

## PRE-DIPLOMA

a house in a neighbourhood

diploma candidate

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title

**a house in a neighbourhood**

preamble

**a search for an urban house in a  
neighbourhood that explores on-  
how we live together, physically and  
mentally**

This approach searches an urban house in a neighbourhood, which keeps its human properties but at the same time will be instrumental in the conceptual articulation of the modern city. The process started with reading two books where I continued to follow up the thoughts, themes and interest that occurred. Based on my own and other's thoughts on how we live together and alone, I have been inspired to seek an urban house which investigates how we live, physically and mentally. The ambiguity between two forces, the individual and the collective, is the driving force for the project.

abstract

*“The inhabitants of a single building live a few inches from each other. They share the same spaces repeated along each corridor, they perform the same movements at the same times.”*

*Georges Perec*

**how to read this book:**

**left side is my world**

**right side is excerpts from readings and found images**

there must be,

	space
entrance	for entering/leave
stair	for connection
kitchen	for preparations
dining room	for table and chairs
living room	for extra space
toilet	for personal reason
bathroom	for cleanness
bedroom	for sleep
fireplace	for warmth
balcony/terrace	for sun and air
storage	for all the stuff
shed	for bikes

architectural program

My own experience of living in a non-segregated neighbourhood, both in Norway and Japan, with a wide range of income groups living side by side, has led me to believe that this is the best kind of community. The units must open up to a broader interpretation of dwellers.

inhabitants: 10- 15 dwellers  
approx: 700 sqm.

size

Nordbygata 52, OSLO

The site is at Grønland, on the east side of Oslo, where the diversity of people in all ages and from different cultures is unique. The plot is located in the meeting between listed low wood buildings and a quarter structure with apartment buildings. The apartment buildings are located towards the street and have backyards that are delimited to each individual building. The apartment buildings has 4-7 floors and closed off street floors. Across the street is the area's largest indoor market. There is a shop zone on the corner of the street.

size: 469 sqm.

site



site



## Neighbourhood,

is a geographically localised community within a larger city, town, suburb or rural area. Neighbourhoods are often social communities with considerable face-to-face interaction among members. Researchers have not agreed on an exact definition, but the following may serve as a starting point: *“Neighbourhood is generally defined spatially as a specific geographic area and functionally as a set of social networks. Neighbourhoods, then, are the spatial units in which face-to-face social interactions occur—the personal settings and situations where residents seek to realise common values, socialise youth, and maintain effective social control.”*<sup>2</sup> (1)

Neighbourhoods, as comprehensive residential systems, have always existed. From ancient cities to today. Despite a general agreement on its function, its scale, and its structure and a basic acceptance of its necessity as a conceptual planning devise, there is a substantial variety in the interpretations of its definition, its performance or its specific place in urban processes. To understand the meaning and function of the neighbourhood, I continue to use a de-constructive<sup>3</sup> approach as used in the article *“What is a neighbourhood? The structure and function of an idea”* by Rachel Kallus and Hubert Law-Yone.<sup>4</sup> From a humanistic approach, to an instrumental and then to a phenomenological approach. This suggests that the neighbourhood is a dynamic and ever-evolving concept.

*...a group of living cells, which constitutes a unit of habitation of suitable size*  
(SIAM, 1933)

*....a highly specialized organism, living harmoniously with its body....*  
(Le Corbusier, 1947)

*....a mundane organ of self-government*  
(Jacobs, 1961)

*...an area in which people share certain common facilities, necessary to domestic life...*  
(Mumford, 1963)

*....as a flexible urban component operating within a rigid framework*  
(Smithson and Smithson, 1970)

*.....an enclave of people providing a social and physical element intermediate between the individual and his family and the larger heterogeneous group.*  
(Papoport, 1977)

*....a living cell, or a group of cells, of a structured body*  
(Alexander, 1977),

*....the very local unit, within which people are personally acquainted with each other by reason of residential proximity....*  
(Lynch, 1981)

*...a neighbourhood (or a residential area, as he refers to it) as an urban pattern whose meaning stems from its conventional existence over time*  
(Rossi, 1984)

<sup>1</sup> wikipedia. [https://en.wikipedia.org/wiki/Neighbourhood#cite\\_note-1](https://en.wikipedia.org/wiki/Neighbourhood#cite_note-1) (visited 06.04.2020)

<sup>2</sup> Schuck, Amie and Dennis Rosenbuaum *“Promoting Safe and Healthy Neighborhoods: What Research Tells Us about Intervention.”* 2006 The Aspen Institute.

<sup>3</sup> Deconstruction is an approach to understanding the relationship between text and meaning.

<sup>4</sup> *“What is a neighbourhood? The structure and function of an idea”* by Rachel Kallus and Hubert Law Yone.

## The humanistic approach

*The humanistic approach sees the neighbourhood neither as an invention nor as a design technique but rather as a universal human phenomenon, "a fact of nature" (Mumford, 1954, page 257). It appears in the most simple form of human association because "neighbourhoods are composed of people who enter, by the very fact of birth, or by chosen residence into common life" (page 257) and "neighbourhoods, in some primitive, incoherent fashion exist wherever human beings congregate" (page 258). The neighbourhood is thus based on a social framework, which appears wherever human beings live together, because "neighbors are simply people who live near one another" (page 257), and "Neighborhoods ... exist wherever human beings congregate, in permanent family dwellings" (page 258). Accordingly the neighbourhood is a place defined by the identity of the people inhabiting it. This identity stems from the relationships among people in the context of their living environment. In this light, the neighbourhood is seen as a step in a continuum of social order, based upon the content and the strength of human bonds.*

*This social order originates with the nuclear family, continues through the neighbourhood, and ends with the city and the society as a whole. <sup>5</sup>*

The humanistic approach sees the neighbourhood as a manifestation of human activity and thus the planning of the neighbourhood as a moral requirement. The need for association, for social bonds, and for the sense of community.

5. Kallus, Rachel and Hubert Law-Yone "What is a neighbourhood? The structure and function of an idea" *Environment and Planning B: Planning and Design* 2000, 27, 819-820

## The instrumental approach

*The instrumental approach moves the core of the argument towards production mechanisms, as it moves away from the value-based issues regarding the essence and the necessity of the neighbourhood. Compared with the humanistic approach, which confronts essential questions in an effort to resolve what is the neighbourhood and why it should be created, the instrumental argument deals with practical and substantial topics trying to resolve how to make the neighbourhood. The focus now is on the neighbourhood as an appropriate scale for the making of the city, whereby it becomes an agent in a methodical and systematic design process. The instrumental argument can be viewed as part of an overall design effort which views the city as a system made of smaller subsystems, a structured whole of parts rather than a monolith. The design of such a complex structure requires a systematic approach towards the whole, as well as towards its parts, which are seen as complex organisms by themselves. It calls for the development of methods and tools, which bear structural relations toward complex problems. The complex higher organism analogy of the urban system further emphasizes its functioning as the resultant product of the operation of its components. Accordingly the city is viewed as a structurally ordered whole which is more than the sum of its parts. Along these lines the neighbourhood is perceived as a system, operating within another system. It is often described as a flexible urban component operating within a rigid framework (Smithson and Smithson, 1970), a living cell, or a group of cells, of a structured body (Alexander, 1977), or a highly specialized organism, living harmoniously with its body (Le Corbusier, 1947).<sup>6</sup>*

The instrumental approach views the neighbourhood as a planning device, an integral building block in the development of an urban structure. The neighbourhood is seen as a subsystem in a larger assemblage.

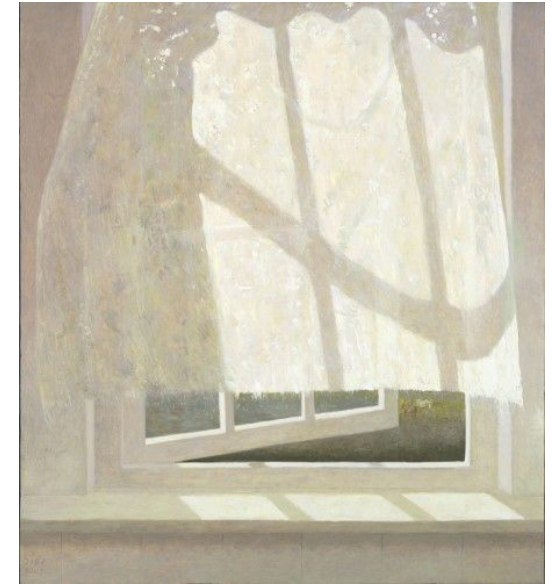
6. Kallus, Rachel and Hubert Law-Yone “What is a neighbourhood? The structure and function of an idea” *Environment and Planning B: Planning and Design* 2000, 27, 822-823

## The phenomenological approach

The phenomenological approach emphasizes the neighbourhood as a unique urban phenomenon. Its significance is seen to stem from its conventional everyday function (residential) which involves continuity and permanence and which fixes the neighbourhoods sense of a place in the urban collective memory. Time is what gives the neighbourhood its real meaning, and not its placement, arrangement, or even its everyday use or performance.

*In a certain sense, the phenomenological approach brings back some of the humanistic arguments, especially when the neighbourhood is portrayed as a continuous social structure. However, the phenomenological approach, unlike the humanistic approach sees the neighbourhood as a cultural phenomenon, deeper in meaning than a social association caused by physical proximity. The idea of the neighbourhood, according to the phenomenological approach, focuses on the neighbourhood as a cultural entity rather than a social construction. Accordingly the neighbourhood is seen as a unique urban entity in which is embedded the knowledge and awareness of a place. It is a spatial pattern whose meaning originates from profound and continued bonds between place and people. The phenomenological argument divests the neighbourhood of its prosaic (boring, unemotional) dependence on planning organization and invention. The aim of the design of the neighbourhood, according to this approach, lies less with attempting to determine its proper use or to provide solutions to social problems but rather with fostering a deep (cultural) meaning to it. It is not its use nor its organization that gives the neighbourhood its essence but the meanings attached to particular locations (places) by the experiences and histories of its subjects. This shift of the neighbourhood concept toward issues of meaning and perception indicates that the existence of the neighbourhood is now based on subjective qualities of both human cognition and the way in which the city is conceptualized. Hence the neighbourhood can be neither a goal nor a means of the planning process, because it is neither a reproduction of historic precedence nor an invention of a new phenomenon. The neighbourhood, according to the phenomenological argument, is an event of urban existence which planning has to consider and to relate. Rossi defines a neighbourhood (or a residential area, as he refers to it) as an urban pattern whose meaning stems from its conventional existence over time (Rossi, 1984). Time, as a learning agent that makes a place familiar, is what gives the neighbourhood its real meaning, and not its placement, its arrangement, or even its everyday use or performance. However, according to Rossi, the unique function of the neighbourhood - the preservation of the collective memory of a place - springs from permanence and from continuity which are based on the conventionality of the dwelling, as opposed to the monumentality of the public functions. Consequently it can be maintained that the phenomenological argument sees the neighbourhood in terms of the experience in the making of a place, which is meaningful for a group of people. Furthermore the themes in question, such as identity, significance, and meaning, indicate that the neighbourhood is not an object of planning, but a subject - an expression of a place by its residents.<sup>7</sup>*

7. Kallus, Rachel and Hubert Law-Yone "What is a neighbourhood? The structure and function of an idea" *Environment and Planning B: Planning and Design* 2000, 27, 823-824



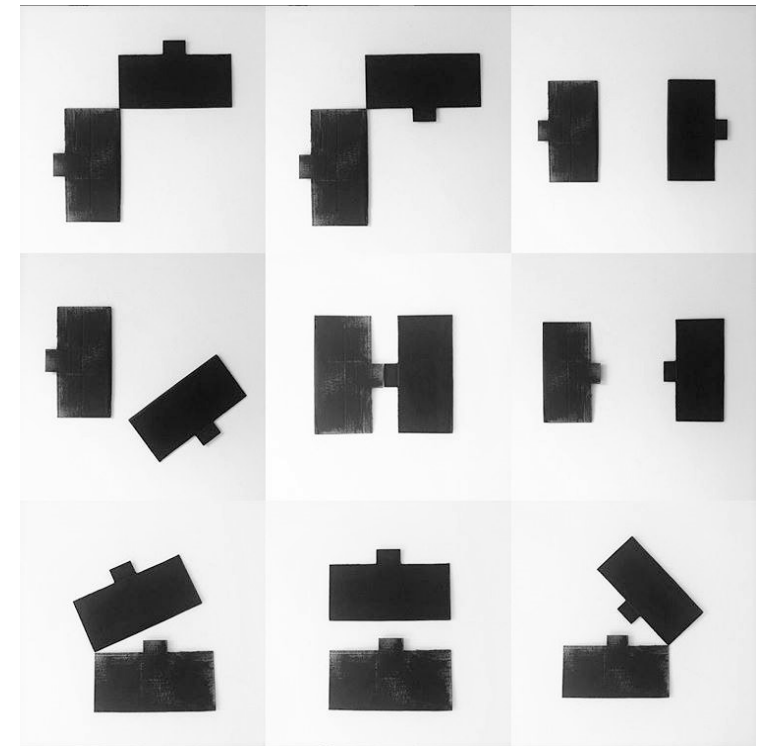
1.1 sun in the window sill

The neighbourhood as an object versus the neighbourhood as a subject is the main dilemma. How to give a physical place not only a human-social significance, but one which will also make it meaningful and essential to the lives of its residents. The concept of neighbourhood must be seen not simply as a means to fulfill “objective” needs in the planning of the city or the residential area. By sharing rules, non-verbal communication, the organization of time, space, meaning and communication generally, the neighbourhood becomes highly supportive and can make a strong neighbourhood feeling. There must be presence of common qualities that makes the place a space which has common values. Intimacy, stillness, calmness and wholeness can form the framework around human social life. The timeless qualities in light, air and space makes it alive. It is the tension between the timeless and the timebound that makes this qualities.

## Neighbour

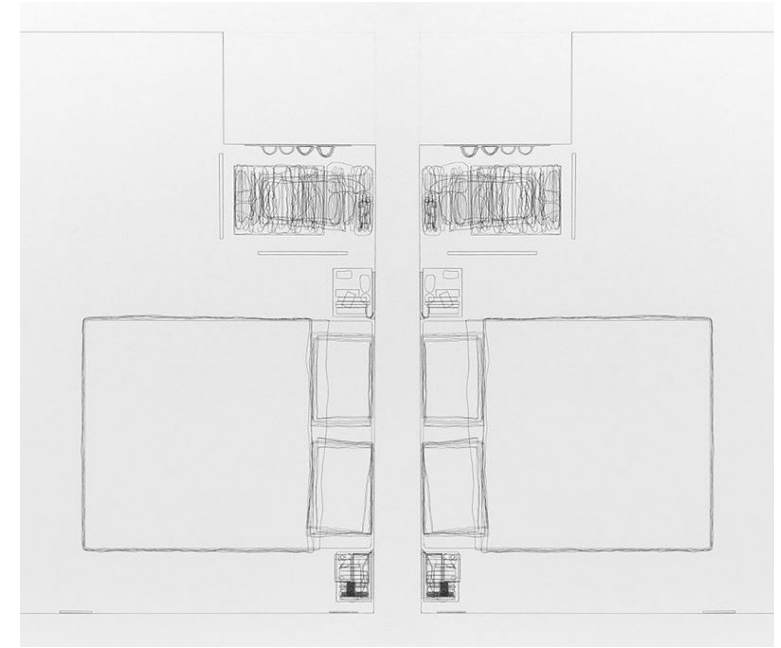
*a person who lives (or is located) near another  
being immediately adjoining or relatively near*<sup>8</sup>

The relation with the neighbour is depending on the dwellers. But some relations will exist, whether one want to or not, the sound, sight and smell of him. The neighbour is also a resource and someone who shares, helps and appears at physical meetings. For example the nod and “helo” in the hallway, the light from my neighbours kitchen that lights up my entrance, the common dinner in two separate spaces (one on the balcony and one in the kitchen window two floor down), borrowing the screwdriver for that special screw one dosen’t have, enjoying the last strip of sun on the fire balcony that no one owns. As Rilke writes, the neighbour is a creature who creates disruptions. Perec addresses the neighbour as a resource and a network of people with social relationships.



1.2 object relations. corner to corner similar. corner to corner unlike. back to back. tilted corner. front to front. conversation fronts. corner back to front. row back to front. corner front to front

<sup>8</sup> Cambridge dictionary



1.3 back to back

## Neighbouring

*having a common boundary or edge; abutting; touching*  
*the quality or state of being neighbours : proximity : the quality or state of being proximate : closeness*<sup>9</sup>

Neighbouring facilitate or inhibit cooperative action, and make neighbours appear as either resources or threats. The interaction varies in intensity, frequency and intimacy. It gives the opportunity to observe each other's behaviour, to acknowledge each other's presence, and to initiate conversation.

<sup>8</sup> Cambridge dictionary

Firstly there will be developed a system. Spatial qualities must be ensured through drawing and model. Natural light, air and space and materiality. Secondly the architecture will be tested with the thoughts on how we live together, physically and mentally. Against the complexity of the city, this house should provide for everyday life with calmness and order.

focus and method



book of prediploma  
study models  
plans  
sections  
facade  
model photo  
illustration drawings  
interior views  
book of proses

work format

Contemporary architecture appears sterile and lifeless when compared to the emotional and associative power of Rilke's imagination. The poet releases the scent and taste of constructing an entire city with all the colours of life. He creates the space of feelings. Perec uses the system and its constraints to trigger the imagination. This combination of feelings and system should be concealed in spaces and shapes, in reaction with the site at Grønland.

conclusion

Alexander, Christopher *The timeless way of building* 1979  
Kallus, Rachel and Hubert Law-Yone, *What is a neighbourhood? The structure and function of an idea* 2000  
Mumford, Lewis *The Neighborhood and the Neighborhood Unit* 1954  
Perec, Georges *Life a users Manual* 1978  
Rilke, Rainer Maria *The Notebooks of Malte Laurids Brigge* 1910  
Schulz, Christian Nordberg *Mellom jord og himmel* 1992  
Smithson, Alison and Peter *Ordinariness and Light* 1970

literature  
images

- 1.1 Jan van der Kooi *Spring breeze* 2007
- 1.2 Beth O'Grady *Acrylic on corrugated cardboard*
- 1.3 Amy Stacey Curtis *bedroom* 2014

## NOTICE

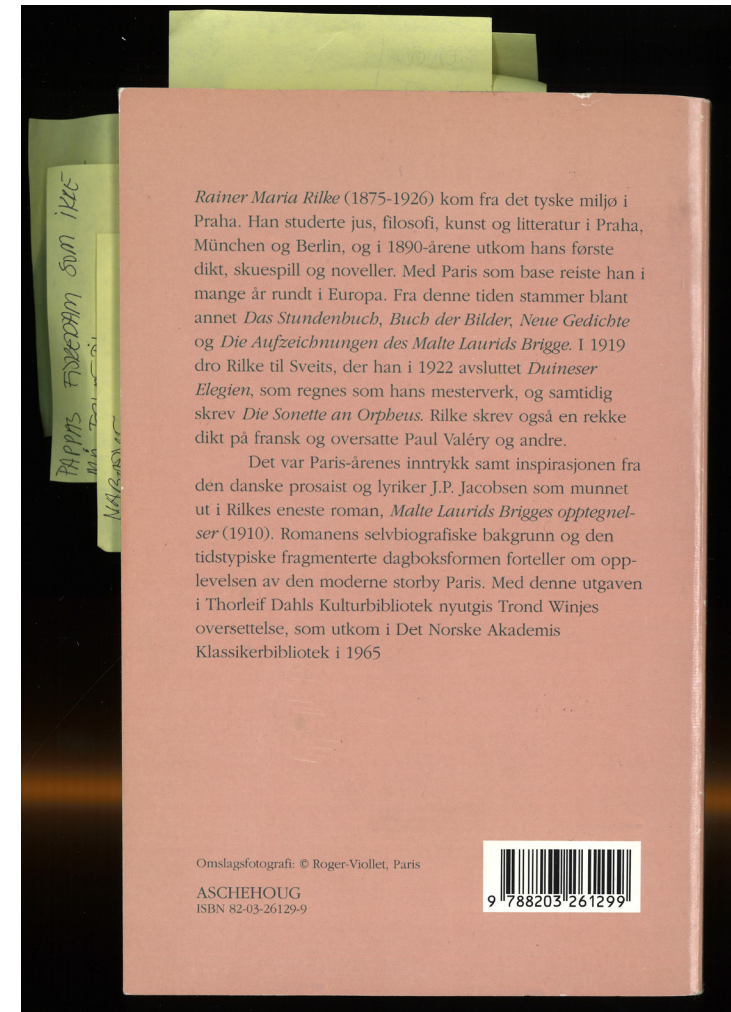
**how to read this book:**  
**the left side is mine worlds**  
**right side is excerpts from the books**

Rainer Maria Rilke

**Malte Laurids Brigges Notebooks**

1910

A young man named Malte Laurids Brigge sits alone in his cheap room in Paris, listening to the sounds of the street outside, and is scared - scared of life, and his own dreams. Every person he sees seems to carry their death within them and he thinks of the deaths, and ghosts, of his aristocratic family, of which he is the sole living descendant. Malte struggles to achieve or recover a sense of organic coherence, in narrative and in personal identity, against the hostile incursions of the modern city, which have overwhelmed him.



*September 11th, rue Toullier.*

*“Here, then, is where people come to live; I’d have thought it more a place to die in.....*

*It smelled, so far as I could make out, partly of iodoform, partly of the grease from the pommes frites, and partly of fear. All cities smell in summer. Then I saw a house strangely blinded by cataracts. It was nowhere on my map....”<sup>1</sup>*

*“The fact is, I can’t give up sleeping with the window open. Electric tramcars with all their bells ringing rage through my room. Automobiles drive across me. A door slams. Somewhere glass from a broken window clatters to the ground. I can hear the big pieces laughing and the little splinters sniggering. Then suddenly a dull muffled sound from inside a house on the other side. Someone’s coming up the stairs. Coming, coming, on and on, is there for a long time, goes past. Back in the street. A girl shrieks: ‘Ah, tais-toi, je ne veux plus!’ \* The tram, mad with excitement, races up, and across, and away. Someone is calling. People are running, overtaking one another. A dog barks. What a relief: a dog. Toward morning there’s even a cock crowing, and what a boundless blessing it is. Then, abruptly, I fall asleep.”<sup>2</sup>*

*\* Ah, shut up. I’ve had enough!*

Paris was considered an art city in Europe at the turn of the century.  
Malte’s experience this city as “many temptations” is different than most people. He’s experience is fear and death.  
the powerfull smell of the grease from pommes frites  
The sick house  
The sound of the city and disappointment

1. Rilke, Rainer Maria “*The Notebooks of Malte Laurids Brigge*” 1910 ; 5

2. Rilke, Rainer Maria “*The Notebooks of Malte Laurids Brigge*” 1910 ; 6



## Excerpt first part

*“I must have been twelve at the time, thirteen at the most. My father had taken me with him to Urnekloster. I don’t know what prompted him to go visit his father-in-law. The two men had not seen each other for years ever since my mother died, and my father had never himself set foot inside the old manor house to which Count Brahe had retired late in life. I never saw this remarkable house again because when my grandfather died it passed into strangers’ hands. Thus, seeing it now, in a version of my childhood memories, it’s not a building, rather it’s all split up: a room here, a room there, and here a section of passageway that doesn’t link these two rooms but has simply been preserved, a fragment. Similarly it’s all scattered about within me, - the rooms, the staircases which opened onto the ground floor with such great elaborateness and other narrow circular stairways in whose darkness one travelled like blood through veins; the tower rooms, the high balconies, the unexpected galleries one was urged along from the little entrance door: -all that is still within me and will never cease being within me. It’s as if the image of this house had plunged into me from an infinite height and smashed to pieces on the foundation of my being.”<sup>3</sup>*

childhood memories, fragments

thoughts, experiences

spatial memory

passageway that doesn’t link the two rooms

country life

-the place that is been dreamed about when the location is the city

country property is “another home”.

3. Rilke, Rainer Maria “*The Notebooks of Malte Laurids Brigge*” 1910 ; 21

he describes a demolished building  
dramatic description of images of past life imprinted in the wall  
the smell- scent and taste in words  
the last remaining wall with small pieces of flooring that is still visible.  
it is the notion of something that was once completely and fully functional.  
the solid characters that are the beginning of the mind and the life that  
will unfold between the “lines”.

*“It was still there; it clung to the nails that were left, it lingered on the remaining strip of floor- boarding, it was huddled up under the little that was left of a corner section .You could see in the paintwork how, slowly, year by year, it had changed blue into a mildewy green, green into grey, and yellow into an old, stagnant, putrefying white. And it had actually got into fresher-looking places behind mirrors, pictures and cupboards because it had traced and retraced their outlines amid the spiders and dust even in these hidden places that were now exposed. It was in every patch where the paint had peeled off, it was in the damp pockets at the bottom edges of the wallpaper, it swayed in the hanging shreds and sweated from the nasty stains that went back ages. And from these surfaces that had been blue, green and yellow and were now framed by broken runs of demolished partition wall, arose the air from these lives, this tenacious, shiftless, fuggy air that no wind had yet dispersed. Lingered there were the midday meals and the illnesses, the breathed out air and the years old smoke and the sweat that seeps from the armpits and makes clothes heavy, and the stale breath from mouths, and the boozy odour of fermenting feet. Lingered there were the pungent smell of urine, the stinging smell of soot, the dull steam-damp smell of potatoes, and the heavy, oily reek of old fat. Also there was the sweet lingering smell of neglected breast-feeding babies, and the smell of anxious children setting off to school, and of the muggy beds of older lads. And a lot of the smells were those that had come up from below out of the chasm of the street; they’d evaporated; and others had dripped down in the rain which over cities is not pure. And many had been brought here by the feeble, tamed housewinds that always kept to the same street, and there were plenty more that had come from goodness knows where. I did say, didn’t I, that all the outer walls had been demolished bar the last--? Now this is the wall I’ve been talking about all this time. ”<sup>4</sup>*

## Excerpt first part

*“And now, once more, I’ve even got this illness that always affects me so strangely. I’m sure it’s taken too lightly. Just as the importance of other illnesses is exaggerated. The illness doesn’t have particular characteristics, it takes on the characteristics of those it attacks. With the assurance of a sleepwalker it extracts one’s deepest dread, which seemed a thing of the past, and sets it in front of one again within the hour. Men who in their schooldays once attempted the helpless vice, whose betrayed intimates are the poor hard hands of boys, find themselves making another attempt; or an illness they had overcome as a child starts up in them once more; or a habit they thought had faded away, a certain turn of the head that was a peculiarity of theirs years before, now returns. And with whatever it is that comes along there also appears a whole tangle of confused memories that hang from it like wet seaweed from some sunken thing. Lives that you could never have heard of emerge from the depths and blend in with what had really happened, and they oust the past that you thought you knew; for in what rises is a new rested strength that had always been there and is weary from too frequent remembering.”<sup>5</sup>*

appreciate imagination, dreams  
the memories, the descriptions that always hang on  
transcend- about something beyond or above the human boundary of personal understanding.  
the fever connects his childhood with the present  
conceptions or thoughts associated with consciousness of having previously experienced what one now imagines or thinks; memory.  
the reality that blends with the dreams  
the absurd with the concrete  
notion of something previously experienced that is alive or emerging in consciousness

5. Rilke, Rainer Maria “*The Notebooks of Malte Laurids Brigge*” 1910 ; 51

## Excerpt first part

*“ For we agreed that we didn’t like fairy stories. We had a different idea about what was wonderful. We found that what we marvelled at most was when everything went naturally. We didn’t think much of flying through the air. Fairies disappointed us; as for transformations into something else we didn’t expect more than a very superficial change..... Only when we were quite sure of not being disturbed and it was growing dark outside it could happen that we would devote ourselves to memories we had in common which seemed old to both of us. We smiled over them for we had both since grown up.”<sup>6</sup>*

“

*“Absolutely everything fell within these agreed boundaries: the long, monotonous school hours when it was summer outside; the walks that one had to talk about later in French; the visitors one was summoned to meet who thought one comical, just when one was feeling sad, and laughed at one as they would at the sorrowful expressions of certain birds which have no other. And the birthdays, of course, to which were invited children one hardly knew, embarrassed children who in turn made one embarrassed, or the bold ones who scratched one’s face and smashed things one had just been presented with and then suddenly leave, having emptied all boxes and drawers and left it all in piles. But when one played by oneself, as was always the case with me, it could happen that one unexpectedly stepped beyond this agreed and on the whole harmless world and into a set of circumstances that were completely different and in no way foreseeable.*

common idea about quality  
sharing memories  
agreed boundaries

6. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 78

7. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 79

## Excerpt first part

*“From one of the upper guest-rooms I could see him running out and calling my name at the entrance to the long avenue. These guest rooms ran side by side under the gables at Ulsgaard and as we only very seldom had house guests these rooms almost always stood empty. Next to them was that large corner room that had such a powerful attraction for me. There was nothing inside apart from an old bust representing Admiral Juel, I think, but the walls were lined all round with dark grey wardrobes, with the result that the window had to be installed in the vacant whitened space above them.”*<sup>8</sup>

*“ Mistress Margarete Brigge was outraged by the fact that Mama was dying; by the fact that there was an item on the agenda that she refused to talk about; that the young wife presumed to take precedence over her as she herself imagined dying at some time that had not yet been determined. For it often passed through her mind that she would have to die. But she didn't want to be rushed. She would die, of course, when it suited her; and after that they would all be free to follow on behind her, if they were in such a tearing hurry..... As it was, she aged very quickly over the following winter. When she walked she was as tall as ever, but seated she would slump, and she was getting more and more hard of hearing. You could sit and stare hard at her for hours together and she would be unaware of you. She was somewhere within herself; only seldom and for only a few moments did she come back into her senses, which were empty, without occupant.....She died one night as Spring got near, in town. Sophie Oxe 's door was open but she hadn't heard a thing; when they found her in the morning she was as cold as glass.”*<sup>9</sup>

spatial memory  
death in the city  
the presence and the consciousness of death  
approaching  
leaving the presence in moments  
Sophie Oxe's door

8. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 80

9. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 97

## Excerpt second part

*“I want to see the house, ‘ I said proudly. She didn’t understand. ‘The big house outside at the steps. ‘ ‘You silly’ she said making a grab at me. ‘There’s no house there any more. ‘ I insisted there was. ‘We’ll go and look sometime during the day ‘ she suggested, giving way. ‘We can’t go crawling around out there now. There are holes there and right behind are Papa’s fish-ponds which aren’t allowed to freeze over. Fall in there and you’ll turn into a fish. ‘ With that she pushed me along in front of her, back into the brightly lit rooms. They were all sitting talking and I ran my eyes along the row: they only go there, of course, when the house isn’t there, I thought scornfully; if Mama and I lived here it would be there all the time. While the others were all speaking at the same time Mama looked preoccupied. She was bound to be thinking about the house.”<sup>10</sup>*

*“There I sat and I probably looked so dreadful that there was nothing that had the courage to acknowledge me; never once did the candle, which I had obligingly lit, show it wanted anything to do with me. It shone as if it were in an empty room. My last hope every time was the window. I imagined that outside there still might be something that belonged to me, even now, even in my sudden desperate need in the face of death. But hardly had I looked towards the window when I wished that it had been barricaded, every inch, like the wall. For now I knew that out there things were going along with the same complete indifference, and that also out there was nothing except my loneliness. The loneliness that I had brought upon myself and to whose size my heart no longer bore any comparison. I thought of people I’d walked away from and I didn’t understand how one could abandon people.”<sup>11</sup>*

the idea of the big house outside at the steps  
loneliness  
solitude  
the individual and the “great” community outside

10. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 111

11. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 128

*“Besides I now well understand someone carrying with him all these years deep in his wallet the description of another’s last hour. It wouldn’t even have to be anything specially chosen; they all have something that verges on the unusual. Can’t you imagine, for example, someone copying out for themselves an account of how Felix Arvers died. It was in hospital. He was dying gently and composed, and the nun perhaps thought that he was further along his last journey than was. In a very loud voice she called out some instruction or other as to where they could find this and that. She was a somewhat uneducated nun; she had never seen the word ‘corridor’ written but she couldn’t avoid using it at that moment; thus it happened that she said ‘collidor’, thinking it was the way you said it. Whereupon Arvers postponed his dying. It seemed to him necessary that the matter be cleared up first. He became completely lucid and set her right: the word is ‘corridor’. Then he died. He was a poet and hated approximates; or perhaps to him it had to do with truth; or maybe it bothered him to be taking with him as a last impression that of world continuing on its way so carelessly.”<sup>12</sup>*

*“There exists a being that is perfectly harmless; if it comes into view you hardly notice it and you instantly forget it again. However, should it somehow invisibly invade your hearing, it starts to develop, it creeps out of itself, so to speak, and one has seen cases where it has got as far as the brain and has thrived in this organ with terrible effect resembling pneumococci in dogs that enter through the nose . This being is your neighbour. Now, because I’m never long in a particular place I’ve had countless neighbours; neighbours above and below me, neighbours on my right and on my left, and sometimes at all four places together. I could easily write the history of my neighbours; it would take a whole lifetime. Admittedly it would be more the history of the symptoms they have produced in me; but what they share with all such beings is that they can be detected only in the disturbances they give rise to in certain tissues .”<sup>13</sup>*

collidor - corridor

it bothered him to be taking with him as a last impression that of world

continuing on its way so carelessly

neighbour

- a being that causes interference

disturbances

12. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 129

13. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 130



## Excerpt second part

*“I’ve already almost forgotten my neighbour. I can well see that it wasn’t real sympathy that I felt for him. Downstairs I do ask now and then as I go by what news there is of him, if there is any. And I’m pleased when there’s good news. But I exaggerate: I don’t really need to know. The fact that sometimes I feel a sudden impulse to enter next door no longer has any connection with him. It’s only a step from my door to the other and the room isn’t locked. It would be interesting to see what the room is really like. You can have a notion of what some room or other looks like and as often as not be pretty close. The room next door to one’s own is the only kind that’s totally different from what one thinks .”<sup>14</sup>*

*“Now it’s important to know that it would soon be Spring. That day the wind had died down, the streets were long and contented; at the end of each street houses gleamed, looking as new as fresh cuts into a white metal. But it was a metal that surprised you by its lightness. In the wide endless roads there were throngs of people moving almost fearlessly among the vehicles, which were very few. It must have been a Sunday. The topmost parts of the towers of St.Sulpice stood out cheerfully and unexpectedly high in the still air and through the narrow, almost Roman streets you couldn’t help looking out into the season.”<sup>15</sup>*

*“Outside much has changed. I don’t know how. But within and before thee, Lord, within and before thee, Thou who looks on: are we without a line of action? We indeed discover that we don’t know our role; we look for a mirror, we’d like to remove our make-up and take off all that’s false and become real. But somewhere there’s still a piece of our disguise clinging to us that we’ve forgotten about. There’s a trace of exaggeration on our eyebrows; we don’t notice that the corners of our mouths are twisted. And this is how we go around, an absolute laughing-stock: neither a real being nor an actor.”<sup>16</sup>*

notion of what some room or other looks like  
white metal fracture surfaces  
wide endless roads, long and satisfied with the houses next door  
cheerful tower ledges  
the atmosphere of the tower deposits  
anonymity of the metropolis  
insensibility

14. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 140

15. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 161

16. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 177



## Excerpt second part

*“ Leaf back in your diaries. Wasn’t there always a time around spring when the burgeoning year had a reproachful effect on you? There was a desire in all of you for happiness and yet, when you stepped out into spacious freedom there was something displeasing in the air and your steps were unsure as if you were on a ship. The garden was beginning but you (that was it) you dragged winter in as well as the year that had gone; for you it was at best a continuation. While you were waiting for your soul to take part, you suddenly felt the weight of your limbs; and something like the possibility of becoming ill entered your open anticipation.”<sup>17</sup>*

*“Perhaps. Perhaps what is new is that what we survive are: the year and love. Flowers and fruit are ripe when they fall; animals go by what they feel, and they find each other, and are satisfied with that. But we who resolved to have God for ourselves, we can never finish. We throw off our nature; we need more time. What is a year to us? What are they all? We who began God ages ago, we are still praying to Him: see us safely through the night. And then illness. And then love.”<sup>18</sup>*

*“If it came into one’s head to kneel, in a trice one was Deodat von Gozon and had slain the dragon and still hot from the struggle, had seen that his act of heroism lacked obedience and was really haughtiness . For one omitted nothing regarding subject matter. And, however much rein one allowed one’s imagination, there were always intervals when one could simply be a bird, without specifying which kind. Then it was time to go home .Dear God! --how much there was to cast aside and forget; for it was right to forget; it was necessary; otherwise one would give oneself away if one were questioned closely. No matter how much one tarried and looked around, the gable eventually came into view.”<sup>19</sup>*

time- in the spring  
the survival of the year and love  
continuity  
the gable that eventually came into view

17. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 181

18. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 182

19. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 193-194

## Excerpt second part

*“Those telling the story make an effort at this point to remind us about the house as it was; for by then only a short time had elapsed, only a small amount of measured time; everyone in the house would be able to say how much. The dogs are grown old but they’re still living.”<sup>20</sup>*

*End of the Notebooks*

continuity  
the house is the treasure keeper of the story

20. Rilke, Rainer Maria *“The Notebooks of Malte Laurids Brigge”* 1910 ; 199

Georges Perec

**Life a User's Manual**

1978

Perec invented a Parisian apartment block, 11 Rue Simon-Crubellier, to describe lives that might have been lived in every one of its hundred rooms. The narrative is frozen in time- June 23, 1975, just before 8 pm. The book's construction depends on an elaborate pattern, but its central brilliance is trick-free: Paris 1975, a particular building with cellars and attic and stairways and salons and a endless particular clutter. The interiors give a glimpse of the ethos of those who live there, their habits, their rituals, their role in transforming these given spaces into their own space. The objects contains stories, memories, feelings and dreams. The building itself appears almost as mutable as those characters that dwell in it, and it is barley solid enough to contain them as their stories range across time and space. Description of these humanly valorized/valorizing spaces- depicting the present-day story of its inhabitant- often takes a turn to writing the story of the room, of its previous inhabitants and their stories. Indeed, what begins as firmly entrenched between the walls and a particular apartment or room soon becomes a story which transgresses these boundaries.



*June 23, 1975, just before 8 pm  
11 rue Simon-Crubellier  
XVIIth arrondissement of Paris*

*“To begin with, the art of jigsaw puzzles seems of little substance, easily exhausted, wholly dealt with by a basic introduction to Gestalt: the perceived object - we may be dealing with a perceptual act, the acquisition of a skill, a physiological system, or, as in the present case, a wooden jigsaw puzzle - it is not a sum of elements to be distinguished from each other and analysed discretely, but a pattern, that is to say a form, a structure: the element's existence does not precede the existence of the whole, it comes neither before nor after it, for the parts do not determine the pattern, but the pattern determines the parts: knowledge of the patterns and of its laws, of the set and its structure, could not possibly be derived from discrete knowledge of the elements that compose it.”*

*“The only thing that counts is the ability to link this piece to other pieces, and in that sense the art of the jigsaw puzzle has something in common with the art of go. The pieces are readable, take on a sense, only when assembled: in isolation, a puzzle piece means nothing- just an impossible question, an opaque challenge.”<sup>1</sup>*

time has stopped.  
puzzle, each bit define the next  
the whole story is a puzzle, parts that can stand alone, together they  
complete the work  
-pieces in the puzzle is each home that together make up the whole  
neighborhood

1. Perec, Georges “*Life a users Manual*” 1978 ; preamble

*On the Stairs, 1*

*“...this neutral place that belongs to all and to none, where people pass by almost without seeing each other, where the life of the building regularly and distantly resounds.”*

*“The inhabitants of a single building live a few inches from each other.” They share the same spaces repeated along each corridor; they perform the same movements at the same times.”*

*“For all that passes, passes by the stairs, and all that comes, comes by the stairs: letters, announcements of births, marriages, and deaths, furniture brought in or taken out by removers, the doctor called in an emergency, the traveller returning from a long voyage. It is because of that the staircase remains an anonymous, cold, and almost hostile place.”<sup>2</sup>*

*On the Stairs, 2*

*“The stairs, for him, were, on each floor, a memory, an emotion, something ancient and impalpable, something palpitating somewhere in the guttering flame of his memory: a gesture, a noise, a flicker, a young woman singing operatic arias to her own piano accompaniment, the clumsy clickety-clack of a typewriter, the clinging smell of cresyl disinfectant, a noise of people, a shout, a hubbub, a rustling of silks and furs, a plaintive miaow behind a closed door, knocks on partition walls, hackneyed tangos on hissing gramophones, or, on the sixth floor right, the persistent droning hum of Gaspard Winckler’s jigsaw, to which, three floors lower, on the third floor left, there was now by way of response only a continuing, and intolerable, silence.”<sup>3</sup>*

domestic dwelling space  
how inhabitants live together, concrete and mental  
the neighbourhood and the private  
the neighbourhood in the building is close. At the same time there is an inner room that is individual and that one is the master of oneself.  
anonymity that assumes all events that may occur  
The stairs is the place where everything is mixed together into one.  
Everything is present at the same time.  
The sound of the block.  
The stairs are common. This is the point where the book begins and falls back to, as a fixed point.

2. Perec, Georges “Life a users Manual” 1978 ; 3

3. Perec, Georges “Life a users Manual” 1978 ; 61

Valène teaches Bartlebooth to paint watercolor: assisted by Smautf, Bartlebooth travels abroad and visits 500 seascapes, paints each one and sends the paintings back to 11 Rue Simon-Crubellier, the boxes are delivered by another of the residents, since Bartlebooth has too little space to the whole project in one room, Gaspard Winckler receives the paintings and makes them puzzles. When Bartlebooth returns home, he puts together the puzzle; another resident Morellet seals the puzzle and removes the paint from the wooden board; the restored paintings are sent back to their original locations and destroyed. That's the master plan.

*“Let us imagine a man whose wealth is equalled only by his indifference to what wealth generally brings, a man of exceptional arrogance who wishes to fix, to describe, and to exhaust not the whole world—merely to state such an ambition is enough to invalidate it—but a constituted fragment of the world: in the face of the inextricable incoherence of things, he will set out to execute a (necessarily limited) programme right the way through, in all its irreducible, intact entirety. In other words, Bartlebooth resolved one day that his whole life would be organised around a single project, an arbitrarily constrained programme with no purpose outside its own completion. The idea occurred to him when he was twenty. At first it was only a vague idea, a question looming—what should I do?—with an answer taking shape: nothing. Money, power, art, women did not interest Bartlebooth. Nor did science, nor even gambling. There were only neckties and horses that just about did, or, to put it another way, beneath these futile illustrations (but thousands of people do order their lives effectively around their ties, and far greater numbers do so around their weekend horse-riding) there stirred, dimly, a certain idea of perfection. It grew over the following months and came to rest on three guiding principles. The first was moral: the plan should not have to do with an exploit or record, it would be neither a peak to scale nor an ocean floor to reach. What Bartlebooth would do would not be heroic, or spectacular; it would be something simple and discreet, difficult of course but not impossibly so, controlled from start to finish and conversely controlling every detail of the life of the man engaged upon it. The second was logical: all recourse to chance would be ruled out, and the project would make time and space serve as the abstract coordinates plotting the ineluctable recursion of identical events occurring inexorably in their allotted places, on their allotted dates.”<sup>4</sup>*

4. Perec, Georges “Life a users Manual” 1978 ; 117-118



*“The third was aesthetic: the plan would be useless, since gratuitousness was the sole guarantor of its rigour, and would destroy itself as it proceeded; its perfection would be circular: a series of events which when concatenated nullify each other: starting from nothing, passing through precise operations on finished objects, Bartlebooth would end with nothing. Thus a concrete programme was designed, which can be stated succinctly as follows. For ten years, from 1925 to 1935, Bartlebooth would acquire the art of painting watercolours. For twenty years, from 1935 to 1955, he would travel the world, painting, at a rate of one watercolour each fortnight, five hundred seascapes of identical format (royal, 65 cm x 50 cm) depicting seaports. When each view was done, he would dispatch it to a specialist craftsman (Gaspard Winckler), who would glue it to a thin wooden backing board and cut it into a jigsaw puzzle of seven hundred and fifty pieces. For twenty years, from 1955 to 1975, Bartlebooth, on his return to France, would reassemble the jigsaw puzzles in order, at a rate, once again, of one puzzle a fortnight. As each puzzle was finished, the seascape would be “retexturised” so that it could be removed from its backing, returned to the place where it had been painted—twenty years before—and dipped in a detergent solution whence would emerge a clean and unmarked sheet of Whatman paper.*

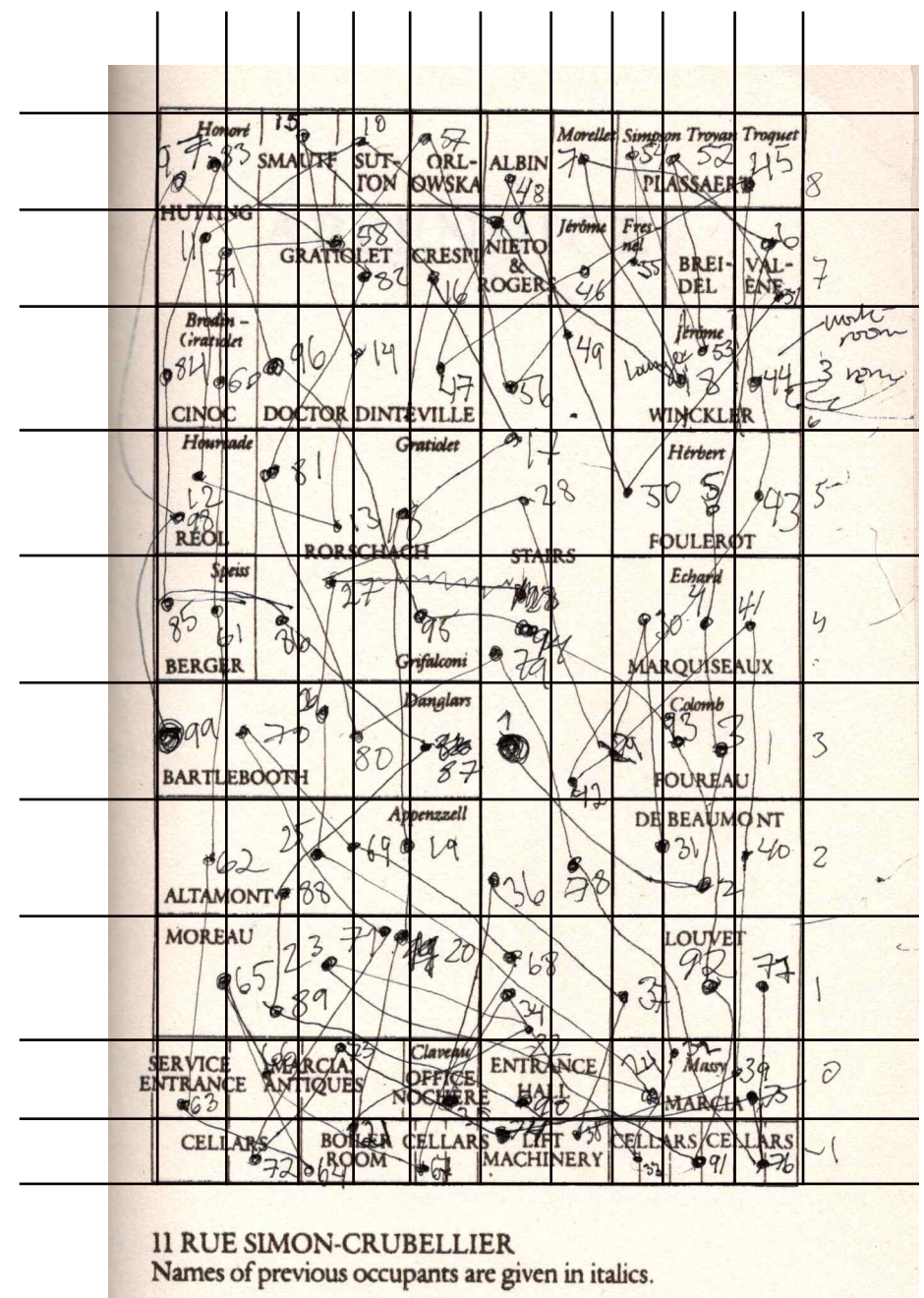
*Thus no trace would remain of an operation which would have been, throughout a period of fifty years, the sole motivation and unique activity of its author.”*<sup>5</sup>

its perfection would be circular: a series of events which when concatenated nullify each other: starting from nothing, passing through precise operations on finished objects, and end with nothing

5. Perec, Georges “*Life a users Manual*” 1978 ; 118-119



using the chess puzzle of a Knight's Tour, in which the knight makes its way around the chessboard touching each square only once, expanded to a 10 x 10 grid, Perec takes the reader through 99 chapters. 42 lists, each containing 10 elements



*In 1967, Perec became a member of Oulipo (Ouvroir de Litterature Potentielle/ Workshop of Potential Literature) which was a creative French group of mathematicians, writers and scholars founded by Raymond Quenau and François Le Lionnais. Its aims are to assist the renewal of literature by inventing, refining, and refurbishing formal devices, which can be thought of equally well as tools, or constraints, or constrictive forms.<sup>6</sup>*

*The group defines the term literature potensielle as “the seeing of new structures and patterns which may be used by writers in any way they enjoy.” Constrains are used as a means of triggering ideas and inspirations, most notably Perec’s “story-making machine”, which he used in the construction of “Life a Users’s manual”. As well as established techniques, such as lipograms and palindromes, the group devises new methods, often based on mathematical problems, such as the knight’s tour of the chess-board and permutations.*

*By imposing multiple restrictions on the process of writing, this group of French writers seek to find what literature might be, rather than what it is.”*

*The solutions, in their view, is not to try, quixotically, to abolish constraints, but to acknowledge them proactively.*

*“I set myself rules in order to be totally free”, as Perec put it.*

6. David Bellos, “The Old and The New: An Introduction to Georges Perec, The Review of Contemporary Fiction, Champaign: Dalkey Archive Press, March 2009. Retrieved from <https://www.thefreelibrary.com/The+old+and+the+new%3A+an+introduction+to+Georges+Perec.-a0202644667> (Accessed 04.04.20)

## **REFERENCES- STATE OF ART**

**Finding an existing architectural example that can be used as a reference or as an inspiration during the design process is often really helpful, but it should not be used as a model that is directly replicated. It is there to strengthen and focus the spatial ideas as they are developing in the design.**

dismantling strategy

“living organism”- could potentially allow expansion or diminishment in an indistinct manner. (Currently some are rented out. All the buildings may one day be used by Mr. Moriyama.)

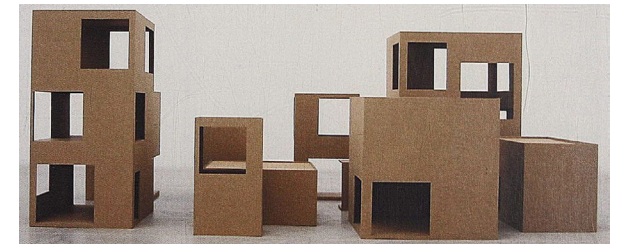
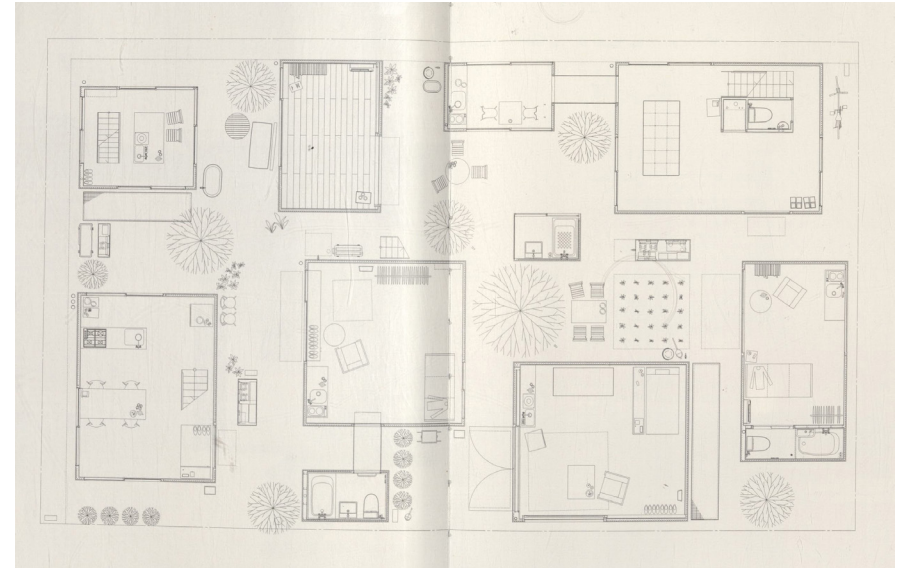
relationship between built and void.

absence of borders

impossibility to define a main entrance for the house- The equivalent treatment of the four limits of the rectangular lot denies any privileged orientation, aligning volumes in a similar manner to both front streets and back alleys.- mainly because this door does not exist.

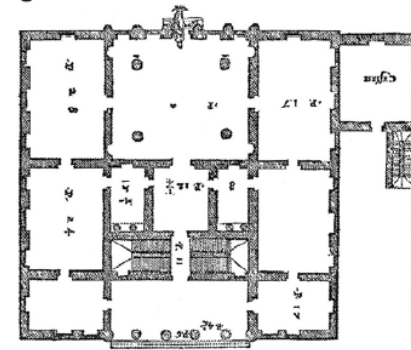
based on the conviction that having multiple entrances and no fixed circulation routes “residents are free to choreograph their own experience” each module have its own garden

question the conventional sequence public–collective–private, and that continues by disrupting other traditional spatial categories, such as circulating versus staying or indoor versus outdoor distinctions.

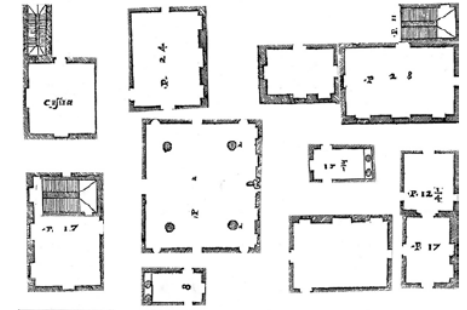


Moriyama House  
Ryue Nishizawa , 2002-05  
Kamata, Tokyo

function : house with separate apartments



Antonini House, Andrea Palladio

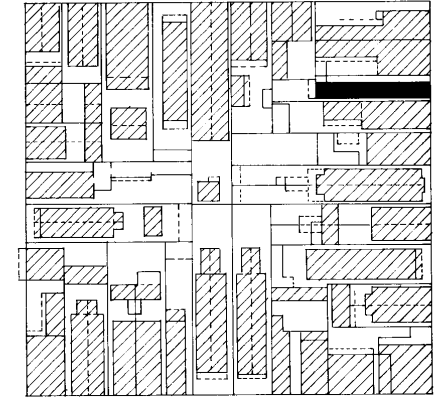


Antonini-Moriyama House

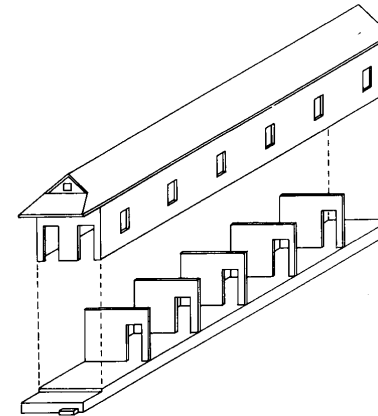
elimination of the corridor

## SHOTGUN HOUSE

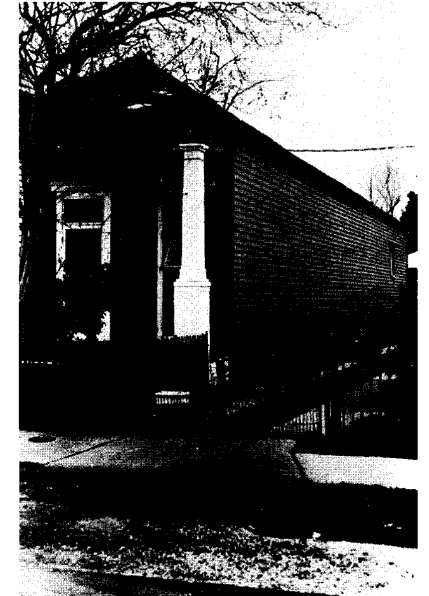
The Shotgun House Type is quite developed in New Orleans, but can be found in other states as well, especially Texas. The large square blocks of the New Orleans city layout and the narrow lot divisions conditioned the development of a house form with one room aligned behind another. The name derived from the idea that in the straight through floor plan a shotgun could be fired through the house unimpeded and emerge from the rear. It is interesting to note that superstitions developed concerning spirits moving in the same penetrating way through the house. In some cases a plan with shifting alignments of doors was purposefully made to prevent the penetration of evil spirits.



New Orleans block plan with shotgun, double shotguns.



Shotgun exploded.



Shotgun, New Orleans, La.

1. Garbayo and Dominguez *Home-city interactions in suburban Tokyo: Moriyama House by Ryue Nishizawa* [https://www.researchgate.net/publication/326729716\\_Home-city\\_interactions\\_in\\_suburban\\_Tokyo\\_Moriyama\\_House\\_by\\_Ryue\\_Nishizawa](https://www.researchgate.net/publication/326729716_Home-city_interactions_in_suburban_Tokyo_Moriyama_House_by_Ryue_Nishizawa) (visited 28.05.2020)

2. Holl, Steven *Rural & urban house types in North America* Phamplet Architecture 9 New York, december 1982. Phamplet Architecture 1-10

sources