



The Funambulist Pamphlets: Vol. 09_Science Fiction (Volume 9)

By Léopold Lambert

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The Funambulist Pamphlets is a series of small books archiving articles published on The Funambulist, collected according to specific themes. These volumes propose a different articulation of texts than the usual chronological one. The twelve first volumes are respectively dedicated to Spinoza, Foucault, Deleuze, Legal Theory, Occupy Wall Street, Palestine, Cruel Designs, Arakawa + Madeline Gins, Science Fiction, Literature, Cinema, and Weaponized Architecture. The Funambulist Pamphlets is published as part of the Documents Initiative imprint of the Center for Transformative Media, Parsons The New School for Design, a transdisciplinary media research initiative bridging design and the social sciences, and dedicated to the exploration of the transformative potential of emerging technologies upon the foundational practices of everyday life across a range of settings. Volume 9 is dedicated to Science Fiction. The texts are not all addressing what should be considered as science fiction per se. Can James Graham Ballard's masterpiece Crash (1973) be called science fiction? Probably not in the sense of Jules Verne, Isaac Asimov and Stanislaw Lem. On the other hand, Ballard questions the way technology affects our bodies and how a creative sexuality can emerge from this relationship seems to me fundamentally a science fiction type of problem. Having James Graham Ballard and Philip K. Dick as the two protagonists of the following texts constitutes an indirect way to reflect on architecture as a technology. Juxtaposing these two authors creates a dialogue that may be as relevant as the most rigorous theoretical work dedicated to these questions. Ballard is fascinated by the beauty and sometimes the eroticism provoked by the failure of technology; Dick is wondering how much human we might remain when our own body is a technological product. Ballard and Dick are not, however, the only 'characters' of these texts in which many more political, philosophical and mythological arguments are being made through the often underrated medium of science fiction.

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Editorial Review

About the Author

Léopold Lambert (born in 1985) is a French architect who has lived in Paris, Hong Kong, and Mumbai and currently resides in New York. His approach to architecture consists in a delicate articulation between theoretical research and a frank enthusiasm for design. Such an articulation has been explicated in his book *Weaponized Architecture: The Impossibility of Innocence* (dpr-barcelona, 2012), which attempts to examine the characteristics that make architecture an inherent political weapon through global research as well as an architectural project specific to the Israeli civil and military occupation of the West Bank. He is also the author of the graphic novel, *Lost in the Line*. He finds his architectural inspiration from films, novels, and political philosophy books, rather than in architectural theory texts. He is currently collaborating with Madeline Gins for her *Reversible Destiny Foundation* (created with the late Arakawa) whose philosophical and architectural work is highly influential upon the role of architecture in relation to the human body.

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