

Thesis
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DESIGNING SPACE THROUGH A STUDY OF DAILY MOVEMENT

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Introduction

Being from a Greek/Dutch background and having grown up in Greece has allowed me to become familiar with the Greek customs of using the body's movements - gestures - to speak and express emotion. This influence has further sparked my passion for understanding the relationship between the human body and space created through the human body.

Throughout history we have seen countless times that the measurements of designed space have always had a certain relation to the human body. The organisation of designs, be it a building, square, or neighbourhood, is related to moving individuals or crowds. However, most design processes and results often show a striking absence of consideration for humans in their design. Architectural photography is the best example which displays this, as simply skimming through most magazines you will see that the designers strive to expose the buildings and squares without people. The presence of the body in the design process is very abstract, it is either translated into architectural theory or laid down in prototypes. This thesis wants to investigate the relations between the human body and the designed, or 'not - designed' spaces through thorough research and analyses. My argument is that space can be used to create and forms bonds between people that otherwise would have gone unnoticed.

Introduction of the project

By studying my own body's movements, I will develop an installation that expresses the movement that bodies create on an average day. Through this installation, onlookers will be able to explore the installation via their own movements. Thus, it is an experience which directly relates to the body. As one enters the installation, which is placed in a circular space, it allows the person to move through it in a playful manner. In order to move on, the viewer is invited to create space by moving through the structure with use of their hands, arms, legs and feet. In this way, the surrounding touches in a literal way upon the physical space the body requires. It thus becomes an architectural experience which renders space, which is considered an intangible notion, as such, tangible.

Architecture and movement

My appreciation of the city is through my personal and keen desire in finding new possibilities of depicting, imagining and experiencing architecture. Traditional architectural theory envisions the city as plenary; architecture is recognised as an object that is not only static, but also grounded by regulations and restrictions. Beyond from architectural history and theory, sports has influenced my social, spatial and conceptual understanding of architecture. Architecture is restricted by the fact that buildings are regarded as objects; a theoretical and historical tendency that removes traces of the social and political experiences of the city. Through sports and its values, however, I find that the city can be re-envisioned as an unstructured space in constant transition, a space for the flow of ideas, events and activities. I agree with French sociologist Henri Lefebvre who stated that, "*In addition to being a means of production and reproduction, space must serve as a tool for thought and action...*"¹ and believe that this can be achieved through movement - the essence of sport.

Space and movement

Sports is perhaps an unusual object to study in architecture. However, I believe that it is precisely its neglected position that enables sports to function as an analytical exterior to the architectural profession. I find that movement is fundamentally concerned with the understanding of experience and therefore, I believe, it is a vital component in understanding architecture. My own perception of architecture recognises space for function, production and replication. Space is neither stable nor fixed, but is composed by the course and practices of social life. Architecture should be understood beyond the construction of built space; and through the practice of sports, architecture can be defined broadly to be the tools and experiences that correlate to space. Space has numerous definitions such as "*Extension, considered independently of anything which it may contain,*"²

¹Website, <http://www.dailykos.com/story/2012/04/29/1087058/-Anti-Capitalist-Meet-Up-Henri-Lefebvre-looks-out-into-space>. Dailykos, November 13th, 2013.

² Website, <http://www.webster-dictionary.org/definition/space>. Webster Dictionary, November 13th 2013.

and a “an empty area,”³ and “*Quantity of time; an interval between two points of time.*”⁴ In my opinion, however, I find that the Greek word for space (τόπος) to be the most important as it can also be defined as “place”. It is crucial to note that a space becomes a place when we occupy it. Space and place is important in my project as it is the space ‘left behind’ by our movements that also once deconstructed creates space as well, which in turn can become a place.

Ballet and Space

The ballet room, upon entrance, appears to be merely a square room with one wall covered in mirrors, whilst the rest of the room remains bland. Aside from the heatings, the only other thing occupying the room are the people in it and the heavy wooden dance bars, which hug the length of the walls. Until that moment, your experience in the space is relatively unpleasant: you are surrounded by people that you mostly do not know in a room that does not really invite you to experience it, whilst your body tries to stay warm in the outfit that you are required to wear. You ultimately feel like the space surrounding you is engulfing you and the building defines the way you should move your body. Yet, the moment you start dancing, your experience changes. Suddenly, through your movements the room feels different; you no longer experience it as a definitive square box, but through the extensions and compressions of your body the room feels larger, almost as though someone is pulling you up, but at the same time gravity still grounds you. You feel like you are floating but with a solid grip still on the ground. As you continue to move, space opens and closes around you and you begin to define the immediate space around you. When I am dancing, I feel like lines are stretching from the ends of my fingers and toes and through that, I am drawing a line in the space around me: constructing and deconstructing at the same time. These movements through space made me experience the room differently than when I first walked in, and by the end of the class (when we are set in groups and are supposed to move as an

³ Website, <http://www.webster-dictionary.org/definition/space>. Webster Dictionary, November 13th 2013.

⁴ Website, <http://www.webster-dictionary.org/definition/space>. Webster Dictionary, November 13th 2013.

entity) the room feels larger and suddenly unpredictable in its shape. Movements of the body govern the space and so change the overall experience.

'Left behind' spaces

*"Left over spaces are lost spaces which no longer play a role in grounding an urban society."*⁵

The reason I have chosen this quote is because it suggests that space becomes a left over state. It becomes the space in-between areas that have already become places through the use of naming, the taking place of an event(s), or urban elements which define the place, e.g. signage. My own project will become a residual space that people will be able to interact with.

The in-between spaces are not called places because *"they do not have a 'place' in individual or collective maps of urban life; they belong to the unnamed spaces of the urban field, recognised more by their uncomfortable uses rather than known by names, they are seen as void, missing places in the urban lived map."*⁶

Left over space (s) reveals patterns of use and physical connectivity in relation to movement.

In 1941, after the death of Maillart, (Robert Maillart was a Swiss civil engineer who revolutionized the use of structural reinforced concrete), space frames and shell structures were continued to be developed. The creations projected an astonishing richness and versatility and they also offered a large amount of possibilities that inspired the architectural imagination. I feel that architects today are in constant battle in trying to kindle a mutual relationship between the placement of different volumes and the creation of a marriage between humans and these volumes.

Through my own project I will try and kindle this relationship by creating my own 'shell structure' that will show the bond between humans, movement and space.

⁵ Augè, Marc, Non- Lieux, Introduction à une anthropologie de la surmodernité, France, Seuil. Published 1992.

⁶ Hauptmann Deborah. *In Between Spaces: Évora Portugal, Body and architecture*, page 326. 010 Publishers, 2006.

Lines

Whether we are aware of it or not, we have choreographed our own 'dance' routine which creates lines and leaves unseen traces behind us during our daily programs. By studying this routine, I will be creating a 3D model of the in-between spaces that are generated during these movements. To further explain what I mean, I have thoroughly researched the work of Tim Ingold.

Tim Ingold

Tim Ingold discusses the 'network idea' which states that "*elements connected are distinguished from the lines of their connection,*"⁷ allowing no room for "*mutuality without prior separation.*"⁸ Parallel to this, the network that Ingold discusses states that the idea of life is woven together by a web of movements. These movements are social activities that transform according to people's perception of the network. In Ingold's book, '*Ways of Walking - various movements*', the act of walking is not only an act of mobility, but a way of knowing, a process of storytelling and a ritual of communion between the human and the meta world. Ingold studies walking further, and notes that it becomes more than just its empirical value as a form kinetic practice. Walking encompasses "*observing, monitoring, remembering, listening, touching, crouching, climbing...*"⁹ and, in general, making "*...one's way through a world in formation, in a movement that is both rhythmically resonant with the*

⁷ Ingold, Tim. *Lines, A brief history*. page 70. Published 2007

⁸ Ingold, Tim. *Lines, A brief history*. page 70. Published 2007

⁹ Ingold Tim and Vergunst - Ashgate Jo Lee. *Ways of Walking: Ethnography and Practice on Foot*. Front Cover. Publishing, Ltd., Jan 1, 2008

*movements of others around us whose journeys we share or whose paths we cross and open ended, having neither a point of origin nor any final destination.”*¹⁰

In his book, *‘Redrawing Anthropology’*, Tim Ingold begins his introduction with an odd-looking drawing - a swoosh-like, zig-zag line. He goes on to explain that this is meant to be a salmon. When we are asked to draw a fish, most of us would not draw a zig-zag line. Instead, we would draw an oval body, add a triangles for the fins and tail, and mark its head with an eye. On the other hand, Ingold argues that drawing life within the constraints of boundaries is tantamount to drawing death. He believes that since bodies are open to the space and move along in it, they should be drawn as its movements rather than its physical form. Through this, life is given back to the object of research and it helps us understand life as an unfinished process of growth and movement.

The exact quote from Ingold states the following: *“Points joined together continuously in a row constitute a line. So for us a line will be a sign whose length can be divided into parts, but it will be so slender that it cannot be split . . . If many lines are joined closely together like threads in a cloth, they will create a surface.”*¹¹

Ingold creates a distinction between lines and the two types that exist: threads and traces. To him, a thread is a *“filament of some kind, which maybe entangled with other threads or suspended between points in three dimensional space.”* He goes into a deeper level and explains that threads at a microscopic level have surfaces. For example, a ball of wool or a violin’s strings, are fashioned in one way or another by human hands and are therefore, artificial. Natural ‘threads’ are things such as walking through the countryside and leaving ‘thread-like lines’ behind you, other

¹⁰ Ingold Tim and Vergunst - Ashgate Jo Lee. *Ways of Walking: Ethnography and Practice on Foot*. Front Cover. Publishing, Ltd., Jan 1, 2008

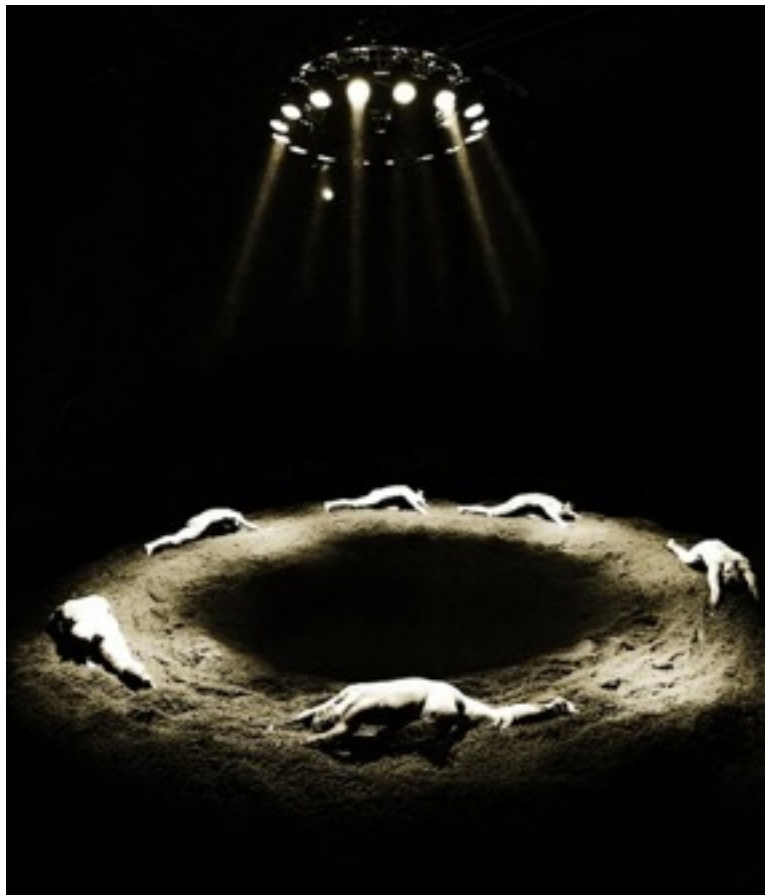
¹¹ Ingold, Tim. *Redrawing Anthropology: Materials, Movements, Lines*. Front Cover. Ashgate Publishing, Ltd., Published 2011.

natural threads are things such as tree roots, fungal bacteria and plants sprouting shoots and stems.

The second distinction Ingold makes is the trace. In layman's terms the trace is any enduring mark left in or on a solid surface by a continuous movement. Most traces are one of two kinds: additive and reductive. For instance, a line drawn with charcoal on paper, or with chalk on a blackboard. Because the material of the charcoal or chalk forms an extra layer that is superimposed upon the substrate it becomes additive. Contrastingly, reductive lines are those which are scratched, scored or etched into a surface as they are formed by the removal of material from the surface itself.

Like threads, traces are abundant in the meta world. They most commonly result from the movements of animals, appearing as paths or tracks. In my project, the traces of humans, more specifically my own traces, will also be transformed into three-dimensional information. Similarly to how a snail leaves an additive trace of slime behind itself, humans, throughout our daily self choreographed routines, do too.

Human beings also leave reductive traces in landscapes through frequent movement along the same route on foot, horseback or, more recently, through the use of vehicles. In her performance, "Föld", Christina de Chateâu etches away at the earth surrounding her, creating a new space traced by her movements within that given space and given time. As seen in the image overleaf.



Krisztina de Chatel's *Föld*¹²

Some traces, however, entail neither the addition nor the subtraction of material. In Richard Long's much appraised work, 'A line made by walking' (1967), artist Richard Long paced up and down in a field until a line appeared in the grass. Even though hardly any material was removed by this physical activity of his, the line shows up in *"the marking of reflected and refracted light from numerous stems of grass that were bent underfoot."*¹³ Yet, just as humans are excellent makers and users of threads, they are equally talented in making traces with their hands.

Unconsciously, we 'draw' everyday with our hands through the use of gestures. Especially back at home, in Greece, as mentioned previously, we express ourselves through the use of body language and gestures. We use our hands to express feelings such as displeasure and/or excitement, in addition to giving emphasis to

¹² http://www.ballet.co.uk/magazines/yr_06/nov06/jm_rev_dansgroep_krisztina_de_chatel_1006.htm
Ballet. Krisztina de Chatel. December 27th 2013.

¹³ Ingold, Tim. *Lines, A brief history*. page 41. Published 2007

what we are saying and to demonstrate a sense of measurement. We are unconsciously drawing in the air, attaching a 'visual' to our conversation, unaided by any tool other than our own bodies. A more common example is how we draw in the sand during the summer. All these lines we draw, whether in the sand or in the air can also produce traces in much harder material such as wood, bone or stone. This is what I translate onto my project - these everyday traces of mine will be translated into a wooden structure and "*...the material of the trace, and the implement with which it is put on, are one and the same.*"

'Point and line', Vassily Kandinsky

In what follows, I shall concentrate briefly on the essay written in 1926 on '*Point and line to plane*', by Vasily Kandinsky. He noted that "*a particular capacity of line [is] its capacity to create surface¹⁴*". The example Kandinsky uses is of how the moving, linear edge of the spade cuts the surface of the soil, as in an archaeological section, creating a new, vertical surface in the process. In my own project, I will be making my own cross section of my daily routine and expressing this in three-dimensional form, creating a cross section in a linear perspective. This reflects what Kandinsky states in his essay: "*In linear perspective - etymologically "clear - seeing" - objects are depicted upon a plane surface in conformity with the way they are seen, without reference to their absolute shapes or relations¹⁵*." However, it is important to note that my shapes and their relations will be in context and have me as a reference point, and the people interacting with my project will form their own lines and move in their own ways in relation to my project.

¹⁴ Kandinsky Wassily, 'Point and Line to Plane,' page 576. Published 1926.

¹⁵ Kandinsky Wassily, 'Point and Line to Plane,' page 576. Published 1926.

Kadinsky's standpoint on a cross section creating a linear perspective of life can be connected with the aforementioned views of Ingold, who states that it is more important to capture the linear movements of life than its physical form.

Tschumi, Cage, and Morales on Space and Time

In the article, 'The Architectural Paradox', Bernard Tschumi describes a more sensory and physical approach to space. Tschumi argues that "*architecture is not defined by its "formal" container, but rather by its combinations of spaces, movements, and events.*"¹⁶ My project will be a combination of my own space and movements, which are driven by social activities, that will accumulate to a tangible space which prompts new interactions and relationships.

The way that Tschumi deduces the notion of events through the discussion of space, Catalan architect and philosopher Ignasi de Solà- Morales, does so through the discussion of time.

Ignasi de Solà-Morales, believes that architects are leaning towards addressing the issues of space rather than time, "*...it was not fully understood by the masters of modern architecture, who in many cases thought that what was needed was a time divorced from the centralism of perspectival vision, but which might perfectly well be a time organised from the linear point of view, after the fashion of the cinematographic sequence.*"¹⁷

I will acknowledge time in my project through the thicknesses of the individual pieces in my structure. The difference in thicknesses will correspond to the amount of time spent in one space, as I believe that space and time can't be separate. My project will exhibit similarly to a cinematographic sequence, but placed in a circular position. It will resemble a stop motion film but in a three dimensional form stopped in set times, for example, 12 o'clock, 3 o'clock, 6 o'clock and 9 o'clock, that express certain relatable movements that are being done at that hour. This is shown in the images overleaf.

¹⁶ Website, <http://www.tschumi.com/history/>. Tschumi. November 13th 2013

¹⁷ de Sola-Morales, Ignasi. 'Weak Architecture'. Quaderns d'Architectura i Urbanisme. page 621. Published 1998.



Images showing the circular positioning of my project resembling a clock.

Space, Time and Cubism

Space and time have been central issues in theories of art and architecture since the early years of the last century. In his book *Space Time and Architecture*, Giedion touches upon space and time in Art and reflects that, “... *in modern art, for the first time since the Renaissance, a new conception of space leads to a self-conscious enlargement of the ways of perceiving space. It was in Cubism that this was most fully achieved.*”¹⁸ This new conception of space and time integration however was first formulated by the mathematician Hermann Minkowski. In 1908 Minkowski claimed: “*Henceforth, space alone or time alone is doomed to fade into a mere shadow: only a kind of union of both will preserve their existence*”.¹⁹ It was only after Minkowski’s proclamation that cubism emerged and that the very foundation for the modern artistic perception and consciousness was born.

There are numerous cubistic artworks which exemplify the integration of space and time through movement. These artworks do so through the fragmentation and re-composition of images as can be seen in the work of famous artist Marcel Duchamp;



²⁰ Duchamp Marcel. *Nude Descending a Staircase*, 1912.

¹⁸ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 368.

¹⁹ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 376

²⁰ http://www.marcel Duchamp.net/Nude_Descending_a_Staircase.php. Duchamp. *Nude Descending a Staircase (No.2)/Nu descendant un Escalier*. No.2. 1912. December 27th 2013.

Like Duchamp, my project will capture my movements and the time spent in that space through the deconstruction of my 'left behind' space.

Event space and time

In his 1951 compositions, 'Music of Changes', John Cage, an American of many talents, composed music based a system called 'I Ching'. 'I Ching' was used "to determine the methods of sound production, or the rhythms."²¹



²² Cage, John. Variations V, 1965

Studies which have been derived from this method are all very difficult to perform, as they are "characteristic dictated by Cage's social and political views: the difficulty would ensure that a performance would show that the impossible is not impossible."²³ I find that Cage's 'event space' is successful. He describes a space through the use of mapping and brings the experience further than a mute performance and into a full sensory experience. He does so by including performers and sounds.

²¹ Pritchett, James. The Music of John Cage, No.5. Published 1993.

²² http://www.ubu.com/film/cage_variations5.html. Ubu Web Film. Cage, John. Variations V, 1965. 26th December 2013.

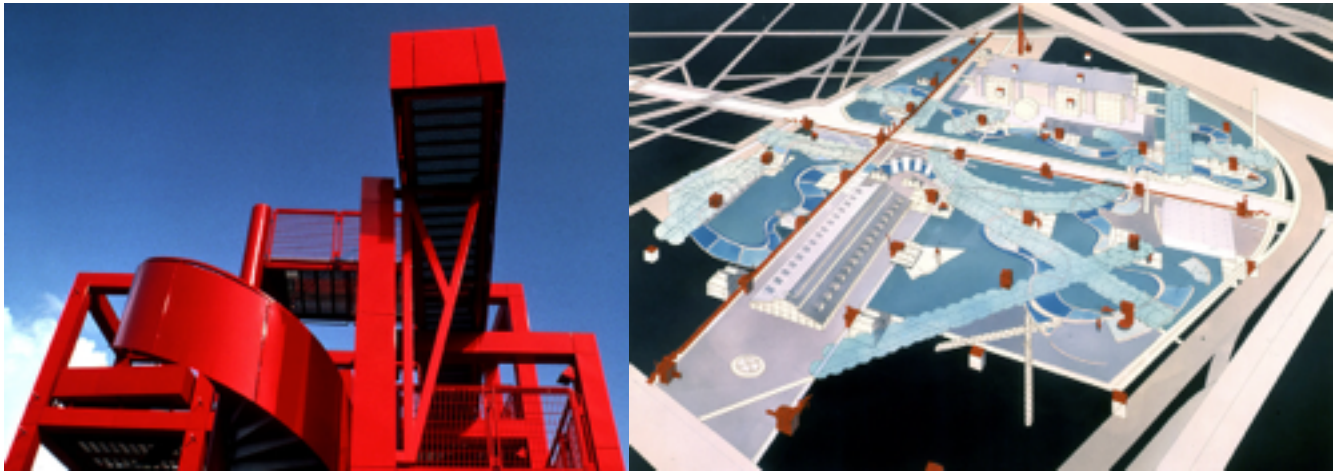
²³ Junkerman Perloff. John Cage, Composed in America. Page 140. Published 1994.

I, too, carried out experiments where I mapped out my movements. I did one experiment alone and another with a fellow dancer, so that I could further understand the whole space I was working in, in relation to another person also occupying the space. This can be seen in the following images.



²⁴ Photos from my own studies for my own movements through dance and using a common object, the chair, as a study of the space I tend to most occupy nowadays.

Tschumi



²⁵ Parc de Villete

I also find that Tschumi's ideologies are ones that I closely relate to and understand. A particular work that I find portrays his ideas of expressing time and creating 'event spaces' is the Parc de Villette.

Parc de Villette was supposed to be more than a park according to Tschumi; he *"...wanted the park to be a space for activity and interaction that would evoke a sense of freedom within a superimposed organisation that would give the visitors points of reference."* ²⁶

As a way of promoting explorations and encouraging people to move and interact, Tschumi *"scattered 10 themed gardens throughout the large expansive site that people would stumble upon either quite literally or ambiguously. Each themed garden gives the visitors a chance to relax, meditate, and even play."* ²⁷

I will explore with the idea of play as a way of defining and bringing to light the left - behind spaces that exist between and around us as I find the idea of understanding space through play - which comes without a doubt hand in hand with movement - interesting and it is where my initial interest was sparked. Once my own project is be completed, others will be able to interact with my three - dimensional personal

²⁶ <http://www.archdaily.com/92321/>. AD Classics: Parc de la Villette / Bernard Tschumi / Arch Daily

²⁷ AD Classics: Parcc de la Villette / Bernard Tschumi / Arch Daily <http://www.archdaily.com/92321/>

spaces that I have created, and moreover, create a new relationship to that space and within that space.

Relationships in space

Relationships exist in many fields, one particular example I'd like to point out is that in a modern work of art, *"it is the relationships between the elements in the composition that are decisive in determining its character."* Because architecture is inseparable from life, I find that it is still possible to write and create a history of architecture and design in which may bring back the individuality and character of the organism. Social economic, and functional influences play a vital part in all human activities, but there are other factors which also have to be taken into account - our feelings and emotions. These factors are often dismissed as trivial, in reality though their effect upon our actions is immense. A large amount of the past century has shown that *"industry and techniques had only a functional import, with no emotional content. The arts were exiled to an isolated realm of their own, completely insulated from everyday realities. As a result, life lost unity and balance; science and industry made steady advances, but in the now detached realm of feeling there was nothing but a vacillation from one extreme to the other."*²⁸ Thus, the spaces created in the industry and between people became hollow and unequal, the industry advanced with the lack of emotion incorporated in the design as it was instead created by logic and apathetic reasoning, and this led to the forgetting of man and his emotional needs and wants in a design.

Emotions

During the nineteenth century the means of production were mechanised and the unlimited production became an end in itself, leading to the disorder in human relations. What I hope to do through my project is not to restore the human relations for the world that we once lost and have yet to find, but I want to explore my own movements and relationships between me and others I encounter throughout the day. Through studying my movement, I hope to create my personal space that I

²⁸ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 430.

create throughout days with my movement in a general space. This will then allow people to interact with my construction in their own way. I find that this disorder in human relations has extended into our current society and it is like we live in a society where people suffer from alexithymia. Alexithymia comes from the ancient greek word, “ ‘a’- without, ‘lexi’ - word ‘*thymia*’ - emotions, is when there are ‘no words for emotion.’”²⁹ We neglect to leave room for emotions in design and we reduce our designs to the most minimalistic and sterile outcome possible.

I find that the strength and capacity of our emotions is much greater than we could ever imagine as emotions enter all our affairs, “*speculation is never completely ‘pure’, just as action is never entirely practical. And, of course, we are far from having free choice in this matter of feeling.*”³⁰ Certain circumstances are therefore out of our hands as our emotional life has more of an impact on our decisions than we realise, “*by the fact that we happen to be men, of such or such a kind, living at this or that period.*”³¹ For example, during the Baroque period, there is “*a recognisable common spirit*”³² that runs through it, it makes itself felt in activities as distinct from each other such as painting and philosophy or architecture and mathematics; “*The feelings which that world elicits have remained formless have never met with those objects which are at once their symbols and their satisfaction.*”³³ Such symbols, however, are vital necessities. Feelings build up from within us and form systems; they cannot be expelled through “*instantaneous animal outcries or grimaces.*”³⁴ We need to discover harmonies between our own

²⁹ Website, <http://www.merriam-webster.com/medical/alexithymia>. Merriam Webster Dictionary, November 13th 2013.

³⁰ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 431

³¹ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 431

³² Ibid

³³ Ibid

³⁴ Ibid

inner states and our surroundings. The most familiar and ordinary things in life, have been given added importance through the creative artists of our generation. In our everyday life and society, in any culture, “*feeling continues to filter through every activity and situation.*”³⁵

Painters such as Picasso, Juan Gris, and Le Corbusier have devoted themselves to common objects of daily use, such as bowls, bottles, and glasses. It is everyday things such as the aforementioned, and things such as feelings and the essence of being human that we must give attention to. Ordinary things such as furniture pieces, structures, and installations are the anonymous and unpretentious things that scarcely feature at all in our normal consciousness, but they achieve their true position and significance under the artists creative hand. They are suddenly revealed as ‘*objets á réaction poétiques*’, to borrow Le Corbusier’s phrase. Or, to put it somewhat differently, suddenly these objects are “*new parts of the world [which] are made accessible to feeling.*”³⁶ Right now, there are large areas of experience which are still waiting to be claimed by feeling. And I am not saying that my project will produce a particular emotions from others, but that it is through feelings and relationship that we move in the countless and different ways that we do and this creates then the different and unique curved and linear ‘left behind’ spaces that I have been discussing.

³⁵ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 431

³⁶ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 439

Constructivism, no human measure

In stark contrast to what I have been discussing, a movement called Constructivism explores space without taking into consideration and making room from the human factor; *“flatly extended rectangles and strips float in continuous interrelation in space for which there is no true human measure.”*³⁷ This movement is of interest to me as it made me think about the human measure in my project. I have designed my project in such a way that it does take in consideration also the literal human measure. I have made the spaces in such a way that people interacting with my project can move through it with ease. All the spaces are suitable to all, as of course, we all come in different shapes and sizes. Also, I take into consideration that although I can study my own movements, I can not study the way all my friends and family move. Therefore, I have only mapped my own movements, staying true to the human measure of myself, rather than others. This has been done purposefully, as I want others to move in their own fashion around my space created by my movements, and not influence their movements by my relationship and feelings towards them.

Influence of feeling

*“Education is today directed toward intellectual specialisation; the education of the emotions is neglected. Thinking is trained; feeling is left untrained.”*³⁸

The influence of social and political development is fundamental to the structure and order on architecture and it’s surrounding environment. However, I would like to emphasise another factor whose influence on human life, it reaches more deeply

³⁷ Ibid

³⁸ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 878

into the present state of the our culture and society and that is “*the influence of feeling.*”³⁹

Society

Society and feeling

In Greece, emotions are very much felt - at times the feeling in the air is almost tangible. There are waves of feeling that govern society: feelings of tension, fear, disappointment, hope and love. These feelings govern the way we move. When tension rises, movements of people shift to the centre of Athens and crowd the city's centre, protesting the latest string of taxes and regulations. In society, many towns, series of squares or plazas were laid out to help promote the creation of relationships in urban landscape. The outcome of my own project will be the culmination of my feelings, relationships and obligations throughout my daily 'dance.' Today, there is not enough emphasis placed on the influence of feeling on practical decisions. It is often regarded as unimportant, but it inevitably permeates and underlies all human decisions. Upon further investigation, the chaos that drives our cities cannot only be explained as a result of just economic and social conditions alone. Prime examples include the rebuilding of Moscow and the slum clearance of New York. There is the same lack of scale. The division between technological advances and retrogressive feeling, “*actions are triggered by social and economic impulses, but every human act is affected, is formed unconsciously, by a specific emotional background.*”⁴⁰ It is exactly this unconscious, emotional

³⁹ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 877

⁴⁰ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 878

background, specific to each individual, that I am trying to capture in my own project.

Although often forgotten, every political system is operated by individuals just like us. Individuals whose actions reflect their mental and emotional capacity. Yet, sometimes, these mental and emotional feelings do come into conflict, and the “*inner kernel of personality is split by the difference of level between our methods of thinking and of feeling.*”⁴¹ The result of this has become a symbol of our period, a man that is unable to cope with the normal social environment; “*the maladjusted man.*”⁴²

The Situationist International on Society

Today’s designers’ inspirations have roots that lie deep into the past. My own interest lays in the ideologies of The Situationists. The Situationist International was an international group of people who shared the same social revolutionary ideas. They believed that “*we must make conscious the unconscious*”⁴³, and that we should “*build structures but...we must make room for many human things...*”⁴⁴ This should be done as a way to renew contact with values that we once had and have now lost.

Leading Situationist and Marxist theorist, Guy Debord, describes the bourgeois experience of the city as the ‘*Society of the Spectacle*’⁴⁵. Part of the spectacle is created through architecture. Debord states, “*The spectacle has created a passive society and aims to isolate the individual and reality itself becomes replaced only by images. There can be no freedom apart from activity, and within the spectacle of*

⁴¹ Ibid

⁴² Ibid

⁴³ Debord Guy. *The society of the Spectacle*. Page .Publisher; Black & Red 2011. Published 1977.

⁴⁴ Ibid.

⁴⁵ <https://vimeo.com/60328678>. Vimeo, *The Society of the Spectacle*. November 21st 2013.

society everything is prohibited."⁴⁶ The Situationists countered the 'Society of the Spectacle' with bodily movements of "*derivé*"⁴⁷ and "*détournement.*"⁴⁸

Derivé is "*a mode of experimental behaviour linked to the conditions of urban society.*"⁴⁹ Détournement, on the other hand, is "*the integration of present or past artistic productions into a superior construction of a milieu.*"⁵⁰ In my project I employ a combination of the 'derivé' and 'détournement' conditions, whereby I will map my movements which are based on the conditions of urban society to produce a construction of my network. This construction, in turn, will prompt connections between people that otherwise would go unnoticed.

Society and Dancing

Dancing is a true form of urban 'derivé,' because of its free form of expression. Dancers have not only the obvious choreographed performances which leaves an audience with a certain statement, but an unspoken statement. Whilst dancing, dancers create these left behind spaces around the movements they make. They create spaces in parallel to the choreographed spaces with implicit meanings that may go unrecognised. Dancing is not only a critique upon the by-product of architecture but also upon the role of the architect. Dancing describes the need for architecture to consider social value, to be more adaptable, and through our movements through the city, encourages activities that are not explicitly commoditised. The person dancing with the urban environment subverts the ordered and commercial atmosphere of the city.

⁴⁶ <http://www.marxists.org/reference/archive/debord/society.htm>. Marxists. *Guy Debord, Society*. November 21st 2013.

⁴⁷ Debord Guy. *The society of the Spectacle*. Page 34. Publisher; Black & Red 2011. Published 1977.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

Movement and architecture in society

The value of movement in accordance to architecture requires the architect to question the city in its established arrangement of stairs, walls, and floors. An architect has to be able to re-evaluate the importance of spatial experience. As previously mentioned, architecture is centrally limited to the conception of the building as object: a theoretical and historical fixation that erases the social and political experiences of the city. By doing so, it becomes indifferent to the reproduction and experience of architecture. Lefebvre argues that “*architecture must produce activities and experiences of social and cultural importance.*”⁵¹ The daily dance we unconsciously do uses the ‘left over’ spaces of architecture to produce experience and meaning. We have been left because of technology with, “*a massive cement playground of unlimited potential.*”⁵² I believe that by studying my movements, I can design the lines and ‘left behind’ spaces I create in today’s societal playground I move in everyday.

Throughout the history of the creative artist, we can see that the artist does not want to copy his surroundings, nor to make us see them through his eyes, the artist, is a “*specialist who shows us in his work as if in a mirror something we have not realised for ourselves: the state of our own souls.*”⁵³ This is something I, myself, am trying to achieve as well. Movement propels us to our destinations on a daily basis, without movement we would not function, and as the human body and movement are so well intertwined I would like to develop an installation that reflects the movements that I make during the day. The piece would be symbolising the movements driven by my feelings and relationships that drive me throughout the day. Nowadays, there is universal agreement that the values lost to our period must be restored: the human scale, human needs and wants, the most basic security of movement within the city. Behind this aspiration stands the never changing need of the human life, which demands constant contentment; “*Today nothing is harder*

⁵¹ Lefebvre, Henri. *The Production of Space*. Page 26 - 27. Published 1991.

⁵² Stecyk, Craig. Dogtown and Z-Boy, *The unlocking of America’s cement playground*. Published 1975.

⁵³ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 432

*than to fulfil the simplest needs of life. The heavy weight of mechanisation and all that follows in its train have entailed enormous complications that make it almost impossible to adopt any simple lines of direction.*⁵⁴ Despite the complicated situation of the present day, the economic crisis, the social unrest, the unchanging values of life remain. Even though there are numerous obstructions which exist and impede its fulfilment, the apical question is: How do we wish to live in the society that we live in? This question has been ringing in my ears for a while now and I believe that *“the future way of life consists in the recovery of the intimacy of life.”*⁵⁵ I believe that through the piece that I will produce it will be possible to physically see and touch the lines I create through my movements. These lines are driven by my intimate relationship with people and objects and by my emotional wants and needs, as well as obligations.

Architecture rarely acknowledges buildings as social and cultural freedom. I believe that architecture should make room for moments of ‘free space.’ A space with no commodity or pre-determined use. This space should allow pedestrians / people to use the space socially and culturally however they choose to.

The person moving will thus be applying the idea of ‘free space’ through the entire city or given space. Resulting in forming an unconventional and eccentric appreciation of the city / given space. By doing so they have the ability to seek out potential social relations and create unconsciously the lines of their daily routine. This is what I will be showing in my project.

I will make a start in my own project by designing more for the human needs and wants by designing an installation that is more tailored and personalised to the person I would be designing for, which in this case would be myself. I strongly believe that we are in need of making a change in the way that we design and possible return to the simplest forms of architecture. A new type of architecture that will take *“...us out of the sterility of the past..”*⁵⁶ and into a human centred

⁵⁴ Ibid

⁵⁵ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), xxxiv

⁵⁶ Cesar Daly, ‘*Revue Generale de L’Architecture et des Travaux Publics*’, pg 214 Vol. XLIII. Published 1886.

architecture. An architect that successfully does this is Theo Van Doesburg, a famous Dutch painter and architect.

Van Doesburg - Elementary Forms of Architecture

Van Doesburg was a painter and an architect. Although he executed only a few buildings, he cannot be omitted from the history of architecture since he “*posed the gift of recognising the new extension of the space sense and the ability to present and explain it...*”⁵⁷

Van Doesburg recognises, too, that there are great areas of our experience in which divulged in “*flatly extended rectangles... [which]... float in continuous interrelation in space for which there is no true human measure.*”⁵⁸

This, therefore, results in a subdivision of the functional spaces. The space is strictly determined by rectangular planes, and these spaces possess no individual forms in themselves. Since the spaces are limited by the one plane to the other they can be imagined extended into infinity, thereby forming a network of coordinates from plane to plane. I find that this results in a very direct relationship between the planes and the open and exterior space surrounding it. This is something that translates into my project. Each rectangular plane will form a network with the next rectangular plane, but it will not restrict the movement from one plane to the other. It will remain open and easily accessible to ensure movement through it and around it. This will result in a new personalised space within the architecture that already exists.

⁵⁷ Sigfried Giedion, *Space, Time and Architecture: the growth of a new tradition* (Cambridge, Massachusetts: Harvard University Press, 1952), 444

⁵⁸ Ibid

Conclusion

In conclusion, reviving value to the elementary forms of architecture, such as the lines and spaces created through human interaction, can be the beginning of personalised spaces. It is evident that at the moment, life has lost its unity and balance it once had. We now face a time where, technology has taken the place of physical expression through its steady advances. Yet, I believe it is now time to return life to its equilibrium and create spaces which no longer submit to a technologically silent world, but which promote the interaction and playfulness between people. With the realisation of the human essence at the centre, rather than technology, the human becomes crucial to the notion of space, time and architecture. Architecture is thus presented with the possibility of reflecting the fluidity of the individual within it's walls.

Time and space become inseparable, and, in contrast to modernism, architecture need no longer be separated from the human. Architecture no longer remains to be an isolated shell of a space within which people move, but a live environment reflecting the human and fluidity of the natural world with which we move in, without working against it. Thus, architecture can allow for feelings and emotions and the creation of new relationships. Moreover, interactive spaces can begin to re-emerge rather than the bleak alternative of continuing on the path of a lonely technologically driven individual society. I feel that through my project this is accomplished and that space is used to create and form bonds between people that otherwise would have gone unnoticed.

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