

Examining Utopias

Comparative Scales as a Transdisciplinary Research Method

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DOI

[10.11116/9789461664556](https://doi.org/10.11116/9789461664556)

Publication date

2022

Document Version

Final published version

Published in

The Hybrid Practitioner

Citation (APA)

Čulek, J. (2022). Examining Utopias: Comparative Scales as a Transdisciplinary Research Method. In C. Voet, E. Schreurs, & H. Thomas (Eds.), *The Hybrid Practitioner: Building, Teaching, Researching Architecture* (pp. 213-234). Leuven University Press. <https://doi.org/10.11116/9789461664556>

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Chapter Title: Examining Utopias: Comparative Scales as a Transdisciplinary Research Method

Chapter Author(s): Jana Culek

Book Title: The Hybrid Practitioner

Book Subtitle: Building, Teaching, Researching Architecture

Book Editor(s): Caroline Voet, Eireen Schreurs, Helen Thomas

Published by: Leuven University Press. (2022)

Stable URL: <https://www.jstor.org/stable/j.ctv2vt0209.21>

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CHAPTER 14

Examining Utopias: Comparative Scales as a Transdisciplinary Research Method

Jana Culek

An Extended Introduction: On Curiosities – Utopias and Transdisciplinarity

Developing my work between the boundaries of what is considered a traditional architectural practice and academic research, my curiosities begin with one of the most prominent tools of the architectural discipline – the drawing – specifically, the ways in which drawings can be used as critical tools, as methods of creating, containing, and transmitting knowledge, and as objects that develop architectural narratives. But while some architectural drawings can accomplish these tasks by using their own visual elements, often they are accompanied by texts that deepen and develop the message they convey. The interest in the interrelation of drawings and text, and how they can be used to develop architectural thought, present architectural ideas, and create critical positions has led me to investigate a specific set of projects – utopian ones. Having (mostly) no intention of being built, these projects employ various affordances of drawings and texts to convey their fictional yet critical proposals. Utopian architectural projects are envisioned as a collection of ideals, working together to provide a theoretical testing ground. In the same way that utopian literature is not meant to provide an applicable script for an ideal society, utopian architecture does not intend to provide blueprints. Their aim is not one of realisation or total implementation, but rather one of providing a reflection and critique to their historical environments. In the context of my research, utopia is seen as a critical and speculative method, an unattainable ideal not meant to be achieved, but rather serves as an ever-moving goal towards which we stride. Utopia serves as a means for social imagination and as a hope for a better future.

But architecture is not utopia's primary field. Utopian projects produced in architecture mostly model themselves on a tradition already established in the literary field, where ideas of ideal societies and environments that enclose them have existed at least since Plato's *Republic*. The official history, as well as the name of the genre begins with Thomas More's 1516 fictional, political book *Libellus vere aureus, nec minus salutaris quam festivus, de optimo rei publicae statu deque nova insula Utopia* or, shortly, *Utopia*. Since then, the nomenclature signified a fictional work that, through directly or indirectly reflecting on various societal events and conditions, proposes alternatives. Due to the fictional character of the genre, these alternatives can (and have) also been far removed from their historical reality. While the literary field allows for more radical proposals to be developed, given that the limits imposed on them are only those of imagination, architectural utopias tend to be slightly more realistic. The environments they depict are often constrained by laws of physics or practice. However, the elements that they propose to change, or ones they highlight, are indicative of the societal issues present in the moment of their creation. Some of the issues addressed by the utopia's long history are still relevant today; others have become less important, irrelevant, or outdated.

To better understand and identify the tools and the critical and speculative methods architecture uses to produce its utopias, my research compares the architectural utopias with ones from the literary field. This allowed me to approach a more diverse and open field of knowledge and has prompted me to move past the boundaries of my own discipline to track possible roots and correlations of the ideas that utopias propose. Through a transdisciplinary approach that builds upon the traditional tools and practices of the architectural discipline, and by enriching them with tools, practices, and methods from other disciplines – in this case, primarily the literary one – new insights are produced.

This paper examines a research method I have developed for the purposes of my own doctoral research. Being both an architectural practitioner and researcher, I have developed a method that is a heterogenous blend of architectural design tools and scientific research methods. It involves not only a historical examination of the different architectural and literary utopian works but also a process of creative discovery through text and drawing, in which the imaginative and projective nature of the architectural discipline plays a strong role in understanding and reconstructing the utopian worlds. Building upon the complexities and multifacetedness of the architectural discipline, the research does not look at these utopian proposals only as enclosed wholes, in the manner of a historical overview. My interests also grew to include several more architecturally rooted questions: How and with what formal and conceptual elements are these fictional worlds were constructed? How did these elements respond or relate to "real," historical ones? What were the most common social and spatial forms used in the utopian projects? What types of changes do they propose or instil in our environment, and do these elements differ

in architecture as opposed to literature? The method will be demonstrated through one of the case study pairs that I have been working with, namely that of Ludwig Hilberseimer's urban proposal *Metropolisarchitektur*,¹ and Yevgeny Zamyatin's novel *We*.² Looking not only into the proposed utopian elements but also how they relate to same-scale elements of their historical contexts allows us to see what types of utopian changes³ lead to what types of results with the aim of identifying which social and spatial forms shape utopian worlds and which forms are, in turn, shaped by utopias.

The Problem of Different Fields: On Architectural and Literary Utopias

One of the first problems I encountered through my research was that, by examining works from two different fields – architecture and literature – the methods traditionally used in either were insufficient in bridging the transdisciplinary gap. The reason for this was mostly due to the differences in the approaches and outputs of the works, as well as differences in what is considered a utopian work. Literary utopias are created as fictional texts, with rarely any graphic representation. To describe the imagined world, the various changes the utopian work proposes in relation to our “reality” are depicted on the level of social interactions and spatial conditions, while the built environment is described throughout the narrative, as a set in which the plot unfolds. Architectural utopias, conversely, are presented mostly through drawings and generally focus on spatial changes of different scale, with the population described in toto within the accompanying texts, and in relation to their interaction with the built environment.

To build the framework around what is considered a utopian project, I relied on the definitions of two architectural historians and theorists: Françoise Choay and Nathaniel Coleman. In her book *The Rule and the Model* (1997), Choay offers a definition of seven features that make a work utopian, which she based on Thomas More's *Utopia*. Architectural historian and theorist Coleman proposes to view the architectural project not as utopian per se, but rather as having “utopian potential” or a “utopian dimension.”⁴ By combining their definitions, the most general aspects that define utopian works across both fields is that they propose a critical and innovative alternative to their historical conditions, which is built through a strong presence of both social and spatial elements or forms. Proposing both spatial and social changes goes to show how our environments have an effect on us, and conversely, how our social systems can have a direct effect on our spatial surroundings.

Having a way of clearly defining which architectural projects and literary works fall within the utopian genre did not, however, mean that the works would propose similar worlds. Although the pairs of architectural and literary utopias that I use throughout my research were generally created roughly in the

same historical and geographical context, and often discuss and critique similar societal conditions, they don't always do so through the same lens. Certain historical conditions can be perceived completely differently across the fields. A concept that is considered positive and productive and is manifested as a utopia in literature can be considered negative and destructive and consequently manifested as a dystopia in architecture. Taking a direct example from one of my case studies – namely *Metropolis* architecture and *We* – both dealing with the implications of industrialisation and mass production on society, each author positions themselves differently. While Hilberseimer, a modernist architect and urbanist, sees order, control, and repetition as productive and welcome results of mass production, allowing him to propose a new city for the new metropolitan man, Zamyatin sees order, repetition, and uniformity as negative and dangerous concepts when applied to the population. What is also interesting when observing these case studies as reflections of their historical contexts, but from today's perspective, is that the notions of what is considered utopian or dystopian changes over time. In the period of its creation, *Metropolis* architecture was considered a utopian project, demonstrating all the possibilities of architectural modernism. From today's perspective, however, the popular opinion regarding this project is more closely related to the viewpoints of Zamyatin – which goes to show that what is considered utopian or dystopian is historically relative. Therefore, it is important to note that, in my research, I do not necessarily differentiate utopian and dystopian projects in a traditional manner. Both subtypes are investigated equally, since both are seen as a manifestation of an imaginary world or society which is informed by reality and creates a critique of a given historical context, regardless of whether this manifestation is built upon and based on desire or fear.

The Problem of Comparing: What to Compare?

An architectural approach to analysing utopian works traditionally starts from a formal analysis of the objects the project produced. A similar approach exists in comparative literature, where a traditional “formal analysis” or a “close reading” means “interpreting all of the formal techniques of a text as contributing to an overarching artistic whole.”⁵ But to avoid these traditional methods of both fields, which focus only on the produced elements themselves and not on how they correlate with the context in which they were produced, I have used a method proposed by literary theorist Caroline Levine in her book *Forms: Whole, Rhythm, Hierarchy, Network*. She proposes “broadening our definition of form to include social arrangements,” which in turn has the effect of dissolving “the traditional troubling gap between the form of the literary texts and its content and context.”⁶ As a way of introducing a new method for looking at forms in comparative literature, Levine proposes to observe the affordances

inherent in all forms. Based on James Gibson's term from his theory of perception, she defines affordances as "a term to describe the potential uses or actions latent in materials and design,"⁷ stating that these ways of use or action can be multiple and parallel in each form. As a result of the different sets of affordances, she proposes four overarching groups of forms: (1) the (bounded) whole, (2) rhythm, (3) hierarchy, and (4) network. While affordance often refers to physical attributes of forms (or objects), what Levine adds with the inclusion of "social arrangements" are the different social conditions and events that these forms engender. For instance, the transparency of glass buildings in Zamyatin's *One State* leads to a complete lack of privacy, and consequently complete social control, which would not be possible with other, non-transparent materials.

Levine's specific differentiation of forms was not a direct way to structure my research, but her approach has been helpful in identifying the various elements that I have consequently analysed and compared. While a formal analysis is not a novelty in the architectural field, the inclusion of social elements and experiences into the overarching terminology of "form" certainly is. By combining both social and spatial elements, I was able to bridge the gap between the two fields. Utopian works of architecture and literature propose both social and spatial changes, but the traditional methods of analysis from each field rarely look at both. Even though both fields investigate "forms" of the works (forms of text in literature and physical form in architecture), they rarely look into how these forms perform – which is where Levine's inclusion of "social arrangements" becomes instrumental. The "forms" of both fields become substantiated with the societal effects they engender, creating a more complete picture of the critique which the utopian work poses.

Including both social and spatial aspects of the works, the method allowed for the identification of various isolated or overlapping "building blocks" that could be compared. From an architectural perspective, this allowed me to not only identify the spatial elements proposed through the drawings and described through the texts but also the societal consequences these spaces impose. It also allowed me to analyse how these elements overlap and influence each other. For instance, Hilberseimer's large-scale repetitive building blocks can be looked at not only as mass-produced elements that form the image of the city but also as structures that influence the daily rhythm of the lives of their inhabitants, as "bounded wholes" that enclose numerous other repetitive wholes, as a distributed network that shapes the entire city, or as elements forming the vertical transportation system. So, while the literary utopias perhaps lack precise visual descriptions of the spatial elements building the utopian worlds, and while architectural utopias lack the narratives that explore the implications of the proposed environments on the inhabitants, through our disciplinary knowledge and imagination, and through observing the affordances of specific forms, we can attempt to reconstruct the missing elements.

Interpreting both literary and architectural works as a collection of different generative forms, each responding or relating to a specific historical context, has allowed me to further level the playing field between architectural and literary utopias, as well as their contextual relationships. This way, instead of performing an immense historical overview that, in the end, only positions the works within their contexts, I identify and juxtapose a constellation of ideas – “real” or “fictional,” social or spatial – that were brought forwards either within the works or within their respective contexts. These ideas build a collection of forms that have, in one way or another, shaped our social and spatial environment.

The Use of Drawings

Aside from assisting in bridging the gap between the two fields, breaking down the utopian works and identifying the various elements has also opened the possibility of visualising them. Drawing then becomes an integral part of the comparison, working together with text to depict and interpret the conditions surrounding the different forms. Through a “reconstruction” of missing elements, based on the affordances of the differing social and spatial forms, I was able to perform a visual and textual juxtaposition of different utopian “building blocks” (fig. 14.1–14.3, p. 218–223). While the juxtaposition of textual parts focused on the written narratives and related historical, philosophical, literary, and architectural writings, the visual analysis was created using both newly created analytical and interpretative drawings as well as original drawings created by the utopian authors, which accompanied the projects. Using drawing – as one of the main tools of the architectural discipline – and the architectural and spatial affordances of all the social and spatial forms that were described in the works only through limited written narratives, I created a series of images to reconstruct and depict the various elements that build up the utopian worlds. To visualise the changes that the utopian works proposed in relation to their historical contexts, the contextual forms were also reconstructed and drawn.

Comparative Scales: Small, Medium, and Large

Acknowledging that the various social and spatial forms I have identified within the works differ in size – both on a purely spatial level as well as on the scale within which they operate – I divided the compared elements into three predominant scales: small, medium, and large. The small scale focuses on the individual and their surroundings; the medium scale looks at communities, groups, and other forms of human organisations; and the large scale is focused on larger populations such as those of nations or even the global scale. And while it may seem that distributing various utopian and contextual forms

throughout different scales would go against the possibility of understanding them and how they are connected, correlated, or overlap, it is in fact the opposite (fig. 14.4, p. 224). Taking as an example the children's book *Cosmic View: The Universe in 40 Jumps* (1957) by the Dutch author Kees Boeke, or perhaps the more well-known *Powers of Ten* (1977) film by Charles and Ray Eames, we see that distributing objects throughout different scales allows us to see their correlation. Boeke's aim was to "find a means of developing a wider and more connected view of our world and a truly cosmic view of the universe and our place in it."⁸ Both the book and the film show a series of images that, through a progression of scales, show different elements. Zooming out from a 1:1 scale of a human, each subsequent larger (or smaller) scale puts the previous one into perspective. Showing a wider view allows one to visualise where the smaller element is placed and which other such elements it is surrounded by.

A Comparative Demonstration

Applied to the Hilberseimer and Zamyatin case study pair, and through situating them in their historical context, the scale analysis is as follows.

Beginning with the small scale, the analysis focuses on individuals living in three separate conditions: one located in a 1920s European metropolis, one living in Hilberseimer's High-Rise City, and one inhabiting Zamyatin's One State. While the written analysis focuses on the notions of alienation and takes the blasé⁹ individual as a contextual anchor point, the visual analysis examines the living conditions of all three "metropolitan" subjects. The historical individual lives in a tiny apartment, crowded with unfunctional furniture and suffering from bad hygienic standards, but the conditions of his two utopian counterparts are quite different. Hilberseimer's "shadowy figure"¹⁰ lives in a spacious modernist apartment, equipped with central heating, indoor plumbing, and cross ventilation, while Zamyatin's "number" lives alone in his transparent glass room, with amenities shared with the rest of his building block. The most obvious difference across all three conditions is the use of materials – the most radical one being Zamyatin's, where the room itself, as well as all its objects, are created out of glass. However, Zamyatin shares a similar scale as well as the notion of shared facilities with the condition of the historical context. Both Zamyatin's and Hilberseimer's individuals are dressed in uniforms – while Zamyatin's is an actual uniform, Hilberseimer's is the "uniform" of the capitalist metropolitan subject – a nondescript suit and a cylinder hat (fig. 14.5, p. 225).

The medium scale investigates the building types present in the three "cities" and the notions of multiplication, repetition, and typology (both on an architectural and human scale). The contextual streetscape contains various differing typologies, created in different historical styles, usually lacking any uniformity. The streets are narrow and not suitable for the increasing amount of traffic; the air is usually polluted due to the proximity of industry and

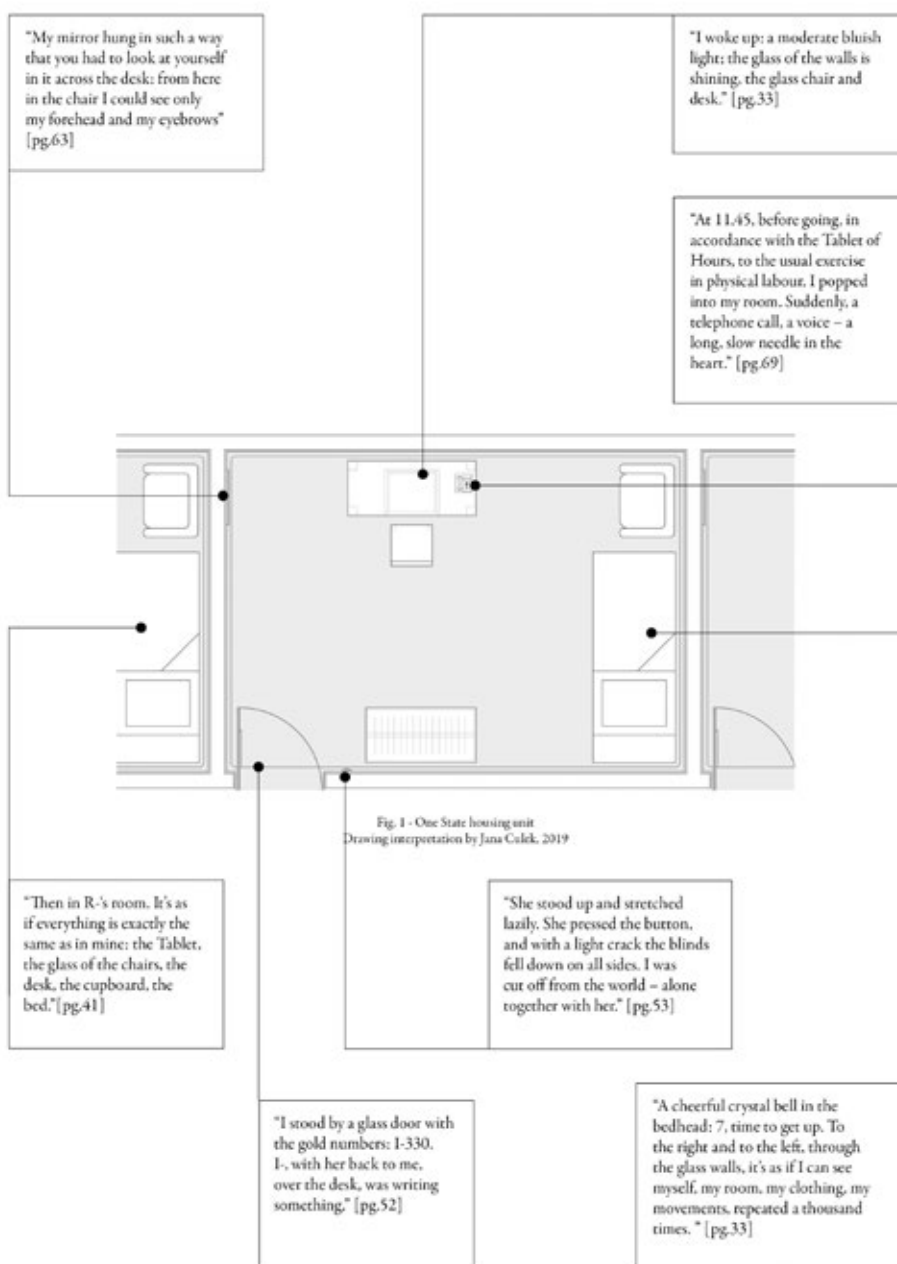


Fig. 14.1 Small Scale – Visual and textual analysis and reconstruction of the living unit based on the Hilberseimer-Zamyatin case study pair. Original drawings by Ludwig Hilberseimer and reconstructed drawings © Jana Culek.

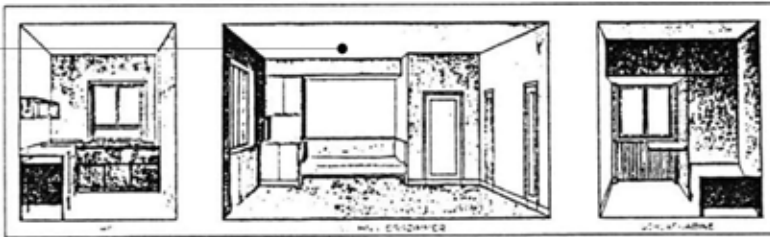


Fig. 2 - Metropolis housing unit interiors
Ludwig Hilberseimer, *Wohnstadt*, 1923

"Metropolisarchitecture
is considerably dependent
on solving two factors: the
individual cell of the room and
the collective urban organism."
[pg.270]

"On the avenue, when I'd already crossed over to the other side, I looked back: in the glass light block of the building, shot through with sunlight, there were, here and there, the grey-blue, opaque cells of dropped blinds – cells of rhythmic, Taylorized happiness. On the sixth floor my eyes found R-13's cell: he had already lowered the blinds." [pg.43]

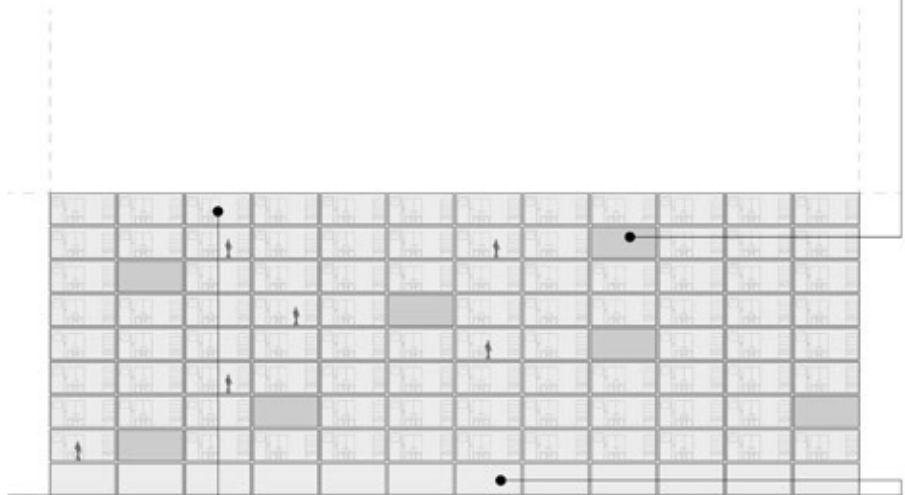


Fig.1 - One Store Housing
Drawing (interpretation by Jana Culek, 2019)

"There are no more buildings: the glass walls have dissolved in the mist like crystals of salt in water. If you look from the pavement, the dark figures of people in the buildings are hanging, like suspended particles in a fantastical milky solution, low down, and higher, and higher still – on the ninth floor." [pg.69]

"Downstairs in the vestibule, at the desk, the inspector, throwing glances at the clock, was noting down the numbers of those coming in." [pg.50]

Fig. 14.2 Medium Scale – Visual and textual analysis and reconstruction of the housing slab based on the Hilberseimer-Zamyatin case study pair. Original drawings by Ludwig Hilberseimer and reconstructed drawings © Jana Culek.

Ludwig Hilberseimer, *Metropolisarchitecture*, 1920s

"In an apartment block or high-rise, the window is entirely divested of this significance as an autonomous building element. As a result of its frequent occurrence, the window no longer contrasts with the surface but instead begins to assume some of the surface's positive functions: it becomes a part and component of the surface itself. The window no longer interrupts the surface but rather invigorates it evenly." [pg.272]

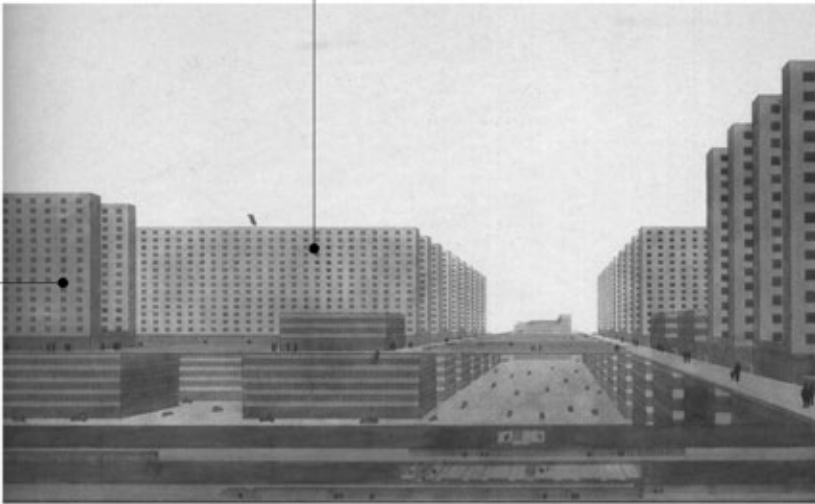


Fig. 2 - Metropolis Housing - Vertical City
Ludwig Hilberseimer, High-Rise City (Hochhausstadt) - Perspective view,
East - West Street, 1924, © Art Institute of Chicago

"Through the organization of individual rooms in the floorplan, the functional building that encompasses an entire street block is born." [pg.270]

"To carry out the doctor's prescription I deliberately chose a route not along the hypotenuse, but along the two cathetuses. And here was the second cathetus already: a circular road by the foot of the Green Wall." (p.90)

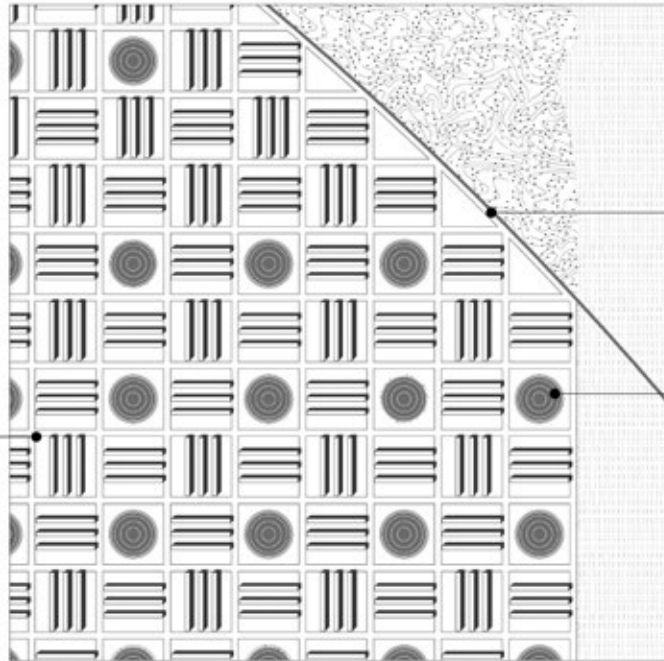


Fig. 1 - One State morphology
Drawing interpretation by Jana Culek, 2019

"And then, just as it had been in the morning at the dock, again I saw, as if only just now for the first time in my life – I saw everything: the immutable straight streets, the glass of the roadways spurting out rays, the divine parallelepipeds of the transparent dwellings, the quadratic harmony of the greyly pale-blue ranks." (p.7)

"In order to carry out the doctor's prescription (I do sincerely, sincerely want to get well), I wandered for two whole hours down the glass, rectilinear deserts of the avenues. Everyone, in accordance with the Tablet, was in the auditoria, and just I alone..." (p.100)

Fig. 14.3 Large Scale – Visual and textual analysis and reconstruction of the city morphology based on the Hilberseimer-Zamyatin case study pair. Original drawings by Ludwig Hilberseimer and reconstructed drawings © Jana Culek.

Ludwig Hilberseimer, *Metropolisarchitecture*, 1920s

"Rational thinking, accuracy, precision, and economy - until now the characteristics of the engineer - must become the basis of the new architectonic. All objects must be complete in themselves, reduced to their ultimate essential forms, organized reasonably, and led to their ultimate consummation." (p.268)

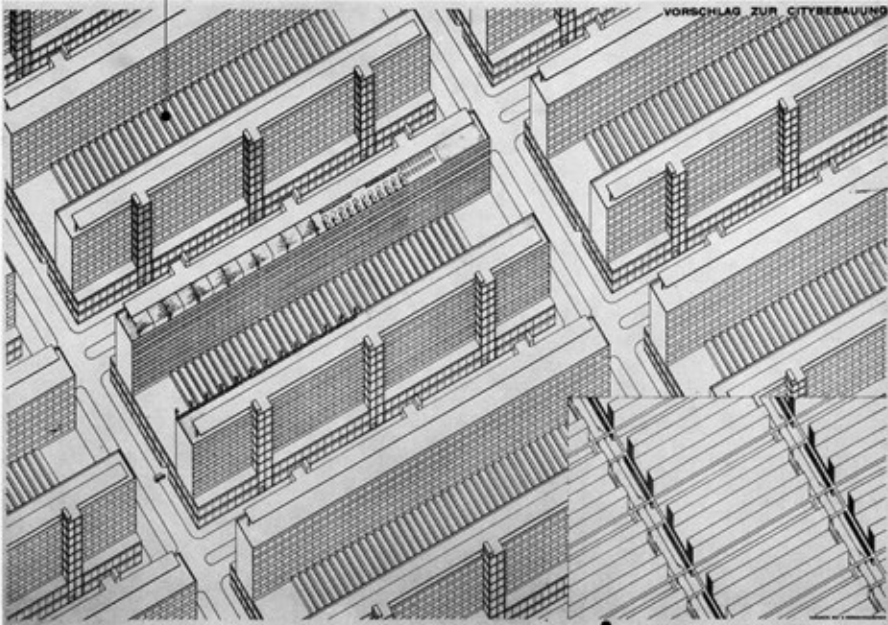


Fig. 2 - Metropolis morphology
Ludwig Hilberseimer, Berlin Development Project, 1928, © Art Institute of Chicago

"The simple cubic bodies - boxes, and spheres, prisms and cylinders, pyramids and cones, purely constructive elements - are the fundamental forms of every architecture" (p.268)

Scale / Category		Matrix	
		Social	Spatial
S	1:1	individual	unit
	1:10		
M	1:100	group	building
	1:1 000		
L	1:10 000	society	city
	1:100 000		

Social Scales			
Scale	Context	<i>Metropolisarchitecture</i>	<i>Wz</i>
S	liberated individual	working individual	number Mephi
	alienated individual	family with children	state mandated interactions
M	voluntary associations	living and working in same location	state mandated groups
	the crowd	moving with the market	informal, dissident groups
L	Gemeinschaft to Gesellschaft	cities and individuality	One State
	modern globalization	unification through urban planning	Mephi

Spatial Scales			
Scale	Context	<i>Metropolisarchitecture</i>	<i>Wz</i>
S	small, clustered units - unimportant	individual family unit - apartment	single unit / room
	condensed, bad living standards	unit as building block of city - tenement building	room as visible building block
M	Kunstwollen + buildings for power	housing and office/ commerce	housing and main building block
	speculative building with no planning	entire city centre out of one typology	other functions evenly distributed
L	modern metropolis - chaotic and fragmented	centralized and compact city	isolated domed city
	move from rural to urban areas + attachment to history	urban planning as base for growth	life beyond the dome

Fig. 14.4 Comparative scale matrix with elements and illustration through the Hilberseimer-Zamyatin case study pair.

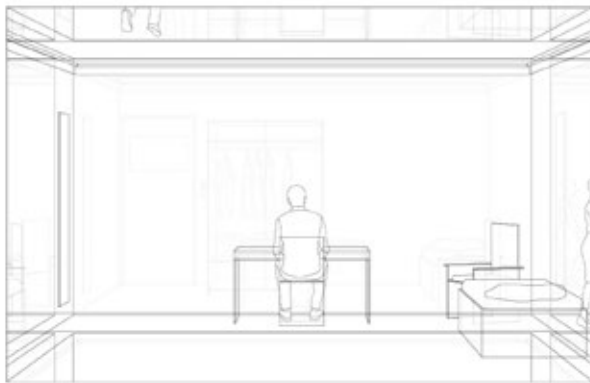


Fig. 14.5 Small Scale – Interior scenes (from top): 1920s Berlin working-class apartment, Hilberseimer's apartment*, Zamyatin's room*. Images reconstructed by Jana Culek.

production. But Hilberseimer's and Zamyatin's streetscapes are both repetitive and uniform. They are structured mostly out of housing units and follow an endless rhythm of geometric multiplication. The materiality of the three is one of the greatest differences once again, given that Zamyatin's *One State* is constructed exclusively out of glass. Both utopian cities have systems of underground transportation networks running underneath an orthogonal grid of streets. There is no individuation in either streetscape. But the hygienic quality of life seems to be improved compared to the historical context. The wider streets, better orientation, and functional zoning (which is explicitly present only in Hilberseimer's proposal) create vastly different conditions. The public open spaces in the utopian proposals are also much larger than those in the historical metropolis, either to accommodate the political structures or to offset the scale of the buildings themselves (fig. 14.6, fig. 14.7).

And finally, the large scale investigates the three "metropolitan" conditions themselves, on the scale of the city and the city state. On a social level, the three cities are very different, ranging from post-war European capitals to a mass-produced and industrialised metropolis and finally an authoritarian, technocratic city state. The historical city is once again a heterogenous accumulation of functions and typologies, growing mostly in an organic way and with no overarching geometric plan. Both Hilberseimer's and Zamyatin's cities are entirely based on a strong and repetitive grid system. But while Hilberseimer's metropolis is one that could, in theory, be repeated *ad infinitum*, Zamyatin's *One State* is bounded within a glass wall, separating it from the rest of the planet, which has been reclaimed by nature and the wilderness (fig. 14.8).

The analysis demonstrates that, while the different social scales mostly focus on living beings and their interactions, they also include elements of ordering and arranging these interactions. Aside from looking at people (or other beings), the social scales examine formal and informal groups (political, religious, administrative, working, etc.), collective and societal systems (educational, political, etc.), as well as societies and societal structures in general. The analysis of social scales also uses abstract notions related to societal and individual interactions and states of being (alienation, fragmentation, commodification, capitalism, etc.) to describe the conditions of the examined elements. Each social scale has its spatial counterpart, which embodies the environment in which the social forms take place. Therefore, the small scale focuses on the *habitus* and immediate surroundings of the individual such as the house or the apartment, the medium scale investigates more complex forms of architecture encompassing not only housing but also various types of public buildings and spaces intended for human interaction, and the large scale investigates the city, either as a confined, bounded whole, or as an endless system of repetition.

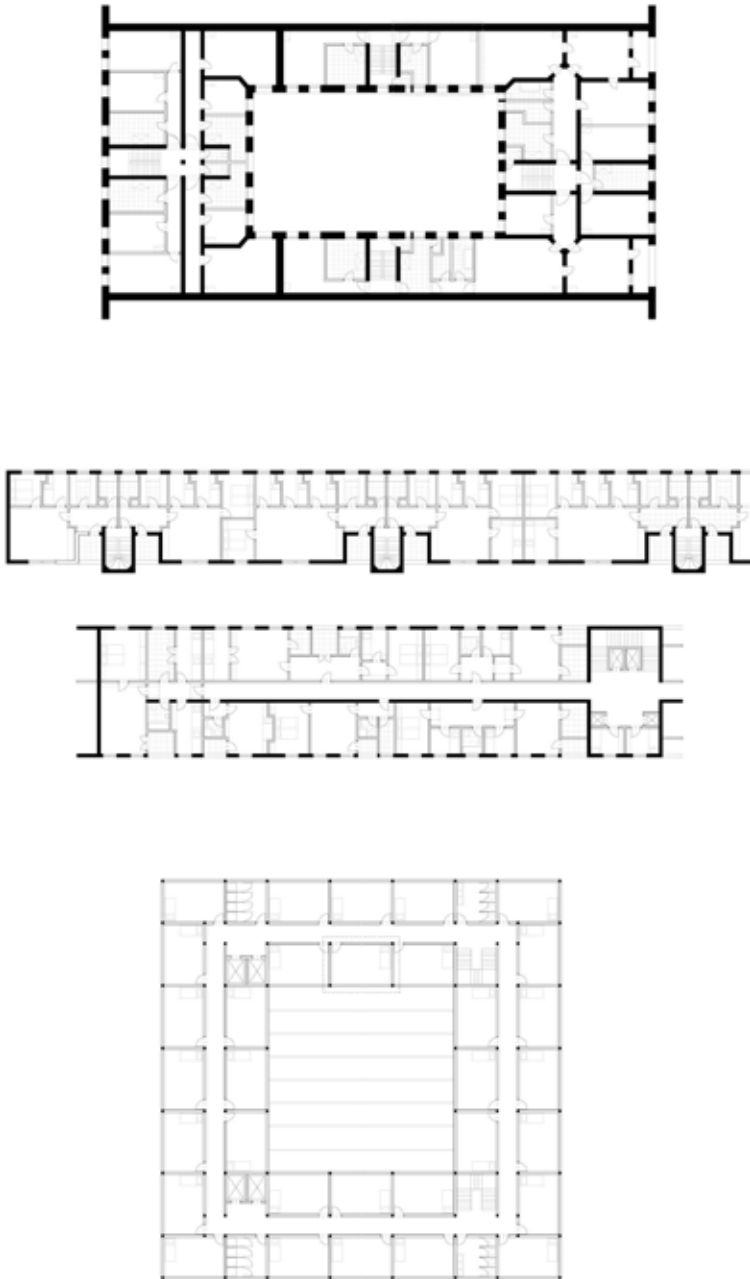


Fig. 14.6 Medium Scale – Housing (from top): 1920s Berlin tenement, Hilberseimer's housing (v1&v2), Zamyatin's building block. Images reconstructed © Jana Culek.

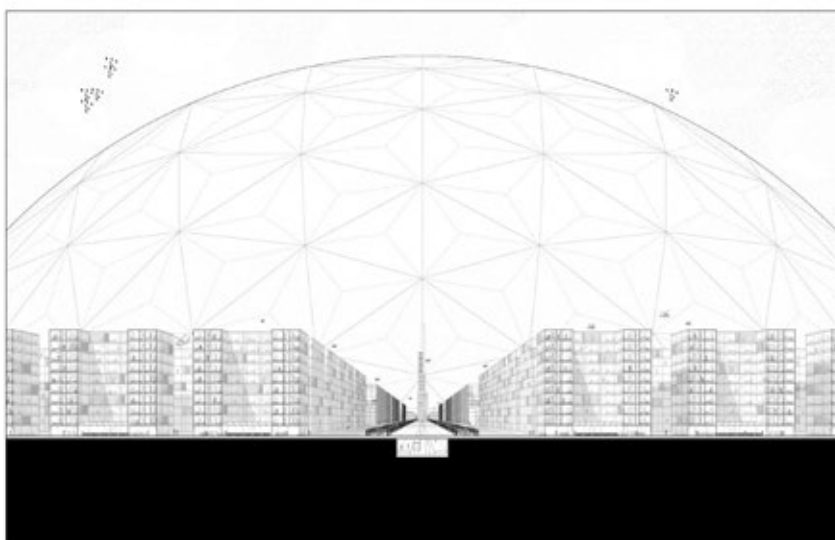
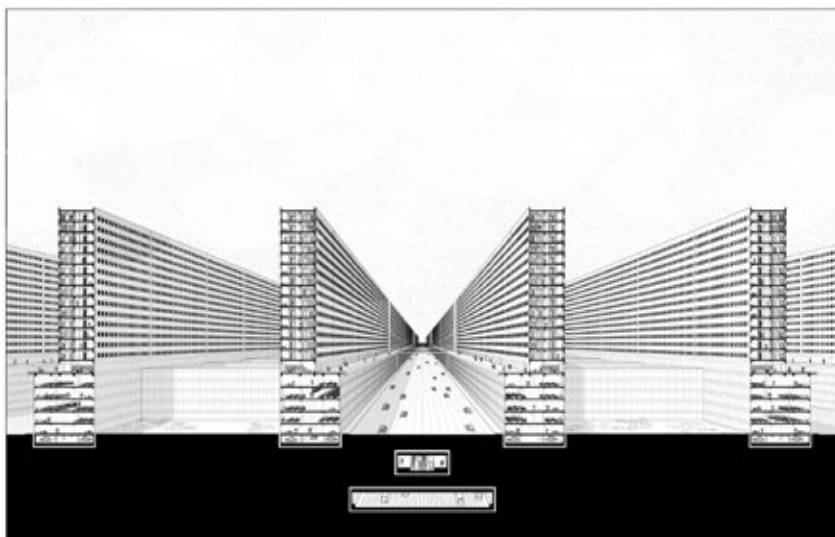


Fig. 14.7 Medium Scale – Utopian streetscapes: Hilberseimer's metropolis*, Zamyatin's One State*. Images reconstructed by Jana Culek

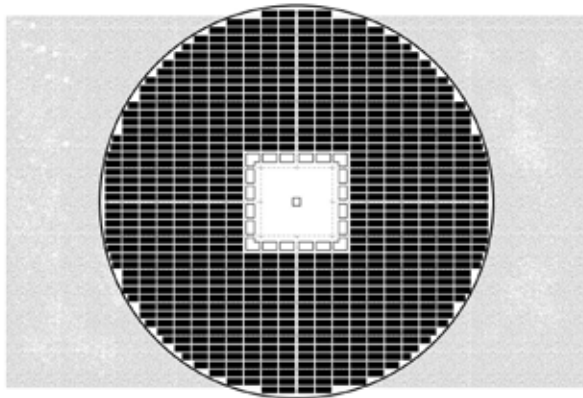
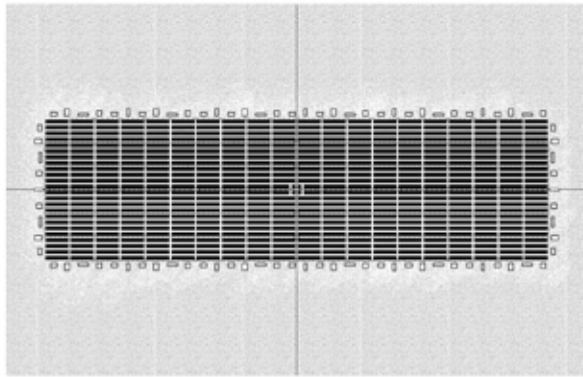


Fig. 14.8 Large Scale – City maps (from top): 1920s Berlin, Hilberseimer's metropolis, Zamyatin's One State. Images reconstructed by Jana Culek.

Conclusion: Architectural Tools from a Literary Perspective – And Back

Performing transdisciplinary research is challenging from the start, especially in a situation where one discipline develops knowledge not only through texts but also through drawings. Consequently, working with utopian works from two different fields is even more complex given that, aside from being produced through two different mediums (drawing and text), the works are also strongly based on imagination in their creation of new worlds that have not been described or depicted before. However, combining tools and methods of analysis from both the architectural field and the field of comparative literature has allowed me to develop an approach that enabled a productive comparison. Breaking the utopian works down to their building blocks has allowed me to identify the changes that occur throughout different scales and in different intensities. Performing an analysis on each scale separately has also allowed me to understand how the elements correlate and how they form intricate spatial and social systems.

And while this paper discusses some of the literary origins that influenced the development of my approach, its basis has always been innately architectural. What started as a traditional, formal, and typological analysis of the different forms and spaces proposed in utopian architectural projects has developed to also include what we would today call a “post-occupancy study” – in other words, how the buildings and spaces that were produced influenced its inhabitants and vice versa. What started as a visual analysis through different scales of space developed into an analysis and definition of various scales in which humans (or other imaginary beings) operate within a society. By identifying similar tools in both disciplines, which operate in a like manner, what initially seemed as a problematic task of comparing the textual world of literature with the visual and speculative world of architecture becomes an exciting task of filling in the missing pieces of the puzzles. Understanding that literature also produces images, albeit in a less directly visual form, allows us to use the established tools of architectural research to cross-disciplinary boundaries and produce new approaches and new forms of knowledge. Taking a cue from literature, and embracing both textual and drawing-based narrative approaches, has enabled architects to create different types of projects that focus not only on solving the brief, but also critically position themselves to their historical contexts and speculate on possible future scenarios of use, while investigating different ways in which the projects could have an effect on their societal contexts.

Notes

1. Ludwig Hilberseimer, "Metropolisarchitecture," in *Metropolisarchitecture and Selected Essays*, ed. Richard Anderson (New York: GSAPP Books, 2012), 264–304.
2. Yevgeny Zamyatin, *We*, trans. Hugh Aplin (Richmond: Alma Books, 2009).
3. The utopian change is referred to as a change of a specific condition/form/element in relation to its historical context – i.e. different political system is proposed, a new architectural type is devised, etc. – the results they lead to is the effect that these changes incite both in the utopian projects/narratives and in the historical contexts themselves.
4. Nathaniel Coleman, "The Problematic of Architecture and Utopia," *Utopian Studies* 25/1, (2014): 8.
5. Caroline Levine, "Introduction: The Affordances of Form," in *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton: Princeton University Press, 2015), 1.
6. Levine, "Introduction," 2.
7. Levine, "Introduction," 6.
8. Kees Boeke, *Cosmic View: The Universe in 40 Jumps* (New York: John Day Company, 1957), 7.
9. The blasé individual stems from the blasé outlook introduced by Georg Simmel in his 1903 essay "The Metropolis and Mental Life." He defines it as an internal mechanism through which one deals with the overstimulation of senses.
10. Cameron McEwan, "Ludwig Hilberseimer and Metropolisarchitecture: The Analogue, the Blasé Attitude, the Multitude," *Arts* 7/92 (2018): 12.

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