

# Sport

## THE GAME

'The game could always be understood as a social field on a micro scale, with its competitiveness, emotionality, and, recently, its involvement in globalization and economic speculation.' - Alexandra Pirici



watching people dancing on the track field from your window

Social activity (eg. sports) in the city and its venues are constituting each other  
Henri Lefebvre: The production of space

It can be said that stadiums spill their benefits as well as their problems on to the urban communities they are embedded in.



## Boxing

setting & achieving goals

competition

mental health

motivates you to move constantly



high-tech surveillance, televised games



we sit ALL THE TIME

active vs. passive leisure

## THE PEOPLE

architecture and economics, it follows less discussed aspects such as horizontal organisation, representation of minorities, gender power relations, subcultures and the relationship between the individual, group and society amongst other topics.

Under the current conditions, where both sports and art are confiscated by the media industry and transformed into commodities, CORNER reclaims the democratic and Emancipatory aspects of football, alongside a critical analysis of its functioning and reception modes.

CORNER football + society VOL 1 comprises all contr-

With texts and conversations by: Mihnea Antila, Octav Avramescu, V. Beclea Szekely, Matei Bejenaru, De



Ethics: collaborative spirit, fair play

healthy body, healthy mind > efficient worker?



## THE STADIUM

## THE PRICE

fitness trends > capitalist logic  
obsession with monitoring, recording and sharing  
over-disciplining the body  
working out ~work

collaboration, moving together  
improvisation, creativity

## Dancing



Greek - the stadium was a unit of measure > it should have been the same size everywhere in the world

2020: adaptable stadiums during COVID-19

What are the potentials and examples of architectural and social constructs that motivate physical, mental and societal well being in an urban environment?

"Inspired by Fluizinga, Kaprow draws a distinction between playing and gaming. While both have structures and involve spontaneity and freedom, the difference between the two, according to him, is that playing is open-ended and sought out for its own sake and games are based on competition and defeat. According to Kaprow, schools are partially responsible for creating this separation: the intrinsic value of play and the process of learning gets obfuscated by "hard work" and the need to win. Education becomes a game, played by teachers, students and administrators alike. Students realize that in order to advance, to gain employment or higher education, they need to compete for grades and for status. The task of converting work into play belonged to what Kaprow called the "un-artist" In other words, the ones who disavow their status as "artist" and their allegiance to art-world contexts can, in Kaprow's mind, playfully insinuate themselves into other professions and industries.."

The pedagogy of play by Vesna Krstich



Contemporary play: look for the wildest possible conditions in the urban  
Notion of the street: full of activities  
The city as a theatre of play  
Any situation can become ludic



The promotion of collaborative play and socially engaged design practices contributes to the development social skills and helps the formation of the identity of the child within society, making them powerful actors with the ability to generate change. This is what Palle Nielsen terms 'meaningful play', which is a political activity, closer to activism than nihilism. Maria Lind and Lars Bang Larsen, The Model

## CHILDREN

In play the child ascertains what he can do, discovers his possibilities of will and thought by exerting his power spontaneously. In work he follows a task prescribed for him by another, and does not reveal his own proclivities and inclinations - but another's. In play he reveals his own original power.  
/Friedrich Froebel, The Education of Man/



healthy body, healthy mind

Transporting ourselves to a different world - where we do things we otherwise wouldn't do

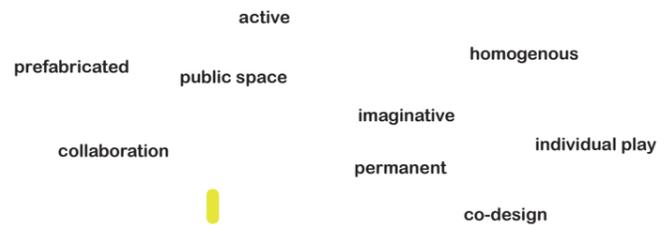
## THE PLAYGROUND

# Play

Playgrounds have always been important architectural elements of public space and are not simply instruments used to advance social, educational, and political goals in city planning. Importantly, they also allow for the development of social bonds and physical movement in often restricted urban settings and offer a safe space to experiment. The original aim of playgrounds was to establish space where different children and people can go to, where they are able to kill time, keep out of trouble, do physical exercise and be around others. Life reform movements promoted the creation of an environment for children that promotes healthy development of their minds and bodies, parallel to the emergence of psychology in science. Prefabricated playground structures became more and more advanced post WWII, but after 1968, the playground once again became the site of large-scale social-artistic experiments. As an addition to the original aims, playground structures that have the ability to function as platforms for experimental thinking, education and alternative forms of coexistence were developed.

Artists of the time were inspired by psychologists interested in children's cognitive development. This era, characterised by Cornelia Hahn Oberlander, Aldo van Eyck, Palle Nielsen, Carl Theodor Sorensen, Isamu Noguchi, or Group Ludic has been thoroughly researched, and presented in the past decade through the Playground Project, the exhibition Play Well, the re-emergence of the adventure playground movement characterised by the collective Assemble and the independent publication titled 'Aldo van Eyck and Seventeen Playgrounds' among others. What is evident from analysing historical examples is that it is not any more possible to let go of norms and top-down rules the same way as the early pioneering playground-experiments of the 1960s and 70s. 'In the 21st century 'a new type of play equipment is taking over. Bright colours, plastic structures and animal-shaped elements seem to have set the tone, leaving little room for the imagination of the children using them' (Kollarová and van Lingen 2016). This global trend has been motivated by the urge to make play safe and cost-effective. However, such trends stand in the way of promoting creative, imaginative and collaborative play among young users. Public space in the 21st century has come to be regarded as a commodity that requires efficient and profitable use and therefore playgrounds have been used as tools for spatial segregation. This may explain why innovative play structures often find museum spaces more comfortable to inhabit than public space.

Playground's spatial tactics and aesthetics can be instruments used by governments to direct the physical and moral development of the child, as well as maintain supervision and control. Raffaella Sini



Playground for...

- \* solitary and collective play
- \* role play
- \* construction
- \* physical exertion
- \* adaptable space (to own needs)
- \* the benefits of minimal supervision and discipline.

## ACCESS



The global COVID-19 pandemic has raised attention to the fact that the industrial production of space that promotes alienation should be rethought. Cities are responsible for making outdoor open space available for people and designing safe play spaces.

## PLAY AS POLITICAL

Philosopher and critic Boris Buden quoting Gilles Deleuze: „substantial repetition” – meaning repetition that always creates something new as well. Buden, Boris: Another Past is Possible, 2015



Highrises > places of identity formation, intimacy and well-being  
 Role of public space is higher than anywhere else > there isn't that much private space  
 young people are some of the biggest consumers of public space  
 > but they are becoming less tolerated in public space  
 > which is increasingly seen as an adult domain

Youth reclaiming public space!



'Planning policy in Glasgow appears to have been ineffective across several decades. Issues such as a weak link between research and policy recommendations, unresolved tensions between a number of policy options, and a lack of political priority afforded to the needs of children are identified as contributory factors.'

'unequal experiences arise partly through different material provision of environmental goods, but also issues of quality and maintenance, and that relational dynamics have a crucial role. An important concern is not just the quality of experiences in the present, but the effects that environmental experiences in early life have on skills and capacities taken forward into adulthood'



Thomas Lommée's OS (OpenStructures) project  
 > modular construction model  
 > everyone designs for everyone on the basis of one shared geometrical grid

OS is about imagining solutions together at a moment in time in which resources are becoming increasingly scarce and change is the new status quo, in which everybody is connected to everybody and everything can be produced everywhere.

Modularity is nothing new. Modular cell structures enable us to scale and grow, simply by adding new modules - cells - that interact with existing ones, using standard interfaces. They have the ability to rapidly adapt to their environments. By adding, subtracting, or modifying cells, incremental design changes could be quickly tried and either adopted or rejected.



Larry Herman: Clydeside 1974-76 - Red Road Flats

"We created experiences comparable to those a child might find elsewhere in widely scattered areas - a mountain, a tunnel, a tree house - and brought those together into a single environment"

Playground at Hutchesontown, 1960s, University of Glasgow Archive, DC 127 Homes in High Flats collection



Artwork "Tidskojan" (timecapsule) 2020. A dome for children in stainless steel that can float in case of emergency. Örebro, Jens Evaldsson

New York City - M. Paul Friedberg transformed 'garbage-strewn' lots into creative play spaces

FOR MENTAL WELLBEING

"Play is the child's work. The world is his laboratory, and he is its scientist. Play is the research by which he explores himself and his relationship to the world."  
 <=>  
 "playgrounds as places to "intercept" children, where they might work off "excess energy" on the ubiquitous trio of slide, swing, and seesaw without damaging the pastoral surrounds



The 'hut' - a community meeting space / exercise ground / cooking station in housing developments. Multiple of them were built, but not maintained. Newly built housing rarely features such huts, despite rising isolation and loneliness.

CONSTRUCTIONS



FOR PHYSICAL WELLBEING

# Architecture

What are the examples of architectural constructs that motivate physical, mental and societal well being in an urban environment?



EXERCISE: is important for physical health and development and there is evidence that the local environment can affect levels of exercise and physical activity among children and young people.

PLAY: As well as passing the time, active play can develop a number of skills - social and emotional as well as physical.



SUPERKILLEN

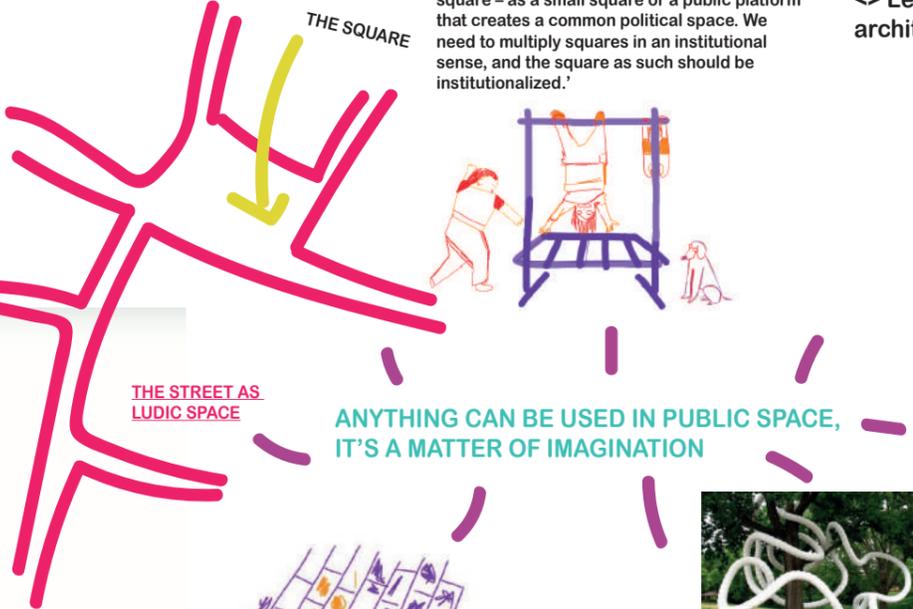
'The square in the political, urban and artistic sense is a key point of the contemporary subject. A cultural institution with political awareness functions as the continuation of the square - as a small square or a public platform that creates a common political space. We need to multiply squares in an institutional sense, and the square as such should be institutionalized.'

PROMOTING SOCIAL SKILLS

Jane Jacobs - CIAM  
 creating community through planning for leisure  
 <=> Le Corbusier - 'the street isn't as amusing as architecture'



KAD - Lithuania - 5days building workshops for and with children



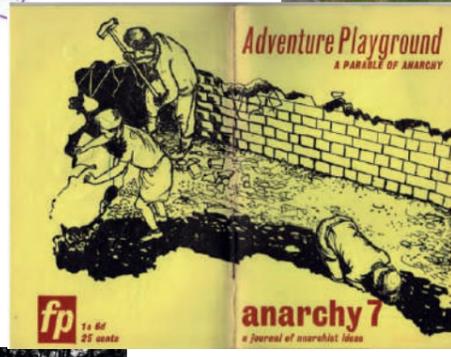
STORMKOP does not provide solutions. The search for answers is more important than finding them, the journey more meaningful than the final destination. In this way, STORMKOP tells the story of somewhere and nowhere, winning and losing, trying and failing, trying again and failing again. But every time better, more beautiful and more intense ..

STORMKOP revitalising the abandoned Antwerp docks



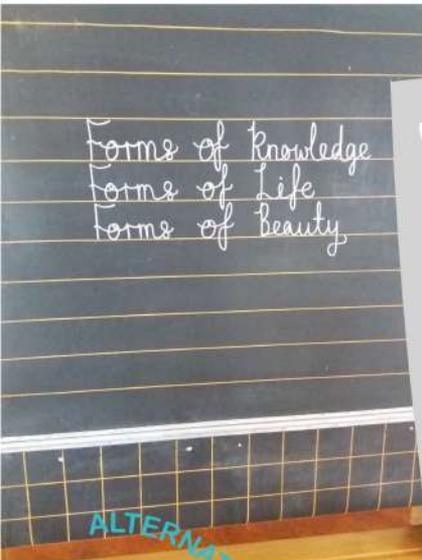
- COMMUNITY-BUILDING SPORTS CLUBS:
- Vilnius Social (Football Club)
  - London Solstar boxing club
  - Redfern community boxing club in Australia
  - United Glasgow (Football Club) ...

Outdoors sports facilities & groups who regularly use them:  
 > Open air gyms (eg. wooden gym in Vilnius), amphitheatrums, spaces claimed by the public (eg. Freedom bridge Budapest), parks, squares, riversides, etc.



Gabriel Fontana  
 MULTIFORM  
 'queering sports'  
 in collaboration with Rotterdam-based primary and secondary schools





Early Learning: Scotland  
Street School Museum,  
Glasgow, 2018

# WHY IS IT BRUT summer NON school?



No School is a movement that propagates a new educational system, based on a new creative paradigm that stimulates creative evolution. The main characteristics of this movement can be visualized in an educational triangle. The sides of this triangle are: (1) No School as a cooperative form of education - as an answer to counteract late capitalist competitive forms of education; (2) No School as an eco-centric and creative perspective on education - as an answer to an anthropocentric definition of creativity; (3) No School as a non-reductionist form of learning - as an answer to outdated reductionist educational models of teaching

*/No School Manifesto - Eds: Ilse Ouwens, Fabiola Camuti, Betje Stevens/*

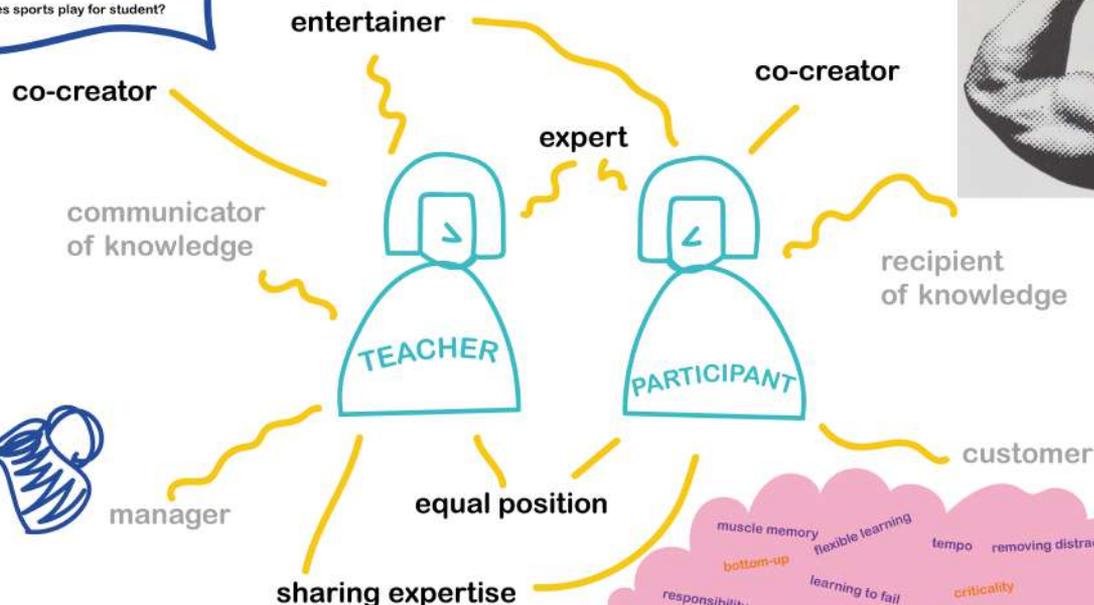
## 1826 > 2021

- Friedrich Froebel - The Education of Man (1826)  
'In play the child ascertains what he can do, discovers his possibilities of will and thought by exerting his power spontaneously.'
- Pyotr Lesgaft - 'Society for the Encouragement of Physical Development' (1892)  
a pedagogical approach to physical education, recommending a system of exercises for both school and the home games were meant to encourage a group spirit, unselfishness, social awareness and a sense of being of a larger 'whole'
- Socialist Sunday School (1896-1965) > Socialist Fellowship (1965-1980)  
Christian leaning ethics, fostering the imagination of an alternative society (research by artist Ruth Ewans)
- Delcroze - Bildunsanstalt für Musik und Rhythmus, Dresden (1911-15)  
turning the human body into a musical instrument, harmony secular movement culture aimed at fostering peaceful coexistence beyond the boundaries of race, gender, age
- 'Asja Lalicis - Proletarian Theater group, Theater Group for war orphans (1918)  
> W. Benjamin: Program for a Proletarian Children's Theater  
'I wanted that, through this, that the children's eyes would be able to see better, their ears to hear more clearly, their hands to make useful things from unformed material'
- John Dewey, Josef Albers, etc. - Black Mountain College (1933)  
pleasure in the physical qualities of material
- Peckham Health Centre (1935-1950)  
community centre set up to identify and foster conditions of good health for local working-class families in South London > anarchist influence
- Palle Nielsen - The Model - Moderna Museet (1968)
- Paulo Freire - Pedagogy of the Oppressed (1968)  
Education functions as an instrument to bring about either conformity or freedom  
calls for a critical- or problem-based education  
> Augusto Boal's Theatre of the Oppressed (1970)  
Forum Theatre - transform spectators into actors
- Ivan Illich - De-schooling Society (1972)  
de-institutionalising education
- Islington Mill Art Academy (IMAA) (2007)  
free peer-led art school, insecure by adopting the label: 'artist'
- Assemble - Baltic Street Adventure Playground (2013)
- Gabriel Fontana - Multiform (2020)  
queering physical education > What role does sports play for student?



'Perhaps the time is ripe to think about the public role of movement, detached from established competitive disciplines and elite practices, and toward a new understanding of the term within the larger discourse of public welfare.(...) If the values of alternative movement cultures are to be realised, a new kind of building is required to meet the needs of the present.'

*/Alessandro Bava/*



creative act = building 'possible worlds'  
> education is not directed towards 'understanding'  
but rather seen as the 'creation' of new knowledge

*/Jerome Bruner/*

