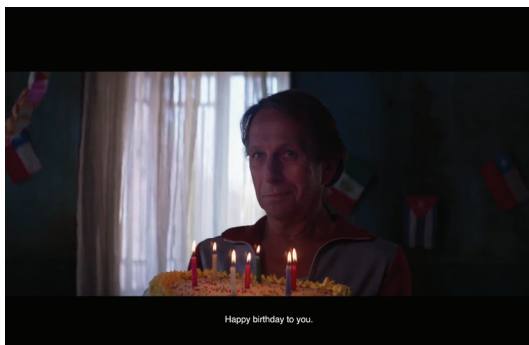


# Conceptual research



01

Incompleteness  
Loneliness  
Solitude  
Resonance  
Resistance  
Play





# 01. Case Study - Tengo miedo torero

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# 02. Network as an Eternal Structure

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# 03. Play - a Way of Questioning the World

04

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# 04. Conventillo - History of Resistance and Caring

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# 05. Earthquake and the Incomplete - What's Inside / Outside



## 06. Resonance in the Alley - relate to the world

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## 07. Loneliness and Solitude - Exclusion and Belonging

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## 08. The Minister of Play and Loneliness - Ministry of Care?

05

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## *09. Design - Which door do I take?*

06



fig. 1

The case study is set in Chile during the military dictatorship of the mid-1980s under General Pinochet, a time marked by political repression, fear, and resistance. La Loca becomes involved with Carlos, a 30 years younger guerrillero. A relationship develops between them, shaped by both emotional and political tensions. It remains unclear whether their connection is based on genuine feelings or whether Carlos is using La Loca's emotions to pursue his political goals.

**fig. 1: 35:38**





fig. 2

08

“They yelled that I was damaged goods!” said La Loca. She is an older transgender woman who belongs to a marginalized community, rejected by both society and political groups. She longs for love and acceptance but instead faces discrimination, social prejudice, and loneliness. La Loca sews and embroiders with great dedication, and she enjoys music and dance performances - sources of joy in an otherwise harsh reality. Her story reflects the difficult experiences of people living at the intersection of multiple forms of exclusion.

**fig. 2: 41:47**

**fig. 3: 56:26**

**fig. 4: 56:34**



fig. 3



fig. 4

**ONLY THE NETWORK IS  
ETERNAL – THE NETWORK IS  
EVERLASTING.**

**THERE IS ALWAYS  
SOMEONE ASLEEP AND  
SOMEONE AWAKE,  
SOMEONE DREAMING ASLEEP,  
SOMEONE DREAMING AWAKE,  
SOMEONE EATING,  
SOMEONE HUNGRY,  
SOMEONE FIGHTING,  
SOMEONE LOVING,  
SOMEONE MAKING MONEY,  
SOMEONE BROKE,**



SOMEONE TRAVELLING,  
SOMEONE STAYING PUT,  
SOMEONE HELPING,  
SOMEONE HINDERING,  
SOMEONE ENJOYING,  
SOMEONE SUFFERING,  
SOMEONE INDIFFERENT,  
SOMEONE STARTING,  
SOMEONE STOPPING,  
*ONLY THE NETWORK IS ETERNAL*  
*THE NETWORK IS EVERLASTING.*

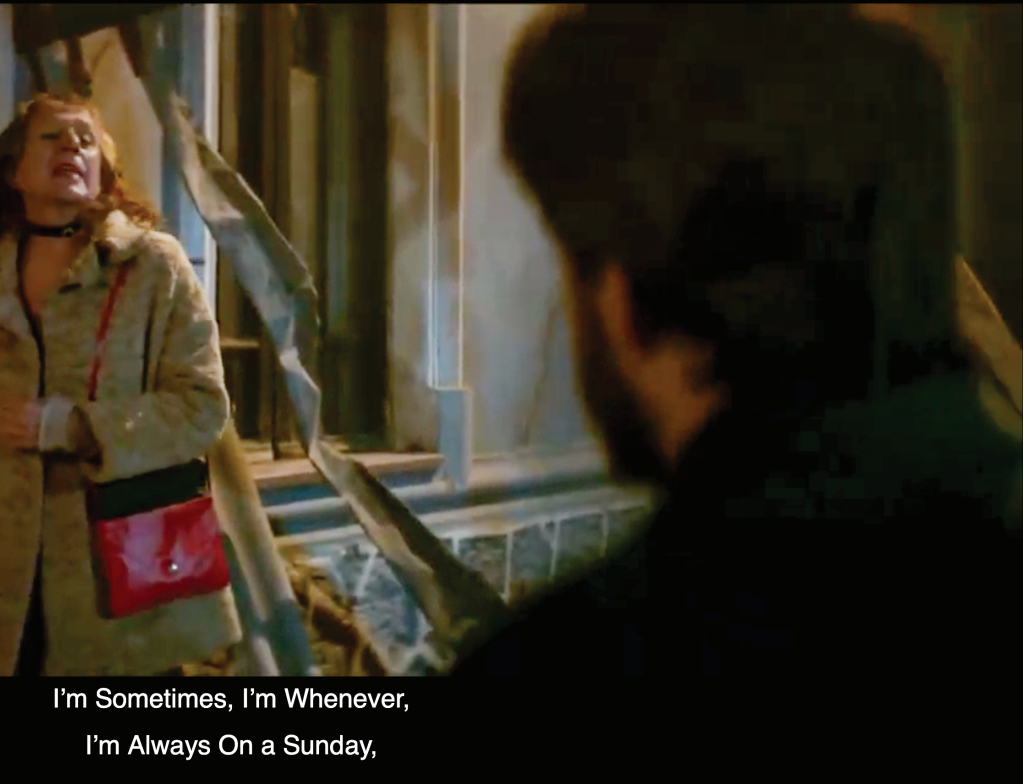
11

ROBERT FILLIOU



fig. 5





13

I'm Sometimes, I'm Whenever,  
I'm Always On a Sunday,

Robert Fillious vision of a global network without hierarchies, where time and space are just concepts, connects with his ideas of a more beautiful, comfortable, and enjoyable life.



fig. 6



Invite me to sin

15

Parallels can be observed between La Loca's way of navigating her fragile situation and Robert Filliou's concept of play and the network. While games are typically defined by rules, Filliou viewed play as a continuous process of questioning those very rules. In his understanding, play represents not only a mode of action but also a way of thinking and living. Throughout her life, La Loca challenges both the worldview of the military regime and that of the revolutionaries, embodying this spirit of resistance and redefinition.

16



fig. 7



17

The Conventillos with their alleys and courtyards were originally built by wealthy landlords to make money. Over time, this led to interesting social movements in South and Central America. As early as the 1900s, the alley became a social meeting place and a site of resistance. Women played an important role in these movements. People used the alley to hang laundry. Children played soccer. A fire burned in the street for most of the film. Since the apartments were very basic (some rooms had no windows), the alleys and courtyards became spaces for cooking together.



18 fig. 8

**fig. 8: Historical photograph of a conventillo**  
**fig. 9: Historical photograph of a conventillo**





fig. 9

20



fig. 10

fig. 10: 24:08





21

The case study also reflects something fragile and unfinished, something damaged. The earthquake that shook Santiago at the time is visible both in the alley and the apartment. In this context, the themes of incompleteness, process, and damage are especially strong.



fig. 11



fig. 12

Cooking takes place outdoors. Furniture we usually associate with indoor use stands on the street. Some rooms are not windproof and not closed off with windows, but are loosely enclosed with corrugated metal. The apartment's water basin is located on the terrace, and in the alley a fire burns where washing is done. The telephone is located at the shop, which also displays part of its goods outside in a small inner courtyard. These spatial arrangements reflect a different relationship to climate.

24



fig. 13



Hartmut Rosa's Resonance Theory explores how people can maintain fulfilling relationships with the world in an increasingly accelerated society. He criticizes modern life for being driven by growth, efficiency, and control - dynamics that often lead to alienation.

As an alternative, Rosa proposes the concept of resonance: a vibrant, reciprocal relationship between individuals and the world, in which one feels affected and is able to respond. Resonance can occur in experiences with nature, art, human relationships, or even in work - anywhere genuine connection is possible. A key aspect is that resonance cannot be forced; it remains uncontrollable or "unavailable."

The goal of the theory is to offer a life-world alternative to the alienated modern condition - a way of relating to the world that is based not on control, but on meaningful connection.

Rosa identifies three main spheres of resonance through which individuals can experience a meaningful connection with the world:

25

Horizontal resonance – between people (e.g. friendships, love, political communities)

Diagonal resonance – with the material world (e.g. nature, art, music, technology)

Vertical resonance – with existential or transcendent questions (e.g. religion, spirituality, worldviews)

In the Conventillo two spaces are especially important, the apartment and the alley with the kiosk. These spaces and actions are marked with three colors inspired by the three spheres of Rosa.

26



fig. 14



fig. 14: 12:31







fig. 15

28



fig. 15: 47:29  
fig. 16: 11:13





fig. 16

A interesting place in the alley is a small shop that sells food and offers a telephone service. The phone makes the shop an important place for La Loca outside of her apartment. The woman working there almost seems like a guardian possibly maintaining a form of social order. The shop also creates a sense of openness in the narrow alley. Surrounded by a fence and trees, it stands in contrast to the dense surroundings.



fig. 17: 33:53



fig. 17



31

In the film, the apartment of la loca also becomes a symbolic place of resistance and breaking rules. Carlos, the revolutionary, stores boxes of weapons, and secret meetings take place. This rather strict (docmatic) worldview still leaves room for interpretation and invites us to rethink old ideas.

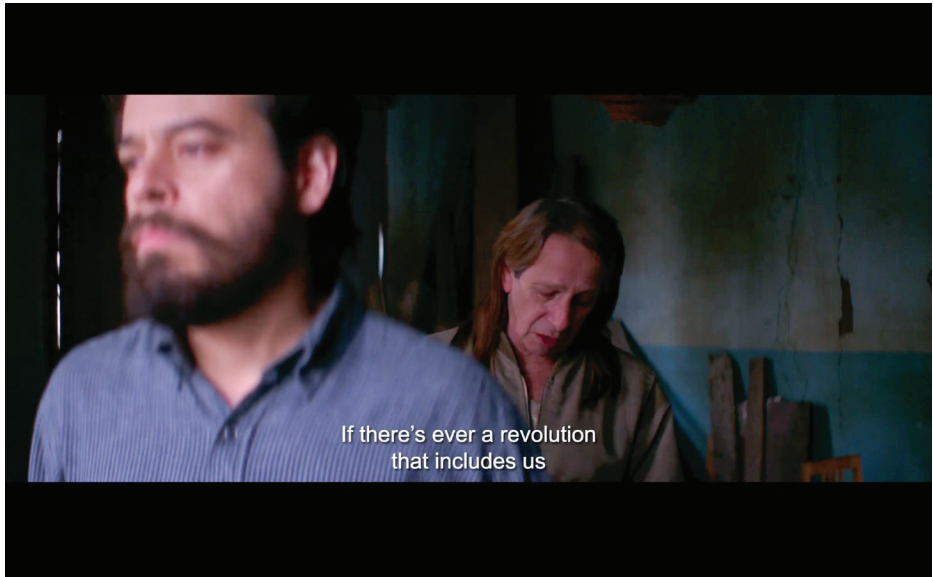


fig. 18

Loneliness comes from personal, social, and life circumstances. Events like moving or losing someone change social structures. The way we think and feel determines whether loneliness seems temporary or permanent, regardless of how many social contacts we actually have.

**fig. 18: 56:45**

**fig. 19: 1:26:44**

**fig. 20: 1:26:47**



fig. 19



fig. 20

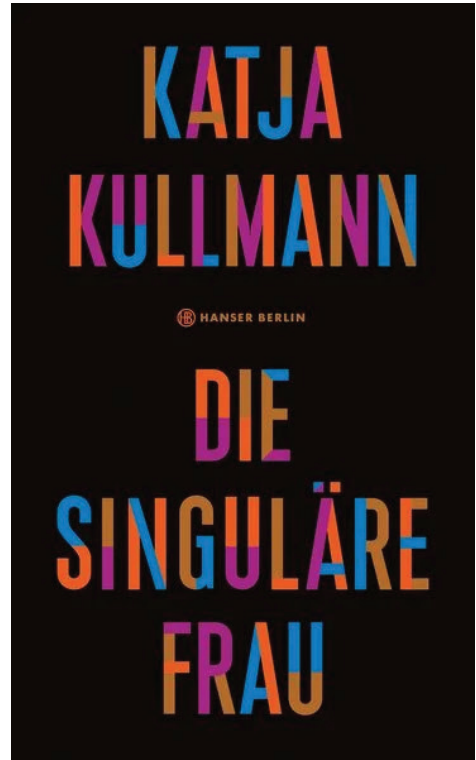


fig. 21

Katja Kuhlmann's text looks at the lives of single women in a society that is still focused on couples, family life, and traditional gender roles. She asks how women can define themselves outside of these expectations, and what kinds of spaces and ideas help them do that.

A key question she asks is: ***"What is a woman if she doesn't take care of others, doesn't miss anyone, and doesn't seduce?"*** This challenges the usual roles that women are expected to play, being caring, emotionally dependent, or attractive.

Esotericism is one of the ideas she explores. It's not just about spirituality, but about looking for new ways to find meaning or direction in life. For many women, it helps to imagine a "nameless force" that gives a sense of connection or purpose, something outside of religion or strict social systems. But this search is also shaped by modern pressures like self-improvement and self-care, especially in today's world where everything is about performance and success. In this mix, the image of the witch is interesting. She is independent, connected to nature, and rebellious. A strong symbol for women who don't want to fit into traditional roles.

35

Kuhlmann also describes the cinema as a good example of a place where women can be alone without being judged. It's a space where being on your own is normal and accepted. The cinema represents something bigger: the right to take time for yourself, to withdraw from the constant pressure to be socially active or emotionally available.

In big cities, more women live alone than men. For Kuhlmann, this is not something negative, it shows independence. The city becomes a kind of partner: it offers variety, connection, and freedom, without asking for long-term commitment. In this urban life, people can feel connected through friendships, work, or shared experiences, instead of relying only on traditional relationships.

But women living alone isn't a new thing. Kuhlmann mentions the Washington Women's Hotel in Manhattan, which was built in the early 1900s as a safe place for working women. This shows that the wish to live independently has been around for a long time, even if it hasn't always been recognized or supported.

In society today, romantic relationships are still seen as the best or most "complete" way to live. This idea is called amatonormativity, the belief that everyone should be in a couple to be truly happy. Women who live alone often have to deal with this belief. They may enjoy their freedom but still feel pressure to explain their choices or deal with judgment from others.

36 Sociologist Jill Reynolds talks about how single women think about themselves, and she describes four common types: The sad type feels lonely or like something is missing. The angry type rejects the pressure to be in a relationship. The calm type accepts being single as just part of life. The joyful type celebrates being single as something positive and freeing. These different ways of thinking show how complex it is to live as a single woman today, and how much those feelings are shaped by what society expects.

Sociologist Andreas Reckwitz also gives a helpful idea: the "singular society." In this kind of society, everyone is supposed to be special and unique. That doesn't just apply to careers or hobbies, it also changes how people see relationships. Traditional couples and families are no longer the only way to live. Other forms of living together or being close to others are becoming more normal.

Kuhlmann talks about this change in relationships, too. She says we now see new types of close connections, what she calls primary relationships, that aren't always romantic or based on family. Deep friendships, creative partnerships, or chosen families can offer the same love and support as a marriage.



Finally, Kuhlmann points out that many ideas about the “perfect woman” are unrealistic. The phrase “The girl you want does not exist” shows how some expectations are just fantasies. They put pressure on women to be everything at once, kind, beautiful, available, understanding, and that’s simply not real. Breaking away from these ideas is part of finding a more honest and freer way to live.

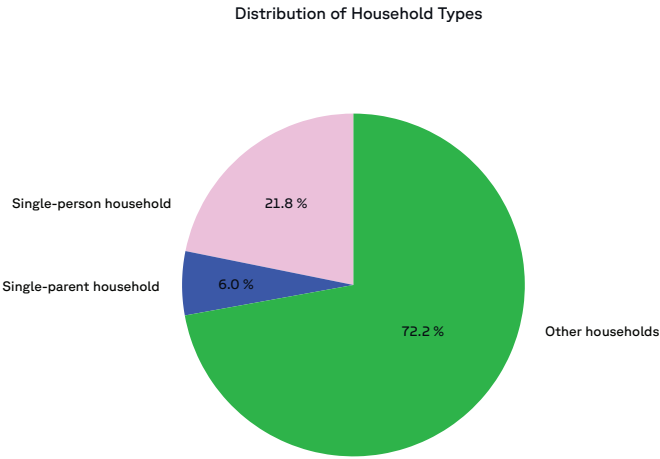


fig. 22

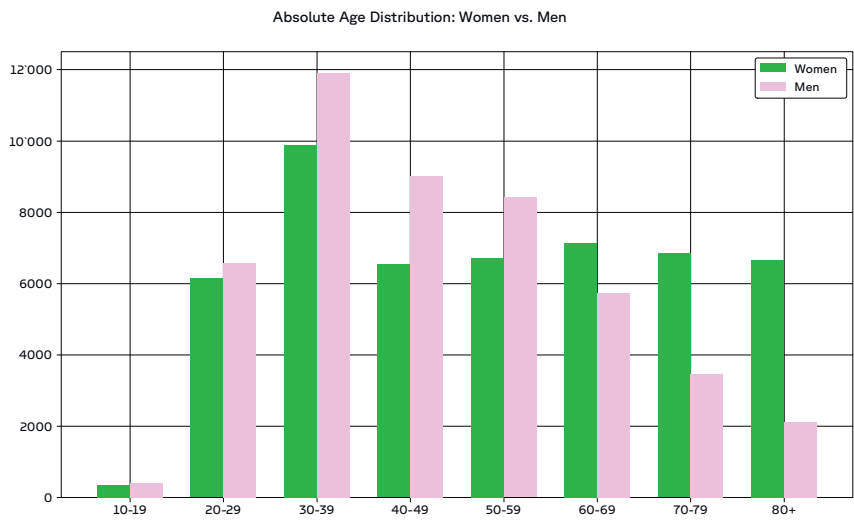


fig. 23

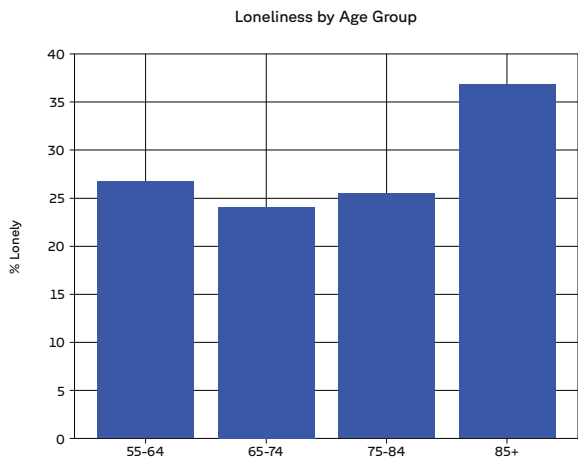


fig. 24

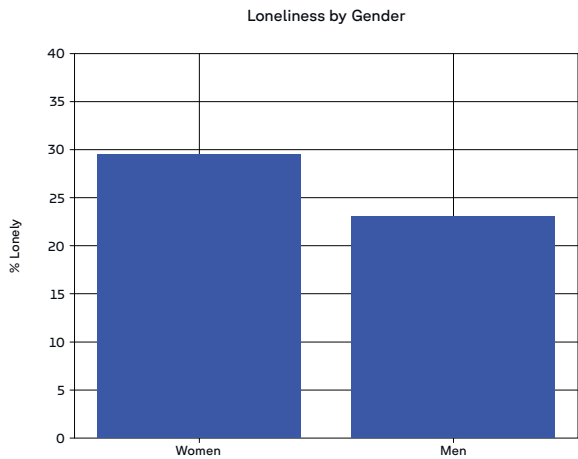


fig. 25

- fig. 24: Loneliness by Age Group
- fig. 25: Loneliness by Gender
- fig. 26: Loneliness by Material Status
- fig. 27: Loneliness by Financial Situation

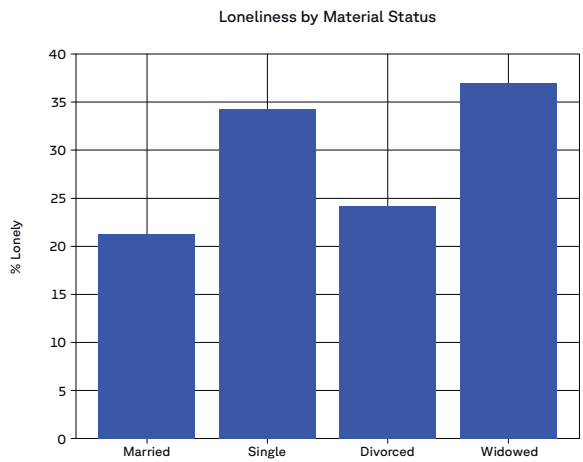


fig. 26

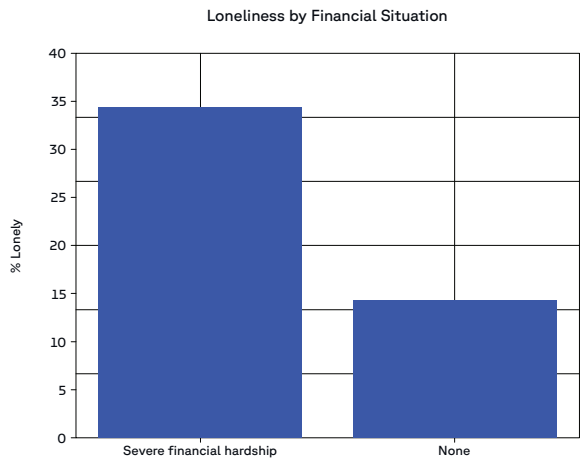


fig. 27

Understanding Loneliness

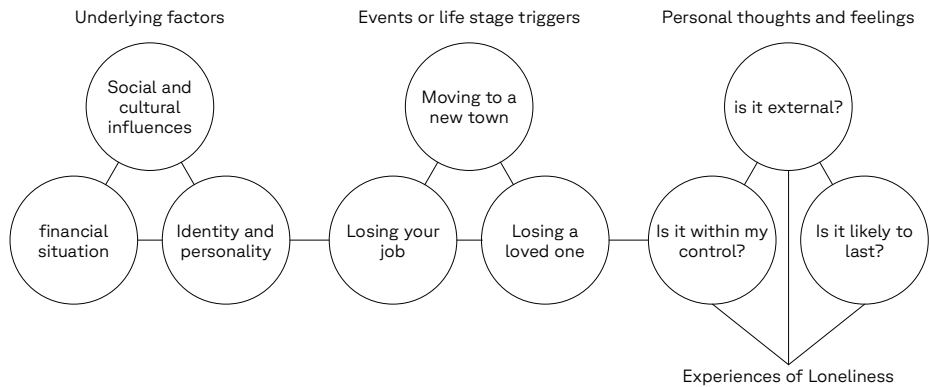
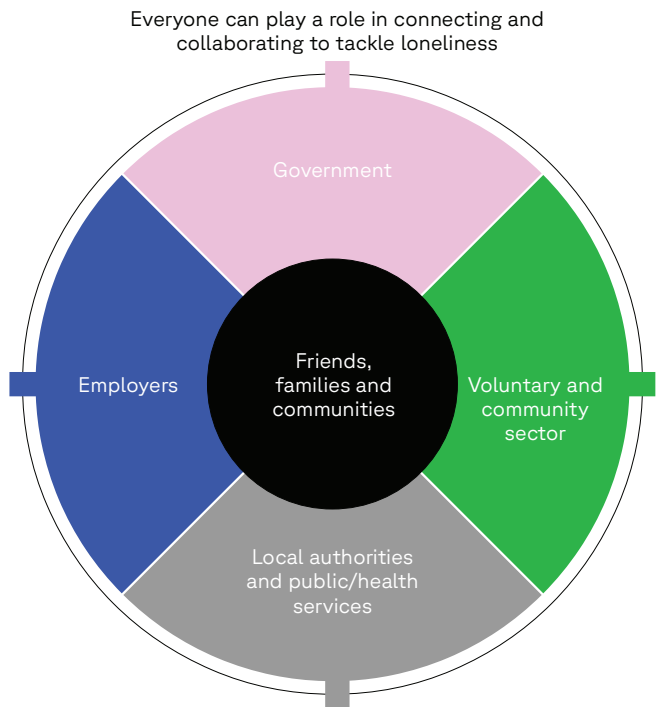


fig. 28

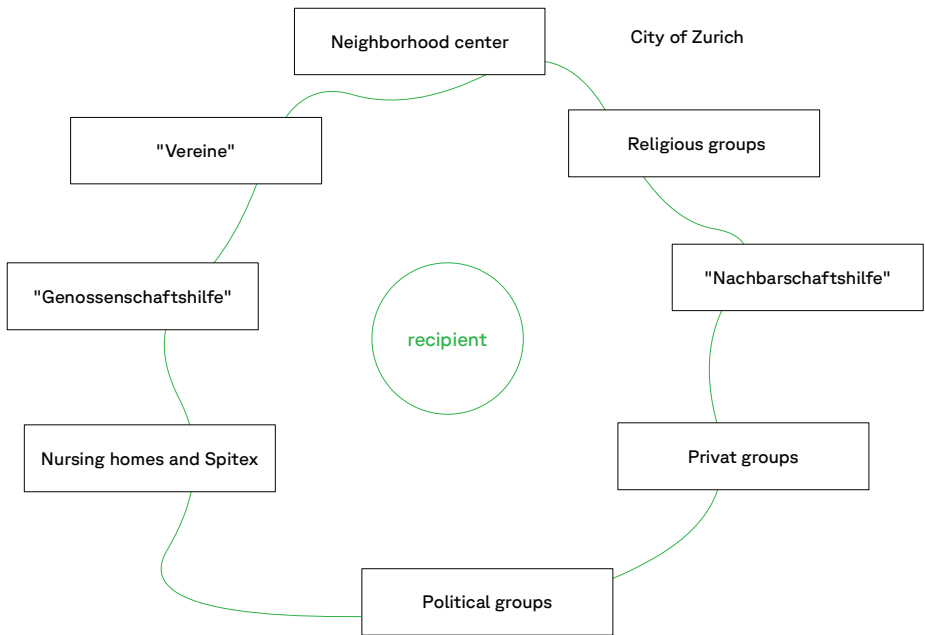


43

Roles and Actions

- Support and connect with friends, neighbours and community groups, through volunteering and participation
- Provide leadership and policy while encouraging network creation for sharing, learning and innovation.
- Help to build personal and community resilience, through skills, training and service delivery
- Commission services and provide holistic health approaches through Health and Wellbeing Boards and provisioning community space and transport.
- Provide increased support to employees, customers and the communities they serve.

fig. 29



44

fig. 30

fig. 30: Network  
fig. 31: Goverment Organisations in other countries



*Minister for Loneliness and Isolation in  
Japan*

*The minister for loneliness, equalities  
and civil society in United Kingdom*

fig. 31





