SPACE AND OBJECTS
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Content.

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- What have I learned from collages.
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Question formulation.

This exam can be described as divided into three parts. First one is about the techniques of collages, where I explore and experiment with the possibilities of collages in practice and in philosophical terms. Second is about how words can create a space with meaning and symbolic value. And third is a combination of the two methods of interest into one concrete idea.

My overall question is therefore: How can words and collage as a tool create a space with symbolic value?
How spaces are made. Various techniques.

There are different approaches to create concepts about a space. Most often people do sketches or use models or combined. For example, in theater a designer reads a script and based on text she or he is becoming aware of how space could look in their intuitive analysis and later works physically. For example, John Conklin who is a set and costume designer.” The starting place is always the text. All understanding is connected to one’s experience, but there are certainly tools by which you can begin to analyze a text, starting with what is often referred to as *close reading*. there are clusters of metaphors, recurring imagery, and keywords. Take Hamlet for instance, a play full of disease imagery, metaphors of acting and performance, references to mirrors, reflection, and portraiture. You study the overall structure of the piece... Then I start sketching...I build very quick, rough models and then just play around a lot. I cut things out and past them up. Take straws of and pieces of wood or bottle caps” Depending in what context space should be used, the designer applies her or his working methods. Nowadays spaces and objects are made using 3d programs which makes it possible in a short amount of time to manipulate scenarios and elements inside it. Handmade sketches are later developed or edited digitally. Both analog and digital are combined. For me physical models and sketches has more importance in interior creation than digital. Collage can also be physical handmade or digital, the difference is that one touches with hand and not with the mouse and has physical control over material, hence one feels the material. I have never worked with colleges before as a medium for interiors. Collages as we all know are mostly used in arts and I want to apply specifically artistic methods and practices for interiors. I want to develop collages towards exploring spaces and objects.
Relevant working methods for my project.

**Steven Holl.**

American architect Steven Holl, who is fascinated by light, uses water colors to catch the action of light in his interior and exterior building sketches. Steven Holl's watercolors is an important reminder of just how much you can do with the simplest of means. He has his unique style of visualization. In his opinion architects who don't draw enough are missing out on the vital connection between hand and mind. Not to lose craftsmanship for certain things. With the watercolor, in the quickest way, he can shape a volume, cast a shadow, or indicate the direction of the sun in a very small format. And he can carry these drawings with him.

**Henri Matisse.**

Henri Matisse had intentions to flatten space and objects in his paintings. The material is present but in my opinion, it is the shape and large expanses of flat colors that matters for him the most. Color and contrast, decorative strategies. Complementary colors always interplay with each other. He was attempting to simplify painting. The minimum of resources used to produce the maximum results. He was a simplifier. His Cut Outs are inventiveness directed to the statues of the art. He used them to achieve satisfactory spatiality and to integrate color and line. Whether as unique object, environment, ornament or a hybrid of all of them. His not balanced compositions are harmonious. He had tendencies to geometric shapes and sense of the rhythm of lines.

**Superstudio.**

It is an example where objects have no importance or in other words they are not hierarchical. It is not dictated by class. They are separated from the attributes of status and the connotations imposed by power. They are neutral objects. And design is not for functional reasons but is seeking to potentiate. It is the contemplative design that is more important. *It is enough with thousand variations of the theme of four-legged chair aerodynamics and shape. The idea is to begin everything all over again*. To refresh. Open system architecture was
elemental theoretical condition that could receive or to be applied on every place or any object. Superstudio philosophy stands for something new and wants to abandon what has been before. Continuous monument does not portray architecture but it is an architecture loaded with critical meaning, where the reason of the language of architecture is to achieve other goals than building for the sake of building. (Lang and Menking 2003)

**Peter Eisenman and Rem Koolhaas.**

Peter Eisenman and Rem Koolhaas chose to begin their architectural career through writing. For them, the words became an architectural site for creation. The critical and conceptual architecture of Eisenman and Koolhaas coincides with a change in contemporary culture: the advent of language as the dominant model not only for communicating, but also for it’s description and creation. Almost simultaneously they grasped the potential of language as a model for architecture as text.

Peter Eisenman chased the syntactic mechanisms of architecture through minimum notional elements as tools generators of form. In this sense, the diagrammatic method was consolidated in the search for a model design process: as the object itself did not communicate intentions, it was necessary to show the process. A mean of documentation, to make visible a process that originates from a first formal push for a series of transformations and decompositions that create spaces.

For Rem Koolhaas the representation of the project is examined in detail through new schemes of design: collages, selection of emblematic images and graphic notations that explore different layers of contents: programmatic definition, functional and the aesthetic of the building. Koolhaas’ graphic schemes can be understood as hyper-active surfaces, which aids the management of the project’s complexes and allows him to develop the design in an abstract manner.

In fact, both understand the design process through the sequence in time and the architectural representation as not only the definition of a final object, but a discourse. It is an analogical relationship between language and architecture, generated through diagrammatic operations. Despite all differences, Koolhaas and Eisenman are both interested in text and in built form. They built and written in all the phases of their work and the diagram is the graphic approach.
Theoretical approach is usually a non-linear narrative composed by several small stories that can be read separately without prejudice to the understanding. It is not necessary to follow an unrestricted reading order in the sequence of texts, since the narrative, and his work, are a mosaic of fragments. This collage rejects this fragmentary and scattered condition of the contemporary city and all this information are unraveled by the reader from the set of texts and images.

Besides Koolhaas’ design process is the organization of the context data, it does not have a parametric logic. The recombination of information and the consequent generation of architecture is related to the event, and in this sense, the diagram is an organizational and strategic tool for developing the program. They are catalysts that helps to crystallize forms and spaces able to contain the programs and functions the contemporary life asks. In Koolhaas’ words “Content is Form”.


My working process is conceptual and does not aim to achieve a result but to analyze the outcome of my processes. In my formulation, design is the shape of a function until shape escapes function and becomes autonomous, ready for various interpretations. Where function can not succeed in conceptual analysis, vice versa, conceptual can not succeed in design. Representation of possibilities rather than what it should be, choices and not choice. There is no far reach for design if we are advancing design-functions and aesthetic characteristics only. If we consider that function is the end point, then we have the result and the result rejects further formulation of the outcome. Conceptual is not decided and is open for formulations. The Function reaches certain distance and stops. If the function is the outcome of conceptual it should be able to potentiate further and gain extra values.
Working with collages.

I am going back to my artistic interests that I used when I was younger to create pictures out of different pictures; cut outs, collages. I want to use same techniques now for creating spaces and objects. A paper is my space and the object that I place in the paper becomes part of that space. In my working process I liberate objects and they are neutral by their status, but later when they are placed in the given space they gain value and become alive.

The hierarchy between objects and space might emerge because of their indifferent nature. Their value is in potential and not in determined result. The process defines how the work will develop, it is a critical and philosophical activity through which to explore the many ways of doing and trying collages, to give a sense with activity. I work on various works simultaneously, on different situations. Sometimes I abandon a collage or come back to it later to check means and ends, and then critical becomes an action. Instead of only creating collages out of papers I want to add physicality to it, I am implementing materials on the paper. Hence, I am interested in flat surfaces and possibilities in two dimensions, I try to work as flat as possible, but adding materials on flat surface gives a collage three dimensional elements. The intentions behind working with collage are to develop capabilities for two dimensional representations and increase it’s potentials introducing materials on it. Also, to challenge present-day overwhelming digital operations that has no materiality that is crucial for our senses to feel and create spaces upon. I construct collages that are tactile and real.
Working with text.

Constructing space with the text is my second method of working with a space. Since I am interested in possibilities of words I want to materialize words to create a space. I use words to create physical space and especially words and sentences that are charged with meaning. Narrative is the value that the space represents, without the narrative the space is only a space. Spaces is created upon words and the meaning of these words.

*Mise-en-scene* refers to the process of realizing a theatrical text on stage and the aesthetic and conceptual frames that have been adopted as part of that process. The mise-en-scene is a means of staging the text through the physical arrangements which articulate and set a frame to the activity within them. Scenographic concerns, clearly, from a major part of the mise-en-scene. But they are not limited to this. The mise-en-scene does not refer the performance itself. It is a synthetic system of options and organizing principles which will be apparent in the performance, but it describes an abstract theoretical concept rather then what actually happens at the point of performance. (McKinney and Butterworth 2009, 4).

“... It is presupposed that text and stage are bound together, that they have been conceived in terms of each other... the stage envisaging what the text suggests as to how it should be performed in space...” (McKinney and Butterworth 2009, 5).
The room with plastic.

On the photo of the room, plastic cut out material is laid on. It is one example of representation of a college and has it’s dimensions, which stretches from the flat surface to the edges of the room where it inhabits. Color, light intensity and environment is reflected on the plastic paper that is laid on a photo. The room is subordinated by an object (the plastic bag material) that becomes part of it. One can not reject it belong there. Interplay between room and plastic bag happens through transparency of a material. The layer is transparent and connection is not lost with the room. You see the room through it and room looks at you through it. Object (plastic bag) is obstructed but is still transparent and is physical. It exists in physicality and also in the photo, not tangible space. Diapason stretches from nonphysical into physical.

The window on the right side lets the light in and spreads overall in the interior. It reaches the plastic bag placed on the photo and starts generating with the light. The window and the plastic bag cooperate. It enhances the feeling that it is received from that window. One can easily distort the object and enter the room which is closing the entrance to the door on the left side. If the plastic bag is attached to all over the surfaces of the room and a person would move in the room, thin layer of the plastic bag will make little movements and the light
reflection on it will change, to be more precise it might look as water reflecting light while moving.

Window collage.

From the beginning I wanted to use semitransparent material for this photo but later I realized that without a structure nothing happened. So, I applied wooden sticks and after experiments I realized that black thin colored lines gave strong graphical appearance.

Most parts are obscured but what is inside (the photo) is still seen by the eye. There is smaller opening that leads the eye in a distant horizon where an object stands. Suddenly in a window appears another window. Picture in the picture. Dictating an eye to look at the given direction. Even though the window has around ninety percent wide opening the little frame inside the window becomes dominant and effective, directing the eye to the given space. Framing the chosen view. Half obscured window gives an ambient light experience, as if there is a fog outside. Color tones are lowered down and details are also not crystal any more. Little opening is not obscured and it sharpens the appearance of the view. Even though the object seen in the small opening is in distance and is blurred and not detailed, it appearance sharp. So, there is an interesting exchange concerning distance. The far object in the little frame appears sharper despite the fact it is far
and the view (the house and black container) are closer but less sharp. Far comes closer and closer goes far.

Collage with light.

I created this collage from reflected sunlight that hit a thick plastic that I held in my hand and directed on the photo. I video recorded the movement of the light.

Given space in the photo is not identified and is unknown, as with most of the collages done for the exam. But it is physical and exists somewhere in space and time. From the beginning of my exam work my working process and method (referring to Superstudio) I do not recognize objects and spaces and give them no hierarchy or status, as their value is in their potential and not in their determination.

The light on the photo (in space) becomes an object according to this collage scenario. It inhabits in horizon depicted in the photo. Here collage is totally flat receiving the light that is on the exact same surface level with the photo. Flatness here also loses it’s flatness and light becomes adopted into the depth of the photo. If looking at the light play on the surface of the photo in live performance, one would realize that the object/ light creates collage, but can not be touched with hand, creating little mystery in collage technique. The space is wide open and there are no obstacles for the sight. One might want to be in that space, where the skin color becomes blue, and feel the touch of that light on the body. How does sunlight feel on our bodies? Sun light can be sensed and hence we have a physical contact with infrared light. We feel it and it is warm and has nice sensations. On the collage, we see and feel the place is cold. There are no warm colors in that given space, just few. Ice can have blue colors and is cold, water can be blue and is also cold and I translate this collage as cold. But can the light be
cold? Fluorescent light does not emit warm but it also does not radiate heat. So we are talking about the cold light that might does not exist. The light is white and is transparent, it is in the air and touches the ground. If we imagine being there, we would be enclosed by the playing light, forming in various shapes. The cold light will touch our different body parts randomly. I can refer the light phenomenon on this collage to a moving water, reflecting light on the surface, we might consider that this are reflections from the water. Does the reflection come from the water that is depicted on the collage? Or is it of unknown origins?

**Collage scenography.**

I created this collage as a stage to place objects on the ground and later observe their relations. In this two standing objects we can see that they share the blue colors and dark purple, that comes from the environment. The floor color is red, referring to red carpet that is traditionally used to mark the route taken by celebrities. Deliberately to amplify the importance of the objects. To summarizes my observation, I learned that this college has seven types of spaces, if not more.
Materiality in collages.

The idea about materiality came as a departure from previous colleges, for example from the college where I placed plastic on a photo. First I started experimenting with textile.
Room with mirror. (I intended to create a collage with materials)

This collage shows my room where I live. I want a person who will look at this collage to experience being in this space, in my room. Looking in the mirror should enhance presence and hence presence in that specific room. Translating scale from large to tiny produces interesting insight into the nature of the viewing experience. The room escapes reality and if you look in the mirror you are gigantic to that room. I had to sacrifice my t-shirt to get a textile, same with the plant that stands in rose pot on the drawer. The plant leaves had fallen, so I picked the half-dried leaf and cut out the shapes, then I glued them on flat surface and waited until they dried. Later I placed them in the collage. I wanted to keep the collage as natural as possible, applying materials on it.
Collage of art works.

If you imagine standing in an art gallery and looking at the artworks hanging on the wall they are hanged on a specific height above the floor. In this work I wanted to concentrate on where the wall ends below the artworks. The picture on the right shows my exploration of that height, marking it with red line. The collage on the left side shows artworks that hang on the wall based on the explorations. I aligned them according to the red line intuitively. The red line is in the collage that is on the left side but it is not visible.
What I have learned from creating collages.

I have borrowed collages from arts to work artistically and create space and object. I have learned how many possibilities collage has to create a space and object. Collage is an experimental visual method and it gives new ways to approach space and sketch. Spaces and objects created by collage have different appearance than traditional sketching methods with hand. It helps to understand or see things differently. It means that it causes various interpretations and hence multiplies the choices of expression. Unforeseen explorations enrich my artistic vocabulary and here I learn the most. Material and depth is one of the main components that adds extra value for representation. The flat has none existential depth that changes into more than three dimensional, certifying it’s multi dimensions. The picture itself is not physical but depicts situation as painting does. Flat depth stands in between the observer and the picture. The flat, the picture elevates itself towards you. Appearing in closer connection to the eye and to it’s experience. Collage is about dimensions but itself it is flat. Dimensions vary as collage appearances vary. Little elevation from flat surface already speaks other language. Analyzing collages was very important step to come closer to my final result.
Creating space with words.

While reading about theatre and how words can create space I came up with the idea of following chart. Empty white squares are filled with words; black squares are spacing between words. The empty squares are words but one can not see what is written there, one can only fill the empty squares with own words and try to fit them in to create an own sentence.

The idea of the unseen words has my own philosophical thought behind: Everything in the universe including us humans has a meaning but we do not know what. It is all written in the script that explains the meaning of our existence but we can not read what is written, hence we do not know what is our meaning of existence. We can only fill it with our own interpretations.

Later I decided to continue using words as a tool for constructing space. Words should have a meaning to create a space. “Content is a space”. I decided to base the space on two persons that contradict each other in their opinion. One person is Jimmie Åkesson Swedish politician and the other person is Mohamed Qlsum that has immigrated into Sweden from Syria. They do not stand on the same opinion. One is a victim of the other. Politician has more power to decide then the immigrant. So, I wanted to create a space that destroys the hierarchy between these two persons and instead both could take part in building the space. And they are not aware of the event.
*Text translation. [The text in black font belongs to Swedish politician and the green to the immigrant.]

My message is that we do not have any possibilities to welcome you in Sweden. I can not give them any other message. I have heard so many good about Sweden and now I realized what it is in reality.

Later I extruded the spacing between words and created pillars. The words are not seen in the space and they represent empty spaces.
What I learned from creating space with words.

One can use the word-system that creates unpredictable walls through the space. The space which is simply governed by word sizes and sentences and not with meaning. It is a primitive form for creating space but could be advanced to program a space purely with words. But I am not going to speak about it now.

After creating the space out of words, I realized that primitive forms gave me no more information rather than linear information. So I decided that the text which has something to say should be my guide. I came to the conclusion that the meaning should be materialized into space and object.
Combining collage with space constructed by words.

Collage – Excluded. This collage is physical; it is around A3 paper size. When you hold the collage against the light, the cube and its reflection on the water light up.

I explored spaces and objects with collages and spaces constructed with words. My work with the idea of space constructed by words drove me to develop something that has more or less political meaning concerning immigration issues. The idea is based on working with space out of a script, like in the theatre, for example “Mies-en-scene”. The text that I use is also connected to experience – my experience of coming to Sweden as an immigrant and living here.

While I was working with the space and words, as mentioned before, it gave me the philosophical thought that we do not know what is our meaning of existence and that we can only fill it with our own interpretations. When working on collages I also thought about how we interpret reality when we go on a journey to somewhere unknown. I concluded that our thoughts, conceptions and feelings on
where we are going are like a collage. They are not based on actual knowing what is awaiting. It is a collage in mind, made from what you been told, what you read, pictures you might have seen and mixed with hopes and dreams. Collages also made me think of belonging. When you put an object on a paper, it belongs there. But what happens when you move a person to another space? Does it automatically belong to that space?

While reading the script out of my experience moving to Sweden I reflected upon how society treats immigrants here. Are they seen as people, human beings, or more as objects? Immigrant issues as well as racism and xenophobia are frequently discussed and reported in media. The political party Sverigedemokraterna has many voters, even though not all of them might confess in the open that they give their support to them. In many circles, it is not politically correct to say that you are against immigrants. At the same time, many people are fighting for immigrant’s rights and welcoming of refugees. But how welcoming is Sweden to immigrants when it gets down to everyday life? The ones that are xenophobic are most likely not open or especially positive towards immigrants. But what about the others? In my opinion, it’s very hard to get into the Swedish society, it’s hard to really be a part of the community – to get a job, a home and maybe most important of all – close friends. The reason for this is as I see it both structural and cultural, and sums up in the feeling that Sweden is cold and closed to many foreigners that come here to live, expats as well as refugees.

In my project I wanted to make something that goes beyond the feed of statistics and media reports about immigration. Something that could make one experience the feeling of not being let in, all the way. To feel how it is to walk in an immigrant’s shoes. It is a relevant subject today and taps into the political discourse where immigrants and refugees meet various difficulties in many places around the world, not only Sweden. And it’s a subject that affects me personally as an immigrant myself.

In summary I used the script to create an interactive installation, where I use the concept of my collages to materialize the idea into design.
Design of the interactive installation Excluded.

The interactive installation that I refer to as “Excluded” is a space consisting of a low water pool that should be entered with rubber boots. When putting on the boots one becomes the immigrant that made a journey coming to Sweden. If we recall the collage principle, a piece of paper is a space where I place an object that generates the space and makes it alive. The same happens here, when a person enters the space, that person becomes the object of that space and generates it. Without a person the space has no function and the object as well. Space and object create the event.

In the middle of the water stands a cube, but it’s not completely visible as there are pillars in front. One should move through the pillars that makes it hard for the person to go through the water. The pillars are different in their size, imitating trees in the forest. One wonders what is ahead while traversing the forest of pillars, which obscure the view. After the journey when a person gets to the destination point he stands in front of the cube. One can not enter, only observe. The closed cube is the collage of thoughts and expectations of something better, that is inside that space. One should experience the cube from the point of view of the immigrated person who does not easily fit into society and has not the same chances as the native citizens of that country. It is an abstract feeling and visualization of the space to know and feel how it is to be in a society but not have access to all the layers. It’s the feeling of being in a place but still on the outside. Inside the cube you find threads in different dimensions. The layers of the threads...
represent layers in the society that an immigrant can not access. It is something that looks attractive, that one would like to go towards and touch and hold, but it’s out of reach. The purpose of my project is to mediate the feeling of making a more or less difficult journey to somewhere where it’s better, and then find oneself in that place, realizing that there are invisible walls stopping you from fully becoming part of that community.

Collage with the threads.

I chose this collage as a concept for creating closed cube in the water.

The threads are physical and becomes measurement element of the given space, each inch of the thread position, gives another data of the space. It becomes the describer of the space. Control of the threads controls the space. Different colors of the threads make a muted space alive. It is a dance of outlines in space in the middle of the forest. Even though the threads are thin they are able to fill the space, the power of simplicity.

After an investigation of the collage I realized that I am observing an object from the interior space through a window. The object itself is in the window, In the glass. The discovery of that “through” generated very interesting idea of depth. If we consider threads are in the space that is depicted on the photo, then the threads are in that space, but if we consider that threads are in the window, next happens:
The object belongs to the space where it is placed.

Creation of the window positioned the threads inside the window. The threads stay in the space behind and also come closer to the observer since they are in the window. They are in between observer and the space behind. Since you observe the threads through the window they still belong to the space behind.
Later I removed the background picture and the collage flattened losing the depth. Background, threads separated from the space behind and trees form the picture transformed into pillars.

But now I add the layers of the threads in the window and created depth, space and objects go further in the wall.

The meaning of the cube with the layers of the threads is symbolic to the person who makes a journey through the water to the cube. It is a journey of the person
and also of the object, both come closer. Later the object (threads) go further in the cube, but the immigrant can not go further in the cube, even though there is visual continuum in the cube. This represents opaque community for the immigrant, which is not penetrable. There is a space and objects beyond the wall of the cube but the immigrant can not go further.

Objects are frozen in the cube. It is solid but as if there was no mass inside. I understand the cube as a sculpture, simple shape with some sort of frozen space inside. Frozen time, frozen movement of the threads. I might refer the cube to British artist Rachel Whiteread’s casted sculptures. Rachel Whiteread’s approach to sculpture is predicated on the translation of negative space into solid form. Many of Whiteread's works are casts of ordinary domestic objects and, in numerous cases, their so-called negative space. The materiality of the cube, if made in real scale, would probably be glass or silicon, or any of those materials that have transparent quality. It is only an abstract message that represents closed society which is materialized as the cube. Light goes through the semitransparent cube and creates softness. It is abstract by form and with it’s content, it is calming and has heeling effect, enhancing meditative feeling. The Threads in the cube are curved and individually shaped. Some create tension and some calm. The idea is to arise a feeling to make one enter the cube or touch the objects that are inside, metaphorically to be part of Swedish society. For that reason, the cube is tactile and one would like to touch it and feel it. The space inside the cube is semitransparent, it is visible what is inside, but one can not see where the space ends in the cube. The objects are not graspable, they are not yours, they do not belong to you. The space inside the cube is made by humans like you. It is a space that you could occupy, where you could call a home, where you could find your harmony, where you could add a layer of depth, maybe even
further within that depth, but you can not, because the society who occupies that impenetrable depth has already decided what is allowed and what can not be allowed. One can not break this wall of system of order. Because everything is already decided for everyone and the decisions that you want to make are not welcome further in depth. It rejects your depth, because it has it’s own depth. And yours is stopped by that wall. You can see through the wall what is there but you feel rejected when you know that it does not belongs to you.

Video.

Based on the script I made the video, which illustrates the journey. I start the journey crossing the water, later I get up on the Island-Sweden. When I discover that I can not enter the cube I return back crossing the water.

The video is around 1 min and 20 seconds long.
When my hand touches the tree, the image below appears for around 4 seconds.
Reflections.

Important elements in collage.

Descriptive element was a key point. Analyzing collages was crucial. Their unpredictable nature needs to be observed and theorized. Collage as a foundation gives many possibilities. It is organization of very different images. Composition is one of the elements. How to position objects in a room? What is a room, how can we see a room? How can we feel it? It is more about seeing rather than inhabiting. Process is experimental and wants to go outside conventional frames. Creation of collages is investment for imagination. As mentioned above, interesting aspect is writing about them, to know the ends and tails of a collage. As collage is not a complete set of solutions, it needs theoretical feedback to galvanize. Collage making is half logical and half intuitional. It works the same way as various colors for the painter. It helps to construct thoughts through analysis, being aware of making through decisions. Later the decisions can be verified by theoretical aspects. It is a fresh and unknown element which is the value of a collage. It is a world that you try to put in space. Collage is exotic and that element extends the walls of interior architecture. Collage has hidden hints and through theoretical extent, one can find symbols in it. I literary made an interplay, I analyzed theoretically collage with threads. I found many interesting properties and learned to learn a picture, a given reality. For example, I realized that depth was an interesting element in collage. Distance was important. And distance is also important in case of an immigrant that comes to Sweden. Collage gathers information, on theoretical and physical scale. To observe and later write about collage, helps to summarize the outcome.

Politics and design.
Designing for better, design is a change. Design follows time and adapts to current. Current social issues can be addressed to design, to design statements. To exhibit issues to public for reflection. Design can, as a tool address every individual’s issues to society. Today maybe more than ever, it is a political instrument and can merge to political statements/ issues, and be materialized. Design is a communication, just as text is. Both merge and mutate to bring something new to make one rethink old. Theory comes as artistic tool to help design. They together make design emotional and sensitive. If design can convey a message on practical scale, and stay as utopian, not usable for functional reasons, but for attracting awareness from society, function now, is to aware mentally. There are many political problems to be solved, for example immigration or global warming, these questions should as well be addressed to designers and it is on designers to do list. Depending on what we consider political, or what we should solve with design. Should we solve nice shelves or tents for immigrants? If we distinguish problem we can apply design to it, and directly or indirectly create analogical treatments. We can as space designers gather various elements, so they work for better life and future. Relevant are questions that remains to be solved. One of the problems relevant for today is social engagement. Everyone should be included and engaged, those who are not should be reached, found and invited around the table where everyone can participate. To have a choice to choose and decide. Design becomes a voice for those who does not have one. According to my essay, I try to use design for the statement that is relevant. Behind this statement human is standing with empty pockets in blue and blond country. Far away from their own. Upset and confused. What can Sweden do better for those who are not visible, and what can design do for those who should be seen. It can show, tell, create, make awareness to change for the better.
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