

Workshop Title: XXX

Instructors

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Workshop Information

1. Preamble

Space

Merleau-Ponty stated that a body inhabits space instead of being *in* space, claiming "je ne suis pas dans l'espace et dans le temps, [...] je suis à l'espace et au temps, mon corps s'applique à eux et les embrasse". The world, things, others and oneself are understood through our body. Any signification has the body as its origin as it provides the place for significations. "Notre corps n'est pas seulement un espace expressif parmi tous les autres. Il est à l'origine de tous les autres, le mouvement même d'expression, ce qui projette au-dehors les significations en leur donnant un lieu." However, by inhabiting space, we provide a meaning into space, which is based on our capacity to perceive through our own body. The experience of the body is the source for the simultaneous expression and the understanding of space. Inhabiting space.

Subject and object

Yet, the experience of the body presupposes an ambiguous mode of being. The body holds a double meaning: it is perceived and understood as an object ("*avoir le corps* - *to have a body*") or, instead, as a subject ("*être son corps vécu* - *to be a living body*"). An experience of the body should give us both at once. However, those two perspectives on the body, the object and the subject, are separated when the individual only thinks of his own body. There is no way to knowing the body than to live it within the whole, simultaneous as subject and object, as the one who is perceived and who perceives.

For this complex relationship that relates simultaneous object and subject, Merleau-Ponty expressed the notion of *Flesh*. It is through the flesh that arouses the possibility to create a perceptible world on the basis of this fundamental sensorial exchange between reality and the body. Individuals design their sense of the world, to which they give a sense by perceiving it and where the sensible is irrevocably connected to the intelligible. All notions are perceived by us through the flesh, the carnal experience of reality. There is no idea without a body, without the sensitive. The world and the self as intrinsically woven as one. To perceive, it is exactly to make something present itself through the flesh. Being subject and object, through perception and emotion.

Space and architecture

As previously stated body and space are undeniably intertwined. With architecture – as a "constructed" expression of the world - the same happens. Therefore, some perplexities arise. What do we express exactly when creating architecture? What does a certain architecture reflect? Does it reflect how we consider space

or how we consider ourselves in the world? Some propose that architecture is nothing more than a projection of the self towards the world, a surrogate body expressing a reading of what surround us. To express consciousness in architecture – and art – thus, becomes to express oneself, to realize the image of the self by the means of space and form. Thus, the self exceeds his limits and goes out of his body by opening himself to the world. The world as an image of the self.

Architecture is increasingly perceived as a tool to allow people to experience space as an open and variable dimension of the world. Architecture is no longer considered sole as an object, but mainly as a cognitive field, a narrative acting as an extension of our capacity to perceive. The way we express space conditions is the way we experience space. Architecture reflects in a certain sense the thoughts of Merleau-Ponty, namely the embodiment of the Flesh, as it interlaces subjects (body) and space.

2. work

The objective of the work concerns this reflection in the continuous intertwined relation between matter, art, space, scale and architecture, supported through a regard towards some Jorge Oteiza and Eduardo Chillida sculptures as ignition for an individual thought and expression. Some workpieces produced by those two artists clearly propose us clear a meditation towards space, form and imagined ambiances of matter and light.

The persistence of those sculptors in their studies suggests a freedom of experimentation based on an extraordinary background rigor in the process, in which the pieces refer and are mutually supported in a chained way in order to guarantee the continuity of a meditated chosen path towards an overcome solution.

The search for architectural space will investigate Martin Heidegger's reflection in three levels (*Die Kunst und der Raum*, 1969):

- I. The space within which a plastic presence can be understood as an object;
- II. The space that surrounds the volumes of forms (figures)
- III. The existing space as a void between volumes

These three different levels will operate as a programmatic guideline for the project development.

Finally, all projects will be proposed to be located on a chosen Ankara context, to express a definition of scale and and interaction with the city .

3. expression

Choice of a work piece (one sculpture by Oteiza or Chillida) at the discretion of each student. The sculpture selected should be used as a spatial investigation to propose a usable object with no program associated, tough granting spatial and architectural characteristics. A kind of contemplation multipurpose shelter evoking an eroded archetypal house. Void and mass, and consequently space and form in a chosen place, as a narrative to suggest a perception of the world.

Final object will be a haptic, clearly tectonic artifact, defined by its strong material presence.

In the process, form is the reversed outcome of space definition.

4. means

The proposed work consists in the elaboration of the following material:

-Scale model in concrete – eroded house archetype – size fitting into a 30cm cube.

-Synthesis board – 1 Din A1 portrait (vertical) containing the following information:

- . Short Concept text
- . Plan 1 + Plan 2
- . Section + Elevation
- . Site plan (Aggregation vs Dispersal - considering all studio proposals)

5. Objectives

We know that materials are essential means necessary to express architectural thoughts. Our thoughts, our expression in the world is possible through our bodies and artifacts we produce and present. They are presented to us and others throughout common accepted values and figures. Since the very beginning till today humans have kept a kind of stable and continuous link with the primitive awareness of the world, expressed through thought, experiments and production of artifacts and objects. For that we had used – and chosen - a wide range of materials which we transformed in order to express ourselves.

Architecture, space and form, has been since earlier moments of our consciousness of the world as a fundamental tool to express emotions and thoughts. It is an essential and permanent tool we use to tuning with what surrounds us. As the same in art and artifacts we have mastering materials to express our deepest aims.

It is this relation between matter, form, space and thought as a simultaneous awareness and expression towards the world – “reality” – that this workshop aims to once more relieve. That is emphasize the permanent emotional, and therefore deeply artistic, relation we had since early times towards the world when we produce an architectural reasoning.

We expect with this workshop to clearly demonstrate the unequivocal relation space, matter and human thought. Through architecture.

Workshop Materials

Students should bring the following listed materials:

- Sketch paper/Led holder (2mm) / Color pencils
- X-acto knife / 9mm wide blades / Metal ruler 30-50cm
- Pliers / Steel wire or mesh (for structure) / Sandpaper
- Roofmate (polystyrene) boards / Glue for polystyrene / Plastic tape
- Cement / white sand / plastic container / spatula
- Laptop with 2D and 3D Programs

Workshop Schedule

Day (DD/MM/YY)	Activity
Day 0 10.04.2018	Workshop Opening Ice-Breaking Activities
Day 1 11.04.2018	Group Organization Sketches Roofmate models -solids
Day 2 12.04.2018	Form Evolution Discussion Roofmate models solids-voids
Day 3 13.04.2018	Form Evolution Discussion Roofmate models solids-voids
Day 4 14.04.2018	Molding execution Structure execution Concrete pouring
Day 5 15.04.2018	Concrete Drying Group model Synthesis Drawing
Day 6 16.04.2018	Concrete Drying Group model Synthesis Drawing
Day 7 17.04.2018	Concrete Drying Unmolding Finishing
Day 0 18.04.2018	Exhibition Workshop Closing and Certification
Day 0 19.04.2018	Short trip to Cappadocia
Day 0 20.04.2018	Cappadocia Closing Party

Additional Information and Resources

Click here to add text.

Details of Organization Team (TOBB team will fill this part)

(For further information and in case of any problem during the workshop please contact with MATERIART Organization Team.)

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