

VISUAL ESSAY

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“A freestanding, modular, moveable design where people can gather and interact through one of humans' most instinctive forms of connecting; food.

By giving back to people in our close circle, as well as broadening our horizon to people on the edge of society and including atypical intercatons. Allowing ourselves to learn from each others cultures, habits and stories by sharing the act of gathering and cooking, together.



Handelsbekwaamheid. Bezit je wanneer je in staat bent een effect te hebben op andere realiteiten. Naast mensen kunnen bijvoorbeeld ook dingen, plaatsen of dieren agency hebben. Dit gebeurt nooit zomaar vanzelf of uit het niets, wel als gevolg van eerdere (menselijke) acties met die objecten of plaatsen. De vraag is dan: wat 'doet' dit standbeeld of gebouw met ons? Welke invloed heeft het op zijn omgeving? Wekt het bepaalde herinneringen of gevoelens op? Wat 'doet' een plek met buurtbewoners of voorbijgangers als ze weten welke verschrikking er heeft plaatsgevonden?



If something is changeable, it has the property of being able to change its shape. The suffix <-able> indicates that there is a possibility for transformation. But it remains open when and where the transformation takes place. The crucial questions are why change will take place and what will come of it. In arriving at a final state, several stages of transformation may be traversed, or the changeable may be in constant motion or change. The change of shape can lead to a shape that suits the circumstances better than the original (as in Ovid's *Metamorphoses*).



The escalating dynamics of world population combined with environmental degradation through expansive urban processes increases the urgency to protect biodiversity. Cohabitation advocates a design that goes beyond anthropocentrism and understands humans and non-humans as equal participants in a shared habitat and environment. In cohabitation, design becomes a means to promote coexistence and communication between species and dissolve the separation between pristine nature and the built environment.



The word collective means the communal, the commons, but also collecting and gathering. An active form of a collective is formed by individuals, with similar interests, to achieve a common goal. In contrast, in a passive form of the collective, the membership is defined by equal characteristics. A multiplicity of such associations leads to multicollectivity and, in the case of discrimination, to intersectionality. In a time of individualisation and specification, the collective, especially the multicollective, is once again gaining importance.



“Ik denk dat design moet worden ingezet en geïmplementeerd als een manier om begrippen als materialiteit, culturele betekenis, eigendom, zelforganisatie, gezondheid of voedselproductie te bevragen en te transformeren. Sociale problemen zijn hardnekkig, complex en moeilijk te communiceren, laat staan op te lossen. Mijn werk krijgt waarde omdat het zelfstandig wordt opgepakt of wanneer het mensen ertoe aanzet om zelf actie te ondernemen. Dat is het bewijs dat het de harten van mensen bereikt.”

– Henriette Waal –



Processes are increasingly no longer controlled from a central location, but via a large number of sub-centres. The internet was originally designed to operate as a decentralised network of networks: complex, non-hierarchical, finely meshed networks that guarantee secure and stable data transmission. Contrary to what had been hoped, the way the internet evolved has led to a considerable centralisation of data, infrastructure and market intelligence. Technologies such as blockchains offer decentralised alternatives that represent new possibilities for the democratisation of the digital.

We need to reinvent our own human position in relation to all other living organisms if we want to develop meaningful and viable futures on a mutating earth.

Design has always been a powerful tool not only to speculate about new futures but as well to forcefully make us aware and question the untenable position of the current situation. Design can create moments of decentering in which we, humans, become fully aware of our erroneous understanding that somehow humans should have a central or hierarchical position on earth.



De homo consumens houdt zich staande zolang hij zich de dure prikkels kan veroorloven die hem de illusie schenken dat daarmee zijn gevoel van leegte wordt gemaskeerd. Terwijl zijn identiteit wordt uitgehold, zijn neurologische systeem aan het eind zit van zijn krachten, ondanks zoveel rijkdom, een hoge levensverwachting, een goede geografische plek (waar ook geen oorlog wordt gevoerd), is hij verbitterd en ontevreden: l'amertume, la jalousie et la peur van Houellebecq.



A term from sociology that describes the process of the transition of the individual from external- to self-determination. The development can be divided into two historical phases: the first, beginning with the Enlightenment, goes hand in hand with the disintegration of traditional ties and increasing the self-determination of the individual. The second phase (according to Giddens and Beck) is the present development in the society of a new radicalisation and universalisation as a result of political and economic processes of acceleration that are aspects of globalisation.



Interactivity describes a reactive relationship between humans and/or machines and/or media. In relation to architecture, interactivity involves a new relationship of mutual influence between user and building. Architecture responds to the movements and needs of its users; conversely, users adapt to the performance of the house.

"Human interaction is the key force in overcoming resistance and speeding change."

- M. Scott Peck -



"Familial connections are made, not born."

"To be kind is to be kin, but to be kin is not to be kind."

– Donna Haraway –

Kin = Family / Familie / Verwant zijn aan

Kinship = Connection / Connectie / Verwantschap

> relations of affinity (affiniteit)

Kind = Amicable / Vriendelijk



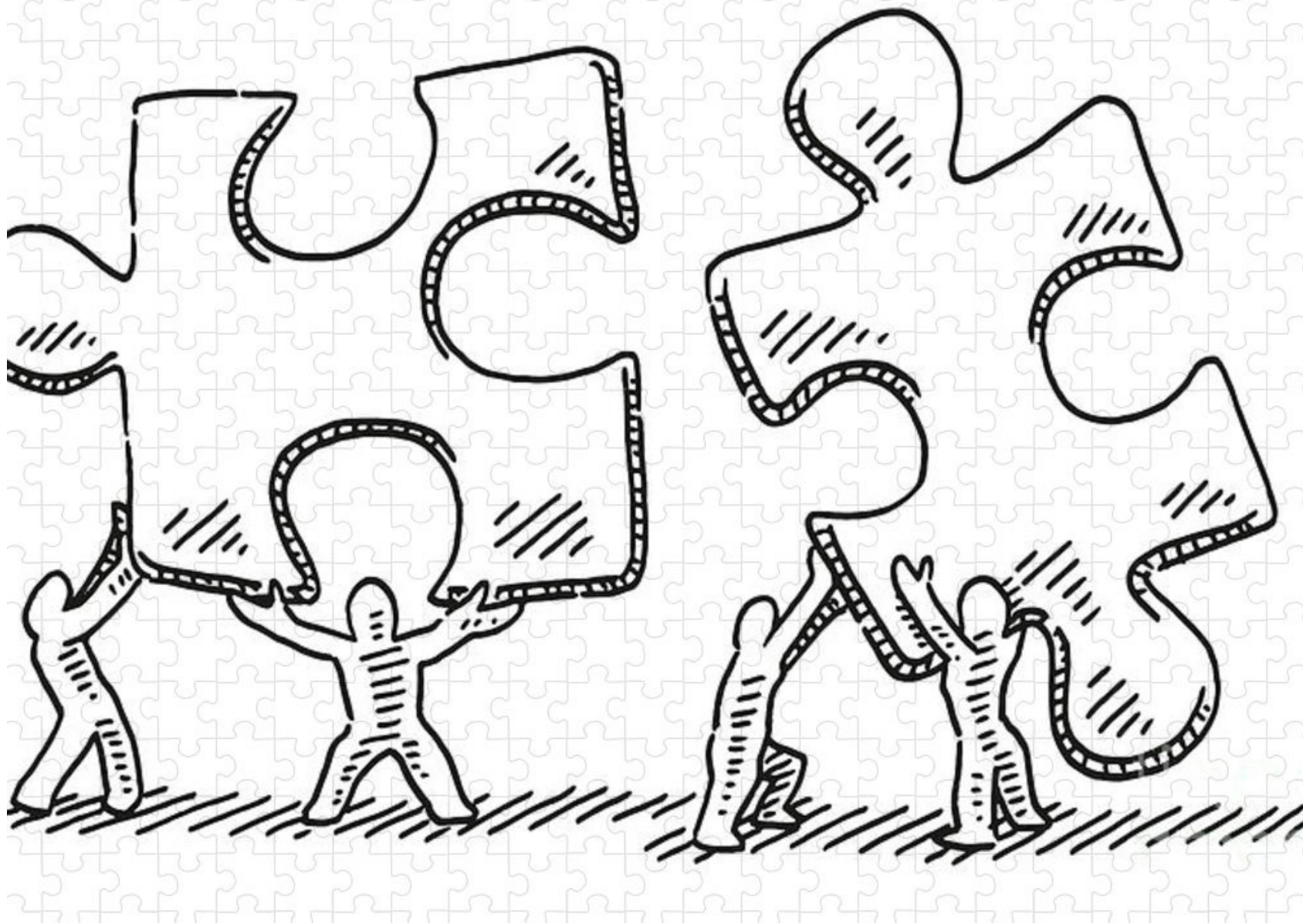
Non-locality is driven by increasing mobility and digitisation, which allows place-independent communication and possibilities for action, and fundamentally changes the relationship between time and space. The space-boundedness of the first modernism dissolves rapidly and leads to a non-local second modernity in which everything can take place at any time and in any place. As the place-bound becomes irrelevant, the sedentary no longer dominates and nomadic principles become ever more important.



In 2006, the ethnologist Johanna Rolshoven formulated one of the most frequently cited definitions of multilocality: “Multi-locality means *vita activa* in several places: where one’s active everyday life in its entirety is distributed over different places that are visited in more or less equal periods of time and used with a more or less equal functional role.” The cause of multilocality can be attributed to the increasing acceleration and mobility of our society. In addition, the individualisation of lifestyles leads to more and more people living multilocally.

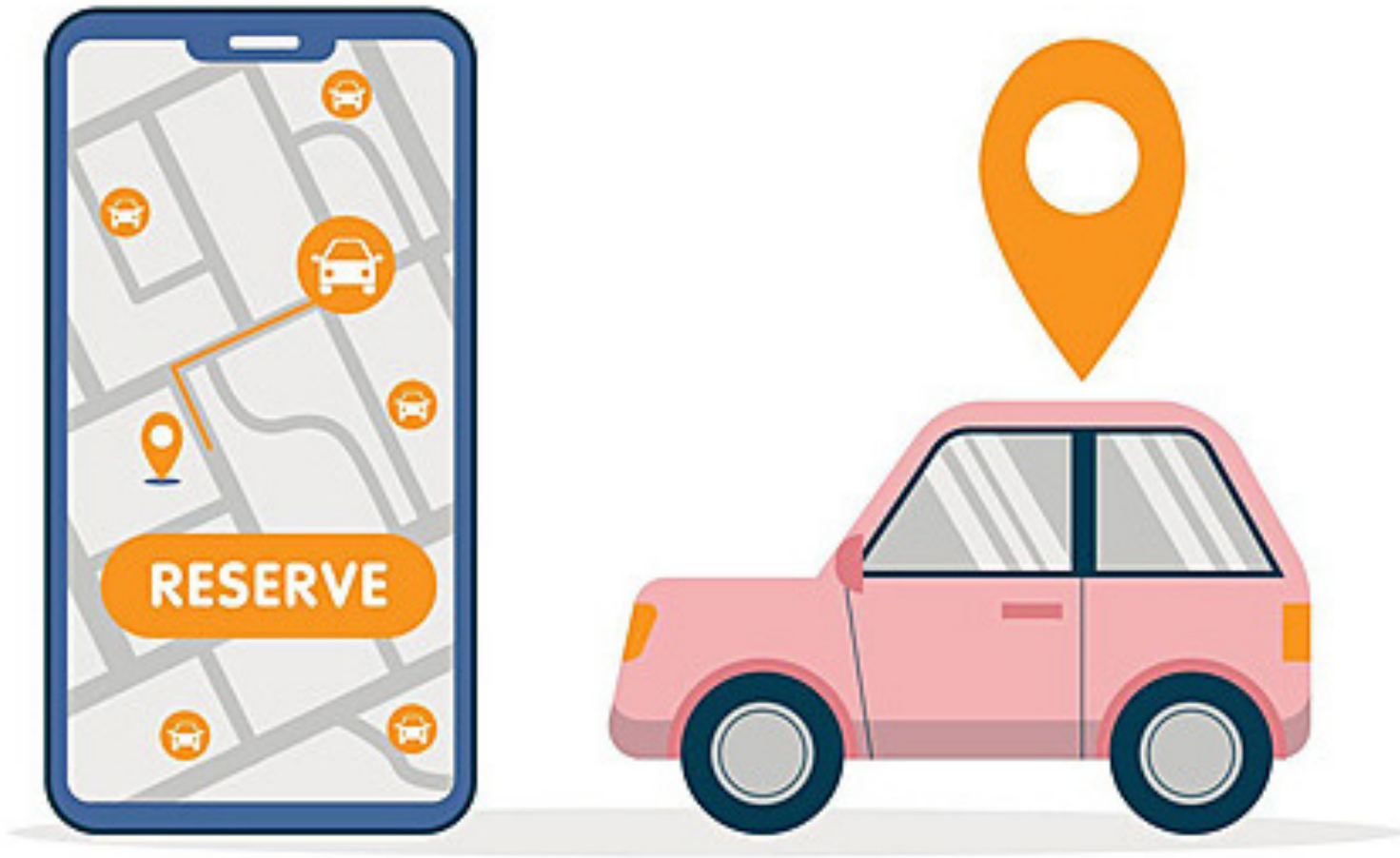


“Bring what you have and share what you can miss. And maybe, if we can, we might begin to express the outlines of a different world, in which sharing rather than deprivation are central.”

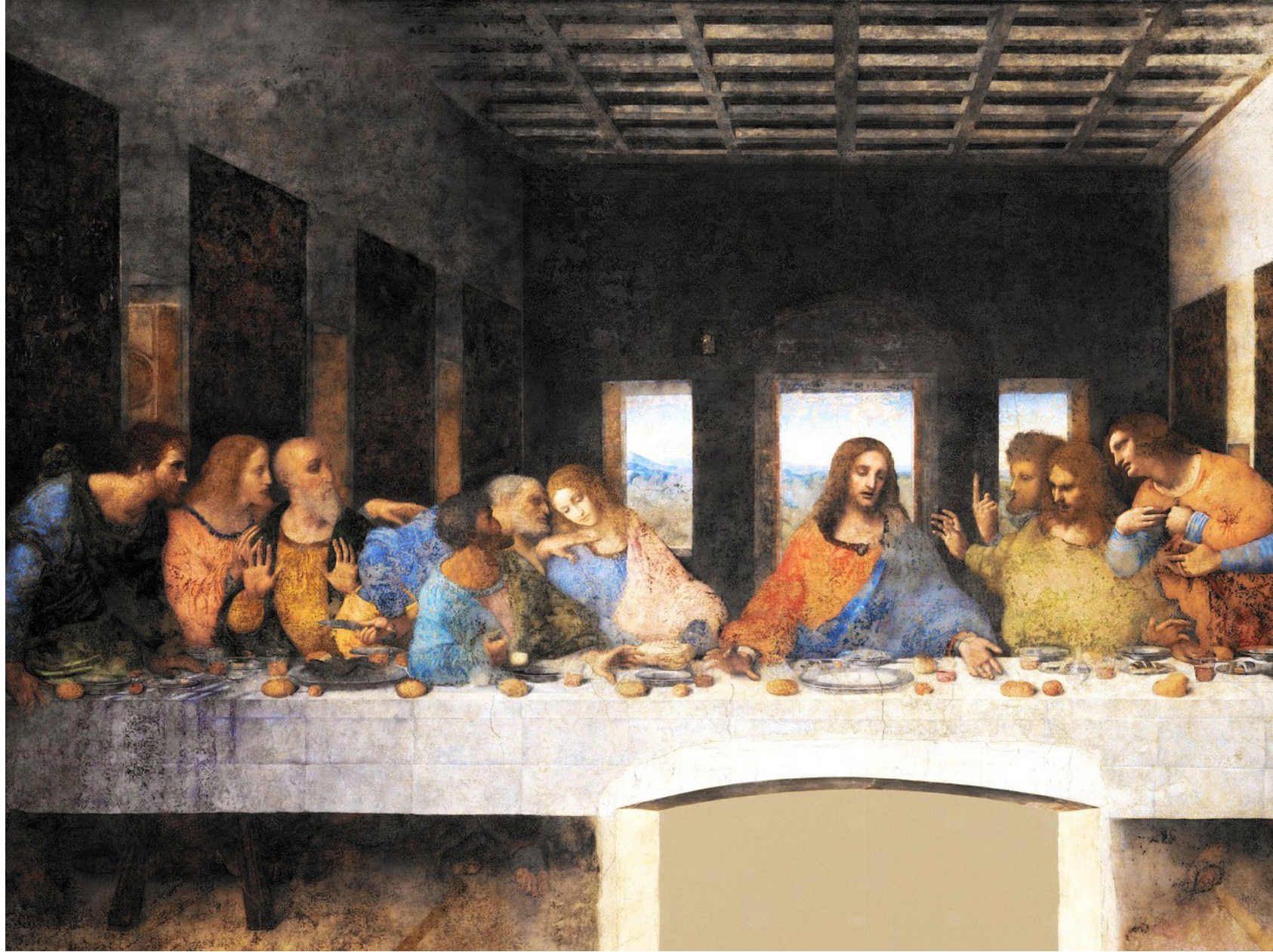


“We need to orient toward love and not self-interest, we need to become participants in a larger being of the earth. And understand our role in the contribution of the planet.”

– Charles Eisenstein –



The 'sharing economy' is a collective term for business models that enable the shared use of resources with the help of networks. An idea of community and trust between strangers are two important foundations for such models. Equally important, a critical mass of users must be reached and resources must be freely accessible. It is changes in consumer behaviour and the increasing willingness not to own things that lead to a growing interest in the sharing economy.



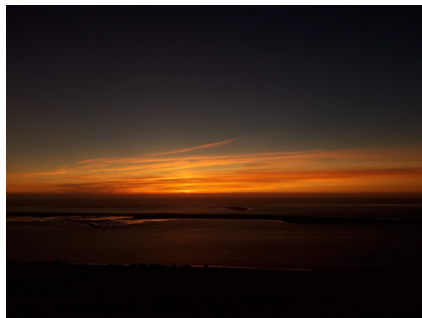
“To break bread together,” a phrase as old as the Bible, captures the power of a meal to forge relationships, bury anger, provoke laughter. Children make mud pies, have tea parties, trade snacks to make friends, and mimic the rituals of adults. They celebrate with sweets from the time of their first birthday, and the association of food with love will continue throughout life—and in some belief systems, into the afterlife.



[Typology is an] approach that isolates the attributes of the architectural coherence, identifies them as characteristics, in order to then compare them with similarly abstracted attributes from other contexts and to define similarities or differences. Since Ouetretnere de Quincy at the latest, the history of architecture has described this kind of approach by the term typology, and understands it as the abstraction of formal attributes into a principle, called type, that describes the commonalities of a series of different, but historically concrete models.



Spatial mobility describes the ability of people and goods to move or be moved and makes it possible for people to pursue different activities, such as living, working, education or leisure independently from each other. Being on the move is increasingly an expression of a lifestyle. As populations and their economies grow, so does their transport networks. Existing infrastructures are increasingly reaching their limits of capacity and must be expanded. Digitisation and other technologies are currently creating the foundations necessary to meet the growing demands for flexibility, ecology and comfort.



SUNSET

foto* Sarah Leyman



CATERPILLAR TO BUTTERFLY

foto* Rhonny Dayusasono/Solent News

<https://www.telegraph.co.uk/news/picturegalleries/earth/12174780/Animal-pictures-of-the-week-26-February-2016.html?frame=3582581>



URBAN BEEHIVES

foto* Dan Kitwood

<https://www.independent.co.uk/climate-change/news/trend-for-owning-beehives-in-london-is-bad-for-insects-and-birds-say-researchers-a6908091.html>



PICKNICK GATHERING

foto* Salmon Creek Farm

STUDY FOR 'LITTLE RESTAURANT, NICE'

foto* Steven Spurrier, 1924

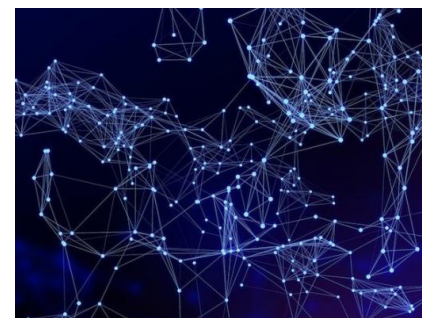
<https://www.instagram.com/p/CbdPAZyM07b/>



THE DECENTRALIZE TECHNOLOGY

foto* cryptopreneur

<https://serey.io/authors/cryptopreneur/re--crypto-20200131232024084z>



SUPERMARKET OVERLOAD

foto* Studium Generale

<https://www.sg.uu.nl/artikelen/2018/02/kritiek-op-de-consumptiemaatschappij-van-alle-tijden>

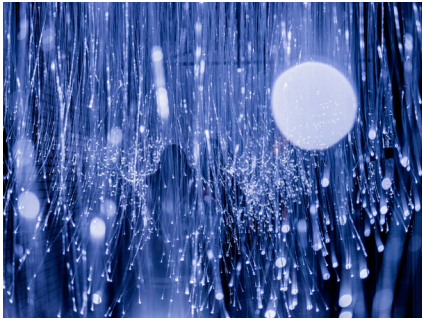


DE VOLKSKRANT – FRUITS

foto* Studio Lernert & Sander

<http://lernertandsander.com/cubes/>





ANIMA – LLUM

foto* ELISAVA

<https://www.elisava.net/en/projects/anima/>



FRAMILY

foto* Sarah Leyman



DIGITAL NOMADIC LIFESTYLE

foto* Benjamin Rasmussen for The New York Times

<https://www.nytimes.com/2018/02/08/magazine/when-youre-a-digital-nomad-the-world-is-your-office.html>



SHIBUYA CROSSING TOKYO

foto* Mo And Paul Photography

<https://www.redbubble.com/people/moandpaul/-shop>

POTLUCK

foto* Everyday Gallery

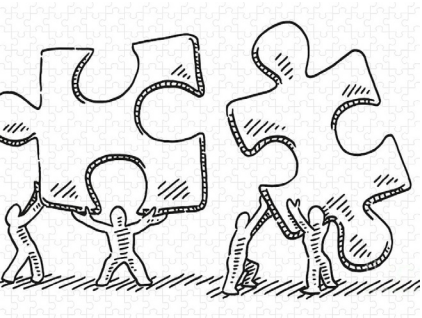
<https://www.everydaygallery.art/exhibitions/38-potluck-group-exhibition/>



PUZZLE PIECES

foto* Frank Ramspott

<https://pxpuzzles.com/featured/small-figures-holding-jigsaw-pieces-drawing-frank-ramspott.html?product=puzzle>



AUTODELEN

foto* Vecteezy

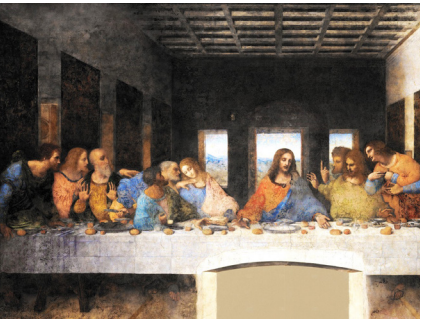
<https://www.telegraph.co.uk/news/picturegalleries/earth/12174780/Animal-pictures-of-the-week-26-February-2016.html?frame=3582581>



THE LAST SUPPER

foto* Leonardo Da Vinci

<https://www.telegraph.co.uk/news/picturegalleries/earth/12174780/Animal-pictures-of-the-week-26-February-2016.html?frame=3582581>





ALTERNATIVE KITCHEN

foto* Sam Chermayeff Office

<https://samchermayeffoffice.com>



HOME

foto* Film by Ursula Meier, 2008

