

Graphical experiment to communicate spatial interaction

A methodological self-reflection journey on how we inhabit spaces and how spaces inhabit us

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Ich vermisse etwas, eine Stärke des Ausdrucks, ein Mitgefühl, das mir in einer Schönheitserfahrung unvermittelt entgegentritt und von dem ich, bevor ich es erfuhr, noch nicht oder nicht mehr wusste, dass es mir fehlte, und von dem ich jetzt wieder zu wissen glaube, dass es mir immer fehlen wird. Sehnsucht. (Zumthor, 2003, p.14)

Abstract

This experiment investigates possibilities for architectural representation to incorporate spatial sensorial experience and atmosphere. Using Punta della Dogana and the exhibition "Icones" as an experience example, I explore spatial notations and narratives that aim to translate the felt sensations.

Goal

The goal of the present research is to communicate the spatial interaction between humans and space. In doing so, I want to explore and expand the limits of architectural (graphic) representation. I believe that the possibility of experimenting and finding new ways to communicate a space can amplify the reach of the architectural as a language, as well as the individual awareness of the influence that our environment has on us.

The question and starting point of this study lies in the possibility of communicating individual spatial experiences. From spatial atmosphere to paper, how can a spatial experience be translated from an unseizable sensorial experience to language?

Context

Franco Farinelli is professor of human geography and works in the Università di Bologna. In his book "Geografia. Un'introduzione ai modelli del mondo" Farinelli explains the crucial influence of geographic representation on society and culture. He brings attention to the fact that we tend to believe that a map is a copy of the world when the opposite is true. The world imitates its representation.

Farinelli (2003) wrote that:

Al contrario per Heidegger (1950), per molti il filosofo più importante del Novecento, la modernità è l' "epoca dell'immagine del mondo", la prima mossa moderna consiste nella riduzione del mondo a un'immagine, per quello che ci interessa a una carta geografica. [...] non è la carta la copia del mondo ma è il mondo la copia della carta. (p.15)

The representation of spaces interests me because of its symbolic meaning, brought about by Farinelli's concept of representation as the result of cultural construction and interpretation. The act of representing something is related to at least two situations. The first situation is the need to communicate something that does not exist, something that is imagined, such as a project not yet constructed. The second possible situation, where representation seems to be desirable, is to communicate a space that already exists. Furthermore, the experience lived in the constructed space.

The focus of this project is on the second approach. It is based on the representation, interpretation, and communication of the act of experiencing a space from a sensorial point of view. The motivation of this research is to understand that representation, or more precisely architectural representation, is insufficient as a translation of the sensorial space experience.

As an example, there are trips taken by architecture students during the university period. How many times did I enter an architectural masterpiece and feel so different from what I expected? Looking at the pictures and plans of the space has never prepared me for the actual space experience. This sensation brought me to the conclusion that something is lacking in the current form of architectural representation. In my opinion, the lack is on the translation of the atmosphere and the interaction and resonance between humans and space. With interaction, I mean the ways in which human existence occurs in a space and ways in which a space exists inside us. This experiment explored the possibility of representing these interactions.

Farinelli indicates the limits of representation, explaining the paradox embodied in the act of representing a labyrinth. To represent a labyrinth means to transform it into something with a center, which has little to do with the user's reality while walking through the labyrinth itself.

Farinelli (2003) concluded the following.

Lo si accennava nelle prime pagine: rappresentare il labirinto è impossibile, perché ogni rappresentazione implica, nella sua materiale oggettività, nel suo concreto statuto di cosa, un centro, o ogni caso la definizione di un sistema di centri. Al contrario, il labirinto corrisponde per definizione all'assenza di centralità. Il disegno (come la scultura) del labirinto non esiste, perché se il labirinto viene scolpito o disegnato, viene cioè ridotto su una tavola, esso cessa automaticamente di essere tale, poiché in tal modo si trova a essere inevitabilmente centrato. Così il termine indica una contraddizione archetipica tra quello che si può pensare, tra le situazioni esistenziali che ci possono capitare (chi non ha mai smarrito almeno una volta la strada?) e quello che invece si può rappresentare, tra quel che esiste e quel che sussiste. Il labirinto denuncia l'impotenza del sistema tavola-grafia a tradurre ogni condizione in un disegno, ogni situazione in uno schema. Ma allo stesso tempo, proprio il timore nei suoi confronti avvisa del fatto che tutto il nostro mondo è stato edificato sul suo opposto, appunto sulla tavola. (p.198)

In the former passage, Farinelli highlights that representation

(sistema tavola-grafia) is unable to translate every condition into a drawing and every situation into a scheme. Another clear limit of representation is the fact that it usually comes from the individual perspective who creates, filters, and communicates the lived experience. Therefore, representation will never be complete, and it will never be the complete translation of all the characteristics and holistic perceptions of a certain space. In addition, it does not need to be. Representation tells the story of the individual who created it.

Farinelli (2003) clarified the individuality and singularity of representation as follows.

Eindruck è una parola composta, semplice soltanto in apparenza. Druck significa propriamente impressione [...] Per Humboldt essa invece investe la sensibilità del soggetto che guarda: il foglio bianco è sua anima, e i lineamenti del paesaggio sono i caratteri che vi stampano. Ma uguale importanza riveste l'altra metà del termine, il prefisso Ein. [...] Per un verso si riferisce alla singolarità, all'individualità del soggetto che guarda, e guardando avvia il processo della conoscenza. (p.42)

Understanding that representation is something individual opens up many possibilities for its output. In this study, I focus on the interaction and resonance between an individual and its environment. Elisabeth Blum talks about how our existence is directly related with spatial experiences. Spaces clearly influence ideas and associations.

Wir leben niemals ausserhalb von Räumen. Diese einfache Tatsache ist der Grund dafür, dass alles alltägliche, spektakuläre oder ganz dramatische unserer Existenz direkt auf räumliche Erfahrungen zurückgeht. Zu den Räume zählen allerdings nicht nur deren drei Dimensionen, sondern auch all jene «räumlichen» Phänomene, die sich unmittelbar mit den alltäglichen Wahrnehmungen des Raumes verbinden: die zugehörigen Räume der Vorstellungen, der Assoziationen, der Erfahrungen. (Blum, 2010, p.12)

In «Die Funktion der Unschärfe – Atmosphärische Kommunikation in der Weltausstellung» Barbara Mutzbauer highlights the indeterminacy quality on the relationship between human and space. The way in which the individual moves through a space and the way in which the stimulus comes from the space is defined as an interaction. «Die Funktion ästhetischer Erfahrung ist grundlegend die Erschliessung der Welt. Gemäss John Dewey ist Erfahrung immer das Resultat gegenseitiger Kommunikation des Menschen mit seiner Umwelt.» (Mutzbauer, 2021, p.166)

It is also important to define other concepts relevant to this work, such as resonance and atmosphere. The definition of resonance comes from the music area, as well as Stimmung, which in German is defined as atmosphere, mood, and temper. «Wissenvermittlung verpflichtet, können sie nichts anders, als andererseits mit dem Phänomen der Atmosphären als Unschärfe zu operieren, da Atmosphäre als Zwischenphänomen zwischen Subjekt und Raum und als erster Gegenstand der Wahrnehmung nicht umgangen werden kann.» (Mutzbauer, 2021, p.39)

The atmosphere is defined as the phenomenon between (intermediate) individuals and space. However, atmosphere is also much more. It is blur (unschärfe) and individual, since it is the connection of spatial characteristics with the individual background, culture, and memories. «Atmosphäre als ein Phänomen, welches sich im Prozess der Wahrnehmung konstituiert, wird sich erst im übertragenen Sinne im Auge des Betrachters vervollständigen, ebenso wie ihr kommunikativer Gehalt.» (Mutzbauer, 2021, p.325)

In Theorien, Martin Seel says «Die messbare Seite der Welt ist nicht die Welt; sie ist die messbare Seite der Welt.» (Seel, 2009, p.137) In a free interpretation, the things we can measure and perceive in the world are not the world itself; they are only our own perceptions and measures. We only know what is known. Reality is much more complex than its representation. From here on, we can move to the methodological approach.

Methodological approach, research planning

For this experiment, the process seems to be as important, if not even more important, as the final product. Representation has a lot to do with interpretation and the things one has already experienced—things that live in memories. The process of studying, experiencing interesting spaces, and writing this report took more than a year. This year, I conducted several experiments on how my process of representing something could take form. I visited several museums, wrote short narratives of my experiences, and even went to St. Gallen to sleep inside a library and dive into the subject, opening various possibilities.

Since the possibilities varied and I felt many times lost in them, it became clear that I could profit from deciding on a specific space and experience to be represented. Location was an easy decision for me, and it was the city of Venice.

For many years, Venice has been an important place for me. Venice is where I find my imagination and where my chaotic and confusing mind transforms into space. I have been visiting Venice at least once a year for the last ten years, and it has always been the place where I find inspiration. I believe that this is not only true for me, as Venice has been extensively studied and represented by many philosophers, architects, and artists. It is possibly the most represented city in the world. My personal and holistic connection with Venice justifies my choice to represent it.

From an individual point of view, Punta della Dogana is also a peculiar and special place. Together with Piazza San Marco and the Abbazia di San Giorgio Maggiori, the buildings form what we could call a “square of water”. The renovation project by Tadao Ando in 2009 transformed the former custom house into a center for contemporary art. The architectural project considers the rich history of the place as well as the preservation of many layers of material and marks of time that inhabit the building.

In the context of this research, the museum as a program is also appropriate. It is a public space visited by many people from several different backgrounds. Representing the experience of walking through a museum is different from representing the experience of walking into someone’s house. The narratives of individual experience, intimacy, and sensations may be completely different. Accordingly, I chose the broader and possibly more universal museum experience.

In an interview conducted by Phillip Jodidio, Tadao Ando said that in the Punta della Dogana renovation, he intended to provoke a dramatic clash between the old and the new. The exercise of revealing the various historical layers through the contrast of new concrete walls inside the existing structure can bring a sense of clarity and understanding. The architect explained the intention of the designed space to provoke a certain state of mind. This is also how I personally feel while walking through the museum.

In an interview on Pinup Magazine (Olunkwa, o.J.) Rem Koolhaas said that he perceives architecture and narrative as being very closed as form. This is the way I chose to approach the museum space as well.

On my last visit to Punta della Dogana in May 2023, I saw an exhibition named “Icônes”. Before visiting the museum, I had already decided to focus on the sound aspect of the architectural narrative, which later became blurry in the process of creating the representation.

Aiming to catalogue the experience I was living in that time space, I filmed my own feet while I moved with my body through the exhibition. I captured sound as well as the relationship between light and shadow, and the rhythm in which I was moving. I took images of specific spaces that sparked my attention, and journaled about the experience and sketch of the exhibition’s flyer my perceptions and flow in the space.

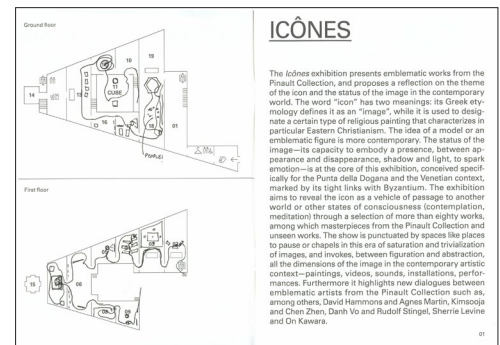


Figure 1 and 2

Finding ways to register a lived experience is different from representing it. In my opinion, representation happens only after perception and interpretation. Before visiting Punta della Dogana, I had a rough plan for the possible output of this graphical experiment. However, it is extremely crucial to have spatial input as well. Representation, as I understand in the frames of this work, becomes possible only through the interaction of individuals and space. The path I could walk through became clear as soon as I started walking on it. The starting point was visiting the museum once again, with a specific plan in mind: trying to represent it and communicating my own point of view.

Once back home, looking at all the images, sounds, and narratives I produced in Venice, the possible output started forming itself conceptually in my mind. What became clear were the several layers of perception that existed in the process of experiencing a space. This will be discussed further in the experiment and analyses.

There was also an important work on collecting graphic references and similar works from artists that seemed to relate to the topic of this research. Edited by Elena Biserna, the book *Going Out – Walking, Listening, Soundmaking* displays a long and interesting interdisciplinary research at the intersection of walking, listening, and soundmaking. Most interesting for me are the visual soundscape maps, as well as sound notations and typographic poems. Examples of this interesting visual outputs are: the mimeographed score produced by Bergit Boghart and Stefan Szczelkun (Figure 3), the World Soundscape Project published in *European Sound Diary* (Figure 4) and *A Map of Sound as a Space* by Christine Sun Kim (Figure 5).

American landscape architect and designer Laurence Halprin have also produced a series of drawings and graphic notations that include aspects of sounds and movement in the space (Figure 6). They function as spatial notations of how interactions may occur between individuals and a given space.

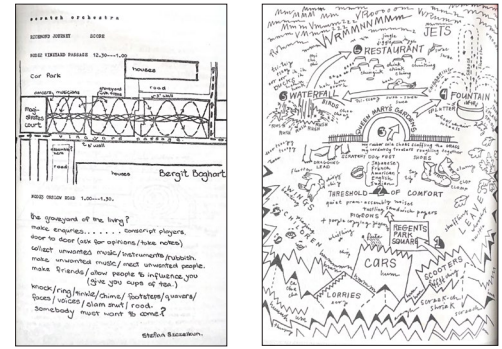


Figure 3 (left) and 4 (right)

A MAP OF A SOUND AS A SPACE
 A SOUND OF A MAP AS A SPACE
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 A MAP OF A SPACE AS A SOUND
 A SPACE OF A MAP AS A SOUND

Figure 5

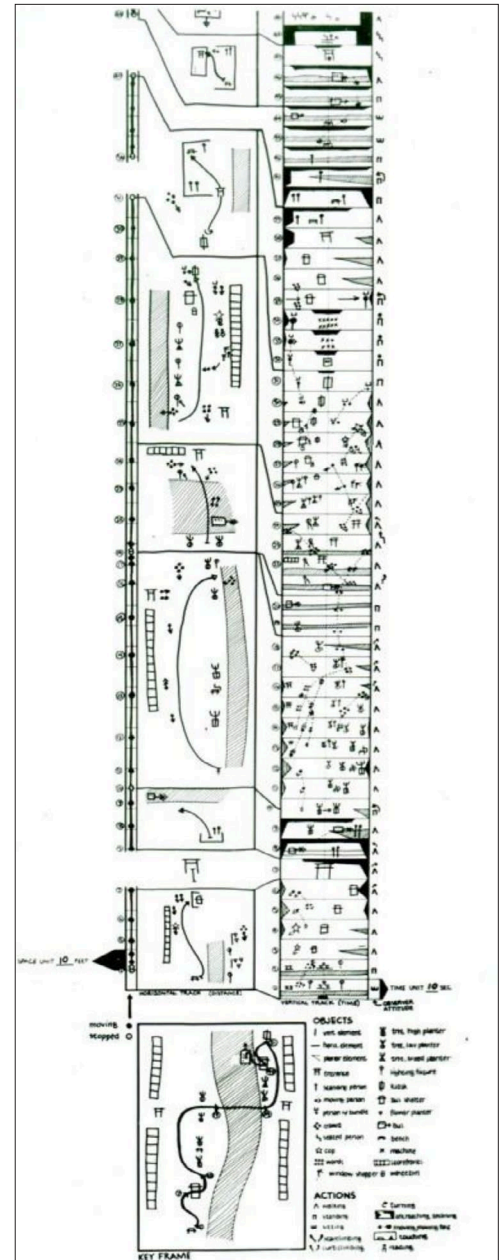


Figure 6 (https://link.springer.com/chapter/10.1007/978-3-030-47983-1_44)

The graphic experiments made by Barbara Mutzbauer in Expo 2015 combine sketches and a short narrative of her perspective. They work as a notation catalogue, as a memory sketchbook that is individual and functions as a translation of the space-experienced atmosphere (Figure 7).

My references come not only from graphic experiments, but spatial narratives are also an important part of my repertoire. Description of San Marco by Michel Butor, redescrbed by Giovanna Silva (Figure 8), is an interesting book project that presents descriptions of the same square separated by six decades. The output is a descriptive narrative, as well as a graphic project in which the book works as an object with conceptual communication.

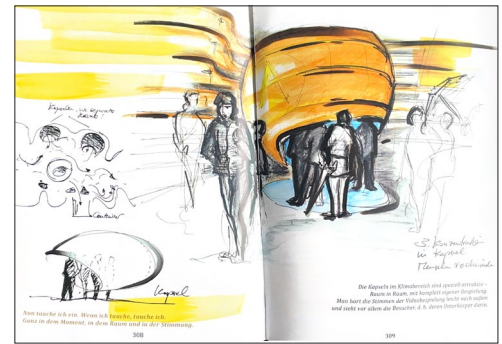


Figure 7

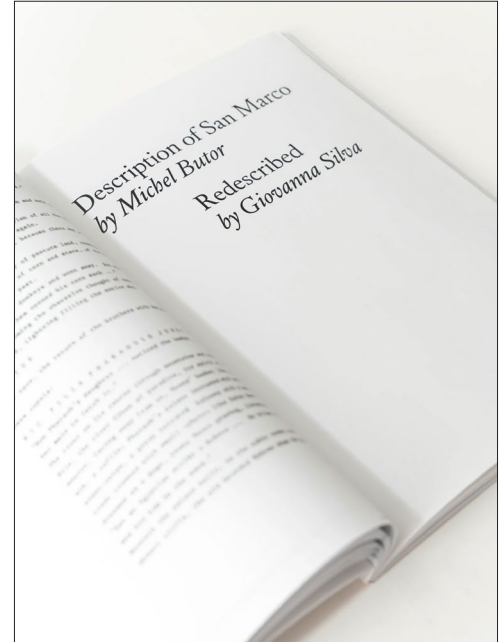


Figure 8

Experiment on spatial notation and analyse

The starting point of this graphic experiment was the floor plan provided by Punta della Dogana on the exhibition's flyer. The drawing with minimal lines and graphic icons translates spatial geometry and spatial programs. This simple and efficient representation made me think about an approach to representation as a possible user manual. In this manual, I created a set of "Rules of the game".

The "Rules of the game" of representation are based on common understandings of graphic symbols, as well as on my individual background experiences and perception.

Rule #1 SIMPLIFICATION

Representation is an act of simplification. One aspect that I have highlighted is that the representation cannot be complete. Because of this, some decisions have to be made, such as: What are the key characteristics of the space that cannot be left behind? What makes this space unique? What calls for attention first? In short, what is essential?

Rule #2 INTENTION

What is the message to be passed on while representing this space? Which message does this space call for? How does a museum want to be represented? The intention of the representation may be many times for the sake of the graphic output. It may also be a kind of souvenir or with the aim of translating the experience sensations. The intention should be determined at the beginning of the process.

Rule #3 AWARENESS

To be able to represent something should mean being able to feel entirely. Or, at least, to be aware of the sensations, thoughts, and feelings crossing through the physical and nonphysical self. Am I conscious of the space surrounding me? How does this environment influence me?

Rule #4 INSERT THE UNSEIZABLE

The definition of seize in the online dictionary says "to grasp mentally, understand clearly and completely." This rule considers the aspects of an experience that cannot be easily understood. There are aspects of space that are not material, sensorial, or blurred. Here, we refer to this as the atmosphere.

Rule #5 CREATE (GRAPHIC) CODES

What conventions can be used to achieve this goal? Here, I discuss simple symbols, such as lines that represent a wall and the borders of a room or a sequence of lines that represent a stair. Icons also fall in this category. The creation of codes also has to do with the cultural context, and it reveals the identity of its creator.

I used this set of rules to limit the borders of representation I created. The representation was conceived in layers that each made sense alone and could be added. This process of adding and dividing layers is related to my own process of perception. We feel everything, all at once, and at the same time, we can concentrate on each aspect of perception.

The first layer of representation corresponds to the museum's minimal floor plan. This drawing communicates how the museum wants to appear and be represented, which is, in my interpretation, a plain space—a white cube (Figure 9). The first added layer was the layout of the exhibition with furniture and scenographic elements. Everything that sets the physical space is simultaneously transitory and temporary (Figure 10). The first two layers communicate the physical conditions of the spatial experience.

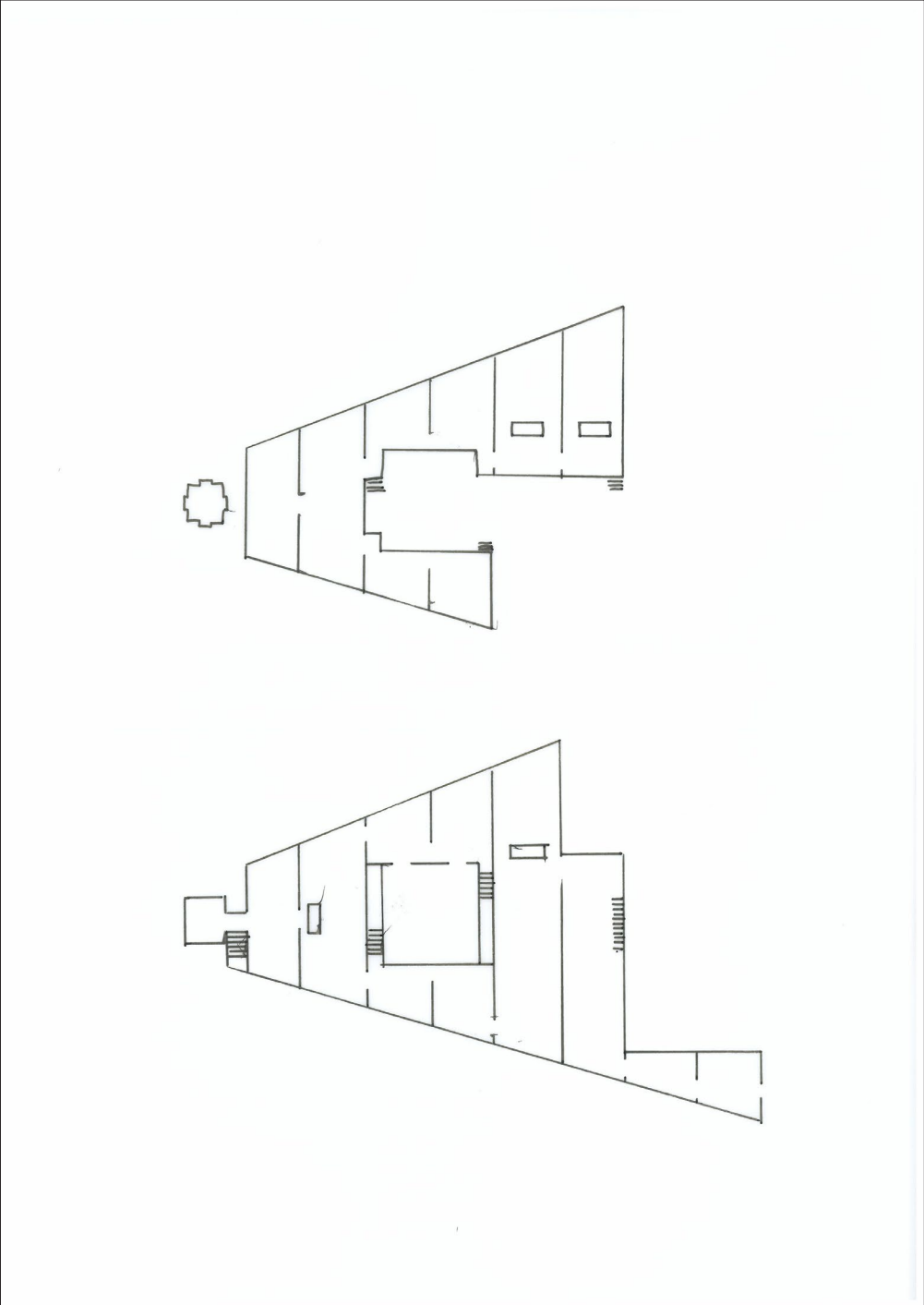


Figure 9

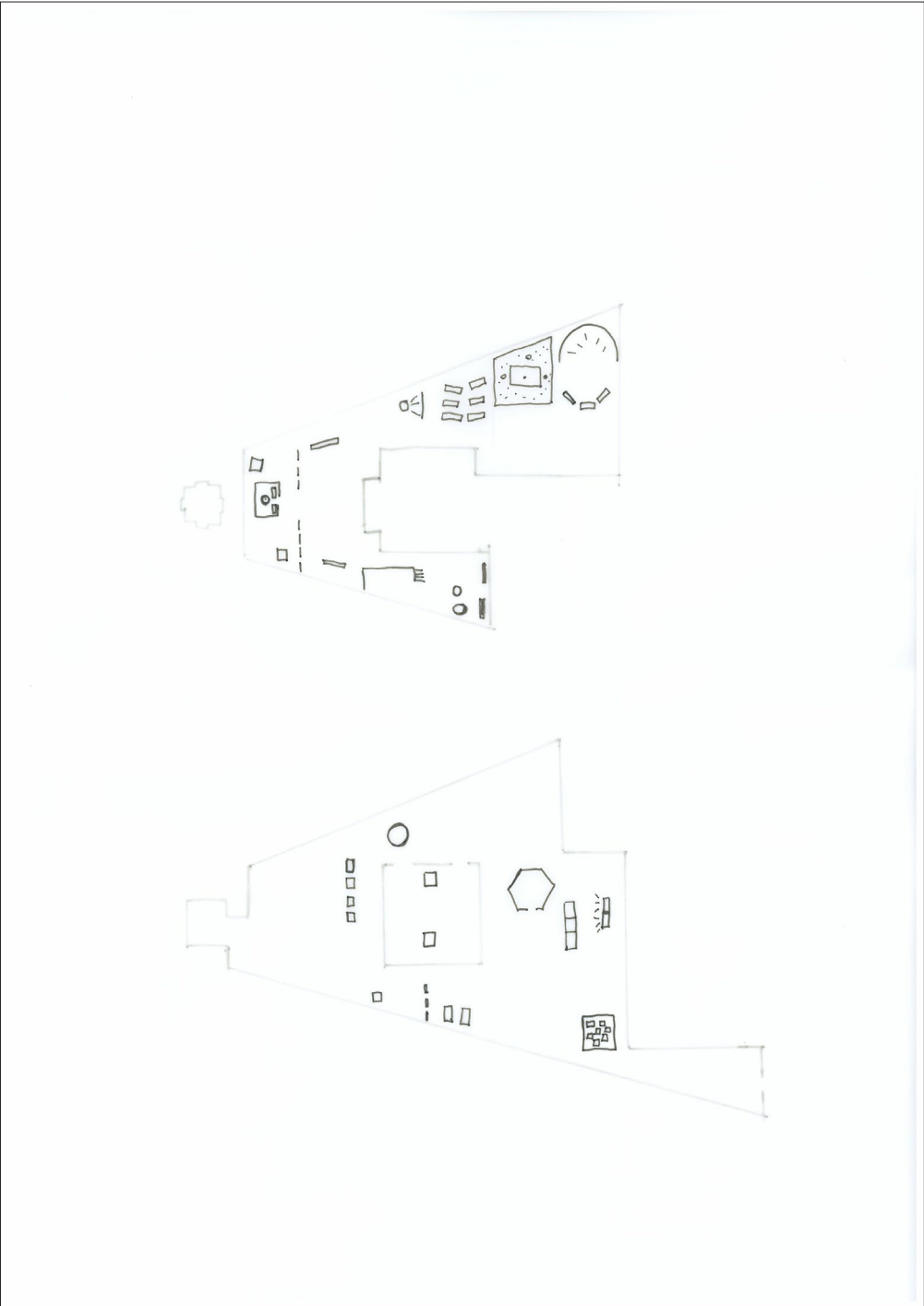


Figure 10

From this point on, the added layers relate to the physical and non-physical self. The physical self is related to the presence of the body and concrete (material) space. The non-physical self relates to all phenomena that are not material, such as those that happen in the mind.

The third layer (Figure 11) represents body movement and works as a catalogue of the videos captured in the exhibition. Each “act” represents a short video sequence. The graphic codes represent the movement and stillness of the body and camera. The rhythms and created spatial system (non-physical) were fixed to the third (a)(Figure 12) layer. The red dot marks the relevant time space, which will be explained further.

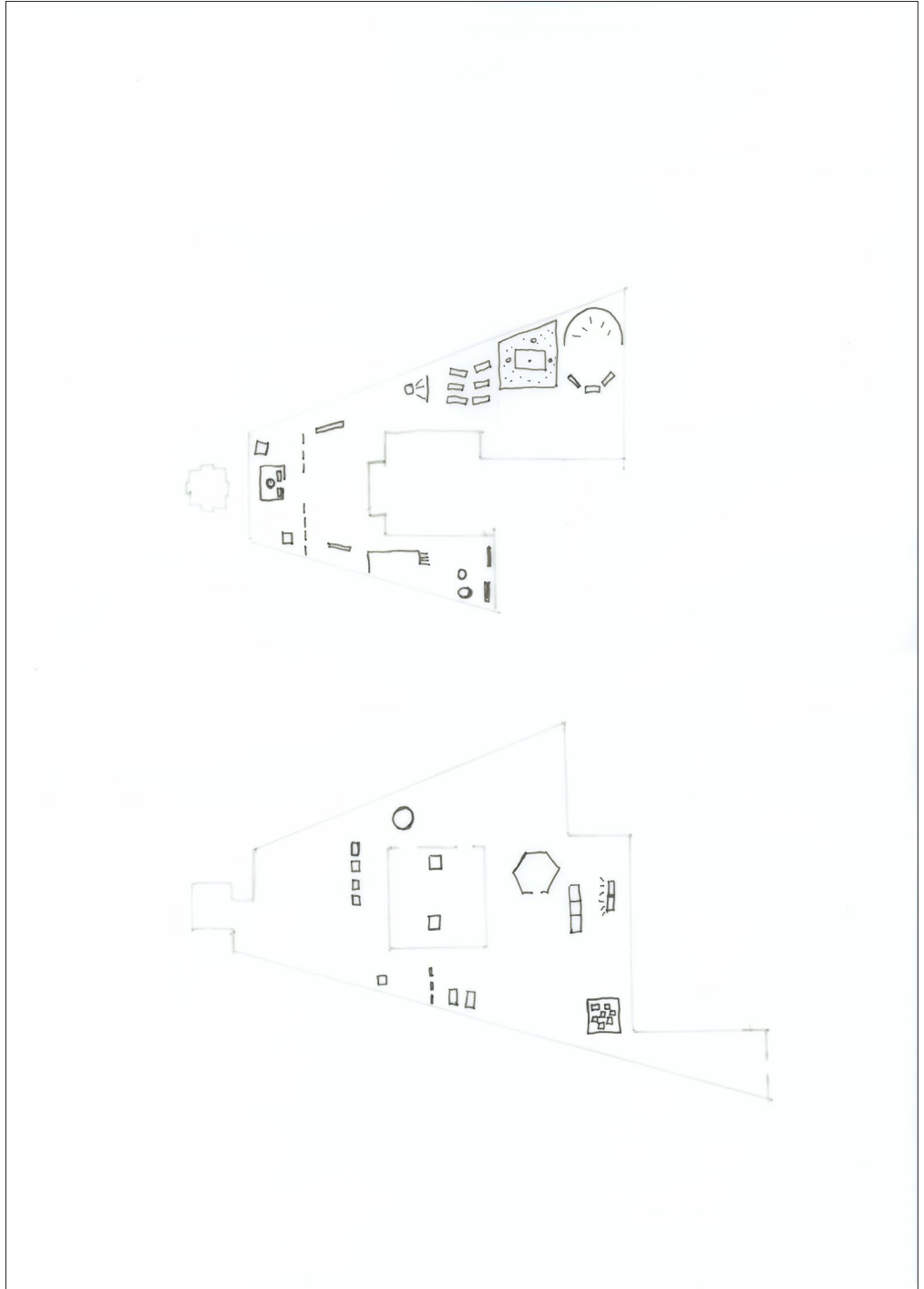


Figure 11

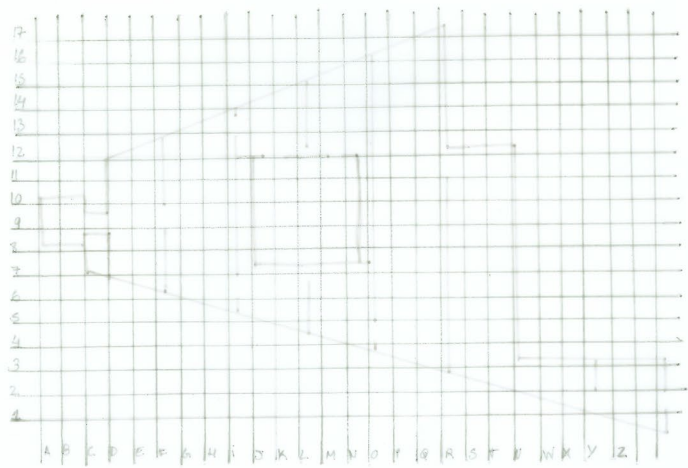
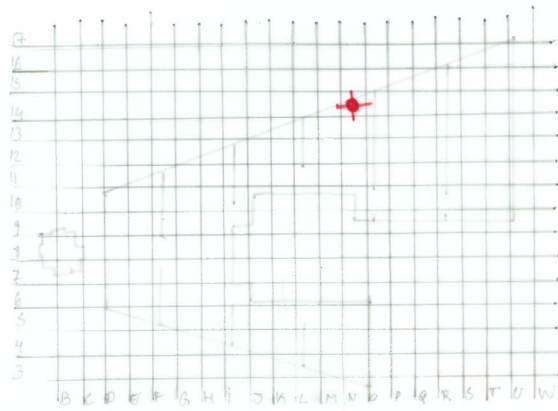


Figure 12

It was important to me to have a layer that would work as a piece of notation for the interactions I was experiencing in this space. In my first attempt to represent these interactions, I tried to give meaning to each separate line and created notation codes for each interaction. This did not work because these lines and codes had no relationship with the space itself. The idea that the sound lines would manifest separately also seems to be false. Sounds occur from the interaction of action and materiality in a certain time space. Time is not necessarily linear. It is much more complex and variable; how can it be represented? Using a net instead of a linear representation. The sources all exist in the same space, all at once. In musical notation, lines represent notes. In space notation, notes are represented by all elements that may contribute to the subject's perception. Sound is the manifestation of the interaction between space (materiality) and time. From this reflection, I was able to visualize the fourth layer (Figure 13). Here, the nets of lines represent time and spatial interactions occurring in the rooms. Everything, all at once. (Figure 14)

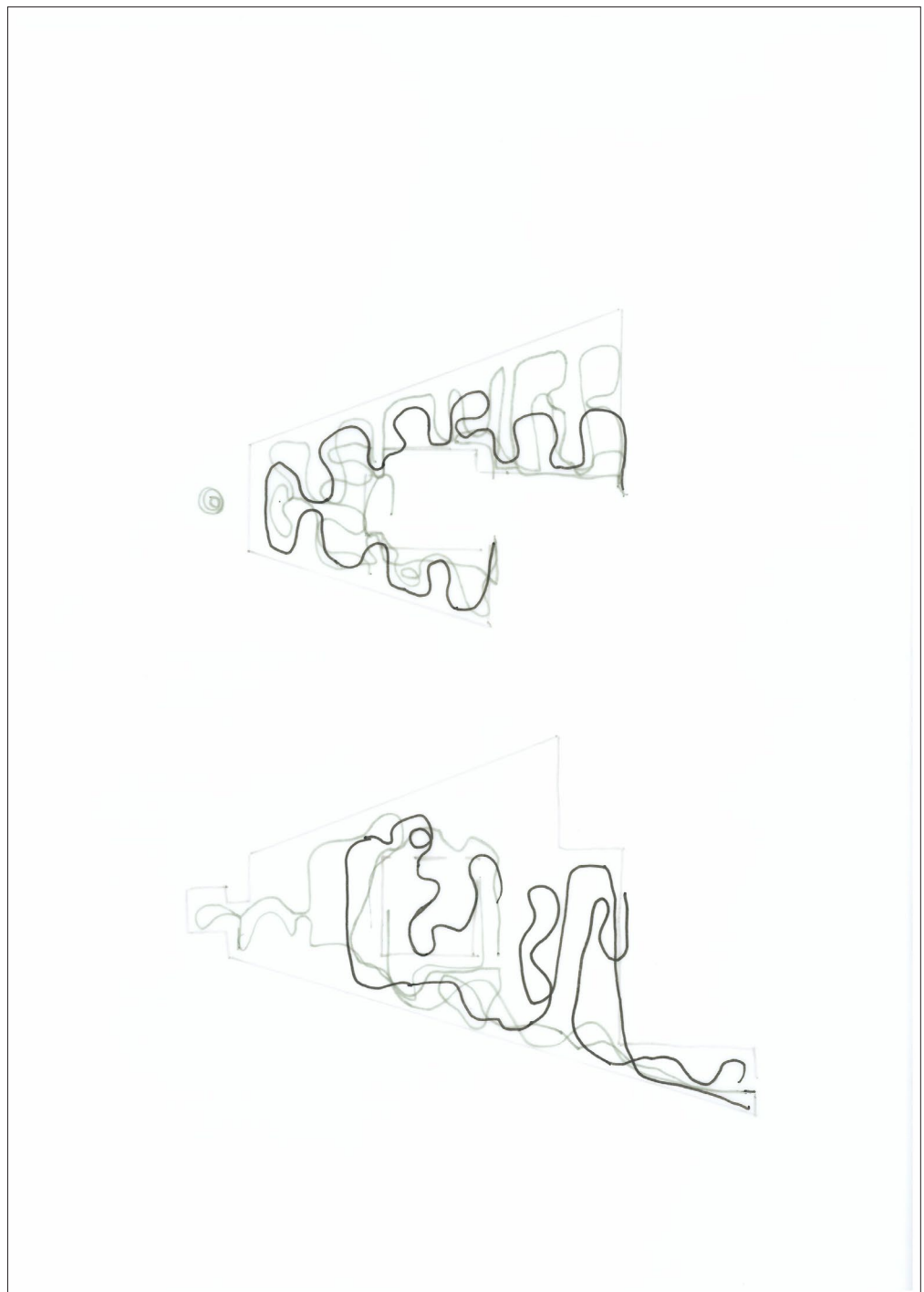


Figure 13

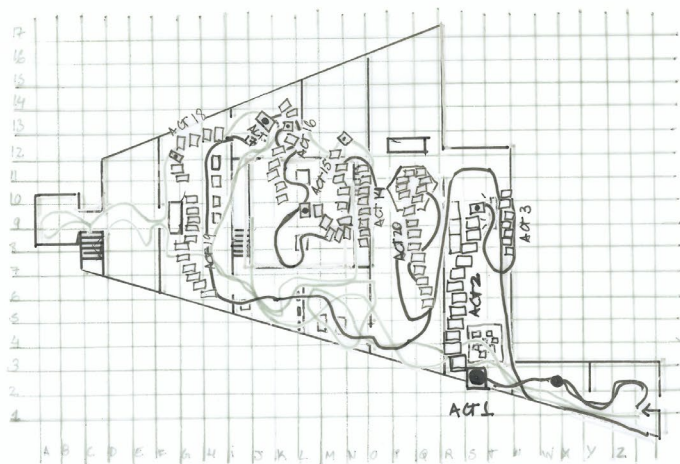
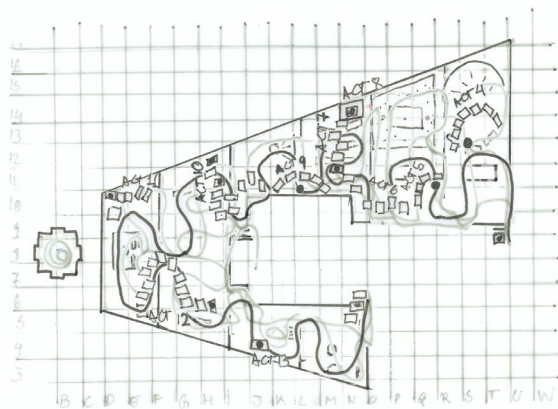


Figure 14

In their book *Ways of Being*, James Bridle wrote about the concept of time. They say: "Time has always been an imaginary concept and it matters who imagines it." I agree with them very much. The concept of time and its relationship with space has been strong in my mind throughout my creative process. The following diagrams (graphic poems) illustrate the relationship between self and space (Figure 15), and time (Figure 16). They are part of the understanding of the layers of perception, adding the necessary information on where and when. The question here is, What kind of self do I focus on? Is time and space the setting in which the physical and non-physical selves meet each other? Is time a physical phenomenon or is it a part of the non-physical world? I chose to leave these as open questions, as in this experiment, I do not pretend to arrive at conclusions but to work on open self-reflection and to discuss spatial representation.

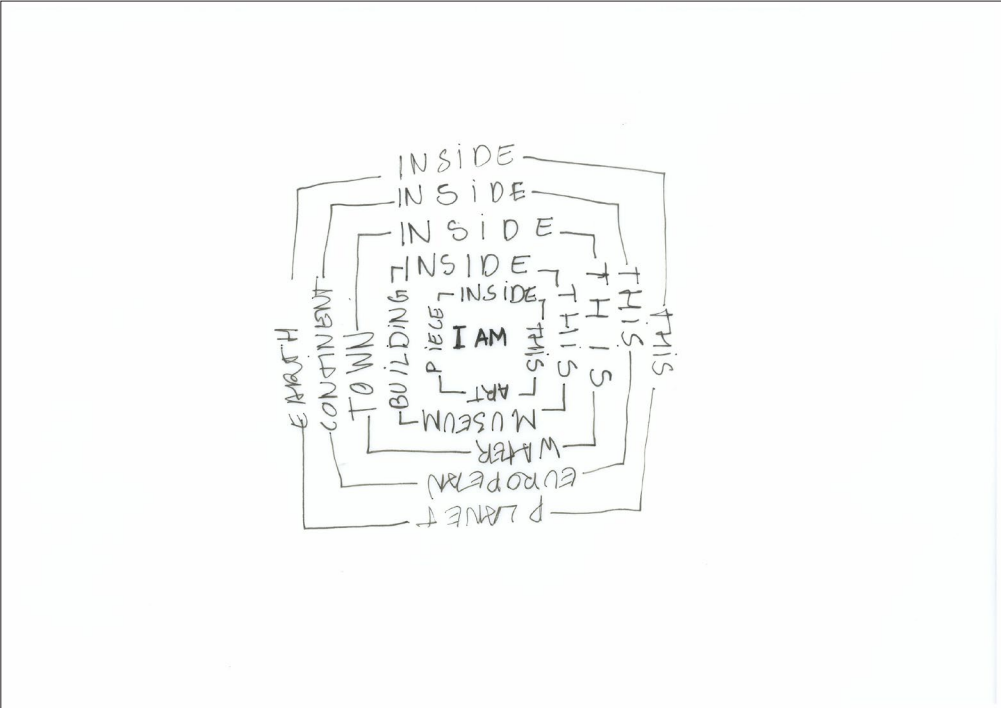


Figure 15

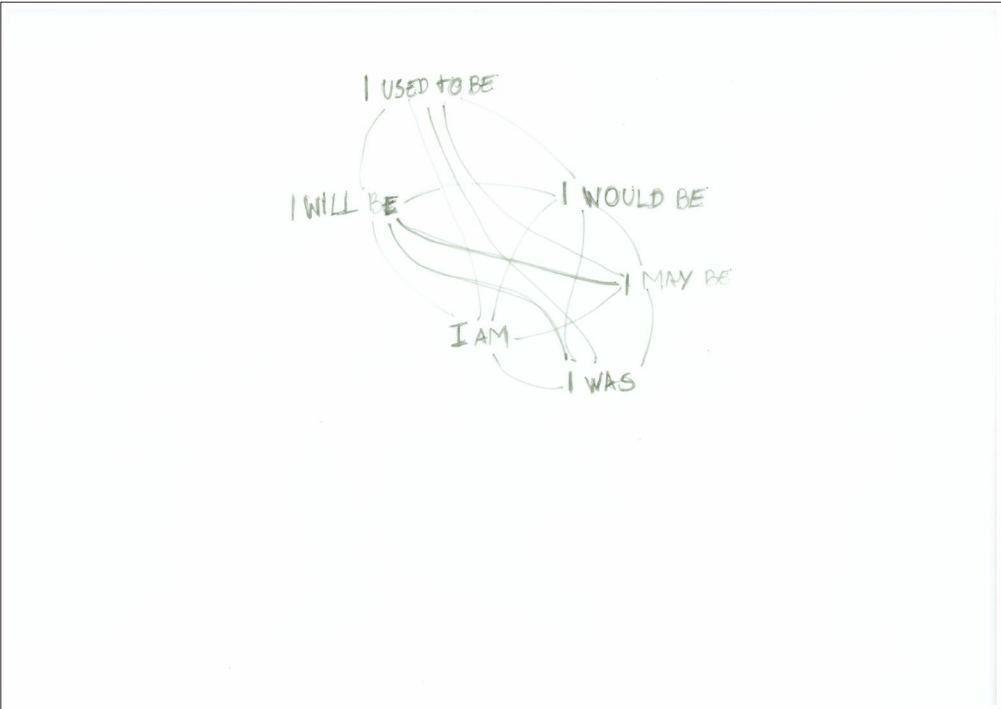


Figure 16

There is one remaining moment in my memory from this day in May in Punta della Dogana. The red point in the fifth layer marks this (Figure 17). I am in Room #9 of the Icones exhibition. The art installation by Camille Norment was named Prime, and was created in 2016. It was composed of several benches placed in front of a window. The sound of the room is sacral, and it feels like there are voices singing in the church. When I approached the bench and sat down, I felt the vibration of the wood under myself, as the sound would dissipate through the furniture, my body, and myself. “The vibrational feedback elicits cathartic sounds that evoke varied meanings, from comfort and pleasure to redemption, or conversely, pain and misery. We connect to the visceral reverberations of a single voice as it moves around within our bodies.” (Bezzan, 2009, p. 107).

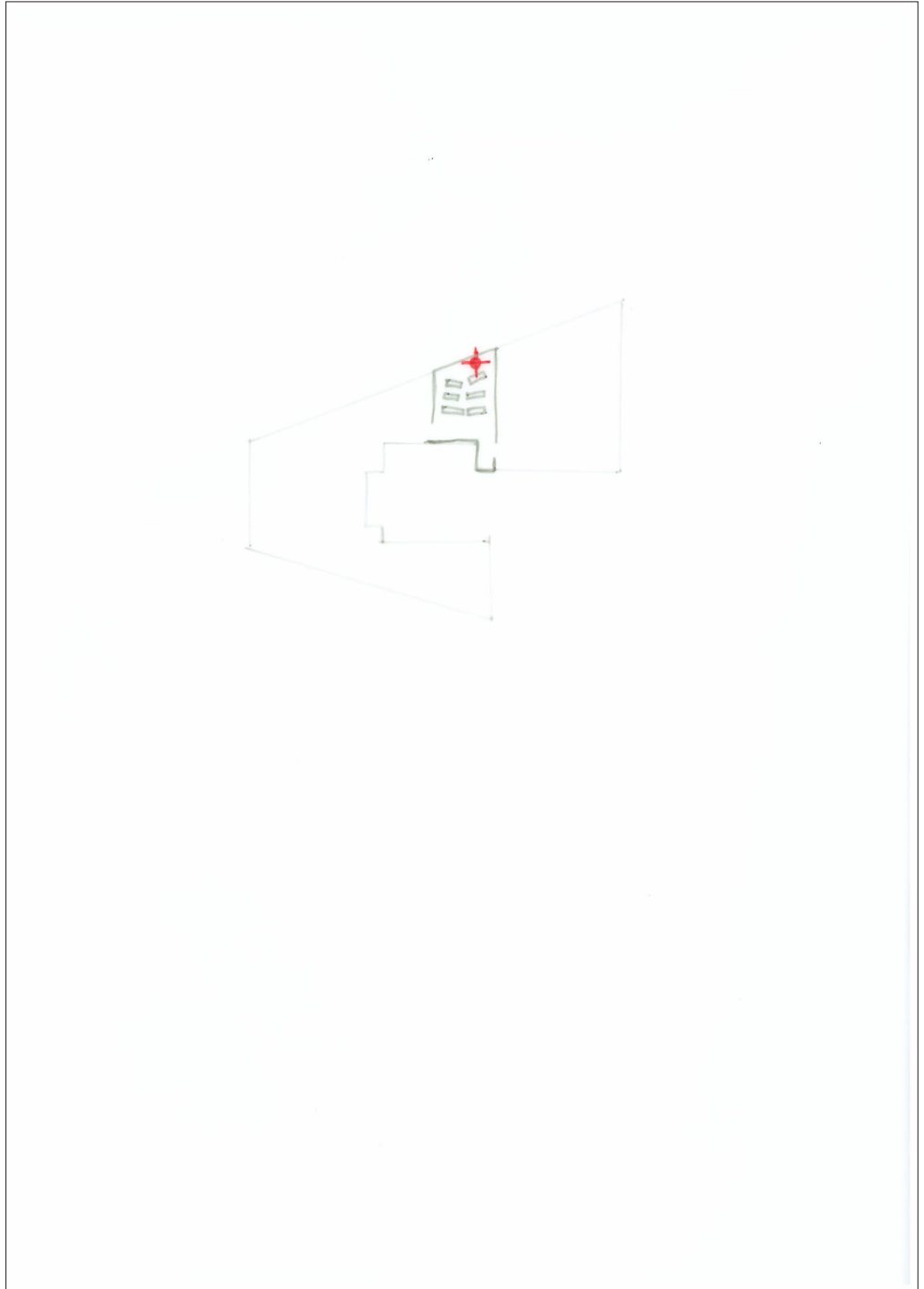


Figure 17

Representation is narrative; in other words, it can be formed in frames. Developing the dialog from the layers created based on the museum's floorplan, I created a series of frames that can be read as individual representations and added up to form a more general image.

The first frame (Figure 18) represents the relationship between light and shadow. The room is not dark, and perception is not dark. This is about the feelings inside and outside. To my visual sense, the inside spatiality does not matter; much more interesting is what is happening outside the window.

The second frame (Figure 19) remains in visual perception, which highlights the colors I am absorbing. The third frame (Figure 20) is about movement; the boats float left and right, and the water of the laguna is agitated. The whole visual sense happens simultaneously as others senses. There are many other senses, much further than the five ones which we are all familiar with.

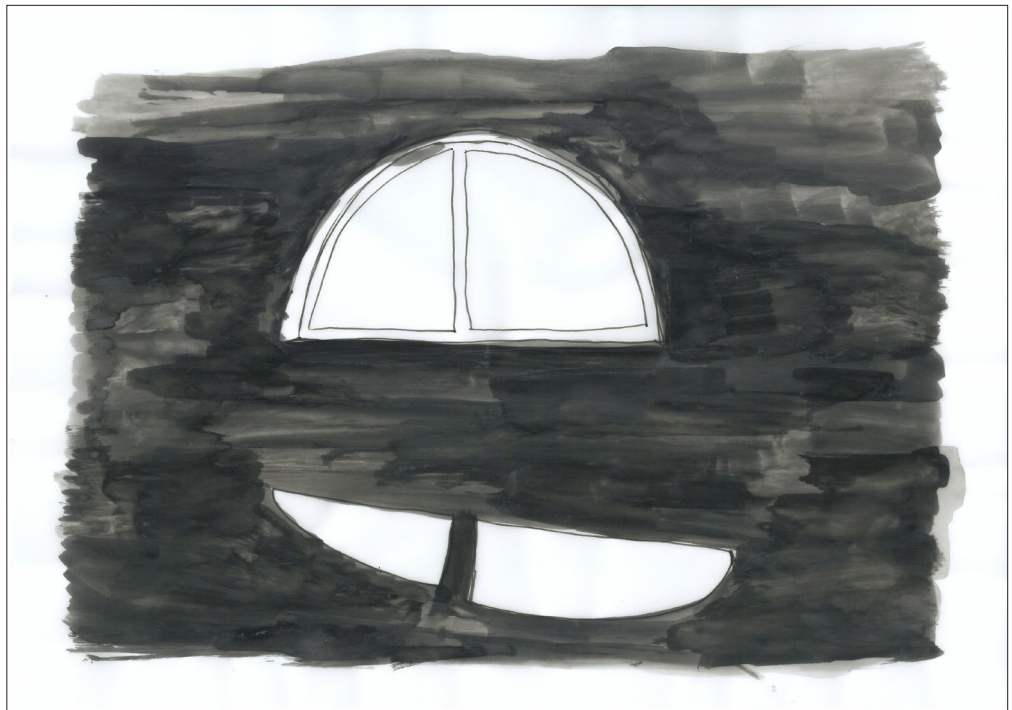


Figure 18

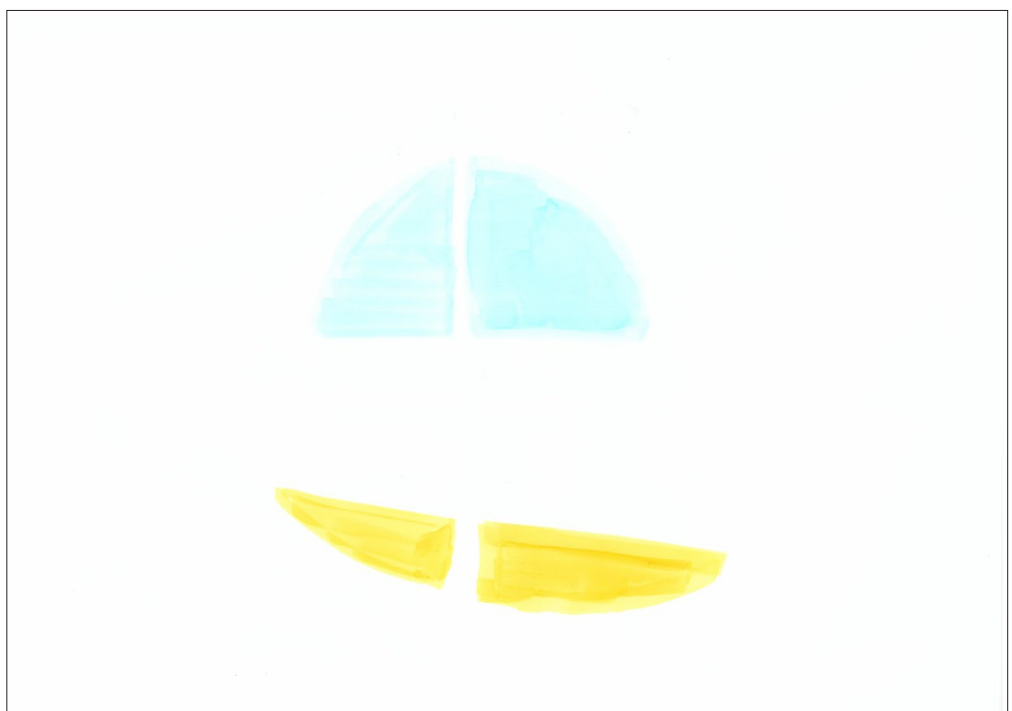


Figure 19

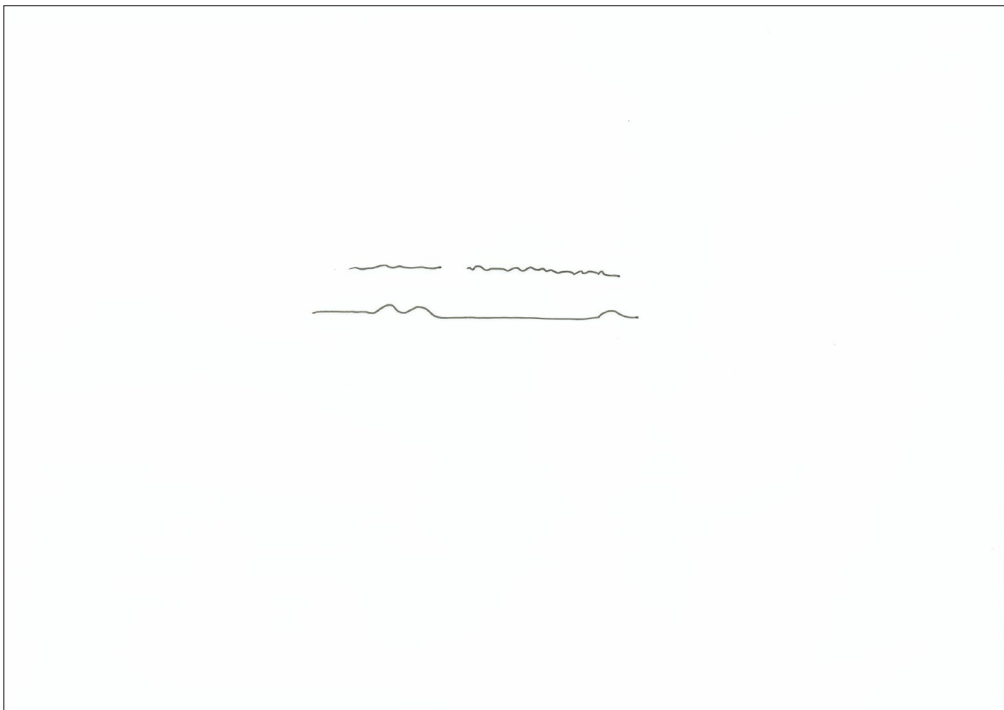


Figure 20

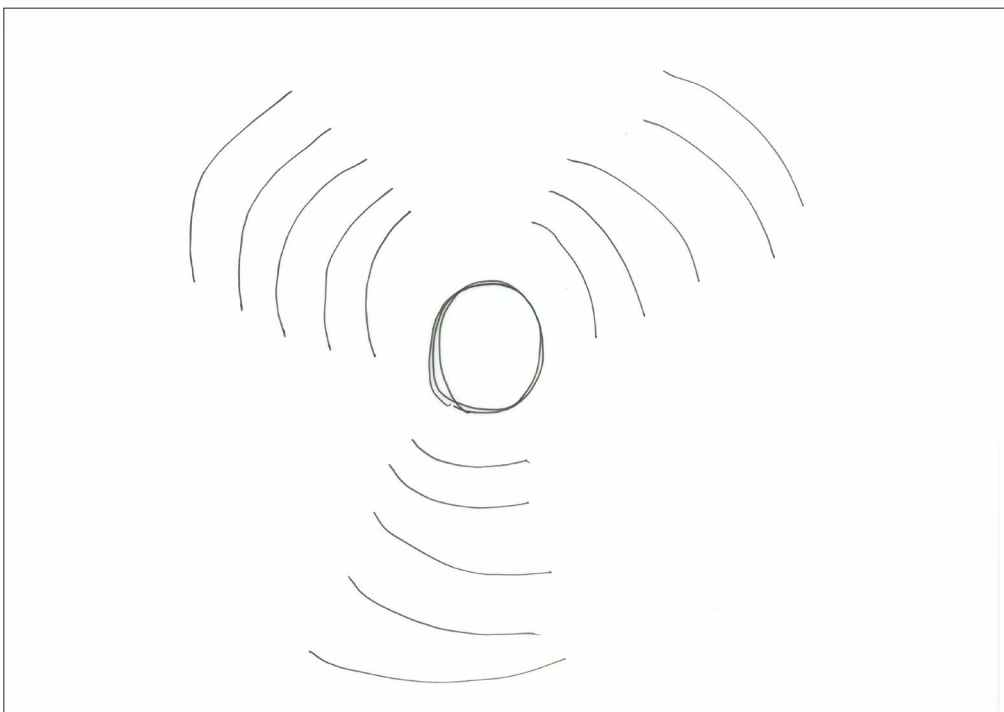


Figure 21

The fourth frame (Figure 21) moves from visual perception to hearing. Here, sound is represented by a focus circle as a generator of vibration and resonance. Vibration receives a frame of its own (Figure 22) because its relationship is not only with hearing but also with the tactile sense. The wooden bench that vibrated under me also caused my own body to vibrate.

All these frames could and should be overlaid, creating a wholesome perspective (Figure 23). The frames were created with a set of rules as guidance and analyzed from this point of view. Simplification brought every layer of perception to essence. The intention is to communicate the space as well as self-perceptions of this moment in time. The aim was to translate a feeling of clearness, a state of mind in which the world felt quiet, even when the room was not, and even when many things were happening around the self.

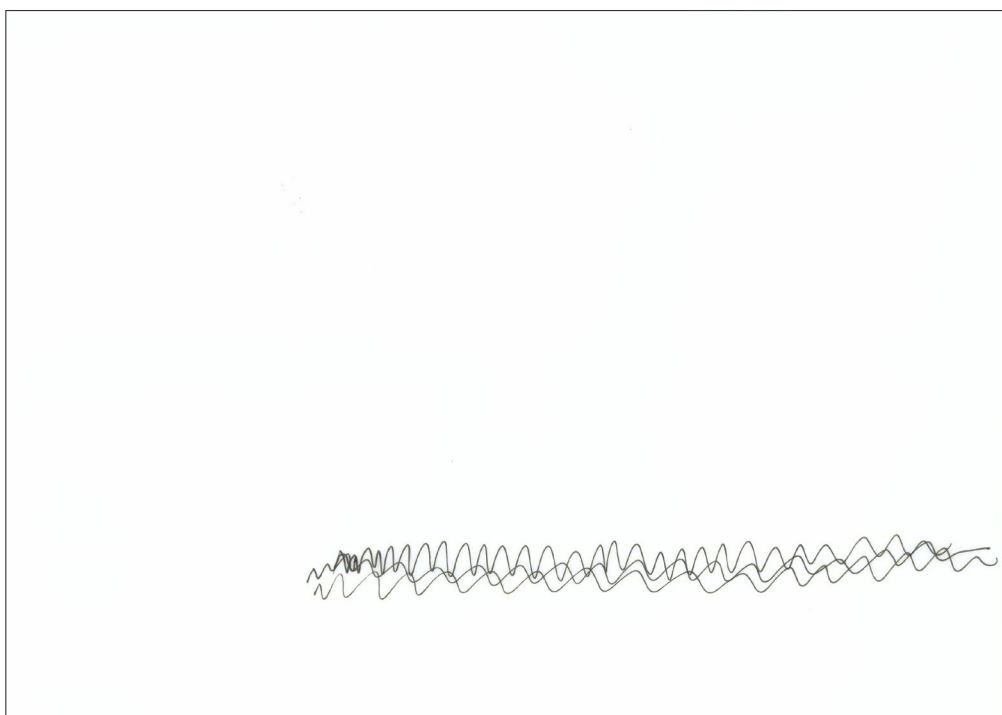


Figure 22



Figure 23

Awareness is the consciousness of this state of mind and of all layers of perception being felt. Through physical and nonphysical selves, the atmosphere and the unseizable lay exactly there at the moment of the red dot. The action of seating on the bench, the bench starting to vibrate, the staring through the window, the sound vibration passing through the ears, everything, all at once, all between the object, the physical self and the subject, and the nonphysical self. Everything in between. Everything and nothing were unseizable. Finally, to communicate what was not in the visual layer of perception, visual codes were created.

The results of the spatial representation are normally visual and graphical, but the output may be related with other senses as well. In the process of this work, I understood that the short narratives and spatial descriptions I produced could also work as part of my creative process. What is narrative? The narrative is certainly part of the representation. The following excerpts work on this experiment as “frames”.

WRITTEN FRAME #1

I think about the importance of sound and light. Relationship between the body and space. I walk, the space echoes around me. I do it, and the space reacts. I live within, I walk around, and I am present. These videos were already selections of the space around me. Things I consider relevant, the point of view, and crops that make sense to me as I explore space. There are exceptions in which I reveal the things in front of me and the art pieces that I am seeing. Obtaining oneself and externalizing one's point of view.

WRITTEN FRAME #2

27.5.23 10:45 coffee @Punta della Dogana

Today, I saw Punta della Dogana with other eyes. Of course, I would have been thinking about this place for more than one year. Today, I visit a well-designed and curated exhibition with a carefully thought path and a clear beginning, middle, and end. I reflected on the decisions and relationship between art and this historical and beautiful space. This museum is a window to the Pinault Collection, but also a window to Venice itself. In the middle of the “Square of Water,” every window is a frame for a space, a frame for a passage of time, a frame for the beautiful world outside: so full of life, so full of movement.

A museum is an ecosystem.

How significant is such a clear decision to work with light and spatial atmosphere in the exhibition this time? I saw the same work from Lygia Papi at Inhotim in Brazil. How did this experience differ?

WRITTEN FRAME #3

I am drawing from memory, a moment in time that is glued to my brain. The first image that comes to my mind when I think back about that moment-looking thought the window-has a lot to do with light and shadows. In addition, the position of the observer must be considered. It connects me with George Perec, standing on a corner, watching people pass by, and describing everything he sees around him. I sit statically on the bench, but sound is movement. Movement lies in the outer context as well, with silent boats floating by and the life of the city goes on. As if it were irrelevant, I sat there and observed it. However, this is indeed irrelevant.

What is a window in a space if not a frame for life? A frame for the outside world to sneak inside or for the inside world to sneak outside.

From my individual perception, interpretation, and representation, I would like to briefly touch on the sketches produced by Tadao Ando for the vision of this project. A comparison of his representation and mine may be interesting for several reasons: First, there is an obvious reason from the author's point of view. Representation tells the story of the individual who produces it. Most interesting, however, is the fact that both representations were produced at different points in the architecture timeline. As Tadao Ando drew these sketches, he represented the vision he had for a space that had not yet been built. Future architecture is in an imaginary state. The representation I produced after my experience in the space in 2023 reveals my perceptions of an existing space. A space that lives not only from the architect's vision but also from the visitor's contribution as well as space programs, exhibitions, and transformations.

On the paper "Representations of sensory experiences in the early phase of architectural design: there is more than meets the eye" Elsen C. and Heylighen A. present an analysis consisting on understanding the presence of sensorial intentions in architect's early representation's tools. They highlight that most of the sensorial space clues are conveyed in the architect's sketches.

Among the literature we found, free-hand drawings (and their graphic components) have been the most researched in architectural design and are still often considered as the favourite, most efficient and intuitive tool to express, share and convey an intention during preliminary design phases. (e.g., Do et al., 2000; Dogan and Nersessian, 2010). (Elsen and Heylighen, 2014)

The sketches by Tadao Ando (Figure 24-27) have several clues on how he would like the space to be felt and how he envisioned the space's atmosphere. I question how this vision is related to my own spatial experience. The answer is and cannot be objective and clear. In many ways, the space's monumental scale and aesthetic precision enable the individual experience to relate itself with a sacral space experience. In relation to art, an individual feels small. This sensation is well represented in Ando's sketch.

There are three questions that remain in my mind while writing this research and that still echo while I approach the end of the writing process. How does graphic representation resonate with spatial experience? In which ways is worth the effort on communicating and representing individual spatial experience? Finally, if the representation is never complete, what is still missing?

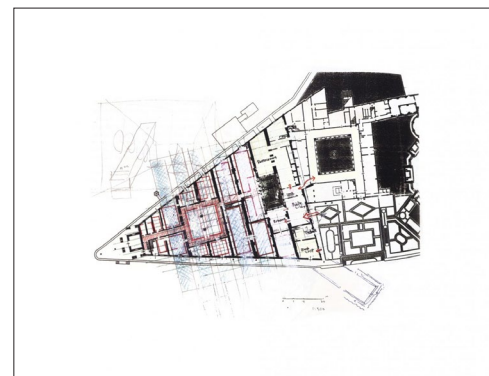


Figure 24

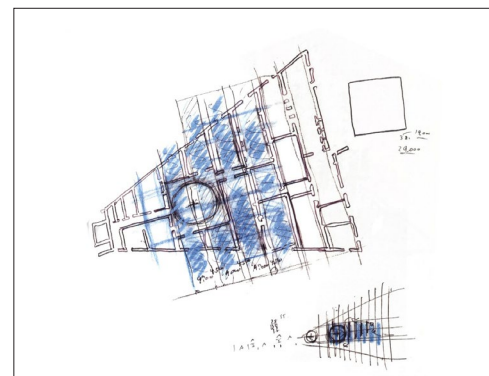


Figure 25

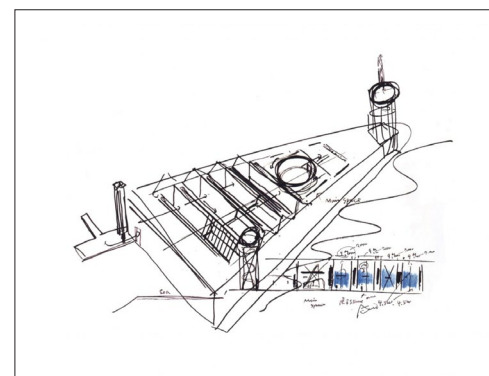


Figure 26

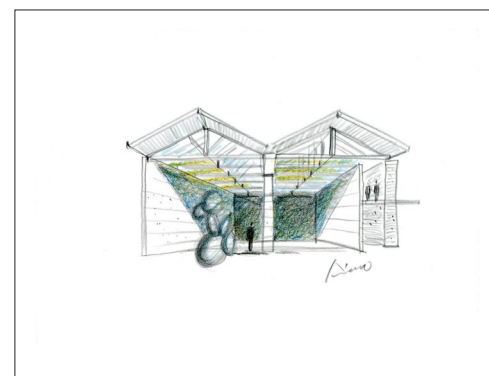


Figure 27 (24-27 <https://www.metalocus.es/en/news/punta-della-dogana-contemporary-art-center-tadao-ando>)

Conclusion

My final reflection starts on how graphic representations resonate with spatial experience. Representation, as well as spatial experience, are multiple. Representation reflects existing space and individual experiences. In essence, a floor plan consists of lines that represent the geometrical relationship between the constructed materials placed in the space. The meaning that we attribute to our own representations is what makes this conversation interesting. Here is worth returning to the start, where Farinelli says it is not the map that is a copy of the world, but the world that is a copy of the map. The interconnection between space and representation is both clear and endless.

The effort to communicate and represent an individual spatial experience is worth in the moment that the results generate discussion and amplify the awareness of the influence that our environment has on humans.

Ich vermisse etwas, eine Stärke des Ausdrucks, ein Mitgefühl, das mir in einer Schönheitserfahrung unvermittelt entgegentritt und von dem ich, bevor ich es erfuhr, noch nicht oder nicht mehr wusste, dass es mir fehlte, und von dem ich jetzt wieder zu wissen glaube, dass es mir immer fehlen wird. Sehnsucht. (Zumthor, 2003, p.14)

I want to return to the starting quote where Peter Zumthor talks about longing. An “experience of beauty” may change an individual’s trajectory and ways of thinking. Representation may not solve the lack that is felt while trying to communicate a holistic experience, but it certainly helps to make sense of the physical world around us and the ways in which this concrete materiality moves and interacts with us.

It is said that an image contains more than thousand words. The sequence of images connected by a consistent narrative is even stronger. I do not believe we may achieve something as a universal language, but the way we represent and communicate tells us much about us as non-physical selfs in this physical world.

On the long timeline of this research, I realized that this was a very internal, intuitive, and personal process. To be aware of the things I wanted to represent, the spaces and experiences I noted. To bring into the paper meant also to be aware of myself, of my own limitations, and of the difficulties I encountered in the process. I am not an objective person; therefore, it became clear that I was unable to produce an objective representation.

However, a standard conclusion does not make sense for this project. It is an ongoing research and catalogue of my own experiences and experiments on self-expression. This is the beginning of a multiple future that lays ahead.

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Selbstständigkeitserklärung

Titel der Arbeit:

Graphic experiment to represent spatial interaction

Titel des Moduls/Zertifikatsabschlusses, in dessen Rahmen die Arbeit verfasst wurde:

CAS Arts and Design in Practice

Name der Betreuerin / des Betreuers:

Barbara Mutschauer / Regula Sibi

Hiermit erkläre ich ausdrücklich, dass es sich bei der vorliegenden schriftlichen Arbeit um eine von mir selbständig und ohne Mithilfe anderer Personen sowie in eigenen Worten verfasste Originalarbeit handelt. Ich bestätige zudem, dass ich keine anderen als die angegebenen Hilfsmittel verwendet, sowie alle wörtlich oder dem Sinn nach aus der Literatur zitierten Stellen entsprechend klar und korrekt gekennzeichnet habe.

Ich bestätige mit meiner Unterschrift die Richtigkeit dieser Angaben.

Vorname: Gianni

Nachname: Mori Pardini

Matrikelnummer: —

Datum: 6.3.24

Unterschrift: Gianni Pardini