

In the Direction of Satisfaction (Parts 1 Through 36), 2026

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Alienze



Albeit never being realised, Albert Speer's architectural vision of Nazi Germany's *Volkshalle* was intended to signify the transformation of Berlin into what Hitler had envisioned as *Germania*: a monumental capital organised around a singular architectural scale. The domed building, planned at approximately 290 metres in height and capable of accommodating 180,000 people, was conceived as the physical embodiment of the regime's political dominion. In 1941 Speer commissioned the construction of the *Schwerbelastungskörper*, a concrete cylinder weighing 12,650 tonnes, to test the bearing capacity of Berlin's subsoil. Unable to bear the weight of the regime's architectural ambition, the load sank into the wet lowlands, where it remains today.

Claimed as the largest modern construction site of Europe, the 1990s saw Potsdamer Platz as the materialisation of a collective architectural reunification of Berlin, by way of the perfect high-rise city. Once situated at the former trisector boundary between the British, French and American sectors, the site became an attempt to fill the missing constituents of post-war Berlin within a single development. This utopian ideal was constructed, yet not necessarily satisfied despite its daily traffic count of 100,000 persons, and was rather left as a synthesis; a failure of the idea that a city can be deliberately composed as an image. Potsdamer Platz can instead be viewed today as the castrated corporate democratisation of European monumentalism.

taking the m41 from the east and
through phases of light I-
in the direction of satisfaction
wandering around mittle-europa
I pass by and look at the things along my path
with the lens of my glasses