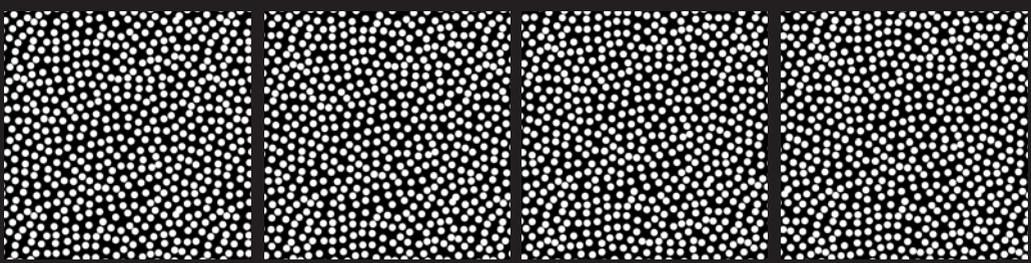




# A HOME 2.0

from daily routine to daily rituals



Master Thesis  
by  
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AY 2014/2015

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# ABSTRACT

The premise of this work starts from a personal assumption: the domestic environment has lost importance and the meaning given to the daily actions almost disappeared.

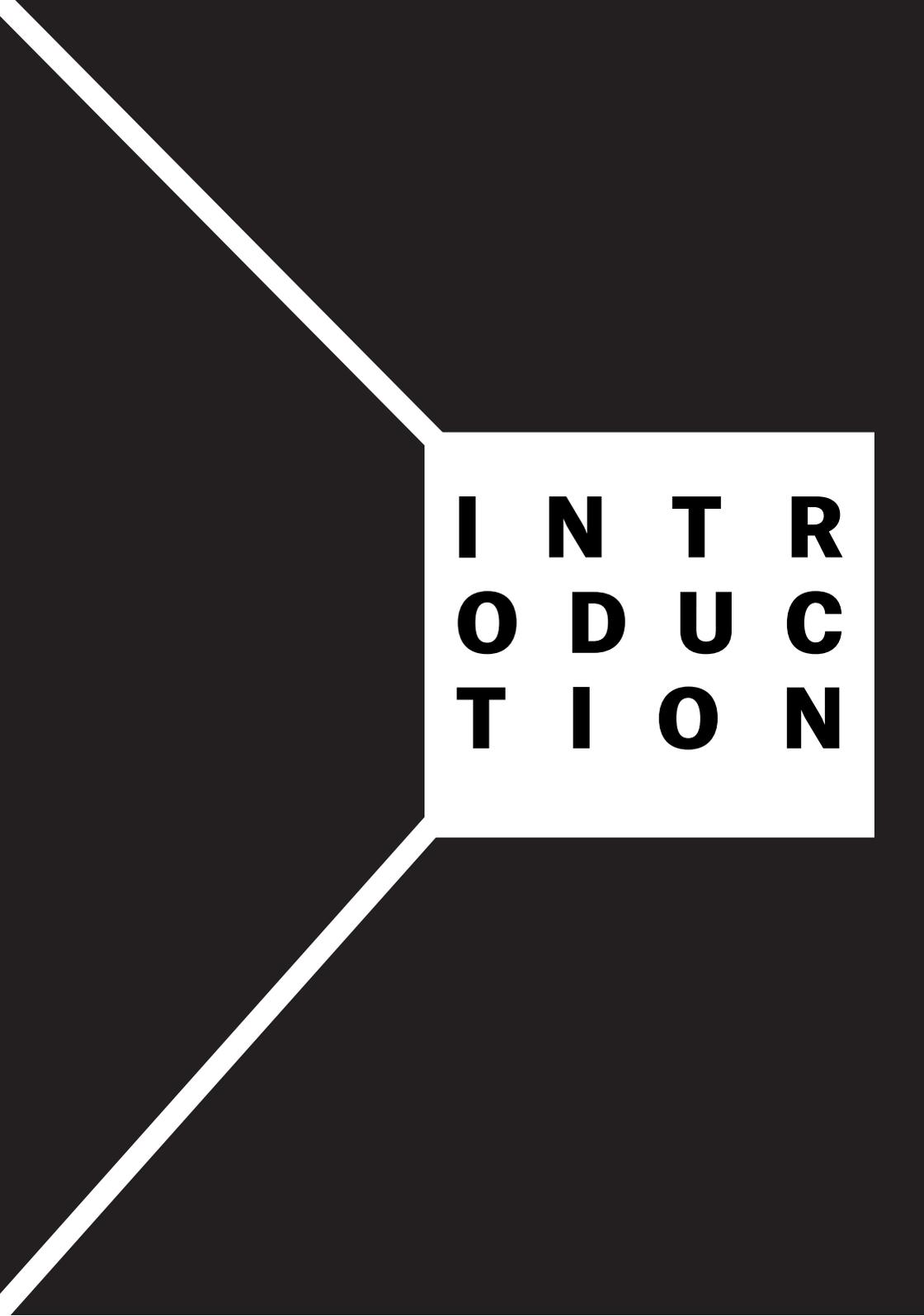
This thesis reports of the personal journey to understand how human existence and human actions are shaped to a large extent by the domestic space, and vice versa, how human rituals can shape the domestic space we inhabit.

My goal is to design my personal ideal house, in which the daily activities, the routine, become rituals.

In order to do that, different points of view on the importance given to what is called "home" are compared and analyzed (Gaston Bachelard, Ettore Sottsass, Joseph Grima), and some inspirational sources like the exhibition "Italy: The New Domestic Landscape" from 1972 and the issues of Domus Magazine 2014 are observed and critiqued. The first one has been chosen for being an event of reinterpretation of the domestic environment's boundaries. The second one to understand which values and life-styles are currently proposed by an internationally recognized architectural magazine.

The final objective of this project is to raise awareness on the happening and on the deep value that lies behind every daily gesture.

The design of HOME 2.0 will represent an example of how the space can enhance daily actions, bringing them from the level of routine to the one of ritual.



**I N T R  
O D U C  
T I O N**

From the beginning of history, the human being has always put a substantial effort to provide himself a shelter, a place to be protected from the adversities of the outside world, in which to cultivate private and public relationships. The place in which to feel safe, representing a strong, maybe the first, point of reference.

If we think about home, at least in the most common sense, we first of all think about a physical environment. A clear distinction between inside and outside. A visible boundary between privacy and publicness.

However, there is a fundamental aspect of home, the most intangible one, which is the psychological meaning the domestic space has for the human being. According to the French philosopher Gaston Bachelard, the house is the very first world of the human being, that world in which the human being experiences happiness, before being thrown among the difficulties of the outside<sup>1</sup>.

The domestic environment is the shelter of the reverie, the most intimate dreams and memories the inhabitant will always bring with him/her<sup>2</sup>.

Not only. The habits and rituals, which provide reasons for being in the physical space of the house, are remembered for ever by the subject, who will repeat those behavioral patterns in every other house he/she will inhabit<sup>3</sup>.

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<sup>1-2-3</sup> Bachelard, Gaston. The poetics of space. London: The Orion Press. 1974. Chapter 1 "The house. From cellar to garret. The significance of the hut"

The perception of the domestic space is then multiple: physical, imagined and remembered.

The physical space of the house also unfolds, being both the physical space in which something happens and the imagined space that provides the experience of how that event is psychologically elaborated and remembered.

Only with the combination of those two aspects a subject can affirm "to be at home". It becomes clear then that, to reach a full sense of home, a particular importance both to space and actions has to be given.

The relationship between the two is mutual: the physical space has to enhance the importance of a gesture, and the gesture has to give the space a deeper meaning.

I recently read a quote from Ettore Sottsass, written in 1966, about the demystification of the domestic environment by the beat generation poets:

“House just became a packaging for every-day gestures [...], gestures without any myth, which consumes themselves one after each other [...]. The envelope, the environment where life takes place, once the acts of life are done, the every-day gestures, is thrown away. [...] the house as a mythic entity doesn't exist anymore and at the end not even as an every-day gesture, or, if it does, it has the same relationship an oily paper bag has with the milk it contains”<sup>4</sup>.

Sottsass was one of the first designers being able to register the transitory condition of the things meant to contain and represent an everyday dimension, which was more and more mingling to the consumeristic dynamics<sup>5</sup>.

Even though written during the '60s, his reflection, if read from today's perspective, anticipates an existential condition which is recognizable worldwide, that is the one of doing everything everywhere.

This detachment from spaces, in my view, entails a decrease in the relationship between man and space and the meaning actions have, in the attention people give to what they are doing.

In the specific case of this thesis, the daily actions, the gestures concerning the domestic life.

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<sup>4</sup> Sottsass, Ettore. *Esercizi di viaggio*. Torino: Aragno, 2000.

<sup>5</sup> <http://www.aisdesign.org/aisd/tag/radical-design>

In 2014, the British architect Joseph Grima questions the existence of home: "What we used to call home may not even exist anymore, having transmuted into a financial commodity measured in square meters"<sup>6</sup>.

During the exhibition "The home does not exist" organized for the Biennale Interieur 2014, the essence that until now has been attributed to home has been put in discussion.

According to Grima and his team, more than a disappearance of the concept of "home" it is more about a shift, a changement of the conditions in which the concept of "home" can still exist. The direction of this shift is mainly from the physical to the digital world and it's mainly justified by the current way of living.

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<sup>6</sup> <http://www.spacecaviar.net/projects/the-home-does-not-exist/sqm-the-quantified-home/>

Even though Ettore Sottsass and Joseph Grima write in very different times, I see a strong connection between their quotes.

Sottsass was observing a condition which seemingly belonged to a specific cultural community (the beat generation), pointing out the psychological detachment between the beat generation poets and their domestic spaces.

Grima's exhibition, based on the principle of the quote, seems to take for granted this separation from the physicality of the world and shows to the public the identity of home brought to another level, the virtual one.

Sottsass was operating in a context where the events were visible and clear, in an analog world, where every big change had a precise visual impact on reality. The only way to go virtual, to create another reality was to detach from the everyday status of things and discredit them, like the beat poets were doing. Reality becomes then a mere tool to satisfy unavoidable necessities, in which the value, or maybe the non-value, is the same for everything.

Joseph Grima is writing in a time where virtuality has become an integral part of reality, at the point that it is difficult to distinguish the boundaries between what is mine and potentially others, private or public, real or fake. The limits of home itself are becoming more and more undefined. With the coming and the success of social media, parts of our homes are broadcasted world wide, and vice versa, we continuously let our homes be invaded by external information.

Despite I understand the potential and the contemporary essence of such a statement, I propose though my project a different solution, which aims at welding again the relationship man-action-space.

Almost after 50 years, I read these two statements as observations on the same condition: the loss of the most mythical and intimate dimension of the domestic environment. Rather it is a fact, like in the case of Sottsass, or a chance to discuss and bring further the notion itself of home, as in Grima's case, both of the perspectives include a break between the man and the physical space and the meaning of his actions in the space.

Reading Bachelard's views on home, but also those of Sottas and Grima, I am curious to find answers to these questions:

**What is my own notion of domesticity? What should be the most important features when I design my own domestic environment? Does my domestic environment still exist of spaces? And if so, how will these spaces, which are meant to contain my dreams and stimulate certain acts, influence my behaviors? And vice versa, how will my current behaviours influence the spaces of my home?**

# CHAPTER 1

FROM ROUTINE  
TO  
RITE

I personally never thought about home until I have been far away from it. When I was a child, the house was something to avoid, a place of boredom and full of rules to respect, in which everything had to be ordered in a way I didn't decide and in which I couldn't find my freedom.

Growing up, I gradually went farther from it. I then realized how my actions were similar to the ones I learnt in my native place, the sequences, the hierarchy of their importance. But having the same habits in a different place caused a discomfort which caused the problem not to feel home anywhere and constantly search for it.

I simply reached the conclusion that it's impossible to have the same habits for ever.

As a human being but also as a designer, I felt the need to investigate which habits and behaviors are included in my daily routine, which spaces I live in, and the way these spaces influence my being. Exploring it and clarifying them means to understand if they are coherent with my existential ideals, whether they make me happy or whether they complicate my life.

The word “routine” is commonly intended in a negative way, meaning a monotonous, “habitual or mechanical performance of an established procedure”<sup>7</sup>.

Commonly, daily activities are defined as routine, and when they are told to someone, they usually end up being a list of actions according to a specific time of the day. But what is the reason of such a flatness?

Starting from this reflection I analyzed the spaces and my behaviors in the domestic environment I am living in.

I believe and I discovered through my routine analysis that space has a fundamental role in the meaning of gestures. If the space doesn't enhance the action through the stimulation of senses, the result is that both the space and the action lose their meaning. With meaning I intend the specific significance, the importance of space and actions.

The rite is defined as “a formal or ceremonial act or procedure prescribed or customary unreligious or other solemn use”<sup>8</sup>.

In this case, the sequence of acts exists and is shaped according to a specific objective, which is usually much more important than the actions themselves, but that wouldn't be reached without following their patterns first.

The difference between routine and rite lies on the meaning: both of them are a coded repetition of actions, but while a routine stops at the level of a mere fact, the rite goes further and gives a significance to the gesture which elevates the physical fact to a psychological event.

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<sup>7</sup> <http://www.merriam-webster.com/dictionary/routine>

<sup>8</sup> <http://dictionary.reference.com/browse/rite?s=t>

The following short composition are meant to abstract some spatial suggestion from domestic activities. This helps me in imagining my ideal home, a space where routine could become rites through a more dedicated interpretation of spatial experiences.

**entering a house \***

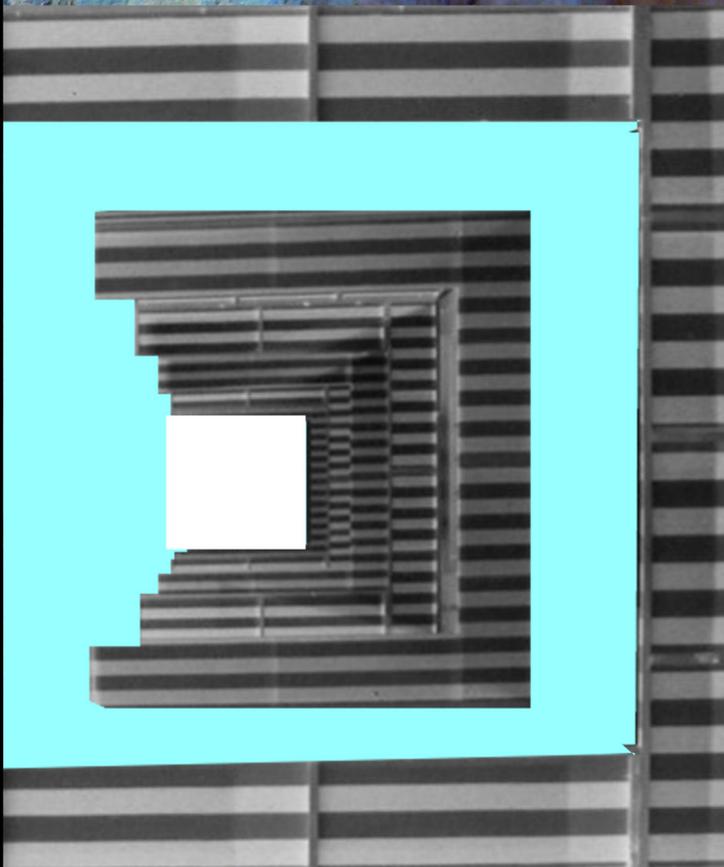
**dark like a pocket.  
a jingle in the night.  
a different density  
of air.**

**an abandoned stage.  
suspended in between  
where everything  
is big and foreign  
and where you  
are surrounded  
by yourself.**



Figure 17 from routine 6.9

a HOME 2.0





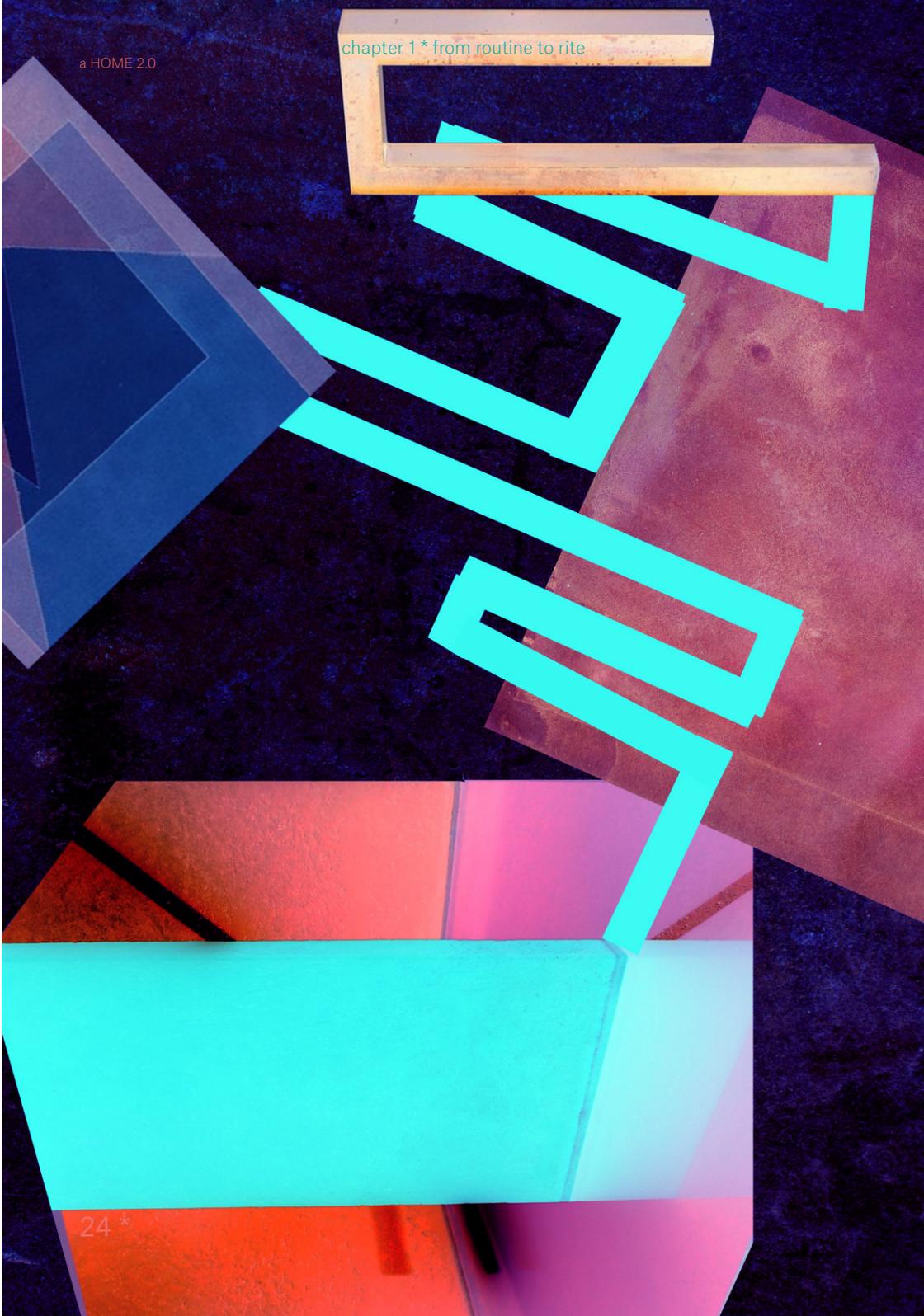
**\* eating \***

**a shade of cruelty.  
where fire  
and ice  
coexist.  
a visible transition.  
a determined sequence.  
first the sight.  
second the smell.  
third the taste.  
it cannot be solitude.  
even a small table  
can provide a big sharing.**

**\* studying \***

**intimacy gazes.  
echo of a storm  
trembling glass  
top of a tree.  
no steps.  
just wings.  
light is gold  
and silence a cradle.  
if there is a word  
has to be the right one.**





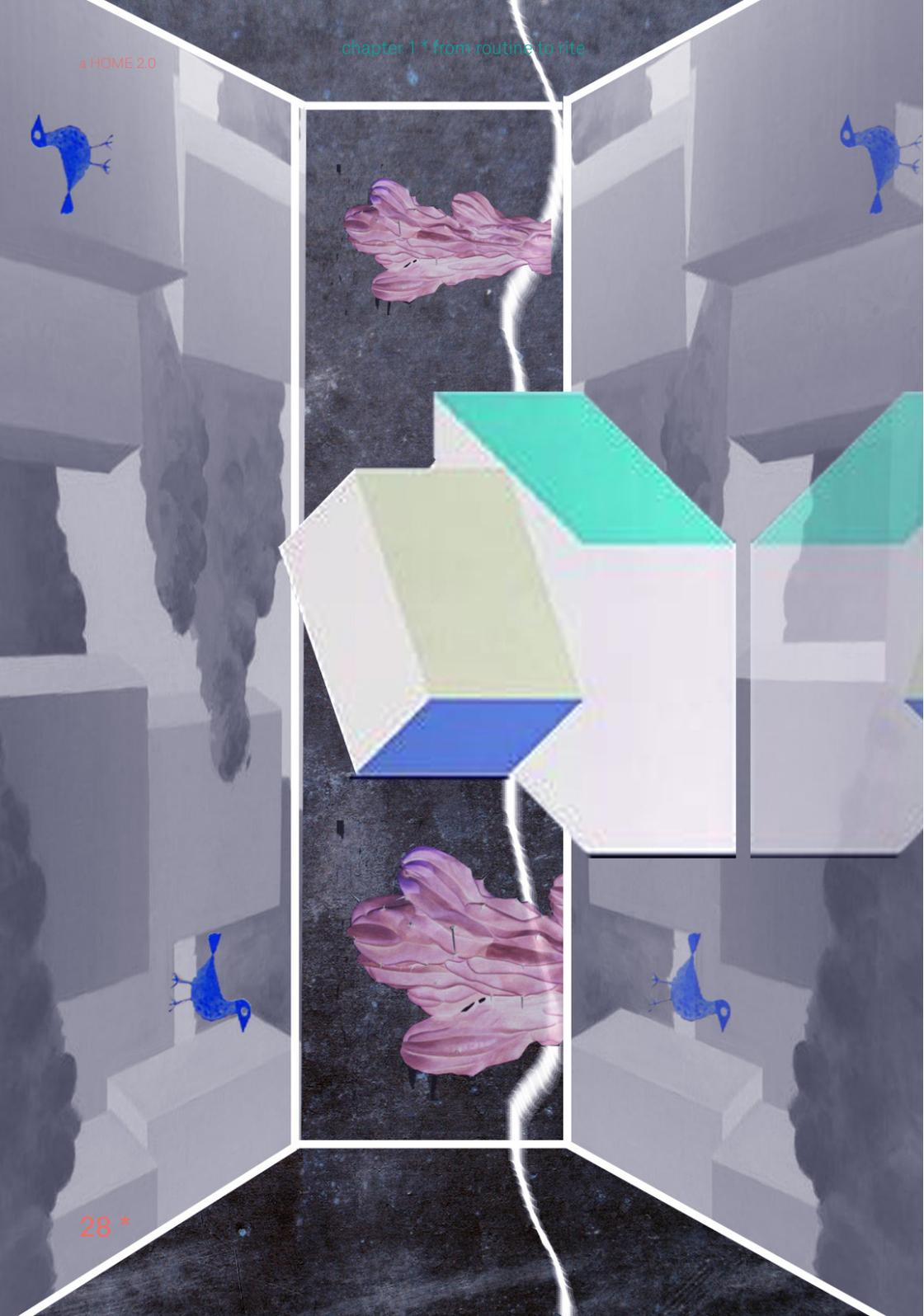
**\* having a shower \***

**a limbo.  
time doesn't exist.  
a warm fog.  
it rains.  
it's you  
your skin  
and smooth tiles.  
sometimes  
a small ray.  
thoughts are floating.  
some of them  
will dry with you.**

**\* going to bed \***

**sliding silently.  
being covered with softness.  
warmth. or breeze.  
staring to a blank wall.  
hearing far away voices.  
attracted by a pale light reflex.  
the shadow kingdom.  
through doubt imagination is pure.  
few things are needed to enter  
the multidimensionality of dreams.  
where architects are free  
and fortune doesn't exist.  
but before this  
hope will never die  
and every direction is the right one.**





**\* waking up \***

**a quick check of the situation.  
do i exist?  
on top of this roof  
is the weight of the world.  
a transition is still fundamental.  
it is black like coffee  
silent like a pause  
smooth like a skin.  
that world is printed on a window  
it has to be cold if i am warm  
sunny if i am shadow.  
the first illusion of the day.**

# CHAPTER 2

## ITALY: THE NEW DOMESTIC LANDSCAPE 1972

In 1972 the MoMa of New York presented the exhibition Italy: The New Domestic Landscape. Achievements and Problems of Italian Design, curated by the Argentine architect Emilio Ambasz.

This event, which survived the passing of time for the public success it gained, was meant to present the Italian design worldwide and the dynamic context of the Italian radical architecture of the '70s<sup>9</sup>.

The works presented in the exhibition were divided into two categories: Objects and Environments.

The Objects section was displayed in the natural setting of MoMa's sculpture garden and was meant to show the public the most relevant Italian design products of the ten years preceding the exhibition.

For the Environments section, Emilio Ambasz commissioned a series of experimental domestic environments and attendant films by the most vibrant Italian architects and designers of the period: 9999, Archizoom, Gae Aulenti, Mario Bellini, Joe Colombo, Gruppo Strum, Ugo La Pietra, Gaetano Pesce, Alberto Rosselli, Ettore Sottsass Jr., Superstudio, and Zanuso/Sapper<sup>10</sup>. All the environments were built with the contribution of factories like Fiat, Olivetti, Kartell, Cassina, Ideal Standard, Artemide, Pirelli, ANIC-Lanerossi, ABET-Print, Boffi<sup>11</sup>.

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<sup>9</sup> [http://grahamfoundation.org/public\\_exhibitions/5040-environments-and-counter-environments-italy-the-new-domestic-landscape-moma-1972](http://grahamfoundation.org/public_exhibitions/5040-environments-and-counter-environments-italy-the-new-domestic-landscape-moma-1972)

<sup>10</sup> [http://grahamfoundation.org/public\\_exhibitions/5040-environments-and-counter-environments-italy-the-new-domestic-landscape-moma-1972](http://grahamfoundation.org/public_exhibitions/5040-environments-and-counter-environments-italy-the-new-domestic-landscape-moma-1972)

<sup>11</sup> <http://www.aisdesign.org/aisd/tag/radical-design>

The brief for the projects was given by the curator as follows: "The particular objective of this Design Program is the designing of a domestic environment, adaptable enough to permit the enactment of different private and communally imagined new events, but at the same time sufficiently fixed to permit the reenactment of those constant aspects of our individual and social memory. The competitor is thus asked to propose microenvironments and microevents: he is to design the spaces and artifacts that, singly and collectively, support domestic life; and he is also to demonstrate the ceremonial and ritual patterns in which they may be used [...]. Users in option 1 shall be a young couple, represented by M/W. In option 2, a couple with a child shall be considered, represented by M/W (or M/W w or m)"<sup>12</sup>.

The final results from this assignment were really diverse: some architects privileged a realistic problem solving approach, focusing on transformability and mobility, like in the cases of Zanuso-Sapper, Rosselli, Colombo, Bellini, Sottsass, Aulenti; Gaetano Pesce concentrated on a underground futur-archaeological proposal, while La Pietra on the occult and telematic dimension of living; some others are more radical, renouncing to the expositive medium, like Archizoom, Gruppo Strum, Superstudio and 9999<sup>13</sup>.

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<sup>12</sup> Ambasz, Emilio. Italy: The New Domestic Landscape. New York: MoMa. 1972. pp.139,140

<sup>13</sup> <http://www.aisdesign.org/aisd/tag/radical-design>

The exhibition Italy: The New Domestic Landscape has been an important moment in the history of Italian design.

In a interview for Disegno.Daily in November 2013, Gaetano Pesce says: "What Ambasz had understood was that design in Italy was moving beyond being an applied art. It was becoming a language capable of making a commentary on reality. The concept was to give the American public the idea of design as having a bigger meaning, not just a banal collection of objects, but exploring existential problems"<sup>14</sup>.

This last principle is exactly the power which made this exhibition so important until today: the value given to the design discipline and to the role of the designer. Design was a practice able to reflect and react on reality, and in doing so, was also able to change it or to influence it or to bring it further.

The twelve environments shown during the exhibition and documented in the catalogue represent to me the strength of design to open up the spatial and conceptual boundaries of such a broad topic like the domestic space, and the ability to elaborate solutions which are sometimes utopian, but which are necessary to go beyond the limits of the discipline and stimulate new questions.

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<sup>14</sup> <http://www.disegnodaily.com/features/italy-the-new-domestic-landscape>

For some of the projects, the starting point is more concrete and practical. For some others, it is more philosophical. However, what I personally read in all of them is a need to unbind the human being, to locate him at the center of everything, a hymn to creativity and freedom.

**I selected three projects which are particularly interesting for this purpose.**

## **ETTORE SOTTASS**

### **Flexible system of neutral cabinets**

In the abstract of his project, Ettore Sottsass is really clear about the aim of the project: " [...] let's say that the idea is to succeed in making furniture from which we feel so detached, so disinterested, and so uninvolved that it is of absolutely no importance to us. That is, the form is - at least in intention - designed so that after a time it fades away and disappears"<sup>15</sup>. The appearance of those furniture closets was thought in a way that " [...] through its neutrality and mobility, though being so amorphous and chameleonlike, though its ability to clothe any emotion without becoming involved in it, it may provoke a greater awareness of what is happening, and, above all, a greater awareness of our own creativity and freedom"<sup>16</sup>.

The spatial principles of Sottsass' environment are the endless possibilities of arrangement of the cabinets, in order to achieve the ideal layout according to a specific situation. The user is then free to experiment the nature of the space he/she is in.

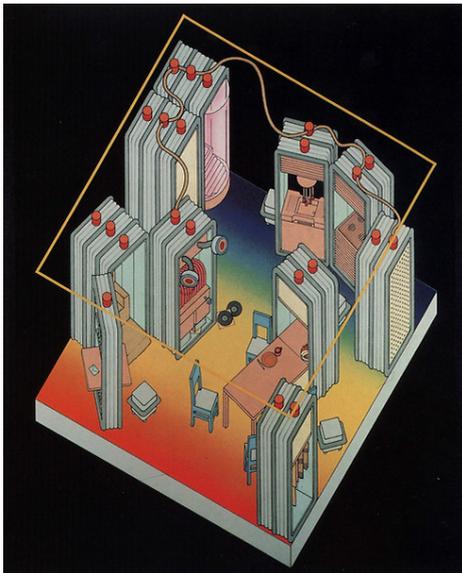
In Sottsass' project, the domestic space is still a sort of interior space. Flexible, movable, but in which the combination or separation of elements creates an interior. This interior is, however, the interior of freedom, in which the human being decides the best for himself.

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<sup>15-16</sup> Ambasz, Emilio. Italy: The New Domestic Landscape. New York: MoMa. 1972. p.162



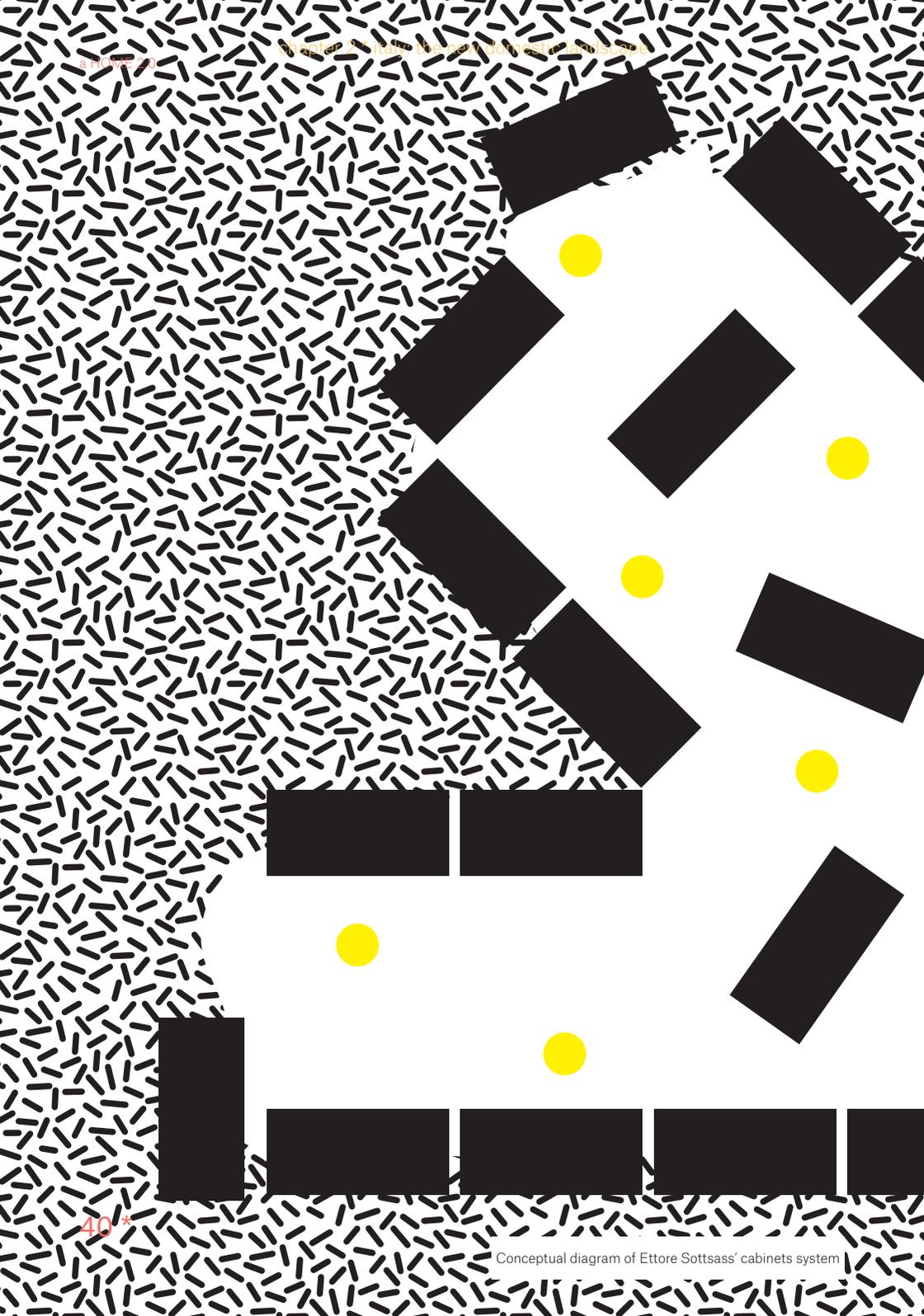


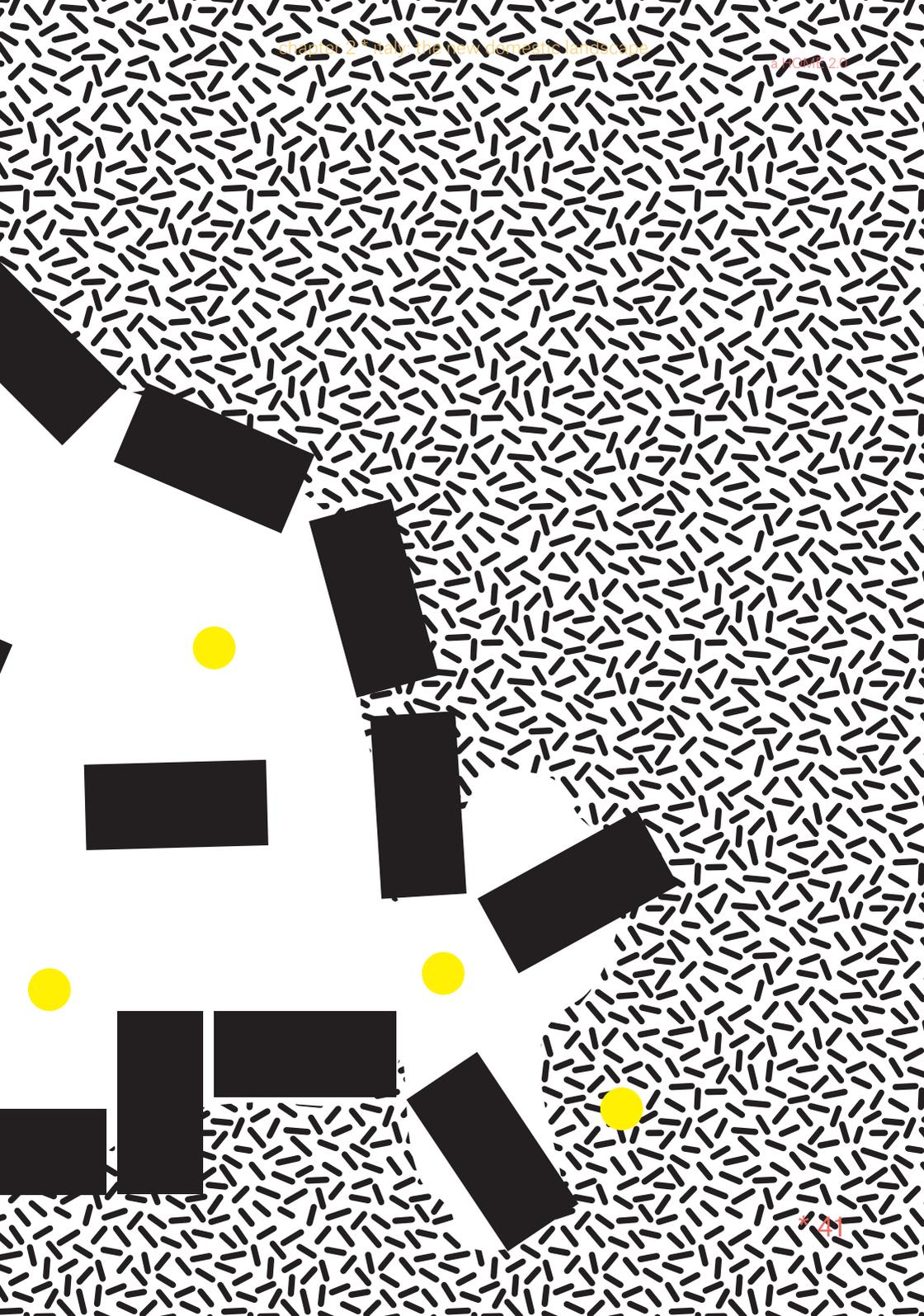


↑ Ettore Sottsass \* Drawing for the cabinets system for Italy: The New Domestic Landscape









## **MARIO BELLINI**

### **Kar-a-Sutra**

Kar-a-Sutra is a singular reflection on the role of the car, transformed into a living environment.

The aim of this design is to “ [...] make the car a HUMAN MOBILE SPACE [...], giving to the automobile, as its chief function, the role of providing human space in motion – space for more significant events; making it an effective instrument serving our need to to communicate and get to know the country, or also, thanks to its capacity for mixed transports, making it also serve as a real working tool”<sup>17</sup>.

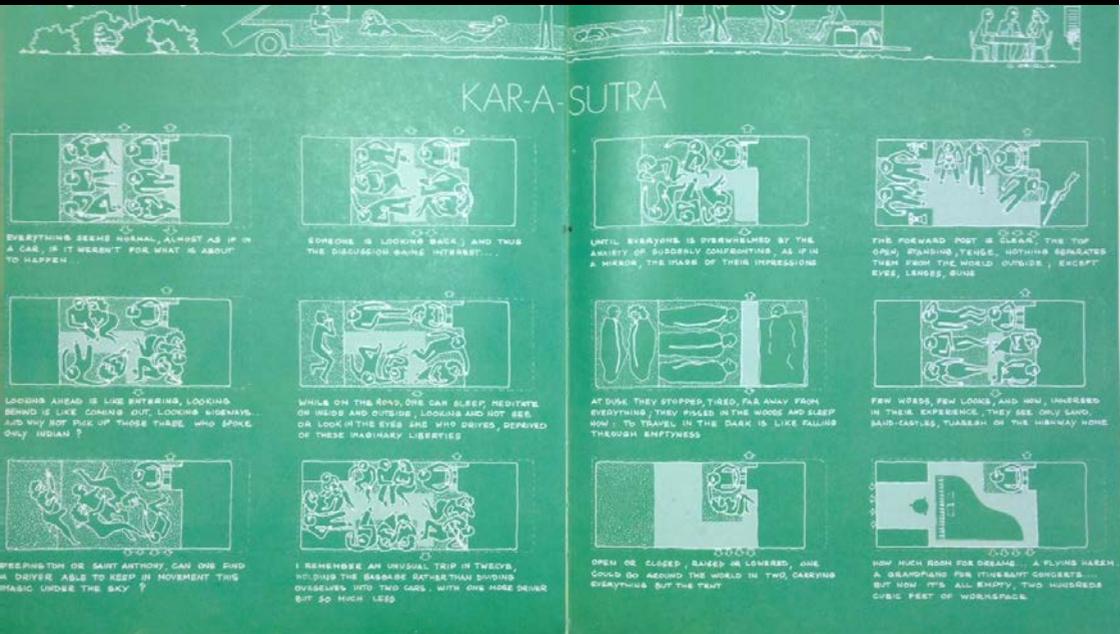
The role of the car together with an exaltation of the nomadic life creates a new perspective on the domestic space: here an interior space (the content of the car) travels around the exterior space (the world), adapting? every time to a new context and transforms the rituals and ceremonies into other ones according to the situations. The domestic environment is still an interior space, but it is an interior space in motion, which allows the exterior space to filter and influence it.

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<sup>17</sup> Ambasz, Emilio, Italy: The New Domestic Landscape. New York: MoMa. 1972. p.202



↑ Mario Bellini \* Picture of Kar-a-Sutra

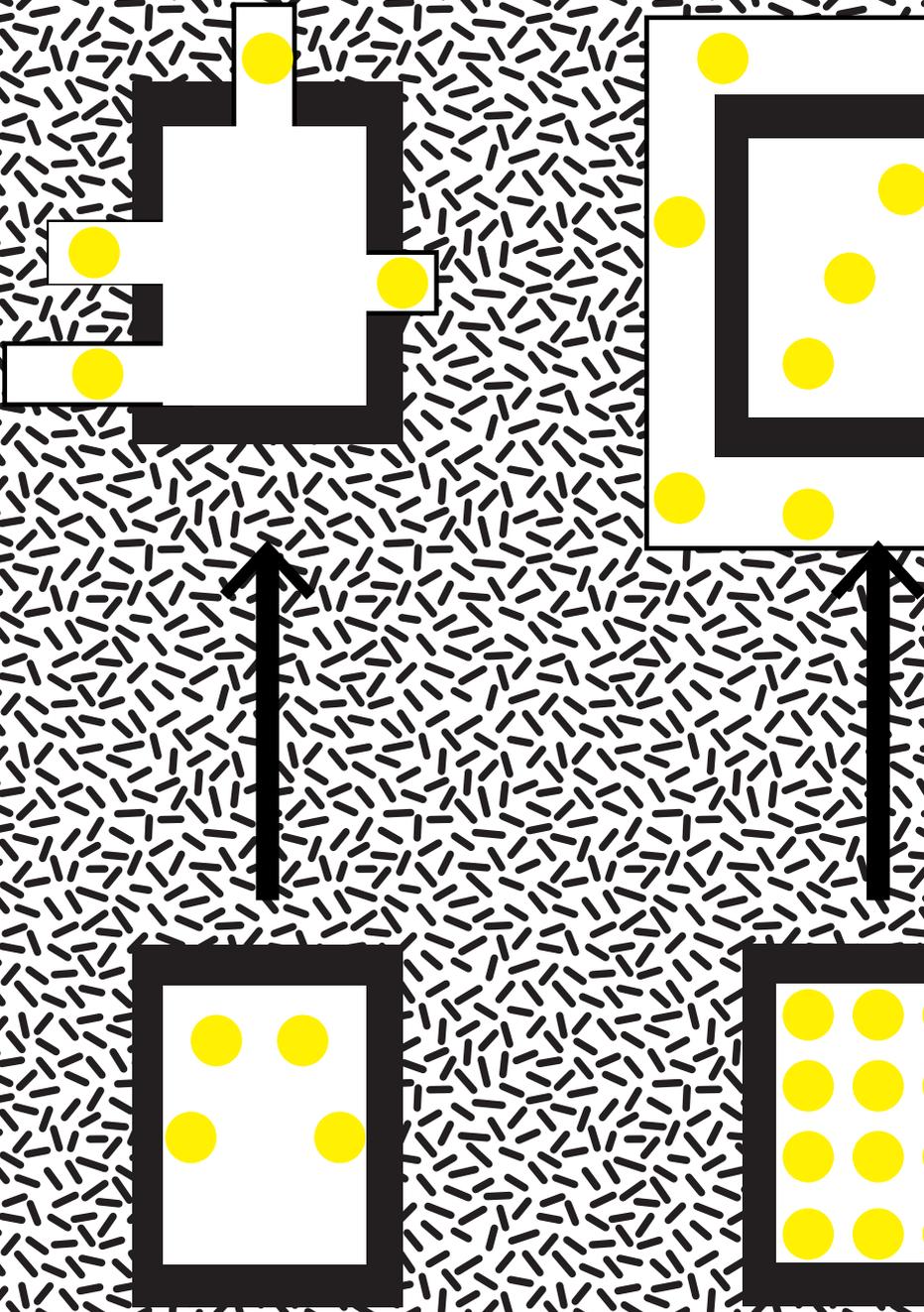


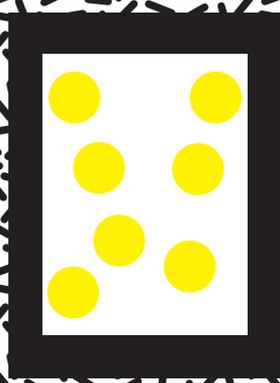
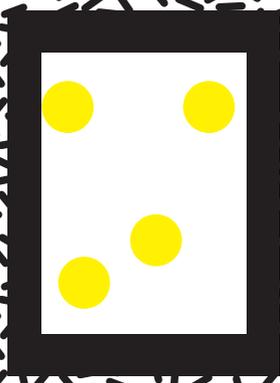
↑ Mario Bellini \* Drawing of different configurations and uses of Kar-a-Sutra





Mario Bellini \* Picture of Kar-a-Sutra





## SUPERSTUDIO

The project by the group Superstudio and it is meant to present an alternative model for life on earth, in which the architectural definition of the space disappears, to let people wonder freely around the world, carrying just a few things and deciding who to make their journey with, where to stop, for how long. However, this design doesn't refer to a possible reality, but is rather a virtual and utopian vision of life.

"There will be no further need for cities or castles. / There will be no further reason for roads or squares. / Every point will be the same as any other / (excluding a few deserts of mountains which are in no wise inhabitable). / So having chosen a random point on the map, we'll be able to say my house will be here / for three days two months or ten years. [...]"<sup>18</sup>.

The boundaries of the domestic realm are totally cancelled, and home becomes the entire available space.

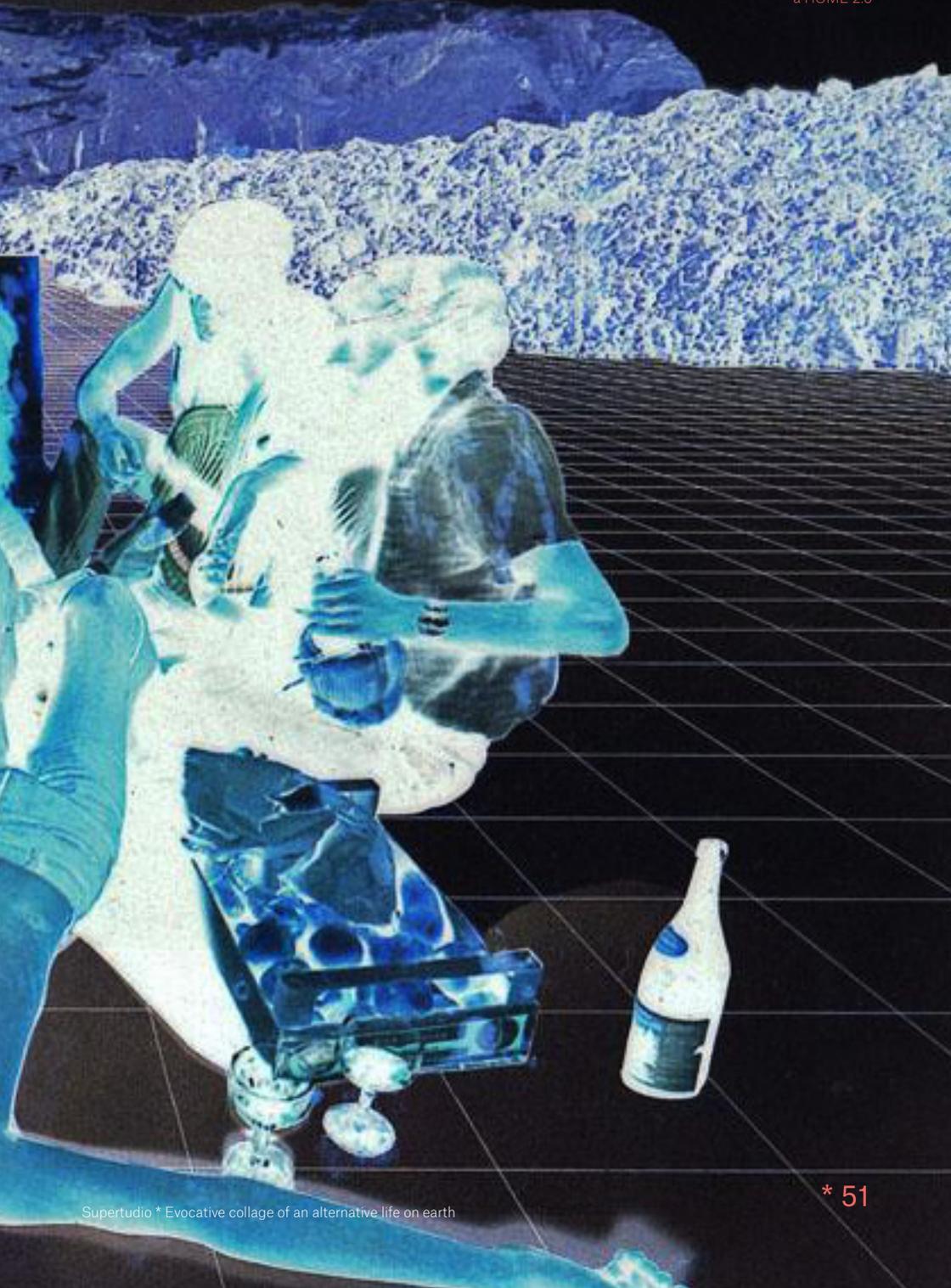
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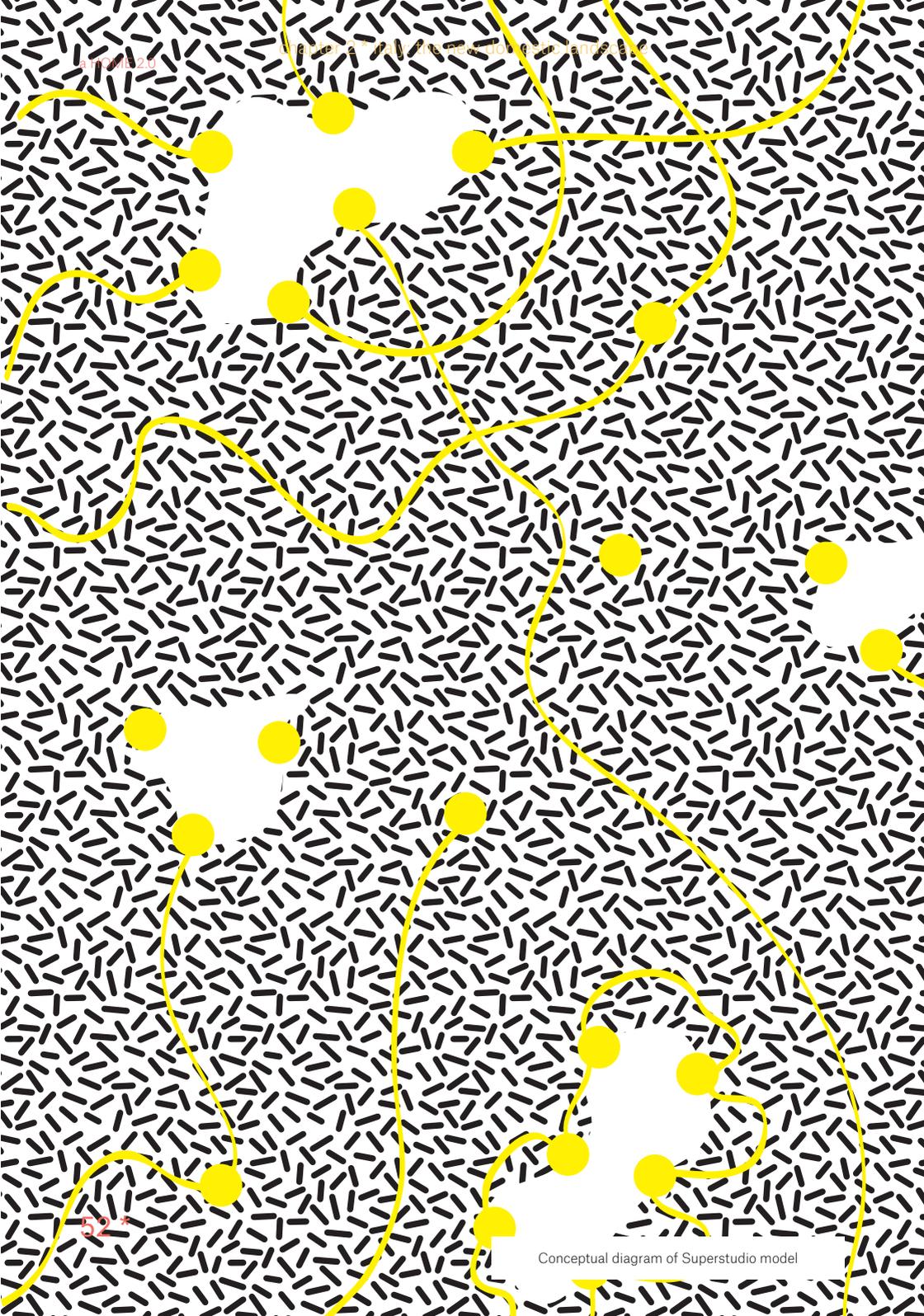
<sup>18</sup> Ambasz, Emilio. Italy: The New Domestic Landscape. New York: MoMA. 1972. p.247

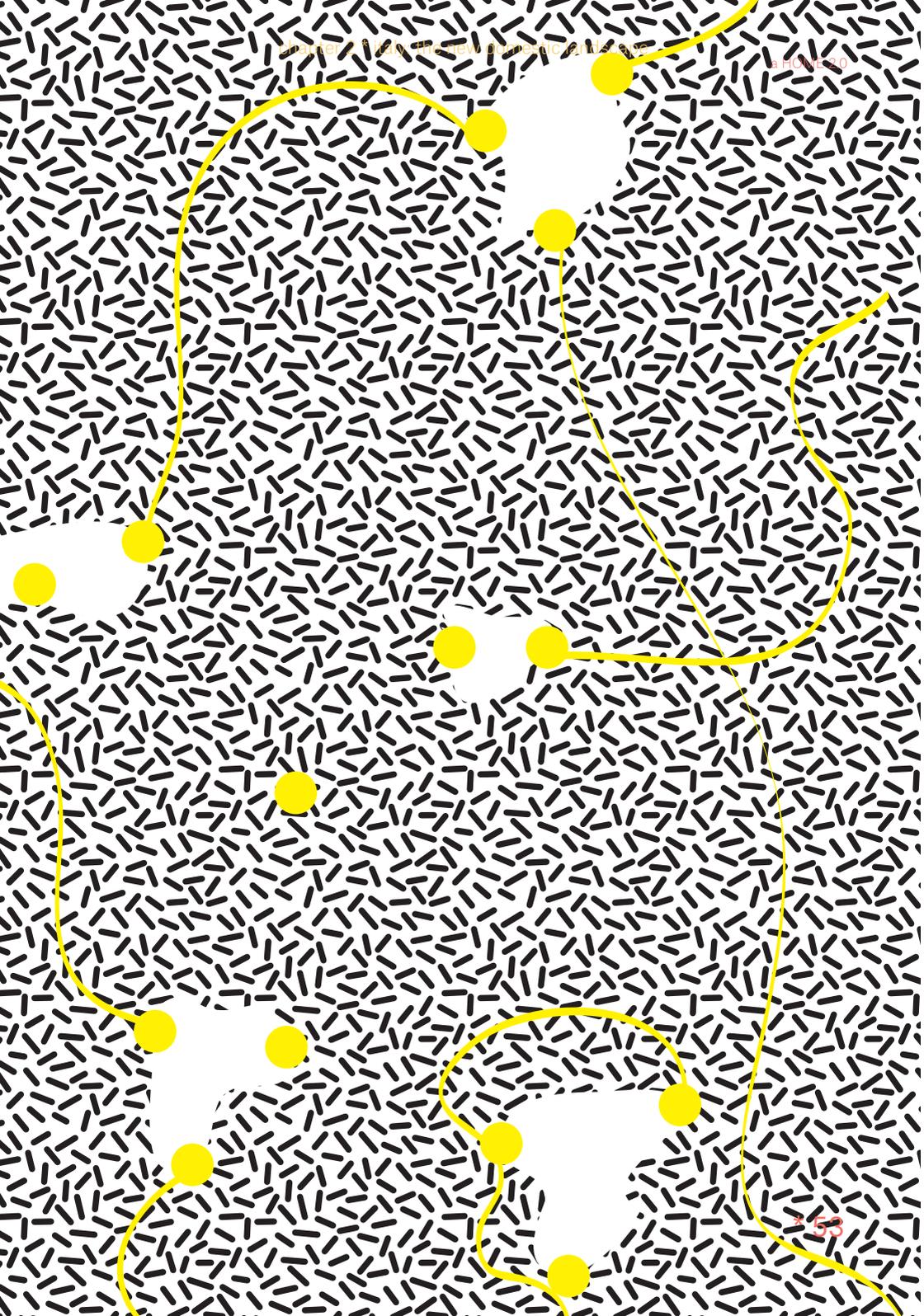


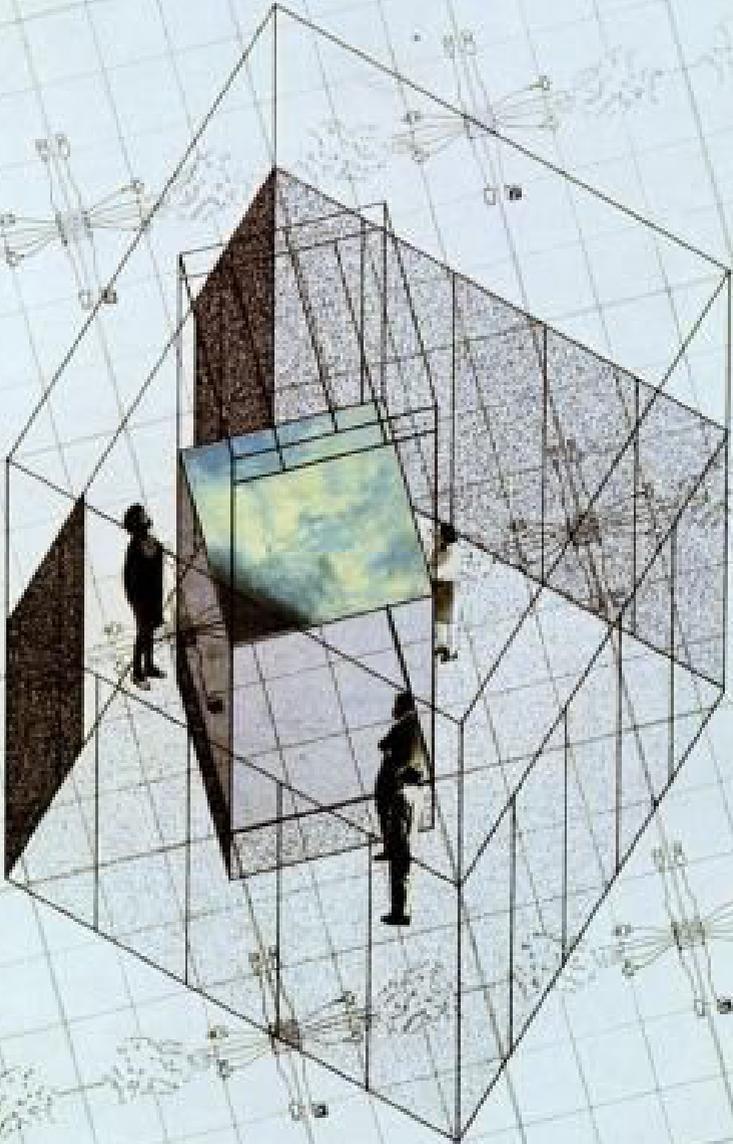
↑ Supertudio \* Evocative collage of an alternative life on earth











**In my opinion the three projects mentioned above show how the '70s were a time of freedom, in every sense.**

**Freedom for the man, who could get rid of those strict social impositions and use an endless space, both mental and physical.**

**Freedom for architecture, which was a field of wild experimentation on concepts, techniques, materials. Freedom from canons and enthusiasm for the newness, the one of technology for example.**

**Mental freedom of accepting life in all its shades and make it better, or refusing it and propose an alternative.**

# CHAPTER 3

DOMUS MAGAZINE

The immense production of architectural and design magazines select and present to an international public the current taste, lifestyle, and the newest products on the market.

Through their observation and analysis it is possible to extract preferences, trends which are influencing the architectural output of the world we are living in. I have chosen Domus magazine as this is one of the internationally most recognized architectural magazines.

Domus was founded in 1928 by the architect Gio Ponti with the ambition of spreading and sharing a culture about the style of the domestic environment and the product design.

Through time and under the leadership of different directors, the range of contents got wider and included architecture, applied arts, industrial design, art, urbanism, editorial graphic design and advertisement, digital communication<sup>19</sup>.

**What kind of domestic projects Domus Magazine selected during the year 2014? Which values do those represented spaces transmit and which ideal do they pursue?**

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<sup>19</sup> [http://it.wikipedia.org/wiki/Domus\\_%28rivista%29](http://it.wikipedia.org/wiki/Domus_%28rivista%29)

In the year 2014, only 15 house projects have been published in the time frame of one year, with an average of 1/2 projects per issue. Considering that Domus was born as cultural tool to spread a domestic space-based knowledge, the small amount of projects regarding this topic means that the attention of the editor shifted to bigger questions, more related to public domains and cultural institutions, such as schools, museums, interventions on a urban scale.

However, in my opinion the “I” exists before the “We”, despite the two are naturally related at the end. I am convinced that before providing users with a good public space, there is a need to provide a good private space, in which to take care of and cultivate the self.

By focussing on the ‘we’ Domus seems to negate this sequence, which might explain why their displays of homes seem so different from the bigger questions the editors focussed on in this time.

Usually the first pictures of every project show their appearance in their context. Sometimes they are placed in a beautiful countryside, sometimes at the seaside, sometimes the landscape is more deserted. Those perfect and complete objects placed in the vastness of such landscapes almost seems to represent the human wish to be surrounded by silence and to reach an intimate and primitive relationship with nature.



↑ from Domus 983, September 2014 \* VACATION HOUSE IN FLORIDA, CHILE - Mauricio Pezo, Sofia von Ellrichshausen



↑ from Domus 977, February 2014 \* FIRE ISLAND HOUSE, NEW YORK - Richard Meier



↑ from Domus 982, July 2014 \* RESIDENCE IN COLORADO - Renzo Piano



↑ from Domus 983, September 2014 \* VACATION HOUSE IN FLORIDA, CHILE - Mauricio Pezo, Sofia von Ellrichshausen

↓ from Domus 984, October 2014 \* REFURBISHMENT OF A FLAT IN CASERTA - Beniamino Servino



The images gradually zoom in more and more and the reader is welcomed in the interior space of every house.

The apparent emptiness, both in terms of people and objects, shown by these pictures seems not to refer to the idea commonly attributed to the sense of "home" (ideas like warmth, welcoming, personality).

The stillness evoked by the images results disorienting, in the sense that doesn't create an emotional link for which the reader starts to imagine how life is lived in such houses.

Doubtless, there are several reasons for that. Some of them could be the protection of the client's privacy, who perhaps doesn't want to show him/herself and the objects he/she uses in the daily life; or the fact that the projects are just being completed when pictures are taken, so the inhabitants still didn't move in.

Nevertheless, the strongest reason might be the aesthetic choice of the photographer and the editor, which also explains the overall relevance given to the window and, consequently, to the sight and the light in the images.

It seems then nothing is happening, as if no life takes place in houses in which aesthetics counts foremost. No message seems to be given to the viewer, except the pleasure of seeing a well taken picture.

The few pieces of furniture captured in the shots are placed in front of big windows, or in front of big gardens, almost to invite someone to sit there and look together with them.

Even the way projects are described by the architects are mainly a description in terms of shapes, layout and materials of the pictures presented in the magazine. The main principles behind the project are about composition and appearance.

The gaze, the sight seems to be the most important value as a starting point for the project of a domestic environment. Not the gaze towards the inside, but the one towards the outside, towards the bigness of the landscape.

The needs of the clients, their requirements and their criteria are never mentioned.

Domus' choice of not taking into account the lived life is clear, both from the descriptions of the projects and from the aesthetics choice of the images, but also from including technical drawings, details, which again are meant to describe the house aesthetically, and not in terms of behavior. This is clearly due to the fact that Domus' audience mainly consists of architects or specialists in related fields.

Secondly, the magazine shows what are the trends and styles of the moment, and in doing so it suggests a stylistic imaginary to refer to, both for architects but also for casual readers.



↑ from Domus 980, May 2014 \* APARTMENT BUILDING, BASEL - Buchner Broundler Architekten

↓ from Domus 977, February 2014 \* FIRE ISLAND HOUSE, NEW YORK - Richard Meier





↑ from Domus 982, July 2014 \* RESIDENCE IN COLORADO - Renzo Piano

↓ from Domus 986, December 2014 \* LOST VILLA, NAIROBI - Jonathan Woolf





↑ from Domus 983, September 2014 \* HOUSE FOR AN ARTIST, BERLIN - Caruso St John



↑ from Domus 977, February 2014 \* FIRE ISLAND HOUSE, NEW YORK - Richard Meier

Despite new styles, new shapes, new materials suggest new life-styles, these life-styles are never considered.

It is interesting to notice how the selection of projects presented in Domus has been chosen for a very selected group of people: those who can afford to have such houses built in nature, far away from the tarmoil of the city.

And this is again an aesthetic choice.

In the exhibition Italy: The New Domestic Landscape the target group was universal. The couple or the couple with child the twelve architects designed for was not socially and economically attributable to a specific group.

This led, in my opinion, to solutions which were going beyond social or economic distinctions, and elevated design to a humanistic discipline, able to reflect on some of the most intangible principles (like freedom) related to man and create spaces (rather realistic or conceptual) in which those principles became physically achievable.

The pictures displayed in Domus magazine seem to refer to the same aesthetics and to the same principles: the ones of the bourgeoisie, of wealthy people.

While in Italy: The New Domestic Landscape the focus is on the human being and the potential use he could do of the space, in Domus the focus is on the appearance of the space itself. This one-side attention provokes, in my opinion, a generalization of life and its activities, which leads also to a generalization and a homogenization of the living environment. Every room looks similar to the others, in terms of shape and materials, as if the domestic activities, the domestic rituals, would need the same kind of space, the same kind of layout and atmosphere.

**Couldn't all this cause a flattening of our senses?**

**Doesn't it provoke a carelessness on the importance given to actions and the environment they happen in?**

**I M A G I N E**

I think the current tendency of being able to do everything everywhere has as a consequence that the difference among actions has been flattened.

This has led to discredit the importance every act has and its meaning.

My design proposal wants to give a specific vision on the contemporary conditions of the domestic environment.

My solution is the project of a domestic environment which takes into account the ritual aspect of the daily activities based on my own personal ideal of home.

My intention is not a formula which generates a throwback to old life-styles. It is not even the claim of imagining a house which considers some sort of universal or communal rituals, or rituals everyone has to refer to. It is rather a proposition of my own ritual spaces, in order to provide the example of a single case and, doing so, suggesting more of them.

What I realized from my personal daily routine is the lack of time I experience every time I do something. Everything happens so fast that I don't have the chance to realize it.

The exhibition Italy: The New Domestic Landscape made me reflect on the aspect of time. The examples shown in chapter 2 include in their own definition a strong time component. All those projects need time to be experienced, whether is about moving furniture to arrange a personal space, driving a car or having a journey in the endless landscape. It is also thanks to time that the user achieve a bigger awareness on the meaning of his actions.

Nevertheless, also the environment has its role in the loss of the relationship man-action-space: it doesn't tell anything about the function, it doesn't enhance it and so it doesn't help to bring the action to the level of a ritual.

The houses displayed in Domus are compact, solid. The materials and the atmospheres seem to blurry wrap all the spaces in which domestic life takes place.

**My final intention is to design a domestic environment in which the spaces dedicated to a certain activity represent micro-worlds on their own. Micro-worlds with a specific character, a very defined atmosphere and layouts which help the user to take the necessary time to experience them and feel the importance of the actions and achieve their meaning. This is the HOME 2.0.**

*Imagine to enter a house. You don't know how to define that entrance. It's not really a door, at least not only one. It is like the expansion of a door. And it let you feel that you are entering, and entering again and again. You hear your steps. You still have your shoes. Another detail which reminds you are entering, but didn't enter yet.*

*Slowly the sound of your steps gets lower. You realize it's time to take off your shoes. Everything is silent.*

*Here you are. Your kitchen. There is a wall for everything. So you can decide what to see and what to hide and what not. You can decide if to concentrate on your guests, if you have some, or on yourself. The atmosphere is strange, it's where fire and ice coexist. You put your shopping bags on the breakfast table and you open one of the door-windows.*

*Outside it's almost the sunset and there is a pleasant breeze.*

*You can see your study room from the kitchen window. It looks like a thin but stable creature, almost an insect, about to fly. You have the same feeling when you read there. This doesn't mean you don't like to read on your bed. It's just a different reading.*

*You need to take a bath. Sliding sinously. You forget the world. Together with the steam, all the problems vanish away, and you hear nothing but the echo of your moves, and sometimes you jolt, surprised by yourself.*

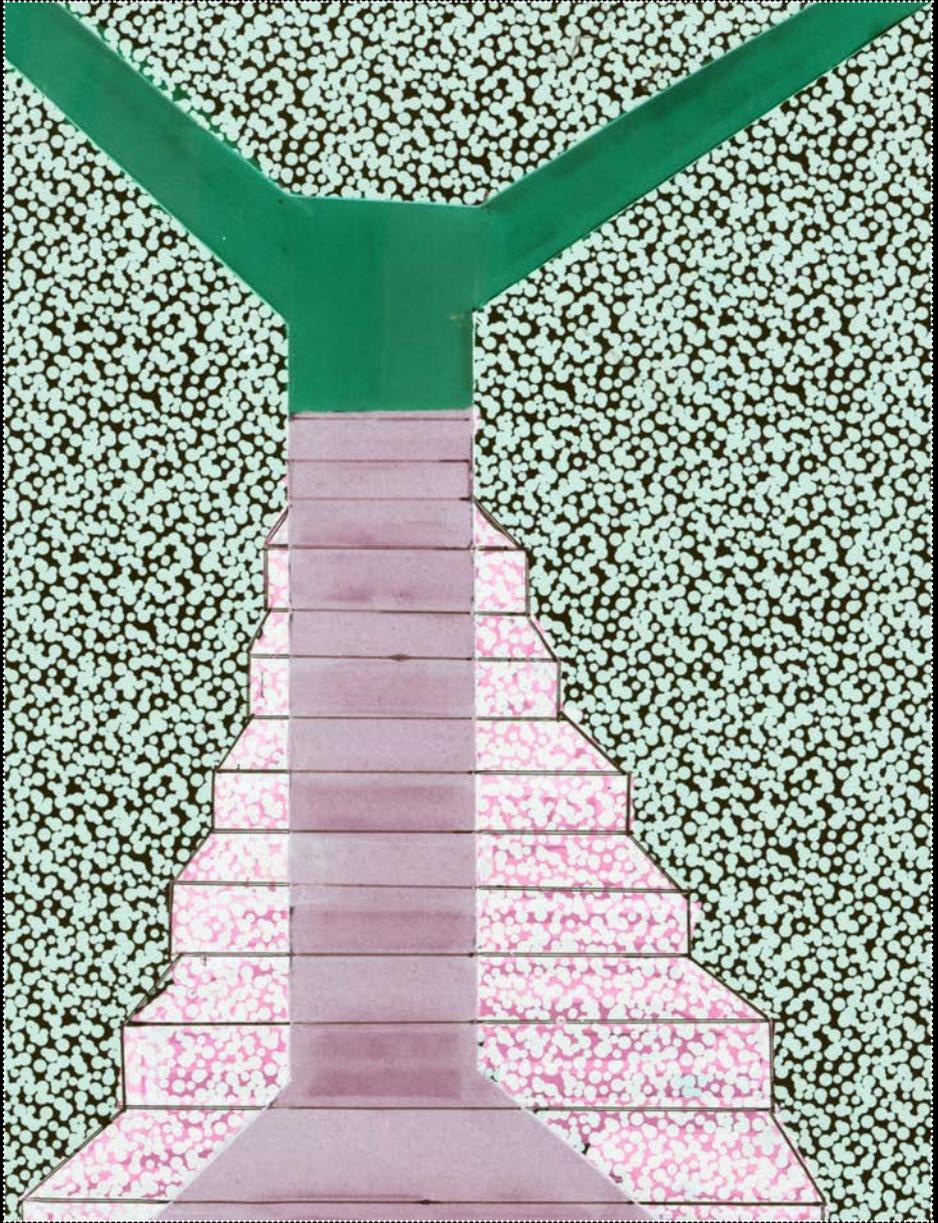
*You are tired and you go to bed. You know it's going to take a while, there are thousands of corridors, but you can decide how fast you want to get there, and the darkness on the way makes everything magic, but also scary. You like that, because you will feel safer under your blanket.*

*Here is your favorite part: projecting all your dreams on the ceiling and when the existence of other universes becomes tangible.*

*Last thought before falling asleep: the wish of waking up in a sunny day, so you can get lost in your garden dense of threes and discover again the small places where you can grab some wild flowers.*

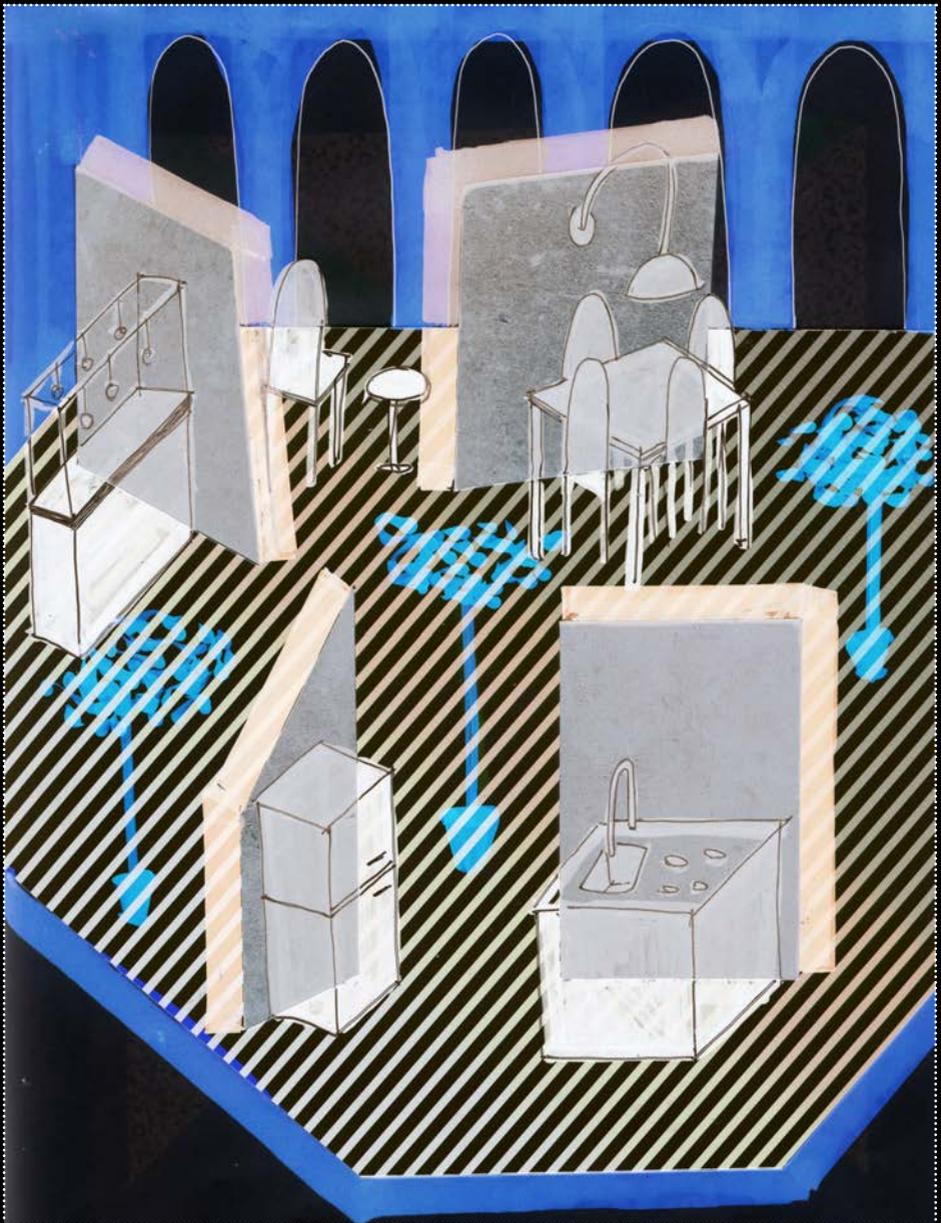




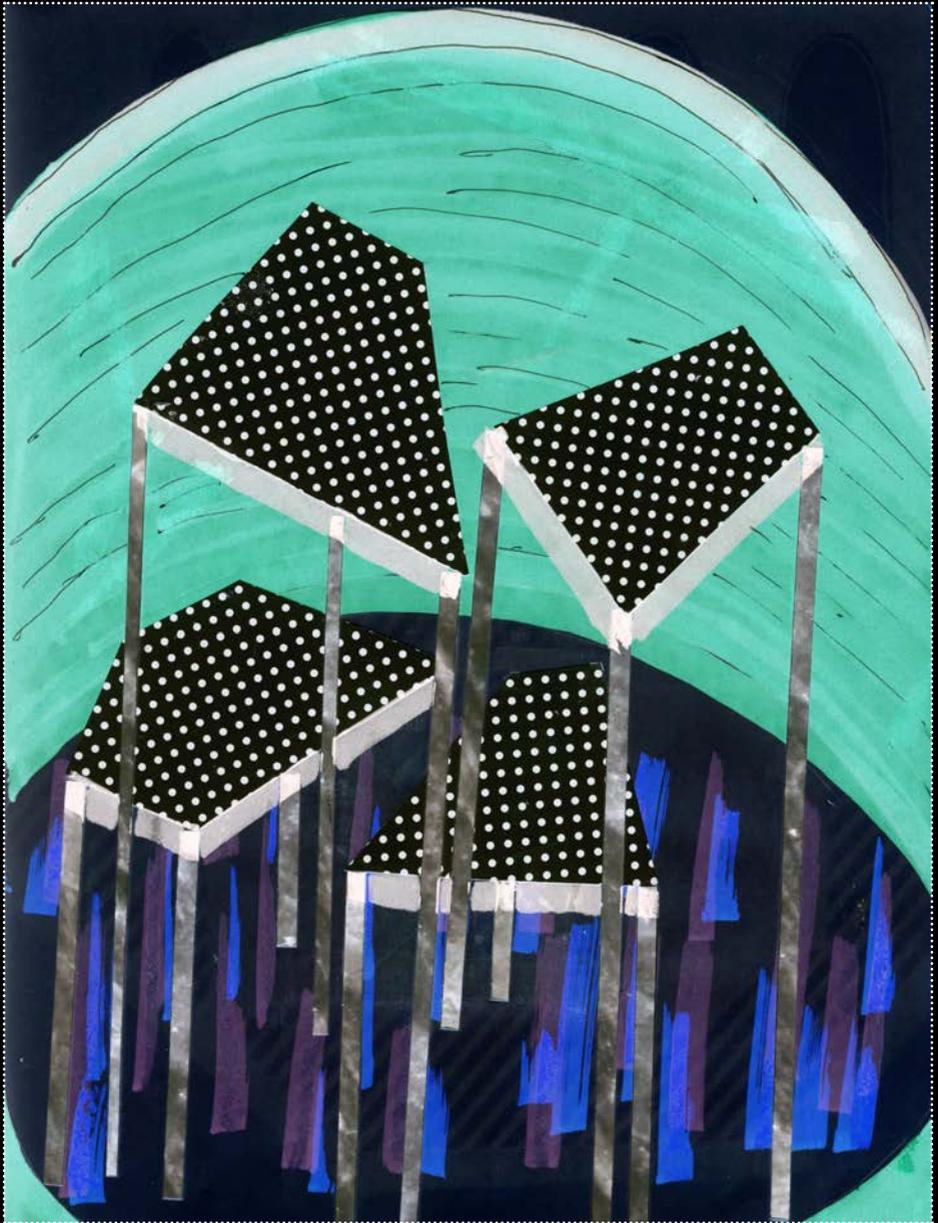


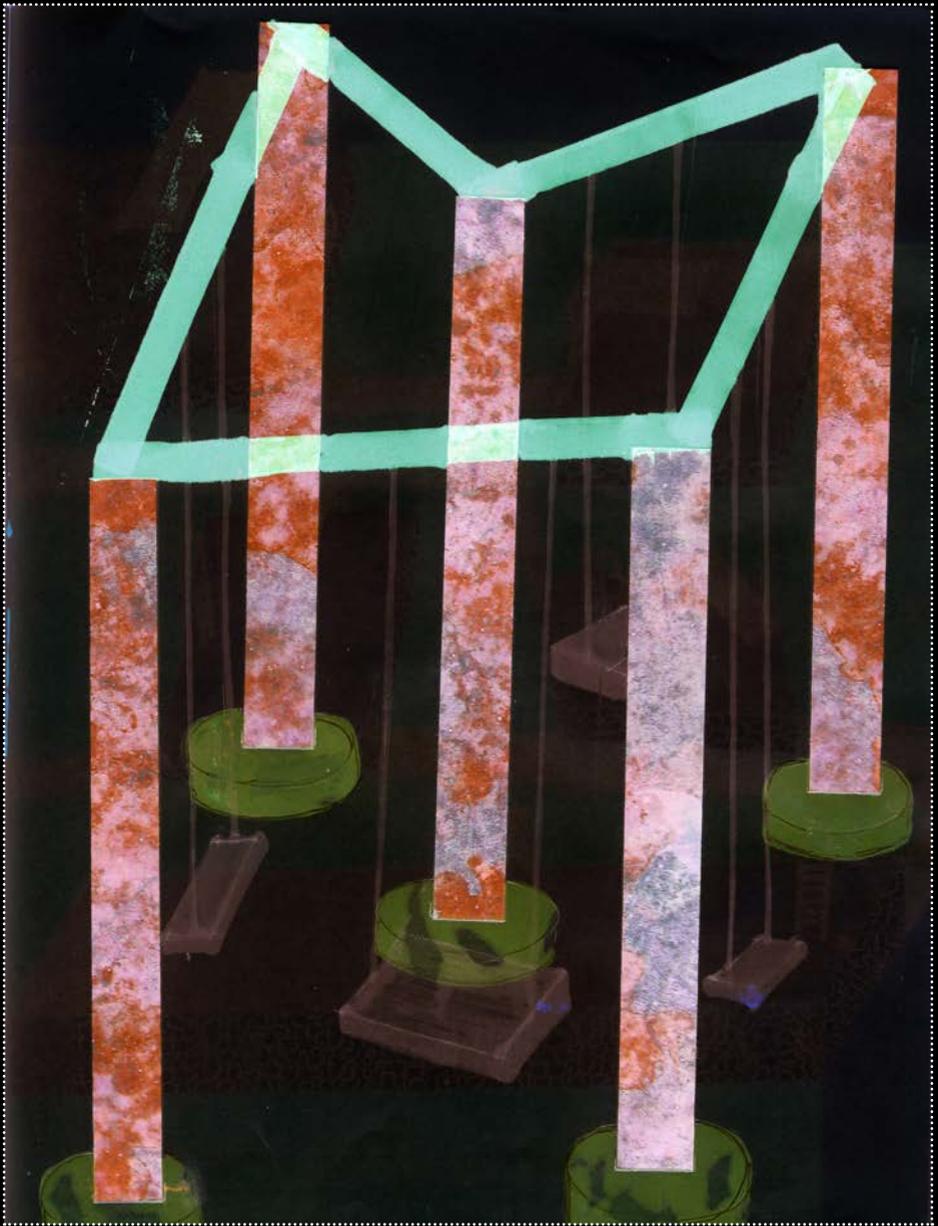
impression of an entrance

impression of a kitchen



impression of a study room





impression of a playground

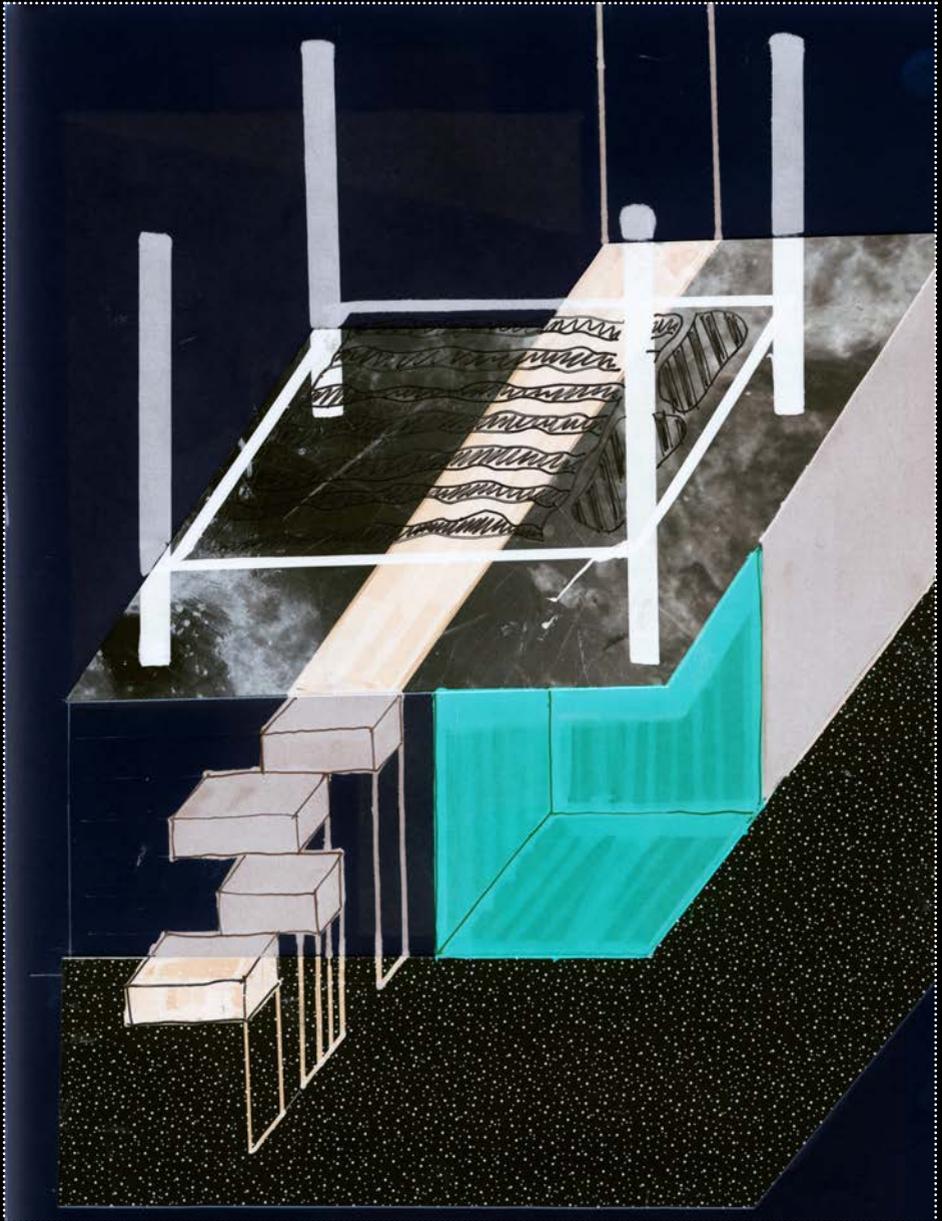


impression of a toilet

impression of a bathroom

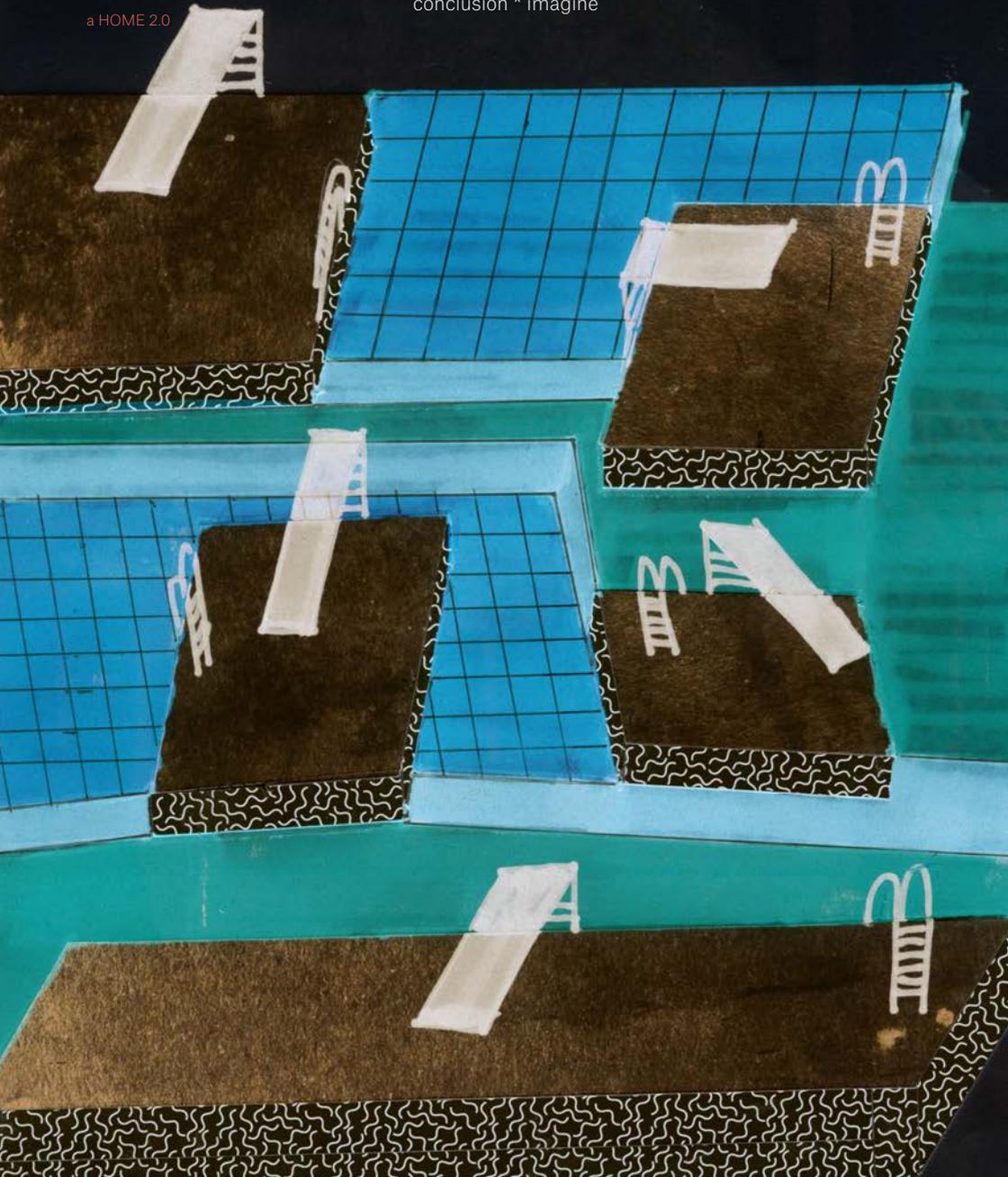


impression of a bedroom





impression of a open-air theater



impression of a swimming pool

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