

# **FUTURE SCENARIOS FOR AN (UN-)BUILT ENVIRONMENT**

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A proposal for a debate by Jaime Refoyo & Romeo D'Orazio

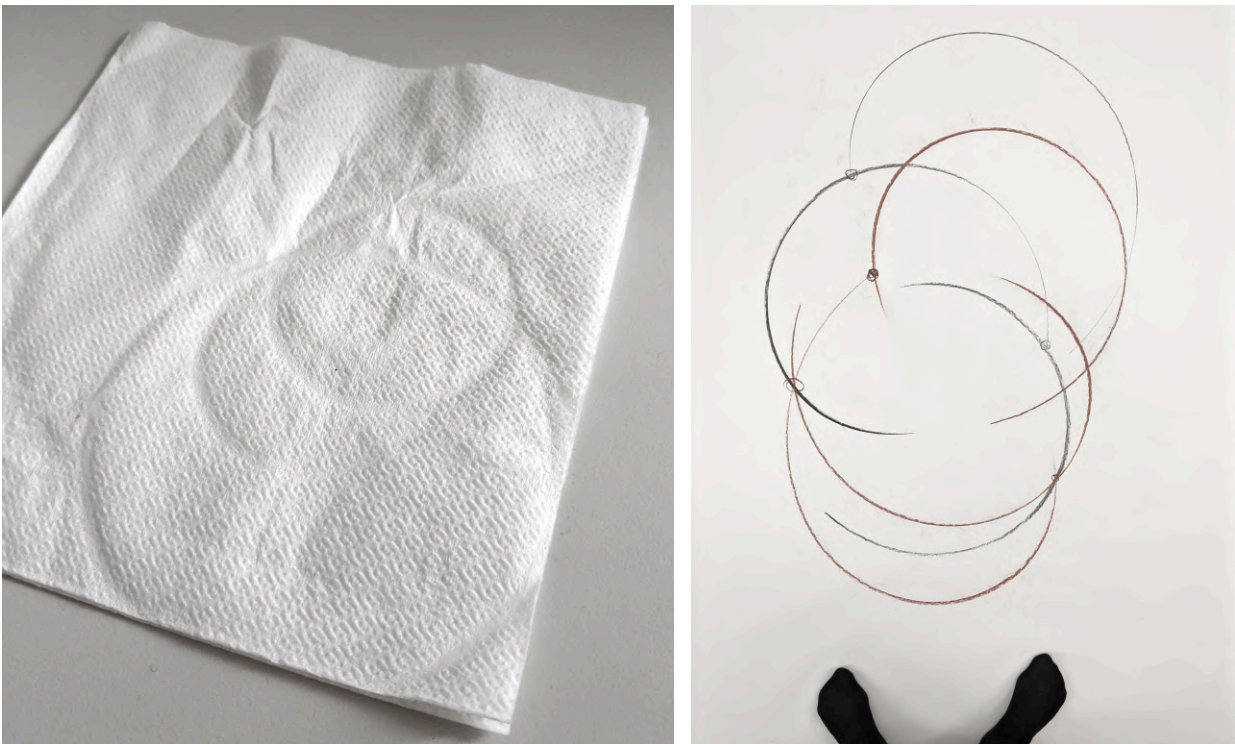
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## **THE ARCHITECTURE OF AN ARCH — THINKING ARCHITECTURE AS A BODY MOVEMENT**

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— Human kind and how her movement in itself is perfect geometry in a multidimensional space-time.



**Note on the sizes of the papers:** On the left: 15 x 15 cm, and on the right: 170 x 120 cm.

Why do we never ask ourselves what we can bring that is new to the knowledge of our body experience with its surroundings using just the body - without any external electronic device? When did we lose the curiosity about our own body? And, doesn't that have anything to do with stopping to listen to nature?

We are an Architect, Romeo D'Orazio and a Geographer of Thought, Jaime Refoyo. And we are working together in finding a possible physical architecture that could extend the human body towards nature and viceversa. **That is how our body is able to affect nature as nature affects us.**

You can see two photos above. On the left a napkin with the mark of a bowl and two glasses and on the right six arches executed freehand on a sheet of paper.

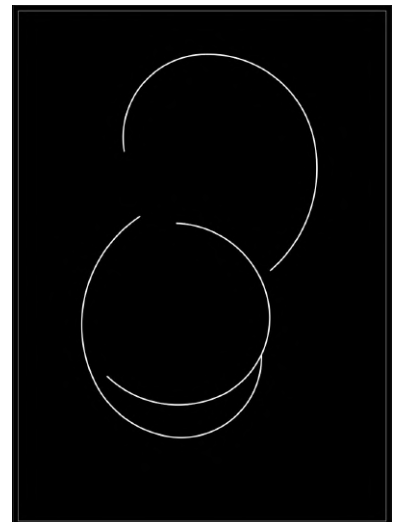
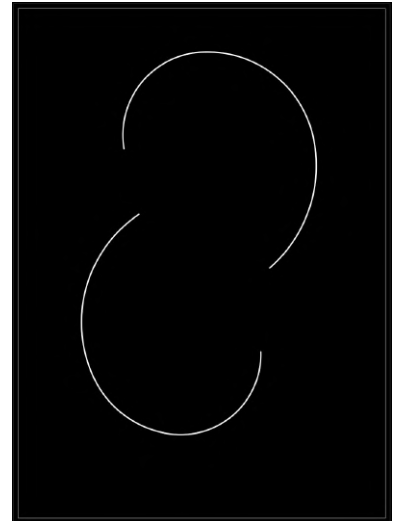
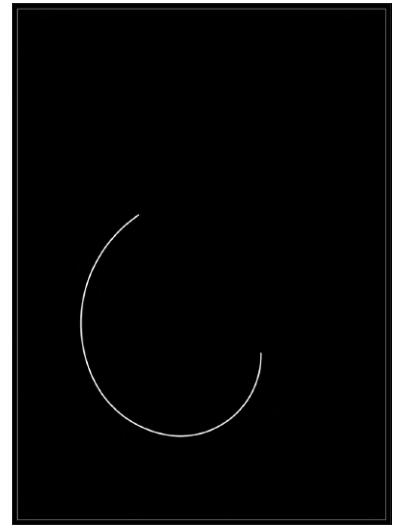
As we are used to seeing in many technical drawings, in the photo on the left you can see how three circles coincide in a single point. And as we know also, to do that, we only need our will because we have tools to make it possible. But on the contrary, what you are seeing in the photo on the right is not possible to make by will. To make it possible for these arches to relate with each other in that perfect geometric relationship it is necessary to work in partnership with the environment.

Jaime Refoyo works on researching and developing the expression of a common language from human kind capable of structuring itself on the natural movement of the body. He's called the investigation of this language 'Geography of Thought', a science whose only work tools are: the body, a pencil and a sheet of paper.

This research is based on the conviction that certain experience with our space of coexistence is only possible through the knowledge gained from a specific corporal consciousness. The study of the Geography of Thought has evidenced that our bodies are part of a perfect geometry. It makes the imprint of our thought visible through the descriptive geometry of our movement and its meaning. An investigation leading us to identify the spatial architecture of our environment with our own geometry and vice-versa.

As this work tries to unveil our relationship with multidimensional space-time through the geometry that describes the natural movement of the body on a single plane: a sheet of paper, we want to propose an architecture where that body is able to have a symbiotic relation with the space where it lives so that that language could be possible beyond the walls of our buildings and streets and to be able to touch nature as we can allow nature to touch us.

So, if we assume that the body is the maker of this geometry using easy physical structures to relate through its own movement with its surroundings, the question which finally brought us to work together was



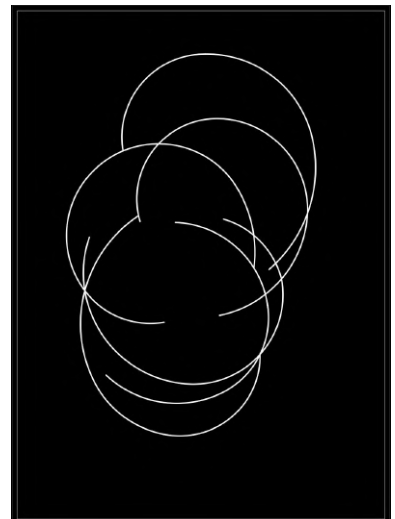
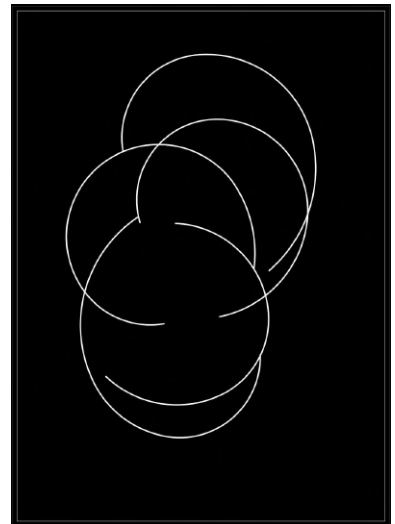
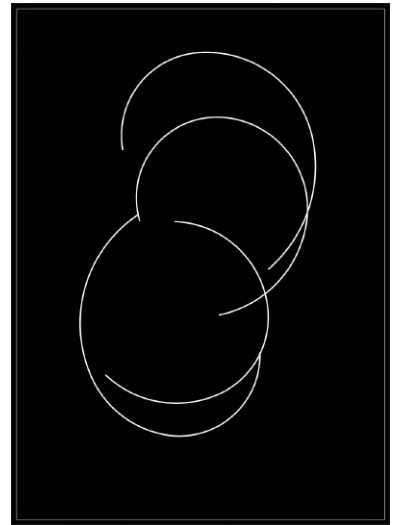
easy: could it be an architecture made of the same geometry that could help our body to embrace a better conversation with nature (other bodies - human or not)? Because, how come it is possible that the multi-dimensional space-time in which we live in can be seen at once in a single plane like in an architectural blueprint, and at the same time we aren't able to experience that possibility through the movement of our body - that defines our relationship together - at the places where we live in through our daily action?

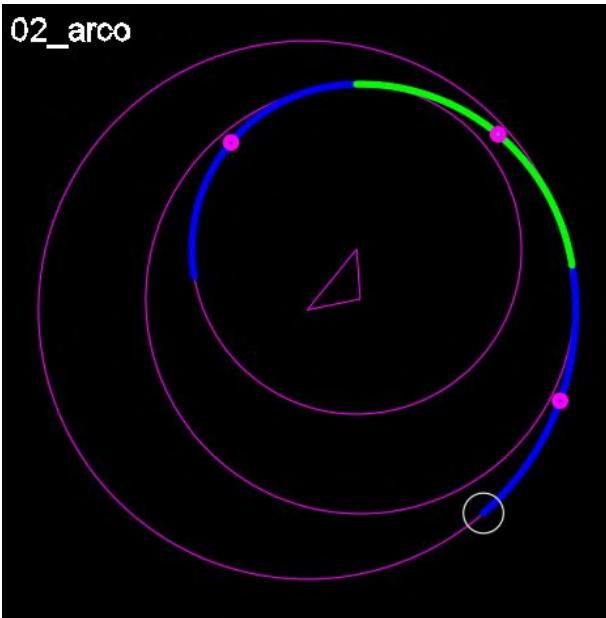
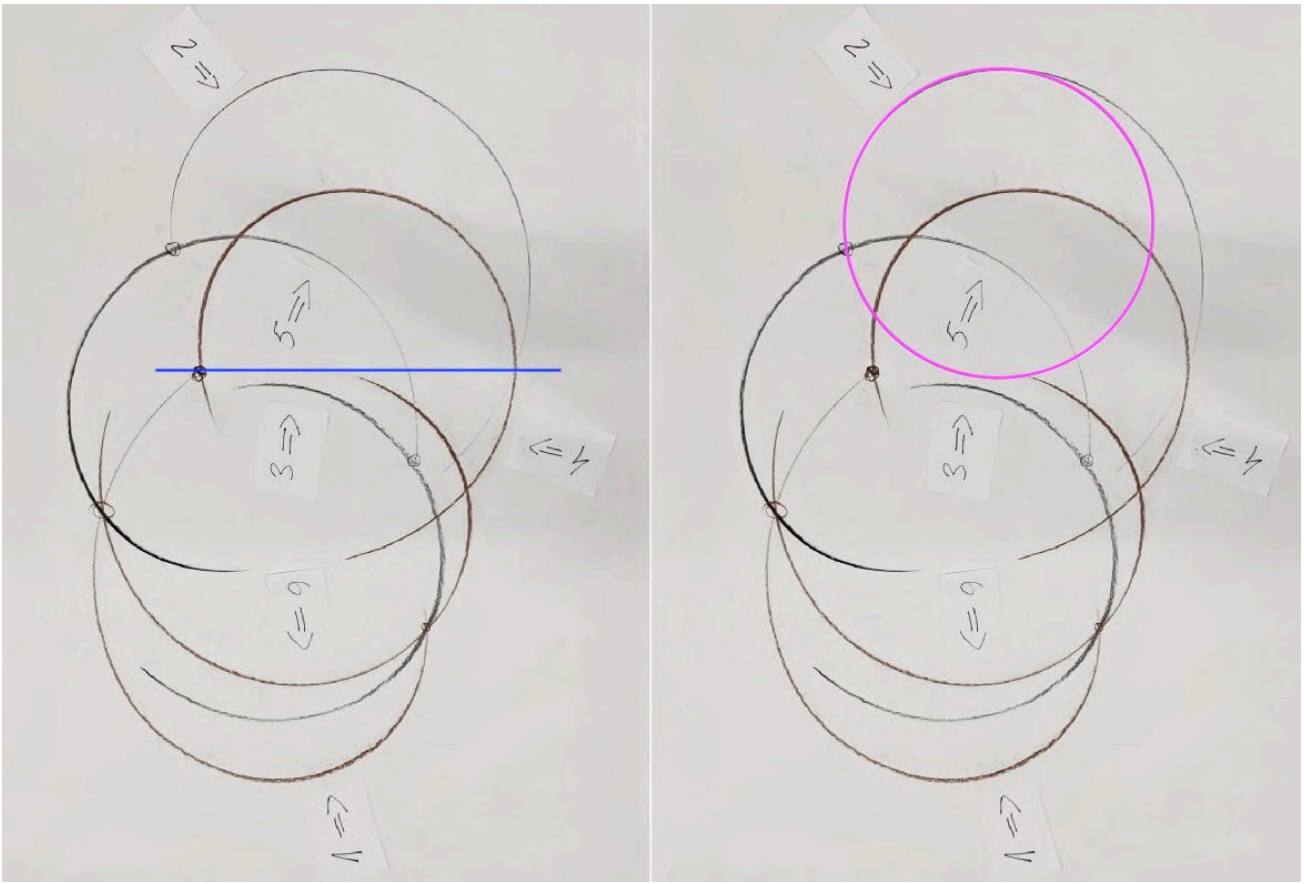
One conclusion of our study is that this could be possible if we see our action through the simplification of the structures that surround us to make possible the acknowledgment of all the actors that are taking place. So our body could let them 'speak' through our body as we usually do when we 'touch' or feel the space around us - solid or not - so that one room, one house, one city or one forest becomes all one earth.

We are giving voice to our body when we let other bodies 'speak' through ours. But, how are those other bodies built - gardens, cities, rural landscapes? They are the ones that make ours possible. How could we identify ourselves without the other bodies which are around us and that distinguish us from them? So, if we follow this argument, we are the shadow we project on those bodies. But those bodies are the ones that give us the opportunity to have a voice. In other words, how do those bodies organize to speak through my body?

Our project: THE ARCHITECTURE OF AN ARCH consists of the design and subsequent implementation of an idea of a living space where the constructive elements (walls, floor, ceiling, streets...) respond to that geometric logic with the aim of obtaining greater well-being for the body while enhancing and promoting its development.

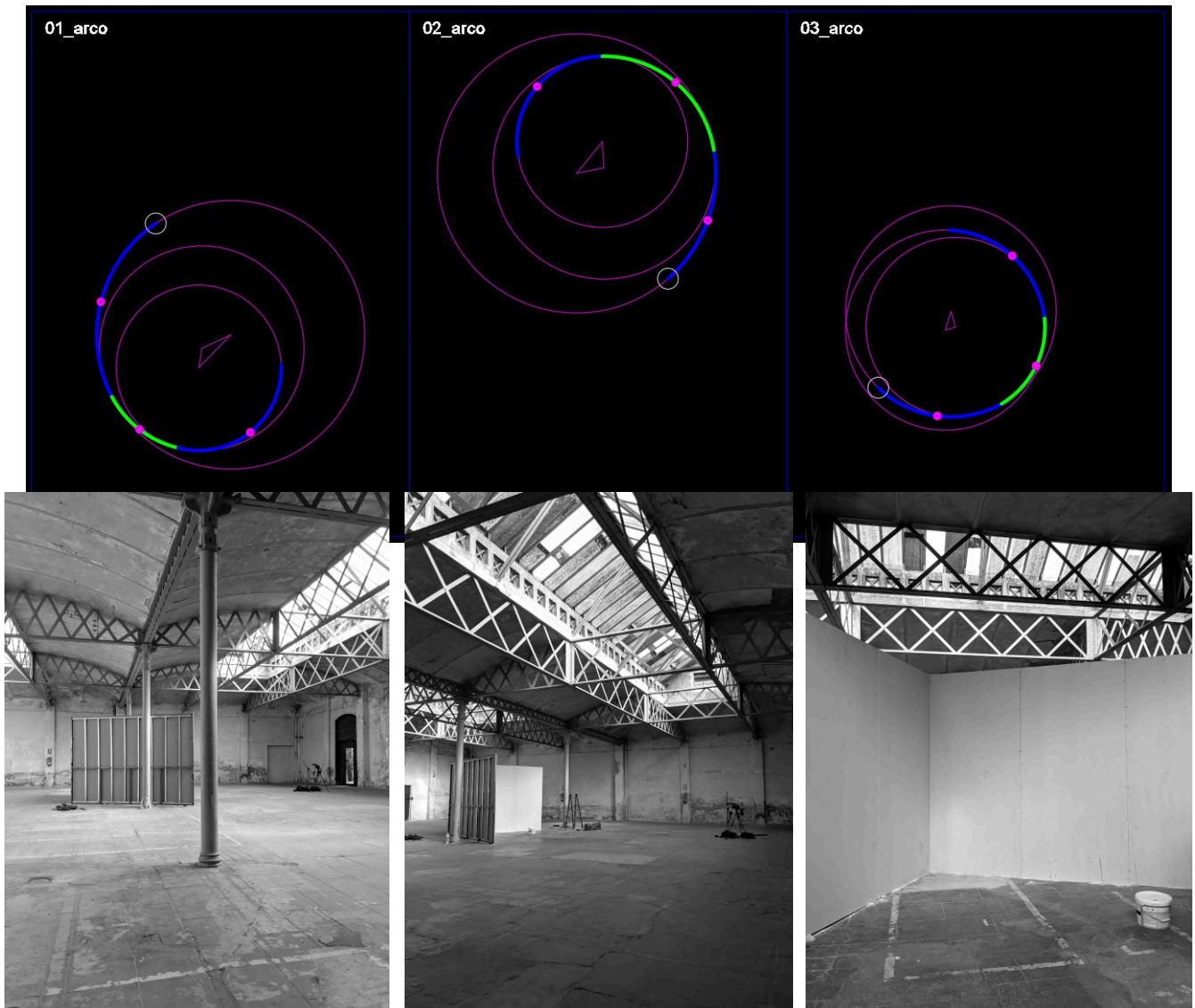
And to carry out this transition from a body imprint to an inhabitable architecture, the intention is to translate the geometry of the body's movement to the geometry that serves as a support for contemporary architecture to configure its design and subsequent construction.





**Note:** We could see how each arch from the photo above is made of three perfect circles. And if that was so it is because the circle is one the lines of order that the study of the Geography of Though has discovered - both, the circle and that arch are from the same 'family' of lines. One line of order responds to the trace the body needs for including in its action those other bodies (affecting and being affected by) in the most comfortable and effective way possible by means of a perfect geometry (tangents, intersections of three or more lines in one single point, etc.).

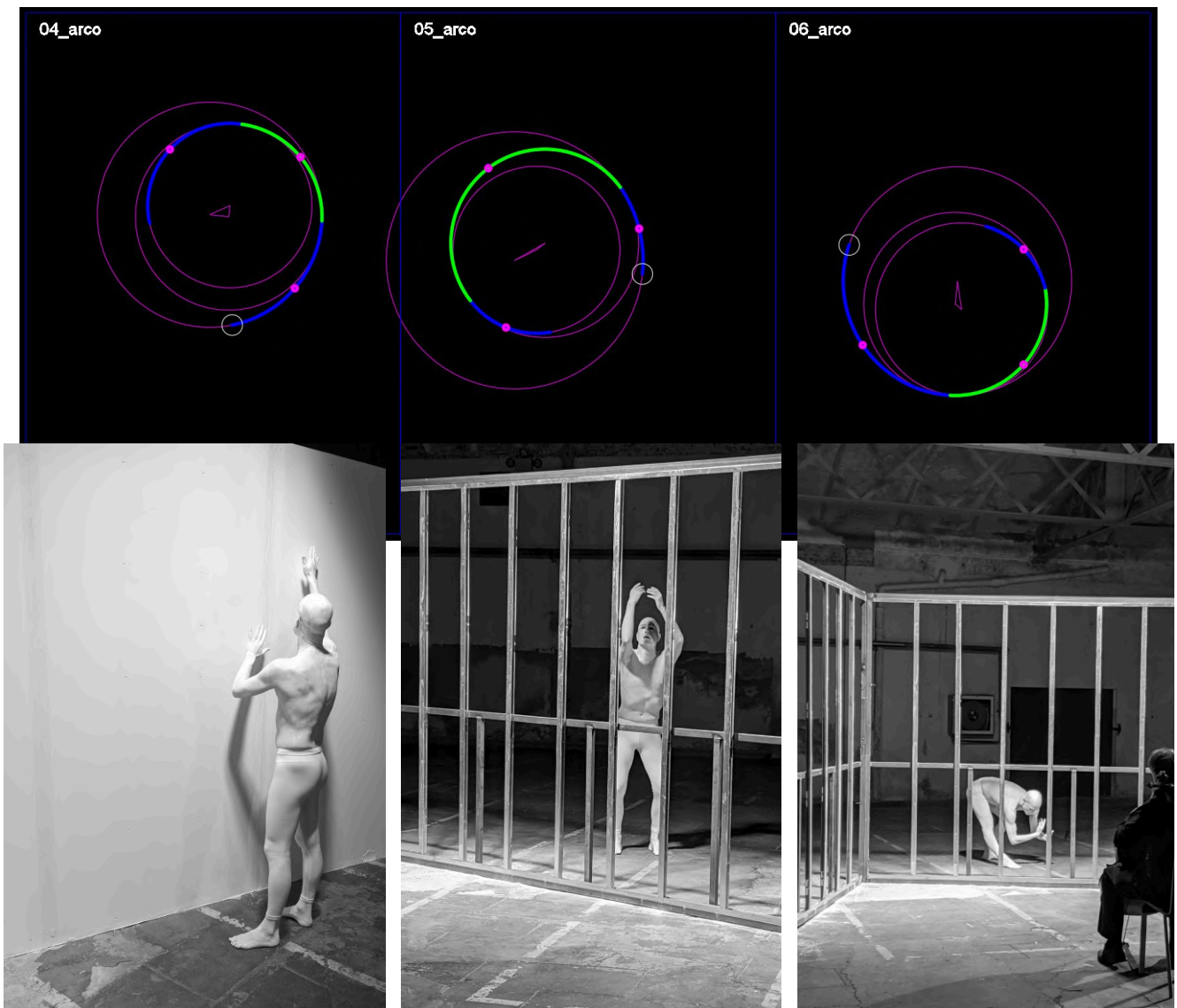
— Could it be possible an architectonic language that can be part of our common language as the way our body is able to relate with its environment?



**Note:** These photos were taken while filming 'BEFORE THINKING', 2020. Directed by Jaime Refoyo.

The architecture that we propose has to be that space that enables the human being to create through her action her own architecture. A space that dialogues with the human body to create an adaptation to a new environment of coexistence always in the present time. A space with the potential to change its structure to facilitate a new space of coexistence: humans + living beings + things. In short, an architecture that allows the body to dissolve in the relationships it establishes with the other bodies with which it cohabits.

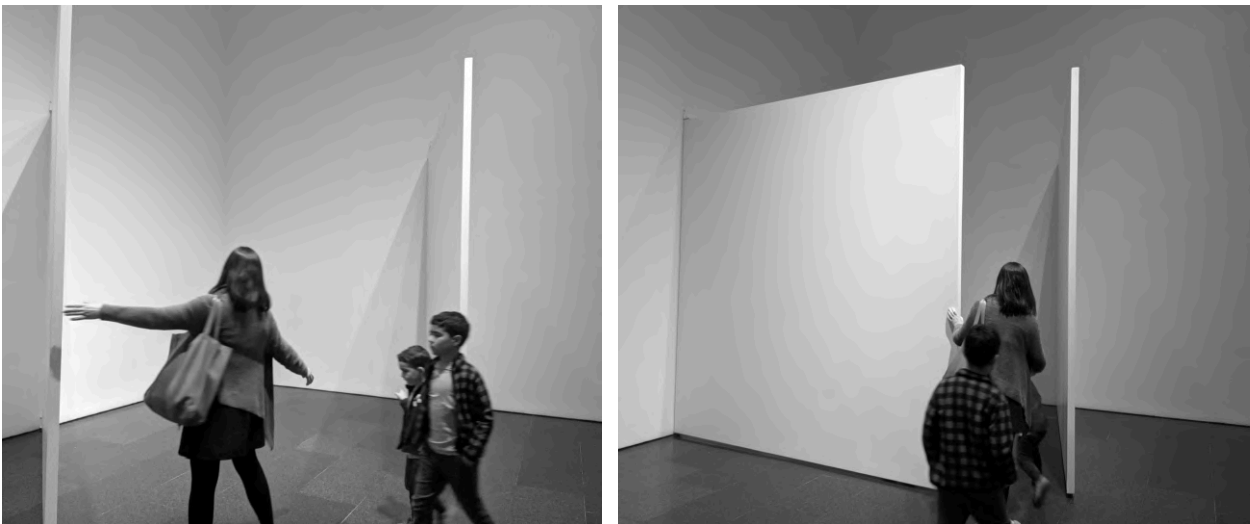
An architecture that wants to promote change through its own supporting structure. What we seek is to change the perception of our way of living through a new space of relationship with our body. Giving importance to the MEP systems (mechanical, electrical and plumbing) so that they are integrated into the new spatial relationship in such a way that they bring an awareness of the elements or materials that cohabit with us. A transparent body-home ecosystem that identifies with the tenant's own body as if it were an extension of it. A space where the interior and exterior of the body are also reflected in the house through the deliberate exposure of all those elements that make it up giving them a new purpose: heating, plumbing, etc. Not only practical. But with a new aesthetic function to facilitate its integration and balance in an ecosystem that has to fulfill the function of a 'prolonged body'.



**Note:** These photos were taken while filming 'BEFORE THINKING', 2020. Directed by Jaime Refoyo.

— As we see it, life could be divided in two parts: one is the progression or evolution in terms of science and technology achievements. And on the other hand the purpose of that progression in terms of the meaning of each single human life with herself and in relationship with her community.

This architectural space will tend to create an ecosystem through which it is natural and easy to move. A space that is the agent that promotes the activity for which it has been created. A landscape, always susceptible to change, in which a human being could carry out her activity in an integrated manner with the elements that surround her.



**Note:** These photos were taken during the exhibition: 'Charlotte Posenenske: Work in Progress' at MACBA in Barcelona. The piece of work is called: 'Grosser Raumteiler Serie E' (E-Series Moving Partitions), 1967-1968.



**— How this geometric relationship between body and environment could be applied to architecture.**

1 - To build a simple and 'modular' structure that is capable of coexisting both with the supporting structure of an old pre-existing building and independently in the urban and rural environment.

2 - To promote the possibility of change in the supply of services without modifying the basic relations of the structure in the house. Thus, the wall partition could house, from a vegetable plant with its drip irrigation through a pipe that channels drinking or rain water, to an electrical control panel or a technological device that could be replaced by another of a new generation.

3 - To create a porous space where the body has the possibility of isolating itself and feeling 'in contact' with the ecosystem which it is part of simultaneously. With this we intend to erase the concept of 'immobility' from which the body is always the one that adapts to that of 'adaptability'. The one where home constitutes an extension of the epidermis of the individual who lives there. Being sensitive to the different changes of perception or sensitivity that this one experiences in her day to day.

4 - How can we make it possible for physical structures to adapt to the changing structure of human activity, based on tasks motivated by the present moment? We propose creating a scale of architecture that makes it possible for the body to affect an environment with the purpose of identifying body-architecture. This will require the visualization of the elements, natural or not, as part of that architecture.

**— Why do we participate.**

We have wanted to share our ideas with you among the different actors from private and public space to be an active part in the debate you have proposed about a better relationship between architecture, nature and us.

And to take advantage of this opportunity by continuing to think and develop new ideas for another mobility in our environment or surroundings. And because nature is in the city too, we need to discover and integrate it in our lives in order to be more complete as human beings.

— Who we are.



— Jaime Refoyo

Romeo D'Orazio —



— **Jaime Refoyo**, León, (Spain) 1974, During the last twenty years I have been studying and developing a language that I have called Geography of Thought, which evidences that our bodies are part of a perfect geometric language capable of structuring itself to embrace the space around them by creating an order through our natural movement that enables the traces of our past and our present to interrelate.

Using the freehand technique, with a pencil and paper as the only work tools, the Geography of Thought studies a geometry inherent to the body's design. The body is capable of generating directional lines for which it seems to have been designed.

These lines can be as complex as a perfect straight line or a perfect circumference, as well as the geometric elements that emerge when they are placed in relation to one another: tangencies, intersections at a single point... that is, a language that makes us reflect on the need to identify the fluid nature of the body IN RELATION to the spatial architecture of our surroundings. Hence, what is truly innovative about this imprint is not only what it shows. It is also the meaning of what it shows, how it was executed and what made that possible; factors that break the logic of our reasoning and challenge our mindset in order to think on the human being and her relation with nature like we hadn't done before.

The means I use to study and develop my research are: Films, Exhibitions, Performance and Talks. Currently I'm filming my second long film called 'BEFORE THINKING' produced by Pere Portabella and in which I reflect on what architectural and psychological environment we need prior to having an idea. To talk about that in the film I've invited personalities from the fields of culture to humanities and science like: Tim Ingold, Perejaume, Marina Garcés, María Acaso, Amador Vega, Àngels Margarit... I am also working on a paper I'm going to present at EASA (European Association of Social Anthropologists) Conference 2020.

— **Romeo D'Orazio**, Caracas (Venezuela) 1977, I am an Architect and if I had to say in a few words what drives my work it would be: the search for the essence. I am a facilitator of the ways that the elementary blocks of our constructed and living environments interact and transmute into evolved higher frequencies. I also use tools born from the union of architectural design, musical composition and digital art in my work.

From the beginning of my career I have focused my architectural research on the possibility of building an architecture using those same external elements that it provides shelter from, arriving at a vision in which the constructive matter results from the interaction of the external elements with the design of interior life. This implies the use of natural light, rainwater, the sensation of protection and intimacy of the user, gravity, air, etc. to construct buildings.

How much does a seed weigh and how much does a tree weigh? Where does this added weight come from? Can we create an architecture and city that grows and creates a symbiotic relationship with the place and that at the same time feeds this architecture?

For a year now, I have been developing these ideas, using as a constructive element, the geometry that Jaime Refoyo's Geography of Thought studies.

