

# FANZINE SINN



# ISSUES OF HOUSING AND CO-EXISTENCE

*Christina Schraml and Brigitte Felderer*

“Luxury penthouse apartment with stunning green view. Urban quality of life in the heart of Mariahilf. 88 m<sup>2</sup> and 40 m<sup>2</sup> terrace with a panoramic view. Including underfloor heating, air conditioning, perfect infrastructure in a peaceful location. Available from January 2016. Price: € 790.000.”

(Real estate offer [www.immobilien.net](http://www.immobilien.net), retrieved February 2016)

In comparison with other European cities, Vienna is often referred to as a paradise on earth barely touched by the current housing crisis due to its strong social housing policy. However, in recent years Vienna's housing market has undergone rapid changes. Apartments which were previously considered as unattractive now appear safe investments for an international clientele. With a growing number of residents Vienna is currently experiencing the threat of drastically increasing housing costs and a housing shortage. Productive challenges for an urgent presence and close future of housing and cohabitation in today's rapidly diversifying and increasingly densified cities are thus at stake.

Accordingly, to provide a thorough understanding of contemporary challenges in the local context, in the course of the lecture series seminal texts and materials delineating central theoretical and socio- and cultural-historical approaches in regard to the housing question and issues of co-existence were introduced. Examples were ranging from 19th century communes, crossing the Red Vienna of the 1920s and arriving at contemporary visions of co-housing. Key figures and positions in the social aspect of the housing question were presented and international perspectives shared.

The housing question is not unique to Vienna nor new. What makes a perfect society and how can we live together in harmony? These questions were already raised 500 years ago by Thomas More in his seminal work “Utopia” in which he denounces private property and describes the social order of his time as a “conspiracy of the rich”, a description which is strong and

timeless. In the session on **"The Necessity of Utopia"** the importance of imagination was raised and various proposals for social reform and alternative housing models, introduced by the Utopian Socialists such as Charles Fourier and Robert Owen, analysed.

Michel Foucault's texts "Of Other Spaces" and "Discipline and Punish" as well as Joerg Burger's documentation about the transformation of the village "Gibellina" in Sicily, formed the basis for the discussion on **Heterotopia** and the concept of the **Panopticon**: citizens being evermore monitored and controlled in urban space, as opposed to a self-determined life in the city.

**How to Live in a City of Towers?** was the underlying question to grasp Le Corbusier's vision of the modernist city. Case studies such as the housing unit Alt-Erlaa but also the failure of the urban housing project Pruitt-Igoe in St. Louis or the Harter Plateau in Linz led to a debate on the living quality in contemporary high-rise buildings in an increasingly densifying city.

Otto Bauer's arguments in **"The High Cost of Living"** were the starting point to discuss Vienna's social housing policy and the legacy of the Red Vienna. At the beginning of the 20th century an impressive housing programme building more than 64.000 public housing units was launched by the Red Vienna government during the interwar period to tackle the massive housing crisis and improve housing qualities. What role do public authorities play these days? Who has access to a Gemeindebau now? The notion of housing as a life necessity (the right to housing) versus the ideology of housing as a commodity and speculative home ownership to increase the profits for some at the expenses of others were juxtaposed.

Access to affordable housing for all is a defining characteristic for social justice in the city. With Henri Lefebvre's "The Production of Space" the matter of socio-spatial segregation was approached, ultimately being linked to issues of migration, privatization, overcrowded housing, displacement and inequality. Aspects of real estate speculation and the growing gap between housing costs and household income, resulting in an increasing number of homeless people left to themselves in **"Non Places"**, were addressed.

To engage with the role of civil society and resistances to the housing system a visit to the Werkbundsiedlung provided a historical example to investigate the Viennese settler's movement, which emerged out of the post WWI Vienna, where a mass of people claimed their right to housing at the outskirts of the city by means of a DIY approach.

However, we also looked at various contemporary initiatives and organized movements against real estate speculation and displacement, protesting against rising rents as an expression against neoliberal urbanism. In our discussion, the focus was put on potentials and limits of contemporary co-housing projects such as Baugruppen or self-organised housing projects by the Mietshäuser Syndicate. Richard Sennett's "Together" fed into the debate on **"The Borders of Solidarity"**.

In the course of an accompanying Focus Week further theoretical approaches and artistic methods on the question **"Does change begin at home???"** were addressed. During our excursion to Linz we visited the so-called Hitlerbauten and provided an urban analysis of Roland Rainer's Gartenstadt in Puchenau. We shared expertise and experience of living together in a monastery, shared apartments and the Otto Mühl commune, discussed concepts of the varieties and potentials of urban co-existence and co-working and we developed responses to writer Bernhard Seiter's "Home Hotel or: Be your own guest!", a manifesto for collective structures in urban living.

*Vienna, February 2016*

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**"UTOPIAS ARE NON-FICTIONAL EVEN THOUGH THEY ARE  
ALSO NON-EXISTENT."**

Frederic Jameson, "The Politics of Utopia"

UTOPIA 



It always fascinates us when we come across Utopia. Utopia! means imagine the perfect place or state of thing. A word that was invented in 1516 by Thomas More who was a famous Renaissance humanist, English lawyer, social philosopher, author, statesman and a councillor to King Henry VIII. The word was derived from the ancient Greek *OU Topos* which means “nowhere” “no place”. If we look back in time, we find that the concept has been there since the beginning of human culture. All sorts of civilizations have myths and legends about some kind of perfect place in the past. The most ancient example for utopia is the Garden of Eden, the biblical “Garden of God” or Heaven/Paradise, a place where there is no sin.

Utopia has transformed in the process of modernity. What used to be utopia then, is not what utopia is today. But today utopia is an essential ingredient in our modern society. Today we strive even harder to be our best and look for perfection in all aspects of our lives. Therefore we would also question in our modern world, is utopia being sold? Between dreams of consumers and reality, stands a stronger force: Capitalism. Can Capitalism sell us utopias? Maybe it can!

Through the theorizing social design course, we came across different examples of selling utopias! One of the most famous examples is the American dream! The perfect scene of how life and family should look like. Another example in Palestine, Rawabi! A new Palestinian city built from scratch on an empty land, looking to fulfil people's aspirations and needs of how life should look like and be in a city.

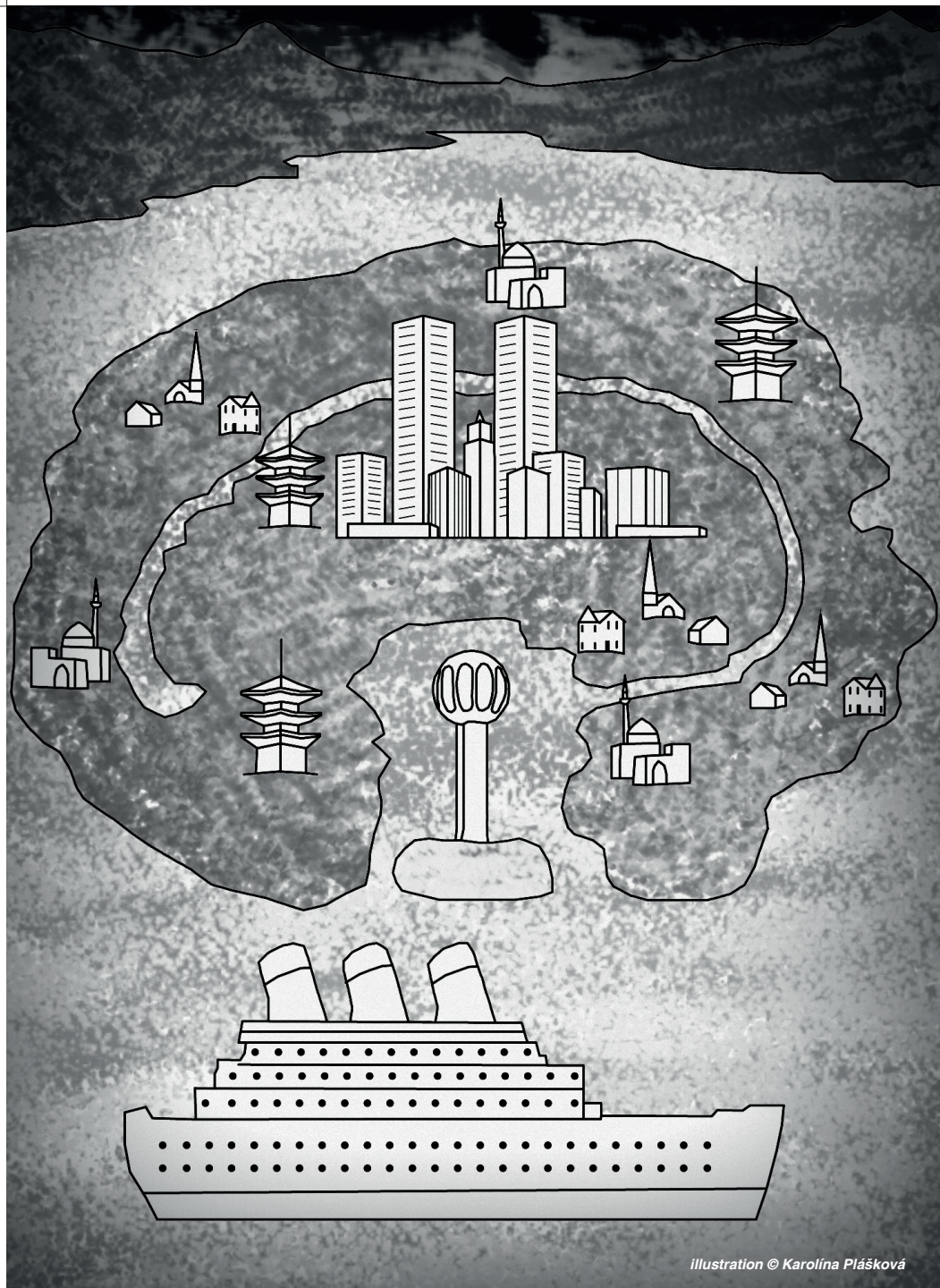
Jana Alaraj

**UTOPIA FOR**

**SALE**



ILLUSTRATION FOR THE 1516 FIRST EDITION OF UTOPIA.  
BY THOMAS MORE



The picture represents a remake of the original woodcut of the first edition of Thomas More's book Utopia in 1516. Even though 500 years have passed since he first presented his idea of a "non-existing place", utopia is still a very contemporary topic and many more ideas for utopian worlds/cities/societies have emerged. A utopian state of a city cannot be achieved, but still it is important that we aim to work towards a common goal.

This reminds me of a famous Estonian legend: According to the myth, the mysterious creature Ülemiste Elder lives in the largest lake surrounding the city of Tallinn. It is believed that if someone would meet the creature, it would ask: "Is Tallinn ready yet?" The fearful answer of the citizen is always "no" as the legend says that Ülemiste Elder would floor the city once it is completed. Thus, the appropriate answer of someone meeting the creature would always be: "No, there is much to be done."

*Karolína Plášková*



## LES ARCHIVES DU COEUR...

Michel Gölz and Virginia Lui

### EXHIBITS THE CHARACTERISTICS OF A HETEROTOPIA.

CHRISTIAN BOLTANSKI'S UNDERLYING THEMES OF DEATH, MEMORY AND LOSS FORMS HIS LIFE'S WORK. IN LES ARCHIVES DU COEUR, THE INTERNAL SPACE OF DREAMS, MEMORIES AND PASSIONS CONTINUE TO BE ILLUMINATED AFTER THE DEATH OF THE INDIVIDUAL AS THEIR HEART CONTINUES TO BEAT, ALTHOUGH THE PHYSICAL BODY IS LOST. THE ARTWORK IS A TIMELESS LIVING MUSEUM, A HETEROTOPIA. IT MARKS THE POINT WHERE THE JUXTAPOSITION OF THE INTERNAL AND THE EXTERNAL OF SPACES MEET, THE INTERNAL BEING THE SPACE OF MEMORY AND THE EXTERNAL BEING THE ONE OF THE PHYSICAL BODY. LINKED TO SLICES OF TIME, THE MUSEUM BEGINS TO ILLUMINATE A SENSE OF SACREDNESS AND THEREBY PRESUPPOSING A SYSTEM OF OPENING AND CLOSING. IT WILL CONTINUE TO BEAT THROUGHOUT DECADES OR EVEN CENTURIES, AS THE WORLD EVOLVES AND AS INDIVIDUALS PASS AWAY AND ARE BORN.

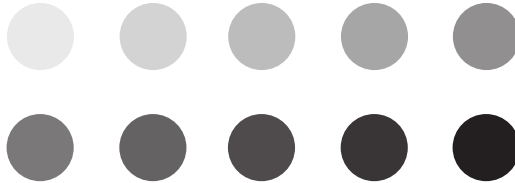


*"Les Archives du Coeur" photo © Virginia Lui*

# SIX PRINCIPLES OF HETEROTOPIAS

## THERE ARE HETEROTOPIAS IN EVERY CULTURE (1)

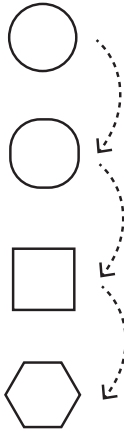
HETEROTOPIAS IN EVERY CULTURE



## **IN THE COURSE OF ITS HISTORY, A SOCIETY CAN MAKE A HETEROTOPIA THAT EXISTS, AND HAS NOT CEASED TO EXIST, OPERATE IN A VERY DIFFERENT WAY (2)**

“Each heterotopia has a precise and specific operation within the society, and the same heterotopia can have one operation or another, depending on the synchrony of the culture in which it is found” (p. 180). Malls have had a rapid influence on shopping and eating out culture. This particular mall has only opened in 2013. Yet it reflects the scarcity of space close to Vienna’s inner city. The activity of shopping and eating out is transferred to a space where these things are offered in a condensed, controlled space. It offers the convenience of not having to walk far between the shops, saving time for something different. Following, the mall will be related to cultural peculiarities.



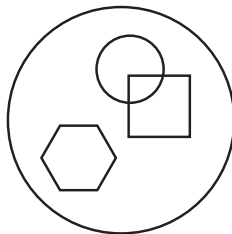


HETEROTOPIAS CAN CHANGE IN FUNCTION AS HISTORY UNFOLDS

### JUXTAPOSITION OF SPACES (3)

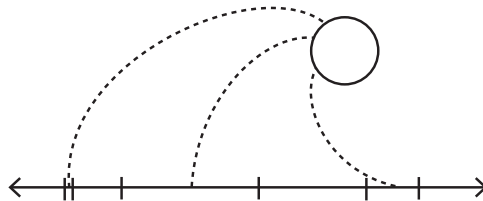
As such the mall can also be subject to another of Foucault's principle for a heterotopia, which is that it enables a juxtaposition of spaces that are incompatible in themselves. Storefronts display an imaginary of different spaces. The combination of these spaces in the mall is only possible as representations. Through in-store installations of the bedroom (lingerie shop), the mountains (sports shop selling mountain gear), the whole electronically mediated house (in Mediamarkt), and of the school (Müller), storefronts are reminders of designed spaces. They are all constitutive of various aspects of a specific lifestyle, to which the mall enables access. Mountains, schoolbooks, TVs, and lingerie are all incompatible in one location.

HETEROTOPIAS ARE CAPABLE OF JUXTAPOSING IN A SINGLE REAL PLACE SEVERAL SPACES, SEVERAL SITES THAT ARE IN THEMSELVES INCOMPATIBLE



#### TIME (4)

Heterotopias have a peculiar relation to time, as they are “more often than not [...] connected with temporal discontinuities”, where “men are in a kind of break with their traditional time” (p. 182). Libraries and Museums, that accumulate time by collecting objects from different times are also ‘timeless’ as their meaning does not diminish after the moment of their creation. Opposite to those are “heterotopias that are linked, rather, to time in its most futile, most transitory and precarious aspect” (p. 182). The items available in stores constantly change, their owners always trying to present latest designs and trends. Some shops are quicker in changing their assortment than others. Yet it is a feature of capitalist consumer culture that surplus value has to be attained; shops have to compete for customers, which they do by catering for, or inventing, new trends. The Mall therefore always represents a contemporary understanding of design and aesthetics.

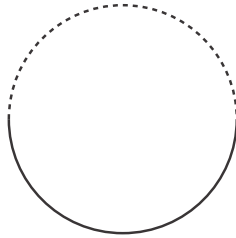


HETEROTOPIAS ARE LINKED TO SLICES OF TIME

#### OPENING AND CLOSING (5)

Heterotopias “always presuppose a system of opening and closing that isolates them and makes them penetrable at the same time” (p. 183). The Mall as an entity is closed up completely by security personnel at night and cannot be entered by anyone else. During the daytime it is accessible to anyone who wants to set foot inside. It does not care to cater for all the needs that might be requested by the users. There is no possibility to take a nap on the benches; one would be chased away if tried. Thus practically it is not completely open for everyone. Its spaces are defined by the ones that pay the rent. Moreover, the mall is also not fully accessible to those who want to use it for its intended purpose. There are additional spaces that are hidden to the untrained eye. Next to the 30.000 m<sup>2</sup> of halls, shops and restaurants, there are 65.000 m<sup>2</sup> of office space. Also there are large fire escape corridors and small chambers that are used by the cleaning personnel. As opposed to the hall and the shops that make an effort of looking attractive to passers-by, they remain unvisited and unseen even if their presence is important for the well-functioning of the mall.

HETEROTOPIAS ALWAYS PRESUPPOSE A SYSTEM OF  
OPENING AND CLOSING THAT BOTH ISOLATES THEM  
AND MAKES THEM PENETRABLE

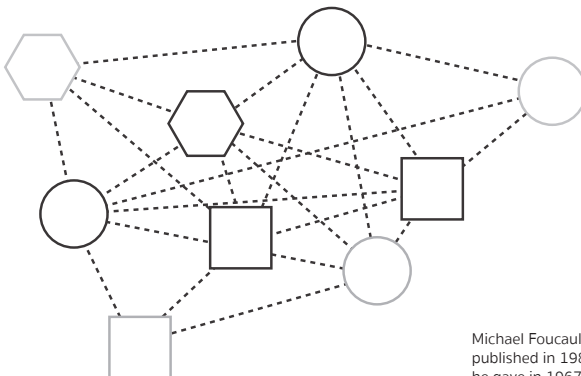


### FUNCTION IN RELATION TO THE REMAINING SPACE (6)

#### Illusion or Compensation

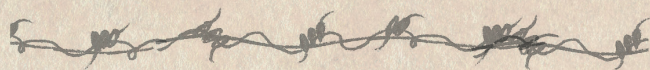
Through its portrayal of various facets of an idealised lifestyle, the mall bears a relation to all the remaining spaces. It addresses, and thereby potentially penetrates, many ways in which we decide to structure our everyday lives. Also physically it has a function to the remaining space. It is located close to the first district. This district has a major impact on how the whole city is perceived from the outside. Within the city, Wien Mitte – The Mall is convenient to reach as it is accessible by public transport like bus, tram, U-Bahn and S-Bahn, and also by car as it provides three stories of parking space. It is embedded into a larger context of time and working structures. People who work in the first district but live further outside the city centre can go shopping on their way home.

HETEROTOPIAS HAVE A FUNCTION IN RELATION TO ALL  
THE SPACE THAT REMAINS



Michael Foucault "Of Other Spaces",  
published in 1984 based on a lecture  
he gave in 1967.

# DIS-EU-TOP



# IA ISLAND

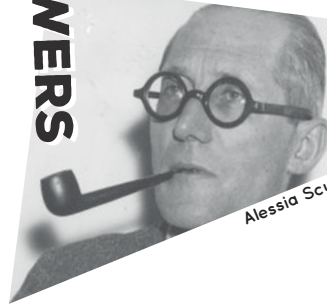
“The island of Utopia is in the middle 200 miles broad, and holds almost at the same breadth over a great part of it; but it grows narrower toward both ends. Its figure is not unlike a crescent: between its horns, the sea comes in eleven miles broad, and spreads itself into a great bay, which is environed with land to the compass of about 500 miles, and is well secured from winds. In this bay there is no great current; **the whole coast is, as it were, one continued harbor, which gives all that live in the island great convenience for mutual commerce;** but the entry into the bay, occasioned by rocks on the one hand, and shallows on the other, is very dangerous. In the middle of it there is one single rock which appears above water, and may therefore be easily avoided, and on the top of it there is a tower in which a garrison is kept; the other rocks lie under water, and are very dangerous. **The channel is known only to the natives, so that if any stranger should enter into the bay, without one of their pilots, he would run great danger of shipwreck;** for even they themselves could not pass it safe, if some marks that are on the coast did not direct their way; and if these should be but a little shifted, any fleet that might come against them, how great soever it were, would be certainly lost.”

Thomas More: Utopia, 1516  
(introduction)

The Island is Dis-Eu-Topia accessible by land and sea. There are so many harbors where commodities are gathered and spreaded. No borders are established for commodities but rather for people fleeing away wars and suffering. A “Utopia” constructed through perfect images, broadcasted through television and the Internet, becomes for the most a permanent state of waiting for a better future that might never come.

Enrico Tomassini

# A CORBUSIEAN UTOPIA . THE CITY OF TOWERS



Alessia Scuderi and Julia Wohlfahrt

When Le Corbusier proposed a new model of modern city planning it was by no means easy to render clearly his theory, or idea of utopia that initiated it. In the end he was forced, as a result of a conference held in 1922 in which he presented his plan of “The contemporary city of three million people” to the public to write the text “Urbanisme” (1929) that later became a reference for studies of contemporary urban planning and more generally timeless keys to decoding the environment and the urban context.

Certainly farsighted in its considerations on expanding cities, he expressed the need to increase the density of city centres, increase open spaces and decrease the downtime to create the balance between leisure and working time. The need to start building vertically proved a good

solution and set in motion a worldwide phenomenon: the inexorable growth of the population and the growing migration from the countryside to the city.

It seems a futuristic slogan when Le Corbusier says “A city made for speed is made for success” but expresses quite well the belief and the non-current situation (at the time) that Le Corbusier would then long criticise. In his text “The inefficiency of the modern city” Le Corbusier notes the poorly organised and outsourced rhythm of the 24-hour day. This daily structure fails in that it does not respond to the delicate balance of work and leisure.

Increasing the density of city centres would lead to a reduction in travel times from the homes to the workplace and consequently the reduction of the distances between them.

The questions and challenges that designers and urban planners are faced with in contemporary times make it difficult not to call on the theories that Le Corbusier formulated back in 1929!

It's easy then to pop up with questions like:

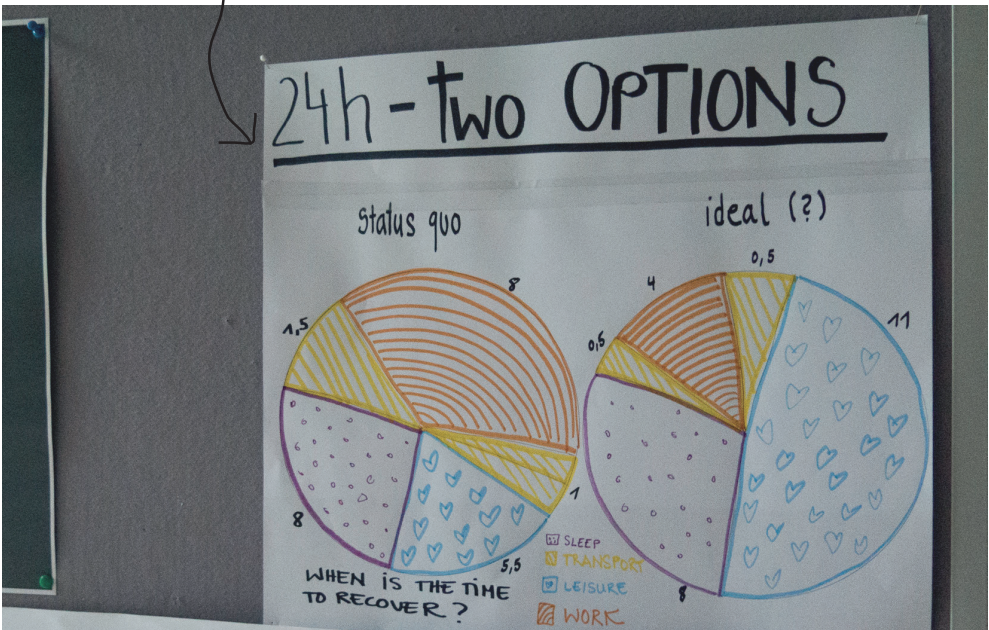
Is this school of thought still relevant? Even though Le Corbusier was a keen observer of his contemporary world, are these proposals still viable nowadays? Is it a utopia? What cultural changes are needed to face and relate to design the Ville Radieuse of the 21st century?

Vertical thinking, or building vertically, is it the society in which we live and which we get closer to every day?

What did Le Corbusier not consider in his plans? What are his projects lacking?

Our fellow students of the Social Design Studio were asked to build a model of Vienna based on Le Corbusier's theory and free to their associations. They should include whatever came up to their minds and not fear architectural or proportional exactness. Some materials were provided (coins, cards, tangerines) but soon, the students added anything from their surroundings to their model of Vienna. The river was moved into the city center and peanuts were used to mark green corridors throughout the city. However soon the discussion came up: Would Le Corbusier do it in the same way? Would he even dare to use organic material to show how

24 H MODEL MADE FROM LE CORBUSIER

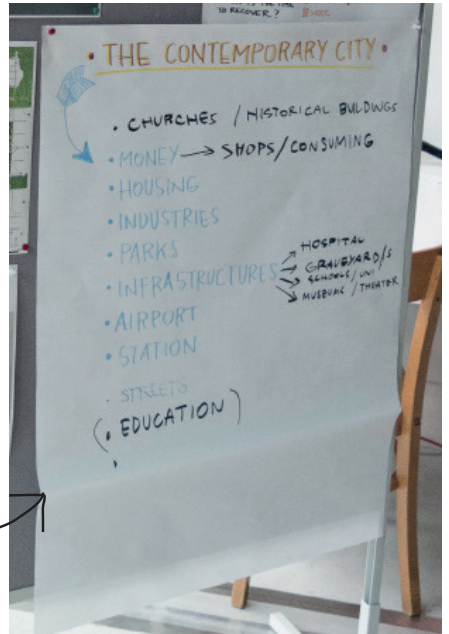




a city could be like? What does a Le Corbusiean City include and what does it lack?

Following these questions and reflections, a list of the missing things was created. It showed what the original model of Le Corbusie lacked, and the Social Design students thought had to be included.

Soon it was also clear, that the straight paths and blocks needed to be softened. So it came that peanuts were twisted and tangerines eaten up in order to rethink the possibilities of the available resources. Even a round tangerine could then be turned into a long and winding road.



LIST OF THE MISSING THINGS!



# MODEL of SOCIAL HOUSING in HO CHI MINH CITY *Quế Chi Trinh*

Housing is a basic human need. HCMC has started to build social housing from 2013 with 22 housing projects. Until now we have 29.000 apartments while response just about 20% of the actual demands.



A look at the living of workers in industrial park in HCMC.

The number of workers in industrial areas around the city: 256.000 people and 70% of them need housing.



A model of social housing in HCMC.

But now we're looking for the model for social housing. Vienna and Singapore understand affordable housing as a right. An effective affordable housing program benefits both residents and the community at large.

According to social planning from 2016–2020 in Ho Chi Minh City, there will be 10.000 apartments for low income people. What is worth mentioning is that the government cannot build all and has to depend on private

businesses and other funding organizations. To keep reasonable costs and the quality of architecture is an unsolved problem.

The Austrian approach to social housing is as follows: "There is a general political consensus that society should be responsible for housing supply, and that housing is a basic human need that should not be subject to free market mechanisms; rather, society should ensure that a sufficient number of dwellings are available." (*Christoph Reinprecht*)



Social housing in Singapore

With a high population density and limit of land, almost every urban housing project is high-building. This means some of the necessary social facilities will be left out to increase the construction area. Anyway, living in high-rise buildings becomes one of the modern urban lifestyles in Asia currently. Especially in Singapore, where 82% of the residents live in social high-rise buildings. Sustainability is also a priority for the housing agency, the new buildings incorporate a standard suite of eco-friendly strategies. Singapore also cooperates with multiple architecture and urban design awards. This is very important because Vietnamese government has to avoid the failure of other countries when social housing becomes a new slum building.

Source: Public housing works: Lessons from Vienna and Singapore / [www.shareable.com](http://www.shareable.com)

# OTTO BAUER'S NOTION OF "THE HIGH COST OF LIVING"

*Kübra Atasoy-Özoğlu*

"The increase in wages is more than compensated through the rise of the necessities of life and house-rents. The working class is therefore robbed of the results of raising wages through struggles full of sacrifices. The exploitation of the proletarians increases." Otto Bauer, *The High Cost of Living* (August 1914)

Otto Bauer mimics a Marxist analysis by arguing in "The High Cost of Living", that with a stronger proletariat, that successfully improves its working conditions through labour struggles, the costs of living will increase automatically. This trail of thoughts leads to the false assumption, that capitalism cannot be overthrown because it will always supply its own demands.

Otto Bauer lays the ideological ground for social democratic politics, by portraying not capitalism as the root of the problem, but rather trying to improve living

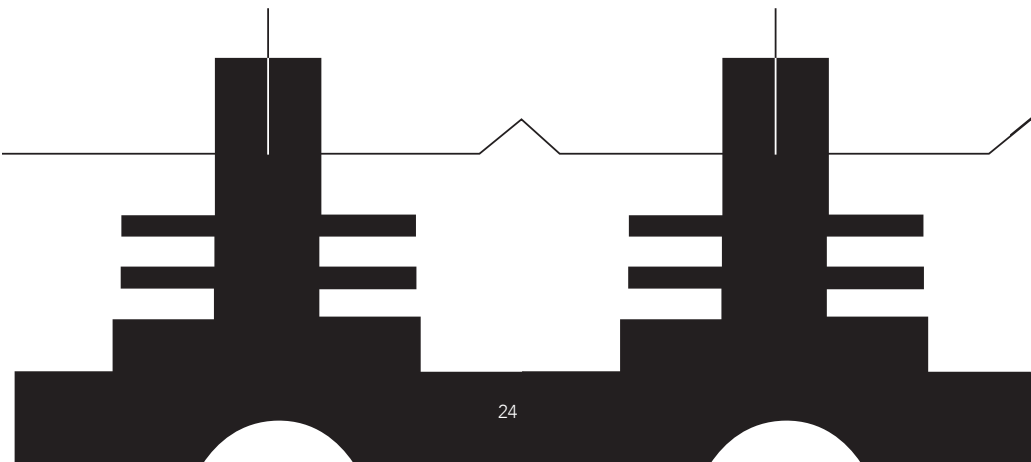
conditions within the capitalist mode of production. According to him, this is the common wealth's task, which became the official policy of the Social Democratic Party in 1918 under his leadership.

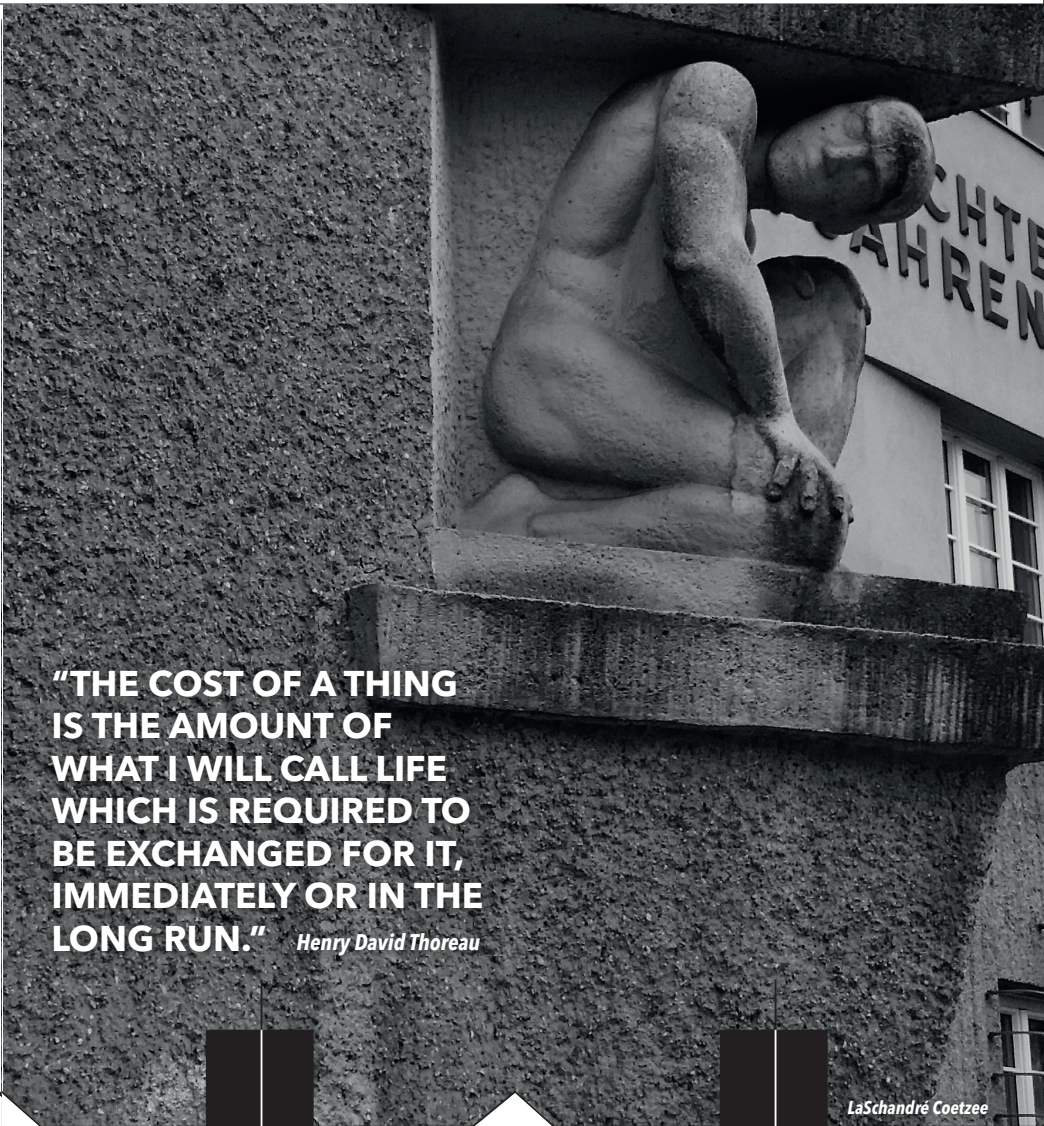
"Housing has always been an instrument to govern the mentality of the masses." Andreas Rumpfhuber (in his talk *Housing of Society. Towards an Architecture of the City after Labour*)

The rise of social housing in Vienna has to be put in the right context.

The ideology behind the architecture of the superblocs of the Red Vienna is interesting to analyse and may help better understand the needs of cohabitational structures today.

Where does reproductive work – such as washing and child care – take place? Which classes are meant to live together? Who is not part of Cohabitation?

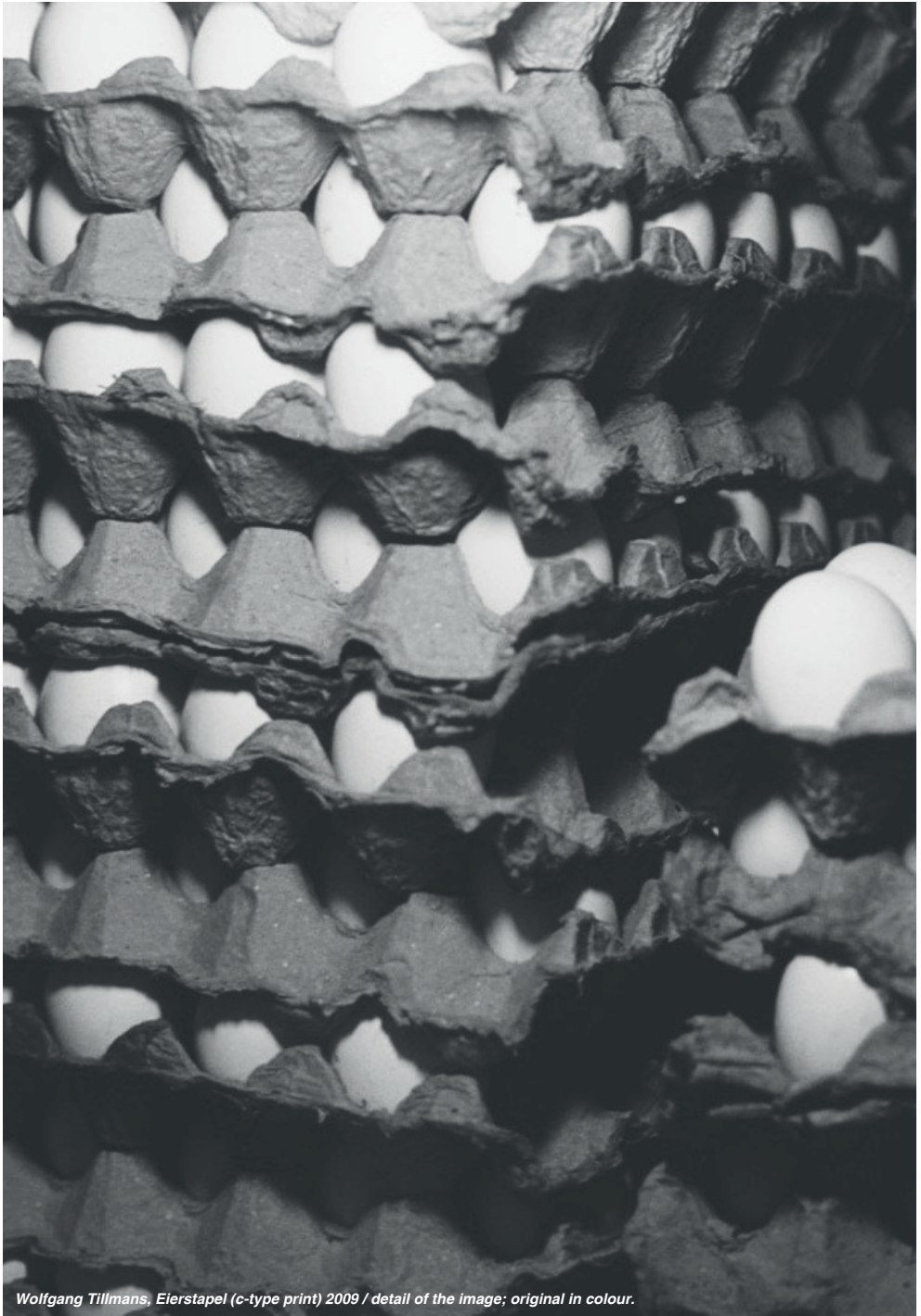




**"THE COST OF A THING  
IS THE AMOUNT OF  
WHAT I WILL CALL LIFE  
WHICH IS REQUIRED TO  
BE EXCHANGED FOR IT,  
IMMEDIATELY OR IN THE  
LONG RUN."**

*Henry David Thoreau*

*LaSchandré Coetzee*



*Wolfgang Tillmans, Eierstapel (c-type print) 2009 / detail of the image; original in colour.*

# THE SPACE IN BETWEEN

MARKUS GEBHARDT

BODY OF THOUGHT BY HENRI LEFEBVRE'S  
"PRODUCTION OF SPACE" (1984)


Space is probably the most addressed, discussed and defined term in the Social Design context. There are countless approaches to deal with this term, but here I want to point out a definition by Henri Lefebvre (1984). The French philosopher and socialist considers (social) space as a (social) product. Production in this relation might demand some explanations. This term is not used in an exclusively economical way. The production of "space is not merely the making of products: the term signifies on one hand spiritual production that is to say creations (including social time and space), and on the other material production or the making of things (...)." (Elden 2004, p. 184). Hence space can't be seen as simply occupied by our

existence but rather as constantly transformed. It is created and designed by each individual, no matter in which conscious or unconscious way. Everybody participates in the process of weaving social fabrics. Even the absence is causing a gap. According to Lefebvre, every society has its own mode of production, which can be paraphrased as social formation. Deriving from a capitalistic context, the term production could be comprehended in a negative connotation. After some difficulties in the beginning, I personally sympathise now with the idea of being an active part within this process of change. Now I would tend to idealize the potential of each one's individual force of change but at this point it's also important to

mention the negative aspects of this concept. Lefebvre (1984) adds that space thus produced also serves as a tool of thought and action; that in addition to being means of production it is also a means of control, and hence domination of power, that as such it escapes in part from those who would make use of it. We cannot consider space as a neutral environment with equal conditions of operation. In contrast we need to deal with a societal fragmentation, based on a degree of privilege and adaption. One of the biggest problems is that we focus a lot on the physical and abstract aspects of space rather than social interactions. Physical and social space are two sides of the same coin and therefore can't be treated separately. They "echo one another in a

manner indicative of their mutual constitution and highlight the factors that shape identity and matter/reality" (Conlon, 2004). These mutual influences between identity and environment describe the grass-roots of social design. Joseph Beuys named interpersonal relationships as a shapeable/designable space. People are able to design them in a way, that fellow human beings as well as oneself can improve their individual possibility of growth.

Stuart Elden "Understanding Henri Lefebvre", 2004.



AIR TALK

It's sad that the air is the only  
thing we share.

No matter how close we get to each other,  
there is always air between us.

It's also nice that we share the air.

No matter how far apart we are,  
the air links us.

Yoko Ono, 1967

## WOHN HOTEL

BERNHARD SEITER "HOME HOTEL or : Be your own guest"

Few of us would like to live permanently in a hotel, except perhaps for artists, dandies and assorted misfits. But what exactly are the arguments for living full-time in a hotel - or for living like in a hotel?

1. The home hotel I am thinking about only has **rooms for one person to live in**. These units come in different sizes, although it should be remembered: A 25 sq.m. apartment looks tiny, while a 25 sq.m. hotel room seems comfortable.

2. The novelist Virginia Woolf called for a **"room of one's own"** at least.\* I vote for a room of one's own at least and at most (and for a bathroom of one's own). For me, this limitation is the key to a simplified and more practical living arrangement. And the fact that this room of one's own should be located, not in a private house, but in a semi-public space holds promise of luxury, convenience and a feeling of living that only a hotel can offer. The living room and kitchen in a house or flat share can be replaced by the hotel lobby and breakfast room (restaurant). Of course, the latter is big enough for more than just a few persons. The ground floor of a home hotel could also house other facilities, such as a

bicycle room, store room, workshop, etc.

3. Unlike most apartment buildings, a hotel has a lobby. That can serve as a meeting place and co-working space - or as a place for some dolce faniente and watching the world go by. Unlike a hotel, **a home hotel does not have a reception**, since all the rooms are permanently occupied.

4. **A hotel has a bar**. Nowhere is the distance shorter between bar and bed.

5. And the **distance between bed and bath is infinitesimal**.

6. A hotel room is precisely that: a room - **not just a bedroom but an all-purpose room** (although it must be said that today's typical hotel room has an excessive focus on sleep and too little on living and working. But that can be changed in a home hotel. - Some of the rooms can be let furnished (with an aesthetic derived from and targeted at the "impersonal touch" of a hotel room), and others can be let unfurnished. In the latter case, the tenants are free to choose furnishings to reflect whatever leanings they may have.

7. **For families**, too, a hotel would



## WOHN HOTEL

BERNHARD SEITER "HOME HOTEL or : Be your own guest"

[CONTINUED]

be a brilliant solution. Take the case of a family of three - with each person occupying one room, making a total of three rooms, this time with connecting doors. If the child lives in the middle unit, he or she is flanked by his/her parents. A blessed childhood situation!

affair at least, the solution could be a technical one: a smart door locking system that automatically locks one door to the child's unit when the other door is opened.

And in the case of a war of the roses? War is war, even in a home hotel.

┌ *Bernhard Seiter*

## THE THRESHOLD - A FASCINATING METAPHOR - IS A TRANSITION ZONE AND A NON-PLACE.

└

And: more and more parents are separating these days.

That increases the pressure to go out and earn money, because one home becomes two. In the home hotel as I imagine it, the family founders did not share a home in the first place but rather lived in adjacent homes.

In the case of an amicable separation, things can remain as they are; nothing has to be divided up (and the child does not fall out of the nest). In the case of a semi-amicable separation, shortly after the end of the love

8. To enter your home hotel, **you do not need a key to the front door**: The sliding doors either open automatically or are opened with a card.

9. There is **no threshold** to the home hotel. The threshold - a fascinating metaphor - is a transition zone and a non-place. But practical: The threshold keeps out noise, light and dirt, prevents draughts and stops little beasties from entering the home. But today, we rightly see greater benefits in barrier-free access. Just think of it:

## WOHN HOTEL

BERNHARD SEITER "HOME HOTEL or : Be your own guest"

[CONTINUED]

The doors slide back and you ride or walk into the lobby, into the lift and out again, and into your room. A world without thresholds has real class.

10. There is **no washing machine** in a hotel room. A conventional apartment building is full of washing machines, which mostly stand round.

11. There is no kitchen in a hotel room. **And a shared kitchen is a much cheaper solution.** Thirty parties in a conventional apartment building with about 60 residents require 30 kitchens with 30 refrigerators, 30 cookers and 30 salt cellars. Whereas: The communal facilities on the ground floor of a home hotel with 60 residents will include a big

kitchen with four or five refrigerators, and a laundry room with three or four washing machines. The kitchen must be flexible - to meet all meal requirements and styles (what, when and who with). But if you are in your room, you do not have to go down to the communal kitchen for a glass of water, nor even into the bathroom. For a glass of water, a cup of tea or coffee, a snack or a welcome drink, there is a minibar and a mini-kitchen. That is part of the basic package that goes with every unit.

12. Cleaning, laundry and **shopping for the essentials are done by just a few**, i.e. the housekeeping team, for all residents.

13. The dream of a house in the green

┌ *Bernhard Seiter*

**THERE IS NO THRESHOLD  
TO THE HOME HOTEL. THE  
THRESHOLD - A FASCINATING  
METAPHOR - IS A TRANSITION  
ZONE AND A NON-PLACE.**

└

## WOHN HOTEL

BERNHARD SEITER "HOME HOTEL or : Be your own guest"

[CONTINUED]

countryside (which paradoxically destroys green land) is also the dream of having as little to do with others as possible and as much space as possible between oneself and one's neighbours. But **space alone is definitely not the key to anonymity**: Nowhere are people observed more closely than in the country, in a village. Anonymity is much more likely to be had in the big city. Not always and not for everyone is an unseen existence voluntary, the result of a free decision. Then it is called loneliness. In a home hotel, residents can brew their own mix of individuality and communality. For example: you can decide for yourself whether you want to breakfast in your unit, in the shared kitchen or in the lobby.

14. Finally: I recommend you treat yourself to the luxury of a hotel out of modesty. When such living arrangements were introduced in the second half of the 19th century, some people found it strange to be staying with strangers and no-one in particular. Before that, the few who were actually in a position to travel had been the guests of friends or relatives. So let us go one step further and not simply be guests in a hotel

when travelling but let us put up in our own place - every day.

At the same time that takes us back a step, to the time before the invention of the hotel - because **in such a home hotel you would definitely be the guest of someone in particular, of someone special, namely yourself**. You would be a welcome guest in your own home.

Home hotel life - with its mix of private and semi-public space - would bring those residents who so wish closer together than neighbours on a housing estate and in conventional apartment buildings usually are, but not so close as to become overly cuddly and gooey or, in a word, not the way it can sometimes be in the bosom of the family. - Living in a hotel leads to more mutual understanding, more solidarity, more respect and fewer family neuroses.

15. Perhaps all hotel rooms should have a balcony.

[END]

\* In a strictly patriarchal society, the home is the woman's world; the outside world is for the men. And yet the home does not belong to the woman. In fact it is the other way round: she belongs to the home - to the extent that she cannot even claim a room for herself.

HOME,

HOTEL

What does it mean to live in a Home Hotel and how would it look and feel?

In response to the text by Bernhard Seiter, we wanted to examine the stereotypes and connotations behind the words 'hotel' and 'home'. With the incorporation of material from hotel brochures, lifestyle and interior decoration magazines, we attempted to illustrate the spaces and objects one might find in the scenarios of a 'Home Hotel', where the juxtapositions combine to create a hybrid new form. The collaging process became a critique on the realism of Seiter's

manifesto. It questioned not if this structure of habitation was possible, but rather whether it could be desirable.

The following collages represent an array of spaces that express the conditions of a hotel that one may find in the home, and vice versa. For example, at the 'private' end of the spectrum, one may see a large family bathroom yet always clean, tidy, and stocked with fresh towels and toiletries. Towards the 'public' side, the typical lobby that is commonly designed in neutral fashion and

ultimately just a threshold space, may instead be fitted with comfortable and cosy furniture, complete with fireplace and family-friendly dining arrangements.

Our personal favourite: the hotel corridor. Once a dark, unfriendly passageway to privacy becomes a light and airy meeting place for neighbours to connect, hang-out, and share a cup of tea over chit-chat.

Virginia Lui and Milly Reid

# THE MASTER SUITE BEDROOM

DO WHAT YOU WANT.  
AND LIVE IT.  
IF YOU DON'T LIKE YOUR JOB, QUIT.  
IF YOU DON'T LIKE YOUR BOSS, COME  
UP AND I'LL HAVE HIM OUT OF YOUR LIFE.  
THERE ARE NO REASONS FOR YOU WHEN YOU  
START DOING THINGS YOU LOVE.  
STOP OVER THINKING.  
LIFE IS SIMPLE EVERY DAY WITH  
YOUR OWN HOME. DON'T WORRY ABOUT FINANCING  
AND TRYING TO BE A PART OF THE WORLD.  
TRAVEL OFTEN. DON'T WORRY ABOUT  
LIFE. BE HAPPY THE PEOPLE YOU MEET, AND  
THE THINGS YOU CREATE WITH THEM.  
SO GO OUT AND STAY CREATIVE.  
LIFE IS SHORT. WEAR  
AND WEAR  
YOUR PASSION.





THE

RESIDENTIAL

ROAD

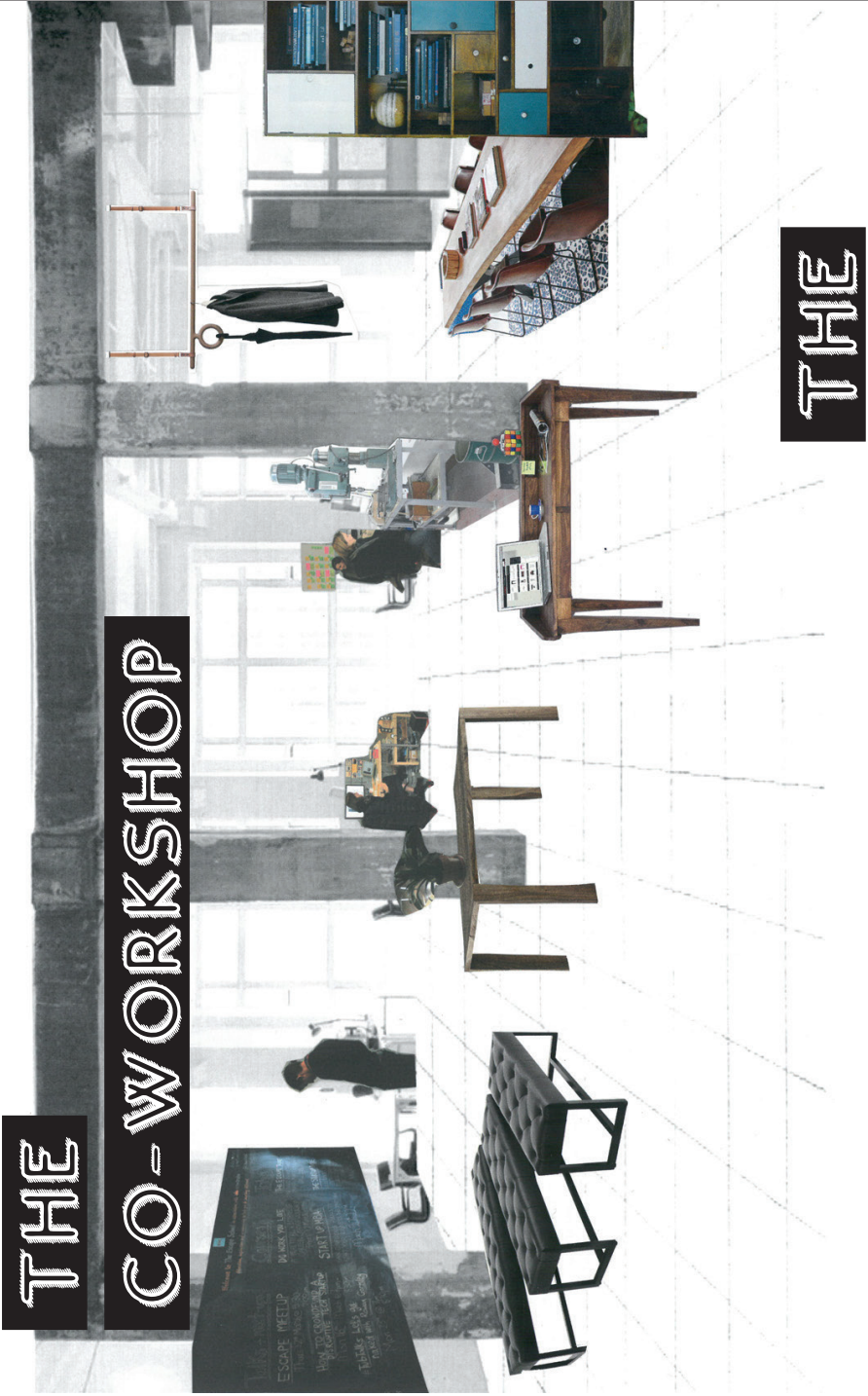
THE

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FAMILY

BATHROOM





THE

CO-WORKSHOP

THE

CO-WORKSHOP



# LIVING LOBBY



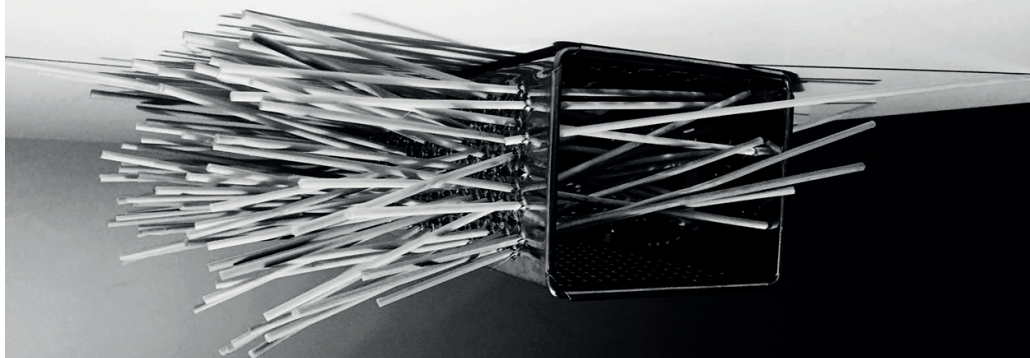
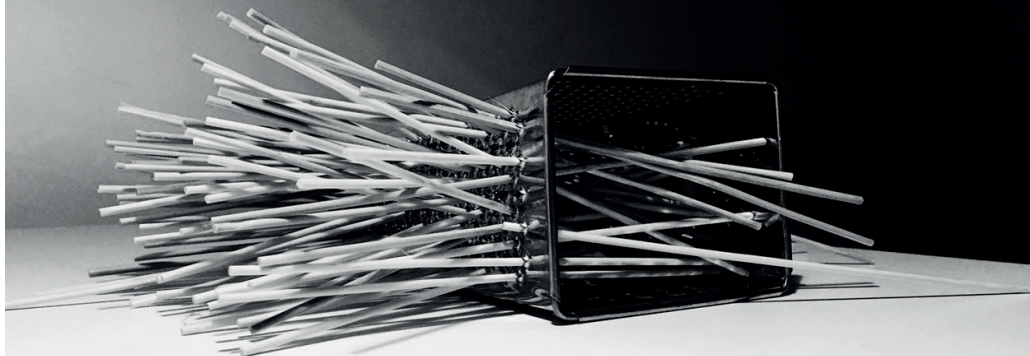


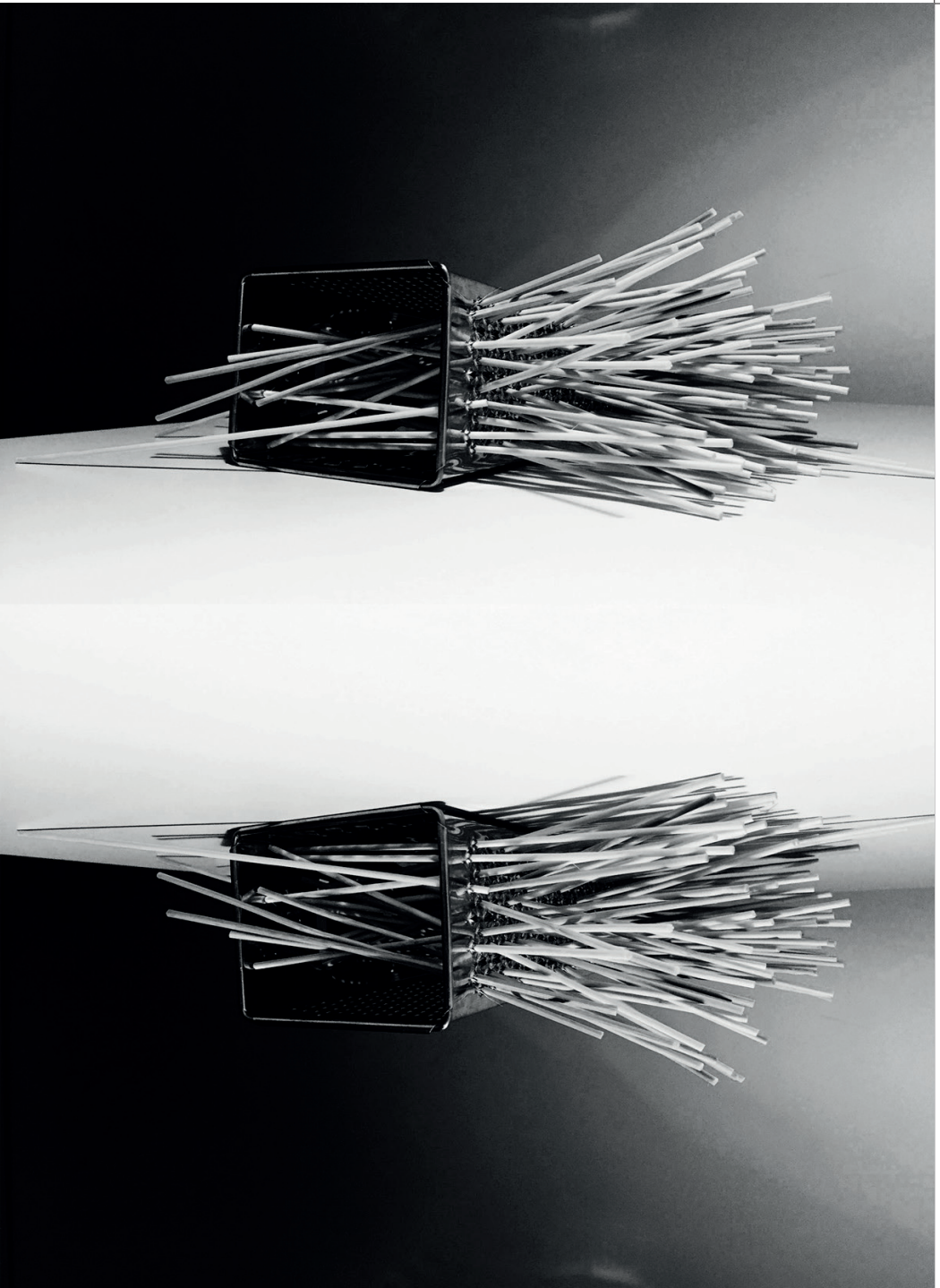
# HOME HOTEL

I see the project as a possibility to create a new art of housing style that can respond to people's lifestyle and issues. The success of the project depends on the interior and architecture. Architecture plays a big role, circulation, axis, private and semi-private spaces, space quality, interior design and functionality. Therefore I decided to make a metaphorical example, an installation as my critic to the Home Hotel concept. I associated it with the use of the "grater". Each project is unique and if not executed carefully it can cause damage.

Jana Alaraj

# HOME HOTEL





## **A reflection on Richard Sennett's "Together"**

*Sebastian Kraner*

Reading this work about human co-existence, the ways people interact, negotiate and finally establish daily life is a perfect roundup for this semester. We have been diving into the topic of co-housing and co-existence for the past months, and we as a group of Social Design students too have gone through a process establishing our own small Social-Design-Universe of co-acting, our own little "Workshop", as Sennett would call it.

We have come together from various backgrounds and cultures with very different opinions on what we could and should work on. After some days and weeks of exchange we started to form our own rituals. We developed our own ways through the building, took our places in the studio and established our group climate, our social "roles" as Sennett might say. Like the coffee we cook with the shady coffee machine and enjoy like it was made by Mr. Clooney himself. Or the way we look at each other in discussions, because we know exactly who might be the one talking next. Or the way we do silly walks when we walk towards each other on the long hallway to the toilet (maybe that's just me).

We are concerned with social questions. Thinking with Sennett, this might be the repair work we attempt to do in our workshop. Repair can happen in different ways: Either it's restoration, remediation or reconfiguration. Sometimes it is enough in a project to just restart or remediate the frame of a certain situation. But sometimes, and this I think is the biggest challenge we as Social Designers have to face, it is necessary to think a whole system from scratch. This means a lot of awareness of the situation, input not just from experts

but mainly from the involved, creativity and a huge load of diplomacy.

Sennett would maybe now grin, knowing that a lot of difficulties need to be faced working in a heterogenous group like ours, and tell us about the three main types of communities he has identified: The faith-based, the simple community and the community of pleasure.

All three follow a slightly different kind of vocation.

If I think about our class, we probably are a mixture of the simple community and the community of pleasure: So on the one hand we are bound together by a place we are all supposed to go a couple of times in the week, in the same structure of administration and with the same (study-)goal.

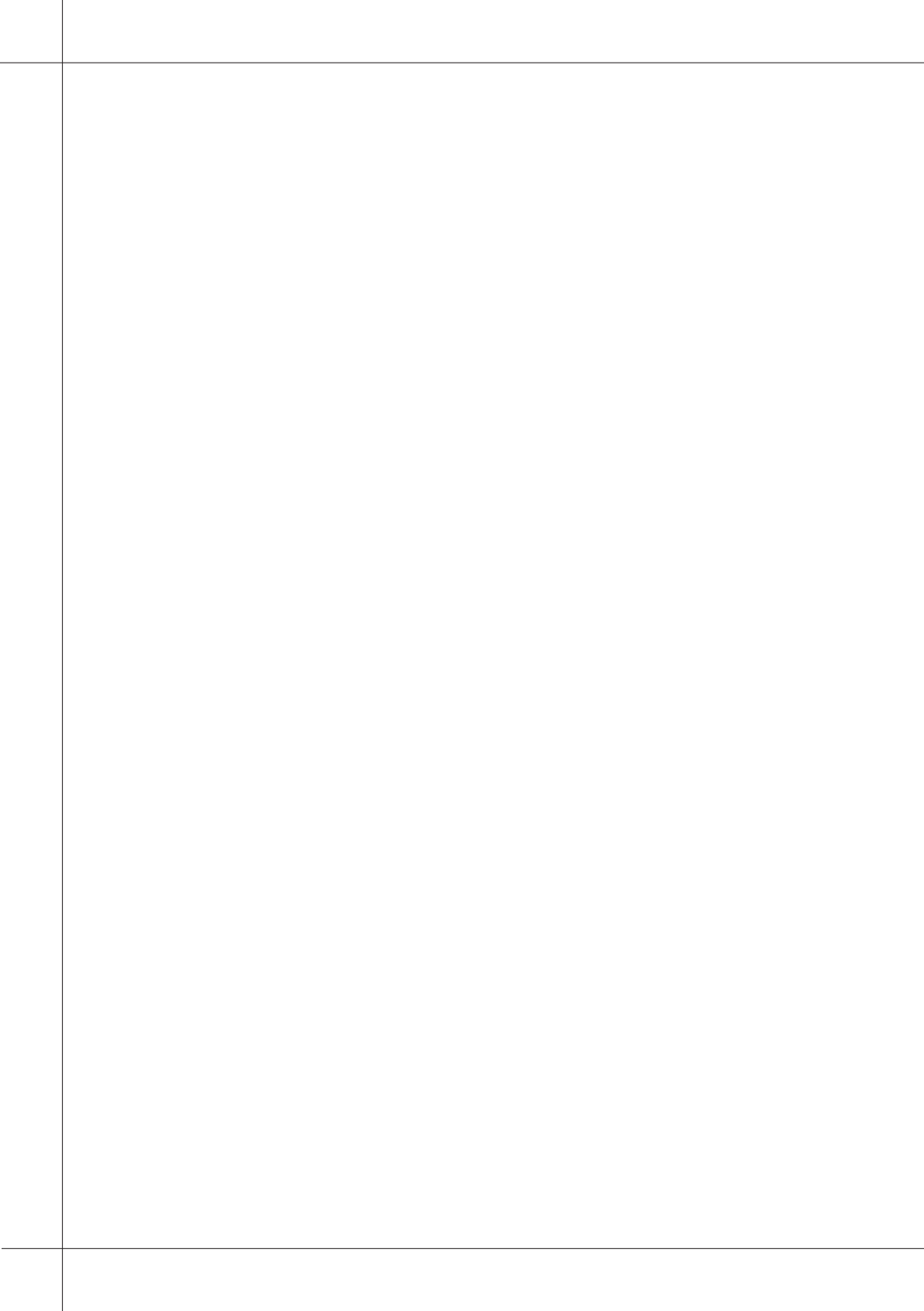
On the other hand every single one of us is driven by the wish to change something. We are united in this goal to create social improvement.

So after a few months of discussing for hours, creating new models and tearing others down, visiting nuns and modern hippies, laughing and suffering, partying and working – I think Sennett would be quite impressed by the community we have built. Or maybe he wouldn't.

Anyway, you better watch out, because we are here to do stuff.



# THE WORK SHOP





# IMPRESSUM

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