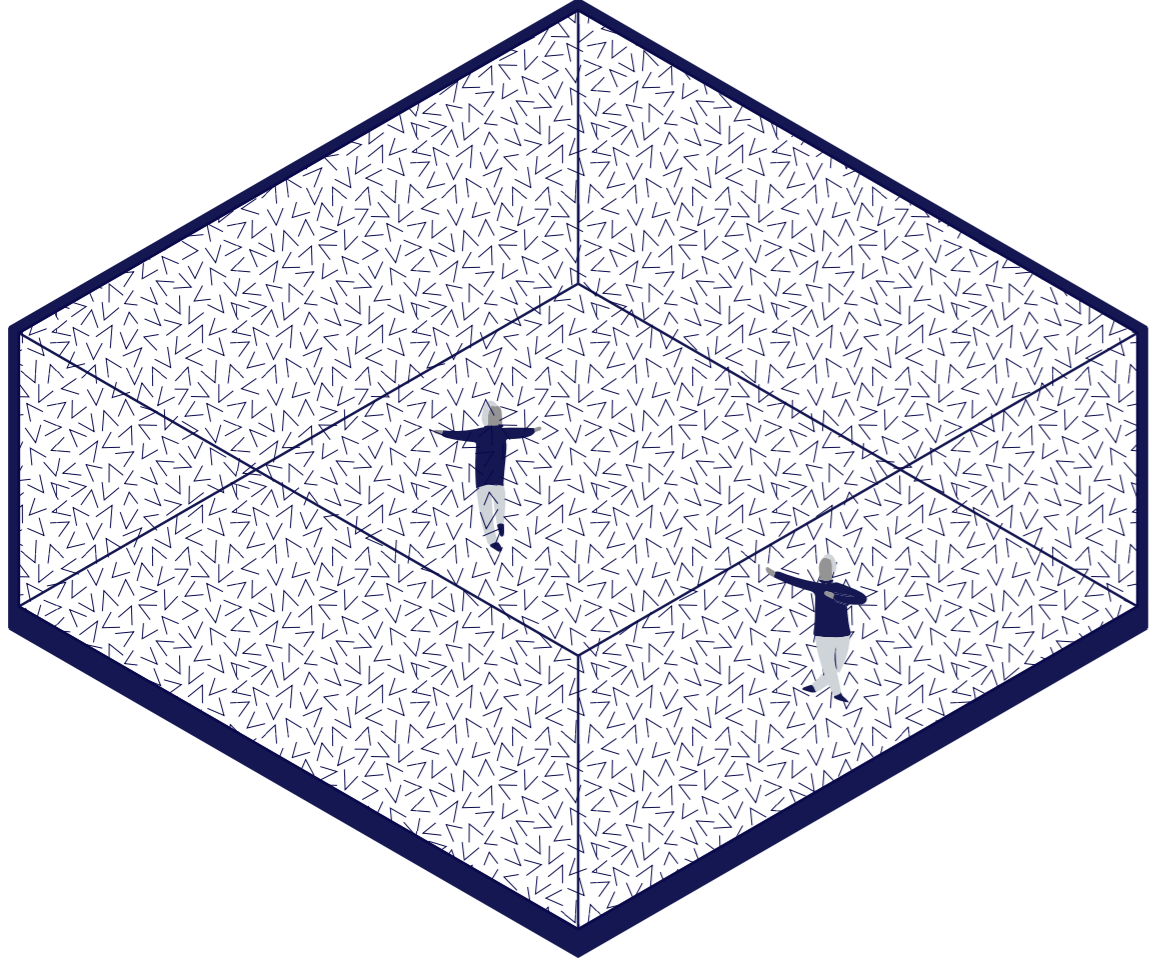
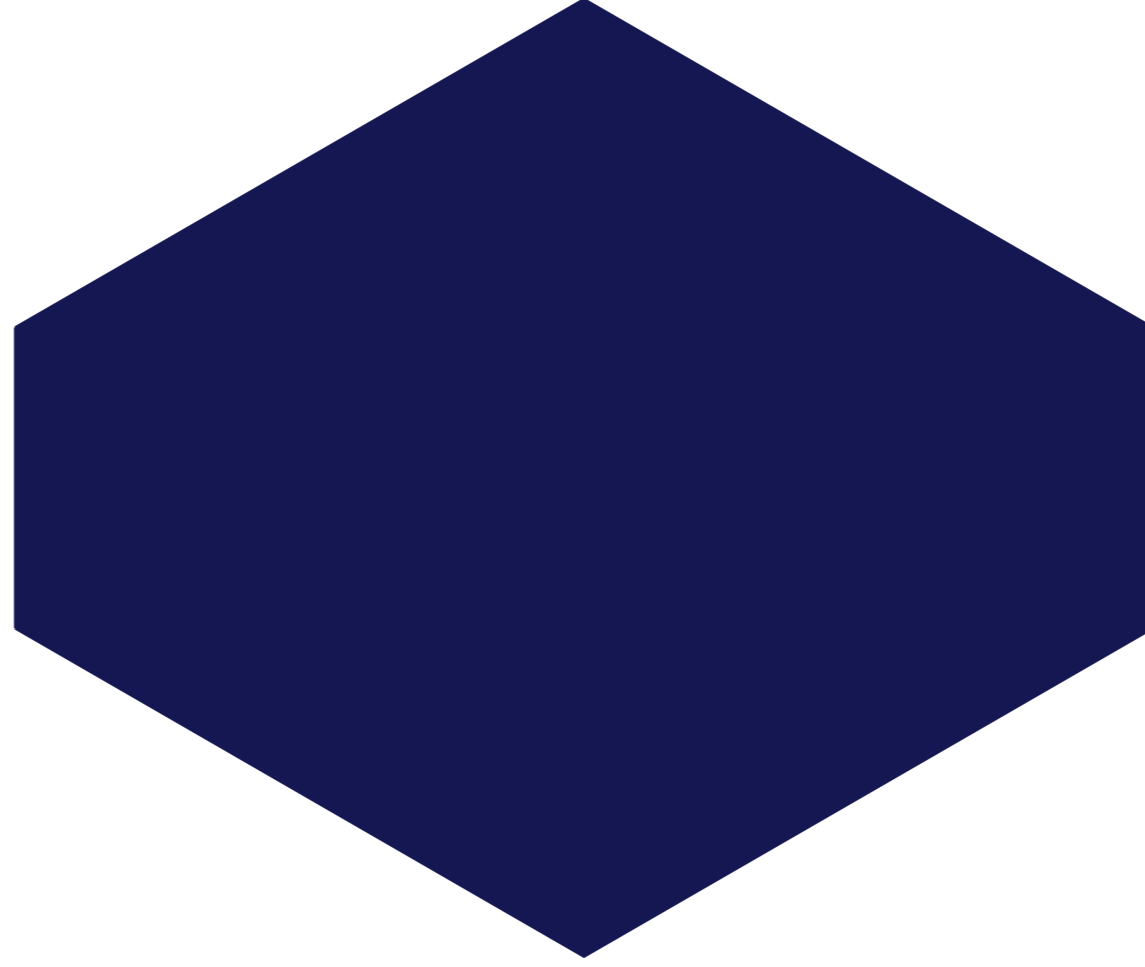


Habits



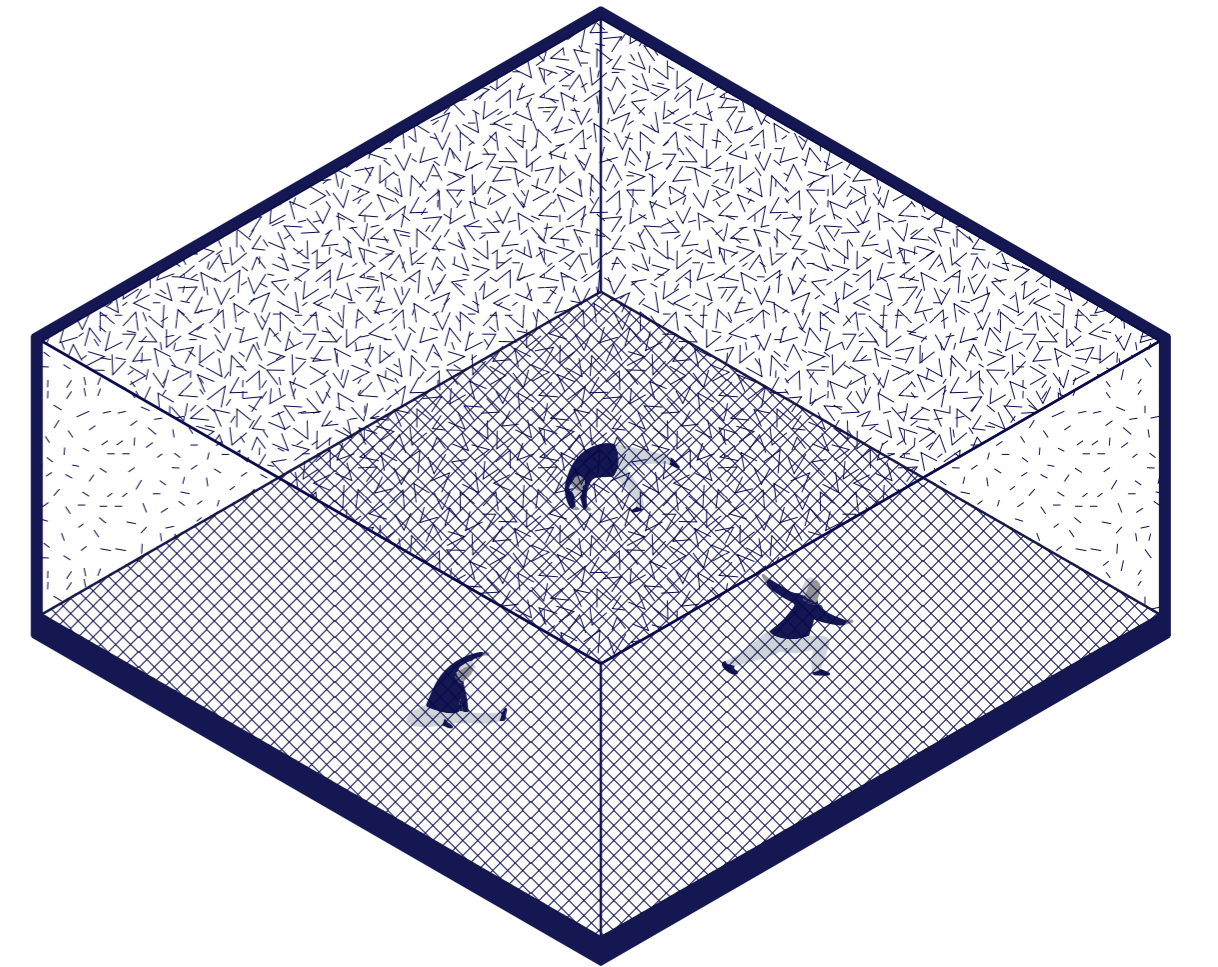
What if we could only see smells?

Habitat

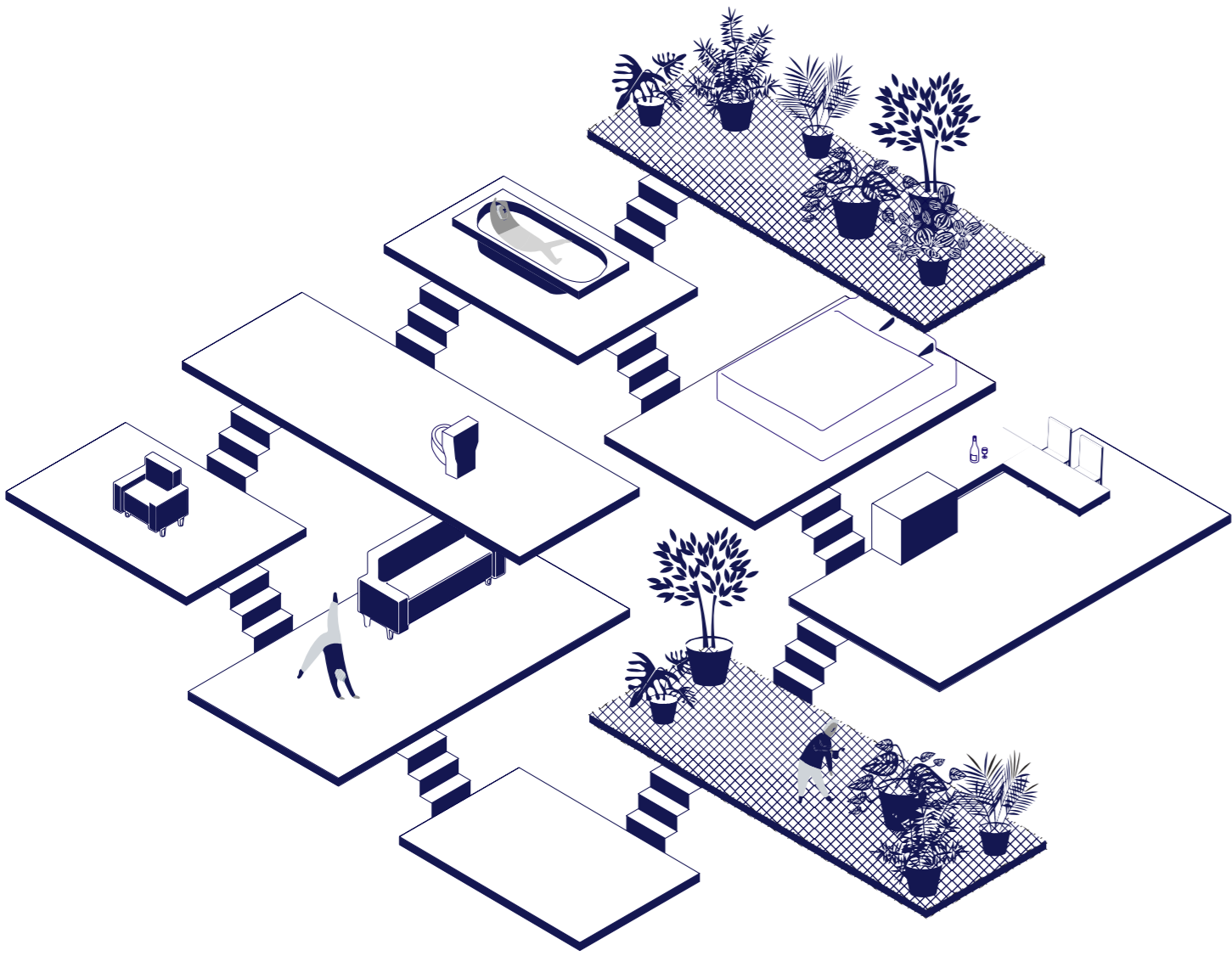


What if there is nothing we can touch, see, smell, hear, taste?

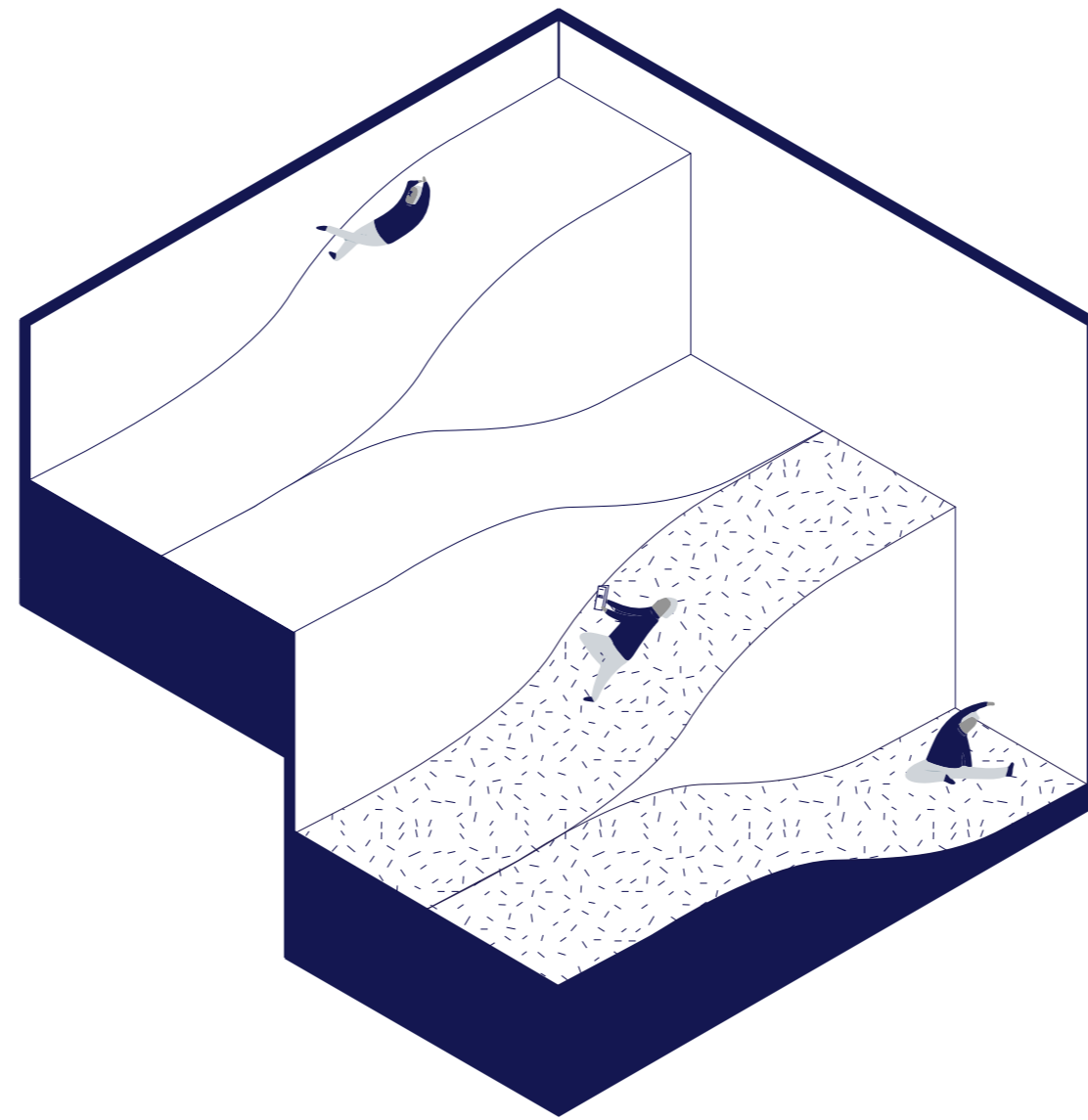
Technicities



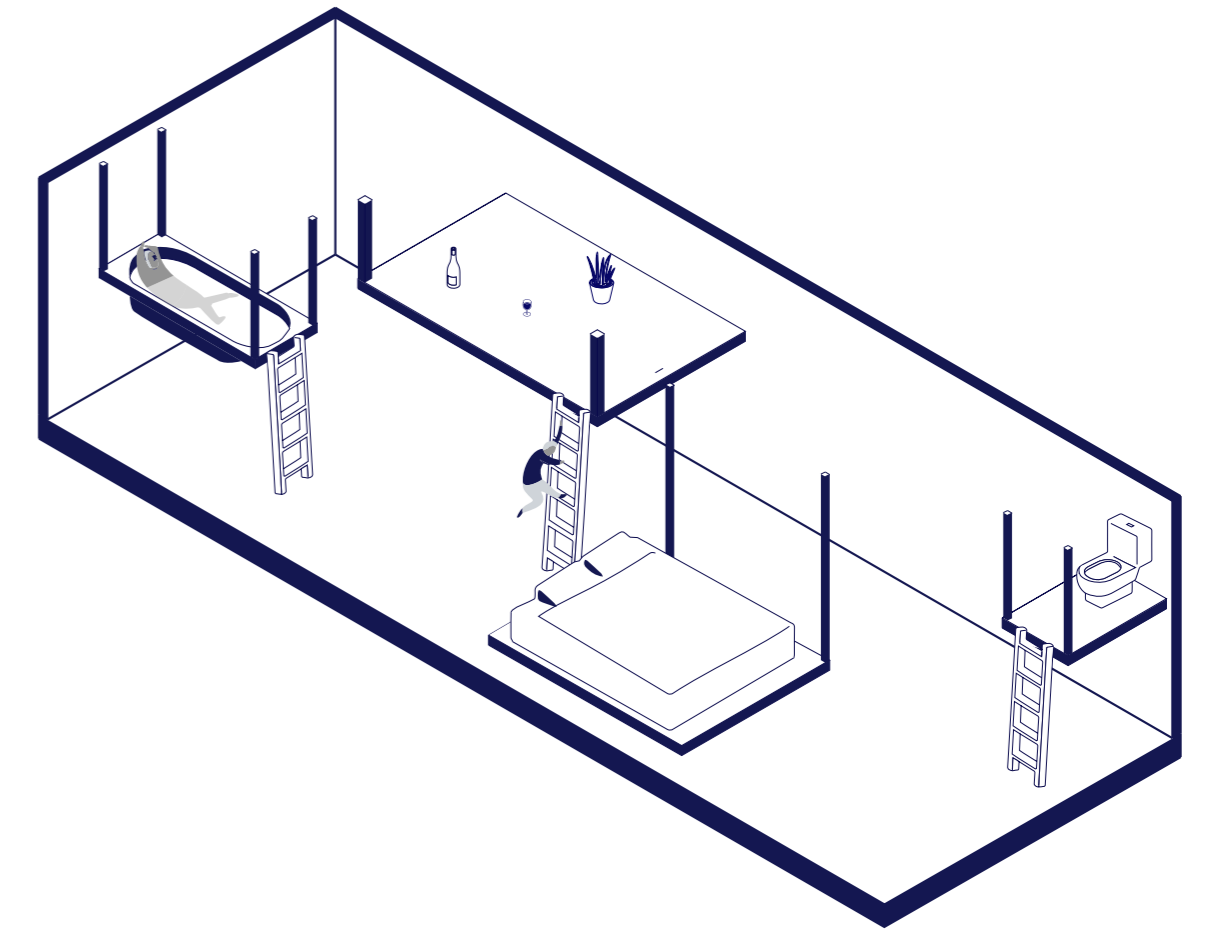
What if constructive materials would affect the olfactive atmosphere of the space?



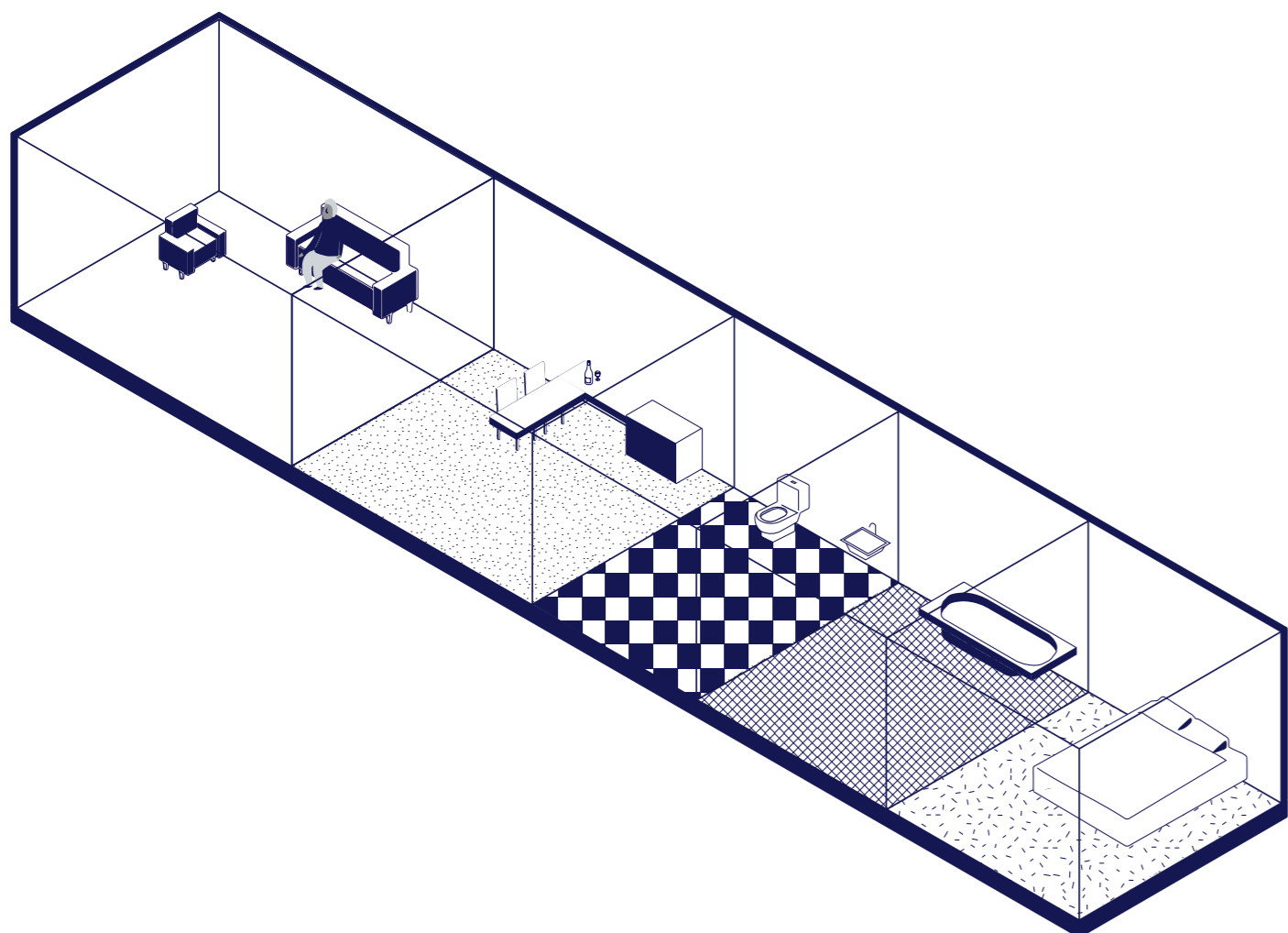
What if our anticipation of the routine would shape our habitat?



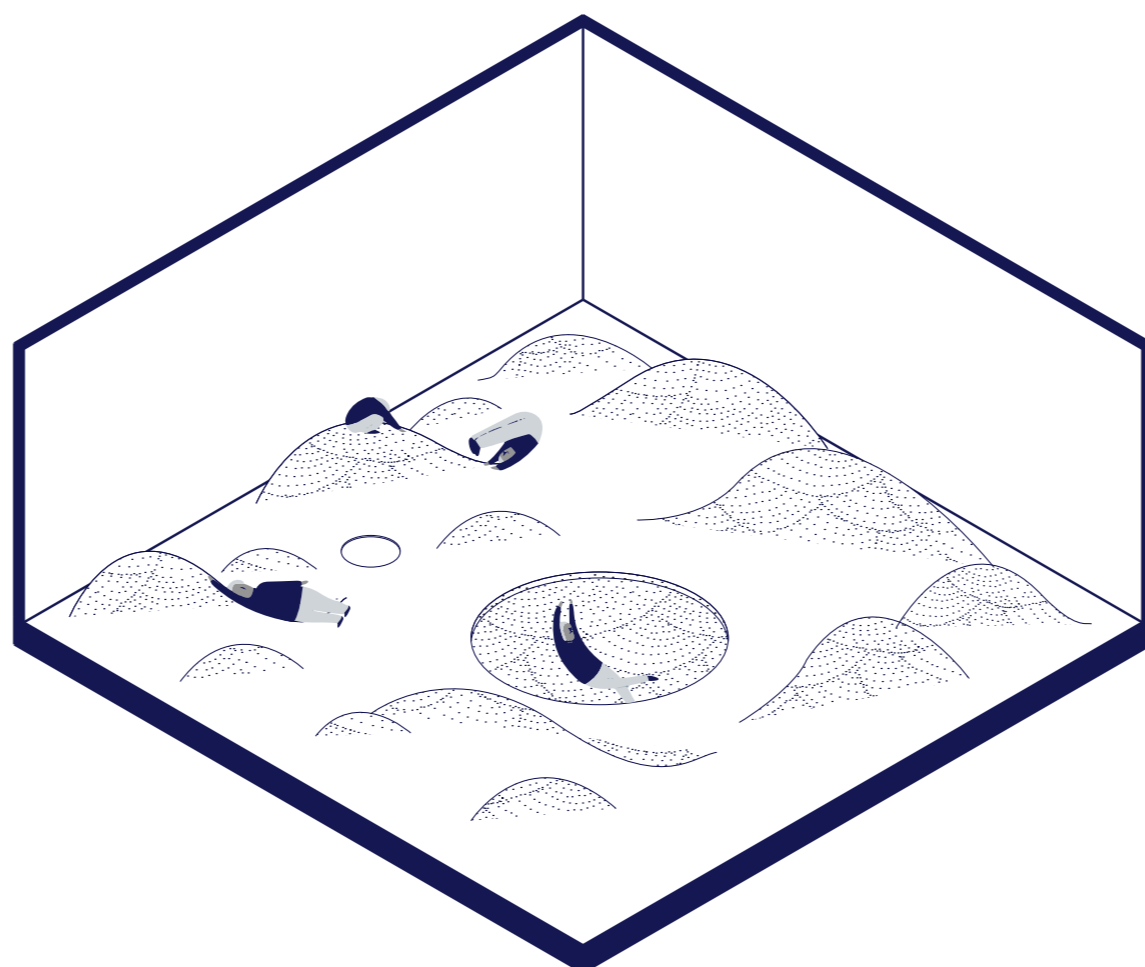
What if the heaviness of the olfactive molecules would shape the habitat?



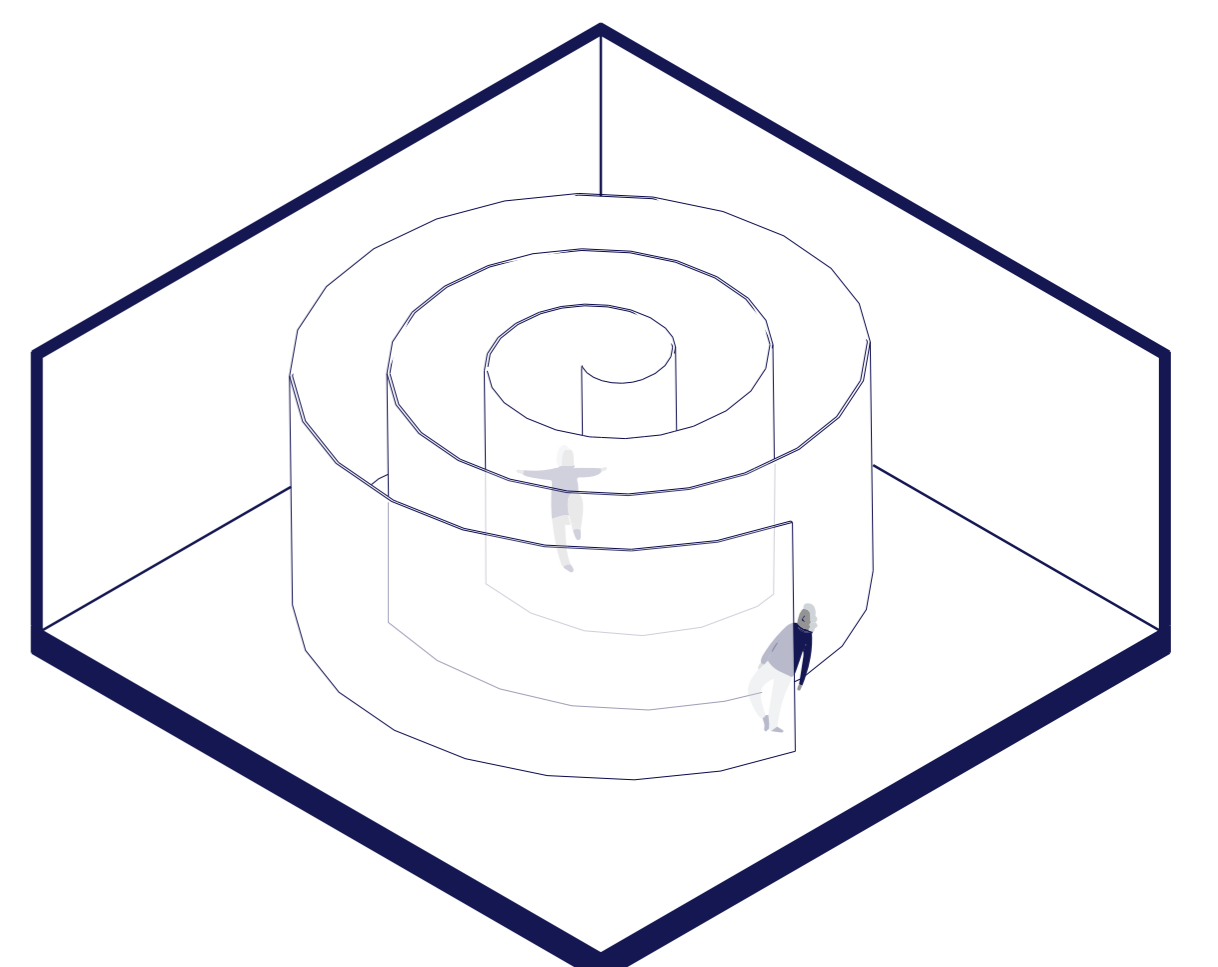
What if temperature would shape our habitat?



What if our habitat would shape our routine?

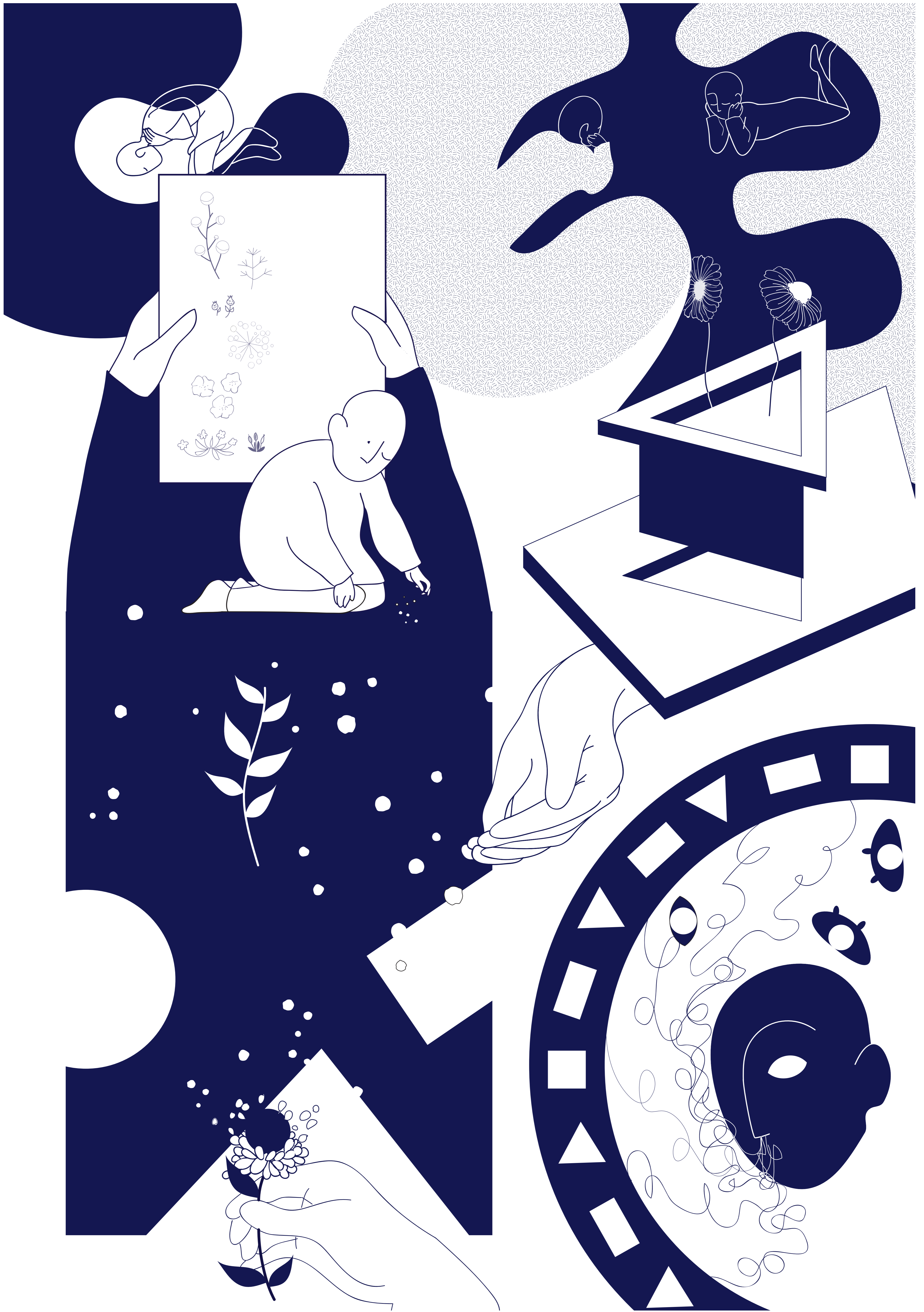


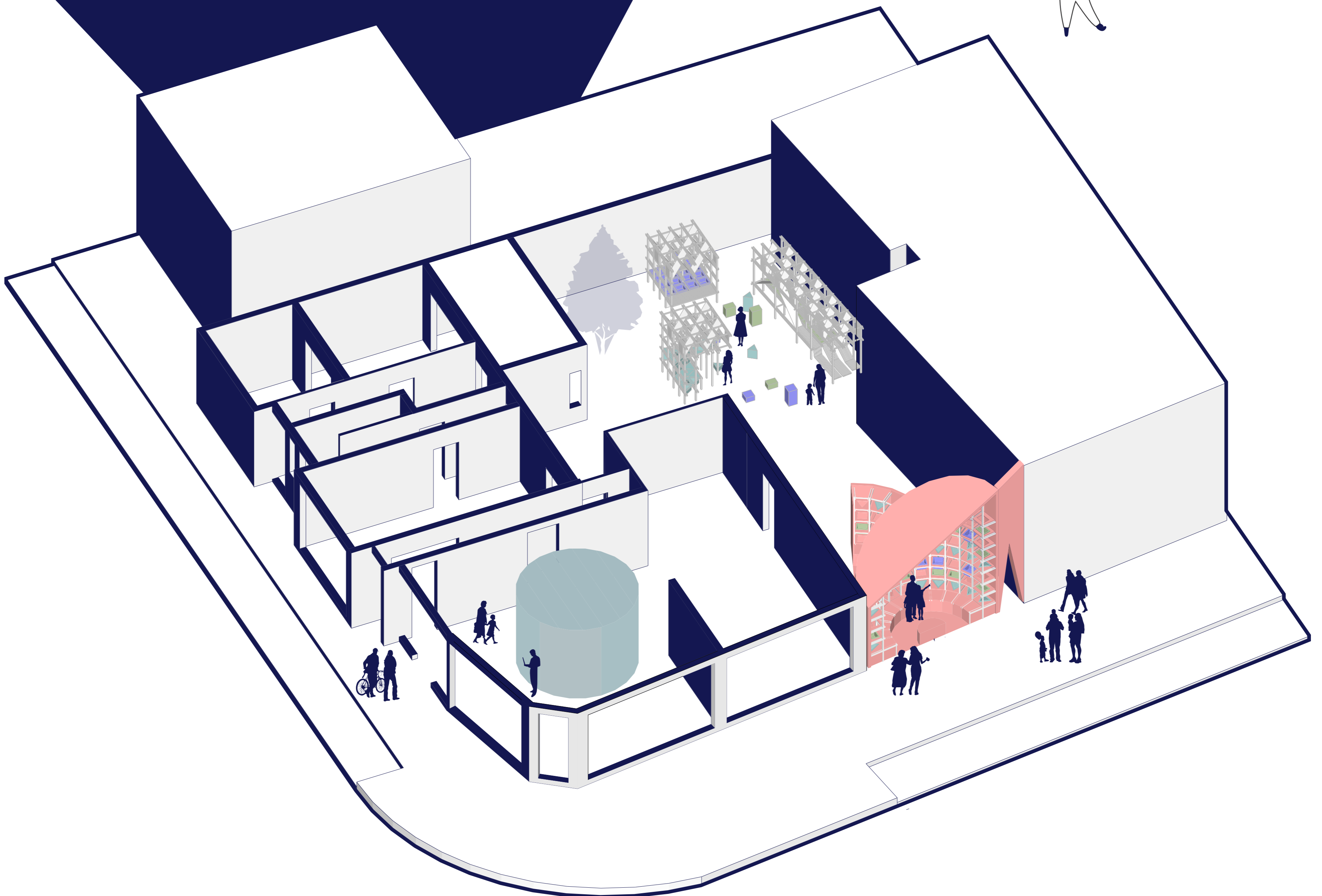
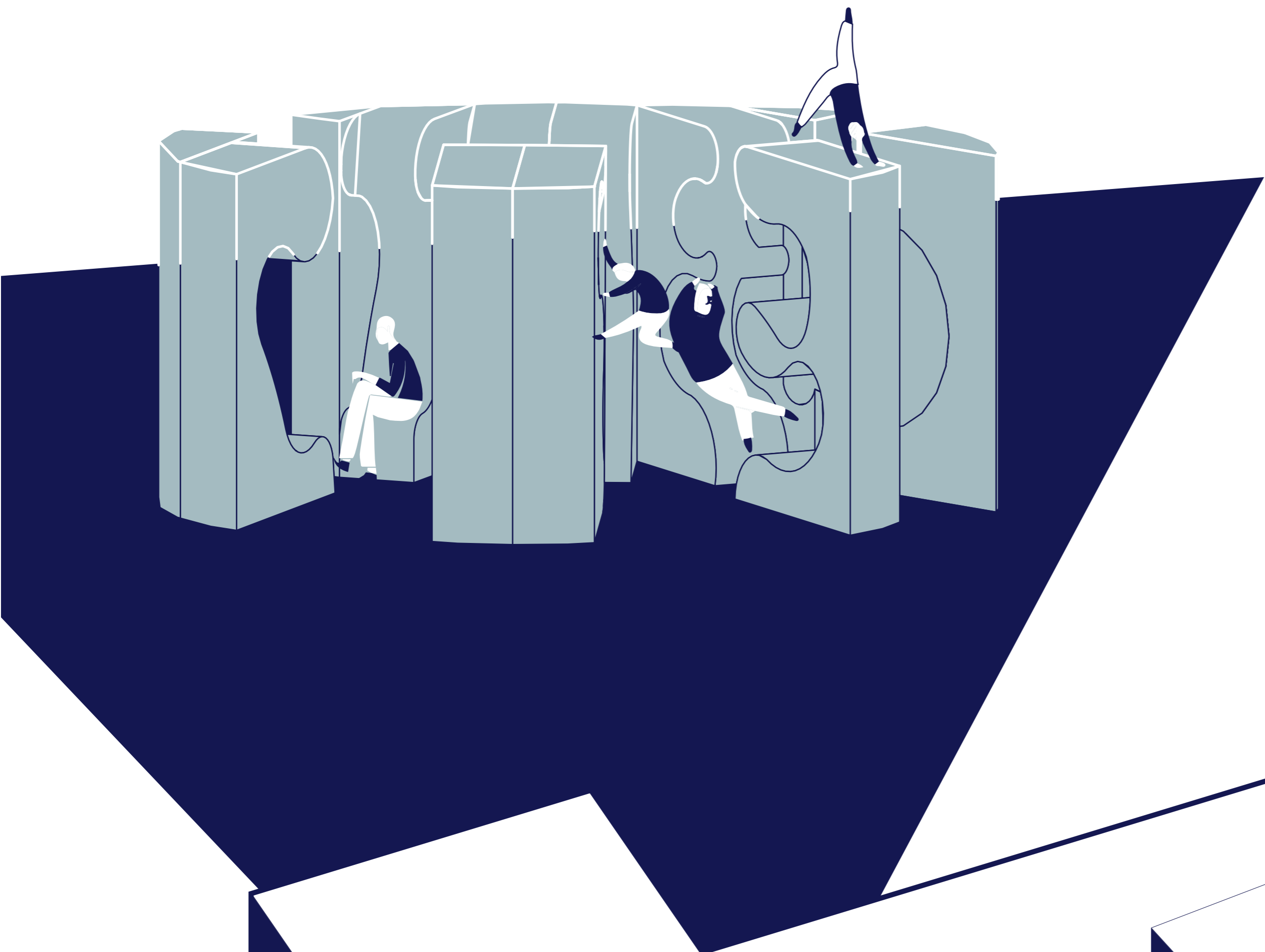
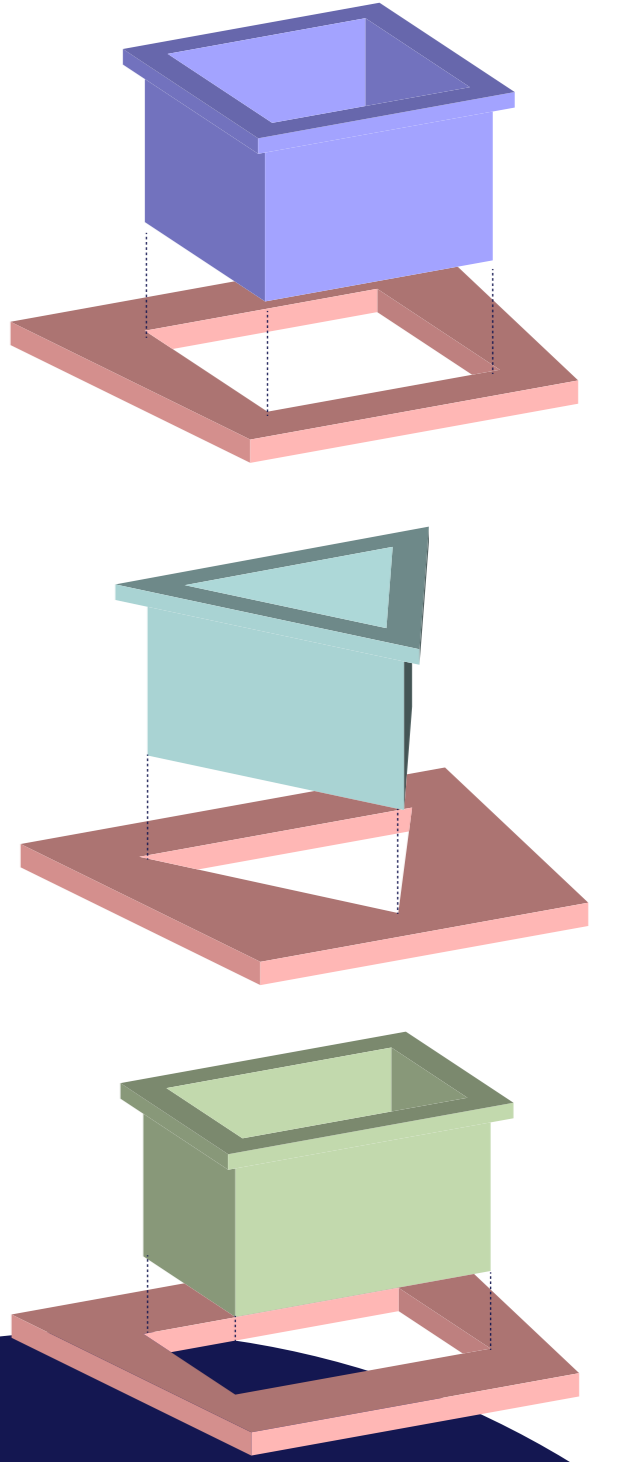
What if topography would enter the habitat?



What if we could actively shape intimacy?

What if the architect's design does not end with space?





InAction Office in action



Belastingdienst
Enschede

Gemeente
Enschede

InAction Office

Domestic Symphony



Habitat

lingering space (terrain vague)
-obsolete, seeming unproductive space that is temporarily suspended in time, often without clear status or programme. However, in my research, I found that this vagueness comes not from the ambiguity of function, but perception.

Habit

constantly negotiating limits/ intensity and produce new relations
-the vague definition of space encourages enabling constraints for new understanding.

Brief

The Enscheden building, although a private house, has the function of a public information point. I intend to construct a public landscape with enabling constraints that dematerialises architecture and dramatises the ordinary moments with architecture, allowing architecture to be experienced not only as a physical existence, but a point of intensity in the environment and part of the environment.

Method

(quoted from "Cinematic Architecture")

- 1) to engineer architecture, as far as possible, as a way of transforming solid materiality into appearances of energy.
- 2) to develop a narrative, as far as possible, as a way of generating a relationship between site, edifice, event and process, where cinematic imagination replaces one-dimensional functionality.

Architectural Problem Revisited

No man is an island. I am an iteration of all my surroundings. Architecture is a point of intensity in the environment. The present is not now, it is a composition of the past and the future. My now is not your now. Each individual has to construct his/her own point of intensity.

In the excess of architectural production and the neglect of urban planning, there is space I define as lingering space (terrain vague). The obsolete, seeming unproductive space invites exploration and the production of new relations.

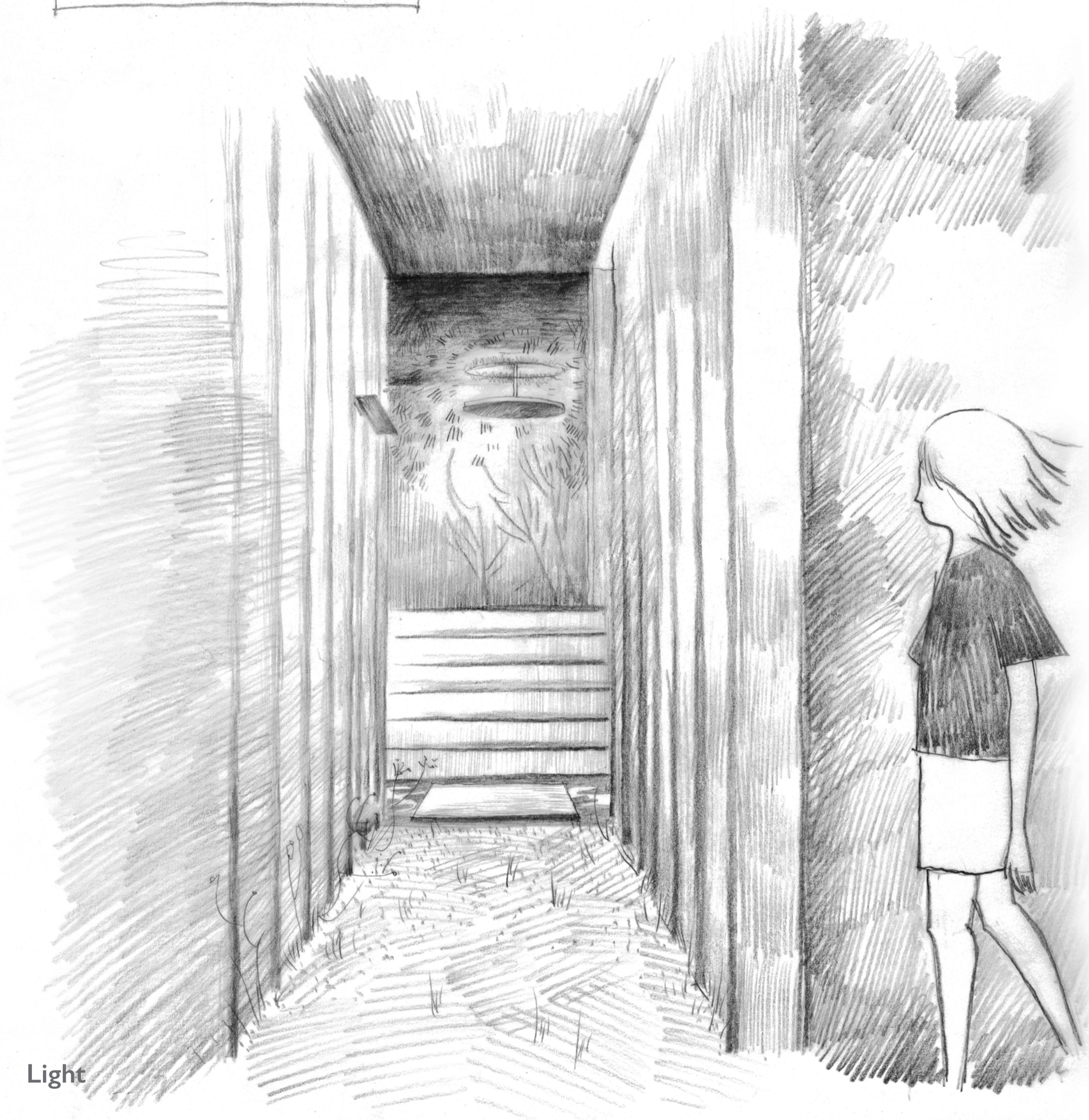
Moving from respecting landscape tectonics to allow reevaluation of limits of intensity. Introducing light as a building material to dissolve the solid and static state of architecture.

In the early 20th century, movements like dada have intended to change our habitual perception by destructing our habits. However, exactly like the paradox of dada itself. Art is what they are opposed to while they are in the history being labelled as art movement. This is one act of transgression that did not end up negating the limit, but merely confirming it. Supposedly, when you realise that every transgressive acts end up as vain efforts that curse gloriously whatever it forbids.

Just like what absurdism believes, life is meaningless. You can either devastate in despair and kill yourself, or you can take this meaninglessness as a liberating force. To create your own meaning, and in Camus's words "to live and create in the midst of desert." And such acceptance compelled you to live a ordinary life more intensely, and to be deeply serious about the pleasure of the ordinary. Doing this through architecture, thus bridge the inherent conflicts between the physical and the sensory.



LET THERE BE MORE LIGHT



Light



OH GOD IT'S WONDERFUL TO GET OUT OF BED, AND DRINK TOO MUCH COFFEE, AND SMOKE TOO

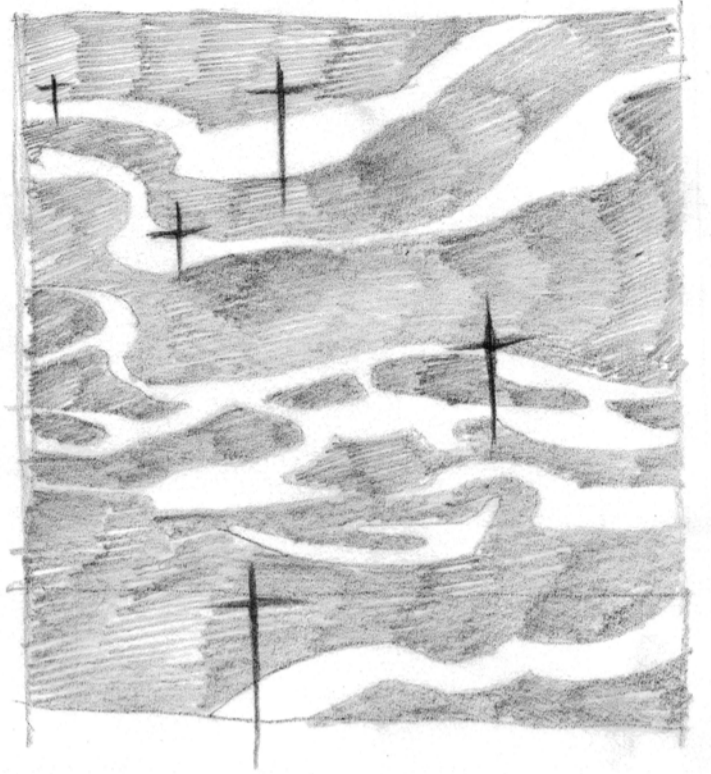
MUCH CIGARETTES.
AND TO LOVE

YOU SO
MUCH."
FRANK O'HARA
1961

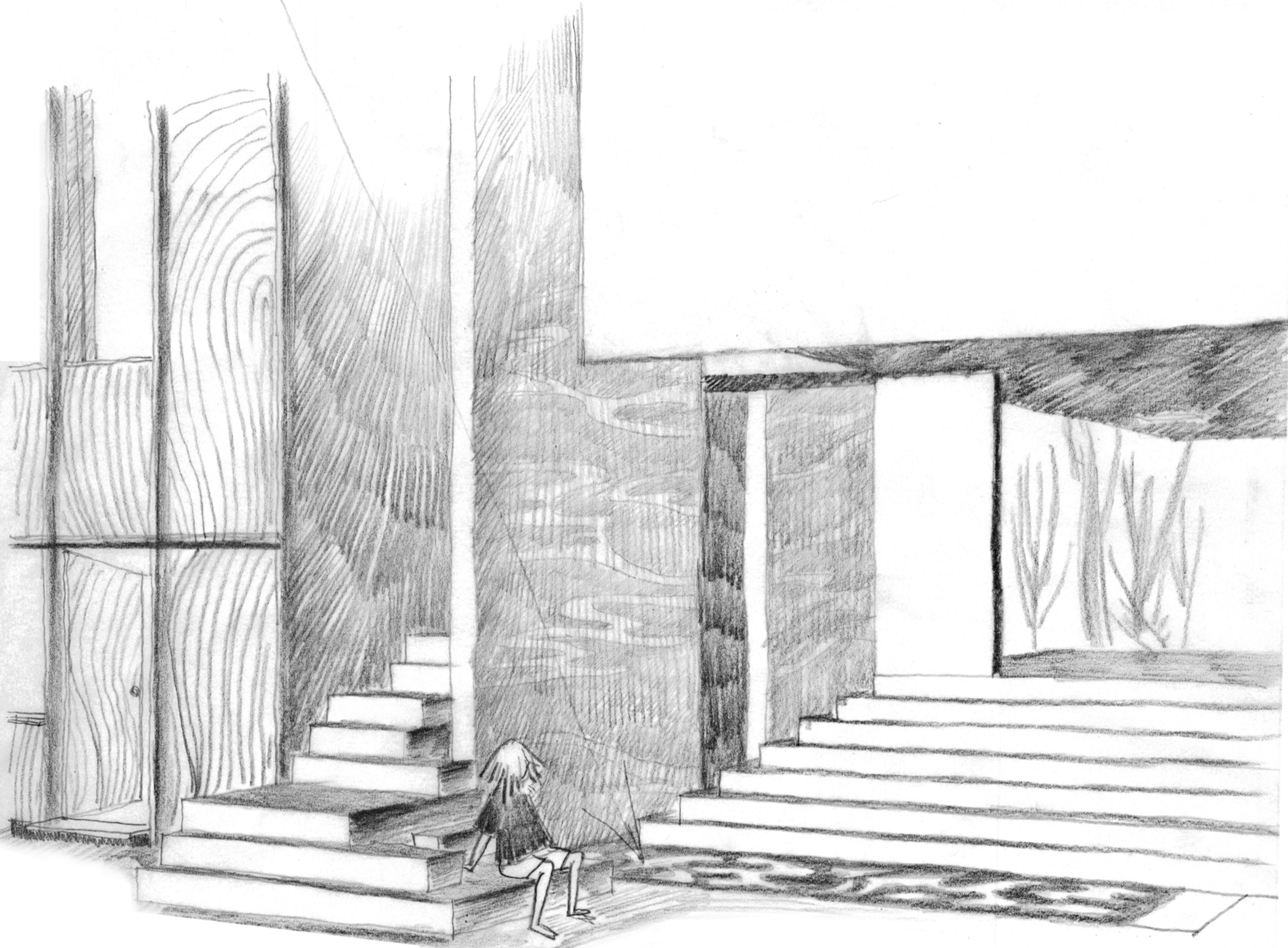
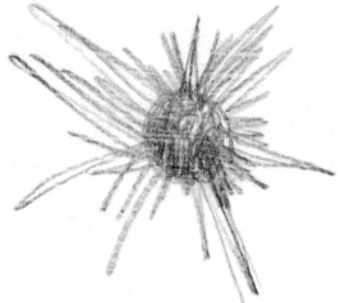
ISN'T IT
WONDERFUL

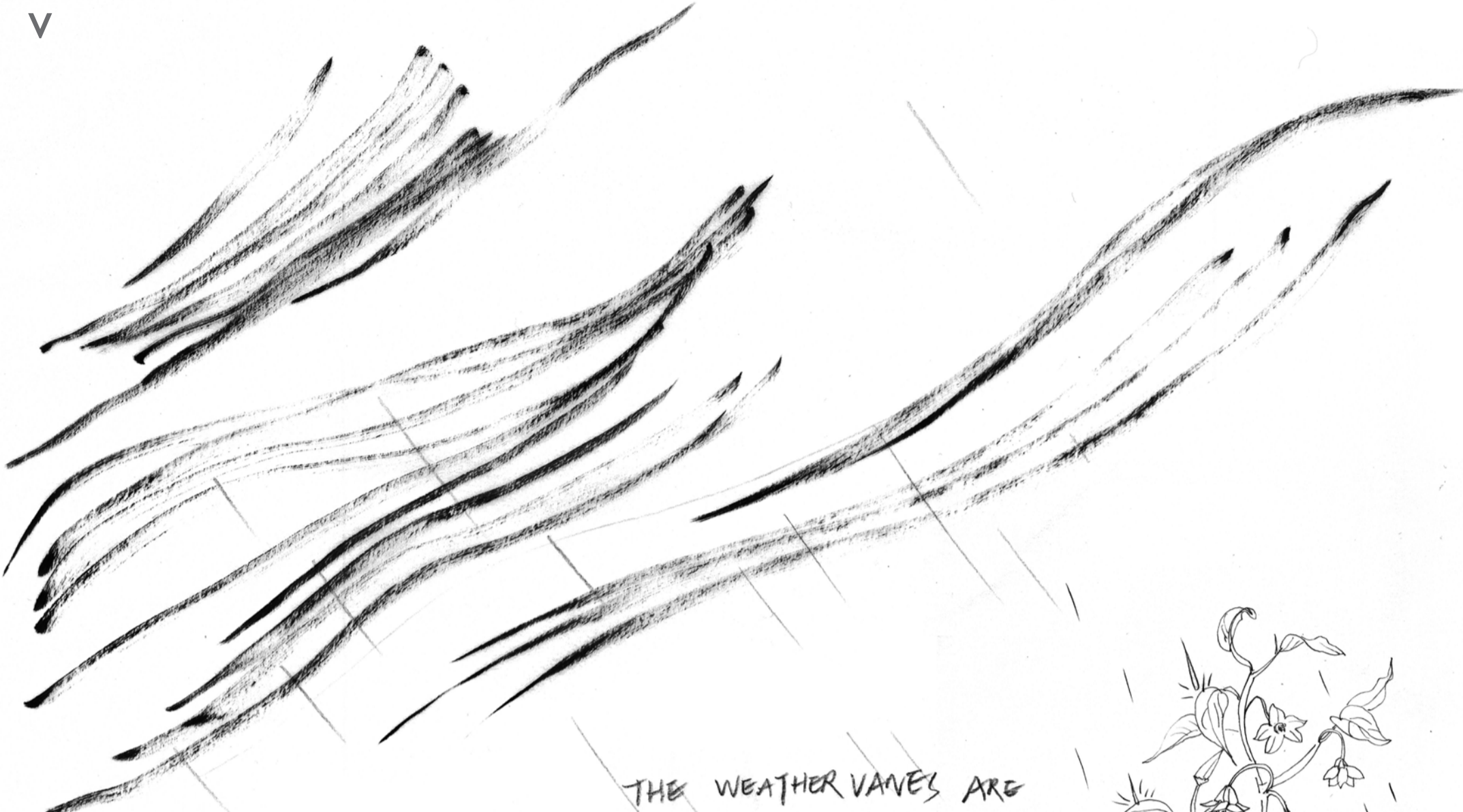




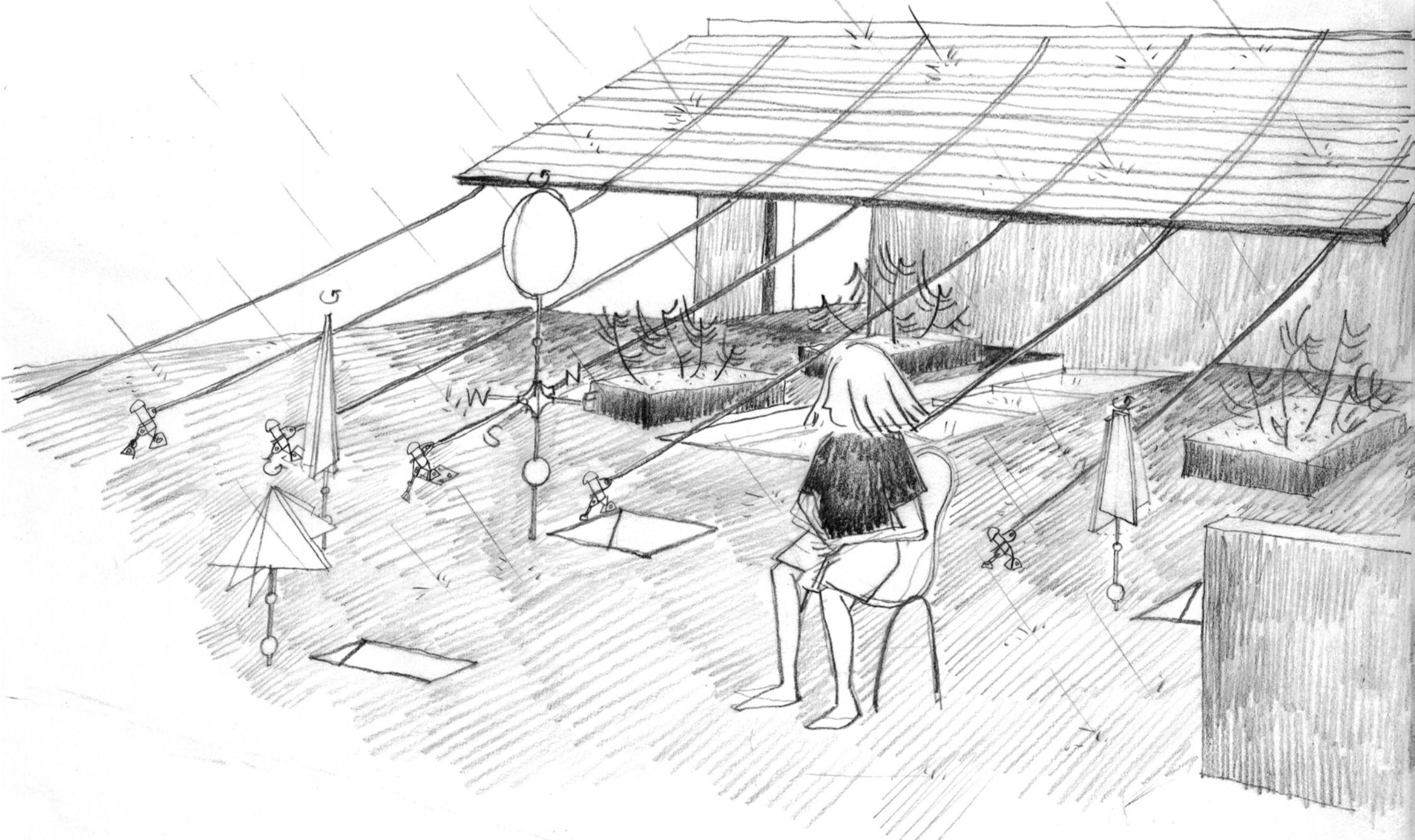


THIS IS HOW MY TIME IS SPENT,
WATCHING WATER REFLECTIONS
IN THE SUN

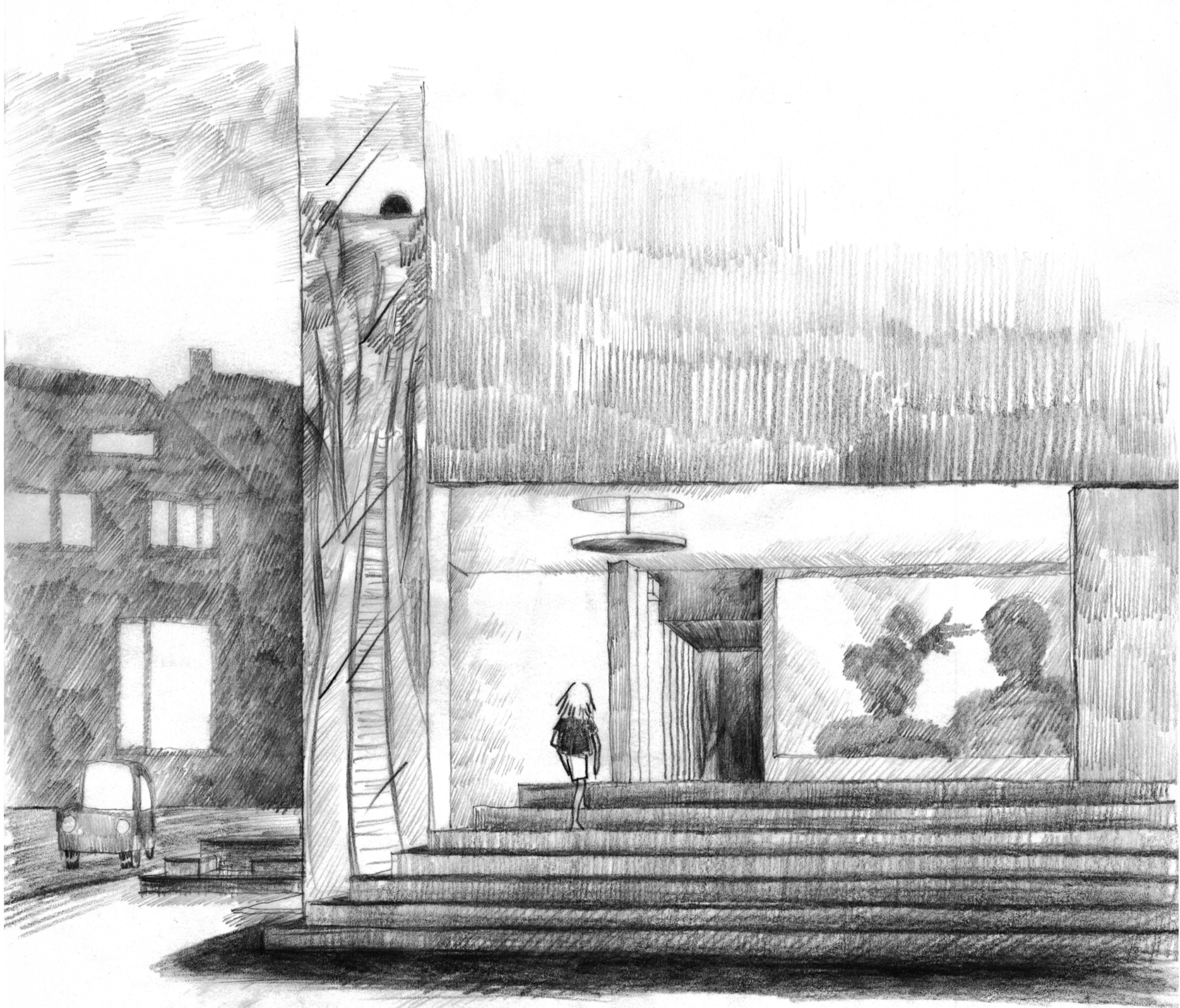
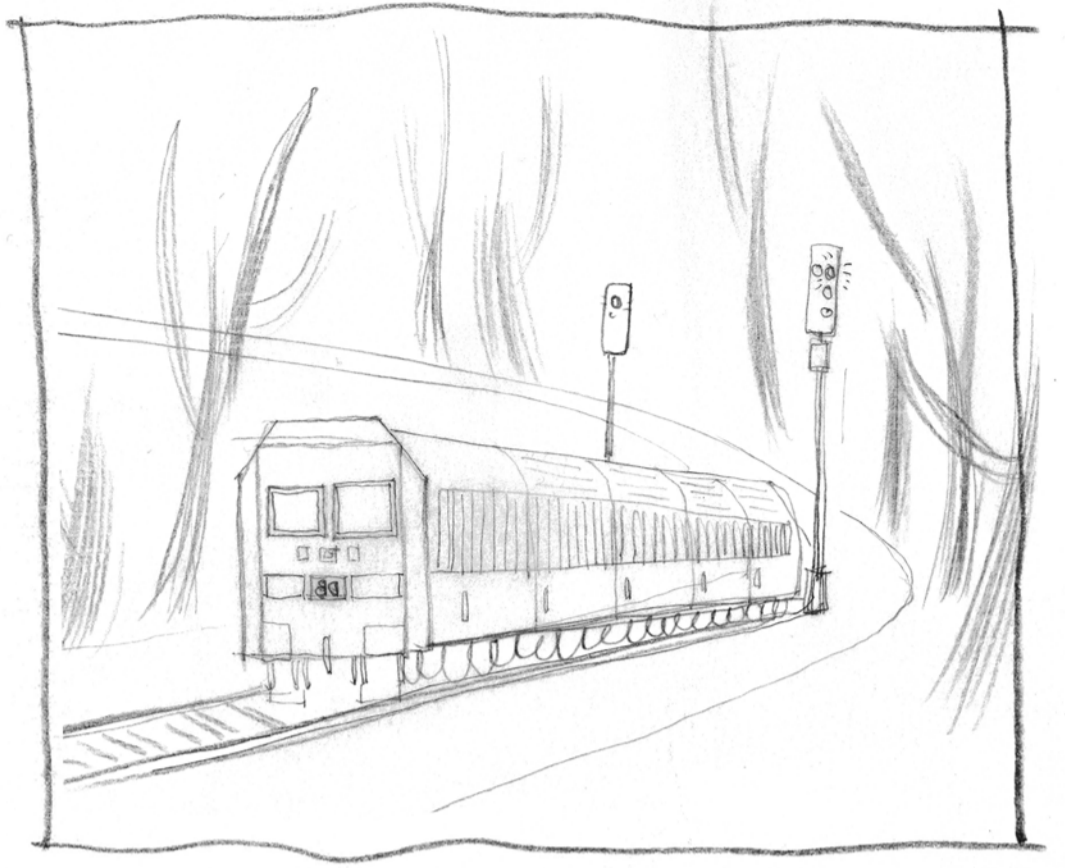


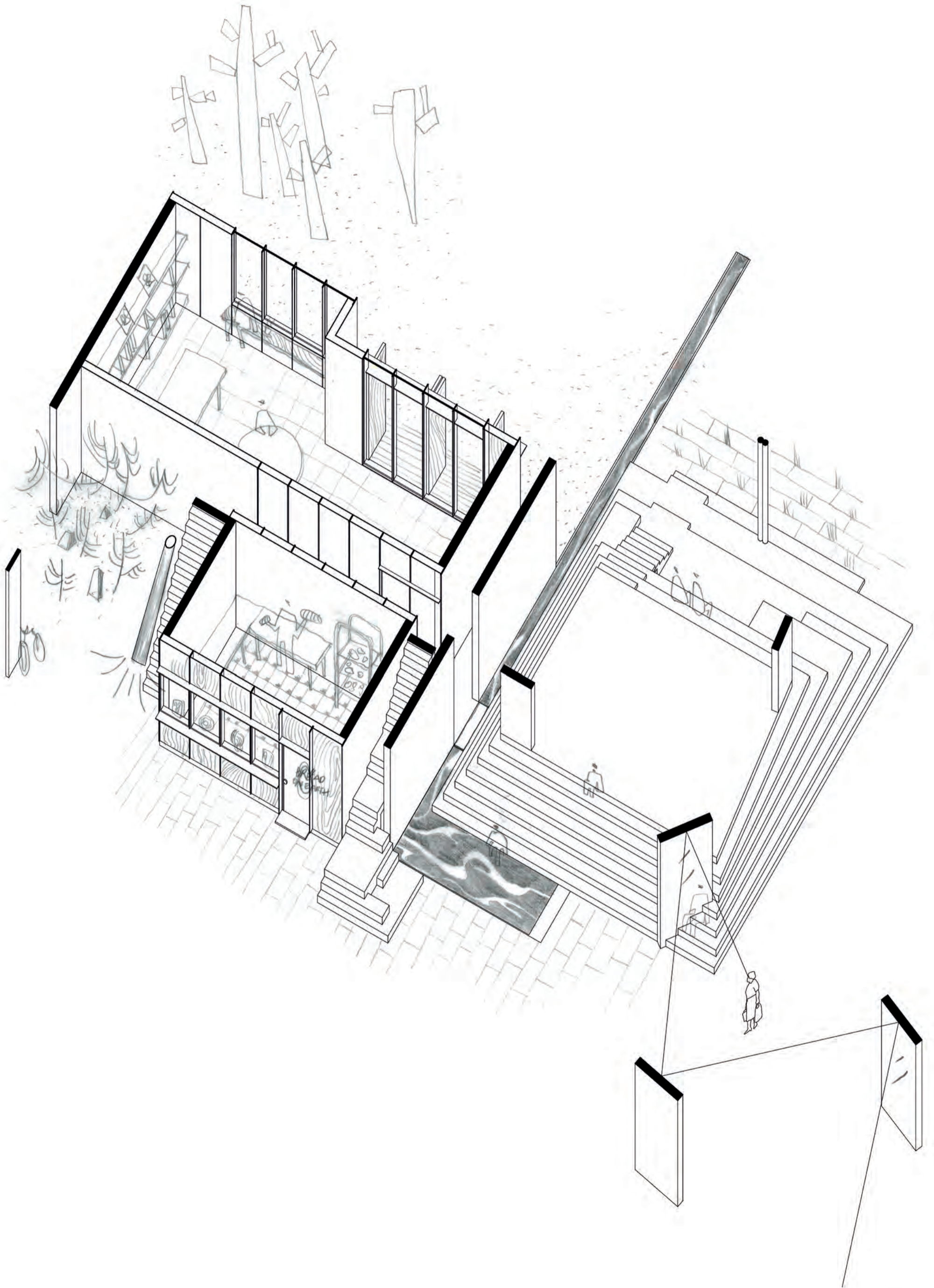


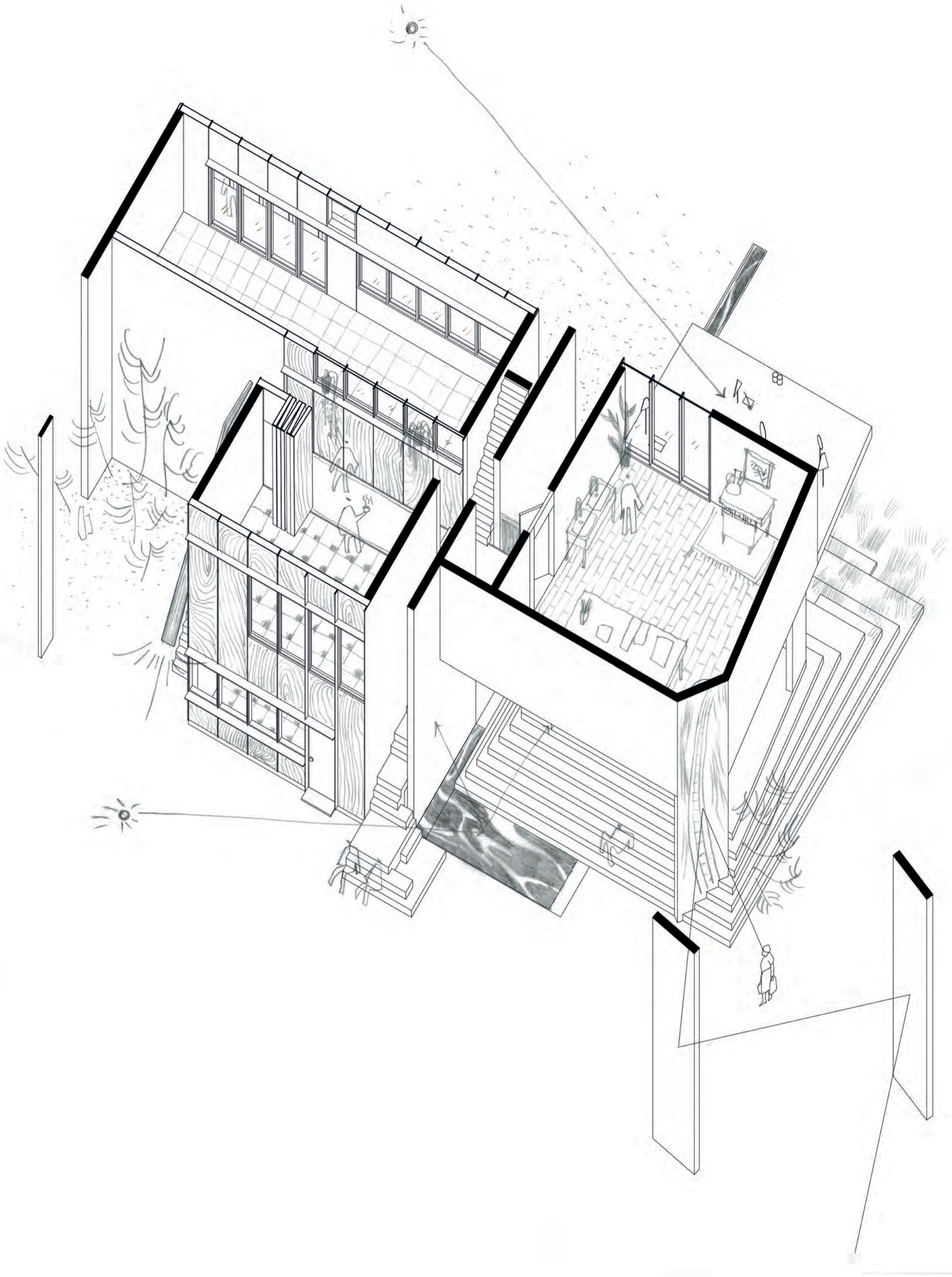
THE WEATHER VANES ARE
SPINNING CRAZY.
IT'S GONNA BE A STORM

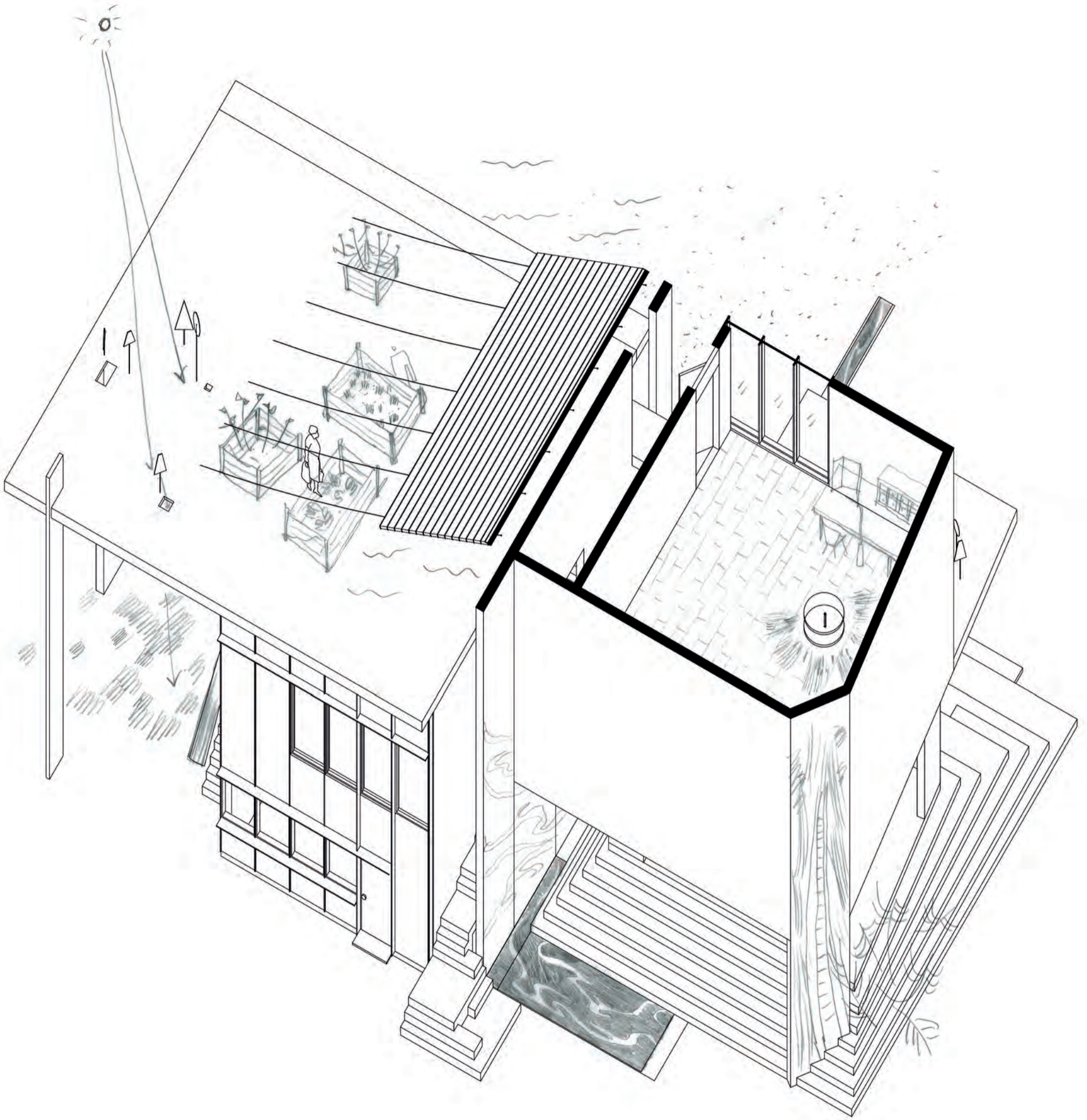


THE SUN IS SETTING
ANOTHER TRAIN JUST PASSED
THE MOVIE JUST STARTED
THE NIGHT IS HERE

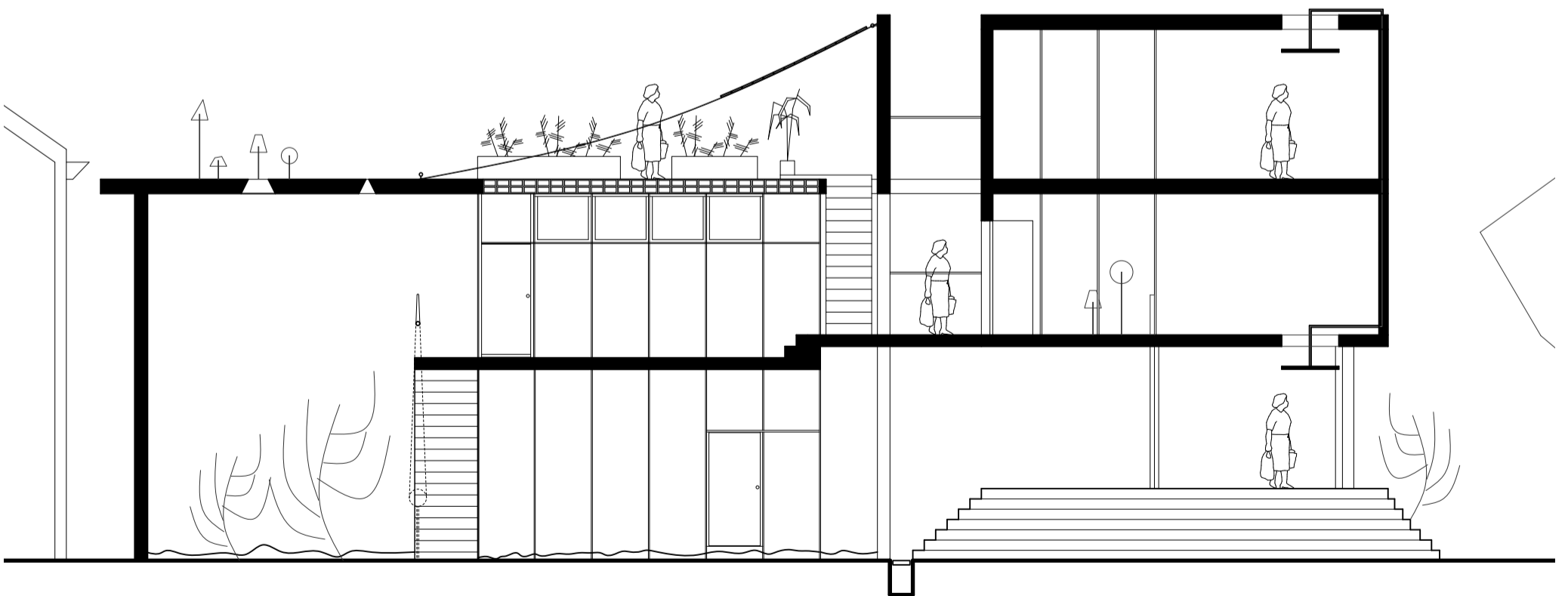
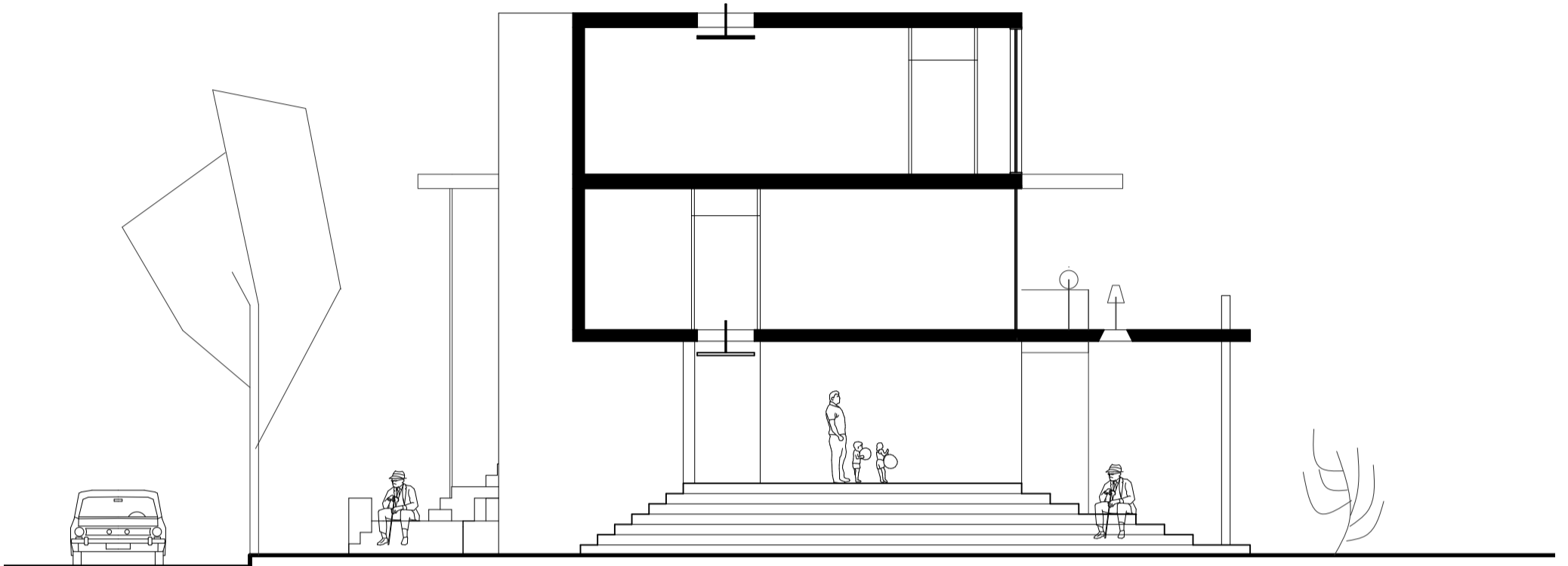








Sections



1:100



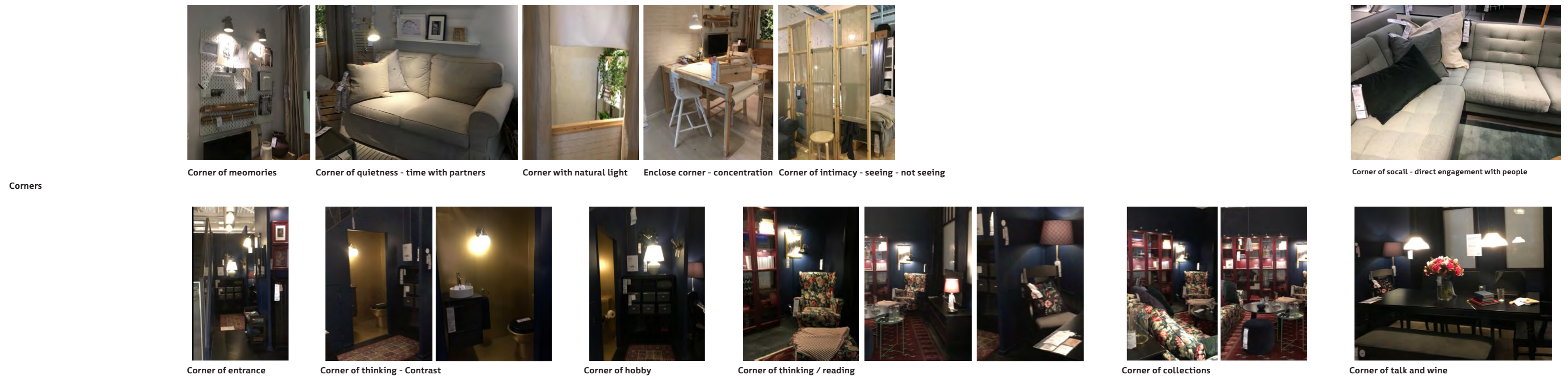
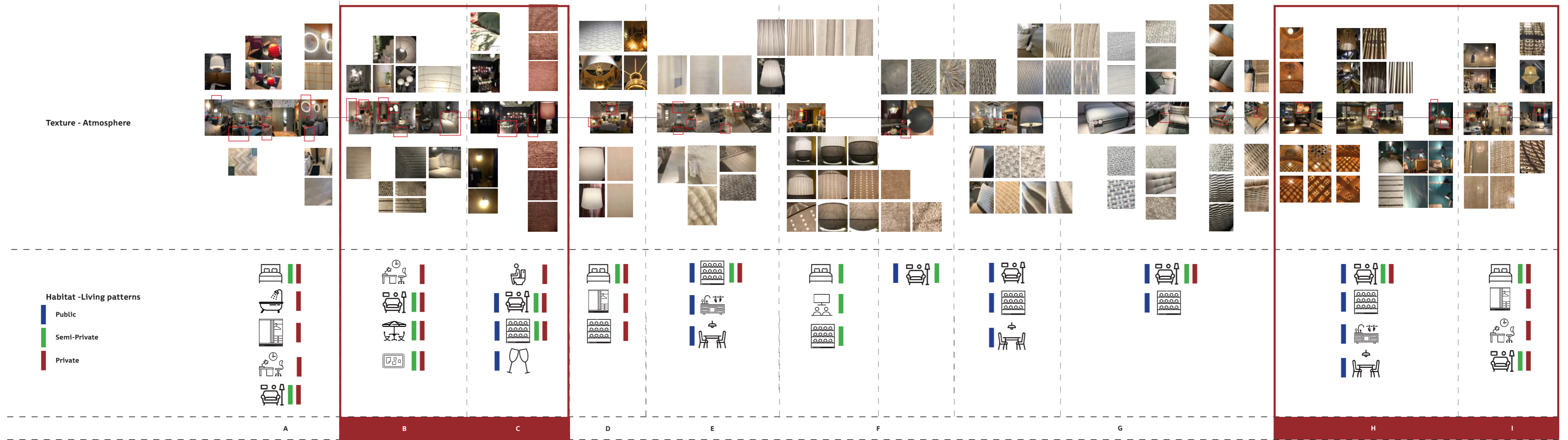
UNCOVERING POTENTIALS

"The more that living matter complexifies, the more it transforms this virtual into spontaneous action and unforeseen movements"

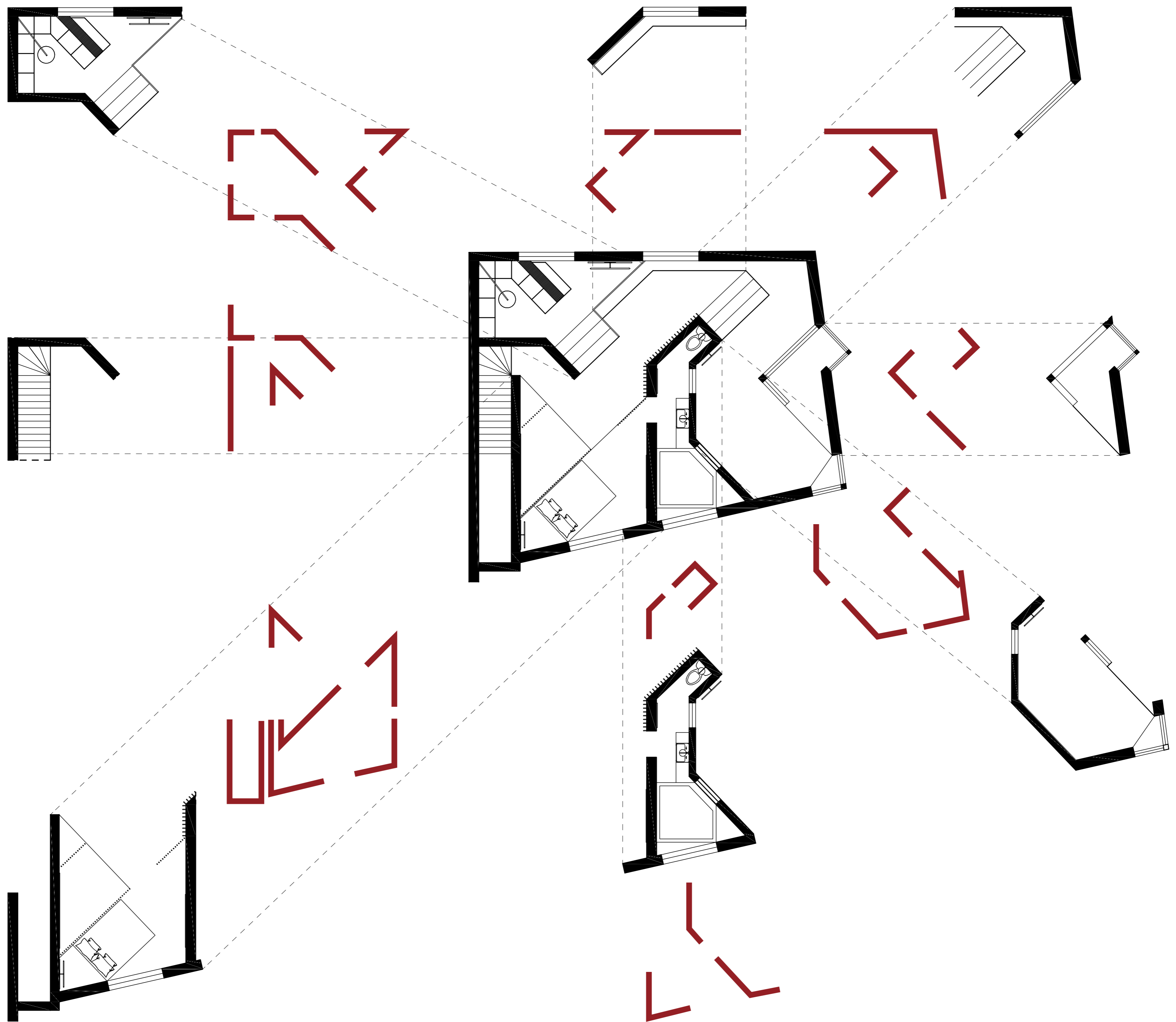


THE HOME AND THE SHOWROOM

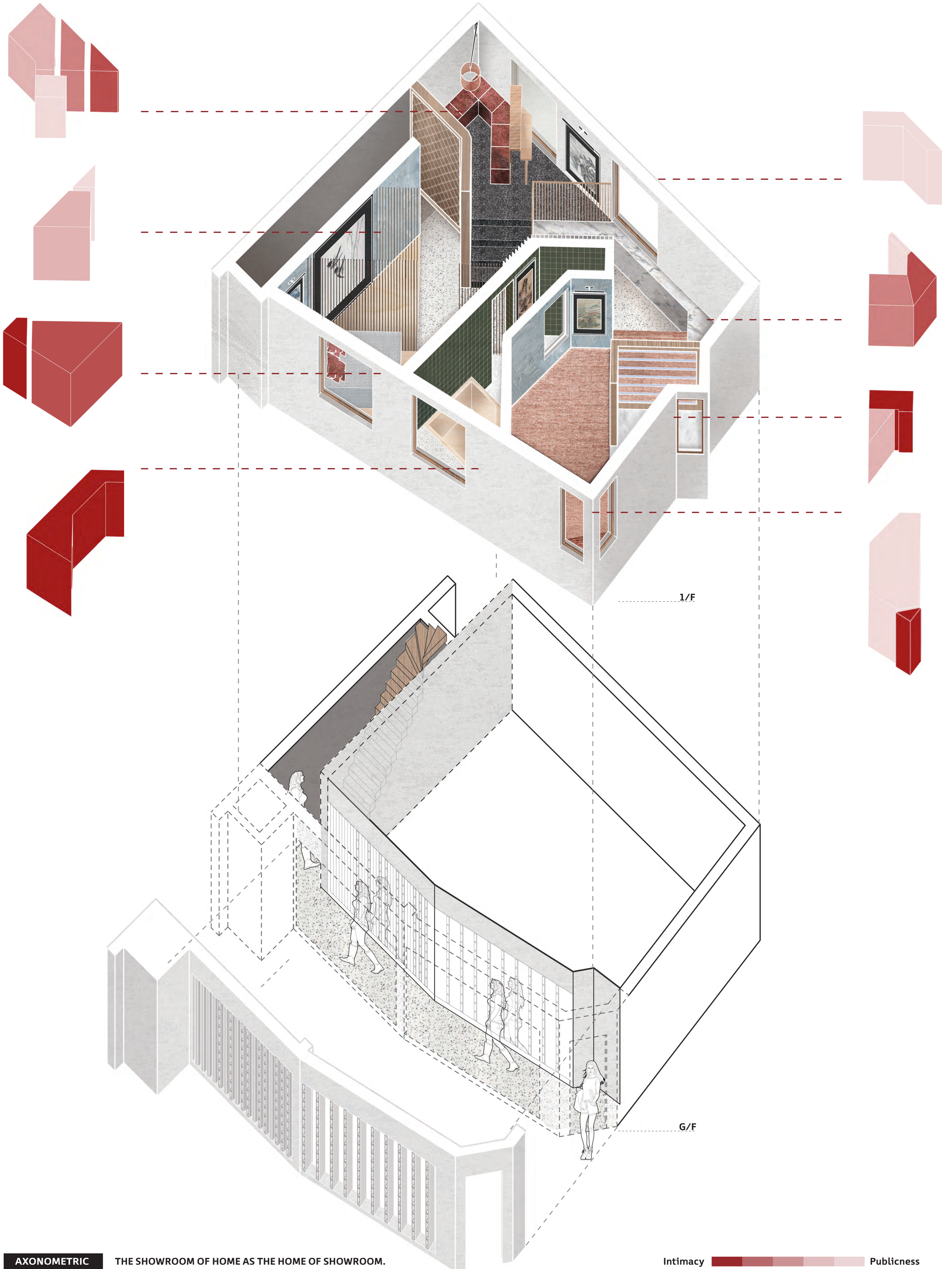
POLITICAL . LIBIDINAL . DESIRE | INCLUSIVENESS . EXCLUSIVITY | INTIMACY . PUBLICNESS | ENABLES . CONSTRAINTS



GENEALOGY THE EXPERIENCE OF IKEA AND THE NOTION OF MAZE GAME.



THE INTERMINGLING OF THE SENSE OF INTIMACY AND PUBLICNESS

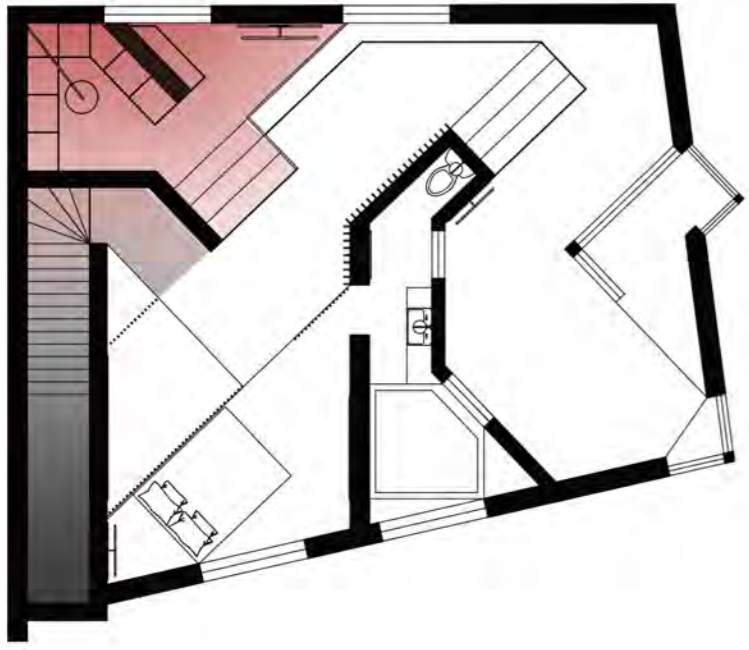


AXONOMETRIC

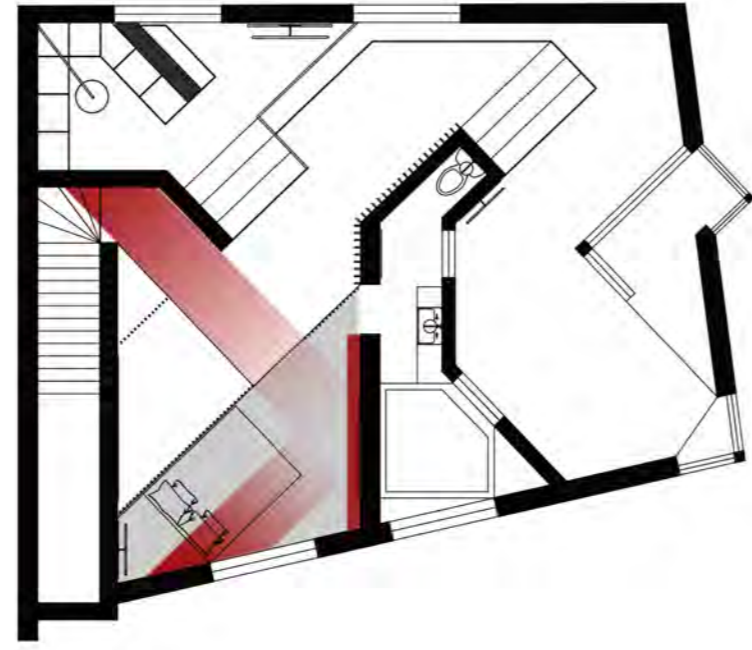
THE SHOWROOM OF HOME AS THE HOME OF SHOWROOM.

Intimacy Publicness

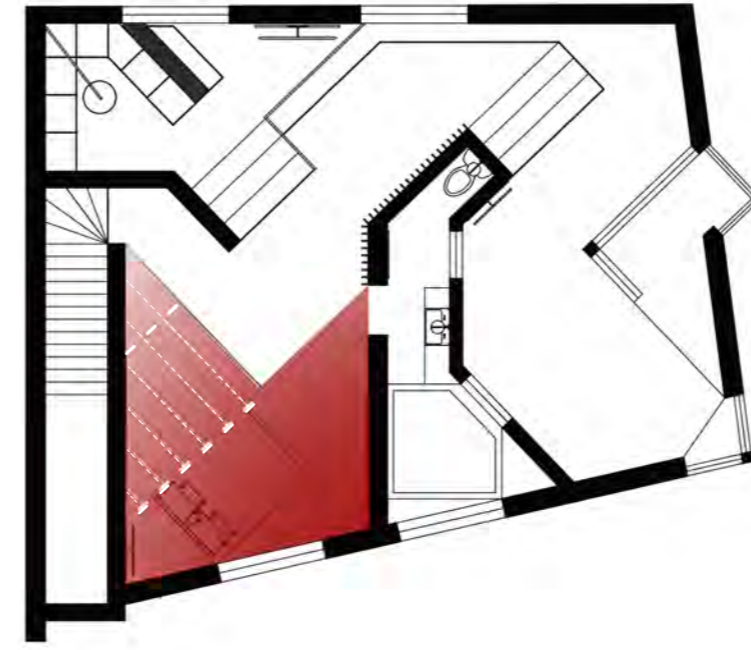
RELATIONS BETWEEN CORNERS AND ZONES



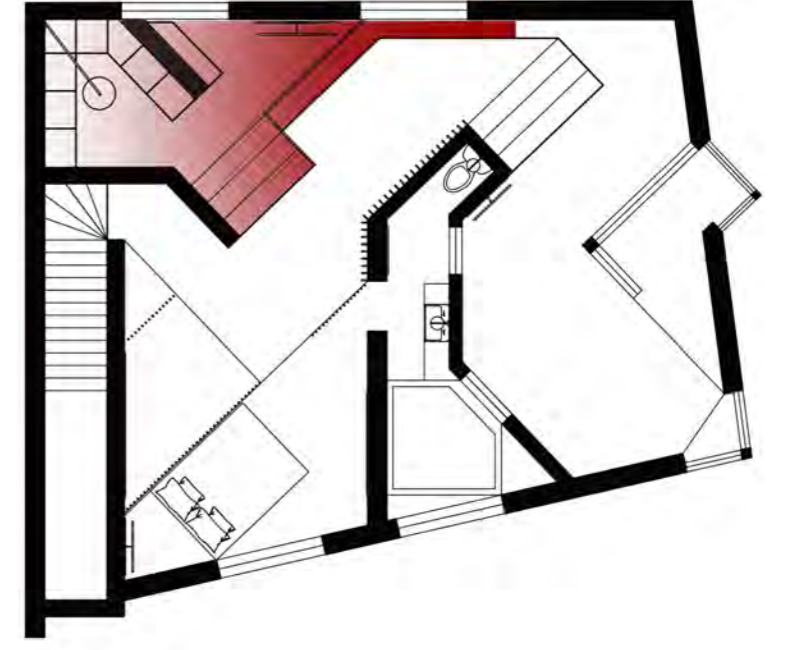
A CONTRAST OF LIGHTING



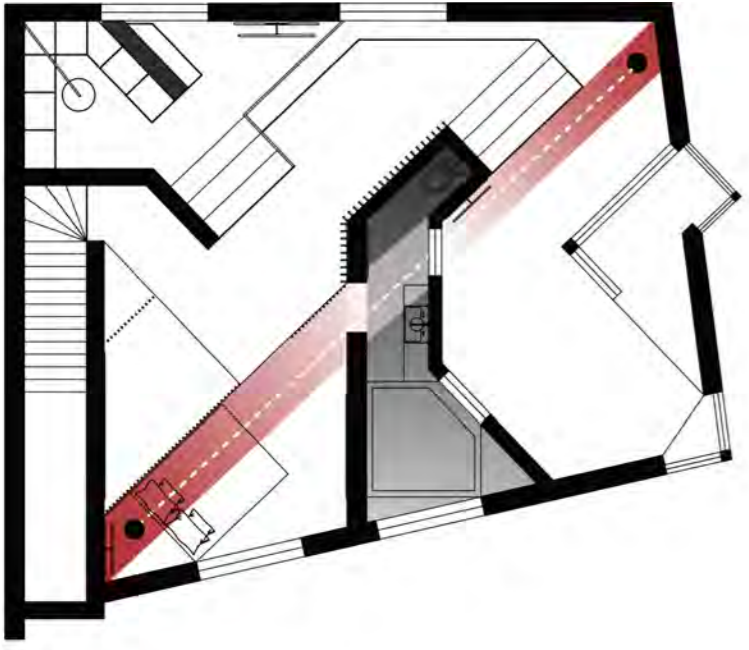
B REFLECTION



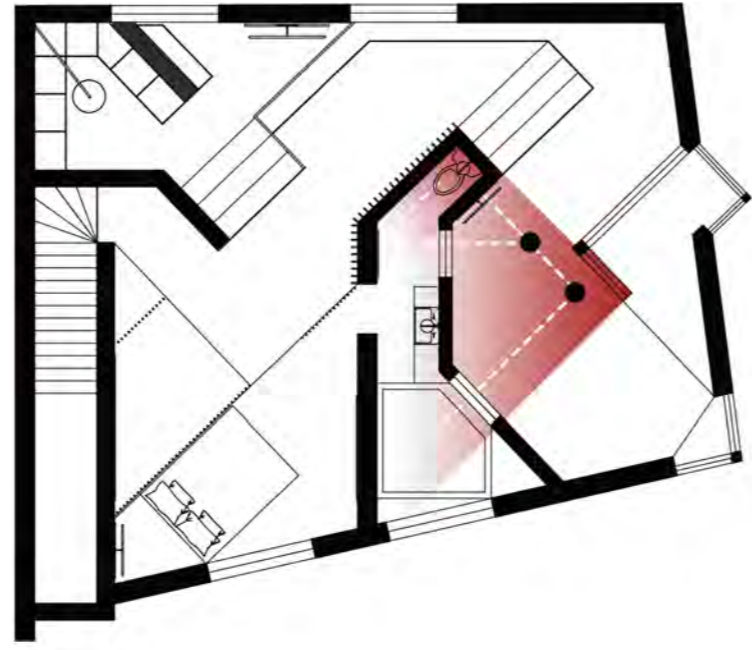
C SEEING / NOT SEEING



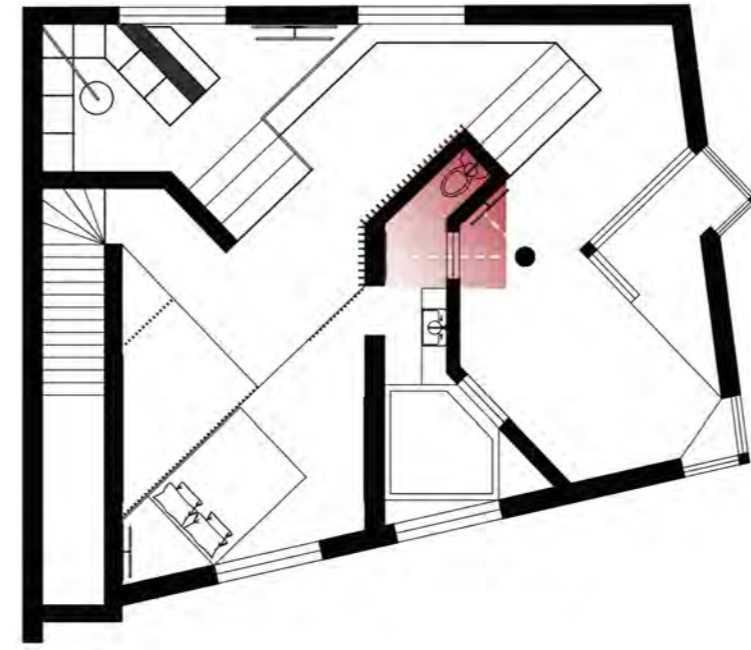
D CHANGING OF OPENNESS



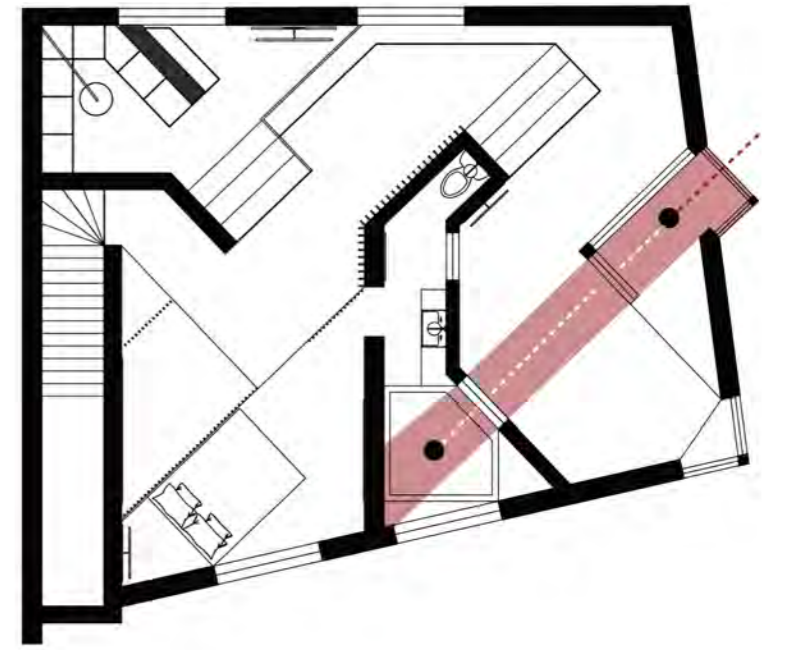
E CONSTRAINTS AND THE ENABLERS



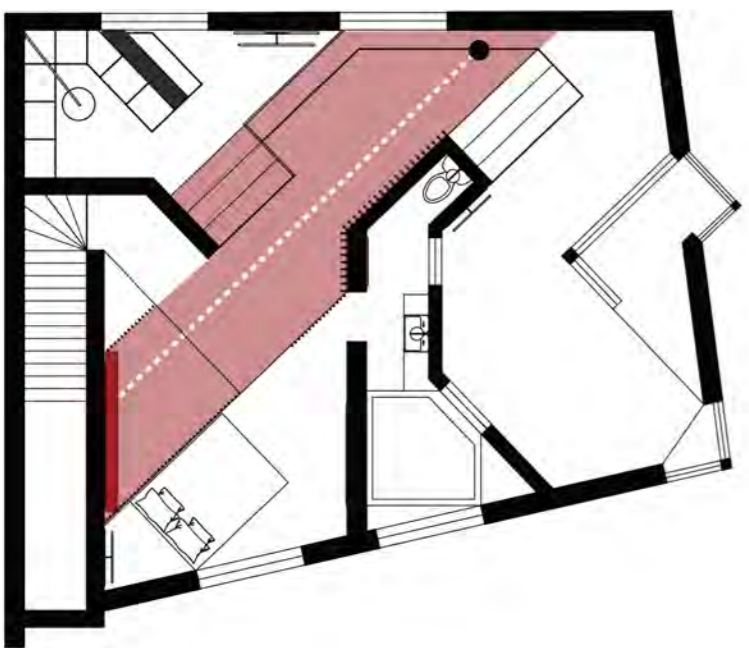
F LAYERING OF VIEWS



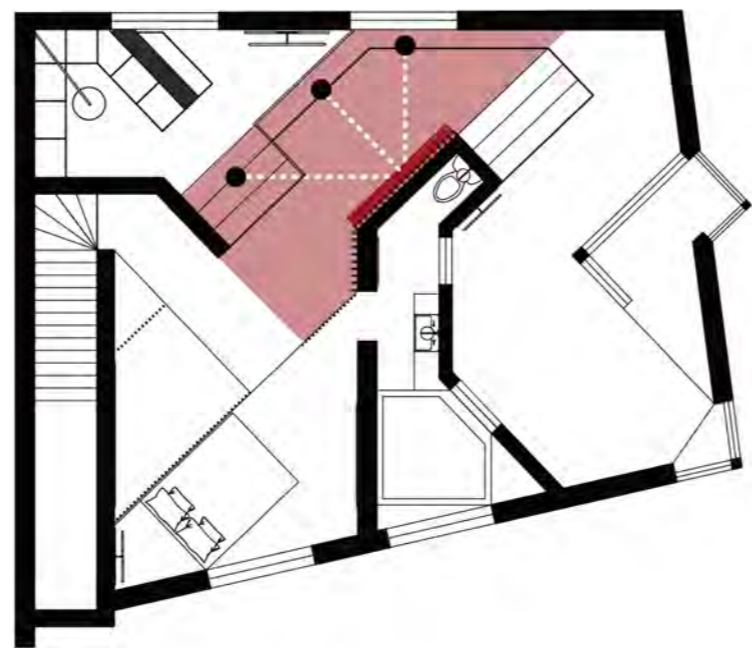
G SHARING THE SAME VIEW FROM INTIMATE AND PUBLIC SPACE



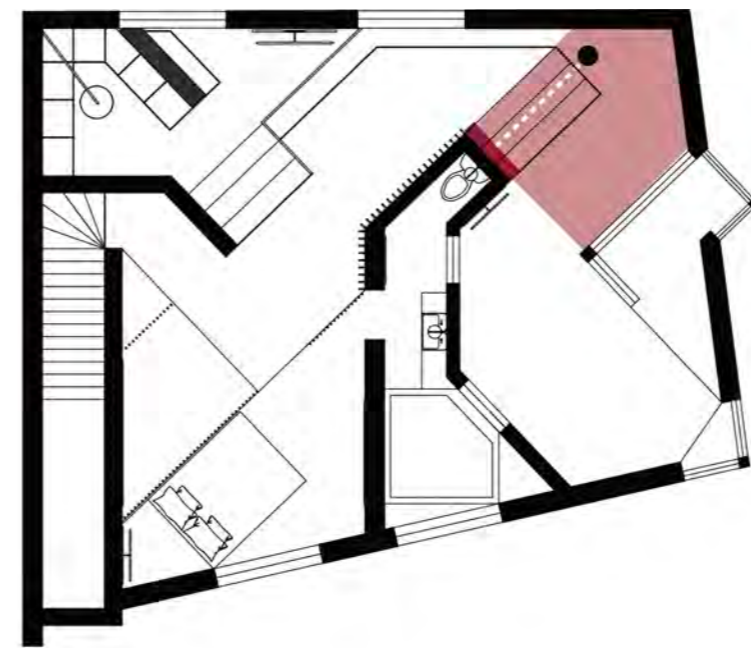
H SPATIAL INTERACTION WITHOUT PHYSICAL ENGAGEMENTS



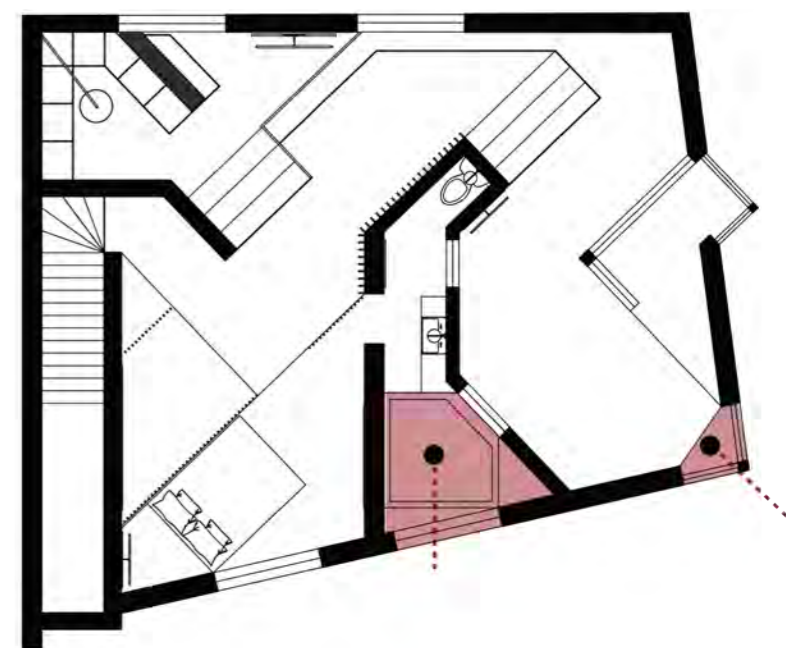
I VIEW ACROSS ZONES



J DIFFERENTIATION OF VIEWS AT DIFFERENT LOCATIONS



K TRANSITION OF VIEWS BETWEEN TWO DIFFERENT ZONES



L INTERACTION WITH EXTERNAL ENVIRONMENT (VIEWS)

