

# NUMBER OF MOVES: 0

9.	0.	1.	2.	1.	0.	TABLE OF CONTENTS
PRI	It is	"All	Can	Inst	The reader can choose what he wants to read.	
Br	than	illusi	do w	in ou	The order of the chapters is not static. Rather, it depends on	
York	som	a ga	time	ls ev	his choice. He decides which reading path he wishes to follow.	
C	notic	certa	migh	incre	Or the reader can do nothing and only follow what has been	
Univ	the c	depl	Now	cons	already ordered for him. He might follow the order of the	
Gi	wou	milie	wror	new	paragraph numbers for example, or perhaps find his way	
Bey	with	beha	rema	routi	amongst the columns of text.	
H	wha	man	know		Only the beginning and the end are determined.	
Exfo	I hac	mak	doin	be 'c	0. INSTRUCTIONS	
H	doin	than	close	to th		
Hen	was	pers	Soln	work	The platform can begin with instructions or a disclaimer that	
K	look	phe	scal	free	there are no instructions.	
Play	also		and	(self	Replacing an introduction with instructions may offer the	
Ki	about	1. c	mes		possibility for a more engaging reading experience, because the	
York		2.	take	Impr	reader is not preconditioned about what he is going to	
Le	the a			conc	experience but instead he can explore the content according to	
Eycl	dete	Ther	the c	pote	his own rules.	
Mus	ansv	upsi	Kolle	syst	A platform for reading is like a platform for thought, a book	
M	into	was	poim	this	can be seen as a different platform for reading from a webpage,	
Long	could	be s	brou		so are they also platforms of different thoughts? Because	
M	we p	out f	happ		reading is fast guessing <sup>1</sup> , reading can be interpreted as a game	
Ams		that	there		to perform with oneself.	
N	and	thing	wher	2.	The system serves for improvising a reading method where	
York	does	in pr	time		decisions have to be made fast in order to gather information.	
R	us?	It is	assi	Ther	Like a system of alternative versions.	
Jour	exar	time	high	did f	On what parameters could the order of text change? Should	
R	doin		time	som	new things be at the beginning? Shorter paragraphs placed in	
Long	stop	their	Som	get t	groups can allow for an interesting way of reading.	
S	it tur	enha	resu	pare	All the text can be stacked on top of each other. The viewer will	
USA	find	a fie	with	doin	be able to redistribute the content in order to make the reading	
S		the r	soci	bore	rules according to his own choosing.	
Note	play	rese		to fe		
Publ	relat	disc	it me	lack		
St		does	alrea		Intelligence is not only about the possession of knowledge,	
Ams	instr	oppo	we li		but also about inventiveness. The ability to create an engaging	
V	Rep		waiti		task (or a game) for oneself, when there is nothing else to do,	
J. M	more	Sagi			saves a creative mind from boredom. This can be described as	
Köln	prec	close	dete		taking the time for mind-wandering to eventually come up with	
	he c	way	fact,		new ideas. Similar exercise in taking time for exploring the body	
ONL	with	inter	beca		and mind, was part of the modernist vision for education that	
A	play	expl	and		resulted in Bauhaus going down in history as one of the most	
http:	read	grea	of ac		relevant creative environments. [Fig. 04]	
Univ	gues	the s	migh		On the other hand, one might also say that high intelligence	
from		work	defin		requires a constant supply of stimuli, in which case boredom is	
H	with	all h	in re		the least welcome experience. Because an active mind needs	
Ingre	diffe		yest		continual change in order to be satisfied, it is more likely to get	
H		1. Sag			bored relatively fast with only one task to do. The solution to	
https	1. M	Edition			such problem, according to Søren Kierkegaard, is the 'rotation	

Fig. 01

Photograph of Richard Long from Studio Inter  
Richard Long ca.  
<http://www.studiointer.com>

Fig. 02

Long, R. (1967).

Fig. 03

## 9. 0. 1. 2. 1. STARTING POINT

PRIL It is "All Can Instead of wandering outside, we might be forced to just wander  
Br than illusi do w in our minds instead. How does society let the time pass for us?  
York som a ga time Is everything transformed into waiting? Is a designer trapped in  
Ca notic certa migh increasingly accelerating work dynamics? If so, should we  
Univ the c depl Now consider a form of counter-action to the constant waiting for a  
Gi wou milie wror new assignment, for a new answer and for a new contract  
Bey with beha rema routine?

Ha what man know It is increasingly difficult to do nothing, as we are forced to  
Exfo I hac mak doin be 'on-hold' to face the modern rush. The most common answer  
Hu doin than clos to the question: "What did you do yesterday?" might be "I went to  
Hen was pers Soln work". In order to avoid being trapped in such a mindset, the  
Ko look phe scal freedom to being able to take time off and play in an alternate  
Play also and (self-created) version of reality is a necessary tool.

Ki about 1 c mes What could be the creative value of playing games?  
York 2. take Improvised rules created in free-time, under 'playground'  
Le the a conditions, serve as an exercise in expanding one's creative  
Eycl dete Ther the c potential. Those self-driven constrictions offer possibilities for  
Mus answ upsi Kolle systematic work as a graphic designer. But, how can we explore  
M into was poin this potential in the work environment?

Lonc coul be s brou How fast or slow time passes while we wait for things to  
M we p out f happen defines the nature of the society we live in.

Ams that there Is it becoming more difficult to not do anything?  
No and thing whe 2. GETTING BORED

York does in pr time There exists a saying that intelligent people do not get bored. I  
Re us? It is assi did hear that sentence often, when I was a child. Which  
Jour exar time high sometimes made me feel like I should not have allowed myself to  
R doin time get to such a point of boredom. This saying is most often said by  
Lonc stop their Som get to such a point of boredom. This saying is most often said by  
Se it tur enh resu parents when they lack the time to amuse their children. But not  
USA find a fie with doing anything can be defined otherwise, rather than just as  
Su the r soci boredom. The general tendency, when we start getting bored, is  
Note play rese to feel the urge to get creative in order to escape the feeling of a  
Publ relat disc it me lack of purpose.

St does alrea Intelligence is not only about the possession of knowledge,  
Ams instr oppo we li but also about inventiveness. The ability to create an engaging  
Ve Rep waiti task (or a game) for oneself, when there is nothing else to do,  
J. M more Sagi saves a creative mind from boredom. This can be described as  
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A play expl and resulted in Bauhaus going down in history as one of the most  
http: read grea of ac relevant creative environments. [Fig. 04]

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Ingre diffe 1 Sag the least welcome experience. Because an active mind needs  
Ha 1 M continual change in order to be satisfied, it is more likely to get  
https Edition bored relatively fast with only one task to do. The solution to  
such problem, according to Søren Kierkegaard, is the 'rotation

Fig. 01

Photograph of R  
from Studio Inter  
Richard Long ca  
<http://www.studio>

Fig. 02

Long, R. (1967).

Fig. 03



method'. He elaborated on this concept in the 1843 work *Either/Or: A Fragment of Life*.<sup>1</sup> Following the line of argumentation of this Danish philosopher, in order to avoid boredom, a constant shifting between tasks is necessary. In this manner, if Karel Martens makes one layer of one print every day, he would suffer perpetual misery waiting for his single print to dry each time. Instead, we can assume he has more prints on the go that he can work on in turn. In the given example, that method alone should provide the artist with a constant satisfaction from his work. For everyone else, the result of such approach would theoretically be, the provision of more or less everlasting satisfaction derived from their actions. Without a doubt, a high level of proficiency in creativity is necessary for such scattered inventiveness.

The individual seeking this kind of satisfactory life is referred to as an aesthete “a person who professes a special or superior appreciation of what is beautiful, from Greek *aisthētēs*.”<sup>2</sup>

*I — I hardly know, sir, just at present — at least I know who I was when I got up this morning, but I think I must have been changed several times since then.<sup>1</sup>*

Just as the land should be left fallow at certain times in order to remain fertile, not doing anything at all can also be profitable. Nonetheless, the aesthete should be constantly switching from one task to another, and continue to change himself constantly. This anti-boredom (or possibly anti-burnout) method can be applied as a hedonistic tool in gaining satisfaction from the 'aesthetic' way of life. However, this repetitive search for novel, ultimately leads to a state of despair. As a result, the aesthete (the creative mind) might face the impossibility of commitment to one thing — since commitment requires repetition of one activity.

Nowadays, the problem of overstimulation along with



Fig. 05

T. Lux Feininger,  
Bauhaus, in front  
Lux Feininger, T.  
<https://www.bauhaus.org>

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simultaneous existential boredom is valid more than ever. As a result, we might find ourselves looking for quality boredom that could improve our life, while at the same time 'bored to death' by repetitive, limiting tasks at work.

1 Kierkegaard, S. (1992). *Either/Or: A Fragment of Life*. New York: Penguin Group, 4.  
2 World Heritage Encyclopedia. "Rotation Method". Retrieved from <http://worldebooklibrary.net/>

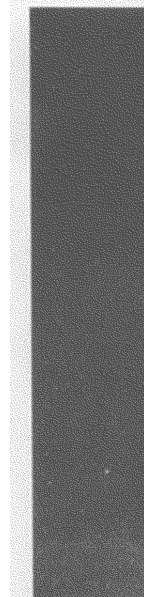
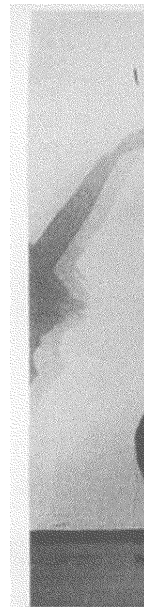
Bauhaus students were long past their childhood years.

### 3. DO YOU SEE WHAT YOU WALK PAST EVERY DAY?

René Redzepi is a Danish chef of Hungarian origin, and co-owner of Noma, a two Michelin star restaurant in Copenhagen which was given the best restaurant in the world award three years in a row from 2010 to 2012, and then again in 2014. His idea was to reinvent Nordic cuisine through what can be characterized by locality, re-definition and clean taste. In his journal<sup>1</sup> published in 2011, he explores the thread that connects the kitchen's best ideas. He analyses what are the shifts and discoveries of creativity: how does the space influence us, is everything intuition and if real creativity happens when we play or only in the moments of despair.

At the Noma premises in Copenhagen's harbour area, there are periods of not-doing usual work—which can be devoted to anything from picking up grass in the field to burning tree bark. The 60 members of staff, not just the chefs, are encouraged at these times to look for new ingredients.<sup>2</sup> Despite the extremely demanding work routine, all the staff members are welcome to create their own dish proposals and develop their own ideas independently. During Saturday's late evenings everyone meet to (literally) taste each other's ideas. Unlike other chefs Redzepi encourages everyone to save their ideas for themselves, for their own development as culinary creatives. Despite the almost ever lasting cold Scandinavia weather, unforgiving for a plant that happens to sprout too early, the entire concept of the restaurant is based on the idea of locality. So walks to work and biking through the woods, result in new discoveries that enrich the palette of this cutting-edge kitchen. [Fig. 08] In a way, this is an approach that celebrates time, which applies to other aspects of the kitchen like the re-discovery of existing ingredients by putting them through different methods such as fermentation. The essential thought behind this approach, having patience and celebrating time. Not to mention the restaurant's leitmotif—the 'here and now in time and place'. Redzepi says that "*as a cook you are creating a language, we need an alphabet to build sentences, the ingredients are our alphabet. And the more letters we have, the more beautiful the prose.*"<sup>3</sup> Time is an ingredient, enriching the creative tools and making space for discoveries. These tools allow for re-exploring the world anew.

Such rediscovery of the already known surroundings can happen when one dedicates time for it. However obvious it might sound, a lot of commitment is necessary if one wants to find something new. In the spring of 2004 a Swedish forager contacted the restaurant. It turned out that while people in this



Wassily Kandinsky  
closely the dance  
published in the  
Kandinsky, W. (1



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region of Scandinavia had been importing walnuts for decades, similar or even better ingredients were just ten minutes outside of Copenhagen.<sup>4</sup> Not only tastes mimicking the so far imported ingredients were found, but also new marvels in always-present in this area trees, grasses and mosses. An old Swedish army survival book provided background information about the multitude of available edibles. This seemingly redundant book was a revelation on how little was noticed, when passing by it every day. Such shift in the way of seeing resulted in questioning everything and rethinking the approach to food.

The given example illustrates how a strong identity can be created by taking a step back (and around) instead of only moving forward. For Noma this moment of realisation of the richness of their surroundings was a keystone in creating their distinct identity. [Fig. 09] In other words, the recipe for a rediscovery is sometimes lost or forgotten knowledge that needs to be reconstructed. The next step is made by walking around and collecting the lost pieces. Eventually they can be put together in an entirely new way.

1, 3, 4 Redzepi, R. (2013). *A Work in Progress – Journal*. London. England: Phaidon Press Limited, 37–41.

2 Deschamps, Thompson, E. (Producer) & Deschamps, P. (Director). (2015). *Noma, my perfect storm* [Motion Picture]. Denmark: Documentree Films.

#### 4. HOW CAN I GET FROM HERE TO THERE?

You are walking around in a hurry when all of a sudden you are stopped by a random passer-by on the street. Relying on your knowledge, he asks you how to get somewhere. Upon giving an answer you question yourself — is this (for sure) the way to get there? The passer-by walks away with the description that you provided. You are then left wondering if you were right or wrong.

Such a random situation has been the object of interest of Stanley Brouwn. In This way Brouwn (1964), he stood in a non-specific place, 'a', and asked random passers-by on the street of Amsterdam to show him the way to a certain place 'b' — like the Dam Platz<sup>1</sup>. The time necessary to walk from his position 'a' to 'b' has been compressed in the explanation given by the person he asked. The experience of space for every person is different and so the instruction and resulting drawing varied each time. These maps lack any street names, show a tendency for simplification and straightened visualisation based on a memory. [Fig. 15–17] When compared with each other these guides provide an example of how different each person's way of looking is. *"As they were drawing the people talked, and at times they talked more that they drew. On the sketches we can see what the people were explaining. But we cannot see what they have omitted, because they had trouble realizing that what might be clear to them still requires explanation."*<sup>2</sup>

1 Stanley Brouwn, *This way Brouwn, 1960* [Audioguide]. Retrieved from <http://www.moma.org/>

2 Brouwn, S. (1961). *This way Brouwn, 25-2-61.26-2-61*. New York: Verlag Gebr. König Köln.

#### 5. TOOLS FOR IMAGINATION<sup>1</sup>

Passing through the streets of Amsterdam, one can

Fig. 08

Rene Redzepi for  
Deschamps, The  
Still]. Denmark: L

Fig. 09

Binnemann, R. E  
(Design: Oskar S

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so if re  
view invit  
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befo rule-  
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social obje  
games an  
known in t  
housing e  
cleaners h  
have beer  
[Fig. 32]

encounter a paved square where several sculpture-like geometrical metal objects have been placed. [Fig. 18] It is very likely, that it is one of the remaining playgrounds designed by Aldo van Eyck. [Fig. 19]

His playground design career begun when he started working for the Urban Development Department in Amsterdam in 1946, at the age of 28. However fascinating the construction sites and the streets of the post-war city were, they were also unsafe, especially with the increasing amount of cars on the streets. It was clear at that time that public play spaces were a growing necessity. A part of the social education plan was to encourage children to develop abstract thinking and become open-minded adults interested in culture.

Empty lots between buildings, spaces used as garbage dumps hidden behind dilapidated walls, were gradually adopted for public playgrounds. [Fig. 20] Thus, the architect often had to adjust his designs to the existing urban space. The elements of each playground were composed in a non-hierarchical system in which all elements were equally important. All the components could be used according to the spacial properties of each space. [Fig. 21] Although consisting of a repetitive pieces, in each location the layout was different. Van Eyck was eventually responsible of the appearance of around 700 playgrounds dispersed around Amsterdam (constructed between 1947-78).<sup>2</sup>

The playground elements that he designed were almost always immobile, so the way of moving around them always had to be imagined. [Fig. 22–23] “*Van Eyck encouraged children to discover shapes, forms, proportions, and distances, and develop their imaginations on their own terms. The form was only a suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way.*”<sup>3</sup>

Van Eyck’s multi-centered focus was present not only in his design, but also in his manner of thinking. He would say “*‘Do you see that, and that, and that?’ And then he immediately questioned his view, turned the other way around and said ‘But there is also that, that, and that!’*”<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Fig. 10



Example of a dis  
leaves.  
Redzepe, R. (201  
Progress—Noma

Baldessari, J. (19  
2.5 cm) [Photogr

Fig. 11



fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12

Koller, J. (1978).  
<http://www.martin>

Koller, J. (1988).  
<http://www.martin>

Fig. 13

Koller, J. (1963-1  
<http://foundation>

Fig. 14

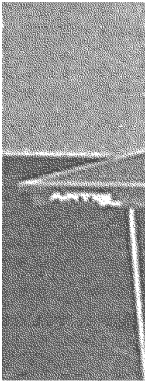


Fig. 15

Koller, J. (1990).

Brouwn, S. (196

Fig. 16

Brouwn, S. (196

Fig. 17



Fig. 18

Brouwn, S. (1981)

Metal igloo consists of igloo. Retrieved from the object was made of object, they did not. Since 2013 some Van Eyck, A. (n.d.) Eindhoven: Lectu

Fig. 19

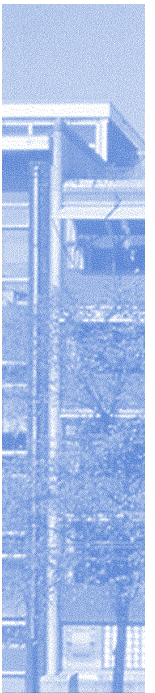


Fig. 20  
 'I don't choose c  
 fear more than  
 parents  
 Van Eyck, A. (19  
<http://www.archi>



Van Eyck, A. (19  
<http://www.thepo>

Fig. 21





Fig. 22



Fig. 23



Van Eyck, A. (19  
<https://walkonwill>

Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (1'  
[Photograph]. Re

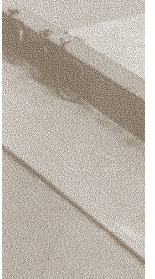
Fig. 24



Fig. 25



Van Eyck, A. (19  
<https://walkonwilt.com>



Van Eyck, A. (19  
<https://walkonwilt.com>

Fig. 26



Fig. 27

"With this one, I /  
general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwilli>



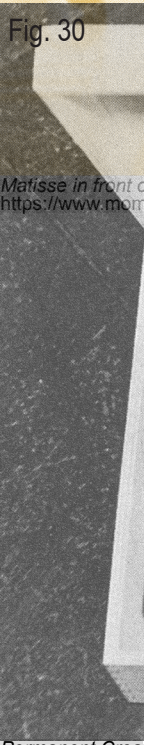
Henri Matisse is  
creation tool bec  
(with help of assi  
*Matisse at the H*

Fig. 29





Fig. 30



*Matisse in front of*  
<https://www.mon>

*Permanent Crea*  
Filliou, R. (1969)

Fig. 31



Fig. 32



Winiarski, B. (2010).  
<http://terenzepolice.pl>

['health track' in a  
grabowek.mojedzielnosc.pl]

## 9. 0. 1. 2. TAKE THE TIME TO READ

PRIN It is "All Can we learn to do nothing? Or rather, should the question be, der  
Br than *illus* do we have to unlearn our habit of filling in every minute of our is? s on  
York som a *ga* time with an empty activity? Being occupied with doing nothing in w.  
Ca notic *certa* might seem easier than it is in the production-oriented culture.  
Univ the c *depl* Nowadays, a general belief exists that doing nothing is somehow a  
Gi wou *milie* wrong. However, the doors for thinking 'outside of the box'  
Bey with *beha* remain closed without play, whether that may be questioning the  
H: wha *man* known rules or re-defining them. Thus, a good way to practice to  
Exfo I hac *mak* doing nothing is to disguise it as something else, and the activity ver  
Hu doin *than* closest to doing nothing is the walking. In her book Rebecca nt to  
Hen was *pers* Solnit explains how a "*desk is no place to think on a large*  
Ko look *pher* scale." <sup>1</sup> The story is mainly about taking the time to do nothing e  
Play also and how we can profit from it, so the best I can do to convey this  
Ki abou 1 c message is to advise you to immediately stop reading, leave and the  
York 2. take a walk. [Fig. 02]

Le the a Walking as a type of activity involves only body labour and to  
Eycl dete Ther the outcomes are merely thoughts and ideas. Just as Julius  
Mus answ upsi Koller refers to table tennis tournaments as conversation, Solnit ore ok  
M into was points out that when we walk, the entity of our being is finally ge,  
Lonc coul be s brought together in a metaphorical conversation. [Fig. 01]

M we p out f Thinking is generally regarded as doing nothing, because ne  
Ams that there is no way to prove to the 'outside' that a person is 'working' ere  
No and thing when they are busy thinking. Otherwise a graphic designer's  
York does in pr time set aside for creating ideas at the beginning of the  
Re us? It is assignment would be regarded (by the client) as the period of  
Jour exar time highest importance of the whole design process. Without enough  
R: doin time time spent on thinking there would be no idea ever made. I could  
Lonc stop their Sometimes, however, this takes more time than intended. The self to n  
So it tur enha result is waiting. This type of waiting for things to happen is d by  
USA find a fie without a doubt not regarded as a welcome occurrence in our not will  
Su the r society. ig

Note play rese However, as every moment of time is filled in with an activity of a  
Publ relat disc it means that when a person is engaged with one task, he is  
St does already anticipating another at hand. It might mean, in fact that ge,  
Ams instr oppo we live in a society in which everything is transformed into ig  
Ve Rep waiting. [Fig. 3]

J. M more Sagi How society lets the time pass for those who live in it, which as  
Köln prec clos determines how society is perceived as reality. As a matter of h  
he c way fact, we have to take the time to read and the time to walk body  
ONL with inter because "as you get older, life gets organized around projects  
A play expl and plans and needs and goals, and the result of this congealing  
http: read grea of activity is that time speeds up. (...) Our days are over, one  
Univ gues the s might almost say, before they have begun, for we have already  
from work all h defined the present moment in relation to what is yet to happen,  
He with all h in relation to the purpose, point, or plan. ('What did you do  
Ingre diffe yesterday?' 'I went to work.') <sup>2</sup>

Ha 1 M 1 Sag  
https Edition

Fig. 01

Photograph of Richard Long  
from Studio Inter  
Richard Long ca  
<http://www.studiointer.com>

Fig. 02

Long, R. (1967).

Fig. 03

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### 3. STAGNATION

Waiting, sitting in a train, sitting on a bike, sitting in a tram, sitting at a desk. The desk is a graphic designer's saviour and oppressor. It certainly does not require any numbers to prove that an average graphic designer spends a lot of time with no one else as company, except his own reflection in the computer screen. Just as this routine has consequences on the design from the craft point of view, it is equally interesting to focus on the more physical aspect of this problem. This extremely static routine has, without doubt, some impact on our creativity and satisfaction gained during the work time. The amount of web content regarding the subject, is a good illustration of how common this seated problem is. To put it short, evolution did not include long hours of straining our bodies at right angles. Extensive on-line guidance advises how to stretch, bend and do head rotations, even unnoticeably. Further analysis of this matter might actually be superfluous, since most probably, you, reading this text are doing nothing else but sitting in front of a computer.

Yet, how does this limitation influence us, not only from our mind's, but also from the body's point of view? By searching on the internet for everything regarding 'sitting in front of a computer' the outcome is a vast amount of content, that bring several recurring subjects to attention. Those regarding high risk of severe back pains, are within the least life-threatening. According to the WHO "*physical inactivity (lack of physical activity) has been identified as the fourth leading risk factor for global mortality (6% of deaths globally).*"<sup>1</sup> Although, It is generally acknowledged that we all need to perform some exercise, we can further read that physical activity should not be mistaken with exercise. Unlike exercise, activity is unplanned, random, and free of any structure.

Another immense number of results relates to optimizing your workspace to make the best out of the unfavourable circumstances of extended sitting. Increasing physical activity is a concern for the whole society. It requires multi-disciplinary and omnipresent approach, because it is not just a personal problem. Institutions like schools, are great examples of places where we should think about designing the spaces where many are working everyday.

A study published in the March 26 issue of the *Archives of Internal Medicine* found that in a sample of 200,000 people, there was a clear relation between the act of sitting and all-cause mortality.<sup>2</sup> Based on the research it was visible that sitting over eleven hours a day results in a 40 percent higher chance of dying from any cause at all. Therefore, not only is it necessary to increase activity, it should primarily be a significant reduction of the sitting time.

1 WHO. (2011). "Physical Activity". Retrieved from <http://www.who.int/> 2 Van der Ploeg, H. P. (2012, March 26). *Sitting Time and All-Cause Mortality Risk in 222 497 Australian Adults* [Article]. Retrieved from <http://jamanetwork.com/journals/jamainternalmedicine/>

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Fig. 04



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Fig. 05



T. Lux Feininger,  
Bauhaus, in front  
Lux Feininger, T.  
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Fig. 06



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As much as the static work-style is characteristic for the current times, during the period of Bauhaus in Dessau, physical activity used to be incorporated into the school's curriculum. The static, mind absorbing everyday routine at the school, was believed to be effectively counter-balanced by sport. It is worth mentioning that Bauhaus students were long past their childhood years.

In the summer semester of 1928 a female teacher, Karla Grosch<sup>1</sup> was assigned to give gymnastics classes to the female students. [Fig. 05] There was also a male practitioner in the school's staff, responsible for the good shape of the male students. Grosch was born in Weimar in 1904. Before joining the Bauhaus, she graduated as a dancer from the famous Gret Palucca [Fig. 06] dance course in Dresden. As a young woman she also played a main role in different stage performances — as in Oskar Schlemmer's 'Glass dance' and 'Metal dance', both of which premiered in Berlin in 1929. [Fig. 07] In fact, apart from art schools, Schlemmer had spent some semesters studying graphic design at a marquetry workshop in Stuttgart from 1903 to 1905. The dances that he designed were art-unifying, interdisciplinary performances, in which the dancers were turned into 'artificial figures'.

<sup>1</sup> Karla Grosch. (n.d.). Retrieved from <https://www.bauhaus100.de/>

#### 4. TYPES OF GAMES

Games and walking are an excuse for doing nothing.

A group of children is chasing another group in a forest. The latter had the advantage of starting the race before them.

The game takes place outdoors, but other places are also possible. The only constriction is the imagination of the participants. Most preferably it is a forest or another such terrain where visibility is poor and there is plenty of materials you can use to create signs. The objective of the game is that the first group — one running away, leaves traces behind themselves in form of riddles. The game can be performed during a day or at night, with the context changing to a more frightening one. When I was younger I participated in such explorations. The time would stretch to fit all possible scenarios of the play. Sometimes, we had to hide for a long time in bushes and sit in silence so as not to be noticed by the approaching group.

This game originally known as Hare and Hounds or Chalk Chase has been played since the 16th century Elizabethan England. At the beginning of the game, a person is selected to be the 'hare'. Everyone else in the group are the 'hounds'. The 'hare' starts off ahead of everyone else leaving behind themselves a trail of signs (like paper shreds or chalk marks depending on the environment), which represents the scent of the hare. The traces can easily get destroyed or be overlooked, depending of characteristics of the environment in which the game is performed. Although, the hare is running away, he is also leaving signs for the other group to find them in a

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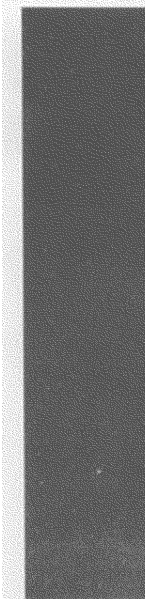
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Wassily Kandinsky  
closely the dance  
published in the  
Kandinsky, W. (1

1 designated time. The game is usually played over long  
http://w distances, so creation and exploration become the main  
6. objectives of the experience. According to the rules, If the hare  
makes it to the finish line before they get chased down they can  
ent choose the next hare, or choose to be the hare themselves  
r

time This game is hugely inventive, because the hare has to  
a mo come up with ways to create signs from the objects available in  
'seri the environment, but also distinguishable from it. Usually there is  
Mar one or two tools — like a piece of fabric or chalk, available at the  
true starting point to help the participant to make the signs. Imagine a  
mac forest where, in a maze of branches and leaves, one has to run  
job a around building signs made of branches and leaves.

prov Games can be considered creative practice for encouraging  
ir thinking and reaching out for new possibilities, as opposed to  
whe other, highly restrictive kinds of rules (social expectations, self  
resu critique etc.) that we find in everyday environment.

free- '?' MODUS OF PLAY

cons '?' MODUS OF PLAY  
appr  
beh Questioning reality was the main focus of the Slovakian artist  
play born in 1939 — Július Koller. Already as an art student he had  
start begun to go against the grain defining his thinking as “*de facto ...*  
also *a sort of anti-academicism.*”<sup>1</sup> His early radical scepticism  
think materialized as a symbol in his work later on, around 1967, when  
insti he started to place question marks in different locations: varying  
is th from places like himself to hillsides (1978). [Fig. 12]

work In the mid-1960s, he published his first manifesto:  
mak “*Antihappening (System of Subjective Objectivity).*” Koller  
‘hav declared ‘normal’ activities from various segments of his life as  
phra *Antihappenings: his work as a painter; military service; playing*  
succ *sport; life with his partner; pedagogical work.*”<sup>2</sup> In fact he was not  
moti doing anything unusual, therefore he labelled it as an  
mos ‘antihappening’.

re How else to stress the awareness of the social reality, if not  
a rel by calling your personal (ordinary) engagement in it as an art  
with performance. Koller’s idea was that one can have effect on  
self- others without the use of spectacular means. [Fig. 13] “*From*  
1 1967 onward, (...) for the first time he included the motif of the  
USA: T *question mark that later became the universal symbol of his*  
7. *interrogation of everyday life. As a reaction to empty*  
Let’s *exhibitionism in times of political instability, he distributed*  
conc *telegrams worded ‘UmeNie’ [No Art].*”<sup>3</sup> The contradictory play  
the ‘ with the fact of doing nothing was present in many forms, from  
(not)designing antihappenings to antipictures.

the c He was questioning the communist authorities, modernist  
squa tradition and art conventions with equal doses of scepticism.  
meta Such sports as ping-pong or tennis, are primarily a system in  
bar v which those involved in it have to interact strictly according to the  
horiz rules, ensuring fair-play. In the instance of placing a ping pong  
say. table in an art gallery (1970 in Bratislava) participants playing  
against each other as well as against the artist, were a metaphor

Fig. 08

Rene Redzepi for  
Deschamps, The  
Still]. Denmark: L

Fig. 09

Binnemann, R. E  
(Design: Oskar S

object for communication. Koller “drew tennis courts on postcards, so if retraced the lines of a tennis court with chalk, [Fig. 11] and view invited the public to table tennis tournaments instead of already exhibitions. For Koller, the concentrated game principles and get to procedures of sport refer to a democratic fair-play situation with clearly defined rules; a perfect expression of his utopian ideas in a world otherwise shaped by arbitrary political rule-making and before rule-breaking.”<sup>4</sup>

The wall in the later ping pong table from 1990 can be seen as a symbol of failed communication. Communication through the game was no longer possible. [Fig. 14] The parties were therefore forced to step out of the game if they wanted to conduct a dialogue, and converse outside of the modus of play.

In the times when the form overshadows the scarce content it could be a good exercise in preventing emptiness, to practice ‘antidesign’ more often.

<sup>1</sup> Butakova, E. (2009, November). *Universal Physical-Cultural Operation (Ping-pong)*. Retrieved from <http://www.tate.org.uk/>

<sup>2,3,4</sup> Lipska, M. (n.d.). *Július Koller, “?”*. Retrieved from <http://artmuseum.pl/>

which all elements were equally important. All the components could be used according to the spacial properties of each space. [Fig. 21] Although consisting of a repetitive pieces, in each location the layout was different. Van Eyck was eventually responsible of the appearance of around 700 playgrounds dispersed around Amsterdam (constructed between 1947-78).<sup>2</sup>

The playground elements that he designed were almost always immobile, so the way of moving around them always had to be imagined. [Fig. 22–23] “*Van Eyck encouraged children to discover shapes, forms, proportions, and distances, and develop their imaginations on their own terms. The form was only a suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way.*”<sup>3</sup>

Van Eyck’s multi-centered focus was present not only in his design, but also in his manner of thinking. He would say “*‘Do you see that, and that, and that?’ And then he immediately questioned his view, turned the other way around and said ‘But there is also that, that, and that!’*”<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Fig. 10

Example of a dis  
leaves.  
Redzepe, R. (201  
Progress—Noma

Baldessari, J. (19  
2.5 cm) [Photogr

Fig. 11



fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12

Koller, J. (1978).  
<http://www.martin>

Koller, J. (1988).  
<http://www.martin>

Fig. 13

Koller, J. (1963-1  
<http://foundation>

Fig. 14

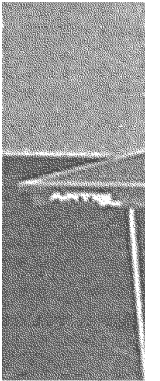


Fig. 15

Koller, J. (1990).

Brouwn, S. (196

Fig. 16

Brouwn, S. (196

Fig. 17

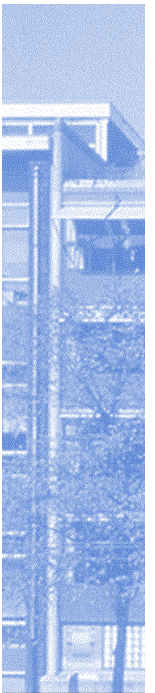
Fig. 18

Brouwn, S. (1981)

Metal igloo consists of igloo. Retrieved from the object was made of object, they did not. Since 2013 some Van Eyck, A. (n.d.) Eindhoven: Lectu

Fig. 19





'I don't choose c  
fear more than  
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Van Eyck, A. (19  
<http://www.archi>



Van Eyck, A. (19  
<http://www.thepo>

Fig. 21





Fig. 23



Van Eyck, A. (19  
<https://walkonwill>

Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (1'  
[Photograph]. Re

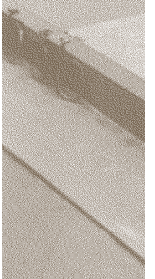
Fig. 24



Fig. 25



Van Eyck, A. (19  
<https://walkonwilt>



Van Eyck, A. (19  
<https://walkonwilt>

Fig. 26





Fig. 27

"With this one, I /  
general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwilli>



Henri Matisse is  
creation tool bec  
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*Matisse at the H*

Fig. 29

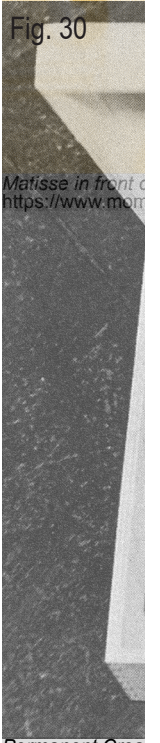


Fig. 30

Matisse in front of  
<https://www.moma.org>

*Permanent Crea*  
Filliou, R. (1969)

Fig. 31



Fig. 32

Winiarski, B. (2010).  
<http://terenzepolice.pl>

['health track' in a  
grabowek.mojedzielnosc.pl]

9. 0. 1.

PRIL It is "All play presupposes the temporary acceptance, if not of an  
Br than illusion (indeed this last word means nothing less than beginning  
York som a game: *inlusio*), then at least of a closed, conventional, and, in  
Ca notio certain respects, imaginary universe. Play can consist not only of  
Univ the c deploying actions or submitting to one's fate in an imaginary  
Gi wou milieu, but of becoming an illusory character oneself, and of so  
Bey with behaving. One is thus confronted with a diverse series of  
Hu wha manifestations, the common element of which is that the subject  
Exfo I hac makes believe or makes others believe that he is someone other  
Hu doin than himself. He forgets, disguises, or temporarily sheds his  
Hen was personality in order to feign another. I prefer to designate these  
Ko look phenomena by the term *mimicry*, (...) *mimetism*." <sup>1</sup>

Play also

Ki about

<sup>1</sup> Caillois, R. (1961). *Man, play and games*. Champaign, Illinois: University of Illinois Press.

## 2. DISCOVERY IN CHANGING THE ENVIRONMENT

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There exists a game in which we have to imagine the world upside down — lying on the floor and looking at the ceiling as if it was the floor. The floor becomes pristine, the thresholds have to be stepped over, the doorknobs are too high and the lights stick out from the floor. A game like this becomes a self-created tool that frees the initiator from usual preconceptions of the order of things. Such time spent doing nothing can play a significant role in progress, after all. In fact we need time to search for the new. It is increasingly difficult to not do anything in a society where time is money (and money rules the world).

Who does not need a good walk once in a while to gather their thoughts. Such recreation time can also serve a purpose of enhancing the creative work. Fieldwork might have to be done 'in a field', as a new undiscovered place. Discovery is bounded with the need for documentation. In other words, it is a process of research. Accordingly, documentation is discovery or re-discovery. Both have equal potential to be 'new'. Exploration does not necessarily have to be a leisure activity considered opposite to the constrained, miserable work time.

Every seven years, the New York based graphic design firm Sagmeister&Walsh (Stefan Sagmeister and Jessica Walsh) closes their studio completely.<sup>1</sup> They can not be reached in any way and the information on their website informs anyone interested to visit again in twelve months. The 'year-off' spent on exploration of the area the studio's founders duo travels to, greatly influences their approach when they eventually return to the studio. In brief, such temporary breaks from the monotonous work flow guarantees a rise in productive creativity, and most of all happiness.

<sup>1</sup> Sagmeister, S. (2009, July). *The Power of Time Off* [Video file]. Retrieved from <https://www.ted.com/>

Fig. 01

Photograph of Richard Long from Studio Interior  
Richard Long ca.  
<http://www.studiointerior.com>

Fig. 02

Long, R. (1967).

Fig. 03





following the rules, Baldessari has also broken them — since these results certainly aren't what the teaching manuals are calling for.”<sup>3</sup>

- 1, 3 Audio Guide Stop For John Baldessari, What This Painting Aims To Do [Audioguide]. (2010). Retrieved from <http://whitney.org/>
- 2 Noë, A. (2015, October 09). *Strange Tools: Art and Human Nature* [Video file]. Retrieved from <https://www.youtube.com/>

1 M  
[Video]

graph  
Roya

What we do not know, and the process of unlearning certain ways of looking in order to learn new ways of looking. (in an art school) (on an art exhibition) (during an art performance)

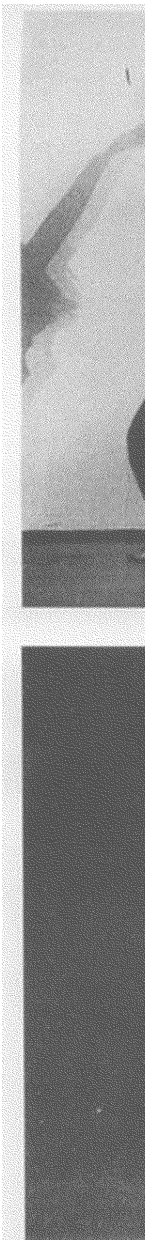
Exformation.<sup>1</sup> This is everything we do not see but have in our mind when, or before, we formulate a spoken output. Hara says, exformation is the form as well as the function of information, not for making things known but for making things unknown. The relevance of this concept lies in the eagerness of the human mind to explore and make the world known. These are means to understand how little we know.

1 Hara, K. (2010). *Designing Design*. In K. Hara (Ed.), *Exformation* (pp. 370-407). Zurich: Lars Müller Publishers.

## 5. PLAYTIME

Karel Martens describes his process of making risograph prints as working without a plan. It is a process based on an intuitive approach of action and reaction to what is already present on the paper (in case of the mono prints). The medium of the riso printer always results in the imperfect materiality of the design process outcome. It requires certain amount of patience (or not, depending on how one wants to treat the constrictions of the medium) for the print to dry in order to produce another layer of colour. At the time of his exhibition in the P! gallery in New York (Sept. 11 — Oct. 30, 2016) he elaborated on the motifs behind his designs in an interview for the New York Times. He explains that he does not have a ‘premeditated plan’ when making prints. Instead, he keeps on reacting on the properties of the medium: the paper, the origin of it and the story related to it and the following shapes that are slowly added one on top of another. Time factor plays a huge role in his work. [Fig. 27] In fact, the more time to experiment, the more interesting the results are. Martens himself stresses: “*I print one color, then wait for at least a day for the drying process; on the next day or whenever, I react again to what there is now.*”<sup>1</sup>

It is clear that he mastered the skill of balancing between play and seriousness. Although, he is serious about the ‘print play’, based on the way he talks about his work, it seems that despite his age (he is 77 years when I am writing this text) he did not abandon his child like joy of observation and playfulness. It might be also worth pointing out, that in the given example he is describing an analogue process. [Fig. 28–29]



Wassily Kandinsky, *Close to the Dance*, 1911, published in the *Wassily Kandinsky, W. (1*

1 Herriman, K. (2016, September 7). *An Iconic Graphic Designer on His Process*. Retrieved from <http://www.nytimes.com/>

## 6. DO YOU ALWAYS HAVE TO PLAY WITH EVERYTHING?

What if you could become an adult? Of course, you are one already. But, try to go back in time and remember how many times as a child you wished you were ‘bigger’... enough to get to a movie, get on a forbidden attraction ride or above all, be taken ‘seriously’. In the movie *Big* from 1988 directed by Penny Marshall,<sup>1</sup> a teenager boy’s dream to become an adult becomes true when he accidentally says his wish to a magical coin-machine in a theme park. His eagerness for play grants him a job at a toy company — as a toy tester. Hardly anyone can provide anything close to his child-like insight to the company, when his fellow co-workers’ main concern is merely the sales results. He is both working in his free-time and having unlimited free-time when he is at work. ‘Having fun’, is more often than not considered the opposite of work but his unconstrained and free approach at work is contrary to the ‘normal’ adults’ profit-oriented behaviour. However enjoyable, the elder refrain from any kind of play, as something shameful and disgraceful. As soon as he starts being successful — in terms of money and reputation, he also begins to gradually adopt the ‘market-oriented’ modus of thinking. In the course of time, he almost loses his genuine instinct to constantly search for fun. In conclusion, the best work is that which nearly does not seem to be work in the eyes of the worker.

Would it not be great if we could enjoy what we do and make a living out of it? How about work being the by-product of ‘having fun’? This sounds very much like a commercial catchphrase but the truth is that for what is generally understood as success, passion is required. Where else could you find motivation other than enjoyment of the task performed? For the most part, an attempt to only perform satisfying tasks, would be a remedy to many stages a design struggle. Even when faced with failure the drive to recover and fail better originates from the self-interest of gaining satisfaction from work.

1 Brooks, L., J. & Greenhut, R. (Producers) & Marshall, P. (Director). (1988). *Big* [Motion Picture]. USA: Twentieth Century Fox.

## 7. PLAYING ROLES

Let’s imagine a place in between, surrounded on all sides by concrete blocks of flats, all the same, all grey, towering above the ‘in between’ space.

Two vertical metal poles, the height of a person, stand out of the ground around two meters away from each other. A few square meters of concrete, grey tiles provide a base for the metal object. Halfway up both vertical poles, there is a horizontal bar which connects them. Then there is a second connecting horizontal bar at the top which completes the construction.

“Let’s meet at the metal object” people in the block of flats say. So it becomes a starting point for their appointment. The

Fig. 08

Rene Redzepi for  
Deschamps, The  
Still]. Denmark: L

Fig. 09

Binnemann, R. E  
(Design: Oskar S



object is visible from most of the windows of the concrete towers, so if you make an appointment you can also play a role of a viewer and observer, checking to see if the other person is already present. And only then, when the other person appears, get themselves downstairs.

In a day free of school, some children leave their similar, concrete spaces. "Let's meet at the 'base'" they agree the day before. They gather around the metal object. The brave and most fit ones — on the top bar; the ones aspiring to be the leaders but not yet able to reach the top level — on the lower bar. At ground level sit the subjects to the higher authorities.

A rhythmical constant noise can be heard through the window. A man is hitting a carpet with a tool designed for hitting carpets to clean dust out. The metal object in between the buildings is inevitably occupied. At that time there is no base, no meeting point and no waiting place. The metal object used by the man is a carpet hanger. [Fig. 31]

The carpet hanger used to be placed 'in between'. It could have many functions despite it's simple appearance. As playgrounds were scarce, it served multiple functions, transforming itself every time into something else, like a stick turning into a sword. The carpet hanger was a multi-purposed social object. It could be used for public gatherings, acrobatic games and the creation of temporary rules. It was commonly known in the environment of prefabricated block of flats of Polish housing estates dating back to the 60's. Since then vacuum cleaners have gradually taking over the carpet hangers, which have been gradually disappearing over the last decades. [Fig. 32]

*suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way."*<sup>3</sup>

Van Eyck's multi-centered focus was present not only in his design, but also in his manner of thinking. He would say "Do you see that, and that, and that?' And then he immediately questioned his view, turned the other way around and said 'But there is also that, that, and that!'"<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Fig. 10



Example of a dis  
leaves.  
Redzepe, R. (201  
Progress—Noma

Baldessari, J. (19  
2.5 cm) [Photogr

Fig. 11



fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12

Koller, J. (1978).  
<http://www.martin>

Koller, J. (1988).  
<http://www.martin>

Fig. 13

Koller, J. (1963-1  
<http://foundation>

Fig. 14

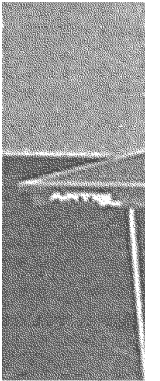


Fig. 15

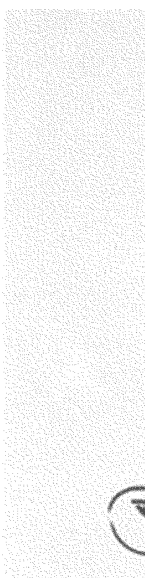
Koller, J. (1990).

Brouwn, S. (196

Fig. 16

Brouwn, S. (196

Fig. 17



Metal igloo consists of a metal igloo. Retrieved from the internet. The object was made of metal. Since 2013 some people have been using it. Van Eyck, A. (n.d.). Eindhoven: Lectu

Fig. 19

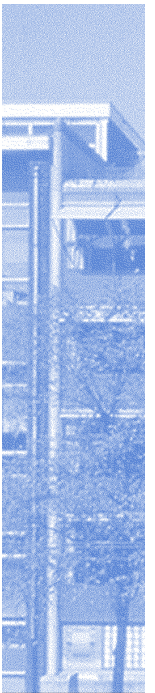


Fig. 20  
 'I don't choose c  
 fear more than  
 parents  
 Van Eyck, A. (19  
<http://www.archi>



Van Eyck, A. (19  
<http://www.thepo>

Fig. 21







Fig. 23



Van Eyck, A. (19  
<https://walkonwill>

Aldo van Eyck's  
 Theo van Doesb  
 Mondriaan, P. (1'  
 [Photograph]. Re

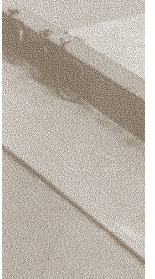
Fig. 24



Fig. 25



Van Eyck, A. (19  
<https://walkonwili>



Van Eyck, A. (19  
<https://walkonwili>

Fig. 26



Fig. 27

"With this one, I /  
general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwilli>



Henri Matisse is  
creation tool bec  
(with help of assi  
*Matisse at the H*

Fig. 29



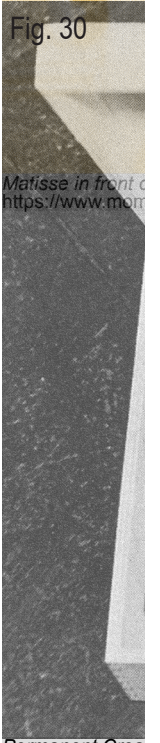


Fig. 30

Matisse in front of  
<https://www.moma.org>

*Permanent Crea*  
Filliou, R. (1969)

Fig. 31



Fig. 32



Winiarski, B. (2010).  
<http://terenzepolice.pl>

['health track' in a  
grabowek.mojedzielnosc.pl]

## 9. 0. ABSTRACT

PRIN It is way more important to look for what you do not know, rather  
Br than searching for what you already know. In order to do that,  
York some undefined space at the starting point is necessary. I  
Ca noticed that whenever I stop looking specifically for the answer to  
Univ the question that I asked myself, I would discover things that I  
Gi would have never found otherwise. These random encounters  
Bey with ideas and new discoveries, were in fact caused by not doing  
Ha what was intended.

Exfo I had this question on my mind: how can we creatively profit from  
Hu doing nothing? Is it possible to gain something from plain time-  
Hen wasting? How is it possible that we find more when we do not  
Ko look for it? Does it happen because when we do 'nothing' we are  
Play also less serious, because there is nothing to be concerned  
Ki about? This problem is my research subject.

York I was concerned if there would be enough time to look for  
Le the answers. However, there was even more time required for  
Eycl determining what should be the question (and upon finding the  
Mus answer I also found the question). At some point of my research  
Mu into the subject of play this question became the question that  
Long could be used for defining the starting point for my thesis. Can  
Mu we profit from doing nothing as designers?

Ams I analyse playfulness (as a possible contrary of seriousness)  
No and the ways it can broaden the possibilities of creativity. How  
York does the economy of time in the society that we live in influence  
Re us? Is everything transformed into waiting? On the given  
Jour examples I show how important it is to take the time to 'stop  
Ru doing'. When faced with boredom we seek out for a solution to  
Long stop that feeling immediately. Boredom is unwelcome. However,  
Se it turns out that boredom has a value of its own, that we might  
USA find more fruitful than expected.

Su For the most part, I could not make my thesis if I was not  
Note playing. Through play I was able to construct a certain way of  
Publ relating to information.

St In my thesis, the reader can make himself familiar with the  
Ams instructions on how to proceed with the manner of reading.

Ve Replacing introduction with instructions may offer possibility for  
J. M more engaging reading experience, because the reader is not  
Köln preconditioned about what he is going to experience, but instead  
he can explore the content according to his own engagement  
ONL with the rules. Through these means I am exploring the notion of  
A playfulness in creating one's own rules. In the end a platform for  
http: reading is like a platform for thought, and reading is fast  
Univ guessing.<sup>1</sup>

from Therefore reading can be interpreted as a game to perform  
Ha with oneself. Depending on the track you followed the result is  
Ingr different.

Ha  
https 1 Malpas, Jeff. "Hans-Georg Gadamer". The Stanford Encyclopedia of Philosophy (Winter 2016  
Edition). Edward N. Zalta (Ed.). <http://plato.stanford.edu/>

Fig. 01

Photograph of Ri  
from Studio Inter  
Richard Long ca.  
<http://www.studiointer.com/>

Fig. 02

Long, R. (1967).

Fig. 03

## 8. CONCLUSION

As we become dependent on machines through our seated-at-the-desk work, we should reach out for a counter-action.

Recreation time can be beneficial as a physical activity, for research and a time when one can commit to the exploration of a new field of work. Can freedom create rules?

Doing nothing as opposed to planned and rule driven work environment can serve as time dedicated for self-improvement. Play and improvisation become a laboratory for new ways of thinking. Therefore, we should unlearn our urge to occupy ourselves with tasks constantly and instead learn to waste more time.

Game is a creative act that allows for reinterpretation of reality, and expands the possibilities of what can be done. We can profit from that experience when we bring it back to the 'real world'.

Play offers an opportunity of a parallel perception where our actions have less or no consequences. Engaging in the rules of a game opens new possibilities that are not available in the 'regular' reality. Similar occurrence can be illustrated through the modus of an art happening. During the year 2015, there was a monthly announcement on the Stedelijk (Amsterdam) website stating that a performance by Tino Seghal is taking place in the gallery.<sup>1</sup> The viewer would wander around the space looking for this event, questioning all the encountered situations. Is this the performance or just a regular happening?

It can be said, that if there was only the announcement

about the art performance without the action itself happening, that this could stand on its own as an artwork. Even if it means the artist did nothing and the viewer did not look at anything in particular. Assuming that some people knew about the

performance taking place but didn't find it they still participated in the game. This social engagement in questioning the rules of 'normality' applies as well to the visitors that did not know about the artwork being displayed. Time and time again the experience would be different, as well as the location so in order to witness the whole variety of possibilities a visitor had to spend time on his part to experience the happening.

When it comes to searching it is worth to remember that doing nothing will result in finding many worthwhile things.

<sup>1</sup> A Year at the Stedelijk: Tino Seghal. (2015). Retrieved from <http://www.stedelijk.nl/>

10.

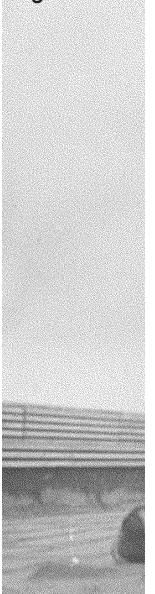
*"The revealing of things is, in fact, always dependent upon other things being simultaneously concealed (in much the same way as seeing something in one way depends on not seeing it in another). Truth is thus understood as the unconcealment that allows things to appear, and that also makes possible the truth and falsity of individual statements, and yet which arises on the basis of the ongoing play between unconcealment and*

Fig. 04



Morning exercise body awareness philosophy as a ritual. Litten, who sports nature of thought could be achieved. Mazda and Znar. Helguera, P. (2006) <https://www.morningexercise.com/>

Fig. 05



T. Lux Feininger, Bauhaus, in front of the Bauhaus building. T. Lux Feininger, P. (2006) <https://www.bauhaus.de/>

Fig. 06



concealment—a play that, for the most part, remains itself hidden and is never capable of complete elucidation. (...) It is this sense of truth as the emergence of things into unconcealment that occurs on the basis of the play between concealing and unconcealing that is taken by Heidegger as the essence (or 'origin') of the work of art.”<sup>1</sup>

<sup>1</sup> McLuhan, M. [ABC Radio National Network]. (1979, June 27). *The Medium Is The Message* [Video file]. Retrieved from <https://www.sam-network.org/>

graph  
Roya

What we do not know, and the process of unlearning certain ways of looking in order to learn new ways of looking.  
(in an art school)  
(on an art exhibition)  
(during an art performance)

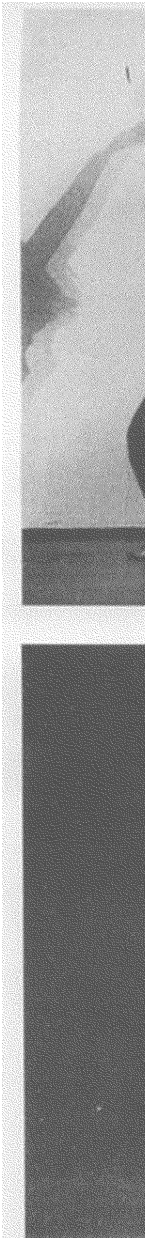
Exformation.<sup>1</sup> This is everything we do not see but have in our mind when, or before, we formulate a spoken output. Hara says, exformation is the form as well as the function of information, not for making things known but for making things unknown. The relevance of this concept lies in the eagerness of the human mind to explore and make the world known. These are means to understand how little we know.

<sup>1</sup> Hara, K. (2010). *Designing Design*. In K. Hara (Ed.), *Exformation* (pp. 370-407). Zurich: Lars Müller Publishers.

## 5. PLAYTIME

Karel Martens describes his process of making risograph prints as working without a plan. It is a process based on an intuitive approach of action and reaction to what is already present on the paper (in case of the mono prints). The medium of the riso printer always results in the imperfect materiality of the design process outcome. It requires certain amount of patience (or not, depending on how one wants to treat the constrictions of the medium) for the print to dry in order to produce another layer of colour. At the time of his exhibition in the P! gallery in New York (Sept. 11—Oct. 30, 2016) he elaborated on the motifs behind his designs in an interview for the New York Times. He explains that he does not have a 'premeditated plan' when making prints. Instead, he keeps on reacting on the properties of the medium: the paper, the origin of it and the story related to it and the following shapes that are slowly added one on top of another. Time factor plays a huge role in his work. [Fig. 27] In fact, the more time to experiment, the more interesting the results are. Martens himself stresses: “*I print one color, then wait for at least a day for the drying process; on the next day or whenever, I react again to what there is now.*”<sup>1</sup>

It is clear that he mastered the skill of balancing between play and seriousness. Although, he is serious about the 'print play', based on the way he talks about his work, it seems that despite his age (he is 77 years when I am writing this text) he did not abandon his child like joy of observation and playfulness. It might be also worth pointing out, that in the given example he is describing an analogue process. [Fig. 28–29]



Wassily Kandinsky  
closely the dance  
published in the  
Kandinsky, W. (1



1 Herriman, K. (2016, September 7). *An Iconic Graphic Designer on His Process*. Retrieved from <http://www.nytimes.com/>

## 6. DO YOU ALWAYS HAVE TO PLAY WITH EVERYTHING?

What if you could become an adult? Of course, you are one already. But, try to go back in time and remember how many times as a child you wished you were ‘bigger’... enough to get to a movie, get on a forbidden attraction ride or above all, be taken ‘seriously’. In the movie *Big* from 1988 directed by Penny Marshall,<sup>1</sup> a teenager boy’s dream to become an adult becomes true when he accidentally says his wish to a magical coin-machine in a theme park. His eagerness for play grants him a job at a toy company — as a toy tester. Hardly anyone can provide anything close to his child-like insight to the company, when his fellow co-workers’ main concern is merely the sales results. He is both working in his free-time and having unlimited free-time when he is at work. ‘Having fun’, is more often than not considered the opposite of work but his unconstrained and free approach at work is contrary to the ‘normal’ adults’ profit-oriented behaviour. However enjoyable, the elder refrain from any kind of play, as something shameful and disgraceful. As soon as he starts being successful — in terms of money and reputation, he also begins to gradually adopt the ‘market-oriented’ modus of thinking. In the course of time, he almost loses his genuine instinct to constantly search for fun. In conclusion, the best work is that which nearly does not seem to be work in the eyes of the worker.

Would it not be great if we could enjoy what we do and make a living out of it? How about work being the by-product of ‘having fun’? This sounds very much like a commercial catchphrase but the truth is that for what is generally understood as success, passion is required. Where else could you find motivation other than enjoyment of the task performed? For the most part, an attempt to only perform satisfying tasks, would be a remedy to many stages a design struggle. Even when faced with failure the drive to recover and fail better originates from the self-interest of gaining satisfaction from work.

1 Brooks, L., J. & Greenhut, R. (Producers) & Marshall, P. (Director). (1988). *Big* [Motion Picture]. USA: Twentieth Century Fox.

## 7. PLAYING ROLES

Let’s imagine a place in between, surrounded on all sides by concrete blocks of flats, all the same, all grey, towering above the ‘in between’ space.

Two vertical metal poles, the height of a person, stand out of the ground around two meters away from each other. A few square meters of concrete, grey tiles provide a base for the metal object. Halfway up both vertical poles, there is a horizontal bar which connects them. Then there is a second connecting horizontal bar at the top which completes the construction.

“Let’s meet at the metal object” people in the block of flats say. So it becomes a starting point for their appointment. The

Fig. 08

Rene Redzepi for  
Deschamps, The  
Still]. Denmark: L

Fig. 09

Binnemann, R. E  
(Design: Oskar S

object is visible from most of the windows of the concrete towers, so if you make an appointment you can also play a role of a viewer and observer, checking to see if the other person is already present. And only then, when the other person appears, get themselves downstairs.

In a day free of school, some children leave their similar, concrete spaces. "Let's meet at the 'base'" they agree the day before. They gather around the metal object. The brave and most fit ones — on the top bar; the ones aspiring to be the leaders but not yet able to reach the top level — on the lower bar. At ground level sit the subjects to the higher authorities.

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*suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way."*<sup>3</sup>

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The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

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Fig. 10



Example of a dis  
leaves.  
Redzepe, R. (201  
Progress—Noma

Baldessari, J. (19  
2.5 cm) [Photogr

Fig. 11

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- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12

Koller, J. (1978).  
<http://www.martin>

Koller, J. (1988).  
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Fig. 13

Koller, J. (1963-1  
<http://foundation>

Fig. 14

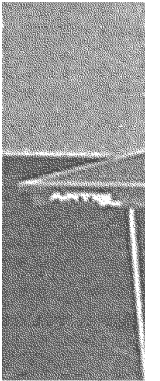


Fig. 15

Koller, J. (1990).

Brouwn, S. (196

Fig. 16

Brouwn, S. (196

Fig. 17



Fig. 18

Brouwn, S. (1981)

Metal igloo consists of igloo. Retrieved from the object was made of object, they did not. Since 2013 some Van Eyck, A. (n.d.) Eindhoven: Lectu

Fig. 19



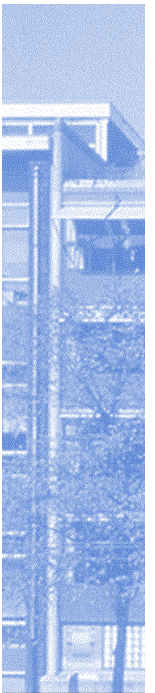


Fig. 20  
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 http://www.thepo

Fig. 21





Fig. 23



Van Eyck, A. (19  
<https://walkonwill>

Aldo van Eyck's  
Theo van Doesb  
Mondriaan, P. (1'  
[Photograph]. Re

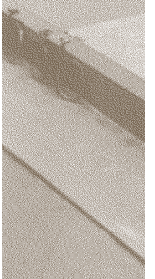
Fig. 24



Fig. 25



Van Eyck, A. (19  
<https://walkonwilt.com>



Van Eyck, A. (19  
<https://walkonwilt.com>

Fig. 26





Fig. 27

"With this one, I /  
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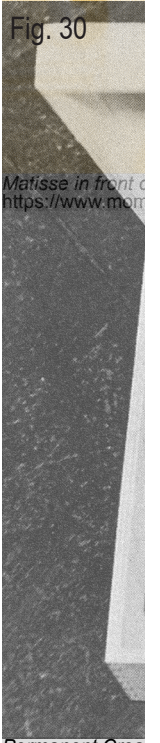


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Matisse in front of  
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Fig. 32



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Fig. 01

Photograph of Richard Long from Studio Inter  
Richard Long ca.  
<http://www.studiointer.com/>

Fig. 02

Long, R. (1967).

Fig. 03



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Brooks, L., J. & Greenhut, R. (Producers) & Marshall, P. (Director). (1988). *Big* [Motion Picture]. USA: Twentieth Century Fox.

Deschamps, Thompson, E. (Producer) & Deschamps, P. (Director). (2015). *Noma, my perfect storm* [Motion Picture]. Denmark: Documentree Films.

Noë, A. (2015, October 09). *Strange Tools: Art and Human Nature* [Video file]. Retrieved from <https://www.youtube.com/>

Sagmeister, S. (2009, July). *The Power of Time Off* [Video file]. Retrieved from <https://www.ted.com/>

## ONLINE DICTIONARIES

<http://merriam-webster.com/>  
<http://oed.com/>  
<http://wikipedia.org/>

*“The revealing of things is, in fact, always dependent upon other things being simultaneously concealed (in much the same way as seeing something in one way depends on not seeing it in another). Truth is thus understood as the unconcealment that allows things to appear, and that also makes possible the truth and falsity of individual statements, and yet which arises on the basis of the ongoing play between unconcealment and*

Fig. 04



Morning exercise body awareness philosophy as a written, who sports nature of thought could be achieve Mazda and Znan Helguera, P. (2000) <https://www.moma.org/>

Fig. 05



T. Lux Feininger, Bauhaus, in front of T. Lux Feininger, T. Helguera, P. (2000) <https://www.bauhaus.org/>

Fig. 06

concealment—a play that, for the most part, remains itself hidden and is never capable of complete elucidation. (...) It is this sense of truth as the emergence of things into unconcealment that occurs on the basis of the play between concealing and unconcealing that is taken by Heidegger as the essence (or 'origin') of the work of art.”<sup>1</sup>

<sup>1</sup> McLuhan, M. [ABC Radio National Network]. (1979, June 27). *The Medium Is The Message* [Video file]. Retrieved from <https://www.sam-network.org/>

What we do not know, and the process of unlearning certain ways of looking in order to learn new ways of looking.  
(in an art school)  
(on an art exhibition)  
(during an art performance)

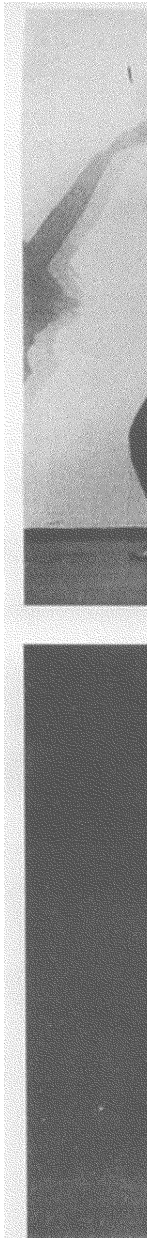
Exformation.<sup>1</sup> This is everything we do not see but have in our mind when, or before, we formulate a spoken output. Hara says, exformation is the form as well as the function of information, not for making things known but for making things unknown. The relevance of this concept lies in the eagerness of the human mind to explore and make the world known. These are means to understand how little we know.

<sup>1</sup> Hara, K. (2010). *Designing Design*. In K. Hara (Ed.), *Exformation* (pp. 370-407). Zurich: Lars Müller Publishers.

## 5. PLAYTIME

Karel Martens describes his process of making risograph prints as working without a plan. It is a process based on an intuitive approach of action and reaction to what is already present on the paper (in case of the mono prints). The medium of the riso printer always results in the imperfect materiality of the design process outcome. It requires certain amount of patience (or not, depending on how one wants to treat the constrictions of the medium) for the print to dry in order to produce another layer of colour. At the time of his exhibition in the P! gallery in New York (Sept. 11—Oct. 30, 2016) he elaborated on the motifs behind his designs in an interview for the New York Times. He explains that he does not have a 'premeditated plan' when making prints. Instead, he keeps on reacting on the properties of the medium: the paper, the origin of it and the story related to it and the following shapes that are slowly added one on top of another. Time factor plays a huge role in his work. [Fig. 27] In fact, the more time to experiment, the more interesting the results are. Martens himself stresses: “*I print one color, then wait for at least a day for the drying process; on the next day or whenever, I react again to what there is now.*”<sup>1</sup>

It is clear that he mastered the skill of balancing between play and seriousness. Although, he is serious about the 'print play', based on the way he talks about his work, it seems that despite his age (he is 77 years when I am writing this text) he did not abandon his child like joy of observation and playfulness. It might be also worth pointing out, that in the given example he is describing an analogue process. [Fig. 28–29]



Wassily Kandinsky, *Close to the Dance*, 1927, published in the *Wassily Kandinsky, W. (1927)*

1 Herriman, K. (2016, September 7). *An Iconic Graphic Designer on His Process*. Retrieved from <http://www.nytimes.com/>

## 6. DO YOU ALWAYS HAVE TO PLAY WITH EVERYTHING?

What if you could become an adult? Of course, you are one already. But, try to go back in time and remember how many times as a child you wished you were 'bigger'... enough to get to a movie, get on a forbidden attraction ride or above all, be taken 'seriously'. In the movie *Big* from 1988 directed by Penny Marshall,<sup>1</sup> a teenager boy's dream to become an adult becomes true when he accidentally says his wish to a magical coin-machine in a theme park. His eagerness for play grants him a job at a toy company — as a toy tester. Hardly anyone can provide anything close to his child-like insight to the company, when his fellow co-workers' main concern is merely the sales results. He is both working in his free-time and having unlimited free-time when he is at work. 'Having fun', is more often than not considered the opposite of work but his unconstrained and free approach at work is contrary to the 'normal' adults' profit-oriented behaviour. However enjoyable, the elder refrain from any kind of play, as something shameful and disgraceful. As soon as he starts being successful — in terms of money and reputation, he also begins to gradually adopt the 'market-oriented' modus of thinking. In the course of time, he almost loses his genuine instinct to constantly search for fun. In conclusion, the best work is that which nearly does not seem to be work in the eyes of the worker.

Would it not be great if we could enjoy what we do and make a living out of it? How about work being the by-product of 'having fun'? This sounds very much like a commercial catchphrase but the truth is that for what is generally understood as success, passion is required. Where else could you find motivation other than enjoyment of the task performed? For the most part, an attempt to only perform satisfying tasks, would be a remedy to many stages a design struggle. Even when faced with failure the drive to recover and fail better originates from the self-interest of gaining satisfaction from work.

1 Brooks, L., J. & Greenhut, R. (Producers) & Marshall, P. (Director). (1988). *Big* [Motion Picture]. USA: Twentieth Century Fox.

## 7. PLAYING ROLES

Let's imagine a place in between, surrounded on all sides by concrete blocks of flats, all the same, all grey, towering above the 'in between' space.

Two vertical metal poles, the height of a person, stand out of the ground around two meters away from each other. A few square meters of concrete, grey tiles provide a base for the metal object. Halfway up both vertical poles, there is a horizontal bar which connects them. Then there is a second connecting horizontal bar at the top which completes the construction.

"Let's meet at the metal object" people in the block of flats say. So it becomes a starting point for their appointment. The

Fig. 08

Rene Redzepi for  
Deschamps, The  
Still]. Denmark: L

Fig. 09

Binnemann, R. E  
(Design: Oskar S



object is visible from most of the windows of the concrete towers, so if you make an appointment you can also play a role of a viewer and observer, checking to see if the other person is already present. And only then, when the other person appears, get themselves downstairs.

In a day free of school, some children leave their similar, concrete spaces. "Let's meet at the 'base'" they agree the day before. They gather around the metal object. The brave and most fit ones — on the top bar; the ones aspiring to be the leaders but not yet able to reach the top level — on the lower bar. At ground level sit the subjects to the higher authorities.

A rhythmical constant noise can be heard through the window. A man is hitting a carpet with a tool designed for hitting carpets to clean dust out. The metal object in between the buildings is inevitably occupied. At that time there is no base, no meeting point and no waiting place. The metal object used by the man is a carpet hanger. [Fig. 31]

The carpet hanger used to be placed 'in between'. It could have many functions despite it's simple appearance. As playgrounds were scarce, it served multiple functions, transforming itself every time into something else, like a stick turning into a sword. The carpet hanger was a multi-purposed social object. It could be used for public gatherings, acrobatic games and the creation of temporary rules. It was commonly known in the environment of prefabricated block of flats of Polish housing estates dating back to the 60's. Since then vacuum cleaners have gradually taking over the carpet hangers, which have been gradually disappearing over the last decades. [Fig. 32]

*suggestion of what it could be. Wherever you were in the playground, you were never on the edge, but always surrounded by something. (...) going from one place to the other. There was a whole sequence of games you played with other kids on the way."*<sup>3</sup>

Van Eyck's multi-centered focus was present not only in his design, but also in his manner of thinking. He would say "Do you see that, and that, and that?' And then he immediately questioned his view, turned the other way around and said 'But there is also that, that, and that!'"<sup>4</sup>

The balance between the filled-in space and the space left empty was a space open for any games. No artificial borders were present as people (for example parents) would form a barrier, sitting on benches placed between the road and the playground. If that was not the case, bushes or naturally present obstacles such as walls formed the boundaries. Hence, the space remained both open and safe. As it is natural to decide to jump from one stone to another when crossing a river, in like manner no rules were necessary on a playground. The only rule of the playground might have been that you had to participate as soon as you found yourself in it.

Falling is an integral part of balance. Just as we learn how to

Fig. 10



Example of a dis  
leaves.  
Redzepe, R. (201  
Progress—Noma

Baldessari, J. (19  
2.5 cm) [Photogr

Fig. 11

fall, we learn how to fail. The simple play of maintaining balance on the somersaulting frame can be a long-term profiting lesson, because it is easier to fall when we play.

- 1 (Aldo van Eyck called his play objects tools for imagination in the magazine *Goed Wonen*[1957])
- 2 Kollarova D., & Van Lingen, A. (2016). *Seventeen Playgrounds*. Eindhoven: Lecturis.
- 3 Makovsky, P. (2012, November). *Modernists At Play*. Retrieved from <http://www.metropolismag.com/>
- 4 Strauven, F. (1998) *Aldo van Eyck, The Shape of Relativity*. Amsterdam: Architecture & Natura.

Fig. 12

Koller, J. (1978).  
<http://www.martin>

Koller, J. (1988).  
<http://www.martin>

Fig. 13

Koller, J. (1963-1  
<http://foundation>

Fig. 14



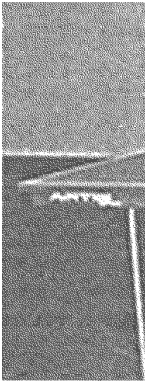


Fig. 15

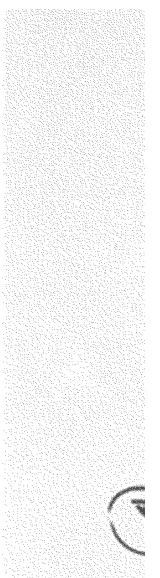
Koller, J. (1990).

Brouwn, S. (196

Fig. 16

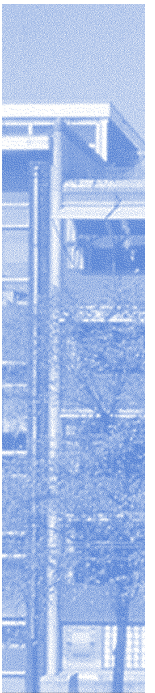
Brouwn, S. (196

Fig. 17



Metal igloo consists of a metal igloo. Retrieved from the internet. The object was made of metal. Since 2013 some people have been using it. Van Eyck, A. (n.d.). Eindhoven: Lectu

Fig. 19



'I don't choose c  
fear more than  
paints  
Van Eyck, A. (19  
<http://www.archi>



Van Eyck, A. (19  
<http://www.thepo>

Fig. 21





Fig. 23



Van Eyck, A. (19  
<https://walkonwill>

Aldo van Eyck's  
 Theo van Doesb  
 Mondriaan, P. (1'  
 [Photograph]. Re

Fig. 24

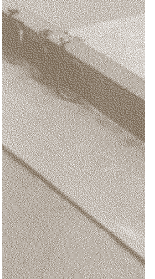




Fig. 25



Van Eyck, A. (19  
<https://walkonwilt.com>



Van Eyck, A. (19  
<https://walkonwilt.com>

Fig. 26



Fig. 27

"With this one, I /  
general, it's an in  
Martens, K. (201

Fig. 28

Van Eyck, A. (19  
<https://walkonwilli>



Henri Matisse is  
creation tool bec  
(with help of assi  
*Matisse at the H*

Fig. 29

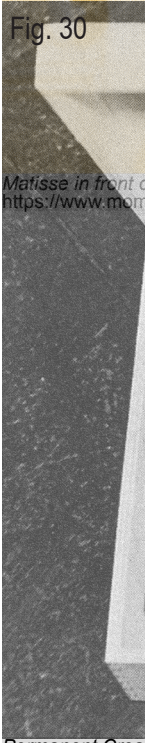


Fig. 30

Matisse in front of  
<https://www.moma.org>

*Permanent Crea*  
Filliou, R. (1969)

Fig. 31

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Fig. 32

Winiarski, B. (2016).  
<http://terenceplc.com>

['health track' in a  
grabowek.mojed