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Design Portfolio

2026

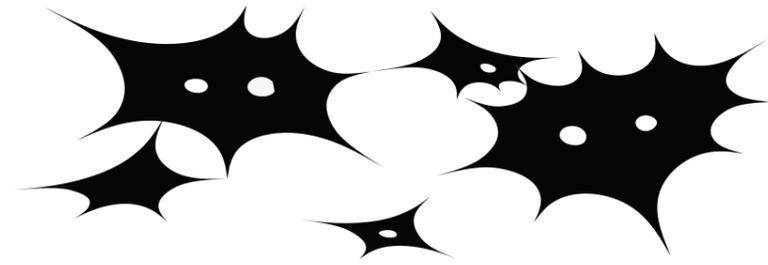
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## Elwood Community Reserve

A vibrant bayside suburb, Elwood is imagined as the site for a renewed vision of public space. As the need for third spaces continues to grow, community infrastructures still fail to provide dedicated public space for creativity and experimentation. Creative practice is instead subjugated to the territorialisation of capital, where access to studios, workshops and performance spaces are accessible only to those with a capacity or willingness to pay.

In response, *Elwood Community Reserve* re-imagines the recreational park as a grassroots, communal arts precinct with dedicated rehearsal, studio and performance spaces for use across various disciplines. Tensile canopies and stainless steel structures converge to create a contemporary syntax through which spaces are defined, aspiring to a radical formal language that celebrates aesthetics of the avant garde as an embodiment of the arts.

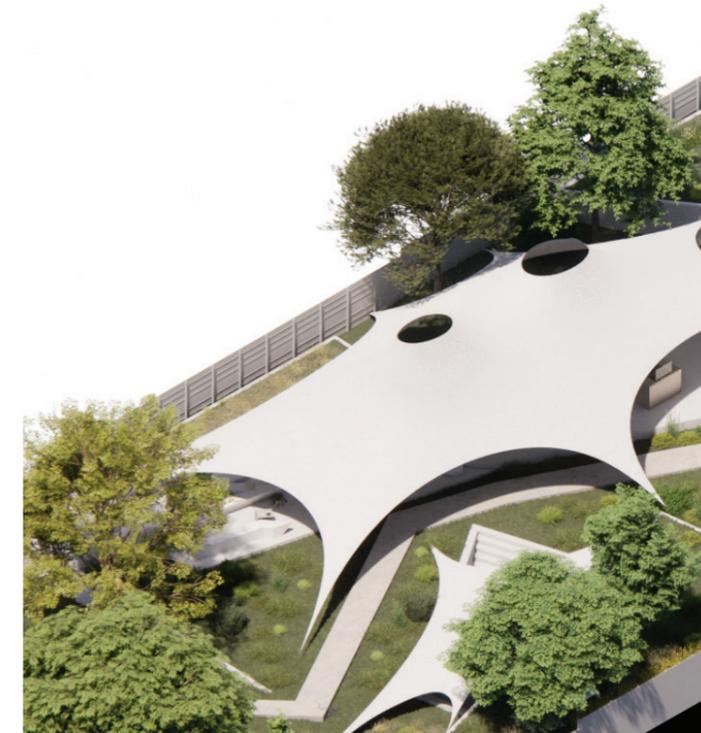


### Project Data

Scope Design Studio,  
Recreational Space

Mode Individual

Year 2024



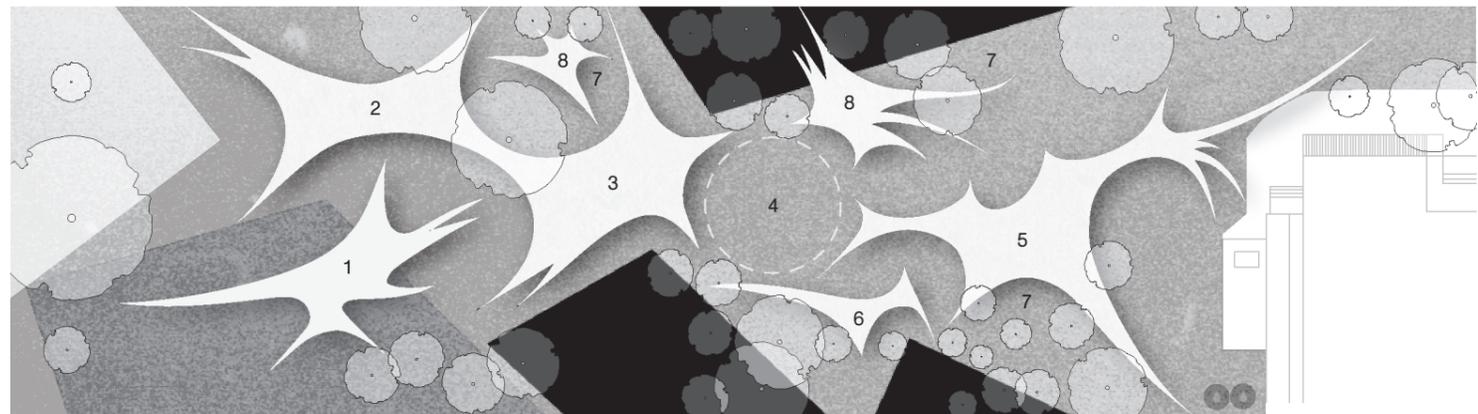
Development

The project begins as a series of figure ground iterations, imagining program defined between covered and exposed spaces. Paper collage was used as a starting point to imagine spaces at the scale of the site. These were later developed and refined digitally before beginning to spatialise the forms.



Initial Site Plan

The first iteration of the project resulted in a site plan with program specified. The brief required designing a contemporary pleasure garden inclusive of the labelled spaces and amenities. At the centre of the site, an event space was imagined as a subterranean facility for creative use; the area above purposed as green space.

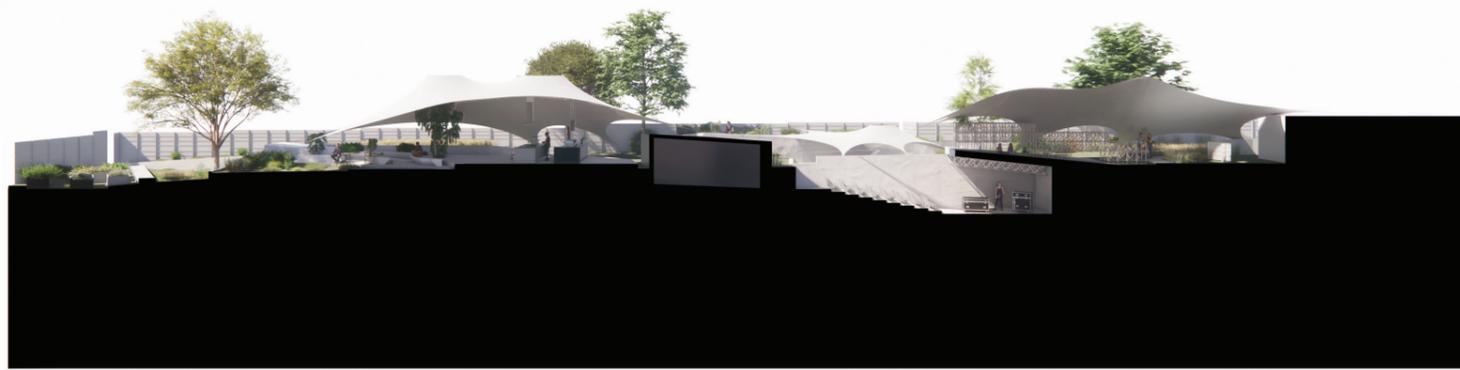


LEGEND

- |                |                          |                      |                    |
|----------------|--------------------------|----------------------|--------------------|
| 1 Reading Room | 5 Adventure Playground   | Base Terrain         | Community Garden   |
| 2 Dining Area  | 6 Unisex Toilets         | Roof Canopy          | Subterranean Space |
| 3 Kitchen      | 7 Outdoor Seating        | Outdoor Garden Space | Tree Coverage      |
| 4 Event Space  | 8 Indoor Gathering Space | Sensorial Garden     | Water Tanks        |

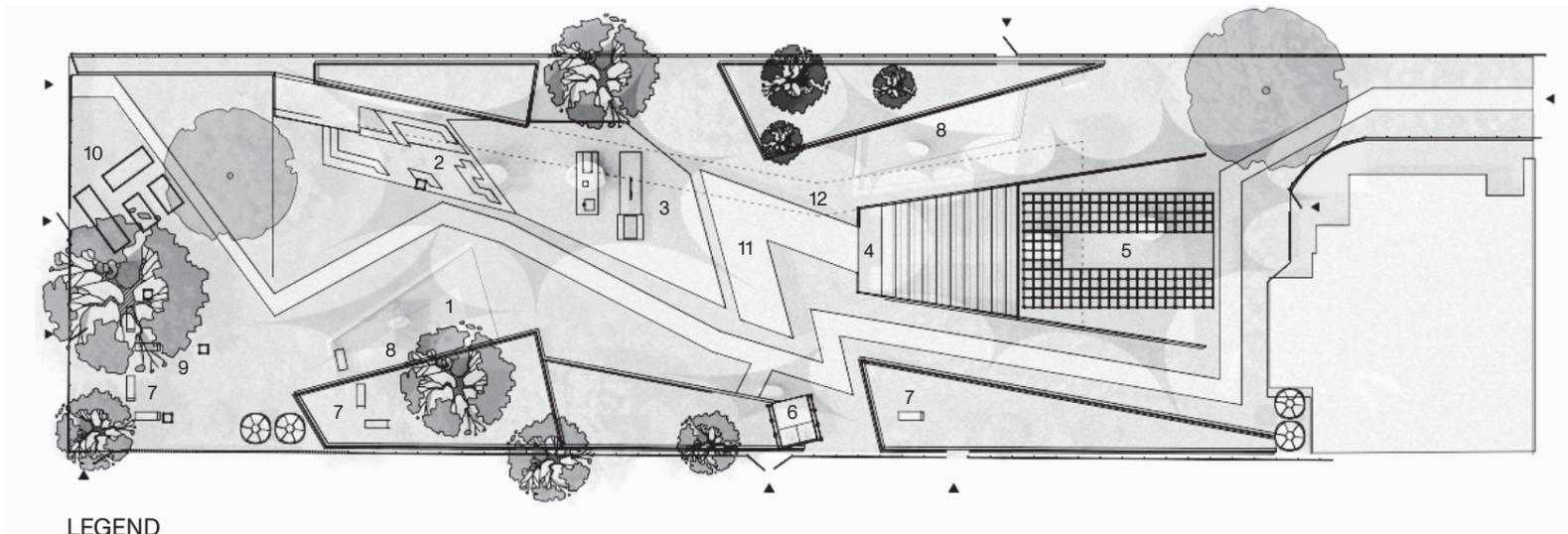
Project Section

The food precinct serves the main auditorium and wider park. Scaffolds are used as a contemporary, modular system to form the playground. These scaffolds encourage physicality and can be adapted as a secondary, mixed-use event space. The space can be appropriated as a cinema, workshop, local market and more.



Project Site Plan

The central event space remains as the nucleus of the site - a hub for creative play, practice and performance. Secondary workshop spaces meander through greenery across the park. Here, terrain is inset to modulate public and private use; raised terrain instead articulates outdoor green space.



LEGEND

- |                |                        |                       |
|----------------|------------------------|-----------------------|
| 1 Reading Room | 5 Adventure Playground | 9 Sensorial Garden    |
| 2 Dining Area  | 6 Unisex Toilets       | 10 Community Garden   |
| 3 Kitchen      | 7 Outdoor Seating      | 11 Event Space Access |
| 4 Event Space  | 8 Studio Space         | 12 Backstage Access   |



Macarthur Place:  
Living Neighbourhood

In viewing inner Naarm as a diverse, cultural epicentre, the project imagines a medium-density housing typology as a reflection of the city's vibrant urban fabric. A central courtyard encourages convergence of friends, family and socio-cultural exchange, with dwellings entangling over recessed terrain. Interlocking spaces allow for atmospheres and spatial connections that aspire towards a new vision of domesticity.

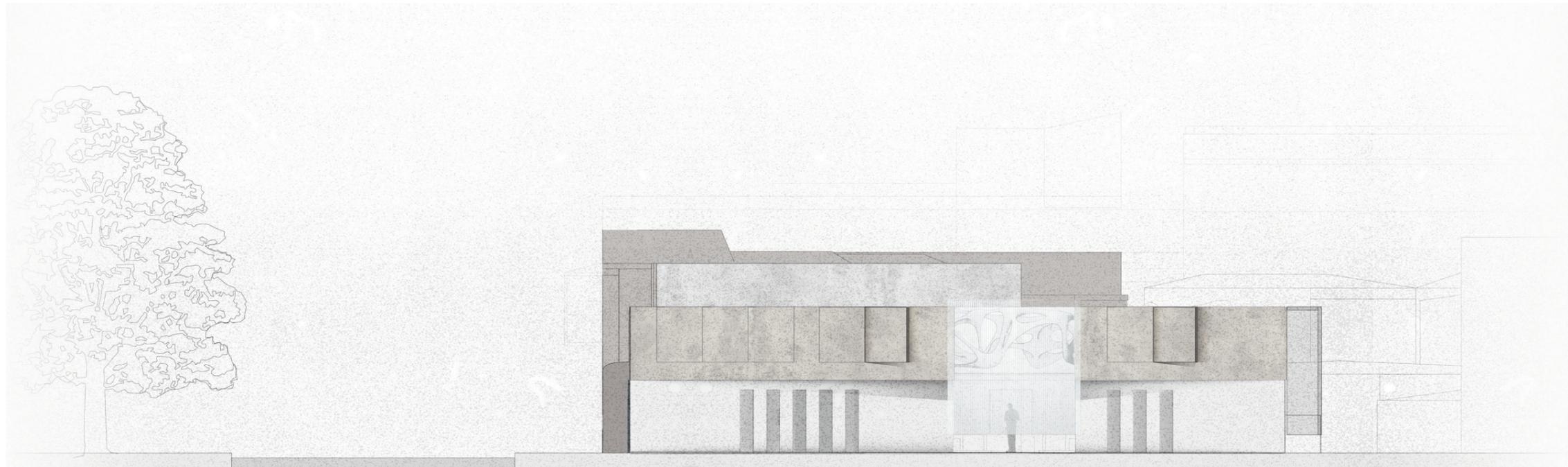
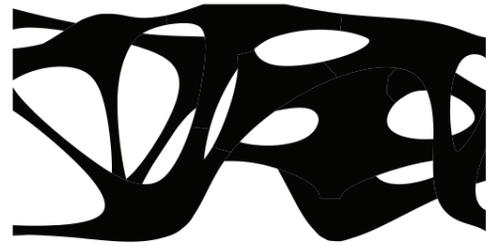
Across the site, dwellings share skylights, terraces and access to nature. Densification and intensification are achieved through the interlocking of these dwellings; their sweeping angular planes providing a formal abstraction of local building typologies. The hemp render offers sensitivity to the industrial history of Carlton, annexed by fibrous forms that shatter the established design language in controlled moments.

Project Data

Scope Design Studio,  
Medium-Density Housing

Mode Individual

Year 2025



Site Analysis:  
Cultural Artefacts

Carlton and its surrounds informed the vision for a medium density housing typology that reflects the diverse, creative and contemporary urban morphology of the city. Considered as 'cultural artefacts', a semiotic methodology consolidates graphics, symbols and images from a range of institutions in the area.

1.



2.



3.



4.



5.



6.



7.

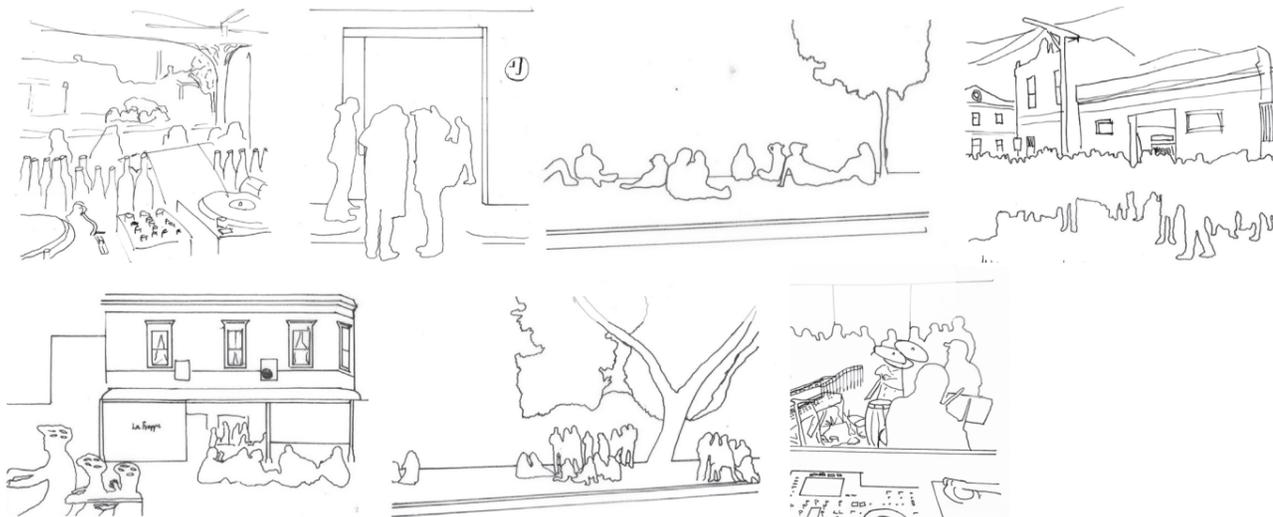


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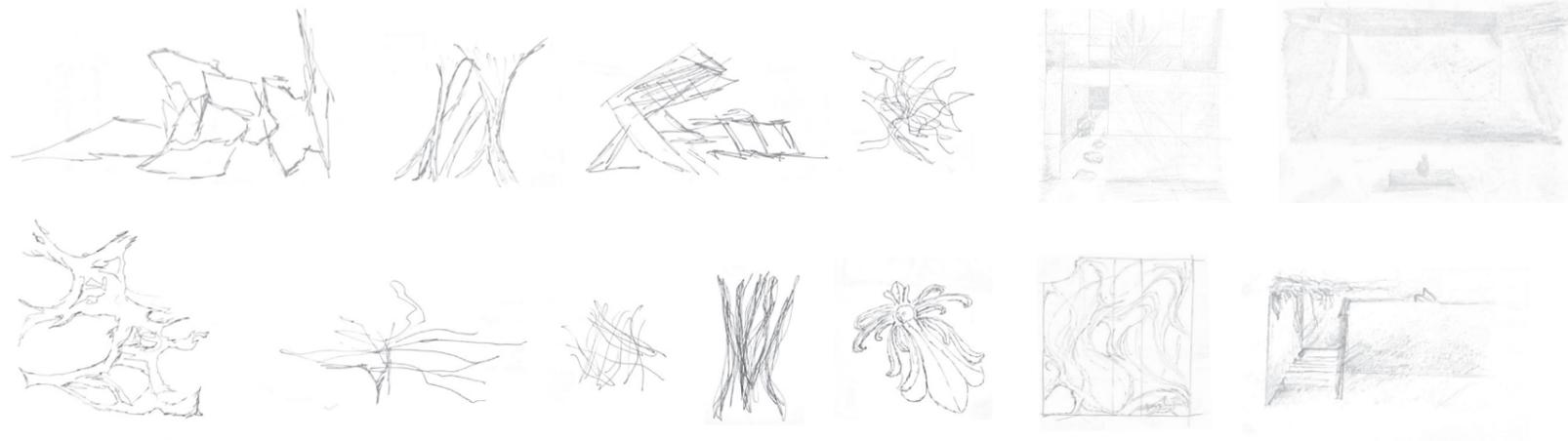
Site Analysis:  
Canning Street

The immediate site context inspired a strategy for intensification of neighbourhood and streetfront, with unique social engagements observed in a series of local activations. These examples were considered for how they spatialise connection, often reimagining underutilised space: median strips, laneways, and more.



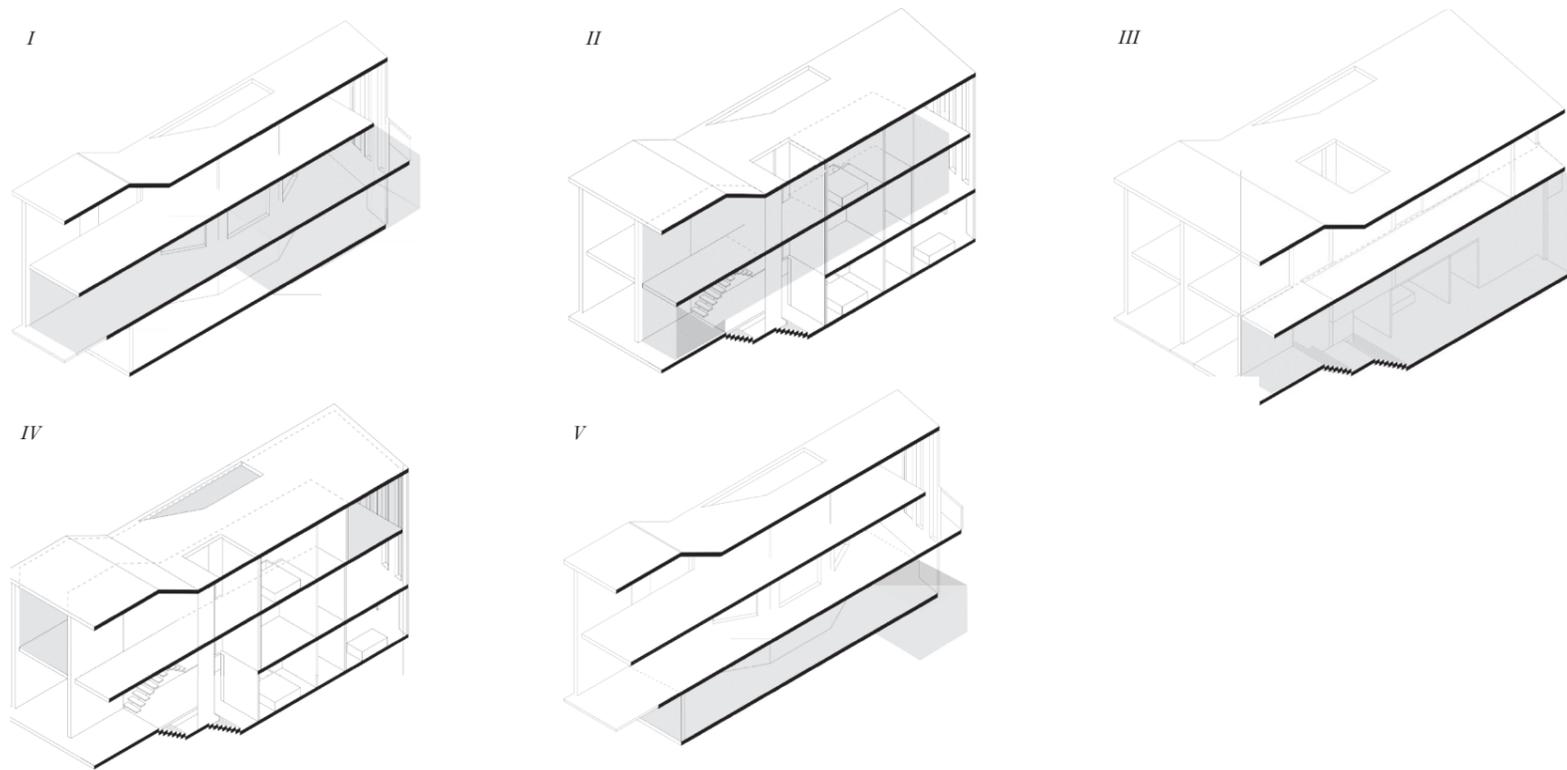
Living Neighbourhood:  
Conceptualisation

Ideation began through conceptual drawings that explored an experimental design language. What emerged was a response to the city's progressive cultural fabric, spatialising ideas of form, light, atmosphere and experience. These explorations were an imagining of a new architectural language for Carlton and its surrounds.



Living Neighbourhood:  
Densification

To meet density requirements of 6-10 Macarthur Place, a complex arrangement of dwellings was conceived. The courtyard is activated via shared ground access while providing sunlight through openings, skylights and outdoor space. A central core stacks utilities and plumbing to provide an efficient arrangement of services.



Living Neighbourhood:  
Site Floor Plan

Annexed by both *Macarthur Place North* and *Canning Street*, the project explores threshold via recessed entries, laneways and a central courtyard with communal access and amenities. The courtyard is recessed in order to enable ground access to dwellings at various levels. Manipulating terrain allows for densification while providing shared space that benefits residents, community and ecology. Here, the neighbourhood is activated via private and public gathering.

6-10 Macarthur Place

The first grouping of dwellings were required to densify the area of three previous dwellings along 6, 8 and 10 *Macarthur Place North*. Restricted to the bounds of the existing lot, the front facade is condensed to accommodate ground access to the courtyard and rear dwelling spaces. From the streetfront, terrain recedes to the centre of the site to create volumetric space in the vertical direction, allowing interlocking dwellings to satisfy density requirements.

<i>I</i>	Ground Access	<i>Streetfront</i>	0
<i>II</i>	Ground Access	<i>Streetfront</i>	0, 1
<i>III</i>	Ground Access	<i>Streetfront</i>	0, -1
<i>IV</i>	First Floor Access	<i>Stairwell (Rear)</i>	1
<i>V</i>	Lower Ground Access	<i>Recessed Terrain</i>	-1

4 Macarthur Place

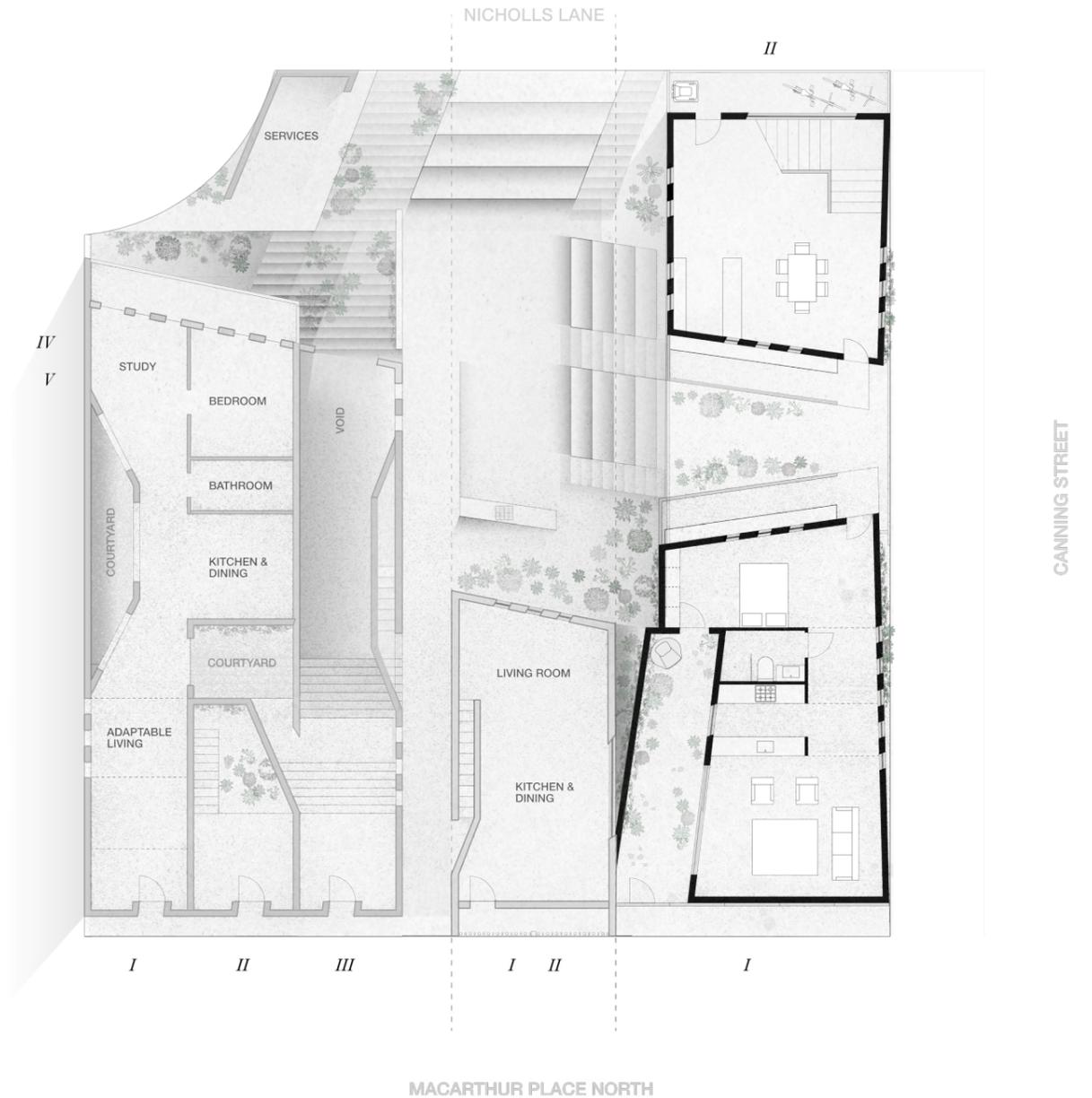
The brief required converting the existing lot into two separate dwellings. With the central courtyard acting as the nucleus of the site, these dwellings were designed to be compact and allow greater shared floor space for the neighbourhood. As a result, their volumes were stacked vertically, with *Lower Ground & Ground Floor* access for one dwelling, and a cantilever over part of the courtyard for the other.

<i>I</i>	Ground Access	<i>Streetfront</i>	0, -1
<i>II</i>	First Floor Access	<i>Stairwell (Side)</i>	1

2 Macarthur Place

A focus of the brief, the *Living House* required multi-generational, adaptable living spaces. Originally a single home for a three-generation household, the allotment is co-developed into a dual-occupancy residence with separate access points.

<i>I</i>	Ground Access	<i>Streetfront &amp; Side Street</i>	0
<i>II</i>	Ground Access	<i>Side Street &amp; Laneway</i>	0, 1



MACARTHUR PLACE NORTH

Living House:  
Ground Floor Plan

In the first generation, the grandparents are afforded agency with a dedicated space away from the rest of home. Across the shared courtyard, they retain the ability to gather with the rest of the family on the same floor. The corner space is then adapted as a client-facing studio space in the next generation, harnessing diffused Southern lighting for ideal working conditions.

Finally, the space becomes a distinct dwelling for use by the client's children as young adults. The operable facade allows for porosity and mixed, social use. Across generations, this corner encourages social activation that blurs the threshold between private and public, spilling social gatherings onto the street for a vibrant and active streetfront.

From *Macarthur Place North*, users enter Dwelling *I* through a meandering courtyard. Inspired by enfilade typologies, spaces are defined through a series of continuous spatial sequences, further incorporating operable panels to delineate adaptable internal spaces. As desired, users can reconfigure spaces for storage, study or living needs based on their changing preferences.

Dwelling *II* is primarily accessed via the shared courtyard on *Canning Street*. The kitchen and dining spaces are located on the ground floor as a gathering space for the household. Proximity is afforded to the grandparents while the rest of the family enjoy the living space with immediate access to the shared outdoors.

First Floor Plan

Dwelling *II* extends over the shared courtyard and across the top of Dwelling *I*. The space above the courtyard articulates a private outdoor terrace for further integration between the indoors and outdoors. Privacy is created by placement of bedrooms and the bathroom towards the extremities of the home. An additional lounge space provides an intimate space for relaxation with views overlooking the park in *Macarthur Place*.

The central terrace is imagined with a wireframe trellis structure that hosts an array of climbing vegetation for ecological co-habitation and biodiversity. Hidden from the street via a polycarbonate facade, the space functions as a mixed-use greenhouse for its residents. In daylight, the biomorphic trellis structure remains concealed from the street. By night, interior lighting glows to reveal the growing, breathing geometries - a formal gesture celebrating the avant garde.

Roof Plan

Details the perimeter of the overall volumes, showcasing the polycarbonate facade as it encases the terrace. A second facade covers utilities to the North.



6-10 Macarthur Place

A restrained architectural language defines the facade, contrasting more intricate detailing. Ground entrances for dwellings *I*, *II* and *III* are uniformed for balance and cohesion between visual elements along the streetscape. The three entries are recessed from the streetfront to create a threshold of privacy during the act of opening and entering the home. On the first floor, openings are cut into the facade to create balcony spaces for residents, overlooking the park.

4 Macarthur Place

Dwelling *I* retains the heritage facade as a visual and physical connection between old and new - between the heritage of Carlton and the diverse urban morphology of Melbourne's inner suburbs. Dwelling *II* appears as a contemporary addition, adopting the same restrained architectural language. From the streetfront, a trellis structure appears above the central courtyard with climbing plants hanging below. Deciduous vegetation modulates shade during summer and winter months.

2 Macarthur Place

Viewed from *Macarthur Place North*, the Living House presents a contemporary abstraction of local building typologies. Adaptable panels form a veneer along the street level, projecting cast iron lacework as an embossed surface. This textural detail provides a tactile architectural gesture connecting the project to heritage in the built environment. This lacework patternry is then contrasted by the simplified geometric forms of the first floor and surrounding facade articulation.

Adaptability Strategies

Across the project, adaptability is considered through the use of operable panels in both the interior and exterior of the home. Rotating steel panels afford users control of the buffer between public and private along the streetfront, as well as their application as sliding doors within 'adaptable living' spaces on site. Similarly, the facade along Southern and Eastern elevations allow for an adaptable exterior of the *Living House*, providing user control over privacy, sunlight and security.

Panel *I*

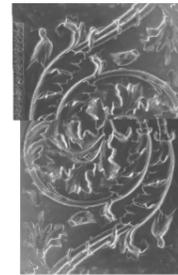
Made from floor-to-ceiling wrought iron, the panel is used across the site for spatial adaptability. Functions as either a sliding panel in interior spaces or via a central rotating pivot for external applications.

The design considers the architectural heritage of Carlton by adopting iron lacework geometries as a contemporary nod to the area's history. Here, a parallel is drawn to the biomorphic geometries of the trellis structures, realised as an abstraction of the organic, lacework patternry of Carlton and surrounds.

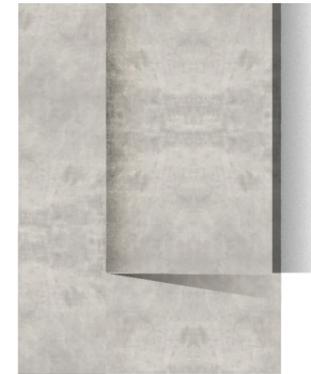
Panel *II*

Facade panels operated by users in the *Living House*. The hemp render is a gesture towards Carlton's industrial past.

*I*



*II*



Living House:  
North-South Section

Situated at the intersection of *Macarthur Place North* and *Canning Street*, the Living House aims to resolve the most public corner of the site. On the ground floor, two separate building volumes are divided by a private courtyard, creating distinct access points for the dwellings. Across three generations, this corner functions as a private living space for the grandparents, before becoming a client-facing workspace and finally a private dwelling for the next generation.

Dwelling I

Accessed via both *Macarthur Place North* and the private courtyard, Dwelling I is divided into a series of adaptable volumes. Towards the streetfront, the living room is serviced by a kitchenette, with the rotating panels able to enclose space to define additional private reading and study spaces as desired. Furthest from the street corner, a private bedroom is afforded morning sunlight via orientation along *Canning Street*, as well as direct access to the courtyard as morning ritual.

Dwelling II

Primarily accessed via the courtyard along *Canning Street*, Dwelling II welcomes users into the kitchen and dining areas of the home. An internal garden grows from under the stairwell, inviting greenery indoors and blurring the boundary between indoor and outdoor space. On the same ground floor, access to the laneway is provided via a utilities space enclosed by the polycarbonate facade.

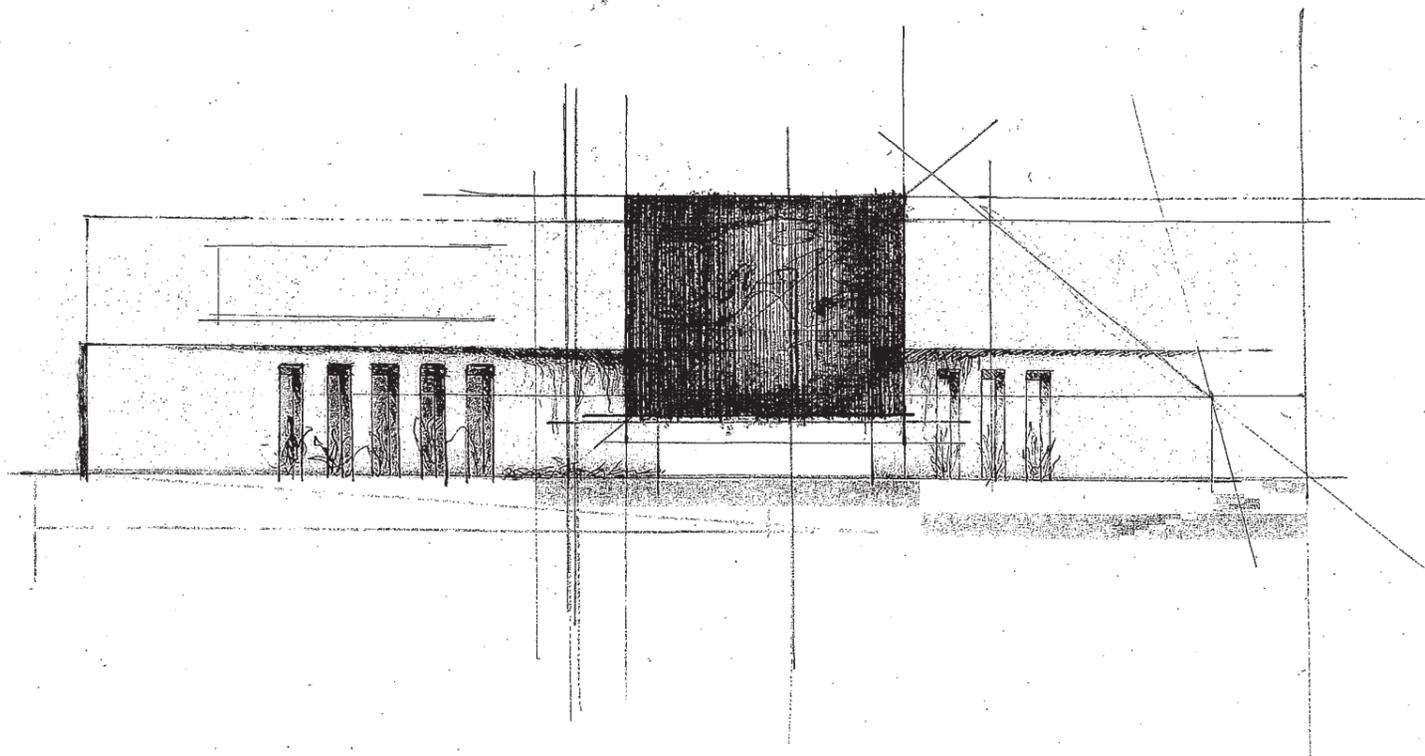
The top of the stairwell offers views towards the site's central courtyard, as does space between the enclosed terrace and private bedrooms. The garden terrace encourages ecological co-habitation via semi-public space for relaxation, pause and gathering. Towards *Macarthur Place*, the lounge room opens to views of the park, affording user control over sunlight and views through operable panels.

Private Courtyard

Between building volumes of Dwelling I and Dwelling II, the private courtyard functions to both unify and separate spaces across the project. The Living House, divided over generations, affords separation between dwellings. The private courtyard offers a space for users to enjoy the outdoors privately or congregate with other family members, as well as offering incidental family interactions.

Enclosing the courtyard, the polycarbonate facade extends from the roof plane to waist-height at ground level. Gates either side offer access from *Canning Street* and the central courtyard, providing a spatial extension to communal areas of the site. The hanging facade affords privacy for users while their movements and silhouettes remain visible, activating and enhancing porosity of the streetfront.





Burnt Earth Beach House,  
Wardle Architects

Using *Burnt Earth Beach House* by John Wardle Architects as a case study, this tectonics project involved detailed technical drawings and reflections across the construction process. Divided into six stages, the project was communicated through a series of plans and sections, as well as through explanatory text and specifications. Clear and concise work was expected.

The house itself is a weekend home set into the hills of Anglesea, Victoria. Terracotta hues unfold space across the floor plan, orienting views towards nature and sunlight. The task required demonstrating knowledge of various contextual considerations of the site, as well as the construction logics and design intents applied to the project. Several sample works are provided.

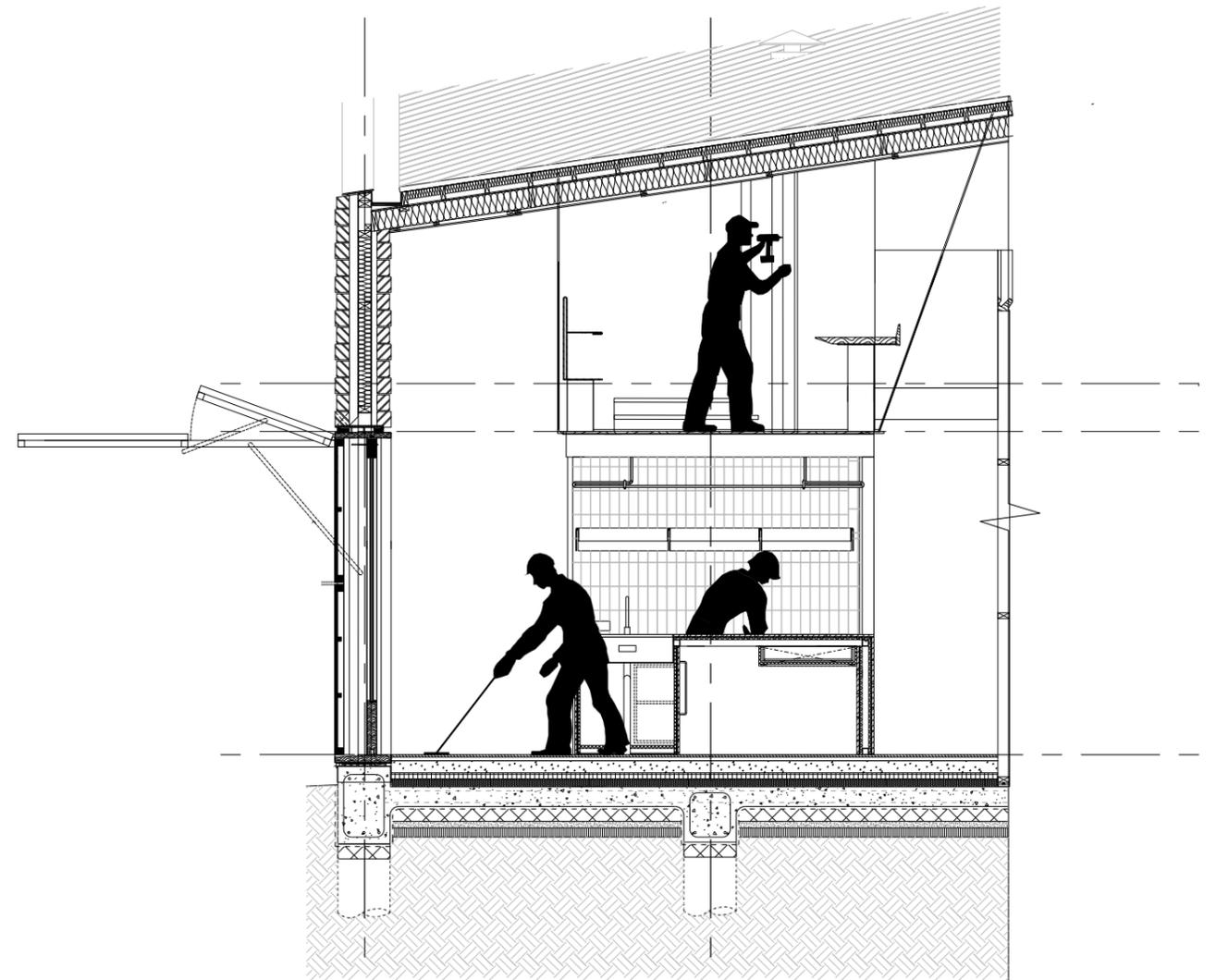


Project Data

Scope Tectonics,  
Residential House

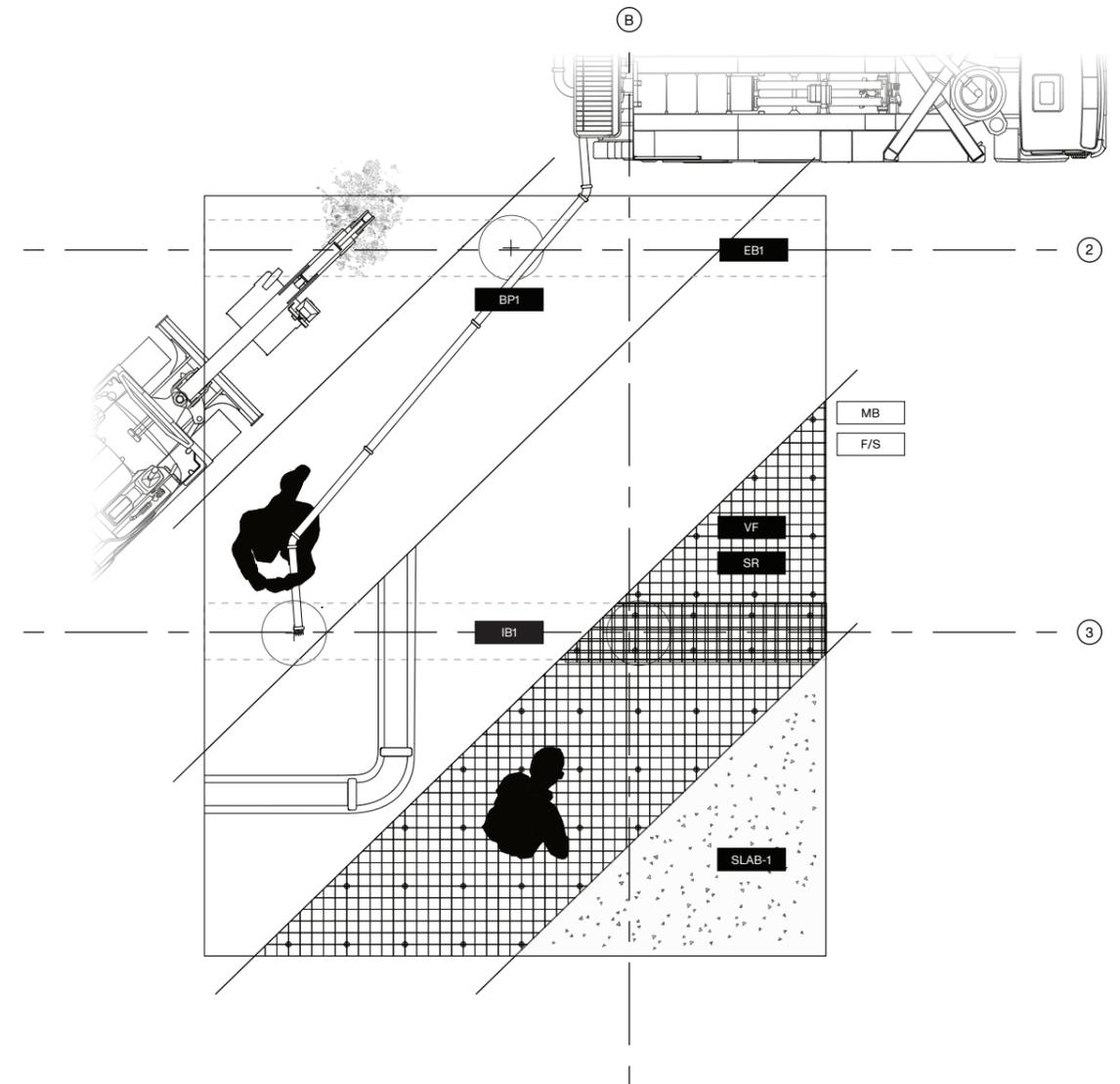
Mode Individual

Year 2025



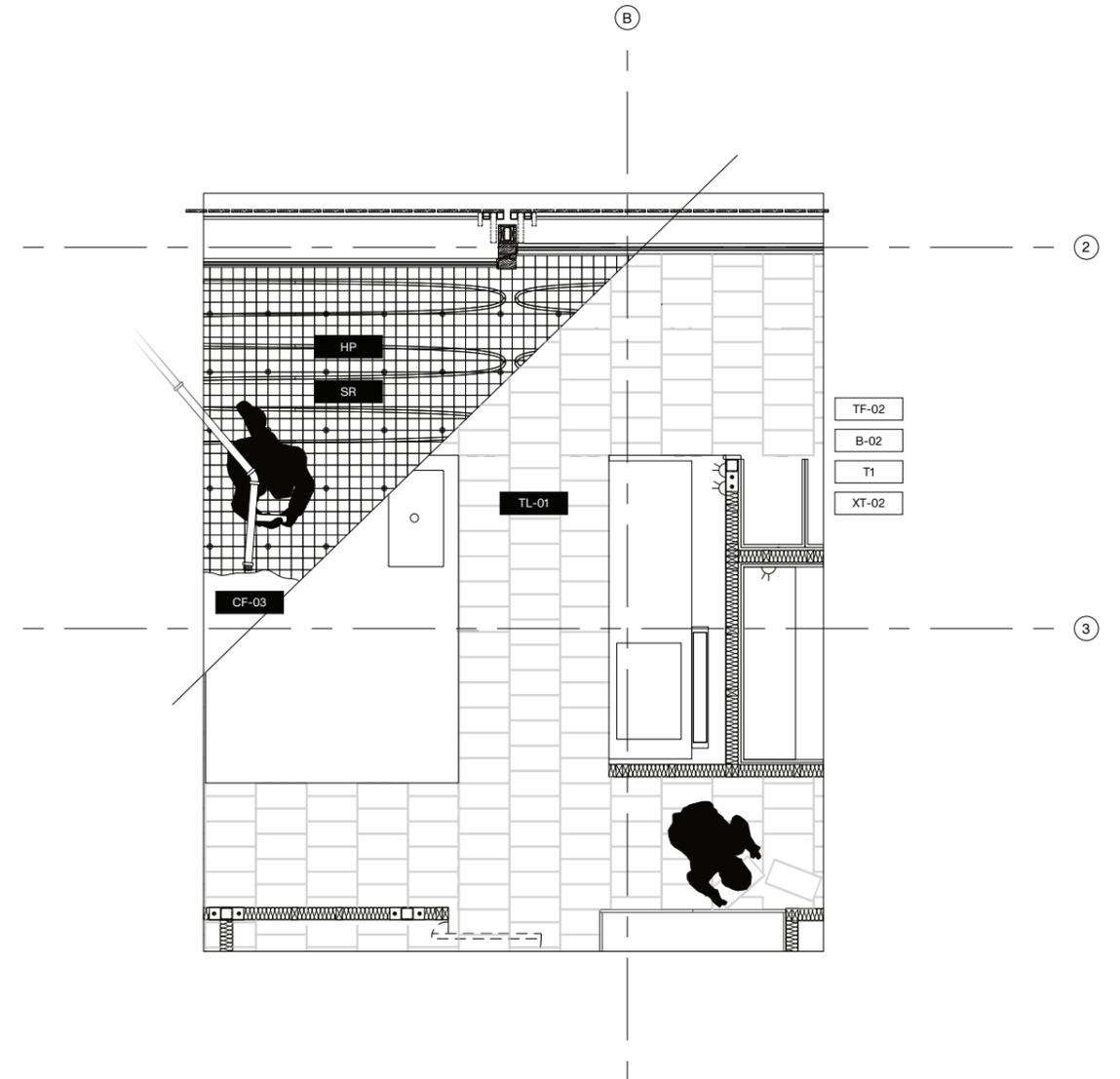
Stage 1 Plan

Code	Name	Description	Building Performance	Design Intent
BP1	Bored Pier 1	ϕ450x6000 MIN. DEEP 4N16 VERT. R8-CT-240 LIGS.	Provides structural support for the foundation slab via high load-bearing capacity, resisting both vertical and lateral loads. Due to unstable soil on site, it anchors to hard earth to ensure structural stability.	Provides a solid foundation despite site soil constraints; enables the foundation slab to hold the weight of multiple stories and fulfill various design intents of the architect's.
IB1	Internal Beam 1	ϕ400x450 (WxD) 3N16 TOP AND BTM. N10-HT-300 LIGS.	Distributes the weight of internal members across the concrete laterally, providing further structural support for the foundation slab.	Provides a structural base for internal members to rest, therefore making possible a creative and considered distribution of internal wall partitions.
EB1	Edge Beam 1	400x450 MIN 3N16 TOP AND BTM. 2N16 TO TOP OF HOB. 2N10-HT-300 LIGS.	The beam distributes the weight of load-bearing exterior walls, supporting the foundation slab at its edges to prevent stress.	Creates a defined perimeter through which external walls are arrayed and articulated. Ensures performance of the entire foundation slab's structural system.
SLAB-1	Concrete Slab	150THK SUSPENDED SLAB > 100 THK VOID FORMER. SCREED OVER	Provides a wide foundational base that spreads the vertical and lateral loads of internal / external members and structural components of the house.	Acts as a structural foundation for the entire structure, enabling flexibility in design possibilities across the slab. It is constructed to shape as desired to serve the design.
SR	Steel Mesh Reinforcement	SL102 MESH TOP AND BTM.	Where concrete is highly effective against compressive force, the steel mesh provides additional reinforcement against the tensile stresses in which concrete is significantly weaker.	The heavy mesh provides greater flexural strength than other counterparts, ideal for large slab spans such as this one. Offers greater design possibilities.
MB	Vapour Barrier	Is a plastic membrane made from polyethylene preventing in-ground moisture from rising to the slab.	Protects the slab against external moisture from surrounding soil and other elements. This prevents stressing, cracking and other deterioration of the concrete over time.	Supports design decisions of the architects by ensuring a strong, stable foundation.
F/S	Fill Material & Bedding Sand	Material mixture that is earth-based; used to back-fill utility trenches and provide even surfaces.	Levels uneven ground and is used in place of soil to provide stable material, preventing soil expansion and separation of the slab. Allows flat ground for void formers and rebar chairs.	Supports design decisions of the architects by ensuring a strong, stable foundation.
VF	Cardboard Void Former	A structural cardboard sheet used during the construction of concrete slabs.	Absorbs the pressure of expansive soils to protect the slab against soil movement; particularly important given the lack of stable soil on site.	Supports design decisions of the architects by ensuring a strong, stable foundation.



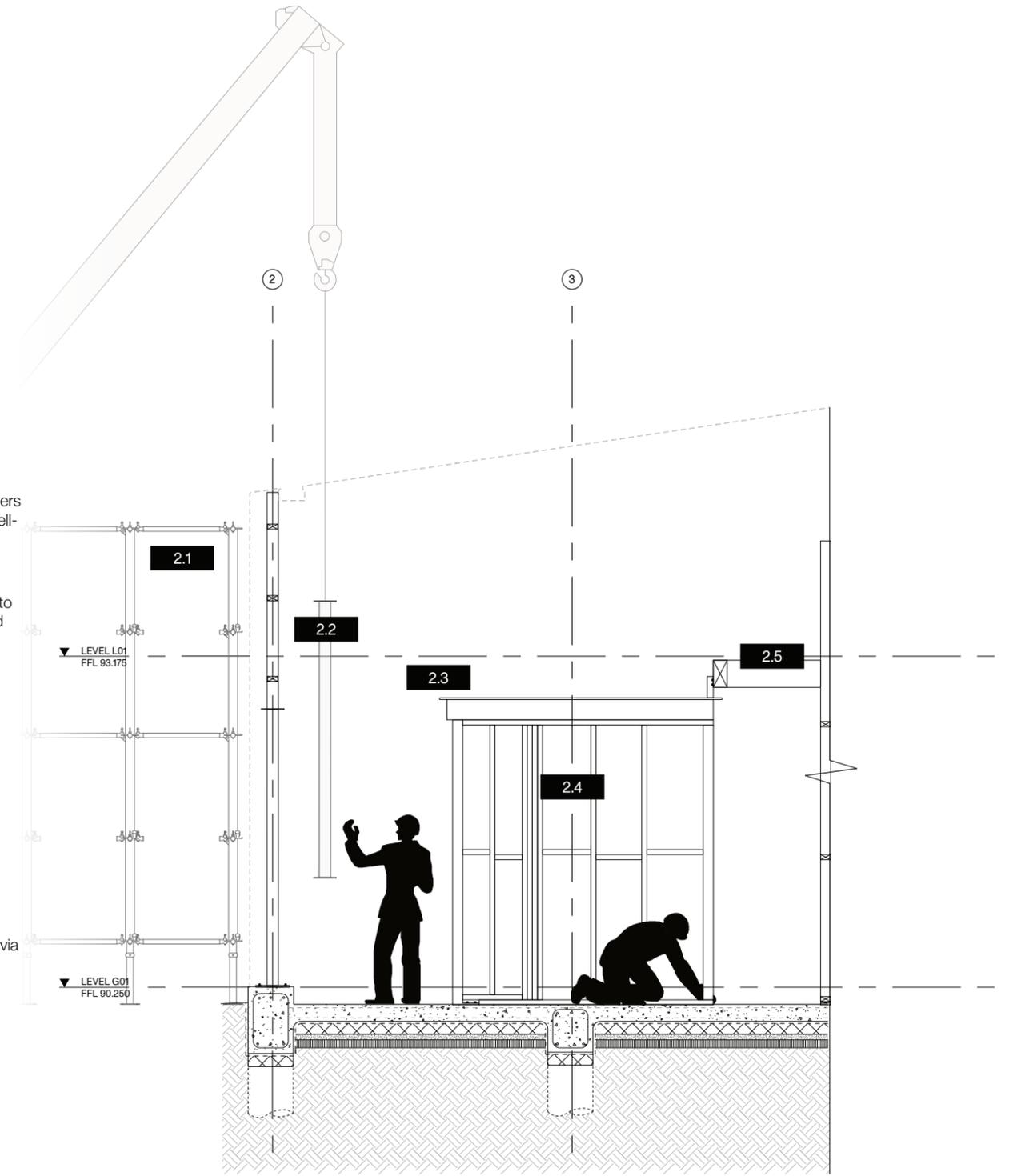
Stage 5 Plan

Code	Name	Description	Building Performance	Design Intent
TL-01	Terracotta Tiles	Manetti; <i>Arrotato da Crudo</i> , 180x365x16mm, offset stack; clear penetrating sealer, 3mm joint width, <i>Kerakoll Fugabella</i>	Immediately installed once concrete screed is poured and set. Covers and protects the concrete floor finish from damage, moisture and other contaminants.	Terracotta tiles form the floor finish to surface the interior of the home with an earthy, crimson hue. This palette embeds the home in context to its geological surrounds.
HP	Hydronic Heating Pipes	Laid in a spiral pattern, pipes cover the floor; kept in place by positioning board.	Underfloor tubes provide heat from below the floor finish. Ensures desired thermal performance during cool months with greater energy efficiency than alternative methods.	Provides powered underfloor heating to enhance user comfort and ensure year-round use of the home.
SR	Steel Mesh Reinforcement	SL102 MESH TOP AND BTM	Provides reinforcement to the concrete screed, allowing it to set with greater strength. Protects against lateral stress within the flooring system.	Supports stable encasement of the hydronic pipes during curing of the concrete, preventing cracking or degradation of the screed within the flooring system.
CF-03	Concrete Screed	N25 grade concrete, 25mm interior cover required	The screed acts as an intermediary layer of the flooring system, providing further structural support as well as both thermal and acoustic insulation.	Provides a stable, level surface to install the chosen <i>Manetti</i> Terracotta Tiles.
B-02	Balustrade (Cables)	10-plate balustrade formed from <i>Tensile</i> vertical cables.	Supports the netting balustrade, fixed from the study floor finish to the ceiling. Attached to an 8mm thick steel cleat, ensuring secure connection between structural parts.	Allows for an intermediary space overlooking living spaces of the home from within the study. Provides a sense of continuity between spaces.
TF-02	Timber Finish (Study)	Recycled Spotted Gum Flooring; 83mmx19mm T&G; See PA-03 for finish.	Provides an even, durable floor finish for the first floor study space.	The deep brown timber flooring ensures a complimentary finish to the established material palette of the home.
T1	Tie Rod	Min. ø6mm tension cable. Min. design tension capacity = 11.4kN. Max. applied pretension force = 2kN.	Utilised to securely affix the netting balustrade cables via resistance to tensile forces.	Supports design decisions of the architects by ensuring a strong, stable netting balustrade.
XT-02	Insulation (Ceiling)	Knauf <i>Ceiling Batt Ultimate</i> , Nominal Thickness: 210mm, RM-value: R5.0	Provides additional insulation to the roofing system, ensuring significant thermal insulation effectively regulates the thermal barrier of the building envelope.	Supports design decisions of the architects by ensuring effective thermal and acoustic regulation.



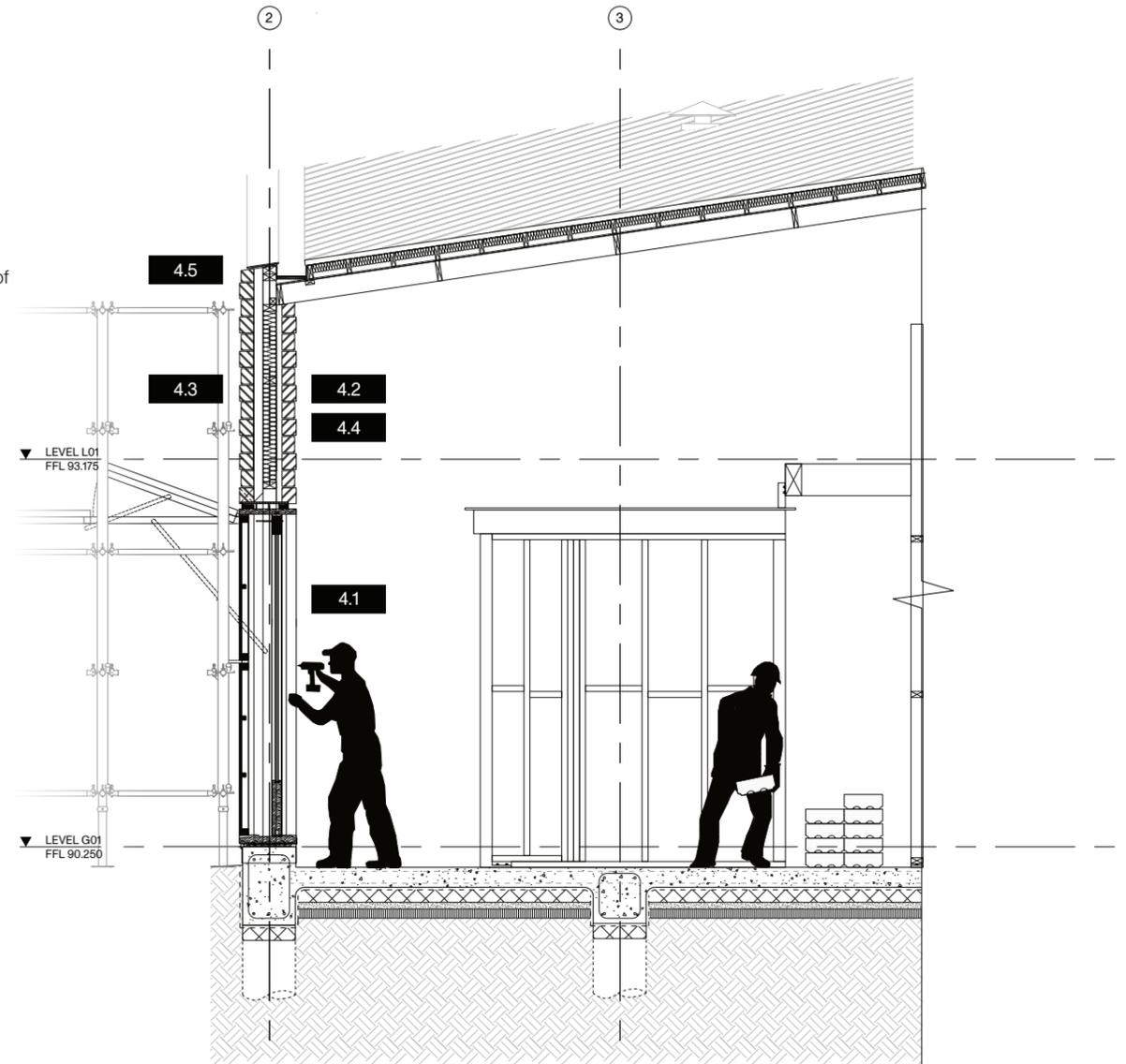
Stage 2 Section

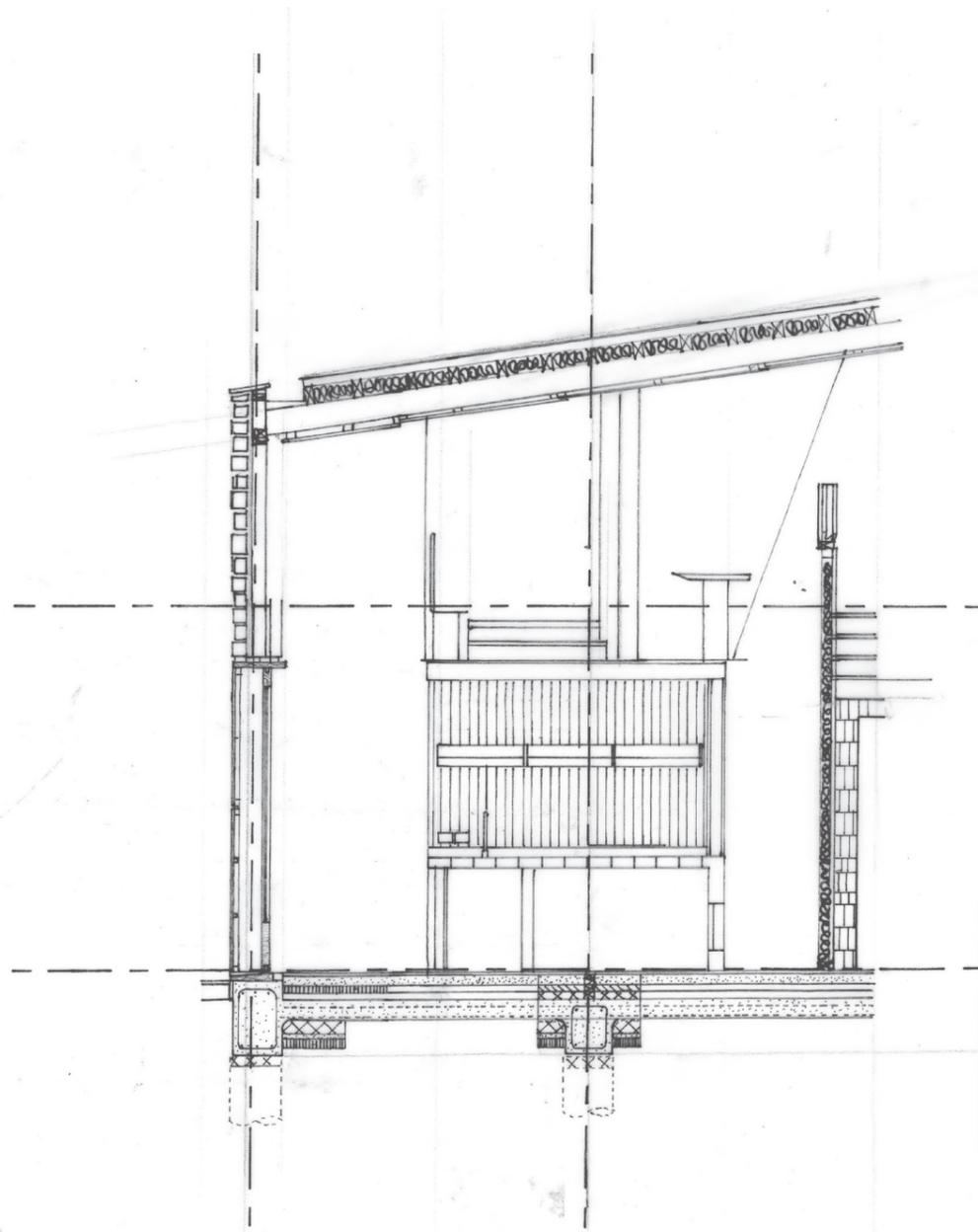
Tag	Substage	Substage Description
2.1	Scaffolding & Material to Site	Having completed the construction of the foundation slab, required building materials are brought to site. This includes prefabricated steel members custom-made via an external manufacturer. The timber members are also brought to site, handled carefully: stored evenly, off the ground, in a well-ventilated area, and away from exposure to the weather. Scaffolding is also erected as per AS1576.1 design / safety requirements.
2.2	Bolt Columns to Foundation Slab	A crane is erected on site to raise and lower prefabricated steel columns into position above the foundation slab. These are aligned and bolted into the slab via 8.8/S high strength structural bolts that are tensioned using load indicator washes. For <i>Plan Portion 2</i> , these steel columns are bolted through <i>Type-A</i> and <i>Type-B</i> baseplates, both requiring anchors to be installed in accordance with relevant manufacturer's specifications.
2.3	Connect Beams & Members	Having bolted the steel columns directly to the slab, the remaining steel members are connected to continue constructing the structural frame. Steel columns are connected to beams via plate cleats and bolts. 12-cap plates are used alongside 4-M16 bolts (or 2-M20 bolts for Parallel Flange Channels). Lateral beams are also connected via a plate and bolt system, with additional coping of top and bottom flanges to allow connections between vertical members. This completes the steel frame, providing reinforcement for the timber framing built later.
2.4	Construct Timber Framing	Timber members are hand-cut and assembled on site to construct the wall frame as per AS1684 requirements. Studs, plates and noggings are measured and cut by the carpenter, then drilled into place with nails. The frame is constructed flat on the ground and later hoisted into position. The bottom plate is drilled into the slab and the remaining members further secured with brackets and tie-down straps.
2.5	Construct Floor Structure	The floor structure is constructed through a series of lateral floor beams and joists, forming the structural frame of the first floor and study space. Two 12mm diameter bolts are used to connect the floor beams at corners to double studs at minimum 40mm edge distance. The floor beams themselves are secured via an 8mm thick cleat plate with the same specified bolts. In <i>Plan Portion 2</i> , floor beams connect to an isolated column via dual use of 8 cap & cleat plates with two 10mm bolts and two 16mm bolts.



Stage 4 Section

Tag	Substage	Substage Description
4.1	Mechanical Shutter Installed	The Mechanical Shutter and sliding door is installed prior to the remainder of the brickwork exterior wall. A specialised contractor facilitates installation of the steel framed, timber clad actuated awnings. A 50mm x 50mm square hollow section steel frame is installed and connected to relevant electric power supplies, resulting in a functional mechanical shutter system operated via motorisation.
4.2	Insulation & Membrane Lock-Up	Prior to the construction of exterior and interior brick walls, insulation is installed between timber studs. This ensures the enclosure of the building envelope to protect the interior of the building against external elements. The <i>CSR Bradford</i> insulation product has an R-value of 2.7, compliant with <i>AS4859</i> and <i>NCC Climate Zone 6</i> requirements. This is then sealed either side with vapour permeable and airtight membranes.
4.3	Exterior Brickwork	Following the installation of insulation and relevant lock-up membranes, exterior brickmasonry is then completed. Manufacturer <i>Krause</i> created custom clay bricks designed in-house for exclusive use on the project, which are then bonded together during construction. The bricklayer proceeds by laying the bricks in a stretcher bond pattern using N3 mortar mix in accordance with <i>AS3700</i> standards. This is done so with each alternating brick recessed 20mm from the brick face, the bottom of which also includes a weephole for drainage.
4.4	Interior Brickwork	To complete the external brick wall in <i>Plan Portion 2</i> , 90mm wide clay bricks are used to form the interior brickwork. Due to the installation of the Mechanical Shutter and steel column baseplate, the bottom layer of brickwork is notched to accommodate the intersection. Here, the bricks once again act as a non-structural veneer, forming the cladding of the wall in compliance to <i>AS3700</i> and <i>NCC BCA Part 3.3.5</i> requirements.
4.5	Parapet Construction	As part of <i>Stage 4</i> of the construction process, the parapet is installed to cap the building's edges. Colorbond flashing is used to cover the 15mm ply substrate, preventing water penetration and ensuring weatherproofing as per <i>AS1562.1</i> . The parapet was custom-made to fulfill aesthetic design choices, while also serving the function of angling the drip edge away from the gutter to passively wash the undulating exterior bricks via water runoff. The parapet is connected to the wall via pins through aluminium plate capping.





Widely heralded as one of modernism's pre-eminent figures, Le Corbusier's architectural works and principles continue to influence the contemporary epoch. At once esteemed and divisive, the ideas of the Swiss-French architect have pervaded design thinking, providing an ineffective and harmful model through which to approach the design of housing. Le Corbusier's life works engaged deeply in attempting to resolve economic and physical displacement following the second World War, yet spectacularly failed in doing so. In the 21st century, housing insecurity remains a global issue, and one that is still affected by those very ideas promoted by Le Corbusier himself. Characterised by an overtly aspirational and utopian outlook, the writings and works of the late architect have instead influenced an architecture detrimental to housing solutions. These consequences are felt on both a local and international scale, with Le Corbusier's functionalist ideology conceiving an architecture that is as regressive as it is devoid of true liveability.

Broadly, Le Corbusier's architectural theories first emerged in practice following the cessation of World War II in Europe. However, his ideas began to form through an ideological lens long before the conflict began. Written in 1923, 'Towards a New Architecture' promises a utopic vision for a future driven by technological advancement – an architecture revised to its 'constituent elements' and wholly reimagined.<sup>1</sup> Le Corbusier writes in an expressive tone – 'great epoch', 'new spirit', 'renewal', 'hearts and minds', 'beautiful' – painting a vision of a positive and inspired future.<sup>2</sup> Le Corbusier portrays a romantic outlook towards the ideas upon which his life works are predicated, utilising persuasive prose to justify the 'beauty' of purely functional elements in architecture.<sup>3</sup>

Similarly, the idea of the 'house-machine' is introduced – a bold tagline capturing the interdependence between form and function.<sup>4</sup> Whilst these writings envision a positive future propelled by the marvels of modern technology, Le Corbusier's problematic views toward housing become clear. Rather than designing at the individual scale, Le Corbusier attempts to fix the housing problem in its totality, proposing a 'universal housing type' that fails to consider cultural and geographic site conditions.<sup>5</sup> Here, Le Corbusier's rationalist design philosophies prove to be conceited, neglecting the aesthetic and experiential qualities of the home in the pursuit of his own intellectual ambitions. Evocative writings are used to compensate for a lack of affectual detail in Le Corbusier's vision for housing design, compromising the architect's theoretical rigour.

Problematically, this was representative of Le Corbusier's shortcomings as a designer, often designing in service of his own pride, self-interest and ideological biases. This had widespread consequences on his ideations in relation to effective and accessible housing. Le Corbusier, known for having confused political affiliations, at once believed that capitalism affords architects 'tools for change',<sup>6</sup> despite simultaneously working on ambitious USSR projects in the years between 1928 and 1932.<sup>7</sup> Just one year prior, Le Corbusier had appeared on the cover of *Le Nouveau Siècle* – a newspaper by fascist group Faisceau League of whom, its leader, considered himself 'the French Mussolini'.<sup>8</sup> Le Corbusier's readiness to play both sides of ideological extremes reflected the architect's intent to prioritise his own professional ambitions at the expense of intellectual integrity.<sup>9</sup> This reverberated through Le Corbusier's musings on housing, speaking to a wide range of regressive ideological rhetoric.

In *Urbanisme*, Le Corbusier supposes that 'man [craves] total freedom, a total fantasy in which each would act according to his will', suggesting that 'the square box, the room... The dwelling [must be] able to hold the inhabitants of the city... to hold them back'.<sup>10</sup> A carceral view of housing, Le Corbusier writes in service of a totalitarian edict – that every act of the

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Scope	Architectural Theory, Social Housing
Mode	Individual
Year	2025

individual must be subordinated to the state; Modernism as a means to contain and control a populous.<sup>11</sup> Ideologically, Le Corbusier was loyal only to the industrial society – an 'ideal structure' promising 'prosperity' and 'harmony' through order.<sup>12</sup> He viewed the rise of industry as requiring submission, conceiving an architecture that arrests individuality and vernacularism in favour of an 'international style' fit for the modern age.<sup>13</sup> For Le Corbusier, all other ideology – whether fascist or otherwise – were flirtations to benefit his own ideals and prerogatives. By consequence, his career writings were corrupted by a dogmatic hubris, faithful only to the promises of industrial society and his own conceptual ambitions.

Beyond theory, Le Corbusier's architectural philosophies have proven to fail in practice. The Unite d'Habitation is the most sensational example of this – an embodiment of the Modernist's failures in considering social, environmental and experiential design implications. Constructed in 1952, the structure was one of the 20th century's most influential buildings, viewed by many Modern architects as a prototype for the future of housing.<sup>14</sup> Originally commissioned to design housing for the homeless, Le Corbusier encouraged the client – the French government – to reconsider the building for a social group 'fit to live' in the space.<sup>15</sup> Rather than designing for an egalitarian future, this callous view of social housing served only to further the divide between social classes, disbanding the homeless altogether in favour of selling the apartments to private buyers.<sup>16</sup>

In this sense, Unite d'Habitation was a social failure. Similar projects were inspired by the structure, often exploiting opportunities to clear and gentrify low-socioeconomic areas under the guise of post-war reconstruction.<sup>17</sup> The Unite d'Habitation also set a precedent for managers to maintain quotas, legitimising administrative behaviour that defects low-income occupants.<sup>18</sup> Rather than fulfilling its promise of providing accessible living spaces, the project was more an experimentation in the ideas of Le Corbusier himself. Failing to design for ordinary people, Le Corbusier instead designed in service of the Modern man – the 'homme type' – which itself was more a conception of his own self-image.<sup>19</sup> By consequence, it was never clear who the housing project was designing for, neglecting the needs of those that require rights to housing the most.<sup>20</sup> As such, the Unite d'Habitation had promised to alleviate the housing insecurities of post-war Europe, but instead contributed to the stratification of social classes across society.

Problematically, the Unite d'Habitation also failed in its pursuit of providing a functional and practical housing model. The consequences of this extend

beyond the inhabitants of the site itself, continuing to affect the access and quality of social housing in contemporary society. In a study of over 4000 apartment blocks, the architectural features found detrimental to social housing were consistent with Le Corbusier's housing solutions.<sup>21</sup> The results appeared in *Utopia on Trial: Vision and Reality in Planned Housing*, condemning the features of Corbusian high-rise housing as the catalyst for contemporary issues in social development projects: high-rise structures, single entrance access, blank end walls, narrow corridors, and more.<sup>22</sup> Le Corbusier's Modernist spaces lacked a human quality, described as 'dismal', 'depressing' and a 'terrible hunk of living space'.<sup>23,24</sup> Inhabitants of the Unite d'Habitation suffered from poor sound insulation between apartments, as well as inadequate temperature control.<sup>25</sup> The project was merely an expression of Le Corbusier's internalised ideas of housing – that is, the house as a 'cell' to the wider 'city machine'<sup>26</sup>, subservient to the 'social control' that Le Corbusier believed the city was capable of.<sup>27</sup> Liveability and experiential features were not at the forefront of his designs, but instead secondary to providing cells of housing for the industrial society. Problematically, it is this rationalist design ethos that has since become further perverted under capitalism, proliferating the rise of a regressive international architecture.

In contemporary society, rights to housing remains an issue plagued by both the lack of access to – and quality of – social housing. Developed capitalist economies rely on market-based systems that commodify and restrict housing to the private sector.<sup>28</sup> In both Australia and abroad, this asset-focused system is responsible for the decline of owner-occupation and the consistent reproduction of socio-economic inequality.<sup>29</sup> Le Corbusier's failure to provide an effective social housing model preceded the rise of the private housing sector, driven by speculative investor demand.<sup>30</sup> Like many developed economies, mass social housing in Australia was foregone in favour of subsidies and systemic support for the private market.<sup>31</sup> Moreover, the mass-production housing methods promoted by Le Corbusier promised affordable construction methods that bypass 'enormous costs of labour'.<sup>32</sup> In this sense, the rationalist model of architecture presented by Modernist's was ideal for capitalist gain, replacing 'natural materials' with 'artificial ones' and abandoning ornamentation for simplicity.<sup>33</sup> By consequence, Le Corbusier's career work propagated a model of housing fit for capitalist exploitation that now dominates the architecture of today.

Across current architectural debate, this subsequent rationalisation of housing in architecture has attracted growing criticism. Le Corbusier's ideas of mass-production houses have been appropriated under the commodification of real estate, reflecting the capitalist view of housing as an 'instrument for financial accumulation'.<sup>34</sup> Critics have described the Modernist style as lacking a human quality, where a home should be in the image of an owner's taste; a station a 'public monument', a dinner a 'ceremony'.<sup>35</sup> While other architectural styles reflect the 'endeavour' of humanity to 'dignify itself', Le Corbusier's ideas have instead initiated widespread critique of the lack of liveability in contemporary architectural styles.<sup>36</sup> Corbusian Modernism conceived a 'model of uniformity' that is not only 'aesthetically unpleasing'<sup>37</sup>, but has also resulted in the disenfranchisement of vulnerable social groups.<sup>38</sup> As during the construction of the Unite d'Habitation, Le Corbusier continued to advocate for the segregation and isolation of marginalised members of society.<sup>39</sup> These ideas have been criticised for purporting 'inhumane' and 'deeply flawed' planning techniques that have created concentrated poverty, manifesting in failed housing projects across modern-day Paris and the rest of Europe.<sup>40</sup> As such, Le Corbusier's regressive conceptions of housing continue to influence an inhumane architecture that itself produces the conditions of current architectural debate.

Overall, Le Corbusier's principles and models of housing promised a utopic solution to the rise of housing insecurity internationally. However, the Modern architect's career works demonstrate that he was instead responsible for the proliferation of a hegemonic architecture that arrests individuality and social progress. Le Corbusier's rationalist design ethos failed to consider social benefit, as exemplified by the failure of the Unite d'Habitation in producing an effective and inclusive housing model. Instead, Corbusian ideas have influenced the rise of a commodified architectural style that dominates current architectural practice. Contemporary debate has subsequently directed criticism towards the regressive ideas purported by Le Corbusier, identifying widespread stratification and marginalisation of social classes. As such, Le Corbusier influenced the shift towards a regressive architecture that neglects experiential needs, stratifies social classes, and inhibits rights to housing in contemporary society.

\* \* \*

Directed by Bong Joon-ho, 2019 film *Parasite* critiques the prevailing capitalist structures that dominate contemporary society. Informed by Jean-Luc Comolli and Jean Narboni's categorisation of film in *Cinema/Ideology/Criticism*, the efficacy of *Parasite's* degree of ideological resistance to capitalist hegemony can be examined through its approach to narrative content and response to the economic conditions that dictate cinematic production. In recognition of Comolli and Narboni's assertion that form and content are determinants of a film's relationship to prevailing ideological beliefs, *Parasite* warrants critique across its artistic and systemic response to modern industrialism. The film scrutinises the dominant neoliberal economic order through deliberate subversion of prominent capitalist ideals and escalation of class tensions. Yet, whilst highly resistant in narrative content, *Parasite's* own critique is undermined by adherence to the classical narrative structure frequently perpetuated by industrialised cinema. Moreover, the film's degree of resistance to capitalist ideology is ultimately subjugated by the economic conditions which determine its form.

Thematically, *Parasite* explores socioeconomic stratification and the inevitable tensions that arise between proletariat and bourgeoisie classes in late-stage capitalism. In context, the film responds to the "deepest anxieties of the contemporary world",<sup>1</sup> mirroring the fractured social division and economic insecurity that cultivated its resonance across global audiences.<sup>2</sup> Since South Korea's rapid industrialisation from the 1960s, the nation's economic upheaval has occasioned a "growing and visible gap between rich and poor".<sup>3</sup> During this time, universal norms surrounding human and material relations were established – that is, the neoliberal ideological view that market efficiency ensures wealth for all.<sup>4,5</sup> It is this underlying hegemonic premise that *Parasite* attempts to dismantle across the entirety of its duration, portraying a society corrupted by relentless competition for economic advantage.<sup>6</sup>

More specifically, the film presents a fragmentation of the Marxian proletariat; a class type that no longer consists of workers in "long-term, stable, fixed-hour jobs [subject to] unionisation",<sup>7</sup> but rather is characterised by employment insecurity without reasonable prospect of remediation.<sup>8</sup> Central to *Parasite's* narrative conflict, this is presented through "competition among workers",<sup>9</sup> as predicted to occur in late-stage capitalism by Marx.<sup>10</sup> Thus, the film portrays class tensions not of a proletariat unified in their resistance against the bourgeoisie, but the struggle between proletarians against one another.<sup>11</sup> This subsequently highlights the underlying socio-political critique offered by *Parasite*: that capitalism, particularly in its latter stages of maturation, increasingly marginalises the working class.

Furthering *Parasite's* ideological resistance of neoliberal hegemony, the film's narrative progression provides a profound reversion of normative capitalist beliefs. Divided into three separate acts,<sup>12</sup> vast class disparity of the Kim and Park families foregrounds later developments, whereby vertical symbolism functions as an allegorical representation of the economic discrepancies between proletariats and the bourgeoisie.<sup>13</sup> This verticality enables the object of social mobility to drive the narrative of the film,<sup>14</sup> depicting the socioeconomic divide that must be overcome in order to achieve the illusion of progress promised to the lower class. This is done through the vivid visual juxtaposition between the low-lit, semi-basement of the Kim family in contrast to the spacious, angular modernity of the Park family home. The former, despite each member being genuinely skilled in one way or another,<sup>15</sup> are nonetheless constrained by economic hardship. Ki-woo is described as far superior at teaching than his equivalent collegian peers while Ki-taek, Chung-sook and Ki-Jung prove remarkably capable within their own disciplines. Given the Kims' evidenced talents and proficiencies, their socioeconomic discrepancy compared to that of the

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Scope	Media & Culture, Cinema Studies
Mode	Individual
Year	2022

Park family fundamentally refutes the dominant meritocratic belief that "workers [are rewarded] in relative proportion to their practical skills";<sup>16</sup> the key means of maintaining and legitimising the capitalist hegemonic system.<sup>17</sup> Thus, through their inability to transcend class boundaries, the film's vertical delineation of status scrutinises the hegemonic perpetuation of so-called meritocracy.

Most effective in *Parasite's* artistic resistance to neoliberal ideology is the eventual subversion of societally pervasive ideas pertaining to class aspirationalism. In the final act, the Kim family's continued attempt to transcend class boundaries brutally unravels across the final garden scene. Located within the paradisaical scenery of sunlit flora, the mise-en-scene's visual serenity incarnates a fundamental trope of capitalism: "high standards of living for all".<sup>18</sup> Yet, it is here that the intensification of class tensions from across the film reaches an ideologically provocative climax. The Kim and Park families, briefly basking in their attainment of proletariat and bourgeois success respectively, are descended upon by the manifestation of intraclass antagonism. Ignoring the crowd of wealthy socialites, the bloodied, knife-wielding Guen-sae targets the Kim family in a vengeant killing spree that fulfils Marx's prophecy of competition among proletariats.<sup>19</sup> Rather than unifying as a class to "realise [their] interests in a general form",<sup>20</sup> Guen-sae deliberately perpetuates violence against his counterparts of status. Cinematically, the sequence is scored by a classical ballad, representative of "legitimate taste"<sup>21</sup> – or, symbolically, artistic work formally reserved for the aristocracy yet frequently indulged in by those aspiring towards upwards social mobility.<sup>22</sup> Here, the pinnacle of intraclass conflict within the film is sonically complemented by music representative of the proletariat aspiration under neoliberalism. However, the ensuing visceral stabbing of Mr Park by Ki-taek ultimately functions to shatter this illusion of class transcendence as a potentiality. As Žižek explains, ideology is a "phantasmic space that blurs the horror of the situation".<sup>23</sup> By consequence, *Parasite's* overtly abrasive climactic scene makes clear the false promises of capitalist hegemony – that the proletariats are indefinitely suppressed in their pursuit of socioeconomic advancement – thereby cementing the film's thematic reproval of neoliberal ideology.

However, while *Parasite* orchestrates a thorough artistic critique of contemporary capitalism, the virtue of its ideological resistance is inherently constrained by adherence to the classical narrative structure. Characteristic of Hollywood cinema, classical narration can be defined as a particular configuration of normalised options for representing the chronological order of

events (the fabula) in their eventual sequence (the syuzhet).<sup>24</sup> Typically, this consists of psychologically defined individuals driving the narrative as causal agents, ultimately resulting in the achievement or non-achievement of their goals across a three-act film paradigm.<sup>25</sup> Throughout *Parasite*, each member of the Kim family clearly embodies this psychological motivation, where the desire to improve their own financial circumstances results in tangible actions taken to achieve their goals. Similarly, the film demarcates its scenes in accordance to neoclassical criteria: continuity of time, definable location, and cause-effect actions.<sup>26</sup> Historically, these mainstream modes of practice emerged in the United States across the early 1900s, wherein the American film industry utilised an array of systematic techniques to provide the conditions for uniformity in mainstream film practice.<sup>27</sup> This industrialisation process utilised automation and standardisation in order to fulfill large demand for entertainment through increased productivity, efficiency and eventual output.<sup>28</sup> Subsequently, the artistic conventions through which *Parasite* imparts a critique of neoliberal ideology are themselves predicated upon capitalist structures. Given that films not only define, but are defined by the meaning of their systems,<sup>29</sup> *Parasite*'s thematic commentary is subordinated to the dominant economic forces that the film unavoidably reiterates via adherence to industrial standardisation.

As per Comolli and Narboni's categorisation of cinema, films are ideological beyond any explicitly political content or structure: they can also be examined in relation to their direct resistance to the economic conditions that bind their production.<sup>30</sup> The liberalisation of the South Korean economy across the 1990s occasioned the rise of the 'Korean Wave' (the Korean culture industry), transitioning to a globalised free-market through neoliberal reforms.<sup>31</sup> Orientated for foreign consumption, the nation's film industry was heavily optimised for strategic corporate production and international export.<sup>32</sup> Subsequently, *Parasite* emerges as a filmic product of the dominant neoliberal order established at the turn of the 20th Century. Commercially viable in both narrative structure and cultural popularity, the film grossed over US\$267 million worldwide whilst being entirely private-sector funded.<sup>33</sup> A "quintessential South Korean film",<sup>34</sup> *Parasite* is therefore the result of resources and funding engineered to "compete for global consumption", capable of being strategically mobilised as an appropriated cultural product to achieve foreign policy aims.<sup>35</sup> According to Althusser, ideology maintains itself through "the reproduction of the relations of production",<sup>36</sup> demonstrating that for transformative change to occur, perpetuation of these economic relations must be disrupted. Therefore, whilst there is substantive critique of the capitalist system across the film, *Parasite*'s degree of resistance to dominant neoliberal hegemony is inherently subjugated by the commercial industrial complex in which it is complicit to.

Furthermore, the degree of a film's resistance to neoliberal ideology requires consideration of its revolutionary potential. For Macbean, true liberation of the capitalist economic system requires more than emotional vengeance by the oppressed.<sup>37</sup> Moreover, cinematic practice must be extended to call forth all human faculties such that genuine insurgent action can be taken.<sup>38</sup> However, *Parasite*'s popularity as an ostensibly palatable action movie implicitly highlights its failure as a revolutionary text to engender any form of genuine unification of the proletariat class. Openly praised by billionaires and celebrity figures alike,<sup>39</sup> wealthy viewers are evidently left untroubled by the thematic indictment of upper-class beneficiaries. The film's commercial success thereby precludes its capacity as a political resistant to undermine and restructure the contemporary capitalist order.<sup>40</sup> Žižek explains that ruling ideology is maintained by reproduced relations of production exceeding that of their transformation.<sup>41</sup> Therefore, *Parasite*'s commercial viability and integration within the South Korean film-commodity economy

only serves to reinforce society's dominant modes of production, thereby suppressing its potential to inspire meaningful change. Similarly, Adorno's deterministic view of the culture industry – of one which "intentionally integrates its consumers from above" – details a conception of popular culture as being systematically produced, standardised and imposed upon the masses.<sup>42</sup> *Parasite* is therefore an extension of this practice, that whilst demonstratively anti-capitalist in thematic content, ultimately reiterates the ruling neoliberal order at the expense of its revolutionary potential.

Altogether, the film's degree of ideological resistance must be considered in totality to both its artistic critique of capitalism, and in relation to the economic systems that facilitate cinematic production. As outlined by Comolli and Narboni, all cinema refracts the dominant ideology of its context and is therefore considered by degree of resistance in relation to both content and form.<sup>43</sup> *Parasite*, explicitly political in content, can therefore be said to provide a representation of the prevailing ideological system that seeks to undermine its entrenched hegemonic assumptions. Where capitalist ideology typically provides an idealised vision of reality,<sup>44</sup> the film intends to dismantle the neoliberal illusion of equitable success through narrative sequences that demonstrate the destructive consequences of class suppression. As established, *Parasite* portrays the inevitable fragmentation and marginalisation of the proletariat class within contemporary society, ultimately subverting the capitalist notion that meritocracy ensures opportunity for all.<sup>45</sup> However, the film is also a commercial product of South Korea's economic expansion, materialising in a cinematic commodity that unquestioningly adopts the language of industrial Hollywood storytelling through the via classical narrative structure.<sup>46</sup> By extension, *Parasite* is best categorised within Comolli and Narboni's fourth criteria of ideological resistance: films that do not effectively criticise the system in which they are embedded within by virtue of their complicity to dominant modes of capitalist production.<sup>47</sup> Consequently, the film falls short in its attempt to dismantle the legitimisation of neoliberal ideology across contemporary society, instead remaining subordinate to the very economic structures it set out to denounce.

Overall, *Parasite* endeavours to unravel dominant ideals surrounding contemporary capitalism, but is nonetheless incapable of instigating revolutionary change. Rather than being formulated in resistance to commercial societal systems, the film proves to be a cultural product of South Korean and American industrialism. Therefore, despite *Parasite*'s comprehensive critique of contemporary capitalist hegemony, the efficacy of its ideological resistance to the neoliberal order is ultimately diluted by complicity to the economic conditions that informed its production.

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