

Spaces
of

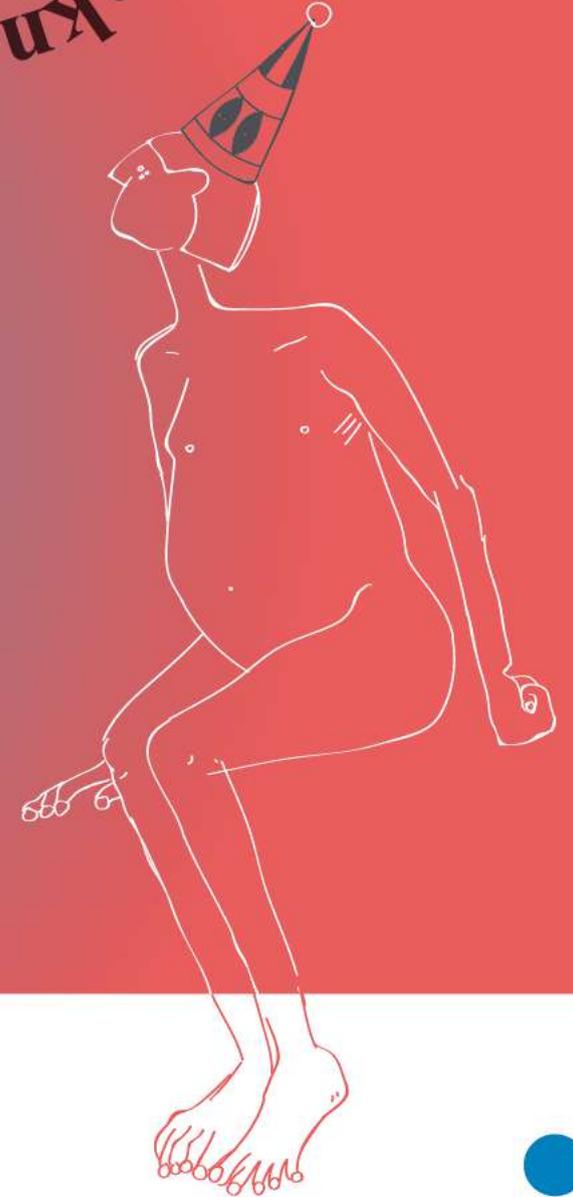
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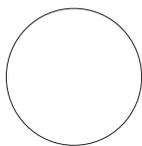
Mary Farwy

Proposing
a new 'normal'
to out-grid
norms in
spaces

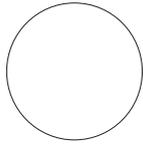
Spaces
of

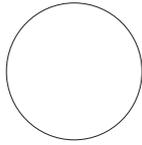
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Royal Academy of Art
The Hague
2020



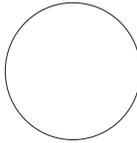


This piece of writing is a work of research, hypothesis and fiction. Any references to real people, events, organizations or establishments are intended to give the fiction a sense of reality and authenticity. Other places, characters and anecdotes are either a production of the imagination or are 100% real, all will be indicated clearly, or maybe not..

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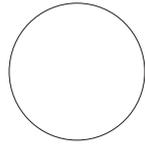
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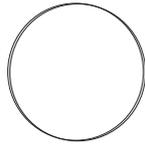
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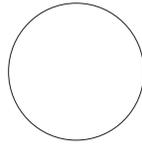
... literature





This is not for you.

Introduction



like this

derorrim

o
o
o
o

→

multiply
multiply
multiply

→

→

o

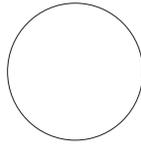
want



←

→

margin



This is not for you.

I used as a kid to write the words 'like this', like this mirrored, as if you are seeing them reflected on a mirror. I would write like this; 'mirrored', exactly like this, the same order of letters within the word itself, but each letter mirrored. Why? I don't know, it was just intuitive. It appeared to me as a 'normal', as the right → way to write. For dictation tests, I would lose lots of marks. I would be multiply corrected by my

o o multiply
o multiply
o multiply

teacher and mom for my wrong way. Until I got to learn the right way of writing. Until I got to write → the right → way, 'like this'; The normal way. So eventually, I would get good marks for using the right universally informed way of writing.

o

This is for me.

And now, as an adult, I'm getting to write my thesis or lets say written research. I write. I write that I write. I write the way I 'want'. I write it. Now I write it.

I write crossing the page from t
o
P

t
o

b
o
t
t
o
m

From ←left

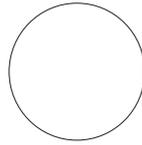
to

right→

I write on the 'margin'

because I can

This is for where I stand.



Again,
I write
on the
'margin'

because
I can.

I stand
on the
'margin'

but,
where
am

? ????????????????????????????????????????????????????????????? I

There is a 'normal' and then there is a 'margin'; everything that isn't a standard normal.

- ????????????? What do I think of the margin?
- ????????????? What do I think of the normal?
- ????????????? Why is 'normal' considered normal?
- ????????????? What defines what is normal and what should stay on the margin?
- ????????????? What is a normal reality of space?
- ????????????? Is there a place for the margin in a normal space?

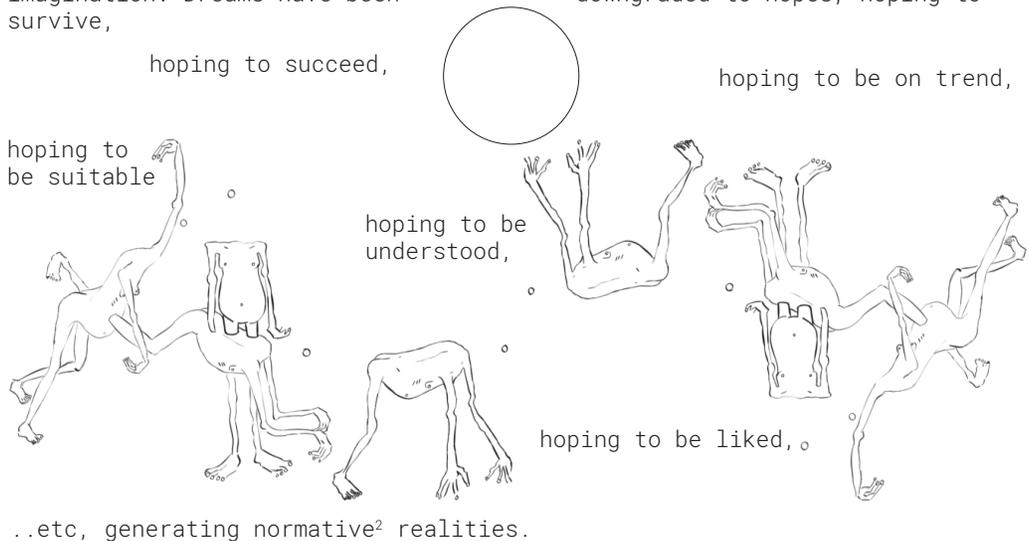
There are multitudes of readings where we can address 'normal' as a common phenomenon. 'Normal' is everywhere. Daily lives and spaces we inhabit have become embedded in a narrative of what is called normal. Normalising certain bodies or behaviours, while deeming others not normal, wrong or dislikable. In my opinion, many of the understandings we have collectively agreed upon as normal, are actually, one dimensional view of reality. So, what is this thing called 'normal'? Who has claimed this term and who does it serve? Once we recognize that our narrative of the normal is constrained, how can we stop this narrative from repeating itself? How do we build an alternative narrative to open up new meanings of normality in behaviors and spaces?

???????????????????????????????????????????????????????????? ?

This is for us.

Now, I start a new paragraph.
This is a new paragraph regarding a mega reality we live, nowadays. Nowadays, We live in a one dimensional twentieth century reality imposed by capitalist notions. Those capitalist notions have trained us to be normal and to be anxious. We are consumers who are rushed to follow the modern

'norms'¹. Anything that does not fit in the mainstream, is dismissed as wrong, as unreal, as fantasy, swallowing whole contents of social imagination. Dreams have been downgraded to hopes, hoping to survive,



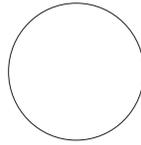
This is for spaces of us.

Norms rule our mega realities. They are sort of unwritten behavioral spatial standards, that rule the collective mega lived reality. They are sort of 'mental grids' that formulate our conception of what is expected and right. I visualise norms as invisible social 'grids', ruling our lives in spaces. To fit in, is to 'be in the grid'. The grid ought to straighten everything out, define what is right and what is wrong, what does make sense, what does not make sense. It tends to straighten the wiggleness of our lived realities, where everything is known, defined as the right way and set in order. Alan Watts, a British writer, argues that it is not only this invisible grid that determines our realities, but also a physically rooted spatial one:

*'We who live in cities
We build everything in straight lines and rectangles
And so on..
wherever you see this sort of thing*

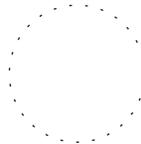
¹ Norms are standards of what kind of behaviors are acceptable and what kinds aren't. There are unwritten rules that dictate how a person should behave in a certain space in a given situation among a group of people. Those rules are defined by that group of people and spatial agendas and usually are guided by moral standards and ethical values. Norms provide structure within groups in spaces and set specific standards of how people can behave and perceive their immediate context and physical location. Those norms can also change over time.

² Normative: what is considered to be normal or the correct way to do things, desirable or undesirable, derived from mainstreams, norms or standards in society.
<https://www.liberaldictionary.com/normative/>



*You know human beings have been around
Because they're always trying to straighten
things out
We break down the wiggles of the world
Into comprehensible, countable, geometrical
units
And this is so successful to a point that we
can of course come to imagine that this is the
way the physical world really is
discrete , discontinued
Full of points
And in fact a mechanism
Wiggly things are to human consciousness a
little bit of nonsense
Because we wanna figure it out'³*

Watts argues between the lines on the urgency to loosen up a bit and create a space where not everything is ordered, where not everything is 'known' and 'figured out'. For me, that is creating a space anti the 'mechanism'; anti the regulated 'grid'. Spaces are primarily dominated by their functionality. Language also follows the function. For instance, a living room in a house is called a 'living' room; a room where we 'live'; living is the function of this room. Also, a dining room; a room to 'dine'. Function here is the primary engine of spatial design. Form and function are orders that rule most of the spatial realities in our pragmatic world.



*'I continue to sell refrigerators, toaster
ovens and coffee makers in the pragmatic
world, based on afterimages of memories I
retain from that world. The more pragmatic I
try to become, the more successfully I sell
and the more people I succeed in selling
myself to. That's probably because people
are looking for a kind of unity in this kit-chin
we know as the world. Unity of design. Unity
of colour. Unity of function.'*⁴

Haruki Murakami.

This is general thinking.

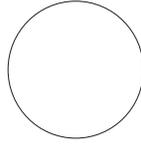
I believe, We need to allow ourselves to live and imagine different twenty-first century realities, as those of the twentieth century

³ A wiggly world, <https://www.youtube.com/watch?v=RuXCAtWMFCA>

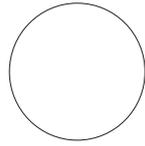
⁴ The elephant vanishes, Murakami. P.327.

⁵ The following quote supports the argument regarding the importance of imagining other 21st realities; "To measure the life 'as it is' by a life as it should be is a defining, constitutive feature of humanity." Zygmunt Bauman. *Liquid Modernity*. Cambridge, UK: Polity Press, 2000. Bauman was a Polish sociologist and philosopher.

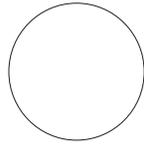
play? When people think of design, most believe it is about problem solving, and design mostly has an inherent optimism when it suggests alternatives. Thus why not use spatial design to propose twisted realities,



to forget a bit about the top-down mega-reality imposed

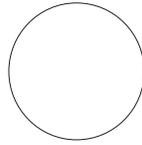


by the grid and strive for one million tiny realities,



each lived by a single person!

This is specific thinking.

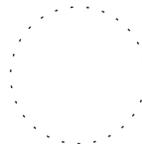


My aim throughout this research is to investigate ways that generate a spatial environment where 'new senses of normality' can be experienced. Formed around the urgency to design spaces where functionality and fitting in the grid are not primary goals. Not everything follows 'the given', allowing imaginary/hidden margins in the physical and mental environment to be experienced.



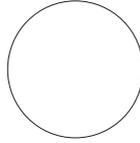
This is to question.

In a reality where functionality is the dominant engine of spatial design, and individuals are ruled by norms, what is a spatial environment that is capable of twisting reality, proposing new senses of normality? How does one design margins as the new normal?



This is to conclude.

+ **Goal:** generating a space where new senses of normality can be experienced and perceived by an audience, where not functionality alone is a priority. Though, I am not aiming to eliminate functionality totally. New senses of normality do not propose another grid, they propose an environment without any kind of a one dimensional grid.



+ **Theoretical guideline:** Normative behaviors⁶.

+ **The aim** of the research is to:

- Define what is normal, not normal and languages of expressing them.
- Discovering imaginary/hidden landscapes - that stand on the margins- in the physical and mental environment.
- Direct individuals into a state of unknowing, imagination and oblivion⁷.

+ **Methodologies:**

Trying to make things temporarily unknown rather than known, to explore new possibilities of expressions and perceptions. That is, thinking of form and function of spaces and things not in terms of making known, but in terms of making unknown⁸.

Got it, but how?

+ I am inspired by the style of **Expressionism**⁹ in theatres and using this inspiration as a tool to observe and analyze spatial realities. My aim is not to design a theatre, I am using the theatre's concepts as a metaphor to find analogy between the theatrical environments and the spatial ones.

>> Why borrowing the theatre as a metaphor?

Because theatres mirror life and they blur the line between what is real and what is fictional. Theatres also open the space for imagination and have the ability to hypnotize the audience. I believe that communication formats such as films and social media have derived from theatrical concepts, and are dominant aspects of our lives and spaces. So theatrical concepts pop for me as an efficient tool to spatially observe and test.

⁶ <https://en.wikipedia.org/wiki/Normative>.

⁷ The state of being unaware or unconscious of what is happening.

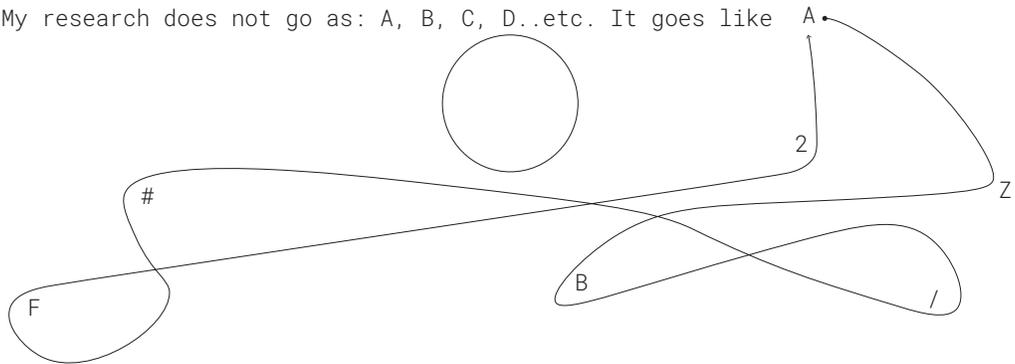
<https://www.lexico.com/en/definition/oblivion>

⁸ This methodology of making things unknown rather than making them known, in terms of form and function, is called 'EX-FORMATION'. It is a methodology of communication design, developed by Kenya Hara, a Japanese graphic designer. Ex-formation acts as a counter to Information. Ex vs. In. Enform vs. Inform. For exformation, any topic will do it, as long as it involves information of which we have a preconceived notion, spatial images we know, or are accustomed to know, something we assume is the sort of thing, probably.

⁹ Expressionism in particular testified to the failure of social values with a predilection for ecstasy and despair and hence a tendency towards the inflated; a mystical, an urgent sense of the here and now. [https://en.wikipedia.org/wiki/Expressionism_\(theatre\)](https://en.wikipedia.org/wiki/Expressionism_(theatre))

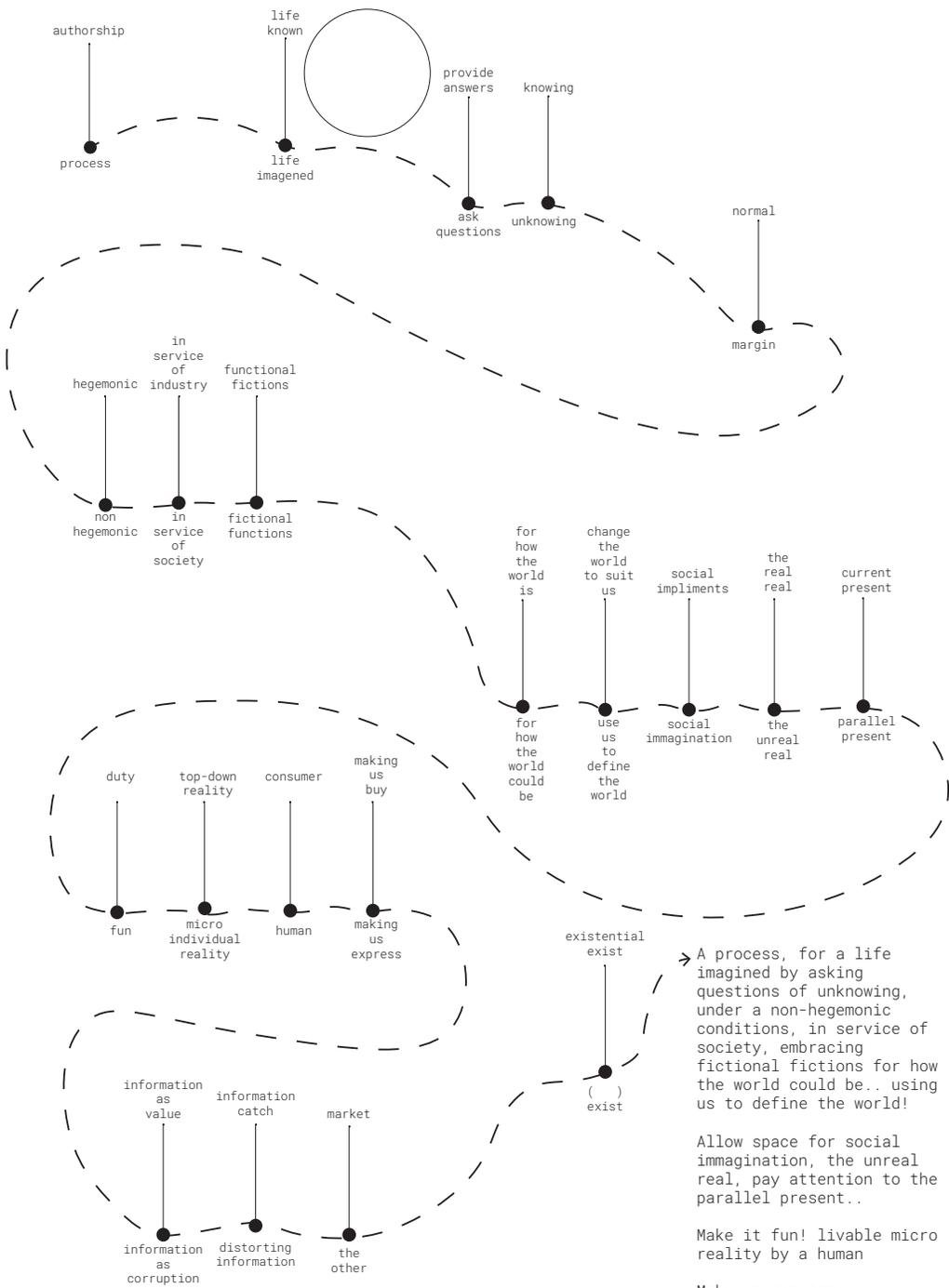
This is a remark.

My research does not go as: A, B, C, D..etc. It goes like



My process of research is Rhizomatic¹⁰. So for some parts, my dear reader, you have to concentrate. You will go through some theory in relation to my topic of research, observations, experiments, interviews, lyrics, stories, quotes, illustration... etc. The following graph includes a kind of a narrated manifesto, where values of the current reality and the aimed one, are stacked aside. Reading words along the lower line, forms a text.

¹⁰ Rhizome is a philosophical concept developed by Gilles Deleuze and Félix Guattari in their Capitalism and Schizophrenia (1972-1980) project. "Rhizomatic" to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. A rhizome works with trans-species connections, it does not work as a linear process. [https://en.wikipedia.org/wiki/Rhizome_\(philosophy\)](https://en.wikipedia.org/wiki/Rhizome_(philosophy))



→ A process, for a life imagined by asking questions of unknowing, under a non-hegemonic conditions, in service of society, embracing fictional fictions for how the world could be.. using us to define the world!

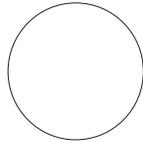
Allow space for social imagination, the unreal real, pay attention to the parallel present..

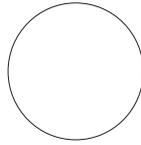
Make it fun! livable micro reality by a human

Make us express..
 information is corrupted
 ..
 distorting information

Transmit to the other..the
 () exist

‘Normal’ chapter





This is for aliens¹¹.

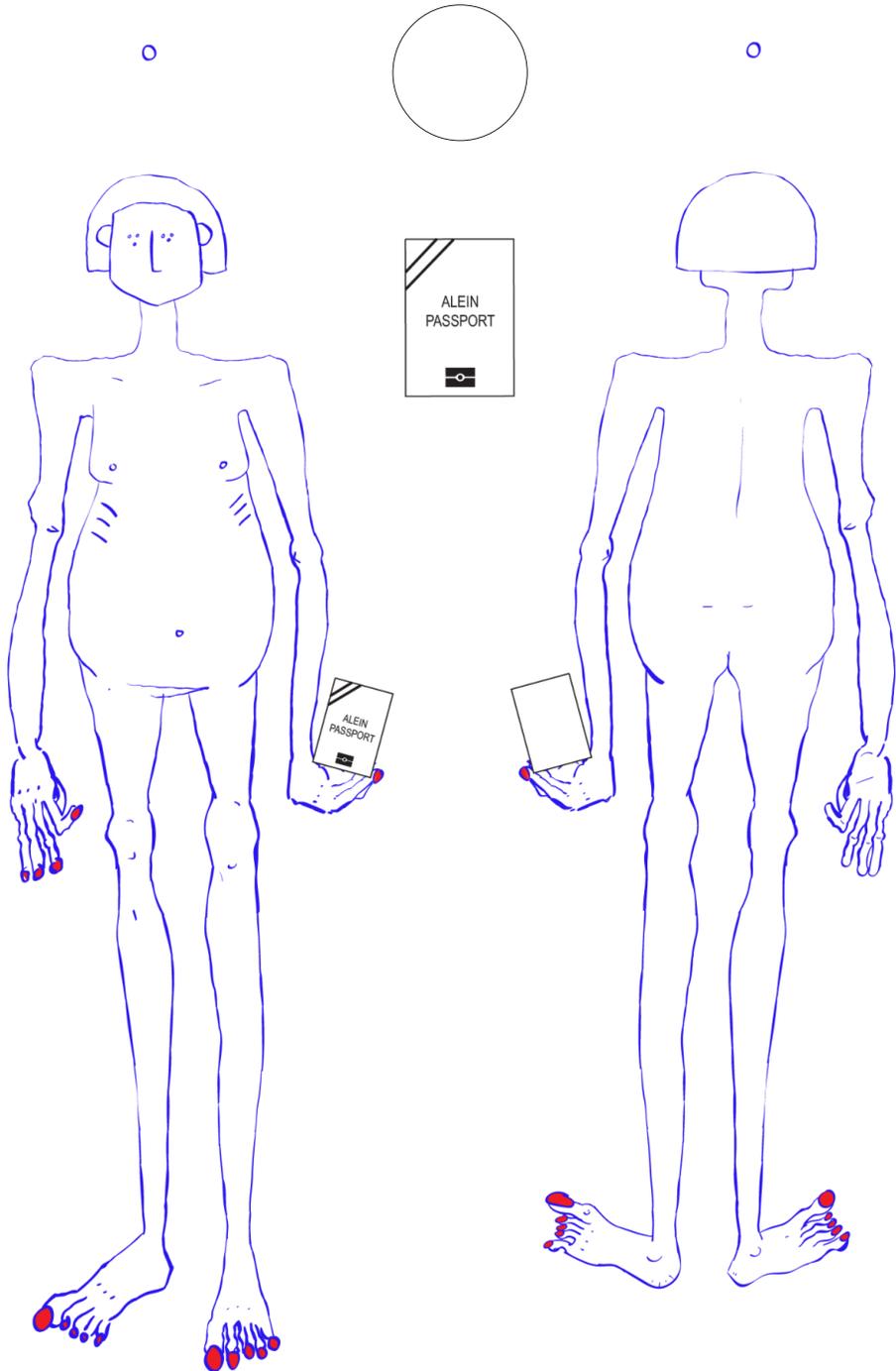
Film industry produces movies about aliens. Aliens that invade humanity aspiring to destroy humans. This industry fantasizes aliens as fictional characters and as a form of entertainment. Aliens are perceived here as a fiction, as an unreal, regarding our existence. Aliens in movies are non-humans. They do not exist for real in our lived realities. Though, in my lived reality, I am categorized as an '**alien**'. How? Due to the fact that I carry an alien passport, not a normal human passport. I am not eligible to hold a normal human passport¹². I am a member of this marginal group; 'aliens with alien passports'. It is just funny for me how much language and categorization can alter the reality of a person. Also does languages of spaces, I believe. The languages we use in spaces alter their reality too, how we categorize them and what we prioritize when we design them, define their reality. Because of a personal position, it is tempting for me to investigate what is really considered as a '**normal**' and what is considered as an '**out of the normal**'. What is standard? Who are the marginals? What is in the grid? What is outside the grid?

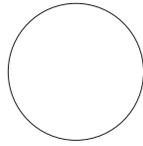
Who decides?

I want to question those terms and their meanings in relation to space itself, to people's perception and knowledge of things and spaces surrounding, and in terms of human's behavior in space too. It is seductive to design for such territories -margins- in space, in mind and in people. By defining the norm with its normality, the the margins with its marginality and then how to blur the line between them. What I really want here is to underline -aside from the personal political side of the start point of the argument- that spaces in general speak one language of normality, which is functionality mainly, what I want question here is : Why don't we design with more languages, where functionality and mundane productivity is not the primary engine of the spatial designing process?

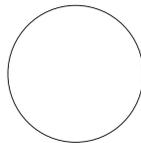
¹¹ Alien is unfamiliar and disturbing or distasteful, a hypothetical or fictional being from another world. <https://www.lexico.com/en/definition/alien>

¹² An alien passport is an identity document, given to stateless people (they are called aliens). This sort of document is a travel document, validated only at specific borders of countries.





Are you normal ?



Normal?

Normal, as a noun, is: natural, orderly, regular, routine, traditional, typical, ordinary or usual; the same as would be expected¹³. Normal is the opposite of unusual or abnormal¹⁴.

What would a normal human do in a boundless space?

To question what is normal, or more specifically what is a normal human and what would a normal human do in a space, I worked on a video presenting 'a normal human' as information, yet to be discovered and questioned on an abstract level; 'What would a normal human do in a boundless space?'¹⁵. I did set up this imaginary environment; with no rules or boundaries, as a test to blur the line between a real and imaginary reality of a human in a space. To note again, it is an attempt to TEST tools of creating an imaginary environment.

I analyzed this imaginary environment in terms of :

- Spatial density. This term is going to pop up throughout the research, and I am referring with this term to the amount of spatial information that makes it physically dense, in terms of surfaces, spatial elements, layering, objects..etc.
- Props.
- Narration.
- Character building.

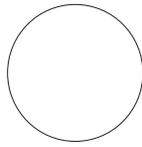


Reflection: this test highlighted the importance of 'control'. Controlling that nothing is a given, questioning what is 'normal'. The spatial environment is boundless and with no doors or windows, creating a fictional environment, different from standard spaces we live in. Another element that is important, I realized, is 'deception'. I used deception as an approach to tell lies about certain props. In one of the scenes, there is a metal chair, the narrator says: "this is a wooden chair". The narrator tells deceptive information on purpose. Also, the character of the 'normal human' in one of the scenes is dancing with no music the whole time, but the narrator says: "and now the music is gone" though there was no music the whole time. Those deceptive props and narrations create other means of interaction between the human, its environment and the audience (you).

¹³ <https://dictionary.cambridge.org/dictionary/english/norma>
<https://www.thesaurus.com/browse/marginal?s=t>

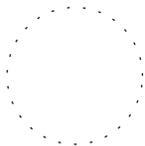
¹⁴ <https://www.powerthesaurus.org/normal/antonyms>

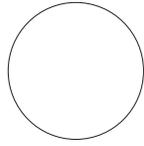
¹⁵ With this video, I followed the model of the short film 'The perfect human' by Jorgen Leth, a Danish poet and film director.



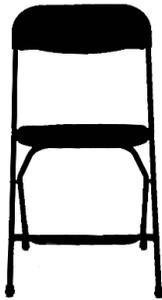
'Normal human'

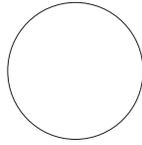
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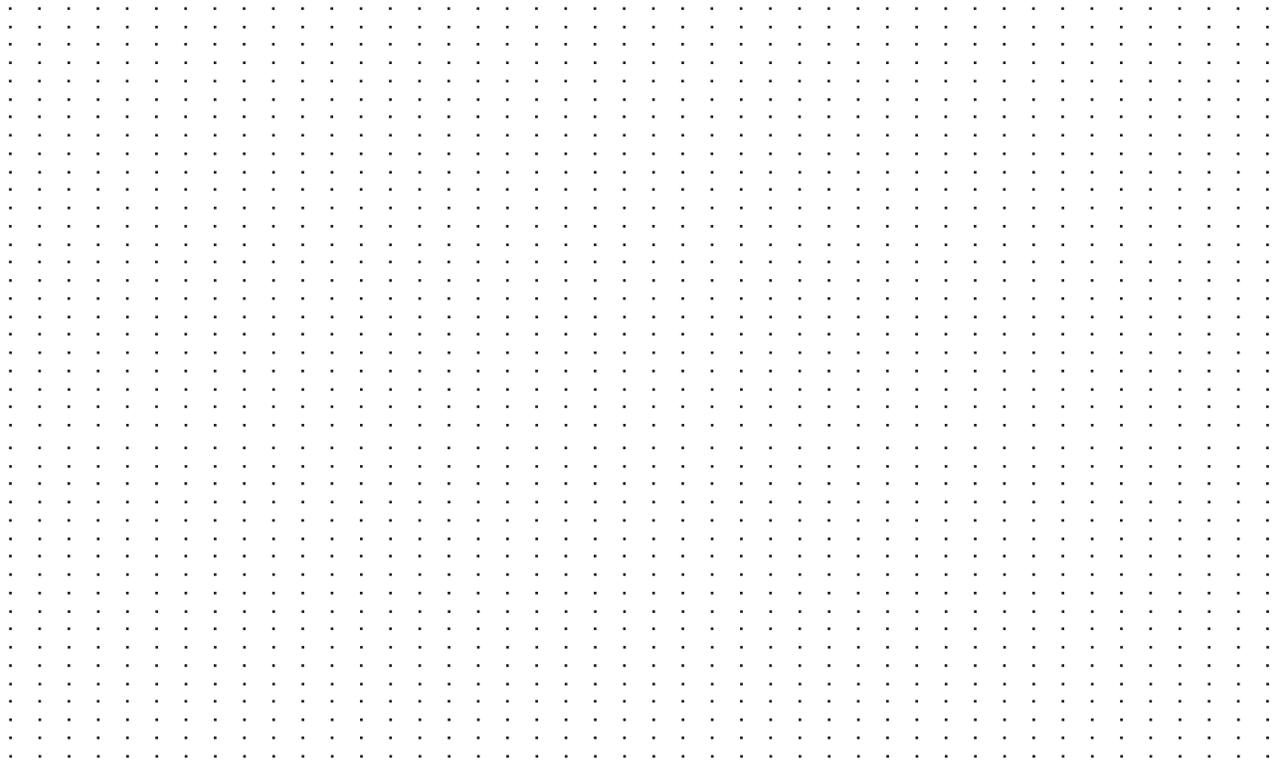


Prop





Spatial density



Norms ?

Norms are standards determining what kind of behaviors in space are acceptable and what aren't, what behavior and what is considered unwritten rules that dictate a certain space, in a given people. Those rules are defined by culture and spatial agendas. Norms rule the individual's sense of normality in its immediate environment and towards fellow individuals. Those norms can also change over time. There are four main key types of norms¹⁶:

Folkways	Mores	Taboos	Laws
They are mild types of norms, they are rules or traditions that individuals should follow on a day to day basis. Not following folkways does not have severe consequences. Example: it is normal to shout in a stadium for cheering, but not that desirable to shout while you are travelling in the train.	They are based on moral values or beliefs, they formulate the individual's understanding of right and wrong and they produce strong feelings. Mores do not always have serious consequences. Example: in some cultures it is immoral to inhabit with your partner the same apartment before marriage.	They are behaviors that are completely forbidden in any circumstances. They are based on a deep understanding of right and wrong and the violation of a taboo results in consequences that are more extreme than mores. Example: in some cultures it is a taboo to express gender identity in public spaces.	They are based on the understanding of right and wrong behaviors in space, but they have more formal consequences. Example: it is not permitted by law to film other people in private spaces without their permission.

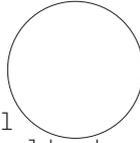
The listed above are more of key types of norms in general, but in my opinion, norms do extend into other dynamics of life too. If a norm is what defines a standard way to behave rightly (normally), then from my point of view other values in modern life are also norms ruling our spatial social realities. Such norms succumb to '**conformity**'; **to be liked**, '**to know it all**'. In such ways manners of conformity, social cohesion arises, meaning that; when a majority of group members conform to social norms, the group

¹⁶ <https://www.thoughtco.com/folkways-mores-taboos-and-laws-3026267>

¹⁷ Aronson, E., Wilson, T.D., & Akert, A.M. (2005). *Social Psychology* (5th ed.). Upper Saddle River, NJ: Prentice Hall.

¹⁸ Social cohesion: when bonds link members of a social group to one another and to the group as a whole. https://en.wikipedia.org/wiki/Group_cohesiveness

generally becomes more stable. This stability translates into social cohesion, which allows group members to work together toward a common understanding, of "normal" and 'not normal' but also has an impact of making the group members less individualistic¹⁹.



+ Why is there an urgency 'to **know it all**'?

In the advent of the agricultural revolution, farming and manufacturing dominated, labor could be physically punishing, but it complied to certain limits. You can not for instance harvest the crops before they are ready, there were limits ruling the amount of yourself that you would put out there. But this has changed over time. Now in our modern society, we are in an era of '**knowledge work**'²⁰. Most people live in cities, and with the industrial and technological revolutions, we live in an '**infinite world**'. There are always more incoming emails, more meetings, more things to read, to follow up with technology and social media. It became an essential mechanism of social life to '**do it all**'²¹ and '**know it all**'; at work, at home, at school.. Whenever, wherever we are meant to be together or alone. So it is not only norms that rule our behaviors but modern urgencies as 'to know it all' and 'do it all'. Because of those current urgencies so much competition has risen, and a high expectation of deliverance from individuals has risen. With high expectations to perform and deliver the value of time comes higher and higher. It feels like we are living in '**rushed cities**'. We need to optimise our time, so we rush and have time to 'do it all'. I wanted to test with such behavior in space so I worked on an experiment regarding the '**rush hour**'. This experiment is shown further ahead in chapter ۳.

Norms and the 'grid'

Normative behaviors involve a change in the individuals behaviour in order to fit in a particular group²²; to fit in the social '**grid**'. Normative behaviors are about accepting information obtained from others and spatial agendas, as evidence about reality. Normative behaviors define what is considered to be the standard expected behavior in space, but in my opinion, it important to underline the following points that need precision:

- Unfollowing norms does not always mean behaving unethically: It depends on the type of norm, situation and space. To act against the folkways would also be an ethical behavior.
- To unfollow the norm is to out-grid oneself. To out-grid is to stand on the margin.

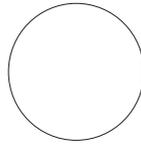
¹⁹ Heuser, L., Brian. (2005). Social Cohesion and Voluntary Associations. Peabody Journal of Education, 80, 16-29.

²⁰ <https://www.bbc.com/future/article/20160909-why-you-feel-busy-all-the-time-when-youre-actually-not>

²¹ Ibid.

²² Reiss, Steven (2012-04-01). "Intrinsic and Extrinsic Motivation". Teaching Psychology. 152-156.

Here, it is important to note that being on the margin or one marginalizing them self is not always the same:

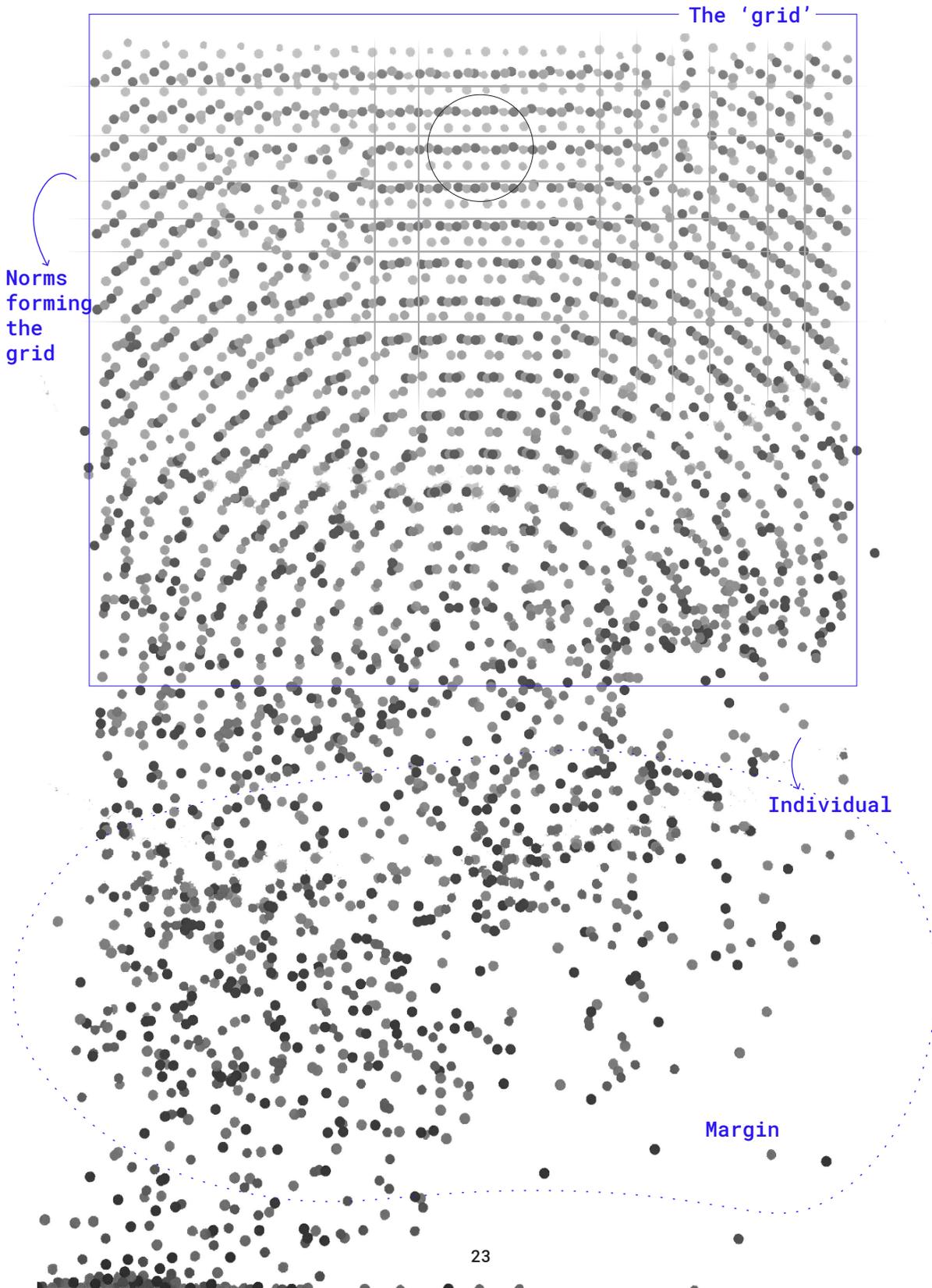


.1. One would be marginalized because he or she does not follow the norms. They are not accepted by society and are marginalized.

.2. One would be marginalized because he or she does not fit the standards of what would be considered as a normal human, in terms of identity, behavior, achievements.. Etc.

.3. One would be marginalized because he or she deliberately chooses to. So it is the individuals own decision to marginalize him or her self, without being refused by society.

The following illustration is a personal abstratct visualisation of norms -presented as lines- forming a grid; regulated one, where individuals -presented as dots- live within. but somewhere on the margin the grid is loose, the grid vanishes ...



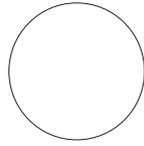
The 'grid'

Norm

Individual

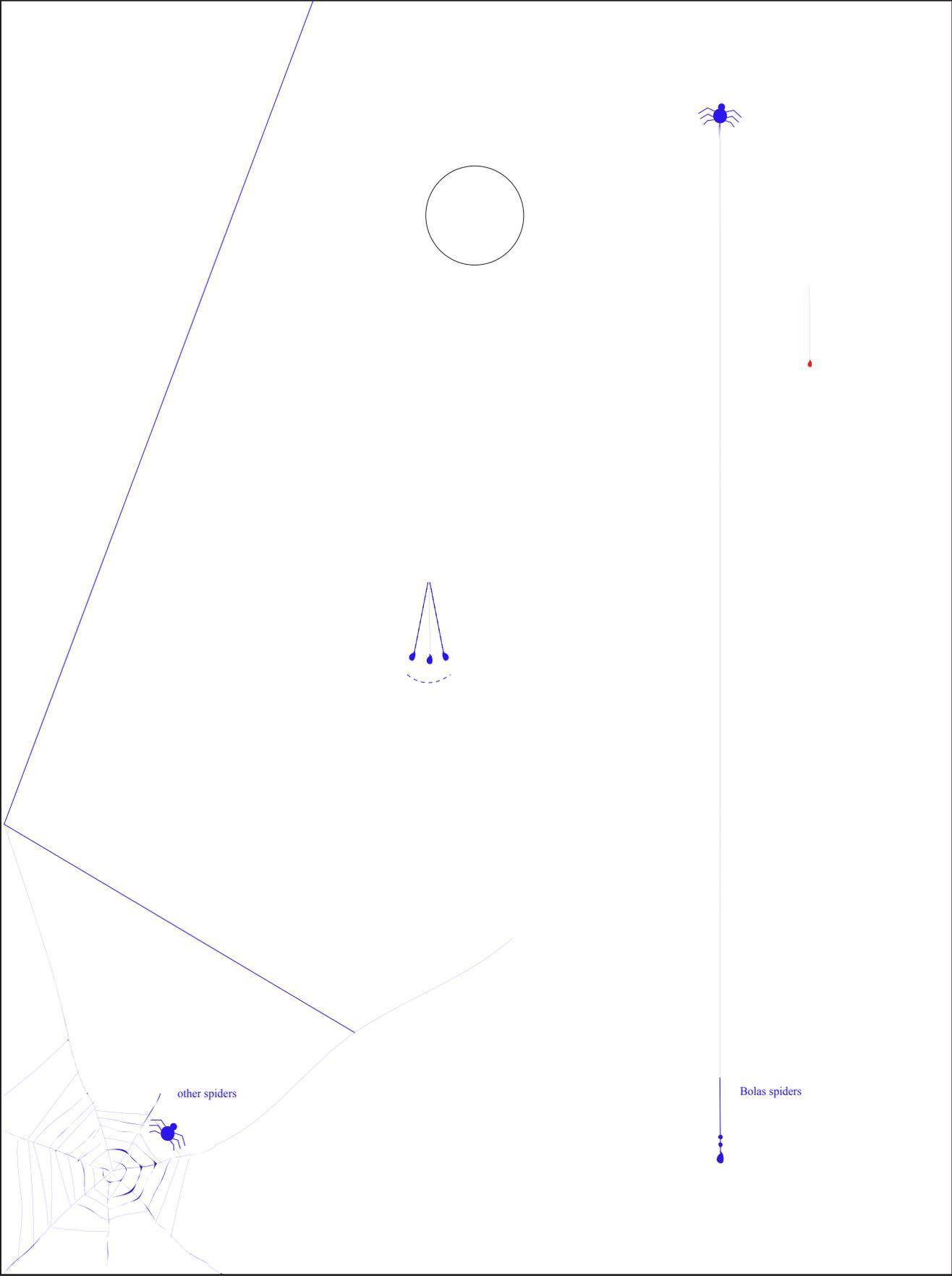
Margin

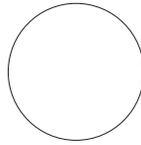
'Spaces of abnormal'
chapter



o



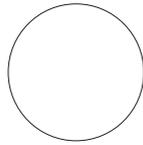




This is for 'Bolas'.

As stated earlier, individuals follow norms. Those norms are an unseen grids that define normality in spatial realities. To out-grid those norms, maybe and on an abstract level, we have to learn from other species that are inhabiting grids too, metaphorically speaking. Humans and spiders both inhabit grids. We humans inhabit unseen social grids that rule the way we behave in spaces, spiders though, inhabit physical grids, what so called webs, mainly to hunt. So the analogy here is that; humans live in unseen grids and spiders live on grids too. But there is a very specific kind of spiders, they are called the '**Bolas spiders**'. They do not live on webs. 'The grid' is not essential for them to hunt and survive. Bolas spiders only use a linear string ended with a sticky bulb, that squirrels in the air to catch moths; their victim.

The message: Bolas spiders live without a grid. They are a marginal group out of the web grid. Out-grid and live with a bolas, is an inspirational abstraction to design. There are spatial examples that are margins, bizarre and out of the grid. Due to their formation, they allow twisted reality to generate.



Spatial examples that twisted behavioral norms - From normal to abnormal

There are two types of spatial environments regarding their effect on normative behaviors. Those two types are : physical and symbolic²³. Following are reflections on case studies as examples of physical and symbolic spatial environments. Those examples show how an alteration in form, function, character.. Etc, twists the reality of space.

- CASE STUDY NO.001
- TYPE: PHYSICAL ENVIRONMENT

Reversible destiny lofts,by Arakawa and Gins, completed 2005.

This example showcases the effect of the spatial formation in altering the human's behavior and awareness towards its immediate environment. The Reversible Destiny Foundation is an artists-architects-poets group formed by Madeline Gins and Shusaku Arakawa. The Foundation's work is different projects that concerned the body, specific and non-specific relations to its surroundings. Based on a method of Arakawa, 1979, they write "we hope future generations find our humor useful for the models of thought and other escape routes they shall construct." Arakawa and Gins believed that changes in spatial formations would lead to changes in human behavior. Consequently, they constructed environments that challenge the body and strengthens the 'immune system' as a way to "reverse our destinies." Arakawa and Gins wish for visitors to explore their sites like children and to reorient perceptions and discover the unlimited possibilities of the body. The reversible destiny loft is not a normal loft, it is designed as a landscape, not strictly regulated, it challenged the body to strengthen and explore as a kid. Their design challenged the behavioral norms. It is based on unlearning behavioral patterns, constructing landscapes that are 'different' that the ones we know, allowing its inhabitants to move and interact differently. Their alteration of what the form of a house should be, resulted in a whole new reality of a

²³ Symbolic refers to entertainment and media. Images of scenery in the performative environments or media can change people's perceptions about social spatial realities and create "pictures in our heads" about the prevalence of behaviors, rituals, and customs.

²⁴ https://en.wikipedia.org/wiki/Reversible_destiny

²⁵ <http://www.reversibledestiny.org/>

- CASE STUDY NO.002
- TYPE: PHYSICAL ENVIRONMENT

Kabuki theatre, Japan 1603 - today.

The Japanese dance and theater art of kabuki, is derived from the word '**kabuku**', meaning '**bizarre**' or '**out of the ordinary**'²⁶. It started with a shrine maiden called Izumo no Okuni. Izmo used the dry city river, Kamo, as a stage to perform unusual dances for passersby, who found it both entertaining and mesmerizing²⁷. The Kabuki theatre has evolved extensively since its inception. It has undergone so many phases, changes, and thoughts. What is interesting for my topic, though, is how it started. Here are some points to highlight:

- Izmo started performing in the dry bed of Kamo river, she changed the 'use' of such space. It was a shock for passersby -the audience- to see such an image in the city²⁸.
- This form of performance, focused on 'everyday life' rather than folktales²⁹.
- It was one of the first moments in the city where performance was directed to normal people rather than the elite³⁰.
- In later stages of Kabuki, actresses were replaced by men actors. Men used to get dressed like women and put makeup on. This is an example of how a space -the stage- allowed a breakout of the morals; the moral of allowing women to act and men to put make up.
- The spatial design of the Kabuki theater is unique. It has urban elements such as pathways, that are positioned between the audience. They allow charters to move and pop-up as a surprise.

At the beginning of the Kabuki, the spatial form did not change , but an alteration in the social behavior in space occurred. The dry bed of the river has always been seen as a dry river, but the moment Izmo performed differently in such space, the whole meaning of the river changed.

- CASE STUDY NO.003
- TYPE: SYMBOLIC ENVIRONMENT

Triadisches Ballett, by Oskar Schlemmer³¹1922.

The Triadisches Ballett, is a formative performance in a fictional environment. It is performed as an avant-garde artistic ballet dance, using puppet-like performers, conceiving the human body as an artistic medium, forming the spatial dimensions around, expressed as grids and geometrical

²⁶ Kabuki <https://en.wikipedia.org/wiki/Kabuki> Education, 80, 16-29.

²⁷ <https://www.youtube.com/watch?v=oidE2SSDczw>

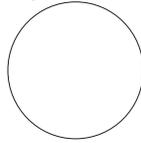
²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ https://en.wikipedia.org/wiki/Oskar_Schlemmer

shapes. An interesting aspect of this work, is the fact that the theatrical configuration of the human body, is the factor drawing the abstract space around; where the form key of design is applied on the human body, instead of the space itself, and the space around remains abstract. The way the geometrical body moves and behaves is the notion defining the space around. The body of the characters is translated into geometrical forms, creating puppet like humans. This new formation of the body, imposed new ways of moving and acting in space; it generated new behavioral patterns. Some parts of the film show a very obvious and abstract interaction between the physical space -shown as a 'grid'- and the human body.



- CASE STUDY NO.004
- TYPE: SYMBOLIC ENVIRONMENT

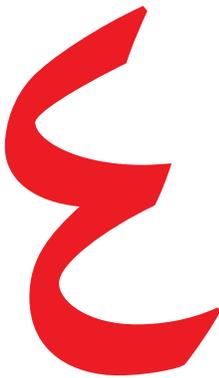
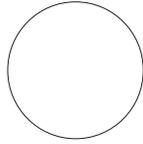
Reveries, Bart Hess³² 2019.

This is an example of a spatial environment operating as a catalyst for imagination. Reveries is an alternative reality of fantasy worlds, experienced using a virtual reality headset, where a forest-like landscape is modified³³, proposing a new spatial reality of the forest, where fictional characters are built, with a specific style of fashion. The use of photography, video, visual arts, animation and textiles is vital here. Hess created natural landscapes based on utopian forms, where everything seemed to be wiggly. the landscape did not follow any straight lines. There were no presence of artificial architectural elements, the landscape taking abnormal forms was the architecture itself; where the ground would go in circles, or the ground would be mirrored on top and bottom, instead of having a sky and a ground. The narration of the film was inviting the viewer to question our daily lives. Exaggerating with the 'known normal' here, was a key tool to create an abnormal landscape.

³² <http://barthess.nl/biography.html>

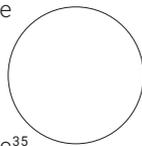
³³ <https://www.ddw.nl/en/programme/2052/reveries-by-bart-hess>

Experimentations



Theatrical concepts used as spatial experimentation parameters.

Theatre is a generic term for the performances of a real or audience in a specific space³⁴. theatres and they have evolved format. Some styles of theatres modernism, realism, puppetry..etc³⁵.



performing arts that involve imagined event before an audience. There are so many styles of a lot in terms of style and are: absurdism, expressionism,

Each kind of theatre has its own concepts. Some of the theatre's concepts in general are: acting, curtain call, drama therapy, everyman³⁶, costume, theatrical constraints, theatrical scenery, spectacle³⁷, stage..etc³⁸. The concept of the stage has different styles too; opera house, black box, stage in a round..etc³⁹. A theatre as an essence performs an imaginary object, event, space, meaning..etc, blurring the line between real and imaginary but still connected in a way with the real. Theatre as a term offers a twist in a reality perceived by an audience. Theatre would be formatted around a character or prop that anyone could feel connected to; what is called 'everyman'.

On the basis of the mentioned before, theatres are immense worlds. For me, I see the essence of theatre in so many modern spatial examples that did not exist before; such as social media, where the person put him or herself out there -in the virtual world- is perceived by an audience (other people using social). Other spatial examples that proposes an alteration in lived realities through performance are queer ballrooms, where performance, sound, light, costum, fictional characters, alter egos, narration, dance..etc, offer a 'reality out of the norm'.

Thus, for my research, I am using fundamental principles of theatre as tools, to observe and analyze spatial realities. I am not creating a theatre in my work, I am only using it as a metaphor to bring reality into another understanding. Also I am using the performative nature of theatre with an aim to blue the line between what is real and what is imaginary or fictional. To observe spaces with a theatrical eye, some theatre concepts are translated. The following example has an analogy with some theatrical concepts as: curtain call, watching audience, alerting sounds for the start of the show, stage...

An example of observing spaces using theatrical concepts: Opening canal bridge in the city of Amsterdam. It is important to note that this is only an example of analogies between theatrical concepts and dynamics in spaces, where:

- First:** you hear the sound 'toot toot toot' alerting that the bridge is going to open, allowing big boats to pass the canal.
- **Second:** the metallic red and white bars go down, preventing cars and bikes from passing on the bridge. Analogy with the curtain call concept in

³⁴ https://en.wikipedia.org/wiki/Outline_of_theatre

³⁵ Ibid.

³⁶ The concept of the universal person that everyone from the audience can relate to.

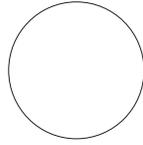
³⁷ What the audience experiences.

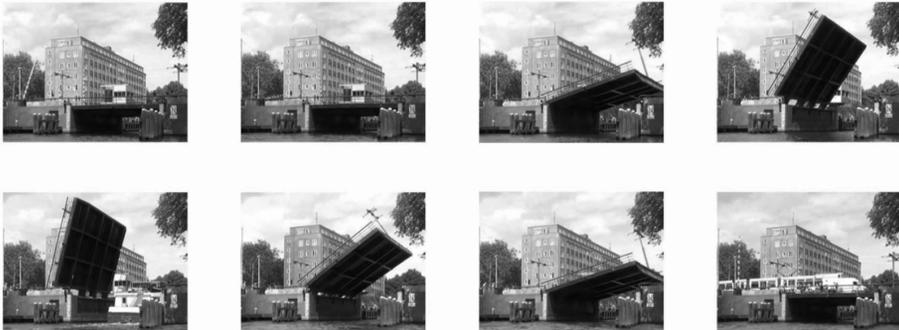
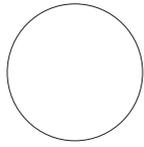
³⁸ https://en.wikipedia.org/wiki/Outline_of_theatre

³⁹ Ibid.

theatres, that indicates that the show is going to start.

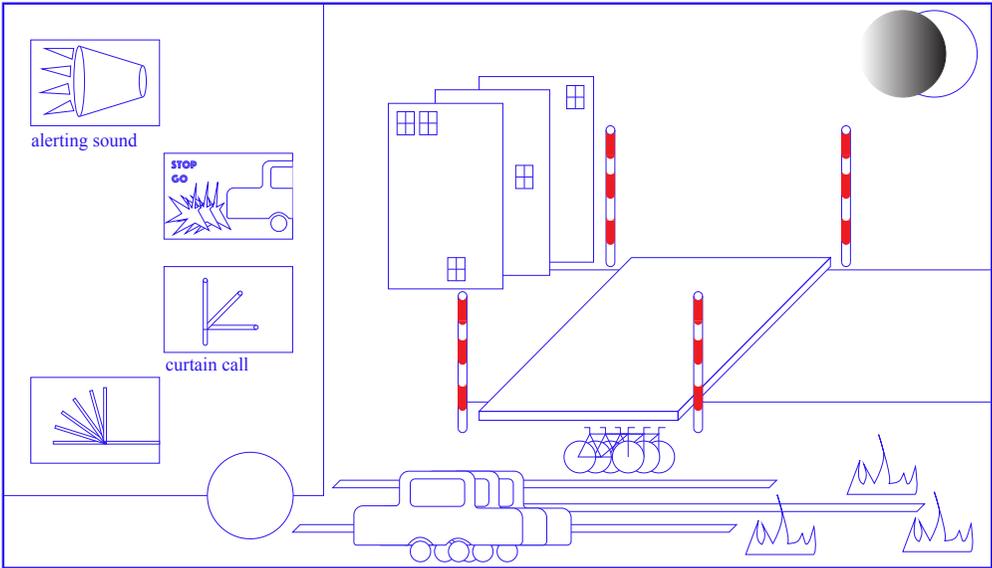
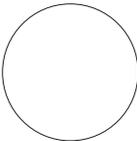
- **Third:** after the bridge opens and the bars go down, all cars and bikers have to stop. Becoming part of a watching audience, Without them choosing to. Analogy with the 'audience concept' in theatre.



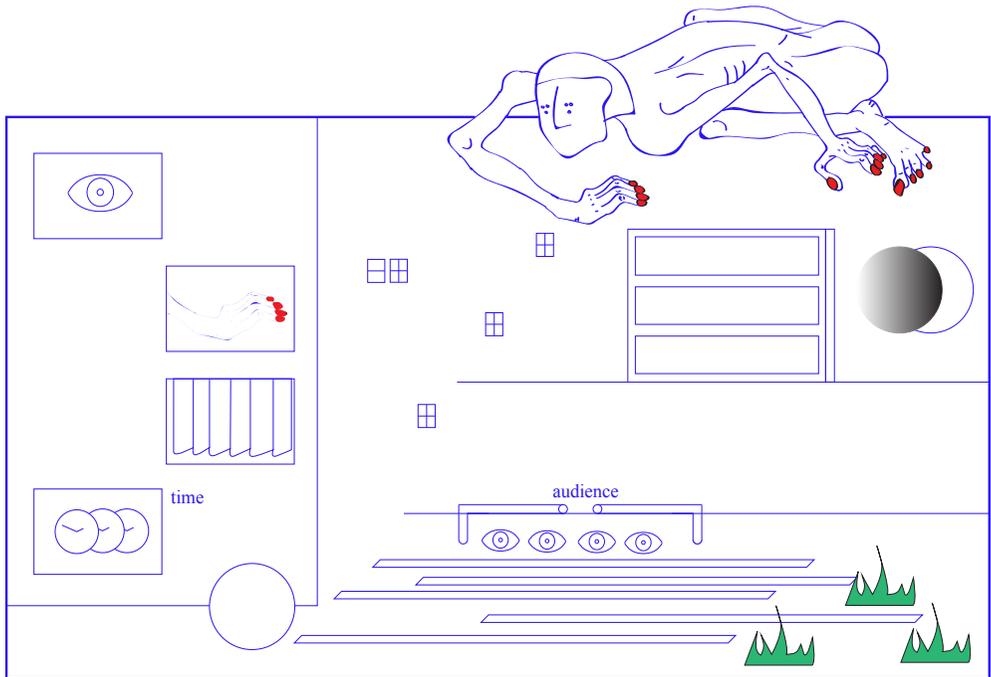
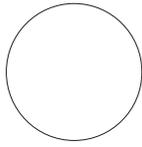


Opening canal bridge in Amsterdam

Following are illustrations visualizing such theatrical concepts.



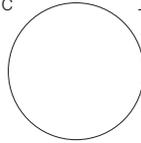
Before the bridge opens



When the bridge opens

Expressionism style of theatre.

+ Expressionism is anti-realistic in seeing appearance as distorted, where the outward appearance on stage can be distorted to portray an internal truth⁴⁰. Expressionism is also deeply connected with Dadaism⁴¹ ⁴².



+ An Expressionist wishes, above all, to express himself⁴³. An expressionist rejects immediate perception and builds on more complex psychic structures, impressions and mental images that pass through people's soul as through a filter which rids them of all substantial accretions to produce their clear essence⁴⁴.

+ Why choose the concept of a theatre as a metaphor to observe, analyse and design spatial realities ?

Because theaters are the imaginative concepts to blur the line between reality and fiction. They have the ability to hypnotise their audience. By borrowing the outline of a theatre and applying it to a real space, people would become the audience or the potential audience, they would share the auditorium just like they share the space, in their differences, class, gender and race. Because tensions, secrets, fear are also what form, amplify and uncover in both the space and the stage. Because theatres reflect life in cities and its spaces, that is already reflected in you. The space can trap you, nurture you, teach you, speak to you, as what the theater emerges and thrives on. During extreme times of tension, social change, political transformation, theatrical spatial formats has engaged with those changes. When we can understand how theatre has changed we can understand how spaces in cities have changed and how lives as a consequence has changed.

On basis of all what has been elaborated before in this chapter, I have done the following tests/experiments:

Experiment no.002

RUSH HOUR EXPERIMENT

+ Where? In a transversal space: Amsterdam Central station.

⁴⁰ https://en.wikipedia.org/wiki/Outline_of_theatre

⁴¹ Dada movement consisted of artists who rejected the logic, reason, and aestheticism of modern capitalist society, instead expressing nonsense and irrationality. They expressed their rejection of that ideology in artistic expression that appeared to reject logic and embrace chaos and irrationality. Dada rejected reason and logic, prizing nonsense, irrationality and intuition. a rejection of the prevailing standards in art through anti-art cultural works. Neo-Dada also was a movement with audio, visual and literary manifestations that had similarities in method or intent with earlier Dada artwork. It sought to close the gap between art and daily life, and was a combination of playfulness and appropriation. My topic has a connection with the Dadaism movement, in terms of rejection reason and notions of modern capitalist society.

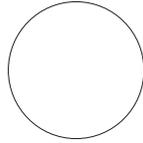
⁴² <https://en.wikipedia.org/wiki/Expressionism#Cinema>

⁴³ Ibid.

⁴⁴ Ibid.

+ The main aim?

- To test with what is normal and what is not normal to do in the station. In other words, trying to act on the margin⁴⁵.



- To test and identify spatial tools/concepts essential to twist the function of such space.

- To act as a counter of rushed lives that we inhabit, by proposing a shilled slow dynamics- a dinner- during the rush hour at the station.

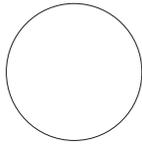
- To create a contrast between what is rushed and done slowly in terms of behavior.



+ Nature of the experiment?
Factual.

I chose Amsterdam Central station, as a location for my spatial experiment, because a station is a transversal space, it resembles a 'rush space' during the rush hour, also the value of time is an important dynamic of the space. Normally people would walk quickly either to get a train, a bus, or to rush to their homes or work.. Etc.

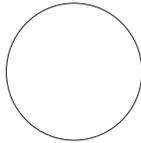
⁴⁵ By the margin here I mean; being out of the standard, as having dinner at a pepron is



Unrushed diners



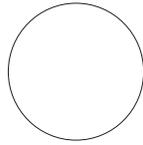
This is the report of the experiment:

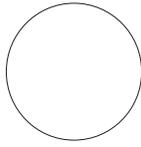


Experiment:	001
Date:	19.12.2019
Location :	Amsterdam central station, peroon 7b and 2a.
Time :	Rush hour, 17:00 till 18:30.
Protagonists :	Two girls, one is 27 years old and the other is 23 years old.They are dressed for a dinner night out.
Audience :	Travelers to Amsterdam central station.
camera women:	Me
The set:	A table with a white cover, two small chairs, on the table there was two dishes and two glasses, also a candel.
Report :	<p>The two girls had dinner, they seemed to be super relaxed and having fun. They noted that they didn't really pay attention to what was happening around them. For the dinner, first, they had noodles with a drink, then a sandwich, lastly a cookie.</p> <p>People walking on the perron, going on and off the train mostly acted friendly. Many people were smiling, when they saw the two girls dinning. Many people also took pictures and videos of the two dining girls. Some came closer and asked them "What kind of thing is this?"</p> <p>"Is this an art thing?"</p> <p>and some made jokes as:</p> <p>"Where is the table I reserved ?" or they would say 'eet smakelijk'.</p> <p>Children had an interesting reaction to this scene. One was looking under the table, where the two protagonists were dinning, as if he was searching for any clue about what kind of thing is this. Two other kids came closer and stood behind a coloumn and kept staring so curiously.</p> <p>At the end three police members -a man and two women- came to me asking what am I doing. I told them that its for an art school project. They said that it is not allowed by law to do such a thing in the station without a permission from the NS office there, otherwise there would be a fine, but for this time, they will let me go without a fine. They were talking in a nice way.</p>

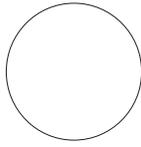
Reflection: as mentioned earlier, I am analysing and observing the spatial sets of the experiments using theatrical concepts. In this experiment they are:

- Spatial density
- Sound
- Light
- Props
- Character
- Movement



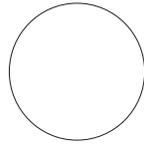


The following are drawings analysing the spatial scene of this experiment. Each one of the previous elements is analysed in a separate layer and is expressed in a graphic language.

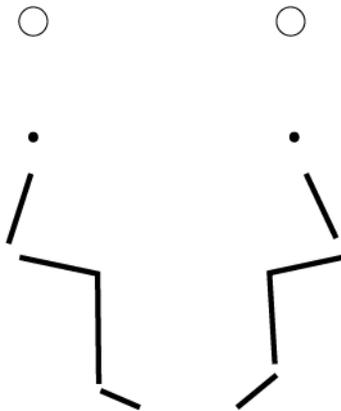


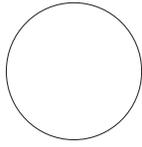
Spatial density



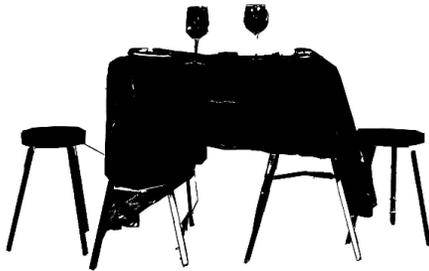


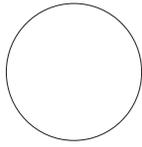
Unrushed protagonists



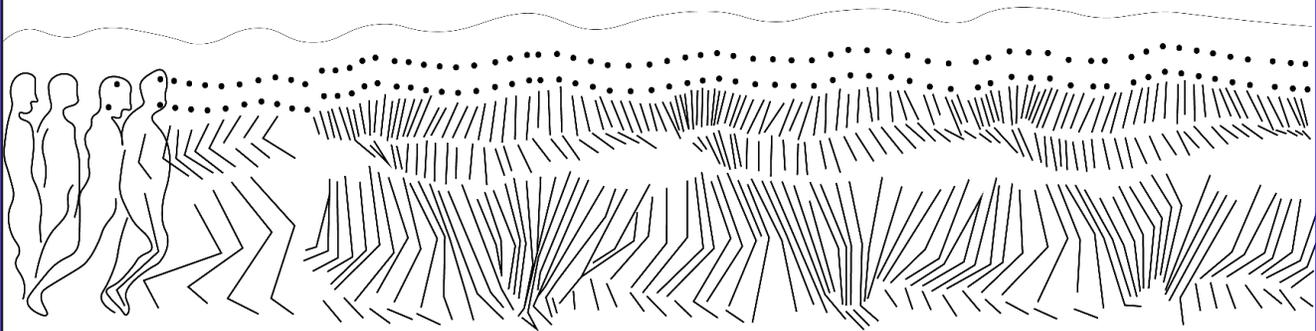


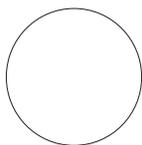
Props



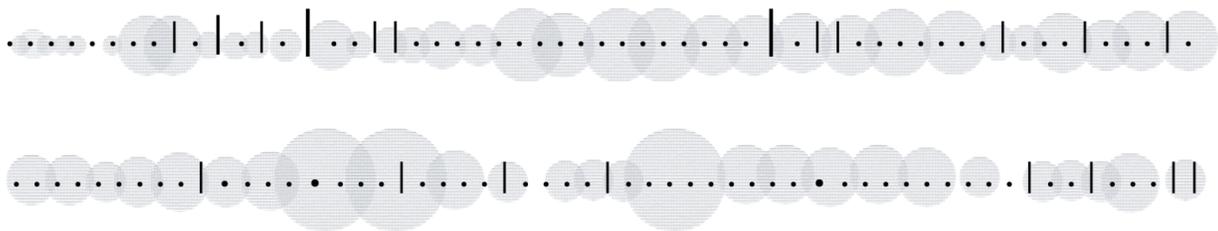


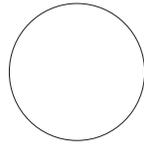
Rushed audiences



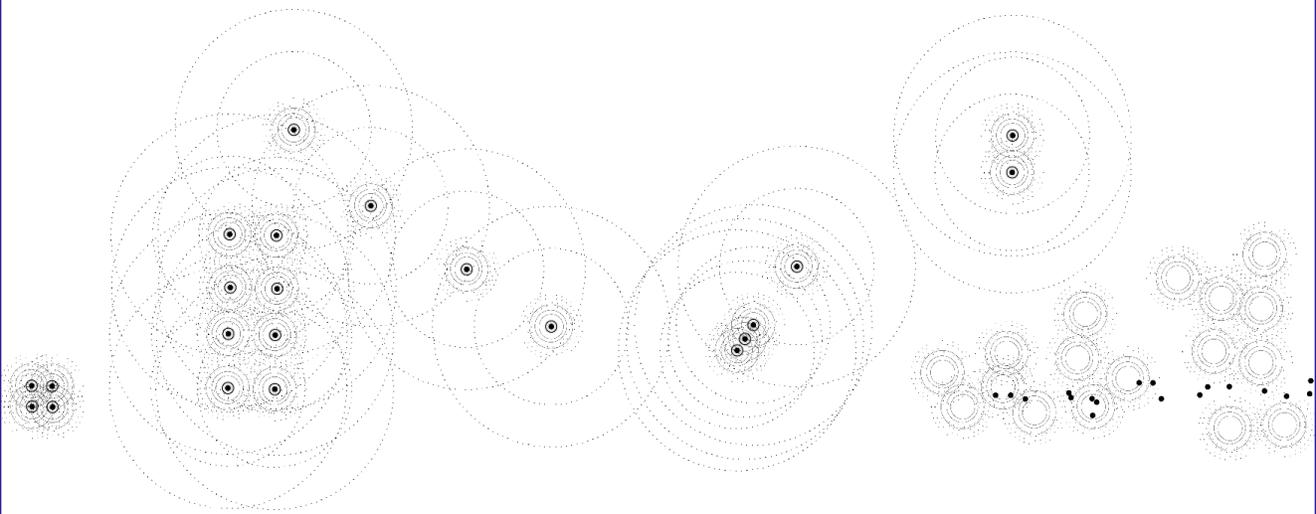


Sound for one minute



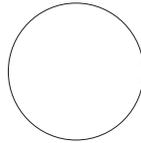


Light

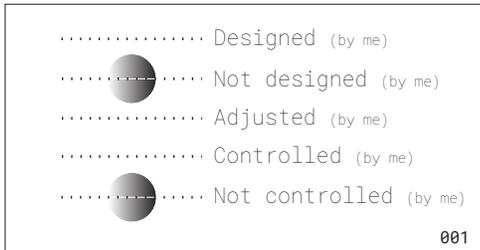


The previous drawings showcased each element of the set separately. The following graph identifies each element of them whether it is:

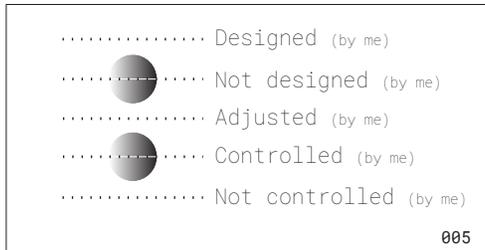
- Designed
- Not designed
- Adjusted
- Controlled
- Not controlled.



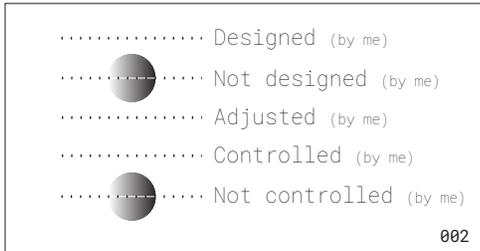
Spatial density



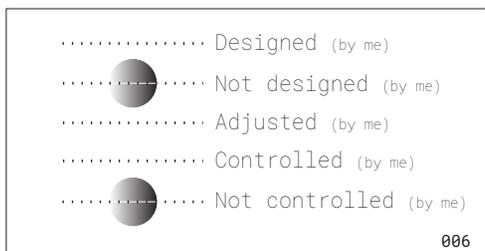
Props



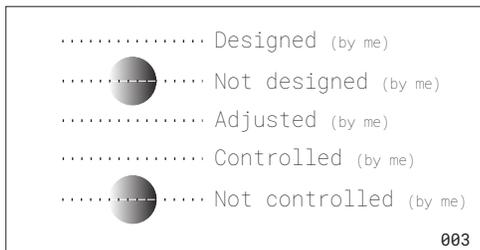
Light



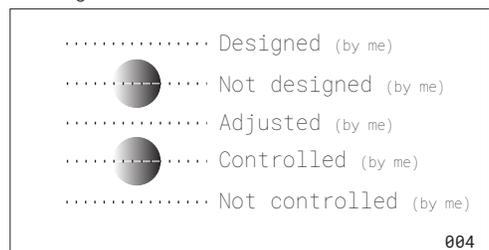
Sound



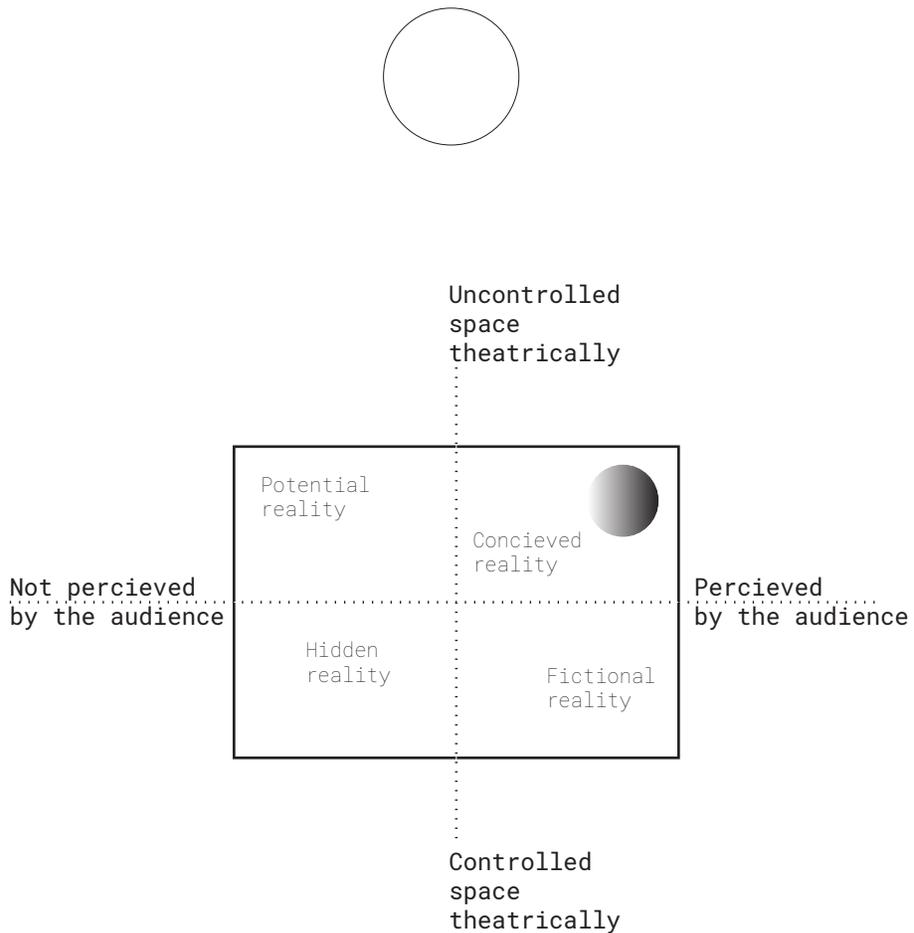
Audience speed



Protagonists stilness



This analysis helped me identify the effect of each one of the set elements in creating a spatial reality. Most of the elements are uncontrolled in this experiment, they are not designed or extremely put out of place. So the scenery of the two girls dining stayed 'normal' as an image. But was perceived by the audience as an **obscure**.

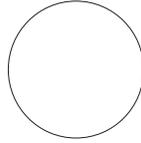


This analysis helped me identify the effect of each one of the set elements in creating a spatial reality. Most of the elements are uncontrolled in this experiment, they are not designed or extremely put out of place. So the scenery of the two girls dining stayed 'normal' as an image. But was perceived by the audience as an **obscure**.

Experiment no.003

Marginal builder experiment

+ Where? In a temporary spatial building, The Hague.



structure; scaffolding, at KABK

+ The main aim?

- To twist the reality of the builder as a profession. During the day the builder is productive. Functionality is the main engine of his existence in the scaffolding structure, but during the night -in the reality that I created of the builder- the builder becomes dysfunctional and works with dysfunctional tools. Those tools are treated as props.

- To test and identify spatial tools/concepts essential to twist the function of such temporary spatial structures.

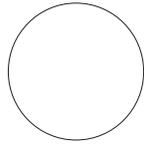
- To create a contrast between what happens between day and night.

+ Nature of the experiment? fictitious.

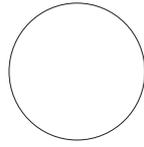
+ Agenda of the character:

At the KABK building, the academy's space has several scaffoldings in different spots, placed for restoration, painting works..etc. Those temporary building structures are everywhere in school and their reality is only defined by their functionality. It seems that they are there is space only to fix the physical image of KABK. The normal builders work on this image, to have the surface well appointed and restored.. Though the dysfunctional builder during the night, is dysfunctional, he works with dysfunctional tools, not to maintain the schools image, but to perform in the structure.

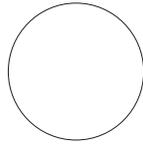




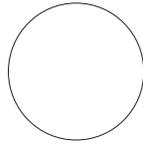
003



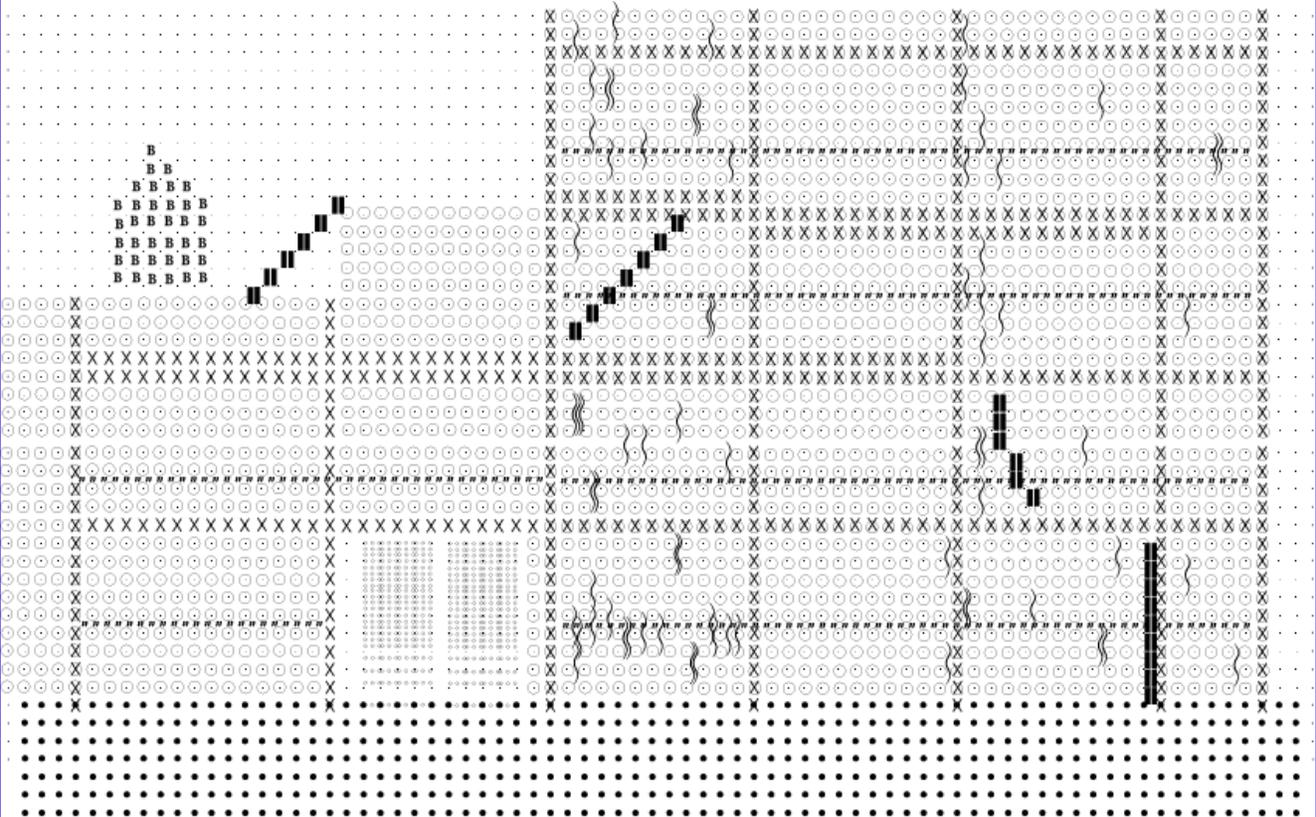
Marginal builder's dysfunctional tools

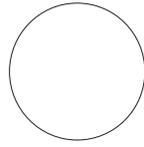


The following are drawings analysing the spatial scene of this experiment.
Each element of the scenery is translated graphically in a separate layer.

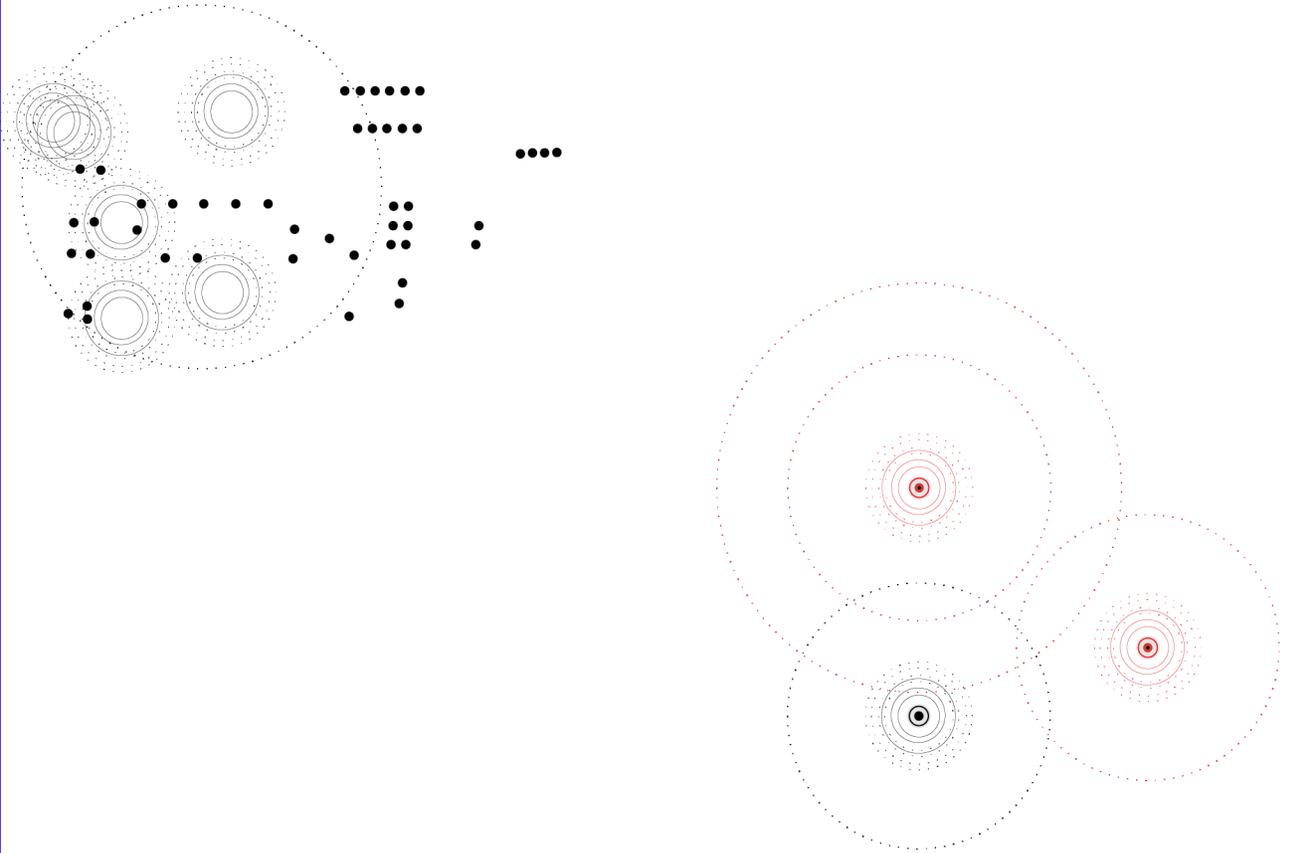


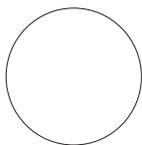
Spatial density





Light



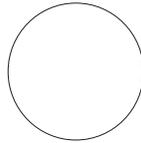


Sound of one of the dysfunctional tools; the screws

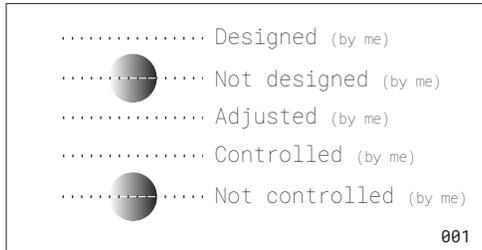


The following graph identifies each parameter, whether it is:

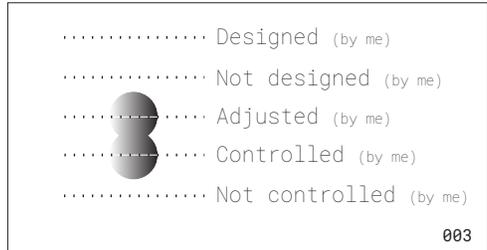
- Designed
- Not designed
- Adjusted
- Controlled
- Not controlled.



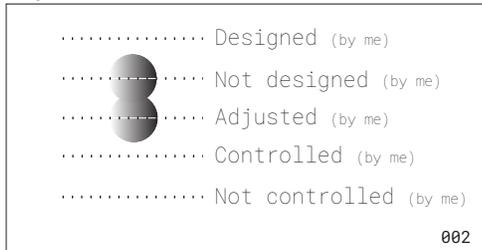
Spatial density



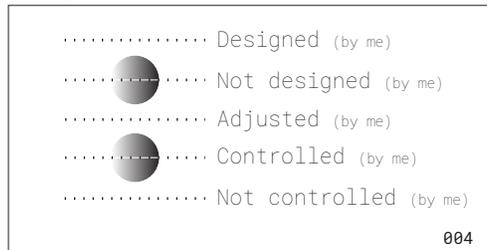
Props

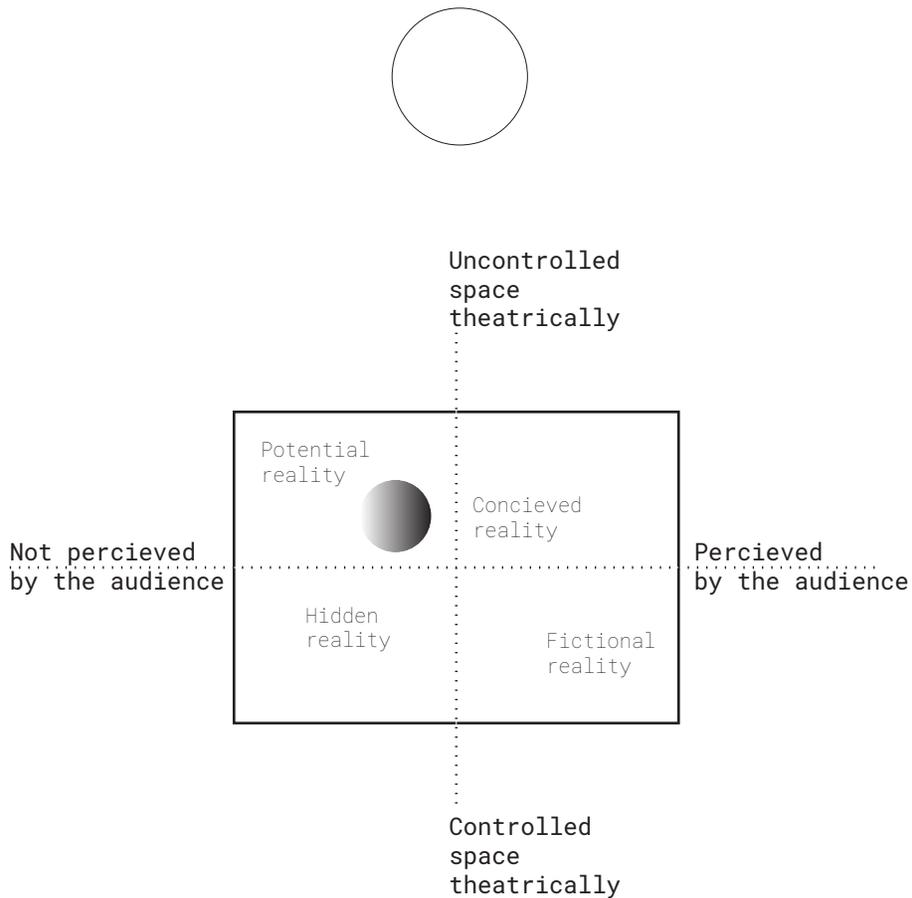


Light



Sound



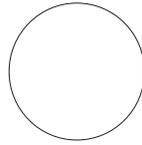


This experiment had more controlled elements than the previous experiment at Amsterdam Central station. The more I controlled the spatial elements, where '**deception**' and '**imagination**' are key factors in the control, the more the reality leaned to be twisted into a fictional one. In this experiment I had more control on the light, props, sound and detailed more the agenda of my protagonist. Deception or introducing false news of what should be happening or how the character should behave, lets say, is an important element in the storyline here.

TEST NO.004

How to print on your own skin?

As a small tryout for deception. this concept, also at the KABK the printing shop. The printing deadlines, a long waiting line waiting in line, the person next to a stand with all kinds of informative brochures, teaching students on how to use printers. For instance, you would find a brochure: 'How to print on your own paper'. So I made another deceptive one: 'How to print on your own skin'(As shown in the picture). Obviously it is exaggerated, but the goal here is only to test. I designed everything in the brochure exactly the same as the KABK original one is, but Adding false information about how to act.



I tested on a smaller scale building and specifically at shop has, especially before in front of the printer. While waiting would be standing next to a stand with all kinds of informative brochures, teaching students on how to use printers. For instance, you would find a brochure: 'How to print on your own paper'. So I made another deceptive one: 'How to print on your own skin'(As shown in the picture). Obviously it is exaggerated, but the goal here is only to test. I designed everything in the brochure exactly the same as the KABK original one is, but Adding false information about how to act.



Printing in general is pretty easy.

GENERAL

1: Open your file in an appropriate program to print from (e.g. Photoshop, Indesign, Acrobat, etc.)
Do NOT print from Preview or the web-browser, as this tends to be problematic.

2: **Go to File** in the top bar, drop down to **Print** and click on it.

3: In the newly opened window you can adjust some of the settings. The specifics are different when printing from different programs. In general, go to **Page Setup** and select the size of the paper that you want to print on and the printer that you want to use. Then hit Print.

4: Wait for a few seconds until a small window with a green circle pops up. Enter your student number here.

5: Take your student card to the printer and put it on top / above the printer screen. Select the printer you want to print and the printer will print your file.

Printing in general is pretty easy

GENERAL

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3: In the newly opened window you can adjust some of the settings, the specifics are different when printing from different programs. In general, go to **Page Setup** and select the size of the paper that you want to print on and the printer that you want to use. Then hit Print.

4: Wait for a few seconds until a small window with a green circle pops up. Enter your student number here.

5: Take your student card to the printer and put it on top / above the lower screen. Select the file(s) that you want to print and press "Print". The printer will now print your file(s).

PRINTING ON OWN PAPER

To print from your own paper, send your file as described in the previous paragraph to the color printer.
At the printer:

1: Open the appropriate tray (tray 6 for A4, tray 2 for A3), put your paper in and close it.

2: On the screen of the printer, press "change settings" and change them to match the paper you put in: what color is the paper, what weight, is it coated or uncoated? Transparent sheets are called "film". Press confirm twice.

3: Now pay with your card as you normally would and your file will be printed.

You can also follow the work flow chart next to the printer screen.

When printing in general, want the size of the printed image to be printed on a bigger size than the workshop people to be printed on should be made up in the desired size already before you hand it off to us, or when you send it to the printer.

An easy way of changing the size of the image in your file is with photoshop. To do this:

1: Open your file in photoshop by dragging it to the photoshop icon.

2: Go to **Image** in the top bar, drop down to **Image Size** and click on it. This opens up a window in which you can adjust some settings regarding the size of your image. Make sure the link-chain icon is selected, so that when you change one of the sizes, the other will also change relative to that side.

Usually, this will do. Keep in mind which kind of units the length is measured with. Points are different from millimeters.



'How to print on your own paper' KABK instruction brochure

PRINTING ON YOUR OWN SKIN

To print on your own skin, send your files as described in the previous paragraph to the color printer.
At the printer:

1: Open the appropriate tray (tray 6 for A4, tray 2 for A3).

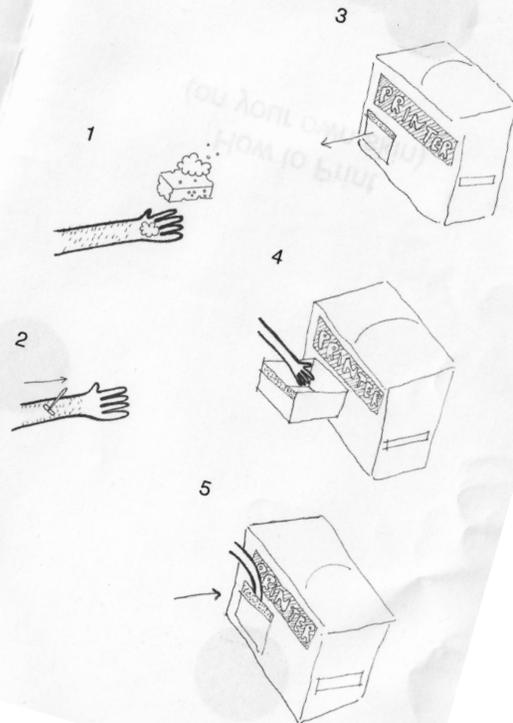
2: Make sure that your skin is clean and scrubbed, dirt is not favorable.

3: Shave the hair growing on your own skin, using a razor.

4: Shove your hand into the appropriate tray, then close it.

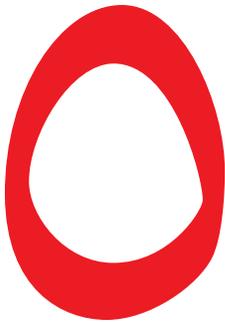
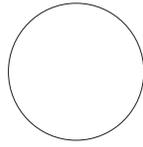
5: On the screen of the printer, press "change settings" and change them to match your own skin: what color is the skin? what weight? is it oily or not oily? Press confirm twice.

6: Now pay with your card as you normally would and your file will be printed.

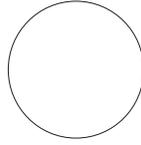


'How to print on your own skin' MY instruction brochure

Conclusion



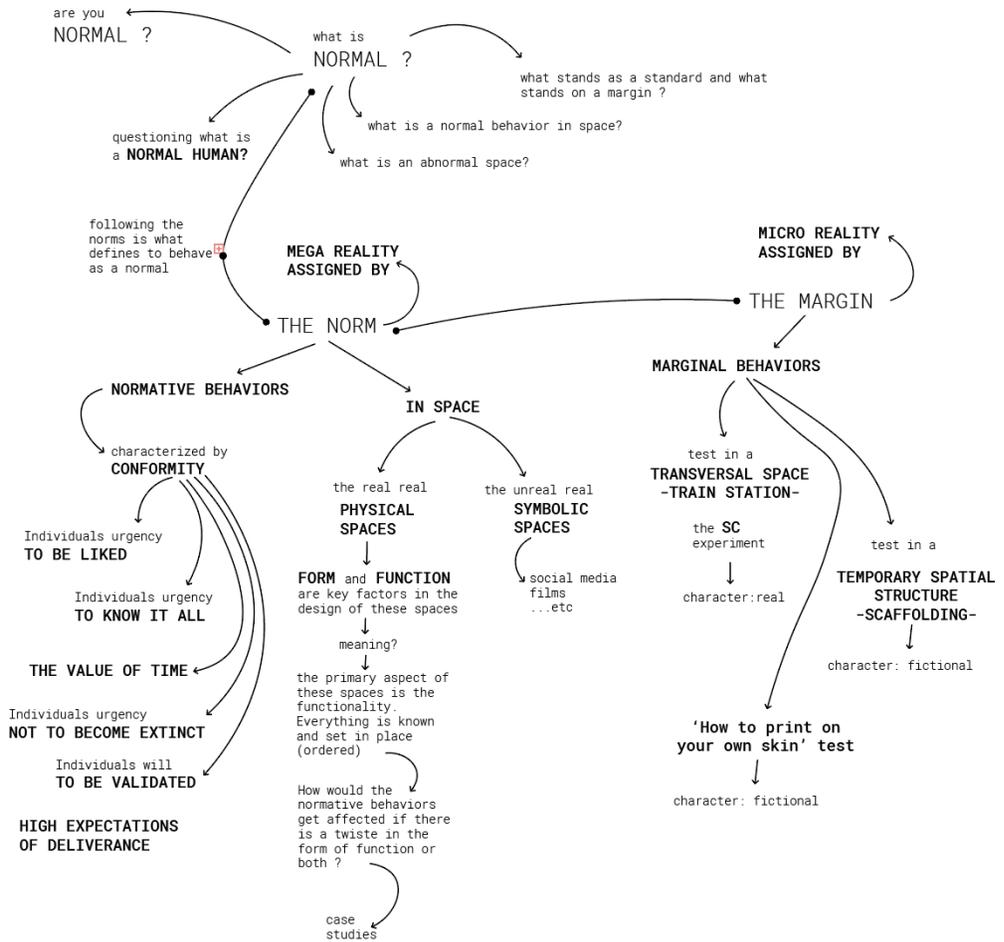
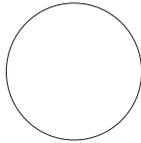
This is an overview.



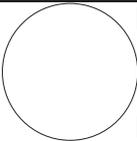
To summarize all that is researched :

Human's understanding of 'normal' is understood as standard, expected, etc. Norms define what is normal and what is considered as not normal. They are unwritten rules that form a grid on how a human should behave in a specific space and at a specific time. Main types of Norms are: folkways, mores, taboos and laws, but as elaborated previously; other notions in my opinion, are normative notion too, such as the urgency to be like and the urgency to know it all, that succumb to social cohesion. And those urgencies are in service of capitalist notions.

Space itself also has design dynamics that allow humans to live in a normal, standard, given and known reality. Two primary design dynamics are the form and the function of a space. Function is the dominant impulse to design in our generic spatial realities. An alteration in form or and function in space and the use of theatrical concepts - as shown in case studies in chapter 8 - can blur the line between what is real and what is imaginary; as such a new type of normal reality can arise.



[REDACTED]



[REDACTED]

[REDACTED]

[REDACTED]

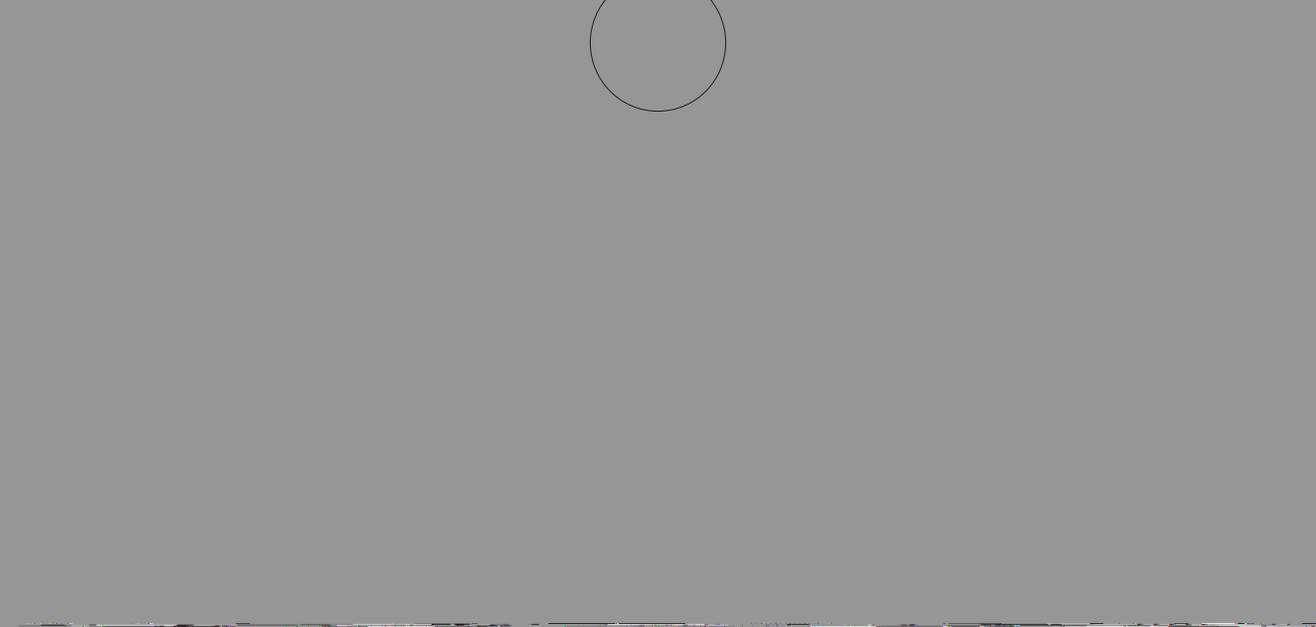
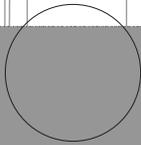
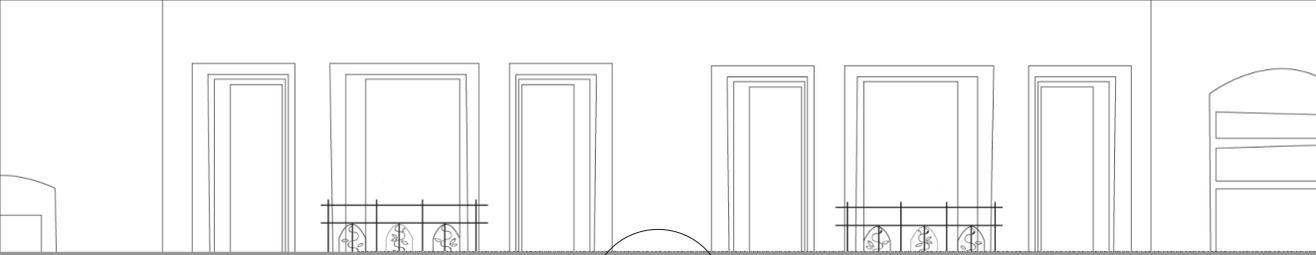
This is for 'Bende Bende'.

'Bende Bende', is the name of a shop located behind the street where I live. I live in the Spaarndammer neighborhood in Amsterdam. The Spaarndammer neighborhood seems with **nothing special** about it. 'Bende' -the name of the shop- is a Dutch word meaning in English **'mess'**. The meaning 'mess' is kinda relevant for the way the shop looks. It is super messy, with piles and piles of stuff accumulating on top of each other. Even the name 'Bende' is doubled on the signage; 'Bende Bende', as if the shop by its meaning stands for a 'double mess'. Another meaning of the Dutch word 'Bende' is **'gang'** in English. Though the shop does not have any kind of an edgy style or so, referring to a 'gang'. On the contrary, it feels like it was stuck in **time**, frozen and detached from its immediate time and **space scope**. I never saw anyone ever coming into this shop, neither coming out. But on a **rushed day**, I needed to buy duct tape. This shop popped up as the first option to check, since it is the closest to my place and the shop window -extremely dusty and chaotic- showcased all kinds of **'things'**. All kinds of 'things' you can imagine, all kinds of knick knacks. Anyway I thought maybe I could find duct tape so I went inside passing through an enormous pile of 'things' all around. Though, it is not those things that struck my attention. It is the smell, it killed me! It was so awful. As if this shop never opened its doors for ages. The smell of time and stillness was all over the place. The shop was kinda **dark** too, dim **lighting** dominated the vision, where dusty particles were flying and dancing all up in the air. After digesting the traumatic smell, an old lady appeared at the end of the shop. The way she looked was **epic!** such a **character!** She had her messy blond hair up. Styled as big puffy waves, around fifteen centimeters high. Excessive **make up** was all over this woman's face. Her make up was over the top like a drag queen make up, with all sorts of colors. Green cat eye-shadow, red lipstick and arched eyebrows. She moved so **slowly**. She looked like a character coming out of a movie. She was far from being real.

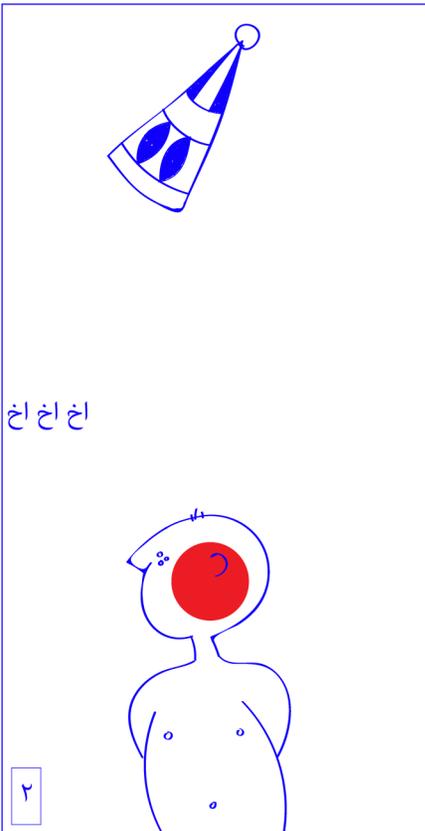
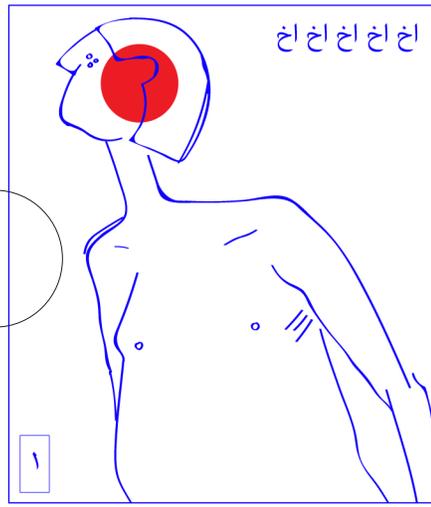
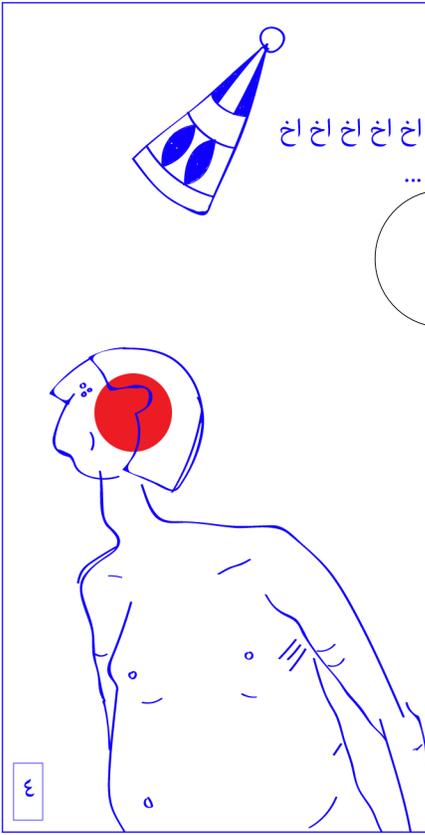
I asked her whether she had duct tape or not, and after all what I had to observe and digest in this shop, she said no. No, She doesn't have any duct tape. For me, it was such a disappointment. Loads of things filled the shop, yet she did not have what I wanted to **consume**. Though this shop consumed my thoughts later. It got me to realize that this shop as an abstraction does stand on the **margin**. In a long street; the Spaarndammer street. Many shops are open, all kinds of shops. Each with its specific function and use; a falafel shop, a pharmacy, a supermarket, a turkish shop, a retail shop..etc and then there is 'Bende Bende'. This 'double mess' stands on the margin, where no one really comes close to. Where it seems that it serves for **nothing but everything** at the same time. It resembles what is out of the grid; a margin in the scope of normal shops. Even the women inside of the shop, seemed to be far from being real. This made her a **marginal character** in daily life. Things, places, characters..etc that are far from being real stand on the margin. But this shop does resemble a 'margin' that is present in a 'normal' reality of a street. It is rare in modern times to find such a shop, to find a place for the margin in the normal... **How can I design the 'margin' as the 'new normal'?**



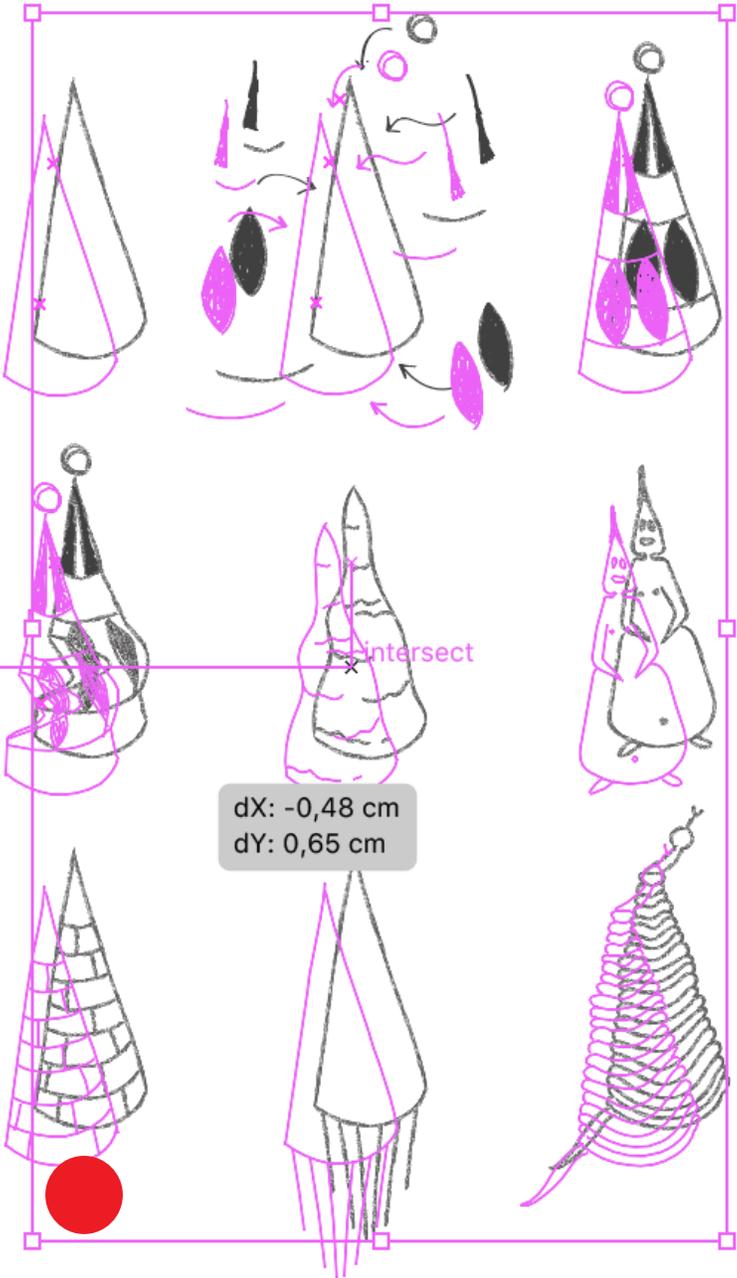
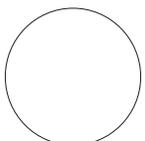
'Bende Bende' woman



نساب ناسيب
 سهتثقا تاثقتثاق
 تنانا اتا انتاث
 الي هتثق سته
 تاييسعذق
 ساثق اثقاعث
 نتاقتصل اق
 هاعق ثا عانا
 عناعاعلث
 شنتاتقاق عالغ
 عاثقالعقل
 عاعثاعقل الثع
 امقا ثع
 عاهتقام اهاق
 صهثاق عقف
 ... اتزرزررر



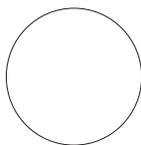
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dX: -0,48 cm
dY: 0,65 cm

003: An interview

I found it important not to look only into pressures. So I interviewed Jessica therapist -as she calls herself- a life psychologist. She works with her stuckness in their daily life and essence. Jessica uses 'spatial visualisation' as a method with her clients to imagine certain realities of theirs. The use of mental space as a therapeutic tool overcoming stuckness in daily life. spatial visualization is one of Versluijs therapy tools.



theory, regarding my research on social Versluijs. Versluijs is a spiritual coach and primarily a clients on overcoming their re-connecting them to their

Jessica: So when I work with men or entrepreneur clients..

Me: Hmm.. are they mostly men?

Jessica: I have a wave of men entrepreneur clients, but I also work with a client who is twenty-five, she is half student, half working.. A mother with three children.. Hmm eh.. so it is a mixture, but lately it is a lot of men. And these men find it scary to go to their emotions, so they control everything going in the mind, so with them, I ask questions that would bring them in connection back to their feelings, I would do a meditation with them, or I would ask them: 'oke! What do you notice in your body?' all these dimensions actually; the physical sensations, energy levels, the mental past.. So all these layers, I try to bring them in their consciousness.

Me: Statistics indicate that there are lots of people suffering from anxiety, stress disorders, pressures, burnouts or whatever.. And some related to pressures because of work and high expectations of deliverance, and living in a time of 'knowledge work'.. So I wanted to ask you; how many cases you deal with are caused by daily life pressures.

Jessica: Yes it is always connected to pressure in their daily life, but it goes back also to traumas and childhood upbringing held in the body, always zooming in and zooming out..

Later Jessica continues: The collective consciousness is rising, we started to get more awake, we start to realize more: 'ahhh what I was always doing is not working anymore, I need to change something', the younger people they already..

We got interrupted by the woman in the cafe serving coffee.

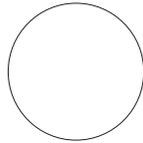
Jessica: 'Dank je wel'. Ja so, so, the pressure of daily life from society is making people realize that it is making life narrow, and we are not happy, we put too much pressure on ourselves, we think that society is doing this, we blame the job, we blame the outside world..

Me: Yah..

Jessica: But actually it is because we are afraid to look inside, and if we look inside, we will meet things we don't like, because, ehh, we put them back in a little box, and we don't want to

open this box anymore.

Me: Yah, so what you do is try to ask
box a bit?



questions that would open this little
box a bit?

Jessica: Yes!! But very gently !

Then later she continues: When you talk about unknown images of spaces, I have to think about when I visualize, my desires come up, and of course those images are spaces, but it is not realistic, for example.. I, I see myself hugging the earth... Me: Yah, so what you do is try to ask questions that would open this little box a bit?

Jessica: Yes!! But very gently !

Then later she continues: When you talk about unknown images of spaces, I have to think about when I visualize, my desires come up, and of course those images are spaces, but it is not realistic, for example.. I, I see myself hugging the earth...

Me: there should be spaces for dreaming in our life..

Jessica: Exactly, this kind of level, this dimension, means that we are free to create, and we need this, especially for people that are the whole time here, here in their heads.

And then she told me this little story

Jessica: Like for example, eehh, there is a big guy. He is very rational and when I go into his essence, lets say, he sees himself running around, through this green field, catching butterflies, and he feels ashamed for this image, he was also touched by it. He felt the sadness that he missed this little child in him.

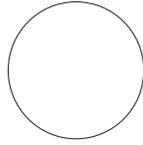
Me: Yah..

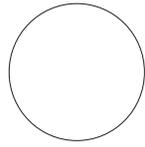
Jessica: now he has a small butterfly in his pocket every time he goes to work, to remind him that this small child is still playing..

REFLECTION: The interview with Versluijs highlighted the value of imagining, and spatial visualisation in particular in overcoming day to day life. And with spatial imagination, a person would move his or her consciousness to the unconsciousness. This is deeply connected to the Psychoanalytic theory. Also my talk with Versluijs hinted that, it is important sometimes to observe our immediate spatial environment as children. So here is a children's song: Children's song from Les Deux-Sevres

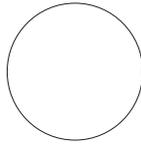
In Paris, there is a street;
in that street, there is a house;
in that house, there is a staircase;
on that staircase, there is a room;
in that room, there is a table;
on that table there is a cloth,

on that cloth, there is a cage;
in that cage, there is a nest;
in that nest, there is an egg;
in that egg, there is a bird.
The bird knocked the egg over;
the egg knocked the nest over;
the nest knocked the cage over;
the cage knocked the cloth over;
the cloth knocked the table over;
the table knocked the room over;
the room knocked the staircase over;
the staircase knocked the house over;
the house knocked the street over;
the street knocked the town of Paris over.





Literature



Books (main)

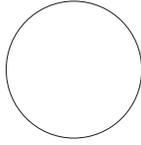
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- *120 Doors*, Pezo Von Ellrichshausen (2003),
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