

Space as a Doubt:
Mapping the Inner Landscapes of the Body and the Mind

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Abstract

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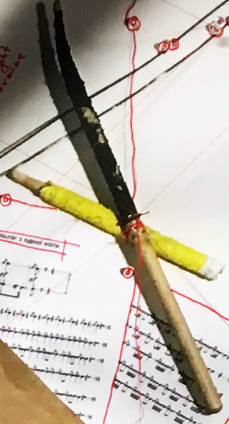
This thesis seeks to represent space as a cognitive construct that can only be understood by listening to our bodies. We filter it through the entanglements of our memories, traumas, and desires.

The project aims for the new ways of uncovering the unknown. The journey starts with submerging underneath of what is easily accessible, opening up doors into the fictional and desired worlds. This exploration attempts to look at the formation of space through a prism of curiosity, wonder, and mistrust. Space becomes a doubt that is constantly interrogated by the body.



Mr. Takahashi from
Kaoonite, YAMATO

Mother, Bengali
from Chittagong



AMEN

Shore Drum Muffle Ring.

<400

EF 18-55 mm f/3.5

Shadow of
a captured Hamster.

Broken



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thank you

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introduction

Let us imagine for a second that our dreams and the fantasies that dwell within us would come to life by becoming vivid and expressive creations of space. What would these architectures be? How would they form and influence our realities today?

This thesis is a dream. Not only a happy dream, but also the dark unknown memories and traumatic legacies passed down to us from the generations before. By challenging the typical understanding of time and its currents, the new possibilities of nonlinear narratives can be shaped and revealed by the subconsciousness.

Is there a notion of "normality" in understanding of the body? And how do we map the body against the universe in which it exists? These questions spark alternative possibilities for spatiality and how they can be represented as architectures of the mind. These architectures embrace the uncertainty; they create the unfinished, unfixed, and fractured mutants of space.

Follow the link to access project video: <https://vimeo.com/431628434>



untitled 1. 2019

split and contradictory self

This thesis starts with unfolding the complex stories of conflicts, and troubled understanding of an identity. According to Donna Haraway, *“the split and contradictory self is the one who can interrogate positioning and be accountable, the one who can construct and join rational conversations and fantastic imaginings that change the history.”*¹

The question of **critical positioning** and situating of self within the universe is at the essence of this exploration. An intentional rejection of an ability to seek a holistic understanding of self opens up an opportunity for intuitive collection of **partial perspectives** into a network that is constantly changing and evolving.

In addition, Haraway suggests that the *“subjectivity is multidimensional... The knowing self is partial in all its guises, never finished, whole, simply there, and original; it is always constructed and stitched together imperfectly, and therefore able to join with another...”*² This understanding of self challenges the centrality of our body as an entity that is dominant and reliable. There is not possibility for a holistic understanding of self or the body, but rather a multitude of deviations that form an entanglement.

1 Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.” *Feminist Studies* 14, no. 3 (1988): 575-99. Accessed May 17, 2020. doi:10.2307/3178066.

2 Ibid.



untitled2. 2019

Supporting Haraway's line of thinking, Anthony Vidler highlights that the *"body no longer serves to centre, to fix or to stabilize. Its limits, interior or exterior, seem infinitely ambiguous and extensive; its forms, literal or metaphorical, are no longer confined to the recognizably human, but embrace all of human existence, from the embryonic to the monstrous; its power lies no longer in the model of unity, but in the intimation of the fragmentary, the morcellated, the broken."*³ The complexity of the human body and its cognitive processes create an obscure and ambiguous image of its internal perception.

Moving away from the urge to fix, solve or purify. My search is an attempt to find new personal ways to represent the entanglements of thoughts, words, and understandings of the interior landscapes of the mind; looking for ways to comprehend things not simply as contrasts, but alternatives that enhance one another.

³ Anthony Vidler, "The Building in Pain: The Body and Architecture in Post-Modern Culture." *AA Files*, no. 19 (1990): 3-10. Accessed March 19, 2020. www.jstor.org/stable/29543679.



untitled 3. 2019



untitled 4. 2019

time-space

In order to understand our positioning in the word, the understanding of time and its perceptions become an important element. It is believed that certain emotions and memories can travel through time and generations, blurring the definition of the past, now, and the future. From this point of view the linear perception of time is no longer viable.

Walter Benjamin in *Arcades Project* argues, *"it's not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation."*⁴

This idea is represented in the Indigenous studies and understanding of time. The *"native slipstream"* highlights passage of time as nonlinear with multitude of simultaneous directions.

Grace Dillon explains that *"native slipstream views time as past, presents, and futures that flow together like currents in a navigable stream."*⁵ This perspective establishes a notion of space-time, which is created by various deviations and perceptions of its flows. The slipstream understanding allows for creation of imaginative realities, and alternative multiverses through which we escape.

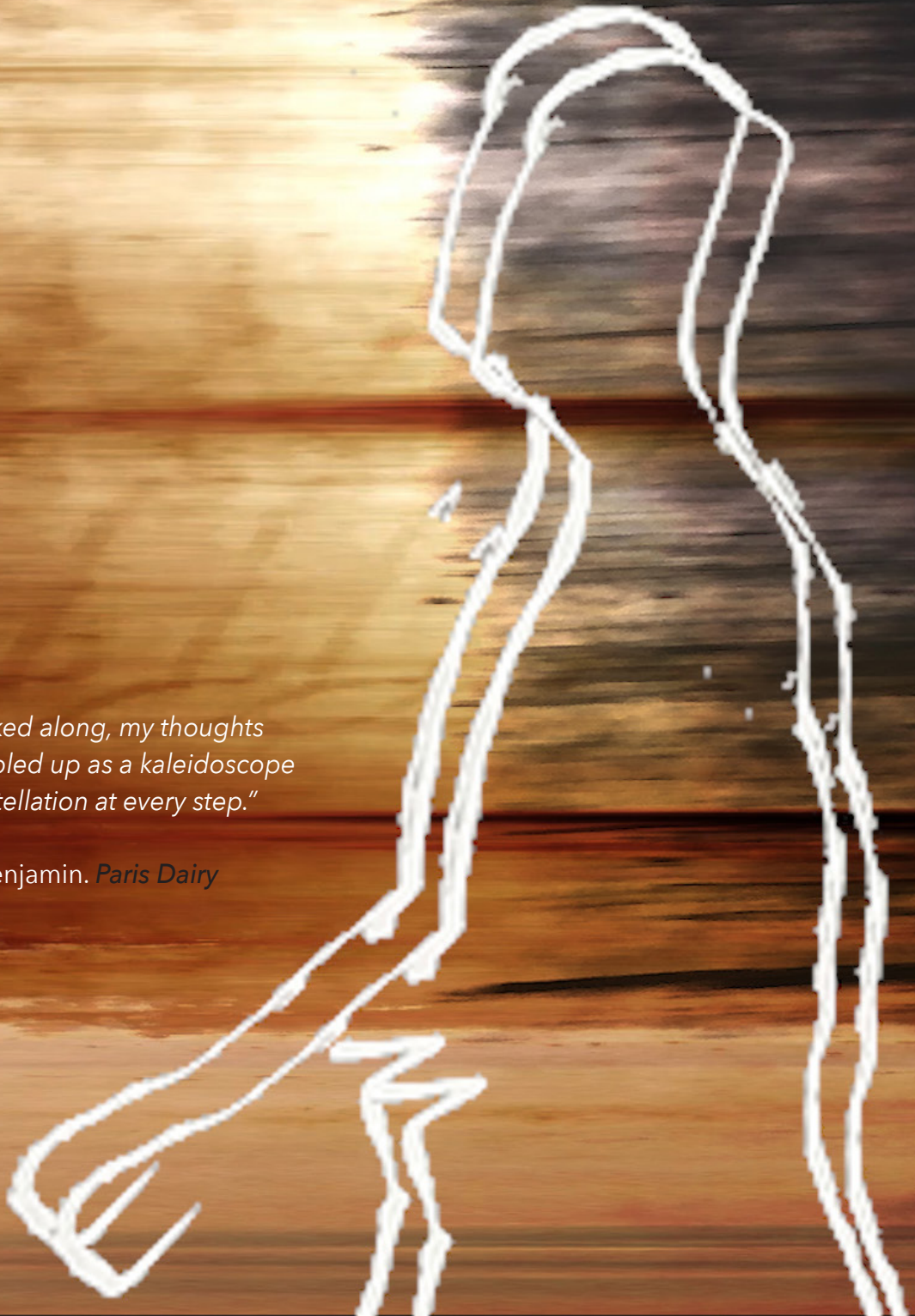
4 Walter Benjamin, *Arcades Project*, ed. Roy Tiedemann, trans. Howard Eiland and Kevin McLaughlin. Cambridge, MA: Harvard University Press 1999.

5 Grace Dillon, *Walking the Clouds: an Anthology of Indigenous Science Fiction*. Tucson: The University of Arizona Press, 2012.



*"And as I walked along, my thoughts
became all jumbled up as a kaleidoscope
- a new constellation at every step."*

Walter Benjamin. *Paris Dairy*





myth of origin

Trapped within the currents of time, we seek to resonate with the others to reassure ourselves once again that we are alive. A search for the origin of our life unfolds a complex existential inquiry that triggers many of us to constantly move and strive for the answers. We tell ourselves that the coordinate of our genesis would tell us about who we are or where we came from. This answer would provide a definitive understanding of how to make sense of surrounding things?

One of such places is believed to be a mother's womb. It is a beginning through which we enter the world leaving the darkness behind. In a book *"Womb Fantasies"* Caroline Rupprecht examines the subjective architectures nurtured within the maternal, non-erotic space.

Caroline highlights that *"associated with life-giving, maternal qualities, it is a prehistorical, mythical space that lends itself to the nostalgia for a lost origin as well as the desire to move into the future."*⁶ On the subconscious level, the desire to seek comfort might be associated with inability to experience the warmth and shelter in the real world.

⁶ Caroline Rupprecht, *Womb Fantasies: Subjective Architectures in Postmodern Literature, Cinema and Art*. Evanston: Northwestern University Press, 2013.



Unfolding the complexity of the womb-like space, Caroline writes, “*given its location outside time, however, it also connotes death: it is the space where the living cannot dwell, ... it is also the **forbidden territory where life itself begins and ends.***”⁷ The womb is represented as a space of complete disorientation, lost of perspective, or sense of time. It produces the emptiness, horror, and trauma.

It is precisely the contradiction of meaning associated with the place of birth that creates a notion of “Myth of Origin”. It embraces the impossibility to find the place of our beginning. The refusal to acknowledge the myth motivates us to create fictions of the origin itself, spaces that remind us of once lost comfort and stability within the mother’s womb. **These fictions become the architectures today.**

*“As an imaginary image, the womb can be a cave, a room, a house, or a city; as well as a seemingly boundless geographic or architectural space in which a subject experiences a sense of loss of perspective.”*⁸ The womb-like space lives within the body, but it extends its reach beyond the materialized world. It is the mysticism that transcends the visible boundaries of its limits and formations.

The womb is a space in-between, a threshold, a territory of movement and becoming...

7 Caroline Rupprecht, *Womb Fantasies: Subjective Architectures in Postmodern Literature, Cinema and Art*. Evanston: Northwestern University Press, 2013.

8 *Ibid.*, 13.

problem of translation

It is fascinating to look at the phonetic expression of self and the ways in which the new spatial relationships are established through the use of language. The words and sentences become the paths and roads that connect us to the previously unknown worlds. These worlds always lived in us, but they never had an ability to be expressed.

The language is a tool that transmits the unknown and unimaginable into a comprehensible realm of our existence, allowing the reader to filter the text through the self-prism, reshaping and modifying the meaning. Because of this "*problem of translation*", the **in-between space** is created. A space that is deeply personal, associated with past and future imaginatives. This space is not static or fixed but rather constantly evolving, changing, transforming both – what is written and what is understood.

Speaking about Benjamin's style of writing, Chiesa underlies that his texts are highlighting the passage through space and focusing "*less on the point of departure or arrival than on the idea of a passing experience that takes place within it.*"⁹ In this sense, the emotional experiences within the written texts are not presented to inform, but serve a role of submergence into a sensory sphere that is relatable to the reader. These experiences don't need a resolution because they are not about "departure or arrival", but rather trigger a change of the emotional state within the reader.

The **writing manifests itself as a way of rebirth**, new creation, and the communication with the unknown or unknowable. Carol Mastrangelo Bove highlights that "Kristeva's theory of language enabling the speaking subject to re-create his or her existence in poetry. The poetic incorporates both the emotional and the sensual discourse of the body, especially unconscious emotions and sensations."¹⁰

⁹ Laura Chiesa, *Space as Storyteller: Spatial Jumps in Architecture, Critical Theory, and Literature*. Evanston, IL: Northwestern University Press, 2016.

¹⁰ Carol Mastrangelo Bove, "Desire Against Discipline: Kristeva's Theory of Poetry." In *Philosophy and Poetry: Continental Perspectives*, ed. Ghosh Ranjan, (New York; Chichester, West Sussex: Columbia University Press, 2019), 296-310.

The recreation of one's existence through the written word and the formation of the space that supports that existence is another way of transformation. Perhaps, Georges Perec sees this process as "*passing from one space to another, while doing your very best not to bump yourself.*"¹¹

For Meera Atkinson, the language has an ability to become a form of therapy, imagination, and transcendence into the landscapes motivated by the desires. "*So it is that the desire for voice and reckoning calls forth experience that resists (conventional) language, drawing us into therapy and/or the arts, into writing and reading, and into spaces and relations in which affect can lead the way.*"¹² Can a language be less associated with the meaning but be a tool that established a melody, a **rhythm of movement** for navigating a space? How can we create a space that allows the voices of generations to reverberate and speak to reveal the hidden mysteries?

We so deeply rely on the language, even when it is clearly not reliable, misleading, and misunderstood. But maybe, the unstable nature of language itself allows us to use it as a tool to navigate the uncertainty. How can the translational distortion of language and words be used to break the binary simplifications in order to reorient, redefine, and create new meaning? Can we abandon the orthodox dimensions and the ways of navigation through space that would entail a different narrative?

11 Georges Perec, *Species of Spaces and Other Pieces*. London: Penguin Books, 2008.

12 Meera Atkinson, *The Poetics of Transgenerational Trauma*. New York: Bloomsbury Academic, 2019.

- 001 *do we create a space or just enter into its preexisting being?*
- 002 *what does it mean to insert yourself into a space? Is it an act of violence?*
- 003 *how does the body invade a space?*
- 004 *can the fragmented body be used as a unit of measurement in architecture?*
- 005 *is space merely a representation of itself or the subject that is in it?*
-
- 006 *does space have a structure or it is a free forming entity?*
- 007 *how can the fluid organism of space be represented, freed, and gain the agency to create new imaginatives?*
-
- 008 *what is the space that originated our existence?*
- 009 *can the space live outside of dimensions of time?*
-
- 010 *can matter speak?*
- 011 *what does it mean to stay with the uncertainty, talk to the unknowable? Can this produce space?*
- 012 *can architecture be manifested as an act of resistance and disobedience?*
- 013 *can space grow within us, and what would its fabric be?*
-
- 014 *how can the moving image trigger the creation of spatiality within the viewer's imagination?*



space as storyteller

From the very beginning, I asked myself how could I invite the accident into my work? How can a space be a tool to unfold the complex stories and entanglements of the inner emotions? Can the design thinking be expanded to comprehend fluidity of the new materiality in order *“to learn how to “space” differently?”*¹³

In *Species of Spaces* Georges Perec writes, *“space becomes a question, ceases to be self-evident, ceases to be incorporated, ceases to be appropriated. Space is a doubt: I have constantly to mark it, to designate it. It’s never mine, never given to me, I have to conquer it.”*¹⁴

The attempts to reveal the architectures of the mind are ambiguous enough to unsettle the viewer’s experience and perception of space. As a result, the uncanny creates uncertainty, which questions everything. It creates unfinished, and unfixed. It starts to question and doubt the notion of space itself by establishing the conversations with the unknown. The architecture is no longer an assemblage of fixed and static objects, but rather a formation of the fluid “places where desire can recognize itself, where it can live.”¹⁵

13 Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture and Film*. New York: Verso, 2007.

14 Georges Perec, *Species of Spaces and Other Pieces*. London: Penguin Books, 2008.

15 Jacques Derrida, “Architecture Where the Desire May Live.” *Domus* 671 (1986):17-25.

The methodology of this project gathers the collection of fragments, thoughts, and desires that are being stitched together intuitively. It is an assemblage of holes, blanks, cut-ups, jumps, pauses, and in-betweens, focusing more on what-ifs rather than what is evident. Some of these pieces might seem unrelated, but they connect with the others creating new meanings that were not visible at first. Many of them are textures of my everyday life; they are on my desk, or in my room. They create a fabric of the personal and intimate stories.

The main modes of representation are the series of stop-motion videos that are composed of drawings, collages, photography, and performance. Exploring the accident as a driving force, I began to create **storyboards** that became an initial language and expression for the complex ideas. They are less of a rule or even a guidance, but rather a possibility for development of communication between different parts of the story, allowing them to enhance one another by establishing new connections.

The notions of complex perception of identity, time-space, body memory, and space as a storyteller come together to create the new imaginatives.

1 Language

ABX COME
TINO Y IPOCTOPH
-Dance recorded then copied by stop motion.

Use the fragmented Partrats.

North

Fragmented face.
face one
face two changed

- what do you say?
- reverse of printer.

Face

Counter body / Anti-body, Dark weird. Space as problem of translation

MUSIC like
Start of KALUSH - THE NOBUNYA
Kiss
Say phrases in two languages (simple phrases).
letters?

Should this come in his & faces later?
- entering preexisting chaos.
KPAHCKOKA?
MOVA.

Space-time
Conversations with the unknown
Disconnected shooting space out of your mouth

What's this end?
- tie
- five?
- fish hook
connecting
Can words be rhythms that forms chaos
Dance
Flows
Running text that forms chaos
Some letters merge to create words.
chaos that starts a story imply ①

Background
Mutations of color

Transitions

Ends with zooming out

Dreamscapes

Some Ratio as the screen or some as my bed

body flashes

New things starts

- All about zooming in. - what if one zooms in while another zooms out

could be the same video/reversed

Starts with submerging under

① Spiral

② Root/stems

③ Fractal body

Does time belong here?

- Reliving years in a second

Flashes of the bed repeated, brought back

not sure what these texture can be

figures scratching paper

What is the fabric of a dream?

Fear (How do you wake up the body?)

- Vision. Portals - on of the senses that connects the cognitive with real & brings real back into realities.

- The moment we wake up we are not fully materialized we are still the ghosts on the edge of two realities, reaching to give up on one or enter another - the other reality that hounds us

We want to, to submerge of a new day, to submerge into a new dreamscapes

- We wish to create a map of our movement in this other universe, but only small bits can survive and in brief access the edges of realities, making us long for more...

Dream as a recollection of loss.

① Figure zooms in

② zooms out

hints on measurements

③ Scale 3

Breathing Body

Frame in

=> Mountains Geography Landscapes.

Disobedience

conversion

Disobedience

Music

Music as a stitching fabric. Development comes up once in a while. Finishes with a crescendo

Can you show a space of submerging into music

begin in motion

in motion while there a gap in the body

use brown

repeat multiple times.

perspective as multiple rather than singularity

thick frame

Look up Me (Queen's) fashion show. Slow Mutations, change by comparisons.

Frame within frame.

1 zooms in 2 zooms out

viewer one appears up. frame disappears bit by bit.

human being strapping a slip from the jumps to break the floor & free itself.

mount with still space.

Outer/Inner

Body drawing creating the silhouette overlap

the invent. Disobedience Body Drawing produces the body.

can the body enter the space?

can this be a screen for small worlds

spaces come 2 go connect isolate.

homes from baby/tutor. little stories. Memories.

Maybe room/body can't be outline and drawing fills in the void.

outline of body

Drawing fills in the void.

Music 5:00 - Heart Don't stand alone a. Anderson. Park.

what does the body do? it's about traveling - inserting yourself into the unknown space

working

resting

submerging

emerging

sitting

moving

THESE SHOULD BE MOVEMENTS

background of each moves to the left

Scale

4 simple walking moves BIF.

Ischemic Movement

place with no gravity

may be even the houses plans from up

Can you establish a unit of measurement?

-Nearing steps from 6

McQueen Fashion Slow Decay

Storyboard 1. Space as “the counter-body”

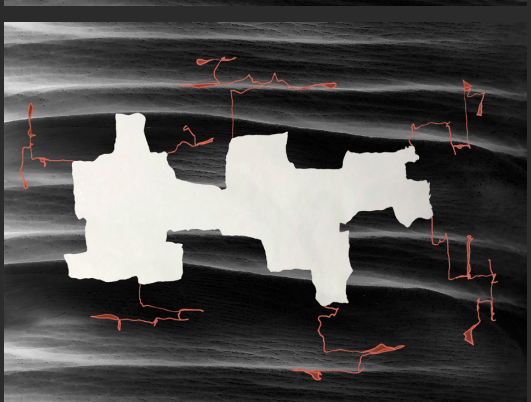
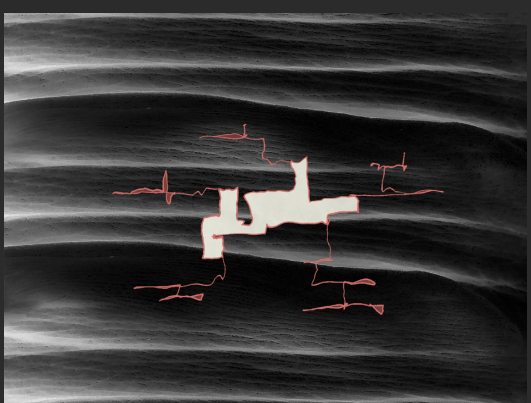
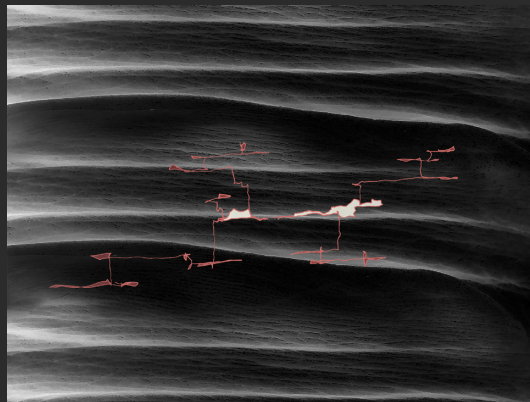
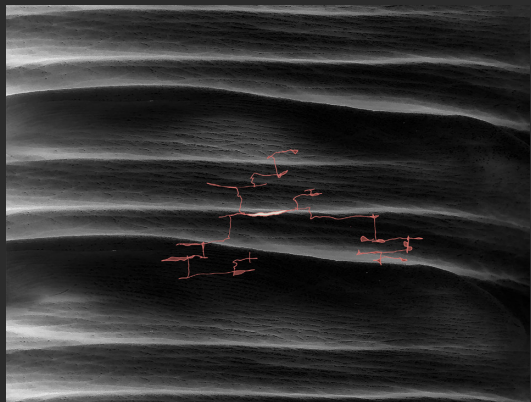
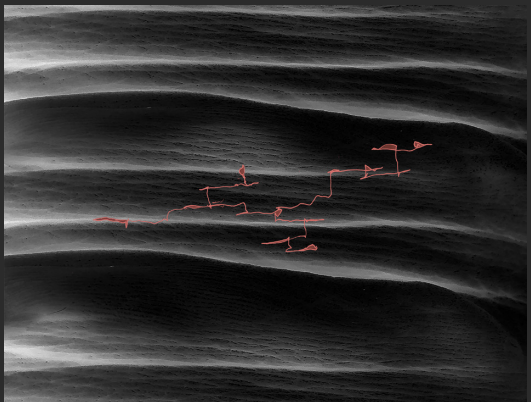
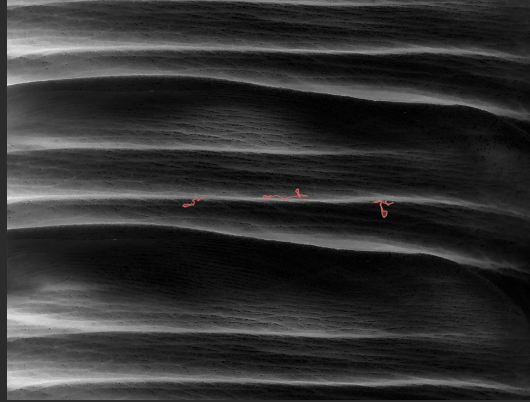
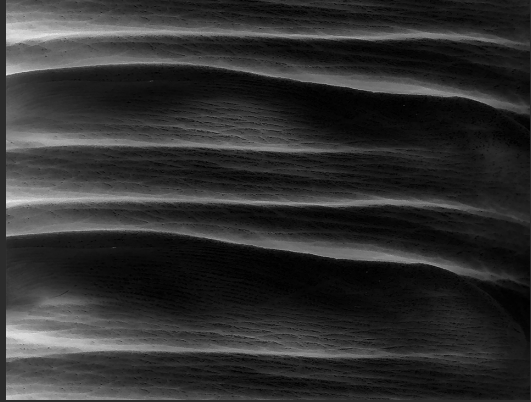
What if space is no longer defined by the body or the body defined by the space, but it becomes a living organism that is able to feel, act, move, and form a life of its own? Space is a doubt... an uncontrolled parasite that creeps under our skin, rips it in pieces, deforming and mutating its structure.

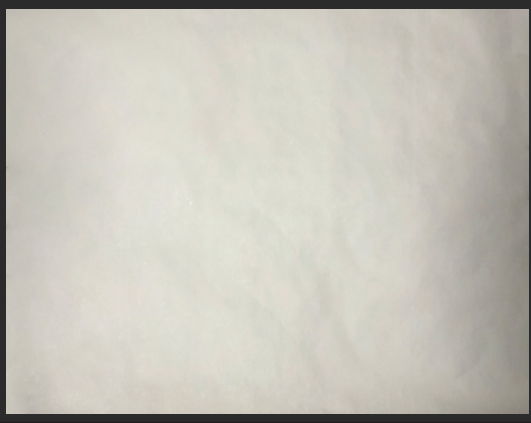
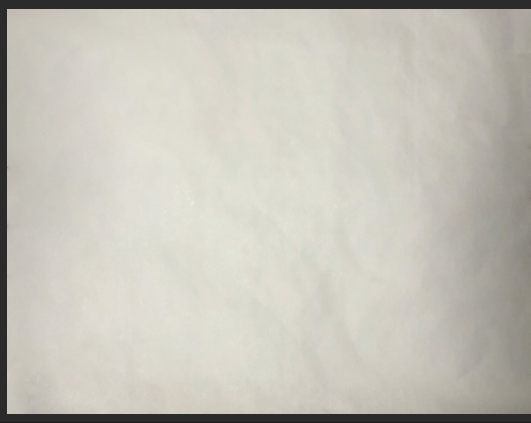
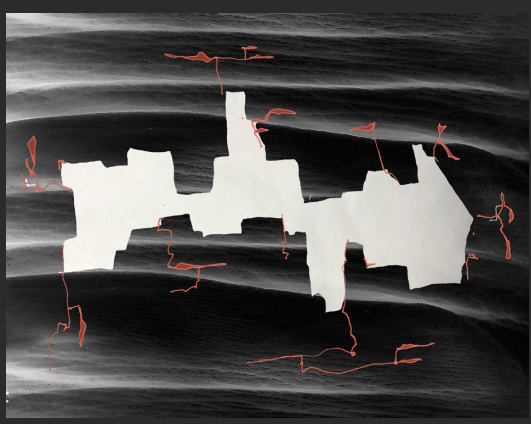
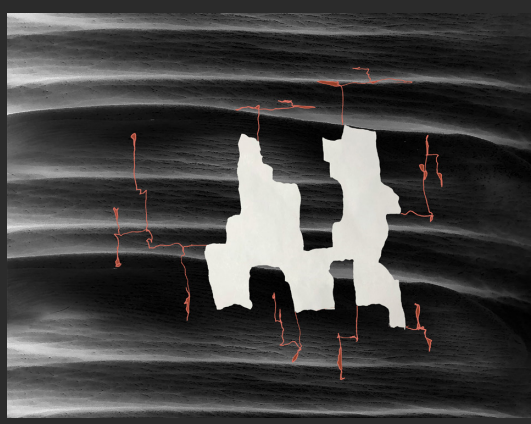
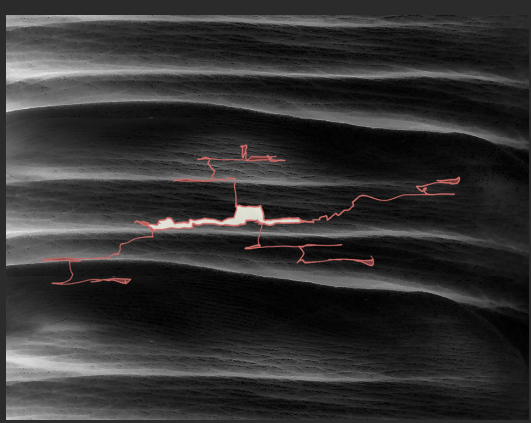
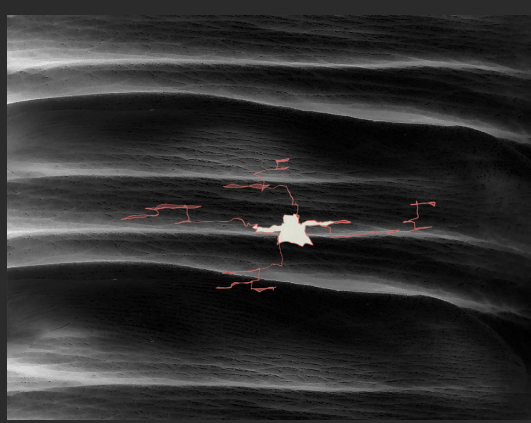
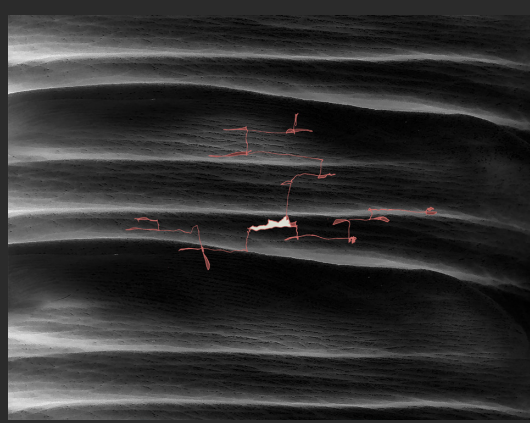
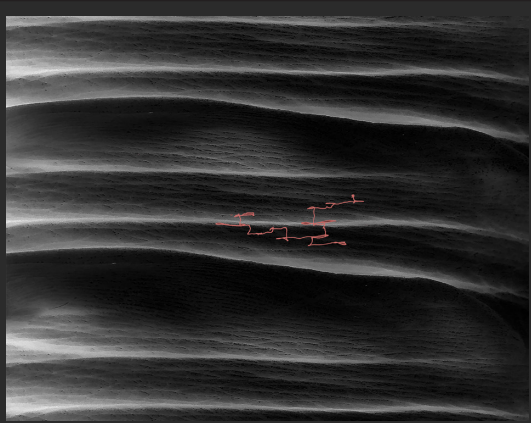
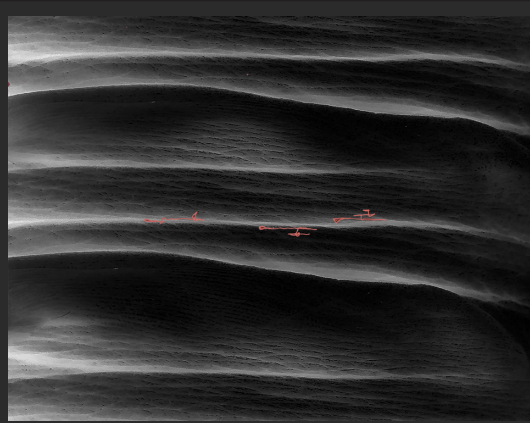
We constantly make attempts to grasp it, control, suppress, and dominate it. After all we are the architects, right?

*We bound it with planes,
surfaces,
notions,
and concepts,
but it easily escapes through the cracks of our constructs,
forming
the alternative worlds.*

Maybe space is an “anti-body” that lives within us, transcending our understanding of its formation and materiality?















Storyboard 2. Space as a Constantly Reconstructed Mirror of Self

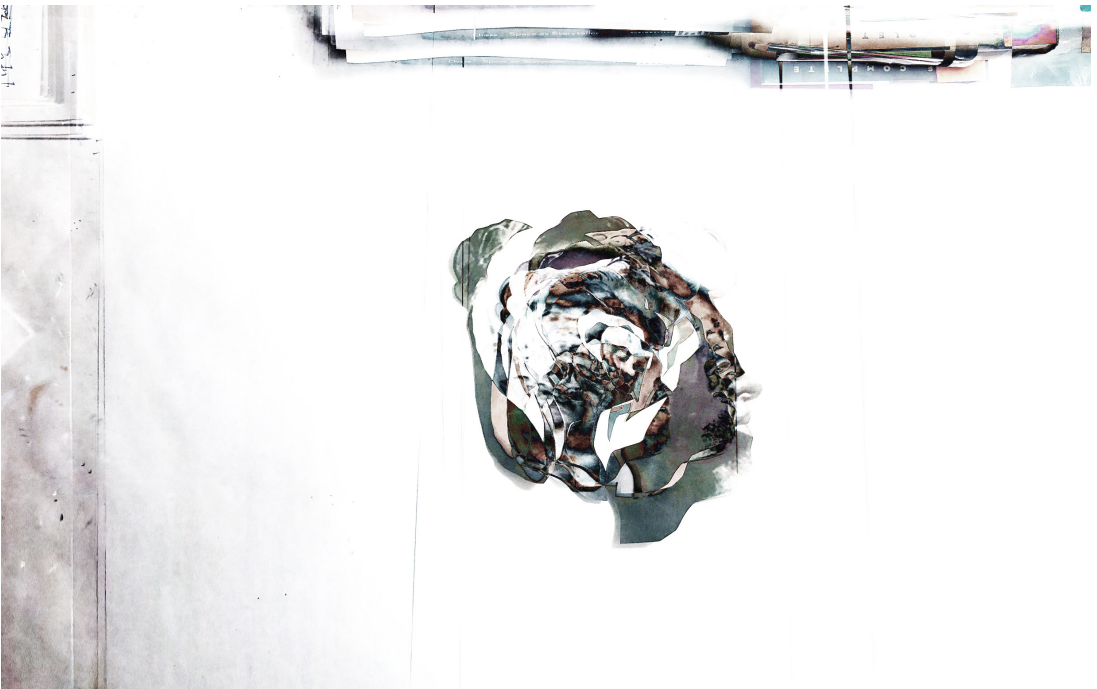
What if space becomes a landscape of memories of the past and the futures, a terrain in which the mutations of ourselves seek rest and liberation? Every time we submerge into the unknown depth of our subconsciousness, there are even deeper universes that are hidden from us. Only on the rarest of occasions we can hear the voices of generations before us. They speak in us and through us, reminding that our bodies do not belong to us. We are just vessels that are battling the currents of time.

But what are the memories that invade our body and the mind? They are fictions that we cherish, accessing one and losing another. It is a game that we play with ourselves within the shell of our being.

We try to understand the constantly reshaping mirror of self, but it is out of our reach, because it is

a space

of the infinite regress...



See
light
against
yacht
against
yacht



Chiesa Space as Storyteller

Chiesa Space as Storyteller

Chiesa Space as Storyteller



[There was a moment in time when the darkness was forcefully removed and the light brought in a new life. But the battle between being alive and dead has never stopped, but only became more evident]



*[“In the beginning there was the Word, and the **Word** was with God, and the Word was God”. John 1:1 (NRSV)]*



[The painful outcry is the Word, the beginning of all and everything that is visible or not]



[The outcry is a voice of the generations before me, the proclamation that I don't belong to myself, but carry on the legacy of others]



Storyboard 3. Dreamscapes

The dreamscapes can be entered through the body, only when it is left behind on the rectangular alter... Neglected.

DEATH...

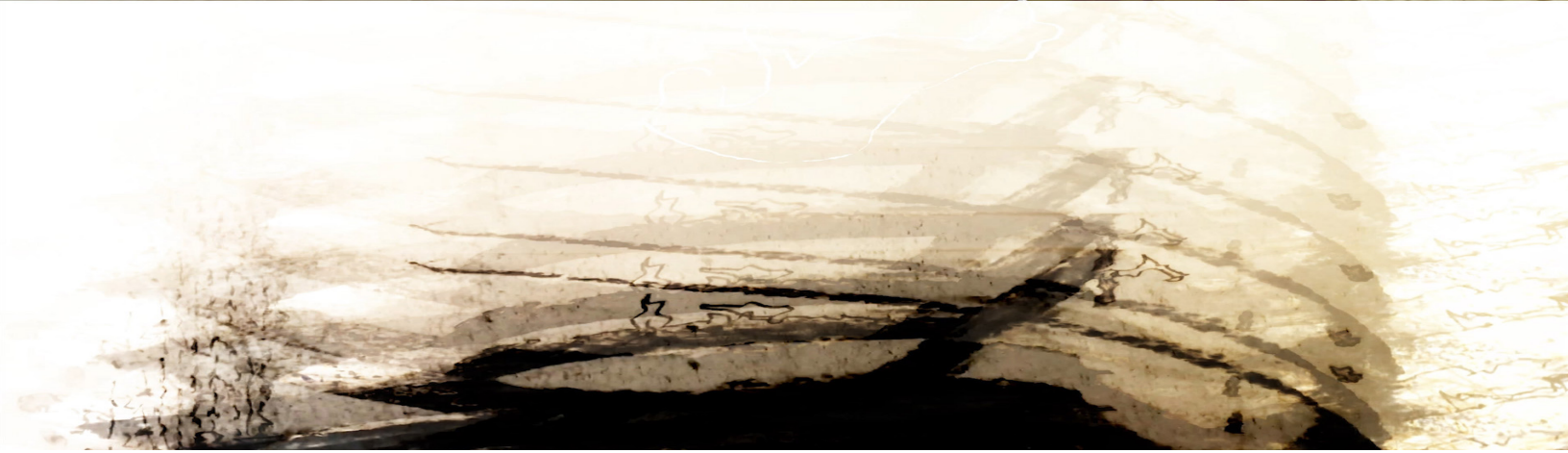
The body needs to die. Maybe the dreams are just glimpses of heaven or hell? The dreams embody the spectrum of all emotions; they cannot be ignored or muted.

Laying down, aligned with a horizon, in a position of surrender and complete helplessness, waiting for the resurrection.

The moment of awakening - a temporal occurrence, where neither dreamed nor physical worlds gain the victory. They intertwine, morph one another, while in the midst of this negotiation is the human body.

A mediator - lost, confused, and disoriented...





[My body? Where do you go when I sleep?]



SPLIT



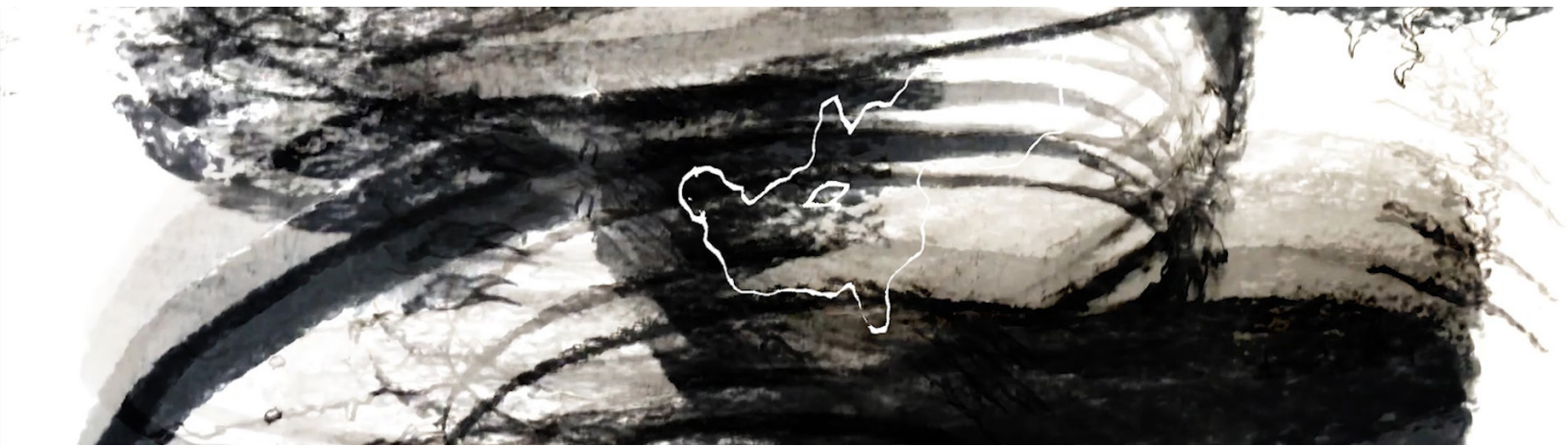
MY THOUGHTS SEPARATE, SPIRALING INTO

a tunnel-like motion.





WEIGHTLESSNESS...



light



free-fall



Є речі які не можна висловити *There are things that cannot be expressed*
словами, рухами, або думками. Вони *in words, movements, or thoughts. They*
постійно змінні, мінливі, і щосекундно *are unstable and constantly*
наві. *changing.*

Життя швидкоплинне, але воно **Life** *is fleeting,*
ніколи не закінчується, *but it never ends,*

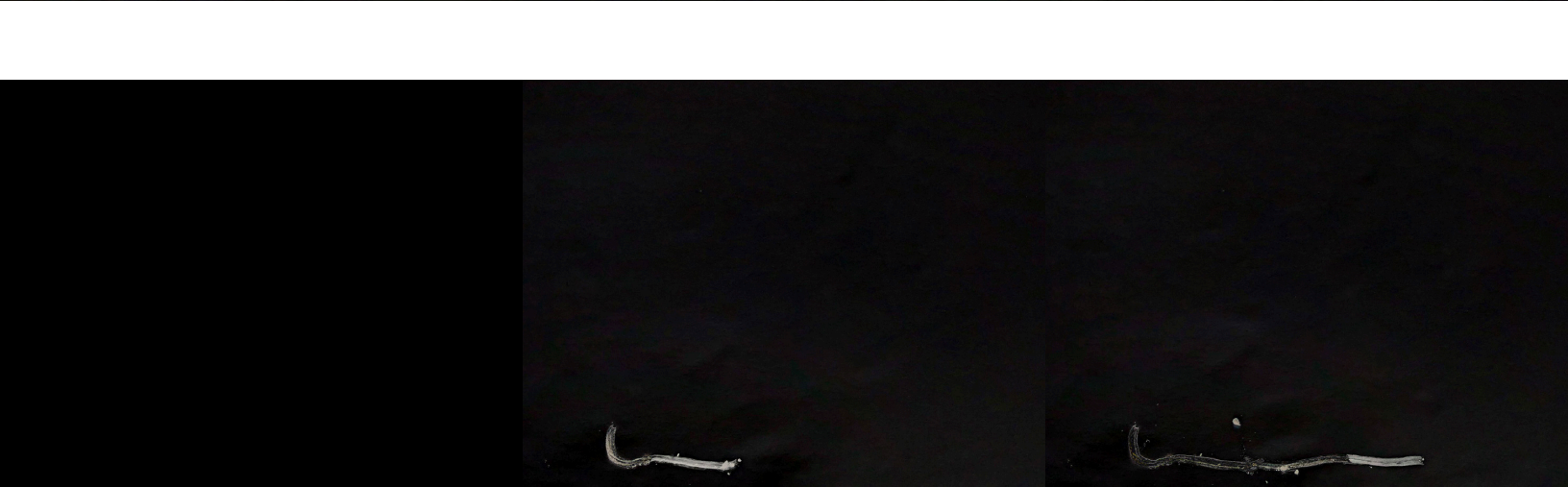
кожна мить відлітає в небуття, *i every moment flies into oblivion, and*
кожна думка змінює моє існування, *every thought changes my existence,*
штовшає мене або в безодню, чи *pushes me either into the abyss, or wings*
окрилює мою заплямовану душу. *my tainted soul.*

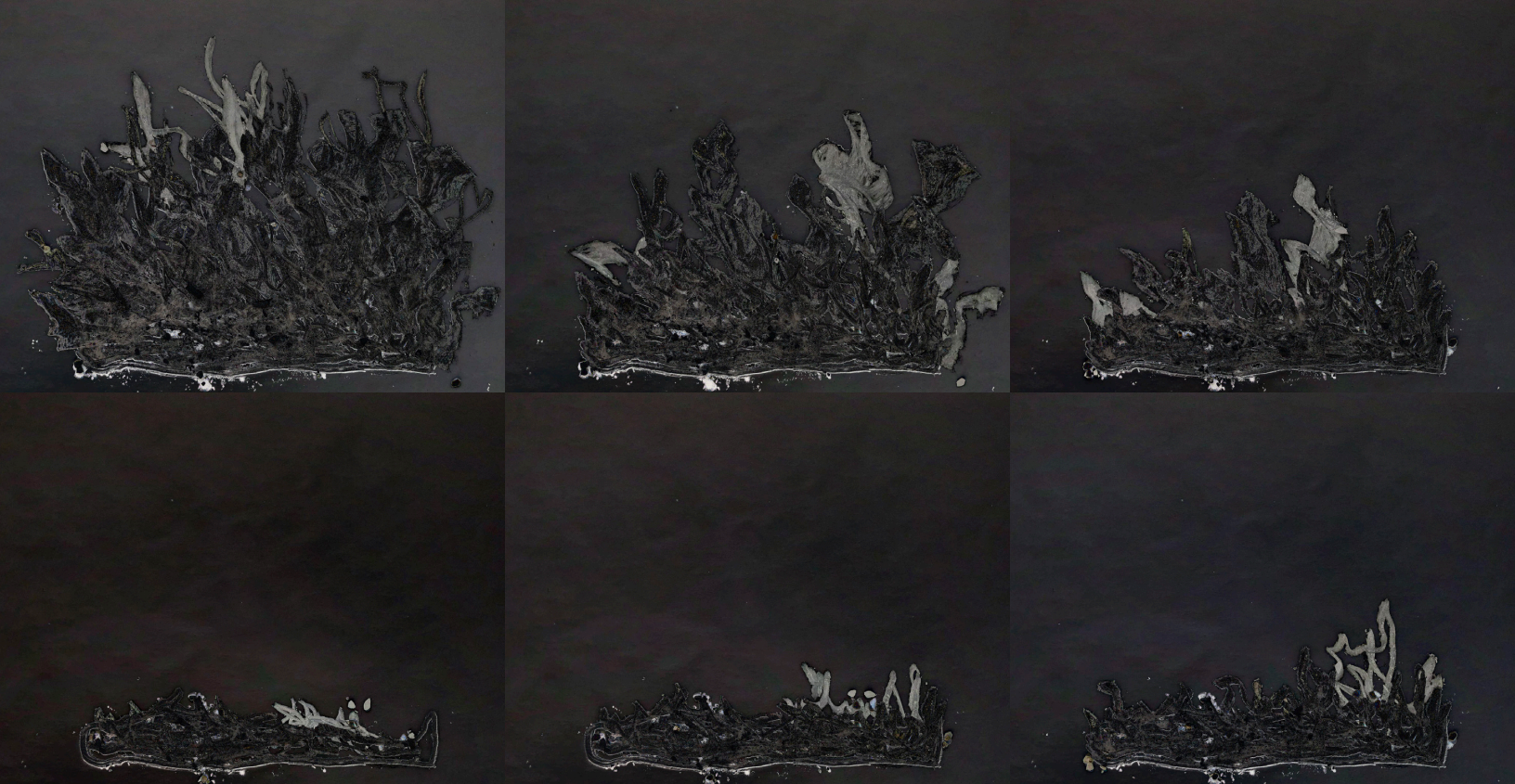
Боротьба це невідємна частина мене. **Fighting** *is an integral part of me. Myself.*
Мене самого. Можлива там вже *Maybe there is nothing else - No! There is*
немає нічого - Ні! Там ще є боротьба. *still a battle.*

Кожного дня намагаюся зруйнувати *Every day I try to destroy the monotony*
зачерсвілість почуттів, однаманітність *of thoughts, grayness of colors, and*
думок, сірість кольорів, та мерехтіння *flickering of the screens, but it is all in*
екранів, але все марно. *vain.*

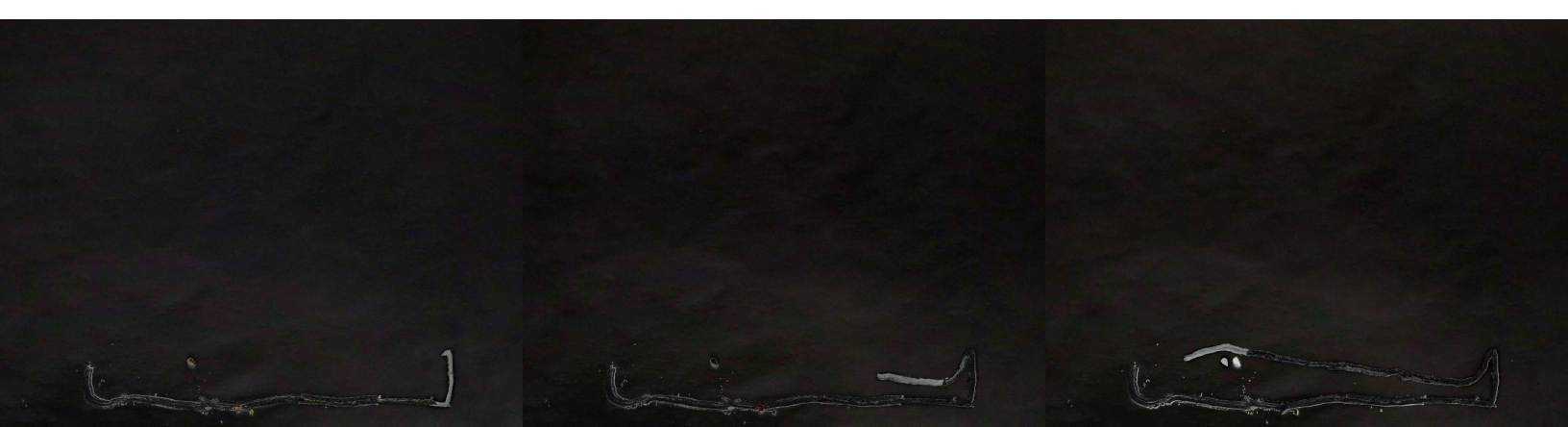
Руйную образи свого розуміння, бо *I destroy the images of my understanding,*
тільки так я відчуваю **живим.** *because that is the only way I feel alive.*

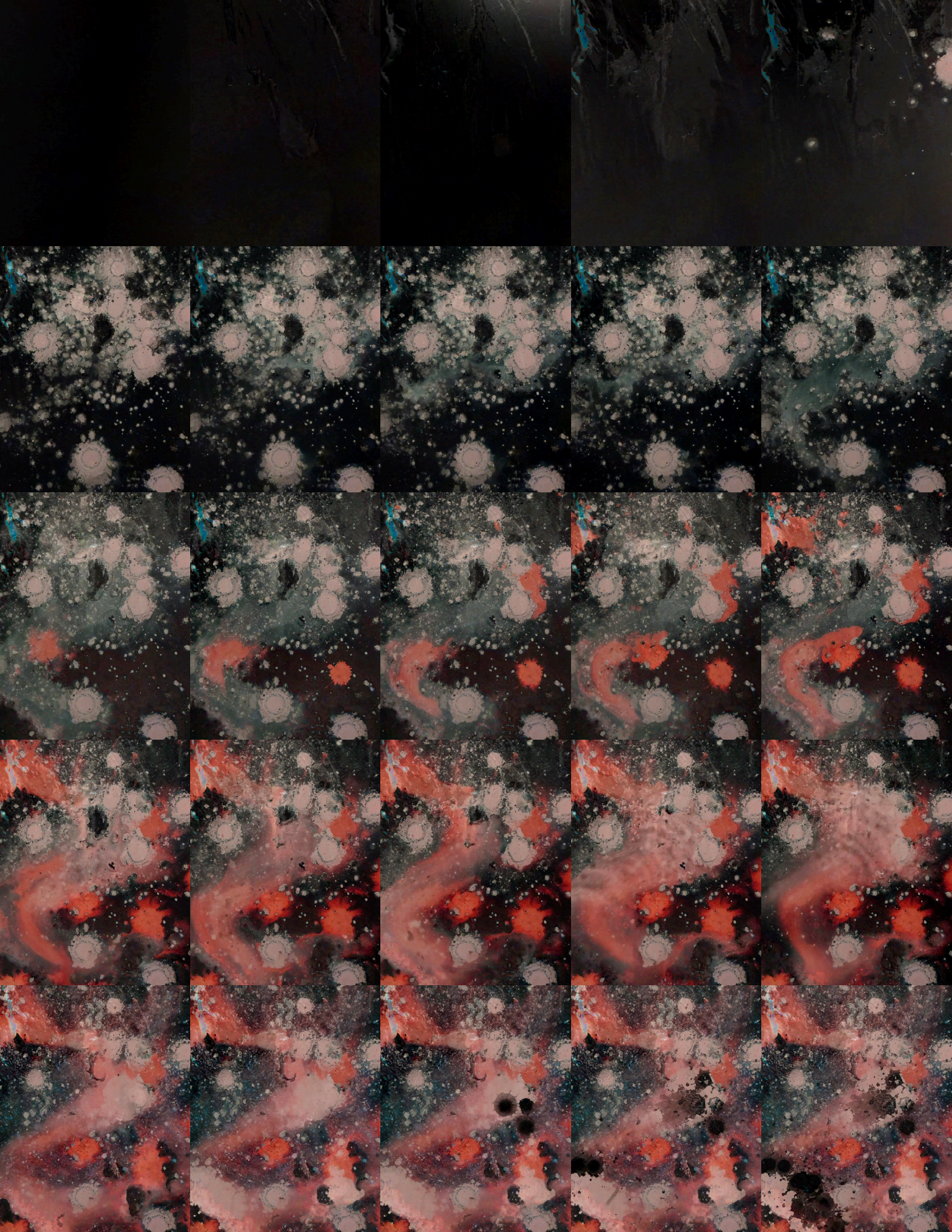


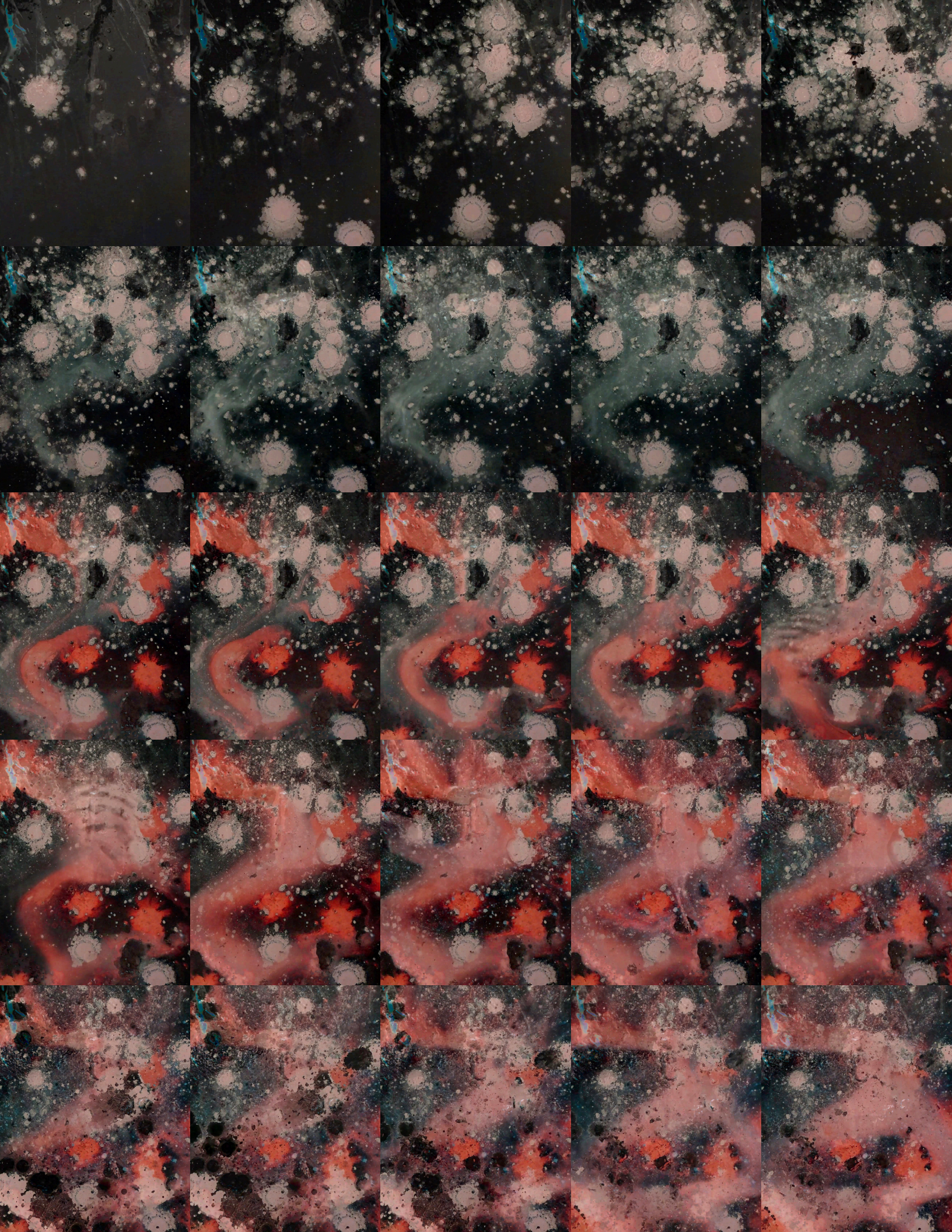





waiting to...







The background is a complex, abstract composition of colors and textures. It features a mix of teal, orange, and black. There are large, irregular splatters and blotches of teal and orange, interspersed with smaller, dark, circular spots that resemble ink splatters or holes. The overall effect is one of organic, chaotic energy.

*"Matter feels, converses, suffers, desires,
yearns, and remembers"*

Karen Barad. *New Materialism.*



Storyboard 4. Mapping the Body Against the Universe

What if we set aside a prescribed scale in which the body has to present itself on the daily basis? Where the outline no longer complies to the laws or physical constrains, but moves freely, yet intentionally.

At what point do we break out of the imprisonment of our own silhouette and start to improvise? Maybe for a second, we will get a change to live outside the dimensions of time. Maybe we will be able to understand our true position in the universe? Our purpose, goal, and reason for the constant movement.

What is the coordinate that tells us of our beginnings? Does it exist? Maybe the search of this point in time

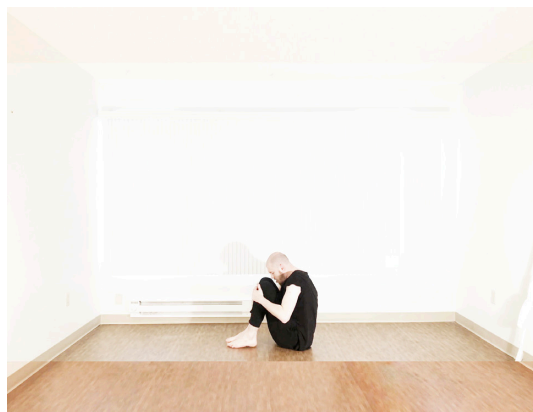
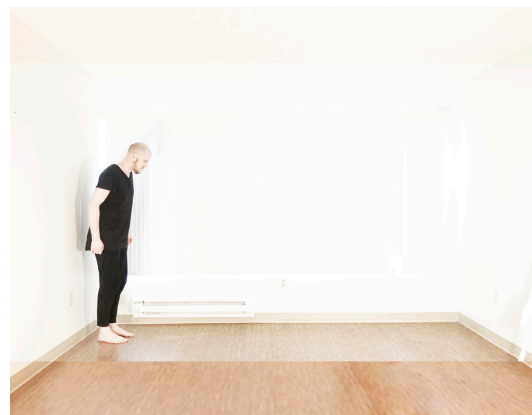
is the reason why we

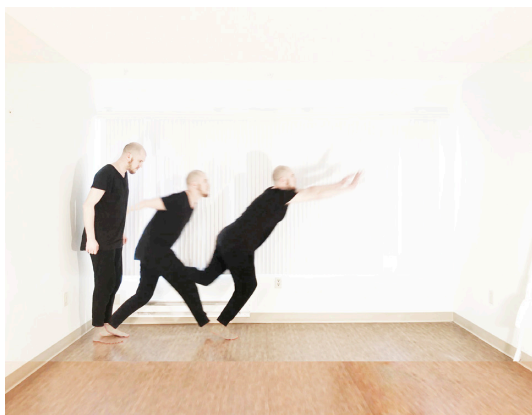
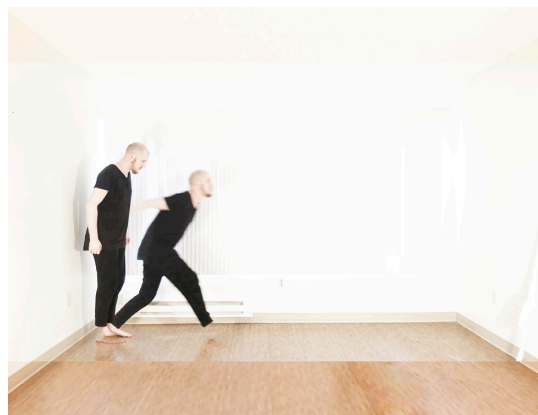
breath?

But what is time?



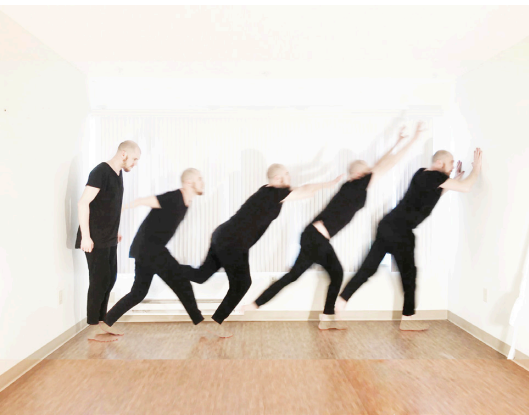
Time is a space in which we dream, outcry, and inhale the shadows of uncertainty.





[What are the boundaries we create to reassure an illusion of our stability, and what happens when we step into the boundaries themselves?]





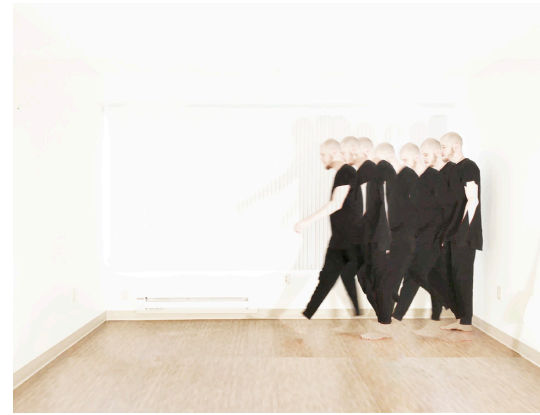
[It is a language that comes through and out us]





[We speak through our bodies]





[We perform our daily rituals of living, but only by listening to the rhythm of the body we can mutate the boundaries]









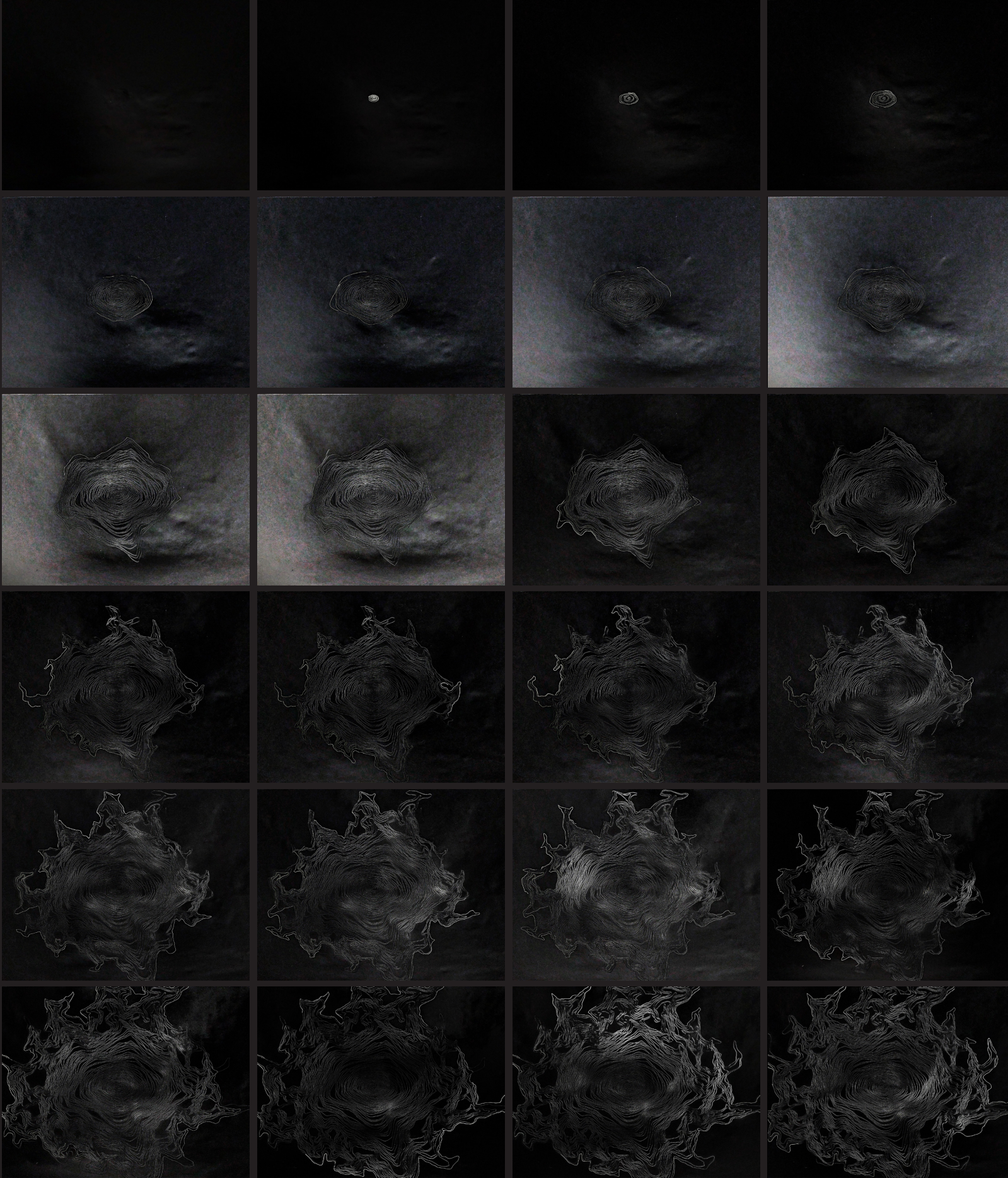


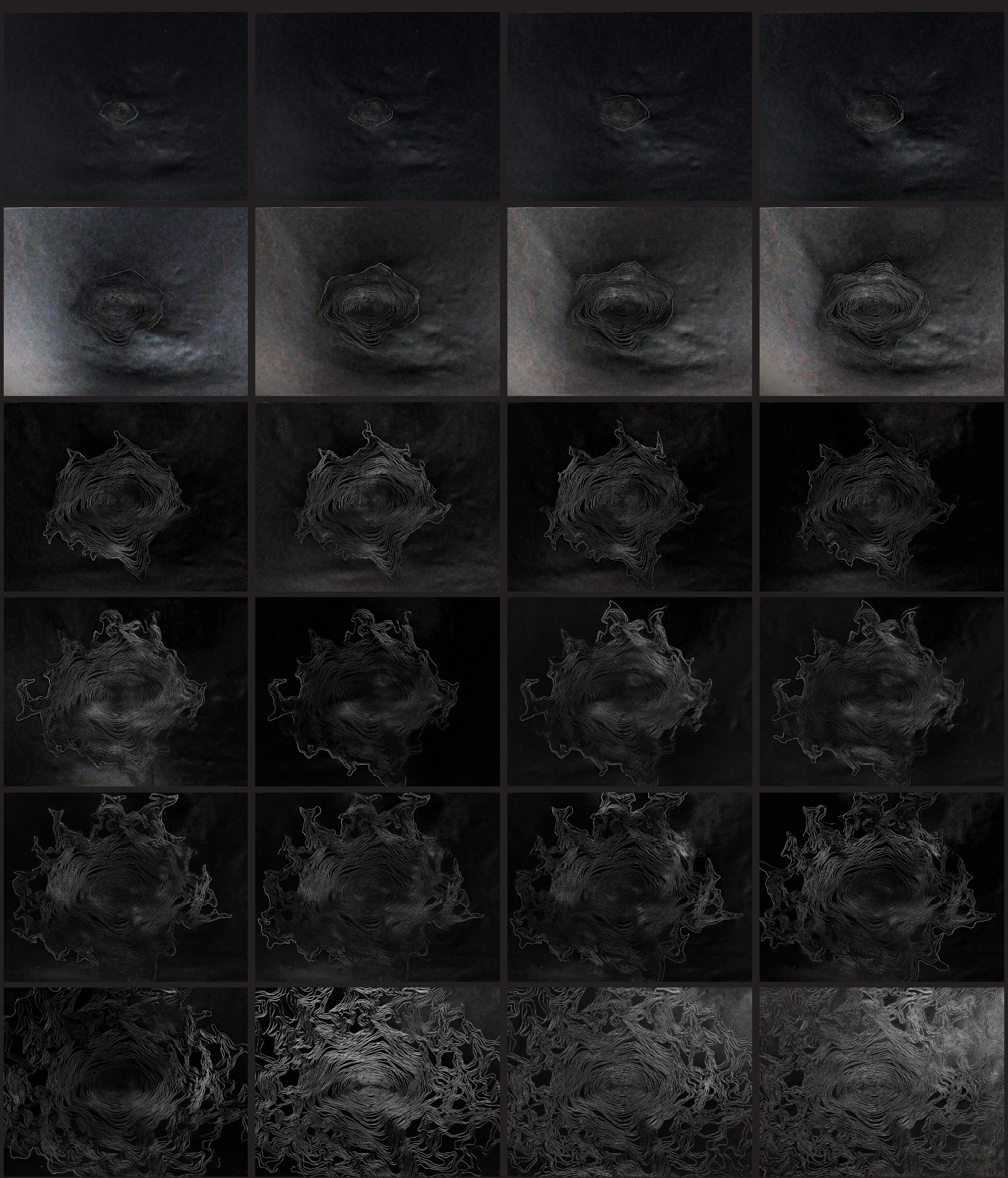
[The lines can morph, reshape, and blur, allowing the other fictions of self to be created]



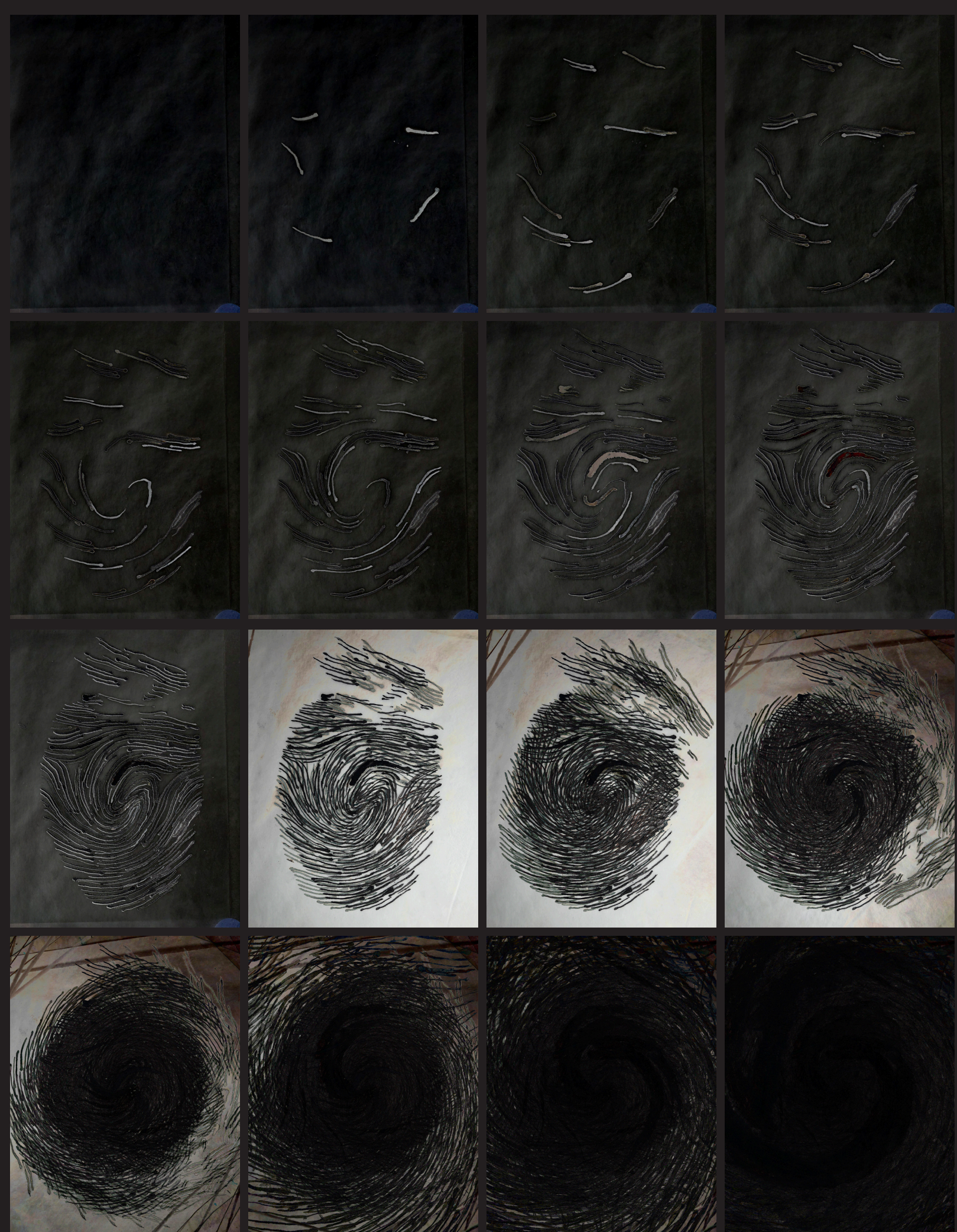









These fictions might be the only illusions that will tell us the ~~truth~~...





*and maybe just for a second
we will be able*

*to fabricate a space
in the universe*

where we belong...

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All illustrations by Maksym Matviichuk

appendix

[BODY]

an outline of self?
a shell that contains all?
an assemblage of fragments?
a wound that bleeds?
a chamber for storing dreams?

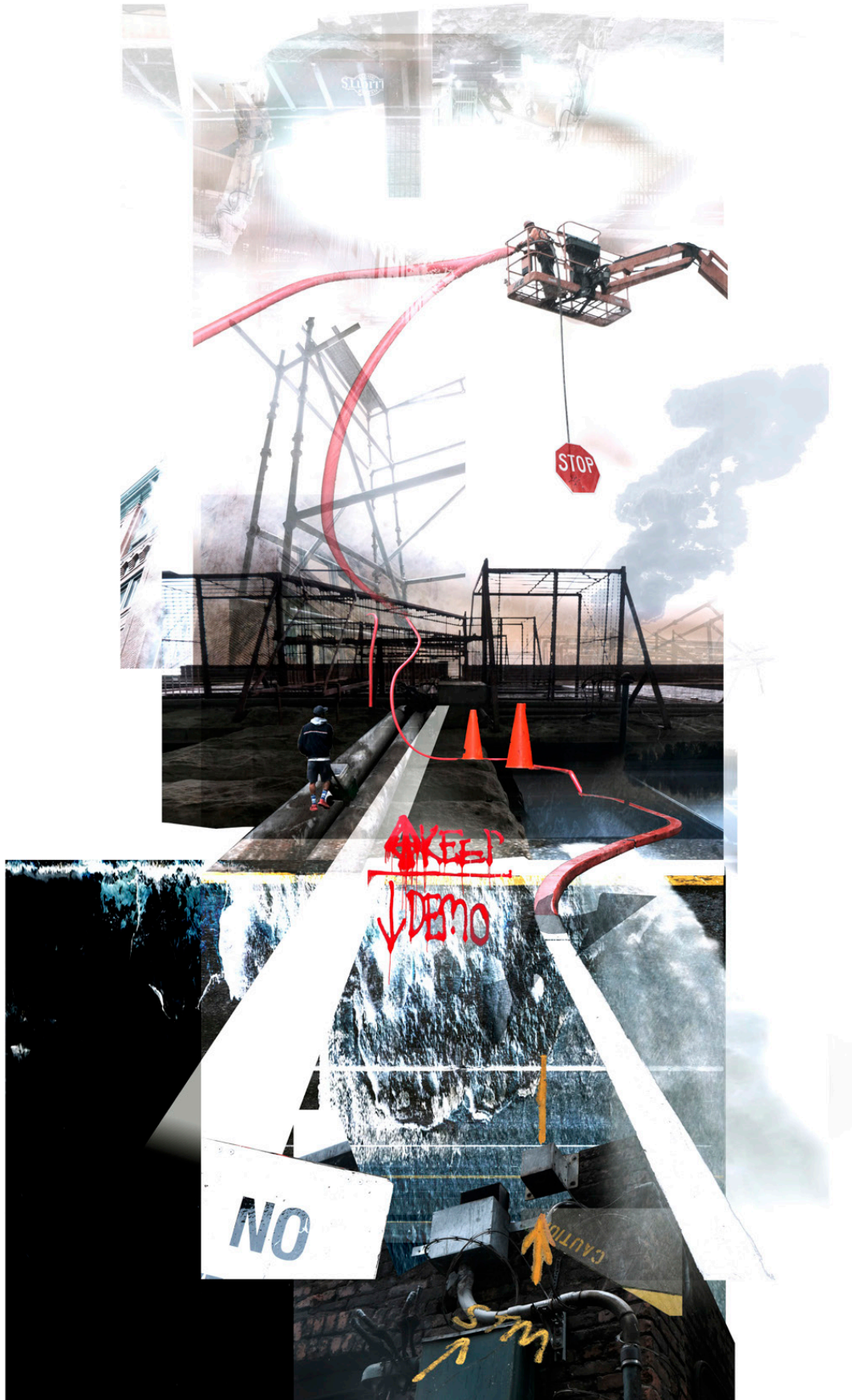




maps of dreams. 2019

is a room that encloses itself around
us, revealing the hidden and vivid
creations of our desires...

[CITY]



city walk 1. 2019



11

city walk 3. 2019



city walk 4. 2019



city walk 5. 2019



city walk 6. 2019