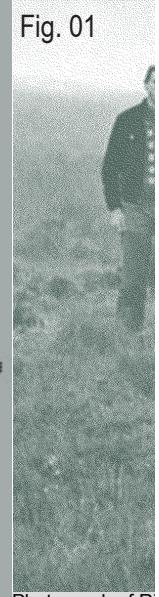


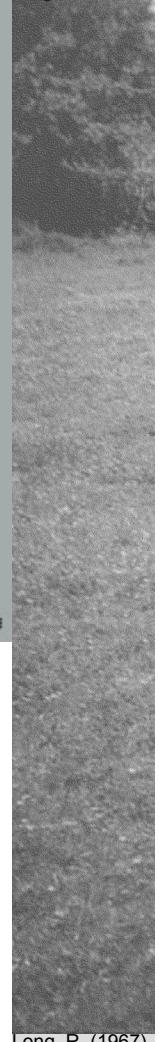
## NUMBER OF MOVES: 0

9.	0.	1.	2.	1.	0. TABLE OF CONTENTS	Fig. 01
PRII	It is "All / Can Inst	The reader can choose what he wants to read.				
Br	than illus do w in ou	The order of the chapters is not static. Rather, it depends on				
York	som a ga time Is ev	his choice. He decides which reading path he wishes to follow.				
C	notic certa might incre	Or the reader can do nothing and only follow what has been				
Univ	the c depl Now cons	already ordered for him. He might follow the order of the				
G	wou milie wror new	paragraph numbers for example, or perhaps find his way				
Beyo	with beha rema routi	amongst the columns of text.				
H	what man know	Only the beginning and the end are determined.				
Exfo	I had mak doin be 'c					
H	doin than close to th	0. INSTRUCTIONS				
Hen	was pers Soln work	The platform can begin with instructions or a disclaimer that				
K	look phei scal free	there are no instructions.				
Play	also and (self	Replacing an introduction with instructions may offer the				
Ki	abo 1 c mes	possibility for a more engaging reading experience, because the				
York	2. take Impri	reader is not preconditioned about what he is going to				
L	the a conc	experience but instead he can explore the content according to				
Eycl	dete Ther the o poten	his own rules.				
Mus	answ upsi Kolle syst	A platform for reading is like a platform for thought, a book				
M	into was poin this	can be seen as a different platform for reading from a webpage,				
Long	coul be s brou	so are they also platforms of different thoughts? Because				
M	we p out f happ	reading is fast guessing <sup>1</sup> , reading can be interpreted as a game				
Ams	that there	to perform with oneself.				
N	and thing whe	2. The system serves for improvising a reading method where				
York	does in pr time	decisions have to be made fast in order to gather information.				
R	us? It is assig	Like a system of alternative versions.				
Jour	exar time high	On what parameters could the order of text change? Should				
R	doin time som	new things be at the beginning? Shorter paragraphs placed in				
Long	stop their Som	get t groups can allow for an interesting way of reading.				
S	it tur enhar resu	All the text can be stacked on top of each other. The viewer will				
USA	find a fie witho	be able to redistribute the content in order to make the reading				
Su	the r soci bore	rules according to his own choosing.				
Note	play rese to fe					
Publ	relat discu it me lack					
S	does alrea	Intelligence is not only about the possession of knowledge,				
Ams	instr oppo we li	but also about inventiveness. The ability to create an engaging				
Ve	Rep waiti	task (or a game) for oneself, when there is nothing else to do,				
J. M	more Sag	saves a creative mind from boredom. This can be described as				
Köln	prec clos dete	taking the time for mind-wandering to eventually come up with				
ONL	he c way fact,	new ideas. Similar exercise in taking time for exploring the body				
A	with inter beca	and mind, was part of the modernist vision for education that				
http:	play expl and	resulted in Bauhaus going down in history as one of the most				
Univ	read grea of a	relevant creative environments. [Fig. 04]				
from	gues the s mig					
	work defin	On the other hand, one might also say that high intelligence				
He	all h in re yest	requires a constant supply of stimuli, in which case boredom is				
Ingr	diffe	the least welcome experience. Because an active mind needs				
H	1 N 1 Sag	continual change in order to be satisfied, it is more likely to get				
https		bored relatively fast with only one task to do. The solution to				
		such problem, according to Søren Kierkegaard, is the 'rotation				



Photograph of Richard Long  
from Studio International  
Richard Long can be seen here.  
<http://www.studiointernational.co.uk>

Fig. 02



Long, R. (1967).

Fig. 03

## 9. 0. 1. 2. 1. STARTING POINT

PRII It is "All / Can Instead of wandering outside, we might be forced to just wander  
Br than illus do w in our minds instead. How does society let the time pass for us?  
York som a ga time Is everything transformed into waiting? Is a designer trapped in  
C notice certa might increasingly accelerating work dynamics? If so, should we  
Univ the c depl Now consider a form of counter-action to the constant waiting for a  
Gi wou milie wror new assignment, for a new answer and for a new contract  
Beyo with beha rema routine?

H what man know It is increasingly difficult to do nothing, as we are forced to  
Exfo I ha mak doin be 'on-hold' to face the modern rush. The most common answer  
Hi doin than clos to the question: "What did you do yesterday?" might be "I went to  
Hen was pers Soln work". In order to avoid being trapped in such a mindset, the  
K look phei scal freedom to being able to take time off and play in an alternate  
Play also and (self-created) version of reality is a necessary tool.

Ki abo 1 c mes What could be the creative value of playing games?  
York 2. take Improvised rules created in free-time, under 'playground'  
Le the : conditions, serve as an exercise in expanding one's creative  
Eycl dete Ther the c potential. Those self-driven constrictions offer possibilities for  
Mus ansv upsi Kolle systematic work as a graphic designer. But, how can we explore  
M into was poin this potential in the work environment?

Long coul be s brou How fast or slow time passes while we wait for things to  
M we p out f happen defines the nature of the society we live in.  
Ams that ther Is it becoming more difficult to not do anything?

N and thing whe There exists a saying that intelligent people do not get bored. I  
York does in pr time did hear that sentence often, when I was a child. Which  
R us? It is assig sometimes made me feel like I should not have allowed myself to  
Jour exar time high get to such a point of boredom. This saying is most often said by  
R doin time parents when they lack the time to amuse their children. But not  
Long stop their Som doing anything can be defined otherwise, rather than just as  
S it tur enh resu boredom. The general tendency, when we start getting bored, is  
USA find a fie witho to feel the urge to get creative in order to escape the feeling of a  
S the r soci lack of purpose.

St does alrea Intelligence is not only about the possession of knowledge,  
Ams instr oppo we li but also about inventiveness. The ability to create an engaging  
V Rep waiti task (or a game) for oneself, when there is nothing else to do,  
J. M more Sag saves a creative mind from boredom. This can be described as  
Köln prec clos dete taking the time for mind-wandering to eventually come up with  
he c way fact, new ideas. Similar exercise in taking time for exploring the body  
ONL with inter beca and mind, was part of the modernist vision for education that  
A play expl and resulted in Bauhaus going down in history as one of the most  
http: read grea of a relevant creative environments. [Fig. 04]

Univ gues the s might On the other hand, one might also say that high intelligence  
from work defin requires a constant supply of stimuli, in which case boredom is  
He with all h in re the least welcome experience. Because an active mind needs  
Ingre diffe yest continual change in order to be satisfied, it is more likely to get  
H 1 N 1 Sag bored relatively fast with only one task to do. The solution to  
https:// Edition such problem, according to Søren Kierkegaard, is the 'rotation

Fig. 01

Photograph of Richard Long from Studio International, Richard Long career, <http://www.studiointernational.co.uk>

Fig. 02

Long, R. (1967).

Fig. 03

He 8. on F Jc As w (201 the- Ké Reci https://rese Lij new http: M envi from Play Encours Zaltz time O: http://reali [Auc can Va world Cau coul Retr actic http://a ga W 'regi http://mod Meth mon FILN galle Al this The perf netw Br abou (Dire that Fox. the De parti (Dire perf Den the No 'norr Natu the Sagi wou Retr the ONL follo ht doin ht they ht 1 4 no p 10. "The things as s anot allow and basi 3. Chil 3. Wait at a opp that one scre the r routi satis cont com inclu Exte head migh this min mind the i com seve of se Acc activ glob gene exer mist rand your circu a co omn Insti shou work Inter ther mort elev dying incre the s NAR prev 1 v (2012, Retrie actu	method'. He elaborated on this concept in the 1843 work <i>Either/Or: A Fragment of Life</i> . <sup>1</sup> Following the line of argumentation of this Danish philosopher, in order to avoid boredom, a constant shifting between tasks is necessary. In this manner, if Karel Martens makes one layer of one print every day, he would suffer perpetual misery waiting for his single print to dry each time. Instead, we can assume he has more prints on the go that he can work on in turn. In the given example, that method alone should provide the artist with a constant satisfaction from his work. For everyone else, the result of such approach would theoretically be, the provision of more or less everlasting satisfaction derived from their actions. Without a doubt, a high level of proficiency in creativity is necessary for such scattered inventiveness.			
				The individual seeking this kind of satisfactory life is referred to as an aesthete "a person who professes a special or superior appreciation of what is beautiful, from Greek <i>aisthētēs</i> ". <sup>2</sup>
				<sup>1</sup> Kierkegaard, S. (1992). <i>Either/Or: A Fragment of Life</i> . New York: Penguin Group. <sup>2</sup> Oxford English Dictionary. "Aesthete". Retrieved from <a href="http://www.oed.com/">http://www.oed.com/</a>
				<i>I — I hardly know, sir, just at present — at least I know who I was when I got up this morning, but I think I must have been changed several times since then.</i> <sup>1</sup>
				<sup>1</sup> McLuhan, M. & Fiore, Q. (2008). <i>The Medium is the Massage</i> . London: Penguin Books, 154
				Just as the land should be left fallow at certain times in order to remain fertile, not doing anything at all can also be profitable. Nonetheless, the aesthete should be constantly switching from one task to another, and continue to change himself constantly. This anti-boredom (or possibly anti-burnout) method can be applied as a hedonistic tool in gaining satisfaction from the 'aesthetic' way of life. However, this repetitive search for novel, ultimately leads to a state of despair. As a result, the aesthete (the creative mind) might face the impossibility of commitment to one thing — since commitment requires repetition of one activity.
				Kierkegaard elaborates further on boredom as emptiness. Concluding, that boredom is not the absence of stimulation, but the absence of meaning. Furthermore, all activities no matter how often changed from one to another, will cease being captivating at some point. Eventually the boredom 'avoidant' person will say: " <i>I don't feel like doing anything. I don't feel like riding — the motion is too powerful; I don't feel like walking — it is too tiring; I don't feel like lying down, for either I have to stay down, and I don't feel like doing that or I would have to get up again, and I don't feel like doing that, either. Summa Summarum: I don't feel like doing anything.</i> " <sup>1</sup> Although threatened by the imminent possibility of ending, this approach could be an attempt to experience a more meaningful life. <sup>2</sup>
				Nowadays, the problem of overstimulation along with



Fig. 04

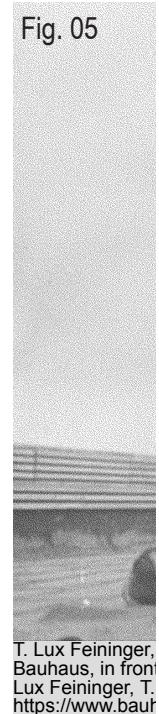


Fig. 05

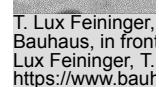


Fig. 06

conc follo simultaneou simultaneous existential boredom is valid more than ever. As a  
hid thes result, we might find ourselves looking for quality boredom that  
sens calli time could improve our life, while at the same time 'bored to death' by  
that 1, 3 used repetitive, limiting tasks at work.

unc Retriev  
'orig https://

1 [Video]

graph Roya

<sup>1</sup> Kiergaard, S. (1992). *Either/Or: A Fragment of Life*. New York: Penguin Group, 4.  
<sup>2</sup> World Heritage Encyclopedia. "Rotation Method". Retrieved from <http://worldbooklibrary.net/>

that Bauhaus students were long past their childhood years.

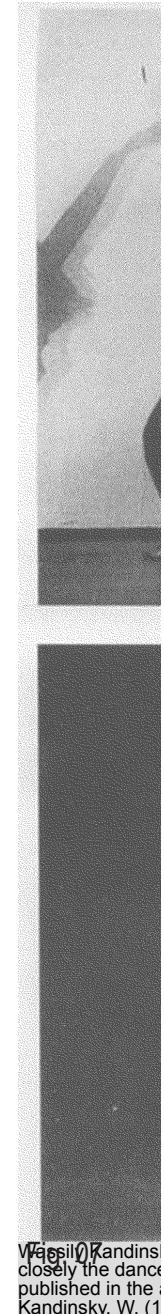
### 3. DO YOU SEE WHAT YOU WALK PAST EVERY DAY?

Wha Gross René Redzepi is a Danish chef of Hungarian origin, and co-owner of Noma, a two Michelin star restaurant in Copenhagen which was given the best restaurant in the world award three years in a row from 2010 to 2012, and then again in 2014. His idea was to reinvent Nordic cuisine through what can be characterized by locality, re-definition and clean taste. In his journal<sup>1</sup> published in 2011, he explores the thread that connects the kitchen's best ideas. He analyses what are the shifts and discoveries of creativity: how does the space influence us, is everything intuition and if real creativity happens when we play or only in the moments of despair.

At the Noma premises in Copenhagen's harbour area, there are periods of not-doing usual work—which can be devoted to anything from picking up grass in the field to burning tree bark. The 60 members of staff, not just the chefs, are encouraged at these times to look for new ingredients.<sup>2</sup> Despite the extremely demanding work routine, all the staff members are welcome to create their own dish proposals and develop their own ideas independently. During Saturday's late evenings everyone meet to (literally) taste each other's ideas. Unlike other chefs Redzepi encourages everyone to save their ideas for themselves, for their own development as culinary creatives. Despite the almost everlasting cold Scandinavia weather, unforgiving for a plant that happens to sprout too early, the entire concept of the restaurant is based on the idea of locality. So walks to work and biking through the woods, result in new discoveries that enrich the palette of this cutting-edge kitchen. [Fig. 08] In a way, this is an approach that celebrates time, which applies to other aspects of the kitchen like the re-discovery of existing ingredients by putting them through different methods such as fermentation. The essential thought behind this approach, having patience and celebrating time. Not to mention the restaurant's leitmotif—the 'here and now in time and place'. Redzepi says that "as a cook

Mari Chai you are creating a language, we need an alphabet to build  
a da Engl sentences, the ingredients are our alphabet. And the more  
agai be th letters we have, the more beautiful the prose."<sup>3</sup> Time is an  
play then ingredient, enriching the creative tools and making space for  
play dep discoveries. These tools allow for re-exploring the world anew.

Such rediscovery of the already known surroundings can happen when one dedicates time for it. However obvious it might sound, a lot of commitment is necessary if one wants to find something new. In the spring of 2004 a Swedish forager contacted the restaurant. It turned out that while people in this



Wassily Kandinsky closely the dance published in the Kandinsky, W. (1



Fig. 08

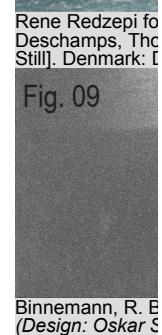


Fig. 09

designed region of Scandinavia had been importing walnuts for decades, similar or even better ingredients were just ten minutes outside the city of Copenhagen.<sup>4</sup> Not only tastes mimicking the so far imported making ingredients were found, but also new marvels in always-present What chose in this area trees, grasses and mosses. An old Swedish army already survival book provided background information about the time multitude of available edibles. This seemingly redundant book a moment was a revelation on how little was noticed, when passing by it ‘series’ the environment every day. Such shift in the way of seeing resulted in questioning Mars one everything and rethinking the approach to food.

The given example illustrates how a strong identity can be created by taking a step back (and around) instead of only moving forward. For Noma this moment of realisation of the richness of their surroundings was a keystone in creating their distinct identity. [Fig. 09] In other words, the recipe for a rediscovery is sometimes lost or forgotten knowledge that needs to be reconstructed. The next step is made by walking around and collecting the lost pieces. Eventually they can be put together in an entirely new way.

<sup>1, 3, 4</sup> Redzepi, R. (2013). *A Work in Progress – Journal*. London, England: Phaidon Press Limited, 37–41.

<sup>2</sup> Deschamps, Thompson, E. (Producer) & Deschamps, P. (Director). (2015). *Noma, my perfect storm* [Motion Picture]. Denmark: Documentree Films.

#### 4. HOW CAN I GET FROM HERE TO THERE?

You are walking around in a hurry when all of a sudden you are stopped by a random passer-by on the street. Relying on your knowledge, he asks you how to get somewhere. Upon giving an answer you question yourself — is this (for sure) the way to get there? The passer-by walks away with the description that you provided. You are then left wondering if you were right or wrong.

Such a random situation has been the object of interest of Stanley Brouwn. In This way Brouwn (1964), he stood in a non-specific place, ‘a’, and asked random passers-by on the street of Amsterdam to show him the way to a certain place ‘b’ — like the Dam Platz<sup>1</sup>. The time necessary to walk from his position ‘a’ to ‘b’ has been compressed in the explanationexplanation given by the person he asked. The experience of space for every person is different and so the instruction and resulting drawing varied each time. These maps lack any street names, show a tendency for simplification and straightened visualisation based on a

memory. [Fig. 15–17] When compared with each other these guides provide an example of how different each person’s way of looking is. “As they were drawing the people talked, and at times they talked more than they drew. On the sketches we can see what the people were explaining. But we cannot see what they have omitted, because they had trouble realizing that what might be clear to them still requires explanation.”<sup>2</sup>

<sup>1</sup> Stanley Brouwn, *This way Brouwn*, 1960 [Audioguide]. Retrieved from <http://www.moma.org/>

<sup>2</sup> Brouwn, S. (1961). *This way Brouwn*, 25-2-61.26-2-61. New York: Verlag Gebr. König Köln.

#### 5. TOOLS FOR IMAGINATION<sup>1</sup>

Passing through the streets of Amsterdam, one can

Fig. 10



obj for c encounter a paved square where several sculpture-like so if retral geometrical metal objects have been placed. [Fig. 18] It is very view invitl likely, that it is one of the remaining playgrounds designed by alrea exhib Aldo van Eyck. [Fig. 19]

get t proc His playground design career begun when he started clea working for the Urban Development Department in Amsterdam in conc a wo 1946, at the age of 28. However fascinating the construction befo rule- sites and the streets of the post-war city were, they were also mos unsafe, especially with the increasing amount of cars on the lead as a streets. It was clear at that time that public play spaces were a At g the growing necessity. A part of the social education plan was to ther encourage children to develop abstract thinking and become wind conc open-minded adults interested in culture.

carp Empty lots between buildings, spaces used as garbage build it co dumps hidden behind dilapidated walls, were gradually adopted mee 'anti' for public playgrounds. [Fig. 20] Thus, the architect often had to the r 1 E adjust his designs to the existing urban space. The elements of from ht 2,3,4 each playground were composed in a non-hierarchical system in have man which all elements were equally important. All the components playground transform could be used according to the spacial properties of each space. turning int [Fig. 21] Although consisting of a repetitive pieces, in each social obje responsible of the appearance of around 700 playgrounds games an dispersed around Amsterdam (constructed between 1947-78).<sup>2</sup>

The playground elements that he designed were almost always immobile, so the way of moving around them always had to be imagined. [Fig. 22-23] “Van Eyck encouraged children to discover shapes, forms, proportions, and distances, and develop their imaginations on their own terms. The form was only a suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way.”<sup>3</sup>

Van Eyck’s multi-centered focus was present not only in his design, but also in his manner of thinking. He would say “Do you see that, and that, and that? And then he immediately questioned his view, turned the other way around and said ‘But there is also that, that, and that!’”<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Example of a dis leaves.  
Redzepi, R. (201 Progress—Nom

Baldessari, J. (19 2.5 cm) [Photogr

Fig. 11

fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12



Koller, J. (1978).  
<http://www.martir.org>

Fig. 13



Koller, J. (1988).  
<http://www.martir.org>

Fig. 14

Koller, J. (1963-1)  
<http://foundation.martir.org>

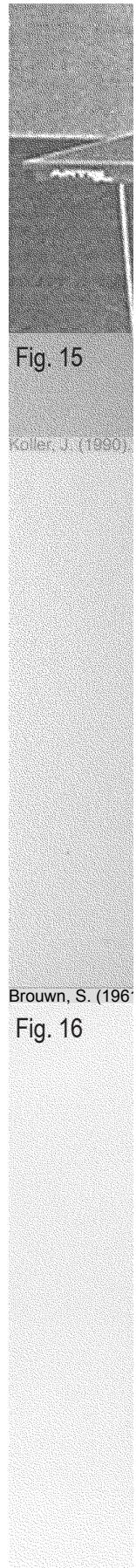


Fig. 15

Koller, J. (1990)

Brouwn, S. (1961)

Fig. 16

Brouwn, S. (1961)

Fig. 17

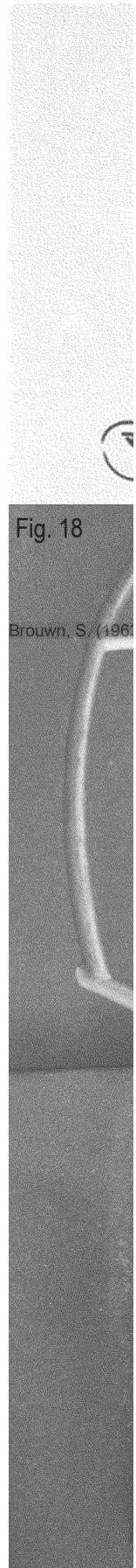


Fig. 18

Brouwn, S. (1963)

Metal igloo const  
igloo. Retrieved 1  
the object was m  
object, they did n  
Since 2013 some  
Van Eyck, A. (n.d.)  
Eindhoven: Lectu

Fig. 19



'I don't choose color, I choose what I like.  
Fig. 20  
Van Eyck, A. (19...  
<http://www.archipedia.org/>

Van Eyck, A. (19...  
<http://www.theponline.com/>

Fig. 21



Fig. 22

Van Eyck, A. (n.d.)  
<http://www.metro>



Fig. 23

Van Eyck, A. (19

<https://wakonwil>

Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (19

[Photograph]. Re

Fig. 24

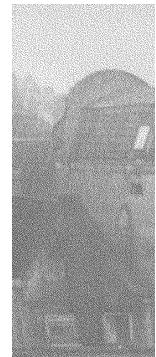
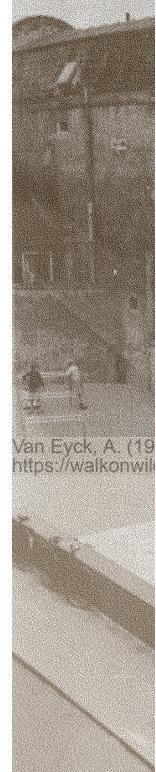
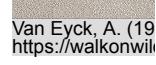


Fig. 25

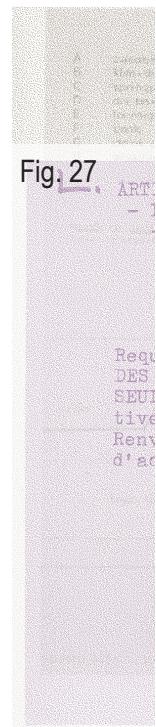


Van Eyck, A. (19  
<https://walkonwill.com>)



Van Eyck, A. (19  
<https://walkonwill.com>)

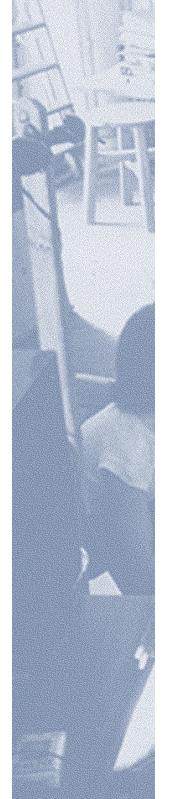
Fig. 26



"With this one, I general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwill.com>



Henri Matisse is creation tool bec (with help of assi Matisse at the Hu

Fig. 29



Fig. 30



Matisse in front of  
<https://www.moma.org/collection/works/11000>

Permanent Collection  
Filliou, R. (1969)

Fig. 31



Fig. 32

Winterski, B. (2010).  
<http://ierenzaap.eu>

[‘health track’ in a  
grabowek.mojeo]

#### **9. 0. 1. 2. TAKE THE TIME TO READ**

PRII It is “All / Can we learn to do nothing? Or rather, should the question be,  
Br than illusio do we have to unlearn our habit of filling in every minute of our  
York som a ga time with an empty activity? Being occupied with doing nothing  
C notice certai might seem easier than it is in the production-oriented culture.  
Univ the c depl Nowadays, a general belief exists that doing nothing is somehow  
Gi wou milie wrong. However, the doors for thinking ‘outside of the box’  
Beyo with beha remain closed without play, whether that may be questioning the  
H what man known rules or re-defining them. Thus, a good way to practice  
Exfo I had mak doing nothing is to disguise it as something else, and the activity  
Hi doin than closest to doing nothing is the walking. In her book Rebecca  
Hen wast pers Solnit explains how a “*desk is no place to think on a large*  
K look phen *scale.*”<sup>1</sup> The story is mainly about taking the time to do nothing  
Play also and how we can profit from it, so the best I can do to convey this  
Ki abou 1 message is to advise you to immediately stop reading, leave and  
York 2. take a walk. [Fig. 02]

Walking as a type of activity involves only body labour and the outcomes are merely thoughts and ideas. Just as Julius Koller refers to table tennis tournaments as conversation, Solnit points out that when we walk, the entity of our being is finally brought together in a metaphorical conversation. [Fig. 01]

Thinking is generally regarded as doing nothing, because there is no way to prove to the ‘outside’ that a person is ‘working’ when they are busy thinking. Otherwise a graphic designer’s time set aside for creating ideas at the beginning of the assignment would be regarded (by the client) as the period of highest importance of the whole design process. Without enough time spent on thinking there would be no idea ever made. Sometimes, however, this takes more time than intended. The result is waiting. This type of waiting for things to happen is without a doubt not regarded as a welcome occurrence in our society.

However, as every moment of time is filled in with an activity it means that when a person is engaged with one task, he is already anticipating another at hand. It might mean, in fact that we live in a society in which everything is transformed into waiting. [Fig. 3]

How society lets the time pass for those who live in it, which determines how society is perceived as reality. As a matter of fact, we have to take the time to read and the time to walk because “as you get older, life gets organized around projects and plans and needs and goals, and the result of this congealing of activity is that time speeds up. (...) Our days are over, one might almost say, before they have begun, for we have already defined the present moment in relation to what is yet to happen, in relation to the purpose, point, or plan. (‘What did you do yesterday?’ ‘I went to work.’)”<sup>2</sup>

Fig. 01

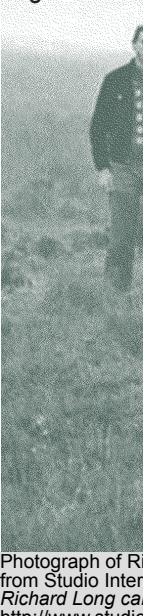


Fig. 02



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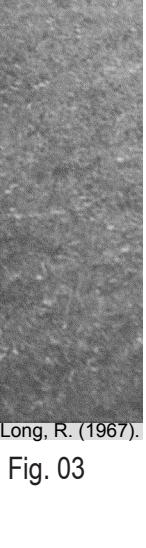


Fig. 03

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Jc As w (201 the- K Reci https://rese Lij new certa http:// M envi from Play M think Enc ours Zalt time O: http: [Auc can V world Cau coul Retr actic http:// W 'regi http:// mod Meth mon FILN galle Al this The perf netw This Br abou (Dire that Fox. the De parti (Dire perf Den the No 'norr Natu the Sagi wou Retr the ONL ht ht ht	bour solu bore poss new certa watch Prov Kierl mea ours that time After after reali in a can mov cou we r a ga facir minu witne Philc stati the the v look matt This migh that the 1. No parti 4. perf John surp Wha break Ther his p com follo book they no p parti “The things rules as s goin anot NAR allow prev and basi actu	Waiting, sitting in a train, sitting on a bike, sitting in a tram, sitting at a desk. The desk is a graphic designer's saviour and oppressor. It certainly does not require any numbers to prove that an average graphic designer spends a lot of time with no one else as company, except his own reflection in the computer screen. Just as this routine has consequences on the design from the craft point of view, it is equally interesting to focus on the more physical aspect of this problem. This extremely static routine has, without doubt, some impact on our creativity and satisfaction gained during the work time. The amount of web content regarding the subject, is a good illustration of how common this seated problem is. To put it short, evolution did not include long hours of straining our bodies at right angles. Extensive on-line guidance advises how to stretch, bend and do head rotations, even unnoticeably. Further analysis of this matter might actually be superfluous, since most probably, you, reading this text are doing nothing else but sitting in front of a computer.	
10.	"The things rules as s goin anot NAR allow prev and basi	Yet, how does this limitation influence us, not only from our mind's, but also from the body's point of view? By searching on the internet for everything regarding 'sitting in front of a computer' the outcome is a vast amount of content, that bring several recurring subjects to attention. Those regarding high risk of severe back pains, are within the least life-threatening. According to the WHO " <i>physical inactivity (lack of physical activity) has been identified as the fourth leading risk factor for global mortality (6% of deaths globally).</i> " <sup>1</sup> Although, It is generally acknowledged that we all need to perform some exercise, we can further read that physical activity should not be mistaken with exercise. Unlike exercise, activity is unplanned, random, and free of any structure.	
		Another immense number of results relates to optimizing your workspace to make the best out of the unfavourable circumstances of extended sitting. Increasing physical activity is a concern for the whole society. It requires multi-disciplinary and omnipresent approach, because it is not just a personal problem. Institutions like schools, are great examples of places where we should think about designing the spaces where many are working everyday.	
		A study published in the March 26 issue of the <i>Archives of Internal Medicine</i> found that in a sample of 200,000 people, there was a clear relation between the act of sitting and all-cause mortality. <sup>2</sup> Based on the research it was visible that sitting over eleven hours a day results in a 40 percent higher chance of dying from any cause at all. Therefore, not only is it necessary to increase activity, it should primarily be a significant reduction of the sitting time.	

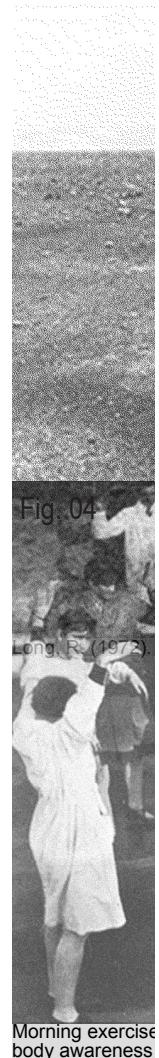


Fig. 04

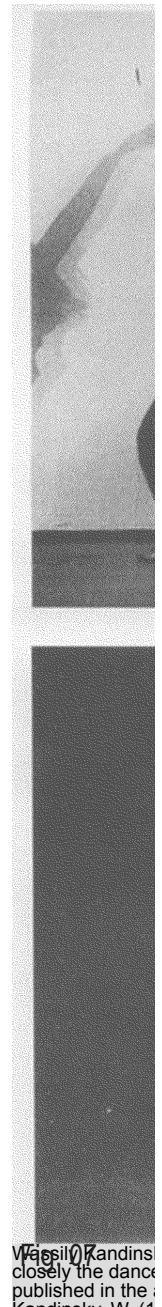
Morning exercise body awareness philosophy as a litten, who sport nature of thought could be achieve Mazda and Znar Helguera, P. (200 https://www.mom

Fig. 05



Fig. 06

<sup>1</sup> WHO. (2011). "Physical Activity". Retrieved from <http://www.who.int/> <sup>2</sup> Van der Ploeg, H. P. (2012, March 26). *Sitting Time and All-Cause Mortality Risk in 222 497 Australian Adults* [Article]. Retrieved from <http://jamanetwork.com/journals/jamainternalmedicine/>



Wassily Kandinsky closely the dancer published in the Kandinsky, W. (1

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times, during the period of Bauhaus in Dessau, physical activity

used to be incorporated into the school's curriculum. The static,

mind absorbing everyday routine at the school, was believed to

be effectively counter-balanced by sport. It is worth mentioning

that Bauhaus students were long past their childhood years.

In the summer semester of 1928 a female teacher, Karla

Grosch<sup>1</sup> was assigned to give gymnastics classes to the female

students. [Fig. 05] There was also a male practitioner in the

school's staff, responsible for the good shape of the male

students. Grosch was born in Weimar in 1904. Before joining the

Bauhaus, she graduated as a dancer from the famous Gret

Palucca [Fig. 06] dance course in Dresden. As a young woman

she also played a main role in different stage performances — as

in Oskar Schlemmer's 'Glass dance' and 'Metal dance', both of

which premiered in Berlin in 1929. [Fig. 07] In fact, apart from art

schools, Schlemmer had spent some semesters studying

graphic design at a marquetry workshop in Stuttgart from 1903 to

1905. The dances that he designed were art-unifying,

interdisciplinary performances, in which the dancers were turned

into 'artificial figures'.

1

Müller

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Karla Grosch. (n.d.). Retrieved from <https://www.bauhaus100.de/>

#### 4. TYPES OF GAMES

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Fig. 08

Rene Redzepi fo  
Deshamps, Thc  
Still]. Denmark: I

Fig. 09

Binnemann, R. E  
(Design: Oskar S

designated time. The game is usually played over long distances, so creation and exploration become the main objectives of the experience. According to the rules, If the hare makes it to the finish line before they get chased down they can choose the next hare, or choose to be the hare themselves already again.

This game is hugely inventive, because the hare has to come up with ways to create signs from the objects available in the environment, but also distinguishable from it. Usually there is one or two tools — like a piece of fabric or chalk, available at the starting point to help the participant to make the signs. Imagine a forest where, in a maze of branches and leaves, one has to run around building signs made of branches and leaves.

Games can be considered creative practice for encouraging thinking and reaching out for new possibilities, as opposed to other, highly restrictive kinds of rules (social expectations, self critique etc.) that we find in everyday environment.

#### '?' MODUS OF PLAY

Questioning reality was the main focus of the Slovakian artist born in 1939 — Július Koller. Already as an art student he had begun to go against the grain defining his thinking as “*de facto ... also a sort of anti-academicism.*”<sup>1</sup> His early radical scepticism materialized as a symbol in his work later on, around 1967, when he started to place question marks in different locations: varying from places like himself to hillsides (1978). [Fig. 12]

In the mid-1960s, he published his first manifesto:

“*‘Antihappening (System of Subjective Objectivity).*” Koller declared ‘normal’ activities from various segments of his life as ‘hav Antihappenings: his work as a painter; military service; playing phra sport; life with his partner; pedagogical work.”<sup>2</sup> In fact he was not succ doing anything unusual, therefore he labelled it as an moti ‘antihappening’.

How else to stress the awareness of the social reality, if not by calling your personal (ordinary) engagement in it as an art performance. Koller’s idea was that one can have effect on others without the use of spectacular means. [Fig. 13] “*From 1967 onward, (...) for the first time he included the motif of the question mark that later became the universal symbol of his 7. interrogation of everyday life. As a reaction to empty exhibitionism in times of political instability, he distributed Let’s telegrams worded ‘UmeNie’ [No Art].*”<sup>3</sup> The contradictory play conc with the fact of doing nothing was present in many forms, from the ‘ (not)designing antihappenings to antipictures.

He was questioning the communist authorities, modernist tradition and art conventions with equal doses of scepticism. Such sports as ping-pong or tennis, are primarily a system in which those involved in it have to interact strictly according to the rules, ensuring fair-play. In the instance of placing a ping pong table in an art gallery (1970 in Bratislava) participants playing against each other as well as against the artist, were a metaphor

obj for communication. Koller “*drew tennis courts on postcards, so if retraced the lines of a tennis court with chalk, [Fig. 11] and invited the public to table tennis tournaments instead of already existing exhibitions. For Koller, the concentrated game principles and get to procedures of sport refer to a democratic fair-play situation with clearly defined rules; a perfect expression of his utopian ideas in conc a world otherwise shaped by arbitrary political rule-making and before rule-breaking.*”<sup>4</sup>

mos The wall in the later ping pong table from 1990 can be seen lead as a symbol of failed communication. Communication through At g the game was no longer possible. [Fig. 14] The parties were wind therefore forced to step out of the game if they wanted to conduct a dialogue, and converse outside of the modus of play.

carp In the times when the form overshadows the scarce content build it could be a good exercise in preventing emptiness, to practice mee ‘antidesign’ more often.

the r  
1 Butakova, E. (2009, November). *Universal Physical-Cultural Operation (Ping-pong)*. Retrieved from <http://www.tate.org.uk/>

2,3,4 Lipska, M. (n.d.). *Július Koller, ?*. Retrieved from <http://artmuseum.pl/>

have man playground transform turning int social obj games an known in t housing e cleaners h have bee [Fig. 32]  
which all elements were equally important. All the components could be used according to the spacial properties of each space. [Fig. 21] Although consisting of a repetitive pieces, in each location the layout was different. Van Eyck was eventually responsible of the appearance of around 700 playgrounds dispersed around Amsterdam (constructed between 1947-78).<sup>2</sup>

The playground elements that he designed were almost always immobile, so the way of moving around them always had to be imagined. [Fig. 22–23] “*Van Eyck encouraged children to discover shapes, forms, proportions, and distances, and develop their imaginations on their own terms. The form was only a suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way.*”<sup>3</sup>

Van Eyck’s multi-centered focus was present not only in his design, but also in his manner of thinking. He would say “*Do you see that, and that, and that? And then he immediately questioned his view, turned the other way around and said ‘But there is also that, that, and that!’*”<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Fig. 10

Example of a dis leaves.  
Redzepi, R. (201 Progress—Nomad

Baldessari, J. (19 2.5 cm) [Photogr

Fig. 11

fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12



Koller, J. (1978).  
<http://www.martir.com>



Koller, J. (1988).  
<http://www.martir.com>

Fig. 13



Koller, J. (1963-1)  
<http://foundation.martir.com>

Fig. 14

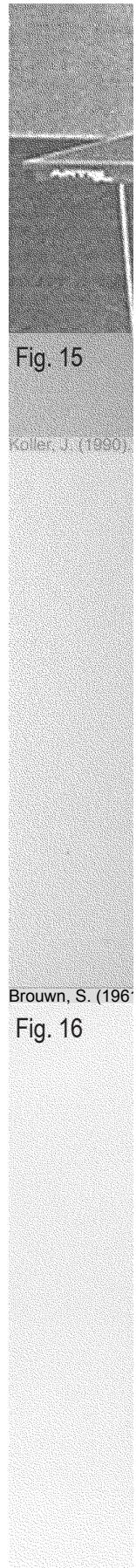


Fig. 15

Koller, J. (1990)

Brouwn, S. (1961)

Fig. 16

Brouwn, S. (1961)

Fig. 17

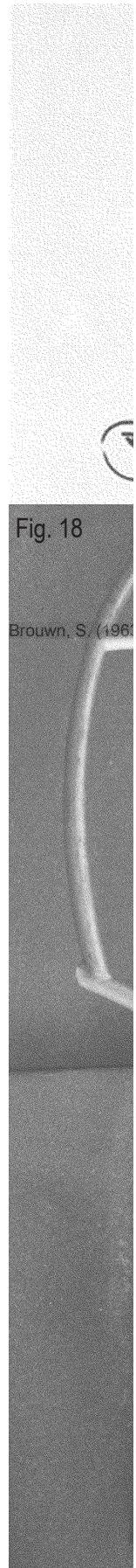


Fig. 18

Brouwn, S. (1963)

Metal igloo const  
igloo. Retrieved 1  
the object was m  
object, they did n  
Since 2013 some  
Van Eyck, A. (n.d.)  
Eindhoven: Lectu

Fig. 19



'I don't choose color, I choose what I like.  
Fig. 20  
Van Eyck, A. (19...  
<http://www.archipedia.org/>

Van Eyck, A. (19...  
<http://www.theponline.com/>

Fig. 21



Fig. 22

Van Eyck, A. (n.d.)  
<http://www.metro>



Fig. 23

Van Eyck, A. (19

<https://wakonwil>

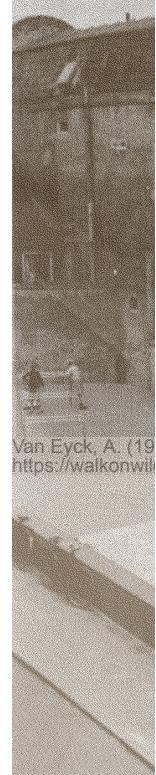
Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (19

[Photograph]. Re

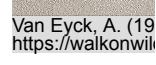
Fig. 24



Fig. 25

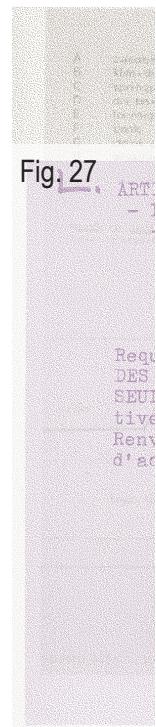


Van Eyck, A. (19  
<https://walkonwill.com>)



Van Eyck, A. (19  
<https://walkonwill.com>)

Fig. 26



"With this one, I general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwill.com>

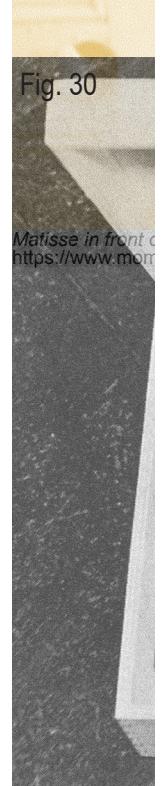


Henri Matisse is creation tool bec (with help of assi Matisse at the Hu

Fig. 29



Fig. 30



*Matisse in front of his painting*  
<https://www.moma.org/collection/works/11000>

*Permanent Creation*  
Filliou, R. (1969)

Fig. 31



Fig. 32

Winterski, B. (2010).  
<http://ierenzaap.eu>

[‘health track’ in a  
grabowek.mojeo]

9. 0. 1.

PRII It is “All play presupposes the temporary acceptance, if not of an illusion (indeed this last word means nothing less than beginning York som a game: *inlusio*), then at least of a closed, conventional, and, in Univ the C certain respects, imaginary universe. Play can consist not only of the deploying actions or submitting to one's fate in an imaginary Gi wou milieu, but of becoming an illusory character oneself, and of so Beyo with behaving. One is thus confronted with a diverse series of H: what manifestations, the common element of which is that the subject Exfo I ha makes believe or makes others believe that he is someone other H: doin than himself. He forgets, disguises, or temporarily sheds his Hen was personality in order to feign another. I prefer to designate these K: look phenomena by the term mimicry, (...) mimetism.”<sup>1</sup>

Play also

Ki abol 1 Caillois, R. (1961). *Man, play and games*. Champaign, Illinois: University of Illinois Press.

## York 2. DISCOVERY IN CHANGING THE ENVIRONMENT

Le the :

Eycl dete There exists a game in which we have to imagine the world Mus ans upside down—lying on the floor and looking at the ceiling as if it M: into was the floor. The floor becomes pristine, the thresholds have to Long coul be stepped over, the doorknobs are too high and the lights stick M: we p out from the floor. A game like this becomes a self-created tool Ams that frees the initiator from usual preconceptions of the order of N: and things. Such time spent doing nothing can play a significant role York does in progress, after all. In fact we need time to search for the new. Re us? It is increasingly difficult to not do anything in a society where Jour exar time is money (and money rules the world).

R: doin Who does not need a good walk once in a while to gather Long stop their thoughts. Such recreation time can also serve a purpose of S: it tur enhancing the creative work. Fieldwork might have to be done ‘in USA find a field’, as a new undiscovered place. Discovery is bounded with S: the need for documentation. In other words, it is a process of Note play research. Accordingly, documentation is discovery or Publ relat discovery. Both have equal potential to be ‘new’. Exploration S: does not necessarily have to be a leisure activity considered Ams instr opposite to the constrained, miserable work time.

V: Rep Every seven years, the New York based graphic design firm J. M: more Sagmeister&Walsh (Stefan Sagmeister and Jessica Walsh) Köln prec closes their studio completely.<sup>1</sup> They can not be reached in any he c way and the information on their website informs anyone ONL with interested to visit again in twelve months. The ‘year-off’ spent on A: play exploration of the area the studio’s founders duo travels to, http: read greatly influences their approach when they eventually return to Univ gues the studio. In brief, such temporary breaks from the monotonous from work flow guarantees a rise in productive creativity, and most of H: with all happiness.

Ingr: diffe

H: 1 M https://www.ted.com/talks/simon\_sagmeister\_and\_jessica\_walsh\_on\_how\_a\_year\_off\_improves\_productivity

Fig. 01

Photograph of Richard Long from Studio International, Richard Long career, http://www.studiointernational.co.uk/long-career

Fig. 02

Long, R. (1967).

Fig. 03

1 Sagmeister, S. (2009, July). *The Power of Time Off* [Video file]. Retrieved from [https://www.ted.com/talks/simon\\_sagmeister\\_and\\_jessica\\_walsh\\_on\\_how\\_a\\_year\\_off\\_improves\\_productivity](https://www.ted.com/talks/simon_sagmeister_and_jessica_walsh_on_how_a_year_off_improves_productivity)

He 8.	3.			
on F	Children are fuelled by their imagination, they stretch the boundaries of what is seemingly logical in order to create a solution. In many cases that is a solution to the problem of being bored. Undoubtedly, we keep on getting bored as adults as well, possibly with more 'dreadful' consequences. Although, it is new certainly considered a waste of time to 'do nothing', somehow watching television is not so much 'doing nothing' anymore.	ting	his day, dry go d m ld h d	
Jc (201)	As we the- rese Li http://	Provided that, if we follow McLuhan and assume that Kierkegaard would also agree, we can observe the absence of meaning in a task performed to avoid boredom, it might follow that this leads to an even worse state of real existential boredom.	envi from Play	ter n ic
M Enc	think ours Zalt time	After all, what could be better than sitting in front of television	think	not rred rior
O http://	reali [Auc can	after a day full of waiting, sitting in a train, sitting on a bike, sitting in a tram and sitting at a desk.	can	do att er. our on
V Cau	world could say. And 'money is success', another could add. However, we might also find ourselves in a state of despair when lost a ga	Time has only one direction. Currently this direction is moving with increasing speed, closer to us. 'Time is money' one could say. And 'money is success', another could add. However, we might also find ourselves in a state of despair when lost a ga	worl	was ged
Retr actic	we might also find ourselves in a state of despair when lost a ga	facing some conceptual artwork. Ruminating in our mind for long minutes trying to find an answer about the 'why and what' of the witnessed artwork. American philosopher Alva Noë (Professor of Philosophy at the University of California, Berkeley) <sup>1</sup> argues that the disorganized value of boredom encourages us to step out of the way we look at something. It is a pause in our thinking-	actic	g risk
W FILM	'regi mod mon galle	'regular' minutes trying to find an answer about the 'why and what' of the witnessed artwork. American philosopher Alva Noë (Professor of Philosophy at the University of California, Berkeley) <sup>1</sup> argues that the disorganized value of boredom encourages us to step out of the way we look at something. It is a pause in our thinking-	regi	for
A The netw	this perfo	looking which lets us witness a change in our perception of this matter. This happens to adults faced with an artwork, he argues. This transition from not seeing to seeing or seeing differently	the	order
B (Dire	about that	might occur when we are literally bored.	the	le. m ly.
Fox. 1	Noë, A. (2016). <i>Strange Tools: Art and Human Nature</i> . New York, United States: Hill and Wang.			
D Den	parti 4.	John Baldessari's in-figurative paintings often contain only short, surprisingly plain messages. These how-to paintings, such as What this painting aims to do (1967) contradictorily calls out for breaking the rules of composition while actually following them.	parti	
N Natu	the 2	Then, to complicate this paradox even further, the resulting composition is at the same time (according to the artist) not following the rules that can be found in the teaching books. <sup>1</sup> [Fig. 10] Works of art are strange tools, after all. That is, they are tools we can't use, they are useless. They are texts with no practical content, or pictures that don't show us anything in particular. And so they require us to stop doing. <sup>2</sup>	the	
ONL ht ht ht	ht ht ht	"The "JOHN BALDESSARI: (...) I mean, you can follow all kind of things, and they're probably all right, but it doesn't mean you're as going to come up with anything that we can call art.	ht	
10. anot allov and basi	anot allov and basi	NARRATOR: Baldessari's paintings point out the absurdity of prevailing aesthetic attitudes. He follows the painting's advice to 'break all the so-called rules of composition,' which, ironically, actually means following the rules. And in another twist, by	anot allov and basi	it is to of rum: P.empt



Fig. 04

Morning exercise body awareness philosophy as a litten, who sport nature of thought could be achieve Mazda and Znar Helguera, P. (200 https://www.mom

Fig. 05



Fig. 06

T. Lux Feininger, Bauhaus, in front Lux Feininger, T. https://www.bau

conscious following the rules, Baldessari has also broken them — since hidden these results certainly aren't what the teaching manuals are suggesting for.”<sup>3</sup>

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'orig  
1, 3     Audio Guide Stop For John Baldessari, What This Painting Aims To Do [Audioguide]. (2010). Retrieved from <http://whitney.org/>  
2     Noë, A. (2015, October 09). Strange Tools: Art and Human Nature [Video file]. Retrieved from <https://www.youtube.com/>

1     [Video]

graph  
Roya  
What we do not know, and the process of unlearning certain ways of looking in order to learn new ways of looking.  
(in an art school)  
(on an art exhibition)  
(during an art performance)

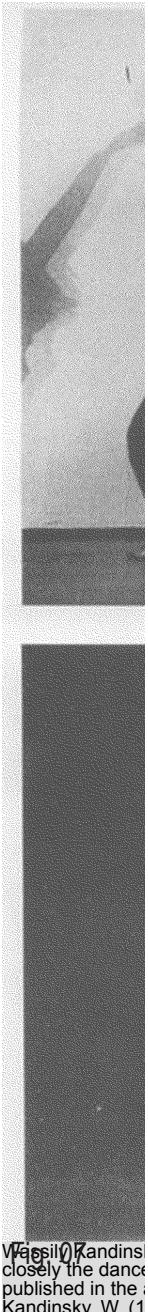
Exformation.<sup>1</sup> This is everything we do not see but have in our mind when, or before, we formulate a spoken output. Hara says, exformation is the form as well as the function of information, not for making things known but for making things unknown. The relevance of this concept lies in the eagerness of the human mind to explore and make the world known. These are means to understand how little we know.

1     Hara, K. (2010). *Designing Design*. In K. Hara (Ed.), *Exformation* (pp. 370-407). Zurich: Lars Müller Publishers.

## 5. PLAYTIME

Karel Martens describes his process of making risograph prints as working without a plan. It is a process based on an intuitive approach of action and reaction to what is already present on the paper (in case of the mono prints). The medium of the riso printer always results in the imperfect materiality of the design process outcome. It requires certain amount of patience (or not, depending on how one wants to treat the constrictions of the medium) for the print to dry in order to produce another layer of colour. At the time of his exhibition in the P! gallery in New York (Sept. 11—Oct. 30, 2016) he elaborated on the motifs behind his designs in an interview for the New York Times. He explains that he does not have a ‘premeditated plan’ when making prints. Instead, he keeps on reacting on the properties of the medium: the paper, the origin of it and the story related to it and the following shapes that are slowly added one on top of another. Time factor plays a huge role in his work. [Fig. 27] In fact, the more time to experiment, the more interesting the results are. Martens himself stresses: “I print one color, then wait for at least a day for the drying process; on the next day or whenever, I react again to what there is now.”<sup>1</sup>

It is clear that he mastered the skill of balancing between play and seriousness. Although, he is serious about the ‘print play’, based on the way he talks about his work, it seems that despite his age (he is 77 years when I am writing this text) he did not abandon his child like joy of observation and playfulness. It might be also worth pointing out, that in the given example he is describing an analogue process. [Fig. 28–29]



Wassily Kandinsky, closely the dance published in the book

1 Herriman, K. (2016, September 7). *An Iconic Graphic Designer on His Process*. Retrieved from <http://www.nytimes.com>

## 6. DO YOU ALWAYS HAVE TO PLAY WITH EVERYTHING?

What if you could become an adult? Of course, you are one already. But, try to go back in time and remember how many times as a child you wished you were ‘bigger’... enough to get to a movie, get on a forbidden attraction ride or above all, be taken ‘seriously’. In the movie *Big* from 1988 directed by Penny Marshall,<sup>1</sup> a teenager boy’s dream to become an adult becomes true when he accidentally says his wish to a magical coin-machine in a theme park. His eagerness for play grants him a job at a toy company — as a toy tester. Hardly anyone can provide anything close to his child-like insight to the company, when his fellow co-workers’ main concern is merely the sales results. He is both working in his free-time and having unlimited free-time when he is at work. ‘Having fun’, is more often than not considered the opposite of work but his unconstrained and free approach at work is contrary to the ‘normal’ adults’ profit-oriented behaviour. However enjoyable, the elder refrain from any kind of play, as something shameful and disgraceful. As soon as he starts being successful — in terms of money and reputation, he also begins to gradually adopt the ‘market-oriented’ modus of thinking. In the course of time, he almost loses his genuine instinct to constantly search for fun. In conclusion, the best work is that which nearly does not seem to be work in the eyes of the worker.

Would it not be great if we could enjoy what we do and make a living out of it? How about work being the by-product of ‘having fun’? This sounds very much like a commercial catch-phrase but the truth is that for what is generally understood as success, passion is required. Where else could you find motivation other than enjoyment of the task performed? For the most part, an attempt to only perform satisfying tasks, would be a remedy to many stages a design struggle. Even when faced with failure the drive to recover and fail better originates from the self-interest of gaining satisfaction from work.

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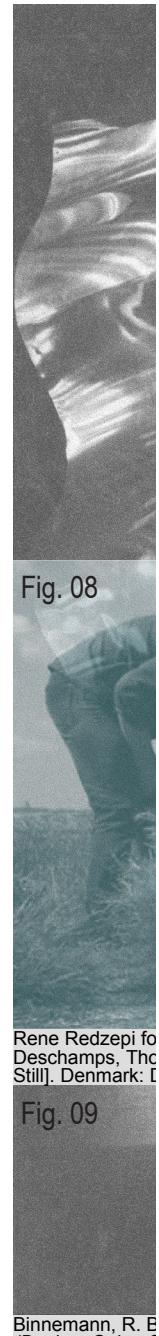


Fig. 08

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Fig. 09

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(Design: Oskar S

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Example of a dis  
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Fig. 11

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Fig. 12



Koller, J. (1978).  
<http://www.martir.org>

Fig. 13



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Fig. 14

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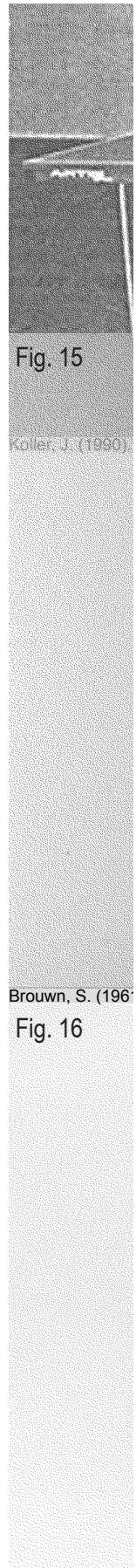


Fig. 15

Koller, J. (1990)

Brouwn, S. (1961)

Fig. 16

Brouwn, S. (1961)

Fig. 17

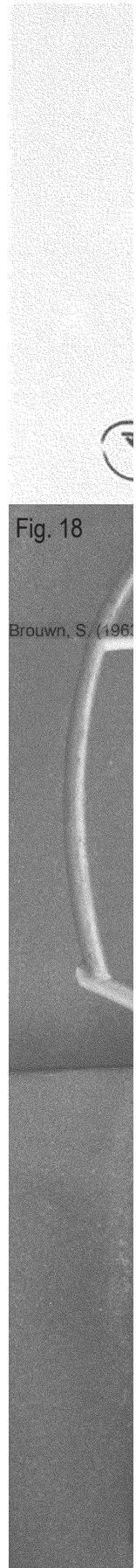


Fig. 18

Brouwn, S. (1963)

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Van Eyck, A. (n.d.)  
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Fig. 19



'I don't choose color, I choose what I like.  
Fig. 20  
Van Eyck, A. (19...  
<http://www.archipedia.org/>

Van Eyck, A. (19...  
<http://www.theponline.com/>

Fig. 21



Fig. 22

Van Eyck, A. (n.d.)  
<http://www.metro>



Fig. 23

Van Eyck, A. (19

<https://wakonwil>

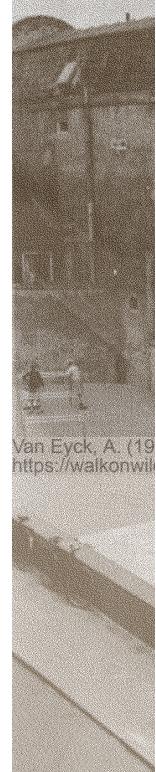
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Theo van Doesb  
Mondriaan, P. (19

[Photograph]. Re

Fig. 24



Fig. 25



Van Eyck, A. (19  
<https://walkonwill.com>)

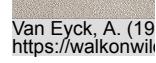
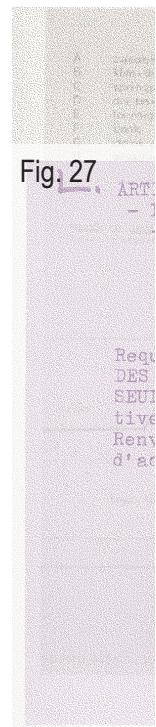


Fig. 26



"With this one, I general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwill.com>

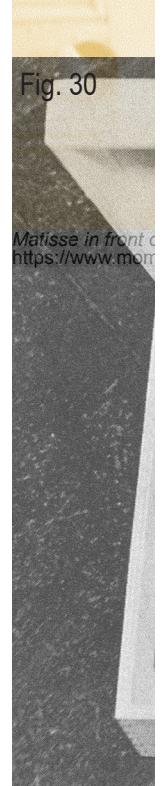


Henri Matisse is creation tool bec (with help of assi Matisse at the Hu

Fig. 29



Fig. 30



*Matisse in front of his painting*  
<https://www.moma.org/collection/works/11000>

*Permanent Creation*  
Filliou, R. (1969)

Fig. 31



Fig. 32

Winterski, B. (2010).  
<http://ierenzaap.eu>

[‘health track’ in a  
grabowek.mojeo]

## 9. 0. ABSTRACT

PRII It is way more important to look for what you do not know, rather  
Br than searching for what you already know. In order to do that,  
York some undefined space at the starting point is necessary. I  
C noticed that whenever I stop looking specifically for the answer to  
Univ the question that I asked myself, I would discover things that I  
G would have never found otherwise. These random encounters  
Beyo with ideas and new discoveries, were in fact caused by not doing  
H what was intended.

Exfo I had this question on my mind: how can we creatively profit from  
Hi doing nothing? Is it possible to gain something from plain time-  
Hen wasting? How is it possible that we find more when we do not  
K look for it? Does it happen because when we do 'nothing' we are  
Play also less serious, because there is nothing to be concerned  
Ki about? This problem is my research subject.

York I was concerned if there would be enough time to look for  
Le the answers. However, there was even more time required for  
Eycl determining what should be the question (and upon finding the  
Mus answer I also found the question). At some point of my research  
M into the subject of play this question became the question that  
Long could be used for defining the starting point for my thesis. Can  
M we profit from doing nothing as designers?

Ams I analyse playfulness (as a possible contrary of seriousness)  
Ne and the ways it can broaden the possibilities of creativity. How  
York does the economy of time in the society that we live in influence  
Re us? Is everything transformed into waiting? On the given  
Jour examples I show how important it is to take the time to 'stop  
R doing'. When faced with boredom we seek out for a solution to  
Long stop that feeling immediately. Boredom is unwelcome. However,  
So it turns out that boredom has a value of its own, that we might  
USA find more fruitful than expected.

Su For the most part, I could not make my thesis if I was not  
Note playing. Through play I was able to construct a certain way of  
Publ relating to information.

St In my thesis, the reader can make himself familiar with the  
Ams instructions on how to proceed with the manner of reading.

Ve Replacing introduction with instructions may offer possibility for  
J. M more engaging reading experience, because the reader is not  
Köln preconditioned about what he is going to experience, but instead  
he can explore the content according to his own engagement

ONL with the rules. Through these means I am exploring the notion of  
A playfulness in creating one's own rules. In the end a platform for  
http: reading is like a platform for thought, and reading is fast  
Univ guessing.<sup>1</sup>

from Therefore reading can be interpreted as a game to perform  
He with oneself. Depending on the track you followed the result is  
Ingr different.

H <sup>1</sup> Malpas, Jeff. "Hans-Georg Gadamer". The Stanford Encyclopedia of Philosophy (Winter 2016 Edition). Edward N. Zalta (Ed.). <http://plato.stanford.edu/>

Fig. 01

Photograph of Richard Long  
from Studio International  
Richard Long career  
<http://www.studiointernational.co.uk>

Fig. 02

Long, R. (1967).

Fig. 03

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## He 8. CONCLUSION

on  $\mathcal{F}$

Jc As we become dependent on machines through our seated-at-desk work, we should reach out for a counter-action.

Ka Recreation time can be beneficial as a physical activity, for research and a time when one can commit to the exploration of a

Lil new field of work. Can freedom create rules?

[http:](http://) Doing nothing as opposed to planned and rule driven work

Me environment can serve as time dedicated for self-improvement.

from Play and improvisation become a laboratory for new ways of

thinking. Therefore, we should unlearn our urge to occupy

Encourage ourselves with tasks constantly and instead learn to waste more Zalta time.

O: Game is a creative act that allows for reinterpretation of

<http://realityweb.org>

O: Game is a creative act that allows for reinterpretation of reality, and expands the possibilities of what can be done. We [Auc] can profit from that experience when we bring it back to the 'real V& world'.

**Cau:** Play offers an opportunity of a parallel perception where our actions have less or no consequences. Engaging in the rules of http: a game opens new possibilities that are not available in the

W ‘regular’ reality. Similar occurrence can be illustrated through the  
http: modus of an art happening. During the year 2015, there was a  
Met monthly announcement on the Stedelijk (Amsterdam) website  
stating that a performance by Tino Seghal is taking place in the  
FILM gallery.<sup>1</sup> The viewer would wander around the space looking for

After this event, questioning all the encountered situations. Is this the performance or just a regular happening?

network. It can be said, that if there was only the announcement

Br about the art performance without the action itself happening, (Dir) that this could stand on its own as an artwork. Even if it means Fox. the artist did nothing and the viewer did not look at anything in

In particular. Assuming that some people knew about the performance taking place but didn't find it they still participated in the game. This social engagement in questioning the rules of

No ‘normality’ applies as well to the visitors that did not know about Nature the artwork being displayed. Time and time again the experience would be different, as well as the location so in order to witness the whole variety of possibilities a visitor had to spend time on his part to experience the happening.

**ONL** When it comes to searching it is worth to remember that  
ht doing nothing will result in finding many worthwhile things.

ht 1 A Year at the Stedelijk: Tino Sehgal. (2015). Retrieved from <http://www.stedelijk.nl/>

10.

*"The revealing of things is, in fact, always dependent upon other things being simultaneously concealed (in much the same way as seeing something in one way depends on not seeing it in another). Truth is thus understood as the unconcealment that allows things to appear, and that also makes possible the truth and falsity of individual statements, and yet which arises on the basis of the ongoing play between unconcealment and*

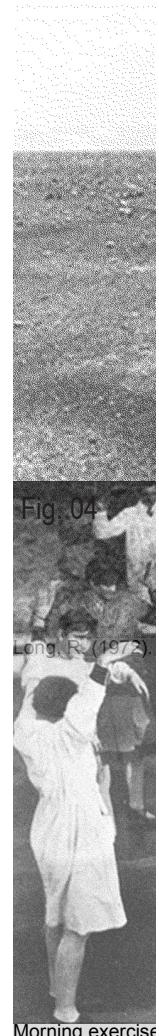


Fig. 04

Long, R. (1972).

Morning exercise  
body awareness  
philosophy as a i  
itten, who sporte  
nature of thought  
could be achieve  
*Mazda and Znan*  
Helguera, P. (200  
<https://www.mom>

Fig. 05



Fig. 06

concealment—a play that, for the most part, remains itself hidden and is never capable of complete elucidation. (...) It is this sense of truth as the emergence of things into unconcealment that occurs on the basis of the play between concealing and unconcealing that is taken by Heidegger as the essence (or ‘origin’) of the work of art.”<sup>1</sup>

1 McLuhan, M. [ABC Radio National Network]. (1979, June 27). *The Medium Is The Message* [Video file]. Retrieved from <https://www.sam-network.org/>

graph Roya What we do not know, and the process of unlearning certain ways of looking in order to learn new ways of looking.  
(in an art school)  
(on an art exhibition)  
(during an art performance)

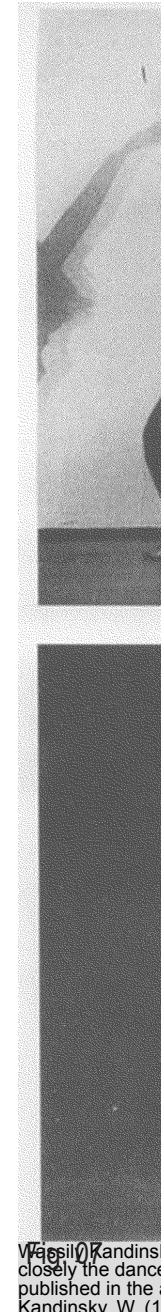
Exformation.<sup>1</sup> This is everything we do not see but have in our mind when, or before, we formulate a spoken output. Hara says, exformation is the form as well as the function of information, not for making things known but for making things unknown. The relevance of this concept lies in the eagerness of the human mind to explore and make the world known. These are means to understand how little we know.

1 Hara, K. (2010). *Designing Design*. In K. Hara (Ed.), *Exformation* (pp. 370-407). Zurich: Lars Müller Publishers.

## 5. PLAYTIME

Karel Martens describes his process of making risograph prints as working without a plan. It is a process based on an intuitive approach of action and reaction to what is already present on the paper (in case of the mono prints). The medium of the riso printer always results in the imperfect materiality of the design process outcome. It requires certain amount of patience (or not, depending on how one wants to treat the constrictions of the medium) for the print to dry in order to produce another layer of colour. At the time of his exhibition in the P! gallery in New York (Sept. 11—Oct. 30, 2016) he elaborated on the motifs behind his designs in an interview for the New York Times. He explains that he does not have a ‘premeditated plan’ when making prints. Instead, he keeps on reacting on the properties of the medium: the paper, the origin of it and the story related to it and the following shapes that are slowly added one on top of another. Time factor plays a huge role in his work. [Fig. 27] In fact, the more time to experiment, the more interesting the results are. Martens himself stresses: “I print one color, then wait for at least a day for the drying process; on the next day or whenever, I react again to what there is now.”<sup>1</sup>

It is clear that he mastered the skill of balancing between play and seriousness. Although, he is serious about the ‘print play’, based on the way he talks about his work, it seems that despite his age (he is 77 years when I am writing this text) he did not abandon his child like joy of observation and playfulness. It might be also worth pointing out, that in the given example he is describing an analogue process. [Fig. 28–29]



Wassily Kandinsky closely the dance published in the Kandinsky, W. (1

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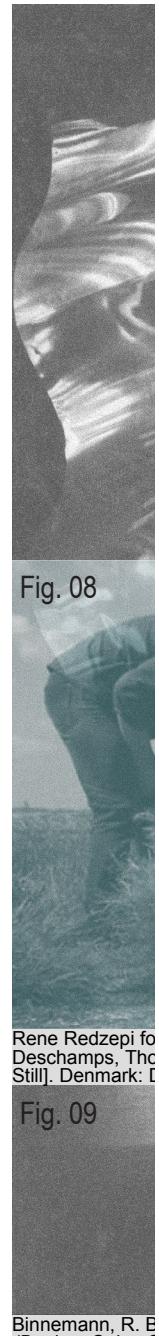


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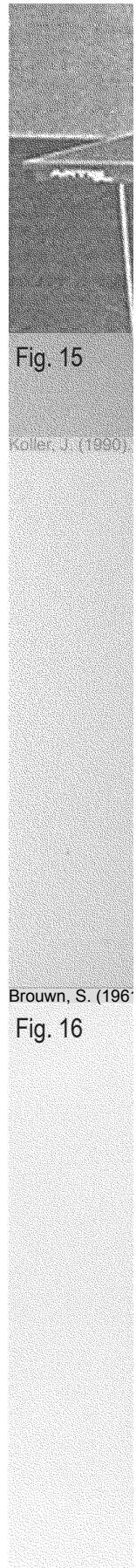


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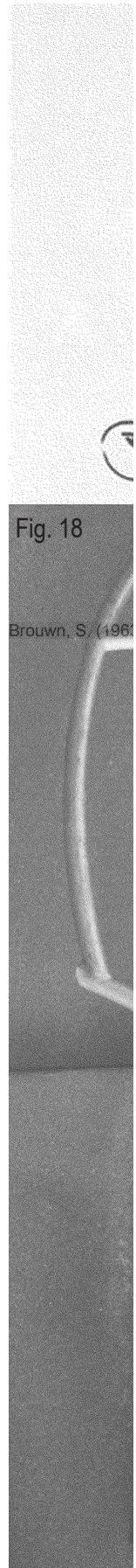


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Eindhoven: Lectu

Fig. 19



'I don't choose color, I choose what I like.  
Fig. 20  
Van Eyck, A. (19...  
<http://www.archipedia.org/>

Van Eyck, A. (19...  
<http://www.theponline.com/>

Fig. 21



Fig. 22

Van Eyck, A. (n.d.)  
<http://www.metro>



Fig. 23

Van Eyck, A. (19

<https://wakonwil>

Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (19

[Photograph]. Re

Fig. 24

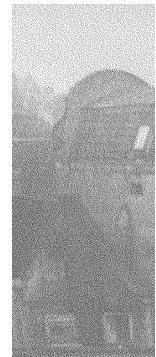
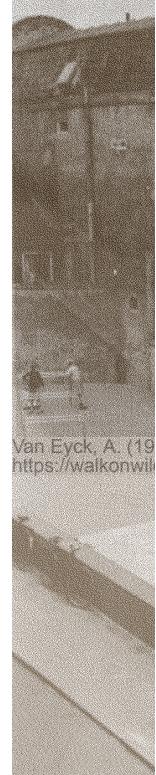
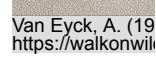


Fig. 25

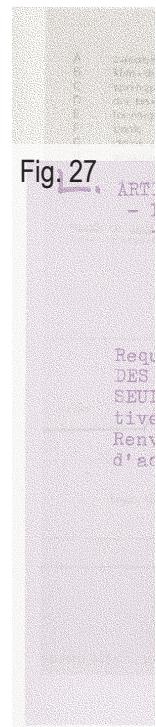


Van Eyck, A. (19  
<https://walkonwill.com>)



Van Eyck, A. (19  
<https://walkonwill.com>)

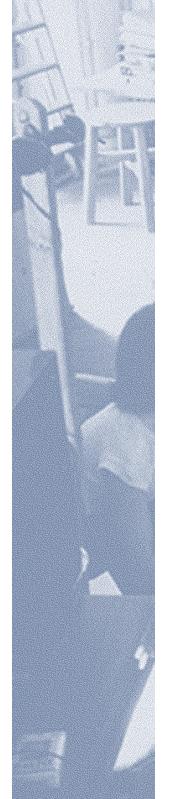
Fig. 26



"With this one, I general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwill.com>

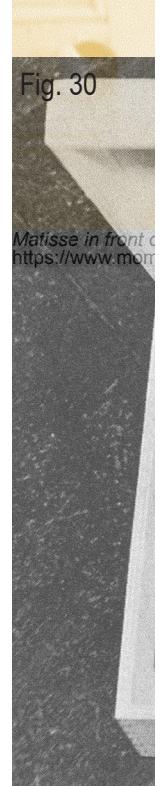


Henri Matisse is creation tool bec (with help of assi Matisse at the Hu

Fig. 29



Fig. 30



*Matisse in front of his painting*  
<https://www.moma.org/collection/works/11000>

*Permanent Creation*  
Filliou, R. (1969)

Fig. 31



Fig. 32

Winterski, B. (2010).  
<http://ierenzaap.eu>

[‘health track’ in a  
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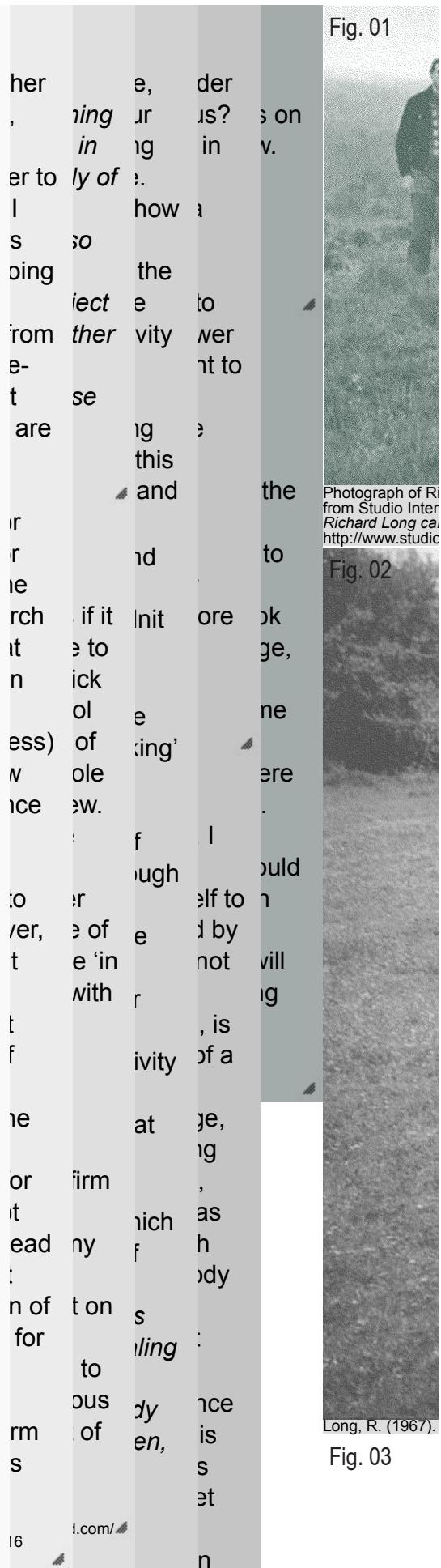


Fig. 01

Photograph of Richard Long from Studio International, 1967. <http://www.studiointernational.co.uk>

Fig. 02

Long, R. (1967).

Fig. 03

Herriman, K. (2016, September 7). *An Iconic Graphic Designer on His Process*. Retrieved from <http://www.nytimes.com/>

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"The revealing of things is, in fact, always dependent upon other things being simultaneously concealed (in much the same way as seeing something in one way depends on not seeing it in another). Truth is thus understood as the unconcealment that allows things to appear, and that also makes possible the truth and falsity of individual statements, and yet which arises on the basis of the ongoing play between unconcealment and



Fig. 04

Morning exercise body awareness philosophy as a litten, who sport nature of thought could be achieve Mazda and Znar Helguera, P. (200 https://www.mon

Fig. 05



Fig. 06

T. Lux Feininger, Bauhaus, in front Lux Feininger, T. https://www.bau

concealment—a play that, for the most part, remains itself hidden and is never capable of complete elucidation. (...) It is this sense of truth as the emergence of things into unconcealment that occurs on the basis of the play between concealing and unconcealing that is taken by Heidegger as the essence (or ‘origin’) of the work of art.”<sup>1</sup>

1 McLuhan, M. [ABC Radio National Network]. (1979, June 27). *The Medium Is The Message* [Video file]. Retrieved from <https://www.sam-network.org/>

What we do not know, and the process of unlearning certain ways of looking in order to learn new ways of looking.  
(in an art school)  
(on an art exhibition)  
(during an art performance)

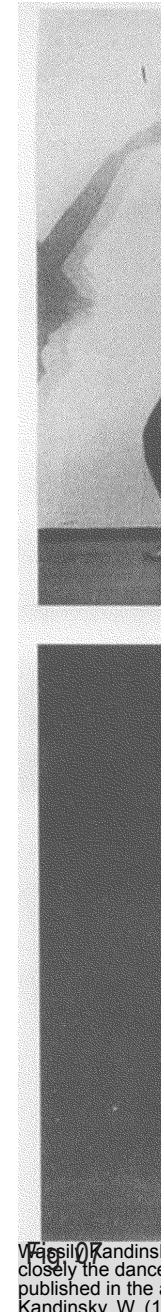
Exformation.<sup>1</sup> This is everything we do not see but have in our mind when, or before, we formulate a spoken output. Hara says, exformation is the form as well as the function of information, not for making things known but for making things unknown. The relevance of this concept lies in the eagerness of the human mind to explore and make the world known. These are means to understand how little we know.

1 Hara, K. (2010). *Designing Design*. In K. Hara (Ed.), *Exformation* (pp. 370-407). Zurich: Lars Müller Publishers.

## 5. PLAYTIME

Karel Martens describes his process of making risograph prints as working without a plan. It is a process based on an intuitive approach of action and reaction to what is already present on the paper (in case of the mono prints). The medium of the riso printer always results in the imperfect materiality of the design process outcome. It requires certain amount of patience (or not, depending on how one wants to treat the constrictions of the medium) for the print to dry in order to produce another layer of colour. At the time of his exhibition in the P! gallery in New York (Sept. 11—Oct. 30, 2016) he elaborated on the motifs behind his designs in an interview for the New York Times. He explains that he does not have a ‘premeditated plan’ when making prints. Instead, he keeps on reacting on the properties of the medium: the paper, the origin of it and the story related to it and the following shapes that are slowly added one on top of another. Time factor plays a huge role in his work. [Fig. 27] In fact, the more time to experiment, the more interesting the results are. Martens himself stresses: “I print one color, then wait for at least a day for the drying process; on the next day or whenever, I react again to what there is now.”<sup>1</sup>

It is clear that he mastered the skill of balancing between play and seriousness. Although, he is serious about the ‘print play’, based on the way he talks about his work, it seems that despite his age (he is 77 years when I am writing this text) he did not abandon his child like joy of observation and playfulness. It might be also worth pointing out, that in the given example he is describing an analogue process. [Fig. 28–29]



Wassily Kandinsky closely the dancing figures published in the book Kandinsky, W. (1911).

1 Herriman, K. (2016, September 7). *An Iconic Graphic Designer on His Process*. Retrieved from <http://www.nytimes.com>

## 6. DO YOU ALWAYS HAVE TO PLAY WITH EVERYTHING?

What if you could become an adult? Of course, you are one already. But, try to go back in time and remember how many times as a child you wished you were ‘bigger’... enough to get to a movie, get on a forbidden attraction ride or above all, be taken ‘seriously’. In the movie *Big* from 1988 directed by Penny Marshall,<sup>1</sup> a teenager boy’s dream to become an adult becomes true when he accidentally says his wish to a magical coin-machine in a theme park. His eagerness for play grants him a job at a toy company — as a toy tester. Hardly anyone can provide anything close to his child-like insight to the company, when his fellow co-workers’ main concern is merely the sales results. He is both working in his free-time and having unlimited free-time when he is at work. ‘Having fun’, is more often than not considered the opposite of work but his unconstrained and free approach at work is contrary to the ‘normal’ adults’ profit-oriented behaviour. However enjoyable, the elder refrain from any kind of play, as something shameful and disgraceful. As soon as he starts being successful — in terms of money and reputation, he also begins to gradually adopt the ‘market-oriented’ modus of thinking. In the course of time, he almost loses his genuine instinct to constantly search for fun. In conclusion, the best work is that which nearly does not seem to be work in the eyes of the worker.

Would it not be great if we could enjoy what we do and make a living out of it? How about work being the by-product of ‘having fun’? This sounds very much like a commercial catch-phrase but the truth is that for what is generally understood as success, passion is required. Where else could you find motivation other than enjoyment of the task performed? For the most part, an attempt to only perform satisfying tasks, would be a remedy to many stages a design struggle. Even when faced with failure the drive to recover and fail better originates from the self-interest of gaining satisfaction from work.

1 Brooks, L., J. & Greenhut, R. (Producers) & Marshall, P. (Director). (1988). *Big* [Motion Picture]. USA: Twentieth Century Fox.

## 7. PLAYING ROLES

Let’s imagine a place in between, surrounded on all sides by concrete blocks of flats, all the same, all grey, towering above the ‘in between’ space.

Two vertical metal poles, the height of a person, stand out of the ground around two meters away from each other. A few square meters of concrete, grey tiles provide a base for the metal object. Halfway up both vertical poles, there is a horizontal bar which connects them. Then there is a second connecting horizontal bar at the top which completes the construction.

“Let’s meet at the metal object” people in the block of flats say. So it becomes a starting point for their appointment. The

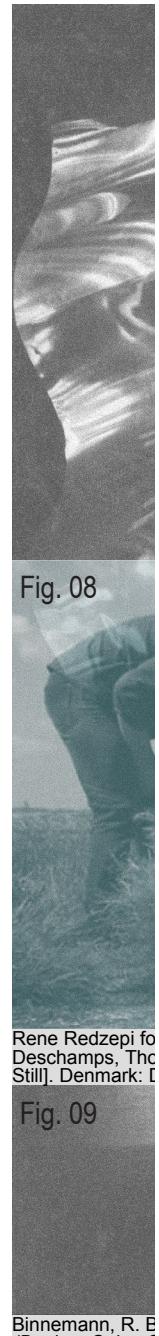


Fig. 08

Rene Redzepi fo  
Deshamps, Th  
Still]. Denmark: I

Fig. 09

Binnemann, R. E  
(Design: Oskar S

object is visible from most of the windows of the concrete towers, so if you make an appointment you can also play a role of a viewer and observer, checking to see if the other person is already present. And only then, when the other person appears, get themselves downstairs.

In a day free of school, some children leave their similar, concrete spaces. "Let's meet at the 'base'" they agree the day before. They gather around the metal object. The brave and most fit ones — on the top bar; the ones aspiring to be the leaders but not yet able to reach the top level — on the lower bar. At ground level sit the subjects to the higher authorities.

A rhythmical constant noise can be heard through the window. A man is hitting a carpet with a tool designed for hitting carpets to clean dust out. The metal object in between the buildings is inevitably occupied. At that time there is no base, no meeting point and no waiting place. The metal object used by the man is a carpet hanger. [Fig. 31]

The carpet hanger used to be placed 'in between'. It could have many functions despite its simple appearance. As playgrounds were scarce, it served multiple functions, transforming itself every time into something else, like a stick turning into a sword. The carpet hanger was a multi-purposed social object. It could be used for public gatherings, acrobatic games and the creation of temporary rules. It was commonly known in the environment of prefabricated block of flats of Polish housing estates dating back to the 60's. Since then vacuum cleaners have gradually taking over the carpet hangers, which have been gradually disappearing over the last decades.

[Fig. 32]

*suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way."*<sup>3</sup>

Van Eyck's multi-centered focus was present not only in his design, but also in his manner of thinking. He would say "Do you see that, and that, and that? And then he immediately questioned his view, turned the other way around and said 'But there is also that, that, and that!'"<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Fig. 10

Example of a dis  
leaves.  
Redzepi, R. (201  
Progress—Nom  
ly a

Baldessari, J. (19  
2.5 cm) [Photogr

Fig. 11

fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12



Koller, J. (1978).  
<http://www.martir.org>

Fig. 13



Koller, J. (1988).  
<http://www.martir.org>

Fig. 14

Koller, J. (1963-1)  
<http://foundation.martir.org>

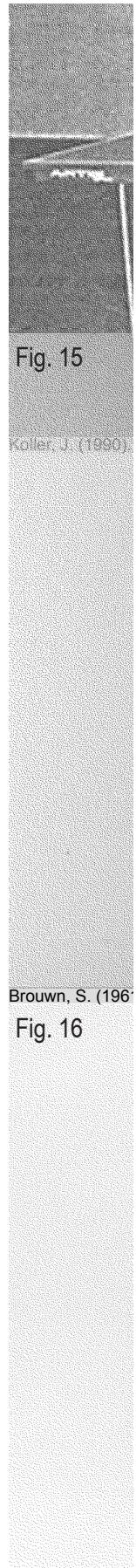


Fig. 15

Koller, J. (1990)

Brouwn, S. (1961)

Fig. 16

Brouwn, S. (1961)

Fig. 17

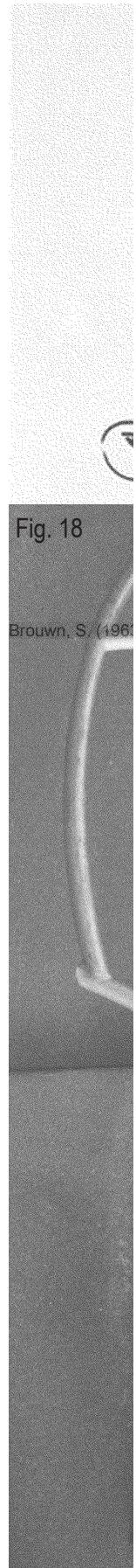


Fig. 18

Brouwn, S. (1963)

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igloo. Retrieved 1  
the object was m  
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Van Eyck, A. (n.d.)  
Eindhoven: Lectu

Fig. 19



'I don't choose color, I choose what I like.  
Fig. 20  
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Fig. 21



Fig. 22

Van Eyck, A. (n.d.)  
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Fig. 23

Van Eyck, A. (19

<https://wakonwil>

Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (19

[Photograph]. Re

Fig. 24

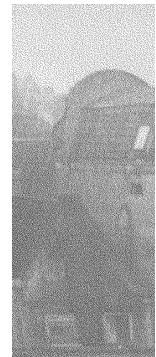
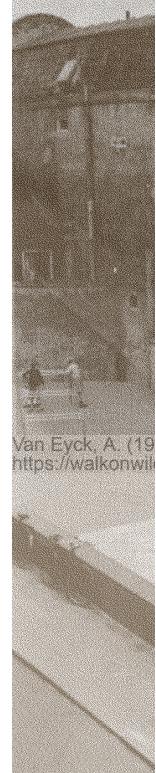


Fig. 25

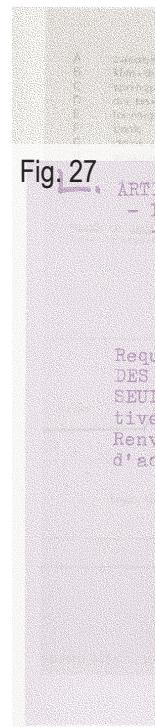


Van Eyck, A. (19  
<https://walkonwill.com>)



Van Eyck, A. (19  
<https://walkonwill.com>)

Fig. 26



"With this one, I general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwill.com>

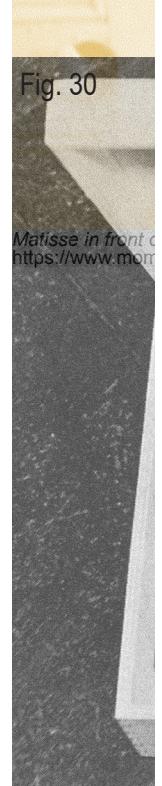


Henri Matisse is creation tool bec (with help of assi Matisse at the Hu

Fig. 29



Fig. 30



*Matisse in front of his painting*  
<https://www.moma.org/collection/works/11000>

*Permanent Creation*  
Filliou, R. (1969)

Fig. 31

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graphic design bachelor thesis  
Royal Academy of Art, The Hague (NL), 2016-2017



Fig. 32



Winterski, B. (2016).  
<http://ierenzaap.eu>

[‘health track’ in a  
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