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New Constructivism or [RE] Defining Utopia

Anna Pack

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This Final Project is presented to
The Faculty of the School of Architecture
by
Anna Pack
NEW CONSTRUCTIVISM or [RE] DEFINING UTOPIA

Thesis Summary:
In contemporary Practice what makes a society successful and how can we achieve it? Defined as “the aggregate of people living together in a more or less ordered community.” It’s a structure, flexible, movable, and, therefore, shape-able. In the roots of Constructivist Utopia lays the idea of achieving the perfect society through the means of practicing new methods of design and productions. The Revolutionized ideas of propaganda and communal living in total equality were the key points in Constructivist Agenda. Their Utopia was to erase all boundaries and to build total equality. What is Utopia today? In my thesis I argue that utopian rhetoric of constructivism is valid towards social issues of contemporary environment. By learning the Constructivist’ Utopia can we lay out the framework of applicable principles in the settings of contemporary capitalist society. Is there a valuable matrix of the Utopian Code and how the New Constructivism would form itself in these settings? Considering the industrial impulse of Modernistic Utopia, I intend to build the experiment in the most culturally diverse setting on the industrial site of Doraville, GA. What would it take to build the community in the settings of disconnection with incredibly rich human cultural resources and large 165 acres abandoned site.
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1.1 HYPOTHESIS

UTOPIA... when we hear it we think of a dream or a fantasy, but is it?

Defined as a visionary system of political and social perfection, Utopia takes its roots from the notion of “No Place”, a perfect state that cannot be achieved. That non-existent vision metamorphosed into modernist idea to transform reality. So what is it? What is its meaning and what is the impulse behind it? What if utopian visions from the past had shaped our life? Utopia cannot be defined without filtering it through layers of ideology of its time and its constructs, thus, by setting the lines of that process by emphasizing the principal events and critical points, I INTEND TO BUILD THE FRAMEWORK IN ORDER TO DEFINE THE PRINCIPLES OF UTOPIAN CONSTRUCT AND CRITERION OF ITS ANALYSIS TO RE-DEFINE UTOPIAN VISION BEYOND MODERNISM. How It transformed and mutated through ideological prism of contemporary values.

At the core of Modernism lay utopian desire to create a better world with rising ideas that the world had to be fundamentally rethought, where architect played a leading role. Overall, architecture is the strongest site of imagining a future because of its materiality, the process of building and unavoidable configuration of social space. There were several key points but Soviet moment marked a pivotal turning point in utopian transformation. By analyzing this process, I will derive the specific content of utopia based on its ideology to explore how it reflect outstanding structures and practical demands of its time. That process is very complex and messy... but now we have an advantage to apply analytical filters of the critical response of radical visions of 1950-1970 that gave way to deconstructivist work, followed by contemporary practice dominated by revolution in digital technology. These filters will reveal the critical points of transformation of utopian impulse.

The dialogue between different modernist ideologies will catalyze the transportation of visual codes and codes of action in existing settings. I intend to extract main values for historical tasks of architecture and to formulate what is our modernism that evolved through responses of ideologies reflecting social ills and needs using political devices by rejecting the past. By applying the built framework to a social and political reality of 21 century I will re define a UTOPIAN VISION on the scale of chosen site in Atlanta.
Constructivism was the last and most influential modern art movement to flourish in Russia in the 20th century. It evolved just as the Bolsheviks came to power in the October Revolution of 1917, and initially acted as a lightning rod for the hopes and ideas of many of the most advanced Russian artists who supported the revolution's goals. It borrowed ideas from Cubism, Suprematism and Futurism, but at its heart was an entirely new approach to making objects, one which sought to abolish the traditional artistic concern with composition, and replace it with 'construction.' Constructivism called for a careful technical analysis of modern materials, and it was hoped that this investigation would eventually yield ideas that could be put to use in mass production, serving the needs of a modern, Communist society. Ultimately, however, the movement foundered in trying to make the transition from the artist's studio to the factory. Some continued to insist on the value of abstract, analytical work, and the value of art per se; these artists had a major impact on spreading Constructivism throughout Europe. Others, meanwhile, pushed on to a new but short-lived and disappointing phase known as Productivism, in which artists worked in industry. Russian Constructivism was in decline by the mid 1920s, partly a victim of the Bolshevik regime's increasing hostility to avant-garde art. But it would continue to be an inspiration for artists in the West, sustaining a movement called International Constructivism which flourished in Germany in the 1920s, and whose legacy endured into the 1950s.

**KEY IDEAS**

Constructivists proposed to replace art's traditional concern with composition with a focus on construction. Objects were to be created not in order to express beauty, or the artist's outlook, or to represent the world, but to carry out a fundamental analysis of the materials and forms of art, one which might lead to the design of functional objects. For many Constructivists, this entailed an ethic of 'truth to materials,' the belief that materials should be employed only in accordance with their capacities, and in such a way that demonstrated the uses to which they could be put. Constructivism, at its core, was an attempt to demonstrate how materials behaved - to ask, for instance, what different properties had materials such as wood, glass, and metal. The form an artwork would take would be dictated by its materials (not the other way around, as is the case in traditional art forms, in which the artist 'transforms' base materials into something very different and beautiful). For some, these inquiries were a means to an end, the goal being the translation of ideas and designs into mass production; for others it was an end in itself, a new and archetypal modern style expressing the dynamism of modern life.

The seed of Constructivism was a desire to express the experience of modern life - its dynamism, its new and disorientating qualities of space and time. But also crucial was the desire to develop a new form of art more appropriate to the democratic and modernizing goals of the Russian Revolution. Constructivists were to be constructors of a new society - cultural workers on par with scientists in their search for solutions to modern problems.

**CONCEPTS**

Constructivism developed side by side with Suprematism, the two major modern art forms to come out of Russia in the 20th century. But unlike Suprematism, whose concerns with form and abstraction often seem tinged with mysticism, Constructivism firmly embraced the new social and cultural developments that grew out of World War I and the October Revolution of 1917. Concerned with the use of 'real materials in real space,' the movement sought to use art as a tool for the common good, much in line with the Communist principles of the new Russian regime. Many of the Russian Constructivist works from this period involve projects in architecture, interior and fashion design, ceramics, typography and graphics.

Many of the pioneers in Constructivism had also studied Suprematist ideas, but they increasingly experimented with three-dimensional designs. They also began to attack traditional forms of art, which it was thought Constructivism could supplant; painting was officially declared "dead" at the '5 x 5 = 25' exhibition, where Aleksandra Ekster, Lyubov Popova, Alexander Rodchenko, Varvara Stepanova, and Alexander Vesnin each presented five works. Paintings were included, but Popova declared that they should only be considered as designs for eventual constructions. Rodchenko's Black on Black series of paintings, however, made a statement. Directly confronting Malevich's White on White, which was meant to be the ultimate representation of a new reality, Rodchenko's black paintings announced the end of an era - "Representation is finished; it is time to construct."
"The INVESTIGATION of material volume and construction made it possible for us in 1918, in an artistic form, to begin to combine materials like iron and glass, the materials of modern Classicism, comparable in their severity with the marble of antiquity. In this way, an opportunity emerges of uniting purely artistic forms with utilitarian intentions.... The results of this are models which stimulate us to inventions in our work of creating a new world, and which call upon the producers to exercise controls over the forms encountered in our EVERYDAY LIFE.

Vladimir Tatlin"
CHAPTER 01
THEORETICAL FILTER AND CLASSIFICATION
AND ANALYSIS
EXPERIMENT
CONCLUSION

STRUCTURE OF THE PROCESS

ARGUMENT
DEFINE
PRACTICAL FILTER
CLASSIFICATION AND ANALYSIS
METHODS
MAJOR QUESTION: What is Utopian vs Common sense

ARGUMENT:

Of the arts, architecture does not function without a concept of progress, which is naturally linked to Utopian discourse. Architecture may indeed be the strongest site of imagining the future, because the discipline of building, the raw material of construction and the consequent unavoidable configurations of social space, are always focused on the world to come, as opposed to a mere literary or SF speculation.

[ UTOPIA ] as an important catalysts for fundamental CHANGE
THROUGH EXPERIMENTATION

Does progress toward a perfected world makes the PAST obsolete?

---Oscar Wilde

A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing.

[ CONSTRUCTIVIST METHODS ]

[ CONTEMPORARY VALUES ]
ABSTRACTION, DREAM, AND [UTOPIA]

CONSTRUCTIVISTS HAD SHIFTED THE UTOPIAN COURSE INTO A NEW DIRECTION

Yakov Chernikov
Architectural Fantasies, 1920


Constructivist architecture was a form of modern architecture that flourished in the Soviet Union in the 1920s and early 1930s. It combined advanced technology and engineering with an avowedly Communist social purpose. Although it was divided into several competing factions, the movement produced many pioneering projects and finished buildings, before falling out of favour around 1932. Its effects have been marked on later developments in architecture.

Nonfigurative Art, the rejection of any resemblance between an artistic creation and life and thus the affirmation of the right of art to speak in its own language. Abstract Painting, the Montage in cinematography, the experiments of Kandinsky and Ladovskii regarding the perception of forms and colors, the Arkhitektons of Malevich, El Lissitzky’s PROUNs (Projects for the Affirmation of the New), and, ultimately, to Rationalism (or formalism) in Architecture.

Aesthetic Experiment

Aesthetic Formalism

[SOVIET MOMENT] marked the pivotal turning point.
Dystopian narrative was reimagined on a global scale. Architecture, indeed, is the most powerful site of imagining the future, because the discipline of architecture is naturally linked to Utopian discourse. Architecture may indeed function without a concept of progress, which is naturally linked to Utopian discourse. On the arts, architecture does not function without a concept of progress, which is naturally linked to Utopian discourse. Architecture was, indeed, the most powerful site of imagining the future, because the discipline of architecture tends to unify the future or unresolved present. Utopia was reimagined on a global scale. Architecture does not function without a concept of progress, which is naturally linked to Utopian discourse. Architecture functions without a concept of progress, which is naturally linked to Utopian discourse. Architecture does function without a concept of progress, which is naturally linked to Utopian discourse. Architecture functions without a concept of progress, which is naturally linked to Utopian discourse.
This school of architectural thought was deeply informed by the principles of abstract Suprematism in painting, the style invented by Kazimir Malevich some years before. Malevich and other constructivist designers created buildings that symbolized the revolution of 1917, and the Constructivists set the tone for the projects of the 1920s. The ‘constructivists’ and the ‘formalists’ also played an important part in the clashes and confrontations of the period. 

Antoine Pevsner and Naum Gabo, among others, designed various projects that took the ‘non-objective’ abstraction of Suprematism with more utilitarian aims, creating ideal Constructivist cities. The Constructivists was instilling the avant-garde in everyday life. The real emancipation of women and real communalism begins with the mass struggle against these petty household chores and the true reforming of the mass into a vast socialist household, the mass struggle against these petty household chores and the true reforming of the mass into a vast socialist household.

The social mission that had provided the avant-garde with such positive momentum in its early years was now abandoned. Its fascination with the forms of industrial engineering and abstract composition remained, but its sense of duty to redress social grievances (or to even fundamentally transform society) vanished.

‘formalists.’
Point beyond the restrictions of the factual to unleash the potential of creative visions. In contrast to the largely ideal-theoretic approaches of the past, today’s utopias take the necessity for societal changes into account.

We have learned from the 1960s and 1970s that utopian visions are one of the most important catalysts for fundamental change. That is why the development and discussion of utopias are—next to sustainability—the most current topics in contemporary architecture.

30-70s

You know I still believe that architecture CAN make people’s life better. NOW, doesn’t necessarily make it better in a revolutionary sense or even in a Utopian sense. Even sticking the bloody door in place is making life better. And anything upwards from sticking the door, better—to housing Port Said, or beyond, how do we irrigate the desert, how can we make good use of recycled water...

In order to move forward, Constructivists formulated a new architectural language, adequate to the new social reality in which the basic consumer architecture is the laboring class.

The NARKOMFIN was part of Russia’s constructivist movement. The architect, Moisei Ginzburg, built Narkomfin to solve the most pressing problem of urban planning—how to avoid the isolation that comes with living in a city. He wanted to replicate the community of a village in the city. He designed a six-story apartment block and added on all things the inhabitants would need for daily living.

Pruitt-Igoe was meant to distill down into the very bodies of its inhabitants: its Purist style, its clean, salubrious hospital metaphor, was meant to instil, by good example, corresponding virtues in the inhabitants. Intelligent planning of abstract space was to promote healthy behavior.

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The Transamerica Pyramid is the tallest skyscraper in the San Francisco skyline. The building no longer houses the headquarters of the Transamerica Corporation, which moved their U.S. headquarters to Baltimore, Maryland, but it is still associated with the company and is depicted in the company's logo. Designed by architect William Pereira and built by Hathaway Dinwiddie Construction Company, at 853 ft (260 m), on completion in 1972 it was the eighth tallest building in the world.
From the beginning, the project was rife with political overtones. Bo Bardi, who oversaw nearly every part of the building’s design, construction, and administration, initially secured the museum’s prime location through a “backroom deal” that she negotiated herself with the local governor. [1] However, as the project evolved, it became increasingly clear that her vision for the museum would not belong to the politicians and the city’s cultural elite. She would instead attempt to cater to the populist view that the museum and the site on which it stood should belong to the people and the city. Not only would the museum return the same amount of public space that it borrowed, but it would embrace the radical notion that a museum could both exhibit culture and serve as a stage on which it was created.

The MASP’s monumental aesthetic is the result of an ingenious engineering scheme whose structural clarity dominates the building’s formal language. Two enormous pre-stressed concrete beams, resting on equally massive piers, traverse the length of the site in parallel and suspend a voluminous box containing the museum’s main exhibition and administrative spaces. This upper section is connected to the below-grade levels through a glass elevator that takes visitors on a journey between the museum and the city and back again, intentionally challenging the idea that artwork can exist in disconnect from the people that create it and imbuing the visiting experience with political meaning. Bo Bardi extended this discourse on art and politics into the main galleries, where for years a modernist open-floor plan radically redefined the hierarchies between works of art. Visitors were released from the elevator into an unmediated field of suspended paintings and required to meander between pieces without a clear sense of progression. As one scholar described it, “each artwork was shown to be its own site, a display mode that attested both to the migratory destiny of the pieces, but also, and more importantly, to a lack of institutional framing.” [2]

MASP is a testament to the power of architects to promote egalitarian values and social responsibility and through design. [11]
The Salk Institute for Biological Studies is an independent, non-profit, scientific research institute located in La Jolla, San Diego, California, United States.[1] It was founded in 1960 by Jonas Salk, the developer of the polio vaccine; among the founding consultants were Jacob Bronowski and Francis Crick. Building did not start until spring of 1962. The institute consistently ranks among the top institutions in the US in terms of research output and quality in the life sciences.[2] In 2004, the Times Higher Education Supplement ranked Salk as the world's top biomedicine research institute,[3] and in 2009 it was ranked number one globally by ScienceWatch in the neuroscience and behavior areas.
Rem Koolhaas – Architectural UTOPIA

Rem Koolhaas is a landmark in contemporary architecture. Born in Rotterdam (Netherlands) in 1944, son of a Dutch writer and grandson of an architect, grew up in both professions, which would eventually develop throughout his life.

From his youth he awakened his own instinct in several facets which experienced, as journalism and cinema, the latter together with contemporary art were two of the major influences that caused greater impact on the way they feel and know the art.

THE RETURN OF UTOPIA

A few years ago, the subject of utopia and its relation to architecture was solely of historical interest. The utopian character of modern architecture has often been denounced, and is held responsible for the mistakes of modern urbanism. Modern architects, it was said, had jeopardized the quality of life in their attempt to change society. In his 1973 essay, Architecture and Utopia, the Italian historian Manfredo Tafuri was even more severe. He believed the utopian streak of modern architecture was based on the fundamental delusion that modernism needed architectural and urban order to function in an efficient manner. In order to counter this, Rem Koolhaas and his followers tried to connect architecture with the real trends of the times, beginning with the accelerated circulation of people, goods and money, as well as sprawling urbanization.

In this sense Architecture—beginning with itself—mediated REALISM and UTOPIA.....
Investigation of the principles governing these structures leads to an identification of the primary geometrical laws common to the most diverse phenomena of the external world. It is precisely investigation, posititing the principle of a scientific foundation for art, that will offer the possibility of finding a synthesis of technology with all aspects of the visual arts in a single constructivist art.

CONSTRUCTIVE PRINCIPLES OF FORM-GENERATION

Chernikhov's book The Construction of Architectural and Machine Forms

With every decade, the gulf which has recently divided art from the concerns of engineering is becoming narrower. There is a close relationship which did once exist, historically, between art and technology.

Factors can also influence this basis of a new art in the deep structures of organic and spatial phenomena in the world around us. It is difficult to give a precise definition when it has still not fully defined itself. The importance and value of concrete tasks in the art of today understanding “art,” profound commonality of the constructive principles underlying art and technology.

Unsurprisingly, constructivists always had and still have now quite a lot of admirers in the West, who, inspired by them, launched a plethora of styles, from abstraction to pop-art and postmodernism. But when today we read the architectural manifestos of ManTownHuman or Patrik Schumacher, calling for a “new ambition architecture once had,” let’s remember that Russian architects were responding to a revolutionary social demand, rather than realizing their Ayn Randesque fantasies.

Iakov G. Chernikhov constitutes precisely such an experiment in laying out the fundamentals of CONSTRUCTIVISM.
We do not, and probably never will, know what the builders of ancient times dreamt about, what worlds and compositions they saw in their mind’s eye. But it is hard to believe that architects — of whatever era — only thought within the limits of a given canon. There have probably always been architects, by whatever name and under whatever circumstances they may have worked, who had great dreams and visions which they were unable to realize.

Iakov Georgievich Chernikhov was one of the most outstandingly original artists of a period which produced many great talents. Born in 1889 and with poor family roots, he started his academic career in Saint-Petersburg where he developed his passion by Constructivism and Suprematism. The last one defines an extreme abstractionist type created by Kazimir Malevich. Despite his abstract and geometric vision of architecture, he progressively turned his work to a more realistic representations, always keeping the sense of futurism and industrialism, but adding the megalomania of Stalinism.

Modern aims in mind
It is about graphic, spatial, and abstract compositions...

Even so, is it architecture? There was no brief, no site, no constraint — just a vision. Think, not so novel — think ofLedoux, Piranesi, Sant’Elia.
In 1951, after 17,000 drawings and projects, Chernikov died incredibly untrusted by the regime who never took seriously his ideas. As an artist, we do not know if the latter works of Chernikov are a subtle criticism, or just a romantic view of socialist regime. However, books like Palaces of Communism, Architecture of the Future, Architectural Ensembles (The Architecture of Palaces series of 1934-41) and Pantheons of the Great Patriotic War series (1942-48), show us a monumental future for Russian cities, that would make the regime very proud for sure. The most acclaimed Chernikov’s work is probably Architectural Fantasies: 101 Compositions (1925-1933) which also has some fantastic urban visions, although more stylized.

**CASE STUDY_1**

Composition no. 64, Demonstration of Perspective with Linear Representation, Architectural Fantasies, 1929-1933.

“Although he did not attach himself organizationally to leftist art and entered the movement relatively late, Iakov Chernikov nonetheless entered the history of contemporary architecture as one of the brightest and most romantic of artists, whose work became the classic culmination of the strivings of the ‘Soviet 1920s’.”

But looking at them today, they are still very modern: pure vision, pure image. His creations look like the results of a genuine programme, and like real solutions. Perhaps because, as he thought, one can’t really draw a meaningless or absurd image. The image has its logic. And compositional logic equates to that of a real commission.

It’s also the emblem of hoped-for future, a blank canvas city leaders will bring about a renaissance for an Atlanta suburb with a poverty rate that’s almost twice the state’s average.

The Doraville GM plant sits idle behind locked gates. It is one of the metro area’s most vexing — and most tantalizing — properties. It came to the market amid the economic downturn of late 2008, yet still spawned lofty visions of a new stadium, mixed-use center or even a casino.

It has a more industrial feel than other so-called “edge city” areas of metro Atlanta, such as Perimeter Center near Perimeter Mall and the Cumberland-Galleria district in Cobb County.

Doraville, a city of about 8,500 people, has a poverty rate of nearly 31 percent, almost double the state’s 17 percent rate.

The GM plant closure wiped out about a third of Doraville’s employment base and a huge chunk of its tax digest. The aftermath of the financial crisis stymied a sale of the site.

Building an ‘urban node’

Doraville leaders started the process of creating a tax allocation district, or TAD. Such districts allow agencies to float bonds and attract grants for infrastructure improvements with the debt repaid over time by rising property tax revenue from the project.

It has a more industrial feel than other so-called “edge city” areas of metro Atlanta, such as Perimeter Center near Perimeter Mall and the Cumberland-Galleria district in Cobb County.

The city has a poverty rate of nearly 31 percent, almost double the state’s 17 percent rate.
Atlantic Station is constructed on the former brownfield site of Atlantic Steel. The Atlantic Steel mill operated from 1901 to 1998. During its
Atlantic Station Master Plan - when complete the entire Atlantic Station development will include 12 million square feet of retail, office, residential and hotel space as well as 11 acres of public parks. The development is comprised of three districts that line 17th Street, just NW of Midtown Atlanta. They are known (from east to west) as The District, The Commons, and The Village.

THE DISTRICT
Complete with a grid of streets the outdoor mall contains a 16 screen Regal movie theater, Dillards, Publix, Target and the 26 story TWELVE Hotel Tower, recently developed by the Novaire Group.

THE COMMONS

THE VILLAGE

According to our research of Georgia and other state lists there were 5 registered sex offenders living in Doraville, Georgia as of December 01, 2016. The ratio of number of residents in Doraville to the number of sex offenders is 1,696 to 1. The number of registered sex offenders compared to the number of residents in this city is smaller than the state average.
“NEW EVERYDAY LIFE”

WORK - LIVE - COMMUNICATE - RELATE - ENRICH

HOUSE OF CULTURE
CREATE A NEW APPROACH TO PLACE MAKING BY USING PRINCIPLES OF DEVELOPED FRAMEWORK based on Constructivism Studies and Critical Responses in order to form a SOCIAL COLLECTIVE. Space - Program Framework should supply the needs of multi-cultural social frame of the site. PRODUCTION - SELF-EXPRESSION - AWARENESS - ACTIVITY - FUNCTIONALITY are main principles of program development.

HISTORY

OPPORTUNITY

ETHICS

CHARACTER

EQUALITY

CULTURE

TECHNOLOGY - CONTEMPORARY QUALIFICATION

FORCE PUBLIC - PRIVATE VIA PLANNING, DIFFERENT SECTIONS OF PRODUCTION, CONNECTION TO MARTA STATION, SPATIAL ORGANIZATION OF PUBLIC ELEMENTS.
ABSTRACTION, DREAM, AND [UTOPIA]

DEVELOPING METHODOLOGY

URBAN ANALYSIS: DORAVILLE, GA

MAIN STRATEGIC POINTS

DIRECTIONALITY

MAJOR BOUNDARIES

INFRASTRUCTURE

NODES

DEMOGRAPHICS

% BORN OUTSIDE OF US

EDUCATION LESS THAN HIGH SCHOOL

SOURCE: CITYDATA.COM
Considering urban, economic and social conditions of Doraville it makes perfect site to test the Utopian rhetoric of Constructivism and analyze how they will transform under contemporary settings. Cultural diversity, which index is the highest in US, (70.25) (CityData.com). The Diversity Index shows the likelihood that two persons chosen at random from the same area, belong to different race or ethnic groups. The index ranges from 0 (no diversity) to 100 (complete diversity). The diversity score for the entire United States in 2010 is 60(1).

Adjacency to 285 makes the site spectacular and visible, however, the energy of the passing traffic serves as a serious boundary that separates the site from surrounding areas. Two major nodes that frame the former GM plant. Disconnection of the site is one of the major problematic aspects and requires special approach and possibly new methodic that I am testing with extracting and analyzing the key design and planning propagandistic principle of Constructivism. By analyzing these methods and their transformation in current settings I build the argument about new design methodology. The transformation of Utopianism through Modernism and Post-Modernism underwent the ideological and representational critical changes. Social needs that these principles were responding transformed and reshaped. They grew and went into the new complex era of interconnection of cultural diversity, economical demands and political structure.

1. ArcGIS, March 13, 2015
Doraville historically developed around industrial momentum that created the energy and dynamic character as well as economic dependencies on such characteristics. Industrial presence has dictated its rules since 1871. Doraville was incorporated by an act of the Georgia General Assembly, approved December 15 of the same year.

Main Street in Doraville circa 1949. The entire old downtown area was demolished in 1992 to make way for the MARTA station found today at the end of the Gold Line.

Source: Maloney, John, "Doraville: a slice of Georgia history. DeKalb History Center, Volume 7, Issue 1"

From its development until the 1940s, Doraville was a small agricultural community that served the interests of a larger surrounding farming area. (3) At the end of World War II, Doraville was on a main railroad line, and had a new water system available. General Motors selected Doraville as the site for its new assembly plant. The growth of Doraville exploded in the late 1940s and the 1950s as a result. In the late 1940s, plans for Guilford Village, the first subdivision, were announced by Southern Builders and Engineering Company. The 112-home subdivision at Tilly Mill and Flowers Roads was to cover some 58 acres. (6)

The Two Bell or Pop's Café was a novelty in 1939. Built from two renovated streetcars (thus the name "two bell"), it was located in the downtown area.

Source: Spivey, William, "Doraville: a slice of Georgia history. DeKalb History Center, Volume 7, Issue 1"

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Source: http://www.chevytalk.org/fusionbb/showtopic.php?id=277432/

At a shopping center on Buford Highway where one of the first two Home Depots in Georgia was once located, the home improvement store has been replaced by the Buford Highway Farmers Market. With the opening of the huge market 25 years ago, it completed the cycle from an early day Doraville once dependent on its home grown vegetables to a marketplace offering shoppers thousands of varieties never envisioned by the city's forefathers.

Source: Created by Samuel Spring, 1/22/08, location Doraville MARTA station, Doraville, GA on north-south line, 29 January 2008.

The Doraville MARTA Station was built in 1992, destroying the few buildings that remained of Doraville's downtown.

Source: Ethnic market in Buford Highway
Location: Doraville, GA

1871
1941
1961
1980
1992

ABSTRACTION, DREAM, AND [UTOPIA]

DEVELOPING METHODOLOGY

URBAN ANALYSIS

DORAVILLE, GA

URBAN ANALYSIS

DEMOGRAPHICS

The income per capita in Doraville is 39% lower than the national average.

- The median household income in Doraville is 21% lower than the national average.
- Male median earnings are 41% higher than female median earnings.
- The unemployment rate in Doraville is 8% higher than the national average.
- The poverty level in Doraville is 57% higher than the national average.

The population density in Doraville is 1455% higher than Georgia.

- The median age in Doraville is 12% lower than Georgia.
- In Doraville 61.29% of the population is Caucasian.
- In Doraville 13.08% of the population is African American.
- In Doraville 12.09% of the population is Asian.

SOURCE: CITYDATA.COM
THE "HEART" OF DORAVILLE SINCE 1947

Doraville Assembly was a General Motors automobile factory in Doraville, Georgia, just northeast of Atlanta. The plant opened in 1947 and was under the management of GM's newly created Buick-Oldsmobile-Pontiac Assembly Division created in 1945. It was closed on 26 September 2008 as part of the company's cost-cutting measures. The site is adjacent to the four-track Doraville Yard, a railyard that primarily loaded GM automobiles into auto carriers, and is still served by Norfolk Southern for other uses. MARTA's Gold (formerly Northeast) line passes nearby, providing the rapid transit for the new land development around the Doraville station.
NATURE + STRUCTURE FOR SOCIAL REFORM IN MODERN UTOPIAN ARCHITECTURE

IS UTOPIAN RHETORIC OF CONSTRUCTIVISM VALID TOWARD THE SOCIAL NEEDS OF OUR CONTEMPORARY ENVIRONMENT?

DUE TO INDUSTRIALIZED FABRIC SEEK A SENSE OF COMMUNITY THROUGH ACTIVIST PRINCIPLE OF UTOPIANISM INTO CONTEMPORARY DESIGN.

THE THEORY OF MOVEMENT IN ARCHITECTURE.

ECONOMY AND DYNAMISM OF THE MACHINE AS THE MODEL FOR GENERATING SPACE.

NADIA KOULI'A'S (1889-1951)

REM KOOLHAAS (1944)

ARCHITECTURE'S SOCIAL ROLE.

BEGINNING OF THE 20TH CENTURY THE SPRINGBOARD FOR THE MAKING OF A COMMUNITY BASED ON CONSTRUCTIVIST PHILOSOPHY.

PLANNING AND DESIGN FOR A REVOLUTIONARY SOCIETY.

ARCHITECTURAL VOLUME IN SPACE AND THE PROBLEM OF THE PERCEPTION OF ARCHITECTURAL VOLUME BY THE VIEWER.

THE PRINCIPLES OF NON-OBJECTIVITY, BASED ON THE LIBERATION FROM SUBJECT-MATTER, ALLOWED THE FULL EXPRESSION OF THE CREATIVE ENERGY AND CONCEPTIONS OF THE INDIVIDUAL.

MULTIPLE INTERACTIONS BETWEEN POLITICAL OBJECTIVES, SOCIAL REORGANIZATION AND THE TECHNOLOGICAL POSSIBILITIES.

THE CONSTRUCTION OF THE IMAGE AND THE DEVELOPMENT OF CONSTRUCTIONAL PERCEPTS PROCEED TOGETHER.

THE CONSTRUCTION OF THE IMAGE AND THE DEVELOPMENT OF CONSTRUCTIONAL PERCEPTS PROCEED TOGETHER.

THE COMMUNITY, THE INTERDEPENDENCE BETWEEN ALL THE PARTICIPATING ELEMENTS.

NEW FORMS, DYNAMICS, FORCES IN CONSTRUCTION AND COLOR.

SPATIAL RELATION OF FORMS THROUGH THE MEDIUM OF TWO-DIMENSIONAL DRAWINGS.

THE PRINCIPLES OF NON-OBJECTIVITY, BASED ON THE LIBERATION FROM SUBJECT-MATTER, ALLOWED THE FULL EXPRESSION OF THE CREATIVE ENERGY AND CONCEPTIONS OF THE INDIVIDUAL.

MULTIPLE INTERACTIONS BETWEEN POLITICAL OBJECTIVES, SOCIAL REORGANIZATION AND THE TECHNOLOGICAL POSSIBILITIES.

THE ROLE OF ARCHITECTURAL VOLUME IN SPACE AND THE PROBLEM OF THE PERCEPTION OF ARCHITECTURAL VOLUME BY THE VIEWER.

THEOREM OF CONSTRUCTIVISTIC EXPRESSION OF MATERIAL STRUCTURES WHICH CREATIONS WERE TO BE DEFINED BY THREE MAJOR ELEMENTS: TECTONICS, TEXTURE, AND CONSTRUCTION.

THEORY OF MOVEMENT IN ARCHITECTURE:

ECONOMY AND DYNAMISM OF THE MACHINE:

BEGINNING OF THE 20TH CENTURY THE SPRINGBOARD FOR THE MAKING OF A COMMUNITY BASED ON CONSTRUCTIVIST PHILOSOPHY.

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THE ROLE OF ARCHITECTURAL VOLUME IN SPACE AND THE PROBLEM OF THE PERCEPTION OF ARCHITECTURAL VOLUME BY THE VIEWER.
PROGRAM DEVELOPMENT

evolved around main programmatic elements such as public zone and manufacturing facilities and their relationship to the context.
GM's test facilities in Milford, MI includes the "Lutz Ring." The General's test track has an amalgamation of the best corners from race tracks across the world, and is so trying it takes GM employees years to be allowed to use it. \(^{(7)}\)

PROGRAMMATIC ELEMENTS: manufacturing New Generation Cars

NEW APPROACH

T.25 & T.27
Source: http://www.gordonmurraydesign.com/products/previous/t.25-and-t.27.html

IPANELS: concept
Source: http://www.istreamtechnology.co.uk/1/ipanels.html

SUPPLY CENTER
ASSEMBLY
PAINT SHOP
BODY SHOP

PROGRAM
The process of development was moved by the search and experimentation of the compositional methods, space exploration and creating a ‘new Dimension’. Spatial relations of the forms though that medium, because PLACE cannot be created without the space. The connection of all elements through the ‘new dimension’ developing the argument about building the equality. The result must be Socially open composition through the means of new Design Methods that redefine COLLECTIVITY.
NATURE + STRUCTURE FOR SOCIAL REFORM IN MODERN UTOPIAN ARCHITECTURE

PROGRAM
- BUFFER/INTERCONNECTION ZONE
- PUBLIC SPACE
- MANUFACTURING ZONE
- GREEN SPACES
1. PUBLIC ORIENTED ENTRANCE.
2. GALLERY/RAMP
3. PUBLIC PLAZA MAIN
4. OFFICE TOWER
5. TESTING TRACK 1
6. PUBLIC GATHERING SPACE
7. BRIDGE
8. ENERGY CENTER
9. BRIDGE 2
10. RESEARCH CENTER
11. TOWER
12. GREEN SPACE/SECONDARY ENTRANCE
13. TESTING TRACK 2
14. ASSEMBLY I
15. ASSEMBLY II
16. SUPPLY CENTER
17. ASSEMBLY III
18. ADMINISTRATION
THE TOWER

THE [PLACE]...

Porsche proposed track
Carson, CA
ORGANIZATION - COMPOSITION - SPACE - PLACE

MATERIALITY

BEHAVIOR
Considering the context of the site and programmatic elements the decision of the central division created the visual and physical connections. The “alley” serves as a programmatic axis and provides pedestrian and vehicular traffic passes that are on different levels and do not intersect in the same plane, but keeping the energy and vision flow of the 'CONNECTOR.'
PERSPECTIVE VIEWS

PERSPECTIVE VIEW FROM 285

PERSPECTIVE SECTION A-B
PERSPECTIVE SECTION
PROCESS

MODEL

PERSPECTIVE VIEW
When building the **COMMUNITY** the social role of Architecture opens up in its full potential. The foundational principles predominantly are design methods. In my thesis I argued that Utopian rhetoric of ConstrUctivism are valid toward the social needs of our contemporary environment. In the roots of Constructivist Utopia lays the idea of achieving the perfect society through the means of practicing new methods of design and productions. The Revolutionized ideas of propaganda and communal living in total equality were the key points in Constructivist Agenda. Their Utopia was to erase all boundaries and to build a total equality. Can we derived the values from their Utopian construct that will serve the needs of contemporary society? Moreover, to experiment the applications of these values and by tracing the intents of Constructivist Utopia and contemporary values to infer their transformations on different levels. By tracing the intents of Constructivist Utopia and contemporary values to revive a sense of community in the today’s industry. The industrialized aspect of Modernism itself steer my thinking and testing grounds towards the manufacturing facilities. The [re-thinking] the design and planning methodology and [re-defining ] the approach to manufacturing process gave rise to the idea of revival at the site of the former General Motors Assembly in Doraville, Georgia. My emotional connection to that place is very strong, however, it does not “keep” you for a long, you just do your business and leave. The sense of community is absent, as well is healthy communication and connectivity. Great cultural potential of Doraville is losing its benefits in the field of total disconnections. Defined as “the aggregate of people living together in a more or less ordered community,” It’s a structure, flexible, movable, and, therefore, shape-able. The key principles that transferred are:

- Spatial relations of the forms through the medium of new dimension. The Role of architectural volume in space, and the problem of the perception of architectural volume by viewer.
- Socially open composition
- Materiality
- Interdependence between all participating elements.

**COLLECTIVITY** does define through the [ARCHITECTURE] and the space that it creating. It is a reelection of social values, however, at the same time could serve a propagandistic role.

The exploration of transformation of these values and application in the design process and planning could bring the significant changes in the community. Psychological and physical effect will guide and attract public for successful interaction and communication. The connection between architecture and Utopian discourse has been changing and evolving through the different periods. We can analyzed those relationship in the past and build our assumptions for the future, create a VISION, that will respond to the contemporary needs and will investigate the Utopian content.
GLOSSARY OF TERMS

CONSTRUCTIVISM - A movement with origins in Russia, Constructivism was primarily an art and architectural movement. It rejected the idea of art for art's sake and the traditional bourgeois class of society to which previous art had been catered. Instead it favored art as a practice directed towards social change or that would serve a social purpose. Developing after World War I, the movement sought to push people to rebuild society in a Utopian model rather than the one that had led to the war.

UTOPIA -

1. (Placename) (sometimes not capital) any real or imaginary society, place, state, etc., considered to be perfect or ideal
2. (Literary & Literary Critical Terms) (sometimes not capital) any real or imaginary society, place, state, etc., considered to be perfect or ideal

SPOLIUM -

is the establishment of a critical continuum, a thread, which did not previously exist.

COMMUNITY -

Self-organized network of people with common agenda, cause, or interest, who collaborate by sharing ideas, information, and other resources.

"the aggregate of people living together in a more or less ordered community"
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<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<tr>
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<td>Bartolacci, James</td>
<td>Rewind: Modernist Dreams Of Utopian Architecture</td>
<td>Architizer</td>
<td>2013</td>
</tr>
</tbody>
</table>

The Monsanto House of the Future may have been the most comically over-rationalized construction ever allowed to escape an architect's sketchbook and actually get itself built. The Monsanto House of the Future is featured on the cover of The Tale of Tomorrow: Utopian Architecture in the Modernist Realm, a new coffee table book of architectural illustrations edited by Sofia Borges, Sven Ehmann, and Robert Klanten. And why not? The building—a joint project of the Monsanto Company, MIT, and Disney—remains the archetype of the editors' thesis about the role of architecture in delivering modernity to the world. As the editors of The Tale of Tomorrow try to place these futuristic buildings in architectural context, however, what emerges is their weak sense of the impulses behind the modern turn. There's modernist poetry and modernist novels, modernist paintings and modernist sculpture. The adjective modern seems to qualify everything from philosophies and political theories to the design of suit jackets and cloverleaf highway interchanges. But architecture remains the model, the synecdochal center of much of what we mean by the modern, precisely because it incorporates both the negative and positive projects of modernity.
Хмельницкий Д.С., Непонятый гений. Книги Якова Чернихова глазами современников, Работы Якова Чернихова из собрания Дмитрия Чернихова (Graphic Masterpieces of Yakov G. Chernikhov. The Collection of Dmitry Y. Chernikhov), 2009


Гинзбург М.Я. Стиль и эпоха. Проблемы современной архитектуры. , М., Государственное издательство, 1924. В издательском тканевом переплете с бумажными наклейками на верхней крышке и корешке. Книга одного из основоположников конструктивизма в архитектуре.