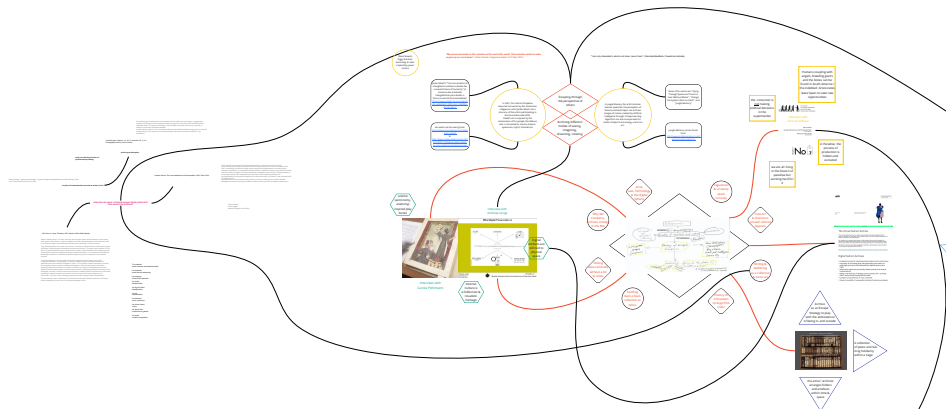
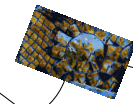
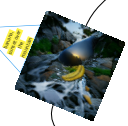


GAN (Generative Adversarial Network)
Visual communication

What do machines dream about? The most wonderful terrible dream





ARCHIVING SUPERSTUDIO
(an attempt)
Valeria D'Ambrosio

Architecture is now nothing more than a mental diagram, a grid without beginning or end in a mind-refreshing of the types of classical

This reticulation represents a new mental process, free of models, and liberated from the formal values and objects of furniture, architecture, city

Through dozens of drawings, photomontages and storyboards offering spectacular visions, the project presents a radical critique of the modernist city and the History: architecture reduced to one state of absolute neutrality

Catalogue of thirty 3D diagrams with a continuous flat or isotropic surface for the design of objects, furniture, environments and architecture through a grid that is transposable to varying scales (1969)

As a manifesto-like project of radical architecture, this three-dimensional grid runs over the Earth's surface, negating megalopolises, monuments and nature, a world in which the different fields are governed by a single architectural model of total urbanisation that embodies the cosmic order on Earth (1969-70)

By absorbing everything, transcending any notion of scale and location, and embracing the All, the Continuous Urban-natural landscape, it offers an unchanging and unalterable image with neither beginning nor end

They theorised the destruction of the object, the dematerialisation of conventions and forms of progressive modernism

It results from their refusal of any form of design responsibility and the observing that it seems impossible to propose new forms without adopting the logic of the past

The allegorical voyage of architecture, which must be freed from everyday reality and reckoned in a conceptual territory where the only limits are those of the imagination and the rigour are the main elements

The creation of an "anti-design" culture as a means to provide a radical critique of utilities, capitalism, and urbanism

When design as an induction to consumption ceases to exist, they re-propose architecture as the presentation of objects in natural elements

Avant-garde radical architecture collective that theorised a total rejection of (consolidated) praxis of architecture through photomontages, furniture, films and writings (Florence, 1966-78)

In these years of protests, they presented an ideological, radical and ironical interpretation of the consolidated rules of society, possibilities offered by cinema, fiction and utopian theories.

They attempted to find the paths of a critical reconstruction of the cultural archaeology of architecture and to design a new way for the citizens of the globe to inhabit the Earth

The only possibility of salvation of Man as a species is the awareness of our disgust for things, the terror of one's own state, and therefore escape as the only alternative to mass suicide, at the end of the lemming"

Born out of the frustrations for terrestrial architecture and as a last chance to escape the "dead end" from rational logic and from architecture as the production of goods (1972)

A conceptual attempt to get the Moon closer in order to return to the Earth's natural virginity when the Moon was still a mystical and romantic object and not a highway that retains the grid pattern.

The project reflects their deep fascination with the moon landing in 1969, which they interpreted in many ways as a catalyst for thinking about a new approach to architecture and design

No way of living today can be part of a natural system and this fact is the indispensable basis for any reflections on any aspect of our life.

A series of projects: provocations, visions of radical transformation of the environment, metaphoric acts of salvation to open up to the possibility of new ways of life (1972)

"The only salvation is destruction, the total destruction of architecture, which is the cage of man's horror, has become his prison and finally his tomb;... Only by leaving the city and architecture behind us, can we hope to find the way to take the right out of the narrow prison of the walls and open it to the largest horizons..."

The Florence flood in 1966 was a traumatic event that changed the relationship between Italians and their territorial, artistic and architectural heritage. It is also the moment when the relationship with architecture: Superstudio is born!

The fixed also meant the end of nationality: the irrational had entered into rigorous, perfect geometric city and had completely upset it, "Rome is a city of ruins and ruins of ruins, a city in which monuments floated isolated." They assert their anti-historical position and criticise the "dead weight" of monuments and the outdated past that has already been lost.

Twelve ideal cities represent the achievements of 200 years of civilisation where the absurd dimensions of the monuments action able to those the dominant culture into crisis (1971)

Two tales are an exploration of the limits of the human condition, a reflection on the role of society in moral failing and immoral life in society where power controls everything and human beings are its extra cubes

Adopting a prophetic tone, these tales mix detailed descriptions with poetic technical images to create anti-utopian visions in which the most ordinary and most profane are awakening for the readers and ultimately their salvation

In the ideal cities, life is regulated according to continuous production mechanisms, the exponential consumption of resources and the annihilation of the individuals' freedom who are reduced to biochemical processes.

Architecture must no be at the edges of the (consolidated) praxis of our life: it must deal with Life, Education, Ceremony, Love and Death (1971-72)

A universal system of information exchange opens the door to a sensitive life, conscious of the fluidity of things (Life), of our unified memory with austerity (ceremony), of the permanence of memory (material biological memories) (Death)