TITLE: THE SPIRIT OF PUBLIC SPACE: EMBODIED THROUGH WRITING AND MOVEMENT

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ABSTRACT:

To design places of spiritual quality and depth, designers need to reconnect themselves to the nature of place in order to create a sense of belonging prior to presenting a design solution. The traditional site analysis research produced by architects is too removed from the atmosphere of place and often becomes a set of drawings representing a hierarchical human use analysis based solely on function. This type of process needs to change in order to bring about awareness of the character of place, including making users more present with time and their own sense of belonging.

Rituals are an inherent part of spirituality, and in this case, the acts performed to understand and embody the character of place encourage the sense of spiritual. The rituals presented in this paper are ethnographic methods which challenge the Western conventions of the design process. They encourage imagination and empathy through writing poetry that utilizes personification, rhythm, and bodily movement that co-creates knowledge of the sense of place through action.

The design of public spaces is an important aspect of our culture and critical engagement. To arrive at meaningful spaces, the personal and civic culture need to be expressed and highlighted. This paper presents how to change the traditional design process in order to better understand the character of place prior to designing a solution.

INTRODUCTION

Architects and designers rarely give themselves permission to feel the character of space to better determine the desires of their client. In order to design places of spiritual depth, designers need to embody the spiritual and sensual character of the space to create designs that make end-users more present with themselves. This act of being more aware and reconnecting with the inner world could be viewed as a sense of spirituality and reveals the character of place.

Each culture produces specific rituals which are tools to process space, time and ourselves. Rituals are an inherent part of spirituality, and in this case, the acts performed to understand the character of place encourage the sense of the spiritual. In fact, since the Middle Ages, 'architectural emphasis was on its accommodation of specific rituals, always in time.'¹ This temporality, narrative nature and cultural value that is reflective of a ritual is therefore important in seeing and designing spaces that are reflective of their time and place, as seen in Enterprise Park.

The ritualisation of words into a personal expression and the act of moving bodies to the character of the space are two examples that require an abandonment of thought and rationality. These imaginative practices 'infuse social relationships', 'deepen our understanding' and enrich analysis of place and facilitate communication with diverse audiences, 'both in the academy and out.'² They bring us closer to the character of place and the sensitivity that creates human connection, beauty, and the reminder of our humanity - its messiness, fragility and impermanence. These acts of meditation include time, space, and reflection, which become methods for designing spaces that

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require embodiment, haptic quality and human narrative.

According to Hillman³, it is in the city that our humanity can be restored through depth of spatial variety and sense of deepening, emotional memory, interiorisation, human relations and body places. The intimacy has been created with body connection and expression of the soul of the Park. Both acts have created emotional memory by story-telling aspects important to the Park's history and every day and interiorising the space through movement.

How can writing and movement allow architects and designers to design spaces that are sensitive, intimate, spiritual and discursive in nature? Through the demonstration of the two acts of writing and movement, this paper demonstrates these ideas in a creative way in relationship to spirituality, spiritual ecology and embodiment.⁴ The place embodied is Enterprize Park, a public space at the edge of the Yarra River also known as Birrarung, in Melbourne, Australia. This embodied process is both personal and reflective and doesn't constitute a given truth, however it is lived and processed through a reflection of three performative moments of time (before, during, after), and ritualised as 'acts' for both writing and movement.

ACT I: BEFORE WRITING

The unique space of Enterprize Park in the heart of Melbourne, is neglected. It has been, since the British people colonised the place by pushing the indigenous people away, at times through brutal consequences. The specificity of this historical act is fundamental to the locality of Enterprize Park, a Park that is named after the ship 'Enterprize' which docked on the banks of the River in 1835 and changed the environment of the River and its constitution. The situation regarding the indigenous people has yet to acknowledge their ownership of this land and their deep connection to the environment. Cultural displacement occurs every day through erasure and ignorance, and only through acknowledgment of emotional experiences of tragedy of human lives, the city can begin to speak to all aspects of the human soul.⁵ The public space is home to many homeless people who sleep under the concrete plinths of the main bridge. The issue of belonging and homelessness runs deeper than a physical shelter. It begins as a social, political, symbolical and architectural prejudice of those who are considered outcasts of society living this Park. However, historically the architect's role was to 'make you feel at home in the city'⁶ and to provide shelter for the mobile and emotional body, since spaces create memories in our psyche and roads 'are made for walking'.⁷

Therefore, why are so many people without shelter? Has modernisation discriminated the idea of emotional connection to place by focusing on its functional optimisation? Can we continue with this way of creating space and what is at stake? What are the methods and methodologies that that allow us to create shelters and spaces that encourage the sense of belonging?

This paper argues that through ethnographic methods such as writing and movement which 'can force us to know the world in different ways' we can deepen 'our understanding of the micro-political relational processes. Something happens differently when your body must move and adjust to the rhythm, structures, rules, dangers, joys and secrets of a unique location'. And too 'writing poetically demands a different sort of attention to the world'; it demands emotion as it's 'centrally

about the human condition'. This can provide an alternative rendering of society and place by accounting for the 'forgotten, disappeared, hidden and lost'.⁸

The kind of acceptance of objects and living things as they are, reinforces wabi-sabi's philosophy that beauty is not about perfection rather, beauty considers honesty, depth and transience.⁹

Insert Figure 1 here

Figure 1 Enterprize Park railway viaduct, 2017. Image by Madelaine Walsh (Melbourne School of Design, University of Melbourne). Edited by author.

ACT II: DURING WRITING

As I visit the place of the Park, I see it forming in my mind as a character or person. And as one, I feel wanting to get to know it, to see its beauty and its sacredness. The River used to be a significant source of food and spiritual significance for the indigenous people. It is now polluted, and many wouldn't dare to swim in it as they have in the past. The sense of emotional connection to water and our own human fluidity is lost. The place is political and insensitive; however, I find intimacy in getting to know the Park as I frequent it a number of times during the day. For me, being intimate with this space provides my own sense of belonging and contentment as I develop both personal and communal relationship. The River is a place of surrender and stillness, no matter how vulnerable. This vulnerability is also a human vulnerability that becomes my mirror. Throughout the day people sit by and watch the River and others, preoccupied by reverie; lost with time. Our indifference of each other is mirrored in the indifference for the state of this environment.

Insert Figure 2 here

Figure 2 Enterprize Park reflections, 2017. Image edited by author.

Insert Figure 3 here

Figure 3 Enterprize Park details of 'Scar: A Stolen Vision, 2017. Image by Brendan Bonsack, edited by author.

ACT III: AFTER WRITING

In personification of the place, I have come close to the hard and brutal edges of the space and become aware of the positive qualities of the site, seeing the hard edges as beautiful. Distance and frequency has allowed me to establish a relationship that is honest with the site and the people that frequent it. Instead of objectifying the site as the 'other' I have personalised an intimate understanding of the site, through wording emotions and feelings, feeling its textures and sounds, enacting its movement and the different activities and feelings of those that use this site. The site is both a poetic image and a feeling in my body, as the sounds and smells have been internalised and memorised.

Anthropocentrism is a root cause of environmental problems¹³, one of which is dear to indigenous people of Australia and recently effective through the Yarra River Protection Act 2017. This Act recognises the River as 'alive...with a 'heart, a spirit and... part of our Dreaming.'¹⁴ According to Alberto Pérez-Gómez, the 'poetic and perceptual aspects of architecture' can renew the lost 'physical reality of human experience' that modern architecture has created.¹⁵ As Gaston Bachelard said, 'image is not a residue of impression, but an aura surrounding speech'; the 'poem gives birth to the image' that 'reverberates into the depths of existence' as embodied action.¹⁶ This body metaphor in the form of a poetic image can develop the 'skill of receptivity' and 'greatly help architects understand the relation between people and place, and to imagine how their designs will influence aspects of lived experience.'¹⁷

In Poem 01 '*Her*', the character of place is a woman, prejudiced and unseen because of the colour of her skin and gender. Yet, there exists an exquisite beauty, because of her honesty and vulnerability. If that place or personhood i.e. Woman, was acknowledged and valued, the River would potentially be protected by native vegetation, the indigenous rights respected, and the place celebrated by all people. Seeing the space as human has reduced the proximity between the space and myself, between expertise and understanding, through the act of sensing. This act of seeing and embodying the place through words and feelings, is an act of spiritual surrender. Through acknowledging the history and acts of prejudice against the indigenous people or the homeless, we could acknowledge that - the human need of our own healing could heal the city and vice versa.¹⁸

As the personification of the space offers the full spectrum of humanity, the practice is akin to the gardening principles and viewing of the Japanese garden. The garden is 'a visual poem', 'a portrayal of deep immersion and becoming' which is a spiritual practice that requires time and deep engagement of the union with nature and man. One must come to know the garden, 'to have feeling for a plant is something that cannot be learned so much as gained through time, with intimacy and wholeheartedness.'¹⁹

Poem 02 '*Utopia*' was written at three different times of the day; morning, midday and afternoon. On a very warm morning sitting on the bench, trains kept passing overhead, both ways. The steel and aluminium of the train kept reflecting in the sun, producing a surreal effect that conjured the otherworldly. The constant leaving and coming of trains was reminiscent of the launching of a rocket into space. The experience is likened to our inability to be present and still, resulting in not only in not being able to listen to one another but also in creating spaces that leave no room for solitude and contemplation of our own interiority and vulnerabilities.

As we are constantly addicted to our phones, a lack of awareness results in loss of power being touched by the light or texture of a space that produces a sense of wonder in the present moment. In a space that is characterised by productivity or materials that are futuristic in their aesthetics, the softness or textural multi-sensory quality is overlooked, resulting in the lack of the ability to create emotional comfort and associations for the human body. The idea of the '*nest*' is an example of the human tenderness or the sense of togetherness that may create a sense of belonging for people

who may be lonely or needing human interaction. Instead of being driven by architectural trends or attractive form, designers should concentrate on creating spaces that bring people together through activities and atmosphere of spaces that encourage emotional connection. Sarah Williams Goldhagen in *How Our Built Environment Shapes Our Lives*,²⁰ states that design can respond to the body schemas of both allocentric and egocentric views through responding to the 'great concentration of nerve endings' in the hands. *Texture* is one element that can stimulate a process of understanding an object through bodily connection, association, memory and temperature.

During midday, walking along the periphery of the river and towards the other end of the Park, the view opened up to a new realisation. The idea of 'traces' is reminiscent of the scars, humans, or 'Her' mentioned earlier, may develop over the years. Here, lies the power to respond to the traces of stories, not 'as simple vestiges of the past preserved for visiting tourists, as it is now through the various paraphernalia of objects on site, but as 'living testimonies, incorporated into the life of the present and enabling a future.'²¹ Rather than to stop at the Park, the boats of tourist keep drifting along, only leaving traces of their movement on the River. The tracing is also symbolic of the act of human degradation on this earth and allows a deep reflection for sustaining a future that respects indigenous lifecycles and protection of the environment. This new perspective also showed the Park losing its significance or value when viewed from the opposite side, whilst the structures of the train bridges overpower the landscape. The idea of proximity and distance is a very powerful tool for designers, in producing spaces that reflect the human scale and sensibility, as well as using perspective for staging various narratives of place.

In the afternoon, the Park took on a new meaning. There was a lot of activity from the homeless people making movements around their makeshift homes, and from the locals who visit the place. Watching people go out and about, their actions heightened the awareness and meaning of space. The complexity and possibility of this space being used in multiple ways, provides a significant emotional bond for people to co-exist in its chaotic and multiple nature. The sense of belonging that one may get from a place is important to establish, especially for the growing multicultural communities. It is in these moments of meeting one another, that interior space and architecture can bring people together.

Poem 03 '*Pathways*' demonstrates the power of the River and of materials and spaces that are fluid, reflective and enchanting, allowing for our human body relationship to water. The fluidity also acknowledges the power of motion, and the lyricism of our bodies not purely as metaphors and concepts, but as living beings made up of wet matter, inseparable from world ecology and hydrological cycle of reservoir, rain, ocean and fish bodies.²² The water is a sacred element to many cultures and to the sense of healing and should be further enhanced in the design of spaces. Poem 03 speaks about the tactile nature of materials and the influence they may have on our bodies and our well-being.²³ Whilst hard materials such as concrete are not necessarily negative, with an addition of other warm textures or details they can enhance our awareness and generate a moment of poetic beauty and the appreciation of the passing of time. Finally, a three-dimensional space that is able to produce the sense of internalisation as well as express itself inwards – outward, has more benefits than a space that produces one gesture or single static vantage point, since 'walking-and-

looking' through sequence and time is more spatially engaging and requires presence, memory and deep immersion, akin to a three- dimensional mandala of a Japanese Buddhist garden.²⁴

Insert Figure 4 here.

Figure 4 Movement at Enterprize Park by Master of Architecture students from the Melbourne School of Design, University of Melbourne, 2017. Image edited by author.

ACT I: BEFORE MOVEMENT: Over time, I have realised, that with movement comes healing; 'it's a medicine that heals the split between our minds and hearts, bodies and soul.'²⁵ Various movements have been performed with groups, classes, and by myself on chosen specific sites. I have been moving for years, inspired by the *Maps to Ecstasy* by Gabrielle Roth and trusting in the power of flowing, staccato, chaos, lyrical and stillness.²⁶ These have been used when moving through the space of Enterprize Park, together with other elements of movement such as speed, texture, proximity, angle and emotion.

ACT II: DURING MOVEMENT: During the movement I have enjoyed sensing the different textures of the space in my body, interacting with shapes and forms of this space, sensing the texture of the water and most importantly experiencing the different speeds and directions of movement in this space, such as moving trains and water rippling on the surface. The combination of the lyrical movement of water and wind, the staccato of the train and the stillness of the indigenous artwork has given me a new-found energy and aliveness. Sensing all of this at once, I became aware of my body and how each shape, element and movement can provide a new way to interact with the space. The experience has given me the opportunity to move in a different way than one normally does when moving through the city as a transitory body. For example, the re-enactment of the water of the River is a direct reflection of my own bodily fluids, and the process is a meditation of my own spiritual ecology.²⁷

ACT III: AFTER MOVEMENT: I have embodied the spirit of this space in all its colours, it's neglect, beauty and authenticity. The space has been a journey of emotions such as reflection and stillness, bewilderment and joy, similar to the human spectrum of life. I have felt these in my body and this sensation is more powerful than words can describe. I personally understand it and can respond to it architecturally by designing an explicit space that encourages bodily engagement and range of emotions akin to the character of place. For people, who have only seen the images that were created as part of this journey, they are a conceptual metaphor or an artefact; a detached process. Whilst in my experience, the exercise is an experience, a feeling, or a conversation between place and myself that sets new pathways for the language of the body.

There are a number of theorists and architects who have advocated for the importance of the body and movement. August Schmarsow who emphasized the importance of the 'third dimension...to bring the experience of space into full awareness'.²⁸ Bernard Tschumi who through his Manhattan Transcripts and design of Parc de La Villette in Paris, advocated the importance of the 'construction of event' and exercising of the body 'to transform its elementary motions' by giving rise to the 'invention of its gestures'.²⁹ Whilst designers Shushatku Arakawa and Madeline Gins, created a

house to 'challenge inhabitants to constantly adjust their body position in order to regain or maintain their balance.'³⁰ What is evident in this paper however, is the importance of reading a place with and by the body in order to understand, improve or to highlight the importance of its features. It also proposes that designers need to essentially move and embody the space they are going to design for, in order to understand its spatial bodily characteristics. The emphasis is on an actual embodiment which can be both meditative and transformative.

Insert Figure 5 here

Figure 5 *Emotion and Stillness*. Enterprize Park, Melbourne, January 2018.
Images by Brendan Bonsack.

Many imagine the space of the Enterprize Park as an abandoned artificial space, but as Japanese architect Sou Fujimoto recalls that 'within the artificial spaces of the city, there are always natural elements' where metaphysical deep meanings can be found.³¹ The experience of movement at Enterprize Park from the circulating water, the passing trains, textures and hidden symbols, are remembered in my body and in my psyche. A place that is remembered and that offers both calm and excitement, is likely a place one will come back to, for a deeply meaningful and personal experience.

The first series of photographs *Emotion and Stillness*³² are taken from underneath the train bridge, the space of red brick and cruciform like symbolisms creates an experience of 'prayer'. Paying respect to this space, and one's body, the space commands a full surrender. Once seen as neglected and dark, the homeless who sometimes occupy the space, experience the thunder of the above trains – one would not likely like to pass or even stay in this space. Through the embodiment of the cruciform form and the lines in space, the body has conjured a spiritual dimension that results in respect of the place. One doesn't normally look up in a contained space, however the sense of scale and the chiaroscuro effect of light and shadows when embodied, results in an awe. The body being stretched through the arms and the torso is like reaching above the heavens and the spirits.

Insert Figure 6 here

Figure 6 *Speed, Direction and Flowing*. Enterprize Park, Melbourne, January 2018.
Image by Brendan Bonsack, edited by author.

Speed, Direction and Flowing is a composition that evokes circular patterns of movement of the water and the wind. Circulating the arms, and legs in a repetitive continuous pattern, together with the sense of lightness, evoked the lyrical and the playful which as a rhythm, resulted later on in stillness; a sense of calm and gentleness, alike a meditative practice. Following on this lyrical enactment of water in the body and the use of speed and direction, these forms were re-enacted in the space opposite, as captured in *Speed, Direction, Staccato and Flowing*. The character of this space is much faster, bolder and more masculine. Creating the lyrical gentle forms in this space, between the 'Scar: A Stolen Vision'; a collaborative work by Indigenous artists that engages with the tradition of tree scarring,³³ the space has taken on a more expressive and gentle nature. Normally

people pass through these artworks in a linear movement due to overhead tracks and passing trains. Enacting the movement and speed of the water, as well as the staccato of the trains, has created an engaged and animated conversation with space, resulting in both excitement and calm.

Insert Figure 7 here

Figure 7 *Speed, Direction, Staccato and Flowing*. Enterprize Park, Melbourne, January 2018. Images by Brendan Bonsack, edited by author.

Texture are images expressive of the tactile quality of the materials and the effect they have on the sense of touch and feeling. Although not clear from the images, colour, temperature and texture are both interconnected. The cool blue and textured concrete pictured in *Figure 8* top right, is less inviting to the touch as the timber of the board walk, even though both are rough. Lying down on the timber in line with the timber boards, was cool to the touch and engaging the senses. The gaps in between each board invited the nooks of my body and the sense of smell was also heightened. The rawness of the timber coupled with the rich layers of ageing and fungi from the River is an example of a material that is in symbiosis to the changing nature of the environment around it. The intricate detailing invites the curiosity of my hand to study its time line and provides an example of reflecting on one's own timeline. According to principles of biophilic design, connection and understanding of natural systems in the environment 'can create a perceptual shift in what's being seen and experienced' and therefore 'evoke a relationship with the greater whole'.³⁴

The effect of the water has a similar effect, in that it produces the reflection of the buildings and high-rise buildings, as well as light and shadow. It is receptive to change and engages one to sit by and look at its everchanging surface.

Overall this Park is effective as an engaging space, because of the multitude of types of textures present. That is to say, not all spaces require the same quantity of textures present, however diversity is an important factor in creating contrast and a conversation with the textures of the body, which can be created with a dialogue of opposite spectrum of materials through rough and smooth, warm and cool, dry and wet.

Insert Figure 8 here

Figure 8 *Texture*. Enterprize Park, Melbourne, January 2018. Images by Brendan Bonsack.

Insert Figure 9 here

Figure 9 *Angle, level, emotion*. Enterprize Park, Melbourne, January 2018. Image by Brendan Bonsack, edited by author.

Angle, level, emotion, demonstrate the effect of engaging one's body with angle and level. Because of the nature of our bodies as we walk and sit, in the upright direction; the change in perception when engaged with a different angle produces a powerful effect. It also provides with a new perspective of space and could be used to reflect on the way one thinks about life in general. In

Lying on the cold gravel underneath the train bridge seemed at first, unwelcoming. However, because of engaging the peripheral vision, instead of just plainly looking up at the underneath surface of the bridge, a new angle of the city skyline opened up itself to the vision. This approach is a powerful tool in engaging various parts of the body with space as well as providing different visual perspectives. In this scenario, the angle of inclination is quite low and if greater it may have not produced the same effect. Coupled with an engaging and picturesque image of the River and the city reflected, the memory of this experience has left a lasting and positive impression.

Insert Figure 10 here

Figure 10 *Proximity, texture and stillness*. Enterprize Park, Melbourne, January 2018.
Image by Brendan Bonsack, edited by author.

Proximity, texture and stillness, show how with proximity and distance, the value of objects in space and their knowledge is enhanced. Texture and detail is also an important to distance because it enhances the desire and need for touch. In this space, people sit on benches with their backs to the indigenous artwork of the 'Scar: A Stolen Vision'. Through the movement of proximity, a dialogue between the River and the artwork is created. Therefore, the knowledge of indigenous cultures is also enhanced since both elements i.e. River and artwork collaborate as one. The idea of setting and placing objects within space that create a dialogue between the various objects is an important lesson that was learnt, as well as coming to view and experiencing the artwork through stillness has paid respect to my own breath and to the body of the indigenous narrative. The sense of touch has been originally known in the Western social theory as a 'lower sense' with the 'lower races'. This touch is multi-layered with political power and is therefore an important process of destabilising this Western knowledge and asserting the importance of respect and understanding, through co-creation of embodied knowledge present in the indigenous injustice.³⁵ It is an act of holding space for others.

The process of moving through space, using the various elements of speed, texture, emotion, proximity, and angle, has uncovered that the body is a vessel for conversing with place and its historical and everyday narratives. Through movement, a sense of awareness and unison is heightened, whilst through post reflection - a greater appreciation of the value of space is created. When we become aware of our movement and the space around us, we are able to establish a coexistence with place, a sense of 'one-ness that produces harmony between self and other'.³⁶ Through this ritual of embodying the Park through time, similar to principles of a Japanese Buddhist garden, one has 'become the way the garden feels' to find true insight of the character of place and its value.³⁷

CONCLUSION

The genius loci, or the spirit of place must be discovered by designers who want to heighten people's awareness of place through their design, as well as to connect people with themselves. Poetry and embodiment are two powerful tools that exist beyond the visual methods of photography and visual media which do not capture the felt or embodied sense of place. This is particularly important for public spaces, which according to the Mirko Zardini in the *Sensorial Urbanism* are becoming

subjected in the contemporary debates to shrinking and impoverishment. 'Some of the activities once carried out in public space have been taken over by new forms of communal space (i.e., space that is privately owned but in public use, such as shopping malls or theme parks), while other functions of communication and entertainment that originated as communal have been transferred to the private sphere by means of the television and the computer.'³⁸ Public space and the design of public space, is therefore an important aspect of our culture, and where the inner worlds and outer worlds collide. Our personal thoughts and memories establish themselves in place, through movement and touch and vice versa, our upbringing paints the space in a personal way.

The design of public space needs to be more meaningful, and we need new ways of understanding space in a rich layered approach. The concept can be applied to both the interiors as the city or outdoor public space is an interior of the city. To be an architect in the ancient times, meant that you performed civic acts in order to bring people together through narrative and dramatic interaction that was at the heart of social life.³⁹ Seemingly the prevalent privatisation of space and our loss of the true meaning of architects' role means that we need to rediscover the true nature of genius loci and our culture, specifically in public space. We must do this in a sensitive, spiritual manner by rediscovering our senses; elements that are hidden and implied, to create distinctive experiences and places for the better of our human capabilities. 'An architect needs an empathic imagination' in order to help people 'dwell in the world with dignity.'⁴⁰

NOTES

¹ Alberto Pérez-Gómez, *Built Upon Love*, (Cambridge: MIT Press, 2006), 125-128.

² Denielle Elliott and Dara Culhane, *A Different Kind of Ethnography: Imaginative Practices and Creative Methodologies*, (University of Toronto Press, 2017), 12.

³ James Hillman, *City & Soul*, (New York: Spring Publications, 2006), 20-25.

⁴ Spiritual ecology advocates the attention of hearing, observing and perceiving. As this his emotional knowledge provides one with a pattern of decisive and responsible choice making, when it comes to designing for a client and for people. Accessed September 2018, <http://www.johninmandialogue.com/organization-resources/universal-design-learning/>.

⁵ James Hillman, *City & Soul*, (New York: Spring Publications, 2006), 23.

⁶ Alberto Pérez-Gómez, *Attunement: Architectural Meaning After the Crisis of Modern Science*, (Cambridge: MIT Press, 2016), 7.

⁷ Ibid., 4.

⁸ Denielle Elliott and Dara Culhane, *A Different Kind of Ethnography: Imaginative Practices and Creative Methodologies*, (University of Toronto Press, 2017), 11-13, 28.

⁹ 'Wabi-sabi represents the exact opposite of the Western ideal of great beauty as something monumental, spectacular and enduring.' It is 'not found in nature at moments of bloom and lushness, but at moments of inception and subsiding... Wabi-sabi is about the minor and the hidden, the tentative and the ephemeral: things so subtle and evanescent they are invisible to vulgar eyes.' Leonard Koren, *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, (California: Imperfect Publishing, 2008), 50.

¹⁰ Magdalena Joanna Sliwinska, Poem 01, 'her', unpublished, 2017.

¹¹ Magdalena Joanna Sliwinska, Poem 02, 'utopia', unpublished, 2018.

¹² Magdalena Joanna Sliwinska, Poem 03, 'pathways', unpublished, 2018.

¹³ In a TED Talk at Deakin University, Melbourne, Pia Ednie-Brown talks about the idea of a house, having a character of a person. She talks about issues surrounding environmental problems and criticises anthropocentrism as its root cause. Her own example of the opposite to anthropocentrism, is personifying her own home so that she can design it from a very personal perspective. Accessed September 2018, <http://onomatopoeia.com.au/ted-talk/>

¹⁴ Yarra River Protection (Wilip-gin Birrarung Murron) Act 2017. Authorised by the Chief Parliamentary Counsel. Accessed September 2018, <http://www.legislation.vic.gov.au>.

¹⁵ Klaske Havik, *Urban Literacy: Reading and Writing Architecture*, (Rotterdam: nai010 publishers, 2014), 53.

¹⁶ Alberto Pérez-Gómez, *Attunement: Architectural Meaning After the Crisis of Modern Science*, (Cambridge: MIT Press, 2016), 186.

¹⁷ Klaske Havik, *Urban Literacy: Reading and Writing Architecture*, (Rotterdam: nai010 publishers, 2014), 71.

¹⁸ According to Hillman, 'cities offer a way for recovering our soul life' and that 'any alteration in the human psyche resonates with a change in the psyche of the world'. James Hillman, *City & Soul*, (New York: Spring Publications, 2006), 11, 35.

¹⁹ The design of a Japanese garden uses metaphors, elements of the hidden and implied to create a narrative which seeks active participation by the viewer - in the desire to reach awakening or enlightenment. The designers of such gardens rendered each plant or stone as words of a poem. Sophie Walker, *The Japanese Garden*, (London: Phaidon Press, 2017), 7-8.

²⁰ Sarah Williams Goldhagen, *Welcome to Your World: How the Built Environment Shapes Our Lives*, (New York: HarperCollins, 2017), 94-95.²¹ Alberto Pérez-Gómez, *Attunement: Architectural Meaning After the Crisis of Modern Science*, (Cambridge: MIT Press, 2016), 193.

²² Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, (London: Bloomsbury Publishing, 2017), 1-3.

²³ 'Our responses to surfaces, consequently, are more likely to powerfully contribute to our holistic experience of place than our responses to forms' and not only that these surfaces offer us the opportunity 'to mentally stimulate the process of their making.' Sarah Williams Goldhagen, *Welcome to Your World: How the Built Environment Shapes Our Lives*, (New York: HarperCollins, 2017), 158-160.

²⁴ Sophie Walker, *The Japanese Garden*, (London: Phaidon Press, 2017), 14-15, 35.

²⁵ 'Healing is a journey...we have to live on the edge, between the lines, somewhere between matter and spirit, masculine and feminine, darkness and light, leader and follower, stillness and motion.' The five rhythms teach fluidity, definition, creativity, integration and peace. According to Gabrielle different cities have different rhythms, for example New York is a chaotic city, whilst Jamaica is lyrical. Gabrielle Roth, *Maps to Ecstasy*, (California: Natarajay Publishing, 1998), xvi, 3, 40.

²⁶ Ibid.

²⁷ According to the feminist post-human phenomenology, the embodiment of water is a reflection of our own wet matter. Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, (London: Bloomsbury Publishing, 2017).

²⁸ Alberto Pérez-Gómez, *Attunement: Architectural Meaning After the Crisis of Modern Science*, (Cambridge: MIT Press, 2016), 126.

²⁹ K. Michael Hays, *Architecture Theory Since 1968*, (Cambridge: MIT Press, 1998), 216, 577.

³⁰ Sarah Williams Goldhagen, *Welcome to Your World: How the Built Environment Shapes Our Lives*, (New York: HarperCollins, 2017), 114-115.

³¹ Accessed September 2018. <https://www.metropolismag.com/architecture/inside-the-mind-of-sou-fujimoto/>

³² The sense of stillness is what Gabrielle Roth calls, a movement that becomes 'inner' invitation to our deepest self of 'presence.' Gabrielle Roth, *Maps to Ecstasy*, (California: Natarajay Publishing, 1998), 38.

³³ Accessed September 2018. <http://citycollection.melbourne.vic.gov.au/scar-a-stolen-vision/>.

³⁴ William Browning, Catherine Ryan, and Joseph Clancy, *14 Patterns of Biophilic Design*, (New York: Terrapin Bright Green, 2014), 36-37.

³⁵ Denielle Elliott and Dara Culhane, *A Different Kind of Ethnography: Imaginative Practices and Creative Methodologies*, (University of Toronto Press, 2017), 58-59.

³⁶ Sophie Walker, *The Japanese Garden*, (London: Phaidon Press, 2017), 35.

³⁷ Ibid, 15.

³⁸ Mirko Zardini, *Towards Sensorial Urbanism*, City as Nature, Lotus International, v.157, (Milano: Editoriale Lotus, 2015), 70.

³⁹ Marcia F Feuerstein, and Read Gray, *Architecture as a Performing Art*, (Surrey: Ashgate Publishing, 2013), 6-7.

⁴⁰ Klaske Havik, *Urban Literacy: Reading and Writing Architecture*, (Rotterdam: nai010 publishers, 2014), 13-14.

BIOGRAPHY

Magdalena Joanna Sliwinska has graduated from the University of Melbourne, Australia with an honours degree in architecture and landscape architecture. She has been teaching at various universities including University of Melbourne (MSD), Monash (MADA) and Swinburne University, across disciplines of interiors, architecture and landscape. She is currently pursuing creative projects that explore how people sense and encounter public space on an emotional, meaningful and spiritual level.

Figure 1 Enterprize Park railway viaduct, 2017. Image by Madelaine Walsh (Melbourne School of Design, University of Melbourne). Edited by author.

POEM 01¹⁰

27th December 2017, Wednesday 10 am

*She spoke to me,
voice drowned.
Silenced - rusted steel.
Heavenly, around her body,
peeling.
Water of the past,
resurrecting.
Emptied hulled shells of concrete.
Black hoods - witnessing,
blindness
begins with the eyes.
Swooping with intimidation.
Vain addiction of the hunger,
unappreciated.
She sits,
cold and barefoot,
under crystallised civilisations.
Ghosted waterfalls, unsound.
Winds tunnel tourists on a bait,
who pay to see this entrapment.
death,
littering at her footsteps.
Her remains,
unseen. Vulnerable and shaken,
a falling city.
Shadows around corners - secret misgivings.
Kids play, innocent, hide.
Others carry,
empty dreams on their backs.
God watching in silence.
Smell of fear,
like the fish.
Thunderous. Silence. Black. White. Black. White.
Skin with polished silver jewellery.
Light in her darkened, despaired, eyes.
Go home! Get a job!
Only a few understand this rhythm.
Others avoid the strangeness,
fearful of - a heart to heart.*

Figure 1 Image_max resolution.jpg

Figure 2 Enterprize Park reflections, 2017.
Images edited by author.

POEM 02¹¹
16th January 2018

Morning, 9 am

Two worlds trespass this land, with a thunder.
the super moon of the silver moving light
and the heat of the desert sun.
Endless launching and leaving.
Never now.

Men who launch themselves to Uranus.
surreal dust, mixed with, surreal emotions,
heaven and sky, never meet the Earth.
Lose ends that fail to complete the mission.

On the ground,
betrayal pools in the bronzed Yarra.
Litter of yesterday, dusted onto canopies.
pouring rain hits the echoing steel.
helicopters crash into the silver Moon.
cars into the anguish of the silenced, homeless.
rowing boats into the concrete shards.
dust of pollution into my smooth lungs.
the many voices and sounds, into a vacuum.

The Yarra glows. The astronauts have lifted.
The sun burns my skin,
watching the machinery of life.

Red jealousy of seagulls.
Blue-violet indifference of tourists.

Sleep they huddle - a nest of hope.
Ashes of their dreams, kissing.
Time hisses, a kettle of dense desperation.

Midday, 12 pm

From a distance,
You are bones.
shuttering anxiety
particle of dusted polaroid.
past and future of dyslexia.
salty traces on your crumbling skin.
traces and incisions, incompletely faded.

It is what people do, when they cannot gain from you.
Coming, tracing at the edges, and then leaving.

Afternoon, 3 pm

Below the Sun, they finally stop.
Smoke - a romantic exchange.
Awake, drinking in routine of tribulation.
Sweat and tears, instead of milk.
begging here they come,
whistled language, feathered, beaked.
One child becomes them, waves his breath away.

She puts on her fragility,
folding frayed blankets of disappointment.
Ceremonial circles, star jumps
salute the buried, and the alive.
Prayers fit and lose, evaporate.

She smooths her belongings,
leaves the hardness.

They circle once more,
I break the ends, splitting.
Separated, we begin to hunger,
in spite of boundaries and moments that overlap.
We never seemingly meet each other - face to face.

Figure 2 Image_max resolution.jpg

Figure 3 Enterprize Park details of 'Scar: A Stolen Vision', 2017.
Image by Brendan Bonsack, edited by author.

POEM 03¹²

20th January 2018, Saturday 1 pm

*The more I come to see you,
time draws me closer.*

A beautiful neglect that you are.

*White feathers fill the blanket of this story,
but not peace.*

*A quilt of the continuous disrespect
reveal, many facing out, rather than in.
The other view, more contagious, promising.*

*The edges are hard and like fibers,
frayed and uneven.*

*Particles of unmoved bodies,
constrained to an incandescence
of fractures and frozen waterfalls.*

*Instead of a homecoming
and ripples of cleansing tides,
seeping through solidity,
amalgamating sound.*

*The closeness of a River,
sets a motion in my fluid spine.*

Seeds of gardens bloom from inside.

I turn around.

and drift with her

- like an eel.

Figure 3 Image_max resolution.jpg

Figure 4 Movement at Enterprize Park by Master of Architecture students from the Melbourne School of Design, University of Melbourne, 2017. Image edited by author.

Figure 4 Image_max resolution.jpg

Figure 5 *Emotion and Stillness*. Enterprize Park, Melbourne, January 2018. Images by Brendan Bonsack.

Figure 5 Image_max resolution.jpg

Figure 6 *Speed, Direction and Flowing.* Enterprize Park, Melbourne, January 2018. Image by Brendan Bonsack, edited by author.

Figure 7 *Speed, Direction, Staccato and Flowing.* Enterprize Park, Melbourne, January 2018. Images by Brendan Bonsack, edited by author.

Figure 6 & 7 Image_max resolution.jpg

Figure 8 *Texture*. Enterprize Park, Melbourne, January 2018. Images by Brendan Bonsack.

Figure 8 Image_max resolution.jpg

Figure 9 *Angle, level, emotion.* Enterprize Park, Melbourne, January 2018. Image by Brendan Bonsack, edited by author.

Figure 10 *Proximity, texture and stillness.* Enterprize Park, Melbourne, January 2018. Image by Brendan Bonsack, edited by author.

Figure 9 & 10 Image_max resolution.jpg

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