarks which men have created as symbols for their ideals, for their aims, and for their actions"².

1. "Stile Littorio", Oxford Reference (accessed November 11, 2017).

2. Ockman, John. *Architecture Culture 1943-1968*. New York: Rizzoli International Publications, 1993.



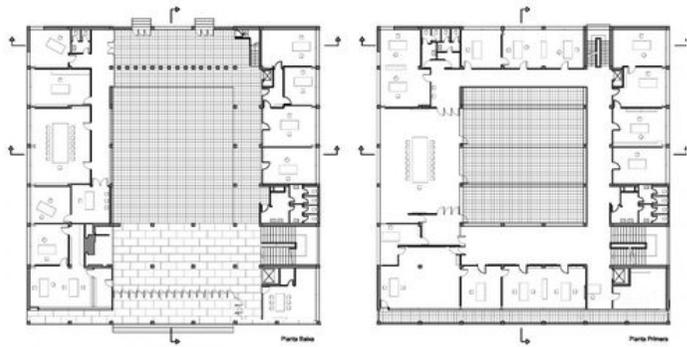


Casa del Fascio by Giuseppe Terragni



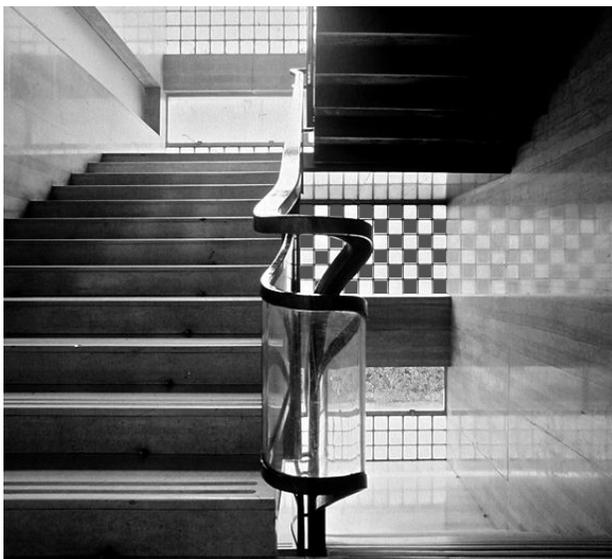


Casa del Fascio by Giuseppe Terragni



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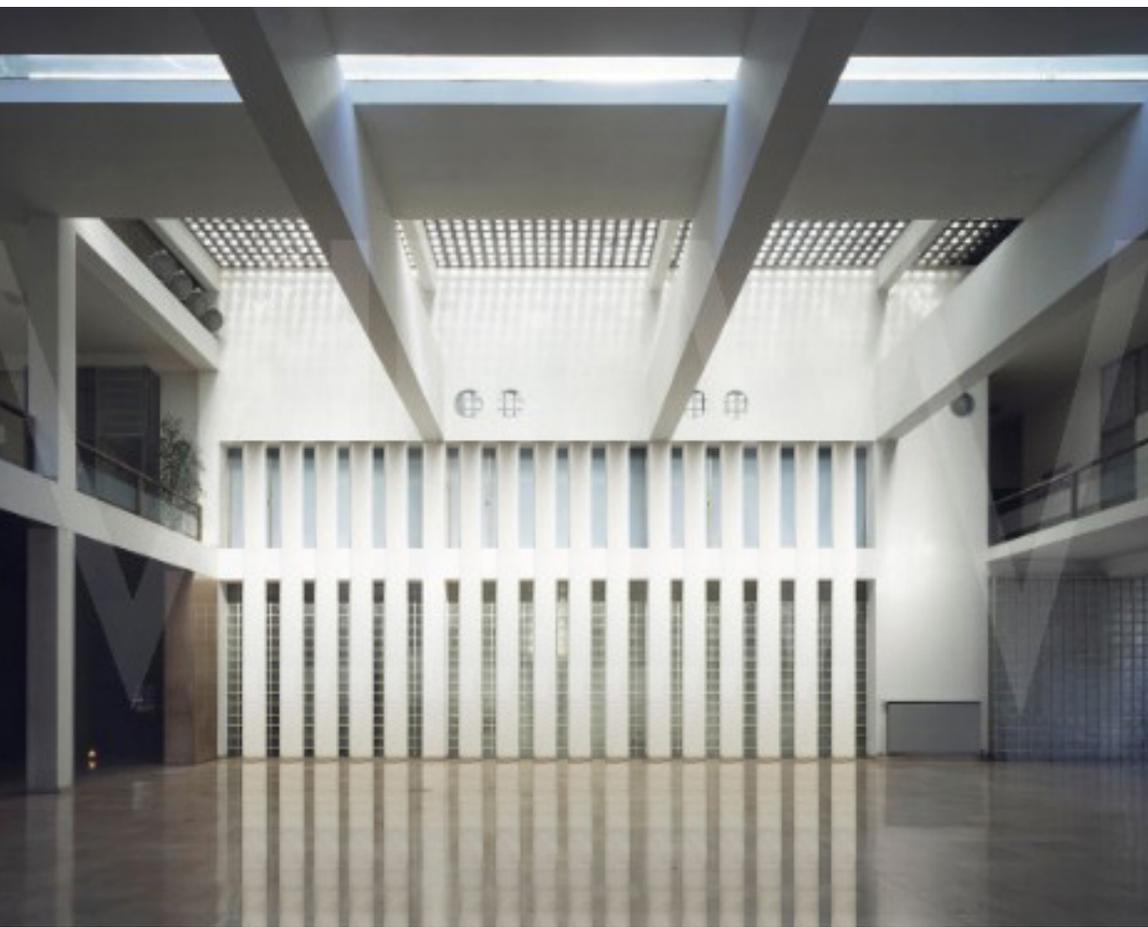




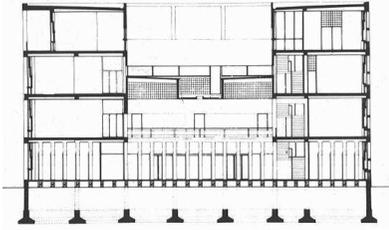
The achievement of Casa del Fascio's original political purpose is fulfilled by making cogent use of the piazza that exists in front of the building. In fact, the piazza served as a gathering space for the masses at Fascist rallies, during which the building's glass doors would simultaneously open to unite "the inner agora of the cortile to the piazza, thereby permitting the uninterrupted flow of mass demonstration from street to interior."³ The building's façade also played an important role during the rallies: propaganda banners (oftentimes portraits of Mussolini) were hung on the right side of Casa del Fascio's exterior elevation.

The relationship between Casa del Fascio and the masses highlights the symbolic link between architecture, people and ideology.

3. Frampton, Kenneth. "Modern Architecture". 4th ed. London: Thames & Hudson, 2007.



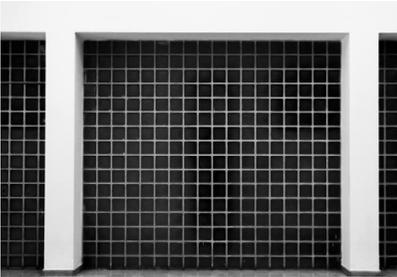
Collected Fictions



Casa del Fascio by Giuseppe Terragni



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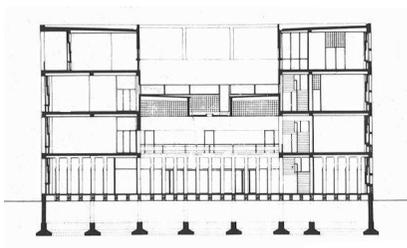
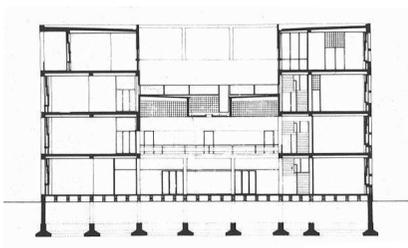


Appendix

This project is a fiction by **Ottavia Boletto**

This fiction aims to distort Terragni's architectural language and consequently the socio-political significance of Casa del Fascio by eliminating the façade's main mass and altering the amount of structure within the building. The former manipulation eliminates the possibility of using the building as a canvas for propaganda posters: would this have changed the building's relationship with the Fascist Party?

The fiction reveals an alternative existence for Casa del Fascio, whose later name "Casa del Popolo" which begins to break down its association to the Fascist regime, is perhaps more fitting.



**I think architecture
can never be finished.
It always needs more
work.**

Ricardo Bofill

La Muralla Roja

by Ricardo Bofill

Calpe, Alicante, Spain

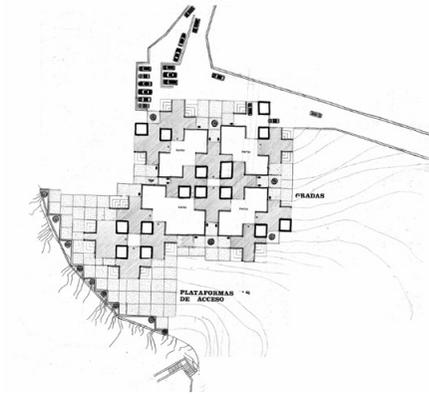
1986 - 1973

Collected Fictions

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Ricardo Bofill in NY, 1975. Photo by Nacho Alegre



Site Plan

La Muralla Roja

by **Ricardo Bofill**

Calpe, Alicante, Spain

1968 - 1973

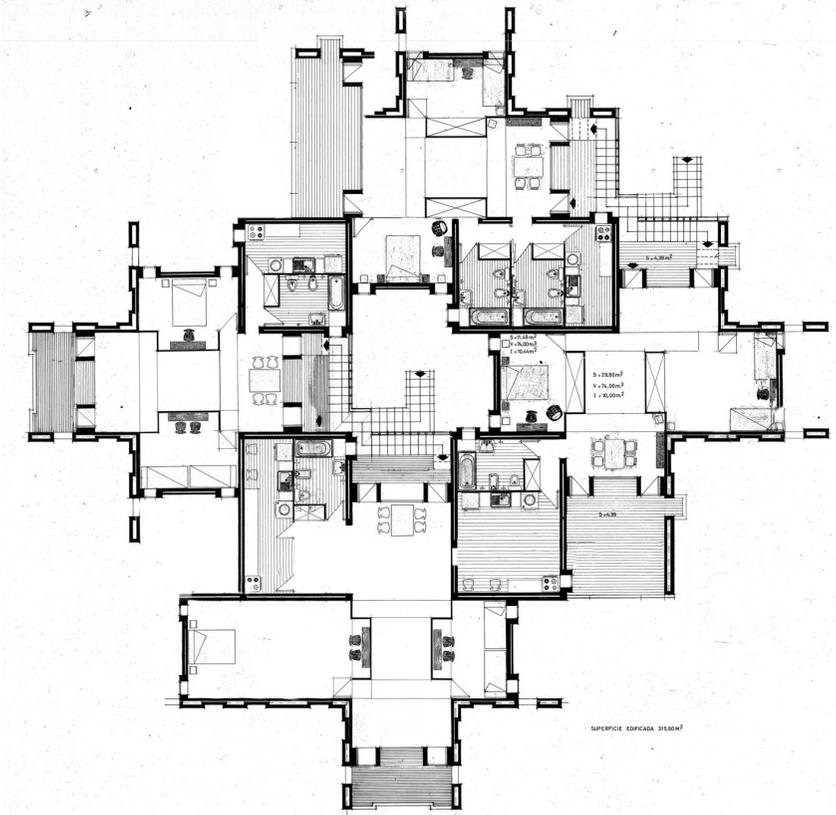
A housing project located in the area of Calpe in the Alicante region in Spain, La Muralla Roja is a vertical fortress on the rocky cliffs of the steep coastal landscape it sits on. The plan of the complex responds to an altered grid, spaces connected and arranged into the orthogonal plan. Breaking the post-Renaissance division between public and private spaces, the project recreates the traditional Kasbah. With tall, imposing walls that aids the synthesis of indoor and outdoor into one space.

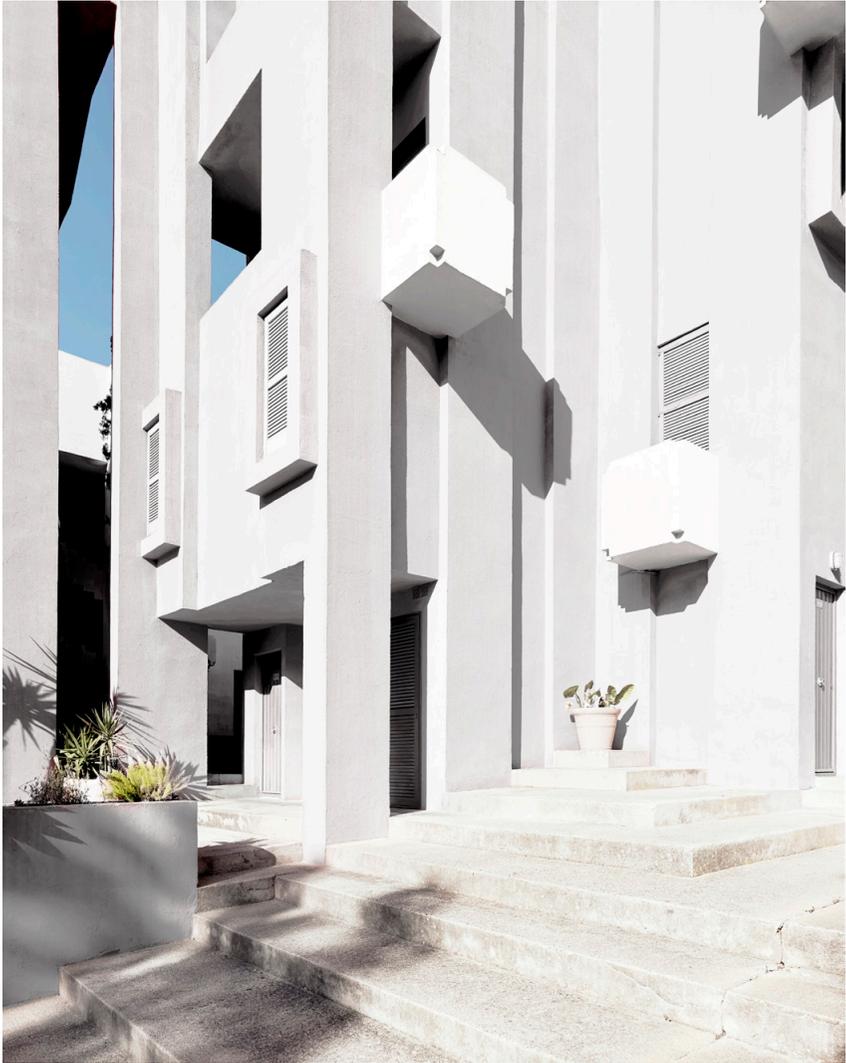
Although the forms of this labyrinth consist of clean lines and geometric abstraction borrowed from Soviet constructivist architecture, there is also a surrealist quality to the building. The outside surfaces are painted in various tones of red to accentuate the contrast with the landscape. However, interior spaces are white, creating a striking contrast to the vibrance of the exterior.





La Muralla Roja by Ricardo Bofill



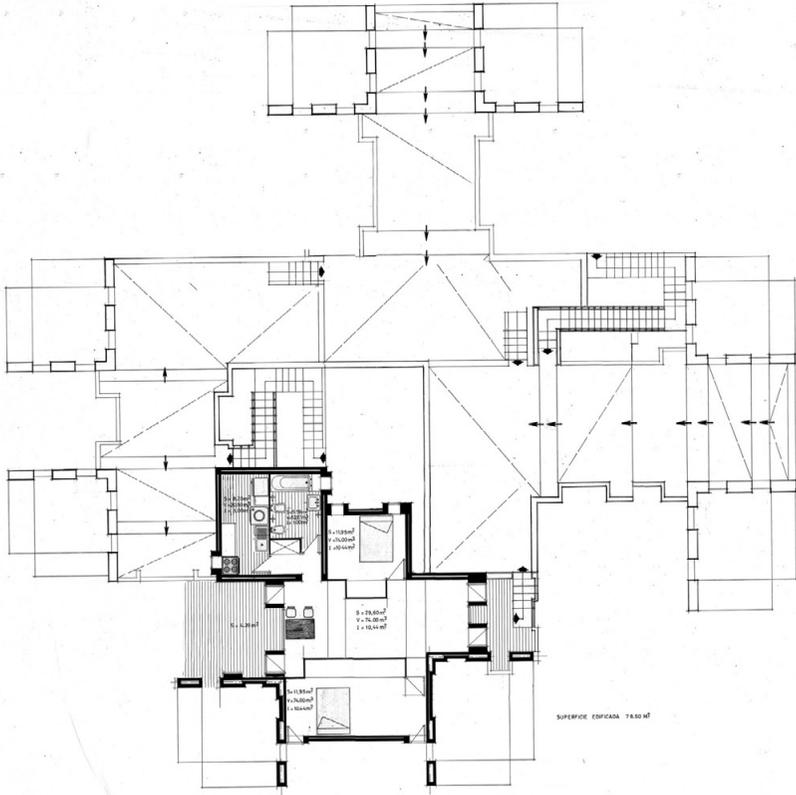


















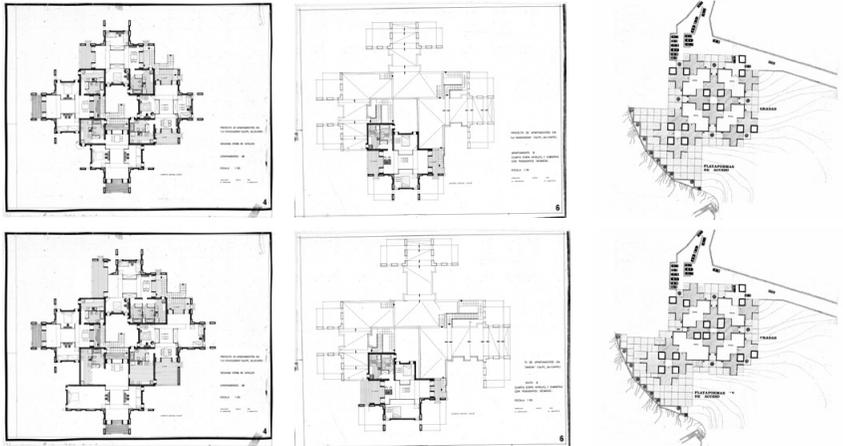
La Muralla Roja by Ricardo Bofill



Exterior Views, Photos by Andrés Gallardo (left) and fiction (right)



Interior Views (left) and fictions (right)



Original Plans (up) and fictions (down)

Appendix

This project is a fiction by **Christina Zau**

La Muralla Roja has been fictioned in three main ways. It has been extruded taller to 4 times its height, making the already tall and imposing wall even more colossal. The fiction shows this in the exterior images, La Muralla Roja reaching the same height of Xanadú, another one of Ricardo Bofill's housing projects that sits right next to it.

In the interior images, nothing but the removal of colour has been fictioned, whereas the original was an amalgamation of tones of red and blue. The stark white and emptiness of colour becomes a contrast to the red wall, so that the white almost diminishes the labyrinth of geometric forms of the entangled corridors, stairways and spaces.

The plan of the complex originally is based off of a strict geometrical grid, with each space arranged into the squared plans. However, this aspect has been fictioned by editing the plans slightly to break the symmetry and consistency of the plan. The fictioned plans have walls slightly moved and altered to not follow the grid, so that the grid is not as evident as it might normally be.

I have tried all my life to run away from the Nordic tradition. But I realize that it is difficult to run away from yourself.

Sverre Fehn

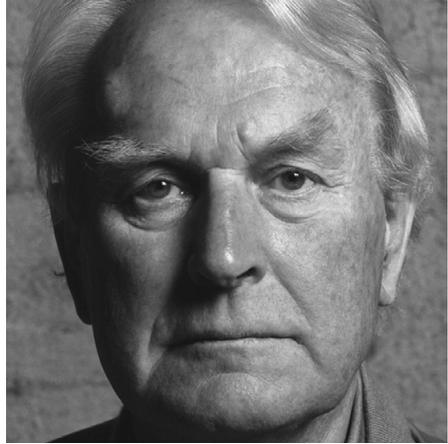
The Nordic Pavilion

by Sverre Fehn

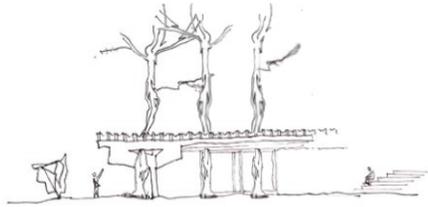
Giardini, Venice, Italy
1962

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Sverre Fehn by Jan Haug.



Fehns Sketch

The Nordic Pavilion

by Sverre Fehn

Giardini, Venice, Italy.

1962

The Nordic pavilion is a space that incorporates nature, but only in a way that benefits the intentions of the space. The nature is manipulated on the interior and exterior to frame and compliment the structure. Nature is not something that can permanently be controlled, by incorporating nature, one has to constantly manicure and manipulate the way the elements grow and fall. The Nordic pavilion creates restraints for the nature it choses to connect with. The trees are restrained within boxes on the concrete floor, limiting only three trees to grow. The roof also frames how the trees might grow, keeping them relatively straight up and down. The roof includes a plastic cover, so that unwanted nature cannot enter the space below.

If nature were to grow freely and the space began to allow all elements of nature to interact with it instead of being so regulated, the space may begin to look and feel different.

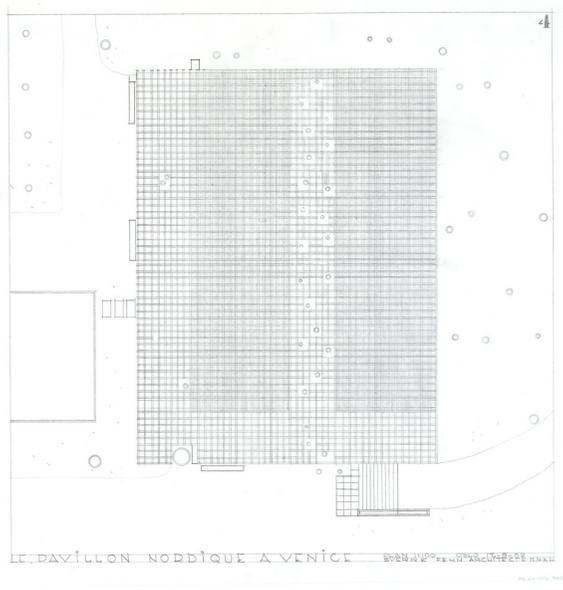






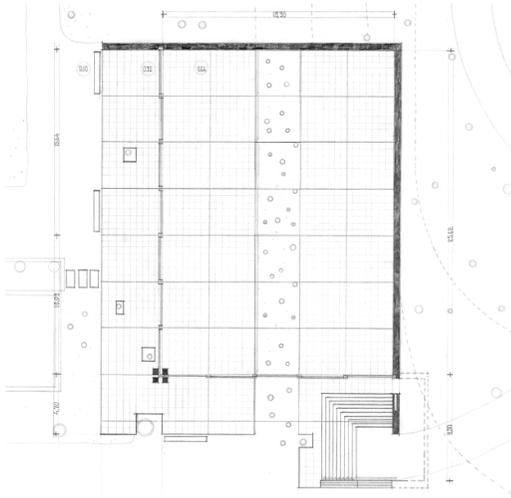


The Nordic Pavilion by Sverre Fehn



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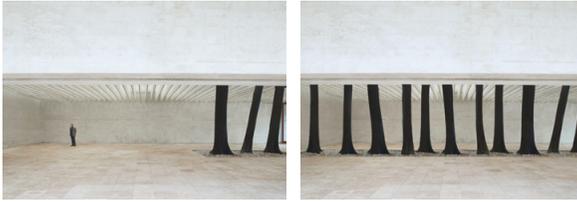




The space is changed in a way that allows nature to be more of an equal with the space, instead of a complimentary component. Breaking the restraints in the floor and the roof, the trees can now more fully occupy the space. They are no longer a feature of the building, but a part of the buildings language. The trees grow over the roof space above, and the shadows of the branches begin to be what is highlighted instead of the light highlighting the built architecture. The unwanted elements of nature are welcome to enter the space and create a language of their own.







Interior, Photo by Ake Eson Lindman, 1975 (left) and fiction (right)



Roof, Photo by Ferruzzi, 1962 (left) and fiction (right)



Exterior View, Photo by Ferruzzi, 1962 (left) and fiction (right)



Roof, Photo by Ake Eson Lindman, 1975 (left) and fiction (right)



Sketch by Sverre Fehn (left) and fiction (right)

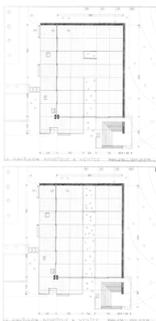
Appendix

This project is a fiction by **Morgan Judge-Tyson**

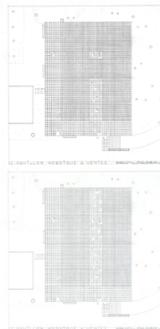
In the first interior image I changed the restraints around the trees. By breaking out of the original barrier, the trees grow along the entire length of the plan freely. The nature is framed by the space, instead of nature occupying a small part of the space. In the photo of the exterior space the original photo shows nature being manipulated to frame the built space. Looking at how the trees would act if they were allowed to grow freely, the lit space behind actually begins to extenuate the trees.

The roof is what covers the buildings and dictates how much light will come through. If nature were not so manicured to compliment the initial intentions of the building, the space below may become darker because the trees growing through the space might grow outward and begin to cover the openings. The other image shows that might it might look like if the covers that keep the unwanted nature, like small branches and leaves from falling into the space. If the plastic covers are removed, then it can be imagined that the leaves and branches would fall freely into the space below. If the space were not so closely monitored, then it might eventually pile up and completely cover the floor below.

In the plans, allowing the trees to continue growing instead of breaking up the nature within the building.



Plan by Sverre Fehn, 1950 (top) and fiction (bottom)



Plan by Sverre Fehn, 1950 (top) and fiction (bottom)

Inside, the hills, valleys and plateaus formed by the undulations often make the edges of the building invisible, though there are no visual barriers between one area and the next. Instead of steps and staircases, there are gentle slopes and terraces. Clearly, but without dividing walls, one area of activity gives way to another.

Kazuyo Sejima+Ryue Nishizawa

Rolex Learning Center

by SANAA

Lausanne, Switzerland

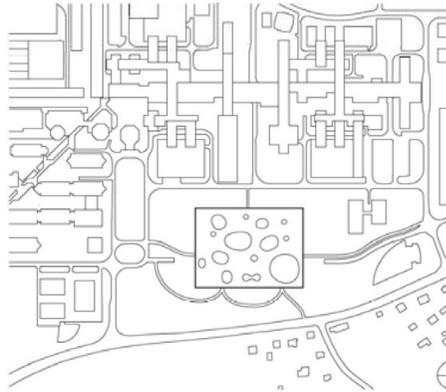
2010

Collected Fictions

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Kazuyo Sejima+Ryue Nishizawa, 2008.
Photo by Takashi Okamoto



Site Plan

Rolex Learning Center

by SANAA

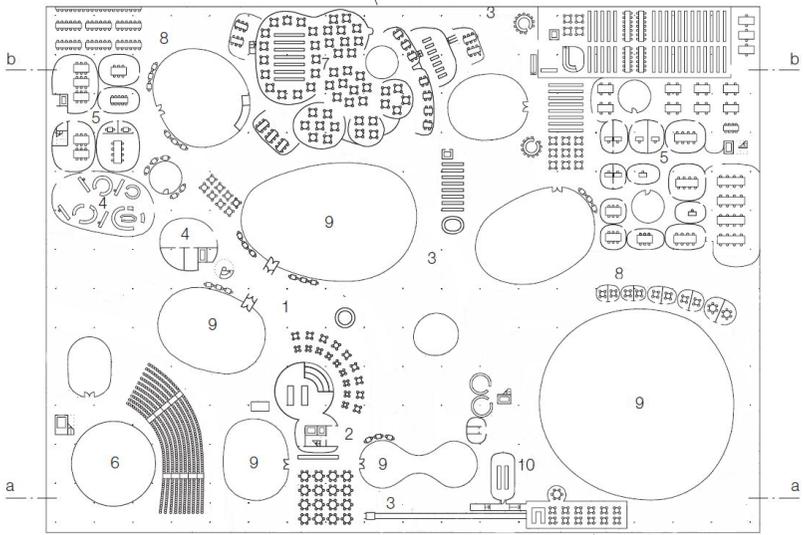
Lausanne, Switzerland

2010

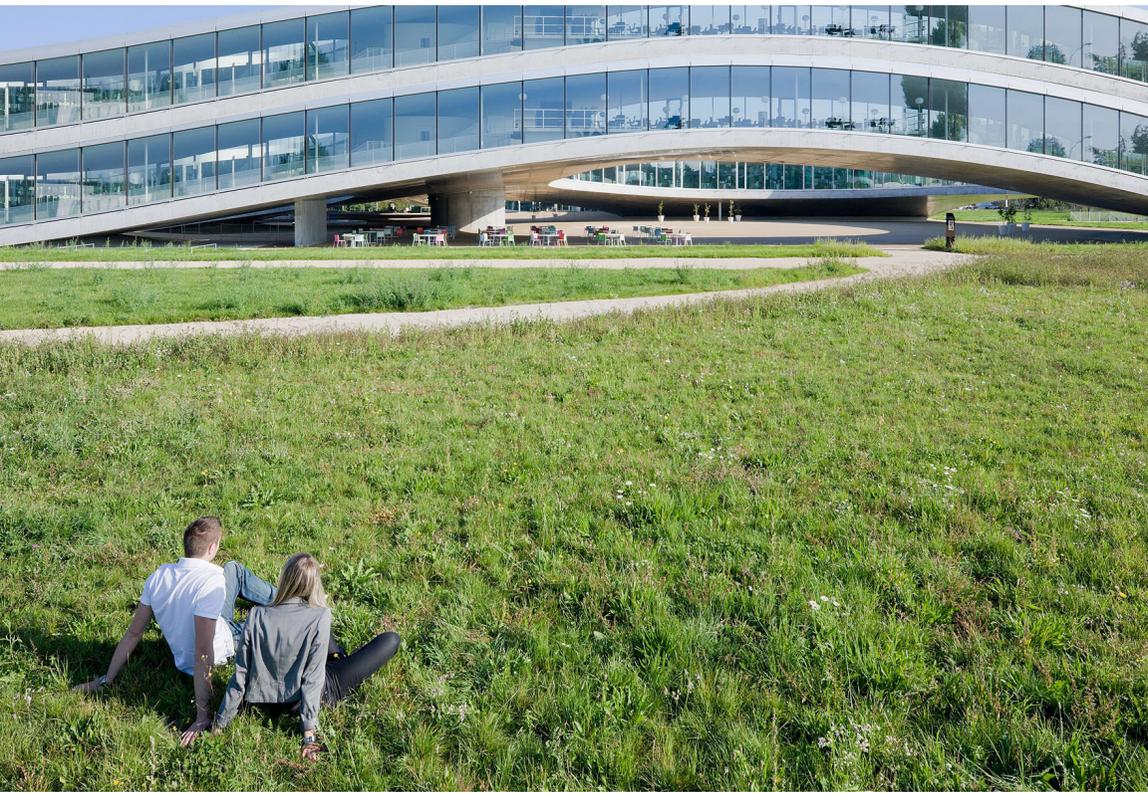
With a floor area of 17,000 m², housing a wide range of functions, it is designed to promote interdisciplinary exchange among scholars and scientists and to lure in top international researchers with an attractive environment. In its double storey expanse, there is two auditoriums, libraries, workstations, offices, and services for students, shops, cafeterias and restaurants. These different uses are accommodated on two levels, without any separation in each floor. The dynamic undulating surfaces, with its rises and falls, mounds and depressions, are interspersed with 28 round glass patios with views in all directions, down to the lake and across to Mont Blanc. Despite the two spaces with its wide range of uses, there are no adverse acoustic effects. A carpet, sound-absorbing ceiling and low ceiling height relative to the expansive space all ensure good acoustic conditions. With dimensions of 121.50 x 162.50m, the building appears like a double patty sandwich made of three huge concrete slabs, one on top of the other, with two glass infills.







Collected Fictions



Rolex Learning Center by SANAA



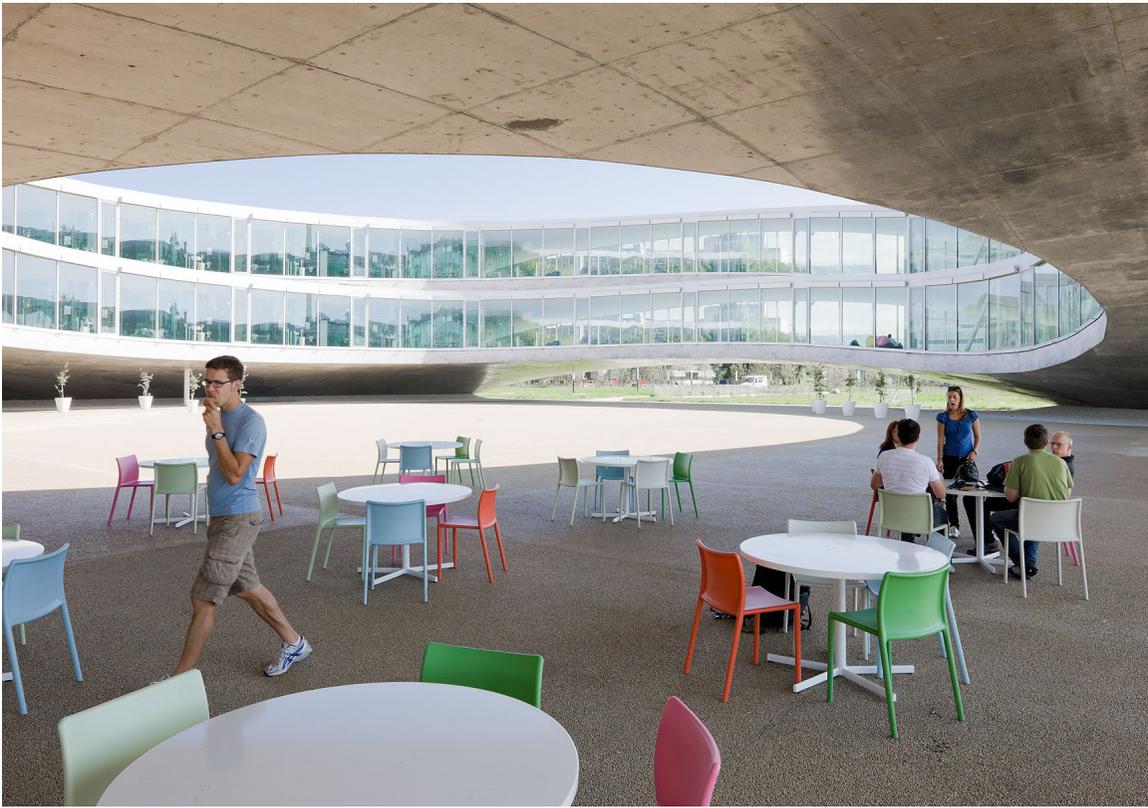


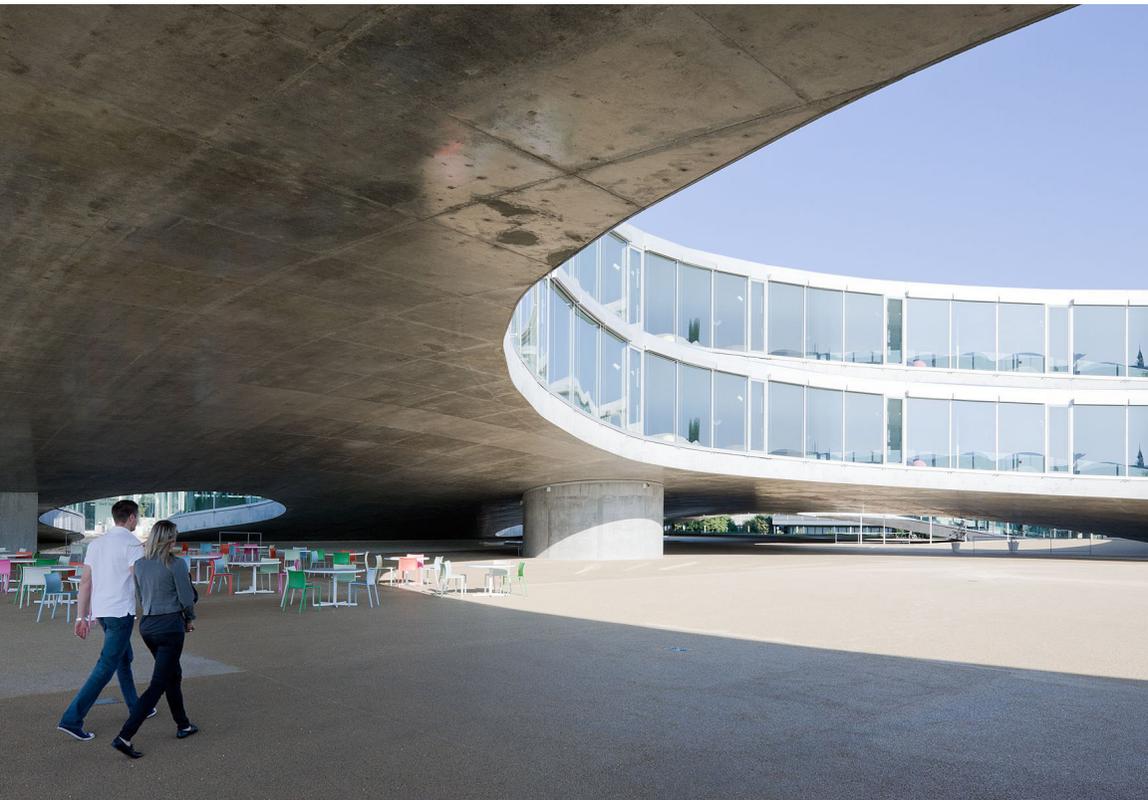
SANAA is famed for creating lucid glass buildings with paper-thin roofs and needle-thin supports. This was also the look they wanted for the Ecole Polytechnique Fédérale de Lausanne.

From the outset, it was clear that the upper floor slab and the roof would have to be light, therefore the roof could not be made of concrete. As a result of this early fundamental decision, the roof, 3.3m above the floor, rests on very thin columns, and can have no function supporting the floor slab. A correlative design process was therefore required to reconcile the architects' design with technical and physical realities.

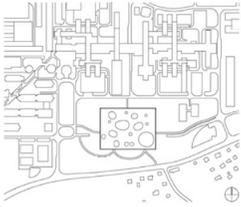
Schittich, C., and P. C. Schmal. "A clear view up to Mont Blanc – the Rolex Learning Center." *DETAIL engineering 3: Bollinger Grohmann*, 2013, 94-103. Accessed October 19, 2017. doi:10.11129/detail.9783955531423.94.







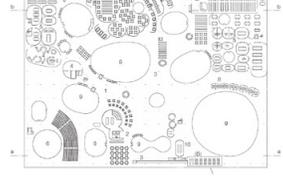
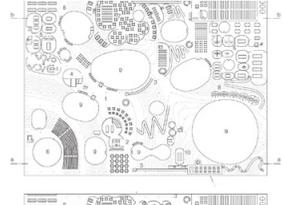




Original Site Plan



Original exterior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)



Original floor plan (top) and fiction (bottom)



Original exterior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)



Original exterior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)



Original interior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)



Original exterior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)



Original exterior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)



Original interior photo, Photo by Iwan Baan, 2010 (top) and fiction (bottom)

Appendix

This project is a fiction by **Ji Eun Lee**

The original design focused on creating a building that is a one big room, where people and programs meet together, without any walls to divide them. This boundless nature of this single volume space had structural challenge as there is a dramatic undulating surfaces, where it rises and falls.

Working with the original design, the fiction tries to challenge the structural ability of the building to hold two levels, with one more slab of concrete. Also, by adding the second story to the building, it creates a vertical separation to a building with no horizontal spatial separation.



Exterior photo, Photo by Iwan Baan, 2010 (left) and fiction (right)

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Exterior photo, Photo by Iwan Baan, 2010 (left) and fiction (right)



Original cross section (left) and fiction (right)

**A great building
must begin with the
unmeasurable, must go
through unmeasurable
means when it is being
designed, and in the end
must be unmeasurable.**

Louis Kahn

Salk Institute

by Louis Kahn

San Diego, California, USA

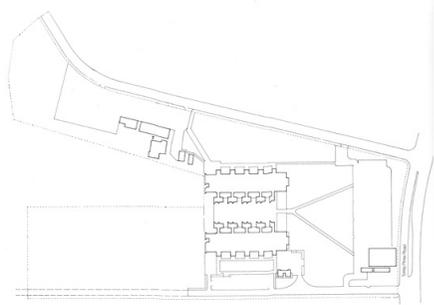
1959-1965

Collected Fictions

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Louis Kahn in NY, 1975. Photo by Ezra Stoller



Site Plan

Salk Institute

by Louis Kahn

San Diego, California, USA

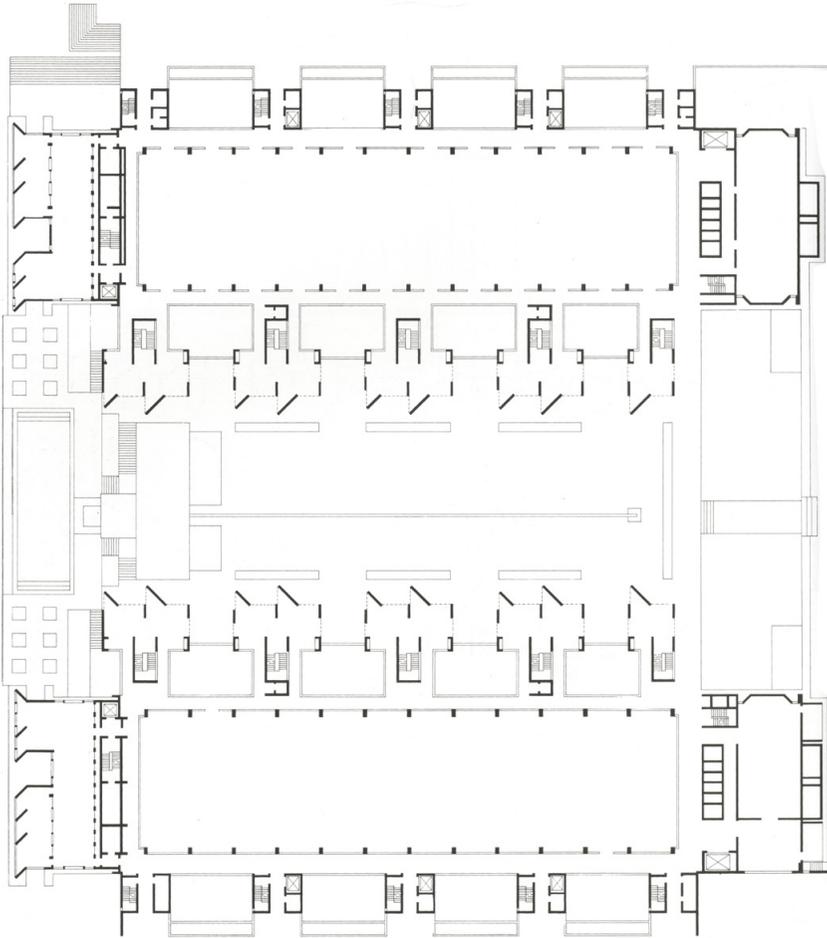
1959 - 1965

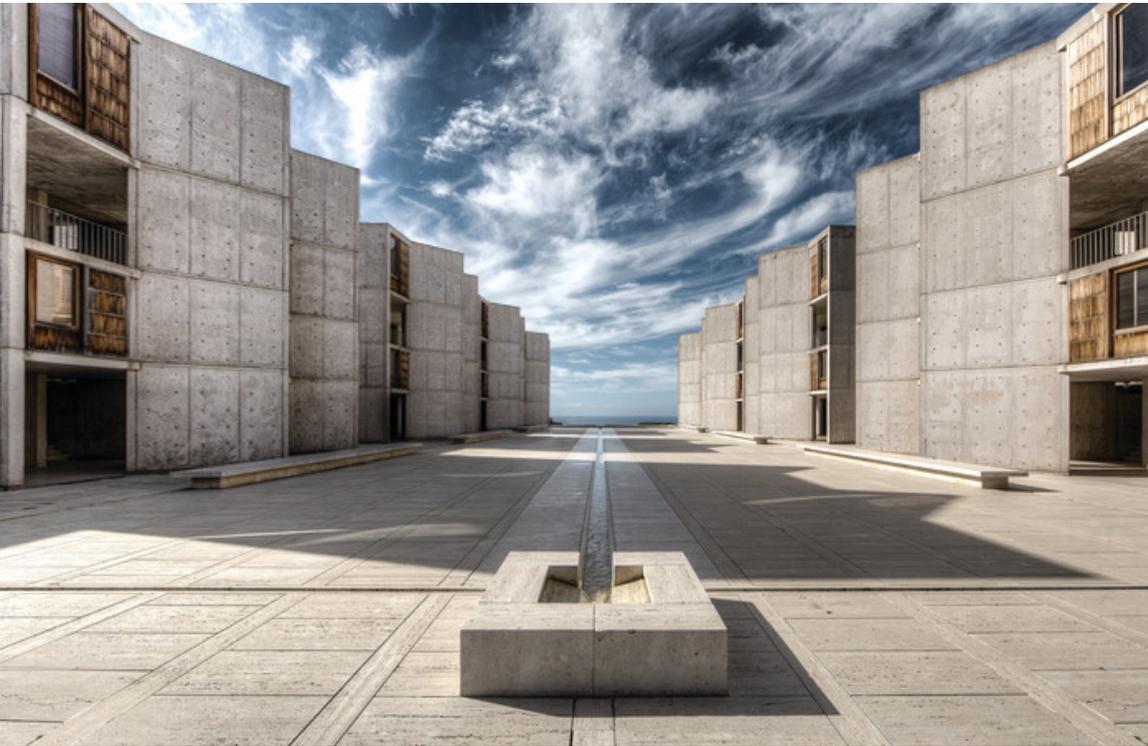
Louis I. Kahn designed the Salk Institute for Biological Studies (1959-65) to occupy a vivid, twenty-seven-acre coastal site just above a deep cleft in the Torrey Pines mesa, overlooking the Pacific horizon. The heart of Salk is an open-ended central courtyard that divides two parallel wings, each lined along the inside face by five freestanding towers - the wings house laboratories; the towers, arcaded at the base, house private studies. In plan, labs and studies form two serrated bars that straddle the sun-baked courtyard. Standing at the entrance to this serene, open-air nave, ten thousand eyes have lifted cameras to cheekbones to record Kahn's perspective gift. A narrow ribbon of water pulls each lens west along the courtyard's centerline, launching the viewer into a distant belt of ocean that joins the surface of the court to infinite space. Rare is the photographer who not only aims and shoots, but also animates the soul of Salk's extramundane space.¹

1. Stoller, Ezra and Friedman D. S. *The Salk Institute*. New York: Princeton Architectural Press, 1999

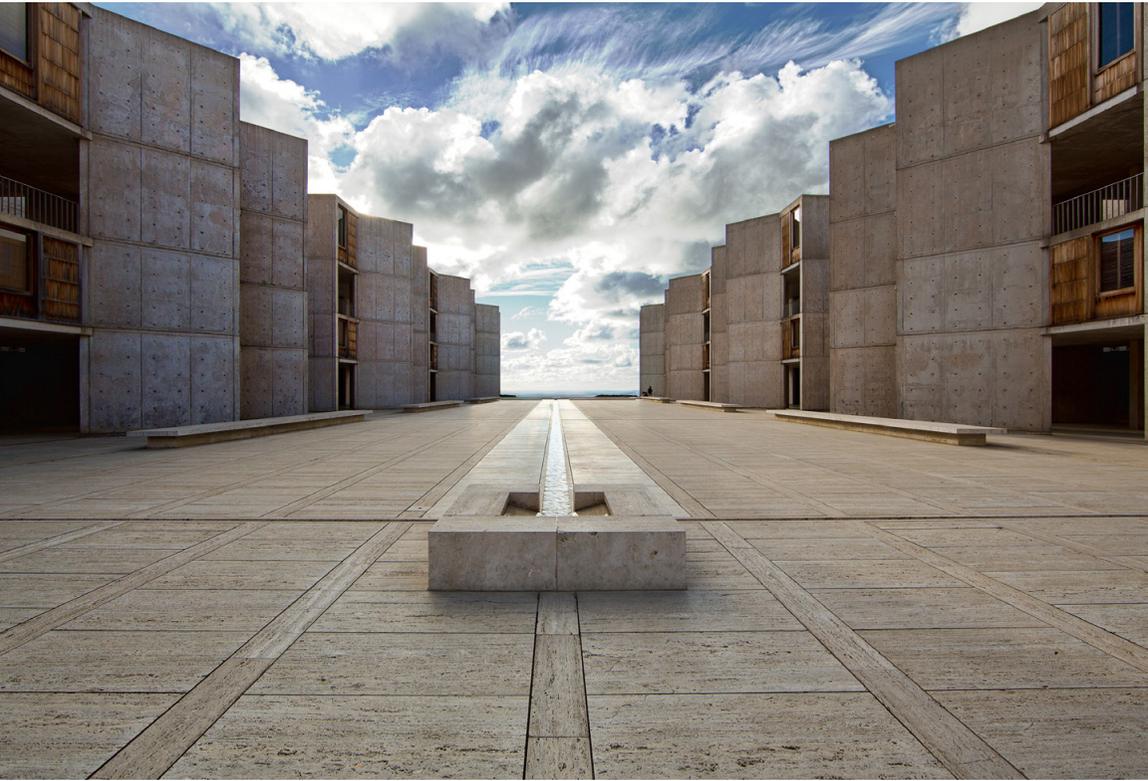




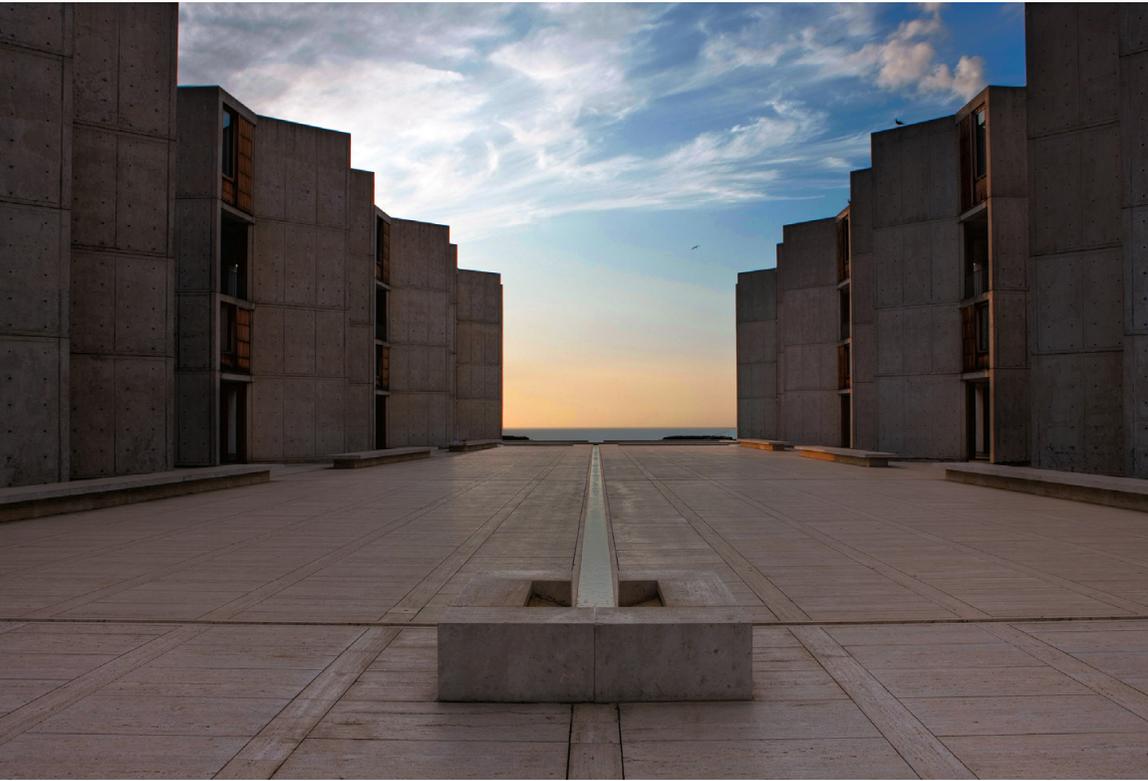




The central courtyard is indeed the heart and soul of the Salk Institute. Not only is it a magnificent architectural statement to behold, it is also the iconic view of the project. There can be found hundreds of similar images of this central courtyard. In fact, most people can only recognize Salk by this central perspective, which in the modern world came to represent the project as a whole. It is quite unfortunate, given that there is so much more to the Salk Institute than this single feature of the building.



Collected Fictions



Salk Institute by Louis Kahn

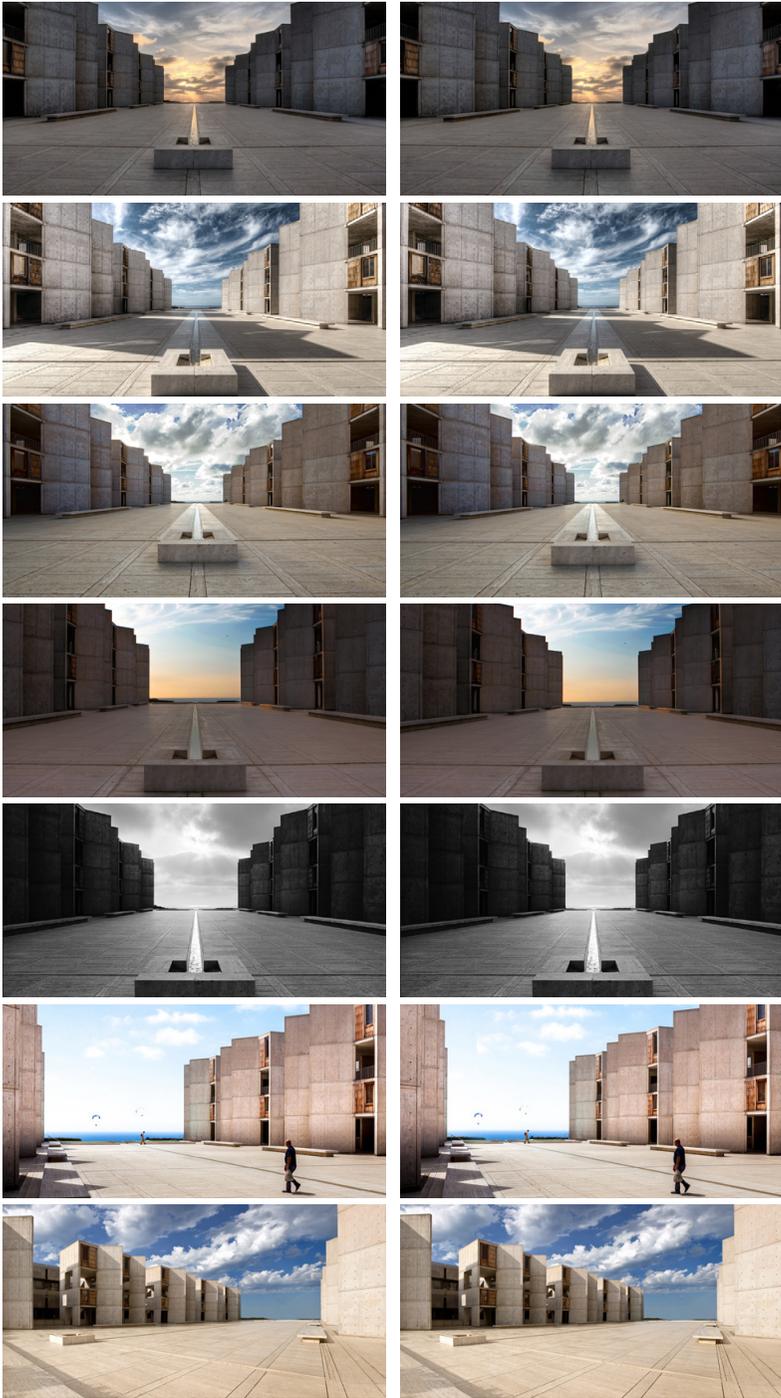




Salk Institute by Louis Kahn







Exterior Photos (left) and fictions (right)

Appendix

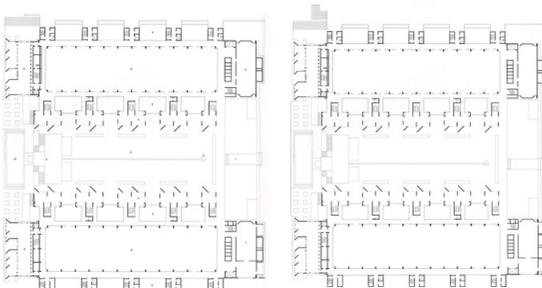
This project is a fiction by **Aleksandr Dmitrashchuk**

This project of manipulating the Salk Institute to create a fiction aspired to challenge the blind obsession of general public with the central courtyard perspective. The proposed solution was to break the symmetry of the space by shifting the strip of water from the center towards the left wing. A series of fictional images highlighting this imperfection were then produced.

Simple shifting of the water fountain has a dramatic effect on the perception of Salk. The space loses its most identifying feature, making its observer very disturbed and uneasy. The effect is most prominent in viewing the courtyard from the central perspective, multiple use of which in the project highlights the identified issue with public perception of Salk.

The project therefore raises a fascinating question: would people admire and adore this manipulated and now asymmetrical view of the building just as much, or would it perhaps deprive Salk Institute of its architectural icon status?

85



Original plan (left) and fiction (right)

To be modern is not a fashion, it is a state. It is necessary to understand history, and he who understands history knows how to find continuity between that which was, that which is, and that which will be.

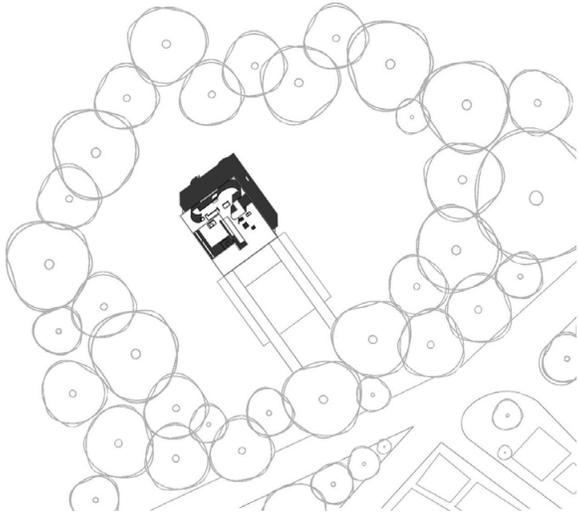
Le Corbusier

Villa Savoye

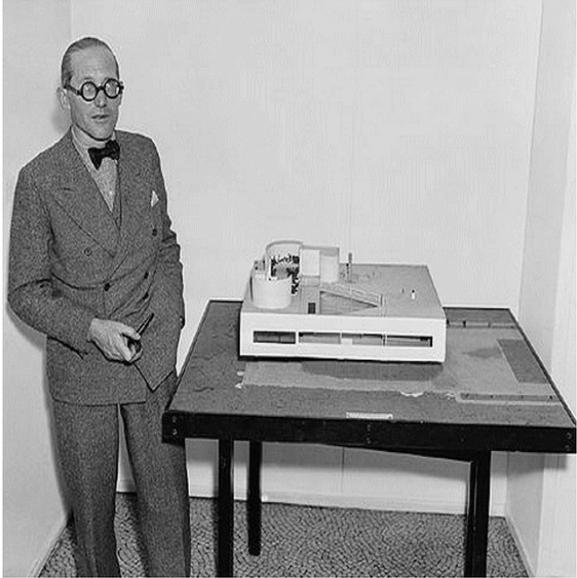
by Le Corbusier
Poissy, France
1929-1931

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



88



Villa Savoye

by Le Corbusier

Poissy, France

1929-1931

This villa was built with the utmost simplicity, for customers without preconceived ideas: neither modern nor old. Their idea was simple: they had a magnificent park formed of meadows surrounded by forest; they wanted to live in the countryside; they were connected to Paris by 30 km.

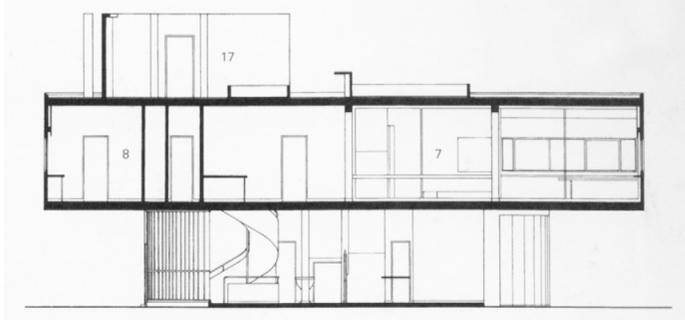
So we go to the door of the house by car, and it is the minimum arc of curvature for a car that provides the same dimension of the house. The car engages under the house's main volume, revolves around the common services, arrives in the middle, at the door of the vestibule, enters the garage or continues its way for the return: this is the fundamental data.

Another thing: the view is very beautiful, the grass is a beautiful thing, the forest too: it will touch as little as possible. The house will land in the middle of the grass like an object, without disturbing anything.

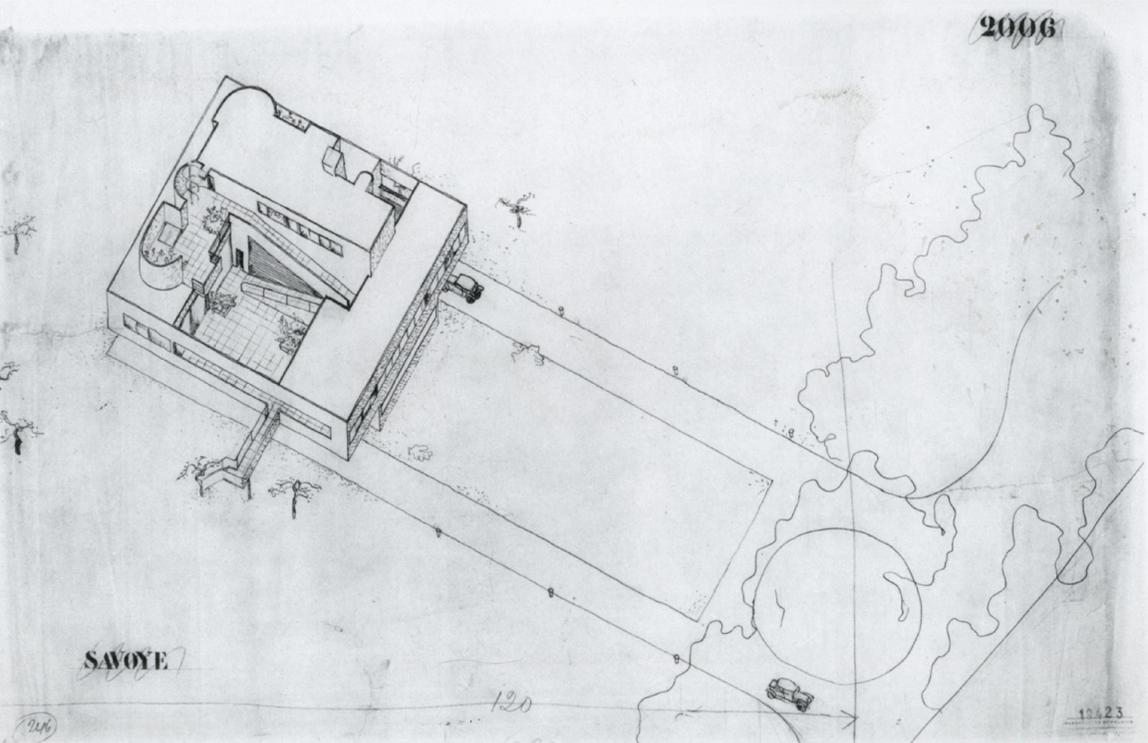
Le Corbusier, Boesiger, W. and Girsberger, H. (1999). *Le Corbusier 1910-65*. Basel: Birkhäuser.







2006



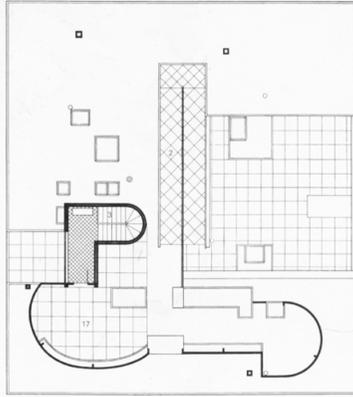
SAVOYE

120

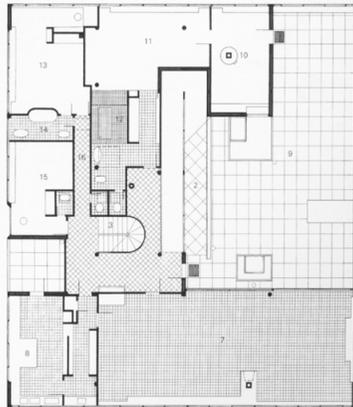
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Villa Savoye by Le Corbusier

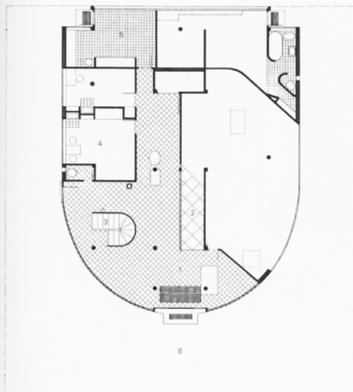


Roof



First floor

Drawings: © FLC/ADAGP, Paris & SPDA, Tokyo, 2009



Ground floor S-1:200



If one is standing in the grass, one does not see very far the extent. Besides, the grass is unhealthy, humid, etc... to live there; therefore, the true garden of the house will not be on the ground, but above the ground, at three meters fifty: it will be the suspended garden whose soil is dry and salubrious, and it is from this soil that we will see well the landscape, much better than if we stayed down.

95

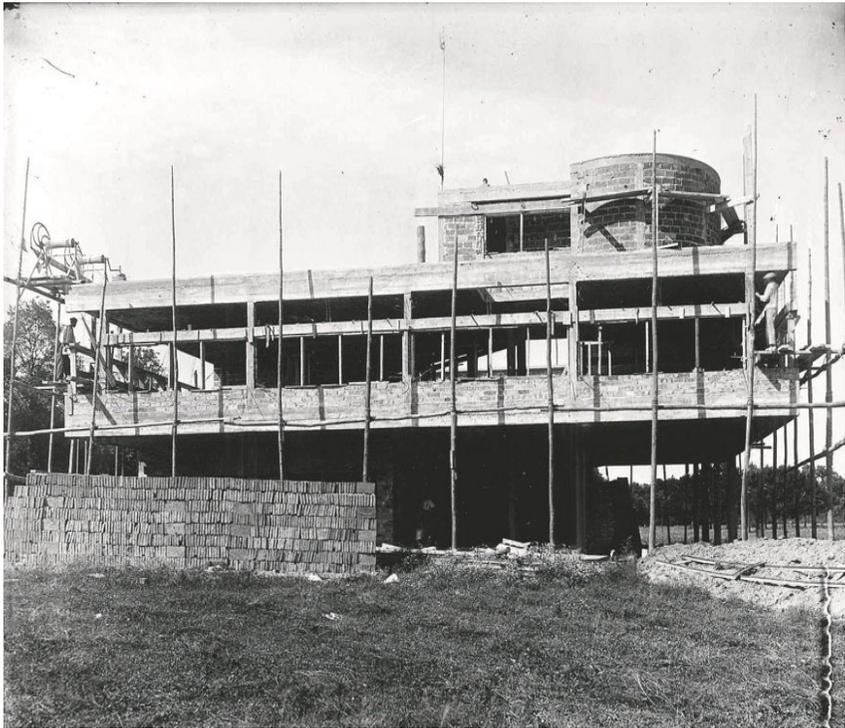
In our temperate climates, with frequent rain, it is useful to have a garden whose soil is dry instantly; the garden floor is paved with cement, laid on sand, providing instant drainage of rainwater.

But we continue the promenade. From the garden upstairs, we climb the ramp on the roof of the house where the solarium is.

Arab architecture gives us a precious lesson. She appreciates herself by walking with her foot; it is by walking and moving that we see the development of the ordinances of architecture. It is a principle contrary to Baroque architecture which is conceived on paper, around a theoretical fixed point. I prefer Arabic architecture.

In this house, it is a real promenade, offering aspects constantly varied, unexpected, sometimes amazing. It is interesting to obtain so much diversity when one has, for example, admitted from the constructive point of view, a diagram of absolute rigor.









Villa Savoye by Le Corbusier



Exterior space, Photo by Cemal Emden,2012 (left) and fiction (right)

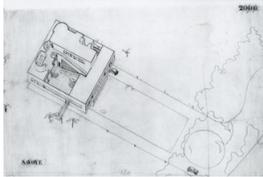
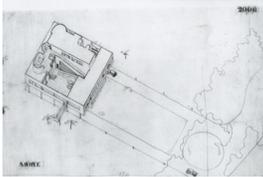


Original Cross Section (up) and fiction (down)



Exterior space, Photo by Cemal Emden,2012 (left) and fiction (right)

100



Original sketch (left) and fiction (right)



Le Corbusier with his model original (left) and fiction (right)



House Model original (left) and fiction (right)

Appendix

This project is a fiction by **Jorge Alberto Muñoz**

Through the history of modern architecture we can observe Le Corbusier's Villa Savoye as one of the most photographically reproduced projects of the 20th century. It is the project that stated Le Corbusier's five points for architecture. It is a statement of what the author thought modern architecture should look and work like. The house has been used as a canvas for new interpretations and alterations such as the blurred image of Hiroshi Sugimoto, the vandalized version by Xavier Delory, or totally erased from its context as in José Davila's work. As a big fan of Le Corbusier's architecture and a fan of photography I was interested in working with this masterpiece, by transforming what it is considered Le Corbusier's manifesto house, and by eliminating one of his five points for a new architecture, the piloti.

By digitally altering the images of this building we discover new perspectives and form to an old known friend.



Construction Site original (left) and fiction (right)



Exterior space, Photo by Cemal Emden, 2012 (left) and fiction (right)



Exterior space, Photo by Yukio Futagawa (left) and fiction (right)

Villa Savoye by Le Corbusier

**Study nature, love
nature, defy nature. It will
never stand in your way.**

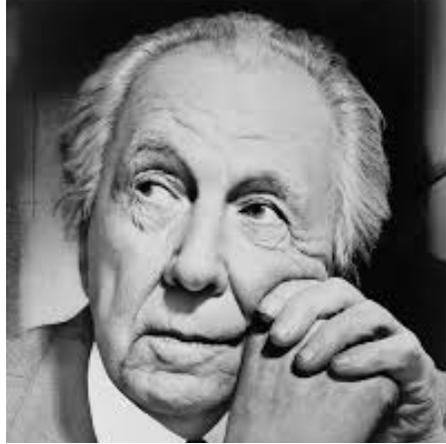
Frank Lloyd Wright

Fallingwater

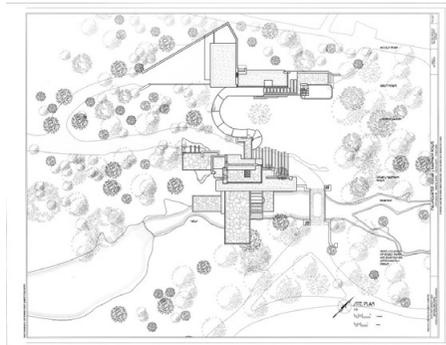
by Frank Lloyd Wright
Mill Run, Pennsylvania,
USA
1935

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Frank Lloyd Wright, 1953. Photo by Al Ravenna



Site Plan

Fallingwater

by Frank Lloyd Wright

Mill Run, Pennsylvania, USA

1935

Fallingwater is the Kaufmann family weekend home designed by Frank Lloyd Wright in 1935 in Mill Run, Pennsylvania. Edgar Kaufmann asked Wright to design a house on the southern bank of Bear Run facing the waterfall, however Wright had a different idea in mind. He designed the house on the northern bank, directly over the falls. The northern bank of Bear Run was not large enough to hold a foundation that would fit the size of the house requested, so Wright employed a cantilevering system throughout the project to remedy the problem. This cantilevering system pushed Wright's design to an extraordinary, seemingly structurally impossible level, integrating the architecture seamlessly into the surrounding landscape. "The natural beauty surrounding Fallingwater is intimately connected to the understanding and appreciation of the house itself. The genius of Frank Lloyd Wright to physically and spiritually embrace the natural world is captured in the daring and innovative architecture set among the forest landscape of Bear Run."¹

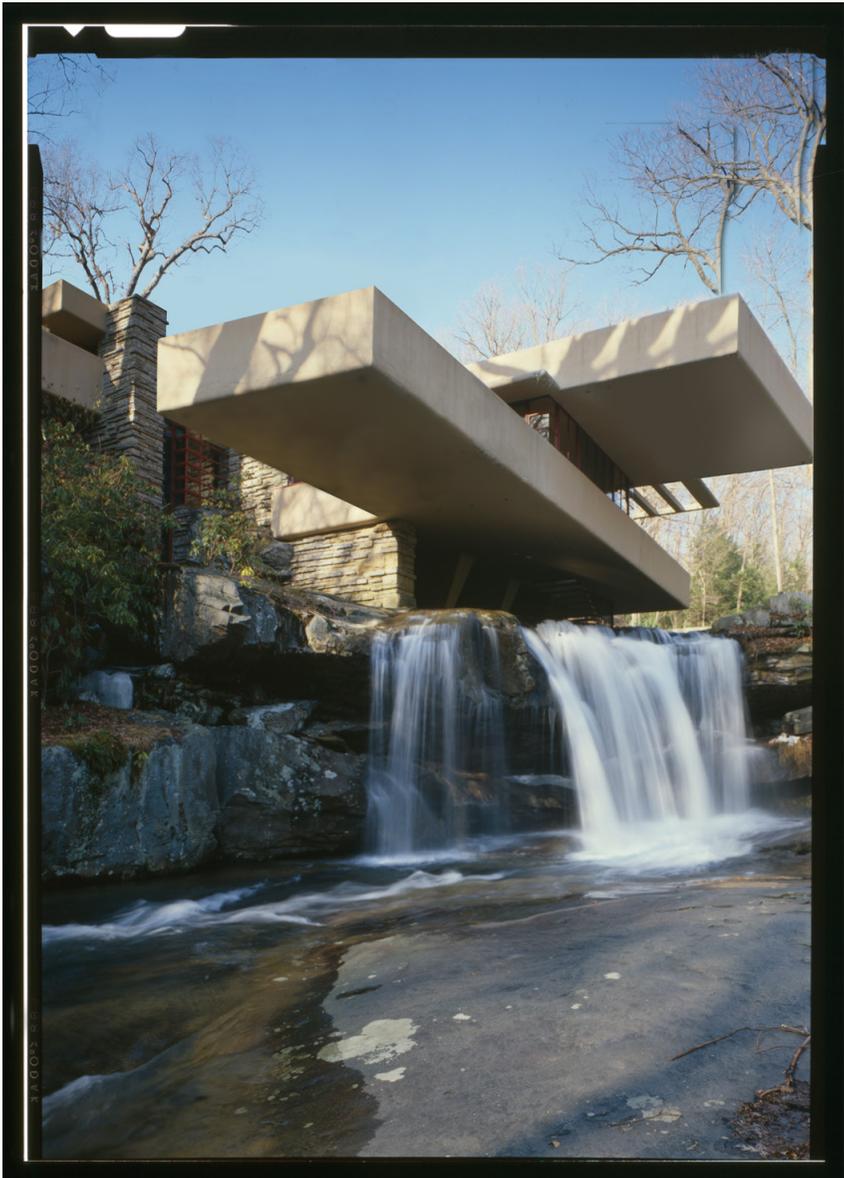
The extreme cantilever system combined with the lack of vertical elements in the house creates an expansive horizontal feel to the house. The materiality allows the architecture to blend in with the natural surroundings as it reaches out over the falls.

1. "Designing Fallingwater." Fallingwater. Accessed November 11, 2017. <https://www.fallingwater.org/history/about-fallingwater/designing-fallingwater/>.





Fallingwater by Frank Lloyd Wright

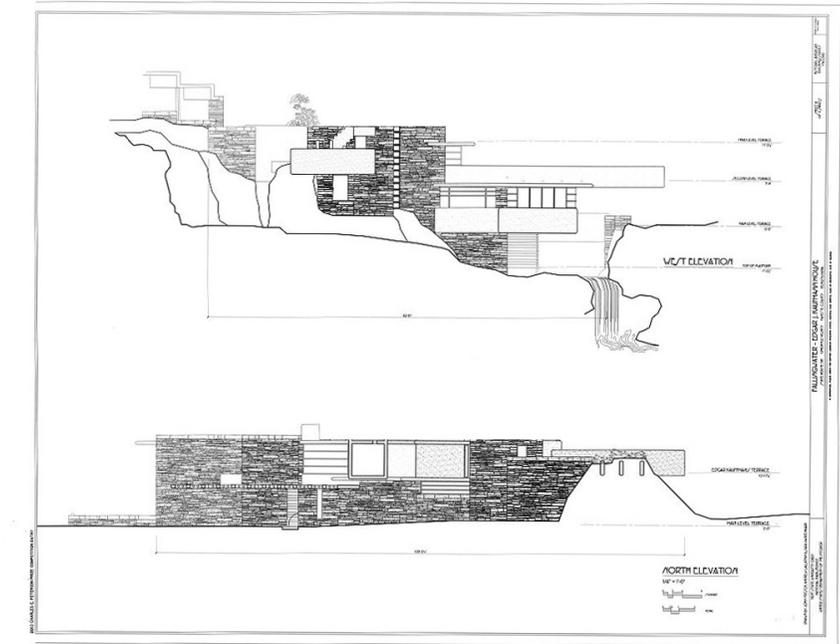
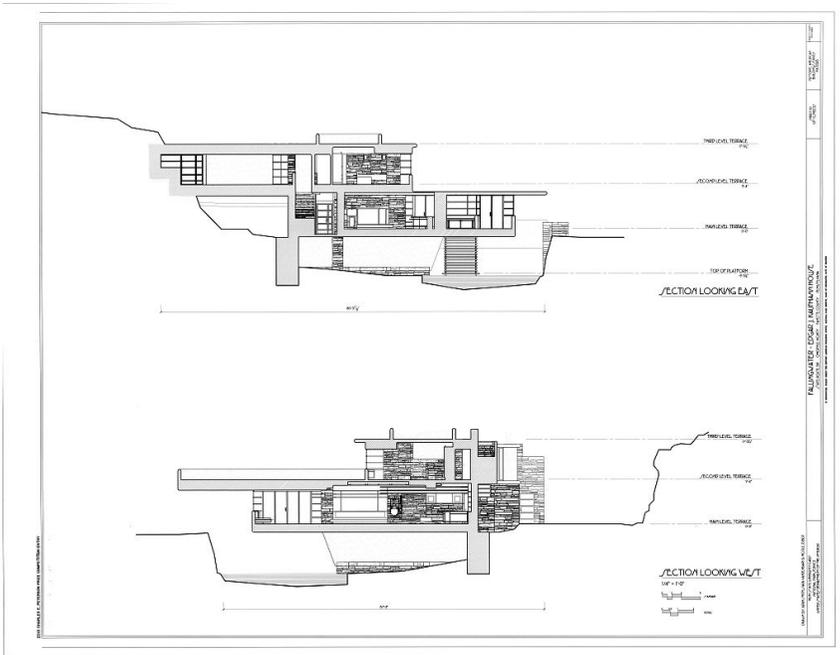


Fallingwater by Frank Lloyd Wright



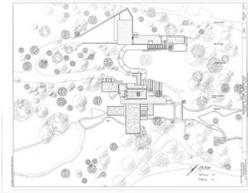
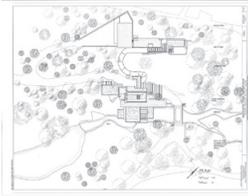


Fallingwater by Frank Lloyd Wright





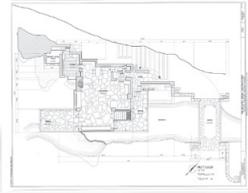
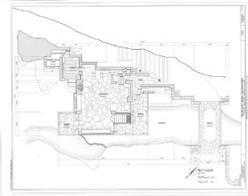
Fallingwater by Frank Lloyd Wright



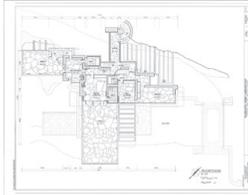
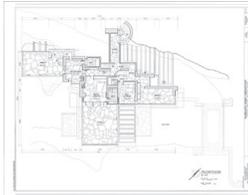
Original Site Plan (top) and fiction (bottom)



Original Exterior Image (top) and fiction (bottom)



Original First Floor Plan (top) and fiction (bottom)



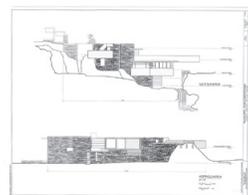
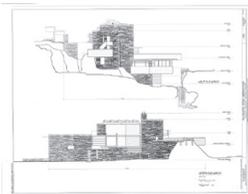
Original Second Floor Plan (top) and fiction (bottom)



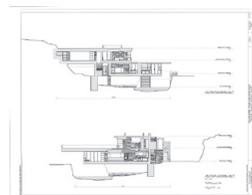
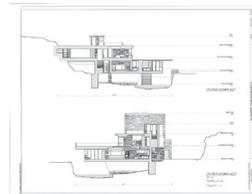
Original Exterior Photo (top) and fiction (bottom)



Original Exterior Photo (top) and fiction (bottom)



Original Elevation (top) and fiction (bottom)



Original Section (top) and fiction (bottom)



Original Exterior Photo (top) and fiction (bottom)

Appendix

This project is a fiction by **Catie Ely**

The original design intent of Fallingwater was for the house to seamlessly but boldly be incorporated into the natural surroundings of Bear Run Creek. By using a cantilever system, Frank Lloyd Wright was able to increase the square footage of the house as requested by the clients.

Working from this initial concept, the fiction was created by exaggerating the horizontal cantilevers and getting rid of vertical elements. By combining these two operations, the horizontality of the house is further emphasized.



Original Exterior Photo (left) and fiction (right)



Original Exterior Photo (left) and fiction (right)

I believe one of the most important things in doing a building is writing a program, and that entails almost living with the people who are going to use the building, finding out how they hope to work in it, not listening to their solutions but listening to their needs.

Gordon Bunshaft

The Beinecke Library, Yale

by Gordon Bunshaft - SOM

New Haven, CT

USA

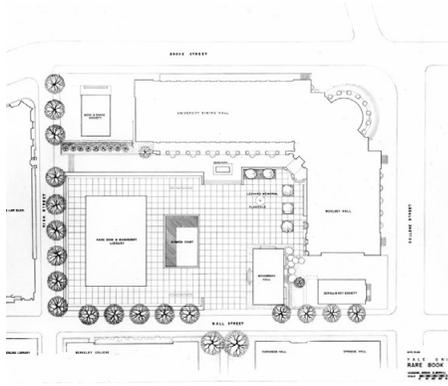
1963

Collected Fictions

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Cornell University



Gordon Bunshaft. Photo © Arbutus | Yale News Bureau



Site Plan

The Beinecke Library, Yale

by Gordon Bunshaft - SOM

New Haven, Connecticut, USA

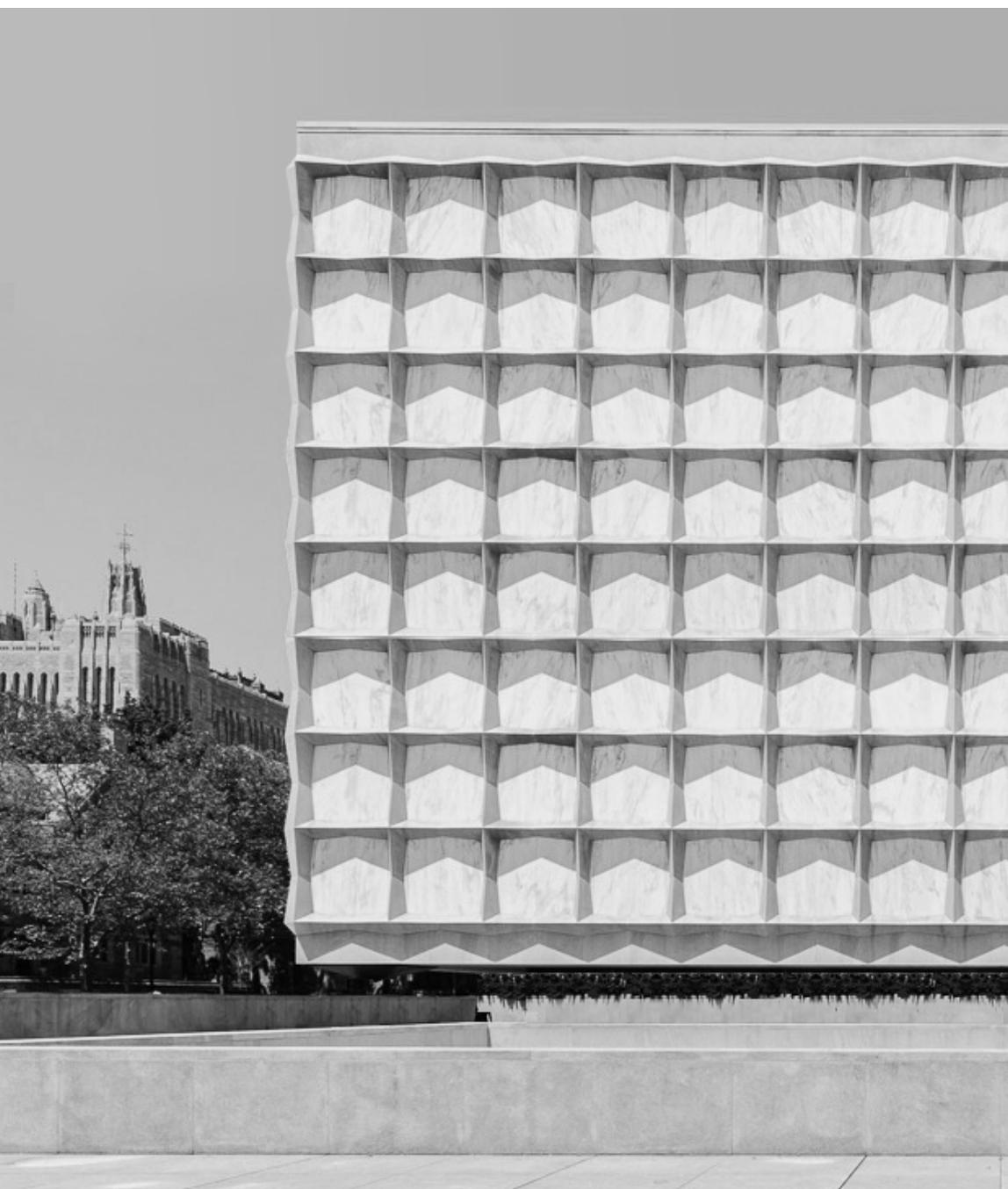
1963

The Beinecke Rare Book and Manuscript Library is located in Yale University, opened in 1963, as the home for rare books and manuscripts from all over the world.

The design is famous for its pre-cast construction by modulated cross-shape units and its translucent marble envelope which respects to the surrounding context and protects the books from exposure.

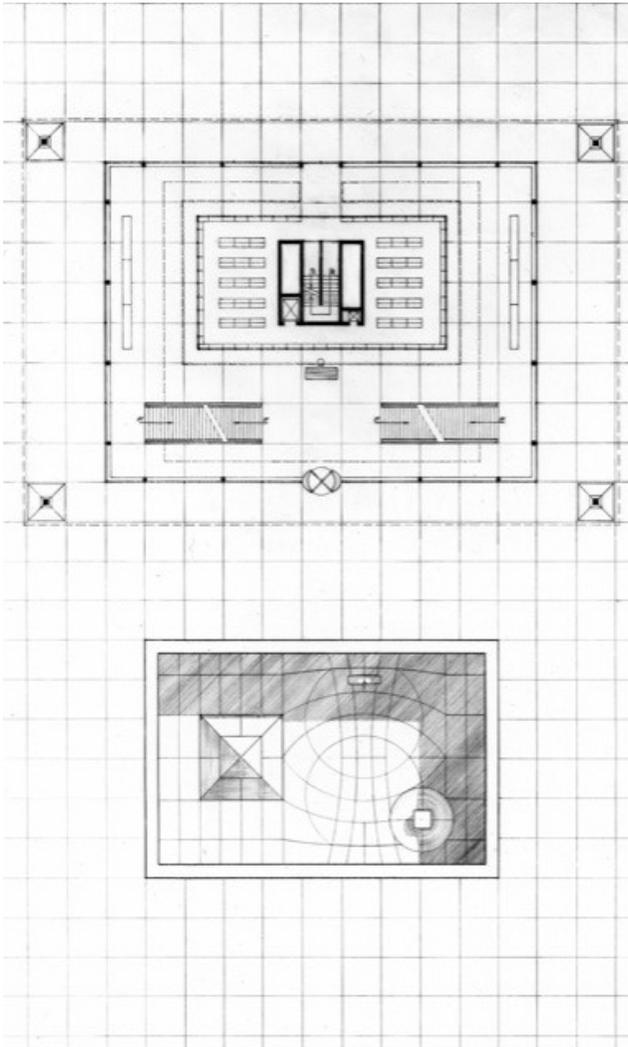
As for the form, it is a six-story rectangular box elevated above the plaza, in this way, the architect formulated a sense of lightness which responds to its heavy materials. The primary concern in the design of the library was the control of light. On one hand, the building needs ambient lighting to allow people to read; on the other hand, the over exposure to sunlight could damage the collection. The design of translucent panel balances these two requirements. The marble panes have a thickness of 1¼" which allows for some light to diffuse into the interior without damaging the collection.

AD Classics: Beinecke
Rare Book & Manuscript
Library / Gordon
Bunshaft (SOM)
<https://www.archdaily.com/65987/ad-classics-beinecke-rare-book-and-manuscript-library-skidmore-owings-merrill>





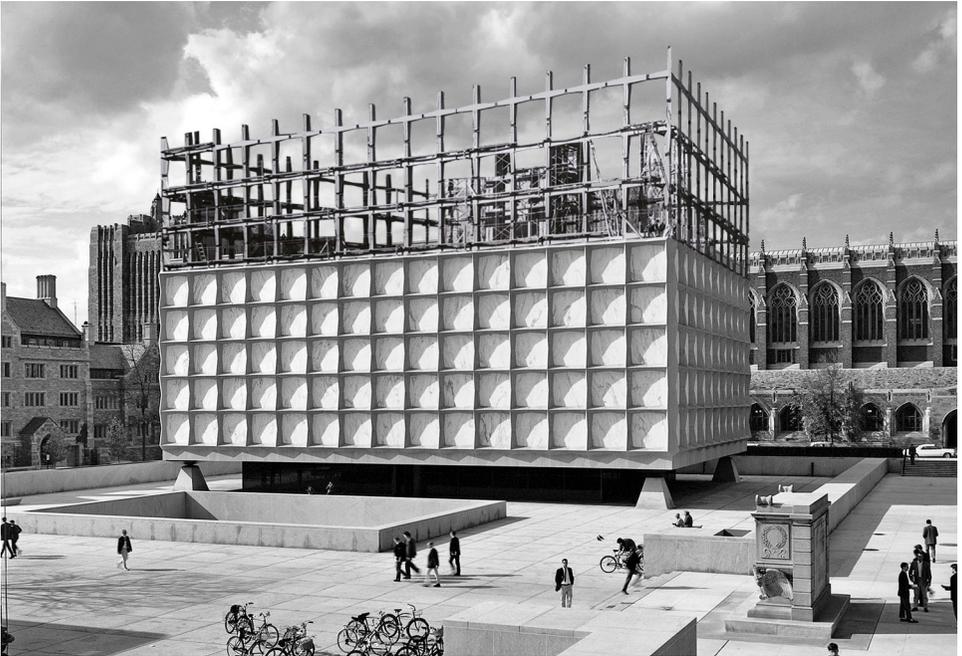
Beinecke Library by Gordon Bunshaft

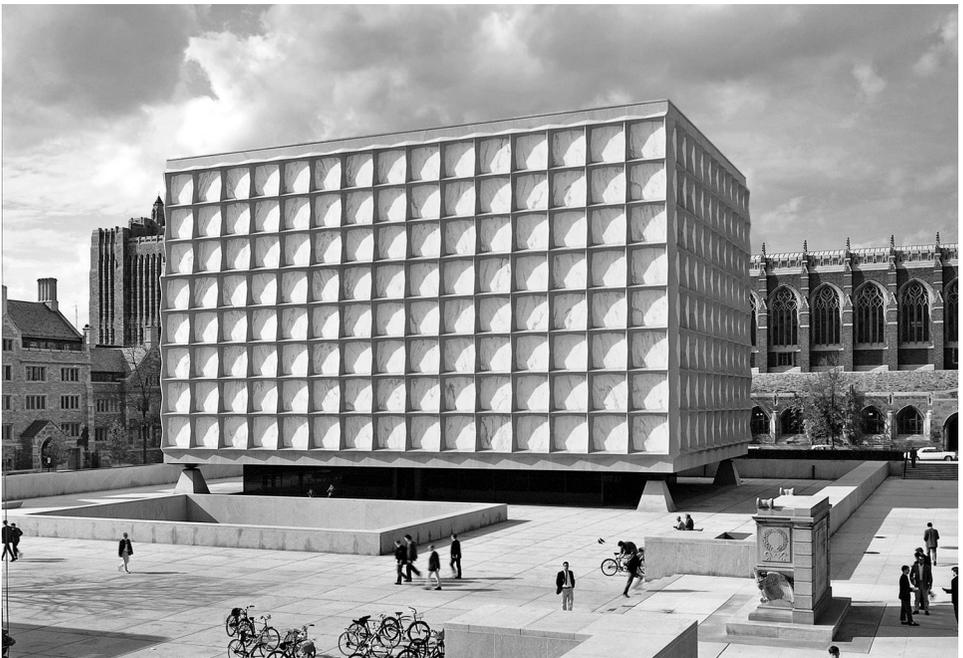
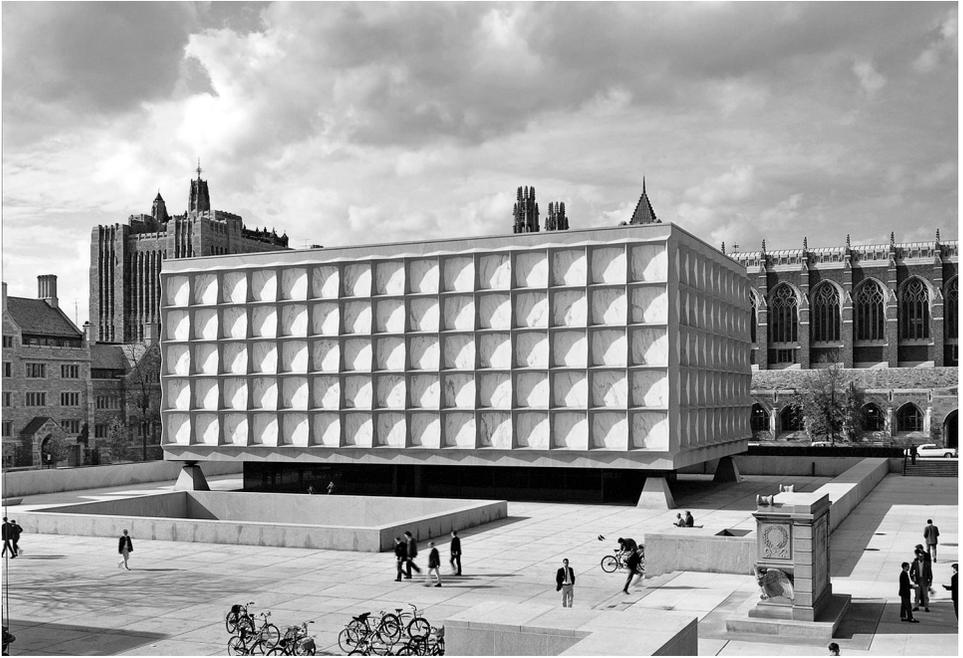




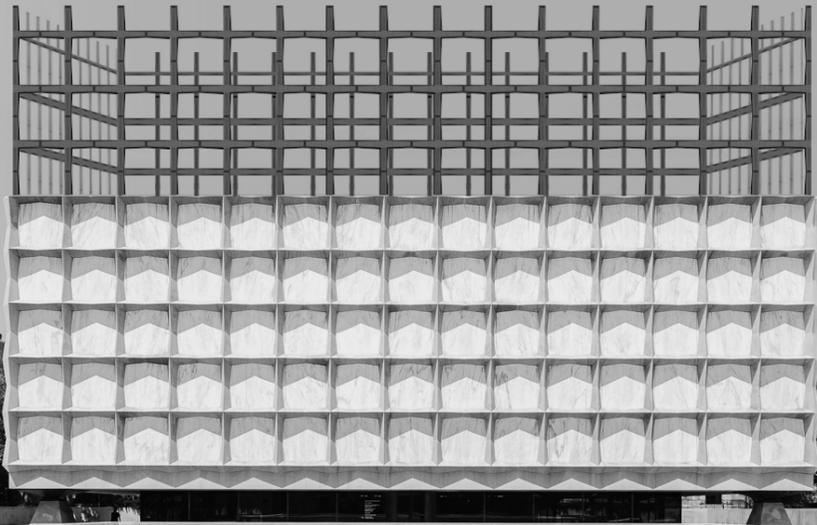


124

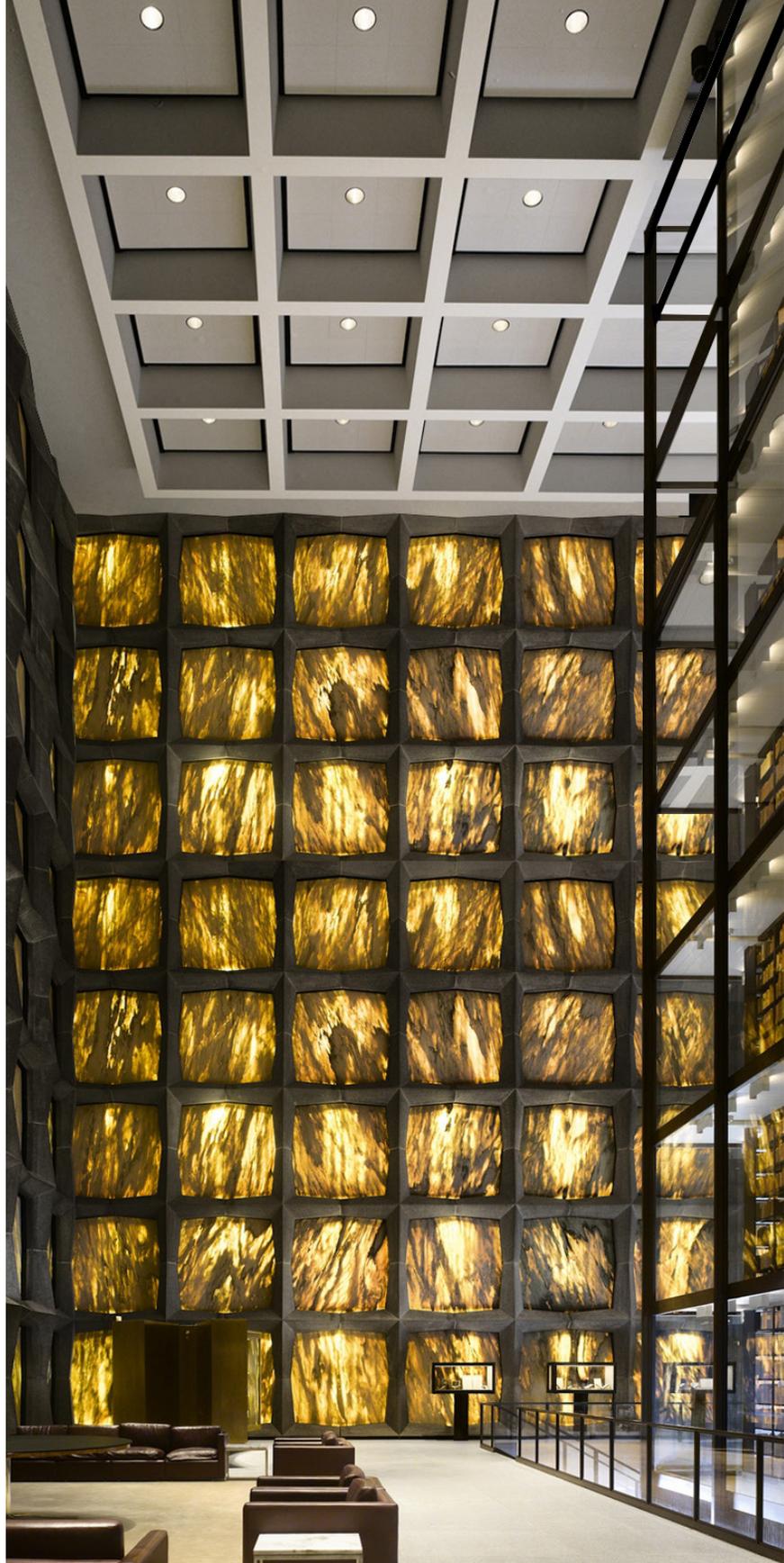


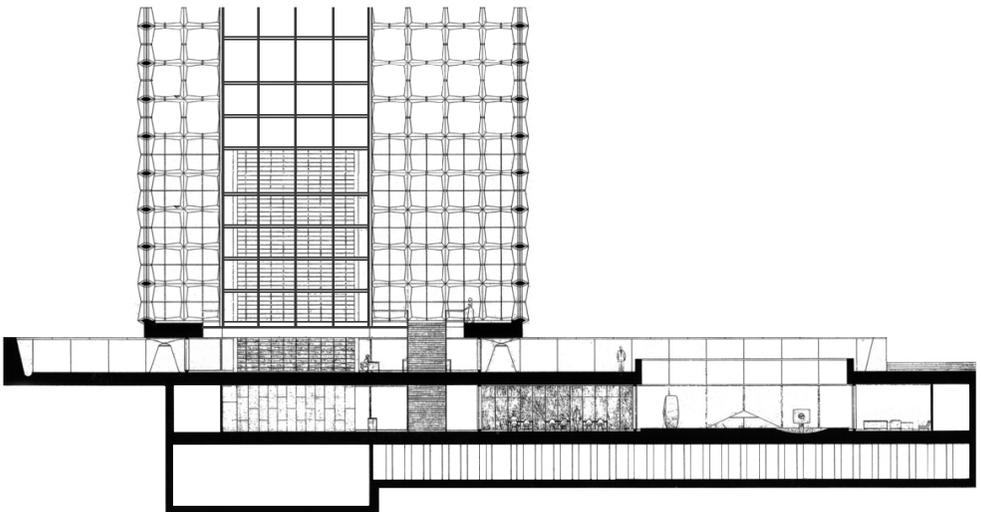


Beinecke Library by Gordon Bunshaft

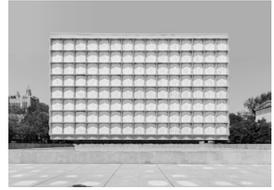
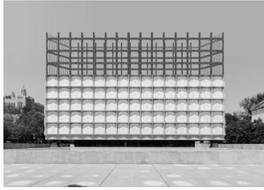
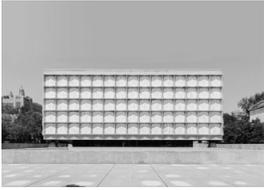




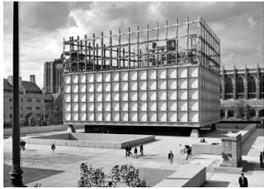




Beinecke Library by Gordon Bunshaft

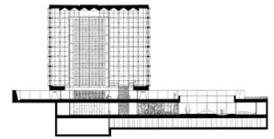
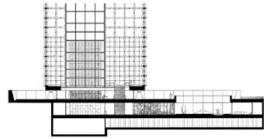
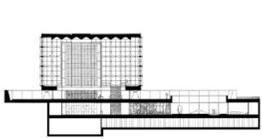


View from Plaza (left) and fiction (middle and right)



View from Plaza, by Ezra Stoller/Esto (left) and fiction (middle and right)

130



Original Cross Section (left) and fiction (middle and right)



interior view (left) and fiction (right)

Appendix

This project is a fiction by **Linjun Yu**

The fiction is addressing the infinite growth of the form. If a buildings is aggregated by units, that means the prism of the building is not fixed and can be expanded under a logic.

In this fiction, the logic/rule is expanding the grid system in a vertical way, because the vertical expansion sets a comparison to the horizontal gesture of the existing plaza. Additionally, the increasement adds up a sense of heaviness of the structure which strengthes the concept of elevated ground floor-the contract between heaviness and lightness.

The structural growth brings a new spatial experience to the people in the plaza. In the up left image we can see the boundary between sky and building is clearly defined, while the fiction (the middle image) blurs the boundary and merge the form of building into the sky.

The fiction stresses the library's construction process which represents the modernist concept of architectural modulation at that time.

**I honor beginnings.
Of all things, I honor
beginnings. I believe that
what was has always
been, and what is has
always been, and what
will be has always been.**

Louis Kahn

The Exeter Library

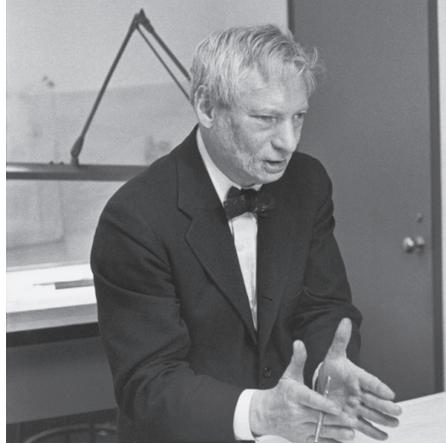
by Louis Kahn

Exeter, New Hampshire,
USA

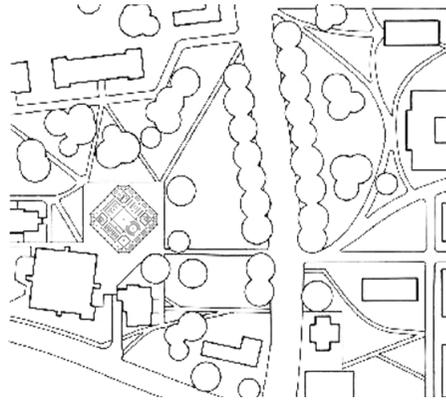
1865-1972

Collected Fictions

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Louis Kahn in Philadelphia, 1961
Photo by Henri Cartier-Bresson



Site Plan

The Exeter Library

by Louis Kahn

Exeter, New Hampshire, USA

1865-1972

Having studied under Kahn at the University of Pennsylvania, and having worked for him for ten years, David Rinehart was an architect who knew him better than many of his other employees. More than thirty years after Kahn's Death, Rinehart reflected that "for Lou, every building was a temple. Salk was a temple for science. Dhaka was a temple for government. Exeter was a temple for learning."

Kahn considered a book to be "an offering," and the places where they were stored almost sacred. In reverential terms, Kahn said, "How precious a book is in light of the offering, in the light of the one who has the privilege of this offering. The library tells you of this offering." Kahn deeply personal appreciation for the idea of the book drove the design of the library at the deepest level.

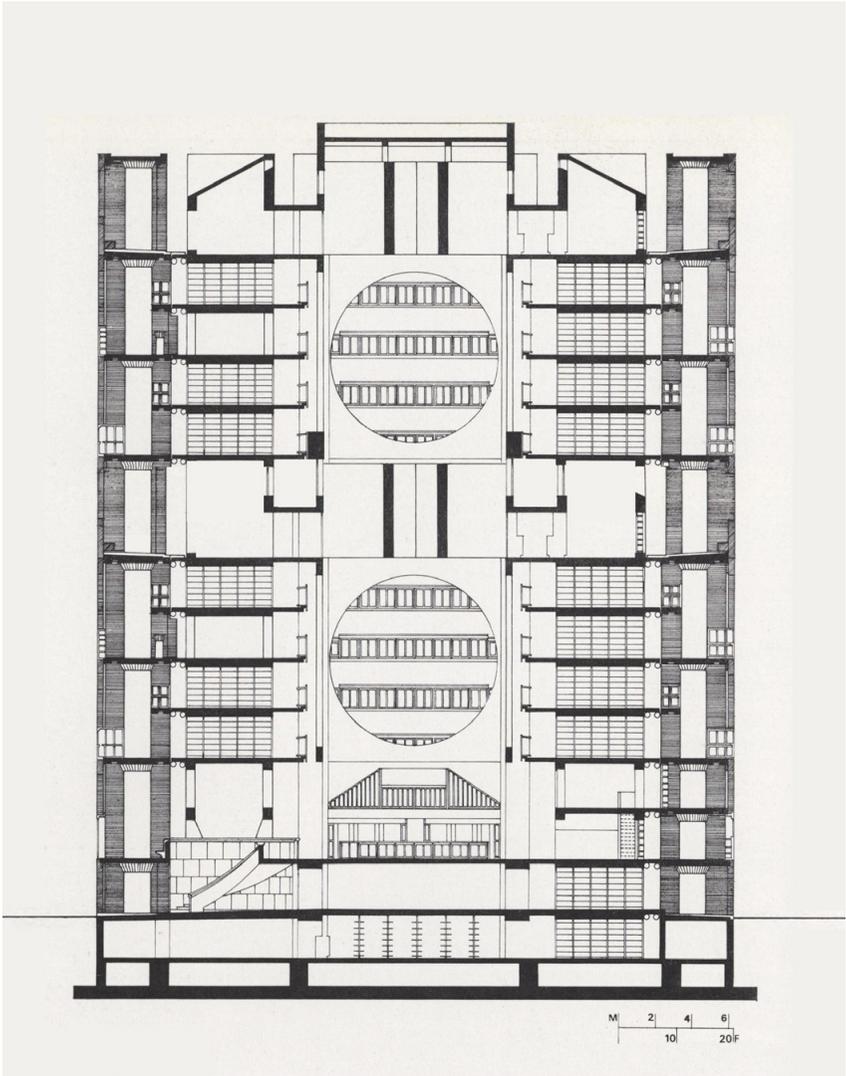
Kahn made the experience of entering the library a dramatic, almost theatrical, one. A student comes in under a low ceiling, then proceeds up a divided staircase, and suddenly encounters the atrium, a space that virtually explodes with spatial and tectonic excitement.

Reference: Wiseman, Carter. Louis I. Kahn: beyond Time and Style: a Life in Architecture. New York: W.W. Norton, 2007.





The Exeter Library by Louis Kahn



No less important than the idea of the book was the idea of the monastic community, which had such a contribution to the Salk Institute design, as well as those for Indian Institute of Management and Dhaka National Assembly of Bangladesh. But if Salk was about investigation, IIM about the conveying of knowledge, and Dhaka the implementing of knowledge through government, Exeter was to be about contemplation. The fact that the scholars were teenagers, not monks or aged sages, made little difference. This was to be a place where respect for learning was to be instilled through built form.

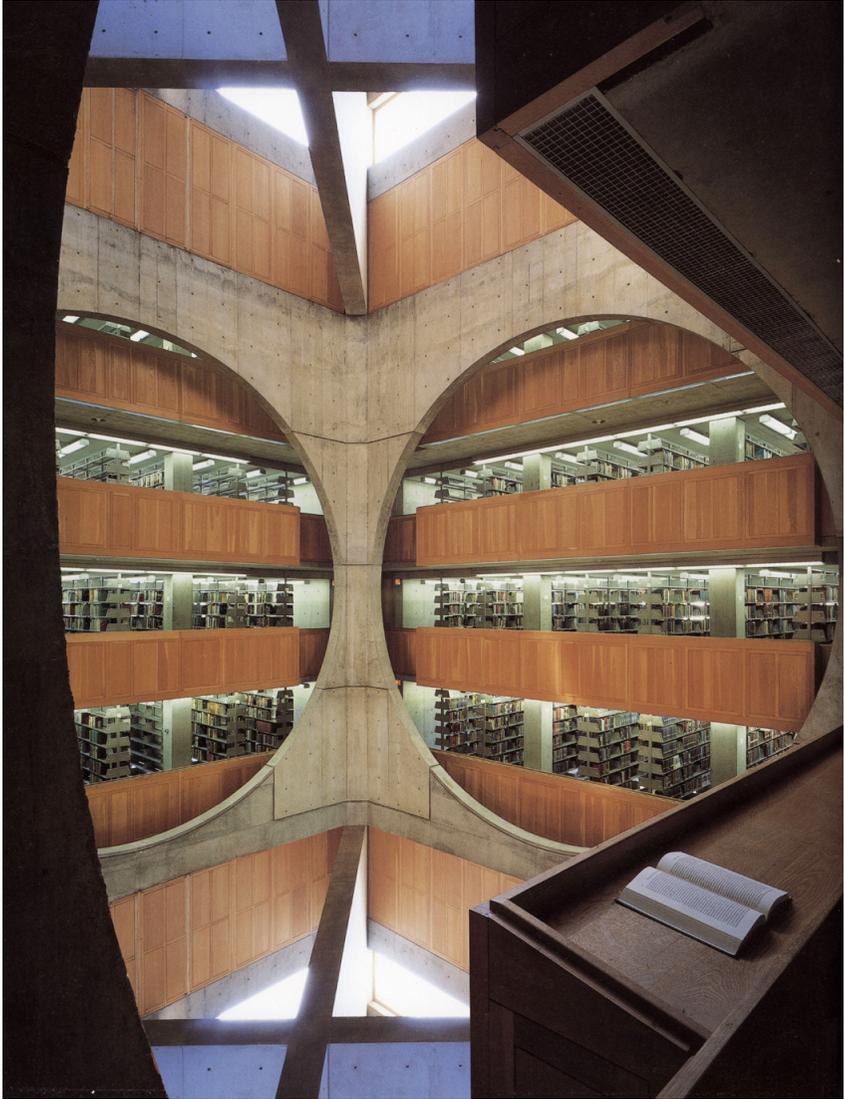
The final design showed a cube measuring 111 feet on a side and rising to 139 feet with twelve levels, including mezzanines. The library program had called for brick as the primary material, and the type Kahn selected for Exeter came from the Eno brickyard on the outskirts of the town. To save money Kahn decided to use concrete on the interior. Stairs, elevators, and toilets were located at the corners, but set in from the walls to allow circulation around perimeter.



For many critics of the library, the most obvious shortcoming of the design was the absence of an easily identifiable front door. Kahn had never liked the way conventional entrances dominated the composition of architectural facades, and from the Yale Gallery through the Trenton Bathhouse, to Richards and Salk, he had avoided the intrusion by banishing entrances to corners or recesses in the facades. At Exeter, Kahn totally concealed the main entrance by putting it behind the ground-floor arcade. To be sure, the original landscape plan included a paved forecourt that would have clearly announced the “front” of the building. But the only other clue to the entrance was a slight variation of the window treatment on the main facade, where four full-height windows interrupted the rhythm of openings on the other three facades, thus providing natural light for the staircase behind and a view of the campus from the staircase balcony. The architect explained his avoidance of an identifiable entrance rather weakly by saying that the arcade that circled the ground floor allowed a student to enter from any point. “If you are scurrying in a rain to get to a building, you can come in at any point and find your entrance,” he insisted. In fact, the reason was probably compositional. To make a traditional entry would have meant compromising the geometry of the cube.

If the omission of an obvious entrance preserved the geometry, the treatment of the corners relieved it. By chamfering-or cutting off-the corners, Kahn exposed the thinness of the exterior brick walls, making them appear like screens rather than massive bulwarks. In so doing, he was drawing on the “shells” that he had developed for the Salk meeting house, as well as those for IIM and Dhaka. Of course, in the New England climate there was no need for protection against sun glare, so here he used the device to lighten what might otherwise have been an intimidating bulk.

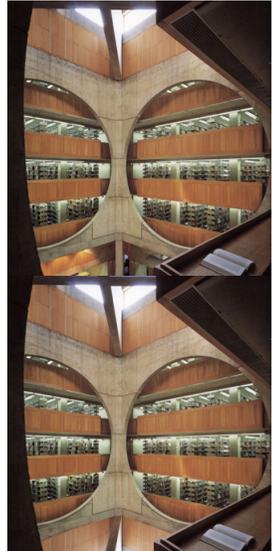
A further device to soften the impact of the building was the use of teak panels as part of the window composition. The panels recalled those at Salk, and had much the same effect, although at Exeter they complemented brick rather than concrete and made a correspondingly warmer combination.



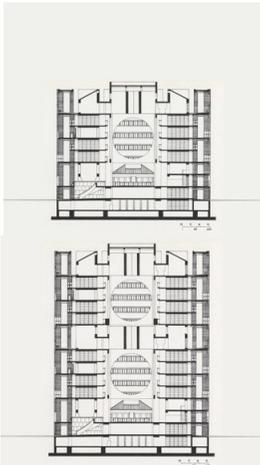








Interior Space, Photo by Iwan Baan, 2016 (up) and fiction (down)



Original Cross Section (up) and fiction (down)
Original Elevation (up) and fiction (down)
Original Reading Cells (up) and fiction (down)

Appendix

This project is a fiction by **Jiacheng Xu**

This project depicts doubling spatialities by extending the atrium space through fictionalizing structures and tectonic languages.

The Exeter Library is a piece of architecture that embodies great aesthetic of space and ordering tectonics. The symmetrical atrium space recalls simple and graceful geometries. This makes one wonder if the space is mirrored what new spatialities of the central atrium will have, if that can bring another perspective of reality.

The fictioned space brings light inside from both the upper and lower openings is to intensify what Kahn often spoke of, the ritual of “bring the book to the light”.

**No house should
ever be on a hill or on
anything. It should be of
the hill, belonging to it.
Hill and house should live
together, each the happier
for the other.**

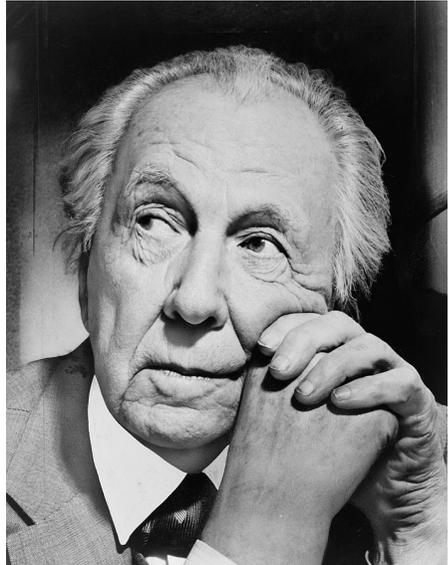
Frank Lloyd Wright

The Solomon R. Guggenheim Museum

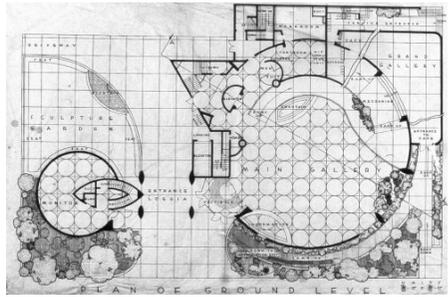
by Frank Lloyd Wright
New York City, USA
1937-1959

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Frank Lloyd Wright in NY, 1954. Photo by Al Ravenna



Original Site Plan Drawing

Guggenheim Museum

by Frank Lloyd Wright

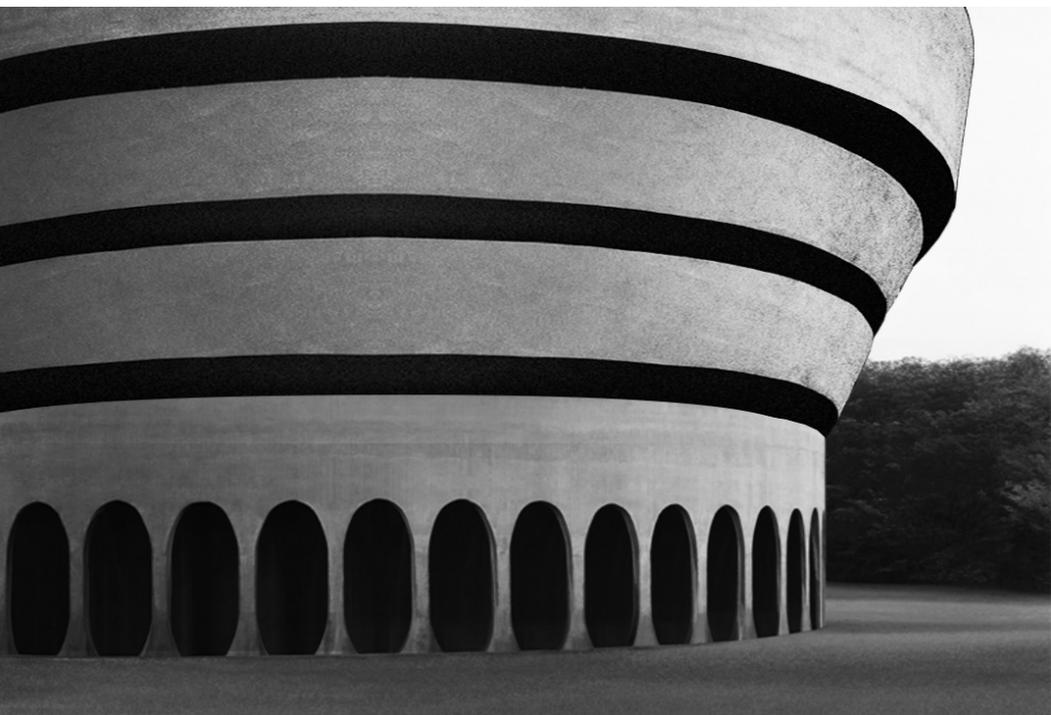
New York City, USA

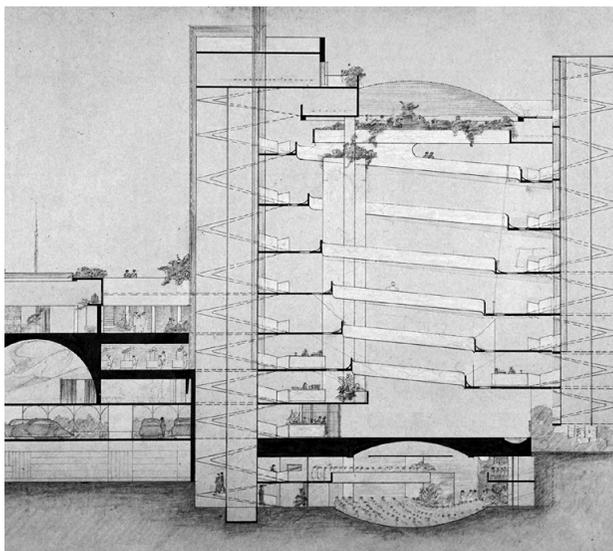
1937-1959

In 1932, when Frank Lloyd Wright termed himself as a “bad time” in his life, he recalled his life and wrote his own autography. This book covers much about his personal life, but when it comes to architecture, there is one sentence wide spread “...no house should ever be on a hill or on anything. It should be of the hill. Belonging to it. Hill and house should live together each the happier for the other...”

Normally people understand this sentence as Wright’s manifesto that buildings should fit well into the environment, rather than brag about how important themselves are. His Prairie Style and open plans serve as such good examples for this explanation that they both illustrate how concrete constructions and the specific sites merge well into images.

Reference:
Frank Lloyd Wright.
Frank Lloyd Wright: An
Autography. New York:
1945



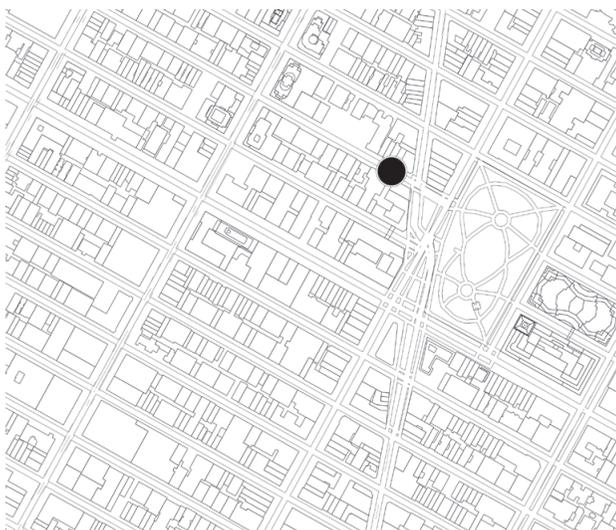


However, after carefully examining all Wright's works, people may wonder if there is another kind of explanation for his sentence.

The first time I started to question this is when I was making a study of how Wright dealt with the urban context in his design. I tried to find the masterplan of Guggenheim Museum in New York, but failed. All I can see in Wright's original drawings about the context is no more than merely some trees dotted outside of the building. So, would this attitude of taking no context into account be inconsistent with his own words?

Or maybe, people have been misunderstanding Wright from the very beginning - his description of building in his autobiography is actually not about the final visual effect, but about the way to design a new building.

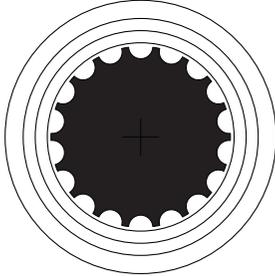
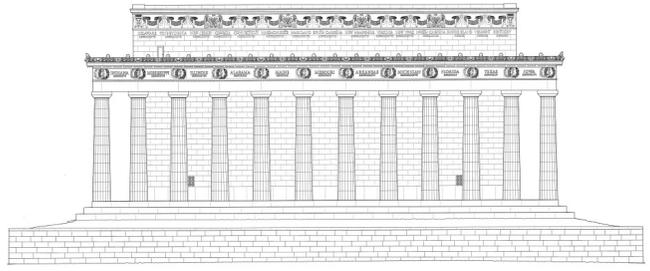




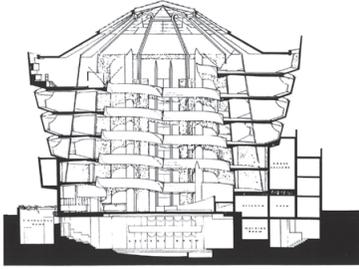
Site Plan

When Wright said “...It should be of the hill. Belonging to it...”, he simply meant that literally. That is why Wright made horizontal houses in horizontal prairie, and designed tree-like windows to create the atmosphere of living in forests. Actually his language is so simple and strong, just to put his original ideas with the existing environment together.

In this fiction, I will show four experiments on how this originally siteless design - Guggenheim Museum in NYC adapt itself to different surroundings. The first is to change the site of the museum to another place in NYC. The second is to adapt the museum to an existing building from the exterior. The third is to transform the interior of the museum based on another site. The last but not the least, the size of museum get changed so that we can see what the design would be like if not being a building.



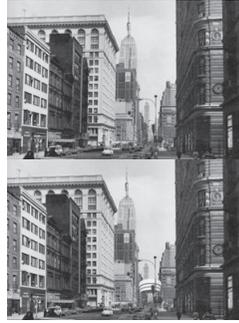
Collected Fictions



Guggenheim Museum by Frank Lloyd Wright

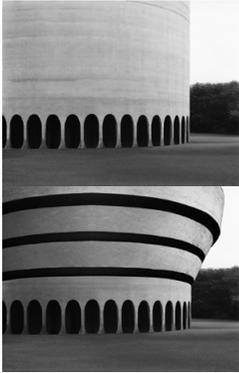


Urban Context, Photo by David Balyeat, 2006 (left) and fiction (right)

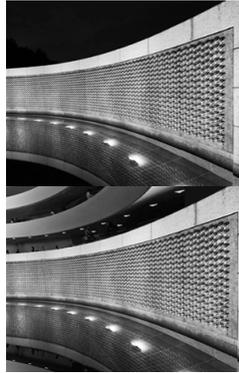


Street View, Photo by Edward Watson, 1975 (left) and fiction (right)

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Exterior Form, Photo by Josef Schulz, 2003 (up) and fiction (down)



Interior Space, Photo by David Balyeat, 2009 (up) and fiction (down)



Objects, Photo by David Balyeat, 2012 (left) and fiction (right)

Appendix

This project is a fiction by **Tianjun Xu**

Study the image first and find out the most suitable place for the moved Guggenheim Museum. Find a proper photo of the museum and paste it in the photo. Then adjust the light and shadow to make it realistic as if the museum belongs to this site.

Find a circular building or a circular monumental in the collection of Josef Schulz and test for the potential of Guggenheim Museum. Crop the museum and paste it to the original photo.

Examine the similarity of the columns and Guggenheim Museum, and find out the internal relationship in between. Modify the original design of the museum and make the modified an object.

One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory.

Aldo Rossi

San Cataldo Cemetery

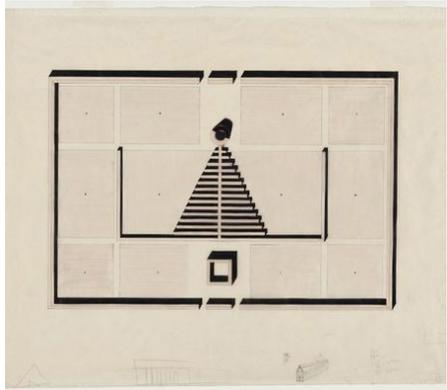
by Aldo Rossi
Modena, Italy
1971

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Aldo Rossi working on a litho Houston Fine Art Press, 1966. Photo by Richard Newlin



Site Plan

San Cataldo Cemetery

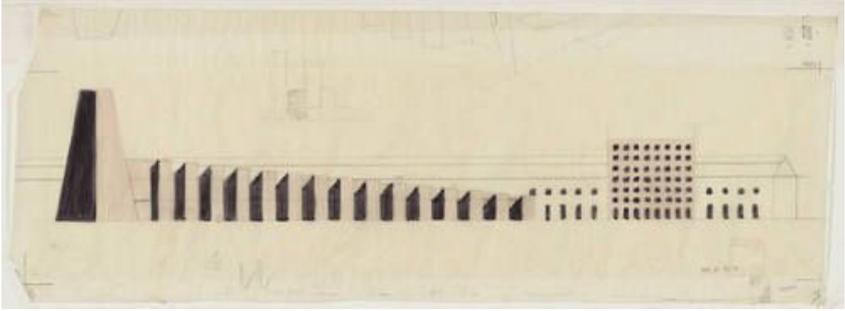
by Aldo Rossi

Modena, Italy

1971

The grounds on which Aldo's cemetery was built was first the home of an ancient cemetery by architect Cesare Costa carried out from 1858 to 1876, containing a vast amount of hand carved and engraved statues and tombstones. The cemetery built by Aldo is an analogical route through all of these images of the "house of the dead."

Rossi believed in representation of typologies, translations of the past, which were basic theories argued in his book "The Architecture of the City" in 1966. He fused ideas from the Costa and Jewish cemeteries of the 19th century to design his cemetery for a competition with Gianni Braghieri in 1972, winning the competition.

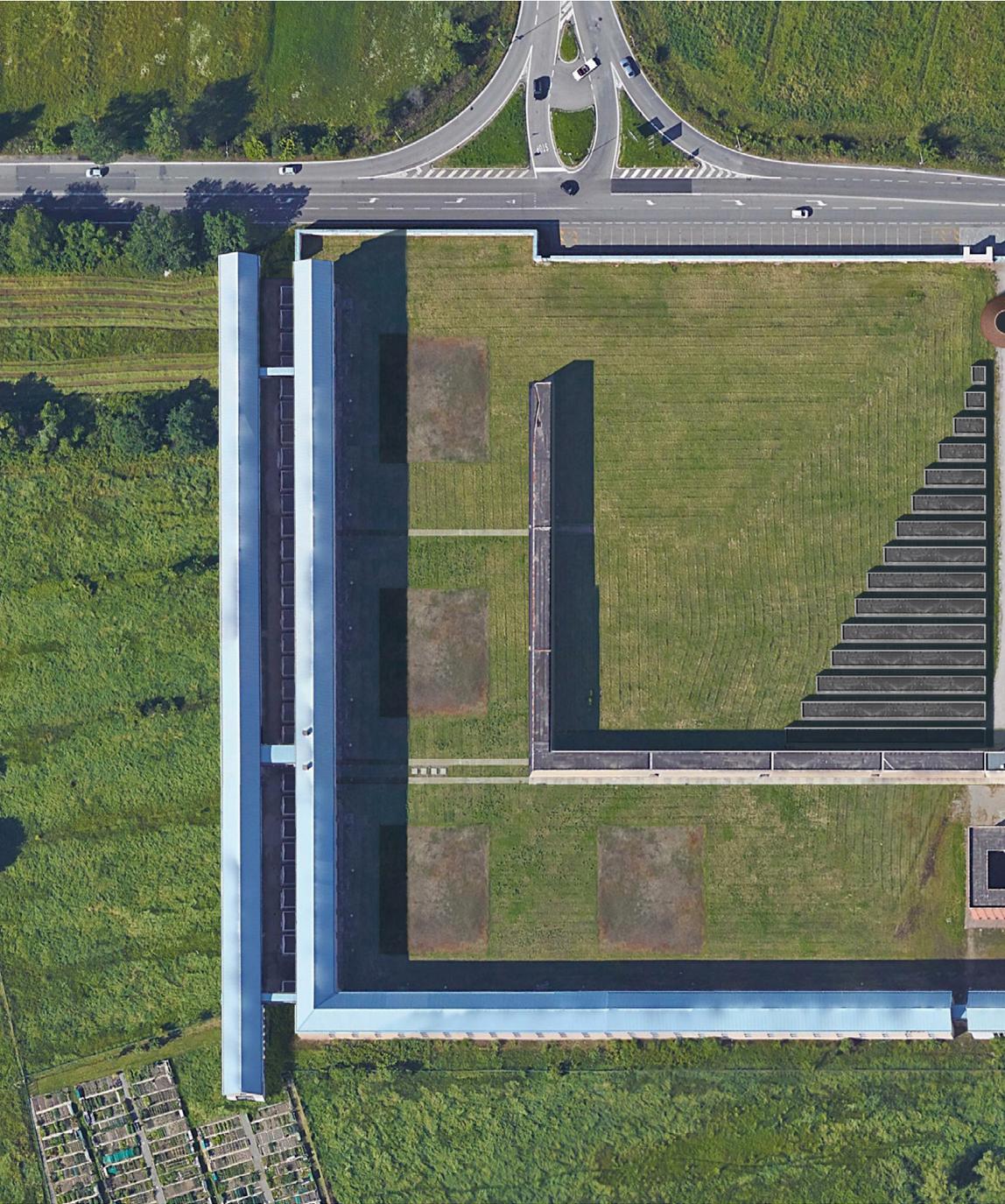


Rossi uses a bounding wall similar to the one found in the Costa Cemetery to define an axis and break down the rectangle into a series of zones. Rossi's ossuary cube is a commentary on the cemetery as a house of the dead, as well as being tied to the Jewish cemetery in positioning and proportion of enclosing structure to void.

The concept of a series of buildings terminating on a funeral structure is morphed into Rossi's design as well, with the line of rib-like buildings concluding in a cone shape which contains the communal grave. The Rossian cemetery has no roof, floors, windows or doors; instead it is only a shell with openings. Some of the openings are for light, others for views, access, and even containment of cremated bodies. Many do not hold this building in high esteem, as they find it depressing or ugly.

But Rossi has found a way to make architecture metaphysical; the visitor is inevitably confronted with the thought of death, where truths are constant and irrevocable. -Megan Sveiven

San Cataldo Cemetery by Aldo Rossi





San Cataldo Cemetery by Aldo Rossi









San Cataldo Cemetery by Aldo Rossi







Today's aerial plan view (left) and fiction (right)



Today's sky perspective view (left) and fiction (right)

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Today's elevation view to the south (left) and fiction (right)



Today's perspective view from indoor (left) and fiction (right)

Appendix

This project is a fiction by **Hyung Joon Kim**

The purpose for this fiction is completing the Aldo Rossi's yet unrealized cemetery project.

Thanks to all symmetrical geometry planned in all area, it required to be delicate on the relationship between different elements, such as between centered gate and walls extended from it, and between the ending point of the column grids and ground green space.

Also, there was a need for making new elements which wasn't built yet like frustum, additional communal grave spaces. Since all these fictions were also designed from symmetrical geometry, the frame of each scene was also captured as symmetrical moment of perspective view so as to enhance the criteria from Aldo Rossi's original intention.

**[glass, water and light]
are genuine building
elements...of a new
building art. They permit
a intergrity of both illusion
and clearness...that we
will not relinquish any
more. Only now can we
articulate space freely,
open it up and connect it
to a broader possibilities.**

Mies van de Rohe

The Seagram Building

by Mies van de Rohe
375 Park Avenue,
New York City, USA
1958

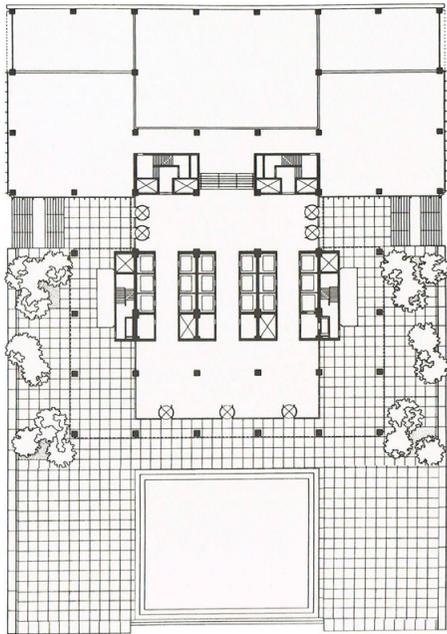
Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Mies van de Rohe in NY

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The Seagram Building

by Mies van de Rohe

375 Park Avenue, New York City, USA

1958

Luwig Mies van de Rohe was invited by Joseph E. Seagram & Sons, Ltd. to design their new Head quarters in New York, right accross the St. Peter's basilica, the largest church in the world. His design concept can be traced back to a Proposal he made for Friedrichstrasse Skyscraper Project in Germany in 1932: A solely glass-facade building that frees it exterior from the burden of structural requirements to achieve pure simplicity.

The Seagram Building was the first skyscraper with single plain curtain wall facade in new york, which stands out in among the stepped back stone-facade skyscrapers compromised by the FAR restriction of New York in 1960s. It is 516' tall thirty-eight story building with rich bronze-toned I beam exposed. However the facade was not intimidating with the architecture stepping back from the edge of the block. Seventy-five percent of the lot was conctructed into a gorgeous symmetrical plaza with a pool at the center, which became the buffer and comfortzone between the two great architecture in different eras.

New Yorker review of September 1958 commented: "This plaza is open without being formidable; the absence of any kind of ornament, except the tall bronze flagpole, seventy-five feet high, slightly to the right of the main entrance, and the fountains and rectangular, step-rimmed pools of water at the center, only emphasizes the quality of the space itself."

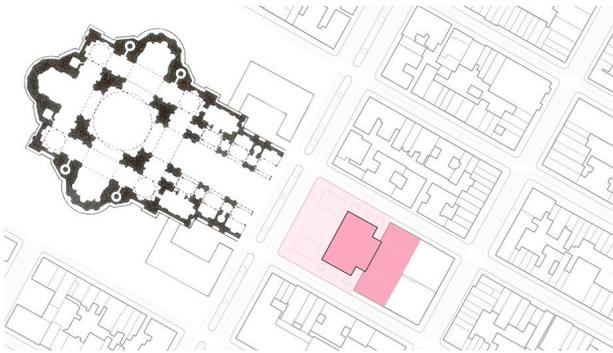
1. Lambert, Phyllis
. "Union of building
and plaza in the urba
landscape." In Building
Seagram, 121. New
York, NY : Yale University,
2013.





The Seagram Building by Mies van de Rohe





The illusion displayed by Seagram's glass facade leads to the questions: Is the basilica present? or is it simply the illusion created by the reflection of the Seagram facade and transmission of light?

By glancing the entire building under strong day light, the urban is able to see the profile line of the opposite street scape due to the effect of strong reflection. The contrast between brightness at the exterior and darkness at the interior is creating a vague outline of the St. Peter's Basilica, which height and size are illustrated through the organized grids of the mullion.

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By standing on the Plaza and facing the lobby enclosed by glass, people see more levels of urban landscape and the Seagram as the continuation of the plaza while the pool is hindering people to get too close to the truth. As the grand entrance is rendered on the glass while the interior space of the lobby is still visible, the interaction of architecture on both sides are well represented.

By looking out towards the entrance from the lobby. The Plaza acts as a chain that links the landscape of the Seagram Building and the St. Peter's Basilica. The sunlight poured from the direction of the church trespasses the plaza and stretch into the Seagram. The Seagram building becomes a part of the plaza by hiding itself, leaving only steel structures like sculptures.

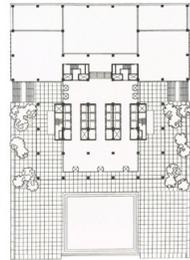
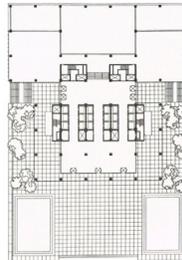
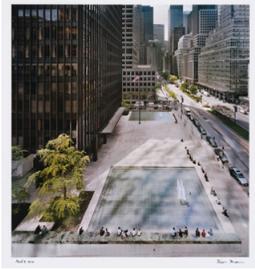




The Seagram Building by Mies van de Rohe







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Original photograph or drawing (left) and fiction (right)

Appendix

This project is a fiction by **Jiaying Wei**

This fiction is to misplace the seagram building without removing it from its original context nor alternating the physical buildings in the photography. The powerful glass facade is already able to shake the belief of its location and environment. Alternating the reactions of facade to its surrounding environment can achieve illusion at maximum within an urban context. Through either reflection or refraction, people would start to question the physical reality even when materials are within reach.

St. Peter's Basilica is only one of the examples of the monuments worldwide that can establish a strong relationship with the Seagram Building and its plaza. The centralization and symmetry of Seagram desires similar configuration to correspond to its orientation. Therefore the pool was enlarged moved to the central of the plaza from both sides to emphasize this notion.



**Architecture is the
learned game, correct
and magnificent, of
geometry assembled in
the light.**

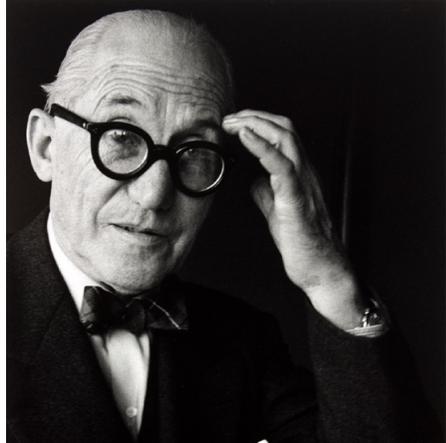
Le Corbusier

La Tourette

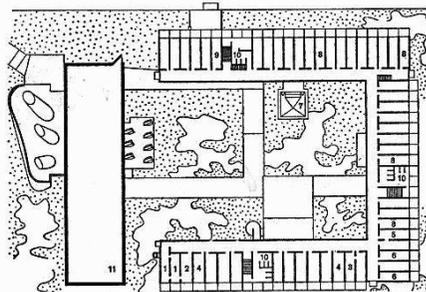
by Le Corbusier
Éveux, Rhône-Alpes,
France
1953-1960

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Le Corbusier in Paris, 1961. Photo by Gisèle Freund



Cell floor
1 Cells for the sick, 2 Nurse's cell, 3 Cells for visitors, 4 Fathers' cells, 5 Cell for the monk in charge of the student brothers, 6 Student priests' cells, 7 Oratory, 8 Student brothers' cells, 9 Lay brothers' cells, 10 Sanitary offices, 11 Church
GreatBuildings.com

Cell Floor Plan

La Tourette

by Le Corbusier

Éveux, Rhône-Alpes, France

1953-1960

One of the greatest architects who claimed to be an antitheist designed a convent for a 2000-year old religion, Catholicism. The collision between distinct positions towards religion accomplished this legend of art and religion, that has attracted thousands of architectural lovers to appreciate and praise from all over the world.

Religion and art have often been regarded as the origin and essence of human civilization, and the latter has usually learned inspirations from the former. La Tourette is an integration of architecture and religion, but also a combination of contradiction and separation. Contradicted with the well-known convent itself is the few number of monks, and the antitheist cultural background of designer himself. The founder once said if this building was not designed by Corbusier, they would already give up the site and move to elsewhere. The implication is that it is art, but not the eternal faith, has continued the destiny of the convent.

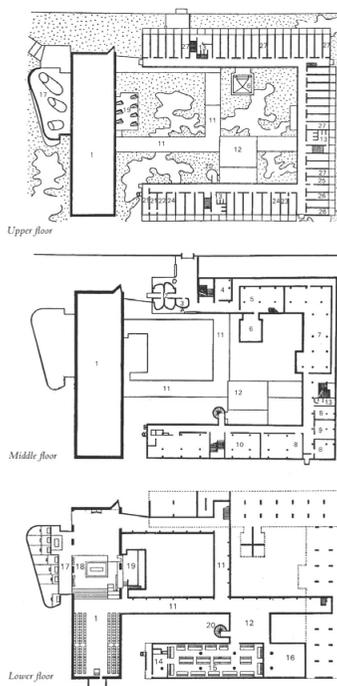
Like the French philosopher, Jean-Paul Sartre, has said the civilization cannot save anything or anyone, but it is the product from human. Human put themselves into it to realize themselves, because it is like a strict mirror reflecting human themselves.







Original Photo
©1959, Lucien Hervé



From the viewfinder of my camera, two years ago, it has been my first time gazing at Corbusier's convent. Magnificent light and shadow moved in architecture like voices calling me. All the church's positions, artistic perspectives, and master's accomplishments, at the same time, have blended into the light and shadow created by Corbusier. There are no words left to describe the shocking when one has actually witnessed the masterpiece. Sitting on the balcony facing the landscape, gazing at the forest under the starry sky, and watching how they moved slightly with the wind, could make me want to pray and praise.

The experience from La Tourette has opened an elegant and magnificent window for our limited life and horizon. Past, present, and future, there would be numerous people visiting this convent on the hill from different perspectives. Those already nonexistent people have kept the beauty and continued the stories by this architecture. The morning light appears, the ringing bells comes from the convent on the hill, and a new day begins.



Original Photo
© Nicholas Fan







Original Photo © Montse Zamorano
La Tourette by Le Corbusier



Original Photo © Cemal Emden



Original Photo
© Alicia Dobrucka
La Tourette by Le Corbusier



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Original Photos
©1959, Lucien Hervé





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Original Photos (left), Fictions (right)
Exterior View, Photo by Pieter Lozie
Courtyard View, Photo by Montse Zamorano
Connection between Cells and Church, Photo by Cemal Emden

Appendix

This project is a fiction by **Yilin Zhang**

The concept of my fiction was basically about contradiction within the building. Based on my previous introduction of its cultural background, La Tourette has been a building that Corbusier tried to find balance between contradiction and separation. My fiction enlarged this contradiction in three ways.

The most obvious change was adding one more cell floor on top of the existing volume. Since the original proportions of cell floors and lower levels are visually same, adding one more floor on top could break this balance and make the whole building more monumental.

The second change was bringing the interior colors to the exterior. The convent was designed to be solemn and sacred, so its courtyard color was monochrome. But Corbusier actually used his favorite basic colors in the church and some interior walls and door. Therefore, I added colors in the courtyard and made its atmosphere more lively.

The last change was creating arrays of dot windows on the church wall. This element was also used by Corbusier in the convent. On the one hand, arrays of dot windows could be regarded as an extension of the horizontal cell floors on the church. On the other hand, the shape of dot also contradicted with the linear and surface elements.

**Attenzione: Sua Maestà
il Re e Imperatore ha
accettato le dimissioni,
dalla carica di Capo
del Governo, Primo
Ministro, e Segretario di
Stato, presentate da Sua
Eccellenza, il Cavaliere
Benito Mussolini, e
ha nominato Capo del
Governo, Primo Ministro
e Segretario di Stato, Sua
Eccellenza il Cavaliere,
Maresciallo d'Italia, La
Gente.**

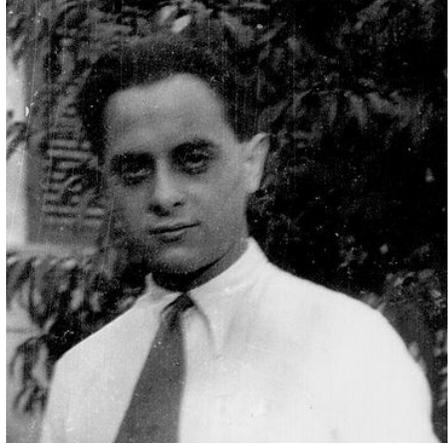
Giambattista Arista

Palazzo della Civiltà Italiana

by Giovanni Guerrini,
Ernesto Bruno Lapadula
and Mario Romano
Rome, Lazio, Italy
1937

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Ernesto Bruno Lapadula



Giovanni Guerrini

Palazzo della Civiltà Italiana

by Giovanni Guerrini,
Ernesto Bruno Lapadula
and Mario Romano

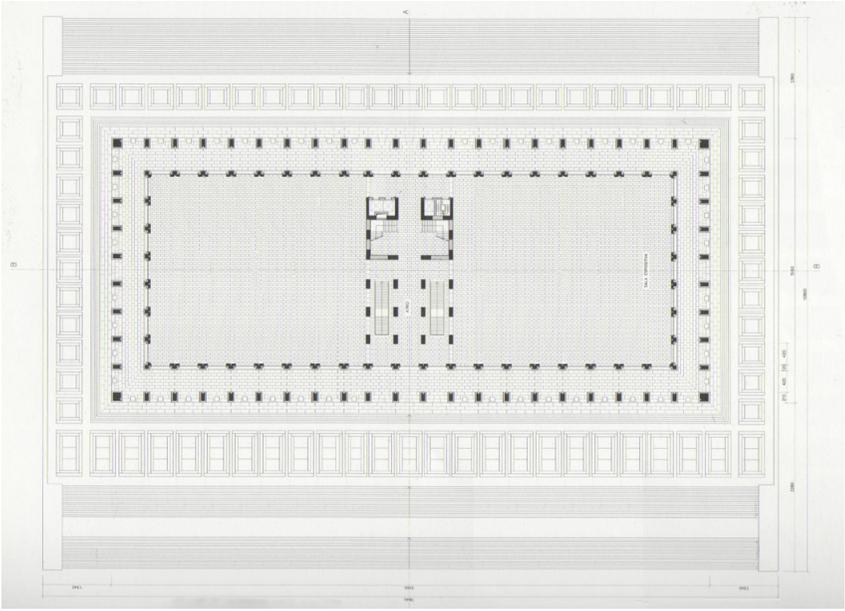
Rome, Lazio, Italy

1937

The completion of Palazzo della Civiltà Italiana in 1937 was celebrated widely among the fascist population in Rome at the time. Its cubic form represented the strict principles of the governmental rule; it was a regulated, stoic building, with roots in oppressive leadership and nationalistic views.

In the years following its completion, as Italy transitioned away from its fascist regime, the nation wanted to disown the rigid, fascist style which had taken over its EUR neighborhood. Starting with Palazzo della Civiltà Italiana, the symbol of the connection between fascism and the people, they tweaked the EUR buildings to no longer be such bold symbols of fascism, and to instead be ironic, almost self deprecating icons of an era of oppression.

By changing the “Square Colosseum” into a rectangle, the people were able to strip the building of its fascist power, creating an imperfect system.



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Palazzo della Civiltà Italiana by Giovanni Guerrini, Ernesto Lapadula, Mario Romano





Palazzo della Civiltà Italiana by Giovanni Guerrini, Ernesto Lapadula, Mario Romano

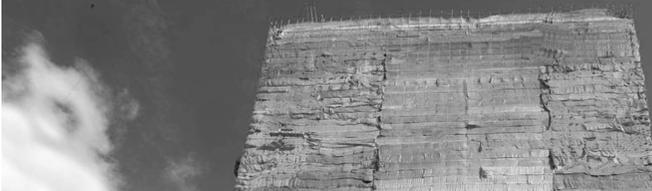
**Un popolo di eroi, di
santi, di pensatori, di
scienziati, di navigatori.**

Benito Mussolini

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**Lo stato fascista è una
maschera dietro la quale
non c'è nessuna faccia.
È una impalcatura, ma
dietro non c'è nessun
edificio.**

Victor Emmanuel III





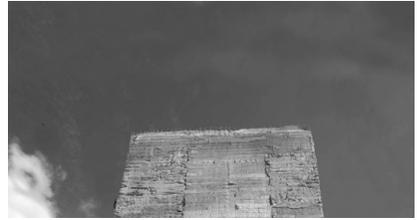
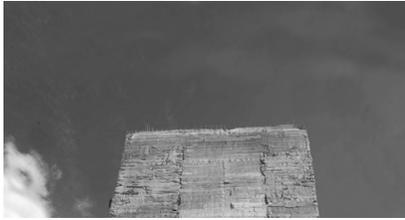
The transition period for this building was a strange one, as it was sheathed in scaffolding and tarps to hide its evolution from square to rectangle. Once the curtains were pulled back, the structure was put into the hands of the people and transformed into a monument for freedom and international unity. The program was made to accommodate the needs of Rome. Although removed from the center of the city, the building now hosts a variety of activities for the people; large spaces are used for civic leaders to come together to publicly discuss the happenings in the government, meeting rooms are available to the people to become spaces for community development, and exhibition space is constantly being changed and filled with the work of young Roman artists.

This ex-monument to fascism has evolved to become a monument to the individual, to the arts, and to Rome in the context of the world.

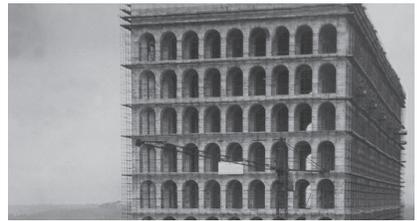
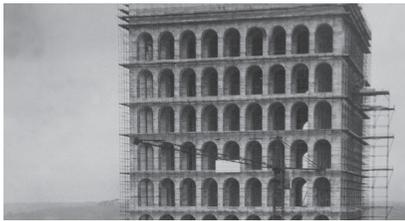




Palazzo della Civiltà Italiana by Giovanni Guerrini, Ernesto Lapadula, Mario Romano



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Appendix

This project is a fiction by **Fabiana Berenguer Gil**

Palazzo della Civiltà Italiana is an iconic work of the Italian fascist era. Its rules and regularity function hand in hand with the orthogonal fascist layout of Rome's EUR, and its striking, radially symmetrical facade is easily recognizable from each side.

What happens when the Palazzo's strength of symmetry is removed? What if the "Square Colosseum" became the "Rectangular Prism Colosseum?" This building relies on its cube shape to communicate its presence, and removing this essential geometry creates a completely different building.

Through an architectural and political photo manipulation exercise, this fiction unveils an alternate history for the building, one where its loaded past is reclaimed by the people. This fascist monument becomes ironic, and almost like a performance of power shifting from the hands of Mussolini to Pietro Badoglio.

I prefer drawing to talking. Drawing is faster, and leaves more room for lies.

Le Corbusier

Unité d'Habitation

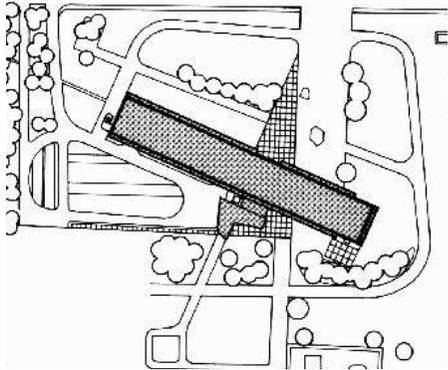
by Le Corbusier
Marseille, France
1947-1952

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University



Le Corbusier. Photo by André Villers, courtesy of Weissenhof Museum



Site Plan

Unité d'Habitation by Le Corbusier

Marseille, France

1947-1952

Constructed after World War II, Unité d'Habitation was designed with the intention of revitalizing the French housing industry and fostering a new social morale for the city of Marseille. L'Unité d'Habitation was intended to replace the town. It existed as a social experiment and a social housing typology designed to shift France into a post-war reconstruction era. Le Corbusier imposed his belief of an industrialized, mass-produced architecture, standardizing what was once individualized housing. He believed that the conglomeration of a massive amount of individuals into one compartmentalized machine could invoke a social unity. In trying to nurture a communal and social experience, Le Corbusier brought all other necessities for living to the structure. Still within the boundaries of the site existed extended dwellings of places to eat, exercise, and gather together. He wanted the structure be socially self-supporting to enrich the lives of the residents. The roof contains a garden terrace, a running track, a club, a gym, and a pool. Yet, its height is low enough to where residents still maintain a connection to the outside world and do not feel like isolated members of the city of Marseille.

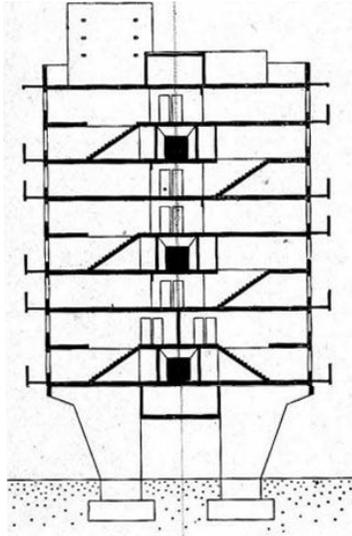
1. "AD Classics: Unite d' Habitation / Le Corbusier." ArchDaily. November 04, 2010. Accessed November 10, 2017. <https://www.archdaily.com/85971/ad-classics-unite-d-habitation-le-corbusier>.





Unité d'Habitation by Le Corbusier





L'Unité follows the “wine-bin” principle, which classifies the building as a container. Le Corbusier was infatuated with boats. Between the volumes extruded on the roof and the cruise ship-like height of the building, L'Unité mimics a cruise ship. Cruise ships must be systematic in their organization of program, as the architects are forced to compress all the program into the buoyant container. Le Corbusier also tries to compact the 337 apartments within the 9-story high framework. The apartments are narrow, but have single-height ceiling space, promoting the importance of the horizontal. The emphasis on the horizontal helps maintain the close relationship with the building's context of the city of Marseille.



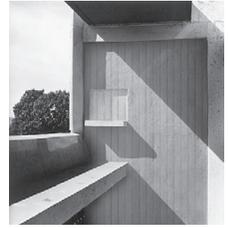
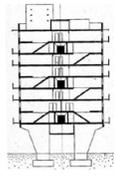
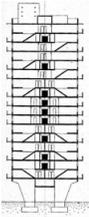








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Appendix

This project is a fiction by **Nicole Rubin**

The collected fiction reduced the height of Le Unite d'habitation by half. The building's new height prevents the building from acting as an obtrusive "machine for living" in the middle of Marseille. Residents who utilize the roof will also be able to contextualize their surroundings more due to this shortened height.

In addition, the textures and materiality of the building were reworked. For example, the existing textures, such as the rough concrete throughout was exchanged for wood paneling.

For me, the excitement in architecture revolves around the idea and the phenomenon of the experience of that idea. Churches offer almost immediate gratification. You can shape space, light, and materials to a degree that you sometimes can't in larger projects.

Steven Holl

Saint Ignatius Church

by Steven Holl

Seattle, Washington, USA

1994-1997

Collected Fictions

AAP College of Architecture, Art and Planning
Cornell University

Saint Ignatius Church

by Steven Holl

Seattle, Washington, USA

1994-1997

A designer of the senses, Steven Holl uses architectural as a physical medium to evoke higher awareness of space. Saint Ignatius Church exemplifies this philosophy through the use of light. The notion of his “Bottles of Light in a Stone Box” uses reflections off of colored surfaces to created different atmospheres representative of aspects of Jesuit Catholic worship.¹

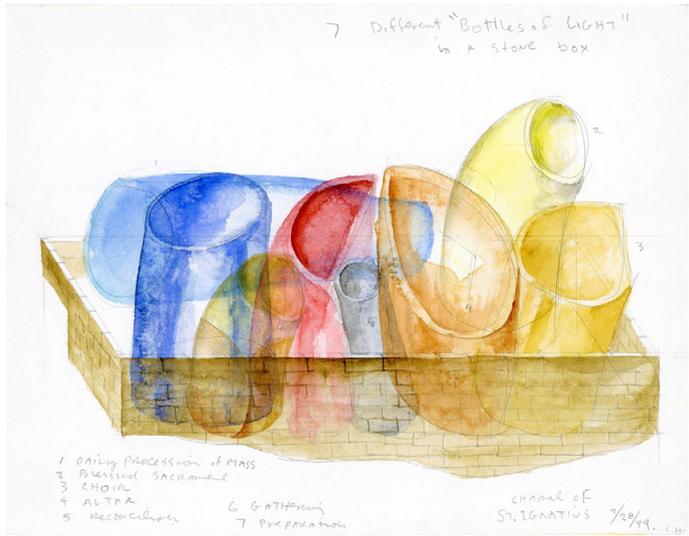
Built in 1994, the chapel is situated in the literal and figurative heart of downtown Seattle University Campus. Seen as a “gathering of different lights,” the lighting concepts of Steven Holl’s architectural philosophy is able to unlock a connection of spirituality within the structure through the organization of different programs.

1. “Chapel of Saint Ignatius.” L’Observatoire International. Accessed November 12, 2017. <http://obsintl.com/project/chapel-saint-ignatius>.



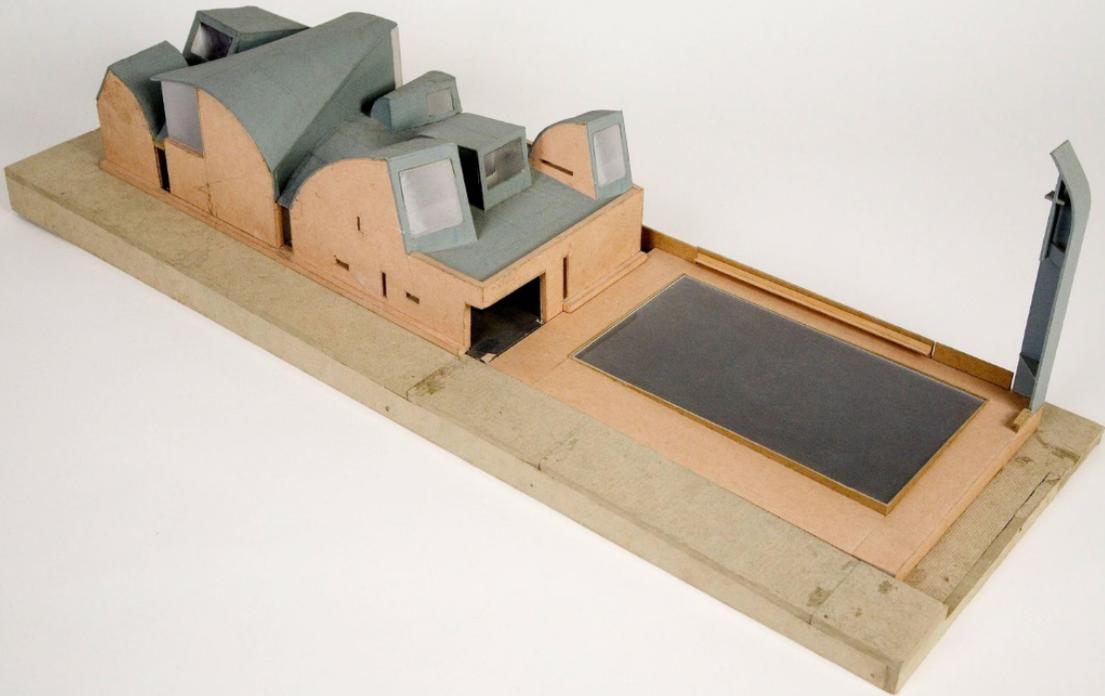


Saint Ignatius Church by Steven Holl

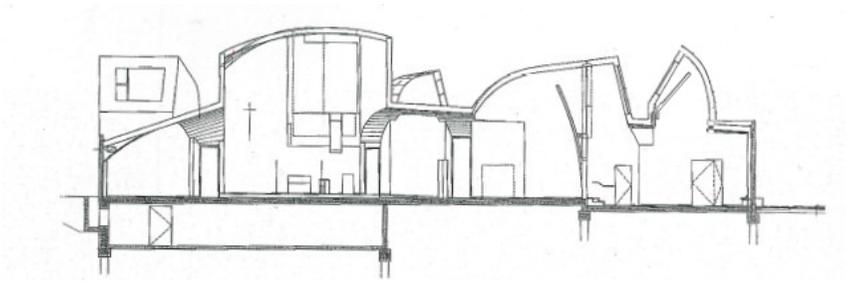


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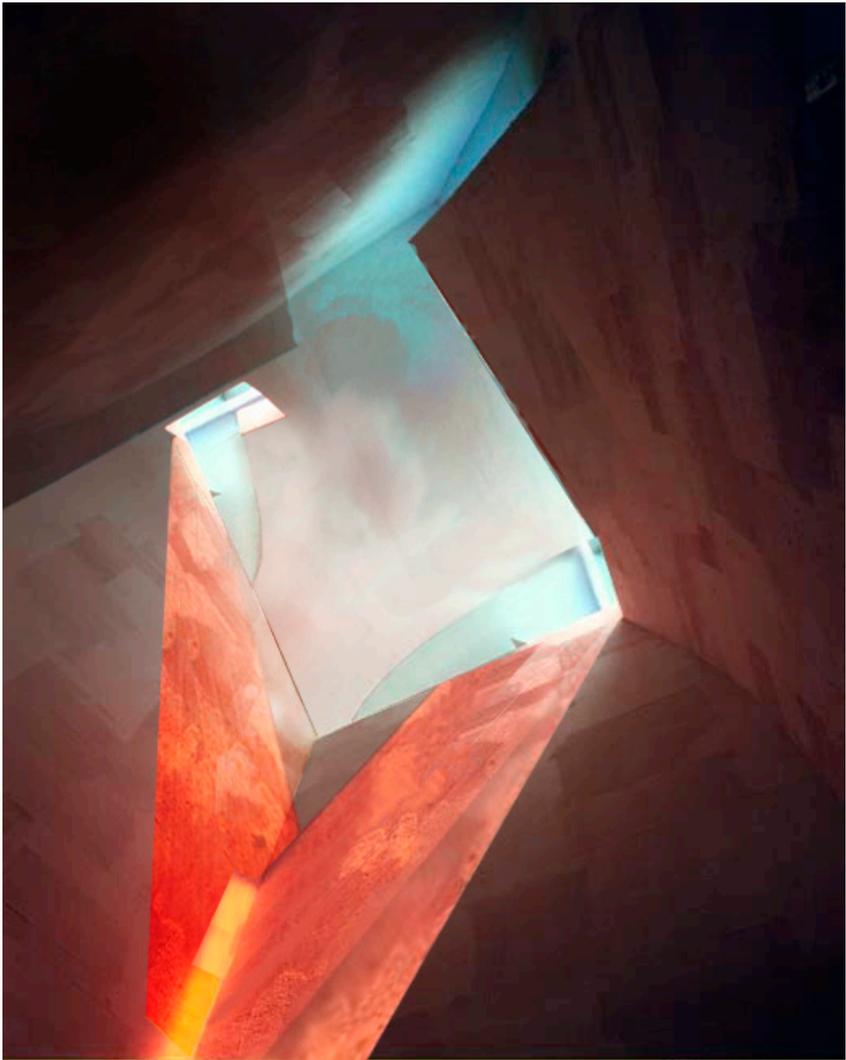


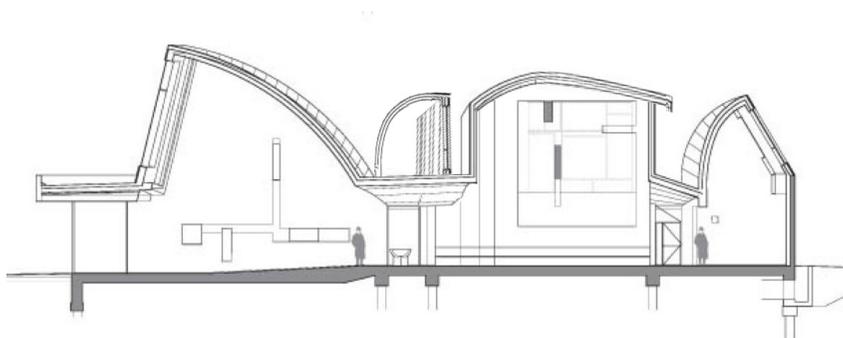


Saint Ignatius Church by Steven Holl



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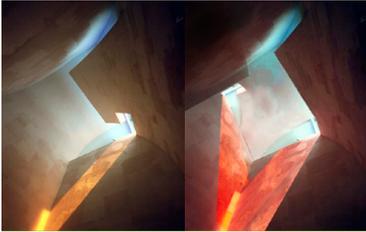


“This elegant management of light and space, this deft introduction of esoteric philosophy, art and theology into the built environment, and an unwillingness to see architecture as a limited formal profession, but rather one that can develop human experience are among the reasons why, within the architectural fraternity, Holl is increasingly revered as every day passes.” - Phaidon

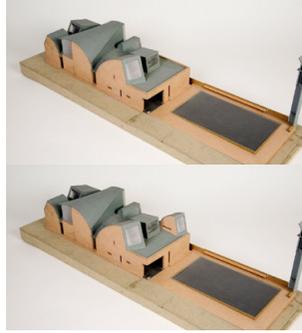
Through using light as part of his material palette, Steven Holl manages to create a new possibility of civilised living by heightening the architectural experience inside Saint Ignatius Chapel.







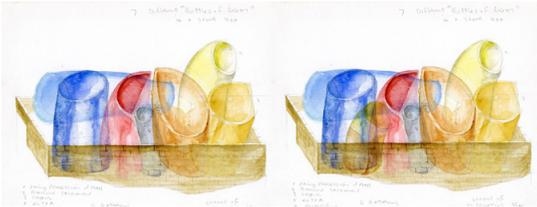
Model, Photo by Paul Warchol, 2000 (left) and fiction (right)



Architectural Model, Photo from SFMOMA, 2008 (up) and fiction (down)



Model, Photo by Paul Warchol, 2000 (left) and fiction (right)



Sketch, Watercolor painting by Steven Holl, 1993 (left) and fiction (right)

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Exterior, Photo by Paul Warchol, 2000 (left) and fiction (right)



Exterior, Photo by Paul Warchol, 2000 (left) and fiction (right)

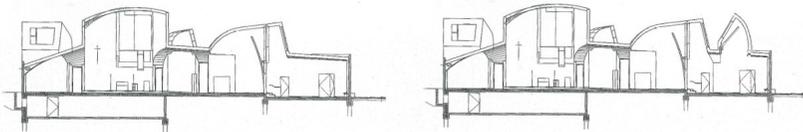
Appendix

This project is a fiction by **Andrew Wong**

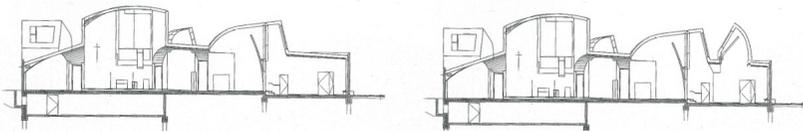
The fictional narrative further explores Steven Holl's concepts of light and spirituality by an additive process of letting natural light into the building. His design concept of "Seven Bottles of Light in a Stone Box" is exaggerated in an attempt to underline his primary material use of light. Extra bottles are added to the roof to further enlighten visitors with a plethora of new, colorful meditative spaces.

Aspects of light and shadow are manipulated to create a more dynamic relationship between Holl's architecture and light; coves and reveals are moved, light bottles are added, etc. Visually, themes of colored tones, interior space informed by new sky towers, and atmospherical lighting are explored in the fictional narrative.

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Original Cross Section (left) and fiction (right)



Original Cross Section (down) and fiction (up)

