

FABULOUS AGING

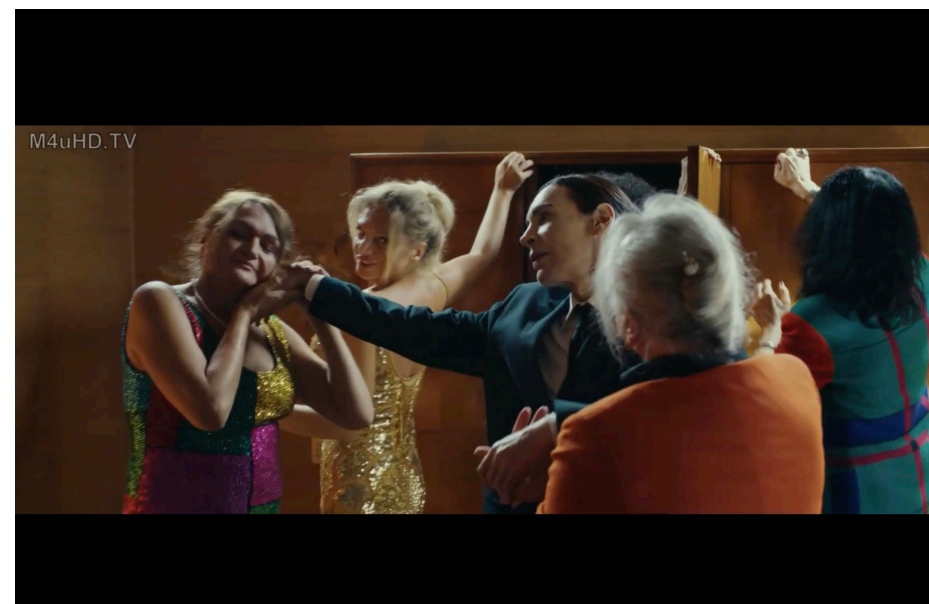
case study: le favolose

LE FAVOLOSE

2022

Le Favolose is an Italian film directed by Roberta Torre that blends documentary and fiction. It follows five transgender women who reunite to honor their late friend, Antonia, who was buried in male clothing against her will. To correct this injustice, they meet in a place they call „the villa“ and playfully stage a séance, conjuring Antonia’s presence with a magical powder, dressing her in the green dress she had wished to be buried in.

The sisters not only share their experiences as part of a marginalised community, but also a closet full of extravagant dresses, a children’s pool to play in the garden, a table where they exchange memories and dreams and a bath brimming with white foam. This villa is a creation and an imagination of a space that challenges the conventional, a space of mutual care, intimacy and solidarity.





*The truth is
that between madness and drama
we have always preferred the show.*

*This closet was our spaceship
which took us to distant worlds.*

*Every summer took us back
to when we were girls,
looking for the light, dancing and joking,*



*I am just curious,
how did you come up with this idea?*

DISCRIMINATION OF TRANS PEOPLE

REPORT BY AMNESTY INTERNATIONAL

1. Legal and Institutional Discrimination

Many countries lack legal recognition of gender identity, forcing trans people to live with identification documents that do not match their gender expression. Discriminatory laws and policies often prevent trans people from accessing healthcare, education, employment, and housing. In some countries, laws criminalize transgender identities or expressions, leading to arrests, harassment, and violence.

2. Violence and Hate Crimes

Trans individuals, particularly trans women of color, face disproportionately high rates of violence, including physical assault, sexual violence, and murder. Hate crimes against trans people are often underreported and inadequately investigated by authorities, perpetuating a culture of impunity.

3. Healthcare Barriers

Trans people frequently encounter discrimination and stigma in healthcare settings, leading to denial of care or inadequate treatment. Access to gender-affirming healthcare, such as hormone therapy and surgeries, is often restricted or unavailable due to cost, lack of trained providers, or legal barriers.

4. Social Stigma and Exclusion

Trans people face widespread societal stigma, leading to social exclusion, bullying, and mental health challenges. Family rejection and community ostracization are common, forcing many trans individuals into poverty or homelessness.

5. Intersectional Discrimination

Trans people who belong to marginalized groups (e.g., racial minorities, migrants, or people with disabilities) face compounded discrimination and are at even greater risk of violence and exclusion.

6. Advocacy and Recommendations

Amnesty International calls on governments to implement anti-discrimination laws, recognize gender identity, and ensure access to healthcare and legal protections for trans people. The organization urges authorities to investigate and prosecute hate crimes against trans individuals and to promote public awareness campaigns to combat stigma and prejudice.

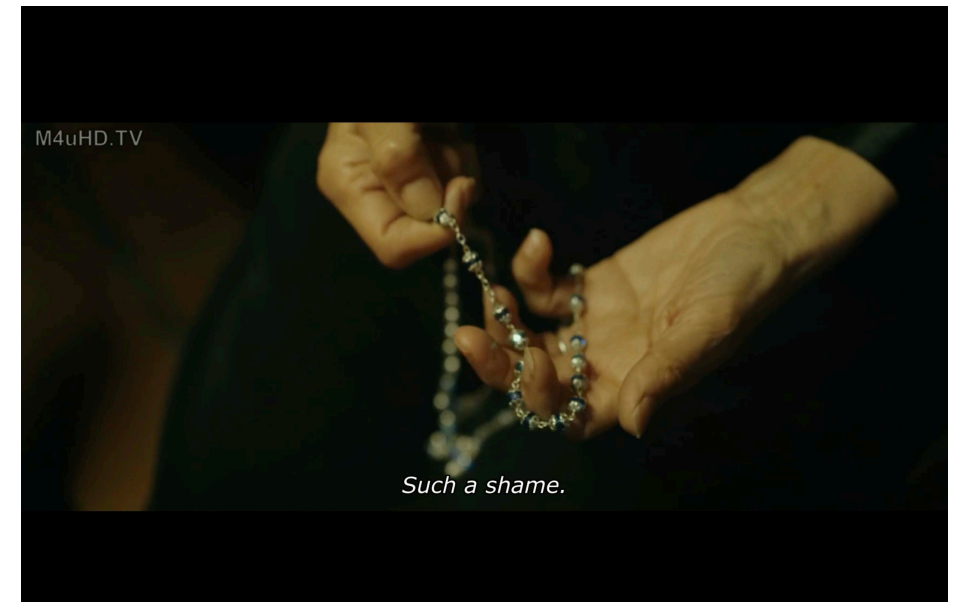
FUNERAL BUREAUCRACY

EXAMPLE IN SWITZERLAND

According to Swiss law, the wishes of the deceased take precedence. The legal framework for organizing funerals in Switzerland, and many other places, is structured around a traditional understanding of „next of kin,“ which heavily emphasizes biological and formal relationships. Friends, Lovers, Flatmates etc are not included.

The hierarchy for decision-making authority in funeral arrangements typically follows this order:

1. Registered partner
2. Children
3. Parents
4. Siblings
5. Other relatives
6. Municipality



LONELINESS AND POVERTY IN AGE

In Switzerland, 300'000 seniors live below the poverty line.

Women, non-Swiss citizens, and people who don't follow normative linear life paths are particularly at risk.

The AHV (1st pillar) is not sufficient on its own. Without contributions from the 2nd (occupational pensions) and 3rd pillars (private savings), retirement income may not cover living costs.

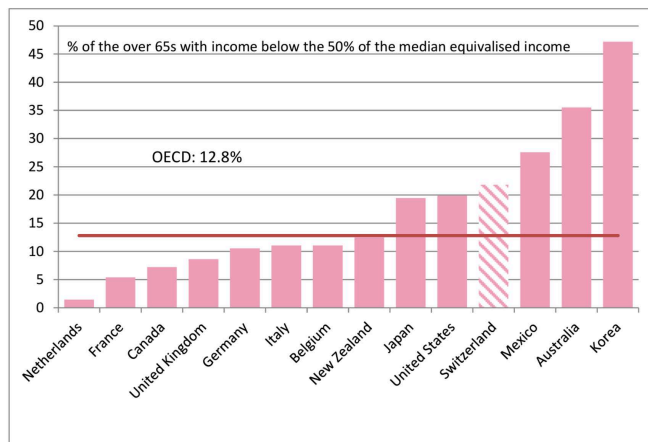
People living in poverty frequently face reduced opportunities for social engagement and participation in community events or

visiting loved ones, which can lead to isolation and loneliness.

In Switzerland, one in four people over the age of 55 is affected by loneliness (26%), which corresponds to approximately 444,500 individuals.

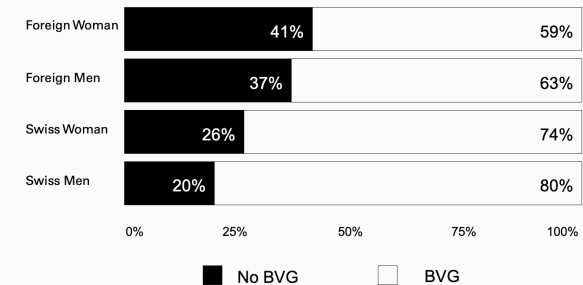
** Statistics on loneliness in relation to poverty in old age are inherently vague, as loneliness is a deeply subjective experience that resists quantification; nevertheless, the data highlights a correlation between economic hardship and social isolation, pointing to the urgent need for supportive, shared infrastructures and community programmes.*

Poverty rates among the over 65s, late 2000s

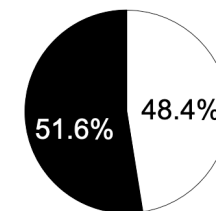


<https://pwiweb.uzh.ch/wordpress/blog/2023/02/23/altersarmut-in-der-schweiz-ist-weiblich-und-hat-migrationshintergrund/>

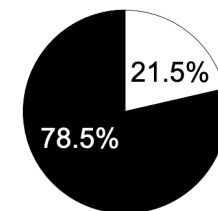
Approximately 40 percent of foreign women have no occupational pension (BVG).



PEOPLE WITH MAJOR FINANCIAL DIFFICULTIES



PEOPLE WITH NO FINANCIAL DIFFICULTIES



■ LONELY
□ NOT LONELY

<https://www.bfs.admin.ch/bfs/de/home/statistiken/wirtschaftliche-soziale-situation-bevoelkerung/gleichstellung-menschen-behinderungen/individuelles-wohlbefinden/soziale-kontakte.html>

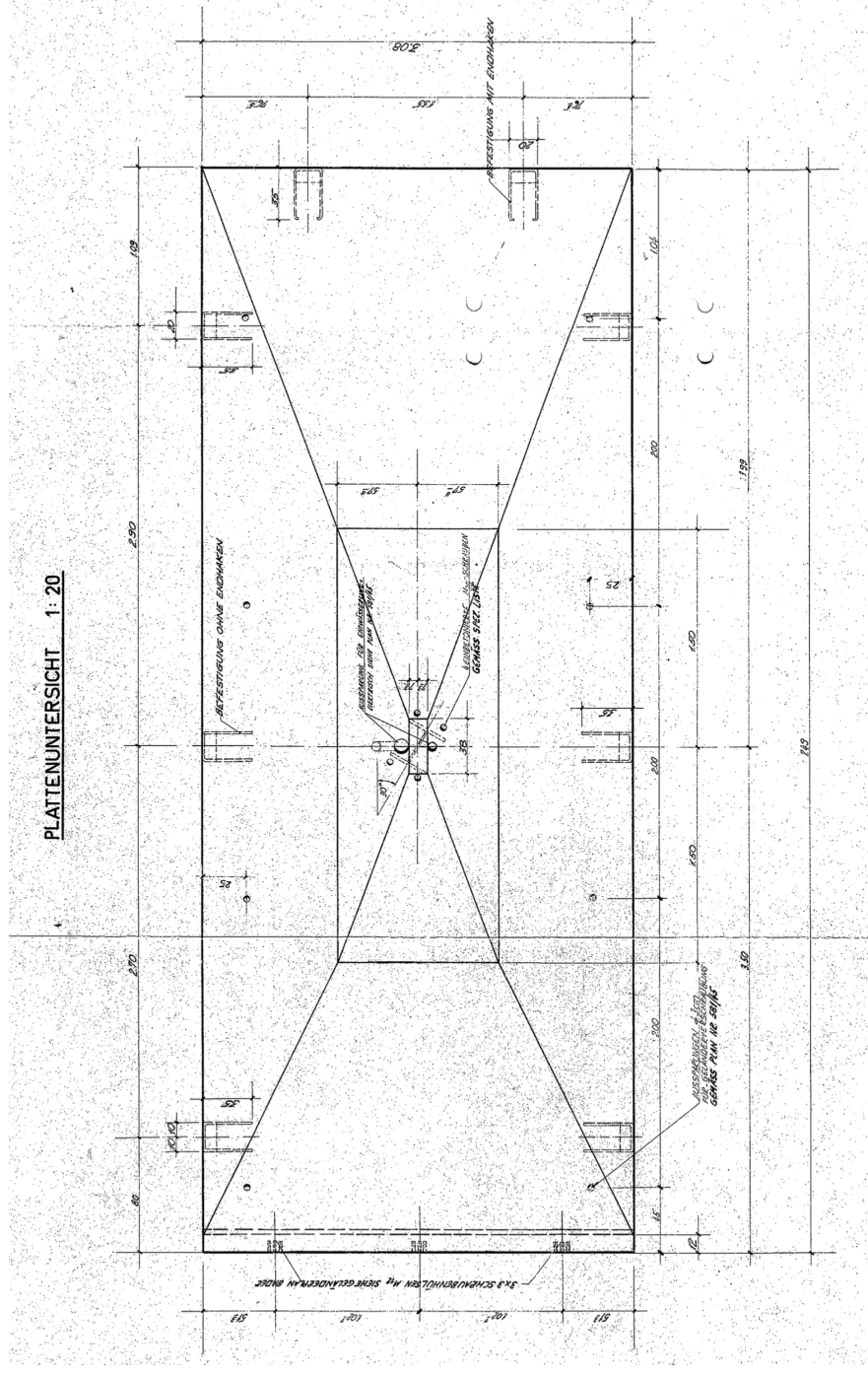
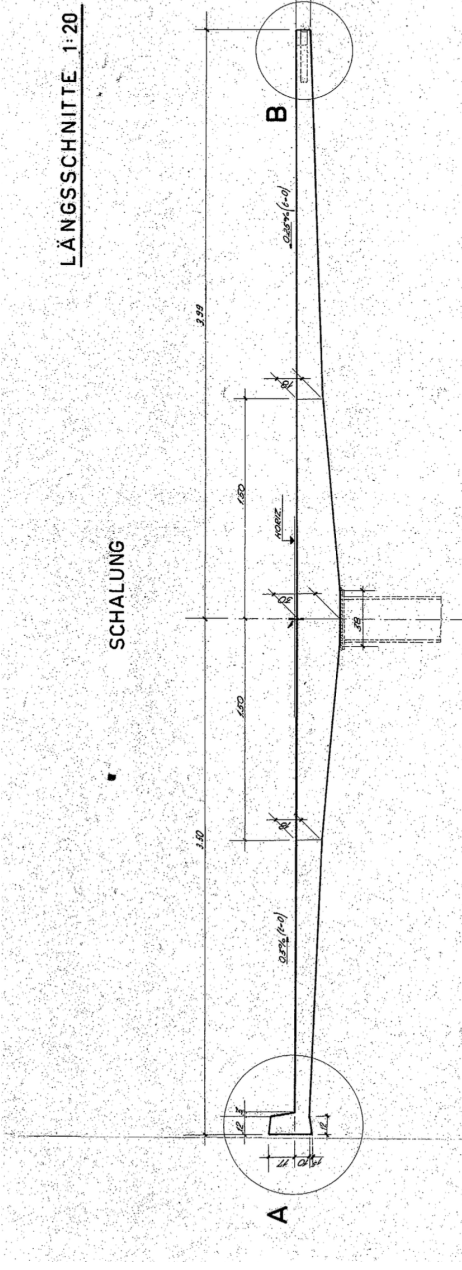
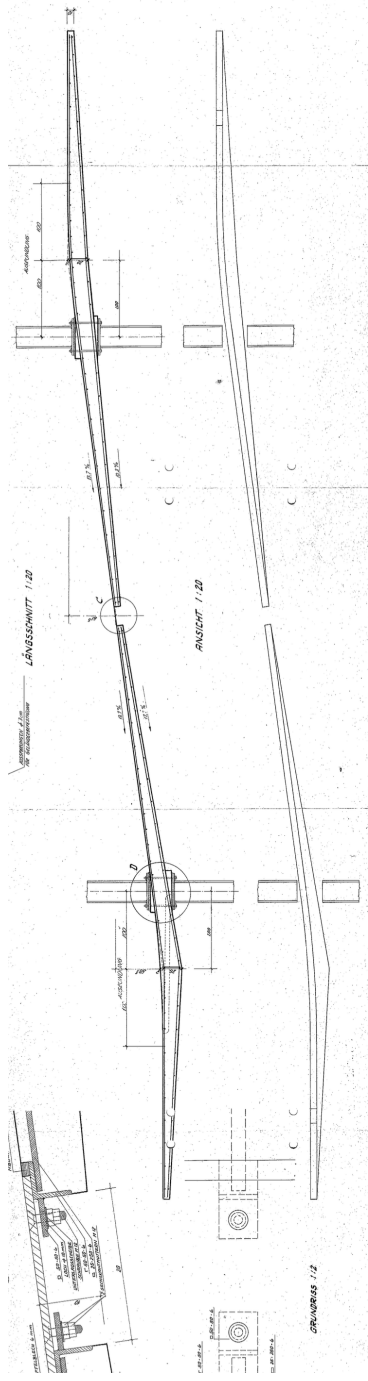
Site

CAR PARK SHELQUAI



1965, M.R.Ross





1996-2000, first transformation by Schaublin Architekten

RESPONSE TO OPEN DRUG SCENE

During the 1980s and early 1990s, the open drug scene („needle park“) was located at Platzspitz close to the site.

Platzspitz was eventually cleared in the mid-1990s, and the drug scene was pushed out.

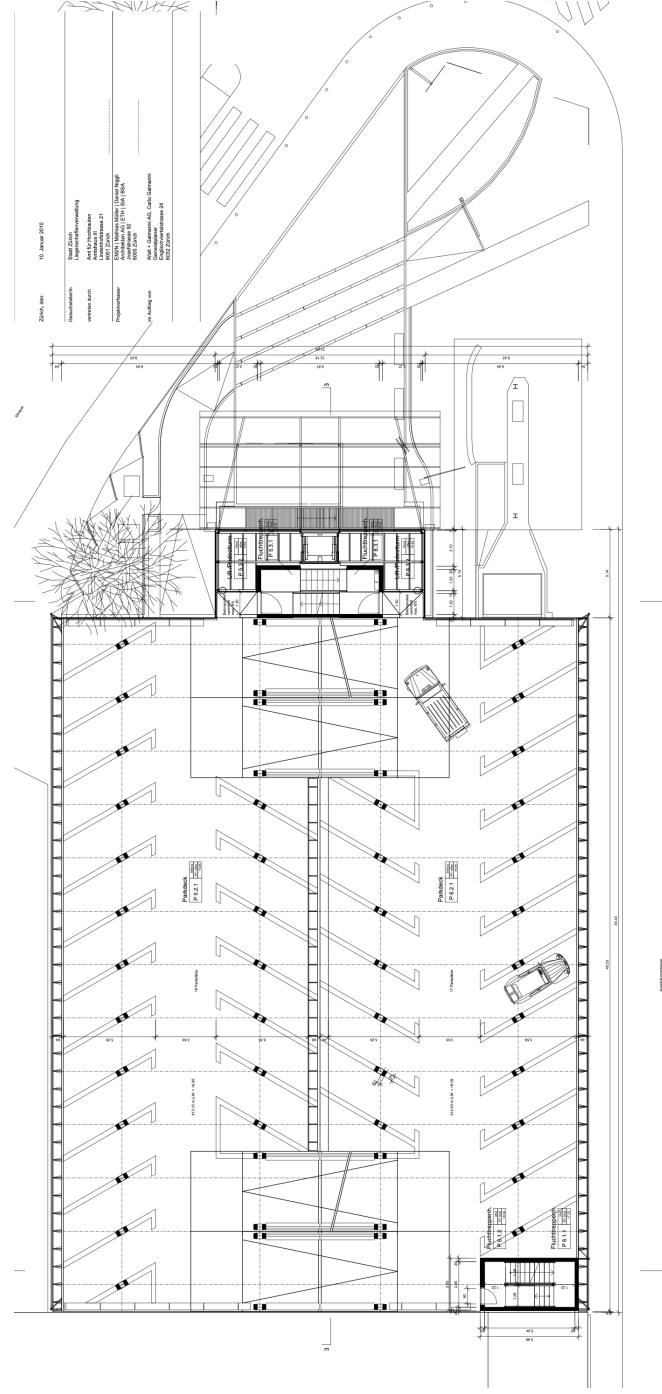
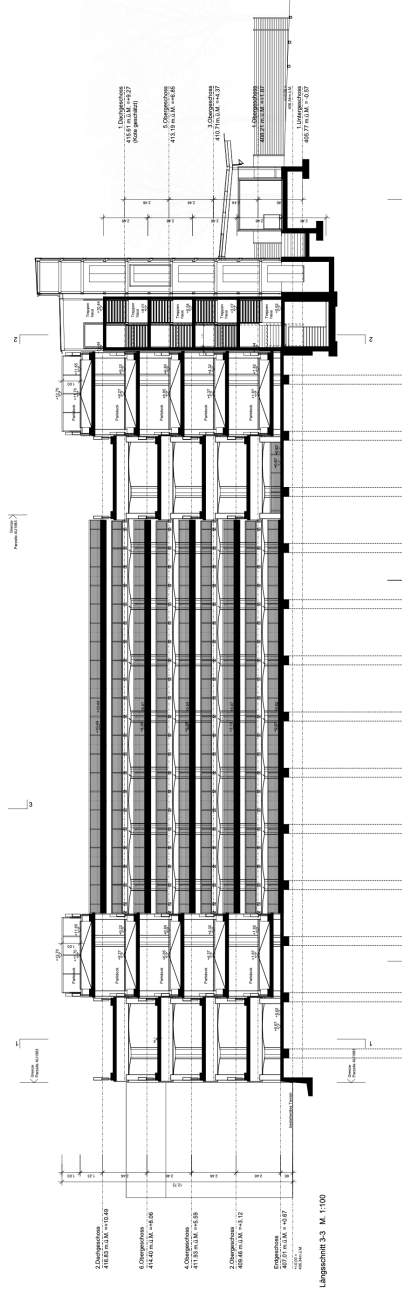
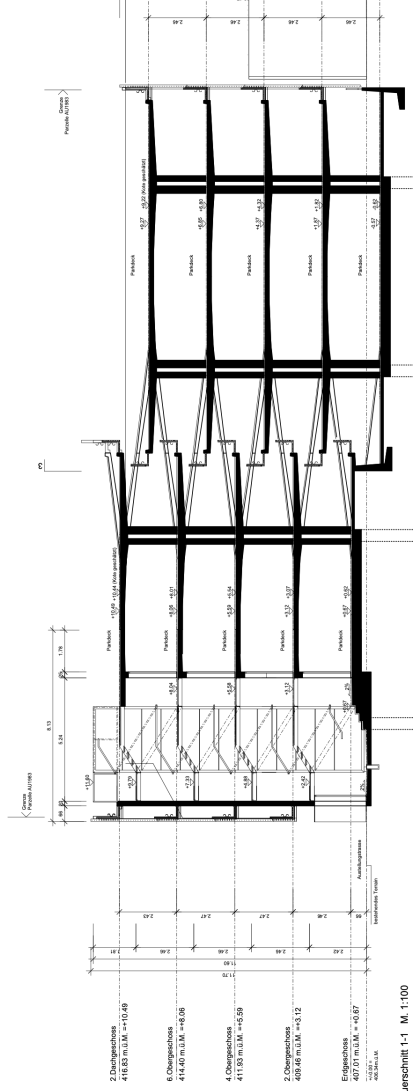
The glass railings on the carpark are a response to the open drug scene and were installed as part of efforts to increase visibility and surveillance in the area, making it harder for illegal activities like drug use and dealing to take place without being noticed.



TODAY

2009-2010, transformation by EM2N Architekten AG











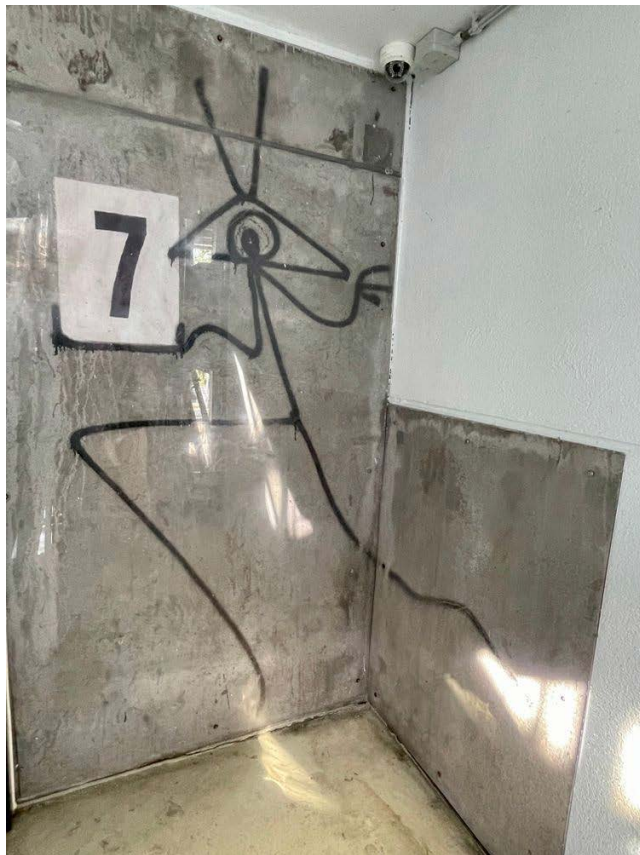
HARALD NÄGELI

SIHLQUAI

Two works by the artist are found in the southern staircase (1978).

Harald Nägeli, often dubbed the "Sprayer of Zurich," gained notoriety in the late 1970s for his provocative graffiti art that appeared across Zurich, capturing the public's imagination and challenging traditional notions of art and vandalism. His distinctive style, characterized by minimalist stick figures and abstract forms, made a

significant impact on the street art movement and highlighted the intersection of art, politics, and public space.



site

CONTENT

BILDUNGSMEILE SIHLQUAI

The government council (Regierungsrat) has adopted the regional strategy „Berufsbildungsmeile“ for Zurich to improve the spatial situation of vocational schools (Berufsfachschulen). Due to population growth in the Canton of Zurich until 2040, the number of students is expected to increase, necessitating new school space strategies.

A Bildungsmeile will be established in District 5, as the current distribution of vocational schools across multiple, sometimes inadequate buildings is impractical.

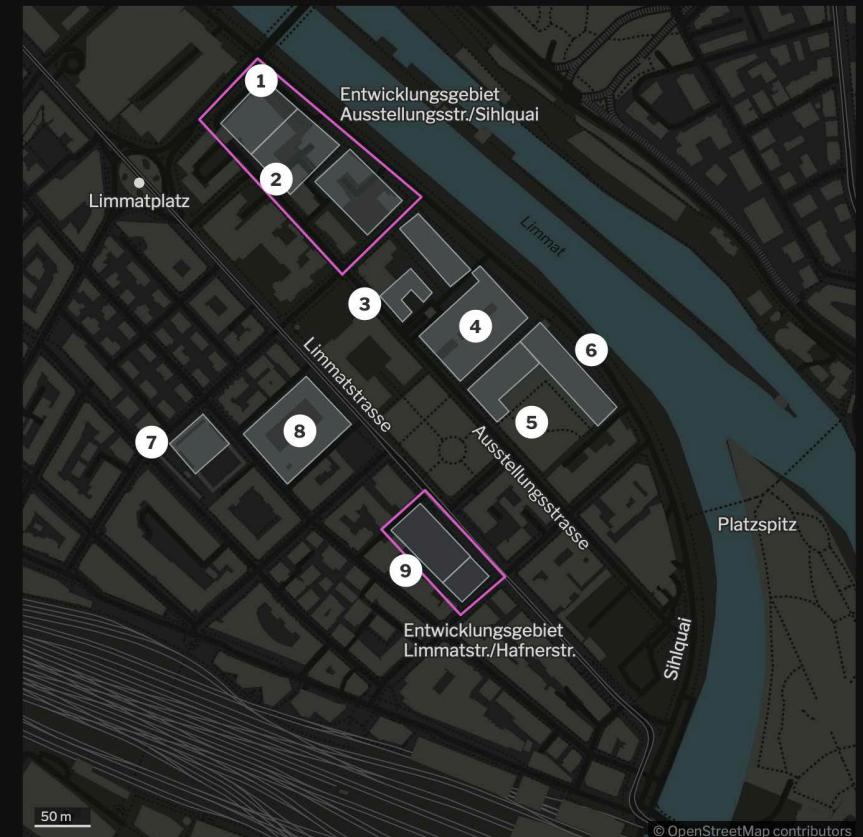
Two key development areas are planned:

Ausstellungsstrasse/Sihlquai – This area will include sports halls, a media library, a cafeteria, and teaching spaces covering 17,000 m², reducing operating costs and simplifying administration.

Limmatstrasse/Hafnerstrasse – Space will be allocated for the Vocational School for Construction Trades (BBZ) and up to two sports halls, making school operations more efficient.

The vacated building on Lagerstrasse will serve as a temporary school facility. Architectural competitions began in 2017.

Die geplante Berufsbildungsmeile im Kreis 5



- | | | |
|--------------------------------------|-------------------------------|--------------------------------------|
| 1 Berufsmaturitätsschule | 2 Berufsschule für Gestaltung | 3 Mittelschul- und Berufsbildungsamt |
| 4 Technische Berufsschule | 5 Museum für Gestaltung | 6 Allgemeine Berufsschule Zürich |
| 7 Berufsschule für Mode + Gestaltung | 8 Baugewerbliche Berufsschule | 9 Baugewerbliche Berufsschule |

ZÜRICH YPSILON

The new Road Act of 1926 cleared Zurich's streets for cars. The speed limit increased from 27 km/h to 50 km/h, and pedestrians and cyclists had to move to the side.

Planners began preparing the city for cars. In 1934, Rosengartenstrasse was extended through Wipkingen. „After World War II, the number of cars exploded. Between 1945 and 1950 alone, it doubled,” says Behrens. The 1955 traffic plan was intended to make Zurich fully car-friendly. It included pedestrian underpasses and a subway, which Zurich residents, however, rejected in two referendums.

ZÜRCHER EXPRESSSTRASSEN-Y / ZÜRCHER YPSILON

A partially realized highway project that aimed to connect the A1 and A3 motorways at the Letten traffic junction in Zurich. The project was the subject of intense political disputes in the 1970s.

In 1962, the Swiss Federal Council approved the project and specified it further in 1969 through a supplementary decision. Soon, strong opposition arose against the section, led by the Zurich Working Group for Urban Development (ZAS).

In December 1971, a popular initiative against the Expressway-Y was submitted in the canton of Zurich. The initiative was rejected in a referendum in September 1974, although the majority of the urban population had voted in favor of it.

The bridge for the Sihl elevated highway was never completed. At the location where the continuation of the Zurich Expressway-Y was planned, a boundary wall was built on the roadway slab. Traffic is now directed via the Zurich Wiedikon exit of the planned expressway. Serious accidents occasionally occur because drivers fail to recognize the road layout or the traffic jam at the end of the highway.

PLATZSPITZ

The traffic plan also proposed merging three highways above Platzspitz in a „Y” shape. The city of Zurich supported this endeavor for financial reasons. However, the „Ypsilon” plans faced fierce resistance. As a provisional solution, the West Tangent was built between 1968 and 1970, which connected the highways via Weststrasse and Hardbrücke through the city.

In spring 2009, the western bypass with the Uetliberg Tunnel opened. Thanks to this relief, the city was able to reduce the speed limit on Weststrasse to 30 km/h. The decline in traffic triggered a significant economic upturn in Wiedikon and Aussersihl.



Links-grüne Vorstösse in Zürich

Die Stadt erhält die volle Kontrolle über 14 Parkhäuser – und soll sie umnutzen

SP, Grüne und AL setzen die Kommunalisierung zentral gelegener Parkhäusern durch. Und fordern, diese eventuell umzuwandeln in Wohnungen oder Durchgänge.



Beat Metzler
Publiziert: 05.02.2025, 20:14

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In Zürich werden vermehrt Büros zu Wohnungen gemacht. Das Gleiche soll künftig auch mit Parkhäusern geschehen können. Das beschlossen SP, Grüne und AL am Mittwochabend im Gemeinderat.

Mit 61 zu 56 Stimmen überwiesen sie ein Postulat der Grünen. Die meisten der 14 städtischen Parkhäuser befinden sich im Stadtzentrum. Dort herrsche enorme Platzknappheit, heisst es im Vorstoss². Daher soll der Stadtrat prüfen, wie sich die Parkhäuser «zukunftsfähiger» nutzen liessen, zum Beispiel als Wohnungen oder Fernwärmezentralen.

Über die Parkhäuser könne die Stadt Zürich an sehr lukrativer Lage Einfluss ausüben, sagte Mit-Postulant Luca Maggi. Diese Möglichkeit dürfe man sich nicht mit Denkverböten verbauen. Ein Parkhaus stelle nicht immer die beste Lösung dar.

Der zweite Postulant Martin Busekros nannte den Verkehr das «Problemkind der städtischen Klimapolitik». Auch darum brauche es eine Umwandlung der Parkhäuser. «Es kann nicht sein, dass wir 2040 noch Parkplätze für SUV-Fahrer von der Goldküste anbieten.»

Die Bürgerlichen Parteien und die GLP lehnten das Postulat ab. Die Parkhäuser würden gut genutzt und dringend gebraucht. Sie erhöhten die Attraktivität des Stadtzentrums und brächten wirtschaftlichen Mehrwert. «Parkhäuser müssen Parkhäuser bleiben», sagte Anthony Goldstein (FDP).

Firma wird in Stadtverwaltung eingegliedert

Gemeinsam mit der Umnutzungsmöglichkeit setzte die links-grüne Mehrheit auch die «Kommunalisierung» der 14 städtischen Parkhäuser durch. Dazu zählen unter anderem Urania, Hohe Promenade, Hauptbahnhof, Helvetiaplatz oder Rämibühl. Bisher werden diese Parkhäuser von der Parking Zürich AG betreut. Die Firma mit rund 30 Angestellten gehört zu 100 Prozent der Stadt Zürich. Sie ist aber nicht Teil der Verwaltung und hat dadurch gewisse Freiheiten.

2021 forderte die AL in einer Motion, die Parking Zürich AG aufzulösen und in die Stadtverwaltung einzugliedern. Wegen mangelnder Transparenz könne der Gemeinderat die Parking AG nur eingeschränkt kontrollieren. Eine Eingliederung soll diese Aufsicht sicherstellen und die «Struktur verschlanken». Der Gemeinderat überwies die Motion 2022 knapp. Dafür waren SP, Grüne und AL.

Obwohl sich der Stadtrat erst wenig begeistert zeigte von der Idee, hat er einen Umsetzungsplan² vorgelegt. Auf den 1. Januar 2026 soll die «Integration» stattfinden, rund 4,1 Millionen Franken kostet sie insgesamt. Das Geld wird vor allem benötigt, um das IT-System der Parking AG auf jenes der Stadtverwaltung umzustellen. Dazu kommen Mieten für Büroräume.

IT-Umstellung kostet über zwei Millionen

Patrik Maillard (AL) lobte das Vorhaben des Stadtrats. Die Bewirtschaftung der Parkhäuser werde damit «demokratischer und öffentlicher». Das Personal profitiere ebenfalls. Maillard verteidigte auch die IT-Anpassung. Verschiedene, parallel laufende IT-Infrastrukturen würden am Ende teurer kommen.

Aus Sicht der SVP ist die «Verstaatlichung» ein weiterer Puzzlestein Richtung autofreies Zürich. Die linke Seite spiele mit versteckten Karten, sagte Samuel Balsiger. Das wahre Ziel der Integration bestehe in einer Auflösung der Parkhäuser. Ausserdem leiste die AG gute Arbeit und die Verstaatlichung mache zu viel Aufwand.

Serap Kahrman (GLP) sagte, sie erkenne keinen Mehrwert in der Änderung der Organisationsform. «Diese kostet viel, aber bringt nichts.» Vertreter von FDP und Mitte/EVP argumentierten ebenso. Eine AG könne zudem flexibler handeln als eine Verwaltungsabteilung. Die Bürgerlichen samt GLP unterlagen mit 56 zu 61 Stimmen.

Dass städtische Parkhäuser umgenutzt werden, passiert bereits. Das kleinere Parkhaus Central steht seit 2021 leer, die Stadt braucht es zurzeit als Lager für die Dienstabteilung Verkehr. Irgendwann soll darin eine Zentrale für den Wärmeverbund entstehen.

AUTONOMOUS YOUTH CENTER (AJZ)

SQUATTED 1980-1982

The **Autonomous Youth Center (AJZ)** in Zurich was a landmark in Swiss countercultural history. It originated in the early 1980s as a response to the lack of youth spaces and the conservative social atmosphere of the time. The immediate spark was a protest against a proposed opera house, which many felt prioritized cultural elites over the needs of the city's youth. This led to a broader movement advocating for an autonomous space **where young people could freely express themselves and explore alternative lifestyles.**

Opening in **1980**, the AJZ was situated in an abandoned building and quickly became a vibrant center for music, art, and political discourse. It **hosted concerts, workshops, and various community activities** while fostering a spirit of resistance against mainstream values. The AJZ became a symbol of rebellion and grassroots activism, advocating for social and political change.

Despite its popularity, the center faced numerous challenges, including police crackdowns and political opposition. It was periodically shut down and reopened, reflecting the ongoing tensions between the authorities and countercultural movements. The AJZ played a significant role in shaping Zurich's cultural landscape and inspired similar spaces and movements across Europe.

Although the AJZ on Limmatstrasse was demolished in the spring of 1982, many cultural-political demands of the youth movement were realized in the following years. Under the leadership of the new city president, Wagner, the city's budget for alternative culture increased tenfold by 1990. The cultural center **Rote Fabrik**, the **Kanzleizentrum**, the **Theaterhaus Gessnerallee**, and the **youth cultural center Dynamo** opened in quick succession. Cultural spin-offs of the AJZ, like the **Xenix** program cinema and **Radio LoRa**, were established. However, the end of the AJZ also resulted in the drug scene, which had been moving between various locations in the city center since the early 1970s, becoming homeless again. After another period of wandering, this scene settled at Platzspitz, in close proximity to the former AJZ, from 1986 onwards.







WOHLGROTH AREA

SQUATTED 1991-1993

The Wohlgroth area in Zurich was one of Switzerland's largest squats, spanning from May 1991 to a police eviction on November 23, 1993. Located at the former site of Wohlgroth AG on Josefstrasse, the area was transferred to a subsidiary of Machine Factory Oerlikon-Bühlle for redevelopment, opposed by local residents and Zurich due to housing laws.

KEY DATES AND EVENTS:

May 18, 1991: Occupation begins with about 50 people reclaiming the site.
October 1992 - Summer 1993: Expansion as additional buildings become occupied, eventually housing over 100 residents.

FACILITIES:

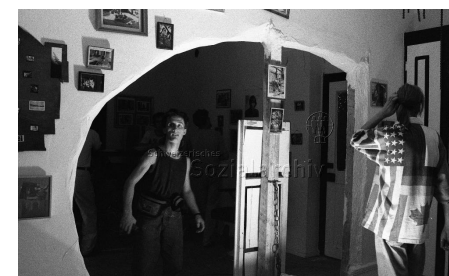
Volxküche: A communal kitchen offering low-cost meals from the onset.

Bar: Main income source, drawing hundreds on weekends.

Cultural Spaces: Included a cinema by the „Red Fox Underground“ group, a concert hall hosting international and local acts, and a disco featuring early techno raves.

Social Services: An emergency shelter and fixer's room transitioned into a women's shelter and Info Café.







literature

STILLE STRASSE 10

ETH-BAU C 7 / 981

Stille Straße 10

+

Assemble



Wohnungsfrage



Haus der Kulturen
der Welt, Berlin

„There should be no charge for using the spaces and they should be "respectable" enough that nobody would feel any shame in going there. Ideas that are more specific included a shared kitchen, a sunroom, an inner courtyard, a cultural center, and multifunctional rooms: "There has to be space for community and communal experiences. How people organize that exactly is up to them."

It is imperative, however, that both **"individuality and privacy are guaranteed" and that people have their own apartments with a lockable door."**

„Wir sind auch keine Alten, die gebrechlich, dumm, ohne eigene Meinung und inaktiv sind.

Wir wollen Mitwirken und Mitgestalten- wir haben der Gesellschaft, unseren Kindern und Enkelkindern noch viel zu geben!

Sie haben auch das Recht Begegnungsstätten im Alter zu besuchen und die Politik hat meiner Meinung nach die gesetzliche Pflicht diese Begegnungsstätten zu finanzieren.

Senioren, wie Kinder und Jugendliche brauchen die Gemeinschaft, einen Ort für gegenseitige Hilfe, Rat, Unterstützung, für Bildung, Sport und Geselligkeit.

Wir Alte sollten gemeinsam unsere Rechte starker einfordern und uns nicht unmündig behandeln lassen.

Dabei haben wir sogar den Vorteil, dass wir in den nächsten Jahren immer mehr werden."

Stille Straße 10 is about a group of elderly people in Berlin who squatted a community center to prevent its closure. The first part of the text focuses on how these seniors, many in their 70s and 80s, occupied the building in 2012 after the city decided to shut it down due to budget cuts. They turned their protest into a movement for senior activism, demonstrating resilience and political engagement. Instead of accepting the closure, they organized themselves, held events, and gained public support. Their actions challenged stereotypes about aging and showed how older generations can actively shape their communities.

The seniors received a great deal of support from individuals with experience in activism, local politics, and the media. Stille Strasse 10 has been an autonomously administered social center for young and older people, run by a volunteer committee. Membership costs two euros per month. Although this presents a significant financial burden for a proportion of the members, these are often precisely the people who have no other opportunity apart from Stille Straße for meeting and talking to others outside their own four walls.

International

Oldest squatters in town resist east Berlin gentrifiers

Pensioners move in with camp beds and sun loungers to defend threatened centre

Kate Connolly Berlin

Berlin has seen its fair share of squatters over the years, as befits a city that prides itself on its rebellious edge. But it is to say it has never seen anything quite like the 96-year-old pensioners of Stille Strasse 10. It's not the building itself which is remarkable – an old community centre earmarked for redevelopment. It's the age of the inhabitants. The youngest is 67, the oldest 96. These are in all probability the oldest squatters in the world.

The pebble-dashed house on a leafy street was once the house of Erich Schiller, a despised member of the city's bourgeois police, the Stasi. The landlord has already changed the locks of the house, but the protesters say that as long as they are in the house it cannot be taken away from them, except by force.

"We're holding a very peaceful protest here," said Doris Sybke, 72, the group's chairwoman and spokeswoman. "We're not going to be evicted. We'll carry us out in our coffins," said Helga Will, 84. Sybke has made a pot of tea, tidied the kitchen and put flowers in a vase. "There's no reason why we can't keep going indefinitely, as long as our health holds out," she says, pointing out that many of the protesters have no pension and are dependent on the state, including the kitchen facilities including the fridge and oven are in good order,



Squatters lunching at their community centre, which is earmarked for redevelopment. It was once the home of the head of the Stasi Philo-graphie
Timothy Farrell for the Guardian

'Our hearts bled when we lost our allotment. We don't want to lose anything else'

"even though the kettle is in dire need of a descale".

Few squats are as orderly as this one. A rota determines who sleeps in the kitchen, who washes up, who is responsible for washing up and cooking or brewing the coffee when the first squatters rise at 6am. There is an iron so that Heinz Schiller can ensure he keeps the sharp crease in his trousers. The 83-year old has lived in the suburb for decades, but has seen in recent years the district occupied by young artists and weasels or Geckas. The street is named after Stille Strasse, known as Majakowski Ring, once housed the East German elite, but have become a magnet for

young well-to-do families whose freshly-plastered, energy-saving houses, manicured lawns, tennis courts and limousines now typify the area.

"We lived a modest life for years and now we're being squeezed out," says Schiller.

He and his wife Helga recently lost their beloved allotment of 40 years to a residential building project. "Our hearts bled at that, so we don't want to lose anything else," he said.

Sybke heads a guided tour through the camp beds and sun loungers, the yellow and white striped mattress is in the corner of the front room. "It's

moderately comfortable, but nothing like being in your own bed," she says. The wooden staircases and gables of the 1926 villa hint at its past elegance.

From a garden table, Sybke and her husband are discussing strategy: upstairs, the bridge and chess groups are meeting. "They cannot be disturbed," Sybke says. On the walls are notices about the different classes and clubs in which the pensioners can participate, including a canasta club, a singing group, and classes in English, mind and garden design.

The pensioners' clubhouse, for which its 100 members pay membership of a euro each a month, became a refuge for many older east Germans who found themselves jobless soon after the reunification of Germany. Sybke was 55 at the time, but told she was too old to find work. "I was 55 and I was a Stille Strasse as a way to fill time, to keep busy and stop getting depressed. Unlike West Germans we didn't have fat pensions, golf club memberships, or holiday homes. We just had our clubhouse."

Visitors to the pensioners' squat have included grandchildren, great grandchildren, actors and politicians, including German Chancellor Angela Merkel, a socialist party. The Linké, who pledged his support and said he would make the squatters' case one of his campaign issues. Jens-Holger Kirchner, deputy mayor of the Green party in Pankow, which has called on the pensioners to give up their right, admit the local authority had not expected the group to put up such a fight. "So many of us never seen before, is something we've never seen before," he said.

Back in the kitchen, some sympathisers from a former 1960s squat in the west of the city have brought round a cake, iced with the pensioners' slogan *Wir bleiben Alte*. We're All Staying.

"We're not going to lose this place," said Sybke, swiftly wiping crumbs from the table.

THE QUEER ART OF FAILURE

JACK HALBERSTAM, 2011

Halberstam challenges mainstream success narratives, arguing that failure can be a form of resistance against capitalism, heteronormativity, and traditional power structures. Drawing from pop culture, animated films, and queer theory, the book celebrates modes of being that reject pro-

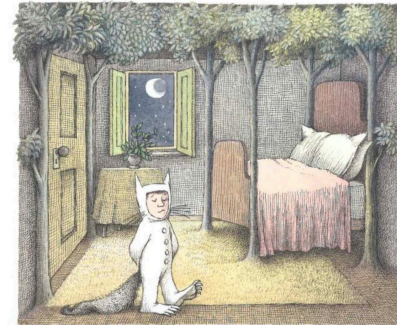
ductivity, stability, and normativity. Halberstam suggests that embracing failure, playfulness, and "low theory" (alternative ways of knowing) opens up new possibilities for queer life and storytelling.

WHERE THE WILD THINGS ARE

BY MAURICE SENDAK

Jack Halberstam discusses *Where the Wild Things Are* in the context of queerness and alternative models of childhood in their book *The Queer Art of Failure* (2011). They argue that Maurice Sendak's classic children's book challenges normative ideas of maturity, success, and growth by presenting a story where the protagonist, Max, engages in rebellion and fantasy rather than traditional moral lessons.

Halberstam views Max's journey as an example of rejecting conventional narratives of development. Rather than progressing toward an idealized adulthood, Max embraces wildness, nonconformity, and a form of "failure" that resists normative social expectations. This aligns with Halberstam's broader argument that failure can be a productive and liberating space, especially for marginalized groups.



IN A QUEER TIME AND PLACE

-TRANSGENDER BODIES, SUBCULTURAL LIVES BY JUDITH HALBERSTAM, 2005

In *Queer Temporality and Postmodern Geographies*, Judith Halberstam challenges traditional, linear notions of time and space, arguing that queer lives often follow alternative temporalities that diverge from heteronormative milestones like marriage, reproduction, and career progression. Halberstam introduces the concept of „queer time“, which reflects the fluid, non-reproductive, and unpredictable life paths of queer and transgender individuals, and „queer space“, which encompasses subcultural and counter-cultural spaces where non-normative identities thrive.

The chapter critiques dominant societal structures that prioritize heteronormative life trajectories and explores how queer communities create new ways of experiencing time, identity, and belonging outside of mainstream expectations.

„Queer uses of time and space develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction. They also develop according to other logics of location, movement, and identification. **If we try to think about queerness as an outcome of strange temporalities, imaginative life schedules, and eccentric economic practices, we detach queerness from sexual identity** and come closer to understanding Foucault's comment in „Friendship as a Way of Life“ that „homosexuality threatens people as a 'way of life' rather than as a way of having sex“ (...)

„In this book, **the queer „way of life“ will encompass subcultural practices, alternative methods of alliance, forms of transgender embodiment, and those forms of representation dedicated to capturing these willfully eccentric modes**

of being. Obviously not all gay, lesbian, and transgender people live their lives in radically different ways from their heterosexual counterparts, but part of what has made queerness compelling as a form of self-description in the past decade or so has to do with the way it has the potential to open up new life narratives and alternative relations to time and space.“

„And yet queer time, even as it emerges from the AIDS crisis, is not only about compression and annihilation; it is also **about the potentiality of a life unscripted** by the conventions of family, inheritance, and child rearing.“

„(...) and will propose that we **rethink the adult/youth binary** in relation to an „epistemology of youth“ that disrupts conventional accounts of youth culture, adulthood, and maturity. **Queer subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience – namely, birth, marriage, reproduction, and death.**

„(...) and we create longevity as the most desirable future, applaud the pursuit of long life (under any circumstances), and pathologize modes of living that show little or no concern for longevity. **Within the life cycle of the Western human subject, long periods of stability are considered to be desirable, and people who live in rapid bursts (drug addicts, for example) are characterized as immature and even dangerous.**

For the purpose of this book, „queer“ refers to nonnormative logics and organizations of community, sexual identity, embodiment, and activity in space and time.

„Queer time“ is a term for those specific models of **temporality** that emerge within postmodernism once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance. „Queer space“ refers to the place-making practices within postmodernism in which queer people engage and it also describes the new understandings of space enabled by the production of queer counterpublics.

Meanwhile, **“postmodernism” in this project takes on meaning in relation to new forms of cultural production that emerge both in sync with and running counter to what Jameson has called the “logic” of late capitalism** in his book *Postmodernism* (1997). **I see postmodernism as simultaneously a crisis and an opportunity— a crisis in the stability of form and meaning, and an opportunity to rethink the practice of cultural production, its hierarchies and power dynamics, its tendency to resist or capitulate.**

These formulaic responses to time and temporal logics produce emotional and even physical responses to different kinds of time: thus people feel guilty about leisure, frustrated by waiting, satisfied by punctuality, and so on. These emotional responses add to our sense of time as “natural.”

But while Harvey hints at the gender politics of these forms of time/space, he does not mention the possibility that **all kinds of people**, especially in postmodernity, will and do opt to live outside of reproductive and familial time as well as on the edges of logics of labor and production. By doing so, **they also often live outside the logic of capital accumulation:** here we

could consider ravers, club kids, HIV -positive barebackers, rent boys, sex workers, homeless people, drug dealers, and the unemployed. Perhaps such people could productively be called **“queer subjects” in terms of the ways they live** (deliberately, accidentally, or of necessity) during the hours when others sleep and in the spaces (physical, metaphysical, and economic) that others have abandoned, and in terms of the ways they might work in the domains that other people assign to privacy and family.

(...) **postmodernism is a strange and even bewildering confusion of time and space.**

(...) second, that the relations between sexuality and time and space provide immense insight into the flows of power and subversion within post-modernism; and finally, that **queers use space and time in ways that challenge conventional logics of development, maturity, adulthood, and responsibility** (Delany 1999).R

CRISIS OF CARE?

BY NANCY FRASER, 2017

In "Crisis of Care? On the Social-Reproductive Contradictions of Contemporary Capitalism," Nancy Fraser examines how capitalism systematically exploits and destabilizes social reproduction—the labor and resources necessary to sustain human life, such as childcare, eldercare, education, and healthcare. **She argues that contemporary capitalism creates a "crisis of care" by prioritizing profit-driven production while externalizing the costs of**

social reproduction onto families, women, and marginalized groups. Fraser identifies different historical regimes of capitalism (e.g., liberal, state-managed, and neoliberal) and how each has restructured social reproduction in ways that lead to instability and inequality. She calls for a transformation that integrates social reproduction into economic and political priorities rather than treating it as an afterthought.

KITCHEN AND BATHROOM AS LIVING SPACE

BY ECKHARD FEDDERSEN AND INSA LÜDTKE, 2007

In *Housing for People of All Ages: Flexible, Unrestricted, Senior-friendly*, edited by Christian Schittich (pp. 158-165), the focus is on designing adaptable living spaces that accommodate people of all ages, particularly the elderly. The text explores architectural and urban planning strategies that **promote inclusivity, accessibility, and flexibility in housing. It highlights the importance of barrier-free design, multi-generational living, and the integration of**

supportive services to enhance independence and quality of life for seniors. Case studies and best practices illustrate innovative solutions for aging in place, emphasizing the need for adaptable, future-proof housing models.

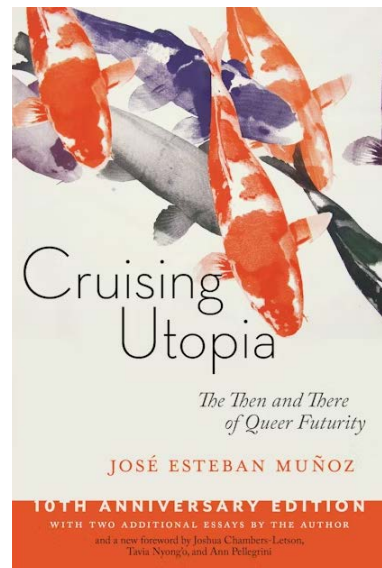
„When their memory begins to fail, it is especially those familiar habits like peeling potatoes or ironing linens that keep people grounded“

CRITICAL FABULATION (VENUS IN TWO ACTS)

BY SAIDIYA HARTMAN

Critical fabulation is a method of storytelling and historical analysis developed by Saidiya Hartman, particularly in her book *Venus in Two Acts* (2008). It combines **archival research, critical theory, and speculative storytelling to address gaps and silences in historical records, especially regarding marginalized and oppressed people.**

It challenges traditional histories that erase or distort the lives of enslaved and colonized people. Since historical archives often exclude or misrepresent marginalized voices, **critical fabulation fills in these gaps by imagining possibilities based on available evidence.** It acknowledges the limits of historical knowledge while striving to honor the dignity and complexity of lost or suppressed voices.



CRUISING UTOPIA

JOSÉ ESTEBAN MUÑOZ, 2009

Muñoz theorizes queerness as a utopian concept, **something not fully realized in the present but always on the horizon.** He critiques the present as dominated by "straight time" (a normative, linear view of life) and argues that queer storytelling, aesthetics, and activism point toward **alternative futures.** Through analyses of queer art, performance, and literature, Muñoz envisions queerness as a radical rejection of the status quo and an investment in hope and futurity.

LACATON & VASSAL

PLUS – LES GRANDS ENSEMBLES DE LOGEMENTS, TERRITOIRES D'EXCEPTION

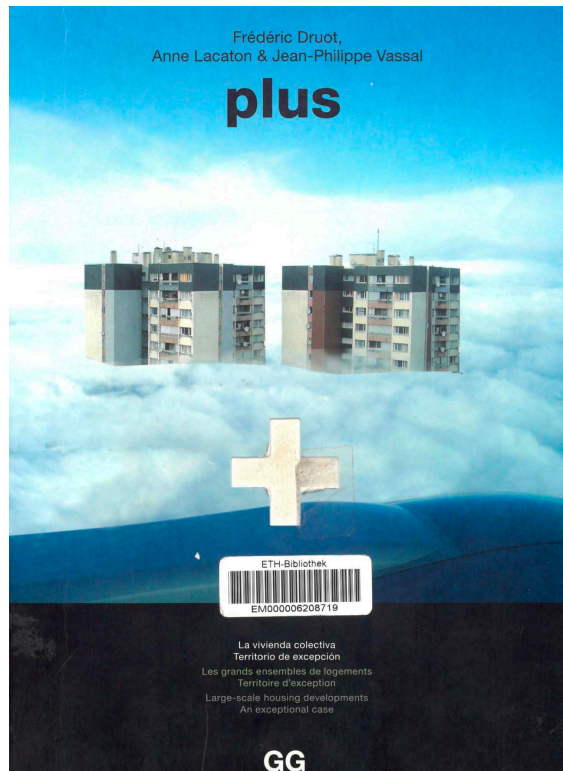
PLAYFULNESS AS RESISTANCE

In the context of social housing, playfulness is a radical act. It resists the narrative of failure associated with grands ensembles and instead reimagines them as spaces of possibility.

Lacaton & Vassal's work proposes fun, freedom, and generosity as key archi-

tectural principles, proving that even the most rigid housing blocks can become sites of joy and reinvention.

Playfulness in architecture often involves giving control back to the users—allowing them to interact, experiment, and modify their spaces.



HOMO LUDENS

– A STUDY OF THE PLAY-ELEMENT IN CULTURE
JOHAN HUIZINGA, 1938

PLAY IS OLDER THAN CULTURE

Many cultural practices—including rituals, law, art, war, and philosophy—originate from playful interactions.

RESISTING CAPITALISM

Play is not about necessity (like survival tasks) but is freely chosen. It exists within set rules and structures—like a game, a performance, or a legal trial.

PLAY CREATES MEANING

Language and poetry emerge through playful experimentation with words and sounds.

THE MAGIC CIRCLE

Huizinga describes play as happening within a „magic circle”—a temporary world with its own rules, separate from ordinary life.

This applies to games, religious rituals, legal courts, and even political systems.



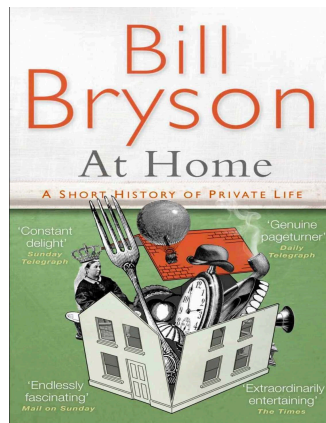
AT HOME: A SHORT HISTORY OF PRIVATE LIFE

by Bill Bryson, 2010

In „At Home: A Short History of Private Life“ Bill Bryson explores the evolution of domestic spaces and the everyday objects within them. While the book broadly covers many aspects of home life, Bryson uses the concept of the closet to delve into how private spaces have functioned historically.

Bryson discusses closets as spaces originally designed for storing valuables and personal items, reflecting social status and

wealth. Over time, the closet evolved from a room for retreat and privacy into a smaller, more utilitarian space used primarily for storage. The shift highlights changes in household organization and the increasing value placed on privacy in modern life. Bryson often uses these historical insights to illustrate broader cultural and social changes affecting private life. He also talks about the difference between a closet and a cabinet.



The small rooms off the bedchamber were used for every sort of private purpose, from defecation to assignation, and so the words for these rooms have come down to us in a curiously fractured fashion. ‘Closet’, Mark Girouard tells us, had ‘a long and honourable history before descending to final ignominy as a large cupboard or a room for the housemaid’s sink and mops’. Originally it was more like a study than a storeroom. ‘Cabinet’, originally a diminutive form of cabin, by the mid-1500s had come to signify a case where valuables were kept. Very soon after that – in only a decade or so – it had come to mean the room itself. The French, as so often, refined the original concept into a variety of room types, so that by the eighteenth century a large French chateau might have a *cabinet de compagnie*, a *cabinet d’assemblée*, a *cabinet de propriété* and a *cabinet de toilette* in addition to a plain *cabinet*.

In English the cabinet became the most exclusive and private of all chambers – the innermost sanctum where the most private meetings could take place. Then it made one of those bizarre leaps that words sometimes make and came to describe (by 1605) not just where the king met with his ministers but the collective term for the ministers themselves. This explains why this one word now describes both the most intimate and exalted group of advisers in government and the shelved recess in the bathroom where we keep Ex-Lax and the like.

EPISTEMOLOGY OF THE CLOSET

by Eve Kosofsky Sedgwick, 1990

Eve Kosofsky Sedgwick is considered as one of the initial contributors to the development of queer theory. Her book “Epistemology of the Closet” came in 1990s in the background of the emerging gay and lesbian political movements in United States.

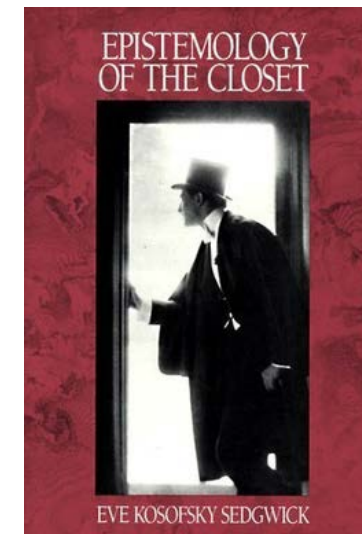
She argues that the closet is a fundamental aspect of gay identity and culture. Homosexuality has a distinctive relation to other binaries of secrecy and disclosure, and private and public, which themselves are incoherent binaries.

Being in and out of the closet becomes fundamental to the homosexual identity and politics, however it is never clear what would be the effect of being in and out or how does it change the relation between being public or private about one’s sexuality. The privacy of the closet is often counter posed with the public declaration

of coming out. The bedroom becomes the extension of the closet, hence state interference in the bedroom is regarded as a privacy violation.

Sedgwick argues that modern Western thought is structured by a rigid opposition between heterosexuality and homosexuality, which she sees as a historical and cultural construct rather than a natural division. She introduces the idea that knowledge and ignorance about queerness are politically charged—what is „known“ and what remains hidden (the closet) shape power and oppression.

Sedgwick argues that queerness is shaped by secrecy and revelation, making the „closet“ a defining metaphor for queer life. The knowledge of being queer is not neutral—it always exists in relation to disclosure and societal judgment. “The closet is the defining structure for gay oppression in this century.”



THE CLOSET: THE EIGHTEENTH-CENTURY ARCHITECTURE OF INTIMACY

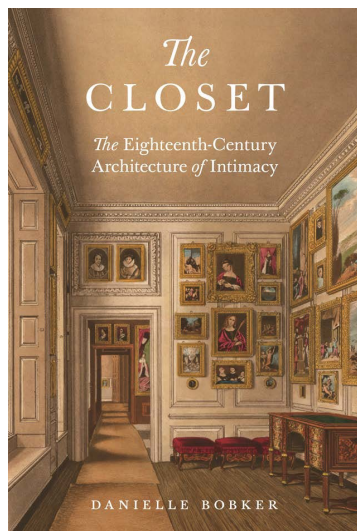
by Danielle Bobker

The book highlights the closet's enduring cultural significance as a space of intimacy and self-expression.

The Closet is a literary and cultural history of the intimate space of the eighteenth-century closet- a private room which was one of the most charged settings in English architecture. It examines numerous historical and fictional encounters and explores the intimate lives of both famous figures such as Samuel Pepys and Laurence Ster-

ne, and less familiar ones such as Miss Hobart, a maid of honour at the Restoration court.

'Closet' was the generic term for any lockable room in seventeenth- and eighteenth-century British architecture. As private wealth grew, closets of all kinds were increasingly desirable and increasingly available across the social spectrum. My book is a literary and cultural history of the intimacy of these spaces.



A ROOM OF ONE'S OWN

BY VIRGINIA WOOLF

"A woman must have money and a room of her own if she is to write fiction."

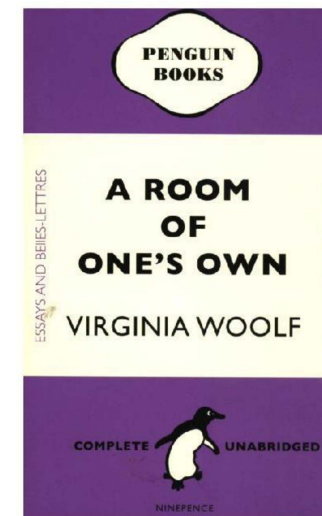
A Room of One's Own is an extended essay, divided into six chapters, first published in 1929. The work is based on two lectures Woolf delivered in October 1928 at Newnham College and Girton College, women's colleges at the University of Cambridge.

She illustrates how economic independence and personal space are fundamental to intellectual and creative freedom, conditions historically denied to women.

Throughout the essay, Woolf examines the systemic barriers that have prevented women from entering literary traditions dominated by men. She imagines a fictional sister of William Shakespeare—Judith—who is equally talented but unable to deve-

lop her genius due to societal constraints. Woolf argues that women's exclusion from education, financial independence, and professional opportunities has suppressed their literary contributions. She states that an income of £500 a year (a substantial sum at the time) would allow women the freedom to write, without reliance on marriage or male patronage.

Historically, A Room of One's Own was published during a time of great social change. The early 20th century saw growing feminist movements advocating for women's suffrage, access to education, and professional opportunities. Woolf's essay became a foundational text in feminist literary criticism, influencing future generations of writers and thinkers. It remains relevant today, as discussions on gender equality, financial independence, and creative freedom continue to evolve.



CLOSETS, CLOTHES, DISCLOSURE.

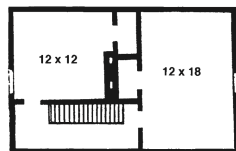
BY HENDY URBACH IN: GENDER, SPACE, ARCHITECTURE

The word 'closet' holds two distinct but related meanings. On the one hand, a closet is a space where things are stored. In this regard we might say, 'Your clothes are in the closet.' But when we observe, 'Joe has been in the closet for years,' we are not recounting his efforts to match trousers and tie. Instead, we are describing how he makes himself known to others. In this sense, the closet refers to a way that identity, and particularly gay identity, is concealed and disclosed. Concealed and disclosed because gay identity is not quite hidden by the closet, but not quite displayed either. Rather, it is represented through coded gestures that sustain uncertainty.

These two closets are not as different as they might appear. Taken together, they present a related way of defining and ascribing meaning to space. They both describe sites of storage that are separated from, and connected to, other room-like spaces, spaces of display. Each space—storage and display—excludes and defines, but also depends upon the other. The non-room, the closet, houses things that threaten to soil the room. Likewise, in a social order that ascribes normalcy to heterosexuality, the closet helps heterosexuality to present itself with certainty. The stability of these arrangements—a clean bedroom free of junk, and a normative heterosexuality free of homosexuality—depends on the architectural relation between closet and room.

Long before the built-in closet was invented, there was another kind of closet, a very different kind of space. From the late-fourteenth to the nineteenth centuries, the closet referred, in terms both architectural and social, to an inhabitable room. In England and much of Continental Europe, the 'closet' (or its analogue, such as the French *grand cabinet*) described a place for retreat, prayer, study or speculation.¹⁵ It served not only as a private sanctuary, but also as a special repository for the storage and display of books, paintings, and other treasured objects.

Figure 37.1
Second-floor plan for a labourer's
cottage showing closet hidden
within the wall cavity



THRESHOLD/
DOOR

IN OR OUT

light and air as well as passage.⁶ A monogamous relation thus emerges between the closet and its room, between the room and its closet. The room relies exclusively on its closet and the closet depends uniquely upon its room.

The threshold between closet and room mediates their relation, simultaneously connecting and dissociating the two spaces. Although the closet door may take many forms (among them, sliding, pocket and hinged single or double doors), the door always shuts to conceal the interior of the closet and opens to allow access. Moreover the door is usually articulated to minimise its own visibility, often set flush or painted to match the surrounding wall. As much as possible, the closet presents itself as an absence, a part of the (not-so) solid wall at the room's edge. According to a domestic planning manual from the 1940s: 'Closets should not interfere with main areas of activity in a house. They should be accessible but inconspicuous'.⁷

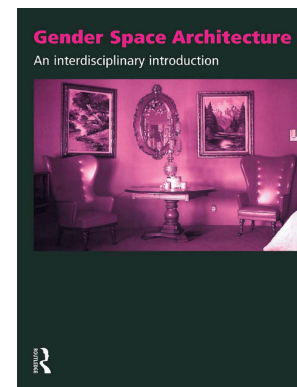
Despite its presence throughout the early part of this century, the homosexual closet was not named as such before the 1960s. The term 'closet', in this sense, arose in America during the period of political foment that produced, among other events, the Stonewall riots of June 1969. The nascent gay rights movements identified the closet as a tool of homophobic heterosexism and advanced a new battle cry: 'Out of the closets! Into the streets!'

For the past century, then, imagining an opposition of 'in' and 'out', gay identity has found itself in a double bind. Wherever one is, relative to the closet, one risks both exposure and erasure. But the binary logic of the closet/room pair, the rigid opposition of in and out, does not account for the dynamic entanglement of closet and room, the ways in which they constantly separate and reattach, the ways in which one is always both in and out, neither in nor out. This binary obsession has radically constricted the ways that gay people feel they can 'disclose', rather than perform, identity.¹³

The impressive architectural stability of the closet notwithstanding, it has not always—and need not necessarily—describe a spatiality so rigid. A wide range of spatial practices, including architectural scholarship and design, offer opportunities to redress, provoke and reconfigure the relation of closet and room. Working with and against the closure of the closet, it is possible to produce an expanded space between closet and room. Here, in this realm between storage and display, between the dirty and the clean, new opportunities for the representation of 'identity' emerge.

other spatial forms, uses and meanings? Consider this: extending from the inside of the closet door frame to some distance in front of the closet, there is an interstitial space that appears, disappears and reappears again and again. Where the door slides or folds, the space is not so deep but, in the case of the ordinary hinged door, it is a space of considerable dimension. This is a space I call the ante-closet, the space before the closet. It is in the ante-closet where one selects clothes, where one dresses and undresses oneself, where one changes.

We can imagine other kinds of ante-closets, other ways of elaborating the threshold between closet and room. A sliding rod that extends way beyond the closet; an inhabitable closet that is spatially continuous with its room; a closet that opens promiscuously to multiple spaces, even exposing itself to the exterior of the house: these are among the alternatives open to further architectural research. I have learned from my childhood encounter that the ante-closet is most exciting, most able to enrich the relation of storage and display when there is a play of scales from the bodily to the infinite and when the architectural elements can be manipulated—slid, swung, pushed or grabbed. Sometimes the ante-closet swells; at other times it recedes and disappears. It may be there if we desire it, if we need it, if we make it come between the closet and room.



HOME – A SHORT HISTORY OF AN IDEA

BY WITOLD RYBCZYNSKI

Witold Rybczynski's „Home: A Short History of an Idea” explores how the concept of „home” has evolved over centuries, with a particular focus on **comfort, privacy, and functionality**. While the book covers a broad range of domestic spaces, the **closet emerges as a key element in the development of private, personalized living areas**.

IN MEDIEVAL HOMES, closets were rare and primarily functional, used for **storing** valuables or clothing. They were not yet spaces for personal retreat or self-expression.

DURING THE RENAISSANCE, the closet began to take on a more specialized role. **Wealthy households used closets as private spaces for reading, writing, and storing personal items**, reflecting the growing emphasis on individuality and privacy.

IN 17TH-CENTURY NETHERLANDS, the closet became a symbol of **domestic comfort and order**. Dutch homes were known for their **cleanliness and organization**, and closets were used to store linens, clothing, and other household items.

IN ENGLAND AND FRANCE, closets evolved into private spaces for the elite. **They were often attached to bedrooms and used for intimate activities like letter-writing, prayer, or personal reflection**. These closets were small, cozy, and sometimes elaborately decorated, reflecting the owner's status and tastes.

The rise of the middle class in the 19th century brought changes to home design, including the closet. Closets became more common in middle-class homes, though they were still relatively small and utilitarian.

Closets were often **associated with women's domestic roles**, serving as spaces

for storing clothing, linens, and other household items. They also became sites for **personal organization and self-expression**, reflecting the Victorian emphasis on order and respectability.

IN THE 20TH CENTURY, modernist architects like Le Corbusier reimagined the home as a „machine for living.” Closets were designed for **efficiency and functionality**, often built into walls or furniture to save space.

Rybczynski critiques modernist approaches for sometimes **neglecting the emotional and psychological aspects** of comfort. While modern closets were practical, they often lacked the personal touch and warmth of earlier designs.

TODAY, closets are more than just storage spaces; they are **expressions of personal identity and lifestyle**. **Walk-in closets**, for example, have become symbols of **luxury and self-expression**, often designed with lighting, mirrors, and custom shelving.

Rybczynski emphasizes that the true meaning of a **closet—like the home itself—lies in its ability to reflect the owner's personality and needs**. A well-designed closet is not just functional but also emotionally satisfying.

The closet's evolution mirrors broader changes in society, from the rise of privacy and individuality to the emphasis on **functionality and personal expression**.

While modern closets prioritize efficiency, Rybczynski reminds us that comfort and emotional well-being are equally important.

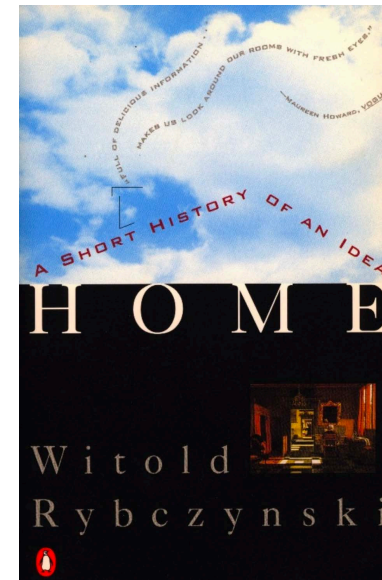
A QUEER HISTORY OF FASHION: FROM THE CLOSET TO THE CATWALK

BY VALERIE STEEL

„The use in our title of the expression, “the Closet,” is also problematic, because many LGBTQ people have been neither “inside” nor “outside” the closet, but have rather revealed or concealed their sexuality, more or less overtly or discreetly, according to the situation. They might be “out” to their friends and colleagues, but “in” to their parents and the state authorities. As Bill Blass wrote in his memoir, “I have lived most of my life in a contradictory position – with one part of myself safely in the closet and the other out and up to all kinds of things.”

Nevertheless, “the Closet” is a vivid metaphor to convey how “**the history of oppression, and consequent secrecy, of differently inflected sexualities, has meant that gay men and lesbians have evolved not only coded clothing practices by which they might recognize others with a similar sexual orientation or interest, but also a nuanced vocabulary for reading dress.**”

By using the subtitle “From the Closet to the Catwalk,” we do not mean to imply that history shows a pattern of steadily increasing sexual “liberation.” It does not.”



TRANSLATIONS FROM DRAWING TO BUILDING AND OTHER ESSAYS

BY ROBIN EVANS

a purpose. The search for privacy, comfort and independence through the agency of architecture is quite recent, and even when these words first came into play and were used in relation to household affairs, their meanings were quite different from those we now understand. So the following article is a rather crude and schematic attempt to uncover just one of the secrets of what is now so ordinary.

privacy, comfort, independence

THE PLAN AND ITS OCCUPANTS

If anything is described by an architectural plan, it is the nature of human relationships, since the elements whose trace it records – walls, doors, windows and stairs – are employed first to divide and then selectively to re-unite inhabited space. But what is generally absent in even the most elaborately illustrated building is the way

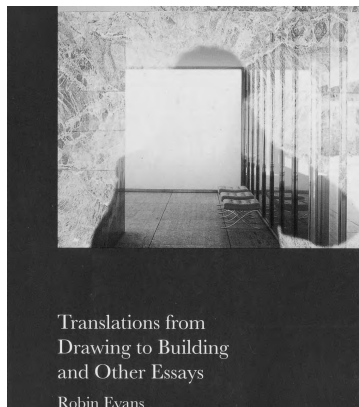
human relationships

divide and selectively re-unite

Along with the limiting of doors came another technique aimed at minimizing the necessary intercourse between the various members of a household: the systematic application of independent access. In the Villa Madama, as in virtually all domestic

what is the „ordinary“?
company or solitude?

required an active flow of characters on whom to impress his own illimitable ego. In both, company was the ordinary condition and solitude the exceptional state.



more than one door

First, the rooms have more than one door – some have two doors, many have three, others four – a feature which, since the early years of the nineteenth century, has been regarded as a fault in domestic buildings of whatever kind or size. Why? The answer was given at great length by Robert Kerr. In a characteristic warning he reminded readers of *The Gentleman's House* (1864) of the wretched inconvenience of 'thoroughfare rooms', which made domesticity and retirement unobtainable. The favoured alternative was the terminal room, with only one strategically placed door into the rest of the house.

Yet exactly the opposite advice had been furnished by the Italian theorists who, following ancient precedent, thought that more doors in a room were preferable to fewer. Alberti, for instance, after drawing attention to the great variety and number of doors in Roman buildings, said, 'It is also convenient to place the doors in such a Manner that they may lead to as many Parts of the edifice as possible.'³ This was specifically recommended for public

house as
matrix of
interconnected
chambers

buildings, but applied also to domestic arrangements. It generally meant that there was a door wherever there was an adjoining room, making the house a matrix of discrete but thoroughly interconnected chambers. Raphael's plan exemplifies this, though it was in fact no more than ordinary practice at the time (Fig. 6).

So, between the Italians and Kerr, there had been a complete inversion of a simple notion about convenience. In sixteenth-century Italy a convenient room had many doors; in nineteenth-century England a convenient room had but one. The change was important not only because it necessitated a rearrangement of the entire house, but also because it radically recast the pattern of domestic life.

After 1630 these changes of internal arrangement became very evident in houses built for the rich. Entrance hall, grand open stair, passages and back stairs coalesced to form a penetrating network of circulation space which touched every major room in the household. The most thorough-going application of this novel arrange-

Dividing the house into two domains – an inner sanctuary of inhabited, sometimes disconnected rooms, and an unoccupied circulation space – worked in the same way as Mather's sign, making it difficult to justify entering any room where you had no specific business. With this came a recognizably modern definition of privacy, not as the answer to a perennial problem of 'convenience', but quite possibly as a way of fostering a nascent psychology in which the self was, for the first time, felt to be not just at risk in the presence of others, but actually disfigured by them.

vertebral column structures the body: 'The relation of rooms to each other being the relationship of their doors, the sole purpose of the thoroughfares is to bring these doors into a proper system of communication.'¹⁶

This advanced anatomy made it possible to overcome the restrictions of adjacency and localization. No longer was it necessary to pass serially through the intractable occupied territory of rooms, with all the diversion, incidents and accidents that they might harbour. Instead, the door of any room would deliver you into a network of routes from which the room next door and the furthest extremity of the house were almost equally accessible. In other

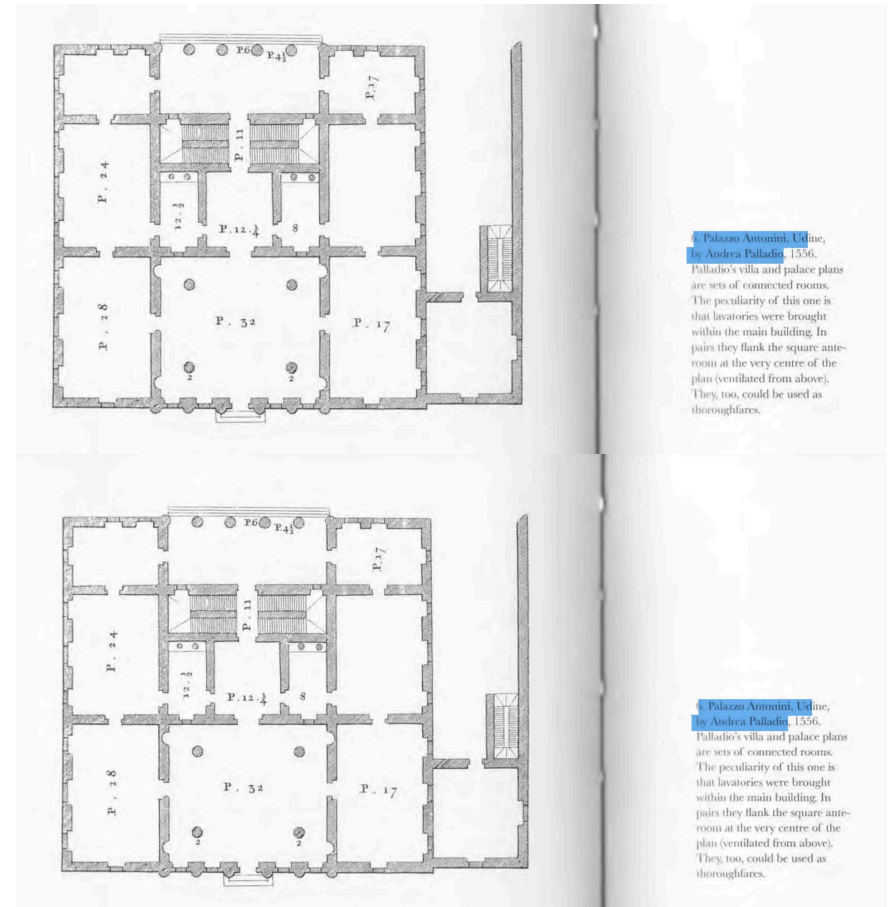
CONCLUSION

The matrix of connected rooms is appropriate to a type of society which feeds on carnality, which recognizes the body as the person, and in which gregariousness is habitual. The features of this kind of life can be discerned in Raphael's architecture and painting. Such was the typical arrangement of household space in Europe until it was challenged in the seventeenth century and finally displaced in the nineteenth by the corridor plan, which is appropriate to a society that finds carnality distasteful, which sees the body as a vessel of mind and spirit, and in which privacy is habitual. This mode of life was so pervasive in the nineteenth century that it coloured the work even of those who recoiled from it, as did William Morris. In this respect modernity itself was an amplification of nineteenth-century sensibilities.

the unnecessary; incidentally reducing daily life to a private shadow-play. But on the other side of this definition, there is surely another kind of architecture that would seek to give full play to the things that have been so carefully masked by its anti-type; an architecture arising out of the deep fascination that draws people towards others; an architecture that recognizes passion, carnality and sociality. The matrix of connected rooms might well be an integral feature of such buildings.

system of communication

matrix of connected rooms



the closet

A SHORT HISTORY OF THE CLOSET

The transformation of the closet through history mirrors broader societal shifts in attitudes toward privacy, personal property, and individual autonomy.

In medieval homes, closets were primarily functional, used for storing valuables or clothing.

In Elizabethan England (16th century), the term closet described more a private retreat for people of means, to withdraw by degrees from the public life of the household as it was lived in the late medieval great hall.

In early modern Europe and colonial America (17th/18th century), a closet established as a place for personal retreat and self-expression, an enclosed room used for private activities such as reading, writing, prayer, or contemplation.

18th-century Americans used the word closet to describe a type of room: **a closet as a small retreat (larger than most modern wardrobes) that separated a larger room and was used for private purposes.** These closets are sometimes called dressing rooms because dressing was one private activity that took place there, but it was not their only function. These retreat closets were also used for conducting business, having private conversations, praying or studying, reading and writing, relieving oneself or bathing (before bathrooms existed), and storing valuables that needed to be locked away. There were smaller storage closets in modest homes.

These rooms provided an escape from the more communal living arrangements of the time, reflecting an emerging desire for intimacy and personal space.

With the rise of urbanization and changes in domestic architecture, the closet became increasingly associated with storage, particularly for clothing and valuables. The term also extended to specialized spaces, such as the water closet, emphasizing its function as a secluded and lockable retreat.

COMING OUT OF THE CLOSET

„Coming out“ was first a phrase used in the early 20th century in reference to young woman attending a debutante ball, as „coming out“ into society.

For the LGBTQ+ community, the closet (as a metaphor and physical space) has been both a refuge and a metaphor for secrecy and liberation,

The phrase speaks to the way private and public selves are negotiated in a world where certain identities have historically been or still are hidden or repressed.



HAM HOUSE

A rare surviving cabinet, or closet, with its contents probably little changed since the early 18th century, is at Ham House in Richmond, London, England. It is less than 3 m square, and leads off from the Long Gallery, which is well over 30 m long by 6m wide, giving a rather startling change in scale and atmosphere.

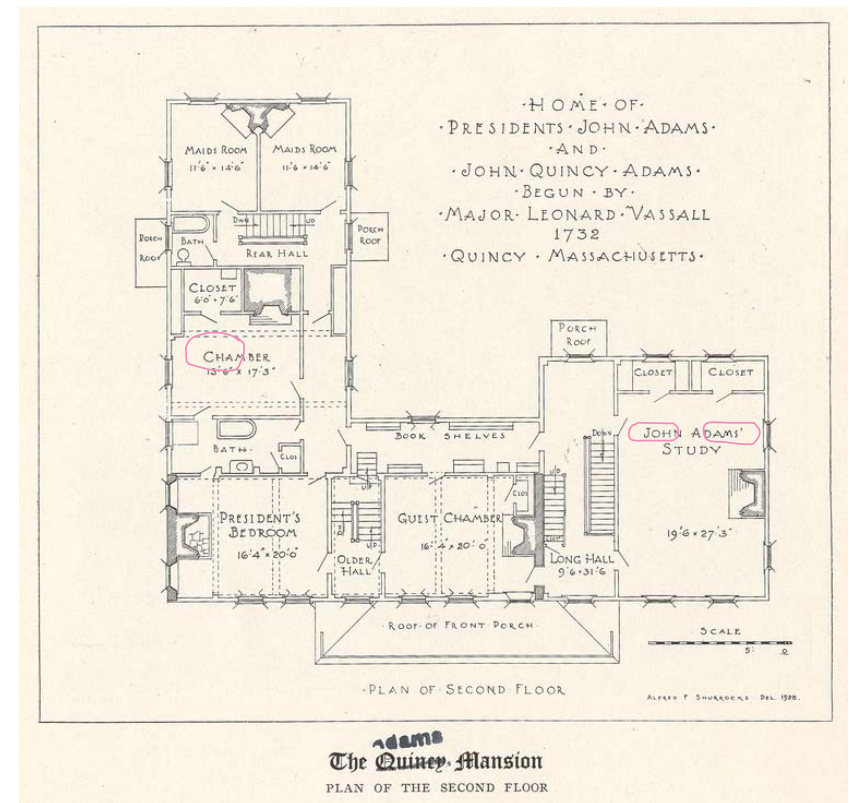
As is often the case, it has an excellent view of the front entrance to the house, so that comings and goings can be discreetly observed. Most surviving large houses or palaces, especially from before 1700, have such rooms, but they are very often not displayed to visitors.

Ham House has several other types of closets (see map).



THE QUINCY MANSION

The Quincy Mansion, also known as the Josiah Quincy Mansion, was a summer home built by Josiah Quincy Jr. in 1848. The mansion itself was situated where Angell Hall now stands on the campus of the Eastern Nazarene College. The mansion, once a Quincy, Massachusetts landmark, was demolished in 1969.



CLOSET ARCHIVE

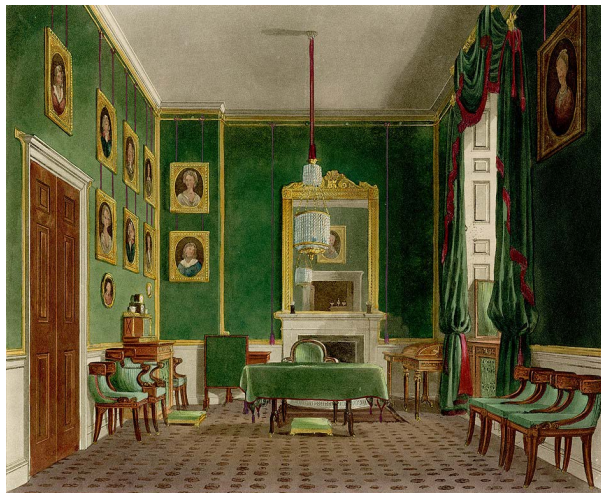
BY SHANNON MATTERN, 2017

The article "Closet Archive" from Places Journal examines the closet as a space of cultural and personal significance, far beyond mere storage. **Closets serve as intimate archives, organizing belongings while reflecting identity, memory, and societal norms. Their evolution—from medieval hidden spaces to modern walk-in wardrobes—mirrors broader changes in consumer culture and personal expression.**

Historically, closets like the 19th-century armoire symbolized status and domesticity, while today's walk-in closets often showcase fashion and self-identity. The article highlights how closets intersect with gender roles, with women's closets tied to appearance and men's to utility. For the LGBTQ+ community, the closet has been both a refuge and a metaphor for secrecy and liberation, as seen in the phrase "coming out of the closet."

Closets also function as memory repositories. A child's closet becomes a time capsule of growth, while a family's linen closet may hold generational heirlooms. Modern innovations, like custom shelving and smart storage, reflect the closet's adaptability to contemporary lifestyles, such as Marie Kondo's organizational methods emphasizing mindfulness and minimalism.

Ultimately, "Closet Archive" reimagines the closet as a microcosm of human experience—a space where the mundane meets the profound, quietly storing and revealing personal and cultural histories. Through closets, the article uncovers the hidden layers of meaning in everyday spaces.



<https://placesjournal.org/article/closet-archive/?cn-reloaded=1>

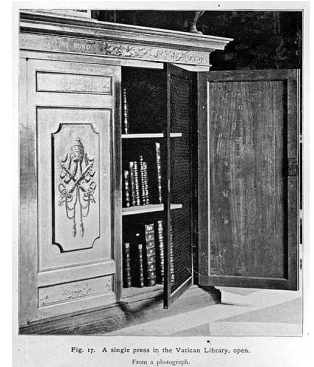
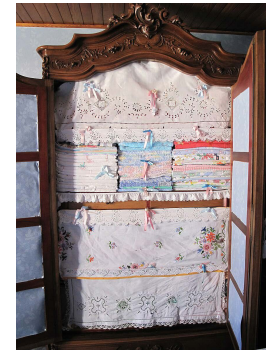
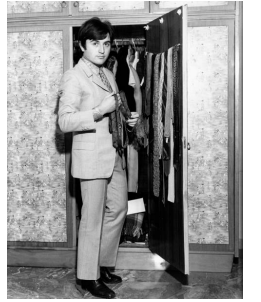


Fig. 17. A single press in the Vatican Library, open. From a photograph.



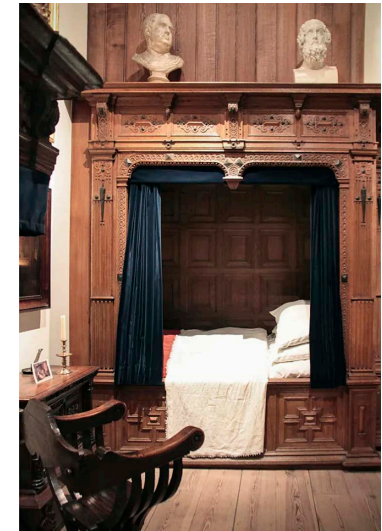


sleeping in a closet: european middle ages fashion

The wardrobe bed or box-bed originated at the end of the medieval period, in some places they were used until well into the twentieth century, which makes sense since the cold winters of northern Europe and the deficient sources of heat

In many country houses in Scotland, France, and parts of the Netherlands and the UK, people slept in these beds which were essentially large wooden cabinets with a bed inside and doors or curtains to close while you slept. Some closet beds were freestanding furniture; others were built in holes and attached to the frame of the house. Even sometimes; they had several floors. Inside there were shelves where they kept all kinds of objects; from the urinal to the most valuable objects.

Apart from privacy, the small enclosed space in the bed was extremely heat-absorbing and kept the sleeper warm during winter. It is also possible that the beds offered some degree of protection against intruders, especially wolves and other animals, who may have entered the house. It has been suggested that peasants kept their children in closets while they went to work in the fields.



THE CLOSET: The Eighteenth-Century Architecture of Intimacy

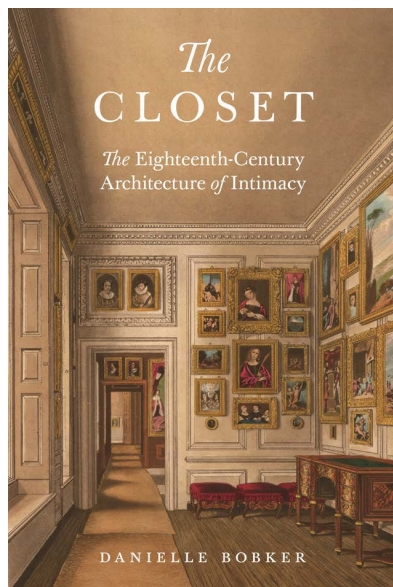
by Danielle Bobker

The book highlights the closet's enduring cultural significance as a space of intimacy and self-expression.

The Closet is a literary and cultural history of the intimate space of the eighteenth-century closet- a private room which was one of the most charged settings in English architecture. It examines numerous historical and fictional encounters and explores the intimate lives of both famous figures such as Samuel Pepys and Laurence

Sterne, and less familiar ones such as Miss Hobart, a maid of honour at the Restoration court.

'Closet' was the generic term for any lockable room in seventeenth- and eighteenth-century British architecture. As private wealth grew, closets of all kinds were increasingly desirable and increasingly available across the social spectrum. My book is a literary and cultural history of the intimacy of these spaces.



Kahn's sketches of castles

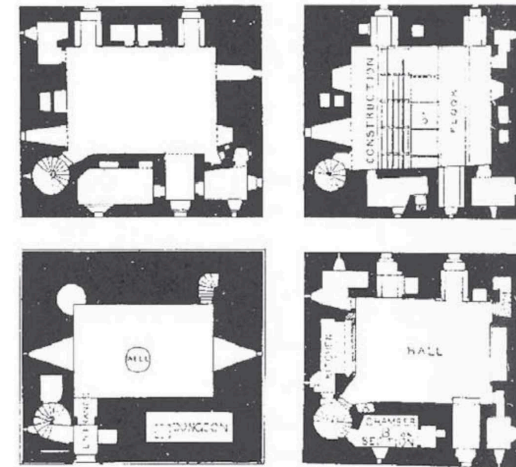
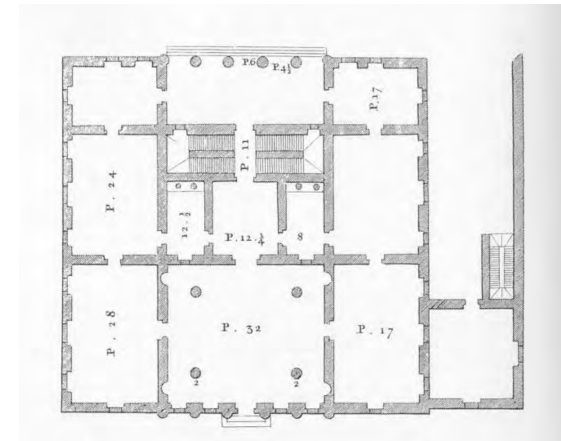


Fig. 2.4: British Castle Floor Plan Sketches by Kahn. Source: Brownlee, David B., and David G. De Long. Louis I. Kahn: In the Realm of Architecture. Los Angeles: Museum of Contemporary Art, Rizzoli, 1991, 68.

The closet in movies



the closet in movies; hiding, oppression, transformation, travel...
(Narnia, Harry Potter, Twin Peaks, 13 going on 30). A child's closet becomes a time capsule of growth.



Palazzo Antonini, Udine,
by Andrea Palladio, 1556.
Palladio's villa and palace plans
are sets of connected rooms.
The peculiarity of this one is
that lavatories were brought
within the main building. In
pairs they flank the square ante-
room at the very centre of the
plan (ventilated from above).
They, too, could be used as
thoroughfares.

BOUDOIR

The boudoir originated in 18th-century France as a small, elegant retreat for aristocratic women, derived from the French boudier, meaning „to sulk“ or „to pout.“ Unlike grand salons meant for public life, the boudoir was a semi-private space connected to the bedroom or dressing room, used for reading, writing, and entertaining close friends. During the Rococo period, it became a symbol of personal comfort, decorated with pastel colors, delicate furniture, and luxurious fabrics. Figures like Madame de Pompadour transformed their boudoirs into centers of influence, where they engaged with artists, philosophers, and lovers.

By the 19th century, the boudoir took on a more sensual and erotic character in art and literature. Painters like Ingres and Manet depicted it as a setting for seduction and intimacy, while Victorian-era boudoirs grew darker and more opulent, reinforcing ideas of femininity and beauty. In the 20th century, Hollywood glamour further popularized the boudoir aesthetic, influencing fashion, photography, and interior design. The rise of Art Deco brought a sleek, luxurious interpretation, and later decades saw boudoir photography emerge as a form of self-expression.

Architecturally, the boudoir represents a shift towards private, personal spaces, particularly for women. It has historically balanced between being a place of empowerment and a site of objectification, reflecting broader cultural attitudes toward intimacy and gender. Today, the term still evokes ideas of sensuality and personal luxury, continuing to inspire interior design, fashion, and photography.

BOUDOIR OR CLOSET?

The boudoir and the closet both originated as private spaces, but they evolved with distinct functions and cultural meanings.

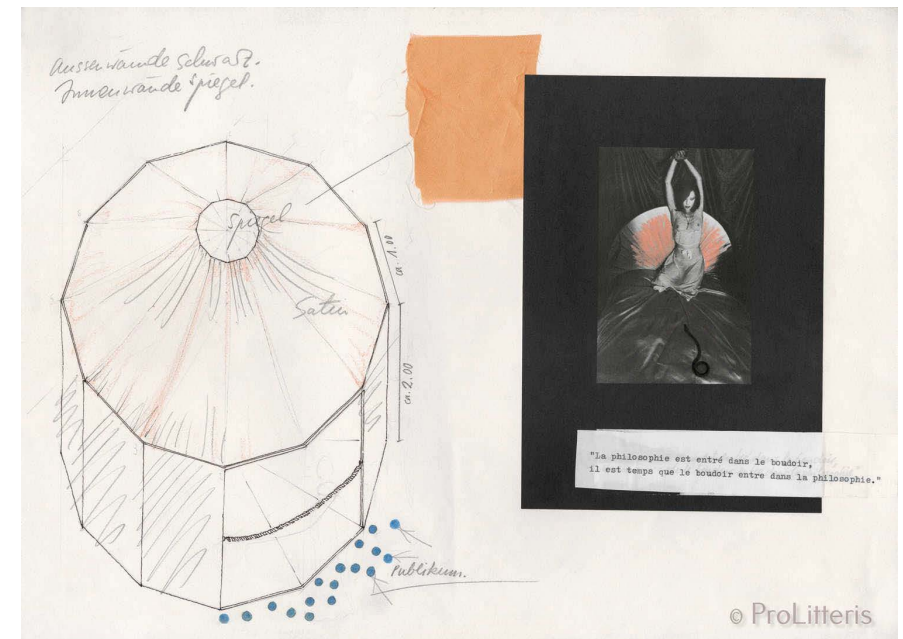
A boudoir was traditionally a semi-private retreat for women, often attached to a bedroom or dressing room. It was a space for relaxation, reading, writing, or entertaining close friends, emphasizing comfort, beauty, and personal luxury. Over time, it became associated with femininity, sensuality, and self-expression, influencing interior design and art.

A closet, on the other hand, originally referred to a small private room used by both men and women for prayer, study, or storing valuables. In the Renaissance and Baroque periods, it was a secluded space where aristocrats kept collections of books, art, or scientific objects. Unlike the boudoir, which was linked to leisure and personal grooming, the closet had a more intellectual and meditative function. By the 19th and 20th centuries, its meaning shifted to a purely storage-oriented space, especially for clothing.

While the boudoir remained a symbol of intimacy and refined living, the closet largely lost its role as a private retreat. However, both spaces reflect historical shifts in architecture and social customs, particularly regarding privacy and gendered spaces.

DAS LACHSFARBENE BOUDOIR

The Swiss artist Manon (*1946) became instantly famous in 1974 with her installation Das Lachsfarbene Boudoir (The Salmon-Colored Boudoir). In her environments and photo series, she addressed societal change, the liberalization of sexuality, and gender stereotypes—long before these topics became common in art. Manon's artistic work drew on her experiences as a model for clothing and bras, as well as a designer of her own fashion.



CLOTHES HANGERS

Referred to as a coat-hanger, the small piece of fabric attached to the nape of the neck inside a coat or jacket was developed in 1830, enabling the hanging of such types of outer clothing.



Around 1850, small chains were developed to be used in place of fabric loops, though the use of loops of fabric continued, and are still a feature present in many garments today.



DOORS

ARTICLE: MORBID DOORS

A door is usually an operable point of passage from one space to another. The empty space within a door is called a doorway. To pass through a door involves the cognition of transitioning between the internal and the external, usually accompanied by the identity change from being an outsider to an insider.

However, many doors not only refuse to function that way, but betrays their purpose as doors. As our tradition of DCB, we start with a painting by Rene Magritte. The semi-open door and its frame from which it is hinged are free standing in a landscape without any attachment to a wall. Instead, the most immediate boundary we can see is between the sandy bank and the water, right next to the door. The door here, almost acts like a prop. There is no physical barrier around the door that prohibits your movement beyond the boundary.

xxThis is an allegorical painting that deals with the symbolic, ritualistic nature of a door. From the scratched mark the door's lower edge left on the sand, to the half-visible cloud that emerges from the provocative opening of the door in a tentative yet strange slippage of unconsciousness, we read that the door defines and restricts where and how to pass beyond the non-existent boundary. Any person, bird, cloud, or spirit that chooses the doorway to pass, automatically ignoring the vast uninhibited shoreline around it, follows the rule set by the door. They see the door as the operable point of passage from one space to another.



Rene Magritte, La victoire, 1939.

DOOR, 11 RUE LASSERRE BY MARCEL DUCHAMP, 1927

In Lombardy Region in Italy, the Villa San Valerio is an 18th-century Baroque villa that incorporated the 1950s renovation by **Luigi Caccia Dominioni**. A set of 4 hinged doors encircle a triangular region that is intermediary with relation to the three rooms that the set is adjacent to.

With two or more doors placed overly close to each other, an intermediary zone is created.

A door is a social construct. The most masterful use of the symbolic door in cinematography is in the film „Spring, Summer, Fall, Winter... and Spring“The story takes place in a Buddhist monastery in the middle of a lake. Although there is no border around the monastery, every character enters and exits from the freestanding door. The door marks a transitional point from a mundane world to a spiritual world where religion is supposed to redeem one's soul of sins.

The door operates between two adjacent rooms. When it is open in one direction, it is closed in the other. This is intended to create a condition where the room is never fully independent of the adjoining spaces. The door creates ambiguous relationships between the seen and unseen areas of the apartment.

“In Paris I was living in a very tiny apartment. To take full advantage of the meagre space, I thought to make use of a single door which

would close alternatively on two jamb-linings placed at right angles. I showed it to some friends and commented that the proverb ‘A door must be either opened or closed’ was thus caught in flagrante delicto for inexactitude. But people have forgotten the practical reason that dictated the necessity of this measure and they only think of it as a Dada provocation.”
(pg. 66, Dialogues with Marcel Duchamp, Pierre Cabane)



17th Century Villa San Valerio Albiate, Italy with a 1950s intervention by Luigi Caccia Dominioni



120 DOORS

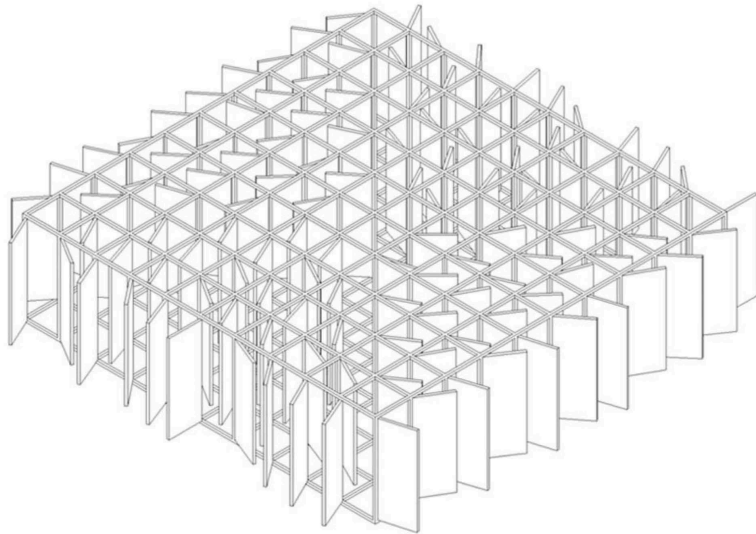
BY PEZO VON ELLRICHTSHAUSEN, 2003

In an old installation in Concepcion City, Chile, Pezo Von Ellrichshausen Architects built five concentric square steel frames, five perimeters lined uniformly with doors. All doors are identical - black, basic, opening to a maximum right angle counter-clockwise. They are carefully numbered on a XY-coordinate from P001 to P120.

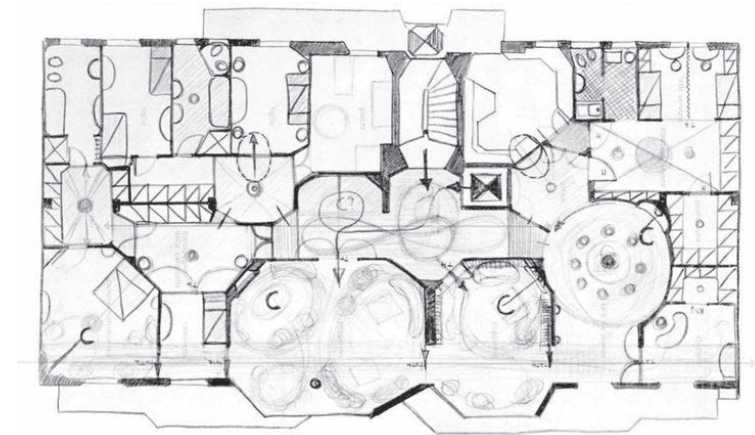
The installation is a riddle of perimeter and porosity. Let's set aside a million explanations of the door concept, what makes a door a door is its difference from the boundary object that

it is embedded in. I am introducing a theory that I call the perimeter-porosity theory. A door is a point of difference on a linear perimeter. On the wall, the door is deviant. It is a misfit. It breaks the flow of the perimeter.

How does a door make a point difference from a wall, a fence, or other boundary? A doorway is porous; an operable door offers the option of increasing a wall's porosity, only at a designated location. A perimeter, no matter a wall or a fence, has equal porosity everywhere along it.



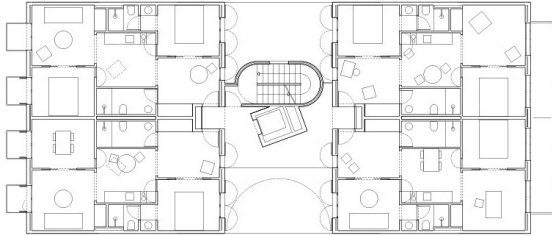
LUIGI CACCIA DOMINIONI



17th Century Villa San Valerio Albiate, Italy with a 1950s intervention by Luigi Caccia Dominioni

110 ROOMS

MAIO, 2016



OFFICE HERMANN CZECH

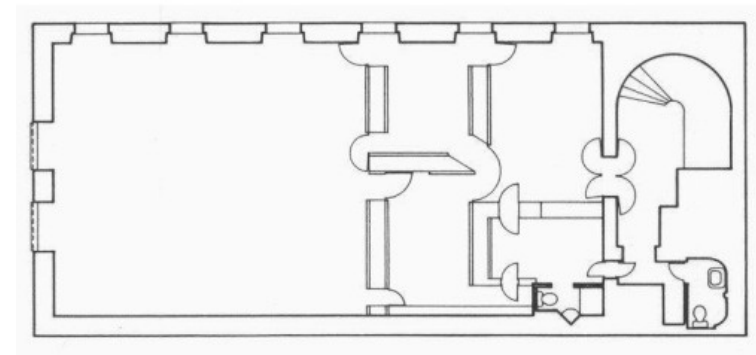
VIENNA

The office of Hermann Czech, located in Vienna, is organized without circulation spaces; it functions purely as a room-to-room access layout. The large studio space for the staff can only be reached through the meeting room or the boss's office.

Interestingly, the two passage rooms share the same door leaf to the entrance space. Either the meeting room or the individual office is open.

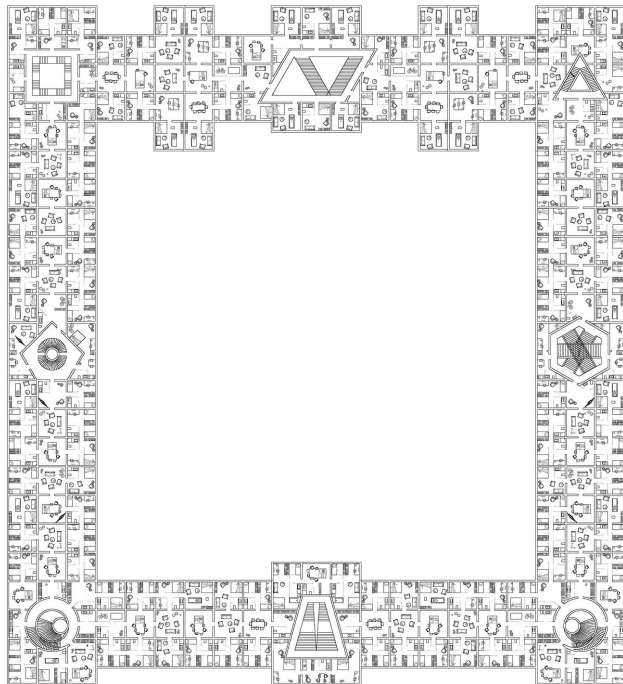
Along the façades and outer walls, additional doors offer different passage options. This provides the space dividers, which are used as books-

helves, with maximum transparency and permeability. Each room has at least three access points. The glazed bookshelves create an intriguing interplay of views and reflections, a theme that runs through Hermann Czech's coffeehouses, where mirrors extend the space. The office serves the architect not only as a workspace but also as a living area. A small room, accessed through the entrance space or the staircase, serves as a sleeping space.



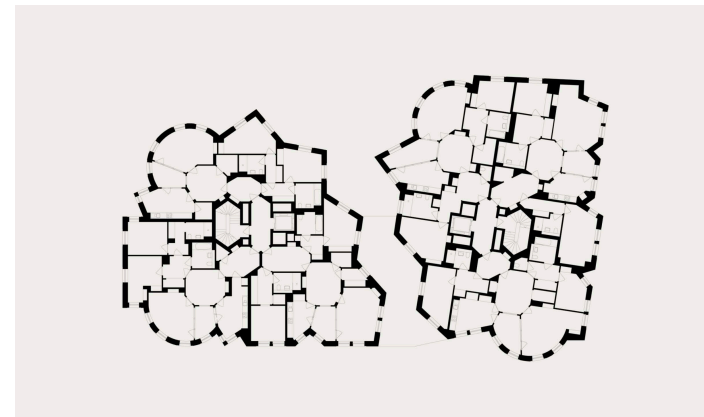
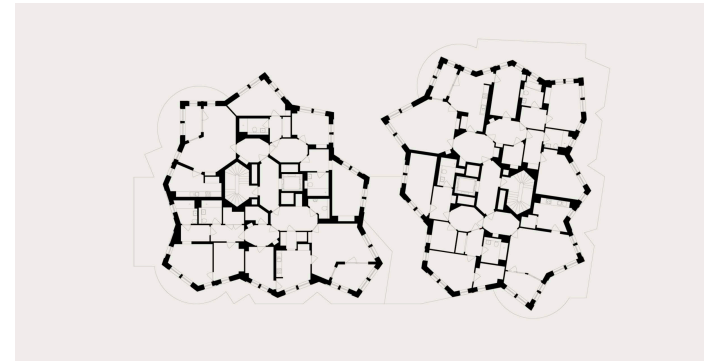
AFFORDABLE PALACE

Opposite Office, 2019

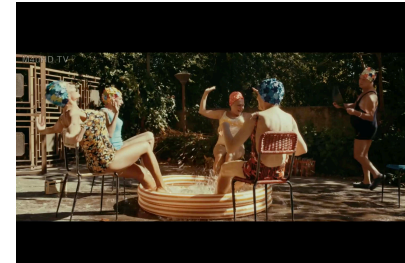


HAMFSTEAD MANSION BLOCK

SERGISON BATES, 2016



Fundus



1805x. Social Norms „A social norm is a shared standard of acceptable behavior by a group.“

The Fountain of Youth, 1546 painting by Lucas Cranach the Elder

HOTEL REGINA

FOUNTAIN BATHING

FOUNTAINS AS MEETING PLACES

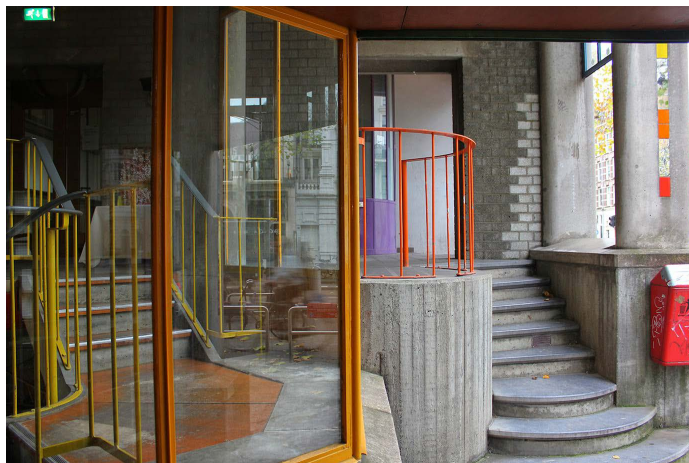
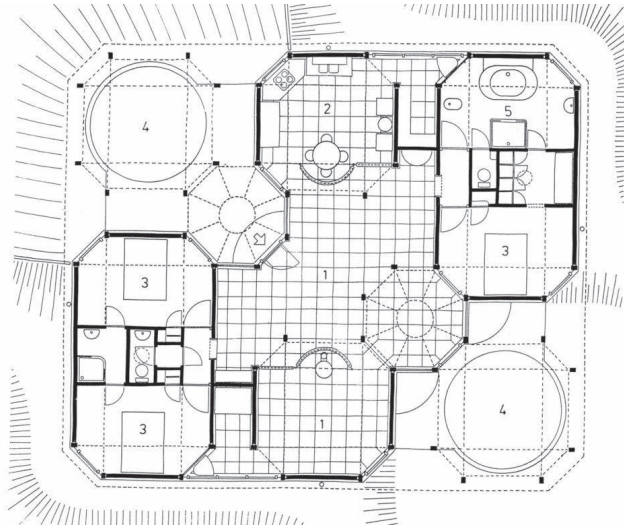
The collective „Hotel Regina,“ founded in 2017, creates performances and actions in public spaces, involving guests or the public in their installations. One of their earliest projects, „Brunnen gehen,“ emerged from this approach. The project explores the questions: „Who owns public space? What is the value of art and culture in the city?“

Quirin Streuli, one of the creative minds behind „Hotel Regina,“ explains: „In the past, fountains were important meeting places where social exchange took place. Today, fountains in many places have only a symbolic significance. With this initiative, we aim to restore their original function. Basel was particularly well-suited for this project because swimming in fountains during summer is already a common practice there. It wasn't something entirely new but rather a tradition we could build upon.“

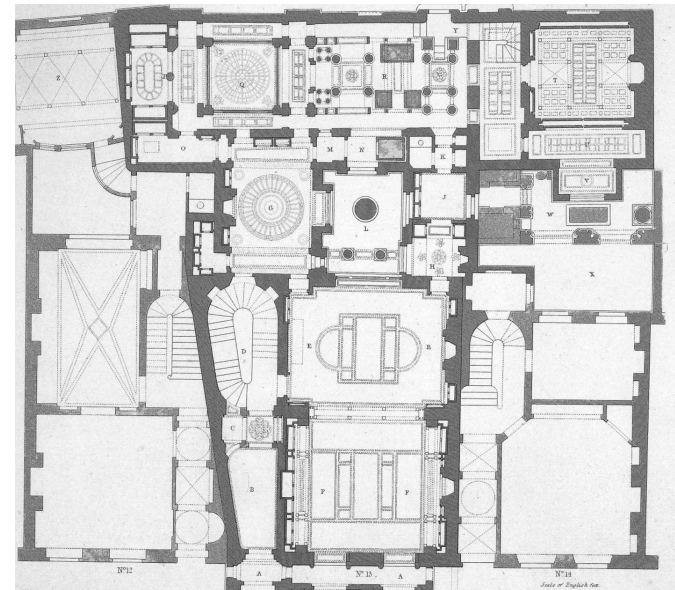
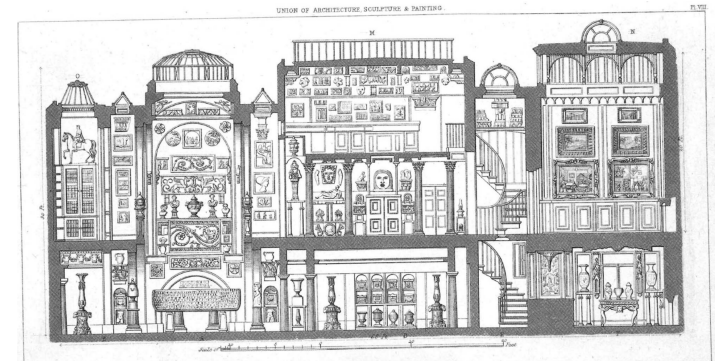
In Basel, the initiative "Brunnen gehen" (Fountain Bathing) by the artist collective "Hotel Regina" has long been established. As part of the canton-supported project #hallowasser, Zurich is now set to enjoy the pleasure of heated fountains. Over the course of twenty days, fountains in ten Zurich municipalities will be warmed to a cozy 39 degrees Celsius.



HUDERTUS,
ALDO VAN EYCK, 1973 - 1978

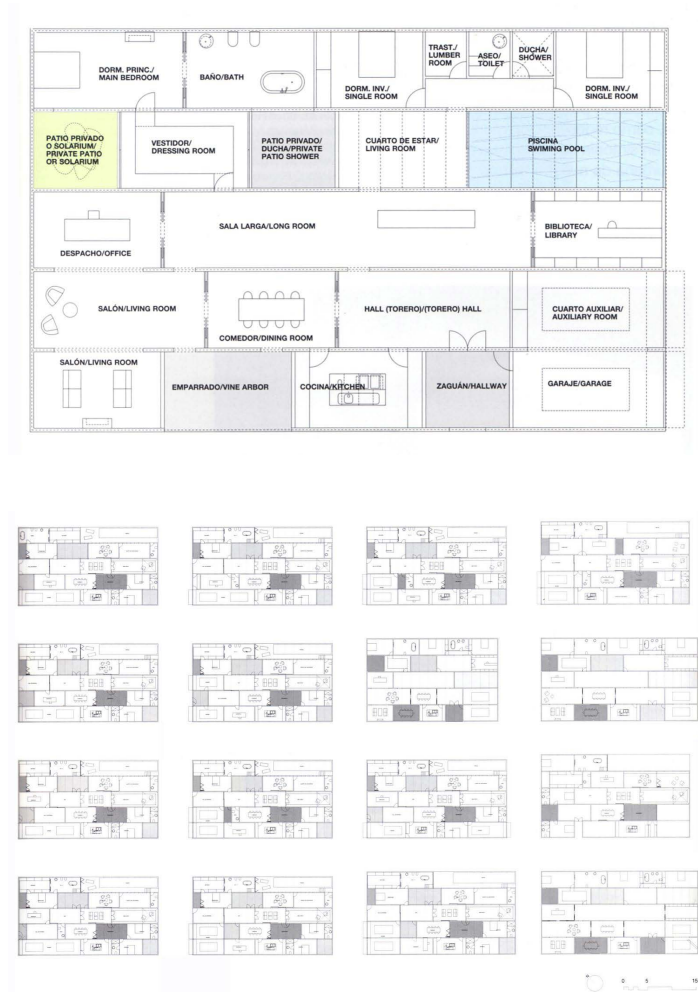


SIR JOHN SOANE'S MUSEUM
JOHN SOANE



ERID, NO CORRIDORS

CASA MORA BY ÁBALOS Y HERREROS



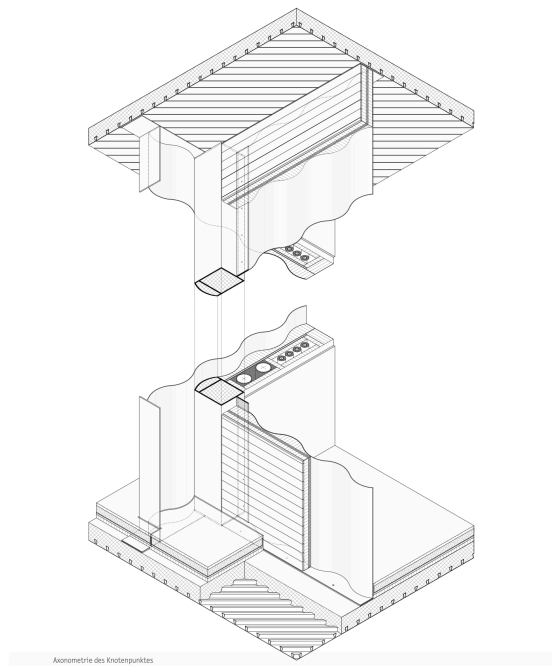
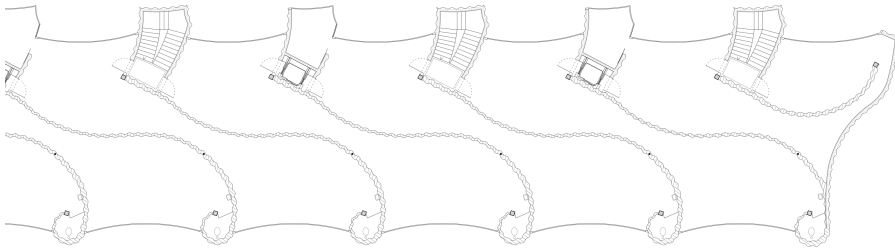
CASE STUDY STEEL HOUSE

Meili Peter



MILAN FASHION WEEK

PRADA

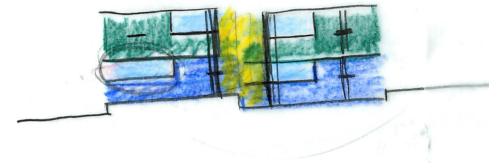
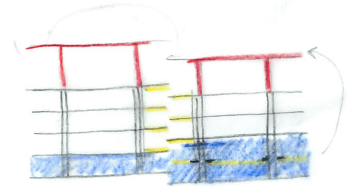
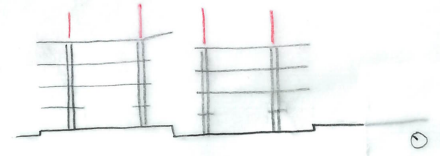
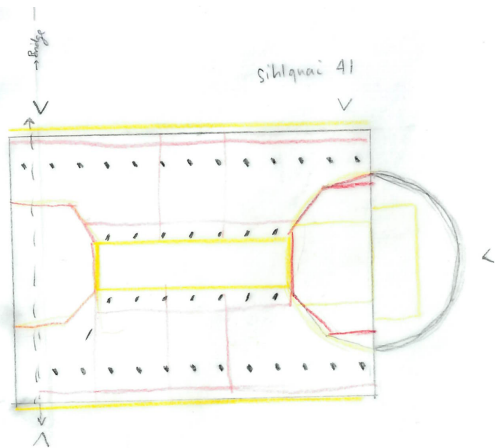
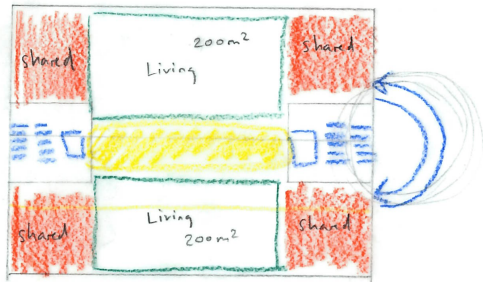
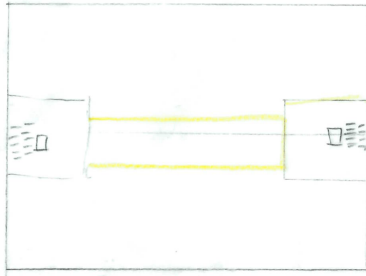
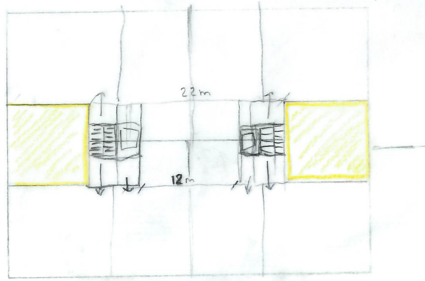


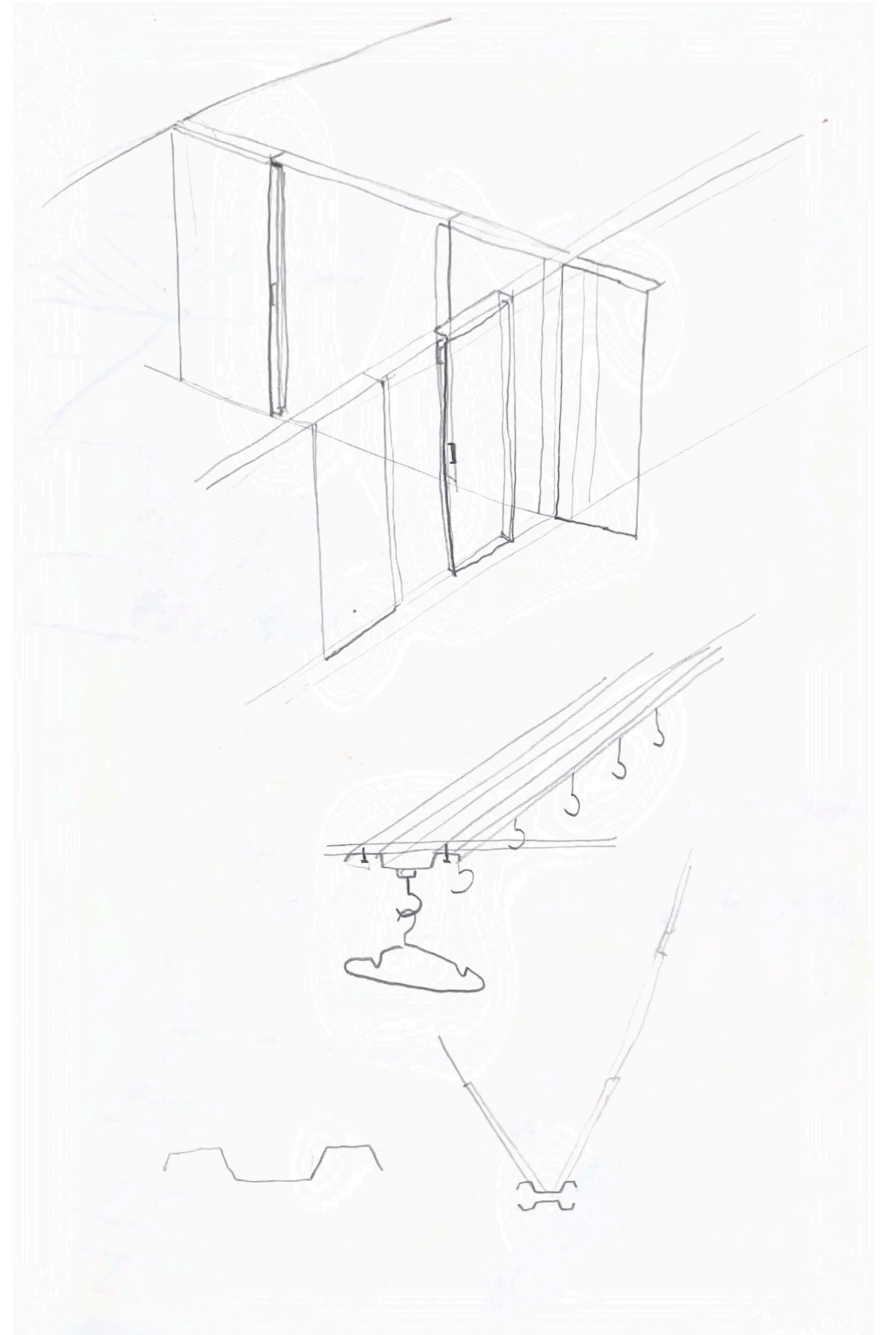
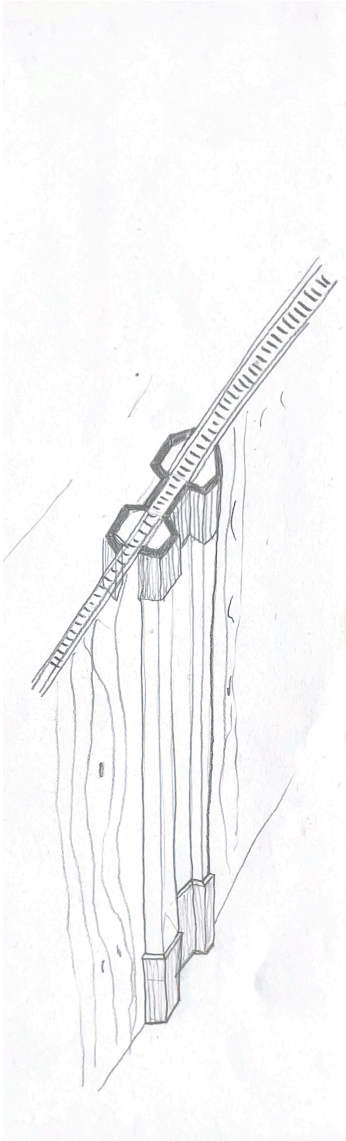
FALACE OF VESSALLES

JACQUEMUS, 2023

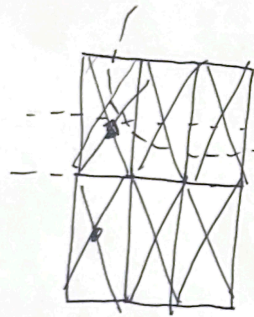
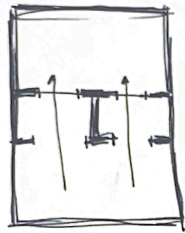
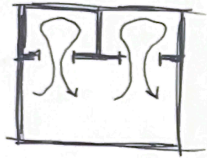


process



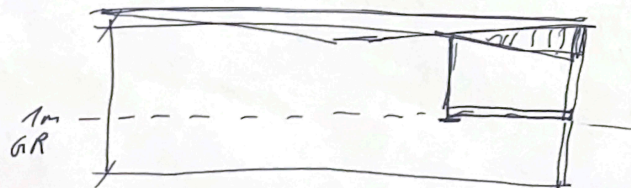


Schematic Clout



cut elements
or

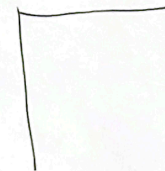
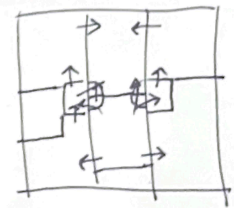
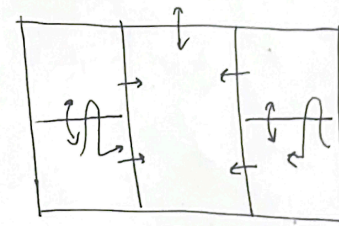
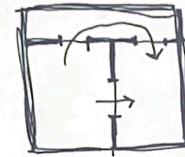
cut with
structure?



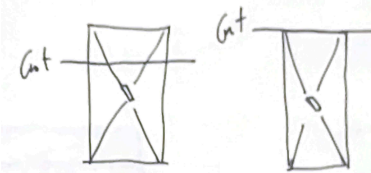
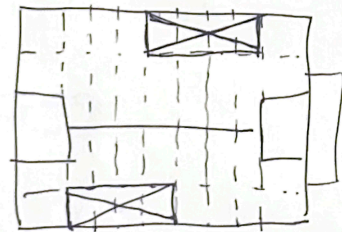
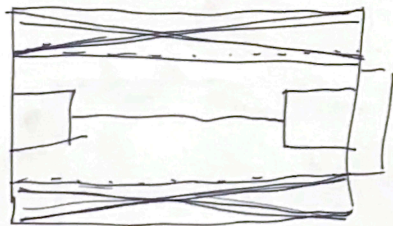
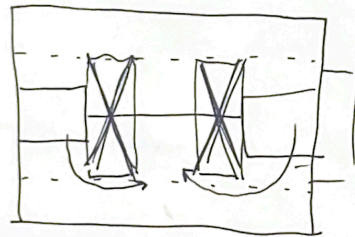
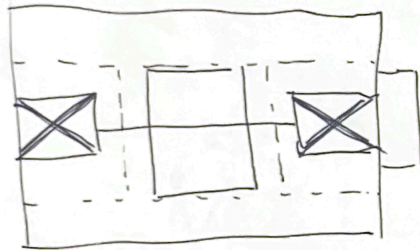
Clout: RETREAT OR TRANSFORMATION?

secret rooms?

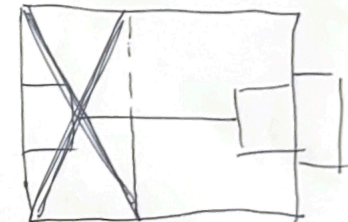
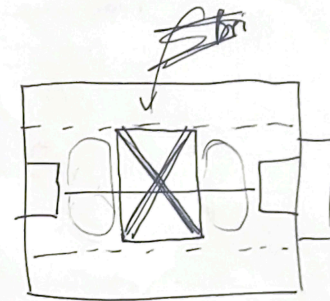
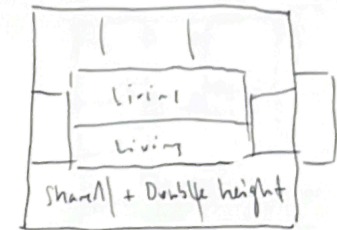
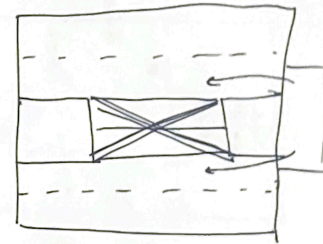
room of one's own



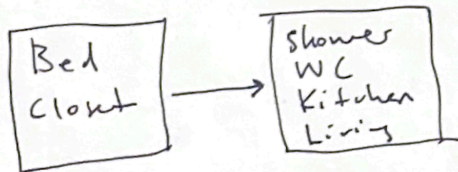
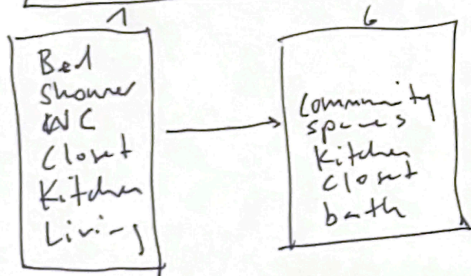
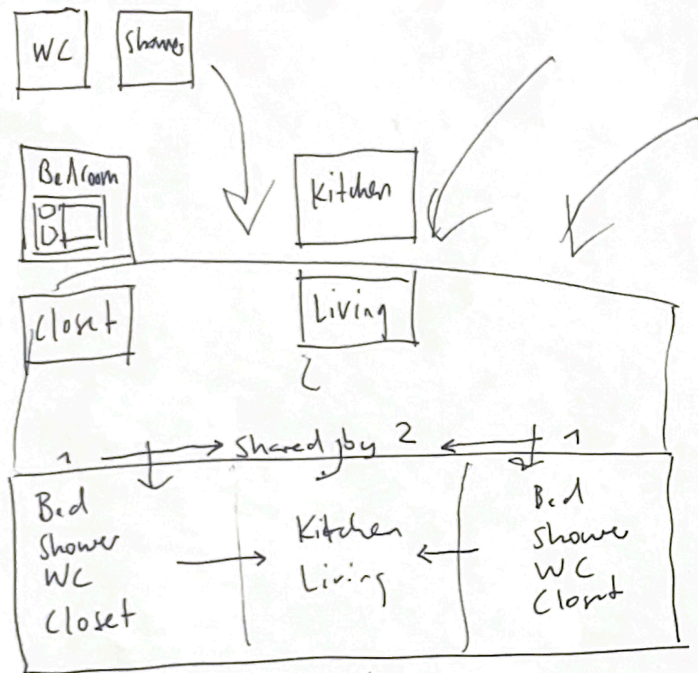
- o Light
- o access
- o typology apartments ; relation people
- o typology cloac



+ Bridges



Typology Flat

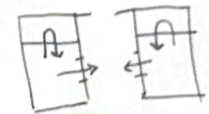
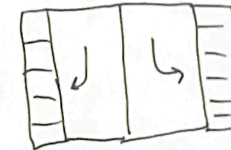
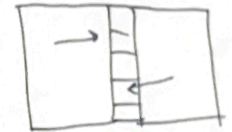
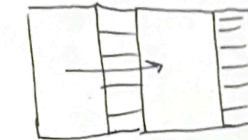


⇒ Room

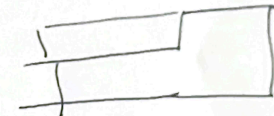
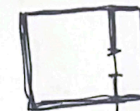
Private

Private

Private



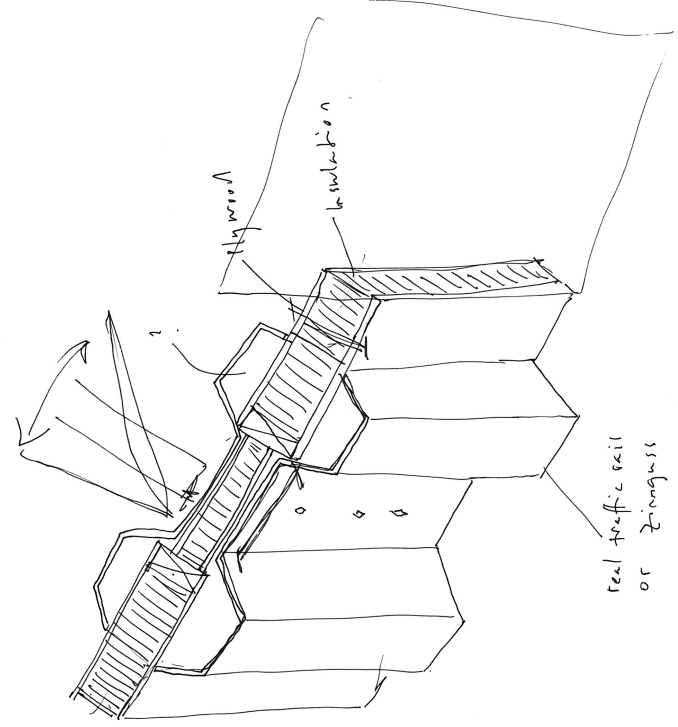
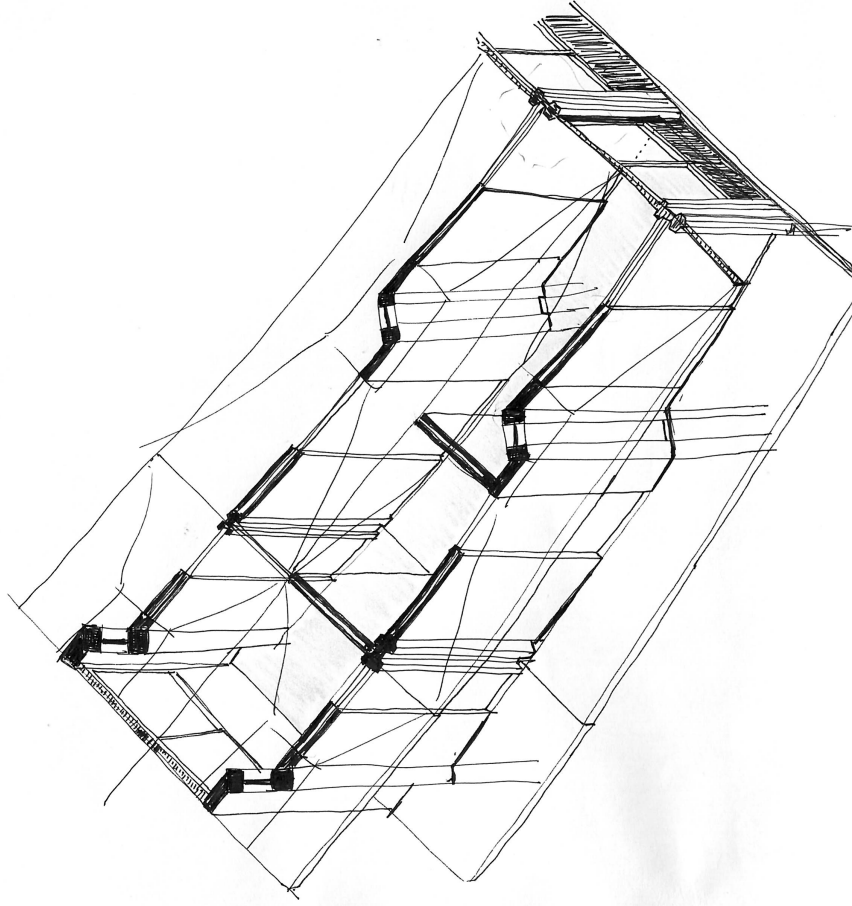
⇒ Room +

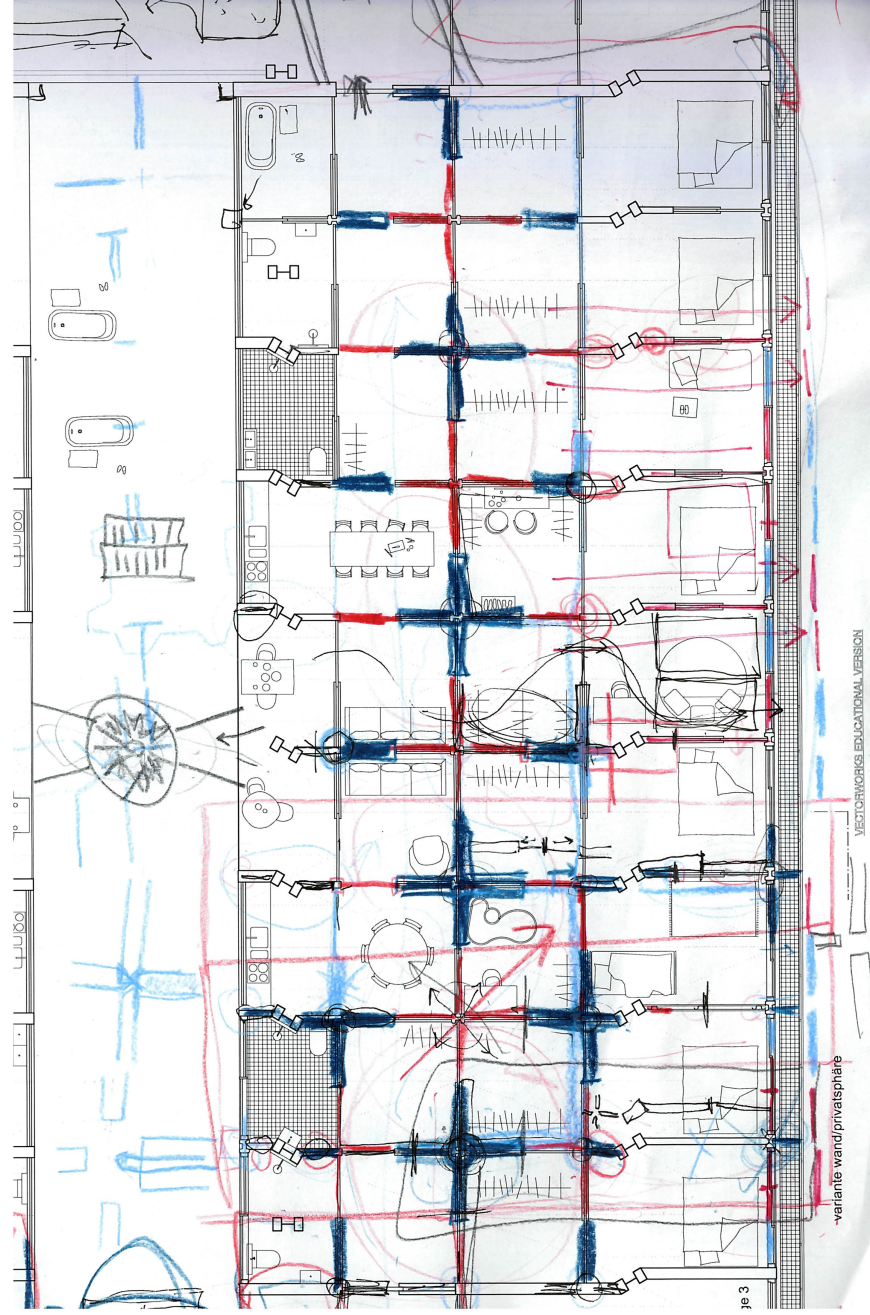
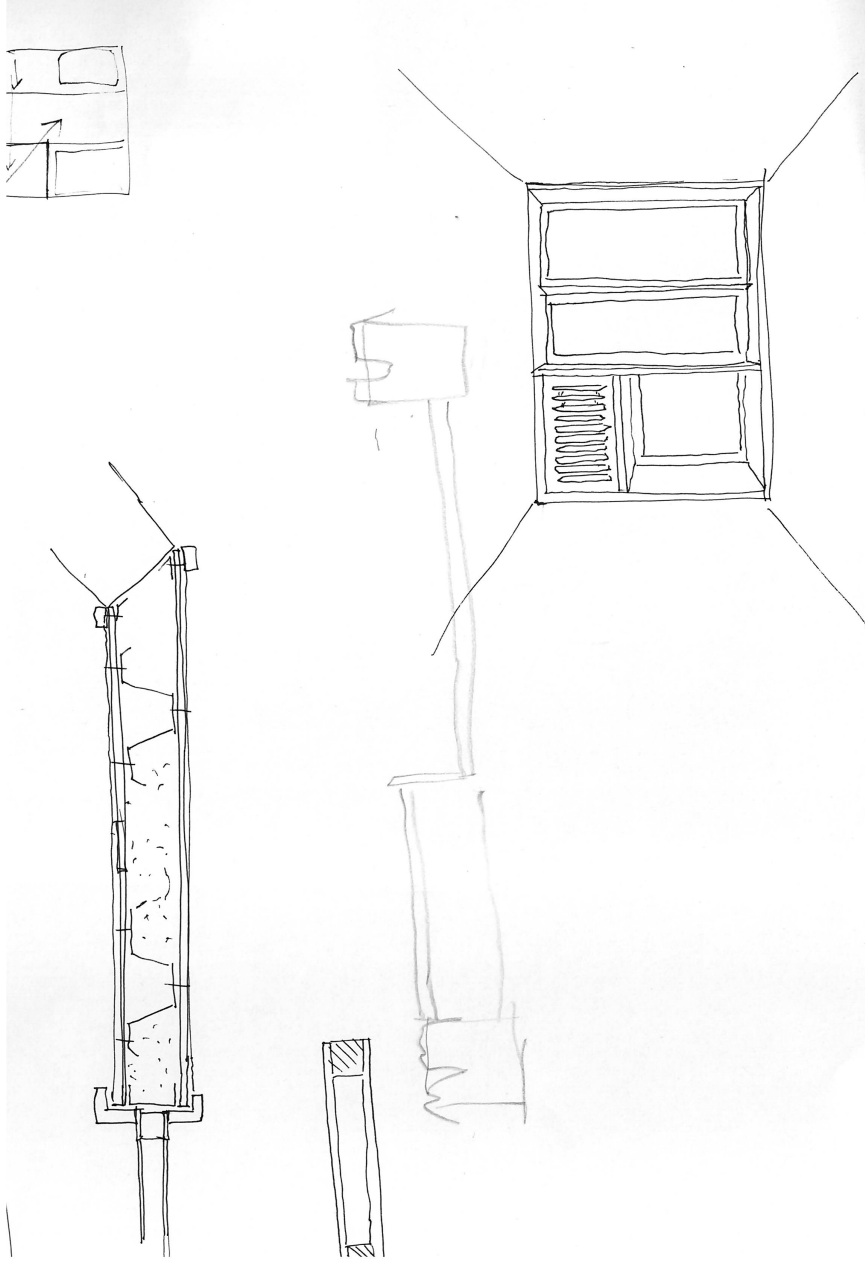


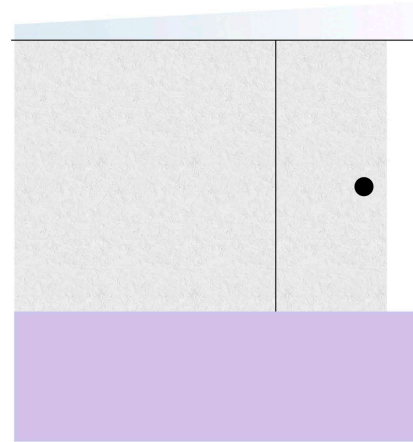
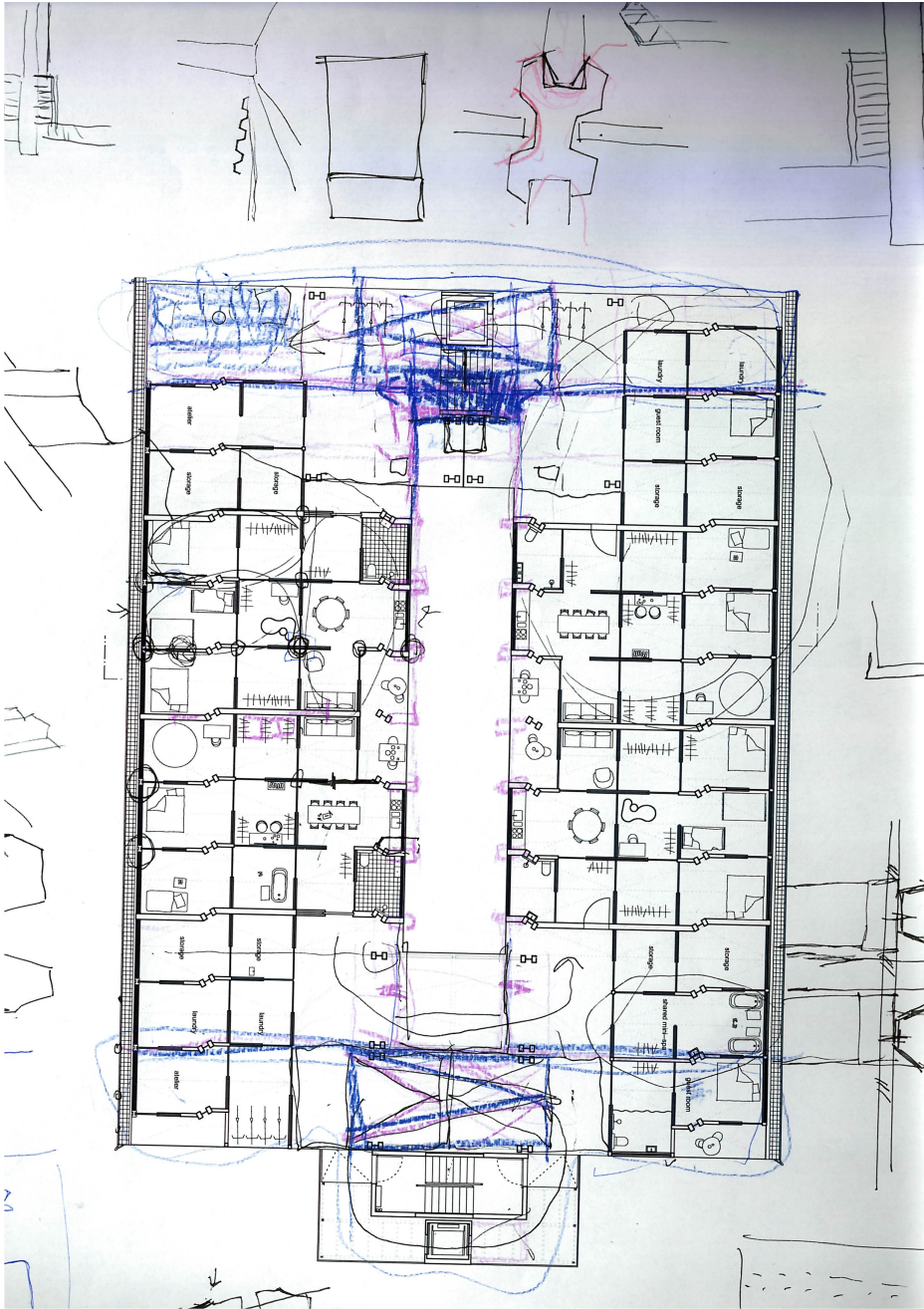
Private → shared → public

Private → public

Private → shared → public



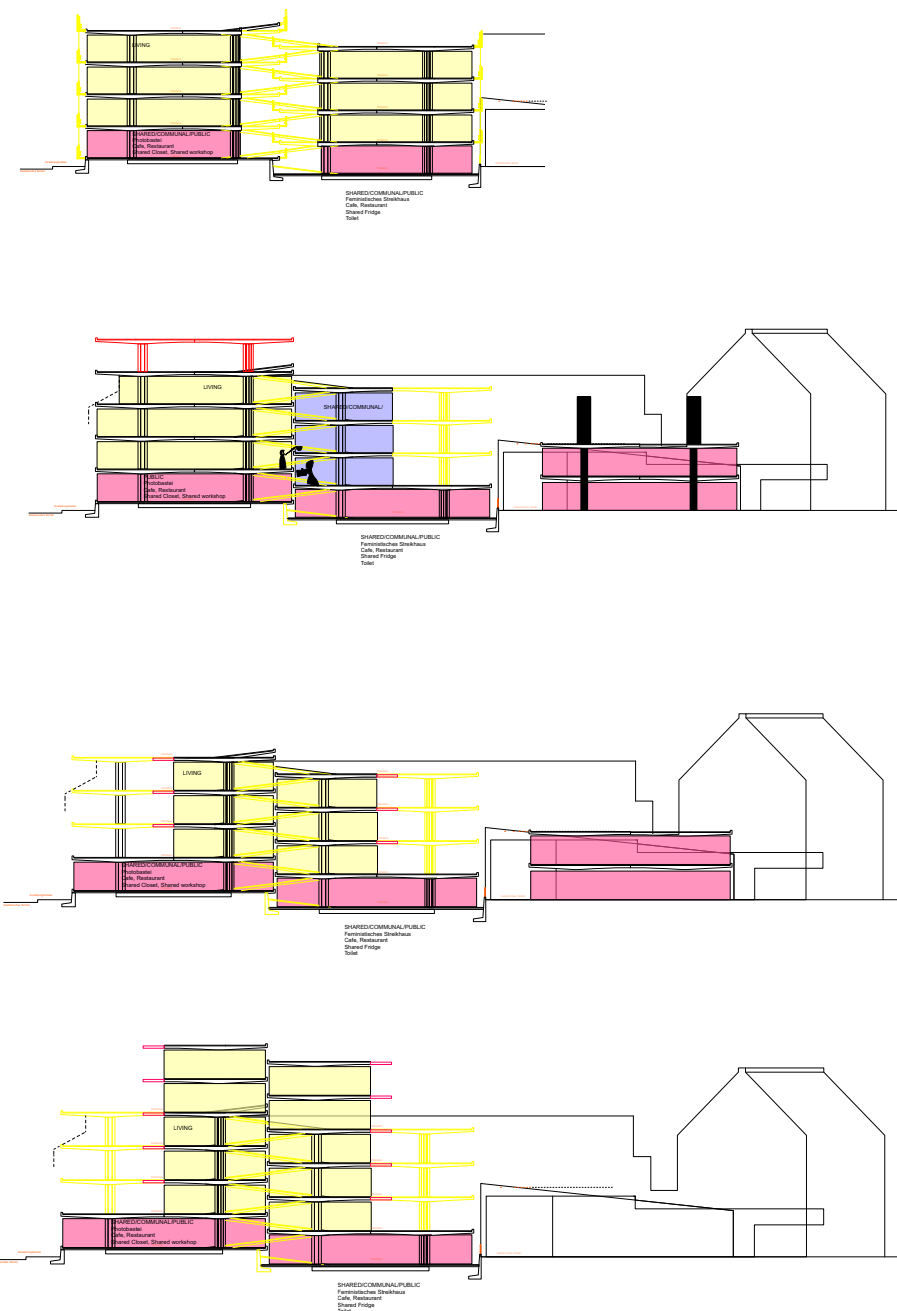


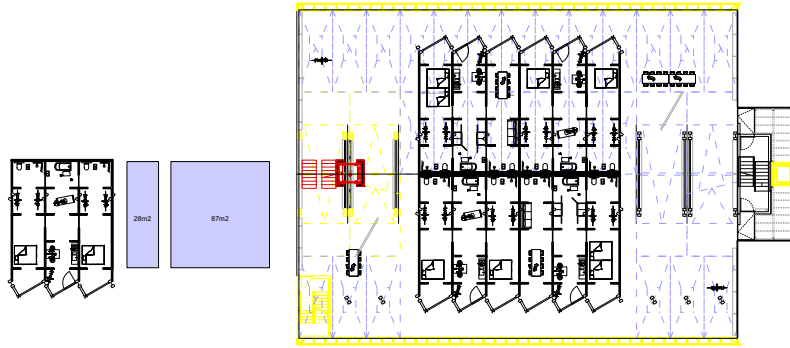
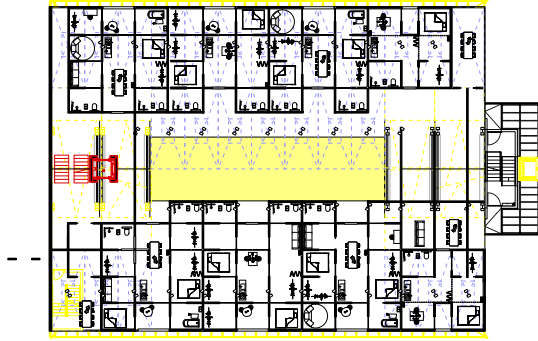


← MIRROR

← DOOR/WALL
WOOD / PAINTED?

← LINO



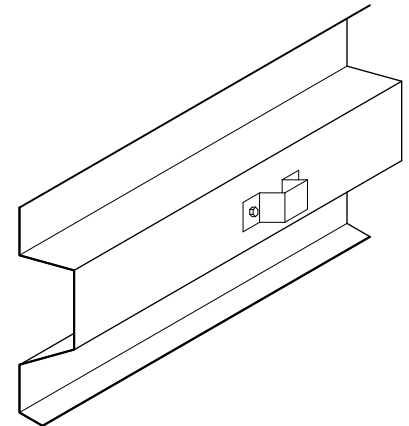
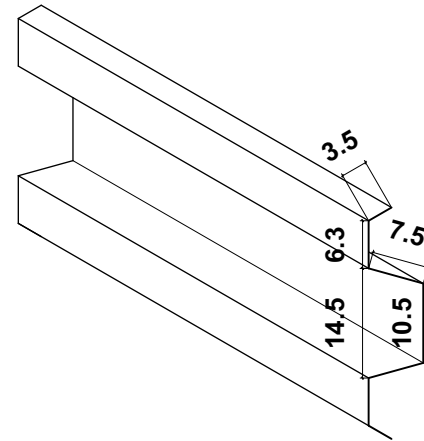


BUK

ROADSIDE BARRIERS

In the carpark, there are around 430m of these B-Type barriers. With the transformation of the building, these barriers will probably be removed at the beginning. How could they be reused, repurposed and transformed ?

Material on site: 430m
Thickness: 3mm



MATERIAL: GALVANISED STEEL

STEELS are among the most important and widely used materials worldwide. The different types of steel vary in composition, properties, and applications.

Since steel production from iron ore is highly energy-intensive, a large proportion of recycled materials is used today. Intensive research is being conducted into alternatives to fossil fuels in pig iron production, particularly to reduce dependence on hard coal and coke.

PROPERTIES

Steel is hard, tough, durable, and has high strength. It is also relatively cost-effective. The properties of different steel grades vary depending on the manufacturing process, heat treatment, and especially the alloying elements— specific chemical additives.

In general, steel with a higher carbon content is stronger but also more brittle. Its density is approximately $7,850 \text{ kg/m}^3$ ($7,8 \text{ g/cm}^3$), and its modulus of elasticity is around 210 kN/mm^2 .

With the exception of highly alloyed types, steel is magnetic (The galvanization process does not alter its magnetic characteristics, as zinc itself is non-magnetic, but the underlying steel remains magnetic). Depending on its alloy composition, steel has a melting point of up to $1,530^\circ\text{C}$. Its corrosion resistance also depends on the alloying elements.

HOT-DIP GALVANIZATION

Galvanization is the process of applying a protective zinc coating to steel or iron, to prevent rusting.

Hot-dip galvanization is a form of galvanization. It is the process of coating iron and steel with zinc, which alloys with the surface of the base metal when immersing the metal in a bath of molten zinc at a temperature of around 450°C .

When exposed to the atmosphere, the pure zinc (Zn) reacts with oxygen (O_2) to form zinc oxide (ZnO), which further reacts with carbon dioxide (CO_2) to form zinc carbonate (ZnCO_3), a usually dull grey, fairly strong material that protects the steel underneath from further corrosion in many circumstances.

sion in many circumstances.

Galvanized steel is widely used in applications where corrosion resistance is needed without the cost of stainless steel, and is considered superior in terms of cost and life-cycle. It can be identified by the crystallization patterning on the surface (often called a „spangle“).



Two Types of Galvanized Bucket Finishes



Aging

CORROSION OF IRON

The most common type of corrosion occurs when iron is exposed to oxygen in the presence of water, forming red iron oxide, commonly known as RUST. Rust can develop on steel and other iron alloys. Corrosion can also occur in low-oxygen environments where iron reacts with chloride, or when iron hydroxide directly transitions into other corrosion products.

Types of Corrosion

- Uniform Corrosion
- Pitting Corrosion
- Crevice Corrosion
- Intergranular Corrosion
- Stress Corrosion Cracking (SCC)
- Galvanic Corrosion

RUSTING OF GALVANISED STEEL

While galvanized steel provides a protective zinc-oxide barrier, eventually even galvanized steel will rust. The question remains how quickly, as some galvanizations last until 50 years or more. Some factors that increase corrosion include:

- Outdoor environmental issues such as saltwater or humidity.
- Atmospheric considerations like natural gas or acid rain.
- Temperature fluctuations.
- Air pollution.



MECHANICAL FORCES

When steel undergoes permanent deformation due to a sudden mechanical force, such as a car crashing into a guardrail, this is referred to as plastic deformation.

If the applied force exceeds the material's structural limits, leading to fractures or cracks, it is termed material failure or ductile failure.



WHITE RUST

White Rust is a type of corrosion that occurs on galvanized steel, forming a white, powdery layer of zinc hydroxide when exposed to prolonged moisture without proper ventilation.

Causes of White Rust:

- High humidity & trapped moisture: Poorly ventilated storage or tight stacking can lead to condensation.
- Rain & water exposure: Persistent wet conditions prevent the formation of a protective zinc patina.
- Fresh galvanization: Newly galvanized surfaces are more vulnerable before the patina develops.



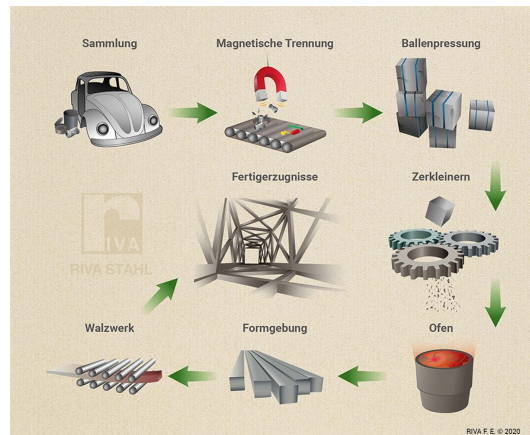
Recyclability

Steel is almost infinitely recyclable without any loss of quality. Producing steel from scrap requires only 38% of the energy needed for production from iron ore. For this reason, steel scrap is collected separately after use, melted down, and processed into new steel materials.

In modern waste management and incineration plants, large magnets extract steel from mixed waste, making it available for recycling.



Another environmentally friendly approach to optimizing steel construction is the direct reuse of steel components, structures, and buildings. This saves energy and labor costs associated with scrapping, transportation, melting, and rolling. To enable reuse, components are carefully dismantled from existing structures and prepared in workshops for new applications. However, they must be free from excessive damage due to material fatigue, deformation, or other chemical and physical influences.



Material search for the fragment at the recycling station Spross.