

# A MODERN STONE AGE

FOR A DEGREE ZERO OF DESIGN

Eff Libilbehety  
Tutor Alessandra Rovini

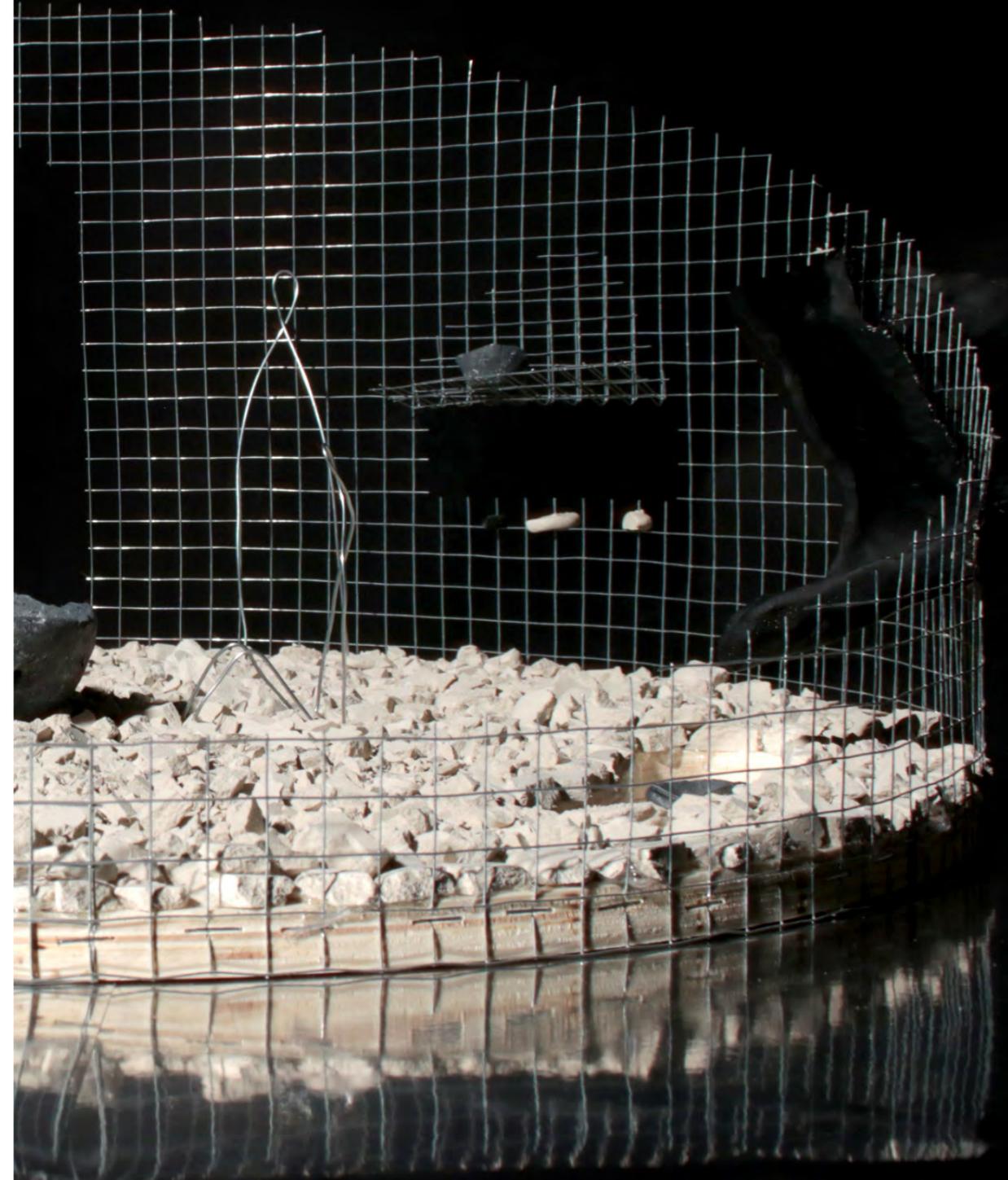
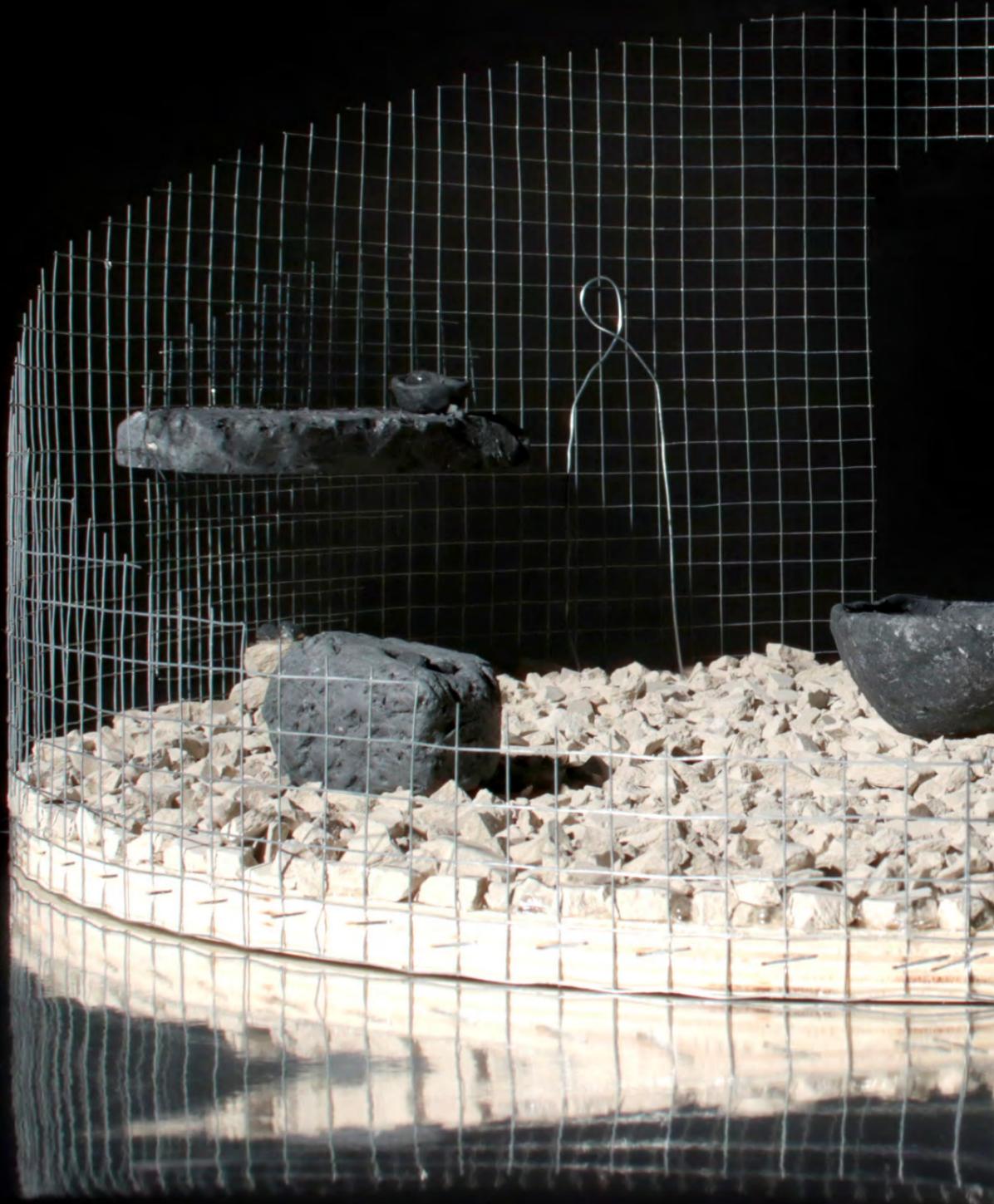




# *A MODERN STONE AGE*

*FOR A DEGREE ZERO OF DESIGN*

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<i>ARTICULATION</i>	<i>8</i>
<i>DOMESTIC</i>	<i>16</i>
<i>PUBLIC</i>	<i>30</i>
<i>SURVEY</i>	<i>50</i>
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# ARTICULATION

## > THE EXTERNALIZATION OF THE KITCHEN

Humans have been hunter-gatherer from 7 billion years ago (Australopithecus) to around 11 000 years ago (early modern humans Cro-Magnon and Clovis in the Americas). At that time, the whole world (except few islands) was colonized by people and they started to develop what we can call villages. If we have a care anthropological look at this evolution, subsistence has been the evolution driver (how to adapt, with which technics). So 11 000 years ago, some folks started to organize themselves around communities. The main progression has been the apparition of food production. Grossly, we can resume the following steps in such a graphic :

Food production and sedentarization  
> more available calories so more people > demographic development and apparition of food storage > proliferation of "experts" (people that exists without producing their own food, like metalworkers, kings and bureaucrats) > development of a strong political organization and technology > ability to colonize more lands and to easily win over the hunter-gatherer organizations (example of Pizarro victory over the Incas)

Food production (part of the kitchen) is the motor of evolution. This evolution allowed us to colonize others (American Indians) but also to destroy civilizations (Incas, Aztecs). We've expanded so much that today we are spread everywhere and are 10 billion souls.

## > TOO MUCH IS NOT ENOUGH

Our 10 billion souls are surrounded by gadgets, take up too much space and leave so many traces. Increasingly generation after generation we focus more and more on consumerism without considering the harmony of the whole thing. Capitalism turned us into machines for collecting. Having is

being, our possessions show to society our social status. We, as narcissistic species, are destroying everything in our path and then are feeling lonely. Maybe it's time to step back and no longer see ourselves at the center of the world. Thus, the challenge is no longer to bring strangers closer through public space but to bring the all living into harmony.

In 1959, the kitchen debate<sup>1</sup> broke out between Nixon (USA) and Khrushchev (USSR). In the context of two world exhibitions, a clash between the two political ideals of the period happened. The United States promoted miracle cooking, filled with gadgets and technology, pushing households to consume objects. The Soviet side was innovating on the accessibility to a greater number of people. This led me to ask myself: if I were to join their knavery, what third ideal would I bring into the competition?

House after house, we embrace possession and accumulate stuff, carrying it from shelf to cupboard. According to a study from the researcher Regina Lark, "the average U.S. household has 300,000 things, from paper clips to ironing boards"<sup>2</sup>. American home has tripled in size over the last 50 years, and Americans spend \$1.2 trillion annually on non-essential goods (aka "stuff"). A research team of anthropologists affiliated with UCLA studied American families and where they spend most of their time while inside their homes<sup>3</sup>. Surprise: only 10.25% of the space is used<sup>4</sup>. The kitchen tends to be the hub, the command center of the household. "Everything transpires in kitchens," Antony Graesch, one of the authors of the study, says<sup>5</sup>. "Activities are organized, schedules are coordinated, plans are made for the next day, meals are cooked, kids are doing homework in kitchen spaces. It's very, very intensively used. A lot of the material culture in kitchens speaks to this logistical center in everyday family lives." (for example, the fridge's door displaying the important info, papers and planning).

Consequently, how can we wipe the slate clean?

I remember my grandmother's living room, and very specifically her furniture filled with trinkets. We could no longer see the wood of the furniture because it was saturated with objects. This accumulation of goods is not only physical: we attach emotions and memories to these things. Moments of our lives are recorded on our smartphone's memory, and the traces of their existence extend to our shelves. Our things give us a sense of security, a connection to the past and to the people we love, as evidence of a life well-lived.

However, research from the University of Fairfield, Connecticut, shows that when people take pictures they have more difficulties remembering objects that they photographed. According to Linda Henkel, author of the research, "people take out their cameras so often almost without thinking. When they rely on technology to remember for them, it can have a negative impact on how they remember their experiences"<sup>6</sup>.

Whereas the development of technology is supposed to transcend us, it is now causing us to regress.

## > CLUTTERED SOULS

Curious to understand how this system of beliefs impacts our lifestyles, I investigated the new trend of self-development / being healthy increasing these past years. The self-help section on Amazon contains thousands (50 000) of books that promise to improve your life in multiple ways. Through these books full of hopes, people are looking for something "simple": be happy.

Jessica Lamb-Shapiro, the author of the book "Promise Land"<sup>7</sup>, looking at self-help culture, has noticed that self-help books reflect the values of the era when they were published. She explains that "during the Depression, there were more books about getting rich than you'd find during times of prosperity. People do seem to write to the culture and the cultural needs of that moment. You could do a history of America by looking at what self-help

books were popular at what time. The genre responds to people's concerns and fears and desires."<sup>8</sup>

What does this increase reveal about our time? That we struggle to define what makes us happy.

Defining happiness as an absolute state or a goal to achieve is dangerous because it makes it difficult to embrace. When I was a child, I often told myself "when I will achieve this step, I will be happy. When I will be done with this task, I will be happy. When I will end my studies, I will be happy. When I will have this job, I will be happy". I always postponed happiness as the end of a path, a goal I will find when I will achieve a series of conditions. Then happiness always stayed as a future condition, a condition I will have "if". It is presented as a state of perfection that has escaped us and that we would seek to recover. Etymologically, happiness refers to what resonates with a subject but by coincidence, according to a "chance": the individual would then receive it passively. I understood besides happiness isn't an absolute state but a way of being in life. Happiness isn't something constant and steady we have to reach, it's only some moments of state happening sometime. It's a posture more than a result of conditions.

We believe in happiness as an ultimate goal as we could believe in heaven, postponing our pleasure to a final state we'll gain after a certain amount of pain. It is handy to justify unhealthy or unsafe conditions: "If you work hard, you'll have a great retirement". Indeed, we replaced heaven by retirement, advocating for a life of devotion. Nietzsche said in 1882 "God is dead"<sup>9</sup> and this assertion takes place at the end of the 19th century, following the Industrial Revolution, after humans had considerably transformed their living environments (massive urbanization, the proliferation of machines, bureaucracy, etc.). Therefore God died with the rise of the industrial era. God died and was replaced by work value. The value of work gives us a social value. We have seen a transposition of the model (religious > work) into its codes, representations, dedication and vocabulary.

Agricultural era > Industrial era >  
Technological era

We entered after WWII the digital revolution, that brings us in the numeric era, from electronic to informatics. This new era comes with the same transposition of the values initially granted to the religion. A constant process of efficiency and production submerge the living. Nevertheless, new technologies create new needs, and it's a vicious circle. I do believe these accumulations made us unable to understand what makes us happy, drowned in a materialistic universe. In this universe, the other (you) becomes an object (it). We have dematerialized relationships between people through new means of communication, but also lost the connection with the living in general. Yet connectivity and relationships of any kind need physicality.

Buber's I and Thou book<sup>10</sup> address existence in two ways: the attitude I-It (relation based on the possession or the use of something/someone) and the attitude of the I-Thou" (a relationship based on interaction with mutual and equal respect). One of the major themes of the book is that human life finds its meaning in relationships. Fundamentally, it refers to the aspect of experience and I-Thou to the aspect of relation. In an I-It relationship, we are interested in only one facet of the individual (the physical, the clothing, etc.) and based our relationship around a transaction. While the I-Thou relationship is a real encounter and involves the entire presence. An object or a teacher can suggest an I-It relation because in both cases the subject (I) is interested in the satisfaction of a pre-determined need by the use of the It.

The I-It is not despised by Buber. What he is saying is that individuals need the I-Thou to recognize themselves. Without physicality, our connection to our surrounding is more related to an I-It than an I-Thou, and make us unable to reach a satisfying level of accomplishment. The "I-Thou" couple not only allows the discovery of others in the relationship but also makes the condition of existence of the I possible since it is the encounter with the You that

constitutes the I as a person. It is through the Thou (by the other) that an individual becomes an I." I become I by saying You.

### > THE ABSOLUTE SPACE OF THE BODY

Erving Goffman defines a region as "any place that is bounded to some degree by barriers to perception"<sup>11</sup>. Thus, the bigger barrier of perception isn't a physical space, but a mental one. We are all building our own movies in our heads, our ways to perceive life and the others. We apprehend spaces through our thoughts and our experiences, that defined us. These thoughts and my body are my first and my last space. It's the most intimate home that I will never have, the ultimate domestic territory. Life is a performance and my body is my backstage. I embodied my body, and it becomes my tool to take space in the world. From the inside to the outside, through rituals and movements. Expressive vehemence, my emotions get carried away, declared by the triviality of the small daily gestures.

This ballet of movement defines spaces by the actions I develop. For example, when I'm camping, there are no functions granted. My movement of cutting vegetables and cooking them create by extension the kitchen space of my ephemeral home. Time beats my movements and transforms them into habits. Time and body are the only constants that connect me to the world and reality.

Now, is taking its time wasting it? No, I don't think so. It seems important to escape for a moment from the dictatorship of immediacy imposed by a society where "time is money". Human beings are condemned to be free. Humans are by nature a strength to exist, a movement to persevere in being, to exist even more and more. There are two meanings to the expression taking time: taking your time in things (the time it takes to do what needs to be done well, not giving in to the impatience of being finished before you start), and taking your time in life (it can mean strolling, doing in a long time what you could have done in a short time).

We may feel rushed in our daily lives by social and professional obligations. It is often difficult to stop, rest and take the time to take a break. A luxury that retired people, in particular, can afford, almost completely free of time obligations. Hurrying into tasks is an obligation in our society. My work (in a company, in an administration, with my clients, at school, etc.) must be done within a certain period. This dictatorship of immediacy claims many victims: watered by the media, we have the greatest difficulty, and this is even truer for the younger generations, in taking a step back. The few moments we allow ourselves to breathe, we feel guilty. Meritocracy deeply engrains in us that our misfortune is due only to ourselves, our failures to our laziness. In France today, we are witnessing a series of political persecution against people in need or those who are not successful enough: they have not given enough of their time.

Thus, taking one's time appears to be an act of civil disobedience. I rightly claim this time that belongs to me. A time, only for me, a time when silence and solitude reign, rare things in society today. This free time is constructed in opposition to the prescribed time, i.e. constrained by usual occupations (employment, domestic activities, child education, etc.) or the servitudes they impose (e.g. transport). Leisure, which is practiced in free time, is derived from the Latin verb *licere* ("to be allowed"). At the beginning of the 12th century, it refers to the positive notions of "freedom" and "idleness". Then, from the 18th century onwards, it evolved towards the meaning of "distraction". This change appeared during the First Industrial Revolution. According to Pascal<sup>12</sup>, without this prescribed time we would be in trouble, and this trouble would push us to look for a more solid way out. Thus, boredom stimulates creativity. But a creative mind is a mind capable of contesting, so "we are condemned to kill time while waiting for time to kill us"<sup>13</sup>.

### > A MODERN STONE AGE

Running for our material success, we embraced the capitalist vision of wealth (consumption and possession). This ongoing race damaged our mental health and our surrounding. Indeed, we know that biological interpretations are not sufficient to explain mental issues and natural disasters. Looking at the existence of social patterns helps us to understand that "all humans have certain needs that must be fulfilled to ensure optimal mental health, and the capitalist system appears incompatible with true human needs"<sup>14</sup>. Today, we are becoming aware of what it means for our future, and protests are rising all around the globe. This increasing ecological and social concerns can define a new approach to design: for example to desacralize technology and to get back to the basics. New technologies create new needs, and this is an endless conquest. Phones cameras are today really good, but we continue to improve them. Where is the limit?

Slavoj Zizek develops in "Examined Life"<sup>15</sup> that love is not idealization. It means that you accept a person with all its failure, stupidity and ugly point. You see perfection in imperfection itself. By extension, loving the world around us is also accepting its bounds. My past months' experience can be resumed as a modern return to the Stone Age. It helped me to realize that I have a minimal need in terms of space and equipment, without giving up my comfort. It's about finding the "just enough" limit. I also became more aware and connected with my surroundings. My small shelter is subject to the whims of nature, protecting me but also confronting me with them. I hear the rain, I feel the wind and I experience the cold. And strangely, I started to feel lighter and calmer. I had the impression of entering into a peaceful relationship with this world around me, both of us existing simultaneously while respecting each other's space. I think back to my caving trips as a child and the stone we used. Calcium carbide goes on fire when water is sprayed on it (even with traces of H<sub>2</sub>O, calcium carbide reacts vigorously, releasing a large amount of heat. Acetylide is released during the reaction with water, and this is highly inflammable).

That's how we used to light up in the caves, for practical reasons. So why bother with all this equipment when we are surrounded by a nature with fabulous properties?

Therefore, using physics instead of technology and understanding the properties of what exists around us can help us to reconnect with this world but also with ourselves. What does it mean to dance the place instead of just dancing in? Architecture is a chemical and biological reformulation of environmental space, materializing the transfers of materials and energies. An "aware" space could reintroduce physiological needs in the home, and propose an absolute experience. And the experience of the body related to space, literally. Architecture should no longer build spaces but relation and tension between forces, erasing the limits between the outside and the inside. Japanese tea houses relate a bit to that. The path in the garden to access the building is unstable, and your body has to find balance in it. When you finally reach the entrance, the door you're confronted with is smaller than your body. The act of bending makes you relate differently to space, and you have to actively adapt yourself to it to fully embrace it. Technology created an easier world for us, but if everything is already given, how do you learn to solve problems?

I also believe design has a role in the prevention of society's tension. Architecture and design are directly impacting people's behaviors with society. Nature and humans are vulnerable, so there is responsibility. Hans Jonas in *The Responsibility Principle*<sup>16</sup> advocates an ethics of the future because in his opinion traditional ethics cannot meet today's challenges. A responsibility that requires us to think of a new categorical imperative that allows the permanence of authentically human life. We will always fail to define the right life (which depends on everyone's preferential choices and individual conceptions of happiness) so lets rather define the right (fair) standards. We, designers, should be subversives, and always question the consummation's structures and their ideological supports to

subject them to criticism. Far from fulfilling this function, design is nowadays generally more docile and submissive, selling a product more than questioning its necessity.

Léon Blum, Albert Camus and Raymond Aron<sup>17</sup> are examples of intellectuals who have demonstrated exemplary dedication concerning this function. All three played an important role in France during their lifetime, but all three lived slightly in conflict with their contemporaries, their opinions and statements were often in contradiction with their time and place. In some aspects, they were Étrangers. What is special about these people is not so much their ability to stand up against political or intellectual persons who opposed them, but against their side. They were not afraid to stand up against those who usually agreed with them, but who in some cases still deserved to be denounced. "The responsibility of an author, because he exercises moral influence, is to strive to reveal the truth about humanly significant subjects to an audience capable of grasping them". This extract comes from Noam Chomsky's *Responsibility of intellectuals* essay<sup>18</sup> and I would like to enlarge it: the responsibility of everyone who has the delicate power to manipulate / awake people by what they are doing. When nothing is more convenient than to celebrate dissent among "our" enemies, it is less common to denounce our flaws.

Designers are responsible for the product they will seek to sell, they must be aware of its impact and assume it. Thus, Human is not a toy of fate. We all exist first and can only be defined afterward, by our actions. It is too easy to work on projects that are meaningless or even harmful and then hide behind a promoter. As politics failed to achieve the real change we need to face the major (and coming) nowadays problematics, a militant approach of work is the main issue. A neutral and ethical approach, independent of political life (and of lobbies).

## > SOURCES

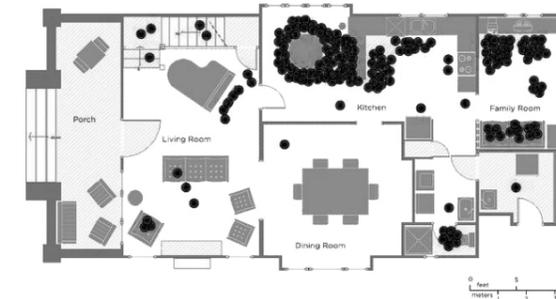
> too much is not enough

<sup>1</sup> Ruth Oldenziel and Karin Zachmann. 2009. *Cold War Kitchen: Americanization, Technology, and European Users*. The MIT Press. 432 pages.

<sup>2</sup> Mary MacVean. 2014. For many people, gathering possessions is just the stuff of life. *Los Angeles Times*.

<sup>3</sup> Elinor Ochs, Enzo Ragazzini et Jeanne E. Arnold. 2012. *Life at Home in the Twenty-First Century: 32 Families Open Their Doors*. Cotsen Institute of Archaeology Press, U.C.L.A. 180 pages.

<sup>4</sup> Image extract from the above book. (integrate image)



<sup>5</sup> UCTV TV. 2013. *A Cluttered Lief: Middle-Class Abundance*. 18,55 minutes.

<sup>6</sup> L. A. Henkel. 2013. *Point-and-Shoot Memories: The Influence of Taking Photos on Memory for a Museum Tour*. *Psychological Science*. Volume: 25, pages: 396-402.

> cluttered souls

<sup>7</sup> Jessica Lamb-Shapiro. 2014. *Promise Land: My Journey Through America's Self-Help Culture*. Simon & Schuster. 240 pages.

<sup>8</sup> Matthew Gilbert. 2014. *Self-help books and the promise of change*. *Boston Globe newspaper*.

<sup>9</sup> Nietzsche. 1882. *Die fröhliche Wissenschaft*. section 108 and section 125.

<sup>10</sup> Martin Buber. 1923. *Ich und Du*.

> The absolute space of the body

<sup>11</sup> Goffman, Erving. 1959. *The Presentation of Self in Everyday Life*. London Penguin. Citation page 109.

<sup>12</sup> Pascal Blaise. 1670. *Pensées*. *Revue des deux Mondes*. 736 pages.

<sup>13</sup> "Ils se contentent de tuer le temps en attendant que le temps les tue". Simone de Beauvoir.

> a modern stone age

<sup>14</sup> David Matthews. 2019. *Capitalism and Mental Health*. *Monthly review*. Volume 70, Issue 08 .

<sup>15</sup> Astra Taylor. 2008. *Examined Life*. *Zeitgeist Films*. 88 minutes.

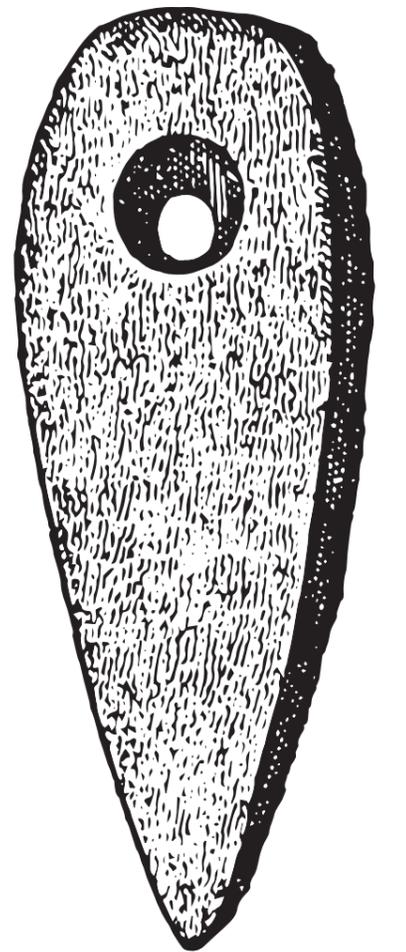
<sup>16</sup> Hans Jonas. 1979. *The Responsibility Principle*. 470 pages.

<sup>17</sup> Tony Judt. 2007. *The burden of responsibility: Blum, Camus, Aron, and the French twentieth century*. University of Chicago Press. 204 pages.

<sup>18</sup> Noam Chomsky. 1967. *Responsibility of intellectuals*. *The New York Review of Books*. 160 pages.

*DOMESTIC*

*DOMESTIC*

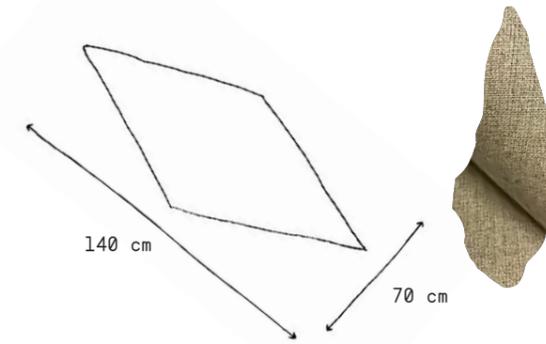
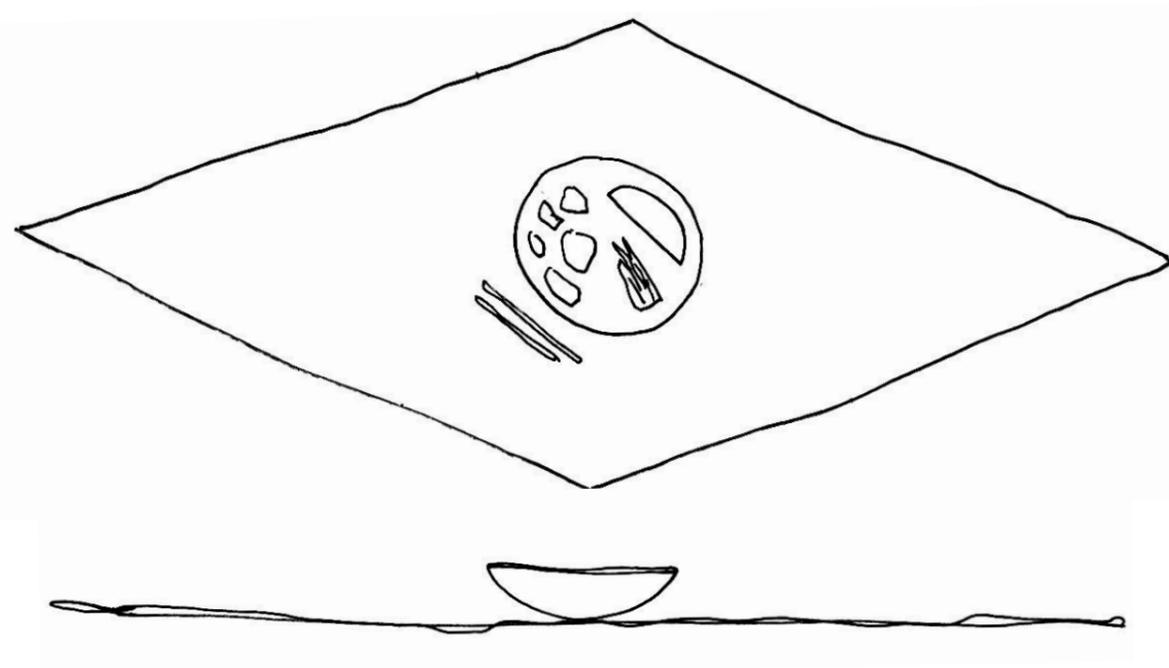


> *KITCHEN IN THE DOMESTIC SPACE*

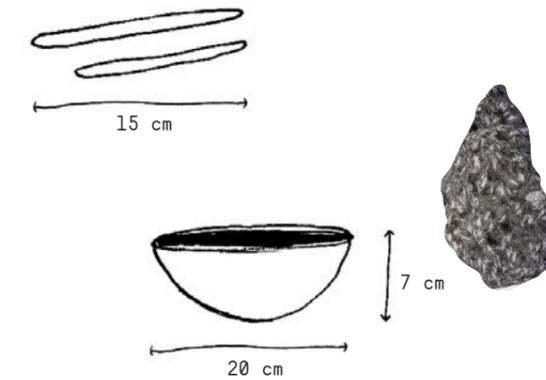
The domestic side of my nomadic kitchen offers a modern stone age, with a combination of 4 stones wrapped in a linen piece of fabric.

As a call to get back to the basics, this kitchen doesn't use any technology but properties of stones. To enhance an approach based on interaction (I-Thou) and not use (I-It), there is no space but relation and tension between forces.

We apprehend spaces with the movements of our body, and this tool is my absolute space that frames my relation to reality. So I deleted all the rest, as an act of dispossession and a first step of decolonizing. My kitchen is no longer a space, but a set of habits and rituals I develop to create a moment. A costume I wear, close to my body, a space I install everywhere I need it. Almost an extension of me.



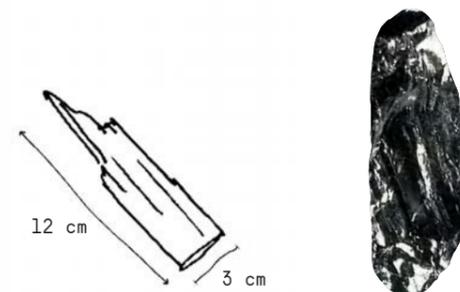
**LINEN**  
transport the tools  
  
durable and flexible  
resistant  
lightweight  
good insulation



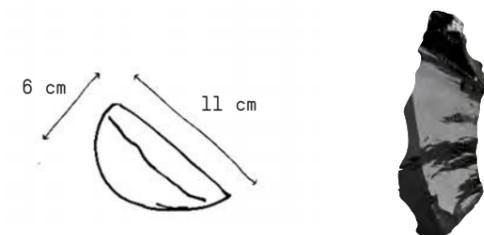
**DIABASE**  
container (plate and pot)  
  
Widespread in earth  
good resistance  
regenerate grounds  
ringing rock (sonorous)  
heat/impact resistant



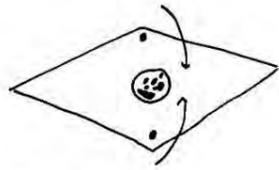
**CALCIUM CARBIDE**  
make fire  
  
not volatile and not soluble  
produces light  
releasing large amount of heat



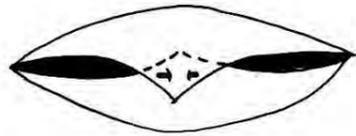
**ANTHRACITE**  
cleaning tool  
  
purify water  
hard variety of coal  
submetallic luster



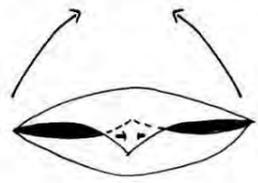
**OBSIDIAN**  
cutting tool  
  
really sharp (more than steel)  
reflect when polished  
very resistant



FOLD THE TWO SMALL SIDE ON THEMSELVES



USE THE STONE STICK TO MAINTAIN THE FABRIC



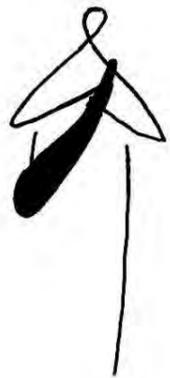
SIMILAR PROCESS WITH THE LONG SIDES



USE THE SECOND STICK FOR A SIMILAR PROCESS



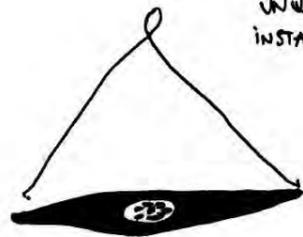
WEAR IT



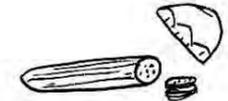
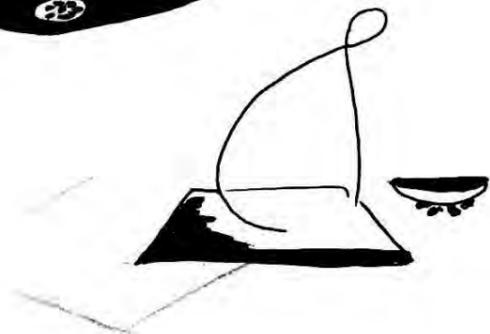
FIND THE PLACE YOU WANT TO EAT



TAKE OUT YOUR BAG



UNWRAP IT AND INSTALL YOUR SPACE



CUT YOUR FOOD WITH THE OBSIDIAN



IF YOU NEED WATER, PURIFY IT WITH THE GUL



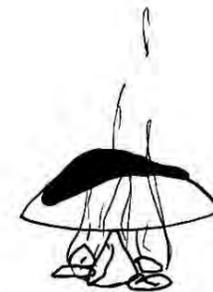
INSTALL THE STONES TOGETHER CARBIDES



DROP WATER ON IT



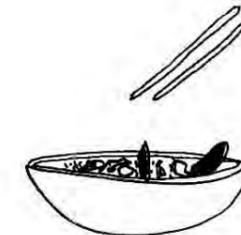
FIRE START



SLOWLY GRILLED MEAT

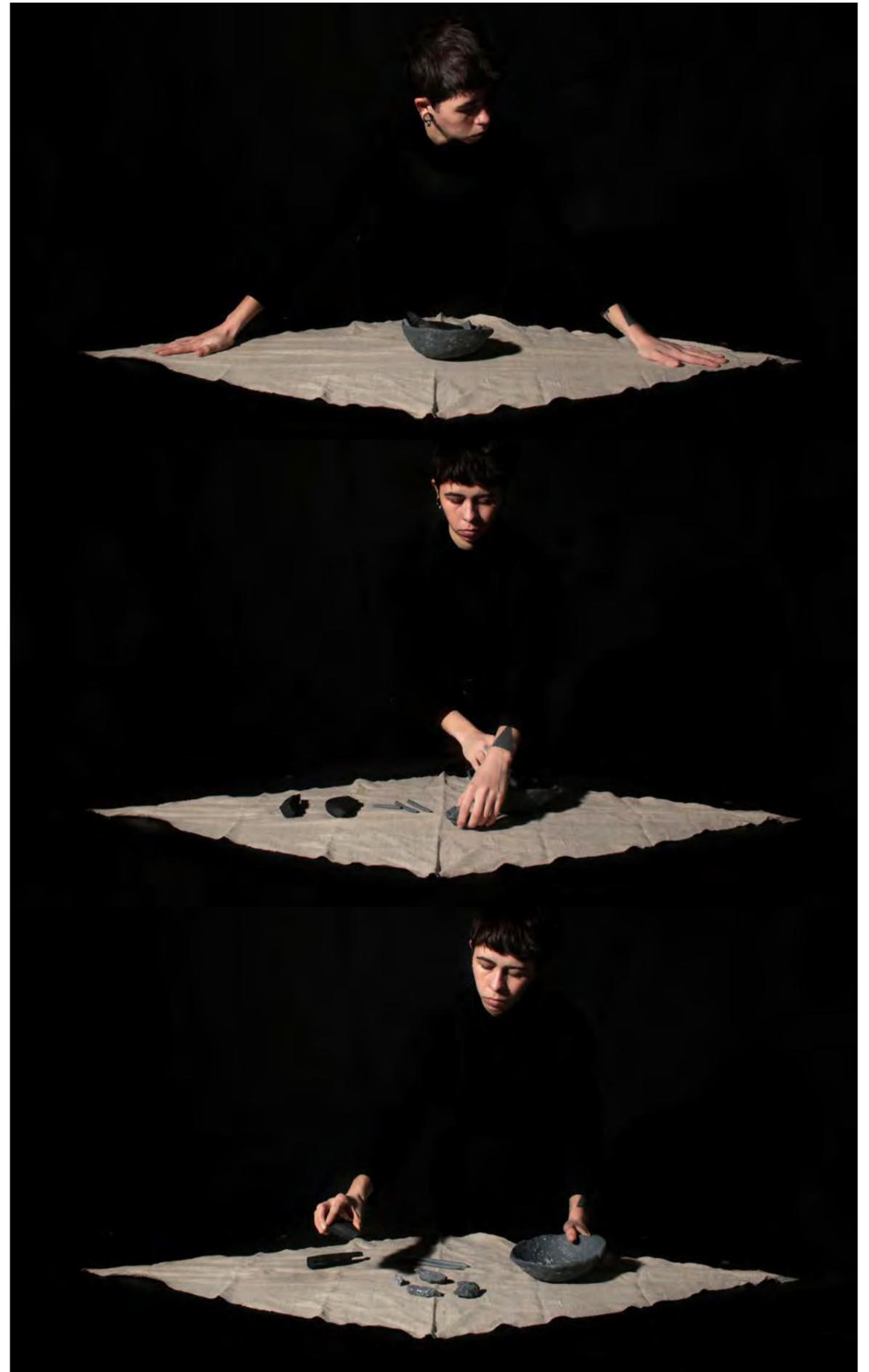


boil food



EAT







PUBLIC

*PUBLIC*



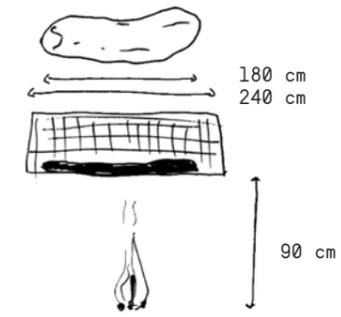
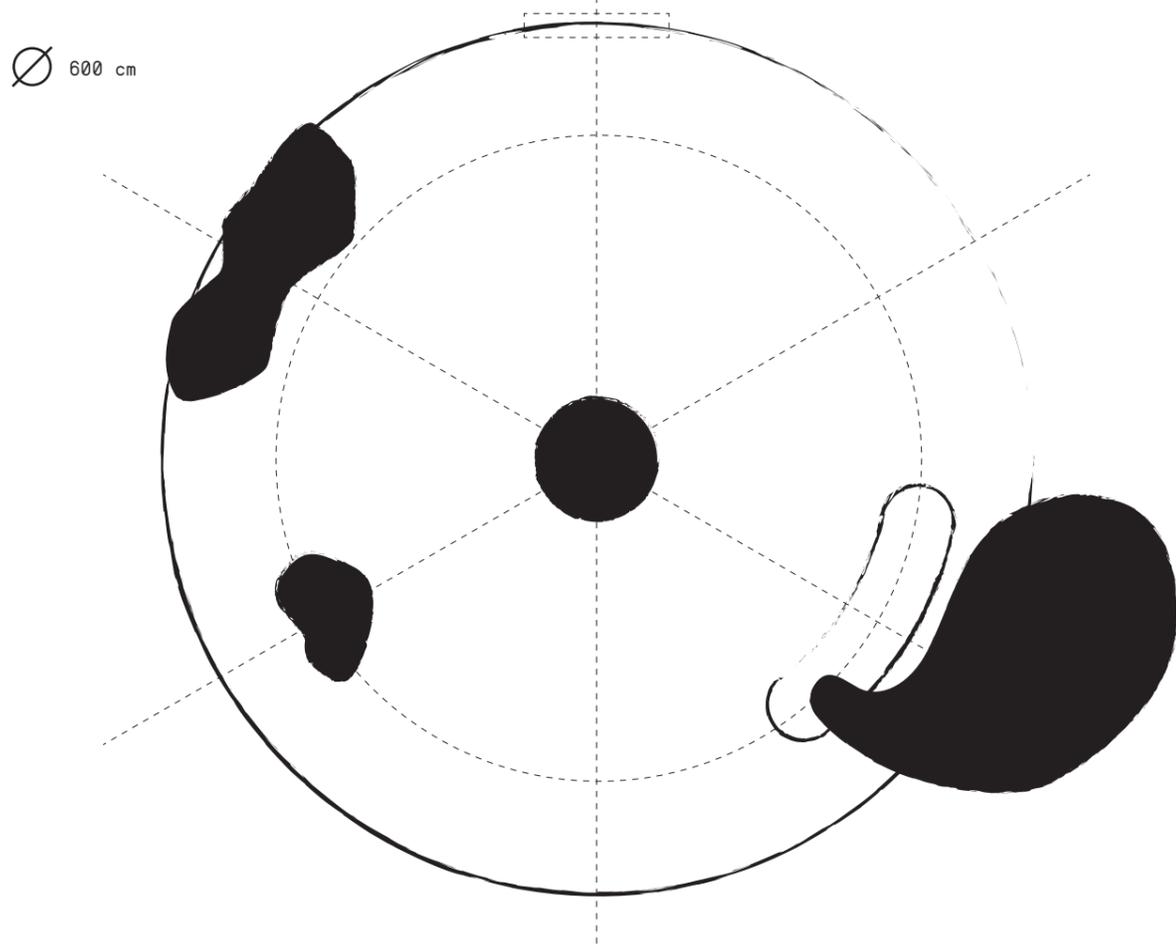
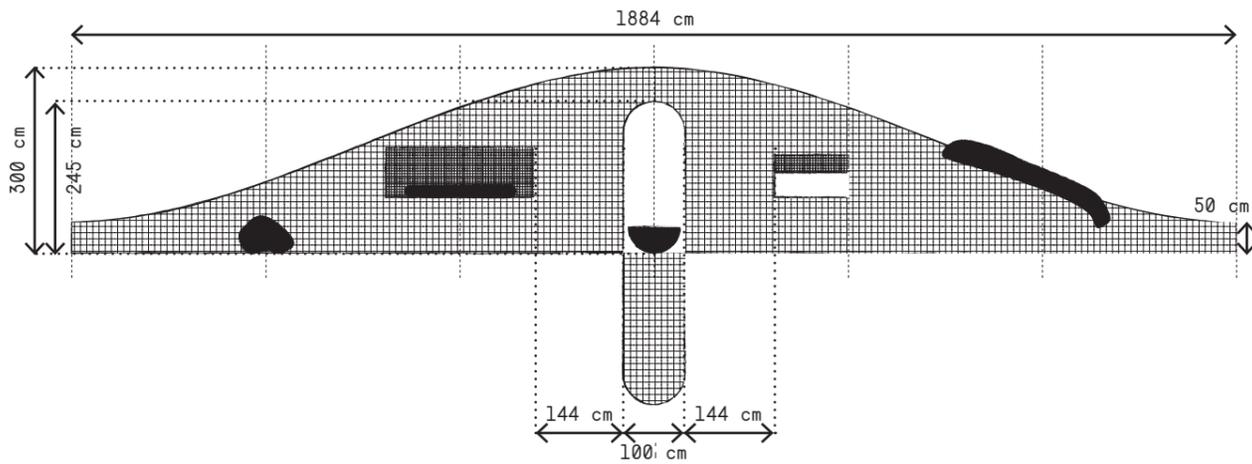
> KITCHEN IN THE PUBLIC SPACE

On a public scale, the kitchen keeps the idea of a stone world including a more performative dance. As a paradise, the place is an island surrounded by fences where time doesn't apply.

When you enter it, it captures you and starts to float away. It concedes you a real break out of the tyranny of immediacy, and you don't know how long and where you're gonna get out. You're

hosted by the master of ceremony that cooks for you and shows you how to listen to the stones. The master helps you to find peace in this symbolic and quiet rocky garden.

Inspired by the Magic Theater from Hermann Hesse or the Howl's Moving Castle from Miyazaki, the island appears to you like a mirage and finally disappear. You have no way to find it, it finds you.

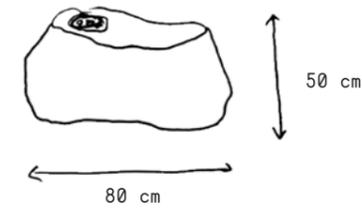


WORK / KEEPING WARM

granit plan so prepare food

smaller grid (prevent wind)

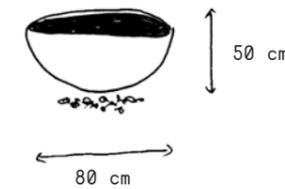
calcium carbide under to softly warm the granit



SLOW COOKING

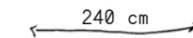
granit rock with a hole inside to burn calcium carbide

cooking by placing food on the stone



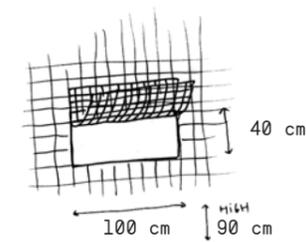
STRONG COOKING

granit bowl placed on top of calcium carbide for a stronger hitting



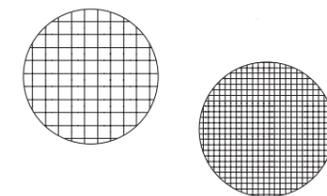
FOUNTAIN

coal installation recovering rain water to purify it and store it in the hole on the ground



OPENING

opening in the fence to create a shelf and store the eating material (granit bowls, sticks)



FENCE

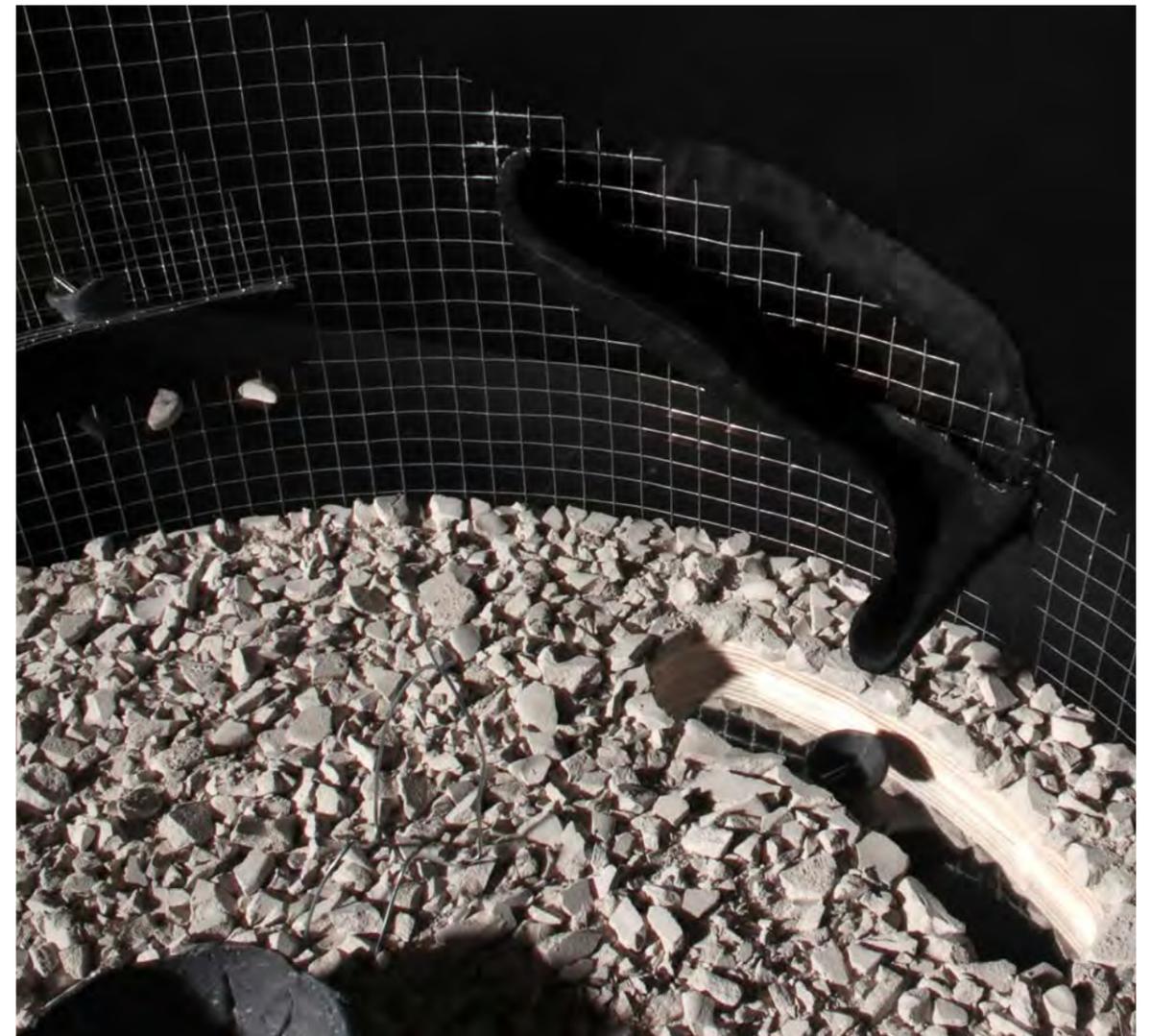
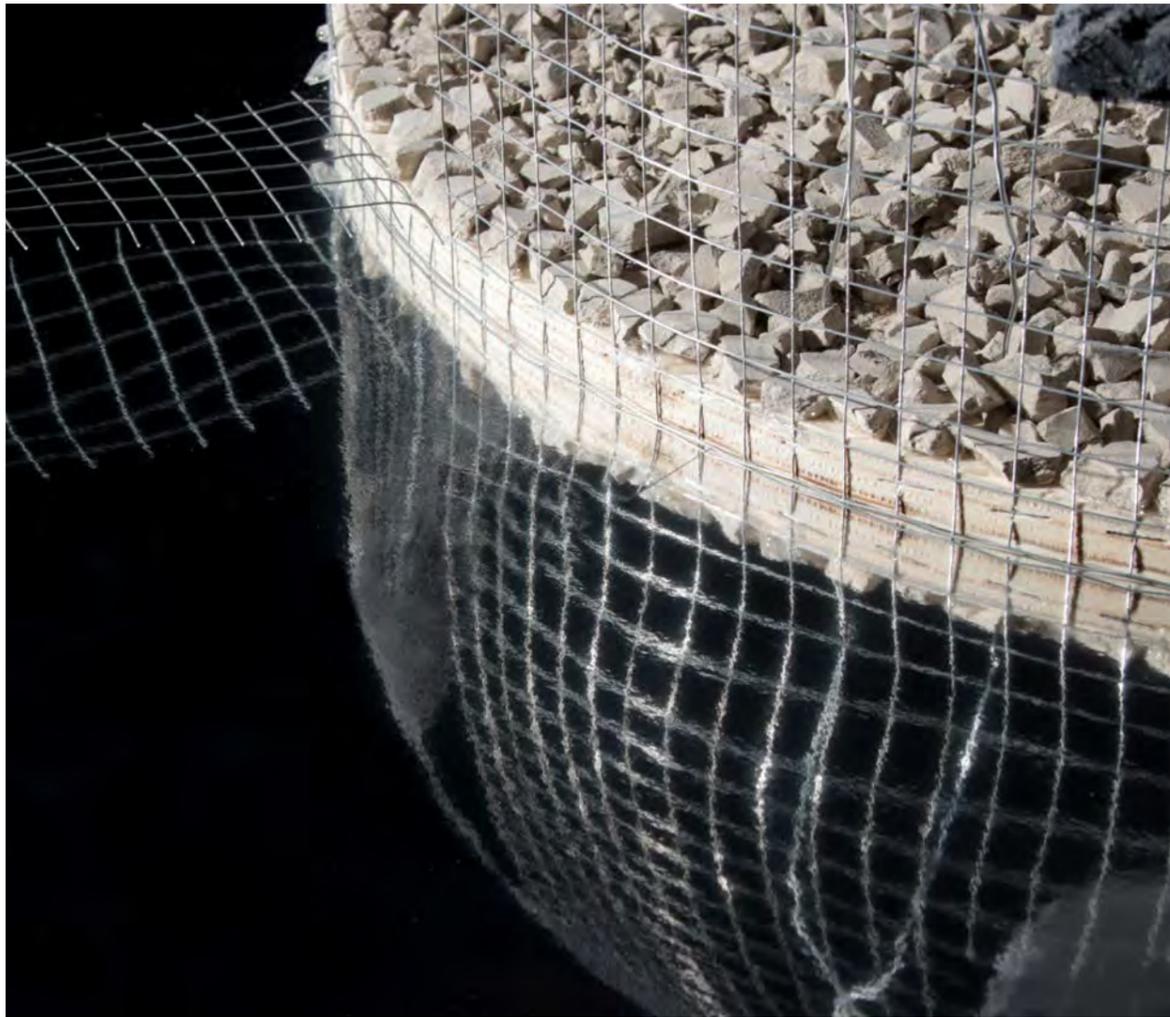
large grid : 5 cm  
small grid : 1,5 cm



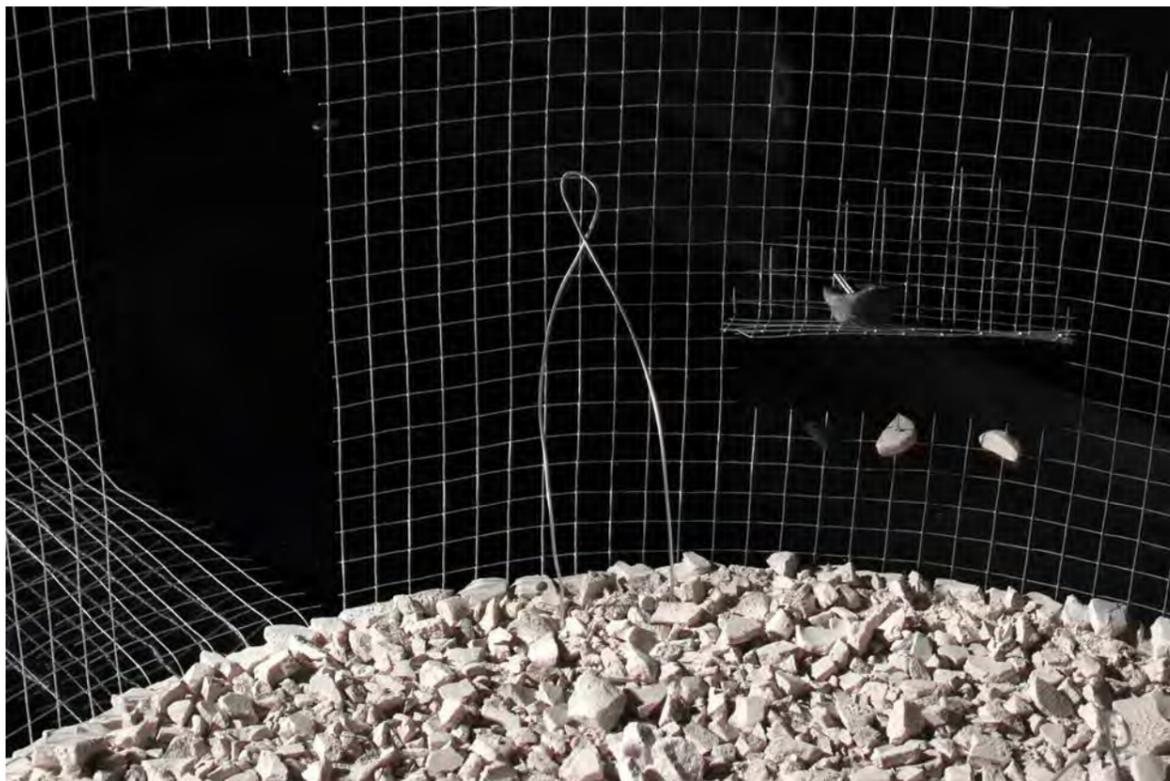
MATERIAL

same objects than the domestic kitchen  
three granits bowls and sticks  
obsidian stone (cutting tools)



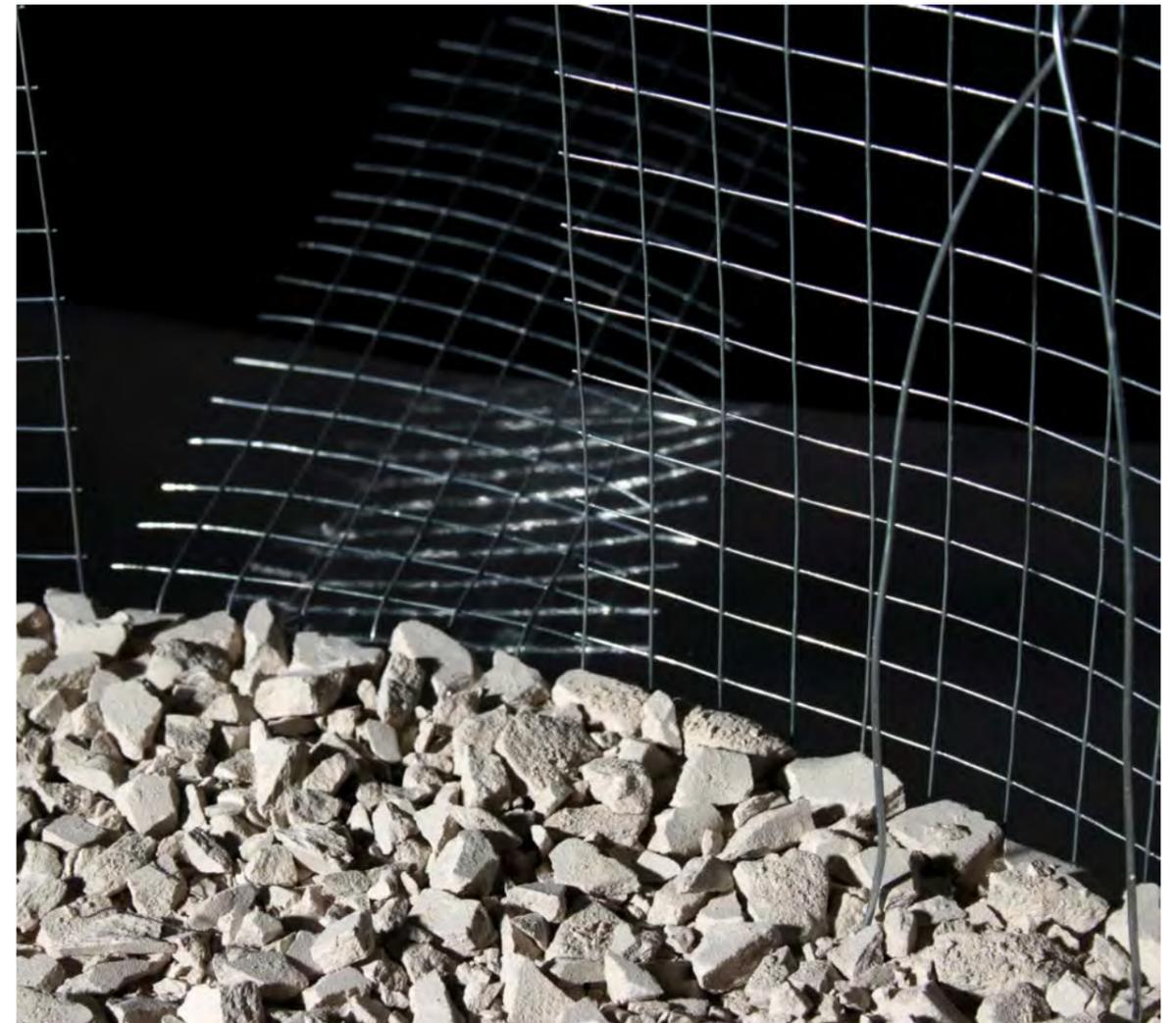
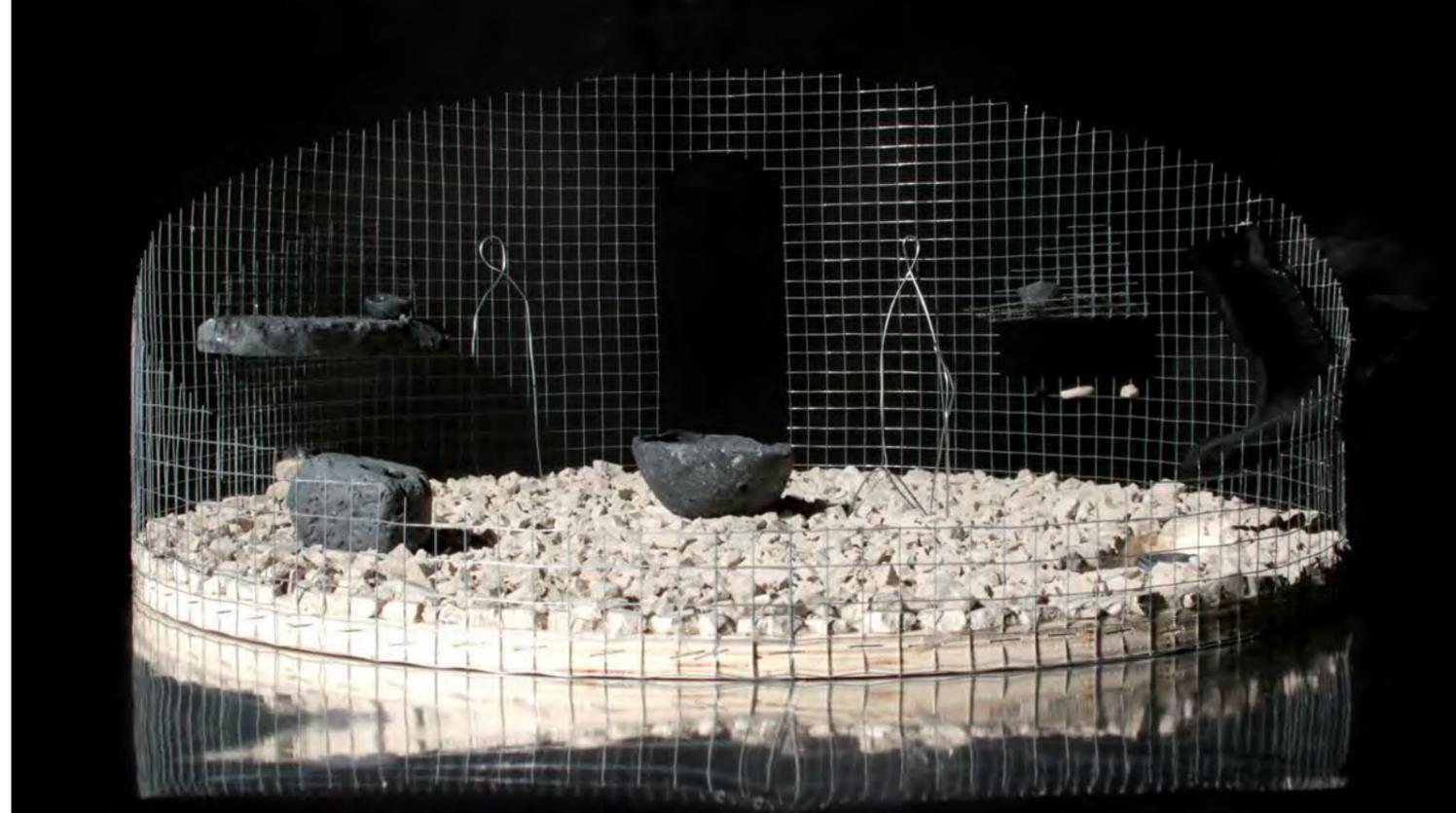






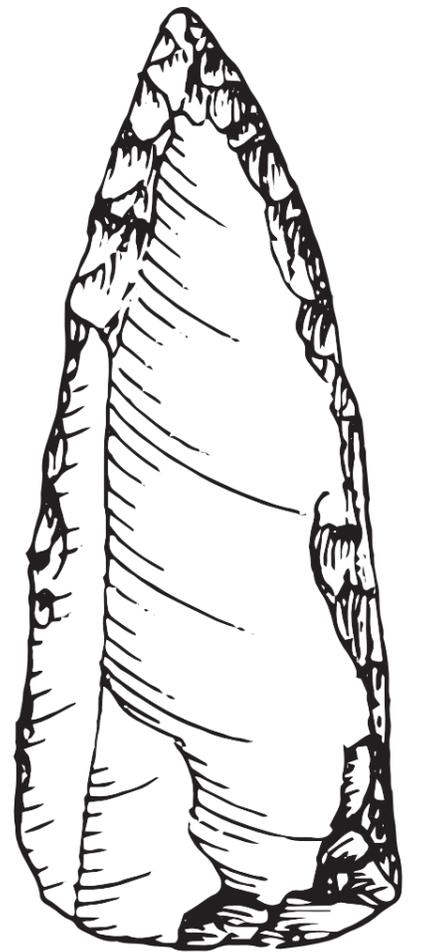






SURVEY > RESEARCH

*SURVEY* > RESEARCH



PERIOD 21.09 > 27.09  
 PARTICIPANTS > 42

1 Are you living alone or in sharing ?



Do you cook and eat with your roommate(s) ?



2 How much time do you spend in your kitchen per day ?



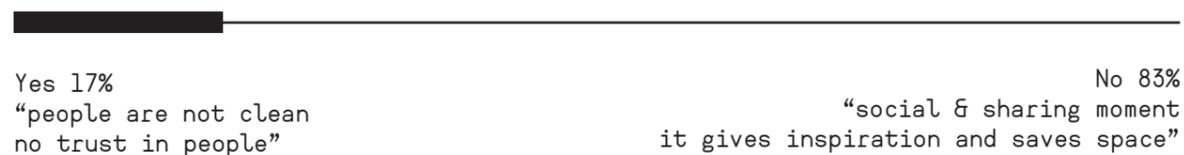
3 Do you like to spend time there ?



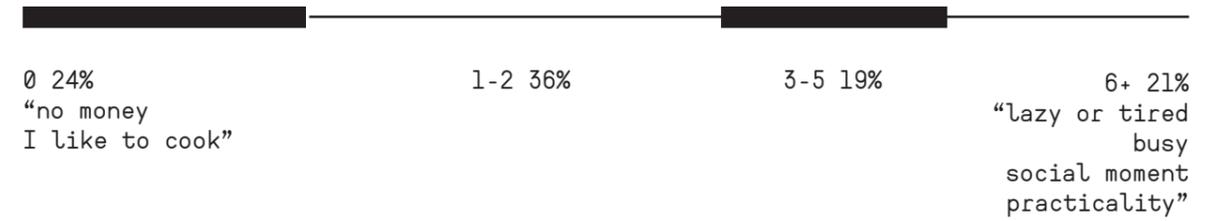
4 Do you like cooking ?



5 Do you mind to share your kitchen ?



6 How many times do you eat outside per week ?



7 What is important for you in the whole idea of cooking / eating ?

(Ordered by recurrence)

- Personnal pleasure
- Sharing it
- Eating healthy
- Good quality of food
- Clean place
- Cheap
- Fast

8 What misses you today in your daily cooking / eating life ?

(Ordered by recurrence)

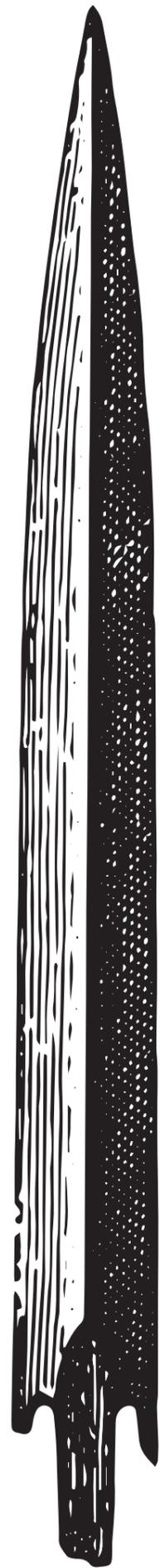
- Good product
- Time
- Space and equipment
- Motivation
- Eating together
- Talent
- Money

9 If I propose to cook a meal for you, in exchange you offer me a service you know / like to do, would you accept it ?



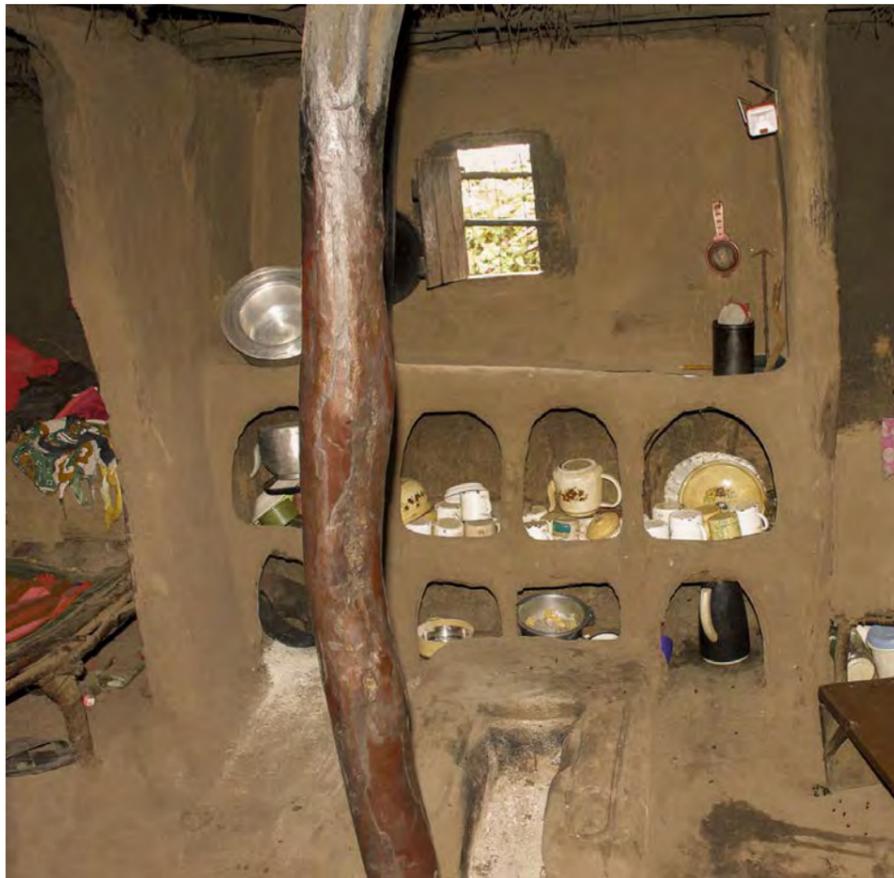
ATLAS > RESEARCH

*ATLAS* > RESEARCH



AROUND THE WORLD  
to relate with the drawings research







*ACROSS HISTORY*



*THE CAROUSEL*  
where strangers have fun together



© Eelco Kruidenier 2015

*VOORLINDEN MUSEUM + FRIDA ESCOBEDO*

open structure (roof or wall) that let natural light enter, change the experience of the space according to the weather.



*SASHA WALTZ SCENOGRAPHY*

minimalist and radical, a dialogue between the movements of the body and the space



*REUSE*  
things for a new/alternative purpose



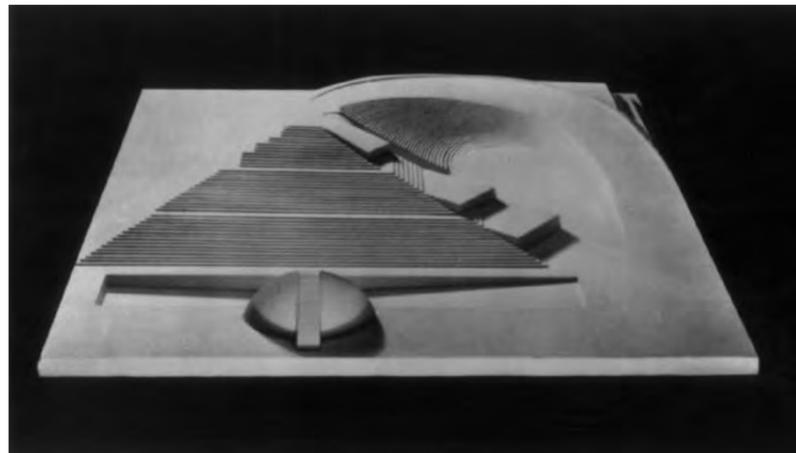
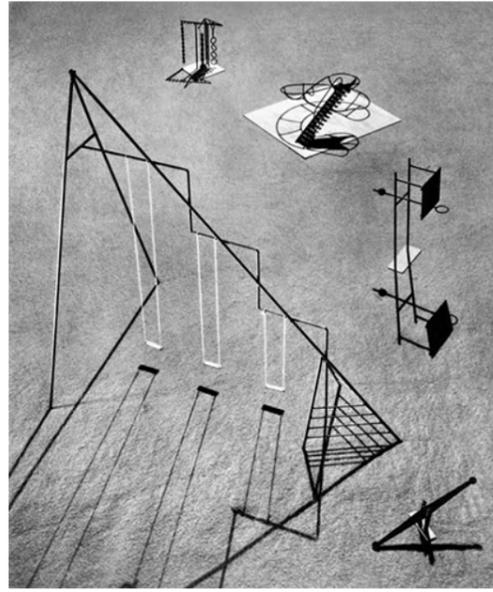
*PHILIPPE RAHM + TOMAS SARACENO*  
relation inside/outside, from the  
physiological to the meteorological



ns-ginza-loft-shop/

*ISAMU NOGUCHI + ANDREA BRANZI*

abstract utopia with a minimal use of materials, shape at its essence





*STUDIO DRIFT*  
tension between science and nature



*WILL MENTER + KYOTO ZEN GARDEN*  
a sanctuary for nature



*SALOTTOBUONO*  
immersive and symbolic space

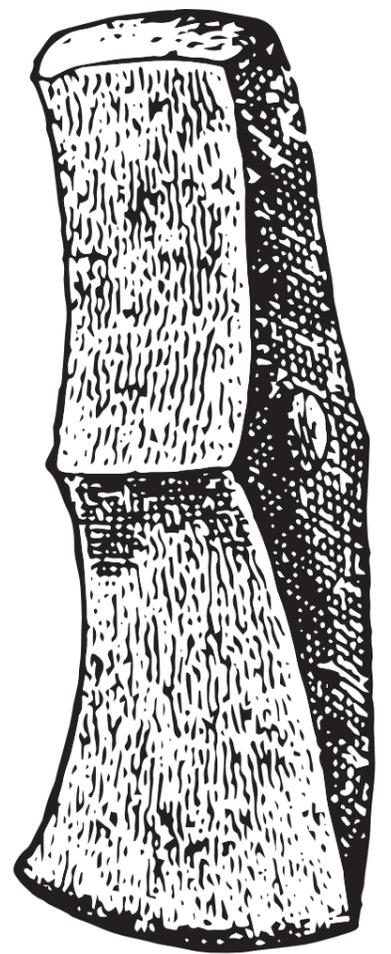


*ALVARO SIZA*  
using what is already here



DRAWINGS > RESEARCH

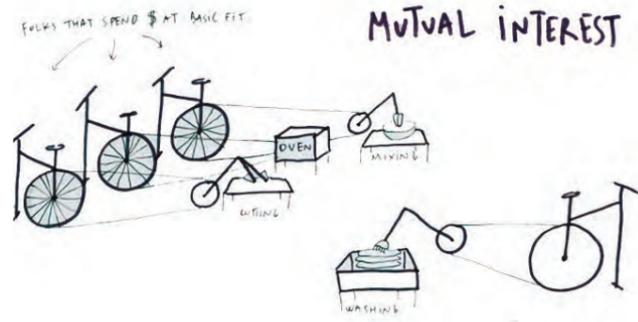
*DRAWINGS* > RESEARCH



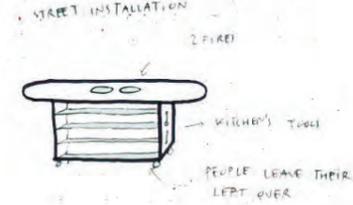
> 17.09.19

used for  
a primary need  
pleasure  
rituals  
community moment  
what kind of food  
a break in your day  
hitting space of the room  
preparing food  
eating food also (dining)

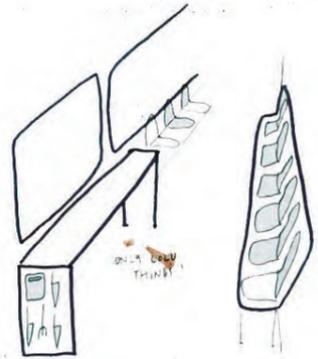
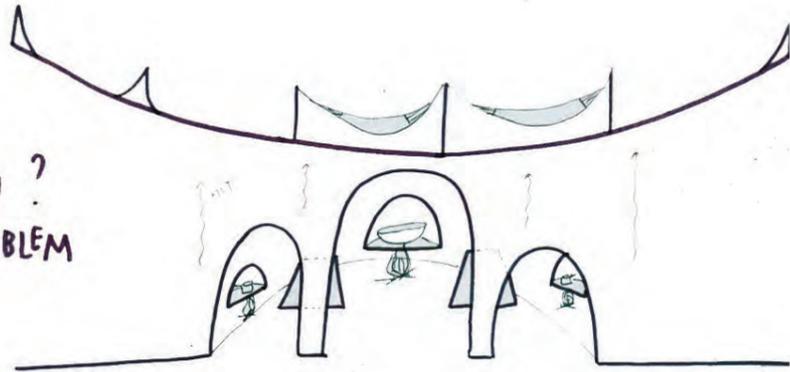
places  
restaurants  
cafeterias  
hostels  
hospitals  
educational  
workplace  
everywhere there is a community



### NOT THE MOMENT



NO SUN?  
NO PROBLEM

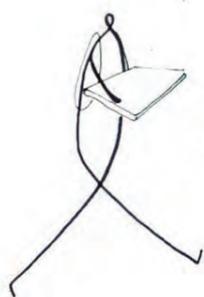


### I'M LATE

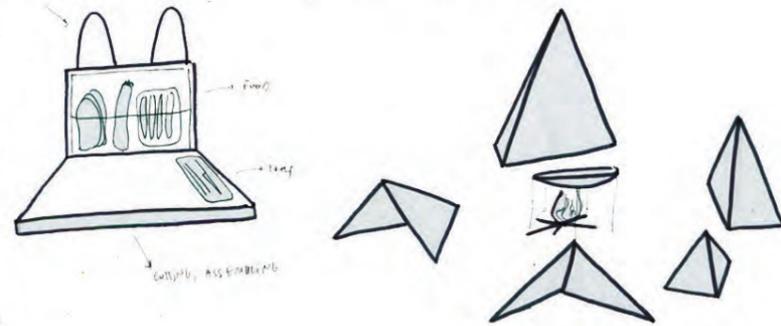


### i'm LATE

WALKING VERSION

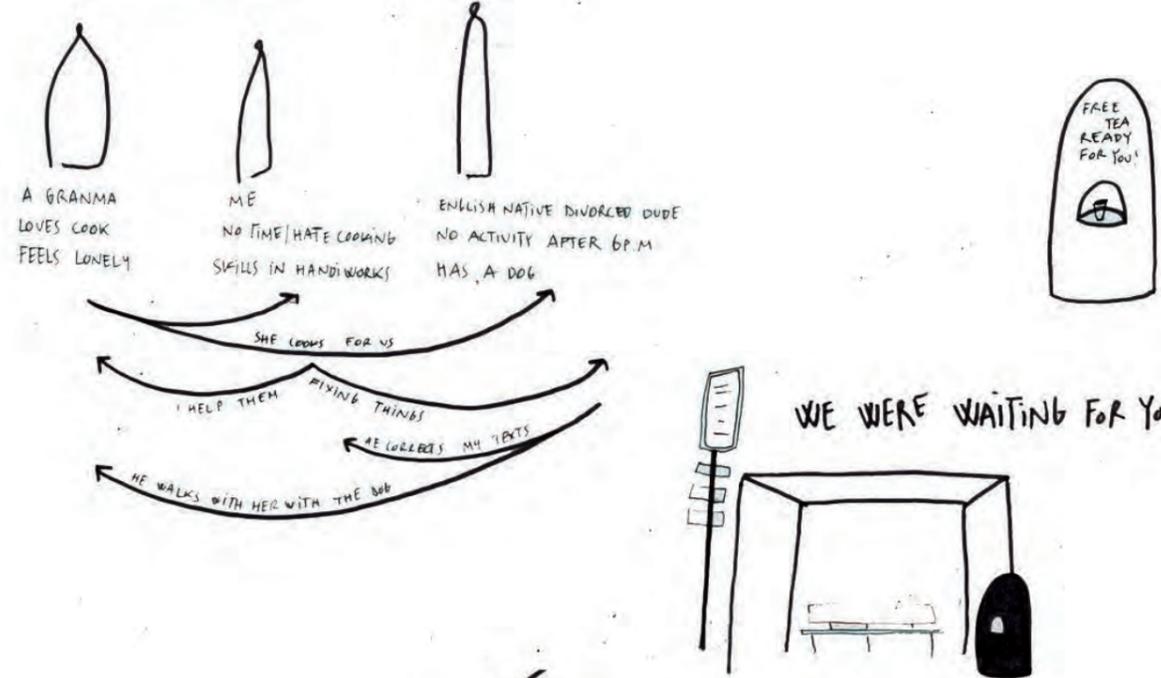


### THE BREAK ROOM

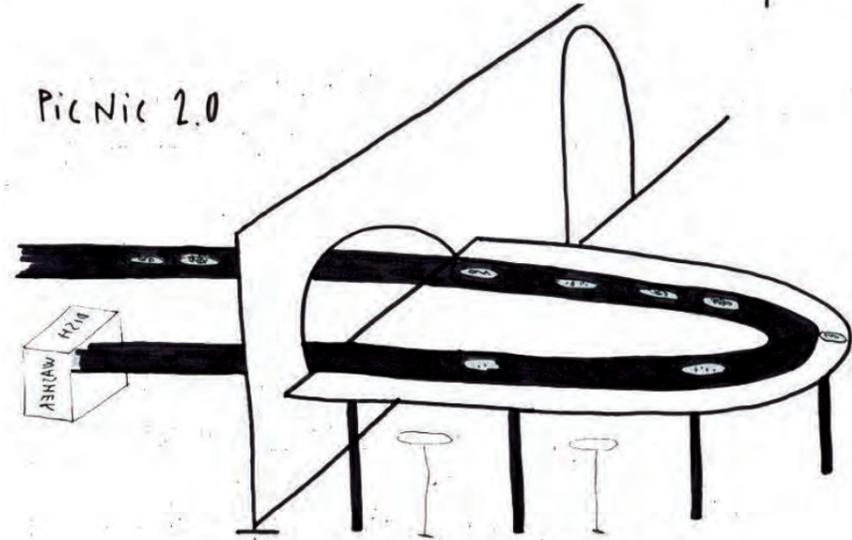


## RECIPROCITY

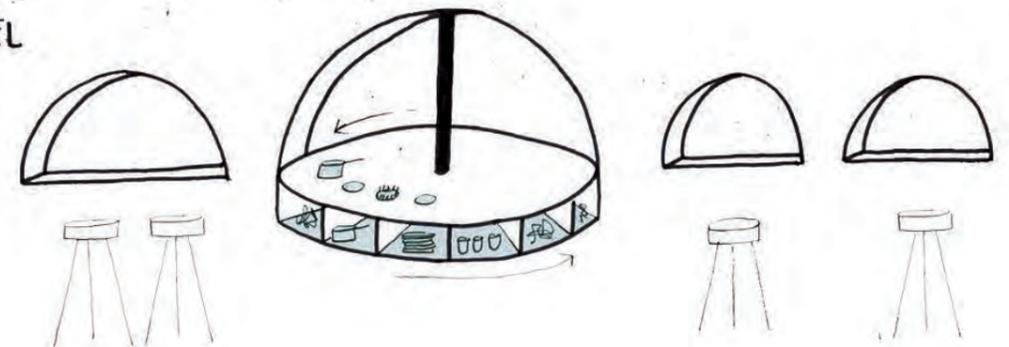
MY NEIGHBOORHOOD



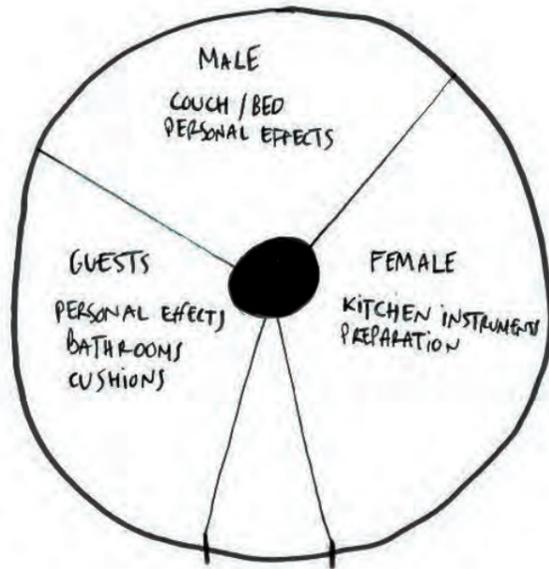
### Picnic 2.0



### CAROUSEL

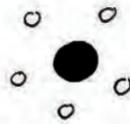


# MONGOLIA



● = CHEMINY HITTER FIRE TO COOK

DINNER POSITIONS



DIRECTLY ON THE FLOOR

1 MEAL / DAY

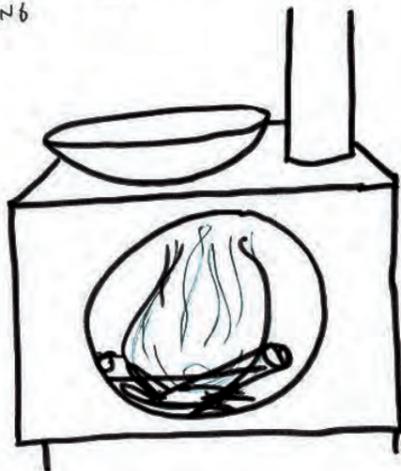
MEAT AVAILABLE + HOME MADE PASTA NODDLES (BOILED)

FIRE MADE WITH ANIMAL'S POO.



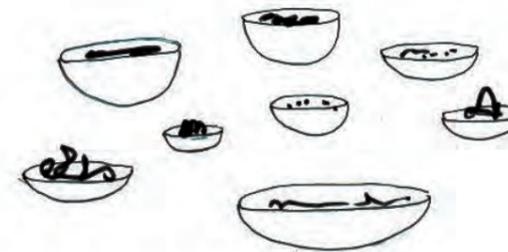
## RITUALS

- > A MONGOLIAN DOOR IS ALWAYS OPEN. EVEN IF EMPTY, IT'S YOUR RIGHT TO ENTER AND SERVE YOURSELF UNTIL PEOPLE COME.
- > ALWAYS TEA + MILK PREPARED TO APER.
- > COOKING FOR A LOT OF PEOPLE
- > MOMENT OF MEETING



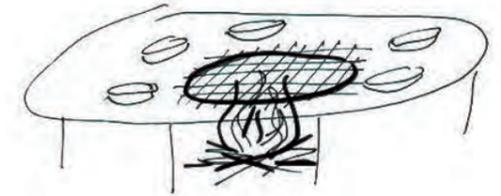
HIT  
+  
COOKING  
+  
EATING  
+  
DISHWASHER

# SOUTH KOREA

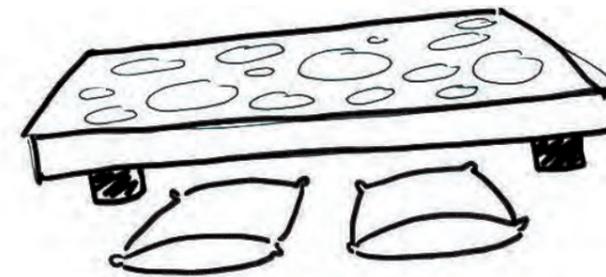


A LOT OF # BOWLS  
COMMUNAL SIDE DISHES

BARBECUE TABLE WHERE YOU  
COOK + EAT



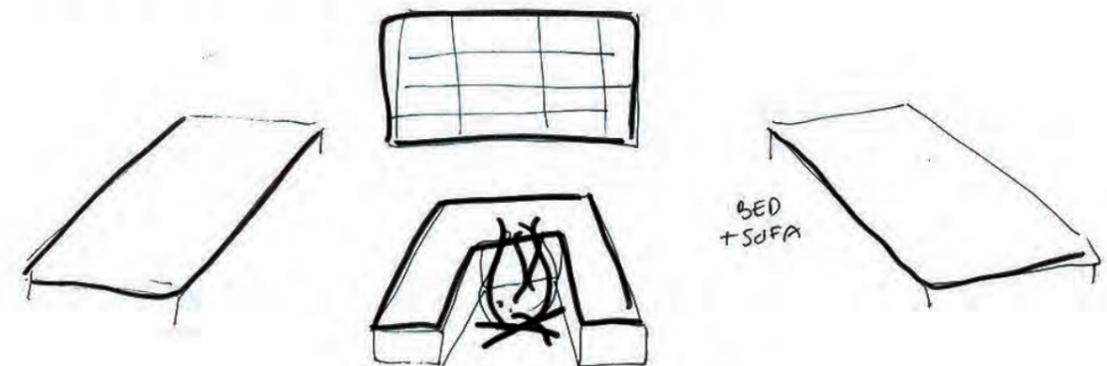
AROUND A TABLE  
ON CUSHIONS  
THE



- > THE MEAL IS DONE WHEN (AND ONLY) THE OLDEST ONES HAVE FINISHED
- > SHARING
- > A LOT OF CODES + RITUALS
- > MOMENT OF RESPECT

## MAASAI

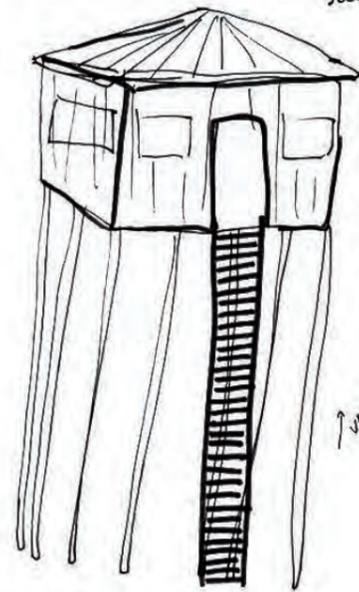
- > MEN EAT FIRST, THEN WOMEN, THEN CHILDREN
- > DISEASE FREE!
- > BASED ON RAW BLOOD, RAW MILK AND MEAT



HIT + COOKING + EATING

BED  
+ SOFA

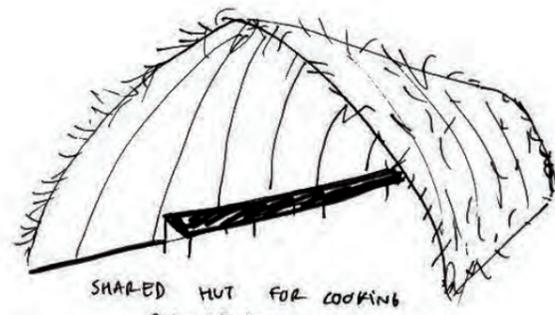
## VANUATU



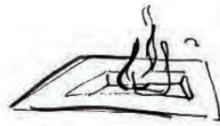
FAMILY HOUSE  
SLEEPING + STOMBE

VERY HIGH

- > THE WEEK IS QUICK FOOD (BOILED ROOTS)
- > WEEK-END IS LIKE OVEN, BAKE FOR THE WHOLE <sup>SUNDAY</sup>
- > EXCHANGE, PREPARATION AND CONSUMPTION ARE COMMON ACTIVITIES.
- > DAY-TO-DAY ECONOMY, PRODUCTION, CONSUMPTION
- > THEY'RE TRYING TO BAN JUNK FOOD AND FOREIGN FOOD THEY DID IT



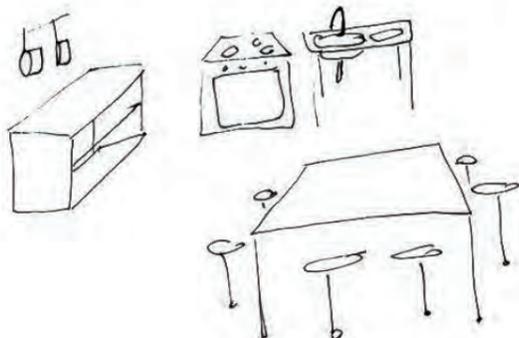
SHARED HUT FOR COOKING  
ON THE BAYING.  
BUT ALSO COMMUNITY MOMENTS



OUT DOOR FIRE PLACE

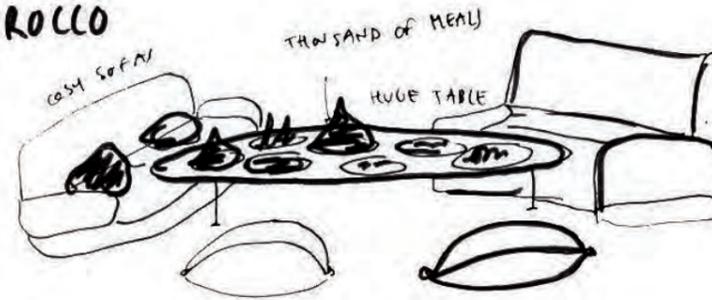
## BRAZIL

- > SOCIALIZING ACTIVITIES
- > LUNCH IS OFTEN OUT IN A PER-KILO RESTAURANT FOR A FULL HOUR
- > DINNER ARE FAMILY EVENT



OPEN KITCHEN  
FOR SOCIALIZE.

## MOROCCO

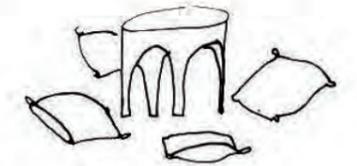


THOUSAND OF MEALS

CASH SOFAS

HUGE TABLE

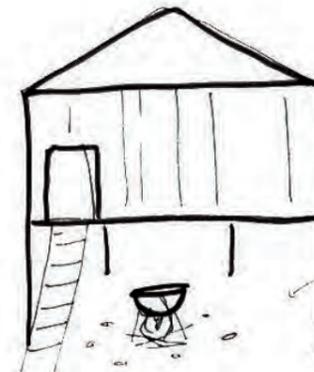
EXCLUSIVE TEA / TABLE  
CORNER



- > MOST FAMILIES EAT LUNCH AT HOME TOGETHER
- > DINNER IS THE REST OF LUNCH
- > "AL BARAKA" MEANS SPIRITUAL ENERGY OF EATING TOGETHER.
- > EATING COLLECTIVELY, SO FAR TO SHARE COMMON BOWLS.
- > OFTEN NO ~~DATE~~ PERSONAL PLATE OR CUTLERY

## PAPUA NEW GUINEA

- > FOOD IS ALWAYS SHARED FREELY AMONGST FRIENDS + FAMILY, EVEN IF LIMITED



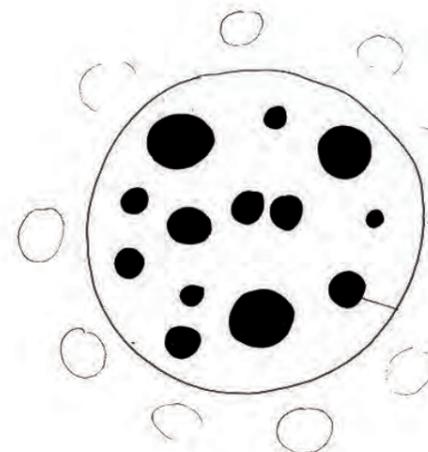
THE WHOLE NEIGHBORHOOD MEET & EAT THERE

## ETHIOPIA

A BIG SINGLE PLATE WITH ALL MEALS IN IT  
EATING ON THE FLOOR ~~WITH~~ WITH YOUR FINGERS + INJERA  
(RIGHT HAND)

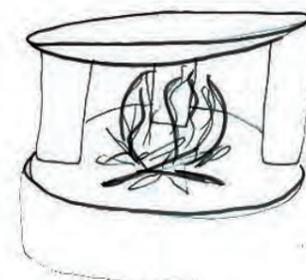
SHARING: FOOD ISN'T MEANT TO BE EATEN ALONE

EACH DAY HAS ITS SPECIFIC FOOD.



SINGLE PLATE

MEALS



METAL PLATE

FOOT WITH ROCKS

FIRE PLACE

> 23.09.19

*CENTRAL ROLE*

never a separated space  
but at the center of the main one

*AUTOSUFFISANCE*

eating food they grow  
on a day-to-day base

*SOCIAL MOMENT*

cooking and eating is a group activity  
that brings the community together

*A MULTIPLE SPACE*

preparing, cooking, eating and hitting

Then, kitchen and cooking are about :

TIME - NO TIME

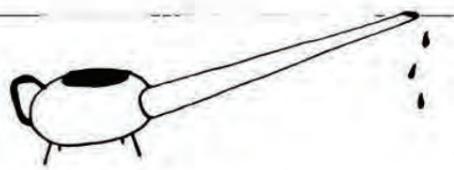
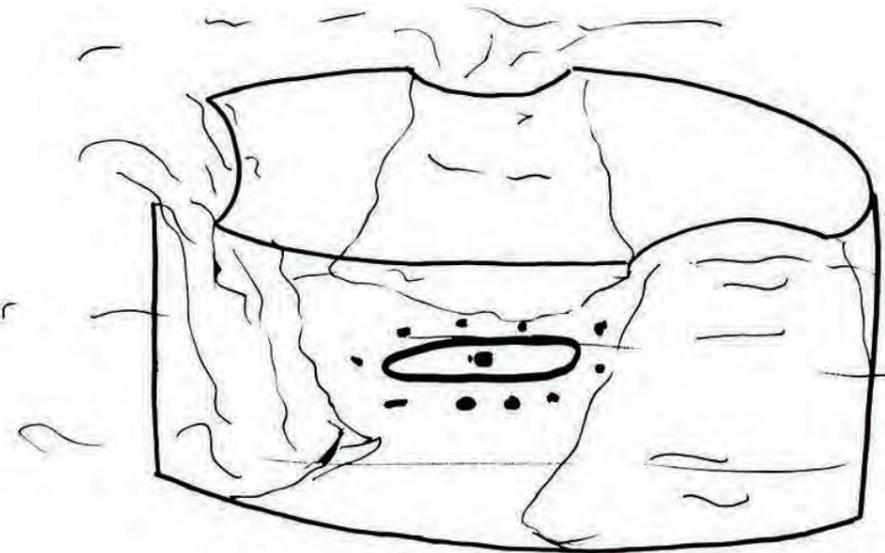
MONEY - NO MONEY

WISH - NO WISH

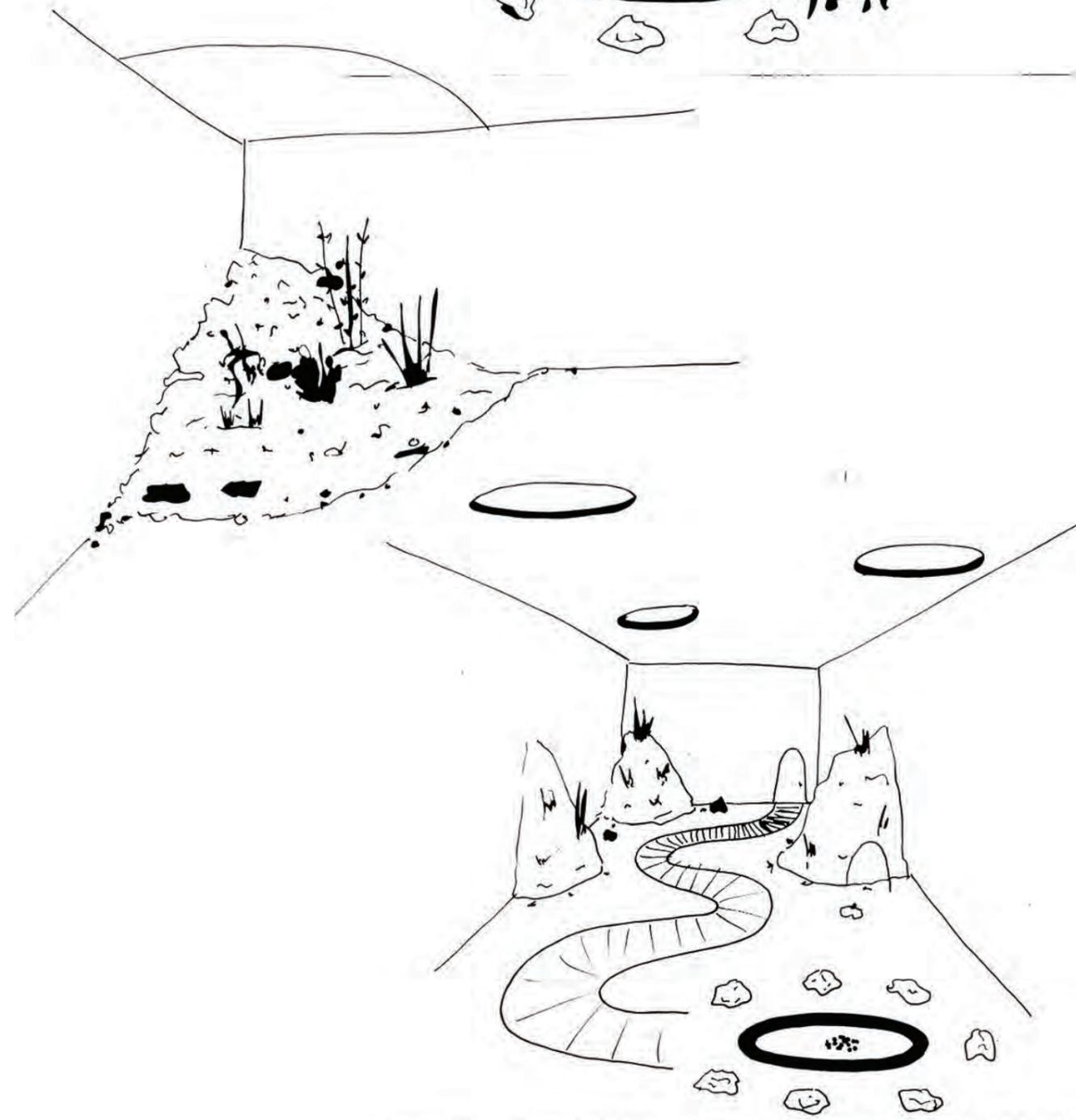
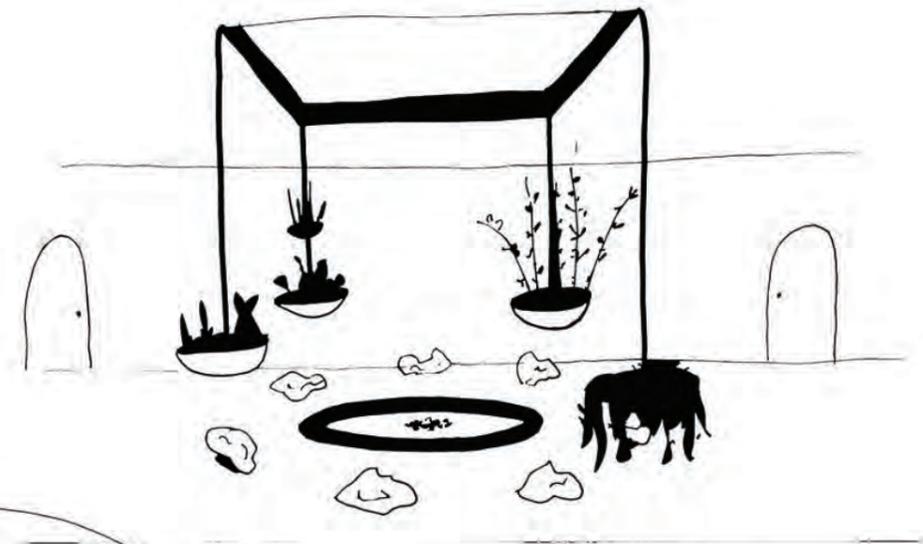
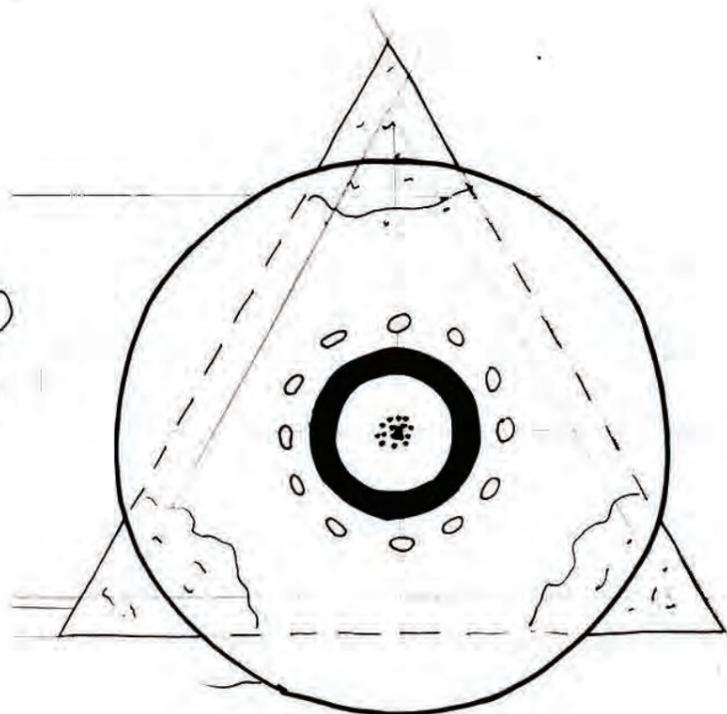
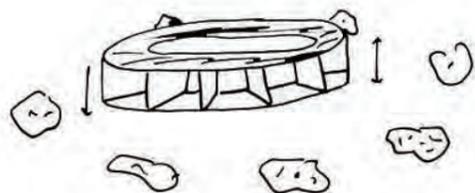
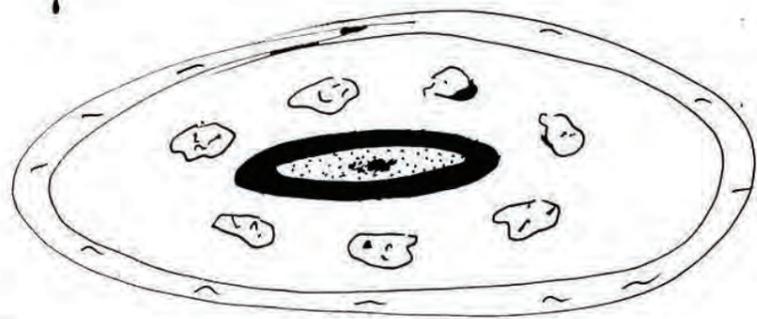
ENERGY - NO ENERGY

SKILLS - NO SKILLS

FOOD - NO FOOD



BRING BACK RITUALS  
CEREMONY OF FIRE



> 24.09.19

Everything is gadgets  
 Desacralized technology  
 Get back to basics  
 Osmosis with the world  
 Self-sufficient  
 Using physics instead of technology  
 Moveable kitchen (bring kitchen to social moment instead of forcing social moment in kitchen)

minimal in term of space and equipment  
 define what it is for  
 rock outside like a landscape  
 search different materials and properties  
 Materials that warm up / materials that contain / material that protect surface that is a table but also a fire etc  
 get back to the essence  
 hybrid  
 we don't need it anymore but it create certain moment of togetherness  
 the circle that goes out from the ground, different kind of smells or temperature  
 cleaning fishes

*LINEN*

permeable to gaz water (regulates humidity)  
 excellent resistance  
 lightweight  
 in wool form: good insulation



*BAKED CLAY*

stores heat (day) and releases it (night)  
 bon-flammable, waterproof, solid  
 excellent moisture resistance  
 good insulation, resistance to climatic variations and frost  
 cannot mould (no organic animal vegetable elements)



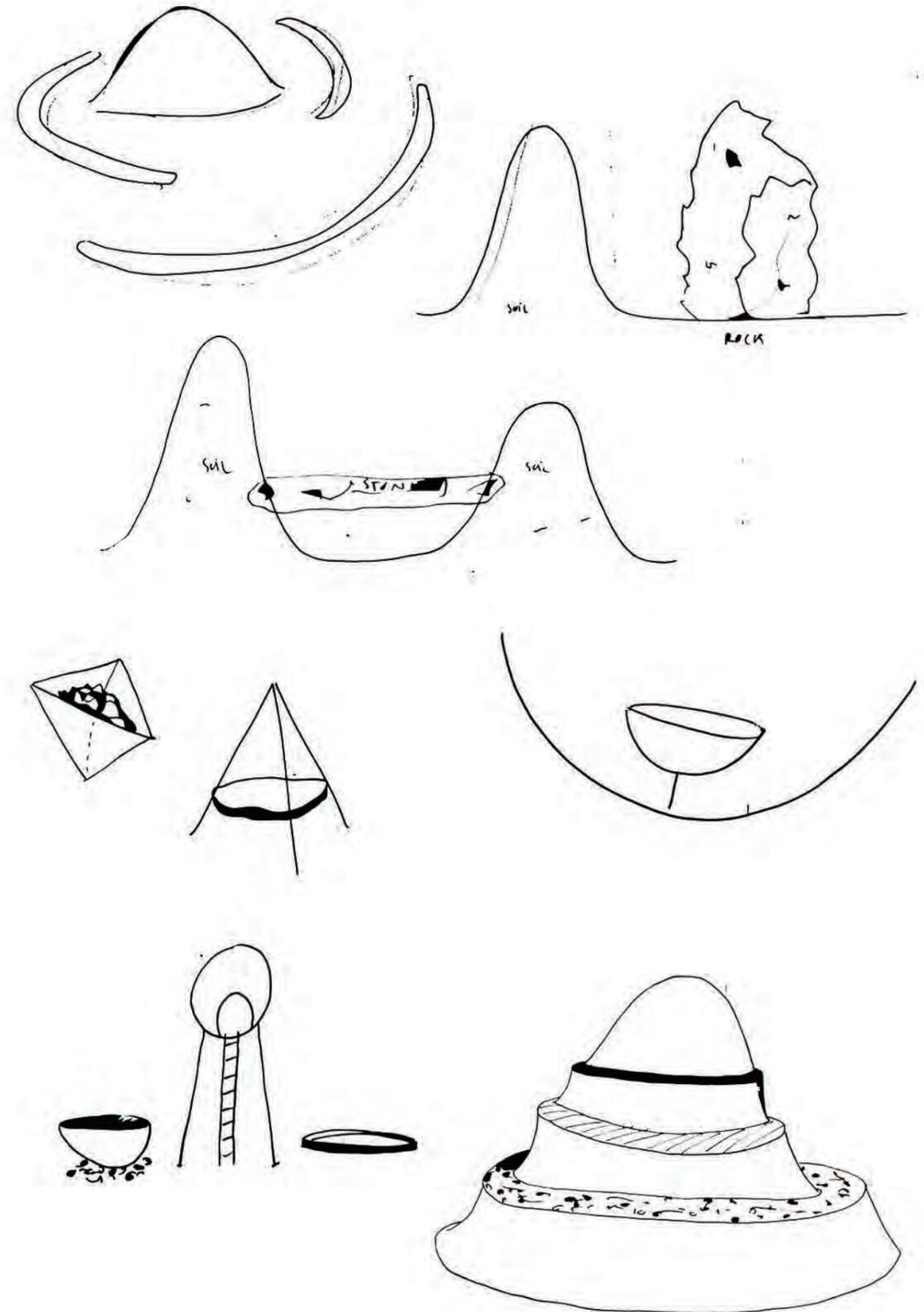
*EARTH*

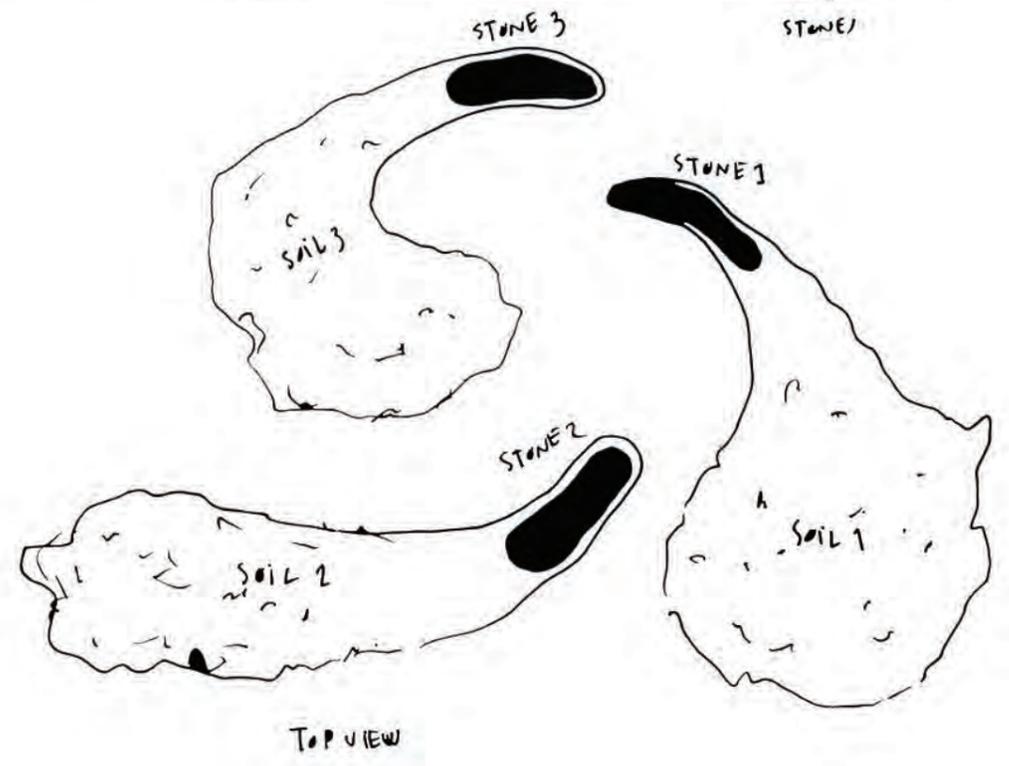
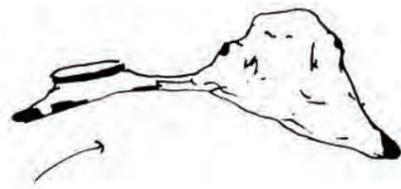
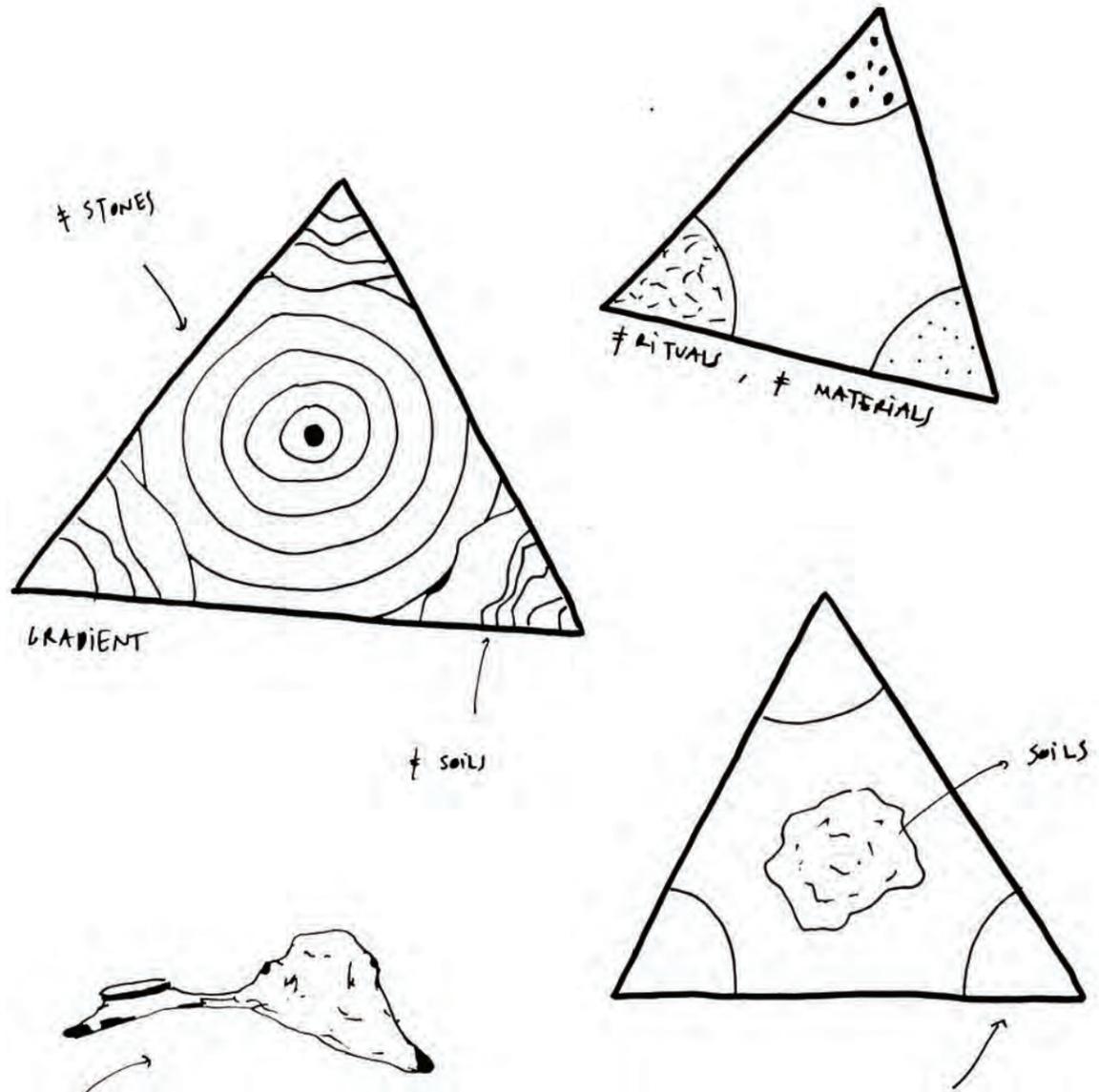
used raw to grow food  
 help development of insects  
 regulation of humidity



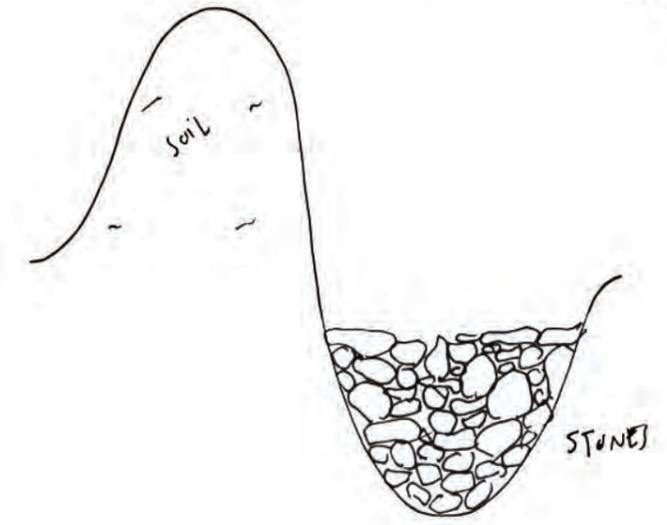
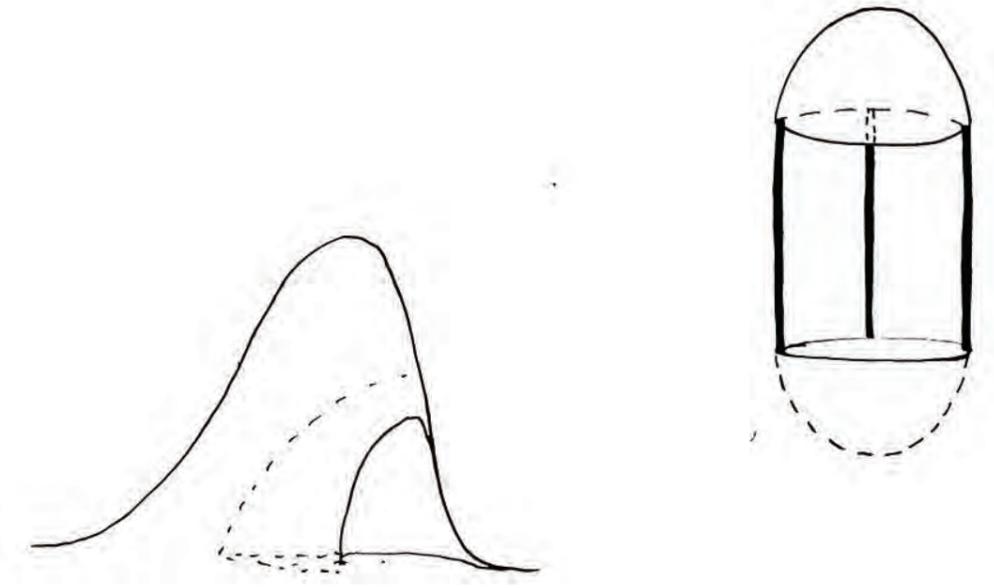
*LIME*

bactericide  
 fire resistance + waterproof  
 permeable to gaz water (regulates humidity)  
 protect against moisture damage + insulating  
 matches very well with hemp, flax, sand, earth





TOP VIEW



## > 15.10.19 STONES

### IGNEOUS ROCKS

in general, insulation power (sound and temperature)

#### > rares

Adakite  
Blairmorite  
Boninite  
Carbonatite  
Dacite  
Dunit  
Foidolite  
Gabbro  
Harzburgite  
Hornblendite  
Komatiite  
Shonkinite  
Tephrite  
Troctolite  
Trondhjemite

#### > not specific properties

Andesite (rich in minerals)  
Anorthosite  
Diorite  
Granodiorite/Granophyre (granite like)  
Hyaloclastite  
Icelandite  
Ignimbrite/Kimberlite and Lamproite (contains diamonds)  
Latite and Monzonite (construction)  
Napoleonite  
Nephelinite (for glass and ceramic)  
Pegmatite  
Pyroxenite  
Scoria (weight savings for concrete)

### METAMORPHIC ROCKS

#### > rare

Eclogite  
Granulite  
Suevite

#### > not specific properties

Amphibolite  
Cataclasite  
Gneiss (strong and durable, like granit)  
Marble : easy to sculpt, shiny looking  
Migmatite  
Mylonite  
Pseudotachylite  
Quartzite : for tools in paleolithic, good resistance  
Schist : strong and durable, decorative  
Skarn (metal extraction)

#### > interesting properties

Basalt  
widespread in earth, oceanic crust, on the moon, mars, venus and mercure, Giant's Causeway, good resistance, used a lot in construction, regenerate grounds (stimulate microbial life).  
Similar : Essexite, tachylyte basaltic glass.

Diabase  
Basalt like + ringing rock (sonorous)

Granite  
very resistant, in profusion, lot of colors, great to cool down things (similar : Rhyolite, Tonalite)

Obsidian  
really sharp (more than steel), reflect when polished, used a lot in Paleolithic as tools or ornamental objects.

Peridotite : capture CO2 in air

Pumice  
light, abrasive (polish, erase and clean skin/teeth/nails), filtrate water, used in Ancient Chinese medicine to calm dizziness, nausea, insomnia, ulcers and anxiety, improve the quality of soil, neutral ph

Tuff  
abundant, easy to extract (ex basaltic tuff mix both properties), use a lot in construction.

#### > interesting properties

Anthracite  
hard variety of coal (so same properties) + submetallic luster

Emery  
wear-resistant floors, abrasive (polish)

Hornfels  
acoustic properties (resonate, ring like bell), hard and interesting-looking

Serpentinite  
slow down neutrons, radiation protection, used for heat/lamp by Inuit

Slate  
durable, waterproof, light, very resistant, heat redistribution (to cook)

### SEDIMENTARY ROCKS

#### > rare

Jaspillite

#### > not specific properties

Chert (tools/construction prehistoric)  
Claystone/Mudstone/Shale/  
Siltstone (widespread, preserved natural gaz and fossils)  
Chalk (easy to sculpt, light, soil fertilisation, to write with)  
Coquina (fragments of shells)  
Diamictite  
Dolomite  
Evaporite  
Geyserite  
Limestone  
Marl  
Oil shale (contain kerogen)  
Oolite (promotes the growth of bacteria)  
Radiolarite  
Sylvinite  
Wackestone

#### > interesting properties

Argillite  
retain a lot radionuclides, hard like granite, natural parallel tops and bottom, durable, heat resistant, impact resistant, water resistant, scratch resistant, stain resistant, wind resistant and acid resistant.

Coal  
write, purify air and water, to clean teeth, light weight

Diatomite  
soft and light, good for filtration/purification of liquid, stabilize dynamic, natural insecticide, abrasive so good for toothbrush and polishing.

Flint  
abundant, strong, used for tools/weapons in stone age, good to produce fire (friction)

Laterite  
water holding capacity, removing phosphorus and heavy metals from water and lands strong yellow or red color

Sandstone  
widespread on earth, for every kind of use, variety of colors, strong, can be sharp

to develop more

#### > minerals

nahcolite : sodium bicarbonate, stabilise water ph

calcite : phosphorescent and fluorescent

#### > others

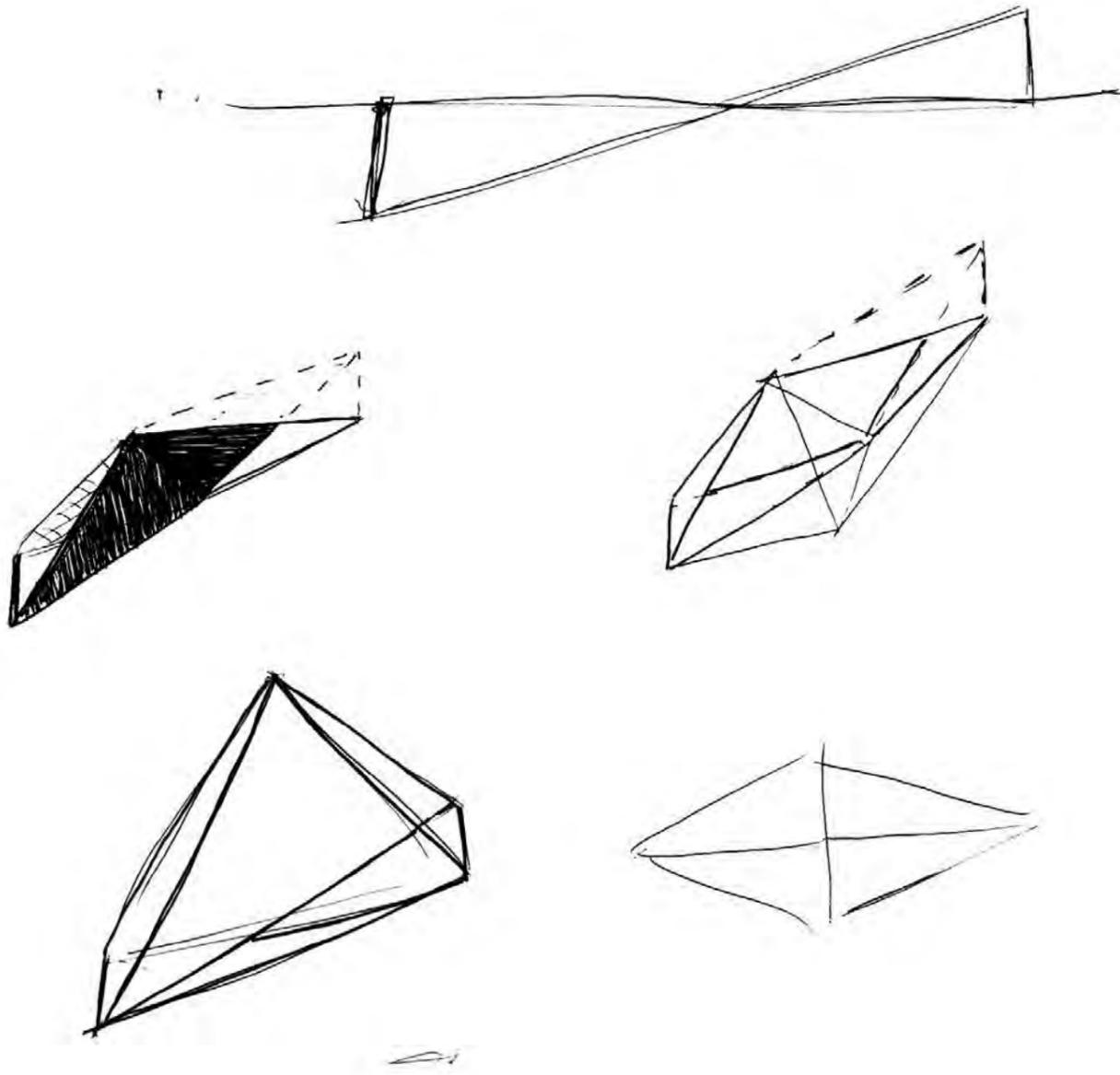
sulfur : insecticide  
himalayan salt block

glass

salt

> potential uses

objects (knife, plate)  
use/purify water  
conserve food  
working space  
cutting  
heat  
strong cook  
keep warm/slow cook  
cool down / keep fresh



### *DIABASE*

Basalt like (widespread in earth, oceanic crust, on the moon, mars, venus and mercure, Giant's Causeway, good resistance, used a lot in construction, regenerate grounds (stimulate microbial life))  
ringing rock (sonorous)

= floor and preparation table



### *GRANITE*

very resistant, in profusion, lot of colors, great to cool down things (similar : Rhyolite, Tonalite)  
or

### *ARGILLITE*

retain a lot radionuclides, hard like granite, natural parallel tops and bottom, durable, heat resistant, impact resistant, water resistant, scratch resistant, stain resistant, wind resistant and acid resistant.

= wall with shelves to keep things fresh



### *OBSIDIAN*

really sharp (more than steel), reflect when polished, used a lot in Paleolithic as tools or ornamental objects.

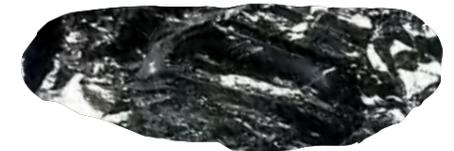
= cutting tool



### *ANTHRACITE*

hard variety of coal (so same properties) + submetallic luster

= purify water



### *CALCIUM CARBIDE*

chemical compound of calcium and carbon  $Ca + 2C = CaC^2$   
not volatile and is not soluble  
water = acetylene gas, which burns and produces light  
releasing a large amount of heat

= hard cook, combine with a granit plate for slow cooking



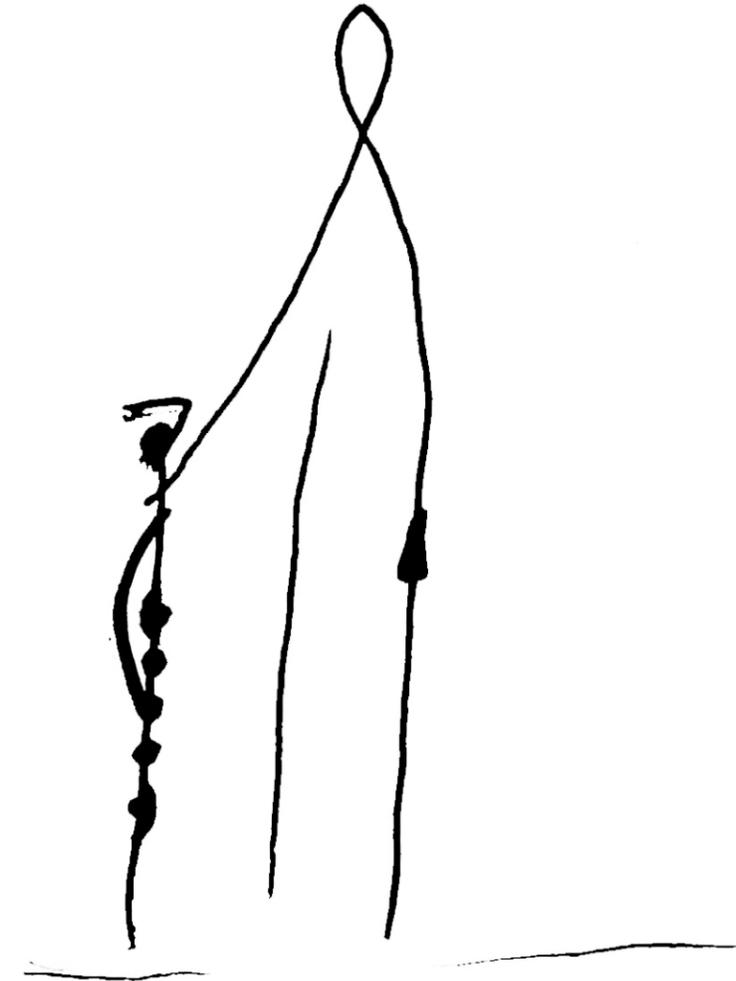
> 22.10.19

only rocks on the ground  
contrast 'rough parts' / 'polished'  
the shape suggest the use  
the triangle shape isn't relevant  
bring it back to the cave, underground?  
is the floor necessary?

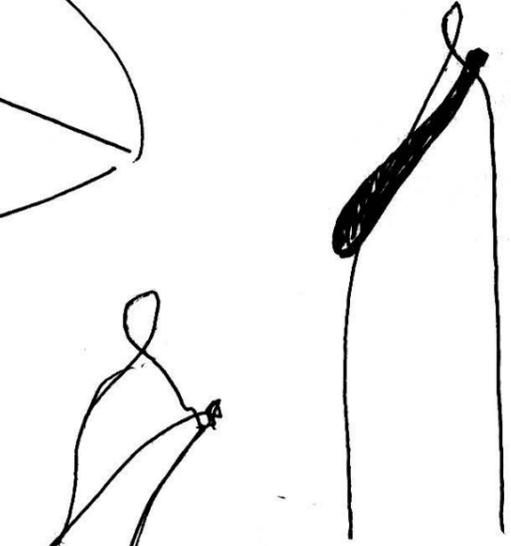
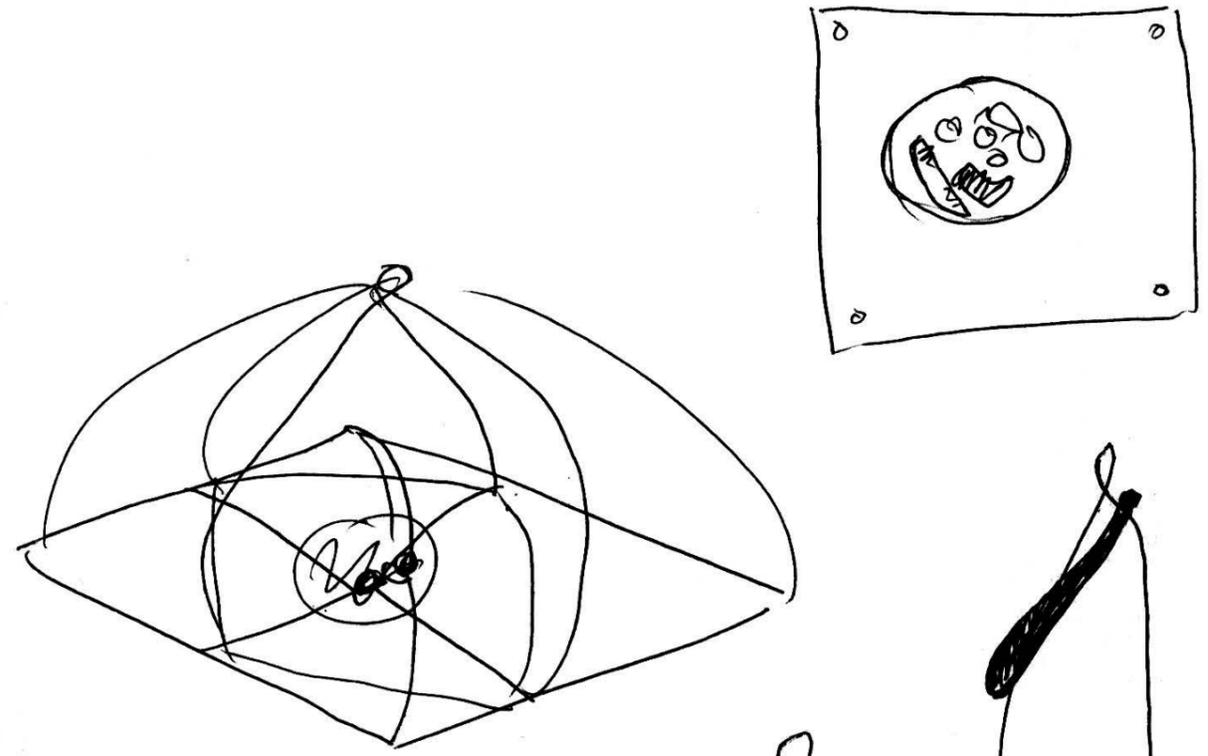
NO

get back to essence  
a degree 0 as the primitive stone tool  
why a space?  
it could be something to wear  
and the space is define by the habits  
and movement I do  
Instead of a physical frame  
I create the space when I feel it,  
everywhere  
my body is the most domestic space  
the original, the first and the last  
one  
from a landscape to a clothes, related  
by the ritual of the body

the bask shepherd  
the nomads who have decided to land  
the stick, anchored to the ground







STICKS  
(EAT + CLOSE THE HAO)  
CLAY + PAINT.

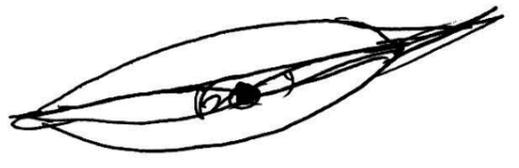
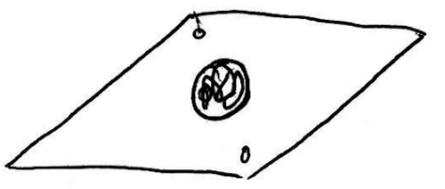
- LEATHER. 1 x 1 m.

CLAY + PAINT.

5 CLAY ROCKS.

COAK. (BARK OF WOOD).

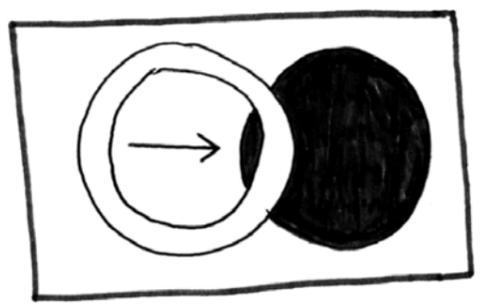
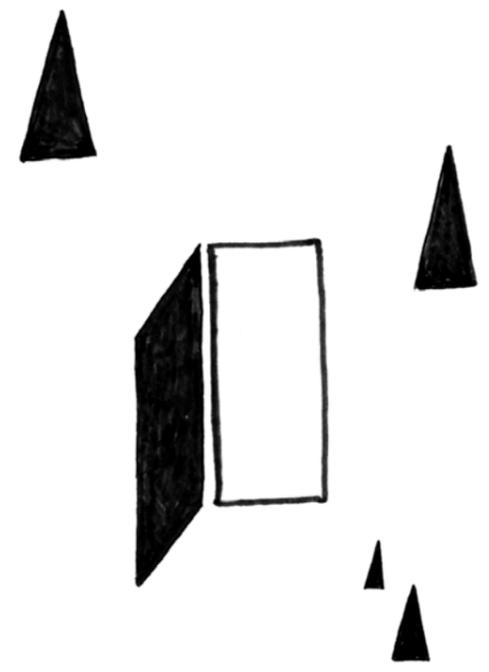
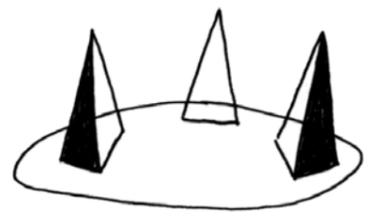
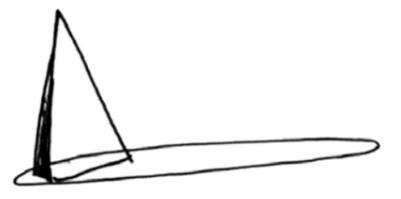
CLAY + PAINT



> 12.11.19

chinese spirit (in everywhere)  
the dragon hole in building  
spiritual act of the mini inside  
garden  
interaction instead of possession  
rituals o simple task that create  
beauty  
like the tea in the water  
adolf loos : what is architecture  
stopping and realizing something  
meditation  
define the relation with the objet,  
making it alive  
how do I create the collectiveness  
I /you (singular) -you (plural)

what is public  
how the project actually redefine what  
we think public is

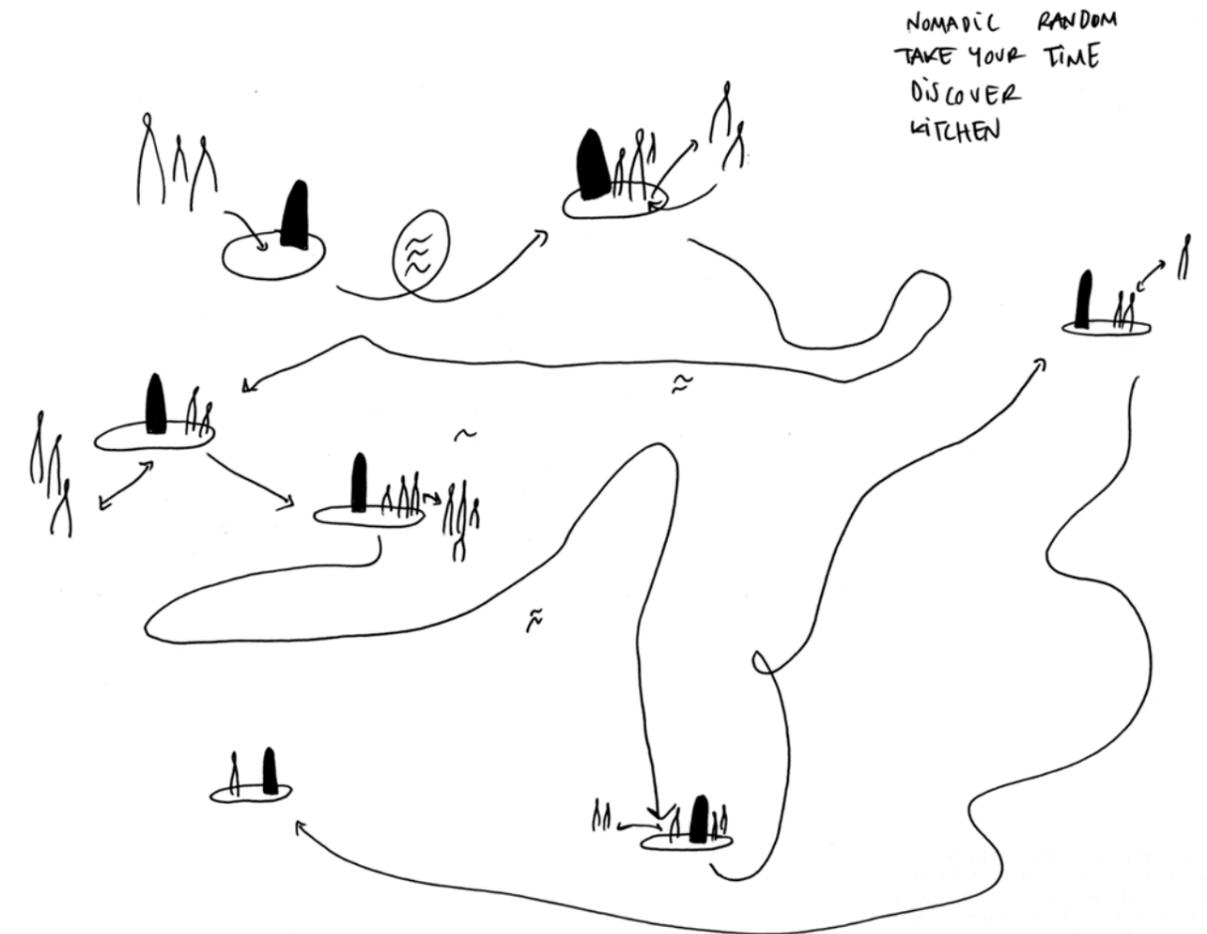
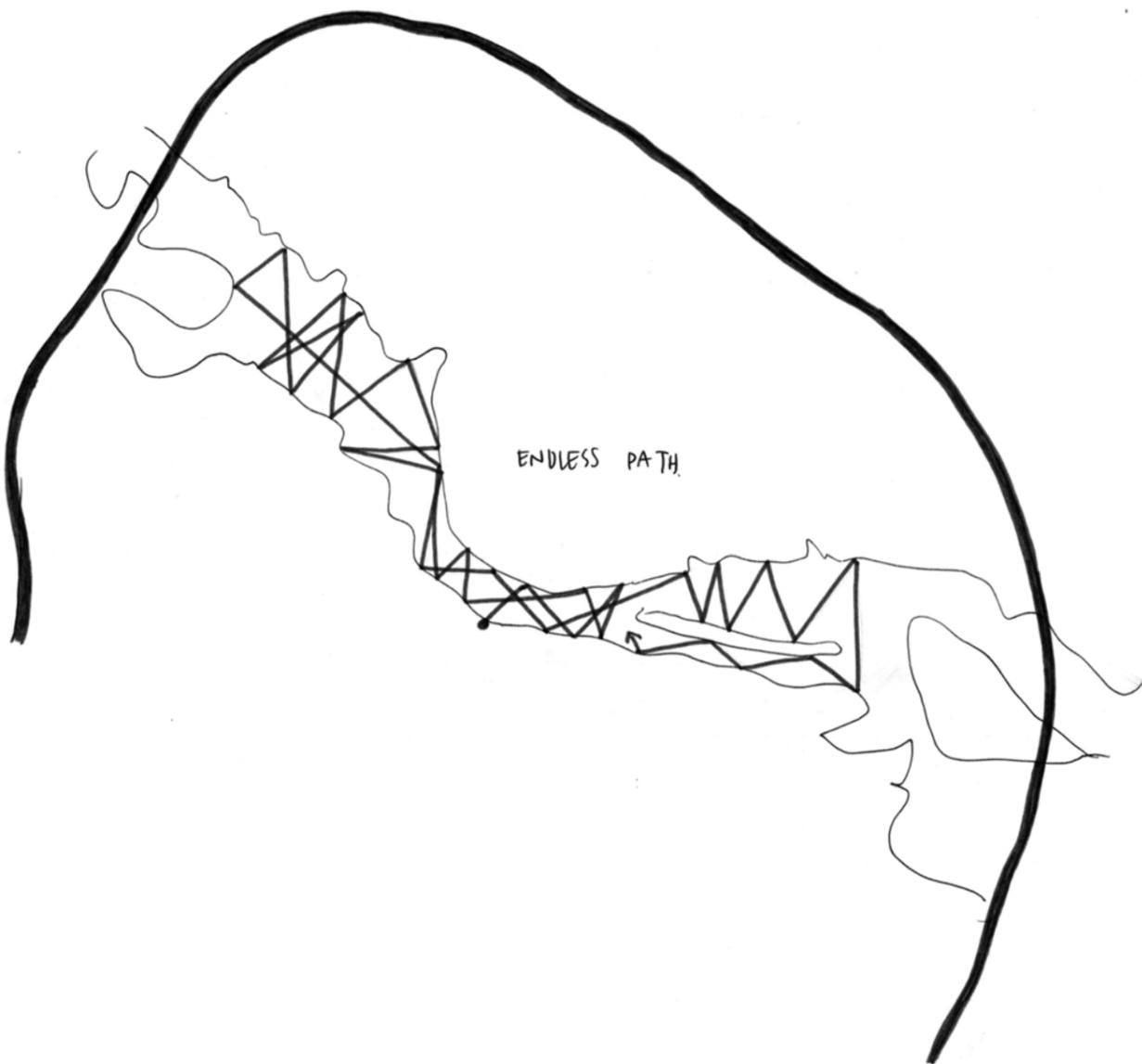


> 21.11.19

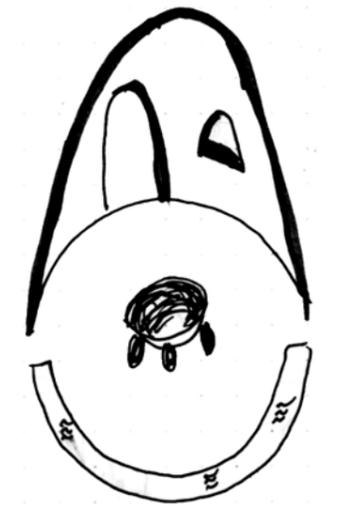
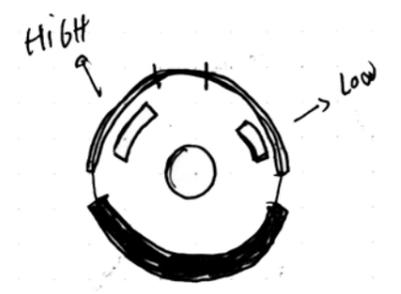
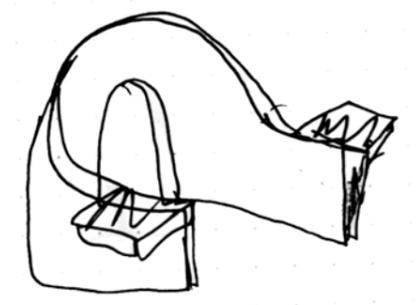
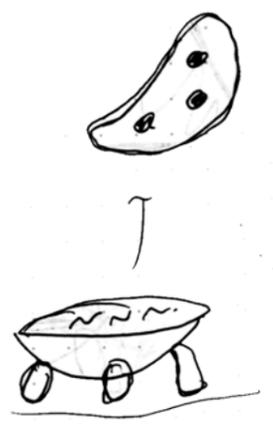
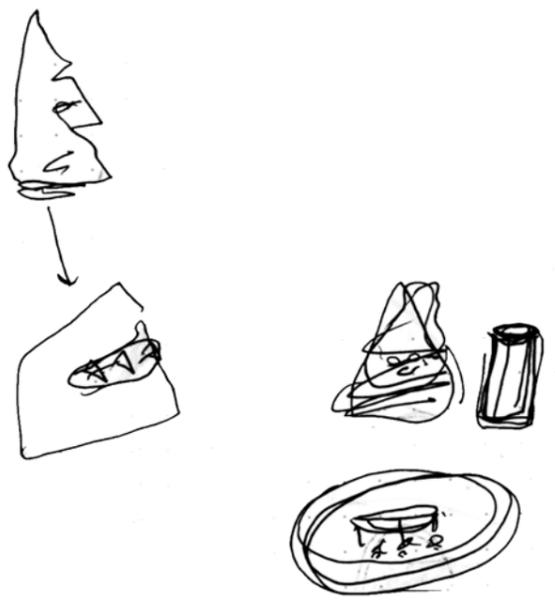
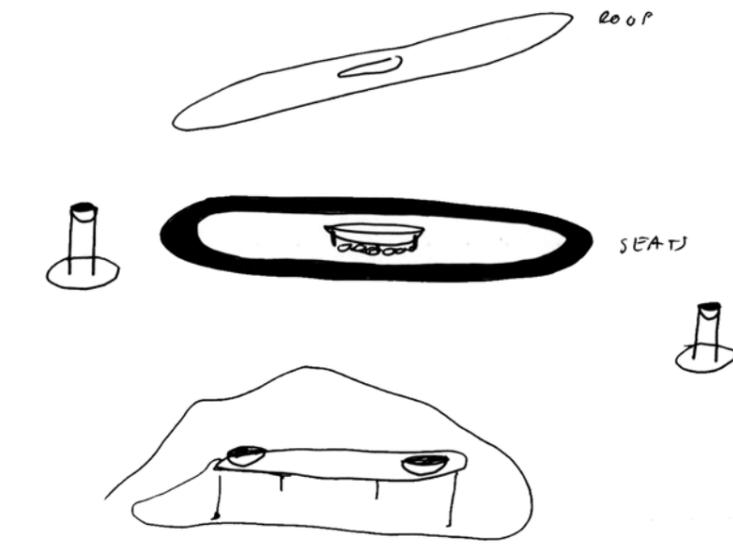
a nomadic island  
that moves randomly  
like the old windows screensaver  
you enter somewhere  
and go out in another place  
you're forced to take a break  
and have a moment  
you're kind of kidnapped by my kitchen  
public and intimate in the same time  
the island continues unlimited  
an ephemeral place for ephemeral  
moments  
kind of a gate that show you enter a  
special space

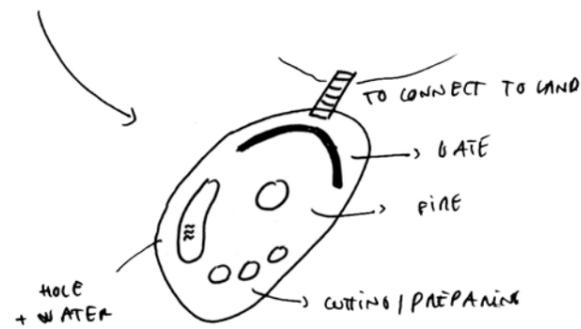
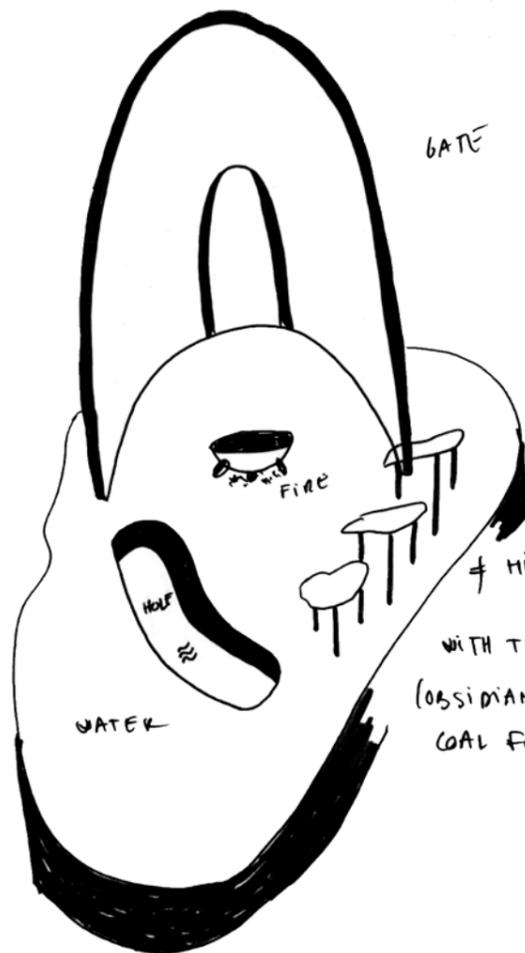
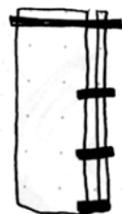
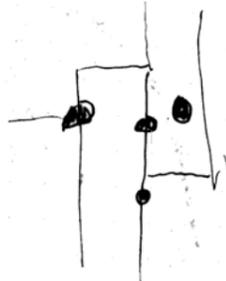
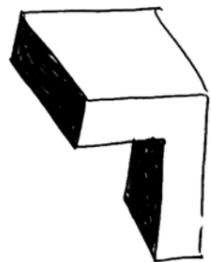
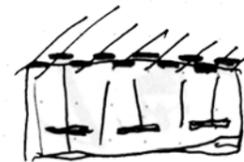
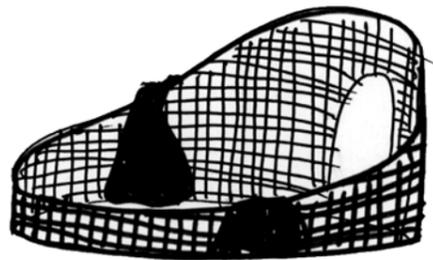
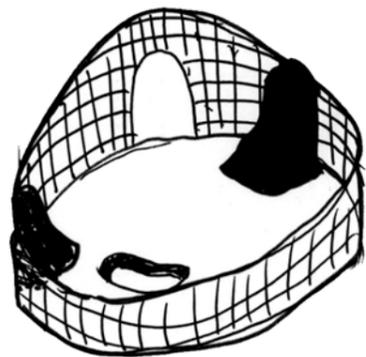


5/11/19

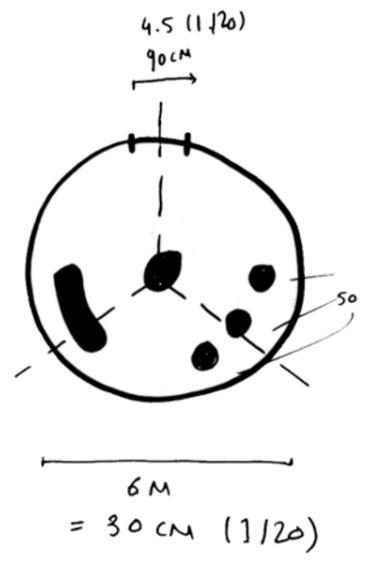
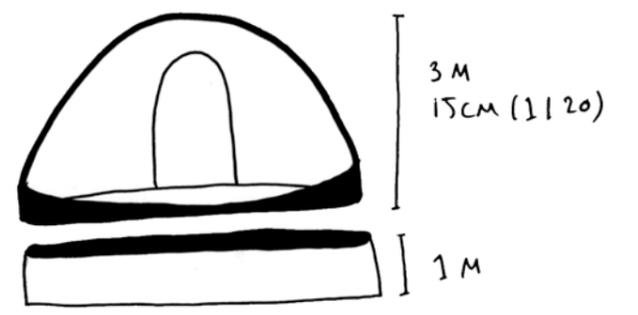
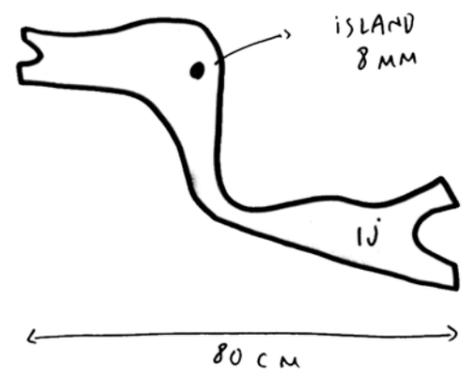
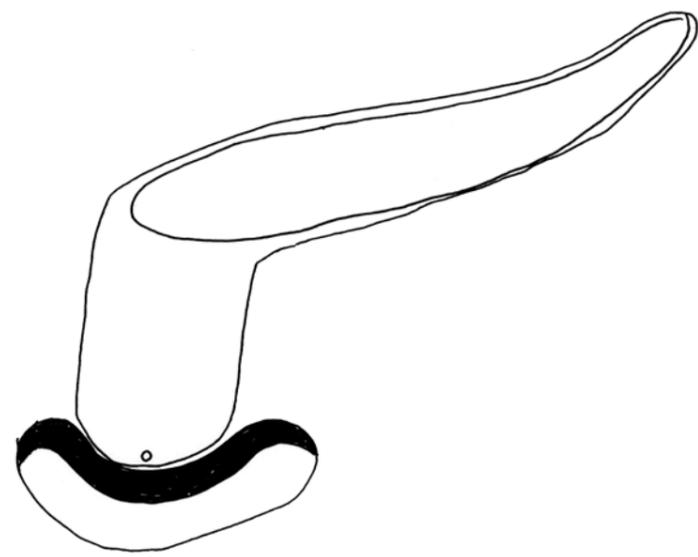
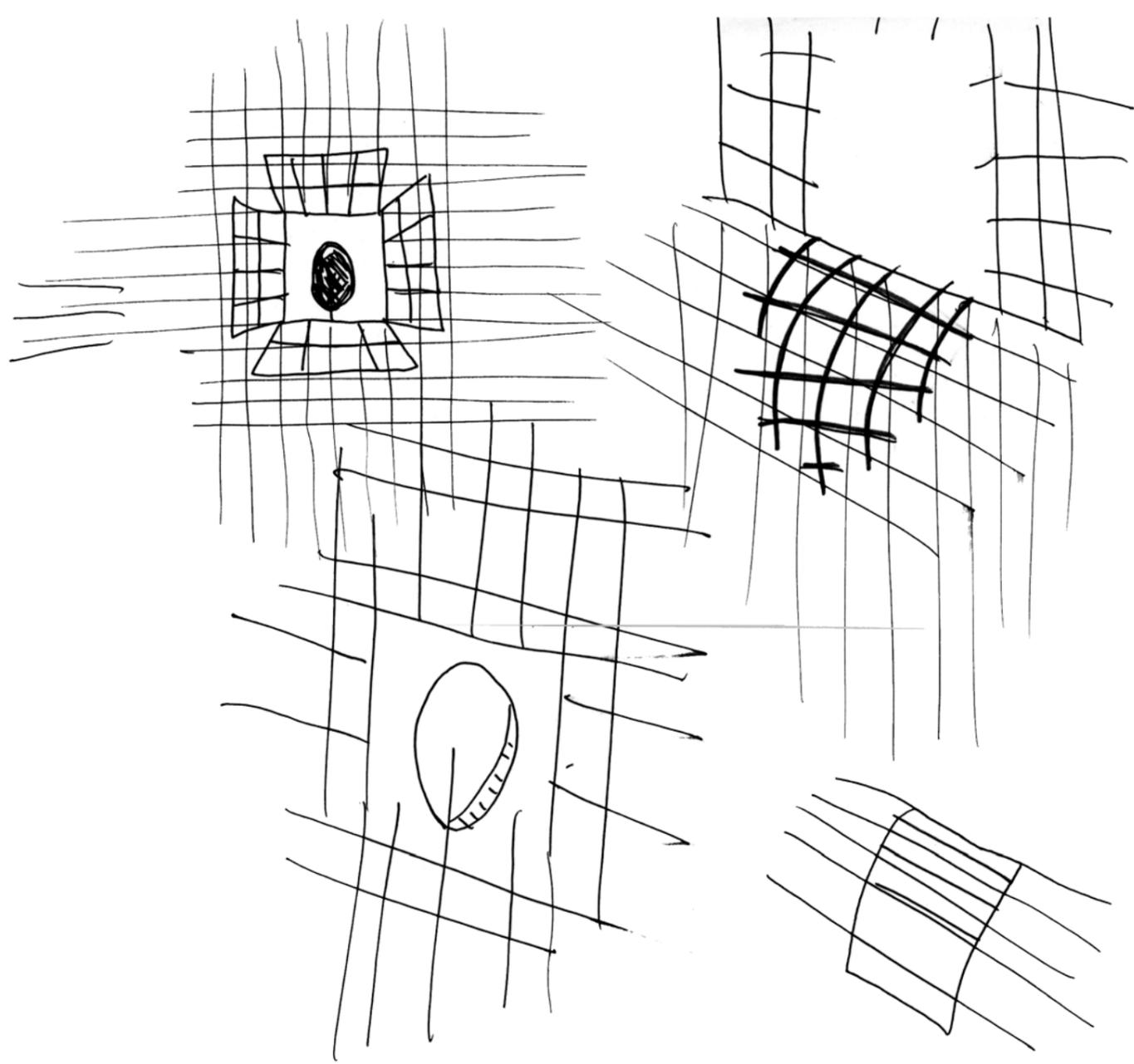


NOMADIC RANDOM  
TAKE YOUR TIME  
DISCOVER  
KITCHEN

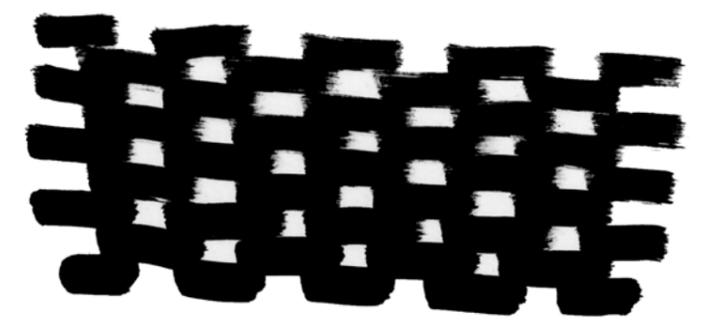
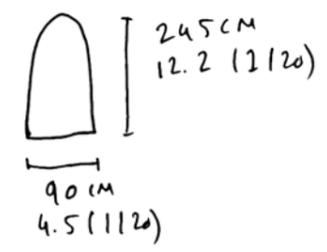
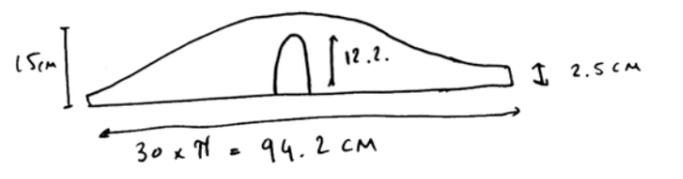
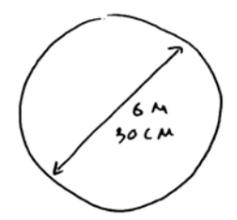




HIGH PLAN WITH THE STONES IN IT (OBSIDIAN, TO CUT, GRANIT BOWLS, COAL FOR WATER, AND STICK GRANIT TO EAT)



● = TABLE  
● = FIRE  
HOLES  
= 50CM  
2.5 (1/20)



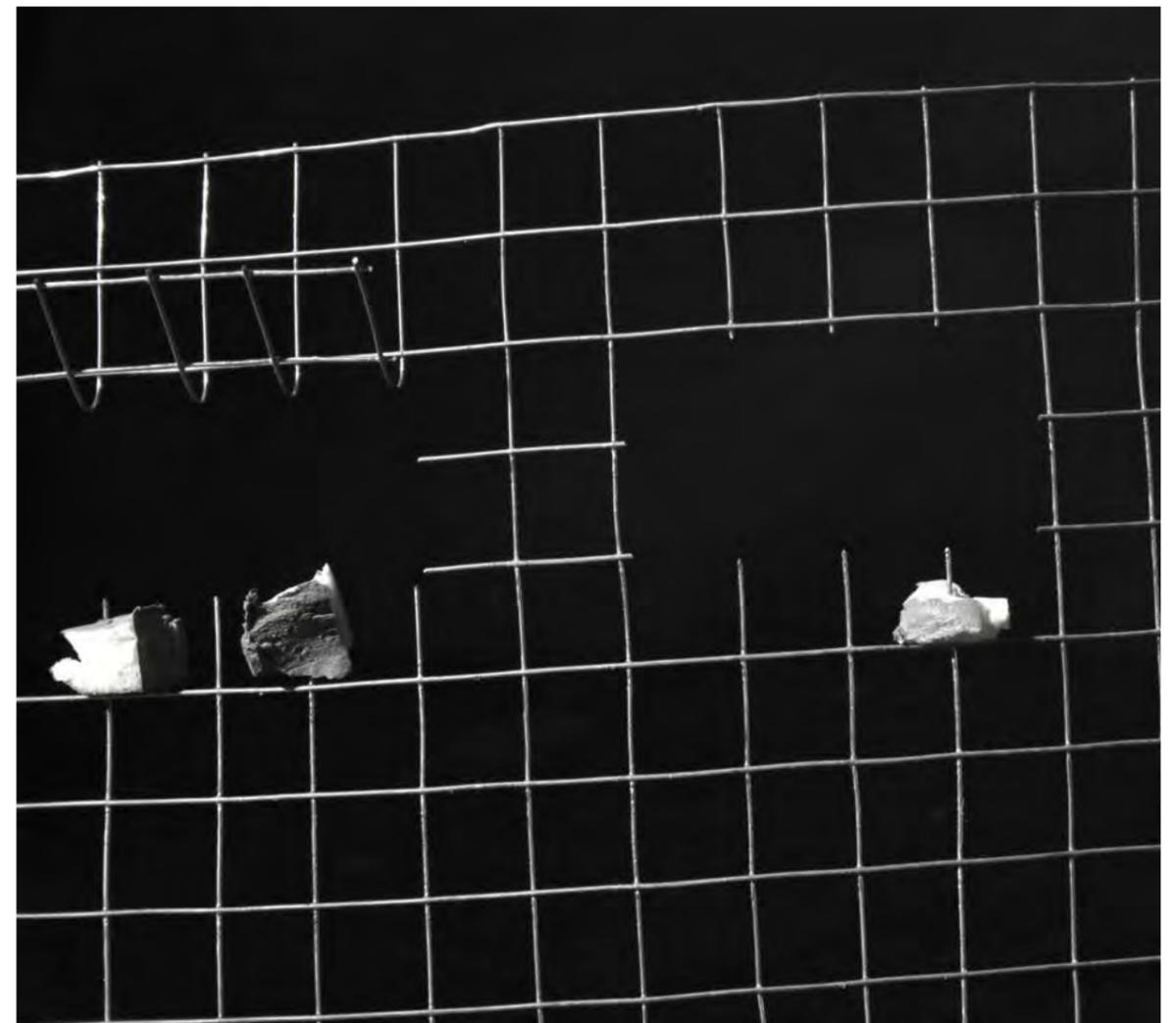
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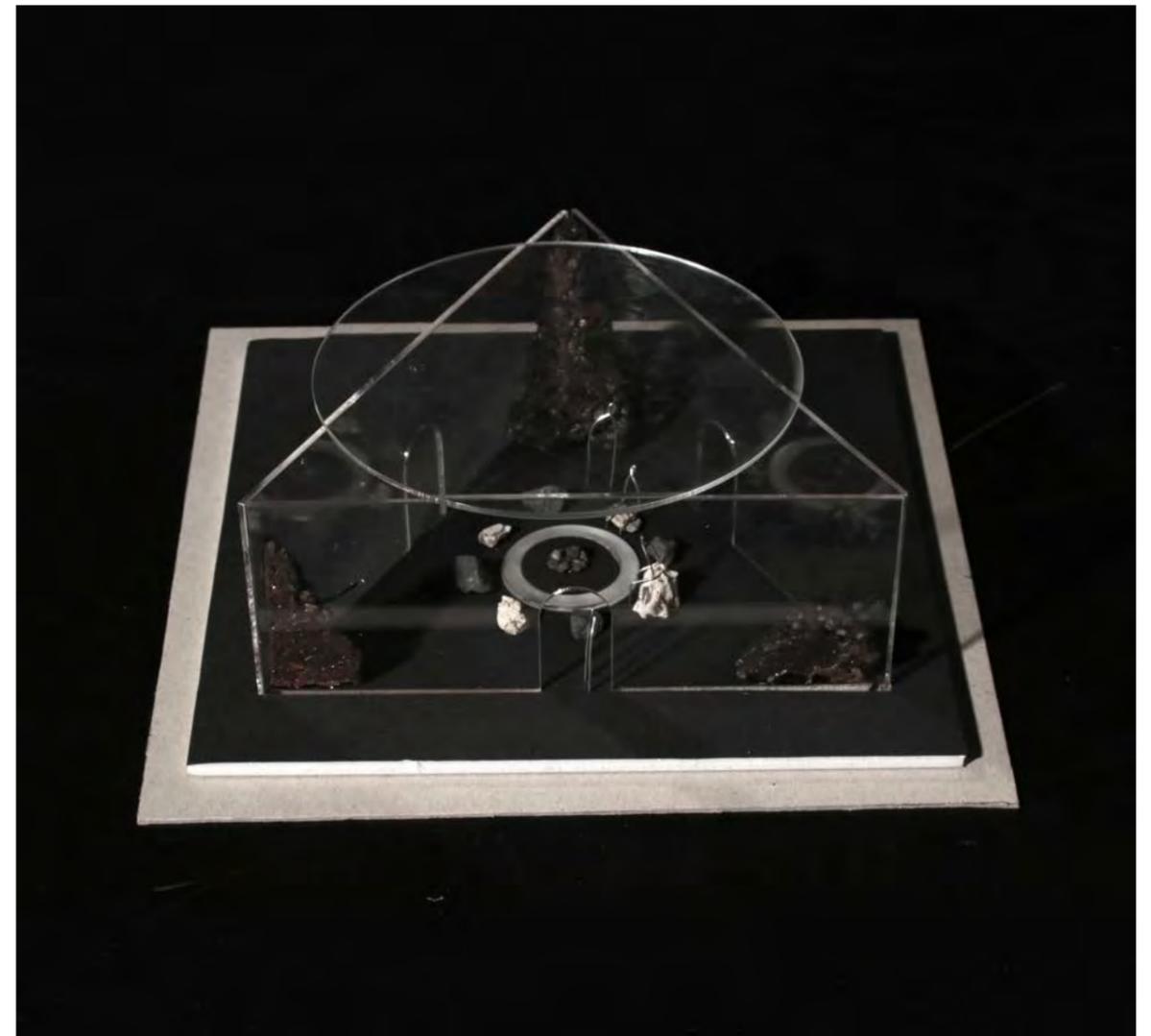
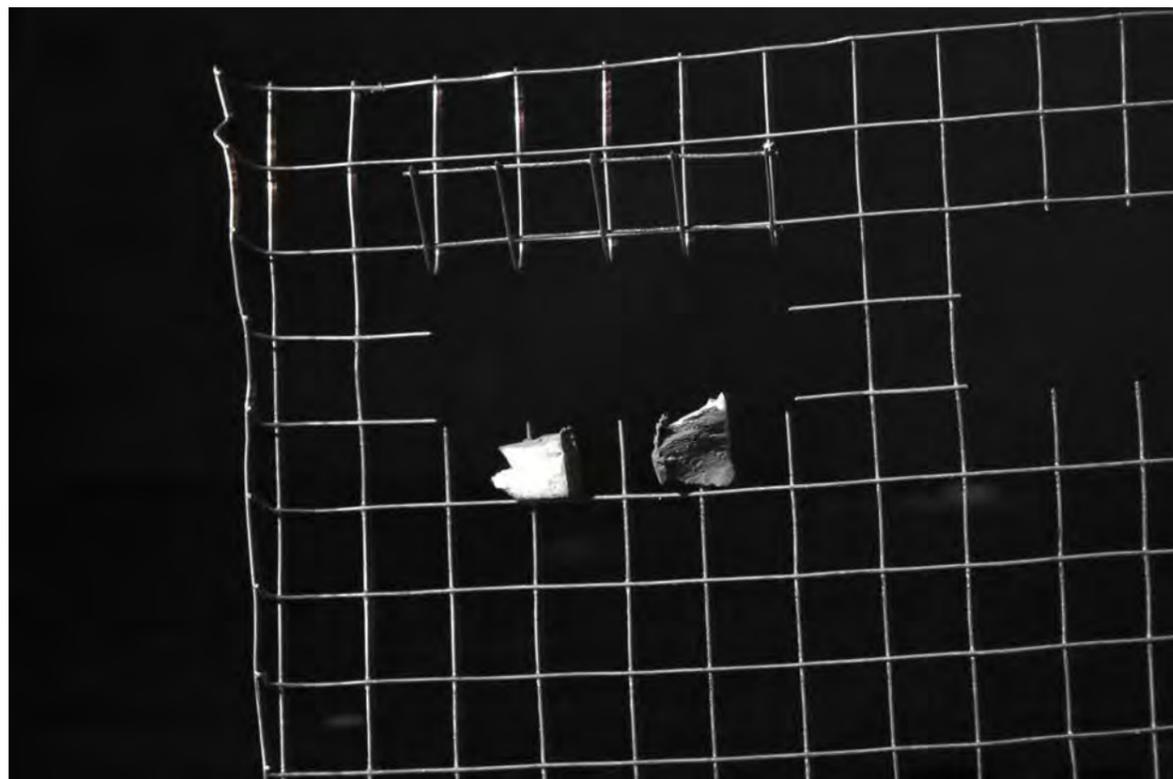
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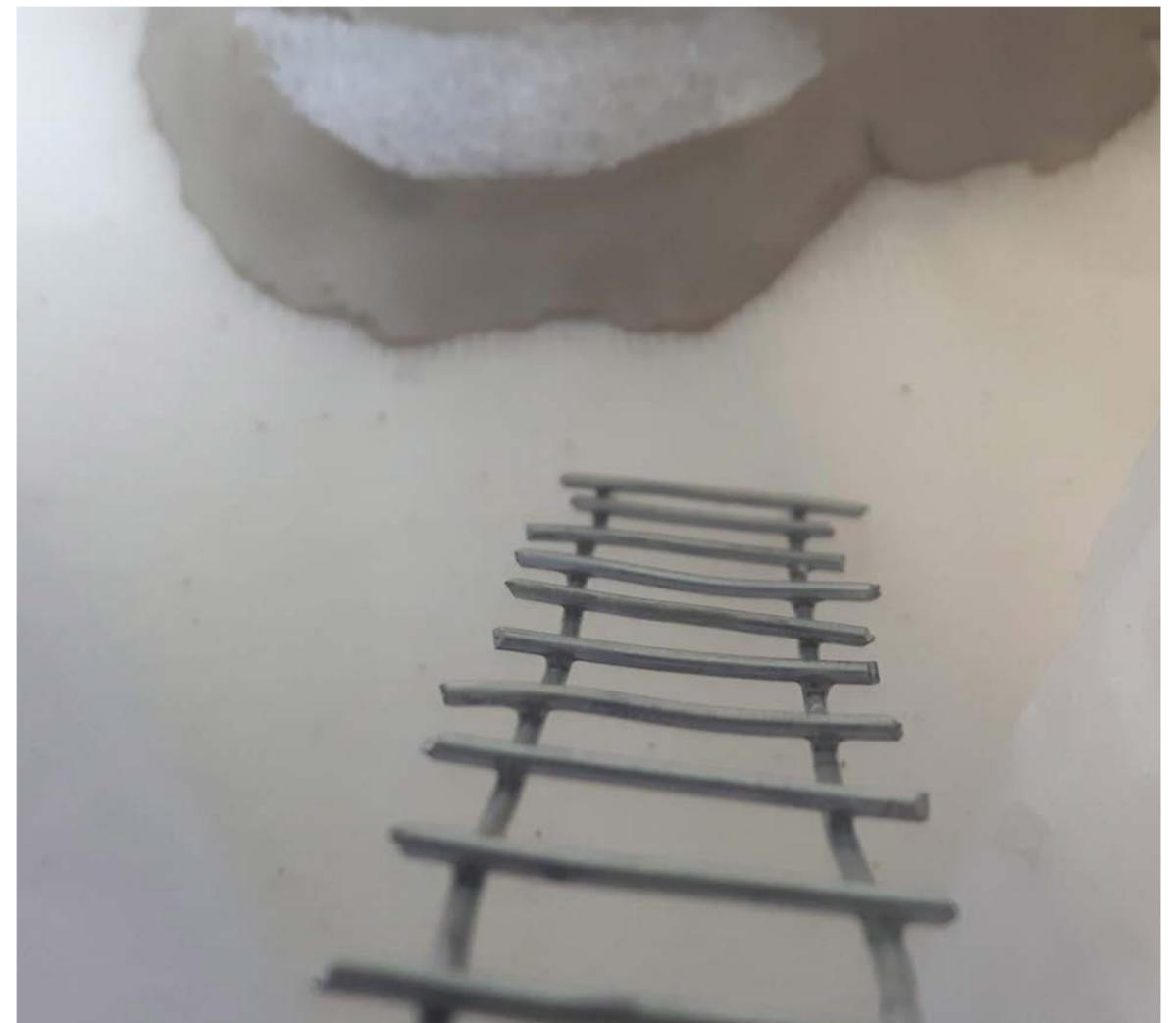


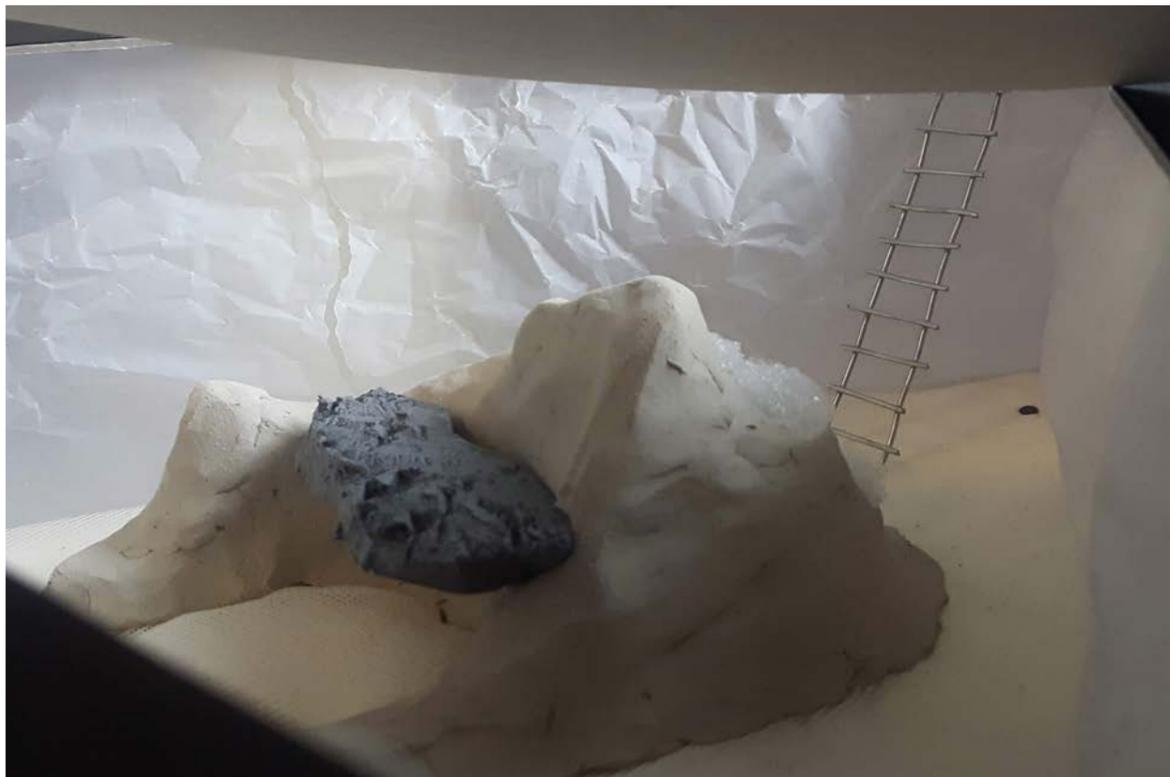














*THANK YOU*

