MODULOR´S BASTARD CHILDREN

a project by
ARQUITECTURA SUBALTERNA

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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%

PUBLIC DEBT
QUALITY OF LIFE
CRIME

BUILD COST: $36 MILLION
(60% OVER NATIONAL AVERAGE)
TOTAL COST $57 MILLION
DEMOLISHED IN 1970
WHAT?
MODULOR’S LEGITIMATE CHILDREN...

Weissenhof Siedlung
Mies van der Rohe
Stuttgart
1927

Narkomfin
Moisei Ginzburg
Moscow
1927

Casa Bloq
Josep Lluis Sert
Barcelona
1932

Bergpolderflat
Willen van Tijen
Rotterdam
1933

Unité d’Habitation
Le Corbusier
Marseille
1946

Estate Presidente Alemán
Mario Pani
Mexico 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

Clapton Pond
Bernard Zehrfuss
Ile de France
1963

... 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.
URBANISM

ACTIONS & BODIES: "THE RIOT"
PUBLIC SPACE of BUILDING

RELATIONS & AFFECTS: “ENTRANCE HALL & STAIRCASE”
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
HOUSING

AESTHETICS & IDENTITIES: “ADAM TENSTA´S HOUSE”
The hip-hop singer Adam Tensta has take his name from his born place. He has turn his neighborhood pride into a famous trademark.

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

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

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

A pass through the window to urban suburb in a “fenêtre horizontale”.

Adam's bedroom is a small messy room dominate by a pair of single furnished with cloudy sidereads.

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

Adam's bathroom is a gleaming room that contains some funny items.
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: 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.
Which is the best way to understand FUTURE ARCHITECTURE?

Only from the OBJECTS?
Or through the BODIES?