

SPACE BETWEEN US

REMAINING SPACE DESIGN FOR INTERACTION

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ABSTRACT

In the sense of constructed disposition, it's the remaining space that configures interfaces for human interaction. It's the place that adapts continuously to human action through built-up scenarios that enact ambiances whose poetic quality gives things a significant presence that infects human beings. This space is configured by projections of things that transmit qualities perceived in their experimentation. The architecture designs the remnant to preserve intimacy or foster sociability by establishing interfaces for problem solving. It's indissociable from the identification of the possibilities of the built that grants use to the built remainder. The place as a concrete manifestation of space, receives uses and habits, building its identity. The space significance results both from interdictions and contradictions, as well as from the concessions and compatibilities of urban life. In temporal action, it reveals strength relations between individuals and groups as a space of manifestation, according to the interpretations of everyday life, establishing the place for interaction. As product of arrangement of things in space, the architecture creates scenarios for the staging of human activity in everyday life where ephemerality comes to qualify the time of things that have no place, choreographing them in the manifestation space. It will be necessary to promote temporal practices that persist and establish links for temporal continuity. The narrative and the tradition are practices to link the past, while the promise and commitment can link the future with a view to developing a more authentic and lasting present time contrary to the current regime of hyper communication. If the time is perceived by the consciousness movement throughout space, then it's proposed to re-establish the poetic dimension that grants the duration of things. This art of delay can develop new knowledge expressions for the process of memory construction during experimentation of the remaining space through interaction.

Keywords: remaining space, ambiances design, hyper communication, memory construction, interaction

1 CONTEXT

From the decade of 1990 began a more dramatic dramaturgy of the urban life, facilitated by all the paraphernalia of devices of visual register that exist and of easy access to anyone. Surrounded by cameras, we are invited to assume the role of the actor: the video surveillance cameras that persecute our movements; the store chambers that reproduce our image through multiple screens; the webcams and the mobile applications that incite us to portray the day-to-day. We acquired skills to be behind the camera, but also before the cameras. Simultaneously, one is a consumer and producer of images.

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Stoichita (2011) argues that by mimetizing, we are simulacra of the images we consume and simultaneously develop our creativity through the staging of everyday life. In fact, the role of director is assumed through various competencies, from transforming costumes, making frameworks, simulating behaviours and adapting narratives, removing responsibility for divine power and social structures from our biological and sociocultural condition (Campos et al, 2011).

While the generation of television has a univocal relationship as a passive receiver of information that consumes only images, the Internet generation establishes a two-way relationship with the electronic devices. This generation interferes with the contents, collaborating in the production of information. In addition to be a consumer, she is an imager, making images of her daily life through her cell phone, webcam, camera, digital video and social networks. The mechanical devices of digital communication are recognized as technologies of memory, representation and narration. Visual and audio-visual technologies and grammars become instruments of experimentation in the territory of the image, as pictorial artefact or visual narrative, but also as forms of daily recording that uses dramaturgy and performance.

The image-producing generation not only creates technological images, it also interprets and produces complex and innovative visual grammars that are realized in real time, global and media as a response to the way it experiences the environment, granting identity to the space that conditions it, the one that remains of the edified.

2 PLACE TO AMBIENCE

The concept of ambience arises when the human being begins to live less in the proximity of his or her peers and becomes more absorbed by the superabundance of the virtual world, losing the capacity of communication and the attention for the neighbour. Both phenomena are promoted by the significance of the objects that surround us, since objects do not present themselves isolated without the context of the objects that give it meaning and the scenarios that present and distinguish them (Baudrillard, 2011).

Zumthor (2006) defends the ambience as a reciprocal game of give and take between us and the resulting space, the one that is designed to develop the interaction. As a disposition of the constructed space, it communicates with whom it relates, exercising a perceptive and contagious influence.

Also, Bachelard (1978) defends the place as a concrete manifestation of the space where the uses and habits construct the image of that place. In constant transformation it transports identity and value to those who remain in it.

The remaining space results of organization and action on the environment (physical and psychological), creating conditions for human activity. It determines the place that encourages action among human beings, through various elements such as colour, smell, sound, light and shape that modify and qualify the perceived space, interfering in the relationship established with the built. Also, the perception of space through movement, surfaces and textures, come to define this place for possible translations that modify and qualify space. There, we identify the stimuli related to the organization of flows and of permanence in the ambiances that spaces provide and that allow us to develop the sensation that the human being consciously experiences about its existence.

Configured by space, the ambience reflects lifestyles in the appropriation of well-being. As a practice of humanization, this arrangement results from the search for a balance between the elements that make up the space, with the objective of creating conditions to establish itself as a place of meeting and collaboration. As such, it appears as an interface for the critical reflection of the production of the subject in the process of social interaction, a comprehensive territory of different cultures and values where identity is preserved and continues in tradition.

Reflecting on the remaining space is thinking about life itself in society, trying to understand the production process and the productivity of the individual, in a symbolic universe and globalization. This space is designed in advance as a result, involving the community to constantly respond to the contemporary needs of well-being, optimizing existing resources through responsible action.

3 PLACE TO CONSCIOUSNESS

The sense of shelter is always a primordial need of the human being. The need of the refuge to protect and be protected corresponds to the sense of belonging and domicile that is intrinsic to human behaviour as a place of reference and of acting in the domain of space that is experienced (Bachelard, 1978).

The shelter is the house, the place of truth, of the individual and of the authentic, where references and memories are kept. In the interior, the reunion is given, the place to the subjectivity and is where it leaves to return of the outside as a place of the objectivity.

Space qualifies the time of things that have no place. Things that can be inside or outside depending only on the point of view. Hence the space where the subject is when he becomes aware of himself is called the remnant. The place of subjectivity defines the imaginary space that proposes new forms of interaction based on a “solitary contractuality”, as a place for evocation through words that report images and that construct the imaginary of each one. This space reconciles functionality and the status quo through fantasy. It exists only by the words that evoke it, creating the image that produces the myth and that becomes the new reality through the simulation (Stoichita, 2011).

The place for the remnant does not have to be configured in the street or in the square, it can be in domains beyond the geographical situation or the architectural materialization. This place can come from the awareness of intimate life and everyday life, cyberspace and the informal network of oral communication, even more than through advertising or social networks. Other examples of this place are conveyed by the disseminating communication, which promotes a viral culture, taking advantage of breaches that, opportunistically, expand, infiltrating the means of production for its manifestation (Augé, 2012).

In fact, the remaining space determines the place for the knowledge of our own existence and the existence of that which surrounds us. According to Damásio (2010), the consciousness is a mental state lived in a perspective of its own, exclusive of each organism, where the mind works knowing that the said existence occupies a certain situation surrounded by objects and events. Although this experience is exclusive, it does not mean that one cannot adopt an objective perspective, in the sense of enriching the material self-capable of bringing knowledge to the mind, that is, functioning as knowing.

Conscious mental states always have content, they are always about something. They reveal the distinct qualitative properties in relation to the different contents that are being apprehended. Necessarily, conscious mental states deal with knowledge based on diversified sensory material (it is qualitatively different to see or hear, touch or taste) and manifest varied qualitative properties for the different sensory fluxes, since conscious mental states are felt in space.

The human being is regulated by his period of life imbricated of the dramatic sense inherent to his “announced death”, as soon as it is born. Hence it is necessary to exalt the instant-present in the succession of the infinite instant of day-to-day, which becomes visible in the experience of the instant whose brief existence intensifies it. The constant mutability of things allows us to explore the relationships between spaces, ambiances and people, in an experience of correlation of the participants. As such, the space left for experimentation requires new territories and visionary technologies, based on innovative strategies. As a place of manipulation of emotions, it triggers sensations resulting from formal, material and sensory experimentation, developing the cognitive process: on the one hand, it models the space in time, and, on the other hand, models the perception through the experience apprehended in everyday life.

4 PLACE TO REMEMBER

Pallasmaa (2011) states that sensory experiences are absorbed and integrated into the body and the way of being human. The human being is in constant interaction with the environment and, therefore, the environment and the human being are constantly and mutually redefined. The perception of the human body and the image of the world become a continuous existential experience.

As far as the body is concerned, it does not exist separate from the space it occupies, and as such it is not possible for space to detach itself from the unconscious image of our perceptual essence, that is, as a translation of environmental stimuli reflected in patterns of behaviour and in factors selected through the active senses of the human being. Human perception depends on subjective factors, such as the lived experiences, the cultural values of the integral social group and the selection of significant reference codes for the interpretation of reality.

In recognition of previous experiences, memory contributes through the call to remembering, feeling chaos sensitive and giving order to the data. After experience, suggestion, conjecture, and analogy may arise as causes of recognition. And it is precisely in the present experience, when it acquires form and meaning, that a certain memory emerges and not another. Through the present look, one can give meaning to the image. Any sensitive data, seized by the senses, obscure the meaning of the original data. This illusion makes one pass through an authentic perception, in which signification arises from the sensible world, imitating this experience to signify what it really is. At every instant, experience on the horizon of consciousness is reopened as a recognition, as an act of remembrance, and at the same time immediately provides a meaning and meaning to understanding. This is a horizon always at the disposal of consciousness, which involves in all its perceptions an ambience, a connection with “assemblies,” and assigns it a temporal space, such is the presence of the past that makes possible the distinct acts of perception and remembering. To understand is not to experience a diversity of impressions that bring recollections capable of completing them, but to emerge from a set of sensitive data an immanent sense, without which the memories would be impossible. Merleau-Ponty (1999) argues that remembering is not to bring to consciousness a picture of the past that persists per se, but to embark on the past and gradually develop new perspectives that fit in, until the experiences they relate to are as if experienced again in the space. Therefore, it is possible to state that it is necessary to build memory.

5 PLACE TO DELAY

Acceleration presents itself as a strategy to respond to the problem of limiting the time of life that haunts us. We believe that the increase in speed increases the number of options, as a product of the quantification of opportunities that can be enjoyed through this acceleration, in order to reach such ideal of fullness. Acceleration is just an incremental quantifier to compensate for the lack of permanence of things. The paradox lies in the desire to achieve immortality in this way, since the human being can remain in things, because things remain in the references of the world that last (Han, 2016).

Then one feels the need for a synthesis resulting from the narrative developed by the intensity of events. A narrative generated by the consummation and not by the enumeration of events that comprise the daily life, giving possibility of being concluded with meaning. The lack of narrative tension makes it impossible to materialize or maintain a long attention of things.

If time is discontinuous, it does not articulate the events between them and does not generate a spatial relationship, a time of duration. Anxiety to start again, constantly, due to inability to conclude, always choosing new versions or modalities, causes an impression of acceleration that results from the absence of the experience of duration. When the time acquires duration, it gains the narrative tension with dimension, in depth and amplitude, and thus conquers its space.

However, time becomes virtual when it loses narrative tension, breaking down the historical line into random, aimless points. Events happen only and information data is isolated. And since they do not have narrative duration, they are not bound to temporal space. A time of points has no history, because history imposes a trajectory to the succession of events, articulating the narrative.

Through acceleration, this point time tends to suppress or reduce the intervals. Intervals are suppressed for the sake of simultaneity, and everything passes in real time and immediately.

The electronic memory allows for repetition, nullifying the time interval that is responsible for forgetting. Past is available at any time. The time of the space itself is released. E-mail instantaneity removes the path as spatial range. Eliminates distance, everything is available, here and now. As Han says, what cannot be made present does not exist.

Opportunities always arise that result in a discontinuous time and are lost in decision-making, because new possibilities constantly arise. Thus, the network space is defined by its multiple connection possibilities. There is no continuity of stages and transience, only events or circumstances arise at random. Consequently, no option acquires absolute preponderance over the others. According to this author, the loss of the linear condition of the world develops new forms of perception before non-causal behaviour. The production of digital technologies and products is simultaneously the product and result of this temporal abbreviation. Obsolescence increases due to the momentum of novelty and reduces renewal cycles. There is no place for effective work, no goals are achieved, but a multiplicity of versions and modalities are acquired. Everything is present and simultaneous, with the possibility of being, but at the precise moment.

The time frame of the present is close to the moment, and in this way the sense of delay, the temporal extension of time, the space that predisposes us to contemplation, and where we can speculate about the relations of things, is lost. To counter this scenario, the remnant is considered as the space that emerges when things correlate, by any kind of affinity or proximity. For this, it is necessary to discover and understand the modes of connection and correspondence between things, how they articulate and how they communicate with each other in space.

6 PLACE TO INTERACTION

Every human being constantly experiences the built space, whether in the house where he lives, in the work places, in the entertainment, in institutions, where you can see how these scenarios conceived influence the way you think and act. Hence, sometimes you look for certain places to experience certain influences; a church for sublimation or an amusement park for excitement. Emotionally, although one feels and reacts towards the conception of a constructed space, and these sensations influence the acting in the space, normally, there is neither time nor propensity to reflect on the daily reactions to the place, in order to analyse and understand them.

Understanding how places work and contribute to building better space is pressing in the global context. Increasing immigration, population concentration in urban centres due to urban quality of life, visible climate change and changes in energy balances are factors that require a rethinking of the way in which the living space is conceived. Through new forms of expression of knowledge, we can guide spatial conception, ensuring not only survival and mental health, but also to develop scenarios and ambiances for the connection and sharing of ideas and mental and physiological states.

The mission of observing the intrinsic relations between the lived experiences and the places that contain them must be initiative of all of us, participating and contributing to the scientific knowledge and with the aid of electronic technology to give meaning to such relations. The technologies used to study the human reaction to space that is experienced, from location applications to integrated biometric sensors that analyse passers-by, can also be applied to space. Such technologies can redefine all the space that is experienced and the meaning of the

elements that configure this ambience in order to reformulate how the human being can affect and be affected by what surrounds him and to redesign the environment in the space that is experienced in function of the results the value of this information. Also, understanding how space can affect the human being assisted by the new technologies guided by the methods of design must collaborate with the human sciences. In this way, one can facilitate the understanding of how one can influence feelings and behaviours during experimentation, but also provide the deliberate co-optation of the natural reactions to the lived space as feelings, intentions, decisions and actions, modifying and qualifying the behaviour of being human (ELLARD, 2019).

The human exposure to grandiose works, such as the dome of the Pantheon in Rome or to natural works such as the Niagara Falls, exert an overwhelming influence, affecting what one feels about oneself, the way one treats the other, and the perception of time. The configuration of grandiosity space does not only affect the way you feel but also conditions attitudes and behaviour, exalting the sublime of the divine or of transcendence to the ordinary. Otherwise, the seductive effect of brands in a shopping centre contributes to the emotional excitement motivated by seduction, promoted in space with the aim of stimulating consumerism. Yet, in an industrial circle of similar warehouses, there is the slow passage of time that promotes a state of boredom, which is the opposite of that caused by the hustle and bustle of an urban market stuck with colourful products and delicious aromas that align our senses for a good mood.

The contrast between reactions to such spaces can be easily read in the human body, in its posture and patterns of movement of the eyes, in the head itself, and in brain activity. As Ellard argues, the nervous system and mind are shaped by what is experienced and lived in these spaces.

7 REMAINING SPACE DESIGN

Indeed, throughout the history of humanity, space is projected to change perceptions and influence thinking and feelings, organizing human activity in function of social, political and economic conduct. The space we experience always is designed to change the way we feel, to encourage us to re-evaluate the relationship with the other, with nature, with feelings and technology itself, influencing our behaviour and acting, during and after trying it.

Through the application of scientific principles resulting from the interdisciplinarity of the domains of architecture, design and social sciences, one can better understand how constructed systems, whether built or scenographic, work. Developing these real and/or virtual interfaces to social participation, as well as making predictions about how changes in these spatial systems at any scale - from a living room to a city - can also influence human behaviour.

There is also a possible mismatch between the architect's vision and the needs and desires of the end user, since the space designed for experimentation must be useful to its users throughout the life of the space. In the public domain, the architect is responsible for framing the space created in the landscape where it is inserted. However, psychological analysis and the testing of possibilities are methods to be applied to fulfil this responsibility, but, above all, conditions must be created to involve the users themselves. The sense of participation and collaboration of those who live the space of the problem will surely be the best way to explore possible solutions. Any informed citizen can interact, give an opinion and contribute with their experience to the discussion of how to develop the space, in order to solve any problem that is experienced.

Apply the connectivity established through the internet and mobile technology to counter the hyper communication these media foster, recognize the interconnected world's influence on the ability to watch and remember, and identify how instantaneous and global linking alters the nature of relations and social policies are phenomena that can guide and discipline the abundance of information without narrative that prevails in the media and social networks.

The widespread availability of technology that allows the collection of data based on location related to the reactions to the environment, including reactions of the body's own physiology,

can also channel the contribution of the citizens to the construction of space with more quality. Digital applications already provide the possibility of adding the geographical location to opinions, photographs, path patterns, heart rates, body temperature and even excitation levels. Some applications even allow users to view their own data and be able to compare individual statistics with those of other users.

A policy of “open data” that encourages municipalities, states and countries to make public data related to activity, transit and economy patterns is also a useful tool for the democratization of the design of atmospheres. Access to this information, which is essential for understanding how places work, should be made available to any interested party, as well as learning to use, interpret and register.

Design methodologies can guide both the collection and analysis of information, in search of patterns that can contribute to the development of knowledge about the space to be designed. Collaboration with relevant experts in areas important to space creation is equally crucial, as it is necessary to find language aligned under technical guidance to develop argumentation for discussion with responsible institutions in order to change what they dictate to space built, surpassing the conventional and the generic with which they are often parameterized. Such efforts of collective and popular collaboration transform citizens into active participants in the process of co-responsible projection of space that is common. An informed public can better interpret the way it senses its senses and to understand how the space that affects the human being must be designed to remain, become aware, remember, and lead to delay in order to impel interaction. In this way, we design the remaining, the space between us.

8 AFTERWORD

When one acquires consciousness, through the introspection of sensations, thoughts and feelings, one gains mental growth for oneself. The realization of the force that, in the absence of the body, remains in what is constructed, grants tranquillity through the power of the spirit, which surpasses human understanding and eradicates the notion of space and time. However, technology already allows us to throw our conscience, taking on new shapes and sizes, and experiencing any scenario with authenticity of resolution, whose simulated experience becomes the true presence. However, one runs the risk of forgetting the real world by abandoning the authentic experience of the intensity bestowed by the ephemeral character of the things of life. The simulation facilitated by duplication removes the corporeality with the physical space that accompanies us, which does not allow us to feel the force of being in the space we live in, where one can be free to imagine the meaning of creating solutions to solve any problem that arises.

The awareness of the world around us stems from the fact that the self, being corporeal, inhabiting the world, in space. Our consciousness of self, which defines us as an individual, at the same time unique and belonging to humanity as a group, derives from our corporeal consciousness of space.

Space, emptiness, air that is delimited by the form of things, the architecture of life, is the entity that consciously determines who we are, and the way we relate.

In architecture, the measure of form is space; from inner space to form, to outer space of form and its relation to other spaces generated by other forms, space is always the entity that establishes the relationship of the human as a natural being with the universe. It is through this transitory object, architecture, that the human being reaches transcendence, the divine; just because it exists, in space. It is spatial experiences that determine the place each person occupies, at every moment, in life. Always starting with the house, place of affirmation of private identity, the house where the relationship between the individual and society is established, his place in the world spatially determines future relations with the other, which is abroad.

Inside and outside, on the border that the form delimits, there resides, in fact, the consciousness of who we are, because we recognize that we are not the other, although we belong both to the territory. The space because inhabited, gives meaning to existence and determines the destiny of relations with the infinite, that black space, unlimited, that becomes tangible and personal because the human being attributes the meaning of the place in the world.

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