



THE GOOD BANALITY AND THE PLEASURE OF BOREDOM

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Marek Okrassa, Sofa II, oil on canvas 160 x 180

Preface

'To live is to leave traces'

Walter Benjamin

I. The necessity of re-domestication

We have changed the way *to house* our *productive* activities – actions that have to do with work, goods production, running the machineries of living, so called ‘services’.

We haven’t changed the way *to house* our *non-productive* activities, because instead, we have learnt not to be non-productive.

Currently, the domestic space holds users, rather than inhabitants, because of its hybrid, constantly re-defining nature. Home – as a device – is plugged to everyday life, and its spaces serve the evolving living and working habits. The physical concept of the home space – XIX century tenement houses, socialist blocks

of flats or popular since mid-nineties development housing estates, are the most common form of inhabitation in Poland – according to governments statistics, in 2016, 57% of Polish society inhabited multifamily dwellings. We live in buildings of age ranging from 100 years – XIXth century tenements, through 50 years old socialist prefabricated blocks of flats, to two decades old concept of developers' estates. Meanwhile, the technology that we are using changes dramatically every decade, so do the social constructs and systems that we are part of. Consequently, the architectural concept of our apartments is further and further from the contemporary concept for living. Le Corbusier and other Modernists worked on the change of the plan of the apartment, but what indeed hasn't been worked through, is the housing type in historical-social terms: the functionally differentiated house, with its family-based house-keeping regime.

What emerges, is the necessity of re-domestication, meaning exploring and defining the new ways of inhabiting, making off the home. This includes definition of user - inhabitant, but also of a community they (inhabitants) are willing to be part of. In order to go out of the old, non-contemporary-relevant patriarchal way of ruling the house, I look into social, architectural and individual practices and elements that contribute to making off a home as commonly approved concept, which I consequently **deconstruct**. The process of deconstruction happens in two ways. First of all, as a deconstruction of a social construct of household and domestic work. The model that is deconstructed is the patriarchal-based domestic household, that gradually lost its public character and aspects of commonality among different households. It is the monogamous family with the inferior economic and social status of women and a status of man *visa a vis* her. Secondly, it is the spatial, material deconstruction, re-programming of the functions of the house – a clash of

modernist solutions, applied on XIX century apartment layout with XXI century traces of living inside it. The spatial base of the XIX century tenement houses emerges from the layout that satisfies the living needs of the bourgeois class of the society. The 'open-gallery type' was introduced in the first half of the XIX century and it represented a remarkable adaptation of the Empire Style to urban multistory housing. The main feature of these apartments was the complete separation of the service spaces with only kitchen included inside the apartment, which still was a space for servants or housewife's. The most mature form of the bourgeois apartment had a center defined by a large living room and so-called sitting room – the entire house was organized around *the living*, but exclusively for the rich part of the society.

Within this project, under examination are rooms, spaces in-between, spaces of communication, objects, services, materials, routines. They are the architectural and social constructs, the results of spatial and social clashes that the layout of the apartment have experienced since the last 200 years. The predicted outcomes are new spatial constellations, new social structures, and most of all, setting up the spatial principles for project as open as the Everyday life is.



contemporary living, graphic

II. **Bad habit to in-habit**

Our modernity, while condensating profits and multiplying technology, moves further and further from what may be called a hygiene of living and working practices, each considered as separate aspects of the everyday. However, we do take advantage of the technology, speeding up the production, improving efficiency, we struggle to recognize the difference between working and non-working time. Both work and labor *have been in-habited* in our home environments, and the definition of habitation – the act of living – doesn't stress the separation (therefore appreciation) of the *non-doing* and the *doing*. This may have very serious consequences on the rise of the exploitation of the employees, overworking of the housewife's, blurring the guidance for the healthy design of the space of habitation, as well as inability of taking the advantage of *non-doing*. Here, I define *non-doing*, doing nothing, as the purest free time, devoted to boredom, one's 'blank page of the day', and the creativity that possibly may emerge from it.



'objects', graphic

III. The necessity of objectification

Things have reversed until such an extent that what stands for an actual work – labor of household – through the prism of capitalism is not considered as work¹, while one's free time, the time off, has been annexed as a commodity and re-adopted by corporations, translated into potential profit².

According to Hanna Arendt's, labor is a cyclical, repeated process that carries with it a sense of futility. It comes with the basic biological necessities of self-preservation and the reproduction of the human species. Work, from the other hand, has to do with products, objects, that, within their objectivity³, stabilize human life – they stay the same, objects of identification, against the subjective nature of human.

Possibly, the specific, deliberate and aware use of **objects** and **spaces** can strongly influence the way we conceive the labor and the work, so that the un-paid hours of house holding activities can be recognized not as a biologically and gender-conditioned, but, instead, as an objective work activity, that may be approached by everyone equally, is protected from abuse and has a policy.

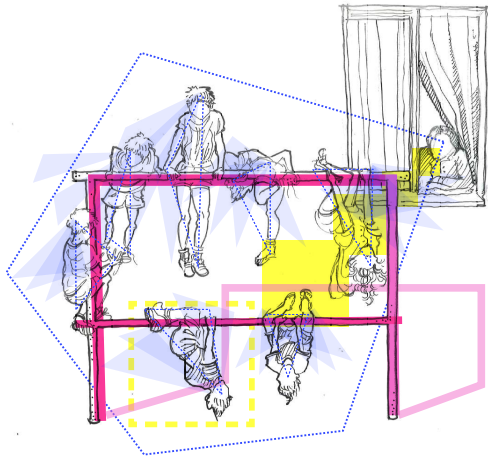
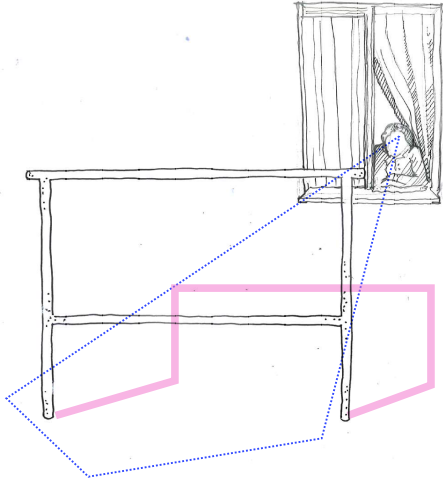
1 Silvia Federici, *Wages Against Housework*;

<http://www.caringlabor.wordpress.com>

2 Abe Walker, *Creativity loves constraints: The paradox of Google's twenty percent time*;

<http://www.ephemerajournal.org>

3 Hannah Arendt, *The Human Condition*, p. 120



'nature of boredom', graphic

IV. Void is not empty – the meaning of freedom⁴

While we **in**-habited - squatted, the productive, working aspect of our living, we escape **in**-dwelling the voids and non-production, as potential parents of boredom, emptiness and marrams. Boredom is a by-product of modernity; it results from flattened perception, mechanization and extended uncomfortable nothingness that in the case of Łódź is a result of industry collapse, unemployment that followed, and on-going decay in social and spatial structures. Possibly, destructive aspects of like-wise understood boredom can be flipped and act like a construct and stimulus for creativity, and in turn, re-appropriated everydayness. Within my work, I look upon boredom as a state that not only is positive, but which is also desired, because it stimulates the subject – human – to different, creative use of the object – situation, environment, piece of furniture, machine, tool, toy, space etc. However, in order for the boredom to be appropriated and considered as desired freedom, proper spatial conditions, have to be created. A space, room or an object can respond to the feeling of boredom by interacting with the user, and creating a possibility to be used in a different than standard way. For instance, a wall, that apart from separating rooms / holding the burden of the building, serves as a canvas to draw on, or a kitchen, that instead of the standard ‘frankfurter’ layout is placed in the middle of the biggest room and therefore turns cooking into social activity instead of labor.

⁴ Hanna Arendt argues that if automation will allow us to free ourselves from labor, freedom would be meaningless to us - without the contrast of futile necessity that labor provides. Consequently, I argue, that architectural conceptualizing of freedom is equally important as the spatial consideration of labor.



frames from the research field film on boredom,
'boredom: 3 states of matter'

Part I

Everyday life as an Open Project

Creating guidance to establish the design toolset

I. Why banal matters

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.



Katerina Kamprani, *The Uncomfortable*; source: <http://www.boredpanda.com>

II. Boredom – the spatial matter

If to consider boredom one of the important states of realization and awareness, than, all of a sudden it becomes an extremely valuable factor to be taken into account while designing. The more common practice is to design against boredom rather than for it. We would rather say: 'here I'm planning to work', than: 'here, I'm going to practice my boredom'. Boredom not only is a byproduct of modernity, it is also one of its biggest fears and anxieties to escape from. Whereas, if we actually examine what happens when we are bored, and when does exactly this phenomenon appear, it turns out that not only it is unavoidable to be bored (luckily!), but many of the world's most interesting inventions are actually the products of extended impatience, dissatisfaction and 'in-betweenness', so indeed, the Boredom.

From an etymological point of view, *bore*, in English, is a *rather mysterious word, arising after 1750*, according to the *Oxford English Dictionary*. The first cytation of the noun boredom comes from 1864. The use of French word - *ennui* - becomes fashionable during the late seventeenth century.

According to Walter Benjamin, the "the idleness of the flaneur is a demonstration against the division of labor". "Demonstration" is to be understood in its political sense. Therefore boredom, sets the environment and conditions for the frenetic dedication to games of the bourgeois class and Benjamin compares it to the repetitive actions of industrial labor.

But, however, this comparison may lead to the depictions of human figures with the cityscape, the hearth of boredom seems to appear within the most intimate of spaces - the house. As



FAHR 021.3, 'serious house', San Vito; photo by Miguel Oliveira

for philosopher, Arthur Schopenhauer, boredom is a 'domestic demon', and within the space of the house and the time of everyday life, the ennui exists.



'on - site', graphic

III. Void is Empty, Void is Full

Whereas the common thing is to connect the idea of the void with the ‘emptiness’, the ‘fullness’ of the void turns out equally true. The inside of the Void is filled with the meanings that either are the traces of the past, or that are our projections, ways of conceptualizing the space. A chair in an empty room might be there for one to stop and read, or perhaps, it is there because of the table, hidden behind the curtain and invisible for the observer.

The connection of boredom with the void is brought up in 1821, by the poet, Giacomo Leopardi, where the notion *ennui* is used to describe the sensation of the void:



“daughter of null things,
mother of the
void”⁵



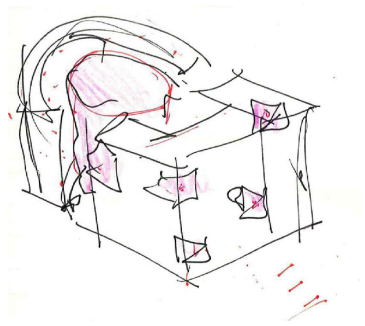
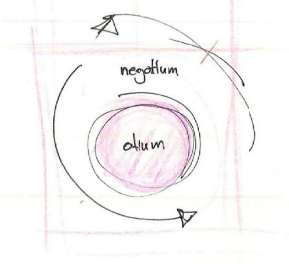
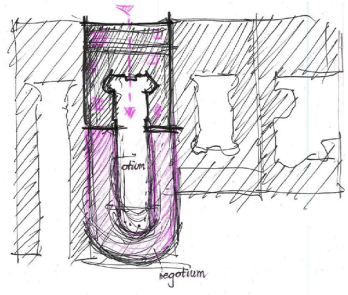
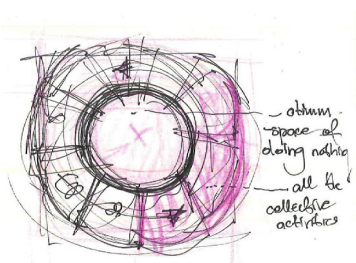
Georges Teysot in his essay *‘Boredom and Bedroom: The Suppression of the Habitual’* mentions the void as a pure possibility, and a counter of a form. Here boredom, as related to the void, reveals its dual nature: it is shapeless and it is a denial of any form, but it can also impose a multiplicity of forms or the excess of things, as the decoration in the nineteenth century appartements, or the excess of objects and things in the XXI century homes. In that sense, boredom has to do with both

5 *figlia delle nullit, madre del nulla*



'on-site 2'

void and fullness, with lack and excess, with rythm of work and dullnes of the multiplicity of entertainemnt activities, with lower class and with the bourgeois. It can result in poetry, but it can also be a stimulous for vandalism and destruction.



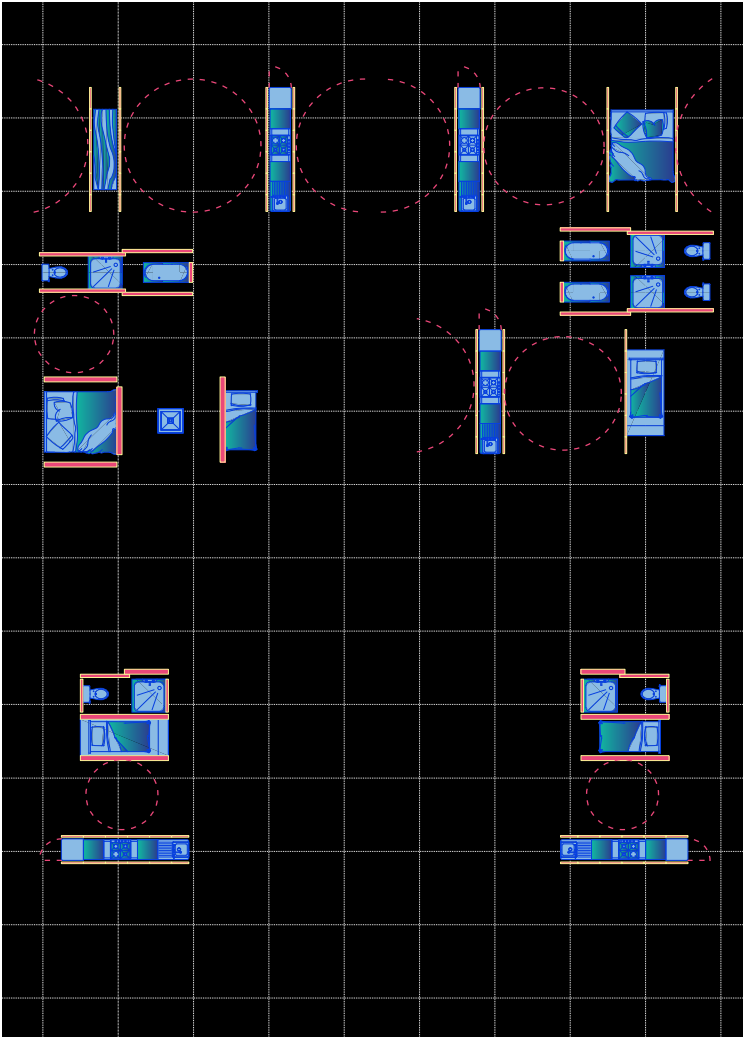
'otium-negotium', sketch

IV. Otium - Negotium – the architectural project of boredom

Otium can be a temporary time of leisure, that is sporadic. It can have intellectual, virtuous or immoral implications. It originally had the idea of withdrawing from one's daily business (negotium) or affairs to engage in activities that were considered to be artistically valuable or enlightening. (Otium otiosum: idle wasteless free time; otium negotiosum: free time to do what one wants.)

The question about otium - negotium, asked within a spatial, architectural context, implies thinking about the way space responds to the notion of doing nothing, therefore relaxing, discovering the richness of the tabula rasa. We usually design spaces for negotium, meaning spaces for work, for activities. But what counters the set of activities that structure our reality, is the release that comes within an otium, break in-between activities. In this project the space of otium is envisaged in the back of the existing housing tenement. From an urban scale perspective these are the backyards located on the inside of the block and isolated from the street. In this way inner courtyards become a space devoted exclusively to the *ennui living practices*, creating an experience of a 'rural idyll' within the hearth of a city.

Both aspects - otium and negotium - are within the hybrid nature of our home spaces and the idea is to first of all acknowledge, celebrate and finally distinguish their coexistence. The otium- negotium guidance in this project is therefore about building up the relation between the two and finding out the way to construct their coexistence.



'between', graphic

V. Border is a Space too - the in-between realm

The notion of the 'between' comes in, once the two opposites, or the two sameness are considered. Forms of 'border' and 'between' help distinguishing elements one from another: spaces, time periods, styles, atmospheres, or any two polarities (or aspects). Once, the importance of the 'between' is acknowledged, it turns out that much more than about the elements themselves, it's all about the relations and tensions between them. The reciprocity of spaces, functions and contrasts reveals in the border between the two elements. Already, using the term 'in the border', implies, that the border is treated as a space itself.

* * *

The overall aim of the research is to define the most accurate methods, setting up the ground and condition for the development of an entirely, genuinely, contemporary architecture. What is here considered to be the contemporary architecture, is the reconciliation of the different realms: the one of work and labor with the one of living and boredom appreciation, the mutual existence of the residue of the XIX century living realm with the broken economy of the XXI century times, the emptiness of the blank walls, no-ones courtyards and cold apartments, with the richness of the virtual world offers, variety of jobs, multiplicity of tasks, mutation of lifestyles... The complexity of the contemporary life is exactly the combination of all these elements and their reconciliation within, what we may call, an open project for a new, good life.

We deal with the changing reality, as we also deal with what has remained the same.



'between', photo, author unknown

Part II

Home as a productive and non-productive space

The toolset – casting specific design elements

I. Ground - the main thoughts of the research

I.I Unseparated

the home and the work practices

*“The most remarkable aspect of the transition we are living through is not so much the passage from want to affluence as the passage from **labor** to **leisure**. Leisure contains the future, it is the new horizon. The prospect then is one of unremitting labor to bequeath to future generations a chance of founding a society of leisure that will overcome the demands and compulsions of productive labor so that time may be devoted*

*to creative activities or simply to pleasure and happiness.*⁷⁶

Classical industrial theory hinges a fundamental distinction between waged labor and time for recreation. However, since at least two decades, the entirely opposite process of gradual merging the two of the environments, keeps on being forced by the most influential enterprise and company management trend setters. (Google may be one of the examples). Suddenly, the time, that Henry Lefebvre calls as devoted to creative activities or simply to pleasure and happiness, becomes a commodity as well, and the practices connected to work and leisure merge. They become hard to distinguish, not only because it is at stake to cover up the workers exploitation by 'compensating' it with home-alike atmosphere at work or even the possibility of working from home, but a lot thanks to especially mobile technology that enables this blurring happen. The relation of time and space is being constantly loosened, because we no longer need a fixed place to complete a particular working task. What is than the spatial response to this, and how did this phenomenon affected the re-shaping of our most intimate spaces - homes? How did that affect the way we now think of time of production and – perversely - time of non-production? Can we say that the ownership of the private time has slipped out of our control? If the work practices in such a smooth manner start to infiltrate our free time, aren't these the living practices that happen to be affected and eventually changed, adapted to what the working demands may dictate? And from the other side: the idylle free time, once allowed to merge within the working hour realm, be-

came almost a commodity, a good that requires being payed for. Can we than argue that this particular intimacy of a free time has been disturbed to such an extend that it actually no longer stands for an unruffled property of an individual? Experience of free time is increasingly becoming a part of our working lives, no matter if we work at home, or we go to work out of our living place.

I.II Underestimated

the work within the house - rationalization of home

There is quite an urgent need of deconstructing the myths that contribute to the cultural construct of contemporary dwelling. First of all: “ *The bourgeois dwelling, whether two or three rooms large, whether a rental house or a villa, whether more or less ostentatious, luxurious or comfortable, is a material expression of ruling ideology and its social organization: the monogamous family, the inferior economic and social status of women, parental rights over children, and so on. Hence, the form of the bourgeois dwelling is derived from the nature of its social functions; the household is the outgrowth of today’s family organization and thus the object of the most elemental class antagonism, namely, the status of the man vis a vis the woman in the patriarchal family. Therefore any analysis of the bourgeois dwelling forms must start with the sociological analysis of marriage and the monogamous family.*”⁷ The space of the house underwent multiple trials of rationalization, projects aiming to relief women from the slavery work (not much successful), but the spatial dynamic of the house, in a big sense of it, still is the reflection of the distribution of forces between the *members* of the *common* living. A family, as a predominating concept, is a form of this commonality.

The industrial revolution of the XIX century partly was a big breaking moment for a lot of women, since it enabled them to work outside the house and in an economic and social status sense become a member of the society. For most of women it

still meant working in two shifts, but the work outside the home environment was a way out of the shadow of the household slavery.

*“ In our modern times, women of the nonbourgeois segments of the population have abandoned once and for all the kitchen stove, in order to join production and to claim their proper place in public and cultural life: therefore, it is unthinkable that a woman’s enslavement should be increased by expecting her to perform double duty and carry an additional workload at home. The only way to achieve liberation is to be relieved from the home drudgery – the kitchen, cleaning, laundering, sewing, and the raising of children. Only then will women emerge from their domestic servitude as productive members of society and true citizens.”*⁸

Karel Teige, the author of “The minimum dwelling”, as a way towards the housewife’s relief, stresses the importance of centralizing, making public what is considered as part of the household services:

*“...it will be necessary, to get rid of the domestic household, which effectively lost its public character during the formation of the patriarchal family and instead become a private service. This also means that in order for the working class to live in dwellings adopted to a nonfamily lifestyle without a family-based household, most private family household functions will have to be taken over by centralized and public large-scale industrial services, including child care and the rising of children.”*⁹ This claim comes from the 30’ and

since that time we have already managed to popularize the concept of kinder-gardens, public laundries and other shared services. We have come to the idea of co-housing (originating in 60', Denmark), where the concept of sharing, especially services, meaning also dividing housework, and making it public among the particular community, greatly contributed to the relief of woman. But, what still happens in reality, is that the house as such is still a backstage, *the coulisse* of the life in any sense of this, hiding from the rest of the world the never properly recognized very hard work, abuse and social acceptance for the never paid second shift performed mostly by women.

I.III Undomesticated

the act of non-productive practice

For contemporary man, who no longer has time for anything, the time, if he has free time, becomes immediately too long. He must drive away the long time, in shortening it through a pastime. The amusing pastime is supposed to eliminate or at least to cover up and let him forget the boredom.¹⁰

The excess of time, that Heidegger describes, for the contemporary human, is a gap that he or she immediately tries to fill in. The luxury of uncommon free time appears as a source of anxiety against possible disability of dealing with the *tabula rasa of the time*¹¹. Therefore, the tendency is to fill up the time with any activity, rather than let the long span of time simply last. On the other hand, for a non-contemporary, meaning not well-off, living in a particular social margin, but at the same time a part of a significant majority man, boredom is not a *tabula rasa*, but rather a dead end or a black hole. He/She would also, as a 'contemporary human', try to 'forget the boredom', filling in the excess of time, and also, instead of seeing the quality of it, would associate it with the unhappy limbo of the bad economic situation. But, however boredom goes together with stagnation, conversely, it can presage an active state, because it also stimulates the desire to act, to change something.

10 Heidegger, *Cited in Wrathal*, 2005: 111

11 *Tabula rasa of the time* – Here, I mean that the unplanned free time, exactly as the phenomenon of the 'white paper', means facing the 'self', because it is a process of coming up with 'something' within the background of 'nothing'. This 'something' is more less a definition of the the self and its capabilities at the moment.

Walter Benjamin prizes boredom, because he believes, it is necessary for the inner balance, it is the mental union with the experience. He also claims, that the intimacy connected to activities of boredom is gradually disappearing:

*“ This process of assimilation, which takes place in depth, requires a state of relaxation that is becoming rarer and rarer. If sleep is the apogee of physical relaxation, **boredom is the apogee of mental relaxation.** Boredom is the dream bird that hatches the egg of experience. A rustling in the leaves drives him away. His nesting places - the activities that are intimately associated with boredom - are already extinct in the cities and are declining in the country as well...”¹²*

II. Foundations

II.I Home

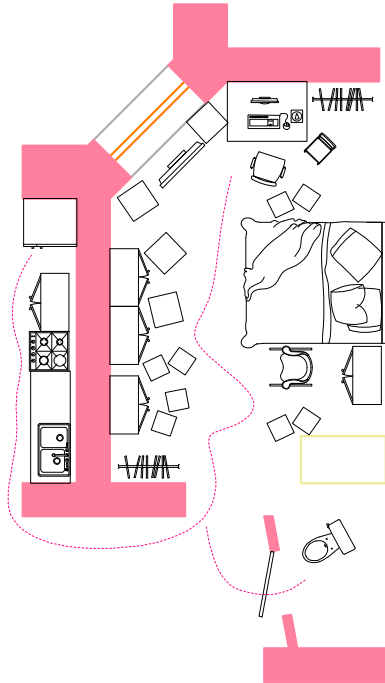
reasoning of the choice of the project environment

The environment of home as an idea and as a spatial form – a house - is a center of the project, because it is the primary unit, a shell and the most intimate but at the same time most informative expression of the human way of being. The etymological explanation given by Heidegger of the word ‘to build’ – bauen – brings about the importance of the act of dwelling, cultivating, occupying spaces, therefore *being*.

“The old word bauen, to which the bin belongs, answers: ich bin, du bist mean: I dwell, you dwell. The way in which you are and I am, the manner in which we humans are on the earth, is Buan, dwelling. To be a human being means to be on the earth as a mortal. it means to dwell.”¹³

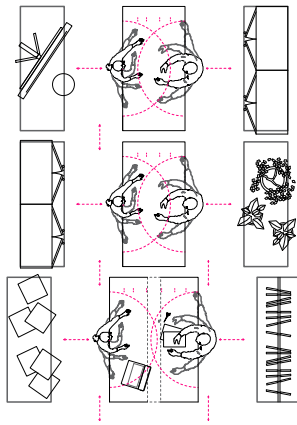
Heidegger goes further explaining the etymological chain of the words that in German have to do with living – *wohnen*, inhabiting – *gewohnt*, peace – *friede* - preservation from harm, safeguarding. He argues that the concept of living, dwelling, inhabiting is the part of human mortal nature, but it is also the essence of existing on the earth, therefore beneath the sky¹⁴.

The hygiene of the living (or a lack of it), in multiplicity of meanings, is expressed within the environment of the house.



'moving in the living space', graphic

raw material



finished
product

'raw material/finished product', graphic

That means house considered not only via the lens of its section and plan, but especially through the traces of the use, character, amount and arrangement of objects inside, sizes of rooms to which particular functions were assigned, combinations of spaces for resting and for working, condition and quality of the room intended for sleeping, eating, showering... Do each user has her/his own room, or are the spaces shared by some of the 'house-members'? If only some of them are shared, by whom is it then? If the parents share the bedroom, does it mean that none of them separately has a room in the house that belongs only to him or her (inside an average income family, in Poland, the 3-4 room apartment is considered)? Or maybe, the consequence of such a sharing inside-house policy is following: kitchen becomes a room of a housewife, her private kingdom, whereas 'the biggest room', a TV room, is a room for Him. What are the principles, conditions, under which we share some spaces, and we don't share the other ones? Why some of the 'house members' were assigned their private rooms? Dwelling, sharing a home (*homing?*) is a contract between the users of the space, to which we *come back*. A tribe in the past or a freely organized community nowadays, would set the rules of common living. A family, also a form of community, sets those rules for itself, or applies them from outside – from culturally and socially agreed common idea on how the family living should look. But the concept of family which we popular take for granted is a very frozen in time patriarchally-based construct that additionally is not easy to question.

The way we organize our most intimate sphere of life, where we decide who do we let in, or who we don't, tells a lot not only about us personally, but also about the condition of the society, and directions towards it aims. In that sense, architecture of the house is a spatially introduced information on the social and

political construct of the home. Deconstruction of this concept, the concept of dwelling, I consider vital, in understanding the contemporary practices of living where human is positioned as a part of the more complex organism – the society.

II.II From togetherness to common(ness)

the meaning of the common

House can be inhabited by one, but home is a concept that from its definition is created by at least two. As long as house is a physical place, home refers to the *idea* and therefore it is about the creation of relations between people and objects / places, as well as among people themselves. This doesn't deny a person living alone from having home, but it implies that the concept of home is most of all about the personal relation that we are able to create with a place. This can be related to the people who aren't necessary physically living in the same house, but in any other sense are related to it, therefore make us conceive a place as a home. To agree to live together means to acknowledge sharing space, maybe bed, particular objects, maybe sink and a toilet, but not a toothbrush neither a drawer where one keeps his/her underwear. This contract of sharing is set by the two in more-less natural way, sometimes involves more discussions, can results in fights and disagreements. Eventually, there is only one most sunny spot in the house, and only one most soft chair in the living room. We constantly learn to compromise in the name of sharing, living together, common living. Therefore living together, living *in two*, is already a particular form of the common living. Or, as the etymology reveals – the commonality

is a form of togetherness. The word *common* - *ko-moin-i* - "held in common," is formed from *ko* - "together" + *moi* - "change, exchange", hence literally shared by all. That could lead us towards a claim, that it is almost as obvious and necessary to live in a community, as it is essential to find any form of togetherness in life in order to find home.

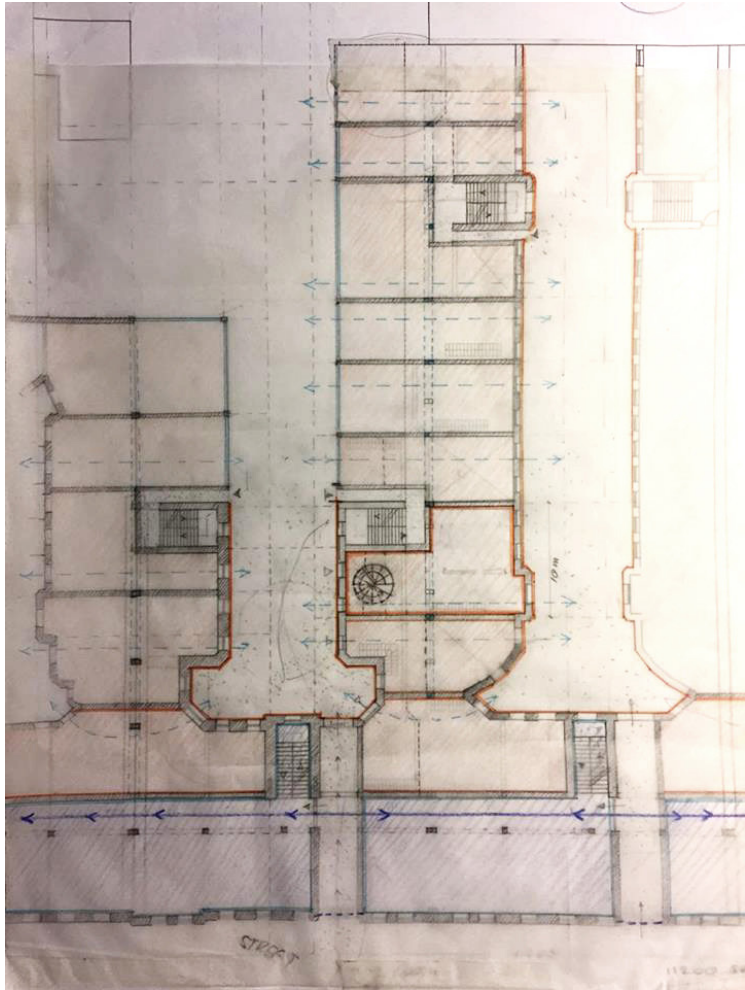
II.III Courtyards

The particularity of Łódź tenement houses among other features (tripartite division, dualism principle of form and function, strong division between the front – façade and the back – annexe, etc) lies in the presence of the inner courtyard, colloquially called by the name of ‘a well’ due to an elongated, narrow shape.

In the Łódź tenement typology the courtyards had a partly closed form of “U”, much more often than popular in Berlin or Paris “O-shaped” buildings.

Courtyards with their shapes and poor lighting conditions were the result of the policy of dense and efficient development of the plots during the period of industrial revolution, when a lot of apartments were made in chaos and rush under the pressure of time. Some of them managed to become well-performing social spaces, but wherever the sense of community and ownership of the common was less, courtyards were turned into abandoned, squatted with trash, dark and humid backyards.

In the project, courtyards become one of the main focus of spatial and social transformation and the center of the ‘inner idyll’ that this particular urban tissue has a potential to create. The ‘chain-type’ of arrangement of the courtyards enables transforming the apartments in the annexes so that they can be ventilated across - from courtyard to courtyard. Additionally, the relation ‘from-courtyard-to-courtyard’ can establish the exchange between the neighboring tenements inhabitants and upgrade their status as the spaces commonly cared, trusted and celebrated.



concept plan: work assembly line in the front, living in the former 'in-between' of the two neighbouring tenements

In the project courtyards will be transformed into filled with mirrors gardens, freed from cars, referring to the ennui, idyllic otium and inner 'agoras' of the tenements.

II.IV The pleasure of the intimate

The crucial factor for the *effective boredom*, is the capability of the space to offer it's user certain forms of intimacy. That means, the possibility to get comfortable and uncomfortable within the space that is *known*. If there possibly is a value in the 'commonality', it is conditioned by the possibility of the intimate.

In the project, the condition of pleasurable intimacy occurs in the way some places are isolated from the others - using textile or floor-rising, speaking to the notion of 'familiar', considering activities of an individual and the possibility of daydreaming.

III. Mechanisms that constitute work

III.I From Home-to-Factory to Home-to-Home.

the changing notion of the in-between realm

Industrial revolution allowed people to live their houses and literally *get* to work. This change influenced adding a third space to the combination: space of home and a space of work. This third one – in-between – is a space that allows adaptation that comes with changing of the environments. In a large scale, travelling to work to the other side of the city, made the space of the road together with a time spent on a tram an in-between realm, space needed in order to get to the other space and change the realms. Together with the ongoing merge of the environments of work and home, the notion of the in-between realm disappears in its old sense. It is still articulated on many other levels, but as a transitional space, space needed to acknowledge the difference between the two other environments it lost its old meaning. Within the project I argue about the importance of bringing back the notion of disappearing in-between realm. The plan of house is considered likewise: as a space of home – non-productive, and as a space of home – productive. Therefore, since the work considered happens with the realm of home - household, the desired *in-between* happens between home and home. One of the form of the in-between realm of the project is the inner courtyard, hearth of the otium-negotium of the entire house. In order to get from one space to the other, from working space of the house to the non-working part the courtyard physically needs to be crossed.

III.II Assembly line

In a factory, line of production that involves repeatable and monotone activity, but enables efficient and fast flow of work. In everydayness, metaphorically, the amount of routines we are completing without breaking the monotony. The use of the notion of the assembly line as one of the main design guidance - mechanisms, roots in the clearly post-industrial setting of the project. The contemporary understanding of the assembly line helps to assemble – bring together - the elements of the newly designed environment – in this case the spaces of the working, productive, commonly-used part of the house. Transforming the concept of the assembly line into architectural plan helps recognizing— the space as deliberately designed for the purpose of work.

III.III Perpetual Motion

A concept of a Perpetual Motion Machine dates back to the Middle Ages and brings about decent sketches and visualizations of a commonly shared dream over a *perpetuum mobile* – a machine that, infinitely, does it all. This hypothetical ‘device’ would work without an energy source, indefinitely. Since this would violate the law of thermodynamics concerning energy in enclosed systems and entropy that always grows¹⁵, this kind of

machine is impossible. However, what resembles fascinating, and transforms into a concept of space, is the idea of energy, potential of self-regeneration, and self-stimulation inside one enclosed system. The Machine's form strongly depends on the motion and the relation of energy and elements: their weight and shape, the mechanism that enables flow of the kinesthetic energy from one element to another. Perpetuum mobile, as a space shaping device, would take as a principle the geometrical relation of elements of space and the way they can influence one after another. From the other side, being a device, fully transmitting the idea of indefinite work, the machine is also metaphor on the concept of capitalistic society and indefinite working human-power resources. Going further, the never ending shift of mother-housewife-worker, by many, equally is understood as nourished with an indefinite energy source, whereas, what actually is on the table, is the non-recognized, underestimated, and unpaid labor.

III.IV Archetype

the common ground in the collective subconscious

“To discover anew implies discovering something new. Translate this into architecture and you’ll get new architecture - real contemporary architecture”¹⁶

Why and how does archetype matter in architecture? Following the Platonic idea, archetype is referring to pure form that embody the fundamental characteristics of an object/thing. Since it refers to the principle, the basic, and the original, it can work as a pattern cross-socially, cross-culturally. Therefore, archetype has to do with the particular aspect of the common – that is the common unconscious, and has a potential to speak throughout the real nature of things. It has to do with instinctual behaviors, often rituals, processes. Archetypes that concern home, from their nature, have to do with work as well. In order to warm up the house the fire had to be lit up. A fire place, in a collective unconscious, is a hearth of the home, space of gathering, storytelling, or primary activities like sleeping or cooking. The idea of it was evolving throughout years to eventually mutate into a variety of objects and forms. In order to heat up the food, we use microwave, instead of a story teller we gather around television. Another archetype strongly related to home is a well. Device that enables access to drinking water, drags with itself the entire ritual, that starts already on the way to the well, which had to stay far away from the contaminated water of house sewage. There is a walk to the well, there is a work to pomp the water out, and there is a meeting ‘at the source’, that, mythically, repeated in numerous parables and tales. Social interactions, cultural inner processes, that are build up around those and other archetypal constructs, symbolically bind to those objects, that consequently, contribute to the collective unconscious. The fireplace, the well and many others, are not objects anymore, but the constructs of rituals, interactions, symbols, etc. They not only make up the idea of home, but they are home themselves. The physical mechanism in which they work can become a direct reference for mechanisms present in the architecture of the house, from the other side the mechanism of their metaphoric

meaning directly leads the design guides to the type of society we aim to inhabit in the design.

The consideration of archetype, a particular symbolic come back to it in architecture, means not a literal come back, but a translation of its main principles into space, in order to achieve the intuitive behaviors of users, provoke particular social interactions, refer to the collective subconscious. The architectural discussion around archetype, can be a beginning chapter of an also architectural debate introducing notions of void, emptiness. If we translate archetype into a minimum, basic intervention, a call to subconsciousness and intuition, we might be moving away from designing space of excess and heading towards the discussion over spaces of essentials.

IV. Rooms

Certain aspects of everyday banality.
What constitutes home?

IV.I Room 1: Kitchen

The significant part of the design refers to deconstructing (again: socially, politically, culturally and spatially) the construct of the kitchen as one of the main house spaces. Starting from the rationalized version of the kitchen layout of Margarete Schütte-Lihotzky and consequently transforming it first into a space where more than one person can work, I finally reconstruct from its elements a form of kitchenette, that instead of a working space, is placed in the biggest room of the house and serves as a space of social interaction, a ‘food-picking point’, rather than the room where the most of the slavery housework usually takes place.

IV.II Room 2: Bedroom

During the onsite research I have come to a conclusion that the area of bedroom is commonly used as a strongly mixed functional room, where the activities of sleeping and relaxation are dominated with working, storing objects, or everything else, that simply didn't fit in any other, more representational space. In my project, I minimize the bedroom to one object – the bed. The changing use of this object depends on the folding walls,

that, depending on the user, cover or uncover the bed from the rest of the space of the house.

IV.III Room 3: Livingroom

As a spatial reflection around living room, I decided to use a table, that similarly to other objects – the bed and the kitchenette - is accompanied with the foldable walls. The shift in the use of the living room is especially reflected in the changing expression of the chairs that surround the table, depending on the walls being folded or unfolded. When the walls are unfolded and cover the table, the loose chairs in the room invite to the free interpretation of the user. In contrast, when the walls are folded, chairs surround the table in a very ordinary way, suggesting the user to sit around it, and possibly socialize while eating.



'day like this', graphic

Part III

The Making-off

“What emerges, is the possibility of the collective interior, an interiority made up of external things, preserved in formless vessels, reappearing after a process of interiorization”

I. Masterplan

I.I Re-Adaptation

moving within the space of the existing structure

“At first these rooms were treated as salons, without specific functions: green room, blue room, brown room, purple room, and so on. Special functions were assigned to them lately: master’s room, smoking room, musical salon, bedrooms, dining room, and so on.”¹⁷



'day like this 2', graphic

The important assumption of the project construct, is the architectural dialog that happens within the space of the existing building. The concept of deconstruction, dismantling, reconstruction and replacement can happen only under the condition of acknowledging the traces and the existence of the physicality of the existing buildings between Wschodnia, Piotrkowska, Pomorska and Rewolucji streets in Łódź.

I.II Re-production

re-rationalization of home

The symbolic act of re-production of the spaces connected to the work done within the space of house, contributes to the idea of re-thinking the way we manage the productive part of our living. The word 're-production' is used deliberately, not only to underline that the placement of existing construct (idea + physical space) is being simply changed, but especially to mark the mimetic character of this act. The idea of kitchen, home-office, laundry, home-workshop, raising kids, repairing bicycle, constructing a new cupboard and many other rooms/activities that have to do with work within home space, is, underneath the act of mimesis, reproduced in the frontal side of the tenement, where the main facade meets the street. This not only raises the question about the definition of domesticity, but also implies that maybe domesticity as such, does not necessary have to be connected to the *enclosed borders* of the single apartment.

By separating the 'work' from the 'living', the aim is not to deny the hybrid character of the two, as well as their natural merge and co-existence. It is rather to elevate the potential of the both

higher and question the much-enclosed idea and space of the house - home, an environment popularly connected only to interiority.