

## matchboxing

### the idea of vertical serial collapsing

we lost against the building

#### preamble:

Constructional mutations are inessential. A slab-building in actual condition remains a slab-building constantly. It is a tale of repression. The thinkers and people who'd like to better everything, just know a choice between cosmetics or destruction.

Two volitional solutions on the way to solve problem of resident-emptiness in slab-buildings.

But, how far the occupant is shaped by the building? Is the occupant not able to deform the building in a mental way? Let's turn perception of blameworthiness around: Not the building is disabled to accommodate the occupant, but the occupant is disabled to shape the building by his own criteria and requirements.

Do we have to free the occupants from their self-inflicted immaturity? q.v. Immanuel Kant.

A slab-building occupant has to be awaked from the dream of possessing his own archetype home.

The quest towards a complete satisfaction which will never be realized: estate and social standing.

Dostoprimschatjelnosti proves the fact, that a recent way of occupant thinking is possible, to overcome and broaden established borders of space, although they are still existing in a factual-material way.

About the statement, the house is operating violent towards the occupant we have to overcome.

Because of static reasons, a low-budget-project like dostoprimschatjelnosti is not able to make constructional modifications on a slab-building structure, and that's not what it wants to.

It's a matter of conflict towards an object of slabs which we stumbled on, and not a matter of transforming a slab into a corpus without identity.

Nucleus of this struggle is the work to convince a social acceptance of existing state and reality.

As a result, spacial mutation has to take place inside the occupant. People are seeking after solutions of a problem of vacancy. However, they will not be found neither in a constructional nor in an economic manner.

Modernism and Emptiness what happens when an utopia decays into single slabs? By requirement of this lecture-title we talk about idle running of socialistic modernity in its totality. A phenomenon of entire society is now projected onto a particle aspect of slab-buildings. It's just the administration of remnants of a social utopia. The model of dostoprimschatjelnosti becomes a playground on working

about a new 途realutopia or just an unemotional interaction with a heritage which is significant in a historic way.

Do the media and the dosto-people interest themselves for art or for slab in a context of this realutopia? This decision has to be taken before any interaction takes place. Do the occupants decide themselves pro-art, as an autarkic field, the uniqueness of dosto as an experient of dwelling is not relevant any more.

Bernhard Johannes Blume writes: Artists, if they are not architects, want their sensuous experiences of art-pieces neither to mathematise nor to put under physical laws. Far from it! Even for architects and formalists of art, some 妬irrational imponderableness and contingencies play a big aesthetic role. So, let`s play with irrationality, imponderability and contingencies as a treasure of utilising slabs in future times.

### **reallab:**

The dosto-project obtains its self-conception out of thinking in the context of a reallab in terms of Ulrich Beck. The processes themselves, instead of results, are the particles which have to be observed. Dostoprimschatjelnosti proves itself as a free test arrangement with undetermined output.

Is dostoprimschatjelnosti transforming the existing building into a sculpture, a museum or a sociallab? Probably, the approach towards one of these facts excludes the approach towards a second fact. Let`s observe, within the scope of dostoprimschatjelnosti, a real transformation of space in a material sense, and therewith a fulfillment of architectural thinking. Or persists the metamorphosis in-between a framework of social space? Did we show in final-dosto-exhibition ourselves, our art, our thoughts about slabs, or our 努ay of living

Are art-pieces, which are mostly difficult of acces and without any use, capable to effectuate solutions about how to handle slabs? According to this, is dostoprimschtjelnosti able to detect solutions? Is the ultimate interest of a rating not solely to be displayed socioscientific, and revokes dostoprimschtjelnosti not itself from this interest by its self-portrayal? Is there a turn towards self-portayal by media? A change from thoughts about model to thoughts about product, and therewith thrown directly into the centre of pop-culture, of which dosto always dissociated itself?

Are we part of pop-culture? Always, we tried to demarcate us from this pop-culture, but what is this pop-culture all about, and is a demarcation to it necessary at all?

Does the art act as 登namentalfacade as an ornamentalisation of slabs, which is nearly the same as what surrounding housing-societies in Hellersdorf do, when they perform 適unst am Bau -projects?

### **reproach:**

Let's think in a holistic sense, when we associate with idle running blue print-cities and slab-buildings. Let's tackle investigations and activities in urban environment, which could become an epiphany comedy, made out of shrinking cities and dwell-machine-principles.

Let's place an intellectual basis into the European metropolis, so as to catalyse the seize of slab-buildings by urban-professionals

For us, it's a matter of participative investigations and cultural strategies for an adequate association with idle-running slabs, as well as to cope with the unavoidable and preferable ecologic process of shrinking, in a mental and social matter. We'd like to contribute for a reflected association with blue print-cities of modernity.

The slab functions as a symbol. It reports about the progress in the 60's, when the novel types of dwelling places rocked the boat, and of resigning sobriety in the 80's.

It stands for German Democratic Republic - for its collapsing.

On the whole, the slab is proletarian and cheesy - pure disrespect.

We speak about vertical serial collapsing.

Hellersdorf was featured as a blue print city within the framework of an utopia of city-in-between a city. The high-rise of Dostoprimetschatjelnosti takes a look at a lower level of extensive space as a building-in-between the buildings. The WBS 70 as a widely autarkic organism. The creation of an architecture of fear is located at the district of Hellersdorf, symbolized by a high dog-ownership-rate. The dog as a compensation for interpersonal contacts. Fear is expressed by numerous fighting dogs.

Indwellers of Hellersdorf practice matchboxing. By building a cocoon, around each apartment individually, like a carapace of inclusion and exclusion. Dostoprimetschatjelnosti tries to penetrate this cocoon-carapace in a vertical way. In an expanded sense, the matchbox contains 99 rooms and interval subspace now. A step of evolution from small to big cocooning. The matchboxing of a social group instead of a lonesome creature.

Dostoprimetschatjelnosti is a try to exit, a metamorphosis of popular patterns of communication and moving. A diffusive is practised, a diffusion (Guy Debord, 1953), where a targeted subversion of space-geography takes place. In comparison to the situationists, whose area of experiences was located in the branched space of the city, we refer investigations to an individual building.

Its own inner structure. Just because of its uniformness and the permanent repetition of its components, a disappearing of oneself is possible in the system of WBS 70, as well as in the impenetrable urban space. It takes place an annexation of a building-pattern by recent occupants. Flaneurs in WBS 70. By putting marks (compare to macro-perception, the WBS 70 themselves as landmarks), it was created an autonomous system of orientation. These marks seem to be multifaceted in the way of form, size and shape. The activity of painting the walls of serial staircase in

a uniform colour, at the end of dosto-project, and the elimination of all marks, effected a destruction of this self-created system of orientation. Some kind of uniformity and retrieval of the serial character takes place. The experience of the dispersive can be regained by destroying all marks. The building receives back its primarily dispersive effect on the occupant.

The staircase acts as the only element of coverage and connection for all floors, and is deemed to be by its intensive way of use the core system of communication at dosto-house.

The normality of social-dwelling is stamped by horizontal patterns of thinking and movement. On the other hand, thinking vertical is an unusual experiment. It deals with getting the occupant out of his own restricted use of personal space-environment. The performance of stair climbing, average of 150 floors during the course of the day 6 steps per day = 900 steps, does allow a cognition of verticality. The demanded use of space-utilisation is shared vertical. Due to this, a high rate of changing-information-data between the occupants is achieved, and consequentially a more intensive social-linking between networking-occupants is attained. The communication is a nucleus-node of living in a slab-high-rise beside art-production, coverage of day-to-day-life and economisation.

### **realisation:**

The chances of realisation of the dostoprimschatjelnosti model inbetween a real and long running framework, is a major question of this project.

Was a symbiosis of working and dwelling achieved? Perhaps, a non-temporary-established dwelling and working la dostoprimschatjelnosti is just possible to realise with temporary occupants.

We have to doubt that future-occupants would achieve such a high level of energy to produce and socialize, as native dosto-people achieved. In the future, the existence as a satellite station of an international network of art-academies is imaginable a backpacker-hostel-network of european metropolis for exchange of students. Its strength, in the framework of a practised multidisciplinary, an intensity of linking live and artistic production and a high level of figuring out a network of thinking, has dostoprimschatjelnosti model proved itself as an art school with free internal pattern, without mantling ballast of institutional framework across from a status quo art school.

Dostoprimschatjelnosti shows up a type of free working structure, without influence of teacher, without influence of curricula, without influence of administration. The brain work of occupants is increased in a fundamental way by linking living and steadily nearness towards related cultural-producers. Also, it has been achieved a high level of internationality, much more intensive than in day-to-day business of art-schools. The dostoprimschatjelnosti model could serve as a parasite, which is freed of institutional enforcements, and far away of pulsing cities takes role over of a thinktank, which outcomes and ideas are brought back to formal art school. We have to enrage permanent new-formulation, challenge and attacks of art school system, which can not be done by art school itself out of its own system.

The test case of dostoprimschatjelnosti was placed outboard of pressure of economisation for the occupants, which would change in some way by long-lasting performance of dosto. Thus, the distance

is present across from a reallab. Which structures do shift into a new shape, by implementation of seriousness and secure existence, to the disadvantage of dosto-holiday-camp-character? Dostoprimschatjelnosti would have to free itself from economic enforcements to secure a longlife existence, in terms of renting backpacker-rooms and agitation as business company on open market to sale own manpower of each occupant.

Dostoprimschatjelnosti model is closely linked to a european development of occupying spacial nodes of development, and at the same time disregarding in-between-urban-waste-areas. A concentration of rare resources is practised at only a few centers, because of globalizing enforcements. Due to this macro-view, there is a micro-view in the framework of particular development-cells of slab-cities.

The dostoprimschatjelnosti model as a development-node of a blue-print-slab-district in metropolis.

Be out of discipline, and exercise vertical serial collapsing!

Subject to modifications.

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