

Synopsis

In this critical journal my intent is to reflect upon sources and methodologies I'll employ, in the making of my 4th year final project.

The COVID-19 phenomenon has fuelled my interest towards human behaviour and anthropology, and how it relates to interior design. In the *Rationale* I will introduce the observations that have fed into the conceptual stage of my project.

The first chapter introduces my site of choice and the two key aspects of my initial proposal. Walking, as an active experience to help us escape from reality, and how the Computer-Generated Imagery (C.G.I.) that boomed during lockdown has similar liminal qualities to walking.

In the second chapter I will take a step back and investigate why, as humans, we need to escape from reality. Here I will conduct a rhizomatic investigation on *ontological security, habitus* and *coping Mechanisms and rituals*, and why this knowledge is relevant in designing post COVID-19.

The third chapter will further the study on rituals and explore the concepts *liminality and liminoid* in the work of Victor Turner. I will also analyse Cathy Smith's essay on liminality in architecture and conduct a visual analysis of C.G.I. and its architectural semiotics through the works of other authors.

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Rationale

“Through the lens of culture, anthropologists study the past, present, and future of humanity, simultaneously pulling from their interdisciplinary social science background. Further bridging the gap between academia and practice, the area of applied anthropology critically examines its research, with a focus on advocating how we as humans can improve moving forward together.”¹

COVID-19 has shaken our idea of reality and it's made us reflect on the environment we live in as much as our role in the global society. As designers we are responsible for integrating the social sciences into our practice to provide both temporary and long-lasting solutions. Critical thinkers of the past centuries have criticised the impact of the capitalistic society on the individual's life. What we thought was real and normal, now has changed. This fast shift has completely transformed the way we lead our lives, at the cost of losing the stability of our regular lifestyles. One way to cope with it, was finding new habits to regain that sense of stability and establishing more pastimes to entertain us and distract us from the state of the events. As a former sociology student, I intent to use this time to reflect on the COVID-19 global lockdown and how interior design, could not only provide an important outlook on how we have experienced 'spaces', but how it can help pose the right questions. Since most of my ideas are coming from a personal perception of things, I find it necessary to consult and research external sources to strengthen the validity of my proposal. This critical journal will be an explorative document, in which I intent to conduct anthropological research on human behaviour during the 2020 lockdown, what motivates it and the impact that *home confinement* is having on people's mood and mental state. The outcome of this research will help me into proposing an intervention for an abandoned building located onto the Hamiltonhill Basin in North Glasgow and that is inspired by the C.G.I. of '*impossible architecture*' that saw a surge in popularity during the lockdown. The research will take the shape of a rhizomatic *investigation*. I will explain how this approach will help structuring my research while favouring a speculative,

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- ¹ Wada, J., 2021. World Anthropology Day: What Anthropology Can Teach Us During COVID-19? - Social Science Space. [online] Social Science Space. Available at: <https://www.socialsciencespace.com/2021/02/world-anthropology-day-what-anthropology-can-teach-us-during-covid-19/> [Accessed 21 January 2022].

multiple-entries type of research, as opposed to a linear, resolved, narrative of things. In the next paragraph I will introduce my site of choice and what has, so far, inspired the initial stage of this project.

1. Project Context and site

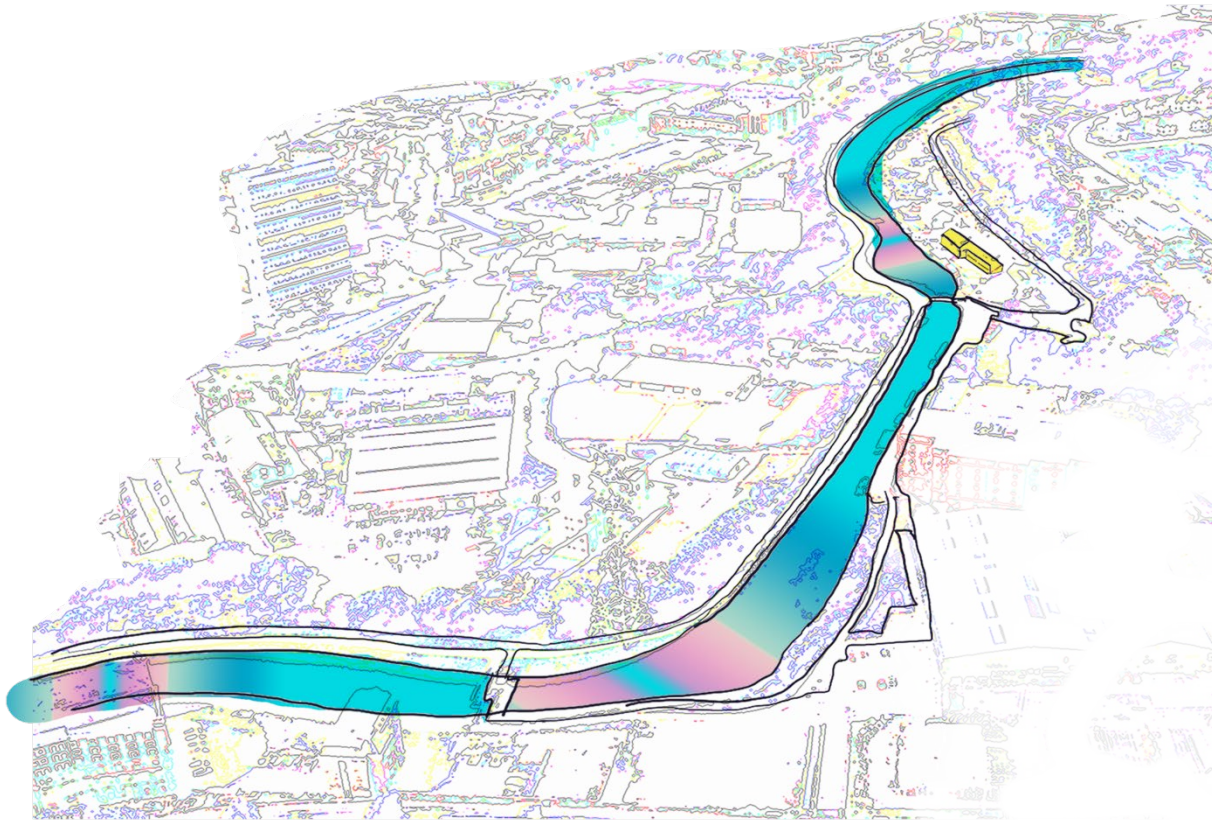


Figure 1 Clyde and Forth Canal, and site of choice. Author's work.

1.1 Active and Passive Imagination

Glasgow was one of the cities with the strictest lockdown, within the United Kingdom². Not being able to interact with others in indoor spaces, people had reversed into parks and outdoors. As a student of interior design, it felt challenging witnessing social interactions shifting from wall-bounded contexts to safer open-air locations. However, what drew my interest, wasn't necessarily the need for COVID-19 safe contexts, but the behavioural outlets we had to re-create once most buildings in Glasgow (and all over the world) were deemed

² BBC News. 2021. Glasgow: The city that has been locked down for nine months. [online] Available at: <<https://www.bbc.co.uk/news/uk-scotland-glasgow-west-57272876>> [Accessed 9 November 2021].

unsafe and were temporally closed. The pandemic, with its homebound restrictions has led many to look for an ‘escape’ from the ‘new reality’. That escape could have been a walk in the park, reading a book, watching a movie etc. Walking was one of the most accessible activities that could be carried out safely outdoors.

The Glasgow Centre for Population Health has observed a surge in the numbers of people walking, from the beginning of lockdown. In July 2020 they published a study called *Walking during the lockdown in Scotland*³. The study was aimed at analysing the change in patterns in walking during the Lockdown. They observed that the first surge in pedestrian counts throughout the first lockdown is comparable to the one in 2019. However, that number rose steeply after the restrictions were lifted, as opposed to the plummet in the summer of 2019. Furthermore, they found out that *walking for leisure* saw a growth in popularity both during the lockdown and during Phase 1 of lifting of lockdown restrictions.

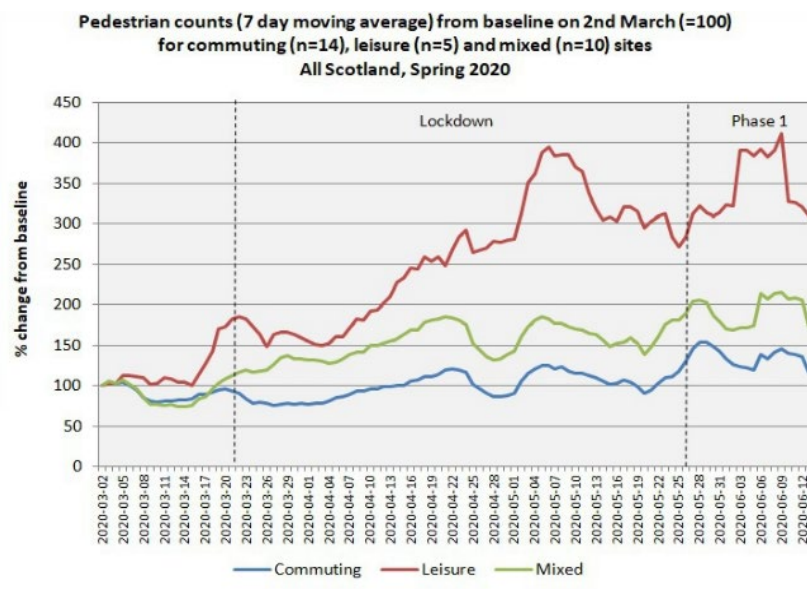


Figure 2 Graph by Glasgow Centre for Population Health.

Journalist Lou Stoppard, in her article *How walking became a radical act during lockdown*⁴ writes about how walking aimlessly has helped her with coping with the restrictions. Getting into the routine of walking has made her pay more attention to the act of walking itself and the sensations it brought to her mind and body.

³ Gcph.co.uk. 2020. Walking during the lockdown in Scotland | Glasgow Centre for Population Health. [online] Available at: <https://www.gcph.co.uk/latest/news/946_walking_during_the_lockdown_in_scotland> [Accessed 14 January 2022].

⁴ Stoppard, L., 2021. How walking became a radical act during lockdown. [online] Ft.com. Available at: <<https://www.ft.com/content/c28c669c-a192-477f-9bd3-cb39a3cfd428>> [Accessed 17 January 2022].

“Just as you can give “life the slip”, walking can also be a way of recalling former selves and summoning imaginary company. A few weeks into lockdown, homesick for my past life in the city and thirsty for interaction, I chose routes I had previously walked with friends or exes. It was a chance to feel close to them, to inhabit past happinesses. I’d pass places I knew or had known and heard familiar voices.”⁵

The idea of inhabiting our minds really fascinates me. The simple act of *walking* can provide a setting, just like a stage for a *mise en scene*, in which we can project ourselves and *actively* imagining of alternative lives. At a moment in which we found ourselves turning our homes into poly-functional entertaining hubs, getting out of the house and simply wander has provided, to some, more gratification than the commodities in our homes.

Simultaneously the lockdown saw higher consumption of digital imagery during lockdown (from a rise in videogames and streaming services ⁶to an explosion of digital rendering artistry)⁷. In April 2020 Gestalten published a collection of digital renderings titled *Dreamscapes and Artificial Architecture*⁸ while Skincare brand *Planaire* commissioned Child studio the design of a fictitious ideal holiday home, in the aesthetic of these

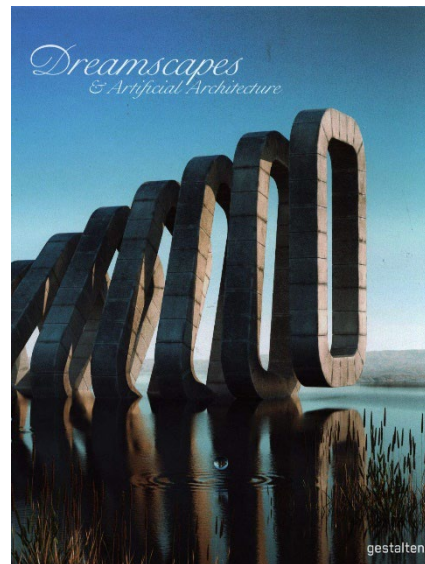


Figure 3 Dreamscapes and Artificial Architecture by Gestalten. The book features a collection of C.G.I. of “otherworldly scenes that can’t, and won’t, ever be built.”

highly rendered interiors. Online magazine Dezeen reports *“As the coronavirus crisis worsened and stay-at-home orders were put in place, the two parties decided to collaborate on a fictitious space that could be experienced via Instagram.”⁹* When looking at these images, we project

⁵ Stoppard, L., 2021. How walking became a radical act during lockdown. [online] Ft.com. Available at: <<https://www.ft.com/content/c28c669c-a192-477f-9bd3-cb39a3cfd428>> [Accessed 17 January 2022].

⁶ ISFE. 2020. Video gaming during Covid-19 lockdown (A Ipsos Mori Q1-Q2 report) - ISFE. [online] Available at: <https://www.isfe.eu/publication/video-gaming-during-covid-19-lockdown-a-ipsos-mori-q1-q2-report/> [Accessed 21 January 2022].

⁷ Wiener, A., 2021. The Strange, Soothing World of Instagram’s Computer-Generated Interiors. [online] The New Yorker. Available at: <<https://www.newyorker.com/culture/rabbit-holes/the-strange-soothing-world-of-instagrams-computer-generated-interiors>> [Accessed 21 January 2022].

⁸ *Dreamscapes and Artificial Architecture: Imagined Interior Design in Digital Art.* (2020). Germany: Die Gestalten Verlag.

⁹ Frearson, A., Astbury, J., Frearson, A., Fairs, M. and Englefield, J., 2020. Dezeen Magazine. [online] Dezeen. Available at: <<https://www.dezeen.com/>> [Accessed 17 January 2022].

ourselves into a different dimension in which we can picture a cosy and carefree existence. The digital



Figure 4 Casa Plenaire, designed by Child Studio, and commissioned by skincare brand Plenaire, was designed as a hideaway for the lockdown world.

rendition, with its augmented texture and the realistic lighting, and the repeated use of architectonic symbolism (columns, arches, round shapes etc) infuses not only a sense of tangible, but also ephemeral and aspiring.

When I started gathering thoughts for my 4th year project, these images were at the centre of my attention. I find the shallowness of these dreamscapes alluring, but at the same time, I'd like to dig deeper, and understand why they were so popular during the lockdown and how they connect to the imaginative quality of wandering. Considering the impact that walking has had since the beginning of lockdown, this will also help me choosing an appropriate site for my project.

2.2 A walk along the canal

I was looking into areas in Glasgow that saw a surge in attendance, during the first lockdown. Also, I wanted to find a site with particularly attractive surroundings, but still close enough to city centre and easy to reach. The reason being, I was interested in the idea of finding escapism *ex urbe*, while still being in the city. Additionally, I wanted to scout an area whose community that would have benefitted from my intervention.

Personally, my favourite spot for a walk was the canal pathway in North Glasgow. Despite the numerous parks and conservation areas in Glasgow, the canal has always struck me as one of the most special, and felt like a hidden gem, with its abandoned buildings, colourful boats, and a general sense of quietness. Once one of the main commercial hubs in the city, it witnessed an impressive industrial development. The area was sadly impacted by the industrial decline



Figure 6 On the left a still from Michelangelo Antonioni's dystopia The Red Desert, set in industrial Ravenna (Italy). On the right a photo of the Hamiltonhill Basin prior to the dismantling of the cooling tower in 1977. I'm often reminded of this movie on a winter walk along the canal.

of the second half of the 20th century first, and the closure of the Canal in 1963¹⁰. Although the area is undergoing an ambitious regeneration, its emptiness is eerily felt. Many people moved to other areas of the city, leaving their tenements abandoned for years, till they were eventually demolished. The ones that are still standing, do help trace a story of what life used to be in the bustling, industrial, Hamiltonhill.

However, with its unique landscape, sights and outdoor activities, many Glaswegians chose the canal as the setting for their daily walk. Scottish Canals, the public corporation responsible for



Figure 5 Site of Choice, the workshops at the Hamiltonhill Basin, author's own photo.

¹⁰ Glasgowcanal.com. n.d. Canal Heritage – Glasgow Canal. [online] Available at: <<https://glasgowcanal.com/visit-us/canal-heritage/>> [Accessed 17 January 2022].

the care of the Scottish waterways, has also conducted research on how, investing on the canals, can help improving the quality of life in nearby neighbourhoods.¹¹

My first idea was to provide a complementary experience to walking itself, that would heighten its benefits, while also involving an element of escapism. Every time I found myself walking along the canal, I wished for something *more* to make the experience last longer, but without spoiling the experience.

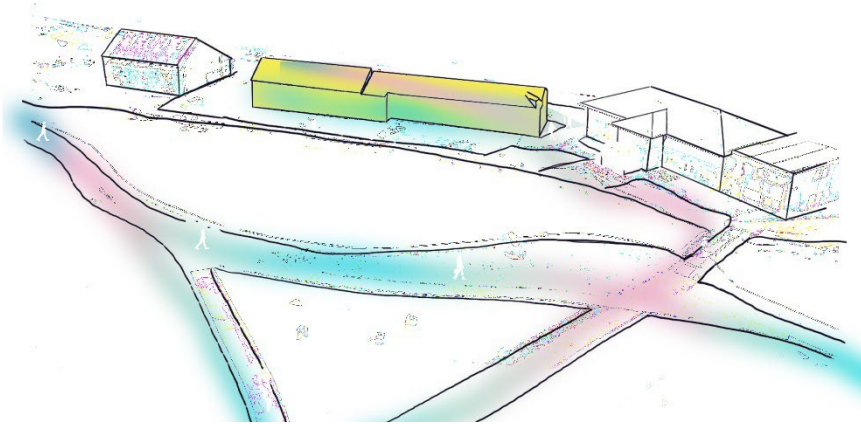


Figure 7 The liminal experience of walking through the canal can be extended when visiting my site of choice. Author's own work.

Before proceeding with the design stage, I wanted to make sure my final project, would be supported by background research, that would help me in the decision-making process.

This research will be led from the perspective of social sciences and architectural theory. Its outcome will help me targeting a user base, a possible typology/experience, and will hopefully direct me towards relevant case studies. Prior to that, I'd like to make a brief introduction to the concept of rhizome and how I will employ it to approach this complex matter, at the best of my capabilities.

2. Background research

According to the Oxford English Dictionary, in philosophy we define rhizomatic as “*Resembling*

¹¹ Scottish Canals. 2020. Regeneration of canals can improve community health - Scottish Canals. [online] Available at: <<https://www.scottishcanals.co.uk/news/regeneration-of-canals-can-boost-community-health/>> [Accessed 17 January 2022].

*an interconnected subterranean network of roots. Hence: non-hierarchical, interconnected.”*¹²

French philosopher Gilles Deleuze and French psychoanalyst Felix Guattari, introduce the concept of ‘rhizomatic thinking’ in the second volume of *Capitalism and Schizophrenia, A Thousand Plateaus* (1980). Their work is considered an important contribution to postmodernist thought and in *Postmodern Theory, Critical Interrogations* (1991) by Steven Best and Douglas Kellner, they are regarded as:

*“..exemplary representatives of postmodern positions in their thoroughgoing efforts to dismantle modern beliefs in unity, hierarchy, identity, foundations, subjectivity and representation, while celebrating counter principles of difference and multiplicity in theory, politics and everyday life”*¹³

In *A thousand Plateaus*, they conduct a philosophical investigation on how the ‘linear’ structure of traditional philosophy, particularly within structuralist thinking, represents a form of social control. In the introduction, they define this linearity as “arborescent thinking” a hierarchical system of thoughts, that stems from a common ‘seed’, to which they contrast the concept of ‘rhizomatic thinking’ (non-hierarchical thinking).

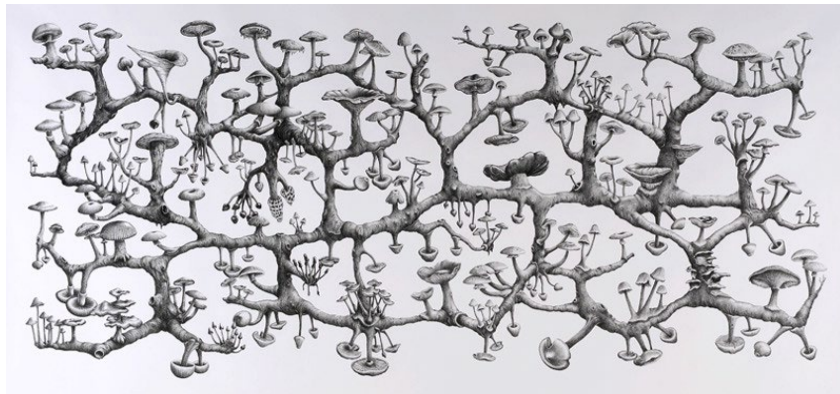


Figure 8 "...in nature, roots are taproots with a more multiple, lateral, and circular system of ramification, rather than a dichotomous one". (A thousand Plateaus).

Rhizomatic thinking recognises that the process of existence and growth, doesn't come from a single point of origin and it allows for multiple, non-hierarchical entry and exit point.

Deleuze and Guattari offer six principles that define the rhizome structure:

¹² Lexico Dictionaries | English. 2021. RHIZOMATIC | Meaning & Definition for UK English | Lexico.com. [online] Available at: <<https://www.lexico.com/definition/rhizomatic>> [Accessed 26 December 2021].

¹³ Best, S., Kellner, D. (1991). *Postmodern Theory: Critical Interrogations*. United Kingdom: Macmillan Education UK. p 76

- 1 and 2. *Principles of connection and heterogeneity*: “...any point of a rhizome can be connected to anything other, and must be”;¹⁴
- 3. *Principle of multiplicity*: it is only when the multiple is effectively treated as a substantive, “multiplicity”, that it ceases to have any relation to the One as subject or object, natural or spiritual reality, image and world.;¹⁵
- 4. *Principle of a-signifying rupture*: (...) a rhizome may be broken, but it will start up again on one of its old lines, or on new lines;¹⁶
- 5 and 6 *Principle of cartography and decalcomania*: a rhizome is not amenable to any structural or generative model; it is a “map and not a tracing.”¹⁷

When expanding on the 6th principles, they state:

“What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious.”¹⁸

According to Deleuze and Guattari, a rhizomatic approach can provide an open path to experimentation, which development can be multidirectional.

In my experience, a rhizomatic approach, has allowed me to explore different pathways and offered valuable points of view, as opposed to a narrower, linear structure. Bringing in different entries has offered me more solutions to the questions posed from the briefs of old project and has allowed my creativity to feed off stronger background research, along with strengthening my confidence in the decision-making process. By allowing multiple entries, we can examine a problem almost in its entirety, as opposed to focusing on fewer outlooks. It is also important to understand that many of these questions do not only belong to a COVID-19 reflection but have been the interests of the social sciences for centuries.

In the next chapter, I will investigate how one’s stability (Ontological Security) is derived by the place one occupies in the world and within social structures (Field and Habitus). When such stability is undermined by an event, such as the 2020 pandemic, we question our identity and how we relate to others (Civil Inattention). According to Giddens, these can be found

¹⁴ Guattari, F., Deleuze, G. (1988). *A Thousand Plateaus: Capitalism and Schizophrenia*. United Kingdom: Athlone Press. p 7

¹⁵ Ibid p 8

¹⁶ Ibid p 9

¹⁷ Ibid p 12

¹⁸ Ibid p 12

experiencing *rituals*, as they provide temporary detachment, or *escape*, from reality.

2.1 Ontological Security

*"We begin from the premise that to be human is to know what one is doing and why one is doing."*¹⁹

British sociologist Anthony Giddens is considered among the most influential thinkers of our time. If his early career was spent on analysing nineteenth-century social theory, modern sociology with a focus on Ontology and self-identity, his latter works concerned theory of modernity and politics.

One of the most salient traits of his sociology is that it:

*"...can be conceptualised in terms of a world-view. (...) his analysis is undertaken at such a high level of abstraction within the sphere of ontology, it is largely a metaphysical one."*²⁰

Giddens analyses the phenomenon of "being human" in a global sense. It encompasses the *difference and multiplicity* celebrated by Deleuze and Guattari he focuses on the individual's actions but in the bigger contest of its relationship with and within global social structures.

In sociology, we define 'agency' as *"the capacity of an individual to actively and independently choose and to affect change; free will or self-determination."*²¹

Giddens provides his own definition of agency in *New Rules of Sociological Method (1976)*:²²
"I shall define action or agency as the stream of actual or contemplated causal interventions of corporeal beings in the ongoing process of events-in-the-world".

In this matter, Giddens also argues that, despite we are part of this always-changing process that influences our free will: *"a person (that is, an agent) "could have acted otherwise".*²³

In the 1984 publication, *The Constitution of Society*²⁴, he states:

¹⁹ Giddens, Anthony., *Modernity and Self-Identity : Self and Society in the Late Modern Age* (Cambridge: Polity, 1991) p 35

²⁰ Loyal, S., 2003. *The sociology of Anthony Giddens*. London: Pluto Press.p 178

²¹ Bell, K., 2021. agency definition | Open Education Sociology Dictionary. [online] Open Education Sociology Dictionary. Available at: <https://sociologydictionary.org/agency/#definition_of_agency> [Accessed 28 December 2021].

²² Giddens, A. (1976) *New Rules of Sociological Method*. Hutchinson, London.

²³ Loyal, S., 2003. *The sociology of Anthony Giddens*. London: Pluto Press. p 57

²⁴ Giddens, A. (2013). *The Constitution of Society: Outline of the Theory of Structuration*. Germany: Polity Press.

*“Action depends upon the capability of the individual to ‘make a difference’ to a pre-existing state of affairs or course of events. An agent ceases to be such if he or she loses the capability to ‘make a difference’, that is, to exercise some sort of power.”*²⁵

What is necessary to guarantee that we are granted this power is an awareness of *“the pattern and pre-dictability which is evident in human social life. He achieves this by arguing that ontological security presses upon agency to invoke routine and pattern to social life.”*²⁶

In the book *Modernity and Self-Identity*²⁷, he analyses the emergence of new mechanisms of self-identity that are shaped by—yet also shape—the institutions of modernity while providing a conceptual vocabulary for it.

In the second chapter *The Self: Ontological insecurity and Existential Anxiety*, he states:

*“To be ontologically secure is to possess, on the level of the unconscious and practical consciousness, ‘answers’ to fundamental existential questions which all human life, in some way addresses.”*²⁸

We define Ontological security as a stable state of mind, in which one can foresee continuity in the future events of life and therefore, make informed decisions. If we apply this concept in the context of the COVID-19 curfews and restrictions, many people saw their everyday life abruptly changed, within days. As our habits were disrupted by having to *stay at home*, we were offered a narrower choice of activities, to re-establish a new lifestyle, and only within the realm of what was safe and approved by the government, or by the general consensus (neighbours, flatmates, co-workers, close family, mass media etc).

In this regard, Giddens argues that *“acquired routines, and forms of mastery associated with them, in the early life of the human being, are much more than just modes of adjusting to a pre-given world of persons and objects.”*²⁹

2.2 The experience of others and Habitus

²⁵ Giddens, A. (2013). *The Constitution of Society: Outline of the Theory of Structuration*. Germany: Polity Press. p 14

²⁶ Loyal, S., 2003. *The sociology of Anthony Giddens*. London: Pluto Press. p 57

²⁷ Giddens, Anthony., *Modernity and Self-Identity : Self and Society in the Late Modern Age* (Cambridge: Polity, 1991)

²⁸ *Ibid* p 47

²⁹ *ibid* p 42

Persons and objects constitute the acceptance of an *'external world'*³⁰, but they're also a fundamental part of what makes us, *us*. To understand ourselves, our identity, and our place in the world, we need to understand the others and the surroundings of our place in the world. French philosopher Paul Ricoeur explores the definition of 'identity' in the book 'Oneself as another'³¹. We can define Identity as *'who a person is, or the qualities of person or group that make them different from others'*.³² The term does derive, in fact, from the Latin word *idem*, meaning same. The core meaning of the word identity thus suggests a sense of belonging; Being identified through associations, or exclusion, to others. However, Ricoeur's intent is to explore the intricacy of the semantics of the word 'identity' and the complex relation between self and sameness, "the equivalent of the Latin *Ipse* or *idem*³³". These two concepts help us understanding and broadening how we perceive and use identity.

*"Idem unfolds an entire hierarchy of significations [...] In this hierarchy, permanence in time constitutes the highest order, to which will be opposed that which differs, in the sense of changing variables. Our thesis throughout will be that identity in the sense of Ipse implies no assertion concerning some unchanging core of the personality."*³⁴

So, if *idem* is defined by relations to others and communalities, *Ipse* on the other hand, emphasises our own traits, our own uniqueness, our self-ness. Our generation has become very aware of the lability of identity. Travelling, migrating, and living in a more global world has let us find similarities with people across the globe, creating new communities and helped us shaping the way we understand ourselves and our identities. In some cases, however the pressure from living in global society, can shake one's stability.

Giddens quotes Kierkegaard when saying: *"anxiety in a certain sense comes with human liberty"*³⁵ and then he adds: *"As a general phenomenon, anxiety derives from the capacity- and indeed necessity- for the individual to think ahead, to anticipate future possibilities counterfactually, in relation to present action. But in a deeper way, anxiety (or its likelihood) comes from*

³⁰ Giddens, Anthony., *Modernity and Self-Identity : Self and Society in the Late Modern Age* (Cambridge: Polity, 1991) p 42

³¹ Ricoeur, P. (1992). *Oneself as another*. Chicago, University of Chicago

³² Press.3 <https://dictionary.cambridge.org/dictionary/english/identity>

³³ Ricoeur, P. and Blamey, K., 2008. *Oneself As Another*. Chicago, Ill: Univ. of Chicago Pr. p 2

³⁴ *Ibid* p 3

³⁵ Giddens, Anthony., *Modernity and Self-Identity : Self and Society in the Late Modern Age* (Cambridge: Polity, 1991) p 47

the very faith in the independent existence of persons and objects that ontological security implies.”³⁶

Giddens does in fact consider *‘the experience of others and the continuity of self-identity’³⁷* among the existential questions that bar us from reaching Ontological security. *One’s identity is not to be found in behaviour, nor -important though this is- in the reactions of other, but in the capacity to keep a particular narrative going.³⁸*

Just like we maintain the structure of society, self-identity needs to be routinely maintained and understood as a bigger level than our more minute expressions. The social aspect of one’s life is here seen as a system in which each person is equally implicated in the active process of organising predictable social interactions.

The work of French sociologist Pierre Bourdieu has been concerned with what motivates human actions and questioning the existence of a structure in which people’s reasoning it’s already shaped by society. In his early works, Bourdieu analyses the process of decision making (agency) within the poorer classes of the Algerian sub-proletariat and peasantry³⁹. Particularly he questions:

“.. why their need to satisfy the immediate demands of sub- sistence, prevented them from moving beyond a purely practical or doxic apprehension of their social universe to gain a more reflexive awareness either of the logic of their current behaviour or of possible alternative modes of behaviour.”⁴⁰

Bourdieu believes that agents aren’t either completely free or subjugated to the consequences of belonging to a social structure. In fact, he believes that:

“they ‘incorporate’ a ‘practical sense’ of what can or cannot be achieved, based on intuitions gained through past collective experience, into their ‘habitus’, a structure of dispositions which thus reflects the ‘field of objective possibilities’ open to them at a particular historical moment.”⁴¹

In ‘outline of a theory of practice⁴²’ he suggests that:

³⁶ Giddens, Anthony., *Modernity and Self-Identity : Self and Society in the Late Modern Age* (Cambridge: Polity, 1991) p 48

³⁷ *ibid* p 50

³⁸ *ibid* p 54

³⁹ Lane, J. F. (2000). *Pierre Bourdieu: A Critical Introduction*. United Kingdom: Pluto Press. p 49

⁴⁰ *ibid* p 49

⁴¹ *ibid* p 49

⁴² Bourdieu, P., Bourdieu, P. P. (1977). *Outline of a theory of practice*. United Kingdom: Cambridge University Press.

“The structures constitutive of a particular type of environment (e.g. the material conditions of existence characteristic of a class condition) produce habitus, systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is as principles which generate and organise practices and representations”⁴³

Habitus refers to *“a subjective but not individual system of internalised structures, schemes of perception, conception, and action common to all members of the same group or class.”⁴⁴*

Jean Hillier and Emma Rooksby, in their book *Habitus: a sense of place*⁴⁵, argue that Habitus :

“is thus a sense of one’s (and others’) sense of place and role in the world of ones lived environment. As the papers in this volume clearly demonstrate, habitus is an embodied as well as cognitive sense of place’.⁴⁶

Habitus is therefore a force which influences the way people act and react around each other and with their surroundings. A practical example to help us understand this concept is Erving Goffman’s *“Civil Indifference”*⁴⁷ :

“In social interaction, the practice of giving some minimal acknowledgement of the presence of a stranger (e.g. a slight, fleeting smile) followed by an avoidance of further eye contact”⁴⁸.

Goffman theorises a spontaneous mechanism in which, when in social situations with strangers, we abide to a tacitly agreed behavioural code, in which we signal each other’s presence, while respecting distance and personal boundaries.

“ By according civil inattention, the individual implies that he has no reason to suspect the intentions of the others present and no reason to fear the others, be hostile to them, or wish to avoid them. (At the same time, in extending this courtesy he automatically opens himself up to a like treatment from others present.) This demonstrates that he has nothing to fear or avoid in being seen and being seen seeing, and that he is not

⁴³ Bourdieu, P., Bourdieu, P. P. (1977). Outline of a theory of practice. United Kingdom: Cambridge University Press.

⁴⁴ ibid p 86

⁴⁵ Rooksby, E. (2017). Habitus: A Sense of Place. United Kingdom: Taylor & Francis.

⁴⁶ Ibid p 21

⁴⁷ Goffman, Erving. Behavior in Public Places. United Kingdom, Free Press, 2008. p 105

⁴⁸ Oxford Reference. 2021. civil inattention. [online] Available at: <<https://www.oxfordreference.com/view/10.1093/oi/authority.20110803095614718>> [Accessed 9 December 2021].

*ashamed of himself or of the place and company in which he finds himself.”*⁴⁹

2.3 Coping mechanisms and Rituals

According to Giddens, we operate as actors, in a framework that promotes order and trust in the system, and “*yet the slightest glance of one person towards another, inflexion of the voice, changing facial expressions or gestures of the body may threaten it*”⁵⁰.

Thus, in a world in which different agents operate within social structure, the feeling of constantly being scrutinised by others and institutions, while still learning what our own *narrative is*, it’s constant and unavoidable. The pandemic has seen a COVID-19 etiquette introduced to ensure people would inhabit public spaces with the utmost respect of others, to reduce the spread of the virus. One could argue, Goffman’s civil inattention, might now comprise of a new set of gestures such as wearing a mask in public, sanitising our hands, or even holding up a cough. This new system of Habitus, however, has provoked different reactions from people across class, nationality, religious belief etc. Whilst some have chosen to respect such rules, because of fear of infection or to willingly respect new societal needs, others passionately oppose themselves to them to exercise their *freewill*. Additionally, the increasing of the divide among people and therefore the lack of *trust* towards each *other’s* and towards the *institutions*, are leading people to a state of *ontological insecurity* and *existential anxiety*.

Giddens observes that societies, and people, have established habits, or behaviours, to facilitate (or direct) our trajectory in life. He regards them a sort of defence towards *insecurity* and *anxiety*. *Coping mechanisms* are day-to day life rituals that spontaneously belong to one’s existence. However, Giddens explains:

*‘..such rituals shouldn’t be interpreted in functional terms, as means of anxiety reduction (and therefore of social integration), but that they’re bound up with how anxiety is socially managed.’*⁵¹

American historian and critic Christopher Lasch, in his book *The Culture of Narcissism*:

⁴⁹ Goffman, Erving. Behavior in Public Places. United Kingdom, Free Press, 2008. p 106

⁵⁰ Giddens, Anthony., *Modernity and Self-Identity : Self and Society in the Late Modern Age* (Cambridge: Polity, 1991) p 50

⁵¹ Ibid p 46

*American Life in an Age of Diminishing Expectations*⁵² observes that:

*“After the political turmoil of the ‘60s, Americans have retreated to purely personal preoccupations. Having no hope of improving their lives in any of the ways that matter, people have convinced themselves that what matters is psychic self-improvement: getting in touch with their feelings, eating health food, taking lessons in ballet or belly-dancing, immersing themselves in the wisdom of the East, jogging, learning how to “relate”, overcoming the “fear of pleasure”.*⁵³

Lasch suggests that, when the contemporary society is faced with instability, people aren't necessarily looking for spiritual salvation, political involvement, or cultural revolution, but for an evanescent personal sense of well-being and stability. Throughout his book, he theorises a narcissistic nature into the coping mechanisms of our society.

*“Narcissism appears realistically to represent the best way of coping with the tensions and anxieties of modern life and the prevailing social conditions therefore tend to bring out narcissistic traits that are presents, in various degrees, in everyone.”*⁵⁴

Lasch identifies an issue with these behaviours, they focus on the individual and don't contribute to the improvement of society. The behavioural pattern proposed by Lasch could arguably be found in the plethora of *hobbies or activities* people entertained during lockdown. It is hard to judge whether this comes from a narcissistic predisposition, and this research isn't aiming to that. I am interest into proving the existence of deflected reactions that don't aim to 'resolving a problem' but 'to escape it'. It is important also to notice that, in the context of the lockdown, these behaviours quickly turned into habits, and some of us even enjoyed the ritualistic nature of them. To understand the phenomenon of rituals, it is important to introduce the notion of *Rite of Passage* and its impact on social sciences. Before advancing to the next stage of my research, however, I would like to draw some conclusions first.

2.4 Reflections

First, I am pleasantly surprised to see that most of my intuitions have found validation. At the beginning of this stage, I found it hard to see an evident connection between the notions of

⁵² Lasch, C. (1991). *The Culture of Narcissism: American Life in an Age of Diminishing Expectations*. United States: W. W. Norton.

⁵³ *Ibid* p 4

⁵⁴ *Ibid* p 50

ontology, habitus, and escapism, in the context of COVID-19. Even more so, being able to explain it. When I first approached this research, I was interested in researching how the pandemic distorted our sense of reality and I wanted to communicate this idea with the language of interior design. Reading Giddens' work on ontology has made me understand that what I referred to as "reality" is closer to the idea of stability. This stability is determined by different factors, in particular the external agents that affect our everyday life and existence. This eco-system in which everything seems to influence each other is what Pierre Bourdieu habitus. Jean Hillier and Emma Rooksby believe that habitus represents someone's sense of place, that meaning that these 'moral' coordinates have spatial qualities and behavioural codes. Giddens proposes that we develop societal coping mechanisms, or rituals, as methods to reduce anxiety and maintain our role within society. Lasch proposes that these coping mechanisms are born out of the necessity to escape reality and invest our energy towards self-care. Rituals are phenomena that aim for self-improvement and have been studied by social sciences in relation to our society. In the next chapter I will discuss Victor Turner's extensive work on liminality and its relation to architecture and interior design.

3.Liminality

3.1 Rituals and Liminality

A liminal space is a place of transformation between phases of separation and reincorporation. It represents a period of ambiguity, of marginal and transitional state. The word liminality was coined by Arnold van Gennep in his book *Rites de Passage*, firstly published in 1909. He introduces the concept of '*rite of passage*' and breaks down its stages into three acts: *before, during and after*: "*preliminal rites- those executed during the transitional stage, liminal (or threshold) rites, and the ceremonies of incorporation into the new world, postliminal rites.*"⁵⁵In the 1950s, British anthropologist Victor Turner reprises Van Gennep's concept and proposes an adaptation to the rites within western societies. His main interest verted on the in between stage of liminality. In the book *The Ritual process: Structure and Anti-structure*, he defines the entities going through the middle stage of a rite of passage as "*neither here nor there;they are betwixt and between the positions assigned and arrayed by*

⁵⁵ Gennep, A. v. (2019). *The Rites of Passage*, Second Edition. United States: University of Chicago Press. p 5

law, custom, convention, and ceremony."⁵⁶

The moment the ritual begins, we are temporarily taken away from social structure. Within liminality we are undergoing *change* and self-analysis. Turner is interested in how these rituals are manifested in our society. He makes a distinction between what, in traditional societies are life-changing events (liminal experiences) and what in our society, are called *liminoid experiences*.

3.2 Liminal vs Liminoid

In *Liminal to liminoid, in play, flow, and ritual: An essay in comparative symbology*⁵⁷, Turner explores the presence of rites of passage in the modern society and he attempts to make a distinction between 'liminal' and 'liminoid' experiences. He observes that in the industrial society, modernity has produced "*a clear division between work and leisure*"⁵⁸ as opposed to the traditional society in which "*in ritual, myth, and legal processes- work and play are hardly distinguishable in many cases.*"⁵⁹ In industrial societies, play and work became two distinct entities. The connection between liminality and functionality, isn't as strong as in traditional societies, therefore there's a weaker presence of liminal experiences in our lives, especially in urbanised areas.

Turner defines leisure as:

*"1) freedom to enter, even to generate new symbolic worlds of entertainment, sports, games, diversions of all kinds. It is, furthermore, 2) freedom to transcend social structural limitations, freedom to play with ideas, with fantasies, with words (from Rabelais to Joyce and Samuel Beckett), with paint (from the Impressionists to Action Painting and Art Nouveau), and with social relationships-in friendship, sensitivity training, psychodramas, and in other ways."*⁶⁰

Recreational activities, such as sports, games, meeting friends etc, offer a moment of respite from the impositions of society. Since they are optional and not imposed, they do represent a desirable form of *freewill* and just as rites of passage they transcend social boundaries and trigger change, although on a more superficial scale. These activities are defined as *liminoid*.

⁵⁶ Turner, V., Turner, V. W., Harris, A. (1995). *The Ritual Process: Structure and Anti-structure*. United Kingdom: Aldine de Gruyter p 121

⁵⁷ Turner, Victor. "Liminal to liminoid, in play, flow, and ritual: An essay in comparative symbology." *Rice Institute Pamphlet-Rice University Studies* 60.3 (1974)

⁵⁸ *Ibid* p 66

⁵⁹ *Ibid* p 66

⁶⁰ *Ibid* p 66

*Leisure provides the opportunity for a multiplicity of optional, liminoid genres of literature, drama, and sport, which are not conceived of as "antistructure" to normative structure where "antistructure is an auxiliary function of the larger structure" (Sutton-Smith 1972:17).*⁶¹

Many of these activities were part of our normal lifestyles. The sudden lack of them has contributed to the ontological instability, which is being interpreted, in layman's terms, as anxiety, depression or frustration. The coercion of these coping mechanisms isn't solely due to government's imposition itself, but also due to the necessity of performing all our aspects of life, within our domestic walls. Turner defines these places as liminoid "settings": "*There are permanent "liminoid" settings and spaces, too-bars, pubs, some cafes, social clubs, etc.*"⁶² By not being able to attend different places than our homes, we lacked visual and spatial coordinates to mark the beginning, middle and end of our actions.

Now that we have established a connection between physical space and liminality, I'd like to further research how this relationship translates in the language of architecture, and I will do so with a visual analysis of the C.G.I. interior landscapes (Dreamscapes) that I have introduced in the first chapter. My intent is to find out what architectural elements give these interiors a liminal feeling, even when applied in the context of these less impactful liminoid experiences. In the next chapter I'll analyse the 2001 essay by Cathy Smith *Looking for Liminality in Architectural Spaces*⁶³, in which, quoting the works of Luce Irigaray, Jonathan Hill and Gianni Vattimo, she questions how architecture can turn into a liminal-friendly practice. I will also cite Umberto Eco's essay *Function and sign: the semiotics of architecture*⁶⁴, which is featured in Neil Leach's *"Rethinking Architecture A Reader in Cultural Theory"*.⁶⁵

3.3. Looking for Liminality in architectural spaces

⁶¹ Turner, Victor. "Liminal to liminoid, in play, flow, and ritual: An essay in comparative symbology." Rice Institute Pamphlet-Rice University Studies 60.3 (1974) p 83

⁶² Ibid p 86

⁶³ Smith, Catherine & Smith, Cathy. (2001). Looking for Liminality in Architectural Space.

⁶⁴ Leach, N. (2005). Rethinking Architecture: A Reader in Cultural Theory. United Kingdom: Taylor & Francis.

⁶⁵ Rethinking Architecture A Reader in Cultural Theory

“To explore architecture using a praxis of liminality requires a re-conceptualisation of architecture from building object to person-environment relations. As practicing designers, we also need to explore new ways of making space that facilitate this conceptual zone of blurring between people and place”⁶⁶



*Figure 9 Studio Six N. Five – “Sweet Dreams”
A place or a non-place? The author is trying to convey a sense of relax, in a fantastical background of clouds coming through the rounded arches and a floor covered by water. However, the function of the space is only dictated by the presence of the bed.*

In her 2001 essay *Looking for Liminality in Architectural Spaces*⁶⁷, Australian architect and lecturer Cathy Smith echoes Turner when she refers to liminality (in architecture) as to a “transitional space; neither one place nor another; neither one discipline nor another; rather a thirdspace in-between”⁶⁸. She then defines space as “interrelationship between physical attributes and different temporal, philosophical, political, social or historical dimensions”⁶⁹. She argues that traditionally, space-makers (architects) privileged

a unilateral functionality of space that didn’t consider the spontaneous behaviour of its occupants, they in fact supply architectonic frameworks in which people’s interactions are

already dictated by the design. Paradoxically, by giving more instruction to the users, we limit the possible behaviours within a space. She paraphrases British architect Jonathan Hill when saying: “Perhaps, if users can do more than occupy architecture, but create their own spaces over time, we can develop possibilities for a praxis of liminality between people and space.”⁷⁰

If architecture is, by nature, structural, how do we design spaces in a non-structural way? French Belgian feminist and philosopher Luce Irigaray suggests fluid and open design to subvert the rigid preconceptions of traditional architecture.

⁶⁶ Smith, Catherine & Smith, Cathy. (2001). Looking for Liminality in Architectural Space.p7

⁶⁷ ibid

⁶⁸ Ibid p 2

⁶⁹ Ibid p 3

⁷⁰ Ibid p 3



Figure 10 Studio Yambo – *The Dream is not Illusory* (2019) *The openness of this interior echoes the words of Luce Irigaray. The curvilinear steps and seat, make the space look like its flows towards the outdoors. The arched overture and the gaps between the pillars let more air flow in.*

“Irigaray is interested in the fluid and ephemeral qualities of space that are concealed in stable notions of architectural dwelling. She uses the metaphor of air to describe the difference between fixed architectural structure and fluid, ephemeral space. For Irigaray, air is associated



Figure 11 *Casa Plenaire* by Child Studi.o *The terracotta alcoves, the weaved lamp and textured vase are ornamental choices to represent an interior with an organic feeling, with, possibly, handmade furniture and therefore ethical. An image that Skincare brand Plenaire wants to be associated with.*

with open conceptual possibilities.”

Jonathan Hill suggests a *re-conceptualisation of architectural relationships using different media and rather than traditional, fixed conceptions of*

*building form”⁷¹, particularly arts can operate a mediation between architecture and its inhabitant. In the essay *The End of Modernity, the End of the Project*⁷² , Italian philosopher Gianni Vattimo, analyses the functional nature of ornamentation in architecture.*

“Vattimo believes that ornament that is normally considered marginal and background to architectural structure becomes of monumental significance in our experience of it. Other theorists also recognise that ornament helps people to appropriate and identify with the built environment .”⁷³The decorative arts in within

architecture, aren’t just merely embellishment, but they do provide socio-cultural and

⁷¹ Smith, Catherine & Smith, Cathy. (2001). *Looking for Liminality in Architectural Space*.p3

⁷² Leach, N. (2005). *Rethinking Architecture: A Reader in Cultural Theory*. United Kingdom: Taylor & Francis.

⁷³ Smith, Catherine & Smith, Cathy. (2001). *Looking for Liminality in Architectural Space*.p6

historical context to the building. What is traditionally understood as *function*, doesn't only involve its pragmatical use. The symbolic qualities of these element, represent a fundamental tool to understand how people experience *space*, and, as designers, to manipulate this experience. Italian semiotician and philosopher Umberto Eco was interested the symbolism in architecture. In his essay "Function and sign: the semiotics of architecture"⁷⁴ he states that



Figure 12 On the left Giorgio De Chirico 'The enigma of the hour' – On the right 'Ambiguos' by Massimo Colonna. With this juxtaposition I wanted to highlight the extensive use of rounded arches in the C.G.I. Dreamscapes. De Chirico uses statues and classical architecture to create distressing urban landscapes. Massimo Colonna has used them to propose an alternative dreamscape.

"Nonetheless, architecture does function as a form of mass-communication."⁷⁵ Similarly, to Vattimo, Eco recognises a dual functionality to architecture, a utilitarian and a symbolic, and sometimes, an architect's choice can even assume a symbolic function.

*"Round arches, pointed arches and ogee arches all function in the load-bearing sense and denote this function, but they connote diverse ways of conceiving the function: they begin to assume a symbolic function."*⁷⁶

Umberto Eco concludes that functionality encompasses all use of *objects of use*⁷⁷. Our society operates and communicates through symbols and their presence in architecture, or interior design, does represent a *functionality* in itself. The shallowness of the C.G.I., from the perspective of the phenomenon that it has become, does have a function, which is to communicate an idea to a specific audience (people in lockdown) at a specific time in history

⁷⁴ Leach, N. (2005). Rethinking Architecture: A Reader in Cultural Theory. United Kingdom: Taylor & Francis.p 173

⁷⁵ Ibid p 173

⁷⁶ Ibid p 199

⁷⁷ Ibid p 201

(lockdown). However, they only offer some liminal cues and not a paradigmatic example. Now that I have analysed them individually, I realised that the liminal message is conveyed better in a succession of those images. However, I did learn how the use of symbolism can convey a message and have an impact on a viewer's (or user) experience. In the next paragraph I wish to analyse the embodiment of liminal qualities in Le Corbusier's Mill Owners Association building. I chose to analyse this building because of its position around nature (at the time of its conception) and its proximity to the River Sabarmati. As we will see in the next chapter, the Mills Owners Association building was designed by Le Corbusier with a specific narrative in mind in which circulation is a fundamental aspect of the liminal experience within the building.

4. Case study- Mill Owners Association Building



Figure 13 Emden, C. 2017 Le Corbusier Mills Owner Association. Built in 1954, the brise-soleil façade was designed to frame the beautiful views of the surrounding park and the Sabarmati river.

To the question on 'how can we rethink architecture', Eco also proposes a reconceptualization of it, particularly, he refers to the semantic of architectural form and function. He offers the example of Le Corbusier and the *use of his elevated streets (closer to the type 'bridge' than to*

the type 'street').⁷⁸ This way of thinking presupposes a knowledge of human behaviour and how to manipulate it through form. Eco suggests that:

*"From the point of view of common sense, this means that to produce the new architecture Le Corbusier was obliged, before thinking like an architect, to think like a sociologist an anthropologist, a psychologist, an ideologist, etc...."*⁷⁹

Le Corbusier's work in urban and housing development was considered ahead of its time. The Mill Owners' Association, in Ahmedabad, which he completed in 1954, features many of liminal qualities we find in Van Gennepe's and Turners' theories. I will analyse two key aspects of this building: circulation and duality. I believe these two elements are fundamental into the storytelling of the design and they're important factors into the making of the liminal experience.

Circulation

The architectonic promenade is a recurrent feature of Le Corbusier's architecture and which he refers to as *promenade architecturale*:

*"The notion of promenade architecturale within the history and language of architecture's Modern Movement emanates from Le Corbusier who employed the phrase specifically when describing the experience of walking through two of his 1920s houses, the Maisons La Roche-Jeanneret (1923) and the Villa Savoye (1929-31):"*⁸⁰

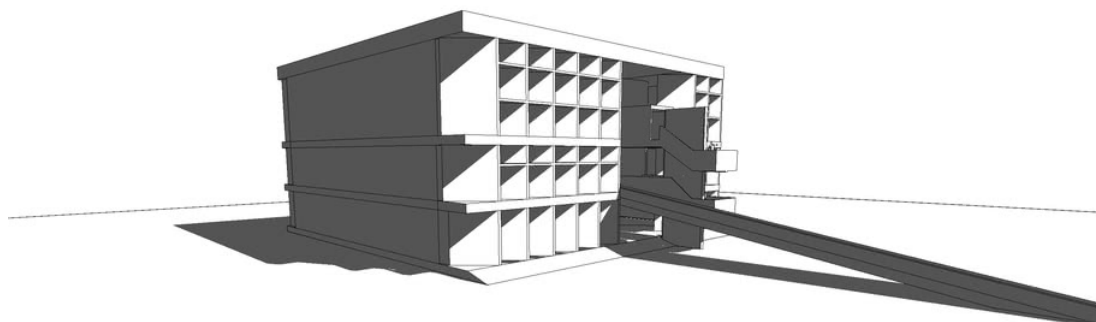


Figure 14 Digital 3d-model of Mill Owners Association Building. Entrance and promenade. Available on 3DWarehouse.

⁷⁸ Leach, N. (2005). Rethinking Architecture: A Reader in Cultural Theory. United Kingdom: Taylor & Francis.p.188

⁷⁹ Ibid 188-189

⁸⁰ Quondam.com. 1997. www.quondam.com/31/3123.htm. [online] Available at: <<http://quondam.com/31/3123.htm>> [Accessed 18 January 2022].

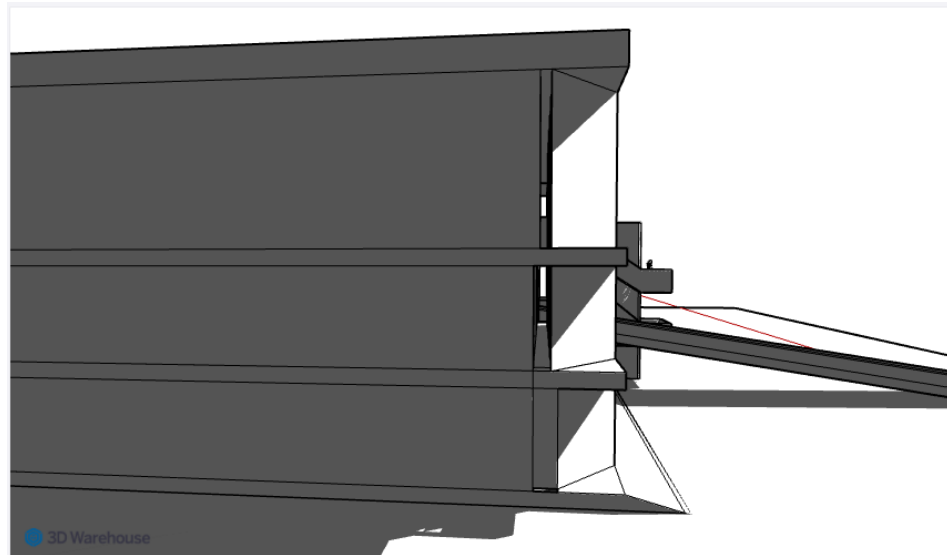


Figure 13 Digital 3d-model of Mill Owners Association Building. The façade as a threshold. Available on 3DWarehouse.

The promenade, with its striking presence, is to be recognised as a path or itinerary to follow.

“the promenade architecturale is the synergistic manifestation of a dynamic spatial experience, whose total effect is greater than the sum of the effects of the discrete parts of the building--the "rigorous scheme of pillars and beams" and the ramp--taken independently. Le Corbusier clearly suggests with the captioned photograph, however, that the ramp itself is nonetheless the promenade architecturale's crucial element, the component that makes the promenade "real”⁸¹

⁸¹ Quondam.com. 1997. www.quondam.com/31/3123.htm. [online] Available at: <<http://quondam.com/31/3123.htm>> [Accessed 18 January 2022].

In the Mills Owner's Building the ramp *functions* as a path that starts from the parking lot and

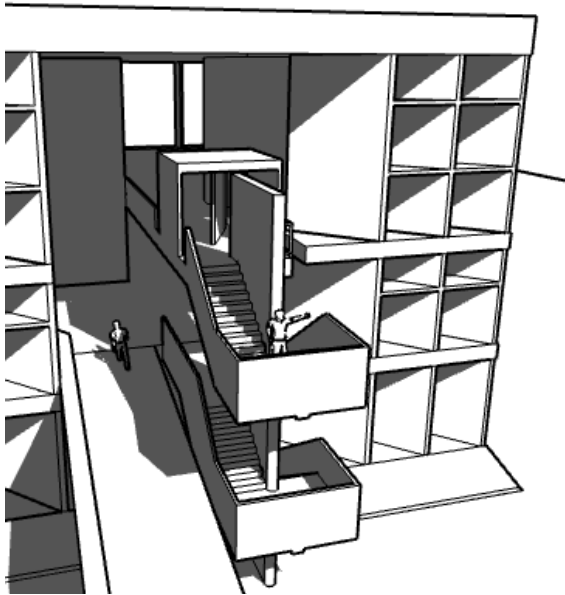


Figure12 Digital 3d-model of Mill Owners Association Building. Void and stairs.

stretches through all three floors in the building. It represents the beginning of the rite, and the separation from public to private.

As one enters the building, the façade slowly reveals the interiors through the diagonal brise soleil, and one finds himself in the middle of a three-story void. By giving importance on how we enter the building, the actions is turned into a ritual. In its symbolic functionality, the dramatic presence of the lengthy ramp represents the first stage of a rite of passage: the separation (pre-liminal)

from reality is marked by walking the path and

enter a new dimension which view is obstructed and confusing. The façade represents the threshold of the in between stages. This experience is repeated within the building, with the concrete stairway, peeking in and out. The stairs face the opposite direction from which we enter the building, provide a moment of reflection, to see how we journeyed from the entrance to the upper levels. They also represent the stage of transition (liminal) in within the building. Finally, the stage of incorporation (post-liminal), is set in the arrival to the private space (office room).

Duality

Reprising turner's concept of *neither here nor there*, liminality represents a stage of ambiguity and dichotomy. Similarly, duality is an important factor in the conceptualisation of the building. The building was commissioned by the mill owners of Ahmedabad which were mostly related, or very close to each other.

"In fact, Corbusier kept in mind their cohesive, collaborative nature while designing the Mill Owners' Association Building. It was to be a place for people whose private and public lives

were intertwined, and which would have to be fit for various gatherings and events.⁸²”



Figure 18 Mckenzie, T.W. (left) Panov, S. (right). Shapes and materials dictate the contrast between interiors and exteriors.

The building was conceived both as a workplace and somewhere for families and friends to gather for events, celebrations, meetings etc. This duality is also accentuated but the contrast between the design of the external façade and its interiors. The concrete grid of the exterior envelope is contrasted by the wooden and curvilinear walls inside of it. The exposed concrete of the façade is also mitigated by overgrown greenery, while determining areas of bright light and shadows inside the building. The open-air façade makes the user question whether they are *inside or outside*. From analysing all these elements, and many more that could have come



Figure 17 Inside the Mill Owner Association Building. Strong contrast of light and shadows are caused by the open façade. The also represent the public and the private.

⁸² Joshi, N., 2019. What Le Corbusier Designed for Ahmedabad’s Mill Owners - Paper Planes. [online] Paper Planes. Available at: <<https://www.joinpaperplanes.com/le-corbusier-designed-ahmedabad-mill-owners/>> [Accessed 18 January 2022].

up on a more appropriate investigation, it almost seems like Le Corbusier's aim wasn't only to "improve" the experience of the workers at the Mill Owners Association, but to ritualise the overall experience of becoming part of the narrative of the building. When I chose to research this building, I was mostly interested in the use of the *promenade architecturale* and how the surrounding scenery was integrated to the interiors by framing it with the brise soleil. This investigation has left me with a lot more ideas that I will discuss in the next paragraph.



Figure 19 Inside or outside? Stairs are the vehicle to direct people in and out of the building without leaving it.

5.1 A sense of place along the canal

Reflections

One thing that I have learnt from this experience is to trust the process. The main reason I chose a research-driven approach is because of my tendency to question what utility they offer in the fictitious world they were born into. In many of my past assignments, I always wished there was more time to research and establish a *question* and the possible *solutions* to it. I do however appreciate how having prioritised other skills, is now helping me envisioning how to further take this body of research into the design realm.

Additionally, the outcomes of the research in chapter two, have opened my eyes to a wider user base than I initially foresaw. Design can provide an empathetic dimension in which social interactions, or even just our presence in public space, can be mediated by elements of design. Chapter 3 has aided me into visualising concepts in tangible, architectural language. The works from Umberto Eco and Gianni Vattimo have given me confidence in the message I want to

convey within my design, while the visual analysis has helped me shaping up a rough aesthetical choice.

Finally, in chapter 4, the analysis of Le Corbusier Mills Owner Association building has shown me the importance of a *narrative* and how that can be achieved with a calculated circulation in the space. In this regard, I'm particularly keen on researching how to provide efficient circulation and full accessibility for everyone.

A sense of place. Future direction

As I approach the end of this Critical Journal, I will use this last paragraph to reflect on what the future development of this project will be. As I have learnt from my research, the inclusion of liminal experiences, is a fundamental necessity to determine a sense of stability in life and interior design is a valuable tool into the shaping of a user experience in within a space.

I found the concept of 'Sense of place' and its connection to Habitus, if not in its entirety, somehow emblematic to the issue. I want to provide a place for people for gathering their thoughts and contemplate the beauty of the canal. Give them a moment of respite from the everyday life and bring them closer to nature and the history of their city. Give them a sense of place, without proposing too many distractions. The next step will be defining a typology of interior for my project. I'd like to design a public space in which circulation in space is the main experience, while incorporating an element of time/space into the building to emphasise the concept of journey throughout the space. I'm interested into learning about the history of Hamiltonhill, its industrial production and its decline. I would like the building to become a time capsule that will preserve the eerie quietness of present Hamiltonhill before the upcoming gentrification. Ultimately writing this Critical Journal, has helped in organising my thoughts and satisfy my curiosity for theoretical knowledge.

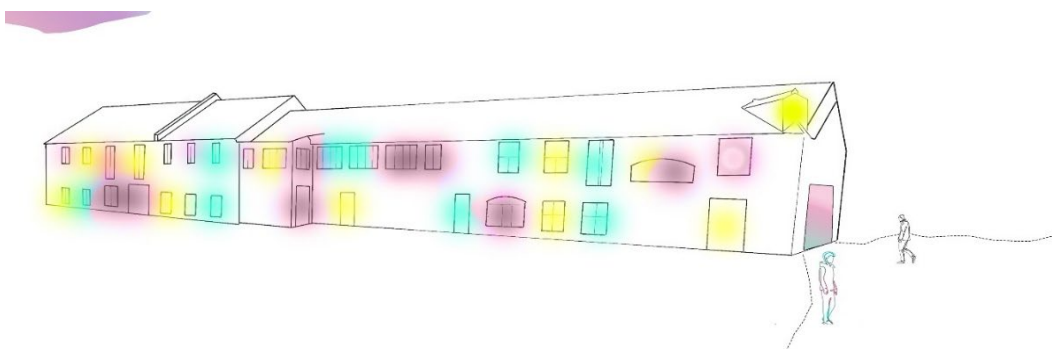


Figure 17 the transformative experience. Author's own work.

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