

# What do you want to make?

Places and streets of Rotterdam, especially around my home and on the way from home to WDKA.

Recreate the vision of a private ideal space (nest, cocoon), reconstruct the emotional experience of space. The rich vision of the project in my mind is represented by a human size walk-in installation, where the shape of the space or paths, and the visual effects of the projections guide the viewer and his feelings. With an artificially created space, I want to evoke the feel of belonging or acceptance, alienation, invisibility in the viewer. I will be searching for them through my practical research. My interests lie around individuals experiencing the same surrounding either is that interior of an apartment or an urban public space. What kind of different spaces exist? To what point the feel of spaces and behaviour in them are similar and when do they start to differ? How does the space speak to us and how do we speak to it? When does a public space become personal or intimate and how?

## How do you plan to make it

I will be documenting the following methods of mine and others space experience through photo documentary, diary and audio recordings, and start creating my psychogeographical map.

Description of individual phases of work, processing of individual phases of work as different forms of perception of space:

### 1. EMOTIONAL SPACE LANGUAGE

- 1.1. The individual person occupies the public space with his/her rather permanent presence (example processed).

Several times a week in the morning, a gentleman sits in the southern part of Maastunel and watches the passers-by. Last year he sat on a wooden built-in bench, now he has a soft office chair on wheels there. He looks everyone in the eye and whoever looks back, he smiles. With his consistency of presence, he made this completely public space - the passage of the tunnel - into his own. Since we don't speak the same language, I will try to create a non-verbal contact with him, and observe to what extent I can get closer to him without invading and influencing his created space.

The documentation will be shown with keeping a diary of encounters and through photographs and illustrations in it.



- 1.2. The displaced person endures the consequences of spatial-environmental differences between the previous and the new space (verified on a case study)

Through conversations and interviews, I will compare the experience of the same spaces and environments of other subjects, audio record them.

Making of psychogeography map method:

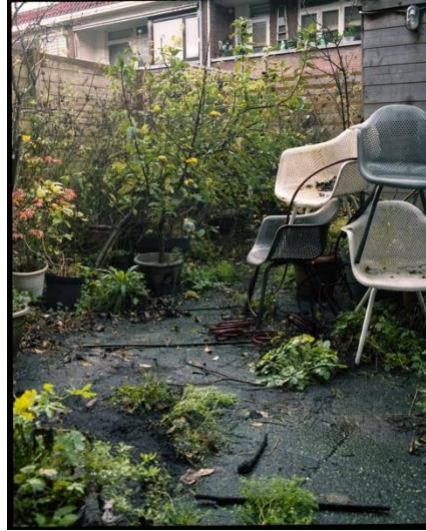
On a sunny day I took my housemates on a walk outside. I explained psychogeography to them and handed them a camera. I asked them to capture the atmosphere of the street through the objects they come upon to. To take photos of something they find interesting and to use the media totally freely. I also said that the goal is the Maastunnel, but they should choose the path on their own. The group made 500 photos. I sorted them into categories and printed them out three times. Each of us got one copy and was asked to use all of them in a psychogeography map on the wall. At the end I will have three different ones to compare to one another.

My map:



## 2. VISUAL SPACE LANGUAGE

- 2.1. Attitude of indifference towards the immediate traditional environment around my neighbourhood, especially the path I take daily,, including the neglected care for it. Everyday anthropology, how people organize the everyday space and take care of it



## 3. TACTILE SPACE LANGUAGE

- 3.1. The relationship between the interior of a decorated home and the perception of space by an individual (assessment of whether the walls, furniture or individuals experience in the space create this relationship – mental and visual questions)

#### 4. CREATING/RECREATING (FICTIONAL(?)) SPACE LANGUAGE

- 4.1. Space intervention – intervene in the space let it be home or streets
- 4.2. Based on knowledge to recreate the vision of a space (nest, cocoon), in the form of showing a newly created spatial fiction composition (film, animation, photomontage, installation, ...)

## What is your timetable?

Before the end of 2022:

Try to build a relationship with “Mr.Tunnel”. Write a diary of interactions, document the space (photos), the objects (photos), the language (drawings, photos).

Record some talks with subjects on the tactile and the emotional space language (audio record, put a face to the voice with a photo)

Collect and document my most taken path in the city (home to school) (photos)

2023

Until March

Develop, play and research gained material

March on

Start thinking how to use them in space and building on that

By June

Finished

## Why do you want to make it?

My interest in the professional field and therefore in the field i am studying is the relation to natural and created (build) space and its interpretation in visual media

I have been living in Rotterdam for two years, I am personally burdened by the space that surrounds me. how it is designed, equipped, what is its flow, what it allows the user and what not (affordance). As an architect who designs buildings and spaces, which he later mostly does not use, but must understand and take into account the future users, I want to understand the space I am in before I try to recreate it. In my opinion, the architect of the building is the choreographer of our bodies, and what really excites me is that I would be the architect of someone else's movement and feelings. As a puppeteer. But before I do that, I want to understand the perception and construction of the same space also through others.

## Who can help you and how?

I assume that i will get interviewers to process the cases by individual subjects (some of them are already participating), i am counting for directions from the mentors

## Relation to previous practice



The similarity of my previous projects with this one can be seen mainly in the interest of the subject matter. My sugar project abstractly showed my own perception of space and time in an objective and subjective view. I built buildings from sugar cubes that represented part of the neighborhood, above which was an installation that imitated design. The drops slowly soaked into the sugar and the buildings collapsed, representing in reality a very slow change of the objective environment, while on the sugar installation there was a video projection of the urban environment, from my own perspective, which reminded that everyone perceives the same environment in their own way.

It also refers to a later research on the preservation and use of private gardens in the middle of a residential building, where I interviewed residents and documented their gardens.

## Relation to a larger context

SEBASTIAN HEMPEL designs specific spaces, filled with movement, his works play with special awareness and sensual perceptions of their observers

DAN GRAHAM ‘My pavilions derive their meaning from the people who look at themselves and others, and who are being looked at themselves,’ the artist said of his architectural works. ‘Without people in them, they might look a bit like minimal-art sculptures, but that’s not what they’re meant to be.’

MIKE NELSON, The Coral Reef. He built an architectural construction of fifteen rooms with only one entry and one exit. Both of entry and exit rooms – receptions – are identical to one another. A viewer walks through the rooms freely. The rooms differ from one another, filled with things that the artist made or found. He wanted to create a feeling of never ending path from a room to room, leading nowhere, as a metaphor for human escaping to drugs or alcohol, but later on that escape turns out to be a bigger entrapment than thought at first. The artist stated in 2001 that ‘The Coral Reef for me was indicative of a complex but fragile structure of belief systems that exist below the surface of a prevalent ideological structure, of capitalism. In a sense, the sequence of receptions areas are all representative of a different structure of belief’ (Nelson in Wallis, accessed 21 August 2014)

I will be using a method of psychogeography which is the exploration of urban environments that emphasizes interpersonal connections to places and arbitrary routes. Illustrating smells and feeling, where all of them are integral parts of a city which produces an invisible but highly distinctive sensorial aura and can be traced or mapped with this method.

“A design isn’t finished until someone is using it.” – Brenda Laurel

## References

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