

ARTIST STATEMENT

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Throughout the history of architecture, form has always been conditioned by the idealization of a universal human proportion. From antiquity to the Renaissance, and throughout Modernism, this canon is flawed. The idealization of space in relation to a static male body does not consider the sheer diversity of formal possibility that can be provoked by differences in body, gender, size, race, and movement. In response to this disciplinary bias, I have set out to explore an alternative approach in connecting the body to form and space, rather than provide a new canon to replace those preceding me. I have reduced my canon from a universal to a particular, and for me specifically, my particular is my body in the act of hurdling. Over the past eight years, hurdling has taught me so much about myself, namely, that I like repetition, and that my understanding of space is informed by my own body. Hurdling in itself is a sport that relies heavily on technique and rhythm, two characteristics that are fundamental in architecture. Using a body-tracking camera, I have analyzed various recordings of my own hurdling in three visuals: volumes, surfaces, and lines. In designing these three perspectives of my own body in motion, I am more conscious of my own hurdling form, and of the spaces that I both occupy and create. A single research project cannot change architecture's biases which have been defining the discipline for thousands of years, but my individual contribution may hopefully be part of a larger and collective response to reconsider architectural norms based on human individualities over the disingenuous promises of universality.