

Master thesis

Josh Snow

5293197

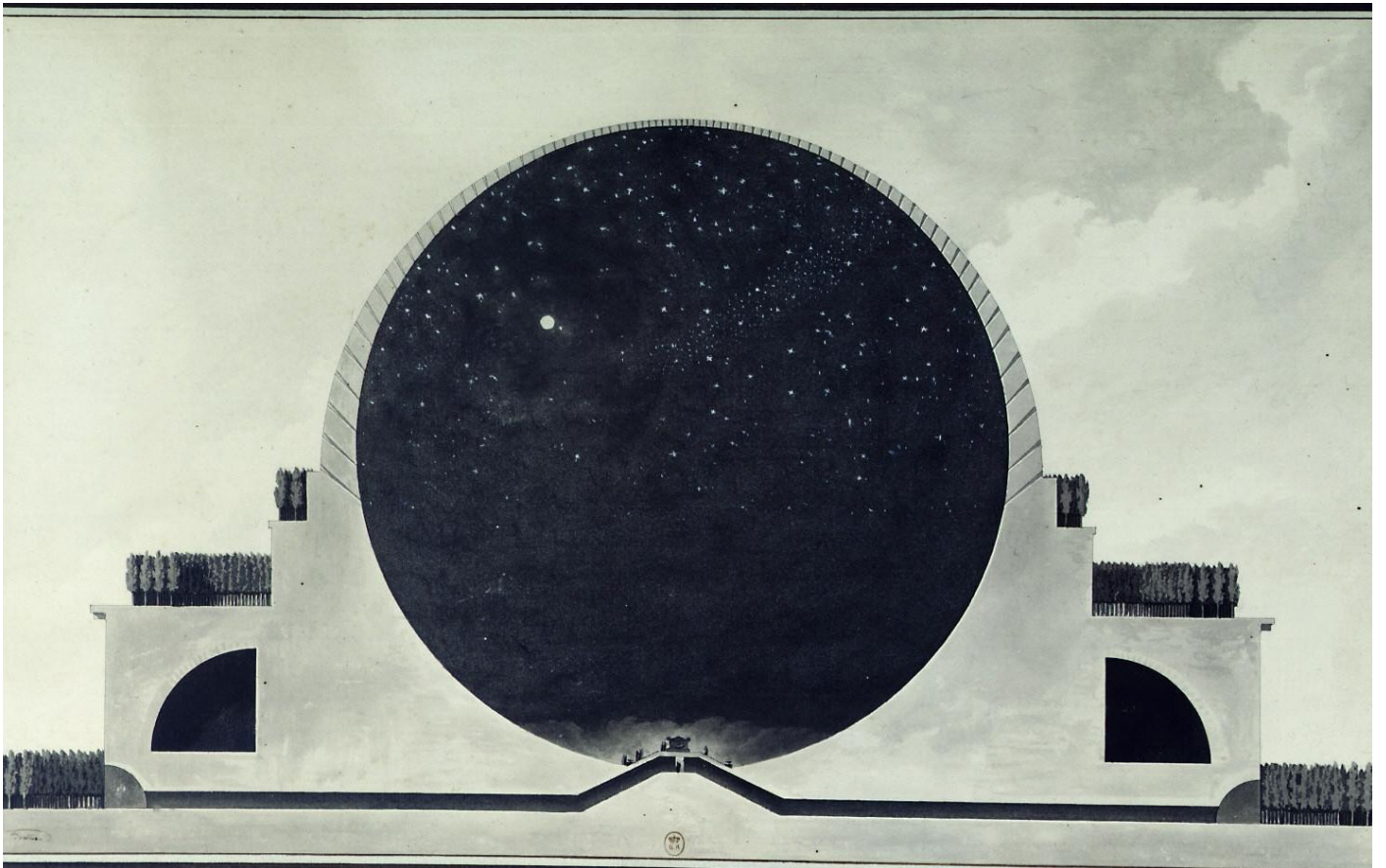
Tutors

Thomas Offermans

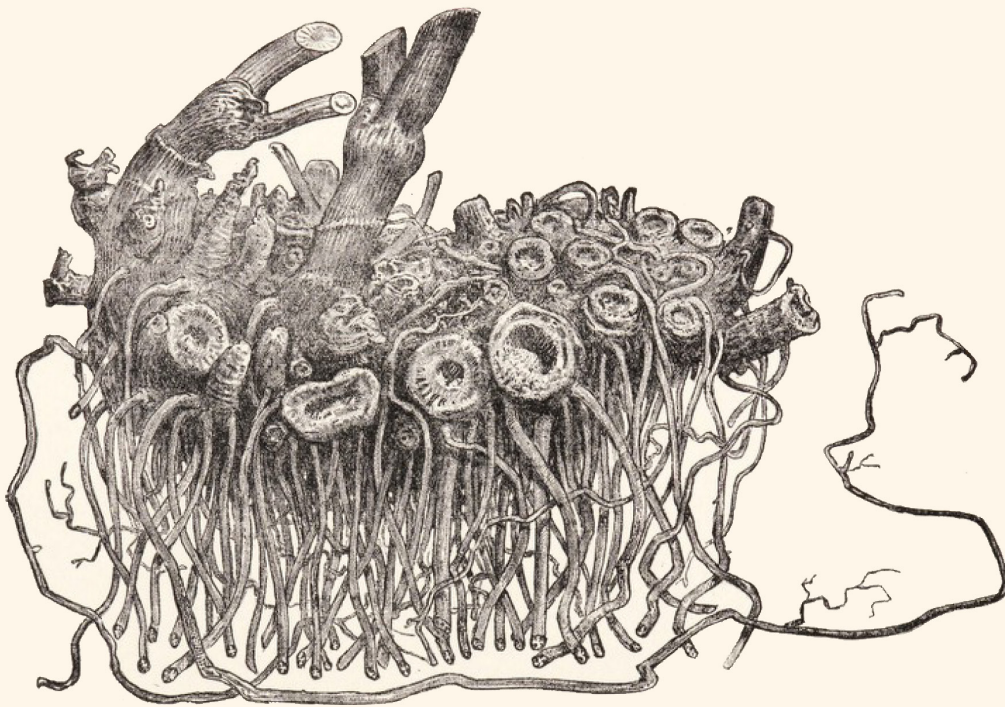
Jos de Krieger

# Reference Book





Cenotaph for Isaac Newton, 1784  
**Étienne Louis Boullée**



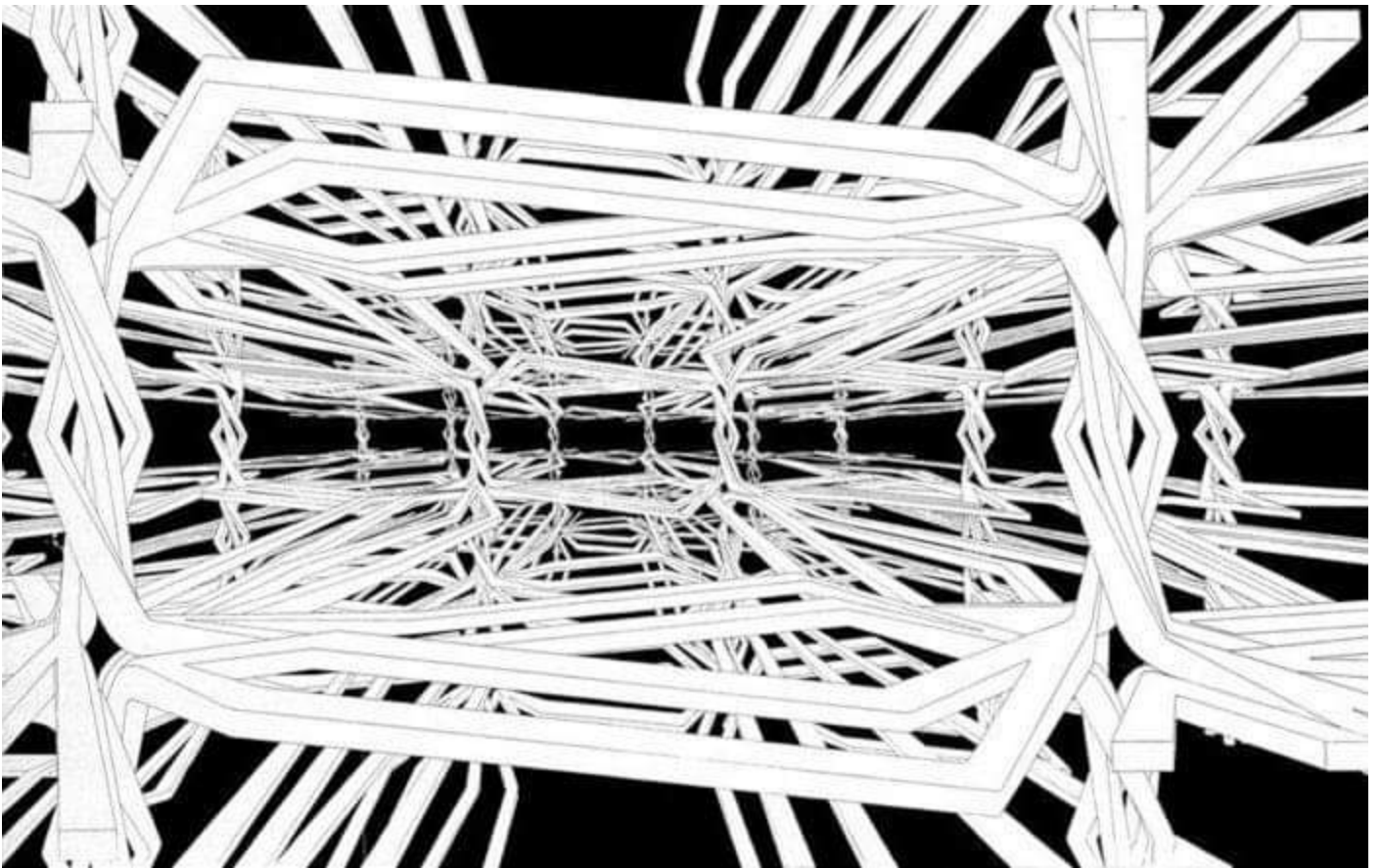
A FRESH RHIZOME OF CIMICIFUGA RACEMOSA.  
(Natural Size.)

Rhizomes, 1884  
**Lloyd & Lloyd**

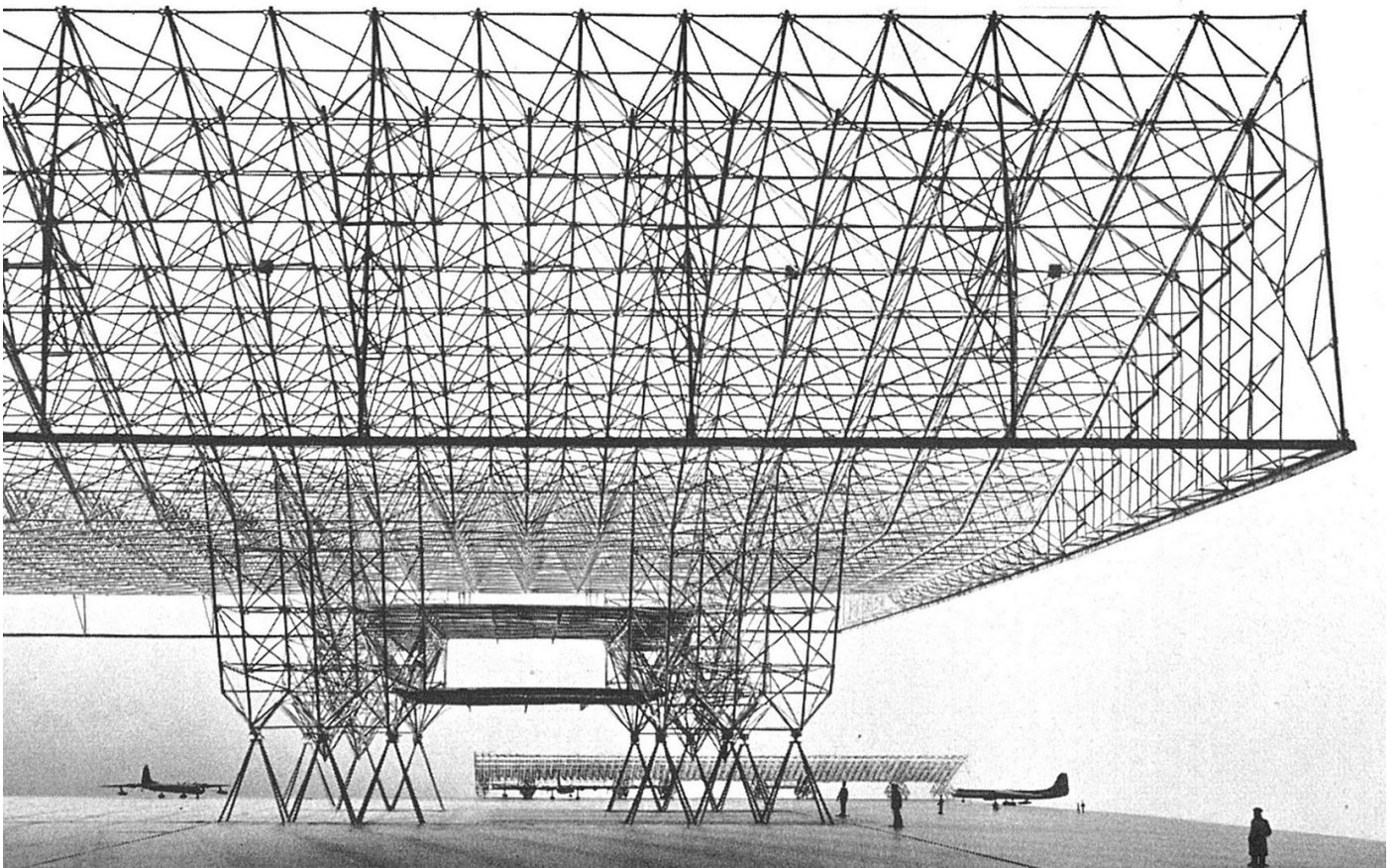




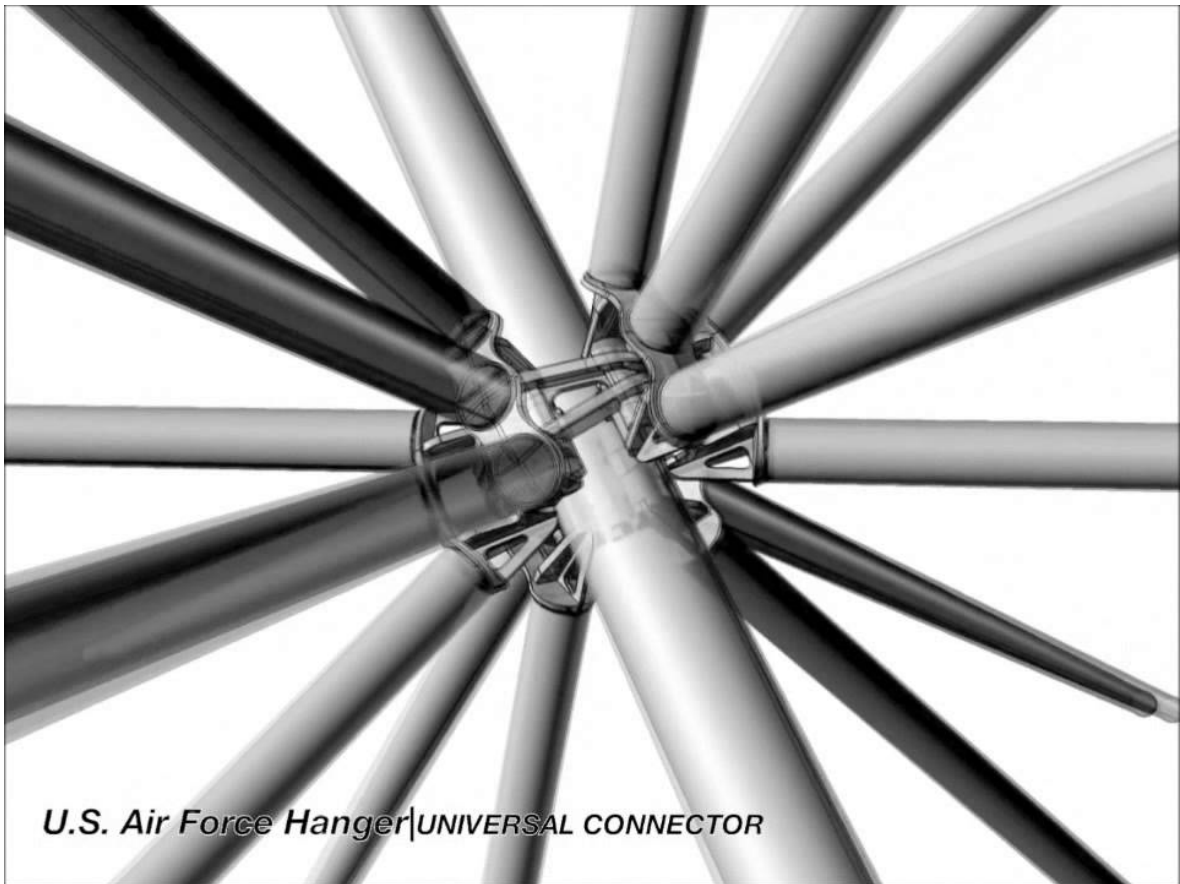
Trinity, 16 July 1945



Twisting Net, 1950-51  
**Konrad Wachsmann**



Air Force Hangar, 1951  
**Konrad Wachsmann**



Air Force Hangar, detail, 1951  
**Konrad Wachsmann**





Speelplaats Laurierstraat, 1950s  
Aldo van Eyck

**‘The city is, as  
is everything  
now, just more  
Disneyland. Magic  
castles. Quaint  
architecture. That  
the buildings are  
authentic somehow  
does not change the  
sense of falseness,  
of fetishization.  
I grieve for us, a  
world of tourists,  
for cities in drag, for  
our inability to be  
real in a real place.’**

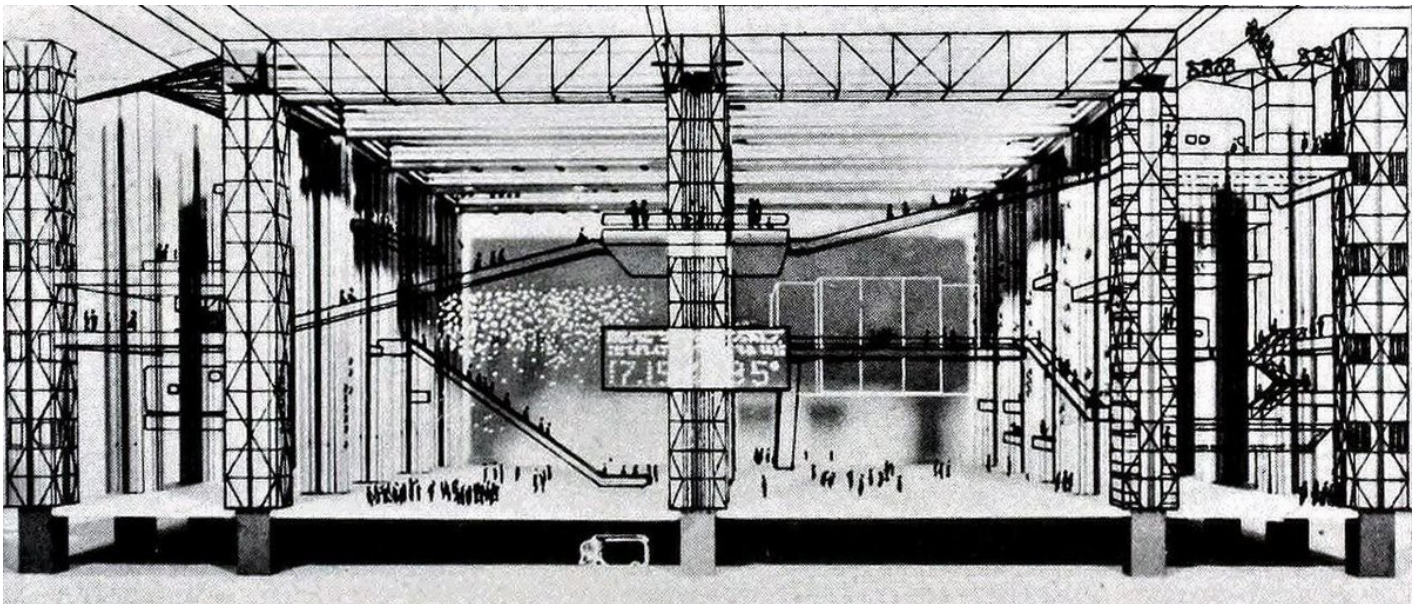
Kaufman, *Antkind*, 2020



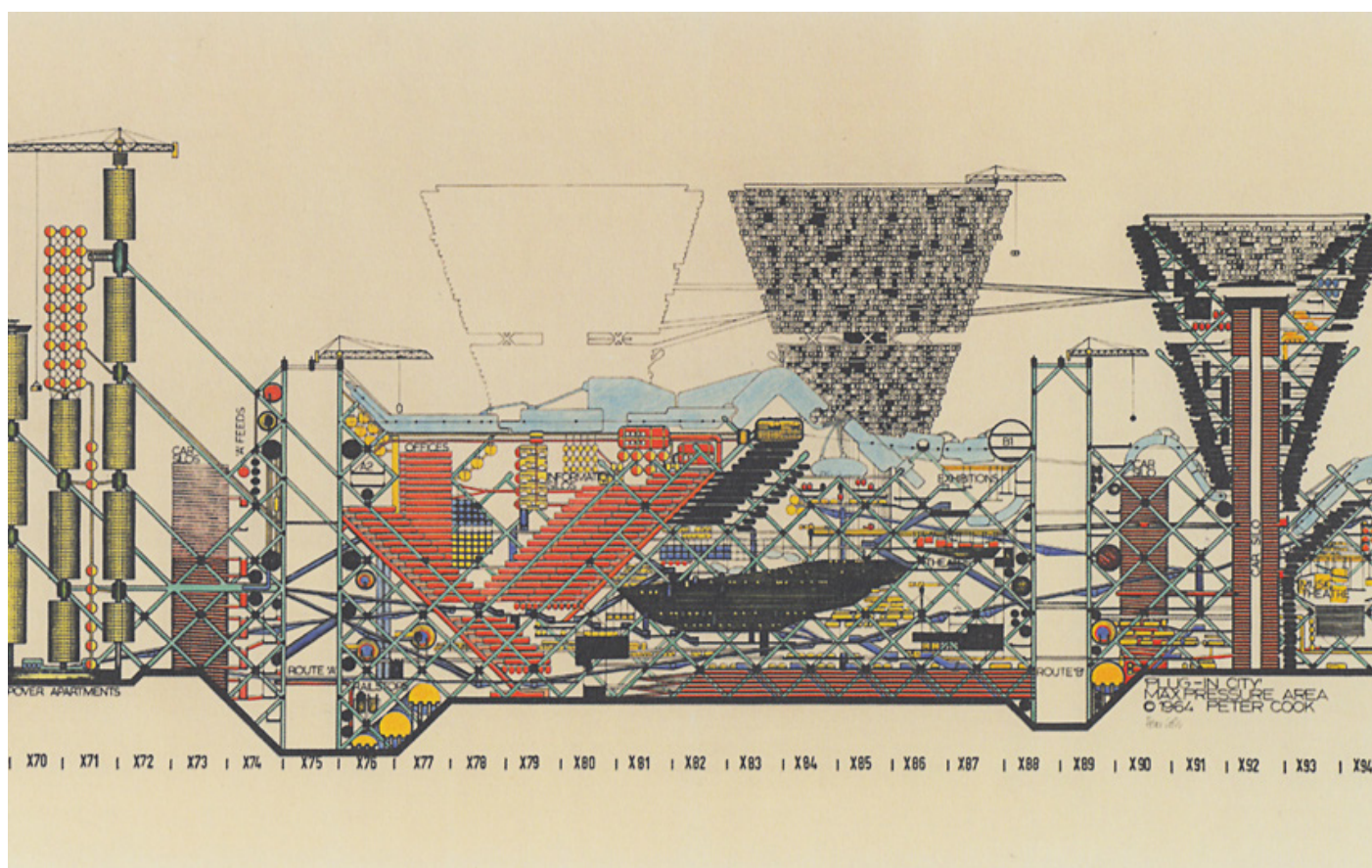


Torres de Satelite, 1958  
**Luis Barragan**





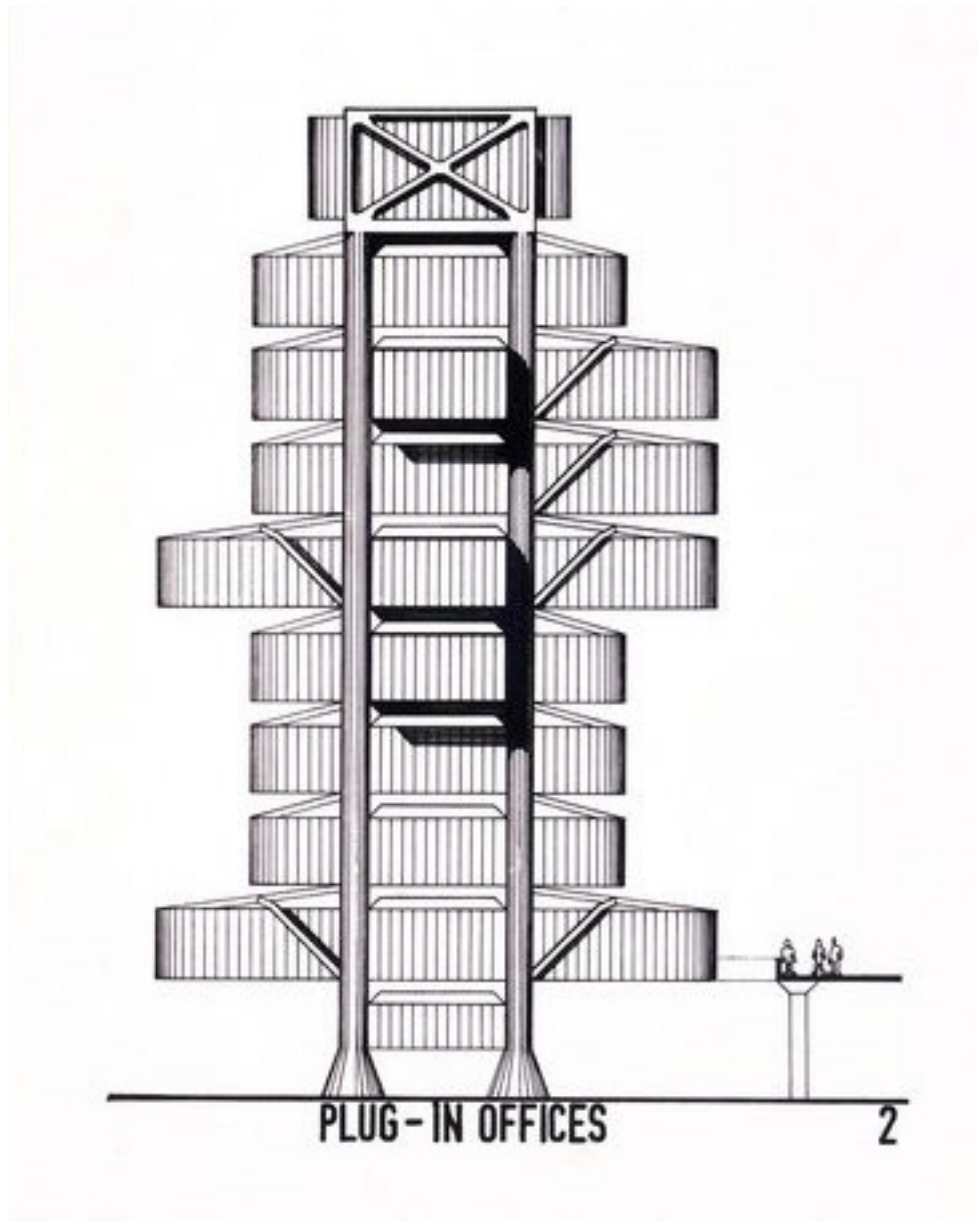
Fun Palace, 1959-61  
Cedric Price



Plug In City, 1964  
Peter Cook/Archigram

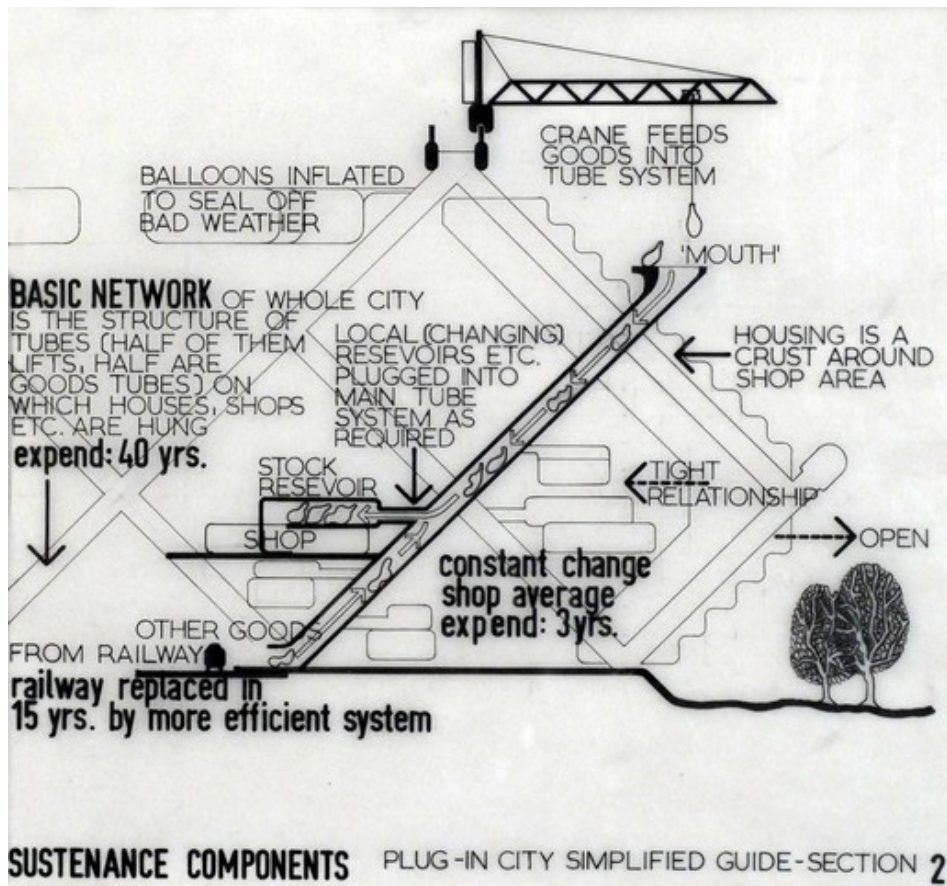
Hammoudi, *Footprint* 28, 2021

**‘The real  
cybernetic  
machine  
then is the  
one enabling  
architecture to  
show and use  
the footprints  
and signs of  
ecological  
systems.’**



Plug In City, 1964  
Peter Cook/Archigram



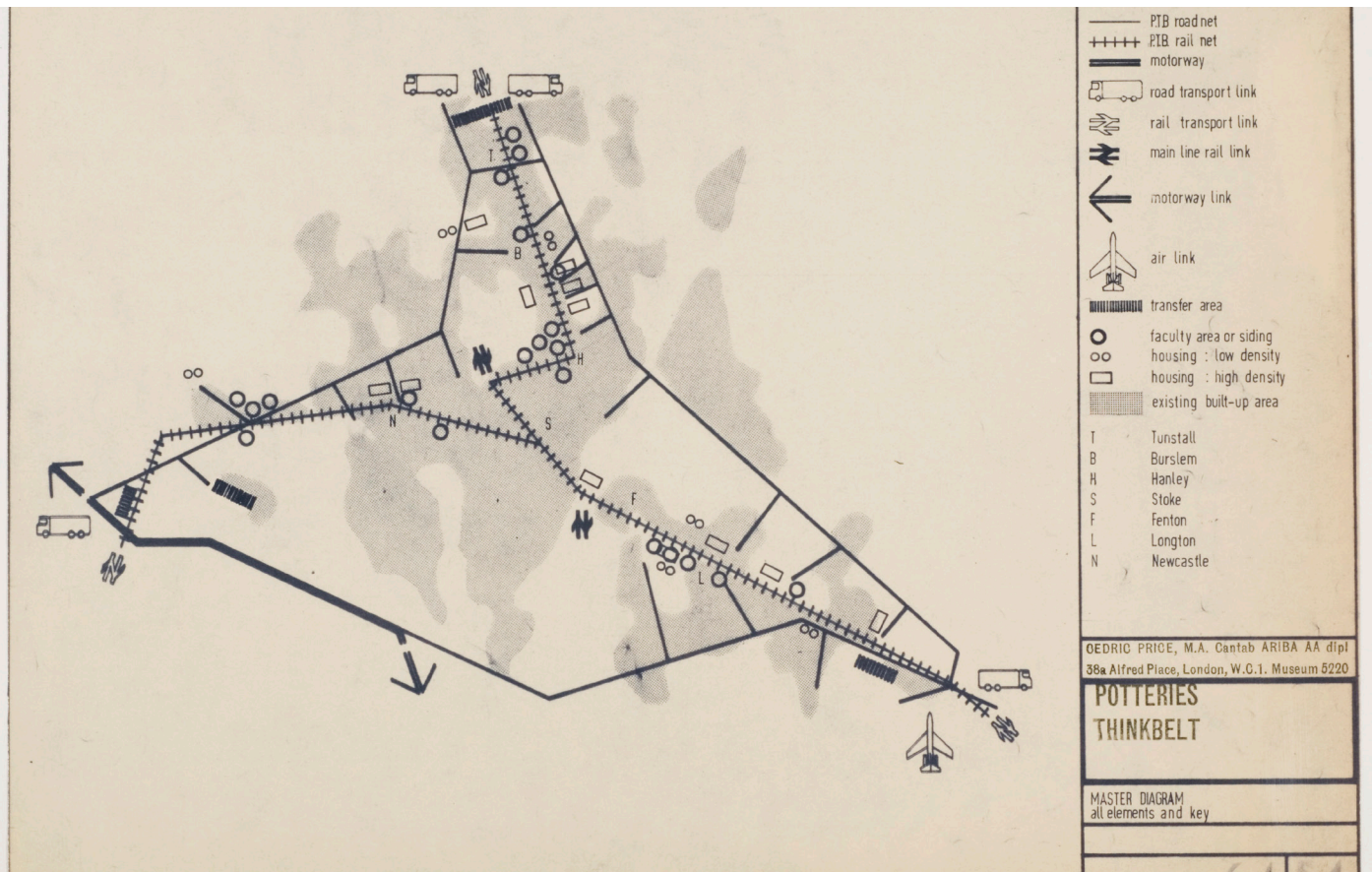


Plug In City, 1964  
 Peter Cook/Archigram



Habitable Deux, 1964  
**Andre Bloc**





Potteries Thinkbelt, 1964-66  
 Cedric Price

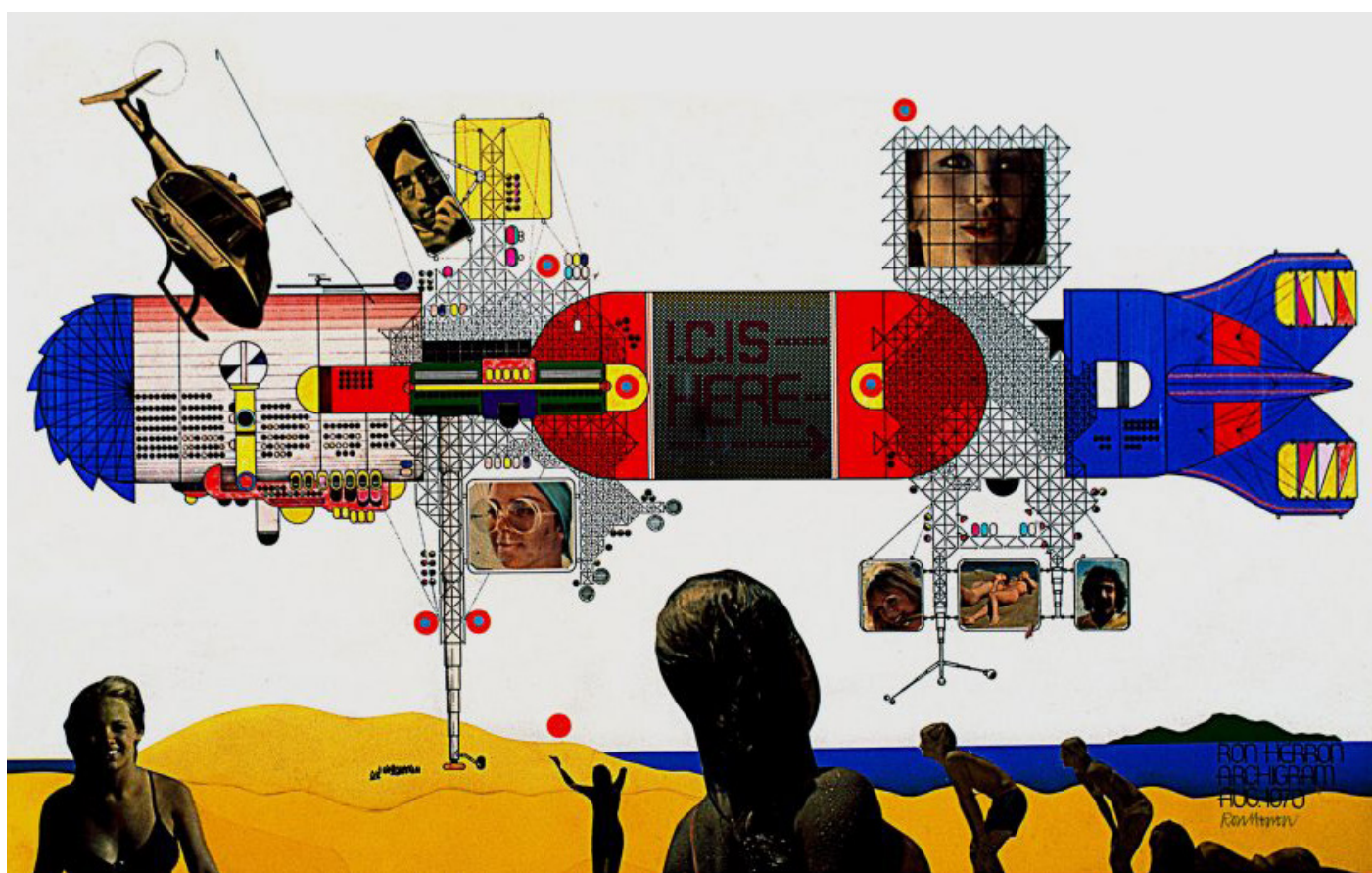




*Liluth Full Moon*, 1967  
**John Chamberlain**



Instant City, 1968  
**Archigram**



Instant City, 1968  
Archigram

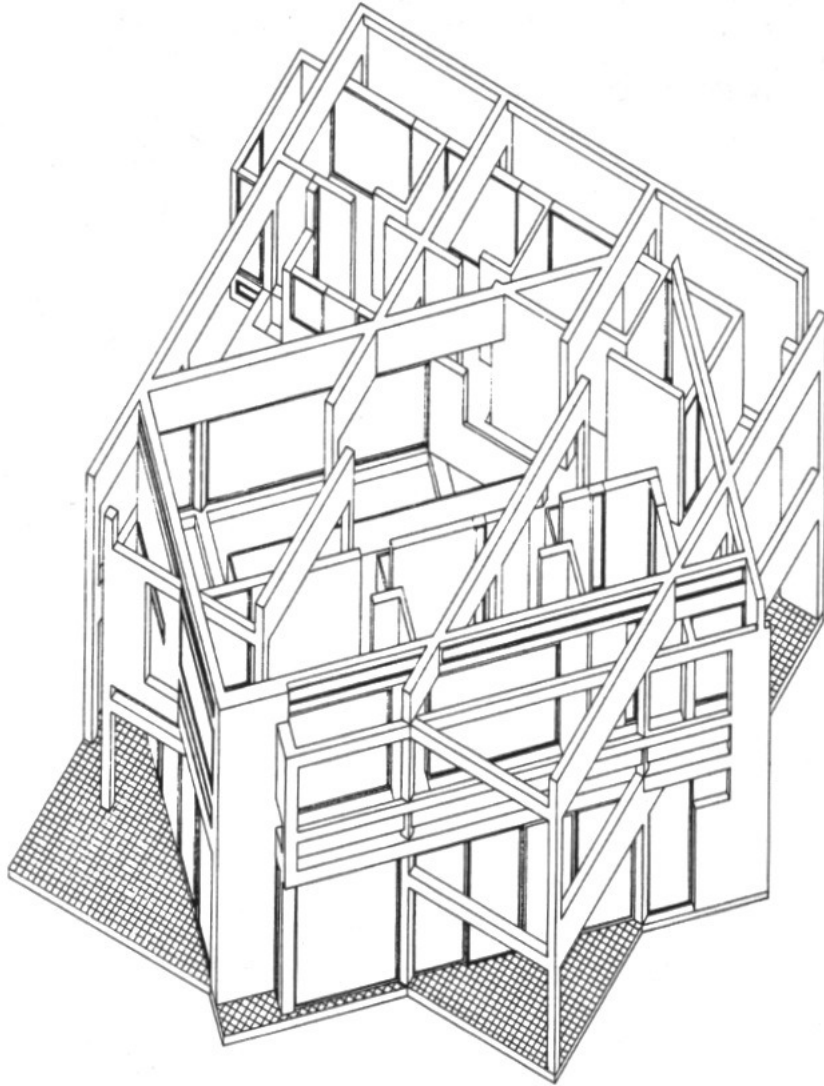




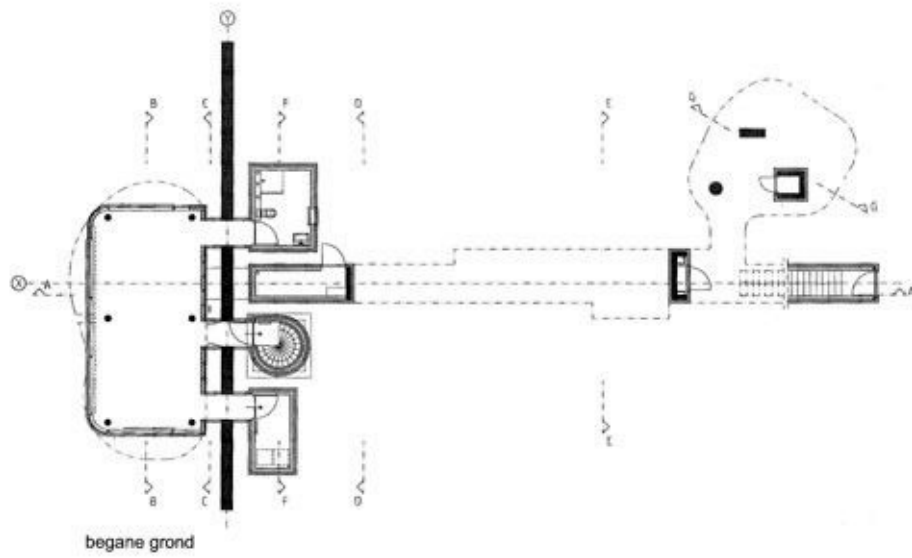
*Satyricon*, 1969  
**Federico Fellini**



Il Palazetto, 1970-2006  
**Carlo Scarpa**



House III, 1971  
**Peter Eisenman**



Wall House #2, 1973  
**John Hejduk**





*The Holy Mountain*, 1973  
**Alejandro Jodorowsky**



La Fabrica, 1973  
**Ricardo Bofill**

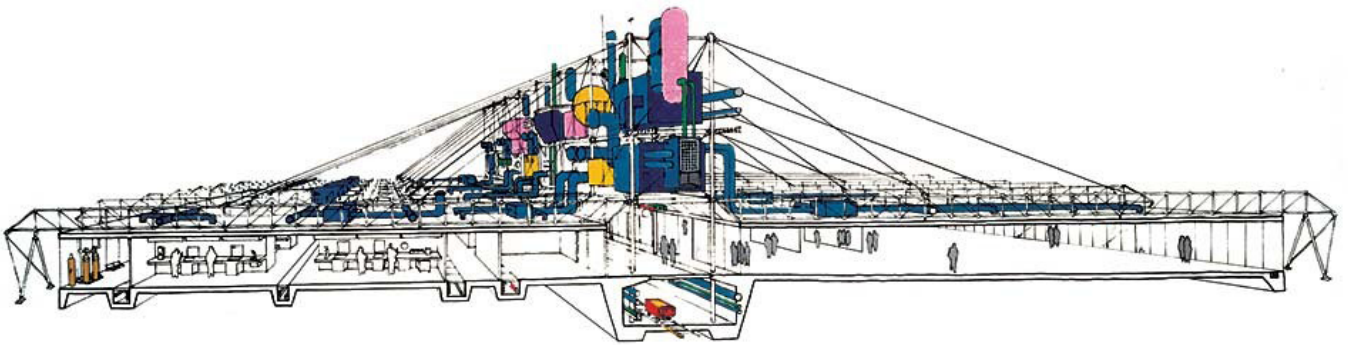




*F for Fake*, 1975  
**Orson Welles**

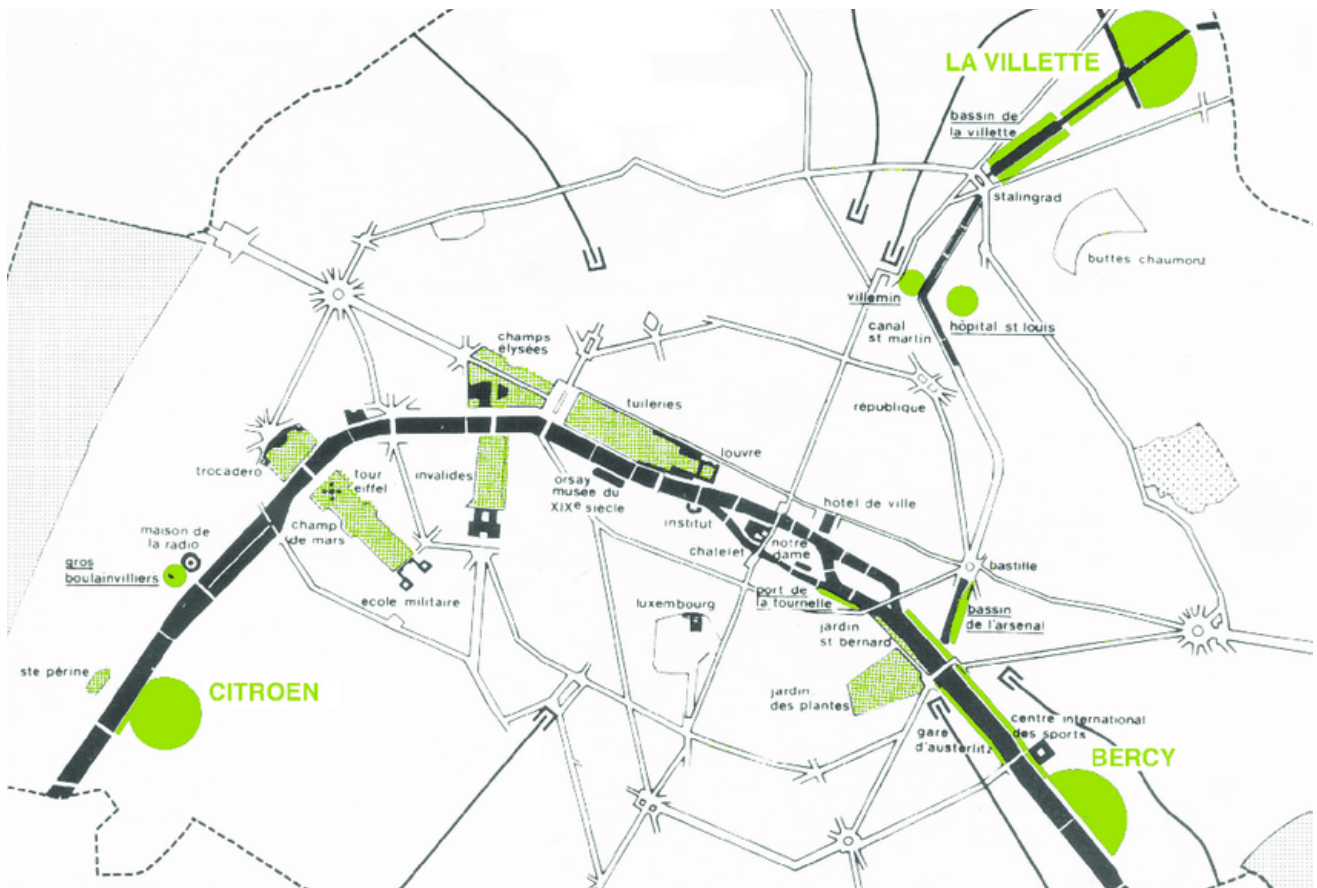


Hubertus Huis, 1978  
Aldo van Eyck

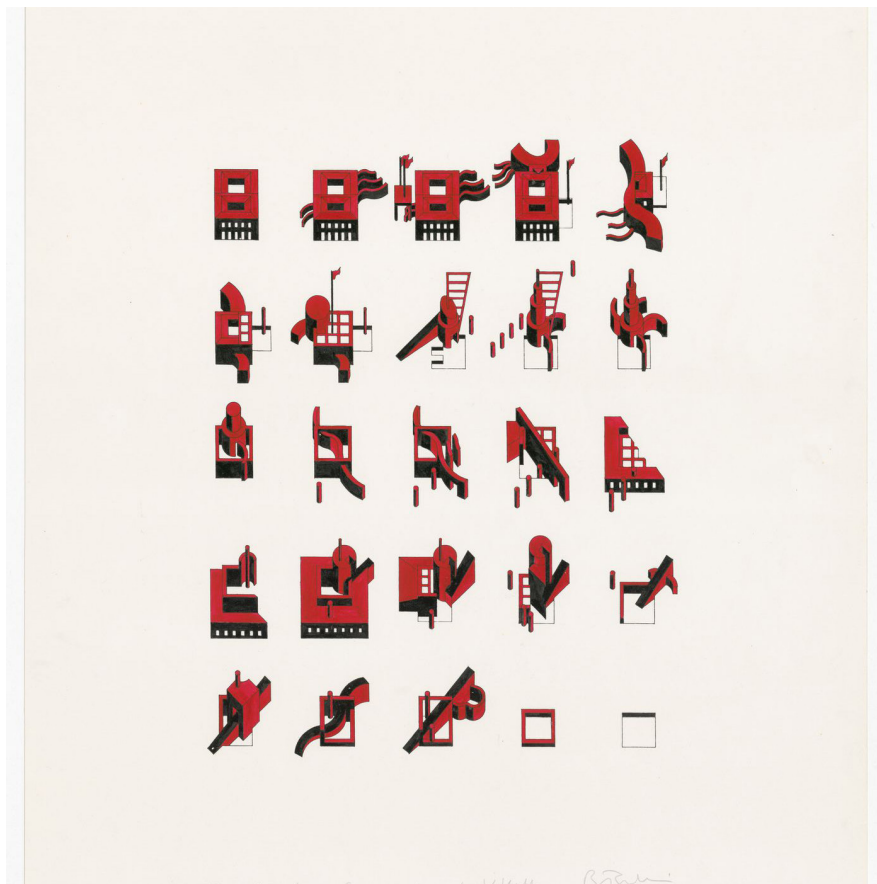


Inmos Microprocessor Factory, 1980  
**Richard Rogers**





Green Infrastructure Ntwk, Paris, 1981  
**Atelier Parisien d'Urbanisme**



Follies, Parc de la Villette, 1982  
**Bernard Tschumi**





*Querelle*, 1982  
Rainer Werner Fassbinder



*The Cook, the Thief, His Wife and Her Lover*, 1989  
**Peter Greenaway**

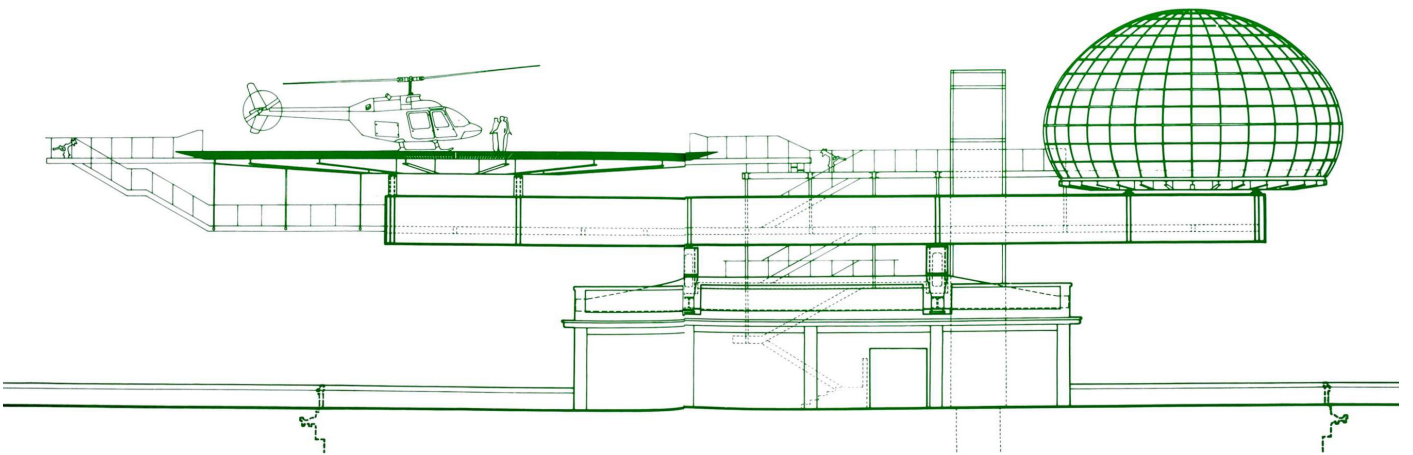


Fondation Cartier, Paris, 1994  
**Jean Nouvel**

**‘Rather than  
locking up  
pristine  
wilderness  
untouched by  
human hands,  
the future of  
conservation  
will see nature  
preserved and  
encouraged to  
grow alongside  
urban life.’**

Margolis, *The New Republic*, 2023





Lingotto Fiat Factory, detail, 1994  
**Renzo Piano**





Veg House, Stage Four, 1996  
**Peter Cook**



Blur Building, 2002  
**Diller Scofidio & Renfro**



Le 56/Urban Garden, 2006  
Atelier d'Architecture Autogérée





Jardins du Tiers, St Nazaire, 2011  
**Gilles Clement**

*In my own field, we transform landscapes in a spectacular and very violent fashion, we fuse together, we sterilize, we waterproof, we wage war on life. Unlike war, the industry of the Stupidocene does not display a desire to kill, yet it does it anyway with a radical and insidious violence.*

Published in PCA-Stream 04 in November 2017



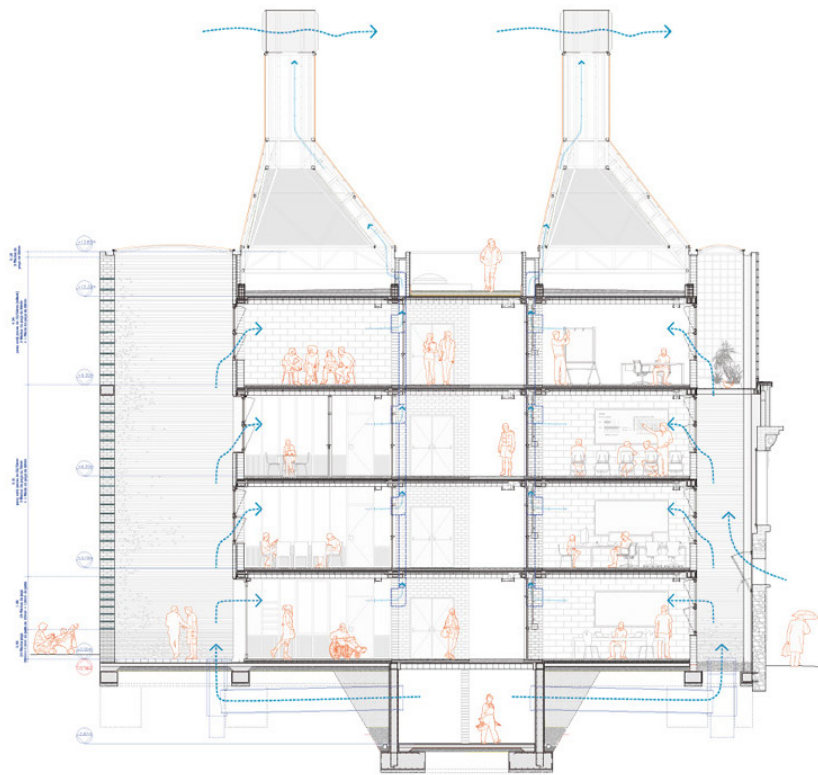
Viana do Castelo, 2013  
**Souto de Moura**





Schaustelle, 2013  
**Jurgen Mayer H.**





Cristalleries Planell, Barcelona, 2016  
**arquitectes**



Zero Carbon Cultural Center, Makli, 2017  
**Yasmeen Lari**





*La Forêt de la Corniche des Forts, 2017*  
**Yann Monel**



**‘Those who are  
not capable of  
*detecting and  
responding  
rapidly to small  
changes are  
doomed.*’**

Latour, *Facing Gaia*, 2017



Daita, 2019  
Suzuko Yamada



Gharfa, 2019  
**Edoardo Tresoldi**





Casa Jardin, Quito, 2020  
Al Borde





Gutshof Güldenhof, Stechlin, 2020  
**Heim Balp Architekten**

**‘Centralized  
systems tend  
to be efficient  
at the expense  
of being fragile  
[...] more diverse  
systems are  
characterized  
by greater  
‘redundancy’ and  
more linkages  
between  
components.’**

Slator & Rathor, *Deep Adaptation*, 2021