



DANCE THEATRE BETWEEN THE BODY-SPACE AND ATMOSPHERE IN ARCHITECTURE: PINA BAUSCH

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Abstract: Architectural space has some triggers for unique experiences and one of them is its atmosphere. The atmosphere has an unstable structure so that it is difficult to define clearly. We are capable of immediate appreciation, such as being inside or outside. Thus, the threshold between bodily experiences and mental emergence becomes a blurred one, like a haze. It is sensed in bodily presence by human beings. The boundaries, such as subject and object, are transgressed through the atmosphere. The subject appears as a body and its movement in this discussion. Recognition of the existence of the body in space plays a significant role throughout the architectural design process. Theatrical dance or dance theatre (Tanztheater) practices provide new horizons for understanding the presence of the body in the space. Pina Bausch, as a choreographer, is one of the pioneers of this genre. The aim of the study is to point out the relations of body, space and atmosphere in Pina movie (2011). This study identifies choreographies with different aspects as follows: (1) In the atmospheric aspect; subject, object and their role in the atmosphere of choreographies by Pina Bausch were observed. (2) In the fictional space aspect; various spaces were examined in the sense of body-object-atmosphere interaction. (3) In the bodily aspect; space which is produced by the body and vice versa in dance theatre was investigated in the volumetric reflections of the body. This research contributes to bridging performative arts and architecture as understanding the space. It can be a guide for an architectural design studio to understand the role of the body through dance theatre.

Keywords: Body-space, Movement, Architectural Atmosphere, Dance Theatre (Tanztheater), Pina Bausch

1. Introduction

Thinking about the experience of architectural space necessitates various expansions on the body and atmosphere. While space and body are phenomena that mutually constitute each other, atmosphere exists as an ambiguous concept that transcends the boundaries of these components. The existence of the body in space defines a volume with and without boundaries. Because while space is perceived through the body, the body also produces new spaces beyond the boundaries. While the properties of space build the body's movements, the body becomes an element that shapes the space.

Theories of movement and space are common interests for choreographers, performers and architects but they also have different concerns (Merriman, 2010, p. 431). Both the architecture and performative arts focus on exploring the affective dimensions of spaces. However, architecture focuses on moving-body in the space, while performative arts are concerned with it specifically on the stage. Still, the spatial and atmospheric activities of the body establish the choreography both on the stage and in the space.

This similarity reveals the opportunity for the disciplines to benefit from each other's discussion while producing their own knowledge. To build up this knowledge, there is a need for observation of the body-space-atmosphere relations at the intersection of dance (as a performative art) and architecture. The study focuses on theatrical dance owing to contains daily movements and allows the discussions of the body in relation to space, atmosphere and environment. The Pina movie (2011) has been determined as a case in terms of the natural and artificial production of the space, the performance of the body as a single or collective, and the existence of various objects in the space that can shape the body. The aim of the study is to evaluate the choreographies in the content of Pina movie according to the atmosphere and body-space relations.

1.1. Architectural atmosphere

Architectural atmospheres have an ontological ambiguity owing to their unstable structure. Rather than having reduced definitions, there is versatility in the perception of the atmosphere. Tiffany (2000) gives atmospheric instances (e.g., winds, clouds, rainbows, etc.) and associates the atmosphere with the uncertain, disordered and contingent organization. Further, it is not likely to achieve its stability.

The affective side of the space permeates the subjects experiencing to be in there by the atmosphere. The structure of the atmosphere has pre-reflective and non-directional character (Trigg, 2020). The subject finds himself/herself in the atmosphere and finds out a series of meanings, earlier than the atmosphere is apparently located to objects and situations. The individual is able to comprehend where its beginning and ending points are. However, the orientation in the atmosphere does not occur with such an orientation towards a certain direction. Instead of being directed at an object, the atmosphere uncontrollably diffuses into the environment.

When entering a room and a specific atmosphere begins to be felt, it is difficult to determine where specifically it is. It has a dimension that is irreducible to localized things. It is non-directional and blurs the distinction between subject and object. For the difficulty of placement of the atmosphere: "We are unsure where they are. They seem to fill the space with a certain tone of feeling like a haze" (Böhme, 1993). The weather project by Olafur Eliasson (see, Figure 1) shows an example of becoming a haze-like presence in space. Basically, it results from formal imagination. However, it also stimulates material imagination (for a detailed explanation of these imaginations: Bachelard, 1983).



Figure 1. The weather project by Olafur Eliasson, London. (url-1)

To develop a similar view with different terms, it is worthwhile to compare focused perception (with static gaze) and peripheral perception (in motion). While focused vision indicates outsidership in relation to what is seen, the fundamental experience of being in space is available with diffusional and peripheral perception (Pallasmaa, 2016). In other words, focused vision detaches itself from contextual interactions, while peripheral perception (as atmospheric observation) fuses and integrates all the sensations through the sense of being and self. Peripheral perception transforms retinal images into a spatial and bodily involvement and generates the sense of atmosphere (Pallasmaa, 2014). To grasp the atmosphere, there is a need for experience with peripheral perception. Following that, space demonstrates itself in the cluster of haze.

It should be noted that the hazy character of the atmosphere originates in convoluted relations with subject and object. The boundaries, such as subject and object, are transgressed through the atmosphere (Heidegger, 1995, p. 67). Furthermore, the subject's mood and its atmosphere provide intersubjective attunement. In Böhme's emphasis on the ambiguous structure of the atmosphere, it deals with in-between situations related to the subject-object distinction:

“... atmospheres are neither something objective, that is, qualities possessed by things, and yet they are something thinglike, belonging to the thing in that things articulate their presence through qualities – conceived as ecstasies. Nor are atmospheres something subjective, for example, determinations of a psychic state. And yet they are subjectlike, belong to subjects in that they are sense in bodily presence by human beings and this sensing is at the same time a bodily state of being of subjects in space” (Böhme, 1993, p. 122)

The indefinite, unstable and ambiguous nature of the atmosphere provides an affinity to the subject and demonstrates that it has an appropriate structure to develop an intersection in subject-object and subject-subject relations. *“Atmospheres do not act as the causes of the influence but are the influence itself. ... Atmospheres are not the property of some object, but, as quasi-things, they coincide with their own phenomenical character”* (Griffero, 2014, p. 120). The discourse of quasi-

things is similar to the view that is being both objectlike and subjectlike. *“Atmosphere is a mental ‘thing’, an experiential property or characteristic that is suspended between the object and the subject”* (Pallasmaa, 2014, p. 21). The subject appears as a body and its movement in this discussion.

1.2. Architecture, body-space and movement

Architecture is the primary medium that allows us to associate ourselves with space and time. It also makes any infinite space and time much more enduring and livable for humans. Therefore, the dialectic of our physical and spiritual, material and mental, conscious and unconscious priorities have an essential effect on the nature of art and architecture (Pallasmaa, 2014, p.22). Considering sense-related priorities, perception becomes a critical concept in architecture.

Perception is defined in different ways in philosophy, art and psychology. The common points mentioned in these definitions are as follows: the transformation of objective knowledge into subjective knowledge; a sensual-instantaneous process; use of emotions as agents; its emergence due to different patterns of awareness, different ways of analysis and different levels of familiarity with objects; and its intuitive nature (Asar, 2013, p.4). Perception is the relational combination of all these points. It supports the design process with subjective interpretation of knowledge acquired by senses rather than mere mental information.

Concrete features of the space and abstract relationships between space and individuals play important roles in the perception of space. The space as a physical setting refers to a definable form, texture and color. An individual's feelings, as a response to space, indicate the abstract feature of the space (Soygeniş, 2015, p. 99). Perceptual space is a sensual and impressionist entity when spatial elements are perceived by individuals. Perception of humans affects, alters and improves the spatial experience. The movements of the body identify the spatial tendencies (Schulz, 1971, p. 11,18-19). Walking through space, visiting it and dancing there allows people to notice what is not visible over there. Getting closer, moving away, climbing up and down, entering, leaving as well as seeing, hearing, feeling, smelling and touching in this space are actions allowing us to organize how we take action in space (Meiss, 1990, p. 15). Details and overall relationships are experienced together through spatial perception and movement. The body becomes meaningful when it is accompanied by spatial experiences.

The body, as a basis of the architectural space, is the starting and destination point of architecture (Tschumi, 2018, p. 147) and a bodily response is an integral aspect of the architectural experience (Pallasmaa, 2005, p. 63). Besides, providing a multi-sensory experience is a task of architecture. Architecture must appeal to all the senses and fuse our self-image with our experience of the world. Thus, architecture is not just to inhabit us in fictional and imaginary worlds, but to translate our experience of being-there and to strengthen our sense of reality and self (Pallasmaa, 2005, p. 11). According to Zumthor (2006, p. 33), a good architecture should allow the user to experience the space and live in it. The meaningful architecture allows us to experience ourselves as embodied and spiritual beings (Pallasmaa, 2005, p. 11). Accordingly, with the expression of Huang (1991, p. 38) architecture is about the space that contains the body, mind and soul.

The relationship between body and space in architecture is considered in two dimensions. But, it is difficult to completely separate these two phenomena from each other. As Tschumi (2018, p. 147) mentions “the transition from the space of the body to the body-in-space is an intricate issue.” While the body is shaped by the space, the body also creates new spaces and our bodies are the space itself. With the expression of Spuybroek (2008), the space that allows the movement of the

body is outside the body, so every movement of the body reveals space, creating various possibilities in space. In this context, it is possible to see Antony Gormley's experiments on the creation of random traces of the body, as studies aiming at the discovery of new possibilities that the body produces in space (see, Figure 2).

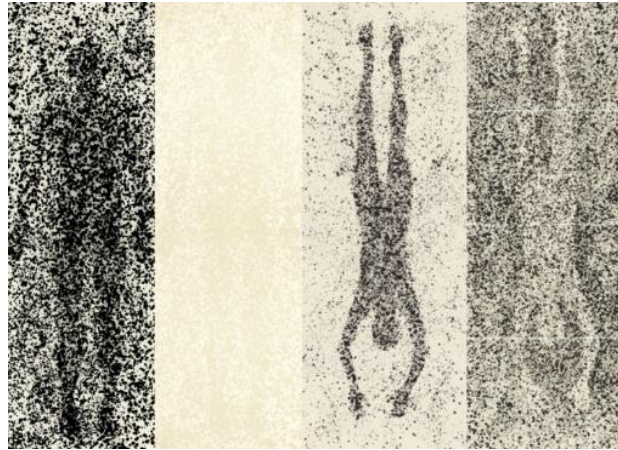


Figure 2. Antony Gormley, Bodies in space, 2007-2011. (url-2)

The body produces spatial perception and experience by acting and communicating with the elements that exist in the natural and built environment through all senses. “We sense space with our lived bodies” (Morris, 1997, p.11). The relationship of the body with other bodies, its orientations, reactions and positions define a depth of the physical space. According to Tschumi (2018, p. 163), bodies produce all kinds of new and unexpected spaces with fluid or unpredictable movements.

Notions of the body always imply, and in turn, produce, notions of spatiality (Grosz, 2001, p. 35). With the expression of Tschumi (2018, p. 59) the body carries spatial features and determinations in itself. Also, Merleau-Ponty (2005, p. 171) states that “the body is not space but space itself. So our body is not only inside the space but also belongs to it.” In this context, the body is not only the most effective value that allows space to be experienced but also the space of experience. Space for the body is a constantly changing and transforming place. As Erkenez and Cıravoğlu (2020) mentioned, both the body and the space are capable of metamorphosis and have a performative structure that carries new potentials according to the situation. For instance, dance - specifically dance theatre - is one of these performative structures to seek for potentials of the space.

1.3. Architecture, dance and dance theatre

Dance can be interpreted as a form of communication performed using body language. Emotions take action and turn into a bodily reaction, and the unity of this reaction creates choreography. Each movement in the choreography defines a changing, transforming place. Gavrilou (2003, p. 32.1) states that “looking at dance offers a good starting point for asking questions about the relationship between movement and visual understanding, generators of form that might have tactile or kinetic foundations and their visual consequences”. Especially dance theatre whose content consists of daily actions can offer a strong basis for grasping the essence of the space by possibilities of the body. Because dance theatre has been purged of the aesthetical specifications of dance and deformed the boundaries of the body. Dance theatre emerged in the second half of the 20th century to discover the creative aspect of the body as a result of the rejection of modern ballet's approach that limits the body. Dance theatre is based on improvisation in connection with

modern dance techniques and contributed by movements of the theatre. It is a narrative-oriented dance that has internal expressions.



Figure 3. A sample of dance theatre, The piece with the ship, 1993. (url-3)

Theatrical dance allows us to discover the ordinary situations of the body with the daily life movements in the choreography. The spatial possibilities created by the body that is free on the stage reveal the transforming, changing, moving space. Creating its own atmosphere and offering a different experience of space and time, theatrical dance enables the temporal and spatial relationships of the body. The bodies in the choreography share the time and space, just like the bodies experiencing an architectural space in daily life.

The term dance theatre was probably first used by Laban to describe his dance in the early 20th century. With his ideas about what movement is, he is one of the most important names in dance history. Laban (1928), who carried out studies on expressionist dance, made a study on the analysis of human movements (kinetography). He tried to understand spatial mathematics in dance and made discussions in the context of principles such as space and time, weight and flow. With Laban's work, the expression of dance theatre expanded and deepened. Mary Wigman (2011), one of Laban's students, criticized classical dance with the original style she created and gave importance to the movement of the body by perceiving it holistically. Martha Graham (2010) put forward the idea of the movement circle and suggested that all systems can form the flow of choreography holistically. Isadora Duncan (1903), one of the important names of the first opposition to classical dance, used nature as a material and interpreted natural movements in her dances. The actions that the body performs freely in its natural state are the important foundations that make up the dance. Bausch, who grew up in the school of Kurt Jooss, a student of Laban, was influenced by these studies and created her own style. Therefore, the origins of dance theatre are based on the works of Pina Bausch.

1.4. The approach of Pina Bausch between architecture and dance theatre

Born in Solingen, Germany in 1940 and died in 2009, Pina Bausch was interested in ballet when she was a child. Therefore, she attended the Folkwang School in 1995 and studied with Kurt Jooss, who was a prominent dancer in European modern dance. Having graduated from this school, she moved to New York to study at the Juilliard School. The person who had the most dramatic influence on Bausch during this period was Antony Tudor. It seems that Tudor's unique style that

gives importance to emotional gestures and character development reminded Bausch of his childhood experience in German dance tradition, which also emphasizes delicate body movements. Later, Bausch returned to Germany in 1962, where she integrated the dance techniques and innovative presentations she learned in New York into her training in Folkwang Ballet with Kurt Jooss to achieve technical excellence (Climenhaga, 2018, p. 3-9). After that, Arno Wüstenhöfer, the director of Wuppertal's theatres, offered her a choreographer position in 1973. After changing the name of this company to Tanztheater Wuppertal, she received some criticisms at the beginning regarding the name of the company; however, the company achieved worldwide popularity gradually. The combination of poetic and daily elements greatly contributed to the global development of dance. She was awarded many times by international and national institutions and she is one of the world's most distinguished choreographers in today's world (Pina Bausch Foundation, 2009). Her experiences in Germany and the USA and the artists with who she worked have built up her professional identity and her original dance theatre approach.

Two important factors are leading to the development of Tanztheater: Bausch's origin and training in German Expressionist dance; and her interest in theatrical techniques. While creating her dancing style, she benefited from the existing theories and her dance background in addition to keeping up with theatrical developments and following an interdisciplinary approach. According to Bausch, the human body is the most essential element for the dance performance, which also shows the importance she gives to performativity (Climenhaga, 2013, p. 10). The only quotation which takes place in every introductory text about Bausch and is considered her special manifesto is: "What bothers me is not how people move but what makes them move". According to Bausch, movement is the result of internal motivation and its source is "land of silence". Each expressionist gesture discloses some aspects of fears, desires, suppressed emotions and embarrassments that exist in this land. This situation clearly indicates that Bausch is a persistent follower of expressionist tradition. In addition, Pina Bausch extends space that surrounds the body in a way also to include space of interpersonal relationships; however, men-women relationships are always at the center of this space. She prefers to present daily gestures and actions, from which she gets some hints about her style, without making any changes and abstractions (Dehmen, 2010, p. 24).



Figure 4. Pina Bausch with her students. (url-4)

Bausch's dances reveal actions and situations that can be encountered at any time because it chooses a narrative from everyday life, not a distant narrative for the audience. A unique narrative is produced with this stage setup that offers clues about experiences that can be gained in real life. Regular actions such as walking, running, sitting, lying down, leaning, etc. are integrated through

a subtext by repeating or deforming with sharp movements. The body moves freely on the stage, transmits the volume occupied in the space, the flow and the movement. "Stage designs are about choreography rather than just being a décor" (Ünlü, 2009, p. 45). The decor, music and narrative accompanying this flow in the background are the factors that shape the movement of the body. The spaces, reflections and reactions of the body, which move in unity, reveal the object-body and space relations.

During the performance, while the bodies perform some actions in one part of the stage, the other part of the stage can witness different body actions simultaneously. In this sense, synchronicity stands out in Pina's dances. While the body continues a flow, this flow can be disrupted by an external factor and the deformed body can produce a new flow. These interruptions and discontinuous moments in the narratives provide a different perception of the relationship between body and space.

As can be seen, body and space relations are strongly revealed in Pina's dances. The body's experience on the stage and its communication with its environment is the trigger for the movement. The body occupies space through movements, and while it exists itself, it re-creates space. In this sense, Pina's approach reminds us that in terms of architecture, the body should not be considered only as a biological entity. Understanding of the body needs to be redefined within the perceptual and cognitive schemes. Therefore, review of the body-space discussions in terms of architecture through Pina Bausch enables the body to be handled with a richer approach.

2. Method

This paper aims to explore the potentials of dance theatre to understand architectural space. Considering this purpose, research questions are listed below.

- How do we grasp the atmosphere of dance theatre?
- What are the arrangements of fictional spaces in dance theatre?
- How does bodily presence affect spatial perception in dance theatre?

In the atmospheric aspect; subject, object and their role in the atmosphere of choreographies by Pina Bausch were observed. For such an observation, it would be coherent to review the wide-angle shots of the dances in Pina movie. Because as we get closer to the scene, focused vision inevitably occupies our perception to isolate the sense of sight from others. It is detrimental to the resonance of the atmosphere. In this context, two different scenes will be discussed. To experience them with peripheral perception, it was crucial to have wide-angle shots and to include subjects and/or objects.

In the fictional space aspect; various spaces were examined in the sense of body-object-atmosphere interaction. The fictional spaces in Pina's movie were analyzed under four categories: artificial inner space, natural and artificial outer environment, artificial outer space and natural outer space. The fictional spaces were interpreted holistically through emphasized relationships in the performances.

In the bodily aspect; space which is produced by the body and vice versa in dance theatre was investigated in the volumetric reflections of the body. The space of the body can be examined in two different categories in the Pina movie: The number of bodies and deconstruction of the body through the extensions. It can be a single body that produces the choreography, or more than one body as well. Extensions that deconstruct the body shape perception of the body. They may be elements that exist in the body itself (e.g., hair) as well as that become part of the body afterward

(e.g., clothing). Even other bodies could deconstruct the body. Thus, the existence of different numbers of bodies on the stage and extensions that deconstruct the body can affect the perceptual quality of the occupied volume.

3. Results

In this section, we will review some scenes of Pina movie to discuss the atmosphere, fictional space and body-space interactions.

3.1. Atmospheric implications in the dance theatre of Pina Bausch

3.1.1. Immediate judgment or instant recognition

Atmospheres are basically considered as ‘tinctured’ (here, the lightness of this concept can be seen as a source of indeterminacy) or ‘tuned’ spaces (Böhme, 1993, p. 121). Examining the ontological structure of the atmosphere in the field of architecture can increase knowledge and experience regarding its spatial and temporal dimensions. As noted by Zumthor (2006, p. 13): “I enter a building, see a room, and - in the fraction of seconds - have this feeling about it”. It is an immediate appreciation of finding oneself in the atmosphere. Likewise, Pallasmaa (2016) supports that individuals grasp entities before details, existential meanings before intellectual explanations. This instant recognition builds the existential side of the space through its atmosphere.

Throughout Pina movie, different choreographies in various architectural settings come up without any transition for getting us ready for the next scene. In other words, it constantly generates sudden and unexpected jumps (see, Figure 5). During the whole movie, as in the atmospheric perception, there are the spaces that we feel already in there in a fraction of seconds.

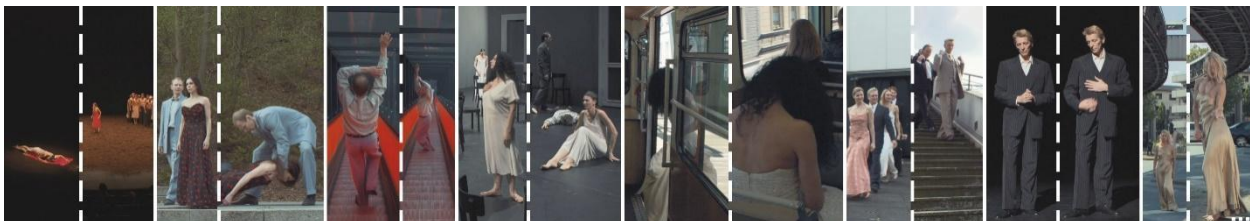


Figure 5. Sudden transitions between choreographies

The audience suddenly falls into a new performance. However, they do not suspect the atmosphere of the space or the subject-object relations. In fact, they don't know how the new choreography will progress. Nevertheless, following space appears and the dance begins, the audience is already entwined with the atmospheric experience. The atmosphere of the space is experienced without requirements to describe this experience and produce logical argumentation. Afterward, it is possible to develop explanations about the structure of the theatrical dance, space and its emotional character.

3.1.2. A hazy x-ray for the atmosphere of the choreography

In the movie, we have picked multi-layered performances in wide view. The scenes were selected as having the potential to observe the hazy character of the atmosphere. The scenes that do not

have subject-object, subject-subject or object-object interactions were excluded from selections. Figure 6 shows the observation of haziness produced by subjects.

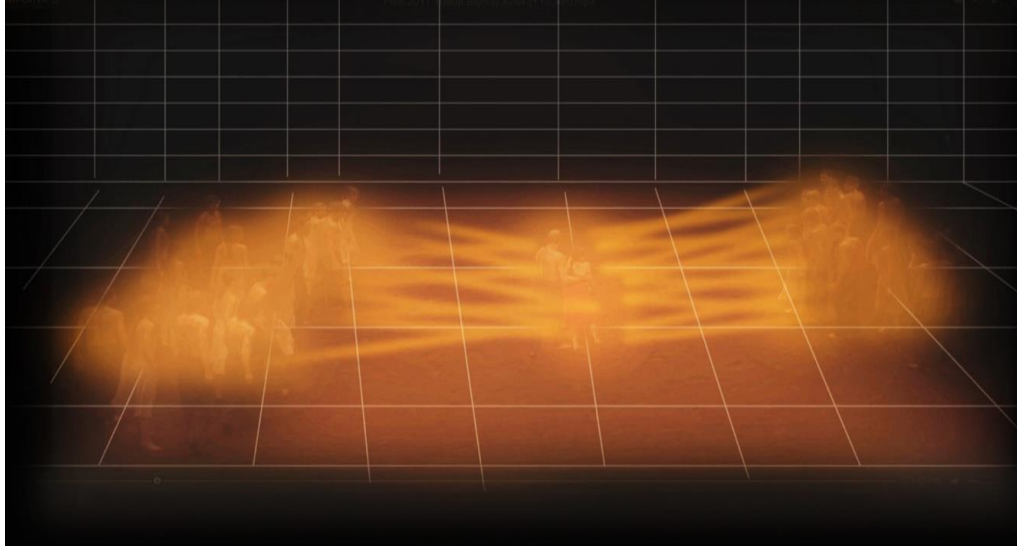


Figure 6. Hazy occupation of subjects

For the second experimental x-ray of the atmosphere, scenes containing more objects in terms of form, number and volume character were reviewed. Thus, it has become much more clear to see the multi-layered relationship that subjects produce with the inclusion of objects. Figure 7 is one of the scenes that display such atmospheric inquiries.

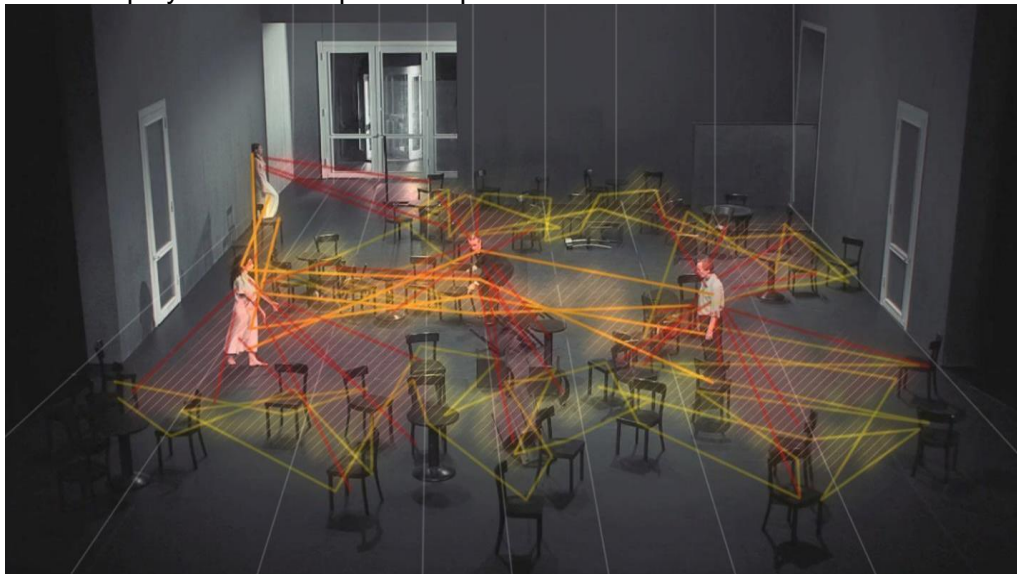


Figure 7. Multi-layered observation of the atmosphere

As noted earlier, reduced definitions are not a suitable way to understand the atmosphere of space due to its ontological ambiguity. Considering that it is not a static gaze, it is likely to develop images as instant x-rays of the atmosphere (as visualization of our immediate appreciation). For this examination through the x-ray of the scene: The hazy character of the atmosphere, which cannot be pointed out where it is exactly located, was superposed with subject-object interactions. It allows

us to grasp the uncertain nature of the atmosphere (specifically for dance theatre) with non-directional diffusion.

3.2. Analysis of fictional space

3.2.1. Artificial interior space

The scenes where artificial interior space is used as the fictional space in Pina's movie vary according to the relationships among objects, body and order. There is an attempt to use a space with its function such as an indoor swimming pool, subway and so on (see, Figure 8). The body tries to reflect the spatial atmosphere and body movements tend to coalesce with fictional space.



Figure 8. The scenes that use a space with its function

There is an attempt to create a spatial atmosphere and space by using light. Further, floor patterns are also part of fictional space (see, Figure 9). The scenes reflecting this attempt are based on relationships between opposite genders and their emotions.



Figure 9. The scenes that use light and floor pattern

Vertical surface patterns are part of fictional space (see, Figure 10). A neutral floor and a patterned vertical surface might be preferred to allow the body to coalesce with the patterned vertical surface highlighted through the light-shadow effect.



Figure 10. The scenes that use light and vertical surface pattern

3.2.2. Natural and artificial outer environment

As an example for this section, the concrete hard floor and step ladders are the artificial environments and the sloping land with soil, bushes and trees behind the ladder are the natural environment (see, Figure 11). The performance repeats linearly - just like the step ladders at the background - and decentralizes one designed for two bodies. Here the body movements reproduce the space by repeatedly falling and standing up on the hard floor.



Figure 11. The scenes in the natural and artificial outer environment

3.2.3. Artificial outer space

The movement and speed are affected by the environment - under the subway bridge and next to the highway (see, Figure 12). It is seen that the body tries to perform by adapting itself to the atmosphere of the space. The attempt of the body to keep up with multi-dimensional, varied and rapid movements in this fictional artificial outer space.



Figure 12. The scenes under the subway bridge and next to the highway

In another scene, the open area among the factory structures is the artificial outer space (see, Figure 13). Volume-based depth is felt in the space both at the vertical and horizontal levels. The performance progresses with a systematic and rhythmical emphasis and tries to adapt itself to the atmosphere of the space.



Figure 13. The scenes in the open area among the factory structures

3.2.4. Natural outer space

The floor formed by using falling leaves among trees in a forest is the natural outer space fiction in the movie (see, Figure 14). In this scene, the body reproduces the space by continuously transforming the natural space together with the object that coalesces with itself.



Figure 14. The scene using falling leaves among trees

In another scene, at the top of a hill and near a cliff - with a soil ground - is the natural outer space in the movie (see, Figure 15). The single body in the scene performs in a way to reveal the potential of the space by using dust and soil.



Figure 15. The scenes at the top of a hill and near a cliff

3.3. Spatial relations produced by the body

3.3.1. The number of bodies

The change in the number of bodies brings about the deformation and expansion of the space in terms of volume. In Figure 16, a single body scans the volume by changing position and different arm-leg orientations. The body uses its potentials quite a lot and tries to occupy the space. The limits of the movement are tried to be discovered and the body expands its own space within the physical space. The rotation of the body around itself produces a volume that can be occupied from all directions.



Figure 16. Single body

In Figure 17, it is seen that the number of bodies has increased. Although there are three different bodies on stage, they have little interaction with each other. While there is a body that completely defines its own space by dancing in the background, there is also a body that exhibits sharp movements quickly next to a still body. Despite a little interaction between bodies in the choreography, it seems possible to talk about the intention to create a multi-layered volume and space.

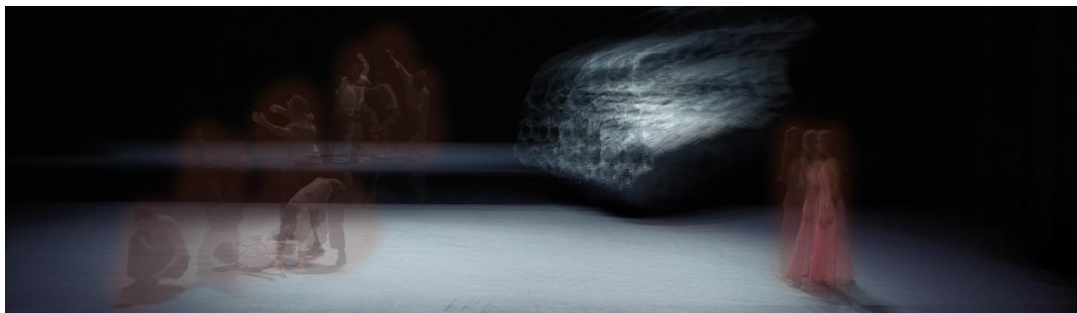


Figure 17. Three bodies on stage

Figure 18 shows that many bodies are positioned close to each other and keep this proximity to build wholeness. Even though each body is a separate piece, the same and rhythmic actions performed dominate a holistic perception of volume.



Figure 18. Collective bodies

When the number of bodies increases, the volume expands and the deformation of the volume changes with the proximity of the bodies and their synchronization. Each body creates a new layer while integrating the total volume.

3.3.2. Deconstruction of the body through the extensions

Extensions may be elements that exist in the body itself (e.g., hair) as well as that become part of the body afterward (e.g., clothing). In Figure 19, while discovering the potential limits of the body, the dancer also makes her hair an important part of the performance. Her hair sometimes moves independently of the body's movement, and sometimes moves coordinated with the body.

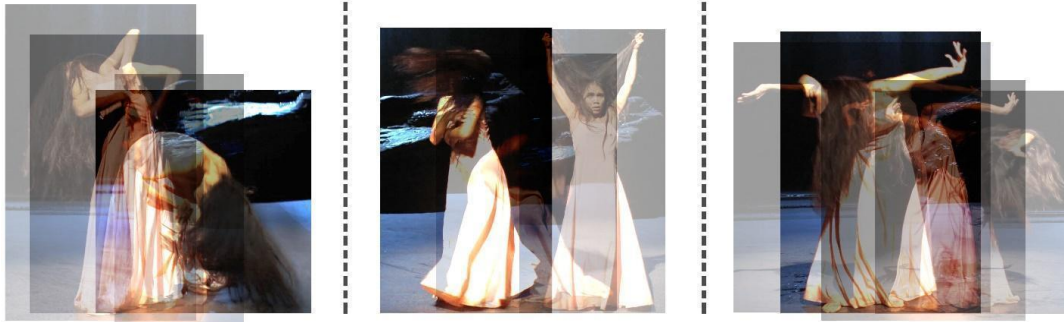


Figure 19. An element that exists in the body itself (hair)

The body in Figure 20 produces a volume in the space with actions such as bending, opening arms, turning around and changing position. The clothing, which is articulated to the body, has become an element that contributes to occupy the volume. The fluctuation of the dress harmoniously contributes to the choreography, like a part of the body.



Figure 20. An element that is included in the body later (clothing)

In Figure 21, two bodies shape each other's movements. The body, which moves in a continuous linear route, responds to the intervention of the other body. Then the second body that interferes with the first body is also affected by this situation. Therefore, the action-reaction is quite perceptible in this choreography which is in constant repetition and motion. Following that, the volume is constantly deformed and redefined.

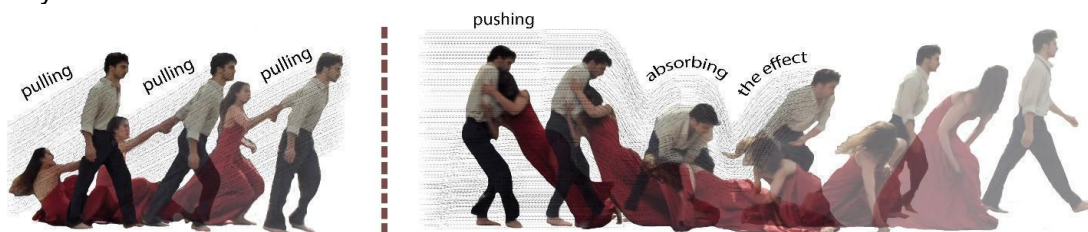


Figure 21. The other body

4. Conclusions and Recommendations

Dance theatre reveals the spatial potential of ordinary body movements. It researches body-object relationships that develop within body-space interaction in different environments and on the

reflection of internal motivation that guides body movements. At this point, it is seen that the key components and concerns of dance theatre match with the basic research issues in the field of architecture. The approach adopted by Pina Bausch, who was one of the pioneers in dance theatre, provides opportunities to discover different body, object and atmosphere interactions due to its expressionist performance using daily gestures and actions. In the movie, we grasp the entities before details, existential meanings before intellectual explanations through its various atmospheric intentions. Despite constant and unexpected jumps in the choreographies, there are the spaces that we feel already in there in the fraction of seconds. The audience suddenly falls into a new performance. However, they do not suspect the atmosphere of the space or the subject-object relations. Dance theatre gives a space that the audience is already entwined with the atmospheric experience. While trying to observe the hazy character of the atmosphere produced by subjects, it is possible to grasp the atmosphere of the space without a need for logical argumentation. In this way, reduced definitions are excluded and the atmosphere could be understood with its ontological ambiguity. We call it "instant x-rays of the atmosphere" (as visualization of our immediate appreciation). It allows us to grasp the uncertain nature of the atmosphere (specifically for dance theatre) with non-directional diffusion. Pina movie involves various and substantial fictional spaces. The analyses are done under four categories: artificial interior space; natural and artificial outer environment; artificial outer space; and natural outer space. It revealed that experimental performances were mostly carried out in artificial internal space. It is clear that different body-object relationships and different space components are used to achieve the desired atmosphere in the choreographies developed for the expression of internal motivation. Although it is possible to change pattern and surface effects by using illuminations in a space. However, this situation is quite different for artificial and natural outer space scenes. There are clear attempts to adapt to the characteristics of the outer space where performances are carried out. The harmony between the spatial character and the performance in the existing outer space and inner space as well as the attempt to reveal different potentials and opportunities are remarkable issues. Also, various inferences and comparisons can be made on the number of bodies and the factors that degrade the body, especially in the body-space interaction. The singular or multiple body, simultaneous or non-synchronous body movements, the change of position and the utilization of the body's potentials are important factors affecting the volume of the space produced. In addition, it is seen that some elements that come into contact with the body, as extensions, deconstruct the body and affect the volume. In this context, Pina Bausch's approach and Pina movie have the potential to create new research topics for the field of architecture. This approach can be used in the first year of architectural education as a design method so that students can understand atmosphere-body-object relations and with the essence of those components, they could design novel spatialities.

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