

cracks in the language of architecture  
**THE Slaughterhouse in Metamorphosis**  
an anti-architectural manifesto

philipp feldbacher

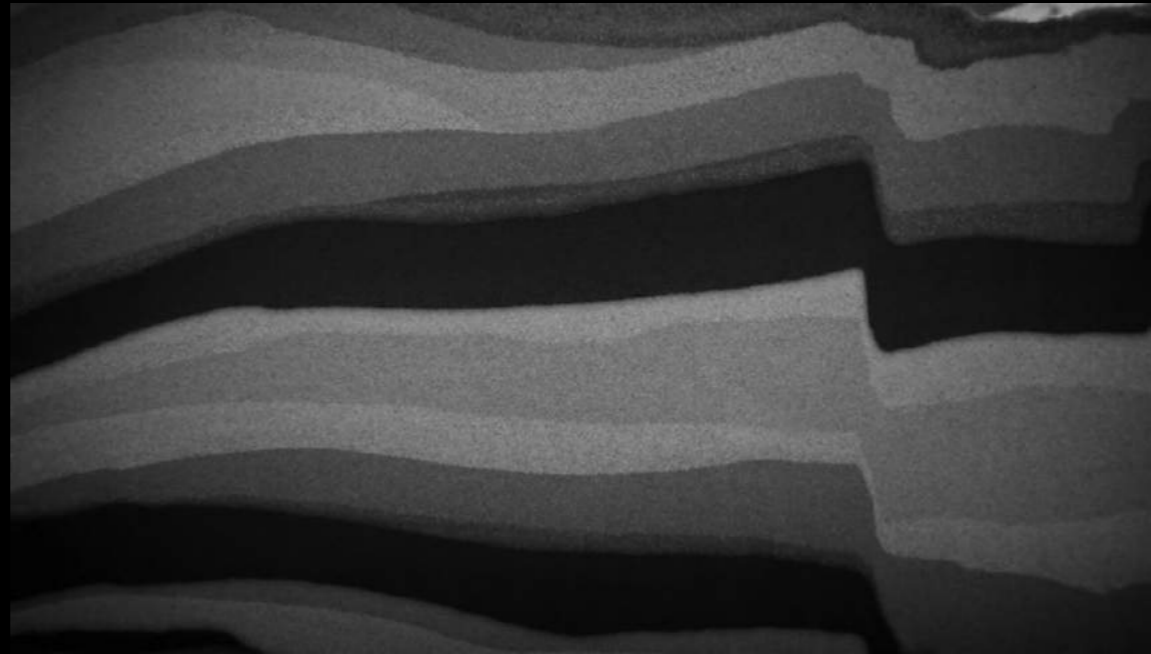
tu delft, border conditions - graduation studio

8. november 2017

the slaughterhouse in metamorphosis  
an absurd assemblage of fragments  
the slaughterhouse in decay  
the architect as taxidermist  
the sublimation of the fragment  
a disassembled assemblage

context  
place  
instruments  
formation  
design  
considerations

content

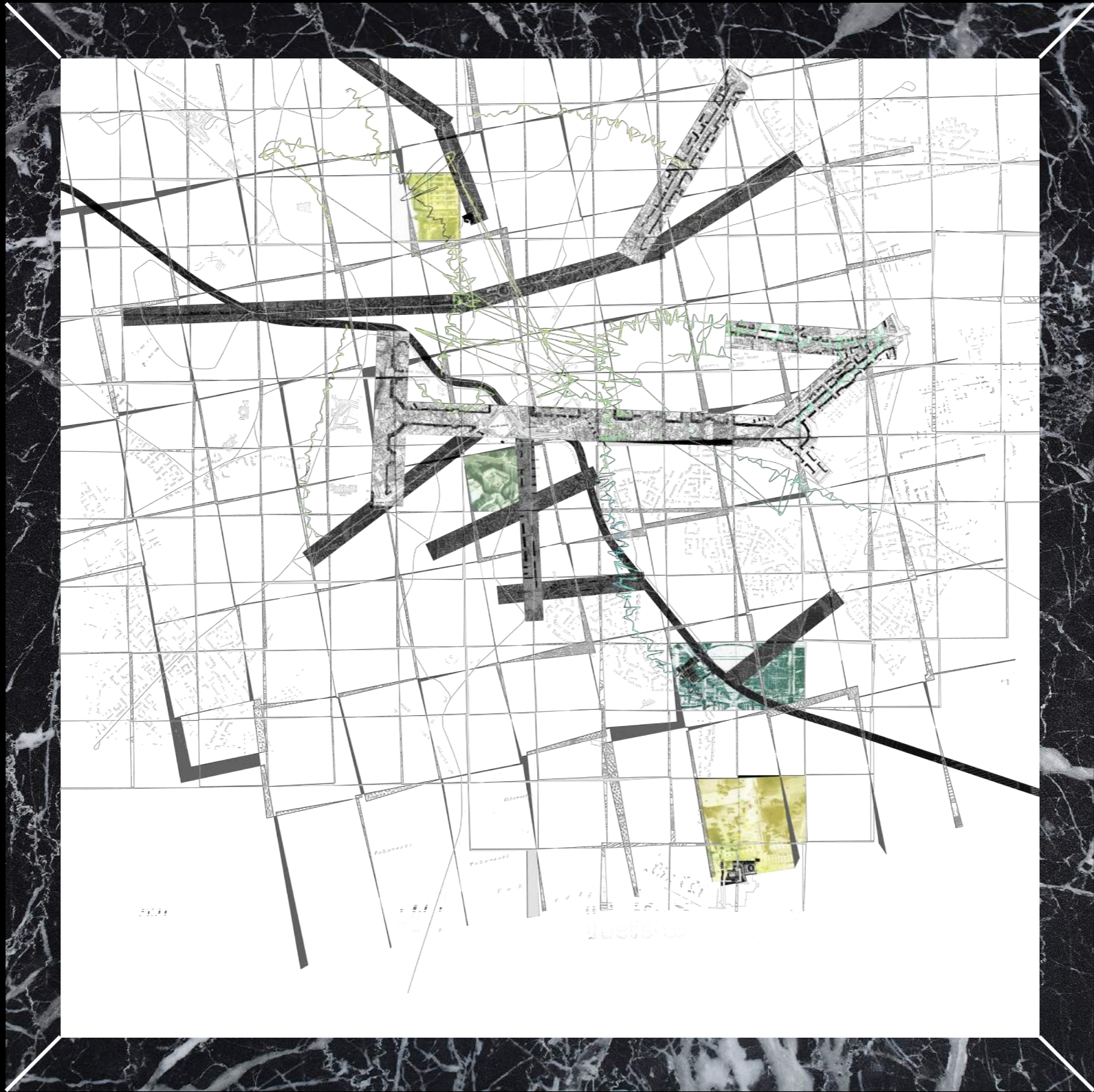


»Now let us [...] suppose that Rome is not a human habitation but a psychical entity with a similarly long and copious past - an entity [...] in which nothing which has once come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest one.«

#### assumptions

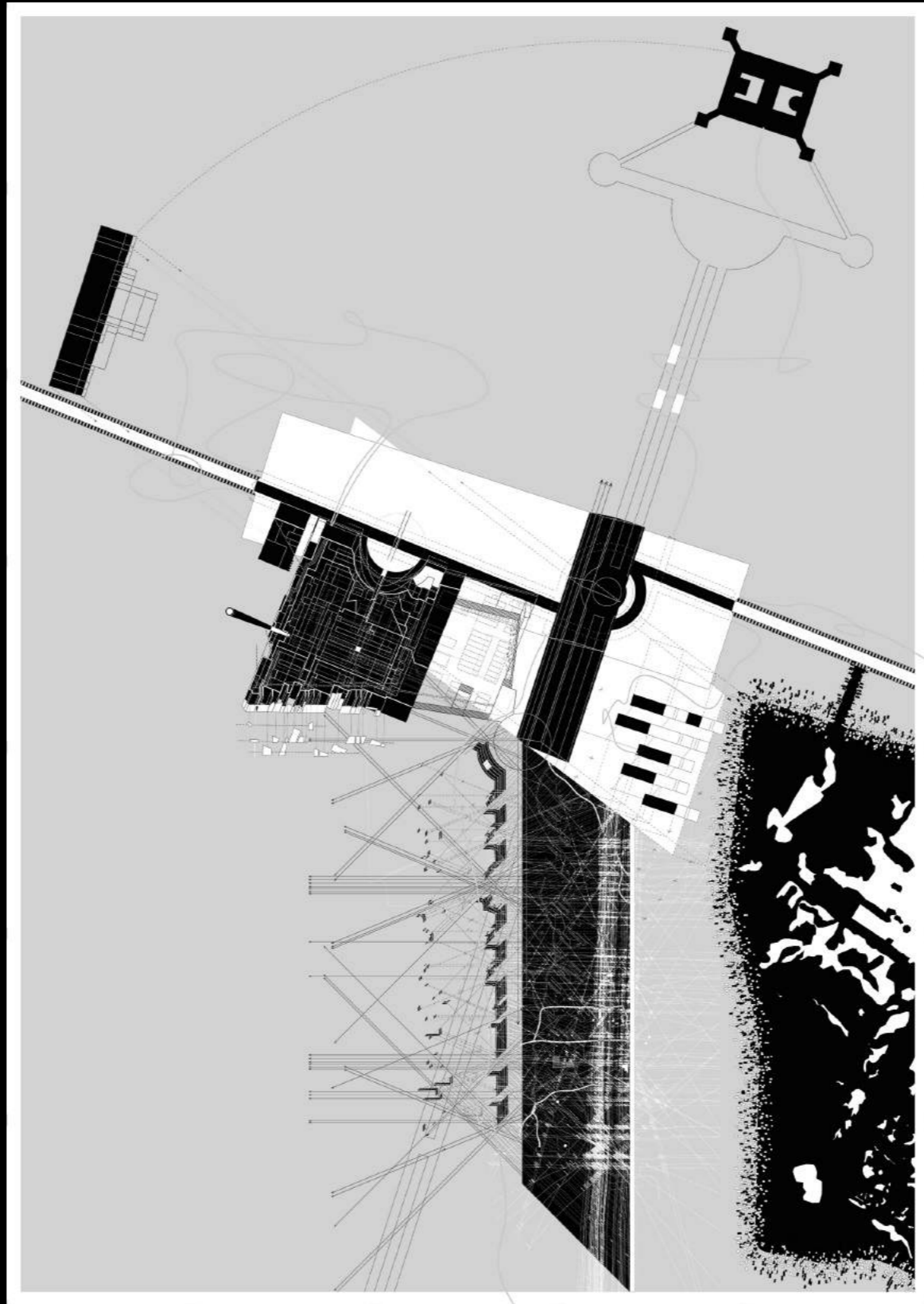
image: björk, mutual core, film still at 00:04, 2011

quote: stanley allen in 'piranesi's campo marzio: an experimental design', 1989

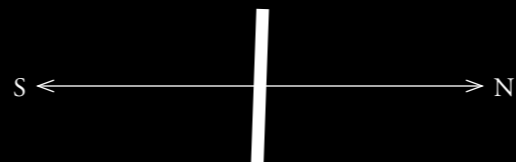


context  
urban appropriations, 1852-1911-2016

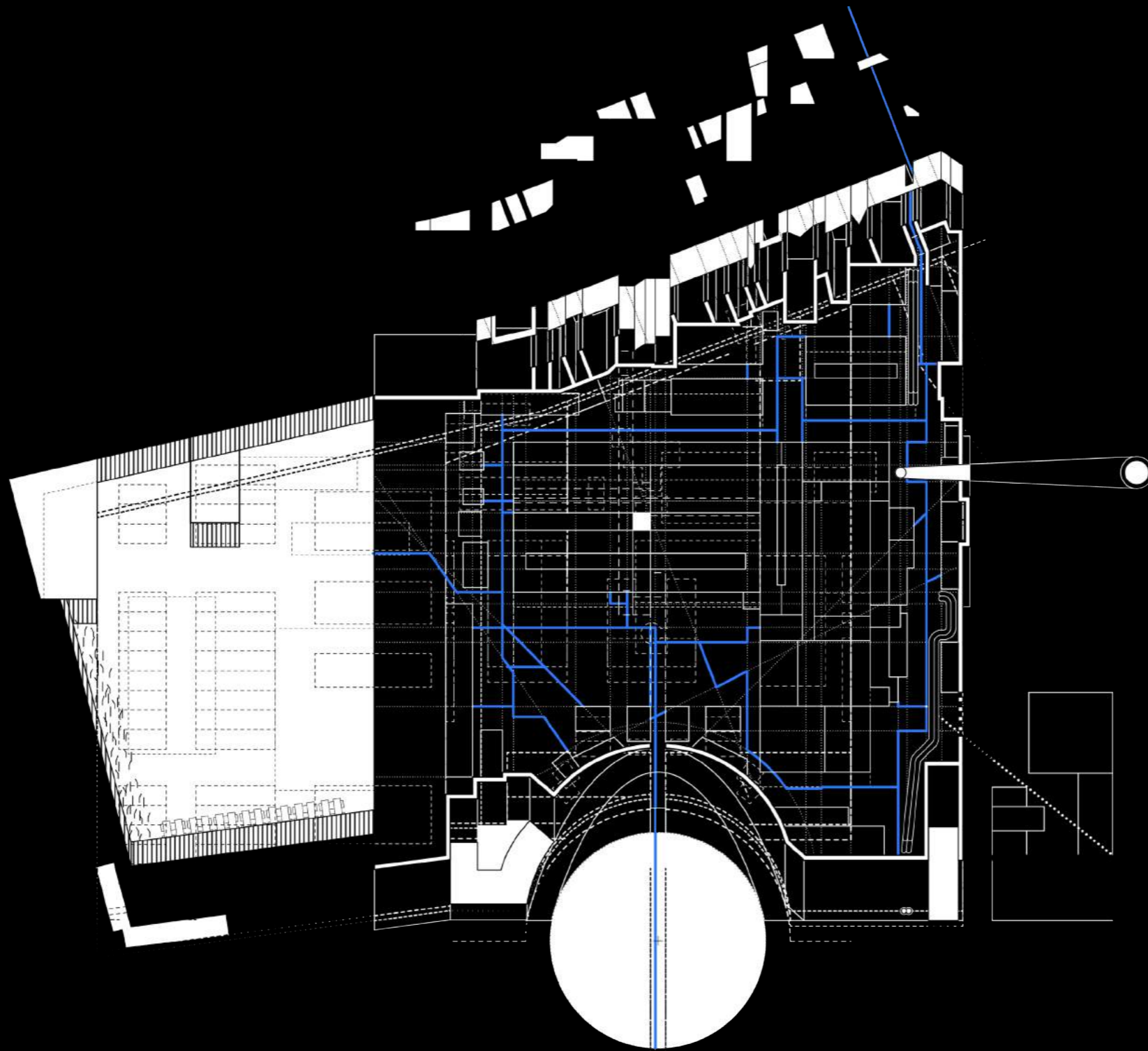




context > place  
combination #1, 2016



place  
original photo shot by mihai petre, 2016



place

element drawing: slaughterhouse-empty space-car network, 2016





Fig. 5. Abatorul Capitalei. Intrarea principală.

place  
photographer unknown, -1900



place  
cattle slaughter hall, 2016

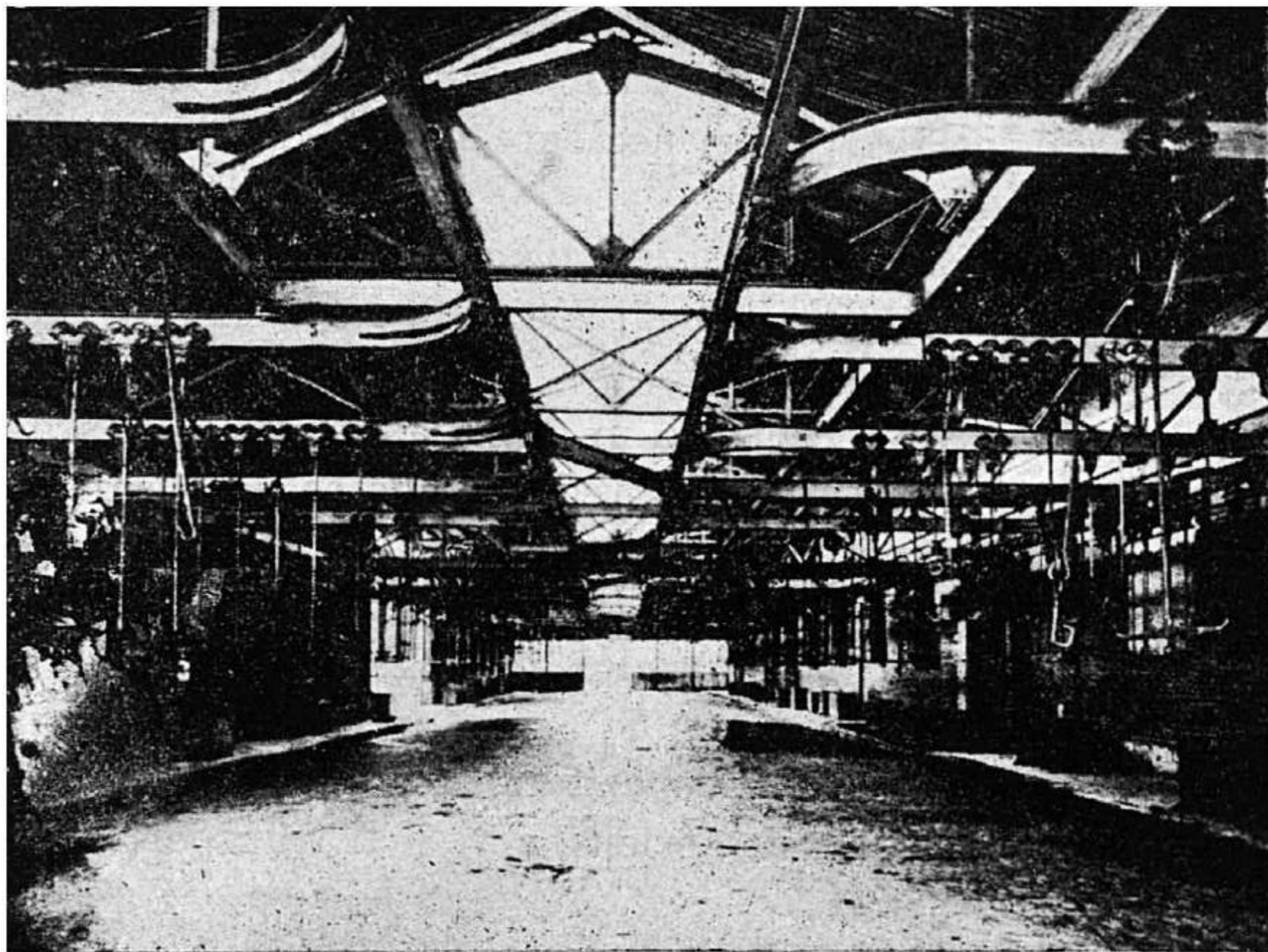


Fig. 10. — Sala de vânzare a cărnurilor în „en-gros”.

place  
hall where the meat had to rest for a few days, -1900



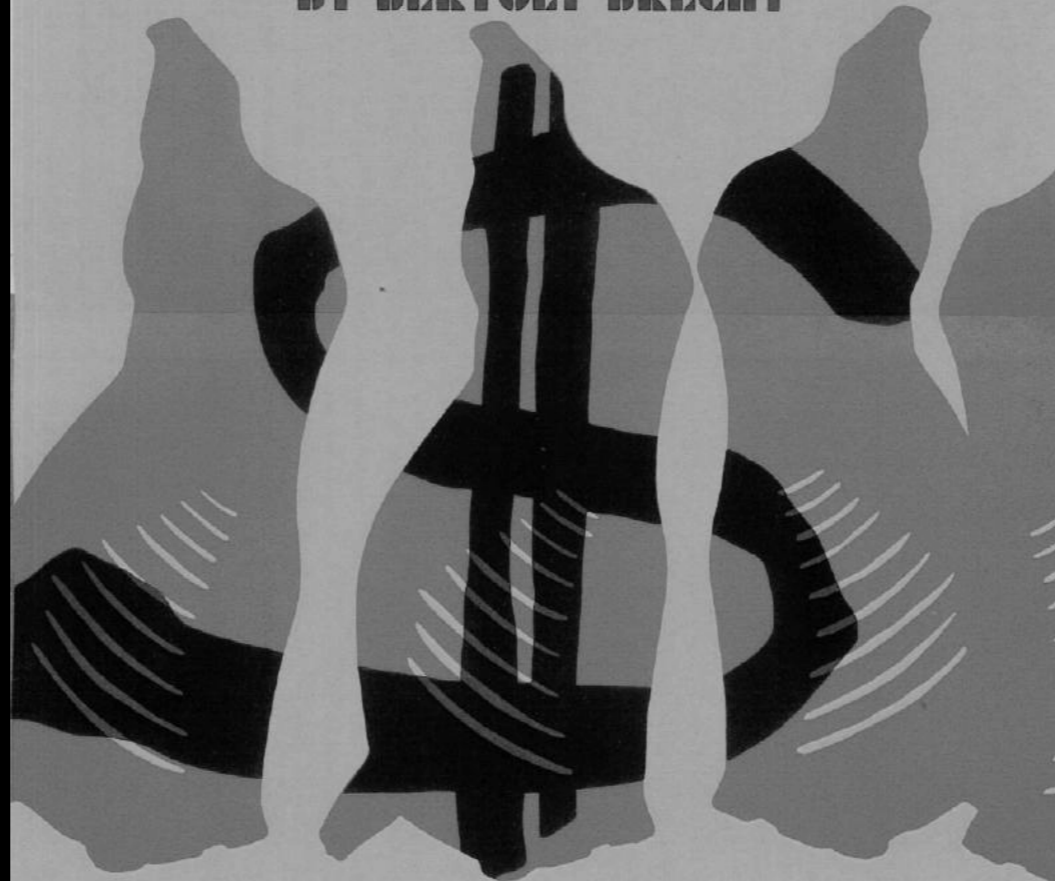
place > instruments

collage, 2017 . film still from 'dogville' by lars von trier, 2003

**HALF MOON**  
27 ALIE ST., E1. 480-6465

**ST JOAN OF THE  
STOCKYARDS**

BY BERTOLT BRECHT

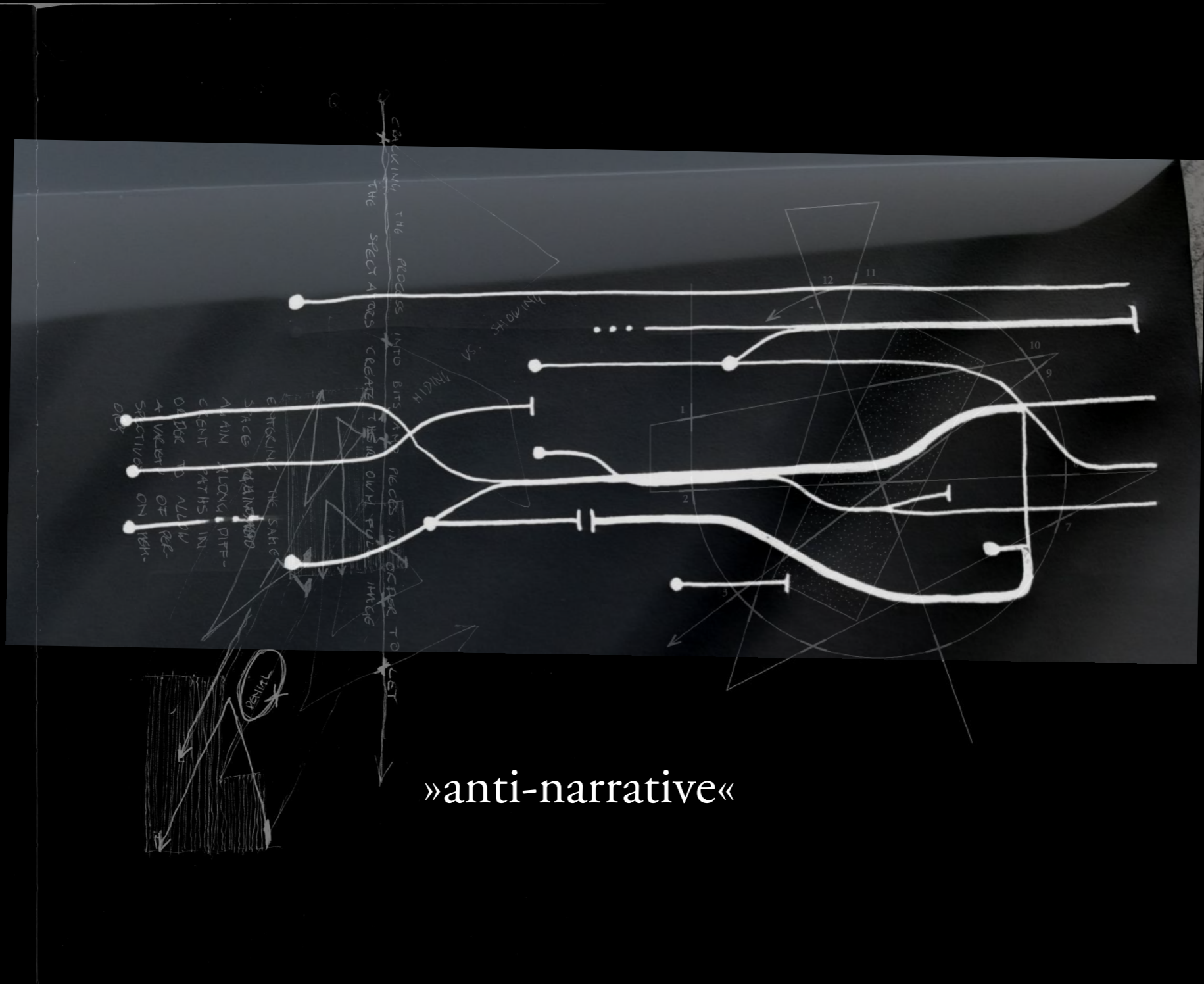


PREVIEWS MAY 6TH & 7TH, 7:30PM  
FIRST NIGHT WED MAY 8TH, 7:00PM  
MAY 9TH - JUNE 8TH, 7:30PM  
TUES - SUN. TICKETS 50P.

instruments

poster by half moon theatre, london, 2003

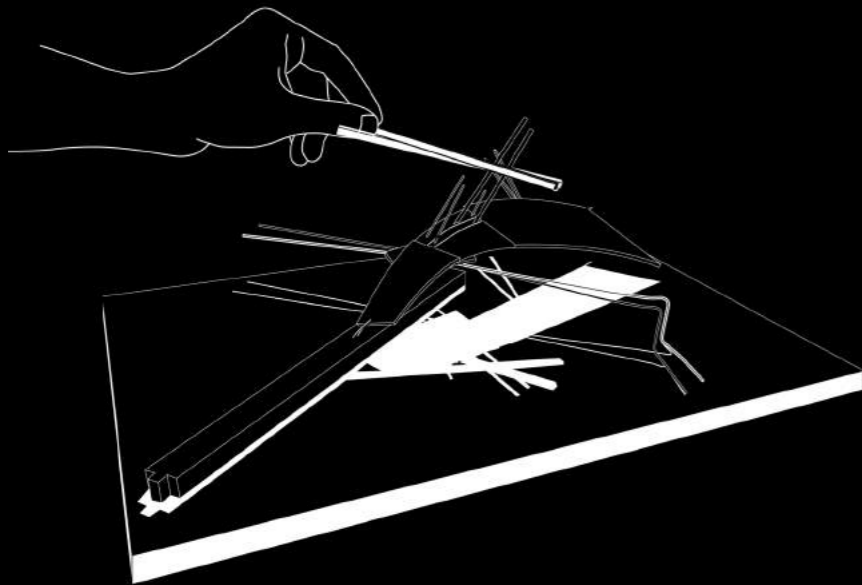




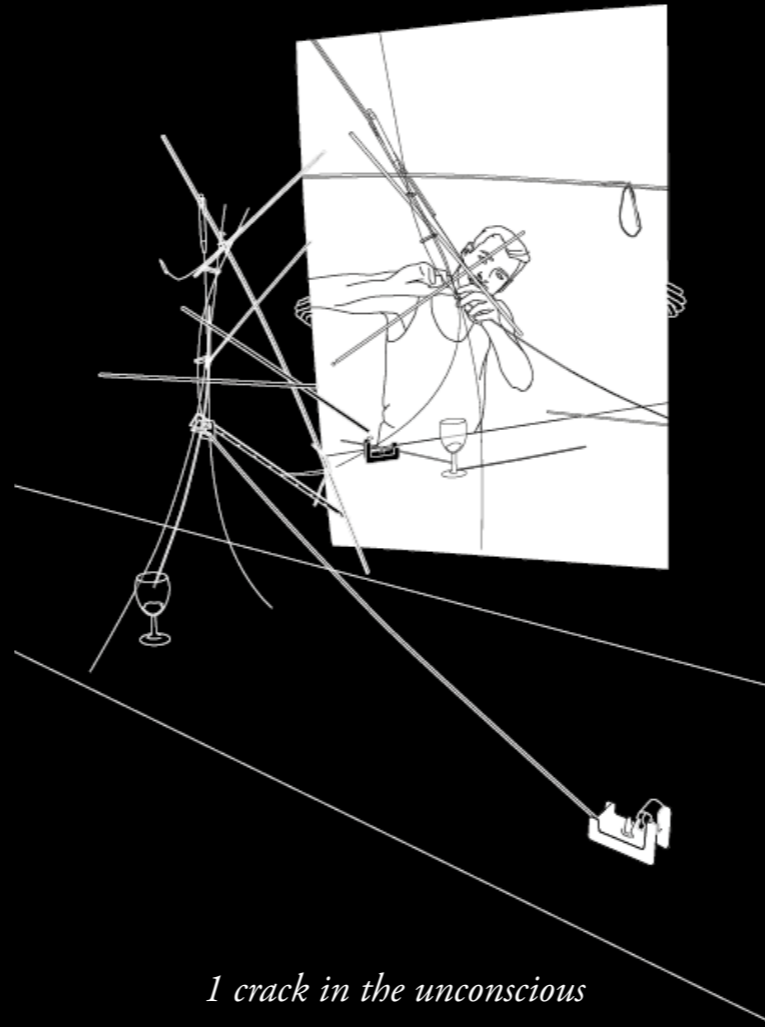
»anti-narrative«

instruments

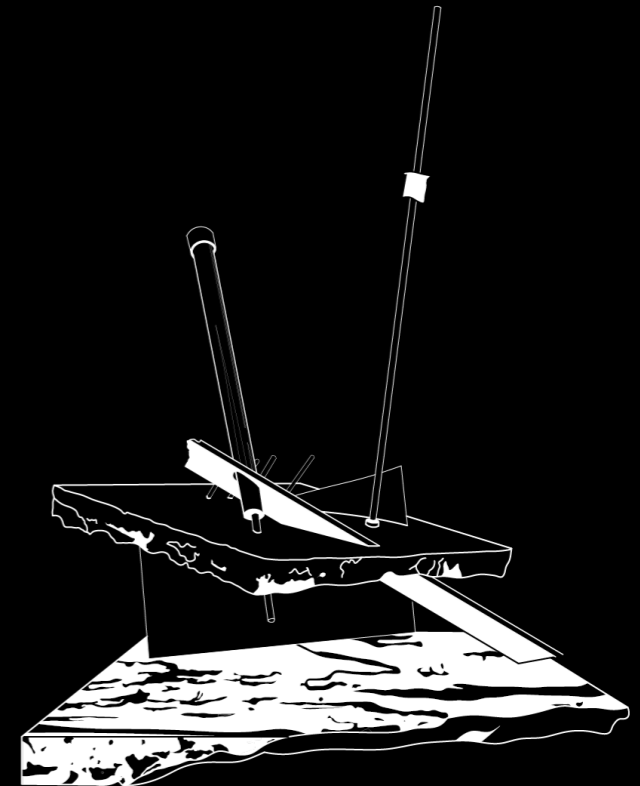
conceptual programme-drawings + quick interpretation of the narrative of david lynch's series 'twin peaks', 2017



*3 crack in the voice*



*1 crack in the unconscious*

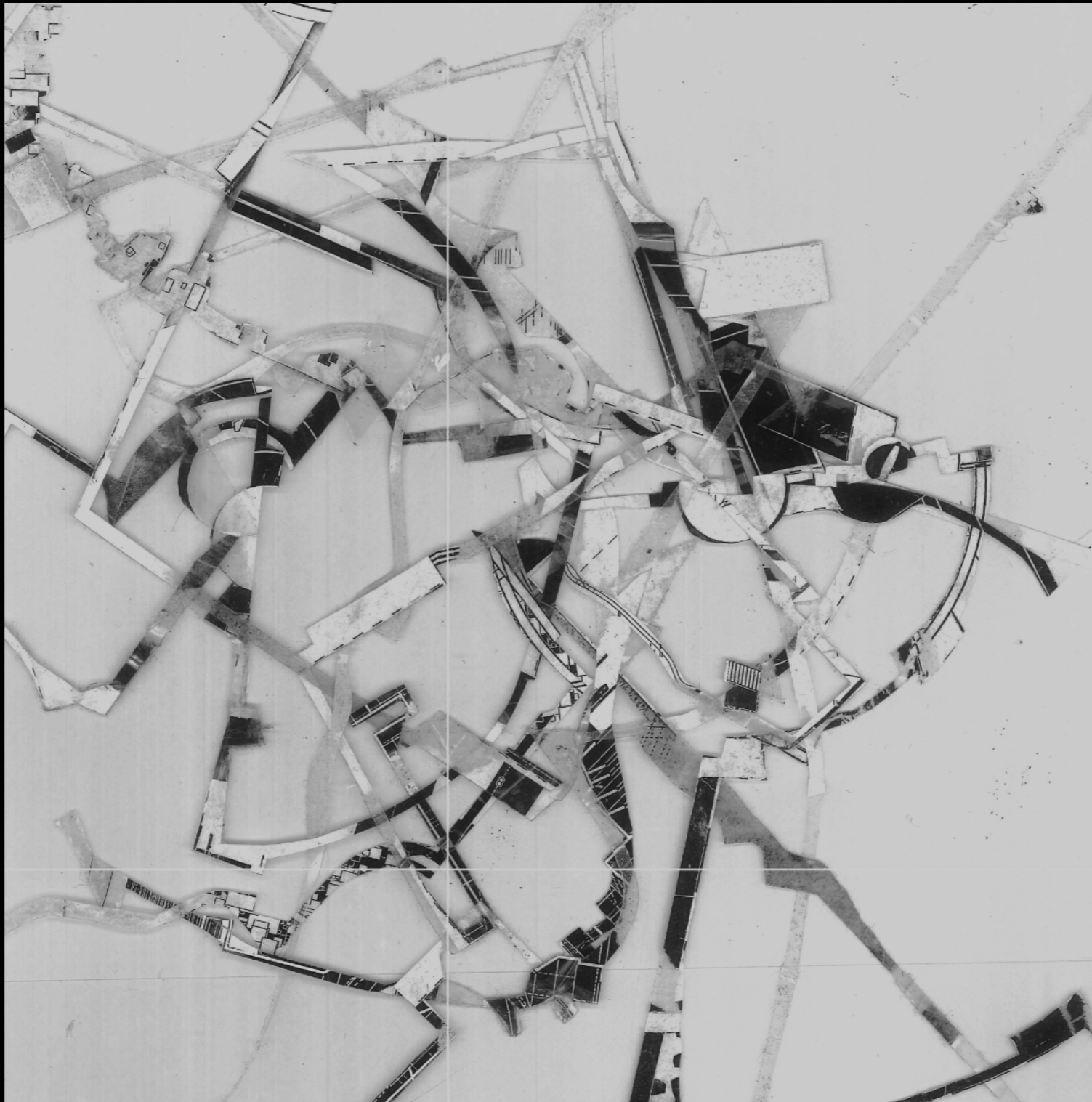


*2 crack in time*

translation

models addressing theoretical cracks, 2016-17





formation  
crackwork #35 - original, 2017



formation

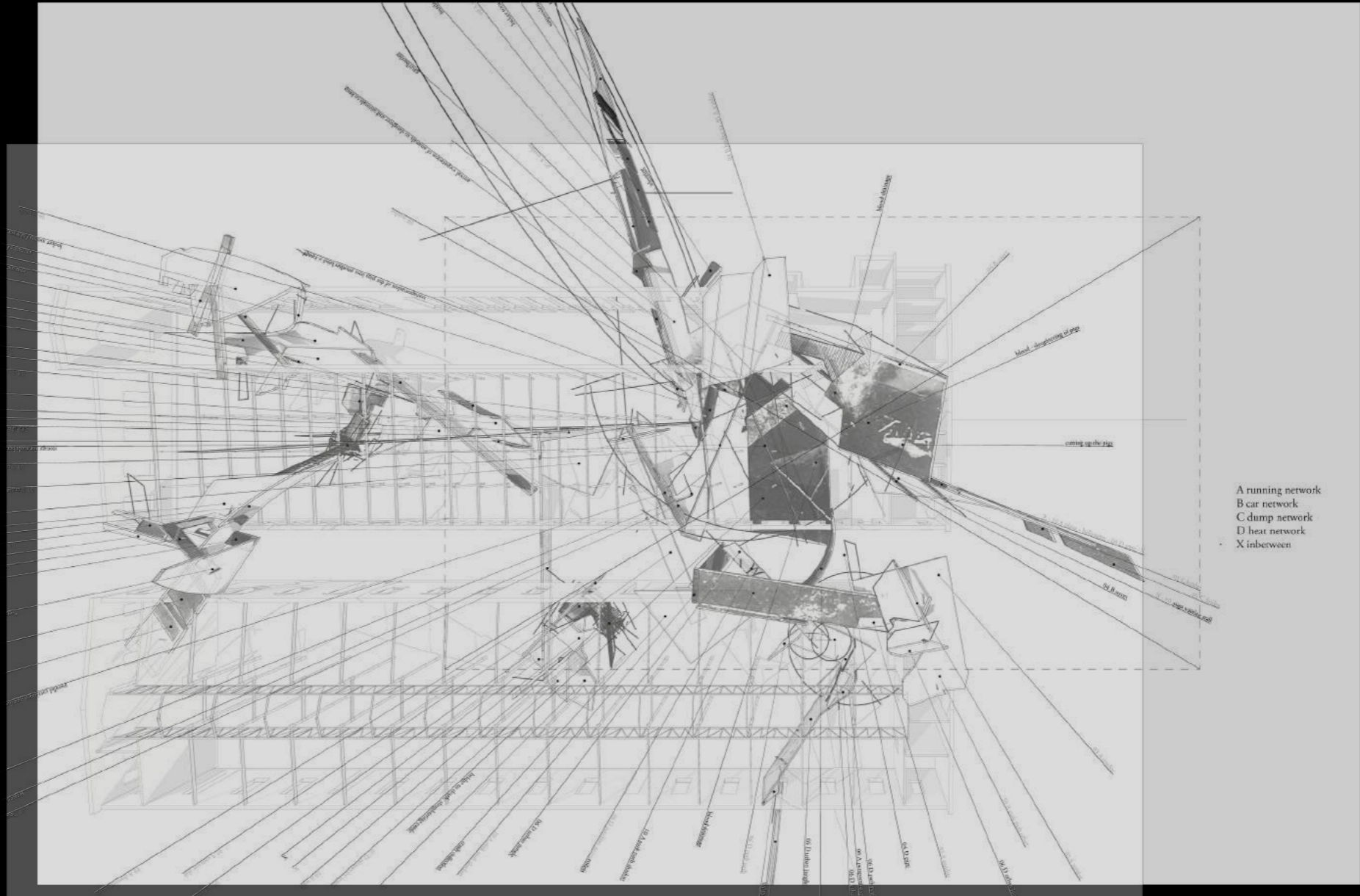
crackwork #35 - selection, 2017



formation  
crackwork #35 - folding, 2017



formation  
crackwork #35 - clash, 2017





formation > design  
model 1:100 with a focus on shadows, 2017



design

model 1:50 - elaboration on how the wall could be cracked up, 2017



design

model 1:50 - spatial effects of the shadow, 2017





design

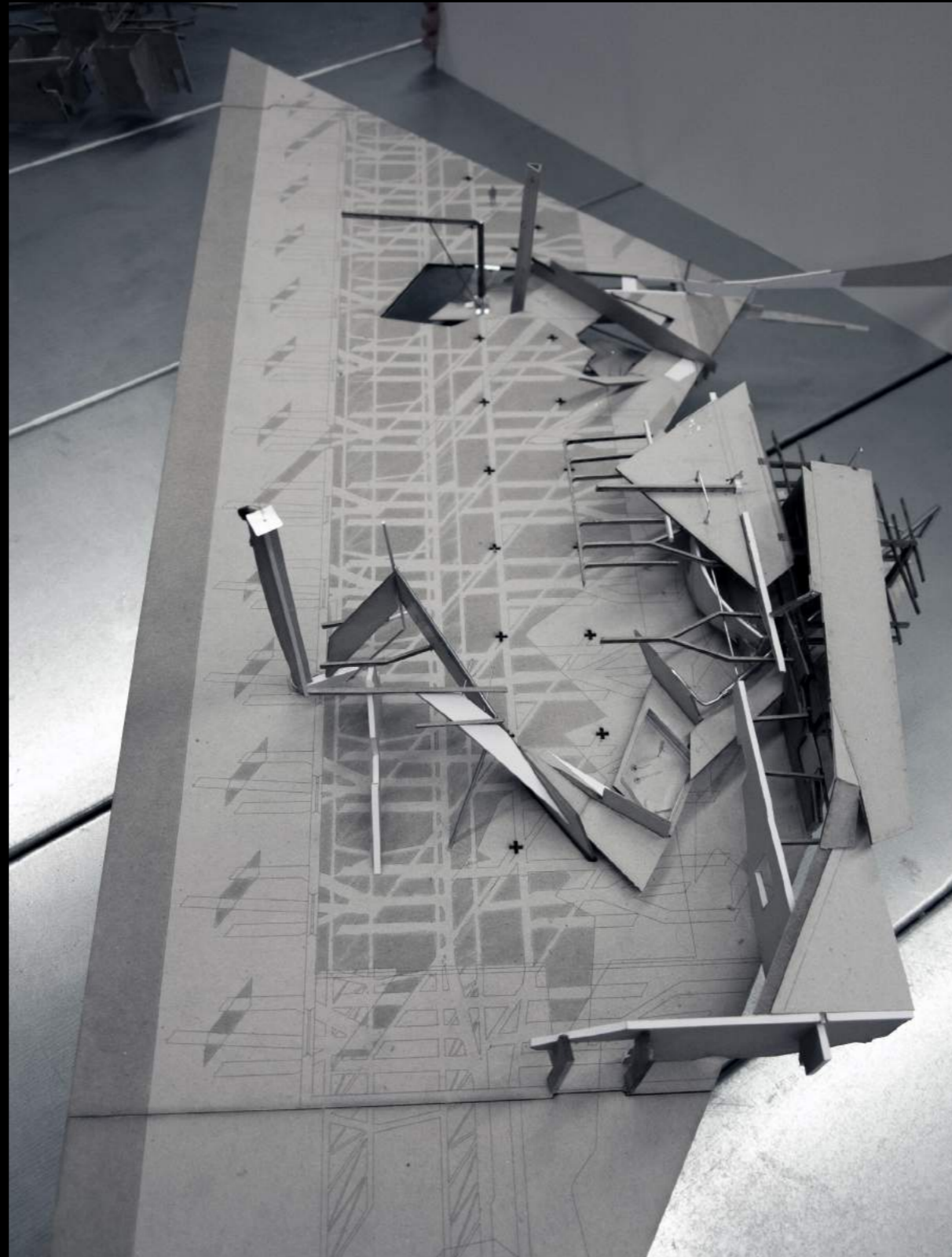
model 1:50 - overall view, 2017



design  
"the cook" model 1:100, 2017



design  
"the cook" model 1:100, 2017



design

"the wife" model 1:100, 2017

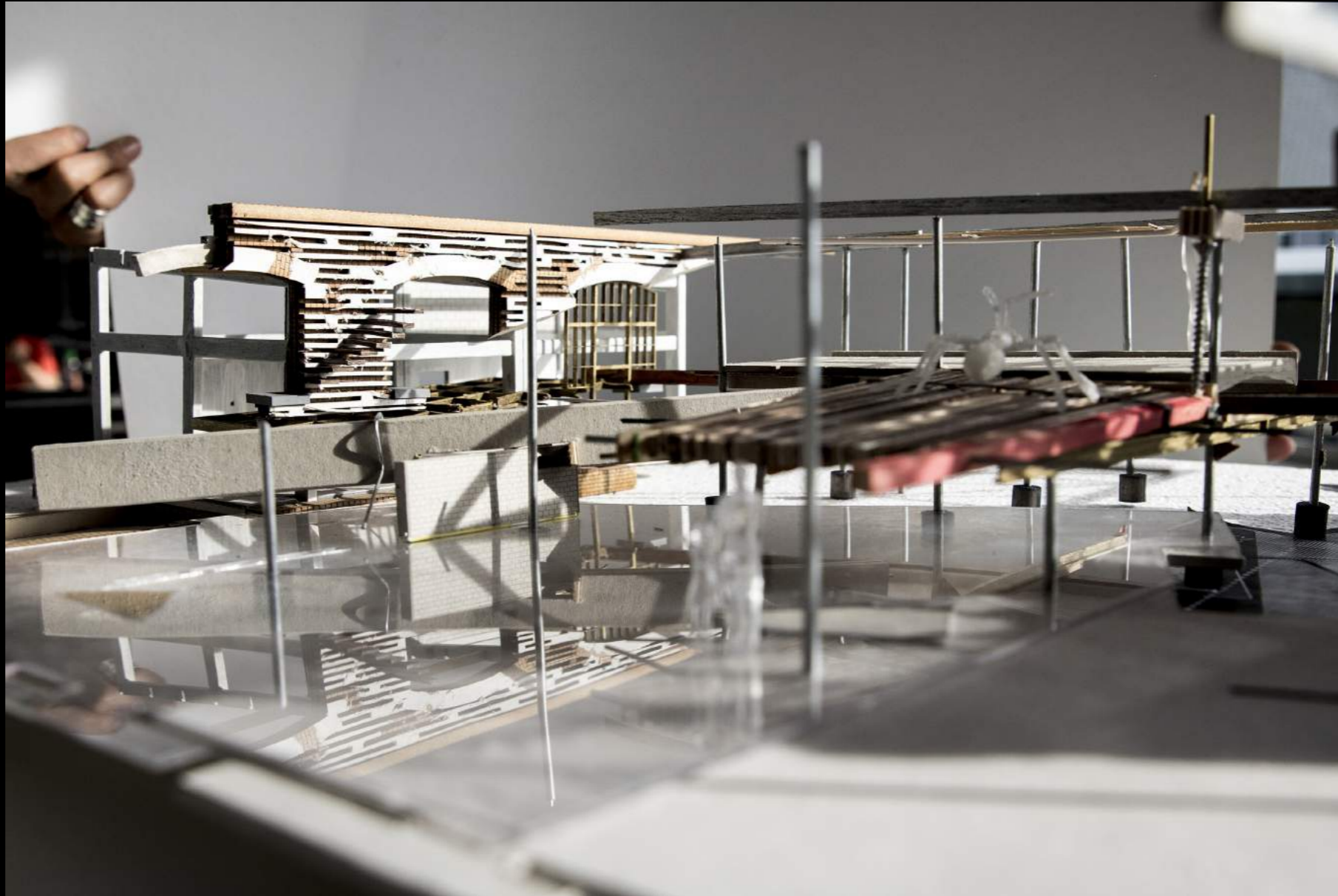


design  
“the wife” model 1:100, 2017



design

"the lover" model+drawing 1:100, 2017



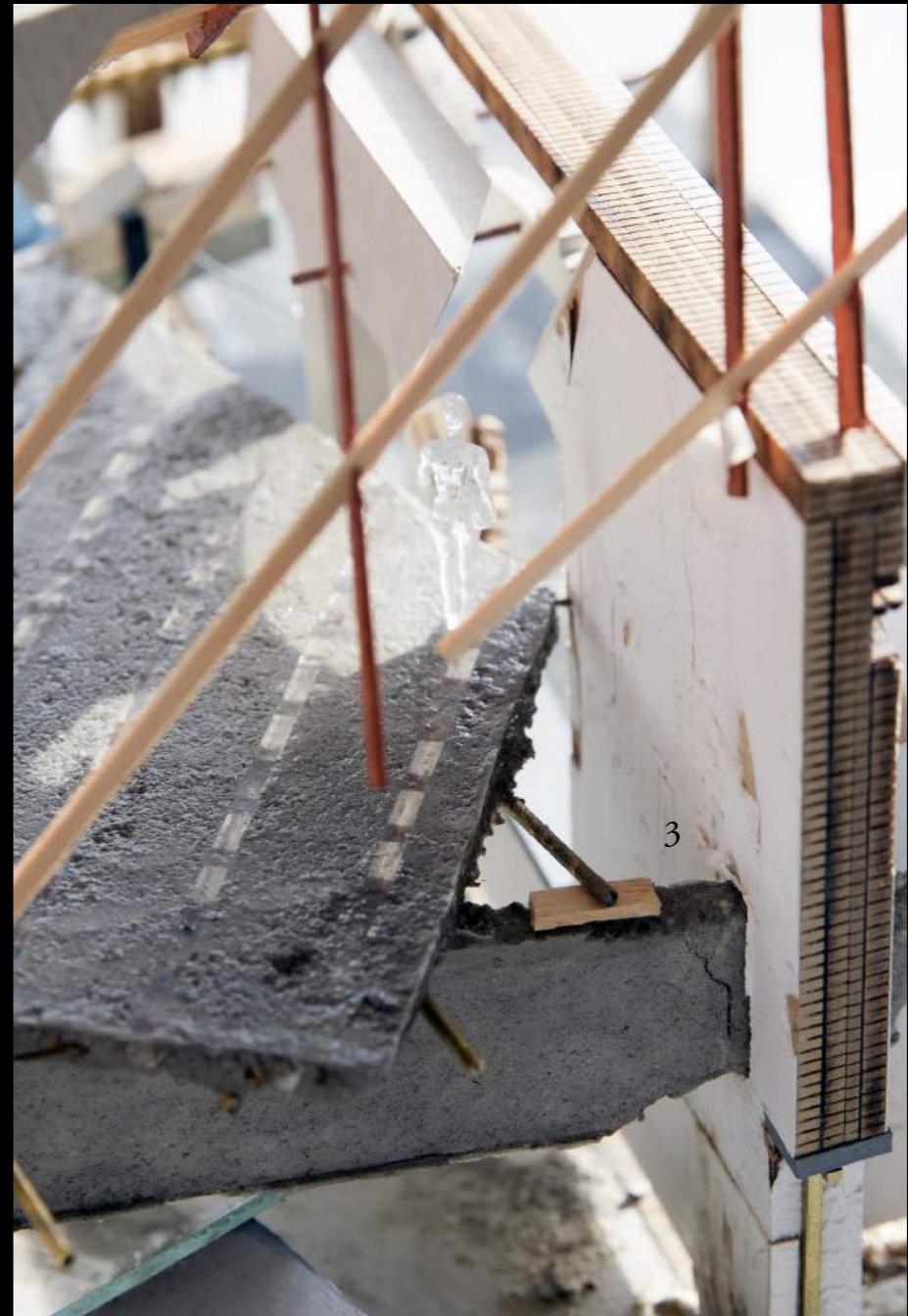
design

reflections in the floor of the 1:50 model, 2017

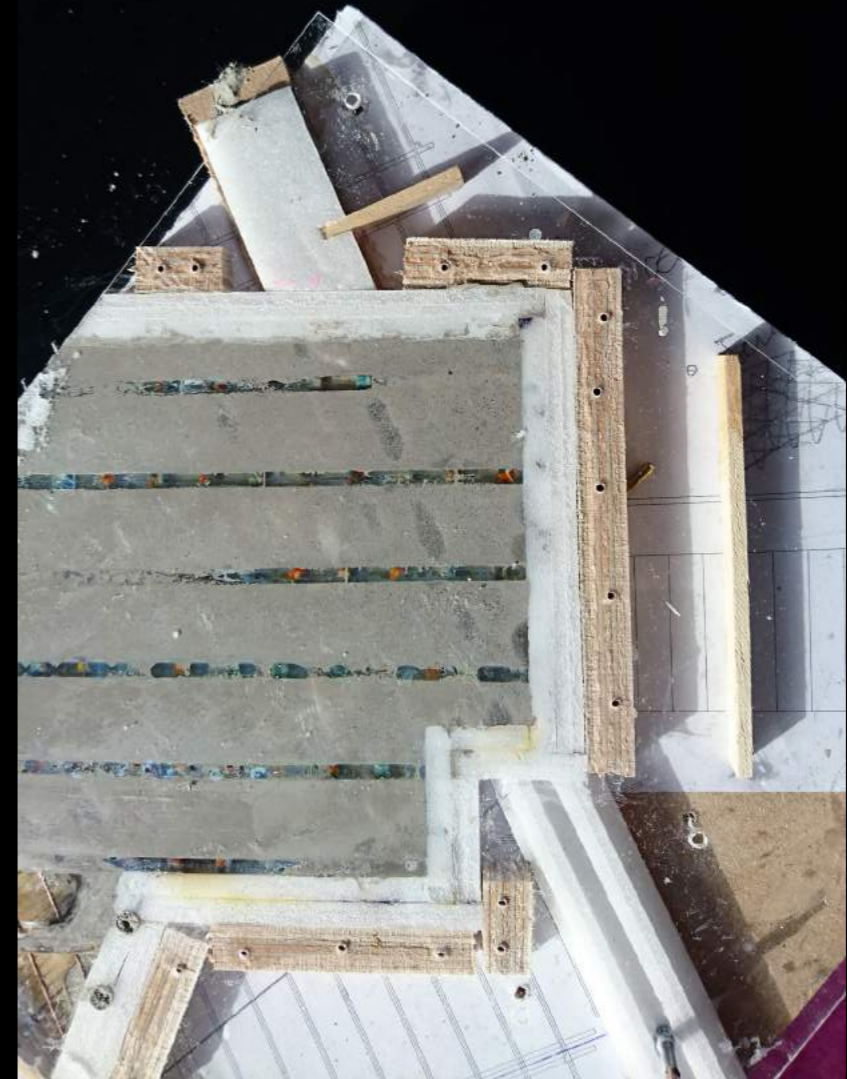
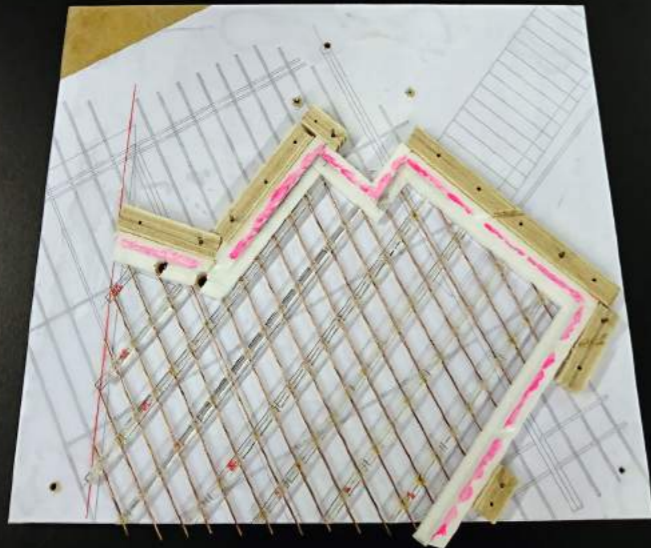
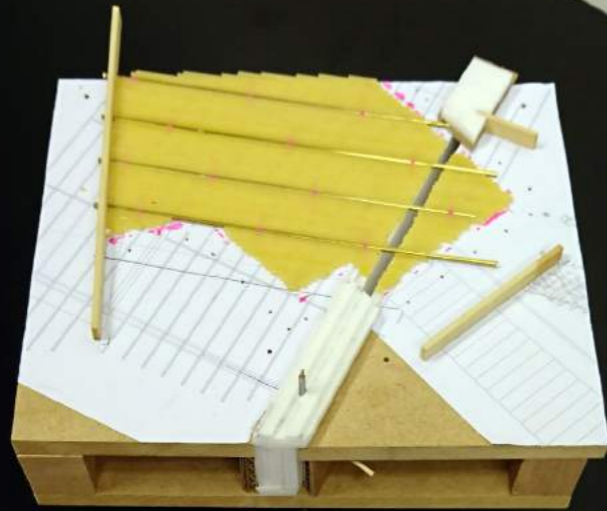
»materiality«

design

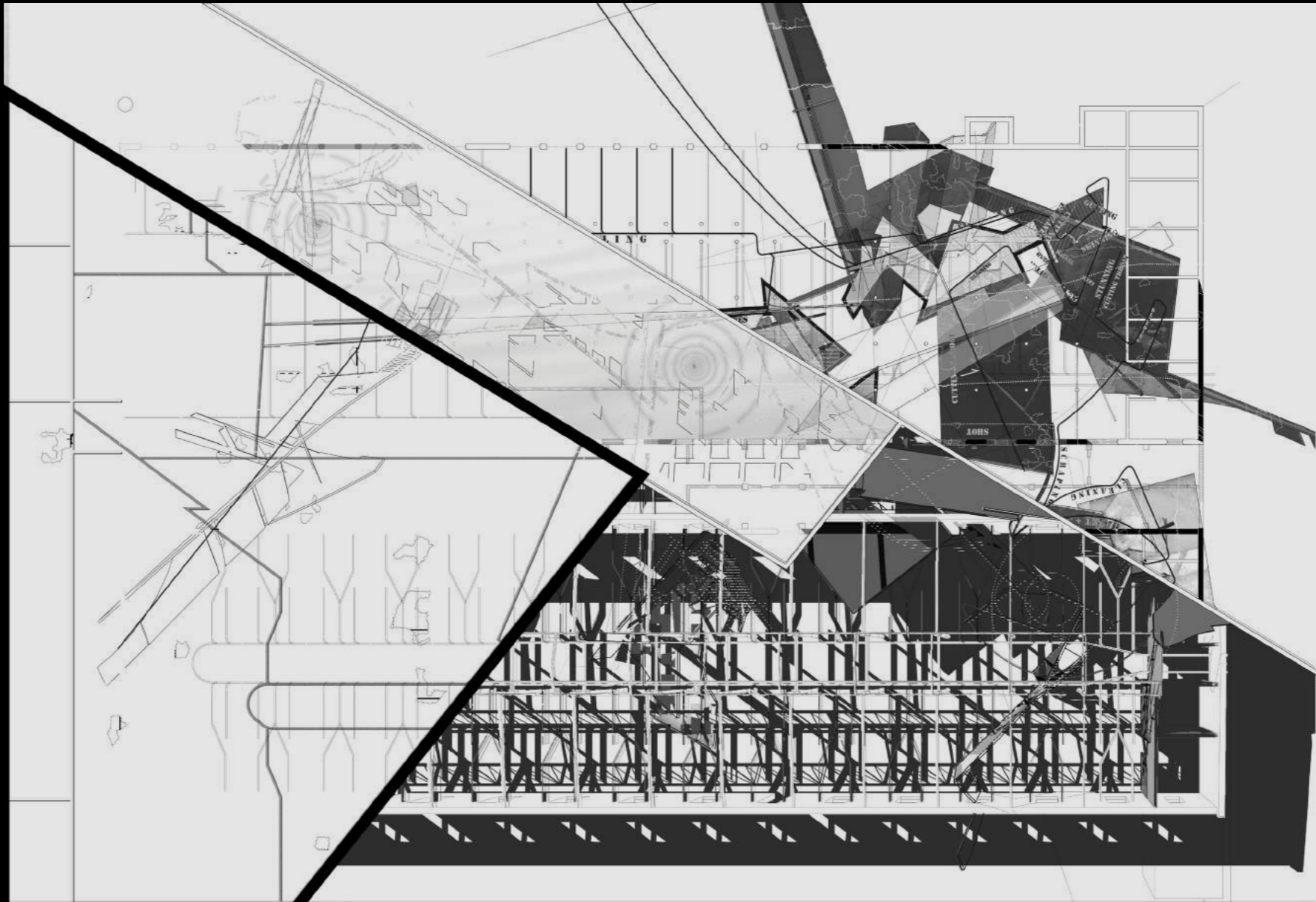




design  
clash of materials 1:50 model, 2017



design  
concrete floor and mold 1:50 model, 2017

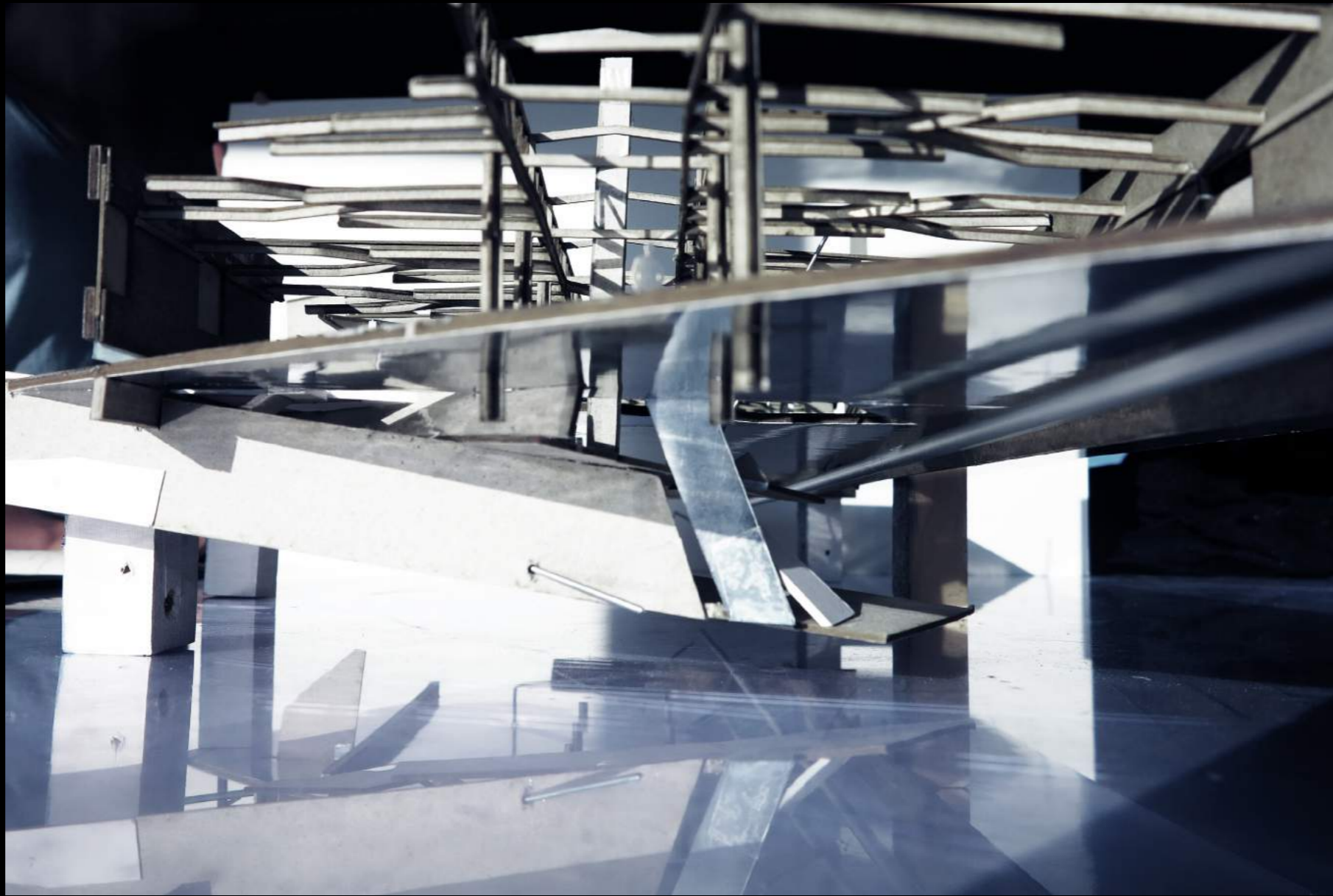


design

separation of the 100-model, drawing, 2017



design  
“the wife” 1:100 model, 2017



design  
“the wife” 1:100 model, 2017

»influences«

design



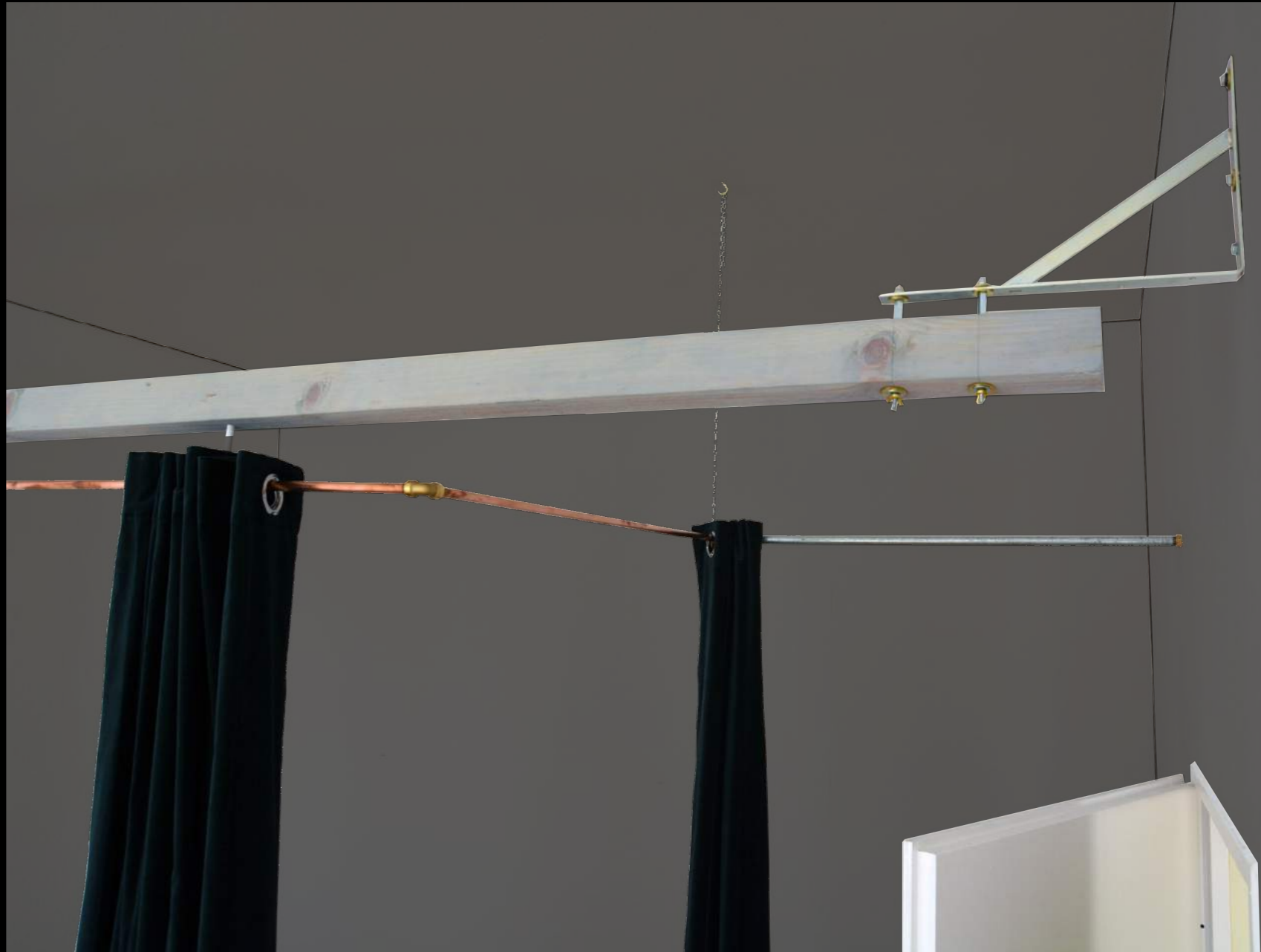
»potentials«

considerations





considerations  
the lodge, 1:1 mock-up, 2017



considerations  
the lodge, 1:1 mock-up, 2017



considerations

left: splitting by gordon matta-cark, englewood, 1974 - right: spoonbill by fine taxidermy, amsterdam -2015

thank you

SPECIAL THANKS TO:

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