

## สถาปัตยกรรม-คัลยกรรม : อนาคตที่คงความรำลึก

### Prosthetic Architecture: Lingering for Nostalgic Futurism

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#### บทคัดย่อ

บทความนี้สำรวจแนวคิดของสถาปัตยกรรม-คัลยกรรม ซึ่งผสมผสานระหว่างความรำลึกในอดีตและอนาคตนิยม เพื่อจินตนาการใหม่เกี่ยวกับสถาปัตยกรรมที่มีคุณค่าในชีวิตประจำวัน วัตถุประสงค์ คือเพื่อเสนอแนวทางทางเลือกในการบูรณาการโครงสร้างพื้นฐานและหน้าที่การใช้งานใหม่ ๆ เพื่อให้สอดคล้องกับวิถีชีวิตร่วมสมัย โดยการทบทวนทฤษฎีหลัก ประกอบด้วยมุมมองของซิกมันด์ ฟรอยด์ใน Civilization and its Discontents และทฤษฎีสถาปัตยกรรมของมาร์ค วิเกลีย์ใน Prosthetic Theory: The Disciplining of Architecture การวิจัยนี้จึงได้สร้างรากฐานทางทฤษฎีเพื่อทำความเข้าใจว่าสถาปัตยกรรมสามารถทำหน้าที่เป็นสะพานเชื่อมระหว่างอดีตและเส้นทางสู่อนาคตได้อย่างไร

การวิเคราะห์มุ่งเน้นไปที่ผลงานของอนโทนี นาถิม บัตต์ ซึ่งอิงตามหลักการของสถาปัตยกรรมโดยตรง การออกแบบของเขาแสดงให้เห็นว่า การแทรกแซงทางสถาปัตยกรรมสามารถทำหน้าที่เป็น "อวัยวะเทียม" ที่เคารพอดีตในขณะที่ให้หน้าที่และเอกลักษณ์ใหม่ได้อย่างไร การทบทวนนี้เป็นส่วนสำคัญของข้อโต้แย้งในบทความนี้ โดยแสดงให้เห็นว่าหลักการเหล่านี้สามารถแปลงเป็นการปฏิบัติได้อย่างไร วิธีการวิจัยเกี่ยวข้องกับการทบทวนตำราทางทฤษฎีและกรณีศึกษาเชิงปฏิบัติโดยตรวจสอบทั้งโครงการในโลกจริงและโครงการแนวคิดที่สอดคล้องกับหลักการของสถาปัตยกรรม-คัลยกรรม

กรณีศึกษาถูกวิเคราะห์ผ่านแนวคิดของวิเกลีย์และบัตต์ ผลการวิเคราะห์แสดงให้เห็นว่า การแทรกแซงทางสถาปัตยกรรมใหม่สามารถสร้างความเกี่ยวข้องใหม่ เพิ่มประโยชน์ใช้สอย และกระตุ้นความคิดเกี่ยวกับความสัมพันธ์ของเรากับอดีตและอนาคตได้ ข้อค้นพบนี้ชี้ให้เห็นว่า สถาปัตยกรรมสามารถเสนอกรอบการทำงานที่มีศักยภาพสำหรับการปฏิบัติวิชาชีพทางสถาปัตยกรรมในอนาคต โดยผสมผสานข้อมูลทางทฤษฎีกับการประยุกต์ใช้ในทางปฏิบัติ นำเสนอต้นแบบสำหรับการคิดเกี่ยวกับการอนุรักษ์มรดกทางสถาปัตยกรรมในขณะที่โอบรับนวัตกรรม ในที่สุดการวิจัยนี้ได้สร้างหลักการของสถาปัตยกรรม-คัลยกรรมและเสนอวิธีการประยุกต์ใช้เพื่อสร้างสภาพแวดล้อมเมืองที่ยั่งยืน มีความหมาย และปรับตัวได้

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## Abstract

This article explores prosthetic architecture, a concept that combines nostalgia and futurism to reimagine the conservation of architecture in everyday life. Inspired by the idea of architecture as a "prosthesis" that extends and adapts to modern needs, the objective is to propose an alternative approach to architectural conservation — one that not only preserves cultural and historical value but also integrates new infrastructure and functions to align with contemporary lifestyles. By reviewing key theories, such as Sigmund Freud's views in *Civilization and its Discontents* and Mark Wigley's *Prosthetic Theory: The Disciplining of Architecture*, this research builds a theoretical foundation for understanding how architecture can serve as both a bridge to the past and a path to the future.

A significant part of the analysis focuses on Anosh Nadeem Butt's work, which is directly based on the principles of prosthetic architecture. His designs are reviewed to highlight how architectural interventions can serve as "protheses" that respect the past while providing new functions and identities. This review forms a core part of this article's argument, showing how these concepts can be translated into practice. The research methodology involves a comprehensive review of theoretical texts and practical case studies, examining both real-world and conceptual projects that embody the principles of prosthetic architecture.

The case studies explore the historically innovative use of iron in restorations as an early form of architectural augmentation, built projects that focus on contemporary design adding new layers to existing structures, and a couple of projects of paper architecture, which examines speculative designs that challenge the limits of architecture and urbanism. By analysing these cases through the lens of Wigley's theories and Butt's application, the article demonstrates how new architectural interventions can reintroduce relevance, enhance usability, and provoke thought about our relationship with the past and the future.

The findings suggest that prosthetic architecture can offer a viable framework for future architectural practices. It combines theoretical insight with practical applications, presenting a model for how we can think about preserving architectural heritage while embracing innovation. Ultimately, this research aims to establish the principles of prosthetic architecture and propose how these can be applied to create sustainable, meaningful, and adaptive urban environments.

**Keywords:** *prosthesis, conservation, Prosthetic Architecture, nostalgia, futurism*

## Introduction



Figure 1. (Left) Prince Naris' 1930 Morris-Oxford Six on jack stands. Image from "Lingering" by author (2023).

(Right) Haus-Rucker-Co, Oase No. 7, Fridericianum, documenta 5, Kassel (1972). Image by Hein Engelskirchen, taken from spatialagency.net (Source: Spatial Agency: About by *Spatial Agency: Haus-Rucker-Co.*( n.d.).

(<https://www.spatialagency.net/database/haus-rucker-co>).

Contemporary life faces a challenge of balancing the adaptability in rapidly evolving urban environments and the loss of emotional value in older structures. The 19th-century Siamese architect's 1930 Morris-Oxford Six car lingers on jack stands. The car is broken. Yet, the car is propped up right, from the sentimental effort to retain its existence. In 1967, Viennese architects, Haus-Rucker-Co, used a transparent PVC membrane, supported by a steel frame, that inflated into a large bubble called *Balloon for Two*. It extends outward from the building and accommodates two people, replacing a window, creating an entirely new spatial experience enhancing its functionality. A later version of this project, titled Oase No. 7, was exhibited at Documenta 5 in 1972. The jack stands and *Balloon for Two* are labelled as prostheses, an additional organ that bolsters the old structures (see Figure 1).

Prosthetic architecture offers a response to this dilemma by proposing a method of architectural intervention that reimagines and revitalizes aging structures. This approach advocates for thoughtful enhancements that integrate contemporary design elements while respecting the essence of the original architecture. The aim is to create a dialogue between past and future, allowing buildings to evolve with time while retaining their identity. By giving new life to existing structures, prosthetic architecture promotes a sustainable strategy that reduces waste and conserves resources by transforming the built environment through merging history with innovation. This is not simply about preserving what was, but about imagining what could be — a process that can redefine the future of architecture and create meaningful, adaptable spaces. Prosthetic architecture is conceived from the intersection between the concept of Nostalgia and the movement of Futurism.

## Theoretical frameworks

### “Prosthesis” and “Prosthetic architecture”

The theoretical framework begins with the psychological and architectural concept of "prosthesis," a term originating from the Greek **πρόσθεσις** ("addition" or "attachment"). Traditionally, it refers to an artificial device that replaces or augments a missing body part. This idea can be applied to architecture, where a prosthesis enhances the built environment by addressing deficiencies or adding new capabilities. In the context of this article, *prosthetic* refers to an architectural intervention that adds, restores, or enhances the function and identity of an existing structure, rather than the creation of something entirely new.

### Sigmund Freud: Man’s accessory organs

Sigmund Freud introduced the concept of human-made objects as “artificial limbs” that materialize human desires and compensate for limitations (Freud, 1955). Buildings, like other inventions, expand human abilities, serving psychological and functional needs. For Freud, architecture is more than shelter — it is a substitute for the mother’s womb, evoking primal safety and comfort. This metaphor expands to cities, where skyscrapers and infrastructure represent our attempts to overcome nature’s limitations, acting as prosthetic extensions that expand human capability and reshape the environment.

“With the help of the telephone he can hear at distances which even fairy-tales would treat as insuperable ; writing to begin with was the voice of the absent ; dwellings were a substitute for the mother’s womb, that first abode, in which he was safe and felt so content, for which he probably yearns ever after ... Man has become a god by means of artificial limbs, so to speak, quite magnificent when equipped with all his accessory organs; but they do not grow on him and they still give him trouble at times” (Freud, 1955: 52-53).

Like Freud’s prosthetic limbs, architectural “prosthetics” have their own burdens: they must be constructed, maintained, and adapted. Cities, with their rigid concrete and steel, often feel like external appendages rather than natural extensions of human life. These structures, intended to serve, can create discomfort due to the tension between old and new. Yet, this tension is what defines architecture as a prosthesis — synthesizing function, need, and creativity. Thus, the city becomes a living organism, where each building serves as a new limb, perspective, or memory.

### Corbusier: Built environment — Auxiliary limb for the human body

Le Corbusier did not explicitly use the term "prostheses" in his writings to describe architecture, but he frequently employed the concept of functionalism, related to the idea of architecture as an extension or augmentation of human capabilities. In his book *Towards a new Architecture (Vers une architecture)*, Le Corbusier stated that “A house is a machine for living in” (Corbusier, 1970: 95). This analogy draws a parallel between the precision and efficiency of machines (including, by extension, prosthetic devices) and the way buildings should function in relation to human needs. In Corbusier’s *The Decorative Art of Today*, he states

that humans comprise the need for augmentation, to integrate built objects to our bodies, that we have evolved into crafting elements that provide for the essence of our lives rather than being born equipped. He emphasizes that design should serve as an extension of human needs and capabilities. He speaks about furniture as "equipment" rather than mere decoration, stressing that every element of design should have a clear and functional purpose (Corbusier, 1987: 71).

“The barrel of Diogenes, already a notable improvement on our natural protective organs (our skin and scalp), gave us the primordial cell of the house; filing cabinets and copy — letters make good the inadequacies of our memory; wardrobes and sideboards are the containers in which we put away the auxiliary limbs that guarantee us against cold or heat, hunger or thirst. . . . the mechanical system that surrounds us, which is no more than an extension of our limbs; its elements, in fact, artificial limbs” (Corbusier, 1987: 71-72).

Le Corbusier connects the idea of architecture and design as prosthetic devices, the idea is that just as a prosthetic limb is designed to enhance or restore function, a well-designed building should extend human capabilities and enhance the lives of its inhabitants, just as prosthetic limbs compensate for physical limitations. By describing elements of the built environment as "artificial limbs," he underlines the notion that architecture is not just a static background for human activity but an active participant in shaping and enhancing human experience.

As a prosthesis augments the functionality of a limb while respecting the existing body, the theories discussed earlier translate this concept from the human body to architecture. *Prosthetic architecture* creates a dialogue between the old and the new, preserving the structure's memories and value rather than erasing them. Its objective is to prolong the life and relevance of buildings while retaining a sense of nostalgia. By thoughtfully adding new layers, prosthetic architecture leverages modern technology to evoke memories and establish a sense of belonging.

#### **Nostalgia: The longing and the simulation of memories**

Prosthetic architecture emerges from the intertwine of two seemingly opposing concepts: *Nostalgia* and *Futurism*. The term “nostalgia” was coined in the 17th century by Swiss physician Johannes Hofer to describe homesickness in soldiers. Derived from the Greek words *nostos* (return) and *algos* (suffering), it initially referred to a longing for one's homeland (Hofer, 1934: 381). By the 19th and 20th centuries, nostalgia evolved into a yearning for a lost time or way of life, a sentiment that intensified during periods of rapid social change, such as the Industrial Revolution.

Architecture is more than just functional or aesthetic design; it acts as a vessel for collective memory and identity. When infused with nostalgia, prosthetic architecture can honour memorable periods and preserve cultural identity, or even simulating nostalgic effects for newer generations. This simulated nostalgia, or “fake nostalgia” as termed by Francis Mikuriya, refers to longing for an idealized past that never truly existed. Disneyland's Main Street USA is a prime example: it evokes a romanticized image of early

20th-century small-town America that is meticulously clean and perfectly maintained, unlike the real, more complex historical reality.

### **Futurism: Embracing new technology and contemporary needs**

Futurism emerged in the early 20th century as an architectural movement characterized by its embrace of technology and functionality. Antonio Sant'Elia was a leading figure, known for his *La Città Nuova* ("The New City"), developed between 1912 and 1914. This radical project envisioned a modern metropolis with towering structures of steel, concrete, and glass. The designs emphasized dynamic forms, verticality, and integration of infrastructure, rejecting traditional ornamentation and focusing on the possibilities of new construction technologies (Hearn, 2003: 71). Sant'Elia's vision was highly adaptable, reflecting the mechanical and technological age and striving to meet the evolving needs of society.

Modern interpretations of Futurism continue through figures like Moisei Ginzburg, who advocated for architecture shaped by function rather than decoration. His book *Style and Epoch* explored the relationship between form, function, and social progress, likening buildings to "machines for living" that must be designed with precision to fulfil specific needs (Ginzburg, 2018: 103). Similarly, prosthetic architecture should be a targeted intervention that addresses the unique needs of existing structures — whether improving circulation, adding functionalities, or correcting inefficiencies — much like a machine's design is tailored to its purpose.

### **Literature reviews**

The literature reviewed here was selected to demonstrate how the theoretical principles of prosthetic architecture manifest in real-world projects and conceptual designs. To illustrate how architecture can function as a prosthesis — extending, adapting, or reimagining the built environment, Mark Wigley discusses the theoretical aspect and transfers them into real-world buildings, and Anosh Nadeem Butt executes actual designing of prosthetic architecture. By comparing these perspectives, we can see how theory evolves into practice, bridging the gap between philosophical ideas and their application in architecture.

### **Wigley: Architecture — the artificial extension of the body**

Mark Wigley's foundational theory in "Prosthetic Theory: The Disciplining of Architecture" argues that architecture itself functions as a form of prosthesis, designed to extend, supplement, and transform the spaces it inhabits. He positions the architectural object as more than just a building—it becomes an "attachment" that fills a deficiency within the existing structure, whether physical, spatial, or symbolic. By framing architecture as a prosthetic, Wigley challenges traditional views of buildings as static entities, suggesting instead that they actively alter and reshape the identities of the spaces they occupy. This framework sets the stage for his analysis of how specific institutions, such as universities, are transformed by architectural interventions.

"Such a blurring of identity is produced by all prostheses. They do more than simply extend the body. Rather, they are introduced because the body is in some way 'deficient' or 'defective' in Freud's terms, or 'insufficient,' in Le Corbusier's terms. In a strange way, the body depends upon the foreign elements that transform it. It is reconstituted and propped up on the 'supporting limbs' that extend it. Indeed, it becomes a side effect of its extensions. The prosthesis reconstructs the body, transforming its limits, at once extending it and convoluting its borders. The body itself becomes artifice... A prosthesis, then, is always architectural. It is always the supplement of a structure — Grafted on to repair some kind of structural flaw, it is a foreign element that reconstructs that which cannot stand up on its own, at once propping up and extending its host" (Wigley, 1991: 8-9).

Wigley uses real-world examples, such as the Massachusetts Institute of Technology (MIT) and Columbia University, to show how architecture transforms marginal spaces into integral parts of academic institutions. For example, the Rogers Building at MIT underwent modifications, such as adding a mansard roof, to accommodate the architecture school's needs. This "prosthetic intrusion" enabled the architecture school to fit within a structure otherwise dominated by sciences. Yet, it remained isolated, occupying peripheral zones like attics and leftover spaces (Wigley, 1991: 12-15).

Wigley describes these modifications as turning architecture schools into "prosthetic implants" in the university—physically there but symbolically marginalized. At MIT, design studios filled leftover spaces, making the architecture department an extension rather than an independent entity. This spatial placement mirrored architecture's ambiguous status, caught between sciences and arts. He also highlights how architectural collections became defining prosthetic elements within these institutions. MIT's architecture school initially revolved around a "library of photographs, supported by models, casts, and specimens" (Wigley, 1991: 13). This "collection" filled every available space, making it a core feature of the department and embedding it within the university's intellectual structure (see Figure 2).



Figure 2. (Left) Man with seven legs. From *Orthopädische Behandlung Kriegsverwundeter*, (1915).

(Right) Rogers Building, architectural lecture and drawing room, (1876).

Images and captions from "Prosthetic Theory: The Disciplining of Architecture" (Source: Prosthetic theory: The disciplining of architecture by Wigley, M., 1991. *Assemblage*, 15, pp. 6-29.)

The theories of Freud, Corbusier, Wigley, and the dual concepts of Nostalgia and Futurism establish a foundation for understanding prosthetic architecture as a means of enhancing the *built* environment. Freud's view of architecture as an "accessory organ" and Wigley's interpretation of this idea emphasize architecture's dual role as both a tool and an expression of human needs. In theory, extensions refer to how prosthetics—whether physical or conceptual—augment or restore a missing function. When translated into architecture, these extensions become interventions: modifications that alter the form, function, or identity of a building. Meanwhile, the interplay between Nostalgia and Futurism highlights the temporal duality of architectural prostheses, evoking memories of the past while projecting a vision of the future. With these frameworks in place, the following section will explore how these insights translate into real-world applications through the work of Anosh Nadeem Butt and other case studies.

### **Anosh Nadeem Butt: The principles of prosthetic architecture**

Anosh Nadeem Butt's article, *Designing Prosthetic Architecture*, focuses on creating architectural interventions that act as "prostheses" for existing structures, exploring how these additions can be designed through research and conceptual experimentation. His work is framed around the design of a Graduate Design Studio at the Razia Hasan School of Architecture (RHSA), Beaconhouse National University (BNU), Pakistan, where he aimed to test how architectural "prostheses" can extend the life and relevance of a building.

Butt defines prosthetic architecture as an evolution of space, like how a prosthetic transforms the function of a human limb. He emphasizes a balance between blending new and existing architectural elements while retaining a distinct identity for each. This approach is intended to ensure that new additions are proportional and visually coherent with the existing structure, yet visibly contemporary. He describes successful prosthetic architecture as having "representative characteristics to make them feel objectively proportionate to existing elements while substantiating their novelty and personality" (Butt, 2021: 498).

In the design for the Graduate Design Studio, Butt worked with the existing 16' x 16' brick-clad reinforced concrete grid system of the original building and introduced a complementary steel structural framework that suspends new functions and social spaces within this framework. By using steel as a contrasting material against the heavy concrete and brick, Butt created a clear tectonic separation, allowing the prosthetic elements to be read as distinct layers. This includes suspended platforms for communal and reading spaces, which are supported by the flexibility of the original reinforced concrete columns. Additionally, Butt designed circulation paths that weave through these suspended elements, creating visual connections and layered interactions between postgraduate and undergraduate spaces. This "panoptical circulation" strategy fosters a visual dialogue and connection, enhancing the collaborative environment of the school.

The principles outlined by Butt provide a foundation for prosthetic interventions, balancing respect for historical structures with innovation for future needs. Butt showcases how new elements can be thoughtfully added to existing structures to extend their life, functionality, and aesthetic value. His work is a self-referential exploration of integrating new architectural prostheses into existing buildings,



demonstrating the potential to create dynamic, adaptive, and context-sensitive spaces, suggesting that prosthetic architecture should not only add to existing structures but also elevate them by integrating new functionalities and adaptive capabilities.

## Case Studies

Prosthetic architecture extends, augments, and reimagines the relationship between the old and the new, the nostalgic and the futuristic. Anosh Nadeem Butt's project builds on principles from Eugène Emmanuel Viollet-le-Duc, a 19th-century French architect and theorist, whom may be considered a pioneer of prosthetic architecture. Known for restoring medieval buildings with innovative materials, Viollet-le-Duc believed that incorporating new materials like iron could strengthen and improve existing structures, rather than merely replicating their original forms—a radical departure from conventional restoration approaches focused solely on preservation.

Viollet-le-Duc's use of iron as a structural reinforcement added layers of strength and functionality, ensuring that historical buildings could serve modern needs. His designs sought more than preservation; they aimed to integrate “foreign” elements into historically significant features (Hearn, 2003: 226). His design concepts were minimal yet distinctly modern, preserving the essence of Gothic structures while introducing new functionality. By incorporating organic iron braces into Gothic forms, he juxtaposed old and new, highlighting tracery and arches while embracing contemporary structural solutions. The iron, though visually distinct, became integral to the building's identity, respecting the existing style while embracing modern material potential. (see Figure 3).

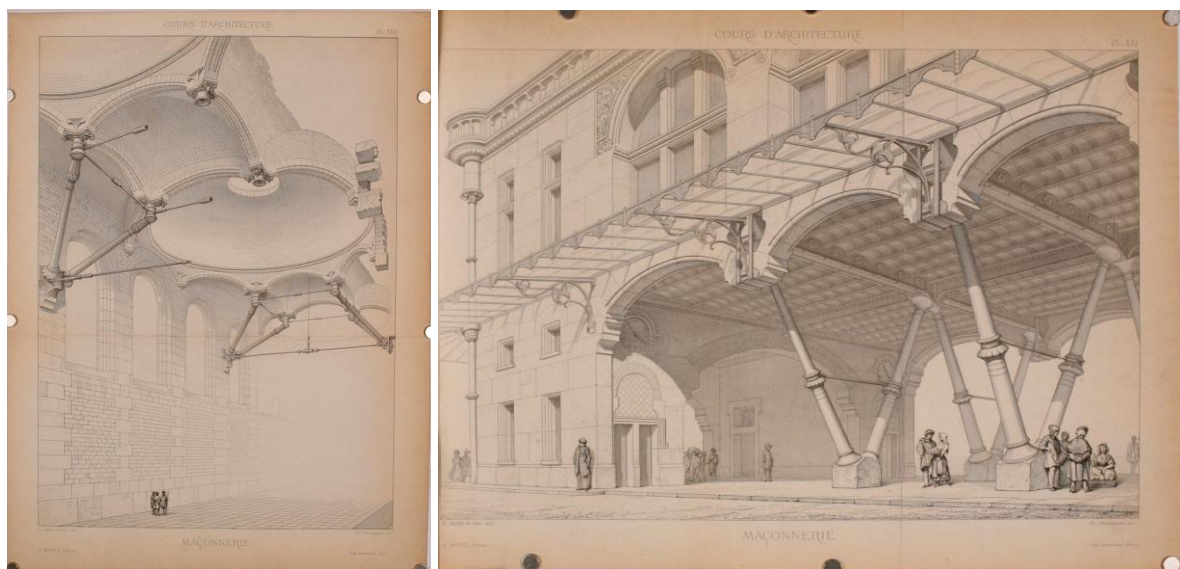


Figure 3. (Left) Combined Iron and Masonry Construction — Vaulting, (Right) Building supported on obliquely set Iron Columns”. Drawn and captioned by Viollet-le-Duc, from *Entretiens sur l’architecture* (Source: *Entretiens sur l’architecture* by Viollet-le-Duc, E.-E., 1868. A. Morel et cie.)

*La Fabrica* in Barcelona, completed in 1973, a project where architect Ricardo Bofill transformed an old cement factory into his architecture studio, home, and creative space. The concrete skeleton, all that is left of the original industrial building, is retained and fitted with newly integrated facade and windows, circulation, and gardens, creating a hybrid structure that serves a completely different purpose than it was originally intended. The project is a quintessential example that demonstrates how abandoned buildings can be revitalized through prosthetic architecture, providing a new lease on life to structures that might otherwise demolished (Bofill et al., 2014: 128).

*Tate Modern* in London, completed in 2000, repurposed Giles Gilbert Scott's Bankside Power Station (built 1947–1963), converting the Boiler House into gallery spaces and turning the Turbine Hall into a public venue by re-configuring the internal structural elements and extending the roof with glass. Another addition completed in 2016 was the *Blavatnik Building*, built on the site of the power station's former switch House which increased the museum's capacity by 60% and introduced underground oil tanks as the world's first museum spaces dedicated to live art and installations (Hawkes, 2016: 730). The design of this attachment reinterprets the industrial character of the original building while expanding its functional capabilities with visual cohesion (see Figure 4).

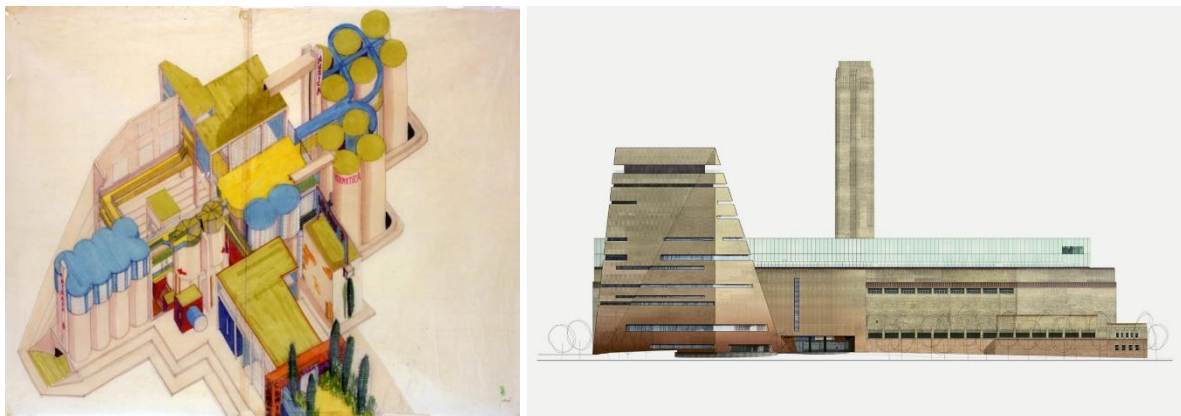


Figure 4. (Left) *La Fabrica* conceptual isometric drawing, bright colours show the added prostheses. Image from inhabitat.com (Source: Architect turns old cement factory into incredible fairytale home – And the interior will blow you away by Wang, L., 2017. Inhabitat.Com. (<https://inhabitat.com/architect-turns-old-cement-factory-into-incredible-fairytale-home-and-the-interior-will-blow-you-away/>)). (Right) *Tate Modern* south elevation, the glass roof extension; first prosthesis, and *Blavatnik Building*; the second. Image from herzogdemeuron.com (Source: 263 *The Tate modern project London, UK.*, (n.d.). Herzog & de Meuron. (<https://www.herzogdemeuron.com/projects/263-the-tate-modern-project/>)).

Yona Friedman's *Ville Spatiale* (Spatial City), explores the concept of prosthetic architecture in an urban context. Perhaps the most famous of his ideas, envisioning a large, flexible superstructure that hovers over an existing city or landscape. This structure would provide a framework into which inhabitants could insert their own dwellings and spaces, allowing for an adaptable and ever-changing urban environment. The "Ville Spatiale" is not meant to replace the existing city but to augment it, providing

additional space and flexibility without the need for large-scale demolition or reconstruction (Imagine, having improvised volumes ‘floating’ in space, like balloons, 2020).

**Archigram's *Instant City*** serves as a provocative example of prosthetic architecture by reimagining how temporary, adaptable structures can attach themselves to existing urban environments. Based on the conflict between local, culturally isolated areas and the well-equipped facilities of metropolitan regions, *Instant City* is a mobile, pop-up city that can "dock" onto any existing urban or rural area, carrying “parasitic elements” (Hobson, 2020); inflatable structures, cranes, and airships that deliver instant amenities, cultural activities, and technological experiences, effectively "plugging into" the existing city fabric and enhancing it temporarily.

The graphical drawings of *Ville Spatiale* and *Instant City* clearly distinguish the attached elements, using monochrome photographs to depict the existing environment, while the proposed interventions are highlighted in colour (see Figure 5).

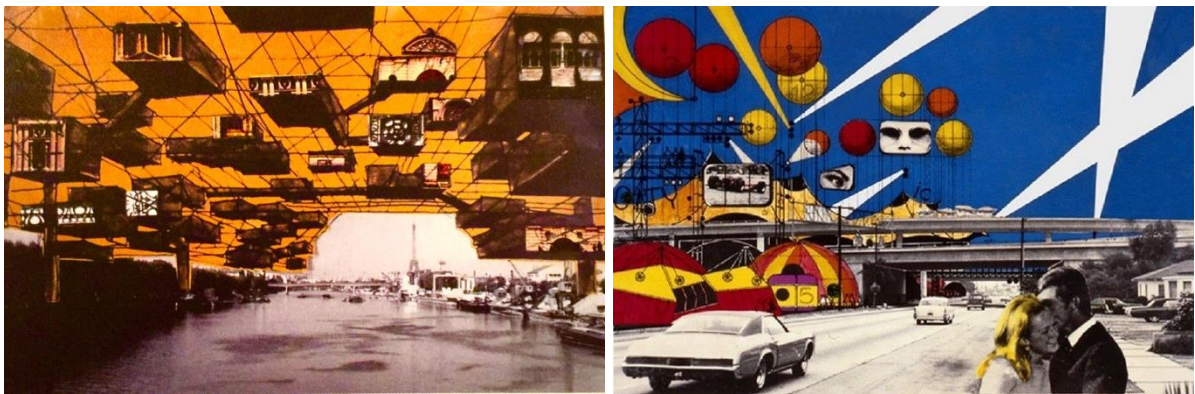


Figure 5. In colours, the prostheses float on top of the existing cities.

(left) *Spatial City* by Yona Friedman. Image from archdaily.com (Source: *Imagine, having improvised volumes ‘floating’ in space, like balloons*, 2020. ArchDaily.

(<https://www.archdaily.com/781065/interview-with-yona-friedman-imagine-having-improvised-volumes-floating-in-space-like-balloons>). (right) Ron Herron’s version of *Instant City* by Archigram. Image from tecne.com (Source: Archigram, *Instant city* - Tecne | arquitectura y contextos by Gardinetti, 2020.

(<https://tecne.com/biblioteca/archigram-instant-city/>).

## Conclusion

Prosthetic architecture is drawn from theoretical studies, physical and imaginary cases. The intersection of nostalgia and futurism forms the key concept. The works of Freud, Wigley, and Violett-le-Duc fosters a dialogue between old structures and new design. Anosh’s research outlines practical insights for interventions into existing structures. *Balloon for Two* exaggerated the functionality of a window — an artistic approach to a prosthetic architecture. *Ville Spatiale* and *Instant City* represent ambitious interventions at an urban scale, showing how a city’s infrastructure can be improved with prostheses.

The findings show that prosthetic architecture increases the emotional value of architecture, creates flexibility for future changes, and should be clearly distinguishable from the building's original features. By establishing this dialogue, we enable context-sensitive interventions to extend the life of the

built environment, to balance sentiment for the past with innovation for the future with sustainability from minimum demolition and maximum impact. The potential of this approach falls upon existing structures that are facing the imminent end of their lives. *Tate Modern* and *La Fábrica* are practical applications of prosthetic attachments, reviving obsolete structures to accommodate contemporary functions. Prosthetic architecture not only maintains the value of memories, but it can also curate a nostalgic future.

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