

CALVIN KENT HO

“SELECTED WORKS”

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PROJECT 01

“LIVING SINGLE, LIVING TOGETHER”

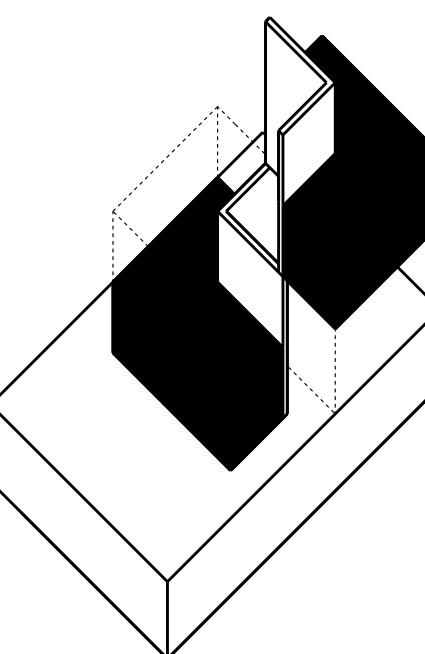
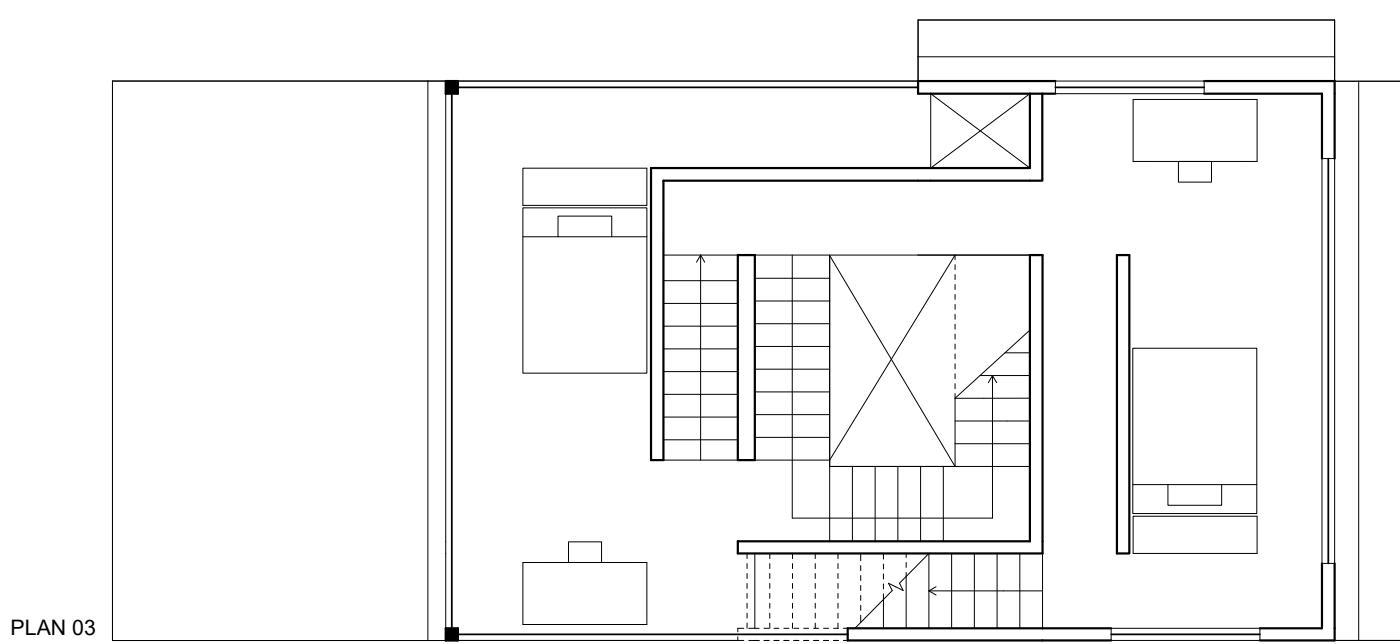
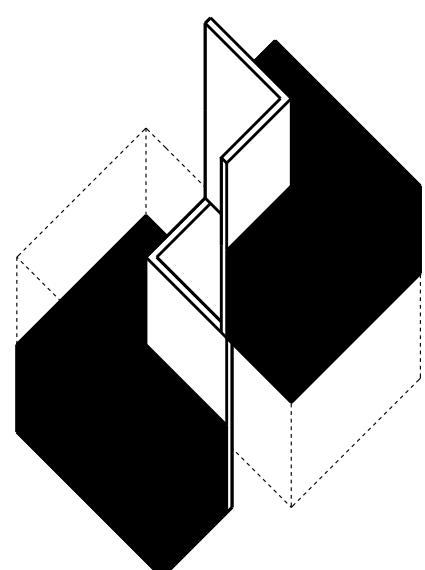
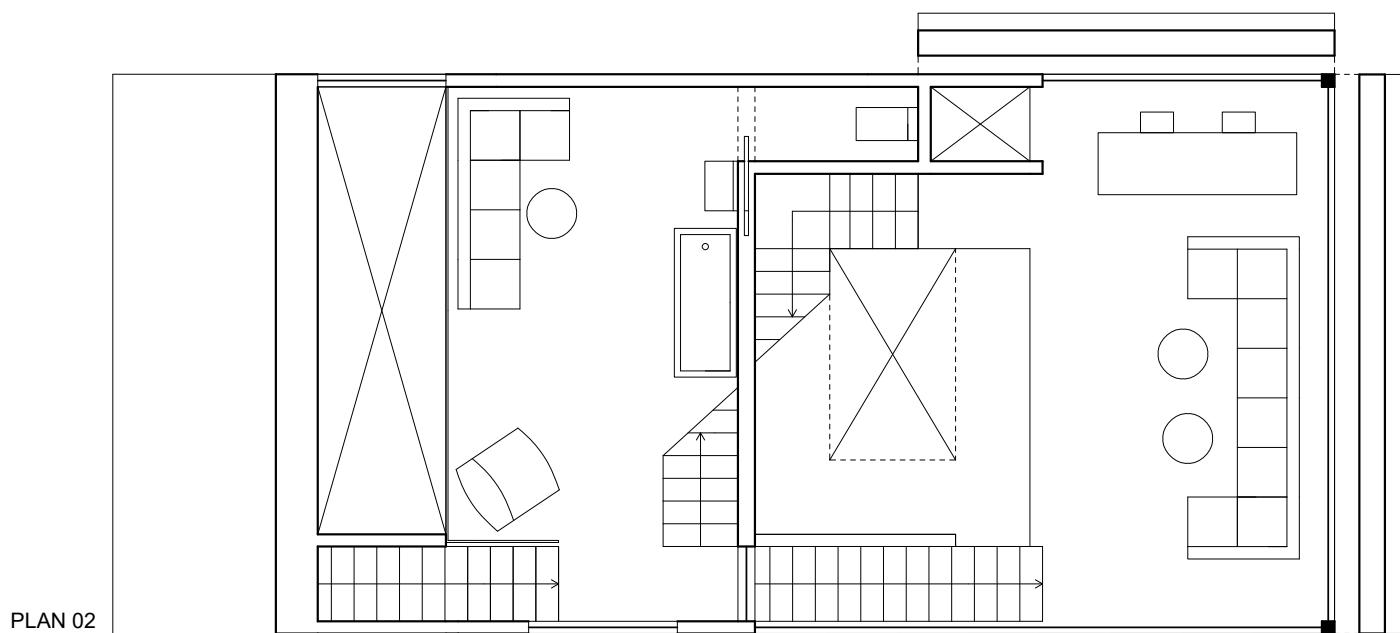
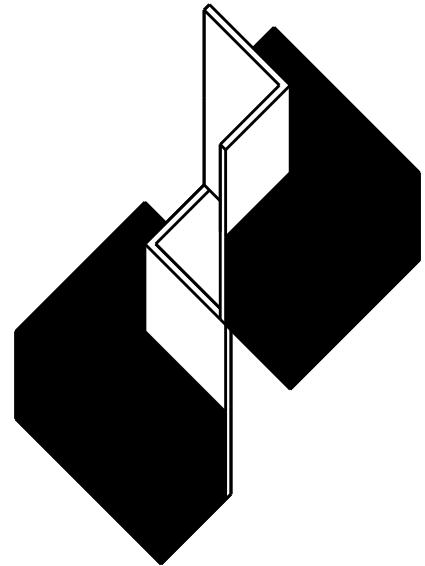
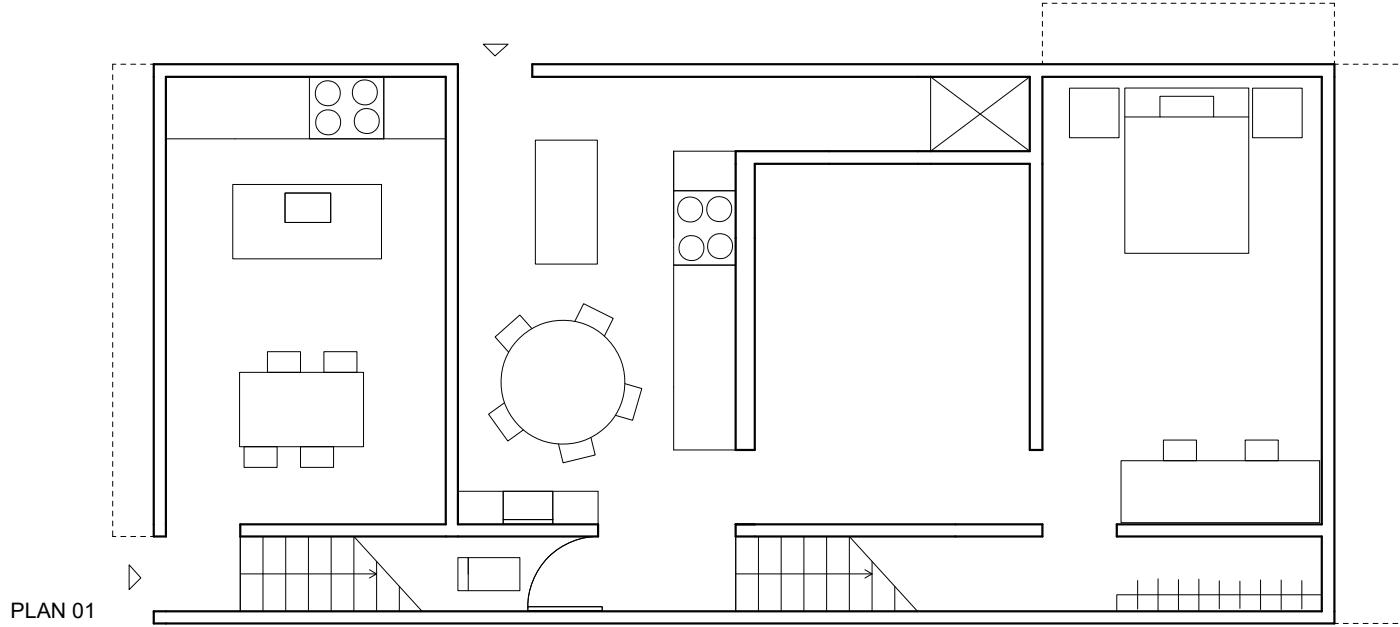
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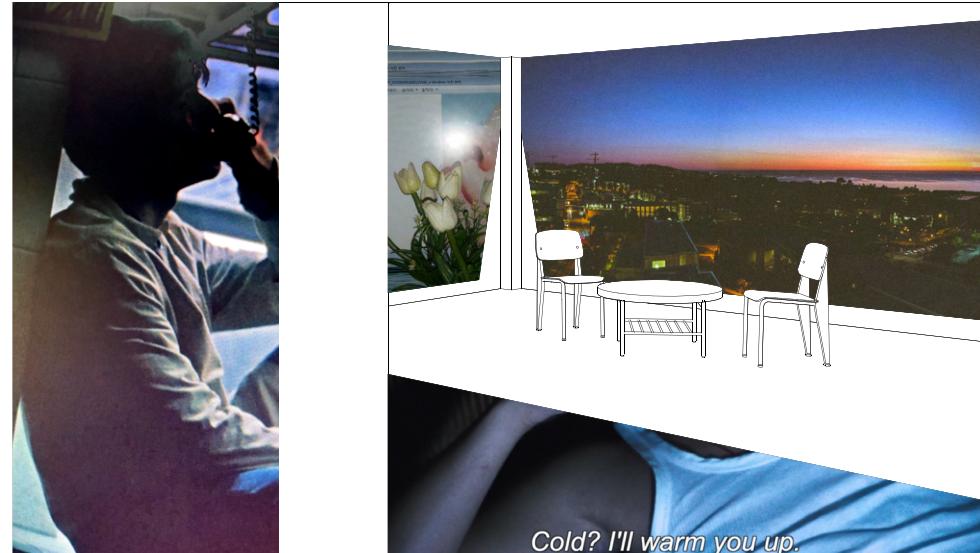
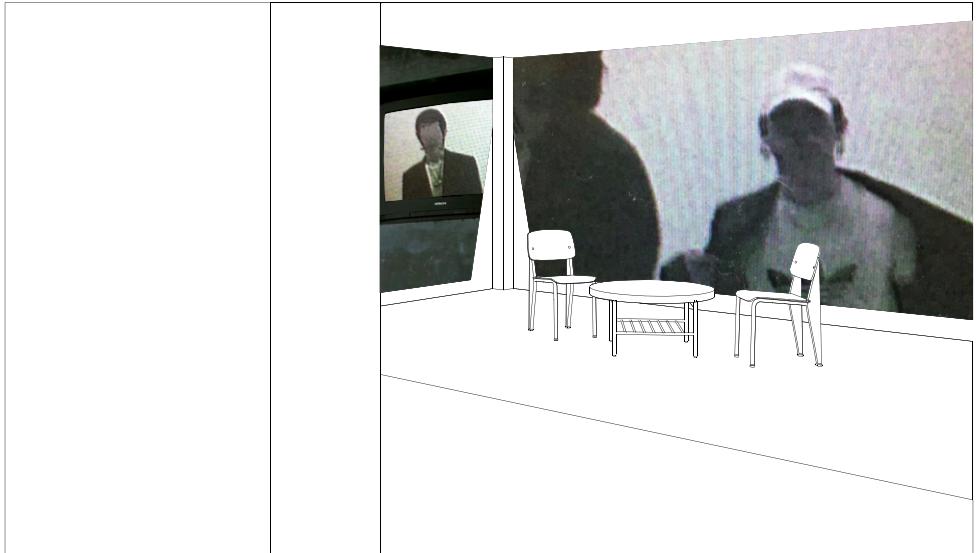
COURSE: ARCHITECTURE CORE STUDIO 01 [FALL 2023]

INSTRUCTOR: ANDREW HOLDER

**THE INTENTION OF THE WORK WAS
TO RE-CONSTRUCT THE BANALITY
OF THE GIVEN PLAN BY MEANS OF
SELF-SIMILAR STACKING WHILE
SIMULTANEOUSLY REINFORCING
THE SENSORIAL EXPERIENCE OF
CO-LIVING THROUGH CONTINUAL
VISUAL & AUDITORY ACCESS
ACROSS A SHARED VOID.**

**TWO CIRCULATORY SYSTEMS
INTERTWINE TO ENCOURAGE
0.01 OF PHYSICAL PROXIMITY THAT
NEVER CULMINATES IN AN ACTUAL
ENCOUNTER.**





PROJECT 02

“SAMPLE, CUT, STITCH”

PROJECT TYPE: ACADEMIC

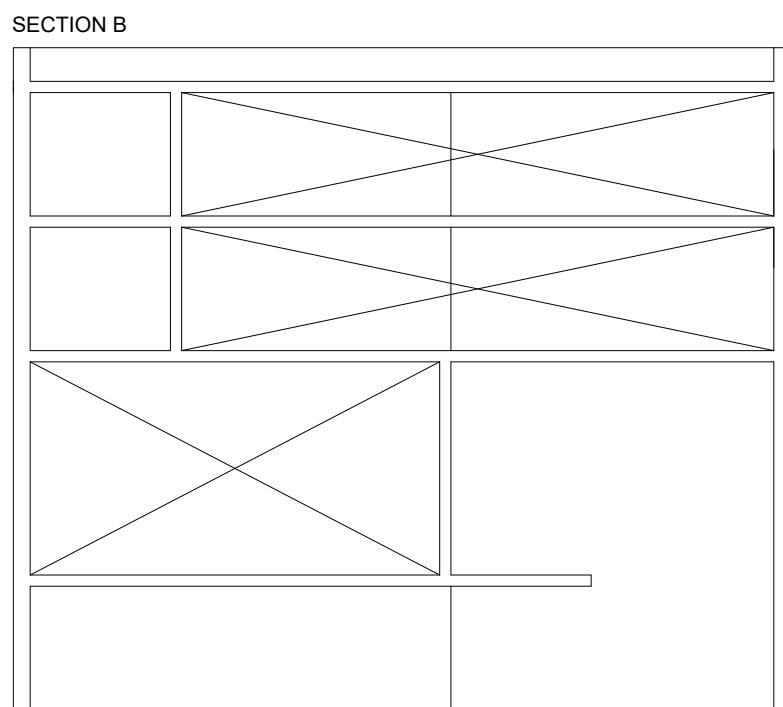
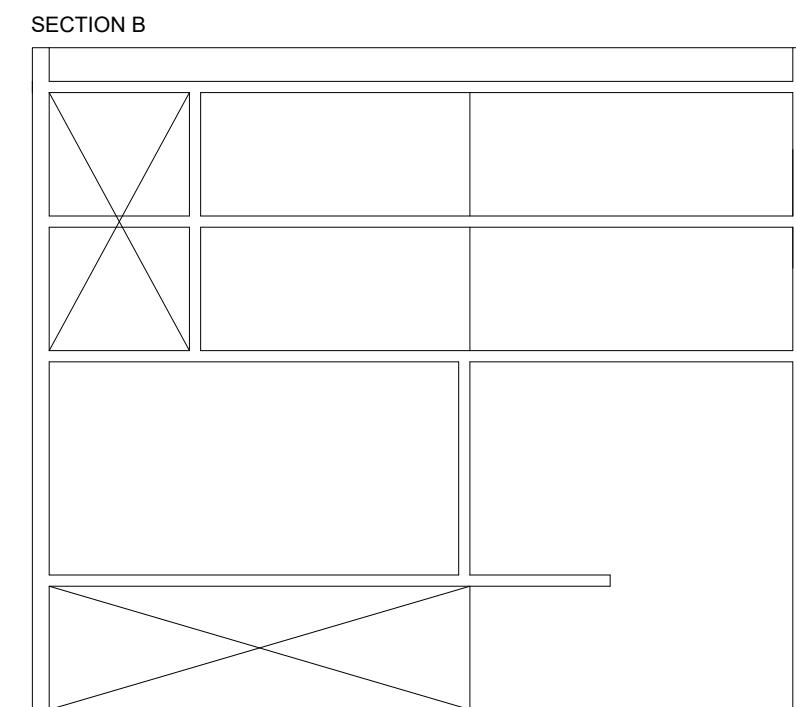
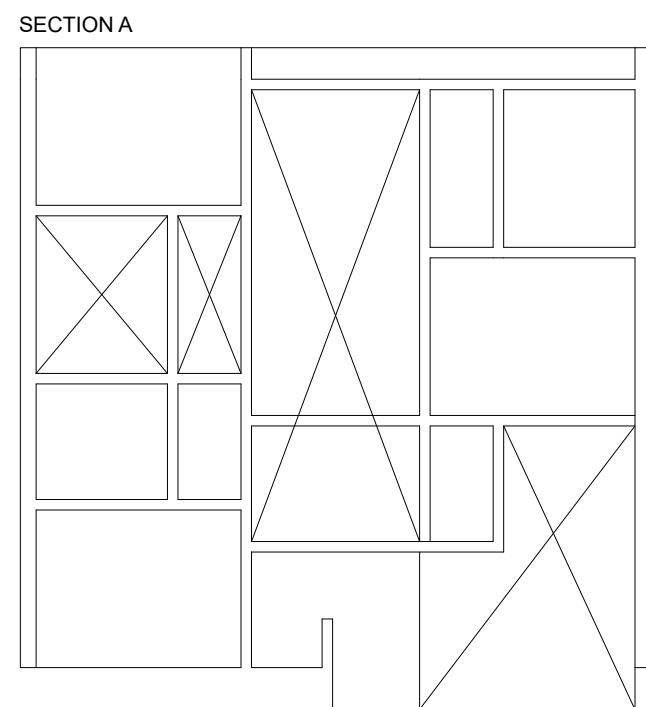
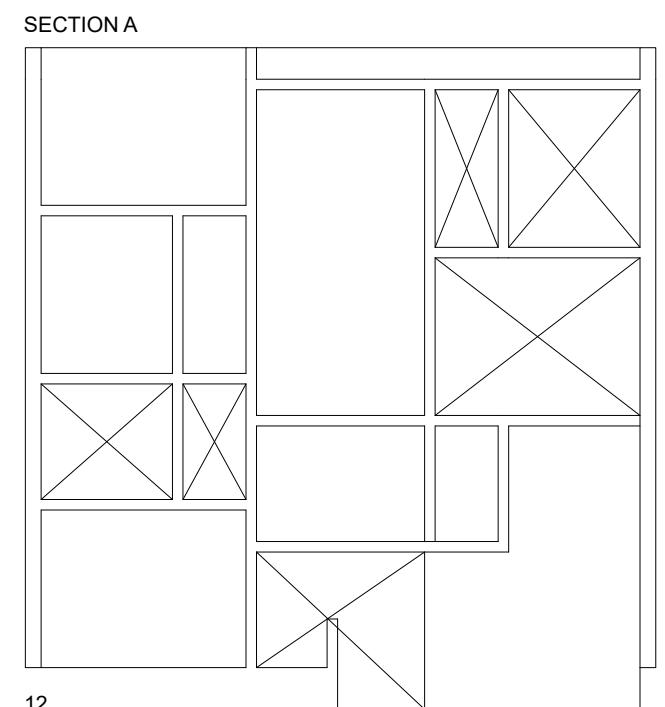
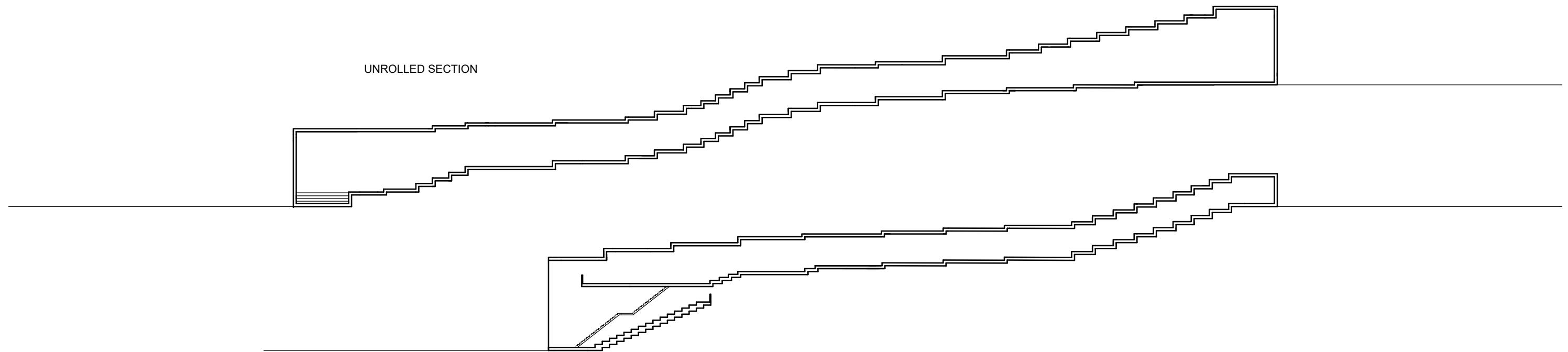
COURSE: ARCHITECTURE CORE STUDIO 01 [FALL 2023]

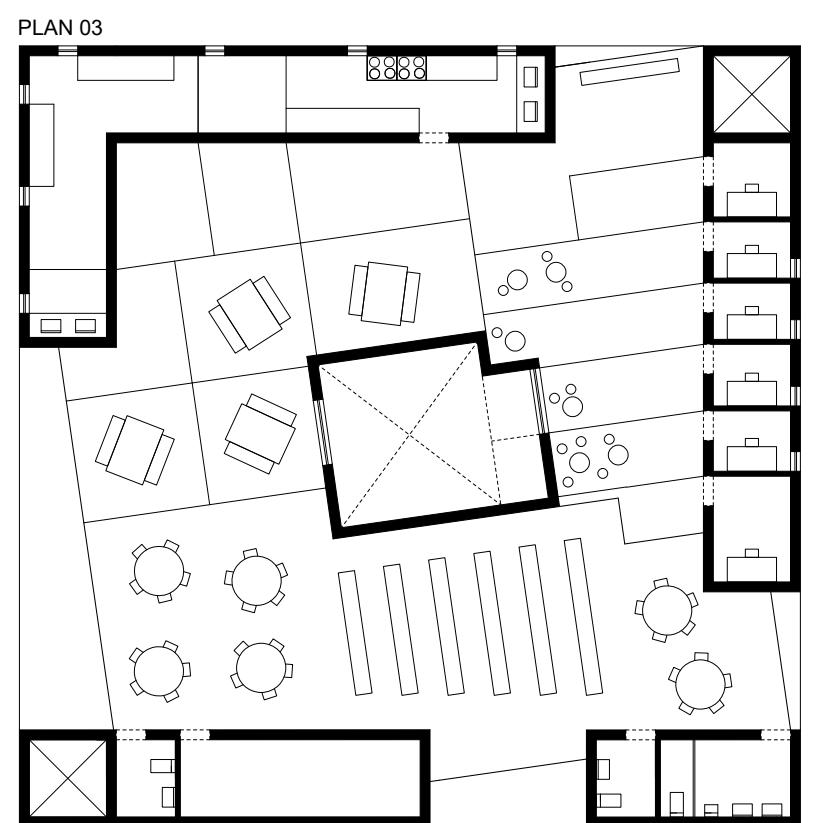
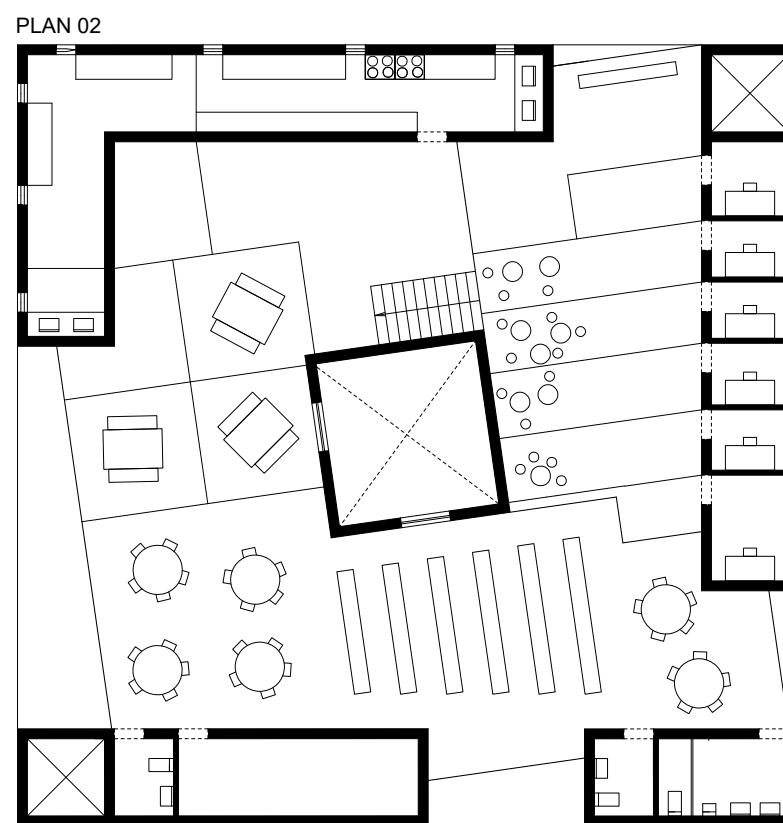
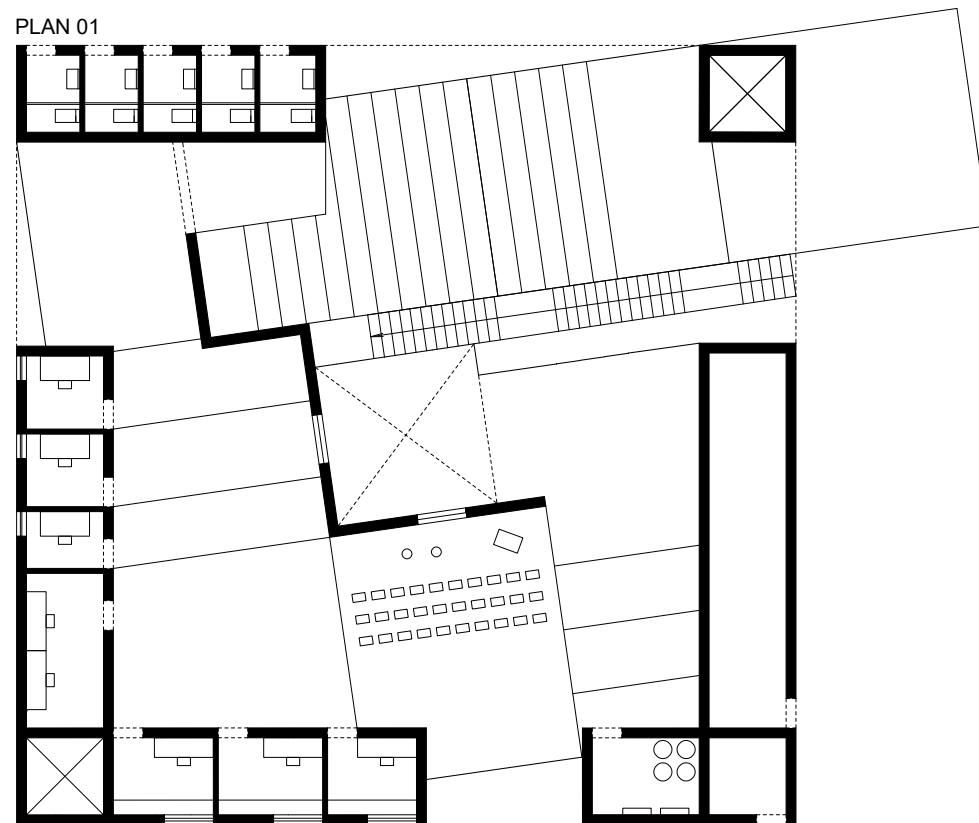
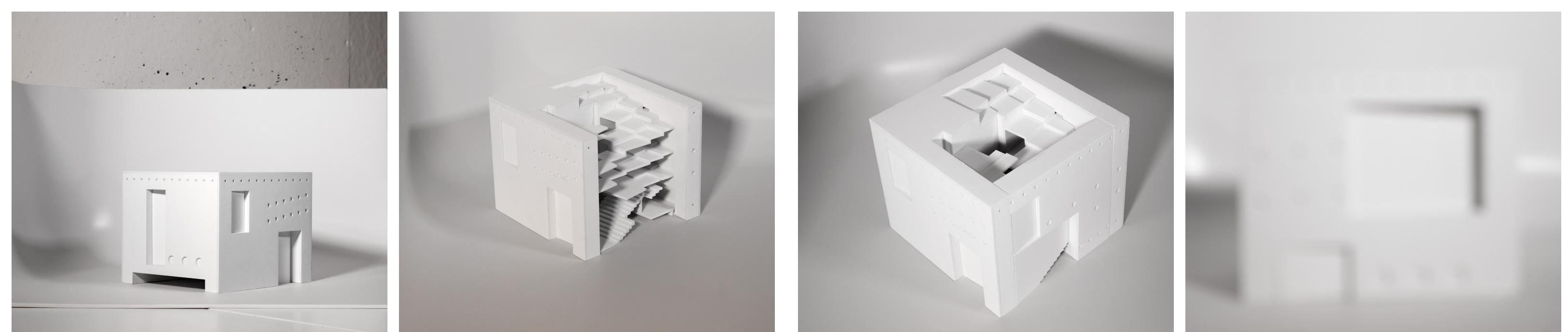
INSTRUCTOR: ANDREW HOLDER

PARTNER: OSKAR HAUSHOFER

A SERIES OF SPACES VARYING IN SIZE AND PROPORTION ARE INTERCONNECTED AS A MATRIX OF LARGE, OCCUPIABLE TUBES. THIS PROCEDURE IS REPEATED AND TWISTED AROUND ITSELF, ENABLING TWO SEPARATE SCHOOLS TO OPERATE WITHIN A SHARED ENCLOSURE.

THE PROGRAMMATIC SCALE IS ALTERED TO THE EXTREME, WITH INDIVIDUAL CLASSROOMS SPUN INTO THE THICKENED WALL. THE COLLISION BETWEEN TUBES AND WALL SUGGESTS A FREEWHEELING SENSE OF ROTATION.





PROJECT 03

"VENERATED BOX & THE WALL"

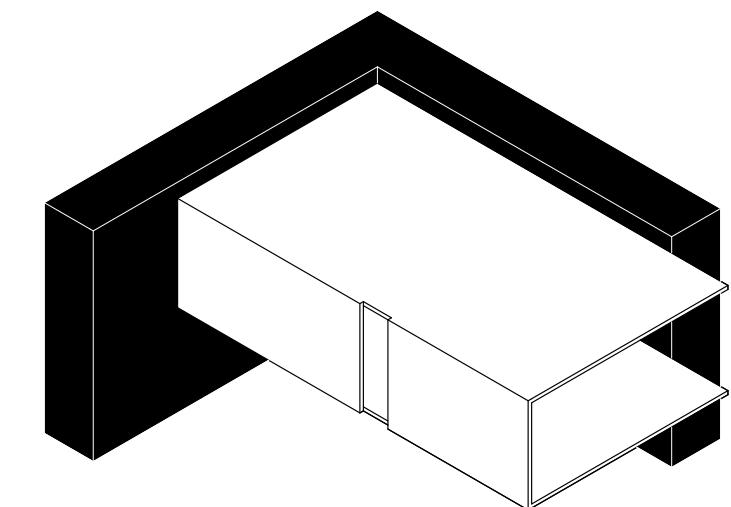
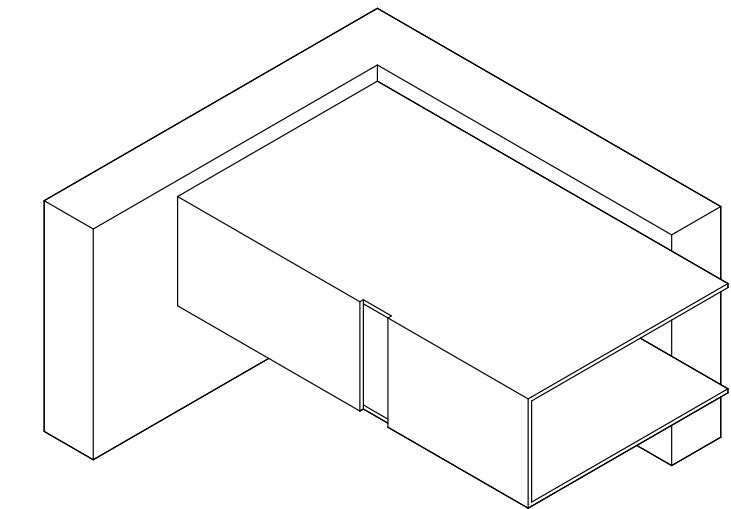
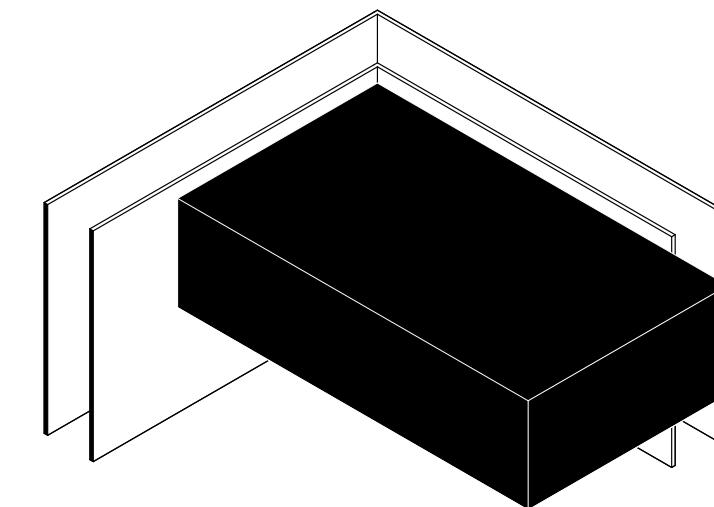
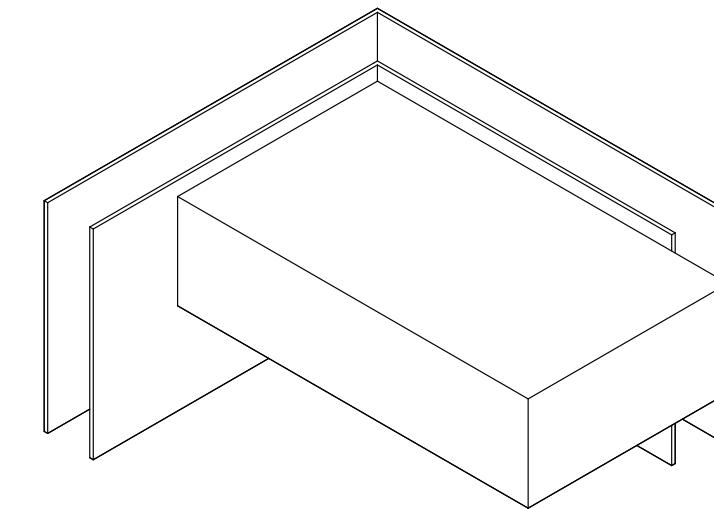
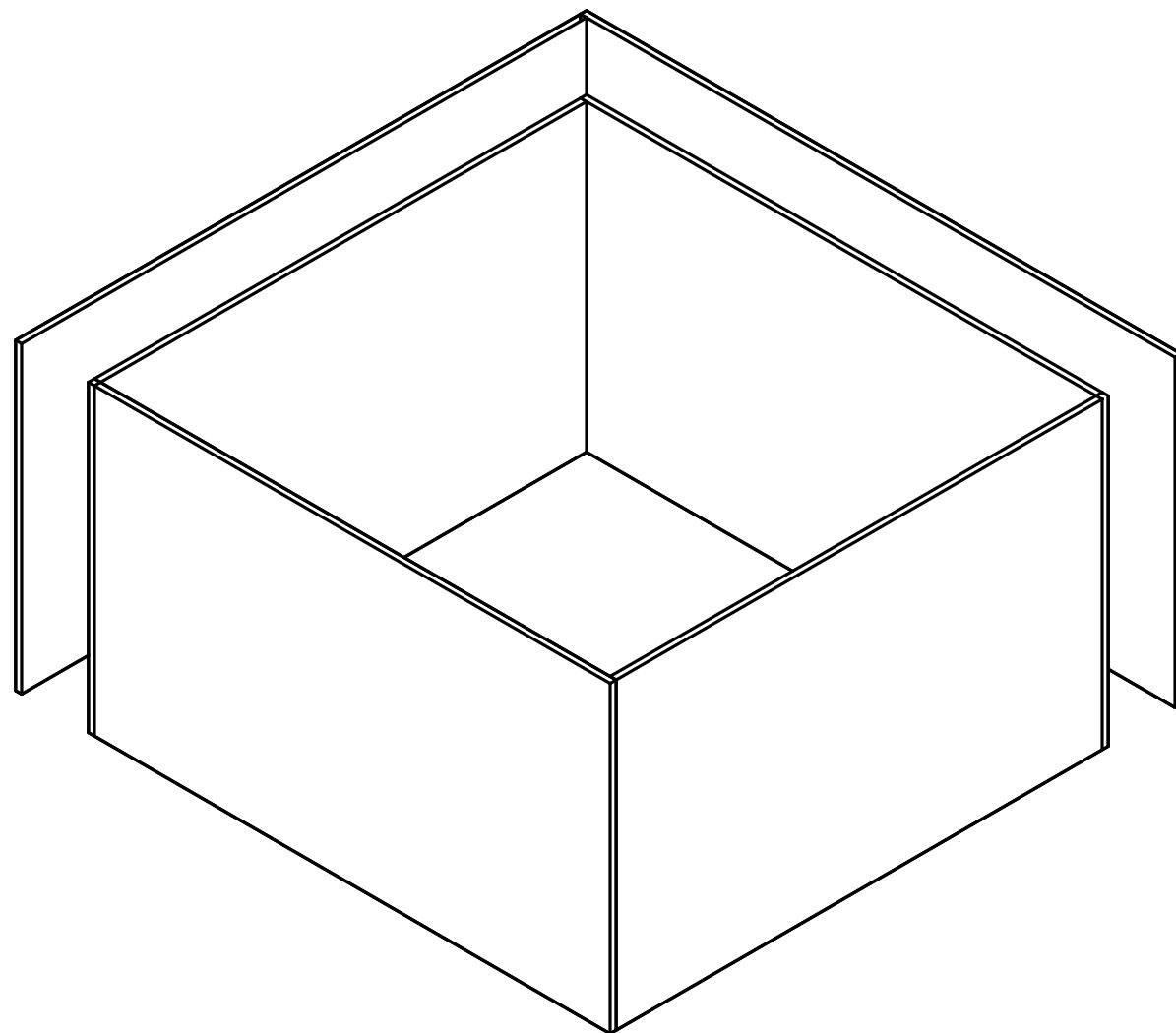
PROJECT TYPE: ACADEMIC

COURSE: ARCHITECTURE CORE STUDIO 02 [SPRING 2024]

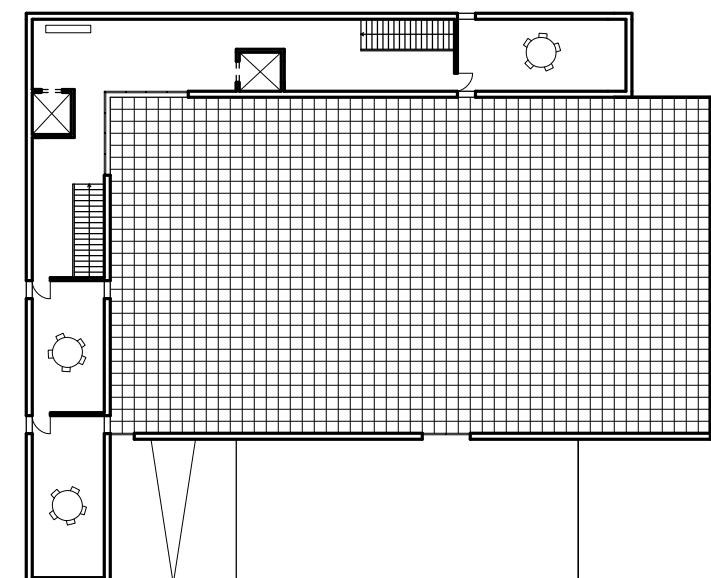
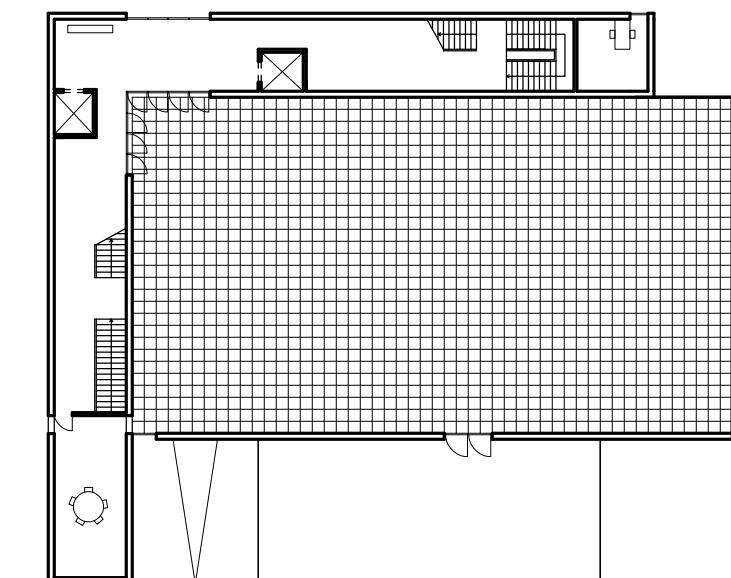
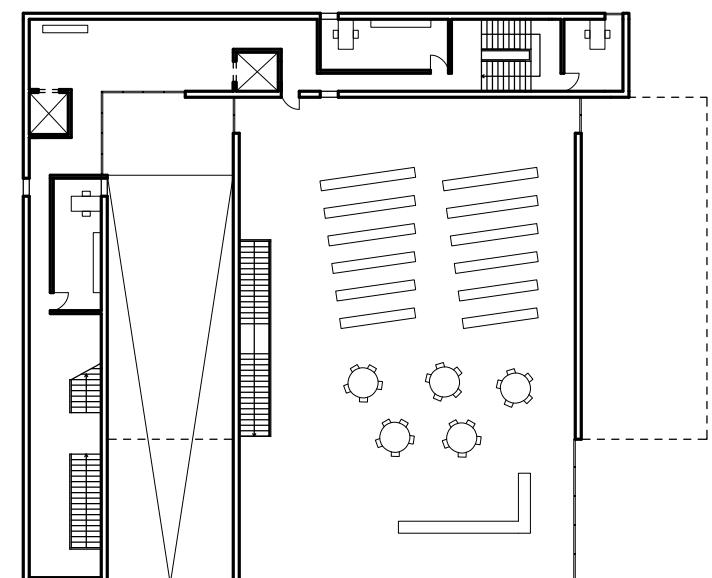
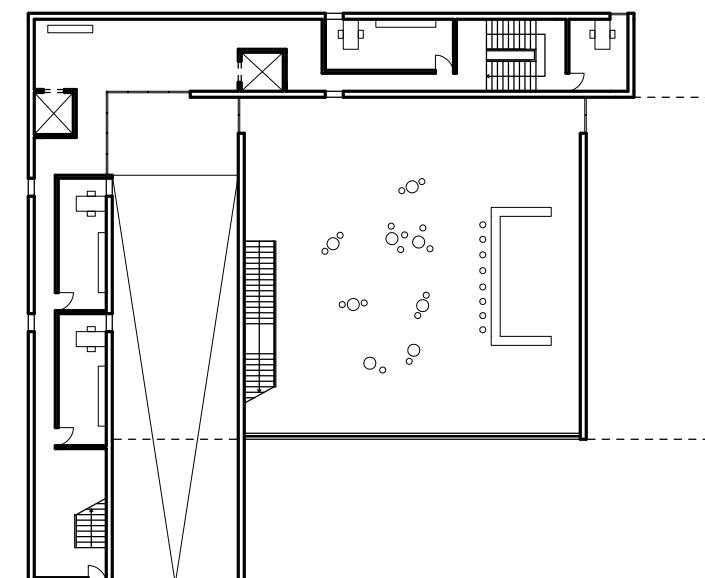
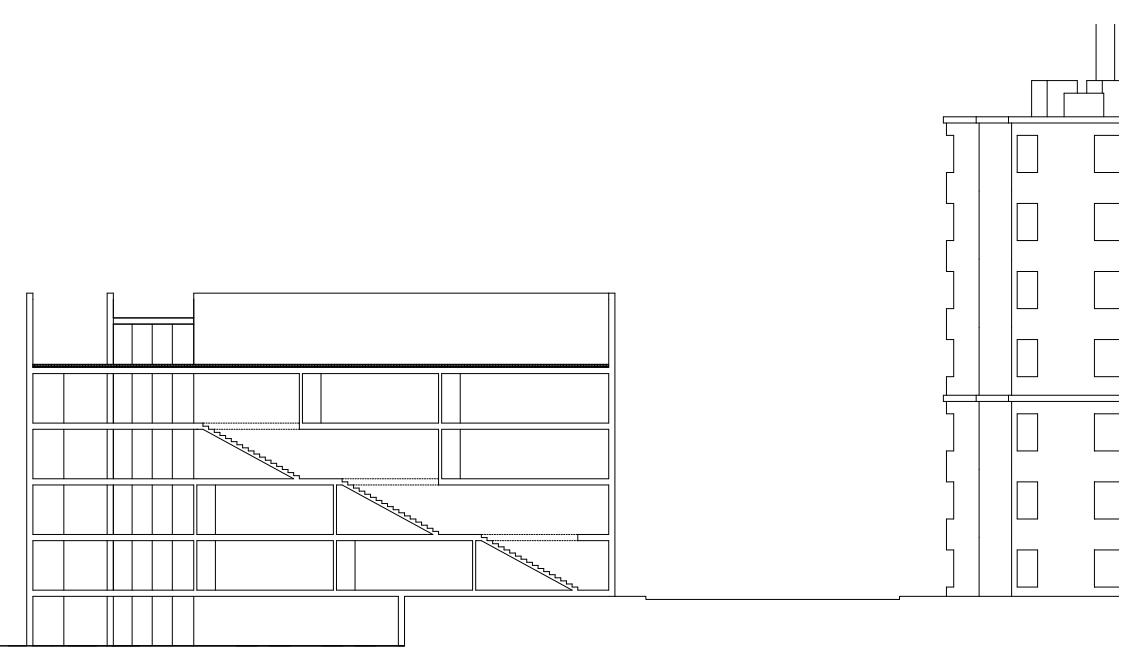
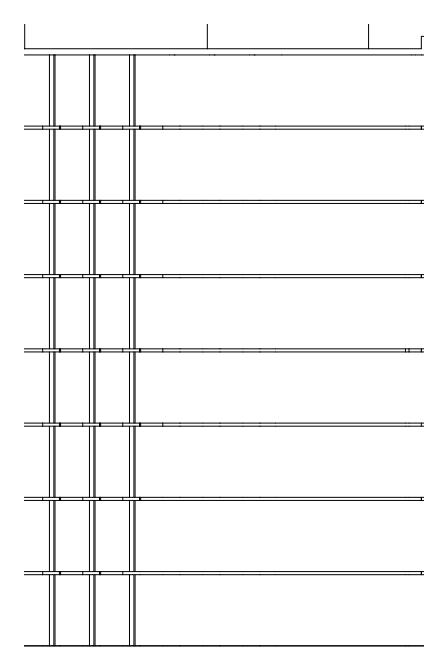
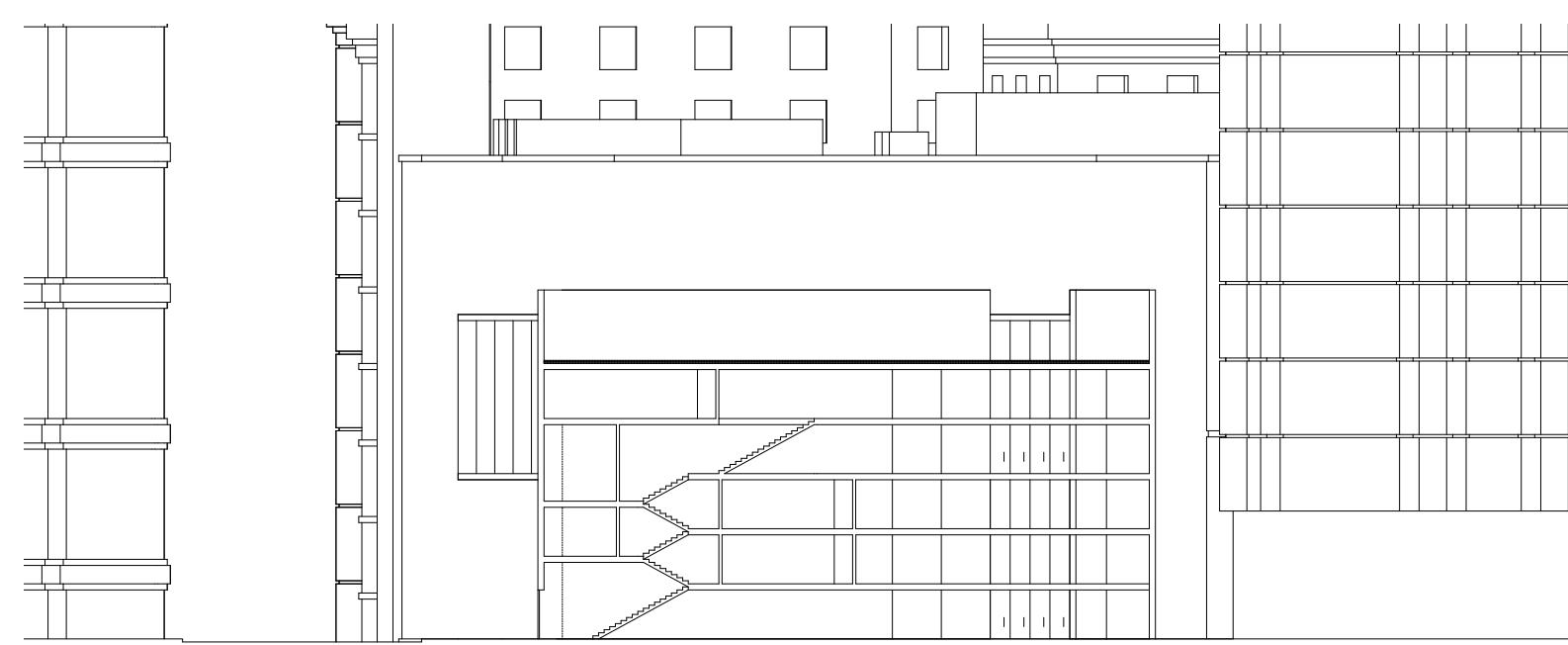
INSTRUCTOR: NANCY NICHOLS

THE BOX & THE WALL IS A DUALISM GENERATED IN RESPONSE TO A SET OF FORMAL AND CONCEPTUAL IMPULSES. THIS PROCEDURE IS PERFORMED ON A FACSIMILE OF ROEMER PLAZA, REPRODUCED WITHIN THE SCALE OF A BUILDING.

AN EMPTY FIELD DEFINED BY A 56' X 100' DIMENSION IS ELEVATED AND ENCLOSED TO BECOME THE VENERATED BOX. THE IMPOSITION OF NEIGHBORING BUILDINGS IS REPEATED AS THE WALL: A MACHINE CONTAINING EVERY NECESSARY ARCHITECTURAL ELEMENT FOR THE BOX TO REMAIN PURE.



ANTICIPATION -> DESIRE

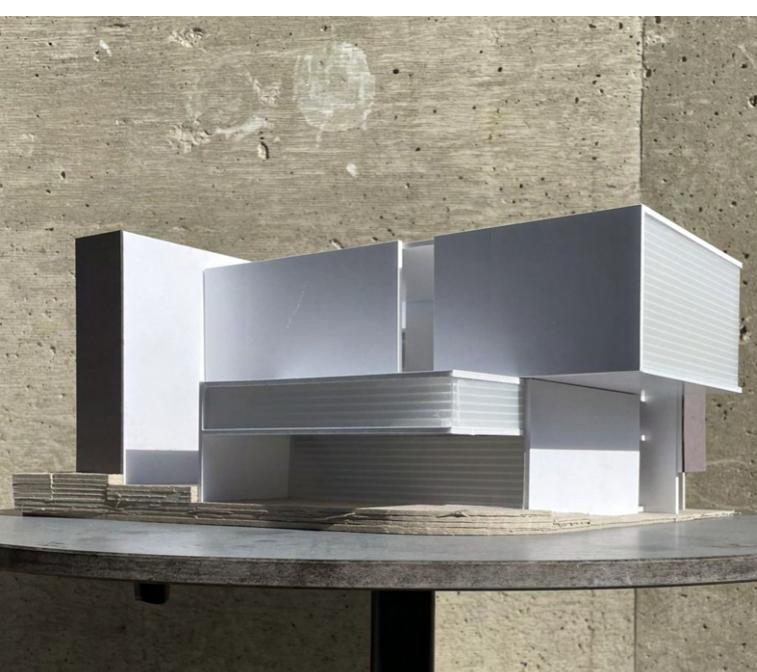


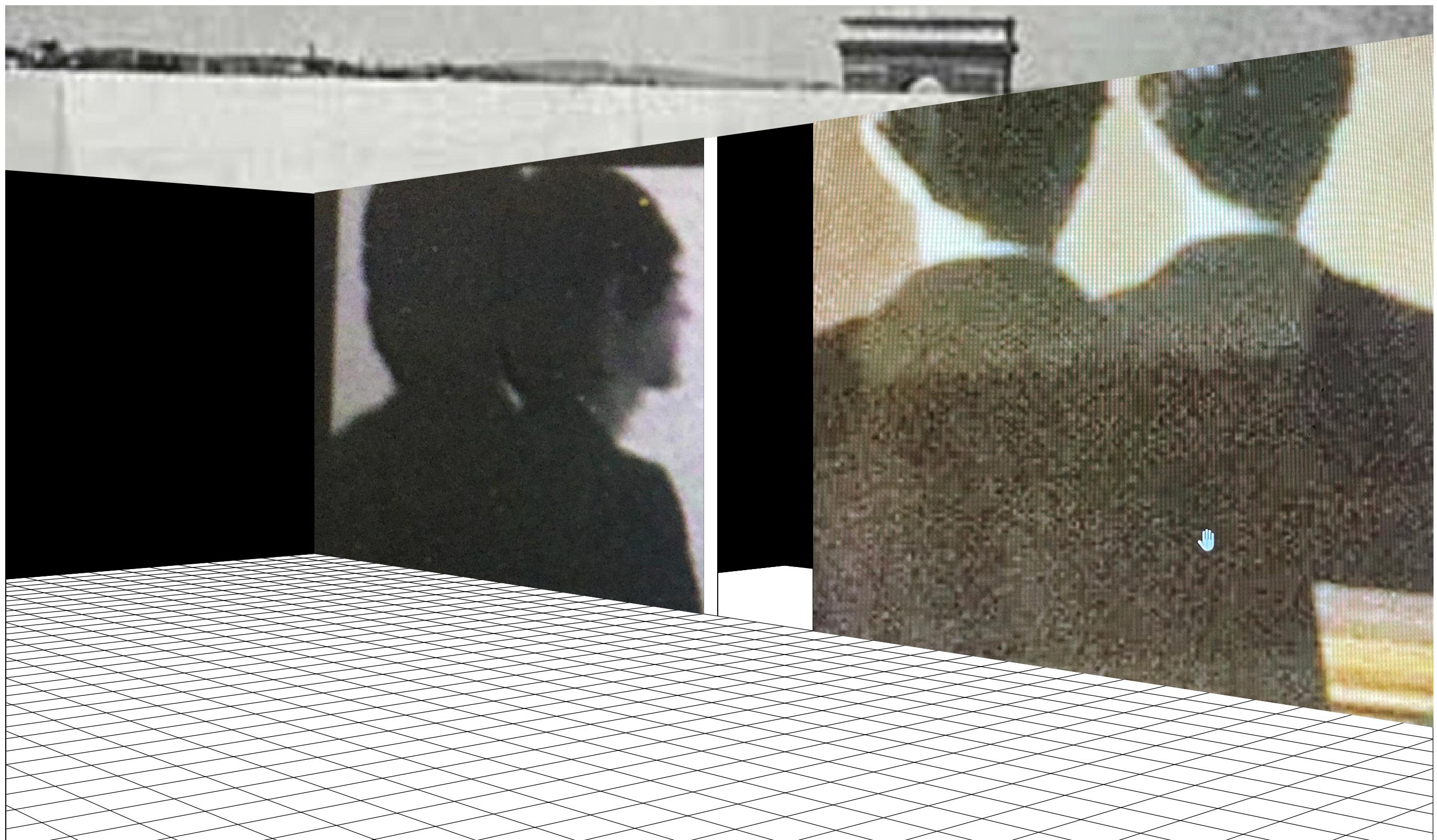
PLAN 02

PLAN 03

PLAN 04

PLAN 05





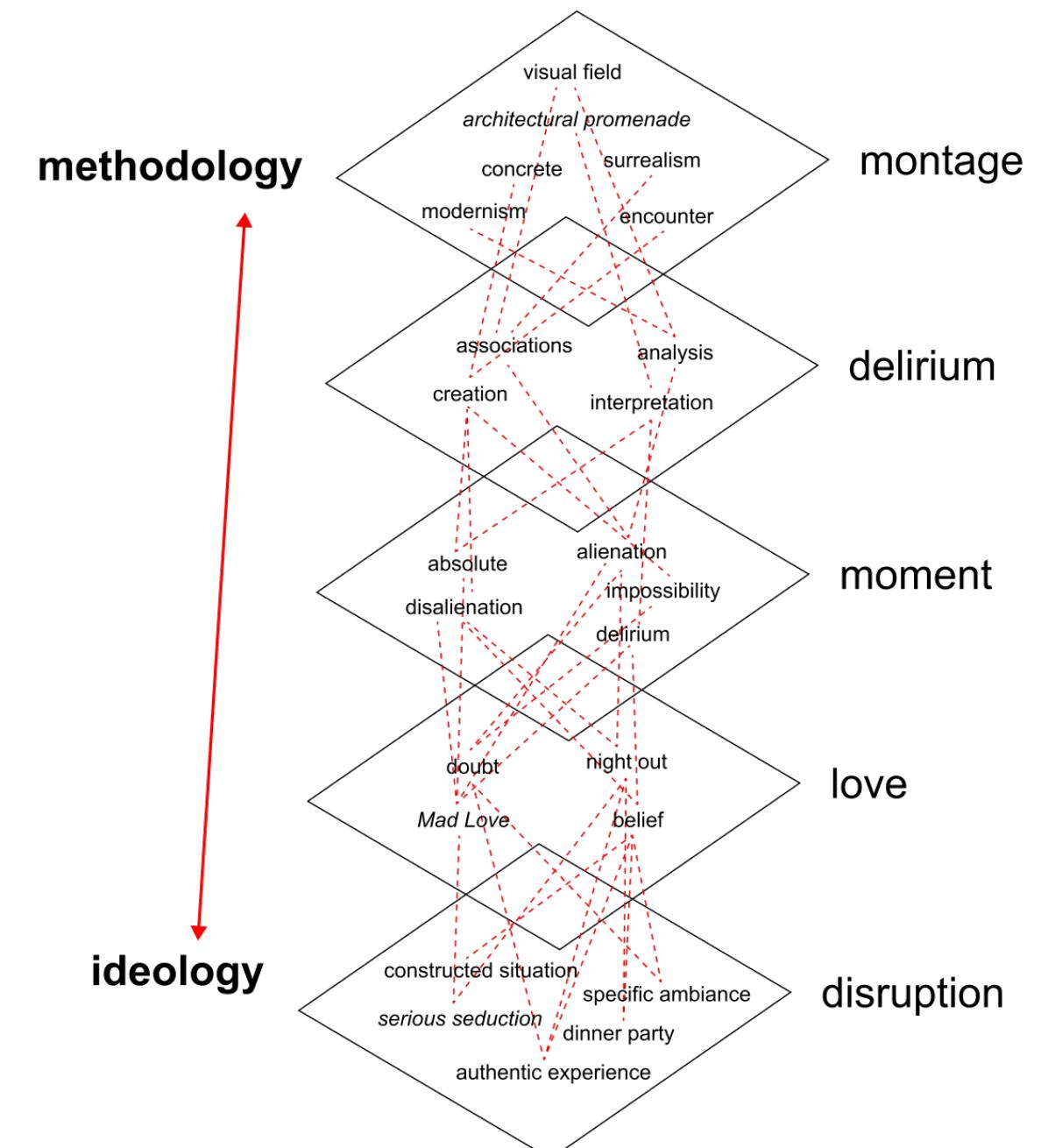
PROJECT 04

“BAR FICTIVE”

THE WORK IS A TIME CAPSULE OF MY ARTISTIC AND INTELLECTUAL SENSIBILITIES: AN ESSAY WHERE TEXT, DIAGRAM AND IMAGE INTERACT TO CONVEY AN AMBIANCE.

PROJECT TYPE: PERSONAL [FALL 2022]

ADVISOR: TEDDY CRUZ



INTRODUCTION

Distilled to its essentials, the titular Bar Fictive is a contemporary conceptualization of Chtcheglov's "little forgotten bars,"¹ Debord's "constructed situation,"² and Lefebvre's "Moment."³ This is the ideological engagement upon which the bar's foundation rests, fleeting and ephemeral as demanded by the ambition of the construction but stubbornly subscribed to a romantic notion of life and of the everyday: "First of all, we think the world must be changed."⁴

Alongside the foundation of revolutionary desire, new ambiances, and the realization of possibility, the bar is simultaneously grounded in a poetic, visual, and architectural set of operational methodologies that ultimately form a dialectical relationship with the bar's ideological influences. Breton's Mad Love, Koolhaas's "paranoid-critical method,"⁵ and Le Corbusier's architectural promenade interweave to offer an intrusion of the bar's avant-garde inspirations into the contemporary city. Bar Fictive navigates a series of progressions initially appearing as both exclusive and contradictory, but which are structurally bound together by the principle progression from ideology to methodology. Subsequent progressions — collage to montage, surrealism to modernism, alienation to disalienation — permute along various places of the continuum generated by the bar's primary structural principle, generating precise juxtapositions comprised of frictions and overlaps. This tenuous system of adjacency and tension, in turn, threads facts and associations derived from the bar's ideological foundation in order to ultimately situate the new ambiance within the context of the contemporary city.

DISRUPTION

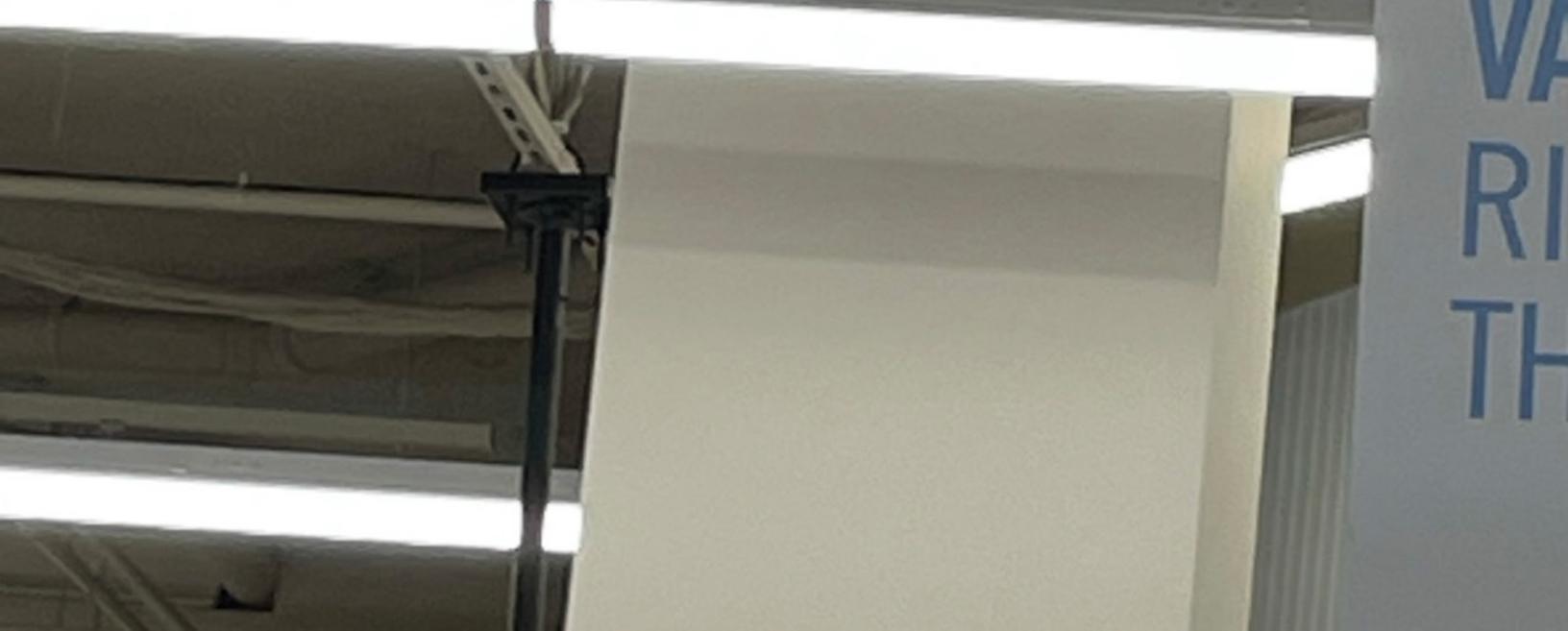
Bar Fictive begins with a belief that such a spatiotemporal construction is sufficient to convey a particular meaning that carries both the rooted history of its ideology but simultaneously also the imaginative projection of its methodology. Amidst the tragedy of ideological ambiguity brought upon by the contemporary milieu, the bar asks for an acceptance of "the primacy of authentic experience,"⁶ and grasps at a singular exploration into an "everyday 'other.'"⁷ The bar's armature of theoretical, critical, and conceptual

praxis in turn serves to construct said exploration, with the typology of the bar itself derived from early Situationist speculation on the ideal architectural forms of the constructed situation:

*"Depending on what you are after, choose an area, a more or less populous city, a more or less lively street. Build a house. Furnish it. Make the most of its decoration and surroundings. Choose the season and the time. Gather together the right people, the best records and drinks. Lighting and conversation must, of course, be appropriate, along with the weather and your memories. If your calculations are correct, you should find the outcome satisfying. (Please inform the editors of the results.)"*⁸

Chasing the evocative, amorphous idealism of Debord's situation — "the concrete construction of momentary ambiances of life and their transformation into a superior passionnal quality"⁹ — or Lefebvre's moment — "the attempt to achieve the total realization of a possibility"¹⁰ — inevitably confronts the inherent scale of the ambition to not only transform everyday life but to do so through the construction and capture of subjective ambiance and passion. Irrational desire in the here and now makes itself most apparent in the construction of Bar Fictive, continually engaging the "amorphous muddle"¹¹ of everyday life and all its alienation: "That's all over. You'll never see the hacienda. It doesn't exist. The hacienda must be built."¹²

In adopting the typology of an established place of consumption, Bar Fictive risks running aground the ever-ephemeral, unpredictable quality that is flexible enough to counteract the banal atomization of modernity. However, rather than straightforwardly resurrecting the original notion of the situation, and though acceding to a form, Bar Fictive contests frivolity by conveying an oppressive style. This point of departure is predicated on Debord's complaint that "the greatest difficulty...is to convey through these apparently delirious proposals a sufficient degree of serious seduction."¹³ In a deliberate surrender to a programmatic agenda,



the bar opens towards a number of specific architectural and visual strategies intended to capture contemporary emotional forms and transform them into a new consciousness.

Essentially, a singular desire beginning with the fictional bar's sense of romantic isolation eventually incorporates the wondrous expectation of Breton's *Mad Love*, in the process laid out by the Situationist International: "each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them."¹⁴ As such, Bar Fictive establishes a "temporary field"¹⁵ within which romantic love — in a trivial, everyday sense — and an elevation of love — in Lefebvre's absolute belief or Breton's poeticized expectation — are juxtaposed and navigated through a sequence of visual and architectural elements presented by the bar.

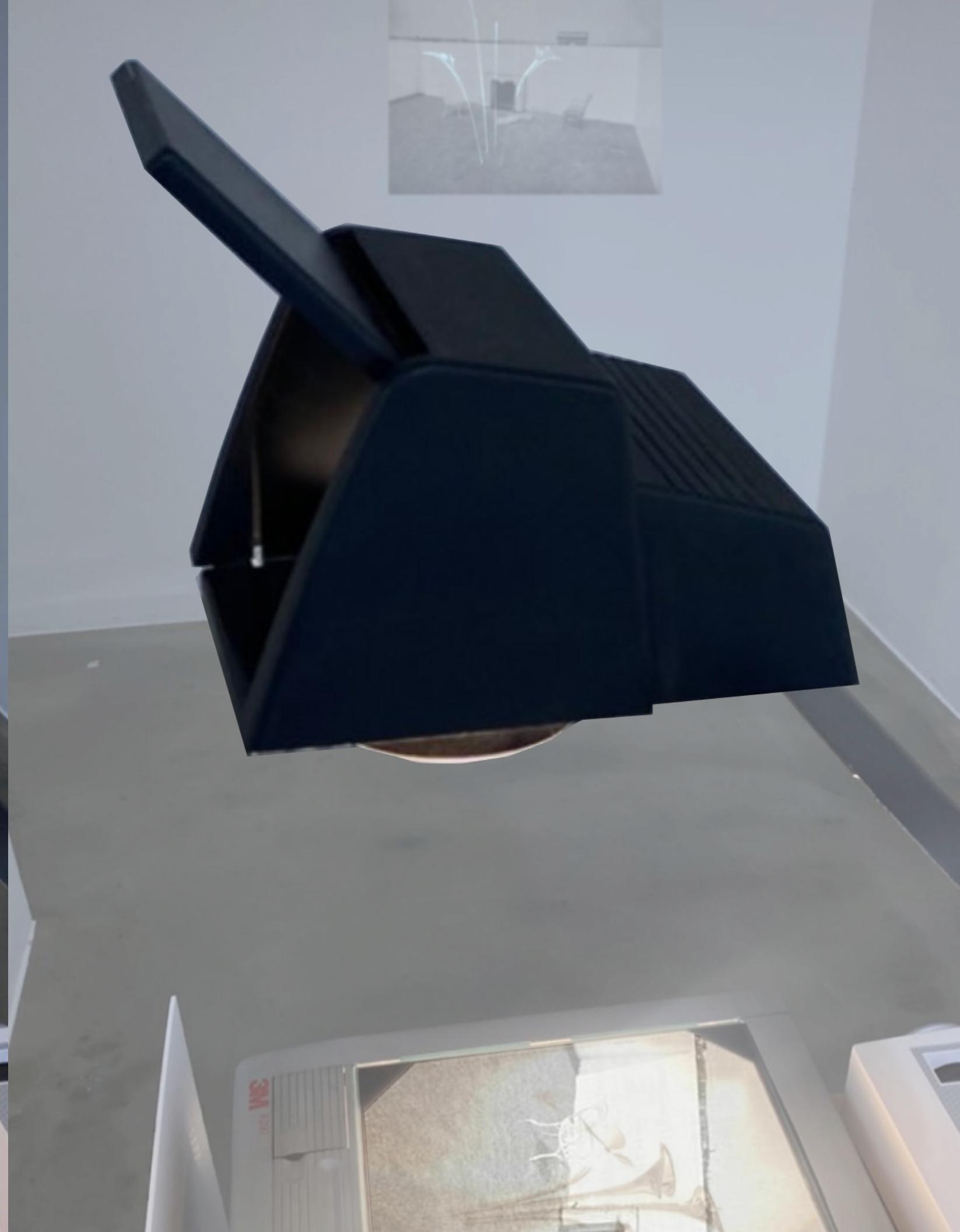
Critically important to the bar's programmatic agenda is the capture and subsequent expansion of a pervasive, contemporary isolation: the common perception of romantic love. Bar Fictive's opening gambit establishes itself upon the idealism of a given modern behavior in the night out. Within a romantic context, encounter, connection, and authenticity manifest as idealized yet real, functional utilities of a quiet bar, fulfilling the preconditions to begin new types of behavior within this given sphere. The aforementioned expansion, beginning with a contemporary romantic desire, is oriented to a particular end goal of disalienation through a double maneuver consisting of a reinterpretation of love in a surrealist sense, as well as an organized analytical process that induces said surrealist interpretation.

Andre Breton's *Mad Love* documents a precise, ideological form of delirium that further develops in conjunction with Lefebvre's theory of Moments to form a functional programmatic framework that incorporates the contemporary utility of the bar. In a linear gesture, *Mad Love* in both its autobiographical and theoretical intent simultaneously defines the start and end points of the bar's romantic progression: a contemporary isolation that gives way to belief in the "great and meaningful risk"¹⁶ of surrealist love.

"So that, in order to have a woman appear, I have seen myself opening a door, shutting it, opening it again - when I had noticed that it was not enough to slip a thin blade into a book chosen at random, after having postulated that such and such a line on the left page or the right should have informed me more or less indirectly about her dispositions, confirming her immediate arrival or her nonarrival - then starting to displace the objects, setting them in strange positions relative to each other, and so on. This woman did not always come, but then it seems to me, it helped me to understand why she wasn't coming; I seemed to accept her not coming more easily."¹⁷

What is the emancipatory quality of such a love? Across the most vivid and evocative rhythms of *Mad Love*, the autobiographical quality of the book serves as a foil to the surrealist theory that Breton develops simultaneously. As Breton stresses the forward-looking belief of surrealist love — "And yet for each, the promise of each coming hour contains life's whole secret, perhaps about to be revealed one day, possibly in another being"¹⁸ — he walks along the streets of Les Halles, lost in the agony of his own belief: "Life is slow, and man scarcely knows how to play it. The possibilities of finding the one being who could help him to play it, to give it its full sense, are lost in the chart of stars. Who is going with me, who is preceding me tonight once again?...There would still be time to turn back."¹⁹ Simultaneously, Breton's idealisms and struggles are raised to the same plane, and the melancholic reality of the everyday envelops the progenitor of its antithesis.

Breton is deeply humanized; his doubt is magnified and made most common: "Here the poet and lover take precedence over the theory writer..."²⁰ This dynamic, the interplay between revolutionary irrationality and inauthentic rationality, defines the accessibility from the "amorphous muddle"²¹ of everyday life towards its eventual supersession.



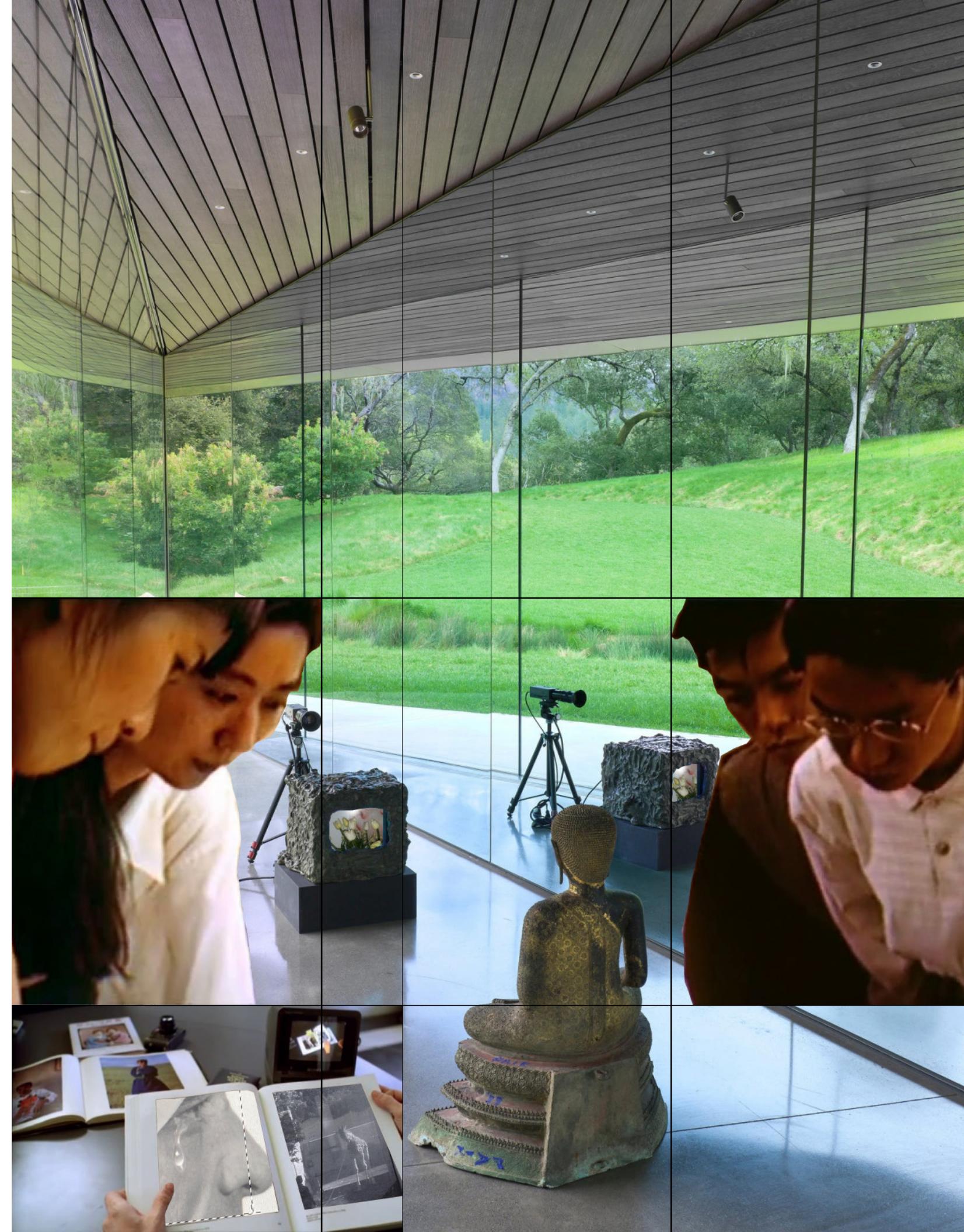
Henri Lefebvre's theory of moments lends the exploitation of Breton's Mad Love a critical rigor that strengthens the connection between romantic love and an ultimate disalienation. Lefebvre specifically includes love amongst the infinite list of moments, and subsequently analyzes love as moment against a number of theoretical criteria: a purposeful separation, specific duration, memory, content, form, absolute, and alienation. The final two criteria respectively hold particular importance in their alignment to Breton's theory, amplifying the primary interplay between doubt and belief. Lefebvre defines an impossible duty as a precondition for the moment's establishment: "every moment becomes an absolute," a principle that Lefebvre describes as "close to fundamental criteria."²² To resolve the apparent impossibility presented within his proclamation, Lefebvre turns to the real-world example of love to present the lived absolute:

*"What love worthy of the name does not want to be unique and total, an impossible love? If someone has not wanted this, if he has not refused to compromise from the moment he fell in love, if he has not dreamed of the absolute, if he does not aspire to fulfill this dream (to be the first man to do so) and to achieve this fulfillment (to be the first man, the only one to do so) then he is not worthy to be called a lover... The moment is passion and the inexorable destruction and self-destruction of that passion."*²³

The absolute criterion informs the next, in which the moment is proclaimed to be an alienation as a result of its absolute proclamation:

*"Disalienating in relation to the triviality of everyday life — deep in which it is formed, but from which it emerges — and in relation to the fragmented activities it rises above, the moment becomes alienation. Precisely because it proclaims itself to be an absolute, it provokes and defines a determined alienation: the madness (not pathological, but often verging on delirium) of the lover..."*²⁴

Across Lefebvre's criteria of the moment, the notion of Mad Love emerges. Breton's doubt in *Les Halles* — "I never remember having felt in my life such a great weakness."²⁵ — necessarily precedes his personal experience of the surrealist theory he himself describes: "I have never ceased to believe that, among all the states through which humans can pass, love is the greatest supplier of solutions of that kind..."²⁶ The theory of moments establishes the structural principles which govern the interplay between doubt and belief, establishing the field conditions from which the constructed situation can begin to operate its romantic methodology. Within these conditions, doubt is the basal state; the contemporary context of the bar demands only a tentative, ironic attempt at authenticity, at connection, at love. To admit belief in the absolute quality of love is to admit a great weakness, a weakness now understood to be the alienation accompanying the revolutionary project of overcoming everyday triviality. The typology of the bar is the "inconspicuous crack"²⁷ from which the alienating belief in love can begin to be nurtured and oriented towards the romantic, revolutionary belief of Breton. Love in this interpretation precedes an expansion, beginning from a purposefully induced alienation and ending with a new consciousness that contacts the world in flux.



DELIRIUM

With surrealist love reinterpreted within a critical framework of the moment and the contemporary bar, Bar Fictive's operational methodology must actualize the induction of Mad Love. This is performed through another surrealist tactic: Salvador Dalí's paranoid-critical method. Although defined by Dalí as "the spontaneous method of irrational knowledge based on the critical and systematic objectifications of delirious associations and interpretations...,"²⁸ Rem Koolhaas systematizes the PCM as a method within which "analysis becomes identical to creation."²⁹ Koolhaas's PCM shares the commonality of a delirious state with Lefebvre's criterion of the moment. While Lefebvre characterizes the delirium of the lover/gambler/man of theory within the impossibility of achieving the absolute, Koolhaas instead cites paranoia as an "delirium of interpretation" where facts and associations orient themselves towards the beholder's own belief: "*The paranoiac always hits the nail on the head, no matter where the hammer blows fall.*"³⁰ This orientation lends itself towards a creation where the experiences of the paranoiac compress into their own, fabricated form. The bar organizes this activity; the delirium of the lover — *the impossibility of living out Mad Love* — is collectively experienced and therefore constitutes the "living" of the situation. Maximally, the architectural conception of the bar navigates from individual isolation towards collective belief (delirium) in the "*ars poetica*"³¹ of surrealist love, fulfilling the premonitions of Guy Debord: "Architecture must advance by taking emotionally moving situations, rather than emotionally moving forms, as the material it works with. And the experiments conducted with this material will lead to unknown forms."³²

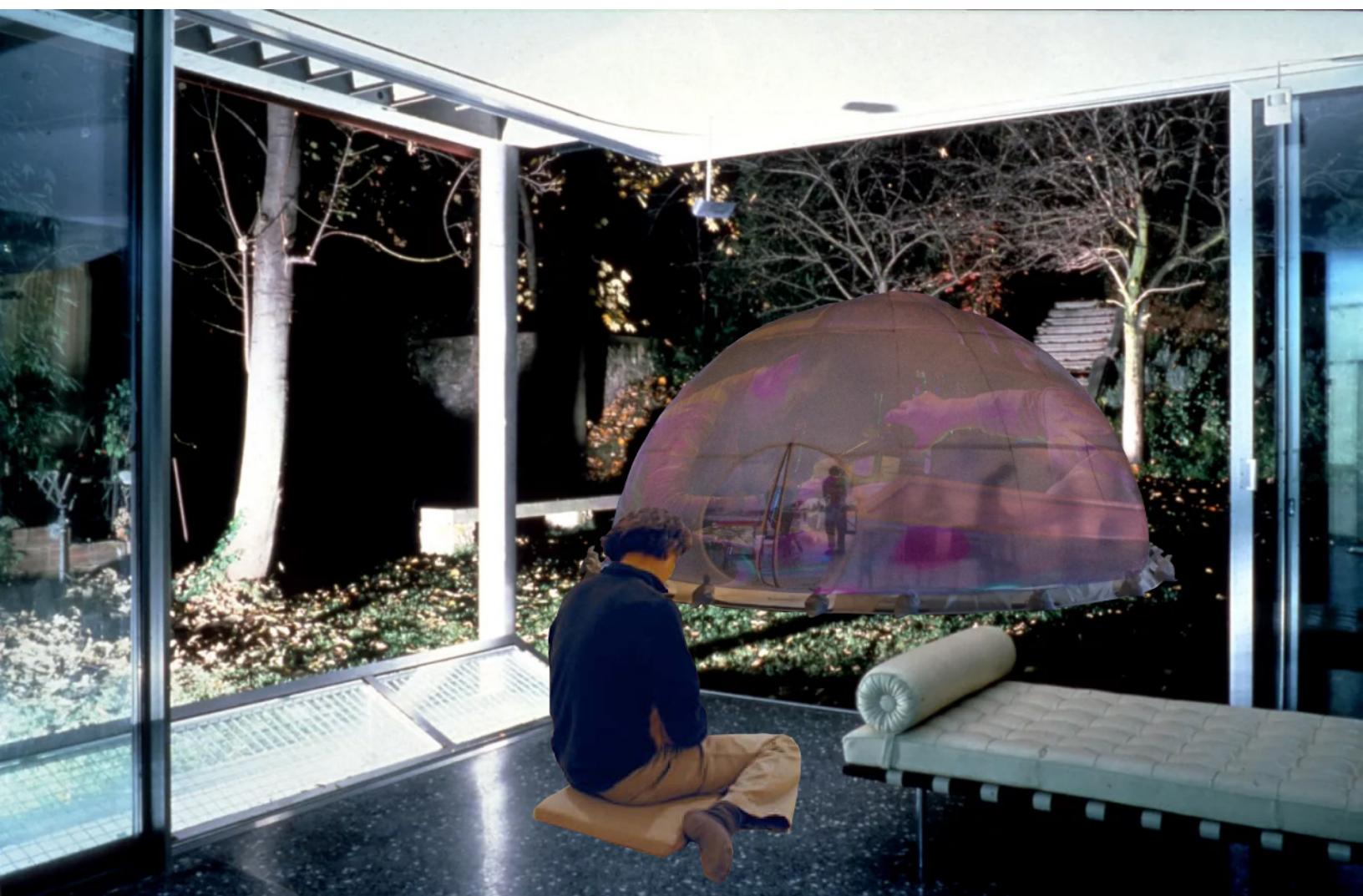
If Bar Fictive ideologically aims to navigate the volumetric expansion from Mad Love to the permanent construction of an emancipatory happening using the PCM, its operational methodology is the application of multiple images corresponding to the alienating tendencies that the bar contends with. Dalí's paintings containing "contradictory, mutually exclusive images,"³³ promote a visual perception where "a greater distance reduces the mass of details of the individual parts to reveal the 'real' hidden content."³⁴

Translated to architectural form, a mediated engagement between both modernist prescription and surrealist elements appears in the work of Le Corbusier, most apparent in his Paris apartment for Charles de Beistegui. The critical condition that develops as a result of this engagement is the apartment's roof garden, which introduces "an unexpected encounter into the scheme of the apartment, one which causes an inexplicable sense of alienation."³⁵

Placed in precarious relation to the oft-perceived rationality of Le Corbusier's purist tendencies, the enigmatic departures within the apartment manifest viscerally, placing an apparent disconnect front and center while forcing a mental confrontation. The precise spatial composition of this juxtaposition is of importance in determining the relationships that arise out of Le Corbusier's work. Distinct from his Five Points of a New Architecture, the application of an architectural promenade within a building to induce a sequential perception of the work serves as a common design principle within much of Le Corbusier's oeuvre.³⁶ Within the Beistegui apartment, the arrival from the entrance of the apartment to the surrealist roof garden follows the same sequential perception.³⁷ Although the sequence seemingly aligns to a fluid circulation, the imposition the roof garden introduces a strong fissure into the lived experience of the Beistegui apartment.

The peculiarity of Le Corbusier's architectural promenade in conjunction with a surrealist sensibility manifests again in 1991, when Rem Koolhaas's Villa dall'Ava directly calls upon Le Corbusier's coda of the modern villa but refutes each of the Five Points with a surrealist subversion.³⁸ Once more, the smooth circulation suggested by the modernist doctrine is disrupted and interspersed with elements distinct in their surrealist appearance. Koolhaas in *Delirious New York* extends this juxtaposition to the urban scale, stating: "In terms of structure, this book is a simulacrum of Manhattan's Grid: a collection of blocks whose proximity and juxtaposition reinforce their separate meanings."³⁹ Martino Stierli, in his study of montage in architectural

MONTAGE



representation, likens Koolhaas's structural description to his own description of montage: "it is a structural principle that generates meaning based on juxtaposition and spatial adjacency."⁴⁰

The structural compositions of both Le Corbusier and Koolhaas, along with the subsequent sequentiality of each architecture, ultimately compose an architectural version of the visual field exercised by Dalí's paintings. Both the Beistegui apartment and Villa dall'Ava introduce a filmic reality of reinforced concrete and a corresponding lack of rationality. Within this process, the architectural gesture physicalizes the continual interplay of rationality and irrationality, as well as doubt and belief, that runs throughout the ideological and methodological discourse of the bar. Upon initial impression, the use of modernist elements and its rigid utopianism seems to belie the ideology of emotionally moving situations, rather than form, promoted by the collectively experienced bar. However, the montage generated as a result of the tension between modernism and surrealism not only advances the ironic failure of an utopianism, but is further subverted by the reintroduction of the visual field into the sequential perception itself. Visual elements such as printed media and projected images manifest as elements that exist within the architectural montage to the effect of "hybridizations/proximities/frictions/overlaps/superpositions."⁴¹

In curating a multiplicity of montages across a number of dimensions, the bar attempts to induce a visual and sensory shock, generating meaning from the spatial relationships in accordance with the PCM. The deliberate surrender performed in Bar Fictive, associating iconic modernism with postmodern depictions of loneliness, sets the stage for the *détournement* of architectural form: "When two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed...The mutual interference of two worlds of feeling, or the bringing together of two independent expressions, supersedes the original elements and produces a synthetic organization of greater efficiency."⁴²

The arrival to Bar Fictive originates with the poetic belief in overcoming everyday triviality through the construction of a new ambiance. New behaviors spring to life, formerly emanating from a pervasive isolation but collectively formed together in the pursuit of a poetic love. Chasing the passionate quality of such poetry, the bar goers enter a delirious state, believing that the world can be remade through their emotions. Alienated from everyday life, they enter the architectural promenade from which the tragedy of the everyday and all its alienation compounds and clashes, reinforcing belief in the other, in the situation, in the moment. Bar Fictive remakes a contemporary model of consumption in the spirit of excess, a megalomaniac yet desperate attempt to build an overtly architectural construction. In a period of time characterized by the failure of ideology and the avant-garde, the bar is a vestige of belief in architecture and the poetic.

[1] First of all, we think the world must be changed.

[2] I confess I am hesitant to take this leap,

[3] What am I capable of after all,

[4] [5] [6] [7] [8] [9] we really have to strain to still discover mysteries

[10] A new architecture can express nothing less than a new civilization

[11] [12] [13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] Real individual fulfillment,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] How can these forces be oriented?

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] the initial model of the household party

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] straightforward, playful, and universal,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] fragmented activities it rises above,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] little forgotten bars,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] intensive propaganda in favor of these desires.

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] inexplicable sense of alienation.

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] Yet, he uses them in a rather surrealist manner

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] exploiting unconscious imaginative power.

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] fragments of external media

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] magnificently doubting

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] concrete construction of momentary ambiences of life

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] instinct of optimistic and poetic belief.

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] sufficient degree of serious seduction,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] Architecture is the simplest means of articulating time and space,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] a place of the mind,

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] but often verging on delirium)

[20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] a mixture of panic-provoking terror and joy.

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[29] Rem Koolhaas & Bruce Mau, *S,M,L,XL* (New York: The Monacelli Press, 1995), p. 1190.

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[41] Koolhaas & Mau, *S,M,L,XL*, pp. 506-507.

[42] Guy Debord & Gil J. Wolman, "A User's Guide to Détourism," in Ken Knabb, *Situationist International Anthology* (Berkeley: Bureau of Public Secrets, 2006), p. 15.

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[16] Andre Breton, *Mad Love* trans. Mary Ann Caws (Lincoln: University of Nevada Press, 1987), p. xv.

[17] Ibid, p. 15.

[18] Ibid, p. 42.

[19] Ibid, p. 45.

[20] Ibid, p. xiv.

[21] Lefebvre, *Critique of Everyday Life*, p. 642.

CALVIN KENT HO

“SELECTED WORKS”