

CLOG

SCI-FI

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IN THE END,
EVERYTHING
BECOMES
SCIENCE
FICTION
ARCHITECTURE

Everything is becoming science fiction. From the margins of an almost invisible literature has sprung the intact reality of the twentieth century.

—J.G. Ballard: "Fictions of Every Kind" (*Books and Bookmen*, February 1971)

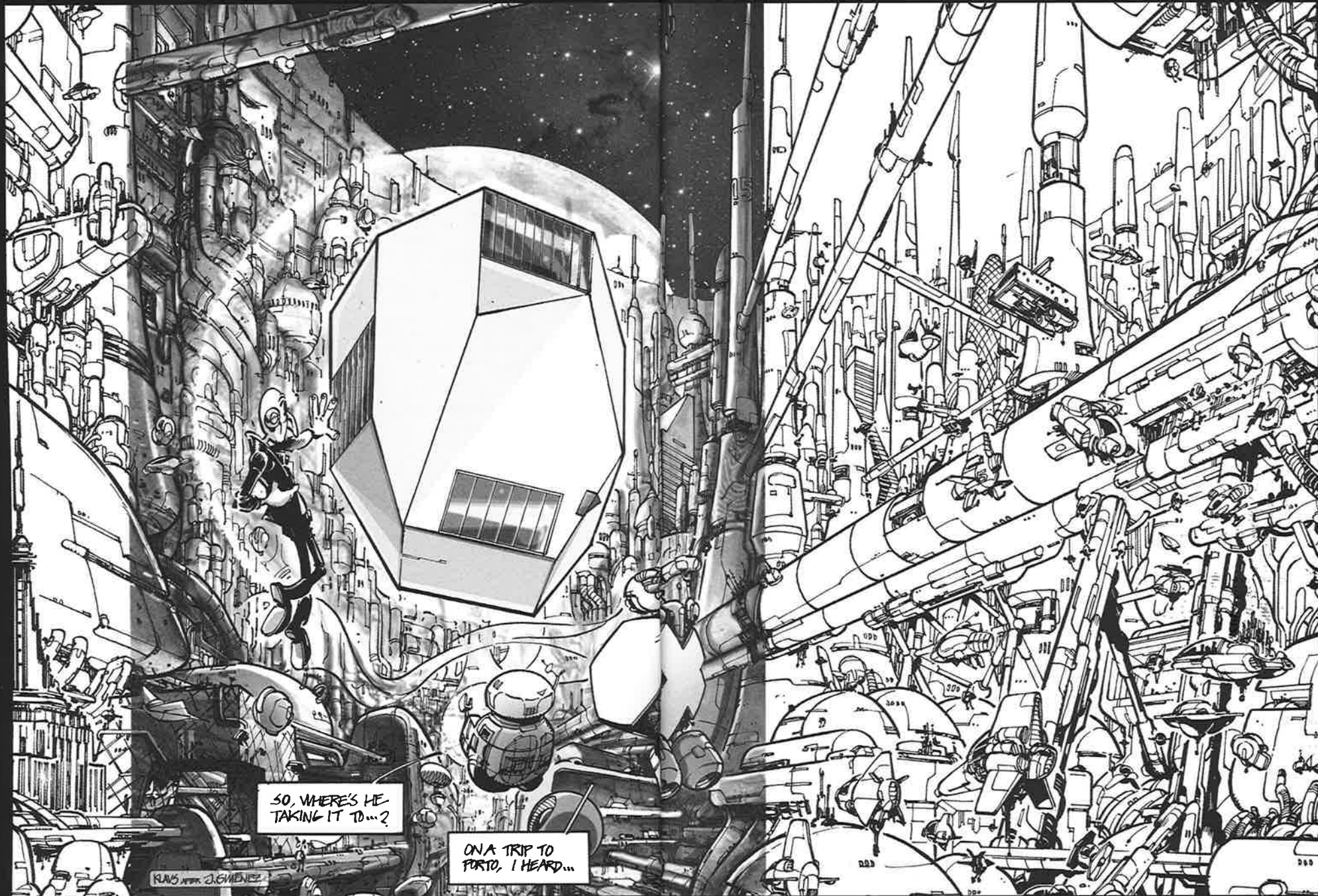
Rem Koolhaas read *The Cast of the Metabarons*. Or maybe not. Certainly, as much as Rafael Moneo likes to trace the architectural lineage of Casa da Musica back to Breuer's *Begrüsch Hall* in the Bronx (and, let's be honest, they only look alike if seen from a certain angle), Koolhaas's diamond-shaped starship bears more than a passing resemblance to the megastructural *Metabunker*—as does Mr. K to the Metabaron himself—designed by Jodorowsky and Moebius in the early 1980s and refashioned a decade later by Juan Gimenez. The image of the music center's diamantine volume, landing on top of a stone tapestry that waves in Marilyn-ear fashion amidst Porto's urban grid, could hardly be more accurate in its rendition of the megastructural ship, hanging motionless in the middle of the Möbiusian City-Well. The main entrance, with its porthole-like design, reinforces the spaceship connection, also present in other projects by OMA, such as the aptly christened Transformer and its lunar module resonances. And the same case could be made for the transvestite Death Star designed by OMA for the UAE (or, in a sort of Escherian flattening, by Heerim Architects in Azerbaijan).

Did Koolhaas really read *The Metabarons*? In the end, it doesn't matter.

Writing in a twenty-first century (a period that has been a synonymous with "the

future" for more than a hundred years), those overlaps—be it direct inspiration or sheer serendipity—simply underline the way in which science fiction's imaginary architecture has become part of the general imagination of architecture. Today, the conflation of the advances in representational and building techniques fosters a parallel conflation of the *modus operandi* of architects and sci-fi designers, as vividly illustrated by offices and publications such as *Factory Fifteen* and *Beyond*. We live in a new paradigm where science fiction's architectural imagery—so crucial in the shaping of the imaginations of several generations of architects brought up in visions of white, hi-tech landscapes and dark corridors covered with lockgates and LEDs—is as much a part of the architectural cultural heritage as the classical orders, the Pantheon, or the *Unité d'Habitation*. Nowadays, architecture has to fish in new (old) imagery pools, while Post-Modern citation expands to encompass the products of popular culture. In the end, everything becomes science fiction *architecture*.





SO, WHERE'S HE
TAKING IT TO...?

ON A TRIP TO
PORTO, I HEARD...

KLAUS BY J. GOMEZ

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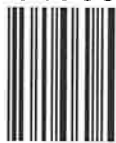
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