

# Methods of formation the experimental spaces.

Nataliya Savchenko-Pichugina

Architecture and art institute, Odessa State academy  
of civil engineering and architecture, UKRAINE, Odessa,  
Didriksona str. 4, E-mail: savchenko.od@gmail.com

*Abstract – Examined and showed signs of experimental architectural environment and architectural environment, conducted a comparative analysis. As a result of the analysis revealed the following signs of EAS: novelty spatial experiences of participants, the desire to expand the boundaries of their perception and think about stereotypes; temporary use; predominance of the conceptual component of the utilitarian and pragmatic; scenario approach formation; involvement in the environment processes, the transition from a man to a state-viewer-man party; partial withdrawal of the "psychological comfort zone", the construction of the composition of the functional process with the "window of variable".*

Key words – experimental space, transformability, kinesthetic variability, materials, modul, functional revitalization, multimodal harmonization, mini-space, 'transparent' design, sensory deprivation.

## I. An experimental space

**As both spectator and actor, being in an urban environment,** a person every minute should make a choice: "to watch" or "to take part". The strength of emotions depends on that perception.

Everyone knows the phrase "the art of living», «Dolce forniente», known to italians with their special ability to give life properties of the object of art. A person's ability to get pleasure out of life is similar to the feelings of contemplation and creation of beauty; mastering the art of living, the viewer becomes the artist and actor in one person. According to the above proposal, the task of architects - to create an architectural environment, a functional component of which is the study and development of new active art - the art of being. The product of artistic activity and also exhibit - action. Award - inspired and emotional energy resulting from this action. Passive perception of information and experience leads to the accumulation of energy release that is possible through activity.

Each type of art tend to evolve, giving birth to new genres and its offshoots. The task of architects is to create architectural environment favorable to the development of the active form of art, to create an environment for experiment, where exhibits will be a man, his actions, and the viewer is himself and his feelings - the result of the action. A space where the viewer will cease to be an observer and become a member, "including in the game" will be the "child" and actively to understand the world and himself, who rejoices in the process of knowledge of the game.

"The mood of the game - it is the mood of detachment and enthusiasm, the sacred or festive - wrote the philosopher Johan Huizinga in his book "Man playing." - It gives us a sense of joyful lift and allows you to remove tension. Game - it is a powerful source of energy, it is by its very nature is full of positive emotions. " [1]

It's not enough to become experimental architectural environment friendly. The goal is - to help the viewer to become an actor, to involve him in the process of "game". These "involving" means - as a kind of portal, transforms into another dimension, to the flourishing of the human person.

## II. Methods of formation

Studying experimentally the world-environmental architectural practice, has been find out a number of methods of their formation and characteristics.

One of these techniques is a common practice - to give the consumer the opportunity to make changes in environment by transforming objects. This makes it a "co-sponsor", allowing to captivate and "includes" in the creative process. This technique has been used in «Carlsberg» Copenhagen, when suspended in a lot of rope allows guests to connect their own lower free ends by creating space for seating, but several near such places allows you to conveniently chat with a neighbor. Ropes are also actively used as a swing. Wooden sticks are also offered to move and rotate as you wish guests to break so the space areas into zones and creating conditions for different functional processes. This method "connect guests to the transformation" not only to achieve a certain natural variability of space, which in itself is interesting, and, in addition, involves guests in creativity, forcing them to be proactive, to "play" with the space to experiment, try new activities, go out of your comfort zone and expand the borders of perception.

Leaving the facility design some variability provokes the consumer, "what if?". It encouraged them to experiment, making changes, and thus "revive" environment.

On the basis of this reception it was built as a project «The generator», organized by the Venice Biennale in 2010. Participants were invited to participate in the workshop, building his own wooden chairs, which are then combined into a single three-dimensional structure within which people can move or just take one of the empty seats inside and stay there.

Another group studied objects is focused on, to break the stereotype of kinesthetics body limiting and constricting staying in public places. The objects in this group (Tape, City mattress, Dymaxion sleeps, Picnurbia) offer guests the freedom of choice of poses, without limiting the fantasy of a standard rectangular bench or chairs. The same is fair to say about the other objects of this group, which force again feel like a kid on the playground, and neighbors on the site - friends or companions on the game. The lack of formalization in the selection of poses, forcing people to take exactly the position of the body that make you feel comfortable and relaxed because It poses in which the body remains directly linked to the psychological state of the person. Such facilities help to feel "at home" in the security environment in a reliable and loving family. It really sets the friendly people to each other and contributes to fruitful communication.

Table 1 shows methods of formation the experimental spaces and characteristics of them.

## METHODS OF FORMATION EXPERIMENTAL SPACES

	<p><b>Transformability</b></p> <p>The possibility for the participants to make changes in the environment, or create new objects</p> <p>possibility: revitalisation of creativeness</p> <p>scale of usage: collective</p> <p>the principle of exposure: non-visual exposure</p> <p>the nature of revitalization: kinetic, communication, collective creativity</p> <p>type of experiment: functional</p>		<p><b>Multimodal harmonization</b></p> <p>Synchronization of the multimodal experience</p> <p>possibility: strengthening the emotional impact</p> <p>scale of usage: individual, collective, group</p> <p>the principle of exposure: visual and non-visual exposure</p> <p>the nature of revitalization: emotional</p> <p>type of experiment: product design</p> <p>kind of space: „capsule“, „cluster“</p>
	<p><b>Kinesthetic variability</b></p> <p>Using the multifunctional objects without the archetypes of kinetic usage</p> <p>possibility: individual creative activity</p> <p>scale of usage: individual, group</p> <p>the principle of exposure: non-visual exposure, kinesthetic</p> <p>the nature of revitalization: kinesthetic, intellectual</p> <p>type of experiment: product design</p> <p>kind of space: „capsule“, „cluster“</p>		<p><b>Singling out of the MINI SPACE</b></p> <p>possibility: strengthening the emotional impact</p> <p>scale of usage: individual, collective</p> <p>the principle of exposure: visual and non-visual exposure</p> <p>the nature of revitalization: emotional, intellectual</p> <p>type of experiment: product design</p> <p>kind of space: „capsule“</p>
	<p><b>Alternative materials</b></p> <p>possibility: semiotic rethinking</p> <p>scale of usage: individual, collective, group</p> <p>the principle of exposure: visual and non-visual exposure</p> <p>the nature of revitalization: semantic, communicative, the collective creativity, individual</p> <p>type of experiment: product design, semantic</p> <p>kind of space: „capsule“, „cluster“</p>		<p><b>Means of "transparent" design</b></p> <p>possibility: strengthening the emotional impact</p> <p>scale of usage: individual, collective</p> <p>principle of exposure: актуальное и неактуальное воздействие</p> <p>nature of revitalization: emotional, intellectual</p> <p>type of experiment: product design</p> <p>kind of space: „capsule“, „cluster“</p>
	<p><b>Modul</b></p> <p>Combining the same elements in a single composition</p> <p>possibility: transformability, adaptability</p> <p>scale of usage: individual, collective, group</p> <p>the principle of exposure: non-visual exposure, kinetic</p> <p>the nature of revitalization: semantic, communicative, the collective creativity, individual</p> <p>type of experiment: product design</p> <p>kind of space: „capsule“, „cluster“</p>		<p><b>Partial sensory deprivation</b></p> <p>possibility: strengthening the emotional impact</p> <p>scale of usage: individual, collective</p> <p>principle of exposure: non-visual exposure</p> <p>nature of revitalization: emotional, intellectual</p> <p>type of experiment: product design</p> <p>kind of space: „capsule“</p>
	<p><b>Functional revitalization</b></p> <p>Changing of everyday function purpose of the space</p> <p>possibility: transformability, adaptability</p> <p>scale of usage: individual, collective</p> <p>the principle of exposure: semiotic, visual and non-visual exposure</p> <p>the nature of revitalization: semiotic</p> <p>type of experiment: functional</p> <p>kind of space: „capsule“, „cluster“</p>		

The task of experimental environmental objects - to increase the content of the functional processes to increase the comfort level of the architectural environment, make peresmatret relevance of existing architectural and environmental solutions.

Objects experimental architecture - a way to "throw the bait" with an interesting proposal.

Reviewing, break stereotypes, to raise the question of the perfection of the existing environment - is a mission-environment experimental facilities. Appearing once they stick in the memory, thanks to the freshness and originality of the information his promise, forced to look at familiar things in a new way.

### Conclusion

Experimental architectural environment promotes the formation of a special atmosphere, that encourages to

become not "a spectator" but "an actor", it encourages to participate, to feel Dasain (by Heidegger).

Methods of forming an experimental architectural environment based on the increasing of it transformability and variability, on increasing the degree of multimodal harmonization, as well as partly sensory deprivation.

### References

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