

living beyond
SUBSISTENCE

by Paula Yoojin Lee

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Author's Declarations



I hereby declare that
I am the sole author
of this thesis.

This is a true copy of the thesis,
including any required final revisions,
as accepted by my examiners.

I understand that my thesis may be made
electronically available to the public.



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Dedications



*To my loving parents,
my brother, Thomas,
and to the bravest woman I know -
grandma.*



Abstract



The residential tower is the setting for various manifestations of domestic environments. Every unit consists of a particular narrative of an individual within the larger collective. Yet this crucial microcosm that links architecture and society is frequently disregarded as “housing” - stripped of the notion of home. The contemporary treatment of domestic space as “housing” reduces it to a series of numerical exercises of square footage and abstract values favourable for marketability to the general population. In an age where housing is considered a commodity, social housing is overlooked as an assignment whose sole aim is to satisfy basic socio-demographic needs. As architects, we have yet to see through the lack to encompass the notion of home in social housing.

The idea of home is familiar to all. Simultaneously, it resists objective categorization because home is experienced as a subjective sense of space unbound by hegemonic conditions and facticity. Veiled by the appearance of lack, the complex and multidimensional notion of home and neighbourhood that defines the quality of space is not fully explored in the design process of affordable tower residences. This form of minimal space derived from a single notion of home causes stagnation in the lives of residents - hindering the imagination of reality that is shaped by the way one relates to the idea of self in their space and time.

Far from being a desirable place to live, the low-income residential towers in St. James Town render an overarching monotony to the everyday life of their many residents. Here, life, in all its living manifestations, is simply a problem to be solved. The design fails to apprehend the underlying cause of social instability that led residents to their current state. To influence residents beyond simply providing solutions for their basic needs, the design of their homes should embrace the desire for living. Home is not a mere space of sustenance; it is a place of living far beyond subsistence.

This thesis re-imagines the singular idea of home as functional space in a low-income tower context. The idea of home will be introduced as a multidimensional living space that embraces various levels of social exchange to provide for collective empowerment. The renovation designed here proposes to break and deregulate the common idea of the lifestyles of low-income tower residents through interpolating a mediating social space between the existing scenes of solidly private and public spaces in the chosen apartment site at 200 Wellesley Street East, Toronto, Ontario, Canada.

Keywords: the idea of home, minimal space, rental apartment, desirable place, social instability, multidimensional notion of home



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Prelude



In a Search of Lost “Neighbour-Family”

Throughout my childhood in Seoul, South Korea, a megacity housing 9.82 million, the idea of home was encapsulated in apartments. The memories of apartment life, as the only form of home as I knew, are of convivial neighbourhood of warmth and safety. The families above, to the side, and below helped each other with house chores, babysitting children for each other and other daily tasks - always lending helping hands to the “lh-woot ga-jok” (이웃 가족), directly translated in English, “neighbour-family”. The tightly interlaced community of familiar faces lingers in my mind to this day as a heartwarming place to live. One could argue that such community emerges from an ideal condition where a demographically homogenous population coincides with mid-scale architecture. However, the notion of the neighbour is definitely not uniquely “Korean”. I anticipated similar neighbourly interactions in other places as well, as my family frequently moved to other cities. Yet the sense of home tightly knitted to my childhood memories were never recaptured in other cities where I have lived. My stay as a young adult in Seoul proved to me that perhaps, such place doesn’t exist anymore, anywhere. The apartments from my memories were replaced with taller apartments, more insular, and with less place for the neighbours.

In Canadian domestic culture, the idea of the rental apartment is deeply identified as a place for the poor - an unstable place for those who cannot afford to buy a property of their own. In my childhood in Canadian cities, my family visited newly-arrived immigrants in their temporary rental apartments. Inside, I was instantly struck by the cacophony of different cooking odours entrenched in the claustrophobic narrowness of the corridor. This experience remains with me to this day as a quintessential example of the lack of quality associated with tower living conditions.

Unfortunately, the suburbs did not prove to be a better alternative. Rather, my suburban experience in Canada can only be described by shock: I saw empty streets with identical houses lining up before my eyes to form an abstract composition - a seemingly calm yet chilling landscape of alienation. The suburbanite mows the lawn according to the invisible boundary between their own grass and to that of the neighbour, well representative of intangible, yet strictly enforced, separation distinguishing mine from theirs. The images and memories of home in Canada oppose my previous experiences and notions of

the neighbourhood. Whether it is an apartment tower or a private property, the space of home as solely an insular domestic space characterized the Canadian living experience. I have grown to believe that this is an outdated idea that only serves to divide people.

From the deep sense of disconnect that I felt from my personal experience of existing buildings and urban typologies generating an interactive neighbourhood, this thesis explores various notions of home as a place of identity and a first place of connection to others. The reality of home as a market property resulted in the disconnection of people from their living environment and their neighbourhood. To redefine this contemporary housing status and to accommodate for the variety of personal desires of “home,” the proposed design tests the potential for spaces in apartment towers to become flexible spaces for their residents. Here, the idea of flexibility is construed by a heterogeneity of space that allows for a personal, ludic appropriation of home delivering desirable lifestyle above and beyond the mere basics. The apartment tower at 200 Wellesley Street East, Toronto, Ontario, Canada is examined here as a stereotypical example of current low-income housing. It is chosen to test the true potential of architecture to shape the quotidian realities unconstrained by limits. Through this work, I hypothesize that architecture, as a physical shape of the habitual everyday realm, has direct relations to the making of people’s self-image and their position in society. Focusing on bringing the sense of belonging to the construct of *home*, the design corresponds to the current social and economical alienation that disables residents from seeing and grasping the *other*.

The first man, who, after enclosing a piece of ground, took it into his head to say, “This is mine,” and found people simple enough to believe him, was the true founder of civil society. How many crimes, how many wars, how many murders, how many misfortunes and horrors, would that man have saved the human species, who pulling up the stakes or filling up the ditches should have cried to his fellows: Be sure not to listen to this imposter; you are lost, if you forget that the fruits of the earth belong equally to us all, and the earth itself to nobody!¹

Jean Jacques Rousseau, *A Discourse on Inequality* (1754)

1. Rousseau, Jean. *A Discourse on Inequality on the Origin and Basis of Inequality among Men*. Waiheke Island: Floating Press, 2009. 63.

PLATFORM



PLATFORM



To ascertain the reasons leading to re-conception of existing apartment in St. Jame's Town, axioms of polemical context are introduced and discussed to postulate propositions thereafter.

1.1 Prologue

1.2 Axioms





RIGHT OR SUBSIDY: OWNING vs. OWING

HISTORY OF LIMIT

LIFESTYLE IS NOT A CHOICE

Fig. 1-01 St James Town Street Market



Prologue



Dilemma of **Making Life**



RIGHT OR **SUBSIDY**

This case study investigates the failures of social housing in both capitalist and communist political atmospheres. The first section addresses the notion of home: as a commodity in contemporary developed nations and as a right from the Soviet Union during the communist era.

THE HISTORY OF **LIMIT**

This section examines the Russian Avant-garde projects such as Narkomfin, in order to critically look at some of its experimentations and the reasons for its eventual failure.

LIFESTYLE IS NOT A **CHOICE**

This section explores the political background of the architectural experimentation executed in Soviet era.

RIGHT or SUBSIDY: Owning vs. Owing

A home is an investment if owned. However, it has not always been considered an asset. The notion of home in the Soviet Union was considered *a social good rather than a commodity*¹. This belief was due to their fundamental understanding of housing as a right of the workers, even to the point that the right to housing was codified in the constitution². In most Western countries, especially in North America, home ownership is a cultural practice that is deeply rooted as part of the United States' equal right to freedom and opportunity, widely known as the American Dream: (a) *dream of a land in which life should be better and fuller and richer for everyone, with opportunity for each according to ability or achievement*³ as described by James Truslow Adam's in *The Epic of America*. The gap between the two political views generated differences in their ideas of home: as a subsidy in contemporary North America and as a right in the former Soviet Union.

Apart from the difference in the concept of home, the practice of buying and renting engenders different mind-sets for users. In the North American context, the viral obsession over ownership has made itself a prerequisite milestone of success and independence. This standardized image of an average American is generated by the consumerist culture, and affects the way one sees the world and oneself by distinguishing *winners* who have succeeded in making the right choice, thereby taking a full opportunity of the right to freedom, and relegating the others as *losers* who have failed to make the right choices. With deeply embedded connotations of renters as being poor and inadequate, the residents of low-income housing are faced with a dilemma where having less simply becomes an obstacle in exercising their right to equal opportunity. *The opportunity for social mobility for everyone is the very fabric of the "American Dream"*⁴; however, for most low-income renters having less income leads to dependency on a stagnant lifestyle where equal opportunities cease to exist. Statistics show that the majority of North Americans, 68% of Americans and 67%

2. Urban, Florian. *Tower and slab: histories of global mass housing*. Abingdon, Oxon England: Routledge, 2012. 135.

3. Morton, Henry. *Housing in the Soviet Union*, Proceedings of the Academy of Political Science 35 n.3 (1984), 70.

4. Adams, James Truslow. *The Epic of America*. Boston: Little, Brown and Co. 1931. 404.

5. Adams, James Truslow. *The Epic of America*. xi.



Fig. 1-02 American Dream

...in North America, home ownership is a cultural practice that dates back to the foundation of the United States, and it represents freedom and equal opportunity, widely known as the American Dream...

of Canadians⁵, own their own property. Therefore, with government tax deduction benefits and bank mortgage systems supporting the ownership of home, the choice of ownership has become the only stepladder for social change. The right to choice is to chose home ownership. In order to share and benefit from the national income, that is to say in order to exercise the right of equal opportunity, one needs to make the right choices as with freedom comes the consequences of self-blame. However, choices are not simply made by individuals alone, but they are the result of the social influence as *quite often we choose what other people are choosing*⁶. With a great fear of the consequences from making bad choices, people are driven to search endlessly *to make ideal choices*⁷ becoming disconnected with the **desire of self** that is unaffected by the others.

Is home ownership truly a choice? Is it the right thing to do for self and society become rooted as the utmost method of investment?

In the context of contemporary economics, the supply and demand rescued the current financial state of the credit economy that has contributed to the continual encouragement consumerism. In other words, the credit economy concealed the problem of the contemporary capitalist financial system by creating an image of a false prosperity as a way to prevent the outcry of dissatisfaction from the disadvantaged who will suffer because of the system. The increase in homeownership from the introduction of credit has created a positive outlook regarding the economy and the debt encumbered homeowners were led to believe in their assets. Unfortunately, an optimistic belief that ownership will pay off in time veiled the hideous side effects of limitless production and consumerism.

While debt encumbered homeowners and renters both owe, their difference lies in their present mind-set that affects the future perspective: renters may feel that they are spending without a future promise, whereas debt

6. Yglesias, Matthew. "What Does Promoting Homeownership Accomplish?" http://www.slate.com/blogs/moneybox/2012/06/16/what_does_promoting_homeownership_accomplish_.html (accessed August 1, 2014).

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8. RSA Animate - *The Paradox of Choice*.

9. "Lehman folds with record \$613 billion debt". Marketwatch. 2008-09-15. Retrieved 2014-07-30

10. Urban, Florian. *Tower and slab: histories of global mass housing*. (Abingdon, Oxon England: Routledge, 2012), 127.

11. Ibid., 128.

12. Ibid., 128.

13. Ibid., 129.

14. Ibid., 129.

15. Ibid., 130.

16. Ibid., 130.

paying owners may feel that they are investing and proceeding in life toward a better future in time. However, in 2008 the bankruptcy of the Lehman brothers from failing to leverage borrowed funds with the amount they spent on investments⁸, in which significant amount were housing-related assets, pose the question whether there was insufficient cause for the common belief in the choice of home ownership as a secure investment.

Radically opposite to the contemporary North American situation, Soviet housing promoted equal housing rights with standardized housing blocks for all citizens.⁹ Avant-garde architects such as Moisei Ginzburg, Andrei Burow and Boris Blokin encouraged the industrialized method of construction in the beginning of Socialist era¹⁰. However, the Stalinist State oppressed the architectural Avant-garde movement from the early 1930s and stopped the experimentation movement from flowering with newly available technology¹¹. Although Stalin *pushed housing to the top of agenda*¹³, Nikita Khrushchev, who promoted for the industrialization of architectural construction in the 1950s, introduced massive housing blocks to address the increasing housing deficit with the new buildings of the lowest possible quality¹⁴. These apartments, known as *Khrushchevka*, were derived of concept of being compact and efficient but resulted in being cheap and isolating. They differed greatly from the Communist way of life as imagined earlier by pioneers such as Moisei Ginzburg. As Soviet Socialist architects dealt with the problem of realistic numbers, the spirit of experimentation that had once been a driving source of new mode of lifestyle was replaced with a new motto, "better, faster, and cheaper"¹⁵. This type of home that barely distinguished between "low-rise vs. high-rise, mixed use vs. functional separation, or historical vs. the modern buildings"¹⁶. With designs that were rooted in serving the desires of the State, the Avant-garde's language of innovative architecture dissipated.

Whether home is considered a *right or a subsidy*, home

is an intimate part of the self and of the family. The Soviet housing of Kommunalka (communal housing) as a part of government plan to house the people to serve the State, eventually failed to generate the ideal community that was envisaged by people at the beginning of the Bolshevik revolution. In contemporary North America, low-income housing is providing to ensure equal opportunities for the poor as a way of supporting the idea of self-made man. However, in reality, the government's low-income housing has simply lifted the poor off the street. They are still unable to actually transcend the problem that has led them to their current lifestyle.



Fig. 1-03 Lost American Dream: More Inequality and Forgotten Communities

History of **Experimentation** and its Limits

The question of form's effect on human behaviour and, therefore, the condition of social ecology can be traced to the studies performed by Moisei Ginzburg on the development of the *OSA's 'method of functional creativity'¹⁶. Prior to the development of the theory, Ginzburg declared in his book *Style and Epoch* that neither the engineered structure nor the form of the machine gives us an expressive spatial solution¹⁷. However, they found that the *principles of creativity that bridges the gap between engineering useful to architectural creation of space and the culture of its historical period*¹⁸. As a study, he analyzed the organization of a factory building to find the creative logic behind the functional performance, establishing an *analogy between the machine and the industrial building*. This analogy between the perpetual productivity of a machine and the performativity of an industrial building was done to develop a strategy of spatial organization. They imagined that this method or organization would lead to finding a method for creating dwelling "forms that are generated organically and quite independently in reflecting contemporaneity through its own unique characteristics"¹⁹.

Unlike other architectural projects that were borne of an individual architect's logic and ideals, according to Aleksei Gan, author of the book *Konstruktivizm* (1922), the designs that were produced in the OSA group resisted becoming a *product of extreme individualism*²⁰. Ginzburg also accentuated the group's collaborative focus on precisely clarifying the unknowns of a problem in a search for the correct method of solution, as achieving maximum clarity on a problem demands maximum possible objectivity²¹. This became one of the founding principles of Ginzburg's *New Methods of Architectural Thought*, which established new *architectural standards for the organization of new dwelling and towns*²² that tried to interpret the social conditions of the contemporary rather than merely developing an individual aesthetic. Such method derived from his fundamental vision that the volumes of buildings were inter-related as *different types-housing, community buildings, and factories - but are merely subsections of a homogenous territory*²³. Furthermore, Gan pointed out that the Constructivists' disciplines should consider all factors from *global factors of political principle to the smaller details of materials*²⁴ and their relationships between them. Thus, Constructivists envisioned a different way of understanding the matters pertaining to living and the relationships between them, as a way of finding a new society of different social modes.

17. Cooke, Catherine. *Russian avant-garde: theories of art, architecture, and the city*. London: Academy Editions, 1995. 110.

18. Cooke, Catherine. *Russian avant-garde*. 108.

19. Cooke, Catherine. *Russian avant-garde*. 109.

20. Cooke, Catherine. *Russian avant-garde*. 118.

21. Cooke, Catherine. *Russian avant-garde*. 118.

22. Cooke, Catherine. *Russian avant-garde*. 130.

23. Cooke, Catherine. *Russian avant-garde*. 130.

24. Cooke, Catherine. *Russian avant-garde*. 89.

* OSA stands for Organization of Contemporary Architects in the Soviet Union. They were considered as the first constructivist architects, active from 1925 to 1930.

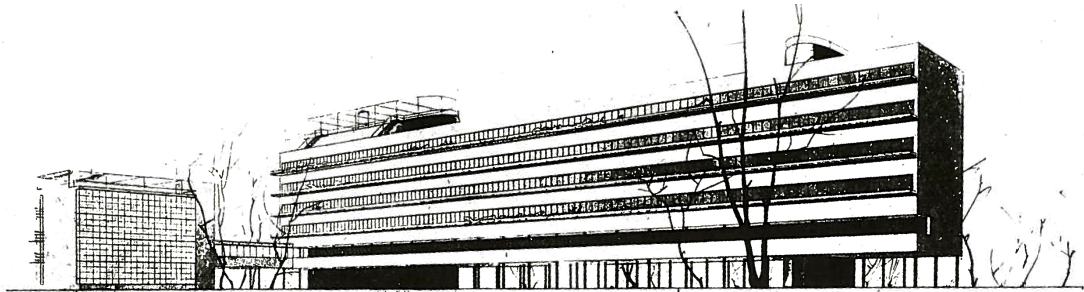


Fig. 1-04 Narkomfin 1932

Source: Kopp, Anatole. *Town and Revolution*. 146.

25. Cooke, Catherine. *Russian avant-garde*. 101.

26. Cooke, Catherine. *Russian avant-garde*. 90.

27. Rosenberg, William G. *Bolshevik Visions: First Phase of the Cultural Revolution in Soviet Russia*. Revised/Expanded. Ann Arbor: University of Michigan Press, 1990. 219.

These new methods of architectural creation were the foundation of the 'social condenser,' which attempted to examine the previously defined ideas of different types of spaces and their use in order to generate new building types that influenced the ethological aspects of their forms. From this theory, architecture is defined as both a constructed object and a social product²⁵: a construction of all its dimensions. The Constructivists recognized that architecture is both an expression of art and of the technology of construction²⁶ that constructs the social by its forms. Architecture, according to Constructivists, was seen as a motivating force of a revolutionary society that would introduce a new mode of life.

The Narkomfin Apartment building (fig.1-03), completed in 1932 for employees of the Commissariat of the Finance, exemplifies the social condenser attempt by the Constructivist architects Moisei Ginzburg and Ignaty Millinis. They tried to engage architectural form in reforming the *Byt*, a Russian term for *everyday life*, of residents based on the idea of the revolutionary Leon Trotsky. Trotsky, in his book, *Problems of Everyday Life* (1924), discusses the importance of implementing the general *habit and custom* shaping everyday life in order to reform the society from its elementary aspect²⁷. This type of communal house, *dom-kommuna*, was an experiment displacing different private and collective functions in vertical axis, transitioning a classical apartment building of stacked solid private units to more compact unit that serves a social building. The typical unit such as F-type unit

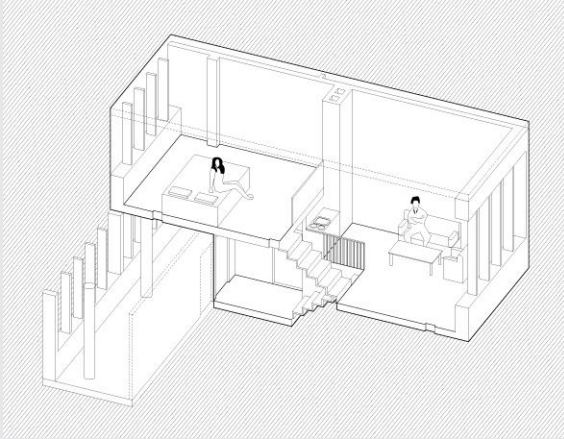


Fig. 1-05 F-type Unit

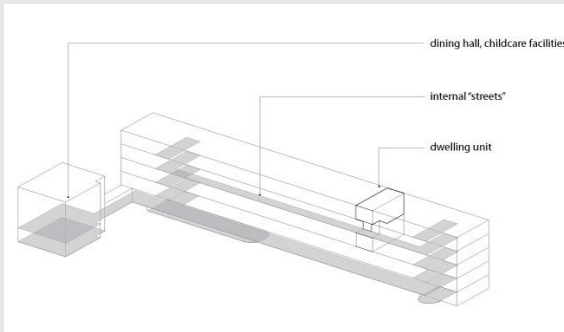


fig.1-06 Narkomfin Spatial Analysis



Fig.1-07 Narkomfin Common Corridor

(fig.1-04) was studied and adapted in the Narkomfin apartment and in various other apartments²⁸.

The typical units of the Narkomfin, the F unit, were designed to gradually adapt citizens to a new way of interacting as a community. The design implemented for progressive changes by putting a standardized minimum kitchen alcove that could be removed when a canteen is introduced to provide people with communal kitchen.²⁹ In this way, they intended to stimulate the transition rather than to dictate by introducing radical, unadaptable elements: *stimulate but not dictate*³⁰. There were mainly two different kinds of spaces in Narkomfin (fig.1-05): private living units and collective facilities such as a canteen, kitchen, gymnasium, library, day nursery, and roof garden. The design layout organized living units vertically with arterial corridor (fig.1-06) horizontally connecting the living units with the arterial corridor that leads to the communal facilities to allow for social exchanges among neighbours.

28. Kopp, Anatole. *Town and Revolution: Soviet Architecture and City Planning, 1917-1935* New York: G. Braziller, 1970. 131.

29. Kopp, Anatole. *Town and Revolution*. 141.

30. Ginzburg, Moisei. "Maison Commune Narkomfin," *Architecture d'Aujourd'hui*, No. 5 (Boulogne, 1931), 23-27.

LIFESTYLE IS NOT A CHOICE

The Constructivist architects carefully planned to change the lifestyles of the people of the Soviet Union through architecture. However, the actual reactions of residents in apartments such as the Narkomfin was scarcely close to the ambitions of architects. Though F-units were small in size, at twenty-seven square metres, they included all functions that were essential for a family. However, due to the housing crisis, several families were placed into a unit, and as a result, the dom-kommuna was “even more uncomfortable than apartments in the traditional style”³¹. Therefore, an objective evaluation was not possible because they housed an unaccounted overload of inhabitants.

The new borne society in 1917 was a radical breakthrough for the peasants who hoped for freedom and the right to land as first expressed in 1905.³² The architects envisioned a different world for everyone. They designed the canteen to free women from domestic chore of cooking, and also designed a communal laundry that was more efficient than doing the washing in the common kitchen of a shared apartment.³³ These were preferable in comparison to the ways of life in the old, conventional apartments. However, this idea of liberating people from their private chores to make a maximum contribution to the community and society at large. Though this may not have been the direct intention of the architects, according to the Socialist political agenda, the new society with its new form gradually shifting the importance from a self and family centered lifestyle towards the importance of contributing to the development of a new, better society: “everyone would work in the factory, hence the factory and the home would be the two unique poles between which oscillated the daily life of all”³⁴. The new life was

31. Kopp, Anatole. *Town and Revolution*. 143.

32. Coste, Brutus (1950–1). “Propaganda to Eastern Europe.” *The Public Opinion Quarterly* 14 (4): 639–66

33. Kopp, Anatole. *Town and Revolution*. 144.

34. Kopp, Anatole. *Town and Revolution*. 146.

focused on efficiently producing a community (fig.1-07). The unsatisfactory reaction to communal housing such as the Narkomfin was due to the discrepancy between its large-scale plans for regeneration and its neglect for the interests of individuals within this process. The overemphasis on production and growth as a community did not account for the *desire* of individuals. A new society for a better common life was to come from satisfying each individual as they contributed their part to a real communal change. However, dissatisfied individuals were unable to see hope in the society that over-demanded production for the good of others while neglecting individuals.

There is a specific lifestyle that is generated according to the social situation of the place a person lives. The proletariats of the Soviet Union did not have a choice in their lifestyle in the Kommunalka as is the case for renters in contemporary low-income residential towers of North America. Collective housing and residential towers are nonetheless communities composed of many individuals and families. However, a healthy community is not just a collection of inhabitants in the same space. Furthermore, social change cannot come from a form that dictates the residents' freedom by subtracting the collective amenities seen in the Narkomfin. Therefore, in order to really construct a *social* environment, the architecture of these buildings generate spaces that speak the language of *desire*. Architecture is a medium, not an object; it is a medium that can prohibit or enable desire. The architectural language of the Narkomfin prohibited personal desire by stressing the importance of achieving the goals of the State at the cost of real personal development. However, the Constructivists' architectural experiment of *form* as a method of affecting the *way of life* should not be dismissed because of its failure to be influenced by the Stalinist political agenda. The form of architecture should be understood as a device capable of rendering different lifestyles, liberating the residents with choices to their own lives.



Fig.1-08 Soviet Propaganda: Social Cooperation





DESIRE vs NEED

HETEROGENEOUS CONSTRUCT(ION)

Fig.1-09 St . James Town

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Axiom 1

Desire vs. Need

IDENTIFYING THE **DESIRE**

*This section introduces the idea of desire as described by Deleuze and Guattari in their book, *Anti-Oedipus*.*

THE CONTEMPORARY NOTION OF **DESIRE**

Using, the notion of desire, this section examines the problems of consumerism as the dominating driver of one's production of desire.

THE CONTEMPORARY NOTION OF **HOME**

Following the previous criticism, this section examines how commodification and consumerism influence housing in contemporary society to explain how the contemporary tower home fails to construct the idea of home as a space of desire. Further, an explanation of how the psychological idea of home is created in our domestic environments as both individual and a collective concept will be examined.

 AXIOM 1. **DESIRE** vs. NEED

Reducing desire into confined forms of need cannot result in qualitative change.

In our frustration with our failure to comprehend social complexity, we pledge fealty to the immediate. Architecture has resorted to the practice of materializing a set of assumptions destined to be obsolete in the near future. Such subservience to *need* – a temporary satisfaction – fails to account for the actual *desires* of people. As housing is evaluated based solely on the parameters of *need*, it ultimately fails to recognize housing as the *original space beyond subsistence*.

The *home* exceeds sustenance. In addition to the provision and the pragmatic functions of the *house*, a home is a domestic space that is both the instigator and the stage of *desire*. In order for the discourse of architecture to engage in the particular social space of the *home*, the basis of its design is obliged to go beyond the notion of *crisis*, that is, abstraction of urgency based strictly on need: housing crisis, market crisis, environmental crisis, etc.

Yet, prior to its manifestation as architecture, the concept of affordable housing was intrinsically born of the crisis – a sign of the system unable to meet demands. Thus, the goals of affordable housing are the mitigation of the crisis. Therefore, such programs are always focused on the objective of fulfilling basic *needs*, and in doing so; they almost never exceed the obvious limits.

Affordable housing has been introduced in many forms throughout history; however its most recognized image is associated with apartment towers. From the Soviet Avant-gardist Kommunalkas to the Pruitt-Igoe towers in St. Louis, tower blocks have been the predominant typology for supplying housing needs because of their inherent efficiency in containing large population in a relatively confined footprint. Yet, beyond this utilitarian advantage of the typology, the significance of the social implications of its very form has rarely been studied. For instance, one factor that contributed to the degradation of the Pruitt-Igoe towers was the particular



Fig. 1-10 Pruitt Igoe



Fig. 1-11 Corridor of Pruitt Igoe

35. Gindroz, Ray. "Remember Pruitt-Igoe." Home Page. <http://bettercities.net/news-opinion/blogs/ray-gindroz/18005/remember-pruitt-igoe> (accessed May 30, 2014).

design of the vertical circulation of skip-stop elevators that were selected to reduce the budget. As a result, the corridors of the floors between elevator stops became the hot-spot for crime.³⁵ Such towers are the distillation of *need* at its maximum.

With the limitations of obvious cost restriction, affordable tower homes have been programmed to assist the *needs of society* by eliminating homelessness from our public realm. In doing so, the designs have neglected to realize and take advantage of the full potential of the programs as a way to manipulate affordability into a form that houses *desire*.

The need for housing is a counterpoint to people's desire to live a better life. One does not just need to survive; one desires to live and find one's special and unique means of existence to fulfil the will to life in one's intimate space. Home is not just a space of survival but also a living embodiment of one's personal life that microcosmically reflects a part of the society. Architects thus have the social responsibility to speculate the spatial consequences of home that is for one and every-one.

In order for the designs for affordable tower homes to provide real living space for residents, they should perform for and draw reactions from residents rather than merely responding to the abstract metric of poverty as a measure. To influence people beyond providing solutions for their basic needs, the design of their home should arise from understanding the essential desire for life.

Memorial of the Minimal



Fig. 1-12 Excavation Site

What this picture (Figure 1-4) represents is perhaps the preeminent hope of the last generation's vision of the equilibrium of living standards. This installation, built by Dagmar Schmidt, commemorates the memory of East Germany's collective affordable housing prototype, *Plattenbau*, which are now mostly vacant or demolished due to their unpopularity.

Schmidt titled the project, "*Excavation Site*", as he employed the walls of a torn down building for this work. The exposed floor plan has concrete furniture built into spaces where they had been placed by former residents, reproducing the domestic reality of the past.

Beneath the resemblance of this apparent equilibrium, there is an unattractiveness that is drawn from the repetitive standardization of units that renders a failed Utopia. This type of collective housing has proven to be unsuccessful. It is unclear why this structure lost favour. The monotony of its regularly shaped units breathes no excitement. Undeniably, these houses are products of a very bright Utopian visions. Why did they fail?

There may be many different reasons and situations that have led to the failure of many such types of post-war collective housing. The reason for their functional failure is due to the discrepancy between what these houses *represented* and the reality they actually *produced*. Though these housing projects were developed with good intentions, the form of these equally devised units represented a desire for a society of order and control that virtually wiped out all apparent miseries with a belief of virtual success derived from conceptual projection. From such point of view, the state of poverty has a negative conjecture, where it is viewed as a situation that needs to be solved - dividing the society into good and evil. The idea of social housing was as a solution to *manage* population *functionally*, and it did. However, the reason for its ultimate failure comes from beyond the problem of the *functional*. The atmosphere of the living situation produced by this functionality became a mediation of cultural form, only reflecting a limited source of imagination in people's everyday lives.

Identifying the **Desire**

Desire, according to Deleuze and Guattari, is a physical phenomenon of heterogeneous construct.³⁶ In their book, "l'Anti-Œdipe", **desire** is described as being a flow of an evolving assemblage rather than a fixed object of singular identity. Desire pertains neither to a subject or tends toward an object. It exists in both time and space as a physical phenomenon of a varying resemblance, which is neither fixed in form or in time. The nature of desire makes it impossible to be represented by any object.

Although people often express what they want by indicating an object, this object is only part of the ideal they imagine. People do not simply wish for a beautiful home because they **desire** the qualities of a specific object, but also it is the qualities that are results of the object that are desired. In particular, people desire a changed self-identity that is associated with obtaining an object. There is no true object of desire. Ultimately, people do not desire an object by itself but always in conjunction with other things: positions and aspects that assemble the ideal altogether. *Home* is symbolic of what is desirable, but it cannot be described as the **desire** itself; it is just one of the elements that is subtracted from the greater spectrum of the idea of home. Furthermore, it is not the *perfect home* alone that is desired, but it is a step toward a changed self that is associated with the idea of home.

Acknowledging the **desire** as an agent to re-imagine is the only way that one can achieve happiness beyond satisfaction. This recognition is more important than actual achievements because it is the driving force of life. Desire is a powerhouse that enables one to live a life that is true to oneself without suffering from mimetic desire³⁷ that can consume and eventually destroy the inner being as it is discovered. One has a duty to find personal objectives and values that go beyond living life as a puppet controlled by impulsive desires designed and advertised by the society. The real productivity that results in true happiness is waiting to be discovered, and it cannot be borrowed from others. According

36. Charbonnier, Sébastien. "6. Question d'énergétique à propos de d'apprentissage." In *Deleuze pédagogique: La fonction transcendantal de l'apprentissage et du problème*. (Paris: L'Harmattan, 2009) 69.

37. Girard, Rene, and Jean Oughourlian. "Desire without Object." In *Things Hidden since the Foundation of the World*, 311. Stanford, Calif.: Stanford University Press, 1987.

38. Mitrovic, Branko. "Chapter 6: Phenomenology and Hermeneutics." In *Philosophy for architects*. New York: Princeton Architectural Press, 2011, 123.



Fig. 1-13 Young Shopper (1973) by Duane Hanson

39. Hanson, Duane . "Duane Hanson - Contemporary Artists." Duane Hanson. http://www.saatchigallery.com/artists/artpages/duane_hanson_young_shopper.htm (accessed June 12, 2014).

to Heidegger in his book *Being and Time* (1927), a fundamental aspect of living is sensing one's existence in time with care – a care to find one's true original course in order to contribute to the *authenticity* of one's existence.³⁹ The pressing time and tasks of everyday life cause many to mindlessly conform to the common, resulting in the loss of both authenticity of the self and the true meaning of the day. The confines of everyday living in society should be cracked in order to find the true essence of life that is real meaningful for oneself.

Every person must confront the temptation to conformity in the search for self-identity and acceptance by others. By borrowing identity one cannot express what is within oneself, and if one lives without the discovery of true self then one becomes confused, regressing with time as one accepts a homogenous reality, at the cost of one's own reality. In contemporary society, people's emotions have become overly controlled and suppressed; they are unable to express their true self and unable to distinguish their desires from others.' Duane Hanson represents in his sculpture *Young Shopper* (Figure 1-4), a figure that 'carries a physical burden of everyday life, of every living,'³⁹ The pressure to conform and fear of missing out have made people a part of the group identity, but blind from seeing their own identity in a true light. In order to find true identity one must defy conformity to the palpable instant pleasures of popular culture.

There are certain spaces that have never changed, such as a dinner table that have remained for people and their social activity. From the cafés on the boulevards of Haussmann's Paris to small dining spaces in a tower home, families, friends, coworkers and acquaintances have shared meals. This very natural and traditional way of interacting, communicating, and sharing has remained in both public and private realities throughout history. Even in fast food chains, people share meals at a table. This basic social activity is an act of desire because the act of desiring food and wanting to share food with another is a natural desire of *beings* to live and engage



Fig. 1-14 The Common Desire



Fig. 1-15 Traditional Dinner Family Gathering

40. Benjamin, Walter, and E.F.N. Jephcott. *Reflections: essays, Aphorisms, Autobiographical WRitings*. New York: Harcourt

“...Television itself, as medium and as message, will extend and plausibly transform a household’s reach, bringing news of the world of affairs beyond the front door; providing narratives and images for identification, reassurance or frustration; affecting or reinforcing the household’s links with neighborhood and community; and locking the household ever more firmly into an increasingly privatized and commodified domestic world.”

-Silverstone, R. (1994) *Television and Everyday Life*. London and New York: Routledge

in the world. Walter Benjamin refers to “taking food alone as a demeaning experience that tends to make one hard and coarse” and that “it is only in company that eating is done justice”, with or without social conversation⁴⁰. In the midst of the convivial atmosphere of a dinner table (Fig. 1-6), one escapes from stressful and mundane everydayness. Here, one is able to come close to realizing the difference of oneself from others and to engage with one’s surrounding. A *frugal diet*⁶ is a meal taken alone – a task of survival; however, social space produces reality from daily tasks, giving meaning to time, place and self.

The ethos that pervades public spaces choreographs a standardized image of the ideal. The ability to think through and decide for oneself disappears in the pervading media that keeps people’s minds busy without a tangible objective. It is difficult to think and decide as an autonomous being. In (fig. 1-5), a series of images demonstrates the dominance of media and consumerism - the flashing lights of luxury life exemplifies a successful being that can do anything, that is to say, buy everything. The ideal scenes of the urban life fail to deliver desire other than the common popular culture that seduces one to spend energy on false achievements. The space, both domestic and public- from airports, museums, galleries to the space of home is a paradise for shopping. The activity of consumption - shopping- remains a pervasive force in our public realm. In routine modern lifestyles, consumption of money offers variety of unique experiences different from lackadaisical activities of daily tasks. Yet is it a desire that is consumed, used, un-lived, and forgotten as soon as it is realized- it is a *need* disguised as *desire*.

*“The bird fights its way out of the egg. The egg is the world. Who would be born must first destroy a world.”*⁴¹

41. Hesse, Hermann, and Stanley Appelbaum. *Demian*. Mineola, NY: Dover Publications, 2000. 66.



Fig. 1-16 St James Town: 200 Wellesley St. E. Apartment

The Contemporary Notion of Desire

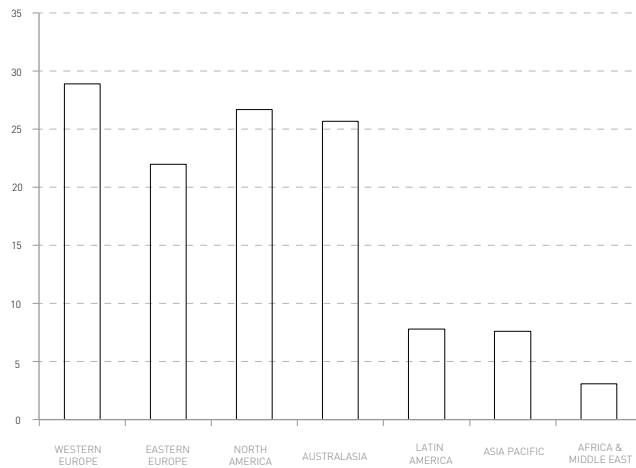


Fig. 1-17 One Person-Family Percentage

In developed nations, there has been significant increase in one-person households, where one in every four persons lives alone (Fig. 1-16). Seemingly peaceful scenes of contemporary living in a hedonistic, consumer culture conceal the nihilistic tendencies of people dealing with the mundane in present life. The desire for extreme privacy and a solitary lifestyle symptomatic of contemporary culture can be understood as a reactionary self-defence mechanism that is activated by the fear of comparative lack⁴².

Liberation from imperialism after the Second World War opened many opportunities to advance one's status. Increased choices have shifted the blame for any less than favourable life outcomes to the individual. With increased prospects for the future, individuals' self expectation of higher performance has also escalated anxiety⁴³ resulting in self-blame and envy. With a decline in apparent physical deprivation, there has come an increase in the *fear* of deprivation. This has detrimental psychological affects for many⁴⁴.

*"A society of poverty is being replaced with a society of fear...It is a society with a bad conscience"*⁴⁵

Today's society of fear manifests itself in a variety of different lifestyles (Fig. 1-17). These various subdivisions of lifestyle reflect various ways an individual can choose to live accordingly to his or her values and desires. These contemporary lifestyles share the commonality of a level of 'subtraction' in life. They are distinguished by a specific form of a 'dismantling' of traditional lifestyle. For instance, Moonlight clans (Fig. 1-18) are distinguished by their way of giving up of a sense of anticipation of the future in terms of their financial stability. The Sampo generation (Fig. 1-18), like the Satori generation (Fig. 1-18), is described by the characteristic of fully disengaging self from companionship in the traditional form of marriage. These different lifestyles are an alternative way of life, but are all distinguished by the idea of subtraction. This commonality between contemporary lifestyles begs the question of whether they are really arrived at through a matter of choice.

42. "7. New Sources of Fear in a Late Modern Society: The Globalization of Risk." In *Re-constructing Emotional Spaces: From Experience to Regulation*, edited by Radek Trnka, by Martin Kuška, 108. Prague: Prague College of Psychosocial Studies Press, 2011.

43. Ibid, 107-108.

44. Ibid, 107.

45. Beck, U., *World at risk*. Cambridge: Polity Press. 2009, 33.

“ *Syndrome of Contemporary Lifestyle* ”



HIKIKOMORI

An abnormal avoidance of social contact, typically by adolescent males in East Asia.

WAITHOOD

'A Kind of Prolonged Adolescence' - a period of stagnation in the lives of young unemployed college graduates.

OCD

Obsessive Compulsive Disorder

An anxiety disorder characterized by intrusive thoughts of uneasiness and fear.

HOARDING DISORDER

Saving random items and storing them haphazardly, and having persistent difficulty getting rid of or parting with possessions.

EATING DISORDER

Anorexia Nervosa, Bulimia Nervosa, Binge Eating Disorder- are all psychological illnesses defined by abnormal eating habits to the detriments of individual's mental health.

ADHD

Attention Deficit Hyperactivity Disorder

Is a psychiatric disorder of neuro-developmental problem where affected person displays problems of attention, hyperactivity and impulsive activity unfit for age.

NEET

A person who is *Not in Education, Employment or Training*, a term first used in the U.K. and prevalent in many other developed countries.

BOOMERANG GENERATION

Refers to current generation of young adults who co-habitate with parents after a brief period of living on their own, usually highly dependent on parents due to unemployment.

MOONLIGHT CLAN*

*China / HK

Is a term used to describe a large group of people who use their entire salary before the end of each month. Consumerist culture, poor financial management and convenience of credit card are partial causes.

PARASITE SINGLE

* Japan

A single person who lives with parents beyond their late twenties in order to enjoy a carefree and comfortable life.

KODOKUSHI

(Lonely Death)

Phenomenon of people dying alone and remaining undiscovered for a long period of time.

TWIXTER

*USA

Refers to a new generation of people who are stuck in between adolescent and adulthood.

SAMPO GENERATION

* South Korea

Refers to emerging generation of young adults who gives up courtship, marriage and childbirth due to social pressures and economical problem. The term "sampo" in Korean translates to "giving up three (things)".

700€ GENERATION

* Europe

Young adults in Greece working for minimum wage jobs despite high qualification. With skyrocketing graduate unemployment, it is generally considered lucky to find any paying job.

SATORI GENERATION

* Japan

Refers to a new breed of young adults who gives up courtship, marriage, and career development. They are disinterested in having ideals, ambitions or hope. The term "satori" in Japanese translates to "resignation".

Fig. 1-18 Symptoms of Contemporary Lifestyle

Symptoms:

引き籠もり HikiKomori



Fig. 1-19 Street Intersection of Shibuya: People disappearing from the Public

According to a study done by the University of Tokyo, the number of people suffering from Hikikomori has increased from 85,000 in 2001 to 162,000 in 2011 in Japan.⁴⁶ With the economic decline, many have lost their jobs and have disappeared from the public—hiding away from society in fear of being seen as an unfit, inadequate member of the society. This signals the close relationship between the dignity of man and his social status.

46. Co-existing with Different Generations: There is no country for the Young. Window. Korean Broadcasting Company: Seoul S. Korea. November 25, 2014.

Symptoms: Econocide



Fig. 1-20 Spot where a Man committed Suicide in Syntagma Square, Athens



Fig. 1-21 Demonstration against Draconian Austerity Plan, Rome



Fig. 1-22 Demonstration of Workers against the French Government's Pension Reform, Marseille

"A 77-year old retired pharmacist has shot himself dead in Athens' main square in the latest of a series of suicides and attempted suicides apparently caused by the harsh austerity measures being imposed across Europe."⁴⁷

47. Squires, Nick. "Greek Man Shoots Himself 'over Austerity Measures'" April 4, 2012. Accessed December 4, 2014. <http://www.telegraph.co.uk/news/worldnews/europe/>

"A 78-year-old Italian woman jumped to her death after her pension was cut as part of Italy's increasingly stringent austerity measures... Her children said she jumped from a fourth floor balcony after authorities had recently reduced her monthly pension from 800€ to 600€. She had become overwhelmed with the worry that she would not be able to make ends meet."⁴⁸

48. Boghani, Priyanka. "Italian Woman Jumps to Death after Pension Cut." April 3, 2012. Accessed December 8, 2014. <http://www.globalpost.com/dispatch/news/regions/europe/italy/120403/italian-woman-jumps-death-after-pension-cut>.

Since the Financial crisis of 2008, the world has witnessed countless outcries over personal economic decline. With an increase in number of baby boomer generation pensioners, many developed nations are introducing a bill to decrease the pension fund⁴⁹. The economic crisis has highlighted the fact that middle class continues to be vulnerable around the world. The vulnerability to the *fear of lack* that shapes these lifestyles expose the contemporary notion of choice as originating from a larger narrative of desires. *Personal lifestyle choices are constructed from deep within the contemporary notion of desire.*

49. Mchugh, David "The Convergence Of 3 Factors Is Driving A Worldwide Retirement Crisis." December 29, 2013. Accessed December 16, 2014. <http://www.businessinsider.com/worldwide-retirement-crisis-coming-2013-12>.

Buying acceptance and recognition, in the age of all-consuming self.

Our consumerist society is seemingly full of free choices. While choices empower and liberate people, they also present the side effects of *continual lack*. The relationship between the individual and the world is not a symbiotic one. Today, the environment of the public realm pre-forms the conception of desire through objectification. This unbalance of personal and societal desire diverts the notion of desire into an “*abject fear of lacking something*.”⁵⁰

Due to the socio-cultural causes of fear, one’s perspective of life, desire and self have changed, respectively. According to René Girard’s Mimetic theory of desire⁵² one’s social relationship with society has a great impact on one’s desire: one learns from the world what is wrong or right, good or evil, black or white, and what is desirable and what is not. This relationship testifies to the influence of *one* on *the others*, and of people’s natural link with each other; no person stands entirely and completely alone. Since the composition of one’s desire is assembled in relation to the social realm it must also be inferred that such is a reaction of one’s attempt to belong, to be part of, and to be understood by the world around oneself. Ultimately, one’s desire is shaped by one’s longing to be embraced by others in society: “The truth of the matter is that social production is purely and simply desiring-production itself under determinate conditions.”⁵²

Since people are social creatures, one’s desire and the social realm has an inevitable connection, each influencing one another: “Desire directed toward a natural object is human only to the extent that it is ‘mediated’ by the Desire of another directed towards the same object: it is human to desire what others desire, because they desire it.”⁵³ People form a model of desire, *a mediator*, as a subconscious reaction to adapt to the world, and this mechanism of human behaviour bases on one’s desire to be social. Therefore, the sense of desire is not solely personal, but is inter-relational. One’s desire is assembled as an implication of the surrounding social environment. The contemporary social environment has an impact of objectification in the development of individual’s desire.

The contemporary ways of objectifying desire also play a role in how society perceives domestic space. To analyze the

50. Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. New York: Penguin, 2009. 27.

51. Guillevic, Eugene. “René Girard and the Mimetic Desire (2) - Triangle of the Desire.” René Girard and the Mimetic Desire (2) - Triangle of the Desire. Accessed August 30, 2014. <http://www.cottet.org/girard/desir2.en.htm>

52. Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. New York: Penguin, 2009. 29.

53. Queneau, Raymond, James Nicholas Jr., and Alexandre Kojève. *Introduction to the Reading of Hegel: Lectures on the Phenomenology of Spirit*. Edited by Allan Bloom. Ithaca, N.Y.: Cornell University Press, 1980. 6.

54. Heidegger, Martin, and John Macquarrie. *Being and Time*. Malden, MA: Blackwell, 1962. 165-166.

55. Simmel, George. "10. The Metropolis and Mental Life." In *The Blackwell City Reader*, edited by Gary Bridge and Sophie Watson, 103. 2nd ed. Malden, MA: Blackwell Pub., 2002.

56. *Anti-Oedipus*, 65.

inherent problems of housing in contemporary society, it is important to recognize that the domestic space is also culturally objectified as a house or a property. Home as a property is an objectified model, a mediator, of people's desire to be themselves and to exercise the existence by physically being-among-one-another⁵⁴.

*"The deepest problems of modern life flow from the attempt of the individual to maintain the independence and individuality of his existence against the sovereign powers of the society, against the weight of the historical heritage and the external culture and technique of life. This antagonism represents the most modern form of the conflict which primitive man must carry on with nature for his own bodily existence."*⁵⁵

The anxiety of the modern age does not come from quantitative lack but from certain quality that cannot be addressed by the simple satisfaction of acquiring material possessions through consumer activities. The loss of this quality reduces the everyday to a repetitive routine based on consumption to quell the fear of lack.

The problem of modern lifestyle cannot be resolved by added quantity as evidenced in *L'Anti-Œdipe* of Deleuze and Guattari, "Everything would be fine if the economic problem of desire were merely quantitative; it would be a matter of reinforcing the ego against the drives... Except that there are qualitative factors in the desiring-economy that indeed present an obstacle to treatment."⁵⁶ The qualitative lack is what induces objective-less living, a life disconnected from true desire. The authenticity of everyday life can only come to the fore when routines become a process of becoming close to a changing *desire*. Desire is an agency of changing reality.

The act of consumerism cannot change one's reality because the objective of this attainment disappears the instant one is able to buy the desired object. The assemblage of desire based on material gain objectifies the desire. True desire not based on *lack* and its

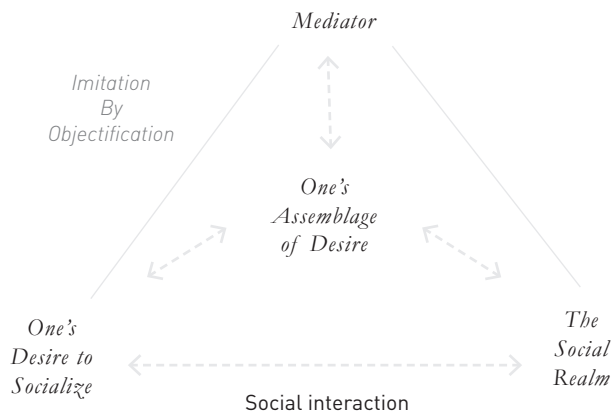


Fig. 1-23 Diagram: Triangulation of Desire

fulfillment. Furthermore, this lack “is counter-produced as a result of the pressure of anti-production.”⁵⁷ By comparing themselves to the model of certain desires, individuals are constantly driven to discover lack. Therefore, consumerist desire is purely a sociocultural product of lack.

The contemporary conditions of capitalist society run on two sources - “production in form of money-capital and ..., labour in the form of the free worker”⁵⁸. Based on this condition, the mode of reward and achievement presented in the form of money has a pervasive affect on the social relationships of people in a capitalist society. This leads to the objectification of our social relationship which influences the notion of desire.

*“Unlike previous social (states), the capitalist (state) is incapable of providing (a sense of relationship) that will apply to the whole of the social field. By substituting money for the very notion of (social relationships), it has (altered way of how humans relate) that keeps moving further and further in the direction of the de-territorialization of the socius.”*⁵⁹

The conditions of contemporary consumer society present challenges where one’s desire is constantly mediated because of leading tendencies to objectify and imitate qualities of desire (Fig.1-22). In order divert this shallow notion of human relations, it is important to examine the very microcosmic relationships of people to their homes and neighbours - How do we relate to the spaces of our home? Our neighbours?

57. Anti-Oedipus, 28.

58. Anti-Oedipus, 33

59. Anti-Oedipus, 33.

LOCATING SELF IN THE WORLD



Implications of imbued subjective condition



Cognitive mapping:
“ I ” vs. the World

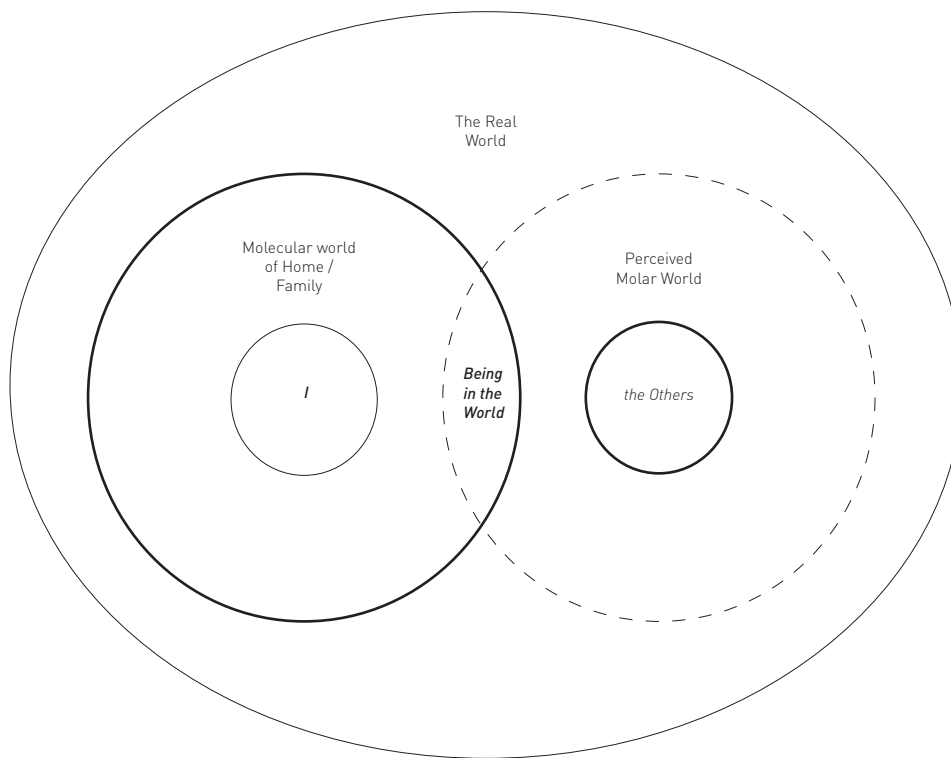


Fig. 1-24 Diagram: I vs. the World



Being in the world in this contemporary age has become a solitary experience for many. Shifting from lack to abundance, the world is ever more rich, however, the level of personal anxiety seems to have risen. The precariousness of self-image relates to the way in which one positions oneself in the society - whether or not one allows oneself to be influenced by the world reciprocally gives one the chance to influence the world. Given the current condition of exacerbated over-burdening choices and their ramifications, one hides in one's molecular world of home to disengage oneself from the external demands of the world, and into one's own private kingdom. In such a situation, home is a state of melancholia, trapping one within one's fear and making oneself-inadequate. Here, one is not only physically isolated from the world but is also alien to oneself; when one's understanding of self is disconnected from the greater world, one's true identity as a member of the world is disconnected, turning the person into an anonymous subject. Being in the world occurs only at the intersection between self and others, and only through this referential relations that one is differentiated from others as a unique being.





Home is a materialized form of one's demarcation, born of natural territorial instinct. The sense of *being at home* is a private part of the collective human experience. While the physical sense of home is a private experience of one's private space, the psychological sense of home is a commonly shared private experience that connects one another psychologically. Therefore, this common sense of home is the mediator between the private and public, placing one in the intermediate zone of the molar-world. The rigid boundary conditions resulting from the over-privatization of home provides one with less opportunity to adapt to the world at smaller scale, bringing the public and private domains together in unity with another. The balance of *autoplastic* and alloplastic** adaptation*⁶⁰ cannot be possible without bringing a person to live in real time and space, amongst others. The sole focus on oneself in society can come together through re-visualizing the idea of home as part of a component of the world.

60. Tyson, Phyllis, and Robert L. Tyson. "The Theory of the Developmental Process." In *Psychoanalytic Theories of Development: An Integration*, 25. New Haven, CT: Yale University Press, 1990.

61. Moore, Burness E. *Psychoanalysis the Major Concepts*. New Haven: Yale University Press, 1995. 318.

**Autoplastic Adaptation* is a term, invented by Sigmund Freud, Sandor Ferenczi and Franz Alexander, to describe the effort of the subject changing self to adapt to the environment.

***Alloplastic Adaptation* is a term, invented by Sigmund Freud, Sandor Ferenczi and Franz Alexander, to describe the effort of the subject

attempts to alter the external conditions.⁶¹

cognitive mapping :
“ I ” as part of the World

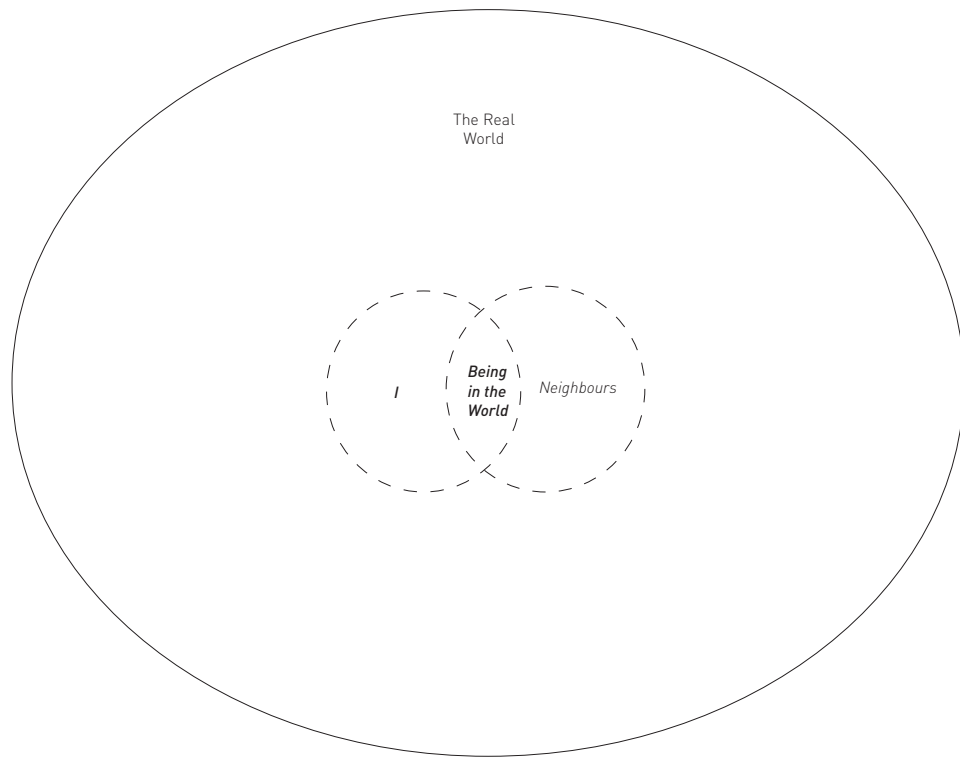


Fig. 1-25 Diagram: I as part of the World



What is desire as defined by this age?

What is the nature of desire?

Is contemporary desire free of needs?



Amidst the greater availability of goods and their widespread advertisement, *desire* categorically divided into wants and needs⁶²-*desire, the agent of self-actualization is diminished to a desire for material things.* The contemporary notion of desire is that of a desire for an obtainable, consumable goal. ‘*When we place desire on the side of acquisition, we make desire an idealistic (dialectical, nihilistic) conception, which causes us to look upon it as primarily a lack: a lack of an object*’⁶³. Therefore, the desire itself has been “categorized as fantasy”⁶⁴- unreal or too far from reality that is. However, the “real object that desire lacks is related to an extrinsic natural or social production.”⁶⁴

62. Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. New York: Penguin, 2009. 28.

True Desire, naturally, has a very different mechanism than that of *need*. One’s *desire* constantly changes and reconstructs, like a live picture that has no beginning nor ending: ever-changing and evolving to bring forth the light of one’s true-self. *Need*, on the other hand, is a static list of basics that will remain unchanging as is. Thus, it is in the nature of liveliness that desire can be viewed as an essential tool to bring one closer to self-understanding. However, when the contemporary consumerist framing of desire is the one that is allowed to prevail in daily life, self-understanding is dulled. The true essence of desire must be reclaimed in contemporary consciousness in order to move away from a focus on need and into the realm of self-actualization.

63. *Ibid.*, 25.

With society’s promise of nondiscrimination equal opportunities and freedom of choice, people are expected to make use of available chances and act on free will to make their lives. However, as society celebrates the success of those who are making the best choices, the seemingly empowered position to self direct and manage becomes a burden amongst many other tasks. Judged according to merit, a person’s own desire is constrained to adapt to the mechanism of the needs of meritocracy. The need to fulfil objectives becomes the sole motivator of today’s modern person. This constrains modern life to a series of need-fulfilling actions, instead of opening life up to the greater world of possibilities governed by true desire. Choice must actually be freed from the contemporary system in order that the individual may be able to freely choose to move past meritocracy and live in the full vitality offered by real desire.

64. *Ibid.*, 28.



HOME



Fig. 1-26 Just what is it that makes today's homes so different, so appealing? by Richard Hamilton

NO MORE

The Contemporary Notion of Home

“ To desire,
it is to
construct an
assemblage...
To desire is to
construct.”

- Gilles Deleuze in video
L'Abécédaire de Gilles Deleuze

The notion of home functions similarly to that of the mechanism of desire. It is a universal concept composed of radically individual definitions. One can thus analyze the shifting notion of home in conjunction with the shifting notion of desire in contemporary society. Just as people have replaced their own individual desires and objectives for society's idealized standards in their lives, so too the notion home has been similarly homogenized.

The privacy of our domestic space is never formed in isolation. Home is a product of both private and public dimensions. It is a private sanctuary, but simultaneously engages with its immediate exterior world through its physicality. The spatial relationships between individual domestic space and their neighbourhoods, are the microcosms that eventually make up the society at large. The neighbourhood is the intermediate space that enables one to adapt to the world at a smaller scale. However, the sense of neighbourhood is hard to feel in many contemporary neighbourhoods. Today's neighbourhoods, divided into districts and organized by postal code, identifies more than just the physical location. One's neighbourhood is an identifier of one's wealth and social status accordingly to the land value of the property. The space of home is now, in direct subjugation to a list of social values.

In the age of consumerism, home is an indicator of value, ownership, and social status. Yet simultaneous to its additional symbolic associations, home fundamentally remains as a shelter. As a result, home no longer provides an emancipating space from society at large. Rather, it is the place where the most personal and the most ideological dimensions violently coexist. Thus the modern subject must bear the cruel reality that their self-worth is evaluated with the very place of their sustenance. Home inevitably becomes a self-identifier for its occupant. One is subjected to a life of irony where much of the time is spent outside the home, only in order to maintain and to furnish it. In this sense, home becomes a storage space where people lock their material possessions. People- too, become part of the furnishing. People do not represent their spaces of home. The space of home is now, in direct subjugation to a list of social values.

However, home is much more than a mere storage space. As Heidegger refers to the quality of *dwelling* as being equivalent to the quality of *building*⁶⁵, it is important to consider that *to live* is to construct one's life and the space where living takes place – a home – is an essential existential part of human being in the world. The objectification of home breaks this interrelation between the person and his or her surroundings- disabling the intrinsic quality of home as a space of un-objectified relations. To move beyond being spaces for objects, home must be a materialized collection of personal and subjective feelings that provide a sense of intimacy amongst the other.

65. Seamon, David. *Dwelling, seeing, and designing: toward a phenomenological ecology*. Albany: State University of New York Press, 1993, 52.

This is the home of a character designer, Shiro Nakano, photographed by Todd Selby, on his website that features personal spaces of creative people around the world. In Nakano's home (Fig. 1-18), the collections of designed characters and other items crowd the walls, floors and even his bedroom. The spaces of his home are dominated by figurines and they resemble the spaces in a gallery or a store. Moreover, the spaces of his kitchen resemble that of a café - with cakes and fruits displayed in a glass box counters pace.

No spaces in this home displays a sense of traditional home or a sense of the social production of family, however neatly organized items and food are waiting to serve the designer the same way a cafe, a store, or gallery does. The stark contrast of the public and the domestic has diminished over the years as the means of domestic life has changed over the last half century. The expression of individuality and quality is contingent on the commodified value of objects that occupy a space.

This home is a prime example, demonstrating the continual degradation of domestic space into a commodified space of consumption. The suffocating occupancy of possessions blinds its inhabitants from seeing the truth of real individuation.

Objects are objects and they are not part of a person; objects are confined forms of desire that cannot be representative of one's changing assembly of desire. Our contemporary dreams and hopes of acquiring objects end as we get them and grow out of them. *Desire* is an agency that enables one to move forward. Just as a child grows out of his attachment to a once-adored teddy bear and becomes a man, objects cannot continue to address the evolving desires of people. The notion of *home* has been distorted with the changed notion of *desire*. In contemporary sense, desire is confined to objects to buy.



Fig. 1-28 home of Shiro Nakano by Todd Selby

Home is more than a dwelling...

It is an asylum from schizophrenic society.



Fig. 1-29 Corridors of 200 Wellesley St. East Apt.

The residential tower demonstrates this shifting notion of home at its extreme. Unlike its other domestic counterparts that provided possibilities for moments of social engagements, the residential tower has streamlined of all the formal architectural social devices - porch, balcony, garden; things that render public and private engagement possible - to the utmost minimum. All of its spaces are rendered to its bare function. The only possibility provided in such a form is an isolated individual left to contemplate the contrasting reflection of their minimal life to the ideal that society presents. Low-income residential towers are homes that allow no choice to their residents, providing the minimum.

The St James Town apartment, on 200 Wellesley Street East, exhibits the exact fault of the residential tower. Within its *Décalcomanie* plan, units are discretized through an authoritarian structural logic. Whatever happened to the free plan? Facing units are facsimile of each the other- each orienting towards the opposite ends to an arbitrary vista of endless horizon. Enter the balcony, only to be faced with the visual silence, unaware of any drama next door. The sublime arbitrariness of the view from the balcony sedates the resident. Kiss your curiosity for your



Fig. 1-30 Corridors of 200 Wellesley St. East Apt.

*Contemporary dwellings are none more than part of
the society 's promiscuous desires.*



Fig. 1-31 Laundry at 200 Wellesley St. East Apt.



Fig. 1-32 Social Service: St James Town
Community Corner



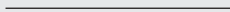
Fig. 1-33 Elevator of 200
Wellesley St. East Apt.

neighbour goodbye, it's awkward enough to travel up the elevator together. Corridors (Fig. 1-27) leading to the units feel more like a leftover of the undesirable middle. There are doors to the left and right, but each corridor ultimately leads to *EXIT*, to evacuation. It feels wrong to linger in it. Stand still, and you are suspected as an intruder. The same feeling is experienced goes with the elevator (Fig.1-30). In its already claustrophobic cage, the presence of the other is potentially a delay to your trip - and is unwelcome. The only shared activities to be seen are laundry (Fig.1-28), storage, parking, garbage, and social service at the corner (Fig.1-29). The building constitutes an ideal bio-political production line - commute, dispose, organize, practice level of hygiene, and get routine check-ups. Life in the tower speaks mostly to an act of maintenance. Surely home must consist more than that.

Contrary to its present sterile state, the tower is a scene of great potential. Due to its level of density, tower home can be conceived of as a neighbourhood in itself. It has the possibility of rendering urbanity within the confines of architecture. Instead of insisting on the current puritanical allegiance to defined boundaries between the private unit and the outside, a fruitful disorder could hold and provide the platform for various social encounters.



Axiom 2



Heterogenous Construction



UTOPIA: A **SINGULAR** NOTION

This section looks into examples of utopian visions to illustrate their implicit symptomatic social exclusivity underneath their perceived perspectival qualities of home.

TOWER RESIDENTS: **MAKING** OF SELF-IMAGE

This section discusses the current notion of poverty as a generalized abstraction divorced from reality and speculates on how poverty can be reconceived as a temporary state of being.

HETEROGENEOUS TOWER **HOME**

Following the previous sections, this chapter introduces the notion of heterogeneity as a method to construct home as both a subjective and a collective concept.

Utopia: A Singular Notion

There are two sides to a city- the well-maintained side with its iconic structures with important meeting places and leisurely attractions that is core of operation for the city in all its layers, and the other side that critically depends on the former for sustenance. Adam Smith explains that such is the nature of our economy: "For one very rich man there must be at least five hundred poor, and the affluence of the few supposes the indigence of the many. The affluence of the rich excites the indignation of the poor, who are often both driven by want, and prompted by envy, to invade his possessions."⁶⁶ Likewise, the modern economy cannot sustain itself without either the supplier or the buyer- or the landlord and tenants. The contemporary economy runs on this binary mechanics that breeds social imbalance. Simon Sadler in his book, *The Situationist City*, expresses the concern for reduced independence and creativity due to bureaucratized framework saying: "The new prefabricated cities clearly exemplify the totalitarian tendency of modern capitalism's organization of life: the isolated inhabitants see their lives reduced to the pure triviality of the repetitive combined with the obligatory absorption of an equally repetitive spectacle."⁶⁷ For many working class citizens, everyday life is controlled by the presence of "publicness"⁶⁸ of the contemporary society. In the context of today, people are pressured to a fixed pattern of lifestyle, where all difference and genuineness is disregarded⁶⁹.

The current notions of land, property and rent are tools that maintain the market based economic system with cyclical exploitation of workers. The legacy of Modernist architecture flowers from such lifeless reality in search of a better place for everyone, a Utopian empire of a new spirit, l'Esprit Nouveau. It was a post-war therapy from the depressive, nihilistic disbelief of the world - an exodus from barren attitude. The post-war economic growth came with a sense of alienation on the part of the worker: "The spectacle's** function in society is the concrete manufacture of alienation. Economic growth corresponds almost entirely to the

66. Smith, Adam. *The Wealth of Nations: The Economics Classic : A Selected Edition for the Contemporary Reader*. Chichester: Capstone, 2010. 318.

67. *The Situationist City*: MIT PRESS Cambridge MA Simon Sadler 1998, p.15-16.

68. Heidegger, Martin, and Joan Stambaugh. *Being and Time: A Translation of Sein Und Zeit*. Albany, NY: State University of New York Press, 1996. 127.

69. Ibid, 127.

**Publicness*: is a term used by Heidegger to describe the contemporary situation of being thrown into the groupthink of the society, as a result of being with one another.

** *Spectacle*: is a term used by Guy Debord to describe what has replaced commodity, but it includes all elements of everyday life.

La Saline des Chaux

Charles Nicolas Ledoux (18 C.)

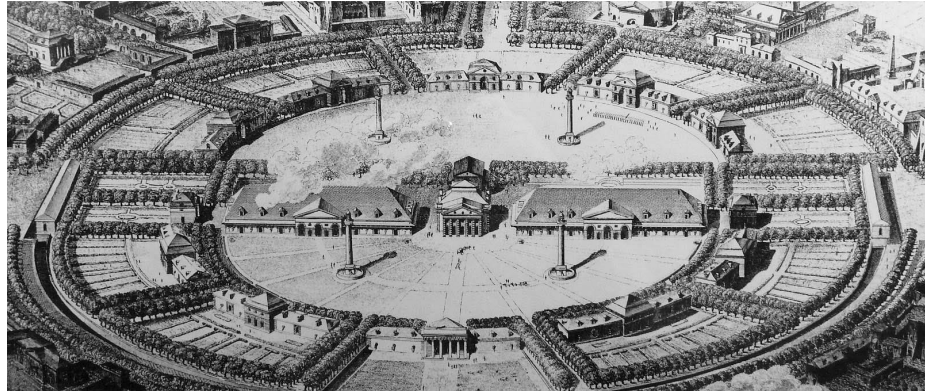


Fig. 1-34 La Saline des Chaux

70. Heidegger, Martin, and Joan Stambaugh. *Being and Time: A Translation of Sein Und Zeit*. Albany, NY: State University of New York Press, 1996. 23.

71. Heidegger, Martin, and Joan Stambaugh. *Being and Time: A Translation of Sein Und Zeit*. Albany, NY: State University of New York Press, 1996. , 23.

72. Macdonald, Bradley J. *Performing Marx: Contemporary Negotiations of a Living Tradition*. Albany: State University of New York Press, 2006. 75.

73. Oxford Learner's Dictionary. January 1, 2015. Accessed January 4, 2015. <http://www.oxfordlearnersdictionaries.com/definition/english/utopia>.

growth of this particular sector of industrial production.”⁷⁰ The growth of the current global economy is a product of both the worker and the owner, who both believe in the wonderment of tomorrow. However, the projection of a better tomorrow is a false promise for the workers: “Workers do not produce themselves, they produce a force independent of themselves. The success of this production that is... experienced by its producers only as an abundance of dispossession. All time, all space, becomes foreign to them as their own alienated products accumulate.”⁷¹ As a result, the freedom to choose and enjoy the variety that society produces is not available to those who make it possible. As a result, the freedom to choose and enjoy the variety that society produce is not available to those who work to make it possible: “the proletarian subject is...All whom have no control over their own space-time.”⁷²

The idea of creating a Utopia is a recurrent ambition throughout the history. Most ambitious and experimental architecture projects have emphatically focused on projecting a sense of the ideal world, a type of Utopia. From the conception of Ledoux's ‘Salines de Chaux’ (Fig. 1-18) to the ‘Broadacre City’ of Frank Lloyd Wright, the idea of a perfect living environment is a driving source of architectural projections of future living. However, the idea of Utopia, meaning “a place or state in which everything is perfect,”⁷³ has never been materialized as a palpable reality. Using the ‘Broadacre City’ of Wright and the ‘Architecture or Revolution’ of Le Corbusier, Reinhold Martin in *Utopia's Ghost* points to the problem of the

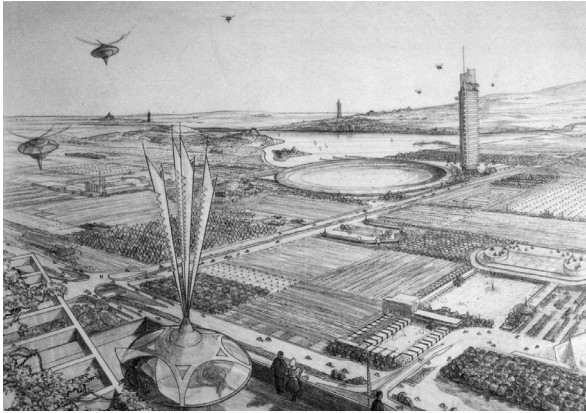


Fig. 1-35 Broadacre City, Frank Lloyd Wright (1932)

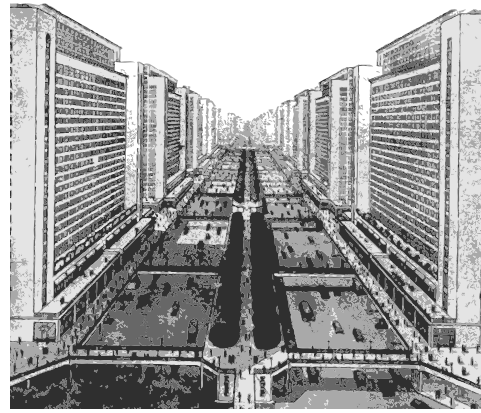


Fig. 1-36 La Ville Contemporaine, Le Corbusier (1922)

Modernist approach to the idea of Utopia that disregarded the existing context and with messianic overtones made totalitarian, all-or-nothing propositions. Martin writes “During the first half of the twentieth century, the architect as professional melancholic was diversely characterized by compensatory meditations on the loss and reconstitution of nature under modernization (Wright), or by the choice-forced by Le Corbusier - between the reform of everyday life (architecture) and the overthrow of its structures (revolution).”⁷⁴ All these ideas were too conceptual and therefore, did not account for the existing situation and context. The problem of Utopia is rooted in its linear method of approaching the diverse manifestations of living which obscures the complexities of reality with rationality. Martin explains that “underlying these representations (Le Corbusier’s la Ville Contemporaine 1922 and Wright’s Broadacre City 1932) was the Cartesian grid, which became the very emblem of modernist rationality as the latter came under postmodern attack.”⁷⁵ It can be seen that the Cartesian grid, when used as a centralizing and organizing device, resulted in placing a physical order on the indiscernible value of life and the living environment. The modernist failure to realize Utopia comes from the discrepancy between their grand idea and the very minimal and functional way of their design process.

The ‘functionalist’ architecture of Utopian vision tried to organize the apparent mess in the city by introducing a type of order, in the form of Cartesian grid. Rem Koolhaas defines the functionalist architecture as “not obsessed by form, but one that imagines and establishes on the ‘floor’ patterns of human activity in unprecedented juxtapositions and catalytic combinations.”⁷⁶ For example, Le Corbusier’s vision of an advanced city in *The City of Tomorrow and Its Planning* (1929) schematizes a city of

74. Martin, Reinhold. *Utopia’s Ghost Architecture and Postmodernism, Again*. Minneapolis, Minn.: University of Minnesota Press, 2010. 148.

75. Ibid, 150.

76. Gargiani, Roberto. Rem Koolhaas, OMA: *The Construction of Merveilles*. Lausanne: EPFL Press, 2008. 85.

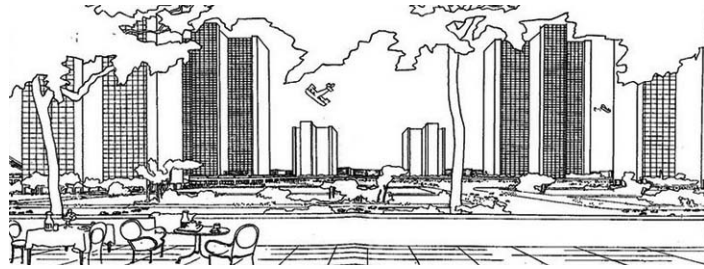


Fig. 1-36 La Ville Contemporaine, Le Corbusier (1922)

functions and order (Fig. 1-36). His scheme for a city introduces a set of goals that all functions must reflect, pointing to the importance of his rationale of decentralizing existing city centres⁷⁷.

77. Le Corbusier.
The City of To-morrow and its Planning. New York: Dover, 1987. 168.

1. *We must de-congest the centres of our cities.*
2. *We must augment their density.*
3. *We must increase the means for getting about.*
4. *We must increase parks and open spaces.*

Le Corbusier, The City of To-morrow (1929)

These goals for the new functional city intervene by politically imposing on the city's social content and flow. The goals of the new city are clear and self-explanatory, drawing a picture of spaces that could be digested factually, as having a cause and effect, and spatially. Le Corbusier's further explanation of the city remains as arbitrary numerical projections of an imaginary concept, critically missing links to the real given conditions. These descriptions disengage the projection of tomorrow with existing structures that are present.

Le Corbusier's scenario of *la Ville Contemporain* provides various scenes and views from an outer perspective, however, the description fails to provide living spatial senses over and above the orders of the new future city. Although systems of functions are described, the visual representation of perspective drawings are unable to communicate the *quality* of these functions. The context of the scenario for a 'contemporary city' is set for an arbitrary future describing the unpredictable tomorrow. Reflected here, is the society's focus on tomorrow's advancement which, in turn, trivializes the essence of today as it is simply part of a procedure for realizing tomorrow's production and profit. As a result, Le Corbusier's theory of the city of to-morrow pre-assumes the existence of an ideal state and systematically organizes the city to serve its rationale. While the Functionalist designs "intervene directly in the formulations of the contents of a culture based on the givens of density, technology and definitive social instability" they fail to deliver the *performance* of their *representation*. The Modernist architectural projections of Utopia did not make place for people but instead became a physical layer of democratic order.

Sforzinda

Antonio di Pietro Averlino (15 C.)

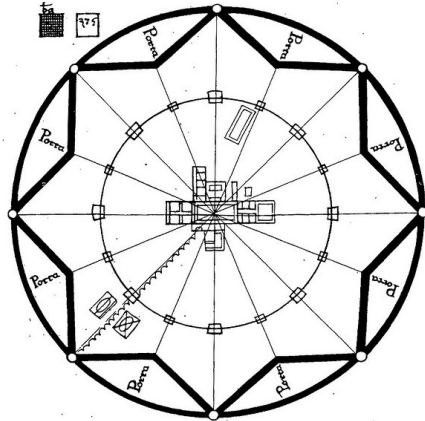


Fig.1-37 Plan of city Sforzinda

An earlier example from the mid fifteenth century is from a Florentine architect who displayed the same error from its attempt to organize through systematically dividing and placing functions. The city Sforzinda (Fig. 1-37), designed by Filarete, was planned to form an ideal city organized by eight equidistantly positioned points with the centre occupied by an aristocratic palace, religious edifice, and mercantile residence⁷⁸. The radial form expressing order, which can be likened to the Cartesian grid of Modernist Utopia, expresses a form of *control* through its physical organization. Karl Popper suggests in his writing *Utopia and Violence* that there is certain violence that is engendered in Utopian ways of setting a goal and synchronizing all aspects to it: "*Utopian aims are designed to serve as a basis for rational political action and discussion, and such action appears to be possible only if the aim is definitely decided upon... Utopian rationalism is a self-defeating rationalism. However benevolent its ends, it does not bring happiness, but only the familiar misery of being condemned to live under a tyrannical government.*"⁷⁹

Unlike the ideals of a formalized functionalist Utopia, true desire is a free form that is subjective. Similarly, the idea of a good society, city or home is subjectively assembled, as a whole, having a varying definition for everyone. The operation of previous Utopian architecture that provided a singular ideal society by ordering gesture failed to interpret the varying notion of human desire. The diversity of life is reduced in every attempt of Utopian construction due to the nature of its linear production of space.

78. Hart, Vaughan. *Paper Palaces: The Rise of the Renaissance Architectural Treatise*. New Haven, CT: Yale University Press, 1998. 58.

79. Popper, Karl. "Utopia and Violence." *World Affairs* 149, no. 1(1986): 6-7. Summer, 1986.



Fig. 1-37 The Demolition of Pruitt-Igoe

The architecture of the affordable tower residence, like Pruitt-Igoe, is emblematic of the failed Modernist Utopian attempt to find a realistic execution from its abstract functionalist approach to deciphering between the real and the intangible. The destruction of Pruitt-Igoe (Fig. 1-37) marked the end of Modernist Utopianism. However, affordable tower residences continues to be built in abstract hope for a radical change, producing nothing more than a collection of technical, functional, minimal cells.

The reality of living situations maintained by the orders of the current welfare state acts to control the desire of people, especially the working class. The idea of property, for those living in social assistance, separates them from them from the publicness, or homeowners. The physically and functionally minimal low-income tower residences became a social trap for minimal living. Furthermore, the idea of minimum continues to dominate the design of affordable tower residence. Consequently, the great gift of liberty to self-improvement is the very cause of burgeoning disease that invokes self-inadequacy: *"Today all persons, however humble, know they have had every chance...If they have been labelled 'dunce' repeatedly they cannot any longer pretend...Are they not bound to recognize that they have an inferior status, not as in the past because they were denied opportunity, but because they are inferior?"*⁷⁴ The result of monotonous living seen in the architecture of tower home today is a well expected outcome witnessed from previous housing prototypes. Utopia is a vision that derives from comparing the present and the abstract future- it is inevitably a critique of the present. The modernists' ideal conceptions rooted in the critique of present social environment unaccounted for the critique of its own form and the reactions of the users. Similarly, the ideal vision for tower home failed as it was not able to configure the vision into material performance that is able to inspire the user(s).

80. Young, Michael Dunlop. *The Rise of the Meritocracy*. New Brunswick, N.J.: Transaction Publishers, 1994. 97.

SOCIAL

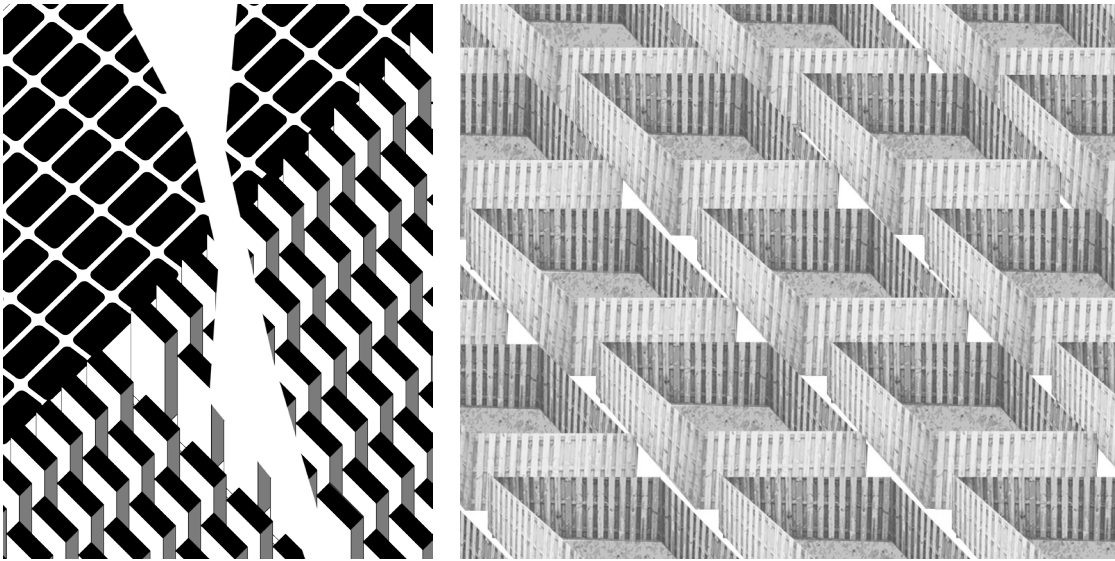


Fig. 1-38 Social Exclusion

EXCLUSIVITY

*The Manifestations of Contemporary
Architecture of
Abstract Utopian Vision*



Due to increasing commodification of space, the experience of space has been drastically altered with demarcation dividing surfaces into either mine or yours, private or public, and into open or closed spaces. Such rigid division has resulted in general *placelessness*. The contemporary person is no longer able to relate to space freely, constrained by rules, authority, and by what and how much they own. Exploring cities and enjoying leisure within urban centres is extremely difficult if one is unwilling to pay the cost for permission to enter and use or occupy its space. Living experience in the city is regimented, in many sense, restricted and bound by unseen authority.

In between private apartment units, there is only minimal circulation space for one to *move* from the private unit to the vast open space of the anonymous public. There is simply no space for repose or interaction. In the city, one does not *explore and experience* in the actions of the everyday, but only *moves* through its space as a way of travelling to and from tasks. The way of designing the city, now called urban planning, seems to be derived from the way one moves throughout the city; one's trip is planned and executed. The city does little to accommodate sporadic, unprecedented experiences. Every surface of modern experiences are controlled and regulated- reduced to their bare functions.

Common signage that is prevalent nowadays, "no loitering," foretells the future of our city from the results of our current mind-set. With increased security, public furniture and surrounding exterior building areas and surfaces are transforming to be less and less accessible. Inventions of such things as homeless spikes adapted into ledges, window sills, stairs, private grounds, and porches can only display the small amount of consideration and tolerance that society has for the others. The comfort of welcoming design that aims to provide cordial public features in private building presenting each buildings as part of the city and its public space, such as can be seen in ancient cities like Rome and Paris, has disappeared in our new cities. The intolerance displayed by measures to keep the public away from private building provides clues to the society's current problem of *social conservatism* that breeds rigid living scenes and a self-interested republic. One is alien to another, thus one is alien to one's own kind -to humanity and to life.



Fig .1-39 Stereotype of the Poor vs. Reality

Tower Residents: Making of Self-Image

81. Heidegger, Martin. *Being and Time: A Translation of Sein Und Zeit*. Albany, NY: State University of New York Press, 1996. 120.

82. Davies, Kate. "The Social Housing Stigma: How to Fight the Stereotyping of Social Tenants." *The Guardian*, June 10, 2014. Accessed January 8, 2015. <http://www.theguardian.com/housing-network/2014/jun/10/social-housing-stigma-stereotype-tenants>.

83. Botton, Alain. *Status Anxiety*. Toronto: Penguin Group Canada, 2005. 67.

84. Salecl, Renata. "The Paradox of Choice." Lecture, from *The RSA*, London, June 11, 2011.

85. Hardt, Michael, and Antonio Negri. "The Multitude of the Poor." In *Commonwealth*, 39. Cambridge, Mass.: Belknap Press of Harvard University Press, 2009.

86. Deleuze, Gilles, and Félix Guattari. "1933: Micropolitics and Segmentarity." In *A Thousand Plateaus: Capitalism and Schizophrenia*, 227. London: Athlone Press, 1988.

One's self-image is subjectively constructed but embodies much that is imbued with thoughts of the others. Heidegger in his book *Being and Time*, explains the means of presence of a person lies in being self, being and self among others⁸¹. The sense of being "poor" as being "stable or rich", is a sense composed of the person's being amongst others. Therefore, an image of self is subject to change according to surrounding environment. However, being poor nowadays entails a certain level of constraint in every spectrum of the individual's lifestyle. For example, there are divisions of places that one can live, visit, and buy from according to what one can afford - every place and every object is associated with a certain social class. An example of the limiting social identity of low-income tower residents can be found in labels that they are given. Terms such as "scroungers"⁸² speak to much more than their living situation. Being that most of the residents are in need of social assistance, they are collectively mistaken for a group that is less educated, or less skilled and thus, as being useless in society. In reality, people qualify for social assistance on the sole basis of their financial poverty, not because of a lack of education, skill or any other socially important characteristics. However, in contemporary society, one's "financial failure became associated with a sense of shame that the peasant of old, denied all chances in life, had also, been spared"⁸³. In contemporary context, where freedom to choose is directly a right to one's equal opportunity, the price of this freedom is overwhelming. Philosopher, Renata Salecl in her book *Tyranny of Choice* explains that the freedom to choose brings anxiety since people are inspired to choose what others are choosing and also due to the pressure to make an ideal choice⁸⁴. Therefore, while choices are socially produced the shame of a bad choice lies on the individual to bear alone. The individual's personal economy directly speaks for one's social position, as an index to one's moral worth.

The social connotation of poverty can be linked to a greater picture of society's general fear of *social instability*. Underneath the layers of fear that consumerist society induces, there is a protective mechanism used by the middle and upper classes that tries to aggrandize their earnings and protect them against the poor: 'Private property creates subjectivities that are once individual in their competition with one another and unified as a class to preserve their property against the poor'⁸⁴. Contemporary society's idea of 'private property' objectifies all beings and divides into a wealth-based categories- polarizing society to upper and lower classes.

"We are always afraid of losing. Our security, the great molar organization that sustains us, the arborescence we cling to, the binary machines that gives us a well-defined status, the resonances we enter into, the system of over-coding that dominates us- we desire all that... (because)...the more rigid the segmentarity, the more reassuring it is for us. That is what fear is, and how it makes us retreat into the first line."⁸²

The commodification of home as a property has stratified neighbourhoods into their social groups. The contemporary sense of neighbourhood is not based on people's relationships through interaction but is based on sharing a similar socioeconomic background. The city is distinctively divided according to market value, stratifying people and their interactions to narrow social circles. The city now becomes an agglomeration of separated groups, alien to themselves and to another. Guy Debord expressed his view of contemporary life in *Situationist City* as being in "the new prefabricated cities...(where) isolated inhabitants see their lives reduced to the pure triviality of the repetitive combined with the obligatory absorption of an equally repetitive spectacle."⁸⁷ As the cities become increasingly commodified, serving the select upper classes, the so-called lower-class citizens are left to isolation "depleted of all agency, simply being placed in a moment of relay within the automatic actions propelled by uncontrollable forces."⁸⁸ Contemporary society is a expressively critical one, where all things are evaluated within the framework of modern bureaucracy.

With societally created barriers demarcating groups by abstract social value, one's own making of self-image (Fig. 1-40) is vastly affected by what is imbued by his or her social background: "*Our social personality is created by the thoughts of other people. Even the small act which we describe as 'seeing some one we know' is, to some extent, an intellectual process. We pack the physical outline of the creature we see with all the ideas we have already formed about him, and in the complete picture of him which we compose in our minds those ideas have certainly the principal place.*"⁸⁹ German sociologist Ulrich Beck in his book, *Risk Society* (1992), expressed that the harsh division and separation amongst divided groups of people is the result of a society focusing on risk⁹⁰. He says that the contemporary management of risk can be "*defined as a systematic way of dealing with hazards and insecurities induced and introduced by modernization itself.*"⁹² These totalitarian ways of organizing life and living have reduced the independence of individual in making his own authentic reality. An individual's reality is constructed based on other's choices and views, with fear of risk controlling the individual's potential to open the doors to a reality that is unaffected by the fear for other's judgements.

Since the group identity of those living in low-income housing is a negative one, the resident's identity is inflicted with social challenges. This creates a certain divorce between one and one's life- one's unique dispositions and independent ways of private life are misconceived by one's social setting. Contemporary society's tendency in generalizing of one's living situation solely on personal economy also leads to the basis for current monotonous, minimal housing designs (Fig. 1-41). The low-income tower residence plans of repeated units depleted of choices and differences reflects the absence of choice and flexibility that the modern precarious subject is faced with.

87. Sadler, Simon. *The Situationist City*. Cambridge Mass.: MIT Press, 1998. 15-16.

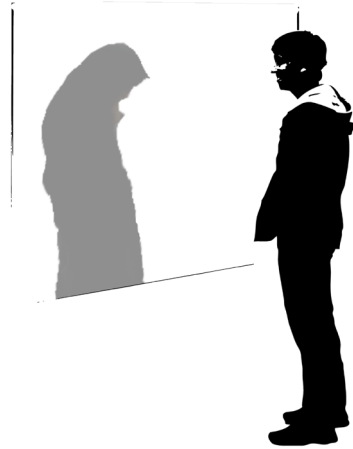


Fig. 1-40 The making of Self-Image

88. Scott, Felicity."2. *Architecture or Techno-utopia.*" In *Architecture or Techno-utopia: Politics after Modernism*, 48. Cambridge, MA: MIT Press, 2007. *Rememberance of the Things past : Swann's Way & within a Budding Grove*. Unabridged. ed. New York: Vintage Books. 2013, pp. 20.

90. Ulrich Beck (1992). *Risk Society, Towards a New Modernity*. London: Sage Publications. 153.

91. *Ibid.*, 260.



Fig. 1-41 Falling Apart by Yuya Takeda

93. Kockelmans, Joseph J. Heidegger's "Being and Time": The Analytic of Dasein as Fundamental Ontology. Washington, D.C.: Center for Advanced Research in Phenomenology ;, 1989. 146.

94. Ibid, 147.

95. Ibid, 147.

According to Heidegger in *Being and Time 1927*, the idea of a person's mood and dispositions are explained as a subjective stance that is mediated by the world outside of the self⁹³. He calls this "affective disposition"⁹⁴ to explain the continual change of a person's attitude towards life by their relationship to the others as a whole. He concludes that the changing dispositions of a person are due to the modalities of the involvement which the person faces everyday⁹⁵.

Therefore, the reality of a person's everyday experience refers to her or his context.

Taking this knowledge, the idea of one's reality can be divided into things that affect and construct it (Fig. 1-xx). From the aspect that the affecting modalities are constantly in a state of change, it could be concluded that a person is essentially a *Being-able-to-be*⁹⁶, a possible outcome of affective disposition which could otherwise be different.

92. Ibid, 149.

Therefore, the space of home, and the neighbouring spaces - as one's personal mark in the world and one's connection to the world - could be understood as a primary source of one's reality.

The current mode of design needs to be reconsidered in order to actually effectuate the change in the resident's production of self-image. The minimal space of each unit and the absence of public space for socialization deeply affects the resident's way of life.

96. Sadler, Simon. *The Situationist City*. Cambridge Mass.: MIT Press, 1998. 69.

"Architecture is the simplest means of articulating time and space, of modulating reality, or engendering dreams."⁹⁷

Heterogeneous Tower Home

“To think is to create - there is no other creation - but to create is first of all to engender ‘thinking’ in thought.”⁹⁸

In contemporary society, a building is generally regarded as a finished market product. The contemporary city fuelled by the capital of the market economy generated different lifestyles, disseminating the previous generation’s focus on domestic family life to external culture. The smaller, inner circle relations between people and their surroundings, which have the possibility of transcending boundaries, have vanished with the commodification of home with rigid demarcation of land by property ownerships. This shift also changed the design process to concentrate solely on exchange values and meeting the standard of specific economic group. Modern technology made possible for fast production of goods and this speed up the housing production throughout the city. The standardization of both the material and the design processes provides for faster production of acceptable quality dwellings. This subservient way of designing, concentrating on quantity to accommodate housing deficiency failed to account for the true desire of people to change the quality of their lives. By superseding the active participation of the future residents from the design process, the means of design has been reduced to providing the minimal quality of space for its passive consumers. Current low-income tower residences best exemplify the minimum dwelling scene engendered by mass housing production, where all imaginations of space, living and individuality are reduced to a common, mass-produced monotony.

The contemporary residential tower is an apotheosis of the problem of standardized model of dwellings’ inability to respond beyond the questions of function. The current tower housing typology is a form without “thinking” embedded into it. It does not reflect much more than design focused on carefully stacking people on top of each other. This single focus on housing people based on formulating the low-minimum living standard; ends up providing another barrier for residents instead of the help it pretends to be. The idea of assisting people by providing housing alone is not substantial enough to change their state because the root of their living problem lies in multiple social factors. The social reality of dwelling is rendered through a sum of relationships and interactions formed between different people and social classes in their varying scenes of living environment - the house, the neighbours, the city and their agglomeration. In order to embrace the needs of people to enact their desire to live better, the design of tower home should acknowledge the importance of providing a

97. Deleuze, Gilles. *Difference and Repetition*. New York: Columbia University Press, 1994. 147.

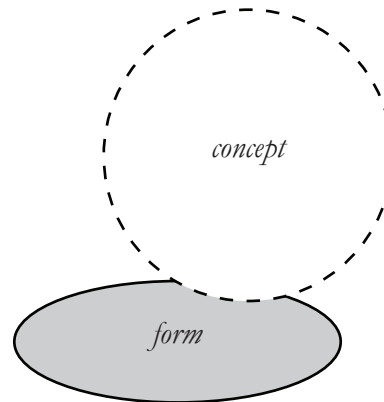
Concept Producing a Form

Fig. 1-44 Functional Design Method

social platform within the building and to surrounding neighbours, in order to promote interactions between the residents and their neighbours beyond the tower. The housing, as an isolated suggestion to the residents' social problem, cannot alone serve as a key to their social reality. The design for social, low-income housing should present spaces for different scales of network balancing and organizing the independence and interdependence of the residents in order to provide for different gradients of ties between neighbours. In the context of social housing, mobilizing the full intelligence of architecture relies on activating its capability to calibrate the resident's social possibilities.

The current architecture of tower as home exhibits a disjunction, both within the building and outside of it in the surrounding context. Due to the scale of the building, tower housing stands aloof from the existing scenes on the ground of the city like a barricade, visually and physically interfering the public. As the building shades the ground and cuts the visual connection to places beyond the tower. The tower breaks the scale, composition, and proportion of the street. On the interior, the minimal circulation allowed by the elevator and corridors remain mechanical to the overall structure, devoid of establishing connections between its parts to lend a comprehensive social aspect to the entire building. According to Rem Koolhaas in his text, *Bigness and the Problem of Large* (1993), the impossibility to comprehend and organize the bigger scale triggers the autonomy of its parts⁹⁹, where all parts remain committed to the whole, but are nevertheless disjointed. To deal with the barriers imposed by the size of the building, there needs to be a different way of conceptualizing the form.

The current designs of tower housing are a product of the functional

98. Bennett, Alysia. "Bigness and the Problem of Large [1993]." *Bigness and the Problem of Large*. August 22, 2009. Accessed January 8, 2015. [http://superstudio09.wikifoundry.com/page/Bigness and the Problem of Large \[1993\]](http://superstudio09.wikifoundry.com/page/Bigness%20and%20the%20Problem%20of%20Large).

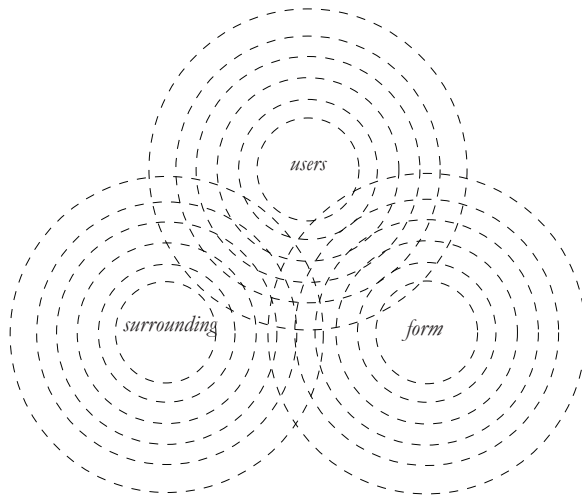
Continual Production

Fig. 1-45 Process-Based Design Method

design method of the Modernist era. The form plays its part in holding the functions, however the originating concept is lost in between time of projection and production, as ideas of space and living have become limited by placing functions to a space restraining the appropriation of space to suit the different individual ideas of domesticity. The problem of this linear process of projecting a concept through a set of functions (Fig. 1-44) exhibits the limitations of dealing with the large structure - the form is unable to mirror the qualities imagined at the time of conception. To mediate the organizational problems that the largeness imposes, the building needs be understood as a structure consisting of many parts - consisting of different structures, spaces, and neighbourhoods. By recognizing the heterogeneity of the structure made of the core, units, floors, envelope - the disjunction of the parts can be avoided. In this way, the status quo of the tower building can be reinterpreted as an interplay of parts and subparts that continually exhibits changes of scene according to time, users and their adaptation of spaces (Fig. 1-45). By embracing the idea of building as composition of many social circles, instead of a molar community, and providing appropriate platforms to support various scales of interactions and spatial usages, the imagined concept of the design can be experienced and lived out by the residents.

The idea of the *heterogeneity* of a building can be defined in contrast to the status quo low-income residential towers. The current towers' rigid organization of space and circulation controlled by singular architectural gesture prevents its inhabitants from leading free, deregulated lifestyles. The heterogeneity of a building cannot be achieved through the current method of design that predetermines domestic attributes for its residents. The design of new towers should

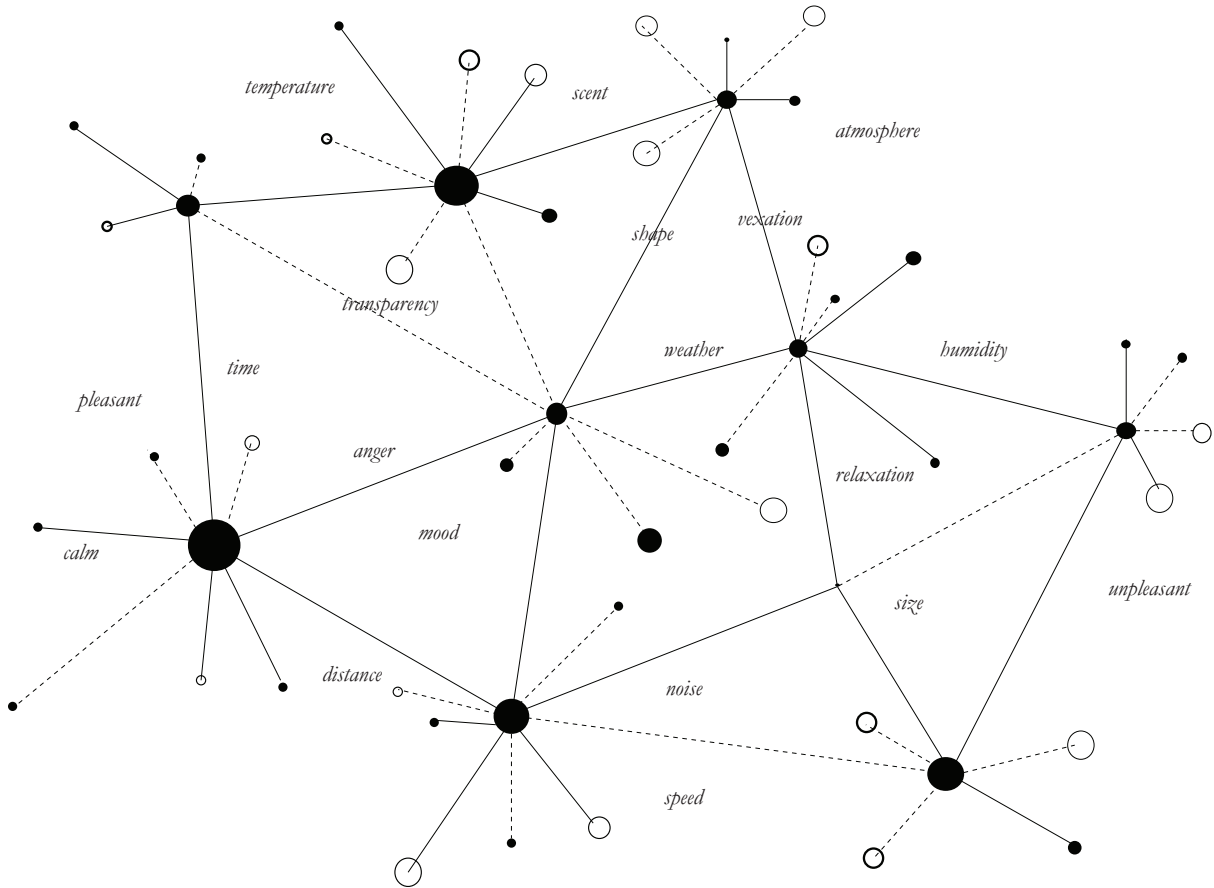


Fig. 1-46 Non-hierarchical Design Assembly

allow spaces to be determined and used according to the residents' preference. The notion of a room designed to serve a single function cannot embrace the other-ness of space that could better people's natural desire for alterity. This can be the start to empowering the residents to autopoetically restore their social status through networking in various scales of interactions.

Constructing the heterogeneous tower requires a closer examination of what agglomerates and supports multiplicity. Acknowledging the heterogeneous aspects of people's desire, the design of a heterogenous tower should account for multiple notions of space and function in producing generous, indeterminate spaces capable of rendering many possibilities. (Fig. 1-46). Heterogeneity, by form and by performance, provides a non-hierarchical relationship between its users and the building.



Fig. 2-01 200 Wellesley St. E. Apt.

////////////////////
BECOMING

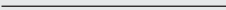


The two axioms are applied to develop applicable interfaces for low-income tower homes. These are applied to the proposal of renovation of the apartment at 200 Wellesley Street East. The conclusion elaborates on the different living scenes of modern tower homes.

*Parallax
- Spatiality of Desire
Dénouement
- Design: New Imaginations of Today
- Conclusion: Outlook*



Design



Parallax

*This section
introduces the five
points of illustrating
the spaces of desire.*

SPATIALITY OF DESIRE

Dénouement

NEW IMAGINATIONS OF A TODAY *The new
envisionment of St.
James Town.*

*The narratives
of the space.* OUTLOOK

Spatiality of Desire

Urban spaces, both interior and exterior, conceived and produced to meet needs, generate generic spaces of inauthentic experiences. While the boundaries of private and public have been overly secured, the authentic experiences of spaces in general, have been dismissed due to the accelerated design process and construction unable to render the reality of their purpose with functionalist methodology. The functionalist attitude towards design speaks by programming different functions that cannot establish the sense of reality that requires the engagement of individuals with their idea of living space. The contemporary tower houses display a sense of fixed domestic reality that is unchangeable, thus unadaptable for the residents and for the changing demands for the polyvalent use of space. In his text, *Bigness and the Problem of Large* (1993), Rem Koolhaas points out the problem of large scale buildings unpredictable outcome of results, postulating that they are 'transforming the city from a summation of certainties into an accumulation of mysteries'¹. Due to the scale of the building, the components of towers do not represent and function separately and the functionalist idea of building as a monolithic, homogenous structure cannot embrace the discrepancy of the large. The colourful distinction of cultures, regions, and individualization possible in a diverse community of residents, has been displaced with functionalist standards that result in mundane indifferences; that can be seen all over the world.

The Soviet film, *Irony of Fate* (1976), depicts the notion of placelessness rendered by modern architecture in the Soviet Union that resulted from the governmental development of drab uniform public architecture. The main figure, Zhenya, drunk with friends on New Year's Eve, mistakenly goes to Leningrad instead of Moscow, only to find out that there is an identical street with the same name and same apartment building with an identical unit number and key². In the context of Soviet Union, the film depicts contemporary international placelessness. Ironically, this *placelessness* is still displayed in most contemporary tower housing, especially the low-income towers, lacking the sense of place as a result of failing to accommodate different ideas of living and lifestyle.

While our contemporary culture comprises many different faces of reality with opportunities and mobilities,

1. Bennett, Alysia K. "Bigness and the Problem of Large [1993]." National SuperStudio09. August 22, 2009. Accessed February 1, 2015. [http://superstudio09.wiki-foundry.com/page/Bigness and the Problem of Large \[1993\].](http://superstudio09.wiki-foundry.com/page/Bigness_and_the_Problem_of_Large)

2. Fedina, Olga. "Want to Understand Russians? Watch the Film 'Irony of Fate'" Source: Russia Beyond the Headlines - [Http://rbth.com/literature/2013/08/29/want_to_understand_russians_watch_the_film_irony_of_fate_29339.html](http://rbth.com/literature/2013/08/29/want_to_understand_russians_watch_the_film_irony_of_fate_29339.html)." Russia Beyond the Headlines, August 29, 2013, Arts & Living sec.

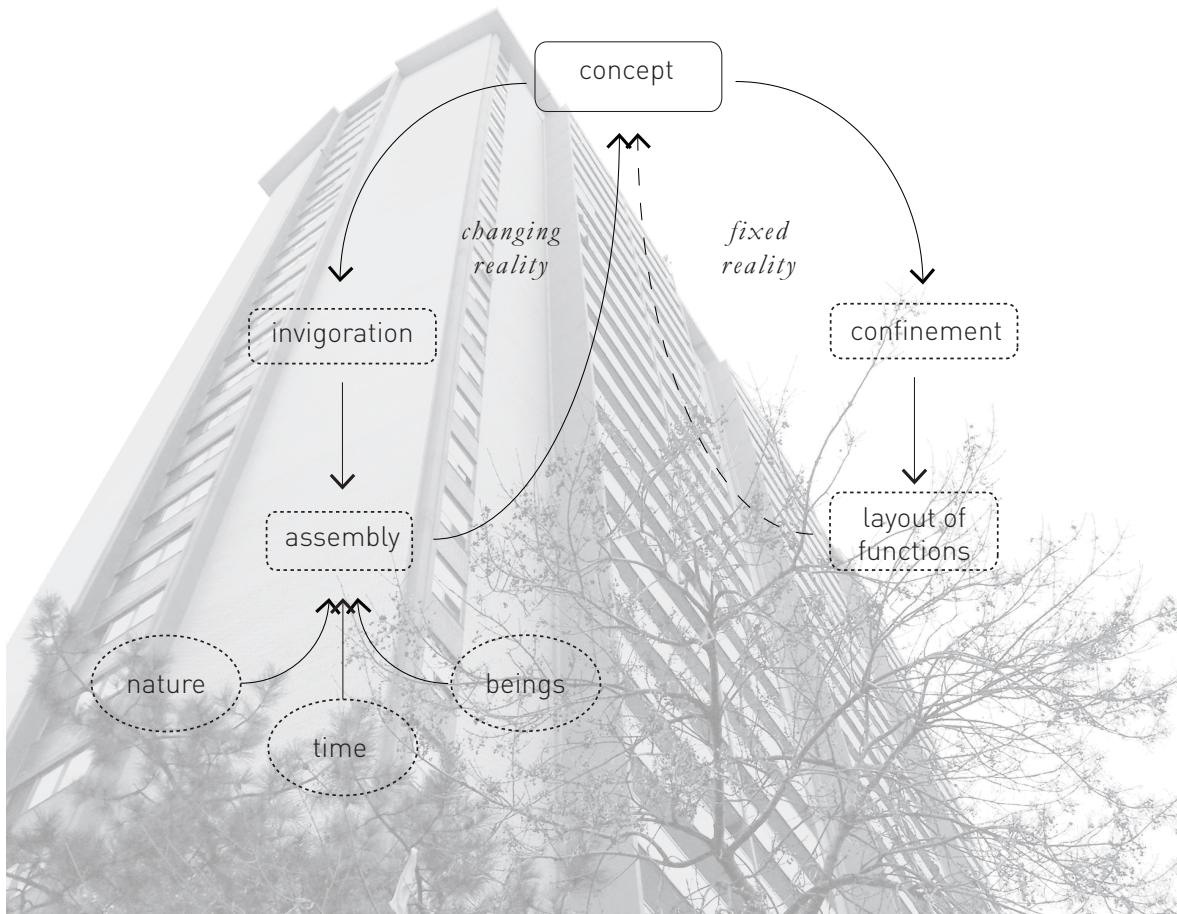


Fig. 2-02 Design Processes

the state of the low-income tower stands in contrast to the changes seen in the society in general. The development of the internet multiplied people's ways of connecting and net-working with each other, breaking down boundaries and borders. Comparatively, residential towers as a neighbourhood provide no space for social interaction and social imagination. In order to provide changes to the living scenes in these molar structures, the proposed renovation suggests developing micro-neighbourhood interactions by inserting social interfaces. These interfaces challenge the current minimalist, functional spaces such as corridors, laundry rooms, balconies, door-to-unit conditions and the entire contemporary concept of domestic life to re-iterate what domestic life represents for the current ephemeral population. By re-interpreting the means of common functions, the proposed renovation imagines the rendering of various levels of interactions within the building to realize the latent possibilities of domesticity. This proposal avoids the explicit superimposition of functions to provide interchangeable spaces of polyvalent use, instead the public space is adaptable for multiple activities and functions. Here, the architecture of home and domestic life caters to the user and their neighbourhood, allowing things to shift based on time, use, and the individuals occupying the space.

To break the idea of the common domestic reality of home as a fixed space for functions, and to provide a heterogeneous structure to embrace the varied desires of people, the notion of boundary and its private and public divisions are re-thought to inform the renovation.

The Notion of Boundary

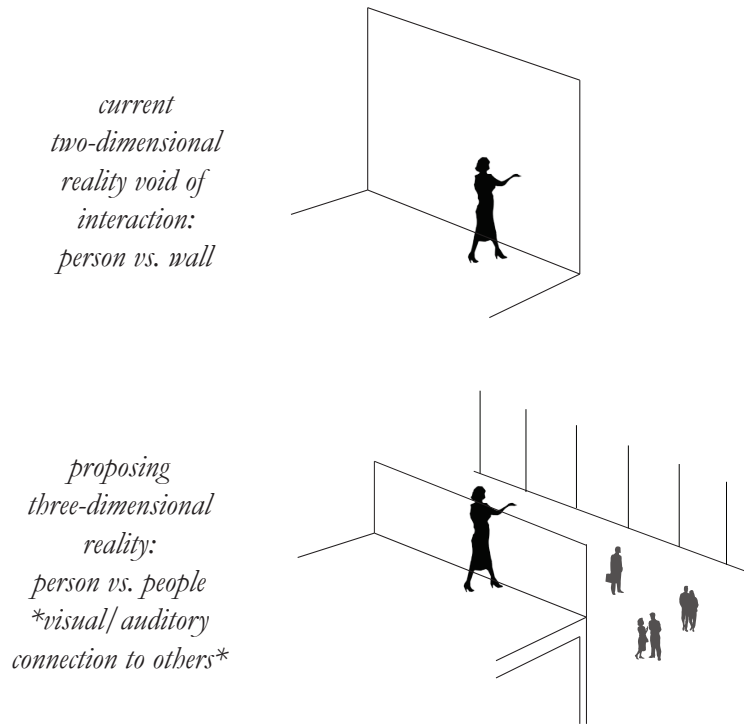


Fig. 2-03 Boundary Conditions

There are two explicit boundaries that exist in the construction of a physical building- a physical obstruction and a psychological boundary. The regimented spatial organization of low-income tower residences are a product of functions based on needs. The narrow corridors and oppressively uncomfortable elevators that connect to the overly secure main floor foyer remain the only public spaces between the units and their neighbours. Beyond the fact that these are the bare minimum of circulatory spaces, these spaces cannot invite or accommodate the residents with proper, sufficient space to interact and engage in communal activities. The current layout of functions provides no space for a colourful social imagination for the individual or the community.

To break the insularity of the neighbours and their time alone in the unit, it is necessary to examine the current boundaries of private units, the inbetween space of its clusters, and their circulation spaces. Regardless of sizes, some *other spaces* for satisfying the social desires of the residents need to be imagined within spaces of tower residences. By simply modifying the polar-boundary conditions, which exist as either private or public in current towers, different ideas of space could emerge to support



Fig. 2-04 SANAA: Studies done for De Kunstliné Theatre and Cultural Centre

various scales of boundary conditions supporting different levels and senses of social intimacy between different scales of neighbours-neighbours in adjacent units, neighbours within each floor, the tower as a neighbourhood and the surrounding towers as an apartment neighbourhood.

The studies done by SANAA for their competition submission for the Kunstline Theatre and Cultural Centre in the Netherlands (Fig. 2-03), experiment with changing the production of senses that occur between a person and different boundary conditions presented before him/her. The conditions displayed in this study re-define the idea of boundary as a

Re-defining the Private and Public

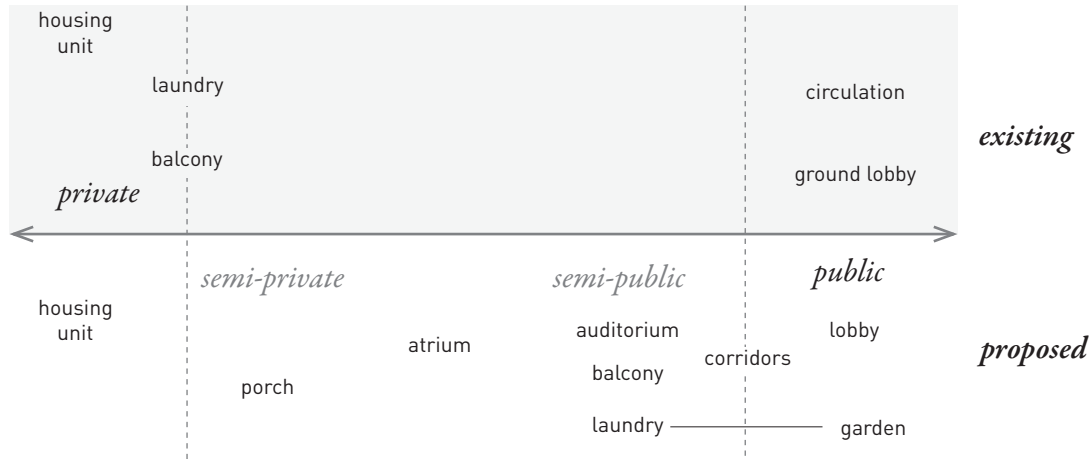


Fig. 2-05 Re-defining the Private and Public

productive surface beyond the currently imposed simple grid of division. In the proposed renovation, the idea of boundaries, surfacial, three-dimensional, and psychological, are dismantled to re-assemble a sensible environment of social exchange within domestic towers.

The idea of the public space is arbitrary as it is only manifested presents through the shared usage of circulation that allows for brief and awkward moments (Fig. 2-04). With no other space to really get to know each other, the stiflingly narrow corridor becomes a very uncomfortable space- as a first place of face-to-face interaction. In order to redefine the idea of the public as various ranges of interaction appropriate to the scale and comfort level of users, there need to be spaces mediate between the solid private unit and the open public circulations. To interpolate a variety of interactions of different level of private and public senses, certain mono-functioning spaces are removed, opened up, dissected and inserted into different areas within the tower to allow for multiple usages. The development of semi-public and private functions are expected to mediate the tension between the private and social living scenes to create patterns of social interlacement within the tower.

The term polyvalence, meaning having many functions, forms, or facets, is commonly used by the French to refer to the multipurpose hall, *la salle polyvalente*. The idea of polyvalence in this sense is a room intentionally designed for general festivities. In the far east, the idea of multipurpose has a different notion. The use of courtyard as evident in the Hakka people's traditional communal housing in China (Fig. 2-05) and in the traditional Hanok housing of Korea (Fig. 2-06), becomes a space that supports and animates the life inside the unit to the communal or familial space of the courtyard. In the case of Hanok, a person standing in courtyard can view through the unit and beyond, to the exterior, depending on the opening of windows and doors in the units. The unit then, is not an obstruction to the spectator's vision. It stretches the vista far beyond the unit through the frames of doors and through the windows. The conditions of courtyard in Hakka and Hanok housing blur the boundary of the inside and outside by utilizing an outside space to bilaterally assist the two sides.

Contemporaneously, the idea of multi-use is also displayed through finding new uses for unused functions of a building. This idea of adapting existing buildings use and functions to new demands through time, supports the idea of polyvalence. The Osaka stadium in Japan (Fig. 2-07), which has been converted into sample housing showground after earlier abandonment, clearly exemplifies the extended use of a building after its discontinued use as a baseball stadium. Here, the idea of boundary



Fig. 2-06 Traditional Hakka Housing, China



Fig. 2-07 Traditional Korean Hanok Courtyard in Seoul, Korea



Fig. 2-08 Osaka Stadium in Naniwa-ku, Osaka, Japan

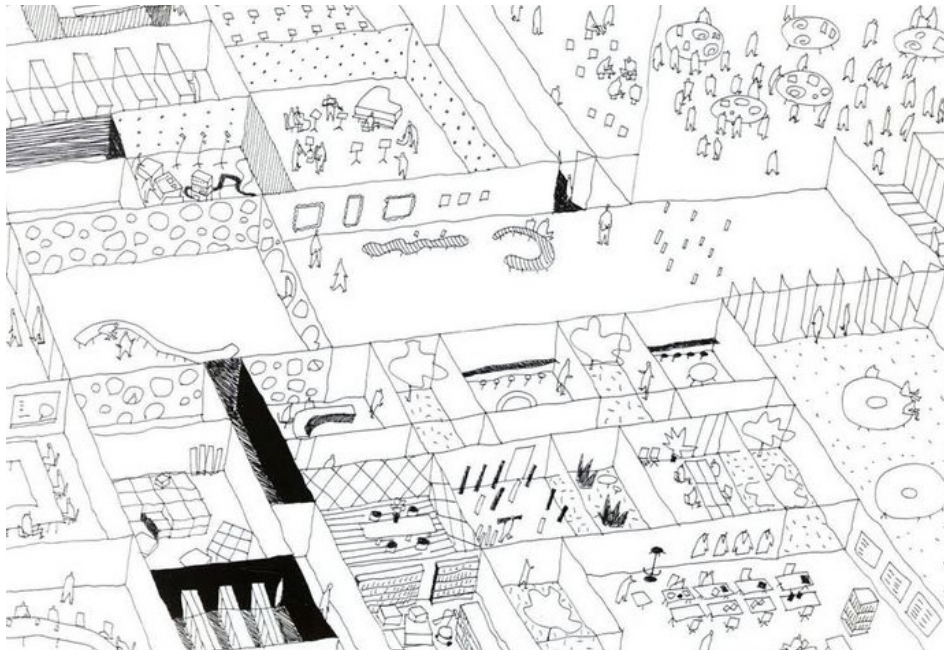


Fig. 2-09 Ryue Nishizawa's Sketch for De Kunstlinie Theatre and Arts Centre



Fig. 2-10 De Kunstlinie Theatre and Arts Centre in Almere, the Netherlands

“ We don’t want to hide things behind gyp board, we want to show what the building is made of and maximize the feeling of openness, but do it in a beautiful way inside the parameters of the toughness. This is why the building’s structure and guts are exposed—the ducts, the sprinklers, the fireproofing material—and the view from the street includes everything on the ground floor.”

- Nishizawa & Sejima



Fig. 2-11 The New Museum by SANAA in NYC

created by designing a building for a specific use is overcome by finding ways to reuse it according to the remaining conditions. The idea of polyvalence presented through this type of building reincarnation, demonstrates the implicit connection of different time and spaces through adaptation. As the building use as a stadium gets adapted to current demands, this adaptability over time supports the idea of polyvalent use through adaptability.

The idea of polyvalence interjects a certain sense of conjunction and co-existence. Ryue Nishizawa’s sketch of the Kunstlinie Theatre and Arts Centre (Fig. 2-08) shows an organization of spaces within the building that is not devised by, and centered around corridors and halls. From small art studios to the large theatre, the rooms are assembled without an order or hierarchy, allowing visitors to pass through different surrounding rooms instead of a corridor to experience the difference of changing spaces as they travel through the building. The inter-connectivity of space as presented in the Kunstlinie questions the existing architectural design method of hierarchical design that draws boundaries by assigning functions to devised rooms and laying them centered through circulation corridors, all in certain spatial order. The design of spaces in the Kunstlinie Theatre and Arts Centre demonstrates a different experience of architecture by composing spatial order in harmony, linking rooms together to produce another sense of space in between and together - getting rid of artificial conventions such as corridors and halls that delineate the spatial relationships. This project conveys the idea of polyvalence through the assemblage of different rooms that correlate to each other to produce a sense of building through connectivity.

The New Museum in New York City by SANAA (Fig. 2-10), physically displays the interplay of different volumes assembled as a cohesive structure. The exposed structural detail in the interior, the space created by the structure, and the lights that flashes in from the gaps between the volumes work together to create the ambience of the museum, as different components assemble the harmony of the spaces within and around the building. Each volume and space within the buildings have deregulated proportions and different qualities according to the context. For example, the ground level is exposed to the street and gets natural sunlight



Fig. 2-12 Nicolas G. Hayek Center in Tokyo, Japan

from the rim of the volume in order to “evoke the feeling of opening up the gallery to the sky and to the city”.³ The difference of program, space, size, structure, and materials are shaped to create a heterogeneous building that mediates between itself and the city. Sejima explains that, “One of the most important concepts for us is how to create integration between the Museum and the city.”⁴ The New Museum in New York is a physically, visually, and experientially polyvalent as it integrates for different functions of both the city and the building.

The Nicolas G. Hayek Centre by Shigeru Ban in Ginza, a popular shopping district in Tokyo, is a fourteen storey building that holds seven major watch shops. Besides being a shopping mall, the building reflects the surrounding streets within the building as it invites visitors to experience a vertical street with gardens and shops assembled in its open front and back facade

3. Grima, Joseph, and N.Y. York. Shift: SANAA and the New Museum. New York: New Museum ;, 2008. 45.

4. Ibid, 45.

Mechanics of Desiring Production

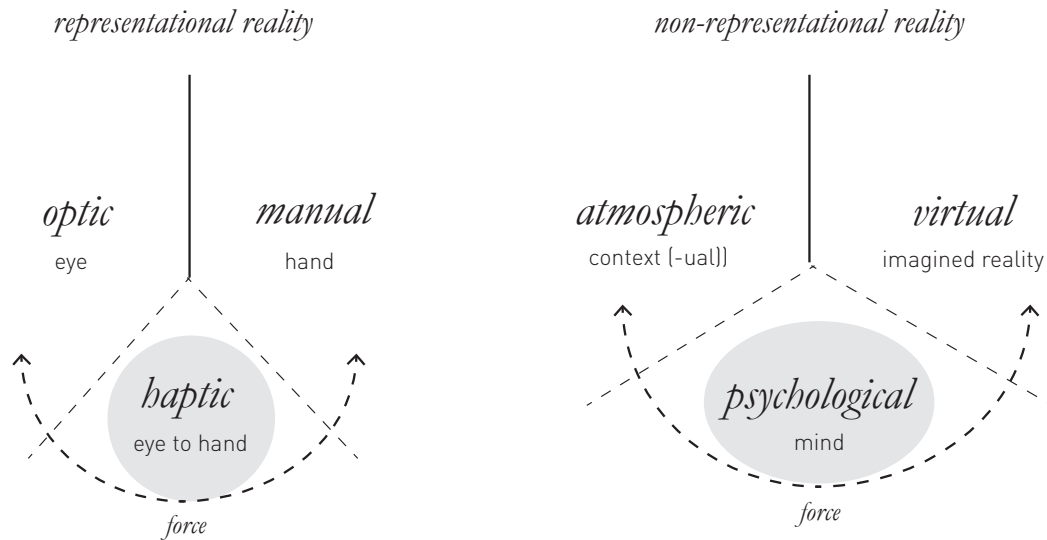


Fig. 2-13 The Mechanics of Desiring Production through Architecture

structures. These facades are closed with shutters at nighttime. Changing based on the time of the day, the building accommodates the visitors as a street, mall, garden, and a resting place, displaying a multi-dimensional reality. The idea of polyvalence here, is demonstrated through mixed domains that provide visual, physical and psychological spaces for different functions depending on the time and the user.

The multifunctional dimension of the building goes even further than its multiple uses catering to different functions. The flexibility of the shopping space that acts as an open street and a garden in Shigeru Ban's Nicholas G. Hayek Centre shifts the meaning of a certain place by questioning the program that is commonly placed without questions. The common sense of gallery as a closed, artificially lit space is tested in the New Museum with sunlit spaces that capture natural light in its interior through translucent skylight panels and meshed walls. The polyvalent building is assembled to question and break the fixed notion of life in space, creating different physical and psychological space that open up the possibility of deregulating the everyday. The spatiality of desire is measured by the flexibility of the space to account for people's desire for change, designed to accommodate for alterations according to the nature of use and the demands of time and people.

Des Espaces Autres

We do not live inside a void that could be colored with diverse shades of light,
we live inside a set of relations that delineates sites which are irreducible to one
another and absolutely not superimposable on one another.

Nous ne vivons pas à l'intérieur d'un vide qui se colorerait de différents
chatoiements, nous vivons à l'intérieur d'un ensemble de relations qui définissent des
emplacements irréductibles les uns aux autres et absolument non superposables.

- Foucault, Michel. "Of Other Spaces, Heterotopias." *Architecture, Mouvement, Continuité* 5
(1984): 46-49.



Fig. 2-14 Kowloon Walled City in New Kowloon, Hong Kong

Kowloon walled city remains as a prime example of a megastructure built and managed without architects.

BECOMING

The Five Interfaces for Tower Home Improvement



Different types of interfaces are imagined to be inserted into private and public spaces in order to connect one to another. Here, *interface* should be understood as surface(s) that have capabilities to connect or expose users to spaces that are neither private nor public. These five treatments increase social imaginations by multiplying natural social encounters between neighbours in intermediate spaces that blur the physical and psychological boundaries of overly private units and residents.

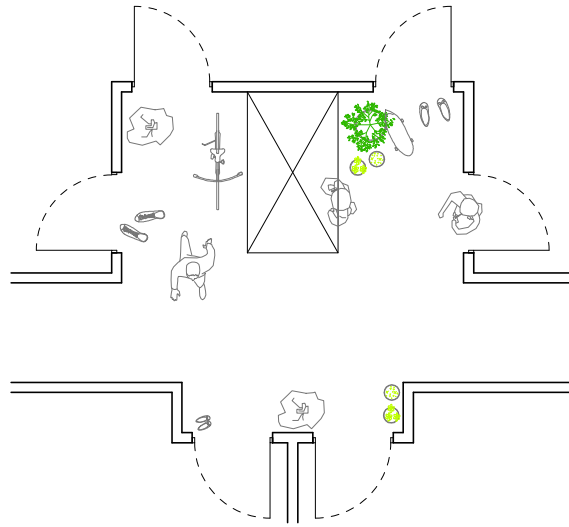


Fig. 2-15 PORCH WITH OPEN-TO-BELOW SPACE 1:75

i. LAYERED PORCH

The porch is an auxiliary space to the entrance in many private houses. From outside, it provides the space for repose in the transition from the public to private space. For the residents, as a private space, the porch is used as a space to sit and watch children and as a space to store personal items temporarily. Porch space is publicly accessible in that it is most often used by residents and visitors as they enter and exit the public space and thus it is neither strictly private nor public.

In most apartments, private and public spaces are defined by what is part of the unit and what is publicly accessible. The corridor (Fig.2-03), as the only horizontal circulation space is an ambiguous public space that is a public space for the residents, but without the proper width, light, and air to support and encourage the full function of a public space. Often unoccupied and under-used, the corridor is an uncomfortable space where residents come across occasional encounters with neighbours, who are none more than strangers to each other.

Introducing porches to the existing typical corridor is thought of as a way of inverting certain functions kept in the interior to the space of the neighbourhood. Minimally, the porch as a carved space between the corridor and the unit (Fig. 2-04) can provide personal space for comfortable access to the unit and a space unintruded by neighbours walking across the corridor. Furthermore, a greater sized porch carved from number of units (Fig. 2-05), can provide the adjacent residents with space to share and interact. Also open-to-below spaces could be a way to generate natural interaction between residents by providing visual and auditorial exposure to neighbours below and above.

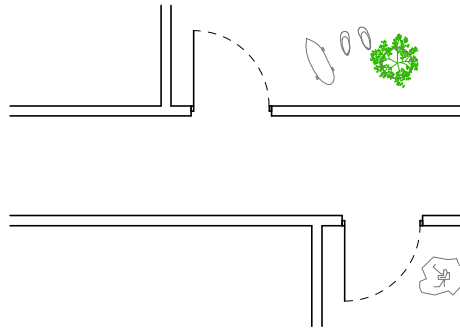


Fig. 2-16 TYPICAL CORRIDOR-TO-DOOR SITUATION 1:75

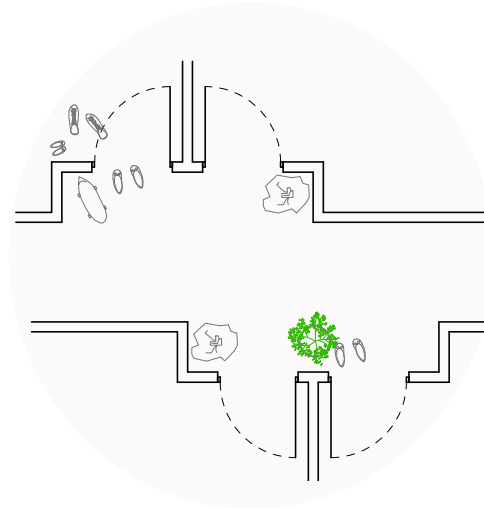


Fig. 2-17 MINIMUM PORCH SPACE 1:75

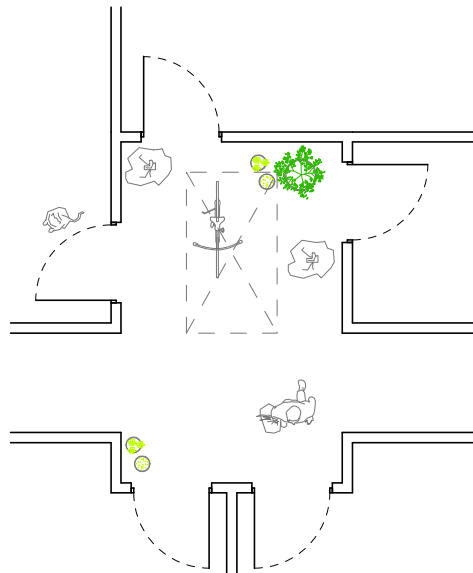


Fig. 2-18 PORCH SPACE WITH OPEN CEILING TO ABOVE 1:75

DE-CONTAINING FUNCTIONS

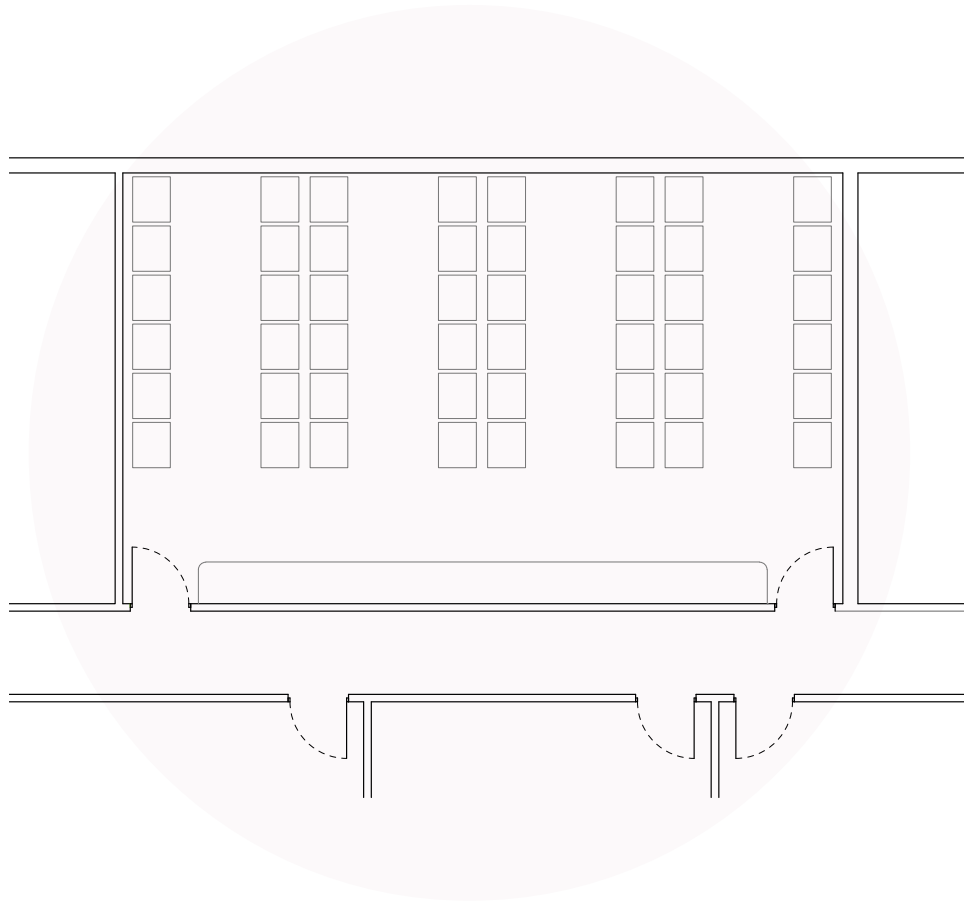


Fig. 2-19 TYPICAL BASEMENT LAUNDRY FACILITY

1:100

ii. LAUNDRY GARDEN

Common laundry space, in many apartments, is located on the basement level. It is usually a space absent of interaction, a space to drop off and pick up (Fig. 2-06). Similarly, laundry is placed in a minimal space in private houses. Generally, laundry is defined as a mediocre chore in contemporary domestic life. However, laundry was traditionally an activity performed outside, under the sunlight and in the midst of nature.

As a bridge to the traditional sense of laundry and to break the contemporary notion of laundry as a mediocre chore, the space for laundry is reconsidered. Moving the laundry function to the ground level and to the garden, the laundry space can be redefined as a place for the family and neighbourhood.

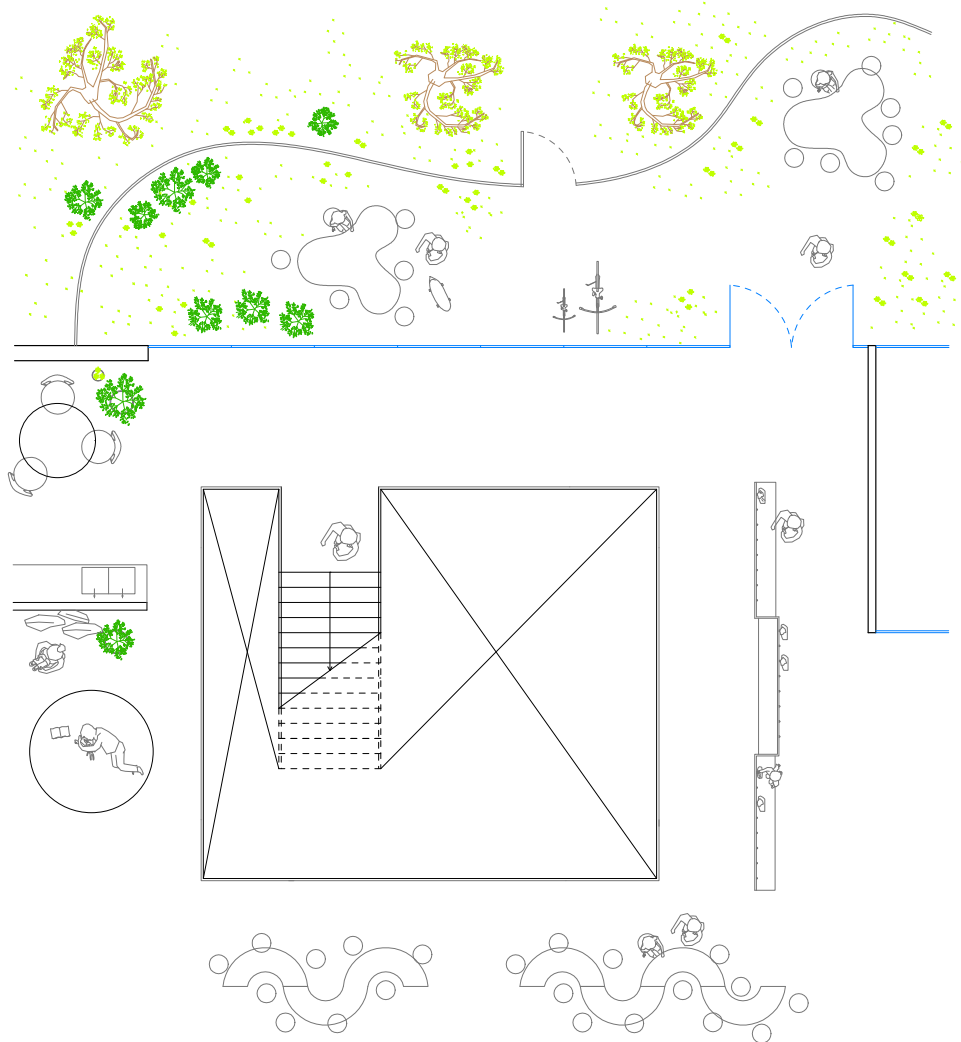


Fig. 2-20 GROUND LEVEL OF THE LAUNDRY GARDEN

1:100

Distributing the laundry from the existing basement room and opening the basement can bring natural light into the basement. Creating an atrium space to the basement and removing walls in the public space can result in unrestricted interactions. The resulting and spaces and the mélange of different functions such as day-care, communal kitchen and the garden denotes doing laundry as an activity to be shared by families and neighbours.

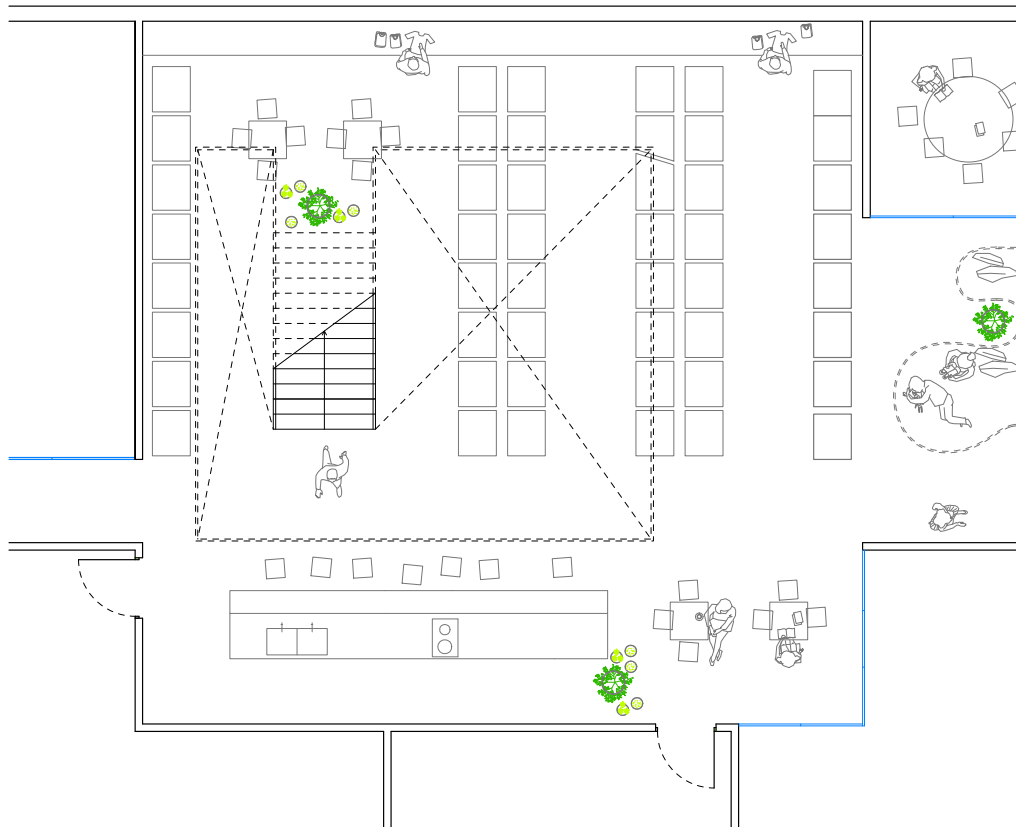


Fig. 2-21 BASEMENT LEVEL OF THE LAUNDRY GARDEN

1:100

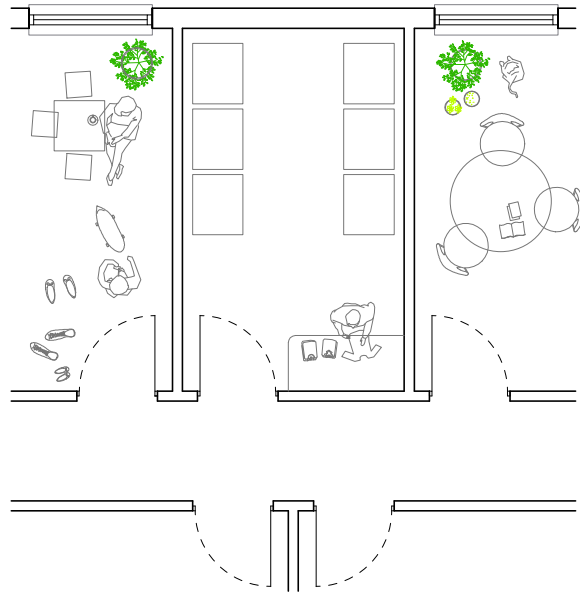


Fig. 2-22 TYPICAL LAUNDRY UNIT ON A STANDARD APARTMENT FLOOR

1:75

Conventional laundry space on a typical apartment floor takes the form of a room (Fig. 2-09,2-10). Enclosed and minimalized to rudimentary functionality, the laundry room in each floor becomes under-used space. This type of laundry room can be opened up to the communal balcony to become a entryway from the corridor to the shared community space (Fig. 2-11). The balcony, can then, function as a space to dry clothes.

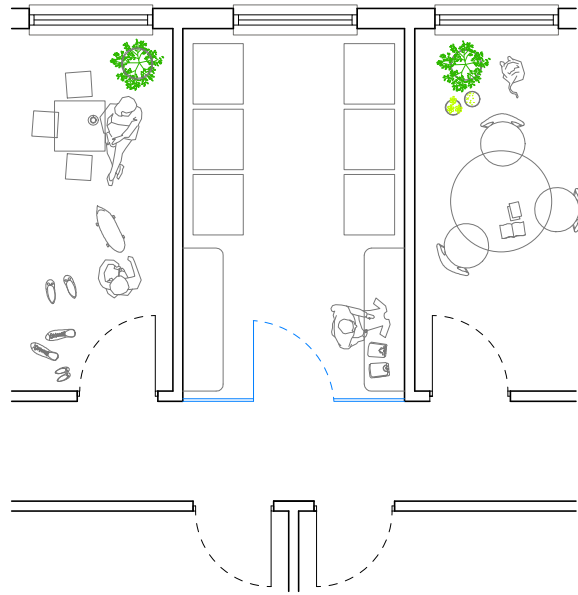


Fig. 2-23 TYPICAL LAUNDRY UNIT ON A STANDARD APARTMENT FLOOR WITH A WINDOW

1:75

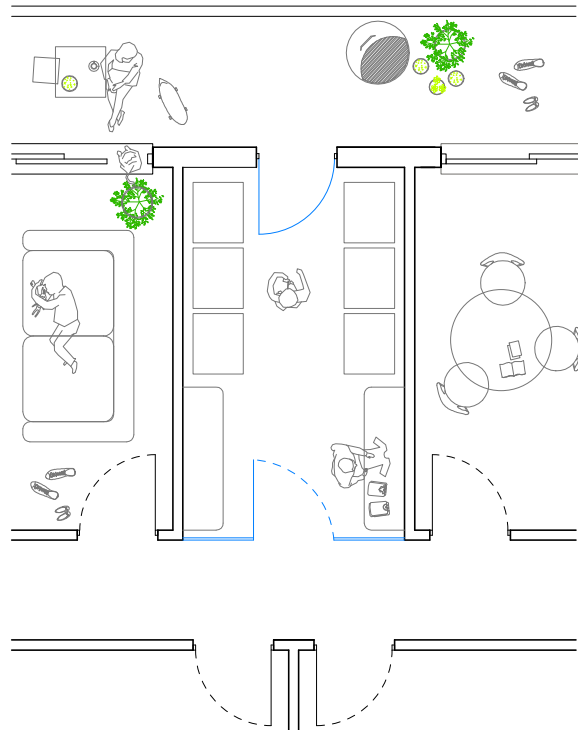


Fig. 2-24 LAUNDRY UNIT JOINED TO THE SHARED BALCONY OF A STANDARD APARTMENT FLOOR

1:75

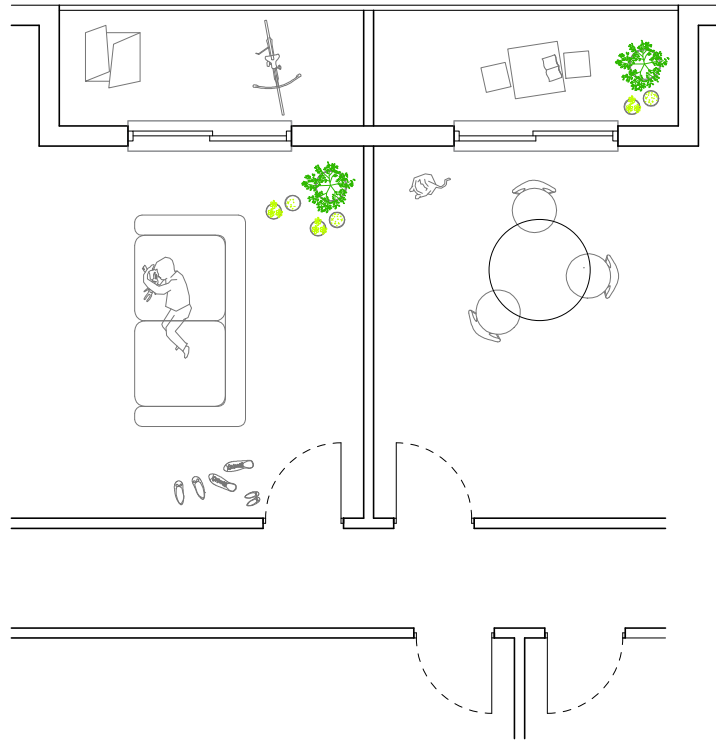


Fig. 2-25 TYPICAL PRIVATE BALCONIES ON A
STANDARD APARTMENT FLOOR

1:75

iii. DEMI-PRIVATE BALCONY

The balcony is an integral component of the apartment unit. Historically, balconies were installed above the ground floor in residential, religious, and theatre buildings to provide view to the ground. Whether installed in the interior or to the exterior, the balcony is a look-out space for the user that is open to the public on the ground level.

In the context of low-income residential towers, minimally sized balconies are under-used and become a second storage space. Diverting the current notion of balcony as a space to look out from and changing it to a space between two units as a shared balcony looking into each other's space, can provide the benefit of a larger semi-outdoor space and, can also shed natural light into the corridor (Fig. 2-13). The form of balconies fixed to the unit can be reconsidered to be installed in the corridor instead, as a shared space, with Juliette balconies installed in each unit to expand the square footage of each unit (Fig. 2-14).

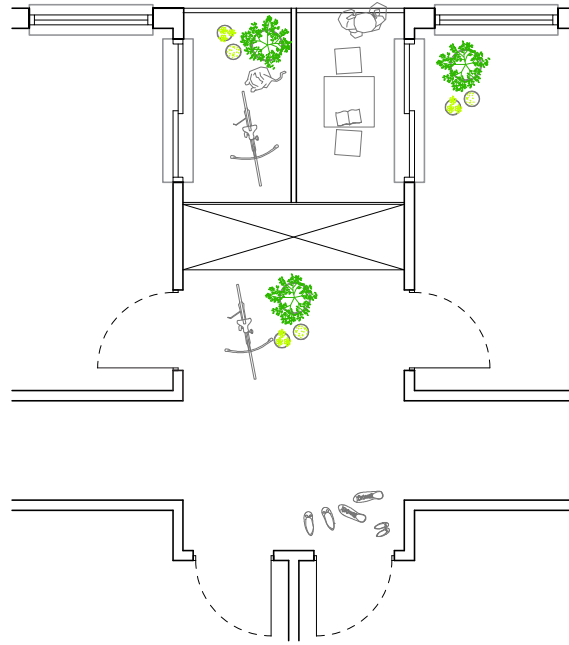


Fig. 2-26 SHARE-ABLE BALCONIES
FACING EACH OTHER

1:75

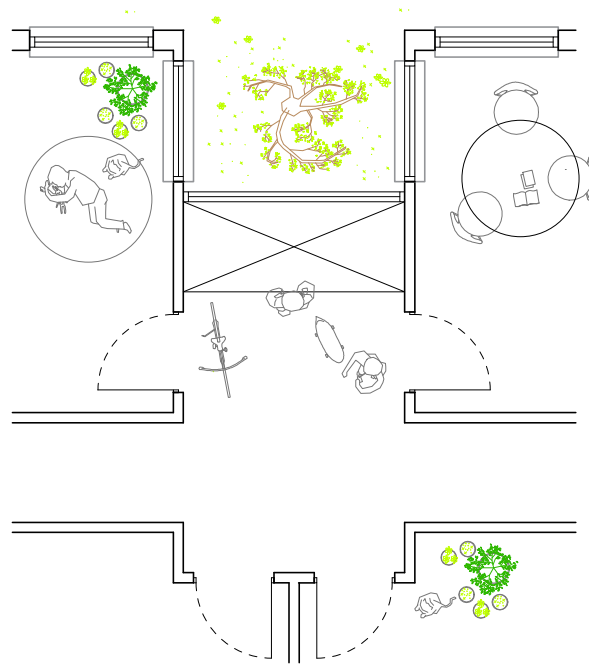


Fig. 2-27 SHARED BALCONY FROM THE
CORRIDOR

1:75

iv. FREE CORRIDOR

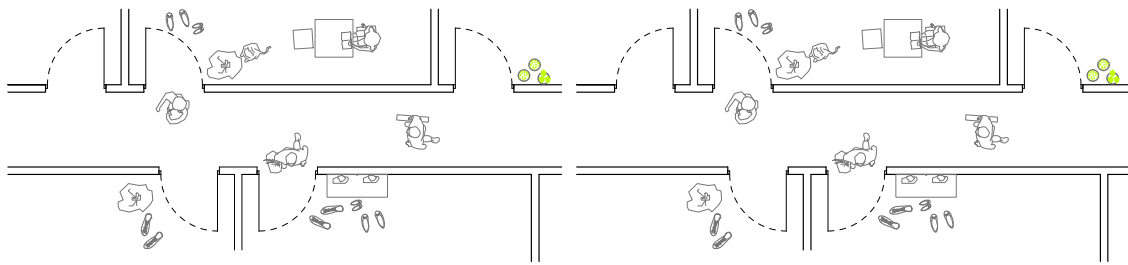


Fig. 2-28 TYPICAL APARTMENT CORRIDOR 1:100

Typical apartment corridors remain minimal in their function as a horizontal passageway. The metre-wide space is not nearly enough space for one to comfortably pass by while another stands to unlock the entrance to their unit.

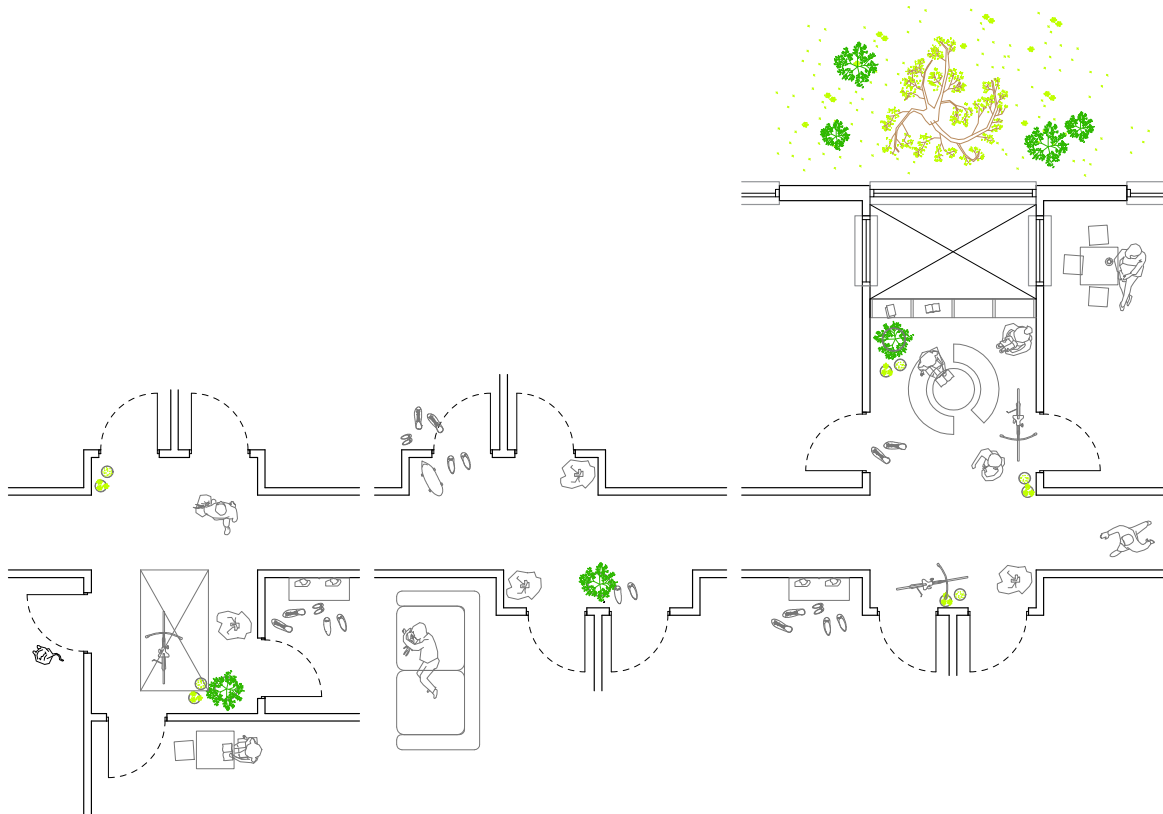


Fig. 2-29 IRREGULAR APARTMENT CORRIDOR 1:100

By breaking up the straight corridor and providing different sizes of entry space, the use of the corridor can be diversified as the entry spaces to units are given more opportunities to exhibit the lives of the residents. With different corners and spaces occupied and gets used, the corridor becomes a space for the cultivation of a families of neighbours.

v. CLUSTERED UNITS

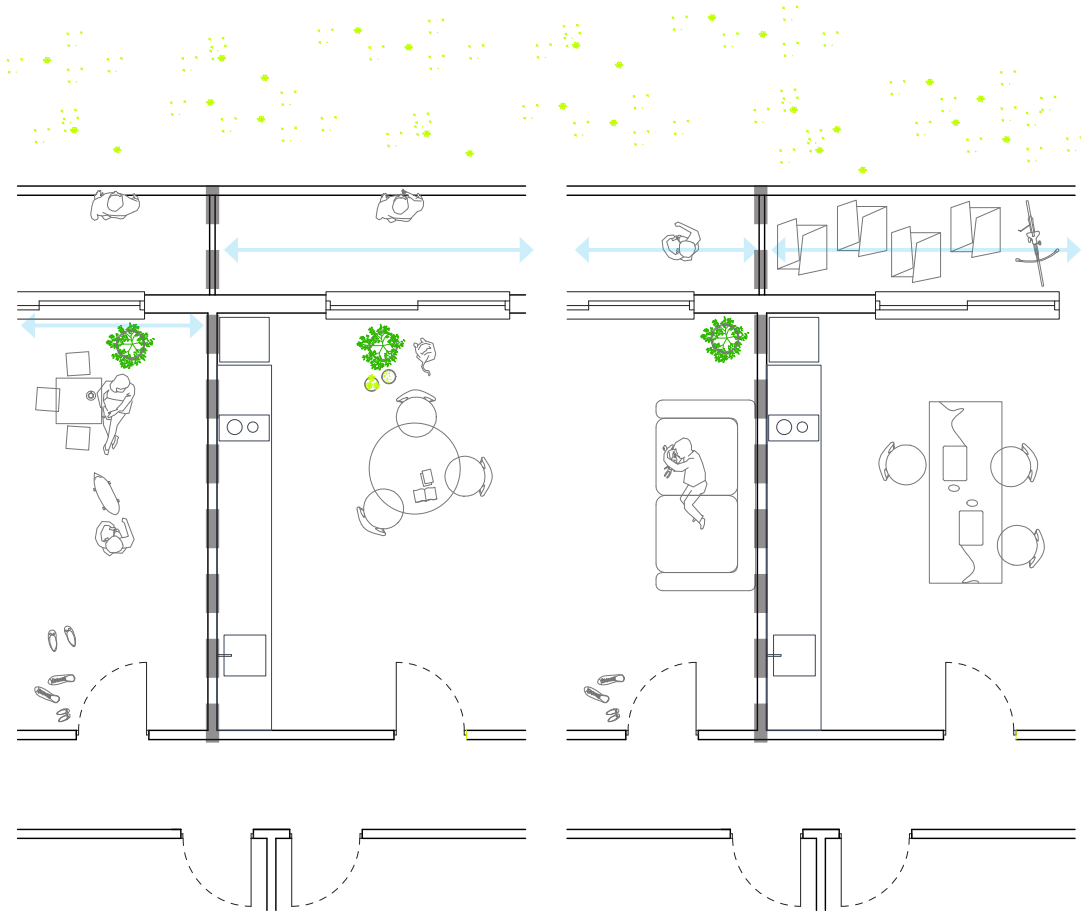


Fig. 2-30 TYPICAL APARTMENT UNIT DIVISION

Apartment typical units are looked individually and such resulted in current lack of interaction between neighbours.

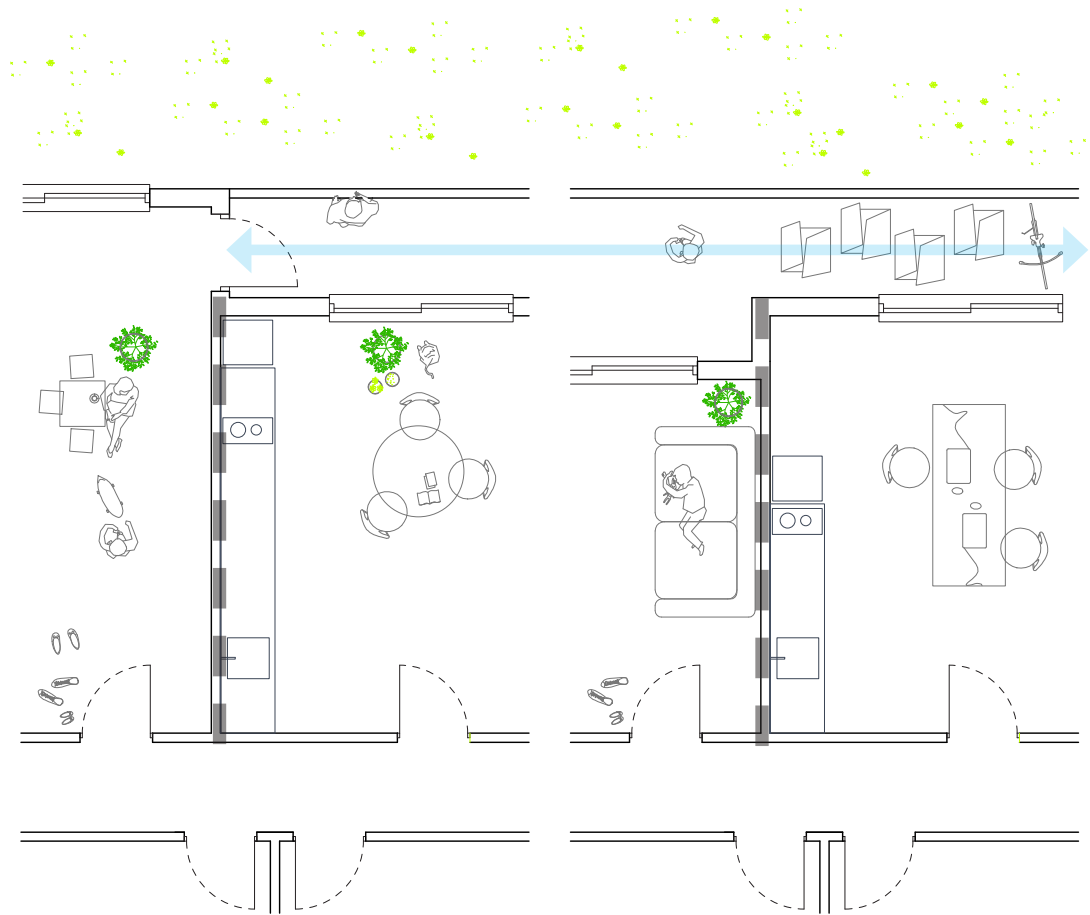


Fig. 2-31 CLUSTERED UNITS

By bridging the units with balcony and providing a smaller space of interconnection between a few number of units, the residents in adjacent units can form a micro-neighbourhood within the vast community of tower residents.



2.0

DENOUMENT



DESIGN: THE NEW IMAGINATIONS OF TODAY
OUTLOOK

Fig. 2-32 Rose Avenue Public School in St James Town

The New Imaginations of Today: Site



5. "Toronto Neighbourhood Guide." - St James Town. Accessed February 1, 2015. <http://www.torontoneighbourhoods.net/neighbourhoods/downtown/st-james-town>.

6. "Toronto Neighbourhood Guide." - St James Town. Accessed February 1, 2015. <http://www.torontoneighbourhoods.net/neighbourhoods/downtown/st-james-town/history>.

St James Town is an apartment neighbourhood consisting of 18 different towers in its 32.1 acre lot, making it the densest populated census tract in Canada. St. James Town was first established as an upper-middle class neighbourhood, with Victorian houses. However, major zoning amendments in 1953 significantly increased the building coverage in St James Town⁵, making it an instant target for private developers. A total of seven different developers participated in the 1950s to demolish the houses in St. James Town in order to build the nation's first high-rise residential apartment complex.⁶

Originally built to house upwardly mobile singles and young professionals, the apartments have 1-2 bedroom units, which are now populated by low income families.

Fig. 2-33 Various Sites within St James Town
 (From left to right, Top to Bottom)
 Food Basics, Ground Retail at 240 Wellesley Street East, overlooking at the children's playground in 200 Wellesley Street, Entrance to 260 Wellesley Street East Apartment.



Fig. 2-34 Site Map 1:10000

St James Town

Land Area: 0.23 km²
 Official Population: 17,832
 Estimated Population: + 25,000
 Population Density: 42,457 people /km²
 Population in Low-Income: 40%

Highest Education Attainment for Population Age 25-64
 High School 21%
 Post-Secondary Certificate/ Diploma 70%
 No Certificate 10%

Employment Rate 58%
 Unemployment Rate 11%

Visible Minority 65%

Non-official Home Language 38%

Age Group

Children (0-14) - 13%
 Youth (15-24) - 13%
 Working Age (25-54) - 56%
 Preretirement (55-64) - 9%
 Seniors (65+) - 8%

Toronto

Land Area: 640.32 km²
 Official Population : 2,615,060

Population Density: 945.4 people/ km²
 Population in Low-Income: 19%

Highest Education Attainment for Population Age 25-64
 High School 21%
 Post-Secondary Certificate/ Diploma 69%
 No Certificate 11%

Employment Rate 58%
 Unemployment Rate 9%

Visible Minority 49%

Non-official Home Language 30%

Age Group

Children (0-14) - 15%
 Youth (15-24) - 13%
 Working Age (25-54) - 46%
 Preretirement (55-64) - 12%
 Seniors (65+) - 14%

VS

*<http://www1.toronto.ca/City%20of%20Toronto/Social%20Development,%20Finance%20&%20Administration/Neighbourhood%20Profiles/pdf/2011/pdf4/cpa74.pdf>

** <http://www.city-data.com/canada/Toronto-City.html>

***<http://www12.statcan.gc.ca/census-recensement/2011/as-sa/fogs-spg/Facts-cma-eng.cfm?LANG=Eng&GK=CMA&GC=535>

Fig. 2-35 St. James Town Comparison to Toronto

The statistics of St. James Town in comparison to Toronto disprove the common stereotype of precarious people. While the current unemployment rate stands higher than the rest of the city by two percent, the educational attainment of the residents in St James Town is higher than the rest of the city (Fig. 2-20). Adding to the fact that more than half of the residents are in working age group, a total of 56% of the neighbourhood population, with a higher percentage of education attainment than the city's average educational attainment, the population has the potential to move up the social ladder if given the proper social setting.

The chosen apartment for this thesis renovation has the most units within the site. Located within a ten minute walk to the city's metro station to its west, the apartment at 200 Wellesley Street East has a community centre to the west, grocery market and street market to the east, and a public children's playground to its north. As amenities supply necessary functions and activities, the proposal aims to provide a social platform to change the existing lack of interactions between the residents within the building as well as its neighbouring tower residents.

Total: 6636 units

+21% low income population,
+16% visible minority population,

+2% unemployment rate,

than the city

○ 200 Wellesley Street East (1970)
 Owner: TCHC
 29 Floors - 719 Units

★ Bachelor Unit - \$802.00 per month
 1-Bedroom Unit - \$987.00 per month
 2-Bedroom Unit - \$1,161.00 per month

★★ 1-Bedroom Unit - \$1,456.33 per month
 city rate

*http://www.torontohousing.ca/market_rent_buildings/downtown_toronto/wellesley_street_east

**http://www.numbeo.com/cost-of-living/city_result.jsp?country=Canada&city=Toronto

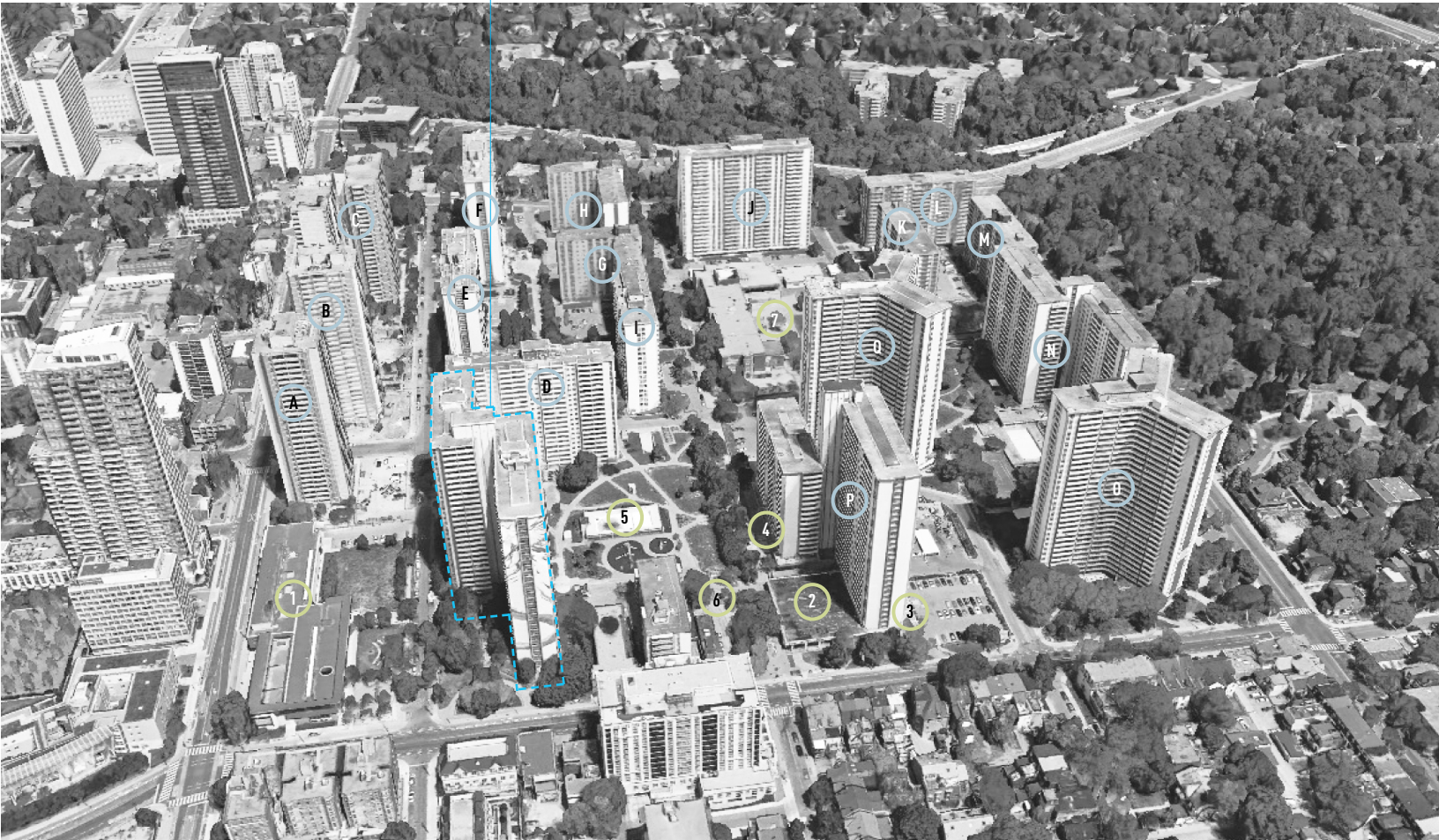


Fig. 2-36 St. James Town Apartments

Amenities

1. Community Centre
2. Food Basics
3. Ground Related Retail
4. Ground Related Retail
5. Children's Playground
6. Street Market
7. Rose Avenue Public School

Apartments in St James Town

- | | | |
|--|---|---|
| <p>A. Owner: 712000 Ontario Ltd.
31 floors - 290 units (1976)</p> <p>B. Owner: 712000 Ontario Ltd.
31 floors - 287 units (1976)</p> <p>C. Owner: 712000 Ontario Ltd.
29 floors - 504 units (1976)</p> <p>D. Owner: TCHC
21 floors - 301 units (1969)</p> <p>E. Owner: TCHC
24 floors - 326 units (1969)</p> <p>F. Owner: TCHC
24 floors - 327 units (1969)</p> | <p>G. Owner: Ontario Street Apt. Ltd.
14 floors - 279 units (1959)</p> <p>H. Owner: Ontario Street Apt. Ltd.
14 floors - 279 units (1959)</p> <p>I. Owner: Ontario Street Apt. Ltd.
18 floors - 231 units (1965)</p> <p>J. Owners: Parwell Investment Ltd. & Bleeman Holdings Ltd.
24 floors - 380 units (1967)</p> <p>K. Owner: Bleeman Holdings Ltd.
15 floors - 237 units (1964)</p> <p>L. Owner: Parliament - Rose - Howard Ltd.
15 floors - 237 units (1964)</p> | <p>M.L. Owner: Parliament - Rose - Howard Ltd.
15 floors - 237 units (1964)</p> <p>N. Owner: Rose Park St. James Investment
22 floors - 567 units (1969)</p> <p>O. Owner: Rose Park St. James Investment
32 floors - 567 units (1969)</p> <p>P. Owner: Bleeman Holdings Ltd. Lisam Inc.
21 floors - 301 units (1969)</p> <p>Q. Owner: TCHC
32 floors - 567 units (1968)</p> |
|--|---|---|

Existing Ground Floor

PROGRAMS

Residential Units
Garbage Disposal

St. James Town Community Corner* → EXPANDED

* St James Town Community Corner Services:

- Breakfast Club for St. James Town Women Council
- Cash Register Trainer Classes
- Chinese Seniors Group Meetings
- Creating Caring Communities
- Diabetes Program
- Early Childhood Education Bridging Program
- Employment Services
- Family Inter Generational Program
- Settlement Services

Yoga Classes → EXPANDED

THESE PROGRAMS ARE PLANNED AND PROVIDED ACCORDING TO NEEDS. THEY ARE SUBJECT TO CHANGE.

Existing Basement Floor

PROGRAMS

Lockers
TV Rooms
Electrical Room
Mechanical Room
Hot Water Tank Room
Laundry Room

Parking → REMOVED, LAUNDRY MACHINES ARE DISTRIBUTED ON THE GROUND LEVEL

W/C

Children's Play Rooms → RELOCATED TO GROUND LEVEL

Running Track → REMOVED

Recreation Room → EXPANDED

Change Rooms
Showers

The existing ground level consists of residential units on its north wing, and community programs run by St. James Town Community organization on its south wing. The community corner is run by many residents and volunteers in efforts to meet the changing needs of the residents. Currently there are two large and two small rooms for community activities⁷.

The existing basement floor provides lockers for extra storage space on its north wing, and spaces for laundry, recreation, physical workout and playrooms on its south wing. With each program placed in a single room, the current layout discourages interaction between residents using different facilities.

7. St. James Town Community Corner. January 1, 2013. Accessed February 7, 2015. <http://www.stjamestown.org/page13/page13.html>.

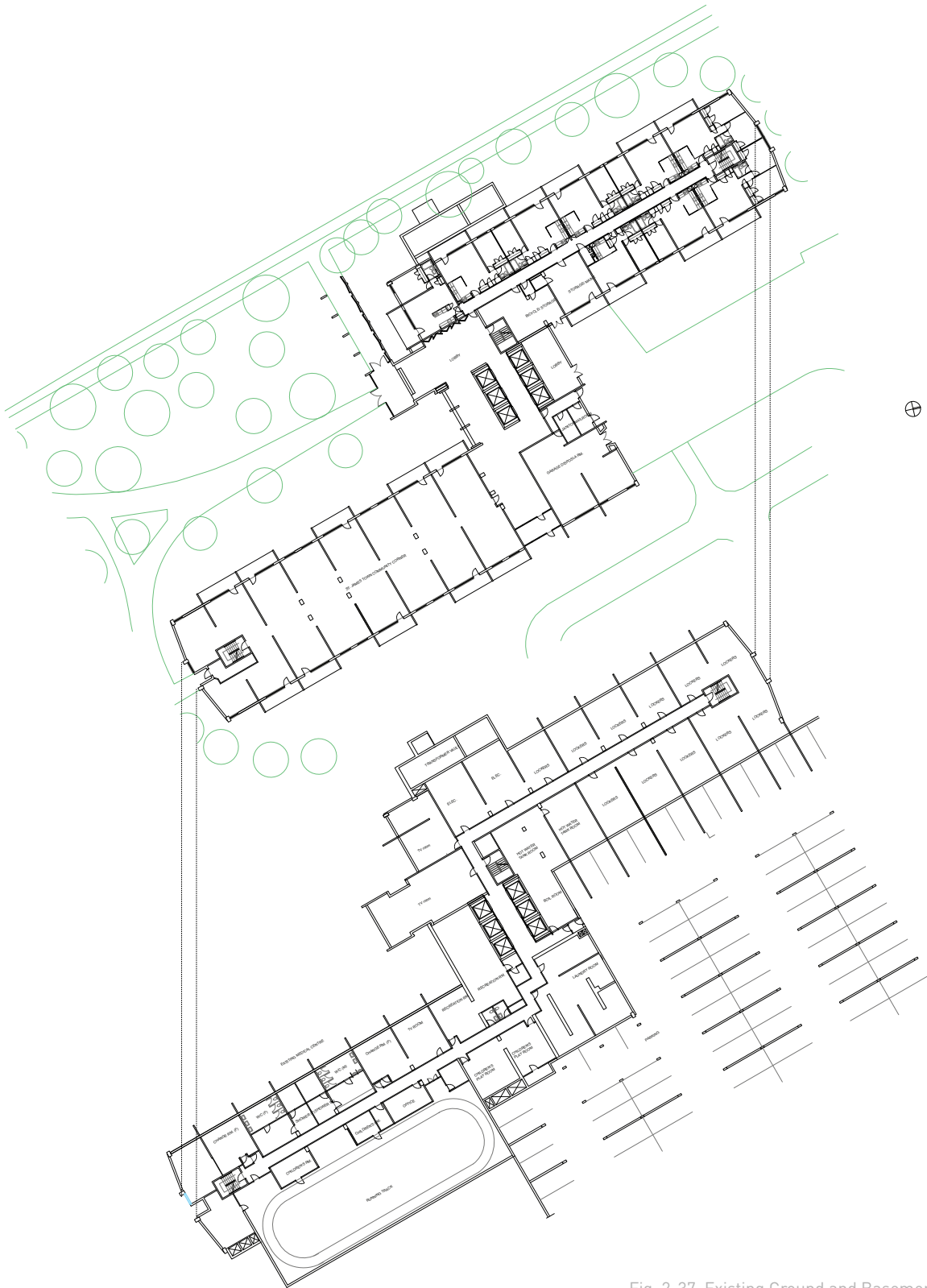


Fig. 2-37 Existing Ground and Basement Floors

Corridor to Unit Ratio 1:8

Balcony to Unit Ratio 1:7

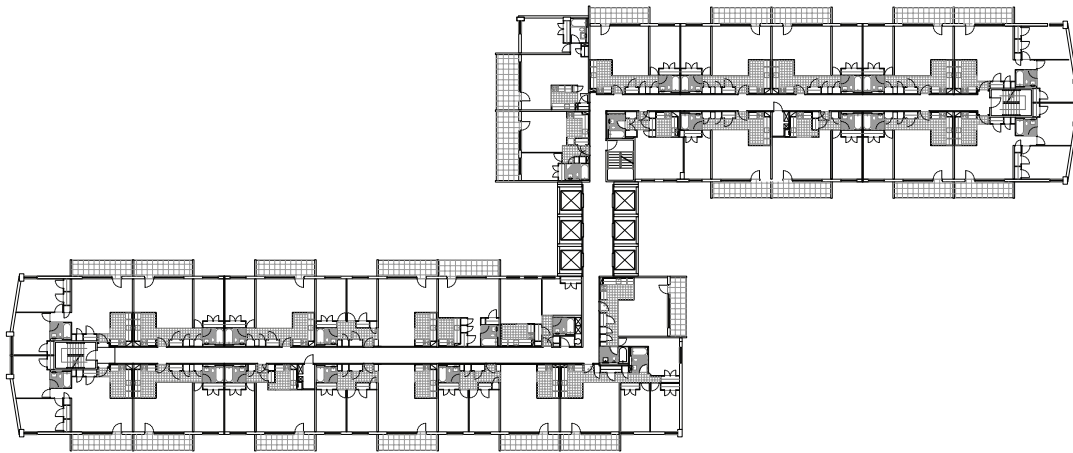
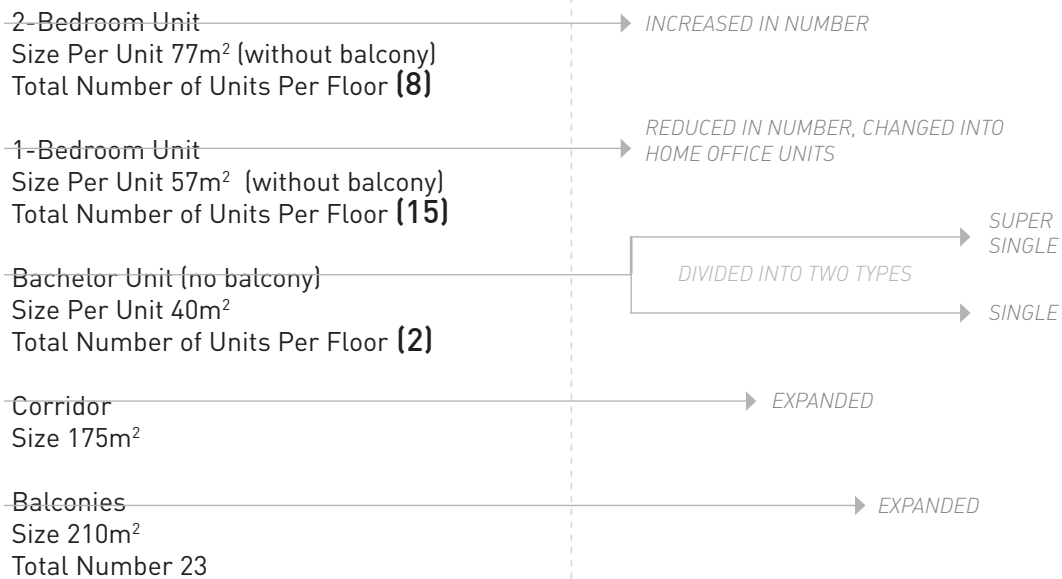


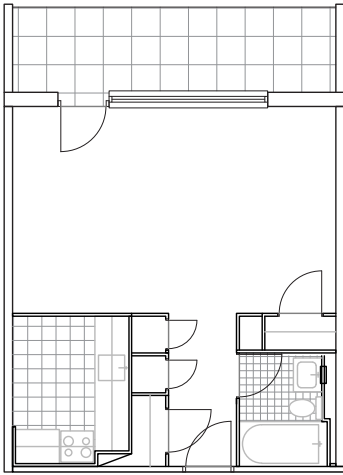
Fig. 2-38 Existing Typical Floor

Existing Typical Floor Plan

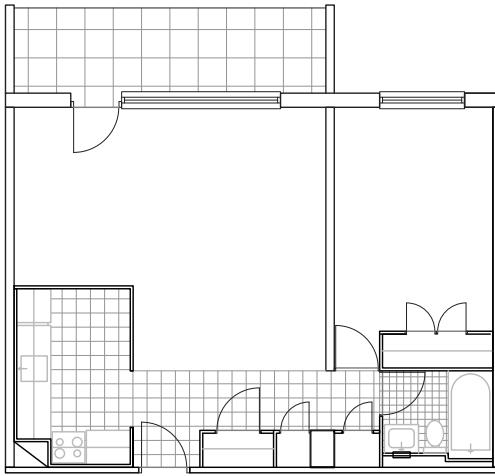
PROGRAMS



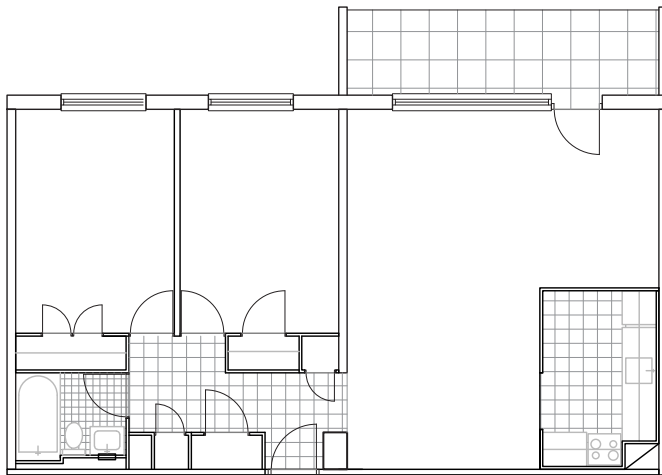
Existing Typical Units



Typical Studio Unit



Typical One-Bedroom Unit



Typical Two-Bedroom Unit

Fig. 2-39 Existing Typical Units

The New Imaginations of Today: **Design**



8. Powell, Betsy. "200 Wellesley St. Fire: 600 Tenants to Share in \$4.85M Compensation | Toronto Star." Toronto Star. September 30, 2013. Accessed February 15, 2015. <http://www.thestar.com/news/>

Fig. 2-40 Fire Incident at 200 Wellesley Street East , Toronto

On September 24, 2010, a fire broke out on the 24th floor of 200 Wellesley Street East, Toronto, Ontario. Fourteen people were injured.⁸

*Applying
The Five Interfaces for
Tower Home Improvement >>
on 200 Wellesley Street East,
Toronto, Ontario*



APPLICATION ON THE TYPICAL FLOOR

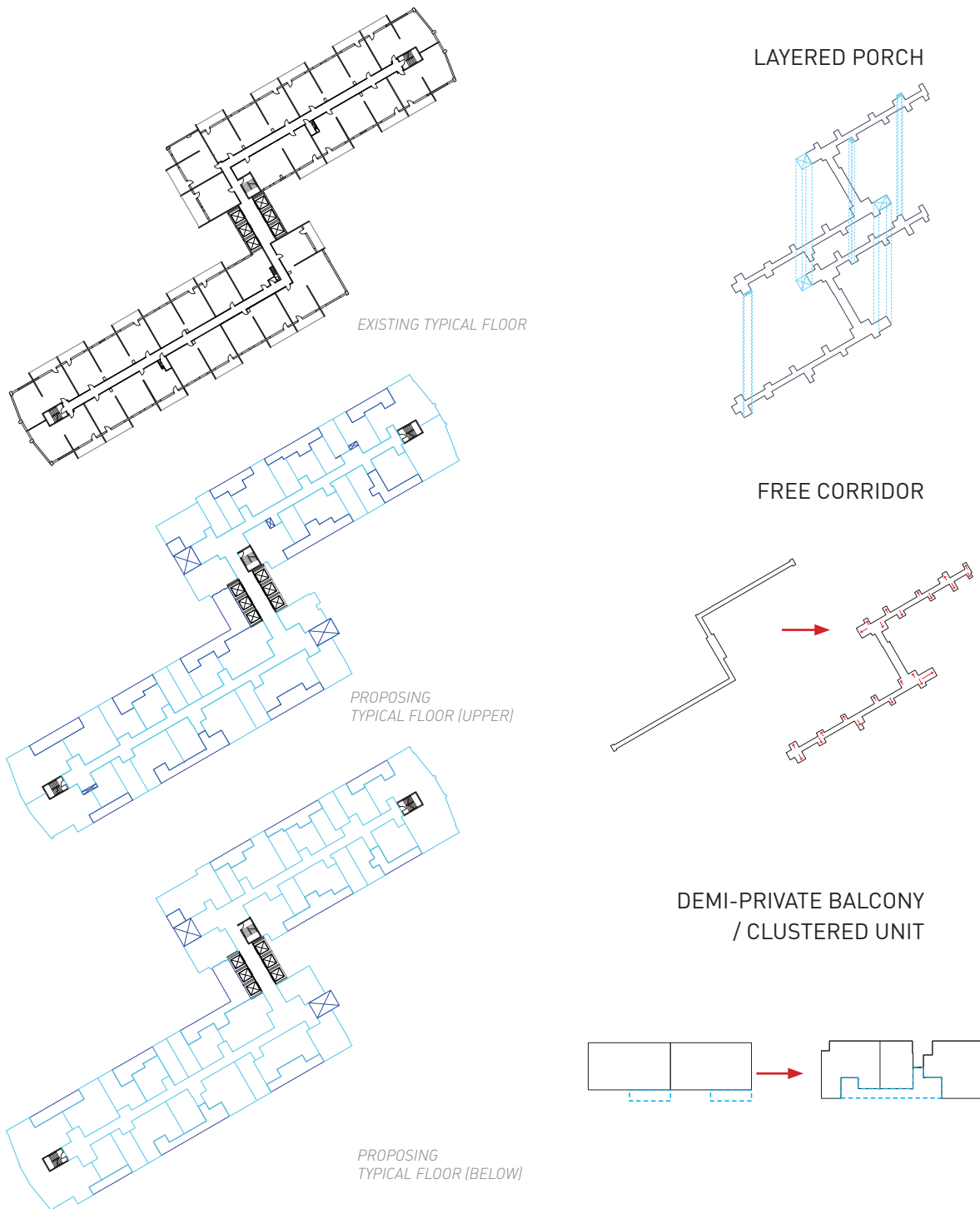


Fig. 2-41 Operation - Typical Floors

APPLICATION ON THE GROUND AND BASEMENT FLOORS

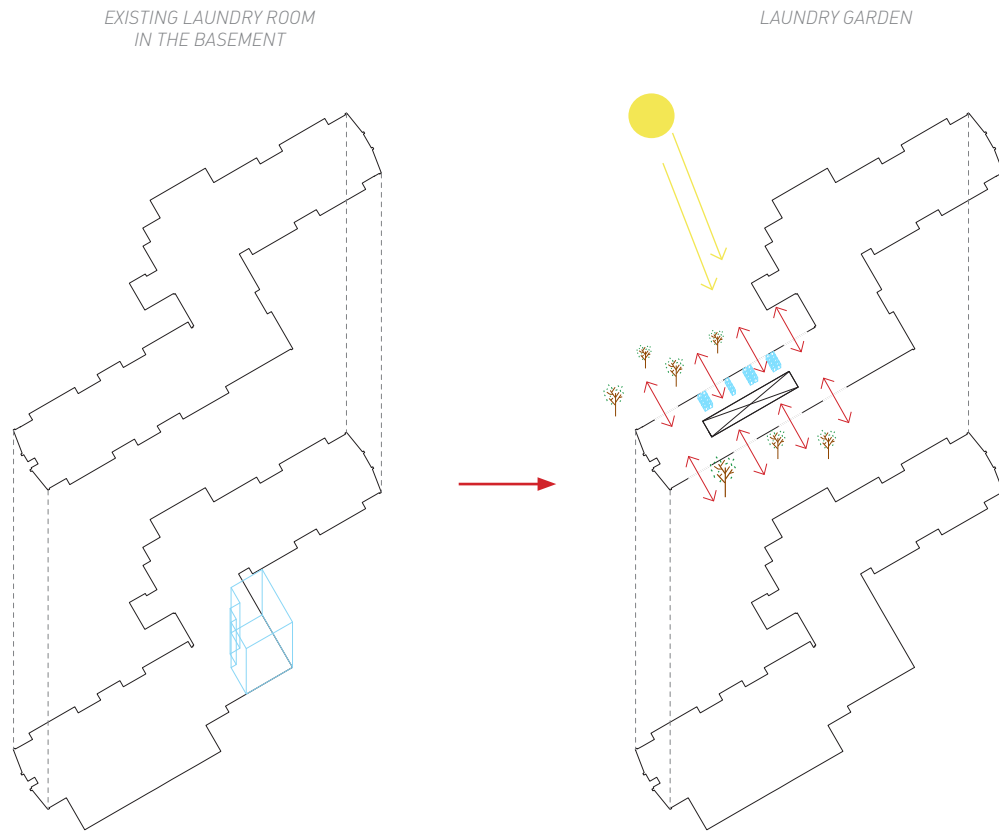


Fig. 2-42 Operation - Laundry Garden

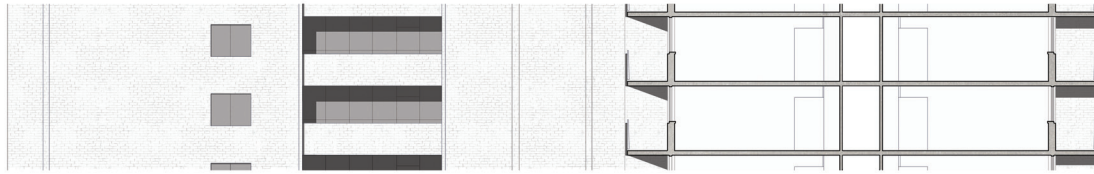


Fig. 2-43 Section- Existing

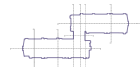
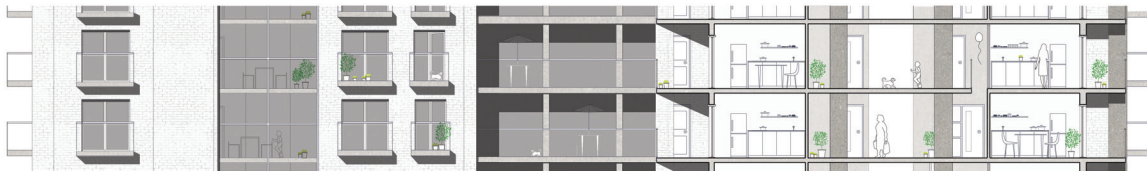


Fig. 2-44 Section- Proposed

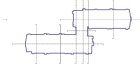
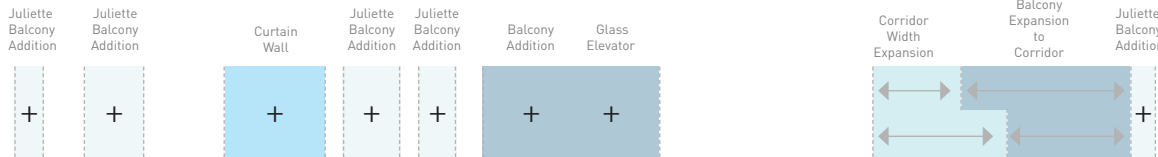


Fig. 2-45 Section- Proposed

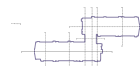
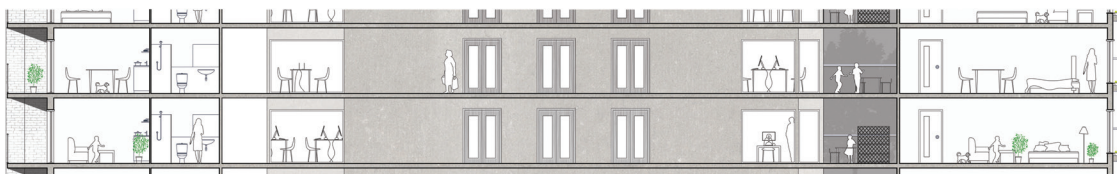
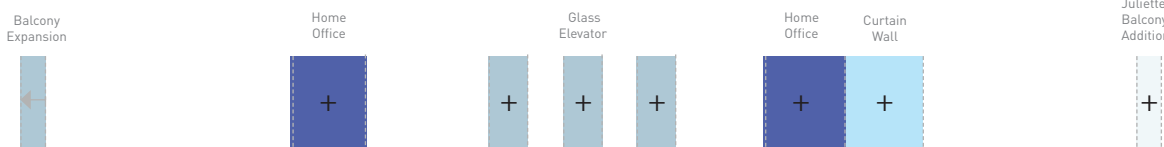


Fig. 2-46 Section- Proposed

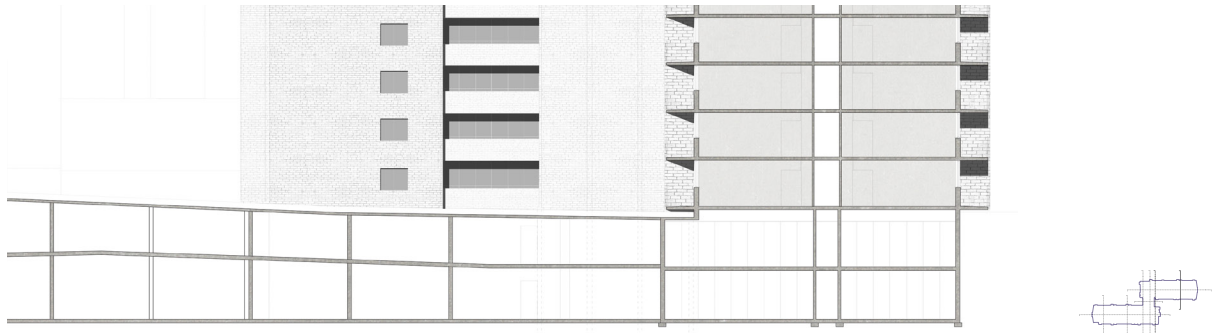


Fig. 2-47 Section- Existing

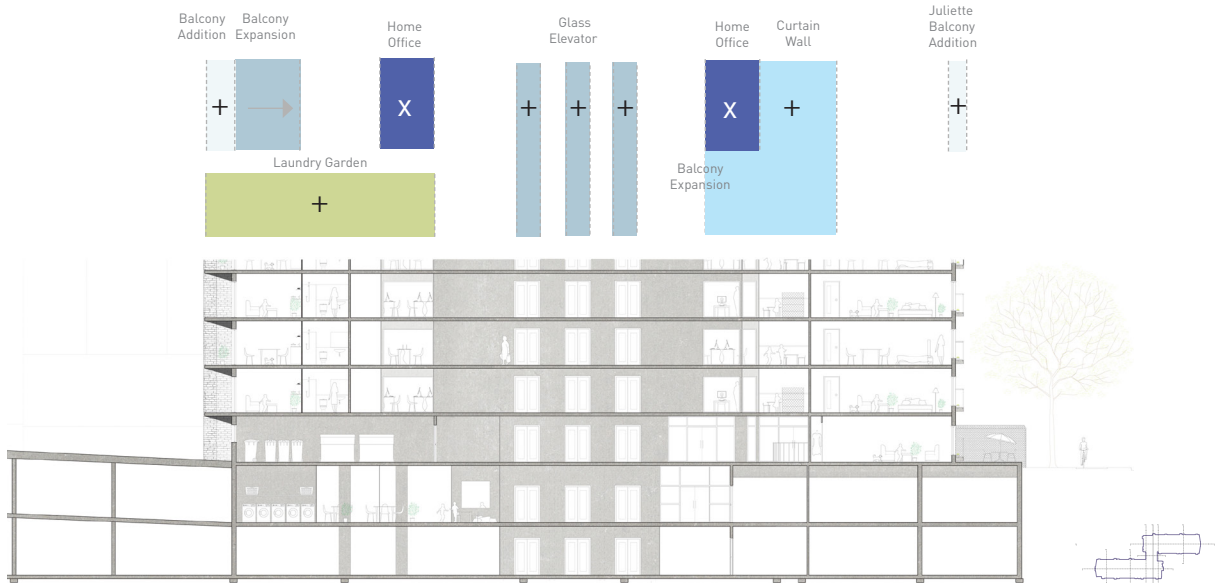


Fig. 2-48 Section- Proposed

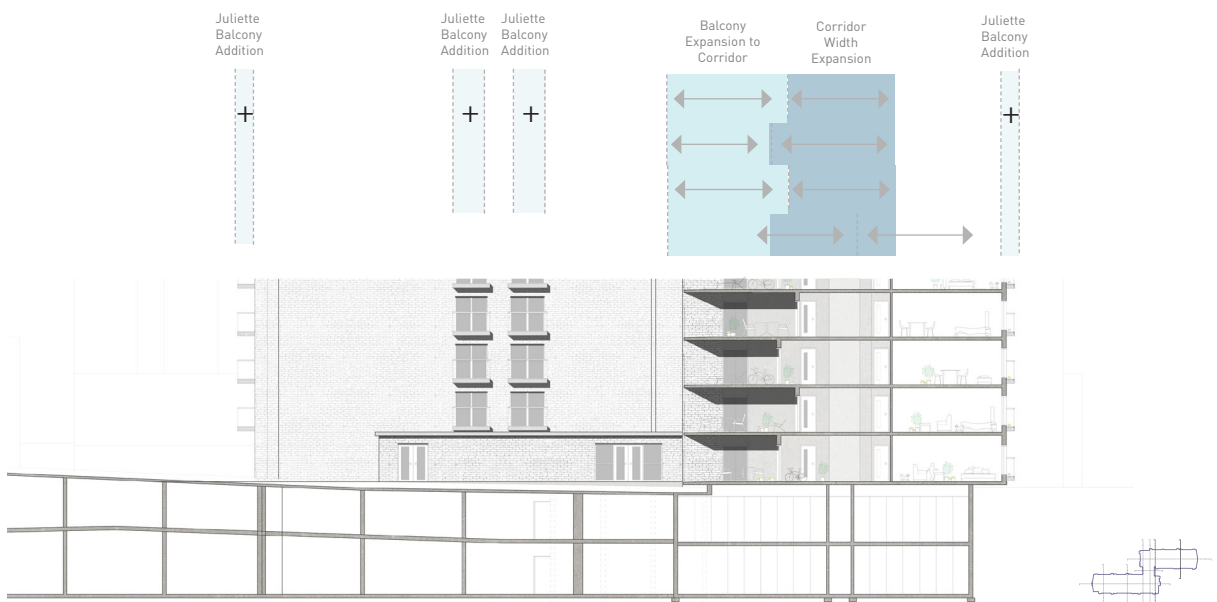


Fig. 2-49 Section- Proposed





Fig. 2-50 View of the Communal Balconies

Proposed Ground Floor

PROGRAMS

Residential Units
Garbage Disposal
St. James Town Community Corner*

* Community Hall:

Shared Bookcase Corner
Multi-Purpose Space (9)

Kitchen
Employment Service Room
Playground



Proposed Basement Floor

PROGRAMS

Lockers
TV Rooms
Electrical Room
Mechanical Room
Hot Water Tank Room

Workout Facility

Parking

W/C

Night-Class Space

Rentable Multipurpose Space

Change Rooms

Showers

Communal Kitchen

Auditorium

Laundry Folding Stations

Existing running track is removed and equipments are placed in the atrium space.

Existing TV room is replaced to provide room for night-class.

Communal Kitchen is placed in the basement for residents.

Auditorium space replaces the existing laundry room. This space is for the resident and other St. James Town neighbours.



Proposing Typical Floor

PROPOSING UNIT TYPES

Single

Size ranges from 17m² to 22m²

Super Single

Size ranges from 26m² to 35m²

Home Office

Size ranges from 37m² to 57m²

Family

Size ranges from 48m² to 69m²

PROPOSING CHANGES

Corridor + Atriums

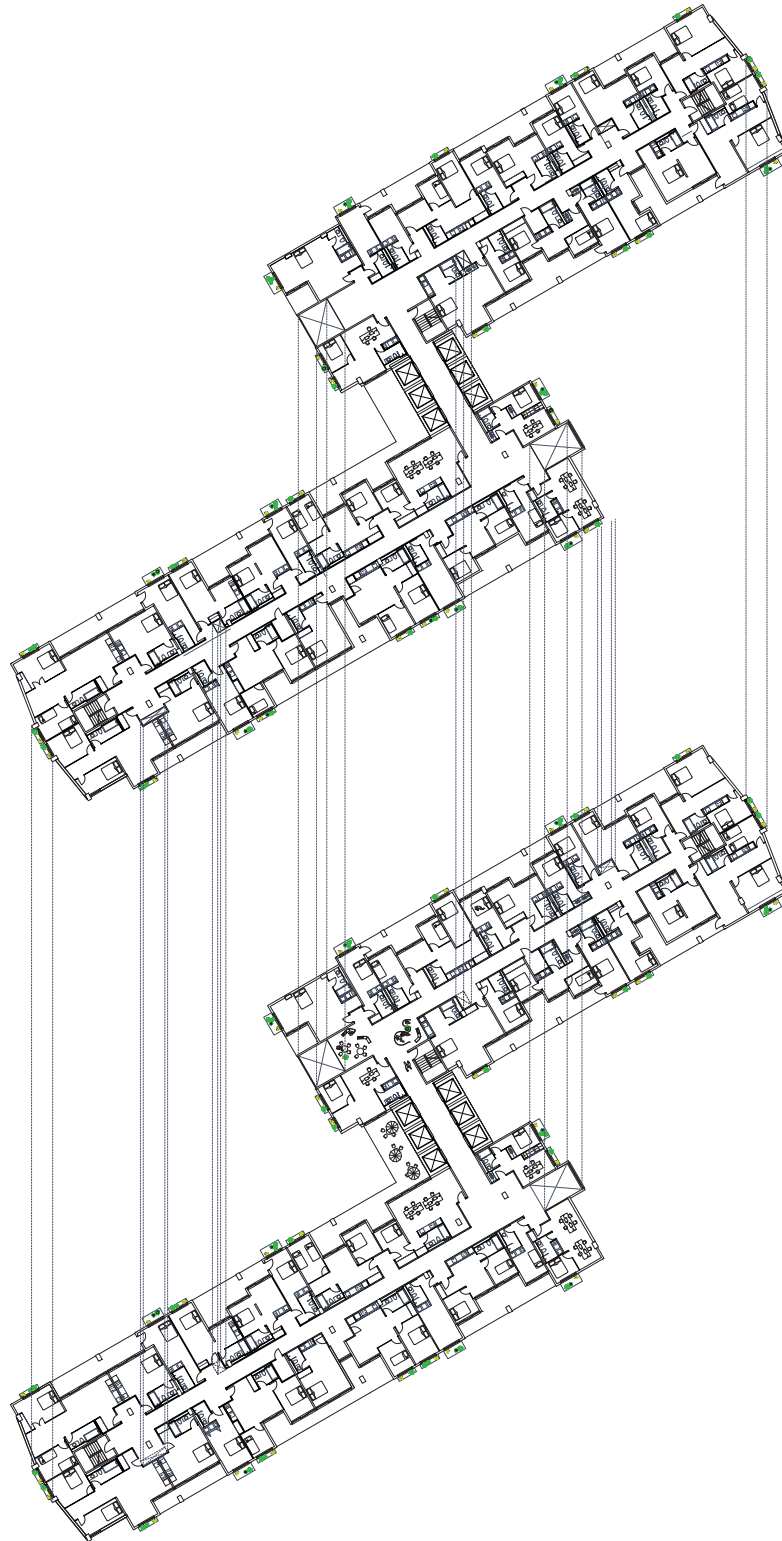
Corridors expands into the unit and in some instances to the shared balconies, to make it a semi-public space. While it serves as a corridor, the atrium space and shared porch spaces become a place to stop and chat.

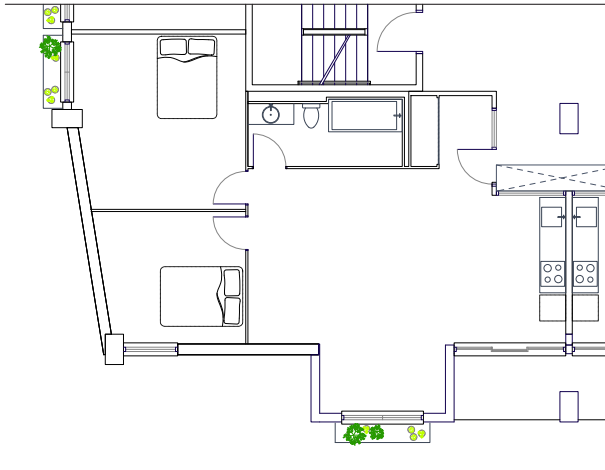
Units

There is no real typical unit but there are ranges of units different in size and shape. Also the units are designed to serve different uses other than to be solely residential - as home office, short-term residence, and as small business space.

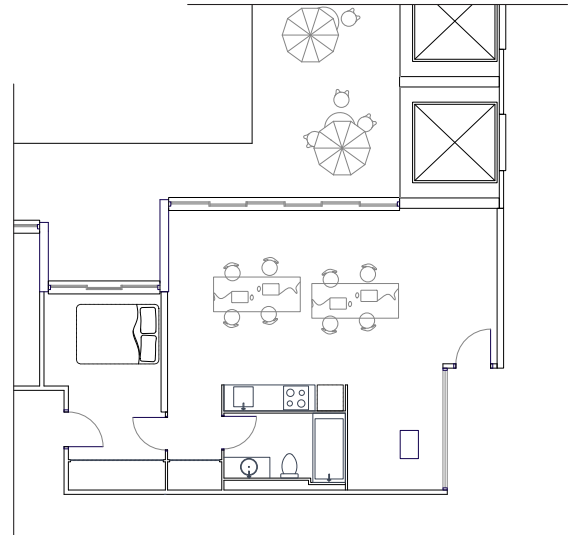
Balconies

There are two types of balconies - private and semi-private. While juliette balconies are installed in the room, the expanded balcony connecting three units become a shared space for adjacent neighbours.

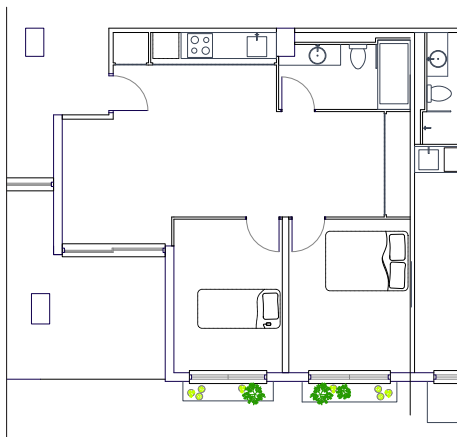




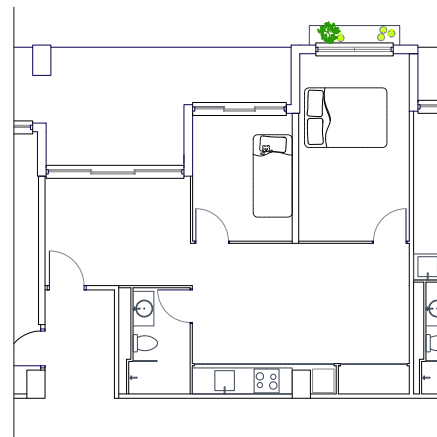
FAMILY UNIT
69m²



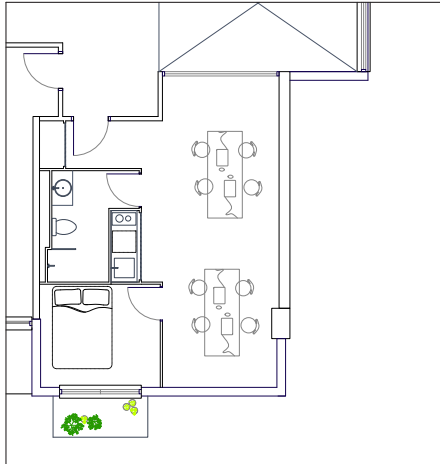
HOME OFFICE
57m²
*separate entrance for bedroom



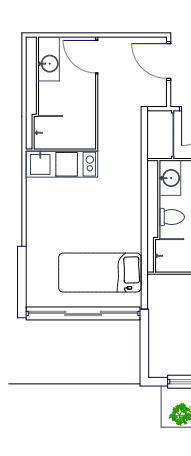
FAMILY UNIT
52m²



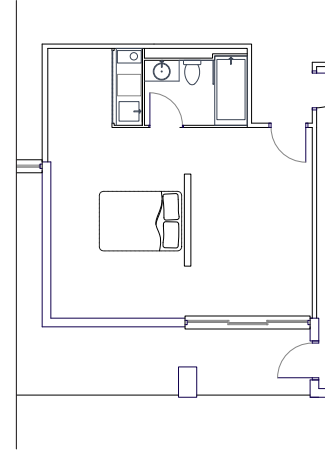
FAMILY UNIT
48m²



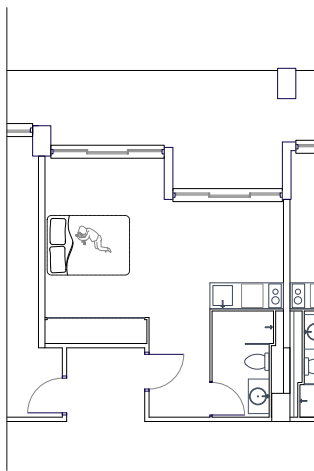
HOME OFFICE
37m²



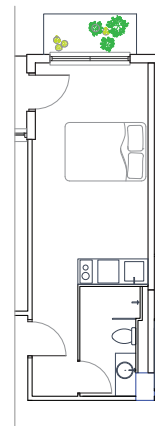
SINGLE
17m²



SUPER-SINGLE
35m²



SUPER-SINGLE
26m²



SINGLE
20m²

Laundry Garden



Fig. 2-54 View of the Laundry Garden

Open Basement



Fig. 2-55 Ground Floor and Basement View

Laundry Garden as a **Community Polyvalent Space**
for Residents and Visitors

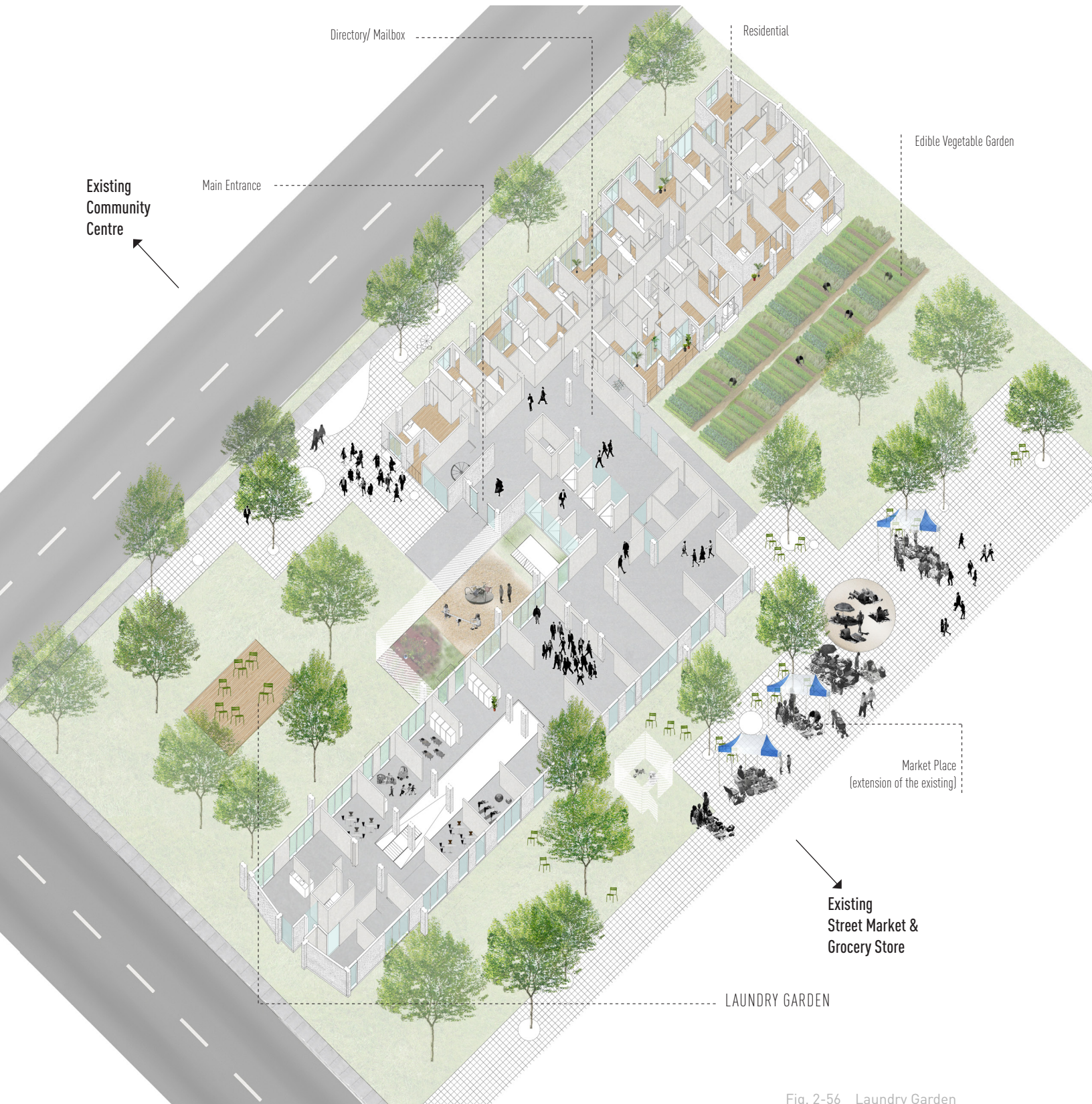


Fig. 2-56 Laundry Garden

Home Office Balcony

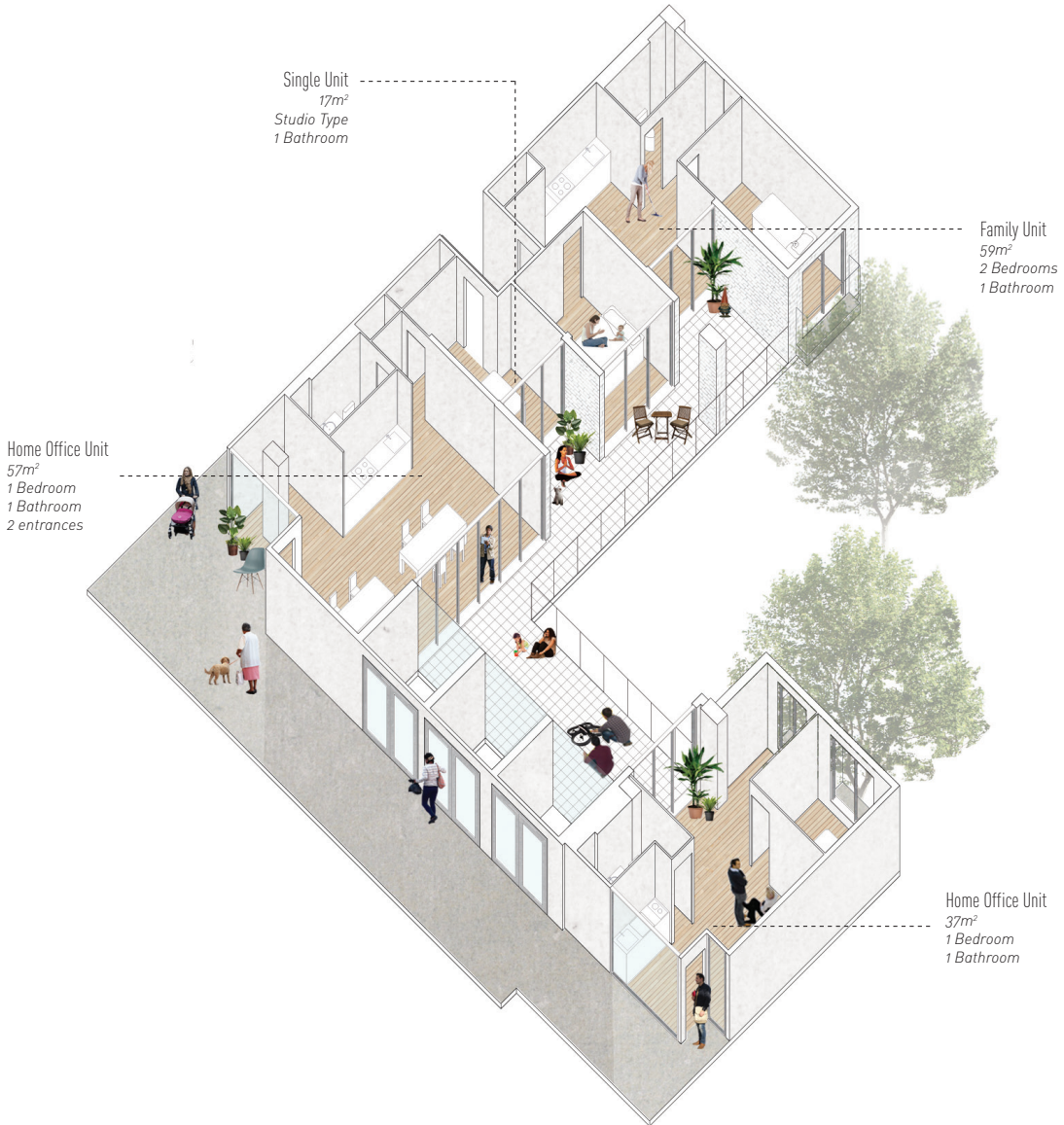


Fig. 2-57 Micro-Community- Home Offices



Fig. 2-58 View from Home office unit to shared balcony space

Open-to-Corridor **Balcony**

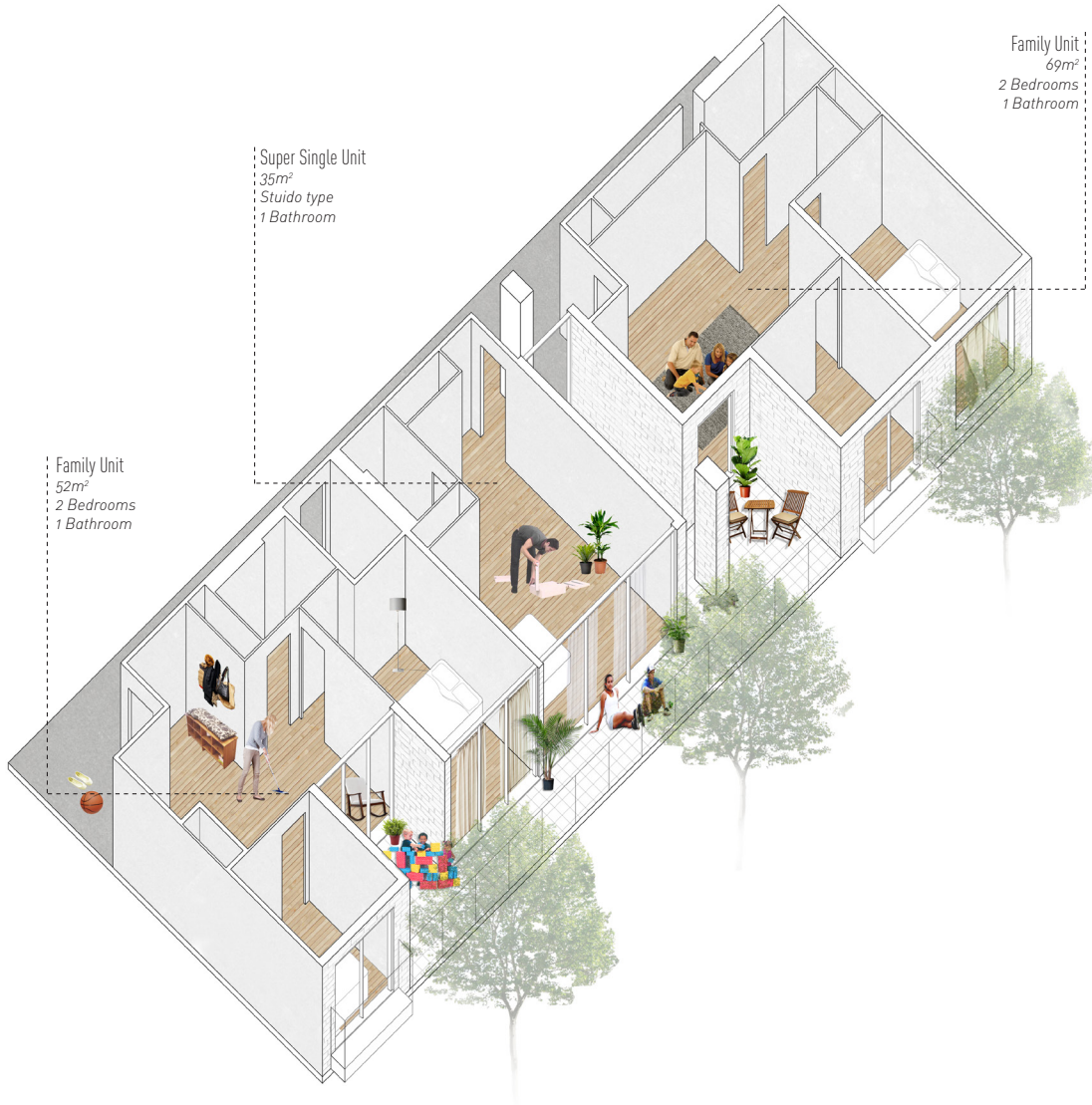


Fig. 2-59 Micro-Community- Open-to-Corridor Type



Fig. 2-60 Open-to-Corridor Space



Fig. 2-61 Typical Communal Balcony

Communal **Balcony** (typical balcony)

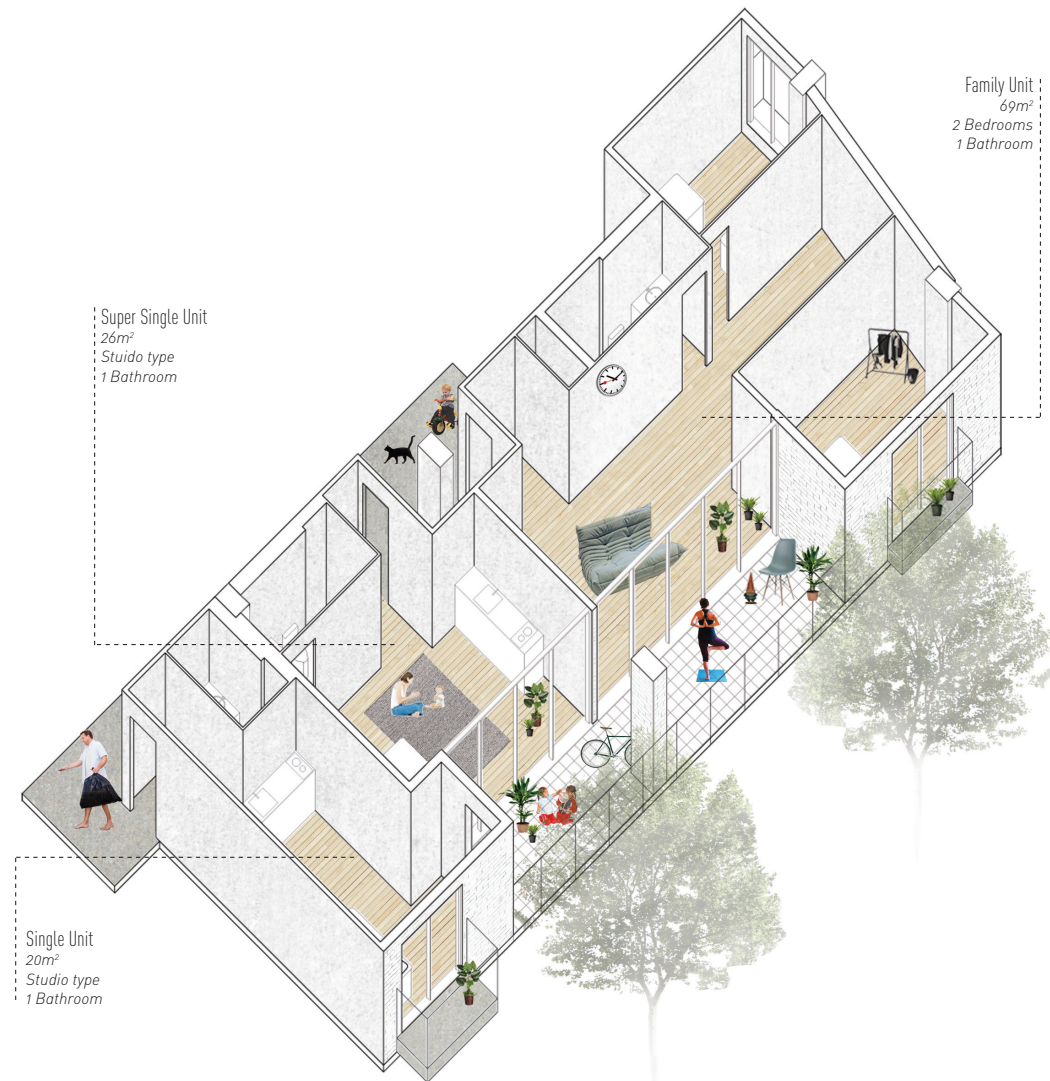


Fig. 2-62 Micro-Community - Typical Communal Type

Atrium A

(between home office units)

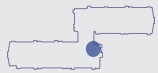


Fig. 2-63 Atrium A

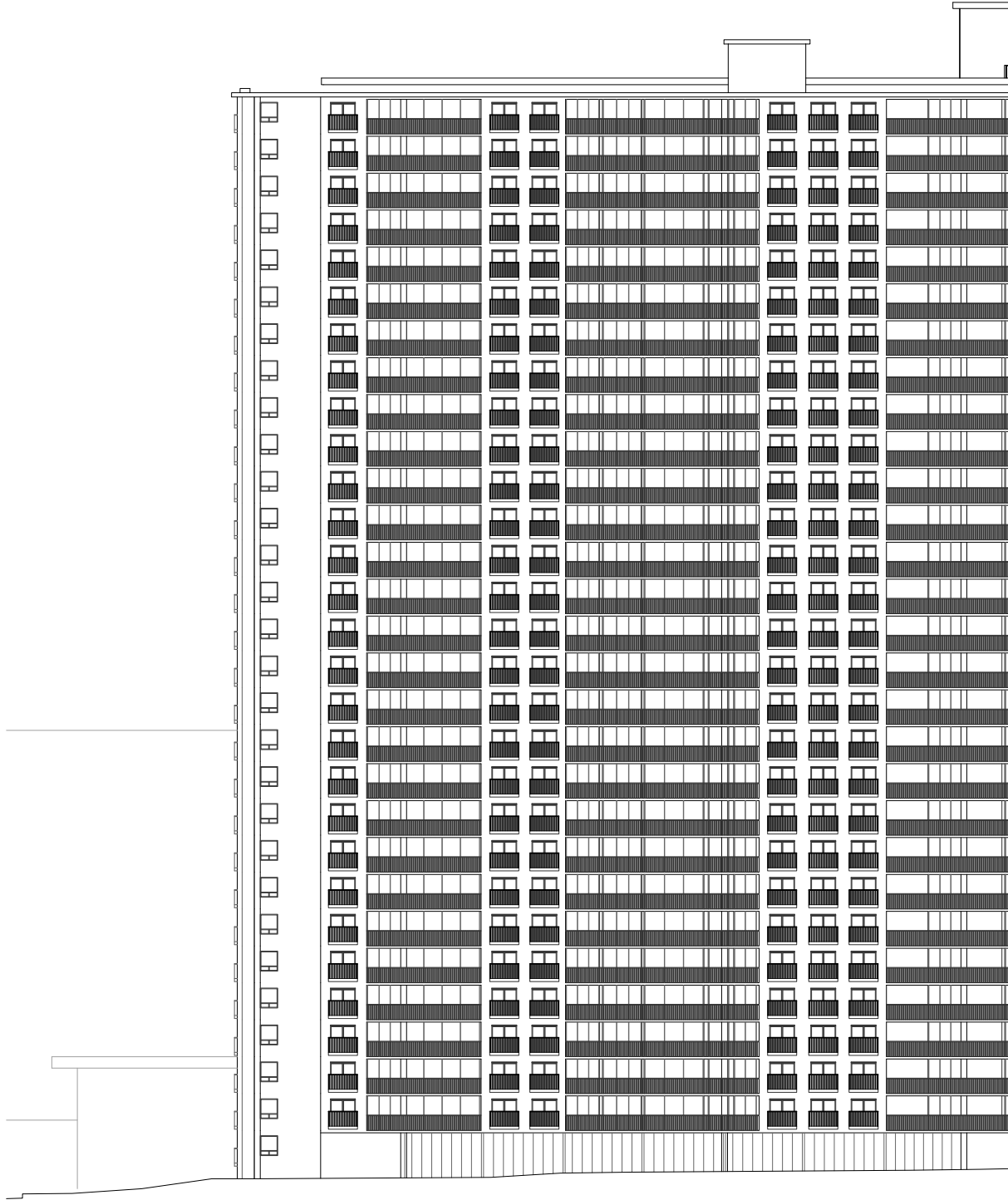
Atrium B (children's corner)



Fig. 2-64 Atrium B



Proposed Elevation



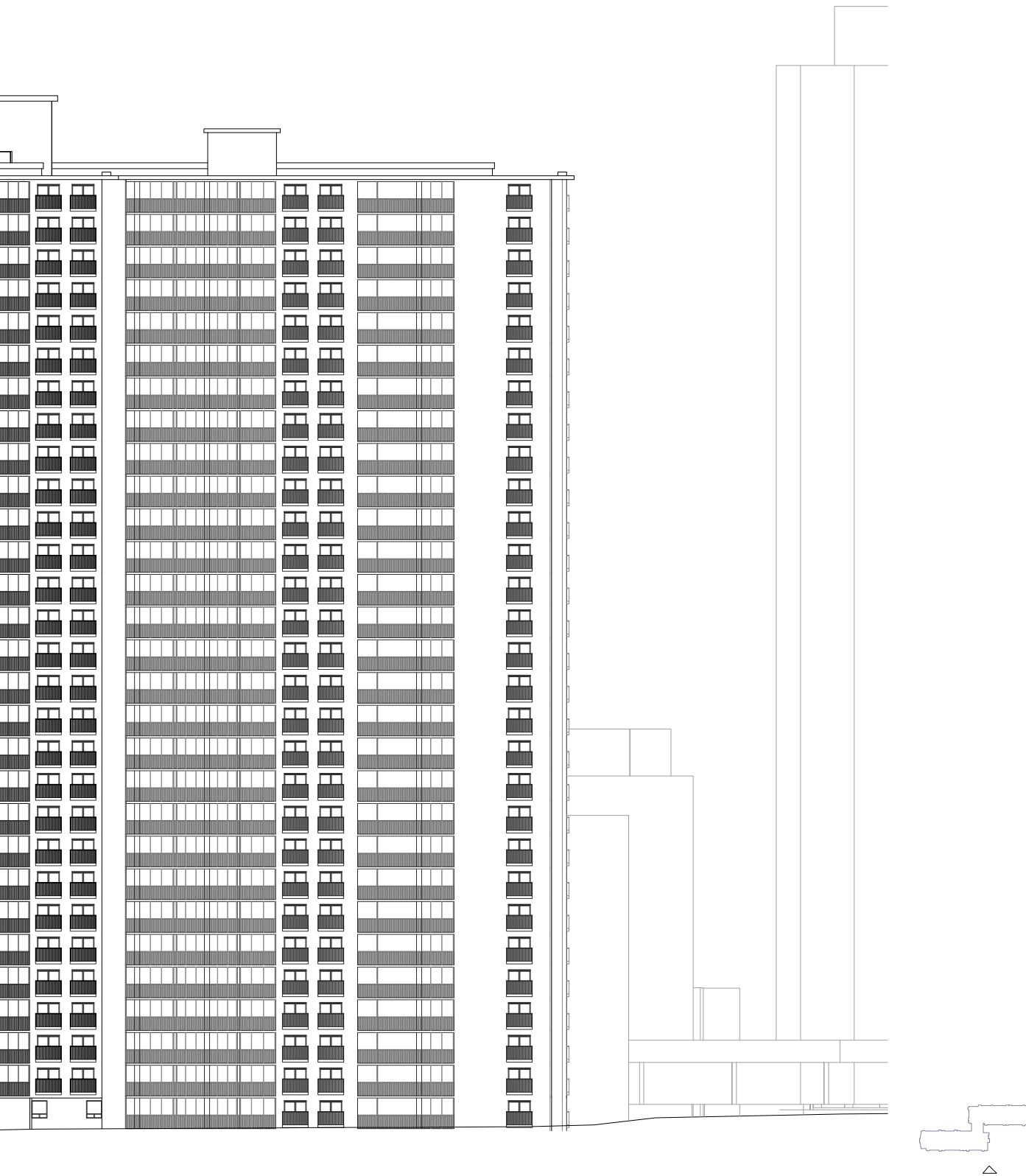
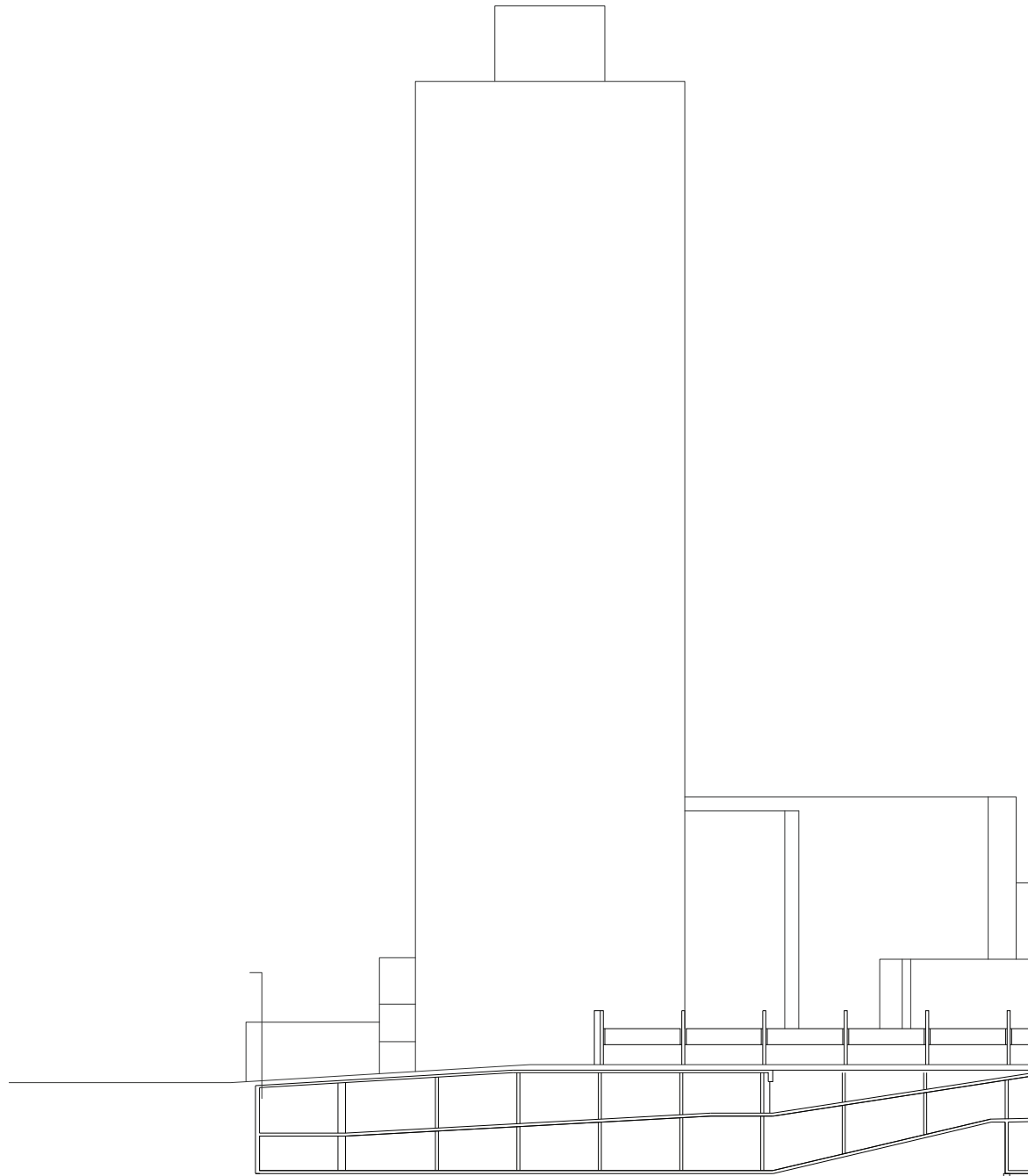


Fig. 2-65 Proposed West Elevation

Proposed Section



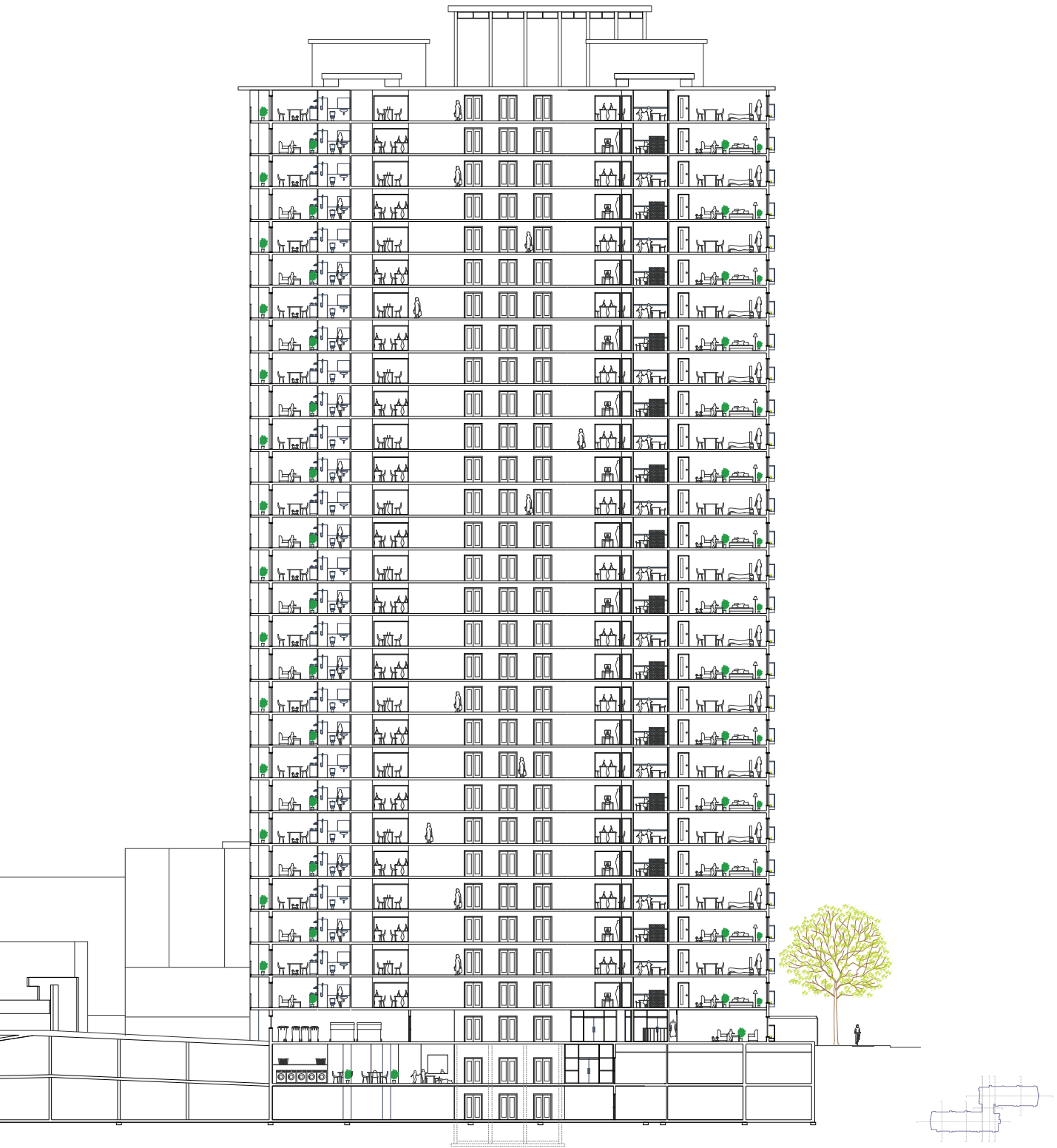
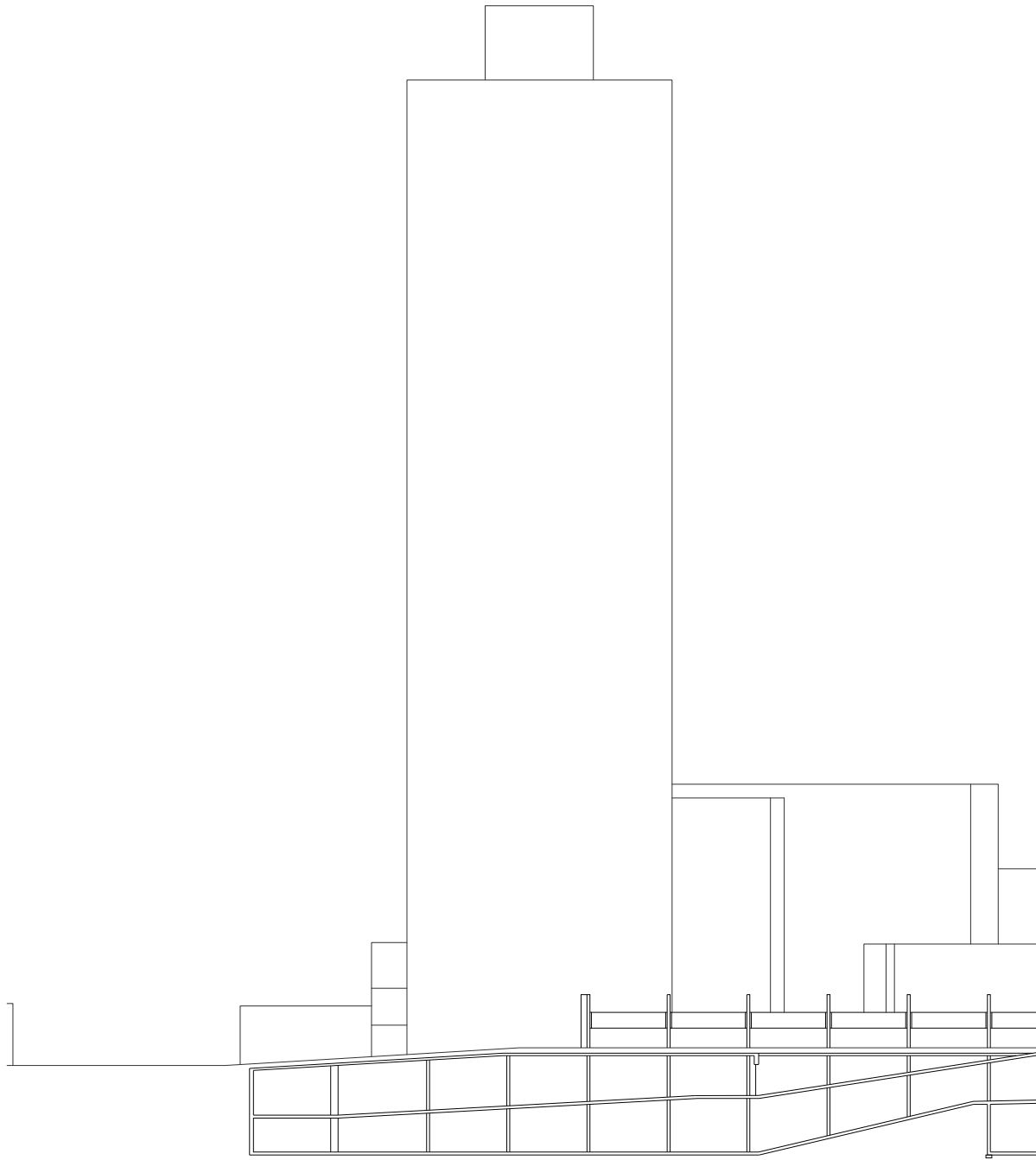


Fig. 2-66 Proposed East-West Section

Proposed Section



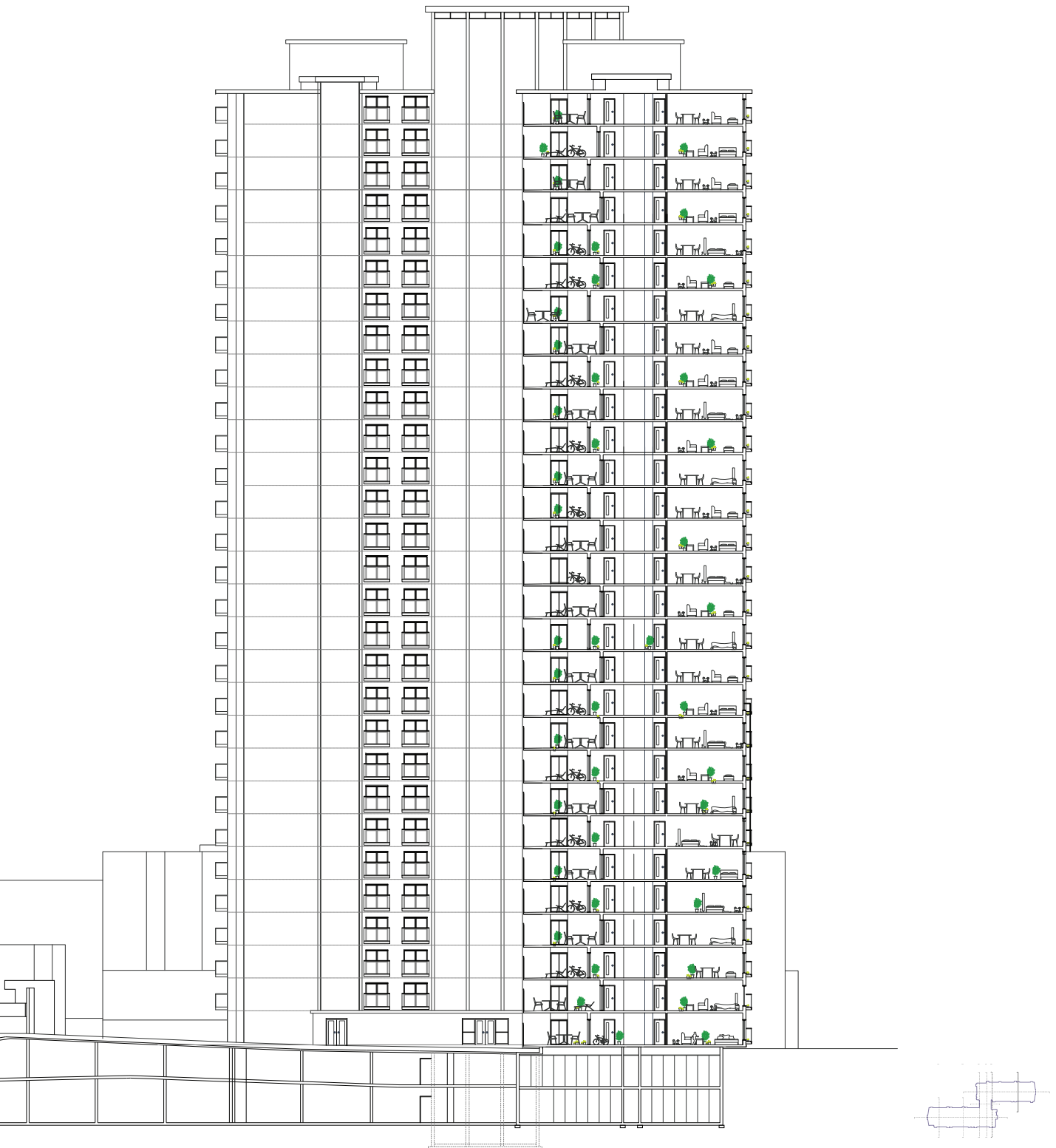


Fig. 2-67 Proposed East-West Section

Conclusion: **Parallax**

“A historical property has the morals and ethics of the society that created it and can be revived. What I mean is that we can discover new possibilities from the process of dismantling, transforming and recreating.”

-Ai WeiWei

Low-income residential towers are ostensibly built with greater vision of goodness for others in need. Yet sites like the St. James Town community produces a prevailing air of peripherality- far from being a desirable place to live. But are we, as architects, to propose demolition of these towers?

So often, buildings are rather hastily torn apart, without reconsideration, to build another of the same kind. This sense of urgency easily leads to the fatal error of emplacing a false notion of goodness- an abstract vision, like a heaven on earth, on the new building. Precisely due to this attitude, there is a risk of remaining in the immediate assumption of good. This only perpetuates the architecture of need. Current recognition of a desirable life, in the case of affordable housing, remains purely conceptual. The discrepancy between the concept and the actual reality of a place proves there is an error in the perception of poverty. It is too often seen as simply an urgent crisis. In order for the resident to actually grasp a sense of a desirable life and to change its qualitative aspects, the concept of home should, like other housing projects, be conceived as a project of physically constructing the everyday reality of the residents. Current ways of seeing poverty abstracts the complexity of poverty, by suggesting a single-handed solution for immediate misery of others.

The currently existing tower residence at 200 Wellesley Street East, Toronto, Ontario forms an apartment neighbourhood like any other neighbourhood, but it is a very dense neighbourhood without the necessary social platform for residents to become socially bound. The size of the tower, which enables

higher density, is specifically the cause of the estrangement tower neighbourhood, both from its surrounding context and within itself. The tower is decontextualized from the surrounding neighbourhood of non-towers as a result of its size. Furthermore, it brings residents in close proximity without the space to breathe and interact. The size of tower as home no longer forms a cohesive neighbourhood, because the complexity of such an accumulated crowd requires a different architectural gesture than the simple decongestive circulation provided. The core, the elevator, and the corridor serve as mere devices to put people away into units placed side-by-side, below or topping another- all divided with opaque concrete, stifling basic human interaction.

The tower home represents the formation of home at maximum density. This density, coupled with a modern living situation that no longer generates the lifestyles of the nuclear family, has reduced the home to a brut storage space for belongings. However, due to increase in the number of single-person-families, there is more need for interaction between neighbours to secure the identity of home as a place of an individual's primal connection of self and of the world. Ever was home a place for sleep, but nowadays, the domestic life only takes place after all other affairs of the day - specifically at night time. The current tower housing remain irrespondent to the changes of contemporary lifestyles. If tower residences are to really become homes again, they need to embrace the importance of for change and re-construct the means of home by embracing the true desire of people to be part of the world - accepted, appreciated and well regarded.

The design proposal attempts to approach the idea of low-income residential towers as a project of rebuilding and re-connecting the lost social scenes in the apartment block. while considering the changes in today's values, the design for re-connection is recognize an

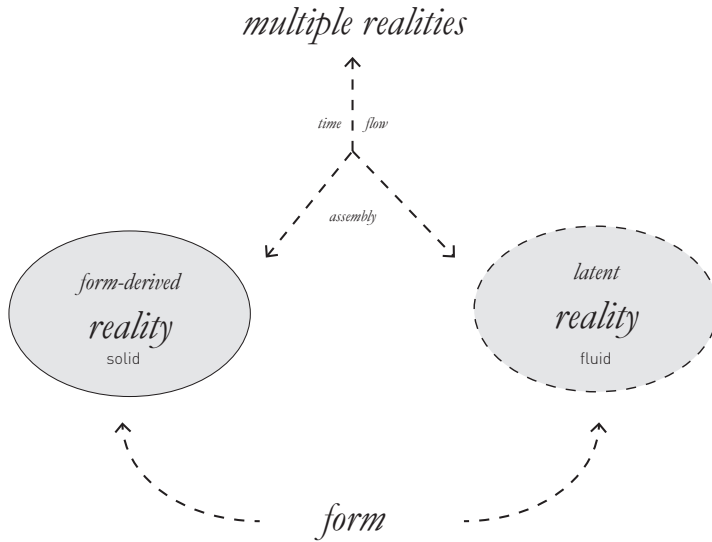


Fig. 2-68 The Form and its Production of Reality

important study of the unchanged notion of home as a mark of an individual's existence and their very connection to self as a being-in-the-world.

Embracing the blatant, concrete external expression of the tower, but at the same time, interposing a different aspect of home to replace the underconsidered use of home as a unique place of rest, the idea of home is re-connected to the preexisting tower that is solely functional without being home. To make home a desirable place, the architects of today needs to see the existing tower in a different light. The contemporary repetition of demolishing and rebuilding does not substate changes in living conditions, rather it is a wasteful operation of rediscovering the same. This thesis proposes renovation as a way of re-visualizing the dreams once dreamt. By re-visiting the already-tested and attempting to change the representational to the actual, a certain latent desire of the place at its original construction can be realized (Fig.2-50).



Fig. 2-69 "This is not a home"

“ *This is not a home.* ”



Fig. 2-70 Interior of 200 Wellesley St. E Apartment

A room with a view of the city

~~balcony~~ → storage → things



Fig. 2-71 Proposed Unit Interior

A room with a view of the community = Home



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