

Pragmatic Space

October 14, 2019

Sathish V

Contents

1.	Conceptualization of space	1
	Space	1
	System of space	2
2.	Existential and Architectural space	4
	Elements of space	4
	Elemental interaction	10
	Levels of space	13
	Interaction of levels	14
3.	Discourse space	17
	Architectural Discourse as practice	17
	Pragmatism as science of practice	18
4.	Pragmatic space	19
	Agent-related Pragmatic spaces	19
	Inference-related Pragmatic spaces	20
5.	Conclusion	21
6.	Bibliography	22

1. Conceptualization of space

The process by which a spatial image can be transposed into an emotional sphere is expressed by the spatial concept. It yields information on the relation between man and environment.'

- Sigfried Giedion, Neue Zürcher Zeitung

Space is an emergent dimension of an individual in their course of action when they try to weave relationships between themselves and other individuals, objects of any particular property. A web of relationships forming a coherent action pattern becomes the basis of the individual's existence that is space.

Space

Euclidean geometry represents a physical space that merely represents the vessel of happenings that are human-made and can't represent every non-Euclidean space found in nature.

Einstein says:

"When mathematical propositions refer to reality they are not certain; when they are certain, they do not refer to reality."

Space is an ephemeral element constructed with the practice but is often considered as absolute structure. Space perception is unique from person to person, we don't perceive the world like another does. Man in his attempt to

communicate with his surroundings enters into the world of discourse and actions thereby disturbing or altering the objects to form relations comprising a spatial aspect. Existential roots provoke man's interest in space, he tries to create a dynamic equilibrium between him and the environment as actions. Spaces are used by the individuals to assimilate and evoke information from the elements or space builders during the course of setting up this dynamic equilibrium. But perceptions are dependent on multiple variables that define one's perception as unique, they can be a product of our past experiences, culture, belief, spatial intuitions, personal idiosyncrasies, etc.

System of space

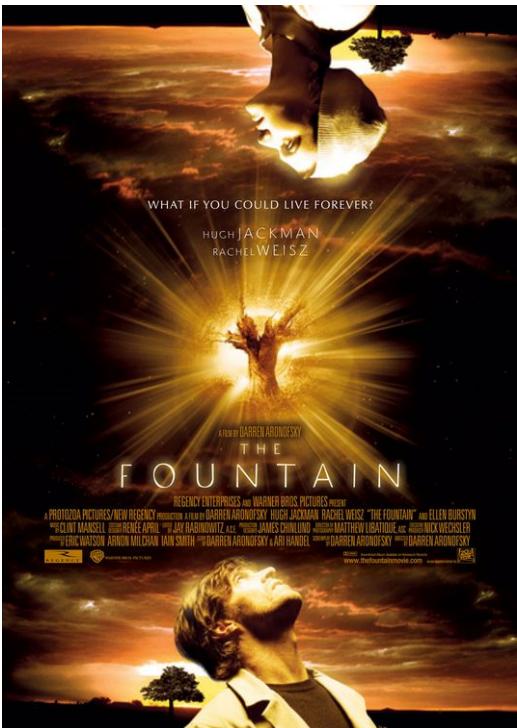
Space rather than being static and absolute it is more dynamic with the 'schemata' of the agents who react to a situation. Schemata are proof that we are space-conscious, man comprises various schemas that are gradually constructed along with mental development allowing him to perceive and react to various situations. Space comprises 'situations' which are constructed with 'objects' when they try to make meanings through psychological, physical and technological ways of interaction with other temporal agents or objects. Situations are often temporarily created located in an absolute time coordinate system with causes and results, ie. events in four-dimensional space-time. In situations where man attempts to react with personal schemata, he modifies the environment instead of behaving submissively by incorporating objects into patterns of behaviour. With meaningful relations with objects in the three-dimensional space, man makes up his 'image' of his environment. Images are immediate perceptions of a space structured by cultural, social influences and personal idiosyncrasies.

From the time of origin, man has acted, perceived, existed in space but also has created spaces to express his world with his imagery. This expressive space

of man is the architectural space, which assimilates meaningful purposes. But to understand architectural spaces we need to first understand the pragmatic space, perceptual space and existential space which helps in systemising architectural spaces.

Pragmatic space is constructed with physical actions that integrate man with his natural organic environment, perceptual spaces are essential for man to prove his identity, existential spaces provide man's image in the social and cultural identity. These systems of spaces weigh levels from lower to higher, architectural space acts as a facilitating orientation through perception and schemata of man's individual and public world.

'Architectural space, therefore, can be defined as a concretization of man's existential space.' says Christian Norberg Schulz, but when architectural spaces do not satisfy the perceptual needs of man to create his schemata, his image of the architectural space is confused making the space to fail. This occurs when architectural space misses out to address the lowest level of space, the pragmatic space which provides vital energy for the functioning of the system.



The Fountain by Darren Aronofsky

2.Existential and Architectural space

Elements of space

Space comprises topographical aspects and concrete aspects. Topographical aspects are general aspects like attributes of the things which are predefined like geometry or any abstract attributes. And concrete aspects need better understanding by grasping environmental elements which improve with the continual investigation through interactions. Man in order to grasp his image and concretise his existence he needs an understanding and establishment of spatial elemental organisation schemata. Here he constructs a psychic and physical structure that structures his existential and architectural space respectively. The elemental organisation comprises proximity, continuity and enclosure.

Proximity

Need for centre is the fundamental and timeless character of man. Right from the beginning man has subjectively placed himself or his belongings in the centre. The geocentric model having the earth as it's centre while the sun, Moon and planets revolved around a stationary spherical earth. Mythological column of the universe 'Axis Mundi' which can be observed in many Indian cities and sacred places is a mere

representation of the flatly considered earth's centre connecting the centre of the earth below to the sky above. This connection can be related to the mythical yet primordial Tree of knowledge in the garden of Eden. Which is very well used in the movie 'The Fountain' where the protagonist has dedicated himself to stopping death and tries to find a cure for death, but he learns to accept the death of his wife in which 'The Fountain' (Tree) of the first fathers plays a vital role in connecting the alive protagonist to late wife above and vice versa during the journey of his realisation.

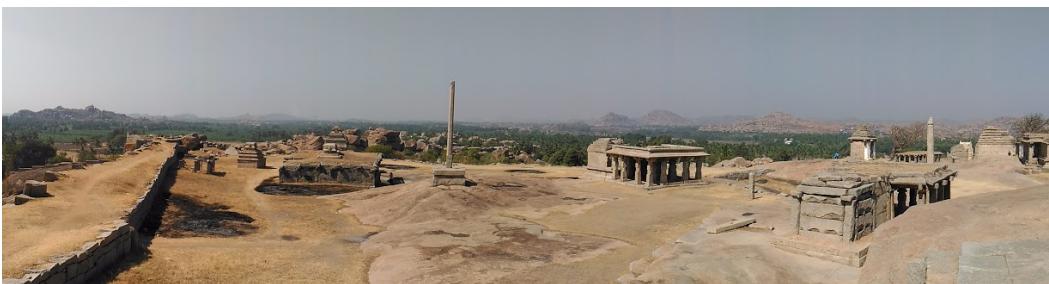
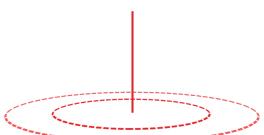
Centre represents what is known to man and what is unknown, thus a limited place is defined for his actions, ie. meaningful relations with a strong pigment of the character of the place. Element or space that serves or is placed as the centre is a point of attraction and radiation thus building up as a strong figure. This being the primary reason for central spaces being sacred across various civilizations exhibiting power which is enhanced by isolation in most cases. Acropolis, Madurai Meenakshi Amman temple, Srirangam, Mehrangarh fort stand in testimony to this certainty.



Balloon vendor in Sealdah station



The Vendor marking his existence in the horizontal plane with a vertical element



Stone pavilions and Columns in Hampi

The same subjective notion of man imagining him as the centre of the situation applies to his individual space also ie. the home. Home is where one departs from the known place to step into the unknown or less known places, which makes his home as the centre of his world. In his movement from one place to another man creates adjunct centres thus creating an interconnected web of centres working on hierarchy. This happens to be his place for social interaction, therefore the place is created by man to perform specific actions for special purposes hence it is always limited. Being limited places has an envelope which defines its size and boundary creating the sense of inside and outside not necessarily a physical envelope.

Continuity

Man's two-dimensional area of action becomes a three-dimensional space with extension along the vertical dimension. The vertical dimension is somewhat peculiar, it marks the creation of man in the environment. Horizontal plane with a vertical axis marks a man's existential space. In space, verticality has been considered as the sacred dimension connecting the higher realm which is above and the lower realm which is below.

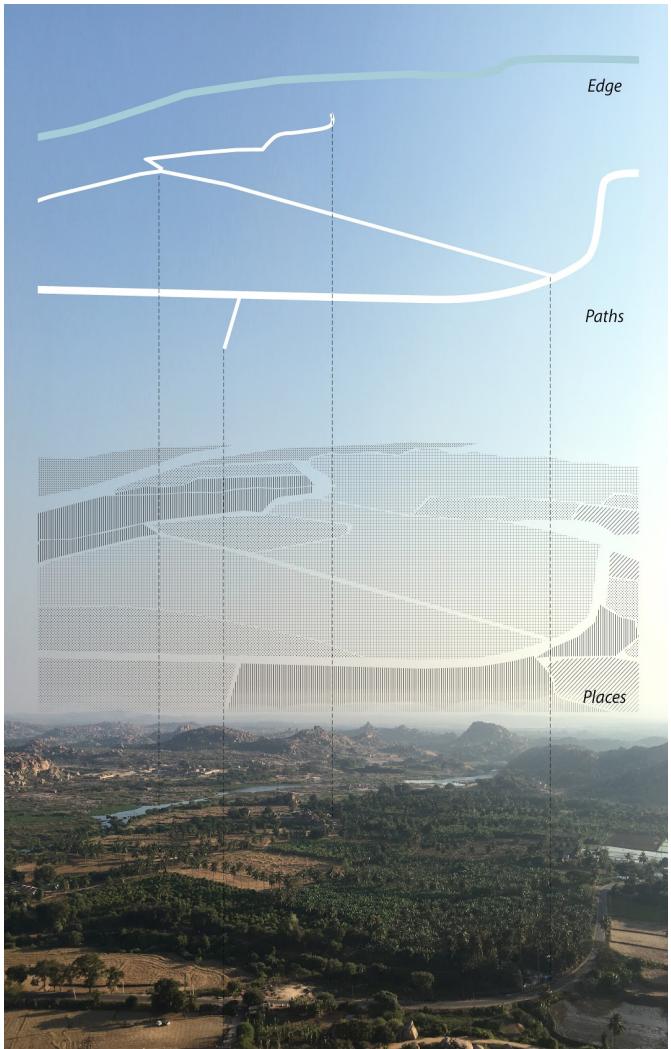
Indian cities like Hampi have this notion of marking the domain's centre with a vertical stone pillar or a water tank. The city with scattered stone pavilions is a result of the existing topography. Hence

piercing the domains spread on the horizontal plane at the centre with a physical vertical element as a landmark but more importantly an expression of man's creation.

Correa had this love towards the sky and the stimuli it emits and integrated it in his buildings because he believed open to sky spaces house the best activities like early morning, late evening activities in Indian culture and climate. These open to sky spaces leave an infinite number of variations and options for one to use like gathering, cooking, sleeping at night, etc. Charles Correa uses this sacred vertical dimension in most of his projects, which is more evident in Jawahar Kala Kendra as its planning and detailing is purely based on cosmos and Indian mythology. He deliberately breaks the edges of the walls in the central courtyard which he considers as the sacred core making the space extend into the universe above. 'Soul is rewarded by merging with the all-pervading principle of the universe', says Charles Correa.



Central Courtyard - Jawahar Kala Kendra



Edges, Paths and Places in Hampi

Vertical dimension doesn't only have to be continuity towards the sky but can also be an inverse by going below the surface level, emitting calmness and subtle schemata. Ancient step-wells are an example of this inverse model connecting the earth to the sky. Be it Meenakshi Amman temple tank, Ahmedabad step-well or any other ancient step well they were primordial in all civilizations as they were the Axis Mundi connecting the earth with the sky, containing water in them.

'The channels along which the observer customarily, occasionally, or potentially moves', quotes Kevin Lynch on defining paths.

Paths in space are determined by an individual with the influence of his image of space and driving purpose through which he explores the unexplored pockets of the environment. Movement from one space to another always meant something to man, where he's heading, in what way he's heading, what he encounters while he moves along. Path is characterised with continuity and is imagined as a linear succession towards a goal. Continuity is determined by guiding elements. In the case of a street which is a real physical path, the social and physical actions of man concerning the topology, buildings, spaces, etc. are the guiding elements.

Topographical conditions play a vital role in the cognitive basis of the individual on compromising and choosing preferred paths considering various factors like distance, security, the potential required etc. This

characteristic has been observed in cattle in the course of wayfinding on high terrain topographical conditions. Taking a close look at the old settlements one could find the strong influence of topography on the settlement pattern and the paths separating and connecting unknown and known pockets of spaces. Taking Hampi for the matter of fact, the river Tungabhadra running with the city as edge and rough rocky mountains and terrains leave many parts of the city surrounding unexplorable and only a few pockets of spaces have been structured into potential spaces with paths and places. But paths don't have to be on the horizontal axis only it can extend to the vertical axis also but when it happens on a mental basis where Axis Mundi comes into play.

Closure

Paths are the defining elements of space drawing the defined boundary between man's known and unknown environment, these known and unknown pockets of the environment are domains. 'Domains' as such we define are the potential places for man's activity. In other words, places when mobilised and taken possession for transformation by implementing man's structure into the environment become domains. Often these known domains are surrounded by unknown domains, i.e. less known domains surrounding the well-known domain 'home', from where one departs to explore the less explored and unexplored places.

When a domain possesses a common, identifiable character in it, it becomes a 'district'. This character can be any physical character of thematic continuity giving a texture that defines the character of the domain, leaving a clear demarcation to the district without having a physical 'edge'.



Umbrellas and Tarpaulin

A typical example can be markets, where there is no physical barrier

separating between different sections, but functions with various sub-districts working holistically as a district with a certain common character. To be specific, in the case of the flower, fruit market there is a need for shade and specific lighting to maintain the products fresh for a long period. Since this can go void if the products are exposed to prolonged direct sunlight. Hence vendors cover up the possible openings to block the direct sunlight with thatch, umbrellas or tarpaulins and light their shops. This one physical character can be observed in an open flower or fruit market. With this visible thematic continuity striking suddenly on a street of a market one can identify the sub-district spontaneously with the image he perceives within the district which is the whole market.



Paro Farmers' market, Bhutan

Elemental interaction

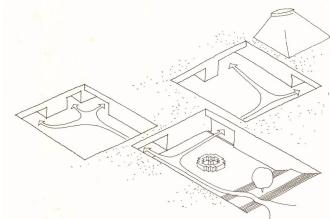
Experiencing architectural space is not about looking at the physical construct as a static object but reading the energy flux and acting along the architectural field. The Architectural field consists of all the forces from the interaction of the elements of space that are to be balanced in a state of equilibrium.

When places interact with its other surrounding places, the notion of inside and outside is created. Though the concept of place is to be inside or be somewhere away from the outside, the urge for interaction with the outside is always there. A mere opening in a building connects the inside of the building to the world outside. The inside experiences a strong gravitational pull exerted by the outside thus stretching towards outside. It can be the other way also with the outside trying to penetrate the borders of inside. In both cases, a transition space is created. In central voids and courtyards, space is contained inside the building but it brings in the outside into the building. It's this case there is inside stretching towards the outside, also the outside trying to penetrate the inside creating a dynamic equilibrium. This tension by the dynamic equilibrium between the two energises the environment. Thus openings can define what a place wants to be in relation to its environment.

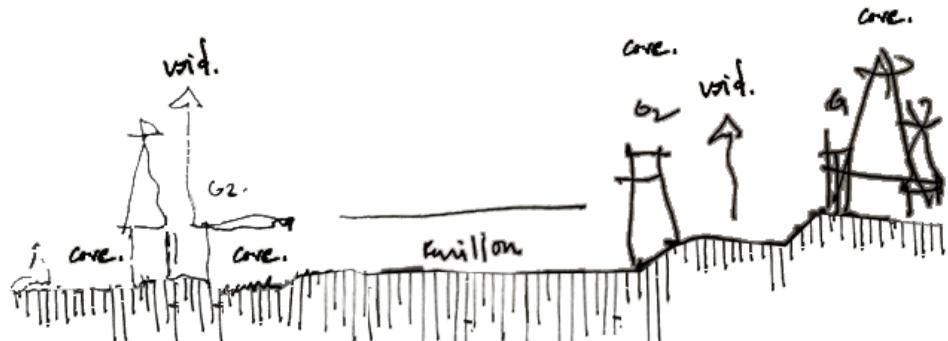
Existential spaces don't only comprise man's need but also his interpretations with the environment but concretized as architectural spaces the distinct

character of the place has to be understood by him. This distinct character is termed as the 'Genius loci'. Every place has foci and few more subordinate foci carrying hierarchical characters and importance. These foci and characters are interpretations from understanding the genius loci of the place. The foci and subordinate foci interfere with each other to create a complex articulated place, which gives the space the capacity for rest and movement.

Looking at Correa buildings and principles again, he weaves the open to sky spaces with shaded walkways, positive and negative spaces traversed in an ambling meandering path. Correa compares this meandering pathway as a "universal Impulse" with deep sacred routes from religion. Very much similar to religious encircling in Buddhism, Hinduism, Islam, and Christianity like rituals in all other religions making it more universal rather than religious as it's common to all humankind.



Schematic sketch of movement through courtyards in Bharat Bhavan, Bhopal



Series of spaces from the southern entrance to Mukurni Vinayagar
(Left to right)

Similarly, in buildings like Gandhi museum, Bharath Bhavan of Correa's a series of courtyards, the play of positive and negative spaces are tailored where the eyes can rest from the tireless show of the exhibits in these museums. IIMB (Indian Institute of Management - Bangalore) of B.V.Doshi contains and emits the schemata of calmness with the play spaces inspired from South Indian temples like Srirangam, Meenakshi Amman temple namely while having a gigantic scale and proportion.

Meenakshi Amman Temple | Madurai

Discussing Meenakshi Amman temple in specific, it has a series of positive and negative built spaces intertwined with meandering pathways encircling and moving towards the idols and the temple tank which are the sacred cores of the temple. This phenomenon is common in every religion and its buildings like Hajj in Mecca, circular pathways in Buddhist stupas and also in Pradakshina at Dravidian style temples.

This temple and river Vaigai has been the umbilical cord of the city and its development, the city is planned in a concentric pattern around the temple. Streets assigned with functions according to seasons to ensure human comfort and culture based on the climate. Temple Towers marking the city centre and functioning as the energy compass for the city.

The notion of verticality and connection to the sky are primordial for Indian

temple architecture as they spontaneously connect one with the sky which is believed to be the abode of the supernatural force. The culture of sitting on the sacred temple tank (Porthamarai Kulam) steps in the morning and evenings is still existing as they are not scientific happenings to be proven wrong or questioned to suspend it overnight. It's the psychic attribute that the temple tank (courtyard) poses to energize the surrounding and exert a gravitational pull to rope in people. And the play of Axis Mundi is just made to perfection in the tank with a vertical column rising from the water and also the Southern curvilinear tower accentuates the vision towards the sky thus connecting the earth to the sky. A small portico extending from the western side looking to the rising eastern sun.

Dravidian temples work on squares (4, 9, 16, 25, 64, 81) with the centre as void, so does this temple. The temple which is like a fortress from the outside feels light with the play of light and shadows. On the path towards the sacred core, one goes through a varied spatial experience with the quality of light and psychic quality of belonging and connecting to the spaces. Defining the varied spatial experience quantified with one can experience three types, we term them cave (O), pavilion (-) and void (I). All three provide different psychic experiences like contained in, connecting to surrounding and connecting to the sky respectively. This series of interaction of elements is best observed from the southern entrance.

Levels of space

Elements of space appear in different levels of a problem hierarchically. Elements are involved in constructing the most comprehensive level of the space like topology and also in the other extreme of the hierarchy involving smaller temporal elements like furniture and other smaller objects. But it is these various elements in each level of space structuring the existential space. These levels of space can be generalised into private and public levels emphasizing individual and social orientation respectively.

Individual colour can be observed on the private level, when an individual colour has a common denominator of societal concern it is dealt in public levels. But it's situations that influence the concept behind man's idea on elements of space.

The 'objects' of use or furniture form the lowest level of existential spaces. These objects differentiate an individual space from another's as their interaction with the surrounding is different in each situation. The lower level objects also define the subjective character of the space as they have a precise form which is known to every man but it's different when interacts directly by holding, grasping, moving, bending, sitting, carrying, lying or using it anyway in his course of action.

Man's interaction with topography, vegetation and climate create the

schemata of landscape-level which provides physical security and psychic identity. Structures of lower levels appear on this level of space. But in this level of space man's interaction with the natural environment is by articulating it.

Natural space can never be enough to concretize existential space. When the interior and exterior forces of use meet, building up of private space in a concrete manner happens. 'House' remains primordial for human existence, having an interior structure, housing different activities in different subordinates and expressing the form of life. House is the purest form of private space, as it contains man inside and becomes his identity of being situated. This becomes his man-made environment fulfilling his needs and most importantly his desires of personal space marking his existence.

When man's interactions happen with the man-made environment, the urban level is introduced as he shares a structured whole with others. It's the organisation of the elements of space in the settlement - proximity, continuity and closure. But the variation in settlement pattern is observed, which is in response to social, geographical and climatic conditions. Variations are observed as clusters and enclosures which are expressions of functions happening in a particular environment characterised by social togetherness.

Interaction of levels

Existence of man is fueled by his relations with physical, psychological, social, cultural and other objects that he encounters in different levels of space from the level of things, landscape, house, to urban level. The lower levels are contained in the higher level as they concretize the higher levels by articulating the environment and defining a precise character. In other words, things focus on defining the character and creating relations whereas nature only contains these objects and temporal agents between whom the relations are created. This containing environment unifies the things for man in a meaningful context when man tries to communicate with his environment that he is contained in. It is clear that interaction happens with a hierarchy of levels, but it is the paths and places which interweave levels with relations or creates levels and domains within another one marking subsets of domains inside the dominating domains. In other words, levels of spaces inter-penetrates, overlap and interact with other levels.

Paths and places in an urban level add up as integral parts of memories when memories are extended along time concerning space they become the history of life. Streets are a linear formation of these man-made entities which form a section of life and urban squares which are enclosed by these entities create a distinct and unforgettable experience. Existential

spaces thus have numerous systems, elements and layers overlapping and inter-penetrating while interacting with each other. But man's motive is to establish his identity in relation to his existential space, thus creates an architectural space of defined identity.

The Apu Trilogy

"The social pathologies associated with urban life - delinquency and mental disorder - follow inevitably from the lack of intimate contact," says Christopher Alexander

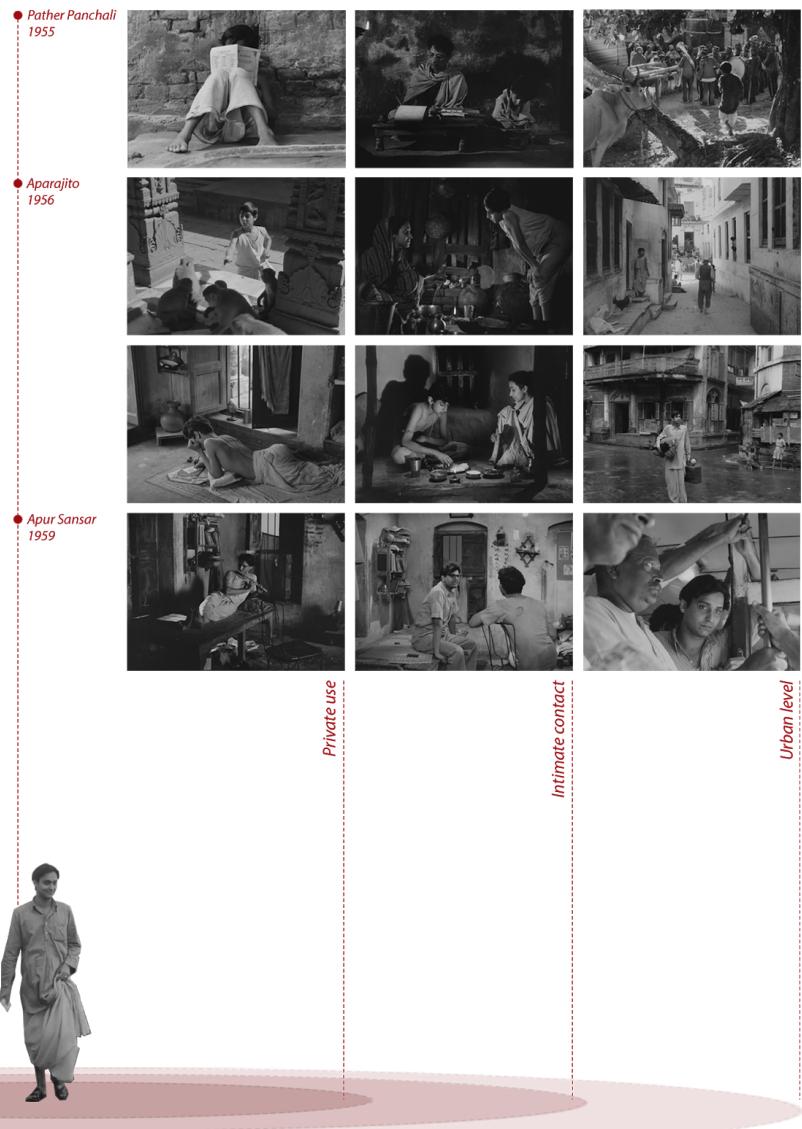
The Apu Trilogy (1955-1959) can be called the first critically acclaimed film to capture the hardships of survival from the poverty of a family and its members during the post-independence period in India. The movie talks about the modern movement that hit India and life in rural areas became tough and families started moving to urban areas to fight back scarcity of food, difficulty in earning money and economic subsistence. Apu's family is one among those poor families hoping for a miracle that would occur at some point shortly to eradicate their poverty or help them in crossing the poverty line. It's a beautiful realistic portrayal of lifestyle and situation that was there at that point in time. Taking a close look at the cinematography the frames are carefully set and speak for itself. It captures images of different levels of space and it's interactions.

Apu the protagonist who survives the series of tragedies that comes to the family in their progress. With the series of death and tragedies that Apu experiences and survives takes him to various environments and his situations converge him to have interaction with the other elements of space to survive, which Satyajit Ray calls as the story of life. As the film circles around survival, every character has different levels of space in which they act differently to the elements, objects and the natural ground to mobilise the space for their needs and betterment. Apu, the only surviving character hanging till the end of the trilogy is the best one to choose among to study the levels of space, as he moves from rural to the urban, from birth to becoming a father.

In the first movie Pather Panchali (1955), Apu is a kid who is seen as a future and important asset of the family is made to study to fulfil his father's dreams. So his interactions in here are with elements, and other agents ie. his family members to gain and improve cognitive and instrumental skill sets. His interactions occur at the lowest level with objects like books, toys etc. And in the natural landscape-level, he interacts with the orchid trees, waterbody nearby, sugarcane fields etc. And on the highest level ie. man-made environment his interactions are portrayed with frames of Apu attending neighbour's marriage and witnessing the train, tracks and electric wires for the first time with astonishment as a miracle of modernity.

With the death of Apu's sister the family moves to Benares in the second movie Aparajito (1956), Apu is thrown into the trajectory of modernity for the first time from his previous nature containing the rural environment. In Benares, most of his interactions are on the streets with other agents like kids around, cattle, monkeys and family improving his behavioural and communication skill sets. As he is opened to this wide-open brutal modern world now, he spends no time in private and he returns to it only after his father's death when responsibility strikes him. Then he leaves to Calcutta to pursue higher studies where he works part-time for his bread and butter, improving his instrumental and cognitive skill sets in the urban environment.

In Apur Sansar (1959), Apu is a grown-up adult living independently in his rented house where he aspires to be a writer like his father. Hence his mobilization of personal space to define his motives and interests are well captured in the frames with objects like flute, book self, bunch of papers for his writings, electric bulb glowing throughout the day which can be common in any other individual's case but not in the case of a person who doesn't have money to pay rent for three months and have two meals per day. These frames clearly capture and convey his desires are the driving forces rather than the needs but also tries to amend the urban setup to take up the responsibilities as a husband and father.



Levels of spaces in The Apu Trilogy by Satyajit Ray.

3.Discourse Space

Discourse spaces are mental model created by man to mediate information during the processing of communication, in response to the space builders. Man creates and manipulates the elements of the real world that are laid in front of him in his mental model, this mental model acts as the primary feeder of information that will be included in his discourse, as it acts as the cognitive basis for his communication (discourse). Mediation of information can be both ways, it can be either understanding the information or communicating the information. When the mediation of information (discourse) is inward to outward it is termed as practice.

Architectural discourse as practice

Man creates a mental model with the elements that are present in the real world which he can access mentally or physically, this mental model provides him with the cognitive basis using which he draws information which will be included in his action, ie. 'practice'. The structure of this mental model constructed with space builders provides the cognitive operation of man that he used to construct and manipulate discourse space. Human nature is to use the contextual information that is laid in front of him, man cannot communicate or alter knowledge without positioning himself relative to that knowledge. Therefore, when man attempts to improve his condition by changing the environment, his wishes and dreams create a demand which acts as the contextual information for the act of concretising

his existential space into architectural space. This act of concreting existential space into architectural space is 'architectural discourse'. Architectural discourse is seen situated in a time-space frame rather than having space as a container. Here, space is considered as an emergent dimension or a condition for practice. With this approach, space is not conceptualised as a static datum for practice but as an ephemeral element in constructing the practice in the specific time coordinate system.

If there is science in space, Geometry or spatial dimension is the science of space. Spatial dimensions vary with different styles of spatialities and they make the difference in how architectural discourses are performed.



Emergent space from the cobbler's architectural discourse

Pragmatics as science of practice

Discourse spaces are constructed by man to structure the information that he would transmit in his practice. Analysing man's cognitive operations for understanding and creating architectural discourse leaves us with various kinds of discourse spaces like situation based architectural discourse, agent related architectural discourse, inference related architectural spaces etc.

In this two way approach between man and the environment through a mental model, he is related practically to the world, to fulfil the demands of his practice by mobilising the space which is a practical, sensible and realistic

approach rather than theoretical approach. This approach creates architectural spaces which have a pragmatic approach, we call it pragmatic spaces.

But situations provide the contextual information for practice as it converges man, other individuals and other objects, elements, structures into relations. How the situation triggers man to do the simplest change or intervention that alters his condition in the space. Where his skill sets in cognitive, instruments and behaviour come into play to help in coping up with the situation and process of intervention.

4.Pragmatic space

"People put the earth within them in the land they find, place the landscape within them on the landscape without, and both become one"

- Rudolf Schwarz, von der Bebauung der Erd

Man is programmed to perform multiple practices to fulfil his desires, but at the same time when he carries a common denominator ie. society with him, his practice is emphasised with discipline and clinic. Inference from the web of interdependencies of man helps us in understanding the spatial competences of man which yields him the techniques of coping with practices.

Agent-related Pragmatic spaces

Agent related discourses are created in the agent's Spatio-temporal location, considering him as the frame of reference to localise other agents, objects and situations. Because what man sees is relative to his position in time and space. Using this discourse he relates himself to other situations through perception. When trying to understand perception and agent-related pragmatic spaces which are the result of individual activities personal idiosyncrasies, attitude and morals cannot be ignored.

Attitude plays a major role in how man relates himself to situations through his cognition and perception.

The relation between man and the natural surrounding is central to Indian

architecture. It's a complex and ambiguous relationship that is established between these two which can never go unnoticed. This relationship is often based on mythical values that have been taught or followed blindly through generations, but they do have deep roots.

"The mythic imagery that underlies our habitat still plays a crucial part in our perceptions," says Charles Correa

The sacred gestures like rangoli, yantras, temples on streets in Indian public spaces stand in testimony to the importance of these mythical values in Indian culture. Architecture is also generated from mythical beliefs but it explores a profound world rather than the manifest world it exists.

Inference-related Pragmatic space

The pragmatic spaces which can be created by man to communicate his inferential knowledge to other space making agents are inference-related pragmatic spaces. Every space is composed of an envelope and interior. With the interactions and dependency of one with another, inference-related pragmatic spaces can be classified as conditional pragmatic spaces and hypothetical or counterfactual pragmatic spaces.

Conditional pragmatic spaces are results of communicating logical expression or practice to the corresponding situation created in the interior which is limited by the envelope. In this case, the interior is dependent on the envelope and circles around

man and the situation inferring perspectives, attitudes and judgements. Conditional pragmatic spaces are emergent spaces in the interior of, say, military, sacred, high security or administrative envelope where there is an undertone of a condition limiting or structuring the discourse of action.

Hypothetical/counterfactual pragmatic space has a situation as an envelope corresponding to the hypothesis created by man and the reaction in the interior if the hypothesis holds. Stanley Kubrick's 2001: A Space Odyssey portrays the struggle of our primitive ape ancestor's survival where a monolith is used as a counterfactual teaching element giving them other choices to survive.



Monolith in 2001: A Space Odyssey by Stanley Kubrick

Conclusion

'I'm a builder of cities, I have stopped the caravan on its way. It was only a seed-corn in the wind. But I resist the wind and bury the seed in the earth, to make cedars grow to the honour of God.'

-Antoine de Saint-Exupéry

Man has to settle first before he makes a real contribution to the world. One has to protect and articulate the place that he has been given to take care of. But the core of man's spirit comes from new experiences, with moving from one place to another which is the basic aspect of being in the world. Man walks, runs, marches, dances, builds, alters, destroys and other types of expressions of taking possession of the environment. Movement from one to another often has a rhythm and form to establish meaningful environmental images driven by desires and needs. This movement from place to place or the speed has to slow enough for the history to follow up, without creating a stable image of the environment existence becomes meaningless.

Architectural spaces can concretize existence containing mobile elements but as a whole system, it cannot be mobile. It has to be a stable place to allow more freedom and new experiences. Like how artwork allows for different interpretations but doesn't lose its identity. Man sees what he wants to look at, to look at is a choice and man always looks at things concerning himself. But it is different in

Bibliography

Christian Norberg Schulz
1971

Charles Correa

Existence, Space and Architecture, Studio Vista London,

A place in the Shade, Penguin Books, 2010