DOMESTICITY, BODIES AND SCREENS

How will digital media affect the domestic architecture of the futu

An exploration of space making at the intersection of media psychology and the architecture of the home



UNLEARNING PRIVACY

DOMESTICITY, BODIES AND SCREENS

Sophie Schaffer



Diplomarbeit 2023





Jaibliothek, Your knowledge hub

DIPLOMARBEIT

Unlearning Privacy Domesticity, Bodies and Screens

ausgeführt zum Zwecke der Erlangung des akademischen Grades einer Diplom-Ingenieurin unter der Leitung von

Michael Obrist, Univ.Prof. Dipl. -Ing. Institut für Architektur und Entwerfen Abteilung für Wohnbau und Entwerfen E253.2

eingereicht an der Technischen Universität Wien Fakultät für Architektur und Raumplanung

> Sophie Schaffer 01529746

ABSTRAKT

Das Wohnen reflektiert ein Abbild zwischen dem privaten Raum des Individuums und dem geteilten Raum der Gemeinschaft. Um eine innovative und zukunftsfähige Entwurfsarbeit eines Wohnortes zu formulieren, ist es notwendig, den Ursprung des Wohnens zu untersuchen und der Geschichte der häuslichen Architektur auf den Grund zu gehen. Die Frage des Einflusses des Mediums auf die häusliche Architektur fordert das Verständnis der Repräsentation des Selbst im Raum. Wenn das Selbst immer im Zusammenhang mit der Gemeinschaft und seiner Umgebung steht, so muss die Veränderung der Gesellschaft und des Selbst durch die Digitalisierung betrachtet werden. Dies wiederum bedeutet eine Veränderung des menschlichen Verhaltens und schließlich die Veränderung der Architektur des Wohnens. Aus der aktuellen Situation einer digitalen Umwelt wird eine räumliche Hypothese gestaltet, um eine neue Perspektive des Wohnraumes zu erhalten. Während das Thema der Überwachung und der Privatheit der Digitalisierung gegenüber gestellt wird, wird zugleich die Ursprungsfrage des Wohnens, was das Individuum und was die Gemeinschaft braucht, analysiert. Unter anderem wird die Frage behandelt, wie die Technologie klassische Tagesabläufe verändern

kann. Dies betrifft vor allem Themen wie gesellschaftliche Werte, die Auseinandersetzung mit der Zukunft des Berufs und der Arbeit, der häuslichen Arbeit, globalen Gesetzen, alltäglichen kulturellen Routinen sowie die Veränderung des digitalen Mediums und daraus folgend der Repräsentation des Selbst. Häusliche Raumkonfigurationen können aufgrund des Verständnisses dieser Aspekte neu definiert werden und so die Anordnung von räumlichen Typologien und die Verteilung von privatem und geteiltem Raum in eine experimentelle Sphäre transportiert werden. Während die radikalen Bewegungen in den 1960er Jahren ein Verständnis der Gesellschaft durch politisches Wohnen ausgedrückt haben, treibt die Digitalisierung eine kapitalorientierte Gesellschaft an. Die Themenstellung dieser Arbeit geht demnach tiefgreifend auf die Frage "Wie wird das digitale Medium die häusliche Architektur der Zukunft zeichnen?" ein und schlägt ein urbanes Konzept vor, das die Verwirklichung von neuen Wohntypen des Privaten in die Ruinen des Kapitalismus implementiert. Es wird ein Konzept vorgeschlagen, welches dem Individuum Raum für die Entfaltung gibt, während zugleich neue soziale Rahmenbedingungen erforscht werden können.

ABSTRACT

Habitation reflects on imagery between the individual's private space and the community's shared space. To formulate an innovative and sustainable concept of the domestic environment, it is necessary to investigate the origin of housing and to get to the bottom of the history of domestic architecture. The question of the influence of the medium on domestic architecture demands an understanding of the representation of the self within space. If the self is always connected to the community and its environment, the transformation of society and the self through digitalization needs to be examined. This, in turn, means the change of life and, consequently, the behavior of human beings ultimately influences the change of the architecture of housing. From the current situation of a digital environment, a spatial hypothesis is designed to obtain a new perspective on the domestic space. While surveillance and privacy are juxtaposed with digitalization, the original question of housing, what the individual needs and what the community needs, is analyzed. Likewise, questions of how technology can change

traditional daily patterns and routines will be addressed, particularly issues such as societal values, addressing the future of work and occupation, domestic labor, global laws, everyday cultural routines, the changing nature of the digital medium and consequently the representation of the self. Domestic configurations of space can be redefined based on understanding these aspects. transporting the arrangement of spatial typologies and the distribution of private and shared space into an experimental sphere. While the radical movements in the 1960s expressed an understanding of society through political housing, digitalization drives a capital-oriented society. The theme of this thesis deeply addresses the question, "How will the digital medium affect the domestic architecture of the future?" and proposes an urban concept that implements the realization of new domestic types of the private into the ruins of capitalism. A concept that gives space to the individual to unfold, while at the same time new social frameworks can be explored.





0. INTRO	15
0.1. Linguistic Glossary of the Terminology of Housing	16
0.2. The Counterplay of Representation and Privatesphere	22
1. HISTORY OF HABITATION	25
1.1. Privatness through Bodies in Space	28
Polis and Oikos	28
The Romans	32
Middle Age	36
1.2. Pomp und Representation	46
Renaissance	46
Baroque	52
The Age of Enlightenment	56
1.3. The Modern Invidivual	60
The Modern Age The Standardized House	60 66
Radical Movements of the 1960s	76
1.4. Seen and Unseen	84
2. MEDIA AND THE DOMESTIC	89
2.1. THE DIGITAL AGE	94
Privacy and Publicity through Technology	95
2.2. Digital Media and the Representation of the Self	116
Reality Shows	118
Social Media	124
2.3 Surveillance as Space	130
3. ТІКТОК	137
3.1. The Concept	140
3.2. How I edit my TikTok	142
TikTokers	142
Copy Cats	143
Countermovements	148

4. APPROACHING THE SPATIAL		153
4	4.1. Emotional and Spatial Aspects	154
4	4.2. Human Habitus and Physical Elements	160
2	4.3. Dissolving Domestics Rooms, Objects, Habits Separating and Opening	164 164 192
4	4.4. Learning from Precedents	210
4	4.5. A Vision of the Future Society Frameworks The Daily Rhythm	222 224 236
4	4.6. The Cell of the Private	242
	Recreating Domestic Space How much space do we need?	242 249
5. UNLE	EARNING PRIVACY	263
í	5.1. Nine Units of the Self	267
Ę	5.2. Ruins of Capitalism Sustainable Implementation The Multi-Story Car Park The Grid	290 290 300 304
į	5.3. Proposal	308
6. ANNE	EX	375
í	5.2. Literature	376
í	5.3. Images	384



TW **Sibliothek**, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar wern kourknowledge hub. The approved original version of this thesis is available in print at TU Wien Bibliothek.

0. INTRO

0. INTRO

0.1. Linguistic Glossary of the Terminology of Housing

This work deals with the question of housing. A question that comes up again and again in the history of architecture and not only politically and socially shapes our daily environment but also has an emotional value. For this reason, selected parts of the work are written in German and others in English, as certain words are particularly significant in the German language. These words include those such as Heim (Engl.: home), Heimat (Engl.: home town), and the trait words that have arisen from them, unheimlich (Engl.: uncanny) or heimlich (Engl.: secretly). Which places are homely, which are uncanny, and where do you feel at home? Following this, housing

and its importance need to be examined. First, the distinctions and descriptions resulting from linguistic designations must be determined. In this way, a field of tension is created, which is supposed to give an impulse to think about the answer to the notorious housing question. This way, a differentiated definition of terms is made to initiate a scientific analysis of housing.

The bilingual version of the texts has been deliberately chosen in order to be able to grasp the entire spectrum of meanings of the concept of housing. The German language has a significant specification of words related to housing. For example, the word Unheimlich refers to that which

is not domestic or unfamiliar. Anthony Vidler looks at the term through Freud's analyses, which relate the Heimlich (secret), the Unheimlich (uncanny), and the heimelig (homely) to the domestic environment. Specifically, it refers to the representation of the self within space and towards other human beings or objects.1 This point of view is a determining factor for understanding one's identity and one's understanding of the self within space. Furthermore, again, many questions can be asked: What does heimlich (Engl.: secret), geheim (Engl.: secret), heimelig (Engl.:homely), or unheimlich (Engl.: uncanny) mean to the individual in space and to his or her environment? Moreover, the question of what housing means in an emotional context.

Heim - home

Heimat - home, hometown, native country unheimlich (Grauen erregend) - eerie, sinister unheimlich (beängstigend) - scary unheimlich (mysteriös, übersinnlich) - uncanny heimlich (geheim, verborgen) - secret heimlich (verstohlen) - furtive heimlich (inoffiziell) - unofficial heimelig -cozy häuslich - domestic, homely geheim - secret

zu Hause - at home

das Haus - house

die Wohnung - flat, apartment

wohnen - to live

leben - to live

hausen - to live

etw. bewohnen - to live in something

Ort - place

Heim

/Heim/

Substantiv, Neutrum [das]

 [Plural selten] jemandes Wohnung, Zuhause (unter dem Aspekt von Geborgenheit, angenehmer Häuslichkeit) "ein behagliches, stilles Heim"
 öffentliche Einrichtung, die der Unterbringung eines bestimmten
 Personenkreises (z.B. Alte, Kranke, schwer erziehbare Jugendliche) dient "das Heim wurde aufgelöst"²

hei-me-lig

/heimelig/

Adjektiv

eine behagliche, gemütliche, wohlige Atmosphäre verbreitend³

un-heim-lich

Adjektiv

 ein unbestimmtes Gefühl der Angst, des Grauens hervorrufend "eine unheimliche Gestalt, Geschichte"⁴

4 Duden and Oxford Language

Hei-mat

/...a:t,Heimat/ Substantiv, feminin [die]

1. Land, Landesteil oder Ort, in dem man [geboren und] aufgewachsen ist oder sich durch ständigen Aufenthalt zu Hause fühlt (oft als gefühlsbetonter Ausdruck enger Verbundenheit gegenüber einer bestimmten Gegend),,München ist seine Heimat" 2. Ursprungs-, Herkunftsland eines Tiers, einer Pflanze, eines Erzeugnisses, einer Technik o. Ä. "die Heimat dieser Fichte ist Amerika"5

woh-nen

/wóhnen/ schwaches Verb

1. seine Wohnung, seinen ständigen Wohnsitz haben "in der Stadt, auf dem Land, im Grünen, in einer vornehmen Gegend, in einem Neubau wohnen"

2. vorübergehend eine Unterkunft haben "er konnte bei Freunden wohnen"6

home

/hə ʊ m/

Noun

1. the place where one lives permanently, especially as a member of a family or household. "the floods forced many people to flee their homes" 2. an institution for people needing professional care or supervision. "an old people's home"7

to live

/liv/ Verb

in a place [intransitive] + adv./prep. to have your home in a particular place8

homely

/ˈhəʊmli/

1. BRITISH

(of a place or surroundings) simple but cosy and comfortable, as in one's own home.

"a modern hotel with a homely atmosphere"

2. NORTH AMERICAN

(of a person) unattractive in appearance.9

7 Duden and Oxford Language 8 Duden and Oxford Language 9 Duden and Oxford Language

0.2. The Counterplay of Representation and Privatesphere

When we ask ourselves how the digital is changing our living space, we must first define what living space means. Looking at the living space from the perspective of representation, we must also look at the perspective of the private at the same time. If we think of habitation, the private becomes the essential element. The private is always opposite the public. creating a dynamic counterplay that has been constantly reinterpreted and understood throughout the ages. Thus, we too must understand what the private means for our era and, consequently, how housing needs to be defined to meet the inhabitants' demands, and the private must always be thought along with the public. Hanna Arendt already describes that the private is to be attributed to the domestic and only acquires its relevance when it is confronted with the public. If we understand the essence of the public, we also understand the essence of the

private and, consequently, of housing, and vice versa. We need to ask, what is the private and what is public? To understand the private in terms of space, we need to understand the image of society first. This image emerges from different areas: geographic culture, gender, philosophy, and law. The term private is usually described as something exclusive to a single person. As an object, it belongs to one person or a particular group of people. 11

The public, on the one hand, is classified in the realm of the senses, which describes it as visible and not secret; on the other hand, it includes society itself and society's access to what is called public. At the same time, the word representation is defined as someone who shows or reflects something for several people. It is also a way of showing something that distinguishes a particular group, something typical. Likewise, it is

TU Sibliothek, Wien Your knowledge hub

associated with the lifestyle of a society, which is desirable.12 In this context, we have to ask ourselves how the representation of privacy has changed over the eras and how digital shapes our understanding of it. Is representation perhaps a middle ground between the private and the public? It is necessary to investigate what image the digital and mainly digital media give of what we define as private and, therefore, as habitation.



1. THE HISTORY OF HABITATION





The Primitive Hut, the frontispiece of Marc Antoine Laugier's Essai sur l'architecture, 1755

1. HISTORY OF HABITATION

The following chapters provide overview of the concept of housing throughout various periods of history. The chronological description of the development of humans concerning domestic space is intended to give an understanding of how the living (Ger.: das Wohnen) has developed. It describes both the transformation of the spatial organization as well as the constantly relevant relationship of society and work to the living space. Aspects such as the political point of view and the state of society play an essential role in drawing conclusions and comparisons with contemporary housing. We can critically examine the present by looking into the past and stimulating further ideas on possible futuristic developments. To introduce the research topic, history is divided into several sections: the period of ancient housing in Italy and Greece, the Middle Ages with its multi-purpose rooms

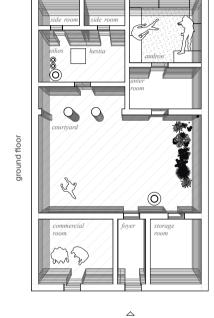
and the Monk's cell of the monastery, the Renaissance with an architecture of representation, the Baroque, that shifts the spotlight to the interior space. till the Age of Enlightenment and the Industrial Revolution in the 18th century. Furthermore. the innovations problems of the 19th century until the World Wars are explained, and lastly, the housing situation from 1950 until today. Especially the last chapter was selected to historically capture the first influence of digital media in the living space. Throughout the different epochs, there will be a focus on the representation in the domestic sphere, the representation of the living space, and the representation of the self. Thus, a story of ideas about housing, space, and its inhabitants is told. In order to address the question of what living might look like in the future, we must look back into the past.



1.1. Privatness through Bodies in Space

Polis and Oikos

In Roman and Greek antiquity, we can find the origins of dwelling as we know it today. How do people behave in relation to their immediate home environment. and what does it mean for a living? This is a question that Richard Sennett analyzes to the core in his work "Flesh and Stone." He refers to the perception the human body undergoes in relation to its environment, which shapes the urban space. The guestion of housing refers both to the technical achievements and, at the same time to the cultural development of the population. The representation of the body in urban space and the culture can be explored by looking at the Athenians in Greece. Innovations in housing construction and spatial arrangement emerged during this period, while significant differences in the behavior patterns of men and women affected their surroundings.13 Thus, in ancient Greece, the issue of intimacy was already of great interest; men showed themselves naked in the city's daylight, whereas women, most of the time, stayed indoors and had to be dressed. Inside a typical Greek house, there were terrible light conditions; usually, the rooms were arranged around an inner courtyard. Gender-specific rituals also defined the distribution and use of different rooms; for example, there was a separate room for men, the "Andron," which the women of the house were not supposed to enter. Only men and prostitutes were allowed to linger there, whereas women met for rituals called "Adonia" on the rooftops of Athens at night. Due to the darkness, this ritual of the females became, unlike the very representative Athens in daylight, a place of retreat of intimacy and thus freedom.14 One could refer to these places as a heterotopia, defined by Foucault. Another or a counter-place that allows fleeing from social reality



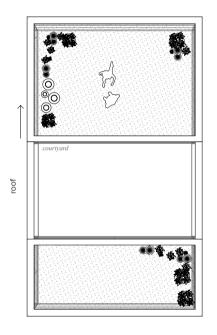


Image 2 reconstructed type house

room of representation room of recovery and intimacy

16

and gives space to desires that were not included in the social framework of that time.15

The Greek house originates from small single-room shelters, sometimes with a hearth in the center. This spatial structure was then extended by a porch, in which case one can speak of a megaron. Most of these houses had flat roofs. Later, the rooms were arranged around courtyards in the larger dwellings, which represented the characteristic appearance of a residential building in ancient Greece. There one could find the main living space, called Oikos, used to welcome guests, as well as rooms for servants. The Oikos always had a hearth, a "Hestia" in the center of the room.¹⁶ Furthermore, other types of typical houses evolved, which had similar floor plans. They always

consisted of an Oikos and an Andron. When several houses were grouped, they were called Insula, A famous example of this construction method is located in Piraeus. 17 In each house, the Andron played an important role. However, it was not intended to be a representative area; it instead provided a protected retreat for its users and their pleasure activities. Looking at these aspects, the Greek residential buildings served as a basis for today's idea of housing, parts were used to archive a representative function. and others were intimate and secret. In general, the representation was maybe not the defining aspect of housing but it was part of the organization of the rooms within the houses.18

Cf. (Hoepfner, 1999) Page 138-143

Cf.(Hoepfner, 1999) Page 218-219 17

Cf. (Hoepfner, 1999) Page 242-243

"So bildete die athenische Kultur parallele Kontraste aus: warme gegen kalte Körper; nackte Männer gegen bekleidete Frauen; helle Räume unter freiem Himmel, gegen verdunkelte Räume der Höhle und des nächtlichen Daches. ..."

"Athenian culture thus formed parallel contrasts: hot versus clothed bodies; naked men versus clothed women; light, "out-of- door" spaces versus the darkened spaces of the pit and the roof at night; …" ²⁰

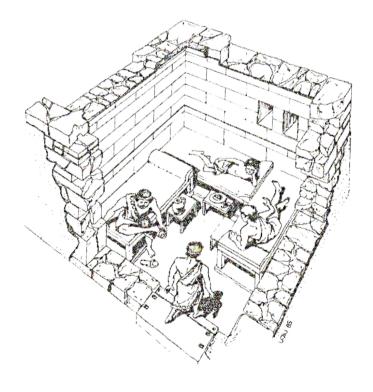


Image 3
example of the Andron room in an typical greek house in Priene

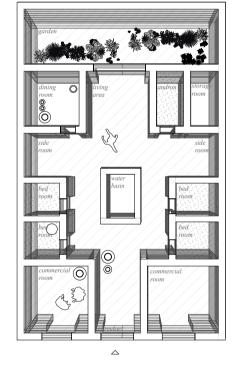
The Romans

Looking at Italy, it is impossible not to mention the Roman empire. Ancient Rome dealt with the logic of geometry in architecture. If we compare the relationship between the body and space, this architecture has probably found the most direct translation. The geometry of the body became a guiding principle. This not only represented an overview and power of the city achieved through geometry but is also applied to the domestic environment. Thus, the Roman houses were designed following a clear linear system. Like in Greece, most houses, usually reserved for the upper classes of society, had a courtyard or vestibule surrounded by columns. This place was an important symbol of representation since most of the guests arrived there—likewise, the dining room. The bedrooms were already private in ancient Rome, and inequalities between men and women were slightly reduced and could be seen in the arrangement of the rooms within the house. Another remarkable aspect was the spatial configuration that reflected the importance of the different rooms. 21 In general, it can be referred to some typical forms of housing, the Domus, a two-story building that only one family usually inhabited, and the multi-story building with lighting through windows on the exterior. In the Domus, the light was provided by interior courtyards, whereas the rooms were arranged around these atriums.22 The word "Domus" describes the palaces of ancient Rome and some more simple dwellings within the city.23 Furthermore, different residential buildings erected until the 4th century AD, including the Villa Rustica, a rural house; the Villa Urbana, a city villa; and, as said before, the Domus, the city house. It was already noticeable that the inhabitants

22

Cf. (Sennett, 1996) Page 149-153 Cf. (Hoepfner, 1999) Page 685

²³ Cf. (Hoepfner, 1999) Page 705



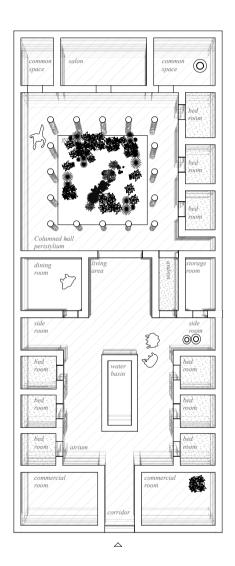


Image 4

Atrium and Peristyl House

room of representation

room of recovery and intimacy



Image 5 House of Vettii in Pompei, Italy

26

27

used their townhouses not only as living space but also organized the ground floors as commercial areas.24 The spatial arrangement constantly changed over time and can reflect on social situations. For example, the Roman and Greek urban Villas had a separation of rooms for men and women. Another peculiarity was the arrangement of bedrooms and sanitary rooms, which tended to be in the front part of the building.²⁵ However, it was common that buildings or flats were not occupied by just one family, like nowadays, but by several diverse, even nonrelative, individuals. 26 The common and dining areas were in the rear part of the Villa. This layout represented

how intimacy was handled within the domestic environment of this period. The bedrooms today are considered an intimate place of refuge. They are mainly situated at the end of a dwelling or even on the upper floors of a single-family house while earlier they were located near the entrance.²⁷ In addition to its function of protection, housing was also used as an instrument of social recognition. For example, if one wanted to be politically successful, one's social status had to be visible within the domestic space. It was essential for people of that era to own and show their prestigious residence. ²⁸

Cf. (Münch, 2005)

Cf. (Nagel, 2015)

Cf. (Münch, 2005)

Cf. (Hoepfner, 1999) Page 705

In medieval times, religion, especially Christianity, played a fundamental role; when this religion was still relatively uncommon, it was mainly practiced secretly in the private homes of the followers of this religion. Therefore, the home acquired a new dimension, Since Christian practice was forbidden at the beginning of this epoch, the home once again served as a secret venue where one's needs and desires, which were not accepted by society, could be carried out. The Christians met in private places to hold their religious sessions. There was a hierarchical allocation in the rooms, representing a social system within the community. The more devout someone was, the more important the position at the table and within the room was. Of course, resulting from this, Christian rituals, such as baptism, were performed in the same room used for living. At this point, a commonality with the Roman culture can be examined. as they also considered the bath an essential part of life. Whereas the Roman bath could be compared to a stage and thus had a social value, the Christian baptism, on the other hand, took place in the private sphere and was a personal and religious act. It was different and similar at the same time: the bathroom as a place served both cultures; they were, however, contrary in execution. The Christians were private and inside the house, while the Romans presented publicly.²⁹ themselves **Typical** middle age houses of the population are characterized by life in a multipurpose room, which encloses all the essential functions required for daily life. The multi-purpose room had an open fireplace in the center. More luxurious dwellings, where livestock or various daily activities were separated from each other, were rare. The buildings were







Image 6

Pit House, early Middle Age



room of representation



room of recovery and intimacy





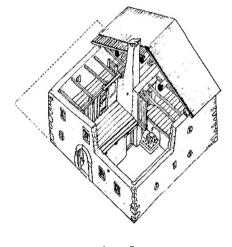
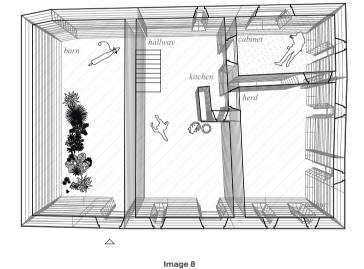


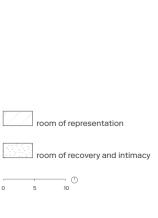
Image 7 Farmers House in Germany, 14th century

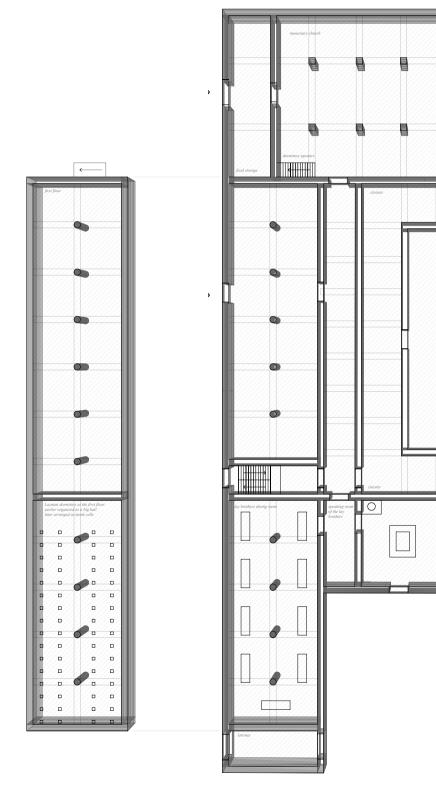
room of representation

room of recovery and intimacy



Farmers House in Germany, 14th century





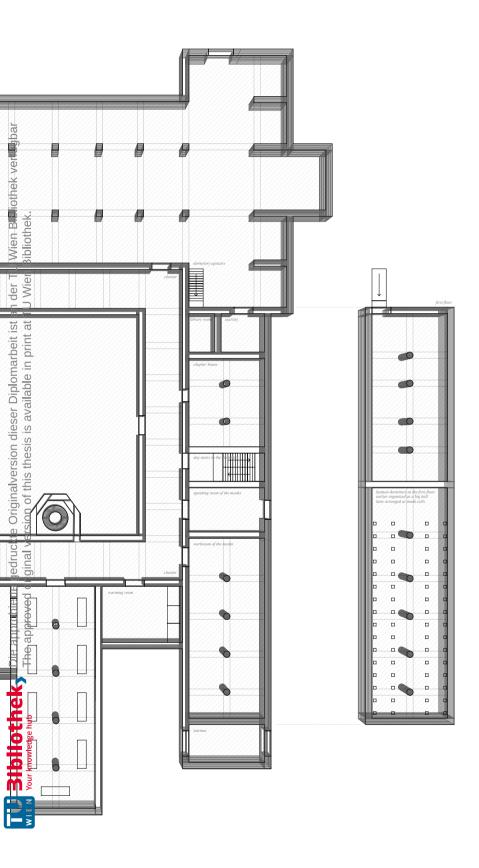


Image 9
Monastery Arnsburg

33

usually constructed as primitive post houses.30 Further, the bourgeoisie, which quickly developed thanks to agricultural activities, became increasingly relevant during this era. With the further rise of the knighthood, new room divisions were introduced, which mainly separated the sleeping area from other domestic activities. Later the construction type of post houses was replaced by stone houses.31 Due to the importance of religion in this period, monasteries can also be considered an essential example of the residential buildings of that time.32 The monasteries were the epitome of the religion. They served not only the

practice of rites through deprivation but were also a refuge for poor people. The monastery was strongly defined by the statement "laborare et orare" work and pray. Thus, the small residential cells, together with gardens, became a place where penance was done through work. Important representatives of these monastic cultures were the Cistercians. who also contributed to the idea of an idealized monastery.33 Moreover, the urban space with its medieval markets played an essential role, whereby these were widespread depending on their location and, therefore, also on the climate conditions.34

Cf. (Dirlmeier, 1998) (Page 225)

Cf. (Dirlmeier, 1998) (Page 311-312)

Cf. (Sennett, 1996) (Page 230-231)9 Cf. (Dirlmeier, 1998) (Page 311-312)



Image 10 Monk Cell

emerging room Due to the newly arrangements, which were related to different groups of people and their activities, a new form of intimacy and privacy in housing was established. Depending on which task was carried out in which room, it was assigned to the appropriate place regarding seclusion or publicity. Like in ancient times, both living and working took place within the same building. 35 From the Middle Ages to the 18th century, a housing image of the "whole house" is evenly depicted. This means that not only all generations

of a family lived in one house, but also serfs, workers, day laborers, and servants. Another strikina aspect of these residential conditions is that rooms were often shared with all the inhabitants, so it might be the case that the master of the house and the servants slept in the same room and engaged in many daily activities together. 36 The term "whole house" was introduced by the historian Otto Brunner and represented a form of housing over several epochs, especially during the pre-industrial periods. 37

Cf. (Niedhammer, 1997)

Cf. (Nagel, 2015)



Image 11 Flämische Haushaltung, Maerten van Cleve, 1555/60

1.2. Pomp and Representation

Renaissance

Adefining shift in understanding the world happened with the transition from the Middle Ages to the Renaissance. Through the new understanding of the science of the human body, the conception of the world has been shifted from the Christian faith to the human being as the measure of all things. The beginnings of the Renaissance were characterized by pomp and representation; already in early Venice, architecture and its facade had a particular meaning. The society lived a free and ostentatious life, subcultures developed, and the clothing of the city dwellers became expressive and conspicuous.38 From the tanners' houses to the pleasure palaces, this era is characterized by the visual representation of the self through architecture. This period became an expression of luxury expressed through the many newly constructed houses,

often apartment houses. The interiors of the residential society also served the representation through ostentatious and exaggerated furnishings. The urban space, was redefined and strived for ideals. The infrastructures of big cities changed; open spaces were equipped with parks and beautiful fountains. The hygiene and cleanliness of the city became another defining aspect of the design of cities; this included the creation of sewage systems.39 Looking at the architecture of the 15th and 16th centuries, the villa in the countryside became an icon of the upper classes. The Renaissance took up villas of ancient times.40 Detached residential buildings were luxurious and prestigious. Nevertheless, a strong class division still existed, which is why the poorer part of the population had to suffer from very poor housing conditions.41

39

Cf. (Sennett, 1996) (Page 280-283) Cf. (Dirlmeier, 1998) (Page 493-494)

40 Cf. (Hilger, 2005)





room of recovery and intimacy

room of representation

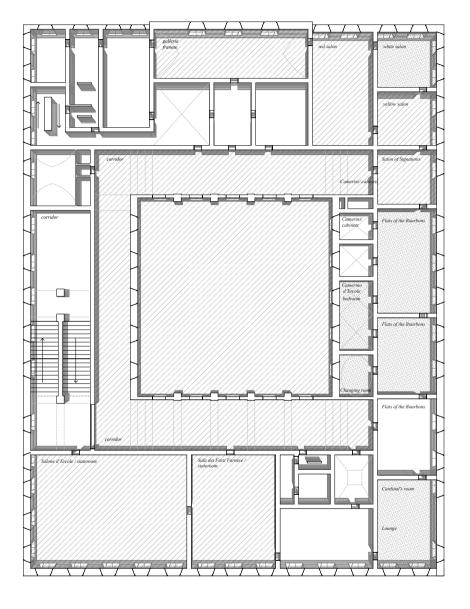
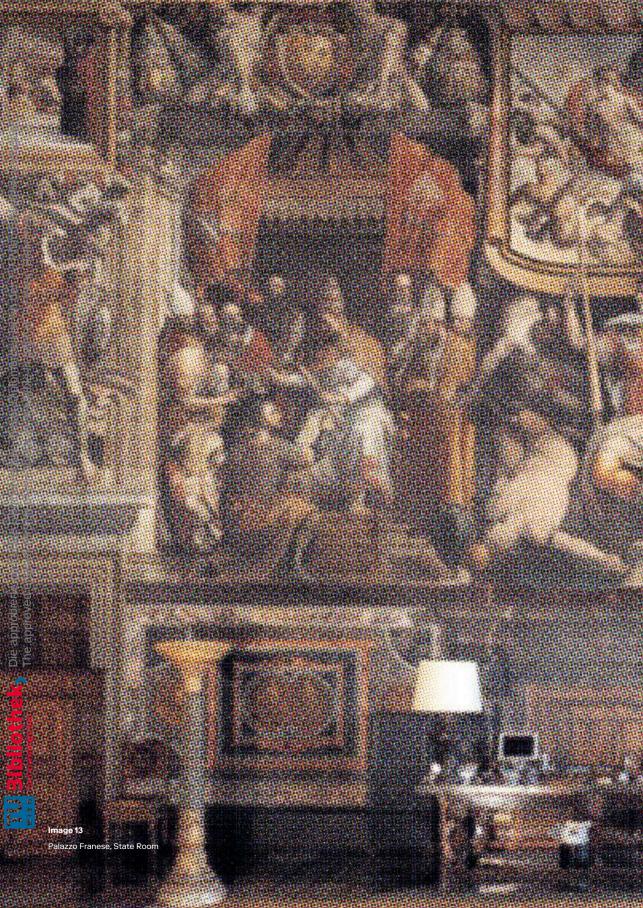


Image 12

Palazzo Franese, ground floor plan, Antonio da Sangallo der Jüngere, Michelangelo, Giacomo Barozzi da Vignola and Giacomo della Porta









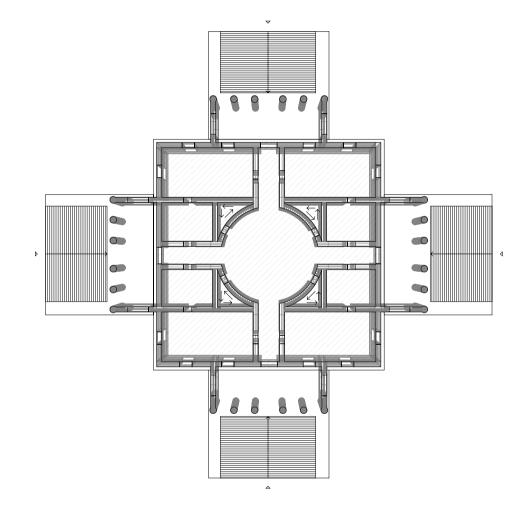


Image 15

Villa Rotonda, Andrea Palladio

room of representation



room of recovery and intimacy



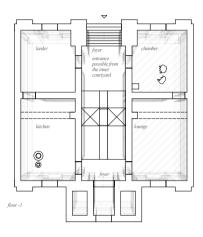
In the basement of the building there were secondary rooms, while upstairs there were just leisure and representation rooms.

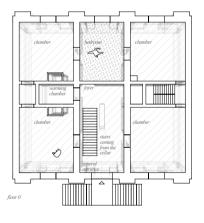
Baroque

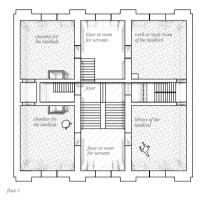
The Baroque era is strongly characterized by newly built houses of the nobility and luxurious castles, which were built mainly in the second half of the 17th century due to the effort of private landowners. Households and the lifestyle of the nobles acquired great importance in everyday life. Thus pompous castle-like country residences, mainly noble palaces, were erected with a domestic representative function. During the beginning of the Baroque period, the nobles mainly spent their time in their country estates, even though they always had noble palaces in the city to establish an economic network and, at the same time, give room for their presence in the city. However, the noble palaces in the countryside were the main residence since it was also surrounded by enormous landed property, which reflected on the power and importance of this social group.42 By the end of the Baroque period, the

civilization of the nobility eventually led them to spend more and more time in the cities, using their country estates rather as places of retreat and sources for agricultural finance.43 As a result of these developments, at the end of the 18th century, the middle increasingly demanded comfortable and representative homesa new movement in society that required a new understanding of architecture. According to Leonard Christoph Sturm, the task of planning private bourgeois residences was far more complicated than the task of planning castles, as the bourgeoisie had more complex circumstances. It were often projects for which the architect had few historical references to draw, nor was the financial scope of the same magnitude as for the royal palaces. 44

⁴² Cf. (Dirlmeier, 1998) (Page 536-538) 43 Cf. (Dirlmeier, 1998) (Page 554)







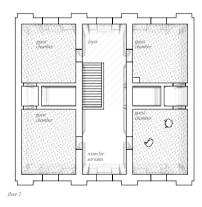


Image 16

Ground floor plan and elevation of an ideal town house Leonard Christoph Sturm. 1721

room of representation

room of recovery and intimacy

In order to gain a better understanding of this form of architecture, Leonard Christoph Sturm describes the intricate type of construction and includes topics such as comfort, beauty, and strength in his explanations. Comfort is used to explain some technical details, such as the handling of heating, the circulation of water, and the resulting question of hygiene within the building and the surrounding city. During this period, the living areas were arranged on the upper floors of the multi-storied building. The basement floors served economic purposes..45

Bourgeois dwelling once again gained an important meaning in the 17th century. It was characteristic for the residence to be divided into a representative, commercial, and sleeping area. The Baroque epoch shows a pompous appearance of the interior, compared to Rococo, where kitsch played a

significant role, but at the same time, a certain lightness was integrated. With every subsequent epoch, the furnishing of domestic buildings became more sophisticated. This represents both a need for domesticity and a desire for a comfortable shelter. For the residents, their private space was an extremely valuable place, not only to feel secure and protected but also to represent the residents socially. 46

Αt the same time. urban space played an important role in terms of the representation of society. Public space was characterized by traditions and ceremonies and enabled objectoriented movements. In the following Epoch, Enlightenment streets developed according to the understanding the body and its relation to the environment. Cities were examined and designed like the body of a human being. The circulative movement became an activity itself within the city. Streets were called veins or atria to describe the modern traffic systems but also to reflect the aim of creating a healthy city and population.⁴⁷

The Age of Enlightenment

The 18th century was an era of wealth, the life of the upper classes became increasingly pompous and pleasurable. While the poor still suffered from substandard living conditions. the rich people bathed in lavishness and opulence. Domestic environment was characterized by high comfort through technological idealization. which made the living space a more and more comfortable environment.48 Nevertheless, in the later stages of this period, society was shaped by an upsurge of the bourgeoisie, which ended in the French Revolution of 1789. The image of the ideal and equal citizen emerged through the unrest and demands of the people. What shaped the domestic, however, at this revolutionary time was the woman, who still followed a conservative role model.49 This period was strongly influenced by the progress

of science, resulting in an architecture of revolution, which expressed partly utopian unbuilt and partly realistic designs, formally based on scientific exploration. Well-known representatives were Boullée and Ledoux.⁵⁰

The separation of work and home has changed constantly over the centuries. Before the 20th century, everything was arranged in the same place; for example, the living and working areas were in the same house. This arrangement was essential as, until the 19th century, most jobs were based on handicrafts. Therefore, from the Industrial Revolution onwards (beginning in the second half of the 18th century), the division of the domestic space started to change.51 Typical residential buildings the industrial revolution were workers' dwellings, which were built directly next to industrial areas.52

³ib

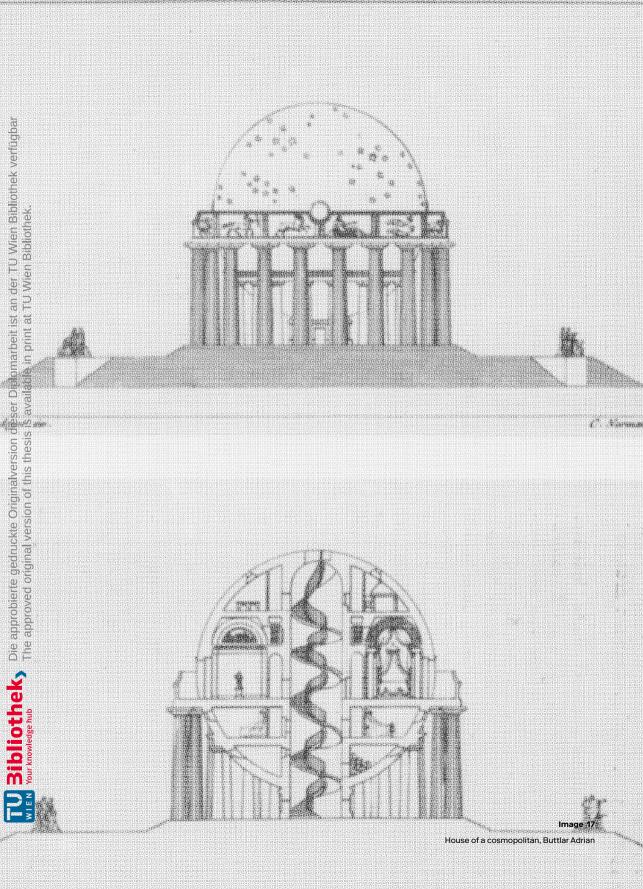
Cf. (Sennett, 1996) (Page 344)

Cf. (Sennett, 1996) (Page 353-361)

⁵⁰ Cf. (Buttlar, 1990) (Page 101)

⁵¹ Cf. (Münch, 2005)

⁵² Cf. (Münch, 2005)



Not only were living and working separated from each other, but also, the subdivision of dwellings began to take on a new dimension. Various day-to-day activities, often based on gender roles, were divided into individual units.⁵³ At the beginning of the 19th century, housing conditions were deplorable. Many people had to co-exist within a single dwelling,

which led to dire hygienic circumstances and illnesses. Only the wealthier social classes could afford flats with a lot more space. The representation was strongly embodied within the domestic environment. Again, domestic space was a way of gaining recognition within the social frameworks. ⁵⁴

TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

1.3 The Modern Individual

The Modern Age

Although in the 19th century, in most wealthy households, servants and employees still lived in the same house as their superiors, the concept of private rooms, which were reserved for certain individuals, slowly emerged. Poorer people only acquired this privacy much later. Bed-riders, journeymen, and apprentices usually shared living spaces with whole families in so-called tenements. With the new development of tenement houses, which already possessed some technical advances such as electricity or the water toilet, and a rising bourgeoisie, new housing reforms developed that shaped the image of society and the home throughout the period from Classicism to Historicism.55 At the same time, the architecture and urban space of the 19th century was influenced by several urban renewals such as that of Paris by Baron Hausmann, which was characterized by linear streets

and distinctive façade structures, as well as the underground railroad in London, which redefined the understanding of distances and connections. What changed the living conditions was, above all, the aspect that it was no longer necessary to live in the city to work there, especially workers could settle outside the city. With the massive increase in population in the cities in the 19th century, the need for housing drastically increased. This created a residential market that was mainly dependent

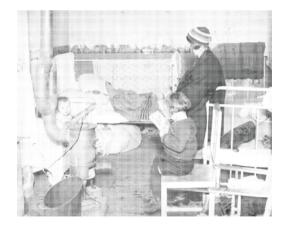


Image 18
Housing conditions in poor areas in Vienna, 1925

on the purchase or rental of individual flats.⁵⁷ At the same time, however, the quest for privacy and a private family home was reaching its peak. Concepts such as Ebenezer Howard's Garden city illustrated affordable housing in the countryside. Thus, the formerly luxurious countryside house became a living space for the average citizen.⁵⁸ The nuclear family household in the countryside was considered a desirable model in

the 19th century and established itself purposefully. However, it was still just a dream for many, as living space was scarce in the 19th century, and thus a large part of the day-to-day tasks had to be carried out outdoors rather than indoors. Sennett describes this time as the last epoch in which the intimacy between the diverse population groups was given through close cohabitation. Mit dem Massentransit nach dem

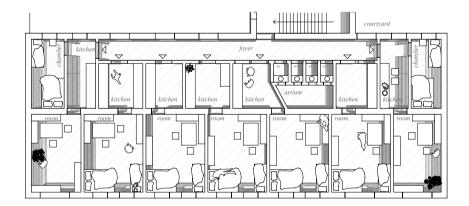


Image 19

Mietzinshaus around 1900, Vienna

Cf. (Sennett, 1996) (Page 406-411)

Modell der U-Bahn hatte die zeitliche Landkarte des modernen Stadtzentrums Gestalt angenommen: tagsüber Dichte und Vielfalt, nachts Ausdünnung und Homogenität. Die Mischung am Tag stellte dabei keinen engen Kontakt zwischen den Klassen her. Die Menschen arbeiteten, kauften ein und fuhren dann nach Hause." 61 (engl.: "With mass transit on the model of the Underground, the time geography of the modern urban center had now taken form: density and diversity by day, sparsity and homogeneity by night. And that mixrure by day implicated no strong human contact between the classes. People worked and shopped and then left for home."62) Thus, an important reflection of Sennett emerges from this historical consideration, specifically on comfort, primarily of the act of sitting. Starting with the toilet, which today is considered one of the most intimate

places, whereas in the 18th century, it was a common meeting place where many people sat next to each other and interacted. Similarly, sitting next to each other changed due to the introduction of the train and railroad system. Seeking privacy for one's own body in public through silence. It gave the right to retreat and rest but, simultaneously, a segregation of the individuals. This is followed by the coffee house, which not only introduced sitting as an activity but also fulfilled the role of an exchange of information or a place of entertainment. The act of exchange became even more



Image 20
Spatial creation of individualism with the common in a coffee house















Image 2

Filmic cross-section about Viennese cafés

65

intensive thanks to the newspaper, which found its place in the history of the media in the 19th century.63 "These outside tables deprived political groups of their cover; the tables served customers watching the passing scene, rather than conspiring with one another."64 This could be seen as the definition of the beginning of individualism in public space; it was a spiritual distance from the surrounding but at the same time physical proximity. The interior space also transformed intensively, mainly due to the constructional modifications of the buildings. Electric lighting gave the possibility to controll the atmosphere of the rooms detached from day and night. In

addition, better insulation and tempering of the air was conducted through central heating and air conditioning. Likewise, an infrastructure for waste disposal and the elevator as a relief from climbing stairs were integrated into residential life. As a result of these changes, the domestic space became more comfortable, and the residents spent a greater part of their day indoors, becoming less interactive with their urban surroundings.65 In the second half of the 19th century, the need for housing was gigantic, and living in tenements also led to hygienic problems due to poor conditions. Great misery prevailed until the 1920s. 66

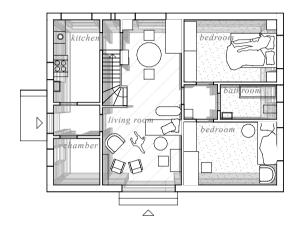
TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

The first rav of hope the were standardized housing projects of the vears between the two world wars. Not only were the living conditions to be improved in terms of ventilation and light, but also, a significant number of apartments could be constructed very fast as the tool of mass production due to standardized prefabricated elements was provided.67 The First and Second World Wars must be considered as changing events not only in history but also in terms of housing. Between the First World War and the Second World War, there was a political-social and economic tension that affected the residential market.68 The lack of housing forced society to find a fast solution. Mass production of prefabricated parts for housing was supposed to solve the problem. Standardized forms made it possible to produce housing

very quickly, leading to the well-known large housing settlements, such as Werkbundsiedlung. the Habitation was considered highly functional and practical; everything had to be explained logically and function as efficiently and economically as possible. 69 An important aspect of the domestic space was the newly emerging electronic tools. which were designed to make housework much easier and faster. Irons, cookers, or washing machines slowly moved into the homes.70 Furthermore, the introduction of the media and its intensive use was a significant event of that time. It was not only the technology that drew our immediate domestic environment, but also the mass media that defined a whole new society. The subsequent aspect specifically emphasized; should information media started to play an important role in the period between

Cf. (Kähler, 1996) (Page 15-16)

⁶⁸ Cf. (Kähler, 1996) (Seite246-251) 69



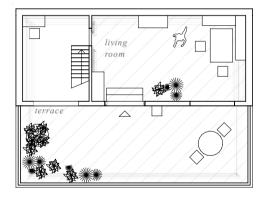


Image 22

Plan drawing, Haus Frank, Josef Frank Werkbundsiedlung, Vienna, 1932

room of representation

room of recovery and intimacy 5 0 10





1918 and 1939. Newspapers and novels served to convey news, but above all, the radio and films were used as innovations in many ways.71 At first, cinemas were spectacular entertainment built as centers, where movies were supposed provide entertainment for population. Politicians then seized on this enthusiasm for the new medium and used this culture for propaganda purposes. The production of films increased rapidly; within a year, up to 100 films with different genres were produced. In 1934, just under 10% of the films were politically produced films, whereas, in 1943, political production was already 55%.72

Around 1900, one can speak of a radical change in the media world. As everyone had access to digital media, one could speak of mass media. At the same time, Friedrich A. Kittler refers to the "writing

system of 1900", which describes the first data recording.73 The period after the world wars was marked by many difficulties, economically catastrophic conditions, and poverty characterized the post-war modernity. European cities were bombed during the battles and had to be rebuilt. Many people moved to the countryside because staying in the cities during the war was too dangerous. Nevertheless, many returned to the city and tried rebuilding a new neighborhood from the rubble. Likewise, the communal politicians were involved reconstructing the much-needed residential buildings, among them the Karl-Marx Hof in Vienna. Despite the challenging conditions, city planners and politicians tried to learn from former urban structures to develop new concepts, including plenty of open space within the dense city areas.74 A blank

Ct. (Ranier, 1996) (Page 238) Cf. (Bösch, 2019) (Page 141-142) Cf. (Flagge, 1999) (Page 24-25)



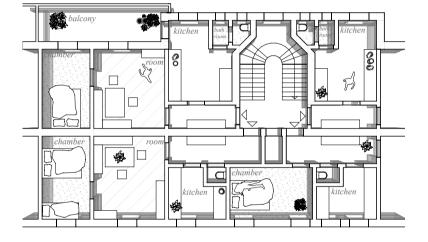


Image 24

Plan Drawing of the Karl Marx Hof

Vienna, 1930

room of representation

room of recovery and intimacy

0 5 10





Image 25 shared laundry room at Karl Marx Hof, Vienna around 1930

canvas that was ready to be painted. Architects and urban planners needed to develop efficient concepts for the housing shortage. Thus, some utopian approaches emerged after the Second World War, as cities had to be partially planned from scratch. The architecture and modern utopian urbanity reflected a social ideal of that time, always in conflict with the reconstruction of the historical cities as they once were. As a result of the economic upswing after the World War, a construction boom occurred.75 Especially the Marshall Plan introduced by the USA, in 1948 served as a means of support for the reconstruction of European cities. It thus gave a financial boost along with new opportunities. 76 Besides the already known flat garden cities and settlements, which had an upswing between the wars, large housing projects were added after 1945. One important example to mention is the Unité d'habitation by Le Corbusier in France. This period was defined by the emergence of a concept of master plans, which were based on the CIAM (Congrés Internationaux d'architecture Moderne) held in 1933. Points such as green space and the subdivision of the functions of the urban zones were written down in the Charter of Athens by Le Corbusier and Giedion and served as a benchmark for the reconstruction of cities.77 Due to all the historical events, a social upheaval in society and housing policy



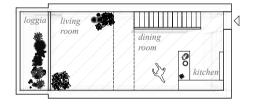


Image 26

Unite d'habitation, Le Corbusier

Marseille 1947

room of representation



room of recovery and intimacy



TU Sibliothek, WHEN Your knowledge hub

was necessary. Laws to secure access to housing have been introduced and should help the less wealthy in society. Social housing not only emerged in the interwar period but was imposed from 1950 and reached its peak.78 The resulting city, where many cultures meet and no one is at home anywhere, asked many questions. Individualism has turned the street space into a place of surveillance and observation rather than a space for interaction. Sennett even refers to shyness, which results in anonymity towards other individuals.79



Image 27 Unite d'habitation, Le Corbusier

Sibliothe Your knowledge hub

From the more and more emerging society and its prosperity, an intensive consumption behavior developed, which let the citizens flourish again after the war. However, this development had both positive and negative aspects. It led to large companies gaining more and more power. At the same time, globalization was extended and optimized. It was a prosperous but nevertheless very conservative society. which mainly aimed for the idyll of the nuclear family model. In this context, several countermovements emerged, protesting against capitalism, consumerism, the classic role models of the typical suburban family, and the resulting desire for more and more property. Nevertheless, not only socially but also spatially, these countermovements raised a new understanding, particularly when looking at housing. Thus, the act of living suddenly became a political activity and served as a means



Image 28
Kommune 1 Berlin

of expression and representation of opinions. It was the will to express the need for change through radical forms of dwelling and occupation of space using things that accompany us daily. Such radical movements include Kommune 1 from Berlin, founded in 1967, and Italian movements, primarily from Florence, including Superstudio, Gruppo 9999, and Archizoom, which addressed these and similar issues mainly through architecture and urban planning by visual utopian methods.80 representation Starting with the radical student movement

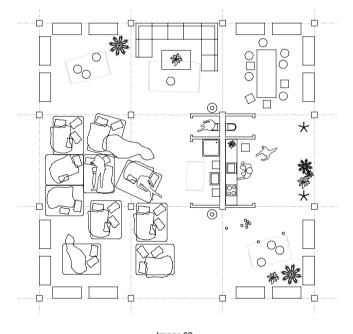
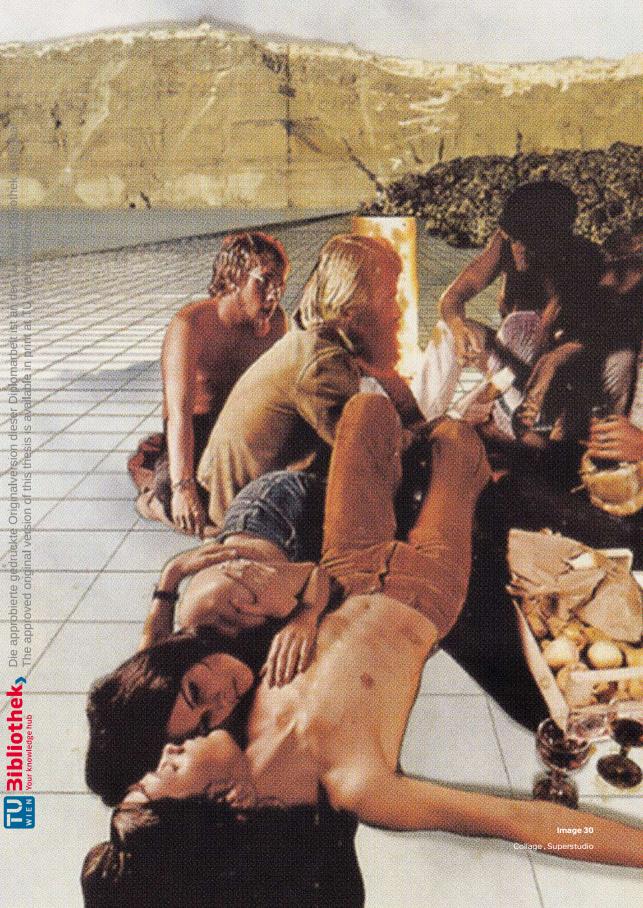


Image 29 Symbolic Ground Floor Plan of the Kommune 1 Berlin

clear approach to housing as well as the topic of intimacy, publicity, and privacy within this context. Kommune 1 was known for questioning consumerism of the late 20th century, challenging conservative society through free living and loving, as well as pushing radical statements that even reached the courts. At that time, shared flats were usually associated with alternative ways of thinking that were politically oriented. It was an experimental and new way of living together. The communes of the 1960s set things in motion. They contributed to new living constellations, which we may know today as the very typical shared flats. It became a typical solution for students or people who do not have enough money to afford a whole apartment. They not only challenged the private sphere and the way of living as a political act but also contributed

Kommune 1 in Berlin, which had a very

to the dissolving of traditional gender roles within the domestic space.81 Furthermore in Italy, the 1960s marked the emergence of the relevant radical architecture, movements in such Superstudio. Gruppo 9999, and Archizoom, Superstudio examined the future with a very current view at the time; they not only dealt with the role of work and the future society that would evolve around it but also integrated the aspect of technology into their considerations. Their idea was that labor was supposed to disappear thanks to hyper-technologies, which would provide a system that would be both safe and sustainable. They spatially captured these reflections of an utopian coexistence and fundamentally influenced architectural thinking through their visual representations of space.82 Furthermore, the grid, probably the most known elements of Superstudio's collages, served as a radical reflection of





the landscape as a critique of architecture being an endless expansion of the urban. The work was called Continuous Monument: An Architectural Model for Urbanization.83 Total "Superstudio's vision was prophetic in some ways. Like the infrastructures it imagined, the Internet is a highly technological grid connecting ubiquitous nodes. The nodes function as interfaces for individuals and allow them to travel virtually across the grid."84 The Italian group Archizoom, founded in Florence in 1966, also opposed the principles of modern design and functionalism. They were co-founders of the so-called anti-design, probably their most famous achievement, which continued to influence generations and designers, including the Memphis Group. Like Superstudio, Archizoom was part of the exhibition in Pistoia called Superarchitettura, which gave the

groups publicity.85 Gruppo 9999 primarily focused on everyday life, using the living itself as the basis for their design. They aimed for autarkic living with ecological backgrounds. Their experimental way of life always involved people from their own environment, since they used their lifestyle as a base. Besides them, these movements were accompanied the groups UFO, Zziggurat, and Gianni Pettena, who had similar architectural goals and approaches.86 Altogether, they show the misuse of economic wealth, false assessment, and society's exploitation of the mass media. By the way they connected design to their daily lives, all projects were a socially critical expression. They represented a new approach to contemporary living, offering alternative ideas to traditional lifestyles.87

Cf. (Imam, 2021)

⁽Botinello, 2015) (Page 80)

⁸⁵ Cf. (Stauffer, 2007) (Page 11-24)

⁸⁶ Cf. (Ornella, 2017)

⁸⁷ Cf. (Encyclopedia.Design, 2021) original source (Byars, 2004)

These ways of representing the self in space of the 1960s, are already an effective way to understand architecture as the connection of the human being and the objects surrounding it, and thus also housing. Space as a medium is not appearing for the first time but has always been used in different ways throughout the ages. It serves as a refuge for intimacy and one's deepest desires, for the secret, as Foucault already described it as heterotopias or other places. At the same time, it can also represent power and the public sphere; it can exclude or enclose. If space can be described as a medium, the question arises what space is and what significance the digital has in shaping the next and, thus, also our epoch. This is followed by an analysis of the space that has been and is being changed by digital media. Living as the main point of analysis, will look at the

domestic environment which surrounds us daily. It is the home, the homeliness, the living. Nevertheless, how does the intensively present digital media change living? What means homely, and what has become uncanny? At this point, several questions arise which need to be addressed. Among them is the guestion of what kind of media there are and how they influence people, their behavior, and their relationship to their environment. Hence, how is living changing, what is public and what is private, what is visible and what is intimate? Who benefits from the collected data that we daily feed our devices, from surveillance, and from the resulting position of power? Finally, what will remain of this current situation while looking to the future?

Diese Arten der Repräsentation des Selbst im Raum sind also schon in den 60er Jahren eine effektive Art und Weise. die Architektur, die Verbindung des Menschen und den ihn umgebenden Objekten im Raum und somit auch das Wohnen zu verstehen. Der Raum als Medium kommt hier nicht zum ersten Mal auf. Über alle Epochen hinweg wird er immer wieder in unterschiedlicher Art genutzt. Er dient dem Rückzug, der Intimität und den tiefsten Begierden. Ebenso dient er dem Heimlichen, wie Foucault es schon als Heterotopien oder andere Orte bezeichnete. Zugleich repräsentiert er aber auch Macht und Öffentlichkeit, er kann ausgrenzen oder einfassen. Kann man also den Raum als Medium bezeichnen, stellt sich zugleich die Frage, was ein Raum ist, und welche Bedeutung das Digitale hat. Was prägt das Wohnen in der Zukunft? So folgt eine Analyse des Raumes, welcher durch die digitalen Medien verändert wird. Das Wohnen als Hauptanalyse Punkt betrachtet den häuslichen Bereich, welcher uns täglich begleitet. Es wird die Frage gestellt, wie die intensiv präsenten digitalen Medien das Wohnen verändern, was bedeutet heimelig, und was ist unheimlich geworden? Weiters: Welche Medien gibt es, wie beeinflussen sie den Menschen, sein Verhalten und seine Beziehung zu seiner Umgebung. Daraus folgend, wie verändert sich das Wohnen, was ist öffentlich, was ist privat, was wird gesehen, was bleibt intim? Wer profitiert von den gesammelten Daten, der Überwachung und der daraus folgenden Machtposition? Was bleibt von der aktuellen Situation?

Seen and Unseen

Visual Perception as spatial Element

The history of housing gave us many different conceptions of living space regarding representation and privacy. Now we must understand which aspects have been defined as determining factors for the public and the private. Representation is attributed as a word to the representation of several people by one individual or as a typical and desirable way of life.93 The word private is mainly attributed to a single individual, but also describes objects which are exclusively reserved for a single person. 94Thus, this chapter investigates this intense conflict of what is seen and what is not seen. On the one hand, representation is used to describe the expressive presentation of oneself, while the private describes the opposite - the non-presentation. This, in turn, can be related to visual experiences, seeing and not seeing. People's perception was initially shaped by smelling and hearing, but later seeing

became the most important sense for humans. A sense which was further driven by the development of media, such as script.⁹⁵

What do we see and what is hidden, what are we allowed to see, and what do we want to show? Thus, could we describe the private sphere as a secret, invisible space, something hidden, where we can be ourselves, and no one is watching us? Nowadays, privateness is understood in a completely different way, yet having a look at digital media provides us with images constructed by data information of spheres of life; Images of the former unseen become visible. Once assigned to the representative and public, they must reject the private. This intersection shall be examined since these images floating through the web convey precisely the opposite; they describe a staged representation of the private sphere and communicate it as reality. If the

⁹³ Cf,. (Duden, 2022) 94 Cf,. (Duden, 2022) 95 Cf. (Grütter, 2015) (Page 14)

assumingly private sphere is exposed, what remains truly private? What is the little bit we cannot see and do not want to show? And what behavior can we expect from the individual if permanently under observation? Thus, we could argue that the digital media society has a confused understanding of what private actually means; blurring the boundaries between what is actually representative and what remains private. Transferring this observation to spatial configurations requests a re-examination of the visible and hidden, the separated and enclosed. ; an attempt to understand the secret of habitation as private space. The individual needs a space for the self, a place for unfiltered individuality.

Die Geschichte des Wohnens hat uns

nun viele unterschiedliche Auffassungen des Wohnraumes in Bezug auf die Repräsentation der Privatsphäre vermittelt. Nun müssen wir verstehen. welche Aspekte als maßgebende Faktoren das Öffentliche und das Private bestimmt haben. Das Repräsentation wird der Vertretung von mehreren Personen durch eine Person zugeschrieben, sowie einer typischen und erstrebenswerten Lebensweise.96 Das Wort privat wird meistens einer einzelnen Person zugeschrieben, oder auch als Obiekte, welche einzelnen Personen vorbehalten sind, verwendet.97 So zeichnet dies ein intensives Spannungsfeld aus, welches speziell das Sehen und das Nichtsehen betrachtet. Repräsentation beschreibt

die expressive Darstellung des Selbst, das Private hingegen das sich Nicht-Dies kann wiederum auf das zeiaen. Sehen bezogen werden, sehen und nicht sehen. Die Wahrnehmung der Menschen war ursprünglich durch Riechen und Hören geprägt, später aber wurde das Sehen der wichtigste Sinn für den Menschen. Dies wurde folglich durch die Entwicklung von Medien vorangetrieben, wie beispielsweise die Schrift.98 Was sehen wir, und was sehen wir nicht, was dürfen wir sehen und was wollen wir zeigen? Wir können also die Privatsphäre als einen geheimen, nicht sichtbaren Raum beschreiben? Etwas verstecktes. wo wir ganz wir selbst sein können und uns niemand beobachtet? Heutzutage wird das Private ganz anders verstanden. So müssen wir die Medien betrachten, die uns aus Daten-Informationen entstandene Bilder liefern als Abbild von privaten Lebensbereichen. Können

Repräsentativen wir sie dem und Öffentlichen zuordnen, so müssen wir sie zugleich dem Privaten abwenden. Diese Schnittstelle soll untersucht werden. So vermitteln die im Netz verbreiteten Bilder genau das Gegenteil, sie beschreiben eine Inszenierung der Privatsphäre, und vermitteln sie als Realität. Doch befindet Privatsphäre nicht genau dahinter? Genau das, was übrig bleibt, das kleine bisschen, das wir nicht sehen können und nicht zeigen wollen? Und was macht es mit dem Individuum, wenn es dauerhaft unter Beobachtung steht? Man könnte hier also argumentieren, dass die Gesellschaft der digitalen Medien ein falsches Verständnis dessen hat, was an sich privat ist und demnach auch die Grenzen zwischen dem tatsächlich tatsächlich Repräsentativen und Privaten verschwimmen. Umgelegt auf den Raum, müssen wir den Aspekt des Sehens und nicht Sehens betrachten,

das Separierte und das Eingeschlossene muss erneut untersucht werden, um zu begreifen, wie Wohnen als privater Raum zu verstehen ist.

"Der Begriff "wahrnehmen" besteht aus den beiden Wörtern "Wahrheit" und "nehmen". Das bedeutet, wenn wir sehen, optisch wahrnehmen, nehmen wir das Gesehene als die Wahrheit."99

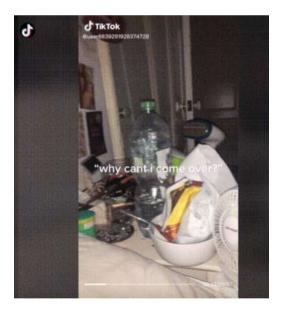


Image 32 TikTok Screenshot of daniklieber's Tik Tok Video about "why you can't come over" messy room

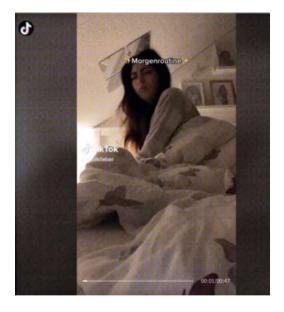


Image 33 TikTok Screenshot of daniklieber's Tik Tok Video about her morning routine



TU Sibliothek, Die approbierte gewiesen vour knowledge hub

2. MEDIA AND THE DOMESTIC

The history of media goes back a long way, from book printing to newspapers and photography. However, this chapter deals specifically with the emergence and influence of digital media on our behavior and environment. In his work "the Medium is the Massage". Marshall McLuhan, together with the graphic designer Quentin Fiore, describes the effects of the media, especially digital media, in society. In particular, it shows texts supported by visuals; thus, the book itself, as a medium, describes the medium. Moreover, it explains how every era has its own medium, and every society uses different senses to absorb information. In other words, thoughts and actions are defined by the reception of our environment using one's senses.88 Writing is the medium that allows information to be communicated visually through the alphabet, absorbed through language and the act of reading. Thanks to the ability of replication and the introduction of printing, the medium was made available to society for the first time as an object of consumption. Thus, the definition of truth through the reception of information by certain senses has changed over time: starting hearing, the individual has evolved to the verification of information through visual representation. Over the years, people have learned to only believe in visually supported things, whether pictures or writing; hearing only, on the other hand, completely lost its justification. While McLuhan points out that in the world of digital communication, the constant influence of information, the constant updating of a fact, means that purely visual perception is no longer enough to absorb information. This means that it is much more about understanding structures and what effects they might have than about visual observation



only.89 Furthermore, he describes the use of new media in the context of humans in relation to each other like this:

"The shock of recognition! In an electric information environment. minority groups can no longer be contained, ignored. Too many people know too much about each other. Our new environment compels commitment and participation. We have become irrevocably involved with, and responsible for, each other."90 In this context, we have to recall the history of digital media, which goes back to the end of the 19th century and has intensively influenced the design of cultures and society. During the 19th century, the first mass media became widespread and intended to convey information to many people. However,

the concept of mass had a connotation; it was also an expression of chaos or even danger, which is why there were limitations to this sort of media during the 1920s. Especially during the Second World War, when propaganda spread through a variety of media, such as film, newspapers, or radio. The first electronic medium, video or television, was introduced at this time. However, these media were only electronically operated and did not yet have digital storage capacity. The film, for example, was already stored on film reels but was only transferable by the physical action of humans, transmission by post or courier. Thus, the important element for this analysis occurred after these achievements; nevertheless, mass media has a similar concept, especially from a social point of view, as well as serving as a basis for the subsequent innovations. After the electrical media came digital media, which differs specifically in that it digitally stores data and can thus be passed on very effectively. So, starting with film, television, and radio, there is a transition to the computer and the internet, which are entirely digital media. However, all other analog electronic media were later transferred to digital. This is also the birth of the mobile phone, which subsequently defines today's society. Using digital media requires a massive network in the background that must function technically, politically, and economically to become

of the culture. The processes in the background are thus becoming more and more distant from the user and thus less visible. Again, these media are an important defining factor in our daily lives and influence people's behavior.91 In general, media convey information; in the case of human beings, it is a matter of communicating their direct environment, which is considered the reality to them. As such, the media world is not just a tool for conveying information but creates its own dimension. They reproduce truths or only parts of them, which is why this newly formed dimension is called media reality, whereas each individual media has its own media reality.92

TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

2.1 The Digital Age

From the previous chapter on the introduction of the use of digital media, we will now continue with on spatial behaviors. Thus, this section deals with the influences of the digital on daily life, which encompasses the home and the resident himself, and is intended to produce a spatial understanding of these influences. How does digital media intervene in our private space, and how does it change our lifestyle and our culture? Starting with Peter Sloterdijk's explanations of living in the modern age, the guestion of intimacy, and the introduction of media into this emerging realm. Further comparing his idea with Beatriz Colomina's theory of the bed as an emerging space of change. Peter Sloterdijk describes space philosophically as a primordial type of life: he refers to the fact that since the beginning of history, humankind has

been looking for a shelter to protect itself or even create one. In fact, he describes human beings as habitation beings due to their habit of appropriating as well as occupying space. In this way, he refers to various themes in his work "Sphere Trilogy", including architecture and space and how people relate to them.¹⁰⁰

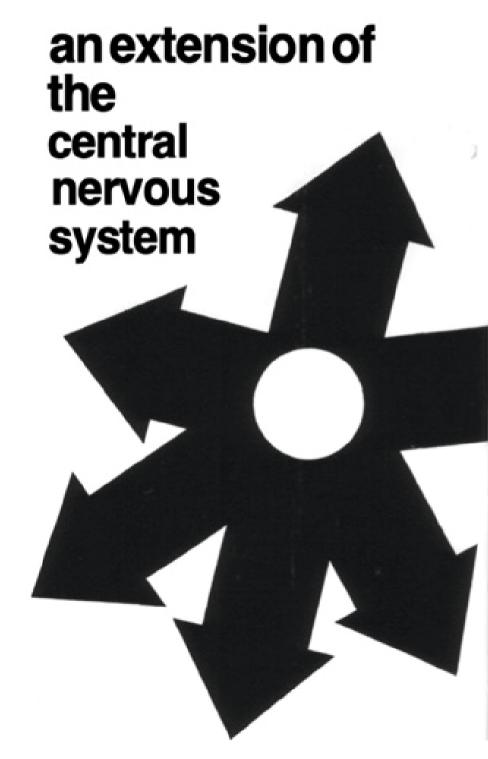
analyzina Shoushana Zuboffs "The monumental work of Age Capitalism", which Surveillance she wrote in 2019, the socio-political point of view will help to understand the relationship between technology and capitalism as well as surveillance. This, therefore, further influences the strongly capitalistic environment we live in, our habits, and the environment we act in, especially our homes. "Who knows? Who decides? Who decides, who decides?" 101

Privacy and Publicity through Technology

Let us start with the question of intimacy, which Sloterdjik included in his reflections and portrayed spatially. The question of intimacy forms an essential basis, which originates from the very first living space of the human being, the womb. It builds an in-depth relationship between the inhabitant and the spatial, which can be understood more in atmospheric than physical or mathematical terms. This idea of intimacy continues to look at the bedroom, the bed, and, furthermore, the tools that make it intimate and safe for us.102 Whereas here, it is also interesting to include Beatriz Colomina's theory about the concept of the bed. She specifically describes the idea of the bed in the 20th century and how it is changing as a space. especially through the introduction of digital media. More and more people nowadays choose to work from home, specifically from their bed or sofa, which therefore has become a working place. Starting with the porn industry, which has made the bedroom itself a physical labor venue. Thus, the technical devices that surround us today not only moved to our bedrooms and gave the bedroom a totally different meaning, but further work is carried out in the digital realm. Underpinned by an entire industry related to working while lying down, the bed has thus become a popular place of commerce. Contemporary media, the devices that have crept into our most intimate domestic space, have mutated the bedroom from a secure spot for the regeneration of the body to a place of work.In this case, one speaks of horizontal or flat architecture. Beatriz Colomina repeatedly cites the example of Yoko Ono and John Lennon, who staged a sort of sit-in protest in bed, where they also gave interviews and allowed journalists to photograph them while sitting in their most intimate area, the bed.103 If we

TU Sibliothek, Die ap wien vour knowledge hub

electric circuitry,

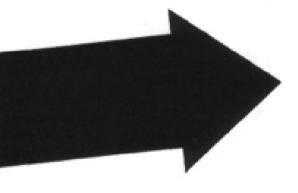


The Medium is the Massage
McLuhan Marshall

Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and actthe way we perceive the world.

When these ratios change,

men change.





of social media, the bedroom becomes an important aspect of the domestic environment. Starting with the morning routine, where no alarm clock, no person, but the mobile phone wakes us up. Specifically, the current state of events should be considered within this context. The most popular social media app among the generation of young people right now is TikTok. It is noticeable that even the children's room is transformed into a place of work and entertainment, or rather a background. Let us look closely at Peter Sloterdijk's idea of flat structures. He describes the individual a being who needs a complex environment of different dimensions in order to feel comfortable and at home somewhere. He identifies these levels as islands that deal with different - often emotional - issues, such as belonging, warmth, or jealousy. If we put all the necessary elements together, we get a world island, i.e., a part of the whole

connect this phenomenon with the use

world, which might represent a flat. Once we find ourselves in the sphere of living, we quickly arrive at the inhabitants and their needs. Sloterdiik initially outlines the phenomenon of the one-person apartment, which in particular, reflects the emerging individualism of modernity. cell-like living units already existed in the Middle Ages, known as monasteries. However, it is essential to note that these types of buildings served to focus on religion and god, while the cells of modernity focus on the reflection of the self. However, if one applies Sloterdijk's island theory to the home, the individual has to construct several dimensions that must be complemented by the individual itself in its own space to feel satisfied in its environment. Thus, it is always about juxtapositions between the intimacy and the public, the private space and the shared space, which, talking about urban and architectural configurations, of course, also brings the term density into play and further includes a discussion about the neighborhood. It deals with the need for private life, which has to occur close to each other as a neighborhood, and in turn, is referred to as a society. Describes the modern way of constructing as serial. It is often about modules that are stacked above and next to each other, thus creating a dense neighborhood while at the same time offering the individual his or her own private space. The Nakagin Capsule Tower is cited as a physically realized example that captures this theory in some ways.

Bringing digital media to the table, the concept of modernity begins to take shape. The radio, the television, and the computer have become an integral part of daily life and accompany, perhaps even complement, the individual. In the chapter "Cell Construction, Egosphere, Self-Container" (Ger: Zellenbau,

Egosphäre, Selbstcontainer), it is these relationships with new technology and the human being living as an individual that are explained. Above all, it is about what Peter Sloterdijk describes as "the self-pairing "(in German: Selbstpaarung). This is the expansion that the person living alone needs to create a pleasant environment livina without another person physically with them. Starting with the medium of writing to radio and television, all media is used as an expansion of self-living in the apartment space. First, it is about finding oneself and then breaking through external influences that are physically distant but present at the same time. The leap beyond the local, however, is ultimately made by the telephone, which is the epitome of this connection between the individual in his or her private sphere and the outside space, the other inhabitants of the city. It allows



Image 35 Hugh Hefner at Work

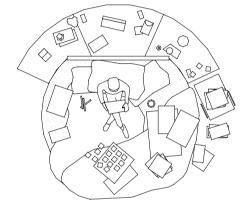


Image 36 Plan Drawing of Hugh Hefners bed in Chicago

106

107

nicht die

telefonische".108

contact to be made with someone who is not physically in the same place. 106 Sloterdiik describes this as follows: "Because it can be reached by phone calls, the flat is deprived of the "unity of place"; in return, it is connected to a network of virtual neighbors. Since then, the effective neighborhood is not the spatial one but the telephone one." 107 "Weil es von Anrufen erreicht werden kann, ist das Apartment um die "Einheit des Ortes" gebracht, im Gegenzug an ein Netzwerk virtueller wird es Nachbarschaften angeschlossen. Die effektive Nachbarschaft ist seither

Nowadays, it is impossible to imagine life without the layer of digital media. Digital media is used as a tool within our society; its main purpose is based on communication and mediation. It is

räumliche.

sondern

die

obvious that society and every other area of our lives are strongly influenced by technology and the resulting new media culture. Therefore, assuming the digital medium is irrelevant when talking about our environment and, further, the domestic space would not be right. It refers to a proliferation of cultures that use digital media as an object of mediation.109 When Sloterdijk speaks of individuals in the modern age, Shoushana Zuboff's work "The Age of Surveillance Capitalism"perspective will conclude these ideas. She describes modernity, too, but already captures an essential aspect: she defines the economy of our generation with a string term, namely "surveillance capitalism". Divided chronologically into three modernities, the economic processes are made intelligible. Thus, with the first car available for the average citizen,





Image 37 Monk Cell, Monestary Sainte-Marie de la Tourette, 1953

Ford, with its Model T, represented this period, the first Modern Age. It was a time in which prosperity was made accessible to a vast amount of people. a period of mass consumption and wealth. This is followed by the period of Individualisation, the second modernity. Physical prosperity in our through possessing things like cars, a house, or technical devices, resulted in new prosperity through experience. It was a generation that was allowed to experience things that would usually be reserved for the richer society, such as education at universities, traveling to different countries, and experiencing other cultures; all this had now been made more affordable. In addition, the choice of products became broader and broader, as did the dissemination of information through various media. During this time, the individual took center stage; it was no longer a question of what was common but of the individual's self. The opportunities that suddenly arose, which were no longer limited to higher social classes, made a new perspective on life possible.110 Apple is the guiding company of surveillance capitalism and, thus, of the third modernity, It is about the business with data, tracking the behavior of various users their digital devices. Once this collected information is sold, it creates a business. Thus, in the immense extent to which this activity has been carried out within the last years, the digital defines the market and thus writes the history of surveillance capitalism. Shoshana Zuboff speaks of a social contract that is undertaken here, whether voluntarily or involuntarily. The big and leading companies overcame any legal, but also moral hurdles that might have stood in the way of the third modernity. With the aim of creating a deep understanding of the individual



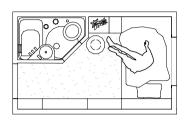


Image 38 Cell of the Nakagin Capsule Tower, Tokyo, Japan



Image 39 The Nakagin Capsule Tower, Tokyo, Japan





by collecting and selling its behavior in the form of data in the digital realm. The internet is presented as a free tool, forming the peak of individualization; everything is possible, as one would like it to be. This ideal illusion is as it seems since using online services means that behavioral data is passed on and flows directly into capitalism. Hence the term "digital capitalism" describes this phenomenon.111 Above all, the internet was a main catalyst for the services that we today refer to as digital media. Starting with the platform Google as the first major breakthrough into the digital age. As mentioned previously, the big companies Google, Facebook, and Microsoft ushered in the era of surveillance capitalism. Nevertheless, how could it even be possible to introduce such a market form into everyday social structures? Google overrode not only ethical agreements of society but also

legal and political orders. Only in this way was it possible to accustom mankind to the new media. Google's original goal was to act as an information mediator, to provide a platform that is accessible to everyone, always and everywhere, and that would contain any information needed.¹¹²

Nevertheless, the initial good intentions did not yield a profit, which is why the whole concept of the search engine was expanded. Google recognized the demand of its time and implemented it determinedly. Even though in 2000, the dot-com bubble burst, after a huge number of young technology start-ups focused on digitalization emerged in Silicon Valley, Google rebounded and gained a concept of data utilization that would define our future lives. Data was the product, and people were the producers of it. It was and still is a never-ending cycle. The aim was to

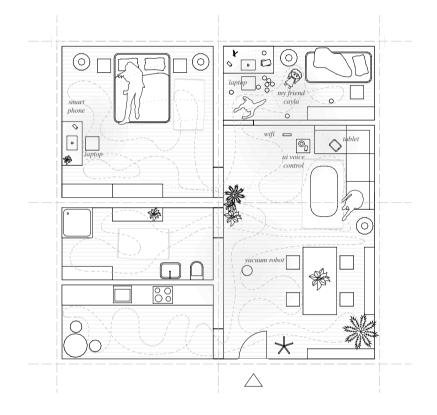
113

collect as much data as possible about people's behavior and, in line with the development of the individualization of modernity, to generate individualized online advertising for all users and thus influence their behavior. This was the first time that digital resources were involved as a market itself, compared to Apple, which also made a significant contribution to surveillance capitalism but still sold physical products.¹¹³ Shoushana Zuboff speaks about phenomenon of the so-called "behavioral surplus". This concept constitutes the basis of the concept of Google's business idea. Data on users' experiences and behavior is collected and further exploited. This should no longer just lead to the optimization of the search engine but rather forms a surplus that analyzes potential forms of behavior and thus constitutes the behavioral surplus.114 In this way, it was possible to

increase the raw materials (the data) necessary for the company to grow and expand its outputs, quite the opposite of the forerunner of the mass production revolution, Ford, which revolutionized production itself. Google's approach is, therefore, an extraction of raw materials. which is why Zuboff calls this approach of the business model the extraction imperative. The economic motivation of Google implies the drastic intrusion of the digital into the individual's private sphere without consent. It was the brazen way that let Google defy any legal governments. Moreover, this was the strategy and breakthrough of the company. At the same time, the implementation into our daily lives made it possible to let this digital market form succeed.115 As a consequence, not only is data becoming more and more essential and influential in our daily lives, but it is also the market that is taking on a

Cf. (Zuboff, 2018) (Page 97) 114 115 Cf. (Zuboff, 2018) (Page 110-113)

much more dominant role than any other aspect, as it is the one that defines our lives the most. By keeping their real goals secret, these digital corporations have had time to creep into our everyday reality and, indeed, make people dependent on their services. Not only political and economic factors played into the hands of surveillance capitalism, but also historical results such as the 9/11 terrorist attack, which intensified the demand for security improvements, which of course, should be created by data collection and surveillance. It has always been somewhere between security and surveillance, separated only by a thin line, if at all. This historical happening enabled Google to collaborate with the US government and its security services, raising the companies' data collection to a whole new level of necessity. To the point that national security systems even used the platform as a role model for their information gathering. What is important to note is that the state considers itself to be in the same position as a private company such as Google. 116 In the end, neither Google is a search engine nor Facebook is a social network where one can connect with friends: it is market mechanisms that use clever tricks to obtain private data and thus influence the market. At this point, it is no longer about improving life but about constant surveillance and the further exploitation of the acquired data for potential future behavior. The cycle thus only aims at more profit and further feeds capitalism.117 Zuboff describes an expropriation cycle used to introduce a new market form into a stable society; in this way, Google repeatedly sticks to the four phases, encroachment, habituation, adaptation, and realignment. They have introduced abruptly and defied legal regulations, which means that they play



Symbolic Plan showing Objects that collect Data

118

for time until society has already become accustomed to the innovation, the "product "is perceived as necessary, and thus the legal measures are adopted. This means that Google obtained data from the public and private spheres without even having permission to do so during the time when it was asking for it. As happened with the data collection for Google Street View, which even requested data from private Wi-Fi networks.118 "If you imagine a satellite sat above your office then the old resolution could probably make out your desk. The new imagery - where each pixel measures around 31cm - can now make out what's on your desk. When you reach this sort of frequency you can begin to add in what we call 'pattern of life' analysis. This means looking at activity in terms of movement – not just identification." 119

However, after all these events, most



Image 42
Google Maps Screenshot

conditions prevail; the secrecy makes it possible that surveillance is practically invisible to us. By means of various objects that are in our immediate environment, if not even attached to us, all processes and information about every single person are stored. Mark Weiser refers to the relevance and power of barely visible technologies. A computer world, as Weiser describes it. The boundaries between the virtual and the real are becoming more and more blurred. 120 With the high competition to

Cf. (Zuboff, 2018) (Page 165 -171)

^{119 (}Evans, 2014) in (Zuboff, 2018) (Page 180)

¹²⁰ Cf. (Zuboff, 2018) (Page 231- 235)

121

122

predictions, the tendency of this branch is moving from an extractive imperative to what Zuboff describes as a predictive imperative. Thus, data collection is focused not only on the private space but also on the most intimate private spheres of individuals, e.g., emotions. This move deeply intervenes in behavior and indeed can influence it. As a result. predictions are becoming more and more accurate, which in turn leads to more and more regulated consumer behavior in an age that is defined by capitalism.¹²¹ Furthermore, this aspect implies that the collected data is not only utilized but can also act in some way. From this, one could conclude that the process is very dynamic and almost "live". The use of the data and predictions is further refined and made even more profitable. By using cars as digital devices again, the idea of sticking

obtain more and more accurate data and

to the factor of safety improvements, like after 9/11, worked pretty well to introduce more and more features in our daily lives. Likewise, in medicine, they even tried to introduce sensors that would be directly on or in the body, all to get more accurate data...122 Most users of these devices are convinced that the technologies will take over or have already done so. Looking at future views of the society of the 21st century, it becomes clear that for most, technology has become indispensable and definable in such a way that it is only possible to act within this system, not alternatively or even against it. Partly because there has never been a strong countermovement or alternative system that could act quickly enough.123 If we step into our homes, it continues. Some other examples of data monitoring are the technical devices in our domestic environment, but it is not just the obvious digital devices that are

Sibliothek

Your knowledge hub

monitored; especially those that hide their data collection behind helping hands are the ones that take the deepest knowledae about our personalities and behavior. For example, a vacuum cleaner robot measures the floor plan of an apartment: smart mattresses track sleep behavior combined with apps and other technical devices. The monitoring is slowly becoming total. Thus, for companies, producing products that do not bend to surveillance capitalism is becoming harder than ever since it is only economically effective to act when there is profit, and this is only possible if there is data to be collected. So-called smart homes have become the ultimate data provider; they are no longer located in public places, squares, or streets, but in our most intimate places, our home, our bedroom, is recorded and sold.124 In keeping with the

are increasingly focusing on designing applications specifically for the user in such a way that he or she discloses more and more information. In this case, the user receives not only assistance but also a customized response. So, it has gotten to the point where the decision is directly taken away from the individual.125 These enormous data recordings go as far as the most bizarre methodologies, so even children were bugged and their data exploited. As an example, Zuboff cites the toy doll "My Friend Cayla", which is connected to an app, and conducted scandalous wiretapping of children and their surroundings. Thus, it was even banned in Germany. The story continues with the interactive Barbie. So far, there arose many other of these kinds of toys at the market that were able to collect data. Surveillance thus penetrates right into the children's room. As a result, children are already being introduced

Zeitgeist of individualization, companies

TU Sibliothek, Wien Your knowledge hub

to the learning process of surveillance capitalism, and hidden surveillance is becoming increasingly normalized. In fact, we have already arrived at Amazon's Alexa voice system, which differs from the toy surveillance systems in that this product is obviously recognizable as a speaker and technical device, not packaged as a doll, and thus also classified as permissible.126



Image 43 "Hi Barbie" Doll

2.2. Digital Media and the Representation of the Self

Ιt essential the is to make interrelationships of various subjects concerningarchitecture comprehensible. By explaining the current society and economic system, it becomes clear that a way of life defined by capitalism necessarily requires an examination of it. Therefore, surveillance capitalism and its effects become the driving and defining factor of our society and its habits. Since, of course, the behavior of each person, in turn, affects their environment and thus also the domestic sphere, the relation of these topics of the socio-political system, the self, and the space have to be established in order to create a comprehensible picture of the housing and its possible future in front of it.

Es ist wichtig, die Zusammenhänge der zuvor angeführten Themen in Bezug auf die Architektur verständlich zu machen. Durch die Erläuterung des aktuellen Gesellschafts- und Wirtschaftssystems wird klar, dass eine vom Kapitalismus definierte Lebensweise natürlich eine Betrachtung dessen erfordert. So wird Überwachungskapitalismus dessen Auswirkungen zum treibenden definierenden und Faktor einer Gesellschaft. Da sich das Verhalten jeder einzelnen Person wiederum auf ihr Umfeld und somit auch auf den häuslichen Bereich auswirkt. die Verbindung dieser Themen gesellschaftspolitischen Systems, des Selbst und des Raumes hergestellt werden, um ein verständliches Bild des Wohnens und dessen möglicher Zukunft herzustellen.



Thus, the self and its meaning must be closely scrutinized.

Goffmann refers to a very defining term, as soon as the whole life is a stage, the place of retreat, of the honest, is backstage. The question of where we can retreat can be answered with the backstage, but the question of whether there is a backstage or where it is located is a different one.¹²⁷

You are deliventies the advertise the custome

He consume

The viewer is

ered to who is Die approbierte gedruckte Originalversipherisser Diplomarbeit ist an der TU W. en Bibli The approved original version of this thesis, stavailable in print at TU Wien Bibliothek.

you.

not

Sibliothek Your knowledge hub

It all starts with looking at the beginning of mass media, which started with the movies in the cinemas and the television that entered our homes, the intimate domestic architecture of the 20th and 21st Centuries as well as the power of mass advertisement. Of course, using the consumer as a victim of capitalistic advertisement evoked some counter positions, which is why an old work of Richard Serra and Carlota Fay Schoolman from 1973 should be mentioned here. Richard Serra and Carlota Fay Schoolman focused on a critical view of mass media, using film installations to represent the control digital media has within our lives, reflecting on consumption, the consumer, and the product. "Television delivers People" reflects already in the 70s the problem of the relationship between the consumer and the digital world.128 The culture of self-expression through digital media probably began



Image 45 MTV Promo 1981

with the music industry. When MTV became popular in the 1980s, the mass medium of radio and television took on a new perspective. MTV first presented a television program; this was based on music videos. With the invention of music videos, television gained a significant position in society. This development caused the music industry to shoot through the roof again quickly; it was a whole new way of marketing music, or even people and products. World stars like Michael Jackson or Madonna became the face of this platform. The medium is based on the hardware, the television.

which became popular in households at that time, as well as the software, which was the tv program based on small video clips with a performative presentation of the artist to his music. 129 As much as people loved watching music videos, the product for the consumer was not the only value that such a medium had to offer to fit into the economic system. So, MTV also acted as a marketing tool and mediator between marketers and consumers. Music videos marketed the music and the person, a new aesthetic or products, like fashion. It was a globalized image that was communicated. However, over time, there was also a change in this television program towards reality TV, a series that shows the "real life "of certain people or families. The reason for this change was, as always, to bind the users more to the medium and thus capture more people who could consume more advertisements and, therefore, more

products. In turn, also more and different products could be marketed.130 These reality shows opened up a whole new chapter in the representation of the self and the topic of privacy. This is why it is important to take a brief look at them. Some examples of the most popular series shown by MTV were "The real world", "Big Brother", or "Keeping up with the Kardashians ". All of them were based on a certain number of people living together and being filmed. Bizarrely enough that these series, especially Big Brother, were used as a metaphor for topics related to the age of surveillance later. It was a change of privacy that came through a digital medium; it was not directly about showing reality but more about giving the impression of it. Scenes of everyday life as well as the domestic environment are depicted. Of course, this also acts as a comparative model for the viewer and may have normalized



Image 46
Screenshot of "Keeping up with the Kardashians"

surveillance a little more. The Real world appeared in 1992 and had strangers from different backgrounds living together. Big Brother, broadcast from 1997 onwards, worked similarly, except that the candidates were isolated from the outside world. The Kardashian family, starting in 2007, had made a business out of their lives and were already wellknown by the time they started the series, living in different houses and being filmed in their daily activities. It is about family relationships, jobs, beauty ideals, social media, and everything else that can happen in life. Being able to see the daily routines of stars perhaps gives us even more incentive to be interested

in the lives of these people. So, what has changed with the idea of Keeping up with the Kardashians is that we are looking at a whole new industry that does not just look at the television medium but all the social media as well, which focuses on the interest in celebrities and their scandals. What is also intriguing about this series is that there has been much criticism that the family does not do anything except be famous, which was a rather naive but understandable statement at the time. However, the Kardashians, in particular, have hit the zeitgeist of the social media generation. Content creation, for the sake of content, for the sake of producing data, shows quite an effective business model, so one could argue that what happens in this series is a documentation of exactly that. The content of "reality "is, of course always questionable, as it is a constant back and forth between acting and real life. Nevertheless, the unification of different media makes Keeping up with the Kardashians so

132

special at that time. It is a dynamic process that is shown on Instagram and on TV simultaneously or alternately while capturing the zeitgeist pretty well. This provided a fluent transition into social media.131 Perebinossoff on what is real about reality shows: "And then there are questions about the editing that takes place in reality shows. It should come as no surprise to anyone that reality shows are heavily edited, causing some to question how much reality actually exists in reality shows. That old reality stand-by and innovator, The Real World, for example, shoots on a ratio of 300 to 1 (i.e., five hours of tape for every one minute on screen)."132 Digitization is constantly caught between security and surveillance. At the same time, the utopian notion that technology can save us and produce a perfect future society has often been the subject of many thinkers. An extreme example of this approach can be seen realized in the town of Celebration in Florida, which Walt Disney developed in the 1990s, Its idea is to produce a perfect happy society through the means of surveillance.133 However, it was not the only time that these gated communities appeared in America, as most of the celebrities we see on TV or social media live in these gated communities. isolated from the outside world due to surveillance and rules. Especially in the 80s, some settlements were built; it was the need for security, and a regulated society that gave the impulse for such urban planning projects. Also, the Kardashian family takes advantage of these places, just like many other celebrities. Hidden Hills a celebrity community, where the name of this town seems guite honest in terms of surveillance and security. 134

⁽Perebinossoff, 2008) (Page 116)

¹³³ Cf. (BBC, 1996) 134 Cf. (Bucher, 2000)

Indeed, social media are a segment of this market form of surveillance. They are what accompany us every day, pretending to connect us with others, be it professionally or privately. The constant quest for appreciation by others made these media a daily companion of the self. It all started as a communication tool in professional life. in office buildings, with the application DIALOG. In this case, it was obvious that communication through such technical services is not to be trifled with; any conversations were stored and could be retrieved by the managers; it is no longer a conversation during lunch break which disappears as soon as you finish talking, it is stored digitally forever. The difference here is that this medium very clearly showed the unpleasant mood of surveillance, which is why it was discarded very early. This is where Facebook comes in; it acts as a network that moves away from the workplace to something much bigger. Users feel like they are not being monitored by their employers anymore. Just that no one ever asked if anyone else was monitoring. This platform is the one that requests and stores the most intimate data of the self from a massive amount of people. Whereas the collection of the personality is not done by obvious means, but as always by the non-obvious ones.135

Zuboff describes it in her book like this: "Nicht was in Ihren Sätzen steht zählt. sondern die Länge und Komplexität, nicht was sie auflisten, sondern die Tatsache, dass Sie eine Liste aufstellen. nicht das Bild selbst, sondern die Wahl des Filters und der Grad der Sättigung, nicht was Sie enthüllen, sondern wie Sie Privates mit anderen teilen oder eben nicht, nicht wo Sie sich mit Ihren Freunden verabreden. sondern wie Sie das bewerkstelligen – durch ein beiläufiges "man sieht sich" oder durch die Angabe von Ort und Zeit."136 Another social phenomenon that may not have been sold as a social network but was certainly a social phenomenon, is the online game Pokémon Go. It was released in 2016 and had tons of users hunting digital creatures in the augmented reality environment, which was created in actual streets. This popular game was now crossing some boundaries in reality, not only property boundaries but also moral ones; it was also compromising the safety of users by running into dangerous places like busy streets to catch "their Pokémon ". What the whole thing was actually doing was 3D scanning the world and tracking its user's behavior. This interactive game at the intersection of the real and digital world is producing a gaming community that is providing an incredible amount of data. It is called gamification. 137 Social media are especially popular among today's younger generation. The dependence on social recognition and belonging has taken on enormous proportions. In fact, young people feel such an intense desire to use social, digital media that it has a strong impact on their psyche. Studies, such as the Unplug study, even show that the behavior of social media users is similar to that of drug addicts. Similarly, social media is also repeatedly compared to slot machines in casinos. The addiction concealed by society triggers a kind of compulsion, which is triggered by treatment systems. In the end, the mechanisms that Facebook and others use work just like any other addiction; the release of happy hormones triggers the addiction. With drugs, this is achieved by, for example, a small pill; with social media, it is the small red symbol in the upper right corner which tells us that someone likes what we have posted. The paramount desire of today's generation is to receive recognition from others; this has gone so far that this is more important than the intimate and real self. More and more, the human being is evolving towards a staged self. Starting from the individualism of early modernity. as Zuboff describes it, a swarm is formed to which everyone wants to belong or even has to belong. Questions about the self, and the ego, become increasingly blurred and merge with the masses. More and more contacts and networks that extend over the whole world increase the number of people who can decide about an individual's self. Television made people strive for something they might never have seen before in their environment. Nevertheless, digital media has changed the picture, and the range has become more and more gigantic, whereas, in the past, people were only surrounded by few often-similar people; today, one can see everything and everyone all over the world. As wealth and property of other people are shown again and again in front of one's eves. one believes: there is always room for improvement. At the same time, however, one feels uncomfortable because one does not have what someone else has. Digital media broadens the perspective enormously, but not always to a positive purpose. If we look at social media, it can be said that it is no longer just the act of seeing but also being seen. The self is on stage. Zuboff refers here to the symbol of the mirror. Who do you actually see there? Is it the self or the people who evaluate the self? 138

At this point, we could think about another layer of who actually leads this social structure, not only the surveillance capitalists but also the people that others aspire to, who have adapted their staged selves to the surveillance capitalist

public stage.

system so well that they, in turn, are role models for others. In fact, one could even argue about a kind of stratification, as seen in military systems. Who are the influencers, the Instagrammers or TikTokers, and who are their CopyCats? How does this train of thought reflect on the representation of the self? On the representation of the self in the domestic space, which had little of the inner self, but has become all the more a

"...Es mag sein, dass der Krieg als Strategie die Fortsetzung der Politik ist. Aber man darf nicht vergessen, dass die "Politik" als die Fortsetzung, wenn schon nicht eigentlich des Krieges so doch des militärischen Modells konzipiert worden ist: als grundlegendes Mittel der Verhütung der bürgerlichen Unordnung. Als Technik des inneren Friedens und der inneren Ordnung hat die Politik die perfekte Armee, die disziplinierte Masse die gelehrige und nützliche Truppe, das Regiment im Lager und im Felde für Manöver und die Übung angelegt und einaesetzt...."139

For example, the red heart, the like button, invented by Facebook, has turned the book into a mirror. It is the imitating, the commenting but also the reciprocating that puts the users on stage. Perhaps it is the individuals who live in the swarm that make it so exhausting for the psyche—being alone in a crowd. This constant comparing oneself with other "better "individuals leads to an alltime show of self, a constant spectacle of life. This compulsion to belong also manifests itself in the fear of "not being there "in real-life activities, also referred to in short as FOMO (fear of missing out), which takes the constant staging of the self, may it be online or in real life to the extreme.140 Putting together the self that is constantly on stage and the business with surveillance, we must come back to the question of intimacy and privacy. When and where do we retreat? Can we even retreat? What is our domestic environment, and can it provide enough privacy to regenerate the constant performances of the staged self? Where does one come to rest?

Baudrillard about the power of images: "I would like to conjure up the perversity of the relation between the image and its referent, the supposed real; the virtual and irreversible confusion of the sphere of images and the sphere of a reality whose nature we are less and less able to grasp. There are many modalities of this absorption, this confusion, this diabolical seduction of images. Above all, it is the reference principle of images which must be doubted, this strategy by means of which they always appear to refer to a real world, to real objects, and to reproduce something which is logically and chronologically anterior to themselves."141



TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

2.3 Surveillance as Space

Zuboff compares Bentham's Panopticon, the epitome of surveillance as space, with today's situation of the inability to escape from the perfect system of surveillance planned in such detail. This representation of prison thus never becomes obsolete: it finds its traces again and again in society, as Foucault alreadv described interrelations in his work "Surveillance and Punishment". 142 The topic of the private sphere can be translated into an architectural framework, and questions are posed, such as: What is still private or intimate, and what role does our home play within this context? Furthermore. Foucault's theory in his book "Surveillance and Punishment" has to be discussed, as well as a comparison to Sloterdijk's socio-philosophical analysis. The influences of digitalization and the understanding of the current time in the human-space relationship form the basis for an architectural approach. Spatially, this observation of the development of the one-person household can be compared to Foucault's descriptions. Starting from the scholastic disciplines that are supposed to prepare the human figure for the corresponding social perception of time. Primarily, this happens spatially in the sense of the arrangement of individuals within the space, be it the medieval monastery with its small individual living units, the school, or the barracks. It is always a repetitive sequence of activities carried out in a certain way in physical space. Further, he speaks of the "parcellation" (ger. "Parzellierung") of individuals within three-dimensional space, referring to the cellular implementation of rules that was the necessary physical medium for disciplining. For example, he uses the factories of the 18th century, which not only used the spatial division of people as a means of controlling society but also required people to perform work simultaneously.143 Foucault's theory repeatedly refers to the cells as the epitome of the expression of power and surveillance. This raises the question of whether a correlation with Sloterdiik's One Person Households might be established. And in turn, digitalization a supporting means of physical loneliness not only monitors surveillance of data but has as well implemented social control on a global scale. However, this form of control is introduced spatially and subconsciously, manifesting itself the contemporary architectural expression of the home. Thus, one must also consider the ulterior motive of this perspective. Foucault addressed the question of how the time of individuals can be capitalized by showing how the architectural expression of power which takes the form of the organizing and positioning of the labor force. Thus, labor is put into cells and should deliver the most efficient economic output possible. Let us think again about housing today based on the utilization of digitalization in everyday life. To what extent are living and working blurred in this context? As a full architectural translation of the principle of power mentioned above, the Panopticon serves as the perfect instance. A place where each individual has his or her own cell and yet can be seen from everywhere and always but cannot ever see anyone else. A strong spatially archived hierarchical structure can be examined by understanding the plans of the building. The Panopticon is a round building mostly located in the surrounding countryside. Its spatial function consists of total surveillance thanks to an observation tower in the center, which looks out over the cells, which are arranged in a circular pattern. Due to this arrangement of rooms, permanent surveillance from the tower becomes possible, regardless of whether someone is physically present or not, as the inmates can never see the guard that sits in the tower. As such, it can act as a representation of the ultimate power mechanism. ¹⁴⁴

"...Damit entwickelt sich auch Problematik einer Architektur die nicht mehr bloß wie der Prunk der Paläste dem Gesehen werden oder die Geometrie der Festung der Überwachung des äußeren Raumes dient, sondern der inneren, gegliederten und detaillierten Kontrolle und Sichtbarmachung ihrer Insassen. Noch allgemeiner geht es um eine Architektur, die ein Instrument zur Transformation der Individuen ist: die auf diejenigen, welche sie verwahrt, einwirkt, ihr Verhalten beinflussbar macht, die WirkungderMachtbiszuihnenvordringen lässt, sie einer Erkenntnis aussetzt, sie

verändert..."145 What do these designs of total architecture mean today? The Panopticon is a perfect representation of power and surveillance, However, what does that mean today? Is our own home doing this today, only in a clandestine way? Ioanna Piniara describes in one of her essays that the panoptic eye is what defines our society today. It is about selfdramatization always and everywhere, even going into the domestic sphere, merging work and living, causing a loss of the original value of the intimate space. Everything is represented, recorded, and exhibited; once, it was only fragments of life; now, it is the whole life that is staged and depicted. She also describes this act as post-domesticity, as the various spheres of life blur into one another, the private and the public. The social also enters the private, as does productivity, so work. Intimacy, perhaps, will no longer be physical but rather an experience.

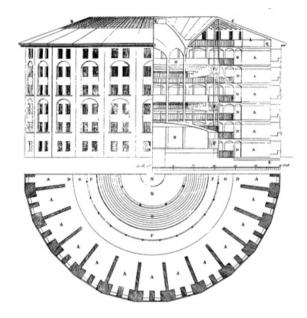


Image 47 Panopticon, Bentham Jeremy, 1791

Or do others experience our privacy? Will there be such a thing as privacy in the future, and can it spatially satisfy the need for intimacy? The image production of contemporary times has enormously changed the living environment and its designations and requires a new way of expressing these emerging types of spaces.146 If we looked at Beatriz Colomina's theory of the bed which we looked at, at the beginning of this chapter, we can now apply this precisely to the current situations of our time. Especially apps like Instagram or TikTok let the own intimate chamber become a place for data production and, therefore, a place of work. TikTok goes even further, as its users are very young; even the children's room becomes a place of work, self-portrayal, and data collection.¹⁴⁷ After all these analyses and ideas of the

representation of the self, the question arises how much value the self still has. The self can also not be defined as simple as it might once have been possible; by interests, it can be comprehended what one desires which might define the self; when these factors do belong to the self, the question is rather who defines these interests not what the self is. So, if the market defines the interests through advertising and data, it also defines the self. Jack Self describes in his essay "Beyond the Self" that one possibility of community and, therefore, an answer for the future could be the dissolution of the self.148 If we want to understand the nature of all these relationships, we need to produce the spatial detection of the domestic space in the future; we must deal with this newfangled phenomenon and be able to grasp it in every sphere.



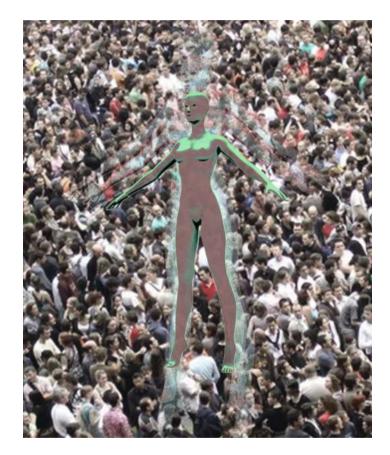


Image 48 visual representation of the dissolition of the self



3. TIKTOK



3. TIKTOK

Why the app TikTok has gained its own spot here is not only because it is one of the most popular apps at the moment, especially among young people, but also because its technical as well as political stance puts the questions of our time into a new perspective. Until now. America has led surveillance capitalism with its giant companies such as Google, Facebook, and Microsoft, but now Asia is also entering the game and making congruence. Above all, China's very different political situation from that of the West and America makes it worth taking a closer look at these circumstances. It is a country that has been using surveillance and power as a strategy for the political system for a while now, so digitalization comes just at the right time and enormously influences the lives of those who live there. Nevertheless, because it is a global political situation, it also affects every inhabitant of the other continents. It affects the rhythm of life and the behavior of people. Once it affects people's habits, the architecture they inhabit and utilize will, in turn, be transformed. It is the next and essential step to face the question of the impact of digitalization on our domestic architecture.

In terms of world politics, America has always been the driving force in surveillance capitalism. However, it is now important to look at the perspective of power distribution, especially after the increasingly popular Chinese app TikTok. Thus, China also takes an important role at this point. Compared to the U.S., where the government was involved, but ultimately the big companies like Google and Facebook were private leaders, the government has taken its position in the digital environment in China. Zuboff described in the chapter "The China-Syndrome "a digital data collection system used in China. This is supposed to make an exact picture of each citizen and divides his behavior into good and bad according to the government's values. Called the "Social Credit System ". All this is to generate a perfect society, total surveillance. Due to this idea of automation of the whole state and its citizens, the citizens' trust in the state was, of course, enormously weakened. The biggest executed example of this kind was the Sesame Credit System. This system would even go as far as adapting one's social environment to get the best possible score. While this system was never implemented to the extent that it affected the entire state, it does show the direction in which these efforts are going.

Through power and surveillance, habits can be adapted to a certain system.¹⁴⁹ China's system is based on traditional behavior; the digital is inserted here and enforced as a totalitarian system, and its effects can be seen directly. Thus there is also correspondingly much criticism. How is it possible, then, that in the West, the American-dominated systems are so hidden that no one has ever questioned whether the system is the same, only disguised.¹⁵⁰

Sibliothek

Your knowledge hub

TikTok is an app that is used as a platform for sharing short videos. The app is called "Douyin" in China, where it originated. It was first released and made available for download in 2016, followed by its release under the name "TikTok" outside of China in 2018. The app consists of two concepts, an AI news feed that analyses each user's interests and preferences and posts relevant news, and the previously existing app musica.ly. On this video platform, well-known songs could be imitated and shared using mouth movements. The application was published by the company ByteDance. Especially in China and India, the app has gained an important position so far, mainly because access to other social networks is not allowed in these countries. This is particularly interesting because the formerly dominant company Facebook now faces a massive adversary.

At the same time, there are always legal disagreements between the Chinese company and the U.S.A. But also, India, the country with the most users, has constantly raised objections regarding the leaks in the app's data privacy. 151 A major difference from other social media is that TikTok suggests all kinds of videos through its Al-based content selection. These are not from friends or relatives, as is the case with Facebook or Instagram, but from strangers. The content can cover a wide variety of topics. From political appeals to tutorials for everyday life. The perfect content is reproduced depending on how one behaves on the platform. However, TikTok is best known for its short dance videos, in which young people, in particular, show a rehearsed choreography to short segments of famous songs. 152

Definition of TikTok and Douyin by

"Douyin is China's leading destination for short-form mobile videos. Powered by easy-to-use video creation tools, Douyin quickly became a highly popular app across the country. It empowers everyone to capture and present the world's creativity, knowledge, and

moments that matter in everyday life, presenting a wide and diverse range of content on the platform." ¹⁵³ "TikTok is the leading destination for short-form mobile video. Our mission is to inspire creativity and bring joy. TikTok has offices across the globe, including Los Angeles, New York, London, Paris, Berlin, Dubai, Mumbai, Singapore, Jakarta, Seoul, and Tokyo." ¹⁵⁴

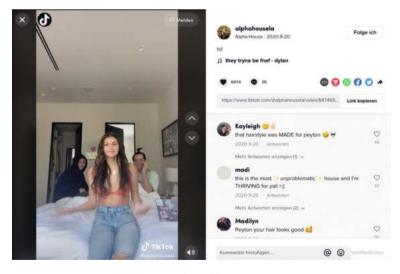


Image 49

Screenshot of a post of the Tik Tok Alphahouse



3.2. How I edit my TikTok

TikTokers

TikTok also characterizes a new youth culture; it is an app used mainly by a very young audience; according to a study in 2020, 41 percent of users were between 16 and 24 years old. Nevertheless, even toddlers as young as 4 spend much time on the platform. This culture. however, not only picks up a capitalist value that is rather less visible but is, in fact, the possibility of becoming very famous when being very young. Also, the Covid-19 pandemic, which broke out in February 2020, boosted the use of the app tremendously. 155 Because of their young age, TikTokers often produce videos in their own rooms in their parents' homes, which might one day have millions of views. This takes on a whole new dimension spatially, as the children's room, in particular, takes on an important role in TikTok usage. While the home has been shown repeatedly in other social media, such as Instagram, the tendencies

in TikTok go very much towards taking over the most intimate spaces, such as the bedroom. TikTok also represents a kind of pretended authenticity that Instagram did not have; it was more minimalist and cleaner. So, these young stars have taken an important role in society and form an intermediate layer in the capitalist system between the surveillance capitalists, the vendors of products, and the copycats, the people who follow the stars and produce the most data. 156While the average to rather well-known TikTokers are filming in their own homes or those of their elders, the hyper-famous personalities are being turned into a business, and thus also into the stage they are performing on. We finally arrived at the issue of the content houses. It is a journey from the intimate private space of the bedroom towards huge luxurious mansions that present particular pop-culture aesthetic.157

155 Cf. (Kennedy, 2020) 156 Cf. (Kennedy, 2020) 157 Cf. (Kennedy, 2020)

Sibliothek

N Your knowledge hub

Content houses are mostly luxurious residences used by young influencers to produce content for their social media channels. In 2020, TikTok houses experienced a boom. The concept is to have TikTok stars living within the same house, thus greatly expanding the already existing audience. The inhabitants of such houses are mostly young teenagers. However, the luxury of these detached villas is supposed to result in more likes, followers, and distribution of TikTok posts. These residential communities might be compared to reality shows; parties, pranks, and dramas are the essence of these communities.158 The majority of TikTok users belong to Generation Z. This is the generation that was born between 1996 and 2010. It is characterized by the fact that these people have grown up with the internet as a permanent part of their lives. That aspect affects the

absorption of visual images, an ability that is much easier for this generation, but at the same time, they get bored very quickly. 159

Copy Cats

Generally, the representation of the self has always been a major focus of social media. It is a tool that represents the image of the self during this decade. However, some significant aspects need to be taken into account to understand the representation of the self on social media. For example, self-representation within these online platforms strongly depends on the feedback of one's network, which means that it is reflexive. But social media also offers a platform to present oneself in terms of trying things out and adapting oneself. If we produce the self through the feedback of others, we could also break the self

161

162

down to the social; we could say that it is a natural process to adapt to others or to imitate others. Nevertheless, the original idea of this self-realization is denied by economic interests. It transforms the tool of the alleged representation of the self into a resource production tool for capitalism. The algorithm that TikTok uses thus reflects our needs and, at the same time, guides them, which further leads to the self and the social merging with the algorithm. 160 Another interesting observation is that TikTok is very much based on imitating other people and is not meant to represent the individual. Furthermore, the app is described as having a business model designed for the consumption and distribution of content rather than the content itself. 161 Thus, it can be described as a platform that redefines social interaction; it is no longer about "following "someone or "liking "something; instead, it is about copying someone else, and therefore also creating a self that reflects more the reactions of the others than the original real self. This also means that social interaction no longer happens directly. Aparajita Bhandari and Sara Bimo describe this appearance of people as an "algorithmized self".162

"Sociality in this regard is not just about the interaction between human users, rather it implies the ways in which human and nonhuman entities are associated with each other to enable interaction." ¹⁶³



TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.





Countermovements

The question that emerges whiten the topic of possible Counter-movements relates, above all, to the WHERE, Where does a counter-movement take place. or even can take place? The activism and the possibility of spreading critical topics on social media is perhaps a partially beneficial aspect. However, we must never forget that this content is. despite everything, mostly curated by an algorithm and specifically personalized for the individual. Thus, we have to ask what the total truth really is. Where a counter-movement can be exercised, Zuboff captures guite well at the end of her book "The Age of Surveillance Capitalism"; it is the silence where it all happens. It is a protest that, for the first time, is just the opposite, the NOT being seen, the hiding, the not giving up information and data. It refers to the surveillance of all technical devices and applications, including TikTok. 164 Social media has also reached its position in terms of activism. Sofia Smith Galer talks in an article about algorithmic activism. which tries to use the algorithm to address and spread critical real-life issues. Some research showed that TikTok did not give equal value to certain social groups in the algorithm, which was another reason for starting such digital movements.165 A major focus of TikTok in terms of its use as an information medium is censorship. There are always several censures that are undertaken by the TikTok app. Often, content is censored that deals with critical topics, which leads to very different opinions, especially when a line is crossed. This leads to the question of what is allowed and what is not within this medium and who defines this aspect. What information should and may be shared? Since topics criticizing the Chinese government have been censored frequently, Feroza Aziz, for





Image 51 Screenshot of the def house tik tok account

166

example, has used a technique to irritate the algorithm. In her video, she criticizes the actions of the Chinese government while imitating a make-up tutorial with her body. This led to it being visible on the social network for a longer period than other videos that were obviously expressing their opposition. Although the video did not remain online for long, and her TikTok account was suspended, it did cause a stir. 166 Likewise, some examples of activist art projects can be mentioned here, which serve as references and inspiration. Zuboff includes some of these in her book. Among them are artists such as Adam Harvey and Ai Weiwei. For example, Adam Harvey presented a mirror with a text written on it: TODAY'S SELFIE IS TOMORROWS BIOMETRIC PROFILE. In which he pointed to the issue of surveillance and data exploitation.167 Adam Harvey also works on different accessories that are intended to trick



Twitter Screenshot of Feroza Aziz Post

data collection by using fashion. These are designed to make data collection no longer possible or to manipulate it by disguising, hiding, or altering points on the body that are important for data storage. There is, for example, an Anti-Paparazzi Clutch, which prevents photos by means of light, or the OFF Pocket, which blocks wireless networks. Interesting is also his camouflage styling ideas, which are supposed to deceive

the algorithm through make-up and hair styling. This works by changing light and dark or colored areas or covering parts of the face, 168 Couldn't this way of hiding also be an initiation for architectural design and the design of the self? A shape so diverse is always changeable that it can no longer grasp the machine and becomes obsolete in terms of power and surveillance. In this way, would perhaps only remain more positive, the assistance of machines designed to facilitate and improve people's lives? Can we understand the vacuum-cleaning robots, our mobile phones, apps, and every other technical device so well that we take our environment and ourselves



Image 53 Today's selfie is tomorrow's biometric profile Adam Harvey, 2021

out of control and surveillance and thus get back our will and the power of the individual and thus also the power of the masses?



APPROACHING THE SPATIAL

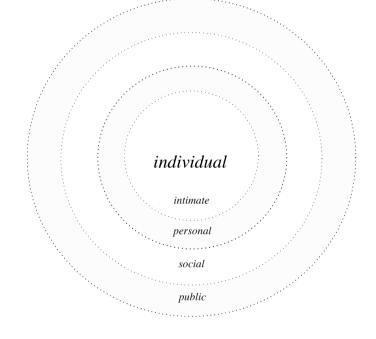


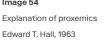
4. APPROACHING THE **SPATIAL**

4.1. Emotional and Spatial aspects

The home has always been a place of retreat and a space for protection. Privacy could be experienced through the solidity of the walls separating us from the external world. Mostly referred to as a place of intimate experience and emotional connection, a place of tranquility. We spoke of the visual, which allows us to be secret, to be as we really are, through the aspect of not being seen. Looking at the inhabitant, we have to understand how the space is occupied, both physically and spiritually, to understand what the inhabitant needs emotionally to be private. Here we can use Edward T. Hall's analysis of proxemics. He explains the human being who occupies space in different zones as well as the distances the human being can stand to something in order to experience these areas as comfortably. He calls these distances as follows: intimate space zone, personal space zone, social space

zone, and public space zone. 169 The digital took away that sense of safety, and so, in the age of surveillance capitalism, those walls have become the most transparent we have ever experienced. Everything becomes visible for the benefit of an economy that aims to benefit only a handful of very powerful humans. So how can we reclaim our home, our emotional. intimate places of calm and safety? It must provoke a transformation in the way we live, behave, and how one perceives the self. 170 From the previously analyzed thematic areas, an architectural design is to be created that questions the housing of the future in an experimental way. This will not only involve material aspects but will also integrate ethical, social, and emotional concepts into the meaning of habitation. Through the questioning of the private, the cell of modernity is observed and further developed. In an age of rapid technological development,



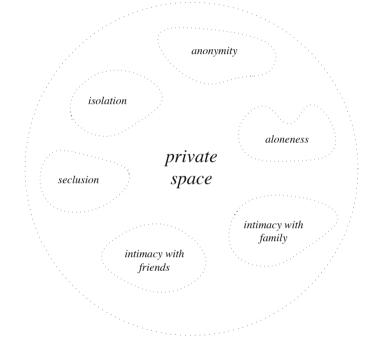


what does the self mean in relation to the community? Under the full surveillance of digitalization, a place of retreat needs to be provided; the "backstage" has been completely dissolved and turned into a stage. Data as a resource defines the system of our lives; hence it raises the question of where a place of regeneration to let the self rest can be found. A place of freedom and unobservation. Further. can there be a space that works for the individual itself while at the same time considering collectivity and addressing social concerns? "So beschrieb Darhl Pederson in

einer Studie Privatsphäre durch diese sechs Kategorien: Alleinsein, Isolation, Anonymität, Zurückgezogenheit Intimität mit Freunden, Intimität mit der Familie. Wie seine Studie zeigte, erlauben diese unterschiedlicheren Arten von Verhalten ein buntes Spektrum

komplexer psychologischer "Funktionen der Privatsphäre, die er für die psychische und eine erfolareiche Entwicklung überhaupt für unabdinabar hält: Kontemplation, Autonomie, Verjüngung, Vertrauen, Freiheit, Kreativität, Erholung Katharsis und Heimlichkeit. Es handelt sich hier um Erfahrungen, ohne die wir weder selbst aedeihen einen sinnvollen Beitrag zu Familie, Gemeinschaft und Gesellschaft leisten können " 171 Perhaps these elements mentioned in the quotation of the studies of Pederson might indicate a space that transcends surveillance capitalism and, therefore, can provide a home as an intimate domestic space. As early as after industrialization, social cohesion was the approach to revolutionization, a change in favor of the people. Zuboff sees the current crisis as being solved by the same means, the social. 172





Darhl Peterson

The private has now been arranged within the framework of a state of mind: now it is time to wrap up these spiritual demands in a spatial strategy as well. First of all, it is necessary to understand how spaces operate with and without each other. Thus, it is a matter of physical aspects which enable the private to be captured as a space. The most important concept is probably the one of boundaries. How does a space delimit itself so that it can contain the private? Again, there is a counterplay between the public and the private. Elements of demarcation are, for example, walls or fences, which are opened by doors and windows that act as a kind of filter between the two aspects, the public and the private. 173



TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

4.2. Human Habitus and Physical Elements

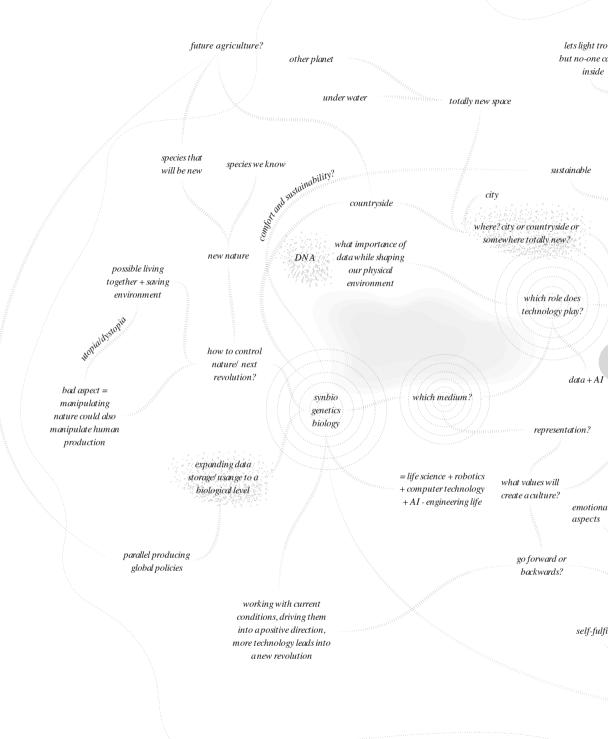
To further approach the topic of privacy a spatial element, we need to understand how certain behaviors are related to certain spatial elements or physical objects. Thus, the domestic is examined in terms of different activities, among them mainly everyday behaviors. housekeeping. eating, sleeping. sexuality, and recreation, It is a construct of various relationships between spatial aspects and people's behavior, all based on the long historical development of often unconscious rules in the domestic. Things such as welcoming guests, and preserving the sense of security, often through the ownership of the living space and its interior, but also the distribution of gender roles.¹⁷⁴ Privacy is derived from the Latin term "privatus", which refers to something that belongs to a single person and is not public, i.e., does not belong to the state or a higher authority. 175 Originating from the 16th century, the

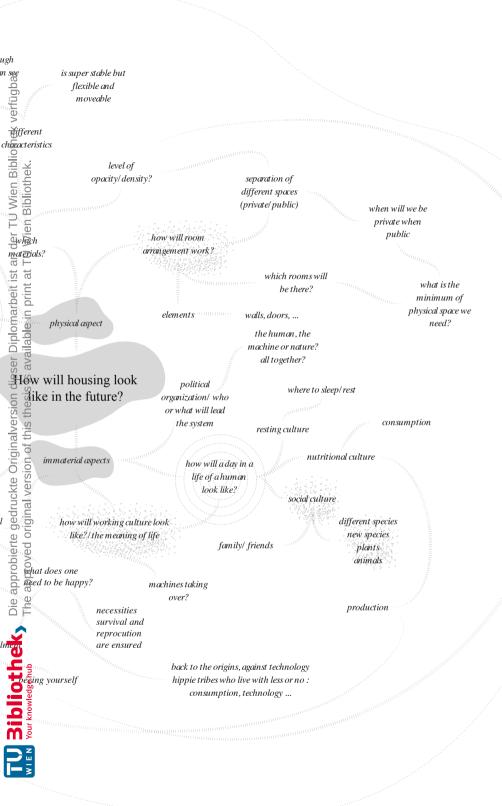
word goes back to the meaning of separating or robbing. Hence, one could associate the private with the relation of people to objects. If we now look at the objects themselves, that is, everything that makes up the room in the way it is and how we perceive it, we quickly notice that the textile, too, has a significant value. This refers mainly to people's behavior when they touch objects; a tablecloth or a bedspread provides a layer between the user and the element to protect it. As a norm and ideal image, we are still shown something bright white and, therefore, clean. However, if we speak of an ideal state, we must also ask ourselves if this is private or the reflection of the rules of representation and, therefore, of society. 176

Josef Frank likewise describes objects at home and in the private sphere. He speaks of a recreation that must take place in the domestic, as public life has

174 Cf. (Pollak, 2013) 175 Cf. (Pons, 2022) 176 Cf. (Pollak, 2013) ir knowledge hub — THE Approved Original Version of this tresis is available in

become too fast. The experiences gained during life, opinions but also objects, radiate a sort of habitude or comfort, which contribute to the sense of security and regeneration of the inhabitant. These aspects must find their place in the living space, which in turn raises the question of how much must be given and what must remain open and dynamic.¹⁷⁷



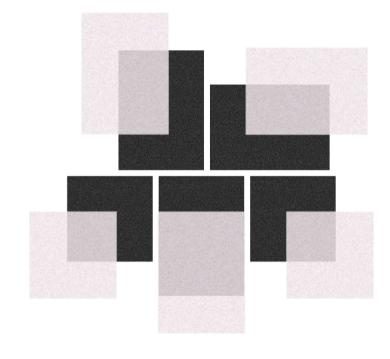


4.3. Dissolving Domestics

Rooms, Objects, and Habits

the domestic space on trial once again, and above all re-examine its individual elements, which do we consider private and which intimate. Adapted to the circumstances, cultures and behavior patterns of the current time. The following is a closer look at the different spaces and their furniture, as well as the behavior of the users, in order to better understand what private actually means and how we can translate it spacially.

After these observations, we must put





iothek Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar Inage hub





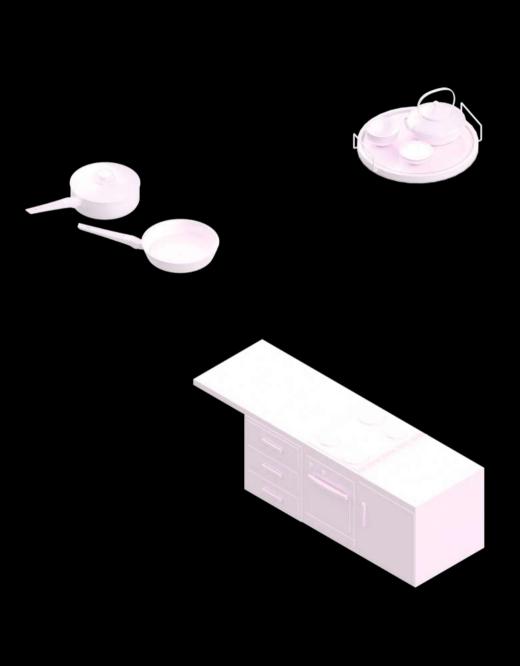
3ibliotheky

The living room is described as a place where people spend the day. ¹⁷⁸ The room is used for being together, be it in a closer circle or with guests. Thus, it becomes a room of representation. Likewise, it can be used for resting, but mostly in the company of friends or family. The living room is usually composed of a seating area and storage facilities. The table in this space is attributed to an essential activity, eating. Thus, this activity can be

carried out alone as a necessity, or as a social act, as coming together. The dining table bears something public in itself, as it is also at the disposal of the purpose of hosting guests. Moreover, the table reflects a series of social rules, which have been executed and internalized in the form of eating and behavioral cultures in this place.¹⁷⁹



TU Bibliotheky Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar wien Vourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.



The kitchen is referred to as a place of

food preparation. Here one will prepare, cook or bake. 180 Also, items used for eating and cooking are being cleaned there. The kitchen tends to be hidden from guests. The furniture usually consists of kitchen units, which include a stove and oven and often a dishwasher. Many useful smaller objects are used for food preparation and consumption. After industrialization, the kitchen also acquired technical touch. Since it has always been a place of work, it was treated more and more technologically and got a kind of concept for efficient work, which can be seen within the Frankfurter Küche of Margarete Schütte-Lihotzky. Historically,

the place is considered highly gendered, assigned to the woman. Therefore, this opened the conflict between the work in the domestic space, the unpaid work, and the work in the public space, the paid work. 181 Anna Puigjaner, the author of kitchenless city, explains how for many decades, there was no need for a kitchen within individual homes. Only in the twentieth century did it become a typical element of the middle-class flat, where women are considered to work. The outsourcing of domestic work could thus acquire a new point of view on gender roles in the home, the private sphere, and social values.182

Between the conflict of the kitchenless city and the Frankfurt Küche, there is the one-kitchen house (ger.: Einküchenhaus), which was built at the beginning of the 20th century a few times, especially in Germany and Austria. The housing complexes included a central divided kitchen that all residents could use. Its technical innovations, such as the Frankfurt Küche, were intended to make housework easier for women. Thus, although this place may not have achieved the equitable distribution of gender roles in housework, it moved it from a private space to a shared, more public place of work. 183 The kitchen can therefore be clearly identified with the act of work; the question we have to ask ourselves is whether a place of work should be in the private sphere or whether work is public, and therefore any kind of work might have the same value.

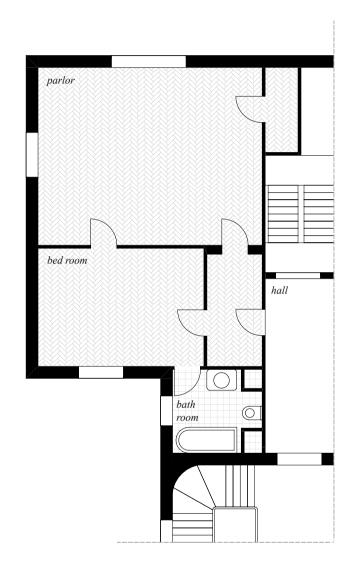


Image 56 Kitchenless apartment, Bachelor apartments, Lienau & Nash arch, 1903 from Kitchenless city, Anna Puigjaner





SPEISESAAL IM HEIMHOF . WIEN, XIX., PETER JORDANSTRASSE 32-34

Image 57 Collective Dining Room at Heimhof, Otto Polak-Hellwig

Vienna, 1926

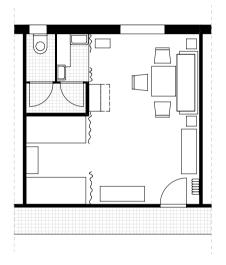


Image 58 Apartment at Heimhof, Otto Polak-Hellwig Vienna, 1926



Image 59 Frankfurter Küche, Margarete Schütte-Lihotzky, 1926

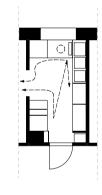


Image 60

Drawing of the Frankfurter Küche, Margarete Schütte-Lihotzky, 1926

iothek Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar Inage hub

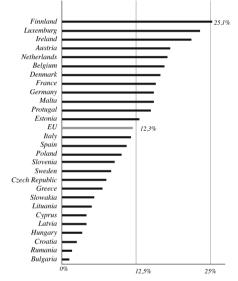


The workstation is often located in the home, either in a separate room, but usually in the living room or bedroom. 184 The place of work has always been linked to an interplay of distance and proximity to the domestic sphere, like in the Middle Ages, where living and working were in the same place; later, this constellation separated. especially industrialization it was outsourced to factories.185 The place today is used to perform professional tasks but also to communicate with colleagues or clients by video or telephone.186 Reinforced by the pandemic, digital work, as a home office, entered the private living space. Equipped with digital devices, the desk with a chair becomes a blurred perception of private and representative space. Digital demands a lot from the individual. permanent accessibility,

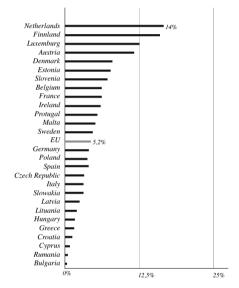
and performance pressure always and

everywhere. The place of work, as we learned in the analysis of the kitchen, may not have to be removed entirely from home, as this could lead to more justice in terms of gender roles and unpaid work. However, it must leave the private space in order to recreate the aspect of tranquility and loneliness there.187 However, this type of work is only one area of work per se; there also exists physical work and care work, which will not be replaced by digitalization.188 The question that must be asked here is if the work of the Middle Ages was carried out in one's own house as physical work and has expanded to this day partly into mental work, i.e., digital, and the physical work has moved to another place how can our houses not have changed much in their structure? Have our homes adapted to the new circumstances?

184 Cf. (Duden, 2022)
185 Cf. (Pollak, 2013)
186 Cf. (Duden, 2022)
187 Cf. (Ühlein, 2022)
188 Cf. (Duden, 2022)

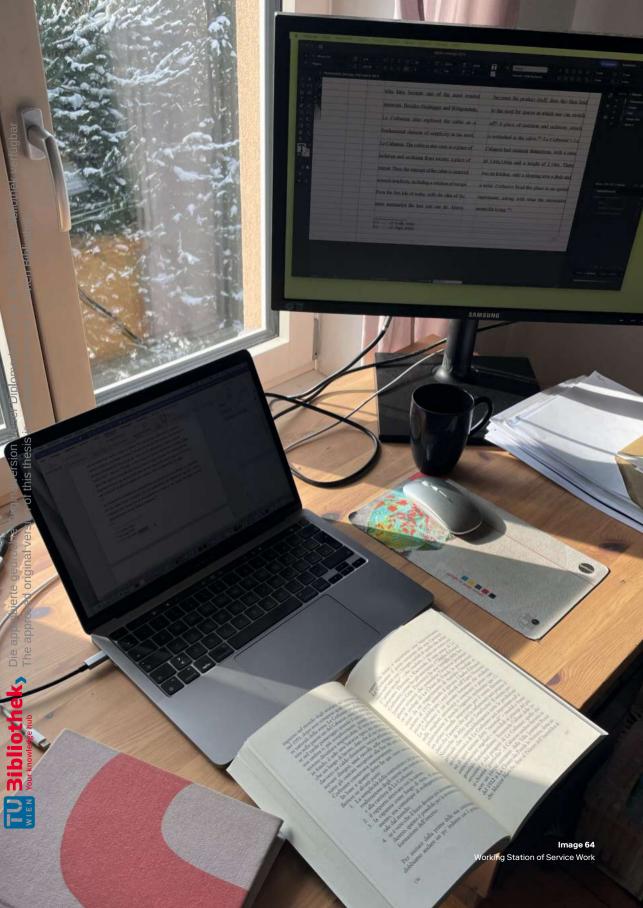


people usually working from home, EU, 2020



people usually working from home, EU, 2018







iothet Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar Indege hub



he bathroom is a place in the domestic space where one practices body hygiene. 189 Activities here are, washing oneself and emptvina oneself. Differences in bathing can be considered; hygienic washing is necessary to get rid of dirt, while pleasurable bathing is associated with the words relaxing or healing, which is associated with luxury. The usual equipment consists of a shower and/or a bathtub, a washbasin, and a toilet, which is often located in a separate room.

Toilet. The toilet, as an element, should not be underestimated. It went through a play between public character to the absolutely private. While the toilet has found its place in the bathroom after the introduction of the flush, it used to be a place of dirt. Thus, today it contrasts dirt and cleanliness in the same space, thanks to running water. However, what does the toilet mean in our home? Which shape does it take, and how is it technically anchored? Does our dependence on it bind us to functions or places? The story goes from the shared toilet as a place of conversation and poor hygiene to today's smart toilets that rely entirely on technology, 190 In many parts of the world, the toilet, as a place of dirt, has become connected with the luxurious place of bathing. Once it acquired a flush and an envelope of architecture, it was further associated with the bathroom as a place of personal hygiene. The toilet, as an important element of architecture, describes a small space for the self. In 2003, in Leoboena, South Africa, the toilet played such an important role in the architecture that, in order to build a new settlement, only the toilet houses were built, as they were the most expensive element, leaving the settlers to build their own houses around it.191 n order to understand functions and to be

189 Cf. (Duden, 2022)

190

Cf. (Koolhaas, 2014) (Page 289-296)

191 Cf. (Koolhaas, elements of architecture, 2012) (Page 1557-1559, 1684)

it is necessary to analyze and filter their different uses and to draw from them the aspects that make the most sense for the design. Removing the toilet could generate more space and eliminate the dependence on functions such as shafts. However, at the same time, questioning the private space intensely anchored in today's culture, relocating the nudity of the individual. The aspect of cleaning oneself is traced back to the

able to implement and interpret them,

shower and the bathtub. Until the 18th century, this part of the wet room was also a public space, either as a meeting place for social interaction or to perform personal hygiene. Most often executed as bathhouses or thermal baths. The first time a bathroom-like intervention was made was when portable objects such as metal tubs were carried into the home to clean oneself. 192

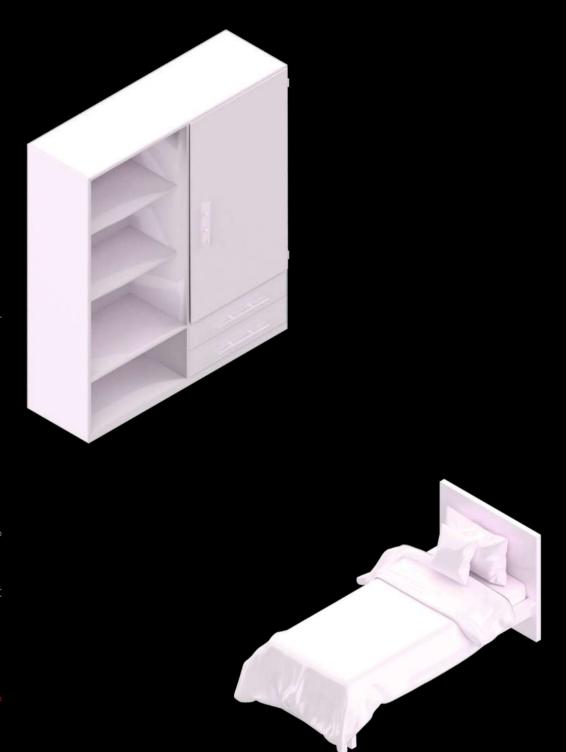








TU Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar wir Knowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.



The bedroom is a place where the body comes to rest, to sleep. Its use is mainly for the regeneration of the body through the activity of sleeping, as well as intimate activities with oneself or a loved one.193 This room is equipped with the main element of a bed, but it also includes storage facilities. Likewise, smaller private objects are distributed around the bed. However, the bed as an intimate space was introduced as a standard only in the 20th century; before that, it had many different functions. In the 17th century, one welcomed guests in the bedroom. The bed had to gain its own room; historically, it has always been a closed object but often protected only by house-like curtain constructions. As a place of sexuality and death, it describes an important part of human evolution. 194

Thus, the bed could almost be described as a place for work and representation. Whereas antiquity and the Middle Ages were not defined by a bed or bedroom. it was rarely provided, and especially not as a private area for the individual. In industrialization, beds were already quite common. However, the great poverty of people living in the workers' dwellings led to the concept of the bed-riders (Ger.: Bettgeher), workers who borrowed a bed to sleep between their shifts for little money. Until the mass production of beds, which made it possible for most households to set up one sleeping place per person. The bed thus regained a private factor. Nowadays, the bed appears as a blurred image, as working in bed has gained enormous importance through digitalization. 195



Image 66 Kommune 1 Berlin

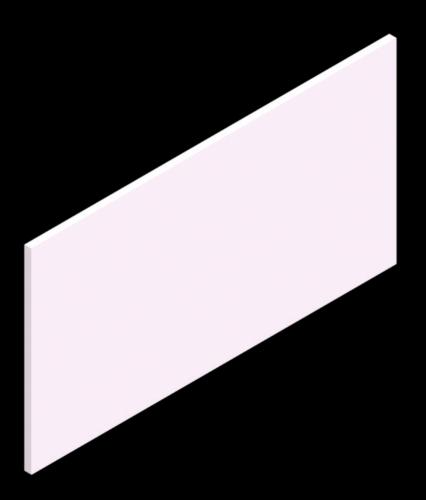
Kommune 1, with its radical approach "the private is political" (Ger.: Das Private ist politisch!) and of shame-free living, has provoked questions. Thus, it must be asked whether habitation without

any property and privacy can satisfy the individual permanently. Commune 1 pleaded for free love and the abolition all ownership. Spatial situations such as dormitories and doorless apartments define this movement in the sense of, "do not get in line! "Does the idea of the absence of constraint become a constraint itself? However, this experiment has thus proven that privacy is an integral part of a person and requires a certain necessity of separation. Specifically related to what in today's European culture is still a very private space, the bedroom. 196





TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.



Separating and Opening

Wall/Separation

The wall is described as a boundary of space, which takes the vertical dimension. Alternatively. it can considered as a shell of a hollow object. 197 It serves as a protection not only against external environmental influences, such as temperature or noise but also against emotional influences and sensitivities. Depending on the material and design. it is mainly a visual protection. The wall as a vertical element has different names; on the one hand, it deals with the static stability of a building, and on the other hand, it serves as an element of separation. This, in turn, leads to the aspect of being together and being separate, that is, the private cell and the communal zone. Over the years, the wall has served as a visual shelter and protection from the weather, to shielding or enclosing sound and temperature. The arrangement of the walls and the

resulting spaces can also be read as the evolution of living, the interaction of spaces, and their use.198 The walls are, therefore, a construction element as a supporting wall between the floor and the roof, or an element of movement of users in space, a dividing, enclosing, or guiding element. Gottfried Semper describes the origin of the wall as something loose that is thrown over a construction, a kind of tent, in which a boundary is created between inside and outside. In this way, the constructive wall is separated from the loose and, therefore, from the spatial organization. While the wall serves as protection, security, and privacy, a nonexistent wall can have a reverse meaning, openness, exposure, and insecurity. An example is the open-plan office, where the employees all sit in the same room without separation. There is neither privacy nor noise protection.

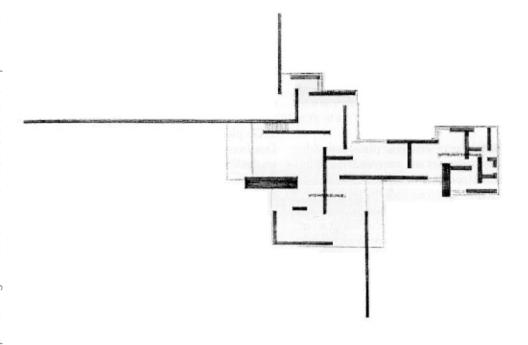


Image 67 Mies van der Rohe, country house, Plan, 1923



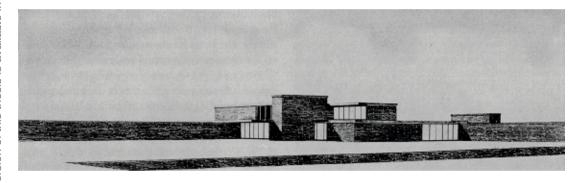


Image 68

Mies van der Rohe, country house, View,1923

TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar waren voorschapen.

The approved original version of this thesis is available in print at TU Wien Bibliothek.



Door/Opening and Separation

It is an entrance or exit to a spatial configuration. It can be closed and locked or opened, usually as an opening in another separating element, such wall.¹⁹⁹ The door represents as above all aspects such as locking and security, belonging, that is, access and exclusion, and denied access.200 A closed door symbolizes that the private is located behind it, while the open door symbolizes welcoming and openness. Another factor is safety for those who are behind the door, as in the case of historical city gates. The door has always had importance; it is the entrance to something, be it a private house or a temple. A gate has many stories to tell

and historically shows its importance visually, like Ghiberti's Gates of Paradise. Likewise, it holds something mysterious, the question of what is behind it. Doors become increasingly simplified over time and lose visual symbolism, yet they still have an essential value within society, even if externally simplified. The accesses, which can be connected with the symbol of a key, are changing and are developing in a more technological sense in which biometric information is used to open the door. At this point, the question of access must be rethought: who is allowed in, and who is allowed out?²⁰¹







Image 71 Vault B Sree Padmanabhaswamy Temple, India



Image 72 historical revolving door







Image 73 Japanese Shoji

Image 74 typical door

Image 75 Data Doors, China

TW Sibliotheks Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.



Window/Opening

The window is an opening of a space to the outside. Through the material of glass, it allows both natural light and air to enter a space. 202 The window has historically undergone many formal changes and functions. Can one sit on the window sill? Is it light and air permeable? What shutters define the facade? However, the introduction of glass as the main element was a defining aspect in history; it led to transparent architecture.203Likewise, many elements surround and define a window. Whether it is the type of use, the material, or accessories such as curtains, decorations, sills, or shutters, openable, closable, or tiltable. The

window is also the sensory access to the outside world through hearing, feeling, or direct communication with other living beings. The eye of the house, nowadays often equipped with transparent glass as a dividing element, provides the architecture with vital elements such as light and air, thus making it an element of well-being. This goes as far as the total window, formulated as a curtain wall, which minimizes and totalizes the typical understanding of a window at the same time. The window is a necessary part of liveable living, first of all, because of the protection but also the intake of external influences.204

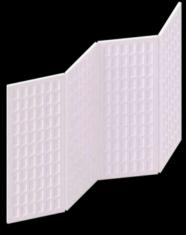
202

203

204

TW Siblicthek Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Vourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

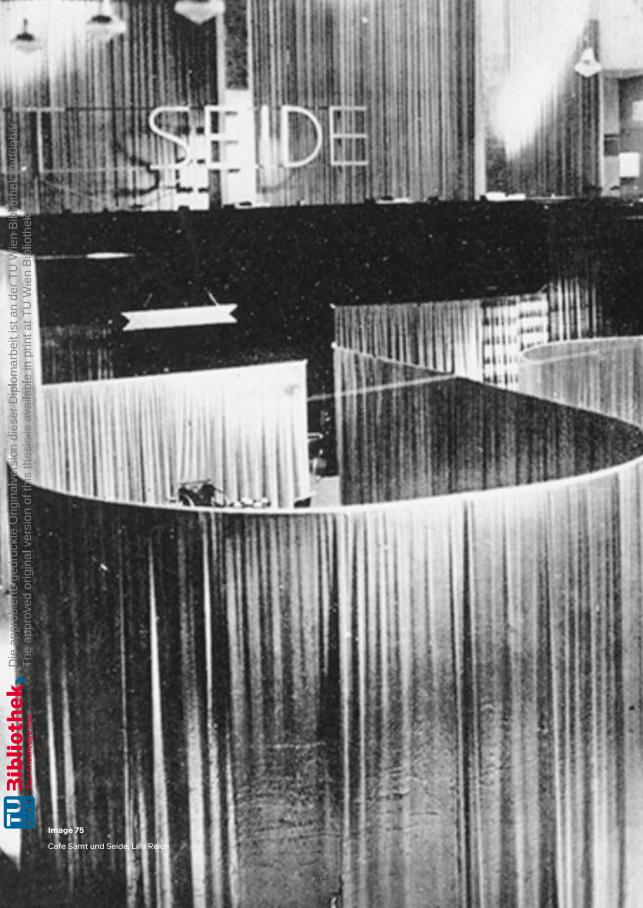




Curtain/Paravent/Visual Separation

The curtain, with its textile material, is usually used to darken or visually separate a room by hanging in front of transparent surfaces. The Paravent as well separates two spaces visually. Both are not an acoustic separation.205















4.4. Learning from Precedents

Tokyo

Looking at Japanese culture, some aspects are interesting for understanding the use of space. The flexibility of the rooms is a defining part of the Japanese living concepts; rooms should not be bound to functions, but offer a basis, which then can be used according to the necessity and needs of the residents. What is found as a predefined space are bathroom places for storage and objects attributed to cultural purposes. What seems to be equally important to keep the living spaces flexible is the absence of heavy furniture, the defining piece being the tatami mat, with a size of 90x180cm. Sliding doors serve as a flexible separating element, which is opened or closed depending on external influences. So, the mat, as the essence of living, has a space-creating function as a single element, while European cultures are much more attached to objects, the bed, the dining table, the sofa, etc. In Japan, every object can also be stored away in closets. Manfred Speidel, in an interview

with the Arch+ Magazin, compared the approaches of Louis Kahn regarding functions" "serving and operating (aer.: dienenden und bedienenden Funktionen") with the representatives of Japanese metabolism. Among them is Kivonori Kikutake, who has developed an interesting residential structure by outsourcing certain functions. Especially in cold months, the culture relies on the minimum in the living space, which is why external spaces are sought, such as bathhouses. Similarly, work is not carried out in the home, as this is not foreseen, and the comfort during work is greater in external spaces. Likewise, gastronomy can be considered as an outsourced dining room. What is the essence of this culture, and what can we learn from it for the truly private? Is it not that as soon as functions are outsourced, we are able to reduce the living space to its minimum, to give a place to the private, and to reassociate the understanding of the private? At home, one has nothing else to

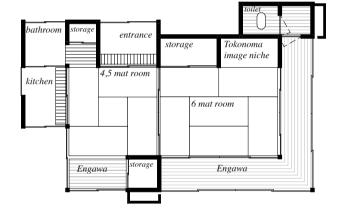


Image 76 Small Guest Residence at Shorinzan Temple in Takasaki, Floor Plan

do but be private. If one goes to the city, it becomes a place of work and public. 206 City. Speaking of the city, we need to examine the urban fabric to understand better what we can learn from it. What is the difference to the large European cities that, just like Tokyo, have a quite high standard of living? Basically, it can be seen that in Tokyo, much less space is needed per inhabitant, which is also due to the constant renewal of the cities (Y. Tsukamoto calls this: Void Metabolism). There is a very high density in Tokyo, where a Tokyo inhabitant needs 26m2 on average, a Swiss inhabitant needs 54m2. This is due to cultural differences, such as the handling of generational housing and the affinity for small spaces. Many projects emphasize the quality these small spaces offer, playing with outsourcing functions to the nearby urban space. This results in an organic appearance of the city, which is

characterized by the tiny, the private, the public, and all that is in between. Density as a keyword may also be mentioned in this context. Especially short distances serve as a positive example of density in Tokyo. There can be a greater luxury when people move closer to each other. using more shared urban space and thus having fewer functions in their own homes. This leads to the creation of small-scale structures that require less space and can operate much more flexibly. This further addresses the counterplay of the city and the suburbs or villages. Within the city, communities would need to be established in a certain radius, whereas outside the city, people would need to move closer together in order to develop a dynamic adaptive, and sustainable model of living. This concept of the dynamic city advantages and disadvantages; a house in Tokyo lives for an average of 26 years,

while in English cities, buildings often live for 100 years. Even if Tokyo went through this development of parceling in a somewhat forced way, there is something to learn from the outcome in terms of outsourcing functions and understanding private space.207 What works in a very contemporary way is the approach that residents leave property behind in order to have access to certain services instead. But no advantage without a disadvantage. This, in turn, brings certain dichotomies. This living concept in Tokyo arose mainly from the long commute between work and home, which required certain outsources and accessible services within the city, from coin-operated toilets to showers. As a platform, often, internet cafes provided some of the needed functions, even

sleeping. On the one hand, there is a positive aspect in terms of flexibility and a positive and livable kind of density, but it also hides homelessness, for example, through the phenomenon of "Net Café refugees". It is therefore a partly cultural, partly capitalist idea, which nevertheless offers many potentials that need to be filtered out and, in turn, interpreted in a new context. 208



Image 77 A Net Café as living space, Tokyo

Projects like the Local Community Area focus on these aspects, density, coexistence, and small space. The project works based on certain parameters and principles of communal living. The community is expected to include about 500 residents. The spatial concept is based on the idea that each private area is also connected to a workspace, which can be opened to the city. On average, around two residents will live in the private areas, again offering flexibility through small spaces. Regarding housing policy, it is based on the idea that the buildings in these places can only be rented, which in turn preserves social adaptability. The minimum private area consists of cube units of 2,4x2,4x2,6, where these can be arranged side by side and on top of each other, thus allowing double-height spaces with an intermediate level. As mentioned before, the space concept consists of a private sleeping area, a kind of store that opens to the community and can be used as anything and any other needed facilities, which are, yet, outsourced. Toilets, bathrooms, and kitchens are thus divided; instead of inserting as very small models in each tiny apartment, they are generously integrated into the divided area. This leads to a complex interconnected system, which has a high density while offering short distances and a communal atmosphere. 209

Another example of a logical conclusion of the Japanese urban structure is the Moriyama House, which fits well into the single-family house structure with its small scale and a maximum of 2 floors working with the division of activities into separate building bodies. The architect established a variety of rules to create a distance and, at the same time, a relationship between public and private space. The intention was to avoid

creating a center and rather maintain an alley structure. Another approach to the question of the distribution of spaces, how much space we need, and the outsourcing of functions.210

Interior elements. An exciting observation can be made in the project House NA by Sou Fujimoto. The building serves as a dynamic, open structure made of a cubic steel framework with a lot of open glass surfaces. The interior defines it by continuing this framework as a kind of skeleton. The scale of these components is related to the scale of the furniture. However, it does not prescribe a specific use but generates a system of staircases and floating surfaces that find their use through the inhabitants. This refers to the theory of the renunciation of heavy furniture that makes the space unflexible and predefined.211



Image 78 House NA, Sou Fujimoto

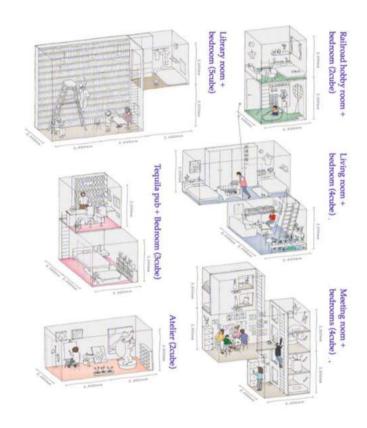


Image 79 Experimental housing models for the Local Community System, Riken Yamamoto



Image 80 Moryama House, SANAA Floor Plan



Image 81 Favela, Brazil

Favelas

Rio de Janeiro

The ever-growing city is a characteristic of our time; for many, the city is seen as a place of prosperity and opportunity. However, often forced out of problematic structures and poverty, informal solutions of living in the form of slums are emerging. These are very dense housing structures built from recycled materials, mostly on the outskirts of the cities. The result is mostly a division of society into rich and poor, raising numerous challenges. 212 hus, although these places have a lot of crime and poverty, at the same time, a strong identity characterizes them. Each dwelling looks different: mostly families or whole communities live in these places. It is impossible to make precise statements about the favelas since they informal settlements that are constantly changing and have taken on enormous dimensions. Due to their improvised

form, the favelas of Rio de Janeiro are mostly isolated from the communication networks and infrastructures of the city centers. Thus, they are developing their own communication and infrastructure. They represent a third of the living space for humans and, for this reason, cannot be disregarded. So, what was once considered modern and progressive must be re-understood in this case, and the question must be asked what can we learn from this dense intensity of the slums? The city, as such, must include this place of horizontal settlement as a product of the modern city itself. Can the smallness and closeness of a society. separated from the big cities and their infrastructures, which have developed their own logic, have new structures that will also impact future development?213



Image 82 Screenshot of Rocinha, Rio de Janeiro, Brazil, Google Maps



Image 83 Screenshot of Tokyo, Japan, Google Maps





Image 84 Torre David, Informal Vertical Community

Torre David

Caracas, Venezuela

Torre David is an unfinished high-rise building that has been occupied by 750 families. After the project was not completed, the first families squatted into the building in 2009. The informal appropriation gave the high-rise a slum-like identity; nevertheless, many preferred it as it was safer than the slums outside the city. The building gained its identity mainly due to the individual appropriation of the residents, depending their circumstances. on Electricity and water supply could also be activated, even if provisionally and with outages. Here, an individual infrastructure was also formed, isolated from the city as a separate system. This organization is based mainly on the collective; there are representatives per floor who work on improvement proposals. Also, the residents pay a kind of rent to the community (about 30€) so that electricity, water, and security personnel can be paid. However, they do not own the apartment, only the things

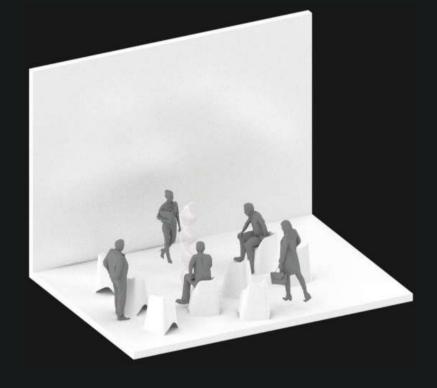
they have paid for themselves or brought with them, such as walls or furniture. A momentum of its own developed within the building, which generated new structures adapted to the residents. Despite the residents' desire to win this place for themselves and to improve it, there was no response from the city, and the building was finally vacated. Can we still learn something from these structures? Have the inhabitants of the informal vertical city developed a better relationship with their built environment and, thus, a greater sense of responsibility? This should not be seen as an ideal, as these are still settlements created out of necessity. However, these types of appropriation form a completely new organization. They are mostly isolated from the rest of the urban infrastructures communication and networks and therefore have to find their own way of organizing their society. Thus, they are rewriting the social rules of a city.214

4.5. A Vision of the Future Society Frameworks



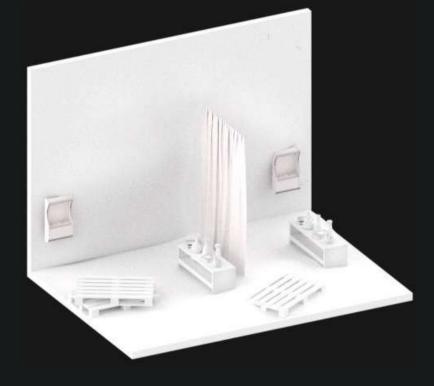


The progress of digitalization is replacing former local jobs. The new tasks and professions that people have are no longer location-specific. People's tasks will primarily consist of domestic care work and social organization, as machines mostly perform capitalist work. This will lead to a shift in values.





One of the most critical tasks will be to maintain societies and improve collective lifestyles. Preserving the collective element requires the organizational work of the users within the shared space. Therefore, sharing the space also leads to sharing former essential domestic tasks, such as raising children, doing the laundry, or cleaning - a concept of sharing towards greater luxury.





Activities are divided into two categories, necessity and pleasure. However, specific daily tasks disappear, which can be reinvented as hobbies. For example, the place of food production, historically associated with a feminine role, is taken. If through technological advances, food should no longer be produced at home in the kitchen, cooking can be reintroduced as a hobby, but it can never enter the realm of necessity.



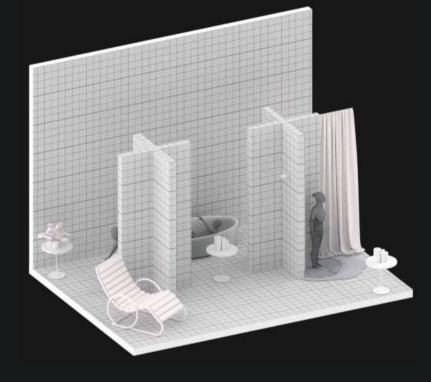


The media has led to a misunder standing of public and private spheres, which is why this has now been re-understood and re-classified. Private spaces serve the self and are reduced to a minimum degree of privateness while outsourcing all that is not private will take place in a shared area.





In the place of sharing, a group of subjects can co-exist harmoniously. The redistribution of space thus leads to a socially balanced system and more luxury for the individual. This is because access to more functions exists and, at the same time, leaves space for the self.

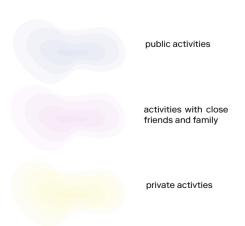


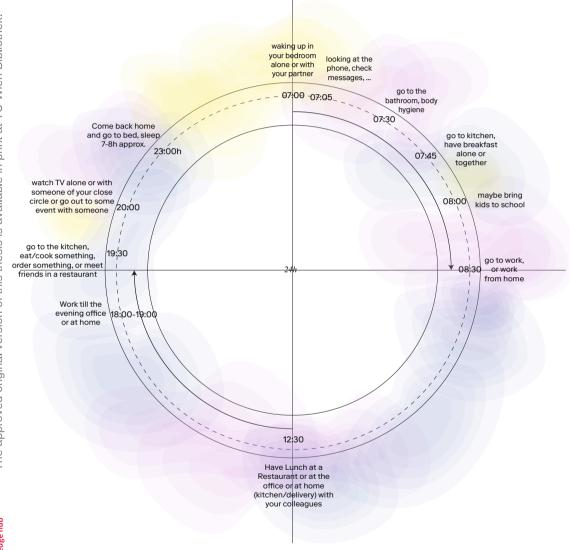


The private space is a place of retreat for each individual and has the functions necessary for the individual's well-being. These functions are limited to personal hygiene, physical rest, and self-fulfillment.

The Daily Rhythm

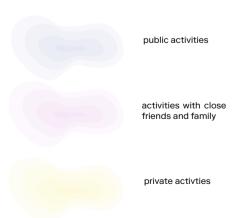
of an average person today

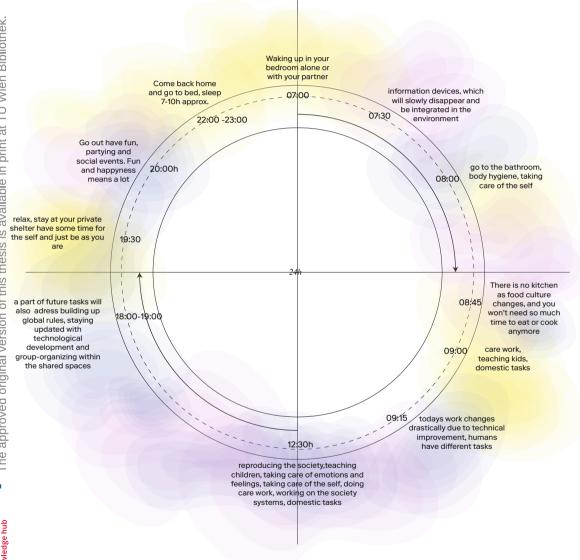




The Daily Rhythm

of an average person in the future







Which spatial conditions must be ensured in order to enable an individual to feel private?

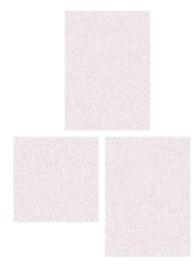
4.6. The Cell of the Private

Recreating Domestic Space

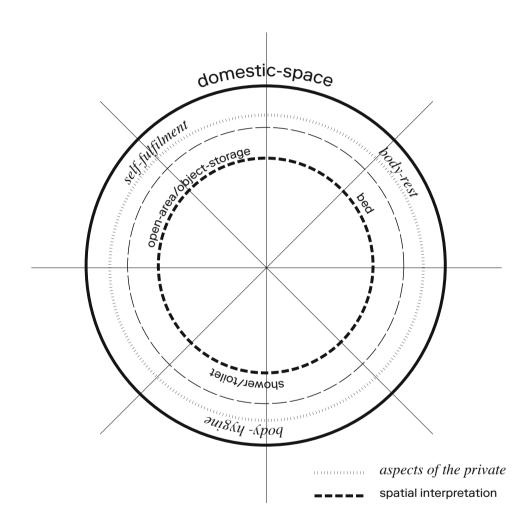
The design must now develop an interplay between the emotional and the spatial. As Josef Frank has already explained, living is not about the activities alone that make it up. Eating, sleeping, and resting are necessary, but there is much more to living. Thus, it may be taken to a spiritual level, which each individual feels and interprets differently. The habitation itself must be included to develop not only a purely functional building but to make room for the life of the individual users according to their values. Thus it is inevitable that domestic space is to be thought freely, dynamic, and open. An interplay of necessity and spiritual development, in other words, given spatial functions while simultaneously providing freedom for interpretation. 215



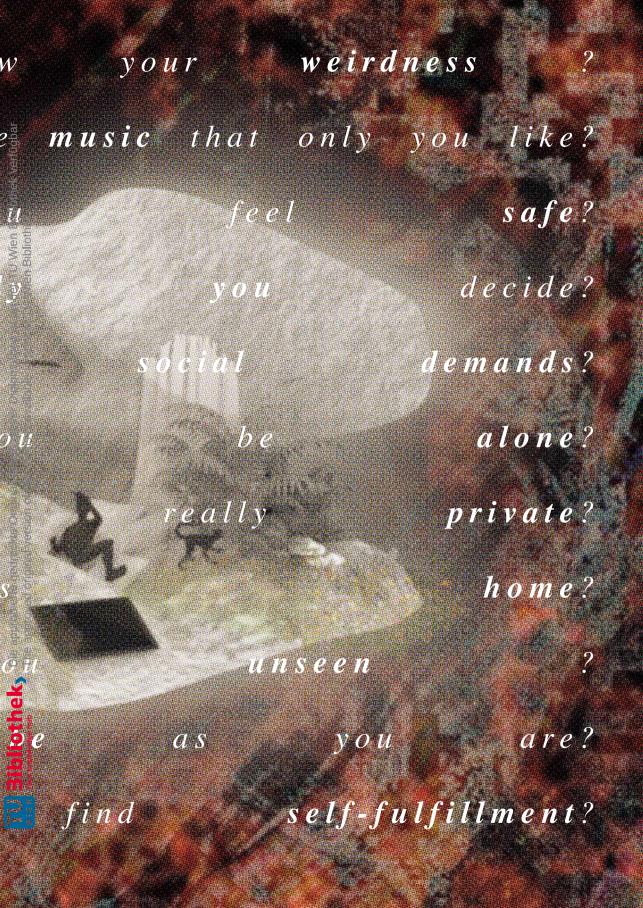




What remains as truly private, secret and intimate? Was bleibt als wirklich privat, heimlich und intim?



Where	can	you	sho
Where	can you	listen to	the
Where.	d		уо
Where			o n l
Where	a re		n o
Where	*** c o	т т	y
Where	are		у <u>о</u> и
Where			İ
Where		r e	y
Where	can	you	
Where Collage Shelter	do	you	



How much space does the private need?

However, the size of these minimal rooms needs to be explored and challenged. Attempts such as the Capsule Tower in Tokyo sign well that the pure reduction of essential activities is not enough to generate a livable private space. However, what drowned this kind of architecture above all were the construction aspects. The building can be classified in the Japanese movement of Metabolism, The tower was supposed to function like an organism that regenerates its cells, thus changing and renewing the capsules repeatedly. However, unfortunately, this did not happen, mainly for economic reasons and consequent structural damages. Thus, the concept eliminated itself, damages caused by external influences could not be repaired, and new technological advances could not be integrated. With 10 square meters per person docked to circulation towers, the Nakagin Capsule Tower probably provided

too little space for self-fulfillment. This, too, ultimately led to low occupancy in the capsules. While the temptation to reduce the space to only the minimum activities and functions is powerful, various historical examples show that this is not enough to ensure a satisfying existence. It takes much more to justice the concept of habitation; hence, to achieve a progressive understanding of privacy and the size of the space that houses it, we need to take a closer look at the satisfaction and fulfillment of the individual as an emotional aspect. 216

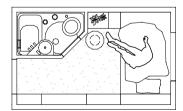


Image 85 Cell of the Nakagin Capsule Tower



Image 86 Room of the Nakagin Capsule Tower

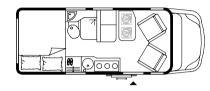


Image 87 Tent

Smallest dimensions can be considered especially in nomadic conditions. The tent, as an efficient method of minimal living space, offers a sleeping place that can be quickly erected and dismantled, usually made of lightweight materials such as fabric and metal rods. It is a temporary situation and offers the

absolute necessity of sleeping. The caravan serves similar needs: a vehicle equipped for sleeping and cooking, minimal equipment in the smallest space. Mainly in use for traveling. The boat can also be classified within this category. A mobile home on the water, reduced to the bare necessities.²¹⁷

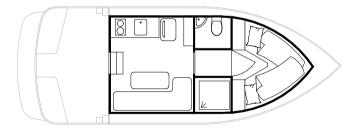




caravan for 2 people



tent for 2 people

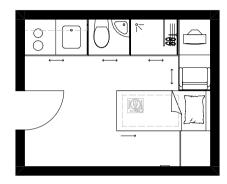


boat for 2 people



Image 88 Screenshots of il ragazzo di campagna

The example of the monolocale (Italian: one-room flat) in il ragazzo di campagna is a homage to the too narrow residential pods. It shows a small cell consisting of foldable elements, when entirely closed, no functions are visible; sliding doors and folding systems allow different areas to be made visible from the wall.218



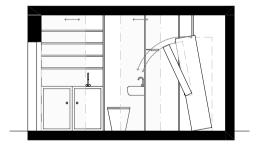


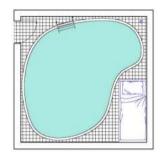
Image 89

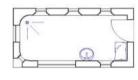
Plan and Section Drawing one-room apartment, movie: Renato Pozzetto, "Il ragazzo di campagna"

Sibliothek
Your knowledge hub

Alvar Altissimo shows in his entertaining book "Case Milanesissime" in an exaggerated way the irony of the housing market in Italy. Incredibly small rooms at bizarre prices. A call to design the future wisely and not to fall too much for the temptation of the minimal.²¹⁹







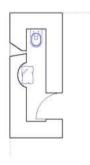


Image 90

Image 90 Casa con piscina via Cloro 3200€ a vasca piena a vasca vuota un po`meno 8 mesi di anticipo

Image 91

Image 91 Monolocale con doccia via Tempesta 600€ al mese più bolletta dell'aqua

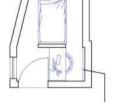
Image 92

Casa in antica torre medieval Torre dei Malsani, Carrobio Vicino via Torino, per intenderci 550€ al mese









Libreria di sfondo bidimensionale stampata in HD

Image 93

Casa poltrona 450€ al mese

Image 94

Casa con vista Duomo zona Duomo 1000€ al mese/spese comprese

Image 95

Casa adatta per smart working con sfondo personalizzabile via 1 Maggio, Pioltello (MI) 580€ al mese più internet





Image 98 Le Cabanon, Le Corbusier





Image 99

Le Cabanon, Le Corbusier

Leonardo Caffo describes the cabin as the epitome of simplicity. Many thinkers took this place as a refuge for their work, isolated from society. Likewise, Theodor Kaczynsk and Unabomber, a mathematics professor who later became one of the most wanted terrorists. Besides Heidegger and Wittgenstein, Le Corbusier also explored the cabin as a fundamental element of simplicity in his work Le Cabanon. The cabin is also seen as a place of isolation and seclusion from society, a place of retreat. Thus, the concept of the cabin is centered around simplicity, including a solution of escape from the fast life of today, with the idea that the more minimalist one is, the less one can do. Above all, the relationship of objects with the Internet (IoT = Internet of Things) is what makes our society look the way it is today. Caffo asks if the scenario occurs that the human being no longer consumes the machine, but the consumer becomes the product itself, does this then lead to the need for spaces in which one can switch off? A place of isolation and isolation, which is embodied in the cabin. 220 Le Corbusier's Le Cabanon had minimal dimensions, with a cube of 3,66x3,66m and a height of 2,16m. There was no kitchen, only a sleeping area, a desk, and a toilet. Corbusier lived this place as a spatial experiment, asking what the minimalist meant by living.221







UNLEARNING PRIVACY

DOMESTICITY, BODIES AND SCREENS

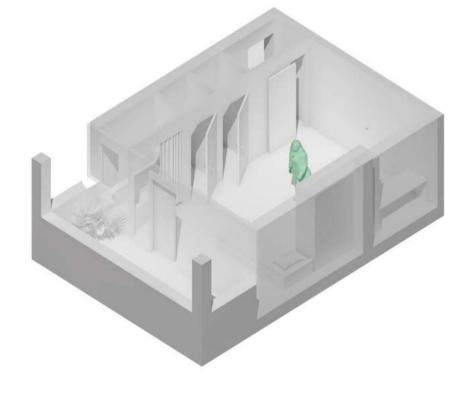
TV Sibliothek, Die approbjerte gedruckte wien vour knowledge hub

ivate

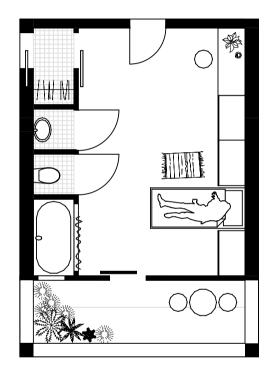
5.UNLEARNING PRIVACY

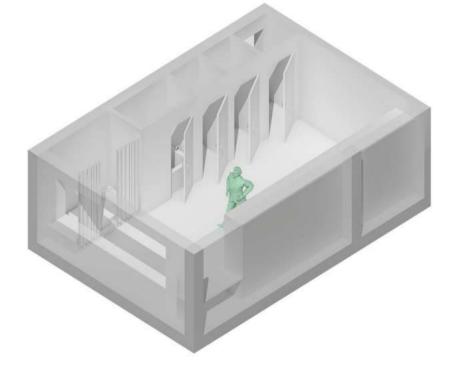
5.1. Nine Units of the Self

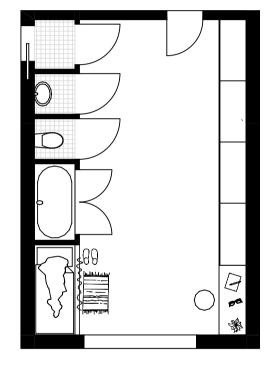
The nine typologies of private spaces describe the flexibility of use within the 5x5m grid of most ruins of capitalism, especially parking garages. Each type is intended for a single individual, with dimensions of 7.5x5.3m and a height of 2.1m. There is always the possibility of connecting the types to each other, and the options to further develop the partition as a wardrobe wall and to share small common activities. The typologies within such a residential experiment are intended primarily for people who are very close to each other.

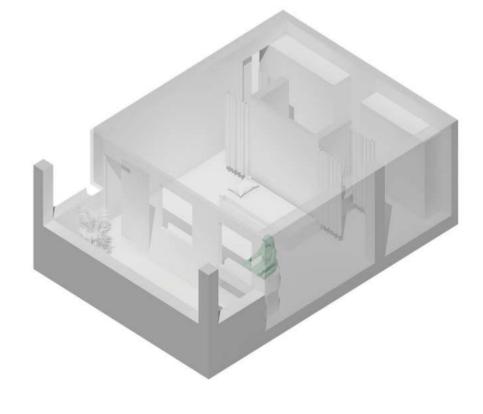


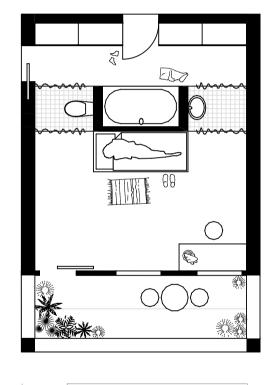


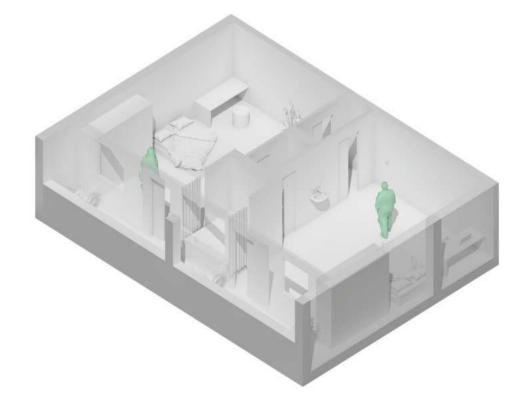


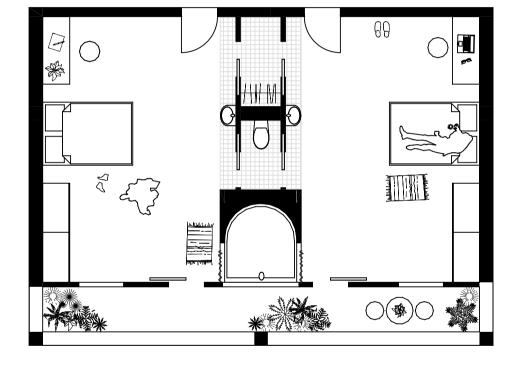


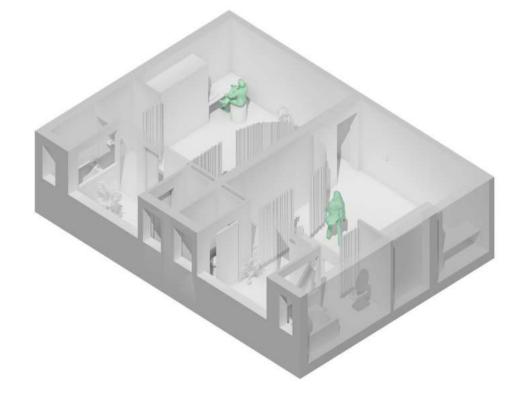


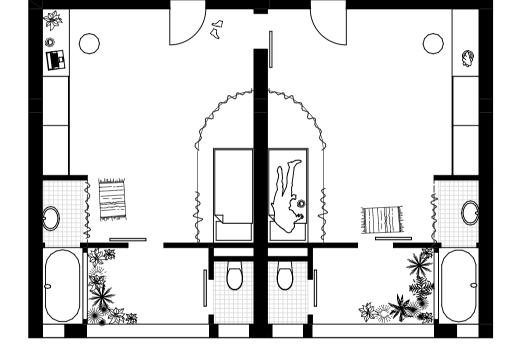


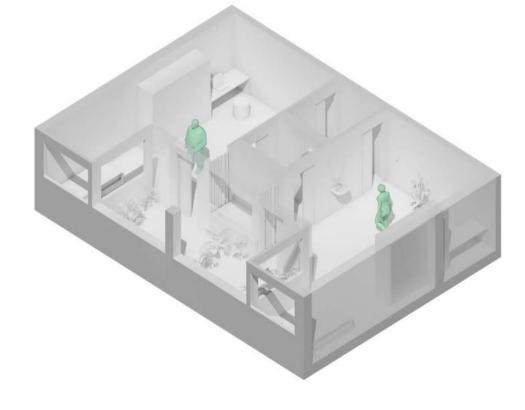


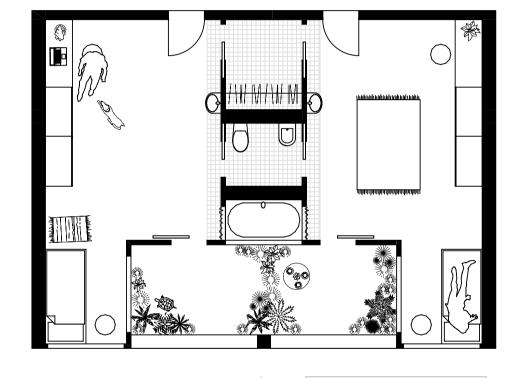


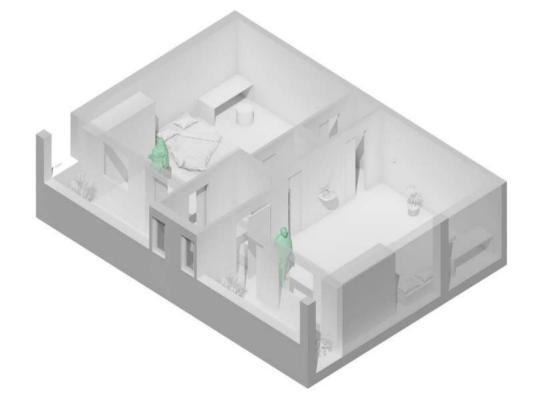


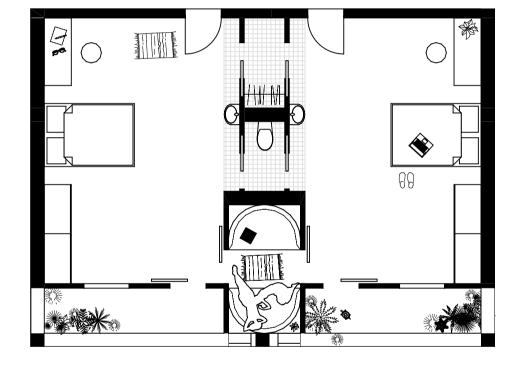




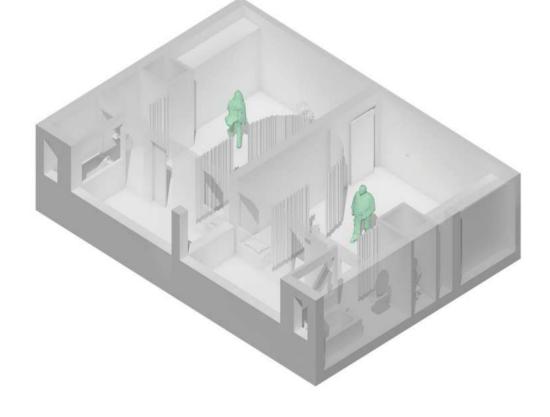


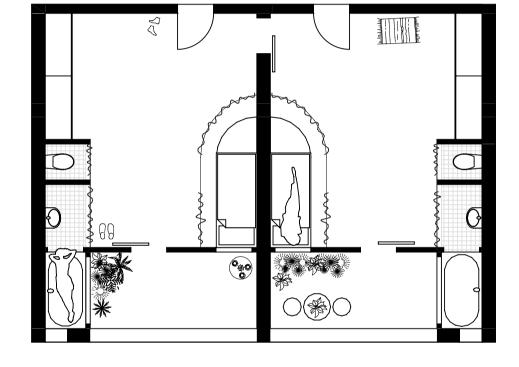


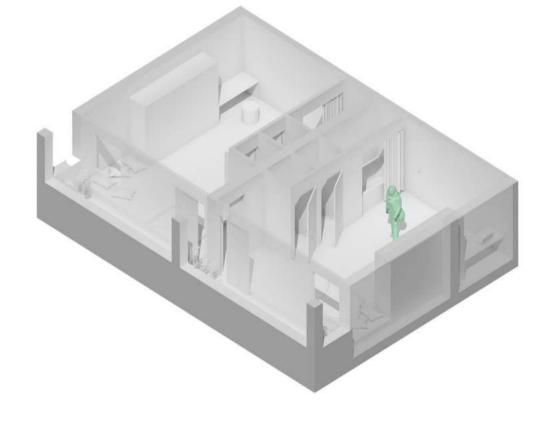


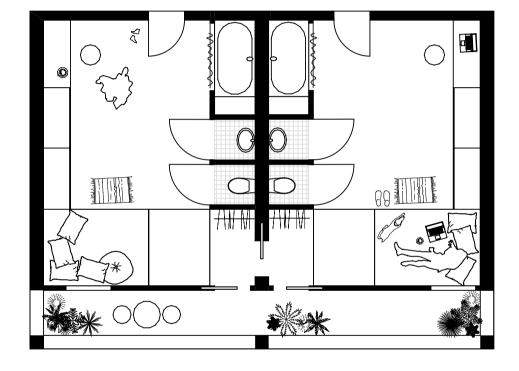






































0 1 5



Can we find existing architectural frameworks that provide a testing ground for the future of domestic privacy?

5.2. Ruins of Capitalism

Sustainable Implementation

In order to meet the requirements of sustainability in the future, a logical application of the developed type needs to result from the present situation. Thus, it is about the construction or the implementation of the designed typology of the private. A new building can be considered if the circumstances require it. However, the most urgent issue is considering what already exists and what will arise in the future. Above all, we are talking about the ruins of capitalism, buildings marked by the progress of digitalization and the change of work and, consequently, the behavior of humankind. This area includes mainly places of consumption, that is, offices, commercial environments such malls and supermarkets, gas stations, post offices, and garages. Thus, it is essential to examine these typologies and understand how the residential type could fit into such a structure. Moreover, infrastructure buildings can also offer added value to the minimal residential. as they can provide some functions that may be outsourced in the future. These approaches, specifically the reuse of the ruins of capitalism, can be traced back to the architectural practice Dogma and its radical approach to architecture. To begin with, the understanding of work itself needs to be redefined. Housing, as a place of reproduction of humanity, constitutes the origin of labor; this means labor is fundamentally related to what people do to reproduce themselves, mainly related to the work that takes place at home, raising children, eating, sleeping, washing themselves, etc. If in previous eras, living and working took place in the same venue, that is, reproduction and capital-oriented production today, it is strictly separated. However, this leads to a certain privacy and security factor being attributed to the home, which puts reproduction as work in a false light. The question of the private poses a major intersection here; if the place of the self is purely private,

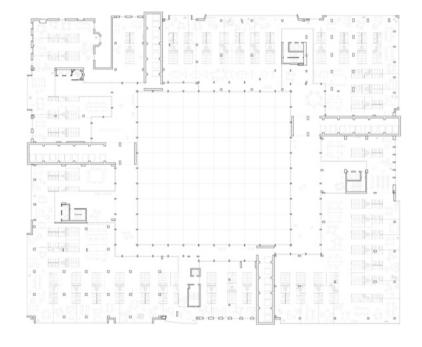


Image 99

Dogma, typical plan for the transformation of an office block, Brussels, Belgium, 2014

Thus the solution is an arrangement of totally private spaces next to shared areas that serve reproduction, whether this happens in the same building or further out in the city, must be adapted to the circumstances.222 The office, as the epitome of traditional capitalist work of our time, stands in contrast to the modern way of working at home, the home office. However, the office building, which will soon be considered obsolete, offers an exciting context. Structurally, it is reduced to a minimum of support circulation and supply units. It, therefore, offers a possible platform for its reuse. Housing can find a place here precisely because of the bizarre interplay between reproduction and capitalist production, further blurring these spheres as well as reinforcing cultural values around the concept of work. If private spaces, which provide space for an individual

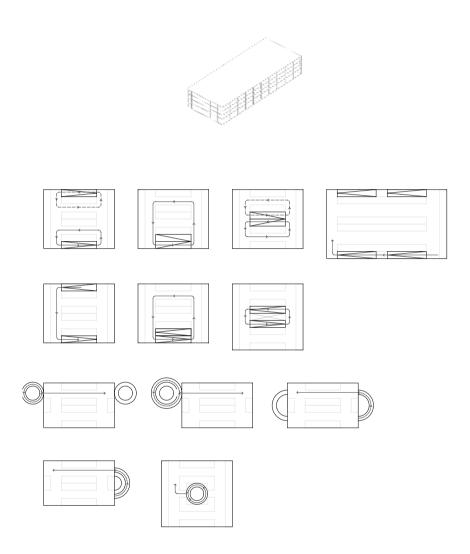
then the work must be outsourced.

to live comfortably, are combined with collective areas, which include any other necessary activity of life, then a common and equal reproduction effort is established. In addition, the shared areas are not minimally inserted into a dwelling for each individual but can be executed more spacious, consequently offering more luxury. This also applies to the reproductive work itself, such as cooking, cleaning, or child care, which can be shared, thus generating more time for the self. Dogma cites this idea in the project for a "typical plan for transforming an office block, Brussels, Belgium, 2014. A former office building in which inhabitable walls containing all the necessary services for a private space, bathroom, sleeping niche, and storage areas are inserted while around them, a common space is created. 223



TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

Ruins of capitalism Garage

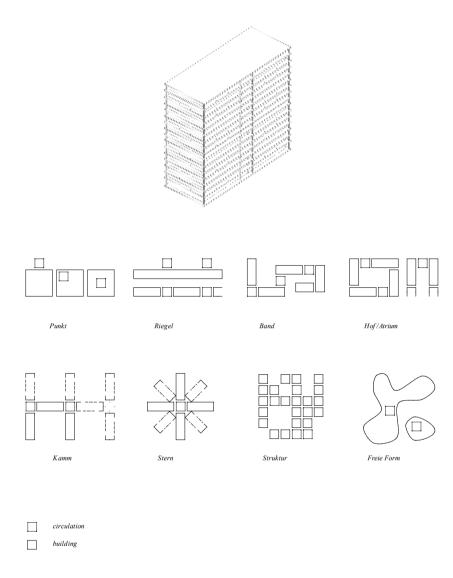


These plans show an analysis of the buildings that have been created for the purposes of capitalism, and will be abandoned in the future due to the progress of technology. This refers to different typologies, here two potential typologies are considered, the parking garage and

the office building. Parking garages, are usually built with a support grid of 5x5m and made accessible by ramps for vehicles, additionally there is a space for a staircase which is usually equipped with sanitary facilities.

TU **Bibliothek**, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar wern vour knowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.

Office



Office Typologies Image 101

Office buildings often have a grid of 5-8m. Access and sanitary areas usually lie next to each other. Both are flexible systems which should be considered as a basis for further use.



car parks



Image 102
Parkhaus P+R Perfektastraße - Vienna



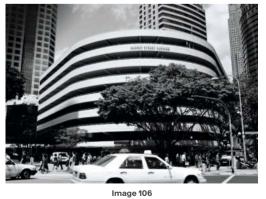
Image 103
Berlin, ICC Parking Garage



London, Great Eastern Street Car park



Gateway Parking Garage, Philadelphia



Singapur, Market Street Car Park



car park in Russell Street, Melbourne





Image 108
Barcelona Airport Parking Garage



Image 109
Car Central Parking, Milan



Parkhaus Messe Zürich



Murray Road Multi-storey Car Park,



Park and Ride Hütteldorf, Vienna



Toronto, Parking garage 40 Murray Street

Could we use these soon-tobe obsolete multy-story car parks as residential space?



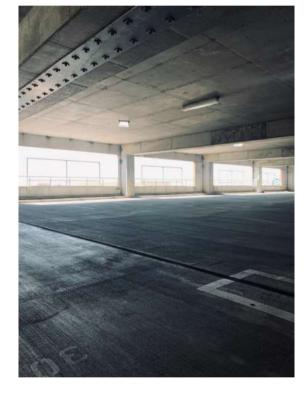


Image 114 Oliver Laekwon, car park inside

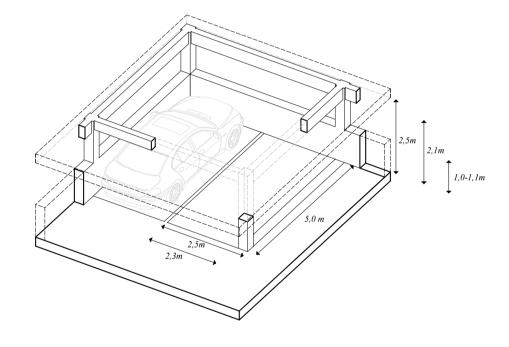


Image 115 Typical measurements of a Car Park in Austria





Image 116 Reused Atlanta parking garage



Image 119 Garage Grande, Vienna



Image 117 Reused Atlanta parking garage



Image 120 Garage Grande, Vienna



Image 118 Reused Atlanta parking garage



Image 121 Garage Grande, Vienna

Reference/ Broadway Parking garage

Reference/ Garage Grande Wien



Image 122 Peckham Levels, London



Image 125 Broadway Parking Garage, Kansas



Image 123
Peckham Levels, London



Image 126
Broadway Parking Garage, Kansas



Image 124 Peckham Levels, London



Image 127 Broadway Parking Garage, Kansas



The Grid

No-Stop City

A parallel can be drawn between these ever-same structures of the ruins of capitalism and the utopian movements of the 60s. Among them, Archizoom, which, like Superstudio, believed in the concept of the dissolution of architecture as a solution to the social tensions that the industrialization and capitalization of culture and the city produced. In Andrea Branzi's book "No-Stop Citv" he describes socio-critical points regarding the architecture that expresses itself as a reflection of the capitalist system. And further the concept of the dissolution of architecture in favor of the individual, the unique, and the private. The Japanese concept, which removed heavy furniture from its culture in order to allow the complete freedom of architecture, offers an illustration of the concept of the NoStop City. This utopian conception of the city represented a landscape free from regulations, a new nature in which all the subjects within space could take their place according to the circumstances, and a merging of nature and technology inside and outside. Architecture thus disappears in the sense that it does not prescribe how to live but provides the framework conditions for one's own arrangement. ²²⁴

The parking garages appear as an original pure architecture, often with a grid of columns of 5x5 meters. Could this structure have a similar characteristic to the No-Stop City, which can be seen as the basis for a new blank canvas of society. The pure infinite architecture of the parking garages serves as a framework for the settlement of different

organisms and subjects that may occupy space. It is the reduction that gives freedom, which allows the individual to be himself and offers options for new organization and continuous adaptation.

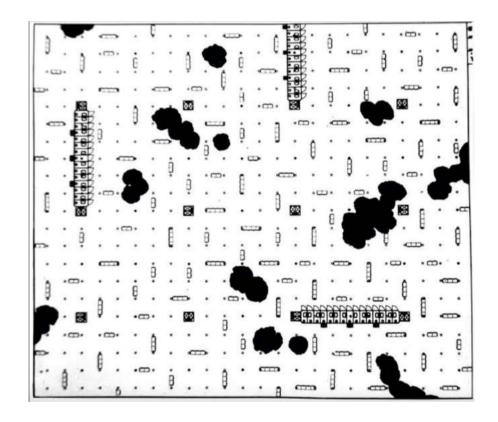
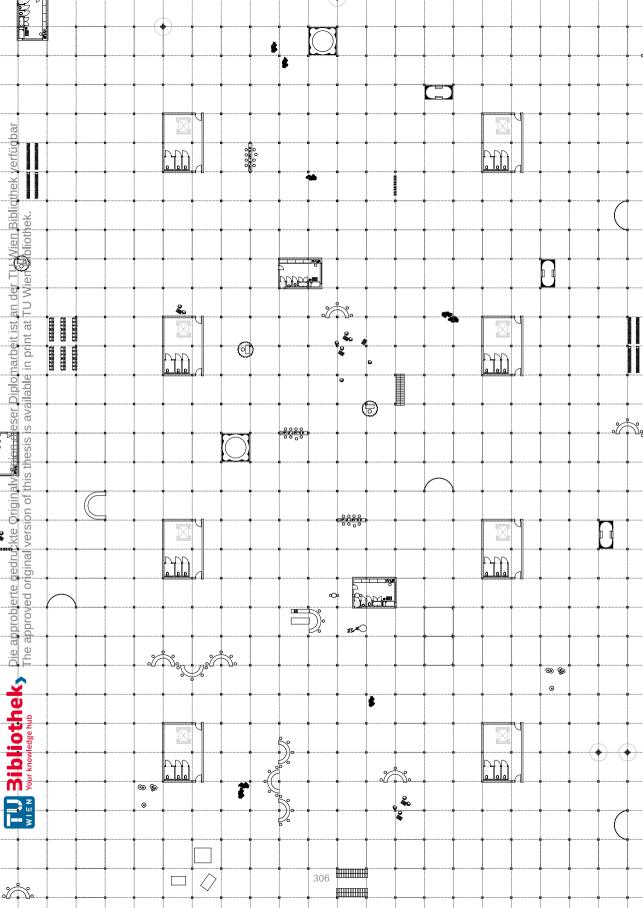
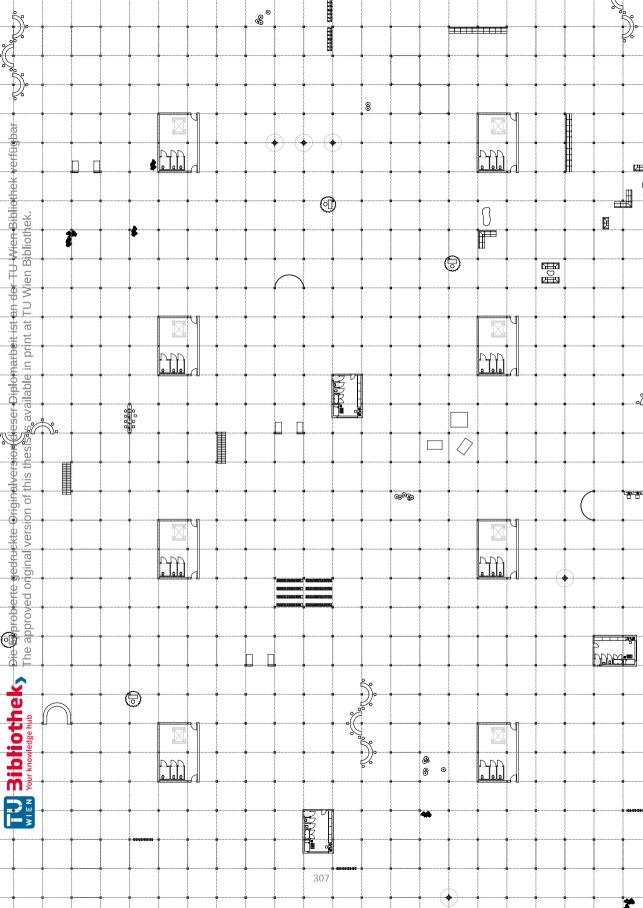


Image 128

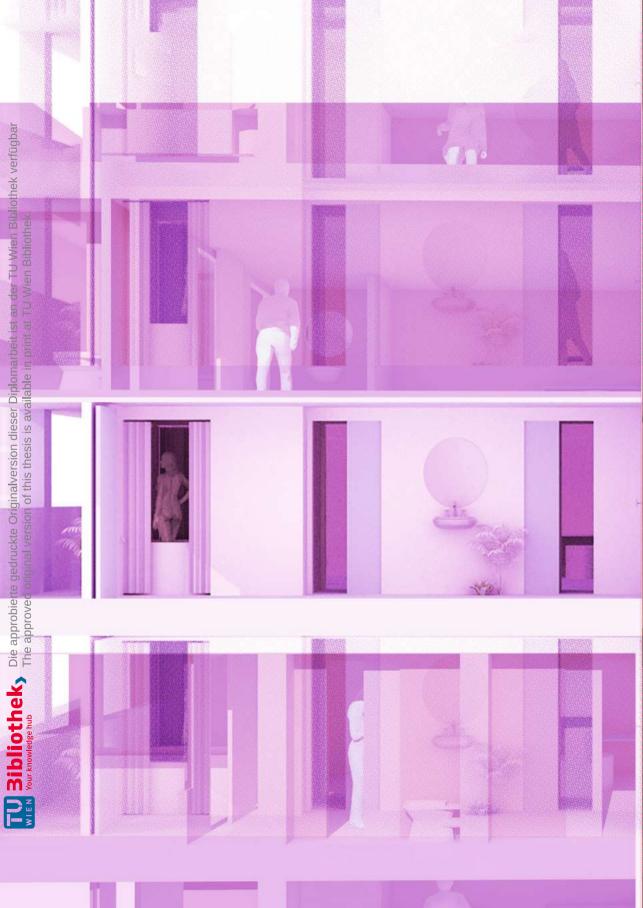
Image of BRANZI's No Stop City representing the chairs that people can sit on





5.3. Proposal

The last part of this work addresses the meaning of private space influenced by digital media, applied as an experimental habitation scenario. The proposal investigates the arrangement of the nine newly developed types of private spaces in an urban fabric that encloses both the private and the common and allows a sustainable application in every aspect. In an attempt to find a testing ground in existing urban structures, the ruins of capitalism and their column grid constructions offer exciting conditions for applying experimental living concepts. The grid as bare architecture holds the potential for reuse. This structure can be identified especially among the buildings built in the rapid age of consumerism, many of which will be obsolete again in the future. Besides office buildings and places of consumption, multi-story car parks commonly use this typology. With a very high building depth and low ceilings, these mostly dark spaces come with exciting potential. Darkness is often associated with tempting atmospheres, liberating, uncertain, and mysterious. Thinking about clubs, museums, or saunas, all these places, a symbol of luxury and wealth, work with the dark. Using the multi-story car park, nine typologies of private units are arranged side by side, enclosing a dark space. The result provides communal areas for collective activities that enable the interconnection between the individuals in unique ways - bathing, green screening, cookina. interacting growing and with unknown species, storing data, staging, doing nothing, and meditating. Involving the body and the mind through hyperphysical and digital engagement. They are opposed to the individual cells for self-fulfillment and necessities that include washing, sleeping, storing, and being alone. In this way, the refuge for retreat is provided for each individual, while at the same time, the collective can be understood, utilized, and arranged in a new way. The proposal juxtaposes the minimized space of the private with the collective. Only through the reduction can luxury be created for the greater community, thus reproducing a sustainable society.

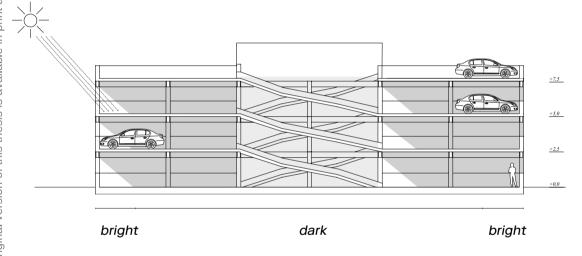




Darkness. The darkness, usually forms a place of uncertainty of the mysterious. What potentials do these dark spaces have and what activities can happen within them. The car park as testing ground illuminates the dark space in order not to abandon the structure in the

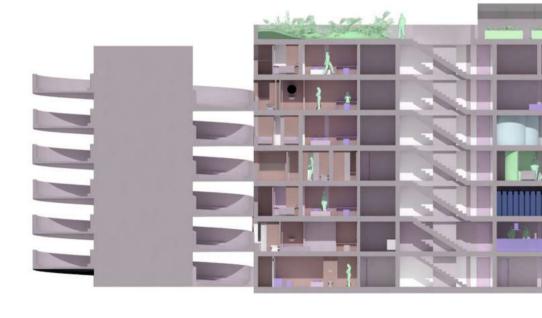
The potential of the dark space

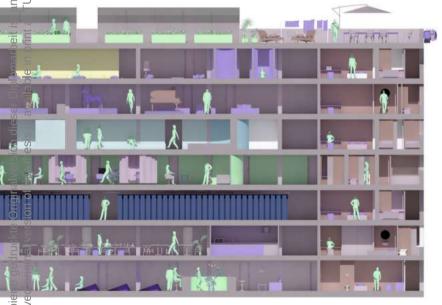
future as a ruin.



Light Zones of a Car Park Section

> 0 5





meditation floor

chamber of curiosities

the roman bath

green screen space

data center

super kitchen

stage

TU Sibliothek, Die approbie wien Your knowledge hub

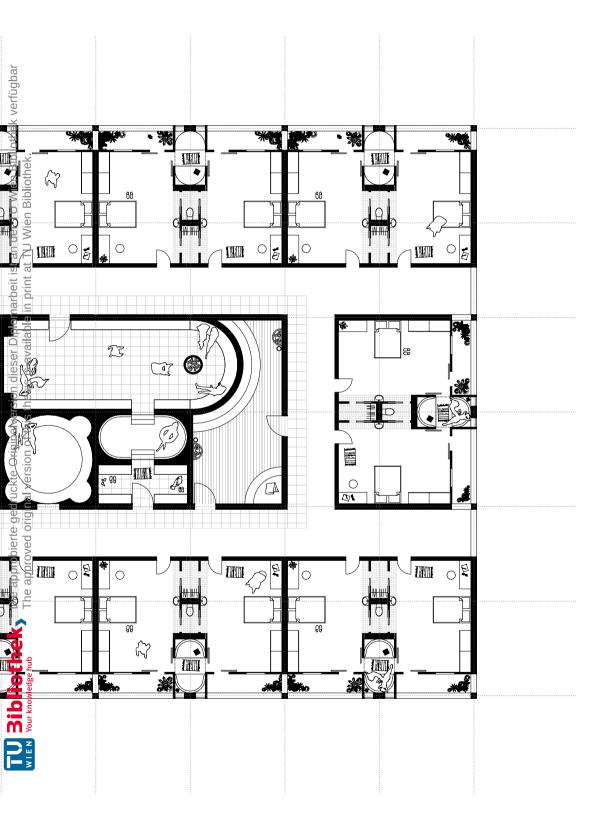
5

0



The Roman Bath or a spa landscape of the common. A steaming wet landscape in the middle of a dark room is implemented succession of various rooms inspired by the ancient Roman baths. A cold and a warm bath, a hot sauna and a steam fully explored by the bathers through performed as a leisure activity rather than a necessity.







Gigantic Screen or a cinema with a public bed.

The cinema was one of the first in the history of digital media. Here viewers can bum around on a vast public bed and watch television, a primitive but seemingly socially anchored important activity of the contemporary human being.





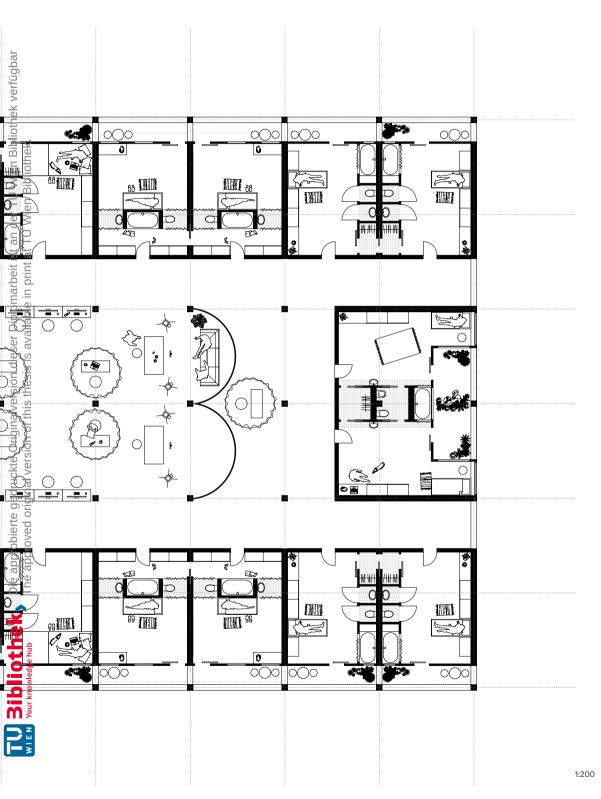




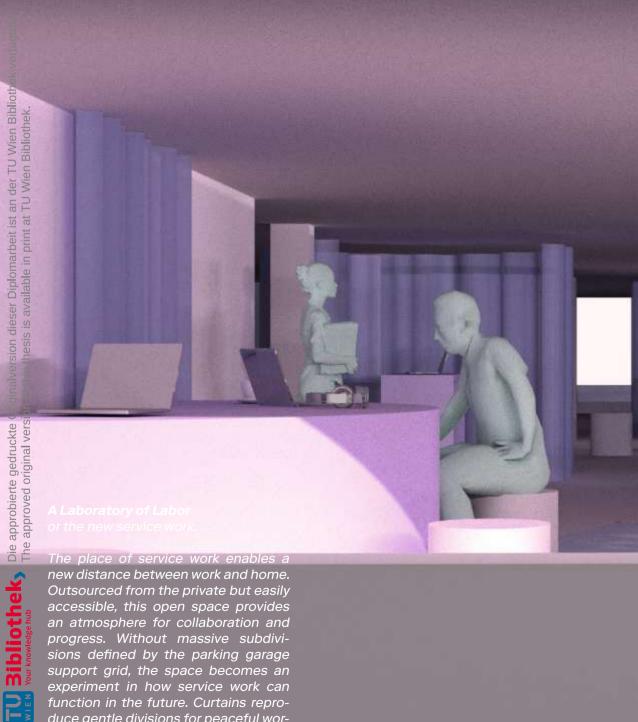






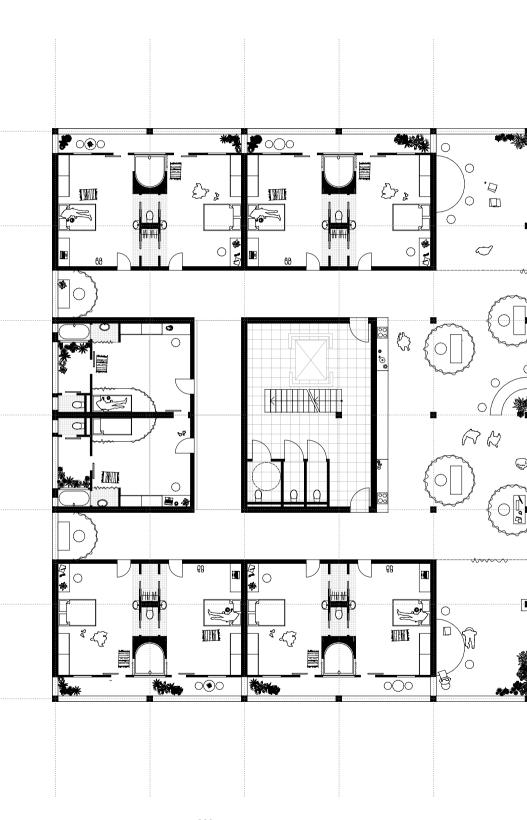


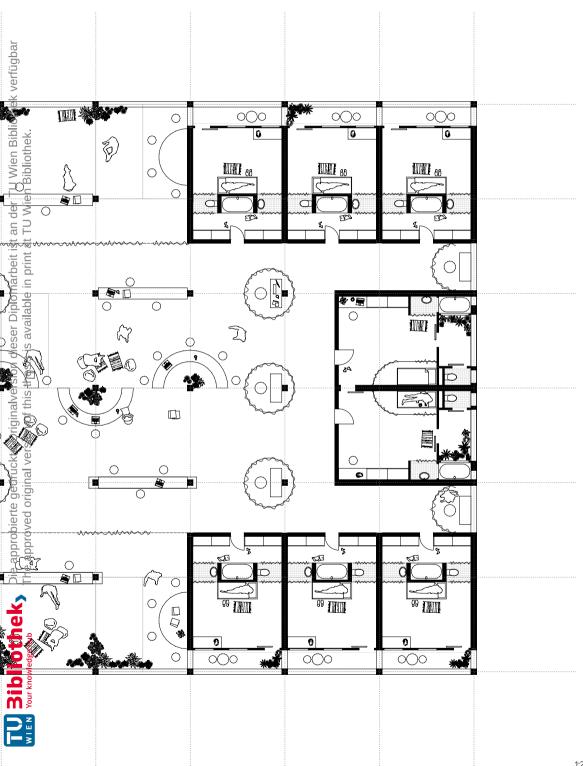




new distance between work and home. Outsourced from the private but easily accessible, this open space provides an atmosphere for collaboration and progress. Without massive subdivisions defined by the parking garage support grid, the space becomes an experiment in how service work can function in the future. Curtains reproduce gentle divisions for peaceful working. This space can be totally open or divided into separate areas.



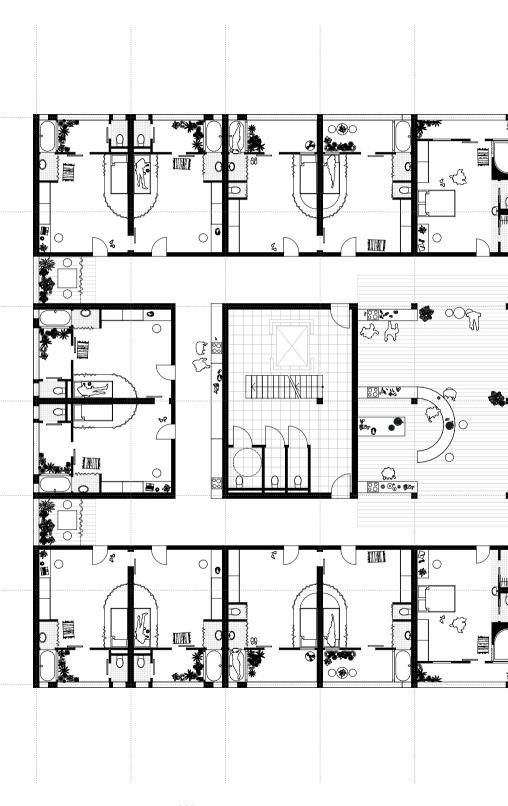


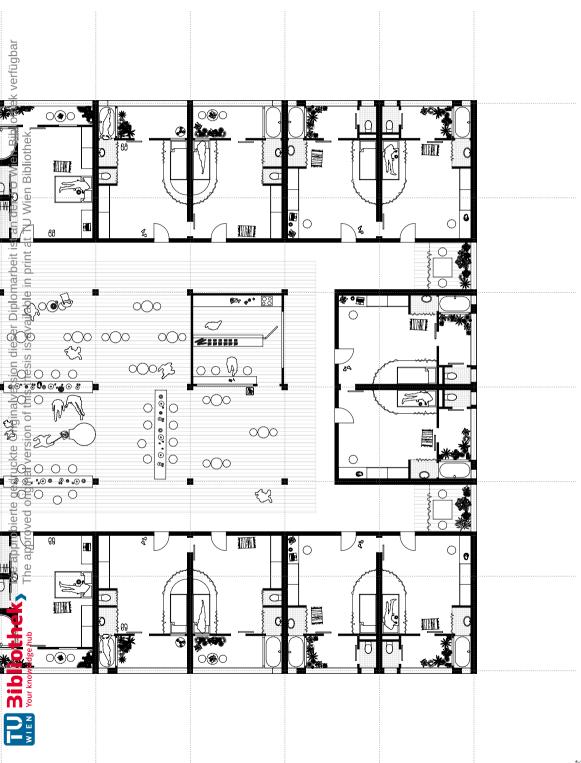




uper Kitchen or a palace of savour. Outsourcing cooking from the private sphere as work contributes to making labor explicit, as in concepts such as the kitchenless city or the one-kitchen house. Developments within the nutdelivery services will make the kitchen as a necessity even obsolete. Cooking and eating as a social act, a leisure activity, can be reinvented in this space. New flavors, experimentation, and testing will lead to an entirely new experience of what the kitchen is all about.



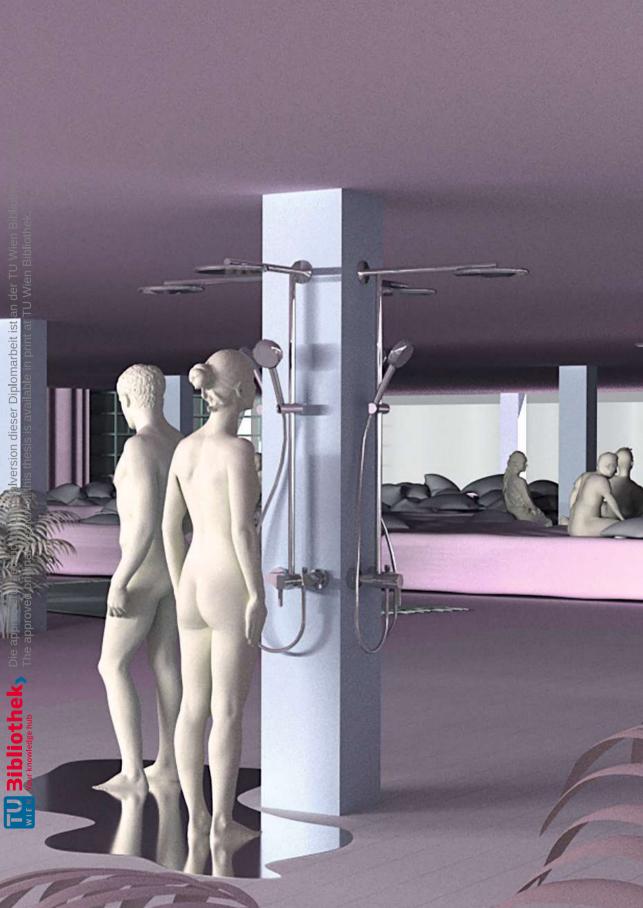


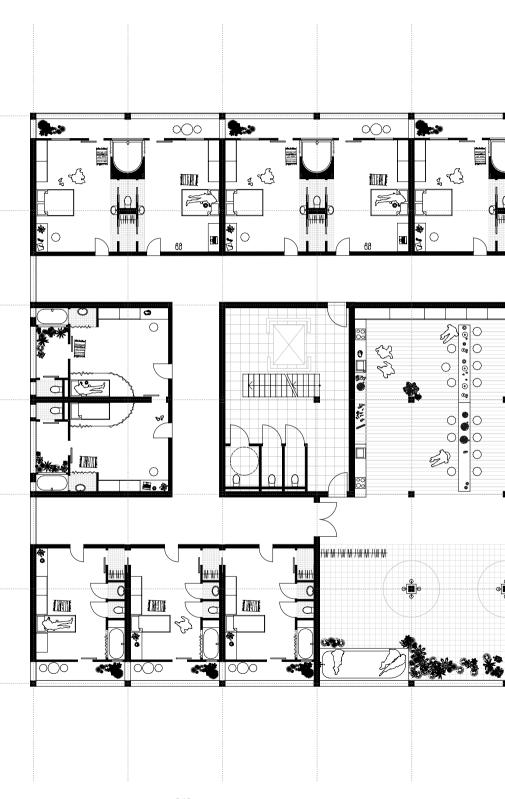


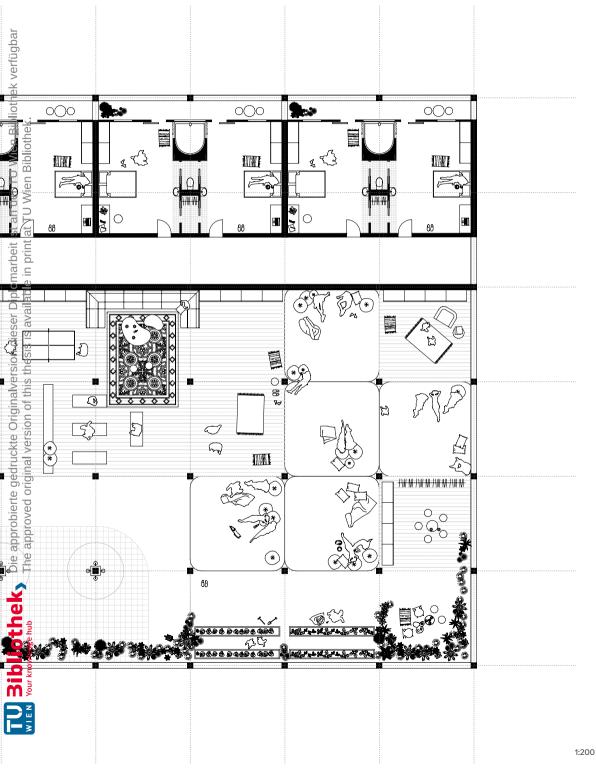


spaces within the building, undresses

permanent criticism can dynamic social evolution happen. The system's



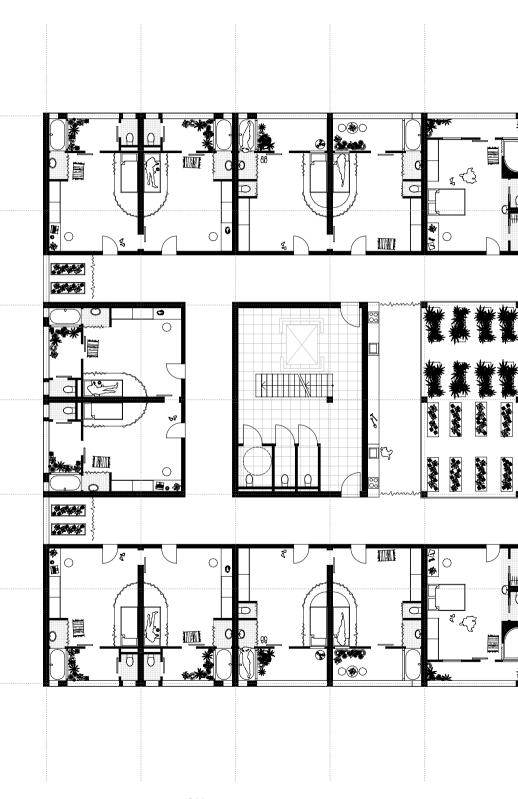


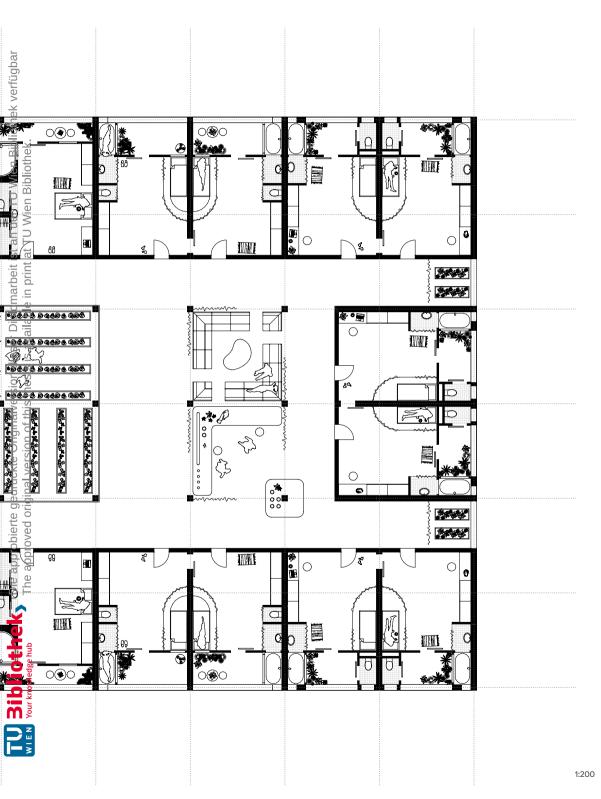




This place is dedicated to the specie. Any subject can be bred in pink light plastic foil constructs. Be it plants, animals, machines, or any other organism that may occupy space. The laboratory enables the freedom of the cultivation of species. These foreign alien organisms emerge beyond any imagination and thus also question the global political understanding of the emergence of such creatures.



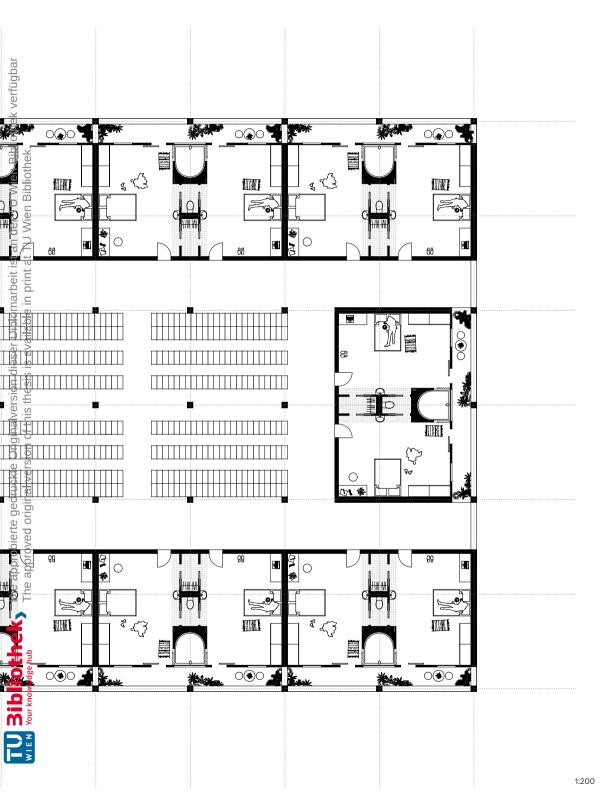










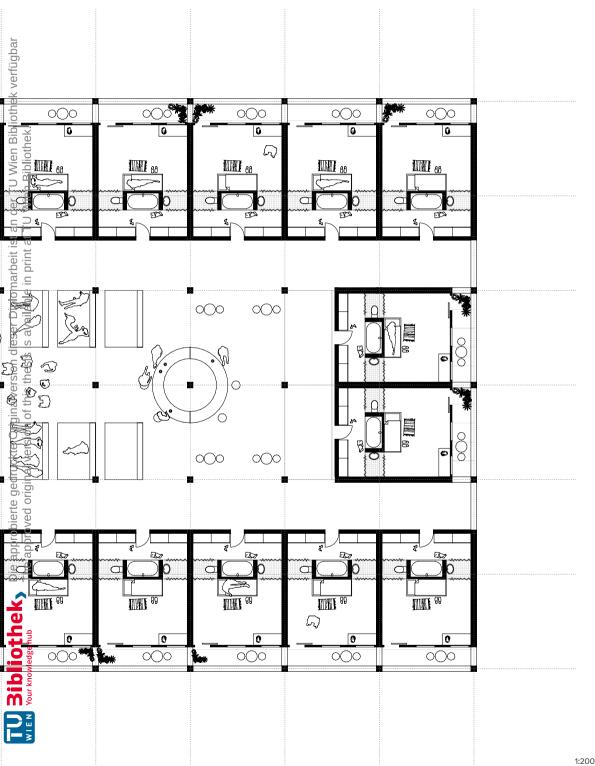


The Stage or a club of subcultures.

As a scene of representation and culture, the stage is an instrument of entertainment that has found its place in the dark. The theater, often associated with luxurious societies, is opposed to the dark secret club that gives rise to subcultures by providing them with a platform. With the low height of the room, the car park asks for new ways of staging, of sitting, of watching. Thus, furniture for lying and sitting is provided and allows experiencing the space from a different perspective.



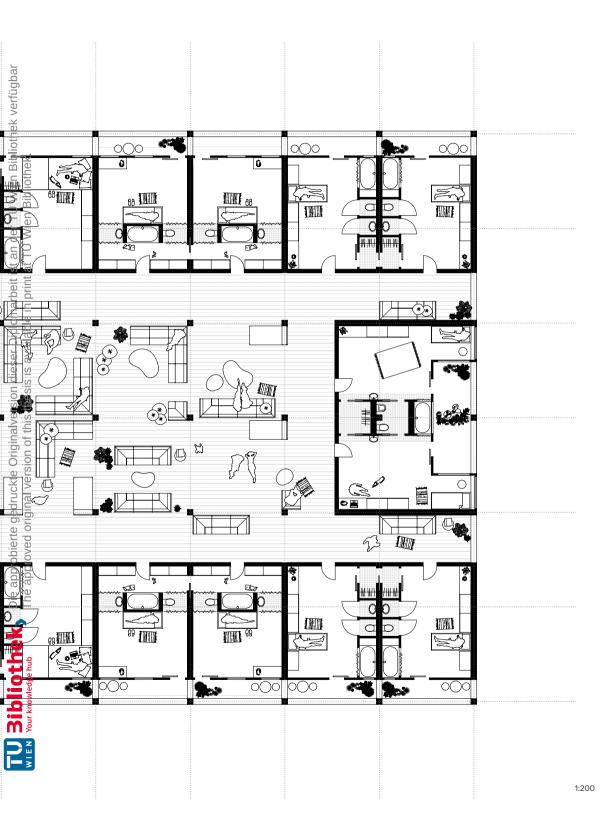


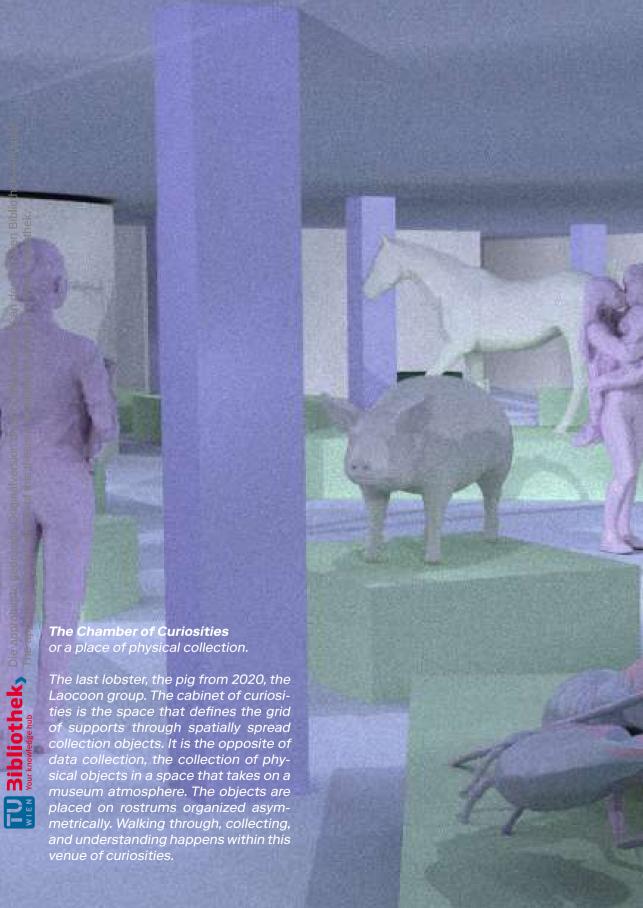






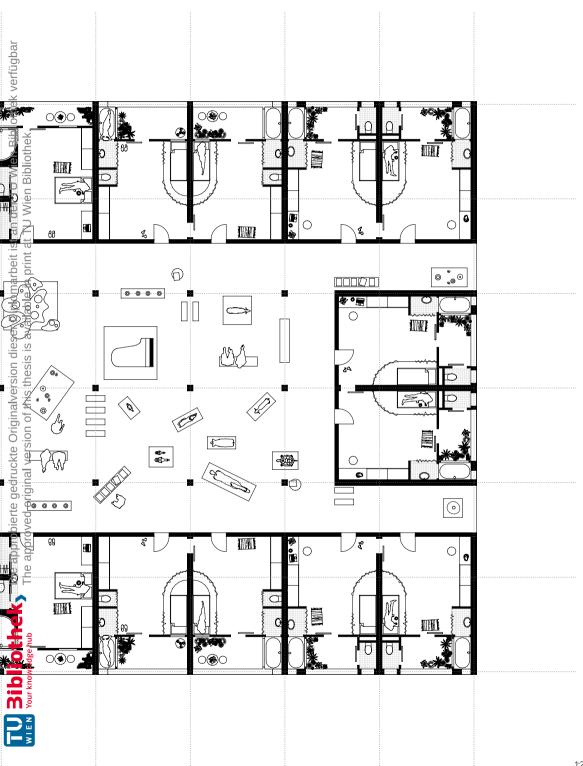






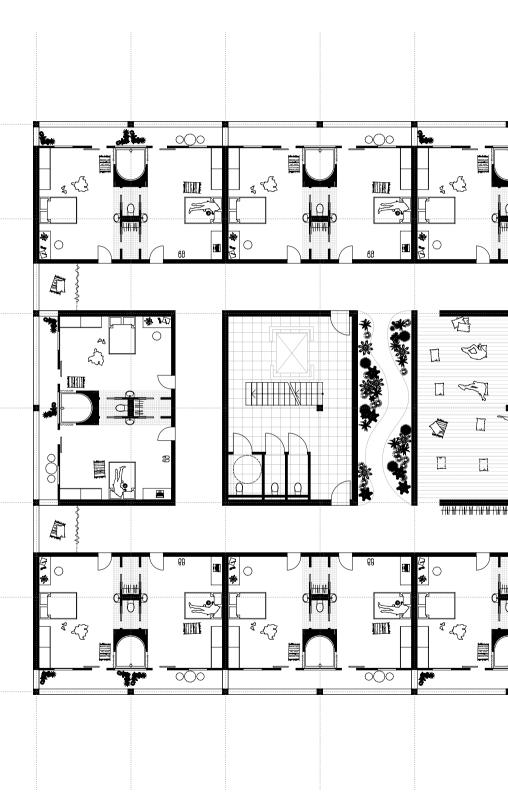


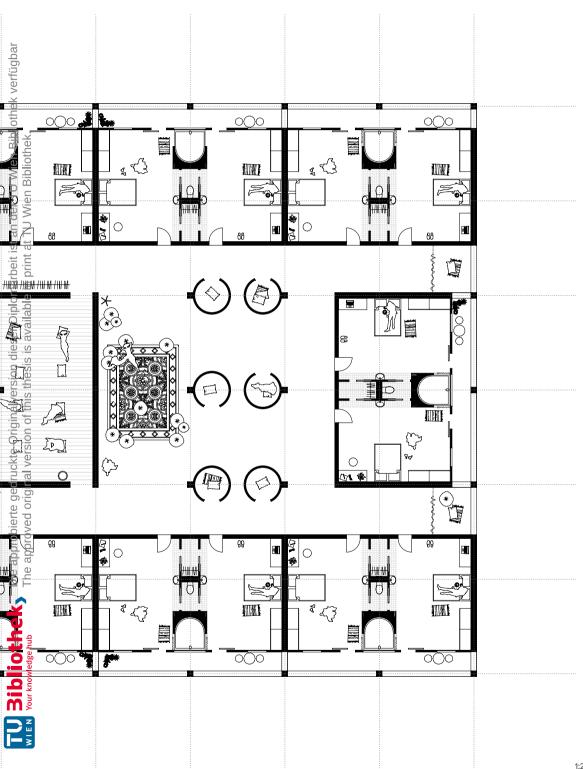




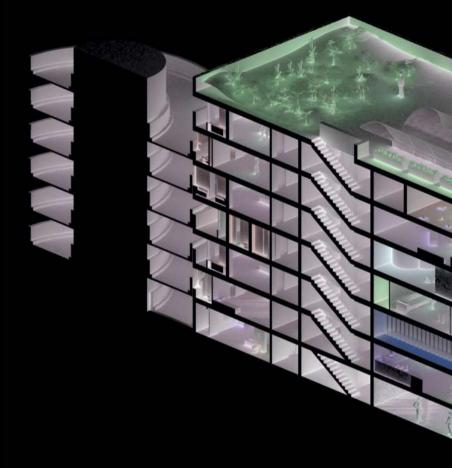


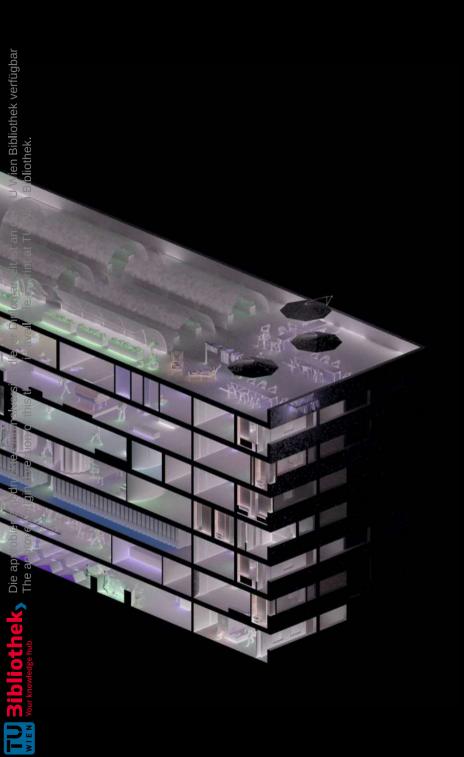


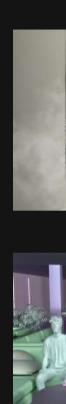


















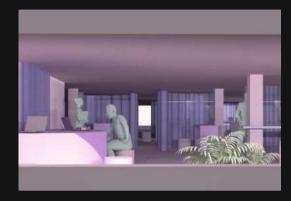






















Conclusio

digital media influence How does domestic architecture? In an attempt to find the answer, we need to relate it to the meaning of the private sphere over time and our new understanding of it. Digital media have given us an imitation of the private rather than the true intimacy we thought we got. The genuinely private refers to the reduced, the narrowing of space to activities and one's sensibilities that create the genuinely private and nothing beyond. The disassembly and reassembly of the domestic have shown that the space of the bare minimum for one's own is composed of necessities and self-fulfillment. Everything that does not include the private must therefore be abandoned and externalized from this

space. The cell of the individual always confronts the communal. The proposal positions nine newly developed types of private spaces in an urban fabric that enhances the duality of privateness and publicity. Their arrangement in a multistory car park investigates the qualities of the ruins of capitalism and the reuse of obsolete grid structures. Its in-between dark spaces provide the potential for activities of a new collectivity. The new understanding of privacy and its spatial implementation enables the individual to fully unfold the self, while at the same time, renewed social frameworks can be uncovered.





TU Sibliothek, Week nowledge hub

Danksagung

Ich bedanke mich für die großartige Unterstützung bei meinem Betreuer Univ.-Prof. DI Michael Obrist, und für den bedingungslosen Rückhalt und die emotionale Bestärkung bei Max, Kathi und meiner Familie 6.

6. ANNEX

6.1. Literature

Ühlein, M. (20. June 2022). DieArchitekt, Daueronline und ständig erreichbar. Von DieArchitekt, Daueronline und ständig erreichbar: http://derarchitektbda.de/ daueronline-und-staendig-erreichbar/ last accessed 20.12.2022

Altissimo, A. (2022). Case milanesissime. Milan: Corraini.

Artinger, H. &. (2000). https://www.dhm. de/archiv/ausstellungen/grundrechte/katalog/38-39.pdf. https://www.dhm. de/archiv/ausstellungen/grundrechte/katalog/38-39.pdf. Von Recht auf Wohnung: https://www.dhm.de/archiv/ausstellungen/grundrechte/katalog/38-39.pdf last accessed 20.12.2022

Asseraf, A. (December 2018). Fast media, slow media: losing time with the Kardashians. CRITICAL QUARTERLY, VOL. 60, NO. 4, S. 35-45.

Aureli, P., & Tattara, M. (2015). HARVARD DESIGN MAGAZINE, No. 41 / Family Planning ESSAY Production/Reproduction: Housing beyond the Family. Von HARVARD DESIGN MAGAZINE, No. 41 / Family Planning ESSAY Production/Reproduction: Housing beyond the Family: https://www.harvarddesignmagazine.org/issues/41/production-reproduction-housing-beyond-the-family last accessed 17.12.2022

Bösch, F. (2019). Mediengeschichte. S. 141-143: Campus Verlag.

Baudrillard, J. (1984). The Evil Demon of Images. The Power Institute of Fine Arts.

BBC (Regisseur). (1996). The Town Disney Built - The Works documentary [Kinofilm]. Begley, S. (01. July 2014). This Dirty Bed Just Sold for \$3.77 Million. Von This Dirty Bed Just Sold for \$3.77 Million: https://time.com/2933839/tracey-emin-my-bed-auctioned/last accessed 05.01.2023

Bimo, A. B. (27-31. Oktober 2020). TIKTOK AND THE "ALGORITHMIZED SELF": A NEW MODEL OF ONLINE INTERACTION. The 21st Annual Conference of the Association of Internet Researchers. last accessed 05.01.2023

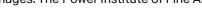
Bimo, A. B. (January-March 2022). Why's Everyone on TikTok Now? The Algorithmized Self and the Future of Self-Making on Social Media. social media + society. last accessed 05.01.2023

Botinello, S. (30. Oktober 2015). The Discourse of Modern Nomadism: The Tent in Italian Art and Architecture of the 1960s and 1970s.

Branzi, A. (2006). No-Stop City. Orléans: Editions HYX.

Brillembourg, A., & Klumpner, H. (2014). DIE SOZIALE STÄRKE INFORMELLER WOHNGRUPPEN, "Aufstieg und Fall" des Torre David. ARCH+, AUSGABE 218: WOHNERFAHRUNGEN, 46-53.

Bucher, M. G. (2000). Gated Communities Ein Vergleich privatisierter Wohnsiedlungen in Südkalifornien. Geographica Helvetica, S. 193-203.



Buttlar, A. (1990). Revolutionsarchitektur. In F. Büttner, Aspekte des Zeitalters der Revolution (S. 101-122). Kiel.

Byars, M. (2004). The Design Encyclopedia. New York: The Museum of Modern Art, New York.

ByteDance. https://www.bytedance.com/en/products. Von ByteDance/Our Products: https://www.bytedance.com/en/products last accessed 20.01.2023

Caffo, L. (2020). Quattro capanne o della semplicità. Milano: nottetempo.

Caffo, L. (7. July 2020). triennale.org. Von The philosopher Leonardo Caffo reflects on the concept of the cabin: from Le Corbusier's Cabanon to Unabomber's: https://triennale.org/en/magazine/leonardo-caffo abgerufen

Cambridge Dictionary . (30. 11 2022). Cambridge Dictionary . Von https://dictionary.cambridge.org abgerufen

Castellano, F., & Moccia, G. (1984). Renato Pozzetto, la scena cult del monolocale in «Il ragazzo di campagna». Von Renato Pozzetto, la scena cult del monolocale in «Il ragazzo di campagna»: https://www.youtube.com/watch?v=GM5k7eciWAM last accessed 10.01.2023

Cervi, L. (24. Juli 2021). Tik Tok and generation Z, Theatre, Dance and Performance Training.

Colomina, B. (2014). The Century of the Bed. Vienna: Verlag für moderne Kunst.

Colomina, B. (2022). How sick is architecture?, https://archplus.net/de/how-sick-is-architecture-/. (N. Hirsch, Interviewer) last accessed 10.11.2022

Döllmann, P., & Temel, R. (2002). Lebenslandschaften. Zukünftiges Wohnen im Schnittpunkt zwischen privat und öffentlich. Frankfurt/New York: Campus Verlag. Von Lebenslandschaften. Zukünftiges Wohnen im Schnittpunkt zwischen privat und öffentlich. last accessed 05.01.2023

Darvin, R. (11. Juni 2021). Discourse, Context & Media. Hong Kong.

dasrotewien. (2022). Weblexikon der Sozialdemokratie, dasrotewien, Heimhof. Von Weblexikon der Sozialdemokratie, dasrotewien, Heimhof: http://www. dasrotewien.at/seite/heimhof last accessed 12.01.2023

Dirlmeier, U. (1998). Geschichte des Wohnens Bd.2 500-1800 Hausen Wohnen Residieren. Deutsche Verlags-Anstalt Stuttgart.

Duden. (30#. 11 2022). Duden. Von Duden: https://www.duden.de last accessed 05.01.2023

Egner, B. (05. Mai 2014). https://www.bpb. de/shop/zeitschriften/apuz/183442/ wohnungspolitik-seit-1945/#footnote-reference-1. Von Wohnungspolitik seit 1945: https://www.bpb.de/shop/zeitschriften/apuz/183442/wohnungspolitik-seit-1945/#footnote-reference-1 last accessed 07.01.2023

Encyclopedia. Design. (17. September 2021). Gruppo 9999 Italian Architecture and Design Group. Von Gruppo 9999 Italian Architecture and Design Group: https://encyclopedia.design/2021/09/17/gruppo-9999-italian-architecture-design-group/last accessed 07.01.2023

Evans, C. (23. June 2014). https://www.independent.co.uk/tech/skybox-google-maps-goes-realtime-but-would-you-want-a-spy-in-the-sky-staring-into-your-letter-box-9553934.html. Von https://www.independent.co.uk/tech/skybox-google-maps-goes-realtime-but-would-you-want-a-spy-in-the-sky-staring-into-your-letter-box-9553934.html last accessed 07.01.2023

Fabricius, D. (2007). Die widersprüchliche Geographie der Favela. Von Bauwelt: https:// www.bauwelt.de/dl/755283/10793531_ ba67a8bec6.pdf last accessed 17.01.2023

Fannin, R. (13. September 2019). https://hbr.org/2019/09/the-strategy-behind-tiktoks-global-rise. Von The Strategy Behind TikTok's Global Rise: https://hbr.org/2019/09/the-strategy-behind-tiktoks-global-rise last accessed 15.01.2023

Figal, G. (2. October 2008). freidok. uni-freiburg.de, Muße und Einfachheit Henry David Thoreaus literarisches Lebensexperiment. Von freidok.uni-freiburg. de, Muße und Einfachheit Henry David Thoreaus literarisches Lebensexperiment: https://freidok.uni-freiburg.de/fedora/objects/freidok:218883/datastreams/FILE1/content last accessed 17.01.2023
Flagge, I. (1999). Geschichte des Wohnens Bd. 5, 1945 bis heute Aufbau Neubau Umbau. Stuttgart: Deutsche Verlags-Anstalt.

Foucault, M. (2015). Überwachung und Strafe, Die Geburt des Gefängnisses (15. Ausg.). Frankfurt am Main: suhrkamp Verlag.

Foucault, M. (2021). Die Heterotopien. Der utopische Körper (5. Ausg.). Frankfurt am Main: suhrkamp Verlag.

Fujimoto, S. (2012). HOUSE NA Ein Haus wie ein Baum. Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen, S. 72-72.

Galer, S. S. (17. December 2020). https://www.bbc.com/culture/article/20201216-how-tiktok-changed-the-world-in-2020. Von How TikTok changed the world in 2020: https://www.bbc.com/culture/article/20201216-how-tiktok-changed-the-world-in-2020 last accessed 08.01.2023

Gebäudeforum. (Nov 2021). Pilze als organischer Baustoff. Von Pilze als organischer Baustoff: https://www.gebaeudeforum.de/realisieren/baustoffe/nachwachsende-rohstoffe/pilze/ last accessed 12.01.2023

Grütter, J. K. (2015). Grundlagen der Architektur-Wahrnehmung. Wiesbaden: Springer Vieweg.

Greve, j. (2012). Mega Cities: Leben in getrennten Welten. ARCH+ Politische Empirie Globalisierung Verstädterung Wohnverhältnisse, 122-125.

Gruber, S. (2012). Tokio Von der Zugangsökonomie zur kollaborativen Stadt. Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen, S. 94-99. **Harvey**, A. (aktiv). https://ahprojects.com. Von https://ahprojects.com: https://ahprojects.com abgerufen

Hickethier, K. (2010). Einführung in die Medienwissenschaft. Stuttgart: Springer-Verlag.

Hilger, H. (August 2005). https:// www.monumente-online.de/de/ ausgaben/2005/4/die-dritte-haut-desmenschen.php. Von ZUR GESCHICHTE DES WOHNENS Die "dritte Haut" des Menschen: https://www.monumente-online.de/de/ ausgaben/2005/4/die-dritte-haut-desmenschen.php last accessed 17.01.2023

Hoepfner, W. (1999). Geschichte des Wohnens, Bd.1 5000v Chr. -500n. Chr. Vorgeschichte Frühgeschichte Antike. Stuttgart: Stuttgart Deutsche Verlags-Anstalt.

Hruby, D. (03. April 2017). ORF, Gegen Kapital und "Privatsphärensex". Von ORF, Gegen Kapital und "Privatsphärensex": https://science.orf.at/v2/stories/2834377/ last accessed 02.02.2023

Imam, J. (2021). Architects Dreaming of a Future With No Buildings. Von https://www.nytimes.com/2021/02/12/arts/design/superstudio-civa.html: https://www.nytimes.com/2021/02/12/arts/design/superstudio-civa.html abgerufen

Island, T. p. (July 2021). AA Visiting School, The Floor is Lava, Lecture by Elettra Fiumi. Chianti, Italy.

Jones, S. (2005 March). MTV: The medium was the message. Critical Studies in Media Communication, Vol. 22, No. 1, S. 83-88.

Kähler, G. (1996). Geschichte des Wohnens Bd. 4 1918-1945 Reform Reaktion Zerstörung. Deutscher Verlags-Anstalt Stuttgart.

Kennedy, M. (2020). If the rise of the TikTok dance and e-girl aesthetic has taught us anything, it's that teenage girls rule the internet right now': TikTok celebrity, girls and the Coronavirus crisis. European Journal of Cultural studies, S. 1070-1074.

Koolhaas, R. (2012). elements of architecture. Rotterdam: taschen.

Koolhaas, R. (2014). Fundamentals: 14th International Architecture Exhibition-- La Biennale di Venezia. Venice: Marsilio.

Locker, T. (27. 11 2019). https://www.vice. com/de/article/ne8x88/tiktok-jetzt-loschen. Von Warum du TikTok genau jetzt löschen solltest: https://www.vice.com/de/article/ ne8x88/tiktok-jetzt-loschen last accessed 17.01.2023

Münch, S. (29. 06 2005). Die Entwicklung des modernen Wohnens. Von schader-stiftung. de: https://www.schader-stiftung.de/themen/stadtentwicklung-und-wohnen/fokus/wohnen/artikel/die-entwicklung-desmodernen-wohnens abgerufen McLuhan, M. &. (1967). The Medium is the Massage. Penguin Books.

Michael Braun, C. W. (2009). Nachkriegsmoderne in Deutschland. Deutschland.

Ming, Y. (09. December 2017). National Geographics, Leben im Würfel – die Zukunft, die nie kam. Von National Geographics, Leben im Würfel – die Zukunft, die nie kam: https://www.nationalgeographic.de/ geschichte-und-kultur/2017/12/lebenim-wuerfel-die-zukunft-die-nie-kam last accessed 10.01.2023

Nagel, B. (13. 04 2015). Das sind die Ursprünge des Einfamilienhauses. Von https://www.welt.de/finanzen/immobilien/ article139456143/Das-sind-die-Urspruengedes-Einfamilienhauses.html. last accessed 10.01.2023

Neubig, S. (July 2008). Das Wohnen als Ziel des architektonischen Entwerfens. Dresden. Von Das Wohnen als Ziel des architektonischen Entwerfens. last accessed 10.01.2023

Neumann-Braun, K. (1999). Viva MTV! Popmusik im Fernsehen. Frankfurt/Main: Suhrkamp.

Niedhammer, L. (1997). Wohnen im Wandel : Beiträge zur Geschichte des Alltags in der bürgerlichen Gesellschaft. Wuppertal : Hammer.

Nishizawa, R. (2012). MoriyaMa House Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen, S. 110-115.

Nog, A.-L., & Kuhnert, N. (2012). Interview, Im Gespräch mit Manfred Speidel. Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen, S. 20-25. Ornella, M. (20. Dec 2017). Florence. The radical revolution of the 9999 group. Von https://www.domusweb.it/en/architecture/2017/12/20/rivoluzione-9999-la-mostra-che-celebra-la-pratica-manuale. html last accessed 11.01.2023

Perebinossoff, P. (2008). Real-World Media Ethics. Oxford, UK.

Piniara, I. (21. June 2016). Future Architectur Platform. Von https:// futurearchitectureplatform.org/news/40/ we-have-never-been-private/: https:// futurearchitectureplatform.org/news/40/ we-have-never-been-private/ last accessed 11.01.2023

Pollak, S. (2013). Wohnen und Privatheit. Vorlesung Modul Wohnbau . Vienna: TU Wien.

Pons. (1. December 2022). Pons. Von Pons: https://de.pons.com/übersetzung/ last accessed 13.02.2023

Puigjaner, A. (17. August 2016). archdaily. com, The "Kitchenless" House: A Concept for the 21st Century. (C. Bestard, Interviewer) Von Archdaily, The "Kitchenless" House: A Concept for the 21st Century: https://www.archdaily.com/793370/the-kitchenless-house-a-concept-for-the-21st-century last accessed 11.12.2022

Reulecke, J. (1997). Geschichte des Wohnens Bd.3 1800-1918 Das bürgerliche Zeitalter. Verlags-Anstalt Stuttgart. Rosler, M. (December 2010). https://www.e-flux.com/journal/21/67676/culture-class-art-creativity-urbanism-part-i/. Von Culture Class: Art, Creativity, Urbanism, Part I: https://www.e-flux.com/journal/21/67676/culture-class-art-creativity-urbanism-part-i/abgerufen

Rutherford, A. (3. September 2013). Artifice Earth: Adam Rutherford on the Promises of Synthetic Biology. (L. Young, Interviewer)

Sacasas, L. M. (15. January 2021). https://theconvivialsociety.substack. com/p/the-insurrection-will-be-live-streamed?fbclid=lwAR2jcflCjpCY_ytSB7VZTqGo_WiL8VtVrx-1NsfgZno6huqaF2Vjf8uUMB4&s=r. Von The Insurrection Will Be Live Streamed: Notes Toward a Theory of Digitization: https://theconvivialsociety.substack. com/p/the-insurrection-will-be-live-streamed?fbclid=lwAR2jcflCjpCY_ytSB7VZTqGo_WiL8VtVrx-1NsfgZno6huqaF2Vjf8uUMB4&s=r last accessed 11.01.2023

Schaefer, M., & **Hosoya**, H. (2012). Learning from Tokyo. Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen, S. 26-29.

Schober, O. (2005). Matreier Gespräche, Entstehung und aktuelle Bedeutung der "Proxemik", dem Studium der menschlichen Perzeption und Nutzung von Räumen. Von zobodat: https://www.zobodat.at/pdf/ Matreier-Gespraeche_2005_0013-0029.pdf last accessed 11.01.2023

SCNATnetzwerk. (2020). Was ist Synthetische Biologie? Von Was ist Synthetische Biologie?: https://scnat.ch/ de/uuid/i/ea76b925-95f6-5670-894d68f1aa44d2ad-Was_ist_Synthetische_ Biologie abgerufen last accessed 11.01.2023

Self, J. (2018). Beyond the self. In J. Self, Superhumanity: Design of the Self (S. 249-254). Istanbul: University Minnesota Press, e-flux Architecture.

Sennett, R. (1994). Flesh and Stone. New York: W. W. Norton & Company.

Sennett, R. (1996). Fleisch und Stein (2. Ausg.). Berlin: Berlin Verlag.

Sievers, A.-C. (30. March 2017). Frankfurter Alggemeine, Wanne im Wandel. Von Frankfurter Alggemeine, Wanne im Wandel: https://www.faz.net/aktuell/stil/drinnendraussen/geschichte-des-bads-erst-oeffentlich-dann-privat-14918028-p2.html last accessed 12.01.2023

Sill, T. (4. January 2020). ORF, Das Bett, viel mehr als ein Möbel. Von ORF, Das Bett, viel mehr als ein Möbel: https://orf.at/stories/3138223/ last accessed 11.01.2023

Sloterdijk, S. K. (2004). Architekten Machen nichts anderes als In-Theorien, Peter Sloterdijk im Gespräch mit Sabine Kraft und Nikolaus Kuhnert. archplus.

Spampinato, F. (2015). Richard Serra: Sculpture, television, and the status quo. Amsterdam.

Stauffer, M. T. (2007). Poetische Reflexion - reflexive Utopie: theoretische Projekte von Archizoom und Superstudio. Zurich.

Tsukamoto, Y. (2012). METABOLISMUS DER ZWISCHENRÄUME Neue Typologien des Wohnens in Tokio. Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen. S. 30-34.

Unifresher. (2020). https://unifresher.co.uk/what-are-tiktok-houses-everything-you-need-to-know/. Von What are tiktok houses? Everything you need to know: https://unifresher.co.uk/what-are-tiktok-houses-everything-you-need-to-know/abgerufen

Vidler, A. (1994). The Architectural Uncanny: Essays in the Modern Unhomely. Massachusetts: The MIT Press.

Vogel, S. B. (14. March 2022). Kunst mit Hefe: Anna Dumitriu & Alex May. Von Kunst mit Hefe: Anna Dumitriu & Alex May: https:// wissenschaft-kunst.de/kunst-mit-hefe/ abgerufen

Webb, A. (04 2022). Die DNA ist ein Sicherheitsrisiko. (L. Caracciolo, Interviewer)

Windheim, G. (11. January 2022). https://www.kapwing.com/resources/tiktok-houses-list/. Von The Ultimate TikTok Houses List: https://www.kapwing.com/resources/tiktok-houses-list/last accessed 11.01.2023

Yamamoto, R. (2012). Local community area. Arch+, Ausgabe 208, Tokio - Die Stadt bewohnen, S. 102-109.

Zuboff, S. (2018). Das Zeitalter des Überwachungskapitalismus. Frankfurt/New York: Campus Verlag.





Image 1 The Primitive Hut, the frontispiece of Marc Antoine Laugier's Essai sur l'architecture from 1755, last accessed 30.01.2023 at https://www.researchgate.net/figure/Marc-Antoine-Laugier-Essai-sur-larchitecture-1753-frontispiece-of-the-primitive-hut_fig1_332351127

Image 2 reconstructed type house, Hoepfner Wolfram. 1999. Piräus, Grabungsbefunde und Rekonstruktion klassischer Wohnhäuser Page 218-219

Image 3 example of the Andron room in an typical greek house in Priene, lecture of Johannes Cramer Baugeschichte 1 TU Berlin, 2014, last accessed 07.01.2023 at https:// docplayer.org/72498940-Wohnen-im-klassischen-griechenland.html

Image 4 atrium house, specially produced illustration, reference of origin last accessed 06.12.2022 at http://klimagerechtesbauen.blogspot.com/2013/09/mittelmeerklimaantikes-rom-das.html

Image 5 House of Vettii in Pompei, Italy, last accessed 30.11.2022 at https://www.worldhistory.org/image/1105/house-of-thevettii-pompeii/

Image 6 pit house, early middle age, Pichler-Semmelrock Lukas. 2021. Masterarbeit Generationen Wohnen last accessed 08.01.2023 at https://iw.tugraz.at/iw2/wp-con-tent/uploads/2021/02/Masterarbeit_Generationen-Wohnen_-Lukas- Pichler-Semmelrock-BSc.pdf

Image 7 farmers house in Germany, late middle age, during the 14th century, reference of origin last accessed 20.12.2022 at https://freilandmuseum.de/besuchen/orientieren-im-museum/baugruppe-mittelalter/bauernhaus-aus-hoefstetten

Image 8 farmers house in Germany, late middle age, during the 14th century, specially produced illustration, reference of origin last accessed 20.12.2022 at https://freilandmuseum.de/besuchen/orientierenim-museum/baugruppe-mittelalter/bauernhaus-aus-hoefstetten

Image 9 Monastery Arnsburg, specially produced illustration, reference of origin last accessed 14.12.2022 at https://cistercium.info/kloester/maennerkloester/abteien/arnsburg#&gid=lightbox-group-239&pid=0

Image 10 Monk Cell, last accessed 15.01.2023 at https://cistercium.info/ rundgang/dormitorium#&gid=lightboxgroup-786&pid=5

Image 11 Maerten van Cleve: Flämische Haushaltung, 1555/60, last accessed 10.01.2023 at https://www.habsburger.net/ de/themen/ganzes-haus-wohnen-undarbeiten-im-verband#o-4300

Image 12 Palazzo Farnese, ground floor plan, Antonio da Sangallo der Jüngere, Michelangelo, Giacomo Barozzi da Vignola and Giacomo della Porta, specially produced illustration, reference of origin last accessed 18.12.2022 at https://www.artsy.net/artwork/ antonio-da-sangallo-palazzo-farnese



Image 13 Palazzo Farnese, State room, Antonio da Sangallo der Jüngere, Michelangelo, Giacomo Barozzi da Vignola and Giacomo della Porta last access 18.12.2022 at https://de.wikipedia.org/wiki/Palazzo_Farnese_(Rom)#/media/Datei:Francesco_Salviati_-_History_of_the_Farnese_-_WGA20691.jpg

Image 14 Villa La Rotonda Vicenza, Andrea Palladio, last accessed 19.12.2023 at https://www.inexhibit.com/wp-content/uploads/2021/01/Villa-La-Rotonda-Vicenza-Andrea-Palladio-interior-5-Inexhibit.jpg

Image 15 Villa La Rotonda Vicenza, Andrea Palladio, specially produced illustration, reference of origin last accessed 19.12.2022 at https://www.inexhibit.com/wp-content/uploads/2021/01/Villa-La-Rotonda-Andrea-Palladio-drawing-frpm-Four-Books-of-Architecture.jpg

Image 16 Ground floor plan and elevation of an ideal town house, Leonard Christoph Sturm. 1721, specially produced illustration, reference of origin Dirlmeier, 1998 Page 643

Image 17 House of a cosmopolitan, Buttlar Adrian. 1990 Page 119 Revolutionsarchitektur; Vaudover Antoine Laurent Thomas, Haus eines Kosmopoliten Landon Charles Paul. 1802. Annales du Musée

Image 18 Housing conditions in poor areas in Vienna around 1925, last accessed 03.01.2023 at https://bm15blog.wordpress.com/2020/07/02/wohnsituation-im-15-bezirk-1900-1930/

Image 19 Example of a Mietzinshaus around 1900 in Vienna, specially produced illustration, reference of origin last accessed 04.01.2023 at https://docplayer.org/48457884-Modul-wohnen-im-kontext-wohnbauproduktion-prozessorientierter-kontext-wohnbauproduktion.html

Image 20 spatial creation of individualism with the common in a coffee house, specially produced illustration

Image 21 Screenshots from Filmic crosssection about Viennese cafés the end of the 60s, Ausschnitt: WStLA, Filmarchiv der media wien, 167, last accessed 05.01.2023 at https://www.geschichtewiki.wien.gv.at/ Kaffeehaus

Image 22 Plan Drawing of Haus Frank, Josef Frank, specially produced illustration, reference of origin last accessed 06.01.2023 at https://www.werkbundsiedlung-wien.at/ haeuser/haus-12

Image 23 Interior Photography of Haus Frank, Josef Frank, Werkbundsiedlung, Vienna last accessed 06.01.2023 at https:// www.werkbundsiedlung-wien.at/haeuser/ haus-12

Image 24 Karl Marx Hof, Karl Ehn, Vienna, opened 1930, specially produced illustration, reference of origin last accessed 06.01.2023 at https://docplayer.org/58471306-Nachschlagewerk-der-archi- tektonischenelemente-aus-der-sicht-des-wohnungsbaus. html

Image 25 shared laundry room at Karl Marx Hof, Vienna around 1930, last accessed 07.01.2023 at https://dasrotewienwaschsalon.at/karl-marx-hof Image 26 Unite d'habitation, Le Corbusier, Marseille 1947, Image 1, axonometry, specially produced illustration, reference of origin last accessed 07.01.2023 at https://www.inexhibit.com/mymuseum/le-corbusier-unite-dhabitation-cite-radieuse-marseille/

Image 27 Unite d'habitation, Le Corbusier, last accessed at 10.01.2023 at https://www.dezeen.com/2014/09/15/le-corbusier-unite-d-habitation-cite-radieuse-marseille-brutalist-architecture/

Image 28 Kommune 1,Berlin, last accessed 11.01.2023 at https://www.tagblatt.ch/leben/mit-diesem-feminismus-speechsind-wir-uberhaupt-nicht-weitergekommenld.1480506

Image 29 ground floor illustration of Kommune 1, Berlin, specially produced illustration

Image 30 Collage, Superstudio, last accessed 11.01.2023 at https://www.bagtazocollection.com/blog/2016/1/20/theory-study-italian-conceptual-architecture-superstudio-utopia

Image 31 For S-SPACE, THE Mondial Festival N. 1, "VITA, MORTE E MIRACOLI DELL'ARCHITETTURA," IN 1971, Featured a vegetable garden, last accessed 11.01.2023 at https://encyclopedia.design/2022/10/04/gruppo-9999-italian-architecture-design-group/

Image 32 Screenshot of daniklieber's Tik Tok Video about "why you can't come over" messy room, last accessed 30.11.2022 **Image 33** Screenshot of daniklieber's Tik Tok Video about her morning routine, last accessed 30.11.2022

Image 34 The Medium is the Massage. McLuhan Marshall. Page 40-41

Image 35 Burt Glinn. Magnum Photos. Agentur Focus Hugh Hefner at work, Chicago. 1966.

Image 36 Drawing of Hugh Hefners bed in Chicago, specially produced illustration, source of origin Burt Glinn, Magnum Photos, Agentur Focus, Hugh Hefner at work, Chicago. 1966.

Image 37 Le Corbusier, Monk Cell, Monestary Sainte-Marie de la Tourette, 1953, last accessed 08.02.2023 at https://lecorbusier-worldheritage.org/de/kloster-sainte-marie-de-la-tourette/

Image 38 ground floor plan of a cell of the Nakagin Capsule Tower, Tokyo, Japan, specially produced illustration, reference of origin last accessed 10.12.2022 at https:// www.archdaily.com/979591/nakagincapsule-tower-building-to-be-demolishedmid-april

Image 39 The Nakagin Capsule Tower from the inside, last accessed 10.12.2022 at https://www.archdaily.com/979591/nakagincapsule-tower-building-to-be-demolishedmid-april

Image 40 The Nakagin Capsule Tower, Tokyo, Japan, last accessed 10.12.2022 at https://agontarz.com/portfolio/case-studynakagin-capsule-tower/ **Image 41** symbolic plan showing all the objects that collect data, specially produced illustration

Image 42 google maps screenshot 14.10.2022 Image 43 Hi Barbie Doll, last accessed 19.11.2022 at https://www.rnd. de/digital/hello-barbie-hort-mit-CA5Q4S3HLWIBOOKIK633DIGRUI.html

Image 44 Richard Serra and Carlota Fay Schoolman, Television Delivers People, 1973, Screenshot, last accessed 20.11.2022 at https://www.youtube.com/ watch?v=Vfnm5XHsHkc

Image 45 MTV Promo 1981, Screenshot, last accessed 20.11.2022 at https://www.youtube.com/watch?v=eYUg0G0dvyl

Image 46 Keeping up with the Kardashians, Screenshot of the Netflix show, last accessed 25.06.2022

Image 47 Bentham Jeremy. Panopticon, 1791. Last accessed 08.11.2022 at https:// de.wikipedia.org/wiki/Panopticon#/media/ Datei:Panopticon.jpg

Image 48 visual representation of the dissolition of the self, specially produced illustration

Image 49 Screenshot of a post of the Tik Tok Alphahouse, last accessed 28.03.2022

Image 50 Hype House LA, last accessed 04.02.2023 at https://www.fancypantshomes.com/celebrity-homes/hype-house-the-tiktok-mansion/

Image 52 Twitter Screenshot Feroza Aziz, last accessed at 11.11.2023

Image 53 Adam Harvey. 2021. Today's selfie is tomorrow's biometric profile. Dortmund, last accessed 04.02.2023 at http://eigen-art-lab.com/exhibition/face-first-researchers-gone-wild/

Image 54 Edward T. Hall. Explanation of proxemics. 1963. specially produced illustration, reference of origin last accessed 19.12.2022 at https://www.researchgate.net/figure/Diagram-of-Edward-Halls-theory-of-proxemics_fig1_330747308

Image 55 Ideas on spatial requirements based on the study by Darhl Peterson, specially produced illustration, reference of origin Zuboff. 2018. Page 549-550

Image 56 Example of a kitchenless apartment house, Bachelor apartments, Lienau & Nash arch, 1903, Kitchenless city, Anna Puigjaner, specially produced illustration, last accessed 20.12.2022 at https://www.youtube.com/watch?v=WYmmvgXckB0

Image 57 Colective Dining Room at Heimhof, Otto Polak-Hellwig, 1926, Vienna, last accessed 20.12.2022 at https://www.meinbezirk.at/rudolfsheimfuenfhaus/c-lokales/einkuechenhausfrauenpower-aus-den-1920ern_ a2319462#gallery=default&pid=11348069 Image 58 Apartment at Heimhof, Otto Polak-Hellwig, 1926, Vienna, specially produced illustration, last accessed 20.12.2022 at https://docplayer.org/55943856-Vorlesung-sondergebiete-des-wohnbaus-modul-wohnbau-im-kontext-abteilung-wohnbau-und-entwerfen-institut-fuer-architektur-und-entwerfen.html

Image 59 Frankfurter Küche, Margarete Schütte-Lihotzky, 1926, Courtesy Dorothea Stransky, last accessed 21.12.2022 at https:// www.museumangewandtekunst.de/de/ veranstaltungen/frankfurter-kueche/

Image 60 Drawing for the Frankfurter Küche, Margarete Schütte-Lihotzky, 1926, Courtesy Dorothea Stransky, specially produced illustration, source of origin last accessed 21.12.2022 at https://www.abitare.it/en/research/re-views/2018/06/27/cca-mostra-lab-cult-evangelos-kotsioris/

Image 61 Percentage of people working from home 2020, Eurostat, last accessed 03.01.2023 at https://ec.europa.eu/eurostat/de/web/products-eurostat-news/-/edn-20210517-2

Image 62 Percentage of people working from home 2018, Eurostat, last accessed 03.01.2023 at https://ec.europa.eu/eurostat/de/web/products-eurostat-news/-/DDN-20200206-1

Image 63 Pieter Bruegel der Ältere, Die niederländischen Sprichwörter, 1559 https://de.wikipedia.org/wiki/Die_niederländischen_Sprichwörter#/media/Datei:Pieter_Brueghel_the_Elder_-_The_Dutch_Proverbs_-_Google_Art_Project.jpg

Image 64 ,Working station of service work, Own Image

Image 65 South africa toilets, Leboeng, 2003, last accessed at 04.01.2023 at https://www.faz.net/aktuell/gesellschaft/umwelt/world-toilet-association-zum-sauberenoertchen-1385584/ toilettenstadt-von-leboeng-in-1391470.html

Image 66 Kommune 1, last accessed at 05.01.2023 https://www.tagblatt.ch/leben/rainer-langhans-war-star-hippie-wahrend-ande- re-zur-knarre-griffen-ging-er-in-denharem-ld.1294757

Image 67 Mies van der Rohe, country house, Plan, 1923 last accessed 13.02.2023 at https://www.cgarchitect.com/ projects/7f0c499c-mies-van-der-rohe-1923brick-country-house

Image 68 Mies van der Rohe, country house, View,1923 last accessed 13.02.2023 at https://www.cgarchitect.com/ projects/7f0c499c-mies-van-der-rohe-1923brick-country-house

Image 69 Lorenzo Ghiberti, East doors or Gates of Paradise, Museo dell'Opera del Duomo, last accessed 07.01.2023 at https:// www.wga.hu/support/viewer_m/z.html

Image 70 Vault B Sree Padmanabhaswamy Temple, India, last accessed 08.01.2023 at https://www.forbes.com/sites/ jimdobson/2015/11/13/a-one-trillion-dollarhidden-treasure-chamber-is-discoveredat-indias-sree-padmanabhaswamtemple/?sh=7953ed281ba6 Image 71 historical revolving door, last accessed 07.01.2023 at https://de.wikipedia.org/wiki/Drehtür#/media/Da-tei:Drehtür_Kaiserbad_Karlovy_Vary.jpg

Image 72 Japanese Shoji, last accessed 08.01.2023 at https://de.m.wikipedia.org/wiki/Datei:Takamatsu-Castle-Building-Interior-M3488.jpg

Image 73 typical door, own Image

Image 74 Data Doors, China, last accessed 08.01.2023 at https://www.scmp.com/abacus/tech/article/3029333/chinas-data-doors-scoop-information-straight-your-phone

Image 75 Lilly Reich, Cafe Samt und Seide, last accessed 08.01.2023 at https://www.archdaily.com/936540/curtains-as-room-dividers-towards-a-fluid-and-adaptable-architecture/5e82522cb3576551a7000025-curtains- as-room-dividers-towards-a-fluid-and-adaptable-architecture-image

Image 76 Floor plan example. Small guest residence at Shorinzan Temple in Takasaki. The two living rooms are surrounded by a layer of different functional areas. Specially produced illustration, source of origin Arch+Magazin Tokio: Die Stadt bewohnen edition 208, 2012

Image 77 Image of a Net Café as living space, Tokyo, last accessed 10.01.2023 at https://www.panos.co.uk/photography-projects/disposable-workers-internet-cafe-refugess/

Image 78 Image of House NA, Sou Fujimoto, Source: https://divisare.com/ projects/205421-sou-fujimoto-architectsiwan-baan-house-na

Image 79 Riken Yamamoto, Experimental housing models for the Local Community System, last accessed 10.01.2023 at https://docplayer.org/7975818-Baunetzwoche-263-special-learning-from-tokyo-dienstag-donnerstag.html

Image 80 Floor plan of the Moryama House, specially produced illustration, source of origin Arch+ Magazin Tokio: Die Stadt bewohnen edition 208, 2012

Image 81 Favela, Brazil, last accessed 10.01.2023 at https://www.alongdustyroads.com/posts/favela-tour-rio

Image 82 Screenshot of Rocinha, Rio de Janeiro, Brazil, Google Maps, last accessed 14.01.2023

Image 83 Screenshot of Tokyo, Japan, Google Maps, last accessed 14.01.2023

Image 84 Torre David, Informal Vertical Community, last accessed 21.01.2023 at https://urbanspringtime.blogspot.com/2014/03/torre-david-informal-vertical-community.html

Image 85 Apartment-Cell of the Nakagin Capsule Tower, capsule for 1 person, Tokyo, Japan, specially produced illustration, source of origin last accessed 23.01.2023 at https://failedarchitecture.com/nakagin-capsule-tower-shimbashi-tokyo/

Image 86 Room of the Nakagin Capsule Tower, capsule for 1 person, Tokyo, Japan, last accessed 23.01.2023 at https:// failedarchitecture.com/nakagin-capsuletower-shimbashi-tokyo/

Image 87 Tent, last accessed 20.01.2023 at https://www.rei.com/learn/expert-advice/family-base-camping-tent.html

Image 88 Screenshots of il ragazzo di campagna, last accessed 15.01.2023 at https://www.youtube.com/watch?v=GM5k7eciWAM

Image 89 Plan and Section Drawing oneroom apartment from the movie: Renato Pozzetto, la scena cult del monolocale in «Il ragazzo di campagna», specially produced illustration, source of origin last accessed 15.01.2023 at https://www.youtube.com/ watch?v=GM5k7eciWAM

Image 90 Casa con piscina, Via Cloro, Page 56

Image 91 Monolocale con doccia, Via Tempesta, Page 57

Image 92 Casa in antica torre medieval, Torre dei Malsani, Carrobio, Page 80 Image 93, Casa poltrona, 450€ al mese, Page 24

Image 94 Casa con vista Duomo, zona Duomo, 1000€ al mese/spese comprese, Page 20

Image 95 Casa adatta per smart working con sfondo personalizzabile, via 1 Maggio, PioItello (MI), 580€ al mese più internet, Page 31 Image 96 Le Corbusier, Le Cabanon, Photo Willy Boesiger, last accessed 29.01.2023 at https://lecorbusier-worldheritage.org/de/cabanon-von-le-corbusier/

Image 97 Le Corbusier, Le Cabanon, specially produced illustration, source of origin Roquebrune, Cap-Martin, France, 1952

Image 98 Le Corbusier, Le Cabanon, Photo, Foto: Oliver Martin Gambier last accessed 30.01.2023 at https://lecorbusierworldheritage.org/de/cabanon-von-lecorbusier/

Image 99 Dogma, typical plan for the transformation of an office block, Brussels, Belgium, 2014.

Image 100 Parking garage Typologies, specially produced illustration, source of origin last accessed 30.01.2023 at https:// docplayer.org/42037455-Parkhaeusergaragen.html

Image 101 Office Typologies, specially produced illustration, source of origin Typologien der Innenarchitektur Natascha Meuser, 2017

Image 102 Parkhaus P+R Perfektastraße - Vienna | APCOA, last accessed 29.01.2023 at https://www.apcoa.at/parken/wien/p-r-perfektastrasse-wien-apcoa/

Image 103 Berlin, ICC Parking garage, Foto: Benedikt Kraft / DBZ Foto: Benedikt Kraft / DBZ, last accessed 29.01.2023 at https:// www.dbz.de/news/dbz_Berlin_kann_es_ nicht_ICC-Abriss_durch_Denkmalschutz_ verhindern_Fluchtort_2304922.html Image 104 London, Great Eastern Street Car park last accessed 29.01.2023 at https:// londonist.com/2013/06/top-10-car-parksin-london

Image 105 Gateway Parking Garage, Philadelphia, last accessed 29.01.2023 at https://harmangroup.com/projects/ gateway-parking-garage/

Image 106 Singapur, Market Street Car Park last accessed 29.01.2023 at https://www.torque.com.sg/features/market-street-car-park-was-singapores-first-multi-storey-carpark/

Image 107 car park in Russell Street, Melbourne, last accessed 29.01.2023 at https://www.smh.com.au/business/ companies/new-owner-for-brutalist-totalhouse-20160301-gn70yn.html

Image 108 Barcelona Airport Parking Garage, last accessed 29.01.2023 at http:// www.gkdmediamesh.com/projects/ barcelona_airport_parking_garage.html

Image 109 Car Central Parking, Milan, last accessed 29.01.2023 at https:// parrocchiamadonnadipompei.it/milano--car-central-parking-11148229180916084159/

Image 110 Parkhaus Messe Zürich, last accessed 29.01.2023 at https://www.mageba-group.com/cz/de/1023/Europa/Schweiz/68523/Messeparkhaus-Zürich-Hallenstadion.htm

Image 111 Murray Road Multi-storey Car Park, Hong Kong last accessed 29.01.2023 at https://en.wikipedia.org/wiki/Murray_Road_ Multi-storey_Car_Park_Building#/media/ File:Murray_Road_Car-park_Building.jpg

Image 112 Vienna, Park and Ride Hütteldorf last accessed 29.01.2023 at https://www.aco.at/referenzen/park-ride-anlage-huetteldorf

Image 113 Toronto, Parking garage 40 Murray Street last accessed 29.01.2023 at https:// www.naeng.com/wp/project/multi-storeyparking-garage-investigation/

Image 114 Oliver Laekwon, car park inside, last accessed 02.02.2023 at https://bozemanskissfm.com/downtown-bozeman-parking/

Image 115 Typical measurements of a Car park in Austria, OIB Guidelines, last accessed 02.02.2023 at https://www.oib.or.at/sites/default/files/richtlinie_2.2_26.03.15.pdf

Image 116 Reused Atlanta parking garage, last accessed 02.02.2023 at https://inhabitat.com/scad-students-transform-anatlanta-parking-garage-into-ecologically-responsible-micro-housing/Building contains private/shared areas spread over the city

Image 117 Reused Atlanta parking garage, last accessed 02.02.2023 at https://inhabitat.com/scad-students-transform-anatlanta-parking-garage-into-ecologically-responsible-micro-housing/Building contains private/shared areas spread over the city

Image 118 Reused Atlanta parking garage, last accessed 02.02.2023 at https://inhabitat.com/scad-students-transform-anatlanta-parking-garage-into-ecologically-responsible-micro-housing/Building contains private/shared areas spread over the city

Image 119 Garage Grande, Vienna, last accessed 29.01.2023 at https://www.trendingtopics.eu/ein-ottakringer-parkhausist-testlabor-fur-eine-grunere-stadt/

Image 120 Garage Grande, Vienna, last accessed 29.01.2023 at https:// www.1000things.at/info/garage-grande/

Image 121 Garage Grande, Vienna, last accessed 29.01.2023 at https://www.kreativeraeumewien.at/projekte/garage-grande/

Image 122 Peckham Levels, London last accessed 30.01.2023 at https://koha.berlin-international.de/cgi-bin/koha/opac-retrieve-file.pl?id=89eab1a7b4d39fa2430919c9f5141153

Image 123 Peckham Levels, London last accessed 30.01.2023 at https://koha.berlin-international.de/cgi-bin/koha/opac-retrieve-file.pl?id=89eab1a7b4d39fa2430919c9f5141153 lmage 124 Peckham Levels, London last accessed 30.01.2023 at https://koha.berlin-international.de/cgi-bin/koha/opac-retrieve-file.pl?id=89eab1a7b4d39fa2430919c9f5141153 lmage 125 Broadway Parking Garage, Kansas, last accessed 30.01.2023 at https://sheldenarchitecture.com/portfolio_item/broadway-parking-garage/

Image 126 Broadway Parking Garage, Kansas, last accessed 30.01.2023 at https:// sheldenarchitecture.com/portfolio_item/ broadway-parking-garage/

Image 127 Broadway Parking Garage, Kansas, last accessed 30.01.2023 at https:// sheldenarchitecture.com/portfolio_item/ broadway-parking-garage/

Image 128 Image of BRANZI's No Stop City representing the chairs that people can sit on, last accessed 10.02.2023 at https://medium.com/@jaechristinakim/archizoomnon-stop-city-84a2bef83140

Unlearning Privacy - Domesticity, Bodies and Screens 2023

TU Wien | Institut für Architektur und Entwerfen | Abteilung für Wohnbau und Entwerfen





TW Sibliothek, Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar weren Sourknowledge hub The approved original version of this thesis is available in print at TU Wien Bibliothek.