

MODULOR'S BASTARD CHILDREN

a project by
ARQUITECTURA SUBALTERNA

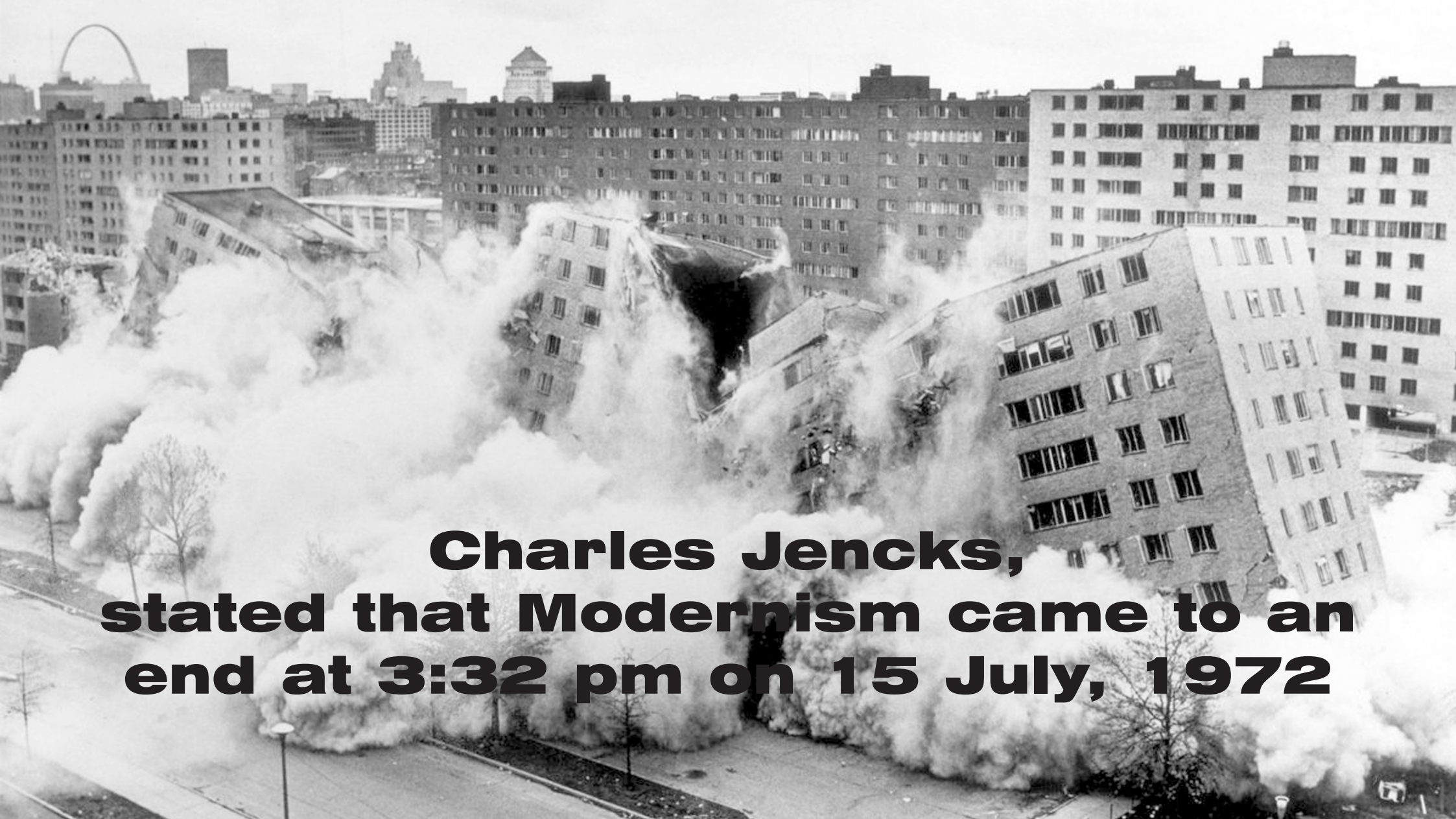
*Victor Cano Ciborro
 José Javier Cullen
 José de Andrés
 Ana Sabugo*

Future
 Architecture
 Platform



MUZEJ ZA ARHITEKTURO
 IN OBLIKOVANJE
 MUSEUM OF
 ARCHITECTURE AND DESIGN

17 February 2017
 Ljubljana, Slovenia



**Charles Jencks,
stated that Modernism came to an
end at 3:32 pm on 15 July, 1972**

WHY?



Pruitt-Igoe

St. Louis, Missouri

1950-1960 HIGH DENSITY

OF UNITS: 2,870

OCCUPANCY RATE: 60%

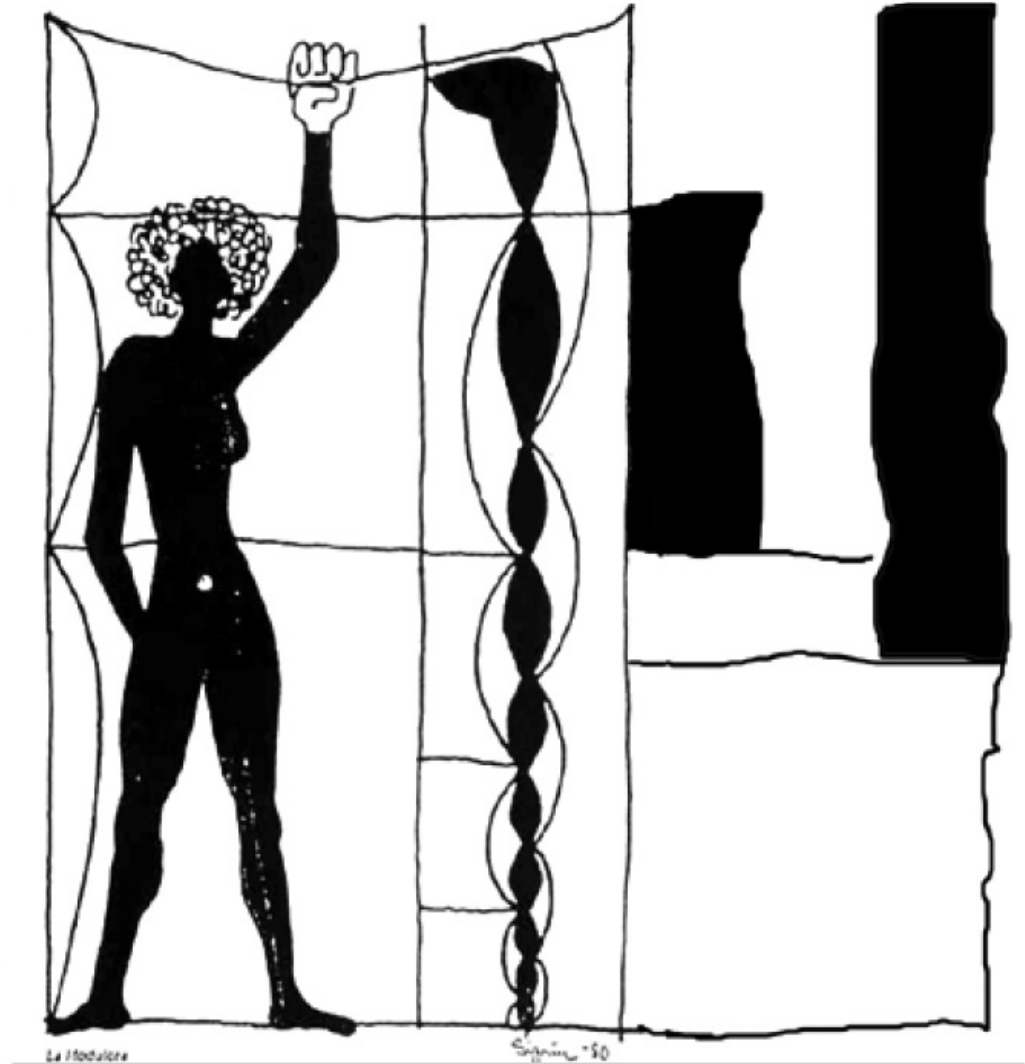
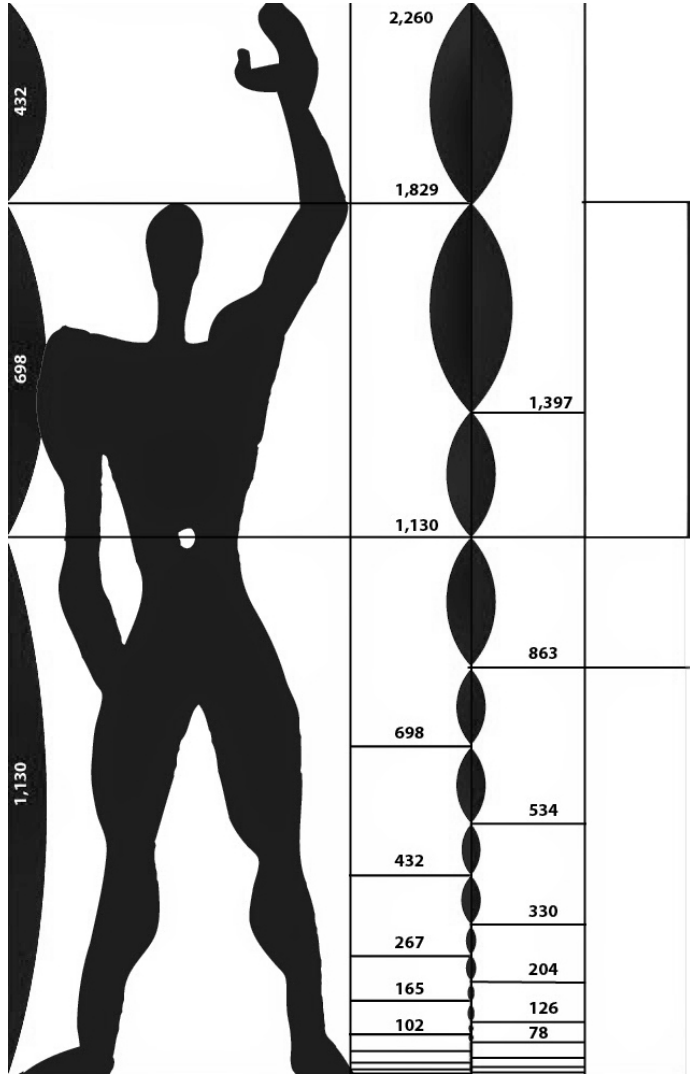


**BUILD COST : \$36 MILLION
(60% OVER NATIONAL AVERAGE)
TOTAL COST \$57 MILLION
DEMOLISHED IN 1970**

HOW?



WHAT?



MODULOR'S LEGITIMATE CHILDREN ...



Weissenhof Siedlung
Mies van der Rohe
Stuttgart
1927



Narkomfin
Moisei Ginzburg
Moscow
1927



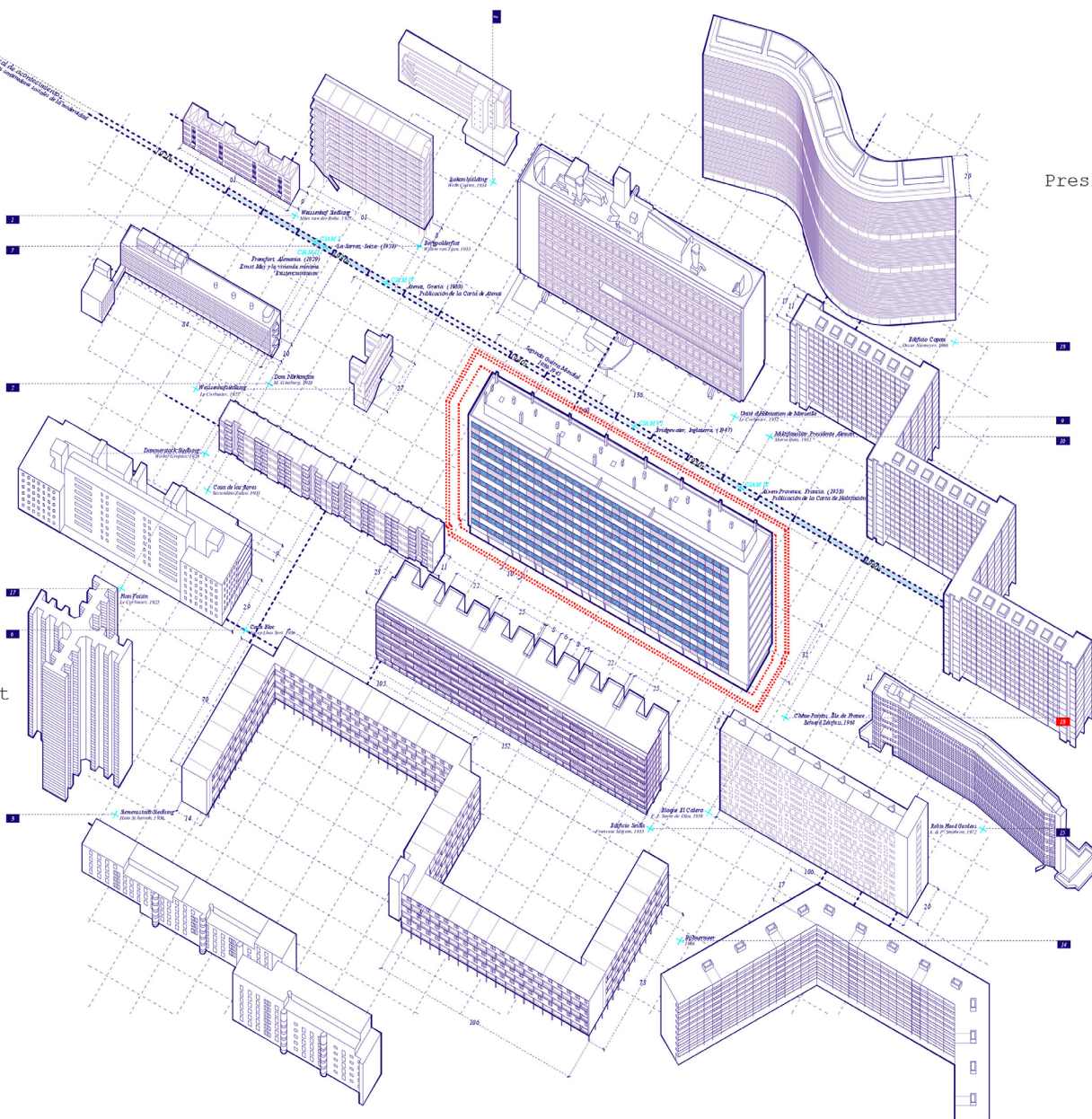
Casa Bloc
Josep Lluís Sert
Barcelona
1932



Bergpolderflat
Willem van Tijen
Rotterdam
1933



Unité d'Habitation
Le Corbusier
Marseille
1946



Estate
Presidente Alemán
Mario Pani
México D.F.
1952



Copan
Building
Oscar Niemeyer
Sao Paulo
1927



Bijlmermeer
A. and P. Smithson
Amsterdam
1966



Robin Hood
Gardens
A. and P. Smithson
London
1972



Clichy sous
Bois
Bernard Zehruss
Ille de France
1965



... AND HIS BASTARD CHILD

ARQUITECTURA SUBALTERNA
is NOT going to understand
these ~~buildings as OBJECTS~~

ARQUITECTURA SUBALTERNA
is going to understand these
buildings through the BODIES,
ACTIONS and SENSATIONS of
their inhabitants

A photograph showing three police officers in riot gear at night. They are positioned in front of a multi-story residential building with many lit windows. One officer in the center is aiming a handgun upwards. The officer on the right has 'POLICE' written on their back. A yellow banner with the text 'CLICHY-SOUS-BOIS (PARIS)' is overlaid across the middle of the image.

CLICHY-SOUS-BOIS (PARIS)

gettyimages®
THOMAS COEX



TENSTA (STOCKHOLM)

**TRADITIONAL
SPATIAL
TIPOLOGIES**

**CONCEPTS
AND
SITUATIONS**

URBANISM



BODIES & ACTIONS
“THE RIOT”

**PUBLIC SPACE
-of BUILDING-**



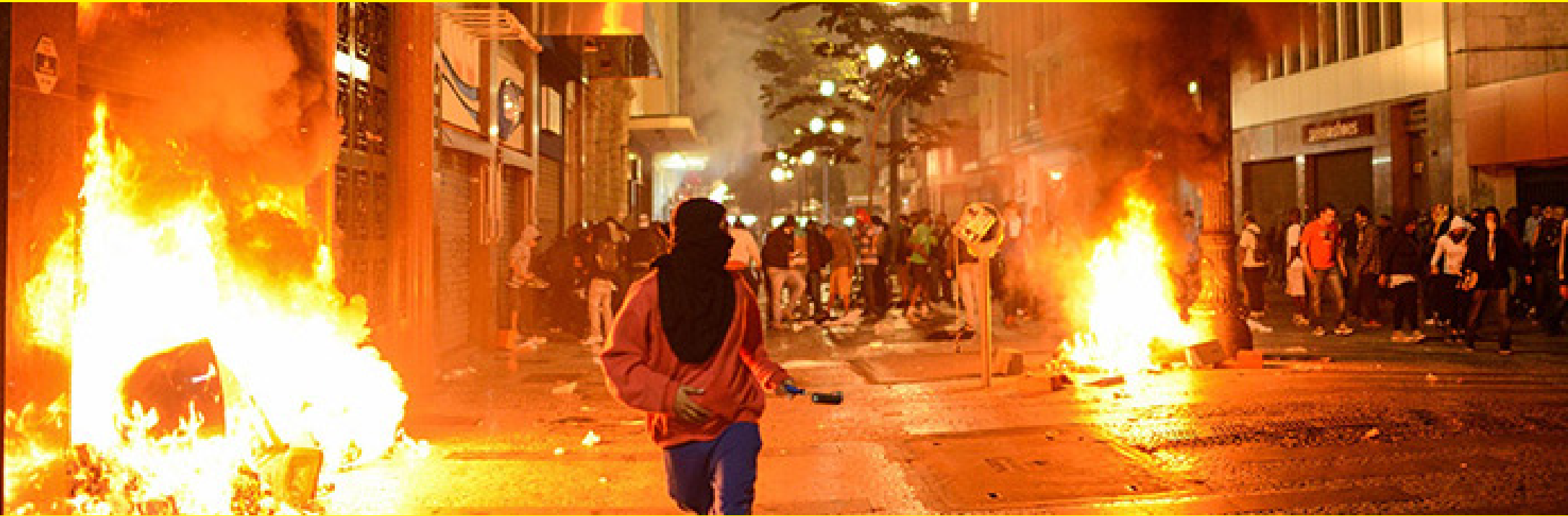
RELATIONS & AFFECTS
*“STAIRCASE and
ENTRANCE HALL”*

HOUSING



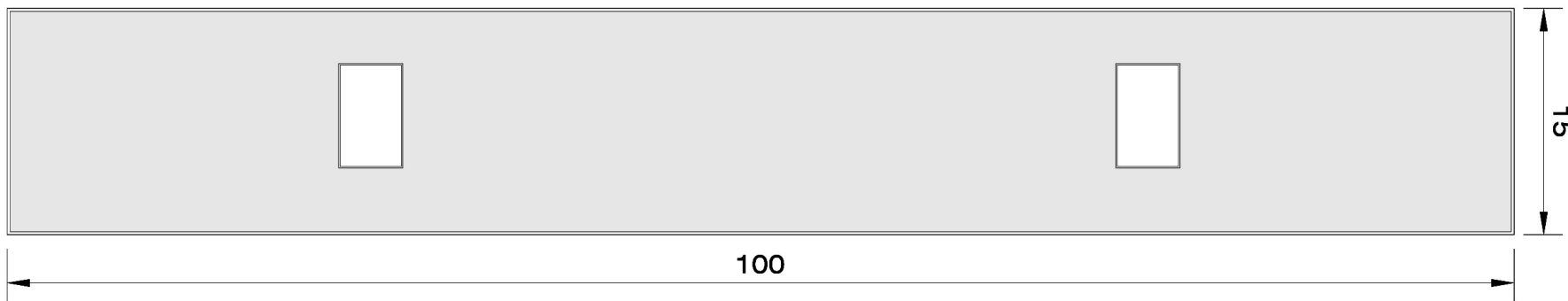
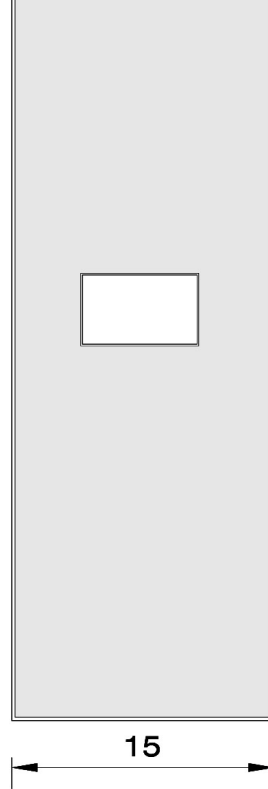
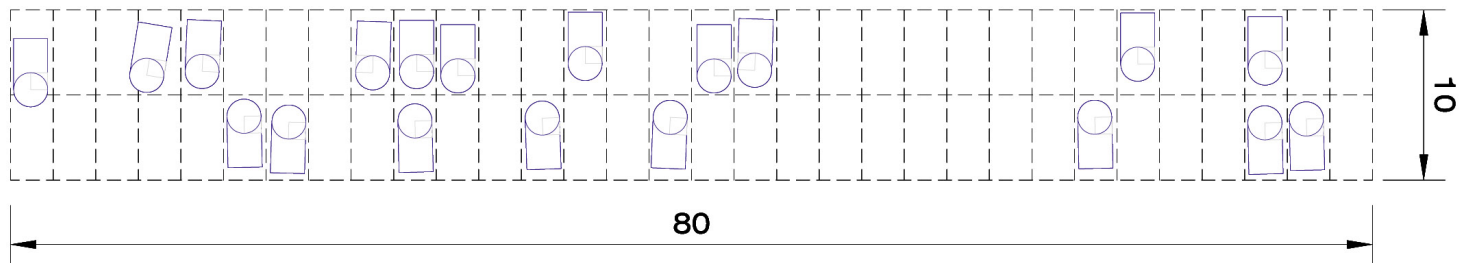
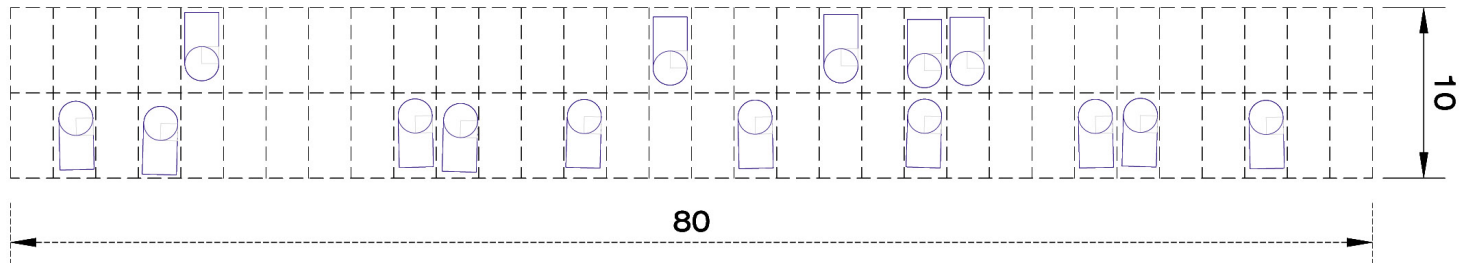
IDENTITIES-AESTHETICS
**“ADAM TENSTA’S
HOUSE”**

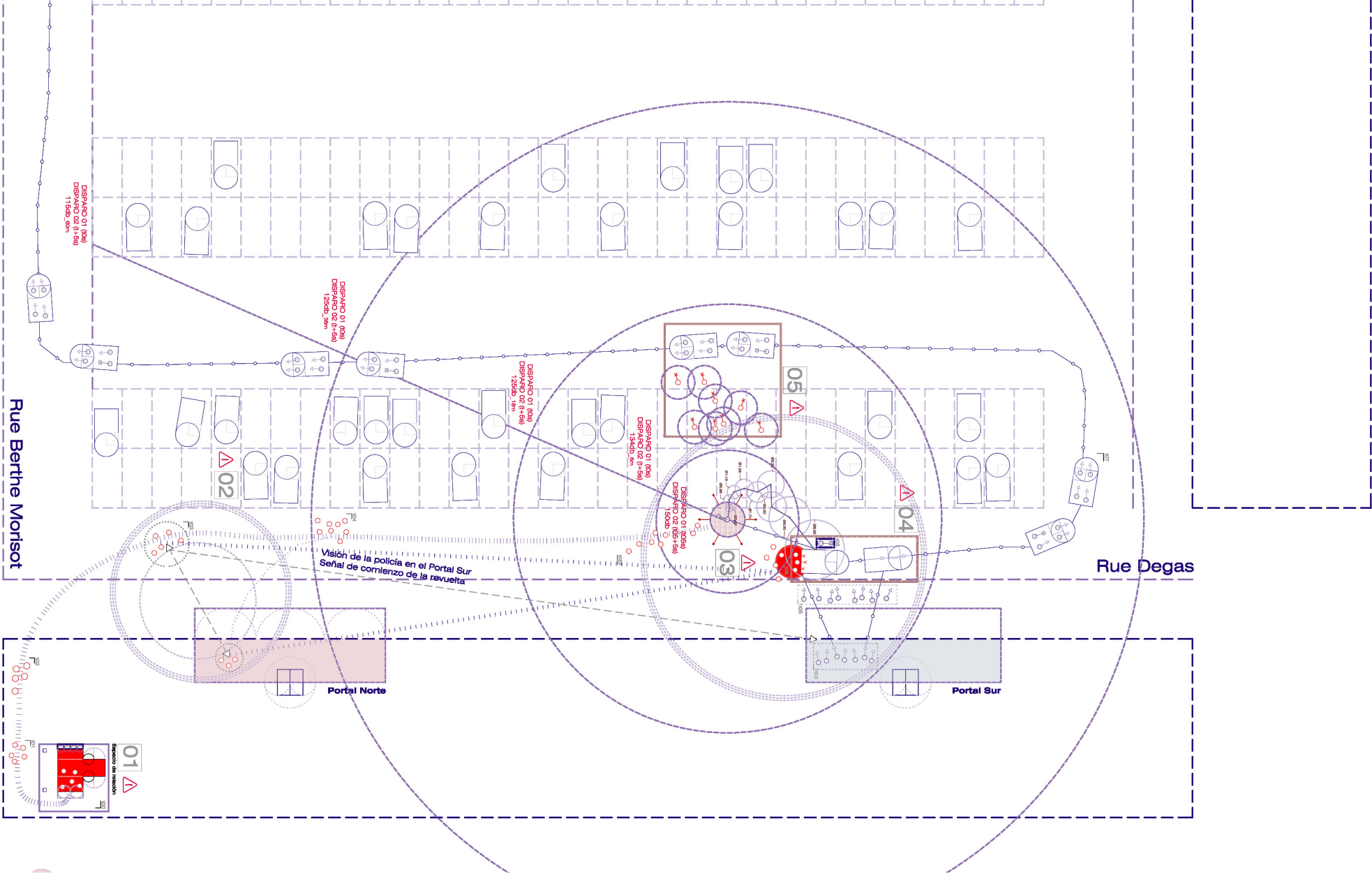
URBANISM

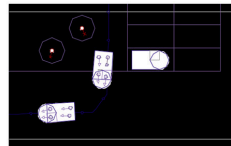
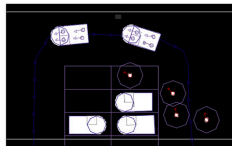
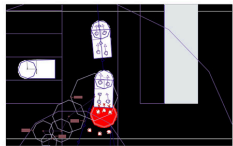
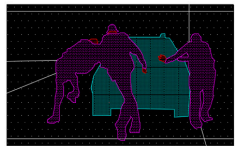
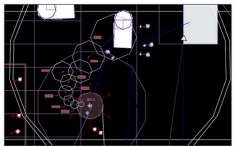
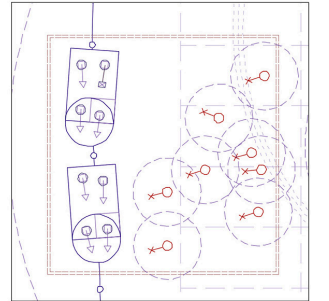
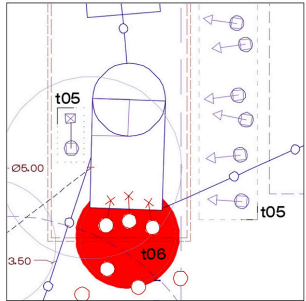
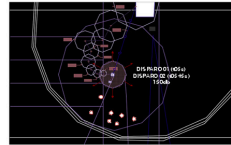
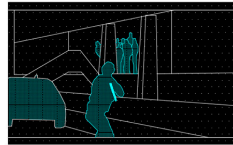
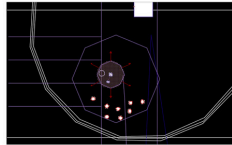
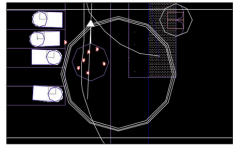
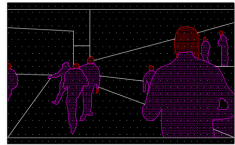
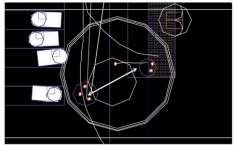
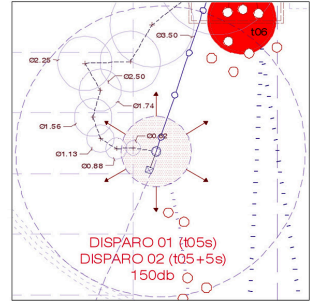
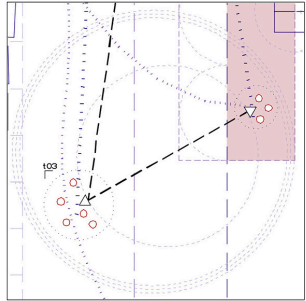


ACTIONS & BODIES: "THE RIOT"





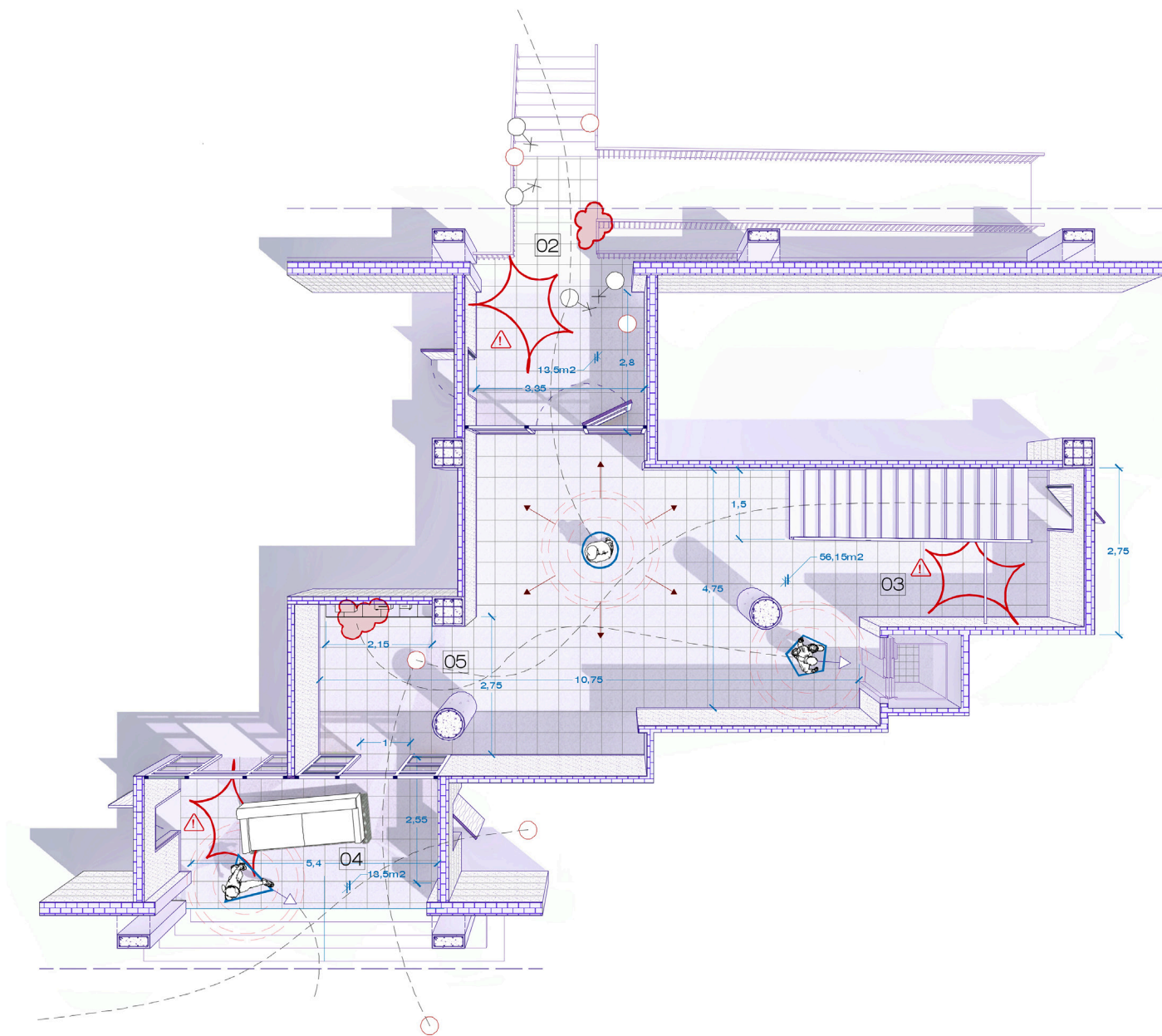


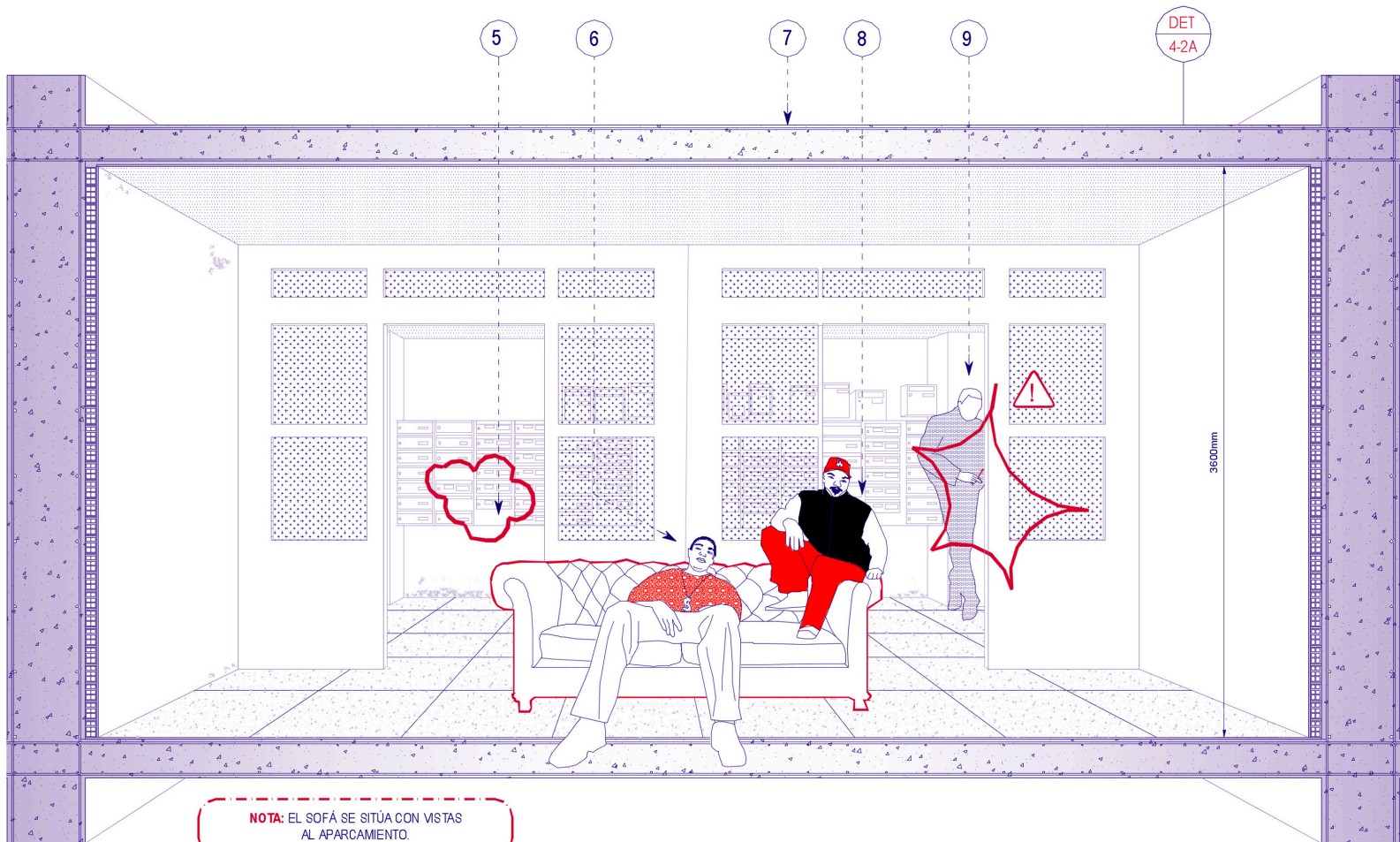


PUBLIC SPACE OF BUILDING



RELATIONS & AFFECTS: "ENTRANCE HALL & STAIRCASE"





NOTA: EL SOFÁ SE SITÚA CON VISTAS AL APARCAMIENTO.

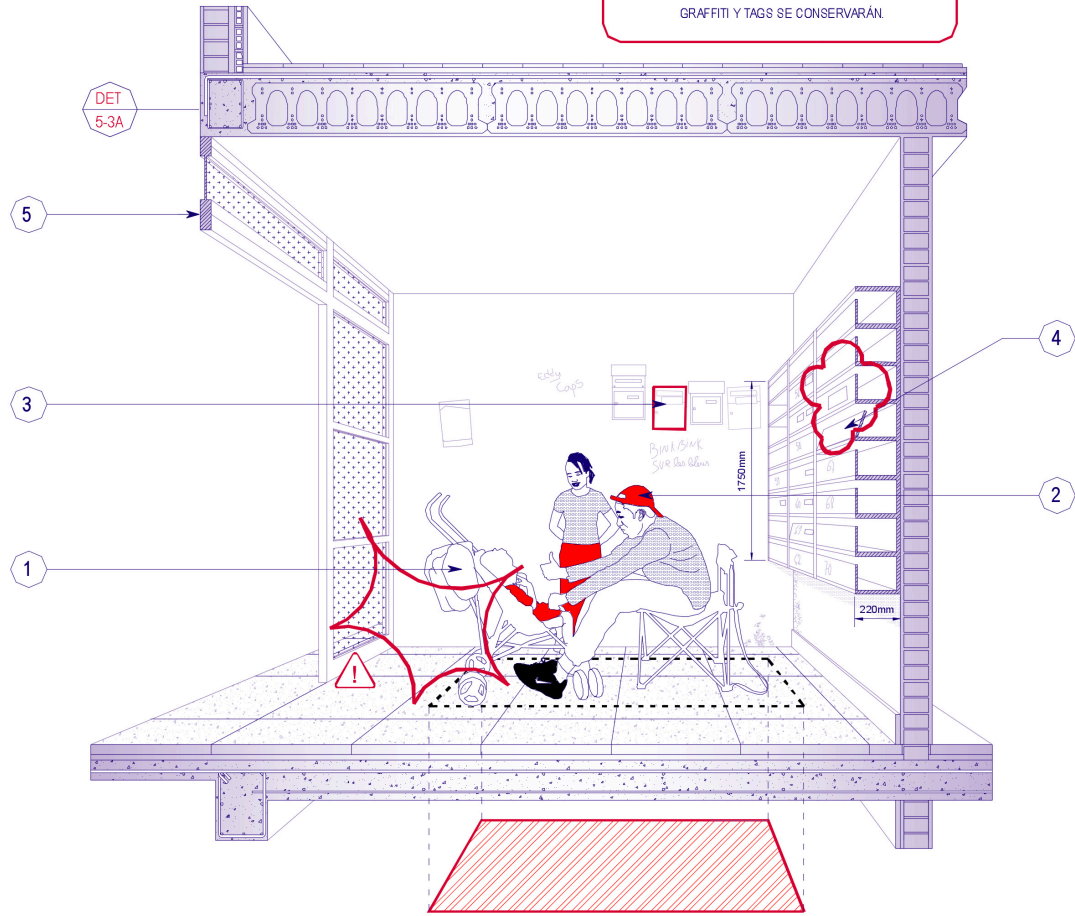
LA SIGUIENTE CONDUCTA SOCIO-ESPACIAL NO HABÍA SIDO PREVISTA EN LA REDACCIÓN DEL PROYECTO ARQUITECTÓNICO Y POR LO TANTO NO SE PUEDE GARANTIZAR SU SEGURIDAD :ADVERTENCIA 1



EL USO DEL SOFÁ EN UN ESPACIO PÚBLICO ES UNA CONDUCTA IMPREVISTA Y NO SE GARANTIZA QUE LA ENTRADA AL EDIFICIO NO REQUERA RESPONDER ANTE EL USUARIO DE DICHO SOFÁ :ADVERTENCIA 2

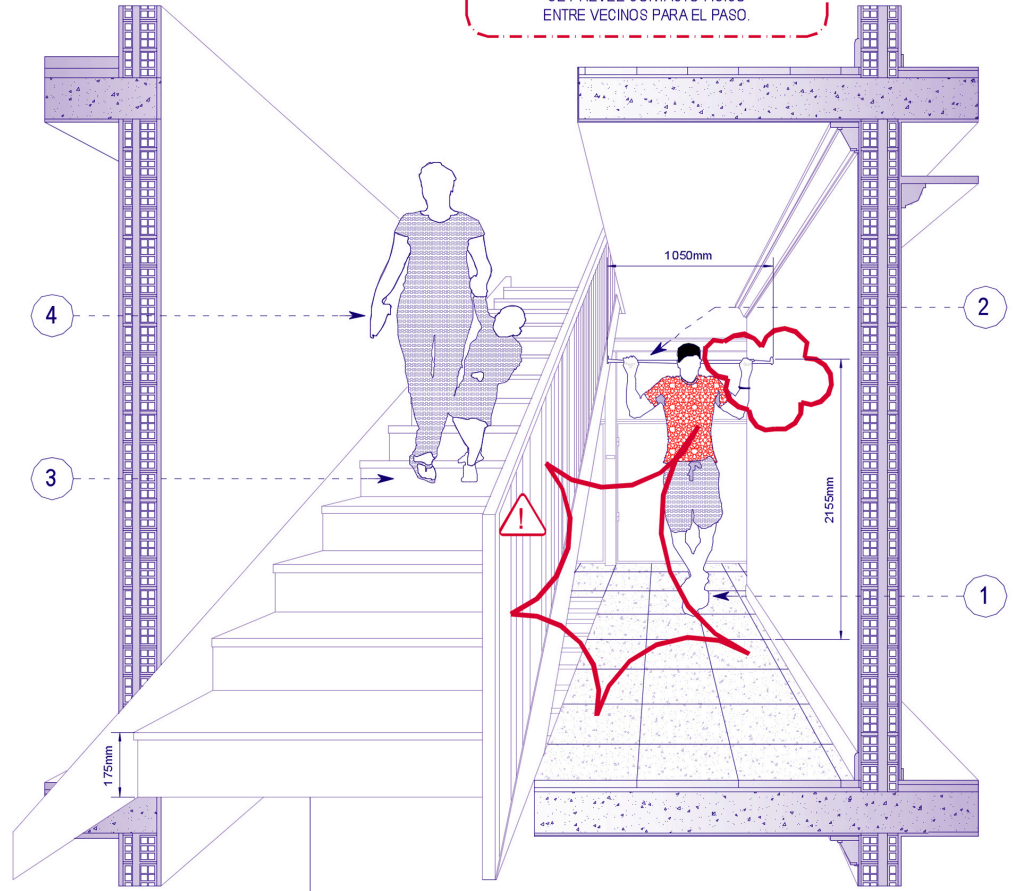


NOTA: LA PARED CONSTITUIRÁ UN LUGAR DE EXPRESIÓN. GRAFFITI Y TAGS SE CONSERVARÁN.



#4R34 ESPACIO PROTEGIDO: ESPACIO DE RELACIÓN INTERGENERACIONAL.

NOTA: LOS PASILLOS COMUNITARIOS SE VERÁN INVADIDOS POR ACTIVIDADES SUBALTERNAS. SE PREVEE CONTACTO FÍSICO ENTRE VECINOS PARA EL PASO.



DET 3-7A

HOUSING



AESTHETICS & IDENTITIES: "ADAM TENSTA'S HOUSE"



NEIGHBOURHOOD PRIDE



The hip-hop singer Adam Tensta has taken his name from his born place. He has turned his neighbourhood pride into a famous trademark.

VIDEOGAMES ADDICTION



Adam collects a several number of old and new videogames. His living-room includes an exhibition of platforms and arcade games that Adam shows to every visitant.

DOMESTIC REFUSES STACKS



Adam's kitchen is a modern and well illuminated space. However, sometimes it is full of rubbish and domestic refuses stacks.

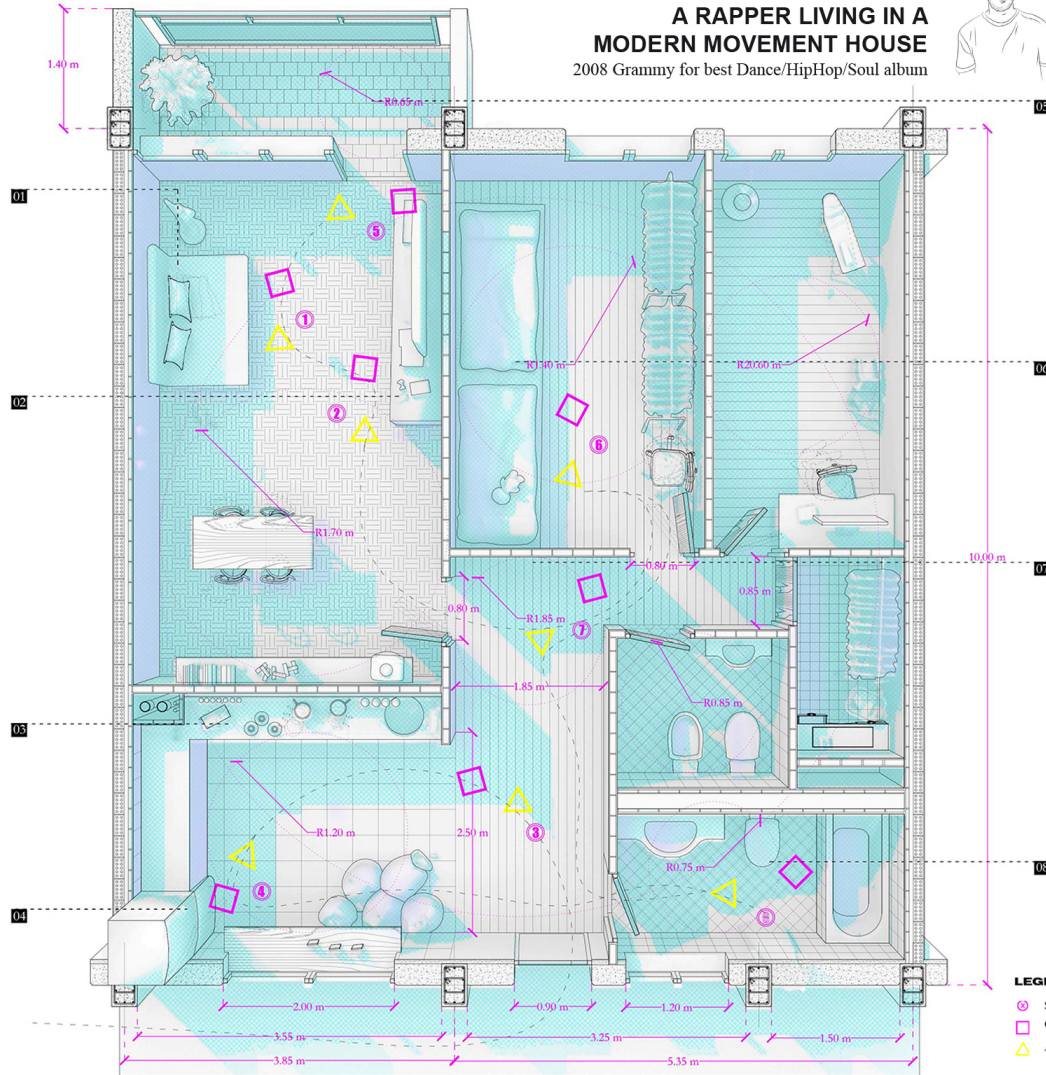
CHILDHOOD MEMORIES



Adam's fridge has some old photos of his childhoods in Tensta.

ADAM'S TENSTA HOME A RAPPER LIVING IN A MODERN MOVEMENT HOUSE

2008 Grammy for best Dance/HipHop/Soul album



SUBURBAN LANDSCAPE



A gaze through the window to urban suburbs in a "fenêtre horizontale".

MESSY BEDROOM



Adam's bedroom is a small messy room dominated by a pair of single beds furnished with cloudy eiderdowns.

ADAM'S TAGGING WALL



Adam's corridor wall is almost full of urban tags and political slogans. A true piece of art that surprises everyone.

FRIGHTENING BATHTUB



Adam's bathroom is a gleaming room that contains some funny items.

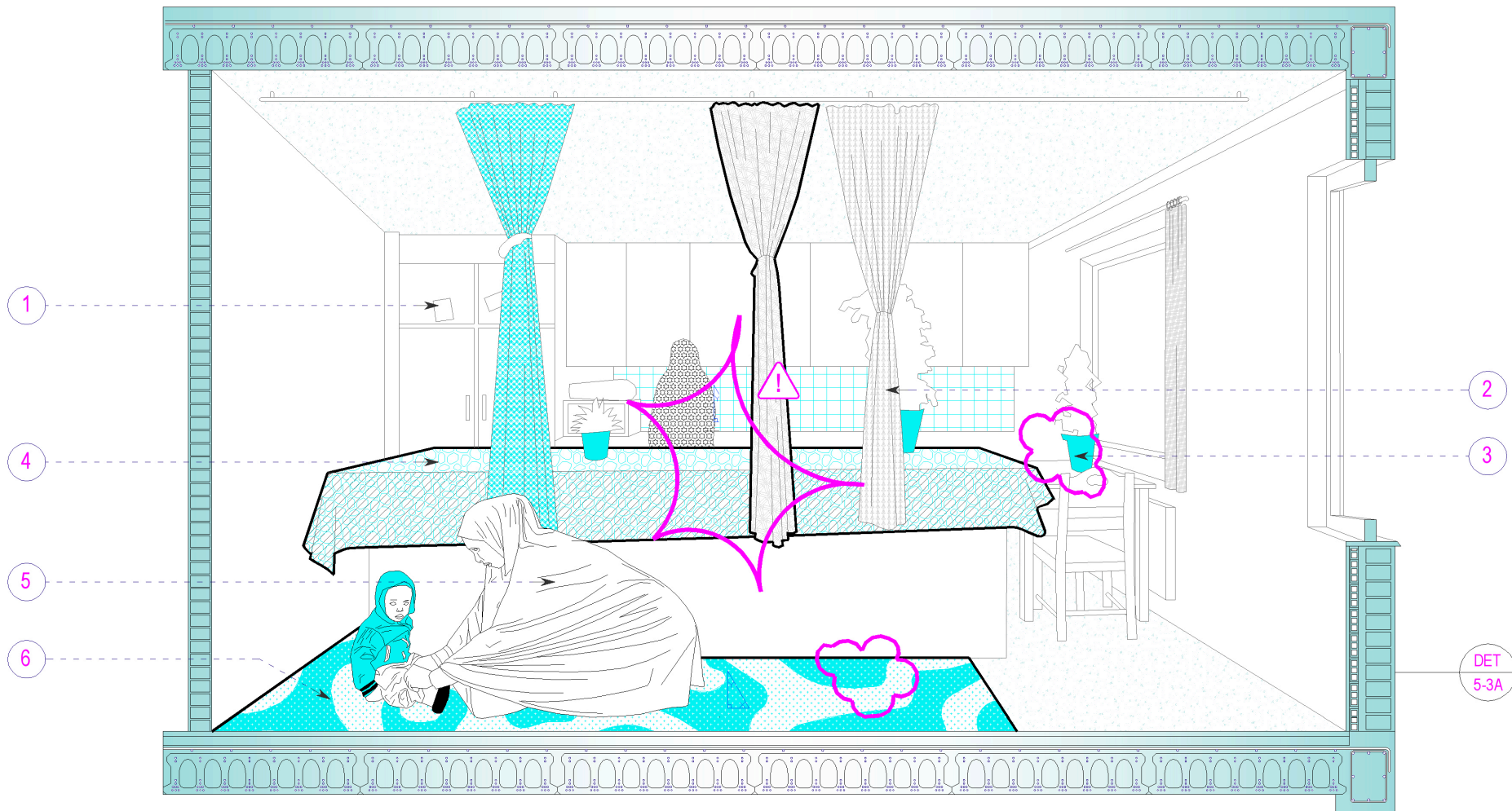
LEGEND

- ⊙ Scene
- Cameraman
- △ Adam Tensta





ADVERTENCIA 1: UNA LECTURA MINUCIOSA DE LOS ELEMENTOS COMPOSITIVOS DEL MURAL-GRAFITTI CONLLEVARÁN UN CONOCIMIENTO MÁS PROFUNDO DE ADAM TENSTA.
ADVERTENCIA 2: LOS PROCESOS DOMÉSTICOS SUBALTERNOS PRODUCEN DESHECHOS.



ADVERTENCIA 1: EL MUEBLE DEBERÁ ESTAR CUBIERTO POR TELAS Y HABITADO POR OBJETOS PARA CONVERTIRSE EN TRANSICIÓN DEL ESPACIO DE ESTAR Y DE COCINA.

NOTA: LOS TEJIDOS SE CONVIERTEN EN PROTAGONISTAS DEL ESPACIO Y ARTICULADORES DE LA ACTIVIDAD DOMÉSTICA.

FUTURE ARCHITECTURE

**Which is the best way to understand
FUTURE ARCHITECTURE?**

**Only from the OBJECTS?
Or through the BODIES?**