

# **HYBRID HOUSING**

New domestic narrative of behavioral hybridization

## **Énoncé Théorique de Master**

EPFL, Architecture, Fall Semester 2018 - 2019

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To my grandmother



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Architecture, attesting to the tastes and attitudes of generations, to public events and private tragedies, to new and old facts, is the fixed stage for human events.

— Aldo Rossi

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## **I. WHY HYBRID HOUSING?**

**- Physical and mental integration** : Housing since prehistoric age

*“If clothing is an extension of our private skins to store and channel our own heat and energy, housing is a collective means of achieving the same end for the family or the group. Housing as shelter is an extension of our bodily heat- control mechanisms- a collective skin or garment...”* (1)

Struggling for the basic survival in the perilous wilderness, we created the *primitive hut* (2) as our extended skin from the body, which bred the relevant domestic behaviors within. The consciousness to tell the difference from the “outside” to the “inside” gradually formed. Then it appeared the awareness of the boundary between domestic and non-domestic behaviors. As the vital expansionary values of human being, the evolution of domestic behaviors inevitably allowed the housing, instead of plain nature, becoming our mental Eden.

*“Housing was an image of both the body and the universe for tribal and non-literate societies...”* (3)

It has borne most of human spiritual meanings along the civilization in different layers. In the dim light of warm attic, memory, intimacy, and our daydreams all found themselves constructing and strengthening a sentient psyche. Despite of the different cultural habits, we shared more or less the instinct of cosmic worship in our *dwelling* (4).

*“For our house is our corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the world. If we look at it intimately, the humblest dwelling has beauty...a primitiveness which belongs to all, rich and poor alike, if they are willing to dream.”* (5)

(1) Marshall McLuhan, *Understanding Media: The Extensions of Man*, 1964, edited by W.Terrence Gordon- Critical ed. Gingko Press, 2003.



(2) Frontispiece of Marc-Antoine Laugier: *Essai sur l'architecture* 2nd ed. 1755 by Charles Eisen.

(3) Marshall McLuhan, *Understanding Media: The Extensions of Man*, 1964, edited by W.Terrence Gordon- Critical ed. Gingko Press, 2003

(4) Heidegger, Martin. "... Poetically Man Dwells..." *Canadian Journal of Psychoanalysis* 10.2 (2002): 233. Press, 2003

(5) Bachelard, Gaston. *The poetics of space*. Penguin Classics, 2014.

## - Dispersion of domestic behaviors : Modern housing

(6) Marshall McLuhan,  
*Understanding Media: The  
Extensions of Man*, 1964, edited  
by W. Terrence Gordon- Critical ed.  
Gingko Press, 2003.

*“ Literate man, civilized man, tends to restrict and enclose space and to separate functions...He prefers separateness and compartmented spaces, rather than the open cosmos...Once men have adopted the visual dynamic of the phonetic alphabet, they begin to lose the tribal man’s obsession with cosmic order and ritual as recurrent in the physical organs and their social extension.” (6)*

The progress mentioned by Marshall McLuhan treats this disintegration of housing as a natural evolution with the long last rising of the bourgeoisie which finally leads the inevitable period of modernism in the 20th century and new media era in 1960s.

The originally integrated roles of housing have been gradually peeled away, and well distributed in the modern society. Being born at home and also dead there, majority of habitants spent most their childhood and twilight years with the families before that time. But since then, they were sent to the kindergarten while still being a little mumbling child, and were driven to the nursing home while becoming a muttering old man. Since those days, we have been more inclined to those new non-domestic behaviors. The modernists hence provided the physically modified functional spaces to serve the human bodies in the new era of industrialization.

If we try the same analogue as what Marshall McLuhan did when switching the describing subject to home, it dramatically comes to the somewhat similar metaphors. Kindergarten extends the behavior of caring; cafeteria, restaurant are the extensions of cooking.

It seems that the long-lasting bondings at home were about to be torn down. Then the new inventions of media assisted us in keeping up the domestic behaviors and mental bonding at home. Being center of all domesticity, electric lamp, newspaper, magazine, radio and television tightly held everyone together in the evening, providing the new subject

for communicating. Relying on these new medias (7), the modern domestic behaviors and the following new mental bonding firmly rooted in the housing of modernism.

**- Schizophrenic reunion of body and psyche : Contemporary housing**

*“ Is the house what it seems to be: hearth, home, microcosm? The old, premodern world, a landscape of monuments and houses, seems to be a world made of centered and fixed meanings. In the modern conception, it is modernity- the big city and metropolitan life- the t slowly undoes this old world and makes everything ‘melt into thin air’... Modernity introduces exchange, movement and transport, change and openness, it induces the globalization that weakens identity and deconstructs the home. People who live the largest part of their lives in a-topia, who work, communicate and socialize virtually, become automatically those ‘nomadic subjects’ who at every moment can (re)define their position and belong nowhere- except exactly in that permanent ‘in-transit-condition’.” (8)*

The contemporary era has created huge variation of new types of life in the unbounded urban space. It seems like that we here and now have an unparalleled amount of options to choose where and how we live. However, at the meantime, in decades, the metropolis has made everyone get completely lost in the feeling of rootless in chaos. Our primitive sense of belonging gradually fades away. Despite of the seemingly unlimited possibilities, metropolis inevitably is driving us into the only end, that we do not even care where we live, and where to lay our memories of home. Moreover, we are now more mentally relying on the informatization and physical on the intelligentized functions which create the better comfort to our basic needs. Hence there could be even no obliged want of any physical behaviors to maintain the affectional

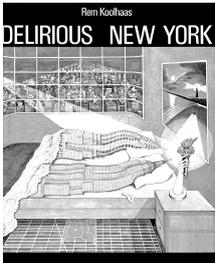


(7) Family Watching Television in 1950s

(8) Bart Verschaffel, “The Meanings of Domesticity”, Briganti, Chiara, and Kathy Mezei, eds. *The domestic space reader*. University of Toronto Press, 2012.

bondings in the end. The sophisticated means of communication pulled all the individuals to the minimum distance, but dispersed the necessary physical behaviors to the maximum.

(9) Bachelard, Gaston. *The poetics of space*. Penguin Classics, 2014.



(10) Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. The Monacelli Press, LLC, 2014.

One side of matter is what modernists tried to achieve in the past several decades- materializing the social system into a precise machine. Ignoring the historical context, they well profited the mass productivity of functionalised forms, and pressed everyone into the scarce urban space. This progress potentially blurred boundary between domesticity and non-domesticity, the fact of totally mixed behaviors caused a irreconcilable clash in contemporary time. The urban chaos are transited by various kinds of non-domestic behaviors into our “daydreams”.(9) The tendency of maximum “openness toward city” aggravates the fact of isolation. Domesticity has been driven to the corner, trying to obtain the privacy without proper dignity.(10) Even worse, we are dramatically confused in the disordered urban mapping, let alone knowing where we actually belong. At the meantime, housing extends not only our body temperature adjusting mechanism, but finally the image in popular magazines, Hollywood movies and IKEA advertisement. They have already made each individual all over the planet unawarely accept the standard aesthetic habit of inclination. The extension of our skin is risking to be an illusion of fashionably dressed Western figure.

The other side of the reality, is the booming of high-speed internet, and the total collapse of the traditional concept of housing- the universe of domestic behaviors. The things are getting more invocatable in the recent decade, along with media becoming no longer as what it was 50 years ago when the time of Marshall McLuhan, which enlightened the new domestic behaviors by radio and TV. Nowadays, the optical fibers totally flatten and fold the space and time, that we are basically no more needed to extend any of our physical parts to fulfill any behaviors. Through internet, we could maintain the similar affectional bonding much easier than the past. Inevitably, the intelligentized medias and Internet as

the irresistible temptation have taken over our nervous centers and the whole mental world. Even though the mighty strength could extend us to any corner of the world, we at least, need a home to feel our physical existence as human at the end of all the illusions. Accidentally but necessarily, our body and psyche come back home again. We behave seemingly alike as used to be in bed, on balcony, at table, in bathing tub or on toilet, nevertheless, but with the smart phone sticking on the hand all the time.

Thus, in our dwelling, it appears an inenarrable return of domestic union between our body-instinct and mental need in the new era, but in a schizophrenic way. We are so reluctantly but faintly proclaimed to be worn the Janus mask- one side appealed by the immoderate material desires, the other side obsessed in the technological simulation of consciousness.

### - Need of behavioral hybridization

#### Fusion of domestic behaviors

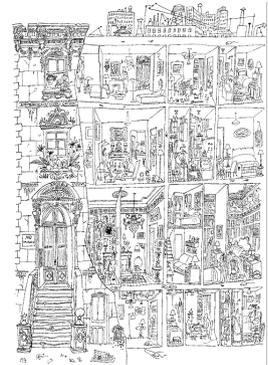
*“A house is more than a place: the domus is the principle of an order, it is a device for separating and bringing together animals and humans, the dead and the living, the feelings and gestures of the night and those of the day, meals and digestion, man, woman, children, etc. The house is a device for articulating differences and defining a hierarchy in the meanings one lives by.” (11)*

Realizing the fact of the schizophrenia gradually becomes a *modern nostalgia* (12). With the arousing of *impossible desire to get return to the womb*(13), we strive ourselves of becoming the modern “Flintstones”(14), searching for “primitive hut” as the start to regain the strength to live. When we see the drawing of Georges Perec (15) which took off the façade of Parisian housing. It reveals the collective frozen moments of

(11) Bart Verschaffel, “The Meanings of Domesticity”, Briganti, Chiara, and Kathy Mezei, eds. *The domestic space reader*. University of Toronto Press, 2012.

(12) (13) Vidler, Anthony. *The architectural uncanny: Essays in the modern unhomely*. MIT press, 1992.

(14) *The Flintstones* is an American animated sitcom produced by Hanna-Barbera for ABC, 1960-1966



(15) Georges Perec, *Espèces d'espaces - Projet de roman*, 1974, “Le seul inventaire - et encore il ne saurait être exhaustif - des éléments de mobilier et des actions représentées à quelque chose de proprement vertigineux ...”

domesticity, a universe of domestic behaviors. Is this the start we are going to find?



(16) "House", Rachel Whiteread, East London, 1993

(17) Vidler, Anthony. The architectural uncanny: Essays in the modern unhomely. MIT press, 1992.

Then the first thing we need to query is the necessity of "function" in the vocabulary of housing, basing on the criticism of the main tenet of modernism. Nothing but rigidifying the domestic isolation, the "restricted and enclosed space" and "separate functions" mention by Marshall McLuhan would undoubtedly aggravate the symptoms of schizophrenic. Analogously expressed in the art work of "House"(16) by Rachel Whiteread in 1993, the core of the modern domestic living has inevitably petrified. Only outside leaves the superficial hint of life, ceaselessly provoking the *contemporary disquiet and unease*. (17)

While comparing the painting of Félix Vallotton in the beginning 20th century (Fig.2) with the painting of Stone Roberts in time of postmodernism (Fig.3), we surprisingly discover that there is nothing changes in the inclination of hybrid domestic behaviors at home, even dating back to the 18th century(Fig.1). The only difference in modernized housing is being equipped with industrial products (radiator, refrigerator, electrical cuisine, washing machine etc.) to fulfill the physical comfort, and nothing more. The basic need of domestic behaviorology remains as it was since the "primitive hut". We suddenly realize that the concept of modern domestic function might be just the misinterpretation of the manufacturing giants, for the sake of a globalized promotion of fruits of industrialization.

(18) Bow-Wow, Atelier, Momoyo Kaijima, and Yoshiharu Tsukamoto. Behaviorology. Rizzoli, 2010.

*"...the idea of 'function' in architecture had developed through the biological understanding of animals' anatomical systems as discovered in a laboratory setting. But in the observation of living things, such methods tend to align more closely with that of the ecological than the functional. It is akin to investigating an animal in its natural habitat, as well as its relationship to other animal within a larger network..."* (18)



1



2



3

Fig.1. Patrician Interior, Jan Jozef Horemans II, 1714-1790, Belgium

Fig.2. The Laundress, Blue Room, Félix Vallotton, 1900

Fig.3. The Conversation, Stone Roberts, 1984 / 1985

### Merging with non-domestic behaviors

When it merges with the non-domestic behaviors, such as producing, nurturing, serving etc. which are rigidly defined in modern time, housing expands its sense. We attach certain parts of housing with non-domestic behaviors, like a merged new system, in order to benefit from these composite relations. It's such a pleasure to be conscious of contributing ourselves in the collectivity of larger context when rooted on our own independence at the meantime.



(19) Hugo, Victor. *The Hunchback of Notre-Dame*. Wordsworth Editions, 1993.

*“He was wholly absorbed in spurring on his bells, all six of which vied with each other in leaping and shaking their shining haunches, like a noisy team of Spanish mules, pricked on here and there by the apostrophes of the muleteer.*

*All at once, on letting his glance fall between the large slate scales which cover the perpendicular wall of the bell tower at a certain height, he beheld on the square a young girl, fantastically dressed, stop, spread out on the ground a carpet, on which a small goat took up its post, and a group of spectators collect around her.” (19)*



(20) An illustration from Jules Verne's novel "The Lighthouse at the End of the World" (1901) drawn by George Roux (1853–1929)

For Quasimodo, the bell tower of the Notre Dame is not only the shelter for his body, but also the hybrid unit of sleeping and working, merging his dream to the outside world. Dramatic scenes always take place in the junction zoning of merging, the part cannot be clearly drawn the line, sometimes show by the overlapping area or superposed region. The hybridization of domestic and non-domestic behaviors indicate the chances of the contradiction or interaction among each related individual. Whoever lives in the bell tower or a light tower (20), they are all intentionally or unconsciously merged their domestic behaviors in a larger context.

In this sense, hybridization of behaviors seems to be one of the few available kits to break the contemporary deadlock of housing. Put the fragments of behaviors into the laboratory flask to create reactions of new fusion and merging.

Moreover, for the better self-protecting and self-perception, we need housing to become the more sustainable eco-network, as the primitive rule of nature for all the living things. The behaviors, which are dispersed since the time of modernism, could be hybridized, basing on the individualized domestic narratives and conventional social context.

#### Relevant questions

Then it come to the following questions:

- 1.What is hybrid for architecture and how to achieve the hybridization of housing in this abstract concept?
- 2.In which way the behaviors with other elements for hybridization turns themselves into architectural expression?
- 3.How to describe the result of the behavioral hybridization in the profiles of hybrid housing?

After answering these questions, we may somehow unveil another perspective of compositing the new forms in housing, which firmly attaches to the fusion of domestic behaviors. Moreover, housing might also find its new role while merging non-domestic behaviors of the contemporary context. Then follows the new domesticity, which provides a more precise clue for housing to create new forms to fit its new role. It then evolves itself socially and architecturally in a more convincing way.

## **II. WHAT IS HYBRID HOUSING?**

## - Definition of hybrid

### **hybrid**

*noun* [ C ] **UK** /'haɪ.bɪd/ **US** /'haɪ.bɪd/

1

: an offspring of two animals or plants of different races, breeds, varieties, species, or genera

*a hybrid of two roses*

2

: a person whose background is a blend of two diverse cultures or traditions

3

a: something heterogeneous in origin or composition : *COMPOSITE*

*hybrids of complementary DNA and RNA strands*

*a hybrid of medieval and Renaissance styles*

b: something (such as a power plant, vehicle, or electronic circuit) that has two different types of components performing essentially the same function

*drives a hybrid that gets really good mileage* (21)

(21) Dictionary, Merriam-Webster.  
*The Merriam-Webster Dictionary.*  
Merriam-Webster, Incorporated,  
2006.

It's hard to find a simple English word to explain what is hybrid, especially in architectural scope. So based on the definition of Dictionary by Merriam-Webster, hybrid could be firstly explored by its original biological intention in a more generalized sense. And then it extends to the more abstract meanings. For the following analogy into the architectural scope of housing, using biological interpretation and the mythological extension as examples could comprehensively define the meanings of hybrid.

## - Biological definition of hybrid

(22) Rieseberg, Loren H., and Shanna E. Carney. "Plant hybridization." *The New Phytologist* 140.4 (1998): 599-624.

*"The concept of hybrid biologically normally contains two genres, the hybridization is the process of interbreeding between individuals of different species (interspecific hybridization) or genetically divergent individuals from the same species (intraspecific hybridization)."* (22)

(23) Vallejo-Marín, Mario, and Simon J. Hiscock. "Hybridization and hybrid speciation under global change." *New Phytologist* 211.4 (2016): 1170-1187.

*" Hybridization could less possibly happen spontaneously in nature, but always be the result caused by human beings into the environment, through effects such as habitat fragmentation and species introductions. Furthermore, hybrids are not as might be expected always intermediate between their parents (as if there were blending inheritance), but are sometimes stronger than either parent variety, a phenomenon called heterosis, hybrid vigour, or heterozygote advantage."* (23)

This biological phenomenon could be seen as the superposable different parental expressions on the same subject of animal or plant. For example, the hybrid result of zebra and donkey, knowingly as "Zonkey" (Fig.4). It physically resembles their non-zebra parent, but with the pattern of stripes as a zebra. However, the stripes generally do not cover the whole body, and might be confined to the legs or spread onto parts of the body or neck. The diverse dominant expressions seem to infiltrate each other while this combining, and synergistically act on the disparate parts on the creature.

Having a proper host seems essential in this case. This autonomous form requires the tolerance various expressive possibilities, the allowance the small differences of these expressions after hybridizing.



Fig.4. "Zonkey", hybrid result of zebra and donkey in biological way

## - Mythological extension of definition

Folk tales and myths always appear with the mythological hybrids: the Minotaur(Fig.9) was the offspring of a human, and a white bull. More often, they are composites of the physical attributes of two or more kinds of animals, mythical beasts, and humans, as in the centaur (man/horse), chimera (goat/lion/snake), hippocampus (fish/horse), and sphinx (woman/lion).

Impressing us with the new appearance and meaning, hybridization, in the next hierarchy, is not straightforward equal to the meaning of combination. It acts more like an articulated merging of different behavioral parts into a form.

Hybrid hence seems more like the result than the action. Rather than the simply joining or combining, the result of hybridization inclines more or less to the sense of fusion or merging, but definitely not a totally mixing up. It respectively remains the characteristics of the origin two or several subjects.



5



6



7



8



9



10

Fig.5. Horus- An Egyptian deity with a human body and the head of a falcon

Fig.6. Ganesha – An Indian deity with an elephant head and four human arms

Fig.7. Chi You- A tribal leader in ancient China with the head of bull, the human body of 6 limbs, wielding weapons in each limb.

Fig.8. Gorgon- A mythical monster with snakes in place of the hairs

Fig.9. Minotaur- A creature with a head of bull on a body of man

Fig.10. Assyrian Lamassu- An Assyrian protective deity with body of either winged bull or lion and head of human male

### **III. HOW TO HYBRIDIZE?**

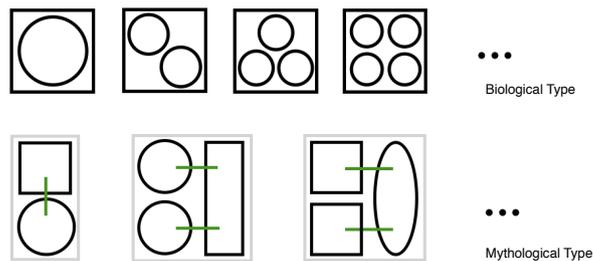
## - Rules of hybridization of housing

*“the form of the building is situated to share an ecological relationship with the diverse behavior of different elements...That is to say, the building allows the elements to behave optically, and consistent with their very nature.” (24)*

(24) Bow-Wow, Atelier, Momoyo Kajima, and Yoshiharu Tsukamoto. *Behaviorology*. Rizzoli, 2010.

In architectural scope, the character of *hybrid* is no longer reflected by the biological expression but by the behaviors in our dwelling. Generating the reasonable arrangements of certain behaviors, hybrid housing drives the irrelevant behaviors dramatically encounter each other at the certain moments or during certain periods of time in dwellings. Then it breeds the unexpected celebration of domesticity.

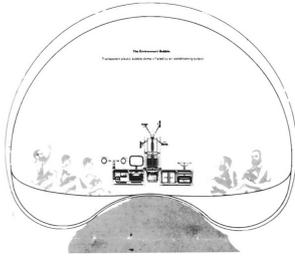
The biological and mythological interpretations above provide us two perspectives to observe the behavioral hybridization in contemporary housing. The biological type is to describe the fusion of one, two or more behaviors (number of circles in the diagram) under a common coverage or a neutral domestic form. It could be treated as an entirety in a universal spatial container. The mythological type is to indicate the articulations of one form or several forms with another behavior or other behaviors, then merging into a new integration. It hence sustains a special narrative (full line in the diagram) between or among them. Every behaviorally hybrid housing could be analyzed by following diagrams either on plan or section according to each type it belongs.



## - Precondition of hybrid housing

(25) Vidler, Anthony. *The architectural uncanny: Essays in the modern unhomely*. MIT press, 1992.

Modern “homelessness” (25) never means true homelessness. For the contemporary housing, we firstly need to keep principle as Marshall McLuhan’s metaphor: “Housing as shelter is an extension of our bodily heat- control mechanisms.” So the domesticity, in this sense, could be interpreted as the whole climatic protected activities. With the highly integrated equipment of the contemporary era, house regains the chance of providing a transparent stage for a pure discussion of behaviors in the controlled environment, which is similarly reflected through the drawing of “Environment Bubble” (26) by François Dallegret.



(26) “Environment Bubble”, Dallegret, François, et al. God & Co: François Dallegret Beyond the Bubble. Architectural Association, 2011.

Furthermore, it’s essential to know that the difference between “hybrid” and “mix”, which could be easily recalled by the former mentioned two types of hybridization. The results of hybridization still share the integrated subject rather than the accumulation of separated objects. Hence occurs also somewhat the dissimilation of the original subject.

#### **IV. ELEMENTS FOR HYBRIDIZATION**

## - Functional behavior

(27) Goffman, Erving. "The presentation of self in everyday life." *New York* (1959). The author uses the imagery of the theatre in order to portray the importance of human social interaction; this would become known as Goffman's dramaturgical analysis approach

"He(actor) is being watched by an audience, but at the same time he may be an audience for his viewers' play." (27) Facing the different people, we behave differently at different time. Hence the overlapping of behaviors creates the emotion, then generate a hybrid status in the domesticity.

Behavior is always self-adapted to the domestic description along with the history, especially for the current situation in contemporary chaos. However, at the meantime, the behavior is also a sensitive topic in architectural scope. Because of its subjectivity and blurry boundary, we could hardly even categorize the complex of human behaviors, not to mention precisely distinguishing the territory of each among them.

Seeing from the opposite side, functionalism has met the embarrassment of the modernists' heritage. In order to adapt itself to the new contemporary complex, it has tried to blur the rigid boundary of functions to create new domestic forms. Nevertheless, the compromising expression as "open kitchen" or "common room" seem no longer enough for disguising the dilemma. Because we would have no idea of how to precisely define a house when the division of modernized functions become vague or even disappear. It seems housing is gradually out of our control in the postmodern time.

Fortunately, however, a new perspective is found, by profiting the heritage of modernism and using the functions as reference objects in our discussion of behaviors. We could hence introduce a temporary concept of "*functional behavior*", to explore how these multidimensionally interactive behaviors being categorized and individually described. For example, the *storage*, *cellar* and *pantry* as functions could be generalized into *storing* as a behavior without intersection with others, same as *gallery*, *exposition* and *museum* into *exhibiting*.

In this sense, behavior as the analytical element could be used as the tool to define the housing multi-meaningfully rather than multi-functionally.

## - Domestic & Non-domestic behaviors

As mentioned in the first part of the whole discussion, the concept of hybrid housing not only contains the fusion of domestic behaviors, but also extends to the merging of non-domestic in the social context. Thus, after the distinguishing enumeration of the “*functional behaviors*”, these elements could be respectively categorized into domestic behaviors or non-domestic behaviors.

In the following list, the behaviors under these two categories define themselves into the preciser subdivisions corresponding to the reference of relevant functions :

### Domestic Behaviors:

*dining* (dining room),  
*cooking* (kitchen)  
*sleeping* (bedroom),  
*excreting* (toilet),  
*cleaning* (bathroom),  
*washing* (laundry room),  
*circulating* (staircase, corridor),  
*entering* (entrance hall, foyer),  
*storing* (storage, cellar, pantry, attic, garage ...),  
*collecting* (collecting room, wine cellar ... ),  
*entertaining* (music room, projection room...),  
*meditating* (meditation room),  
*gathering* (party room, salon, family room...),  
*reading* (study room, family library...),  
*parking* (garage, basement parking),

...

### Non-Domestic Behaviors:

*producing* (atelier, garage, workshop, factory...),  
*nurturing* (greenhouse, parterre...),  
*feeding* (farm, aqua-farm...),  
*serving* (shop, supermarket, garage, restaurant, hostel...),  
*teaching* (school, training course...),  
*performing* (open stage, theatre, opera house, music hall...),  
*exhibiting* (gallery, museum...),  
*practicing* (dancing studio, rehearsal hall...),  
*exercising* (gymnasium, natatorium...)  
*caring* (kindergarten, nursing house, rehabilitation nursing),  
*worshiping* (church, temple...),  
...

### **- Timescale**

*The day of domesticity* (Fig.11) described by Georges Perec indicates that the time scale of actions at home should be another element to concern while hybridizing. The interactive and superposed behavioral traces force the housing are prolonged into a longer period to discuss.

*“One day is enough to observe physiological behavior, such as dining and sleeping patterns. For a larger social group such as a company or school, at least one week may be necessary to make sense of its rhythms and routines. Religious holidays, harvest festival cycles, and other forms of community activity may require an entire year; it may be likewise with seasonal climate change.”* (28)

(28) Bow-Wow, Atelier, Momoyo Kaijima, and Yoshiharu Tsukamoto. *Behaviorology*. Rizzoli, 2010.

<p>Je ne sais pas, je ne veux pas savoir, où commence et où finit le fonctionnel. Ce qui m'apparaît, en tout cas, c'est que dans la partition modèle des appartements d'aujourd'hui, le fonctionnel fonctionne selon une procédure univoque, séquentielle, et nycthémerale<sup>1</sup> : les activités quotidiennes correspondent à des tranches horaires, et à chaque tranche horaire correspond une des pièces de l'appartement. En voici un modèle à peine caricatural :</p>		
07.00	La mère se lève et va préparer le petit déjeuner dans la	CUISINE
07.15	L'enfant se lève et va dans la	SALLE DE BAINS
07.30	Le père se lève et va dans la	SALLE DE BAINS
07.45	Le père et l'enfant prennent leur petit déjeuner dans la	CUISINE
08.00	L'enfant prend son manteau dans l'	ENTRÉE
08.15	Le père prend son manteau dans l' et s'en va à l'école	ENTRÉE
1. Voilà la plus belle phrase du livre !		
08.30	La mère fait sa toilette dans la	SALLE DE BAINS
08.45	La mère prend l'aspirateur dans le et fait le ménage (elle passe alors par toutes les pièces de l'appartement, mais je renonce à les énumérer)	PLACARD A BALAIS
09.30	La mère prend son cabas dans la et son manteau dans l' et va faire le marché	CUISINE ENTRÉE
10.30	La mère revient du marché et remet son manteau dans l'	ENTRÉE
10.45	La mère prépare le déjeuner dans la	CUISINE
12.15	Le père revient de son bureau et accroche son manteau dans l'	ENTRÉE
12.30	Le père et la mère déjeunent dans la (l'enfant est demi-pensionnaire)	SALLE A MANGER
13.15	Le père prend son manteau dans l' et repart à son bureau	ENTRÉE
13.30	La mère fait la vaisselle dans la	CUISINE
14.00	La mère prend son manteau dans l' et sort se promener ou faire des courses avant d'aller chercher l'enfant à la sortie de l'école	ENTRÉE
16.15	La mère et l'enfant reviennent et remettent leurs manteaux dans l'	ENTRÉE
16.30	L'enfant prend son goûter dans la	CUISINE
16.45	L'enfant va faire ses devoirs dans sa	CHAMBRE D'ENFANT
18.30	La mère prépare le dîner dans la	CUISINE
18.45	Le père revient de son bureau et remet son manteau dans l'	ENTRÉE
18.50	Le père va se laver les mains dans la	SALLE DE BAINS
19.00	Toute la petite famille dîne dans la	SALLE A MANGER
20.00	L'enfant va se laver les dents dans la	SALLE DE BAINS
20.15	L'enfant va se coucher dans sa	CHAMBRE D'ENFANT
20.30	Le père et la mère vont au ils regardent la télévision, ou bien ils écoutent la radio ou bien ils jouent aux cartes, ou bien le père lit le journal tandis que la mère fait de la couture, bref ils vaquent	SALON
21.45	Le père et la mère vont se laver les dents dans la	SALLE DE BAINS
22.00	Le père et la mère vont se coucher dans leur	CHAMBRE

Fig.11. The day of domesticity, Georges Perec, Espèces d'espaces,1974

## **V. DESCRIPTION OF HYBRIDIZING**

## - Narratives of Modular Man

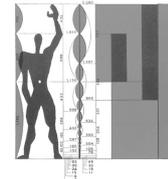


Fig.12. Series of scene  
in *Rear window*  
by Alfred  
Hitchcock, 1954

80 years ago, Le Corbusier came up with the *Modular Man*(29) as a pure spatial measurement in a way of compromising, to fit the large-scale industrial replication of dwelling construction.

Nevertheless, the modular men in domestic images nowadays ought to reveal the emotional and bodily needs, as well as convey certain imagination of domestic intimacy (Fig.12).

By imaging the domestic figures, Félix Vallotton (Fig.13,14,15) and Edward Hopper (Fig.16,17,18) provide us with a way of behavioral measuring in dwellings. In these images, the *bonhommes* become more than a carrier of various behaviors but the dramatic characters which correspondingly shoulder certain narratives and emotional expressions of pleasure, anger, sorrow, joy, pain, struggle or thrill.



(29) Boesiger, Willy, ed. Le Corbusier-  
Œuvre complète. Birkhäuser, 1995.



13



14



15



16



17



18

Fig.13. Félix Vallotton , Laid down woman, sleeping, 1899

Fig.14. Félix Vallotton, Woman combing her hair, 1898

Fig.15. Edward Hopper, Excursion into Philosophy, 1959

Fig.16. Félix Vallotton, The Lie, 1898

Fig.17. Edward Hopper, Room in New York, 1932

Fig.18. Edward Hopper, Cape Cod morning, 1950

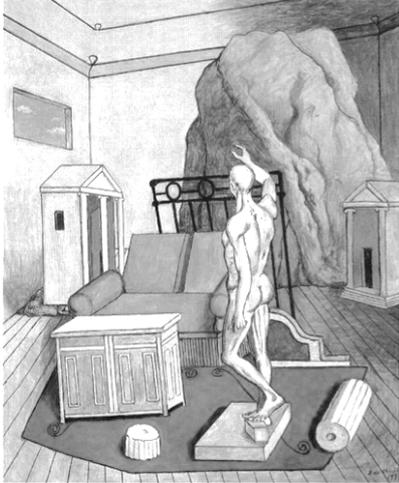
Based on the following narratives, these bodily expressions on the contrary drive us reconsidering the way of behavioral composition in corresponding forms of housing.

### **- Narratives of ambiance**

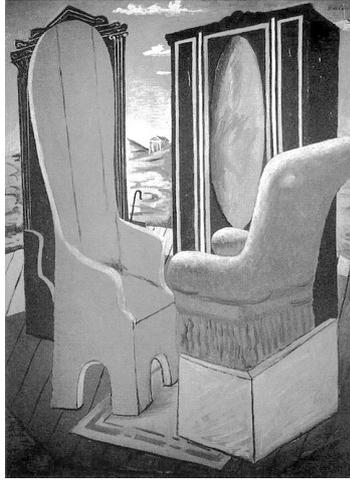
However, as the behavioral measurement, the modular man could only represent the frozen moments of domestic narratives, ignoring the long timescale. On the contrary, the arrangement of furniture and domestic accessories with hence formed ambiance precisely reflect the evidence of behaviors in long timescale. They could perfectly act as a much more stable supplement of the behavioral description.

As the actors of domestic plays, habitants guarantee no fixed acting duration and period. Whereas the furniture and domestic accessories are always arranged as the scenery on the stage. With the long-accumulated intimacy with the habitants, furniture and domestic accessories (Fig. 19,20,21,22) could somehow also be seen as the emotional behavioral expression, even demonstrate the “images of forlornness and emptiness” (30) of domestic life. The ambiance generates itself to the composition of behaviors formed by these behavioral elements. With their assistance, then narratives of dwelling could be quickly grasped as well.

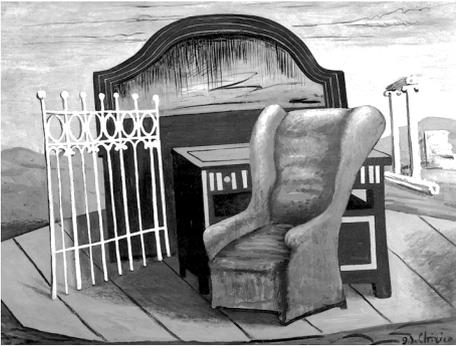
(30) Schwartz, Sanford. *Artists and writers*. Yarrow Pr, 1990.



19



20



21



22

Fig.19. Giorgio De Chirico, Furniture and rocks in a room, 1973  
Fig.20. Giorgio De Chirico, Furniture in the Valley, 1927  
Fig.21. Giorgio De Chirico, Furniture in the Valley, 1928  
Fig.22. Giorgio De Chirico, Armories in the Valley, 1930

## **VI. PROFILES OF HYBRID HOUSING**

## - Biological Type: Fusion of domestic behaviors

This type of hybridization discusses only about the domestic behavioral spaces. It could begin by imagining an extremely limited spatial arrangement of several habitants which normally could not have been contained (e.g. In Fig.23, 8 people and a pet are stuck in only several square meters dining area for a proper dining by profiting the spatial arrangement).

The characteristic of this category could be a balanced and dramatic arrangement of large tolerance of domestic behaviors in respective spatial volume, to create a sense of tense but conventional intimacy.



Fig.23. Compact arrangement of the limited space in a bungalow dining-room, *How to Live in a Flat*, 2014

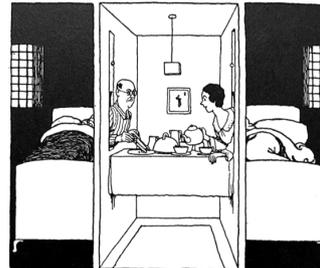


Fig.24. Convenient little morning room, *How to Live in a Flat*, 2014

Fusion of domestic behaviors in art

A. [ circulating ] + [ entertaining ]



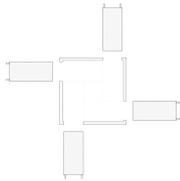
Fig.25. The Listening Servant, Hubertus van Hove, 1853



Fig.26. Listening to the Chinese Chin, Du Dong, Ming Dynasty

*When she is about to turn around the corner, she stops. The music from another side fills in, reminding her of the childhood while her mother playing the same at the new year's eve. It would be nice to stand like this for the rest of the day.*

B. [ dining\ cooking\ sleeping\ excreting + circulating ]



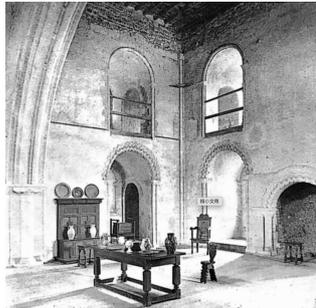
27

Crate House, Allan Wexler, 1990

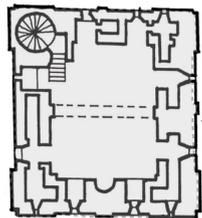
*Owing to a blank space and four "drawers", as being naked in the cosmos with four basic way of behaving, I behave myself to the outside world differently when my need drags the corresponding behavioral "drawer" into the space.*

Fusion of domestic behaviors before modernism

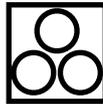
A. [ gathering+ collecting + circulating ]



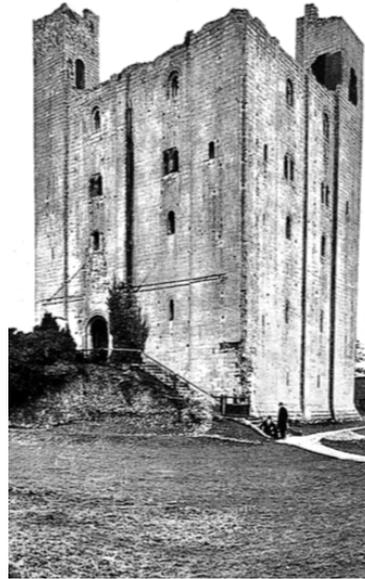
28



29



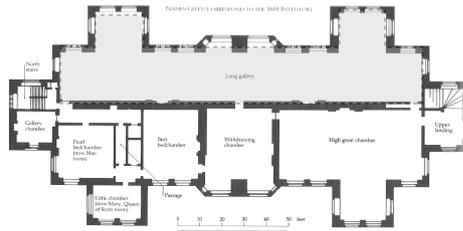
30



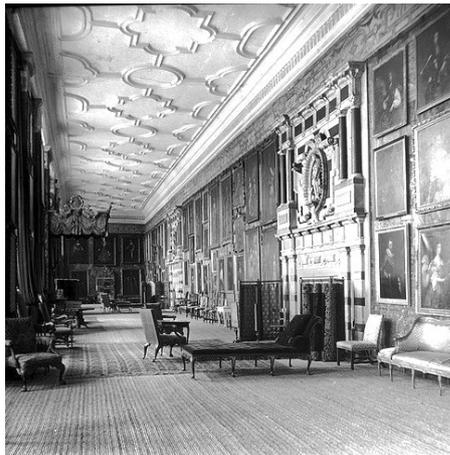
Hedingham Castle, 1100

*The giant fireplace lights up the back of the baron and his collections on the shelves. His daughter hides herself behind the huge vase from the anxious servants. Then she is held up by the baroness, heading upstairs. It's the time for bed.*

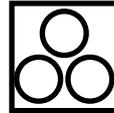
B. [ gathering+ collecting + circulating ]



31



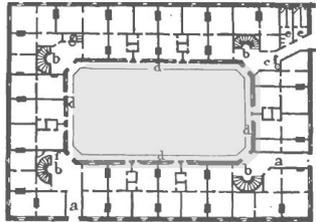
32



Hardwick Hall,  
Robert Smythson, 1590

*The beams of soothing rays fill in, to every piece of the portrait on the wall, till the high ceiling. Holding a cup of tea, she turns away from the chatting, overlooks the countryside Derbyshire of the dawn.*

C. [ gathering+ entertaining+ circulating ]



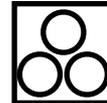
33



34



35



"Social Palace" Guise, Jean-Baptiste Andre Godin, 1856

*Ending full week of study, comes to another Saturday at early summer. All the children of Familistère gather in the hall, excitedly, waiting for the departure towards the forest. Staring at all the laughter from above, as if they are looking down on the ground of blossoms from the treetop.*

Fusion of domestic behaviors during modernism

A. [ cooking + dining + sleeping + excreting + washing + storing +  
cleaning + reading + circulating + gathering ]



36



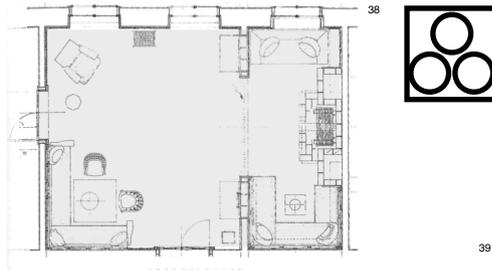
37



Cabanon de vacances, Le Corbusier, 1951

*Portraying of 'primitive hut' in the very last.  
A warm private universe of arrival and a unique bay for departure.*

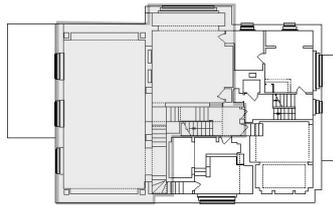
B. [ dining + circulating + gathering ]



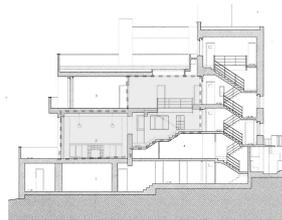
Appartement of architect, Adolf Loos, Vienna, 1903

*Crossing the salon, the gentlemen grabs the whisky glasses talks about the politic and ladies gather around the fire exchange the gossips, while the charcoals spitting in the fireplace, but gathering the scattered stars at night.*

C. [ gathering + collecting + dining + circulating ]



40



41



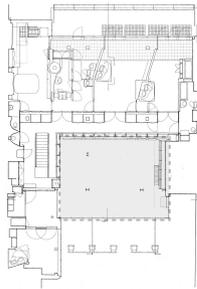
42



The Villa Müller, Adolf Loos, 1930

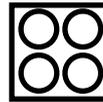
*Mr. and Mrs. Schulz greet everyone after the final step of the stair labyrinth. She nodded at them, then smiled, swirling the wine in her glass, looking down the gentlemen with cigars speechifying about his new collection in salon.*

D. [ gathering+ entertaining + collecting + reading ]



43

44



Maison de Verre, Bernard Bijvoet & Pierre Chareau, 1928-1932

*The light fills in, gently as the piano playing of "La fille aux cheveux de lin", The sound ends, the murmur of conversation gradually appears. He pushes the piano stool under the keyboard, fetches a book from the shelf and starting reading alone at the corner.*

E. [ gathering+ circulating + dining + collecting + meditating ]

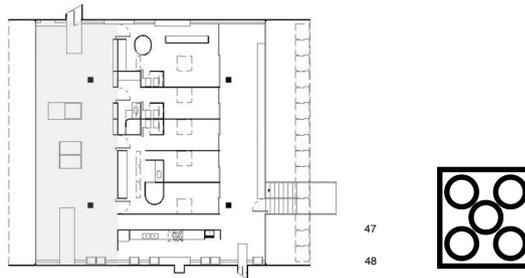


La Casa Prieto López, Luis Barragán, 1951

*Sneaking out from the family gathering after dinner, the boy comes out from the lower doorway, goes down from the stairs, encounter the goddess statue of father's favorite collection. Staring at her under the dim light, the episode of last night dream slips out again from his mind.*

Fusion of domestic behaviors after modernism

A. [ gathering+ circulating + dining + collecting + meditating ]



Butantã Houses, Paulo Mendes da Rocha, 1964

*He stands up and leaves the desk, walks towards the dining table and puts the empty coffee cup on it. Holding the opened book, he stops at the fireplace and extends the other hand. It seems that inside there's still lingering warmth left from the last night party.*

B. [ gathering+ dining+ cooking+ collecting+ circulating+ meditating ]



Kazuo Shinohara, House in white,1964

*Mum is busy by the cuisine. Egg, rice roll and natto are the breakfast for this morning. Sitting on papa's shoulders, it's time for the bed at night. Say goodnight to the Buddha on the low cabinet by the round column, wish you sleep soundly as I do.*

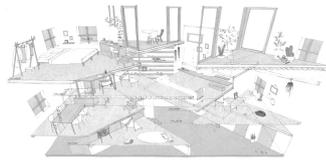
C. [ reading + gathering + circulating + entering + cooking + dining + collecting ]



House SA, Kazunari Sakamoto, 1999

*Grabbing a booklet from the low shelf then directly sitting on the stair, Prof. Sakamoto tries to find something old for his old friends from China, who are now intrigued by professor's world collections of handcrafts at the entrance. The hostess calls everyone for the dinner from downstairs. Today is the smell of special homemade grilled eel over rice, and today is Prof. Sakamoto's 75th years old birthday.*

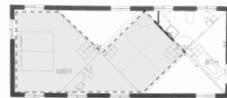
D. [ reading + circulating + cooking + dining + gathering + storing + sleeping]



53



54



Level +3,050

55



Level +2,950



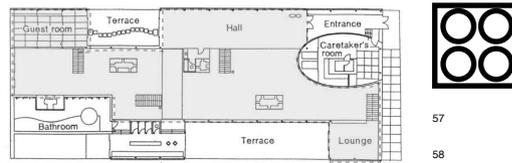
56



Miyamoto House, Tato Architects, 2017

- Get up at 10:00 the Saturday morning, put the quilt back to the cabinet.
- Read the rest of the last night detective novel in 80 minutes.
- Made scrambled egg and an espresso, then finish eating by 11:50.
- Bell rings and friends arrive at 12:00, leave the newspaper and get up from the sofa.
- New record today, takes 2 hours downstairs.

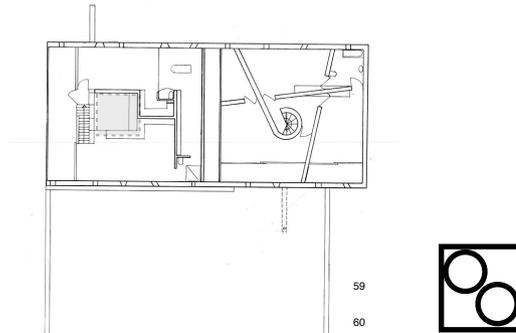
E. [ circulating + gathering + entering + entertaining ]



Saishunkan Seiyaku Women's Dormitory, Kazuyo Sejima, 1991

*The second round of the party begins, girls get out again and go down stairs. Others bring the snacks and drinks from outside. Music goes on, everyone gathers, laughs, waits, looks up, ten second to the next brand new year...*

F. [ reading + circulating ]



Maison Bordeaux, Rem Koolhaas, 1998

*Light changes its direction and brightness from ground floor to the top attic, but his absorption is firmly attached on the page. The noise of the machine stops, and the time goes on.*

G. [ dining+ gathering + cooking + storing ]



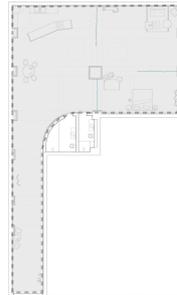
Social housing, Mulhouse, Lacaton & Vassal, 2010

*Foods are ready for grilling. Salad and drinks keep brought out from the inside. Cutleries are out from the cabinet when friends fill in with music and light. Party starts on the 15:00 of a mid-summer day.*

H.[ parking + dining + cooking + sleeping + gathering + circulating + entering ]



63



64



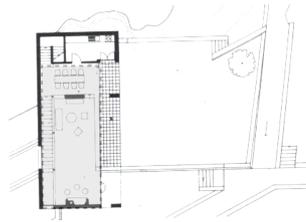
65



Garage House, Fala Atelier, 2016

*Door opens. The Mini Cooper of the year 1984 slowly drives in. Bill Evans' piano from the vehicular audio system enlightens the domesticity of the night.*

I. [ gathering+ collecting + circulating + dining ]



66

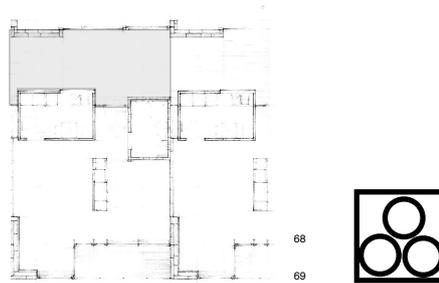
67



Cavalli House, Luigi Snozzi, 1978

*About to set out with the luggage in hand, he leaves the left-over farewell dishes and the aged parents behind. One step follows another downstairs, father's preciouses gradually get out of the sight.*

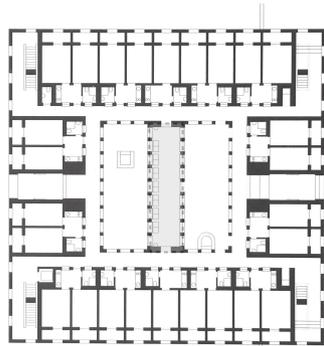
J. [ circulating + gathering + entering ]



Residential Home for the Elderly, Peter Zumthor, 1993

*The decoration of Christmas has been hanged in the corridor. The habitants are almost all out to see, from one end to another, like a little chatting parade. Some stop to make comments, while others just need a moment of rest time to time.*

K. [ circulating + gathering + washing ]



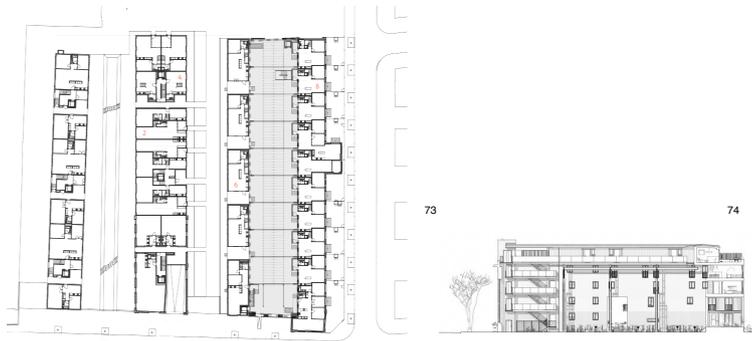
70 71



Student dormitory ROM.HOF, Uwe Schröder Architect, 2014

*It's a bridge, a meeting point, a washing factory, a stage for the habitants. The first rule for the freshmen: Put a bier into your basket when you do the laundry.*

L. [ circulating + gathering + parking ]

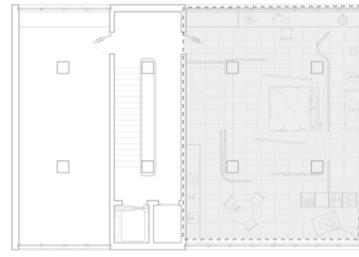
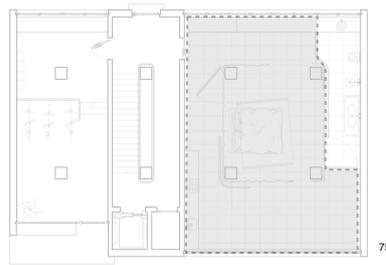


Wohnungsbau "Lokomotive", Knapkiewicz & Fickert Architekten, 2006

*Bicycles scatter along the inner alley, from one end to another, which sends everyone out in the morning and waits alone at night. As the image in the old movie, it acts as the second salon for the all.*

Fusion of domestic behaviors in recent Swiss academical researches  
— by EMI- Architekten

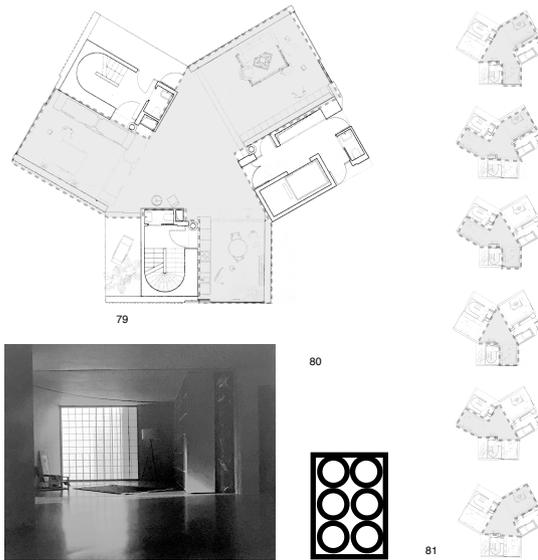
A. [ cooking + dining + circulating + cleaning + storing + reading ]



A home for a bed, Jonanne Kaehlin, Sarah Sauthier,  
Forms of Living, Autumn 2015, invited professor. Christian Inderbitzin, EPFL

*Standing four pillars, and black curtains on each side, I sleep like a king in the middle. The other parts surround me, as the extensions of my tent.*

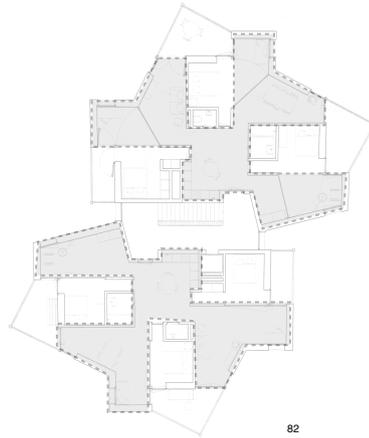
B. [ cooking + dining + sleeping + circulating + gathering + storing ]



Niis Benedix, Dreizimmerwohnung, Autumn 2018,  
Professor. Elli Mosayebi, ETHZ

*The massive wall of bookshelf rotates according to a tube axis as a center, as someone incidentally touching authorities then founding a secret door in old castle. A salon appears.*

C. [ cooking + dining + reading + circulating + gathering ]



Nicola Negri, Dreizimmerwohnung, Autumn 2018,  
Professor. Eili Mosayebi, ETHZ

*Guests are gone, messed up table and dishes are still left. Get out from the shower and push the door to the other side till the end. The outside world is gone, but the rocking chair from the outside world is still left.*

D. [ cooking + dining + circulating + gathering + storing + reading ]



85



86



87



Sebastian Kannewischer, Dreizimmerwohnung, Autumn 2018,  
Professor. Elli Mosayebi, ETHZ

*The smells from every cuisine interweave each other in the grand hall. Everyone carries out the best self-made for the big union. Candles on, lights off, Hollowing begins.*

### - Mythological Type: Merging domesticity with non-domestic behaviors

This type of hybrid housing concentrates about merging domestic spaces as an integration with non-domestic behavioral spaces into a much more resilient and autonomic result.

With the extending connotation of domesticity, further non-domestic behaviors could be and have been incorporated into the spatial integration of domestic behaviors. The articulation between different forms is the behavioral needs. (e.g. In Fig. 88. in the flat, the maid serves the meal directly with the certain installation to the guests in order to avoid the unnecessary contact.)

This housing type well apologues the creation principle of ancient mythological figures, furthermore, coincidentally extends the meaning of housing back to the spiritual symbolic origins of ancient time.

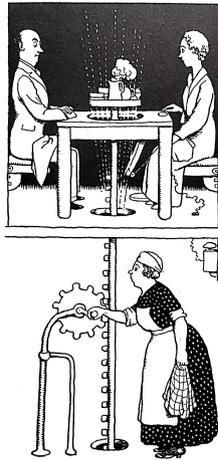


Fig.88. Quick service in breakfast parlourette, *How to Live in a Flat*, 2014

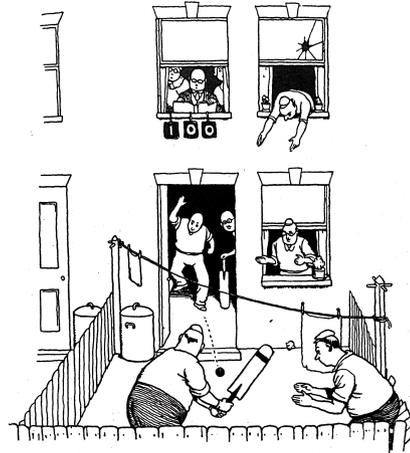


Fig.89. Even in the confined garden of a converted house communal sport is possible, *How to Live in a Flat*, 2014

Merging domesticity with non-domestic behaviors in art

A. domesticity + [ performing ]



Fig.90. The Blind Fiddler,  
David Wilkie, 1806

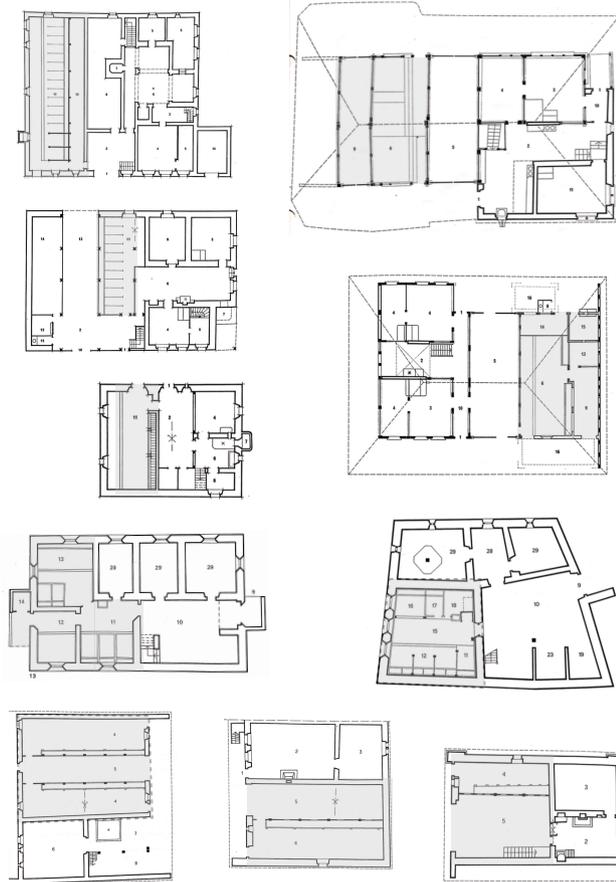


Fig.91. Han Xizai's Nocturnal  
Entertainment, Gu  
Hongzhong, 10th  
century

*The strings enlighten every audience's face, with such pleasure in every inch of muscle, which is so obvious even in the erratic light of candles. Another feast after the meal pushes the night to an unforeseen climax.*

Merging domesticity with non-domestic behaviors before modernism

A. domesticity + [ feeding ]]





93



94

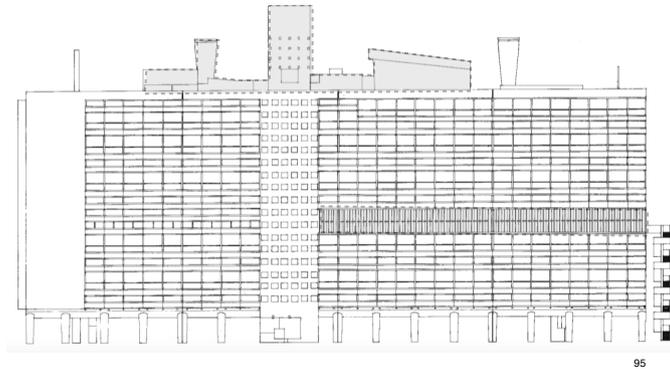


Farmhouses in Switzerland & France

*Since prehistoric times, we start to share the living space with our animals. Feeling the body heat of each other's establishes us a special bonding of the fate. We take care of each other at night, feed each other under the same shelter, get over together through the severe winter.*

Merging domesticity with non-domestic behaviors during modernism

A. Domesticity + [ serving + caring + exhibiting ]

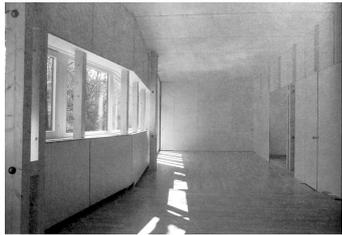


Unité d'habitation of Marseille,  
Le Corbusier, 1952

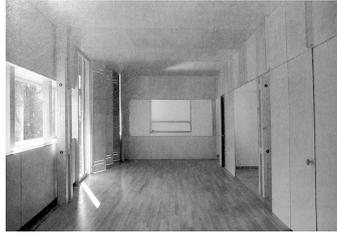
*Picking up her son on the top floor after work, she goes down to the 3rd floor patisserie hand in hand with the boy. He wants an extra choco-croissant for tomorrow's breakfast. A flier on the ground, says the special art exhibition on top extends for extra 2 weeks.*

Merging domesticity with non-domestic behaviors after modernism

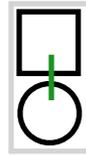
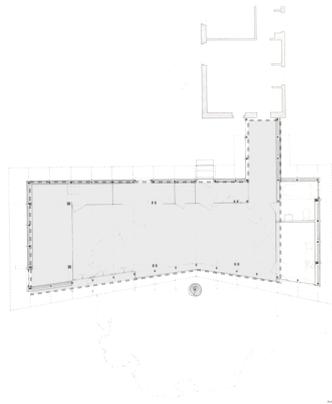
A. domesticity + [ performing ]



100



101

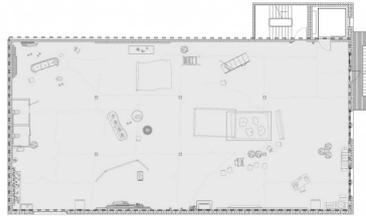


102

Plywood House,  
Herzog & de Meuron, 1985

*Through the narrow passage till the end, applause appears, lights on. An inset stage of the marionettes is unfolding one story of Sinbad the sailor in "The thousand and one nights".*

B. domesticity + [ producing ]



103



104



105



106



Silver Factory, Andy Warhol, 1963

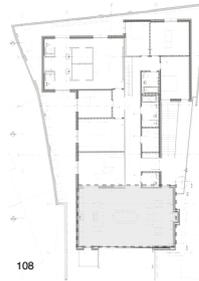
*“Lou Reed splayed on a couch like a gangly teenage boy, and even Nico sitting at Shore’s parents’ kitchen table, being fed matzohs by his mother...as well as the hard work of Warhol’s constant processes of making: silk-screening, shooting films, installing exhibitions, and only the occasional party.” (31)*

(31) Behind the walls of Andy Warhol’s secretive Factory <http://www.dazeddigital.com/photography/article/33621/1/andy-warhol-factory-stephen-shore>

C. domesticity + [ producing ]



107



108

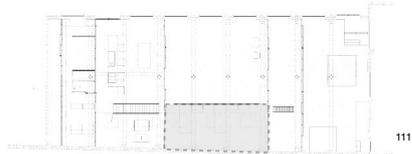
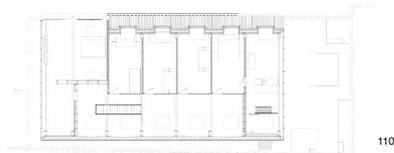
109



House and Studio Lambeth, Carmody Groarke, 2017

*Colleagues still group at the table on 22:00 Saturday evening. There's no shadow or the vague under the lamps. He comes back to the frontier after the shower, which eases pretty much of the stresses for tomorrow.*

## D. domesticity + [ producing ]

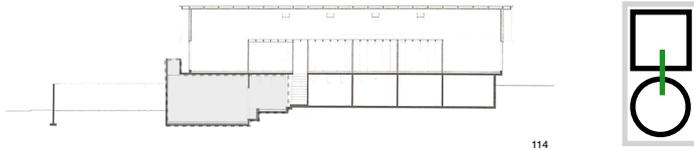


House and Studio Lambeth, Carmody Groarke, 2017

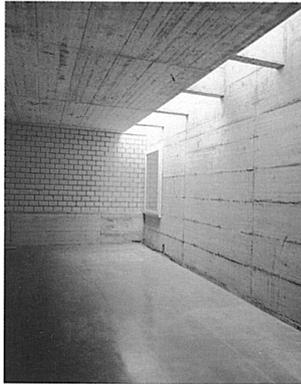
*Timetable:*

<i>Up stairs- Getting up</i>	<i>8:00-8:30</i>
<i>Down stairs-Breakfast</i>	<i>8:30-9:00</i>
<i>Down stairs-Working</i>	<i>9:00-12:30</i>
<i>Up stairs- Noon Breaking</i>	<i>12:30-13:30</i>
<i>Down stairs-Working</i>	<i>13:30-17:00</i>
<i>Down stairs- Dinner</i>	<i>17:30 -18:00</i>
<i>Up stairs- Resting</i>	<i>21:30-22:00</i>

E. domesticity + [ exhibiting ]



115



116



House for an art collector, Herzog & de Meuron, 1986

*Parking in the yard in front, we were led into the "cave" of art, which was shed by the dim but soft skylight. "All the works here are from Hans Josephsohn in recent years, the else parts of the house are from mine."*

F. domesticity + [ exhibiting + repairing ]



117



118



119



120



Umbau Haus in der Breitensteinstrasse 45, Zurich , idA Architekten

*Another art exhibition of habitants is now in the final process of arranging. Even the three motorcycles have been removed from the garage, making the place for a gigantic paper made art piece with the shape of a penis, made by the lady of 201 on the 2nd floor.*

G. domesticity + [ exhibiting + producing ]



121



122



123



Gallery and atelier building,  
Brandhuber, 2010

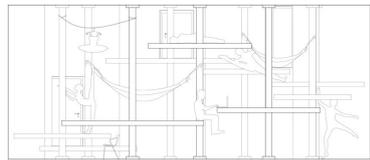
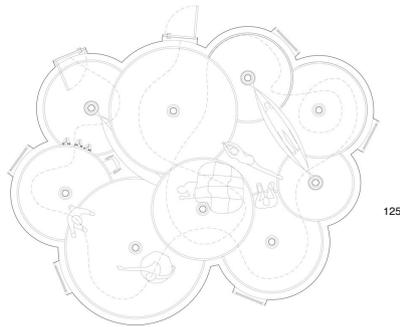


124

*Announcement: The ceremony of exposition for the 5th anniversary of atelier is going to be held in exhibition hall today at 19:00 with an upstairs homemade apéro in the end. Office will be closed on time, working overtime is intolerant for today.*

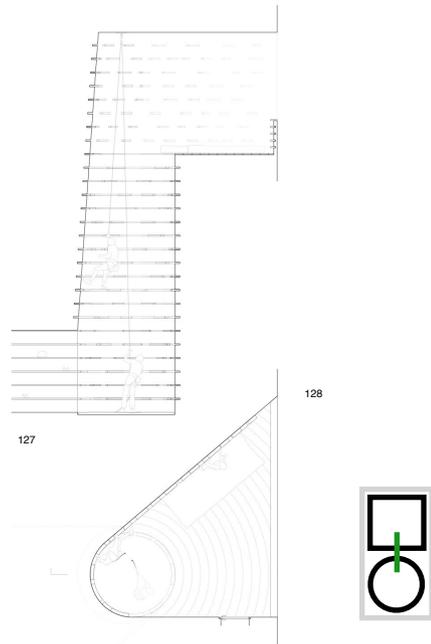
Merging domesticity with non-domestic behaviors in recent Swiss academic  
researches — by FMI- Architekten & Prof. Dr. Alexander Lehnerer

A. domesticity + [ practicing ]



*They hop, spin, turn and leap, up and down among the round tables. Sitting on the table, he reads while she resting in the hammock. A one month home for rehearsing, foreseeing an original musical on stage next month.*

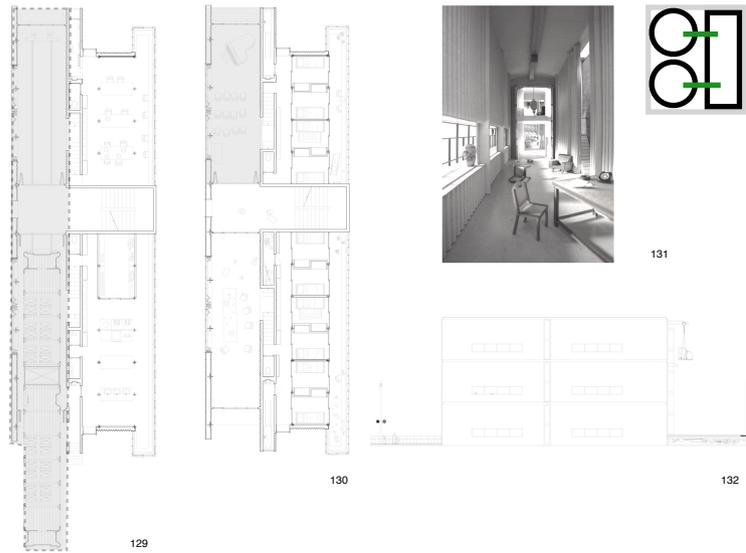
B. domesticity + [ exercising ]



Working out, shelves, loggia, Mana Michlig, Forms of Living, Autumn 2015, invited professor. Christian Inderbitzin, EPFL

*A bookworm become an amateur of rock climbing, a cavity of books forms the climbing walls. He wants a higher loggia. Let sun shine and reading be the reward of challenging.*

C. domesticity + [ performing + transporting ]



"Louis, I think this is the beginning of a beautiful friendship",  
Grégoire Guex- Crosier, Guillaume Bland,  
Forms of Living, Autumn 2015, invited professor. Christian Inderbitzin, EPFL

*The train is coming with the chairs, piano, audio system and all, for the chamber concert of student this evening. Crane extends from the roof, workers are ready on the 2nd floor.*

D. domesticity + [ practicing + performing ]



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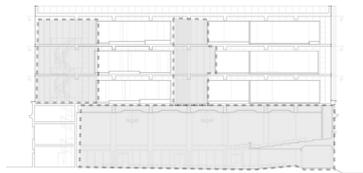
136



134



137



135



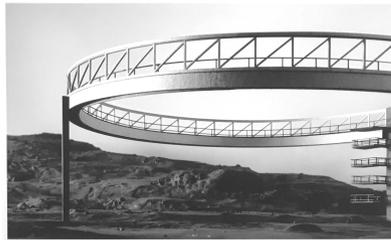
138



Behind the screen, Dafini Retzeqi, Philippe Buchs,  
Forms of Living, Autumn 2015, invited professor. Christian Inderbitzin, EPFL

*What is the life behind the screen? The life of the drama director on top. Plywoods create another stage, but rehearsal happens only outside. Fermentation of life inside being nothing else than inspiration, invisible real plays are on stage every minute.*

E. domesticity + [ researching ]

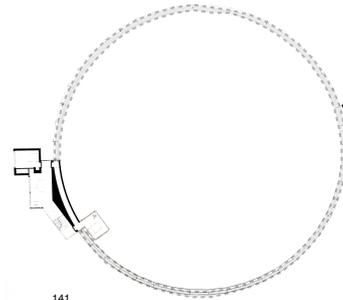


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Yufei He, Dreizimmerwohnung,  
Autumn 2018, Professor. Elli Mosayebi, ETHZ

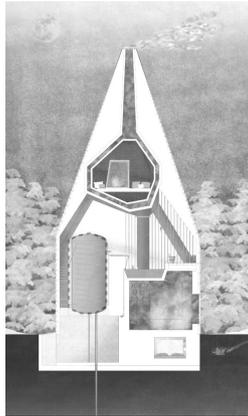


141

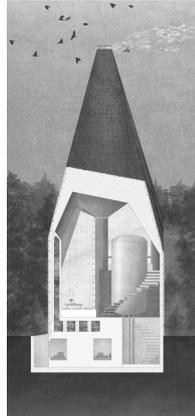


*Black stork, glossy ibis, crane, greater flamingo and great egret all come in the telescopes. Migratory birds passing then resting around this huge steel nest- the home of the conservationists.*

F. domesticity + [ producing ]



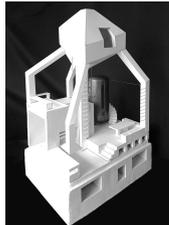
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145



Heizen, Rauchen und Brandschützen, Nina Feix, Sarah Greuter,  
Spring 2018, Prof. Alex Lehnerer, ETHZ

*Heat from bottom keeps going up in the smokehouse. The flavor gradually accumulates in the flesh of fish. He lays down his tea cup, goes to check the boiler, heating chamber, and everything. Then go downstairs, climbing into his chamber of night.*

G. domesticity + [ nurturing ]



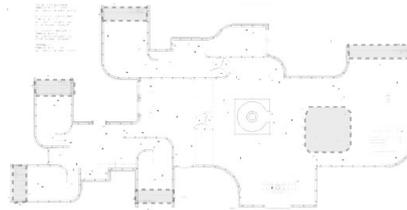
146



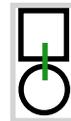
147



148



149



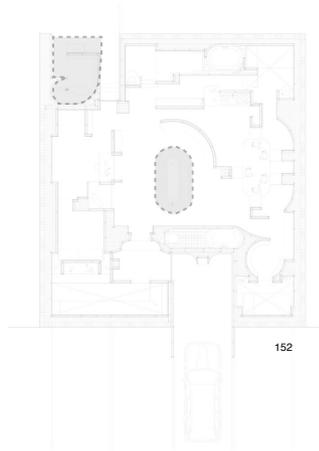
Lüften, Yvo Corpataux, Anja Schelling,  
Spring 2016, Prof. Alex Lehnerer, ETHZ

*Bringing the light fragrance of exotic herbs, the soft breeze of the night goes along with him, crossing the "tunnel" from the dining table to the bed. Life is simple as this, floriculturist sleeps aside his plants.*

H. domesticity + [ processing ] + [ feeding ]



150



152



151



Gipsen und Innenausbauen, Yufei He, Franceline Saby,  
Spring 2018, Prof. Alex Lehnerer, ETHZ

*Being dissipated from plaster and water in the reaction pool, the heat promptly warms up the home. The horse outside sense it too. It stops turning in a circle, leaning to the wall. The pool takes the place of the fireplace in the center.*

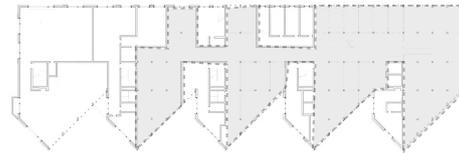
I. domesticity + [ producing ]



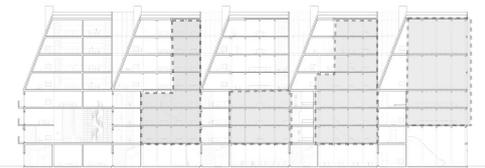
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154



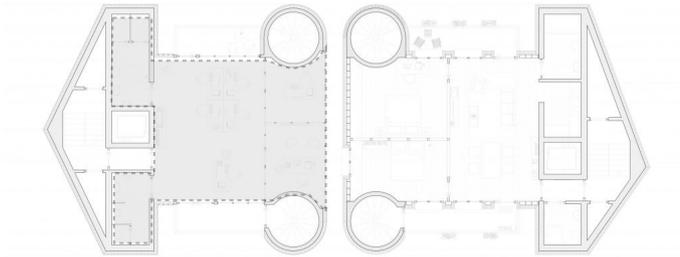
155



Janus, Maria Theis Mahela Hack, Spring 2017,  
Prof. Alex Lehnerer, ETHZ

*The 'clash' between the conference and living rooms, the 'coexistence' between the conference and living rooms, somehow unveils a long ignored fact: Who says that work is not a part of life?*

J. domesticity + [ producing ]



156



157



158

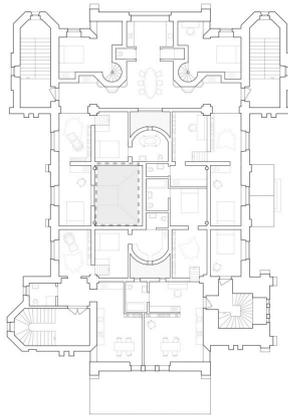


Contradictory, Marcus Maier Joel Simon, Spring 2017,  
Prof. Alex Lehnerer, ETHZ

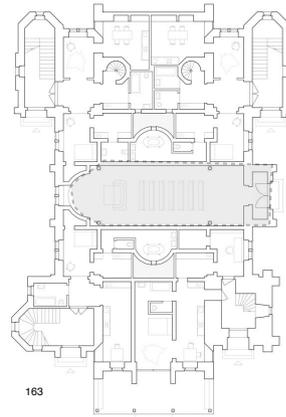
*Finally, finishing the signature, standing up, shaking hands with the client, with a big smile, he looks back, through the translucent curtain. His wife is still waiting for him at home.*



L. domesticity + [ worshipping ]



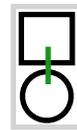
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164



The Squeezed Church, Jan Peters Daniel Stankowski,  
Spring 2016, Prof. Alex Lehnerer, ETHZ

*Life is hard, but not as hard as keeping the only mutual hope alive. We are gathering, neither for celebrating that hope nor for searching spiritual ballast. We help each other.*

## **VII. CONCLUSION**

## - New Narrative

As the concentration of domestic behaviors, a house could be consequently comprehended as the fermentation tank of daily routines and the formed stage for all domestic events. Alike to a play in a traditional theatre, no matter western or eastern, the behaviors in physical space bring the visual contacts, feeling of breath and even sensitivity to the environmental temperature. All these unconsciously stimulated body instincts always lead to certain precious but subtle human emotion, which has been blocked nowadays by a seemingly transparent screen of the smartphone.

Based on such bodily intimacy, the diagram of Collective Housing(Fig. 165) in Atelier Dreier & Frenzel of EPFL, Fall semester 2017, show that the hierarchically subdivided and selected functions could also form somewhat hybrid domesticity. Function in this sense, identically increases the chance of behavioral meeting, hence similarly creates the domestic

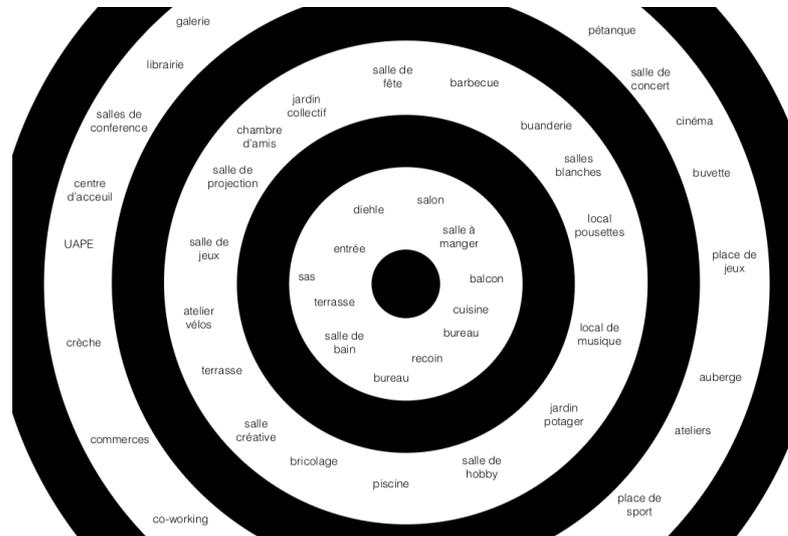


Fig.165. Diagram of hierarchical functions in collective housing Théorie et critique du projet MA1, Fall semester 2017

drama. It seems that for the discussion of hybrid housing, changing the elements of hybridization to behavioral functions might work as well. Back to the very origin of the housing, no matter the area, function or other conceptual definitions we created which intend to describe our residence, it's all about clarifying the relations of corresponding behaviors. So the key of this discussion is not about judging either using functional behavior or behavioral function as the concept for hybridizing, but introducing behavioral hybridization as the new perspective to reconsider what is housing.

The spatial composition of behaviors with the consideration of different timescale generates new domestic narrative which is the very thing we need to well fit domesticity into the contemporary postmodern chaos. The hybrid housing in this sense, could be interpreted as the narrative of behavioral hybridization.

#### **- New Narrative**

The better understanding of the behaviors assists our cognition of relevant architectural languages. As the hybridization of behavior, the new domestic narrative provides the evidence for reorganization of there architectural elements into new housing form in a more precise way- how space, material, ways of construction hence the ambiance fulfill our behavioral needs.

Then it endows all relative domesticity with intrinsic meanings which are supposed to be settled in the house. By treating the form who occupies certain related behaviors, we are surprised to recognize that housing is endowed with somewhat autonomy, which is urgently necessary in the postmodern context. And it becomes much more specific for understanding at the meantime. Moreover, by expanding the scope of behaviors which could be hybridized in our dwelling, housing extends the autonomous domesticity to the social context as the new autonomy of contemporary time.

## **APPENDIX**

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### Images of quotation

Image.1: [https://en.wikipedia.org/wiki/The\\_Primitive\\_Hut](https://en.wikipedia.org/wiki/The_Primitive_Hut), (last accessed 12 December 2018)

Image.2: <https://www.alamy.com/stock-photo/family-watching-television-1950s.html> , ( last accessed 2 January 2019)

Image.3: <http://escarville.free.fr/vme/?txt=esp>, (last accessed last accessed 2 January 2019 )

Image.4: <https://www.telegraph.co.uk/art/what-to-see/rachel-whitereads-house-horror-story-divisive-artwork-britain/> , (last accessed 12 December 2018)

Image.5: <http://www.debra-paget.com/ginalollobrigida/gina14.html>, ( last accessed 2 January 2019)

Image.6: [https://es.wikipedia.org/wiki/Archivo:%27The\\_Lighthouse\\_at\\_the\\_End\\_of\\_the\\_World%27\\_by\\_George\\_Roux\\_15.jpg](https://es.wikipedia.org/wiki/Archivo:%27The_Lighthouse_at_the_End_of_the_World%27_by_George_Roux_15.jpg), ( last accessed 12 December 2018)

Image.7: <http://socks-studio.com/2011/10/31/francois-dallegret-and-reyner-banham-a-home-is-not-a-house-1965/>, ( last accessed 2 January 2019)

Image.8: <https://www.iconeye.com/opinion/icon-of-the-month/item/3815-modulor-man-by-le-corbusier/?tmpl=component&print=1>, ( last accessed 12 December 2018)

### Illustrative figures

Fig.1: <https://en.wahooart.com/@/8XZH5T-Jan-Jozef-li-Horemans-Patrician-Interior>, (last accessed 12 December 2018)

Fig.2: [https://commons.wikimedia.org/wiki/File:Felix\\_Valotton\\_-\\_The\\_Laundress,\\_Blue\\_Room.jpg](https://commons.wikimedia.org/wiki/File:Felix_Valotton_-_The_Laundress,_Blue_Room.jpg) , ( last accessed 1 January 2019)

Fig.3: <http://stoneroberts.com/index.pl?image=Conversation>, (last accessed last accessed 2 January 2019 )

Fig.4: <https://www.cbc.ca/news/canada/nova-scotia/zonkey-animal-rescue-chester-basin-1.4207826>, (last accessed 12 December 2018)

Fig.5: <https://www.pinterest.ch/pin/274156696045239424/>, ( last accessed 4 January 2019)

Fig.6: [https://en.wikipedia.org/wiki/List\\_of\\_hybrid\\_creatures\\_in\\_folklore#/media/File:Ganesha\\_Basohli\\_miniature\\_circa\\_1730\\_Dubost\\_p73.jpg](https://en.wikipedia.org/wiki/List_of_hybrid_creatures_in_folklore#/media/File:Ganesha_Basohli_miniature_circa_1730_Dubost_p73.jpg), ( last accessed 4 January 2019)

Fig.7: <http://jiaqihuanghku.blogspot.com/2014/04/legendary-creature-chiyou-and-hathor.html>, ( last accessed 2 January 2019)

Fig.8: <https://www.laphamsquarterly.org/luck/gorgons-head>, ( last accessed 1 January 2019)

Fig.9: [https://en.wikipedia.org/wiki/List\\_of\\_hybrid\\_creatures\\_in\\_folklore#/media/File:Backer\\_Judgment\\_\(detail\).JPG](https://en.wikipedia.org/wiki/List_of_hybrid_creatures_in_folklore#/media/File:Backer_Judgment_(detail).JPG), ( last accessed 2 January 2019)

Fig.10: <https://www.vectorstock.com/royalty-free-vector/an-assyrian-winged-bull-vintage-vector-19014247>, (last accessed 12 December 2018)

Fig.11: Prof. Ortelli Luca, Lecture 09 of "Histoire de l'habitation", MA1, MA3 ,EPFL, ENAC, 2017

Fig.12: Prof. Ortelli Luca, Lecture 09 of "Histoire de l'habitation", MA1, MA3 ,EPFL, ENAC, 2017

Fig.13: Vallotton, Félix, et al. La Nature Dans L'oeuvre De Félix Vallotton : 1865-1925. Favre, 2010. page 81.

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