

Prae Sunsermsook

# UNIT 1

## Methods of Investigating

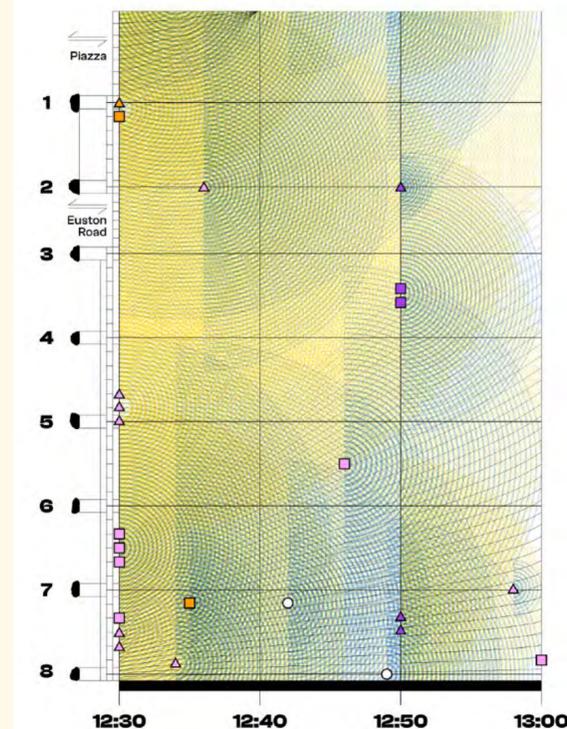
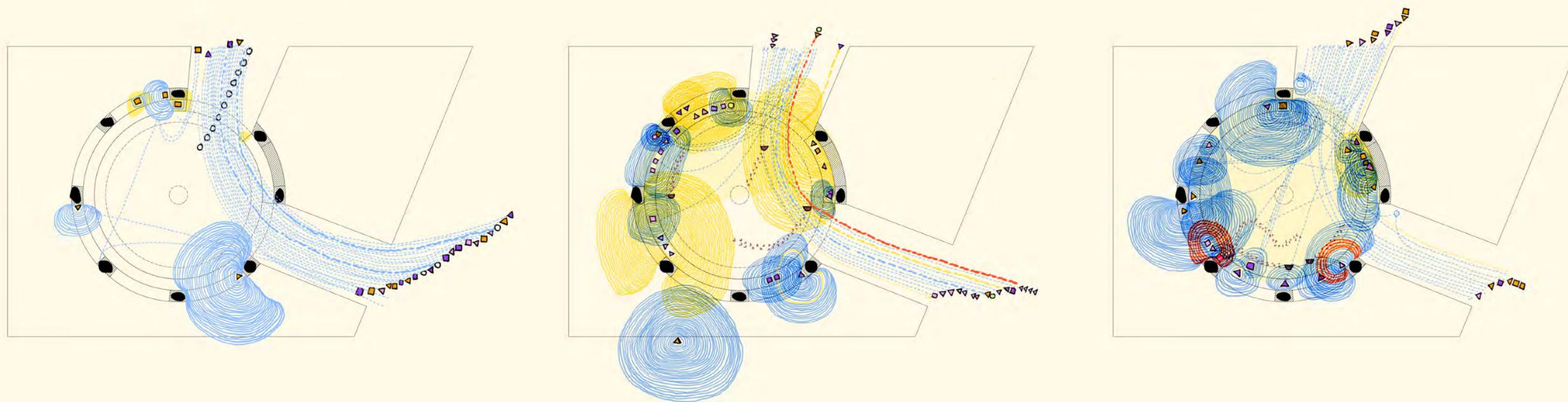
### 3rd Week

Recap Week 2

# Hand Mapping + Space and Time Diagram

My inquiry is:

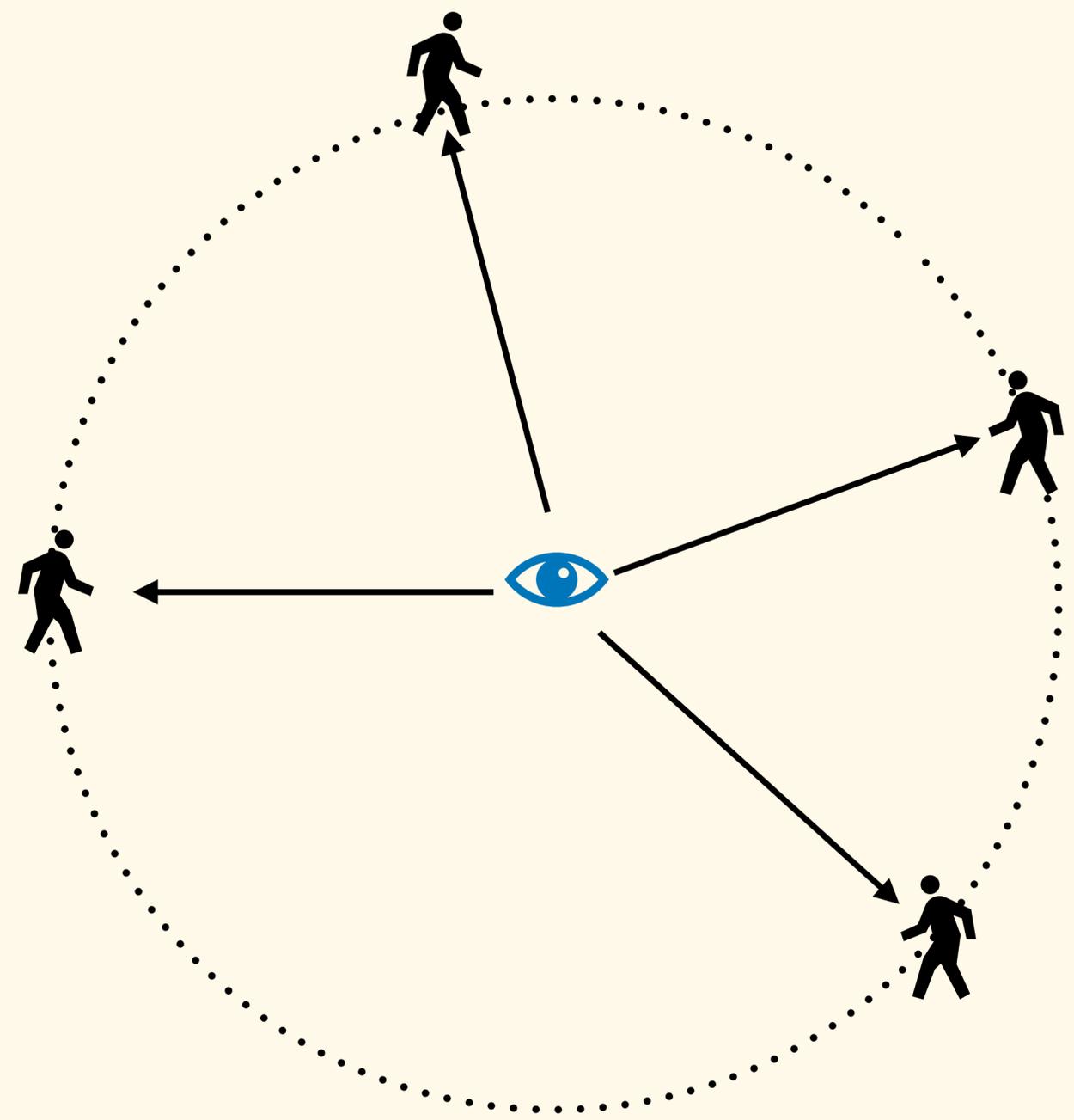
How can hand mapping reinterpret observed data to reveal hidden patterns, rhythms, and ecological relationships within a site?



Week 3

1. Another Attempt
2. Add Context
3. The Result

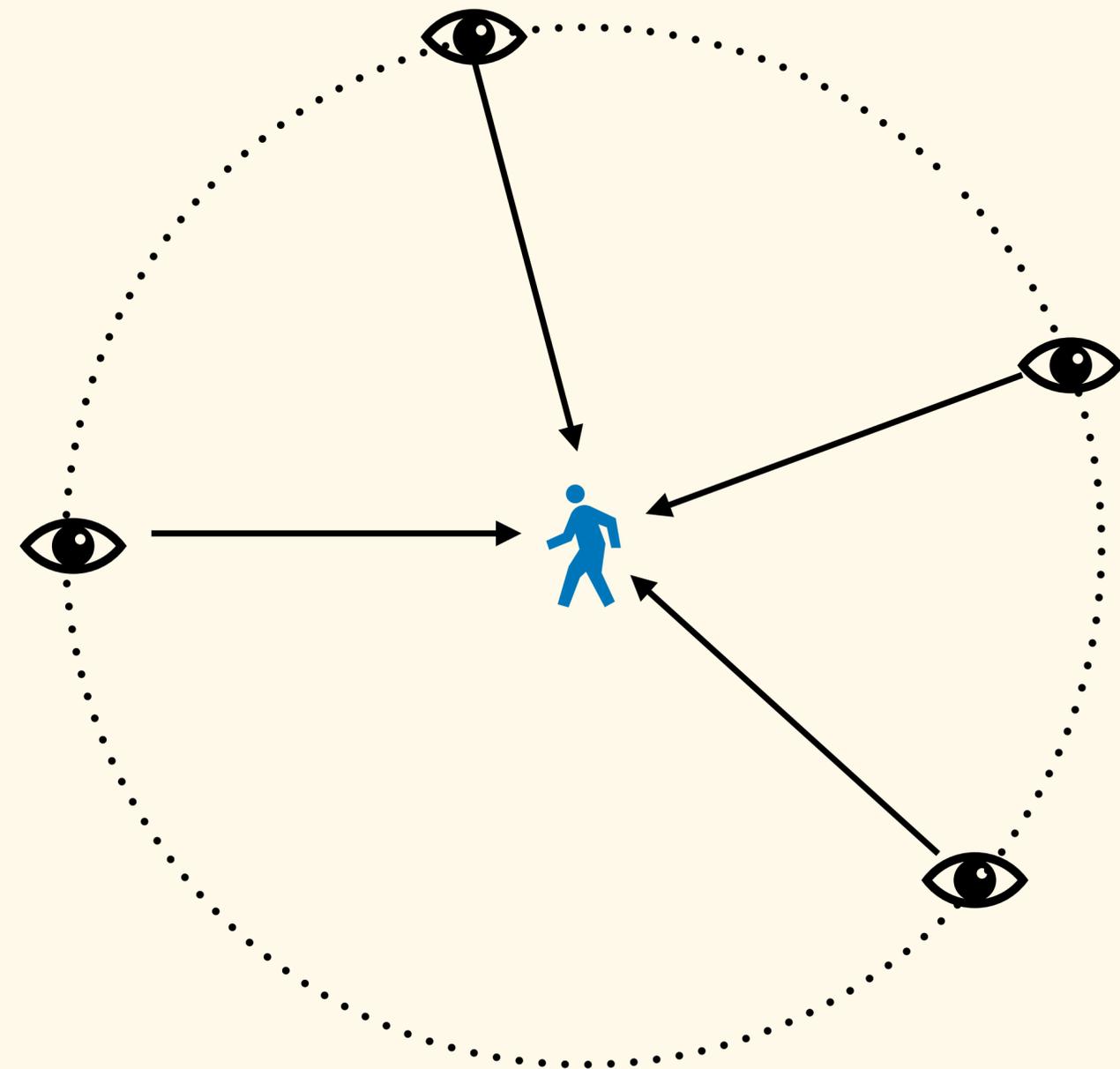
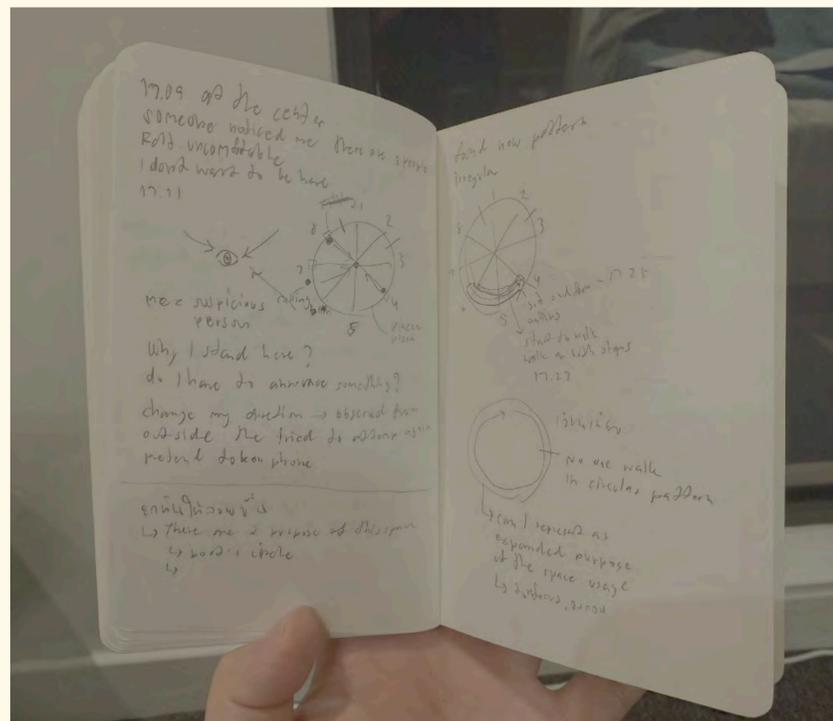
1. Another Attempt:  
Tried to act like the Panopticon



# 1. Another Attempt: Tried to act like the Panopticon

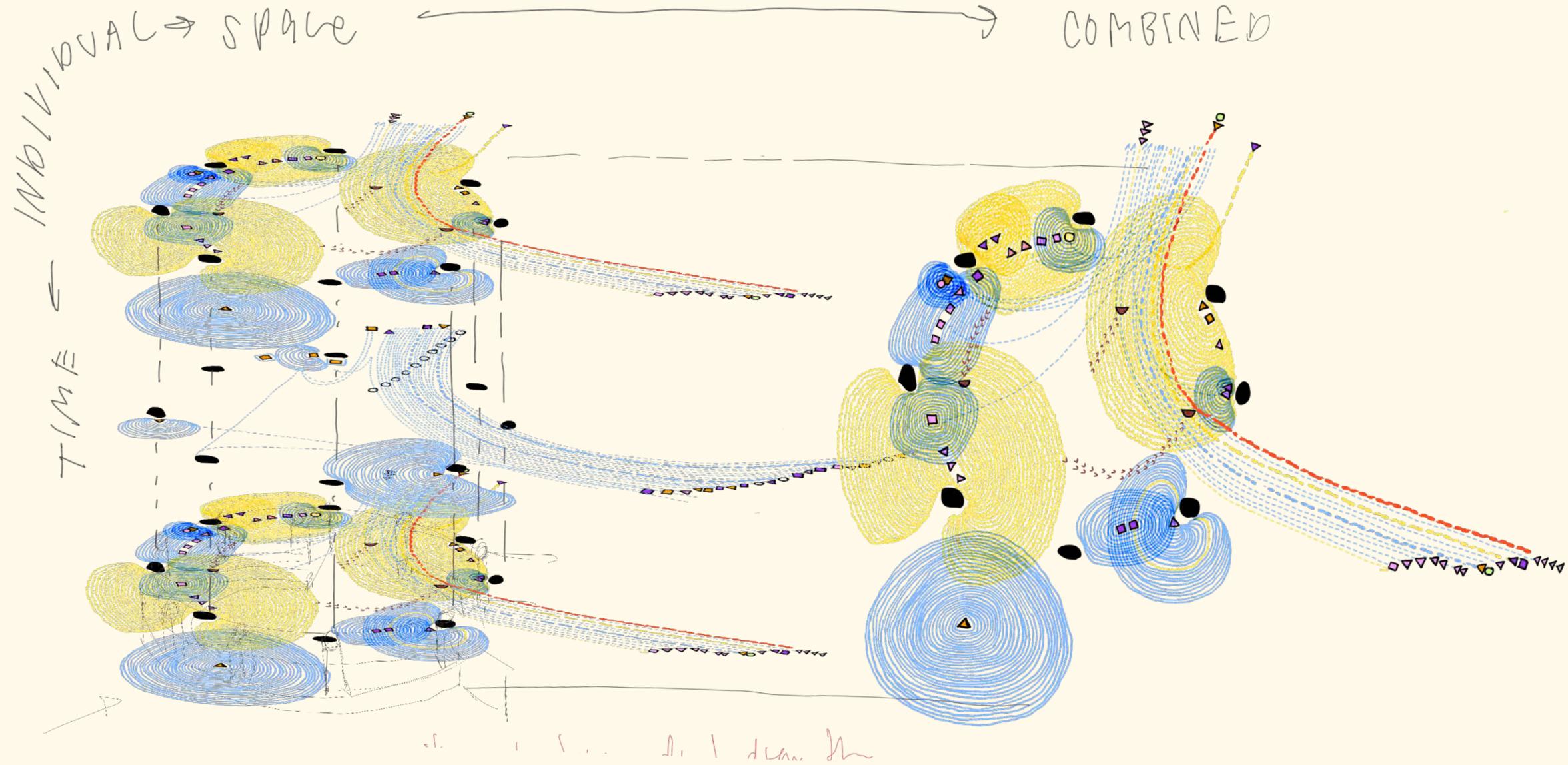
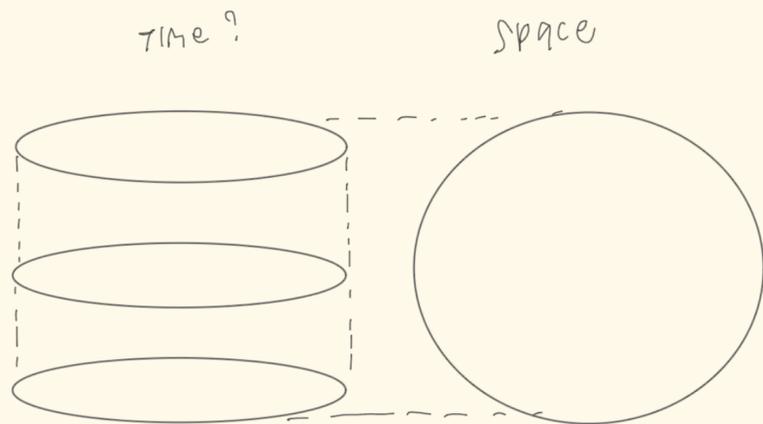
Following feedback to try standing in the middle of the space, I only stayed there for two minutes, feeling very uncomfortable as I was the centre of everyone's attention. I probably appeared suspicious.

Note-taking during observation



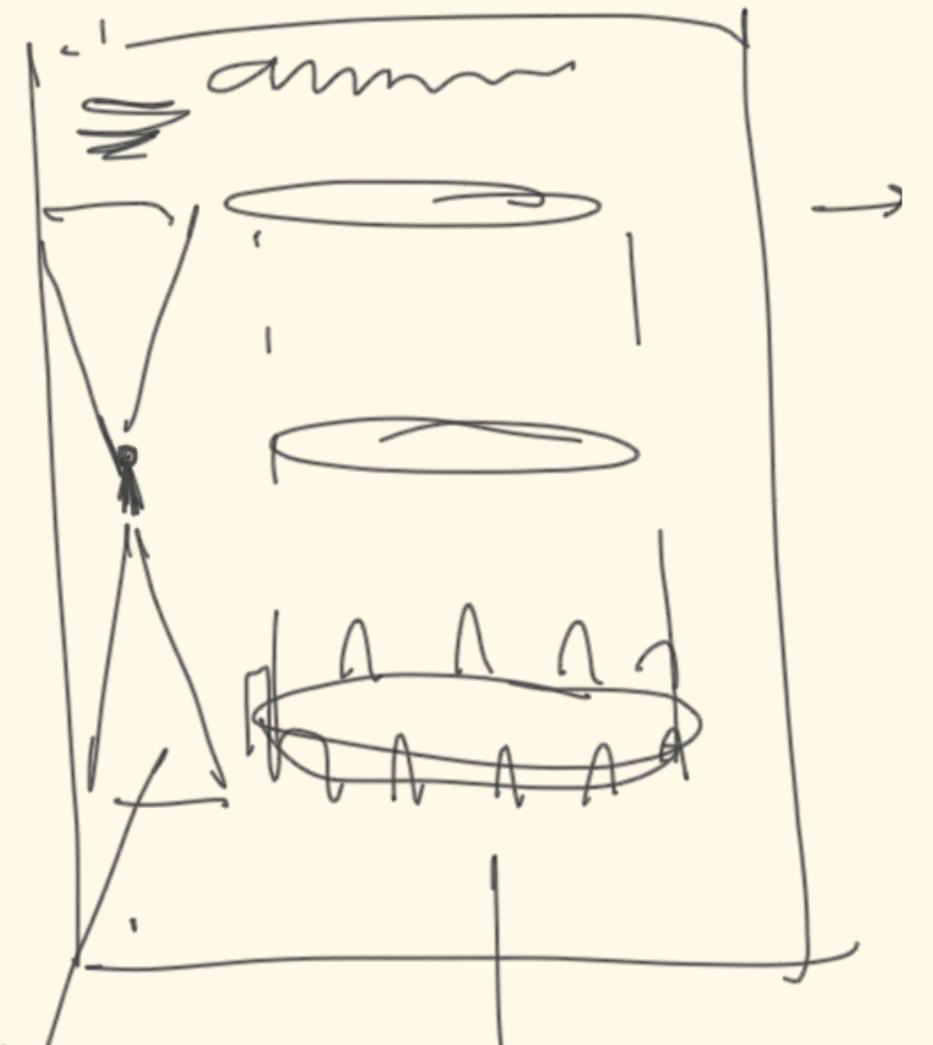
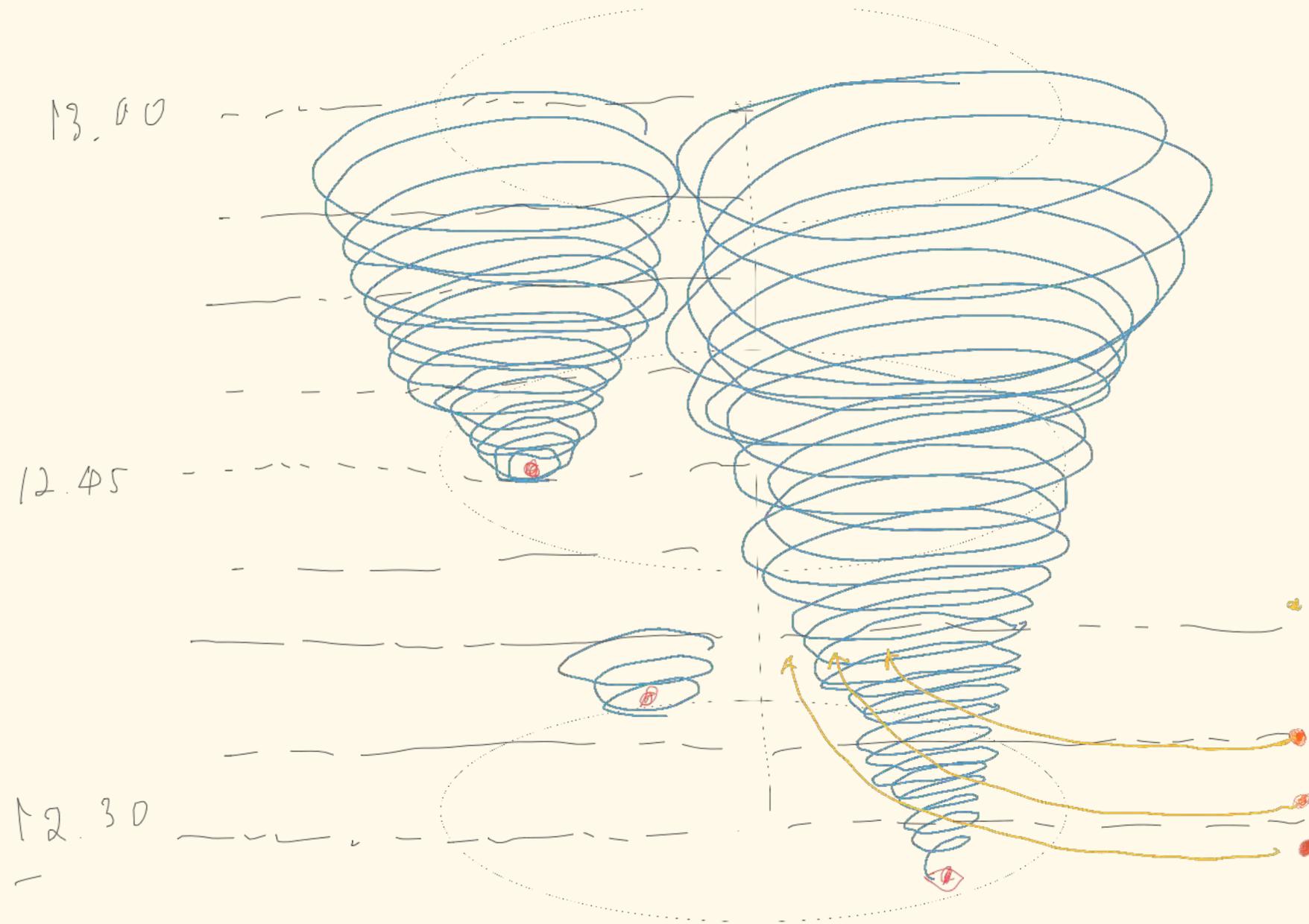
# 1. Another Attempt: Tried to combine three maps together

I tried to combine the three maps from different times of day: morning, noon, and evening, into one composition. My goal was to show how people's movements and presences connect across time, rather than looking at each period separately. I began stacking them vertically to represent the passing of time, while the horizontal space represents the site itself. I also wanted to show the exact moments when people arrived and left, like a time-space diagram.



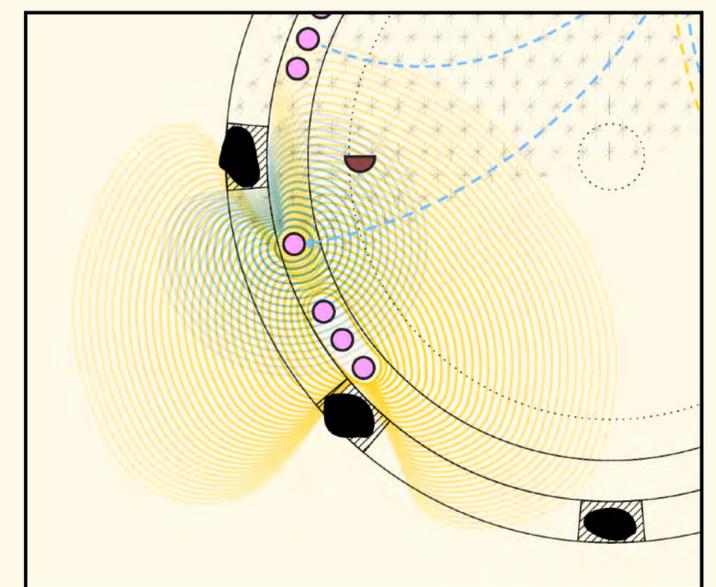
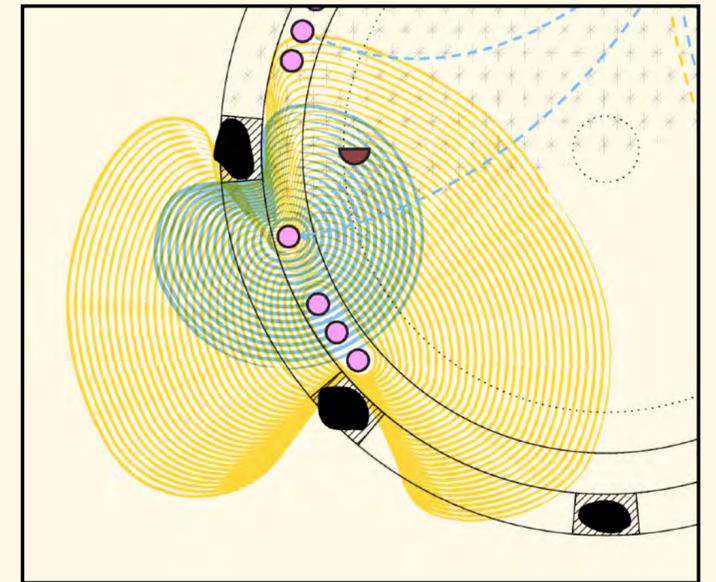
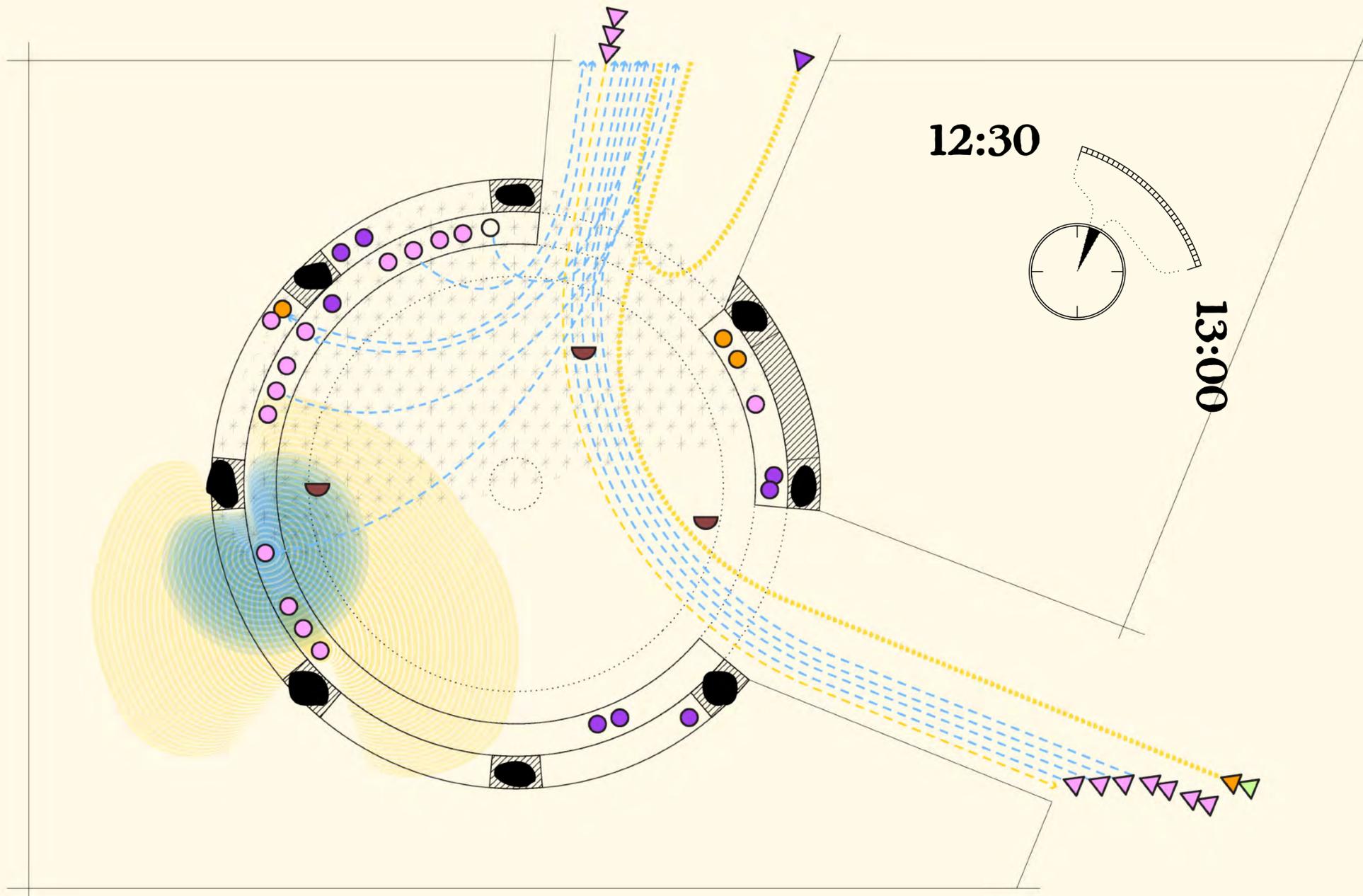
# 1. Another Attempt: Tried to combine three maps together

However, to fully express that, I realised I would need to map the radiant lines vertically, which became quite complex to visualise and make the visual look like a hurricane, so I still used the same design from week 2



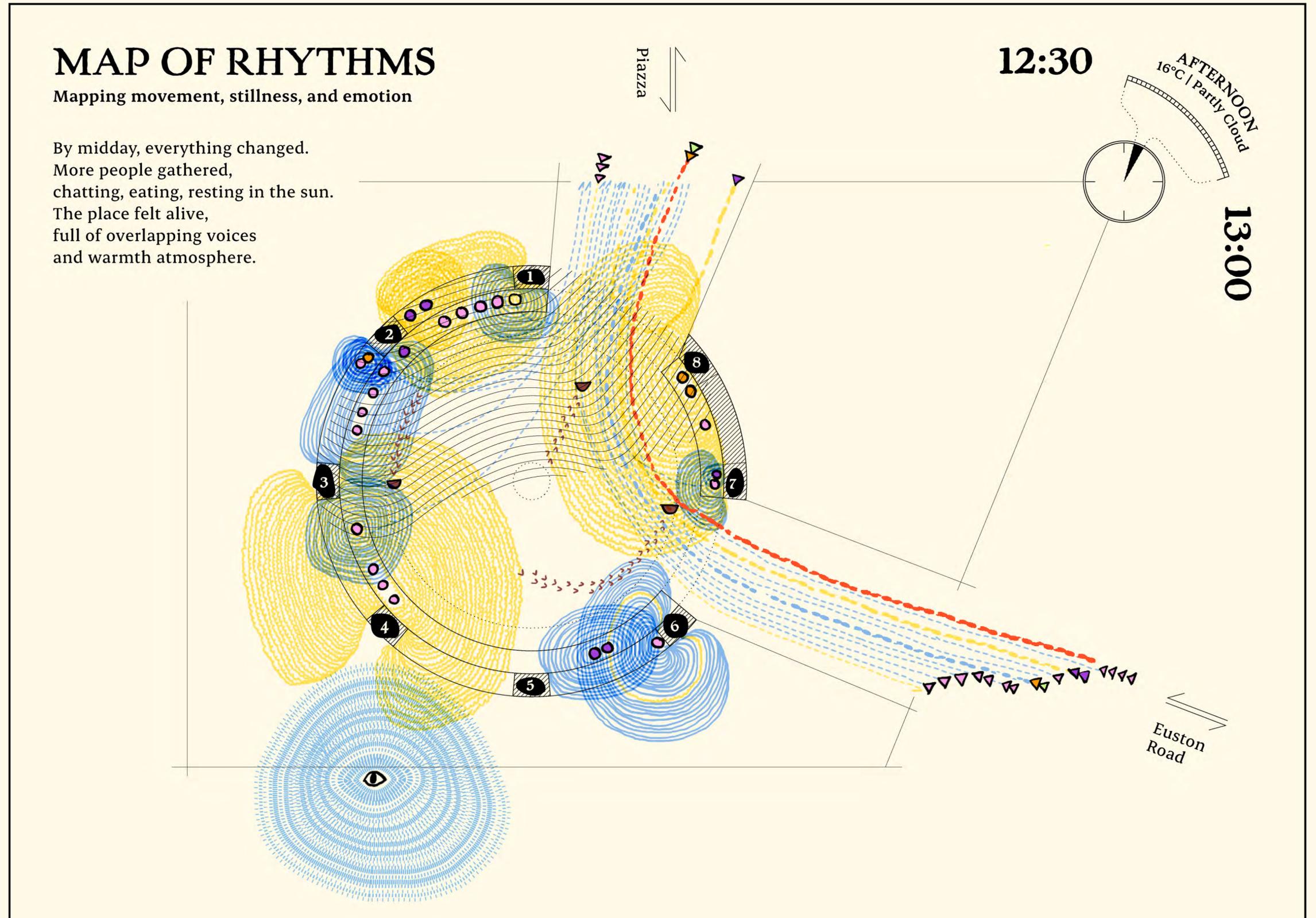
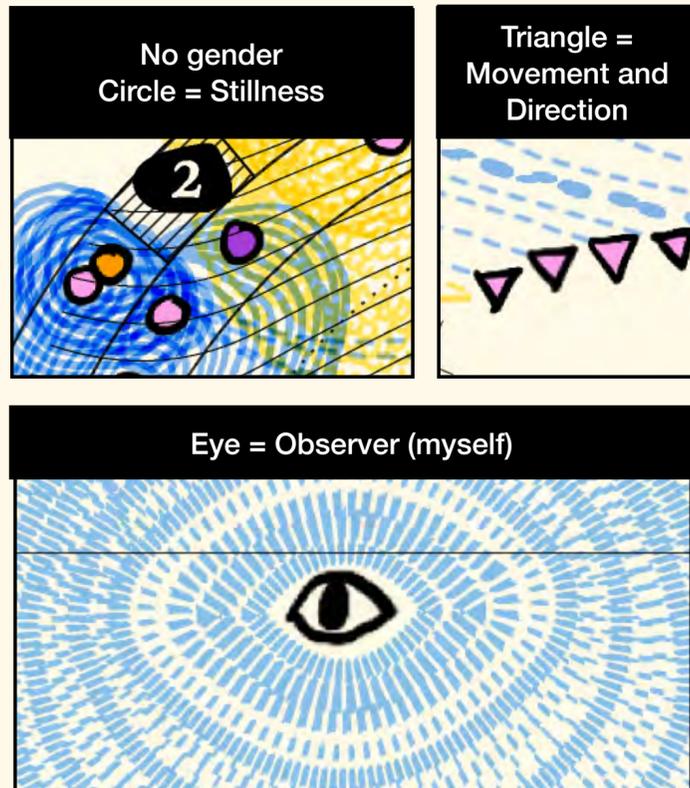
# 1. Another Attempt: Attempted to refine the radiant line to improve its accuracy

Based on the feedback I received, I redrew the map digitally using vector lines and radiating each line equally. However, the feeling of human touch and the sense of immersion that came from drawing by hand disappeared.



# 1. Another Attempt: Change Legend

I simplified the design system from Week 2. I started by updating the legend. I removed gender details to make the map more neutral, since my focus now is on tracking the rhythms of movement rather than identity. I used circles to represent stillness or pause, and triangles to indicate movement and direction. I also redesigned the observer symbol as an eye, with radiating lines showing the direction of observation.



Week 3

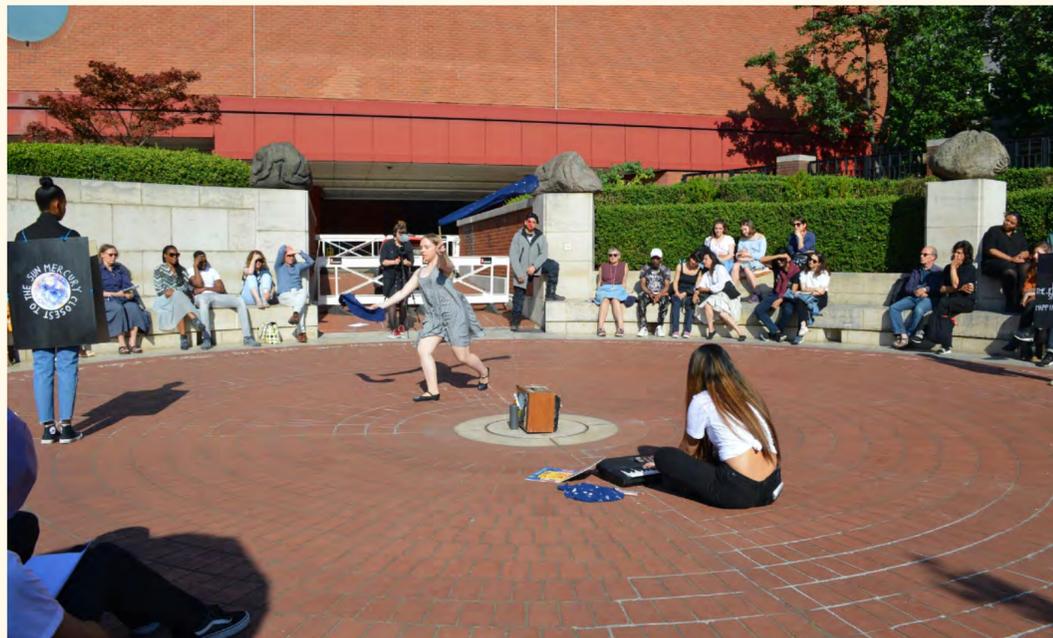
1. Another Attempt
2. Add Context
3. The Result

## 2. Add Context

### The Site: The Amphitheatre, Piazza

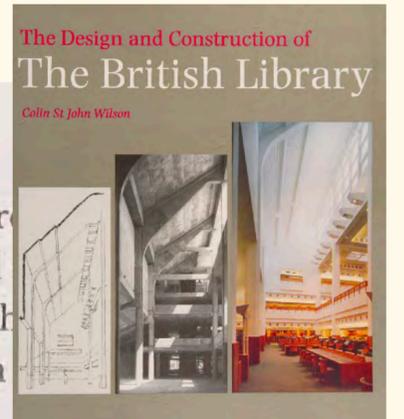
“The primary purpose of the Piazza enclosure is that it will allow the visiting reader to regain the tranquillity that was lost in the street and also to have a place in good weather in which to rest between spells of work.”

– Colin St John Wilson



My site is located in the amphitheatre area of the British Library Piazza.

This space is designed as a place of transition, where visitors step out of the busy city and regain calm before entering the library. It serves as a space for public events while also offering a serene environment for private relaxation, fostering both personal reflection and social interaction.



#### The Piazza

The main body of the Library itself is set back from Euston Road in order to create an enclosed courtyard to mediate between the turmoil of the main road and the point of entry into the building. The Piazza is further protected from the east from the heavy traffic on Midland Road by the projection of the Reading Room and Conference Centre southwards to Euston Road.

There are a number of entrances of which the principal one is through the Portico sited in the south-west corner. A secondary entrance at the south-east corner passes diagonally under the Conference Centre from the point where, 'sotto-portico', it houses a small snack-bar. The axes of these two points of entry intersect at the location of a major sculptural monument – the bronze figure of Newton (after William Blake) by Sir Eduardo Paolozzi. Behind it and down the complete length of the western flank an upper terrace offers the possibility of hosting such activities as second-hand book stalls, open-air celebrations or fairs. Steps and a ramp lead down to the main (lower) level of the Piazza in which a small amphitheatre (to which is promised a ring of granite sculptures by Anthony Gormley) forms the focus for other planned open-air events. A variety of 'places' is provided for meeting or simply for private relaxation in good weather.

The Conference Centre has its own independent entrance in the Piazza itself but

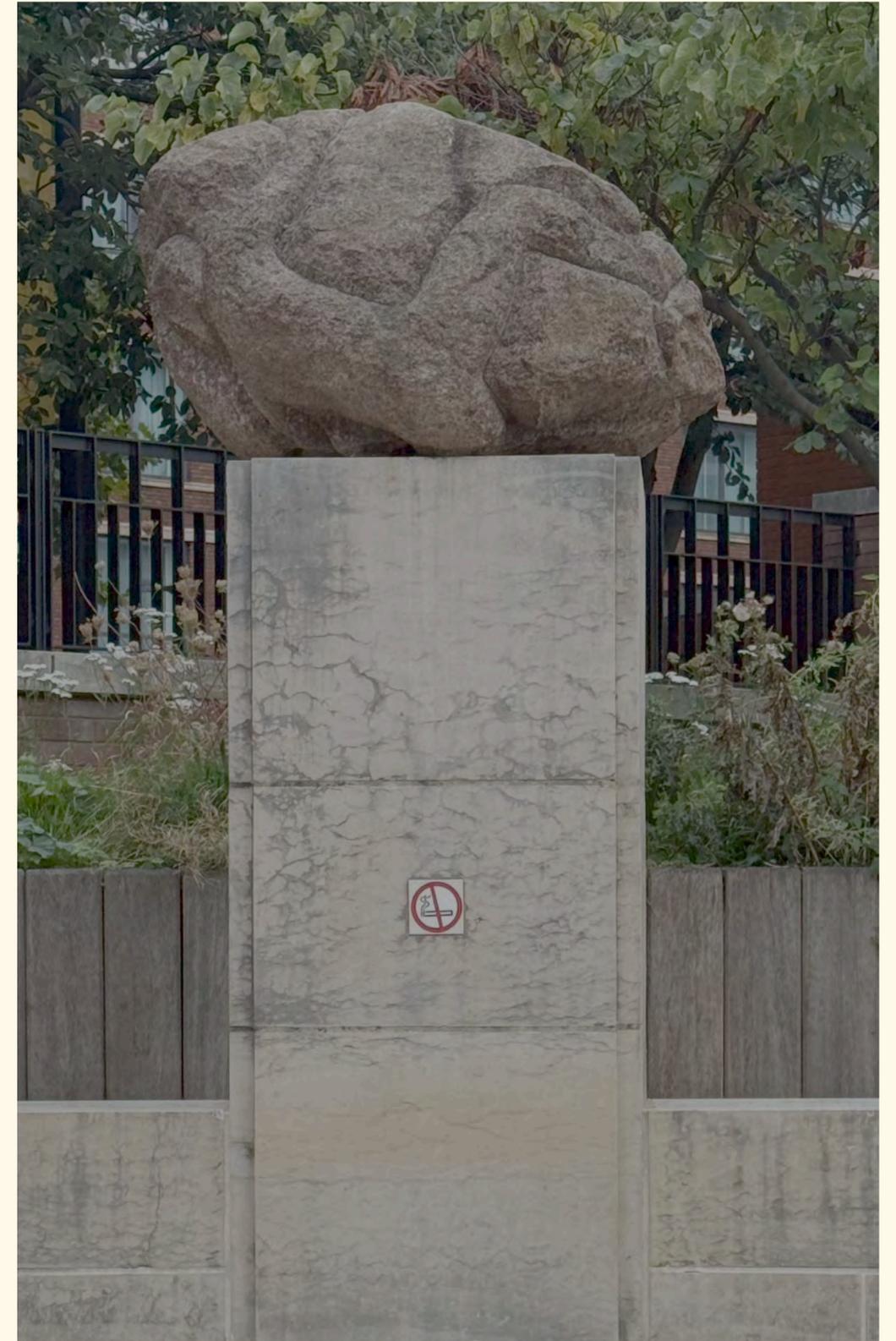
## 2. Add Context

### The Sculpture: The Planets, 2002

“The work celebrates the dependency of the body on the material world in this library, which is the repository of the fruits of the mind.”

– Antony Gormley

- Eight boulders with incised human forms placed on existing plinths
- With its orbit, planets, and ancient stones, Planets refers to timeless connections between people and their environments, and to the physical properties and natural elements they share.
- He intended it as a “contemplative sculpture,” like a rock in a Japanese garden

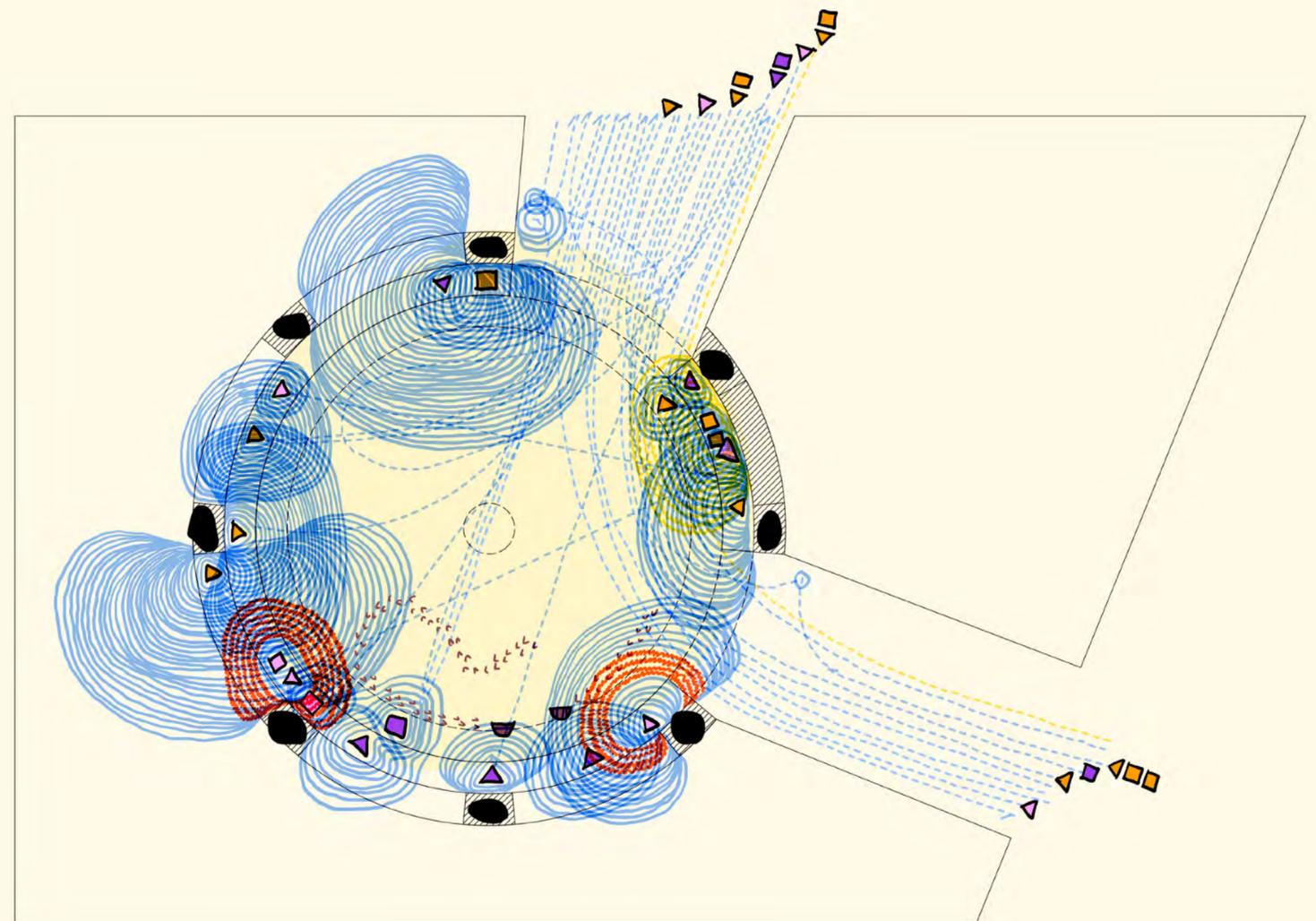


## 2. Add Context

### Theory: Rhythmanalysis

Rhythmanalysis, developed by Henri Lefebvre and expanded by Dawn Lyon, is a way of understanding everyday life through time and movement.

A method for sensing and analysing the rhythms of urban spaces and the effects of those rhythms on the inhabitants of those spaces.



## 2. Add Context Theory: Rhythmanalysis

Dawn Lyon highlights that to understand rhythm, the observer needs to be physically involved, hearing, seeing, and moving, rather than just observing from a distance.

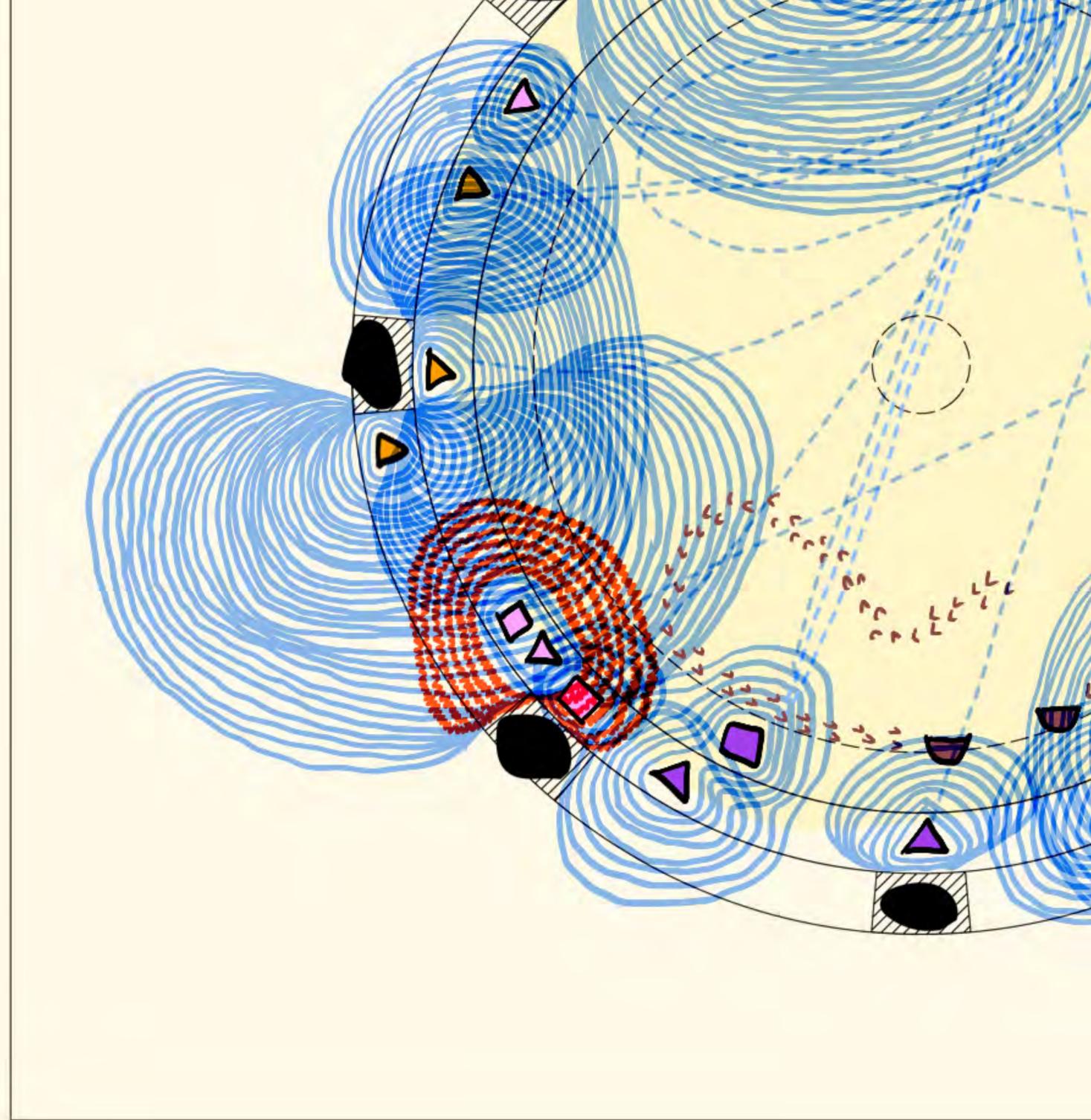
"50% of a map is of the place and 50% reflective of the creator."

– Sharheer

### My hand-drawing = My own rhythm

To really understand a rhythm, Lyon says we need to be physically involved, to hear, see, and move within the space.

This idea aligns with my hand-mapping method. Each line I drew not only recorded the movements of others but also reflected my own rhythm and emotional response to being in that space. And this is why I am continuing to use the same drawing technique this week.



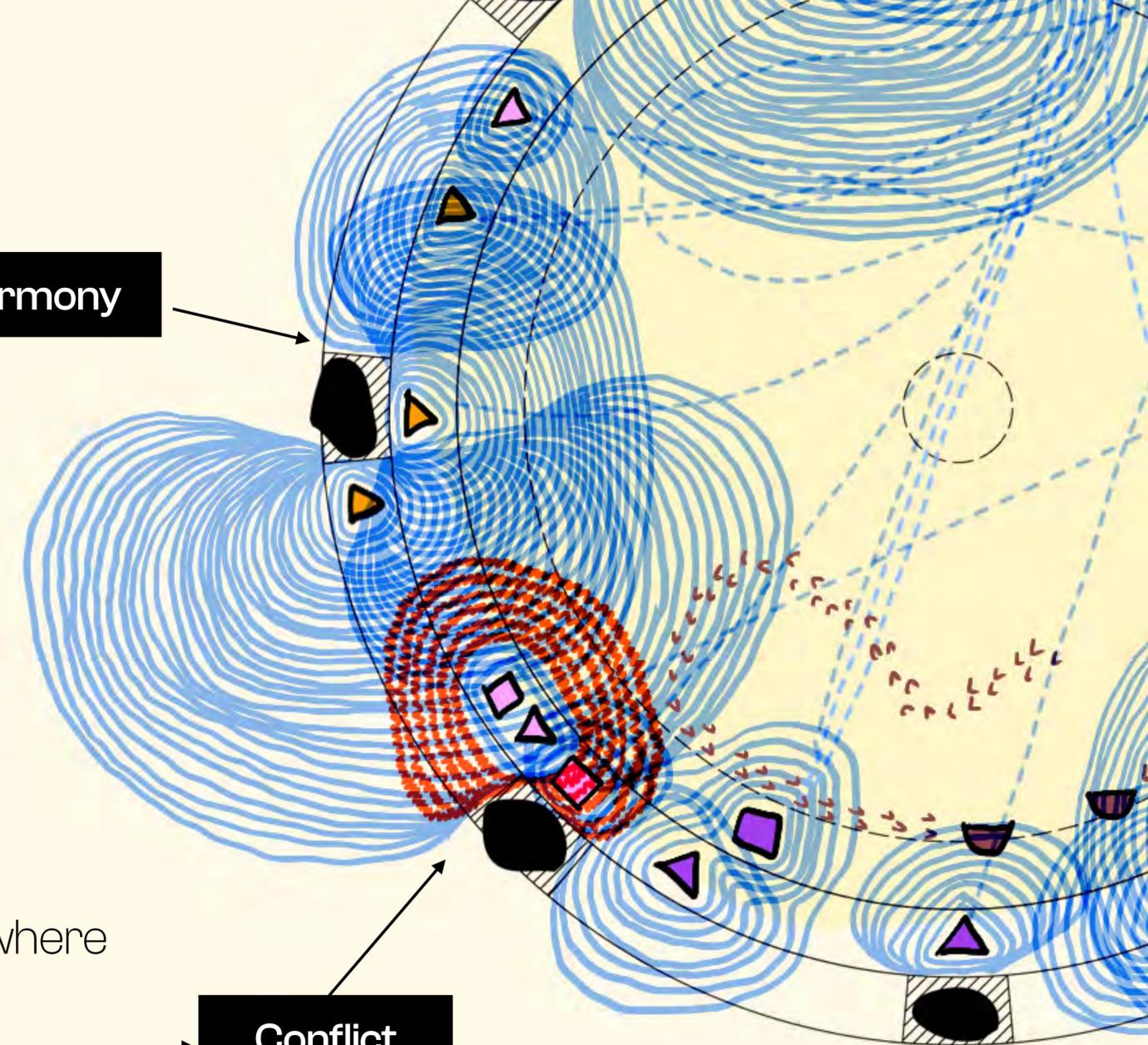
## 2. Add Context Theory: Rhythmanalysis

Lefebvre explains that rhythm is made of repetition, patterns that allow us to recognise when something disrupts or conflicts.

In the evening, the harmony broke down. The red, tense lines appeared, moments where the social rhythm becomes in conflict

Harmony

Conflict

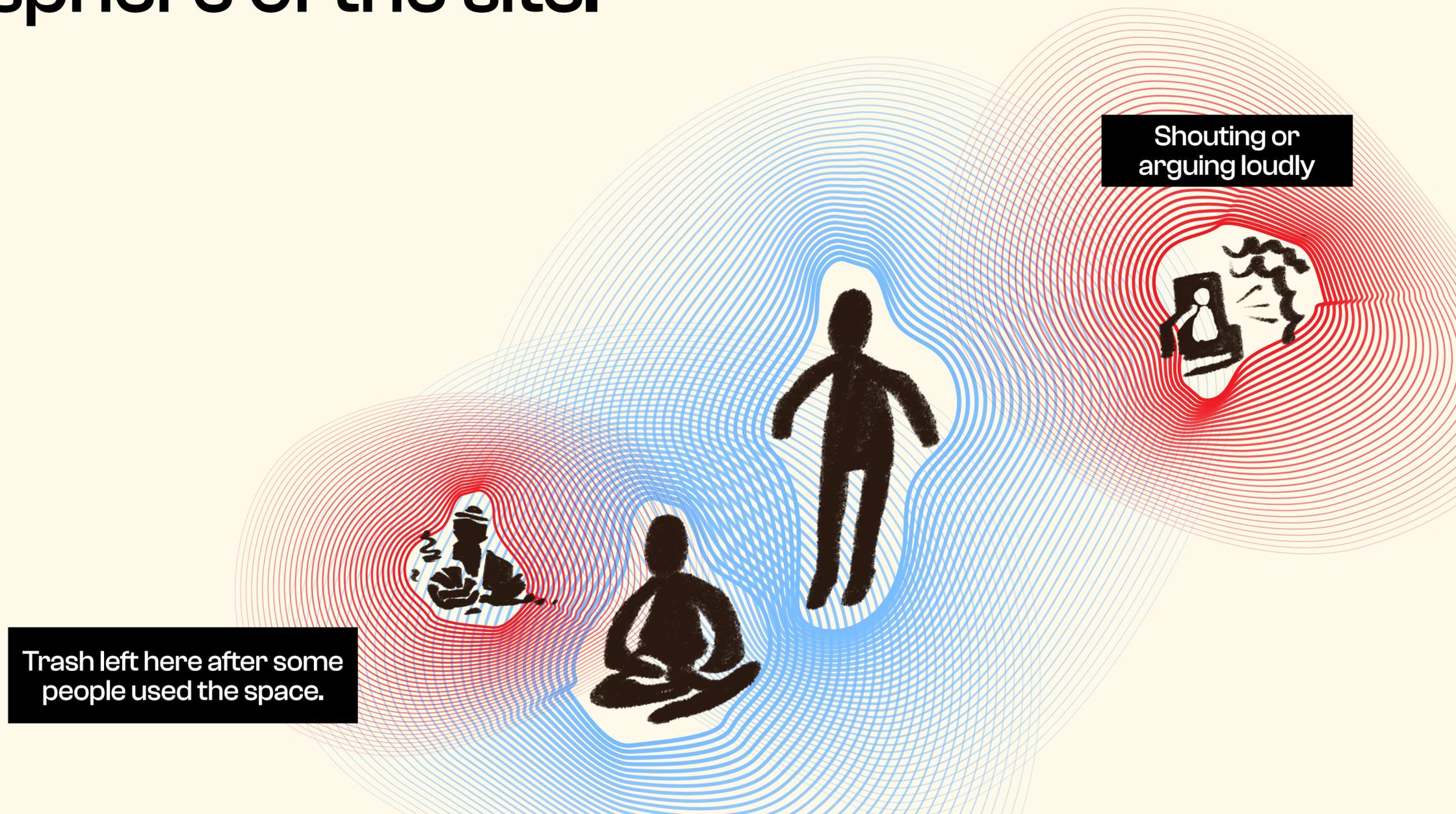


Week 3

1. Another Attempt
2. Add Context
3. The Result

### 3. The Result

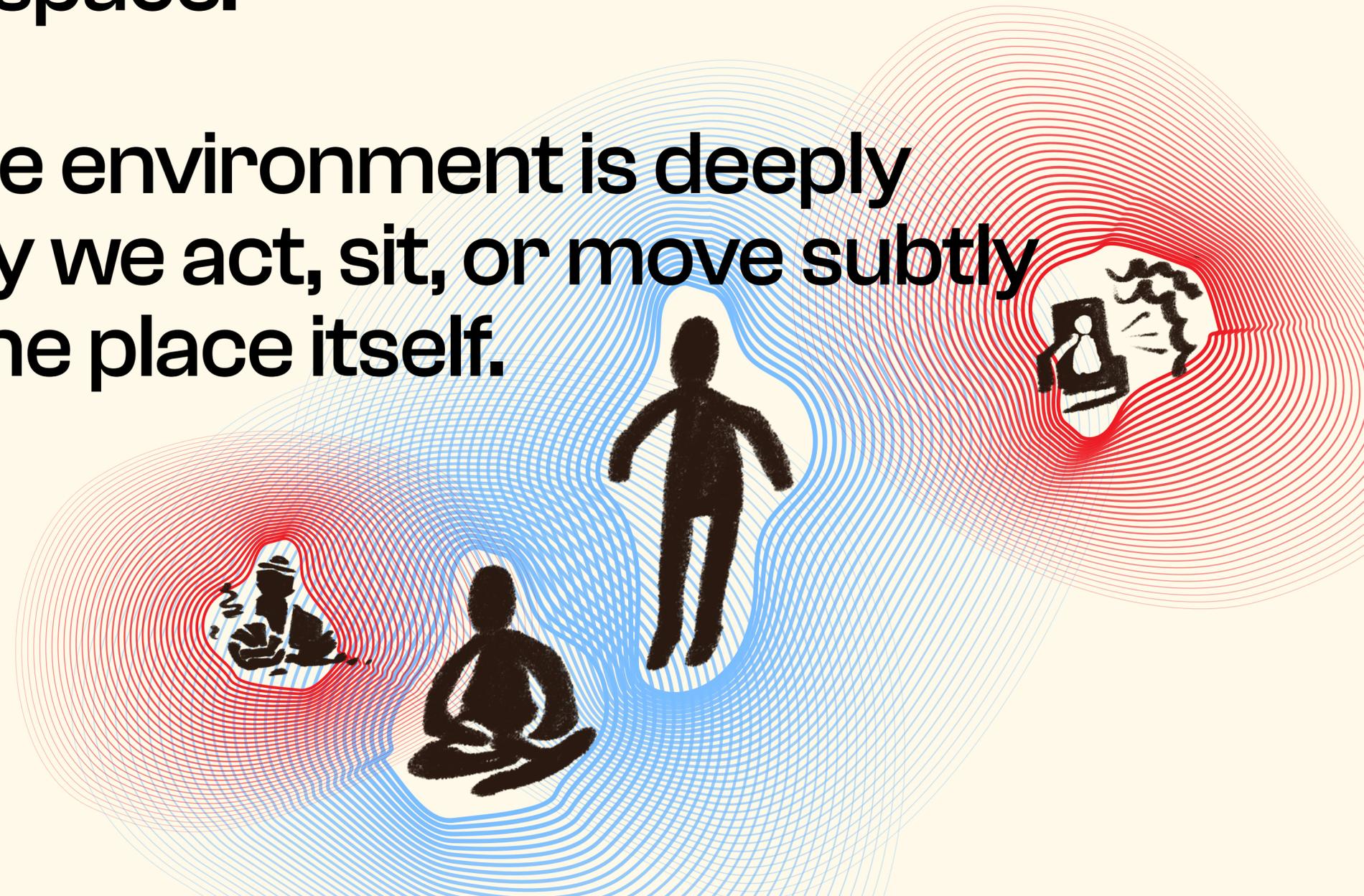
During my observation, I noticed how small acts of unawareness, such as leaving trash or arguing loudly, altered the atmosphere of the site.



### 3. The Result

**These disruptions revealed how our inner awareness extends outward through action, shaping the rhythms and atmosphere of the space.**

**Our relationship with the environment is deeply interdependent; the way we act, sit, or move subtly influences others and the place itself.**



### 3. The Result

**Mapping then becomes an essential tool to trace not only our physical movements but also the invisible currents of awareness that connect us to our surroundings.**

**By recognising this connection, we can cultivate a more harmonious relationship with the spaces we occupy and the people we share them with.**

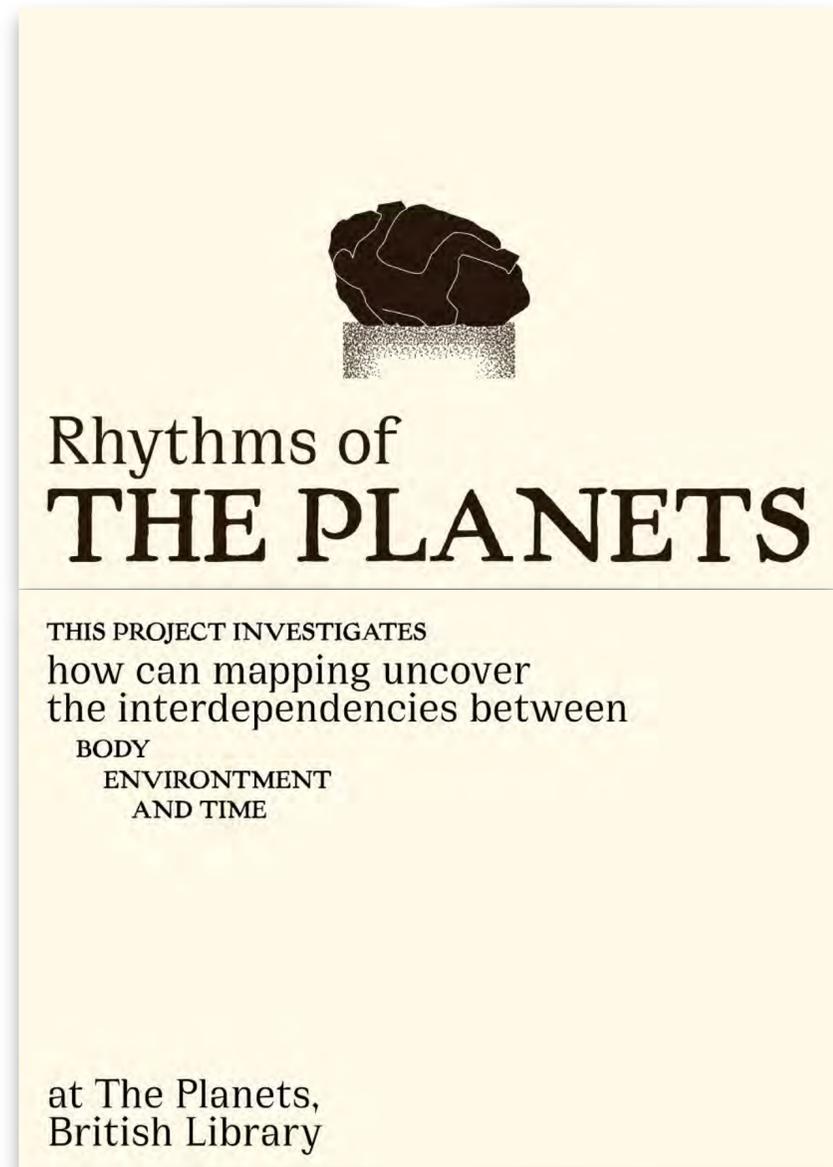


# A5-Leaflet 9 Panel

\*This is an unfinished project. All text and data are a mock-up

## Front

A visual map of the Amphitheatre's daily rhythms, showing how people's movements, moods, and interactions shape the atmosphere of the space.

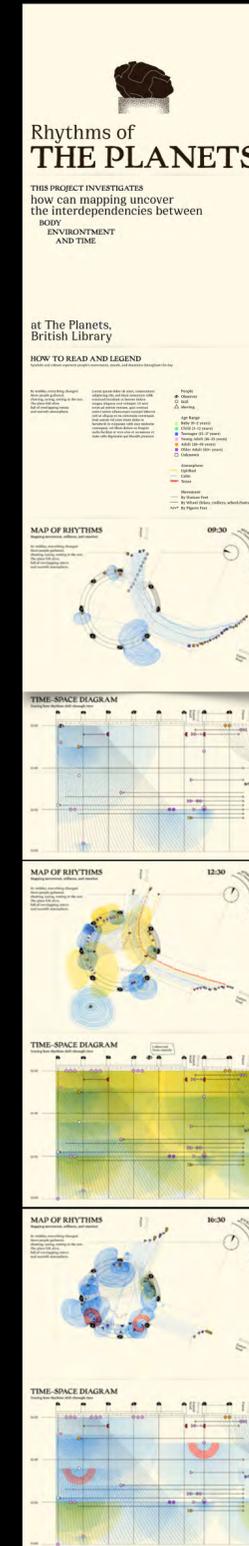


## Back

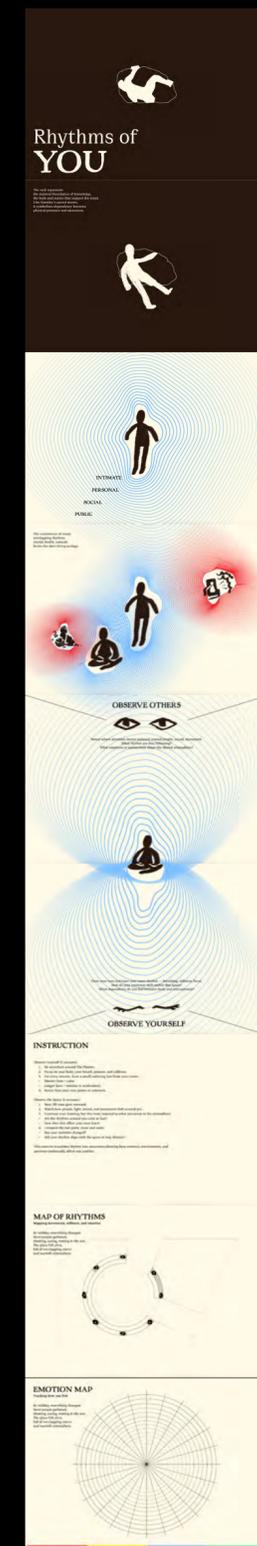
An invitation to observe, reflect, and map your own presence, revealing how your awareness contributes to the rhythm of the place.



Front



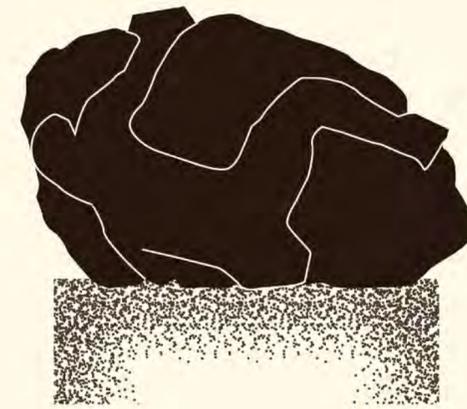
Back



## Front Cover

The outcome of this project is presented as an A5 leaflet. The front side shows my process, how I used mapping to observe the rhythms of people and space throughout the day.

The back side transforms this method into a reflective tool, inviting others to map their own emotional rhythms within the same space.



# Rhythms of THE PLANETS

THIS PROJECT INVESTIGATES  
how can mapping uncover  
the interdependencies between  
BODY  
ENVIRONMENT  
AND TIME

Front

# at The Planets, British Library

## HOW TO READ AND LEGEND

Symbols and colours represent people's movements, moods, and durations throughout the day.

By midday, everything changed.  
More people gathered,  
chatting, eating, resting in the sun.  
The place felt alive,  
full of overlapping voices  
and warmth atmosphere.

Lorem ipsum dolor sit amet, consectetur  
adipiscing elit, sed diam nonummy nibh  
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hendrerit in vulputate velit esse molestie  
consequat, vel illum dolore eu feugiat  
nulla facilisis at vero eros et accumsan et  
iusto odio dignissim qui blandit praesent

People  
👁 Observer  
○ Still  
△ Moving

Age Range  
🟢 Baby (0–2 years)  
🟡 Child (3–12 years)  
🟠 Teenager (13–17 years)  
🟣 Young Adult (18–25 years)  
🟤 Adult (26–59 years)  
🟪 Older Adult (60+ years)  
□ Unknown

Atmosphere  
🌞 Uplifted  
🌊 Calm  
🔥 Tense

Movement  
⋯ By Human Feet  
~ By Wheel (bikes, trolleys, wheelchairs)  
➤➤➤ By Pigeon Feet

## MAP OF RHYTHMS

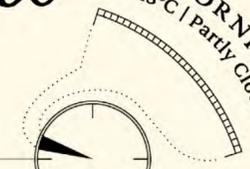
Mapping movement, stillness, and emotion

By midday, everything changed.  
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Piazza

09:30

MORNING  
13°C | Partly Cloud



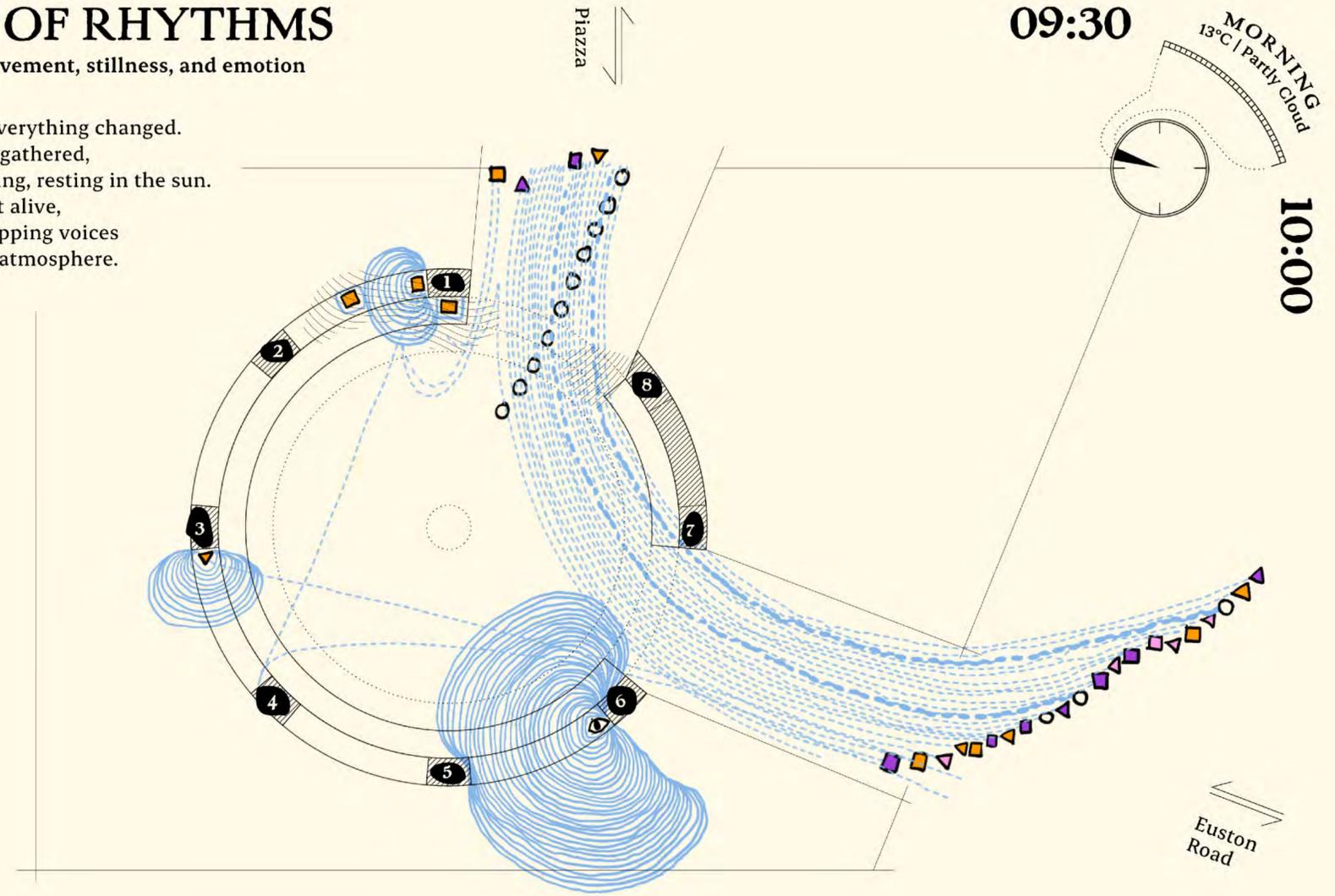
Front

- Movement
- By Human Feet
- By Wheel (bikes, trolleys, wheelchairs)
- By Pigeon Feet

### MAP OF RHYTHMS

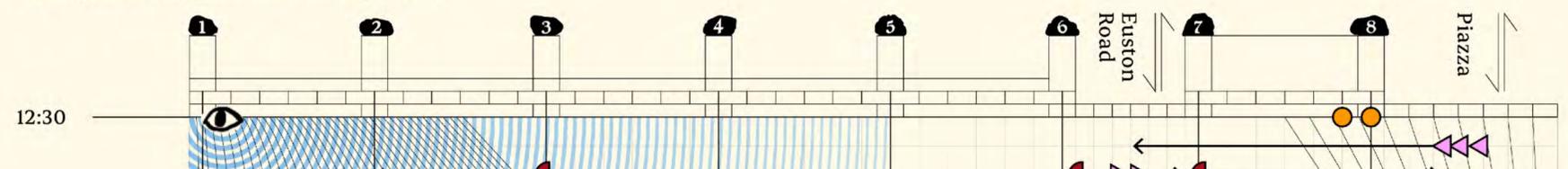
Mapping movement, stillness, and emotion

By midday, everything changed. More people gathered, chatting, eating, resting in the sun. The place felt alive, full of overlapping voices and warmth atmosphere.



### TIME-SPACE DIAGRAM

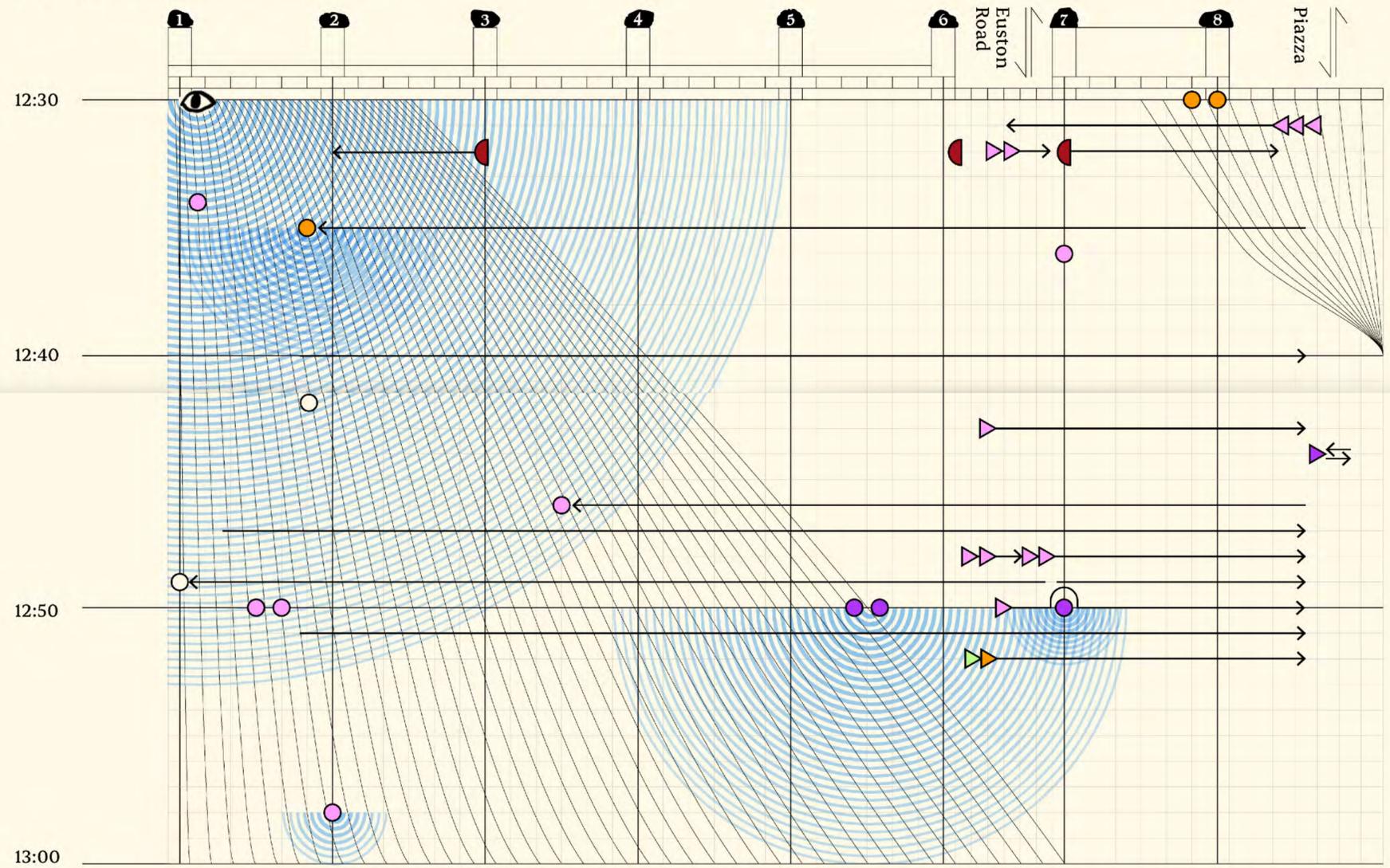
Tracing how rhythms shift through time



Front

## TIME-SPACE DIAGRAM

Tracing how rhythms shift through time



## MAP OF RHYTHMS

Mapping movement, stillness, and emotion

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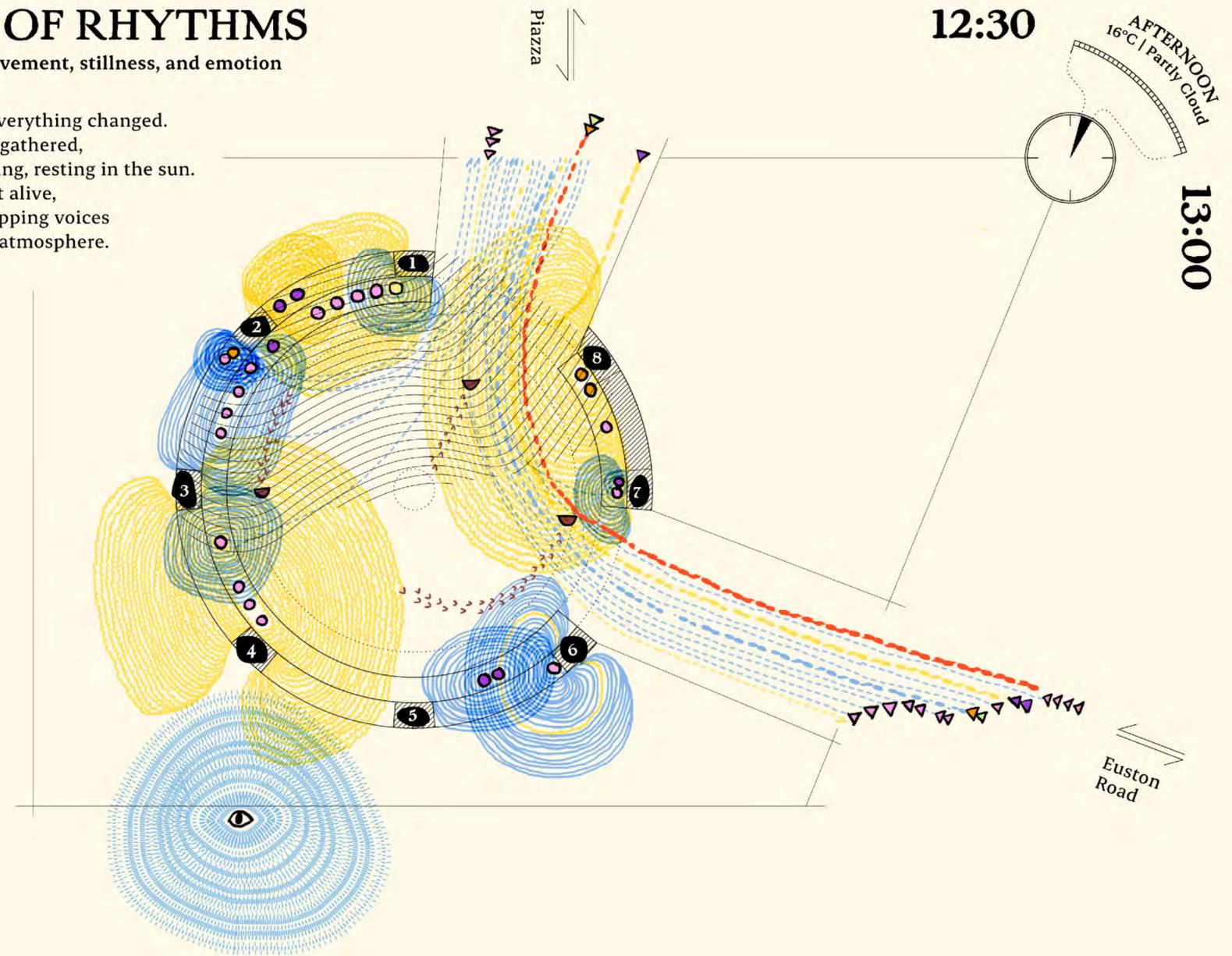
Front

13:00

## MAP OF RHYTHMS

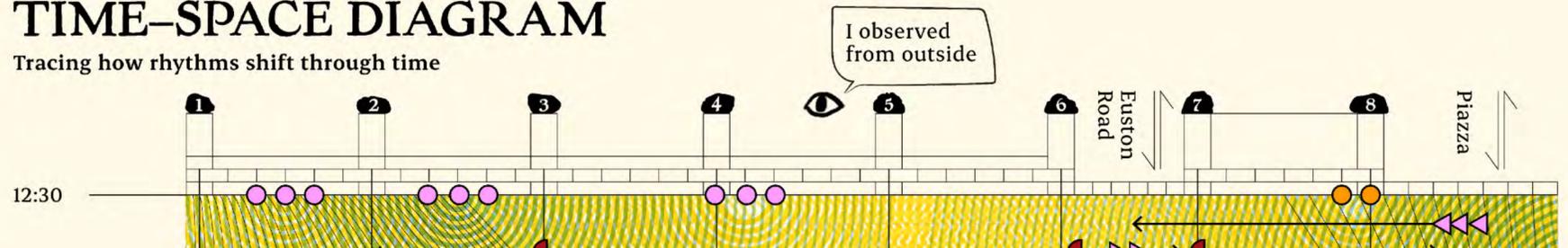
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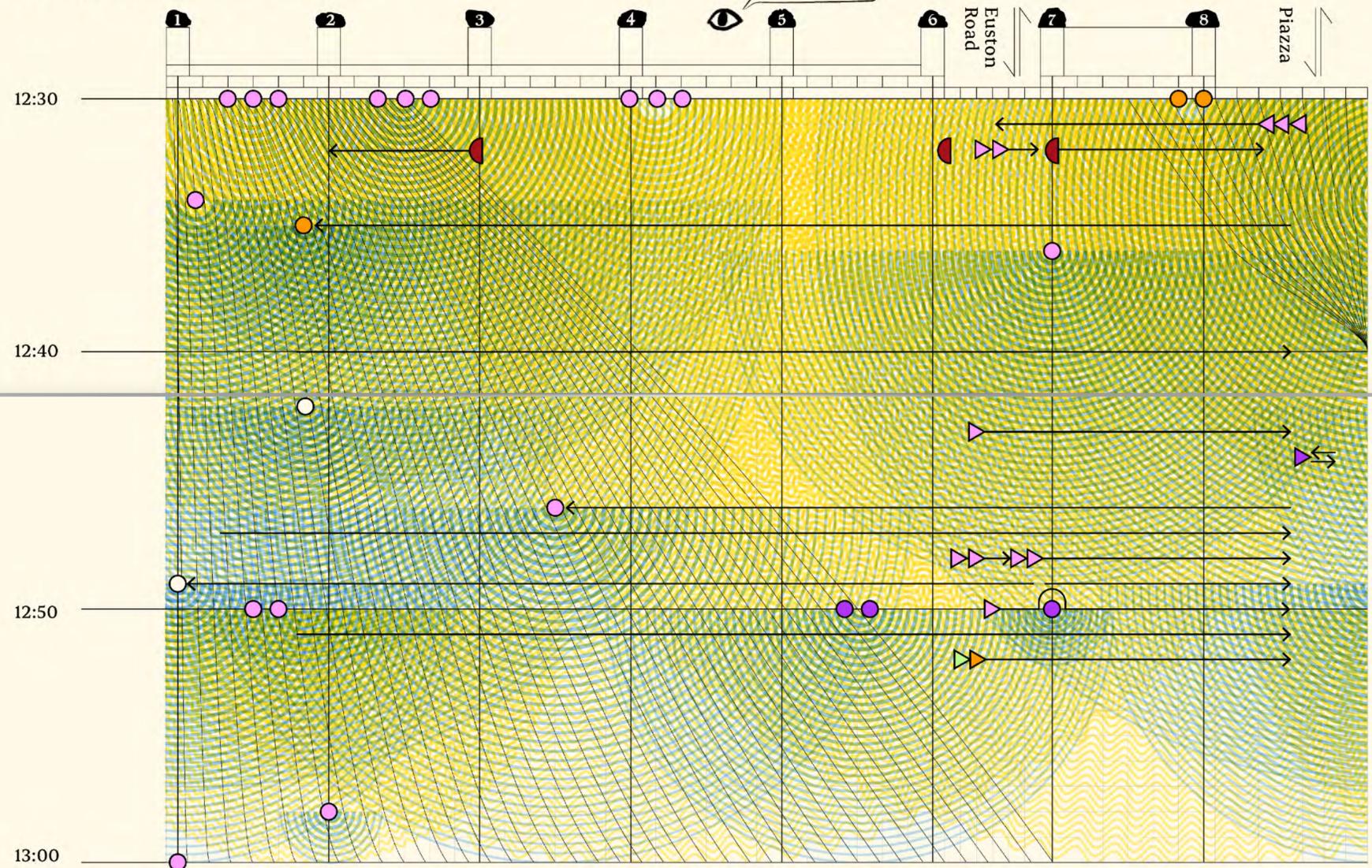
Tracing how rhythms shift through time



Front

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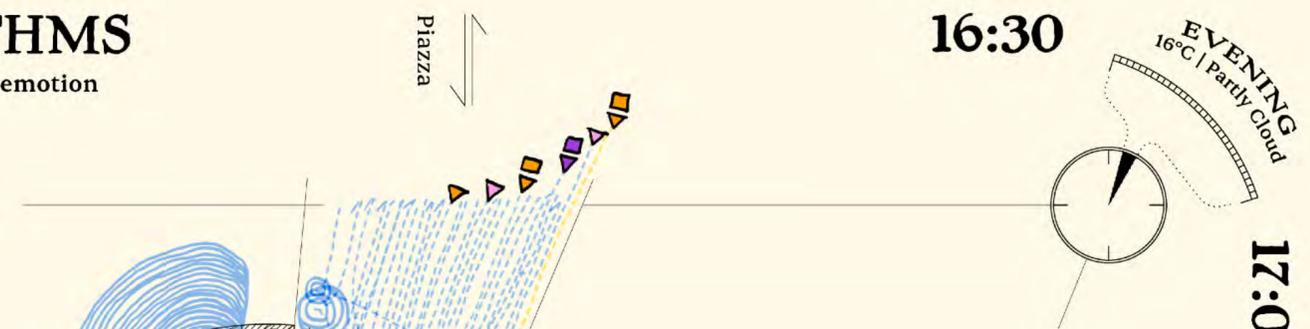
Tracing how rhythms shift through time



## MAP OF RHYTHMS

Mapping movement, stillness, and emotion

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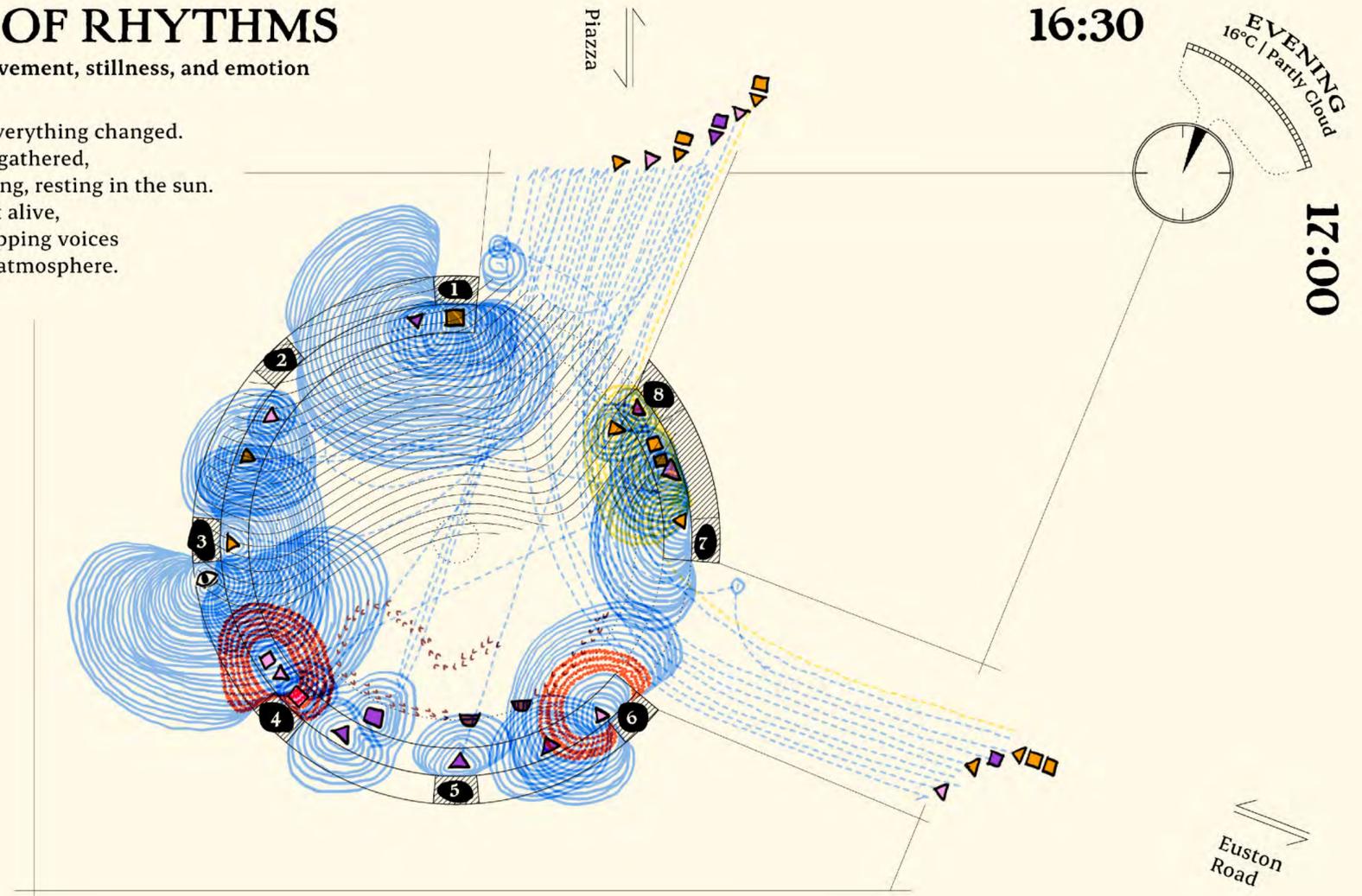
Front

13:00

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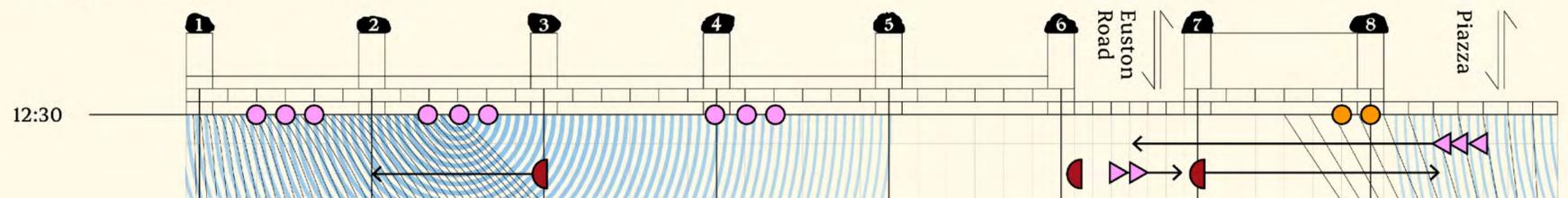
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## TIME-SPACE DIAGRAM

Tracing how rhythms shift through time

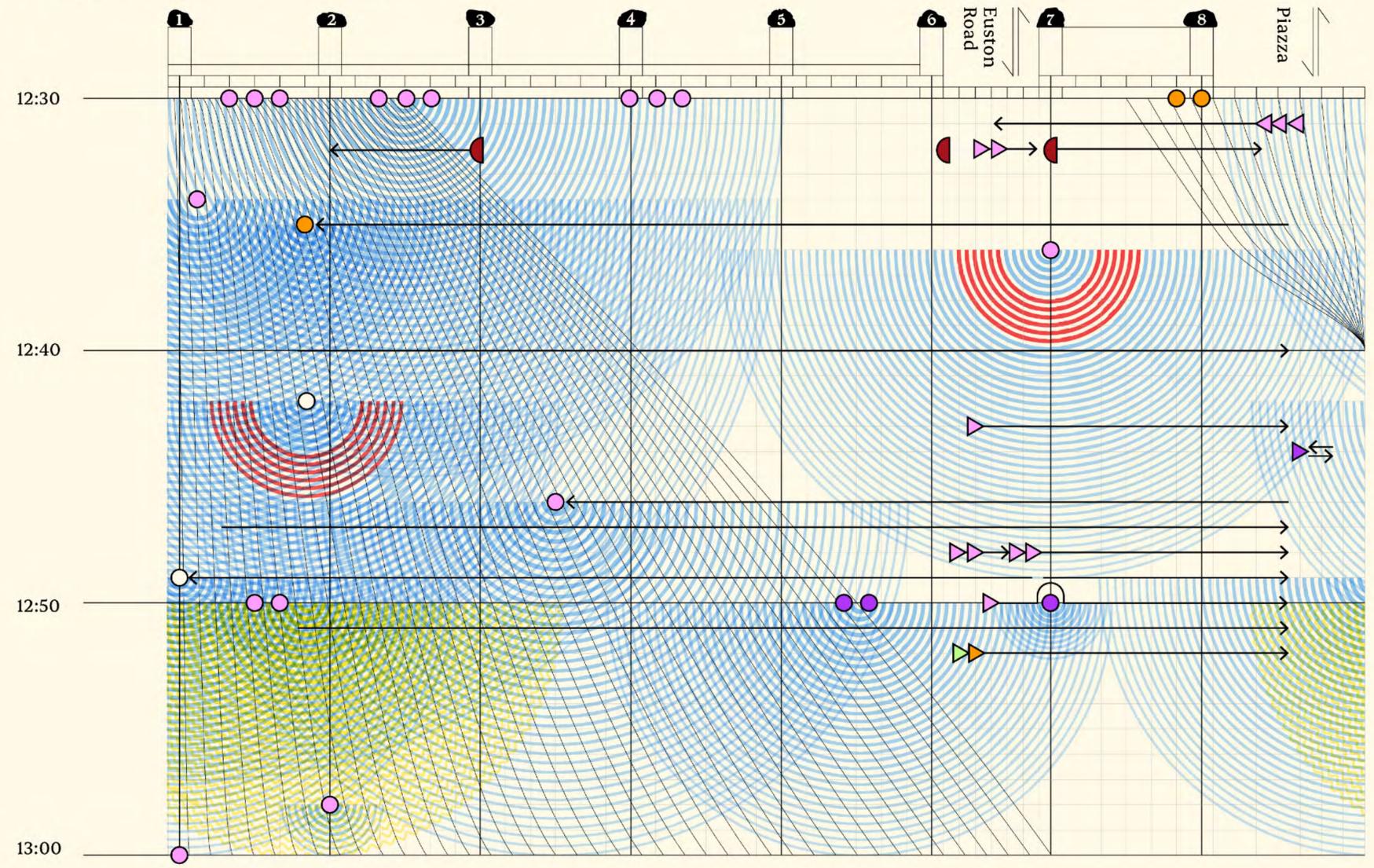


Front



# TIME-SPACE DIAGRAM

Tracing how rhythms shift through time



## Back Cover



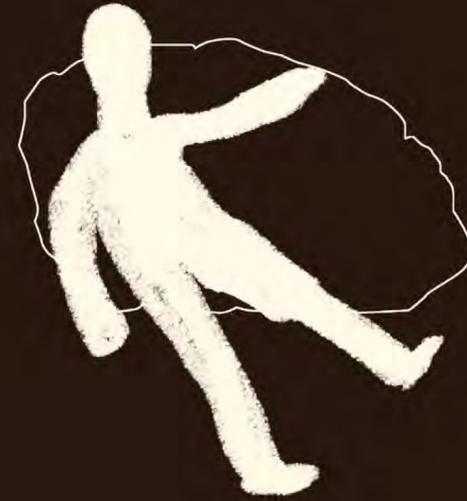
# Rhythms of YOU

The rock represents  
the material foundation of knowledge,  
the body and matter that support the mind.  
Like Gormley's carved stones,  
it symbolises dependency between  
physical presence and awareness.

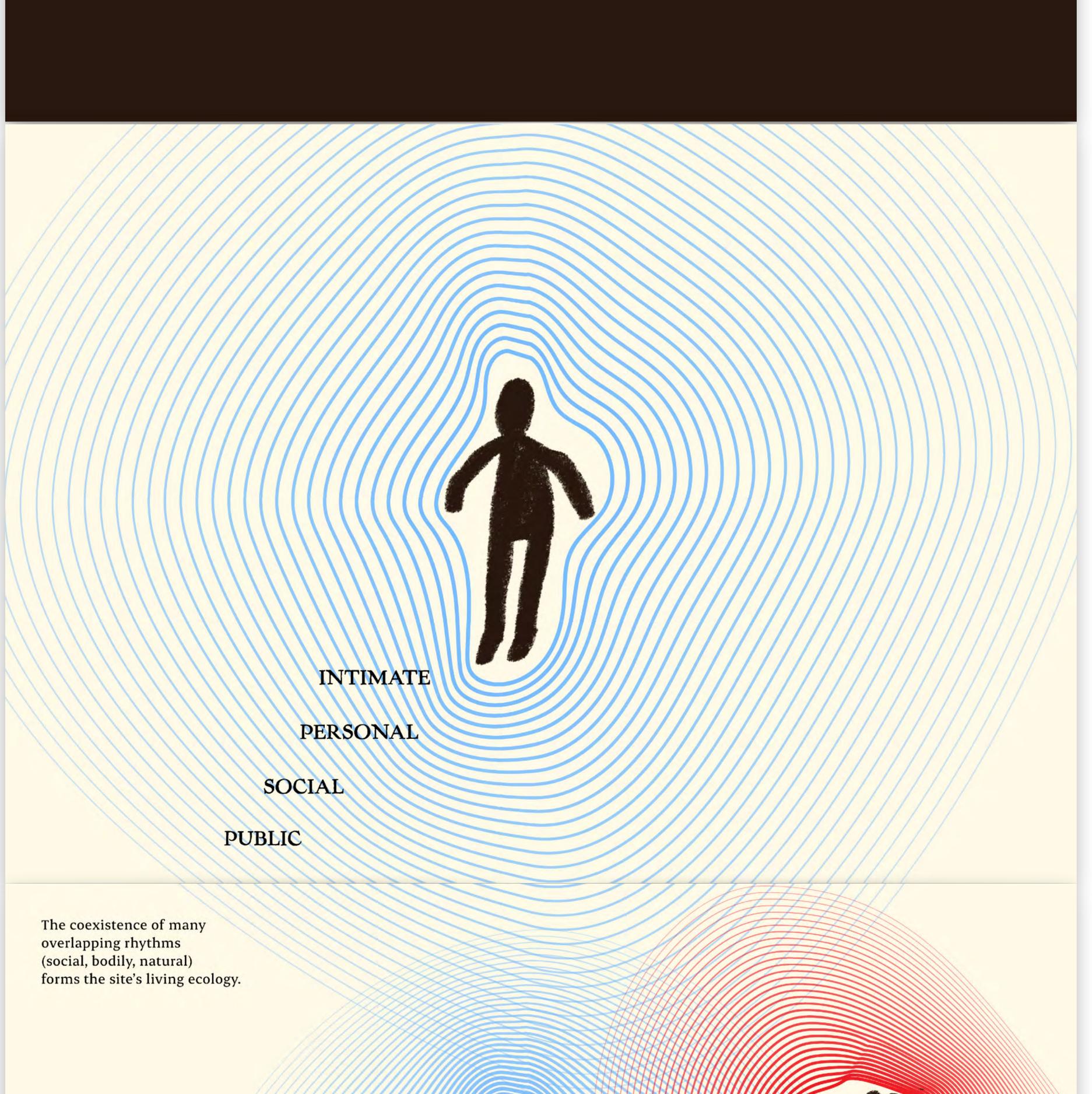
Back

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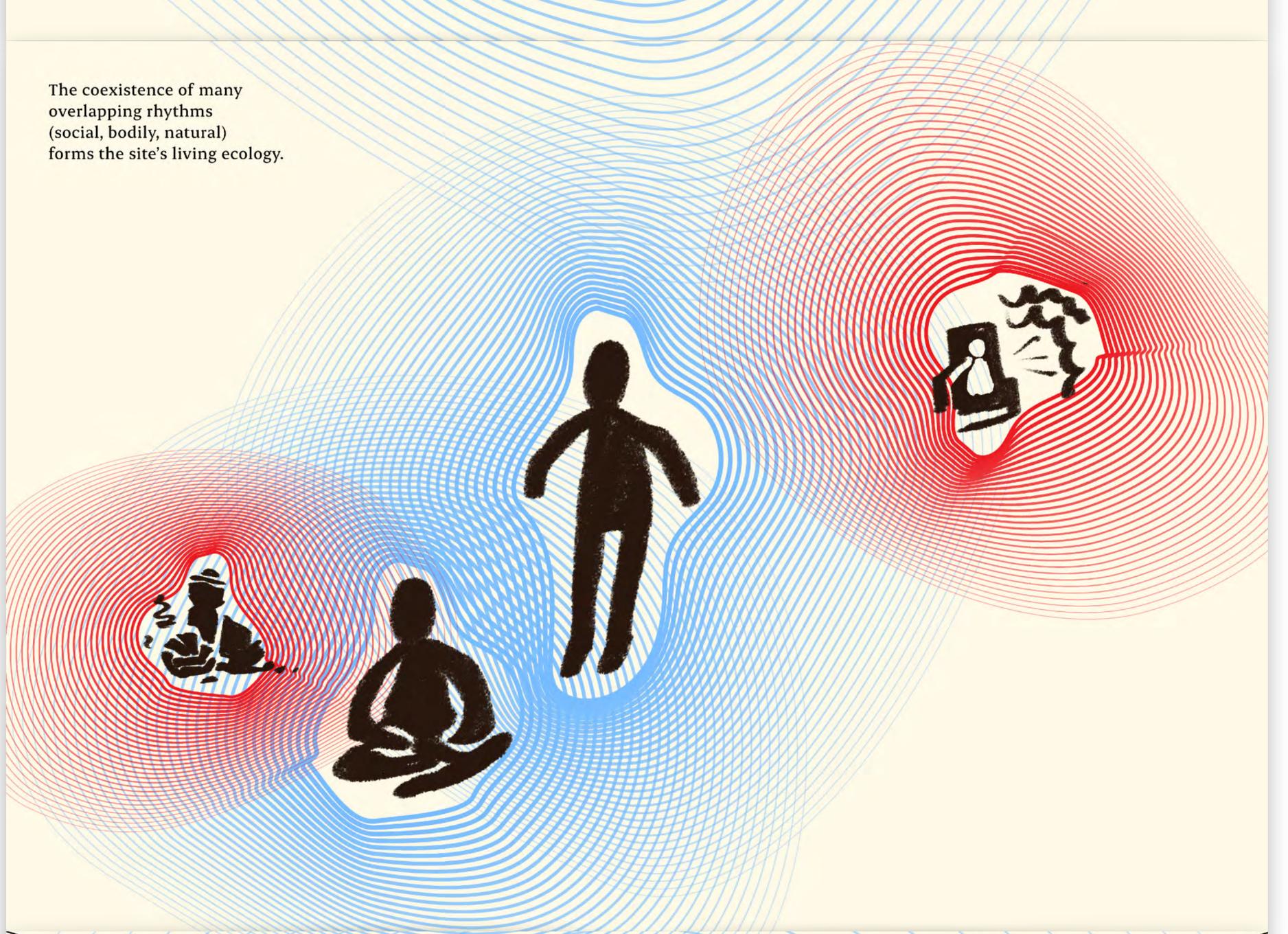
Back



The coexistence of many overlapping rhythms (social, bodily, natural) forms the site's living ecology.

Back

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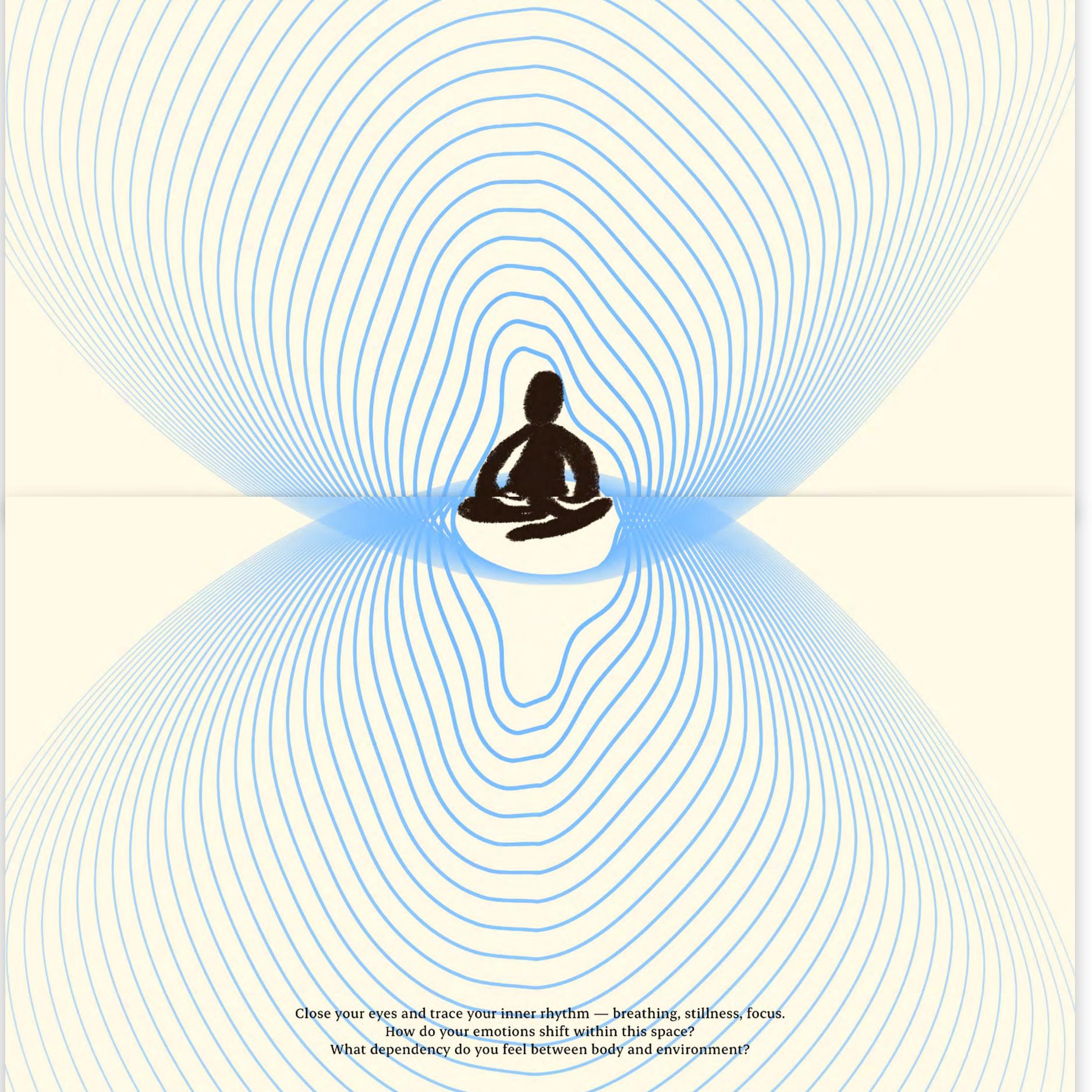


## OBSERVE OTHERS



Notice where attention moves outward, toward people, sound, movement.  
What rhythm are they following?  
What emotions or interactions shape the shared atmosphere?

**Back**



Close your eyes and trace your inner rhythm — breathing, stillness, focus.  
How do your emotions shift within this space?  
What dependency do you feel between body and environment?

Back

Close your eyes and trace your inner rhythm — breathing, stillness, focus.  
How do your emotions shift within this space?  
What dependency do you feel between body and environment?



## OBSERVE YOURSELF

### INSTRUCTION

#### Observe Yourself (5 minutes)

1. Sit anywhere around The Planets.
2. Focus on your body, your breath, posture, and stillness.
3. For every minute, draw a small radiating line from your centre.
  - Shorter lines = calm
  - Longer lines = tension or restlessness
4. Notice how your aura grows or contracts.

#### Observe the Space (5 minutes)

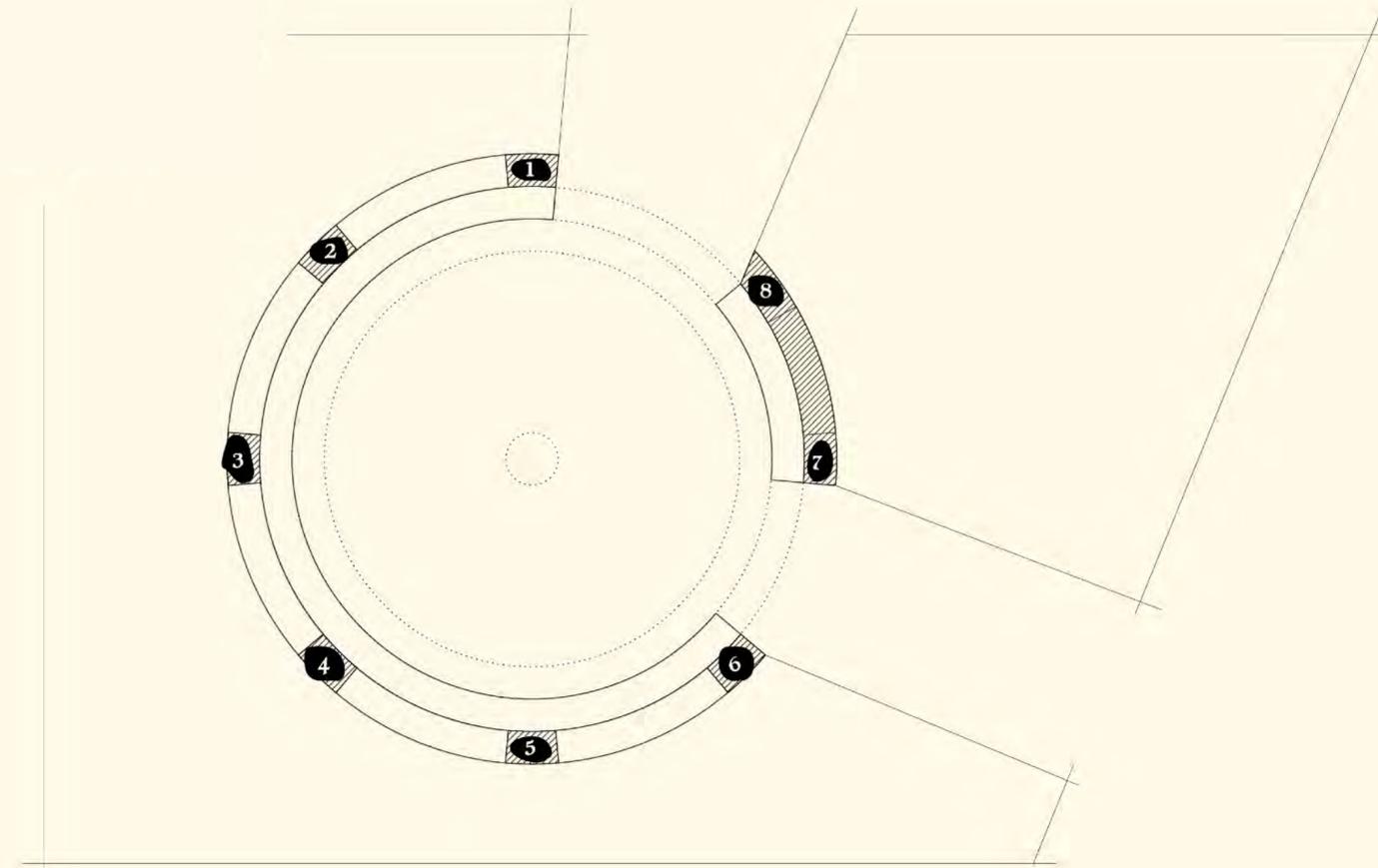
1. Now, lift your gaze outward.
2. Watch how people, light, sound, and movement shift around you.
3. Continue your drawing, but this time, respond to what you sense in the atmosphere.
  - Are the rhythms around you calm or fast?
  - How does this affect your own lines?
4. Compare the two parts: inner and outer.
  - Has your emotion changed?
  - Did your rhythm align with the space or stay distinct?

This exercise translates rhythm into awareness, showing how emotion, environment, and presence continually affect one another.

Back

## MAP OF RHYTHMS

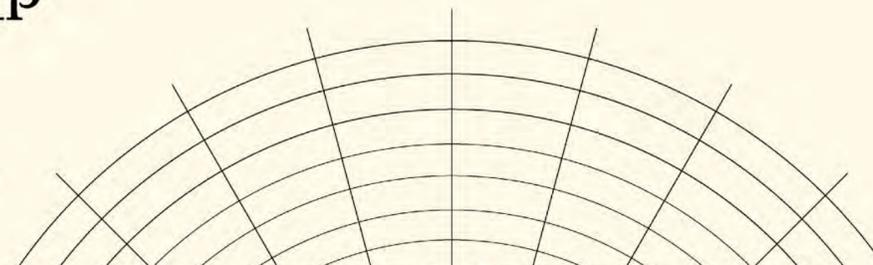
Mapping movement, stillness, and emotion



## EMOTION MAP

Tracking how you feel

By midday, everything changed.  
More people gathered,  
chatting, eating, resting in the sun.  
The place felt alive,  
full of overlapping voices



Back



## EMOTION MAP

Tracking how you feel

