Dragging THE DREAMHOUSE

notes on normalities
in spatial couture

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VISIT MY BLOG

Dragging THE DREAMHOUSE

notes on normalities in spatial couture

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11909115

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ABSTRACT

In a world where normality is not singular but layered, shifting, and manufactured, this project asks: what kind of architecture can reveal, reflect, and stage conflicting normalities?

Using Barbie, the icon of standardized femininity and layered contradiction, as a protagonist, the project reimagines the Dreamhouse as a factory. Each department stages one of Barbie's paradoxes: Aurora leads the test lab, Pandora takes over marketing, Libera runs the production, and Prima presides in the flagship store.

Through spatial camp, typological layering, and fashion-coded factory logic, the Dreamhouse becomes a polyphonic machine. It functions as a generator of multiplicity that translates opposed identities into spatial organization. Not streamlined, but deliberately excessive and gloriously contrary.

This thesis seeks to challenge the universalizing tendencies of architecture by embracing contradiction as a design strategy. It positions architecture not as a fixed object, but as a processual tool and performative medium.

Drawing from pop culture, feminist theories, and typological urbanism, the project proposes an architecture that no longer adapts to a singular notion of normality.

Or, as Barbie might define it:

It's about architecture that can dress for more than one occasion.



Fig. 1



Fig. 2

Error DEFINITION NOT FOUND

Definitions are a neat way of seeing the world.
Clean. Organized. Straightforward.
Shame there are no easy answers to complex questions.

I know academics love their definitions to start off.
But what about words like normal?

Let’s be honest,
you think *normal* just means *average*?
No expectations? No judgment?
Oh honey, get a grip.

Normality doesn’t just describe – it dictates.
Norms don’t just guide – they grade.
And the *ideal*? please.
That’s just normality with better PR.

Sorry to disappoint –
but what you’re not going to find here are answers.
Because I’d much rather believe in questions.

So when I say *normality*,
I actually mean all of the above.
Normal, normative, ideal...
„It’s all one thing for me.“ [1]

I don’t think I’m mistaken.
I think you are misunderstanding.

[1] Kelley & Rosemont, Black, Brown & Beige

NORMALITY IS LIKE A *Trend*

Normality isn’t what you think it is.
It’s not a fixed standard or a clean-cut definition.

It’s fluid. *„It is plural.“* [1] And it’s contingent.
Tailored to flatter different times, places,
and agendas. And to me, *„There is nothing simpler or easier than this apparent complexity.“* [2]

You could say, normalities shift like fashion trends,
but they don’t simply come and go.
They layer, they clash, they contradict.
Like any good runway show, never just one look at a time. So, *„When in doubt, dress up.“* [3]

„An architecture of the everyday may change as quickly as fashion, but it is not always fashionable.“ [4]

So what kind of architecture can stylishly dress for more than one occasion? How is typology reconfigured and stitched back together to stage multiplicity?

Or to put it simply:
How do you drag the Dreamhouse?

[1] Serres, The Birth of Physics; [2] Serres, A History of Scientific Thought; [3] BBC, Vivienne Westwood talks to Kirsty Wark;
[4] Sykes, Constructing A New Agenda



Fig. 3

I THINK THEREFORE
I AM *Barbie*



Fig. 4

Barbie PARADOX

They say design should serve the *average user*.
You know... *average Andy* –
The star on top of the bell curve.
Normal height. *Correct* gender.
Emotionally beige.
Loves chairs. Hates drama.

Cute concept. Shame he's a boring fiction.
People think I'm like him – *the standard*.
„Oh, dear delusion!“ [1]
He's as deep as a kiddie pool.
Way too boring for my taste.

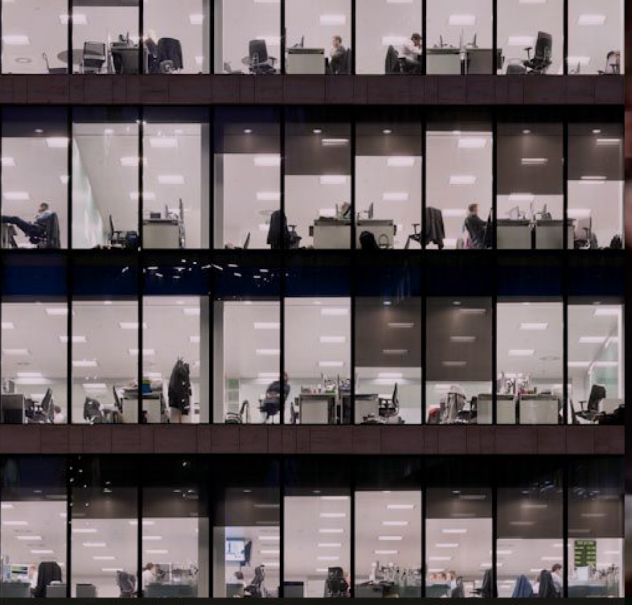
You want to know who I am now?
Too much for a one-liner.
Got time for a thesis?

I don‘t want to be,
I don‘t need to be, and
I am NOT one thing.

„I might be a bird.“ [2]
Because, *„Camp is pink flamingoes.“* [3]
And flight is just another kind of performance.

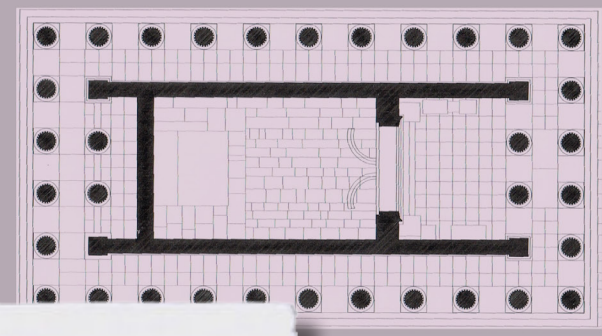
„I am chaos.“ [4]
„I am plural.“ [5]
And I know that normality is assembled.

[1] Carter, Nights at the Circus; [2] Anzaldúa & Keating, This Bridge We Call Home; [3] The Metropolitan Museum of Arts, Quotes on Camp; [4] Davis, High Weirdness; [5] Braidotti & Hlavajova, Posthuman Glossary









I am a Standard.
A stereotype.
„So much is in my power.“ [1]
That’s why I love hierarchy.

People say I am rigid and cold.
But I just like my things structured
and disciplined.

I mean, what’s wrong with the expected?
Because I for one think,
there’s no such thing as overprepared,
only underdressed.

XO,
PRIMA

[1] Goethe, Faust











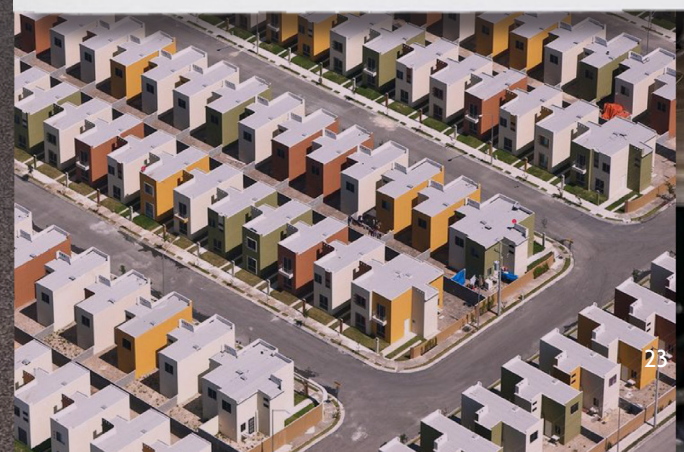




Fig. 5–10

Fig. 11–15

I am a Feminist.
An empowerment icon.
People say „She's nobody's Barbie doll cartoon." [1] And they would be right.

I am not your fantasy.
I'm the backlash.
Bold, sharp, disruptive, and admittedly sometimes a little grotesque.

I like things radical,
because resistance is supposed to be loud.

Best,

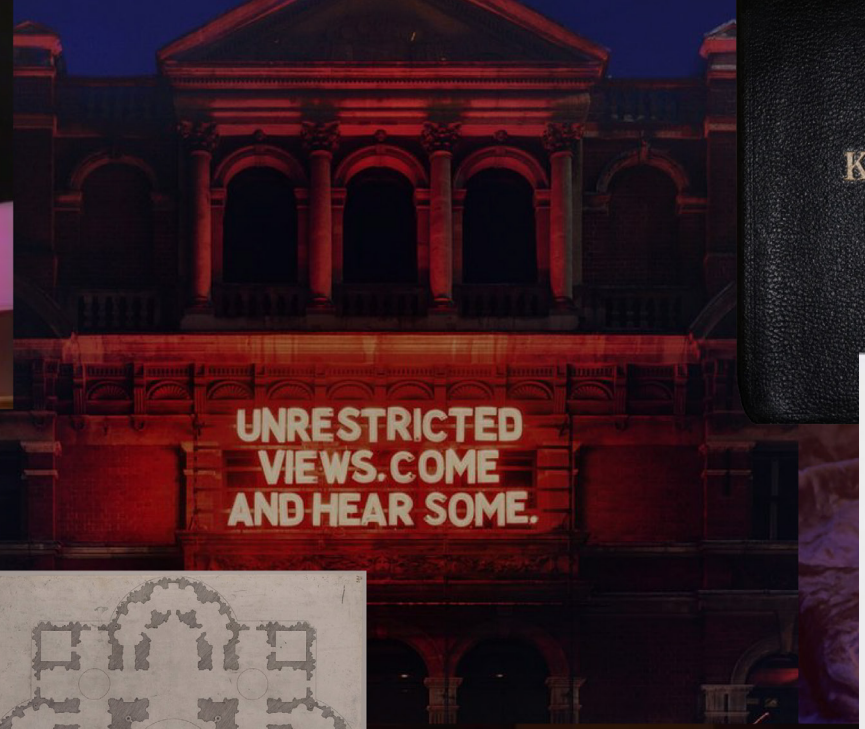
LOEERA

[1] Anzaldúa & Keating, This Bridge We Call Home

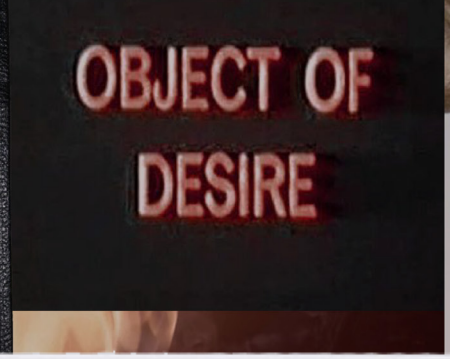
Fig. 16-21

Fig. 22-26



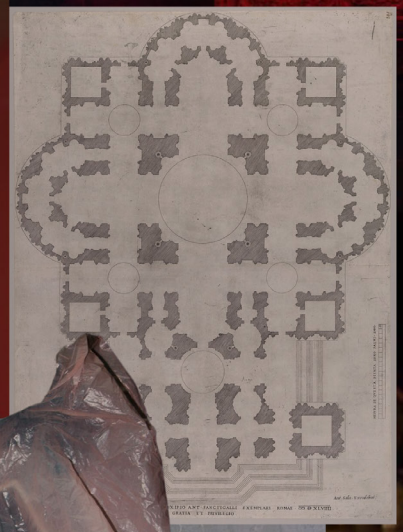


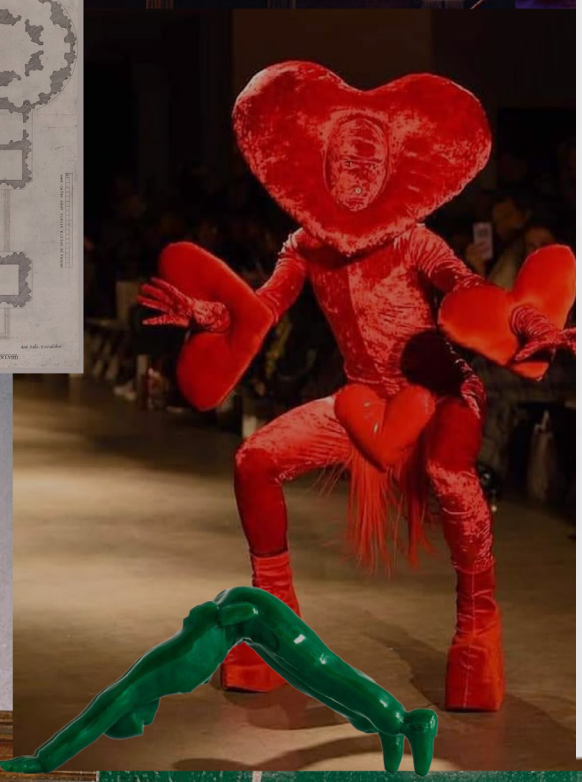














I am true Desire.
A sex symbol.
„I am Electric Religion.“ [1]
And if you are still listening,
I must be doing something right.

I wasn‘t made to be subtle.
People call me excessive and provocative.
Though, I think they just don’t get
my type of humour.
It’s all just satire.

I like making a spectacle -
performance and everything staged.
Because to me, the mystery of the hidden
is just as exciting as the glamour
of the revealed.

Love,
Pandora

[1] Anderson & Jones, Afrofuturism 2.0









Fig. 27-36

Fig. 37-42

I am pure Innocence.
A children‘s toy.
The world is my playground.

I don’t get lost,
I just find things others miss.

Sometimes people think I am detached,
because my head is in the clouds.
Weightless...

But to me, I am just carefree
and imaginative.
A little naive to be fair.

I like things soft and bubbly,
just like my personality.

Your
AURORA

Fig. 43-49

Fig. 50-55

PRIMA

LOBBRA

AURORA

Pandora

FORM, FUNCTION, *Fiction*

So, I am a role model.
A meme. A brand. A backlash. A scandal…

I contradict myself?
Well, that's called range sweetie.
„It's all one thing for me." [1]

If I'm too much for you, find less.
But then again, I guess...
„less is a bore." [2]

Now, let me ask you this:
If I - „Barbie: the Icon, the Image, the Ideal" [3] - can't squeeze into one standard, why are these old white men designing like anyone can?

I know that normality is assembled.
So my dreamhouse becomes plural.
A space where my competing versions of normality coexist without resolution.

Because, it's the multiplicity of my contradictions that creates the illusion of coherence.

XOXO, your

Barbie Girl

[1] Rosemont, Black, Brown & Beige; [2] Venturi, Complexity and contradiction in architecture; [3] Preciado, Pornotopia

Notes ON THE DREAMHOUSE



THE REST IS *Drag*

Me and my Dreamhouse fell from normality again.
But I’m not surprised
and definitely not sentimental.
I already know how the system works.

„What goes out of fashion passes into everyday life.“
„What disappears from everyday life is
revived in fashion.“ [1]
What’s abnormal here, is normal somewhere else.
So I move.

From the white-picket-fence suburban dream,
to where normality now lives: **SEOUL**
The new capital of trend culture.

A city where trend isn’t singular, but spatial -
performed in layers, not lines.
„That is truly the philosophy of fashion.“ [2]

„Are we going to build castles in the sky there,
or utopian cities?“ [3]
Either way, I reinvent myself.

Not from scratch, but from my closet of normalities.
„You‘re born naked and the rest is drag.“ [4]
So I style. I stack. I perform.
And stay ahead, by staying plural.

[1] Koolhaas, SMLXL; [2] Koolhaas Obrist, Project Japan;
[3] Serres, Hominescence; [4] TheView, #RuPaul: „Listen, you‘re born naked and the rest is drag. Everybody is playing a role.“ #theview


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BALANCE.
BRAND
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MAGAZINE
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MAI 2026
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KR
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ON TOP OF THE *Scene*



Fig. 60

SEOUL
Seongsu-dong

Seoul, Seongsu-dong is a makeover in progress.
Old Factories become cafés.
Warehouses become shops.
Streets become runways.

It’s the place where pop-ups pop,
and nothing stays still long enough
to go out of style.
Here, I don’t choose permanence.
I choose strategy:

Stay plural.
Stay layered.
Stay on top.
So, I find a rooftop.

Not just any rooftop, but the top of the SCÈNE:
Seoul’s current pop-up heaven, where every brand
that thinks something of itself sets up shop.

Dior’s been there.
So was Louis.
And even Seoul itself.
„A charming scene!“ [1]

„Not all transformations are good,
but they are, at the very least, dynamic.“ [2]
And „Now the scene is changing.“ [3] Again.

[1] Sei, The Pillow Book; [2] Zimmerman, Photographic Architecture in the Twentieth Century; [3] Marx, Collected Works

Fig. 61-65

MUSINSA MUSINSA MUSINSA MUSINSA MUSINS

A CHARMING *Scène*

SCÈNE is a building that dresses
differently every season.
„The store is a drag show of wellbeing and mirth.“ [1]

It’s a beige café on Thursdays,
a concept store by Friday,
and shows up in a whole new outfit
before Sunday brunch.

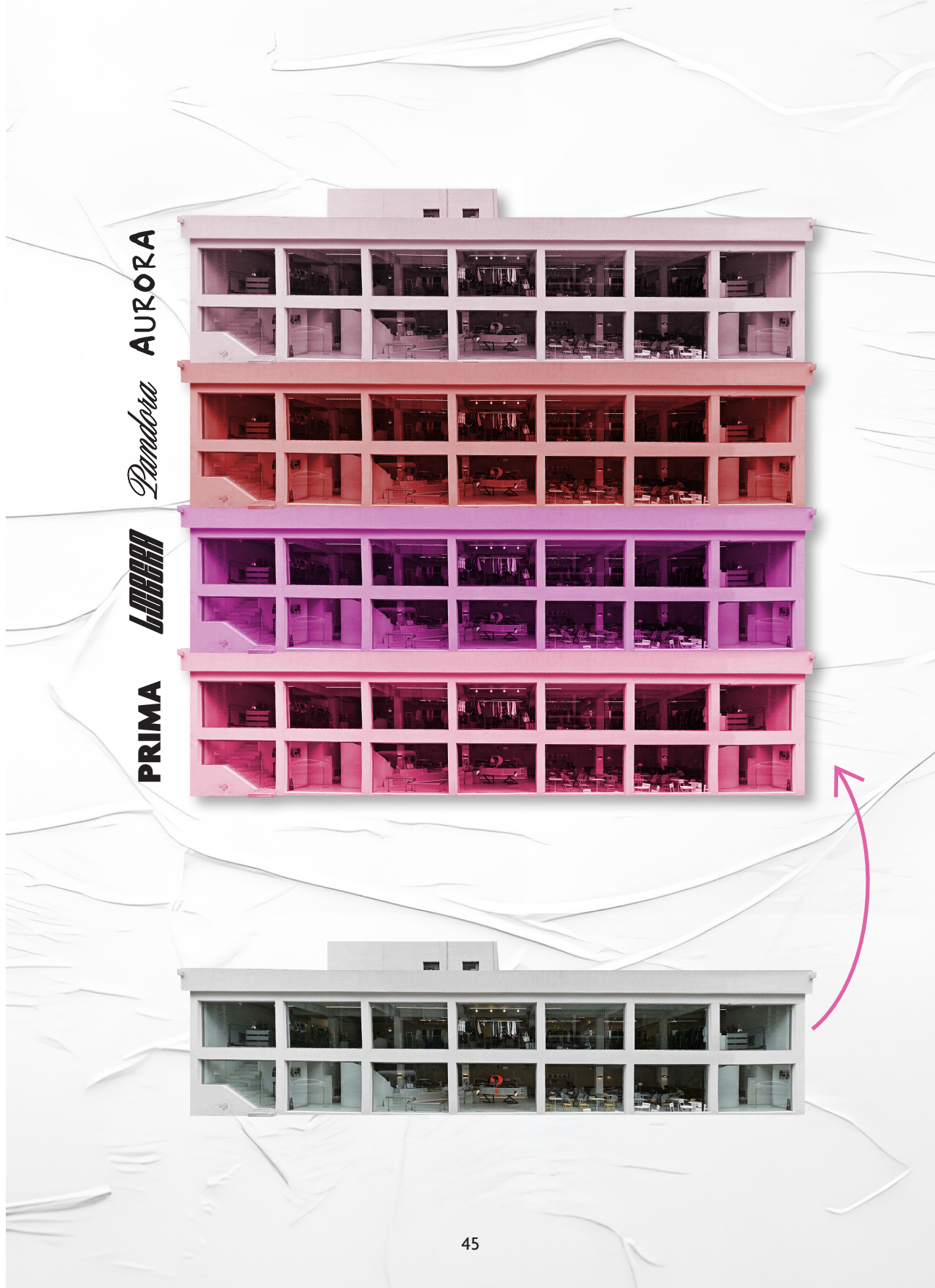
It’s a place that curates identities like an outfit.
A space where fluidity lives.
It’s the perfect stage.

So, I climb on top.
Not to settle, but to drag.
Not to blend in, but to stand out.
„And I have earned it I am sure.“ [2]

Because unlike SCÈNE, I don’t update.
I layer.
I know normality isn’t horizontal.
It’s vertical.
Fluid? Yes!
But stacked, not sequenced.

So, while SCÈNE keeps changing to keep up,
I multiply to stay ahead.

[1] Powers, The Overstory; [2] Strassburg, Tristan and Isolde



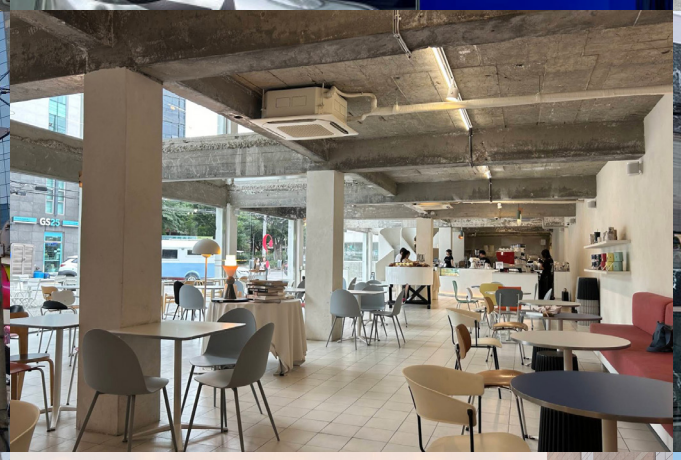






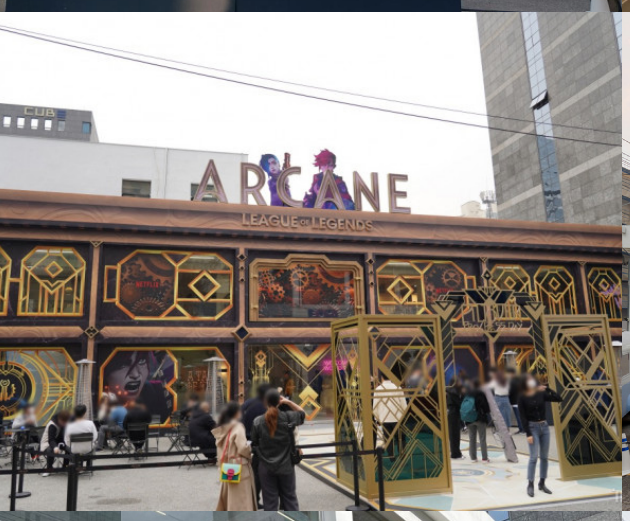


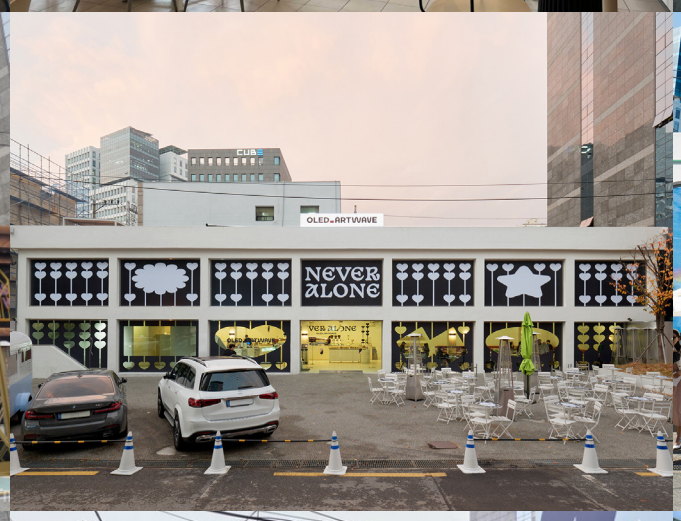




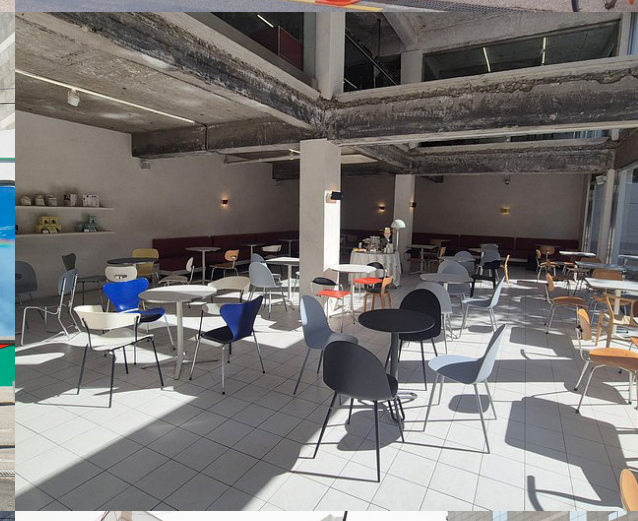




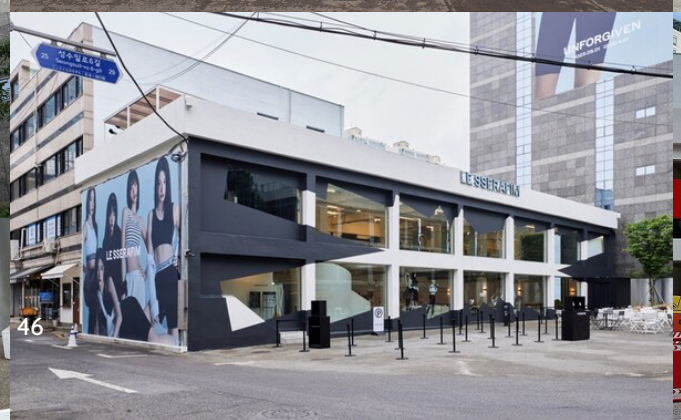
















Olimpia Zagnoli Fig. 66-73 Zagnoli

Fig. 74-81

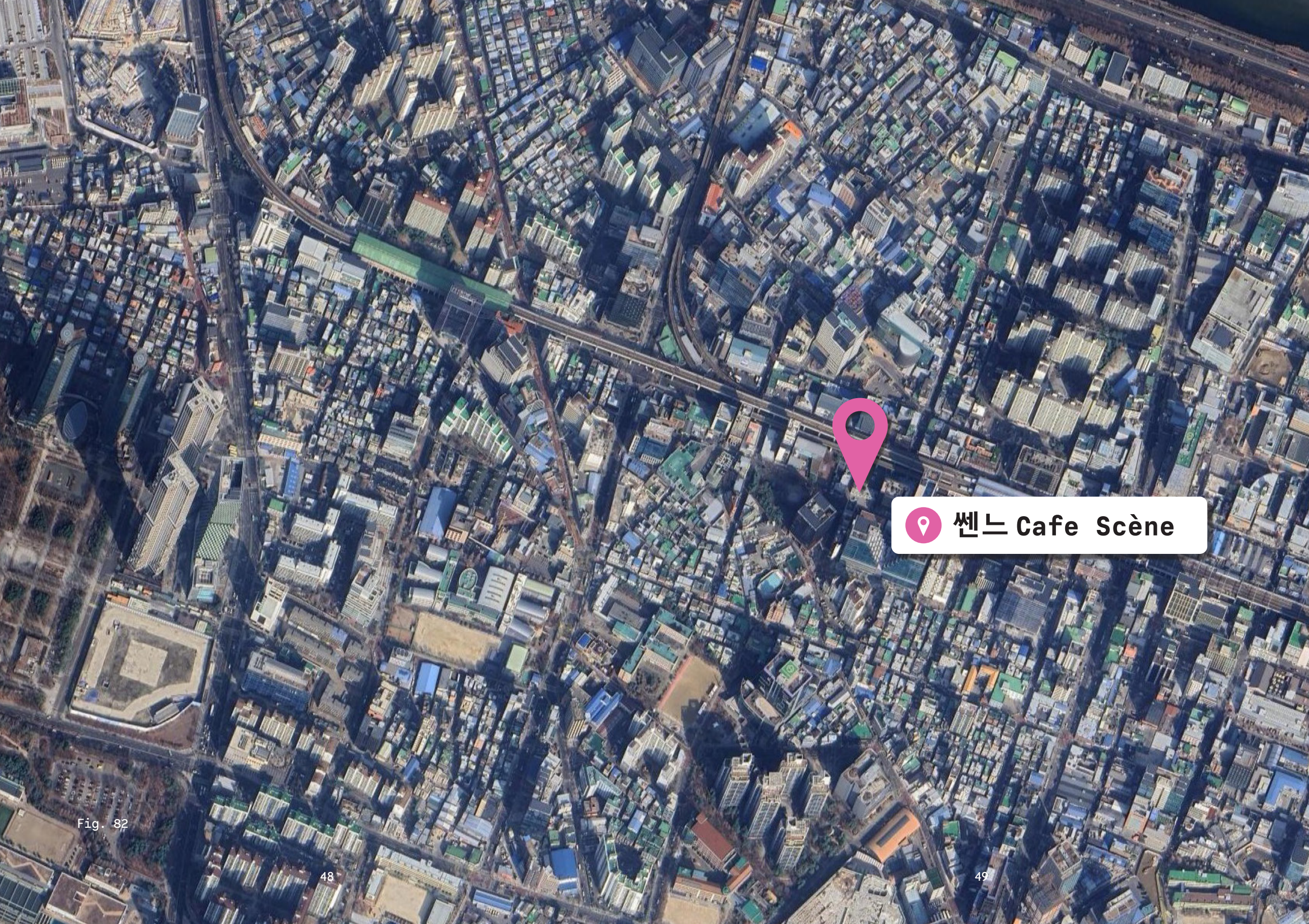
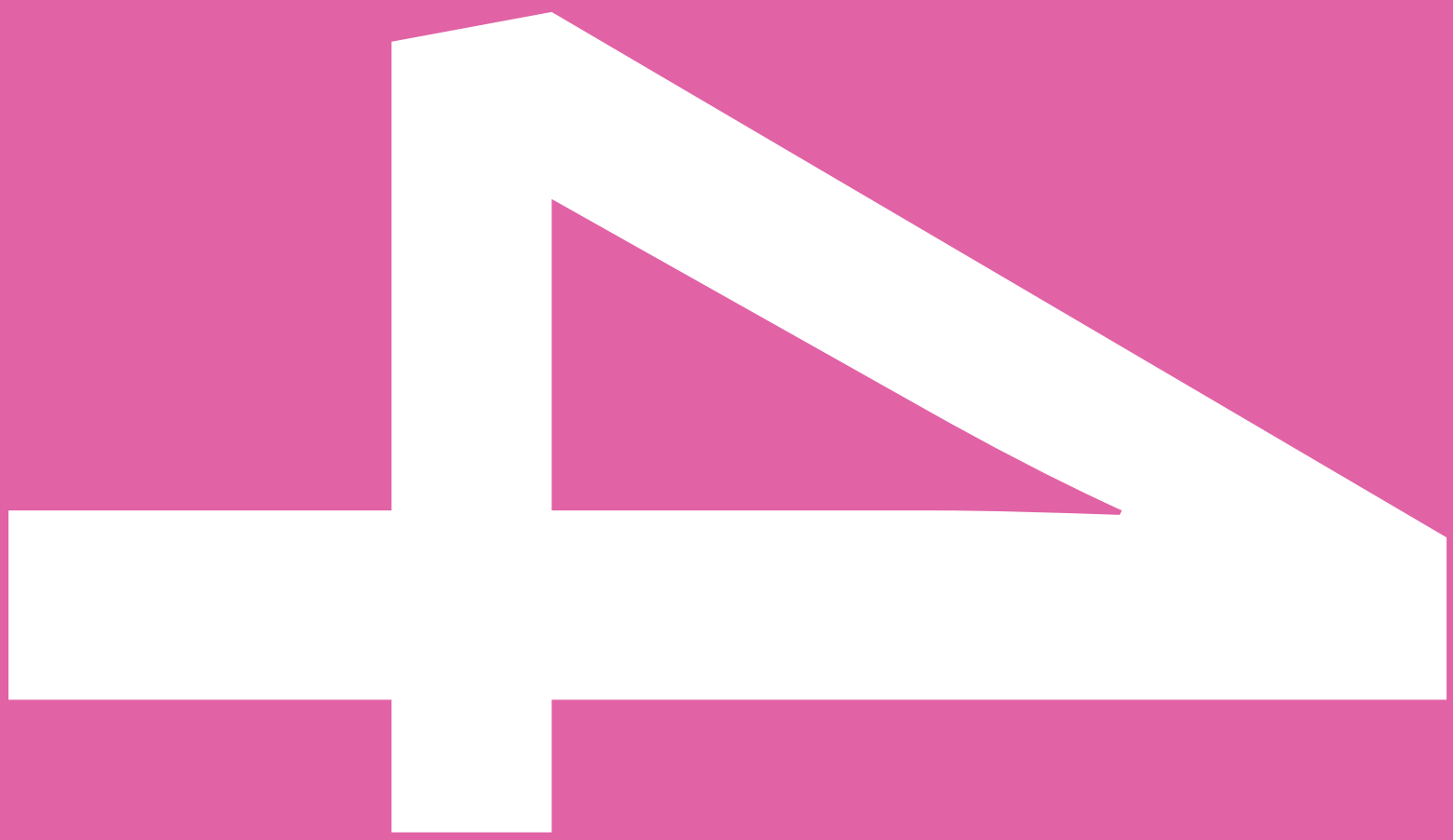


Fig. 82



IT HAS ALWAYS BEEN A *Factory*

Fig. 83-90

Fig. 91-97

A *Glossy* MACHINE

„Like the Playboy Mansion, the Barbie Malibu Dream House is not a family home, but rather a fantasy for a single consumer.“ [1]

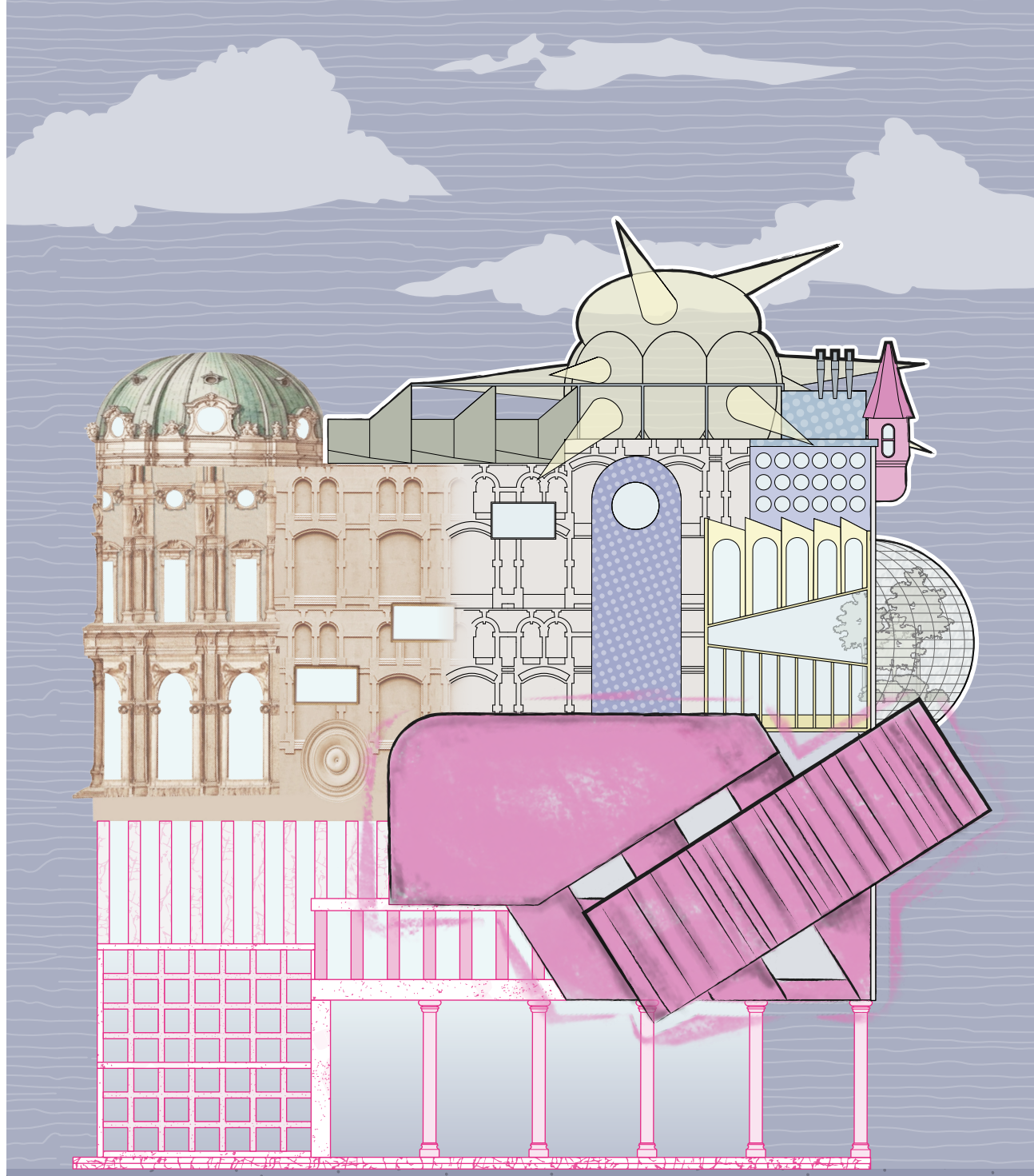
Don’t act surprised,
it has always been a factory really.
A glossy machine where fantasy is produced.

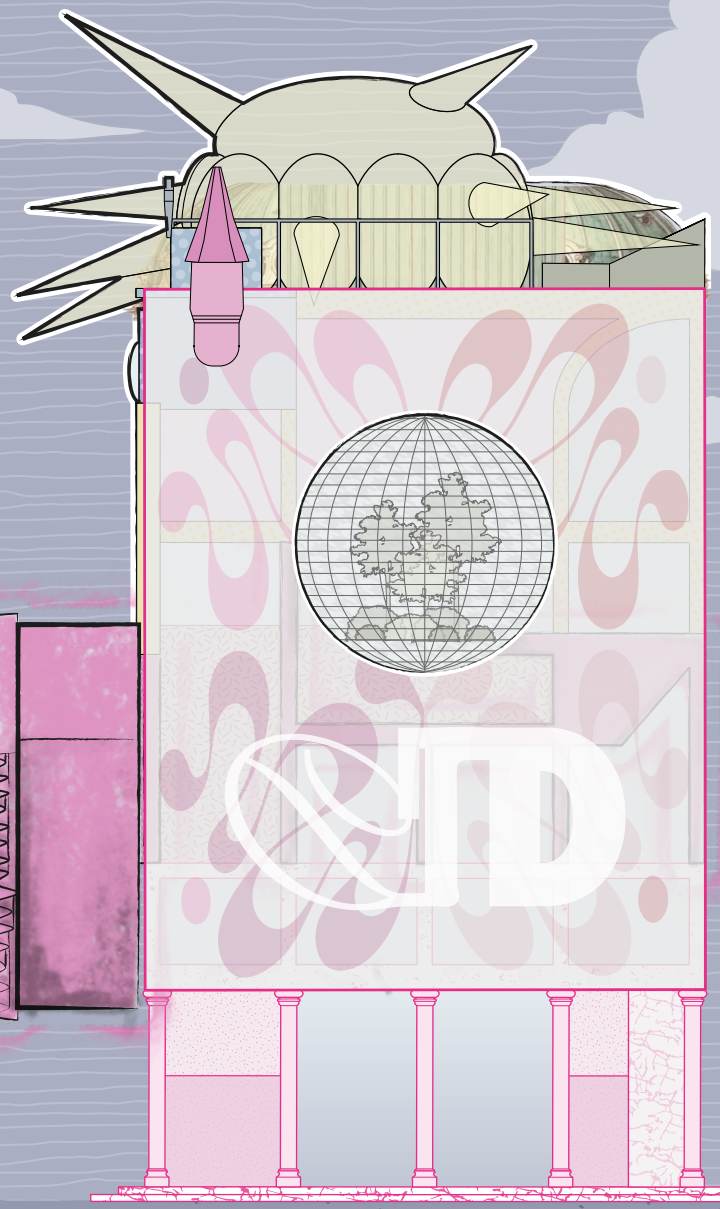
And now? It’s fall, darling –
the season of launches.
And I am in the mood for expansion.

Because, as they say, *„Barbie transforms with the times, just like her home.“* [2]
And a good old rebrand is long overdue.

So I drag my Dreamhouse –
from *suburban villa* to *agglomeration factory*.

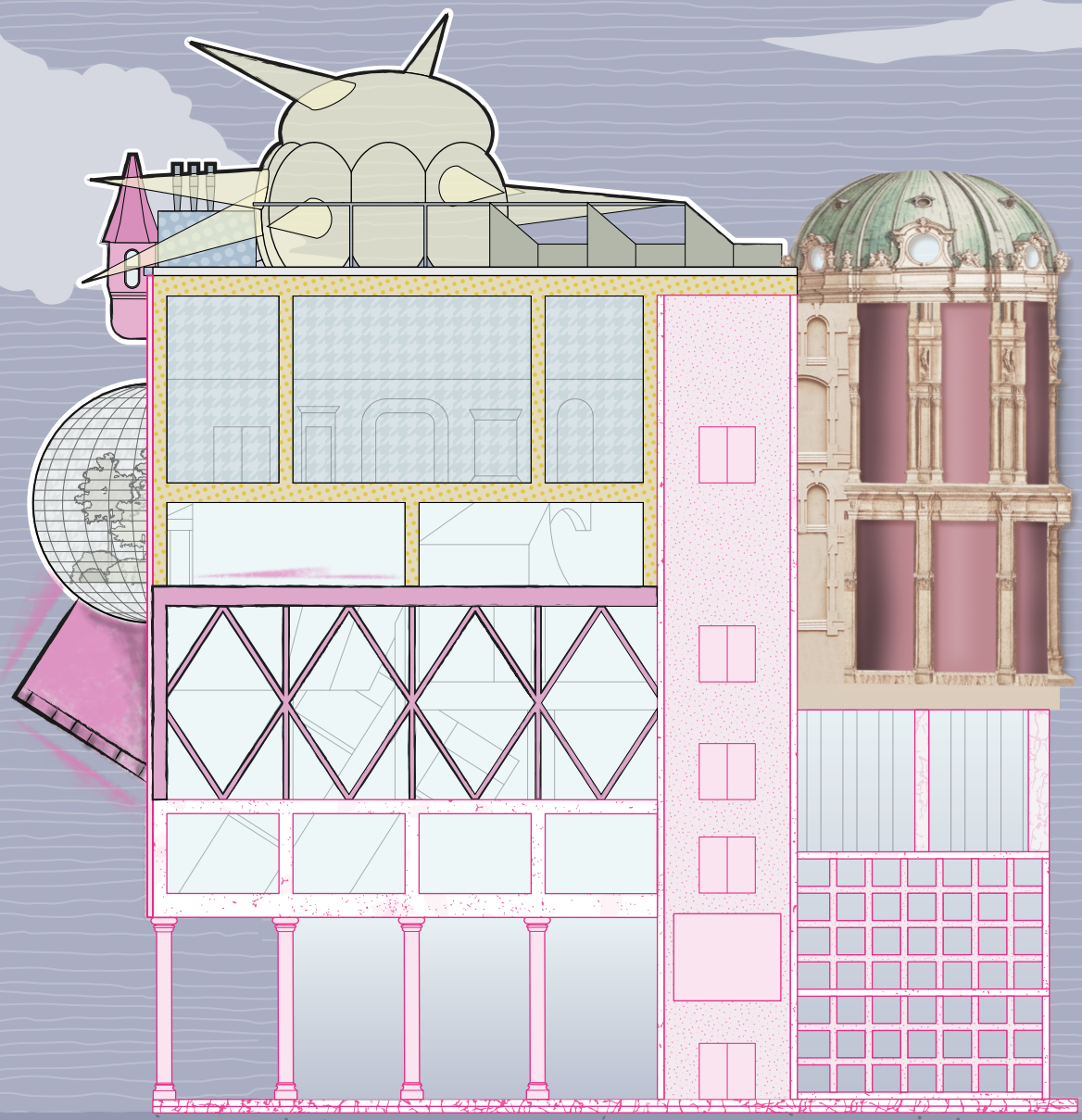
[1] Preciado, Pornotopia; [2] Burrichter & Mallett, Barbie Dreamhouse





1:250

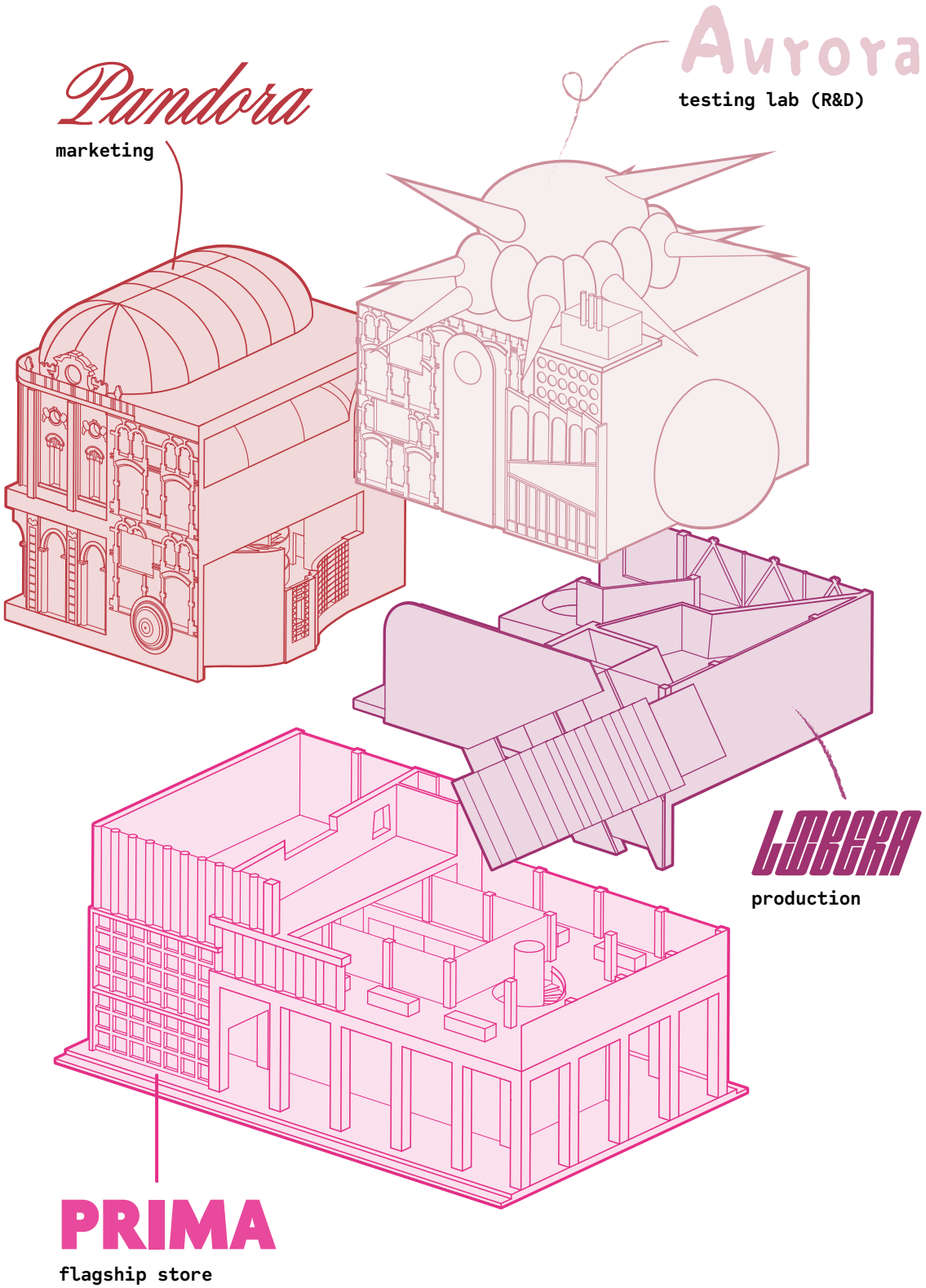
0 1 2 3 4 5 10



1:250

0 1 2 3 4 5 10


58
59
0 1 2 3 4 5 10
1:250



THE FACTORY
Departments

Each department is led by one of my paradoxes, because *„I do know that identity can be multiple, complex, and dynamic.“* [1]

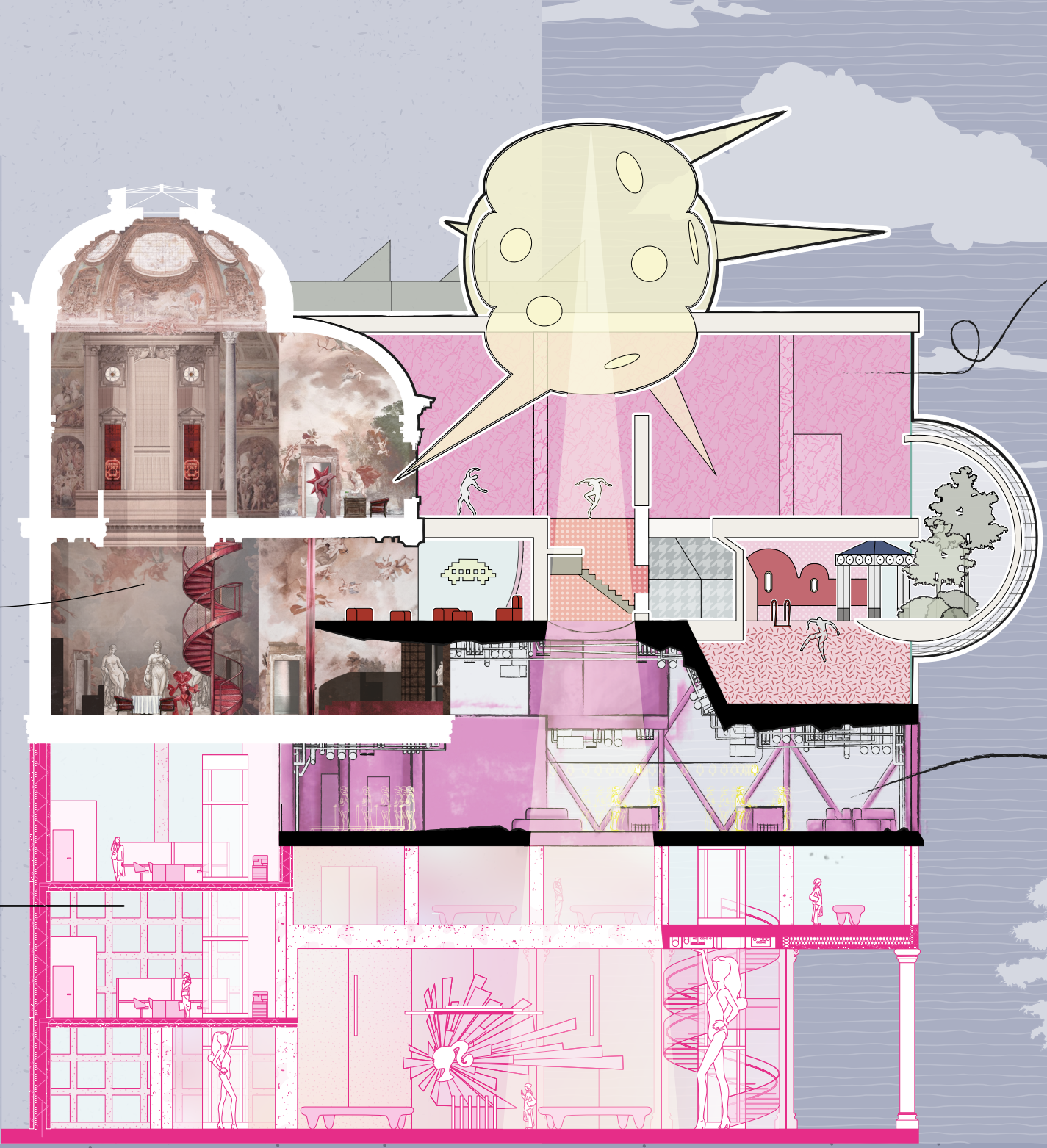
AURORA leads the testing lab,
PANDORA the marketing department,
LIBERA the production, and
PRIMA the flagship store.

It’s departments wearing different typological uniforms to test, brand, produce, sell.
And together, they assemble into a collective factory.

„If it was a style, then that style was an agglomeration of all other styles.“ [2]

So, the dreamhouse becomes a polyphonic machine.
A generator of multiplicity.
An architectural apparatus.
A mechanism designed to hold and stage contradiction, refusing to be flattened into one single product.

[1] Anzaldúa & Keating, This Bridge We Call Home; [2] Szacka, Exhibiting the Postmodern



Aurora

sixth and
seventh floor

Pandora

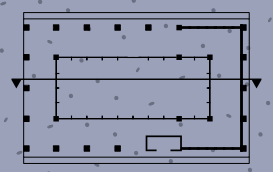
fifth and
seventh floor

LOGGIA

fourth floor

PRIMA

first, second
& third floor



1:200

0 1 2 3 4 5 10


Yes
HILFIGER



NOT JUST *Facades*

the main show

Historically, buildings have direction.
Uniform facades claim neutrality, universality,
and timelessness.

Definitely not this one.
This building is staged differently depending
on where you stand.

So, welcome to the main show.
Your entrance to my Factory.
For this facade, ideology is stacked
architecturally.

Think of it as spatial camp.
Because *„Camp sees everything in quotation marks.
It's not a lamp, but a ‚lamp';
not a woman, but a ‚woman'.“* [1]
And here, *„It is not architecture,
but building in drag.“* [2]

Loud.
Symbolic.
Composed.
Its contradiction staged as unity.

[1] Susan Sontag, Notes on ‚Camp' ; [2] Banham, Critic Writes


25 성수일로6길 29
Seongsuil-ro 6-gil
Barbie
입방통행

my screen

The Side? A Screen.
This is the output of my factory.
What else would it be?

In late capitalism production
no longer shows labour.
It shows image.
And so do I.
Or do you really think that today, Barbies
primarily circulate as plastic dolls?

My screen is architecture without depth.
A dressed-up building.
No negotiation.
No dialogue.
No alternative reading.
Only output.

An ideology without body.
Architecture that no longer asks you to enter,
only to look.

The shed has disappeared.
Only the decoration remains.





ready to play?

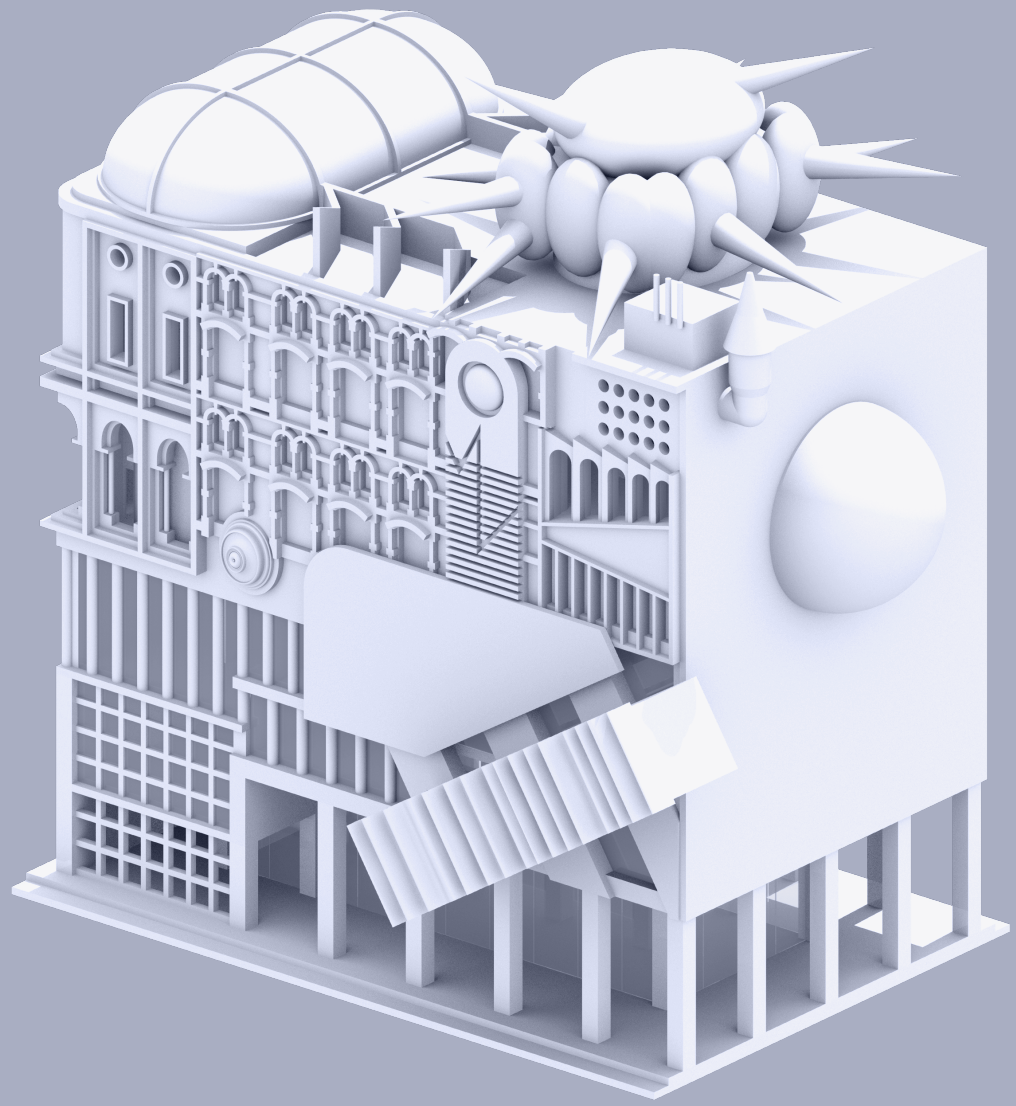
The back is where my factory becomes readable.
Not image, but depth.

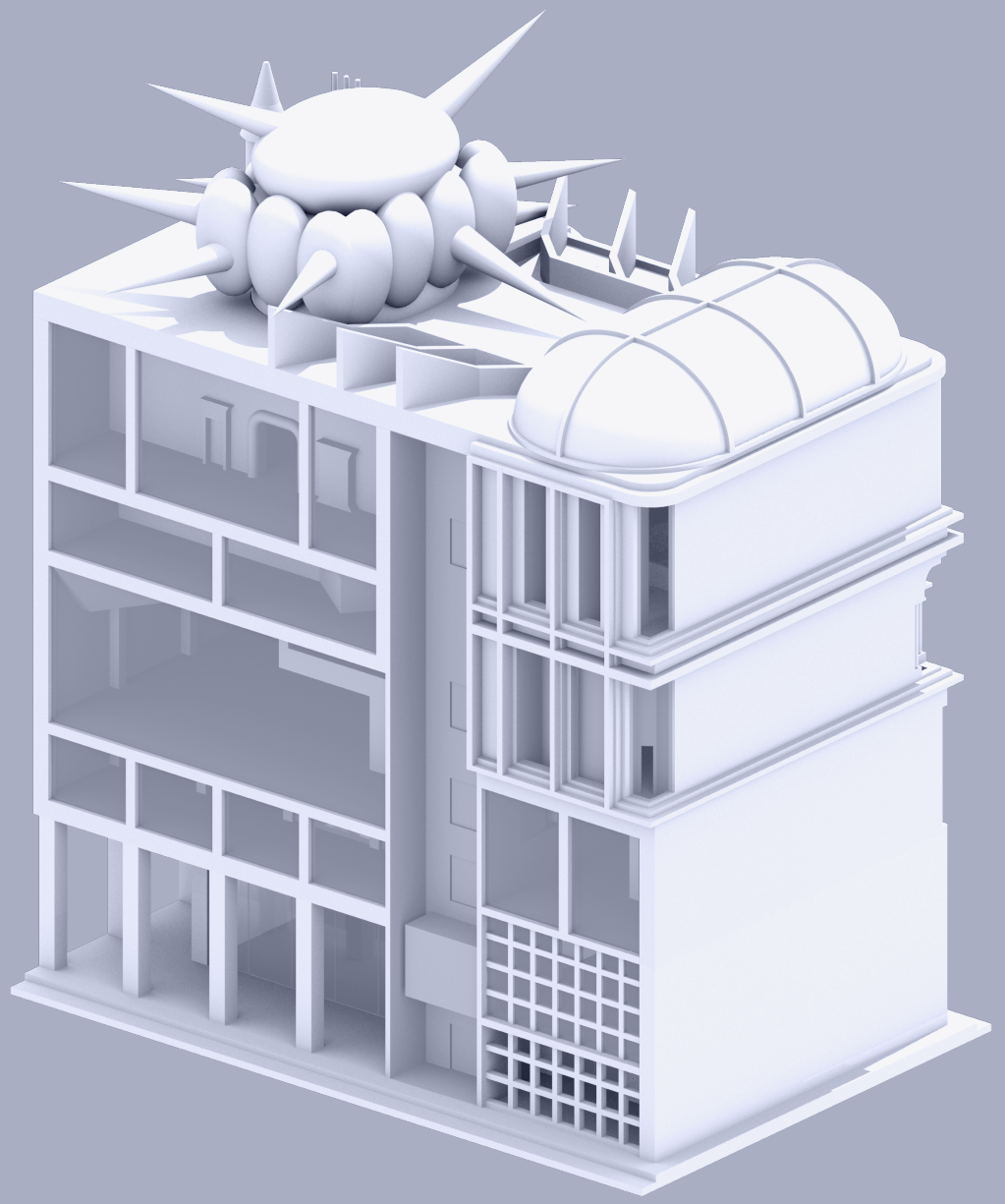
Here, norms are not displayed.
They are produced.
Space is negotiated.
Bodies move.
Spaces stack.
Narratives collide.

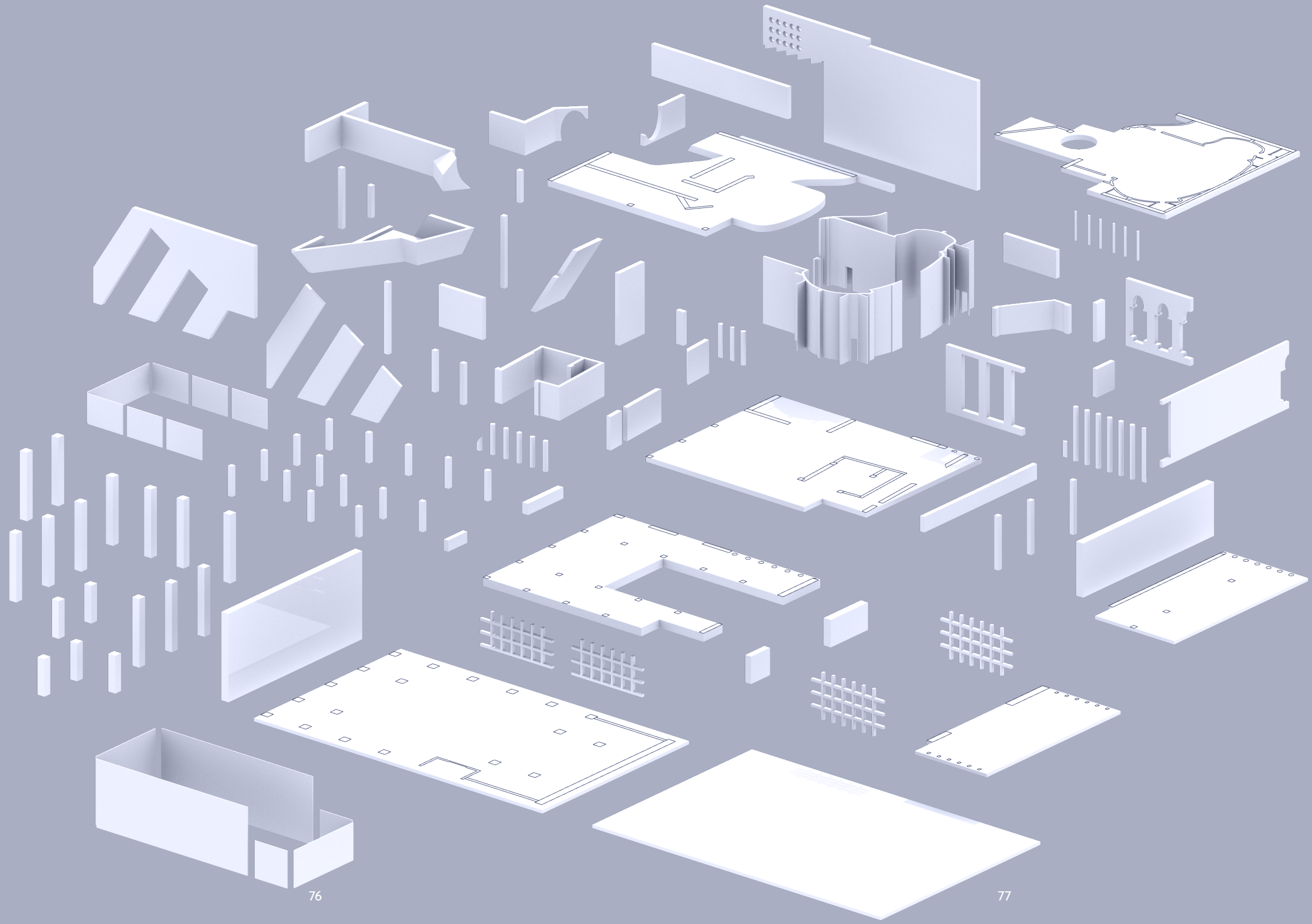
Consumption.
Labour.
Play.

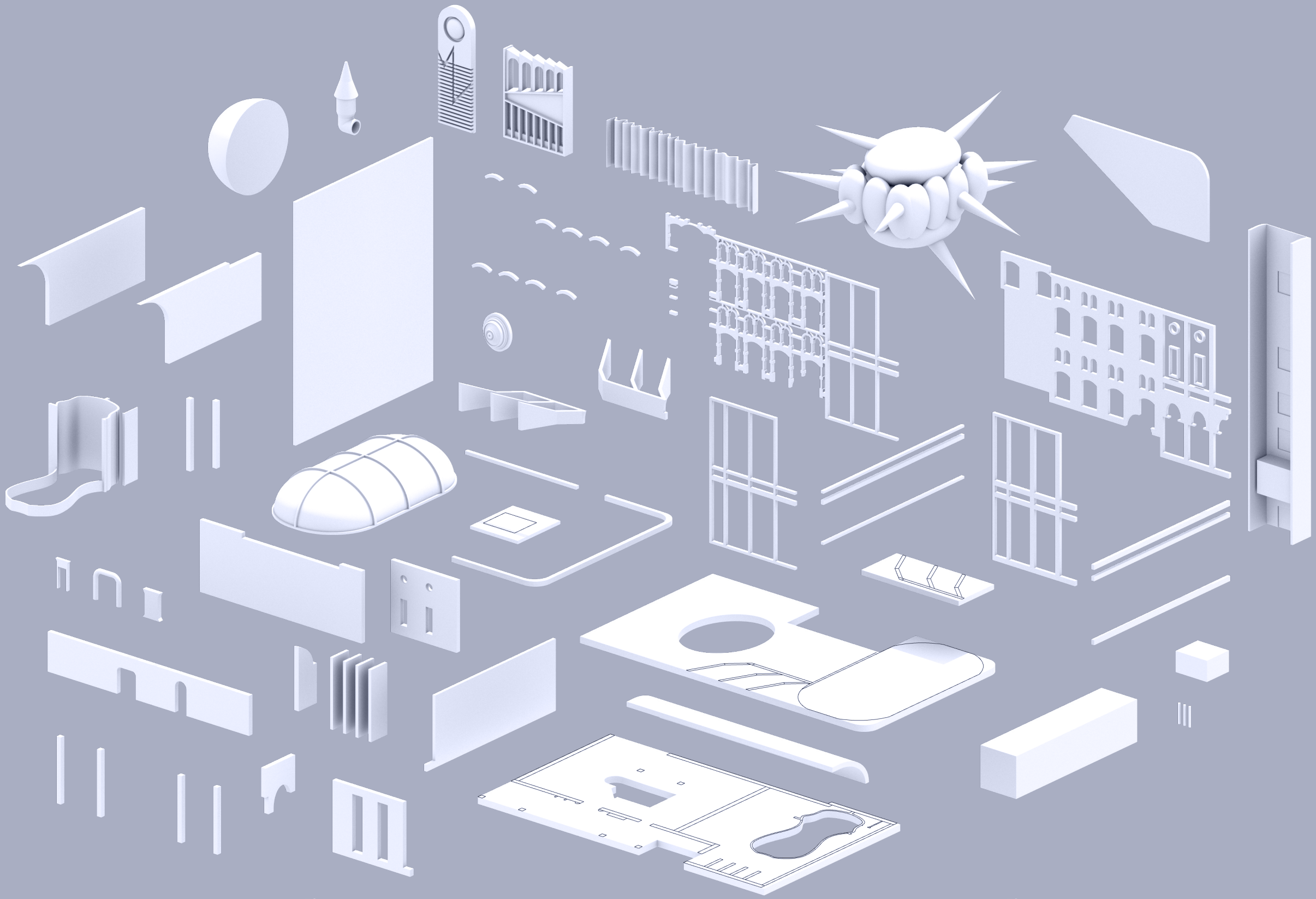
The facade is stripped.
Pragmatic.
Partial.

Not a finished image,
but an ongoing process.
Like a dollhouse waiting to be played.
After all, this is anti-spectacle transparency.







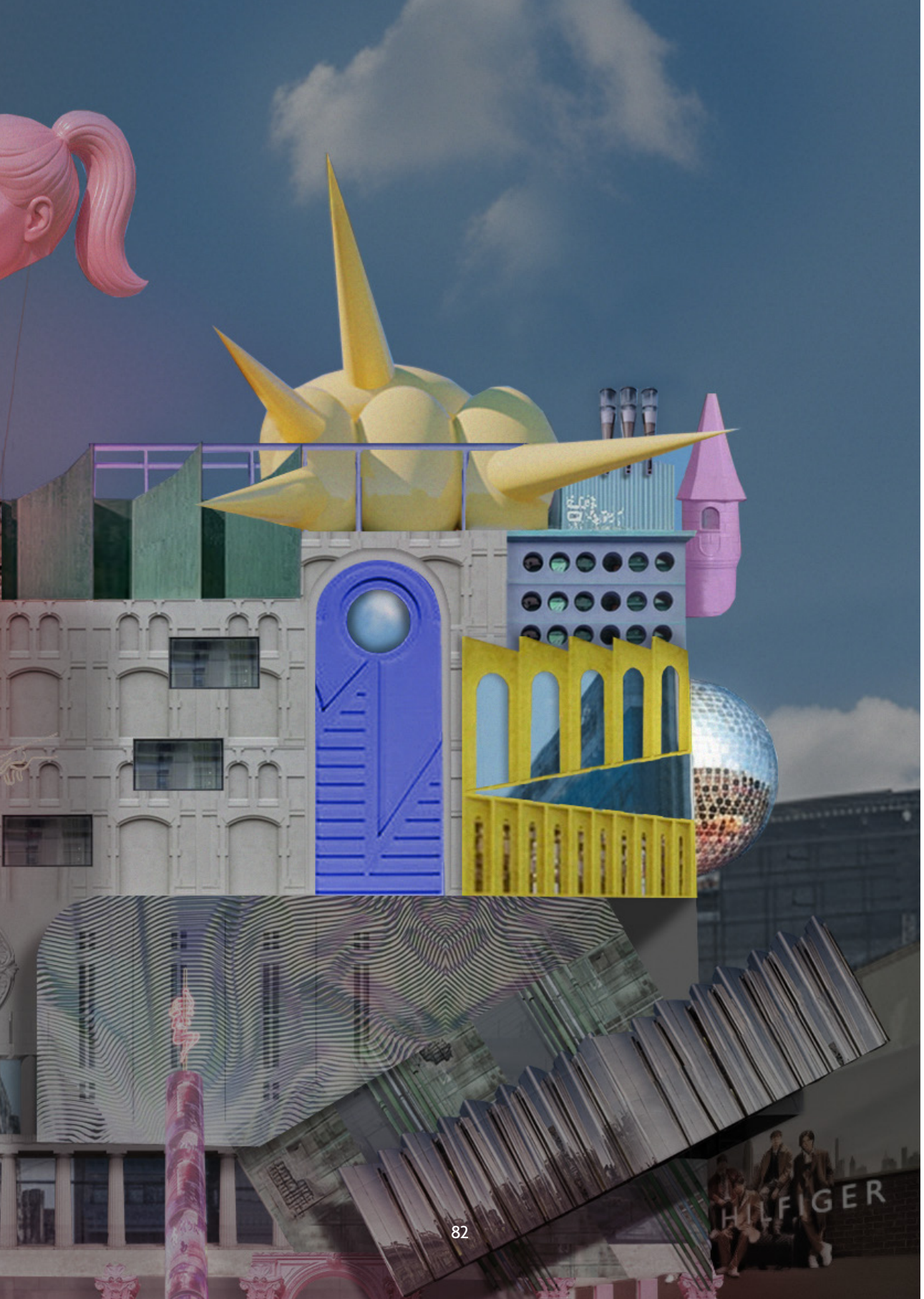


AURORA

layer/play
face
facade

R&D
playground
laboratory

Fig. 98



PURE PLAY

Didn’t you know the facade is the dawn
of the building?

Like how innocence only ever shows on a face,
because it’s simply a surface condition
and so is dawn.
But if being head-in-the-clouds is a flaw,
then why is dawn the most beautiful time of day?

Creating a facade should be pure play.
Layered and collaged like the colours
of the morning sky.
Tainted pink like my favourite kind of glasses.

After all, *„Is not the birth of a style itself
a playing of the mind in its search
for new forms […]?“* [1]

This facade, *„It is a style with no form.“* [2]
But *„A typology of the formless is still a typology,
absence of form is still form.“* [3]
So, *„A style lives from the same things
as does play, […].“* [4]

[1] Huizinga, Homo Ludens; [2] Sykes, Constructing A New Agenda;
[3] Sykes, Constructing A New Agenda; [4] Huizinga, Homo Ludens



PRETTY BUOYANT

Where is my space you ask?
At the very top.
Because I am more buoyant than the others.
A bit too airy to stay grounded.

Inside is my laboratory.
Here, *„Play turns to seriousness and seriousness to play.“* [1]

But labs are boring,
and I don’t believe in neutrals.
I’d much rather have colour.

So, I create a playground,
because metrics don’t giggle.
Slides do, and so do ball pits.
And honestly, how else would you test a Barbie,
if not by playing with her?

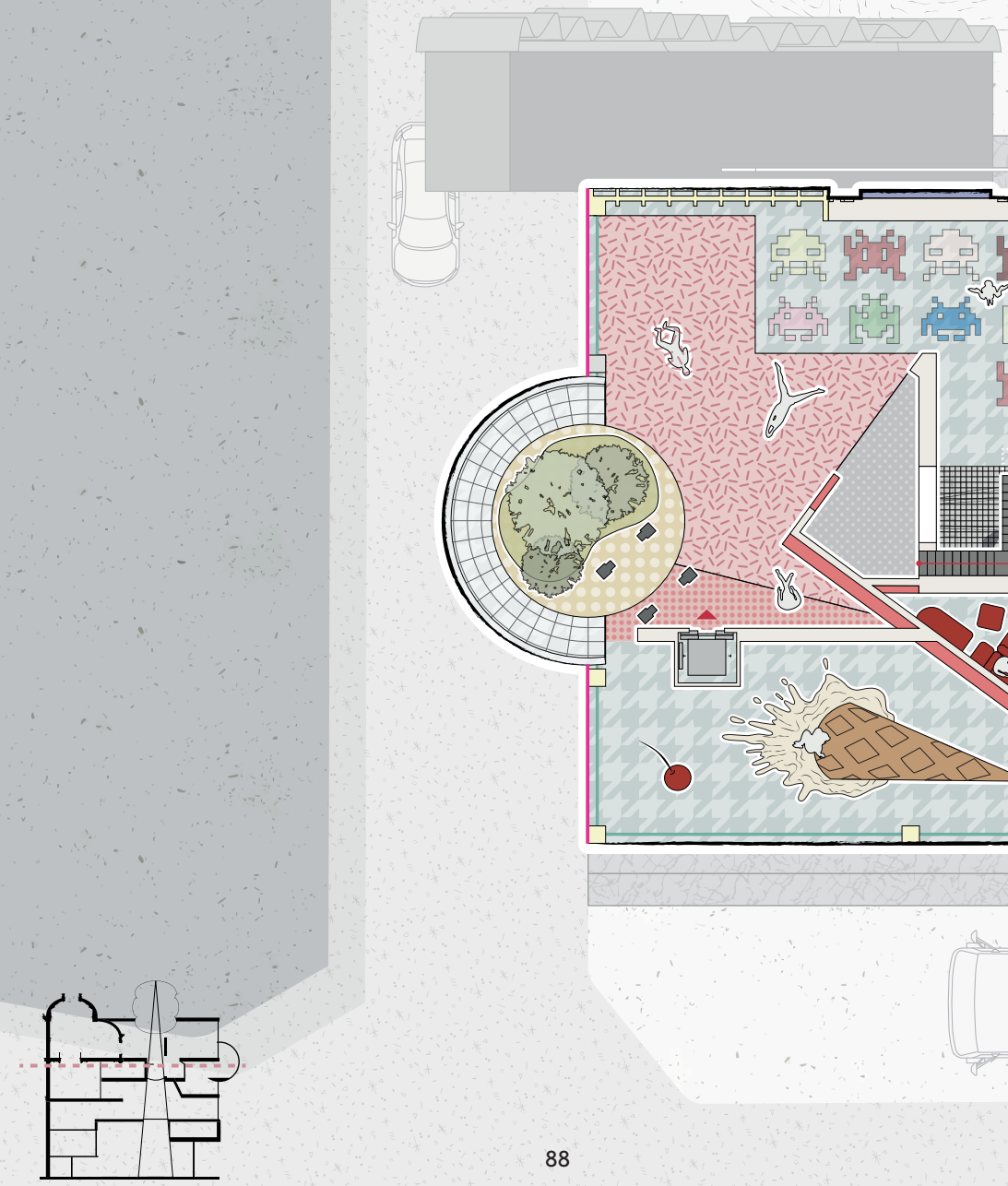
[1] Huizinga, Homo Ludens



AURORA | sixth floor

„A style lives from the same things as does play.“

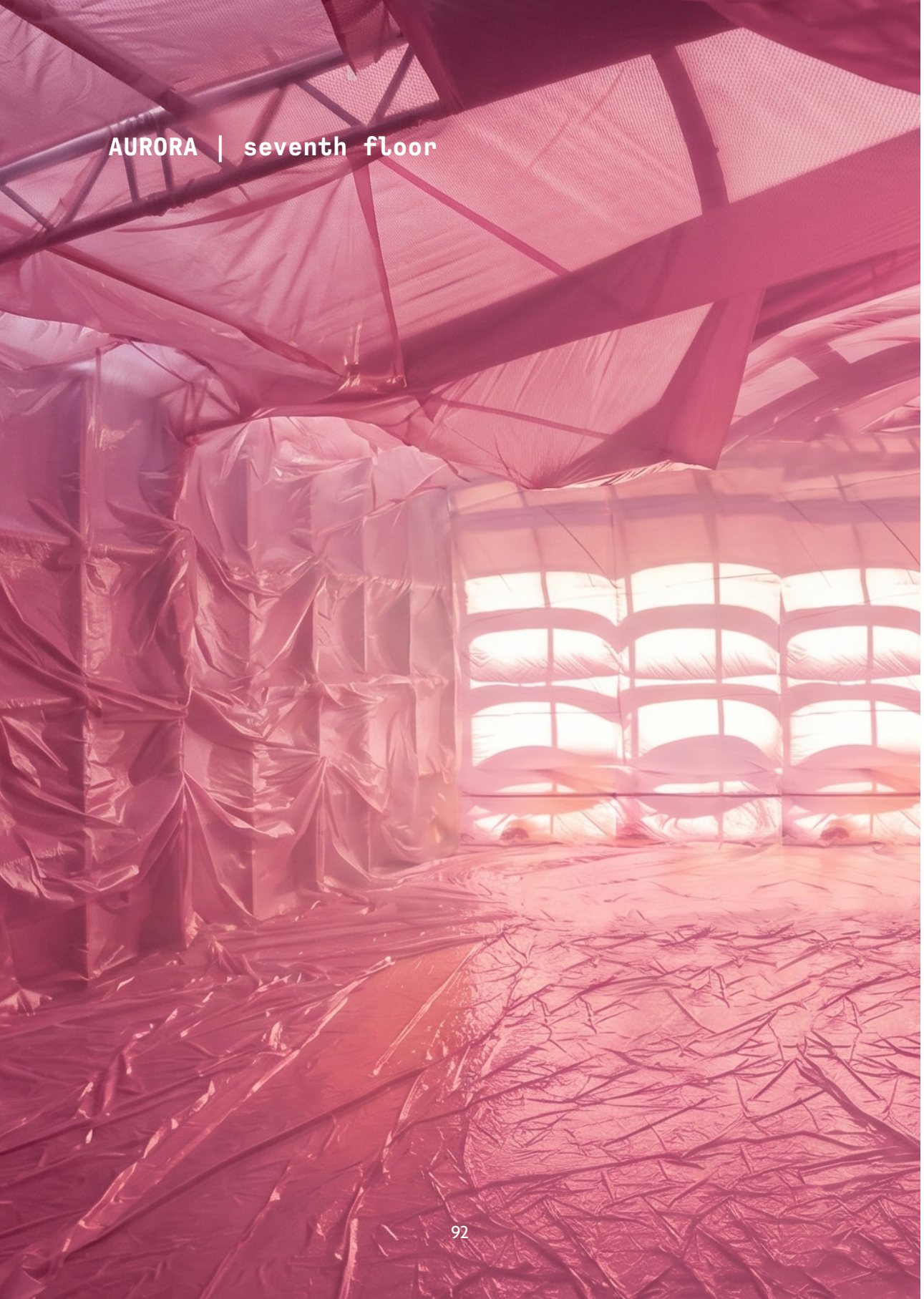
– Huizinga, Homo Ludens



1:200

0 1 2 3 4 5 10

AURORA | seventh floor

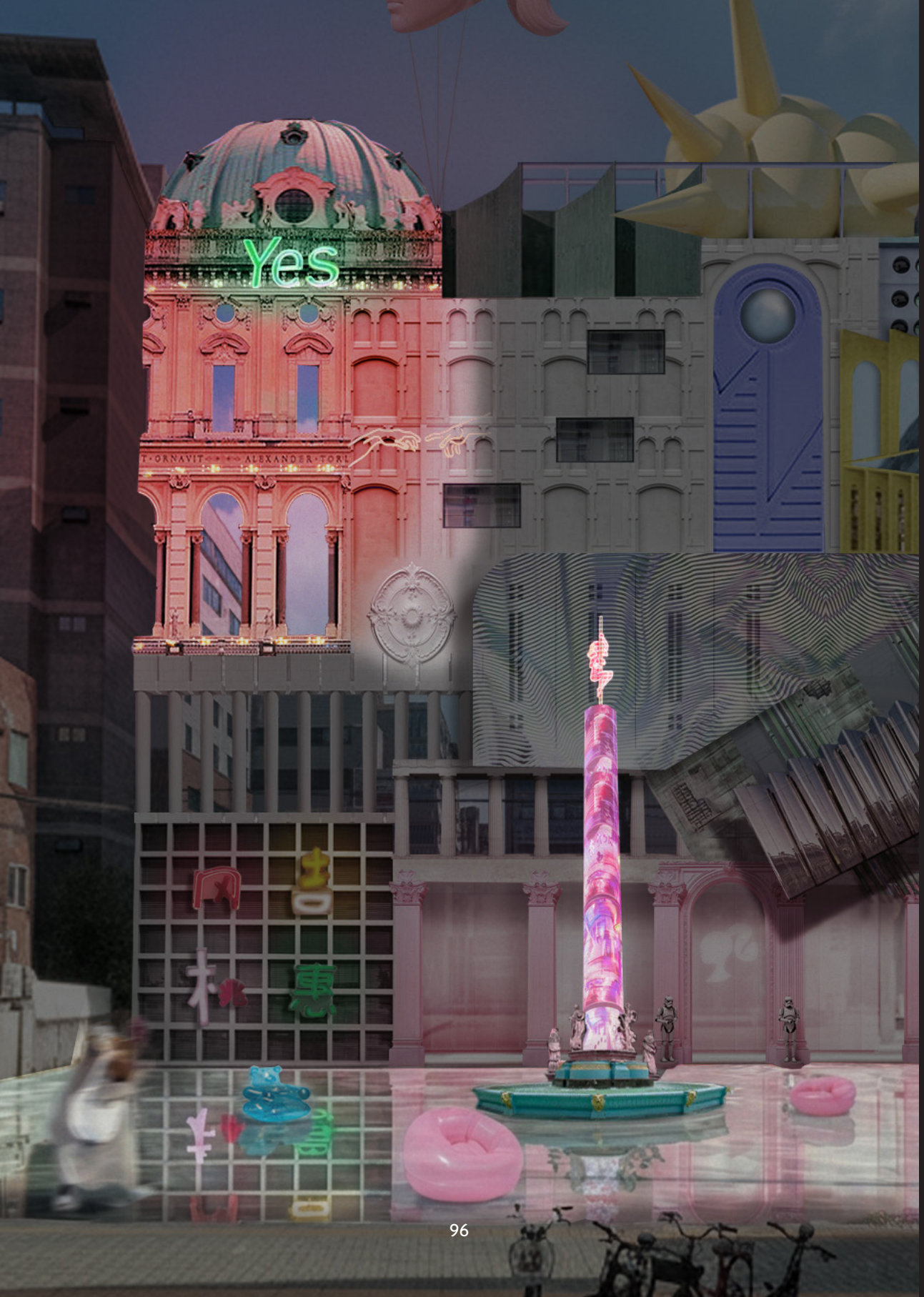

AURORA | seventh floor



Pandora

hide & reveal
skin
piazza

marketing
church
speak easy



the story flips

Where boundaries dissolve, people linger
and the fresh air feels warm with possibility.
Of course this is my favourite place.

My piazza, wet from the fountain spray,
like sweat glistening on perfumed skin.
A soft boundary on the outside
that invites you in.

Urban sensuality deserves a centrepiece,
don’t you think?
So I placed a divine intervention,
glowing like a prophecy.

A Marian column rebranded in neon lace,
protruding into the sky.
A small affront,
marking the spot where the story flips:
The two Maries trading places.

No wonder my space looks a little
monasterial from the outside.
It’s polished like a golden relic ready to obey.

But as I see it,
„DRESSING IS A FETISH, [...]“ [1]
And I like the hidden just as much as the revealed.
I mean, *„What’s wrong with a little fantasy?“* [2]

[1] Roman & Vujičić, StoryBook On Recycling; [2] Anzaldúa & Keating, This Bridge We Call Home


How to Develop
CONTENT PILLARS
FOR SOCIAL MEDIA
STRATEGY

ready to open up?

„I can eat oysters every day in Korea
even though I’m not a millionaire [...].“ [1]
And isn’t that the whole point?
The pleasure of choosing?

So, are you ready to open Pandora’s box?
„And I promise none of this is a metaphor.“ [2]
But maybe better enter through the back door.
It’s more confessional than sacred there.

„Why am I such a girl?“ [3]
Well, purity is a commodity,
but so is desire.

That’s why I’m head of marketing.
Sex sells, and so does curiosity.

Now, step in already and don’t pretend
you’re not dying to see what’s inside.

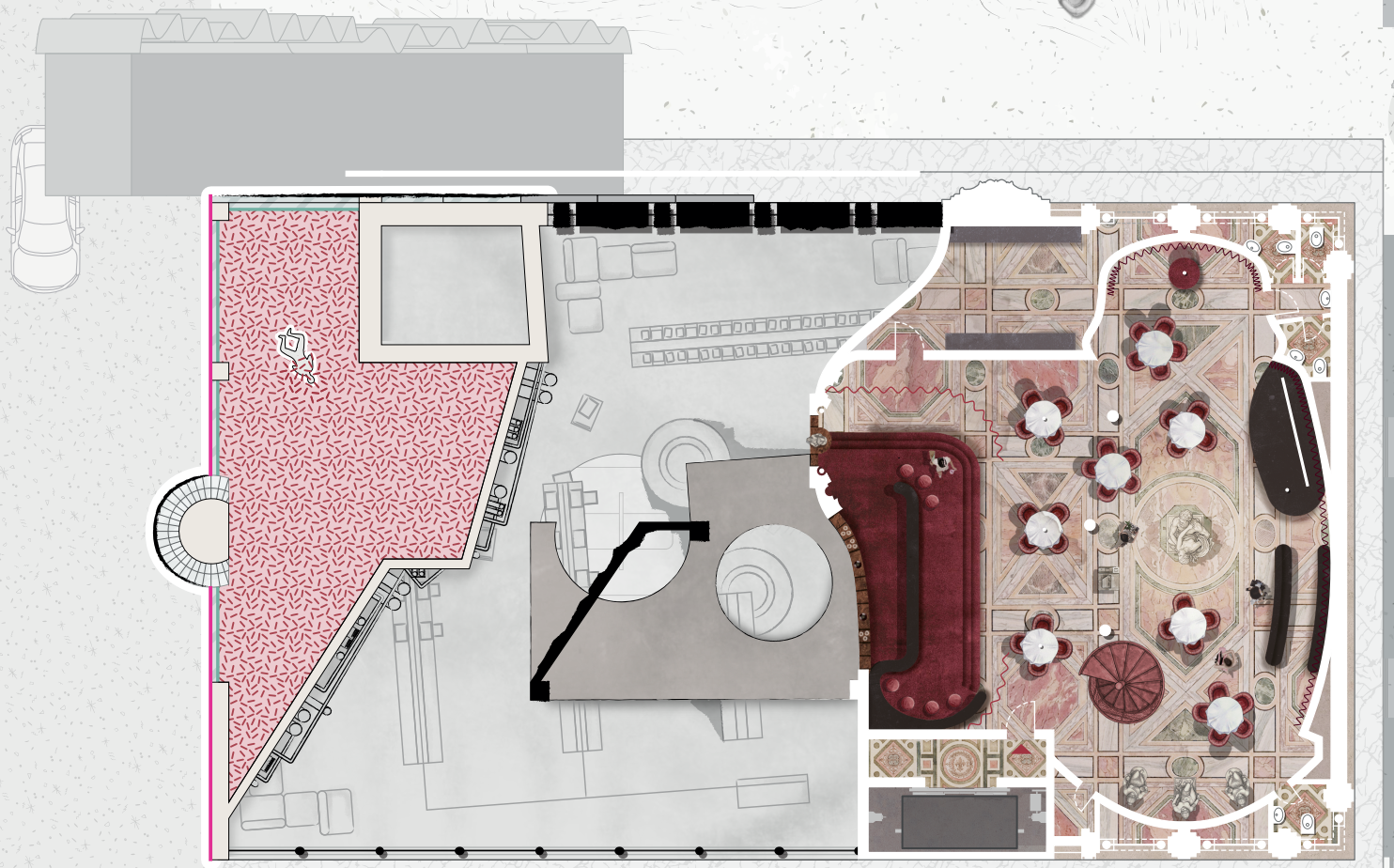
[1] Alvarez-Marin et al., Quantum City; [2] Carpenter, House Tour;
[3] Scott, Thinking Kink

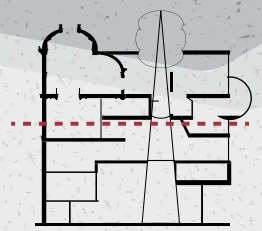


PANDORA | fifth floor

„DRESSING IS A FETISH, [...].“

– Roman & Vujičić, StoryBook On Recycling





1:200

0 1 2 3 4 5 10

PANDORA | seventh floor




PANDORA | seventh floor
DINING
ROOM

LOCKER

disrupt
core
access

production
agora
chick production



DEATH

„Normality is death.“ [1]
And *„Death keeps watch in our living cities.“* [2]
„The city is no longer.
We can leave the theatre now.“ [3]

„That said, however, one thing is clear.“ [4]
„We must think in terms of a fluid city.“ [5]
„Nothing remains the same
on the fluid scale of matter.“ [6]
So why should I?

„If nature is unjust, change nature.“ [7]
„That’s why these are queer spaces,
fluid and undefined.“ [8]

I reconnect, recombine, break through, disrupt.
I make access.
New connections, new paths, new entries.
Like a pulse guiding you into the core.
Because the front door rarely gives you
the answer you’re looking for.

[1] Adorno, Minima Moralia; [2] Serres, Statues; [3] Rem Koolhaas, S,M,L,XL; [4] Fraser, Fortunes of Feminism from Statemanaged Capitalism to Neoliberal Crisis; [5] Harris, Governing by Design; [6] Parisi, Abstract Sex; [7] Laboria Cuboniks, The Xenofeminist Manifesto; [8] Anzaldúa & Keating, This Bridge We Call Home

BIRTH

At the centre, I produce an agora.
A place of friction and debate.
Because *„Architecture is born of discourse.“* [1]

So let’s discuss my chick production.
Not the chicks you were hoping for?
„I wouldn’t be disappointed.“ [2]
„Irony is the subject matter of camp.“ [3]
And *„I am no cynic.“* [4]

„I am chaos.“ [5]
I am disruption.
I am the system break.

And in the end,
it’s all a matter of quality,
not *reality*.
Pretty liberating, isn’t it?

[1] Williams, Daniele Barbaros Vitruvius of 1567; [2] Kasarda & Lindsay, Aerotropolis The Way We‘ll Live Next; [3] The Metropolitan Museum of Arts, Quotes on „Camp“; [4] Braidotti, Nomadic Subjects; [5] Davis, High Weirdness



LIBERA | fourth floor

„Normality is death.“

- Adorno, Minima Moralia



1:200

0 1 2 3 4 5 10

LIBERA | fourth floor

Only one

PRIMA

multiply
bones
grid

sales
temple
flagship

Fig. 99



MY BOX

„What if I told you I’m a Mastermind?“ [1]
I don’t need to change a running system.
The grid has always been the most important
part of a building anyway.

Like bones aligning for a perfect first position.
That’s why *„So much is in my power.“* [2]
I hold the posture,
they can make the variation.

I always quite liked my box.
And honestly, is that such a bad thing?
They really do stack beautifully.
Effortlessly.

[1] Taylor Swift, Mastermind; [2] Goethe, Faust

MY FLAGSHIP

My place is the base.
„No stage, no drapery, no decorations.“ [1]
I’ve had enough applause in my life.

I want it drenched in classics.
A temple of symmetry, proportion, and consumerism.
Unapologetically pink.

It‘s the flagship of course.
What else would it be?
Front and centre.
The whole production leads here after all.

And I am the Prima.
„Everyone likes me and thinks I’m cool and pretty.“ [2]
Looks like I already won.
Well, not everyone gets to be first
at the register.

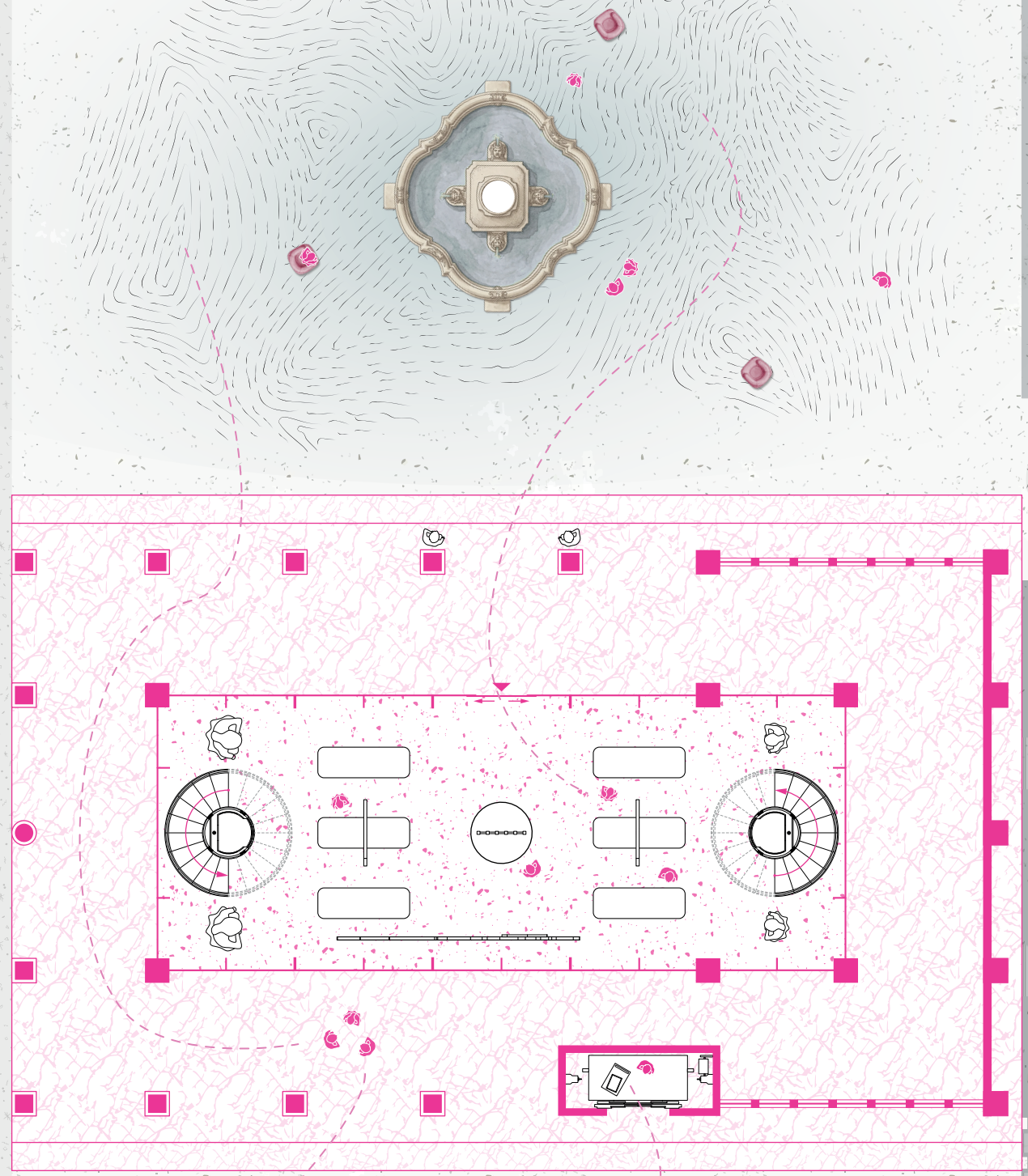
[1] Asimov, Complete Robot Anthology; [2] Gerwig, Barbie

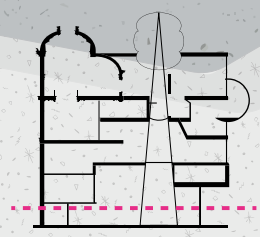


PRIMA | ground floor

„No stage, no drapery,
no decorations.“

– Asimov, Complete Robot Anthology





1:200

0 1 2 3 4 5 10

PRIMA | ground floor

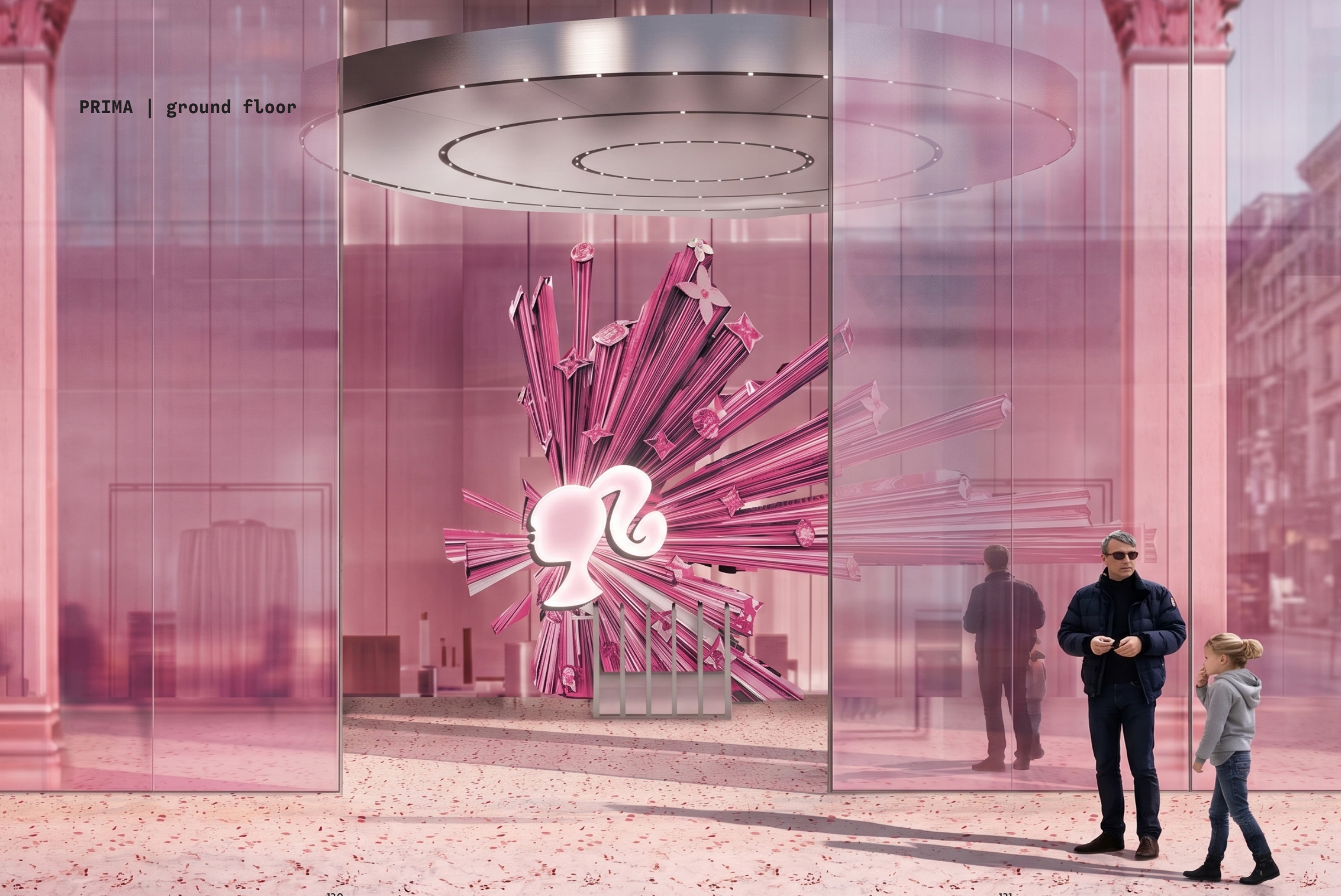




Fig. 100

CONCLUSION

This project is not a solution. It is a position. A spatial argument about what architecture can be, when it stops chasing a singular normality and starts performing contradiction.

In a culture obsessed with standards, upgrades, and trends, the dragged Dreamhouse becomes a site of resistance. Not one identity, but many.

Using Barbie as both metaphor and material, the project drags the Dreamhouse through a typological transformation: from suburban icon to collective collage. Each space performs a different normal, a different Barbie, a different paradox. All held together not by harmony, but by composition.

The result is not a house that fits, but a house that multiplies. It‘s not about architecture as a fixed object, but as a tool for storytelling and expression. Rather than positioning itself as subjective, this project reveals that architecture can never be anything but subjective.

All together, Barbie might summarize it like this:

I don’t need to step outside the box. After all, my box is pretty spacious, don’t you agree? As I see it, normality is only as rigid as we make it out to be. So in the end, this project is simply an attempt at thinking the box outside the box.

XOXO
YOUR
Barbie Girl

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