DOMESTIC SCENES

This course borrows its title from Lawrence Weschler, who encourages us in his 'Domestic Scenes' to look at 'how we live?'

The seminar will be a tour d’horizon through Raumplan - Plan Libre - Non-plan. The design of a room is essential in the design process driven neither by concept nor style. Moreover, it offers an integrated approach to practices used and implied. Therefore, defining, structuring, fitting, and designing a room is an essential task of architecture. This course theme examines the room's relationship to formal and tectonic, social, cultural, and aesthetic dynamics.

The seminar will analyze the room and its associated impact on social engineering, examining theoretical writing and designs from many periods. Present in all cultures, rooms provide elegant insights into the interconnection of dwelling and life quality. Students will examine theories, principles, and practices used or implied in making rooms/spaces and putting together buildings. Materialization techniques also determine the thinking and making of spaces. The seminar experiments with the connections between thinking spaces and representation techniques.

This seminar concerns spatial responses to significant shifts in how we dwell and the impact of these changes on how the future might look. Rooms, too, should reflect the dynamics of today's culture, considering aspects of culture and context. As part of the focus on change, however, we need to consider the role of the room in society. Unfortunately, designing rooms is often reduced to programming, specifications, and optimizing processes of technologies. What is lost among these priorities is the sense of the space in service of a more robust community or an enlightened society—a design of dwelling and spatial conditions. Central to the efforts is pursuing an environment that accommodates evolving priorities and invites them.

The goal here is not to propose a theoretical analysis of spatial theories as a visionary collection of studies, nor is it to contribute to the body of criticism that surrounds the various approaches cited herein. Instead, it is simply to examine the practical value as a trigger in designing rooms and as a characterization of our collective efforts to design a sound future.

By the end of the course, students will not only have a knowledge of rooms but also will have developed a personal theory of 'how to dwell' on what they learn in the course and their own experience.