

SPATIAL PRESSURE

The manipulation of fluid space through
the hybridization of art and architecture.



ANNEKE PRINS

SPATIAL PRESSURE:

The manipulation of fluid space through the
hybridization of art and architecture.

by

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{abstract}

I believe that although those trained within the discipline of architecture are skilled at sculpting form and space, art practice is often more successful at manipulating spatial conditions beyond architectural norms to affect the dynamic human body. This research thesis proposes that by employing an art practice methodology to influence the architectural design process then a new type of spatially affective, hybridized architecture might be created.

In affect theory, knowledge of the body's interaction with space and other bodies, and reaction to atmosphere is essential to the understanding of a spatial environment. Knowledge of the body and of spatial relationships are inherent to the architectural discipline and yet art practice is often more successful at challenging and manipulating affective responses. While architecture promotes affective responses from those who inhabit, or move through, built forms, might we employ art practice to enhance these spatial reactions?

Spatial Pressure proposes that if the architectural discipline employs sculptural art practice methodology then a new type of successful spatially affective architecture might be created. It also proposes that through the manipulation of fluid space, hybrids of art and architecture can affect the dynamic body and enhance spatial responses.

The thesis argues for the development of new modes, methods and markers of creating and analysing affective hybrids in order to manipulate spatial reactions. It argues for a reintegration of the body into architecture through the central method of the creation of human scale, sculptural yet pragmatic, interventions. In this work the observation of the body's response to these interventions is analysed and reinterpreted with each design move, avoiding direct representation of the body.

By employing sculptural practices to create publically activated art-architecture, the hybridized interventions act to push and pull space and encourage movement through spatial pressure. The body moves, the spatial interventions are static; it is the "in-between" that provides the affective condition.

Working in a liminal zone between two disciplines creates challenges and opportunities to enhance affective influences and opens the possibility of altering current norms of architectural practice.

{acknowledgements}

Thank you to my two generous supervisors; Prof. Joanna Merwood-Salisbury and Tane Moleta. Your ongoing encouragement and support of not only my current cardboard creations but my future career has been gratefully received. I am so grateful for the opportunities I have established through your direction and guidance.

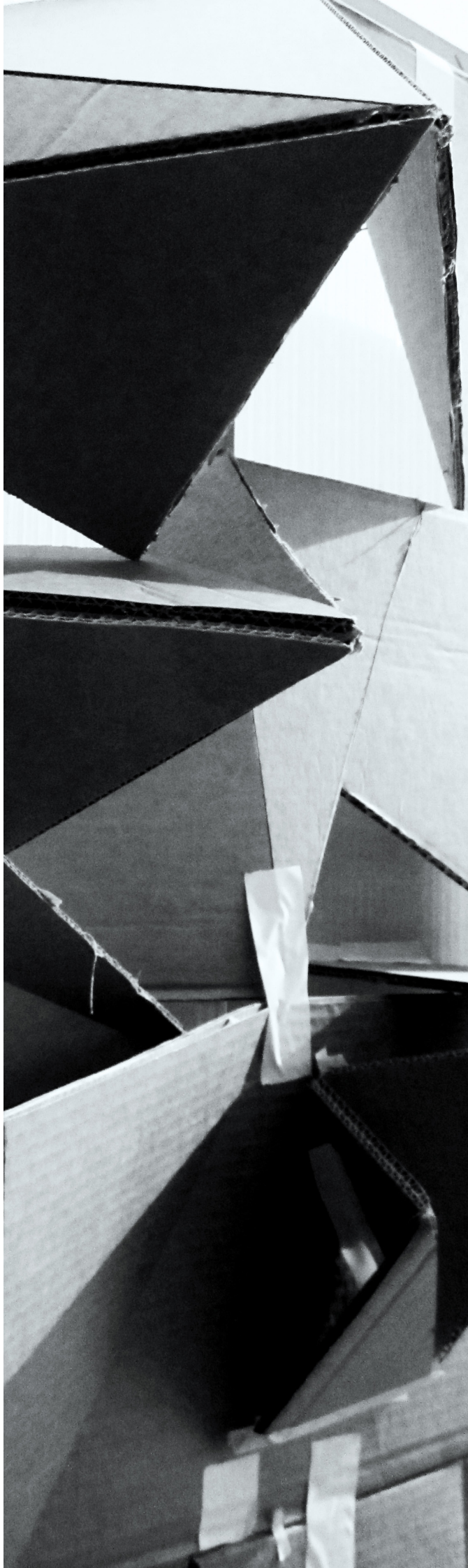
Secondly, I would like to thank my incredibly supportive family. A roof over my head, multiple ears to listen to my problems, daily hugs and food in my belly has made this year a blessing.

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INTRODUCTION

{introduction}

I believe that the architectural discipline is skilled at forming architecture in relation to the human body, however, art practice is often more successful at manipulating spatial conditions beyond standard architectural constructs to affect the dynamic body.

Art critic and theorist Jane Rendell, writing on art-architecture hybridization, states that “art and architecture have an ongoing attraction to one another... Artists value architecture for its social function, whereas architects value art as an unfettered form of creativity” (Rendell 3). Both disciplines can challenge an articulation of space, resulting in the production of atmospheric conditions that affect the perceptive body (Frichot 30 -35). Yet art and architectural practice tend to inhabit distinctly separate spheres due to “their relationship to function” (Rendell 3). Can art be functional while still being unencumbered? Can architecture be autonomous without being folly?

Body and space relationships are inherent to architectural built forms, but it is through altering atmospheric conditions and spatial pressures that we can encourage significant and notable affective responses. Architectural theorist Helene Frichot suggests that by manipulating and forming atmospheric pressures through art installation, subject and object can merge in a mutually transformative affective relationship (Frichot 32). While architectural form can enable these affective relationships to those who inhabit, or move through, built forms, might we employ art practice methodology, drawing on affect theory and ideas, to enhance these spatial relationships through the practice of architectural design?

{research question}

Can art practice influence and alter current architectural methodology to encourage a new type of spatially affective art-architecture? If so, what are the markers of a successful hybridized art-architecture?

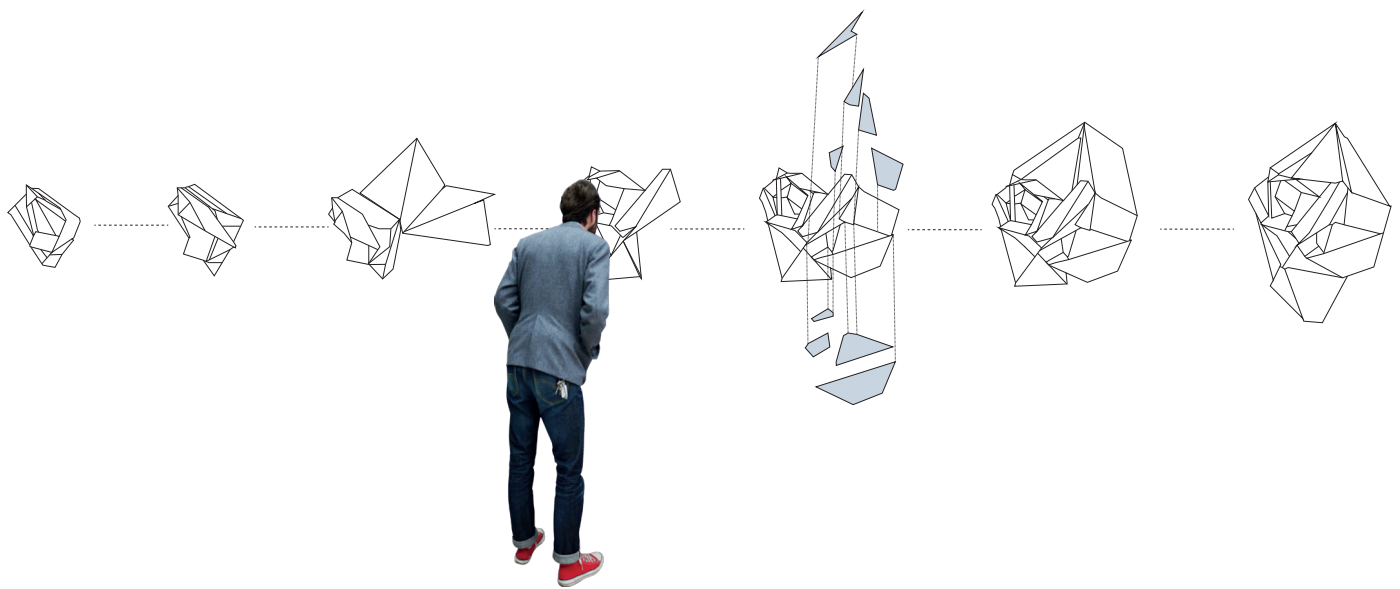


Fig. 1
Method diagram

{research aims & objectives}

This thesis tests if architectural design and a sculptural art practice can be hybridized in a successful, spatially affective way without disregarding the functional aspects inherent to the architectural discipline. Through design led research and physical explorations into “affect” theories and ideas, a spatially affective hybrid architecture will be created; a new form of architecture that will push the boundaries of interdisciplinary design and manipulate fluid space to affect the dynamic body.

This spatially affective hybrid, or series of hybrids, will require the development of new modes, methods and markers of designing and analysing architecture that differ from current design techniques. Designing within a liminal zone that bridges two disciplines will create challenges and opportunities to enhance affective influences, while altering current norms of architectural practice.

{methods & processes}

The central method employed in this thesis is the creation of a series of 1:1 scale, sculptural interventions that break architectural pragmatics into human scale events, allowing the built forms to respond to the dynamic conditions of the body as it performs those events. These interventions employ sculptural art practice techniques to enhance the spatial conditions that allow them to occur.

The interventions are analysed in succession as a way to assess their ability to affect the dynamic body. Each analysis produces a new design move, altering the affective condition. Recycled materials, quick construction, dynamic processes, cutting, recrafting, amendment and critical reflection are essential to the design methodology.

By employing sculptural like practices to create the human activated art-architecture, the interventions push and pull space and encourage movement through spatial pressure and formal modes. The dynamic body moves with, between, past and through the static spatial interventions; it is the “in-between” that enhances the affective condition.

{scope}

This extended design led research project aims to construct a new type of spatially affective art-architecture that affectively and formally responds to the dynamic body; developing a new methodology for multidisciplinary, affective design. Discursively, “affect” has been limited to the understanding of the human body’s movement and interaction with, between, or through, space and architectural form.

The work presented in this thesis is site-specific to a range of spaces found in the Victoria University of Wellington School of Architecture and Design. Through testing a programme of events, viewing, sitting and walking, the work has become a series of built, hybridized, human scale interventions. The work herein is spatially affective, constructed art-architecture that has existed in reality and has interacted to the fullest extent with the human body; observed and documented predominantly through photography.

The scope of the research is limited to these constructed hybrids, observations and written analysis of spatial relationships within the work.

{thesis structure}

This research is structured around the creation of the spatial hybridized interventions and the specific events of viewing, sitting, walking past and walking through. A Theoretical Review and a Case Study Review precede the design.

The Theoretical Review investigates the discourse surrounding the art-architecture divide and theories of affect and atmosphere. Sculptural case studies that enhance affective conditions through hybridizing art and architectural practice have been analysed in regards to their methods and techniques; how they affect the dynamic body and what spatial pressures they exhibit.

The Preliminary Design chapter, *Intimate Private Structures*, documents and analyses two series of constructed interventions; a view shaft and a dynamic seat. This chapter explores the fundamentals of producing works at an intimate, private, human scale.

The Developed Design chapter, *Publically Activated Art-Architecture*, documents and analyses a further two series of constructed interventions; a wall and an entry space. This chapter extends the design conclusions discovered in the Preliminary Design chapter and tests the realm of publically activated art-architecture.

The thesis concludes with a critical reflection of the investigations and a discussion on the potential of the new methods of affective design investigated here, for larger scale publically activated art-architecture and further design research.

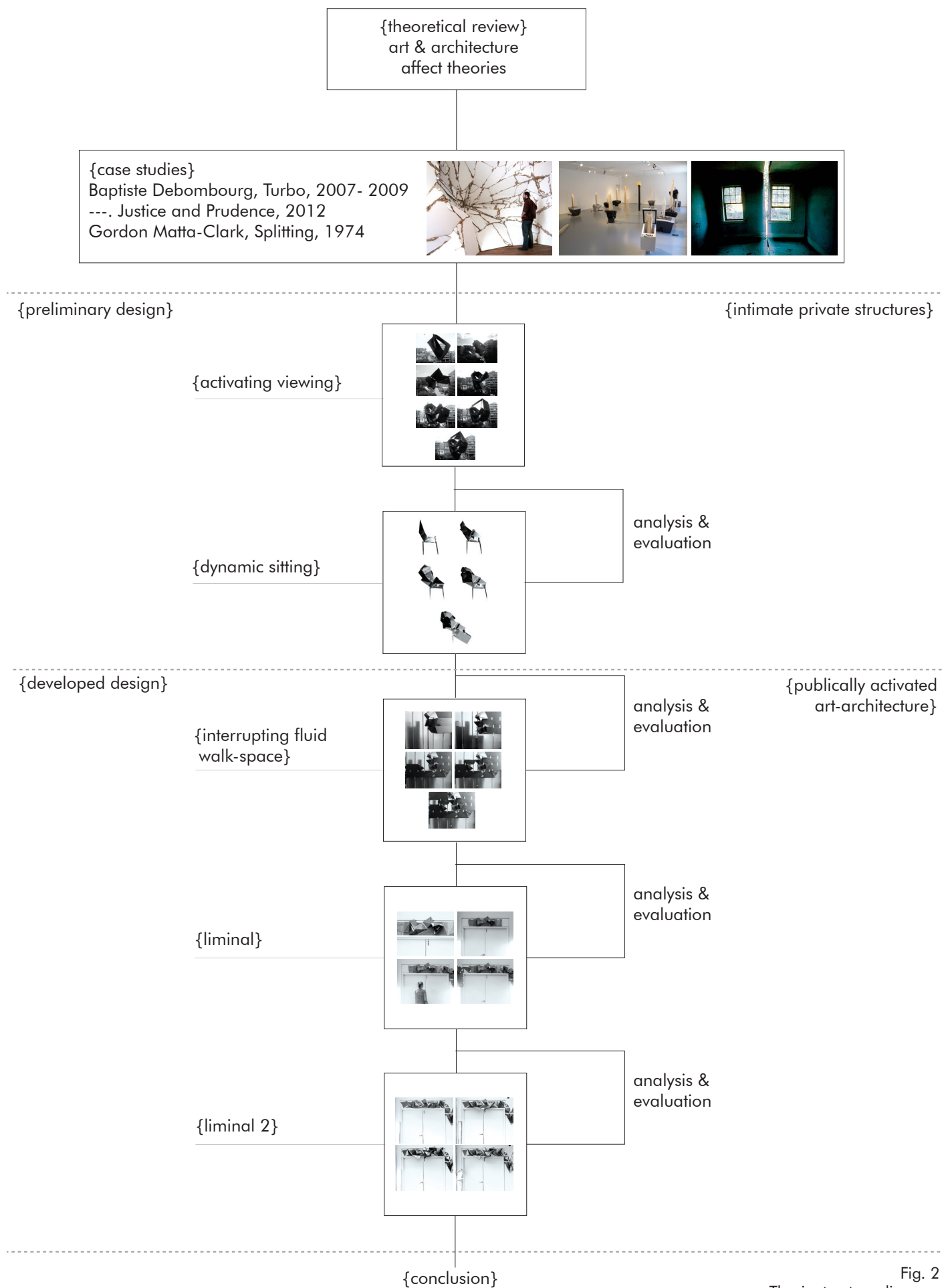


Fig. 2
Thesis structure diagram



THEORETICAL REVIEW



Fig. 3
Diller and Scofidio
Withdrawing Room, 1986

{art & architecture}

Art practice and the architectural discipline are typically separated critically into two distinct discipline spheres, though spatial potentials can be enhanced when the two combine for multidisciplinary works. In *Art and Architecture: A Place In Between*, Jane Rendell discusses how art and architecture are frequently differentiated in terms of their relationship to “function” (3). Art is a “functionless” medium, whereas architecture is purposeful and functional. Critiquing this discipline separation, she states that “art is functional in providing certain kinds of tools for self-reflection, critical thinking and social change” (Rendell 4). This leads one to question, can architecture provide these tools that Rendell associates with art practice? Rendell goes on to discuss the blurring of the traditional boundaries between the disciplines through public and collaborative work. These projects range from art and architecture that challenge space, place and temporality, to montage works that challenge the architectural status of the gallery; by placing everyday objects in gallery spaces to create art (for example Marcel Duchamp’s “Fountain”). Rendell’s text frames art and architecture in terms of the various ways the two have come together within the public realm. In contrast, Hal Foster, in *The Art-Architecture Complex*, provides a contemporary art-architecture movement framework in which he positions specific architects.

In *The Art-Architecture Complex*, Foster discusses art and architecture in terms of movement shifts in the past fifty years; from image making to sculpture. Foster begins by discussing the 1980s Pop era where art and architecture were running parallel in terms of concern with aesthetics, surface and image making in a capitalist context (Foster 1-16). Architects began experimenting with structure, surface and symbol in relation to commercial and capitalist ideas (Foster 1-16). Foster suggests that architects such as Norman Foster and Richard Rogers, primarily working in the civic realm, were influenced by Pop, as seen in their grand, structural projects (1-67). Foster moves on to discuss the Neo-Avant-Garde and positions architects, who use art either as precedent, who fuse art with architecture or have transitioned from an art background, within; specifically Zaha Hadid, Diller and Scofidio + Renfro and architectural designers inspired by Minimalism (68 -129). This movement suggests a historical framework in which architects have taken on art practice agendas and methodology to create critical works of art-architecture; a framework in which this thesis aligns, but moves forward from. The hybridization of art and architecture within this period is visible in the object oriented built forms created by these architects. Foster concludes by discussing the shift from art displayed on gallery walls to art challenging the notion of space, with sculpture taking favour in recent years. This suggests a future of multidisciplinary hybridization within art and architectural practice, a future framework that this research project endeavours to contribute to.

{art & architecture}

From both Rendell and Foster it can be understood that art and architecture will come together due to certain societal conditions, often exist primarily in the civic and public realm, and any hybridization often results in projects that are sculptural, image based and atmospheric. Drawing from Rendell, I believe that architecture could provide the critical tools that art provides us with, through integrating sculptural art practice methodology within the architectural design process. These tools are also important to the theory of affect; creating a more critically responsive, hybridized art-architecture could exaggerate, and make clear, affective reactions. By shifting this speculative art-architecture into the latter stages of Foster's framework, the hybrid should be both object oriented and space challenging.

{affect theories}

"Architecture acts as a facilitator of experiences ... where the body is a framer of information."

Brian Massumi (Parables of the Virtual)

In affect theory, the body's interaction with space and reaction to atmosphere is essential to the understanding of a spatial environment. Helene Frichot defines affect as being "the movement between emotional registers rather than the emotion itself once it can be named"; this concept places the body as an important and active figure in an affective spatial relationship (Frichot 34). As a spatial condition, affect is innate to architecture, but it can be altered, enhanced and manipulated by atmospheric triggers. Frichot aligns affect with atmosphere in her analysis of artist Olafur Eliasson's work; "the atmospheric pressure of Eliasson's work is such that it demands the visitor's engagement beyond that of a mere onlooker; it is an interaction that encourages the mutual transformation of both the visitor and the artwork" (Frichot 32). The artist uses "colour, transparency and the reflection of light" to challenge space and create his atmospheric works (Frichot 32). Eliasson's installation work encourages interaction between bodies; his work insists active involvement from the viewer. Architecture always promotes affective responses from those who inhabit, or move through, built forms; the challenge is to actively manipulate atmosphere to enhance these spatial responses via the process of design.

Like Frichot, Ben Anderson, in the paper "Affective Atmospheres", discusses the affective qualities of atmospheres that enhance spatial responses. He determines that atmosphere holds a series of opposites; presence and absence, materiality and ideality, definite and indefinite, singularity and centrality (Anderson 77). Affect exists in tension between, around and beyond these dialectics (Anderson 77).

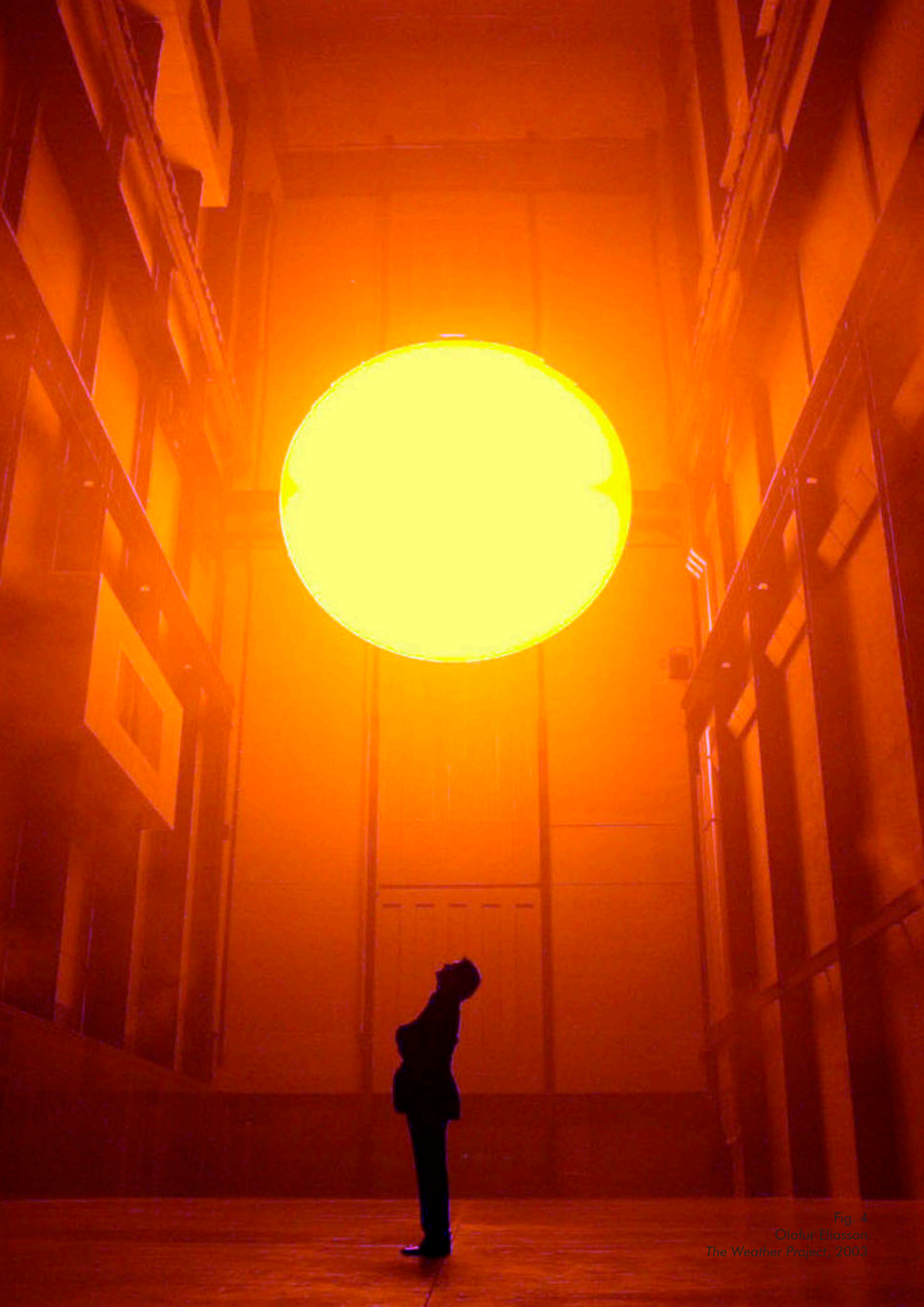


Fig. 4
Olafur Eliasson
The Weather Project, 2003



Fig. 5
Diller and Scofidio
Jump Cuts, 1996

{affect theories}

Anderson discusses how atmospheres can be understood as spatial bodies, perceived by the subject as diffused spheres, noting that "atmospheres are spatially discharged affective qualities that are autonomous from the bodies that they emerge from, enable and perish with." (Anderson 80). From Anderson, we can deduct that atmosphere and affect form a hybrid entity held in tension between dialectics. Throughout, he discusses how affective atmospheres require four things to stabilise and to be comprehensible in their natural state of flux; a body, a subject, space and time (Anderson 77 - 81). His description of atmospheric "space-time" relates primarily to the theorist Nigel Thrift's discussion of affective atmospheres and his definitions of new types of spatial awareness; "time-space" and "movement-space" (Thrift "Movement Space" 582 - 604).

In the paper "Movement-Space: The Changing Domain of Thinking Resulting from The Development of New Kinds of Spatial Awareness", Thrift takes an understanding of affective atmospheres existing in a "time-space". He expands this to discuss our changing perceptual and spatial awareness due to technology shifts. Thrift explores the calculative "microworlds" and "kinetic surfaces" that surround us and guide how we "think" and view space and place (Thrift "Movement Space" 583). Thrift explores time-space and qualcalculation; the progression of which is a new interpretation of space, defined as movement-space (Thrift "Movement Space" 590). "Subject" and "object" hybrid together within this movement-space (Thrift "Movement Space" 591).

Through the virtual world our perception of space has expanded infinitely and therefore the language of space has shifted in meaning (Thrift "Movement Space" 596). Even our senses, like touch, have been redefined by the shifts in our perception of the "natural" and virtual world (Thrift "Movement Space" 594). Our definition of space and place is ultimately a state of flux.

Affective atmospheres are impacted by the surrounding world and our understanding and perception of them is changing due to expanded space that has been created by an increase in technology and artificial landscapes. There is an opportunity to test and challenge the spatial theories of affective atmospheres from both Anderson and Thrift in an obvious, interruptive and formal spatial design; revisiting the value of our human understanding of space, touch and spatial atmospheres, negating technological shifts.



CASE STUDIES



Fig. 6
Gordon Matta-Clark
Splitting, 1974

{case studies}

Design precedents that have influenced the practice led research demonstrate a successful, spatially affective hybridization of art practice methodology and architectural constructs of space and form. These installation works, from spatial artists Baptiste Debombourg and Gordon Matta Clark, interfere with space to directly affect the dynamic body; altering existing space to enrich spatial responses.

Methods of successful affective design methods and techniques determined by the precedent analysis include: tearing, ripping, augmenting, and fracturing, exposing, splitting, forcing, enhancing, amending, refurbishing, activating and affecting.

{baptiste debombourg}

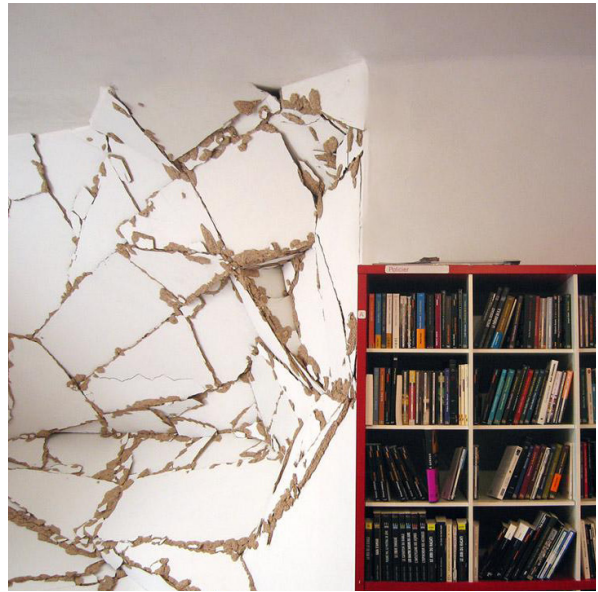


Fig. 7, 8 & 9
Baptiste Debombourg
Turbo, 2007- 2009

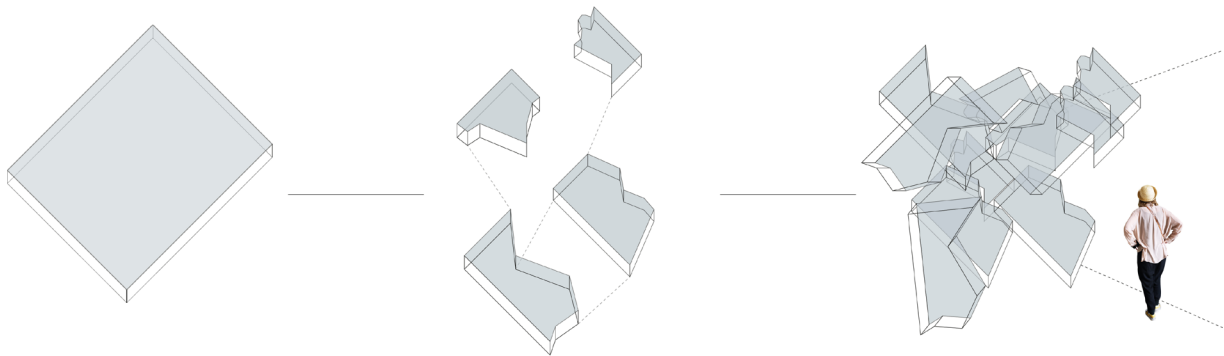


Fig. 10
Diagram of material augmentation

Turbo, a series of installation works by Baptiste Debombourg, challenges representations of “masculine power”; specifically the turbo engine. Debombourg constructed these physical representations of power and playfully experimented with overlaying a constant sound barrage of a running engine; giving a physical presence to an abstract sound concept. (Debombourg).

The work engages the body through both visual and aural pressures encouraging it to be still, with the viewer in awe of the stark effect of the shattered forms. The atmospheric pressures are intense, with the spatial, visual and audial working in trinity to affect the viewer. The splitting and reforming of materials captivates the intense thematic of power physically while forcibly augmenting the existing space. Taking sculptural practice methodology and playing with spatial conditions to affect the viewer emotionally brings together art practice and architecture in a cohesive relationship.



Fig. 11, 12 & 13
Baptiste Debombourg
Justice & Prudence, 2012



Fig. 14
Diagram of spatial interactions within
Justice & Prudence

Again dealing with notions of representation, *Justice and Prudence* focuses on the way religious, political and economic models of society are represented. The viewer is submersed into the installation, surrounded by brutally impaled television sets and a gold plated plastic bag totem. Debombourg playfully subverts notions of materiality by enhancing and destroying seemingly worthless items while deeper themes of capitalism and control permeate through by way of hierarchical levels. (Debombourg).

The work affects the viewer by allowing the body to move through the work; utilising the combination of thematic and spatial arrangements to emphasise the atmospheric aspect of the work. Like *Turbo*, the installation takes sculptural practice and merges it with architectural constructs to further the emotive effect of the work.

{gordon matta-clark}



Fig. 15, 16 & 17
Gordon Matta-Clark
Splitting, 1974

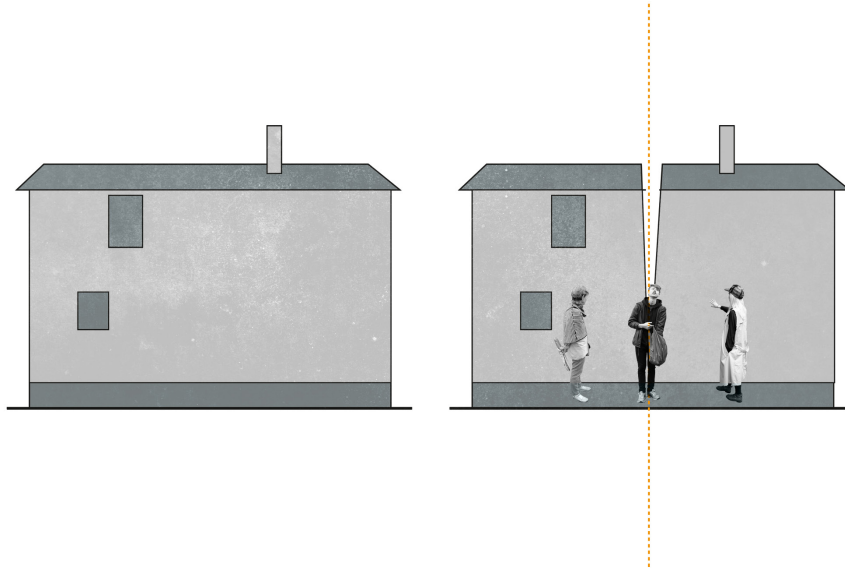


Fig. 18
Diagram of altered spatial conditions

Splitting lies within Matta-Clark's period of "anarchitecture"; an anarchical subversionary critique of architecture drawn from his architectural training. Documented through photography and film, *Splitting* was created by the slicing of two parallel cuts through a timber framed house and removing the material between. This gesture activated awareness of the spatial conditions of the home, providing evidence of depth of structure and light without. Subsequently, Matta-Clark made similar gestures to his photographs of the work, cutting and splitting and manipulating the negatives to form collages. (Guggenheim).

In this work the body was forced to step over, look up to and look through the split. Consequently, the collaged images subvert the normative and the comfortable by destroying the notion of a "safe" home. By exposing the interior to the exterior, the physical work blurred the boundaries of public and private space. The anarchical move of destroying architecture to create art makes this piece of work a significant move in hybridizing art and architecture.

{other influential works}

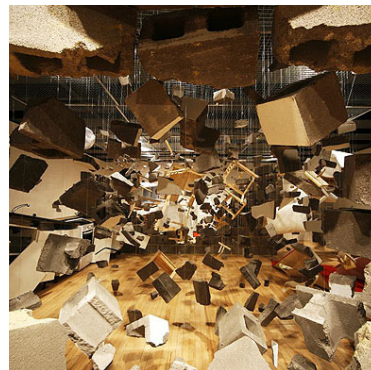
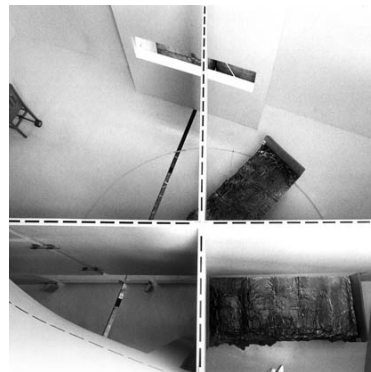
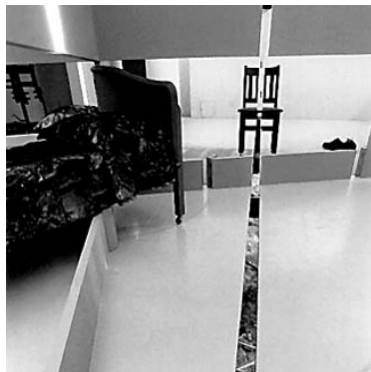


Fig. 20 & 21 Baptiste Debombourg, *Inception*, 2010

Fig. 22 & 23 Diller and Scofidio, *Withdrawing Room*, 1986

Fig. 24 Rachel Whiteread, *House*, 1993

Fig. 25 Los Carpinteros, *Showroom*, 2008

Fig. 26 & 27 Selected works from *Psycho Buildings*, The Hayward, 2008

{design criteria}

Through both theoretical and design precedent analysis, I have established a series of criteria to both direct and judge the success of my own research. These include:

1. Activation of/engagement with the moving body
2. Ability to affect the body
3. Ability to blur the boundaries between public and private space
4. Reformation, augmentation or amendment of materials, structure, form and space
5. Effective hybrid of art and architecture; techniques, associations and/or representations



METHODOLOGY

{methodology}

The central method of this design led research is the creation of multiple series of human scale, sculptural constructed interventions that relate to specific active events, allowing the built hybrids to respond to the dynamic conditions of the body.

These interventions employ the aforementioned sculptural art practice methods, tearing, augmenting, amending, exposing, splitting and tearing, to enhance spatial conditions.

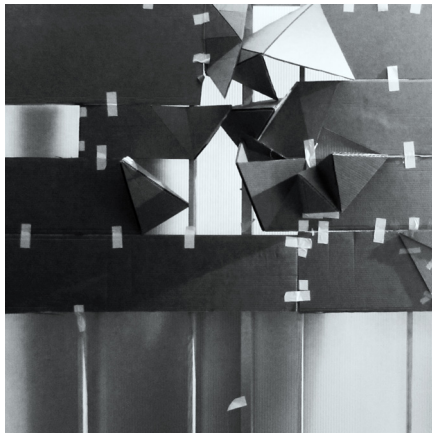


Fig. 28
Spatial Pressure; selected works

{event}

The design works have been formed for the following four active events; viewing, sitting, walking past and walking through. These four events derive from an initial speculative programme of a gallery house; a programme that was used to initiate the design process but dissolved as the works became autonomous and site specific. The events of viewing and sitting test intimate, private affective relationships, in contrast with the events of walking past and walking through, which test publically activated responses.

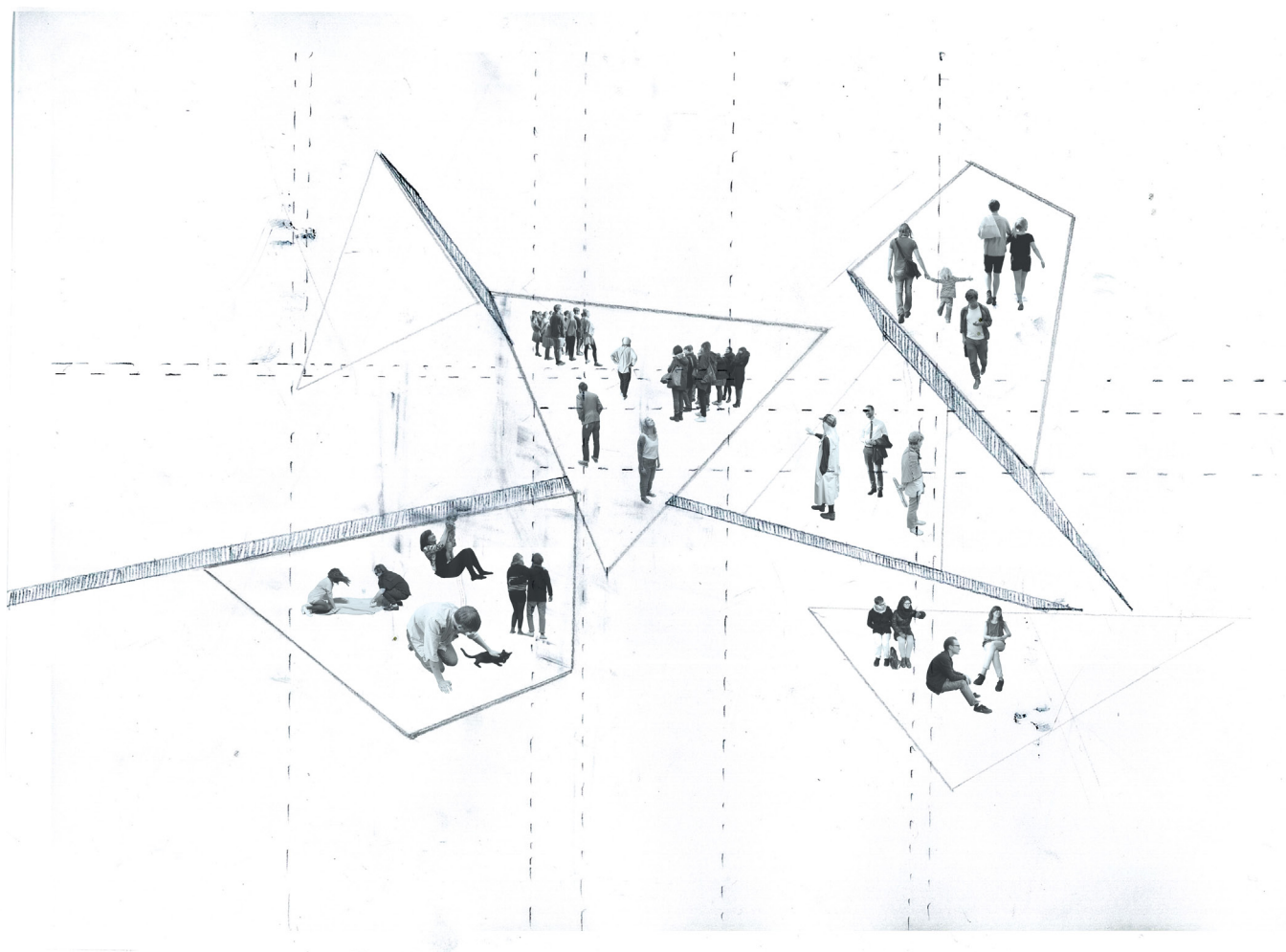


Fig. 29
Event diagram

{site}

All works have been positioned at points within the third floor of the School of Architecture and Design (SoAD), Victoria University of Wellington. They have been placed in a working, well utilised building to fully activate and observe affectual responses and human interactions in a normative architectural context. The choice to construct within a comfortable setting, as a maker, has allowed the work to be explorative, iterative, imperfect and dynamic.

The series of view shaft interventions, *Activating Viewing*, was situated on a large window within a busy architectural studio space for a period of three weeks, allowing for both public exhibition and private interaction. The window faces onto an axis of Marion Street and the work framed both this street and a Modern building; the linear forms of which contrast with the formal notions explored in the work.

The series of chairs, *Dynamic Sitting*, was site-less, though it was constructed iteratively within a shared studio space and encouraged both use, critique and conversation from colleagues. As it was built primarily as a useable object for myself, this space suited the personal aspect of the work.

Interrupting Fluid Walk-Space, was sited within a well-used corridor to the right of where the chair was constructed. The length of the corridor allowed for the potential of a largescale work, though the built form was restricted in depth due to building regulations. As the space is so well utilised, it has allowed for significant observation into how spatial pressures can impact on human movement.

The final two series, *Liminal 1 & 2*, were situated on a white lintel above a door space that breaks a corridor from a studio annex space. Both sides are well traversed, as is the liminal space between; again allowing for accurate observation of public affective relationships.

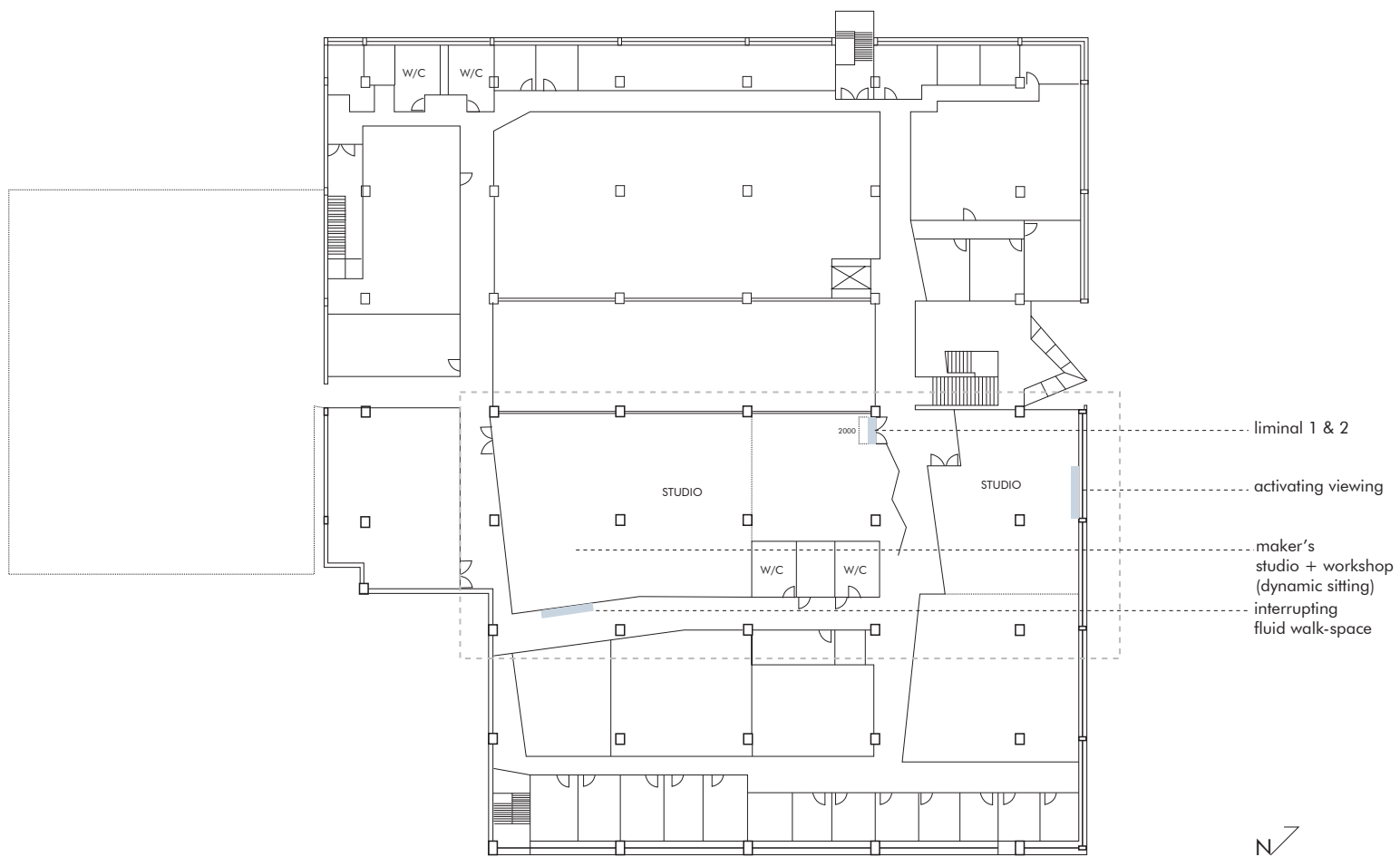


Fig. 30
Site plan with intervention locations
(SoAD Level 3)

{materiality}

All four series were constructed from recycled cardboard sourced from both street collections and local sources in Wellington. In my experience, cardboard facilitated fast and active making while being both strong and durable. The flat surfaces are neutral, easy to form into faceted surfaces and allow for augmentation; layers can be peeled back, the structure is pliable when wet. It is also temporary, economic and sustainable; able to be recycled once the research is complete.

Both cloth tape and masking tape have been used to secure the cardboard in the faceted forms created. PVA glue, gesso, sandpaper and water mist have been used to augment the surface in later works.

A chromed mild steel chair frame was used as the foundation for *Dynamic Sitting* and contrasted significantly with the main cardboard form; highlighting the “new” structure. For *Interrupting Fluid Walk-Space*, a 2m x 2m frame was constructed out of 30mm x 50mm finished pine with studs at 500mm centres fixed with brass screws. The pine was chosen to contrast with the cardboard and the white corrugated PVC behind, and to form a stable structure to build the surface onto.

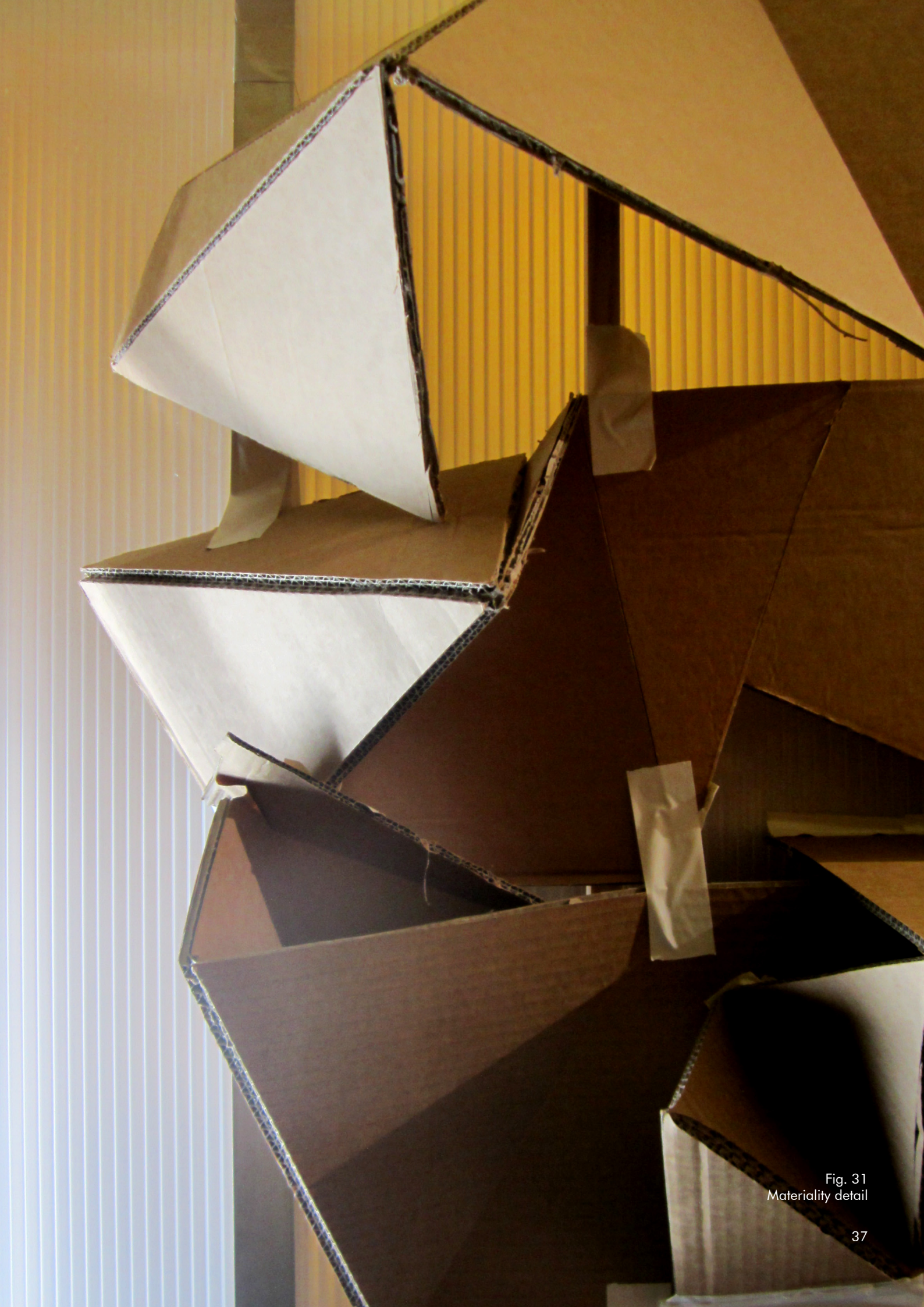


Fig. 31
Materiality detail

{methods of design}

These interventions have been designed through the construction process itself, negating the need for a design-then-build process. They have been built for, and in, the aforementioned sites based on my personal spatial observations and reactions to each space and each event. The works are therefore a documentation, or three dimensional drawing representation, of the affective conditions; existing and produced. In the process, the works exaggerate the affective conditions until they become uncomfortable and unstable.

The design process has been as follows:

1. Select an event and select a site.
2. Source cardboard and tape.
3. Cut segments of cardboard and fold into objects that relate to the event using personal observations on the use of the space as a driver for design.
4. Secure these objects together with tape and attach onto a structural base at the selected site.
5. Photograph, observe spatial and human interactions, analyse affective relationships.
6. Build upon these observations by augmenting and improving the existing object; cut into, add, augment the surface, expand or contract.
7. Repeat step 5 and 6 until the work is effective well formally, affectively, sculpturally and architecturally.
8. Repeat step 5 and 6 until the work is unstable and has been pushed to its upmost limit formally and spatially.
9. Analyse the series as a whole.

{form & structure}

Each piece of work has responded to event, site, spatial analysis and the creation process. As the works are site specific and each work builds sculpturally upon the previous iteration, the design aesthetic has developed across the whole research project. The forms are triangulated, folded and complex in reaction to the rectilinear forms of the spaces that have surround these objects. In order to make these forms apply significant spatial pressures to the existing spaces, they have had to contrast to the existing forms.

These forms have also been created in response to working with the materials selected; the flat planes of cardboard allow it to be scored and folded with ease, resulting in faceted forms. As a designer and maker I have attempted to work with the material and spatial conditions in an explorative, affective and unrestricted way; these pieces reflect that.

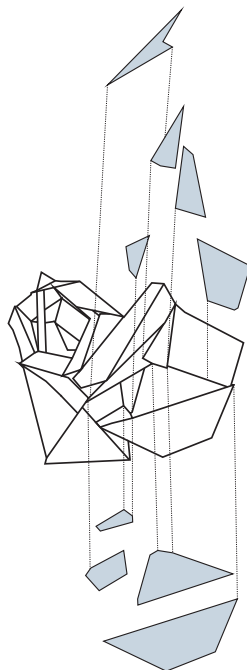


Fig. 32
Form assembly diagram



INTIMATE PRIVATE STRUCTURES

{activating viewing}





iteration 1.0



iteration 1.1



iteration 1.2



iteration 1.3



iteration 1.4



iteration 1.5



iteration 1.6

Fig. 33
Design iterations

{introduction}



The first series of interventions explored the act of viewing. Using recycled cardboard and cloth tape, a series of seven view shaft objects were sculpted to alter the perception of an exterior, urban view. These objects attached to a window in a well-used studio space. Though they obscured and blurred the view to most users of the room, they encouraged investigation by individuals at a personal scale.

Though they were visible to the public, when used by an individual they encouraged curiosity and enhanced the private act of viewing. Each viewing intervention was amended and altered, revising the object that came before, based on the engagement with the body and observed affectual relationships.

The interventions were not always a welcome addition to this space. The most interesting observed human interaction was the discomfort created by the foreign objects and, consequently, their active removal. The objects were physically removed by the inhabitants, and so began an ongoing process of removal and reattachment between the users of the space and myself. Eventually the work became disused and damaged. In the process, *Activating Viewing* took on a different identity, as creator of an atmosphere of discomfort.

Fig. 34
View through iteration 1.3



Fig. 35
1.0 window attachment



Fig. 36
View through 1.0

Designed to frame and obstruct the view, this single view shaft used forced perspective to alter perception of the exterior. The alien construction intruded into the established environment, resulting in an uncomfortable atmospheric pressure; with the faceted, sharp forms blocking the whole view available to the public. The single frame was too minimal and barely engaged with the dynamic body, as the single user needed only to lean forwards slightly to observe the altered exterior view.



Fig. 37
Development of form



Fig. 38
1.1 multiple viewshafts

More viewing shafts were created, turning the original view shaft into a multi-faceted form, developing an enclosure to encourage private viewing and minute movement. The users of the studio removed the object due to the interference within their space; confirming projected uncomfortable atmospheric pressures. The piece activated the exterior view by breaking the view into multiple parts, blocking parts of the view and exposing others. This act engaged the body by encouraging it to hold the object, look up and through, bend and twist to capture the full extent of the multiple, composed viewpoints.



Fig. 39
Extension of form

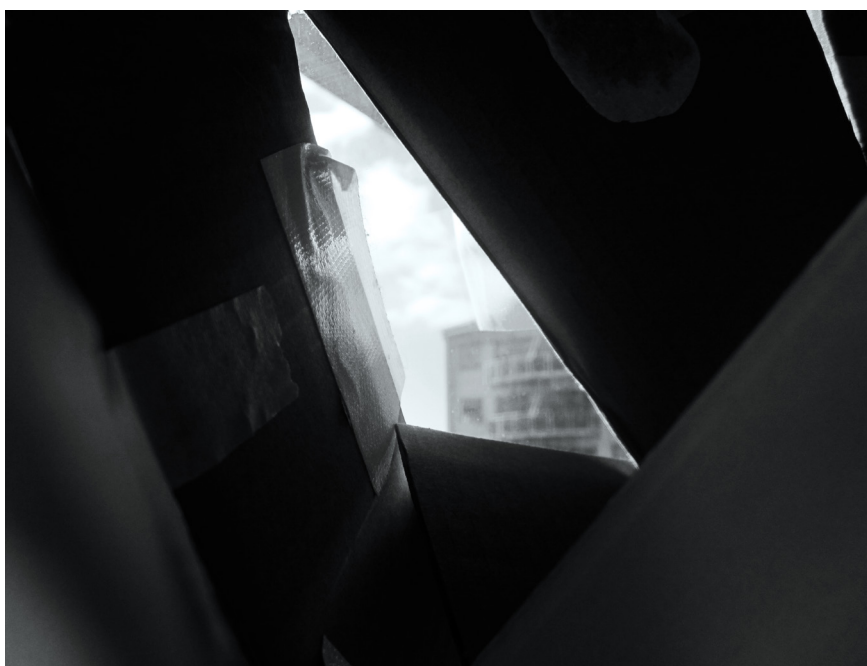


Fig. 40
View ascendam

The form was extended, expanding the object's physical and atmospheric pressure upon the space. The extension of form did little to alter the human body's engagement with the object. The work began to exhibit material roughness, disintegration and torn edges due to the continual process of removal and reattachment.

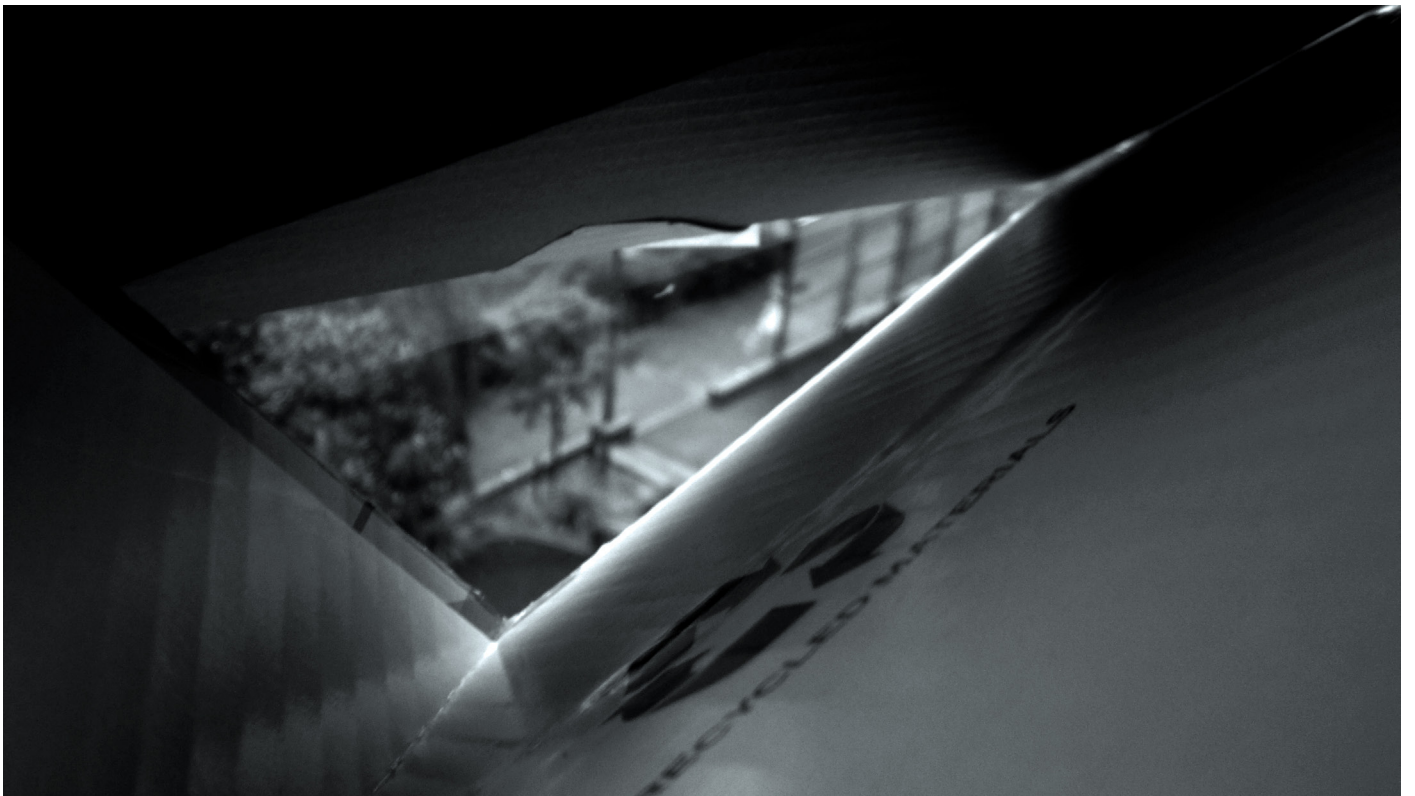


Fig. 41
View through 1.2 to
ground below



Fig. 42
Form development



Fig. 43
View through 1.3 to
street below

This intervention evolved to formally alter the previous intervention by folding back the extended form; giving depth and structure. More view shafts were embedded and the form protruded further into the room. Due to the complex nature of this object, it framed the view in a multifaceted way that engaged the dynamic body, encouraging individuals to move around, between and amongst to explore different points of view. It blurred the boundaries of public and private space; creating levels of intimacy.



Fig. 44
1.3 details; augmented view, left elevation,
view through structure, activated viewing
response



Fig. 45
Extension of form



Fig. 46
Axis view

This awkward, unbalanced form was created to frame the view above the object, rather than through, in an axis, highlighting the linear street beyond. Although more formally complex, the affectual influences remained similar to the preceding intervention.



Fig. 47
Exaggeration of form



Fig. 48
View through to axis

To balance the form aesthetically, new elements were added to the top of the object; further exaggerating the axial viewpoint. This intervention was large, intrusive and unstable; projecting an affective atmosphere that felt pressing, heavy and uncomfortable. The work became more intimidating, minimising interaction from individuals but exhibiting intense spatial pressures on the room as a whole.



Fig. 49
Further exaggeration of
form

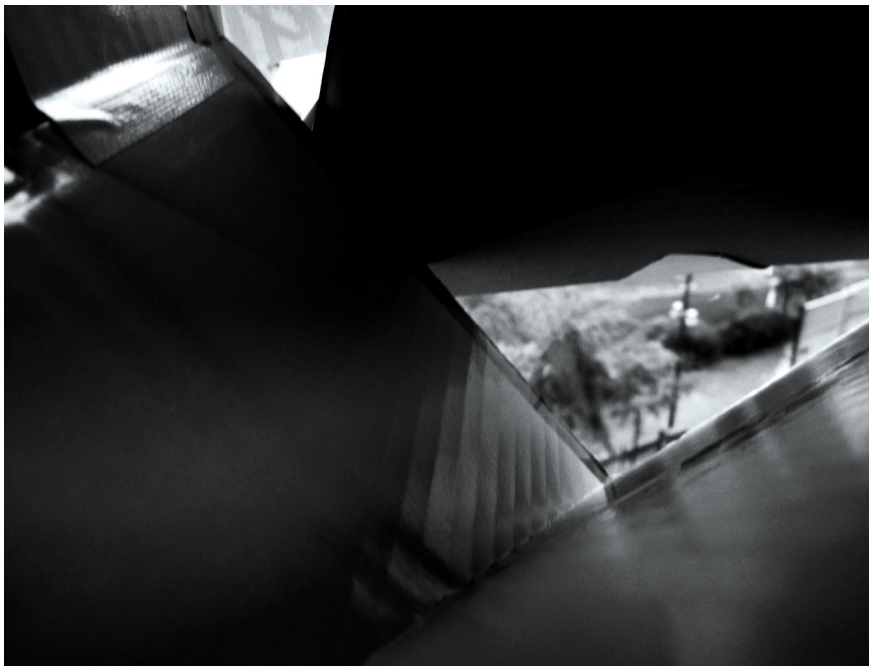


Fig. 50
Multiple viewpoints

At this stage the object became a large, pressing entity; a huge body built from many layers of embedded acts of movement, sculptural design moves and several shifts in affectual relationships. Its heavy form pressed upon the space, emphasising its alien connotations.



Fig. 51
View of street below through
a view shaft of 1.6



Fig. 52
A viewshaft from 1.6 captures a
walking figure in action

{conclusive summary}

Activating Viewing successfully hybridized art and architecture through the production of the pragmatic, functional viewing interventions that utilised, as Rendell states, “the free medium of sculptural practice”; engaging movement of the human body, emphasizing faceted forms and exhibiting temporal, affective qualities (Rendell 4).

By using sculptural practice to influence the architectural designs, each amendment and alteration shifted the projected affective atmosphere of the individual interventions; emerging from, then perishing with each sculptural iteration (Anderson 80). The affective presence of the object was heightened as it became larger, more protrusive and cruder; the material condition shifting with each act of removal and replacement. By pressing upon the well-used studio space, the spatial quality was altered to that of discomfort.

The faceted forms created responded directly to the materials used; the flat planes of the cardboard easily folded into these complex, triangulated arrangements. The complexity and sharpness of the objects contrasted with the rectilinear space surrounds, emphasizing the alien nature of the view shafts. This in turn created a more tangible, tactile affective atmosphere, by making the new affective objects highly obvious to the users of the space.

Framing and altering the view, this series of installations blurred public and private space via a hybridized art-architectural form that was both an uncomfortable sculptural object to the public and a series of small, composed viewpoints finely calibrated to the vision of the individual body. Furthermore, individuals used the objects to privately view the public on the exterior, again blurring the public and private boundaries.

A negative, heavy atmosphere expanded through the series of designs, engaging the public through atmospheric pressures; activating the act of viewing followed by the act of removal. Although each intervention was intended to simply engage the individual in a private, intimate act of viewing, the larger human engagement of removal and reattachment revealed the true affective nature of the series of objects. Movement around, between and with the object occurred in an unexpected, though successfully affective way.

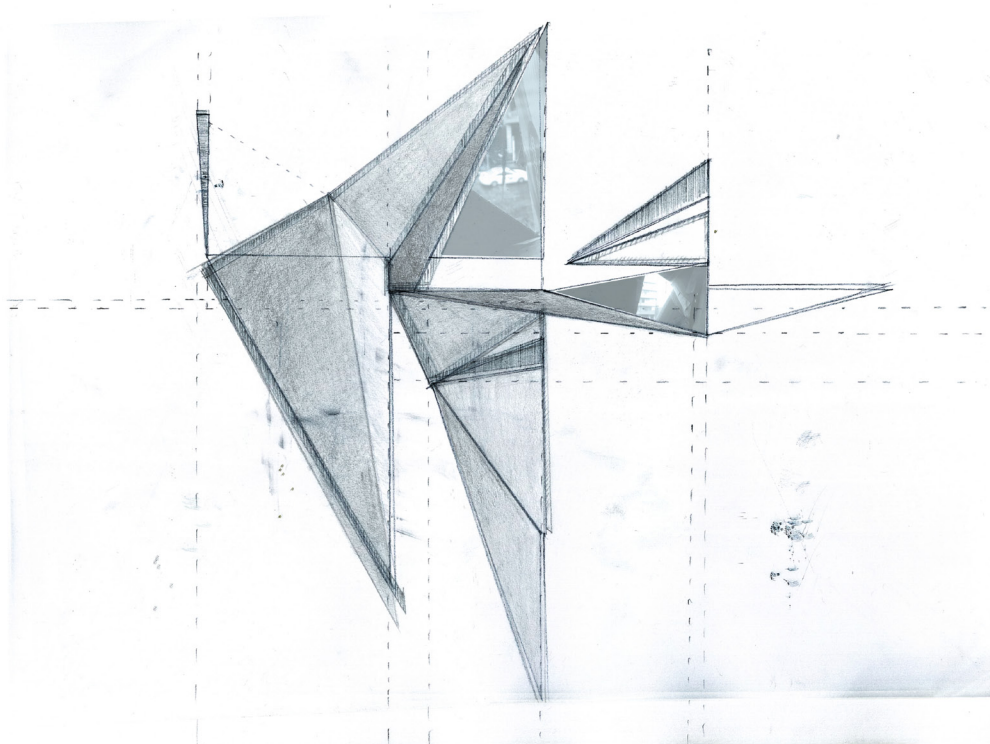


Fig. 53
Diagram of spatial conditions in
Activating Viewing

{dynamic sitting}



iteration 2.0



iteration 2.1



iteration 2.2



iteration 2.3



iteration 2.4



Fig. 54
Design iterations

{introduction}



Fig. 55
Dynamic Sitting in use

This series of constructed interventions was developed for the event of “sitting”. The intention was to create a chair that would activate movement rather than inhibit it; with minute aspects of the chair interacting with the body, encouraging close affective responses. This intimate and personal series of five chairs was created iteratively, developing into a single chair for use as a practical space for model making.

A damaged chair was deconstructed, revealing the sturdy, chromed mild steel frame which was used as a supportive structure to which to attach cardboard forms. By inverting the frame into an unusual slope, the sitting body necessarily had to lean forward into action. The successful formal experimentation of *Activating Viewing* permeated the construction of *Dynamic Sitting*, resulting in triangulated, sharp edges and fast, dynamic forms.

The consideration of the body and the needs of the person using the chair shaped the outcome; a backrest, armrests, slots for materials and space for minute movement were formed to encourage dynamic sitting.

Eventually, the chair required shelter to limit noise, distraction and to divide public from private. In the process of adding sheltering elements, however, the formal qualities of the chair became overdeveloped. The chair began to tilt back, parts of the form crushed under the weight of gravity, and the faceted form blurred into formlessness.

The original successful and useable object became something heavy, monstrous and intimidating. As a maker this iterative experimentation has been at the core of my process; push something as far as it will go, then step back to a definitive moment.

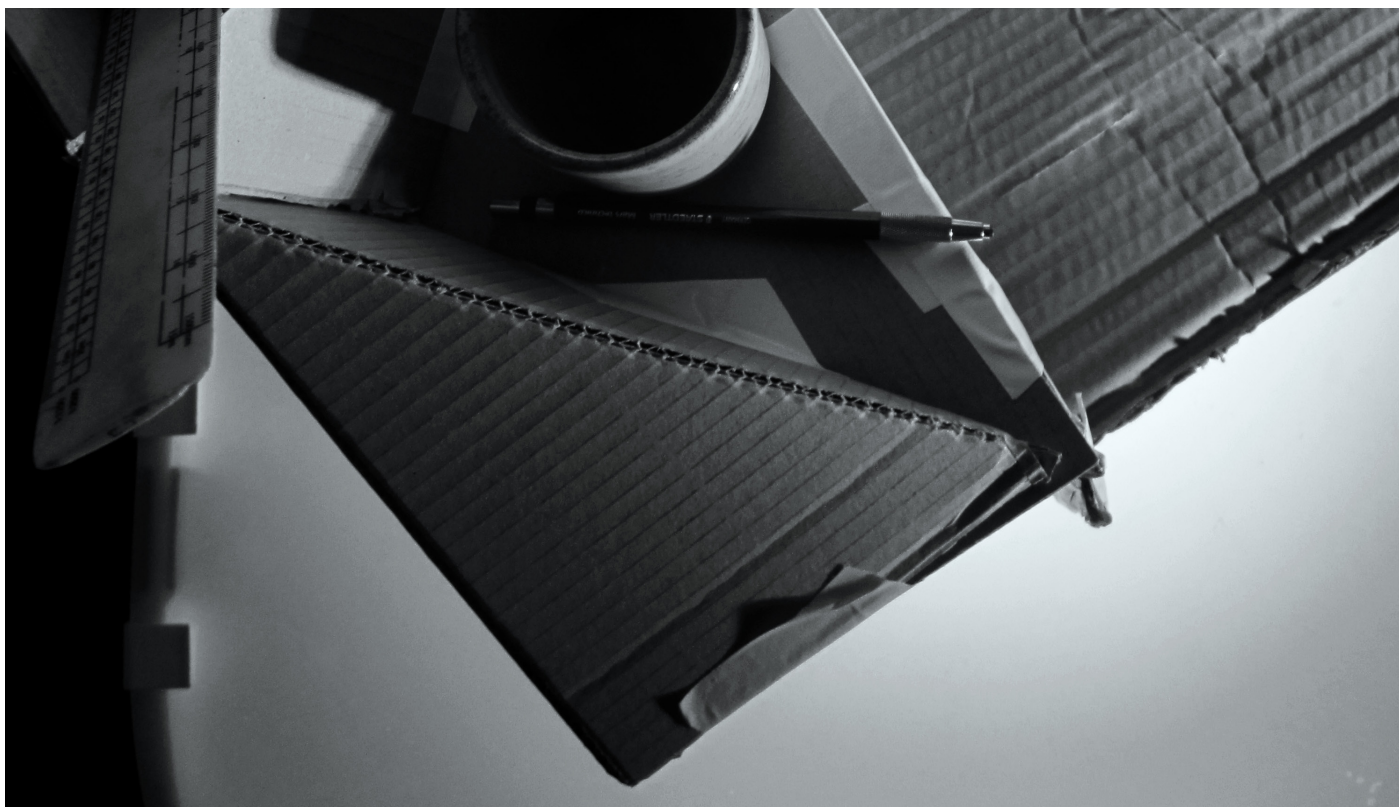


Fig. 56
Arm rest details

{iteration 2.0}



Fig. 56
2.0 side elevations

The first chair in the series was sculpted around the flipped metal frame of the original chair, forcing the user forward into active movement. A seat was formed and attached to the frame, with a back rest and slight shelter following. These parts of the form were placed to create a preliminary base for the experimentation work to follow. The thin materiality of the cardboard allowed the object to appear fast and temporary, though perhaps too minimalist formally and unstable structurally. As a base prototype, movement was not considered, however the chair encased the user in the frame created.

{iteration 2.1}



Fig. 57
2.1 side elevations

In this chair, the needs of the user were acknowledged through the creation of a headrest and two arm rests; one on the right for modelling and drawing equipment and one on the left for resting the arm. Utilising sculptural techniques developed in *Activating Viewing*, thickness of form created by the layering of cardboard enhanced a sense of solidity and structural depth. This object felt spatial and architectural, encouraging movement within and around its faceted form, in spite of the intimidating atmosphere projected because of its unfamiliar form.

{iteration 2.2}

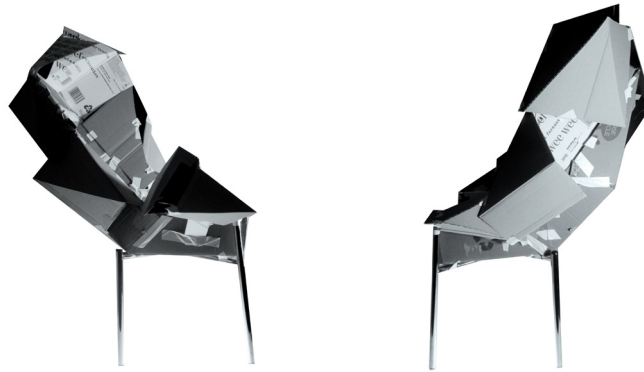


Fig. 58
2.2 side elevations

With the construction of a shelter to separate public from private, the exterior form began to feel intimidating, sharp, large and uninviting to viewers. However, the seated user felt comfortable and enclosed; the form concentrated movement within. By extending the chair to this monstrous, peculiar conclusion, the projected affective atmosphere was not only intimidating, but also uncomfortable.

{iteration 2.3}

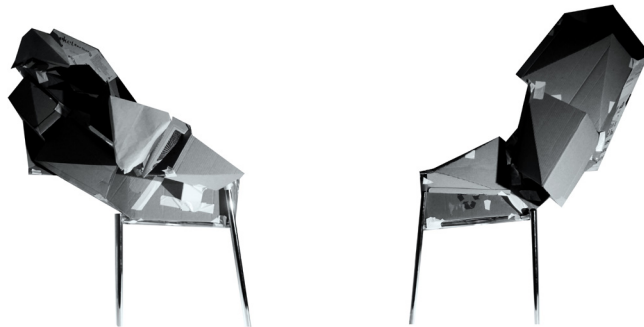


Fig. 59
2.3 side elevations

Building on the analytical observations of the previous iteration, this chair acted to exaggerate the already uncomfortable, intimidating projected atmosphere by building up the shelter, folding it through to the opposite side. This resulted in a “monster” chair; the structure began to crush under its own weight, pulling back on itself. The atmosphere was exaggerated and affective, but the architecture began to fail.



Fig. 61
Detail

{iteration 2.4}

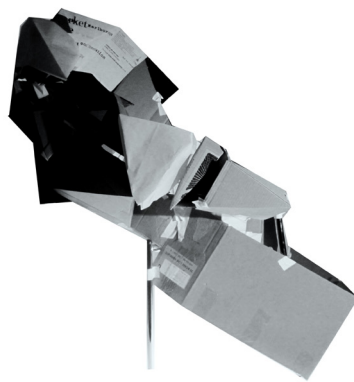


Fig. 62
2.4 side elevation

To counteract the effects of the structural failure of the previous iteration, a counterbalance was constructed at the base of a chair. This acted as both a structural and formal move; balancing out both the structural and the architectural form. Although it still had a monstrous atmosphere and appearance, the user felt comfortable and protected within; encouraging movement between the body and the object at the minute body scale.



Fig. 63
2.4 in use

{conclusive summary}

Dynamic Sitting had the main design intent of creating a space that would activate the seated body into minute patterns of movement, encouraging the intimate pursuits of model making and creative design. With the inbuilt armrests that encased model-making materials and the shelter enclosing and supporting the user, the chair successfully activated the moving body in the desired manner. However, the work would have been more successful if developed further, with a desk space and a complete, encasing shelter embedded into the structure.

From iteration 2.1 onwards, the chair affected the body in two opposing ways; creating a close, comfortable interior for the single user and projecting a negative affective atmosphere to the public viewing the structure. The intimidating shelter structure not only blurred the boundaries of public and private space, but directly affected the body; utilising spatial pressures to entice minute movement. To have further blurred the public and private interfaces, embedded viewing shafts evolved from *Activating Viewing* could have been successfully integrated, to allow the public to observe the private acts of making within.

Building on the successes of formal experimentation discovered in *Activating Viewing*, *Dynamic Sitting* utilised the methods of amending, cutting, folding and alteration to create structure and form. Again, recycled cardboard and cloth tape remained the key construction materials; allowing for fast design, tactile surfaces and sturdy, yet temporary, faceted forms. As an effective hybrid of art and architecture, the series of works developed as a single sculpture, with each chair building, shifting and amending upon the preceding design.

INTIMATE PRIVATE STRUCTURES



Fig. 64
Iteration 2.1

{critical reflection}

Activating Viewing and *Dynamic Sitting* successfully activated and engaged with the body in an intimate way by focusing on the individual user's movements and capturing and encouraging minute, affectual interactions. Both series developed to project negative and heavy affective atmospheres due to the contrast in new, faceted forms against existing, normative spatial conditions. *Activating Viewing* was a successful experiment in fragmenting the conditions of public and private space, by creating an intimate structure by which an individual can privately view the public, while the public views the viewer.

Dynamic Sitting was perhaps the more successful series of the two, with the heavy form of the shelter enclosing the user to encourage private movement and the slope of the seat activating the body forward into action. The public's reaction to *Activating Viewing* provided a definitive insight into the potentials of negative affective atmospheres, with the alien facets encouraging destruction rather than a comfortable, predictable interaction.

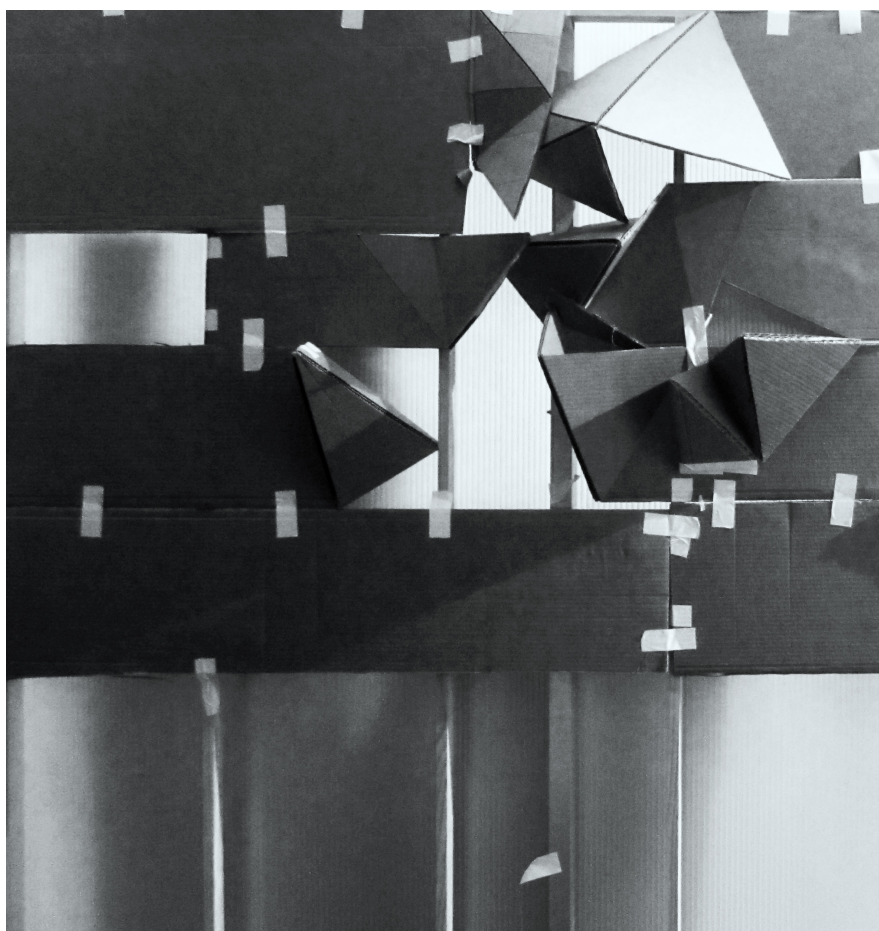
The materiality, design process and formal experiments from these preliminary works transcend into the next three series of developed designs. *Intimate Private Structures* was successful in developing the methodology for further research, the overarching design aesthetic and the affective potentials of art-architecture hybrids. The intent of *Publically Activated Art-Architecture* is to shift the focus of the design work from activating private interactions to altering public movement. In these following works the ideas of spatial pressure, manipulation of fluid space and tactile surfaces will be integrated to the design process developed; to further the research on affective design.

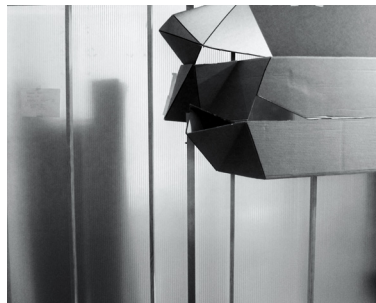




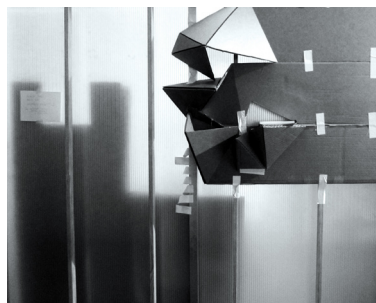
PUBLICALLY
ACTIVATED
ART-ARCHITECTURE

{interrupting fluid walk-space}

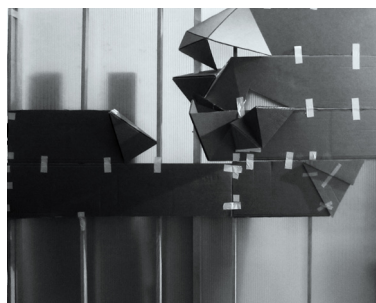




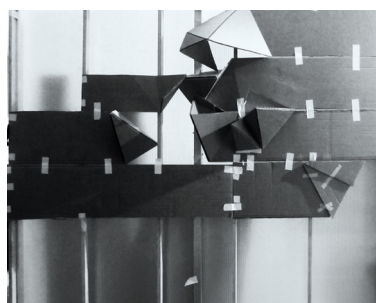
iteration 3.0



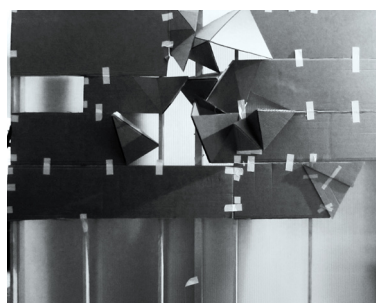
iteration 3.1



iteration 3.2



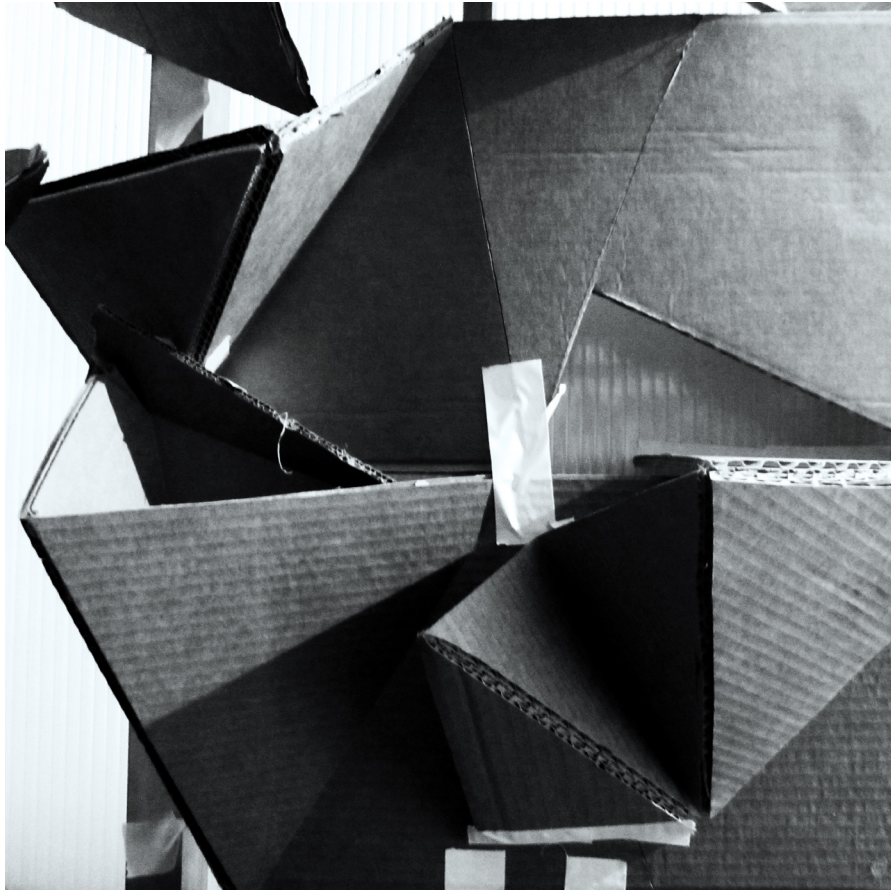
iteration 3.3



iteration 3.3

Fig. 65
Design iterations

{introduction}



Interrupting Fluid Walk-Space explored the creation of a publically activated intervention, one that encouraged the flow of movement past it, and interrupted the fluid space that surrounded it. This series of walls within a well traversed public corridor, within an education building, explored the event of “walking past”. With the wall sited in a public space, the construction became more refined than previous works. At a larger scale, cuts and folds became less gestural and more calculated.

This series is perhaps more architectural than the previous two, as the underlying structure, surface form, construction techniques and materiality were refined and practical spaces considered, such as a shelf and space for lighting within. Each addition and amendment was designed based on layered composition and the perception of what people would see from various viewpoints.

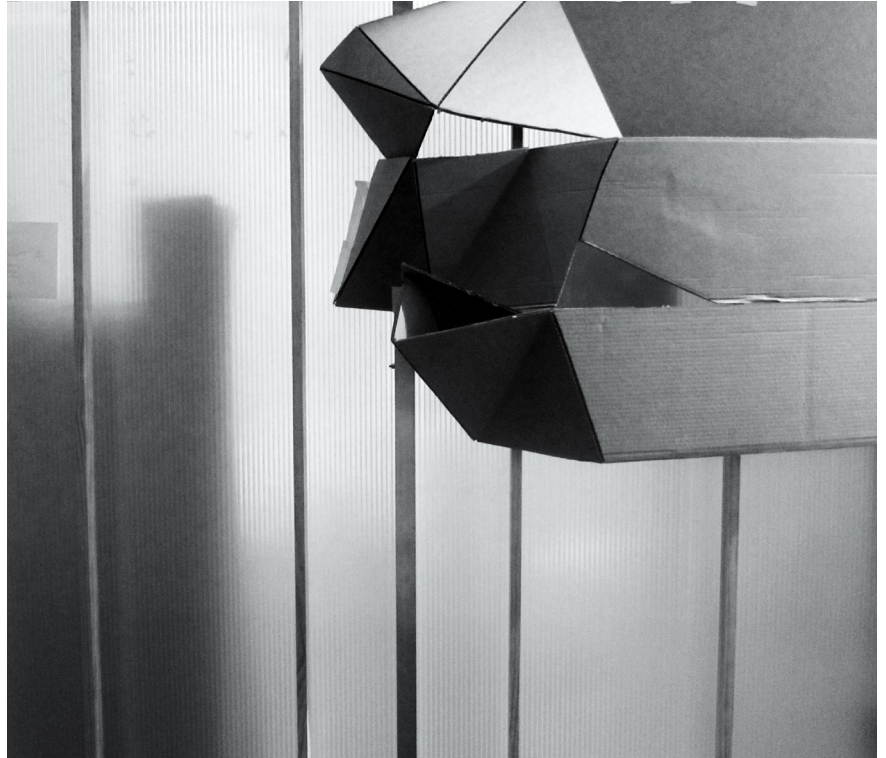
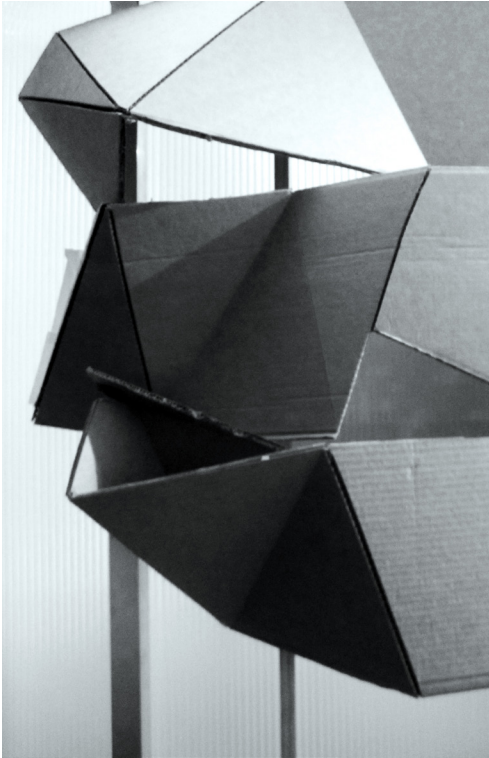
By breaking up the space with a visual intervention that pressed upon an empty corridor, people began to stop and start in their movement in response to the piece. Curiosity, perception and acceptance effected the public while they walked; the wall subtly interfered with the fluid walk-space of the corridor around it.

Fig. 66
Wall detail



Upon initial analysis of the corridor and its users, it was determined that the most effective break in the fluid space would be at the southern end, at the point where the corridor met another one perpendicular to it. This would allow for two opposing sensations in approaching the intervention; abrupt and extended exposure. A 2m x 2m timber frame was constructed along one side of the corridor, attached to a thin corrugated PVC partition wall as a base for the intervention. In this way a new structure was layered against an existing one.

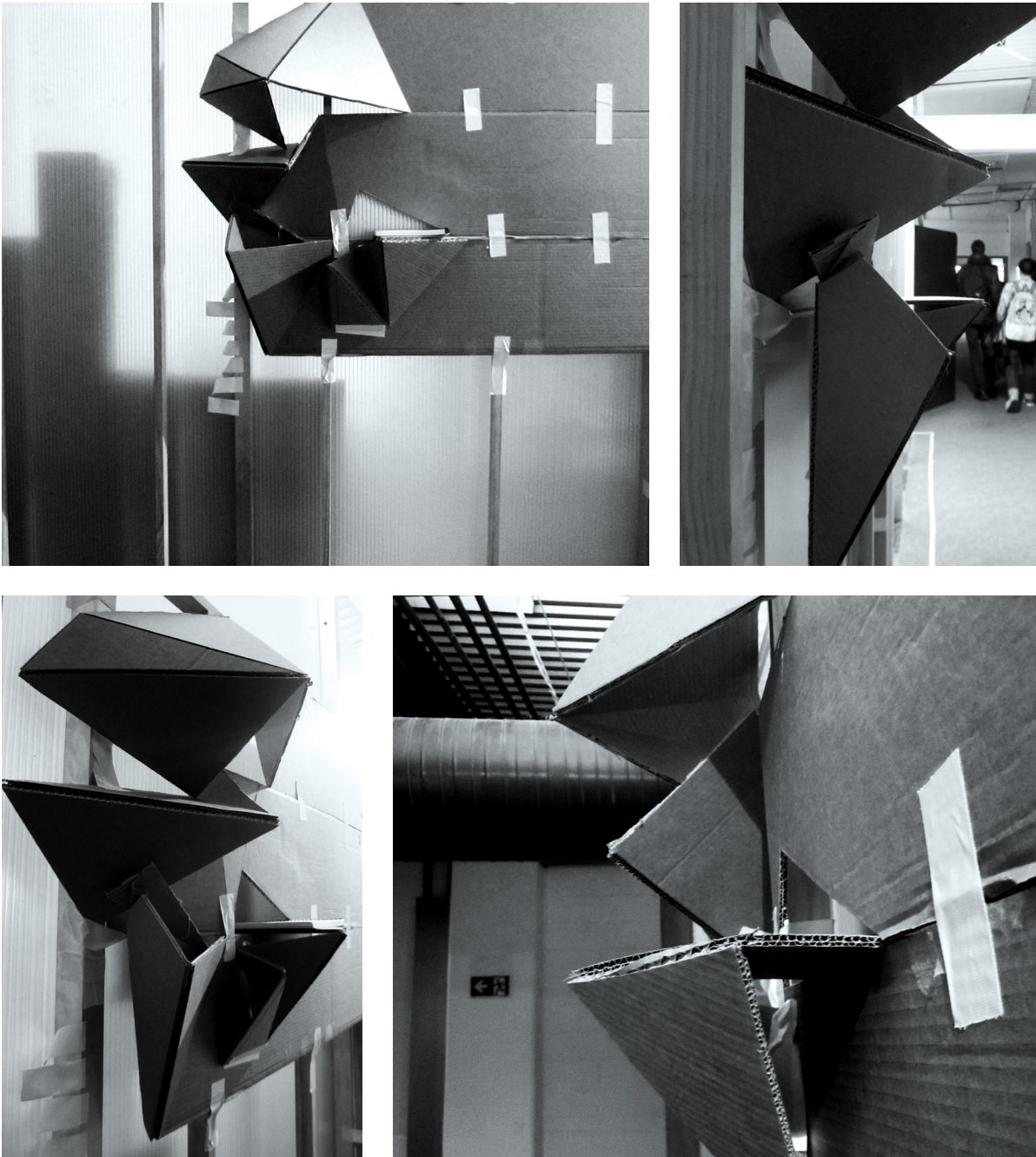
Fig. 67
Placement in corridor



The first constructed intervention melded the existing flat surface into a new faceted one, with an exposed structure. The large, calculated forms acted to lead people down the corridor, encouraging their flow of movement. The wall documented the affective atmosphere of the space in three dimensional form; the act of building with cardboard was an act of “drawing”.

Fig. 68
Iteration 3.0

{iteration 3.1}



This second iteration pressed the new surface firmly against the underlying structure, preventing structural collapse and emphasising the faceted forms. A shelf was built in to house construction materials, like tape, a craft knife and a pencil, allowing for my own uninterrupted movement while making. The wall skimmed the surface of the walkway, projecting a tentative affective atmosphere.

Fig. 69
Iteration 3.1

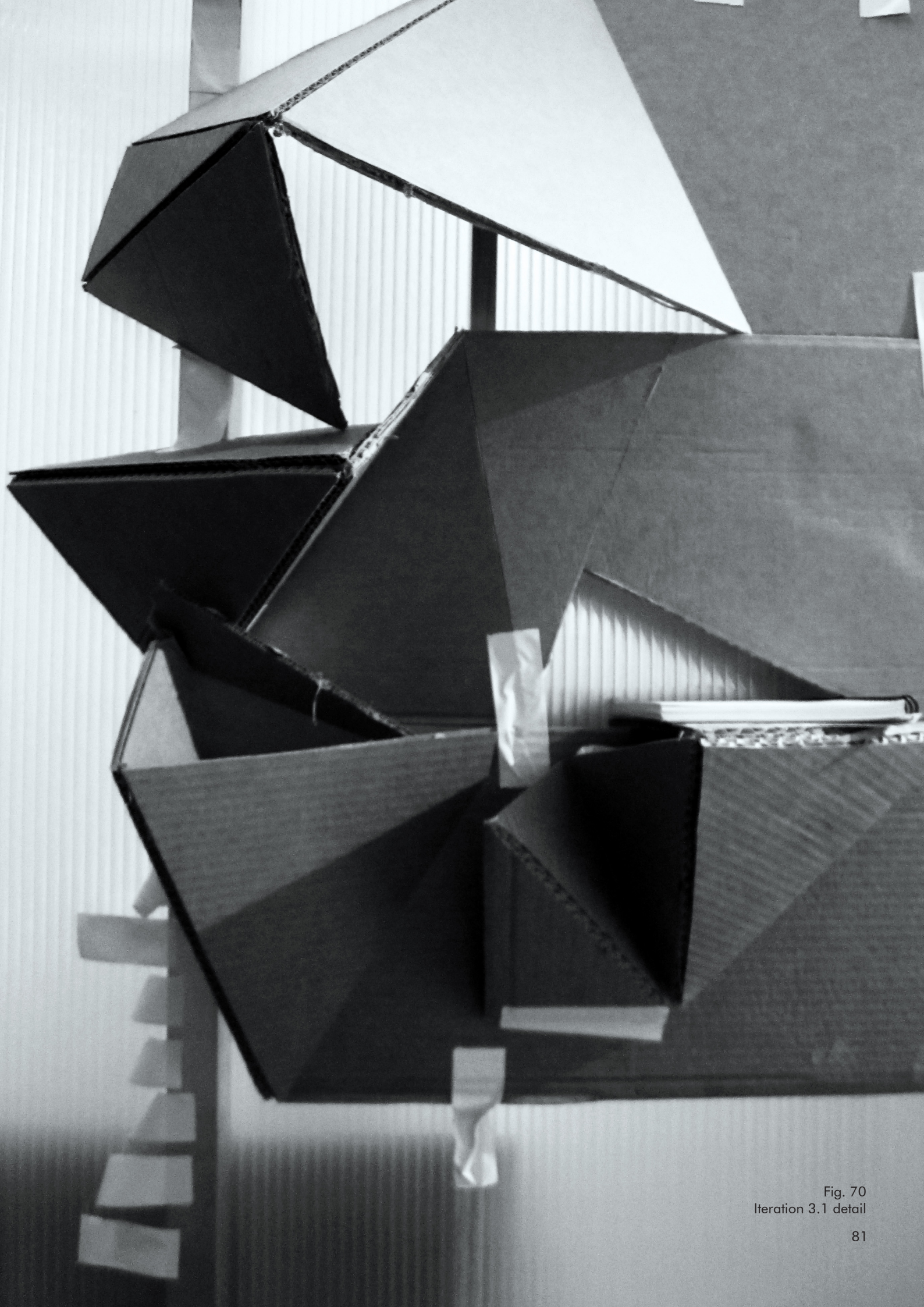
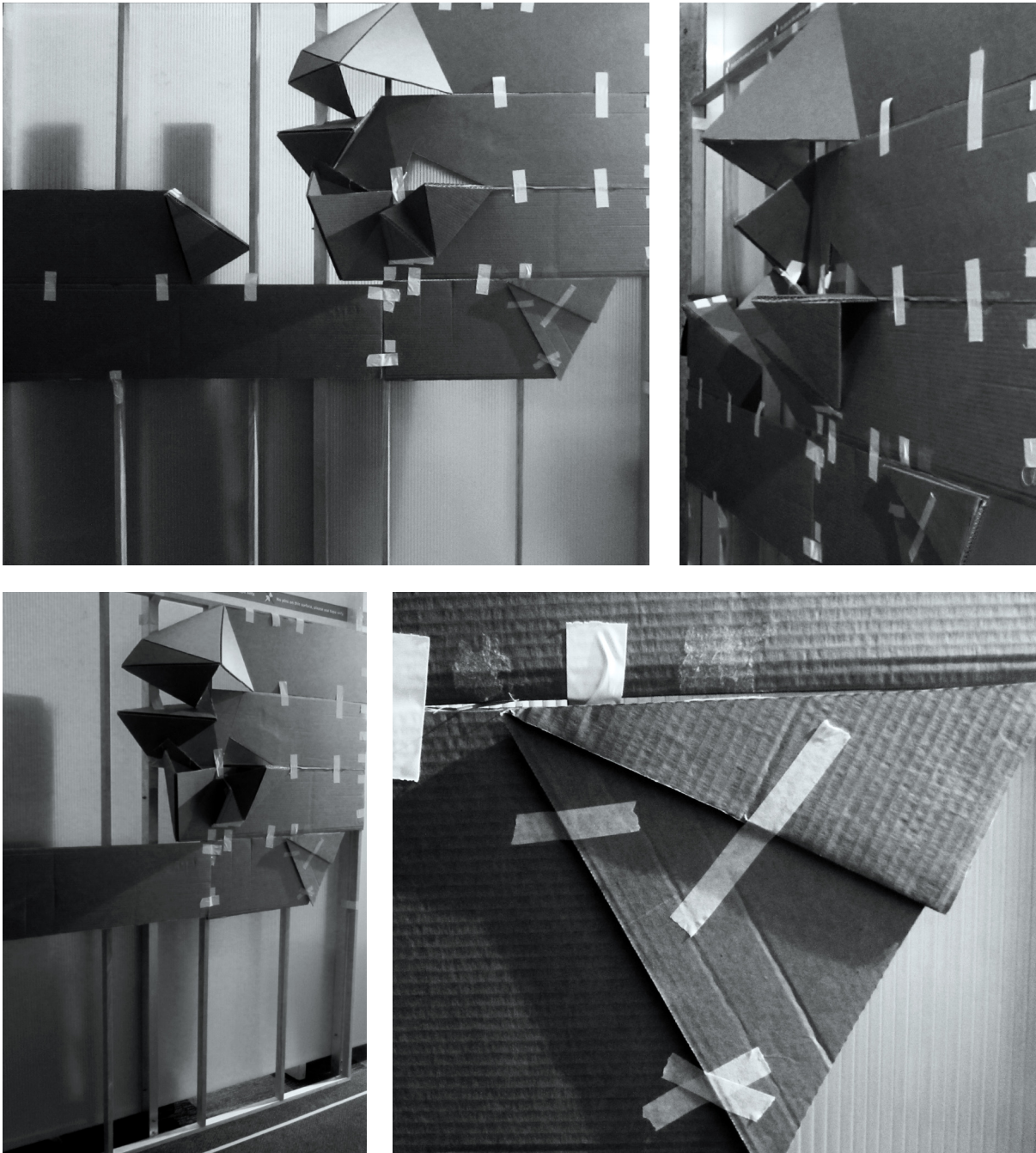


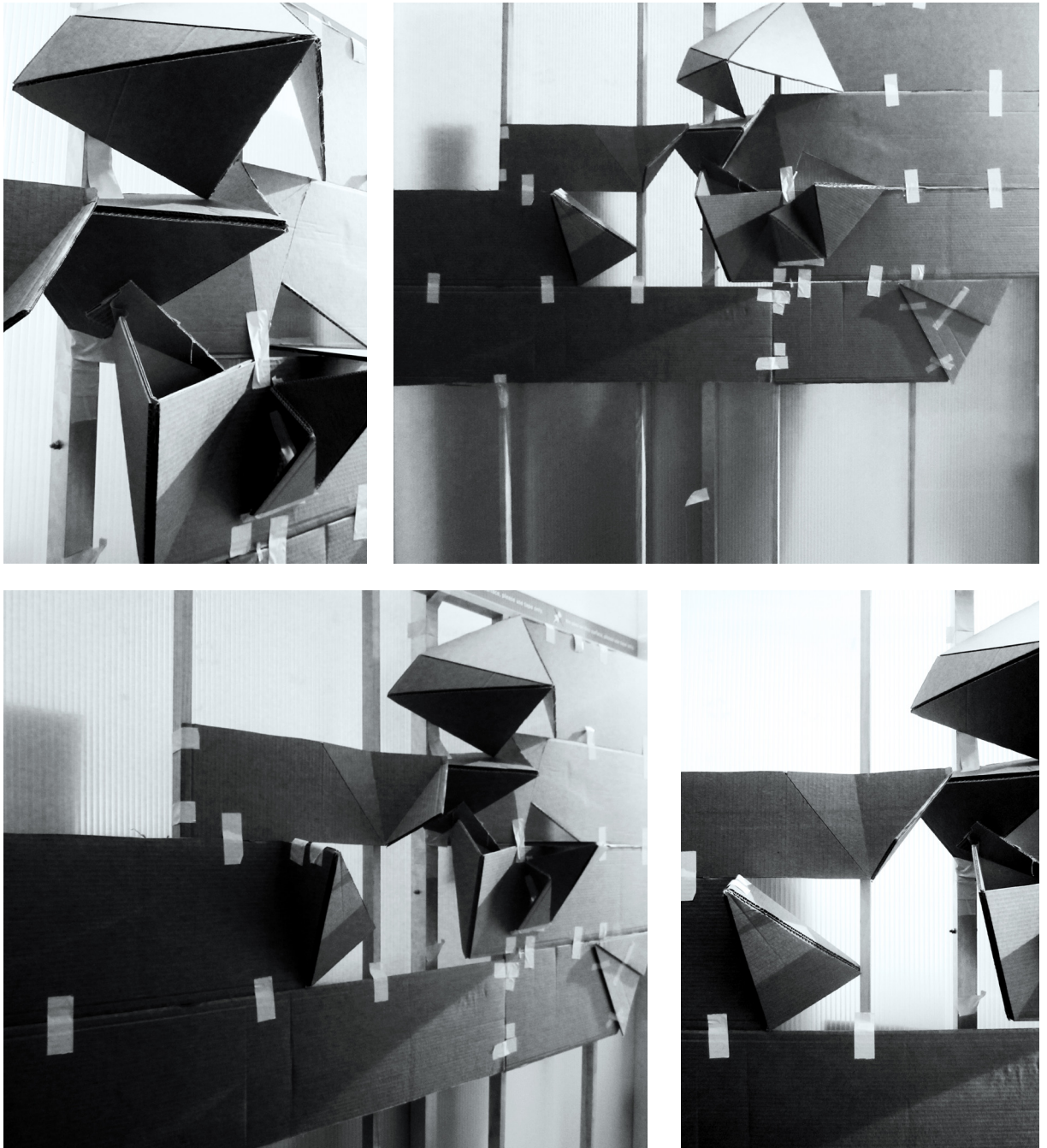
Fig. 70
Iteration 3.1 detail

{iteration 3.2}



In sculpting the third iteration, the wall began to tuck beneath its own structure; building upon methods investigated in *Activating Viewing* and *Dynamic Sitting*. The expansion of surface to the left of the structure shifted focus from the initial focal point, giving equal exposure to those approaching from north and south. This sturdier, more balanced intervention pressed its heavier yet dynamic atmosphere into the fluid walk-space, yet still remained thin in physical depth.

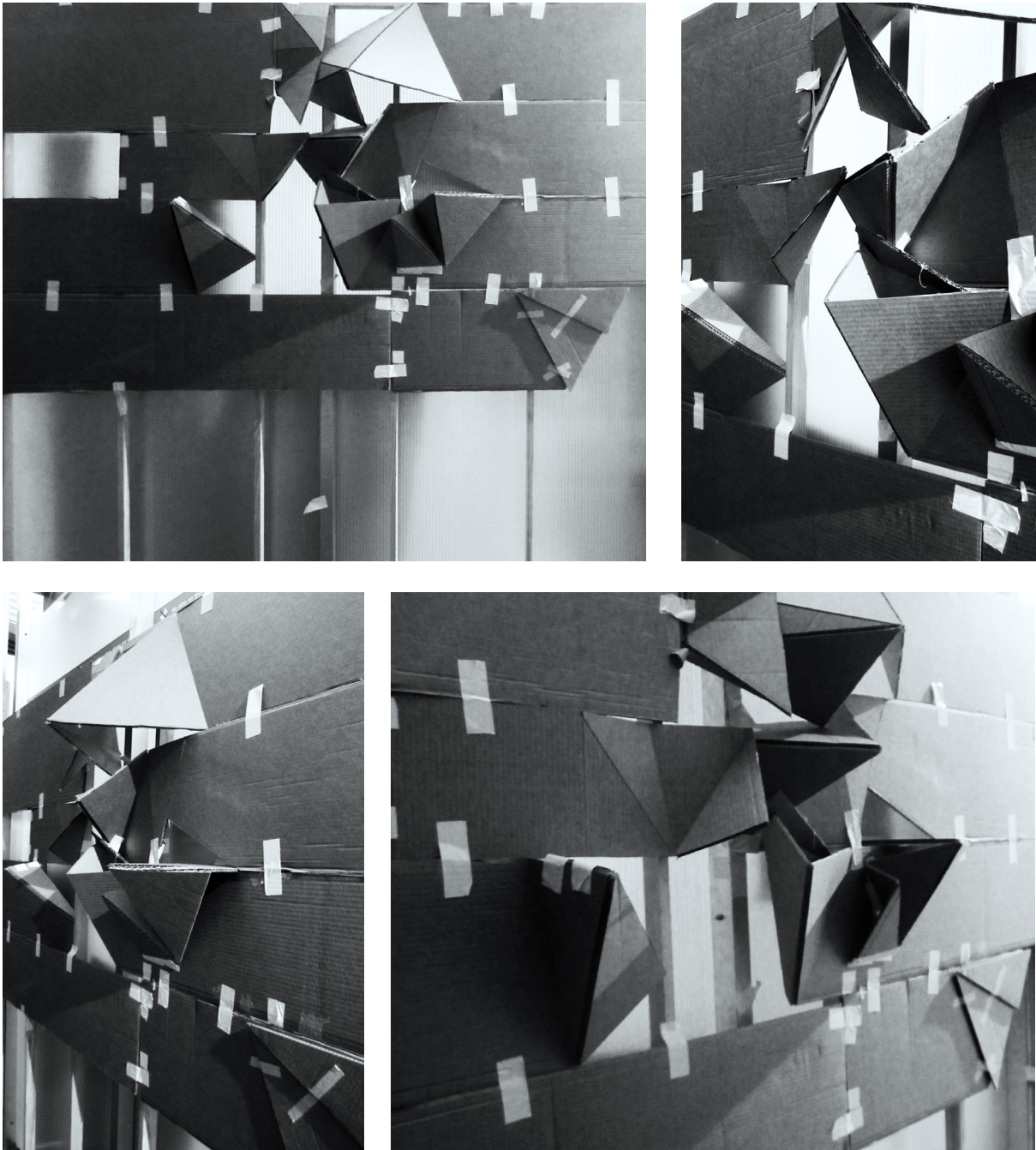
Fig. 71
Iteration 3.2



As an interim iteration, this wall attempted to focus attention to the centre of the wall plane while balancing the left and right visual moments of the intervention. People walking through the corridor were observed slowing down beside the wall, even stopping, to comprehend this new entity in existing space; confirming a shift in spatial and affective pressure.

Fig. 72
Iteration 3.3

{iteration 3.4}



The final wall in the series filled the structure with surface, rendering a cohesive whole. The form was more balanced aesthetically, fully focusing attention to the centre of the new wall. Observed from multiple points the wall changed in appearance, blurring from hard to soft edges and facets. The shift in atmospheric pressures altered established movement patterns, by encouraging the public to slow down, even stop, in their predetermined paths.

Fig. 73
Iteration 3.4



Fig. 74
Iteration 3.4 detail

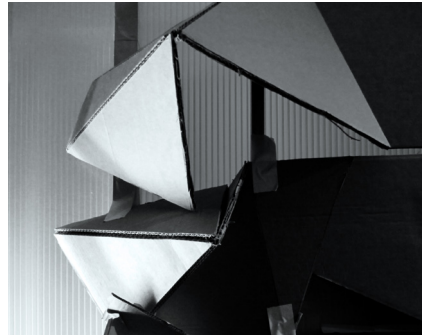
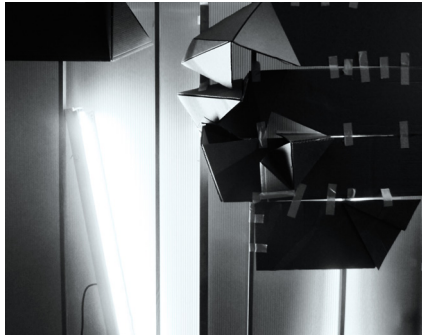
{dissolving matter}



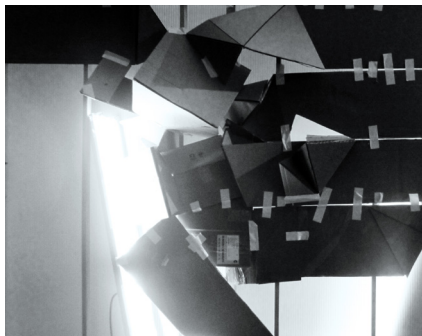
The first move in developing the established sculptural and spatial practices determined within *Intimate Private Structures* was to begin to integrate lighting, reducing the reliance on form alone. By engaging both the architecture and the dynamic body in a different way, through light, the affective condition was given freedom to become more emotive and comprehensible. The lights were placed within the structure and behind the translucent wall, creating two light conditions. The light within the structure was bright and guiding to the public, contrasting with the soft light behind that lit the structure exclusively.

By sculpting with light and playing with warm and cool fluorescent tubes, the matter of the interventions dissolved into the supporting wall behind. This move also altered the temperature of the space; quivering between warm and cool. Though the material condition shifted, the light highlighted the larger static object, making it more intrusive on the space. It became more of a beacon, a moment in the space, and less of a passive object to walk beside.

Fig. 75
Wall + light



iteration 3.5



iteration 3.6



iteration 3.7

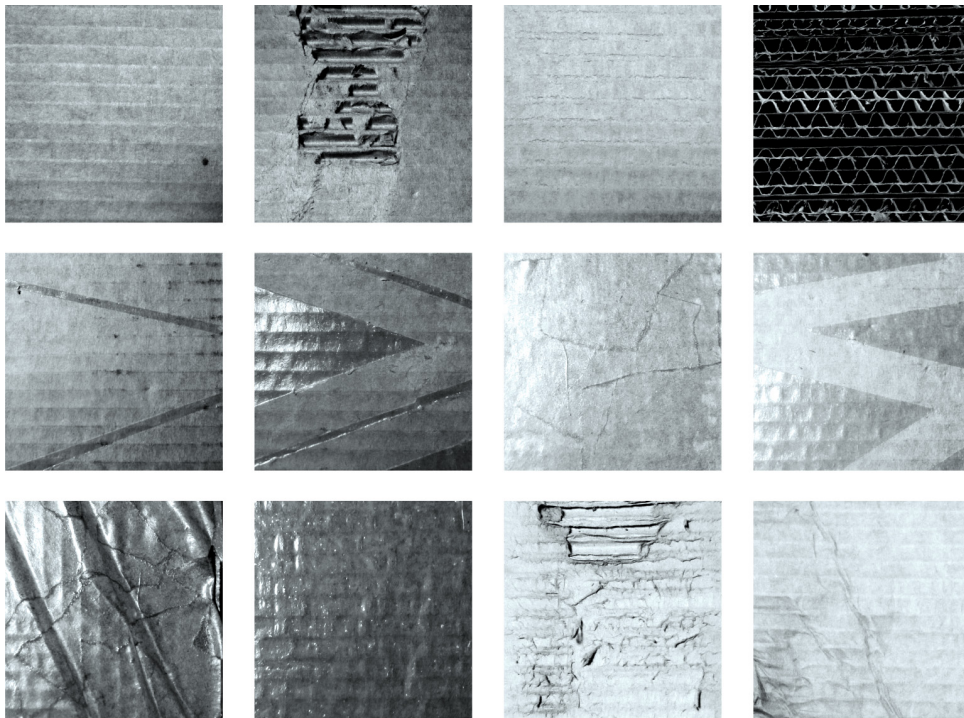


Fig. 76
Design iterations

{tactile surfaces}

To this point, the objects had been constructed with flat planes formed into faceted surfaces. A series of material tests was conducted to emphasise the intimate, minute scale of touch as a developed mode of affectual design. The use of tactile surfaces acts to negate the theories of Nigel Thrift, who suggests our perception of touch and space has been altered with the development of touch screen technology (Thrift "Movement Space" 594).

By providing a surface to activate touch, the work and its embedded affect becomes more tangible to those engaging with it. These tests were conducted in parallel to the wall experimentation, though not fully integrated here. Tearing, sanding, lacquering and scuffing alter the material condition to form tactile surfaces.



1. L - R: dry sand [horizontal], dry tear, dry sand [vertical], stack + stick
2. L - R: tape + PVA [1], tape + PVA [2], paper + PVA, tape + PVA [3]
3. L - R: card + paper + PVA, PVA, wet tear, wet crumple

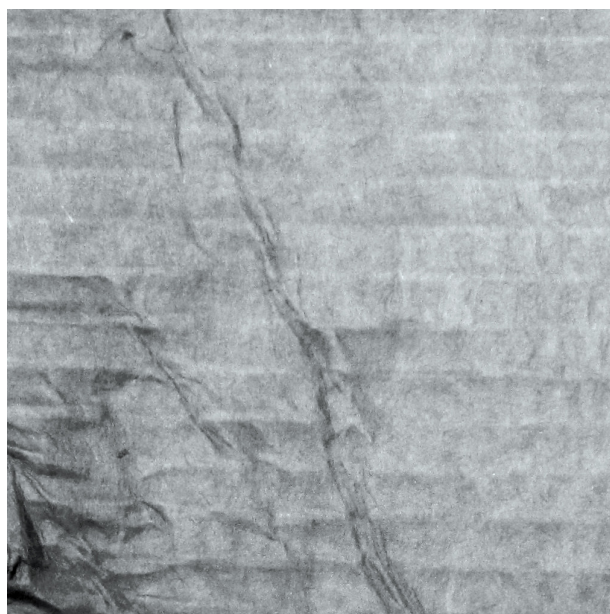


Fig. 77.1
Tactile surfaces

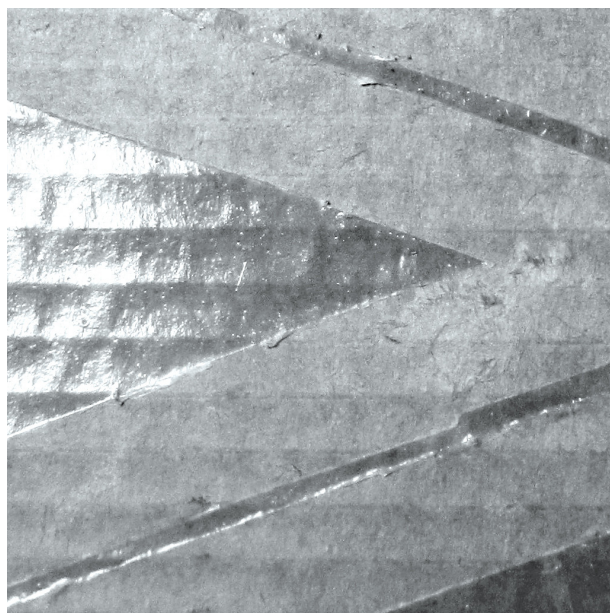


Fig. 77.2
Tactile surfaces



Fig. 78
Detail

{conclusive summary}

Rather than simply physically engaging the body, this series of interventions explored how the spatial pressure of a new object in space could alter the atmospheric perception and movement of dynamic bodies. The spatial pressure was subtle as the intervention was thin in sectional depth, though bodies paused in their predetermined paths to engage with the object due to the interruption in the visual field. Perhaps by protruding the wall further into the space, both above and below, the pressures would have been exaggerated, activating the body in further ways, such as actively preventing movement, forcing the body to bend down below or compress to move past.

In contrast to *Activating Viewing* and *Dynamic Sitting*, *Interrupting Fluid Walk-Space* projected a calming affective atmosphere, subtly shifting and even improving the existing atmosphere of space. The wall emphasised layering of space and materiality; a vast occupied studio, to a translucent partition, to the wall structure, to the faceted surface, to the corridor itself. This layering embedded existing atmospheres into the intervention and linked the studio's interior atmosphere into the corridor, while augmenting the division of public movement (corridor) from public stillness (studio).

This series of interventions fully augmented an existing wall and a simple structure, using the attachment of the new skin to alter existing spatial conditions. It continued to utilise preliminary design methods developed within *Intimate Private Structures*; like cutting, folding and faceted forms. Comparatively, the work developed as a series of sculptural iterations, each move relating to the one preceding and following.

{liminal}





iteration 4.0



iteration 4.1



iteration 4.2



iteration 4.3

{introduction}



Liminal explored the event of “walking through”. Sited on a doorway, the intent was to emphasise and highlight the existing affective condition of walking through liminal space by building a series of frames to wrap around the doorway, interrupting the natural flow of movement through space.

Framing the doorway with both object and light proved to be an effective experiment in highlighting the liminal and exaggerating an awareness of transitional space. The small formal and tectonic moves made in this series, however, tended to make little difference in affecting the dynamic body; resulting in an ornamental object rather than an affective art-architecture.

In order to mitigate against ornamentality, the series integrated tactile surfaces explored in *Interrupting Fluid Walk-Space* to entice the intimate act of touch; tears, rips, scuff marks and splits worked to actively encourage engagement with the body.



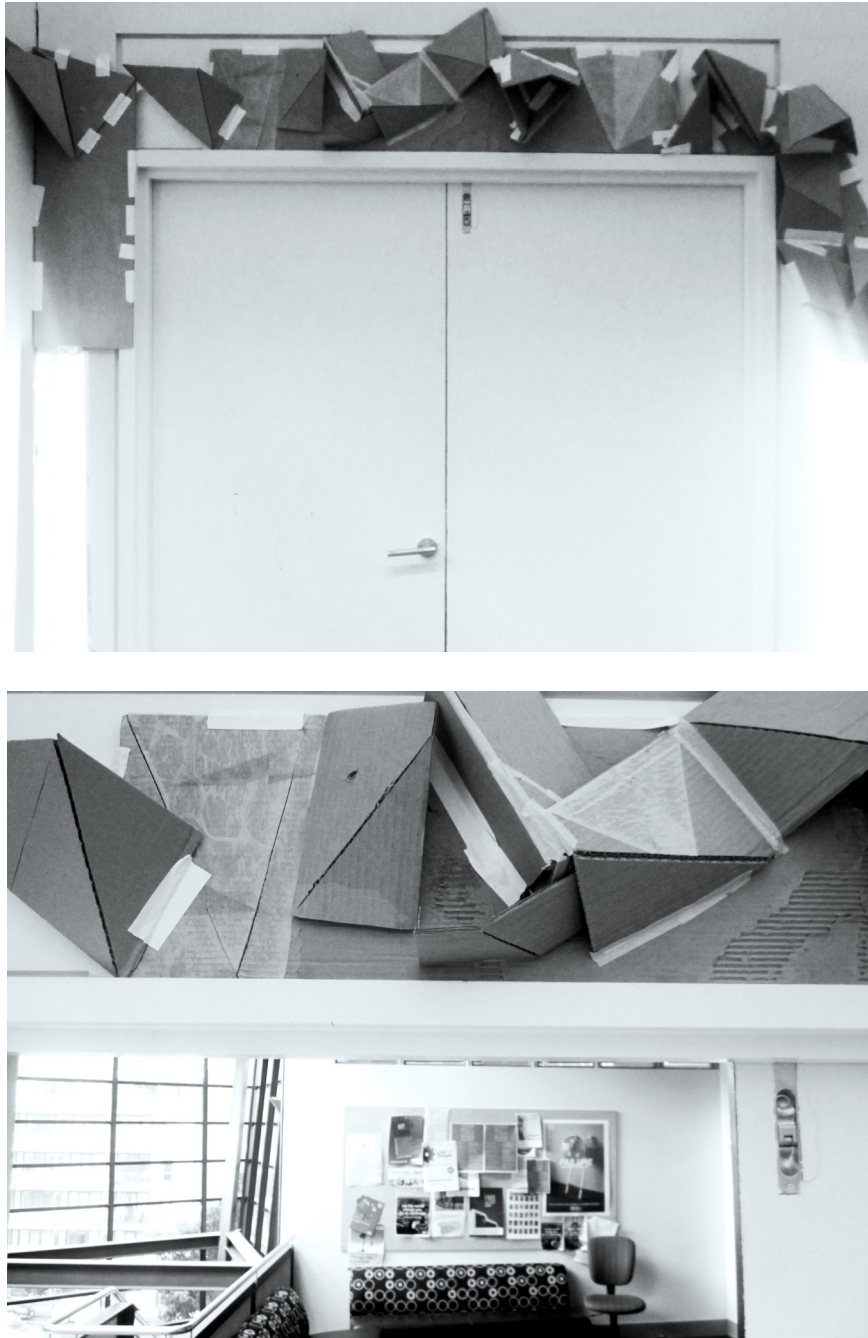
A panel integrating the formal approaches investigated in the former series was attached above a large, well-used interior doorway in order to activate the design process. The intent was to enact an abrupt shift in the conditions of the space, enticing affective stimulation. Rough tears, sanded edges and applied surfaces altered the tactile material condition. However, the piece ultimately acted as ornament rather than affective object.



To exaggerate a visual awareness of liminal space, two fluorescent lights were placed either side of the doorway. Although a pleasing visual effect was created, the exaggeration of the liminal was again minimalistic, only just affecting the dynamic body.



By folding the structure down to the right and wrapping the intervention around to dissolve into the light, the object became less ornamental and had a larger impact on the spatial condition. The way the body moved through the space changed as the piece encouraged people to slow in their movement and turn to indulge in curiosity of the visual object. The counterbalanced form added both visual interest and a spatial awareness to the door-space.



The final intervention linked both lights, forming a large, imposing archway over the door frame. This piece exaggerated the liminal transition through the space and impacted upon the dynamic body visually and physically; forcing a slight pause in walking through. The work became intensely ornamental however, exaggerated by the arched form.

{expanding surface through 2D planes}

As an experiment to further alter the surface condition and experiment with the affect theories of Nigel Thrift, pencil drawings that I had created of affective atmospheres were projected onto the intervention and the doorway (refer Appendix; Fig. A1 & A2). This both expanded the surface and the act of touch, interfering with the visual intervention and obscuring the planes of the form.

Although successful at highlighting the door-space and altering the surface, the movement of the body through the liminal space remained the same. The form remained relatively flat, though surface was expanded in the virtual (Thrift "Movement Space" 594).



iteration 4.4



iteration 4.5



iteration 4.6



Fig. 86
Tactile surfaces
104

{conclusive summary}

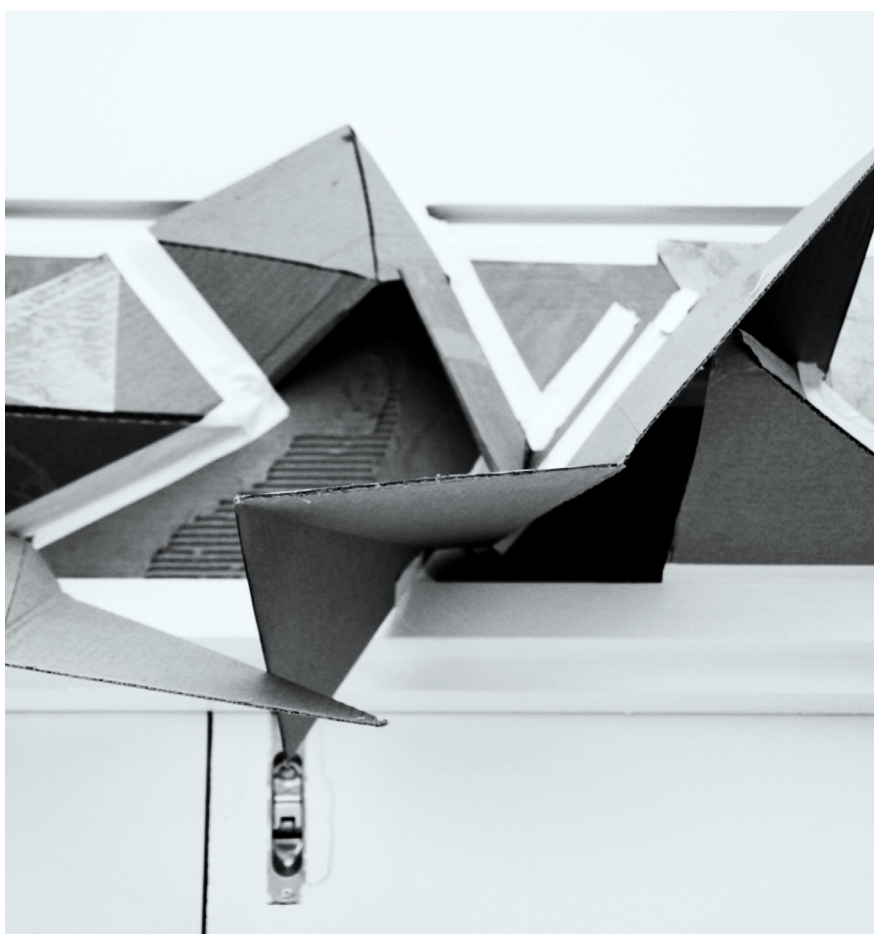
Liminal was an effective experimentation on the implications of a visual intervention on transitional movement. However, the series did little to activate or engage with the moving body. Tactile surfaces were placed too high, the impact of the visual was slight, and people utilised the space in much the same way as they did before this series was created. The affective atmosphere projected was soft, affecting the body in a minor way.

As a publically activated series the work experimented with interrupting the flow of movement rather than encouraging an intimate, private interaction. Therefore, the work did not blur the boundaries of public and private space but instead attempted to manipulate public movement by highlighting the bodies' movement through liminal space.

The work highlighted the edge condition of the doorframe and augmented the cool white wall and doorway with the messy, torn, tactile cardboard frame. The two surface conditions clashed, creating an expressive visual intervention though not an affective one.

This series was a fragile trial in bringing together the modes and methods of affective design developed through the preceding series of works. The sculptural techniques remained much the same, though slightly muted due to the ornamental condition.

{liminal 2}





iteration 5.0



iteration 5.1



iteration 5.2



iteration 5.3

{introduction}



In re-visiting *Liminal* for a second series the interventions were refined; tape was replaced, the light was shifted to a counterbalance position, the surface began to intrude into the space in a more palpable way and areas of tactile surface were highlighted.

By cantilevering the surface out into the space above the door the visual impact shifted focus to a vertical perspective, diminishing the precedence of the ornamental flat elevation that was indulged in within the previous series. This small design move resulted in people looking up rather than purely walking through, indicating a shift in spatial and affective conditions.

With the form dropping down below the door frame and extending into space, the interventions became their own entity rather than simply an applique surface. The objects began to just brush the top of the body, confirming its presence in a tactile way.

As a series of publically activated interventions, *Liminal 2* was more successful than *Liminal*. The small shifts in spatial conditions, the highlighting of tactile surfaces and the augmentation of the already constructed frame worked to affect the body in the most subtle way. The slight affective atmosphere projected encouraged pause and engagement from the dynamic body, making the public moving through more aware of the altered liminal space.

Fig. 88
Liminal 2 detail

{iteration 5.0}



In this reworking of the archway one light was removed, leaving only the left side illuminated. The right side was augmented, creating a counterbalance of form. Tape was removed and replaced in an act of purposeful making. The centre of the frame was built up, layered, extended and cantilevered into the space.

Fig. 89
Iteration 5.0



Fig. 90
Iteration 5.0 detail



This piece dropped a lighter, reworked cantilever below the door frame to subtly interfere with the flow of movement through space and to emphasize the physical presence of the object. This was also a structural move as the previous work had been too heavy, pulling the frame away from the wall.

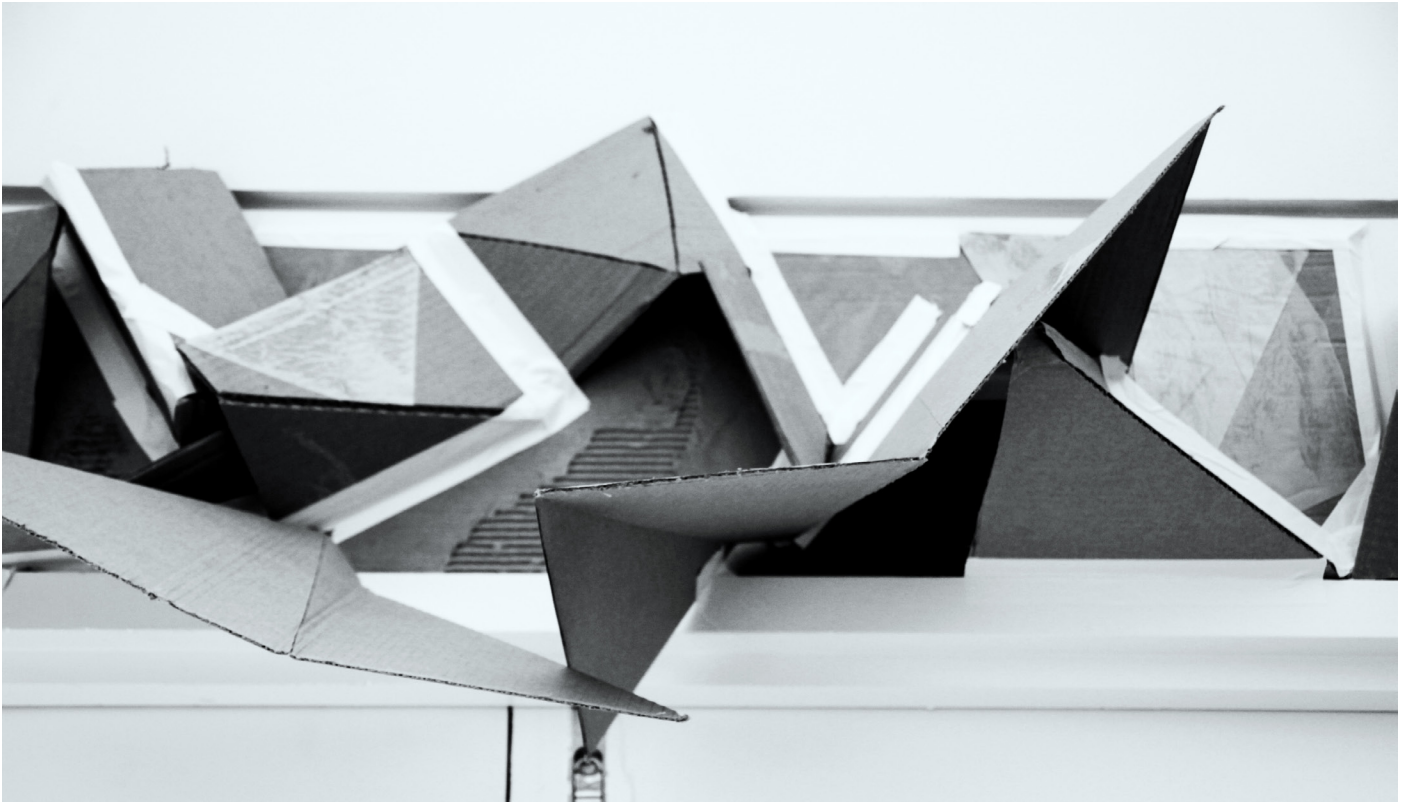


Fig. 92
5.1 detail



To emphasize the tactile surfaces of the object and exaggerate depth of form, white gesso was scraped onto scattered panels. The form was extended, balancing precariously above those who moved beneath this sharp, jagged form.



Fig. 94
Liminal interaction
115

{iteration 5.3}



The final act in this series was to extend the formal matter to the light itself, connecting the two fractured elements of the piece. This created a balance of light and dark, solid and immaterial. The light surface was tangible, able to be brushed past, to touch intimately, while the object above loomed over head.

Fig. 95
Iteration 5.3



Fig. 96
Light detail



Fig. 97
Cantilever detail

{conclusive summary}

In contrast with the works within *Intimate Private Structures*, this series was carefully executed and calculated through the use of structure and joinery, emphasising the architectural making process itself. The activation of the body, although subtle, was successful, as the work physically engaged with each person walking beneath and through.

Although a direct blurring between public and private space was intended, the work was activated by individuals moving through the doorway and their private interactions, with the constant, steady stream of the public interacting with the object and liminal space. The work was a successful experiment in augmenting and altering existing spatial conditions, materiality and form in that it expanded on the objects created in *Liminal* and altered the spatial pressure of the liminal space.

The affective atmosphere projected steadily expanded as the work grew, looming overhead. The affective condition relied heavily on the visual, though the emphasis of the tactile surfaces connected the body directly with the subject, linking the two elements through spatial pressure constructs.

PUBLICALLY ACTIVATED ART-ARCHITECTURE



Fig. 98
Wall detail

{critical reflection}

With the focus of the design research shifting from the creation of small, intimate affective responses to larger, public scale works, the interventions became more refined in form, texture and structure. Using the methods developed in *Intimate Private Structures* as a foundation for design, the design process and outcomes were developed further by integrating lighting and altered surface conditions. The three series aimed to engage dynamic human body movement by interrupting predetermined pathways with spatial pressures and activating the act of touch through tactile surfaces.

Interrupting Fluid Walk-Space was successful in affecting the spatial and atmospheric qualities of the existing space to affect the public as they moved through the space. The dissolving of matter through light significantly altered the affective, atmospheric and material qualities of the work; providing a tangible affective experience.

Liminal and *Liminal 2* were successful hybrids of art and architectural practice, as the works demonstrated a sophisticated integration of multidisciplinary modes and methods, producing formal and structural, exhibition level work. However, the pieces produced were not highly successful in altering existing affective conditions, resulting in ornamental designs.

In contrast with the preliminary studies, these works created lighter, subtle affective atmospheres and provided an insight into the potentials of larger scale affective design. The developed designs were successful in creating hybrids of art and architecture; utilising design techniques and methodology from both disciplines to produce the publically activated art-architecture intended. It is more difficult to design for acute affective responses at this larger built scale, though these works have proved successful at manipulating fluid space to promote subtle movement shifts and spatial responses.



CONCLUSION

{conclusion}

This design led research has tested how theoretical affective conditions can engage the human body with space and built form in an active, tangible and transformative relationship (Frichot 34). I believe that art practice is often more successful than the architectural discipline at challenging form and space to produce acute spatial pressures that affect the dynamic human body. This thesis has proposed and iteratively tested if the two disciplines can merge together successfully, in a series of hybridised interventions that affect the dynamic human body. The hybridisation and construction process discovered has resulted in a new type of affective art-architecture; one that alters, extends and challenges spatial conditions.

Activating Viewing successfully hybridised sculptural art practice methods investigated with architectural pragmatics in the creation of the functional viewing objects and encouraged an active relationship between viewer and intervention (Frichot 34). These works intersected public and private moments to blur the affective responses from both audiences into a cohesive, yet unexpected, whole; the triangulated, complex forms encouraging an active response to the event. The irregular, alien forms disrupted the rectilinear space surrounding to form uncomfortable atmospheric pressures.

Dynamic Sitting encouraged active sitting with the formation of both sloped seat and enclosed shelter, producing two contrasting affective atmospheres; one comfortable [private] and one intimidating [public]. The augmentation of an existing structure created an object that could exist both as sculpture and functional seat, integrating both art and architectural concepts. The reliance on form and the tactile, physical nature of the objects acted to negate our expansion of space and touch (Thrift "Movement Space" 594). The interventions in *Intimate Private Structures* were acutely physical and functional affective objects.

Interrupting Fluid Walk-Space was the first in a series of experimental work to engage in public space, rather than private. Developing from Thrift's theories on the potentials of a passive object engaging in movement-space, the developed interventions engaged multiple, fluid bodies in a passive relationship by altering the existing spatial pressures (Thrift "Movement Space"). The augmentation of the existing wall with a new, carefully composed structure and light condition produced subtle atmospheric pressures upon the space; altering walking patterns. Here, the work became more representational than methodological, as the layering technique used "drew" the existing affective atmospheres into physical form.



Fig. 99
Activating Viewing

Liminal and *Liminal 2* developed into ornamental objects that passively highlighted liminal space. The attempt was to make aware the spatial conditions of transitional space, however, *Liminal* was not successful affectively. Integrating tactile surfaces into *Liminal 2* proved to be successful in engaging private affective responses as they enticed the intimate act of touch. The interventions produced were successful as art objects, encouraging open critique and self-reflection, but fragile as spatially affective art-architecture.

This design led research project has been limited to its site-specificity and small scale forms. It has been successful in testing theories on affect and the potentials of hybridised design at a human scale, however, it leads one to question; could the scope of the research be expanded to conventional architectural design? Could a building, or parts of a building, be designed at 1:1 scale using multidisciplinary techniques; engaging both maker and users affectively?

The small scope has been constrained to a primarily formal investigation, more tactile affective responses could have been generated by integrating light and touch more actively, in addition to sound and temperature; engaging all bodily senses. The limited material palette has been successful as a design tool, though an expanded materiality could have allowed for more expressive, atmospheric results. The research has been formed around my personal observations and documentation of movement in relation to the interventions produced. This has resulted in a largely self-focused design methodology, which limits the findings of the research to the small scope intended.

Throughout the process of design, the critique has largely surrounded the question of if the interventions are representational versus methodological. Are the interventions a representation of affective responses or do they encourage affective responses? I believe that the interventions created are spatially affective art-architectures that have existed to promote affective responses. Throughout the research project, new methods and techniques of designing affectively have been developed and investigated. The interventions produced have been successful at testing the affect theories studied and have promoted a variety of critique, discussion and active spatial responses; acting as both art and architecture.

As a further application of the research, the sculptural techniques investigated have potential as a linking method to bind fragments of a built form together; particularly in architectural restoration and renovation. Consequently, as a series of successful formal objects, the interventions could be used within a stand-alone art exhibition; extending the affective research to the art practice world. There is further application in the use and re-use of non-standard, recycled materials within architecture and sculptural practice.

As a research project, this thesis has demonstrated the potentials of multidisciplinary practice and contributes a new methodology of affective design to both the architectural discipline and sculptural art practice. The thesis has proved the possibilities of designing for the theories of affect; with successes in human scale and publically activated sculptural work. The research findings could be expanded to research in the affective design of large scale built forms with a multidisciplinary focus.

In conclusion, the human scale interventions have successfully experimented with spatial pressures and affective space; depending on the architectural discipline's foundation of form and function with an integration of sculptural methods and critical techniques. These site specific hybrids have reintegrated the body into architectural form beyond mere representation; affecting the body in both physical and emotive ways, encouraging flow of movement and interaction with architectural space. Art practice can influence and alter current architectural methodology to encourage a new type of spatially affective art-architecture.



Fig. 100
Dynamic Sitting

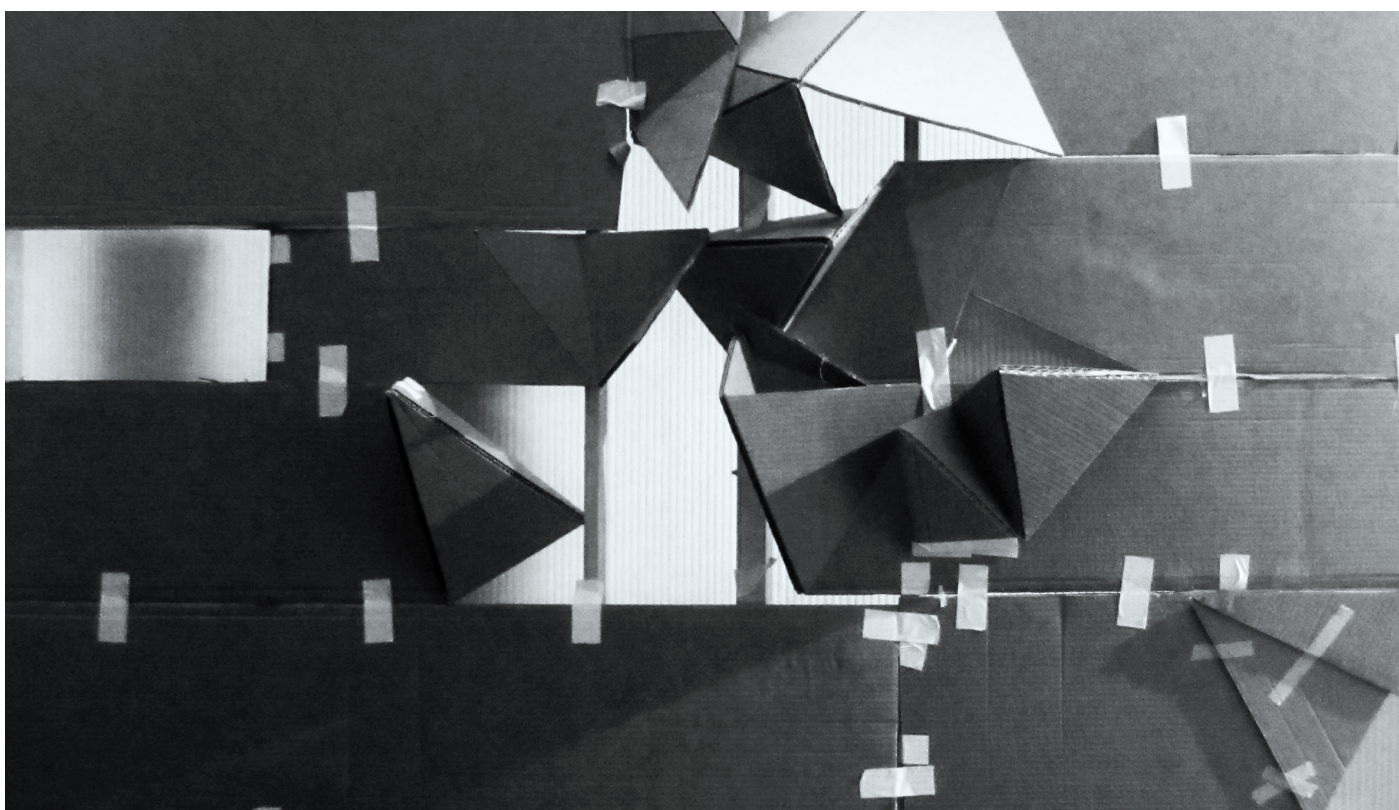


Fig. 101
Interrupting Fluid Walk-Space



Fig. 102
Liminal 2

- Fig. 1. Author. *Method diagram*. 2015.
- Fig. 2. Author. *Thesis structure diagram*. 2016.
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- Fig. 23. Diller Scofidio. *Withdrawing Room*. 1986. San Francisco. *Diller Scofidio + Renfro*. Web. 2015.
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- Fig. 27. Hayward, The. *Selected works*. The Hayward, London. Hayward, The. *Psycho Buildings*. London: Hayward Publishing, 2008. Print.

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- Fig. 28. Author. *Spatial Pressure; selected works*. 2015.
- Fig. 29. Author. *Event diagram*. 2015.
- Fig. 30. Author. *Site plan with intervention locations*. 2016.
- Fig. 31. Author. *Materiality detail*. 2015.
- Fig. 32. Author. *Form assembly diagram*. 2016.
- Fig. 33. Author. *Design iterations*. 2015.
- Fig. 34. Author. *View through iteration 1.3*. 2015.
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- Fig. 38. Author. *1.1 multiple viewshafts*. 2015.
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- Fig. 44. Author. *1.3 details; augmented view, left elevation, view through structure, activated viewing response*. 2015.
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- Fig. 46. Author. *Axis view*. 2015.
- Fig. 47. Author. *Exaggeration of form*. 2015.
- Fig. 48. Author. *View through to axis*. 2015.
- Fig. 49. Author. *Further exaggeration of form*. 2015.
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- Fig. 52. Author. *A viewshaft from 1.6 captures a walking figure in action*. 2015.
- Fig. 53. Author. *Diagram of spatial conditions in Activating Viewing*. 2015.
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- Fig. 56. Author. *. Arm rest details*. 2015.
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- Fig. 57. Author. *2.1 side elevations*. 2015.

- Fig. 58. Author. *2.2 side elevations*. 2015.
- Fig. 59. Author. *2.3 side elevations*. 2015.
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- Fig. 67. Author. *Placement in corridor*. 2015.
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- Fig. 75. Author. *Wall + light*. 2015.
- Fig. 76. Author. *Design iterations*. 2015.
- Fig. 77, 77.1, 77.2. Author. *Tactile surfaces*. 2015.
- Fig. 78. Author. *Detail*. 2015.
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- Fig. 85. Author. *Design iterations*. 2015.
- Fig. 86. Author. *Tactile surfaces*. 2015.
- Fig. 87. Author. *Design iterations*. 2015.
- Fig. 88. Author. *Liminal 2 detail*. 2015.

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Fig. 89. Author. *Iteration 5.0*. 2015.

Fig. 90. Author. *Iteration 5.0 detail*. 2015.

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Fig. 96. Author. *Light detail*. 2015.

Fig. 97. Author. *Cantilever detail*. 2015.

Fig. 98. Author. *Wall detail*. 2015.

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Fig. 100. Author. *Dynamic Sitting*. 2015.

Fig. 101. Author. *Interrupting Fluid Walk-Space*. 2015.

Fig. 102. Author. *Liminal 2*. 2015.

{terms and definitions}

Affect: As defined by Helene Frichot; “the movement between emotional registers rather than the emotion itself once it can be named” (34).

Affective atmosphere(s): As defined by Ben Anderson; “atmospheres are spatially discharged affective qualities that are autonomous from the bodies that they emerge from, enable and perish with.” (80).

Affective hybrid: Multi-disciplinary design that exhibits affective qualities.

Intervention: Design object that interferes with or augments existing spatial conditions.

Spatially affective art-architecture: Hybrid of art and architecture that exhibits spatial pressures and affective qualities.

Spatial pressure: The atmospheric pressure created by a structure that imposes on both bodies and space.

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APPENDIX

The following appended work consists of two series of drawings dedicated to depicting the projected affected atmospheres of the interventions.

The first two drawings attempted to capture the atmospheric qualities of *Activating Viewing* and *Dynamic Sitting* through interpreting the projected atmospheres as spatial entities.

The second series of drawings utilised acrylic paint and layered, rapid brush strokes to capture the movement qualities of each of the series; depicting movement patterns and spatial relationships. These works have been created in parallel with the preceding constructed interventions, though exist as separate works.



Fig. A1
Affect analysis: *Activating Viewing*



Fig. A2
Affect analysis: *Dynamic Sitting*









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Fig. A1. Author. Affect analysis: Activating Viewing. 2015.

Fig. A2. Author. Affect analysis: Dynamic Sitting. 2015.

Fig. A3. Prins, Anneke. *Affect analysis: Activating Viewing*. 2015. Acrylic on canvas, 594 x 841mm. Wellington.

Fig. A4. Prins, Anneke. *Affect analysis: Dynamic Sitting*. 2015. Acrylic on canvas, 594 x 841mm. Wellington.

Fig. A5. Prins, Anneke. *Affect analysis: Interrupting Fluid Walk-Space*. 2015. Acrylic on canvas, 594 x 841mm. Wellington.

Fig. A6. Prins, Anneke. *Affect analysis: Liminal & Liminal 2*. 2015. Acrylic on canvas, 594 x 841mm. Wellington.

SPATIAL PRESSURE

The manipulation of fluid space through
the hybridization of art and architecture.

ANNEKE PRINS