

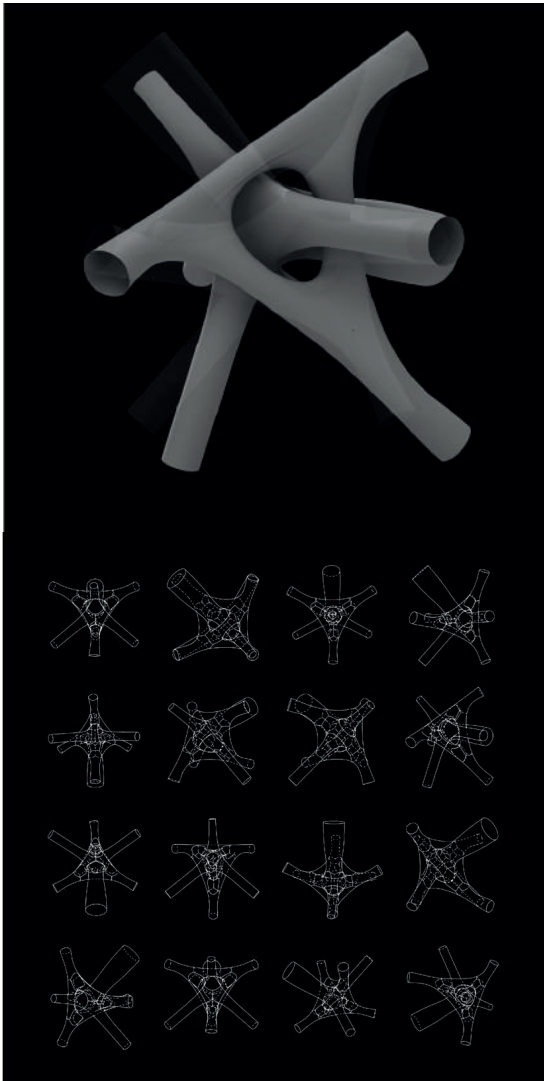
The Line Takes Time

A line is not only a connection between two points.

It is ***a direction, a movement, and a becoming.***
Line as the Becoming of a Walk



Dance Curves, Kandinsky



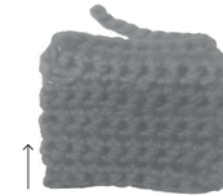
previous projects...



1. Topology



1. Topology



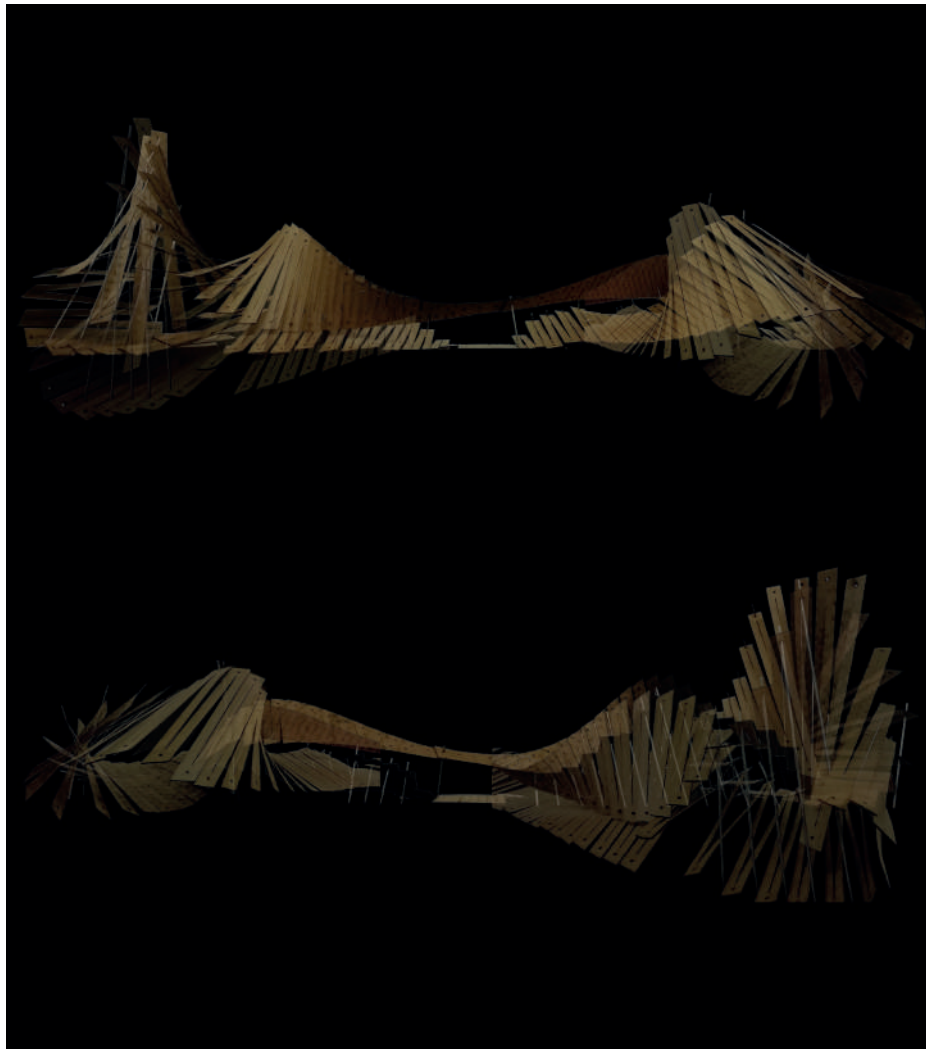
height: 5.5 cm
width: 6 cm

2. Crochet Swatch

Adapting stitches to numbers to create an algorithm starts with swatches of 10-by-10 stitches. (You see my crocheted swatch and width and length values of it). The width and length of these swatches are measured to get the size of a single stitch in a row, and the distance between the rows.

The algorithm uses the width and length of the 10-by-10 stitch patterns to calculate row and stitch counts when creating crochet patterns for three-dimensional objects. In this way, the Text-based instruction is obtained through the algorithm. The instruction shows the number of stitches in a row, as well as specific positions of increase and decrease between rows starting from the first stitch in the first row and ending with the last stitch in the last row.

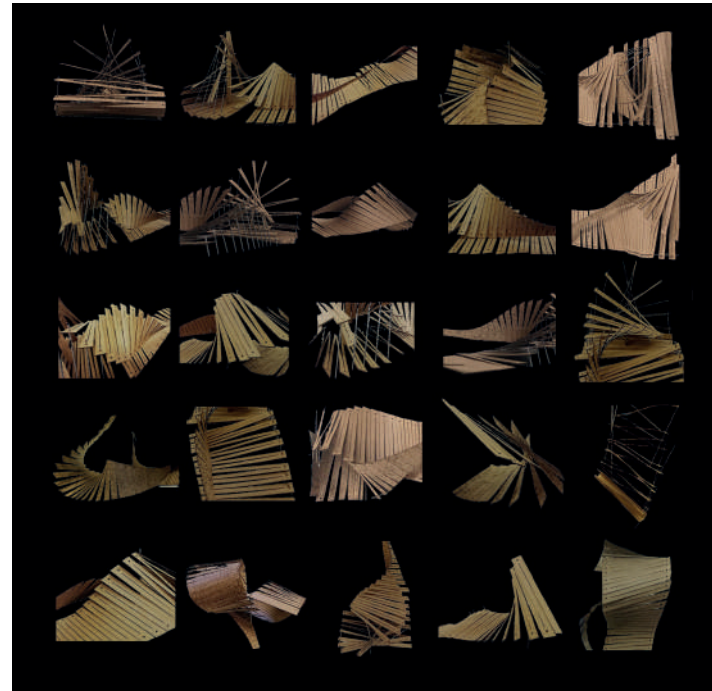
In this way, each participant was able to their own create crochet patterns.



parameter : f & g equations
 $f(x) : \cos(x/4) + 2$ $g(x) : \sin(x/2)$



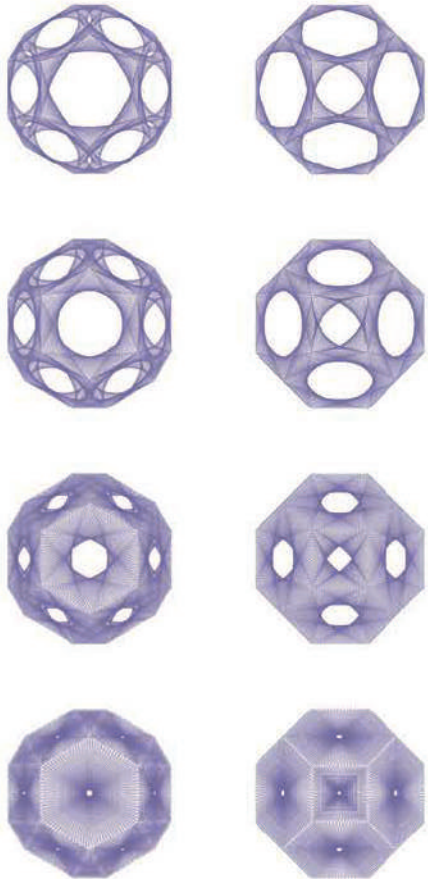
1 Determining functions $\{f(x), g(x)\}$ according to experiences from the previous modeling studies.



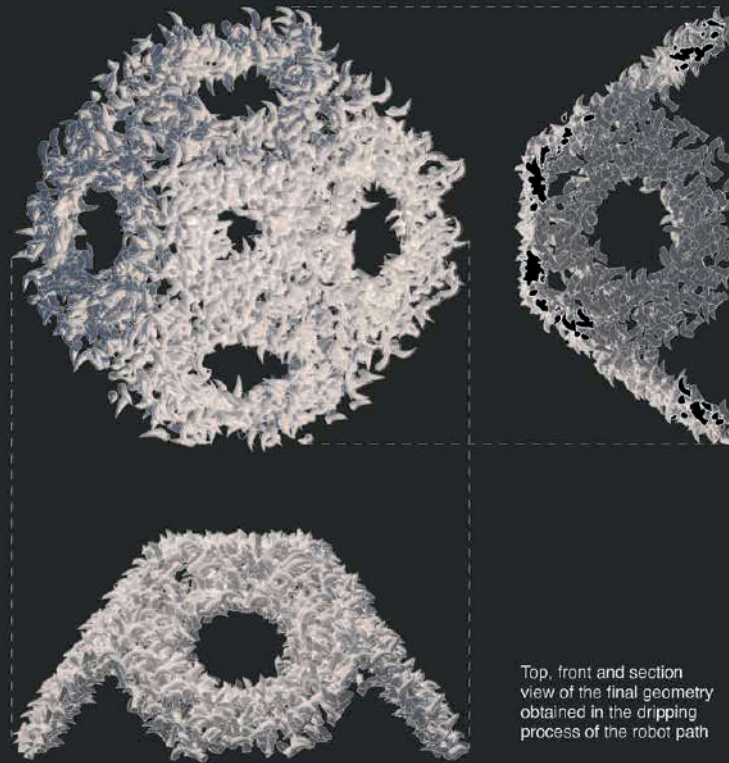
previous projects...

axonometric view

top view



Prediction of the printing process



Top, front and section view of the final geometry obtained in the dripping process of the robot path

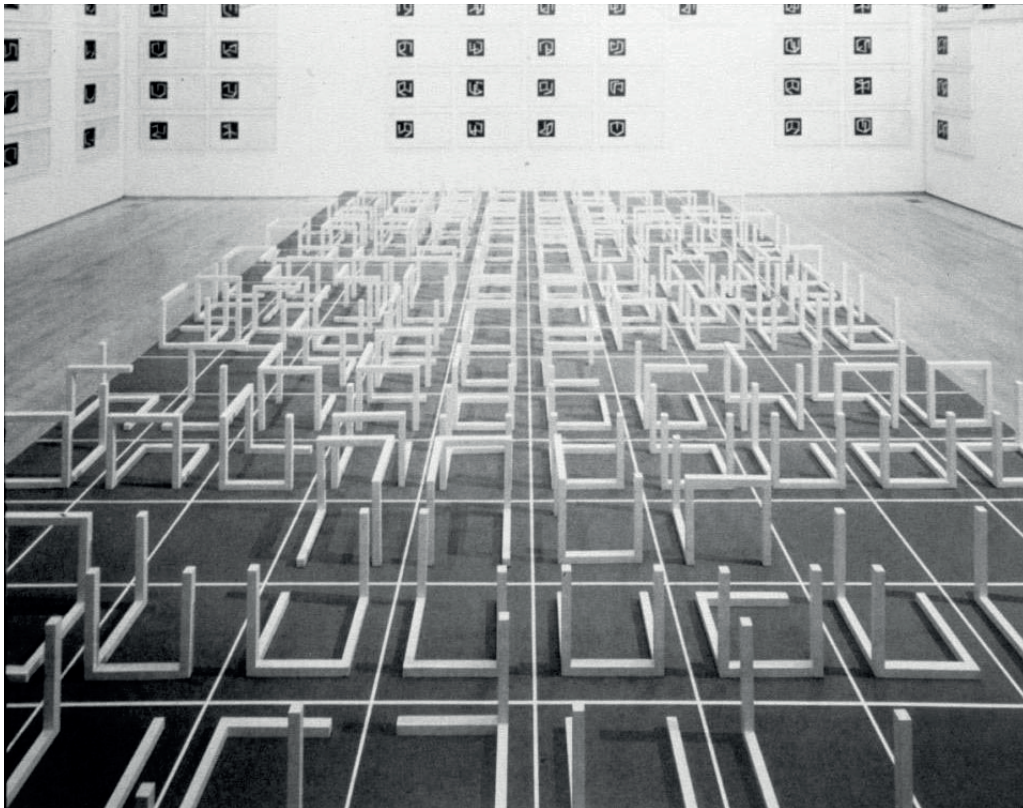
previous projects...



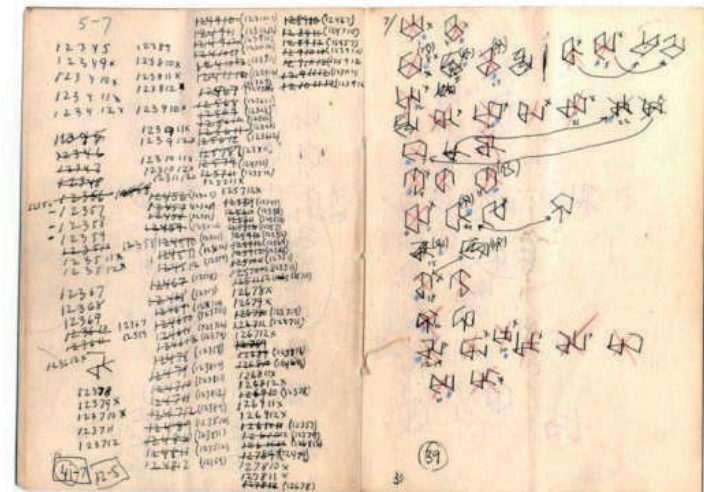
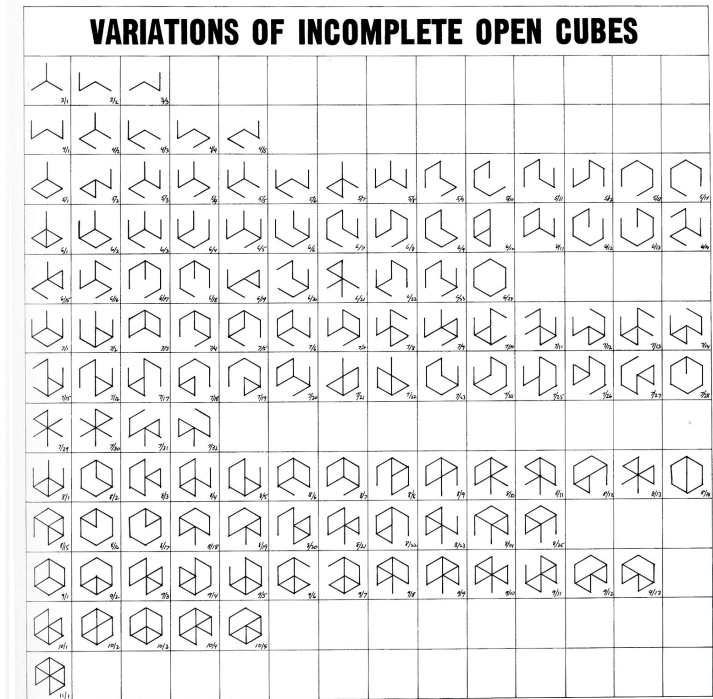
let's take a step back...

what produces a line ?

1

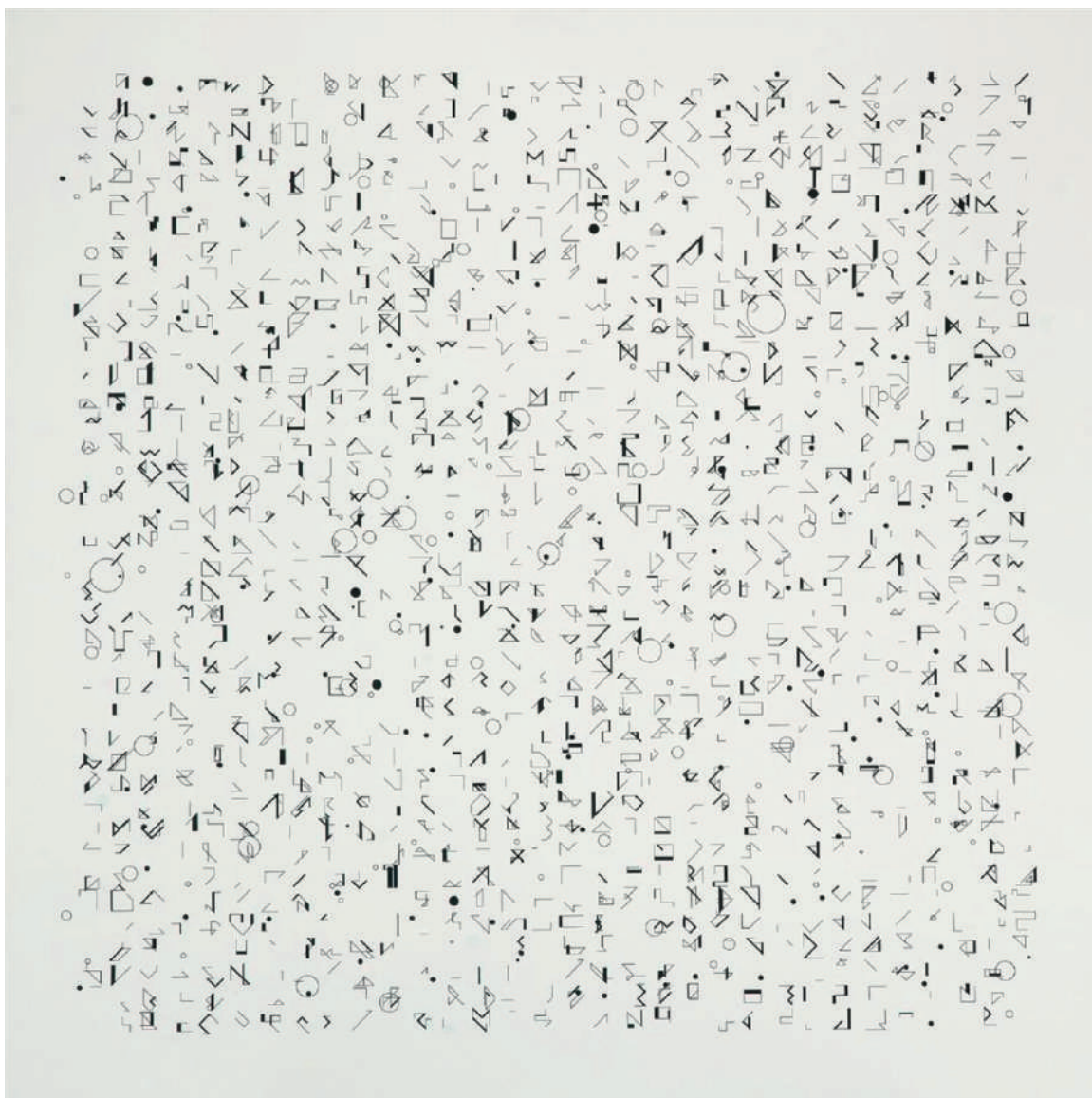


Sol Lewitt: Schematic drawing for "incomplete open cube" 1974

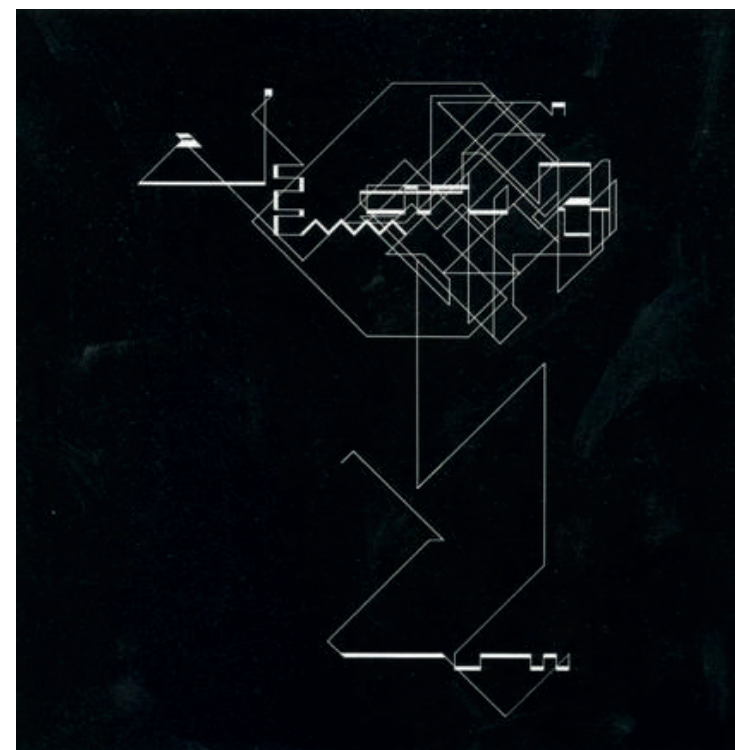
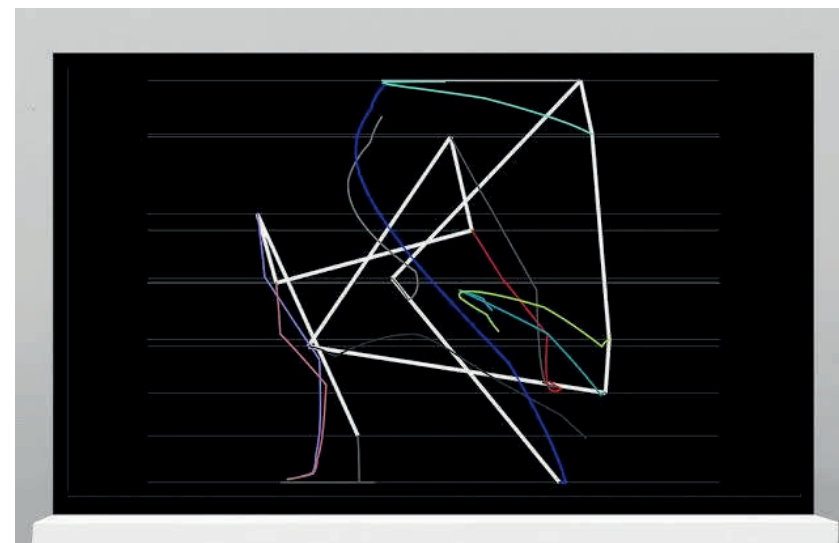


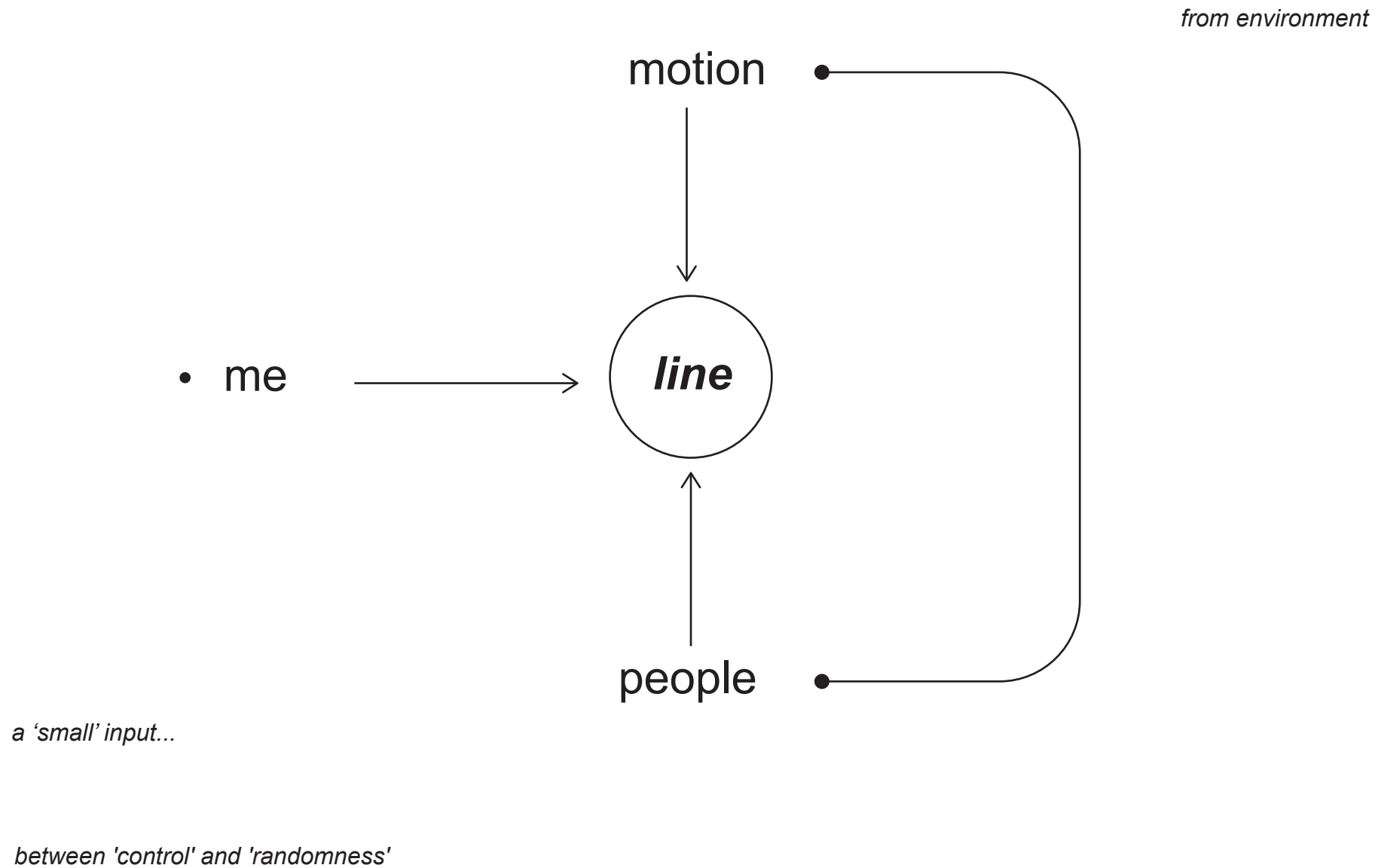


Sol LeWitt,
Wall Drawing #260, 1975



Manfred Mohr







Richard Long — A Line Made by Walking, 1967



<https://www.youtube.com/watch?v=5eVaZRQWRQ&t=128s>

Spatio-Temporal Dimension of the Line

***A line passes through space,
but stays where connection forms.***

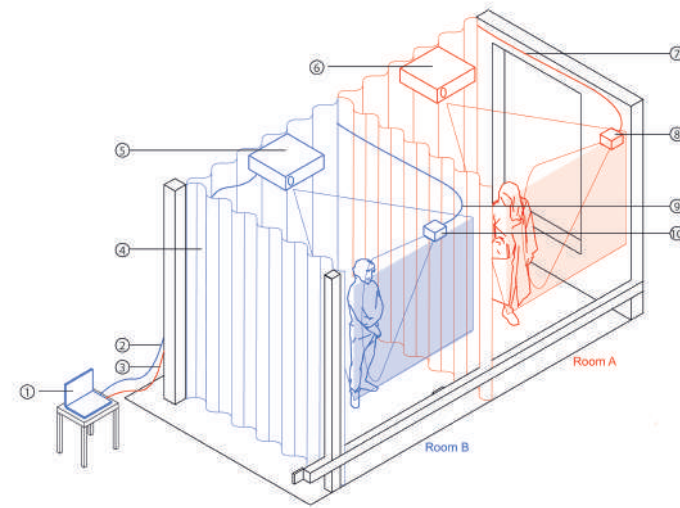
2



We live
closer than
ever,

—

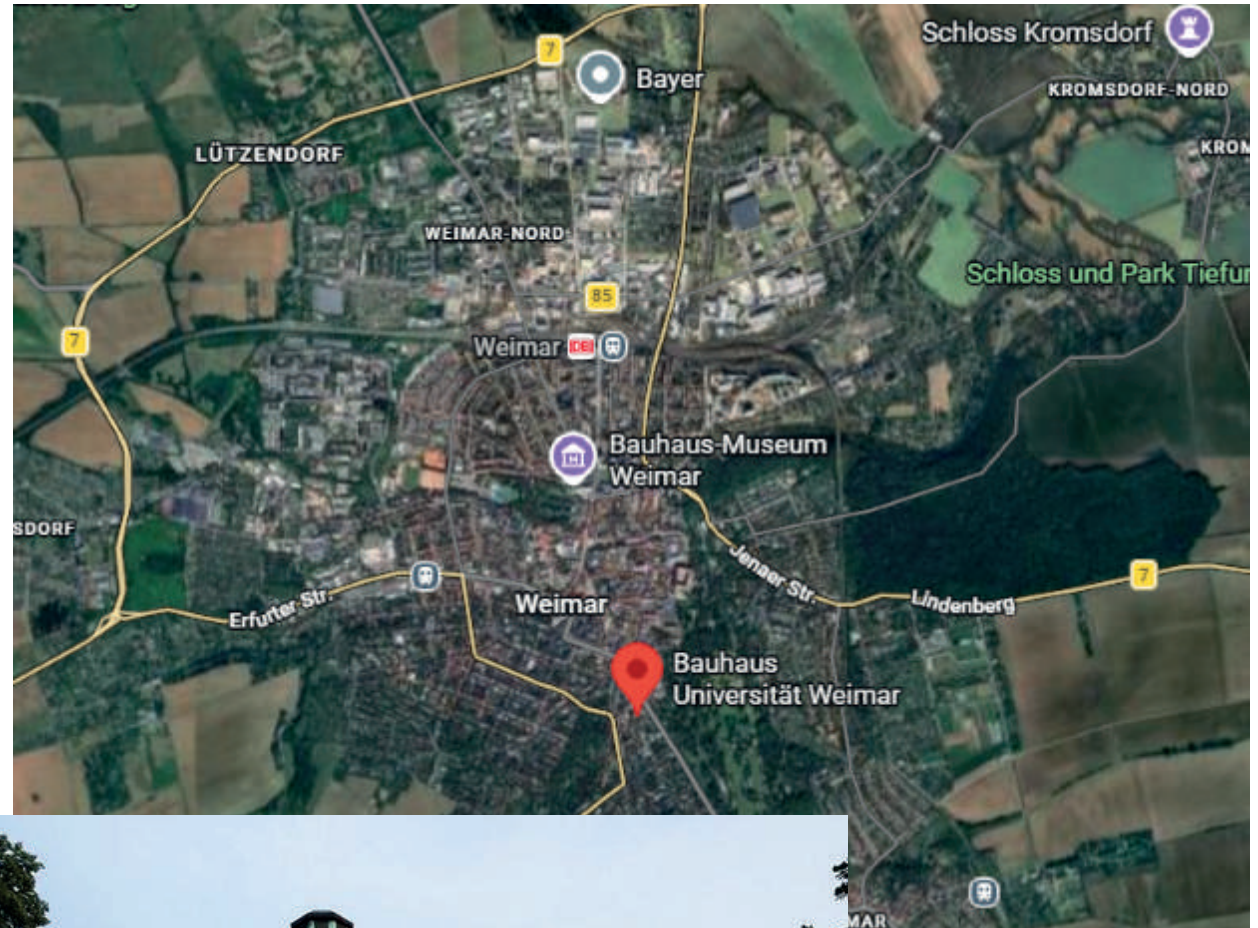
so why do
we feel
more
isolated?



- 1.Laptop (Touchdesigner)
- 2-3. HDMI cable
- 4.Black Plastic
- 5-6. Projector
- 7-9. Cable extension
- 8-10. Webcam

previous project : Malleable Boundaries

- İstanbul
- Wuppertal
- Berlin
- **Weimar**



*where one
chooses to stay*

rhythm of the city

The Line Takes Time

The Line Takes Time investigates Weimar through walking, duration, and line. The project starts from the idea that a line is not only produced **by movement** through space, but also **by the time spent** in certain places.

In a small and accessible city like Weimar, time is less about travel distance and more about **where one slows down, stays, passes through, or forms a relation with a place**. By focusing on walking, dwell time, and possible bubble conditions within the city, the project explores how spatial and temporal experiences can become line-based forms.

How does a walking body produce different lines of duration across different spatial conditions?

Spatio-Temporal Dimension of the Line

Two Possible Directions

Both directions ask how walking, duration, and urban bubble conditions can produce a line.

One direction works through ***physical participation***; the other through ***measured walking data***.

Direction 1:

Physical / Participatory Line

the line as ***a physical and collective trace in the city.***

Using materials such as thread, fabric, knots, or temporary marks, the line becomes visible in public space and may attract attention, be followed, ignored, or continued by others. It tests whether a line emerging from a student or campus context can become visible beyond its own bubble.

Diese Linie wartet.
Du kannst ihr folgen, sie ignorieren oder sie weiterführen.

This line is waiting.
You may follow it, ignore it, or continue it.

Direction 2: Measured / Notational Line

the line as a notation of ***walking, duration, and spatial experience***

In a small and accessible city like Weimar, time is less about the distance between two points and more about where one chooses to stay, slow down, or pass through. Through GPS traces, speed, rhythm, and dwell time, walks are translated into line behavior

This direction does not aim to produce an analytical city map. Instead, it treats measured walking data as artistic material. The data becomes a way to draw duration, rhythm, and spatial relation — turning the walk into a line-based notation rather than a map of movement.

