

In 1978  
opened  
Paris.  
and  
concept

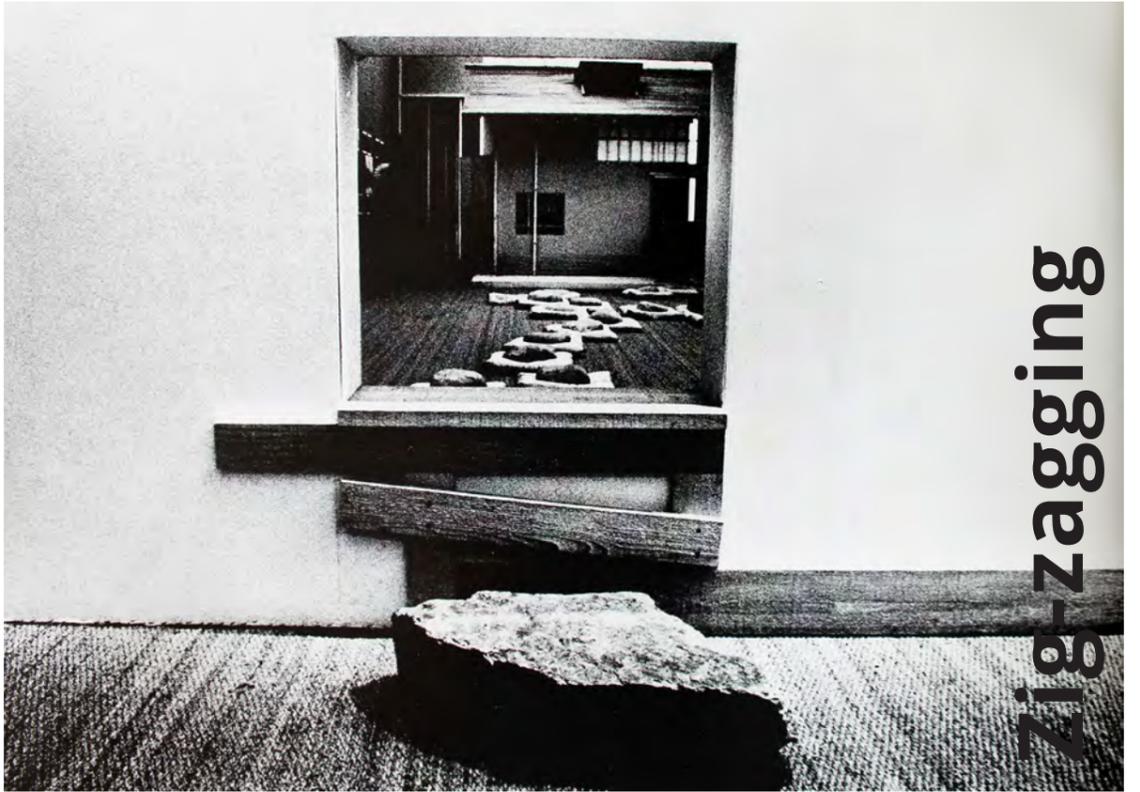
# Approaching [Ma]

the exhibition '[Ma]. Space-Time in Japan' its doors in Musee des Arts Decoratifs in Japanese architect Arata Isozaki designed curated this exhibition to introduce the [Ma] to the Euro-American context.



In this presentation I use the diverse documentation my research material to introduce 'biotopological craftsmanship' as an architectural technique to approach [Ma]. 'Marking', 'Zig-zagging' and 'Rotating' will be introduced as three specific examples. Biotopological craftsmanship can be understood as an architectural technique in which the architect carefully coordinates with social-environmental moving bodies through minor interventions. This interventions are directed towards the emergence of autonomous socio-environmental and spatiotemporal interaction. 'Marking', 'zig-zagging' and 'rotating' are all means to activate this process of coordinating and interfering within contemporary architectural landscape that is characterized by a shift 'from object to experience'.

Entrance Exhibition 'Ma. Space Time in Japan.' Archive Musée Les Arts Decoratifs, Paris, visited July 2017.



[Ma] is experienced in Japanese craftsmanship as a unique spatial arrangement, characterized as 'movement to design (pedagogy), approach to design (pedagogy), characterized as co-becoming.

# Marking, Zig-zagging

The exhibition consists of nine spatial installations in which [Ma] shows up in different modalities of thought and action: logical, visual and performative. In its architectural context [Ma] shows a moment at which time and space have not been disentangled as distinct and abstract notions: a single sensible spatiotemporal reality.

In architecture

# and Rotating.

Through re-enactment of (parts of) the exhibition I study the potentials of [Ma] to develop discursive and non-discursive design tools to approach this single sensible spatiotemporal reality in contemporary architecture practice. In the past years I have analyzed the exhibition by means of archival research and an interview with Isozaki. I also have re-enacted and presented (parts of) the exhibition in my own (pedagogical) practice and in collaboration with students.