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# Andrés Jaque / Office For Political Innovation IKEA DISOBEDIENTS MADRID MANIFESTO

- IKEA delivers societies.
- IKEA is a purveyor of social structuration.
- 98% of the people depicted in the IKEA catalogue are young.
- 92% of them are blond.
- They all have some sort of family life.
- They are either children, or busy having children.
- Everything IKEA manufactures is aimed at turning the sphere of domesticity into a sunny, happy, apolitical space inhabited by contented, healthy, young people.
- The sense of a home or a household's life, however, may also be constructed from day to day in quite different fashions.
- Not all of us are healthy.
- Not all of us are young.
- Not all of us are into having children.

For the last two years Aurora has been living in Ethiopia, Cambodia and Turkey, working as a volunteer in cooperation projects. She now lives with her girlfriend in Madrid, where they share a downtown apartment with four other people. During all this time she has never lived in the sort of environment that might fit conventional descriptions of familial space, and yet she's been part of different forms of domesticity shaped by the flows of affection and reciprocity between people not joined by a common past.



Daniel lives in an apartment next to Sol Square in central Madrid. He spends an hour at the gym every day. A number of websites allow him access to friendship, affection and sex. His home-space encompasses his flat, the gym and a tangle of on-line-managed relationships, in a continuum where he may encounter competition and misunderstanding but also security and support.



Candela lives with her three daughters, her grandchildren and six dogs, in an old apartment in the Lavapiés district in Madrid. A number of elderly male neighbours living on their own regularly have dinner at Candela's place. Social networks based on solidarity flourish at such gatherings.



On average, Carlos and Marina devote more than eight hours a day to playing music, both at home and at the music school where they study. For them playing is both an intensely personal experience, and a dimension of collective bonding—both an expression of individual sensitivity, and a form of connection with wider networks of people sharing a similar passion for music. Playing music is therefore the activity on which the articulation of both their private and their social lives hinges. For them there is no divorce between the domestic and the public, as both domains are interwoven within the same activity in their daily lives.





Manolo lives with her wife in an apartment in Vallecas. He works as the editor of an independent magazine whose publishing costs are defrayed by an association devoted to supporting different forms of activism. From his studio-like home workspace, Manolo edits the publication's political content. His home is not an 'independent republic', but a site granting him access to public debate and participation.



Nayana came to Spain looking for a job and for education opportunities. Her getting married was not meant as an expression of the love and commitment shared with her partner, but was intended rather as a means to obtain a legal status facilitating her professional projects. Her domestic life was therefore shaped by the way interpersonal relationships are officially construed.



Toñi lives on her own in an apartment in Vallecas. Together with Manolo and other locals, she is a member of a 'chirigota', an amateur group which sings satirical songs. They call themselves Los de siempre y uno más ('The usual ones plus one more'). With her fellow chirigota members she plans trips and dinner parties and it's with them that she celebrates her birthdays. Though they are not related, it's when they are together that they say they 'feel at home'.



Paco lives with a friend in Las Tablas. He has no children and never intended to start a family. On weekends he spends time together with his buddies playing the guitar at a public park.





Berta lives in a squat with a community of lesbian women. Occupying the property afforded them an opportunity to develop a project based on principles of communal economy and self-management. Taking care of material needs is not the only issue they see as a common concern to be managed collectively: contributing to the emotional and professional empowerment of each member of the community is also seen as everyone's responsibility. A depoliticised ordinary life is encouraged wherever the domestic and the public are segregated.



## IKEA DISOBEDIENTS NY MANIFESTO

Rael Michael Clark rents an apartment in Queens and it is the place where he carries out his extensive research and invention work on aquaponics, a self-regulated system to produce food. A series of experiments in which hydroponics are combined with the way fish are raised in aquacultures. He can afford the cost of these experiments by letting others use the lab space for celebrations. His apartment is not the place where reality renders itself familiar, but the very location where Rael encounters the uncertain.



Greg Newton and Donnie Jochum, and Maja Leonardsen Musum and Corentine Bohl, form a two-loving-couples home. Greg and Donnie collect books as part of the plan to open, in the future, an LGTB-orientated bookshop. Their kitchen is a place where they get to interact and share some intimacy with non-familiar relatives. It is also the place where they emerge as committed citizens with a position on public concerns and open controversies. Their home is an arena where contributions to the commons are produced out of confronted intimacies.



Mama Gianna remembers being raised in the kitchen of Manducatis, the restaurant her parents still own on Jackson Avenue. She now runs Manducatis Rustica, less than 6 minutes from there. Her children spend most of their time in the restaurant playing and surfing the net on the computer she installed next to the kitchen as well as talking to clients and staff after school. They refer to the restaurant as 'home' due to the amount of time they spend there. Her apartment, her parents' apartment and the two restaurants compose a fragmented domesticity inserted in two city blocks. In their life there is no easy distinction between the intimate and the communal. Their domesticity is not an 'independent republic' but an urbanism constructed out of fragmented spaces that become connected by the way they are daily performed in.





Frank Traynor brought an old wooden shack from upstate and set up camp in a rare garden, belonging to two designer girlfriends, squashed between existing buildings in Brooklyn. The designers are happy with the way he keeps the garden beautiful and makes it a lively place by entertaining all sorts of easy going acquaintances. The attractive garden draws passing people into his shop where he sells all sorts of things that he collects. He pays no rent in money, but instead delivers contributions to improving the daily lives of others. Comfort does not come out of familiarity, but from the possibilities of association, resulting from the encounter of the difference.



Moddy Harding lives with her husband in a Long Island suburban home. She transformed the TV room into an informal hairdressing shop, where she cuts and combs the hair of a number of locals. The communal bubble created by this shop is the centre of her home. Her family life is organised around the shop, and it is here where she has brought up her two sons and taken care of her dog Chuey and her cat Michini. The house acts as an interaction point introducing neighbours to visiting relatives from Europe who come to improve their English. It is a space which is both homely and publicly available. The centre of the communal life in the neighbourhood is not the squares or the streets but bubbles like Moddy's shop, something that is reflected in the suburbs, where people go inside to find others and more so to find the unfamiliar.





Denish Kinariwala occupies the apartment of a friend while the friend is away for the summer holidays. The rest of the year he lives in an International House, a student hall of residence. His home is not a place, but the possibility to make decisions on how he wants his life to be, in each moment. When asked ‘where do you feel at home?’, he answered: ‘playing sarod in the park’. The redundancy of the city provides him with the possibility to move from one place to another. The inefficient availability of possibilities is where he finds the comfort he pursues. Home for him is not a well-designed fixed enclosure with views on the outer urban landscape, but the feeling of being provided with a resiliency of available options.



A depoliticised ordinary life is encouraged wherever the domestic and the public are segregated. The home has often been imaged as a space of disconnection from public strife and disputation; as the location where one can forget the rest of the world; as the site where we encounter only what is familiar to us: The Independent Republic of Our Home.

A different way of constructing ordinary life may be conceived, however. Namely, one where the home is a site for confrontations and encounters with all that is different, unfamiliar or under dispute. Deciding, for instance, whether or not we are on the pill; how domestic chores are to be assigned; or to what extent we want to take responsibility for garbage separation: through all these processes we emerge as politically activated citizens from the privacy of our homes.

Disobeying IKEA's injunction to contain social interactions within sunny apolitical home-enclaves is what we propose as an urban counter-notion of the domestic. Not a neutral space, but one installing controversy and disagreement precisely at the site where affections may also emerge.

With the special collaboration of:

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‘Office for Political Innovation, a Madrid / New York based practice directed by Andrés Jaque, develops architectural projects that bring inclusivity into daily life. All their architectures can be seen as durable assemblages of the diversity ordinary life is made of. In 2016 they received the Frederick Kiesler Prize for Architecture and the Arts 2016, in 2014 they received the Silver Lion of the 14 Mostra Internazionale di Architettura, Biennale di Venezia and they are authors of awarded projects such as Plasencia Clergy House (Dionisio Hernández Gil Prize), House in Never Never Land (Mies van der Rohe European Award’s finalist), TUPPER HOME (X Bienal Española de Arquitectura y Urbanismo), or ESCARAVOX (COAM Award 2013)’. from <http://andresjaque.net/whoweare.php>