

INTRODUCTION

An implicit, but fundamental question on what architecture does, is posed here, in the banal, everyday waiting. To ask this question is to address the inherent value of waiting. This quest is initiated from a personal drive, a drive to better understand something that I consume everyday, like tasting and remembering the salt from my daily dish - what does it do to me, and you? It is a struggle with myself, on what new insights can I gain, and how, from taking the distance to examine the everyday. And I hope by going through this struggle, the question could be clearer and more tangible, not only to me - one individual, but also to others.

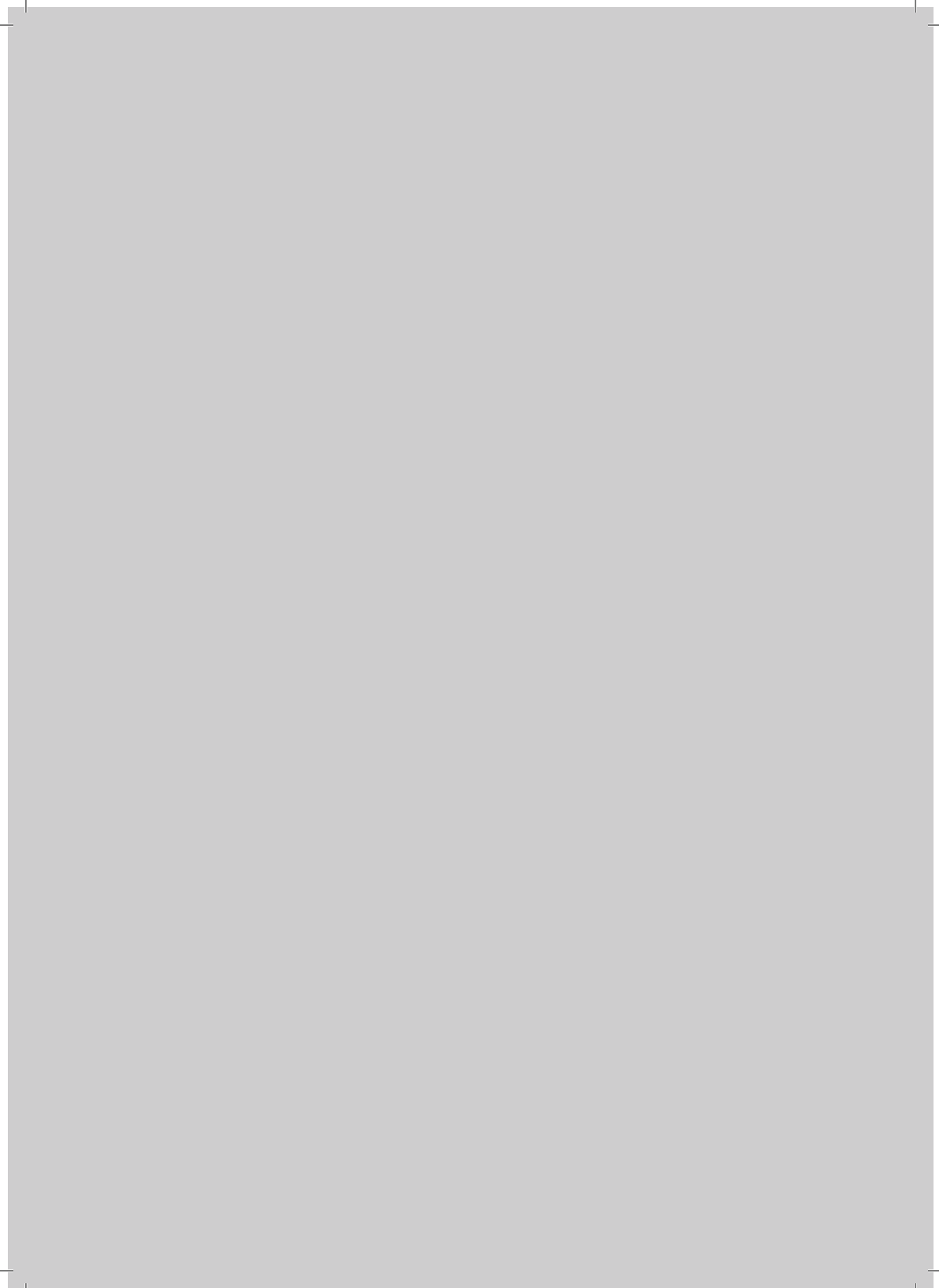
It seems as if we strive now, more than ever before, for a life of productivity in defined events and places of utility, in between of which waiting is implicated as a waste, something to be diminished by any means. Still we are constantly waiting. In waiting, and towards waiting, bodies are repeatedly captured and reproduced by architecture.

This thesis looks into the architectural experience of waiting, in order to understand the fundamental, architectural problems of waiting space. It consists of two processes - research and design - that intertwine with and responds to each other.

The research is an analysis of waiting through philosophy and architectural projects. By first problematizing waiting as a philosophical concept, the research investigates relations of movements, within waiting as well as in and among body, time, and space. Based on the theory of affects and the body, this study conceptualizes three architectural models of waiting - Elevator (the closed), Balcony (the transitional) and Bench (the open). Under each model, different scenarios are analysed to examine how affects are generated by different presences of architecture in waiting. At last, a cross examination of all cases leads me to two conditions of waiting, which are 'waiting on' and 'waiting for', in terms of the experience of power relations and agency. In doing so, the architecture of waiting is defined and expressed by affects/ bodies and their movements. Moreover, two formal methods in assembling space-time in waiting are extracted: curving and clipping, to extend the reading of waiting spaces into a larger architectural discourse of space-time from the perspective of the experience of movements.

The design project in the end responds to the theoretical concerns explored in the research part, while actively provoking new ideas of space in transitioning areas, by employing, transfiguring and assembling different modes of waiting spaces from case studies to a specific site. At first glance, the design project creates a condition for new waiting experiences in a train station. Therefore, the final design closes the loop which is set to start from a conceptual question on waiting via spatial means. However, it is also open to interpretations on many layers without taking waiting space as the clue, as its implications and side effects generated by the operations on the chosen site, respond to the problem of movements, public spaces and interiors in a broader context.

RESEARCH



THE

PROBLEMATIC

WAITING

NOT THE PHENOMENON BUT THE CONDITION

I was traveling across continents in the early spring of 2018, when two distinct yet similar images are taken. (fig.1-2) The image of Rotterdam Central Station, is a portrait of everyday life for many, including myself, who commute daily from home to school or work and wait on the platform for the next train to come. It is a rather boring moment. The image taken in Hong Kong, compared to another, is more awkward and yet more festive: people in the image are tourists who wait for a tram towards the Victoria Peak to see one of the most memorable cityscape in the world. Something underlying these two completely different situations fascinates me, a certain slowness in mass bodies, in contrast with the speeding machines running around them - a great mystery in the ordinary.

Ada Louise Huxtable once claimed that waiting is passive, negative, a waste.¹ Her opinion might be embraced by many, as waiting is diminished by any means when one strives for a life of productivity. Waiting seems to project an unresolved shadow of the unbearable nothingness, in the slow passage of time. And this 'passive waiting' makes those places like in these two images, a passive site of thinking design. 'They are places for doing nothing and they have no life of their own', as Huxtable regards.² Even for waiting rooms (those that have has an official title, besides 'platform 5', or 'the meeting place under the bridge'), where 'real serious waiting happens', she reads them as places of purposelessness, 'their one constant is what might be called a decorative rigor mortis'. Her denial on the value of questioning informal waiting places, in my view, derives from the denial of waiting itself, no matter how large part it plays in daily life, and following which, the only meaning for an architectural investigation, is assigned to the formal waiting, one exclusive kind out of many.

However, my approach to waiting is rather different. The path I set myself

1 'Waiting is a large part of living. Great, passive, negative chunks of our time are consumed by waiting, from birth to death. Waiting is a special kind of activity - if activity is the right word for it - because we are held in enforced suspension between people and places, removed from the normal rhythms of our days and lives.' Ada Louise Huxtable (1986). "ARCHITECTURE, ANYONE?", Random House.

2 Ada Louise Huxtable (1986). "ARCHITECTURE, ANYONE?", Random House.



fig.1 platform 11, Rotterdam Central Station



fig.2 Bus station in Central, Hong Kong

here, is to rediscover the architectural experience of waiting, by questioning waiting fundamentally.

My approach is different not only from Huxtable, but also from previous research on the subject of waiting space in general, which are usually initiated from phenomenological, empirical, or ethnographic perspectives. For example, in *On Waiting*, Schweizer approached the subject from a broadly phenomenological perspective, by examining an eclectic range of texts and artistic images, as examples of particular aspects of senses in waiting. Many other research on waiting behaviours of specific group of people (ethically or economically) are conducted via empirical approaches in specific type of waiting spaces, such as lavatories, bus stops or health care institutions.³

The approach I choose here is an abstract and philosophical one. Here, 'waiting space' is not only a literal space, but also a philosophical, architectural construction. As Deleuze points out, a philosophical construction is a developed question, and to criticize the question means to means to show under what conditions it is possible and well-posed.⁴ It is in this sense that Kwinter uses 'modernist space', in the *Modernist Space and the Fragment*, as a decoy for a problem that cannot be discovered on empirical level, but only at the more abstract plane of relations that underlie them and that form what might be called their 'conditions of possibility'.⁵ Similarly, my approach points me not to the phenomenon, but the conditions of waiting that allow actualizations of phenomenon. Moreover, the conditions that I'm investigating here are tightly associated with architectural forms, which though seem to have distinct appearances but are connected through a theoretical bridge of affects.

3 Many examples can be found in sociological studies or anthropological studies of waiting.

4 Platonism, D. Smith, Essays on Deleuze (Edinburgh University Press, 2012).

5 '... (on modernism)-whether the result of social or aesthetic avant-gardes or else technical or scientific revolutions-are at best complex, contradictory, and indeterminate. "What they have in common cannot be discovered on this empirical level but only at the more abstract plane of relations that underlie them and that form what might be called their "conditions of possibility." ' from S. Kwinter, *Architectures of Time: Toward a Theory of the Event in Modernist Culture* (MIT Press, 2002).

WHAT IS WAITING? HOW IS WAITING? FROM ONTOLOGY TO PRACTICE

The concept waiting discussed here needs a certain clarification, before being related to another subject - architecture. The problem comes when we utter the word, one we may use so often but can still confuses us with its meaning: what is waiting, and what not?

The word 'waiting' came from Old Northern French *waitier*, of Germanic origin; it is related to 'wake'. Early senses included 'lie in wait (for)', 'observe carefully', and 'be watchful'. In most frequent usage of the word, it refers to staying where one is or delay action until a particular time or event.⁶ This explanation shows certain characteristics which one observes in Rotterdam central station's platform. However, in 'waiting', which is a specific time-place bound practice, people tend to proceed other different actions that are not literally delayed because of 'staying' there: they can read, chat, work or eat. Precision could not be reached if waiting is defined as one action-related activity. There is also another less literal yet quite common way of using waiting as a matter of theatrical expression, in real theater or daily life. For example, in *Waiting for Godot* by Sammuel Beckett, 'waiting' would mean an endless circling of going nowhere. The encounter of two protagonists in the play becomes a pure construction of nothingness, nothing is clearly said or achieved, expectation is therefore perpetuated. (fig.3) A dialogue that is filled but empty, a prolonged distillation from many mundane and daily scenes that we live but never pay attention to. Here, 'this waiting' could contain no content, and no specific action to be delayed at all. However, from these two cases, one thing we may see at least is that waiting is always relational, something that involves a process of time. There should be no 'the waiting', but only 'this waiting' (in this moment and for this matter).

This realization seems to make waiting even more allusive. If we are to learn something from Nietzsche, we might see that the meanings of one concept unavoidably became a synthesis of 'meanings', because we have applied this concept 'waiting' for too long, which makes defining almost impossi-

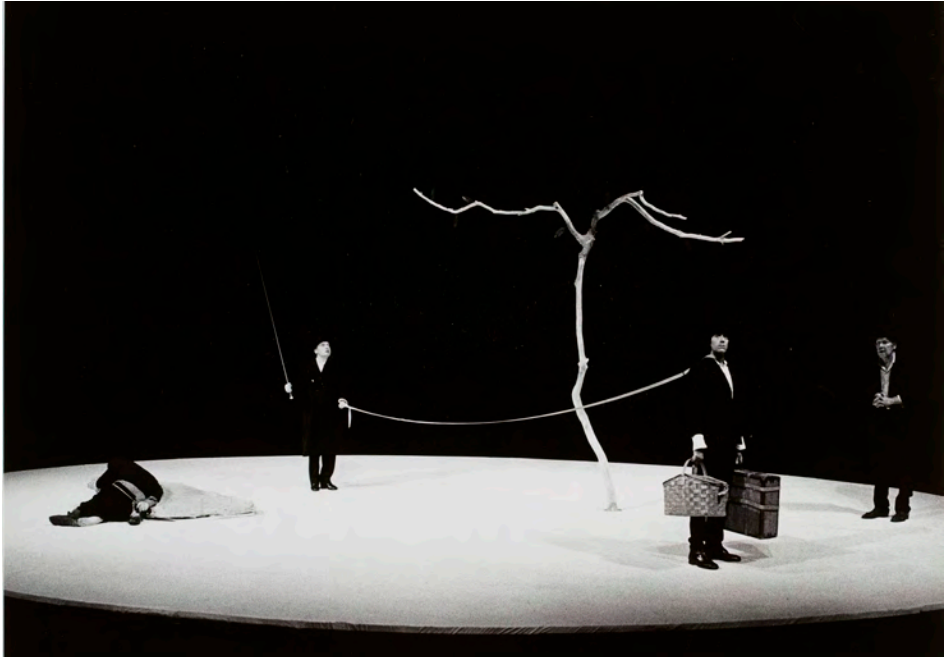
6 See 'Wait' in British English Dictionary

ble.⁷ However, when we look at these two very distinct examples, we may notice two qualitative characteristics that stand regardless of situations: immobilization and expectation. As these two inherent features are found in all cases that are discussed in this thesis, I would try to give definition of waiting within the scope of my thesis as such: a temporal immobilization (mental or physical) in expectation for something to come. Consequently, waiting space is a space of immobilization with expectation. It can be literal, physical, mental or metaphorical. Immobilization and expectation are two key components in forming waiting. However, the problem of waiting does not lie in inquiring its essence revolving these two qualities.⁸ As one continues reading, one might find that these two words would serve no more important role than clarifying why one case could be included in this study of waiting – a tool to draw a discursive territory. The problem concerned in the following chapters, is experience of movement, time, power in one particular situation of being immobilized and expecting the future.

Therefore, what I will do first is to replace the question with minor questions to be answered in my following case studies. This is to say, the question of ‘what is?’ – ontology of waiting, is to be replaced by questions on ‘how is/ when is/ what does it do?’ – practice of different waiting(s). Consequently, the subject I would engage here is an immanent one that does not try to reach a pure Waiting, or to say, the real meaning (essence) of waiting. The question of ‘how is’ or ‘what does it do’, allows waiting to be not only a conceptual, discursive site, but a behavioural, practical site for my architectural investigation. Therefore, a bridge between my two subjects – waiting and architecture, is built in a problematic mode, in the form of a question. The question forces me to think through relations between waiting and architecture in different situations, by analysing affects and the experience of time.

7 See the explanation on the impossibility of defining a concept from Maudemarie Clark’s introduction to Nietzsche’s *On the Genealogy of Morality*, in which Nietzsche examined three major strands in the history of morality, in order to diagnose the origin of morality. F. Nietzsche, M. Clark, and A.J. Swensen, *On the Genealogy of Morality* (Hackett Publishing Company, 1998).

8 Platonism. Smith.



'A country road. A tree. Evening.' So did Beckett describe the place where the prolonged dialogue happened. The stage design by Krejca offered an extremely abstract place: there is only one surface - a white sanded circular ground - having all other stroke-like figures - a thin tree with no leaves, a rope, a whip. The micro universe (a circle) that has no beginning or ending, 'a country road' that comes nowhere, and goes nowhere.

fig.3 Waiting For Godot staging by Otomar Krejca, Festival d'Avignon, 1978

estragon ... Let's go.

vladimir We can't.

estragon Why not?

vladimir We're waiting for Godot.

estragon (despairingly). Ah! (Pause.) You're sure it was here?

vladimir What?

estragon That we were to wait.

...

vladimir A—. What are you insinuating? That we've come to the wrong place?

estragon He should be here.

vladimir He didn't say for sure he'd come.

estragon And if he doesn't come?

vladimir We'll come back tomorrow.

estragon And then the day after tomorrow.

vladimir Possibly.

estragon And so on.

vladimir The point is—

estragon Until he comes.

vladimir You're merciless.

...

--- extract from Waiting for Godot

FRAGMENTS TOWARDS EXPERIENCE

As I mentioned earlier, the aim of the study is to examine the condition of waiting in relation to architecture. It is a reciprocal process, achieved by diving into fragments and abstracting relations from them. The fragments are the cases presented in the following chapters. They vary in time, scale and location. At first glance, they share no similar looks or origins, graphical logics in architectural configurations, as one would expect of descendants from 'architectural types'. This is to say they are not gathered by any principles of resemblance, not in spatial proximity, emulation, analogy, or sympathy, as Foucault would regard as principal forms in *Epstime of Rein-aiscance*.⁹ Yet, those cases may share with or differentiate from each other on the affects and conditions that are established from their architectural configurations, when they functions as waiting places. This is to respond to the question of 'how is' rather than 'what is'. The study thus could be called a modernist's review on waiting spaces, an anti-historical one that deals with fragments and multiplicity. Modernity, according to Kwinter, functions as counter memory, connects it with those elements in a given culture that necessarily go beyond a dialectical relation with a previous historical period, or with an allegedly hegemonic ideology.¹⁰ That is to say, by taking this approach, tendencies of forces, abstractions of relations extracted from these fragments, would in return provides a ground for potential actualizations of phenomenon in every emerging waiting spaces. As Deleuze writes, "it's not a matter of bringing all sorts of things under a single concept, but rather of relating each concept to the variables that explain its mutations."¹¹

After asking the question of 'how?', one might want to know the problem-

9 G. Gutting, Michel Foucault's *Archaeology of Scientific Reason: Science and the History of Reason* (Cambridge University Press, 1989).

10 As Kwinter pointed out, the modernist is not a historical figure, but someone who rejects time as, and to think beyond the transcendence, the Idea, and the Form. However, as Kwinter admitted that his notion of modernist is still embedded within the context of western thoughts, thus indigenous. This is also the discourse where I proceeded my research in (physically and discursively western, regardless of my oriental background), my analysis into two oriental fragments (Ise Jingu and Chinese Garden), and their (or mine) notion of time, are approached within context of western thoughts.

11 Platonism. Smith.

atics that I try to unravel in the following case studies. I will briefly elaborate on two key concepts that anchor this study into the problem of waiting.¹²

The first key concept is one of Body-Affects. The conception of body in this thesis is credited to affects theory, and more specifically to Spinoza. A body is, according to Smith's reading on Spinoza, defined primarily in two fundamental axes. On the one hand, a body is defined extensively, by a complex set of relations under which affects each other to infinity. On the other hand, a body is defined by a certain degree of power, that is, by a certain capability to affect and to be affected. These two axes are summarized as 'affectations' and 'affects'.¹³ The waiting body, thus refers to the affecting and the affected parties that are involved in the event of waiting. To give an example that anyone might relate to, in the event of waiting in a restaurant, not only the customer, who waits for one's food to be delivered to one's table, is a waiting body, but also the 'waiter', who attends to the needs of the customer and catch the moment to serve the dish or collect payment, is a waiting body. These two bodies affect and are affected each other, adjusting their behaviours and rhythms accordingly, in waiting. However, the affects from these two bodies are different in different period of one dining. That is to say, that they have different degrees of power onto each other in different periods of one event, or in different events of 'this waiting'. We may analyse if affects of the customer increase or decrease relatively in a certain point of information exchange.

The second key concept is of the problem of space-time in waiting. Time comes forward when anyone thinks of the experience of waiting. Space can not be experienced separately from, or outside of time. Temporal change has long been known to change the dynamics of space – Hera-

12 See Foucault. *Theatrum Philosophicum*. As Deleuze has said to me, however, this metaphor is misleading: there is no heart, but only problem-that is, a distribution of notable points; there is no center but always decenterings, series, from one to another, with the limp of a presence and an absence of an excess, of a deficiency. Abandon the circle, a faulty principle of return; abandon our tendency to organize everything into a sphere. All things return on the straight and narrow, by way of a straight and labyrinthine line.

13 Ethics. Smith.

clitus famously declared that you cannot step into the same river twice, since other waters are continually flowing in. In Einstein's work the relation between time and space is not merely coexistent, but co-dependent.¹⁴ Heidegger, in his text on Boredom, continues to construe existential time as waiting time and thus, also as boredom.¹⁵ As he poetically puts, all proper awaiting should be a fundamental attunement, that approaches us while being given space and freedom. The event that this waiting leads to is the actualization of time, in the form of maturing. However, this rural way of thinking is very limited when it comes to now after more than two centuries of industrialization, a world we live now with increasing infrastructures for mobility, and continuous migration of population. Cities can be assumed, no longer as tilled fields where things mature, but rather, fields where things are produced.¹⁶ Here we come to two actualizations of time: maturing and production.

Around these two concepts explained above, the following three sub chapters of case studies can be read as an intertwined strand of membrane (architecture), affects and time. (fig.4) Firstly, the three chapters are three relative environments regarding speed of becoming, as 'The Closed, 'The Transitional' and 'The Open'. They are defined by membrane porosity, agents between the interior and exterior.¹⁷ That is to say, the cases presented are catalogued by their states of metastability, which influences the speed of information flow through the interior and the exterior. Then, in each environment, the analysis starts from an abstract model in architecture – the elevator, the balcony and the bench. Two projects would follow as two example of conditioning waiting with different architectural strategies,

14 Elden, Stuart. "Space I." (2009): 262-267.

15 Heidegger, M., and N. Walker. *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*. Indiana University Press, 1995.

16 Peter Sloterdijk. *Talking to Myself about the Poetics of Space*. Harvard Design Magazine. Volumn 30, S/S, 2009. <http://www.harvarddesignmagazine.org/issues/30/talking-to-myself-about-the-poetics-of-space>

17 B. Buchanan, *Onto-Ethologies: The Animal Environments of Uexk:ll*, Heidegger, Merleau-Ponty, and Deleuze (State University of New York Press, 2008).

which results in different actualization of time: one allows for the maturing of natural time, another for the production of time. Therefore, one may see in similar degree of spatial enclosure, how different architectural strategies, as well as the actualization of time, would assist to produce experience of waiting. At last, from these architectural strategies, two architectural conditions will be concluded in the next chapter as 'waiting on' or 'waiting for', corresponding to the experience of waiting as active, or passive. The last chapter, in addition, abstract two architectural form of time by cross examine all the architectural projects discussed in different scenarios of waitings.

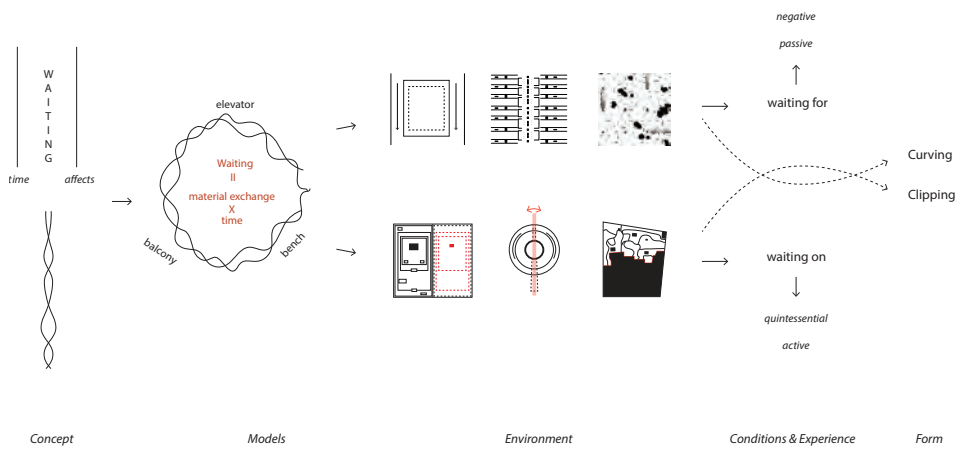
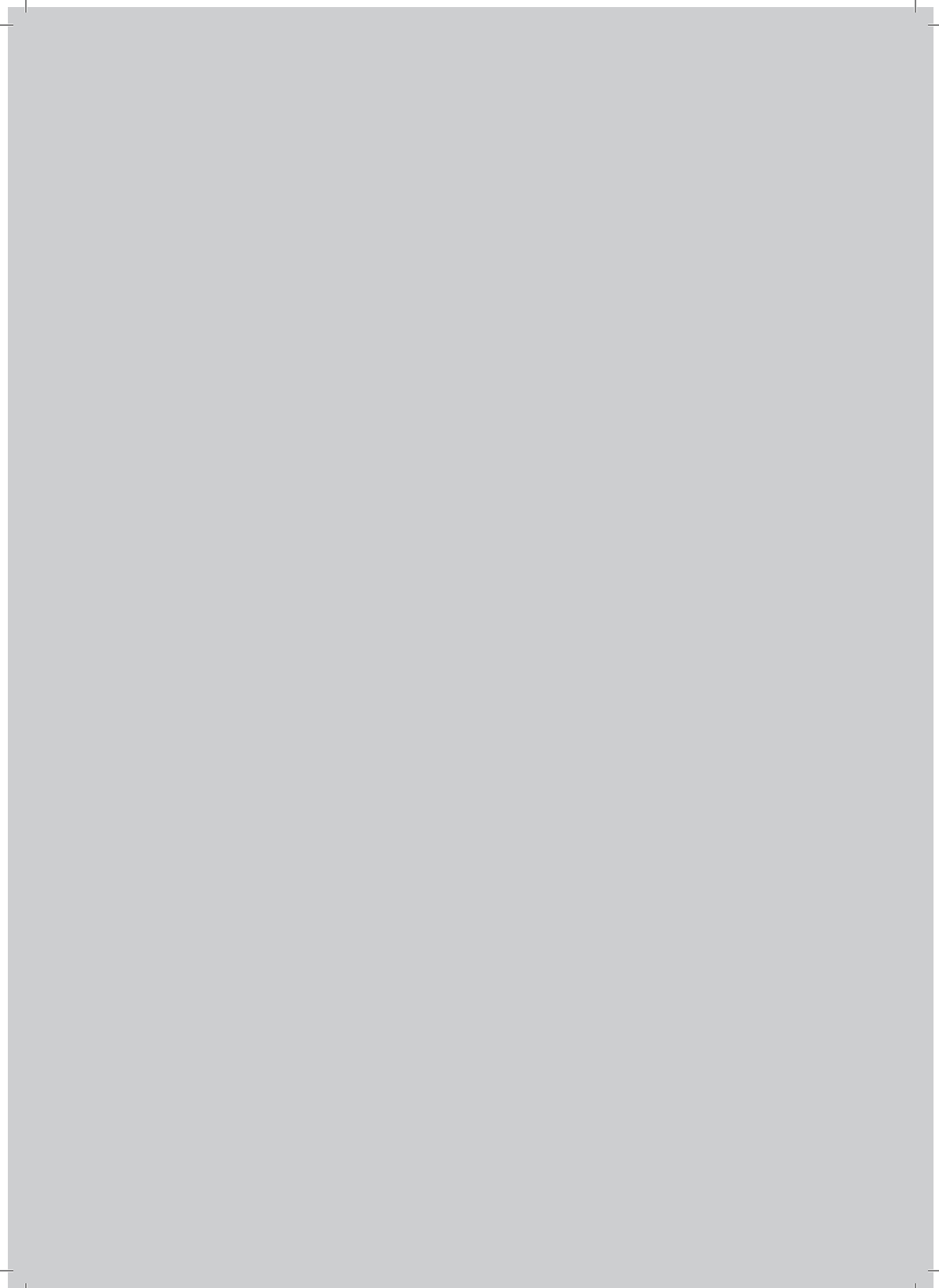


fig.4 case reading



SCENARIOS

OF

WAITING

ELEVATOR

OBSERVATORY

THE TRAIN

THE CLOSED

ELEVATOR

The first model for waiting space is the elevator. The literal elevator, as we refer to in daily lives, is a platform that moves up and down in support of mechanical devices. It has been known and applied since antiquity in theater, mining sites, and civil buildings, as part of the architectural design, after 19th. century.¹⁸ The literal elevator transports goods or people not horizontally but vertically, a moving capsule that works with and against gravity. The relative speed, between an elevator and its surrounding (into or off the ground), makes what is within limited of actions. We are immobilized in the elevator while waiting to reach desired levels. We can not leave the elevator after its departure and before its arrival. The immediate location is represented in digits - number of floors, meters, or estimated time.

Elevator is an interior model that owns certain intimacy. This intimacy may come out unexpected and unwanted. Tension builds up within seconds when we enter the capsule with strangers, we avoid to ride with or talk to them. (fig. 5) We wait impatiently for the arrival, while directing eyes to awkward corners. We get out as soon as the alert sound rings and light turns green. In his cultural reading of elevator's impact in social encounters, Bernard regards the elevator as a significant element, in the spatial structure of city narratives, from individuals lives to various cultural productions, and thus in the poetics of modernism. As he appropriates Benjamin's studies on Baudelaire, that the most salient characteristic of urban life is the increasing contingency and multiplicity of encounters.¹⁹

Besides the intimacy experienced among its users, the elevator is an autonomous mechanical entity as its ability, or to say, condition to function does not depend on users. Users experience from its motion, on one hand a sudden mechanical power, on the other hand, a decreasing power in one's own condition of mobility.

From these characteristics, the elevator model derives as a model of waiting spaces that can be seen as an autonomous mobile system that exchange

18 R. Koolhaas et al., *Elements: Elevator* (Marsilio Editori Spa, 2014).

19 A. Bernard, *Lifted: A Cultural History of the Elevator* (NYU Press, 2014).



fig.5 Les Fonctionnaires : Musique d'ascenseur », Les Nuls, 1980-1990

materials from one point to another, between the points the body in waiting can not affect the outside from within. And the body in the elevator has decreasing possibilities of affecting compared to one outside the elevator. Here, I would elaborate on two spaces that are categorized under this model of waiting experience.

OBSERVATORY

The observatory is a place where people wait and watch for celestial event. Though we might make rather precise predictions based on advanced calculations and experience, the celestial has its own moving pattern that escapes human affects. It remains not exchangeable, an external force to those who waits in the observatory. The usual architectural strategy for the observatory is to claim high spots for clear views, so one may watch carefully, away from the ground and overwhelmed by the sky. (fig.6) As we started to understand the moving patterns of the celestial, we make effort to appropriate and adjust ourselves or the built form to its rhythms. In rural society, the rhythm of the celestial gives rhythm to life, the observatory architecture of waiting and watching becomes a ritual place for collective living practice. The observatory was developed to be a more accurate time - monitoring machine, using sun as a reference to capture and measure the shadow of architectural openings or vertical elements. (fig.7)

One appropriation of this model after rural era, is Robert Morris' land art in Lelystad. It is not for the utility of calculating time, but as a monument to celebrate light. (fig.8) It is a horizontal construction that does not claim significant height in the low land. However, the experience of place is given weight by other architectural strategies. In order to capture and channel sunlight at the moment of sunset or sunrise, two thin openings towards the east and west are cut out though a thick circular earth structure. The concentration of light in the moment gives an immense weight on that specific time-place. The experience of movement through thresholds and heights also adds weight of the place. As one enters, one moves down first into the first circular boundaries made by earth. A place is marked by the rising of parts of the land. The official entrance gate, aligned with the opening towards sunset, measures to two to four-second walking time. After passing through, one moves up into another circular space. It is a public room rather than a wild land. The inside wall is clad with rectangular wood panels. The change of material and tidy cutting marks an interior out of the wild muddy land.

The sheltered circular space also becomes a room for various festive activities. Morris' art piece shares something essential with the ancient

observatory. They both are places where we wait for the celestial, something beyond us, out of control yet permanent, where light plays important role in giving weights to place and time, where time is consumed, in events that relate human practice to the rhythms of nature. (fig.10) Yet the form of gathering, of collective bodies happens in different form and scales.



fig.6 Samrat Yantra, India

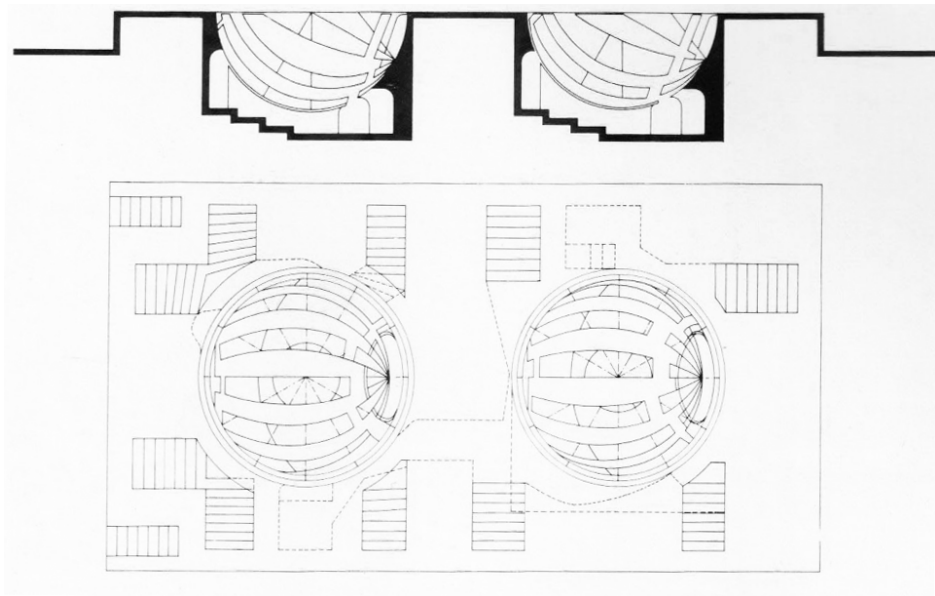
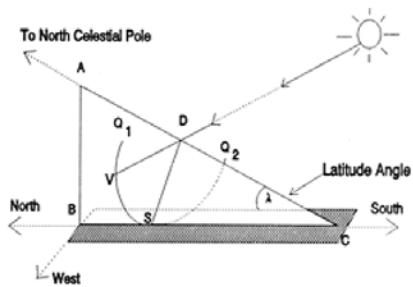
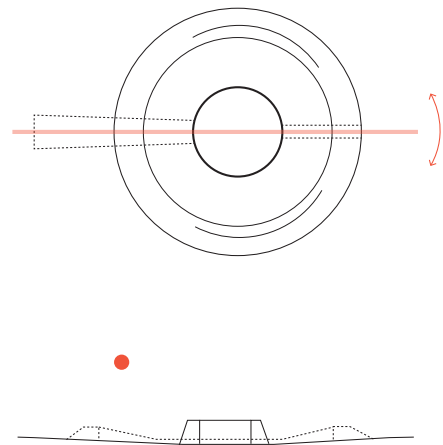


fig.7 Samrat Yantra, principle and operation, section and plan.



fig.8 Sunsation 2008, Lelystad, by Robert Morris



Scenarios of Waiting



fig.10 local gatherings at Sunsation

THE TRAIN

Train compartment, which is not an official waiting space, composes a large part of the waiting experience in our daily life. One scene, described by Nicholas Mirzoeff, could not be more familiar: the train arrives at a given time, as the timetable says so; passengers wait, until the train has slowed down, and doors opened, while those waiting on the platform hang back to allow them off, getting on the train and waiting to arrive for working places. Bodies adjust to the rhythm and demands of the machine.²⁰

The train, as a powerful propeller in mass production and migration, brought one of the most important change in the way people live and behave. It created its own time and type of space. The modern time zones still in use today, were first devised, to create accurate railway timetables. Whereas time had been highly local, it now became uniform for wide areas and then changed abruptly at arbitrary points. The train brought the daily experience from the analogue time (meaning that it calibrated evenly with each place's relation to the sun), to the digital time.²¹ (fig.11) The arrival of mechanical means, like train and other transportation systems, symbolizes a shift of the living rhythms to one that is under increasing precision of regulation and control. As the mobility of individuals increases, the life of commuters from different places becomes more attuned to each other, and to the machine. (fig.12) In adjusting natural rhythm and mechanical rhythms, a specific waiting is produced and so are typical waiting places.

The train compartment is one of those. It is a shared space that is not like any other. Close to the origin of elevator, the train can be seen as less constricted space from the elevator model. It has different immediate affects on travellers' interpersonal experience. The scene in the compartment is a snapshot of daily life because of the unfolding of individuals. As personal space is larger, and the time spent in waiting in the train is usually longer, the train compartment allows people to mind other business and release the tension of being in the capsule. Discussion among strangers, friends or employees can be provoked and conducted. The scene outside the window

20 N. Mirzoeff, *How to See the World* (Penguin Books, 2015).

21 Ibid.



fig.11 Arrival of a train at la ciutat, Lumière films



fig.12 Workers Leaving the Factory, "Still from Lumière brothers'



fig.13-1 Scene from 'Strangers on the train' by Hitchcock

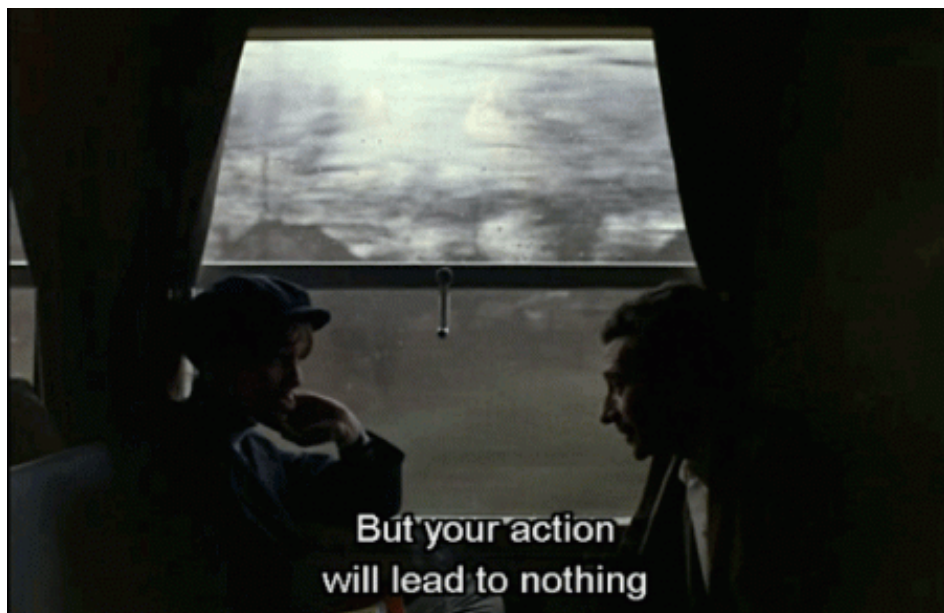


fig.13-2 Scene from 'La Chinoise' by Jean-Luc Godard



fig.14 Passengers in NS trains, Rotterdam, NL, 2018

could even be engaging for someone on the fringe of boredom. (fig.13)

Apart from the increasing mobility of human bodies, mechanical devices also brought the mobility of images. Lumière brothers made their first motion picture, in the form of the tracking shot, trying to represent the rhythms of arriving machines, and another one in front of the factory, picturing the leaving of the working bodies. (fig.12) Moving pictures became less of a novelty due to later progress in photography production. Now swallowed in cinema culture and portable devices, we consume time in digital screens on our way to work, dwelling in images not from here, but from elsewhere. Before arriving to the destination, we are partly present outside the compartment and act from a distance, with immediacy. (fig.14) In waiting, mobility brought a problematic experience in the relation between the body and time-place.

THE CLOSED

In all three cases presented above, waiting spaces are temporary enclosed isolated space of waiting. Waiters are confined in a space with no ability to affect the arrival of the future. The passengers in the elevator or the train does not control the moving of the machine, same as the observer does not impact on when the sun would rise or fall. The duration of waiting, in the closed space, is defined by an external rhythm which is not in the grasp of the waiter, or any internal rhythms.

As all the affects that influences the experience of waiting are interiorized, architecture - the membrane of the interior which defines how bodies of waiting are gather together in space, influence how intensive or discursive the interior rhythms of activity could be. The train compartment tries to be a neutral agency among bodies in waiting. On the contrary, in Sunsation, architectural form intensifies the interaction of waiting bodies, thus transform the slow becomings in an isolated space, into an intensive, active becoming.

BALCONY

GARDEN TRAIN STATION

THE TRANSITIONAL

BALCONY

The second model of waiting space is the balcony. According to Viollet-le-Duc, the original form of balcony, 'Houd', is a military exploiting wall punctures, an anti-seige device.²² (fig.15) It can be divided to two parts: on one hand, the back part provides certain degree of stabilization, allowing the soldier to retrieve supplied, and carefully observe the situation; the front part provides a spatial advantage in terms of height and vision, enabling affective actions on an external party. On the other hand, the tension of war fair as an event activates the waiting and allows fire exchanges to happen. In this waiting space, which is an assembly of three minor components – one for stabilizing, one for affecting, and the potential event, the soldier is not a spectator any more, he performs actively.

These three qualities of the balcony, makes a distinct architectural stage for power, where waiting is involved and exploited. According to Avertmaete, the balcony evolved through two principle imperatives: political power and everyday leisure.²³ However, the latter could be seen as another actualization of (im) power. The affects of balcony architecture manifests firstly in the asymmetrical relations of looking, secondly as its in-between position between the interior and the exterior. (fig.16) The royalty, aristocrats and fascists, take the form of balcony to facilitate their political will. In front of the balcony, people wait for theatrical performances, public speech, even revolutions. (fig.17)

Waiting spaces under the model of the balcony are in-between places that allow one to move in and out, and thus to have more possibility, compared to the elevator model, of affecting the external. The balcony is never an autonomous space, but one attaches to, or extend from other spaces.

22 R. Koolhaas et al., *Elements: Balcony* (Marsilio Editori Spa, 2014).

23 Ibid.

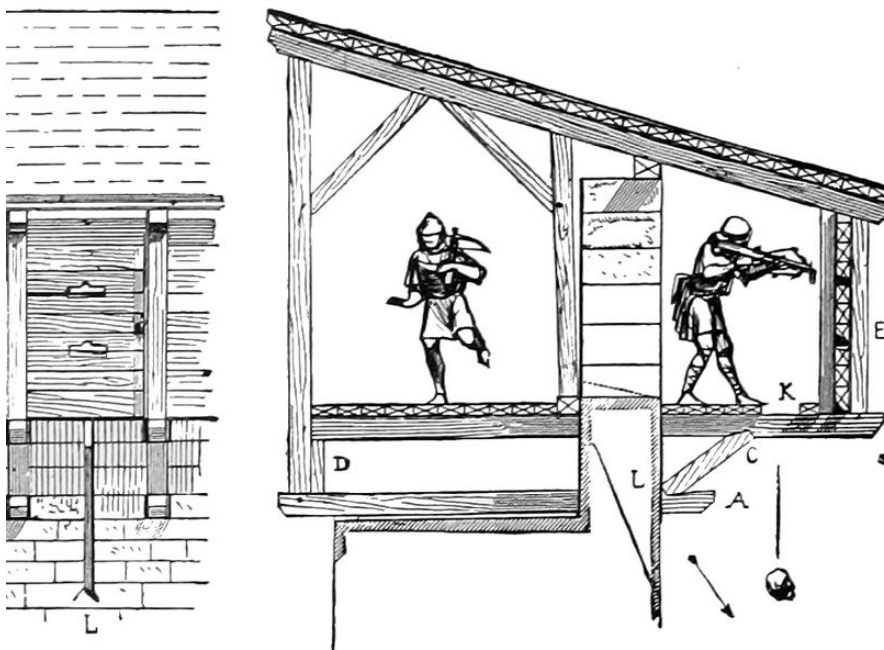


fig.15 Hourd, image from Elements: Balcony. Marsilio Editori Spa, 2014.



fig.16 Benito Mussolini on the balcony of the Palazzo Venezia in Rome, 1933



fig.17 Czechoslovakian students in St Wenceslas square, Prague, during protests against the Soviet invasion.

GARDEN OF A HUMBLE ADMINISTRATOR

Chinese garden is an important part of traditional dwellings for intellectuals, a waiting place that allows intellectuals' self cultivation and contemplation in periods of political turbulence.

The garden is usually an addition to a large house situated in the city. The idea of combining urban dwelling and domestic garden was highly influenced by Confucius' idea on seclusion.²⁴ He promotes that in political unrest, a wise man should strategically wait by the situation, for the right time to fully devote oneself to the country, instead of offering immediately, a strategy to 'hold off' doing something because it suits us to do so. In this case, 'waiting' is an explicit expression of agency. This 'holding off', as Confucius addressed, is a situation where one watches the worldly while cultivating oneself in images of nature. Chinese intellectuals built walled miniature landscape within the city to contemplate in solitude, instead of passively hiding away from the city. (fig.18)

Several common architectural strategies of Chinese tradition private garden can be found in Garden of a Humble Administrator, firstly built in mid Ming Dynasty (early 16th. Century), one of the most famous example of private gardens in southeast China. (fig.19) It is located on the backside of the plot, behind the housing complex. Within a straight parameter, the garden takes an asymmetrical, dynamic layout (not only in its master plan, but also in its fragments). By dissecting the plot into small fragments, the garden is able to offer a rich, complex system of paths, along which different scenes from canonic stories would develop in painting-like imagery. The wandering experience of the garden sets a stark contrast to the housing part, where rectangular rooms and courtyards are assembled symmetrically and in strict hierarchy. The impeccable assembly of two distinct images of garden and housing makes the ideal dwelling.

Another distinct feature of Chinese garden is how nature is represented and recreated in a small scale. The images of remote natural landscape - high

24 刘彤彤·中国古典园林的儒学基因[M] ·天津:天津大学出版社·2015.9

mountains, seashores, forests, are introduced in highly artificial assembly of rocks, water, plants and domestic pets (normally, turtles, ducks, fishes). Here, the nature-ness lies not in how much the result looks like 'a landscape', for they never intend to (as they are not for realness or mimicking). The nature lies in the movements and forces between these assembled elements while one experiences the garden. It is a non-abstract representation of abstract relations, from which imagination is incited and channelled into literature, poetry, painting and other arts.

The architecture of Chinese garden shows how forces of heterogeneous forms can be appropriated to create a site of harmony for the body-mind within a turbulent environment, where one needs to wait strategically for maximizing one's affects in the future.

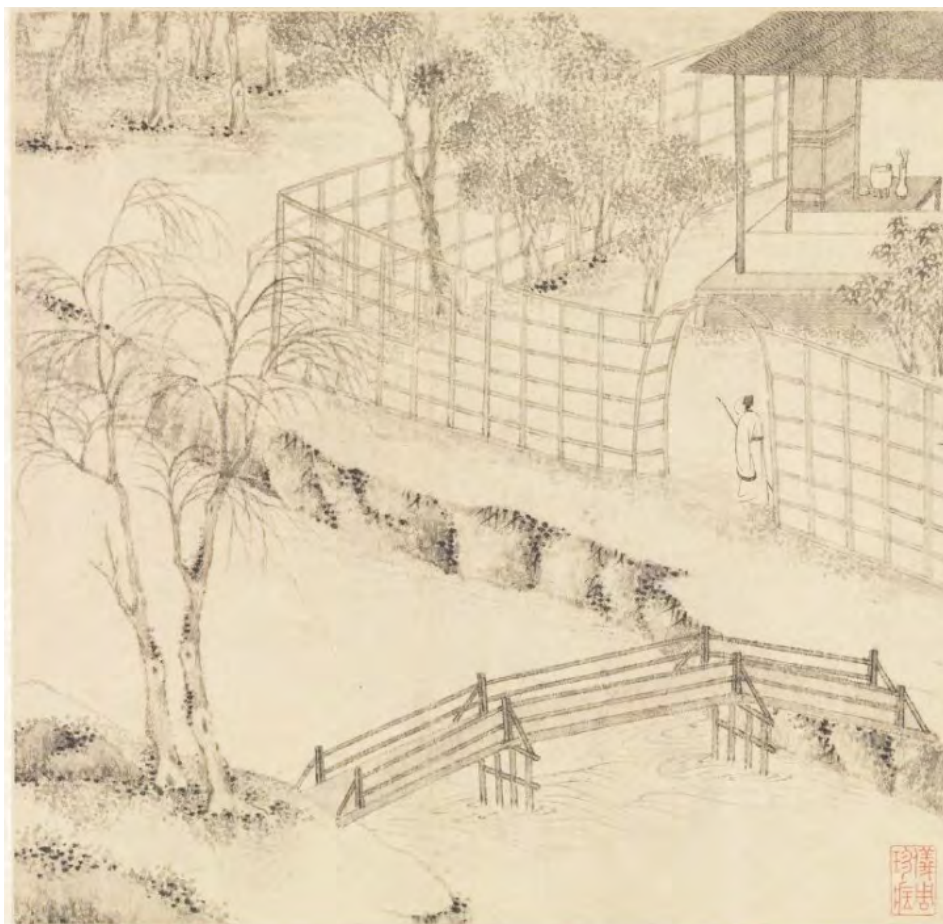


fig.18-2 Garden of the Humble Administrator, Wen Zhengming



fig.18-1 Garden of the Humble Administrator, Wen Zhengming

ROTTERDAM CENTRAL STATION

The train station, besides the train compartment, is another typical waiting place produced after the arrival of mechanical mass transportation of bodies and goods. It can be regarded as a balcony when compared to the train compartment, for it provides a looser environment for movements in waiting and thus more possibilities of utilizing time in different ways.

The train station, as the hub for mobility between cities, becomes a magnet for city's expansion and densification. Before World War II, Rotterdam only had four small stations in and around the city center. At the current location was the Rotterdam zoo and a gate leading to two platforms. (fig.20) As the city was expanded and rebuilt after the war, the area is filled with high-rise office, cultural buildings, and dense housing.²⁵ As one of the four main stations in the Netherlands, the new Rotterdam central station was built in 2014, to handle the growing number of passengers, which were projected to be three hundred and twenty thousand (320,000) per day in 2025.²⁶

The station, owned by the NS cooperation, took a linear layout on the ground floor to connect the south and north of the station. (fig.21) The central corridor could be seen as 'an arcade', the architectural interior model for commodity culture, as Walter Benjamin regarded in his studies of 19th. Century Paris.²⁷ The arcade, according to Benjamin, derived from two conditions: one condition is the boom in textile trade, for which the arcade served as a center of the commerce in luxury items, another condition is the rise of new building technology at the time – iron construction. Now if we look at the arcade in the train station, we may see that the architecture of the interior stands upon two similar conditions – one of daily commodity exchange, another of new material language which is of non-specificity, plasticity and transparency. The first contributes to the production of the

25 The post-war construction of Rotterdam was influenced by the Witteveen plan and the Van Traa Foundation plan. The latter one envisioned a zoning plan based on four urban functions: traffic, work, housing and recreation. Thus a large central traffic interaction was created. From Laar, P., Jaarsveld, M., Klaassen, L., & Ball, G. (2007). Historical atlas of Rotterdam: The city's growth illustrated (SUN-Historische atlasen). Amsterdam: SUN.

26 https://en.wikipedia.org/wiki/Rotterdam_Centraal_station

27 W. Benjamin et al., *The Arcades Project* (Harvard University Press, 2002).

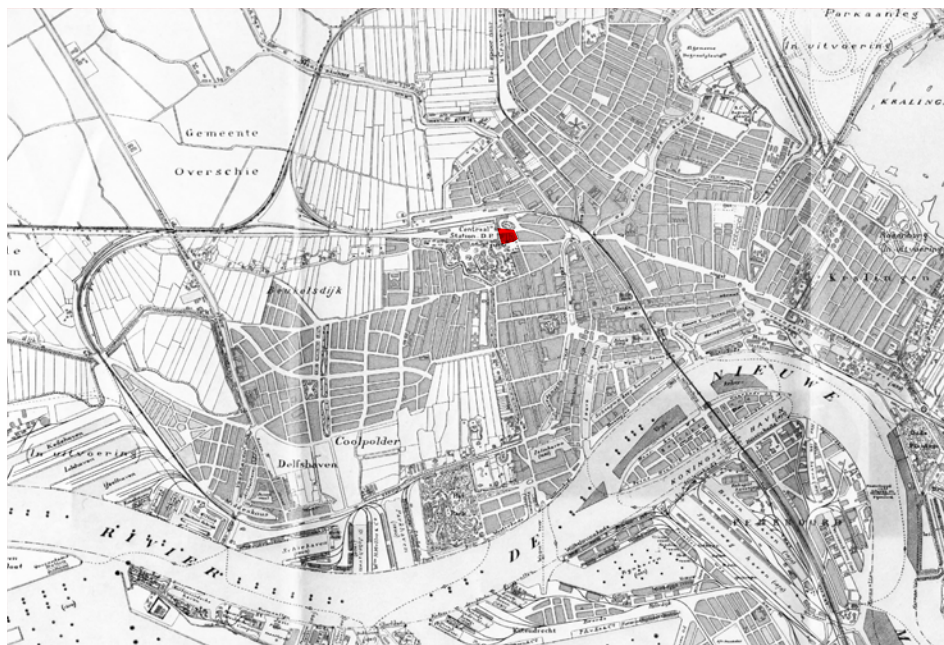


fig.20 map of Rotterdam, 1912

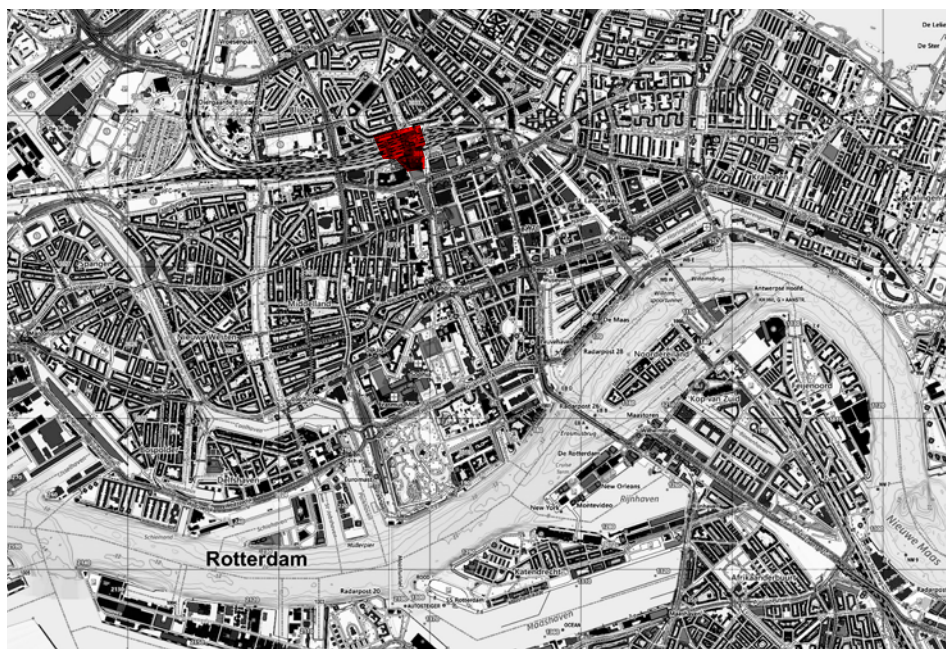


fig.20-2 map of Rotterdam, 2014

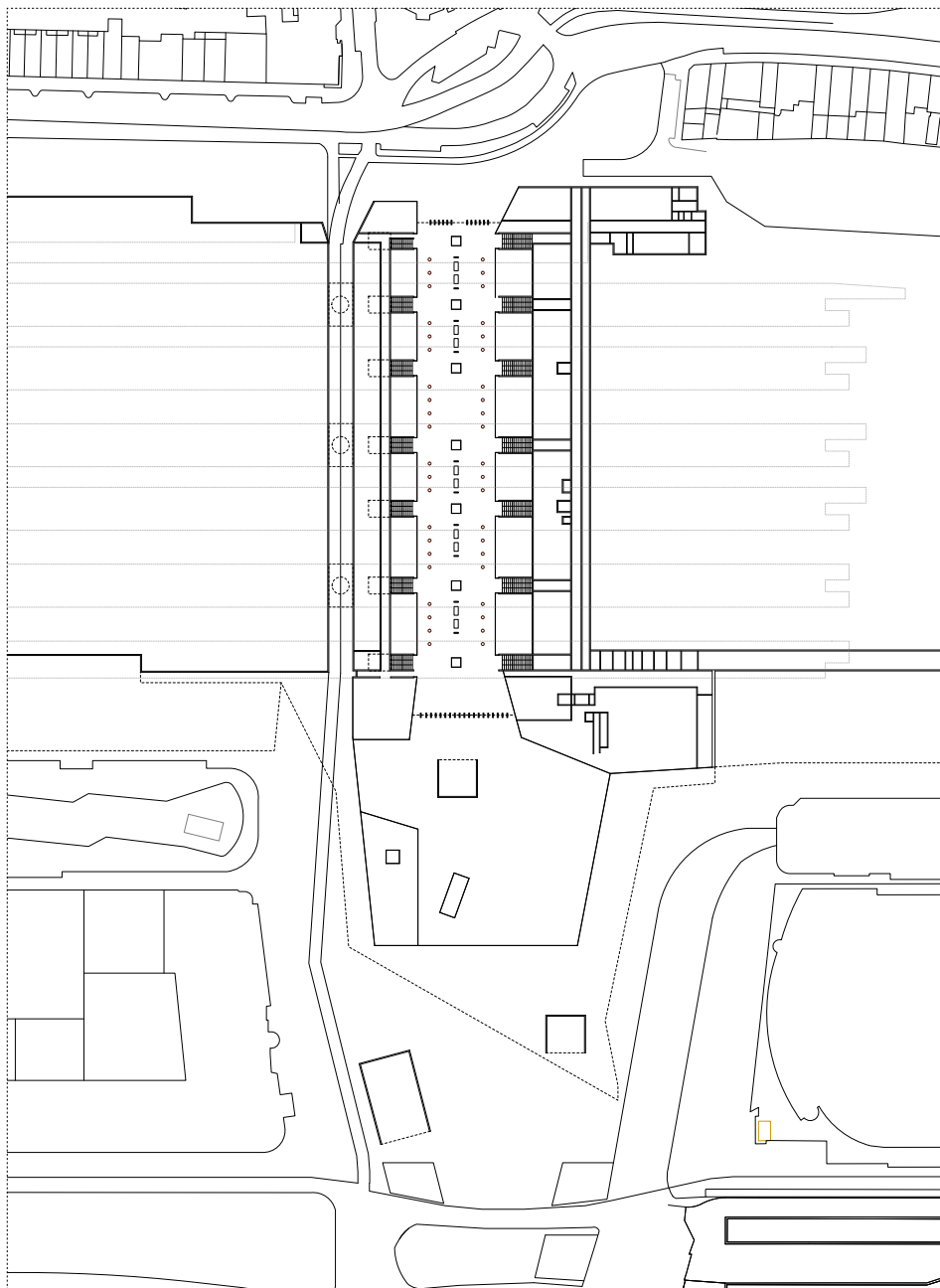


fig.21 Plan, ground floor, Rotterdam central station, drawn by author

mass, the second forms a timeless appearance of transitory places.

The waiting area, a contemporary variation of the Parisian Arcade, shapes the daily experience of commuting, the first image of the arrival in a city. (fig.22) It is the largest common waiting area, twenty-four-meter wide, almost a hundred and fifty meters long. The area, equipped only with ten benches in the middle of the passage, facing various shops, and elevators in glass box, becomes a tunnel for distributing bodies and goods, a propagator in the universe of commodities, an everyday one other than world exhibitions. The affect of the arcade is to commodify the waiting bodies, for the bodies' possibility to act other than consuming is limited. If not to sit in benches of the corridor, with a panorama of goods, one could sit in micro environments, where one has to consume to stay, like Starbucks. One pays not only for the coffee, but also for a relaxing chair behind a thin glass wall covered with strip blinders. Jazz music played in the Starbucks seems to be a sensory niche where one tries to but could not escape the penetrating flow of products, while, ironically and unavoidably, being one of them in this reproduction. As Deleuze said, the desire is part of the infrastructure: our impulses and affects, and even our unconscious drives, what seems to be the most individual and personal part of ourselves (libidinal economy), are themselves immediately part of what Marx called the economic infrastructure: that is, the material base of every social formation (political economy).²⁸ In the train station in the city, the infrastructural and transitional space, bodies are captured and enclosed as they move in, then reproduced as desired everyday products in one massive, interconnected capital interior. That is to say, the architectural space is an essential, physical and experiential agency of the desire machine. And in this specific case, the desire is to consume and estrange.

All major train stations in the Netherlands, though constructed in different times and variation of architectural styles, adopt the same architecture - capital model. Besides the principle of architectural layout, a standard tool kit is designed by the Spoormeester for furnishing all the NS train stations.

28 Politics. Smith.



fig.22 up: Parishian Arcades, Walter Benjamin; down: central corridor, Rotterdam central station



fig.23 exterior, Delft Station, photographed by author

The realized proposal aimed to construct an identity, called 'home of the traveller' with a series of spatial objects: bench, information board, separating glass, garbage can and kiosk. The strategy is to pacify customers with a familiar environment made of functional objects and service machines. And it is through our practice of daily artefacts, an extension of the practice of the carnal, the experience of environment, and rituals are produced. In this visual coherence yet material poorness of tool kits and architectural elements, the specificity of a place is replaced by an identity shaped by a cooperation, and the presence of the architecture is diminished into an utter flatness. It is an architectural intervention of taking away the experience of nearness and intimacy. (fig.23) The architectural space makes the waiting rather unsettled and uneasy, that one could barely feel at home.²⁹ Other than the fact of waiting for departure, the architecture of station, a vast continuous interior that expresses an imposed tension of movements, networks and immediacy, is very much responsible for the unwanted, passive experience of waiting.

29 We might also have a peek into the affects of this architectural model by observing people's waiting behaviour in the Rotterdam Central Station. Read more on a field work conducted in all the seating areas in the station (also on the platforms) in the Appendix-1.

THE TRANSITIONAL

Under the model of balcony, two cases - Garden & the Station are analysed in waiting place in the transitional. The Garden is a transitional waiting space between turbulence and peace, a political space mediating the gesture of retreating and forwarding. The train station is a transitional waiting place between as stops between start and destination, between the city and the intercity infrastructures. In both cases, waiting space offers a temporary shelter for movements between two distinct rhythms. Bodies are regulated to adjust to the future event.

However, as analysed in previous text, these two cases offers complete opposite in terms of individual power of the waiter. The garden empowers the waiter by building a active filter between the exterior and the interior, physically as a walled landscape within the city that stimulates active movement from the body, thus, mentally as a cradle of cultivating temperament and wisdom out of turbulence. The station, on the contrary, impose a penetrating image of constant movement, which stupefies the body. Flows of goods, human bodies and machines form a panorama in which one subjects to as a passive agent. (fig.2-2)

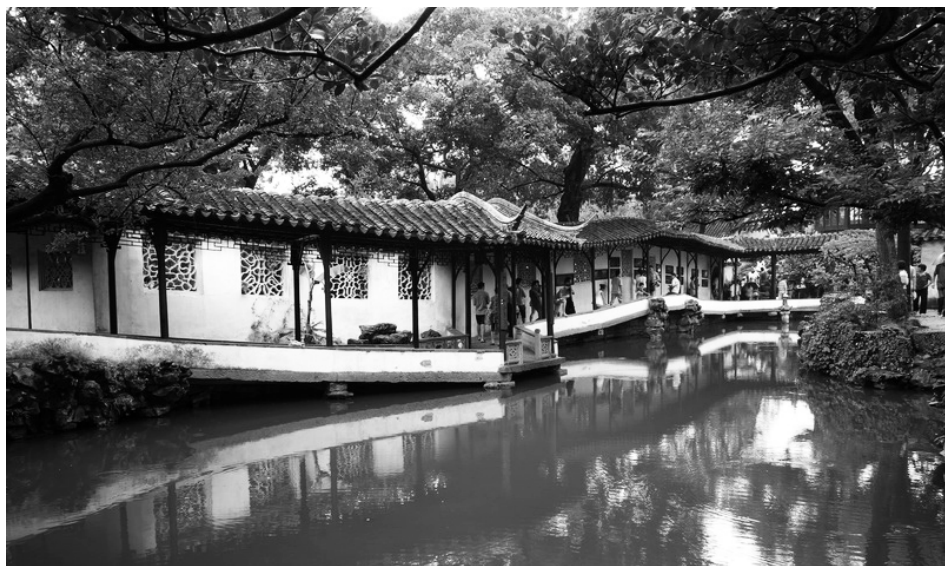


fig.2-2 Two modes of mobilizing through spaces. A. Garden of the humble administrator;



B. Rotterdam Central station

BENCH

ISE JINGU

NO STOP CITY

THE OPEN

BENCH

Different than the previous models, the bench model does not refer to a bench as found in reality, which is always placed in a physical context with defined boundaries. The abstract bench is a bench drawn on blank paper, a bench completely autonomous in creating its own context. Focused on mobility, it is a model for waiting places that have no defined extensive boundaries, but only the intensive rules of their own movement. It is thus a place without physical constraints or barricades standing between itself and another, where one moves freely as one wishes, and is promised the maximum subjectivity in one's actions which are conducted on its own rule. The bench is a waiting place where one crafts the waiting time by itself without external power.

ISE JINGU

Ise Jingu is a shrine complex established 2000 years ago as dedication to the sun goddess. The two main shrines, Naiku and Geku, are deconstructed and rebuilt every 20 years. Out of the Shinto belief of the death and renewal of nature, the project is an ongoing process of building and waiting, in endless filling and negating, engaging material culture with the temporality of nature, in order to achieve permanence. (fig.24) This strategy of building and negation in waiting, is comparable to Penelope's day weaving and night unweaving, as she maintains her domestic role through a material vehicle, while waiting for her husband's return. We may say, it is lived-time that is woven in the movements of her hands, rather than a piece of to-be-finished fabric. In this waiting, time and space become inseparable strands towards the experience of movement-image and materiality. (fig.25)

The movement-image of Ise Jingu shrines is a becoming one, not only in what is present, but also in what is absent. The absence and the presence stand right next to each other, and are equally important. The image of the time stands vividly, not in the whole, but movement-images of fragments in its very simple form. It is not only a reality of the now, but also a reality of the future. The absence, as Sartre argued, is the unconditional principle for all imagination.³⁰ In Ise Jingu, the image of absence is not nothing, but supported by two architectural forms: a boundary and a void. The rebuilding process does not include the reconstruction of the base - a raised ground, which gives a boundary, and marks a physical territory of the virtual shrine, in the work of flowing time. Upon and inside the boundary is a void. The existence of the void - something that has nothing, is expressed by using black and white sand, which follows the outline of shrine's floor plan. The boundary - void strategy is used in many other religious constructions as well, one example in domestic scale is the Himorogi: a temporary house that one would put up in one's backyard to wait for God to land. (fig.26)

Here, the permanent gap between the actual and the virtual, empowers mindful and collective waiting, a void for memory and production of

30 Herrington, Susan. *You Are Not Here: Sartre's Phenomenological Ontology and the Architecture of Absence*. FOOTPRINT, [S.I.], p. 51-64, June 2008.

craftsmanship: the whole process -- the felling, transport and preparation of these special trees, as well as the creation of numerous ceremonial items for elaborate Shinto rituals, will take eight years to complete.³¹ Considering the cycle of time and material efforts put into each cycle, one might be reminded of the myth of Sisyphus, one character described to be condemned to monotonous work. However, in the re-production of Shinto tradition, time and forces are preserved in building that are forever different and new, yet ancient and original.

31 Herrington.

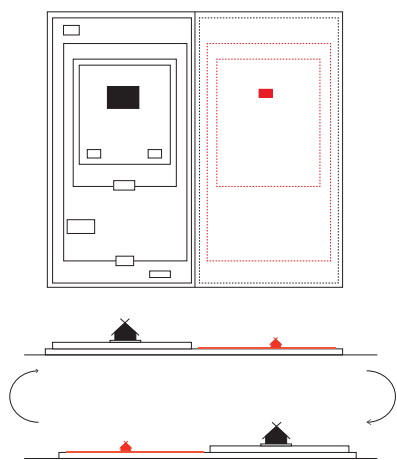


fig.24 Up: Ise Jingu, Naiku and Geku; down: architectural logic



fig.25 Penelope and the Suitors by John William Waterhouse (1912)



fig.26 Himorogi in Tokyo neighbourhood

NO STOP CITY

A total liberation from waiting was imagined in the project No-Stop City by Archizoom in 1960s (first published in 1971). The project was created in the context of a political debate which disguised itself as an absolute 'secularism and a refusal of culture, and the only possible utopia is one of quantity, of excessive products.'³² (fig.27) No-stop city illustrated an infinite grid with only objects, a world that is freed of architecture. (fig.28) The world with superfluous objects provides autonomy and immediacy for individual action. Everything seems possible, yet no difference or individuality could survive under the condition provided by a homogeneous, repetitive system. In this diagrammatic world, there is no trace of history, no dimension of time, the gap of virtual and actual is completely erased. The erase of the gap achieves an immediate, boundlessness interior, the waiting-less image is rather a representation of modern architecture, that opens up to, yet ironically timelessness (a world that contains no time).³³

The diagrammatic world is a flat world, not only in the sense that it erases the hierarchy of speed and time, but also in terms of weight. Objects are assembled evenly, columns, the essential architectural element, and toilets would have been equally instrumental. One wanders into and among others just like a thing. In this de-materialized world, Bergson would not need to wait for his sugar-water, for one picks either sugar, or water, or sugar-water. Time is no longer lived, and nothing is absolute.³⁴ Therefore, it is a dehumanized world, one world that seems to give all but only contains of itself, another transcendence without intimacy and everyday.³⁵ Among Archizoom's interior images, in the white room with traces of nomadic playground

32 The intention of creating the project in the Italian political cultural context can be read in Branzi's postface of A. Branzi, No-Stop City: Residential Parkings Climatic Universal System (HYX, 2006).

33 'With such openness comes ambiguity, polysemy, and a new boundlessness that seems capable of including anything, that is, reflecting anything, even the chaotic, hazardous processes of creation-yet not, notably and by design, actually incorporating time itself.' Kwinter.

34 Henri Bergson, *Creative Evolution* (New York: Cosimo, 2005).

35 'The modernist work's insistence on autonomy and self-sufficiency made of it, on the contrary and more than ever before, a mere thing among the other things of the world. Indeed the "dehumanization" of the work actually bestowed upon it a new, rather than a lesser, intimacy: the work no longer led one back (through representation) to the daily world; it actually comprised (some of) the world itself.' Kwinter.

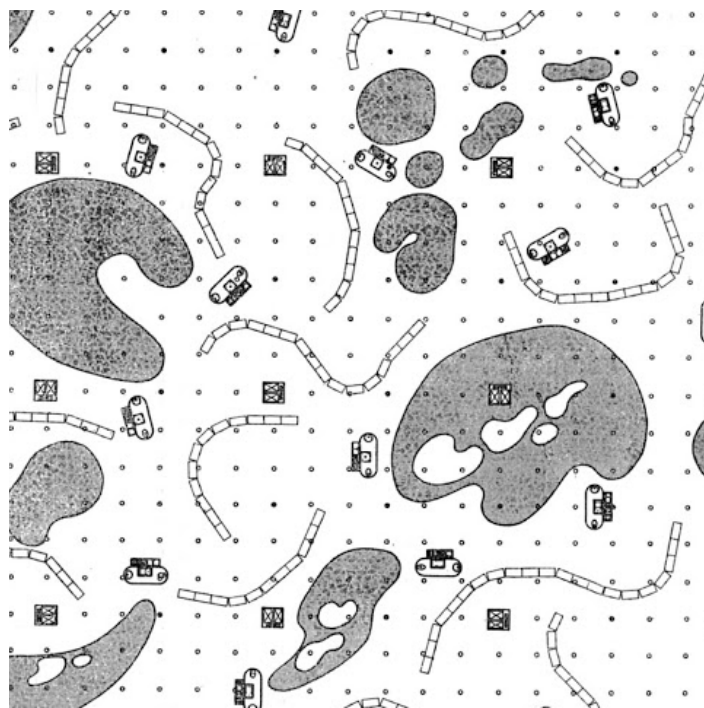


fig.28 No Stop City, Archizoom

structures or furniture, human will live for ever, and only in nostalgia. (fig.29)
The nostalgia for 'aura' of everyday objects, is one that is different from Benjamin's grief on the loss of crafting art, but one in which the mourn pours on the loss of places of differences and time.

The (dis)utopia imagined by Archizoom, still casts its shadow today. What Archizoom didn't imagine to happen in the portable virtual networks, transforms the experience of waiting in Central Station, as a comparable experience of another No-stop City, which consists of the physical and the non-stop, wireless system. We have now the possibility to act immediately, whenever and wherever. And in both cases of no-stop city and Rotterdam central, architectural form follows the desire of acceleration, become devices that stimulate flows.



fig.27 No Stop City, Archizoom

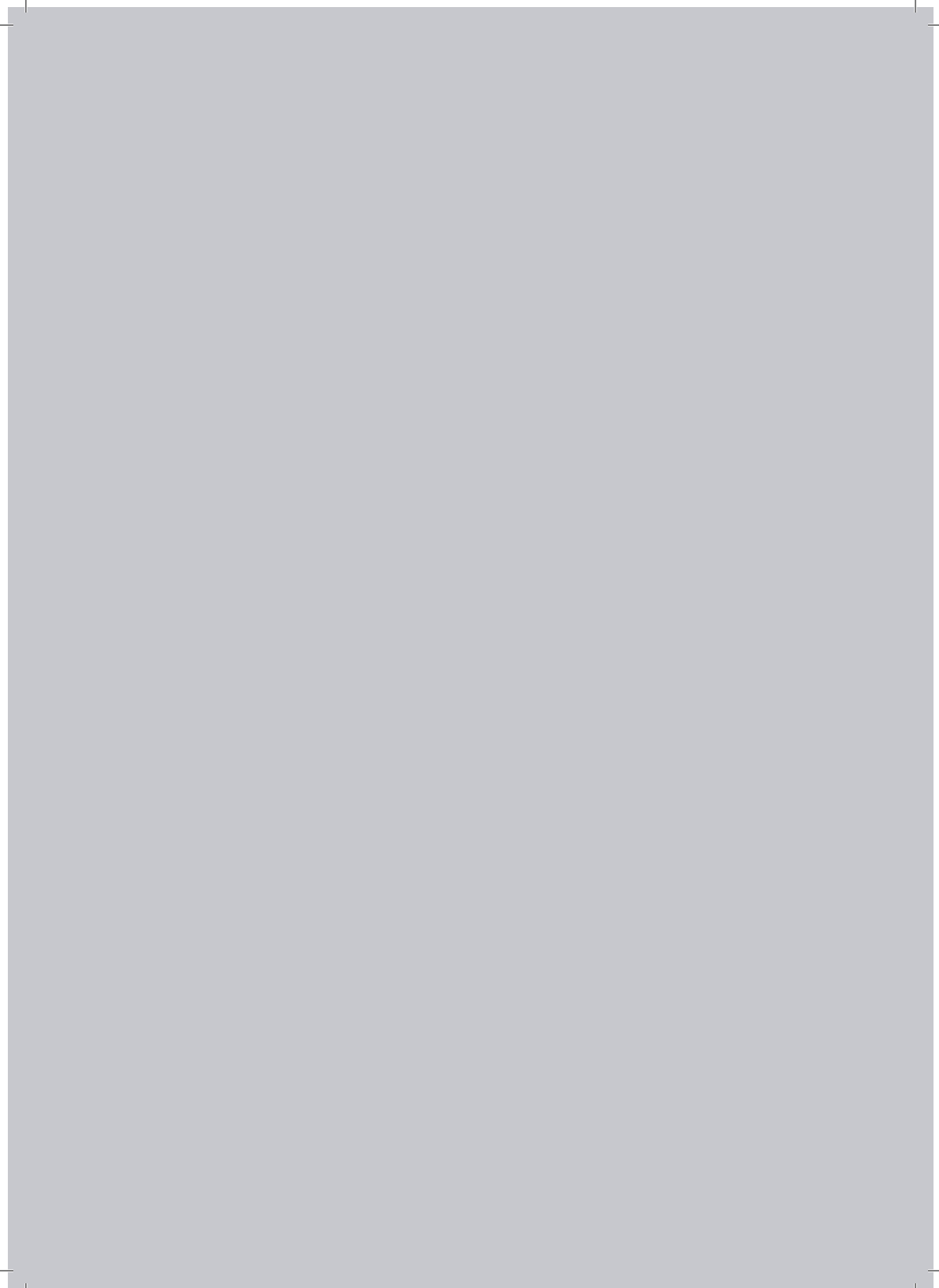


fig.29 Endless Interior, No Stop City, Archizoom

THE OPEN

Under the model of the bench, two cases are analysed as waiting in the open. By 'the open', I mean an autonomous environment that absorbs intensively from its external milieus, and integrates these externalities into its own system. An open system, without any external reference, defines its own rule of transforming time, which in the end determines the waiting experience. That is to say, both of Ise Jingu and No- Stop city are spatial projects that create their own immanent system as capsules of time.

However, waiting - the gap between one event and another - has different functions within these two constructions. Waiting, in the No-Stop city, is regarded to be an obstacle to the flow of time and the activity therein. Time is envisioned as a non-stop flowing without concretizing. A time-less space is created to erase any form of deliberation to achieve maximum action. In Ise Jingu, waiting, on the contrary, is constructed through action. Action is thereby bounded to specific space and time.



CONDITIONS

OF

WAITING

WAITING ON,
WAITING FOR

In previous the chapters, I analysed different aspects of waiting along three models. These analyses focused on the question of power and acts of power in different forms through gestures within an environment. I've done so through trying to answer the question of 'what does it do?', by this I mean the body in waiting, architectural images and time. These signs, whether in any architectural or behavioural expression, are always affects, and according to Spinoza, traces of one body upon another, affects that indicates the nature of the affected and envelops the nature of the affecting body.³⁶ Spinoza also distinguished, from the viewpoint of an ethology of humans, between two types of affections: passive affections, which originate outside the individual and separate them from their power of acting; and active affections, which are explained by the nature of the affected individual and allow them to come into possession of their power.³⁷ If considered as affection from the environment to individual, one's waiting in previous situations could be regarded as active or passive, based on the experience of power in relation to one's ability to act. The experience of waiting is fundamental to the formation of modes of existence in an individual's becoming.

Similarly, in her exploration of Kubo of Papua New Guinea communities, anthropologist Monica Minnegal draws a distinction between 'waiting on' and 'waiting for'. She studied waiting as a social action, through which Kubo conceptualizes the world in relational terms rather than pre-existing categories. It is by observing what things do, how they respond to the actions of others and how they act toward others that Kubo come to know the nature of things; the material attributes of those things are far less informative.³⁸ She defined the waiting of Kubo as 'waiting on', a waiting that is not just for something which requires or enables us to act, but for the appropriate moment to act. 'Waiting on' entails an intense engagement with, and attention

36 Spinoza and Three 'Ethics' from G. Deleuze, D.W. Smith, and M.A. Greco, *Essays Critical and Clinical* (Verso, 1998).

37 Ethics. Smith.

38 Minnegal, Monica. *The Time is Right: Waiting, Reciprocity and Sociality* [online]. In: Hage, Ghassan (Editor). *Waiting*. Carlton, Vic.: Melbourne University Press, 2009: 89-96. MUP Academic monograph series.

to, the present. On the contrary is the 'waiting for'. As Laura Tanner argues, waiting is experienced as a collapse into the powerlessness of pure object status.³⁹

Therefore, from the perspective of agency and individual becoming, I would conclude two ethological-philosophical modes of waiting conditioned by architectural environment, as the 'waiting on' and the 'waiting for'. And by individual, I specify the problem of waiting to the experience of agency in a human being. Further, following Spinoza's definition of modes of existence, which is the capacity to affect and to be affected, we may evaluate the architecture of waiting, as a manner through which different individuals (or parties) come into possession of their agency, in events of waiting. In the different cases analysed earlier, based on the tendencies of different parties gaining agency, or being deprived of agency, a specific waiting place could be regarded accordingly, as architectural condition of 'waiting on', or 'waiting for'. However, the evaluation does not define the possession of agency as a one-time, or one-way event. Working with the flow of time, different stimulus exchanges among milieus between the affected and the affecting, there is never an impermeable barrier between 'waiting on' and 'waiting for'. The experience of waiting is always a contingent becoming. Waiting spaces with specific architectural forms become places modulating these wavings in waitings. The body in waiting is never free, but always affected by the environment, and deliberating on their actions upon affects from the outside, and relation of desires from the inside.⁴⁰ Waiting, just like any other spatial events, is in a continuous network of desires, gaining its architectural form from desiring.

39 H. Schweizer, *On Waiting* (Taylor & Francis, 2008).

40 What would it mean to act "freely," given this theory of the drives? Leibniz's analysis in the *New Essays* is to show that drives or motives are not simple things, but rather complex "orientations" or "tendencies," each of which integrates within itself a host of "minute inclinations." Desires. Smith.



fig.30 A waiting room on the platform, Eindhoven Station

NOT A QUESTION OF INTERIOR

Looking from the perspective of agency, I would regard Rotterdam central station, as well as many other train stations in the Netherlands, as one of architecture of 'waiting for', an architecture that diminishes individual agency. As a phenomenon of this architectural condition, people try to disengage with the place, turning their faces away from the place, and reshape them through invoking a digital space. (fig.30) The physical architectural forms that stimulates flows are in complicity with these invisible, digital networks. Flows are being accelerated by permissive architecture, places are better (gone) without traces, spaces are only for movement – images that have no dimension of time.

This phenomenon of waiting extends to many other places outside commuting centers. A seemingly opposite yet vivid example of 'waiting for' architecture, is the Google office. It is a place where living, working, and leisure are packed in one enclosed physical environment. All you want to get done, can be done instantly by someone else, human bodies are pacified and submersed into individual bubbles in constant digital flows. Therefore, it might not be entirely wrong to say that the condition of waiting in Rotterdam central is a typical one of the waiting condition in contemporary time, one of commodity culture and digital devices. When utility negates the experience of time, waiting is diminished, and becomes self-imposed. Any place becomes a passage for commuting. The interiors of the station is only a fragment, a stock of flows in a continuous network.⁴¹ Either in the station, or the office, one always experiences a continuous, endless interior, where waiting is to be diminished, the system – its codes, flows, and stocks – are taking over. In this sense, the interior of Rotterdam central station, or Google office, is not the interior that Foucault described as molds of control in disciplinary societies, where power individualizes and masses together, constitutes those over whom it exercises power into a body and molds the individuality of each member of that body.⁴² Rather, these are post-panoptic places. The old problem of the 'interior', as the casts, are dissolved and transformed into another. As Deleuze suggests, we are now entering the

41 Politics: Flow, Code and Stock. Ibid.

42 Deleuze, G. (1992). Postscript on the Societies of Control. October, 59, 3-7.

society of control, which no longer operate by enclosure (hence the crisis facing each of these institutions), but, as Paul Virilio has shown, by processes of continuous control and instantaneous communication.⁴³

Then, if Ada Louise Huxtable is to wait with us now in Rotterdam Central Station, would she call it 'a place of purposelessness'? Or, shall I reverse the question by asking, is it still relevant, as an architect, to judge the space only by its individual purpose? The dilemma of waiting projects here is the relation between utility and spatial expression. It can take up any form in any dimensions of time, as shown in previous case studies. Waiting seems to reject any form of destination or stable form, but maintain as an endless flow through different voids. Any interiors of waiting can be defined, not by its function, but only by experience of power and agency in a society of control. However, what may become increasingly important in the future, as Deleuze suggests, are modes of existence that are able "to create vacuoles of non-communication, circuit breakers, so we can elude control".⁴⁴ A relevant image of this suggestion might be James Turrel's successful Skyscapes across the world, in which he took the model of the observatory to construct hundreds of artworks in fancy museums. (fig.31) They are literally waiting places shielded from instant networks, though visitors have to pay in order to slow down and attend to the sky. But what about mundane waiting places? or any public place? One conclusion we may draw here is the importance of creating new architectural thresholds of waiting spaces, so they can become possible transits among different modes of power and agency, as architectural membranes to fragment, differentiate, and individualize milieus. As Deleuze puts it, one does not seek universals in order to judge, but singularities that are capable of creating, of producing the new.⁴⁵

In our daily physical world (outside the worm hole or other singularities

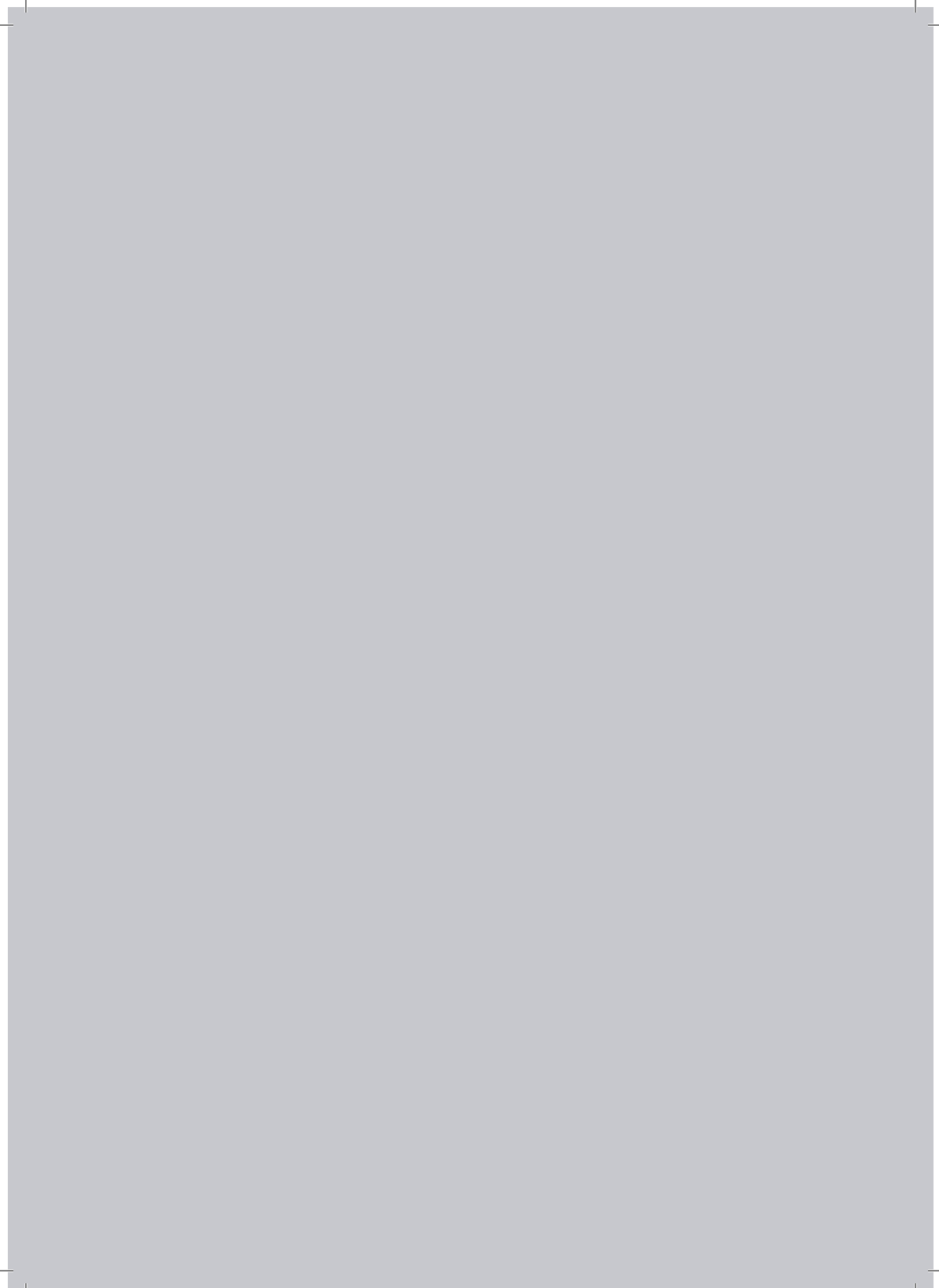
43 Ethics. Smith.

44 Ibid.

45 Ibid.



fig.31 Within Without, 2010, James Turrel



FORMING

WAITING

CURVING

in space), the shortest distance between two dots (A-B) takes form of a straight line, instead of a zigzagged or curved line. The important affect of the latter two is that they prolong the physical distance in space, and decelerate the experience of movement and time. I would like to regards this affect as 'curving space-time'. Though a zigzag prolongs distance by giving once movement an abrupt turn, a curved line does so by a continuous movement. When the route from A to B forms a closed curve, such as a circle, movement, as space-time, is perpetuated. (fig.32) As shown in the diagram, a movement could be formed by assembling fragments of different experience of space-time. The experience of mobility among different modes of movements, forms experience of acceleration or deceleration.

Bearing this in mind, we might find an recurring architectural strategy in some of the former case studies - the use of curved lines in architecture or the process of architecture. In the observatory, by Robert Morris, as the circular wall gathers bodies towards each other in a closed room, the interior space acts as a concentrator of individual affects. (fig.10) Similar gesture can be seen in Aldo van Eyck's constant experimentation with circular forms in plan configuration. (fig.32) In Sonsbeek Pavilion, circular walls of different sizes disrupt the monotonous movement of the straight walls. (fig.33) Therefore, visitors experience a micro maze of interactions between individualized spaces. The pavilion does not take up a great amount of space, yet the visiting experience of the whole space is effectively prolonged. (fig.34) In the case of Chinese garden, there is no continuous curve. Curving space-time is done by fragmented zigzag routes. (fig.19) One needs to actively orient the body while experiencing many small turns. Similar curving of space-time can be found in many Japanese temples, in which the front facade of the main building will never directly face the entrance of the whole building complex. The bodily experience of transitioning from the outside to the inside is therefore prolonged. An extreme form of prolongation is found in the case of Ise Jingu, where the process of constructing forms a closed curve; the an eternal return of history. It is an immanent world, as Nietzsche would say, 'without goal, unless the joy of the circle is itself' a goal; 'without will,

unless a ring feels good will toward itself'.⁴⁶

The use of curving in dissolving a total space can be seen in many other projects that do not implicate a direct relation to waiting, but centre around the architectural problem of space-time in general. In the Rolex Learning Centre by SANAA, a floor in dimension of 166.5m x 121.5m in plan, undulates to create a large, layered yet utterly open accessible space. (fig.37) In comparison to the sense of speed in Arzhicoom's total space of, the curving floor naturally slows the pace of the sensory body, in infinitely experience of micro spaces. (fig.36)

Curving space-time can also be a sensible relation between architectural elements, rather than a visible shape. For example, in the workshop designed by Ishigami, a space is of 2000 m² defined by 305 unevenly distributed columns, which are not aligned in straight lines as in No-Stop City's infinite grid. (fig.38-39) If we connect the columns with spatial affinity, we might find them in a complex system, which Ishigami would call as constellations and forms curved surroundings.⁴⁷ (fig.40) Moreover, in a constellation of columns, individual columns react by rotating or changing its size in order to adjust to body movement in the micro environments that it defines. (fig.41) Thus, gently distinguished spatial characteristics emerges for each fragment within the total space. The whole and the parts are infinitely close to having equal values. (fig.42)

To conclude, curving space-time, either in visible architectural form or spatial relations among elements, could create an experience of deceleration by prolonging the sensory movements of the body.

46 Benjamin's citation of Nietzsche in *The Arcades Projects*, where he also concerns the idea of eternal return and its affects with the experience of boredom. See section D, Benjamin, W., H. Eiland, R. Tiedemann, and K. McLaughlin. *The Arcades Project*. Harvard University Press, 2002.

47 Ishigami. Junya Ishigami: *Small Images*. Lixil. 2013

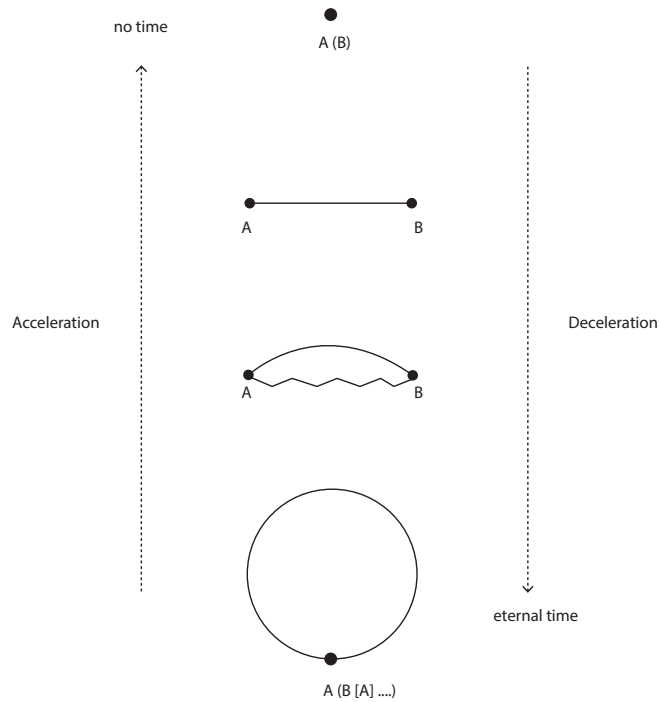


fig.32 Diagram: different experience of space-time through movement. Drawn by the author

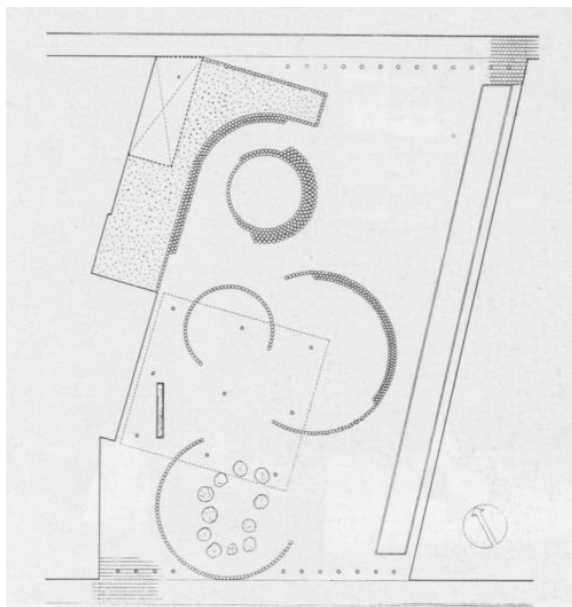
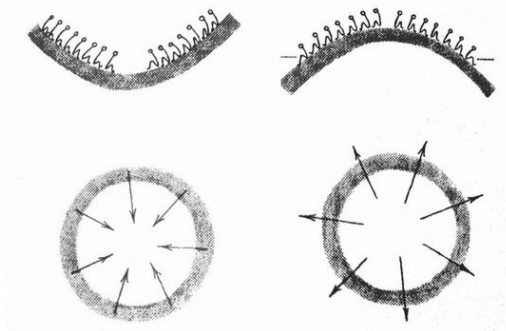


fig.33 Up: Forces of curves, sketch by Aldo van Eyck; Down: Plan, Nieuwmarkt Playground, Amsterdam, Aldo van Eyck

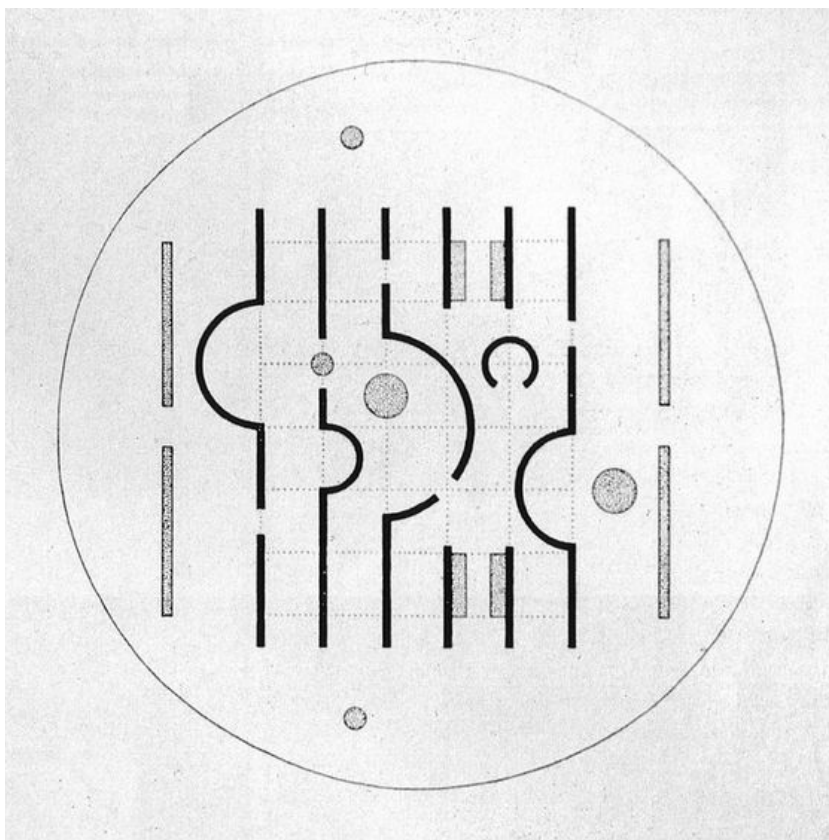


fig.34 Plan, Sonsbeek Pavilion in Arnhem, Aldo van Eyck

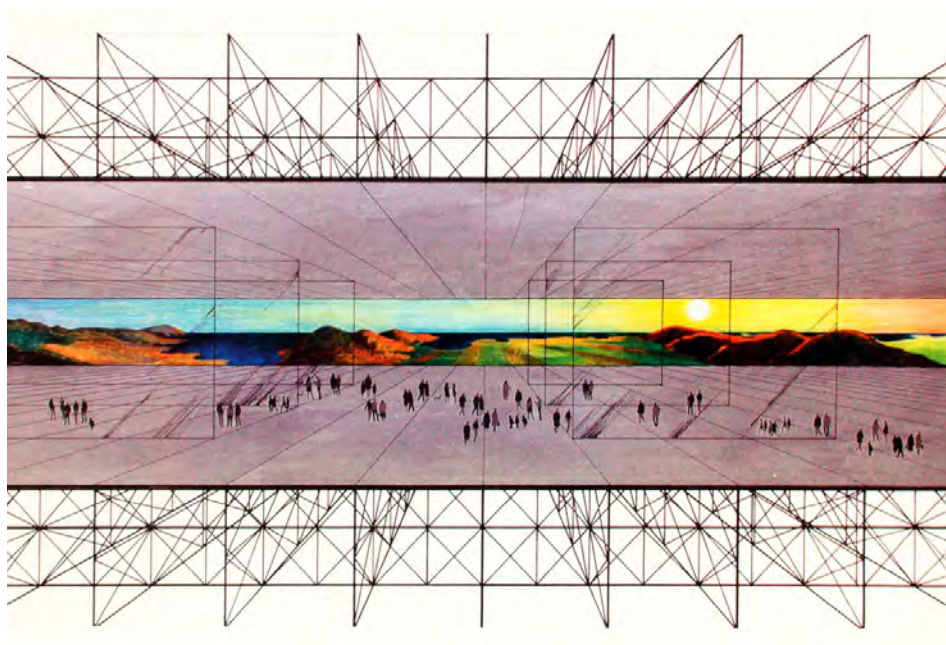


fig.36 Interior as a total space, No-Stop City, by Archizoom



fig.37 Dissolving total space with curved floor-scape,

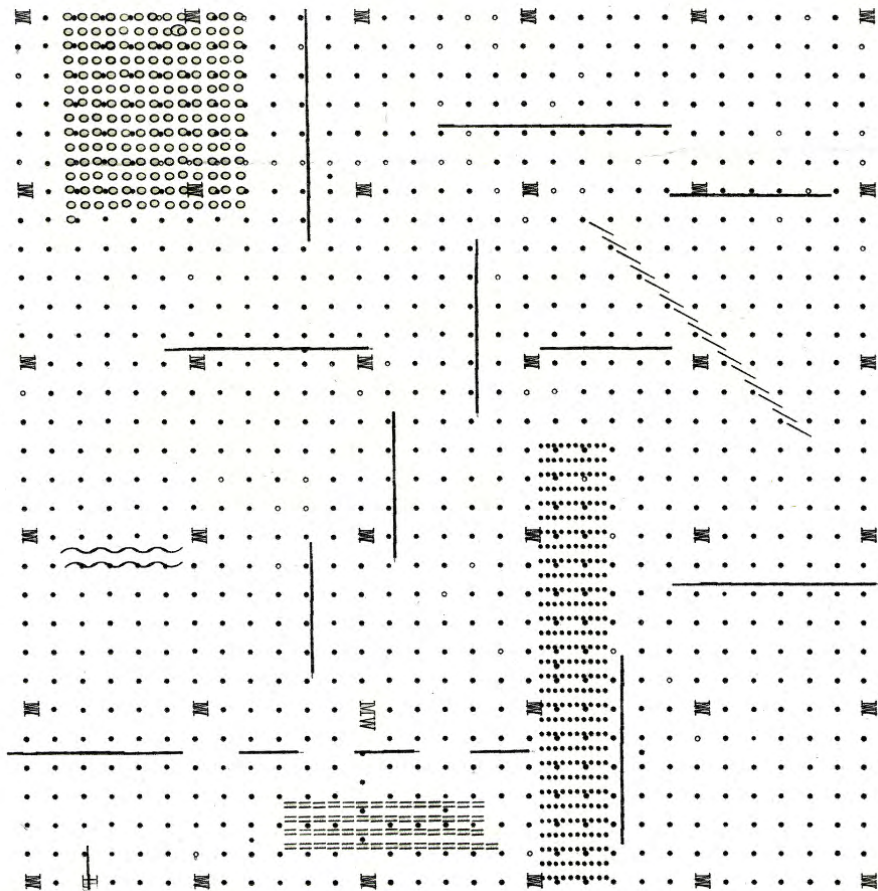


fig.38 Structuring space with round columns evenly aligned in straight lines. No-Stop city by Archi-zoom

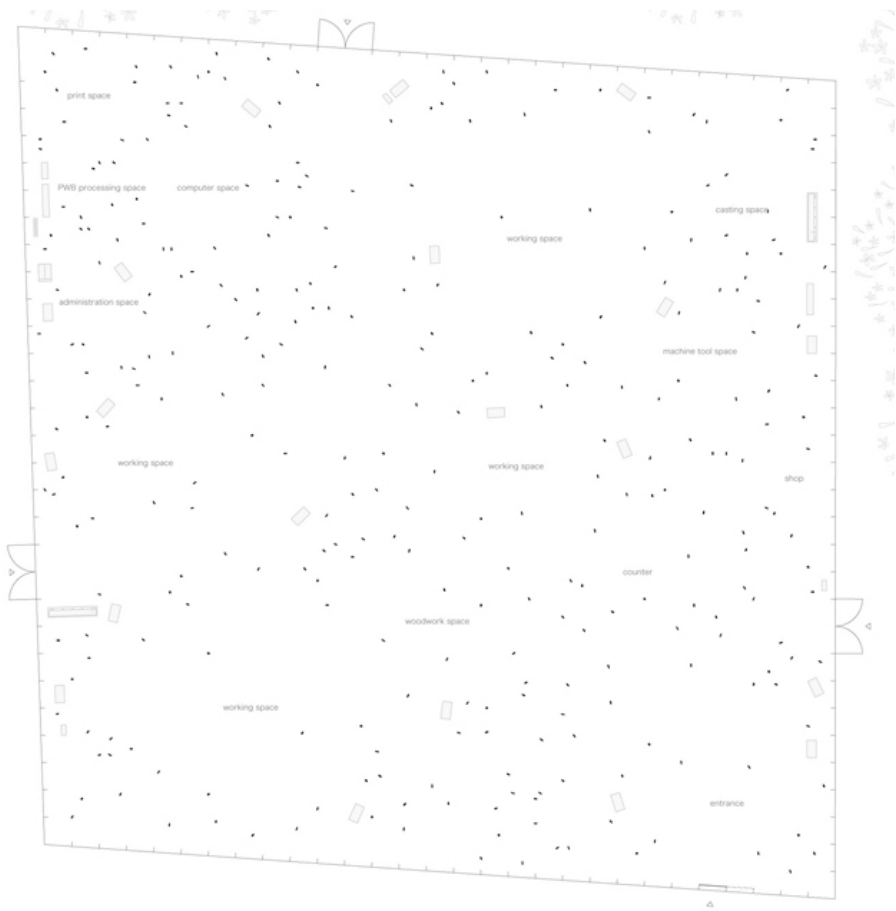


fig.39 Structuring a total space with unevenly distributed columns, Workshop, Kanagawa Institute of Technology, by Junya Ishigami

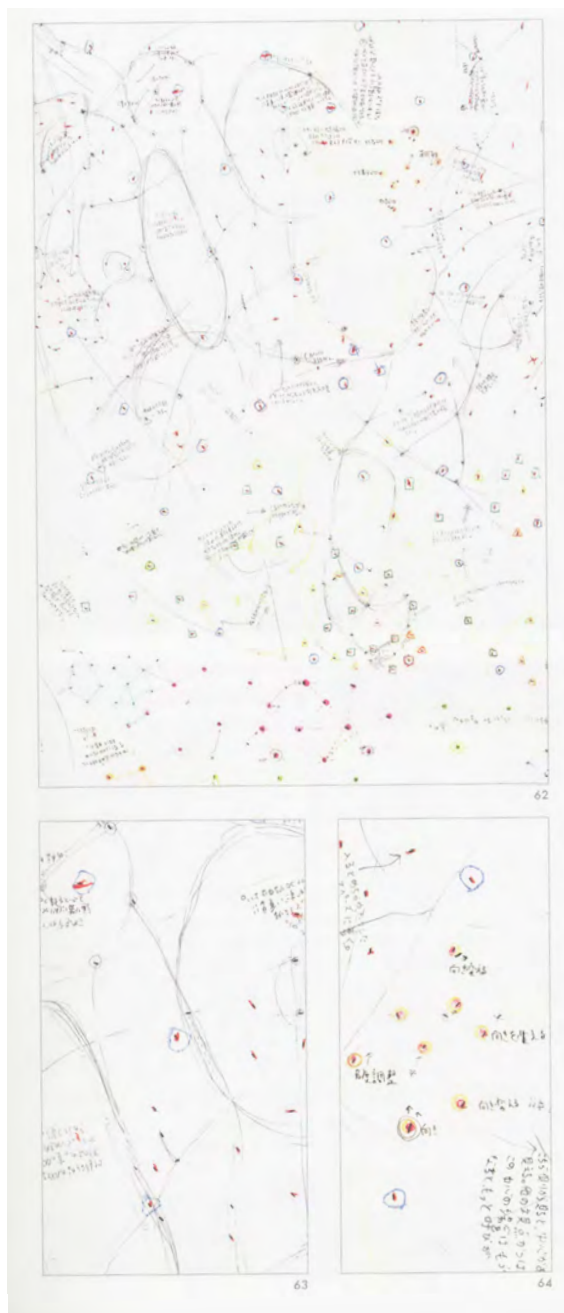


fig.40 Sketching relations between columns, relations of movements. image from Small Images by Junya Ishigami



fig.41 Columns take a rectangular form, and rotate according to their positions in the space, Workshop, Kanagawa Institute of Technology, by Junya Ishigami



fig.42 : Spaces of individual characters as parts that equals to the whole. Interior image of Workshop, Kanagawa Institute of Technology, by Junya Ishigami

ASSEMBLING

As waiting always involves an expectation, the image of the future in the present space-time affects the experience in the movement of time. In the observatory, we anticipate a future celestial event, based on the repetitive observation made on the movements of celestial bodies. In the case of the train station platform, indications of train arrival times are given on information screen. In Ise Jingu, historical rituals of processing materials for future construction (such as, planting trees 50 years ahead of time, or educating craftsmen on ancient techniques), and visual representations of future building in plenary expression maintain the expectation the waiting process as a constant production. (fig.24) One could also say that the waiting body is always experiencing both the present and the future through experiencing images and movements. I would regard such anticipation of movements or images for the future as clipping space-time; as an assemblage of time.

Ironically, an indication of the future events, as an assemblage of space-time cut out of the future context, could shorten the distance between images of different space-time continua, while agitating the mind prolonging the lived time, as Bergson closely watches the sugar melting into the water. Space-time is, thus, condensed and expanded at the same time through the act of assemblage.

From previous case studies, we may conclude two architectural methods of assembling space-time: abstracting and filtering. These two methods could respond differently to milieus of waiting. Abstraction offers an indirect access to the future. As seen in the case of Ise Jingu, the external milieu rather lacks information, so an immanent abstract form is given as a source of imagination: the present sanded ground represents the absence of a building, as an indirect access for one's mind to physically sense the virtual volume.(fig. 24) However, in a milieu with an overflow of information, filtering could be used to select information from the present, through building thresholds. For example, in the observatory, the walls frame infinite ground and sky. Similarly, in the train, the phone is a filter to the present for the waiting body in the train. It distracts the attention from what is going on in the actual place - to a tiny screen with mobile images from other places. The problem with phones is that it not only distracts the waiting body from

an environment with overflowed information, but also exposes it to another - a digital one. Moreover, advance technologies give direct access to the future by allowing immediate response, and thus erase waiting. Reading a paper book, however, is a distraction that concentrates and filters the present while maintaining the indirect access to the future.

The (no)story of *Waiting for Godot* shows that when there is no image of Godot to sustain the production process of imagination of physical action, the waiting protagonists fall into a perpetuated numbness.

EPILOGUE

This research on waiting is meant to fail the expectation of giving any formal answer of waiting places. Rather than any classification of 'types', the quest lead me to look at waiting, the architecture of waiting from perspectives of power relations, and, lastly, affects and movements (of time-space).

By first inquiring into the ontology of waiting, I designed my research as a philosophical, architectural one, that is based on theory of power and affects. Then, I analysed experience and affects of architecture in six different events of waiting. From a rather disperse selection of cases, I do not intend to conclude categories of waiting spaces, but to make visible the invisible relations appearing in different forms while waiting is performed. This is an attempt to explore the problem of waiting places as a decentralising process, and then provoke thoughts on their connections, which are drawn in the last two chapters.⁴⁸

One important conclusion drawn in my research is that architectural form, that follows and shapes various desires of consuming time, can influence intensively with the experience of waiting. In some situations, it increases the agency of the body to actively engage with time and place. In other situations, it diminishes the power of the body by accelerating the flow of information and erasing the gap between here and there, now and the future. In chapter Conditions of Waiting, I overturned Huxtable's claim, whether one agrees or not, into one out of a fake question. I try to argue that only by re-valuing the value of the question, can possibilities in architecture of waiting again open to time, desires, and creativity. In the last chapter, as a formalist, I try to extract two formal methods of constructing experience of waiting: curving and assembling, from earlier case studies, while probing into relations and experience of movements, which I believe to be the fundamental problem of space-time.

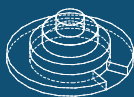
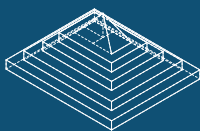
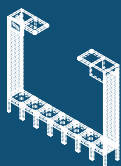
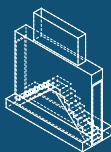
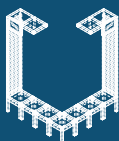
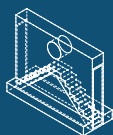
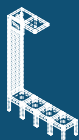
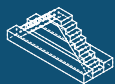
48 Foucault. M. *Theatrum Philosophicum*. 1970

In conclusion, architecture conditions two forms of waiting - from the perspective of active or passive waiting bodies by assembling movements of time, affects and bodies, more specifically by following means: to curve space-time with architectural configurations, i.e. to stimulate or pacify human bodies in waiting; to prolong or extend the experience of measuring and distance; to assemble and filter external movements (towards the waiting bodies); to capture or exclude time in a building process.

Though drawn from completely different types of places, these design principals analysed in this essay may be transformed and re-assembled into different contexts of waitings. They are means to form new conditions where new waiting experience would occur. The application and assemblage of these means is regardless of scales. One example is shown in my brief 'bench design' exercise (see next page). The design project to be followed is therefore an attempt, i.e. a case design, on how these means could be used to create a new architectural condition in urban scale.

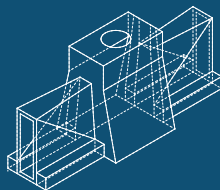
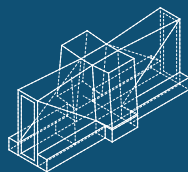
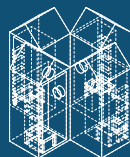
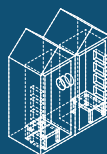
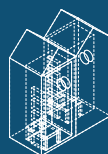
A Bench Tower

stages the watching



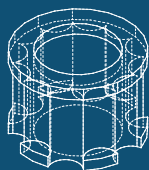
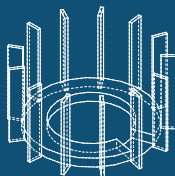
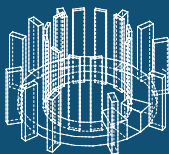
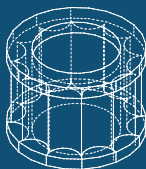
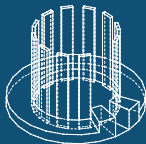
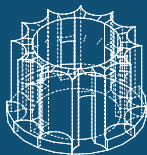
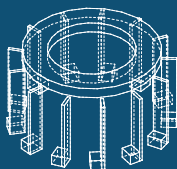
A Bench House

shelters the body in constant flow



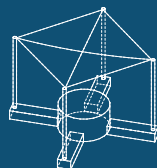
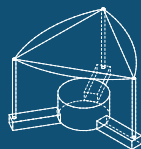
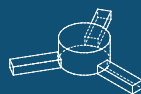
A Bench Monument

stabilizes and concentrates the strolling mind
and body.



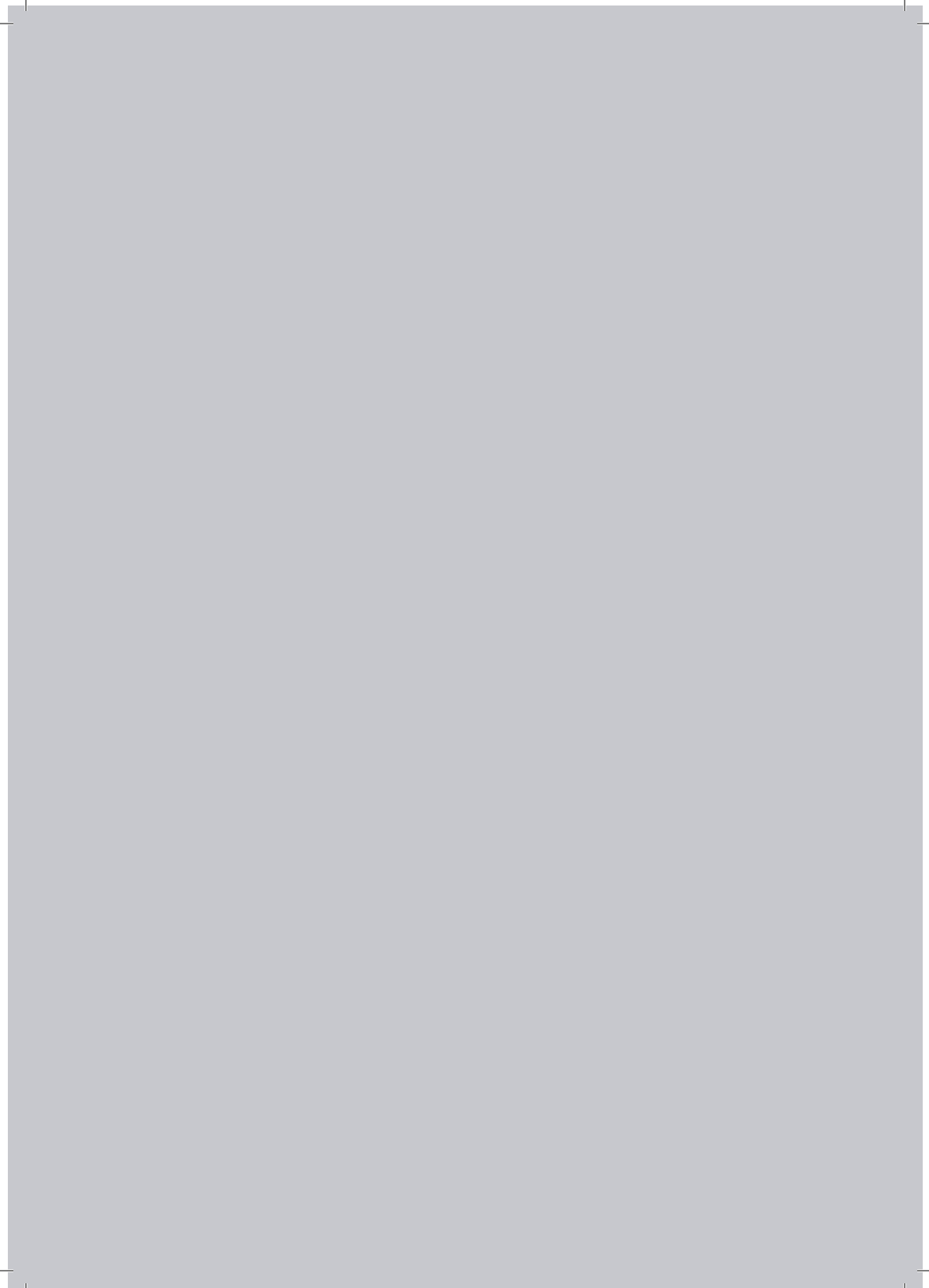
A Bench Dinner Table

initiates a festive gathering



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APPENDIX





fig.A-1: Entrance Hall, Rotterdam Central Station





fig.A-2: Entrance hall, Rotterdam Central Station





fig.A-3: Waiting-Eating, Central Corridor, Rotterdam Central Station





fig.A-4: Personal distance in waiting, Central Corridor, Rotterdam Central Station





fig.A-5: Waiting - Working, Starbucks, Rotterdam Central Station





fig.A-8: Waiting, Starbucks, Rotterdam Central Station

(It is not allowed to take pictures of Starbucks)





fig.A-6: Rotterdam Central Station





fig.A-7: Rotterdam Central Station





fig.A-8: Waiting, Snack Bar, Rotterdam Central Station





fig.A-9: Waiting - working, Starbucks, Rotterdam Central Station





fig.A-10: Platform, Rotterdam Central Station





fig.A-11 : Platform, Rotterdam Central Station





fig.A-12: Exterior, North Entrance of Rotterdam Central Station



fig.A-13: Taxi Drivers, North Entrance of Rotterdam Central Station



fig.A-14: Exterior, near South Entrance of Rotterdam Central Station





fig.A-15: Bus Station, South Entrance of Rotterdam Central Station





fig.A-16: Exterior Delft Station

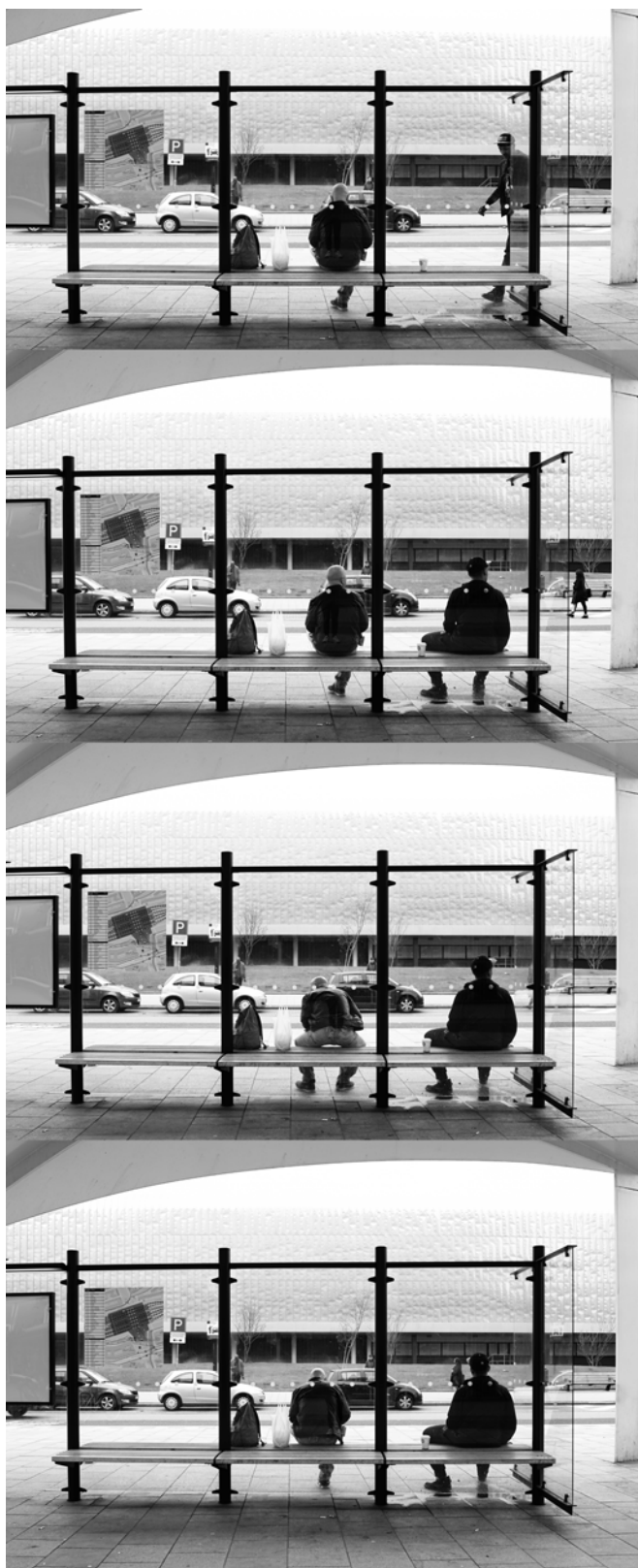


fig.A-17: Waiting, Bus Station, South Entrance of Rotterdam Central Station