Architecture is said to be a spatialized expression of the political status quo. But does it incorporate revolution, or acts of civil resistance? Lebbeus Woods’ *Underground Berlin* is a unique example of a “spatial design” pursued over various media – from preparatory sketches, drawings, through models, storyboards and written pieces that were to lead up to a full-fledged film project – which visualizes resistance to totalitarian politics through buildings, subterranean structures and constructed “choreographies”, like those in Bernard Tschumi’s diagrams.

Its *film noir* plot operates as a guided tour of Woods’ subterranean city, portraying Berlin’s “historical imaginary” through unbuilt projects – those of past Berliners and his own – that interpret post-war Berlin’s tremulous history, along with its entry into post-communist reality after the fall of the Berlin Wall. *Underground Berlin* is not so much an envisioning of city’s future, as it is a revisionist parable on the ruthlessness of urban renewal in the 1980s, Nazi era Neo-Classicism, and Weimar Expressionism’s Alpine architektur re-emergent in the deconstructivist stalagmites of a cavernous world below.
the surface; an environment made of floating platforms ruffled by telluric currents. 

*Underground Berlin*’s radical architecture stands in for city’s ruptured identity.

This paper sets out to analyse the narrative structure of Woods’ treatment for an unmade film against the background of *subterranean fictions* – a subgenre of utopian literature – and science-fiction cinema, especially Vincent Ward’s version of the *Alien*³ script, for which the architect served as a conceptual artist/consultant, bestowed with both the themes and spatial inventions from *Underground Berlin*. The project’s subsequent dissemination into mass media (12 Monkeys), book projects (*OneFiveFour, Terra Nova*), along with concepts like *treespaces* developed in new political contexts of urban conflict zones/disaster sites, acknowledged an evolutionary *modus operandi* at the base of Woods’ unbuildable speculations.

**• Author(s) Biography (200 words each):**

Maciej Stasiowski, PhD, is a graduate in film and media studies at the Institute of AudioVisual Arts at the Jagiellonian University’s Faculty of Management and Social Communication (Cracow, Poland). He is the author of the book *Atlas of all Things Inconstant: Strategies, structures and metafictional devices in the works of Peter Greenaway* (Nomos, 2014), as well as of numerous academic articles on literary utopias, unbuildable architectural projects, and construction of filmic space. This research culminated in the dissertation *The Mediatization of Speculative Architectural Projects*, dedicated to instances of experimental and visionary architecture, employing filmic discourse and cinematographic strategies to forward their critical perspective on space, with an emphasis put on the tradition of “paper architecture” and the increasing incorporation of cinematic representational techniques into new “unbuildable” architectures. He led courses on animated film, new media art, and literature studies, and recently co-authored a film essay for the *Late Polishness: Forms of national identity after 1989* exhibition in Warsaw. His primary research interests include: film and issues of filmic space, architectural representation, science fiction literature and cinema, new media, but also unbuildable architectural projects and unmade films.