

Architecture is not simply about space and form, but also about event, action, and what happens in space.

Bernard Tschumi, Manhattan Transcripts (1976-1981)

Spatial Experience

An insight into environmental perceptions

Identity



Subcultural space



Status space



Extended space



*Katherine Sylvain
Performance art space*



*Zaha Hadid Hotel Puerta America
Signature space*



*Playboy bedroom design
Lifestyle space*

Ideologies



Somerset House
Power and Hierarchy



Lord Nelson
The uniforms of symbiotic identities



One New Change
Desires and Fantasy



Communication



AMBIENCE
Uchi-Lounge, Facet-Studio

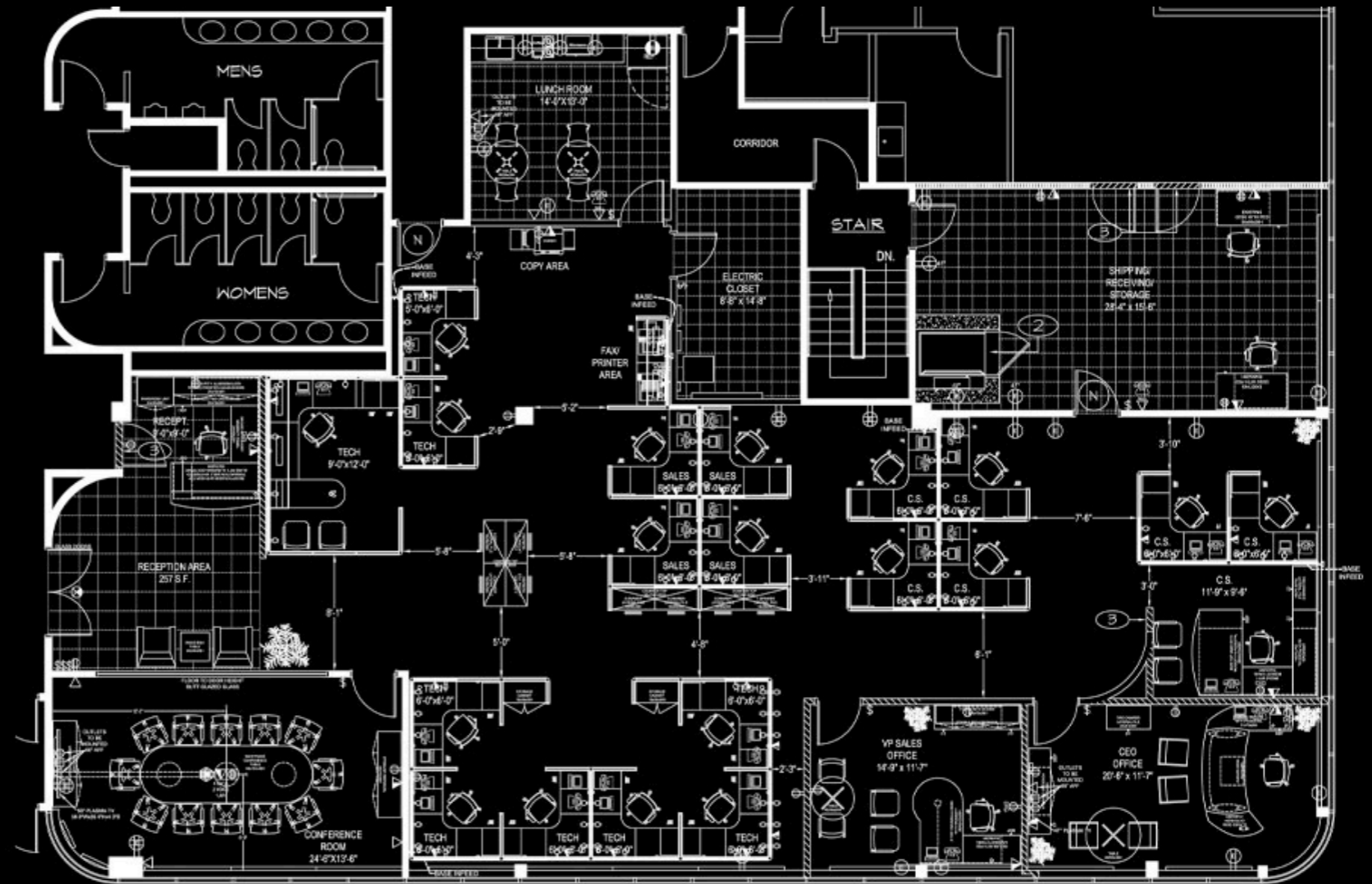
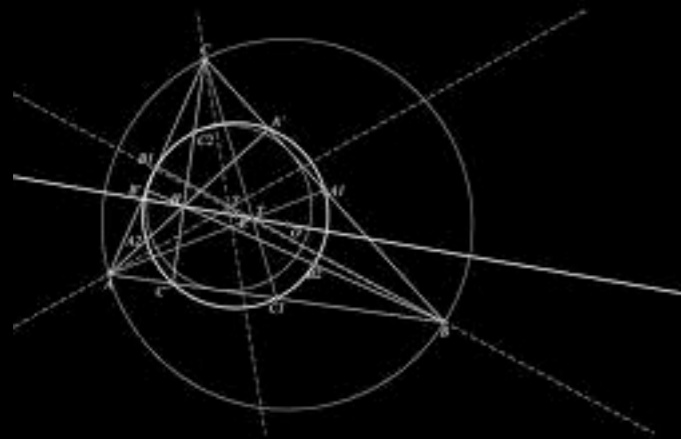


CURATION
Louis Vuitton pop up, Yayoi Kusama



MULTI-SENSORY
Bombas & Parr

The geometry of space



Environmental perceptions



Richard Serra sculpture



Liverpool Street, London



Shibboleth by Doris Salcedo, Tate Modern

'Every animal is, in some degree at least, a perceiver and a behavior. It is sentient and animate [...]. It is a perceiver of the environment and a behavior in the environment'. James J. Gibson

Foreground, Middleground, Background



REINCARNATION
Valerie Mace

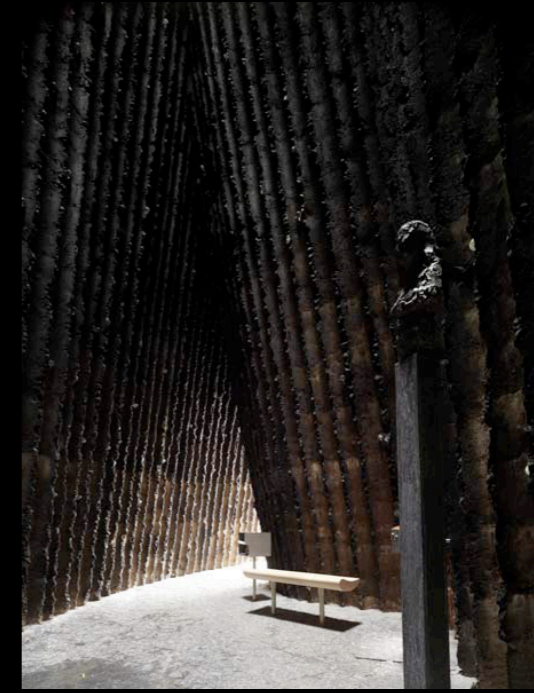
Atmosphere



Peter Zumthor
Hotel Therme Vals, Switzerland



Tadao Ando
Church of the Cross, Japan



Peter Zumthor
Brother Klaus Field Chapel, Germany

'Quality architecture to me is when a building manages to move me.' Peter Zumthor



Peter Zumthor
Hotel Therme Vals, Switzerland

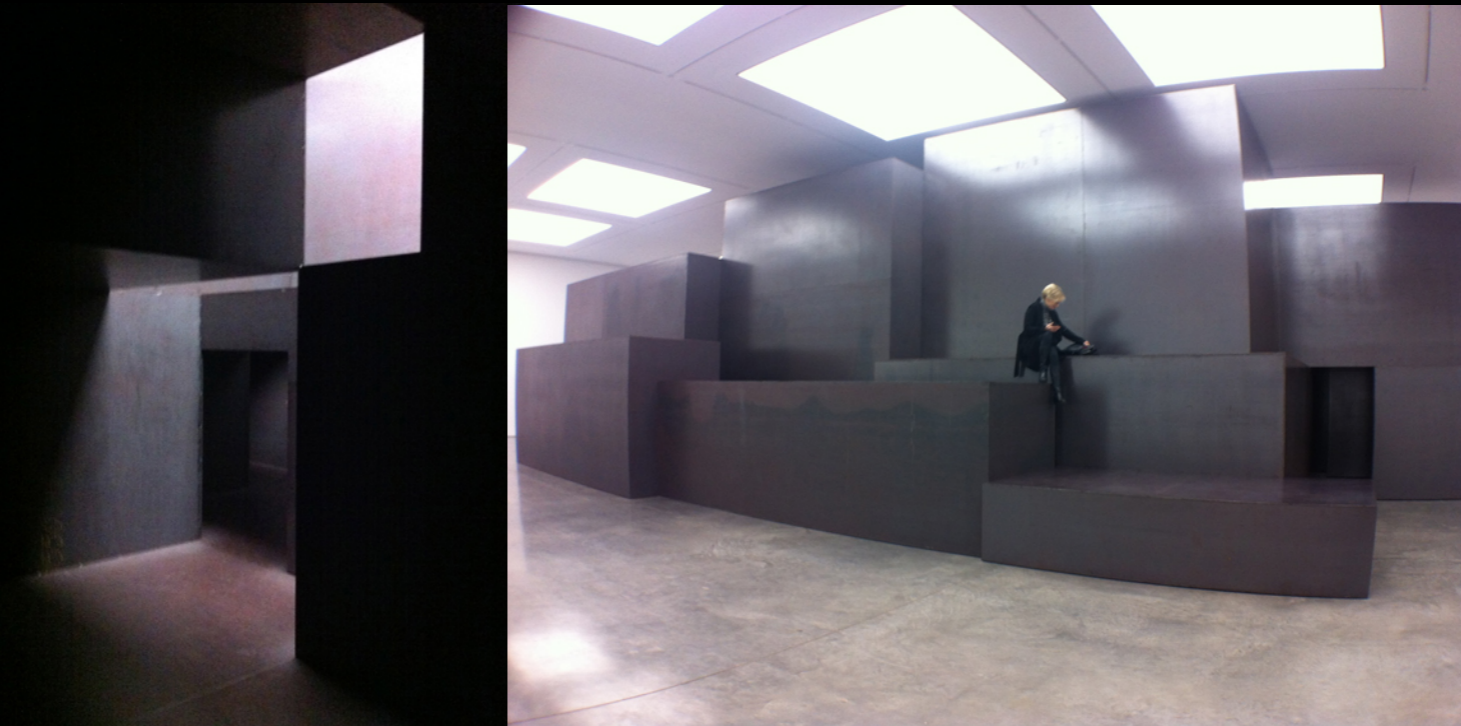


Developing environmental awareness



Anya Liftig
Performance - Woven Room

Altered perceptions



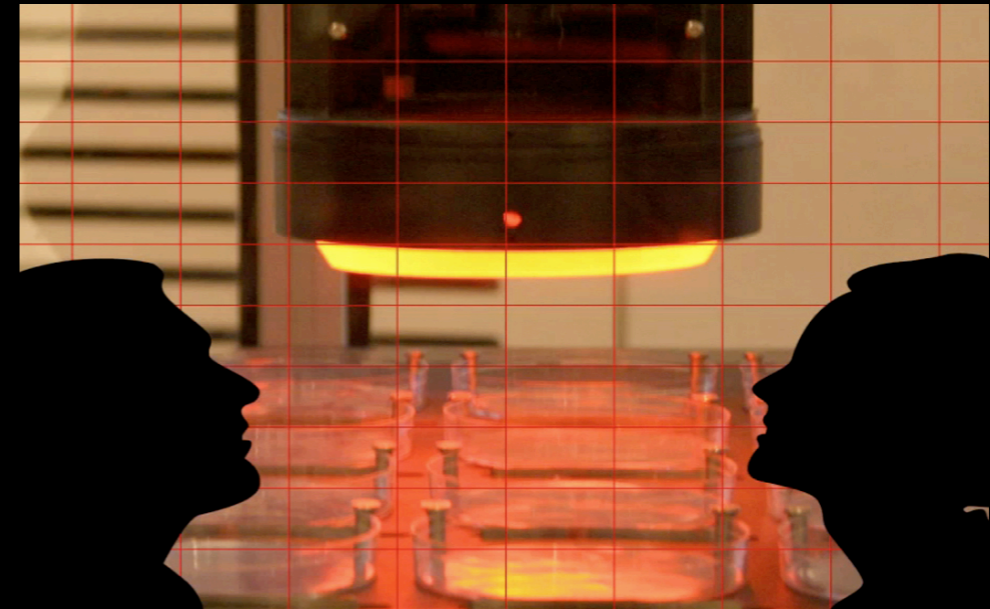
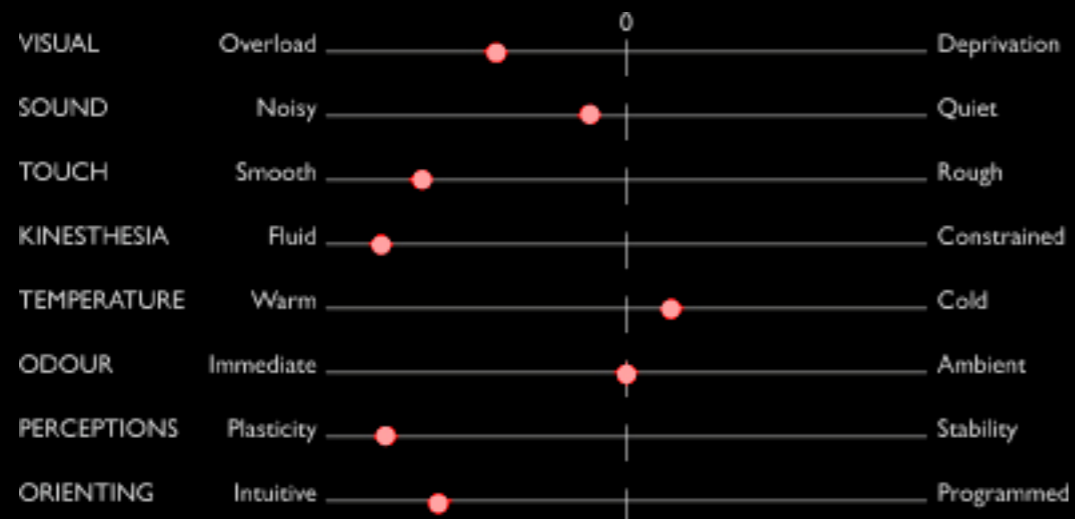
Anthony Gormley
White Cube Gallery, Bermondsey, London

Perceptual system data - Anthony Gormley 'Model' White Cube Gallery, Bermondsey, London. 02/01/13

Based on J. J. Gibson perceptual system and Joyce Malmar and Frank Vodvarka 'Sensory Design'

Name	Valerie Mace
Duration of the visit	1/2 hour in the main installation's gallery space
Chart completed	On first impression, after only an initial scan of the environment After familiarisation with the environment ✓ With an intimate knowledge of the environment
Participation	Active ✓ Passive
Visual system	The rust coloured surfaces of the installation and soft grey and white of the gallery creates a contrast of warm against cool and intense against dull. The visible patterns and soldering joints on the sculpture hint at the construction method leaving a memory trace of when the installation was assembled. The scale of the oversize exterior matches that of the gallery that contains the work but contrasts sharply with the intimacy of the interior chambers. The changes of light levels from very bright on the outside to semi-darkness or complete darkness on the inside reinforce the sense of mystery and anticipation I felt when waking across the threshold of the installation. It's not possible to get a complete view of the installation on the outside because of its size. It almost covers the entire length of the gallery, leaving only a narrow passage between the surface of the installation and the back wall of the gallery. As a result it is difficult to get a sense of the work as a whole and its depiction of the body. I had to concentrate to identify body parts. A superficial evaluation resulted in seeing only cubic containers assembled together in a seemingly random manner. However the narrow passage at the back creates a sense of anticipation and mystery about the other side which was only revealed upon crossing the passage and stepping back from the work. The same material used throughout forced me to focus on surfaces, form and void.
Auditory system	The light and dull tone of the sound vibrations in the very large room of the gallery contrast sharply with the deep, intense and loud tone experienced inside the installation. The contrast is especially strong on the threshold, when coming out of the echoic enclosed space almost feels soothing. Inside, variations in tone and intensity occur depending on the size and shape of the chamber, the smaller the space the deeper the sound, as well as on the material used in contact with the metal. Hitting the metal with a hard object such as the heels of my shoes created vibrations that travelled through the metal surfaces and resonated inside the structure. Voices also reverberate against the solid surfaces and one could hear their sound bounce against surfaces. It was therefore difficult to pin point the source of a sound with accuracy.
Taste-Smell system	Neutral, similar to the rest of the gallery.
Basic-Orienting system	Continuous run around the sculpture with only two openings and only one being an entrance. The entrance and the exit are the same so I had to walk back where I came from, forcing me to re-experience the event. Little is revealed about the circulation and the entrance remains hidden until I arrived almost directly in front of it. No information was given to help locate the entrance to the installation upon entering the gallery so I had to make a decision whether to go right or left, which in turn impacted on my experience the event because I'd almost been around the entire model before I found the entrance while other people found it before they could see the other side. Inside with no variations in materials, form, scale and light from openings are the main visual cue to aid orientation. A few symbols left from when the sheets of steel were in storage could provide visual cues akin to a basic form of signage although the installation is small enough to learn its layout fairly quickly.
Haptic system	The hard solid steel didn't feel cold because it looked warm and because the temperature of the gallery was controlled to be neutral. It was fairly smooth with only a little texture. The metal felt heavier when I touched it than when I looked at it, possibly due to my own expectation about the material and also because the scale of the installation is broken down into smaller cubes. Next to the metal, the polished concrete floor appears softer than it actually is.
Kinesthesia	The spacious exterior allows for unconstrained movement. The interior is a continuous run of chambers of various scale and light levels. As a result I became hesitant, slightly disorientated and forced to slow down in places, even bend down where the height was reduced to a minimum.
Temperature & Humidity	Neutral. Controlled independently from the installation by the gallery.
Time Perception	Neutral

Exhibition as theatre



Sensory chart
Adapted from Joy Monice Malnar and Frank Vodvarka 'Sensory Design'

'We need historians, novelists or film makers to bring the spaces of the past to life in the light of the mental space of those who commissioned, designed and made them.' Leon Van Shaik

Performing the environment





<http://spatialexperience.myblog.arts.ac.uk>

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