

Reflection Paper

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The Good Banality and the Pleasure of Boredom

The city constitutes of spaces of high representative importance - churches, museums, authorities buildings - this may be called a sphere of sacrum, and **spaces of profanum** – those of the everyday use, inhabiting, work. The latter, as contributing to the banal, the mediocrity and the everyday, paradoxically, very often stay unnoticed, therefore non-celebrated. In order to improve the quality of their performance, **prioritize the commonness over the exceptional**, we need to aim towards shifting our attention on everyday life, on slowness and boredom, on habits and repetitions, on essentials and obviousness. Only then, we may proudly contribute to the **making-of a good life**, or else, a **good banality**.

The point of departure in the project, has been demarked by fascination with boredom as a lens: on body-space relation, on its figurative relationship to modernity, allegory of changes in society. Considering **boredom** both as a **state of comfort** – it makes one distance from what was once considered meaningful and re-define it, withdraw from the daily rush – or an extreme **uncomfortable feeling** due to its dullness and hopelessness, within my methodology, I have been examining **how a scenery of boredom can be a source of inspiration for a contemporary spatial arrangement of a city**.

1. Methodology

The methodology – **how** – comprised of observation and recording of still and slow scenes of the everyday life in the city of Łódź. Eventually, these scenes were turned into the short film that examined the context city in terms of its everydayness. Consequently, I have followed the line of the city's post-industrial history, therefore changing attitude to work and living practices. Working with film, both intuitive and planned city walks, encounters with professionals – artists, architects and non-profession related audience, visits in art galleries and informal art events were supported with following the relevant bibliography: essays, academic papers, filmography, photography and paintings. Part of the exploration process involved as well following the 'on-site', performative work of local artists who focus on the everyday and respond the conditions of the re-borning from the post-industrial atmosphere of dullness city.

The use of boredom as a lens on to the spatiality of the city, comes with facing the poetry, eroticism, intimacy as well as the ambiguity of this state. Therefore, boredom is considered here as a state 'in-between', demarking up-coming transformation, awaiting, frozen in time change.

2. Relation to design and relevance

This approach to research resulted in the selection of the specific project environment – tenement apartments in the centre of the city, as well as the selection of precise design tools – **the void, the transformation** and **the re-definition**. Consequently, the relevant lexicon was formed, and its figures

directly shaped the design. Georges Teyssot in his essay '*Boredom and Bedroom: The Suppression of the Habitual*' mentions the void as a pure possibility, and a counter of a form. The interiority elaborated and re-defined within the design of the apartments, as a principle uses the notion of empty/full, disappearance and re-appearance. The design elements are the folding, sliding and pivoting walls, where the furniture are held 'in-between' them. The dynamic and the use of the space changes together with the inhabitant interacting with those walls. Consequently, the multiplicity of spaces is created, and the furniture hold the function of mediators between them.

3. Processing

The last part of the design phase will consist of materialisation of the already established design scheme. Physical model, atmosphere and space visualisations, animated gifs, explicit and relevant graphic to communicate plans, sections and axonometries will be applied.

4. Conclusion

Methodology chosen helped to unveil the complexity of the subject and multiplicity of its layers: spatial, social, political, cultural and economic. It was effective, and resulted in a consequent and strongly topic related design. It helped to bring the subject of boredom up to the high spatial importance. However it established a profound insight into the depth of the matter, it lacked more efficient and direct projection on design from the early stages. As a consequence, the research phase extended in comparison to the design phase. It would have been more time-efficient and fruitful for the design if it comprised of more physical-spatial tests and samples on how to apply the topic of boredom on the design from the preliminary stages of its exploration.