

**CIVILIZATION WITHOUT HOMES. IKA, Summer Semester 2018**

The ADP Spring Semester studio, "Mixed Media: A civilization without homes" starts from two basic premises: neither the house of our time exists, nor the public space-as we know it- is where the definition of the public realm happens. The current understanding of domestic space doesn't correspond to our contemporary practices and forms of life, and the physical interaction based on direct personal contact doesn't anymore constitute the arena in which the aspirations and common identity of the communities are defined.

The usual notions of privacy are no longer indissolubly linked to physical separation and distance, but are nowadays under permanent discussion through virtual connections and presences, ubiquitous computing and connection. The usual notions of intimacy and privacy, and also communality, labor and ownership are constantly questioned through digital technologies. At the same time, the productive processes have invaded every single corner and minute of our existence, taking over our personal territories, considered until recently belonging to the sphere of the private or the intimate and exposing them not only to the scrutiny and examination of others but to an extreme impoverishment. If we can argue as Mies van der Rohe did in 1931 that the house of our time does not exist, something similar happens with public space: it has ended being the platform to discuss and to agree about our common interests and to constantly re-nact our shared identity.

The Studio will try to address these two main general subjects fundamentally by discussing if it is possible the definition of architectural languages, compatible with the form in which technology and virtual networks have changed not only the way we inhabit our personal spaces and socialize, but also how we create, consume and spread cultural assets.

**A grave within domestic figuration represent the ineffable - that is, death and absence - as part of dealing with the complex interminglings of private and public aspects of dying, bereavement and mourning.**

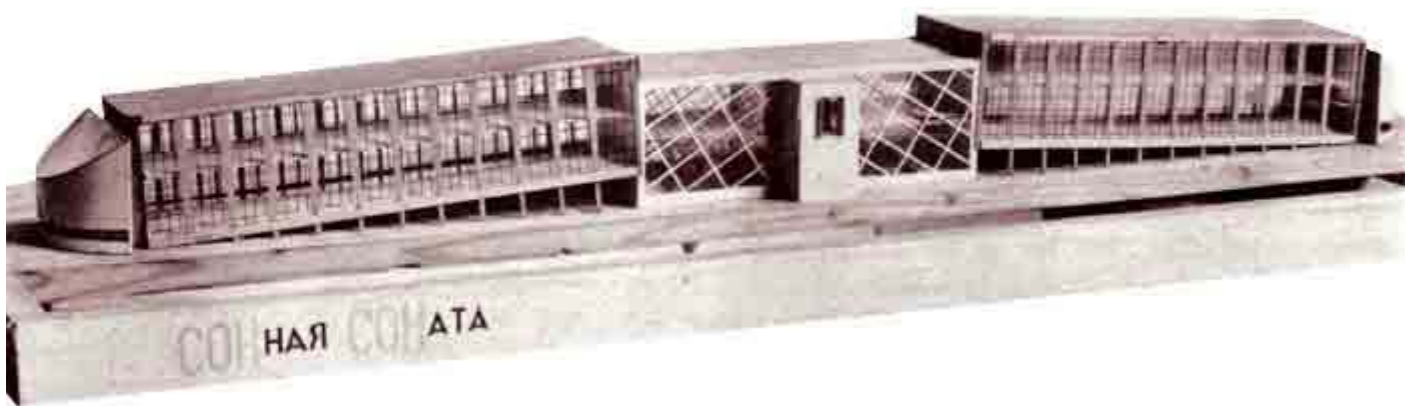
## SONATA OF SLEEP

In 1928, the USSR implemented its First Five-Year Plan, a program of forced-pace industrialization that brought about a frenzy of construction, mass migration, and propaganda. Posters announced ever more dizzying production statistics, more staggering work quotas being fulfilled. But this all came at considerable cost to the laboring population: the working day had also been extended that year, rationing was introduced in 1929, and living conditions remained for the most part poor, overcrowded, and unsanitary. The shock-troops of Communism were edging perilously close to physical and mental exhaustion: what they needed was rest.

In 1929, the Soviet authorities announced a competition to design a garden suburb outside Moscow, where workers could be sent to recuperate from the strains of factory labor. The “Green City” was to house 100,000 workers at a time, and provide a range of recreational and cultural activities. Many of Russia’s architects and planners, long preoccupied with questions of how socialist communities could avoid the defects of the capitalist metropolis—dirt, overcrowding, exploitation, alienation—seized the opportunity to project their ideal visions. Among the strangest of the schemes put forward, however, was one by Konstantin Melnikov, who had won worldwide renown for the bold geometry of his USSR pavilion at the International Exhibition of the Decorative Arts in Paris in 1925. Along with large tracts of parkland in which workers could commune with nature, Melnikov also envisaged electric trains to shuttle them across the city, and designed light and airy rooms in which they could unwind. The crucial component of the proletariat’s stay in the Green City, however, was not how they filled their waking hours, but how they slept.

“Without sleep,” Melnikov argued, “fresh air will do little for our health.” He devised a building in which hundreds of workers could partake of its benefits at the same time. Named “Sonata of Sleep”—a pun on son, the Russian word for sleep or dream—the building consisted of two large dormitories either side of a central block containing washrooms. The dormitories had sloping floors, to obviate the need for pillows, and the beds were to be built-in “like laboratory tables,” in the words of Frederick Starr, author of the standard monograph on Melnikov. Starr goes on to describe the further pains Melnikov took over the ambiance:

At either end of the long buildings were to be situated control booths, where technicians would command instruments to regulate the temperature, humidity, and air pressure, as well as to waft salubrious scents and “rarefied condensed air” through the halls. Nor would sound be left unorganized. Specialists working “according to scientific facts” would transmit from the control centre a range of sounds gauged to intensify the process of slumber. The rustle of leaves, the cooing of nightingales, or the soft murmur of waves would instantly relax the most overwrought veteran of the metropolis. Should these fail, the mechanized beds would then begin gently to rock until consciousness was lost.



## PRIVATE REALM

The fantasy of control over the entire sensory experience shows, as Starr puts it, “how fine is the line between benevolent fantasy and sinister Prometheism.” Melnikov’s technologized sleep-cure combines an emphasis on the collective, a bold visionary element, and an unflinching faith in technology that place it squarely in the territory of 1920s Russia, a period rife with utopian schemes and futurological speculation; it also has dystopian echoes, calling to mind the benumbed citizens of Huxley’s *Brave New World* or of Zamiatin’s *We*.

The fantasy was not, however, particular to the communist world—as Melnikov’s project itself illustrates. The immediate inspiration was in fact American: Melnikov had read about cadets being taught languages while asleep at the US Naval Air School at Pensacola, Florida. It was also in America that his ideas were first put into practice: though none of the Green City schemes was ever built, Melnikov’s did attract the attention of Samuel “Roxy” Rothafel, a New York showman who visited Russia in 1931 gathering ideas for the Radio City Music Hall that he and John D. Rockefeller proposed to build. The control booths, it seemed, were just the thing: “Within months, [Rothafel’s] publicity department was bombarding the American public with the Melnikovian claim that ‘two hours in the washed, ionized, ozoned, ultra-solarized air [of Radio City Music Hall] are worth a month in the country.’”

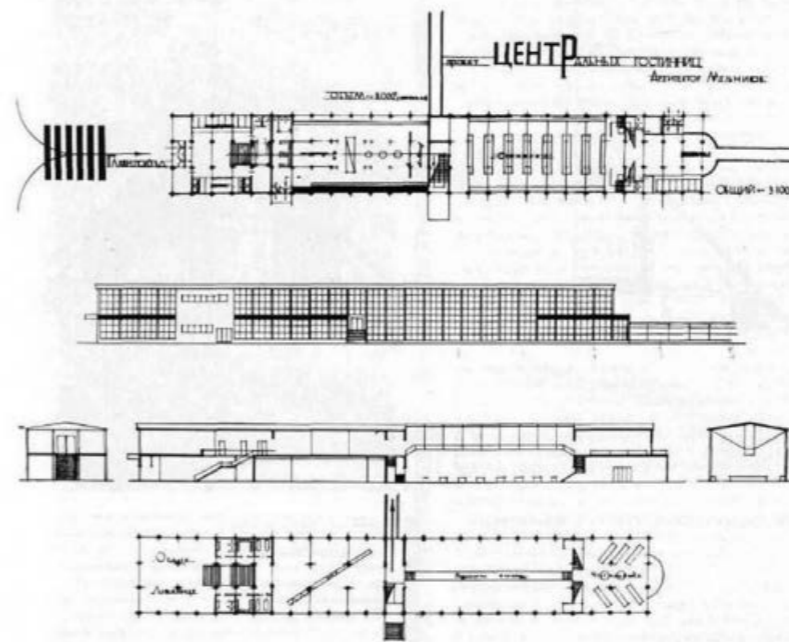
Orientation to sleep as a basis for rest also affected the fact that Melnikov paid much attention to the sleeping buildings in his project. In an explanatory note to the draft, he wrote: “In the near future, it is necessary to install 12 such buildings, with a capacity of up to 4000 at a time sleeping.” The simplest from the architectural side ... is, of course, the common chamber-bedroom ...

The main drawbacks of this architectural type were: the noise of filling the room, the passage to the next bed, the noise of a neighbor, the conversations near and far, finally, the snoring of sleepers, etc., etc. All these negative phenomena are purely sound, noise origin. Destruction

of them is possible, first, by the most difficult path, by isolation; secondly, by drowning unorganized noises organized by noise, affecting a person not from the negative side, but with a positive one. These organized sounds are owned by that art, which we call music.

Proceeding from these premises, we propose to build a type of barracks building, chamber-bedrooms, but to build a team, joint efforts and knowledge of various specialists: musicians, doctors, architects and so on. Expecting precisely these collective efforts and knowledge of various technical units, we designed the part of the work that concerns the architect and which was expressed in the project of the sleepy concert hall “Sonata Sonata”.

This case is designed taking into account all acoustic features. It consists of two parts, each of which has two halls. These parts are connected in the center of the building by the service rooms (changing cabins, showers, restrooms and washrooms). At the ends of the body are arranged special sound shells, intended for broadcasting in the halls of the bedroom symphonies and sound imitations, which may appear: leaves rustling, wind noise, murmur of a stream, etc. sounds of nature ..

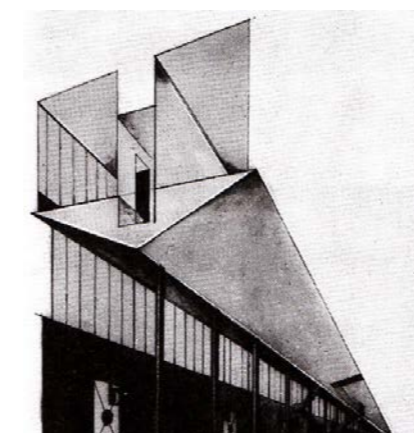
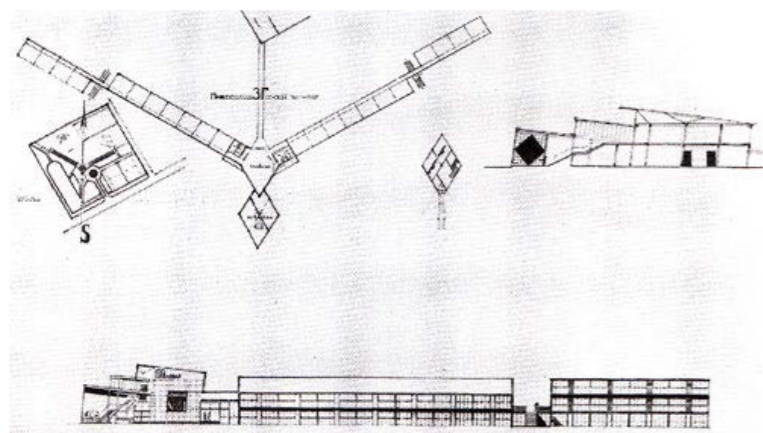
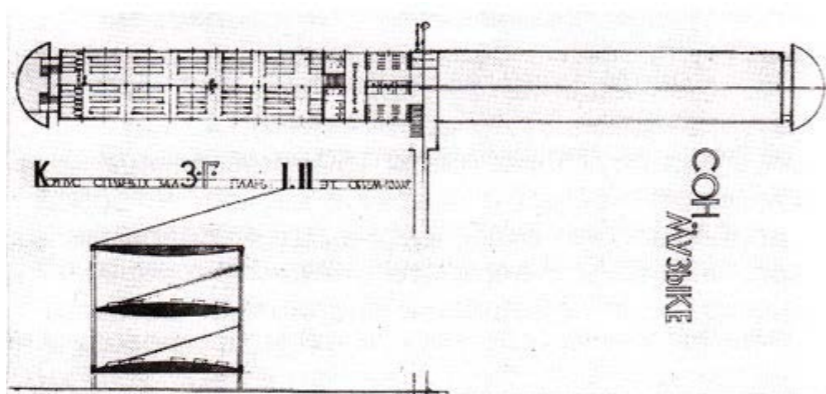


While Rothafel’s enthusiasm stemmed from a desire to manipulate consumers, Melnikov’s original impulse had been much more far-reaching. For the Green City project contains at its center a structure whose ambitions, though ill-defined in their particulars, were resonantly clear: the Institute for Changing the Form of Man. Melnikov was not alone in this dream of transcending man’s corporeal limits. In the mid-1920s, Dziga Vertov proclaimed the superiority of the “Kino-eye” over human vision, while actors in Vsevolod Meyerhold’s theater evoked the rhythms of machinery in their “biomechanical” movements. In the new world being created by Soviet power, it surely would not be possible for people themselves to remain the same. Communism, then, was to be not simply a shift in property relations, but a frontal assault on the confines of human nature.

# PUBLIC REALM

The territory of the Green City in the Melnikov project is enclosed in a ring of transport highways and is divided into sectors: forest, lands, gardens and vegetable gardens, a zoo, a children's town, a public sector. At the center is the Institute of Man. The sleeping buildings are located along the ring, mainly in the forest area. Walking in the green mass of tourists take care of mobile restaurants, libraries, platforms with sports equipment, etc.

In addition to sleeping buildings on the territory of the Green City, various facilities are envisaged: a station-kursal, hotels, tourist pavilions, residential buildings for employees, etc. Each of these types of structures in the Melnikov project is an original architectural work. It essentially creates projects for new types of buildings: a train station-the Kursal (combining the functions of a transport and cultural-entertainment facility); Residential housing for employees (rows of 150 residential cells adjoin from the sides and top to a gallery of everyday life that is two hundred meters long, where the doors of residential cells, staircases from the upper floor and public premises go out: library, children's, buffet, etc.); the building of a district hotel (a new method of spatial organization of cell numbers is proposed: the floor of each of them is located on three planes-ledges, and the ceiling also rises)



## OekoHaus

German architect Frei Otto questioned the role of architects in today's society throughout his entire life. Determined to put into practice his idea - which he shared with French architect Yona Friedman - that "each man can create its own individual environment" [3], in the early 1980s Frei Otto imagined a green vertical cocoon called ÖkoHaus (Eco House) in which inhabitants were to build their own "nests" in nearly total autonomy.

Located a few minutes walk from the Tiergarten - one of Berlin's largest parks - the eclectic OkoHaus is composed of three atypical residential houses - each with an original concrete skeleton positioned on solid pillars. Despite its stiff and raw appearance, the deliberately open structure was to be customized by the inhabitants themselves - with Frei Otto's support and the guidance of the architects selected by each family.

Echoing the Ville Spatiale - a structure imagined in the late 1950s by Yona Friedman with "no floors, no walls, no roofs, nor any preconceived containers or shapes" - the OkoHaus offered a suitable repository for improvisation and auto-planification. The future users only had to follow some "ecological" restrictions, such as installing large bay windows, setting up green roofs and conserving the existing green surroundings.



## PRIVATE REALM

Buildings designed to serve all of society have always acted as a repository of the sum total of all creative energies. Depending on the prevalent social order, these have usually been of either a religious or a governmental character: the Church and the Palace. These were the power sources of the old order. Their power can only be transcended by establishing new power sources belonging to our new order. Some years ago it was thought that palaces would serve this purpose, except that now they were to be called "Palaces of Labor." This created the danger of introducing a foreign and superficial pathos into our lives. If the term "palace" is to be applied to our situation at all, and in order for it to have any validity in our situation, it is the factories that should be transformed into "Palaces of Labor" first. The competition of 1923 for the "Palace of Labor" in Moscow represented a new departure in this direction and marks the beginning of a great number of competitions for similar palaces, later called "Palaces of Culture," which in turn eventually came to be known quite simply as "Clubs."

The building also still stands today, and has been actively renovated to return to its status as a community and theater center for the neighborhood. While its form and structure maybe outdated, its functionality as a community center at the time of its opening is now the same as its function today. Though in different context, then for providing communal spaces in an effort to create a utopian communist society, now for providing a place of casual leisure, the site's ultimate purpose has not been compromised, and it provides a historical connection between the Moscow of the 20th century, and the Moscow of today.



The most important thing to remember is that in the club the masses should provide for themselves, that they should not throng there from the outside merely to seek amusement, but that they should instead arrive at a realization of their potentialities by their own efforts. The club's role is to become a University of Culture. If one accepts the premise that private dwellings should strive to operate on the basis of the greatest possible austerity, then by contrast, public dwellings should provide the maximum of available luxury accessible to all. The term "reconstruction" is therefore not applicable to this case.

In order to make this social and collective project sustainable, an article was published in local newspapers to attract potential "co-builders and co-participants" - a call which was immediately followed by a great number of applicants. "From the outside, all you could see was a wild overgrown piece of land", recalls Manfred Ruprecht, who joined the experiment at an early stage. "Spontaneously I said to my wife: this is where I would like to live!"

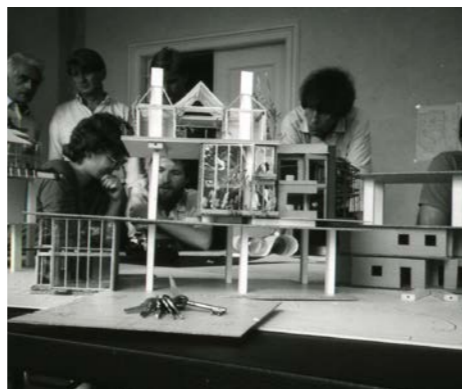
Although many backed out after discovering that the overall costs and the duration of this "multi-storey gardens and living" project were uncertain, a building community of 18 families was finally created. "It was interesting - for my family and for myself as an architect - to be able to develop the design of my own house, according to my own needs", explains Jurgen Rohrbach.

The community of users "had an agreement that if one of them would have financial problems, the others had to stand in for him, in order to keep the project safe. Budget management was a big challenge for all. The individual inhabitants had to invest more than they had expected but also the big concrete structure had to be built in a cheaper version of what was planned at first, in order to keep within the social housing budget."

Illustrating that individual housing is possible even in a multi-storey context and without compromises on collective and ecological aspects, the Oko-

haus stands as a successful solution to the exodus of single-families to Berlin's outskirts. Moreover it is a positive attempt to question the roles of architects and inhabitants in the building process.

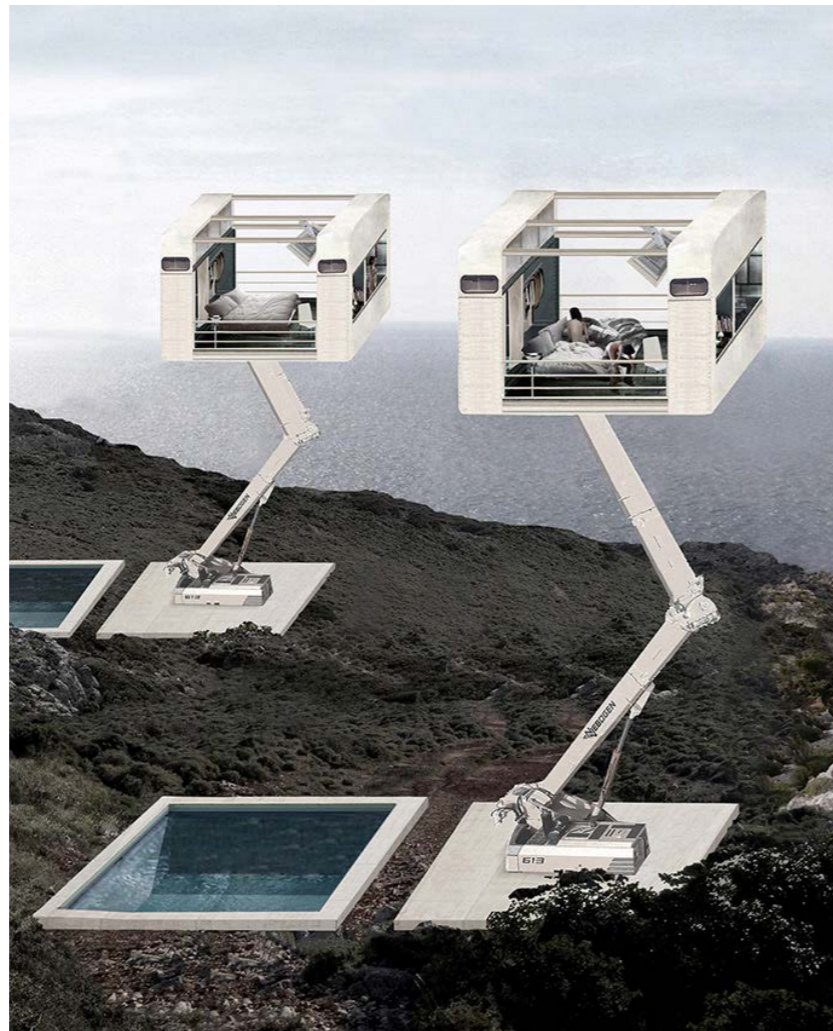
Yet, this experiment inevitably leads to the question of ephemerality and flexibility so dear to Frei Otto. In fact, as each home is the product of its user and self-planner, how are newcomers supposed to adapt to an already highly personalised "nest"? Initially new families were supposed to be able to "demolish the old nest" and start over again, but this has never been the case. As Dutch architect Caro van Dijk underlines, "this has for a result that, after the initial adventure, the project just became 'another' house on the market. [...] In order to realise this concept in a perpetual way, with continuous flexibility as envisioned, it needs a whole new idea of home ownership."



## CRANE ROOMS by aristide antonas

The room units form independent cells, they can be covered by tissues during the day; they provide a quality connection to the Internet. The private or public character of each room is regulated by the chosen high of every unit. The high control system is located inside every room. Platforms go up and down following the will of every provisional inhabitant. A bigger screen, related to the bed, serves as a home cinema structure; a small office, a wardrobe and a shower are placed in the same moving platform. A common underground kitchen serves the needs of all the complex; a reverse osmosis desalination plant provides drinkable water to the invisible kitchen and to the units (the water pipes follow the length of the crane).

The second element proposes an installation of the crane mechanisms. The installation challenges the idea of another narration: it has to do with the apocalyptic mythology of the end of water. A desalination unit is the only technology needed to create sweet water out of the sea. The crane rooms are proposed here as forming a possible complex by the main source of the future's water; in the same time the complex of founded crane rooms allows the preservation of the individual shell and the creation of a landscape out of it. The project is also proposed as a comment about the Internet society, depicting in an landscape project something strangely familiar: a concrete image of this abstract social condition that humanity experiences for the first time in its history: the crane rooms landscape is a well known image. We live in such a landscape even if this same landscape seems so exotic; inhabiting a hypnotic „control panel - cell“ the inhabitant of the globe can also be conceived as an inhabitant of a small restricted universe. Through this conception of a distorted social constitution, the crane room ensemble is related to older projects such as the no wall house, the open air housing, the night shelters, the concrete beds or the RealFake house 2.



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# PRIVATE REALM

For this particular project simple concrete foundations and elementary water pools are proposed to be installed in non hospitable beaches or arid hills nearby the sea. The room units form independent cells, they can be covered by tissues during the day; they provide a quality connection to the Internet. The private or public character of each room is regulated by the chosen high of every unit. The high control system is located inside every room. Platforms go up and down following the will of every provisional inhabitant. A bigger screen, related to the bed, serves as a home cinema structure; a small office, a wardrobe and a shower are placed in the same moving platform. A common underground kitchen serves the needs of all the complex; a reverse osmosis desalination plant provides drinkable water to the invisible kitchen and to the units (the water pipes follow the length of the crane).

An identical design for „crane rooms“ can be undertaken within a system of moving vehicles in order to form a dispersed, moving „crane room hotel“. Rooms moving up and down provide summer shelters with changing views.



fig\_1



fig\_2



In our humanistic society more and more people are thinking about their deaths and future of their gone bodies. The relatives are no longer responsible for it. Design options such as: How do I want to be buried? Do I want to accept death? Do I want to accept death as finitude? Opportunities for life after death? How do my corpus should look like? Shouldn't I don't care about, because I'm gone anyways? How can the corpus still play a role in society? are gaining importance.

It's a historical and cultural phenomenon that we distinguish between spaces of death and spaces of humans being alive. We all have to face in the end this transformation to property wich has to disappear. Still one have to differentiate between property of a rich class family or one where this property becomes damage to the subsistence of the family. In my communal house, I tried to fuse those realities in Manilas society.

**CONTAINER:**

The notion of publicness is proposed through an interaction between life and death. A coexistence between bodies and humans. This publicness is understood as a common good (expiereince) in new spatial configurations. The building is the machine(mechanism) for these notions in an organizational, constructive and archival way.

Spatial it's about shell, growth, unification and layers. Through a structural infrastructure, a kind of nest effect for the slum community will be provided. So the Community growths with the structure and the hight of the monument. The grave acts as a memorial trigger, as a sculpture of unity and memory, where no social class and levelling is allowed. With a formal gesture (disgust), a formal language and spatial quality I will try to make a social statement. In contrast to the proximity of church and capitalism this attempt should question the position of power.

**RITUAL:**

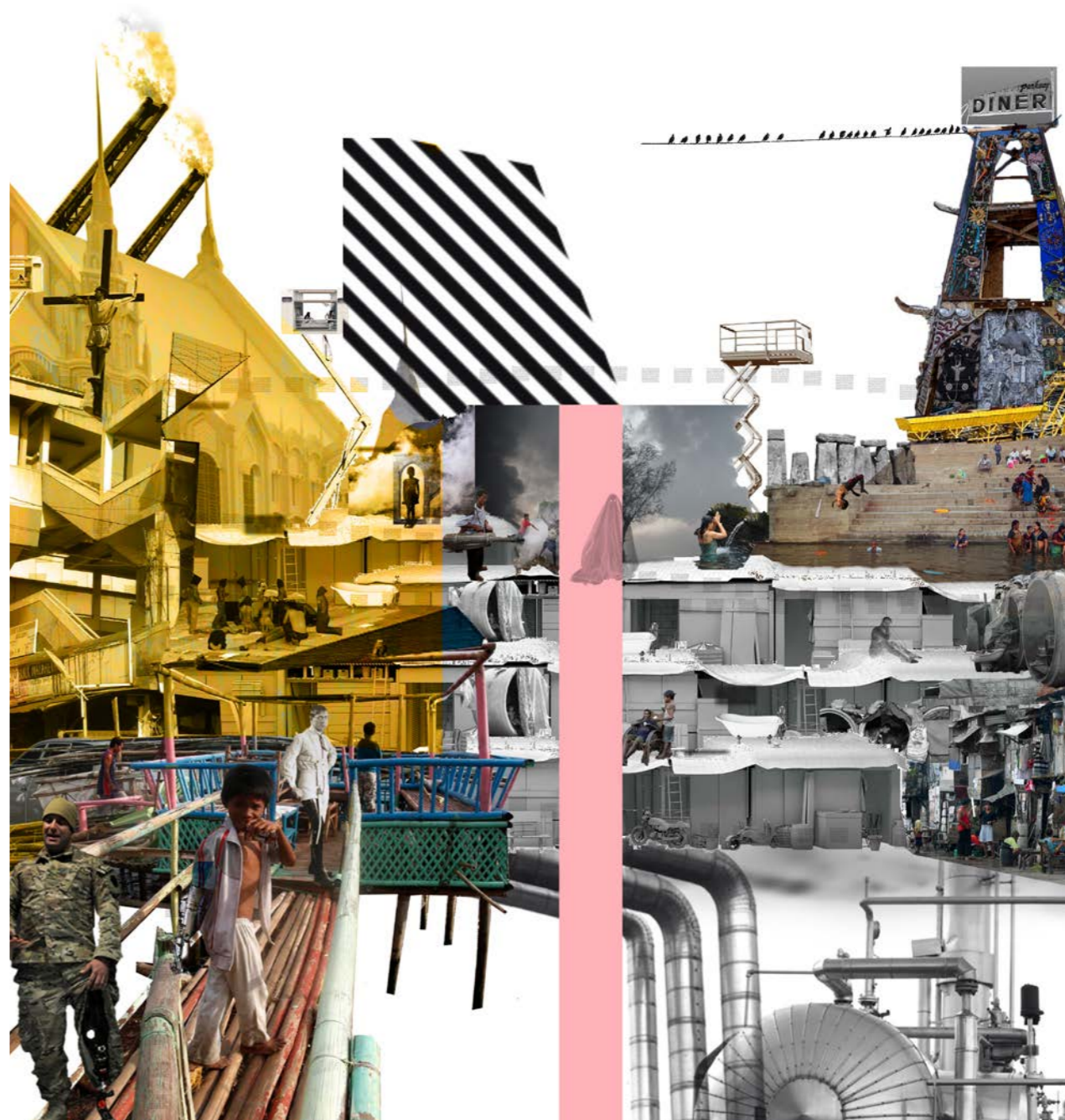
We describe it as a transition, we find it in all known cultures, ritual complexes that regulate the transition between different social groups and these rites are shaped according to the matrix of spatial transition. Rites of affliction or Rites to restore and maintain order.(Notion of the sea, saltwater  
□purifying power)

In the context of the memory of the dead, we finally find the process of „heroization“ and „deification“ of ancestors, sometimes associated with the establishment of cult sites, which may also be destinations of pilgrimages or annually recurring festivals (2th November) such as calendar rites. It shows that the phenomenon of death is not only at the level of doctrines and „beliefs“, such as the concepts of the otherworldly world, the judgment that the deceased must undergo, etc., but also the ritual dimension of religions of humanity is of fundamental importance.



fig\_3





### we begin and end as dust.

“for dust you are and to dust you shall return.” (Genesis 3:19 of the Bible). These were God’s words to the first man, Adam, whom God created from the dust of the earth, after Adam disobeyed God’s instruction. Sin (disobedience to God), is the cause of death, and death returns our physical bodies to the substance from which they were made. Later, the phrase, “dust and ashes,” was introduced to describe the substance of which we’re made (Genesis 18:27). The phrase is repeated in Job 30:19.

It should also be kept in mind that many of God’s people over the centuries have been completely lost in fires (some deliberately, as martyrs), or vaporized in explosions, or eaten by lions or sharks etc. in which there remained no body, but you can be sure that the absence of a body will make no difference to their salvation, or their rise in the rapture when Jesus comes.

The name Ash Wednesday comes from the custom of blessing the ashes of palm trees from the previous Palm Sunday and drawing believers on their foreheads with a cross from this ashes. With this ritual man should be reminded of his transience and called to repentance. The Catholic priest speaks the words with the ashen cross: „Remember man, that you are made of dust, and you will return to the dust“ (Psalm 103,14; 104,29)1

### threat to one’s own existence

In our humanistic society more and more people are thinking about their deaths and future of their gone bodies. The relatives are no longer responsible for it. Design options such as: How do I want to be buried? Do I want to accept death? Do I want to accept death as finitude? Opportunities for life after death? How do my corpus should look like? Shouldn’t I don’t care about, because I’m gone anyways? How can the corpus still play a role in society? Are gaining importance.

When we think of dead as a passage, after death our personal status becomes property status. We all have to face in the end this transformation to property wich has to disappear. Still one have to differentiate between property of a rich class family or one where this property becomes damage to the subsistence of the family. A place were no seperation or class society is needed, no language and speech allowed, just the muted contact to the deceased.

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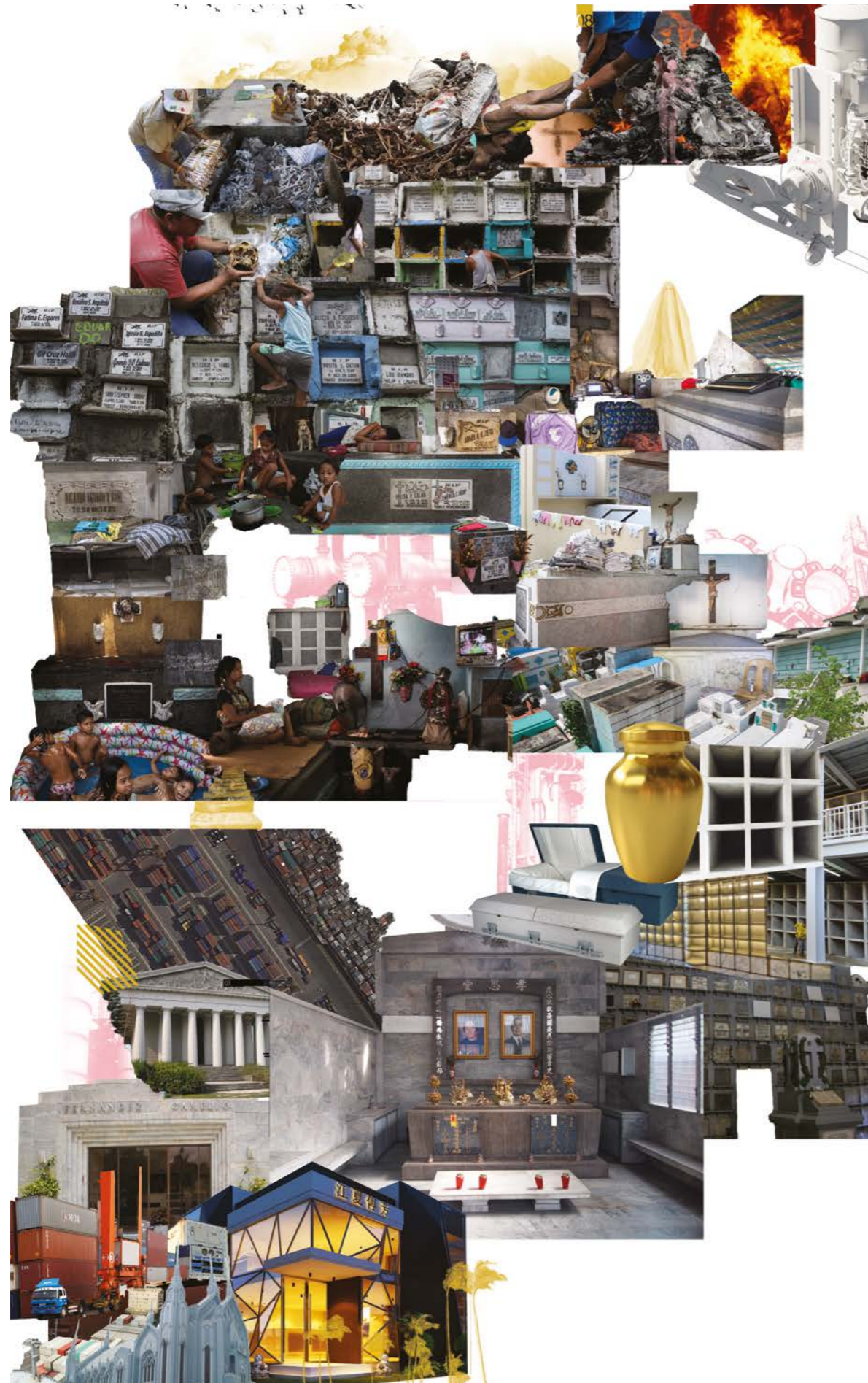
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Rites of affliction or Rites to restore and maintain order  
In the context of the memory of the dead, we finally find the process of „heroization“ and „deification“ of ancestors, sometimes associated with the establishment of cult sites, which may also be destinations of pilgrimages or annually recurring festivals, ie calendar rites. It shows that the phenomenon of death is not only at the level of doctrines and „beliefs“, such as the concepts of the otherworldly world, the judgment that the deceased must undergo, etc., but also the ritual dimension of religions of humanity is of fundamental importance.

The wall is made by a special material that is a mix of ash of the dead and highperformance adhesive. As time pass by, wall will have different shades of layers od the deceased like tree rings. It becomes a kind of monument or a document, that dutifully recorder the changes in life by the type of community’s dead.



fig.2



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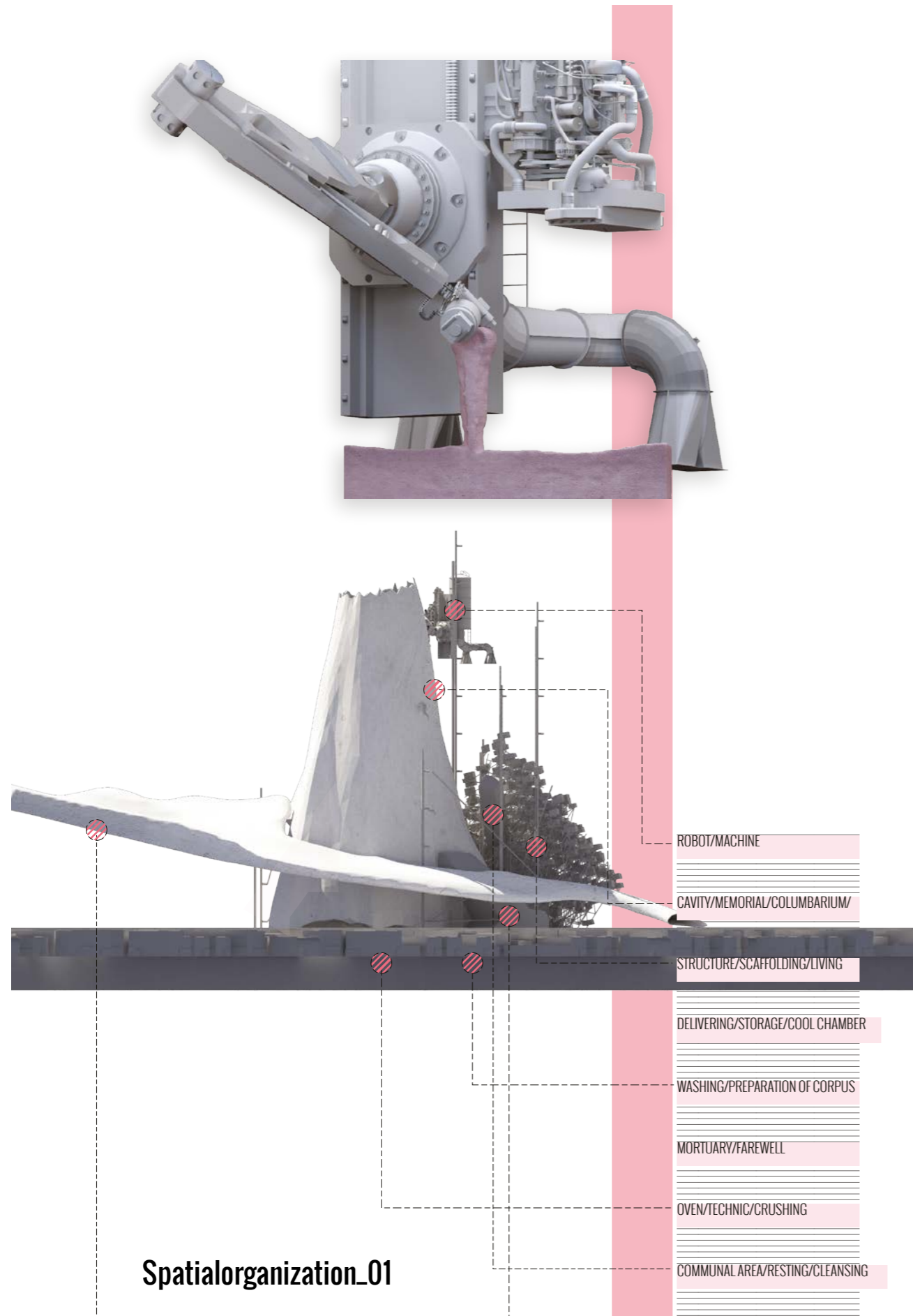
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# SPACEPROGRAM:

**MORTUARY**  
 confrontation with one's own finiteness  
 Last chance for a farewell.  
**PREPARATION SPACE**  
 deceased vs. Dead  
 The preparation of the dead corpus.  
 Beauty comes back to spare the relatives the disgust.  
**ALTERED EGO / MEMORY HALL**

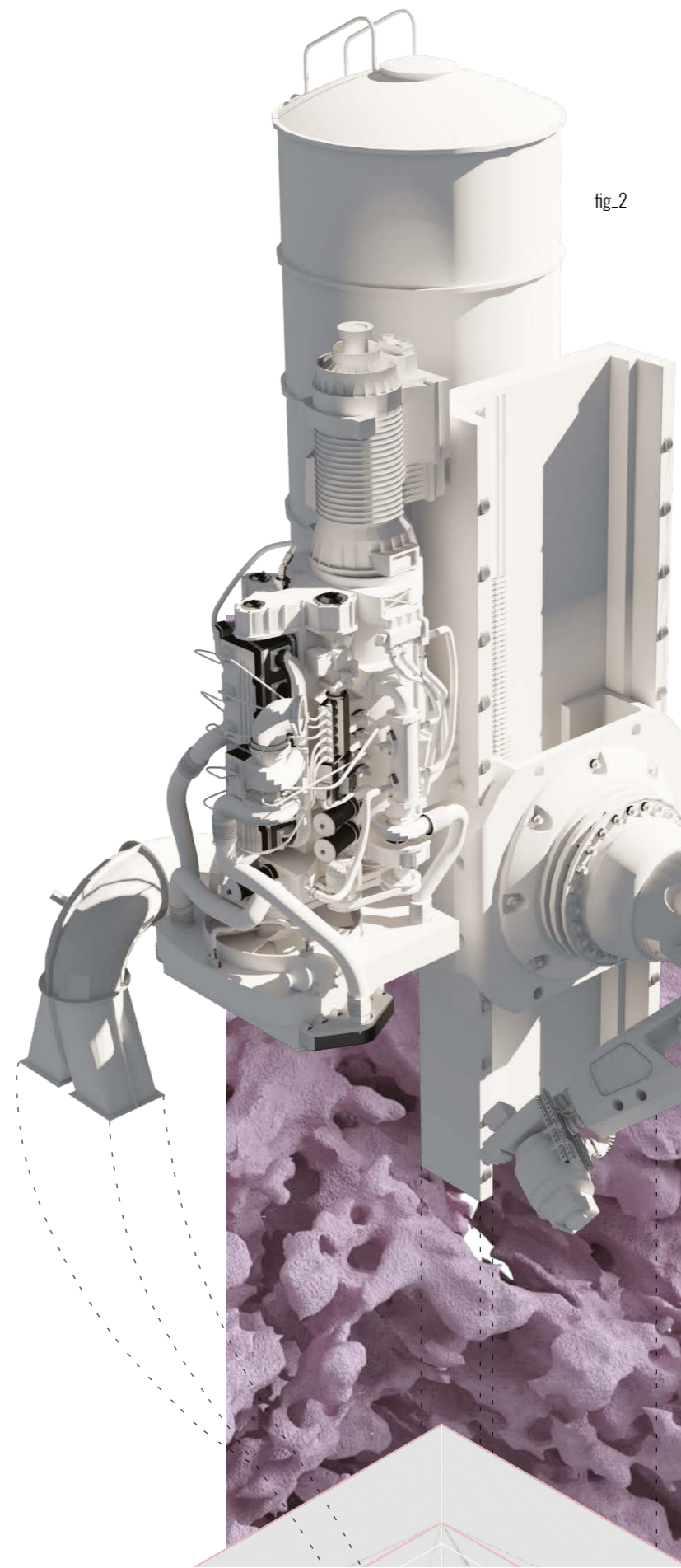
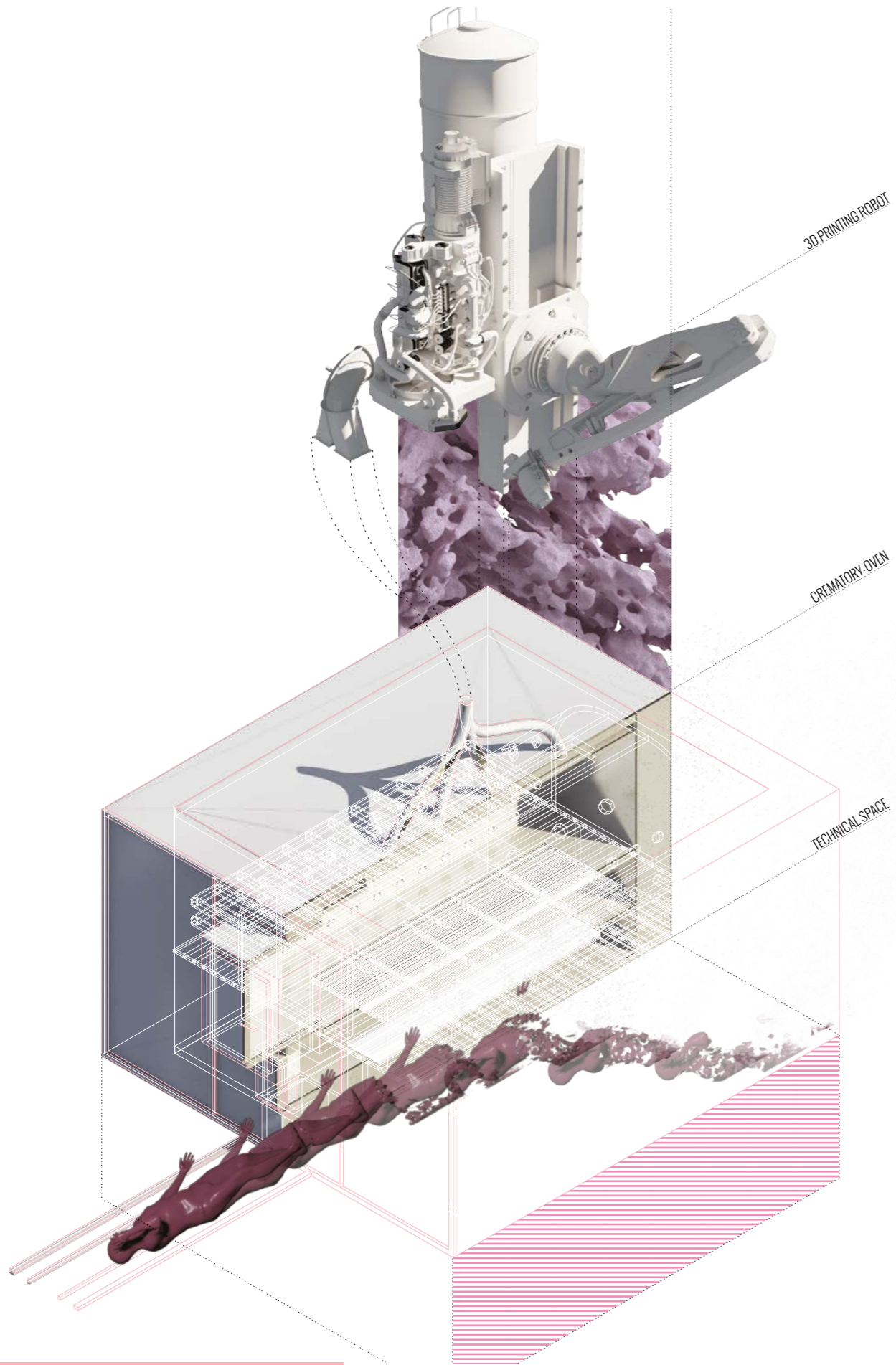
When someone dies, the electrical refreshes stop happening and the entire memory built with charged neurons (nerve cells) is lost gradually, it is always an exponential decay; Say within 5 minutes 95% to 99% of the data stored in the brain can be lost. See this How long is your brain alive after your heart stops beating and can you hear what is said at that time? or ask a neurosurgeon for the time details. Think of it like a capacitor (short period battery) which discharges very quickly.

**MOURNING HALL**  
 Place of worshippers and ceremonies  
**OVEN/TECHNICAL/CRUSHING ROOM/CREMATORY**  
**COOL CHAMBER/CORPUS STORAGE**  
**COMMUNAL SPACES/PAUSE ROOMS/OFFICES**  
**PRINTED GRAVE/MEMORIAL/COLUMBARIUM**



Spatialorganization\_01



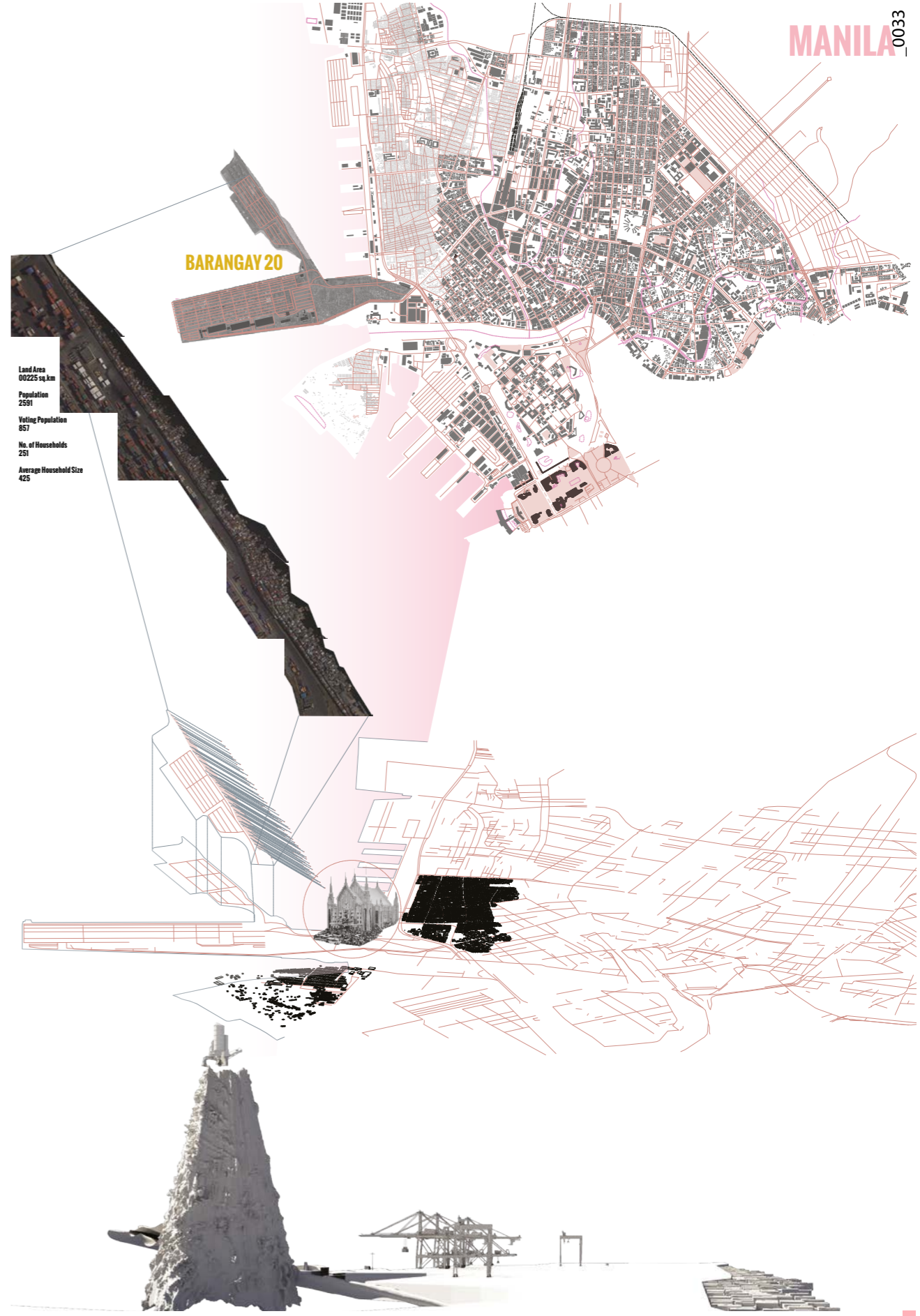
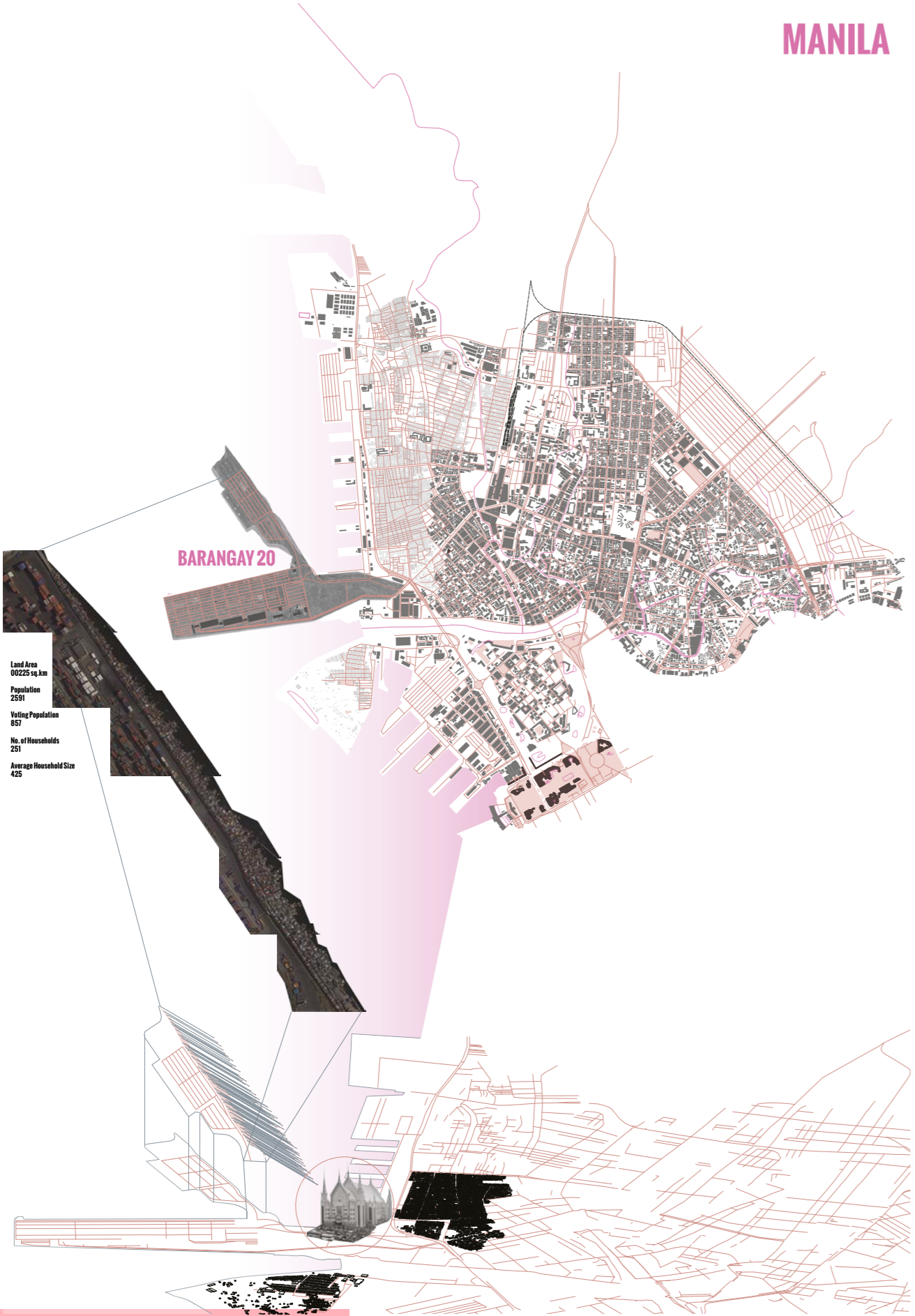


fig\_1  
axonometric drawing detail  
2016

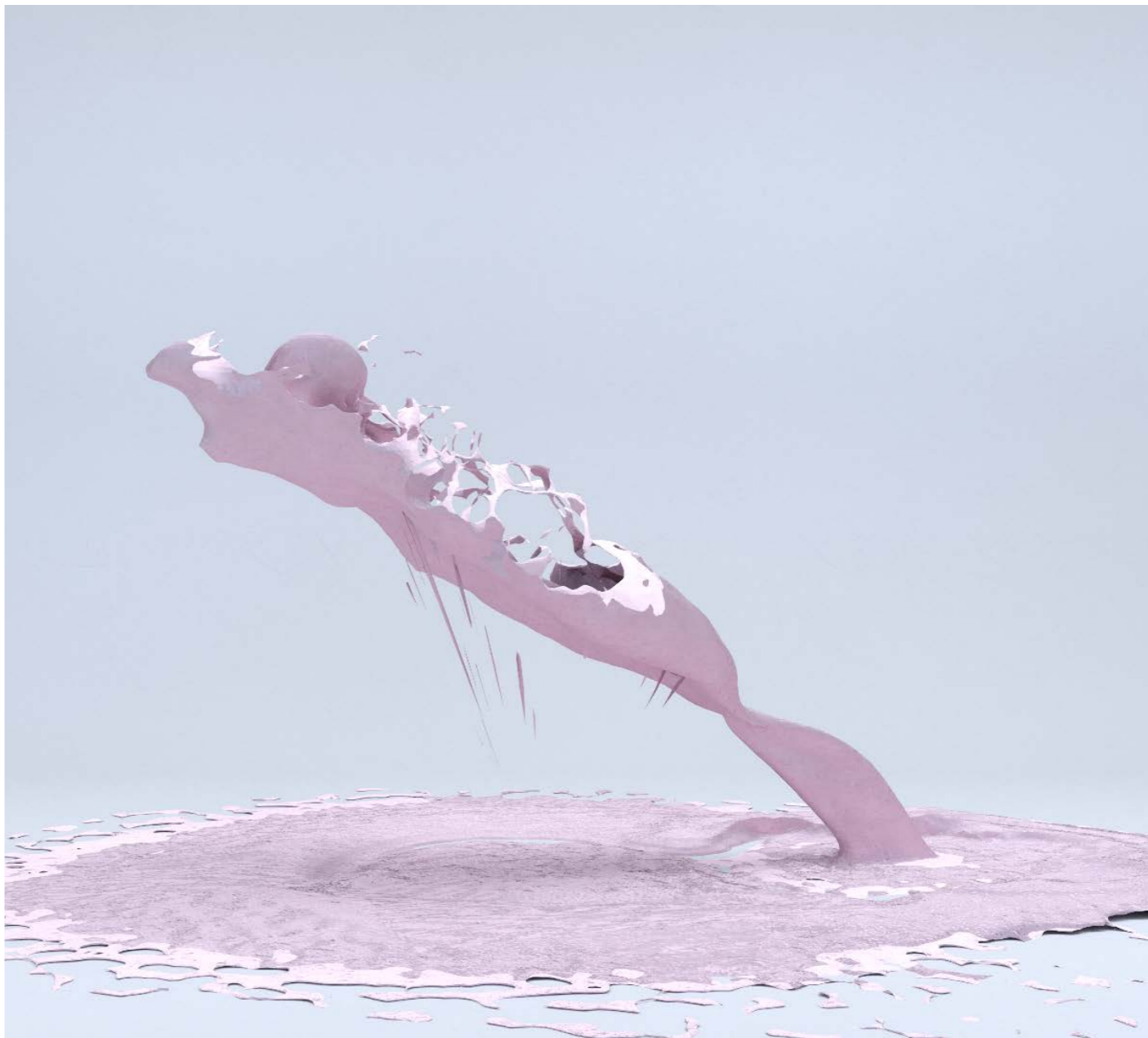
fig\_2  
axonometric drawing  
pathdestruction  
2016



# MANILA

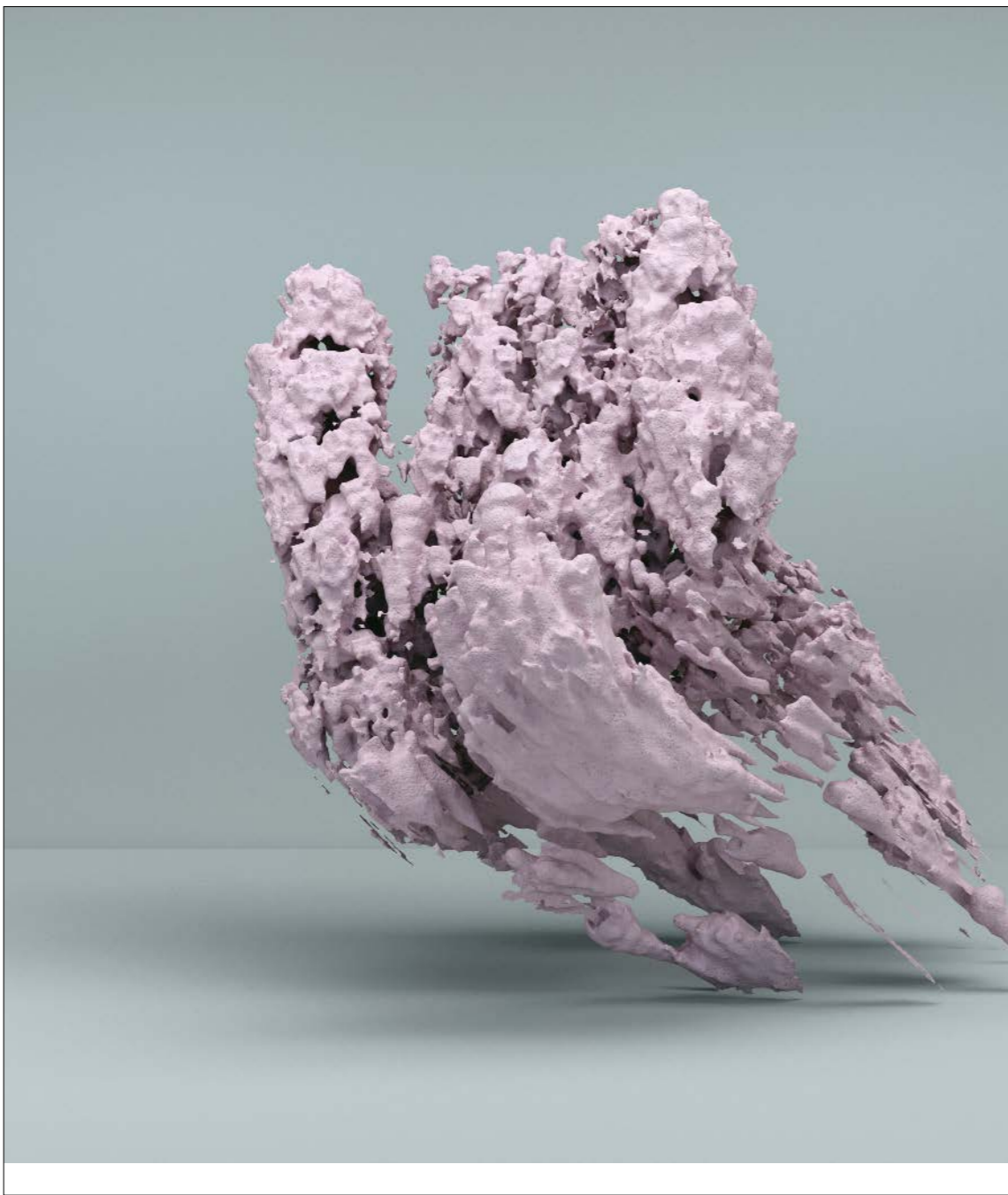




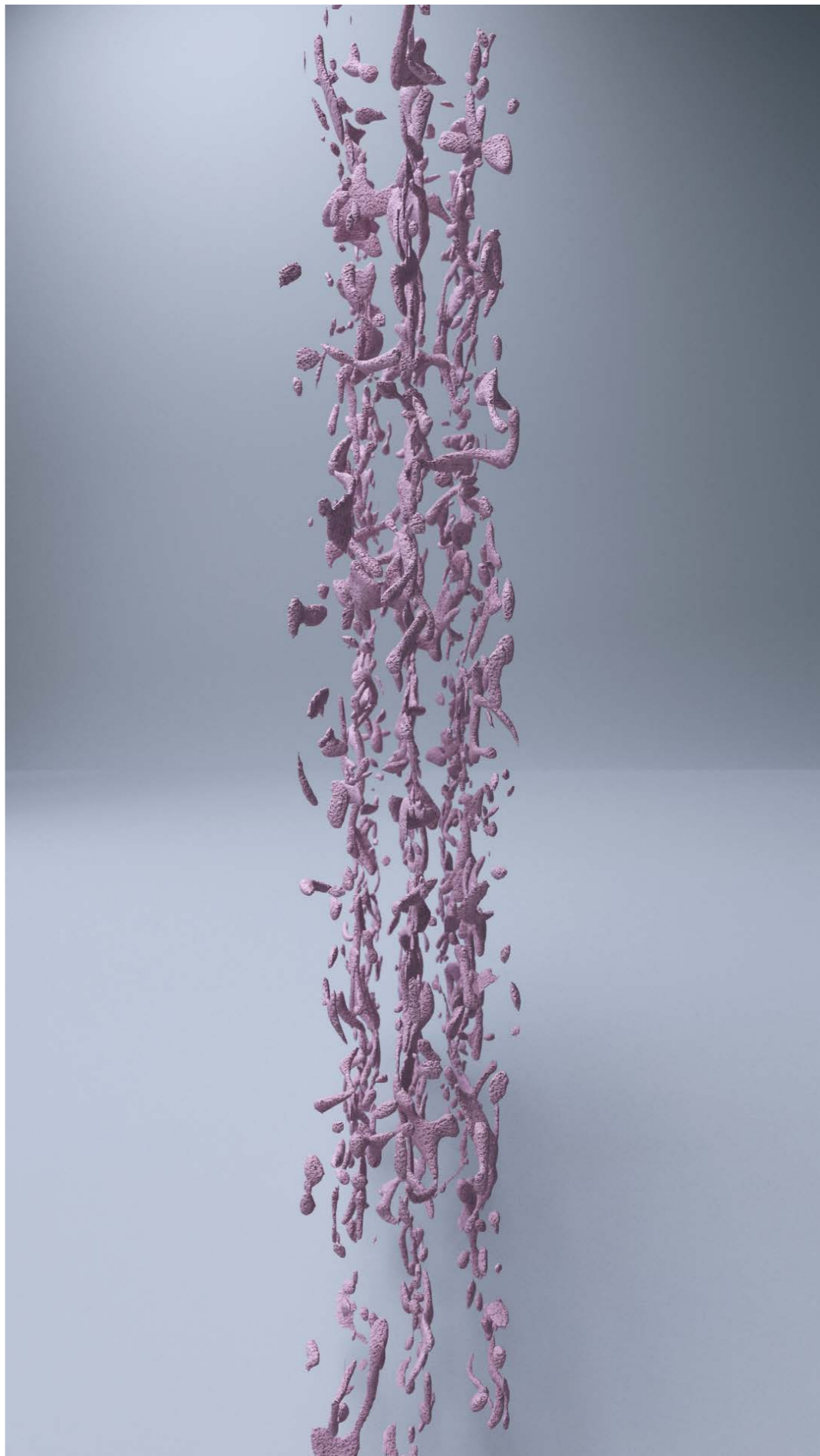


to 'represent  
the ineffable'  
- that is, death  
and absence - as  
part of dealing  
with the complex  
interminglings of  
private and public  
aspects of dying,

**This is that sequestration did not replace the importance of domestic figuration, but instead occurred alongside its continued importance: people continue to respond to dying and death, not as unconnected individuals, but as members of networks of interpersonal relationships centring on and expanding out from the domestic context. Sequestration is now certainly part of the regulation of many aspects of social life, but this has not overridden the role of domestic figuration in relation to death and dying. Rather than the juggernaut of sequestration, we argue that the 'domestication of death' involves a complex set of sometimes contradictory processes, including but by no means coterminous with those of sequestration, which are experienced and mediated through the nexus of domestic figuration.**



fig\_1



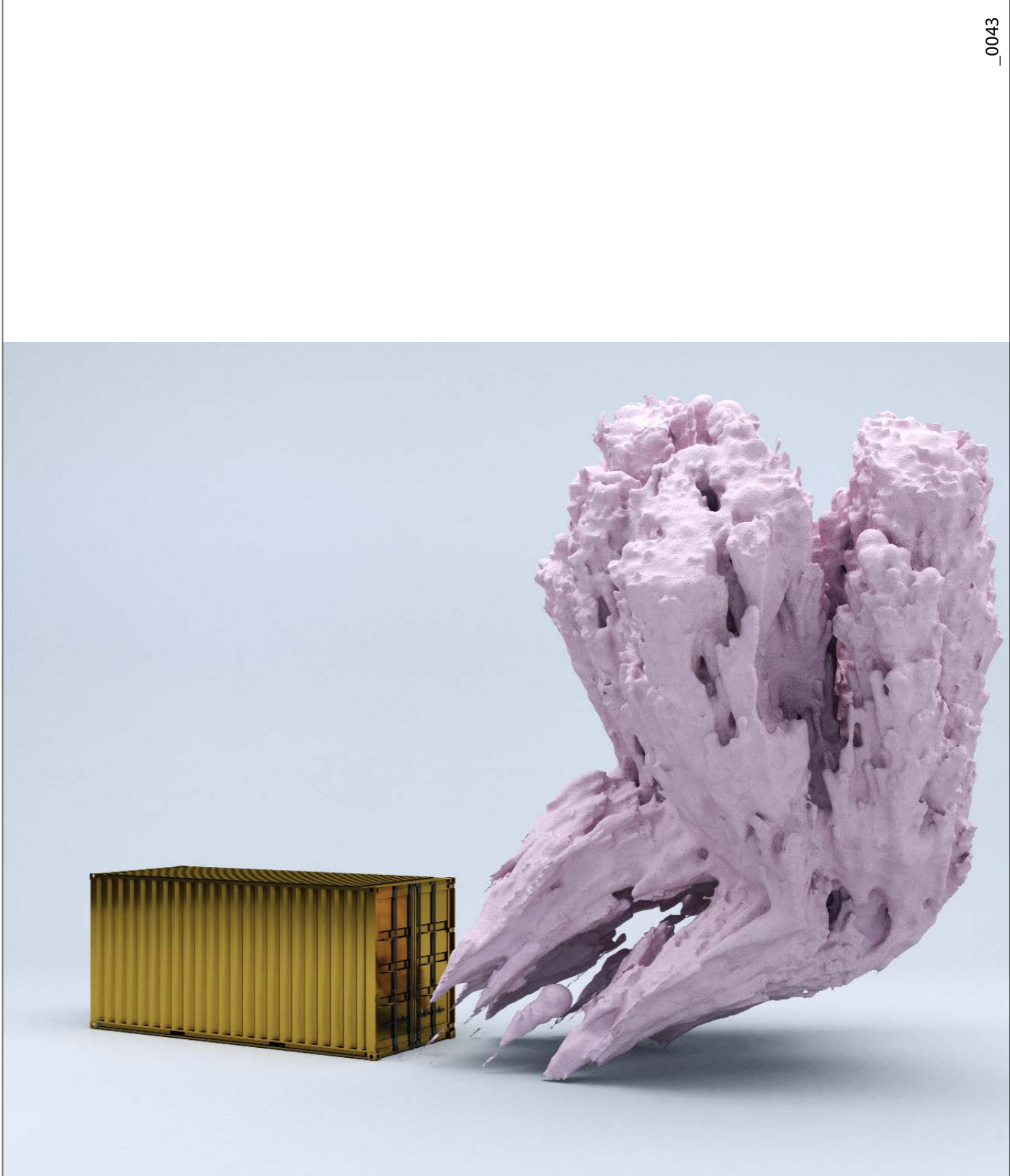
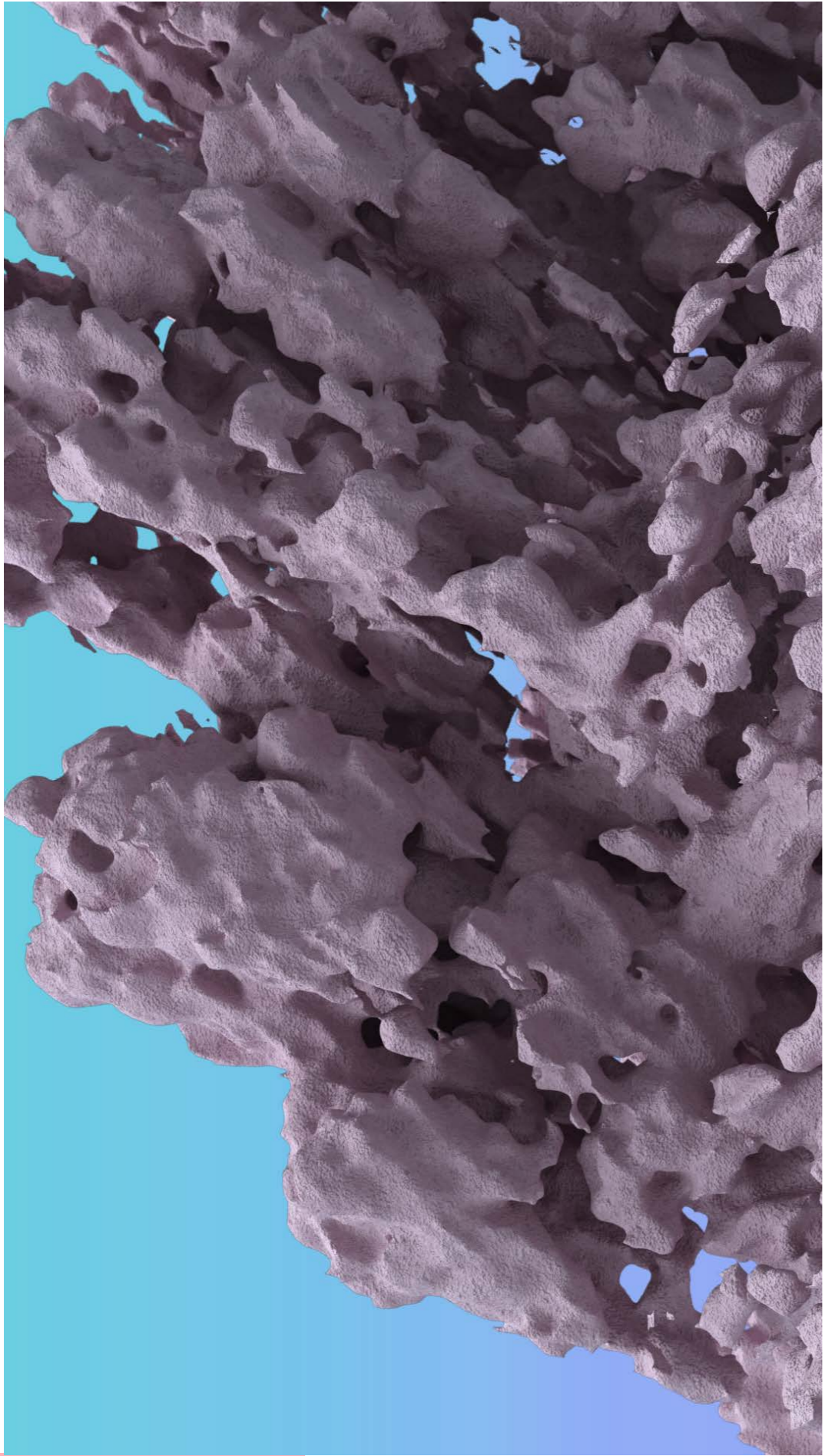
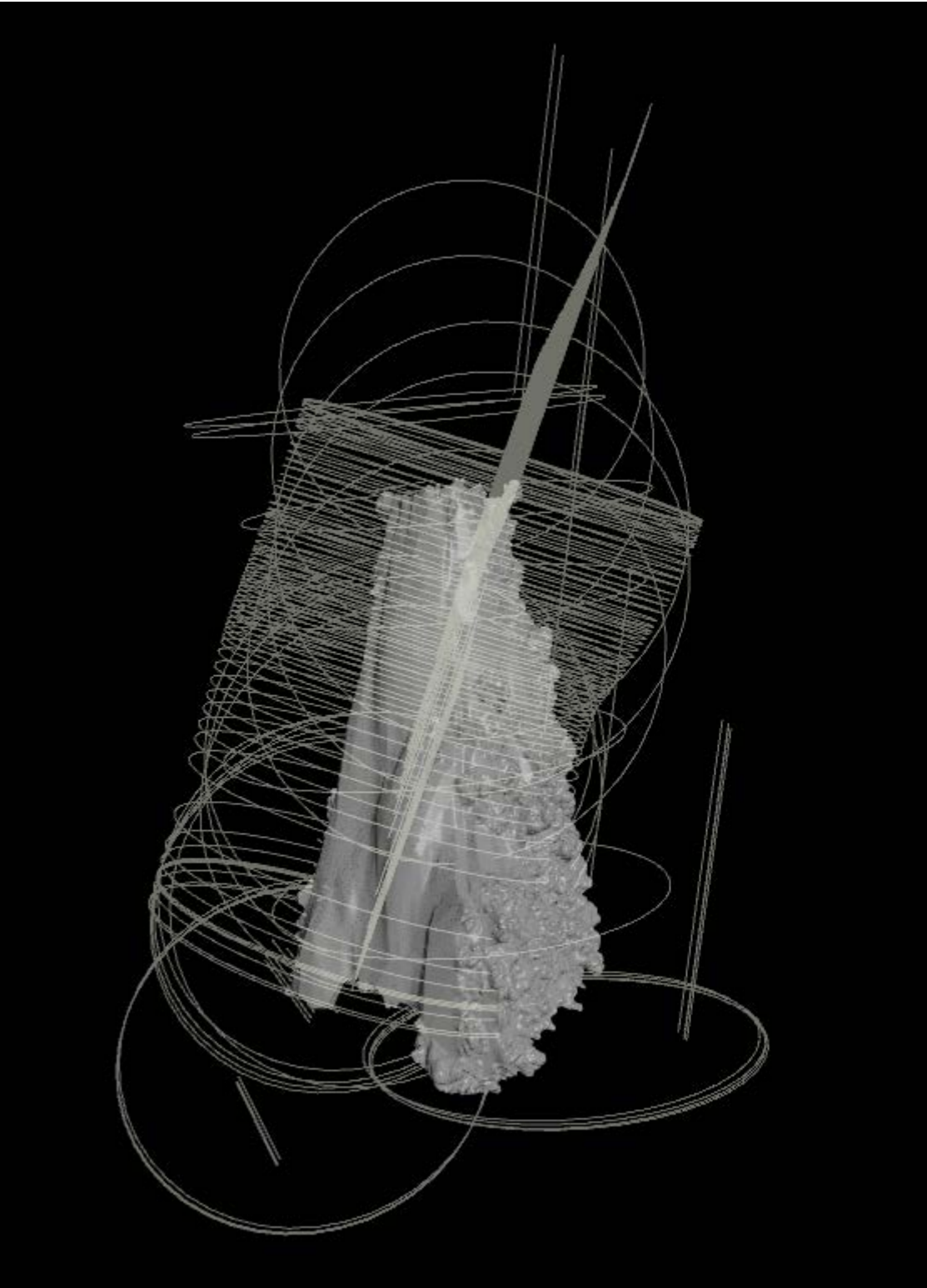
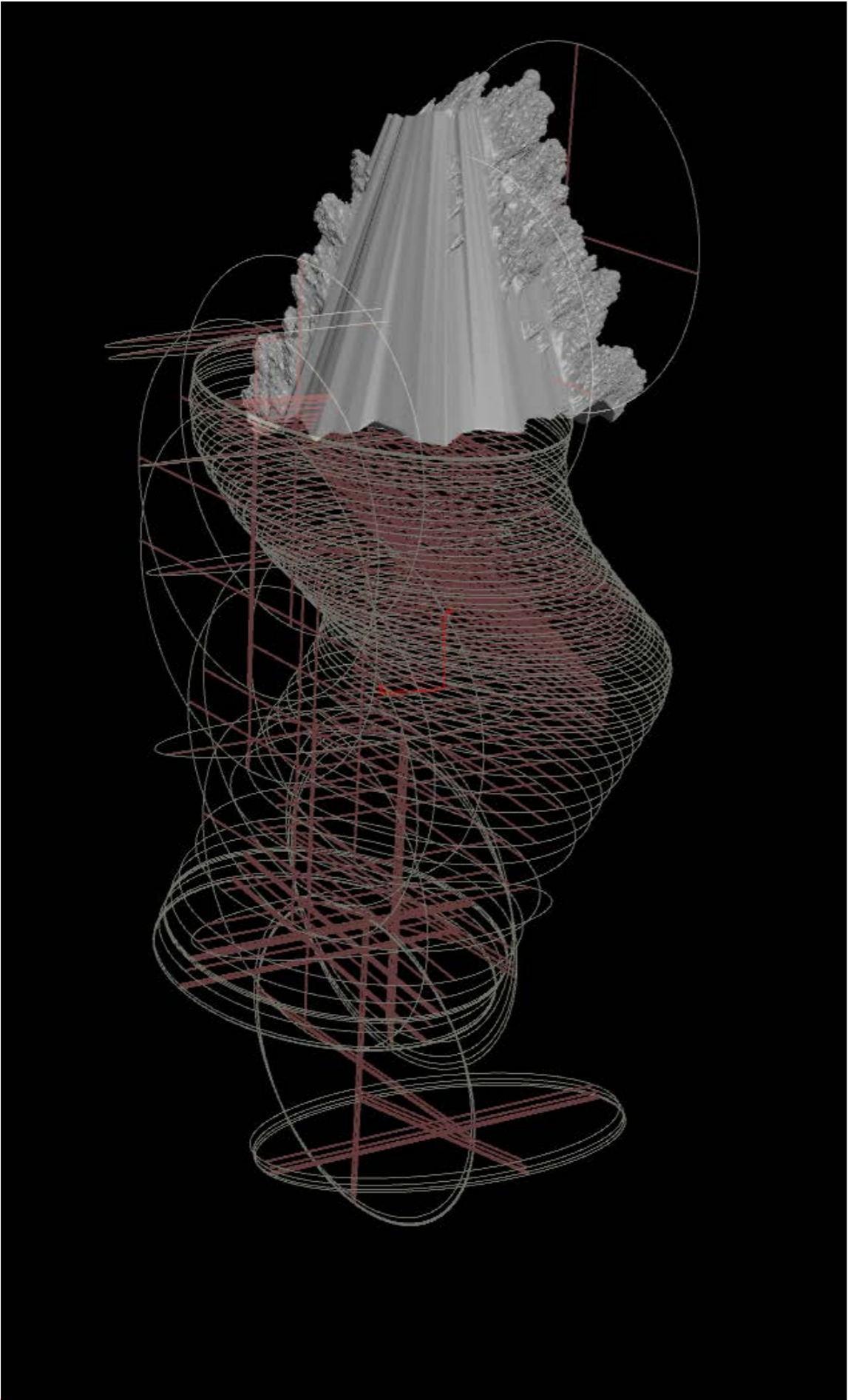
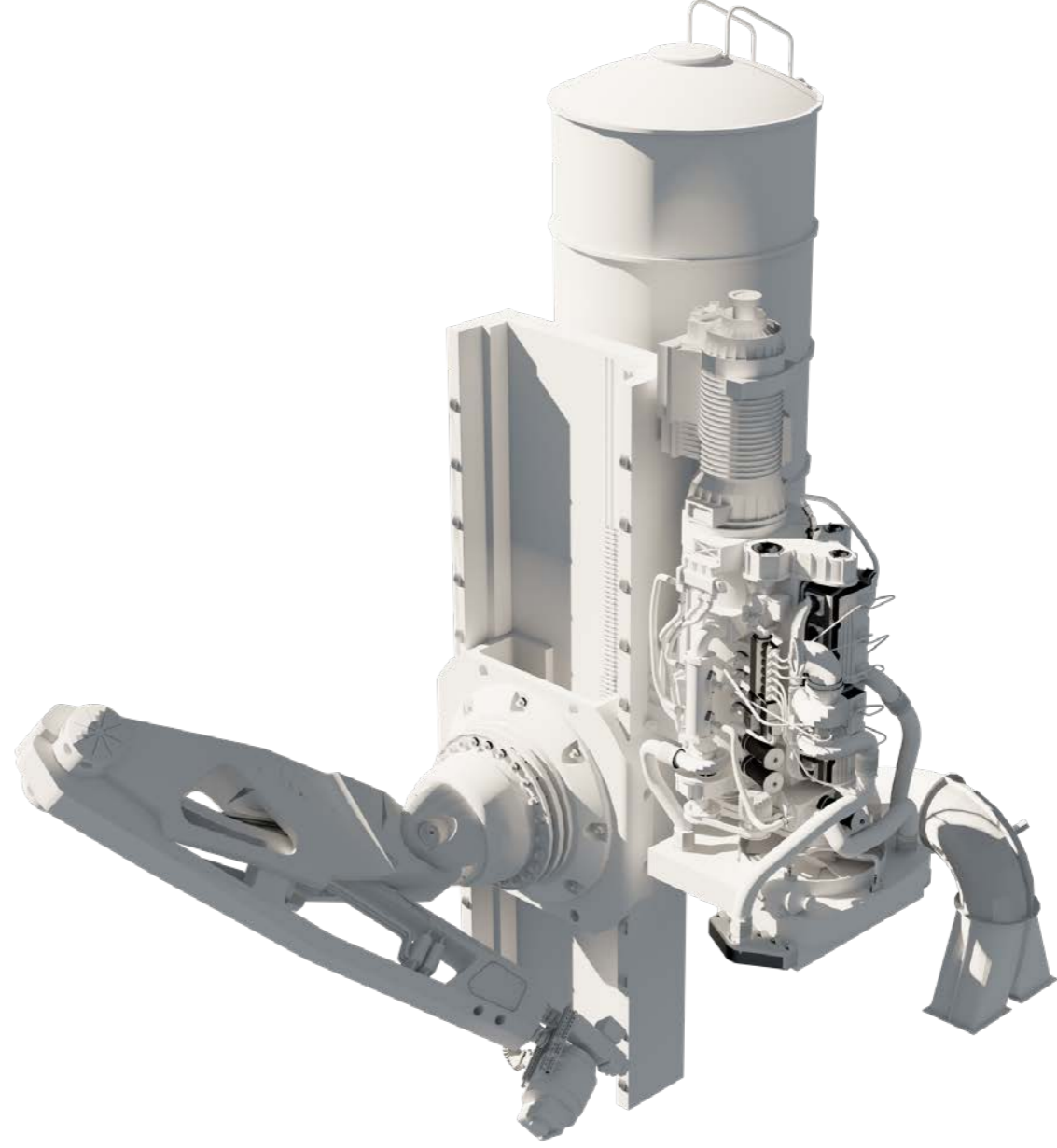
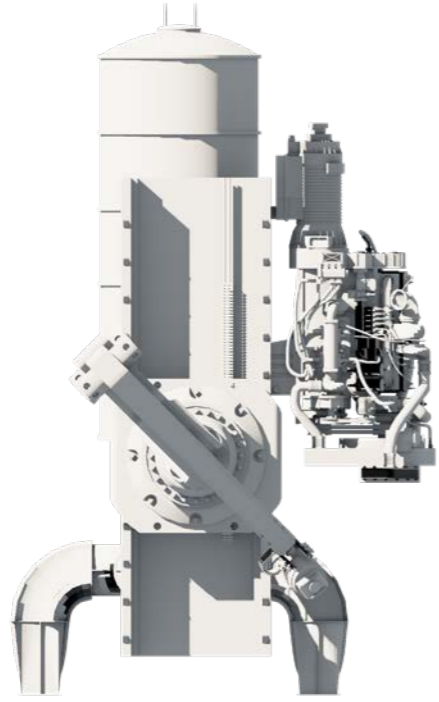
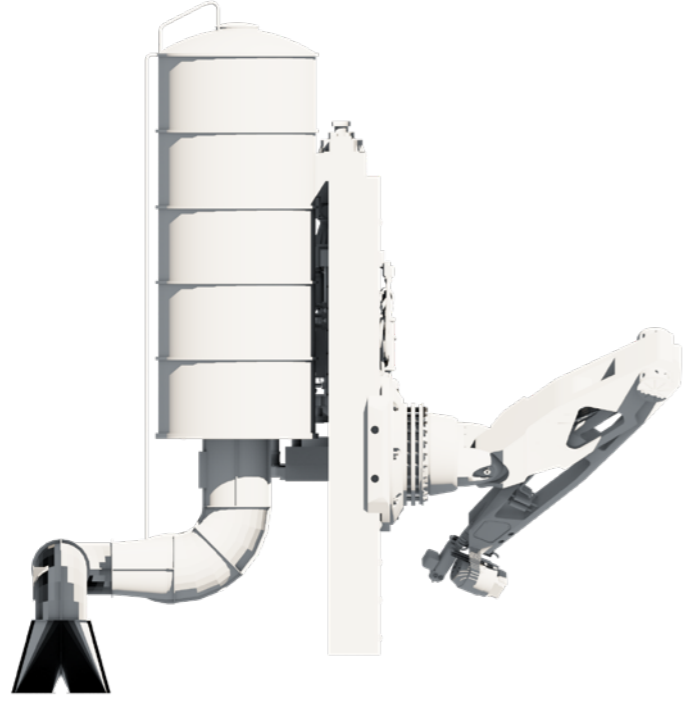
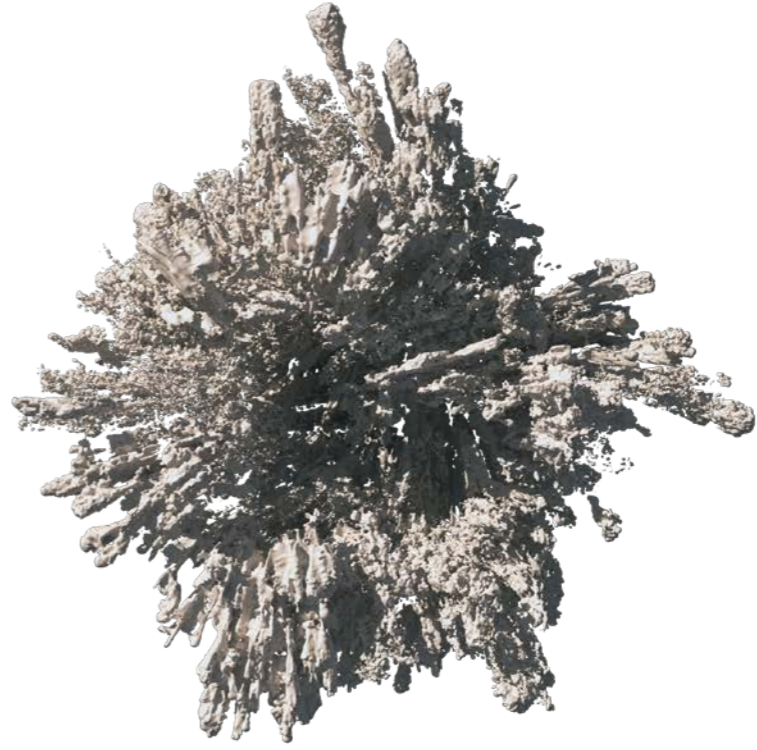
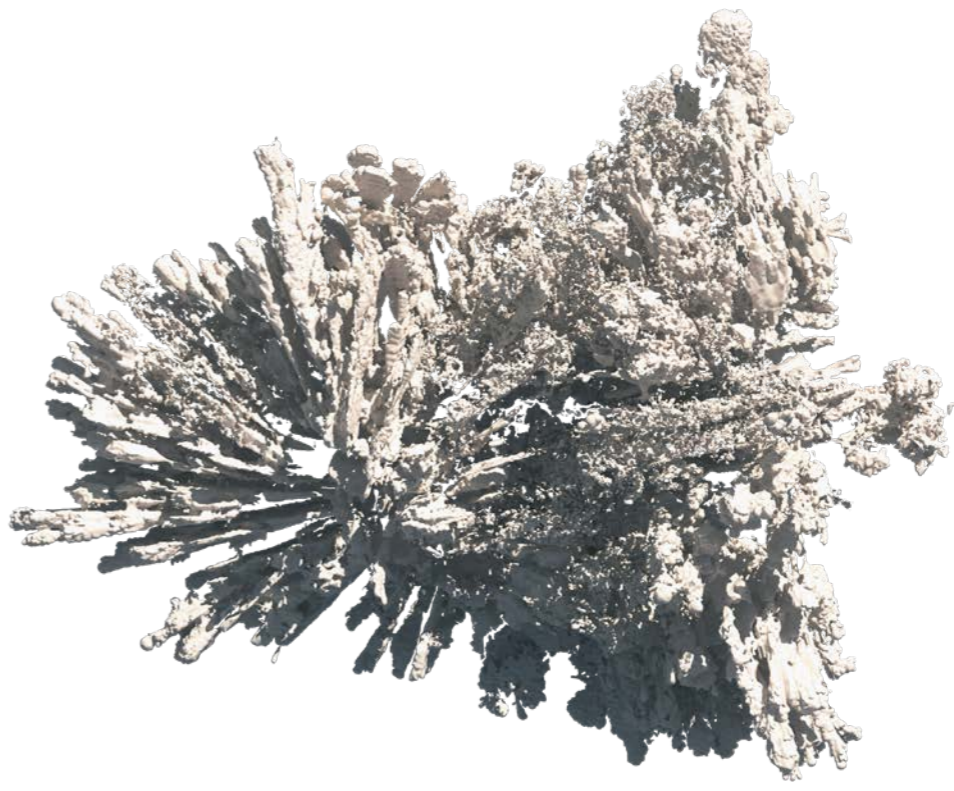


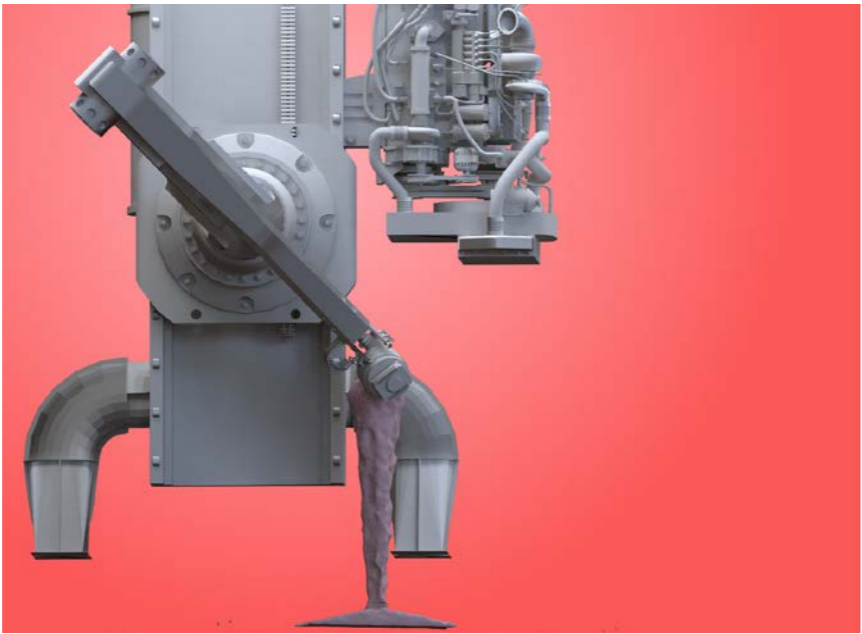
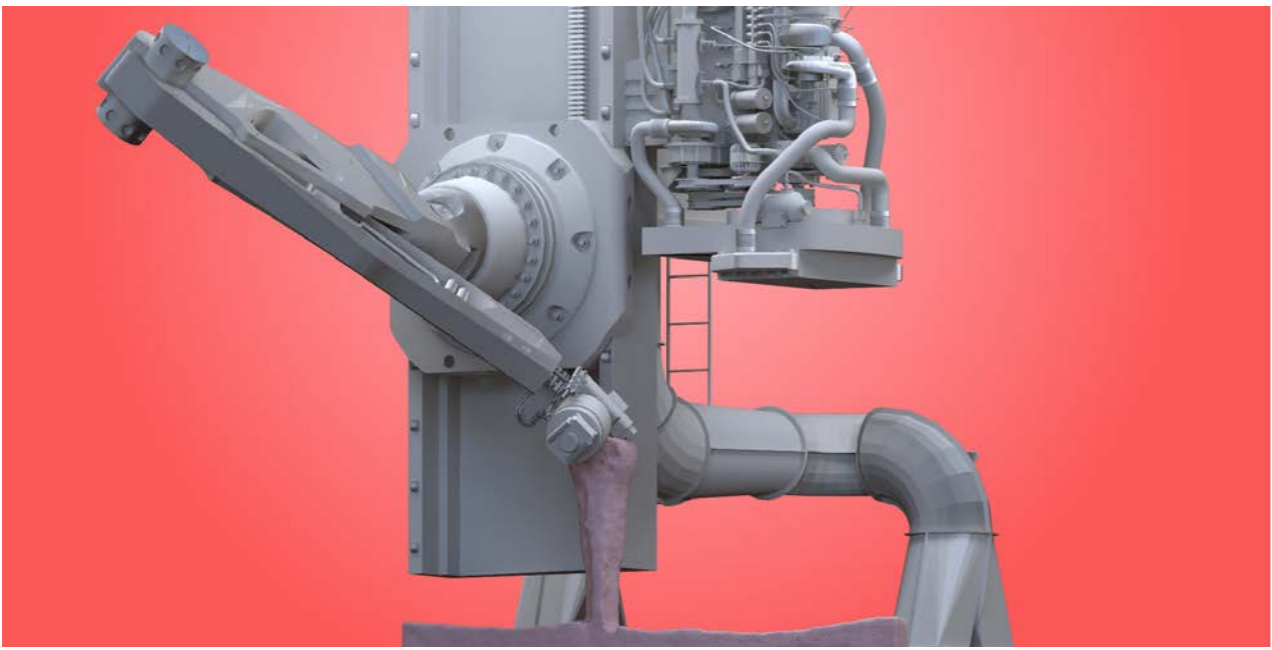
fig.3



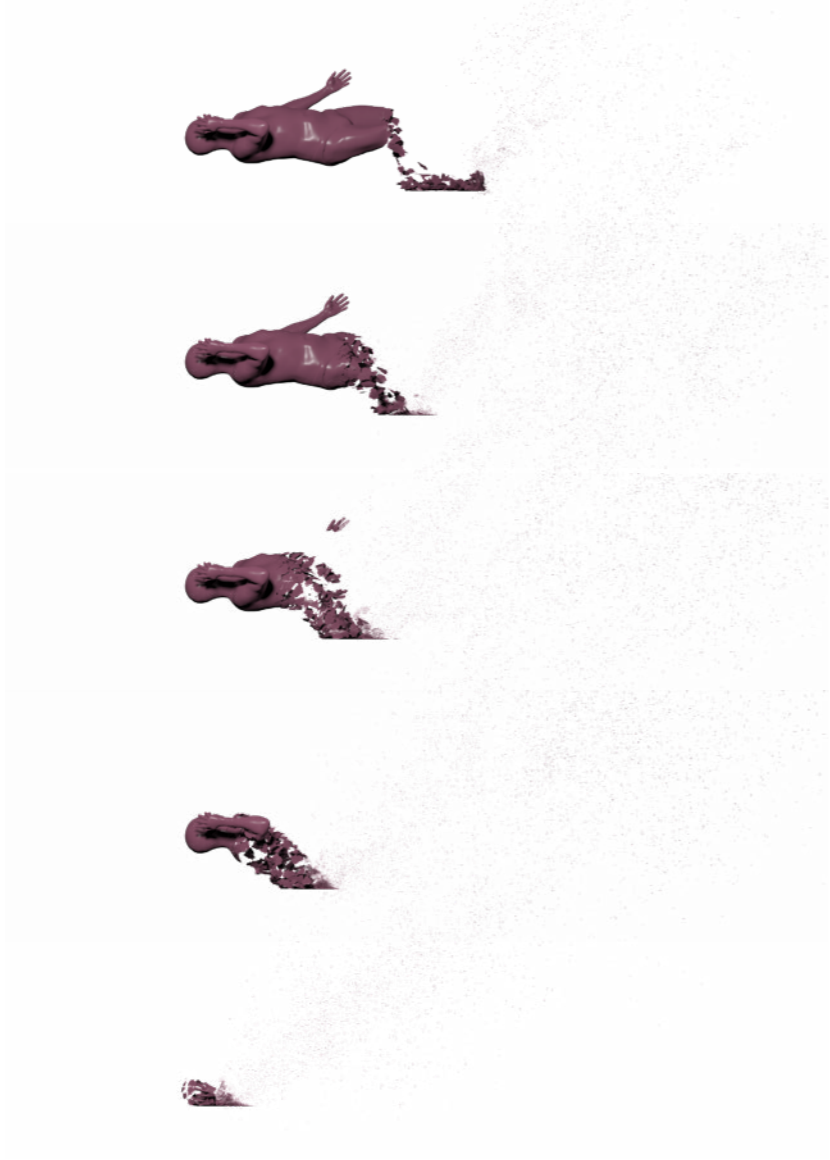


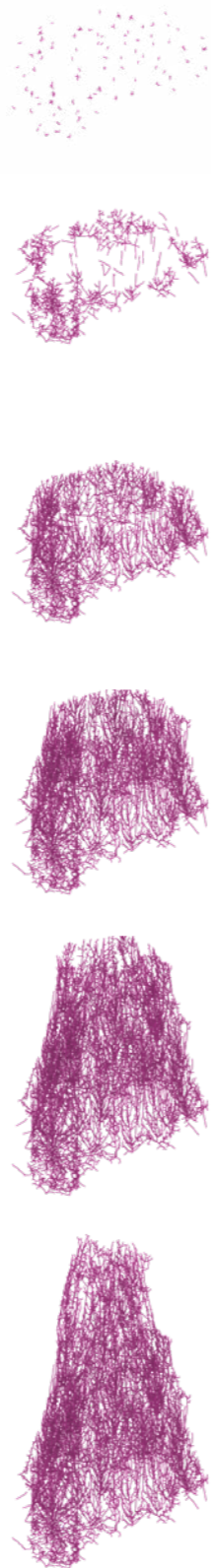












**BACKGROUND:**

In our humanistic society more and more people are thinking about their deaths and future of their gone bodies. The relatives are no longer responsible for it. Design options such as: How do I want to be buried? Do I want to accept death? Do I want to accept death as finitude? Opportunities for life after death? How do my corpus should look like? are gaining importance.

It's a historical and cultural phenomenon that we distinguish between spaces of death and spaces of the present human lives. We all have to face in the end this transformation to property which has to disappear. Still one has to differentiate between property of a rich class family or one where this property becomes damage to the subsistence of the family. In my communal house, I'm trying to fuse those realities in Manila society.

**CONTAINER:**

The notion of publicness is proposed through an interaction between life and death. A coexistence between bodies and humans. This publicness is understood as a common good (experience) in new spatial configurations. The building is the machine, the machine is the undertaker and the undertaker is the reason for the progression of the community itself. Spatially it's about layers of intimacy, growth of memories, and the equality of human beings.

With the aid of a 3d printing machine (undertaker), a big memorial grave structure will be constructed, which serves as a habitational nest in the same time. The grave acts as a memorial trigger, as a sculpture of unity and infinity, where no social class and levelling is allowed. With a formal gesture (disgust), a formal language and spatial quality I will try to make a social statement. In contrast to the proximity of church and capitalism this attempt should question the position of power.

Sustain their lives in architecture (other being)

**EXPANDED:**

As religions show us, the virtual reality need not be encased inside an isolated box. Rather, it can be superimposed on the physical reality. In the past this was done with the human imagination and with sacred books, and in the 25th century it will be done with retrievable memories, scanned out of a brain. When someone dies, the electrical refreshes stop happening and the entire memory built with charged neurons (nerve cells) is lost gradually, it is always an exponential decay. This Data will appear in a floating visible light source, a generator of sedentary microspace: the lamp. proxemical center

**RITUAL:**

We describe it as a transition, we find it in all known cultures, ritual complexes that regulate the transition between different social groups and these rites are shaped according to the matrix of spatial transition. Rites of affliction or Rites to restore and maintain order. (Notion of the sea, saltwater purifying power)

In the context of the memory of the dead, we finally find the process of "heroization" and "deification" of ancestors, sometimes associated with the establishment of cult sites, which may also be destinations of pilgrimages or annually recurring festivals (2th November) They are certainly closer to

heaven than if they would be buried six feet under the ground.

A lamay (vigil) is held for three nights to a week, sometimes longer if a family member is away. The coffin is brought to the house or a funeral parlor. Mourners provide abuloy, or donations, to help the family cover funeral expenses. Drinks and snacks are served throughout the vigil. Relatives and visitors play cards, gamble, and sing to stay awake as they guard their dead until the body is buried.

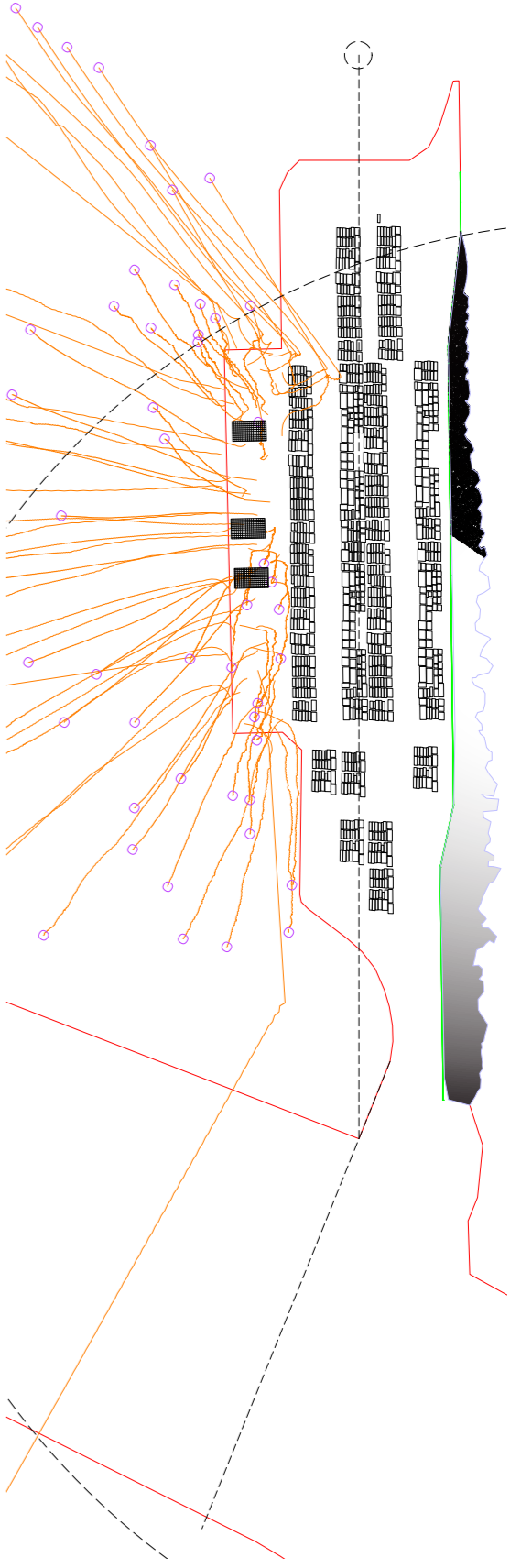
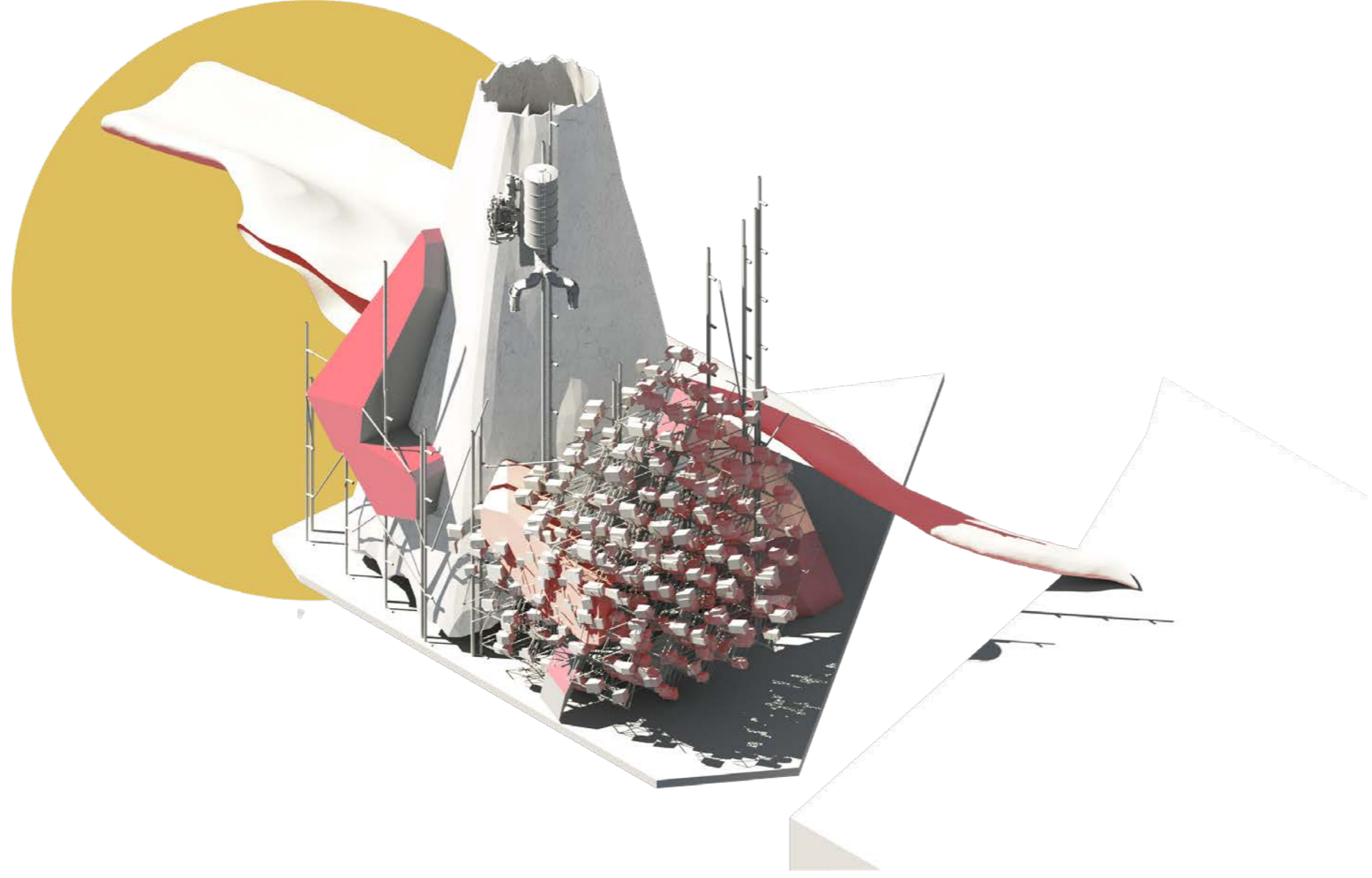
Ablution with the intent of purification or dedication.

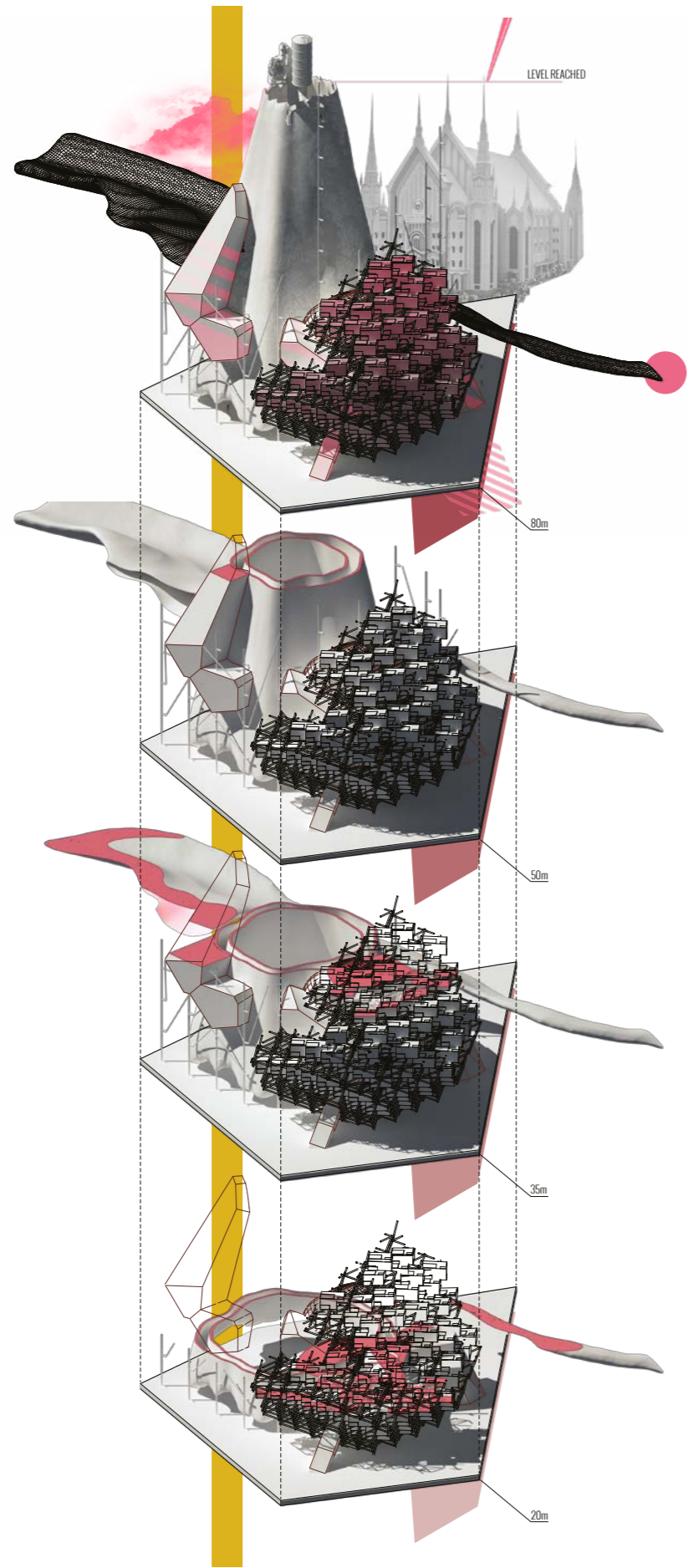
the preparation of a body for burial a person's personal washing of the face to appear in public, [Matt. 6:17] as a living sacrifice; and cleanliness becomes a way of life notions of sin, unpaid debts, and the possible presence of an aswang.

The dead may not return to the dwelling places of the living but, once a year, the living may visit the dead in their dwelling places. and the embalming of the corpse, its blessing by the priest, internment, and the yearly visit to the graveyard at All Souls are all elements of a logic of reciprocity through which the living and the dead learn co-existence

Filipinos believe that the "more emotion shown, the more respect shown." Maria felt that another showy, public tradition surrounding death is the family's spending of lots of money - on the food offered during visitation, the casket, the flowers, the service, the burial place - to make sure that the deceased is seen as loved and esteemed. It is usual for families to talk openly and with pride about the debt they incurred as a result of a funeral - the greater the debt, the greater the family's standing.







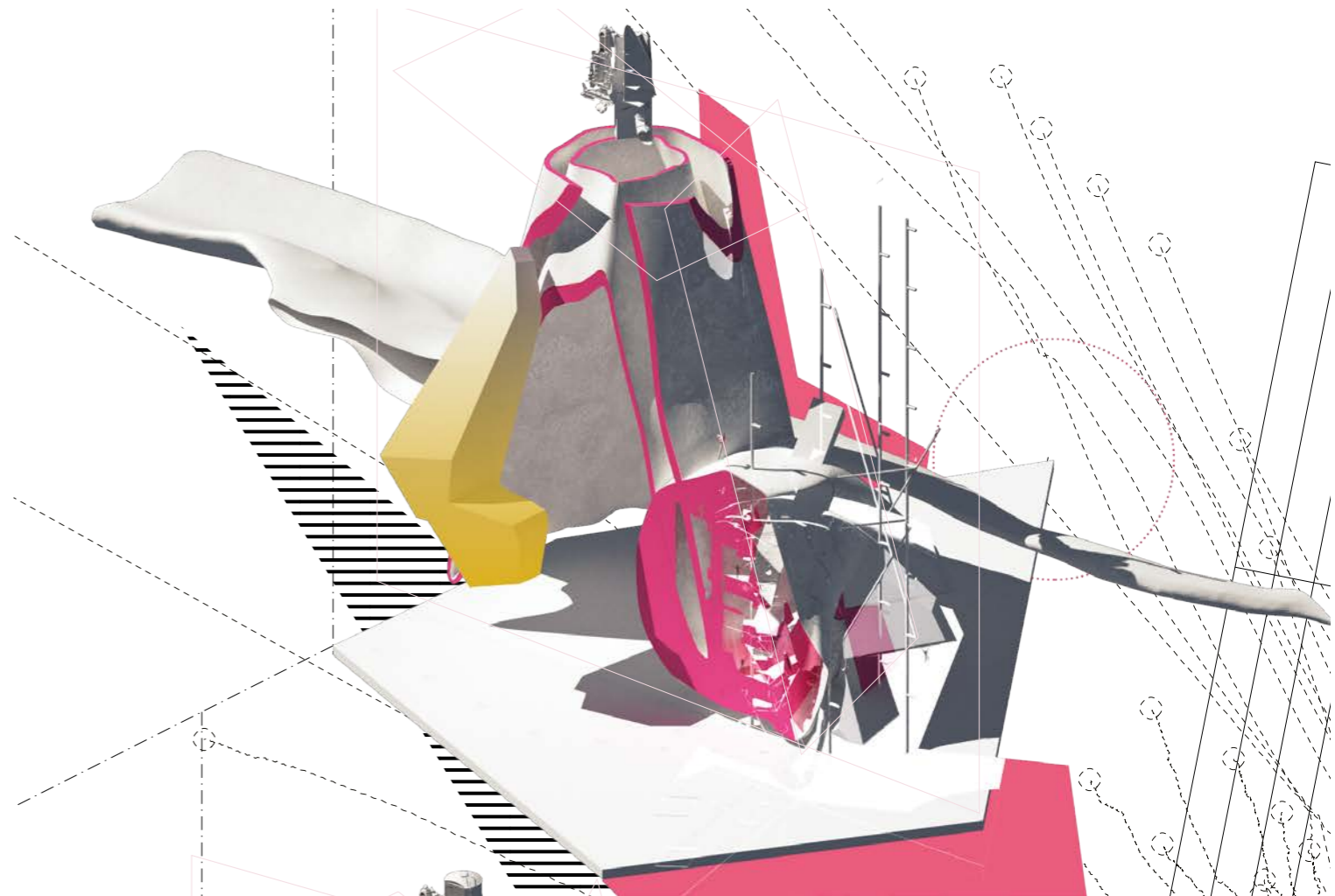
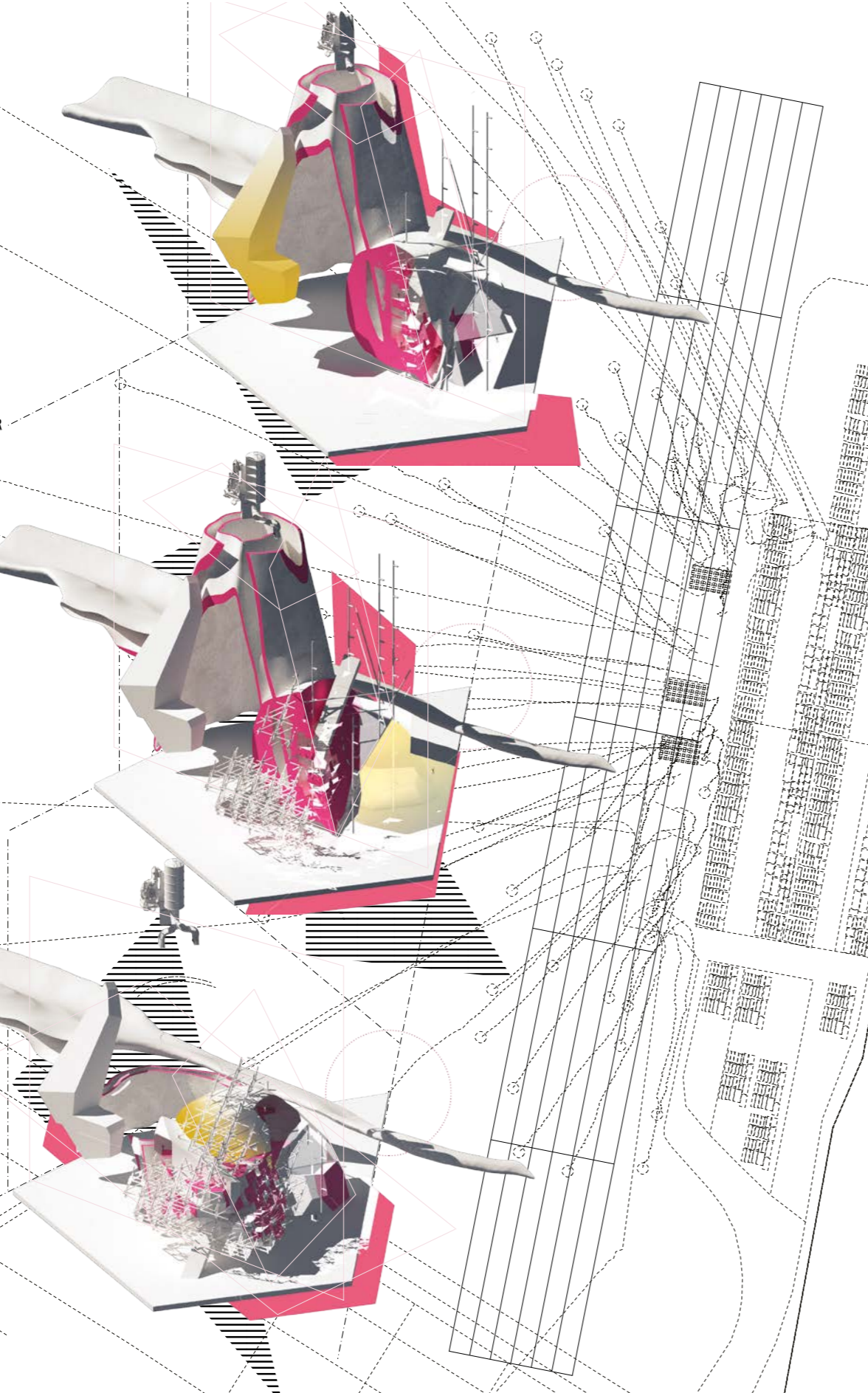


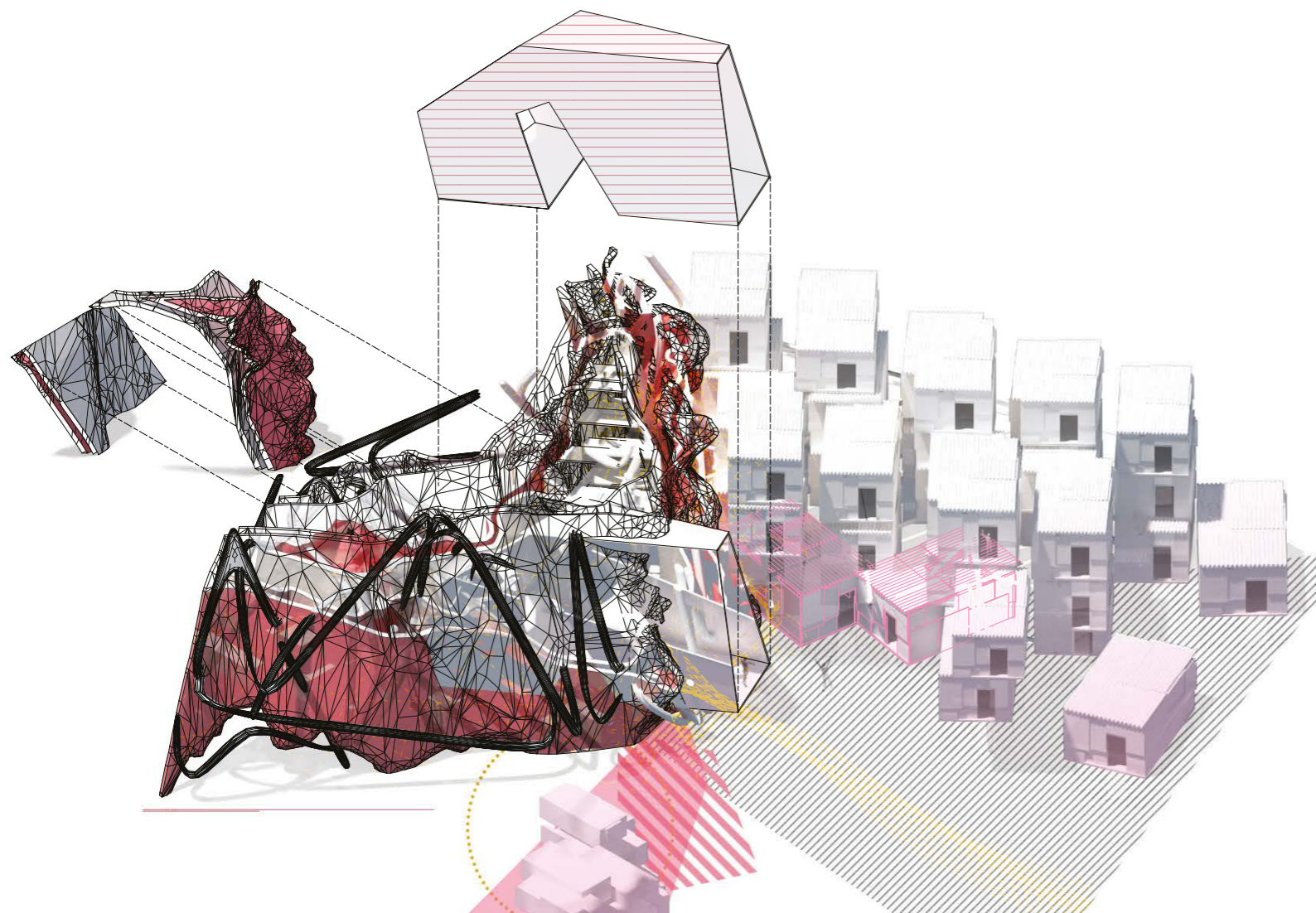
GENERATOR

CACHE

STUDIO

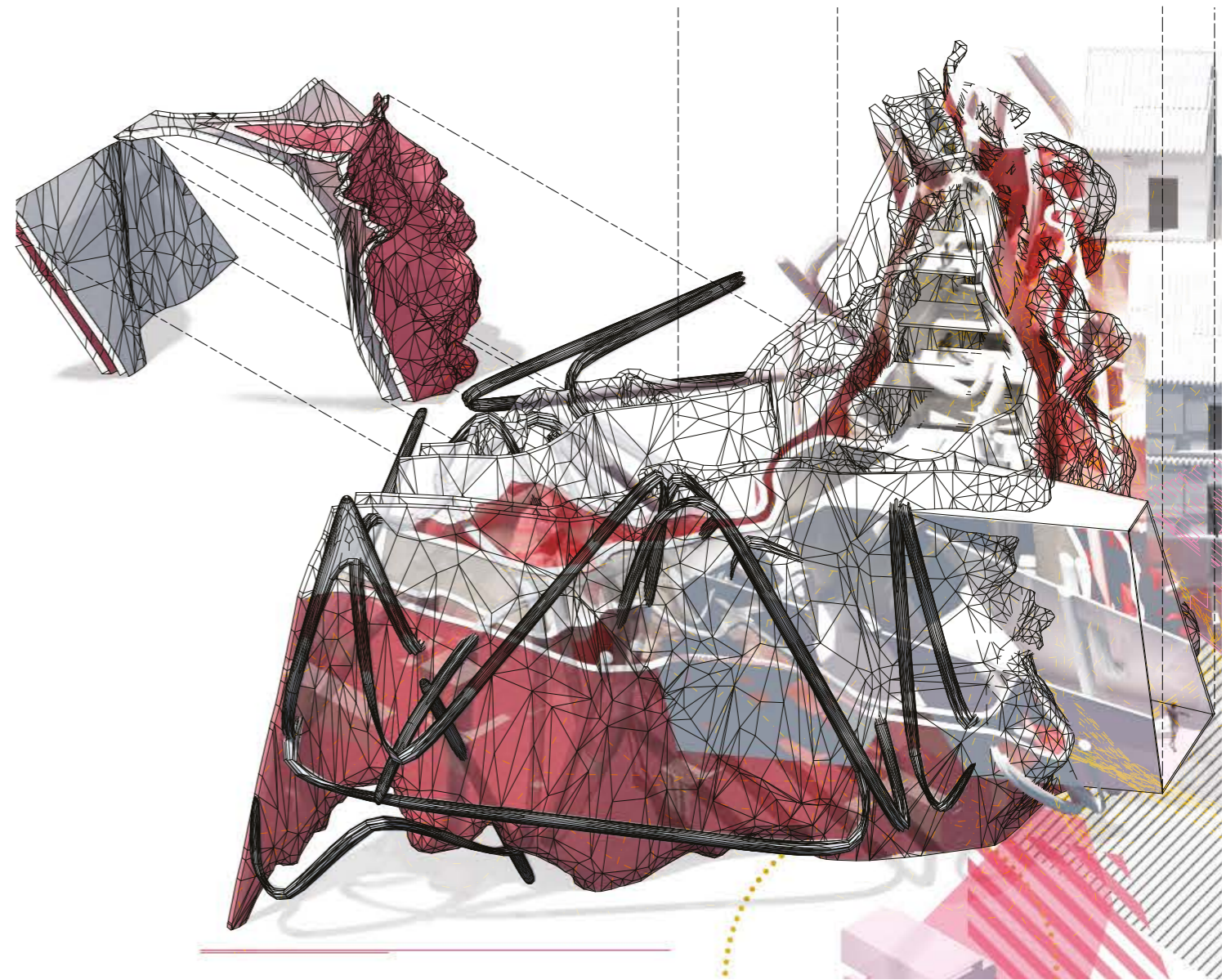
In the sense of domestic figuration, acting as an interface between users (family members, private relations, kin networks, friends), circles and the civil-institutional and public spheres. Through its activities, the external - things that are gathered are domesticated in the sense of being in a private, possessive and owned. Domestic figuration as the union of the household while thinking to the extra-domestic activities and spheres of relations, community, economy, state. Domestic figuration is then, a material, affective and conceptual space.

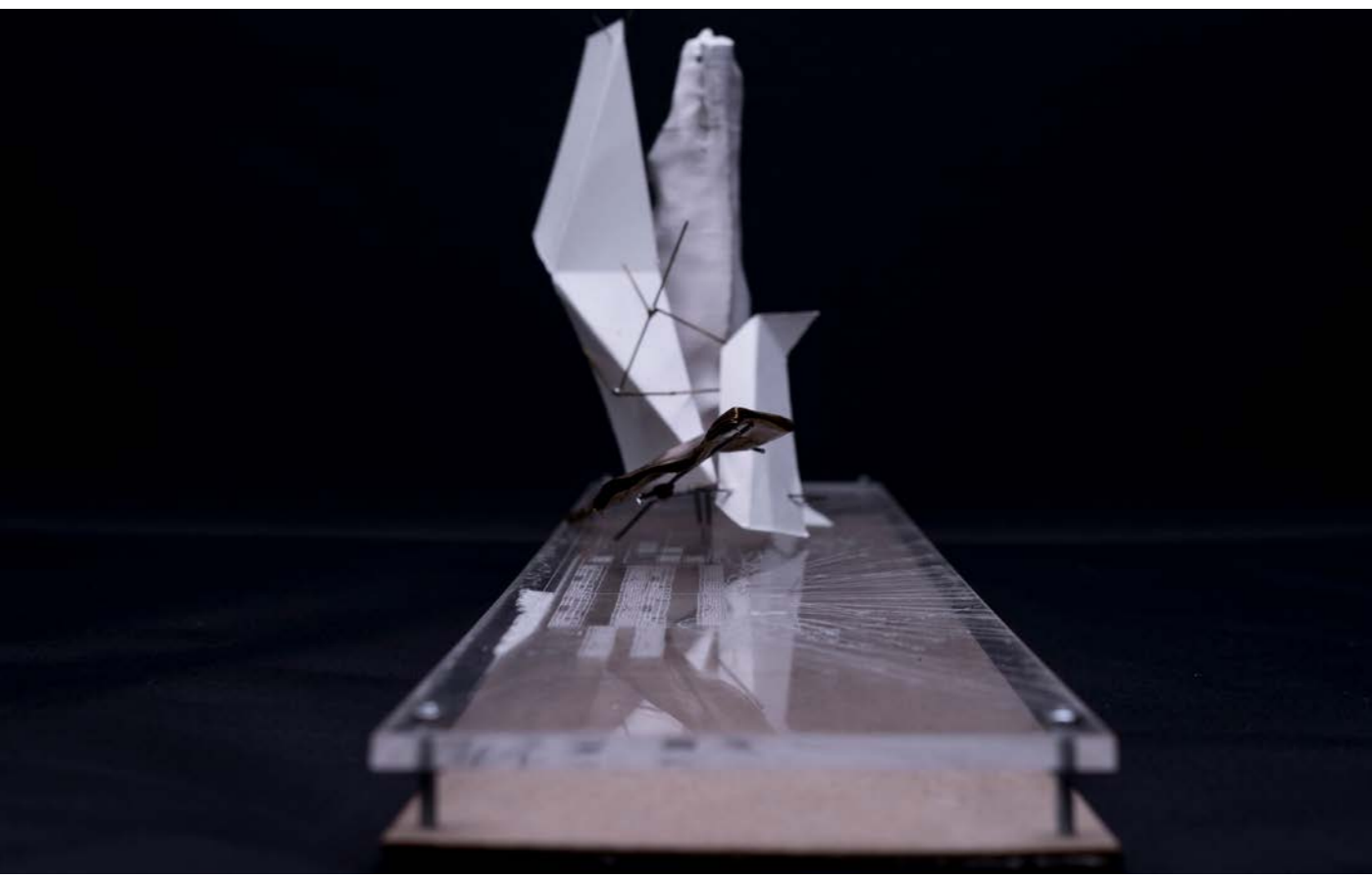
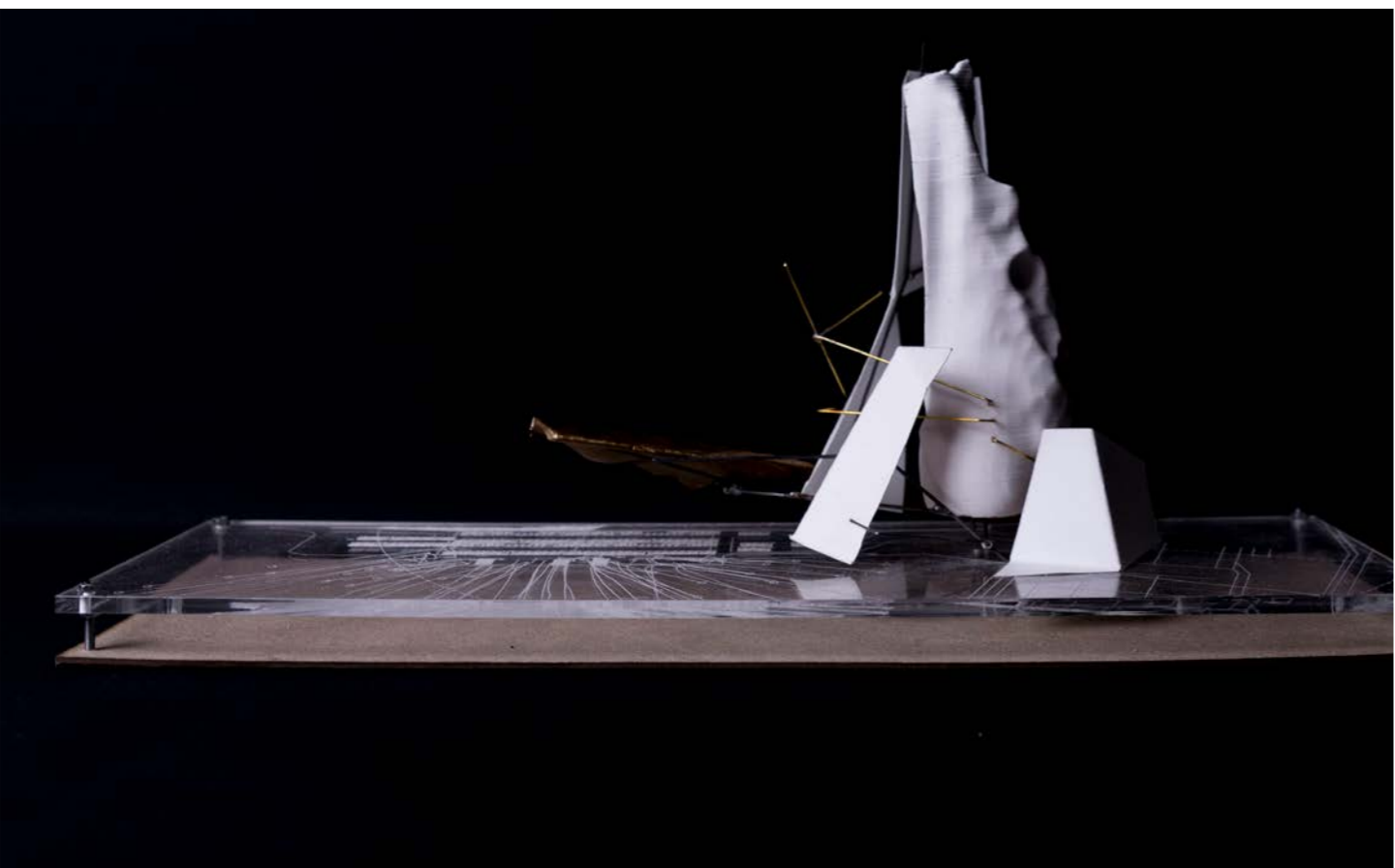


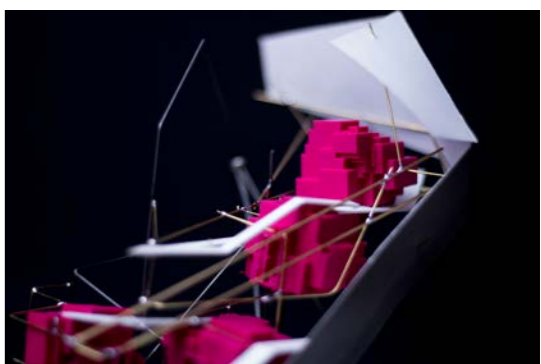
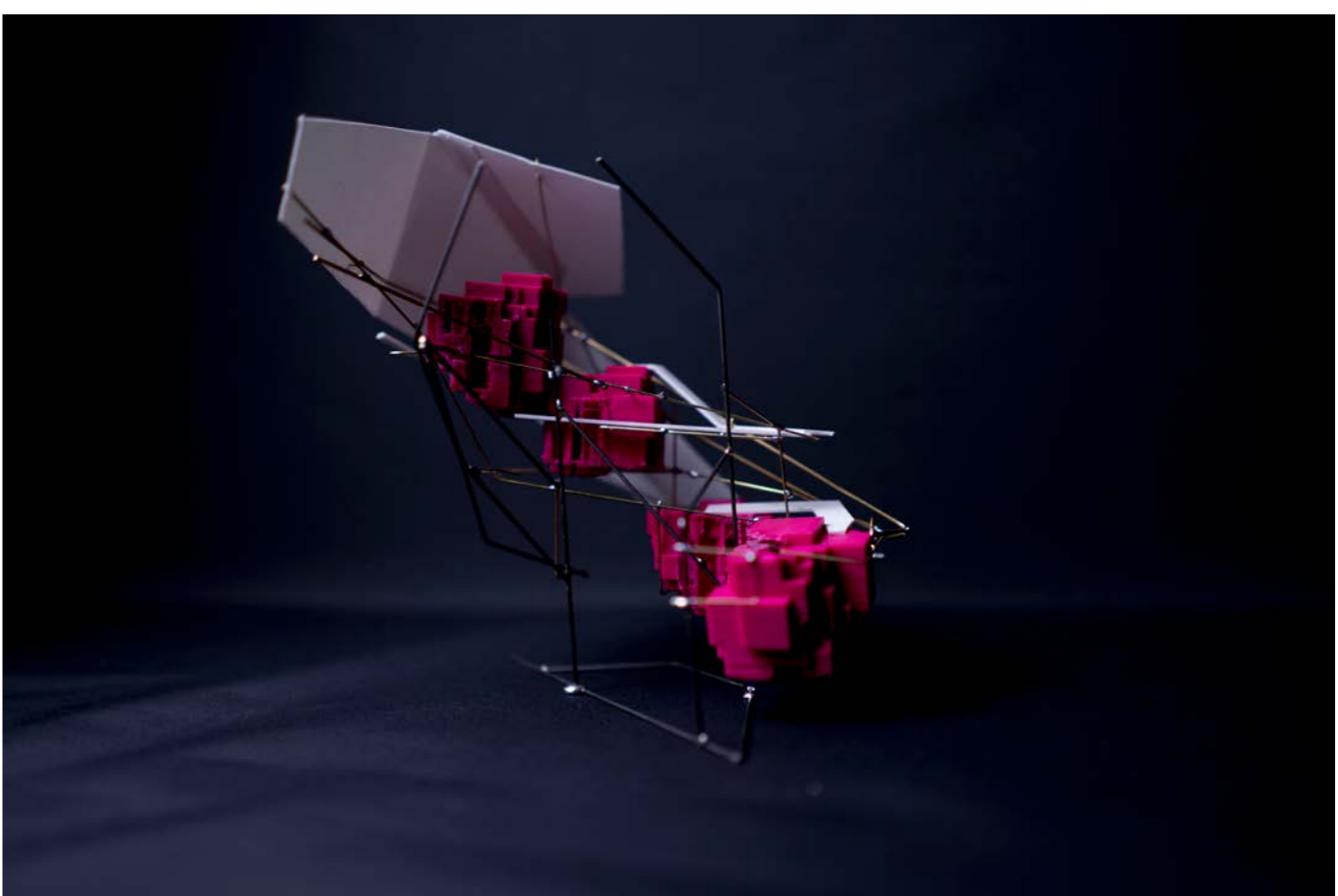


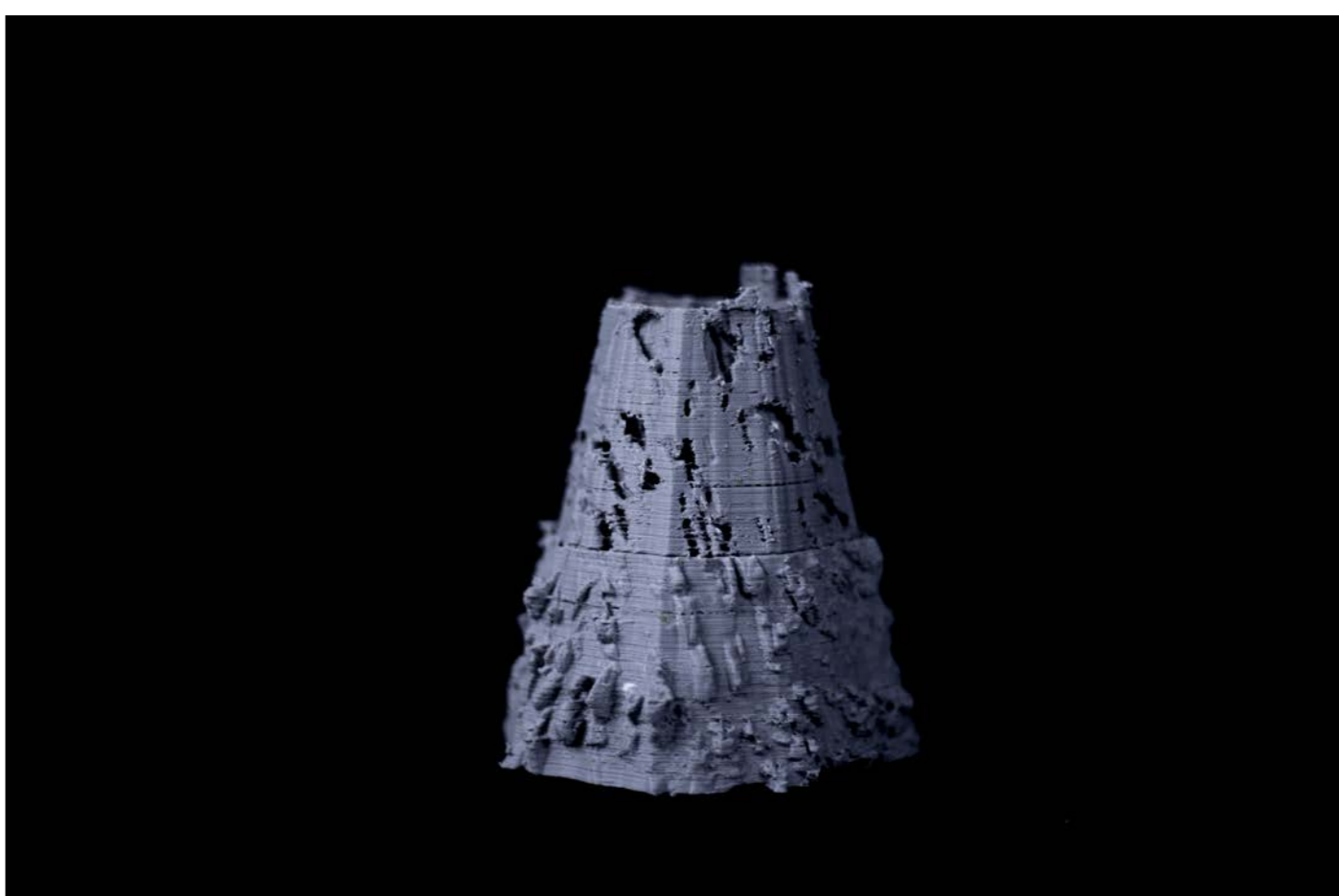
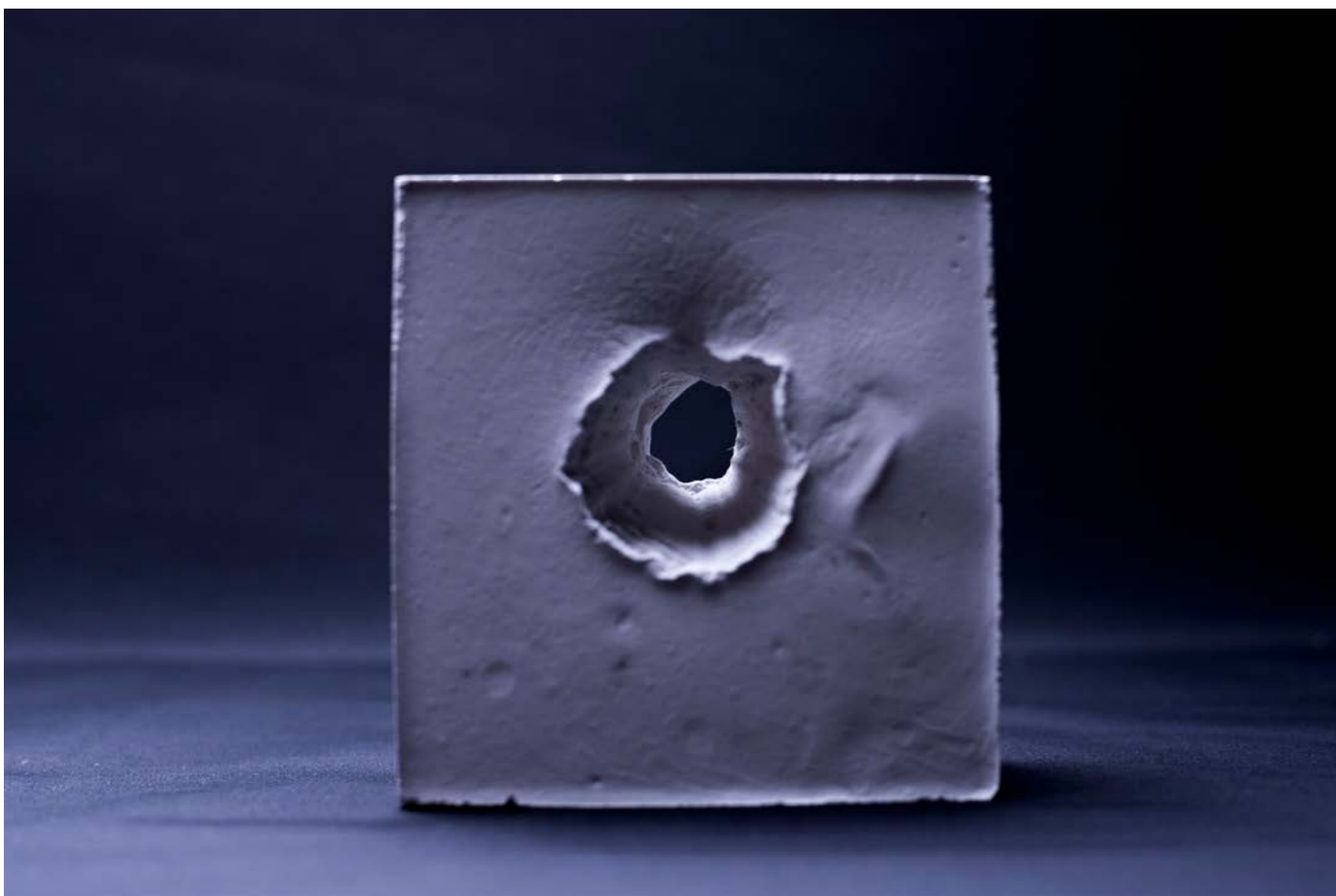
168m³ = 168 coffins

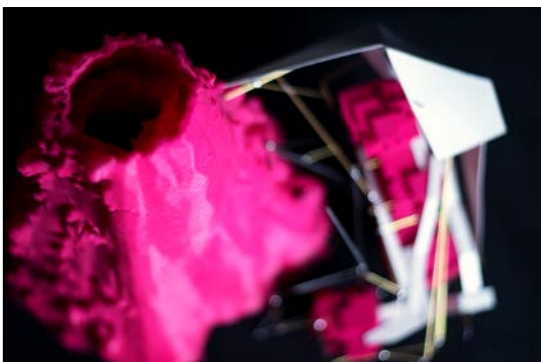
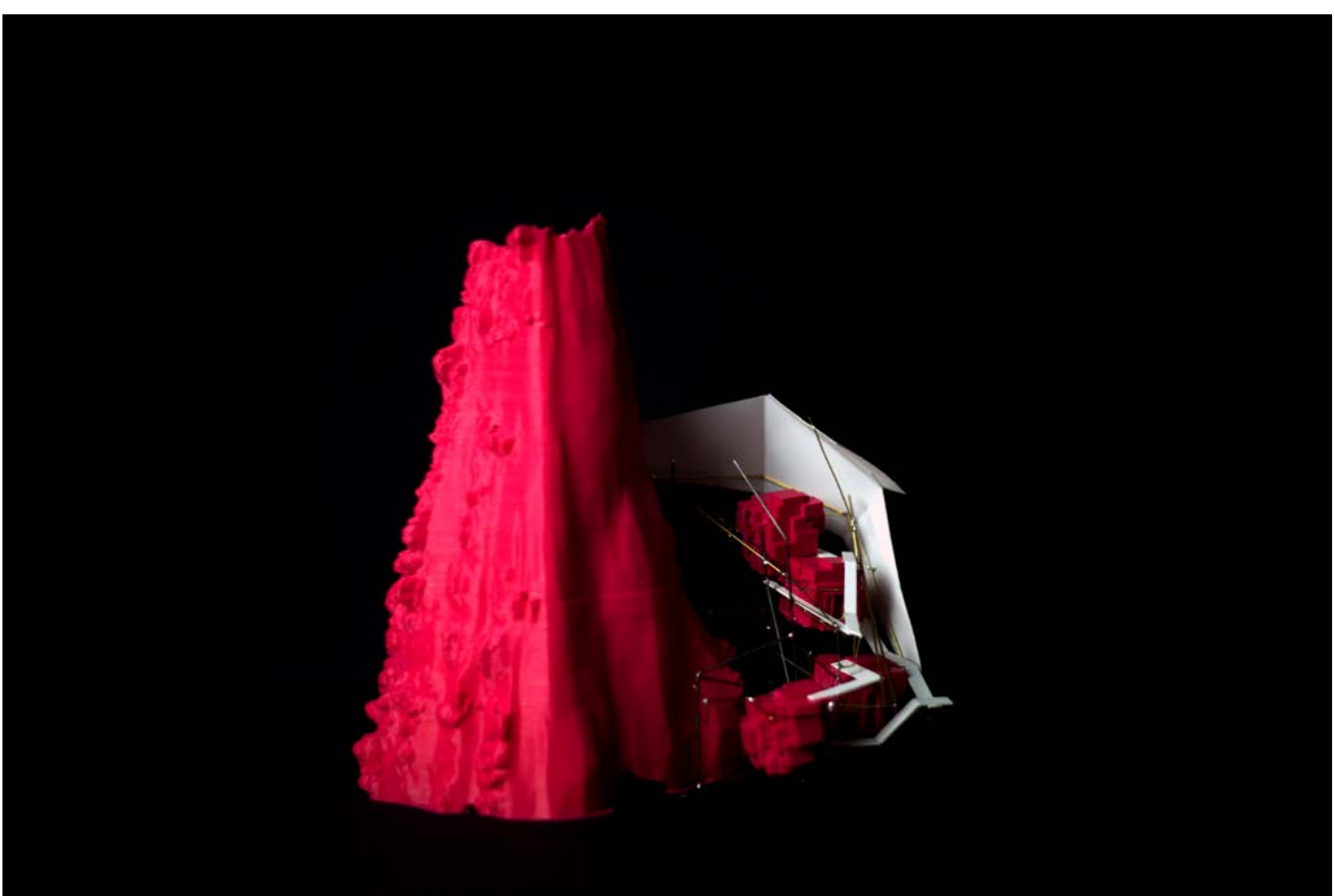
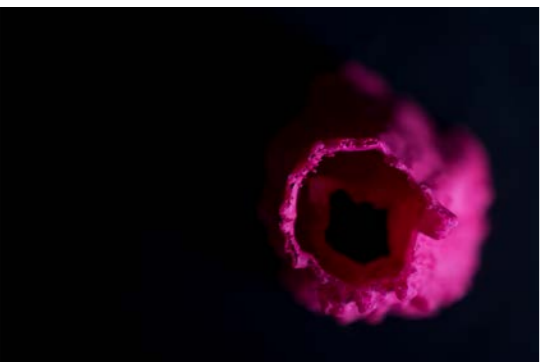
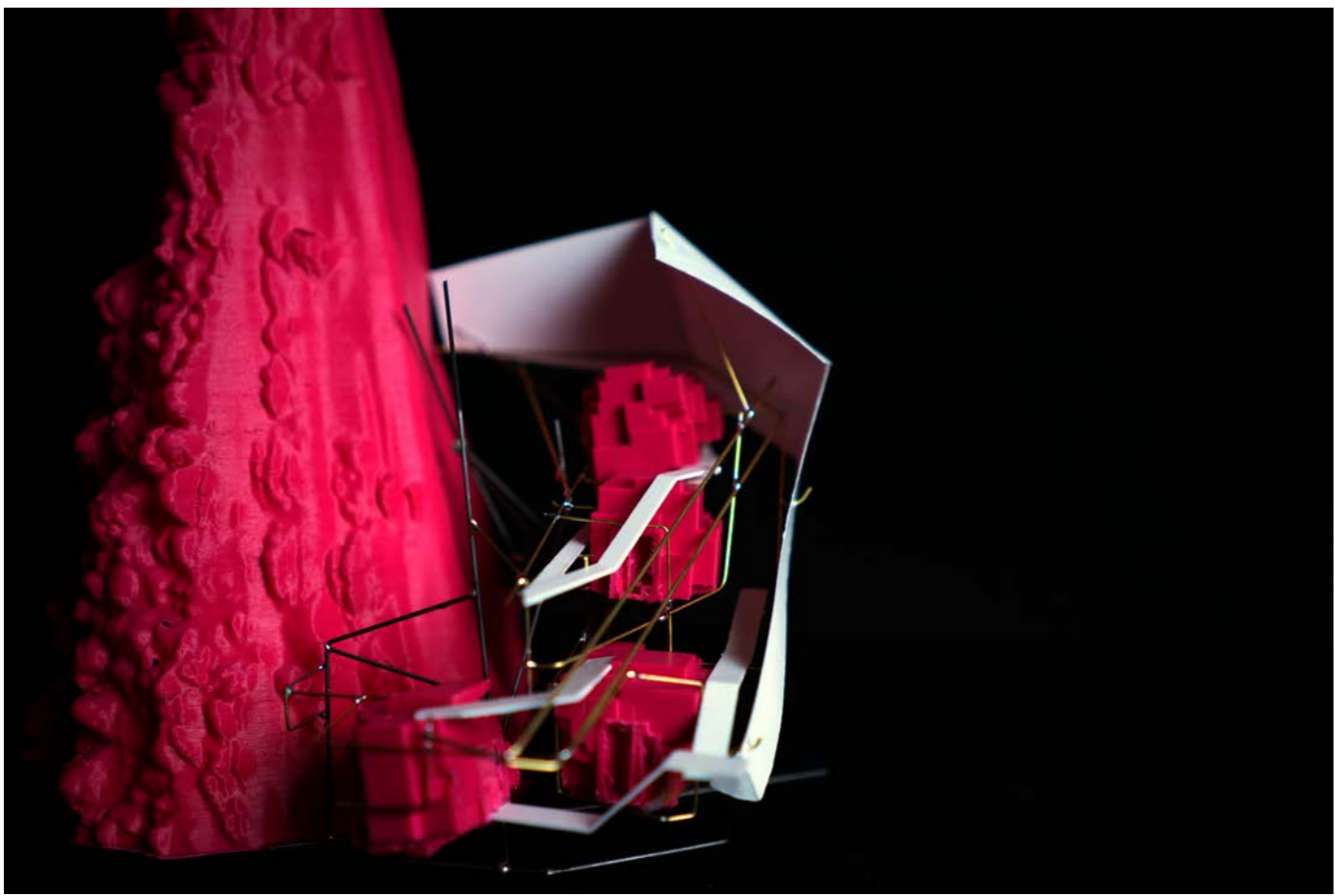
domestic figuration does not 'link' private and public, but is a social space and set of social relations in its own right, a liminal contact zone

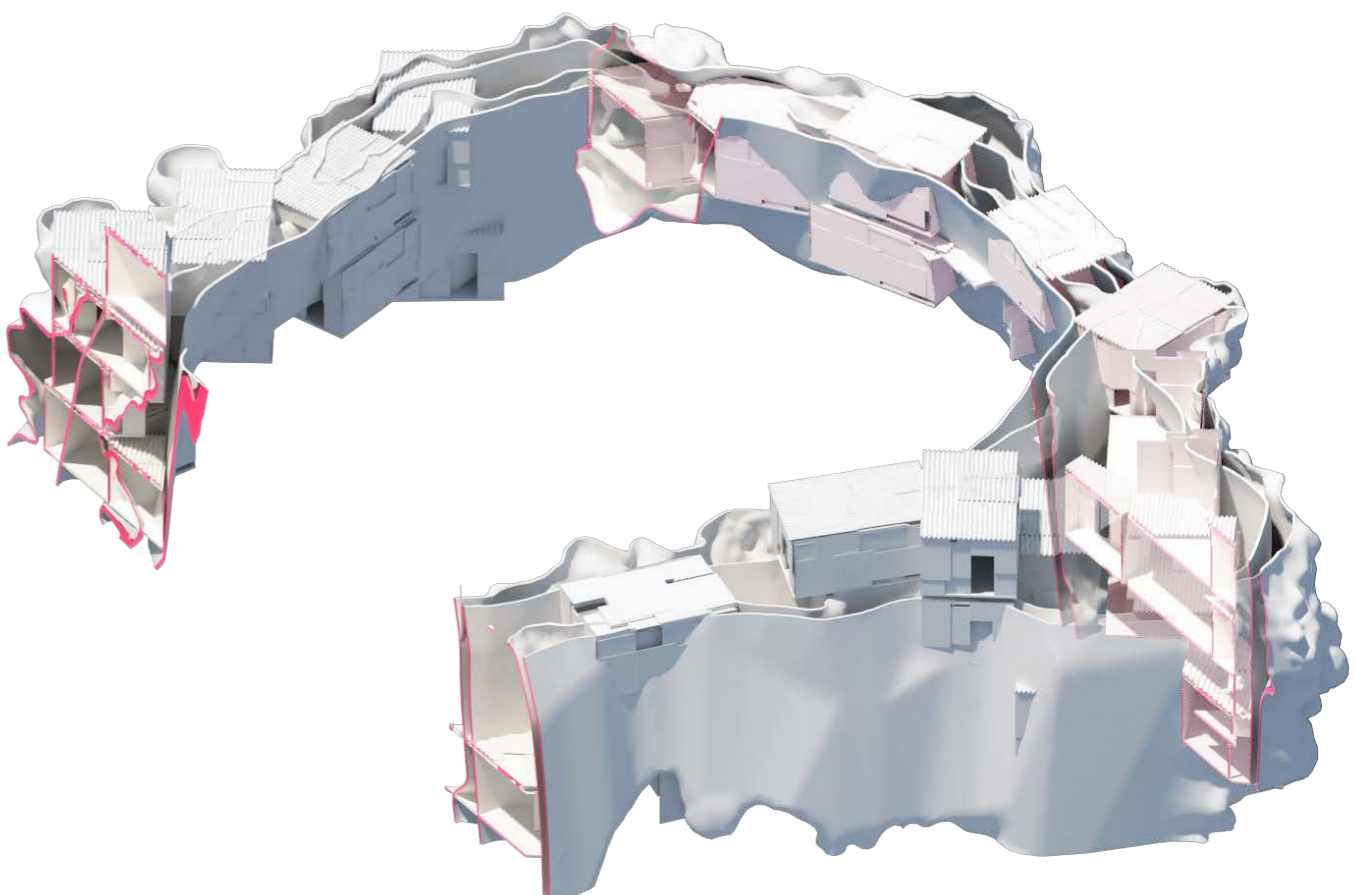
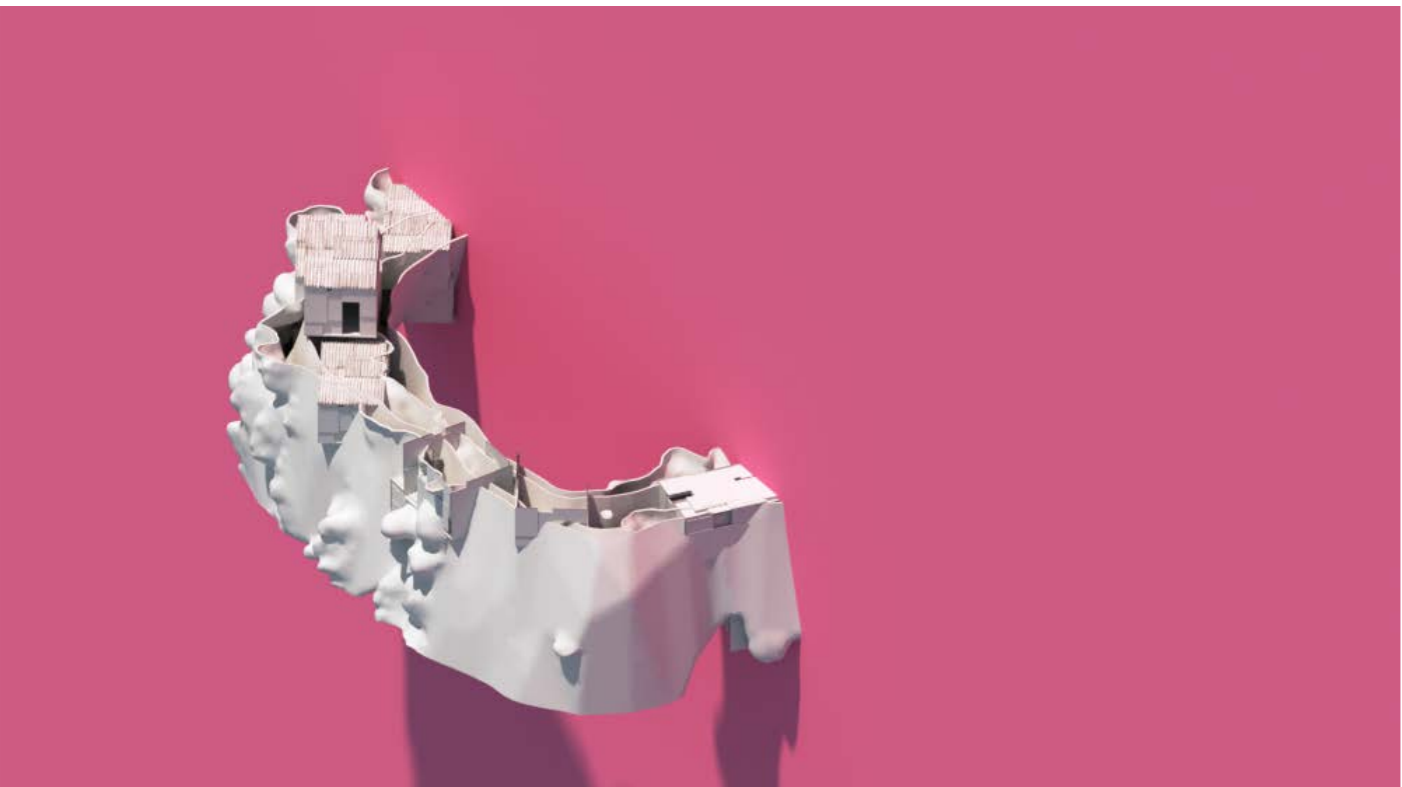






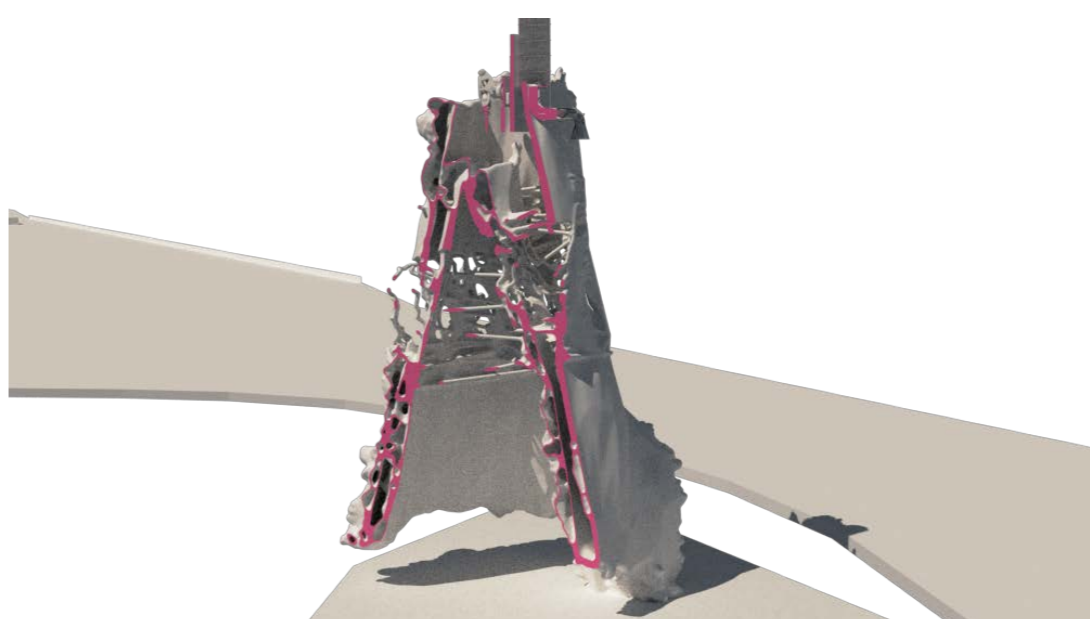
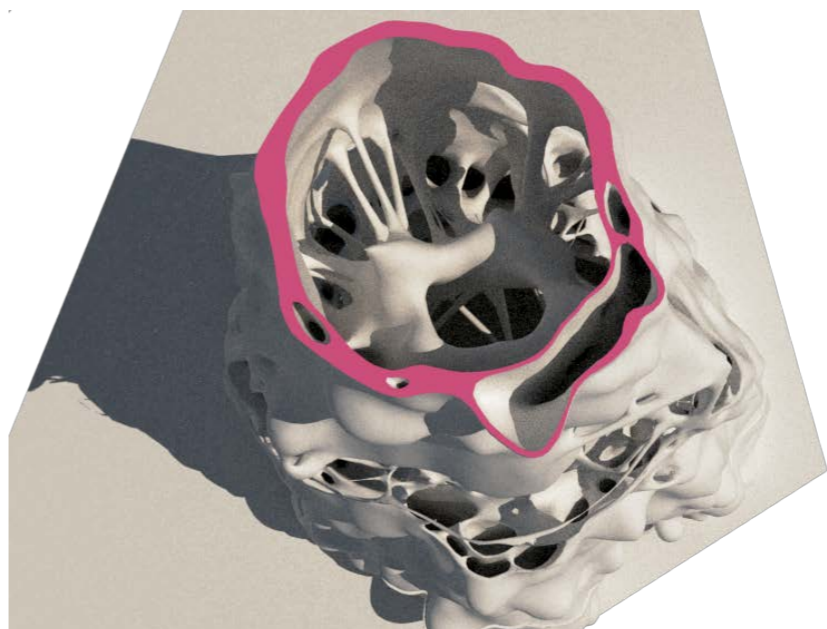
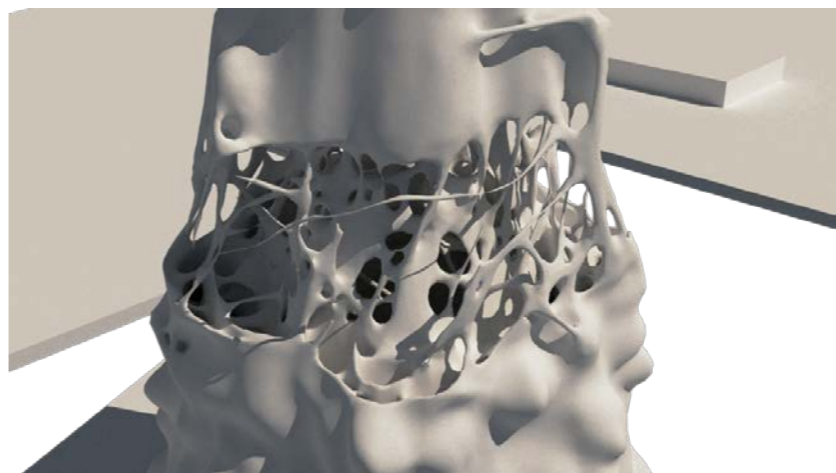
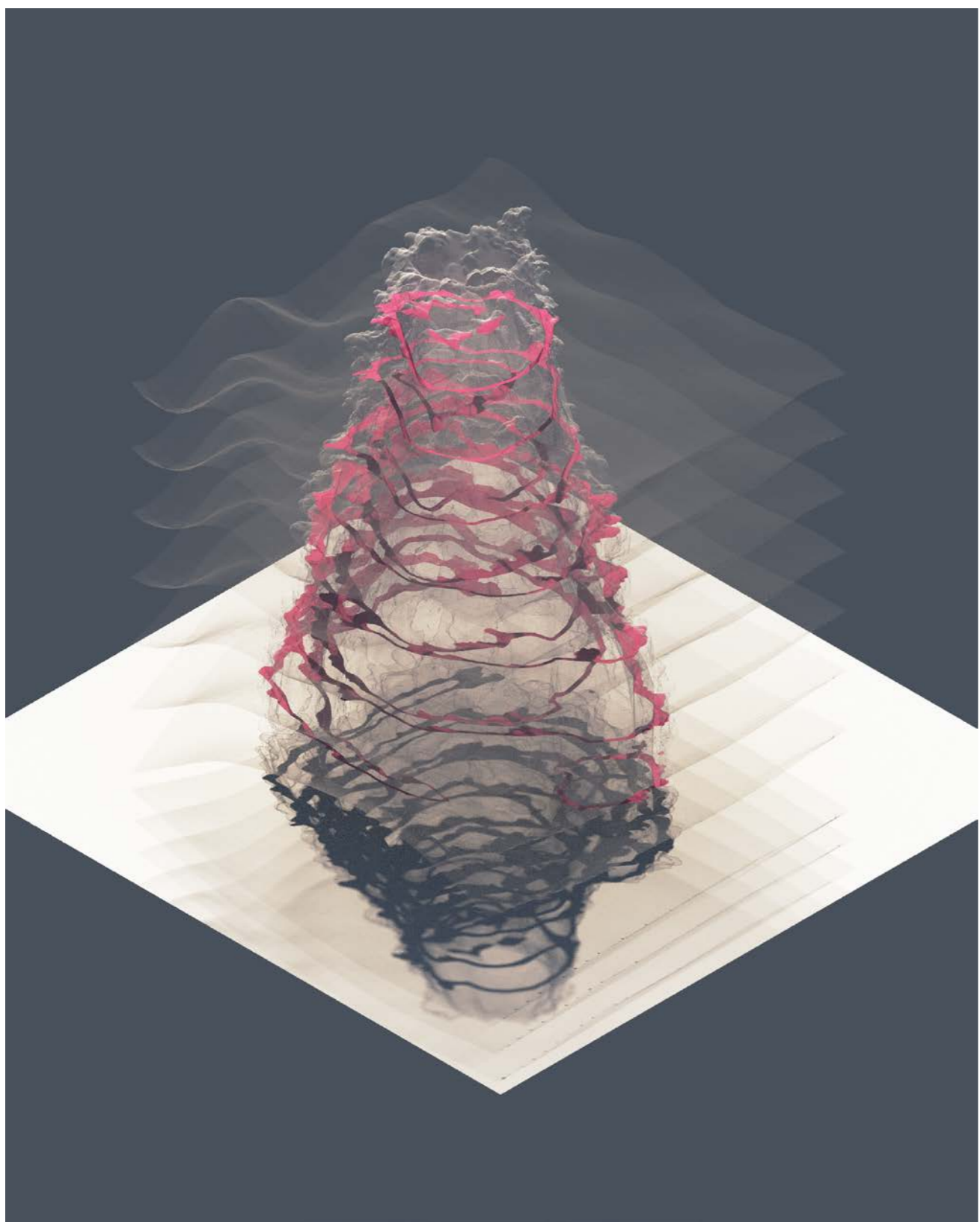


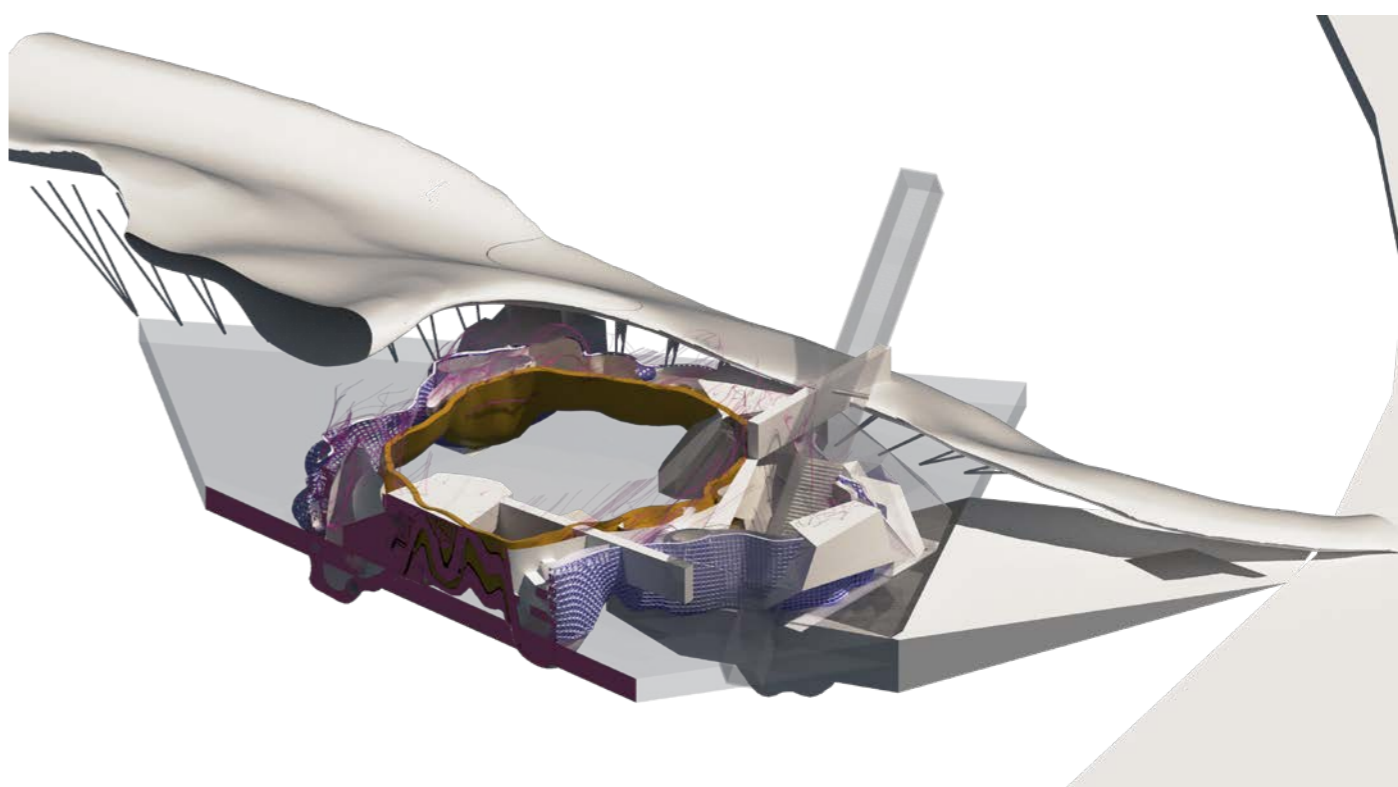
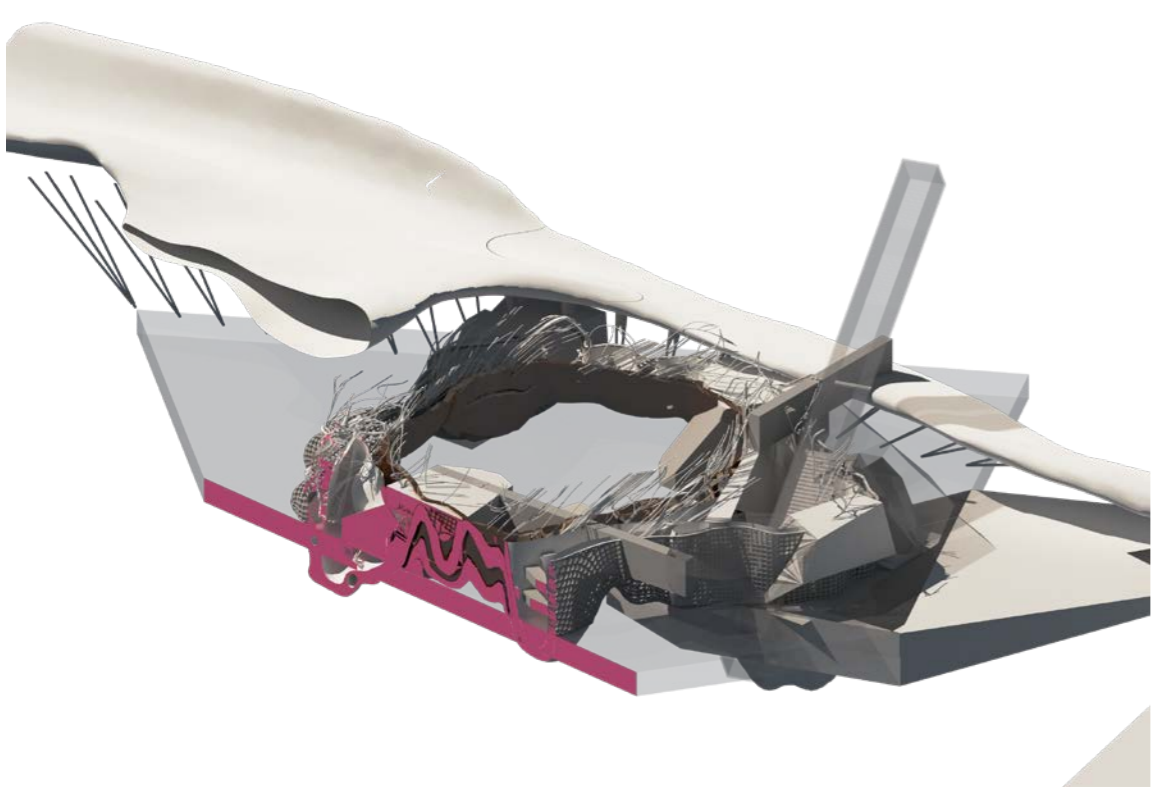
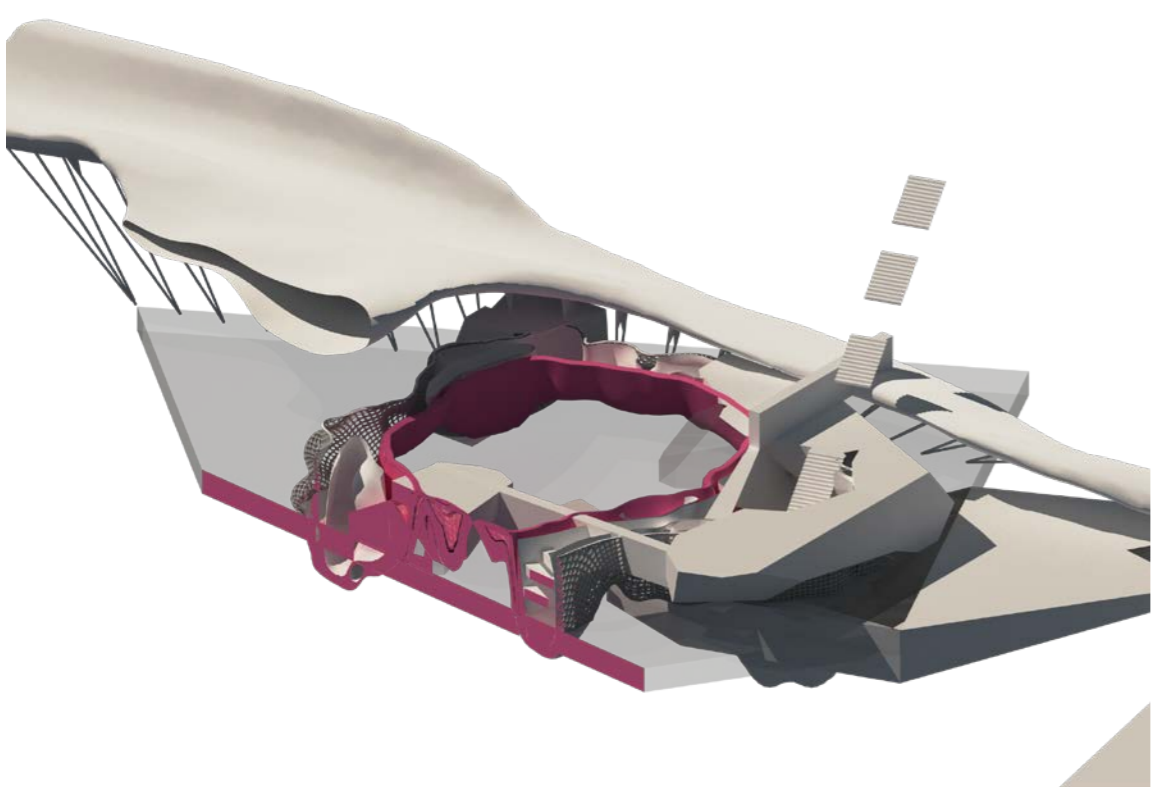


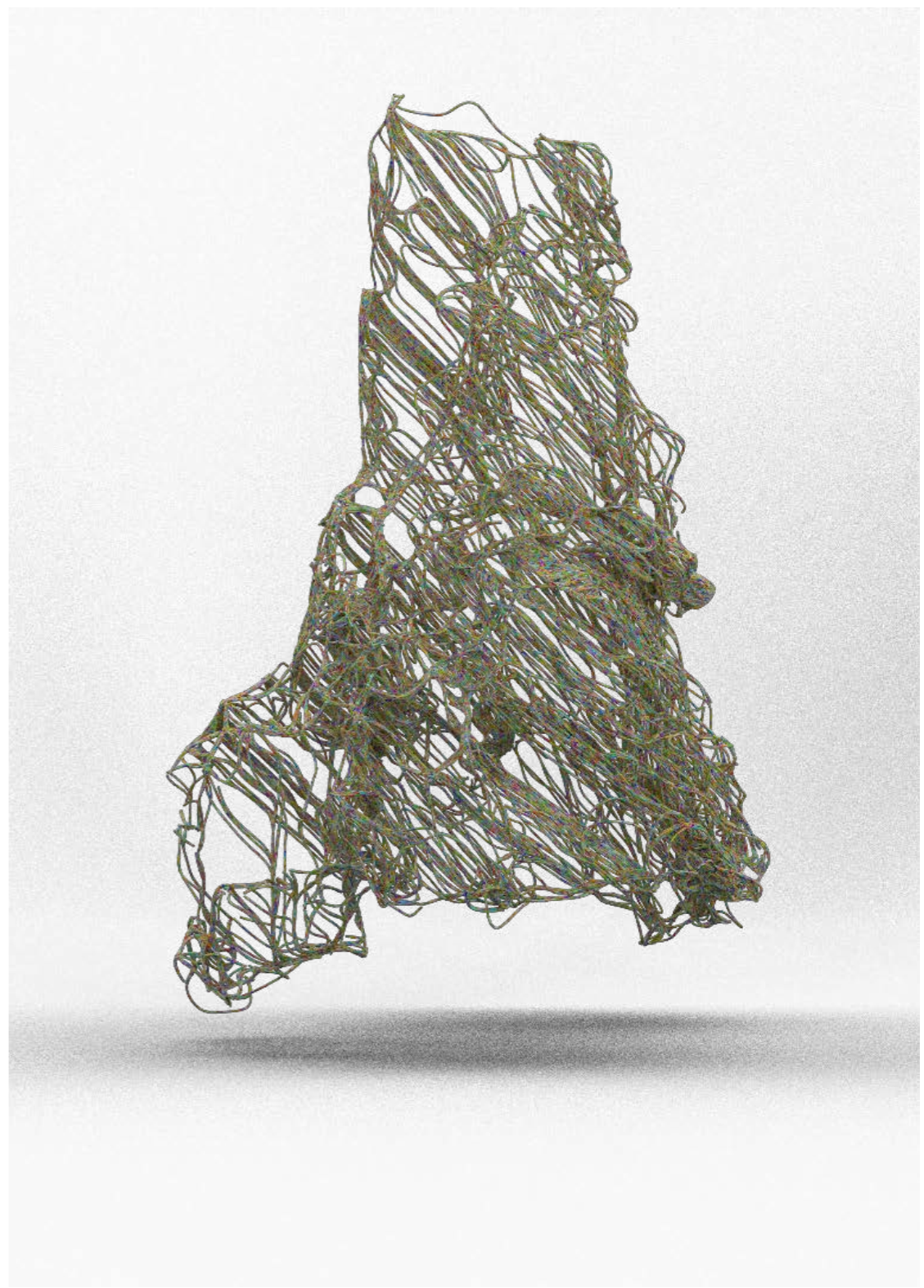
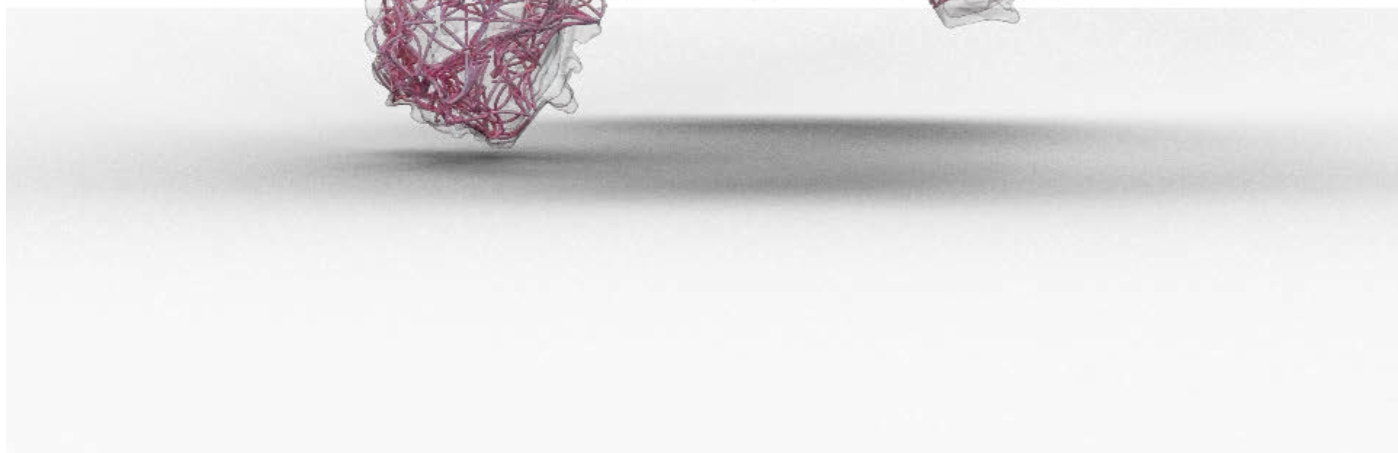


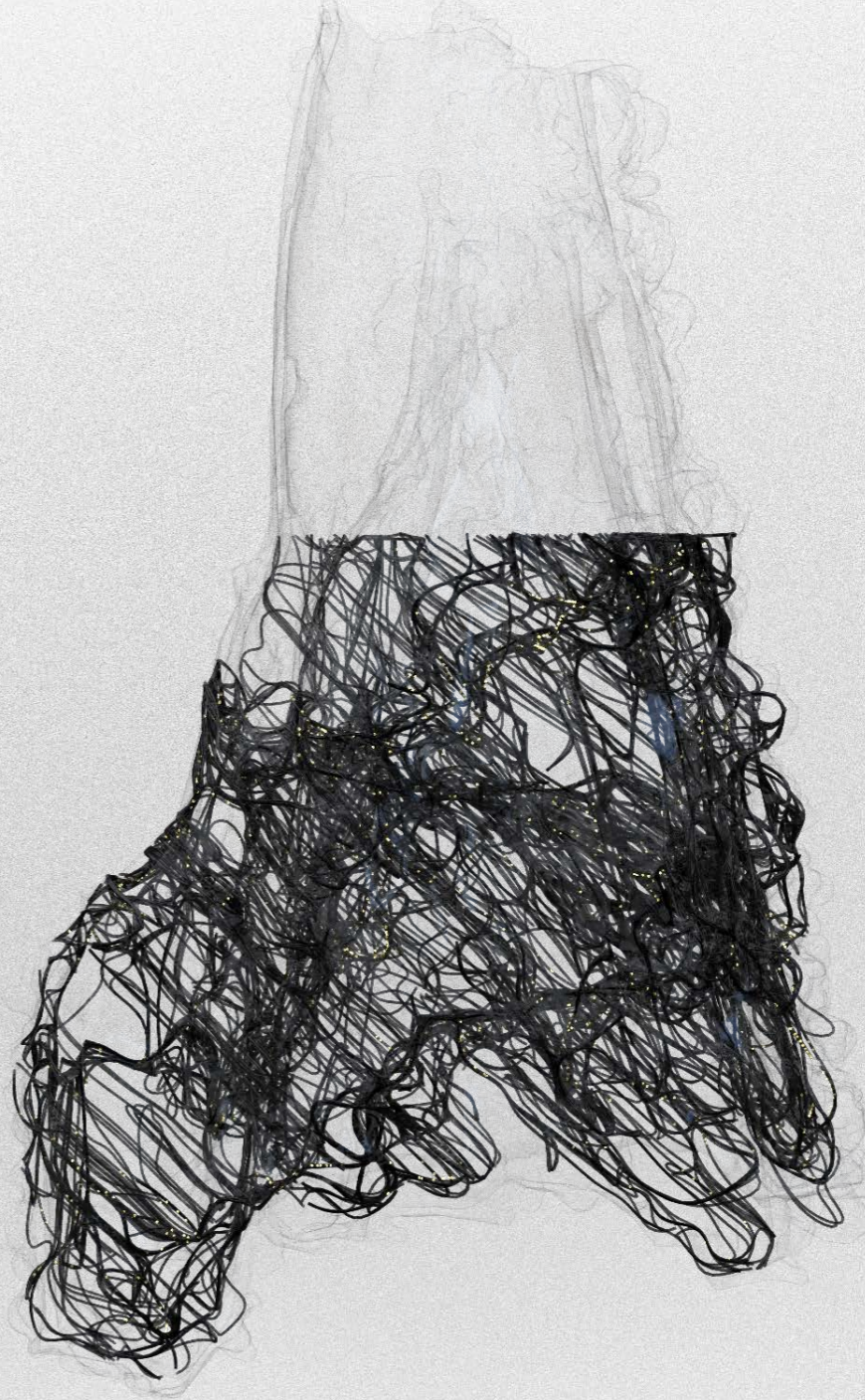




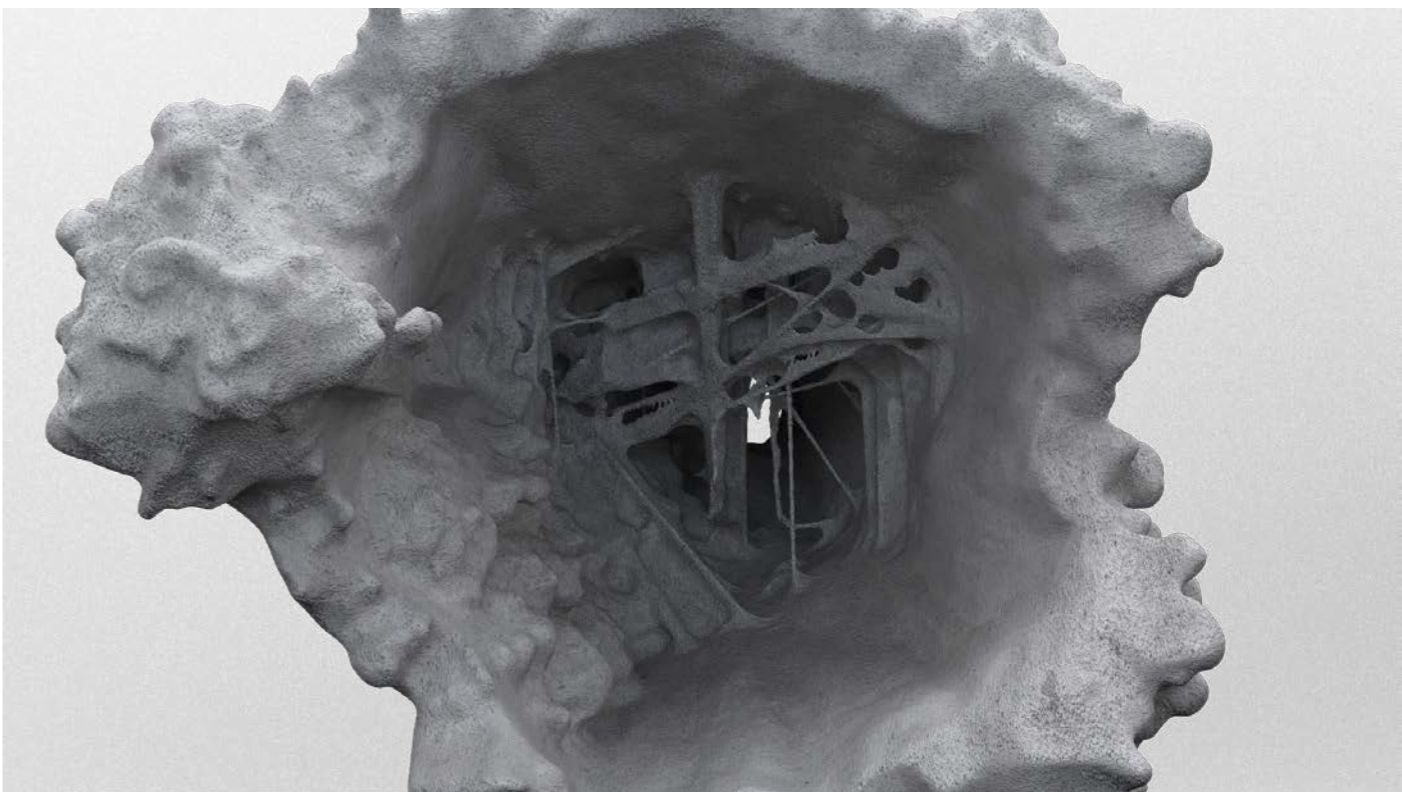


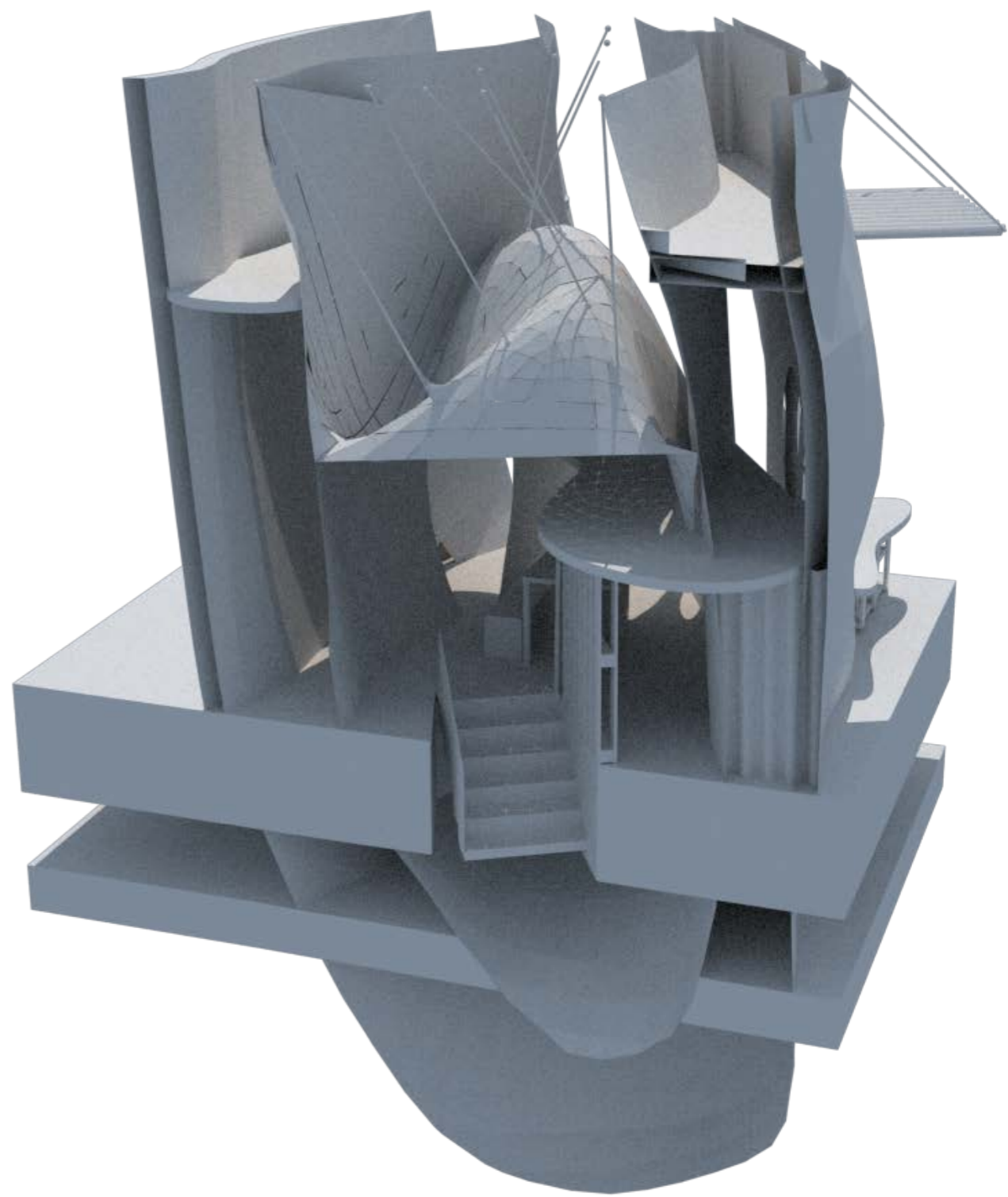
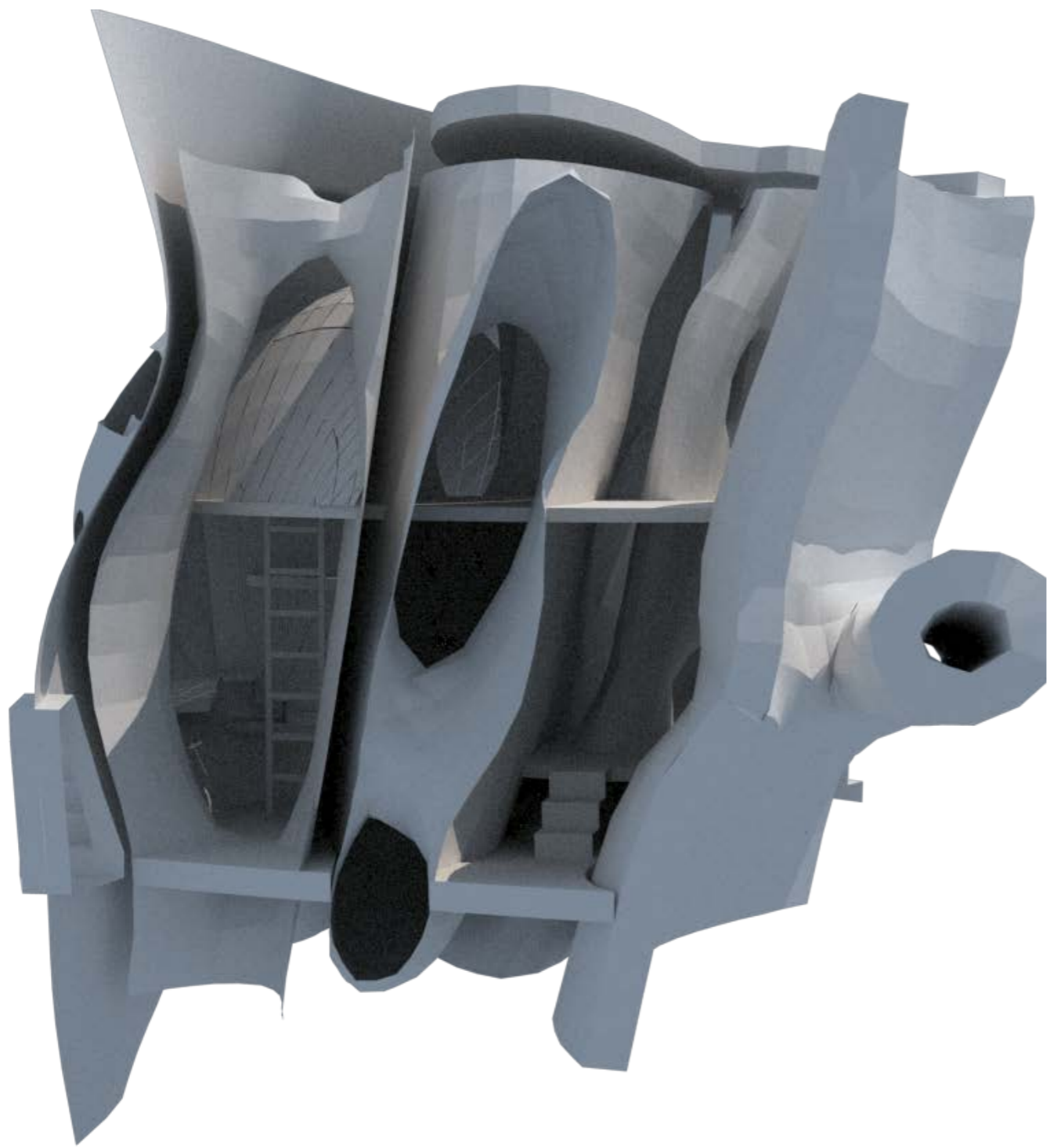


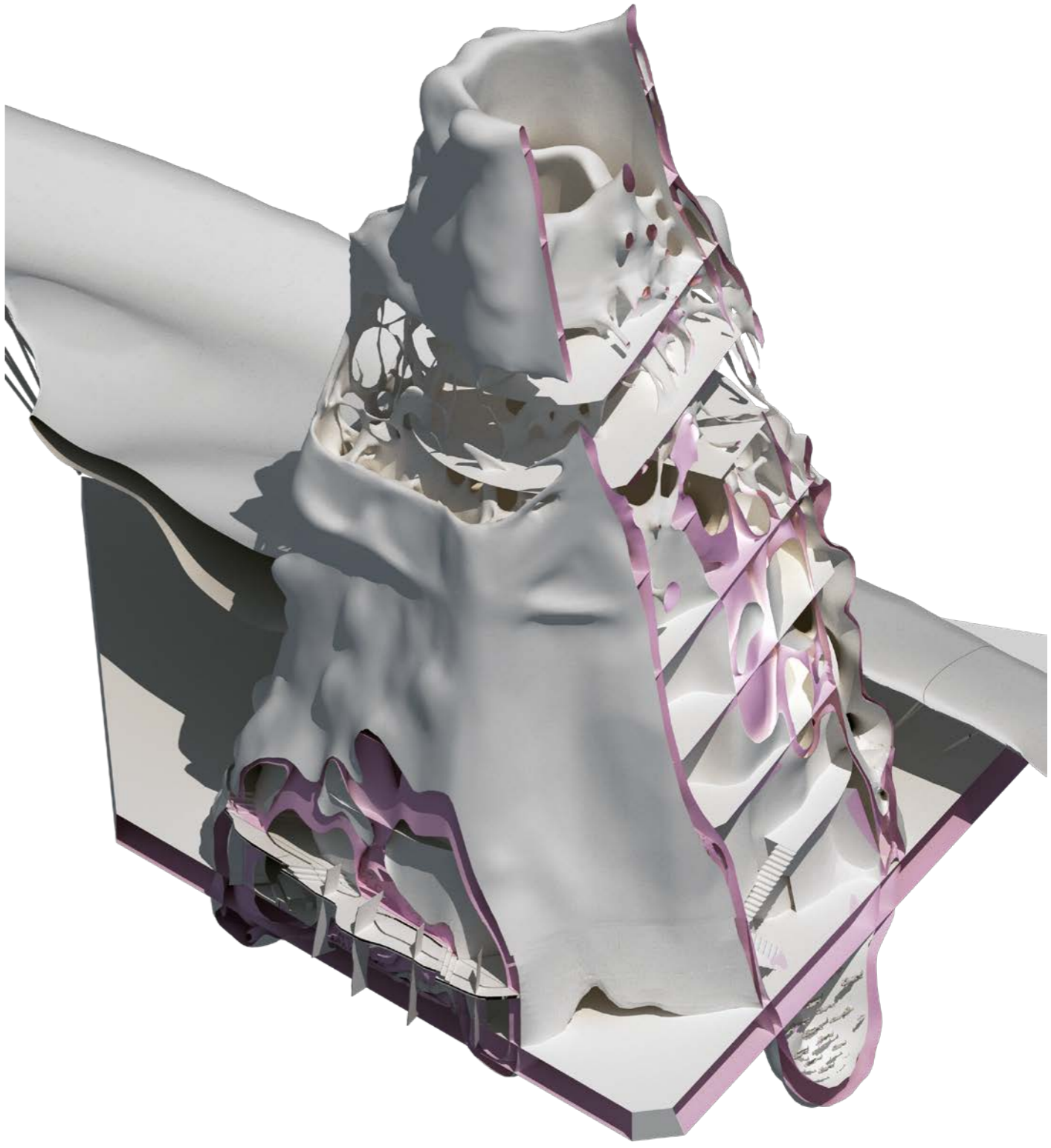
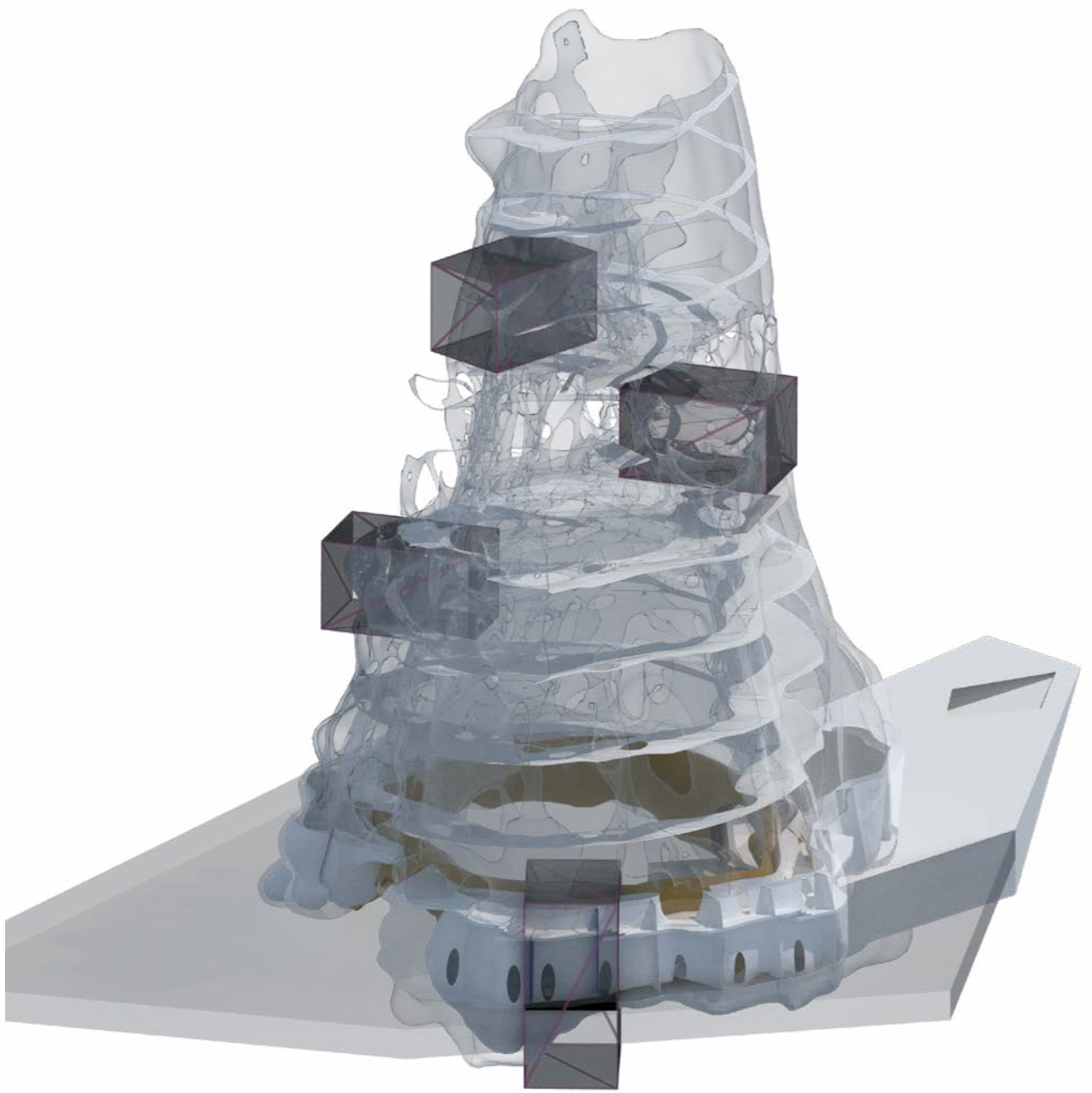




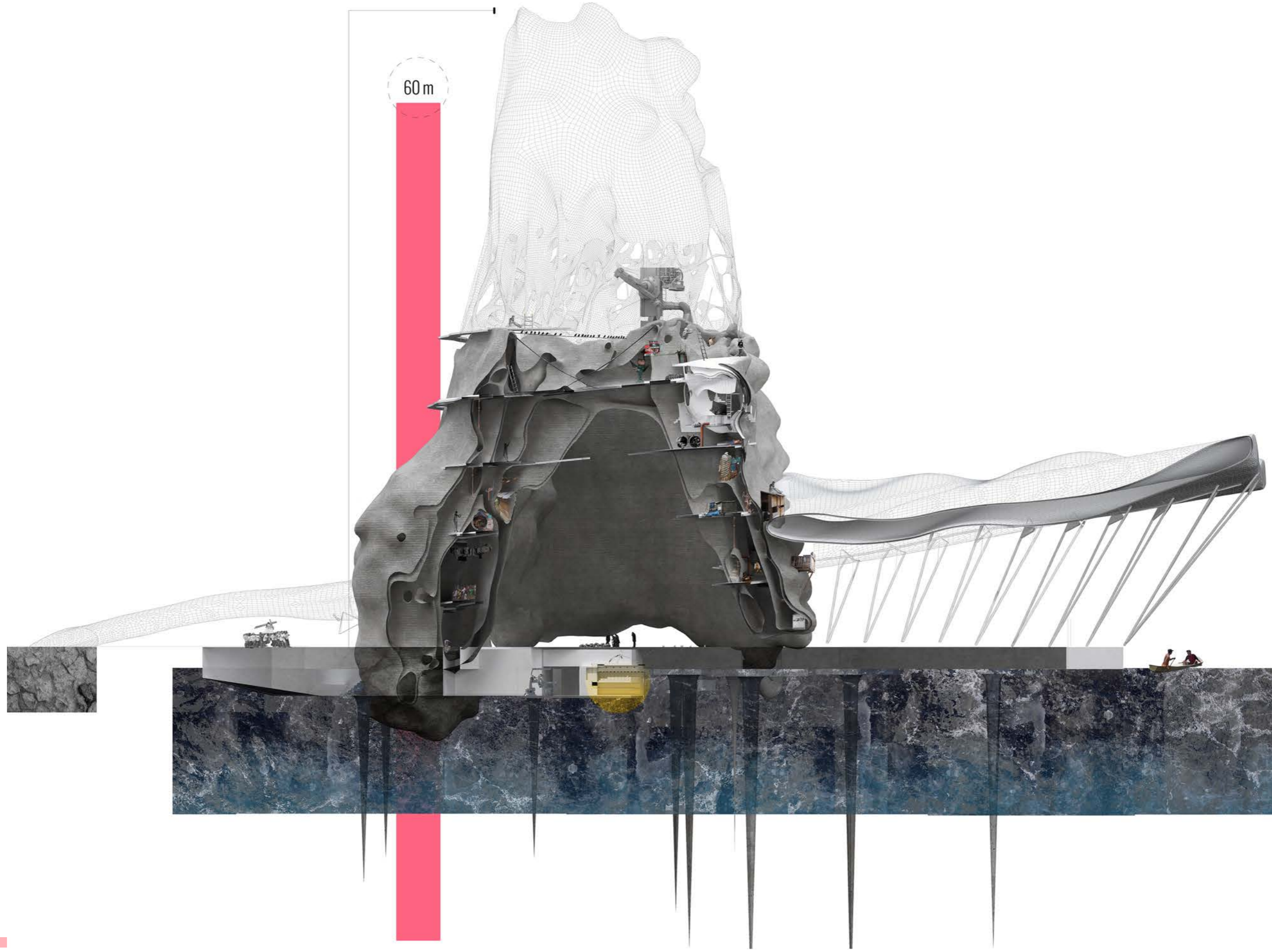


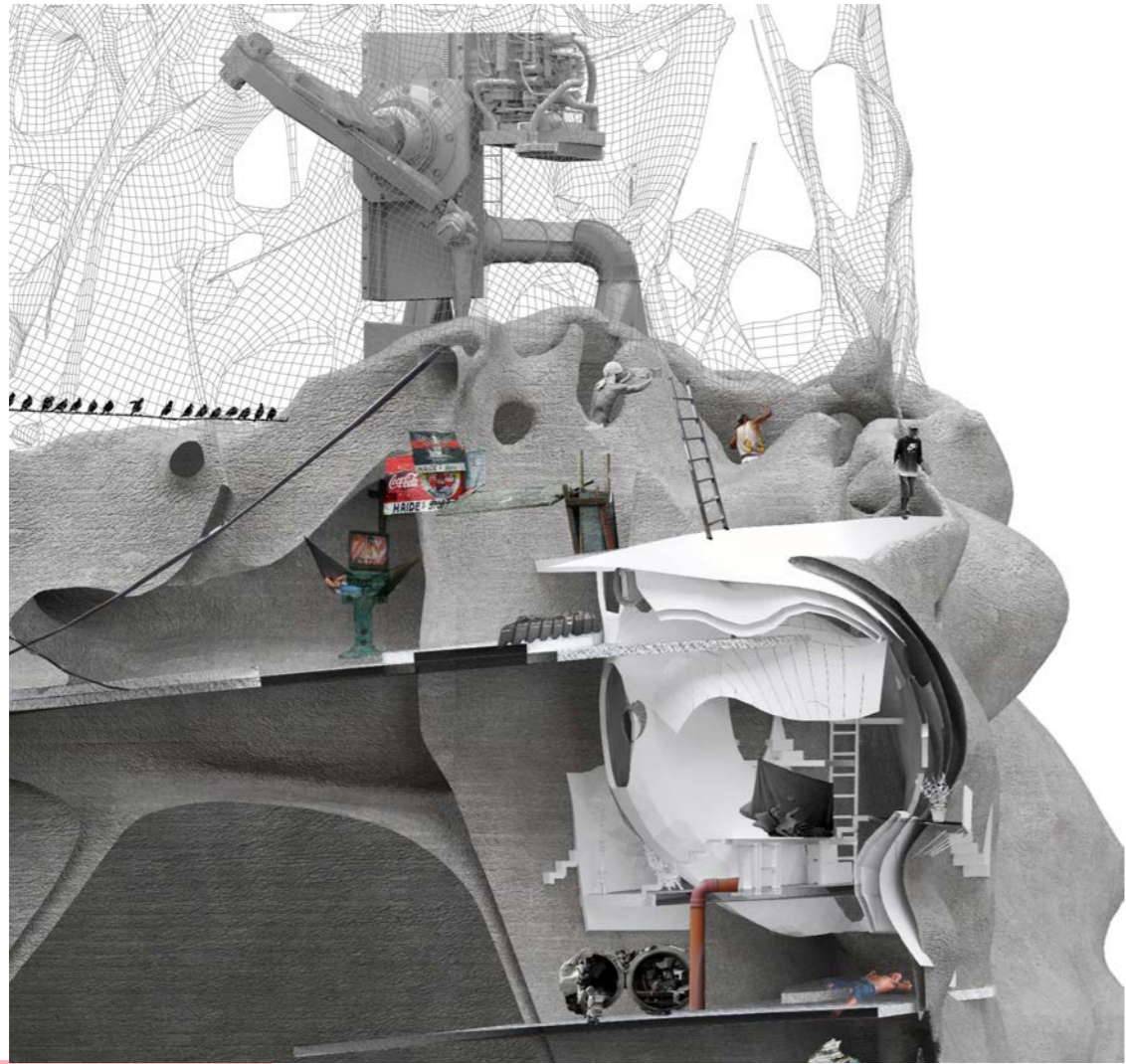


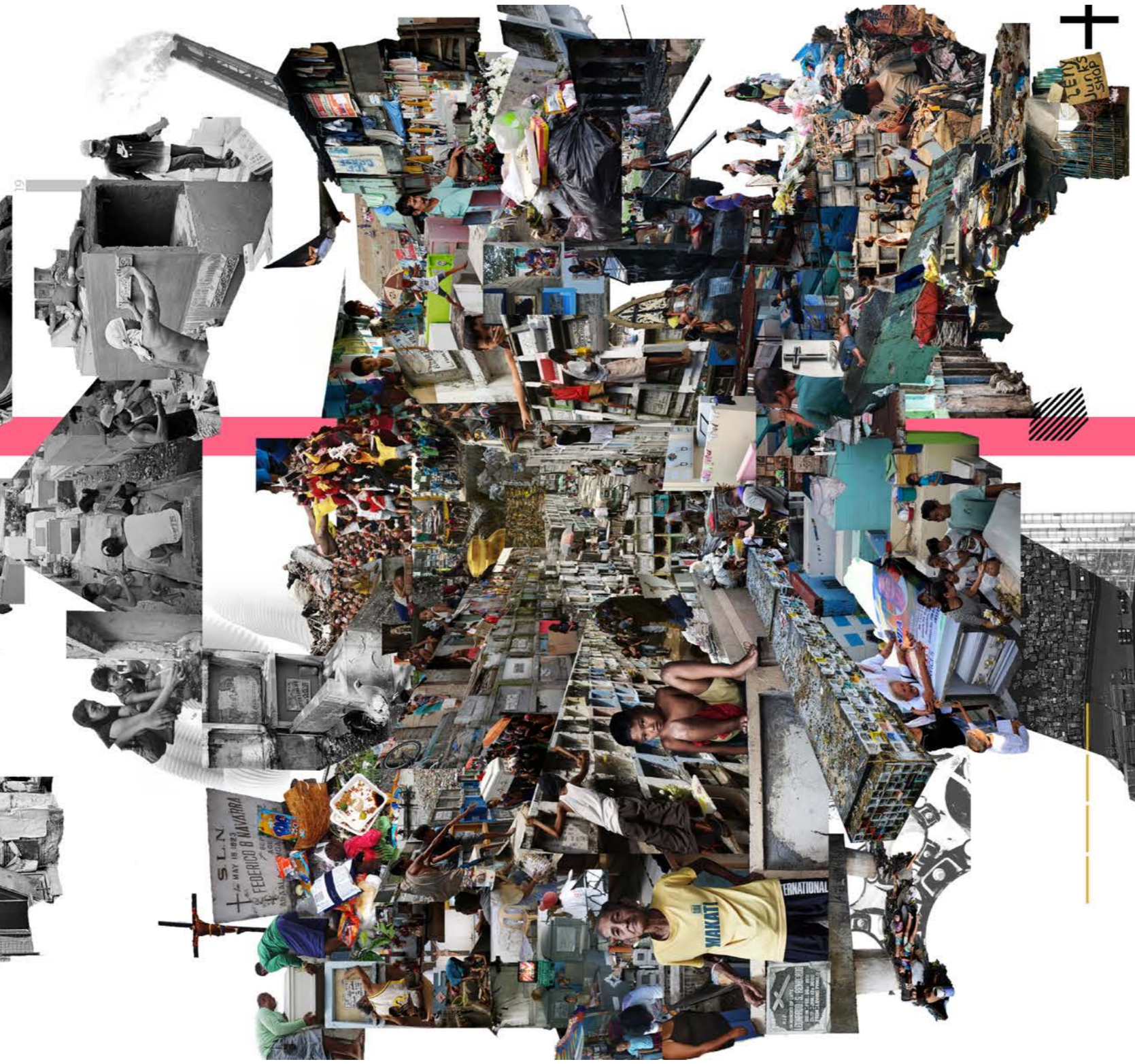


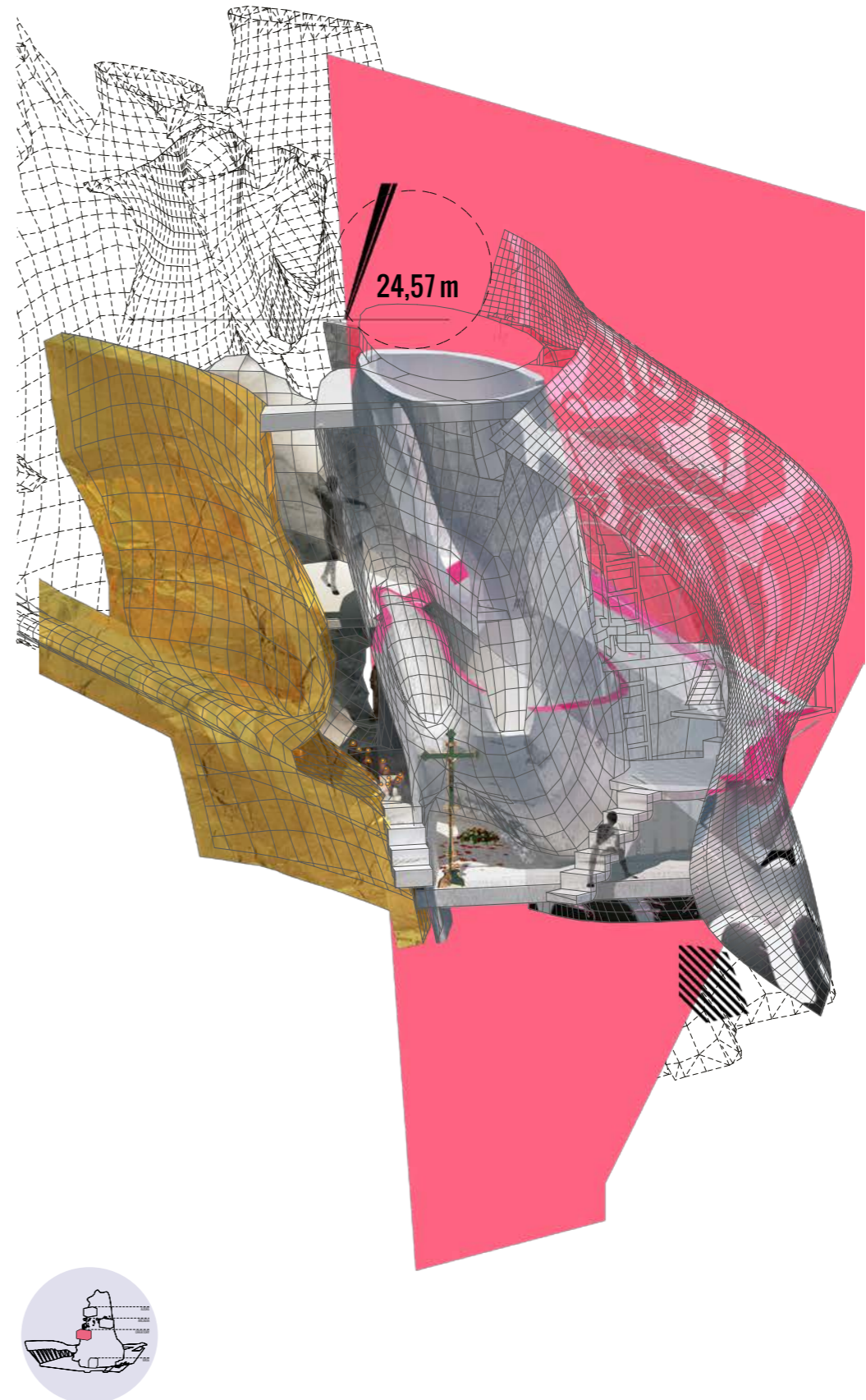
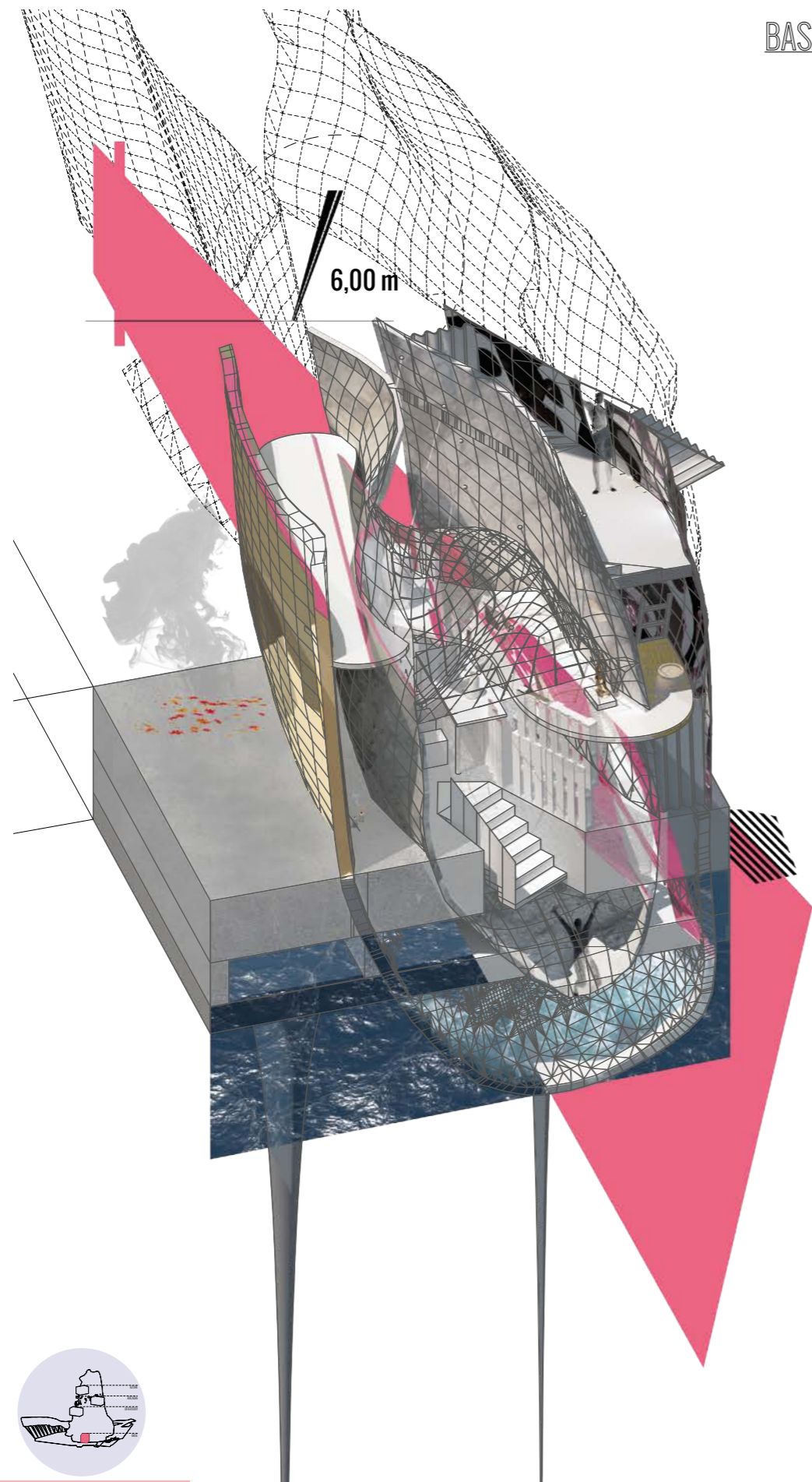


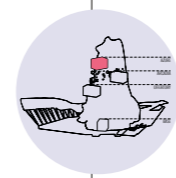
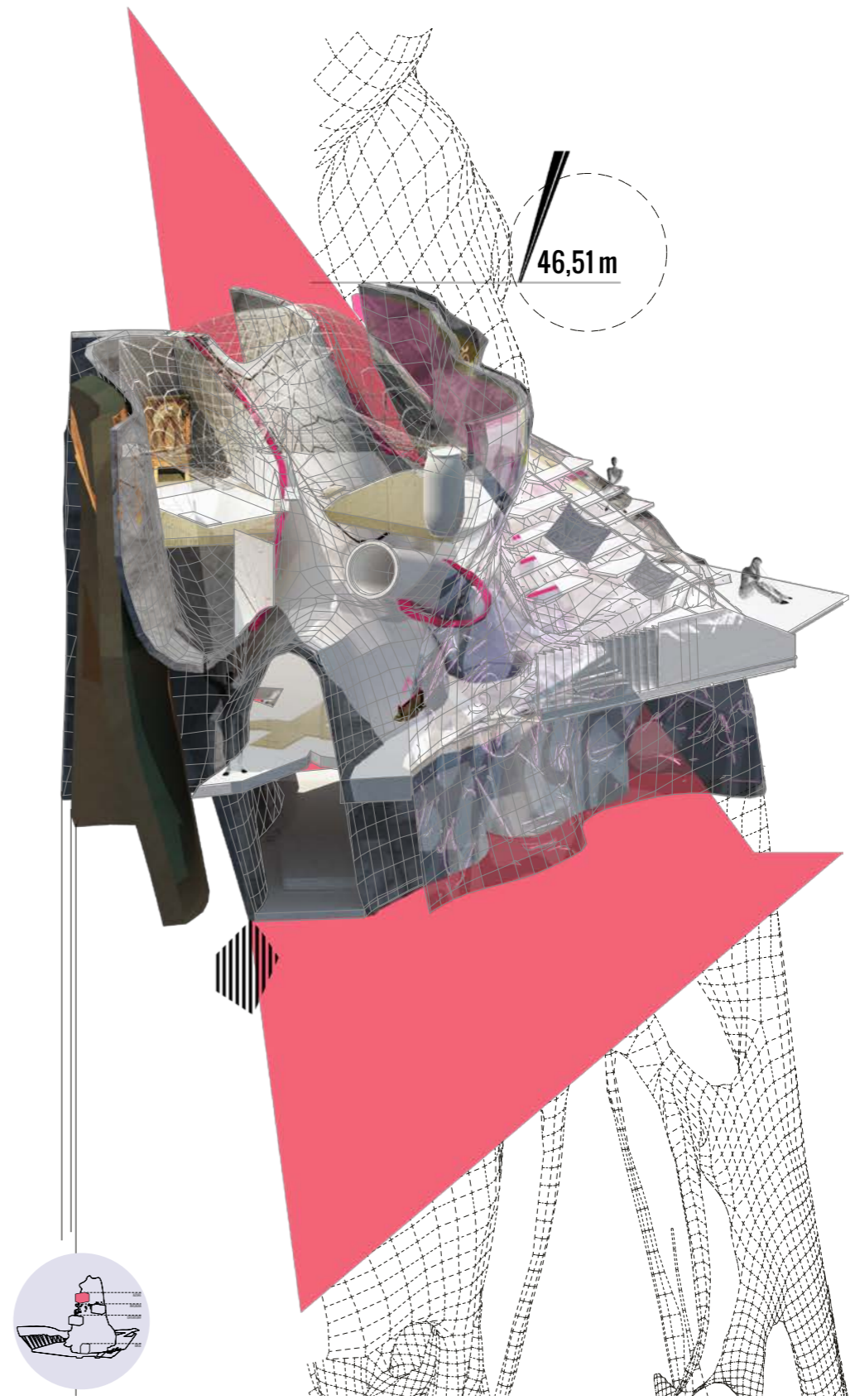
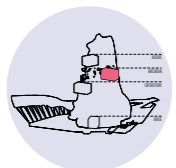
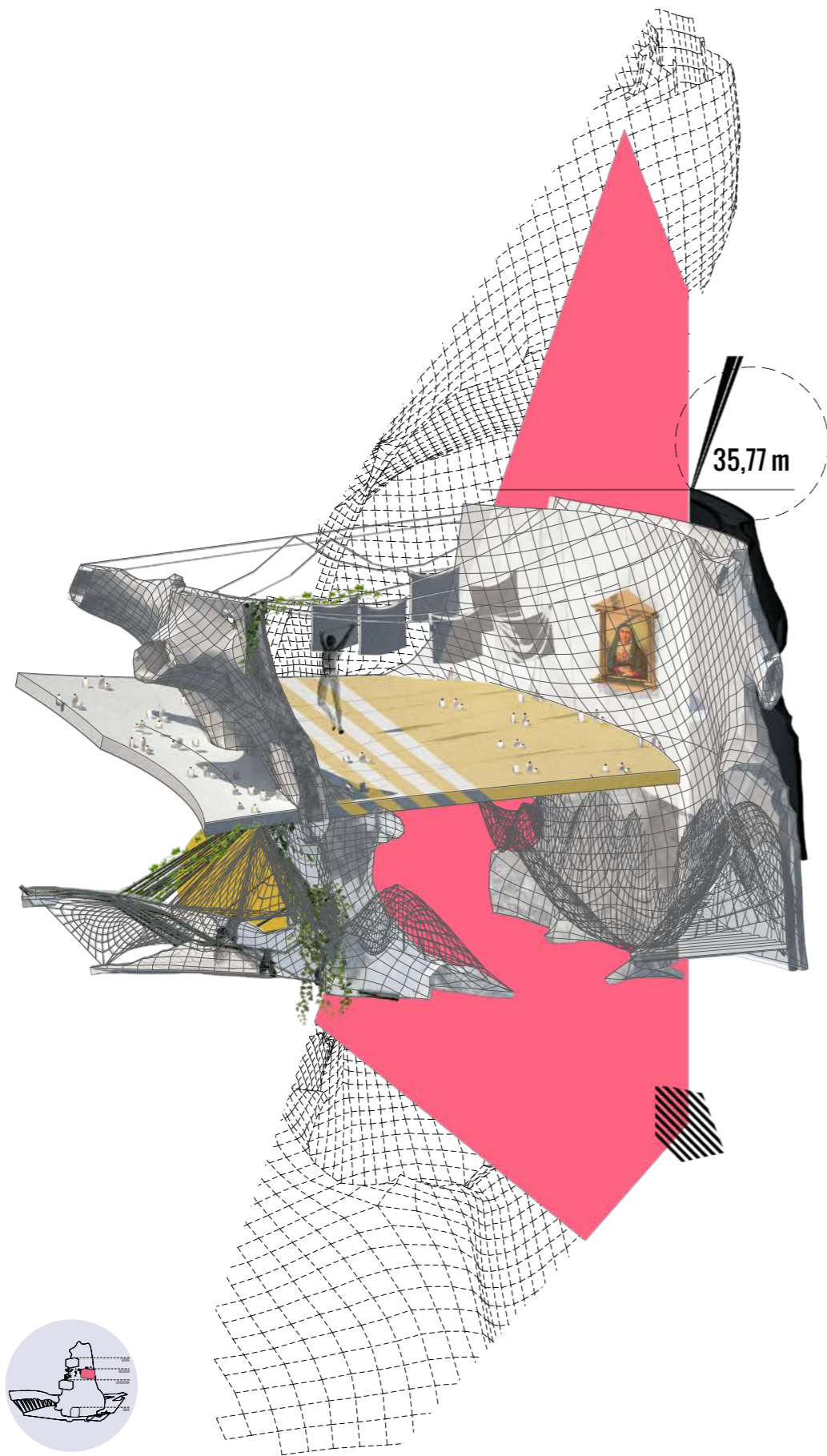












GROWTH

