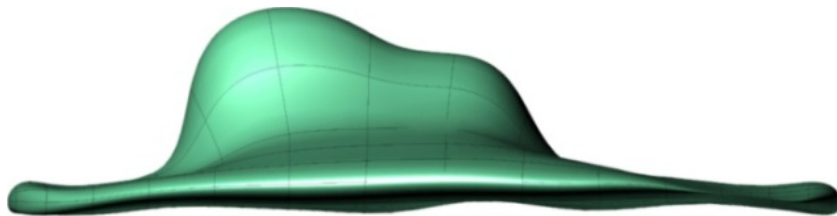


# eXpacios

**Experiemental Spaces**  
**Espacios Experimentales**  
**English Version**



Translated by:

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## PROLOGUE

The previous image is the one that has impressed me the most since my childhood. I took it from "The Little Prince", a book by Antoine De Saint Exupery, to convey meaning on bodily mixtures: A boa digesting an elephant. I am desperately attracted to the form that is produced and exteriorized by this bizarre mixture, a hat for adults, and for others, like children —which calls my attention— a boa digesting an elephant.

These bodies are conjoined in an eccentric, morbid and emotional manner, in an unthinkable event, "pure non-sense"- transgression. The landscape of two joined bodies, the boa and the elephant, is exuberant, magical, mortal, chaotic, earthly and shapeless; an image that may only exist by happening, a pure "crazy becoming" that can be mentioned only while materialising, over time... in action or movement, the "space of event".

Those committed with the creation of contemporary space, are normally concerned with relevant issues on how to approach it: architecture, art and design make us aware of the emergency that threatens the conception of space in the face of current cultural practices, compelling us to reconsider the traditional means of production. The ways of interacting between the subject and increasingly diverse settings: visual, mediatic, commercial , cultural, virtual and textual, are a challenge in building personal concepts and suitable tools for the recognition of spaces capable of expressing and communicating new relations between individuals and their environment.

This proposal is presented as a continuum of concerns comprised of current means of space legitimization that have been developed and strengthened conceptually through academic and professional experience. It is the search for diverse spatial forms in some contemporary cultural productions that have been outlined as new ephemeral and temporary trends —platforms for spectacles, stage designing, art installations, recreational theme parks, window displays, catwalks, publicity, landscaping, Internet, computer generated virtual reality— capable of proposing other ways to feel and think of their creation through expressions that involve new spatial structures in synchrony with the body, while developing and valuing other techniques that deal with multiple perceptual experiences, finding new ways of seeing and alternatives in the conception of contemporary space.

As an architect primarily interested in inquiring about space, I have been guided by issues regarding the relation between body and space, due to the inconsistencies portrayed by this relation: erosions, disturbances, transgressions between *platonian*<sup>1</sup> spaces and expressive bodies, between *orthographic* spaces and eroded bodies from “*un-essential*” and “*shapeless*” actions. This has allowed me to approach some authors, theories and the use of some tools to expand the possibilities in building strategies and methodologies, both conceptual and technical to be implemented on the planning and execution of spaces.

This work represents a discussion of aesthetic character and, at the same time, a search for inquiries in an expanded field that once answered, may allow us to find new ways of seeing and alternative methods of designing, producing and perceiving contemporary space. It is an invitation to deal with the sensitive and the “*un-essential*” experience of the individual, of the action and the event. Optimizing, amplifying and enhancing such experience could help us find new possibilities for the design of our spaces.

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*“Machines observe for us, they see for us. This mechanical perception has changed not only the world, but the human perception of the world.”<sup>2</sup>*

Peter Weibel

## 1. INTRODUCTION

Our current ways to characterize space are not enough since we are witnessing an effective transformation of our vital environment, as a consequence of the vertiginous speed of our technologies, which have generated or redefined social organization, cultural production and political and economic orders. Communication in "real time" through mass media, biomedical engineering, transgenic engineering, passive gymnastics, synthetic psychoactive drugs, plastic surgery, social segregation, wars, ecological disasters, terrorism and pandemics, as well as the growing demographic and economic conflicts, are the phenomena that made the human body a paradigmatic construct of place, defined as a terminal and receptacle, but shifting the body from being the axis of its own spaces.

A lot of technology today as well as yesterday is backflowing, generating languages that detonate new codes of behavior and perception. Each new technique offers a way to represent and recreate the world; we face an emerging phenomenon not only in the field of visual perception but also in synesthetic, albeit being the first one the most publicized. The second one offers itself with

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<sup>2</sup>

unpublished sensorial universes under the facade of extreme experiences, in the practice of new activities and extreme sports, or in hallucinatory chemical-perceptual combination of psychotropic substances in multisensorial and interactive environments.

These new technologies have “vehicled” equally toward another regime of the sensible, where new subjectivities are awaiting to interact with them, requiring a techno-sensible human being capable of performing anything with the illusion of communicating its spirit.

The pragmatic contemporary architecture, while expelling the individual who finds himself at the end of his way, exposes itself to rediscover him from questioning its own precepts. The body is no longer the agent that occupies spatiality, the one made out in the physical effort of its poetic and organic relationship with cosmos and the earth. In this way we attend the end of the "scene" predisposed for the body, as well as at the beginning of its new paradoxical emergency, as a result of contemporary bio-power which tries to displace it, to eliminate it, but it resists, thus becoming ludical, playful, *hypersensed*, “*overequiped*”<sup>3</sup>, configuring and transfiguring itself permanently.

Lebbeus Woods, raises the need of not continuing operating within the functional and “*metrical matrix*”<sup>4</sup> of the state to attain emancipation of the individual and his subjectivity, in order to achieve new forms of life and spatiality. Such an approach - “*punk*”<sup>5</sup> in its conception- entails severe ruptures and confrontations for society. However, it is in this metric Euclidean matrix which shelters our aesthesis — sensibility- where the perception of the subject should be rerouted towards the construction of his/her own spaces. Other possibilities might be found right there for the bodies, for their habits, their expressiveness and their experience. We must

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think about the possibilities of space from an unconditioned, non anatomical human body that inscribes in it gestures, prints and other invisible traces that reveal different spatial formations through experimental surroundings to enable alternative connections with the body and the construction of new systems of meaning.

Above all categories of bodies (the anatomical, shamanistic, magical, etc.) the only focus of interest is the automaton, subject to being able to reverse his condition into a ludical body. Within all categories of space only one will conjure, the technical —functional and orthographic—. This one matters because it is constantly affected and disturbed by a vivid and inessential system that of passions, which flows over the technical-essential order and compromises the objective status of the current space-body relation.

Both, orthographic spaces and automaton bodies, are involved in a relation of coexistence in a functional context while initiating a new debate just when the hyper-objectivity of the system faces a non Euclidean, non programmatic reality, but an undetermined, chaotic and perverse one; a consequence of people's subversion in the domain of the everyday.

Architecture continuously flees from mere technical functionality towards secondary significances, from a technological to a cultural system in which the human body, as a place for action and a construction of the perceived world, should be considered as a paradigmatic instance of space.

In order to achieve these ways of reflecting upon and operating the space, particular concepts of body and space are brought up within a preexisting and configuring operative field —“**Preceptual Surroundings**”—. Where and when these exuberant figures take place and make other conditions for the corporeal sensorium spark, will be called - "**Perceptual Surroundings**" - to then look at

them both together to find in these mixtures inconsistencies that will be called - "Transgressions".

## 2. GENEALOGY OF EMERGENT SPACES

At the beginning of the twentieth century, the determination of architects like Gaudi, Wright, Orta, Appia and artists like Duchamp, Picasso, Pollock, Braque, Malevich, Tatlin, Marinetti, Adolphe Appia, from the avant-garde movements such as Surrealism, Conceptualism, Constructivism and Futurism pointed out the way for architecture and art to get involved in a profound and persistent tendency to questioning tradition to incorporate new ideas in their work. It was the expression of a struggle to extend the content of their practice beyond the production allowed by these disciplines.

The second half of the twentieth century was configured as an open space of perceptive experimentation that was directed toward fields, hitherto relatively outside the academic core of architecture and art, such as new audiovisual techniques, explorations in cyberspace and spectacle, but also toward an experimentation of phenomenological nature that has gathered its resources and ideas in the subconscious, dreams and desires, from psychology and its therapeutic systems to the mystical, magical and shamanistic traditions, and even drugs, pornography or violence as a form of representing pulses.

Since the seventies, perception has been on the spotlight of the most innovative and creative processes as a stimulus for experimentation, as a search for the possible and as transgression of the old academic patterns. The installation and transformation of surroundings are the detonators that introduce changes that could convey action into performance, music and dance. *Fluxus*<sup>6</sup>, a pioneering performance movement, opens the door to an experimental dimension that brings

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back a perception of the senses in synthesis with the corporeal whole, such as the integration of diverse sensorial and technical perspectives.

An architecture of sensitive experience can be found in the work of Frank Lloyd Wright, Eileen Gray, Erich Mendelson, Hans Scharoun and Alvar Aalto. These same modernists, members of "the other tradition" of modernism, were who practiced architecture not as an end—in which the body is scorned in favor of aesthetics— but as a practical art that aims at satisfying a desire for a certain lifestyle. This tradition can serve as a legacy or inspiration for an architecture that seeks to sponsor the human condition and the sensitive experience of space.

It is worth mentioning some authors that, from different fields, have contributed to shaping the question of space. Authors whose works are presented as fertile ground to reflect on the concepts developed here and that constitute the contemporary idea of space:

“We are at the threshold of a major change of direction. Cyberspace explorations, molecular engineering, genetic and complex system theories, are accelerating drastically the change of our environment, and consequently of our architecture. Since then, it is the same space what begins to be re-evaluated, these inevitable changes will lead to a new articulation of architecture, in terms of its use, efficiency, scale, operability and aesthetics, some see this as a crisis of architecture, others don't see what is happening and even others can see how the spatial frontiers are opening towards new conceptions. It is the beginning of an explorative study in the diversity and potential of the technologies and their interaction with the body and the result of possible architectures”<sup>7</sup>.

Neil Spiller.

*“The bodies that we are are moving, changing, permeable and fluid through various senses and movement, our bodies extended into their surroundings and through the permeability of the bodies, the surroundings enter.”<sup>8</sup>*

Karen A. Frank

*“The perception is in itself a motor activity, also what is being perceived is always saturated with the implicit presence of mobility. The spatial depth of the perceived world, the experience of objects is only possible by a being that moves through space.”<sup>9</sup>*

Stelarc.

*“When the subject arrives to the conscience or the conscience itself approaches to its subjectivity this has been already occupied, bemused by those moods of being affected that are habits, and conform the exteriority of conscience in a suitable sense, “the spaciality”.”<sup>10</sup>*

Jose Luis Pardo

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### 3. THE CURRENT STATE OF THE BODY

*“Behind thy thoughts and feelings, my brother, there is a mighty lord, an unknown sage- it is called Self; it dwelleth in thy body, it is thy body”.*

Friedrich Nietzsche, “Thus Spake Zarathustra”

#### 3.1 THE REDUCTION OF THE BODY TO MAN-MACHINE

The current idea of the body we are, comes from the Classic Era, from understanding the body as an object and target of power, the triumph of a mechanical vision of the world based on the Cartesian dualism that splits reality into two, an intangible mind and an inert material world: there is a body chained to an attitude of the culture. Since Descartes, the West inherited Plato’s belief that the mind can transcend the passions and affections of the body to attain a purer form of knowledge, usually a mind that is "free" from the body and thereby from any particular set of experiences.

An organic body has overlapped a mechanical body whose operation is similar to a machine. The Machine-Man of *La Mettrie* is a materialistic reduction of the individual, the body is manipulated, shaped and educated; it obeys, responds to, becomes skilful and its own forces multiply. Then it leaves an open field to a philosophy of governance that assumes that citizens can perfectly be understood, fully apprehended.

The body was reduced to automaton, deprived of its passions, better yet of the formless being he could be, because psyche or spirit could also be understood from a rigorous application of the scientific method.

According to Foucault, this mechanism of social control —*Panoptic*— consists of a set of rules and empirical and calculated methods related to the army, school and hospital systems aiming to control or correct the functioning of the body. This is developed with the technique of “scientific direction” known as *Taylorism* (Frederick W. Taylor), whose studies about time and movement at the beginning of the century had the intention to establish a radical separation between thought and action within the subject. Each gesture is reduced to a function or operation over an object or space within a given time, in an uninterrupted coercion that watches over all the processes of corporeal activity.

Out of all the multiple positions, perspectives and imaginaries on contemporary culture, what matters here is the one that has engendered a tangible man, though fractured in his technological prosthesis, dominating reality and leading the body to a paradoxical state: there are some people who claim that we are witnessing its obsolescence, others in contrast say that we are witnessing an overvaluation as the last territory of *mass media* technologies.

Since the invention of the printing press to the invention of the Internet, a successive mechanization of diverse physical organs has produced an aesthetic, dizzying and over stimulated experience that has mobilized the body in a physiological, social, functional and figurative way that once traumatized by their objectification, is exteriorized in its *"immaterial infographic double"*. Its form has improved and its functions have been amplified while the electronic space restructures the architecture of the body, multiplies its own operative abilities, and creates new surroundings for spectral digital bodies, new forms of repression of the physical body. Cyberspace is the place of the *schizophrenic* man of our time,

platonically split between mind and spirit, the eschatological place for the mind-body dichotomy.

Space begins rapidly to build itself in function of those reduced corporeal gestures of automaton, becoming *striated*<sup>11</sup> and functional; it is equipped with technological prosthesis, thus following a process of a *self amputation*<sup>12</sup> of a body that stopped expressing itself through a physical effort over space.

In modern culture people feel lonelier than ever; we have lost contact with others, even with ourselves. We have entered into conflict with everyone's right to be masters of our own bodies. The moral and political demands as well as taboos, reinforce the barrier between the self and society, reducing the chances of a corporeal experience.

Nowadays, this particular way of understanding the body is crucial because human needs are projected to satisfy the space and the abstract system of thought and organization on which design is based. Even though the body —since the classical era— has experienced revolutions, metamorphosis, freeings and wars it has now become more complex in a new *cyber-technological* environment, of symbolic economy and mediated actions, accessing our cities through the modern project under urban planning, construction of mass housing and architecture of control offering challenges to the body which trigger response capabilities that expand its system of perception and extend its conceptual coverage.

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### 3.2 REVERTING THE CONDITION OF THE AUTOMATON

The body has a dual condition: on the one hand, it appears as an image of society, an externalization of the collective imaginary and as a state of a cultural consensus (classic body, modern body, cyber body). On the other hand, the body is a sensitive being that lies behind the empty shell of the latter resisting the connotations imposed by it.

In order to resist being conditioned and due to the impossibility of changing the world and its *arche*<sup>13</sup>, the individual changes the only thing that it has and "can" actually change: its own body, which becomes the canvas to inscribe its own wishes. Not having any other alternative, it simulates the experience of being part of a place, experiencing the illusion of integrating itself to the space through physical contact, caresses, touches of the skin, fashion, tattoos, piercing, extreme sports and techniques of physical stimulation that go beyond just tearing off membranes of separation with a world where physical self penetration, sometimes violent, is a metaphysical response to the desperation for a profound transgression. On the contrary, rituals and love remind us of the other condition of the body: its ability to communicate, its willingness to be a joined experience.

*“Unlike the ideology of capitalism of production and capitalism of consumption, the most important thing in capitalism of fiction is not the goods but the ideas. In the past workers were laborers or employees, but now they are colleagues: To hierarchy succeeds decentralization and the chain of command succeeds networks. In a personalized proposal of a model enterprise, workers need not be controlled, they need to have control over themselves, they don’t need to be warned, they pre-empt themselves. They claim themselves to the point of not separating leisure time from work: during the weekend they continue teleworking, and even lunches, dinners, friendships and romances have to do with work or can benefit the underway*

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*operation. We cannot rigorously talk about employees; instead we talk about people implicated, one by one, each of them, with the hypothetical idea of being themselves”<sup>14</sup>*

The emergence of a spontaneous gesture based on the human faculties of imagination, intuition and improvisation derived from the behavior imposed by the orthographic landscape of the city, would restore the attention on the reality of the body, and thus, on social and personal realities, redefining the individual as a source of emotional energy.

In order to reverse the condition of the automaton, strategies to restore a consciousness of the body must be developed to be able to get its inconsistency back, working on the corporeity of emotional states, psychological processes and feelings that surround the body and the mind through the expressiveness of gestures, in direct relation to its architectural space that is also a projection of its machinic condition.

Generating spaces for the expressive bodies means to relinquish to the average body, indifferent and striated. That is to go back to the doomed sensuality, to the exuberant.

#### 4. THE CURRENT STATE OF SPACE

*“The weft of designed spaces, the city, is an intricate behavioural plan that proscribes all kinds of social interactions and therefore excludes every thought and when possible, even the feelings of the individuals”.*<sup>15</sup>

The space *we are in*<sup>16</sup> is the systematic space of the city —machinic, regulated and striated—, which shares another form of architecture: that of the global telecommunication networks and other cyber technologies; that of the technical object; where the different kinds of relations we set are largely mediated by technological devices that define our structures of perception and behavior. Here our habits are inscribed in *technical-corporeal* relations in which the operability of the body adjusts creatively to evade gestures of control.

The existing relation between different technological devices, of the highest organizational and optimal communication levels, creates a defined perceptual and gestural operating environment that has overflowed, imposing a discontinuous behavior, a succession of unique gestures, gesture-sign, which ensure the conduct of a *“schizoid-functional”* world in which no pure and simple obsessions are inscribed. The inhabitants of these surroundings don’t “consume” their own objects; they dominate them, control them, organize them and as Baudrillard says: They find themselves as part of the manipulation and tactic balance of a system”<sup>17</sup>.

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Any kind of resistance exhibited by the individuals to adjust their intelligence to new structures and *technical-spatial* languages, would create a dangerous and permanent deceleration within the mental performance of the system, thus technology would begin to surpass humans in the organization of space and in the imposition of their behavior.

The technical preoccupation for the space always points towards the optimization of the void, of the structural and environmental system, of its representation of functions, concretions as well as an optimization of its resources. ¿Don't we need a technique to deal with the *sensitive and unessential* experience of the individual in this space, capable of amplifying, optimizing and enhancing their aesthetic experience? The development of these techniques could help us find new possibilities to conceive our spaces.

After an expansion period of a tectonics that aims to occupy the world of space, we reach the time of another technique that operates in a world of playful depth, subliminal and cybernetic that compromises the gestural space; era that is now linked to the saturation of the minimum extension that governs a maximum field and doesn't keep commensurate proportion with the sensitive experience.

A mind liberated from carnality is the fantasy of a post humanist vision to satisfy the desire to end the limits that are located in a "physical and real" world, in which the seriousness of the political, economic and social realities, moral issues and ecological problems hinder the launch of our minds beyond the body and beyond any borders. The dream of the mind without the body reflects our deepest ignorance in relation to the nature of consciousness and the body.

*“As all computer generated spaces, the system is not the kingdom of metaphysics, instead it is a metastasis of the human mind, especially in the memory. To connect*

*with a structure like this is to disappear in an exteriorized model of our cognitive machinery, it is to come together like Narcissus: with his own reflection”<sup>18</sup>.*

The construction of a discourse based on the experience of the body, in its non-essential relations with the space, would enable us to understand, in a more coherent and vivid manner, what happens to those spaces when they are produced, consumed, owned and personalized to identify the visceral functions that disappear before the functions imposed by culture<sup>19</sup>.

#### **4.1 PRECEPTUAL SURROUNDINGS**

From *Precept* (from the Latin *praeceptum*): mandate, command or rule regarding conduct that is established by a competent authority. Each of the instructions or rules are set to practice an activity or for the knowledge of an art or faculty.

Our sensible experience of space is compelled to act inside of an abstract system of organization and thought, devises artefacts that regulate our affections, our behaviours and our perceptions. They are machinic processes in which the arché exerts a gravitational force “over” and “below” the bodies.

The city as a structural system, has established within us a particular way of perceiving space: since we are born, our space is already "made", it has been given to us, conceived from a thought based on reason, in an Euclidean-geometric abstraction of the nature, in a practical conceptualization and computerization of life, with theories and characteristics of the Western culture.

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Preceptual surroundings are spaces that precede us; they constitute the environment or the limit of the sensitive experience of the body. It is the architecture of the house, of the city, of urban systems, of mobility, of highways and streets; spaces that have been exhausted, thanks to their timeless condition, the experience of the bodies that pass them through, they have conditioned their sensorial system to the point that the subject cannot understand a different way of perceiving it.

Since the establishment of a *techno-scientific* worldview, a rationalization of space and a way to comprehend it was created, from his pure abstraction as a pure physical void. Let's say that the construction of this objective conception of space affected the possibility of reaching a concept of space from the sensitive experience.

This conversion of spatial order in "*res-extensa*", i.e. a *technical-mechanical* abstraction, devoid of "non-objective" sensitive perception, pre-occupies us, pre-inhabit us, it exists before us, it becomes our nature. And from that point of abstraction of what we know as real, some ways to approach the conception of space from the experience of the body in our contemporary rhythms are proposed, creating in the metrical matrix, sensitive possibilities from the expressive space of the event.

## **4.2 PERCEPTUAL SURROUNDING**

Perceptual surroundings are a result of direct relation of the subject with the "*preceptual*" surroundings. When the perception of the subject is somehow altered or perturbed by a phenomenon that does not seek for an objective and coherent reception that is, when the relation is crossed by a transversal event, it generates a place where the realities of a sensory and intellectual universe can be reconciled,

which will allow the subject to both "rebel" itself and "reveal" the space that it inhabits and, at least for a moment, to perform freely.

It is an inquiry about the perception of the subject in a particular field or environment, about how his/her senses are detonated, about how to access his/her spaces, and how the spaces access his/her subjectivity following the approach to the corporeity of perturbation of the space forms; where the receiver identifies an already known situation that feels new at the same time, which leads to thoroughly inquire about it, and when dispersed around surroundings that occur, it has experiences of various orders because its sensorium is activated in multiple ways.

The "*perceptual surroundings*" appear in the corporality of emotional states and of psychological processes. They are sensations that surround body and mind, extracting something from a continuous space and simultaneously, introducing something in it, thus creating some corporeal formations in which, through perception, we can find and build a variety of references.

We must recognize and produce smooth projections, spaces for sliding, to give the possibility to the gestural, which is linked to space from the action of the body different from the habits themselves —because when a space is instantaneous it does not pretend to "be" nor receive a habit—. These projections produce momentary spaces that escape the gravitational forces of conventional geometry, offering alternative tools for the apprehension and production of space.

## 5. TRANSGRESIONS

*“She had black silk stockings on covering her knees, but I was unable to see as far up as the cunt (this name, which I always used with Simone, is, I think, by far the loveliest of the names for de vagina) It merely struck me that by slightly lifting the pinafore from behind, I might see her private parts unveiled.*

*Now in the corner of a hallway there was a saucer of milk for the cat. “Milk is for the pussy, isn't it? Said Simone. “Do you dare me to sit in the saucer?”*

*“I dare you,” I answered, almost breathless.*

*The day was extremely hot. Simone put the saucer on a small bench, planted herself before me, and, with her eyes fixed on me, she sat down without my being able to see her burning buttocks under the skirt, dipping into the cool milk. The blood shot to my head, and I stood before her at her feet without her stirring and for the first time, I saw her pink and dark flesh cooling in the white milk. We remained motionless, both of us equally overwhelmed...*

*Suddenly, she got up, and I saw the milk dripping down her thighs to the stockings. She wiped herself evenly with a handkerchief as she stood over my head with one foot on the small bench, and vigorously rubbed my cock through the trousers while writhing amorously on the floor”.<sup>20</sup>*

Georges Bataille, “Story of the Eye”

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Simone has wet her buttocks in the saucer of milk for the cat, she has infringed the role of the object, she has exceeded its *morpho-logy*, the reason for its shape and its existence, a new spatial dimension has opened up to the gestures that were inscribed in the saucer of milk for the cat.

But not only the saucer is affected: from the small bench to sit to the small bench that holds the saucer, from the saucer to eat to the saucer of milk for the cat; to the habit of drinking milk, a tremendous and unfathomable gap has been opened, unreachable... to the milk that wets the buttocks of Simone. Everything happens in the hallway, an obscene gesture it's exposed in the intimacy of the home, in their public area.

The scene can only be performed in the tension generated by the exposure of the hallway, on the threshold of spaces that make up the house. —Neither outdoors on the public street, nor inside in the intimate room— because the hallway is inhabited by passing objects and bodies, and it is among the social and intimate spaces; it has turned to be the space for a more concrete choreography of the most reduced gestures in everyday, to the space that house the abstract passions of Simone, otherwise exceeding the nature of erotic consensus.

The whole weft of gestures of the hallway, of their lines of force, tension, function and timing has been "*transgressed*" or disturbed and now shelters the gestures of Simone who raises her skirt and then removes her panties, bends down and wets her buttocks in milk that is in the saucer for the cat.

The emotional and expressive bodies that we are, get together and mix up with the platonic bodies in an always disturbing manner: never will the body allow to be regulated, to become an orthographic landscape; they both resist and affect each other, playing to avoid being caught by the other, and in this game of spatiotemporal mixtures, of gestural figures and signs the bodies are touching, they

hit each other, they fuse and confuse, they exchange matter, fluids and substances, they writhe, leave marks, tracks, they write to each other, love each other and hate each other. We are here in the domain of "personalization" of the formal connotation, which is the "inessential."

*"The individual is referred to incoherence by the coherence of its structural projection. Facing the functional object, the individual becomes dysfunctional, irrational and subjective, an empty and open form to the functional myths, to phantasmagorical projections linked to this amazing efficiency of the world."<sup>21</sup>*

When the individual faces the objective technical space immediately encounters its already experienced emotional, psychological and sociological reality, in which the coherence of the technological system is continuously being affected and disturbed. It is this disturbance and how the rationality of space collides with the irrationality of the bodies and their needs, and how this crash raises another system of meaning, what is of interest here, and not the *platonian* spaces on which fundamental "truth" continuously highlights the vivid experience of the body.

It is necessary to inquire about how architectural spaces are experienced, what other needs —apart from the functional— they satisfy, what are the mental structures that overlap with the functional structures and contradict it.

By creating a spatial and bodily perceptible expression that comes from the desires, fears and latent obsessions, people can generate a change in the world of social issues. We must extract all those emotions that lie in the unconscious, so a new eroticism can emerge and inspire social relationships and improve them radically.

An aesthetic consideration of conventional spaces would help us understand what occurs when they are experienced in an alternative way, non-essential, non-

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functional or operational, instead unspecified, chaotic and transversal; this would help us find other forms of perception, new codes of qualification and interpretation of space.

We must propose experiences involving the creation of surroundings and aesthetic practices with conditions that enable the development of certain bodily actions and events capable of configuring, poetically, the space-body relation. The technical process consists on using art, architecture and design tools, to allow the development of some experimental laboratories —oriented in a way that reflects space on the transgression of its sense— from the intimate to the public, trying to capture, record and experience how much of in-essential there is in a space and what constitutes the "perceptual surroundings".

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