

LEFTOVER HYBRID DWELLINGS

Investigating the socio-cultural drivers behind hybrid dwellings where the residential function is subordinated, and their role in urban and architectural evolution.



Figure 1 Bus terminal + housing.
(from *Made in Tokyo* by Atelier Bow Wow, 2001)

Putting truth and untruth together a shot may be made at what this hybrid actually was like to look at. – Finnegan's Wake by James Joyce, 1939.

Abstract

Hybridity in residential architecture is increasingly regarded as a progressive urban strategy. Yet despite their apparent novelty, hybrid dwellings are deeply rooted in pre-individual architectural forms and reflect long-surpassed concepts. After comparing hybrids to their antithesis – building typologies – this essay will examine the darker side of hybridity: dwellings that offer compromised living conditions within programmatically confused building forms, presented in Atelier Bow Wow's 2001 catalogue, *Made in Tokyo*. Besides uncovering their societal, cultural and historical underpinnings, the primary questions of interest will be how leftover hybrid dwellings affect domestic and urban spatial arrangements and how they hinder architectural evolution.

Keywords

Hybrid dwellings, Typologies, Assemblage theory, Functional subordination, Fragmentation

Introduction

There is hardly any home that is 100% ideal for living; in almost all cases, people need to make small compromises on size, location, orientation, etc. There are houses, however, that are unquestionably miserable to live in. There are also houses that appear odd due to absurd design choices or their location seems unthinkable due to cultural taboos, nonetheless, they are proven to be surprisingly tolerable. Unorthodoxy and misery can come from a variety of sources; still, architecturally, the most intriguing must be the case of designed oddities. Should architects ever design homes that are uncomfortable or disagreeable? If so, what level of unpleasantness is ethically acceptable, especially when the alternative may be homelessness or unsafe, informal construction?

	Thematic	Disparate
Informal hybrid	Favela community centres	Vertical slum (fig. 7)
Ad hoc hybrid	Rooftop extensions	Houses under flyover
Planned hybrid	Mixed-use developments	Bus terminal housing (fig. 1)

Table 1 Example building types illustrating the categories of dwelling hybrids.

Definition and categorisation

Unusual and undesirable ‘alternative’ dwellings thrive primarily in high-density urban environments where people often make seemingly irrational compromises to live cheaply in proximity to the centre. This undesirability can stem from natural constraints, as seen in the case of favelas built into cliffsides in Rio de Janeiro, or it can arise from man-made factors, such as houses overshadowed by industrial infrastructure, landfills, or highways. Further narrowing down in the latter category, I am focusing on houses that are not merely adjacent to but are indeed inside the same building enclosure as the other function, forming a hybrid. Finally, I need to make a distinction between planned and informal hybrids defined by whether the structure is created within or outside formal architectural and planning processes, and whether the two functions are purposefully combined from the beginning (table 1). I will also introduce a new term, *ad-hoc hybrid*, for structures that comply with the building code, but their two functions end up inside the same building through different stages, by different intentions, expanding a traditional building into a hybrid.

Joseph Fenton (1985, p. 6) established the categories of *thematic* and *disparate* combinations based on the interaction of functions: thematic hybrids cultivate the connections and dependencies between their parts, whilst disparate ones allow their parts to exist in a *mutual, often uneasy alliance, emphasising the schizophrenic aspect of society and of the period*. Whilst being rather poetic, he already formulates a critique of hybrids to be explored later in the study.

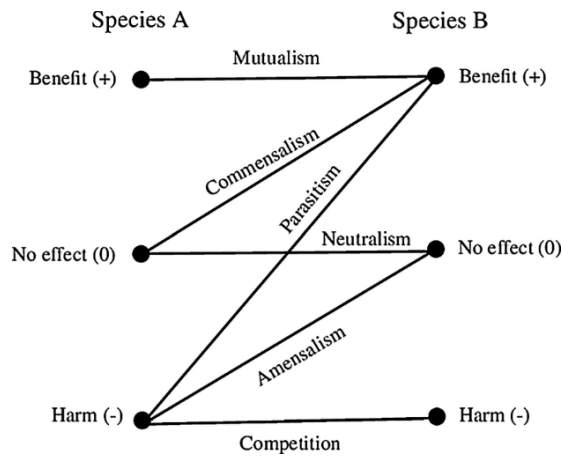


Figure 2 Effects of symbiotic relationships, regarding the residential function as equivalent to Species A and the building's other function to Species B. (from researchgate.net by Muhammad Akram, 2020)

Mutualism	Library in apartment block
Commensalism	Roof-top bar on dwellings
Neutralism	Ground floor medical centre
Amensalism	Bus terminal housing
Parasitism	Distribution centre housing
Competition	Nightclub in dwelling

Table 2 Example hybrid types of symbiotic relations.

A more precise categorisation can be achieved by applying the types of symbiotic relationships in biology, introducing six divisions (figure 2). Considering that hybrids often have more than two functions and their relation is dynamically shifting, while this system offers greater accuracy, its intricacy would divert the study beyond its intended scope without yielding proportional results.

Nonetheless, the system reveals the fact that whilst certain classes have almost no real-life examples (table 2), *parasitism* is one of the most common relationships portrayed in *Made in Tokyo* (Kaijima, et al., 2001), in the form of exploitative workers' housing, raising further ethical questions. Hybridisation of dwellings typically occurs when people's concept of a living space gets obscure, and the authority of the residential function dissolves. It is rather worrying that speculative investors are keen to fill the created power void (figure 3).

In my thesis, as a way of *gaining insight from the commonplace* (Venturi, et al., 1972, p. 3), I will focus on disparate planned and ad hoc hybrids as these classes typically fall outside the architectural canon. I will analyse the problem at different scales: regarding the user as the particular individual, then the building, and finally the city, building on the definition of the *body* by Deleuze and Guattari, stating that *a body is an assemblage of organs; but at higher levels, a body may itself be an organ in a social body* (Livesey, 2013, p. 44). At each scale, hybrids demonstrate varying degrees of complexity – from low-level functional negotiations to high-level urban entanglements – shaped by emergent forces rather than fixed rules. This layered structure reflects DeLanda's view of social and architectural systems as assemblages: open-ended configurations composed of parts with relative autonomy, whose properties emerge not from internal cohesion but from their exterior relations (Livesey, 2013, p. 50). This multi-scalar reading of hybridity brings new attention to how the residential function is stretched, subordinated, or recontextualised within these assemblages.



Figure 3 Concrete batch-plant + workers' housing.
(from *Made in Tokyo* by Atelier Bow Wow, 2001)

An example of parasitic planned hybrid. By confusing workplace with dwelling, employers gain further potential to control the workers' daily routine, making them more vulnerable.

Genealogy of dwellings

Jane Jacobs transformed our concept of functional mix with the publication of *The Death and Life of Great American Cities* (1961). She argued that the Modernist segregation of activities hindered social and economic vitality and resulted in deserted, unwalkable city centres. Hybrids take the desired functional proximity to the extreme, shifting the discussion from the urban level to the building scale, declaring a radical antithesis of Modernist development (Khan, et al., 2022, p. 1). Housing constitutes a special component in the mix: it provides a foundation for urban activities but is often required to sacrifice liveability and convenience in doing so. In cities, we often find dwellings, especially affordable housing at the bottom of the food chain, seemingly as an urban afterthought. Whilst workplaces and public buildings by nature need to please a large group of people or an entire city, affordable housing only needs to satisfy a select few: those who are willing to accept a set of compromises for cheap prices. Monumentality, clarity of circulation and safety become less of a concern, first impressions are not in focus. Affordable housing takes the role of a space-filling substance, occupying odd leftover plots. Nowhere else is this tendency more apparent than in hybrid dwellings, where often a parasitic budgetary relation exists between the functions: in many cases, the sole purpose of the residential part is to finance the larger project, bringing to life an otherwise economically unviable public function (Per & Argote, 2020, p. 24). Using Simondon's terms, the crystallisation of urban features and the economic scene leaves no other choice but to initiate the individuation of unorthodox features in the residual spaces. It is important to note here that unplanned hybrids rarely constitute entire residential districts, thus, the characteristics of cities are largely unaffected. However, they appear as a stark symptom of the subordination of the residential function. Housing is regarded as a precise manifestation of a culture and thus it modified very slowly over history. Any sudden change to it, however minuscule it may be, could indicate larger trends and a shift in cultural values (Rossi, 1982, p. 65).

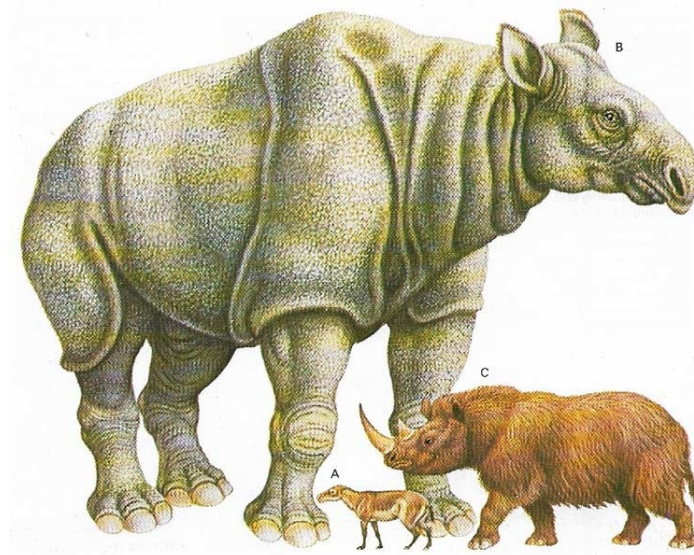


Figure 4 *Hyrachyus (A), Baluchitherium (B), woolly rhinoceros (C), some of the earliest known mammals in the Perissodactyla order. (from davidddarling.info, 2016)*

Ancestry and hybridity are sometimes indistinguishable. This certainly contributes to hybrids' unresolved relation to architectural history.

The individual house, as a protective enclosure defined by boundary walls, is a physical extension of the inhabitant; the definition of inside-outside is analogous to the human body (Wigley, 2018). The *primitive hut* (Laugier, 1753) marks a point in history when the pre-individual society dephased and individuals developed a need for spatial separation. Logically, hybrids as pre-individual entities preceded typologies (Bluemink, 2020). Our concept of building types only exists in relation to hybrids; the concept of separation only gains meaning in respect to the chaos of hybridity. At first glance, hybrids may appear to be utilising types as their building blocks, however, it is most likely merely us forcing our existing terms on these buildings in an attempt to make sense of them. In biology, if one were to trace back the common ancestor of all species in any given class, one would arrive at a certain proto animal that shows a grotesque mixture of features of present-day species (figure 4). Similarly, instead of seeing the hybrid as a combination of types, we can perceive it as the primal, raw form of architecture, an aggregation of functions. Therefore, present-day hybrids carry a certain prehistoric nostalgia; post-individuation, the hybrid dwelling is functionally an architecturally regressive gesture. The partition between the living spaces' interior and exterior becomes blurred again, and one's control over the microclimate becomes limited. This issue of blurring boundaries is concretised by the fact that these indefinite dwellings are more prevalent in the Far East. In less individualistic societies, the trade-off of undefined living space is generally more accepted if the corrupted individual dwelling benefits the greater collective. After all, *in the urban composition, everything must express as faithfully as possible the particular life of the collective organism* (Rossi, 1982, p. 51).

According to Jean-Paul Sartre, social and cultural establishments such as typologies are unstable, vulnerable concepts that fall back onto a lower energy level following the smallest

disturbance. His quote in *Nausea* (1938, pp. 171-172) illustrates architecture's return to the primal: *the diversity of things, their individuality, were only an appearance, a veneer. This veneer had melted, leaving soft, monstrous masses, all in disorder – naked, in a frightful, obscene nakedness.* Hybrids take us back to a mythological time, expressing today's confusion that stems from the abolition of traditional boundaries (Haraway, 2016). Here we see the first sign of evolutionary impediment: hybrids act as regressive, proto-architectural gestures, thus inevitably anything that emerges from them is, to a degree, a repetition of history.

The hybrid-typology dichotomy

Typologies as a system for classification were first outlined during the Enlightenment (Rossi, 1982, p. 47). However, building types as logical principles existed long before, they historically arose to achieve efficiency and clarity (Rossi, 1982, p. 40). Bundling related functions into types means an easier understanding of what particular buildings entail. However, despite their clarity, types never offer the best architectural option for a given site, as organic urban problems rarely fit perfectly into any of our defined categories. Hybrids do not accept this pitfall: if thinking in typologies is akin to mass production, hybrids offer tailor-made solutions. They maximise efficiency in the city's fabric; by renouncing all formal definitions, they allow themselves to be moulded by external forces. Nonetheless, although presenting the hybrid-type relation as an antagonistic dichotomy sheds some light on their idealised nature, we have to acknowledge that in reality, we cannot regard hybrids as truly independent of typologies. They can never achieve pure bespoke architecture, as avoiding all cultural norms connected to building types is impossible. After all, the hybrid is not the absolute antithesis of thinking in types but rather an imperfect gesture towards disregarding precedents and constraints. Instead of moulding brand-new parts, it reuses our existing parts to assemble new combinations, applying the traits of both bespoke and mass-produced, loosening but not transcending our definitions. The hybrid as an assemblage creates unexpected connections and a new way of speaking (Livesey, 2013, p. 40); we cannot treat it as a sum of its parts; its selected functions spontaneously amplify or diminish each other. *We do not know what an assemblage is until we can find out what it can do* (Wise, 2017, p. 16).

Recognising their malleable form and combinatory freedom, it is still puzzling why some hybrids invent radically unorthodox programs. One needs to examine the outer dynamics as well as the inner workings to grasp where hybrids diverge from types. Since typologies are not arbitrary but are organically evolved categories based on basic human needs, it is likely that by turning away from building types and solely focusing on the users' needs, one would arrive at very similar results as the original types. It is apparent that hybrids not only opt for an idiosyncratic turn but also imply a shift in the purpose of architecture. Above all, they shift the focus from the individual to the viewpoint of the city, they operate on a macro level.

Concentrating on the city results in a universal neglect of individual stakeholders: hybrids are inefficient to use and to produce. However, the relationship between user, hybrid, and city goes beyond mere functionality. Hybrids are products of constant negotiation and interaction between forces, both human and architectural, a manifestation of Deleuzian *friendship* (1996).



Figure 5 *Septima etas mundi, Imago mortis* (The seventh age of the world, the image of death) by Hartmann Schedel, 1493.
(from sanderusmaps.com)

Late Medieval engraving depicting the dance of the dead.

Ultimately, the function of a building is an abstract human construct, defined by *what people do* inside. Similarly, hybrids are not defined by the fixed identity of functions but rather by their interactions and divergence. People are the mediators between the building's multiple functions, constantly shifting from favouring one to the other. The language of emitted signals is in change until reaching a stable channel of receipt on the other end (Deleuze, 1996). The characteristic of hybrids to be in a permanent state of transformation is nothing new; historic Western buildings often grew and transformed incrementally, for instance, St. Peter's in Rome has been extended and rebuilt numerous times. However, there is a key difference to hybrids: the nature of transformation was always morphological, elaborating a basic geometric form and leading towards compositional closure (Allan, 1985). The value of hybridity lies in the process rather than in the finished state, opening new options rather than closing them. In this sense, hybrids retain their multiplicity of pre-individual potentialities (Bluemink, 2020). In Simondon's terms, the individual is a mediation between two disparate levels of reality. Hybrids, as pre-individual pieces of architecture, fail to mediate between two orders of magnitude: the scale of the human and the city. This lack of tie allows the city to function more independently of its constituent parts. Generally, the larger a city gets, the less it functions as a collective of inhabitants and the more autonomous it becomes. Hybrid buildings can be seen as a symptom of the city's counterproductive individualisation. Due to the loose combinatory nature, the hybrid is a porous construction allowing itself to be penetrated by the setting (Per & Argote, 2020, p. 10), welcoming influences that are generally regarded outside the architectural realm. The hybrid is open to all, it has little regard for class and status. The social universality of hybrids expresses a certain *danse macabre*: the hybrid brings the death of the coherent home in an elaborate functional choreography (figure 5).

In the detachment from traditional structures of meaning, the decadence of the city unites all, marking a social and spatial collapse. The hybrids' assimilation and openness also show strong resemblance to Ortega's mass-men: by surrendering their identity and consciousness, they are absorbed into an undifferentiated, undirected mass. The collective does not consider the needs of any individual, they instead follow *empty words which chance has piled up within their minds* (Ortega y Gasset, 1930, p. 47), highlighting hybrids' ultimate driving force: pure chance.

Form and function

Interestingly, despite the hybrid's inherent indeterministic nature, throughout the 20th century, hybridisation has been linked to a persistent aim to reclaim the city, regarding the hybrid as a tool for densifying the deserted urban centres of sprawling cities (Per & Argote, 2020, p. 12). Accepting the defeat of Modernist Utopias naturally leads to giving up control and falling back on a more primal form of architecture. However, while hybrids sought to reclaim the city, they met with limited success in the 20th century, beyond popularising already established mixed-use types (Per & Argote, 2020, p. 12).

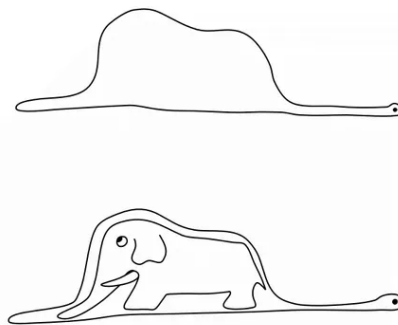


Figure 6 'L'essentiel est invisible pour les yeux.' –
Le Petit Prince by Antoine de Saint-Exupéry, 1943.
(image from i.sstatic.net)

This failure can be traced to the inherent issues within hybrid forms in terms of their legibility and clarity. The rejection of Modernism is evident in how hybrids often obscure wayfinding, hindering both discoverability and effective usage. There is definitely a critique to be made on the dogmatic idea *that a building should look like what it is* (Fenton & Holl, 1985). However, one undeniably needs to be aware of the possibilities a building has to offer in order to develop a desire to go inside. Nonetheless, the lack of expression and identity can also be seen as a feature, particularly in the Far East, as *in economies where market forces do not fully reign, or in those controlled by the state, hybrids endeavour to mask the commercial uses contained within* (Per & Argote, 2020, p. 14), consciously using confusion and disguise as architectural tools to mask their original principle (figure 6).



Figure 7 Chung King Mansions in Hong Kong, vertical slum often cited as the successor of Kowloon Walled City.
(from italiandesigninstitute.com)

Once hybrids exceed a particular size, they engage people irrespective of their exterior form.

Besides disguising its functions, the hybrids' blurred boundaries often induce an uncertainty whether one is trespassing when aiming to reach an inner function, the interstitial zone slows down and filters activity. In spite of the possibility to maximise the efficiency of urban flow, the performance of hybrids is often impaired by an inability to reach potential users.

Although I give a rather dystopian account of hybrids, these concerns about coherence of spatial orientation are counterintuitively less relevant for large hybrid complexes. Dense downtown conditions push buildings to become sectional, rather than planimetric in their dynamic. The newly introduced levels and vanishing points naturally suggest the fragmentation of functions: a high level of activity demands pure building types to distend and warp (Holl, 2014). Recognisability and easy access are not prioritised as the sheer volume of users will naturally follow the path of least resistance without guidance. Hybrids also tend to have a fruitful relationship with transport hubs (Per & Argote, 2020, p. 18), where commuters are unconsciously and automatically channelled through various activities, rendering the exterior of these spaces irrelevant. We see many positive examples of hybridity amongst large residential complexes as well; however, these typically fall outside the boundary of disparate hybridity, as they tend to prioritise the residents' needs and thus constitute thematic combinations. The Vanke Centre in Shenzhen (figure 8) illustrates that beyond a certain scale, hybrids become autopoietic rather than sympoietic. They operate as a closed system and can hardly be seen as destinations. These buildings often constitute an autonomous *city within a city* (figure 7), or a contemporary take on the *phalanstère*, an organised building for a self-contained utopian community (Coleman, 2007).



Figure 8 Vanke Centre, Shenzhen (2009).
(image from stevenholl.com)

Large complexes can operate as autonomous cities within a city. Should our definition of a hybrid impose limits on building size?

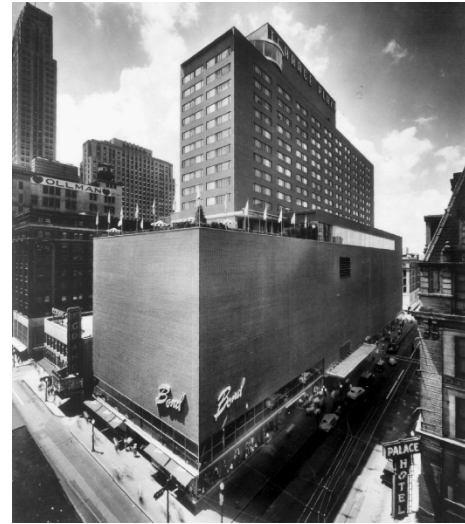


Figure 9 Terrace Plaza, Cincinnati (1948).
(image from Skidmore, Owings & Merrill LLP)

*Combination of department store and hotel.
Can one still call it a hybrid if the division is so clear-cut?*

Smaller-scale hybrids also have a bright side; not all of them show a complete rejection of Modernist Rationalism by exerting an autonomy of form (Per & Argote, 2020, p. 12); functions can be expressed as well as repressed, increasing clarity and accessibility (Fenton & Holl, 1985). Nonetheless, giving a differentiated identity for each activity demands keeping clear divisions within the building. Legibility can hardly be achieved without sacrificing true intertwined hybridity. In the case of Terrace Plaza in Cincinnati (figure 9) for instance, the parts individually exert their effect with limited dialogue between them, creating a pseudo-assemblage. Sometimes a shared entrance or staircase has no further implications, the parts coexist functionally unmixed.

Historical reading and cultural connections

Investigating the basis of legibility and separation indirectly brings us to the issue of dialogue and architectural evolution. Typological classification strives for functional transparency. One knows what to expect inside buildings based on typological clues and attributes, bridging the gap between building and user. This predictability restrains *friendship* in Deleuze's (1996) sense, there is no further discussion to be developed between user and architecture, the building is a final disclosure. Types, however, allow architects to build on precedents: a limited number of variations are easier to be perfected and optimised, thus a dialogue is achieved on the level of trends, not on the scale of particular buildings. We can observe the reverse in the case of hybrids; they provide open-ended, dialogue-driven solutions but within a closed, stagnant stylistic setting. By refusing to learn and to be learnt from, they hinder architectural evolution. As they are all particular, unconnected cases, learning from their program is only possible within their exact context. As individual buildings, they lack autonomy and surrender to the



Figure 10 Horse stable + housing.
(from *Made in Tokyo* by Atelier Bow Wow, 2001)

The exterior shows so little architectural intent, that the building blends in without its hybrid nature being revealed.

forces of the city, refraining from strong statements. This evolutionary stagnation is most clear in the hybrids' banal appearance (figure 10). Instead of creating architectural value within a set typological language, they are each preoccupied with inventing their programmatic combination whilst adding little physical architectural finesse. This deficit can be attributed to the fact that every disparate hybrid is the first-of-its-kind, exhibiting its newly formulated language. They act as their own prototype; thus, a mundane, stereotypical presentation is key to their acceptance and integration. They cannot innovate on multiple levels; they are bound to keep one variable fixed. Advancement requires iterations and small variations on a given hybrid configuration. Once a certain combination of functions gets repeated multiple times, it gains definition and begins to show the characteristics of a typology. A city library or an airport, for instance, may house a variety of functions; however, since they are so refined, the nature and arrangement of activities are prescribed within a hierarchical framework. Therefore, just as we have previously seen for other edge cases, their original hybridity gets thematised and defined. Generally, at the point when a building achieves legibility, it begins to show typological tendencies and turns away from hybridity.

To better understand hybrids' resistance to typological clarity, we can turn to a parallel idea from literary and philosophical history, where similar open-ended, indeterminate forms have been applied to challenge established categories. The hybrid as an assemblage creates a distorted, fragmented image of typologies. The idea of fragmentation is closely tied to Romanticism; writers regarded the *fragment* as a legitimate literary form that freed literature from the constraints of traditional genres. The fragment, just as the hybrid, can be seen as a rejection of the Enlightenment, a form that reflects the disintegrated nature of existence (Janowitz, 1998, p. 479) (figure 11). The societal dissolutive trends make it apparent that, besides the singularity-assemblage relation between types and hybrids, there is also a concrete-discrete dichotomy. Deleuze describes the discrete as a series of intensities that never form a closed system but remain in a state of open-ended dynamic potentiality, resisting synthesis and

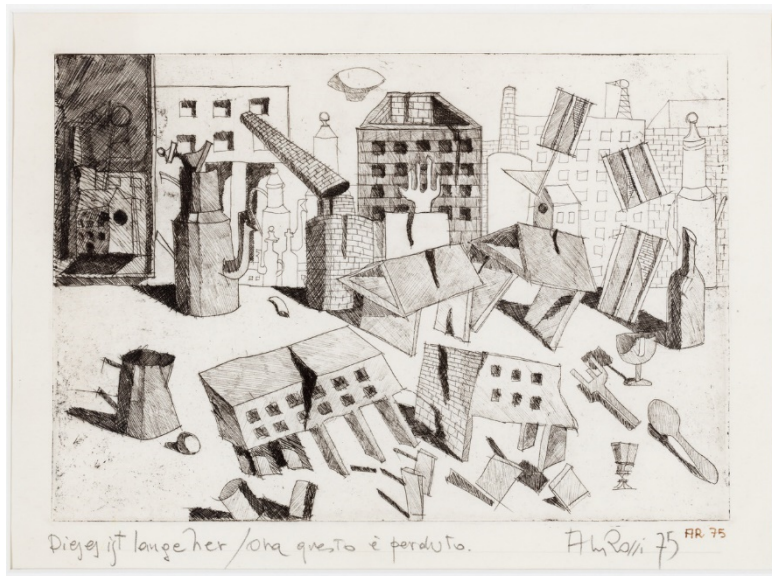


Figure 11 Aldo Rossi's 1975 etching with the title 'Dieses Ist Lange Her/Ora Questo è Perduto' meaning 'This was a long time ago/now this is lost'.
(from drawingmatter.org)

The hybrid can be seen as a symptom of the inevitable decay of architecture resulting in fragmentation and convulsion in a carnivalesque event.

finality. Just as the Romantic fragments hint at a greater unknowable system, hybrids embrace the incomprehensible urban complexity whilst remaining architecturally isolated. They illustrate several Romantic notions: confusion, aimlessness, the lack of uniform values, and the alienated society. The hybrid will not provide an anchor amidst this lost order. The age of linear development ended in the 19th century. According to Foucault, we need to embrace the epoch of simultaneity and juxtaposition (Soja, 1989, p. 10). Hybrids embody the decadence and dissolution of Romanticism but without an explicit historical allusion: their connection to the Middle Ages remains subconscious.

Distilling hybrids in their urban setting

Hybrids' fragmentation and layered structure undoubtedly constrain interpretation. Nevertheless, the complexity of hybrids is seemingly defied by Atelier Bow Wow's simple diagrams, which display the arrangement of means by which the assemblage operates with a certain naivety (figure 12). They are post-construction diagrams; their elegant reductionist appearance falsely represents hybrids as self-contained finished products. Stripped of spatial and temporal contextual grounding, the diagrams do not display the issues that hybrids strive to settle. They skip over the complexity of forces and intentions behind hybrids and represent them as fascinating, arbitrary structures with spontaneous connections. Deleuze describes the diagram as an abstract generating machine that *makes history by unmaking preceding realities and significations, constituting hundreds of points of emergence or creativity, unexpected conjunctions or improbable continuums* (Livesey, 2013, p. 41).

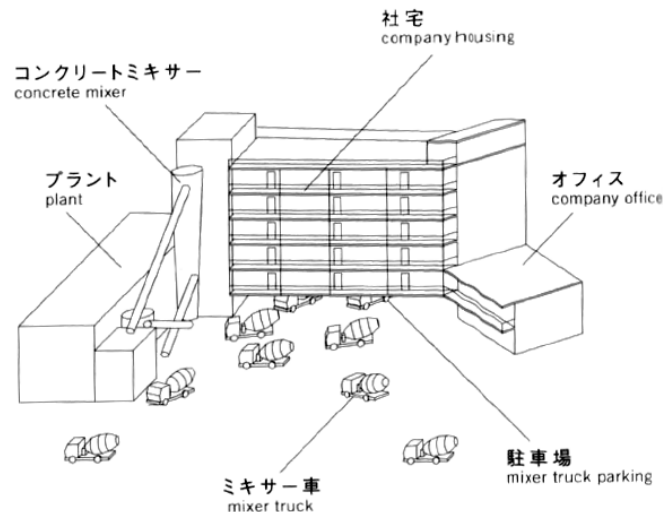


Figure 12 Diagram of the concrete batch-plant workers' housing on page 3.
(from *Made in Tokyo* by Atelier Bow Wow, 2001)

Isolated from the complexity of its urban environment, hybrids look absurdly truncated. Atelier Bow Wow examines hybrids the same way as a surgeon would inspect organs separated from the body.

Since Atelier Bow-Wow's decontextualised drawings fail to align with Deleuze's definition, we are compelled to ask what this generating machine truly is – an inquiry that requires a closer reading of the urban field conditions (Allan, 1985).

We may attempt to understand a site in the city from an economic, environmental or cultural perspective, but our viewpoints would only be models that are verified by solely one selected aspect of the site. Functions, vectors and speeds together compose an assemblage that we call a site. As Stan Allan puts it, a *moiré of regular fields*, seemingly irregular but not random. It is impossible to achieve the level of precision necessary to understand it by studying its parts individually (Allan, 1985). Albeit definitely imperfect, we invented an apparatus that can distil such assemblages without dissecting them into their components: this is the neural network, which, in many aspects, is analogous to informal architecture. By trial and error, the network establishes a large number of connections and eventually decrypts the diagram of an assemblage – similarly, informal architecture reaches a conclusion through iterations. The fascinating aspect of the neural network is that neither the machine nor its creators obtain an understanding per se of the mechanics of the studied assemblage. The neural network can be regarded as the imprint of the system, an assemblage on its own. For the observer, the studied and the generated assemblage together form an elementary synthesis. The informal hybrid building is akin to the neural network in a way that it complements and settles the complex issues of a given site without providing a concrete decipherment. The site is a changing complex formula, in which a hybrid cancels all variables without us needing to attribute values to them. The hybrid is a material imprint of the many underlying immaterial vectors and thus acts as a socio-cultural indicator.

Conclusion

The hybrid is thus a powerful apparatus to address spatial dynamics. Nonetheless, it fails to establish a meaningful statement on temporality. Architecture's purpose goes further than indicating, complementing and solving issues; to have an *intent* is to propose a vision rooted in models and speculations. Hybrids have an exquisite ability to transform according to new trends and changing scenes, yet they never initiate change themselves. In surrendering agency to the city, they fail to address the fact that the city is comprised of them: if all buildings followed their example, the city would be architecturally aimlessly drifting. *Space and the political organisation of space express social relationships but also react back upon them* (Soja, 1989, p. 76); by them, half of the feedback loop is left to chance. Accepting the fluidity of hybrids is a way of refraining from taking responsibility, showing a loss of will. Churchill's (1943) quote provides a straightforward architectural creed: *We shape our buildings, and afterwards our buildings shape us*. Even with its unresolved reciprocal presupposition, it provides a much clearer path to follow than hybrids, which passively accept that an abstract composition of processes shapes our buildings, *and afterwards our buildings shape us*. An individualistic approach (and a certain arrogance and idealism) is essential to formulate genuine ambitions and anticipations (Nietzsche, 1883). A readiness to move without complete knowledge is essential. Experimentation prefers a partial understanding of the formula over taking the final value without effort and thus leads to a further discussion. Evolution is ultimately driven by making decisions and by taking risks on the urban level (Habraken, 1961, p. 8).

References

- Allan, S., 1985. Field Conditions. *Points + Lines*.
- Bluemink, M., 2020. Gilbert Simondon and the Process of Individuation. *Epoché*, Issue 34.
- Coleman, N., 2007. *Utopias and Architecture*. London and New York: Routledge.
- Deleuze, G., 1996. *L'Abécédaire de Gilles Deleuze, avec Claire Parnet* [Interview] 1996.
- Fenton, J. & Holl, S., 1985. *Hybrid Buildings*. New York, San Francisco: Princeton Architectural Press.
- Habraken, J., 1961. *Supports: An Alternative to Mass Housing*. s.l.:s.n.
- Haraway, D., 2016. *A Cyborg Manifesto*. s.l.:University of Minnesota Press.
- Holl, S., 2014. Hybrid Buildings. *Oz*, Volume 36.
- Jacobs, J., 1961. *The Death and Life of Great American Cities*. New York: Random House.
- Janowitz, A., 1998. The Romantic Fragment. In: D. Wu, ed. *A Companion to Romanticism*. Oxford: Blackwell Publishing.
- Kaijima, M., Kuroda, J. & Tsukamoto, Y., 2001. *Made in Tokyo*. Tokyo: Kajima Institute.
- Khan, F. M., Pafka, E. & Dovey, K., 2022. Extremes of mixed-use architecture: a spatial analysis of vertical functional mix in Dhaka. *City, Territory and Architecture*, 14 October.
- Laugier, M.-A., 1753. *An Essay on Architecture*. s.l.:s.n.
- Livesey, G. D., 2013. *Assemblage Theory, Ecology and the Legacy of the Early Garden City*. Delft: Technische Universiteit Delft.
- Nietzsche, F., 1883. *Also sprach Zarathustra: Ein Buch für Alle und Keinen*. s.l.:Ernst Schmeitzner.
- Ortega y Gasset, J., 1930. *The Revolt of the Masses*. London: George Allen & Unwin Ltd.
- Per, A. F. & Argote, D., 2020. *50 Hybrid Buildings*. s.l.:A+R architecture publishers.
- Rossi, A., 1982. *The Architecture of the City*. Chicago: The Graham Foundation for Advanced Studies in the Fine Arts.
- Sartre, J.-P., 1938. *La Nausée*. Paris: Éditions Gallimard.
- Soja, E. W., 1989. *Postmodern Geographies*. London: Verso.
- Venturi, R., Brown, D. S. & Izenour, S., 1972. *Learning from Las Vegas*. s.l.:MIT Press.
- Wigley, M., 2018. *The Human Insect: Antenna Architectures 1887-2017*, Rotterdam: Het Nieuwe Instituut.
- Wise, J. M., 2017. Assemblage. In: J. G. Laurie Ouellette, ed. *Keywords for Media Studies*. New York: New York University Press.