

Architecture of Movement

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Abstract: This paper describes the general concepts of Arnold Berleant's urban metaphors (garden city, forest city, asphalt jungle, wilderness) in order to use them as a background for presenting a different perspective on the aesthetics of engagement through the prism of contemporary dance strategies and design practices in architecture and urban planning.

Keywords: Environmental aesthetics, aesthetic experience, dance, aesthetic engagement, choreography, architecture, urban planning, Arnold Berleant.

This paper describes the general concepts of Arnold Berleant's urban metaphors (garden city, forest city, asphalt jungle, wilderness) in order to use them as a background for presenting a different perspective on the aesthetics of engagement through the prism of contemporary dance strategies and design practices in architecture and urban planning. Among insights presented are those of Juhani Pallasmaa and Peter Zumthor, who particularly value the sense of touch in architecture, which, from my point of view, is essential for understanding corporeal and conscious movement in the environment. I will use the design of the Serpentine Gallery Pavilion, authored by the Japanese team of Kazuyo Sejima and Ryue Nishizawa, as well as the Skygarden development in Seoul by the MVRDV studio, in the context of forest city and garden city metaphors. These designs will be compared with Boris Charmatz's and Paul Kaiser's dance strategies. Referring to Heidegger's philosophical thought expressed in *Building Dwelling Thinking*, I will reflect on how architects, through urban design, effect a profound influence on the imaginary space people create, and therefore on the movement within the human mind. I will also discuss negative urban space using the example of Chongqing architecture, and I will describe Anne Imhof's performance work *Angst II*, which, in my opinion, accurately reflects the atmosphere of the asphalt jungle and the wilderness.

1. Choreography

The body is a living material form through which people experience the surrounding world via sensory engagement. This living form embodies thoughts while moving in the fluid medium of the environment. This process manifests itself in the continuity of endless experience, which is determined by a number of filters including human physiology as well as cultural and emotional determinants. The city becomes not only a product of our civilization, but above all, a concentration of matter that affects our senses and at the same time draws us into a vortex of mutual relationships. As a complex urban organism, endowed with its own logic, expressed in its architectural design, the city stretches out its communication nodes, thus influencing the pace and manner of our movement within the city. Arnold Berleant focuses on the importance of architecture, which helps us experience the urban landscape as a consciously constructed environment:

"Architectural dynamics lead easily to the distinctive dances that emerge from the human activities that go on in every environment. To grasp the city as a mobile environment involving the interplay of bodies and other objects in various patterns of movement is to see the urban dynamic as an endless, complex array moving from one transformation to another. Indeed, the forms of urban mobility display characteristics of various dance forms" (Berleant 2010).

Thus, urban planning starts to resemble an open stage. Such a comparison was already proposed in 1968 by the French philosopher Henri Lefebvre, in his famous book *Right to the City*. He views the urban environment as an enormous stage where the longest and the most complex, multi-dimensional show of human civilization is performed. In this performance, the main roles are played by the community. From the perspective of an architect creating the space, the stage becomes a paste-up table: *"In other words, the stage is a surface upon which to inscribe and to erase, to add and to take away, to place and to replace. The stage is a "proposite," a notebook in which to jot down propositions, a worktable full of unfinished attempts and leftovers"* (Ritsema 2004).

Every location, occupied or not, active or passive, becomes equally important. In this context, there is no need to refer to a particular point in space, because in the urban fabric all points are changing, and the movement itself undergoes constant transformation.

In the process of directly experiencing architectural space, there occurs a continuous interpenetration of multi-sensory experiences and a blurring of the contours of the shapes, a blurring of boundaries between the objects and the background. This phenomenon can be illustrated with a figure-ground problem example from psycho-physiology of vision. When we see a black vase on a white background, we automatically recognize it as "figure", and the surrounding white becomes a "background" behind the figure, devoid of form. Looking at this situation from another perspective, i.e. assuming that the white is the "figure" and the black acts as a background only, as a filler between the parts of the figure, the situation changes completely, the vase disappears and two face profiles appear in its place. Consequently, we can manipulate our perception and seeing a vase at one time and two facial profiles at another time. Unfortunately, shifting perception in relation to urban space is more complex. It is impossible to simultaneously see two figures as mutually complementary beings. I believe that the problem of the separation of these two fields was perfectly illustrated in the work of Judson Dance Theater, which began in the 1960s. I'm referring to the innovative approach of Trisha Brown, who introduced dance to the public space, opening up a new perspective on the architectural environment. In *Roof and Fire Piece* (USA, 1971) we are dealing with a certain splintering of dance into individual units that are scattered and even entered into the structure of buildings. The apparent stasis and severity of the shapes are permeated with the softness of the movement of the body freed from pre-imposed style. The human skeleton becomes a moving form, while the body adopts the shape of the architecture of the place and becomes its extension. The moving bodies, placed in unpredictable locations, for example on facades or roofs of buildings, focus our attention in a special way. At the same time, the bodies become beings balancing on a fluid line between the architectural figure and its background. Dance allowed for shifting of perception within a given urban environment. In this way, something that normally was a figure for people, suddenly became a background. This approach opened up unlimited possibilities for seeing the city and for a conscious exploration of the environment.

Arnold Berleant proposed a metaphorical conceptualisation of the city as a forest, garden, asphalt jungle, primeval forest, and wilderness. It is worth considering how human movement shapes up within particular

urban metaphors, since diversifying the forms of dance in the architectural space enables the discovery of many perceptual aspects of the environment.

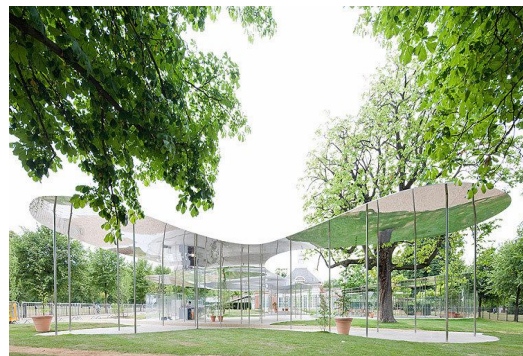
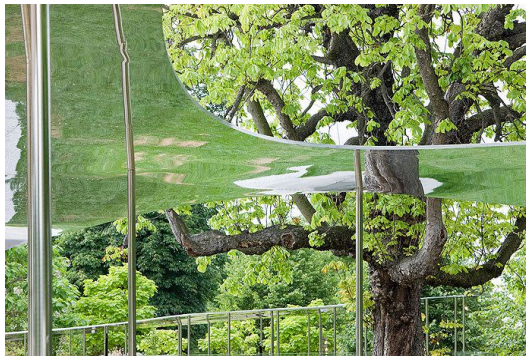
2. 1 Forest city

A forest city encourages integration with nature, not only through its design incorporating small parks or gardens into the city area, but most of all by encouraging active participation in the creation of large areas of woodland, as well as planting trees in the immediate vicinity of high-rise office buildings or shopping centres. In this model, a harmony of nature is seen, intertwining with the body of architecture. The human work manifests in taking care of nature, land, fauna and flora. However, the work does not consist in controlling and forcing unnatural shapes on nature, just the opposite. Nature freely permeates the landscape by indirectly influencing the movement of people and their sensory polyphony. Below, I am quoting the words of Juhani Pallasmaa, who makes the importance of the sense touch in architecture the main concern of his research.

“A walk through a forest is invigorating and healing due to the constant interaction of all sense modalities; [...] The eye collaborates with the body and the other senses. One's sense of reality is strengthened and articulated by this constant interaction. Architecture is essentially an extension of nature into the man-made realm, providing the ground for perception and the horizon of experiencing and understanding the world. [...]” (Pallasmaa 2005, p. 41).

The structure of the natural vegetation, the fabric of the mutually permeating buildings, their surface, colour, the play of light, the shapes of the paths that lead us, all of that affects the movements that make up the dance of human bodies.

The designs of the Japanese architects Kazuyo Sejima and Ryue Nishizawa, who together run SANAA studios, are an unusual example presenting human dance in the space of the forest city metaphor, and at the same time, the symbiosis of architecture with nature. They start with the innovative assumption that architecture is an environment. (Sejima, K. and Nishizawa, R. 2011) The buildings they design permeate the surrounding nature, and their material form becomes the background for human activity. The organic shapes encourage people to embark on a journey, where the interior almost merges with the external surroundings. The transparency of the construction can often influence the way of thinking of a person following the fluid boundary between two entities that encourage participation. The irregular metal roof surface of the Serpentine Gallery Pavilion in London 2009, creating an impression of movement and supported by thin posts, perfectly flows around the shapes of trees, influencing the fabric of the environment while its architectural design outlines endless possibilities for human movement.



III. 1.: SANAA, Serpentine Gallery Pavilion, Kensington Garden, London, 2009.

The support posts continue and extend the rhythm of the trees growing in the park, they also mirror the trees in their repetition, and in the image of nature gleaming on the chrome coating. The roof is a mirror which on one side focuses the light of the sky and on the other - that of the surrounding greenery and people. It acts as a certain kind of filter transforming the existing reality. The movement of the body creates invisible lines, defined by their organic character, asymmetry, roundedness and unpredictability akin to a winding forest path that meanders between trees. Those invisible lines would naturally fit into the structure of the architectural complex. Although the shape of the concrete floor mirrors the form of the roof, thus defining a certain traffic path, our body, initially staying on the designated line, breaks through the immaterial barrier between the concrete floor and the grassy lawn. A person "inside" sinks into shade, and the only thing they see looking up towards the sky is their own reflection merging with the reflection of nature.

According to the architects, *"the Pavilion is floating aluminium, drifting freely between the trees like smoke"* (Sejima and Nishizawa 2009). It takes the form of a changing and at the same time open area, which, under the influence of weather, fuses with the environment. The "in-between" line, due to the lack of structural walls, is almost intangible, and only determines the pulse of the changing play of our perception.

Similar ideas appear to be expressed in thinking of the contemporary choreographer Boris Charmatz, who claims that dance is a type of an "in-between" place, a place of knowledge and ignorance, from which we can experience, and at the same time, [a place] which becomes a building block of "intellectual space." (Charmatz 2017). Treating dance as something ephemeral, something that is not subject to definition but reveals itself in a process, in relationships and in contradictions, Charmatz points out that the physical movement of the body translates into movement within the mind, and thus into a certain dynamics of thought:

"For me, dance belongs to the space of contradiction, and it's not just about the physical movement, but also the intellectual movement. When the body moves, the head moves - you can change positions, concepts, thinking. [...] Movement is something that emerges from your thinking and vice versa, it is a factor that changes you and your thinking. For me, dance is not about visual or technical effects, beauty or what's outside. It is closer to the inside, to what's within" (Cielątkowska and Charmatz 2016).

It appears that the idea of interactive determination of body movement and thought can be realised without disruption within the space of the Pavilion which embodies a similar idea of being "in-between", manifested in the pavilion simultaneously merging with nature as well as being the product of human hands and of unique thinking about architecture. Thus, a very important concept comes to be realised here, one also emphasised by Berleant, that the understanding of the environment must come from the inside perspective, being located in a fluid environmental medium. From this perspective, man becomes an integral part of the natural world, thus being included not only in the local but also in the planetary ecosystem. Observing this seemingly simple principle requires special sensitivity and aesthetic engagement which undoubtedly manifest in the architectural design discussed above.

Contemporary architecture is characterised by specific imagination, which draws on technological materials that create the impression of lightness, with varying degrees of transparency, gently permeating the environment, thus creating a sense of spaciousness and changing light and movement. The Pavilion's design definitely belongs to the type of architecture that increases sensitivity and develops a new kind of experiencing of spaces and places. The project discussed here breaks away from ossified principles of symmetry, rejecting the monumental axis. It creates wavy long lines assuming diverse, gentle, almost

vegetal shapes. Looking at the Pavilion from above, an aerodynamic composition emerges, based on the curved line of the roof surface. Its shape resembles a lake whose surface has retained only one feature - the reflection. This linear drawing based on curves brings direct associations with the undulating softness of a body. The aforementioned aesthetic sensitivity also manifests in the practice of Peter Zumthor, who bases his designs on bodily experiences, which according to him form the core of architecture: “*So when I'm working, I keep reminding myself that my buildings are bodies and need to be built accordingly: as anatomy and skin, as mass and membrane, as fabric, shell, velvet, silk, and glossy steel. [...] I like the idea of arranging the inner structures of my buildings in sequences of rooms that guide us, take us places, but also let us go and seduce us. [...]*” (Zumthor 2010, p. 86).

Undoubtedly, the human body moving in the urban sphere creates invisible abstract patterns that write themselves into the space previously designed by the architect, who has constructed a skeleton of a kind, suggesting directions of travel and thus limiting the area for activity. It would be possible to translate this situation onto a surface of a drawing. With a blank page we are able to create countless compositions, but they are always limited in some way, even if by the availability of tools, or the size of the piece of paper. We define the lines on paper with the movement of the hand holding the pencil. Similarly, architects define the format and lines of our movement with their design practice. Our bodies draw transparent lines that create the fleeting shapes covering streets, pavements, city squares, that wrap around buildings, and immerse themselves inside them.

Paula Kaiser's and Shelley Eshkar's *Ghostcatching*, (New York, 1999) attempts to depict those invisible lines using motion capture technology to create a fixed three-dimensional record of Bill T. Jones's choreography. This work allows for an in-depth observation of movement in the generated virtual, transparent skeleton frame. The body of the dancer has been stripped of its corporeality, and his movement is only drawn as the lines recorded in space. They create abstract drawings of varied colours. Various lines express the mood and reflect the movement of a person changing with the passing of years. At first we can observe a calm figure made up of blue and white lines, which comes out of a linearly outlined three-dimensional shape in which copies of the figure are located. Once outside the structure, the figure performs a jump, followed by a whole series of poses, positions, body swings. Then other figures appear, plotting new lines: red, orange, yellow, purple. They are characterised by a diverse structure: there are straight lines, long, and short, as well as springy and undulating. One might get the impression of being inside a complex tangle of thoughts. The diverse nature of the dancers' movements can be recognised in the linear recording. The overlapping streaks of movements create a linear, multicoloured maze. It is worth remembering this experiment during the analysis of other urban metaphors.

2.2 Garden city

The next example of Berleant's metaphor is the garden city. Similarly to the forest city metaphor analysed above, it reveals a model of harmony between nature and society. Man adopts an engaged approach towards the environment, controlling the vegetation, shaping it, giving it new aesthetic forms and new meanings (often culturally determined). At the same time it deprives the plants of their natural environment, moving them to places that become its representation. As a botanically diversified product, the garden can display a multi-faced character, from wild to idyllic to useful, geometrically shaped. Thus shaped, the garden vegetation is undoubtedly subject to the process of humanisation. Therefore, it would be wrong to treat the garden only as a natural environment and the city as an artificial environment. Undoubtedly, the garden is link between the two, and at the same time it is located somewhere between

the extra-urban area and the city centre. From the point of view of nature, the garden is an artificial organ, but from the perspective of the city, the garden is very definitely a natural organism. Based on Berleant's ecological aesthetics, it can be said that the environment, whether natural or humanised, is a multi-level network of relationships involving human beings, other creatures, and all physical, geographical and cultural conditions. The relationship between urban planning and nature is a focus of interest for architect Anne Whiston Spirn, who writes: “*Nature is ubiquitous and cities are part of nature. Nature in cities should be cultivated, like a garden, not dismissed or subdued. The garden is a powerful, instructive metaphor for reimagining cities and metropolitan areas. [...]*” (Spirn 2007, pp.43-67).

The garden becomes an inspiration for designing colourful patterns of urban life. The designated area becomes a purposefully designed oasis, an Eden which affects the way we move and develop, that is our original home. Berleant tries to stimulate the need to cultivate the urban environment, emphasising the need to:

“[...] It suggests the need to deliberately shape the urban environment, including its aesthetic dimension, so that it offers conditions for people to grow and flourish. This is not a call for a rigid plan or a prescriptive order. Humane environments require time to develop and they must reflect local needs, conditions, and traditions. [...] Planning under these conditions demands a gardener who is talented and sensitive, one who nurtures a balance among the components of environment by being responsive to their distinctive qualities, to their interrelations, and to the unpredictabilities inherent in a complex, temporal process. [...]” (Berleant 2005, p. 31-40).



III. 2.: MVRDV, 2015, Seoulo
7017 Skygarden, Seoul, South
Korea

An example of just such a maintaining of the balance of the natural environment within a city is the design for a motorway viaduct in Seoul (2015) created by the Dutch firm MVRDV. The raised botanical garden extends over a kilometre-long viaduct, which, although brutally cleaving the city, is softened in its form by a variety of plants, encircling the tectonic structure of the surroundings. The viaduct appears to be a fluid river that transforms the grey of the concrete city. The linear garden influences the nature of the landscape changing

in relation to the seasons. Cherry blossom and rhododendron flowers dominate in the spring, varied shades of maple yellow in the autumn. In the summer, the aroma of fruit trees and, in the winter, the scent of conifers attract the visitors. The architect integrates the landscape

without ignoring the context with which the garden comes into direct relationship, constructing an unbroken thread of communication. Movement and scale are felt by the body even through the position the skeleton assumes in space. In other words, the architectural scale influences the unconscious measurement of space and objects man performs using one's own instrument - the body. One could say that we feel pleasure and security when our body finds itself in a space, discovering its own reflection. Pallasmaa describes it vividly:

“When experiencing a structure, we unconsciously mimic its configuration with our bones and muscles: the pleurably animated flow of a piece of music is subconsciously transformed into bodily sensations, the composition of an abstract painting is experienced as tensions in the muscular system, and the structures of a

building are unconsciously imitated and comprehended through the skeletal system. Unknowingly, we perform the tasks of the columns or the vault with our body” (Pallasmaa 2005, p.67).

The garden city tangibly affects the sense of security and thus stimulates the character of movement, determining the pace and structure of human steps, gestures, poses, arrangements. The shape of the viaduct creates a minimalistic pattern floating in the air, triggering a sense of weight, and the awareness of gravity that connects us to the earth. As we walk along the concrete surface, the movement of our body is limited by the path laid out by the architect, rising and falling, allowing for the perception of the sensation of changes in the height at which the body is located.

A person approaching its edge can, at most, lean their trunk down to contrast the surroundings of the garden with the lower sphere of public transport and cars. Direct contact with nature is somewhat limited, even by the shape of huge pots that make touching trees difficult. Note that the human body is located on the concrete structure of the viaduct between two levels, the lower surface of the roads and at the same time the upper layer adjacent to skyscrapers.

In the context of all the analysed urban metaphors, the aspect of "location" that Heidegger discusses also seems to be very important. In the essay titled "Building Dwelling Thinking", he states:

“Man’s relation to locations, and through locations to spaces, inheres in his dwelling. [...] If all of us now think, from where we are right here, of the old bridge in Heidelberg, this thinking toward that location is not a mere experience inside the persons present here; rather, it belongs to the nature of our thinking of that bridge that in itself thinking gets through, persists through, the distance to that location” (Heidegger 1971, p. 154)

Thus, dwelling is living and thinking in specific locations and spaces, not only within our home, but in many locations in the experience of everyday life, for example urban spaces, streets, buildings, etc. Man is never physically present in the abstract world, for it is always a world of tangible things around which thoughts circulate and near which the body is physically located. In other words, these material beings and physical experiences determine thoughts. Therefore, the architect as a designer of locations influences the imaginary space we create, and therefore the movement within our mind. Mundanely, this effect can manifest in memories, for example recalling route we walked yesterday, or remembering the construction of a building that impressed us. All these images are recorded in our mind during human movement. Those recorded images not only connect real spatial constructions with our bodies, but also become filters through which new emotional experiences are processed. We can assume that a space designed in opposition to the environment will cause negative aesthetic feelings in a person not only when in direct contact with this space, but also in the sphere of imagination, which functions outside the reach of such space, at another time and place. The Skygarden design consists in a change of function: a viaduct that would, had it existed, constitute an aggressive intervention in the urban fabric, has been transformed into a viaduct of calm and balance; a wedge against the hectic urban structure of Seoul.

2.3 Asphalt jungle

Observing the rapid development of modern metropolis, I notice many dangers that adversely affect the natural environment. Car parks often replace green spaces, and the continuous increase in the number of present cars transforms the streets into amorphous asphalt outflows for vehicle use only. The city undergoes a painful deconstruction and the central districts are appropriated by machines, destroying the

natural urban life. The space becomes unified - its constituent parts become astonishingly similar. Relational spaces- meaning places to which we relate and connect on a daily basis, such as places of residence, work places, schools, cultural institutions, etc. - are brutally separated. Cars become our portable homes, providing us with a sense of security from vast spaces of roads, viaducts, tunnels, etc., and at the same time create traffic and destroy the natural environment. It is in this context that Arnold Berleant presents a metaphor of the city as asphalt jungle. In his view, it is characterized by vicious social patterns, which -- like predatory gangs in the city -- exploit the weak. (Berleant, A. 2005, p. 64) I will try to briefly describe movement in one of the largest and fastest growing megacities in the world, Chongqing, located in southwestern China.



III. 3.: Jin, L. 2016, Chongqing, China.



III. 4.: Asfour, N. 2016, Chongqing, China.



III. 5.: 2015, Huangjuewan viaduct in Chongqing, China.

Chongqing covers an area of 82,000 square kilometers, and the constantly growing population is currently about 5 million. The city attracts people from the countryside and uses them as cheap labour to supply the nearby manufacturing complexes. Formerly a neglected inland port, the city has become China's economic capital, transformed into a gigantic building site under the watchful eye of radical architects creating a city "befitting the future". The Huangjuewan viaduct is the backbone of the agglomeration. It is a "blood-

carrying organ", connected with kilometres of asphalt expressways. It makes life circulation possible. Its tangled system spreads through five levels and twenty platforms. It can be compared to a natural jumble of vines covering trees a

tropical rain forest. The tangled mass of the road channels leads the traffic in various independent directions. It takes the form of a maze, which man conquers in a static position behind the wheel, seeing only the grey of the passing structures. Due to the limited surface area and continuously growing population density, the city keeps spreading upwards, unrestrained.

Building megastructures reduce and even brutally seize the natural living space. Small apartments become cages that restrict the movement of the body. Glass windows lose their basic function, becoming only an ornament on the facade. They let in the constant traffic noise, but at the same time, they don't let light into the rooms because the walls of the very closely adjacent buildings limit access to natural light. The plan of the metropolis creates an abstract delta of out-flowing lines.

As the manufacturing industry develops, the problems of the ecological system pile up, including instability, the threat of water shortage, or environmental pollution, leading to the degradation of the plant sphere and general depletion of natural resources.

The space is devoured by the immense skyscrapers crammed into crowded neighbourhoods, where the surfaces of the buildings are connected by walkways of bridges running at height. Incredibly high and massive tower-block estates completely block the natural light and at the same time create feelings of anxiety, entrapment, and danger. A similar feeling accompanies us as we force our way through a jungle, where trees block the light, and movement is limited because of the rampant vegetation. In the case of a metropolis, it is the infrastructure that is the analogue of vegetation, creating a coherent organism of mutual relations (Berleant 2005, p. 67).

Referring to the example of linear recording of movement in *Ghostcatching*, we could imagine that we are releasing the human body from the field limiting its movement in the space of the urban jungle. In such a case, the linear motion capture would have a completely different connotation. Most likely, the line would be nervous, jagged, disturbing. Perhaps it would also take a form including sudden sharp angles and reversals of direction. I imagine a person who wants to cross a four-lane roadway built of an unimaginable number of overlapping lines that together form something resembling a thick cable. I have the impression that this powerful linear structure would tear at, even destroy, the thin personal line. The private line, exposed to such clusters of other linear constructions, becomes invisible and irrelevant. Chongqing creates lines reminiscent of a matted tangle of hair, except that each single hair comes from a different head and is of a different thickness and length, which makes it impossible to untangle them. All we can do is passively follow each of these lines, deceiving ourselves that it will lead us to our destination.

In such an unfriendly environment, a person grows an artificial skin of sorts, becomes separated and inserted into transportation "capsules", for example cars, elevators, trains or the underground. This problem is addressed in a metaphorical way by Gilles Jobin, whose *Moebius Trip*, (Théâtre de la Ville Les Abbesses, Paris 2001) project highlights the relationships between the body and its surroundings. The important part of dance that I have analysed begins with a woman in a static position touching the ground with her bare hands and knees. Next, a dancer lifts the parts of her body that directly touch the ground, raising the consciousness of her body's memory, trying to bring out movement. But the stationary body can not, or will not, go. It only performs the first gesture when the dancers slip material objects under the woman's knees and hands, shoes that separate her from a direct contact with the floor. This allows the woman to slowly move forward. However, the path of her movement is determined only by sequentially placed footwear on which she steps with her hands and feet. The movement gains momentum, and when the dancers no longer manage to place the objects in time for the woman's next step, they use their hands on which the woman walks. We are dealing with a constantly developing path built by the bodies lying themselves down. The number of dancers is limited so they need to swap their positions faster and faster to maintain the pace of the woman's movement.

These "capsules" mentioned before mean that, despite bodily stasis, or movement inadequate to the distance travelled, observations of moving images of the reality, man can still "dance", but in another

dimension. Physical tiredness becomes fatigue with the onslaught of jumping, "biologically" diverse images, which can result in anaesthetising of sensory perception and stimulating the thinking of our mind. In this trance-like state our body remains in one position, while the sight is attacked by rapidly disappearing images that influence the creation of our thoughts and memories.

2.4 Wilderness

Movement acquires an entirely different dimension when one looks at the city from the perspective of the wilderness metaphor, most often revealed in the sections of the physical movement of man between the "capsules" I mentioned earlier. I mean routes along the streets and in-between the buildings. Dance practices within this metaphor often take a form of sensory engagement with negative connotations; moving in the urban space, even during mundane activities such as entering an underground station, crossing the road, or even simply walking on the pavement, due to the crowd of people who accidentally touch or nudge our bodies. These involuntary touches stimulate unpleasant feelings of danger and being overwhelmed. Man moves forward along a narrow line, smoothly avoiding the obstacles in the form of other traffic participants, and the path defined by this movement is erased as soon as it's created. The variable speed of movement, due to the mass of people present, especially during the peak hours, results in unplanned slowdowns. The constant hostile hum of the vehicles subdues our alertness, but the sense of threat, the sense of danger, remains in the subconscious, as described by Berleant: "[...] *Constant alertness influences our passage through both city and wilderness, while the background apprehension of danger from motor vehicles and muggers parallels the constant threat, real or imagined, from the deadly creatures thought to inhabit a wilderness. In both city and wilderness, feeling out of place is a vivid component of the experience*" (Berleant, A. 2005, p. 65).

The situation described above brings to mind the uncertain movement in the high undergrowth of a primeval forest, where the mobility is hindered by abundant vegetation. Our body, pushing through the dense growth, marks a trail, a natural record of the route being taken, which disappears after a while.

Consequently, we lose sight of where we are coming from and where we are headed. Plants rise back, obliterating the path our weight created. At the same time we hear the constant hum of the wind bending the plants, perhaps announcing the approach of the rainy season. This hum may also result from overlapping sounds made by the insects hiding in the greenery.

Both the Wilderness metaphor and the Asphalt jungle metaphor reveal all pathologies resulting from economic inequalities, and thus often criticise: the existing space, and the global capitalism, which puts its brand on the human body.

These metaphors are exemplified by the work of Anne Imhof, a contemporary artist who combines complex performance forms with the examination of gesture and movement of the body in a surprising multi-sensory way. *Angst II*, presented at the Hamburger Bahnhof in Berlin, 2016, reflects a crowded city immersed in smog. The interior space was divided by a tightrope, stretched very near the ceiling, on which a female dancer in heavy leather boots walked steadfastly, seemingly floating above the gathered crowd. The direction of her movement could have brought associations with a route of an invisible transportation line. The crowded interior was filled with dense fog, blurring the architectural boundaries of the building, and simultaneously revealing chaos and social instability. I feel that, just like in a big wilderness city the multiplicity of phenomena distracts our attention, so in the case of *Angst II* there occurs certain defocusing, distraction. Contemporary culture is characterised by such continuity of mutually penetrating stimuli coming from different directions, multiple simultaneous narratives, a high pace of life, and all that

is highlighted by the artist in her performances, prompting reflection. Multiplication of various activities taking place at the same time launches the process of extracting a new type of energy, a feeling that may frighten. It is difficult to tell apart the observers and the dancers, who, devoid of emotions, have been scattered in the crowd of the gathered audience, the audience participating in and at the same time excluded from the event which is controlled by flying drones monitoring a situation which at first glance can resemble a rock concert. The space was dominated by loud experimental music, which, along with the monotonous voices of the dancers, introduced a rhythmical element. Sculptural and architectural elements were interwoven in the project, and the dance itself remained in a dangerous relationship with elements of violence. The heavy atmosphere was emphasised by the realism and dignity of the dancers who highlighted their differences by performing their individual movements.

Conclusion

The city metaphors I have presented have a significant influence on human movement and thought. It is impossible to develop a conscious dance attitude without taking into account the fluid medium of the surrounding environment. Such attitude, however, requires one to be located in the in-between space, as part of the ecosystem, thus forming a link between its nodes. It is only when a person, with their body, becomes a certain kind of a transmitter, they achieve the ability to participate in a particular environment, so that the city and its urban layout cease to be fixed determinants existing outside the influence of the individual, and become flexible fabric that can be transformed. The body provides versatile opportunities for the expression of creative opposition and critical approach to reality. Movement is the simplest and most widely available tool for expressing one's attitude. It politicises the individual by including them through non-verbal communication. It would not have been possible, however, without contemporary dance, which definitively breaks with classical rules.¹

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