Wash Dry: Exploration of design process inspired by Surrealism, Theatre of Absurd, and Creative Salvage.

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Submitted in partial fulfillment of the requirements for the degree of Master of Architecture' in The Faculty of Graduate Studies, School of Architecture and Landscape Architecture, Architecture Program

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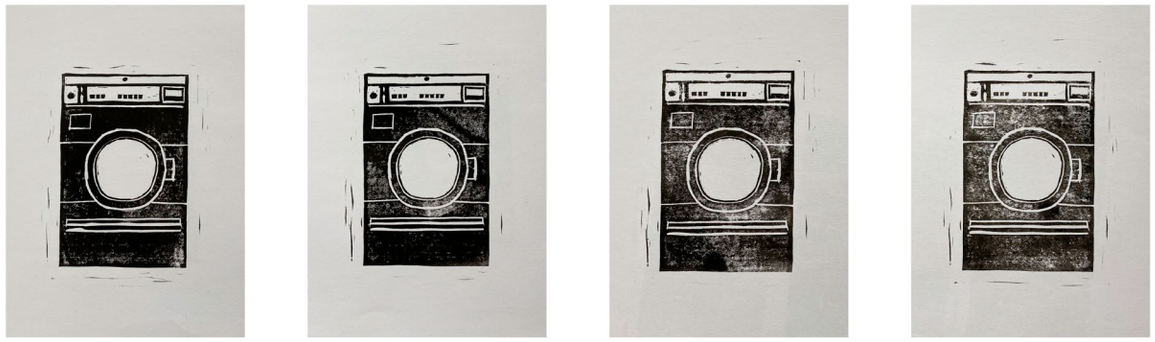
December, 2020 © Jungyun Lee

wash dry

[wosh] [drahy]

... 2020 December ...MArch



... Amy Jungyun Lee

Abstract

This thesis wishes to unravel and exaggerate the underpinning absurdity in design held by the boring and mundane of the everyday. Specifically, it is inspired by the movement a of Surrealism (art), Theatre of The Absurd (theatre/film), and Creative Salvage (furniture). It will include a careful examination of the absurd methodology: a process in which serving the space and the object from its useless meaning and embracing the ordinary through its extraordinariness. This thesis will question the familiar in a subversive way, embracing its potential implications on the "absurd" within the architectural discipline.

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remember…

life is bizarre

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♬ Don't Worry Be Happy – Bobby McFerrin ♬

Dear my friends at SALA, thank you for always inspiring me with all of your intelligence, passion, and empathy.
You are all my inspirations.
I will never forget all the sad times, angry times, and good times we've shared during this journey.
♬ The Lion Sleeps Tonight – The Tokens ♬
[better when it's played at 3 am]

[ab-**surd**] Absurd

Tom Ngo definition:

A) a person who eats soup with a spoon is logical
b) a person who eats soup with a straw is absurd
c) a person who eats soup with a sieve is foolish

Oxford dictionary (1965) define:

1. Mus.Inharmonious. 1617
2. Out of harmony with reason or propriety; in mod. Use, plainly opposed to reason, and hence ridiculous, silly. 1557.

Macmillan dictionary define:

Completely stupid, unreasonable, or impossible to believe
Talking or behaving in a silly or extreme way
Deliberately emphasizing what is silly or stupid about people and society

Collins dictionary define:

If you say that something is absurd, you are criticizing it because you think that it is ridiculous or that it does not make sense
At variance with reason; manifestly false
Ludicrous; ridiculous

Merriam-webster define:

Ridiculously unreasonable, unsound, or incongruous: an absurd argument
extremely silly or ridiculous: absurd humor
Having no rational or orderly relationship to human life: meaningless
Lacking order or value: an absurd existence
Dealing with the absurd: absurdism: absurd theatre
The state or condition in which human beings exist in an irrational and meaningless universe and in which **human life has no ultimate meaning**

My definition:

Fragments of multiple paradoxical feelings/senses (eg. Seeking harmony from disharmony)
Logical only if it is judged through its own logic
Functional – new behavior of the old
Design methodology aimed at undermining everyday logic.

[**lawn**-dree] Laundry

Any dirty fabric material that needs to be washed, or have been freshly washed.
The common type of form is linen, clothes, socks, shoes, etc.

[**lawn**-druh-mat] Laundromat

A self-service coin operated public space to use the washing machine and dryer.
A place of hygiene

[muhn-**deyn**] Mundane

Ordinary banal state of things, perhaps boring

[**ahy**-ruh-nee] Irony

The use of words to express one's meaning by contradiction: the invocation of the opposite of a words standard meaning through context or tone

[roo-**teen**] Routine

Algorithms of human behavior
A consistently repeated consistent task
Chores for a typical ordinary day

Interest

01

Overly [kom-pli-key-tid] Thing[s]:
Mindmap:
Attention boring:
A world anew:
Same Same, but different:
Absurdity:

Overly [kom-pli-key-tid] Thing[s]:

We always have the urge to search for meanings in things and things we do, we need to justify. This logic also applies in the architectural world, where designers are always seeking evidence, forcing them to operate in a habitual design process focused on convention in which no questions are asked because "conventionality" is taken for granted. As designers and architects, we are asked to defend our design, the more absurd, the more unconventional it is, the more need for stronger justification. This requires designers to take risks and defend why we are challenging the convention that already "works." However, within our human nature, human could make anything "work", it is a matter of how much convenient and exciting the process can be. It is the designers' role to design for the better, not only for convenience but a twist of fun and excitement by inserting the absurd.
Therefore, this thesis wishes to study absurdity in design and question the conventions of the mundane because the project wishes to know how the methodology of absurdity can liberate us from the ordinary and introduce the revolutionary. I believe this process can help architects understand the opportunities that arise from applying absurd methodologies to the architectural design process.

The everyday, mode of operating routinizes and sets individuals' "expected" perceptions of the space. This "expected" mode of context becomes important for absurdity to exist as it lives within the play of "expected" and "unexpected." Although, the absurdity is fragile within the everyday as the "unexpected" will become "expected" in a certain time. The mundaneness of the everyday is what embraces the absurdity, the slightest misbehavior is amplified through its mundaneness of the other. The mundane acts of our every day in an ordinary conventional space could be rethought and could amplify absurdity through the adaptation of surrealists' method: alienation, combinatorics, metamorphosis.[1]

> Alienation: "taking a thing or object out of its context"
> Combinatorics: "the conflation of the diverse world for the benefit of a productive shock"
> Metamorphosis: "The possibility to transform an object into something else"
> : inventing new behaviors of things or altering associative meanings

It is understandable that objects, the ready-mades value function (convenience) over experience but in architecture, the experience should be valued than function because it is a cohesive journey of the whole than a single moment. If "function" is the goal within architecture discipline, a cave at one point in history was enough to shelter humans. Anything could "work" so architects should strive to design the experience of the spatial absurdness and this absurdness pauses our thoughts and sparks curiosity, sometimes fun, and joyfulness in our experience. Simply open a door to enter and close the door to exit, but how can we make the journey more exciting by subverting and disorienting the architectural norm to embrace spatial absurdness.

1. Fijalkowski, objects of desire 291

0.01

"What I like is that a thing made for one function you then see in another way... it's designed. But designed within the nature of chaos. That's the way things are designed in real life. I try and stay as random as I can because I believe there's a force of creativity. God is an artist."[1]

Joe rush cut and shut

1. Rush, Cut & Shut, 16

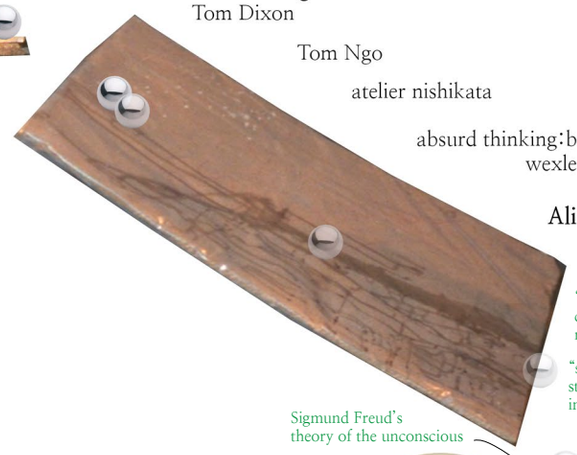
how can absurdity shift our perspective to
rethink and redefine the familiar (conventions)?

roadway observation society –
terunobu fujimori

creative salvage
Tom Dixon

Tom Ngo

atelier nishikata



absurd thinking:between art&design
wexler allan

unity

order

verbal nonsense

contrast

Alice's Adventures in Wonderland....
by Lewis Carroll

scale

twist — de-familiarize everyday experience

"ob-ject, the thing thrown against the senses"

concept of fetish

"thus not to design new commercial products but rather new behaviours"

sensations of the ordinary

objects of the everyday

readymades

the familiar

most mundane

"sublime traces of the strange and the disturbing in the so-called familiar"

objects of desire

everyday

most conventional typology?

Sigmund Freud's theory of the unconscious

fun
whimsical

51n4e

house?

guest house

suburban house

franchise

ambiguous feelings

film?

solo house series

hotel/motel

Andre Breton's manifesto of surrealism

alienation: "taking a thing or object out of its context

pezo von ellrichshausen

surrealism 1924

dadaism

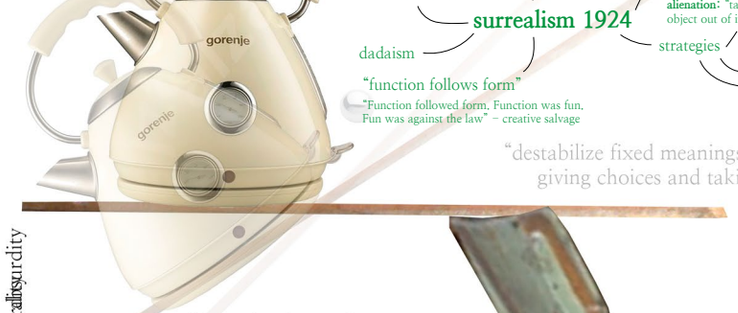
strategies

combinatorics:"the conflation of diverse world for the benefit of a productive shock"

"function follows form"
"Function followed form. Function was fun. Fun was against the law" – creative salvage

metamorphosis: "possibility to transform an object into somthing else"

"destabilize fixed meanings, and avoid routine by giving choices and taking chances" 51n4e



"Absurd theatre is anti-rationalist: it negates rationalism because it feels that rationalist thought, like language, only deals with the superficial aspects of things. Nonesense, on the other hand, opens up a glimpse of the infinite."

"language had become a vehicle of conventionalised, stereotyped, meaningless exchanges"

objects > language

sound film
silent film
comedy

the theatre of absurd

absurd;absurdity

absurd;absurdity
1 sound film

"Absurd drama subverts logic."

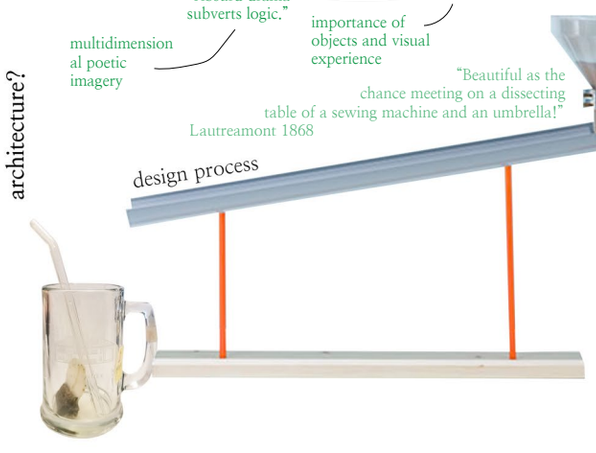
importance of objects and visual experience

multidimension al poetic imagery

"Beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella!"
Lautreamont 1868

architecture?

design process



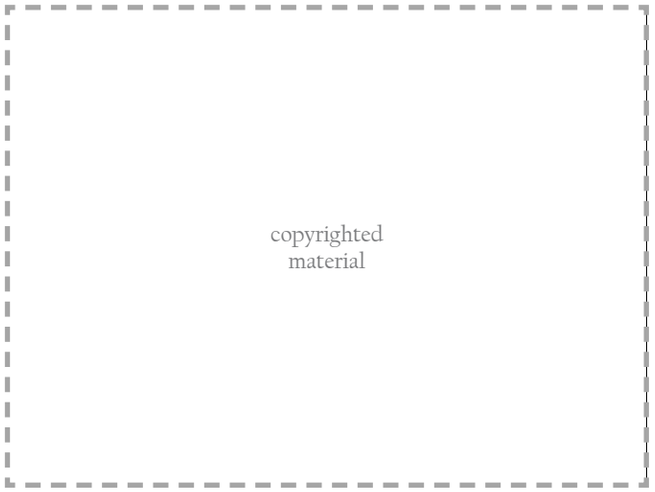
"finding, documenting, collecting, and interpreting"

"freed from their usual functions and reveling in the pleasure of their misbehavior."

rube goldberg
–fischli&weiss

"you take different influences and you meld them together and you make it up as you go along. There's no formal training in rock and roll."
tom dixon

0.03



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"Attention sorts out the world. To attend is to distinguish the urgent from the humdrum, signal from the noise, foreground from background. Without attention, our senses would be useless: we would look without seeing, hear without listening, touch without feeling. All experience would be as bland as pablum, without accents or interest."[1]

Andrew Atwood , *Not interesting: on the limits of criticism in Architecture*

1. Atwood, 12

Attention boring:

We live through the everyday cycle of what we call routine. We are very deep in our own routines made up of conventions, our sense paralyze us because we are caught up by the banal state of our space. The space we conceive is no longer "interesting," it is in static "boring" state of conventions. According to Andrew Atwood, "interesting building might be experienced through curiosity, suspense, and surprise, a boring building is often experience through indifference, sedation, and routine."[2] Indeed, boredom seeks the new, and "boredom, as a mode of attention, requires deliberate action."[3] As for boredom formed by the power of conventions, the power of modernism and Bauhaus's principle of "one fits all" and "form follows function," individuality is lost within the mass. However, people are complex and consciously or unconsciously contradict themselves in the hope for individualism within sameness, comfort within discomfort, complexity within simplicity, and etc. The subjective quality of absurdism settles and satisfies the complexity of human desire.

However, despite the complexity, "our profession is now entombed in a suffocating state of normalcy. (...) Architecture and urbanism became, to some extend a form of evidence-based design."[4] Likewise, regardless of the creator's mind, there are collective disciplines dedicated to investing meaning and justification in art and design: curators, auction specialist, dealers, critics, collectors, writers. Also, as John May points out, "within this new psychology, architectural reasoning repositions itself as the star witness at a mandatory trial of the architectural object, and the student-architect is forced into the position of a falsely sincere barrister, whose obligation it is to defend an object, no matter its innocence, its fragility, its poverty or its guilt."[5] The act of justifying is another means of looking for logic within the nature of chaos, but even so, we have done ourselves a disfavor by accepting that the jury system and meaning are what validate a design as great. What is a great design anyway?

Above all, as Andrew Atwood notes, "Something can be intrinsically boring, meaning its content is boring. Yet, it might remain extrinsically not boring meaning the structures or phenomena that surround the content might be of interest."[6] Designers like surrealists and creative salvage designers were fascinated by the everyday phenomena around boredom and became the fundamental core of the absurd design. Absurdity, once ruled out from the jury system due to its irrationality, pushed the boundary of design by liberating the form from function. Thus, absurdity is a design thinking methodology that questions the "boring" familiar and awakes our senses, allowing us to be sensitive to our space and for each individual to their own spatial reading.

2. Atwood,80
3. Atwood, 76
4. May, 19
5. May, 19
6. Atwood, 75

A world anew:

"Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging he carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it."[1]

Arundhati Roy, *The Pandemic Is a Portal*

"Absurd is one of the ways of facing up to a universe that has lost its meaning and purpose."[2]

1. Roy, The Pandemic is a Portal,
2. Arnoold P. Hinchliffe, The Absurd 11

Same Same, but different:

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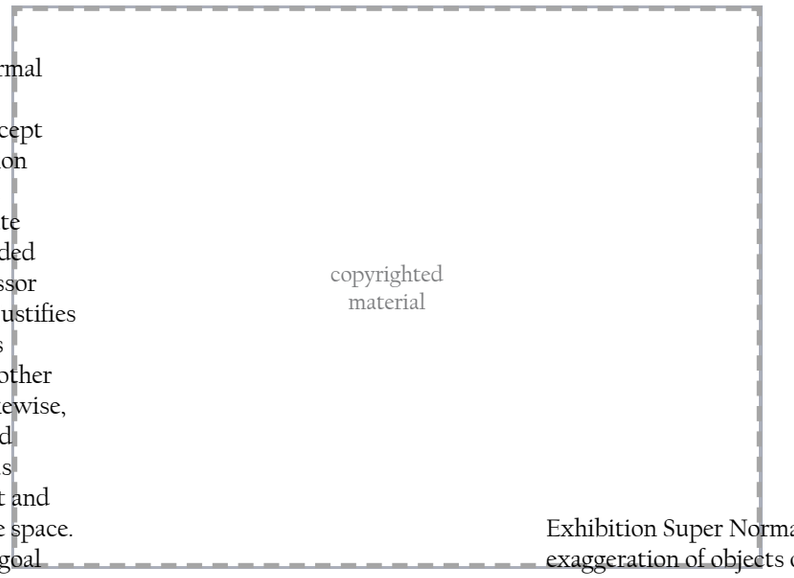
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In order to liberate architects from the banal spatial condition, the formal aesthetic of the conventions needs to be questioned and challenged. In design, people believe that "function" is the most powerful justification of what we accept as our norm and routine. Yet, it is important to acknowledge that the convention is designed for all by a designer, a human. The subjective and irrational human nature of that designer cannot be ignored. Let designers, architects reinvestigate the opportunity of the readymade: the denial of conventions subverts its intended meaning. In his essay Lyrical Forms, Divergent Functions, visual culture professor Krysztof Fijalkowski notes, "the utilitarian role of an object never completely justifies its form, in other words, the object always overflows the instrument. Thus it is possible to discover in every object an irrational residue determined, amongst other factors, by the unconscious representations of the inventor or technician."[1] Likewise, any designed space or object is subjective in that, individualism is strengthened through the subjective quality of absurdity. This is because absurdity strikes us anew, which forces the person who perceives it to develop their own take on it and builds a stronger connection with the space as it becomes their own subjective space. In essence, spatial absurdness designed with absurd methodology is a worthy goal of architecture because it interrupts a person's routine, destabilizing their senses and allowing for space to operate in idiosyncratic ways. Absurdity initiates pause, curiosity, and interest in the world of every day: it reveals extraordinariness from the ordinary.

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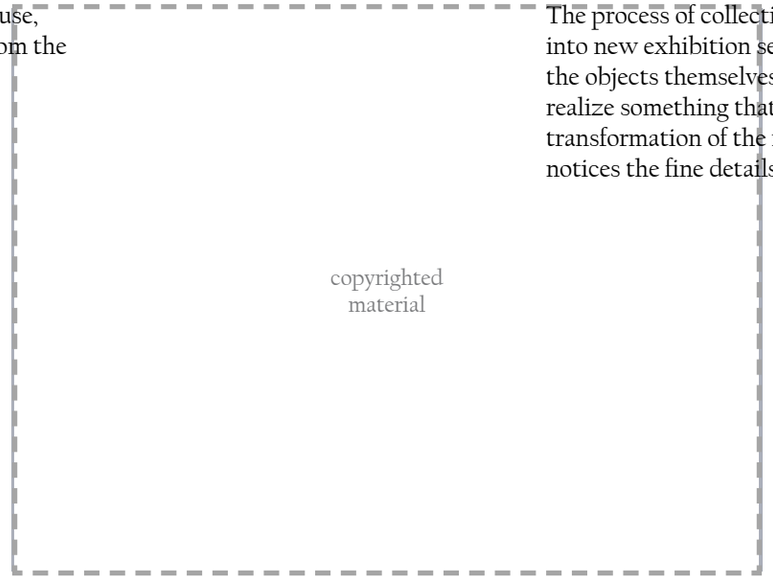
1. Fijalkowski, objects of desire 261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0.06

Exhibition Super Normal: Sensations of the Ordinary notes, "the de-contextualization and exaggeration of objects of utilitarian culture."[2]

The process of collecting and displaying ordinary objects removed from their familiar context into new exhibition settings emphasizes the power of disturbing and seeing the individualism of the objects themselves. Placing the everyday object in a collection allows for the observer to "re-realize something that they already knew."[3] The process by which absurdity works it magic is the transformation of the mundane everyday space into a place of fascination, one in which the observer notices the fine details of its spatial conditions.

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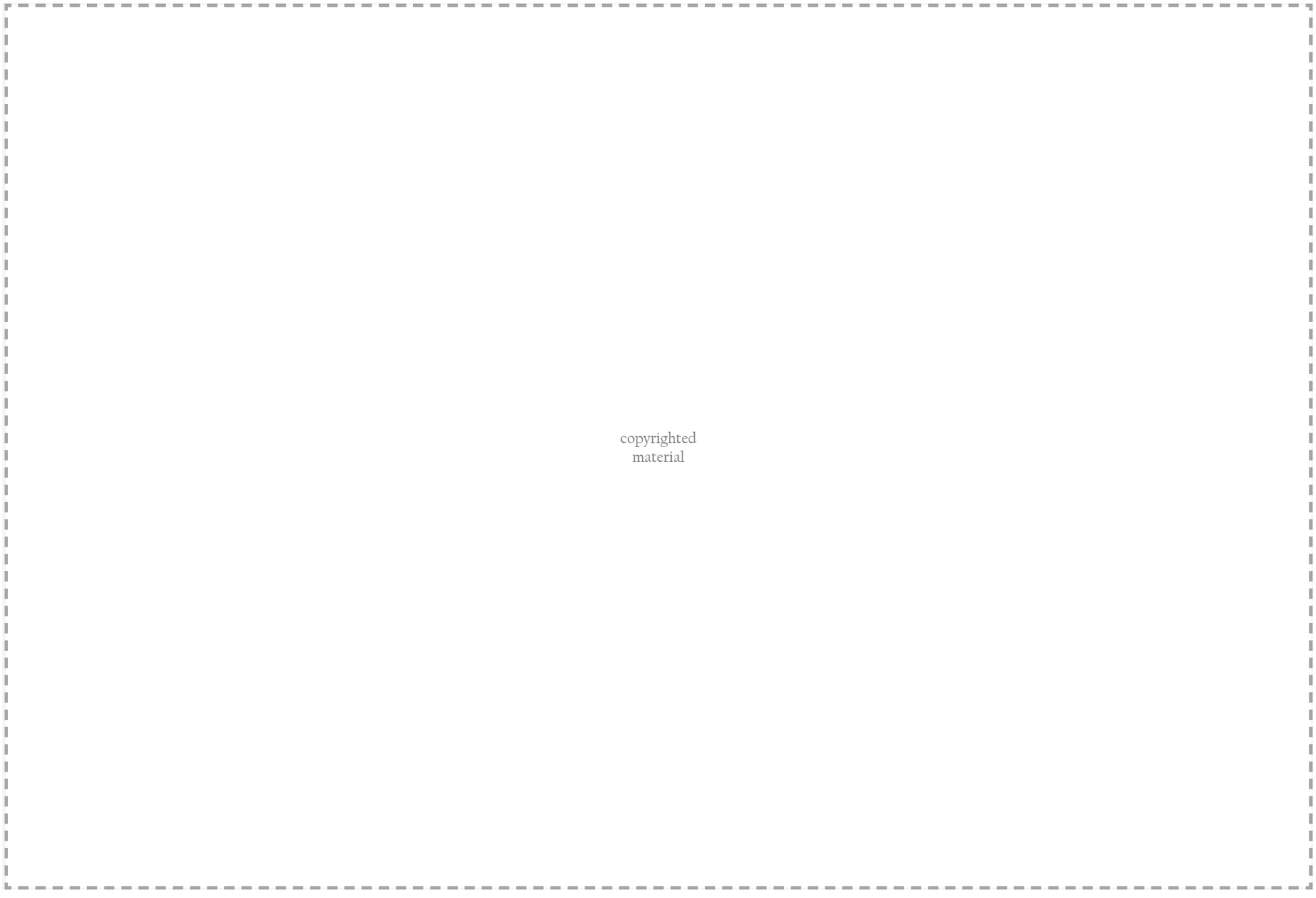
2. Claudia Mareis, Objects of Desire, 284
3. Claudia Mareis, Objects of Desire, 285



0.07

Absurdity:

My definition:
1. Sense of harmony from disharmony and oddness
2. Rational and meaningful but conceived as irrational to the audience - the rational meaning maybe be kept mysterious and the author may be unconcerned with its misinterpretation because meaning is less valued than the function or effect of its interpretation.
3. The feeling of being misplaced
4. Out of the norm, the standard, the preconceived notion– a twist from the convention.
Absurdity exists only when we have an ideal perception or expectation of things, space, or situations in our minds. Once it's repeated it loses its absurdness...
Paradoxical, irony

The ***subject*** I am about to discuss is sensitive to time, context, and routine (behavior) so it is very subjective. Also, fetish exists in the realm of the subject so it may not appeal to all individuals. It describes non-tangible senses that feels out of place, unexpected, and odd. ***These senses are fragments of multiple paradoxical feelings.*** This paradoxical pleasure is constructed by the spatial sequence and the play of behavior between space, humans, and objects.

Conventionality gives us comfort while providing a justification for us to continue with our habitual design process.
Meanwhile, Absurdity gives us discomfort but provides a justification for us to test the limits of design.
Questioning vs justifying
Questioning = meaningful process
Justifying = meaningless process

Conductor

Architecture is much like music. Music notes are used to orchestrate a whimsical rhythm. Space is designed with architectural elements to orchestrate a whimsical spatial rhythm. Like the conductor, the architect requires a deep understanding of the rules: time, context, and routine, must all be mastered to avoid falling into establishing a style or typology. Instead, work within the readymade (architectural elements) orchestrates a twist.
The feeling of absurdity transcends another layer of creativity and curiosity by facing the preconceived notions of the mind. Once it is repeated and one's routine had been reshaped, the fragments of feelings solidify and become ones accepted new normal. It is nonetheless a "rhetorical device"[1] to service the creativity of a designer or an Architect in a subversive way.

Observer

You as an observer will encounter spatial absurdness when the reality opposes what was expected in your mind. Then your senses awaken, becoming conscious of the surroundings, and you start to notice the little details of the space.

0.08

1. Ngo, 4

Base

Timeline
Surrealism:
Theatre of the absurd:
Creative salvage

Difficult Unity of Distortion:
Peter Fischli and David Weiss:
Jacques Tati–playtime:

History- foundation of absurdity

As such absurdity appear as a reaction to a devastating event in historical times. The event lead to questioning life, and things we believed... It was a phase when people looked back, and re-examined, which lead to new opportunities and bizarre ideas. Therefore, absurdity itself is the design process that reinvestigates conventions. The absurd exist in the phase between the old and the new, where the transition happens to reshape our new logic. It is the most powerful phase, full of ideas, creativity, and fun.

The most innovative ideas sparked as a reaction to the most nonsense and illogical time period in the history.

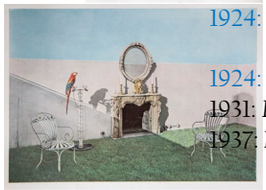
Surrealism was a reaction to WW1
Theatre of absurd was a reaction to WW2
Creative Salvage was a reaction to Britain's civil riot

Dadaism
Surrealism (objects of desire)
Theatre of absurd
Creative Salvage
Reference

1865: *Alice's Adventures in Wonderland by Lewis Carroll*
1896: *Ubu Roi by Alfred Jarry- important predecessor of the absurd theatre*

1914 Jul – 1918 Nov: WWI

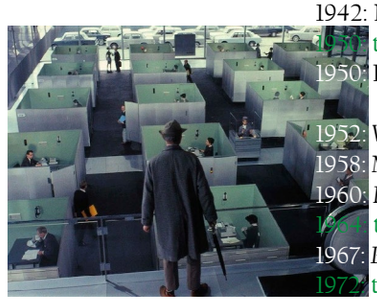
1915: Beginning of Dadaism [reaction to WWI]
1917: *Fontaine by Marcel Duchamp [reduced art to the expression of an idea-a concept]*
1918: Dada manifesto by Tristan Tzara
1919: Beginning of Bauhaus
1920: Beginning of Modernism
1924: Dadaism died
1924: Beginning of Surrealism [reaction to "rationalism"]



1924: Surrealist Manifesto by Andre Breton
1931: *Le Corbusier – Beistegui's apartment Rooftop*
1937: *Merzbau by Kurt Schwitters [fragments of devastation]*

reaction

1939 Sep – 1945 Sep: WWII [theatre of the absurd was reaction to 1945 – nuclear war]



1940: Beginning of Postmodernism
1942: Myth of Sisyphus by Albert Camus
1953: theatre of the absurd
1950: Famous absurd playwright The Baid Soprano by Eugene Ionesco
1952: *Waiting for Godot by Samuel Beckett*
1958: *Mon Oncle by Jacques Tati*
1960: *Endless House by Frederick Kiesler*
1964: theatre of the absurd by Martin Esslin
1967: *Playtime by Jacques Tati*
1972: theater of the absurd died
1972: Modernism died
1975: *House X by Peter Eisenman*

reaction

1980: Industrial Disputes [Britain's brink of civil war]

1980: Creative Salvage movement by Tom Dixon [reaction to winter discontent]
1985: Creative Salvage Manifesto by Nick Jones
1987: *The way things go by Fischli and Weiss*
2001: Postmodernism died
2007: *Tom Ngo Thesis- the Dinner Address [absurdity]*
2019: *Objects of Desire by Vitra Design*
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reaction

What am I reacting to?

2020: Novel Coronavirus [COVID 19]
2020: Absurd Quarantine [#stay home movement]

reaction

Surrealism:

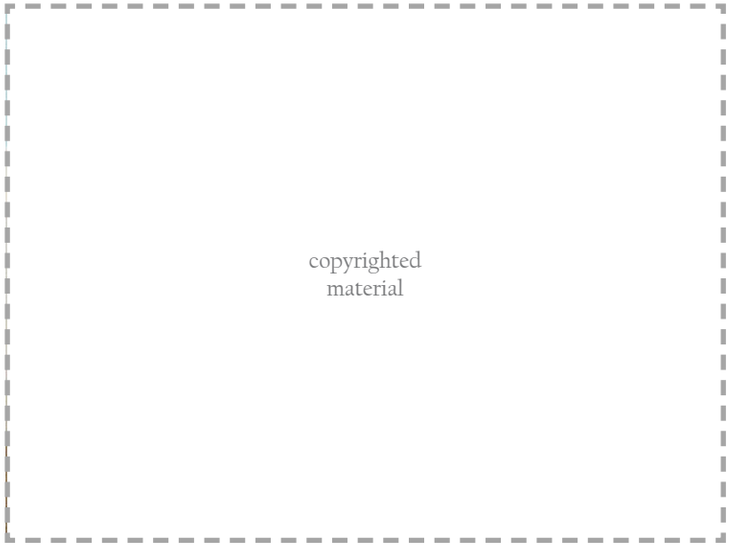
“Surrealism lives on in the sublime traces of the strange and the disturbing in the so-called familiar”[1]

Surrealism, noun: Psychic automatism in its pure state, by which one proposes to express — whether verbally, by means of the written word, or in any other manner — the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.

"Encyclopedia. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life [...]"[2]

Manifesto of Surrealism - André Breton 1924

1. Mareis, Objects of Desire, 303
2. Breton, 5



1.02

Surrealism began in 1924, a continuation of Dadaism, and was a reaction to the human destruction of WWI and the resultant loss of meaning in life. The movement devoted to Sigmund Freud's idea of the role of the subconscious mind. The surrealists worked with readymades through a process of finding, documenting, collecting, and interpreting. Through this process they came to see “the marvellous in the everyday world and the strange, the disturbing, and the uncanny in the marvellous.”[3] Indeed, absurdity exists in the realm of Surrealism because surrealists questioned reality and hoped to design new behaviors to disturb the everyday routine. New behaviors liberate ordinary objects from their banal form and explore new associative meaning, elevating the status of the ordinary by the means of display.

A functionalist architect Le Corbusier strongly connected with the surrealists’ ideology: “desire for poetic objectification,”[4] and giving a new status to the existing. The picturesqueness and collage-like atmosphere in the work of Le Corbusier’s rooftop garden of Carlos de Beistegui [0.10] are created by the white minimalist form along with colourful furniture and an ornate fireplace that shows his interest in surrealism. The ordinary objects displayed as extraordinary are like the Marcel Duchamp's "Fountain" a core foundation work of surrealism which also elevated its own objective status by subverting its context from a bathroom to a museum.

The surrealists’ three methodologies of working with readymade object were “alienation, combinatorics, and metamorphosis: alienation in the sense of “taking a thing or object our of its context”, combinatorics as “the conflation of diverse world for the benefit of a productive shock”, and finally, metamorphosis “as the possibility to transform an object into something else”[5]

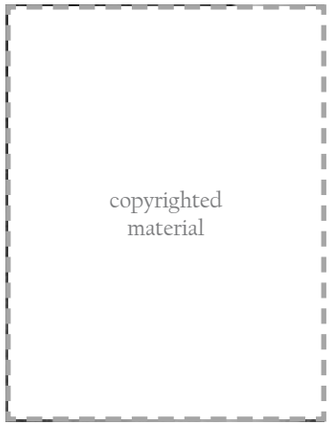
Absurdity as explored by the surrealists continues today in the field of design and art but why not so much in architecture?

3. Mareis, Objects of Desire, 288
4. Mareis, Objects of Desire, 292
5. Mareis, Objects of Desire, 291

1.03

"A ready-made reality, whose naive purpose seems to have been fixed once and for all (an umbrella), finding itself suddenly in the presence of another very distant and no less absurd reality (a sewing machine), in a place where both must feel out of their element (on an operating table) will, by this very fact, escape its naive purpose and lose it identity; because of the detour through what is relative, it will pass from absolute falseness to a new absolute hat is true and poetic"[2]

Le Corbusier – "objects a reaction poetique" (objects of poetic reaction) collection: "objects of symbolic function"[3]



1.04

side note:

Finnish architect Alvar Aalto added that his creative process "is more about intuition and the subconscious than targeted planning...a kind of universal substance that helps me to bring the numerous contradictory components into harmony."[1]

1. Kries, Objects of Desire, 15

2. Kries, Objects of Desire, 10
3. Kries, Objects of Desire, 19

Theatre of the absurd:

> *"If a good play must have a cleverly constructed story, these have no story or plot to speak of; if a good play is judged by subtlety of characterization and motivation, these ae often without recognizable characters and present the audience with almost mechanical puppets; if a good play has to have a fully explained theme, which is neatly exposed and finally solved, these often have neither a beginning nor and end; if a good play is to hold the mirror up to nature and portray the manners and mannerisms of the age in finely observed sketches, these seem often to be reflections of dreams and nightmares; if a good play replies on witty repartee and pointed dialogue, these often consist of incoherent babblings"* [1]

> *"Thus the type of theatre discussed in this book is by no means of concern only to a narrow circle of intellectuals. It may provide a new language, new idea, new approaches, and new, vitalized philosophy to transform the modes of thought and feeling of the public at large in a not too distant future"* [2]

> Martin Esslin, Theatre of the Absurd

The Theatre of the Absurd describes a European movement in the 1950s to 1960s that was a reaction to the devastation of WWII and to the trauma of the nuclear bomb which showed the impermanence of life and meaninglessness of existence. The theatre was distinct from the conventional theatre at the time and roots itself to the avant-garde movement of the 1920s Dadaism and Surrealism. The use of absurd in this context is derived from French philosopher Albert Camus's 1942 essay The Myth of Sisyphus. He questions human existence and the the human mind's need for unity in a world of chaos and arriving at the conclusion that life is meaningless and arbitrary.[3] Czech Journalist Dr. Jan Čulík points out that Albert Camus "present their sense of irrationality of the human condition in the form of highly lucid and logically constructed reasoning, while the Theatre of the Absurd strives to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought. (...) This is the difference between the approach of the philosopher and that of the poet."[4] Notably, Theatre of the Absurd takes the theory of the Absurd into a form of a physical experience of the senses through a collection of renowned playwrights including Samuel Beckett, Arthur Adamov, Eugene Ionesco, and Jean Genet. The dream and fantasy of the theatre strongly rejected conventional dialogue under the belief that the expression of language is meaningless and the observer must go beyond the surface of language and experience the physical nature of the senses. The primary figure, Martin Esslin who is a British producer, dramatist, journalist, and critic states that:

> "The loss of logical language brings us towards a unity with living things. In being illogical, the absurd theatre is anti-rationalist. (...) Nonsense, on the other hand, opens up a glimpse of the infinite. It offers intoxicating freedom, it brings one into contact with the essence of life and is a source of marvellous comedy."[5]

> "Indeed, it was anti-theatre. It was surreal, illogical, conflictless and plotless. The dialogue seemed total gobbledygook."[6]

Ultimately, Absurd drama conceives a "pattern of poetic images (...) ritual-like, mythological, archetypal, allegorical vision, closely related to the world of dreams"[7] by curating an atmosphere with visual elements, movement, light, and gestures. The focus of the actors in the absurd drama is to communicate through experience, and the characters carry out drama by the simultaneous play of reaction against reaction. The dramatists understand the importance of experience over meaningless language and that of complex human experience could only be expressed through indescribable feelings. In essence, the Theatre of the Absurd rejects the conventional theatre standards and it could only be judged by the logic of the theatre itself, otherwise it is perceived as irrational and ambiguous.

> "Absurd dramas are lyrical statements, very much like music: they communicate an atmosphere, an experience of archetypal human situations."[8]

1. Esslin, 15
2. Esslin, 7
3. Hinchliffe, 35-44
4. Esslin, 17
5. Culik, Theatre of the Absurd: The West and The East, 2
6. Culik, Theatre of the Absurd: The West and The East, 1
7. Culik, Theatre of the Absurd: The West and The East, 2
8. Culik, Theatre of the Absurd: The West and The East, 2

Creative Salvage:

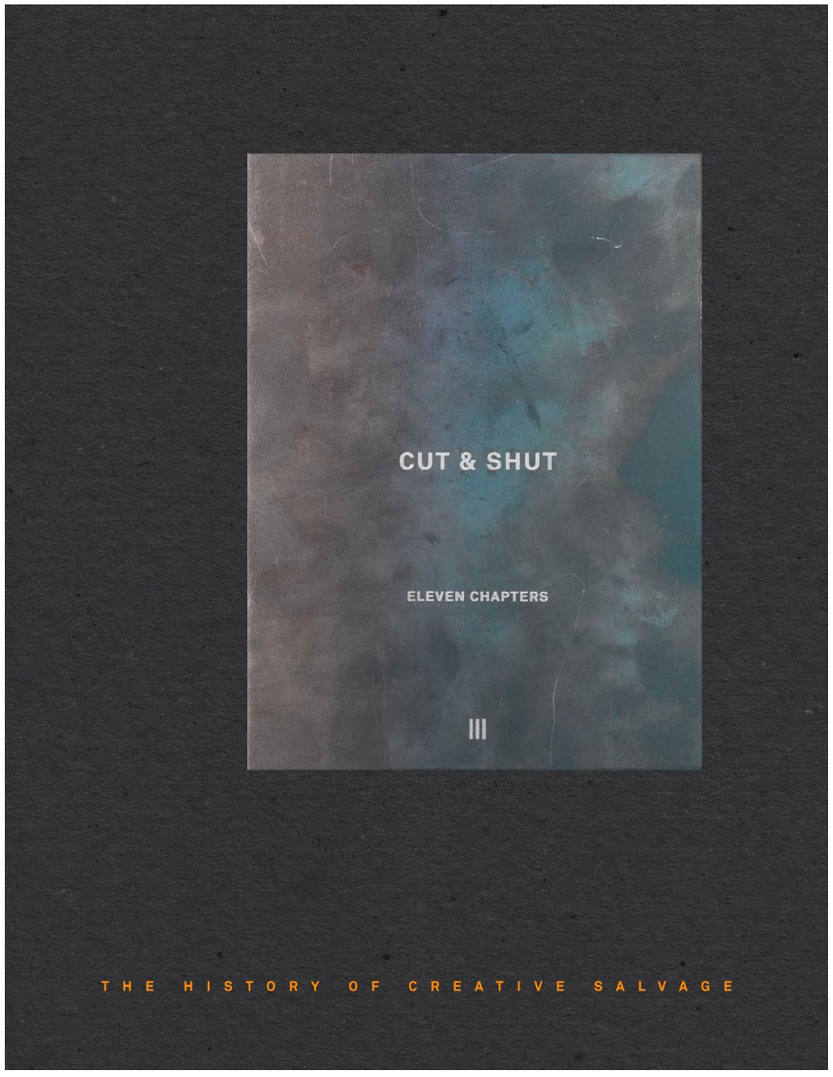
"You take different influences and you meld them together and you make it up as you go along. There's no formal training in rock and roll."[1]

Tom Dixon, Cut & Shut by Gareth Williams, and Nick Wright

The movement of Creative Salvage was documented in a book called Cut & Shut: The History of Creative Salvage by Gareth Williams and Nick Wright, first published in 2012. The Creative Salvage movement took place in the early 1980s era in Britain when the civil riots occurred. It was a period of economic instability due to the rising unemployment level, "yet by the mid-80s, Britain was producing one of the most innovative design."[2] The primary pioneers of the movement, Tom Dixon, Mark Brazier Jones, Nick Johns, and André Dubreuil were highly experimental with their exploration of ornamentation from recycling found scrap materials. The Creative Salvage designers followed their unconscious intuition and made up bizarre designs that were experimental and absurd. Thus, they introduced one of a kind, revolutionary objects, and designs that were the representation of their time of hip-hop, funkapolitan, and the search for freedom within controlled society.

"Chairs made from knick and mixed pieces of scrap metal and built from scratch became, albeit unintentionally, a lasting metaphor for a generation living with high unemployment and four minute warning of the world's end"[3]

As architects aiming for functionality, the Modernists believed that the modern movement would be eternal because of its purity. In the end, modernism came to be recognizes as an expression of power through architecture, spelling its downfall. Subsequently, after modernism died, an Italian designer and architect Alessandro Mendini added that "lacking the absolute standard of rationality by which to judge good design against bad, the distinction between the two became blurred."[4] The job of the architect is no longer about erasing the old to introduce the new, it is about acknowledging the existing readymade and adding new meaning. Absurdity has already been fruitfully explored in other fields of art and design, but its application to space and architecture remains an open question.



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1. Williams, Cut & Shut, 45
2. Williams, Cut & Shut, 1
3. Williams, Cut & Shut, 93
4. Williams, Cut & Shut, 149

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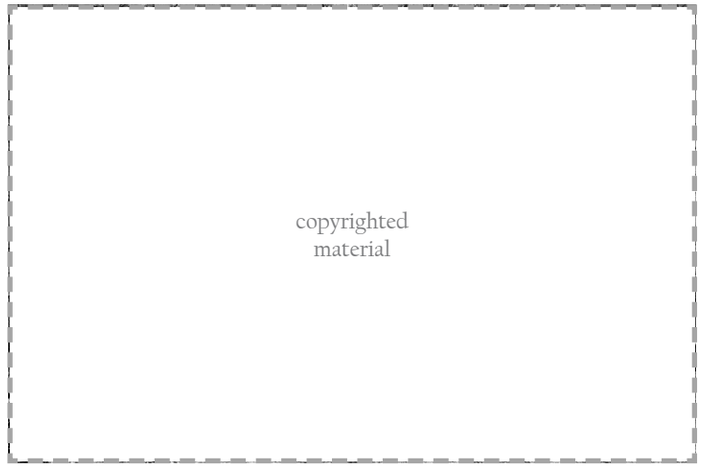
Difficult Unity of Distortion:

"I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated," perverse as well as impersonal, boring as well as "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non sequitur and proclaim the duality"[1]

Robert Venturi, Complexity and contradiction: A Gentle Manifesto

A profound work of Postmodernism, the Vanna Venturi House, designed by Robert Venturi in 1962 for his mother, is a living manifesto of Venturi's love for complexity and contradiction. He strives for harmony from disharmony and notably he describes that "the house is big as well as little, by which I mean that it is a little house with big scale. (...) It is both complex and simple, open and closed, big and little; some of its elements are good on one level and bad on another- the order and the circumstantial elements of this house in particular."[2] The Vanna house is full of contradictory such as Venturi's play with the expected and unexpectedness of formal expectation, spatial expectation, and symbolic expectation of the "difficult whole." Firstly, the house is formally simple and complex by contradicting the expectation of the symbolic means of the domestic aesthetic: gable roof, door, windows, and chimney. He intentionally designs to give an "image" of the conventional domestic by arranging the readymade while contradicting himself and challenging the gable roof with a flat frontal façade. In a way, the house is absurd through intentional paradoxical feelings designed by Venturi. Also, as Venturi has an interest in the "window as symbol"[3], he explicitly plays with location, size, and shape of windows and even adds horizontal mullions to a sliding window in order to make it appear traditional and static. The house "achieves the difficult unity of a medium number of diverse parts based on inclusion and on acknowledgment of the diversity of experience."[4]

Nonetheless, contradiction also appears within the compositional play of shape, form, and symmetry as an objection to formal expectation. The houses abstract composition is "interesting", as the house gives a sense of symmetry yet the chimney is offset to contradict its symmetry. It seems as if the architectural elements have their own individual personality that reacts to one and another and gives a sense of playfulness through the composition.



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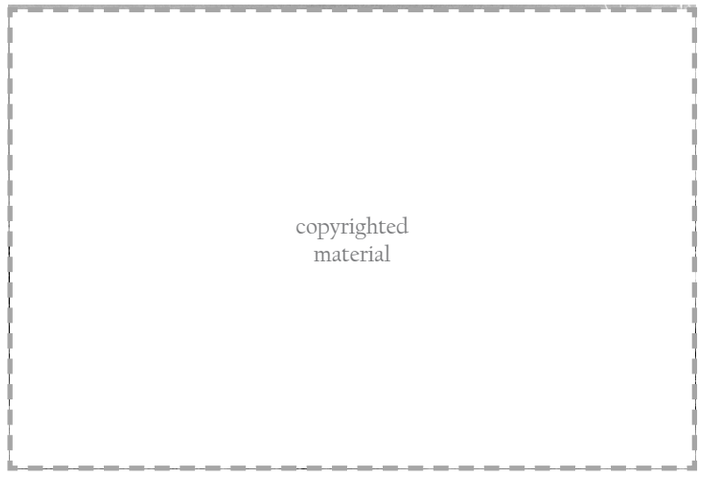

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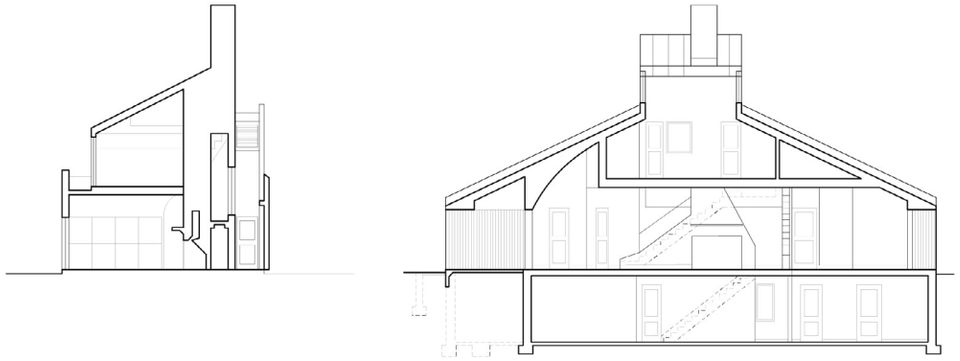
1. Venturi, Complexity and Contradiction, 16
2.Venturi, Complexity and Contradiction, 30
3.Venturi, Mother's House, 35
4.Venturi, Complexity and Contradiction, 119



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Robert Venturi describes the Vanna house as follows:

> "The design decisions correspond to the complexities inherent in the domestic program as well as to some whimsies not inappropriate to an individual house."[1]

> "The rectangles relate to the dominant order of the spaces in plan and section. The diagonals relate to directional space at the entrance, to particular relationships of the directional spaces within the rigid enclosure on the first floor, and to the enclosing and water-shedding functions of the roof."[2]

> "The little 'nowhere stair' from the second floor similarly accommodates awkwardly to this residual core space: on one level, it goes nowhere and is whimsical; at another level, it is like a ladder against a wall from which to wash the high window and paint the clerestory."[3]

> "I speak of a complex and contradictory architecture based on the richness and ambiguity of modern experience, including that experience which is inherent in art" [4]

Indeed, the concept of complexities and distortions manifest themselves so deeply that the play of contradiction is endlessly discoverable at the Vanna house. The house is a chaos, but a nice chaos.

1. Venturi, Complexity and Contradiction, 118
2. Venturi, Complexity and Contradiction, 119
3. Geers, The Difficult Whole, 118
4. Geers, The Difficult Whole, 14

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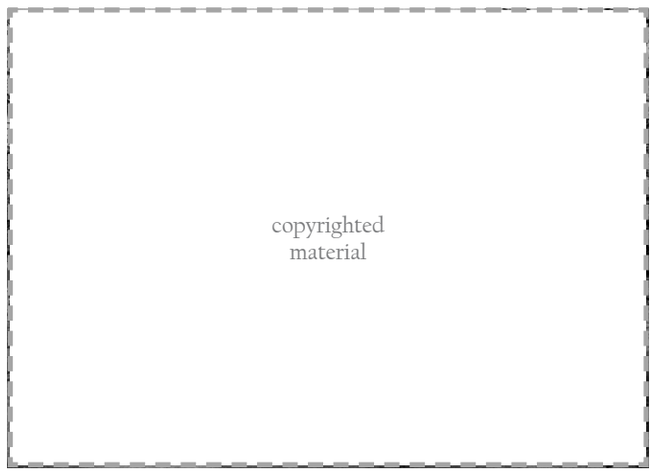
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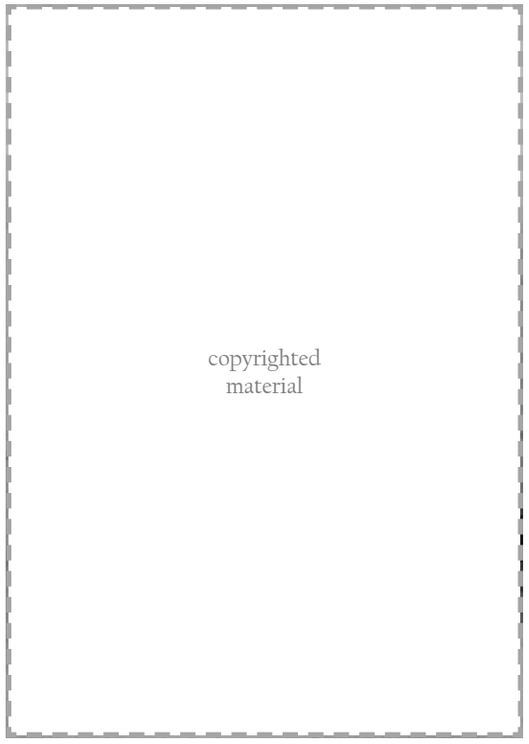
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Peter Fischli and David Weiss:
; Equlibres / Quiet
; The way things Go 1987

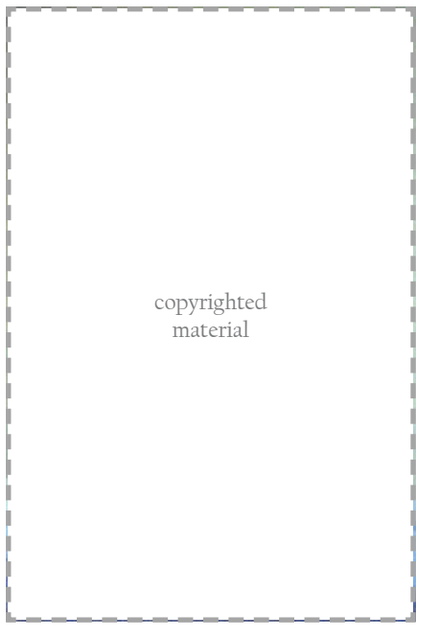
"Fischli and Weiss's belief that by intentionally placing themselves in a state of absolute boredom—establishing a blank slate of sorts—latent creative forces could be more easily recognized and aroused. 'To celebrate boredom,' explained Fischli and Weiss, 'was also to go against the whole idea of the inspired artist.'" [1]

A contemporary Swiss artist duo formed in 1979, Peter Fischli and David Weiss collaborated with a fascination towards the mundaneness of the everyday and the misbehavior of objects. The series of works named Equilibres / Quiet Afternoon produced by the duo were experimentations of arranging and balancing unrelated objects like soup ladles, brooms, chairs, wine bottles, and many more, that were photographed to accentuate the ephemeral quality of the moment before its collapse. It speaks of its wonders and the spectacle of every day in the form of a collage-like atmosphere. This is another form of detaching the readymade from its familiar context to a place of fragility and impermanence. It emphasizes the sameness derived from individual unrelated objects while embracing the unity of the whole. Although the objects will respond differently as they collapse, they share the same experience of fragility at the moment the photograph was taken. In a way, it is much like the the complexity of the human condition: the way people react differently while sharing the given phenomenon of experience. Simultaneously, Fischli and Weiss enjoy the idea that "The objects appear to move of their own volition, freed from their usual functions and revealing in the pleasure of their misbehavior."[2]

"Fischli and Weiss undid false divisions with the conviction that bewilderment itself might be a desirable state. They aimed to confuse hierarchies and values by creating systems doomed to fail and found beauty in states of imminent collapse."[3]

The experiment continued in the form of a cinematic film named The Way Things Go (1987), a 30min film of a Rube Goldberg machine— an assembly of mundane objects in unraveling chain reaction. Nonetheless, the Rube Goldberg machine is named after a cartoonist Rube Goldberg, it is a deliberate machine aimed to perform a simple task in an overly complicated series of steps. It is an absurd machine in a bigger frame, but in detail, it requires delicate orchestration of sequence to pursue its journey towards the end. Despite the preconceived notion of absurdity being stupid and unreasonable, it requires the creator to understand movement, gravity, and natural characteristics of each object/device of their choice to perform its intentional absurdity.

1. Guggenheim, Peter Fischli and David Weiss: Equilibres (A Quiet Afternoon)
2. Guggenheim, Peter Fischli and David Weiss: The Way Things Go
3. Guggenheim, Peter Fischli and David Weiss: How to Work Better



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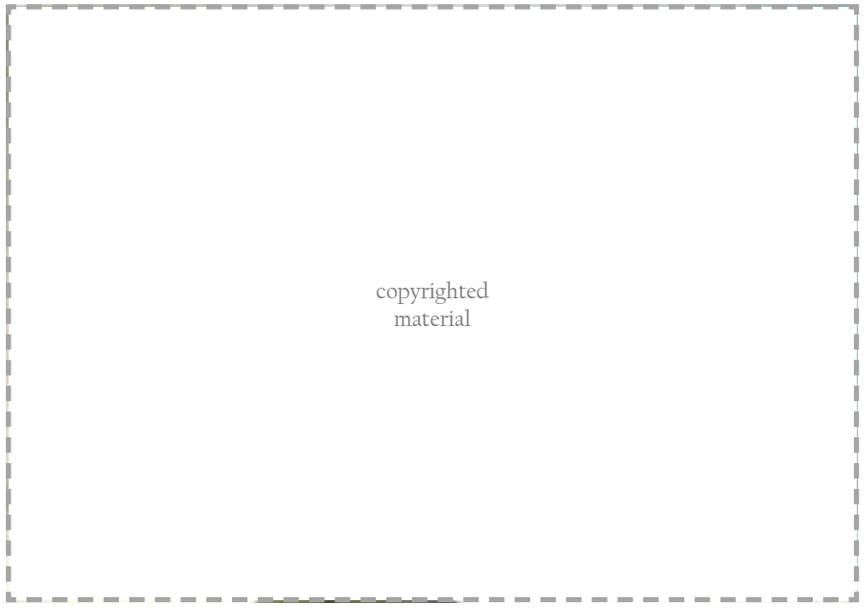

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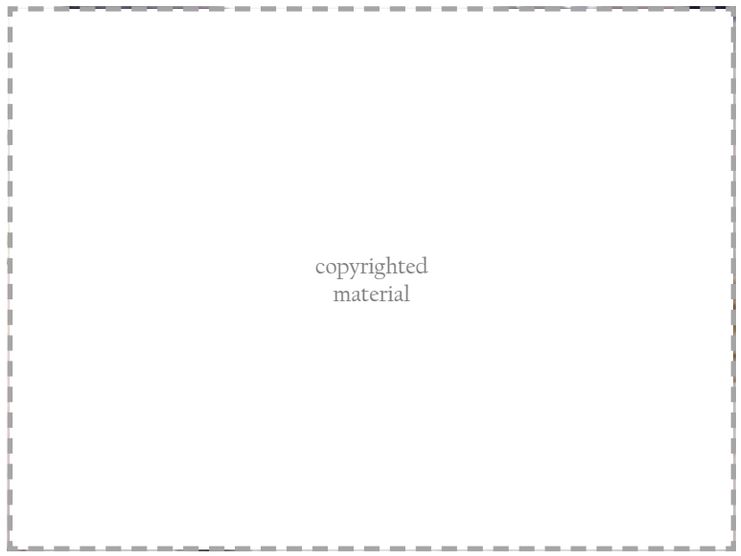
"A sense of illusion and transformation: and the dynamic exchange between states of order and chaos"[4]

4. Millar, Fischli and Weiss: The Way Things Go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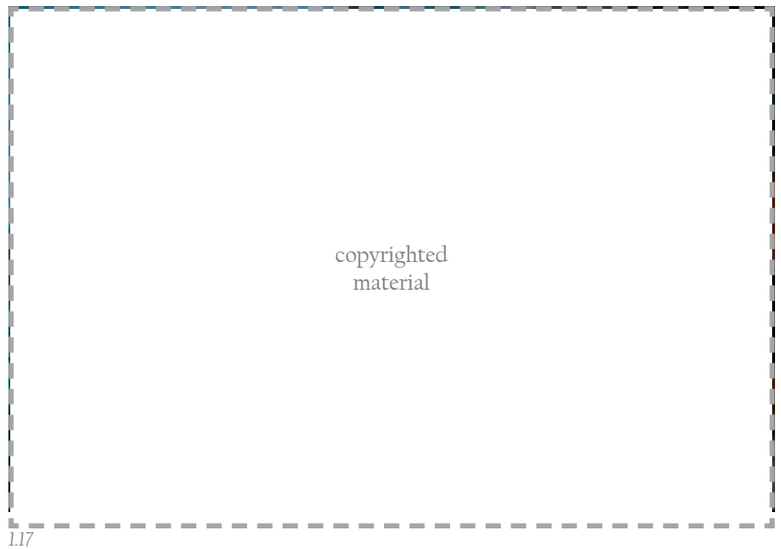
This Rube Goldberg machine as a methodology of the absurd could be applied to architectural discipline. Much like Rube Goldberg, to achieve spatial absurdity it requires an understanding of the pre-existing spatial logic to subvert and play within the rule. Architecture may be the machine itself and the human may be the activator of the spatial sequence.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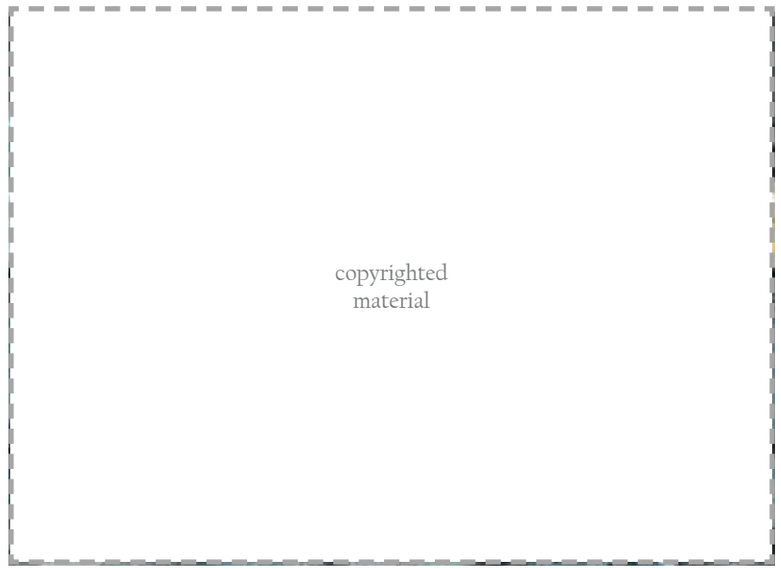
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1.19

Jacques Tati–playtime:

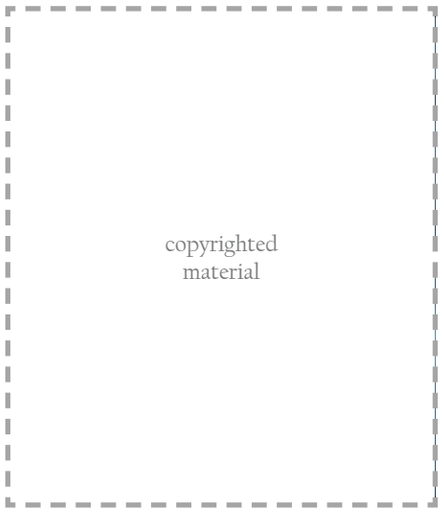
A French-Italian comedy film (1967), Playtime is composed of a series of sequences critiquing the complexity of modern life in Paris. The film is expressed through sound, movement, sequence, and light instead of the "meaningless language." It's about the senses.

Reaction

00:17:56
00:17:59

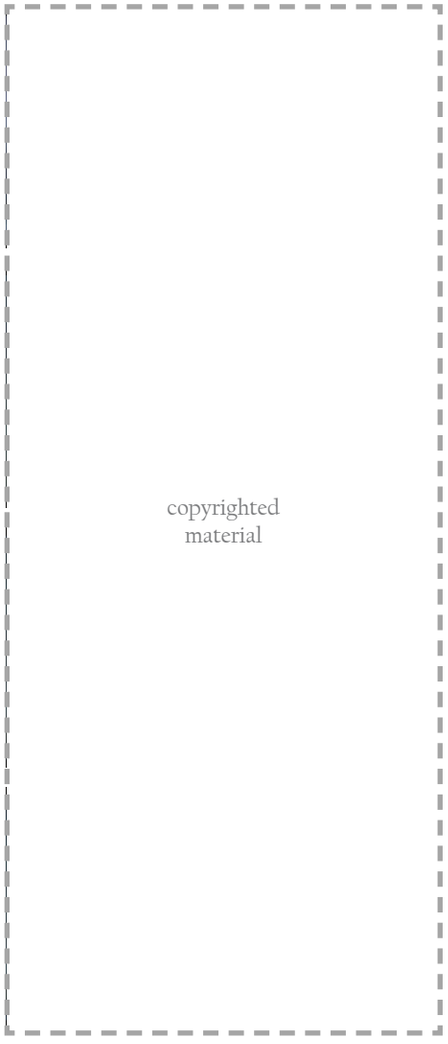
00:18:26
00:18:28

00:24:31
00:24:46



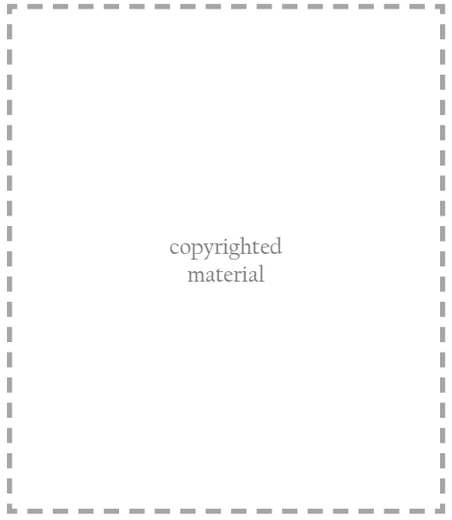
00:24:21
00:24:31

1.20



1.21

1.22



1.23

1.24

Laundromat

Journey of a laundrobag:
Laundromat inventory:
Thoughts while in laundromat...

Laundromat:

Laundry
1. Clothes and linens that need to be washed or that have been washed — the action or process of washing clothes and lines
2. A room in a house, hotel, or institution where clothes and linens can be washed and ironed. A business that washes and irons clothes and linens commercially — Oxford Dictionary

Originally, the act of laundry was a communal activity where people gathered and washed clothes as they socialized. It was normal to expose your garments to the world because everyone did so and was part of the everyday routine. It would have been absurd if one did their laundry at home at the time because of the absurd quality of its sensitiveness to time, context, and routine. However in 1851 when the marvelous washing machine was invented and slowly introduced at residential homes, this activity shifted from a communal activity to a privatized activity where it was operated in a personal space. In fact, depending on whether the person owns the machine or not, the absurdity will work its magic differently. It will be absurd for a person to visit laundromat if they have not made it into their routine whereas it will be absurd for a person to do laundry at home if they have not escaped the laundromat before. Eventually, both circumstances will come to their state of normalcy: the new normal.
The laundromat juxtaposes private and public and operates a private act in a public space that awakens two distinct senses simultaneously.

Ultimately, it is very public but private but public but private ...boring but interesting but boring but interesting ...

2.02

What a lazy Saturday morning,
another ordinary day,
see the peak of the laundry,
revealing the scale,
of procrastination,
screaming for laundry time,
today is the day.

LAUNDROMAT

Recalling a quote by Fischli and Weiss

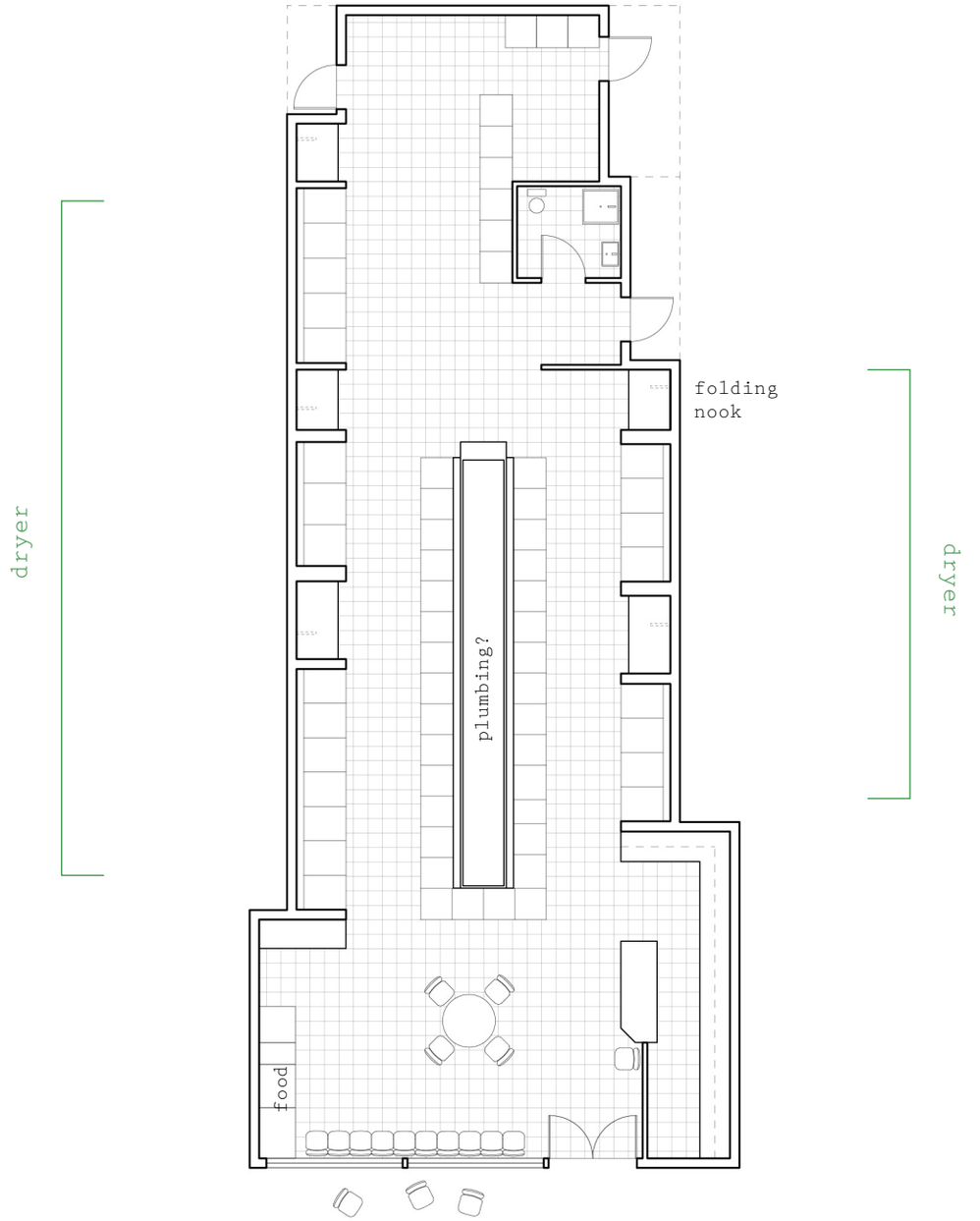
> "Their belief that by intentionally placing themselves in a state of absolute boredom-establishing a blank slate of sorts-latent creative forces could be more easily recognized and aroused. 'To celebrate boredom,' explained Fischli and Weiss, 'was also to go against the whole idea of the inspired artist.'"[1]

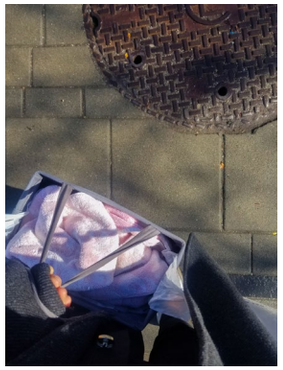
An ordinary task is performed in the laundromat, the task is to wash dirty clothes, sanitize, wait, and walk out with a bag of clean laundry. It is an ordinary routine, perhaps considered as unpleasant lazy chore people procrastinate in doing. The visitors, "do" their own "movement" while they wait, although the objective goal of every person is the same, the reaction and movement of people are distinctive. In particular, the play of the private act performed in ordinary public space is "interesting." Being that, the individuals seek for isolation at different moments in their laundromat journey, while also wanting sociableness to amuse them in their boring chore. As such, people behave to express their spatial desire based on the person's reading of the space. The mundaneness allows for the designers to go beyond the surface of the ordinary to see the possible extraordinary opportunities.

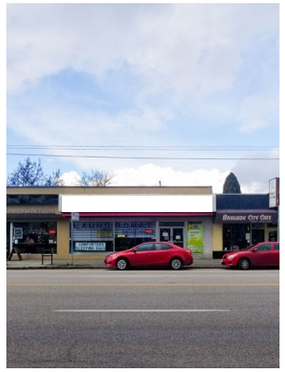
Indeed, the mundaneness of the object, space, and people in the laundromat is what interests this thesis. The more mundane it is the more "boring" it is and, as a contradiction, the more "interesting" it gets. This thesis wishes to "celebrate boredom" by adapting the absurdist method to experiment and explore the fascinating ordinary.

1. Guggenheim, Peter Fischli and David Weiss: Equilibres (A Quiet Afternoon)

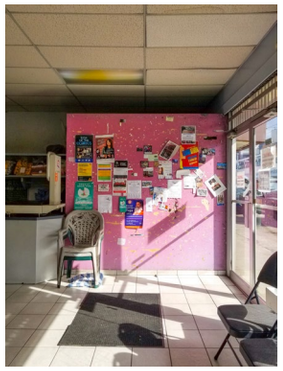
laundromat 01:

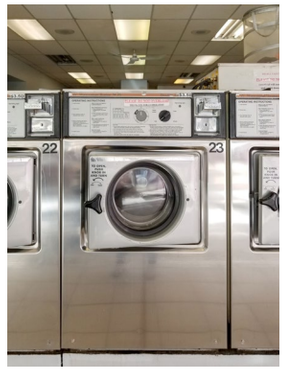




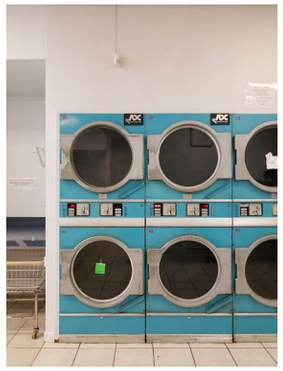


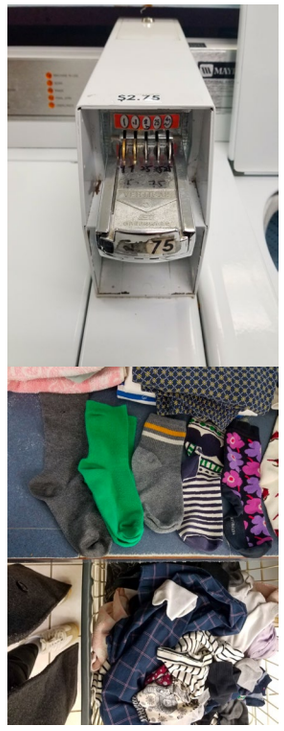
journey of a laundry bag to the coin laundromat

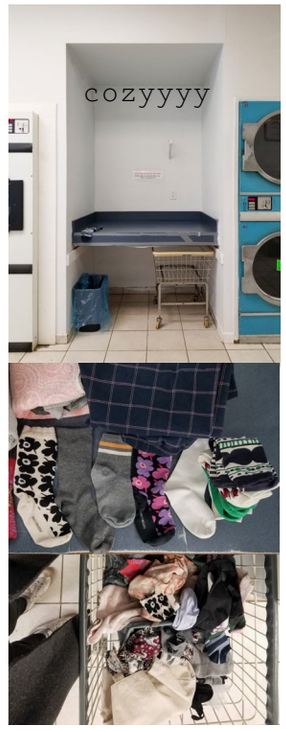




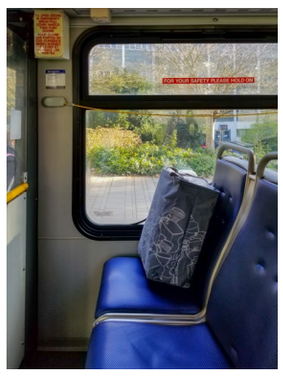
bougie
washer
$1
more







missing?



almost there...

Which dryer should I use?

How do you operate this thing?

Should I wait inside or outside?

Why is this washing machine more expensive?

Medium?

Xlarge?

How long do I have to wait?

Do I have enough?

Which washing machine should I use?

Where is the cart?

Where is my change?

How many loads do I need today?

Large?

small?

Should I bring a book?

Should I do laundry today?

Where should I sit?

When should I go?

Where should I fold my laundry?

Do I know her?

Is this clean? Hot?

Regular?

Where is my phone?

Cold?

Regular?

colours?

enough?

How many?

use? small? Medium? Large? Xlarge?

What should I do while I wait?

expensive?

Perm press?

Delicate?

Is it done?

Where is my sock?

Did the machine eat it again?

Where is my laundry?

Should I separate clothes based on colours?

What is that person doing?

What detergent should I use today?

How many?

Is this clean?

Uh, oh did my sweater just shrunk?

Do I know her?

Is there café nearby?

Where is my phone?

Where is my bounce sheets?

What should I do while I wait?

```
laundromat inventory
     + wall, floor, window,door, handle, ceiling,
     vents,stair, etc...
```

2.04

Covid19 2020

04
Absrud Quarantine:
Instagram Absurd:
Covid9 Survival Kit:

absurd quarantine of 2020

3.02

Absurd COVID19 quarantine:

03.20.2020
On December 31, 2019, right before the start of a new decade, an unknown virus was reported to the World Health Organization [WHO] from Wuhan, China. In 2020, the novel Corona virus [COVID 19] began to spread to the world and the official world pandemic status was declared by WHO. As the infection increased drastically, the government announced that the citizens were to stay home, not to gather into groups , and to keep a 2 meters "social distance" away from each other. This is the start of an absurd quarantine time. With people isolated in their own homes, keeping distance away from people and the outside world, a broad range of online activity spread across social media.

I started to observe the absurd, non-logical random things spread on social media as well as people acting more abnormal as the day went by and their level of boredom increased. The only connection I had with the outside world was Instagram. I collected abnormal posts that I started to see... The intentional and unintentional absurdity. [3.03] [3.04]

This is a moment in time when the logic in life does not make sense, it is a time when we as the human start to see the flaws in our conventions and in the things that we believed were logical. Finally, we diverge from the logical solutions to become creative and invent new solutions that seem to be functional yet absurd because they are new forms or new behaviors. However, in a matter of time these new ideas and new behavior will be repeated to the extent that they lose their absurdity. This ephemeral quality of the absurd is what makes it a unique and is a critical part of design process. The idea is not to say that we should keep designing and striving for the absurd but is that critical methodology in design thinking process allow us to doubt the normal. Since nothing can be perfectly justified, maybe we can design with an attitude of "why not?"

03.21.2020
Unnecessary services have all shut down, and only the necessary services remain open such as pharmacy, hospital, and food.
The stores have implemented temporary plastic shields at every cash desk to prevent the spread of the virus. In some gas stations, they have implemented a permanent window wall for the cash desk and created a room-like separation with the door off to the side. It seems as if "separation" became the predominant factor in the space and that a lot of spaces will be building Walls.
In modern architecture, open-plan has been the ideology designers appreciated for a long time. But, would we now start to see more walls in our architecture and appreciate our walls more than before?

03.23.2020
...
I guess toilet paper is the most important commodity for our survival after all?

03.24.2020
The absurd interventions of the 1960s have a new relevance in 2020 because what is functional for this pandemic period is functional yet absurd, being so different from what we are used to. The Absurd is the purest humanistic reaction that follows after a historical event of human destruction — destruction of the meaning and logic.
Emilio Pucci, Rain dome 1965
Haus Rucker Co, Environment Transformers 1968
Hans Hollein, Mobiles Buro 1969

03.30.2020
Here, in my absurd quarantine time, sitting on my conventional office chair, writing my architecture thesis with my powerless laptop that does not last one hour, when I feel the most unmotivated in my lifetime, I start to question everything because I'm angry, because I'm bored, because I'm confused... By this process, having more thoughts than my brain energy can handle, I just act, I just do, hoping that my unconscious mind will tie all the loose ends together. All the senses of my body are focused to act intuitively, letting go of all the guards of judgment and justification. The process of liberating the mind from the familiar, seeking to embrace the absurdness from the world's chaos. I refuse to justify myself because nothing can be justified even the conventions, the logic we truly believed fell apart, within this disaster.

04.01.2020
Everything feels so different ...Everything other thing seems out of place because I feel out of place...
Anything could be collected to orchestrate harmony from disharmony.
Boredom seeks the new.

04.15.2020
An experience of my personal routine of a bank was very different compared to pre-Covid19. There was a tension between the people who were following the safety measures for Covid 19 and those that did not. Someone spoke up in a quiet bank, said: "yeap, this is our new normal."

04.20.2020
~~04.20.2020~~04.20.2020
The news is noisy. The city is quiet. The sky is clear. The air is clean.
What day is today anyway...

04.24.2020
Life is bizarre. Architecture is bizarre.
Absurdity is Gobbledygook ...

04.28.2020
How could we imagine the world of post-COVID19...?
In that, how would a laundromat be operated to prevent viruses and keep up with all the safety measures of our new normal ...
Perhaps, test the limits of hygiene in a Laundromat and keep a 2m social distance?
How could the methodology of absurdity help us to imagine a post-COVID19 laundromat ...?

05.01.2020
I hope this thesis can be a reflection of our times[1]

05.16.2020
The experience at Costco felt like I was at an amusement park waiting for a ride. Just like how they only let a certain amount of people exit then let the same amount people in at once instead of one by one.
I had to wait to get in for 20minutes with my cart and once they let 10 to 15 people in... It was like marching through with a cart and a mission to be fast and efficient and stay 2m away because not everyone had masks on. It was a weird experience, seeing people acting as if it was a real game avoiding obstacles like temple run. Left, right, left, right, 2m people 2m! I could see the frustration in people's eyes and the whole experience was scary but worth it. It was the same space but experienced differently.

07.01.2020
Patios have started to reopen. Restaurants without patios have invaded the sidewalks and claimed their spots with fences.
Home depot has run out of treated wood because all businesses have bought them all to adapt to our new normal.
It is a new streetscape, much more activated and restaurants look as if they have more customers than before because customers are spilled out onto sidewalks. The city looks more vibrant than before.

07.25.2020
The streetscape of day and night is different as in the day people are prone to wearing masks while at night people without masks are the majority.

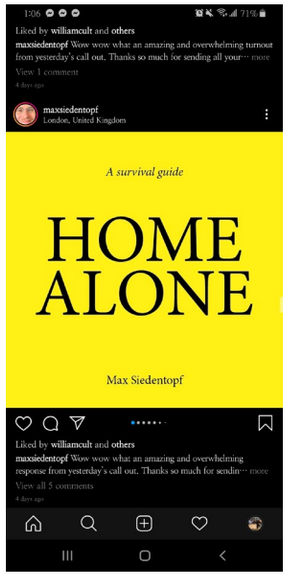
08.01.2020
All the services have reopened: restaurants, malls, museums, companies, etc. There is safety measure by law to wear a face mask and advised to keep 2m social distance. In a mall setting, there are designated dining areas where tables are 2m apart and it is the only place where you could take off your mask to drink or eat. The act of eating became its own program with spatial restrictions.

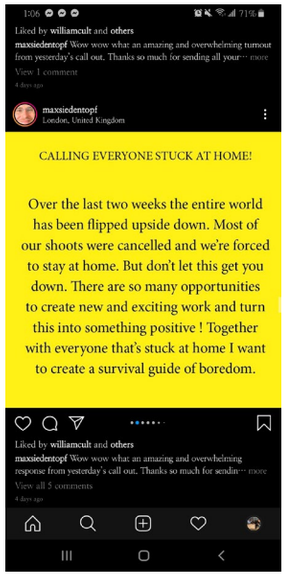
08.03.2020
Everything slowed down by managing a limited number of people in a space. The act of waiting became its own program.

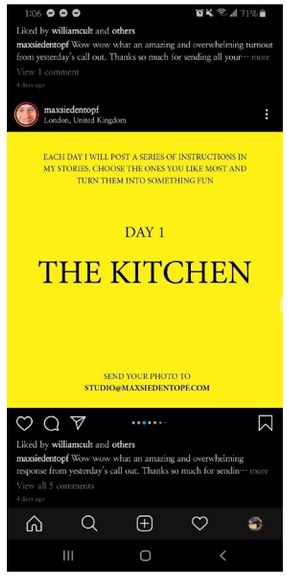
08.05.2020
The compressed size of entrances
Sanitizing became a routine whenever I enter a store. As a result, the entrances of every store in a mall were squeezed to control the number of people and the sanitation of every customer.
The expected of scale, dimension, form, and sequences of space are challenged...

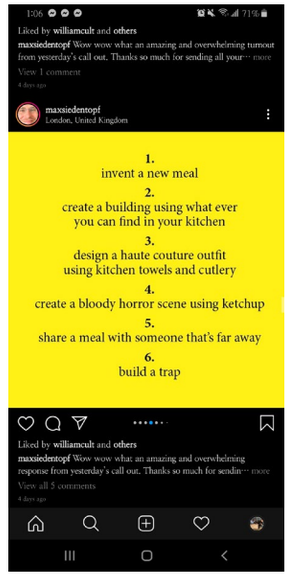
The logic of circulation lies in our routine.
The way we circulate in a mall or a center has changed and restrained by incorporating one-way aisle and graphic signage which way to walk. The signage posted now on every building did not have unity compared to other buildings. Meaning that one building would have enter sign on the right while another building would have enter sign on the left. Then, as you enter the center with the door on the left, the circulation signage again asks for people to walk on the right side of the hallway.
Architects always try to make sense of circulation in our early design phase but single signage had the power to make our architecture confusing. If our circulation changes, should our new architecture alter to adapt our new mode of circulation?

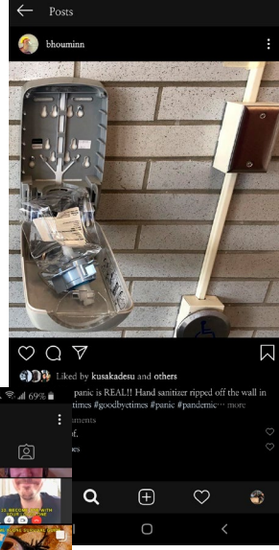
1. Lee, life is rough...



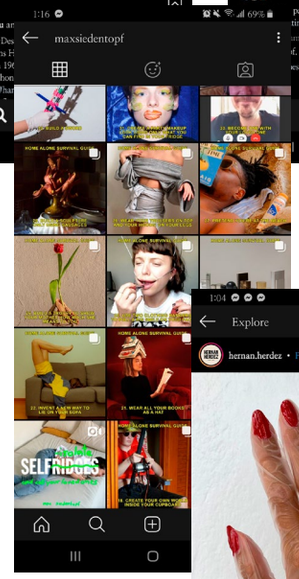




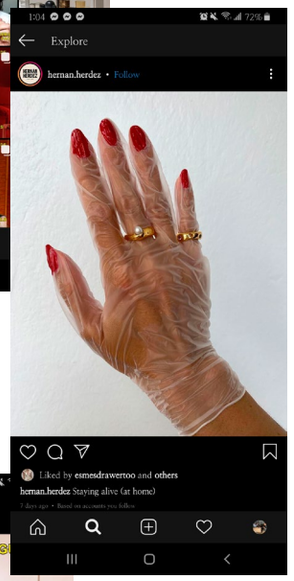


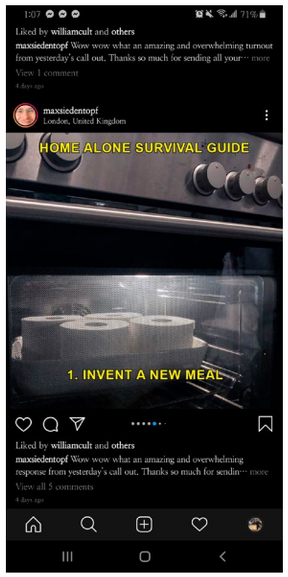


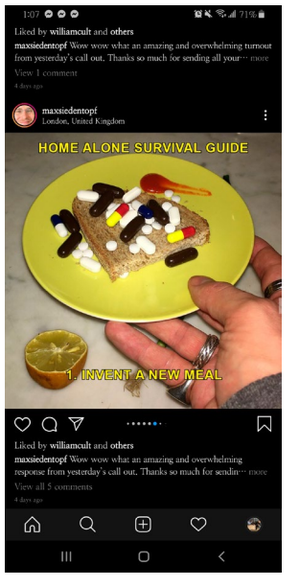
crisis of mask shortage

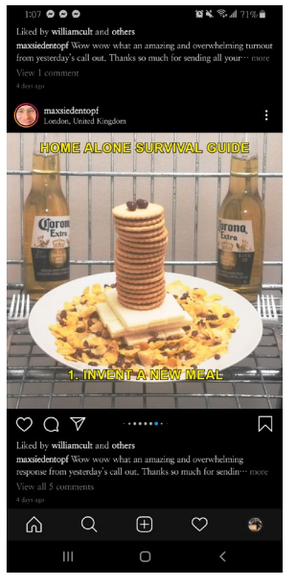


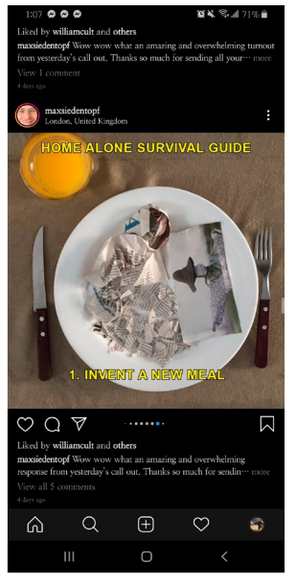
crisis of hand sanitizer shortage

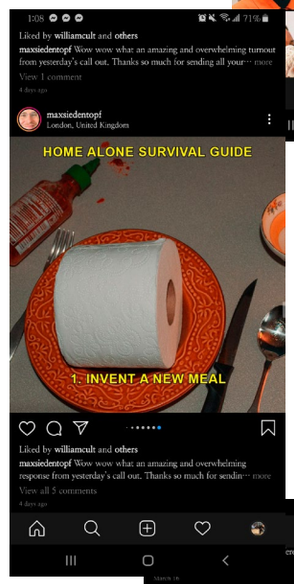


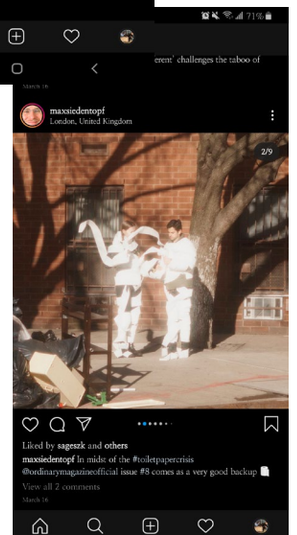


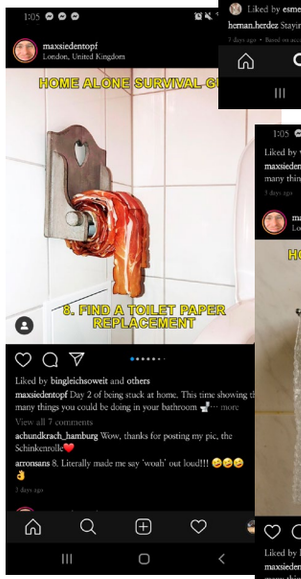


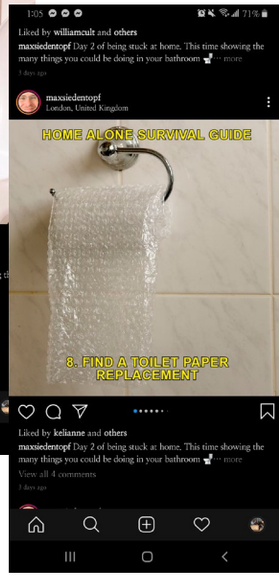








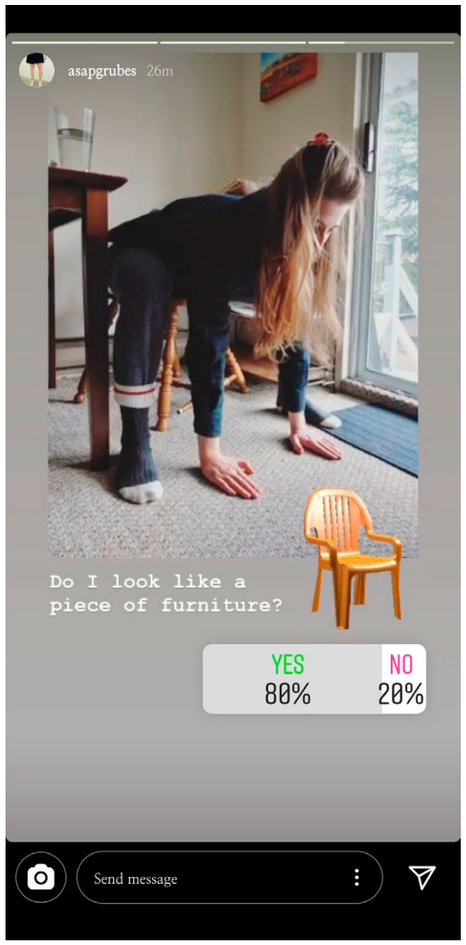


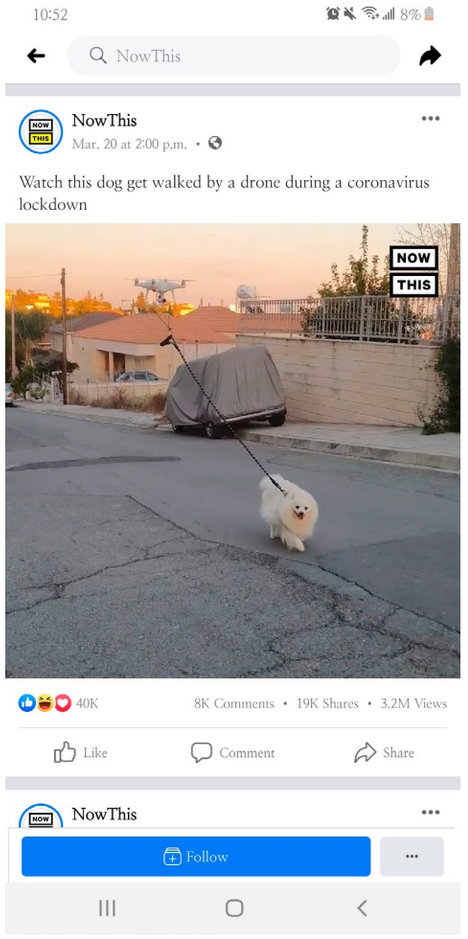


crisis of toilet paper shortage

3.03 Collection of Instagram Screenshots

what it means to keep social distance





3.04 Reaction to covid19

2020 coronavirus survival kit

3.05 Glove & Hand Sanitizer
3.06 Vulcan Box
3.07 Vulcan Glove
3.08 Lysol Container
3.09 Lysol Wipe
3.10 Hand Sanitizer 01
3.11 Hand Sanitizer 02

Medicom

Vulcan

NITRILE GLOVES
GANTS EN NITRILE

L/G
INDIGO

150
GLOVES
GANTS

GENERAL PURPOSE

For automotive use
For indoor/outdoor use
Safe for food handling
For veterinary use

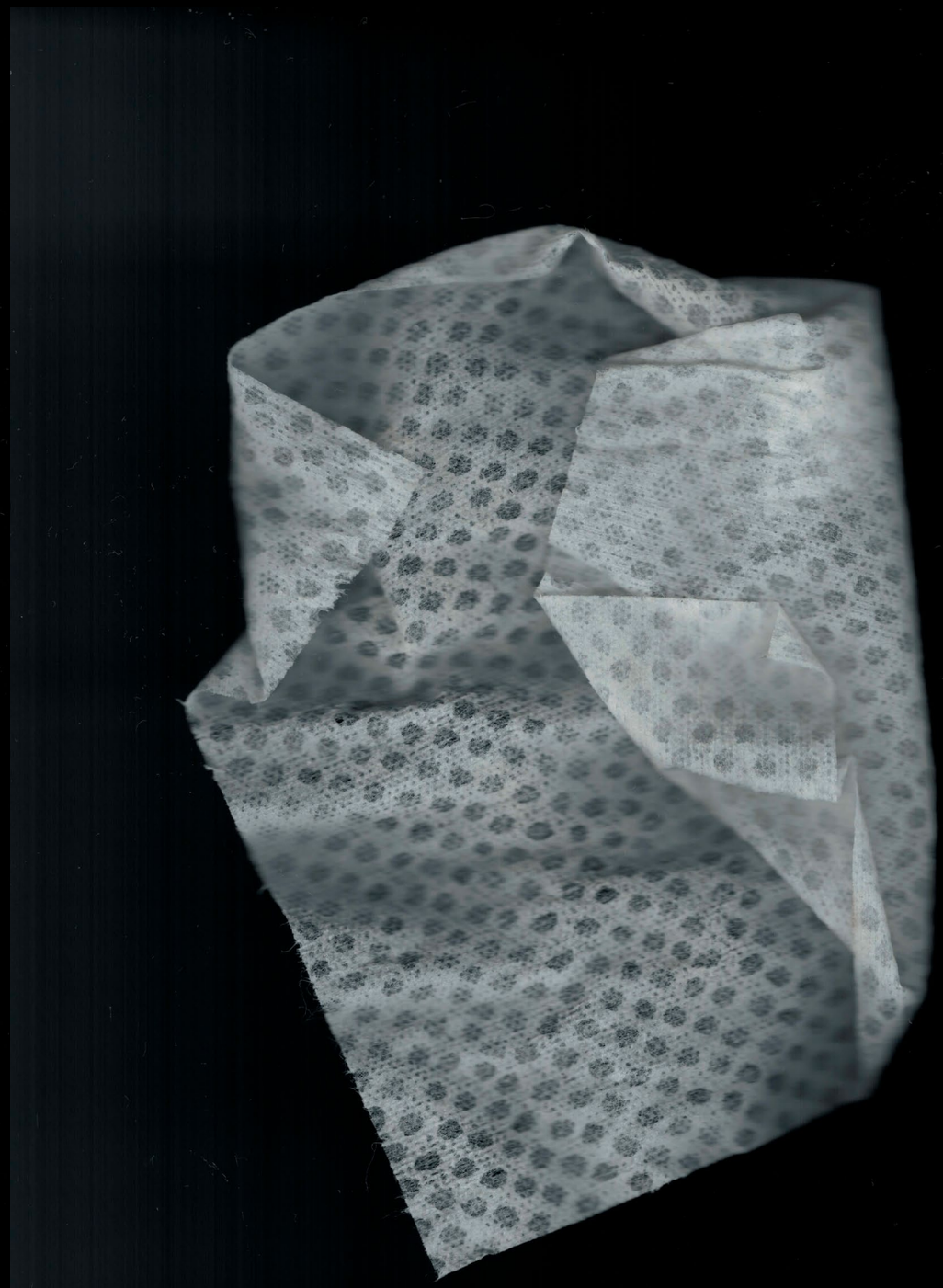
TOUT USAGE

Pour usage automobile
Pour usage intérieur/extérieur
Sécuritaire pour la manipulation des a
Pour usage vétéri

Powder-free / Sans poudre
Non-sterile / Non stérile

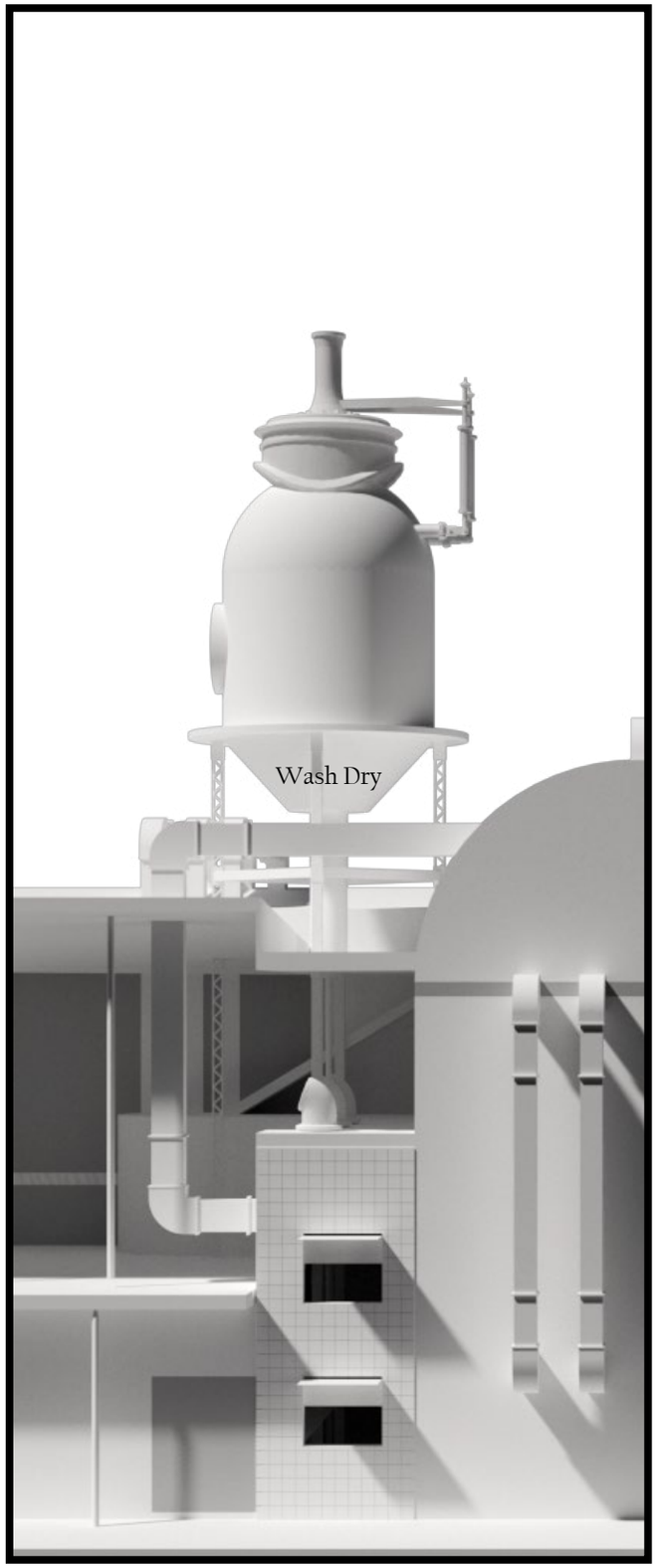
LATEX
Latex-free
Sans latex

KILLS COLD & FLU
20%
MORE CLEANING INGREDIENTS†††
Lysol
KILLS 99.99%
Lysol
ADVANCED
Thick Strong Wipe
KEEP OUT OF REACH
CAUTION



GERMS BE GONE!
HAND SANITIZER GEL
Gel désinfectant pour les mains
clean and fresh
MADE IN CANADA
FABRIQUÉ AU CANADA
purifier et frais
Enriched with Aloe & Vitamin E
Enrichi d'aloe et de vitamine E
8 FL OZ (236 mL)

PHARMASAVE
hand sanitizer
gel
Kills Harmful Bacteria/Germs
UNSCENTED
gel
désinfectant
pour les mains
Tue les bactéries/les germes nocifs
SANS PARFUM
60 mL

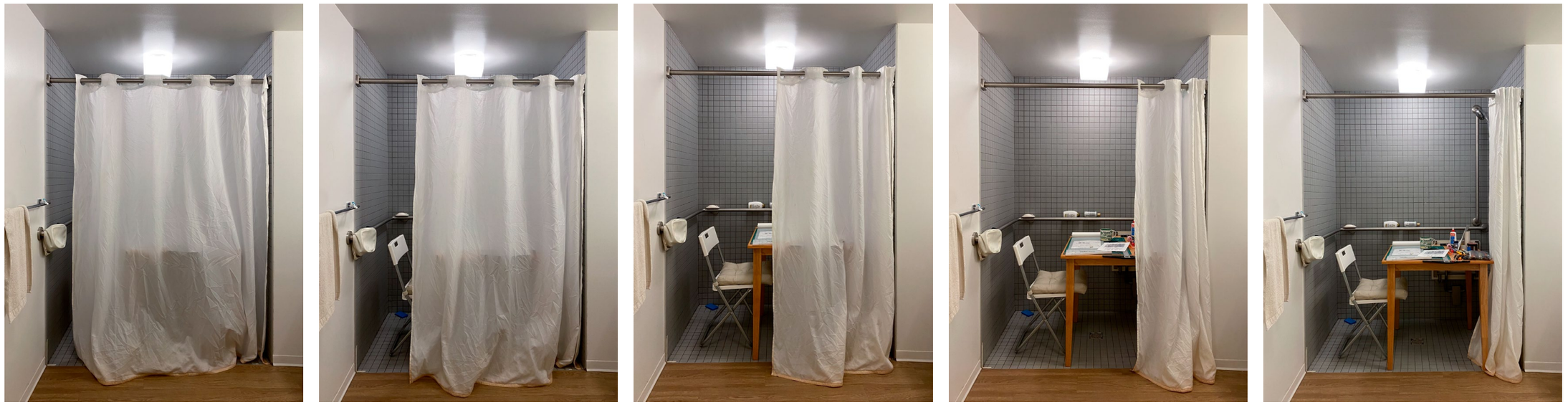


Office Shower
Standard Category
New Category: unusual
Exquisite Corpse

Program Sequence
Site
Unconscious
Wash Dry

To work without hesitation.
To liberate myself from the logics.

And it's okay to be lost sometimes.

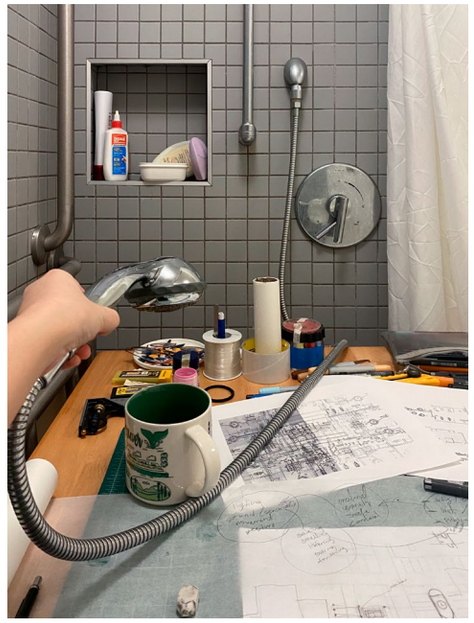
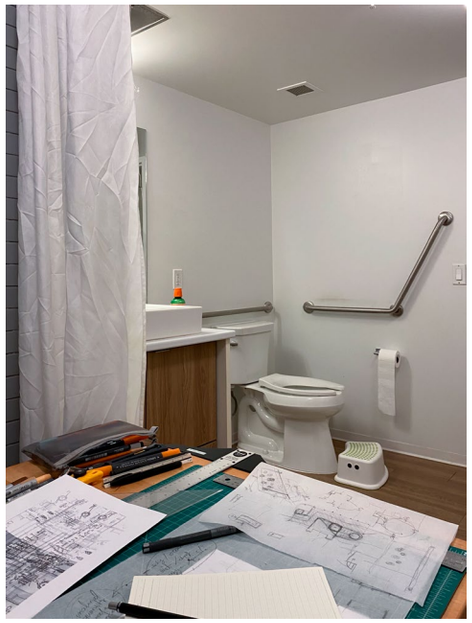
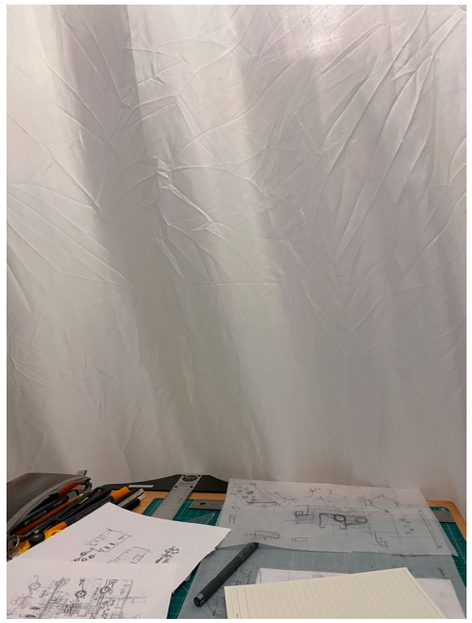
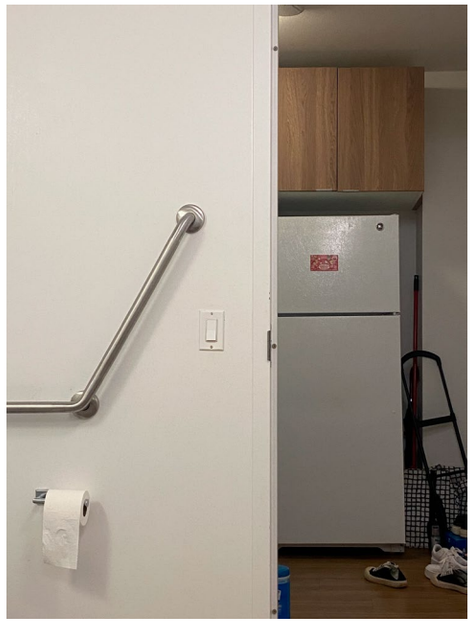


4.01

Exploring the power of subverting our expectations, transforming the familiar into the strange world. This brings joy to the creator's mind but also adds joyfulness to the users' experience.

beautiful [...] as the chance meeting on a dissecting table of a sewing machine and an umbrella!

lautreamont,1868

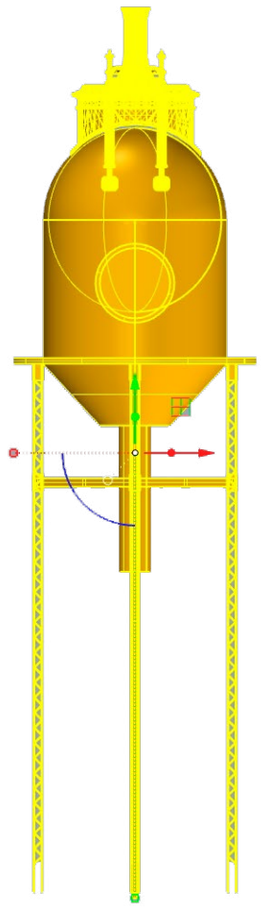
4.02

In this strange world, you start to notice little details you have not given attention to before. The texture of the hand bar, the softness and thinness of the shower curtain, the frame of the little nook, and the tiles' scale feel suddenly bigger than before. This new spatial reading destabilizes fixed meanings and allows users to discover their own take on it.

4.03

And mind the little details.
...

wash dry



laundromat
car wash
salon

Within this mundaneness, the act of washing and drying is the most natural human experience we repeat in our daily life, meaning that it holds strong preconceptions and routine that is waiting to be challenged.

Laundromat, car wash, and salon were chosen to be explored through the process of:

Finding,
Documenting,
Collecting,
And interpreting

4.04

standard category

laundromat

car wash

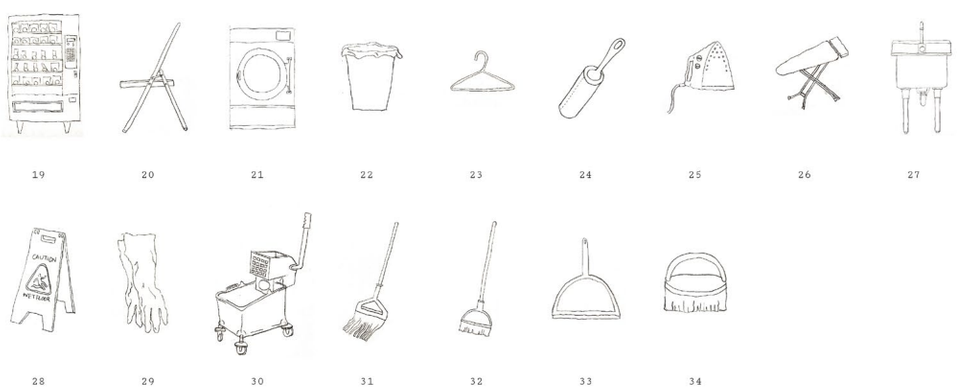
salon

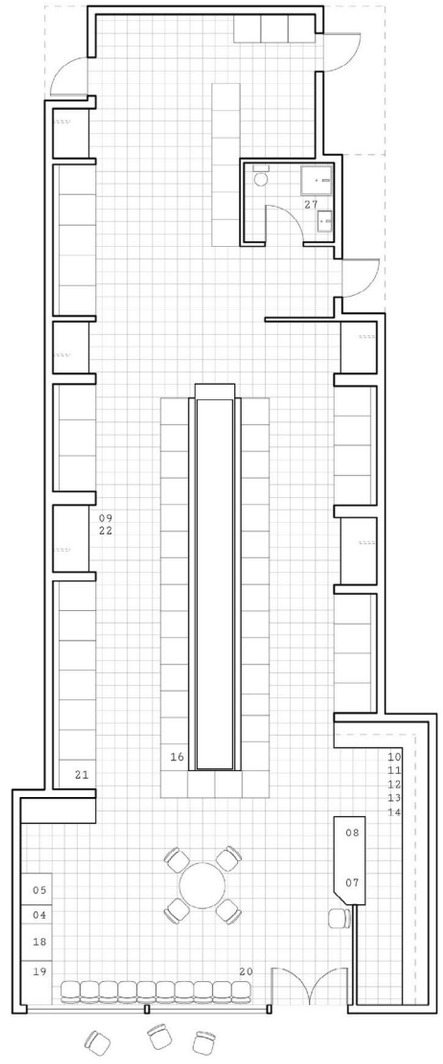
A laundromat is a place where people bring in any dirty fabric that needs to be washed and ironed.

: An adventurous world full of unexpectedness and a place where different types of people, objects, and machines gather.

chronological organization

laundromat 60 min ~ 120min

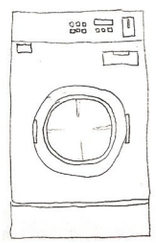
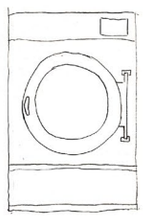
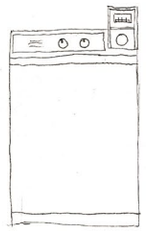
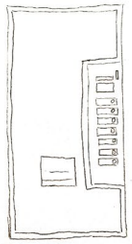
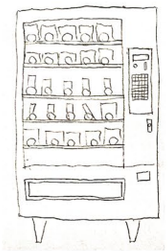


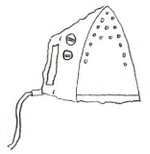


4.05

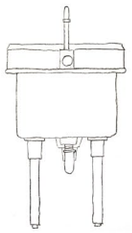
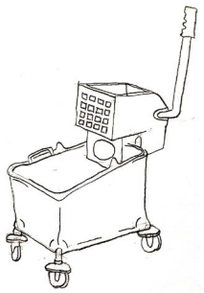
4.06

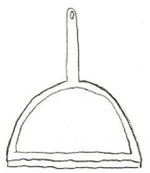
machines

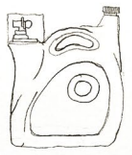


cleaning

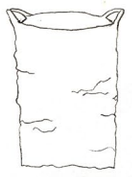
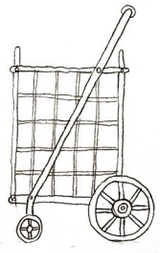


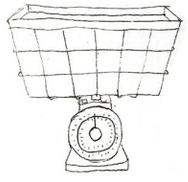
soap



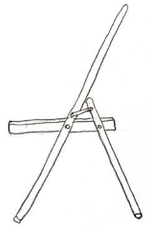
laundry accs.

hold



chair



coin

standard category

laundromat

car wash

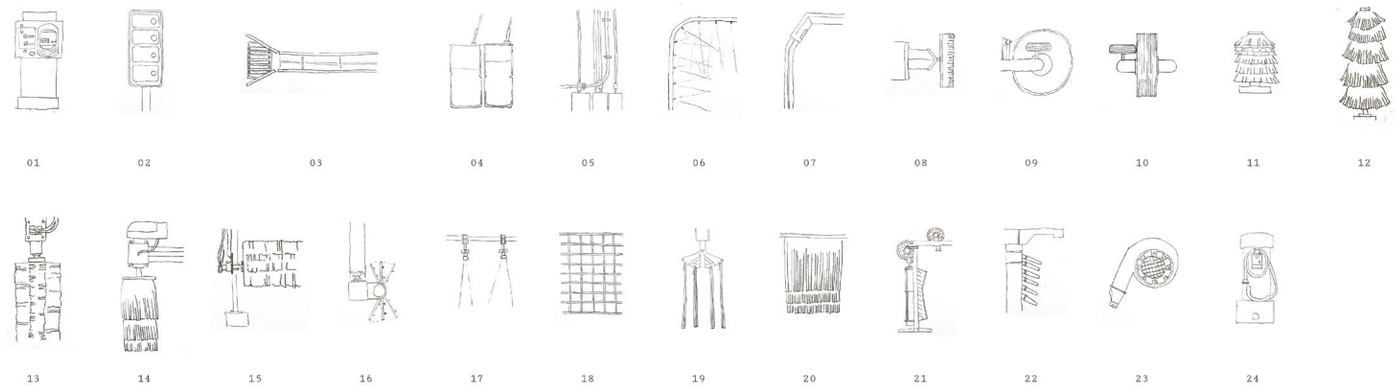
salon

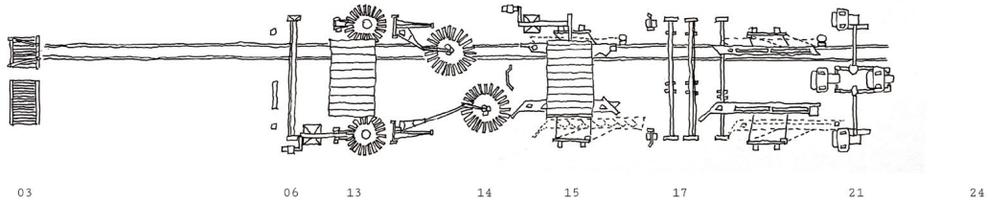
Car wash is a place where people bring in the dirty car that needs to be washed and polished.

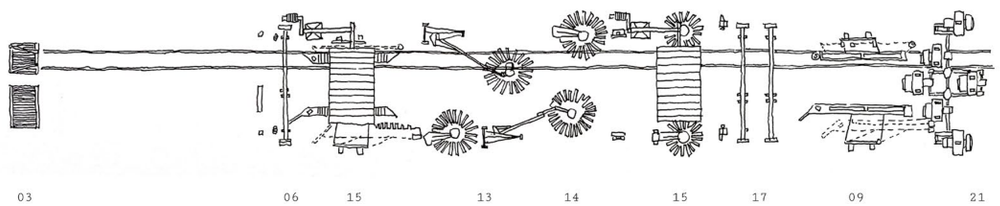
The car is taken on a linear sequence journey through a conveyor belt, series of arches, machine brushes, and dryer.

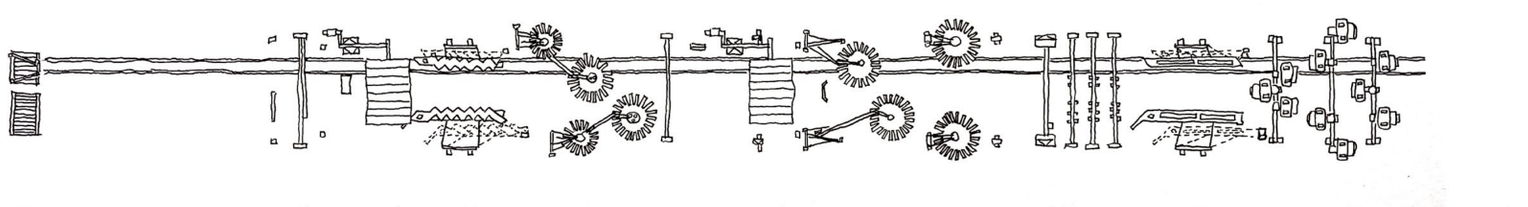
chronological organization

carwash 5 min ~ 7min

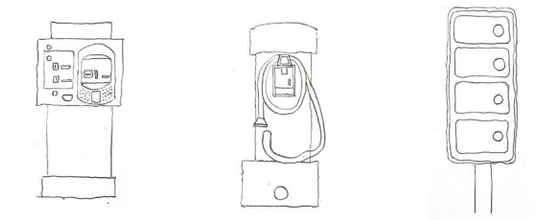




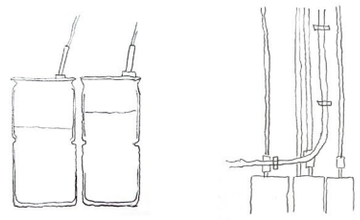




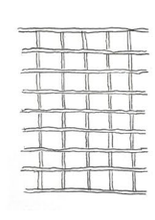
station



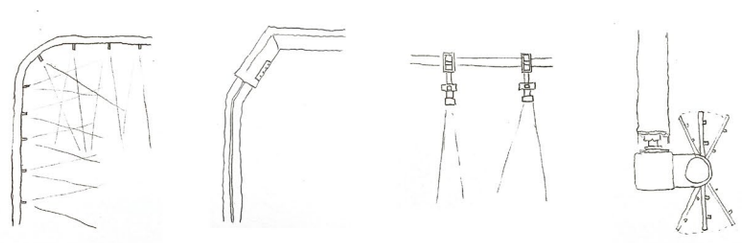
soap



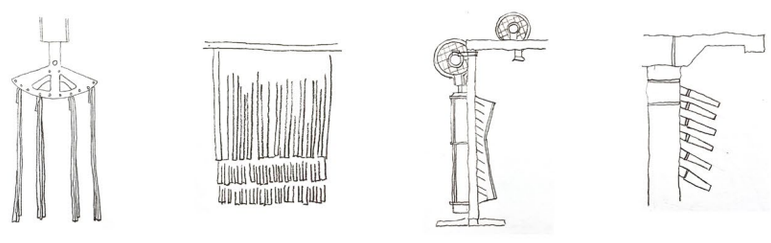
drain



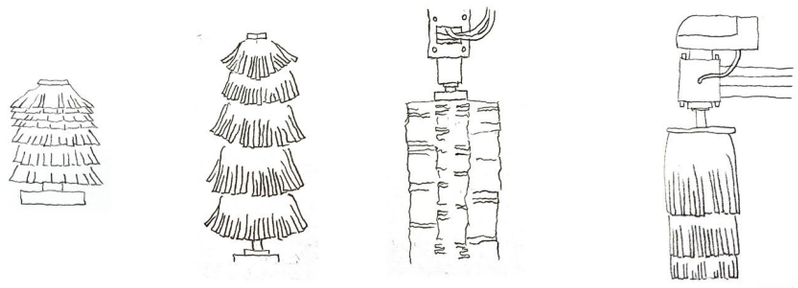
wash



dry



scrub



standard category

laundromat
car wash
salon

A salon is a place where people bring in dirty hair and nail that needs to be washed and transformed.

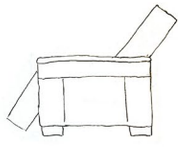
4.10

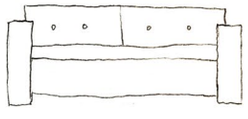
chronological organization

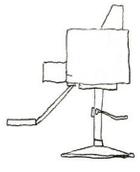
salon 30 min ~ 180min

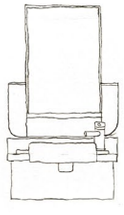
copyrighted material

chair

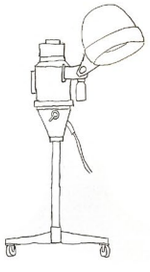


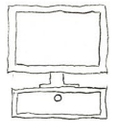






machine



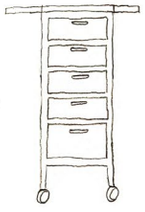


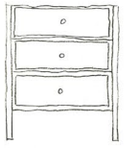
hair

wash

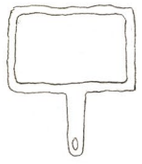
soap

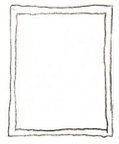
storage



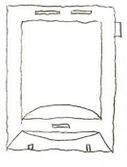


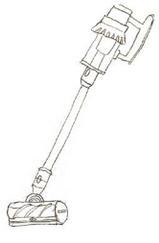
reflective

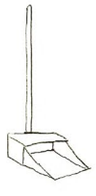




cleaning







clothes

shuffle

shuffle

shuffle

new category

laundromat
car wash
salon

uffle

shuffle

Reshuffle into unusual categories
to forget the conventional category
names and look again through the
lens of their
movements,
texture,
and form.

The process of playing with the reshuffling of categories liberates the object's function from its form and pushes the boundary of what the object could be.

shuffle

shuffle

handle

stick handle

fold

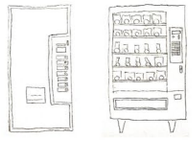
hot/cold

roll

scale

melt

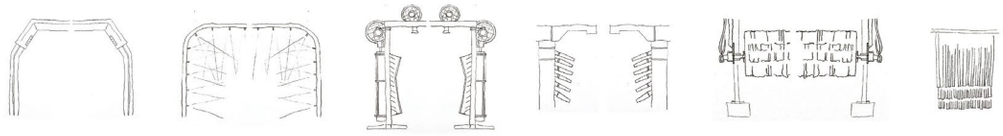
menu



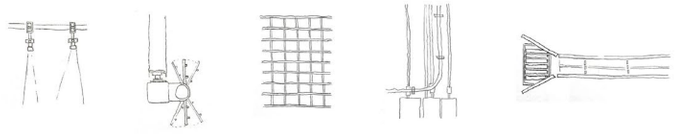
hang

laundromat

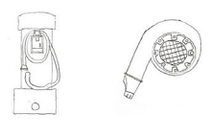
arch



carrier



air

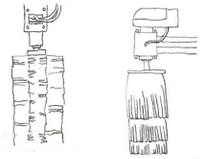


round

foot

menu

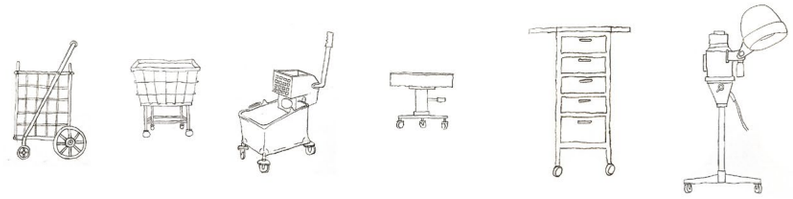
arm



car wash

mix!mix!mix!

roll

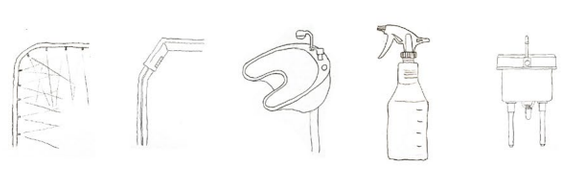


pivot

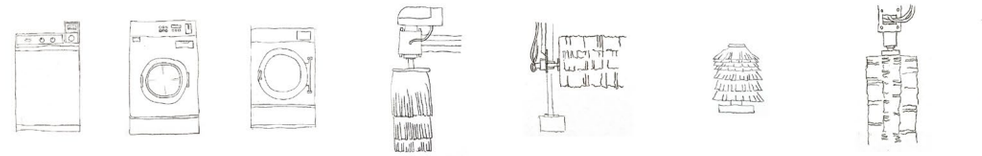
handle

air

water



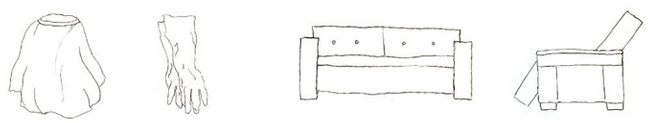
spin



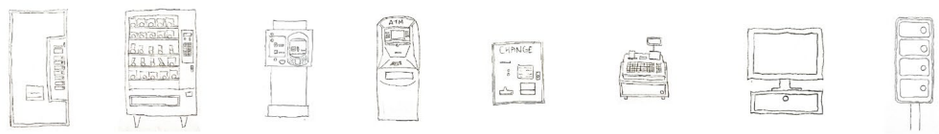
basket

hold

soft



menu

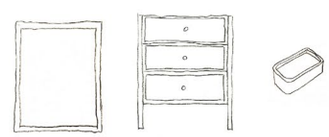


heat

brush

hang

rectangle

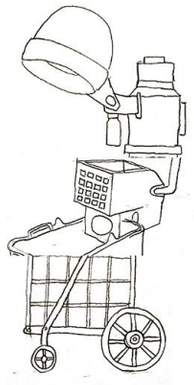
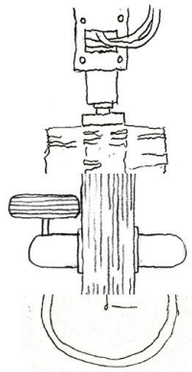


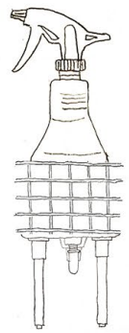
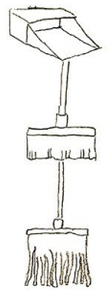
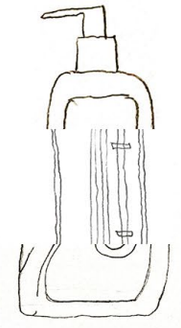
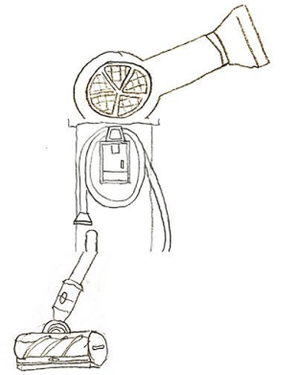
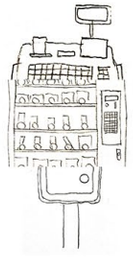
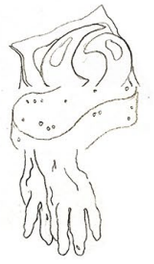
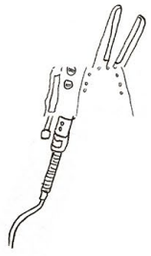
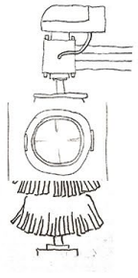
exquisite corpse

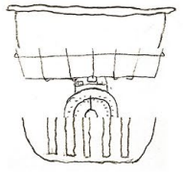
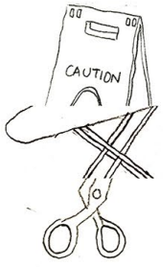
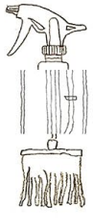
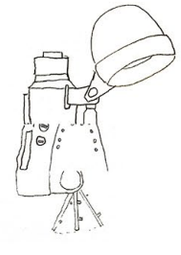
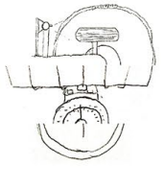
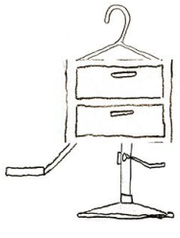
absurd machines

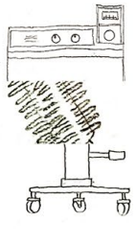
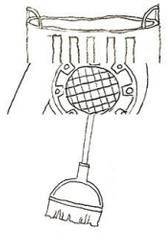
In order to play the game on my own, I needed to be in both the conscious and unconscious state of mind.

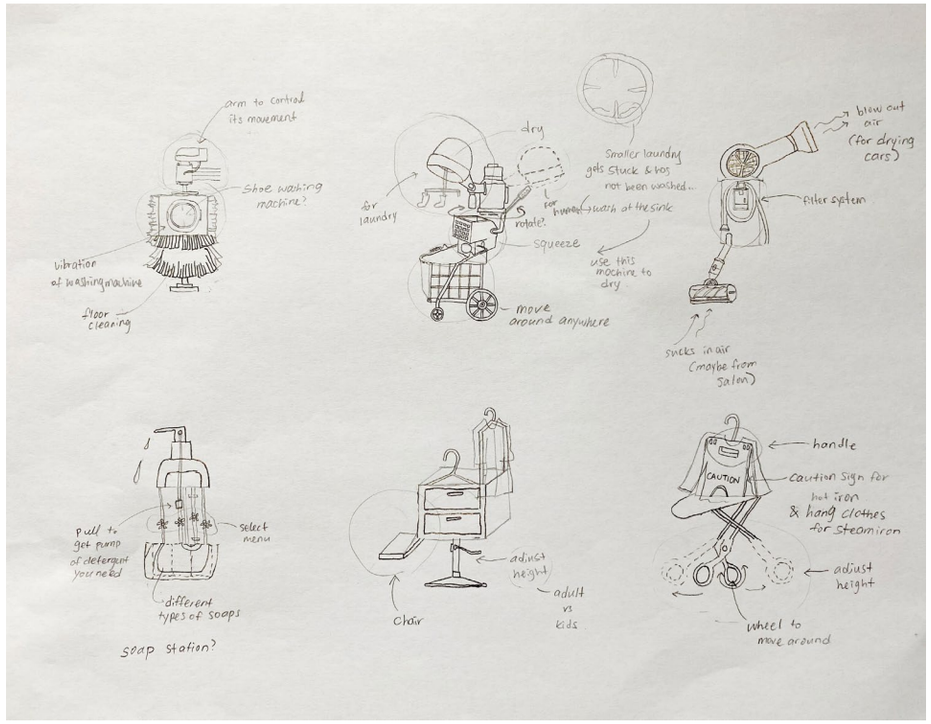
A way to invent hybridized and absurd machines while keeping the mind of each body part's movement and functions.

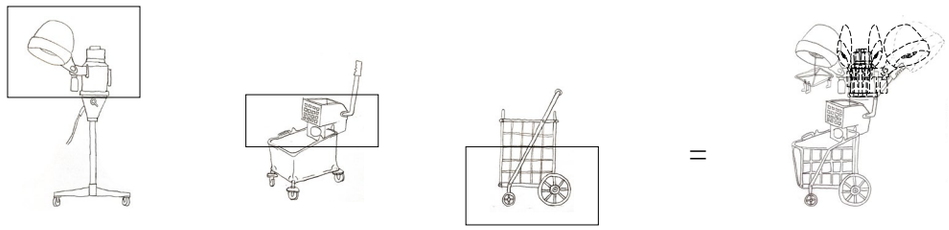


CAUTION





WET FLOOR





process...
dissected...

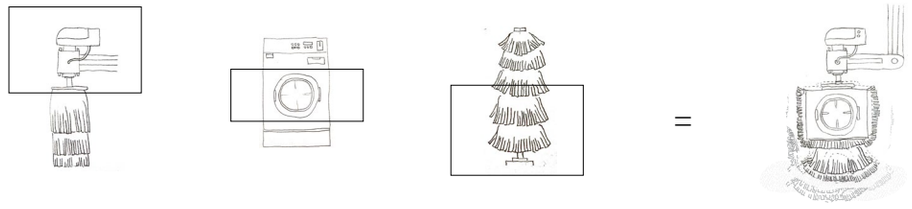
Annotated drawing while I tried to add function and life to the few selected machines.



01 : all in one dry basket

A small load dryer cart that can squeeze water of any small wet pieces and hanged to dry in the dome.
It could be used for both socks and hair and rolled around where ever needed.

This is my personal favourite because I always have small pieces stuck on my front load washer door that did not get washed.



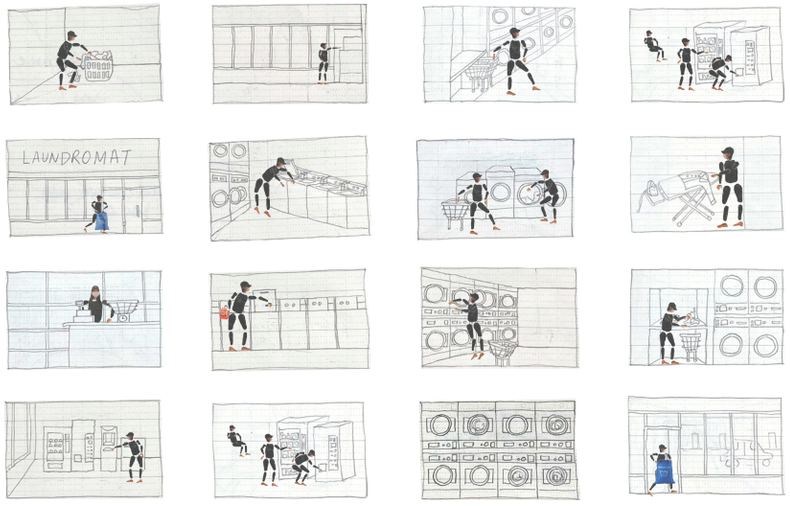
02 : cleaning dancer

A vibrating scrub that uses the vibration of the washing machine to move around freely.
It bounces and sweeps the floor and wall.

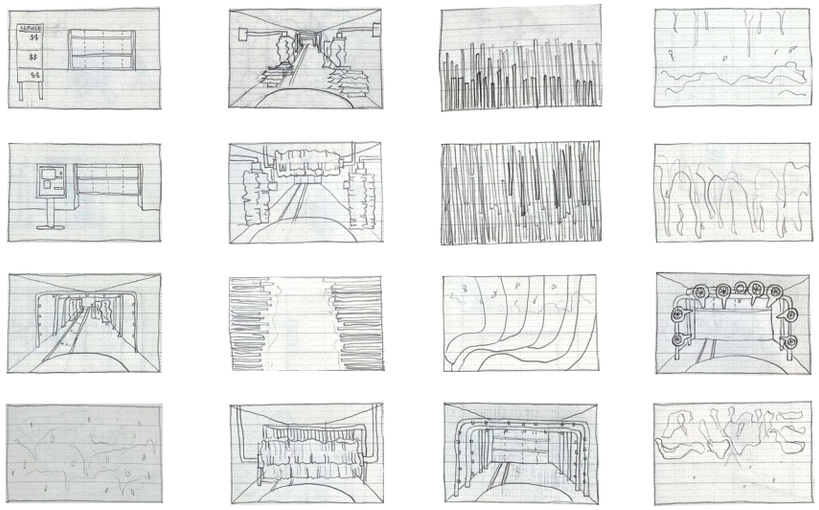
Maybe this is an architecture cleaning tool.

program sequence

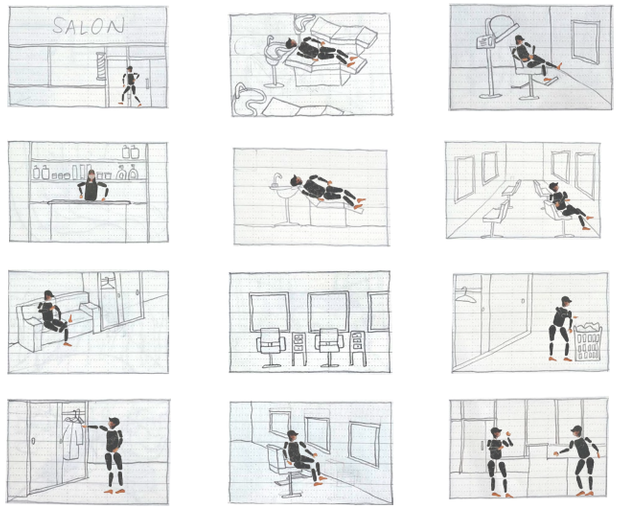
Documentation of individual program's sequence through frames then taking the process of reorganizing and annotating a mind map of their possible overlaps.



laundromat

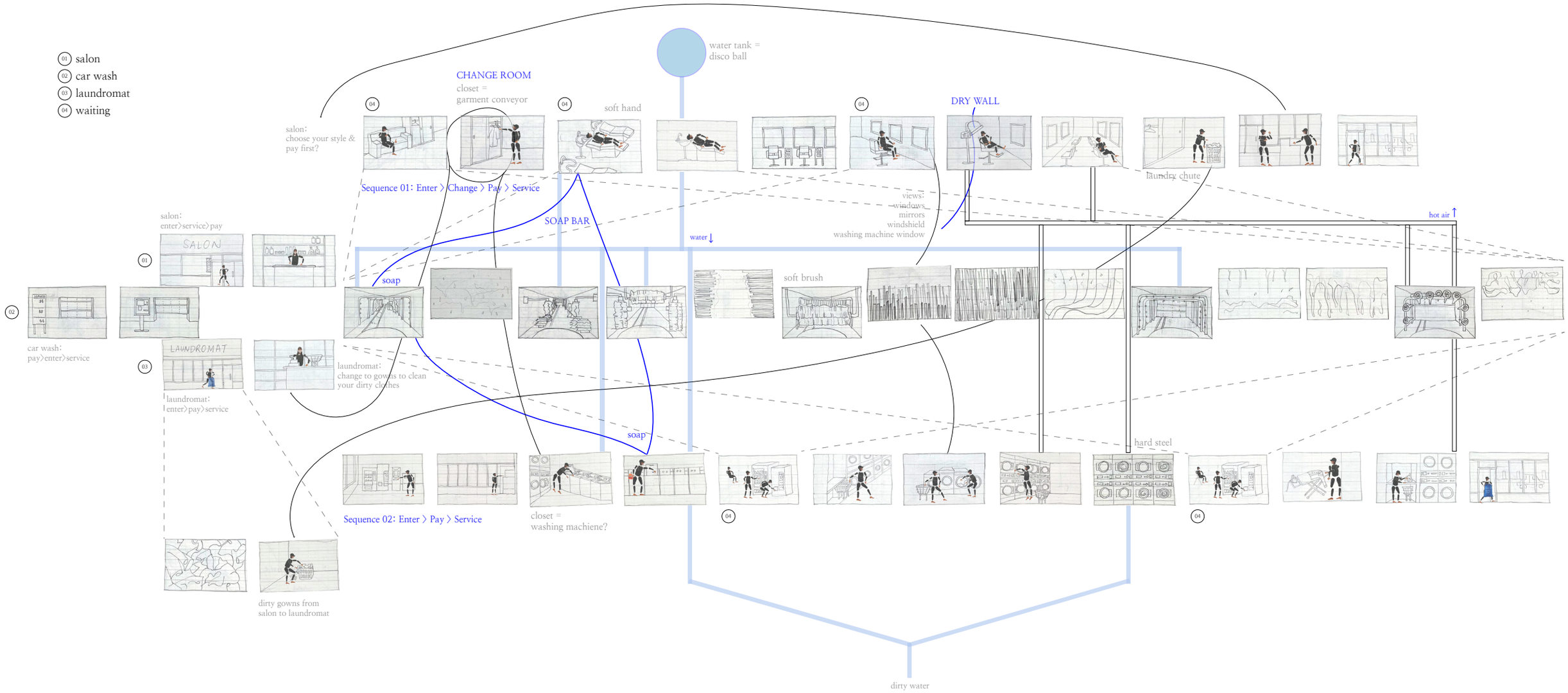


car wash



salon

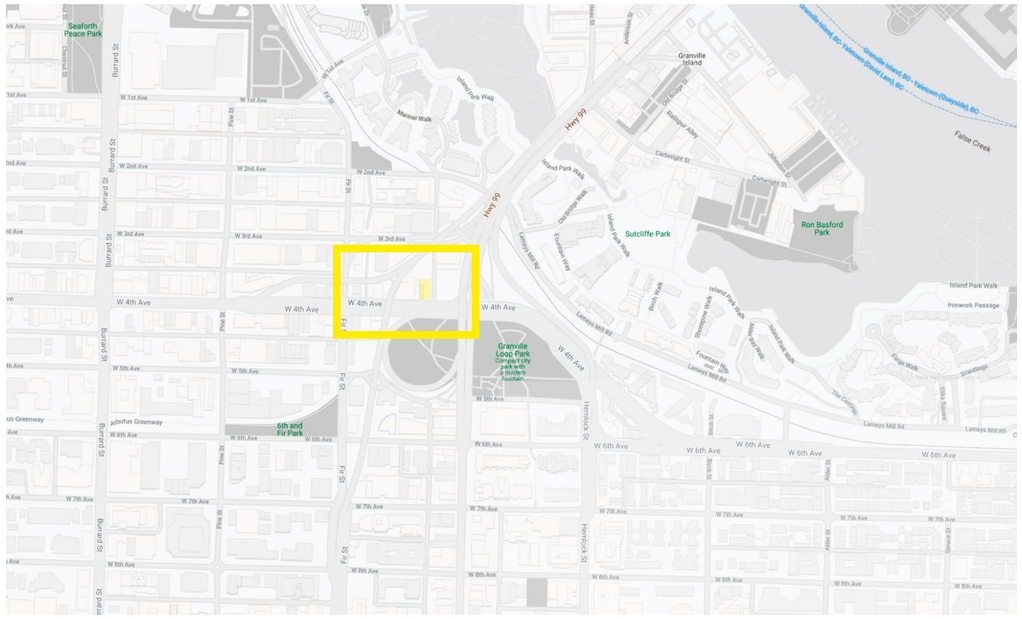
When do people enter?
When do they pay?
When do they get their service?


01 salon
02 car wash
03 laundromat
04 waiting
water tank =
disco ball
CHANGE ROOM
closet =
garment conveyor
soft hand
DRY WALL
salon:
choose your style &
pay first?
Sequence 01: Enter > Change > Pay > Service
laundry chute
views:
windows
mirrors
windshield
washing machine window
hot air
salon:
enter>service>pay
SALON
SOAP BAR
water
soap
soft brush
car wash:
pay>enter>service
LAUNDROMAT
laundromat:
change to gowns to clean
your dirty clothes
laundromat:
enter>pay>service
soap
hard steel
Sequence 02: Enter > Pay > Service
closet =
washing machiene?
dirty gowns from
salon to laundromat
dirty water

site

on w 4th Ave.
in between Fir St. and Grandville Bridge

After analyzing the sequence of three programs and before starting the design, the project consists of site restriction to ground the project to some logic of its size and gravity.



The South, east, and north sides are open with no obstruction and the west side with a neighbouring building that is half winemaking supply store and residential at the back.

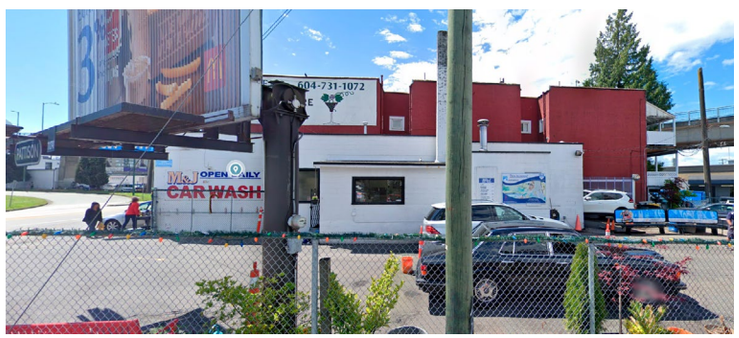
Two light wells and three solid brick walls face the site.

site
:unfolded edge condition

4.24

01 : neighbour building

02 : site south elevation



03 : site east elevation

4.25

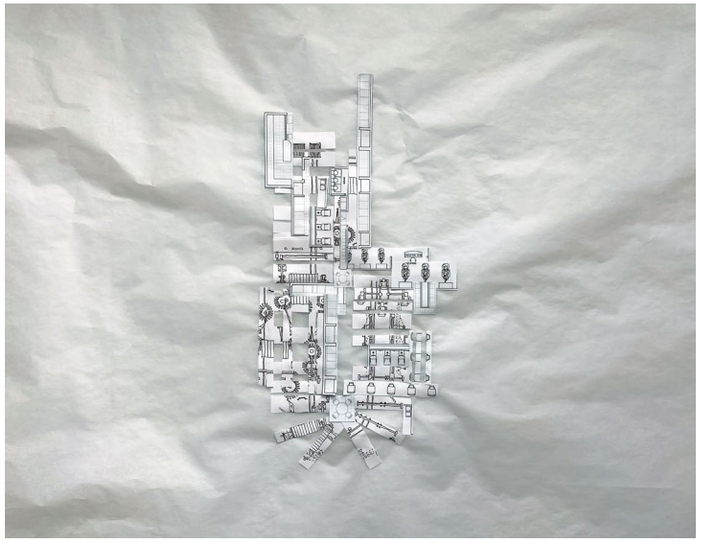
unconscious

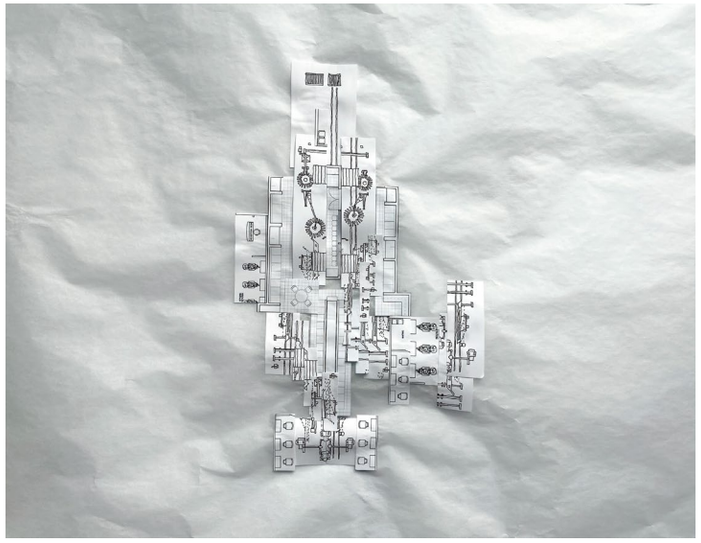
copyrighted
material

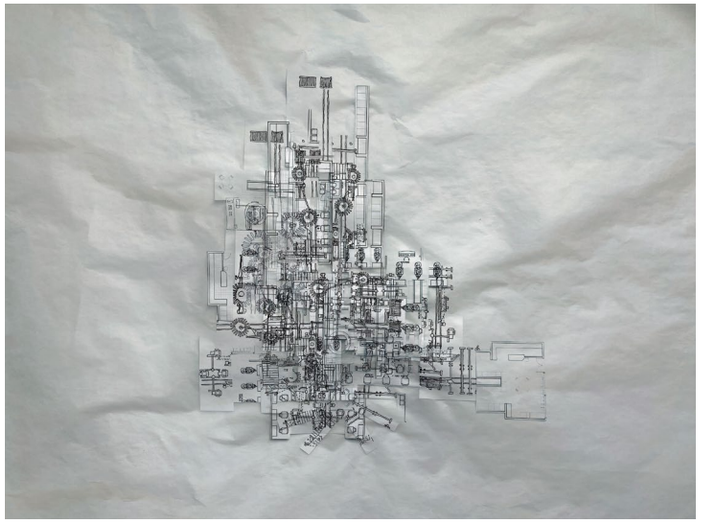
process

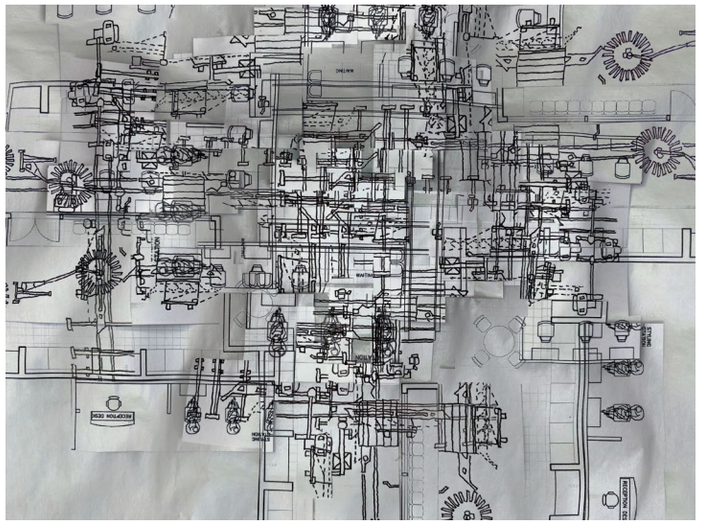
Again, stepping into the unconscious mind like the surrealists and the game of exquisite corpse.
I began cutting and dissecting the plans of laundromat salon and carwash and collaged them.

4.26









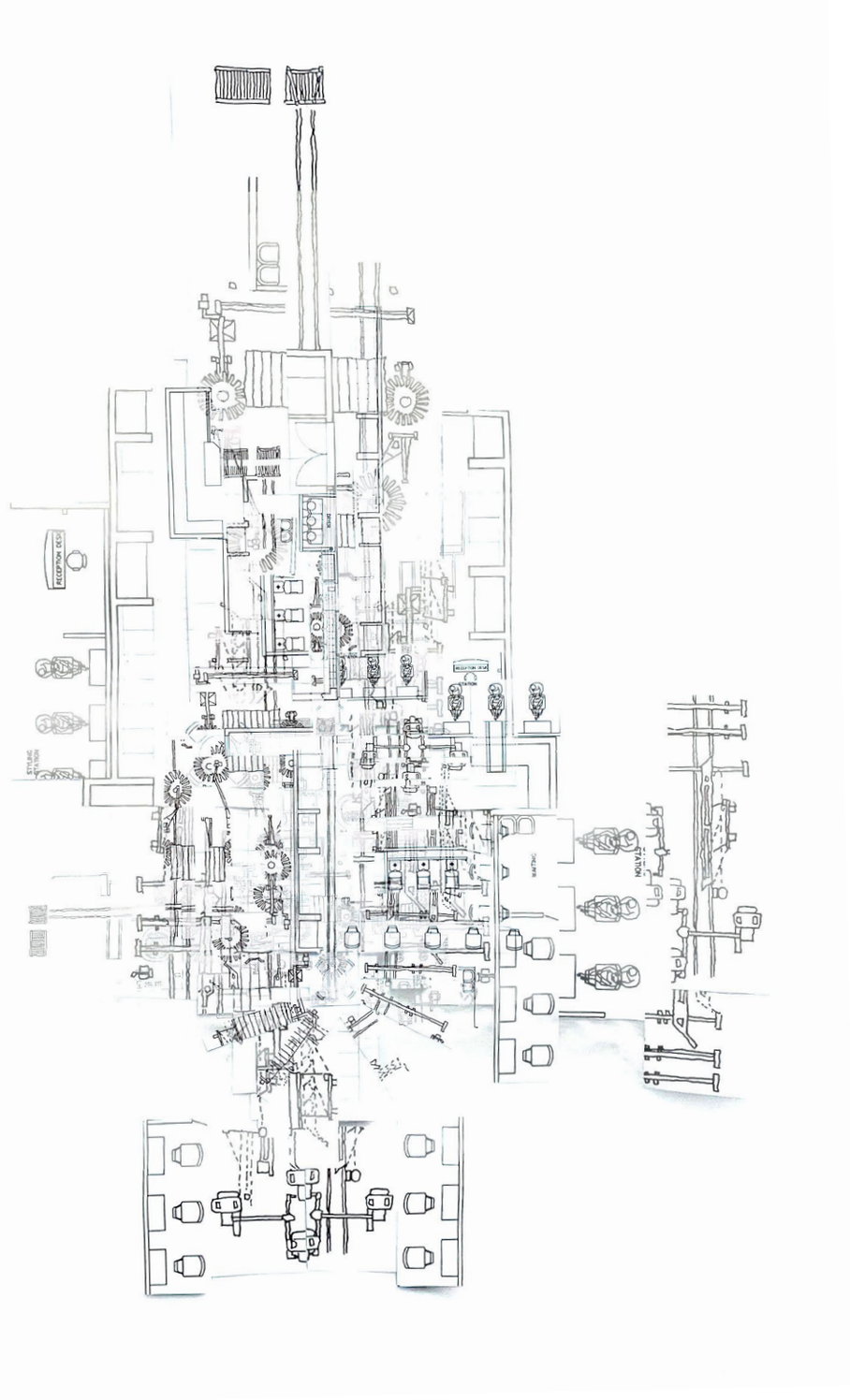
dissect & collage

To Look for opportunities and reinterpret from an abstracted image.
It tried to read as section, plan, or elevation. I tried to flip it upside down, or see it at an angle, ways of recalibrating our creative mind.

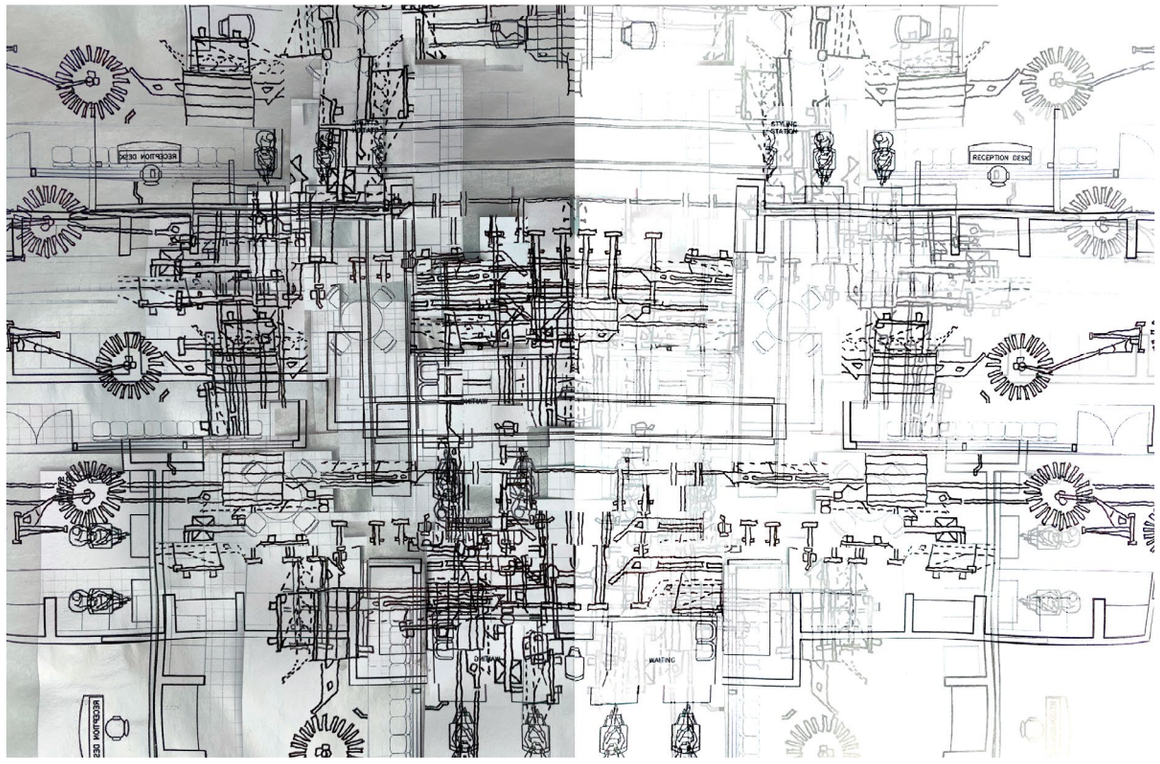
What if...

What if the car wash was a U-shaped tunnel?
What if the car wash tunnel was split in half and opened up space in-between for people to gather and wait?
What if the dryer for the car wash is used for humans as well?

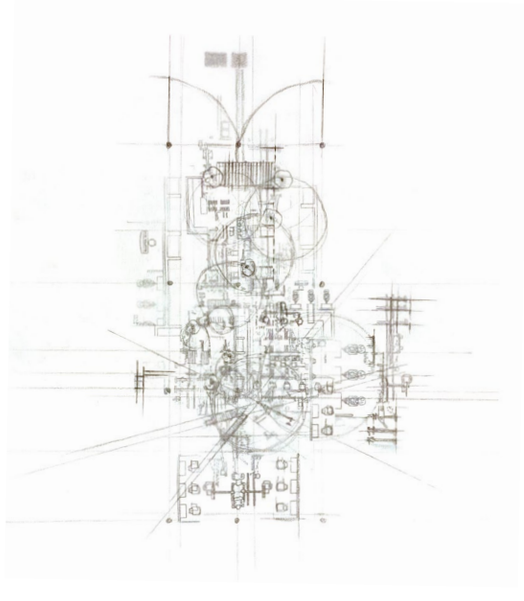
overlay

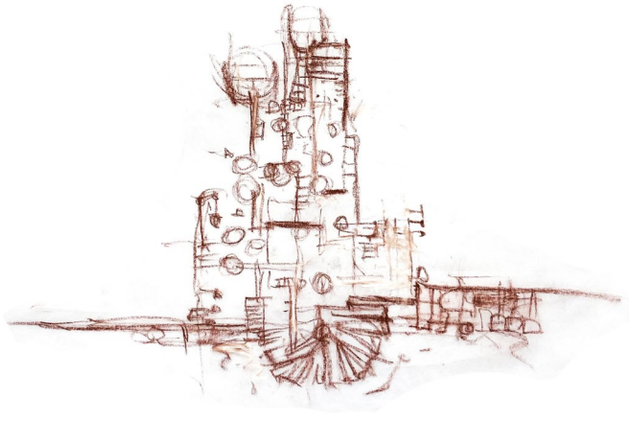


zoom out
zoom in



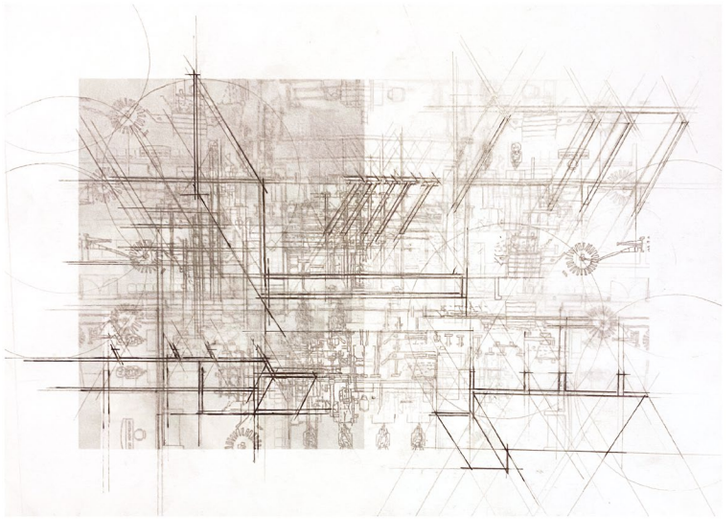
01

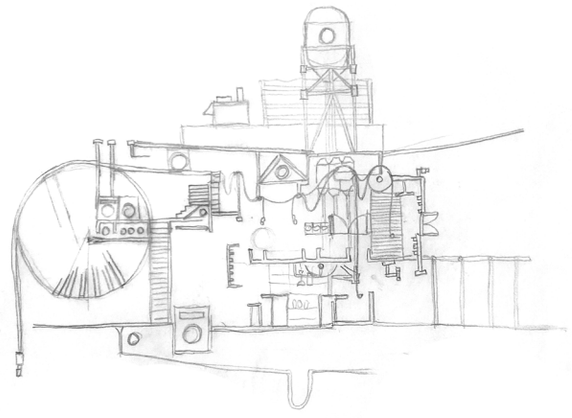




02

03





04

And sometimes, trusting the tool.

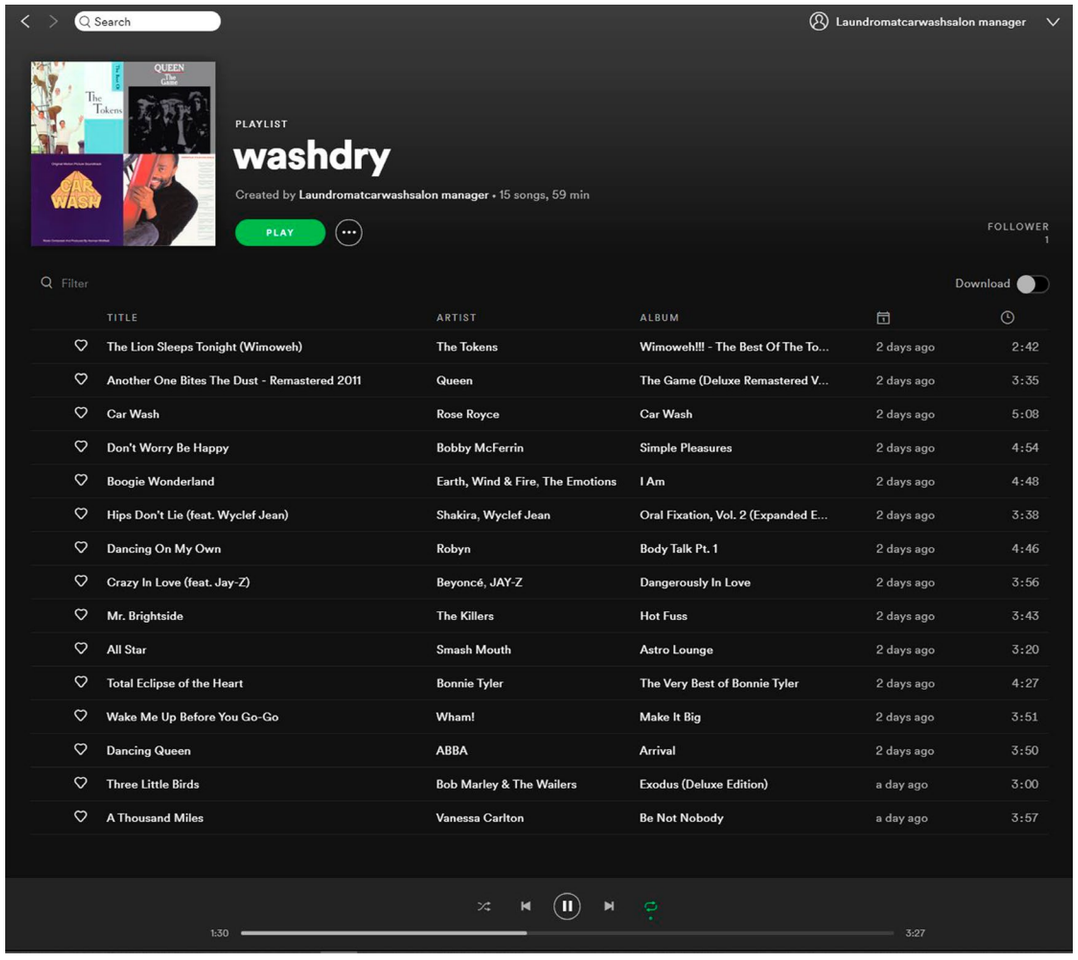
Looking for chances from the inconsistent and abstract drawings.
I like unclear images, as they give room for me to imagine.

exquisite corpse

absurd machines

In order to play the game on my own, I needed to be in both the conscious and unconscious state of mind.

A way to invent hybridized and absurd machines while keeping the mind of each body part's movement and functions.



4.31

please imagine this building with this music playlist

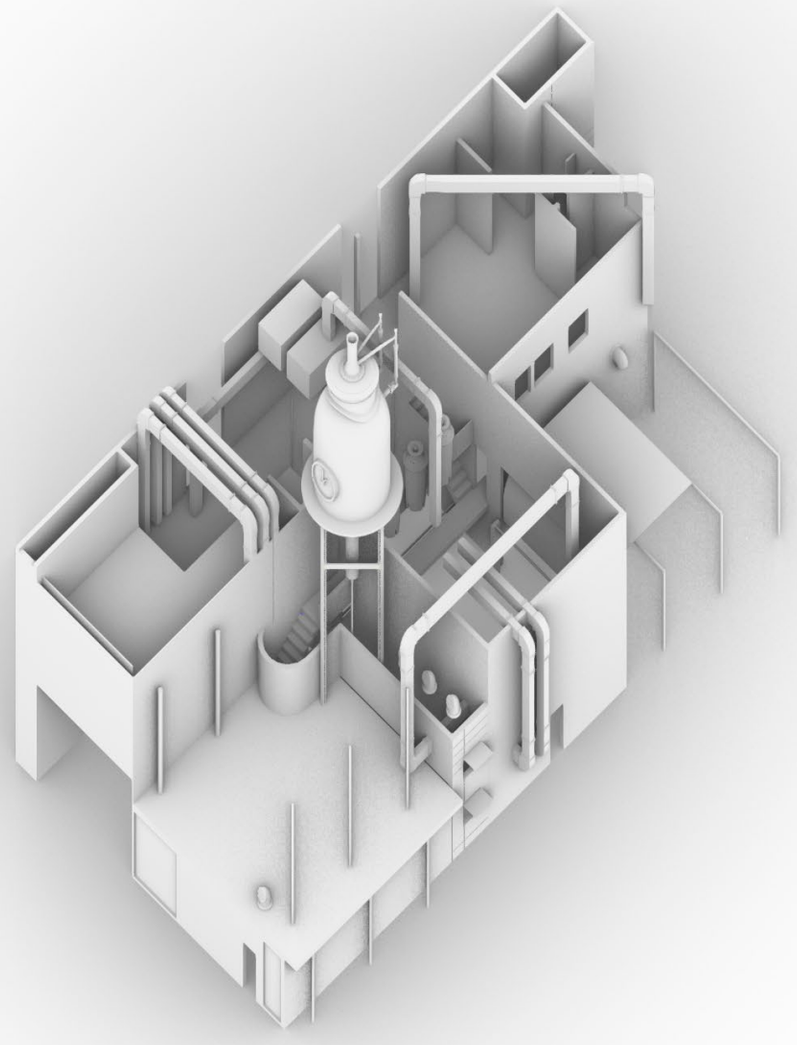
As much as the abstraction process is important, a playlist is just as important. Imagining myself as a manager of this space, I made a collection of music that I wish to play in this place.
The plans and sections flourished while listening to this playlist, embedding the vibe of this place into my brain through music.

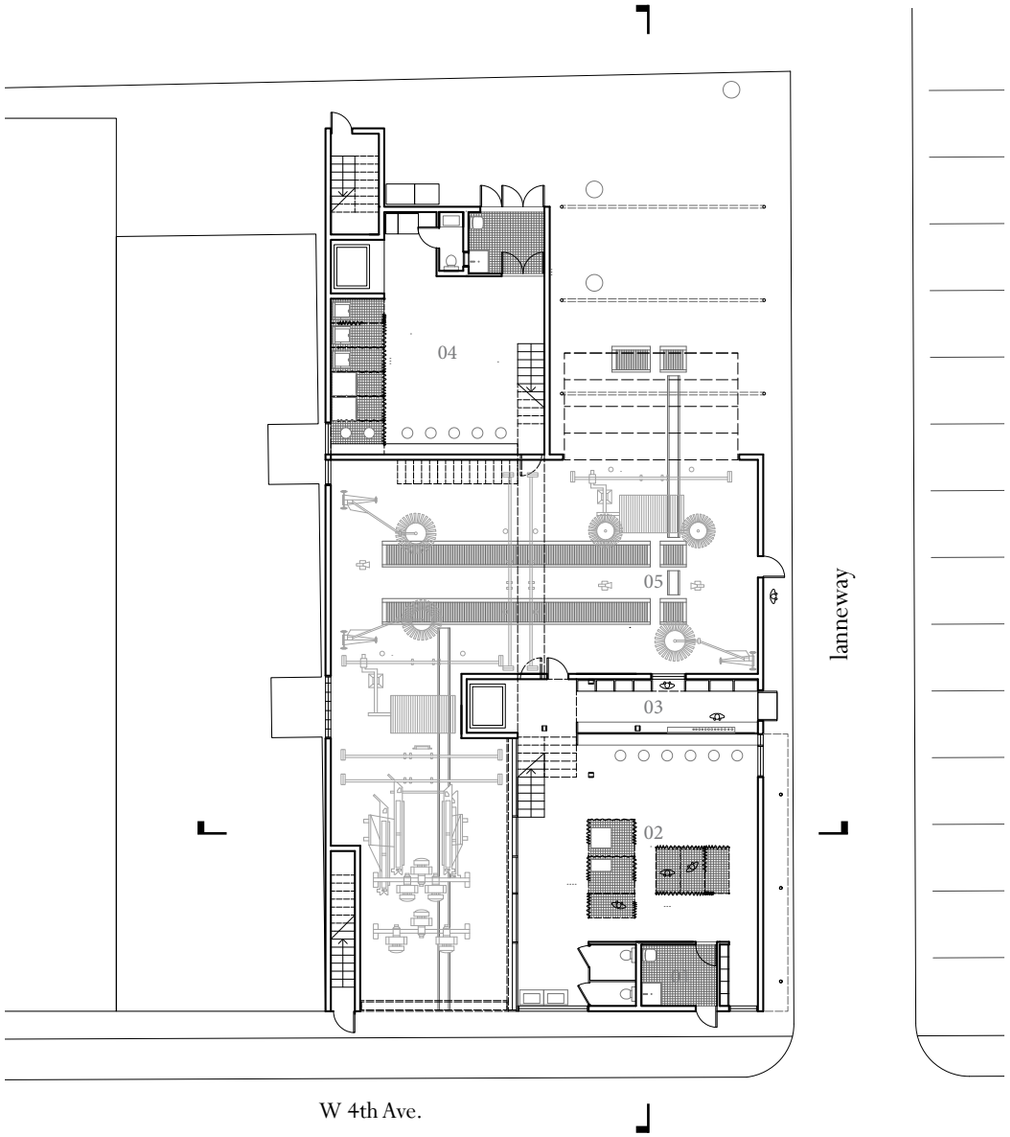
A place with jungle music and 70s disco-pop

six quadrants

This wash-dry station is a place of wonder. A place both dirty and clean, public and private, wet and dry coexist. The site is split into six quadrants, mainly driven by the standard car wash tunnel size.

80' length 16' width 12' height



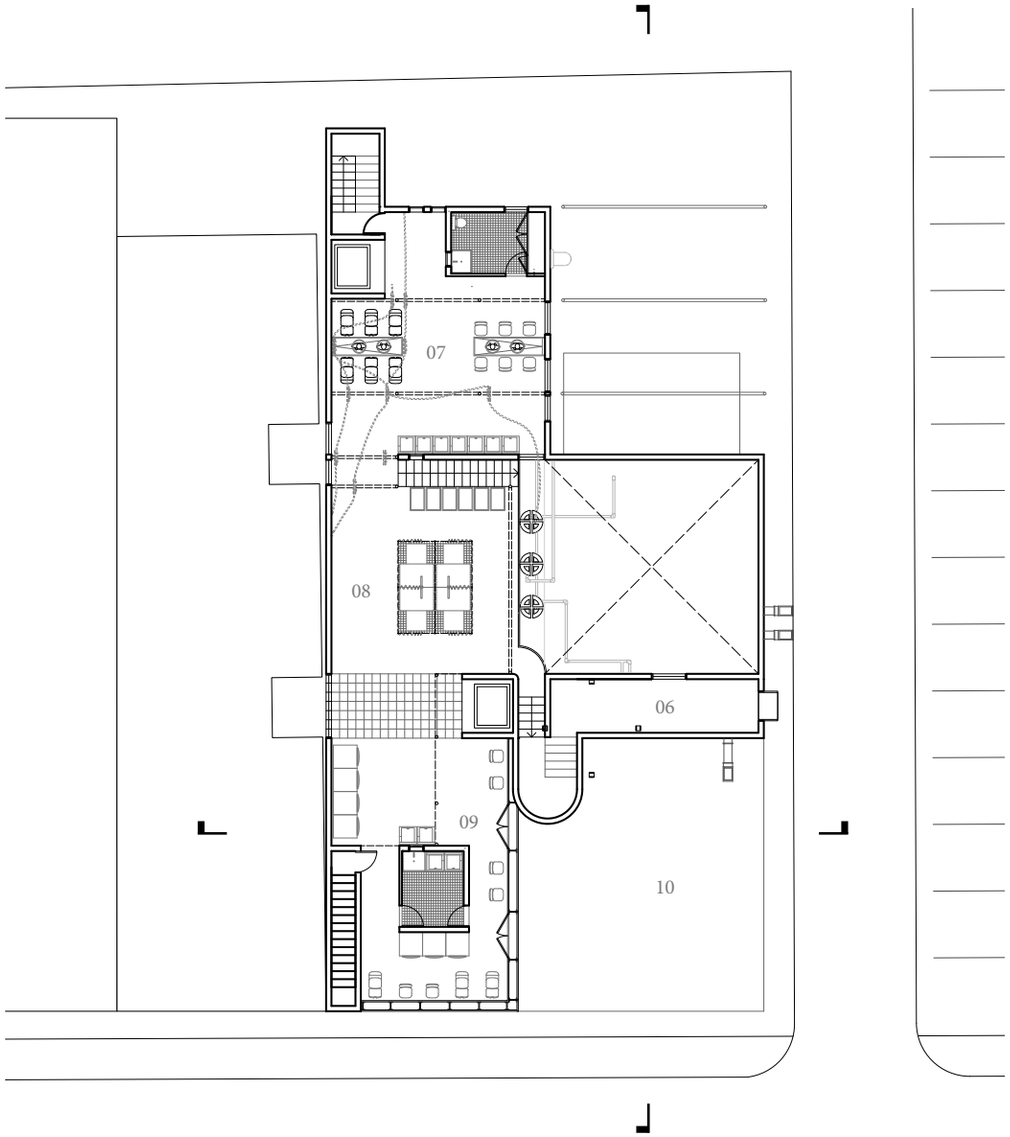


01 vestibule
02 change rm.
03 soap bar
04 lobby 2
05 car wash
06 staff rm.
07 wash station
08 folding lounge
09 dry wall
10 outdoor dry

4.33 ground level plan

At point 03-this is the soap bar where the car and people come from both sides to meet... people with robes...people with full outfits... people with cars... people with laundry...
and maybe ...people with shaggy hair...

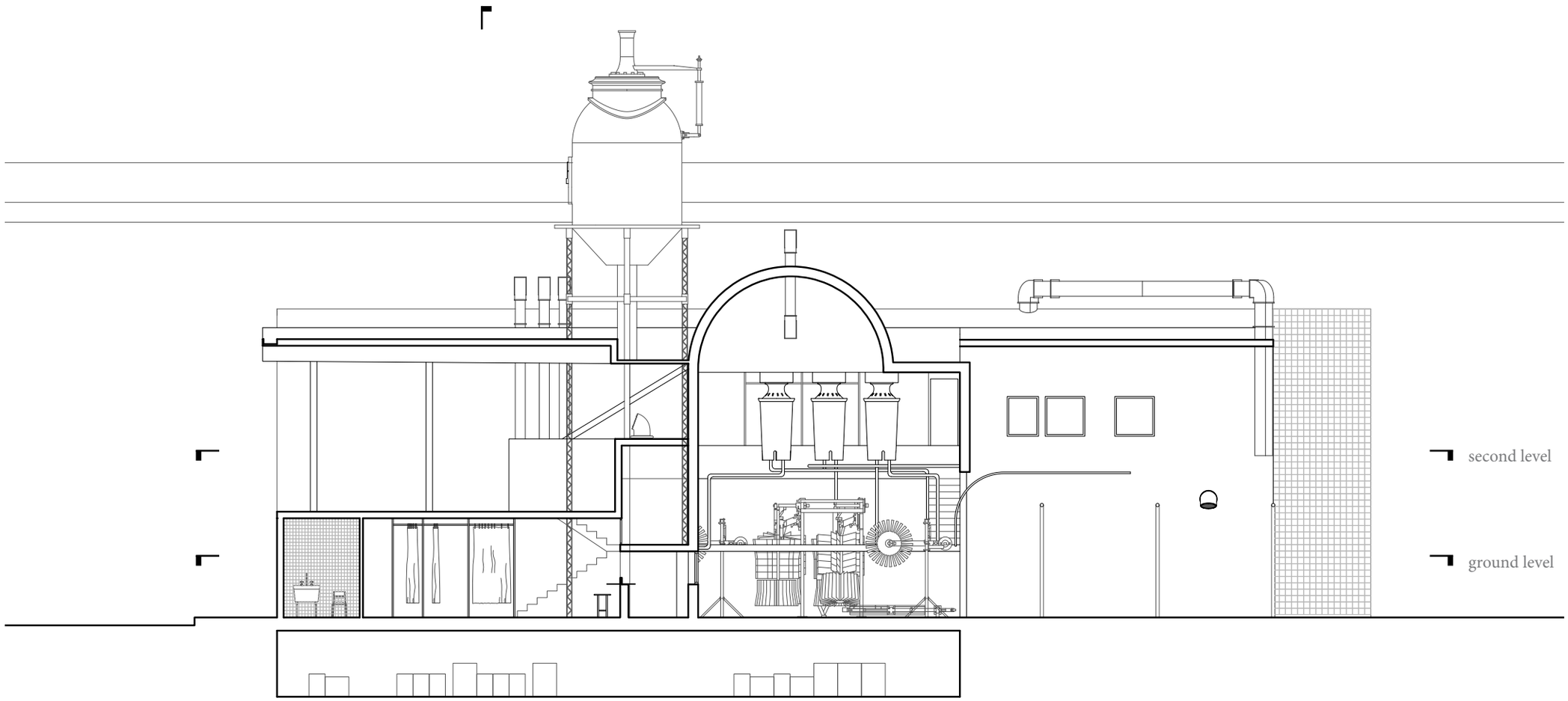
wash dry
: plan



4.34 second level plan

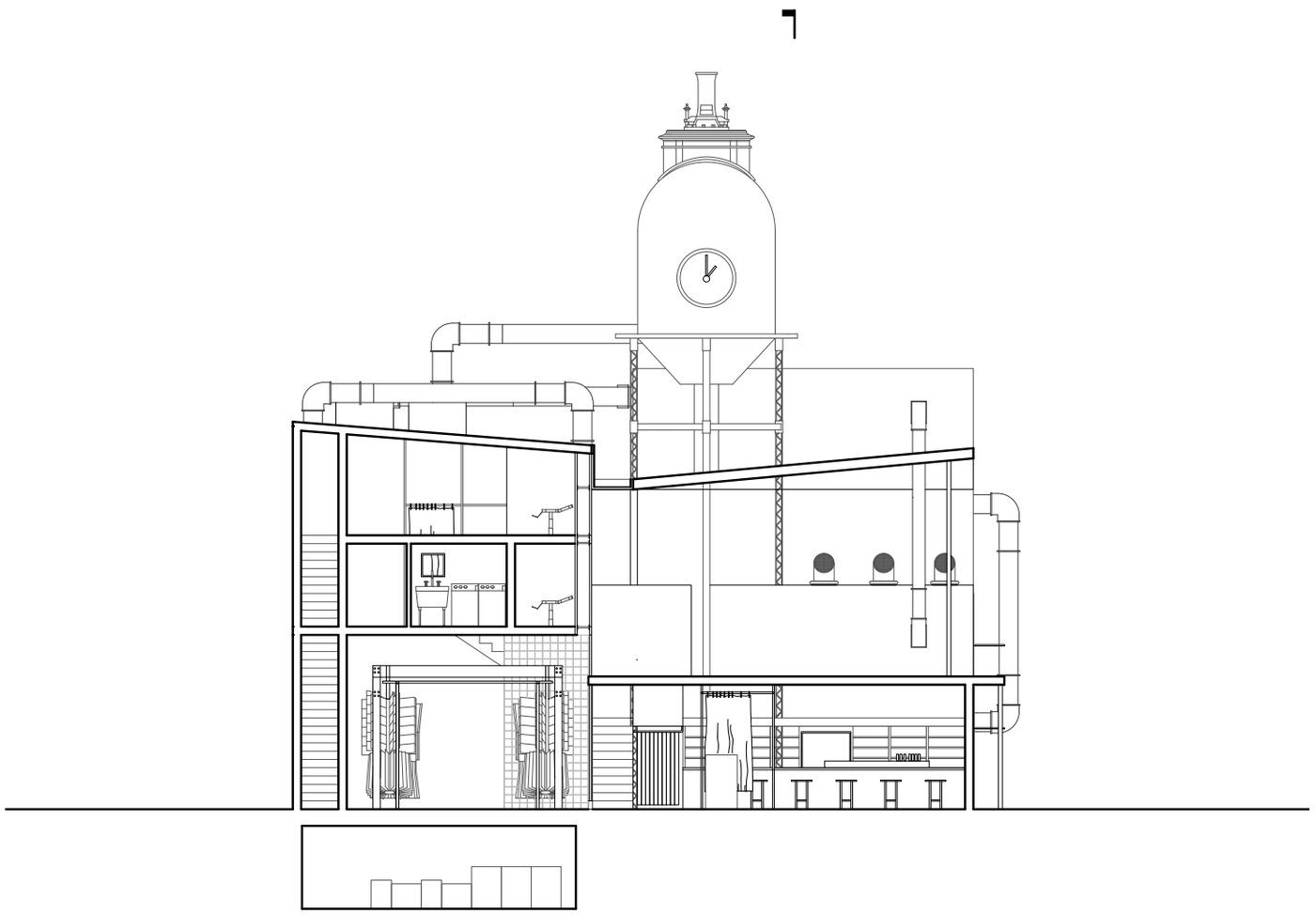
On the second level, there is wash space at the north side of the building and dry space south side of the building. The middle quadrant being the folding and mingle area overlooking the car wash through the Brita filters.

wash dry
: long section

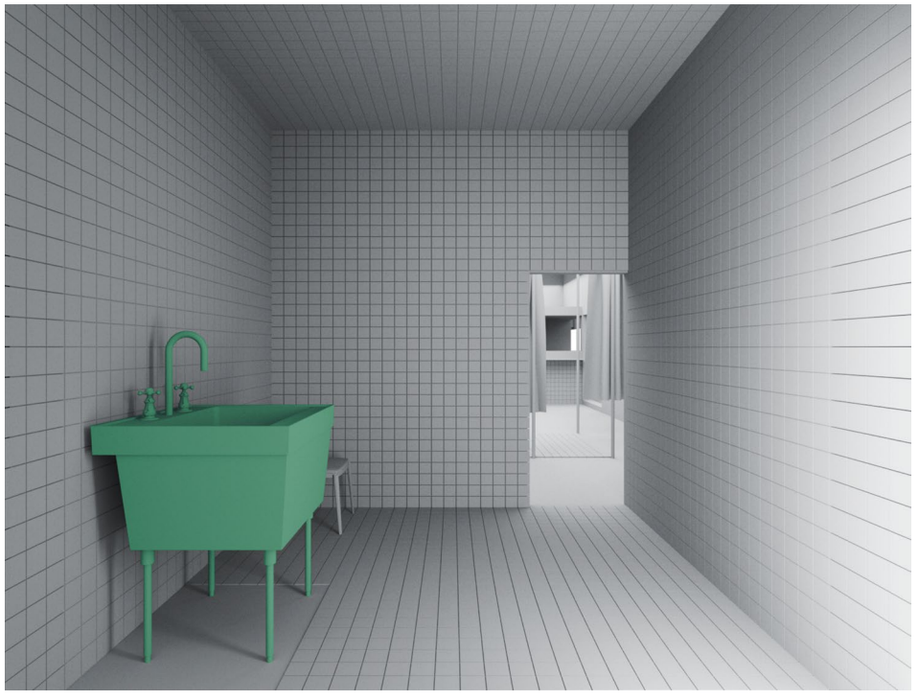


4.35

wash dry
: short section



long section



lobby entry

You enter into a bathroom-like vestibule, feeling wetness through the tiled wall and floor in a standard accessible washroom size.

soap bar & change room

Before you step to the soap bar, this is where you would change into robes and change your coins in between these thin curtains.

Shot Special

*served with chips or fries

1/4 odour removal
1/4 ocean febreze
1/2 deep clean oxi

blah
blah

1/4 odour removal
1/4 mint cucumber febreze
1/2 tide plant-based
*vegetarian

vegetarian

1/2 colour protection
1/2 stain removal

RGB

2/3 delicates
1/3 rose febreze

hot
night

1/3 anti-bacterial
1/3 heavy duty
1/3 odour defense

dirty
dog

pro stain remover [topper]
2/3 deep clean oxi
1/3 odour defense

armpit

pro stain remover [topper]
1/3 whiteness
1/3 downy fabric protection
1/3 rose febreze

hazy
lazy

fabric protection whipping
1/3 whiteness
2/3 free&gentle
*dermatologically tested

couch
potato

1/3 deep clean
1/3 argan milk
1/3 volume

fluffy
bomb

2/3 anti-frizz
1/3 coconut repair milk

slippery
carmex

1/2 colour protection
1/2 anti-frizz

RGD
insulator

1/4 coconut oil
1/4 collagen
1/2 deep hydration
*dermatologically tested
*no sulfate

cottontail
colada

*please ask extra shot for heavy load
/bad hair day

Everyone meets at the soap bar to get their shot special.
Welcome to the 2.99 deal of the day that invites different sets of groups for every weekday.

SHOT DEAL of the DAY **$2.99**

Monday
hazy lazy
slippery carmex

Tuesday
dirty dog
couch potato

Wednesday
armpit
cottontail colada

Thursday
RGD
RGD insulator

Friday
hot night
fluffy bomb

*** bounce dryer sheet sold separately**

!diy shots!

it's easy as 1234

*served with chips or fries

step1

44ml

1/2

0ml

cucumber mint
toothpaste
cotton candy
rose
lavender
cedar
cinnamon bun

step2

powder
liquid
vegetarian
shampoo
conditioner
treatment
mask
oil

step3

small
medium
large
delicates
short
medium
long

step4

colour
ordor
stain
thickness
damage ! !! !!! !!!! !!!!

special aroma oil: detox / sleep well / high energy / stress free

...and of course, the custom shot menu catered to the specific needs of each customer.

pro stain remover [topper]
1/3 whiteness
1/3 downy fabric protection
1/3 rose febreze

hazy lazy

2/3 anti-frizz
1/3 coconut repair milk

slippery carnex

01 : Deal of the day: Monday

Monday is a lazy day for everyone. Maybe we want everything to go smooth, even our laundry and hair.

Monday is a day of softness and gentleness.

fabric protection whipping
1/3 whiteness
2/3 free&gentle
*dermatologically tested

couch potato

1/3 anti-bacterial
1/3 heavy duty
1/3 odour defense

dirty dog

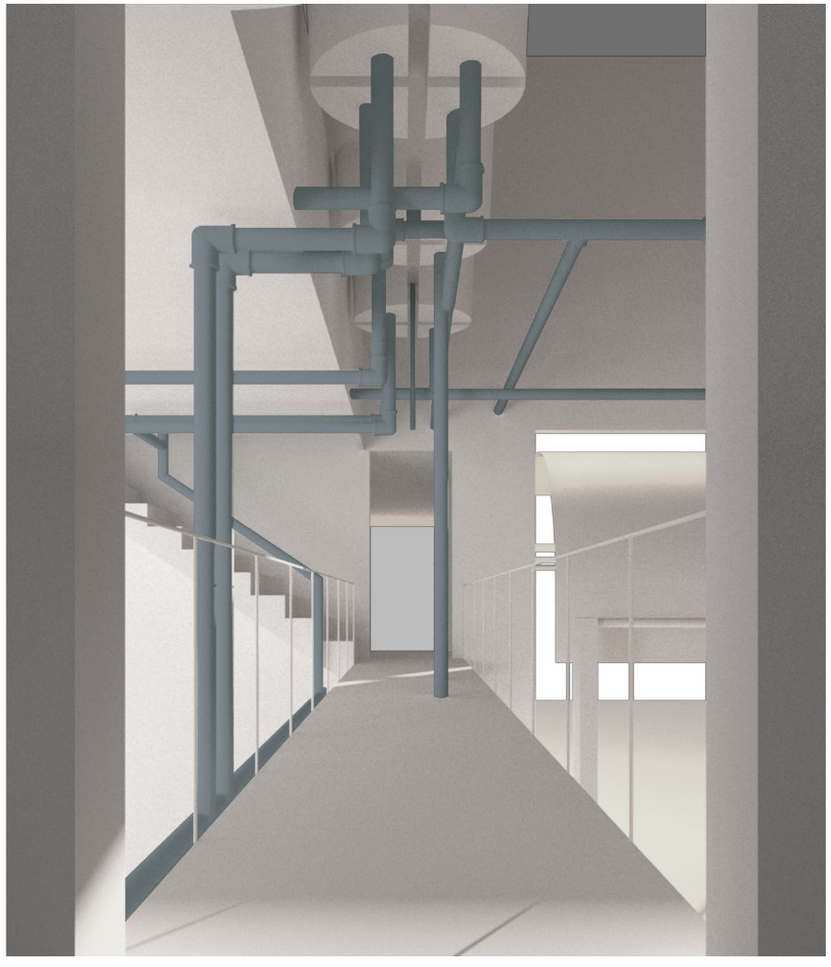
02 : Deal of the day: Tuesday

Tuesday is still loose, but we want that pick up energy and dynamic.

Deal of the day invites people wishing to do soft, gentle washes and another group of people who needs to go through the heavy-duty wash.

wash station

Wash station with hanging shower heads like track lights. A flexible room with any wash activity.

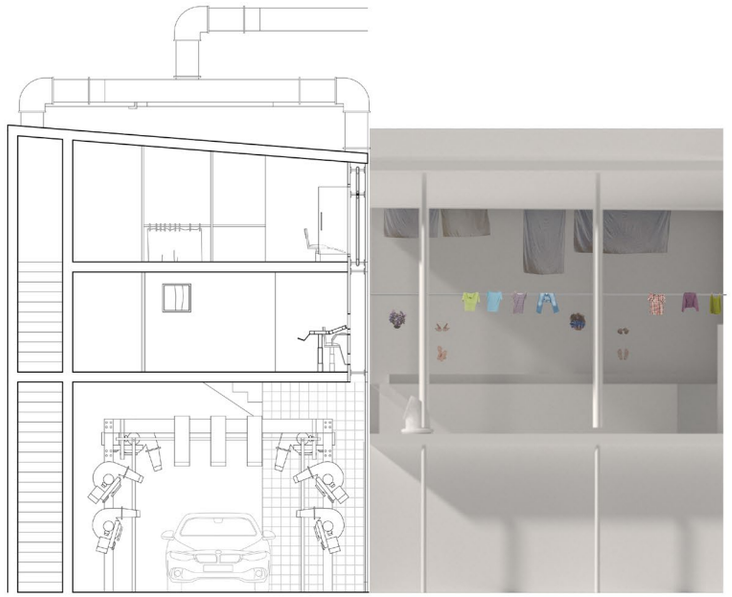


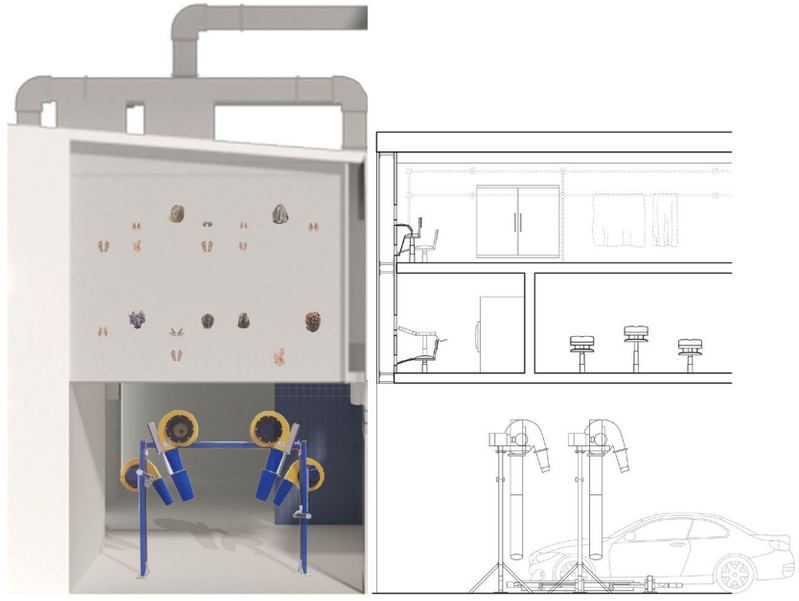
bridge overlooking car wash

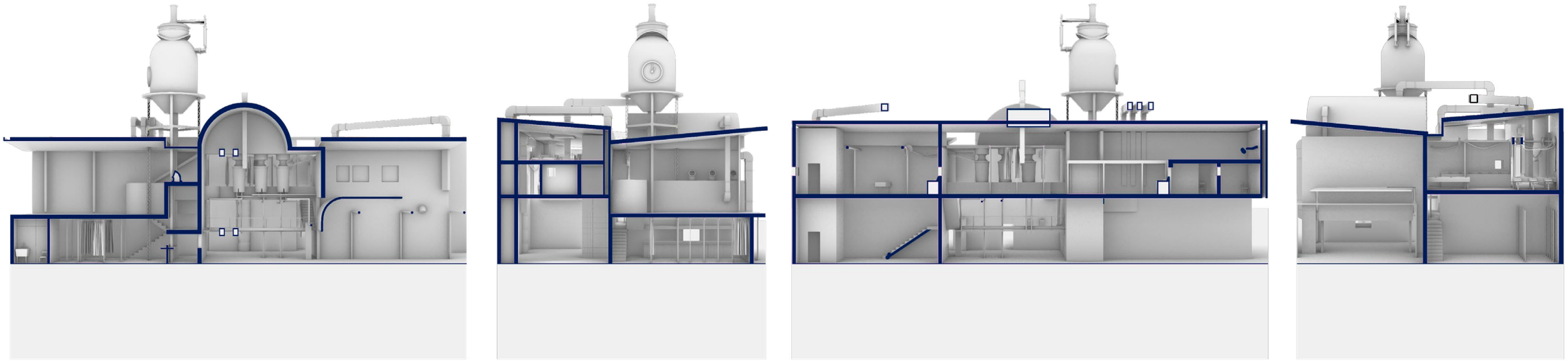
dry wall

A double façade wall that catches the dry air from the carwash and heats up this in-between space for drying purposes.

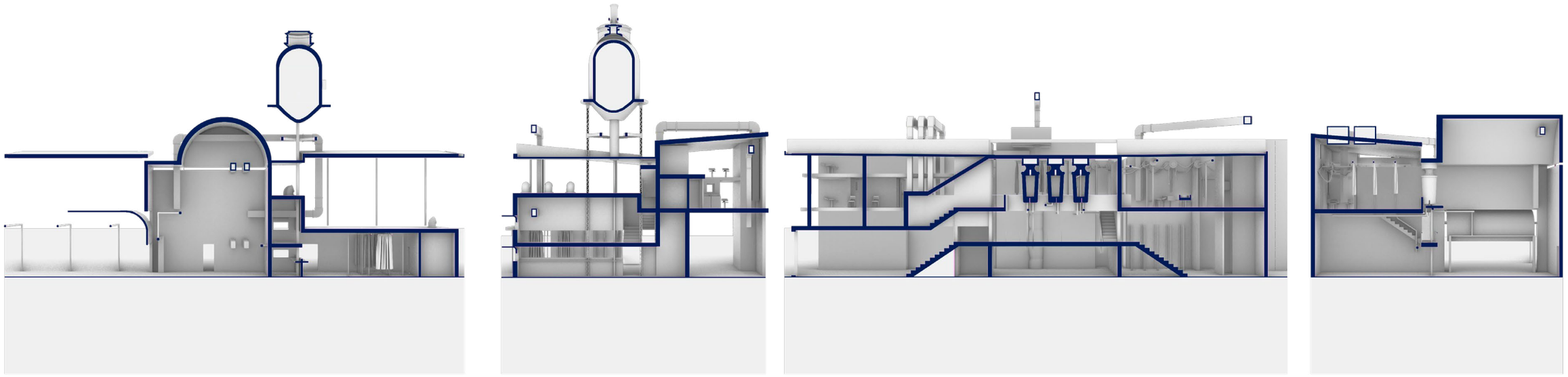
You and other people poke out their desired body parts to dry. People walking bypassing this building would see fragments of body parts as a façade pattern. The longer side of the façade is flexible, where you could dry body parts and also hang your laundry.







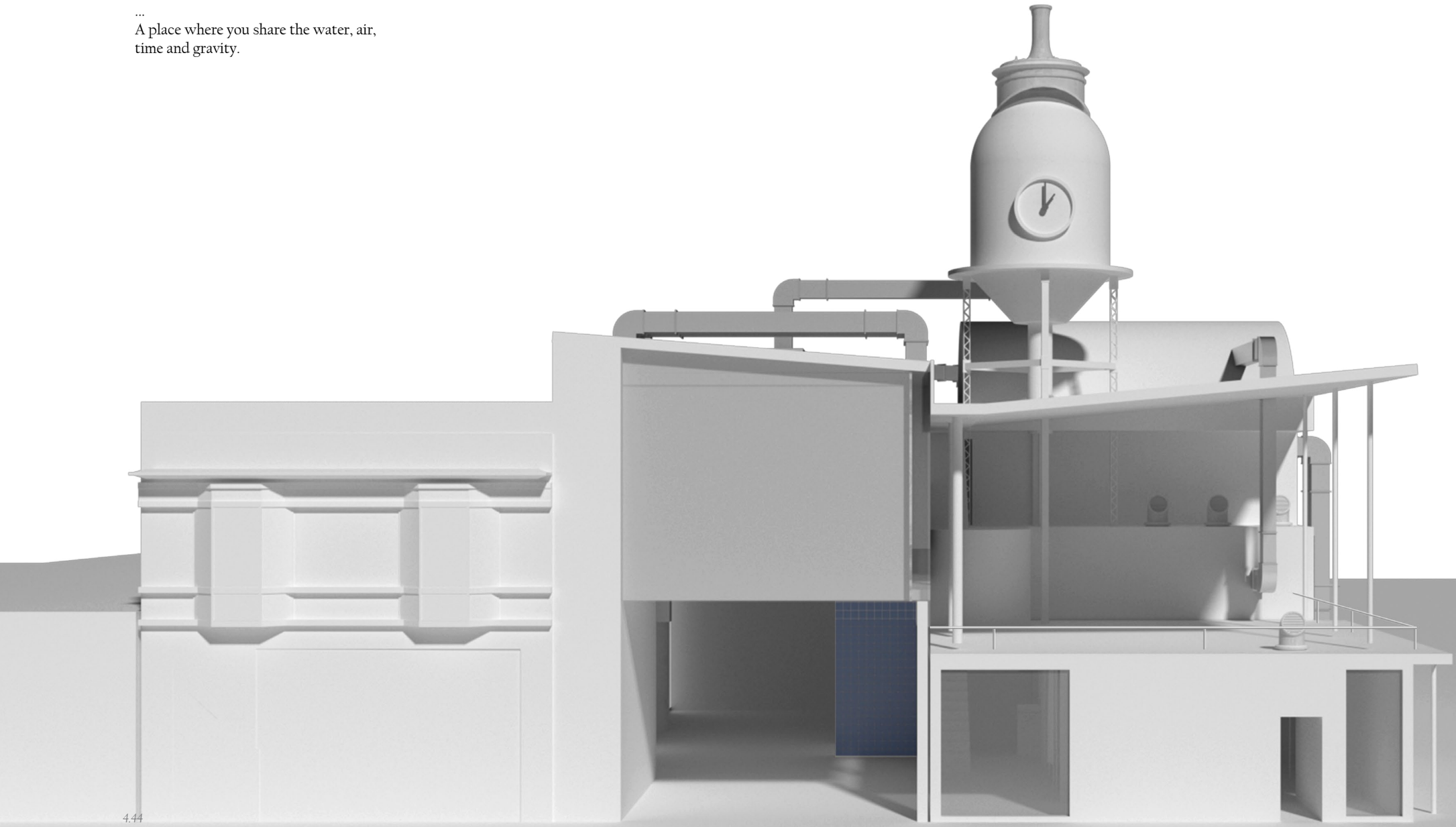
unfolded section: looking inward



unfolded section: looking outward

4.43

This station is a place of wonder.
A place where you time your laundry,
dying your hair, perming your hair,
drying your body, and timing your car
wash.
...
A place where you share the water, air,
time and gravity.

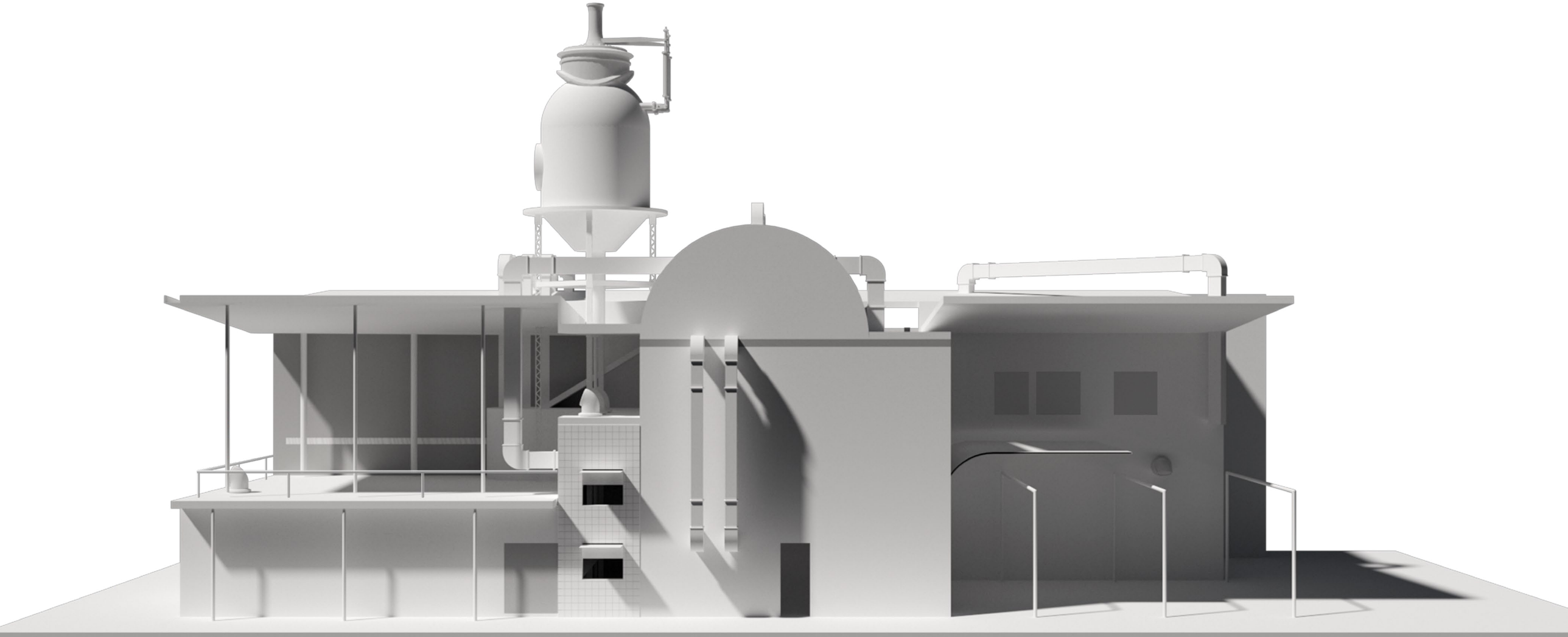


4.44

A building that is not extreme to the point of factory or world of dreams like the surrealists, but not bland to the point of boring conventional.

Maybe something in-between.

wash dry
: east elevation



Ending

Reference Projects

Atelier Nishikata
Filip Dujardin
Friedric Kiesler: endless house
Giuseppe perugini: casa sperimentale
Hans Hollein: Mobiles buro: mobile office 1969
Herzog de meuron: window
Jacques Tati
Kurt Switters - Merzbau
Michael Hirschbichler
Peter Eisenman: house x
Peter Fischli and David Weiss
Pezo von Ellrichshausen
Rem koolhaas: doors
Rem koolhaas: masion a Bordeaux: rethinking of door, window, and floor
Reversible Destiny Park Japan
Roadway observational society
Robert venture: Vanna venture house
Tezuka: roofhouse: rethinking of what roof space could be
Tom Ngo
Uc stanta cruz kresge college: laundry room as civic space for students
W. Heath Robinson
Wexler Allan

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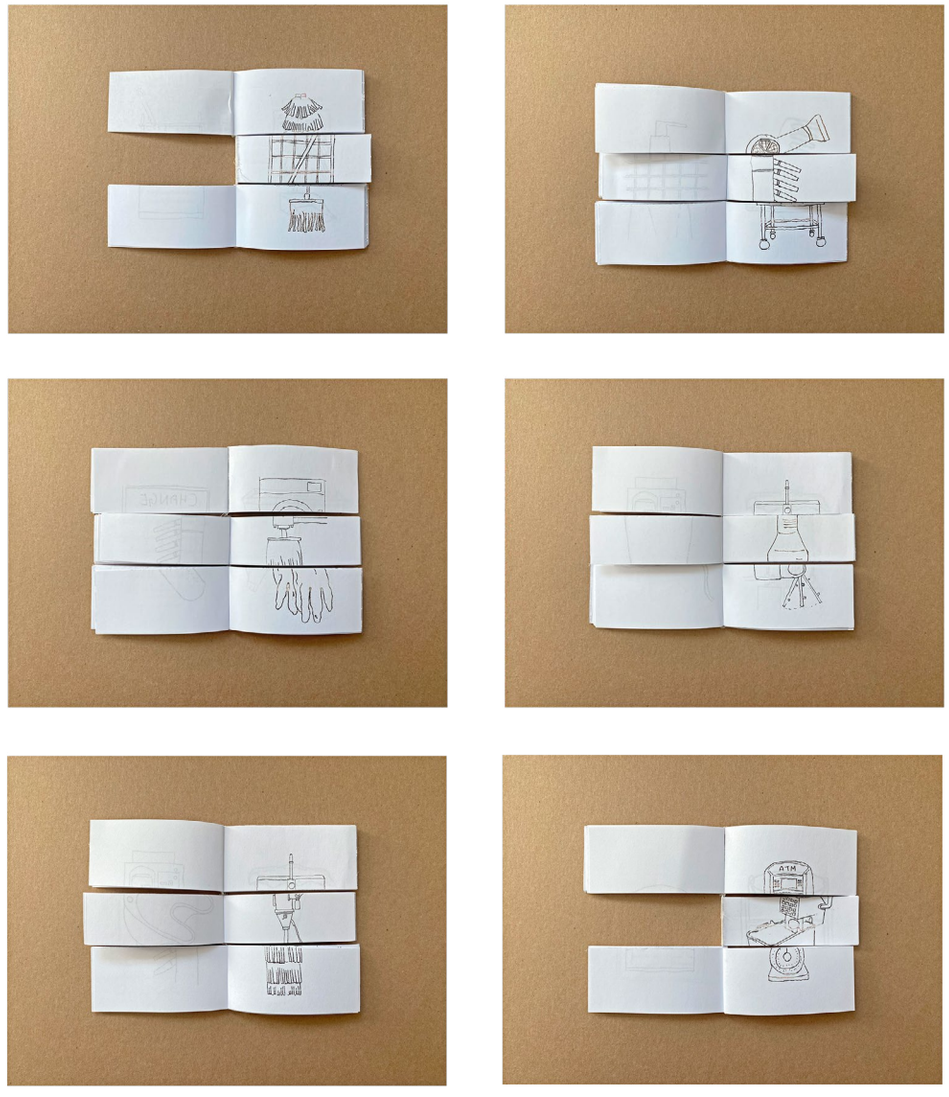
appendix

process...

Getting lost in the process...
...

laundromat
laundry bag
door
front load washer
detergent
start
top load washer
detergent
start
waiting
vending machine
waiting
waiting
dryer
cart
mop
car wash
pay
waiting
...
...
...
...
salon –user
hi
wash
cut
waiting
salon–server
cut/ colour/ perm
vacuum

4.46



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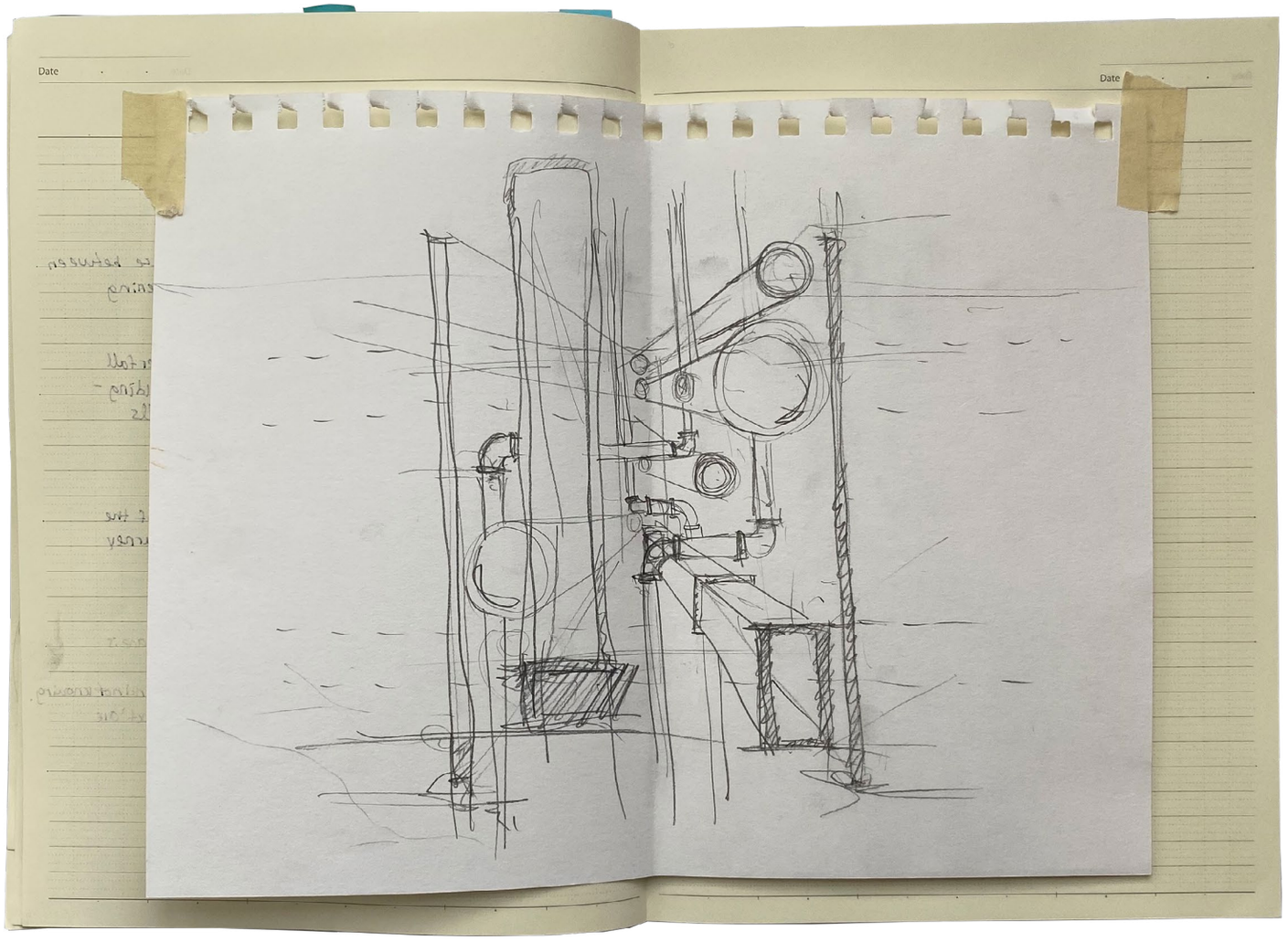

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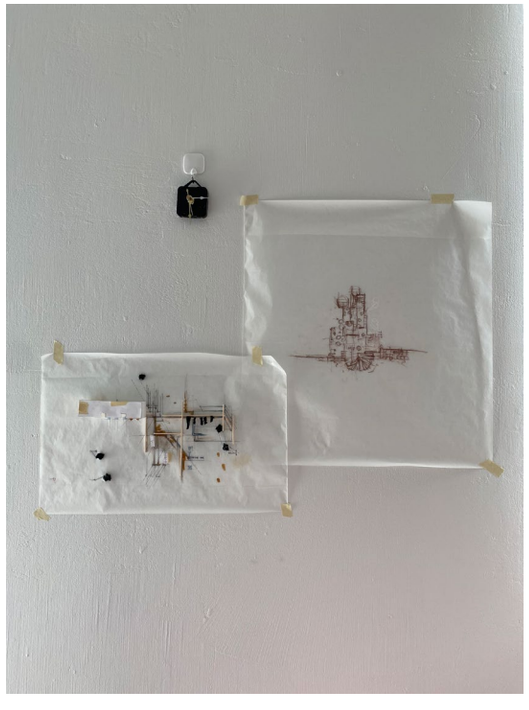

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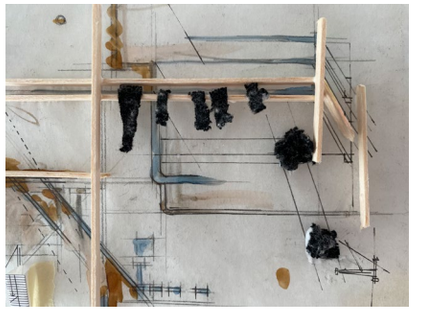
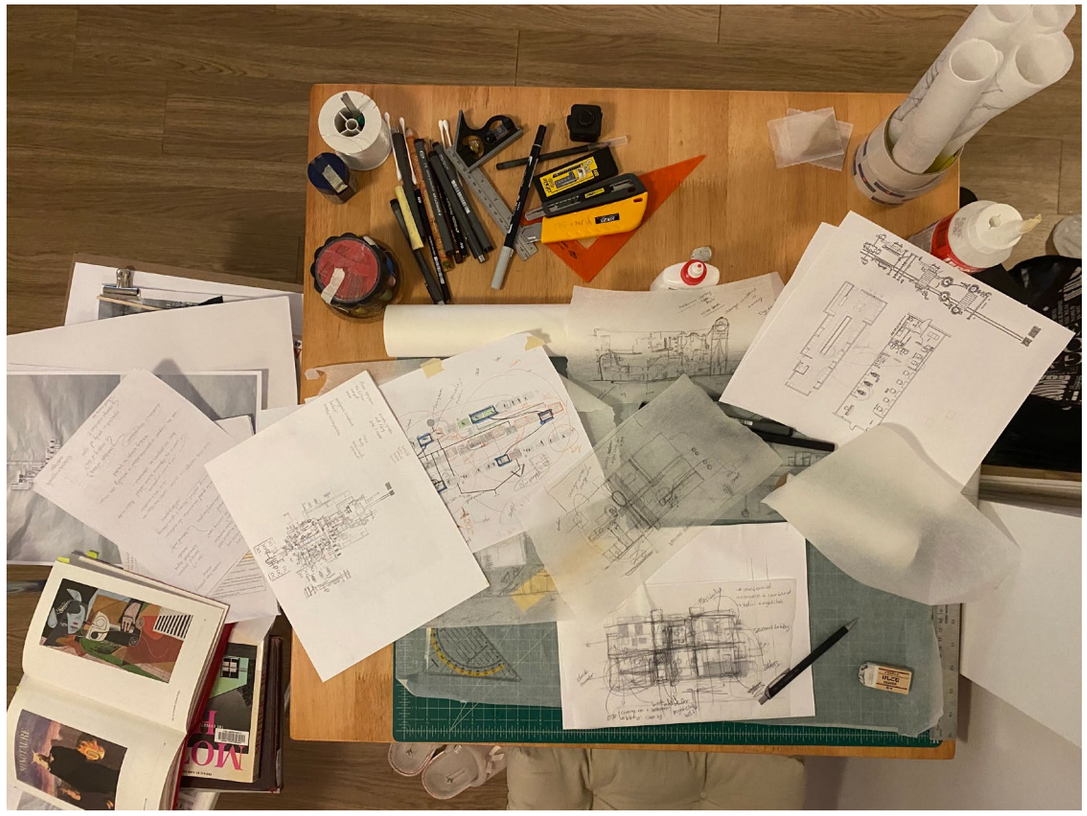


4.50 How can we feel by looking at a drawing?
Trying to draw with clothes/fabric

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12.21.2020