

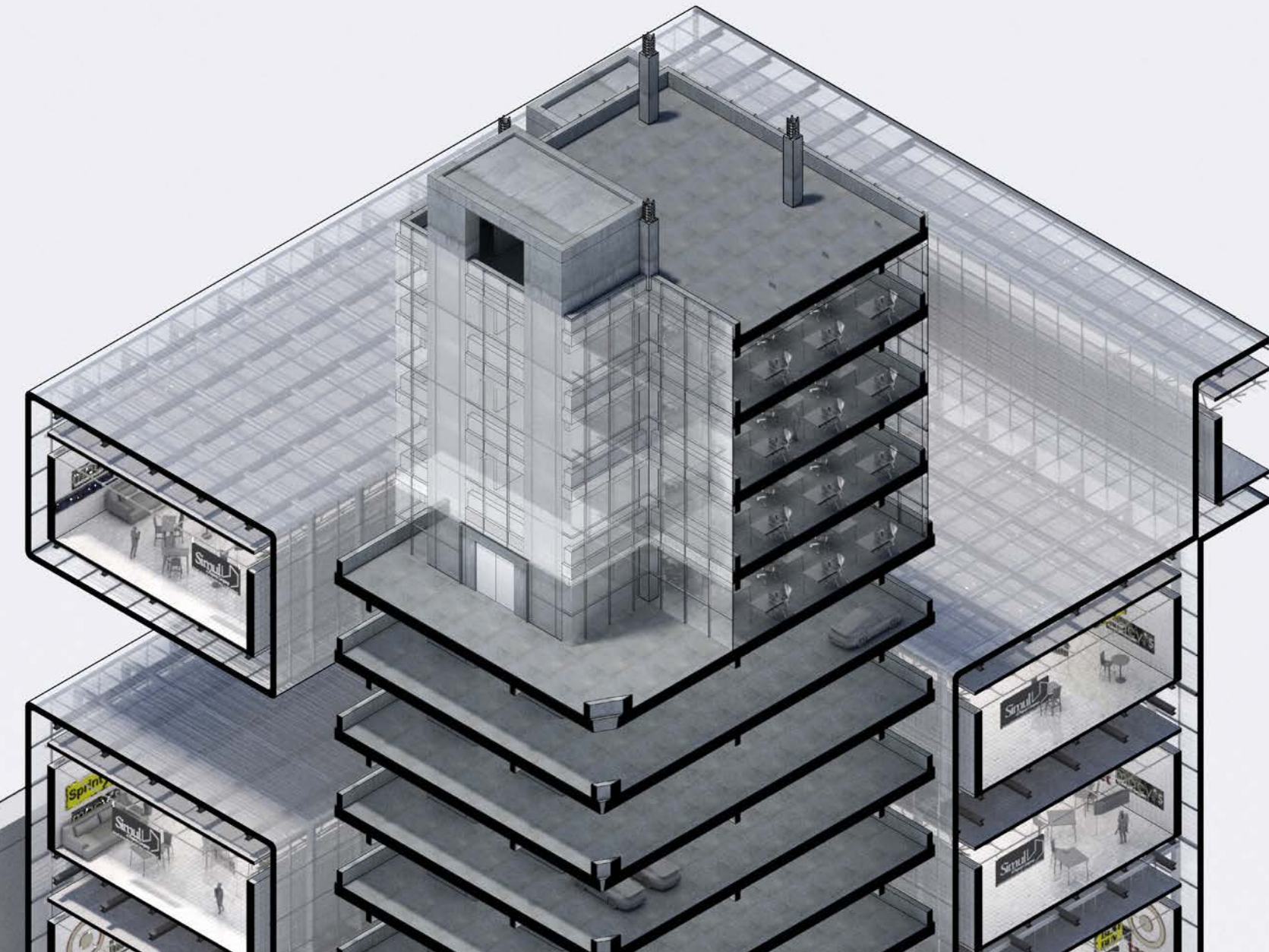
Hyper-Junk

Addressing Architectural Agency Within And Against Neoliberalism

The aesthetics of Junkspace are not distant from the design profession. Harnessing their un-curated urban and formal strategies can inform a future for how to have design agency within the market, playing into its own paradoxical collapse. Developed in earnest, the thesis pursues only one route to regain this agency for the architect. Evaluating architecture's autonomy from the market is the most fundamental question to be answered for the discipline currently, and requires equal parts rhetorical speculation and earnest, optimistic, developments. The market, and the resultant features of the built environment, are inevitable, the thesis engages this as something to exploit not lament.

Dylan Crean
Aurelie Frolet, Ivi Diamantopoulou, Kyle Miller
Syracuse University School of Architecture | Thesis Project | 2020-2021





If presence is indeed the precondition to the political, as Hannah Arendt outlines in the human condition, then property is the infrastructure by which the economy goes from a collection of abstract ideas to embodied form, and therefore a political presence directly influencing human behavior and existence. Private property derives the built environment from profit centric means. Setting the city at odds with its tenants. These tenants have a right to the city, a right to its development, and for people to have any hand in that private property needs to be critically re-imagined.

Hyper-Junk is this critique, developed in earnest and with optimism, within a market where property is the primary orderer of people and the built environment alike.

PROJECT ON *Hyper-Junk*

HARVARD DESIGN SCHOOL

Syracuse University SOA Thesis Project

An Annotated Manifesto

Rem Koolhaas, Dylan Crean

If presence is indeed the precondition to the political, as Hannah Arendt outlines in the human condition, then property is the infrastructure by which the economy goes from a collection of abstract ideas to embodied form, and therefore a political presence directly influencing human behavior and existence. Private property develops the built environment selfishly, opposing its tenants and homogenizing experience. These tenants have a right to the city, a right to its development, and for people to have any hand in that private property needs critique and reformatting. *Hyper-Junk* is this critique, earnestly formalized within a market where property is the primary orderer of people and the built environment alike.

quartered, the way a carcass is cut apart - individual chunks severed from a universal condition. There are no walls, only partitions, shimmering membranes frequently covered in mirror or gold.

Small shiny boxes frames support minimal loads, or huge beams deliver organic burdens to misadventuring destinations...

A new typology, born from Junkspace's parameters, masters these tangible features of expansion. Taking them not as a dreadful now but an inevitable future. **Boullée's sublime has been realized, to run from it is counter intuitive.**

Junkspace is a domain of learned, simulated order, a kingdom of no things.

Junkspace is beyond measure, beyond code...

It is precisely this ephemeral, untraceable, process-driven definition that makes Junkspace a novel architecture, not only a perspective on the development of the built environment.

Its geometries are unimaginable, only makeable.

reverse typology of cumulative, accumulative identity, less about kind than about quantity.

the Neoliberal effort for privatization has resulted in endless measure. Quantity has become the tool of the 21st C. **The Urban Archipelago is dead, instead replaced by zoning districts and accompanying allowable square footage.**

Junkspace can either be absolutely chaotic or rigorously aseptic - like a best-seller - over-determined and indeterminate at the same time.

While Junkspace proliferates in this city, the architecture that ideologically opposes it is popular if thought such as "... unpermitted and indeterminate at the same time." But the opportunity to be transgressive. Does Junk want you engage in these paradoxes of value? re. *Indulge Exhibition Center, 2020, Toulouse, France*

Junkspace is often described as a space of flows, but that is a misnomer: flows depend on disciplined movement, bridges that connect. Junkspace is a web, without spider, although it is an architecture of the massed, each trajectory is strictly unique. Its anarchy is one of the last tangible ways in which we experience freedom. It is a space of collision, a container of atoms, busy, not dense.... There is a special way of moving in Junkspace, all the same time aimless and purposeful.

"Its anarchy is one of the last ways in which we experience freedom." The quantitative reality we participate in is fractured in the chaotically unpredictable use of formally predictable space. **Quality and quantity mix like oil and water, creating a rift between.**

evidence of the rift between the portals of Junkspace and the narrow calibrations of the old world.

The close inspection of Junkspace, in the individual's interaction with it, displays why it is an anomaly of the built environment.

Junkspace Any space necessitated by the Southbank's arbitrary constraints. **Artistic**

The contemporary city is a WIP, constantly undergoing construction, restoration, renovation. Junkspace is the entire contemporary built environment, which explains its lack of definition. Junkspace is equally an urbanistic critique as it is an aesthetic one, as it is a formal one, as it is a detail one. **Hyper-Junk is an Urban scale proposal, with architectural form and aesthetics as its backbone, resolving at its decisions at the scale of the detail to provide a qualitative experience born of quantitative thought.**

is zero loyalty - and zero tolerance. Forward configuration, its "original condition, architecture has turned into a time-lapse sequence to reveal a "permanent evolution"

Architecture has always been a time-lapse sequence, altering its program, its form, its materials for the appropriate time and user. **Junkspace did not corrupt the determinacy of architecture, it was never determinate.**

Can the Grand be amplified? The team, less be exaggerated? Through height? Depth? Length? Variation? Repetition? Sometimes not overlaid but its opposite, an absolute absence of detail, generates Junkspace.

To work within the boundaries of Junkspace, and escape it, is the precise strategy for the speculation for *Hyper-Junk*. Doing so would cause a collapse of very systems which uphold Junkspace: address, multiple units, mainly functional and unrelated, and a strategy which is where the truth has been abandoned. All while advancing architectural means and providing a more rich and controlled playing field for the built environment and those who inhabit it.

Through anarchy, unusual imprecision, suppressing letters, or fabrication of non-existent details, they aim to shed meaning in return for a spacious new roominess.

Less (stuff) is more (room), whether that be related to actual space, mental space, digital storage, word count. **The abbreviation has become a design tool, or at least a derivative.** Where Rem laments about this reality, there is vast opportunity to be unfolded.

Junkspace expands with the economy but its footprint cannot contract... when it is no longer needed, it thrives, because of its tenuous viability, Junkspace has to swallow more and more program to survive; soon, we will be able to do anything anywhere. We will have conquered space. "Countryside: A Report" is the beginnings of this swallowing. **The master architect asks, "what if Junkspace proliferated outside of the city?" As if it had not already happened.**

God is dead, the author is dead, history is dead, only the architect is left standing... an insulting evolutionary joke... A shortlist of masters has not resulted a proliferation of masterpieces.

Masterpiece is no longer an inexplicable work, a roll of the dice, but a consistent typology, its mission to intimidate.

Art galleries move en masse to where it is today, then convert raw space into white cubes...

Junkspace is a look-no-hand world... The constant threat of virtuality in Junkspace is no longer exorcized by petrodollar products: plastic, vinyl or rubber; the synthetic creators. Junkspace has to exaggerate its claims to the authentic.

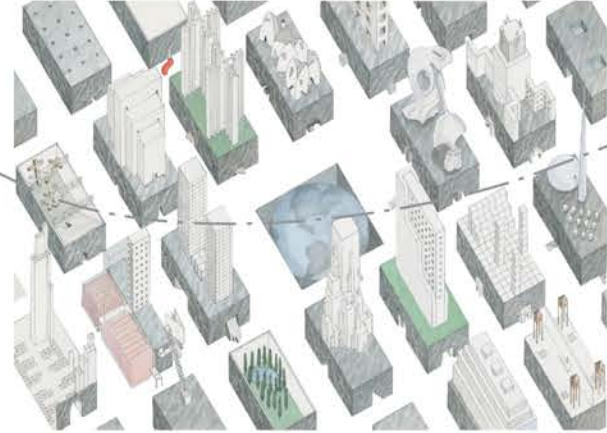
Hyper-Junk is an exaggeration of these claims to authenticity that Junkspace holds so closely, as well as an exaggeration of many of its aesthetic, urban, and tectonic principles. Overall speculating on a possible exaggeration of an exaggerated character.

Color in the real world looks increasingly unreal, grayscale color in virtual space is luminous, therefore irresistible.

The starchitect assesses the 'beauty' of the city...



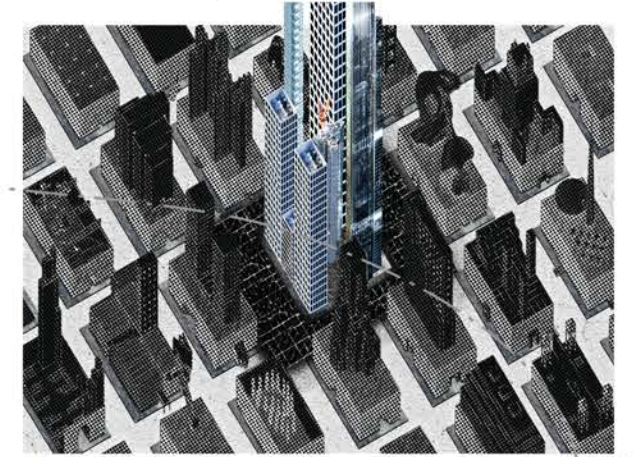
...ignoring the ground plane, dissolving it in the process...



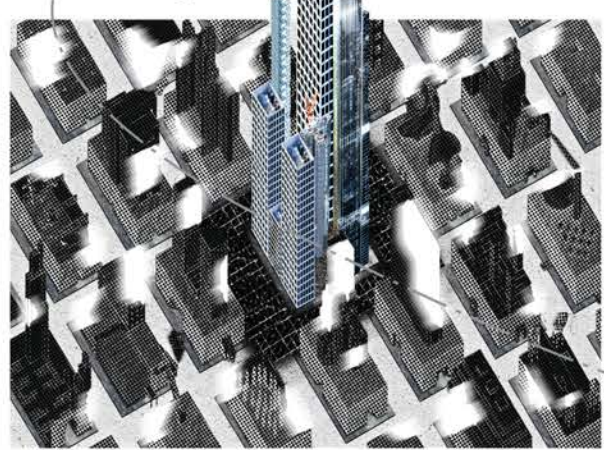
...without acknowledging the ground plane's role...



...commodification quietly claims the built environment...



...erasing its deep rooted character...



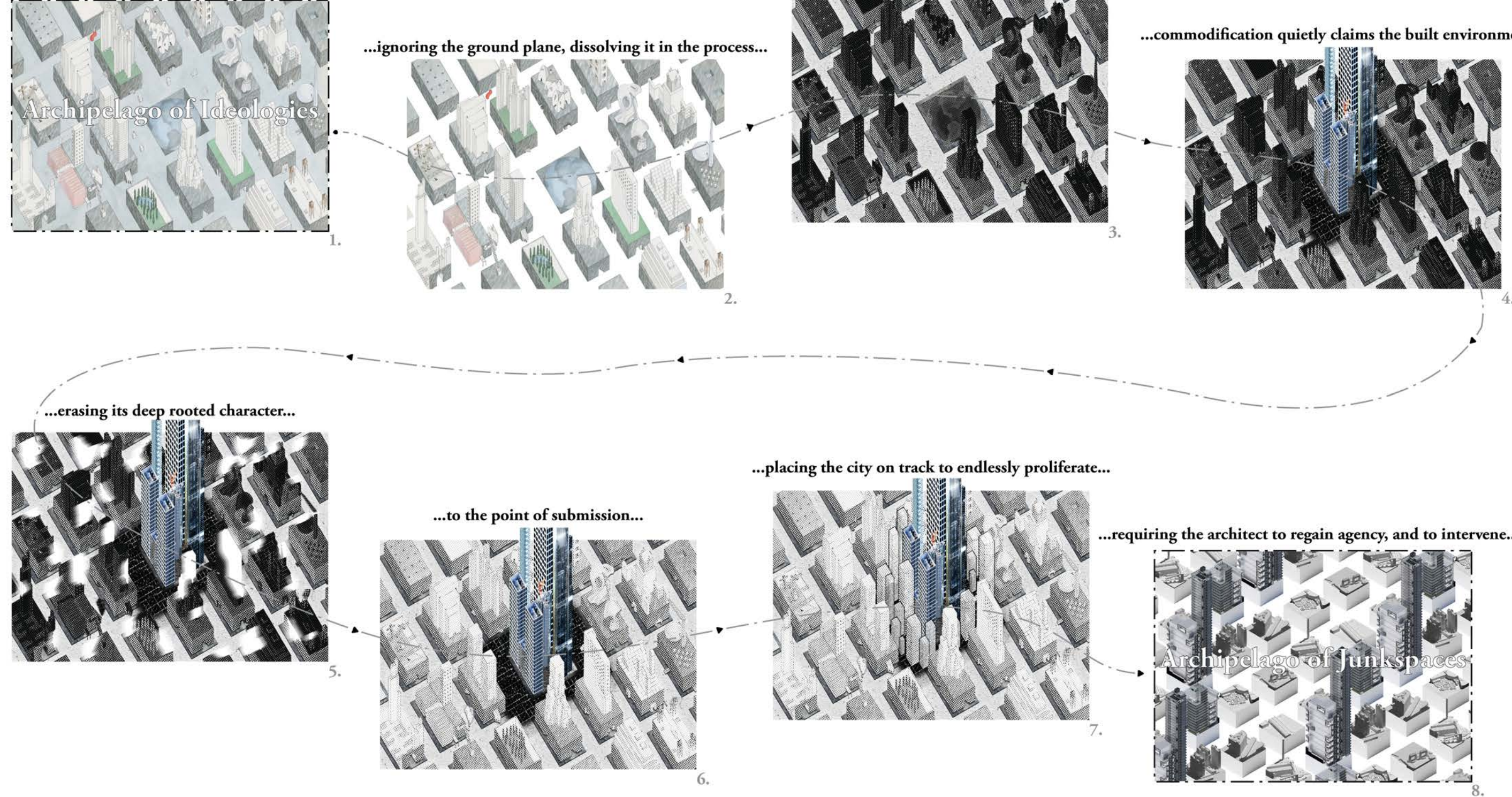
...to the point of submission...

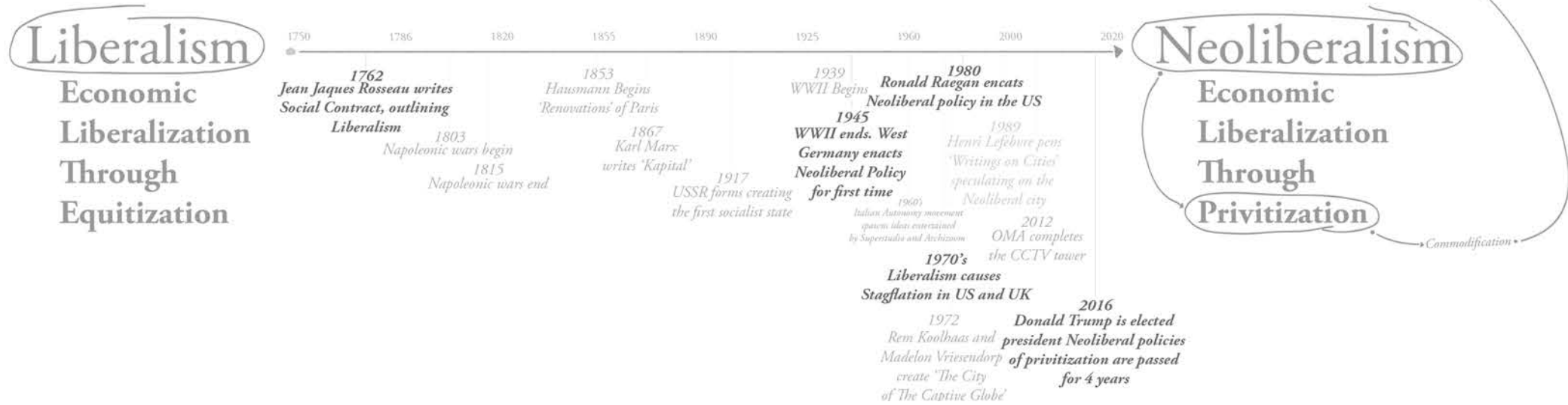
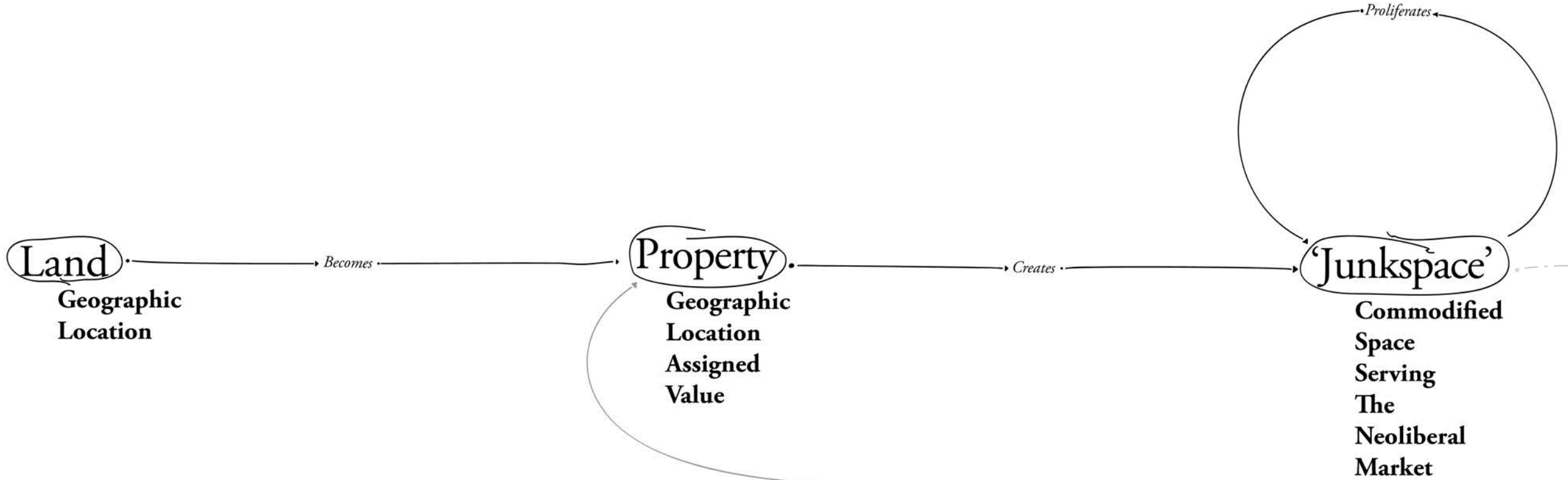


...placing the city on track to endlessly proliferate...



...requiring the architect to regain agency, and to intervene...





“Junkspace is a body double of space, a territory of impaired vision, imited expectation, reduced earnestness.” - Pg 7

Hyper-Junk is earnest, yet retains its impairment. it is a body double of the body double. Two Negatives to form a collapsed positive.

Junkspace

→ *Informs* →

Hyper-Junk

**Commodified
Space
Serving
The
Neoliberal
Market**

**Realized
Exaggeration
Of
Junkspace**

Junkspace is an apotheosis of modernism, a perspective on the built environment and all space soon to be built, an acknowledgement of the aesthetics of the Embodied form of the Neoliberal economy. Most importantly it is not defineable and ever changing.

Hyper-Junk is an Urban scale proposal, with architectural form and aesthetics as its backbone, resolving itself at the scale of the detail to provide a qualitative experience born of quantitative thought. Most importantly it is a defineable design proposal able to be critiqued.

Junkspace

Hyper-Junk

Apotheosis of Modernism

Apotheosis of Junkspace

Speculative Perspective

Speculative design output

**The perspective on the
built environment is
poorly conceived and
retained**

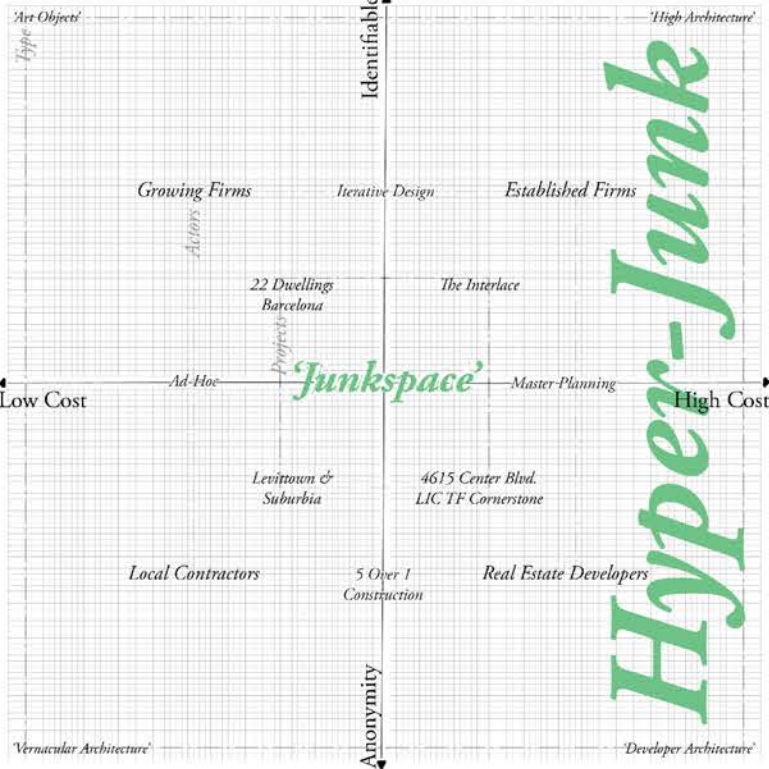
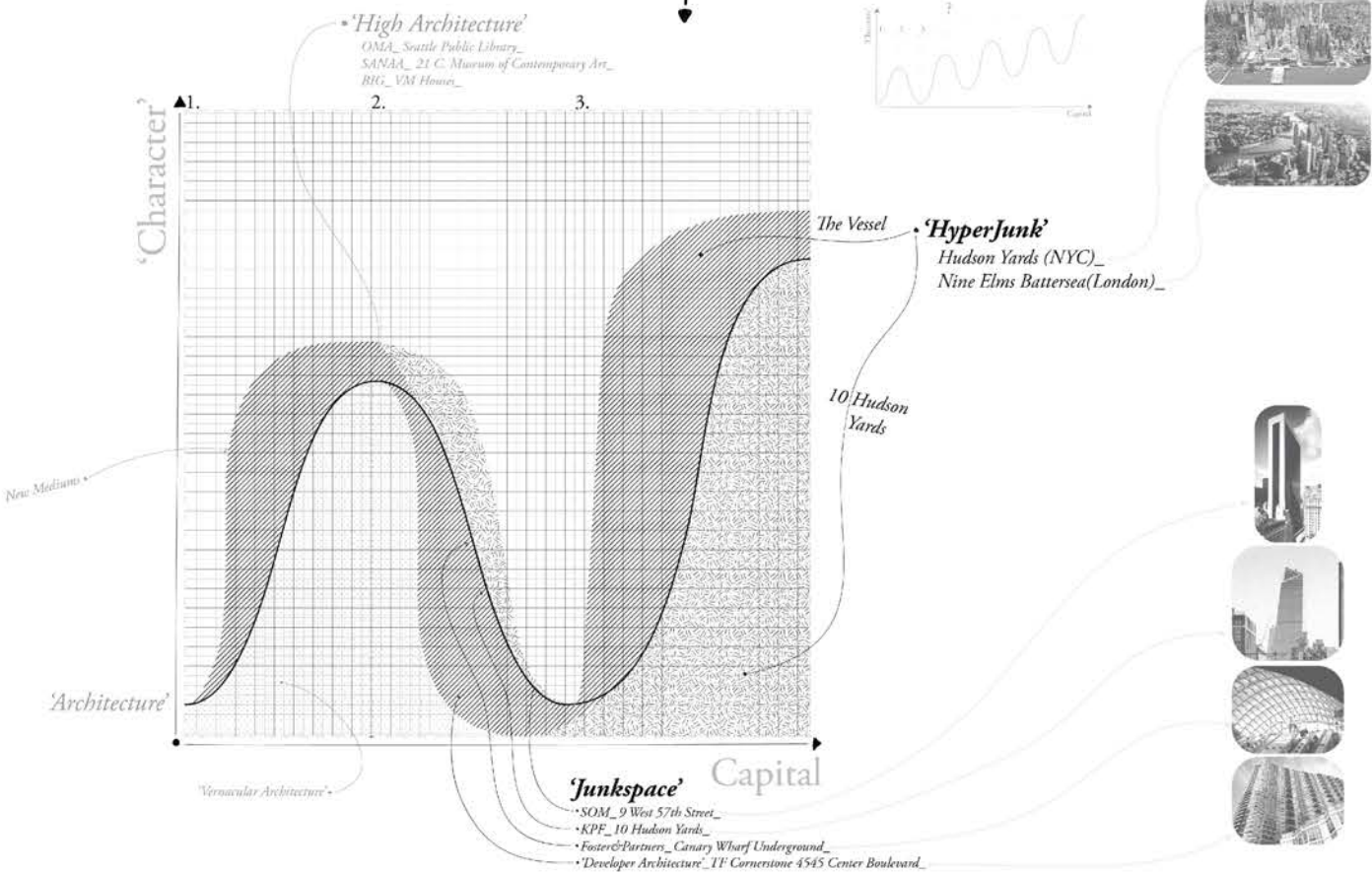
*Inaccessible in character.
Distant in its language.
Ethereal and ephemeral.*

*Tangible in character.
Familiar in its realization.
Projective and Critiquable*

Situating Hyper-Junk

Quantitatively

Qualitatively





Junkspace Atlas

A collection of the real makeup of the modern city

NFT Collection on OpenSea.io

Steinway

Astoria

Greenpoint

Williamsburg

Navy Yard

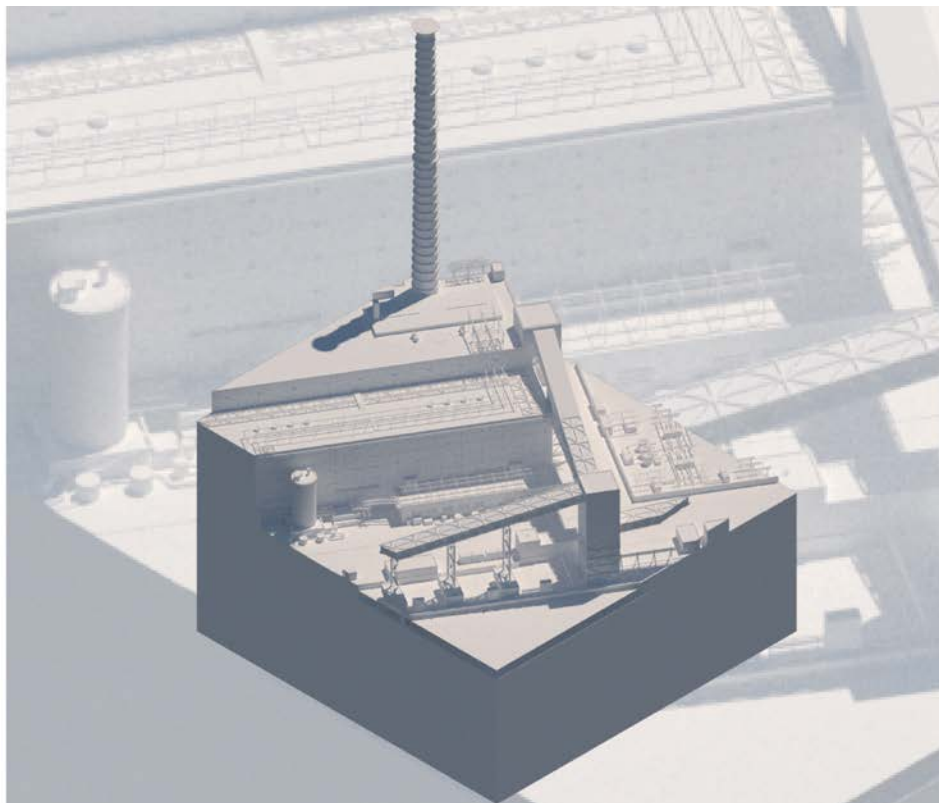
Downtown

DUMBO

Brooklyn
Heights

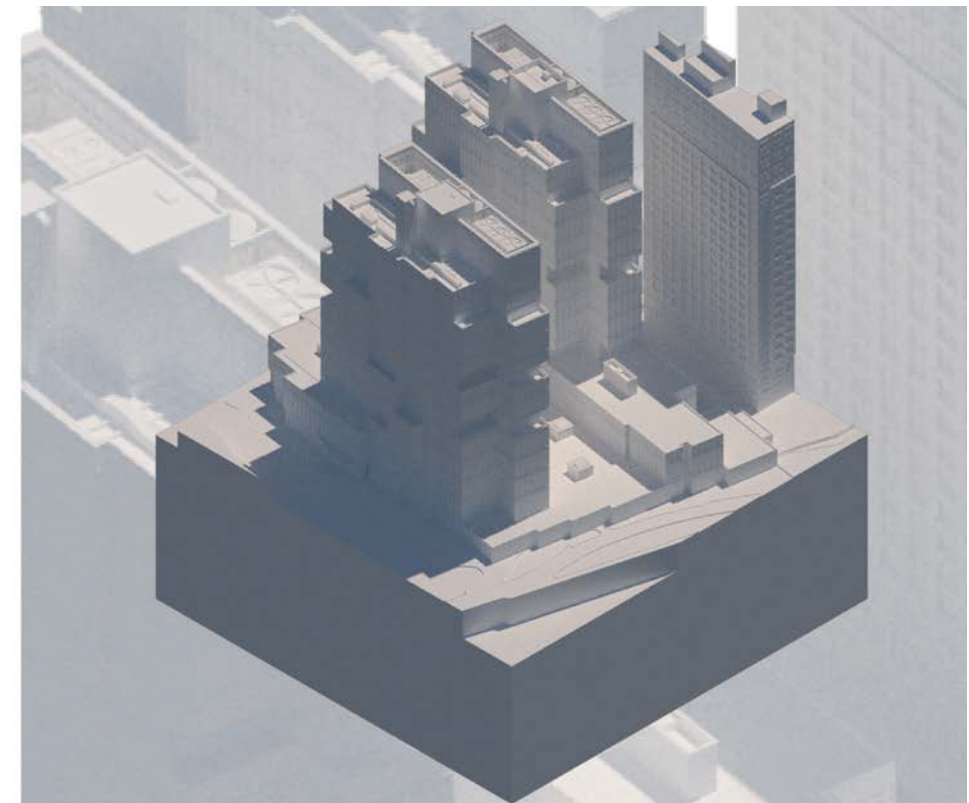
40°45'33.0"N 73°56'46.2"W
Con Edison LIC

...is a large power plant located just north of LIC. A private property, the factory grounds are a composition of industrial parts and pieces, at once appearing extremely intentional and random.



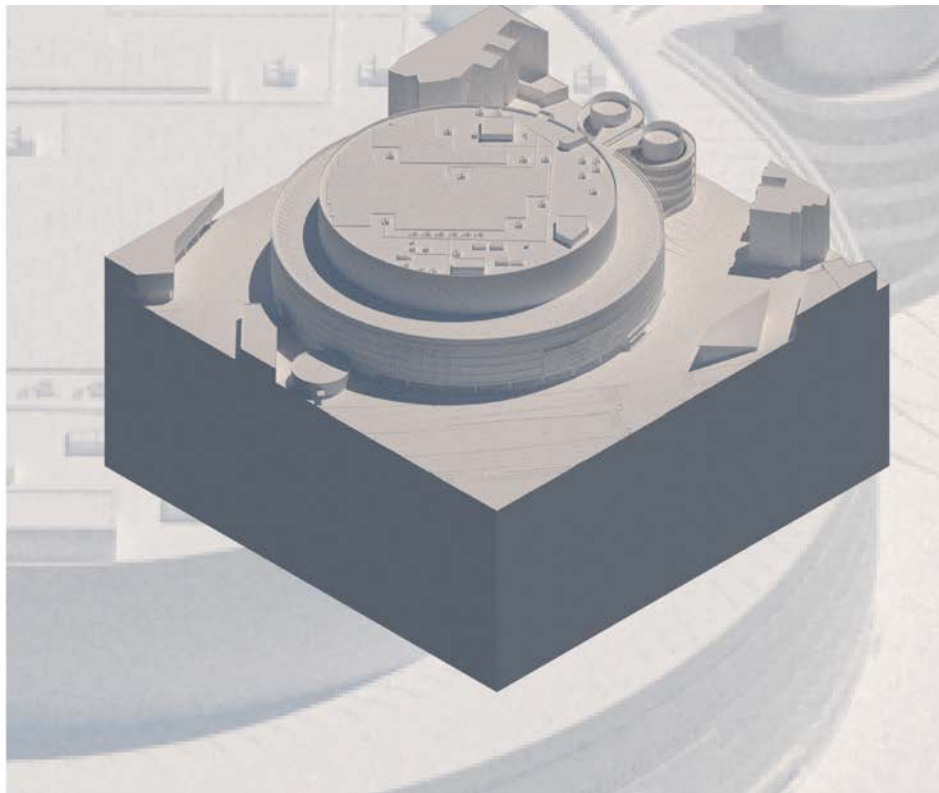
40°42'35.0"N 73°58'08.2"W
420 Kent Avenue

...was designed by ODA for the Williamsburg Waterfront, completed in the last 5 years. The structure hides all of its complexities behind mirrored facades or out of sight of the street.



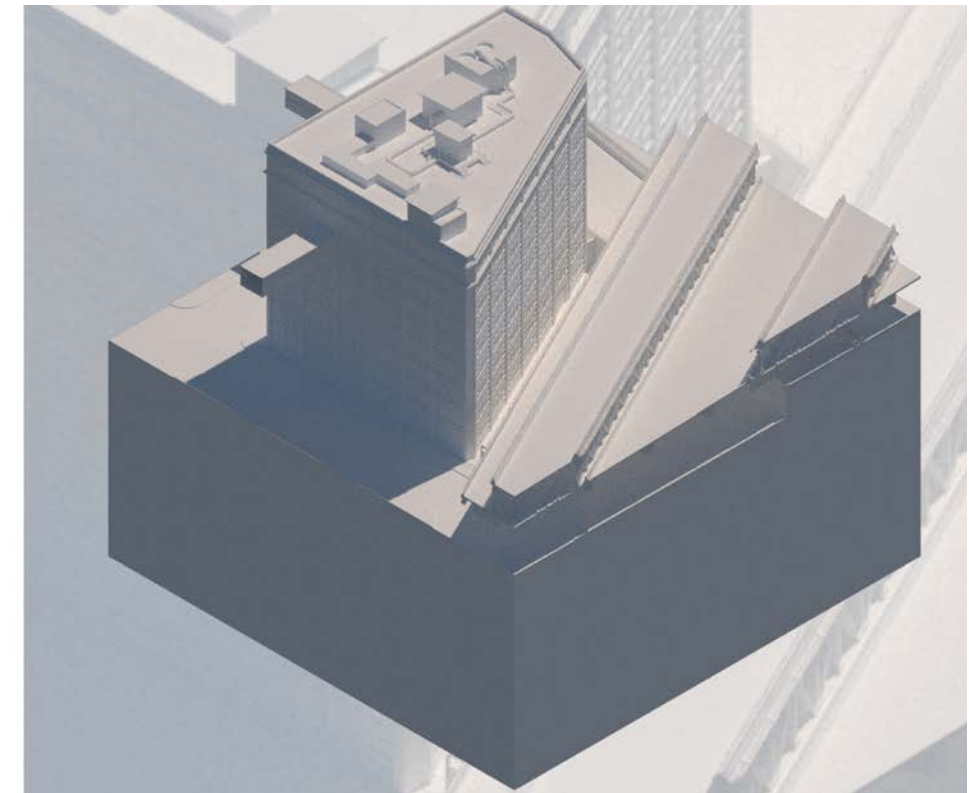
40°44'09.3"N 73°52'28.5"W
Queens Place Mall

...rests on Queens Place Boulevard, and has since 1965. An icon of consumerism constructed by SOM, the circular mall is also a parking garage below ground, as well as above on its roof accepting traffic through an elaborate ramp system.



40°42'03.3"N 73°59'14.7"W
WeWork DUMBO

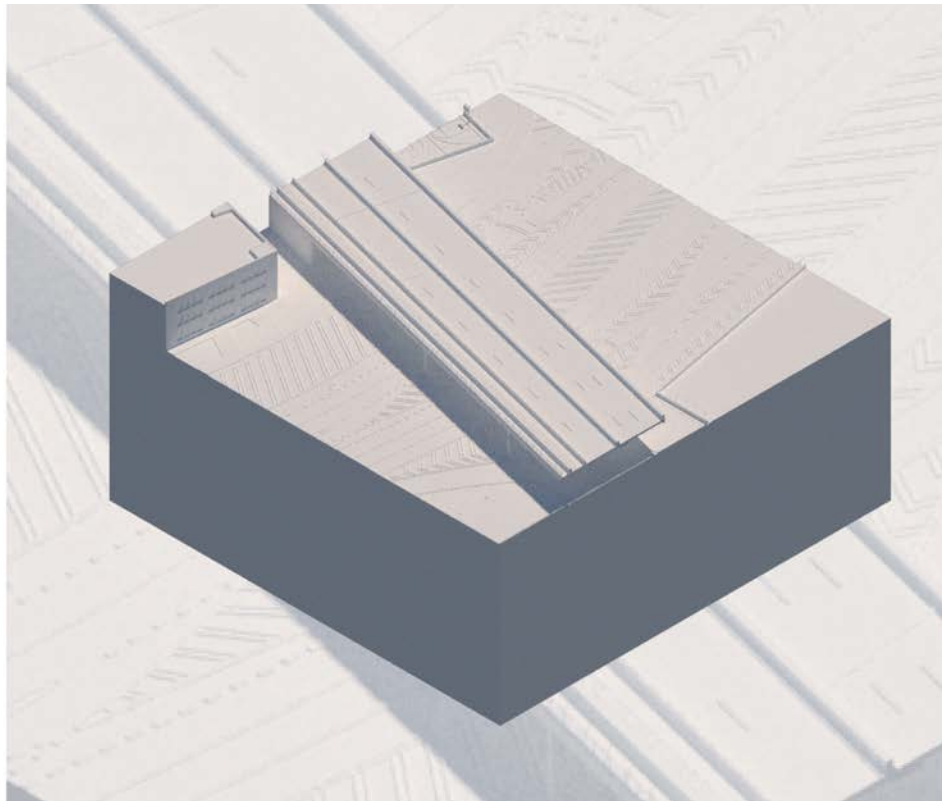
...is a renovated old industrial building claiming its function for the 21st century. Yet the original construction of the building butts up against the manhattan bridge creating a strange trapezoidal form, illustrating a moment of hierarchy within the city, infrastructure first then buildings.



40°44'29.2"N 73°57'06.7"W

Pulaski Bridge Overpass

...is an intersection of the bridge crossing Newtown Creek and the midtown expressway tunnel. To accommodate the mass increase of traffic from commuters since the 1950's, the roadway quickly becomes a canvas for traffic signalling to be layered.



40°44'41.0"N 73°57'30.8"W

Gantry State Park

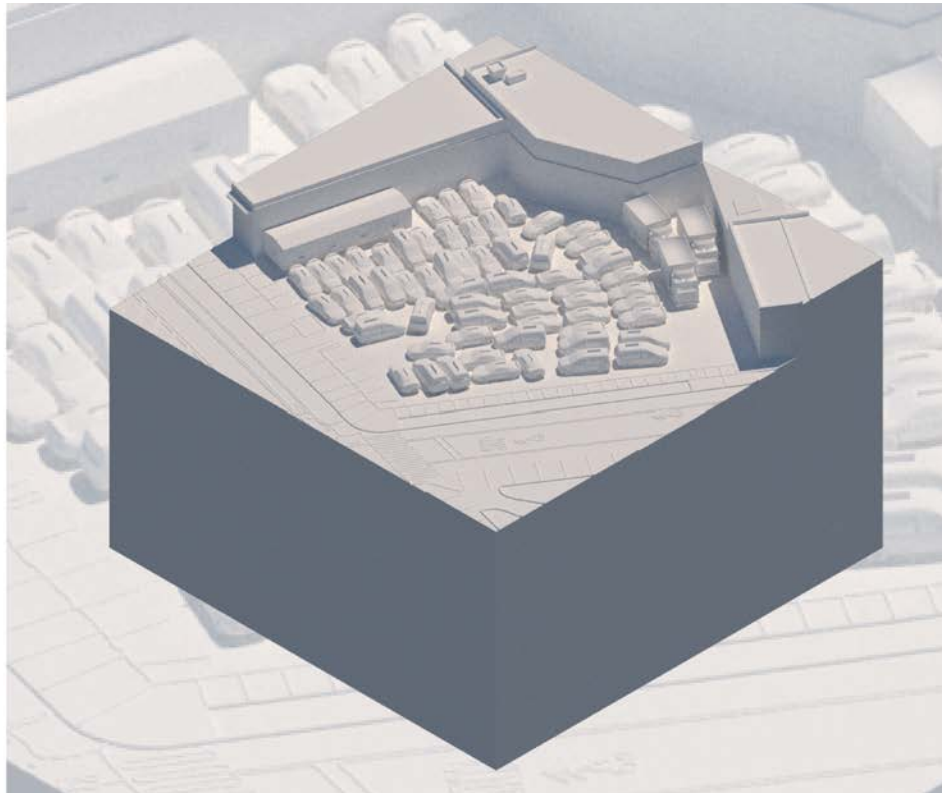
...has been colonized by the market for its image. The Long Island sign at its prominent docks has become an icon claimed by developers to sell apartments. The sign itself though remains long after the departure of heavy industry from LIC, its industrial character still very legible.



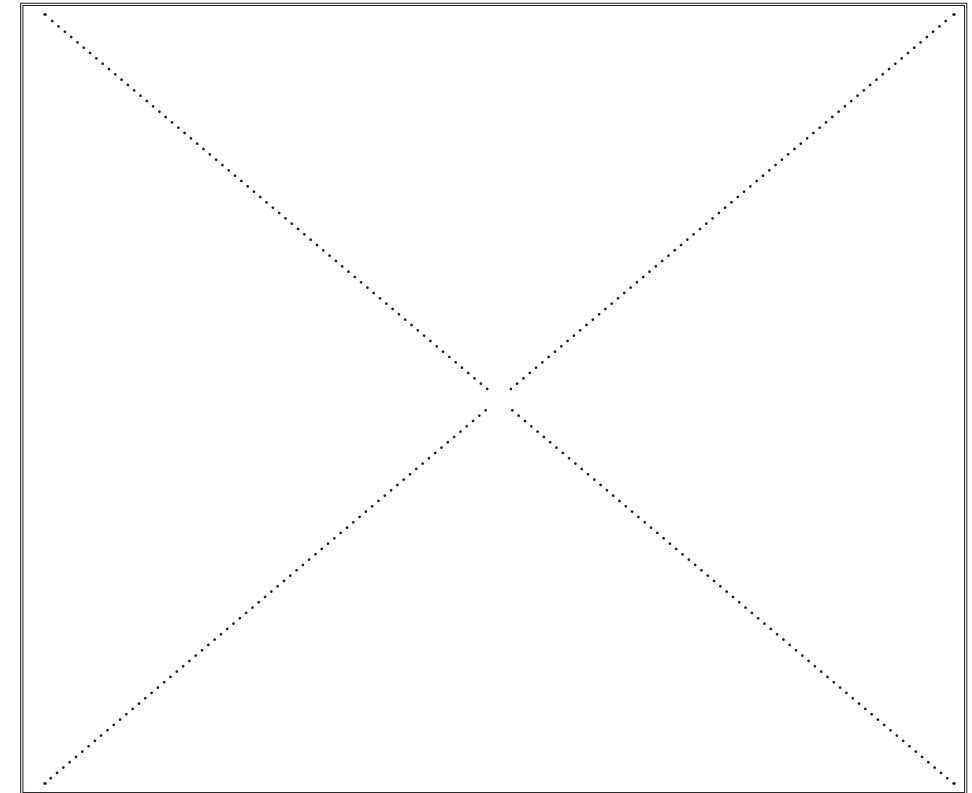
40°44'54.9"N 73°57'05.7"W

NYC Taxi Parking Lot

...The ways the cars are laid out in the space suggests a sort of stagnation as they are locked in at the mercy of one another.



The Junkspace atlas provided real examples of what Junkspace is, and has become, since the writing of the essay by Rem Koolhaas in 2001. Contextualizing these spaces, and addressing their specificity, through digital model re-frames their intentions and shows their architectural significance in organizing space. Recognizing these spaces for their value re-orient the perspective on the built environment away from the most recognizable structures, and towards the more regular and accessible. These spaces become precedent in the design proposal for Hyper-Junk.

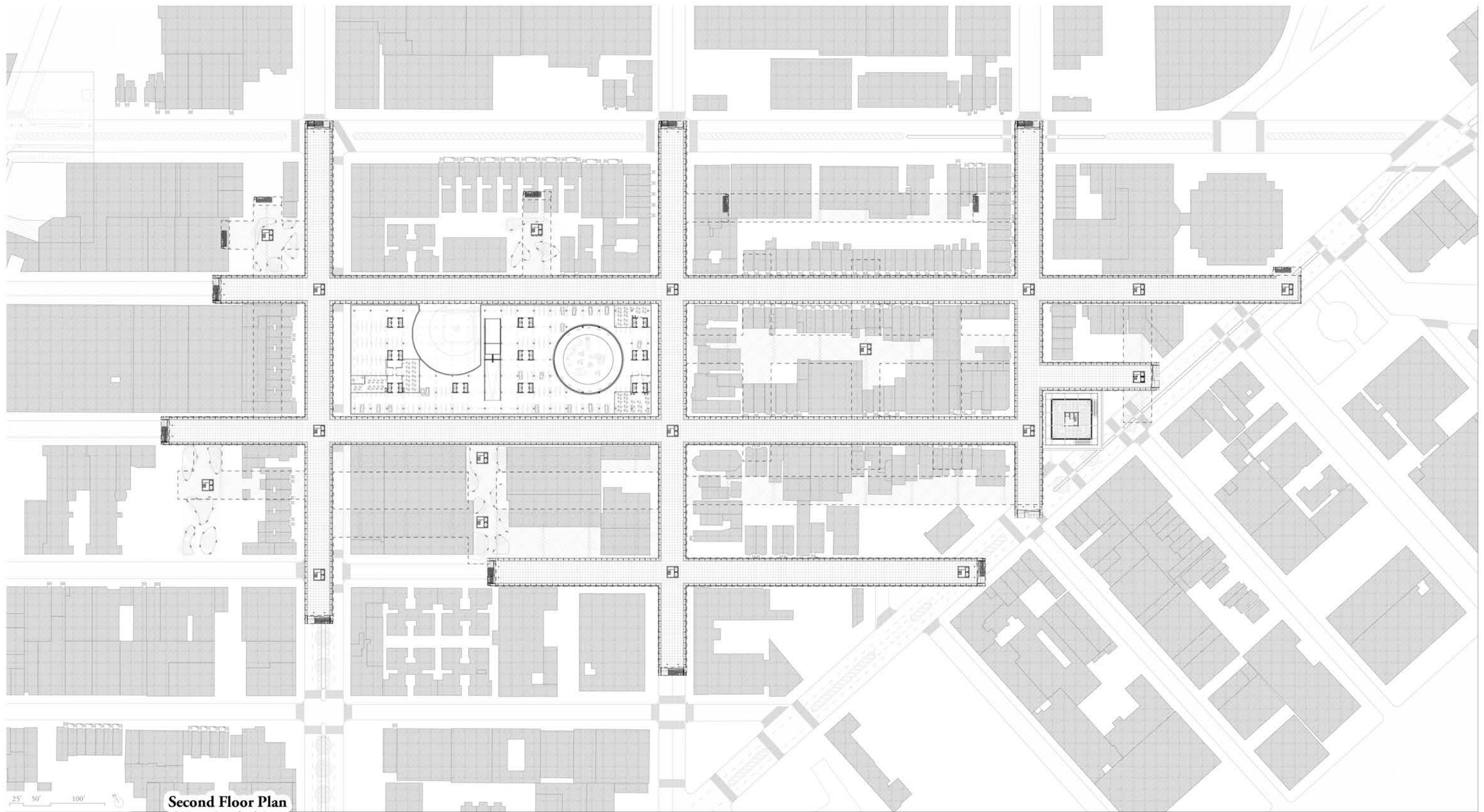


An aerial, black and white photograph of a dense urban landscape, likely New York City, viewed from a high angle. A white wireframe grid is superimposed over the entire scene, creating a perspective that suggests a digital or architectural overlay. The grid lines are most prominent in the foreground and middle ground, where they form a clear grid pattern. The background shows a vast expanse of buildings and streets, with the grid lines becoming more sparse and less distinct as they recede into the distance. The overall effect is one of a structured, digital overlay on a complex, organic urban environment.

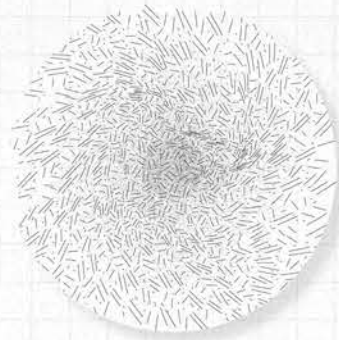
Narrative

Situating The Design

The year 2050, City's are projected by the UN to grow to house 65% of the world's population. Long Island City, being a primary development focus for the city of New York, is treated as a testing grounds for a new hyper-scaling of the city. The private lot parcel is substituted for the cubic foot parcel, allowing for the open trading of each available cubic foot across the jurisdiction. The property company Simul emerges as the primary buyer of these parcels and commissions a design for a new superstructure branching from the developing downtown towards the developing waterfront, over the tops of the low rise neighborhood between.



Second Floor Plan



A

B

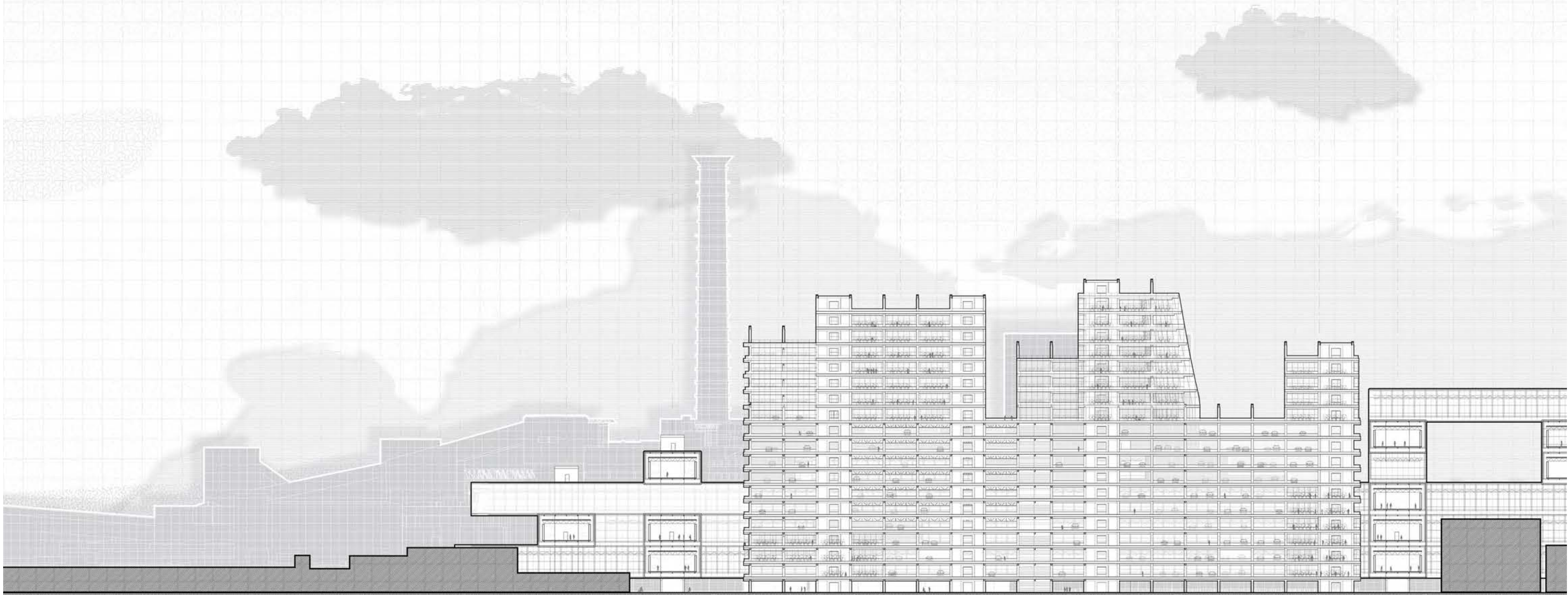
C

D

E

F

G



10' 20' 40' 80'

Longitudinal Section

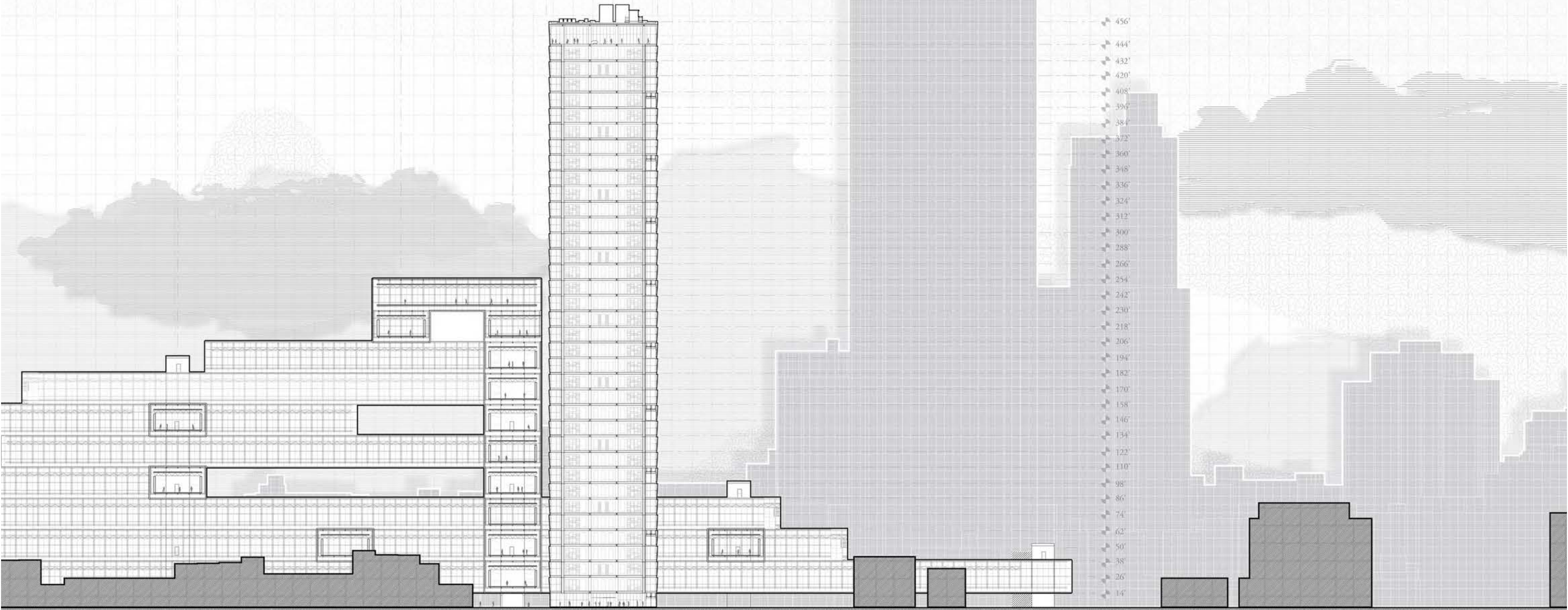
I

J

K

L

M



- 456'
- 444'
- 432'
- 420'
- 408'
- 396'
- 384'
- 372'
- 360'
- 348'
- 336'
- 324'
- 312'
- 300'
- 288'
- 266'
- 254'
- 242'
- 230'
- 218'
- 206'
- 194'
- 182'
- 170'
- 158'
- 146'
- 134'
- 122'
- 110'
- 98'
- 86'
- 74'
- 62'
- 50'
- 38'
- 26'
- 14'

