

# I 'AM' 'HERE' in this space 'WITH' you

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Hanna Lee

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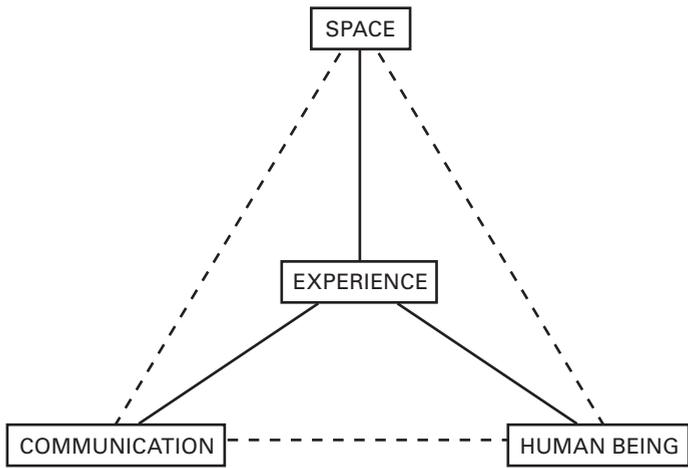
ME

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FEEL\*

I 'AM'  
'HERE' in this space  
'WITH' you

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2012/2013  
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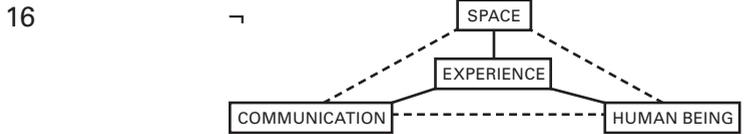
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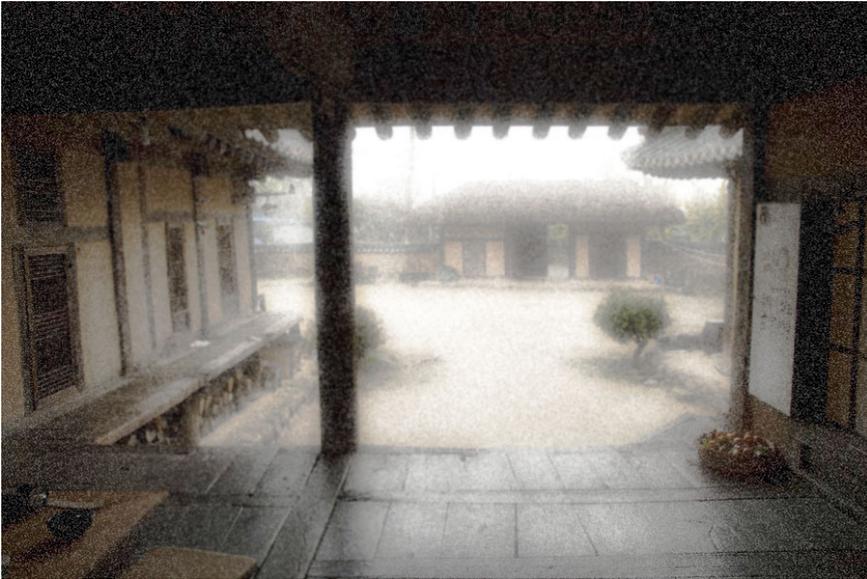


Fig.1 Ma-ru

*"Hanna.. Hanna.."*

I was half asleep. I felt like I was still in my dream. I love this 'Blurry moment'<sup>1</sup> because I can be totally isolated from the world. I can truly be myself in the dream.

This 'Blurry moment' allows me to sense the surrounding. It gets lumpy and bumpy. It comes together into one which I cannot tell the distance. (Or depth).

I cannot hear its voice. I cannot feel its warmth. I cannot smell scents... It comes together into one which I cannot tell the distance.

I am in this Blurry Moment, Blurry space. Where does it start? Where does it end? In this space, I can be myself completely. I can truly be myself.

I no longer belong to the world. But in this space, I feel no fear. I feel no loneliness. I feel comfort. I am isolated but connect to the world, somehow.

In this 'Blurry Moment', 'Blurry space', I can truly be myself. Everything gets blurred but my existence was not. I was still there. In this, 'blurry moment', 'blurry space'.

1. 'Blurry moment' is an informal word that indicates the moment that I was half asleep and half awake in certain space. It will be repeated in this thesis.

*"Hanna.. Hanna..?"* – My mother calls my name softly. Slowly, the blurry moment is lifted. My mother's voice is like a light which squeezes between spaces filled with tiny particles of air/fog. Her voice was like a ray of light that passes down to the ground on a foggy morning. I am slowly recognizing the world little by little that is encircling me. The boundary between object and space gradually became distinct. It is a clean, sunny day. It's probably a summer. Sunshine is really bright and warm. The soft breeze tickles my cheek. I can hear the soft rustling of leaves. And I could see the trees and mountains over a fence with my eyes slightly open. The fence made of a mud-plastered wall. I feel a sense of space surrounded by the fence. I wish I could touch that fence, and then I could feel more texture. Now I look at the mountain over the fence. The Mountain is far from where I am, I guess. But it makes me dream about an outside world over the fence. I open my eyes slightly more. A front yard catches my eyes. I can see the vegetable garden on the corner of the front yard. It is the space filled with life and sunlight flooded into the whole front yard. I feel smell of wood.

*"Hanna... Hanna?"* – My mother calls me, stroking my hair and cheek. I didn't answer. But I didn't fall asleep. Maybe I wanted to keep hear her voice calling my name softly. With my mother's voice I am starting to recognize the space where I am.

Ah! I am lying down on the ma-ru<sup>2</sup> in my grandmother's house. I feel I am not totally outside or totally inside. On my left side, I can see the door to the house which lead to the inside of house. And also I can see the outside scene on right side. Because ma-ru has no door or window. At the moment, my grandmother opens the door on my left side and starts to chat with my mother. Even my grandmother is still in her room I feel like we are in one space without obstacle. The boundary of the ma-ru has expanded to her room. Scenery of the surrounding flows into her room and it becomes one space. I want to stay here on the ma-ru with this scenery at this moment. The wall of house next to me is made of red clay. I feel comfortable with smell of red clay and I like the color of red clay. I feel surrounded by nature. I heard the ma-ru crack when my mother slightly changes her position. The ma-ru where I am laying down is quite old. It's a interesting space in my grandmother's old traditional house. I heard

that this house is where my father was born and grew up, and it was built by my grandfather. I have a memory playing on this ma-ru in my childhood like my father did. I recall my childhood in this ma-ru.

When neighbors stop by at my grandmother's house, my mother welcomes them here in the ma-ru and when she offers some snack and tea, I could have a chance to have snack too. It was one of my pleasures. And I heard their story laying down on the ma-ru.

One really hot summer night, I was waiting my father with my mother on the ma-ru, and she told me a ghost story. At that time the ma-ru became the scariest space in the world for me.

This old wooden ma-ru and red clay wall have a long history in my memory. They grow old along with the humans who live there.

I am lying down on the ma-ru. My mother makes me pillow with her thigh and she pats my hair smoothly. "Hanna... Hanna?" My mother calls me, stroking my hair and cheek. I didn't answer. But I didn't fall asleep. Maybe I wanted to keep hearing my mother's voice when my mother calls my name softly. I am comfortable with her voice and smell. My mother starts to talk about something. I can recognize with her voice. She is very close to me. I have sense of the space which my mother made for me. I can feel her every minute movement through her thigh. The space changes according to her position. I am moved according by her movements. The space between her and I is like a 'moving bubble'. We are on the ma-ru. My mother gives me space. Actually she is a space. But we are sharing a space. We are surrounded by same environment.

Everything is now clear. I can see the color, I can smell the scent. I hear its voice.... Bright and warm sunshine beamed down on everything and embrace the whole space.

It was one clean, sunny day in summer. Everything was ordinary. But the 'Blurry moment' causes me to be isolated by world for a moment. So that I could feel my existence more, and my mother's voice and my mother's touch which stimulates all my senses and makes me see the surrounding. And finally I recognized my mother's existence in that space.

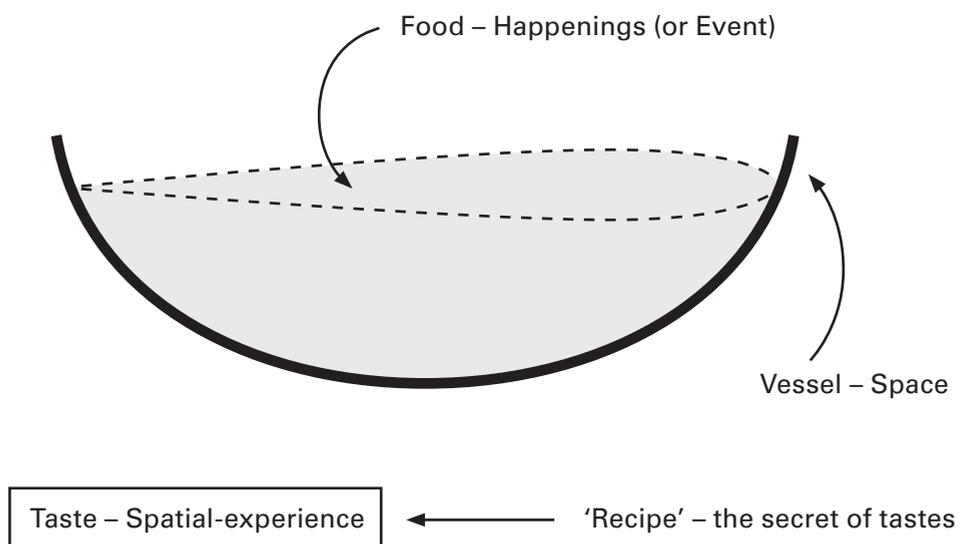
By experiencing the moment, situation, being in the space, it became “something” even though it comes from ordinary scene. What I felt and remembered in that blurry moment accrues to my personal experience. Therefore I could experience ordinary, normal space as a totally new world in that moment. Sometimes I feel surrealistic space.

The space is filled with our ordinary daily life/activities/events. Every independent human being creates its own spatial boundary in that space, and events take place when these individuals attach and overlap one another. The space is filled with their lives, and those lives are made by human beings.

Have you ever had different impressions than past or than the other people in a same space? I can give you two examples;

There is a place where I always pass by with my bike. Today, I decided to walk along that same space. I strolled into this space. I rambled through every corner and small alley. My feet lead me to the scenes which were always there but very new to me; an ivy-covered wall, small scribbles of children probably who live in this neighborhood, tiny bike tricycle lying on someone’s front garden and windowsill-piece with nice touch. I enjoyed these scenes while walking through the same place where I pass by regularly. I always thought I knew this place very well, but today I was only started to conscious of these new and everyday-life scenes.

My friend and I passed through the narrow alley came to a small door. When we opened the door we’re able to enter a space. It was deep and narrow. The width wasn’t enough for us to stand by side. But side walls are high and ceiling was open towards nice blue sky. I could see the bird flying and hear the wind. The space was quite dark, but I felt very comfortable and fresh. But my



friend left the room already, later she explained why; she felt almost choking so left the space early.

This might be a daily experience which we encounter often, but if it occurs too often we might not put any extra attention to it. I had a curiosity about this event, and wondered why there are such a differences according to time and the person. I am sure that many readers had the same experience like this and I wondered about it.

Metaphorically speaking, space is a 'vessel' that contains food, and this food can be defined as 'happenings (or events)' in the space. This 'vessel' gains its meaning only when it is used and its meaning will be even enlightened if the 'food' is delicious. On the other hand, the shape of the 'vessel' differs according to its containing food; bowl, plates or cups. Every food has its matching vessels, if it is not matched well; simply, the food loses its merits. And of course this same food in same vessel can be tasted differently by every person depending on their preference or their bodily conditions. This 'taste' can also be, metaphorically, defined as 'spatial-experience'. I want to explore these factors that create different tastes which can be called a 'recipe' - The secret of taste. And I presume this factors-recipe- is 'Experience'.

The word 'Experience' has very broad meaning, and also its comprehension might be subjective. I want to limit my use of 'experience' as 'spatial-experience' in my thesis. But I don't mean any experience in space. I mean that is more memorable and revealing spatial-experience within our life. I believe if we pay more attention to our daily life and remark these moments, we can enjoy and nourish our life within the space around us.

Before I begin my next chapter, I would like to establish basic concepts that will be repeatedly used in this thesis. There are three elements; 'Human being', 'Space' and 'Communication' to achieve 'experience'. The relations and interaction between those three elements are essential in developing and achieving one's experience. I would like to recount how these elements affect each other while establishing deep experience.

Before I state about 'Space' and 'Experience', I cannot help mentioning the philosophy of Martin Heidegger<sup>3</sup>. He spent his whole life investigating the 'Question of Being' and wrote a considerable number of books about it. His philosophy regarding 'space', 'being human' and 'dwelling'<sup>4</sup> greatly influences the field of architecture. And I thought that there is a big relation between 'existence', 'dwelling' which He had studied is related with, and 'experience' which is what I am going to deal with in this thesis.

In his writing, 'Building Dwelling Thinking'<sup>5</sup>, has significant influences in architecture field. Particularly, Heidegger continuously seeks the essence of dwelling. And he explains, authentic dwelling rely on establishment of fundamental human existence<sup>6</sup> which rise above any architectural manners. His arguments set an overriding value on the qualitative existence of humans over any architectural manners, and it reminds us of the underlying purpose of architecture. Based on his statement, it is not the complete logic of architecture but space that helps establish human existence and is devoted to the human. The architects who follow Heidegger's philosophy emphasize on the quality of experience in a space.

If I restate his philosophy, space can gain it's meaning when the surrounding or environment can promote the establishment of human existence, and human existence can be established via their events or activities. The space defined by Martin Heidegger is filled with our daily lives and ourselves. In other words, the presence of humans is an important factor that determines if space fulfills its underlying purpose.

I found the notion of 'being-there' can be a great starting point to investigate the relation between 'being' and the 'space' that is surrounding this 'being'. The perception of 'human existence' can also be rephrased as 'experience'. In fact, Martin Heidegger didn't use the word 'experience' directly, but when he explains his intuition about 'existence of human' with word occasion which also can be rephrased as events, activities. His approach led me to think about relations of our daily lives and our own experience within space. And I assume that space becomes meaningful when these events become experience.

Based on the philosophy of Martin Heidegger, 'dwelling', I would like to elaborate about 'experience' and 'space'. But I want to abridge the scope of space, so to call it 'spatial-experience'.

3. Martin Heidegger is a German philosopher whose work is phenomenology and existentialism. His ideas have exerted a seminal influence on the development of contemporary European philosophy. They have also had an impact far beyond philosophy, for example in architectural theory (see e.g., Sharr 2007)

4. 'Dwelling': Mean to remain, to stay in a place... how this remaining is experienced.... To dwell, to be set at peace, means to remain at peace within the free sphere that safeguards each thing in its nature. The fundamental

character of dwelling is this sparing and preserving. - Heidegger, Martin, "Poetry, Language, Thought," (New York 1971 Edition)/p.144.

5. Heidegger, Martin, "Building, Dwelling, Thinking", Poetry, Language, Thought, p.144

6. Martin Heidegger describes human existence can be only established when four elemental properties overlaps to oneness, and these four elements are earth and sky, divinities and mortals. This unification creates 'Da-sein#(being-there)'. That is, space will help establishing authentic human existence.

Before I start this chapter, I want to define the word 'experience'. Because the general meaning of 'experience' is very broad. It can be any emotion that you get from daily life, or it can be a special moment or feeling that you received in a certain moment. And it can be a moment that stimulates you in all senses, or it can be an anonymous happening around us. Although it has a very broad and diverse meaning, there is only one English word that explains it, 'Experience'. I was quite shocked about this fact. Because in Korean, there is ramify the experience into several words, according to its meaning. For example, 체험 (che-hum): experience that is obtained through the series of action with the body, 경험 (kyung-hum): experience and knowledge that is obtained through the attempt of some action.

Therefore, I would like to define my use of 'experience' as memories and knowledge that were accumulated from a series of actions in a certain moment. And this experience is meaningful and sensitive which recalls your emotions. Especially, I would like to talk about this experience in space which can draw personal emotion and memory.

When we are in a certain space, we perceive our surroundings with all of our senses. Countless stimulations are made throughout our daily life in just a few seconds. When these multiple stimulations reach our mind and arouse our intrinsic emotion or memory, this can be called a 'deep experience' in space. And this experience will affect our life both consciously and unconsciously. This moment can be very short, or even happens repeatedly. But if we try to pay attentions to these moments and embrace them, I believe that our daily experience in space will become rich.

In this case, how can we pay attention to these moments and embrace them? How can we make our experience deeper and enjoy them? What are the important factors that stimulate "deep experience"? I can name some of the fundamental actions that will lead to 'deep experience' in space. *Walking along – staying, going up –down, Gathering – scattering, Space made by behavior, Choreography made by space, Experiencing the space through the light, Using the senses in the space – Smelling, hearing, touching*<sup>7</sup> and so on.

**WALKING ALONG – STAYING:** A small path which is following runs through the forest, invites us to walk slowly with the refreshing scent from the pine trees. This path led us to grassland. There is a bench. This bench invites us to sit down on it, and stay for the view of lake in front us.

**GOING UP – DOWN:** The space under the ground, where I can feel something mysterious when I go down into it. This space is dark and mysterious enough to feel fear but somehow I feel like the space is embracing me with warmth. Now I am going up to the ground level. The sunlight welcomes me. I feel something bright and positive.

**GATHERING – SCATTERING:** In Roman amphitheater, there is a stage where actors perform in the center and seats are facing the stage. People naturally gather in one space and face the actors on the stage. On the other hand, when we climb the mountain, we all aim for

same spot, which is the top of a mountain; the summit of the mountain. When we reach the top of the mountain, we prefer to see the surroundings, then people's attention will be scattered to view the surroundings instead.

**CHOREOGRAPHY MADE BY SPACE:** In a big shopping mall, there is an open square where people can choose to gather or scatter. There are also more closed spaces, -a staircases or hallways, - which only allow people to move horizontally or vertically, in a more concentrated way. Without any signs, people will move through space like a dancer through the shape of the space.

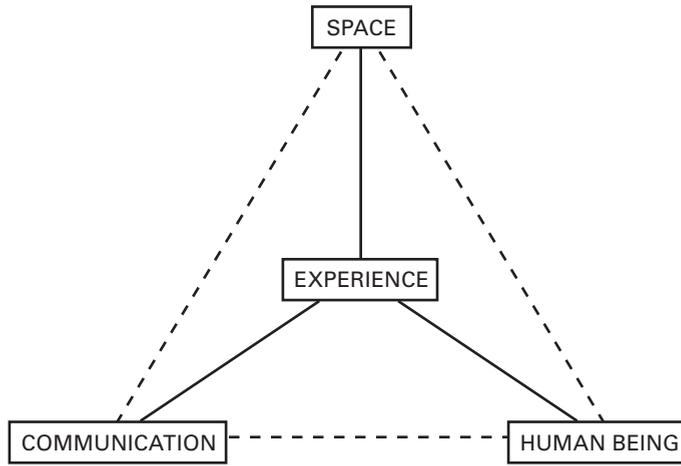
**EXPERIENCING SPACE THROUGH THE LIGHT:** On a misty day in Amsterdam, the mist changes the city into a new city. Because everything is covered by the mist. Eventhough you are familiar with neighborhoods, it doesn't look the same. But when the sunshine comes through the city, the city gets its own appearance back. The meaning of lightness and darkness is opposite. But I think those two are not totally opposite. Because there is no space fully filled with light or darkness. According to the amount of light and the direction of the light, you can feel the same space differently. Different types of light can influence me to sense space differently.

**USING THE SENSES IN THE SPACE – SMELLING, HEARING, TOUCHING:** There is a space which has a certain smell. For example, Amsterdam smells like water. The smell, sound, and feeling creates the character of space. When we encounter the space with this rich sense, the space welcomes you to use all of your senses. All of those senses are in harmony, then you can have a meaningful experience.

All of those examples are only partial examples of activity that leads to a deeper experience in a space. This experience can only be gained when all of your senses are stimulated in a multidirectional way. By doing so, senses will reach deep inside of your emotion and store new memories on old ones. And this experience becomes part of us and affects our lives.

I classified these actions under the criteria of 'deep experience' into three categories: 'making an occasion', 'communicate with a space' and 'communicate with others in the space'. We are having a deep experience by making an occasion, communicating with a space and communicating others in the space with those actions that are listed in this chapter.

To explain how these three categories will affect deep experience in space. I'll go over these three actors in detail in the following chapter; '*Human being*', '*Space*' and '*Communication*'.



In this chapter, I will explain about how the three basic concepts; 'Human being', 'Space' and 'Communication' can be related with each other to establish deep experience in a space. This is based on my story which I wrote at the beginning of this article.

### 1. Human being – Experience – Space

A story started with my existence in a blurry moment. I was half asleep. I felt like I was still in my dream. In that blurry moment, I could be totally isolated from the world. I was totally myself and everything surrounding me comes together into one, I could only recognize myself so that I can more clearly hear myself.

Being myself in a space is the first step to have a deep experience in a space. And my existence starts to fill up the space.

It is our human nature to seek for our own comfort space which encircles us. And humans like to have an enclosed space which is well customized for its user in every aspect; size, psychological comfort. Making this space comfortable is one of the habits which human have, because humans come from a small space which is made specifically for each of them: the womb. So unconsciously, humans desire to create their own comfortable space around them. We all came from our mother's small, warm and soft womb. When we came out of our mother's womb, we saw the light of the world for the first time in our lives. But we will keep feeling comfortable in the new space made in our mother's arms. At this moment, the feeling of comfort is unconscious.

The baby has lived with a comfortable feeling in the warm space since it is conceived in the mother's womb. And the baby unconsciously remembers the feeling and experience which he felt when he was in his mother's womb. Eventhough no one teaches him that kind of experience, he will grow up feeling warmth within the surrounding space of her body. He just experiences through his "body" instead of consciously thinking with his brain.

As Steen Eiler Rasmussen<sup>8</sup> said, that's why humans desire shelter. 'The enclosing of space for the child's own use' which Rasmussen mentions is basic starting point to experiencing space. According to Steen Eiler Rasmussen, he describes the children's 'cave game':

"Most children have the desire to build some sort of shelter. It may be a real cave dug into a bank, or a primitive hut of rough boards. But often it is no more than a secret nook hidden among bushes, or a tent made with a rug draped over two chairs. This "cave game" can be varied in a thousand ways but common to them all is the enclosing of space for the child's own use. Many animals are also able to create a shelter for themselves, by digging a hole in the ground or building some sort of habitation above it. But the species always does it in the same way. Man alone forms dwellings which vary according to requirements, Climate and cultural pattern."<sup>9</sup>

While growing up, children face entirely different spaces and environments, which they never experienced outside of their familiar space. The children were not taught, so they have no knowledge about the space, or environment. In other words, they have the most pure thoughts and senses in their life. The only way to learn about a new space is through feeling, touching, smelling, seeing and experiencing in it person. Therefore children develop through their senses which requires only 'body', not thinking through your brain. Those process of exploring the space can be called 'playing space'. In this 'playing space' there is no complicated rule. So children use their creativity to fit their body to the given environment. By this 'playing space', children learn how to create their own enclosed space. And they break the rules which are made by adults and use their creativity to make their own space by exploring and experiencing the pure essence of the space. They create their own creative space by using their experiences.

The experience of children can happen under two conditions, namely; natural and artificial environments which enrich, and invite children to use their senses directly. This activity will help them acquire perceptual and emotional development.

After a series of 'playing spaces', children will attain their own method of creating a comfort space and this method is stored as an 'archive'. Every human being adds an extra overtone by conducting a series of activities in a space. And this experience can become an achieved memory or spacial-experience which can influence the individual later on. If this is so, how are these achievements accumulated?

I want to elaborate on this further using Martin Heidegger:  
Martin Heidegger asked the following question during his lecture  
'Building Dwelling Thinking':

"In today's housing shortage even this much is reassuring and to the good; residential buildings do indeed provide shelter; today's houses may even be well planned, easy to keep, attractively cheap, open to air, light, and sun, but-do the houses in themselves hold any guarantee that *dwelling* occurs in them?"<sup>10</sup>

In his lecture 'Building Dwelling Thinking', Martin Heidegger talked about the standard by which we can measure the nature of dwelling and building. He said it is 'genuine experience'. Genuine building as dwelling remains for man's everyday experience that which is from the outset 'habitual'. Even though it is well planned building, it can be meaningless if there is no 'dwelling'. Then, what is the meaning of the word 'dwelling' that Martin Heidegger is using?

"What does the nature of dwelling consist? Let us listen once more to what language says to us. ... *Syncopation*... 'dwelling wohnen' means : to be at peace, to be brought to peace, to remain in peace. ... *Syncopation*... To dwell, to be set at peace, means to remain at peace within the free sphere that safeguards each thing in its nature."<sup>11</sup>

Heidegger carefully describes that the building belongs to the dwelling and the essence of dwelling comes from human's fundamental existence. And a dwelling is made through experience, each moment. Peace which Heidegger mentioned is also one of the experiences. And the process of being-there consists of human's experience in their life.

The 'playing space' is not an action that is related to childhood, but it is a life-long activity. And we can feel and know this from our very nature, to be in a space where we feel comfortable. Therefore creating space is a lifelong progress or journey for all human beings. The 'playing space' in childhood is still vivid and influencing even though we all think we have lost it.

Experience starts to accumulate through making sensory movements with the body. And this experience is unconsciously gathered and memorized. These new experiences might overlap or interact with prior experiences and attract all of our senses. We'll not only store new archives through experience but also our life-long archive influences our new experience.

Then how can people set their own boundaries in a comfortable space? In which space do humans feel the most comfort? To answer this question, we need to think about the relationship between space and experience. The space itself is important, but how you 'are' (exist) there is even more important. How do you experience the space? When you are in the space with your experience, it will become meaningful and deep and will become special as well.

To illustrate my point about 'being' in a space, I can simply give an example. Imagine the room with surrounding walls. The walls are hard. This wall will give you a feeling that blocks external intrusion and attention, therefore you can feel that you are warmly protected from outside by being surrounded. But if you look closer, so you can also have a feeling that it is a stuffy room. There is also a door and a window. If the door is closed tight, you could be frustrated, but if it's slightly open, it might give you a feeling of connection with the world. But if it's too open, you might not feel comfortable anymore.

So the comfort/discomfort feeling, through the opening/closing of the door, is not criteria that you can calculate mathematically. It is just what you can feel through your own experience. In other words, it depends on how a human stays in and experiences the space. Even though two people are in a same room with same amount of door open, they can feel it differently. One can feel comfort but the other can feel discomfort. In that sense, the important thing is quality of experience about the wall, door and window instead of the physical reality itself. To conclude, the real special-experience depends on the way how humans experience with their personal memory senses.

The experience of the space does not need to be applied by the same standards. The unique emotions and memories which every individual has, creates a more diverse experience. These experiences are not special. It's meaningful in our everyday lives in space, but those became richer when its value is found. The issue about experience in space is not only about physical substance but also quality and depth of experience. Every human being conducts certain activities in space, but every individual puts different meaning to it, because we have built up different archives.

The space is filled with human life while they are living in it. When we, the main subject of our life become the centerpiece of the space, the space experience can be more lively and real. This experience is not only about one-dimensional senses, but also about its visual experience. Imagine when you enter a beautiful space; you might say "wow". This 'wow' can have various different emotions attached to it. We should experience the space by putting ourselves as a centerpiece with all our senses. And these experiences have a true meaning which we attained by ourselves.

In summary, human beings have an intrinsic interest towards a very personal comfortable space. Think about the children who are in their 'playing space', we can see interesting basic desires of humans. Children born with a very basic mental structure which was genetically inherited and they will evolve through all subsequent learning and knowledge. Accordingly, we can easily discover the pure human's aspect by observing children. But this does not mean only children have this aspect but also adults have their basic desire of having their own comfortable space. And we all have the secret key to enter this comfort space whether we know it or not. Understanding human experience is not a simple process, it's like pure water which has been filtered by so many layers of strata. To become clean water, the water has to pass through the strata which is made of various things, such as earth, stone, gravel, sand, a fossil animal/plant and valuable minerals. Once you get a momentary experience, that experience will be filtered by your own 'strata' which is made of 'reason and emotion', 'memories and the unconscious' and 'culture and

age'. When sensed experience passes through the 'personal strata', it becomes 'personal experience'. Therefore, it is impossible to have exactly the same experience, when experience is filtered with numerous different variables. This is how we develop our own unique archive and look at ourselves.

## 2. Space – Experience – Communication

"Hanna.. Hanna..?" I was still there. In the 'blurry moment', 'blurry space'. My mother calls my name softly. With my mother's voice, the blurry moment was lifted and the world that is encircling me became distinct. It was a clean, sunny day. It's probably a summer. I could feel brightness and the warm sunshine, I could hear, smell and see the surroundings; the soft rustling of leaves, trees and mountains over a fence with my eyes slightly open. A mud-plastered wall and vegetable garden on the corner of the front yard. With my mother's voice I am slowly recognizing the space where I am. All feeling which I was sensing in the moment and my memory about the space where I was came to me all together. It became my new experience. I remember the space where I was with myself and all my feeling and memory. It is still touching my feeling. After filling the space with our existence, we start to explore the space that is encircling us.

In this chapter, I would like to talk about communication between humans and space. Then further to a more detailed meaning of the meaningful experience which can affect communication between human and space.

Before I start, I would like to start this part by defining word 'communication' which will be repeated further on. Generally 'communication' means the activity of exchanging information or emotion from two or more actors. The key definition is 'exchanging'. It is not one direction, but mutual. To become mutual, there should be something in between to bridge between the actors; in general, we'll use language. This language can be thought as 'perception' in broader sense. I think this perception is very important because all communication begins with perception towards the object or phenomenon. In other words, when we encounter something, we'll naturally try to recognize and perceive certain matters. This desire for perceiving one matter will promote us to use our senses and bring back our memory from our archive. Or we can also call this memory 'experience'. The object or matter can be fully perceived based on our own experience. And we can now start to interact with the object. I want to define my use of 'communication', based on the idea of perception.

Human beings need to retain harmonious relations with our surrounding world that we are living in. This relation is based on various conditions including the balance between psychological and physical conditions. Above all, genuine life and real experience, in space is one of the basic conditions for developing our existence in this world.

By perceiving the space with achieved experience, humans can communicate with the space which has encircled them. To communicate with the space, I think the stage of perception is important. When you perceive a space, you will perceive space with your own vision. It will act as filter which is made by your memory, emotion, and/or archive that you have accumulated through experience.

Jean Piaget<sup>12</sup> investigates the way how children perceive the object and make relations with the world around them. According to Piaget's studies, the interesting thing about children's behavior is that they become natural scientists and instinctively investigate the world surrounding them. And the same time, they also have an instinctive nature to build a stable and comfortable space in relation to the world throughout their lives through physical sensation, emotional communication and logical thinking. He described these procedures as 'assimilation', 'accommodation' and 'equilibration'.<sup>13</sup>

ASSIMILATION – Which is using an existing schema to deal with a new object or situation.

ACCOMMODATION – This happens when the existing schema (knowledge) does not work, and needs to be changed to deal with a new object or situation.

EQUILIBRATION – This is the force, which moves development along.

Jean Piaget comprehends children's intellectual growth as a process of adaptation (adjustment) to the world. He explains knowledge development as a process of equilibration using two main concepts in his theory, assimilation and accommodation, as belonging not only to biological interactions but also to cognitive ones.

Piaget believed that cognitive development did not progress at a steady rate, but rather in leaps and bounds. Equilibrium occurs when a child's schemas can deal with most of the new information through assimilation. However, an unpleasant state of disequilibrium could occur when new information cannot be fitted into existing schemas (assimilation). Equilibration is the force which drives the learning process as we do not like to be frustrated and will seek to restore balance by mastering the new challenge (accommodation). Once the new information is acquired the process of assimilation with the new schema, it will continue until the next time child needs to make an adjustment to it.

What humans want to achieve through 'assimilation' and 'accommodation' is to have an 'equilibration' with the world. In this 'equilibration', humans have psychological and physical stability. Children's 'playing space' shows the early stages of the equilibration process.

Piaget mentions that humans recognize space/time and being/world as an endless intellectual and abstract interaction between humans and the outside world.

Christian Norberg-Schulz, an architectural theorist, applied the theory of the cognitive child development from Piaget to his architectural theory. He thinks humans recognize the relationship between existence and space, while they make space for themselves. He considers spatial cognition as an architectural action, even though it is invisible.

He considers that the human interest in space has an existential root. This interest comes from the need to give meaning and order.

“It captures the important relationships in their environment, and comes from the need to give meaning and order to the world of events and actions. Basically, Human heads 'thing'. In other words people predisposed to comply objects physiologically and technically and interact with people to understand abstract entity 'means' to understand. This is transmitted in a variety of languages, which was created for the purpose of communicating meaning.”<sup>14</sup>

In summary, when we talk about communication between humans and space, humans attempt to perceive space through their own personal experience. After the perceiving process, humans will represent their perception by creating their own spaces. Under the scope of Jean Piaget, humans perceive space through two notions 'Assimilation' and 'Accommodation', and maintain its harmony with the space through 'Equilibration'. Through this series of processes, humans can communicate with the space, and add another meaningful experience to their archive.

### 3. Communication – Experience – Human being

“Man is by nature a social animal; an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something that precedes the individual. Anyone who either cannot lead the common life or is so self-sufficient as not to need to, and therefore does not partake of society, is either a beast or a god.” – Aristotle, Politics

It was one clean, sunny day in summer. I was lying down on the ma-ru. My mother makes me pillow with her thigh and she pats my hair smoothly. I was feeling comfortable with her voice and smell. She was very close to me. I had a sense of the space which my mother made for me. I could feel her every minute movement and space changes according to her position. I moved according to her movement. We are on the ma-ru. My mother was providing a space for me. But we were sharing a space. We were surrounded by the same environment. Through my mother's voice and movement, I was slowly awakening. By exchanging our body movements and voices, I could recognize my location, her existence and whole space that surrounded us.

Throughout the last two chapters, I talked about the importance of human existence in space and understanding relations between humans and space. In the second chapter, I dealt with the relationship between human beings and space. Explaining how humans can be the main agents of experiencing space, and by extension, interact with the space which surrounds them.

Then now let me talk about communication with others in the same space, being experience together by interacting with each other makes our own experience more abundant.

In this chapter, I elaborate on communication between 'I' as a human being and another human being in the same space.

Until now, I have focused more on the importance of personal experience in space. In the whole process of personal experience, humans need to be the centerpiece of that experience. You can also be experienced by others in that space. In other words, you can also experience the space by communicating with other people in a same space. You will recognize your existence and find your location in the relationship between you and others, but even though you experience the space by interacting with others, the experience which you will perceive will be translated as your own language.

There are different personal boundaries between people. This boundary or distance among people is not numeric but it is like a living organism. These spatial relations between people can overlap or interfere with each other, and also can be classified as number of categories. In many occasions, people communicate and grasp the space in relation to the overlapping space of people around them.

To explain in more detail, I've chosen examples from two architects who are working with the 'boundaries between people', and 'communication' in a space; Herman Hertzberger, Aldo van Eyck. Both architects have designed public spaces based on a human scale-human measure. When they designed the public spaces, they considered the spatial relationship between people and the interaction of personal experience.

Herman Hertzberger started observing children to know the patterns in human behavior before design the Montessori school Delft. He focused on the children's 'playing house' when he observed children. While children doing 'playing house', he recognized that children are always playing in a small group. But even they playing with a group they still have their own 'articulation'. In other words, the children express themselves with own language in a group. They were independent from each other but yet still together. In that sense, they recognize and express themselves by keeping their private, and their own language in the group. Hertzberger designed the space where small children group can gather and play. He thought for children, individually, that the big hall is too big, they need to be more isolated. In order to let children feel comfortable in a public space, Hertzberger made island in the big hall, the island made of a small block which can be occupied by one child. Children can gather and communicate each other with a group in that island and play with the block by themselves. In a group, every child can express their own articulation by play with a small block individually. Hertzberger tried to let children keep their own personal boundary in a small group while they communicate with others in a public space.

In a similar way, Aldo van Eyck designed Zeedijk playground which is also public space for children. He made three types of static play object which can be occupied by each child like a 'small block' from Herman Hertzberger. Each object or combination of those objects can be used for multiple purposes, by more than one child at a time, a climbing dome as a meeting place, a mountain to scale, or an obstacle to weave through—children were free to use these seemingly everyday objects as they pleased, testing their boundaries, constructing new worlds, and developing both their physical and mental agility. He transformed abandoned spaces into vibrant community hubs.<sup>15</sup> Aldo van Eyck designed public space made of small space and in that

small space, there are individual objects as a space. He identified the need to transform a space into a place. In the Zeedijk playground, every child can interact with each other by playing with objects while they keep their individual boundary. In that interaction, children can recognize the quality of human relations in the space.

In these two examples, I could find few things in common:

First, both designers were interested in private boundary in the public space. That means the public spaces are based on human scale-human measure. They respect human being in the space but also human relations to others. Every user (child) has their own boundary in the public space. They can test their boundary, or overlap with other children's boundaries. Or they also can recognize themselves by interacting with others. When all individual boundaries overlap in the public space, there will be occasions in the human relations and community.

Second, Herman Hertzberger and Aldo van Eyck emphasize 'simplify' and 'flexibility'. The two examples which I chose are architecture or public space for children. Both architects I choose observe children's behavior. Children's behavior shows a simplification of human activity. And they create space/islands in a public space with simple elements which is occupied by one child or more. Those elements have an open function. Children can play freely and make diverse functions on their own. When children gather with small group, they will express their character by performing with simple elements, 'small block' from Herman Hertzberger or static play objects from Aldo van Eyck.

"It is in the nature of the human species, you see, to be able to deal with environment, hence also to fashion the spaces they require adequately and beautifully – the way all people are given to communicate both adequately and beautifully through language – that other gift, which, like making spaces, belongs to our primordial equipment"<sup>16</sup>

"Architect need to organize the space which every people can recognize their position and location in the relations with others at anytime, and anywhere."<sup>17</sup>

Our daily life space is generated by the cohesion of physical environmental and human interaction with one another. And our interaction is influenced by personal life long experiences.



Fifteen years later, it was one clean, sunny day in summer. Passing through the zelkova tree next to the entrance of village, crossing a small bridge, the streamlet was still flowing under the bridge. This led me to my grandmother's house. I was standing in front of a well-printed iron gate. This used to be a wooden gate which always used to be open. It was replaced by an iron gate. When I opened the gate, I could enter the front yard where I used to play with my sister in my childhood. The vegetable garden and a chicken coop were still there. But there was no red-claybuilt old house, and no ma-ru. There was a well-renovated house instead.

I came into the house, and brought a small wooden chair to the front yard, placed it there and sat on the chair. I closed my eyes.

Sunshine was still bright and warm. The soft breeze tickles my cheek. Birds were chattering somewhere, and occasionally I could hear a brook babbling softly somewhere next to my grandmother's house. I scented the smell of mud from adobe.

“Hanna.. Hanna..??”

My mother called me from the back yard. All my senses were stimulated. I went back to the feeling I had as a child when I was laying down on the ma-ru with my mother. Eventhough something had changed, my 'spatial-experience' from my emotion and my memory created the ma-ru as a present space.

Space is filled with our ordinary daily life, activities and events. Every independent human being wants to create their own spatial boundary, and events take place when these individuals attach and overlap one another. The space is filled with their lives, or maybe space is a life. And those lives are made by human beings. Human beings experience space and keep this experience as a memory and archive them. And those memories create life, and this life completes the space. Therefore I think that man's meaningful experience fills space and this experience comes from space, in other words, the deep experience comes into interaction between 'human being', 'space' and 'communication'.

In my thesis, I suggested three ways to have experience space:

1. Be in the space. Your existence in the space is one of the most important thing to have experience of space. If you are more focused on yourself in the space, then experiences will come into the inner side of your existence and reach to your emotion and memory. By archiving your feeling and memory, you can have a deep experience of space.

2. Communicate with a space. By perceiving the space surrounding you through your emotions and memories which are archived in your inner side of your existence, you will understand relations between humans and space.

3. Experiencing space together with other people in the space by interacting with each other. Every independent human being wants to create their own spatial boundaries, but also by attaching and overlapping one another is spatial boundary you will recognize your existence and find your location in relationship between you and the others. But even though you experience the space by interacting with others, the experience which you will perceive will be translated as your own language.

If you experience space in these three ways at a certain moment, that experience will be deeper than simple stimulation. And this experience comes into your existence and reaches your emotion and memory, and it will be meaningful in your life. As a result, your daily life will become abundant.

Finally I would like to recommend you to experience space:

*'appreciating'* a space instead of *'seeing'* it and *'touching'* a space instead of *'imagining'* it or *'contemplating'* space instead of *'passing by'*.

When every space can be experienced, by being in it, communicating with it and by communicating with others in it, this experience will give a deeper meaning to our life. Space is a forest of fascination and experience which can enrich our life.



*Flower*

Before speaking her name  
she had been nothing but a gesture.  
When I spoke her name,  
she came to me and became a flower.

Now who will speak my name,  
one fitting this color and fragrance of mine,  
as I had spoken hers  
So that I may go to her and become her flower.

We all yearn to become something.  
I yearn to become an unforgettable meaning to you  
And you to me.

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