



The Felt Body & The Modern City

An exploration of the sensory meanings, impacts, and design principles
of objects in (semi-)public spaces

P2 Presentation Explore Lab

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Contents

The Research

Problem Statement & Research Question

Methodology

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The Design [so far]

Design Relation

Routing & Story

Places

THE RESEARCH

Modern city life

Problem statement

blasé attitude (Georg Simmel, 1903/1950)

feelings of detachment and indifference

“detachment, isolation, and exteriority” (Pallasmaa, 2012, pp. 19)



Potential of art & architecture

Problem statement



[Image: Richard Serra]



[Image: Wrapped Reichstag, Christo and Jeanne-Claude]



[Image: Holy Redeemer Church, Fernando Menis]

Goal

identify design principles and
distinguish different types of
(embodied) experiences

Experiencing objects

Research question

Q: How do objects in (semi-)public spaces influence the embodied visitor's experience?

What architectural principles underlie the different objects?

What are the (sensory) effects and accompanied visitor experiences for the different objects?

Collection of design principles and experiences

Methodology

COLLECT

objects, installations, architectural structures, initiatives

ANALYSE

architectural characteristics and affective qualities

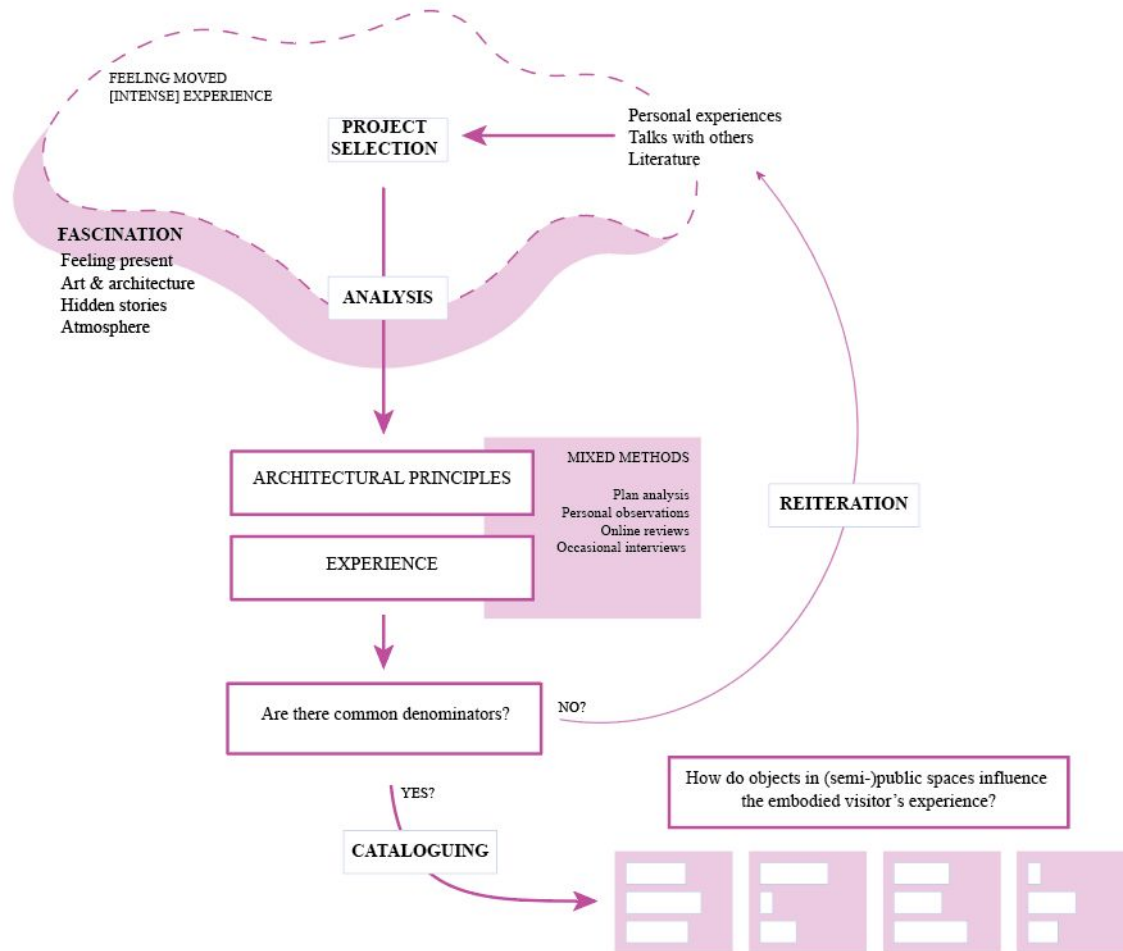
*physical configuration, medium, ways of interacting
physical abstractions*

LABELING

design principles and experience

(emotional) response & action

[Background Source: Yara Valente subversion.space]



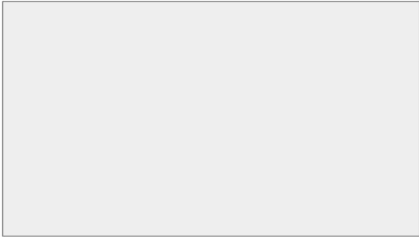
[Diagram: Abstraction of the research structure [made by author]]

Format of the categorisations

Methodology

Title
Designer, Place, Country, Year


Description project and architectural principles



Configuration
Historical relation
Senses/Interaction
Type
Material

Project
Experience

Experience [description by the researcher]
Experience based on occasional interview
Optional Google Maps review(s)



SOURCE

Senses

VISION

SMELL

SOUND

TOUCH

TASTE

27 Projects

Bruder Klaus Kapelle Peter Zumthor
Church of Light Tadao Ando
Poems for Earthlings Adrián Villar Rojas
Nooit meer Auschwitz Jan Wolkers
The Memorial of Names Daniel Libeskind
Srebrenica is Dutch History Collective *Bosnian Girl*
Reflecting Absence Michael Arad & Peter Walker
Voor de Kunst Tijn Noordenbos
Temporary Museum Atelier Tomas Dirrix
Tilted Arc Richard Serra
Arc de Triomphe, Wrapped Christo & Jeanne-Claude
Bospoldervos Florentijn Hofman
Ice Watch Olafur Eliasson & Minik Rosing
The Sonsbeek Pavilion Aldo van Eyck

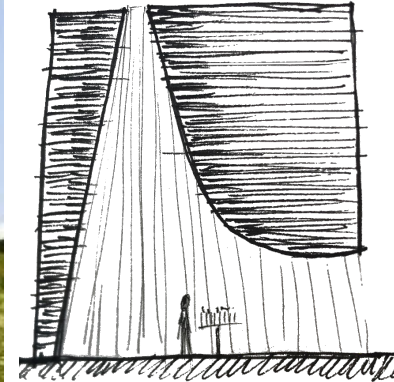
@ommetjemettom Tom Jongbloed
Returning the Gaze Sites of Memory
Weather Project Olafur Eliasson
Sonic Fountain Doug Aitken
Hemels Gewelf/Panorama James Turrell
Schaulager Herzog & de Meuron
Arago Meridian Jan Dibbets
Solar System Trail Astronomical Society of Victoria
Your Rainbow Panorama Olafur Eliasson
Waiting for Buses and Birds Moniek Toebosch
Paley Park Robert Zion
Bunker 599 RAAAF
City to Dust Studio LA

Bruder Klaus Kapelle

Peter Zumthor, Mechernich-Wachendorf, 2007



This chapel is located in an open field. The chapel can only be reached by a slightly ascending walk of 10 to 15 minutes through this landscape. The interior of the chapel contrasts the material of the exterior (horizontal vs vertical focus, smooth vs rough finishing). If you stand in the middle of the small space, you can see the sky, the walls contain small glass roundings, letting in more light.



Enclosed Object

Touch Looking up
Walking
Contemplation

Chapel

Heavy Solid Light

Bruder Klaus Kapelle

Experience

As an alien object, emerging in vast **fields**, the chapel slowly **unfolds** for the approaching visitor. Leaving behind the car and daily life, the visitor becomes **increasingly excited**, maybe even impatient, for the entrance. Once inside, the **mystical** interior may offer a place for calmness and **reflection**. The play with light, coming from the entrance, ceiling, little holes in the wall, and candles may offer a **spiritual** or **silent** experience.

Magical place in the middle of a field in the Eifel (Google review)

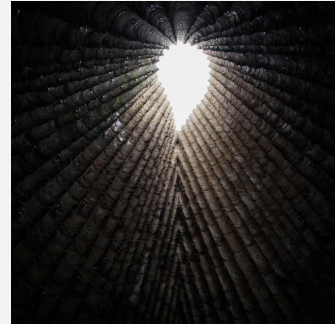
A masterpiece. Materiality, cubature, **atmosphere**, **feeling**, colorfulness, patina ability... I am **overwhelmed**. Built **contemplation** (Google review)



[Bennett Mueller, April 2018, www.flickr.com]



[Kateer, July 2007, www.commons.wikimedia.org]



[Flemming Ibsen, July 2017, www.flickr.com]



[August Fischer, October 2016, www.flickr.com]

Bruder Klaus Kapelle

Olafur Eliasson, Aarhus, Denmark, 2006-2011

On top of ARoS Aarhus Art Museum, a rainbow panorama was installed. The panorama is 150 meters long and divides different parts of the city of Aarhus with glazed rainbow-coloured glass. While walking around, the colours change and different views on the sky and the city of Aarhus are offered.



[Lars Aarø, olafureliasson.net]



[Thilo Frank, olafureliasson.net]



Guiding movement

Movement Experiment
Vision

Panoramic installation

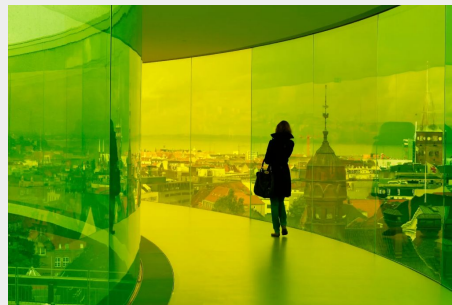
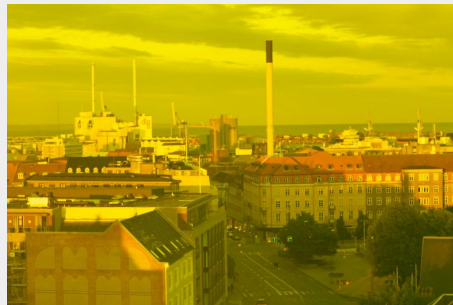
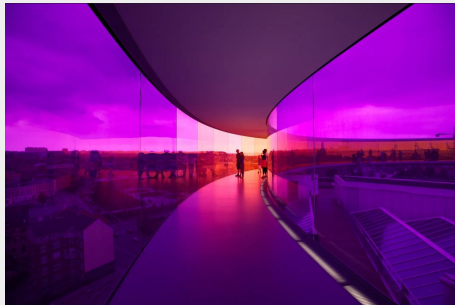
Coloured glass

Your Rainbow Panorama Experience

The rainbow panorama asks for an **active role** of the observer to fully experience the installation. Color is used as a mediator to **intensify reality** and which, together with movement, forms the walkway. Both this movement and changing colours transform the body 'into a color resonator' (OASE 111).

Je stapt in een gekleurde wereld waarin het blauw je als eerste overkomt als je de trap opklimt naar de kleuren galerij. Het zicht op de andere kleuren die in het verschiet liggen en waar je nog doorheen gaat lopen, werkt **uitnodigend**. Ik wilde gaan **spelen** met de kleuren en kleurencombinaties **onderzoeken** door **foto's te maken** van de effecten en invalshoeken die ik allemaal kon maken bij het doorlopen van de regenboog aan kleuren. Het was een feest (Roeland, interview)

What you experience may be of both panoramic scope and **introspective** quality – you may see yourself seeing (ArchDaily, <https://www.archdaily.com/469611/your-rainbow-panorama-olafur-eliasson>)



27 Projects

Results

CONTEMPLATION

EXPERIMENT

MOVEMENT

physical guidance, virtual guidance

SURPRISE/WONDER

contrasting, exemplifying

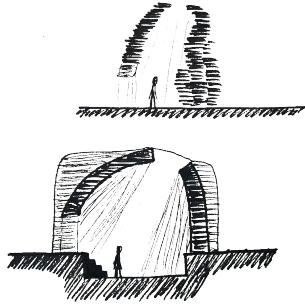
REMEMBRANCE

(UNEXPECTED) SOCIAL INTERACTION

Categories & design principles

Relation research

CONTEMPLATION



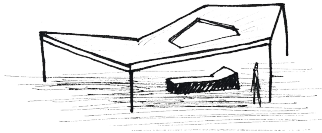
- solidity
- grounding
- play with light
- scale

MOVEMENT



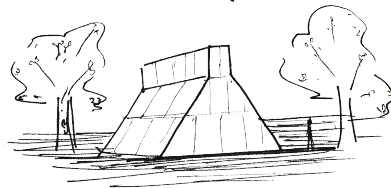
- physical guidance
- virtual guidance
- inviting

EXPERIMENT



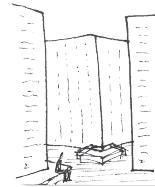
- active role visitor
- perspective
- materiality

SURPRISE / WONDER



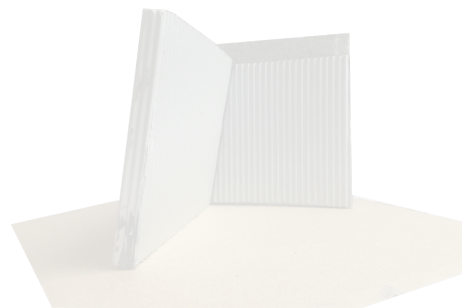
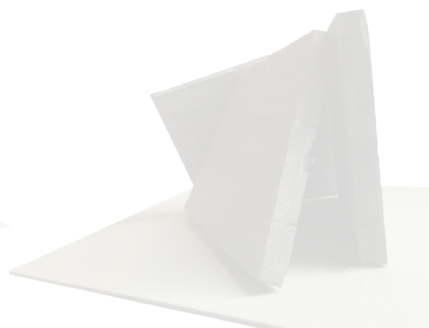
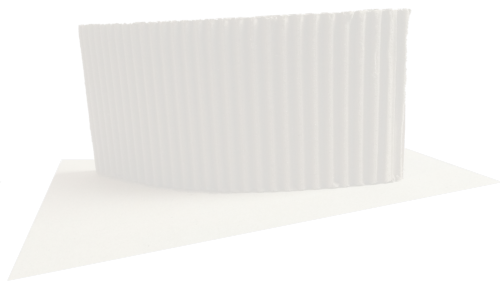
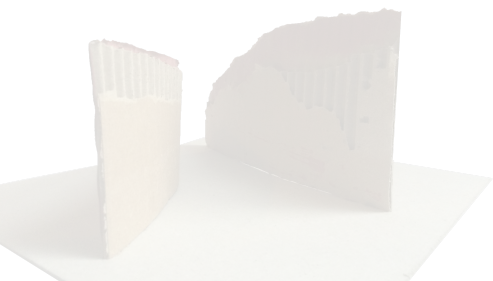
- unexpected
- object
- temporary
- commentary

REMEMBRANCE



- monumental
- directing / controlling
- clear use

THE DESIGN



Design goal

Vision

breaking routine, **break** from over stimulating city life
feeling, being present, senses, **embodied experience**
connecting to city's [collective] **history**

Design goal

Vision

1. [OBJECTS]
(re)connect to senses & direct surroundings
2. [ROUTE]
connecting to shared history
relation to the city



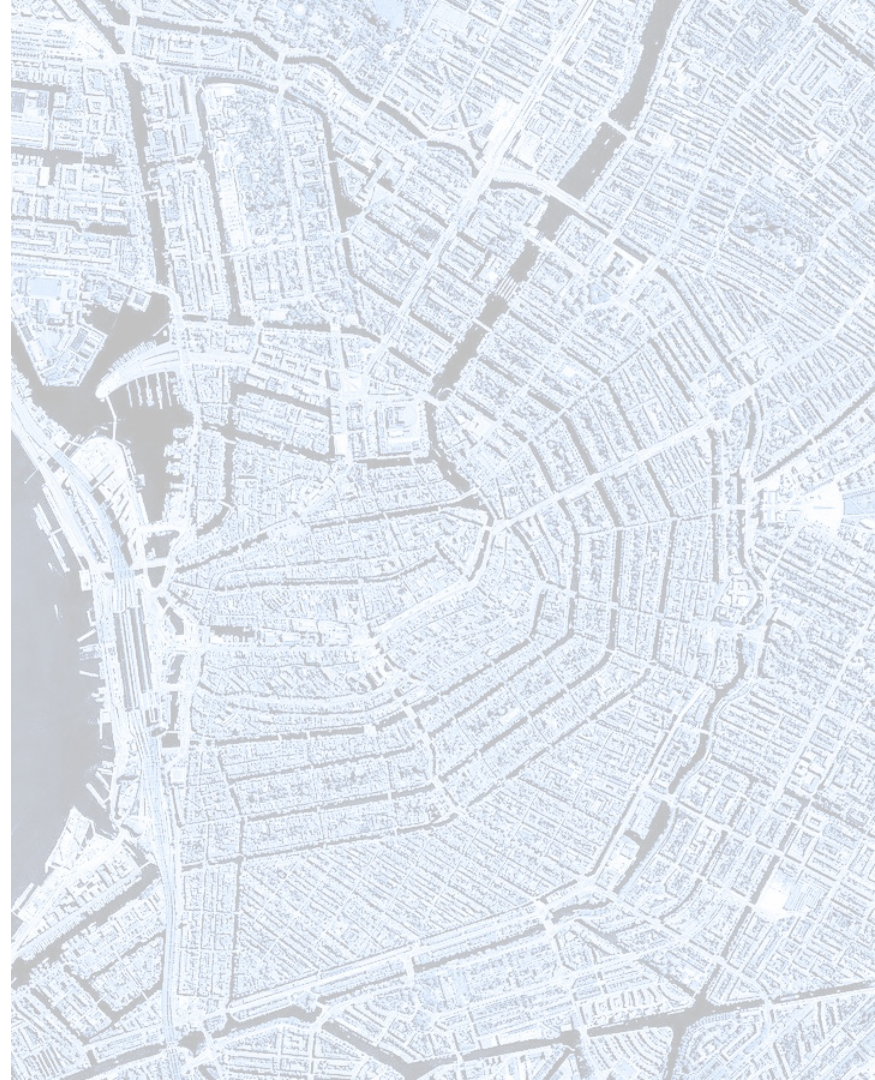
Amsterdam

Site

Amsterdam as test case

Familiarity

Applying the principles



First exploration: the city & my camera roll

*industrial sites
relation water
hidden elements
natural areas
shared past
urban extensions
(surprising) quiet areas*

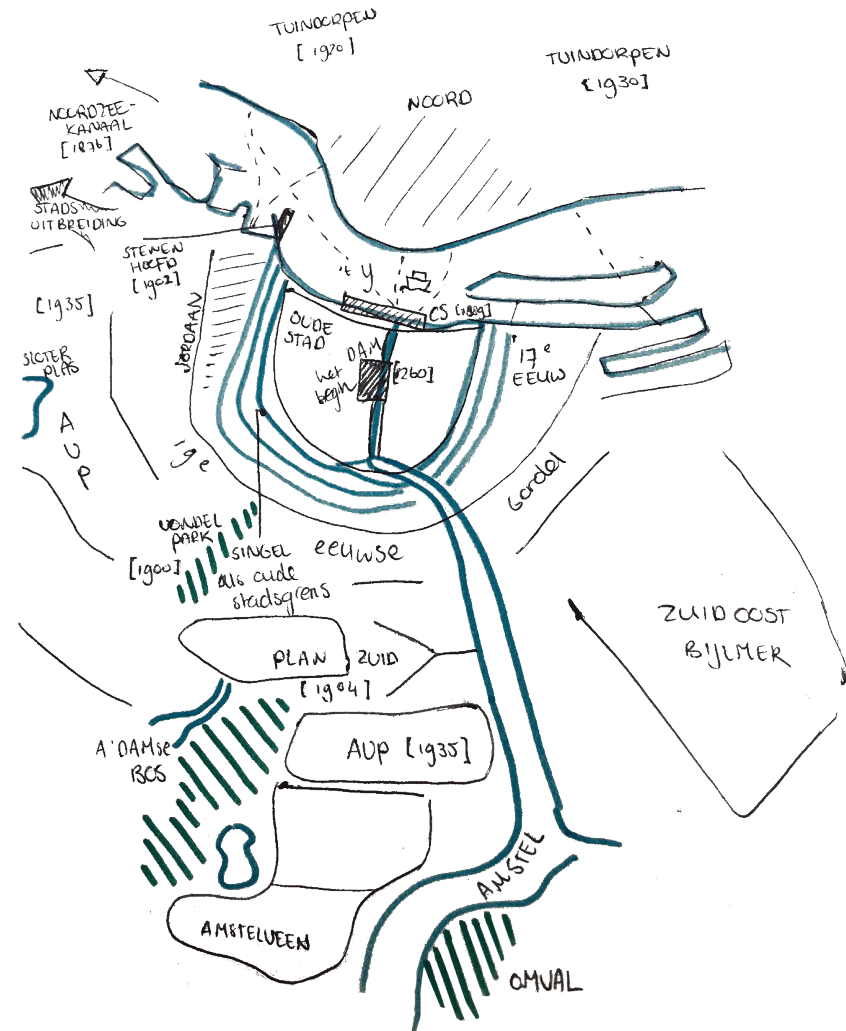


[Image: collage of own photographs]

Criteria site selection

Site

1. The origins (1275)
Amstel river, Dam, Damrak
2. 17th century extensions
Jordaan, Grachtengordel, Plantage area
3. Industrialisation
Tetterode complex, Noordzeekanaal (1876), Albemarle Factory, NDSM
4. Social Housing (1900-2000)
Tuindorpen Noord, Van der Pekbuurt, Spaarndammerbuurt, Plan West, Plan Zuid, Tuindorpen Oost, Bijlmer?
5. Harbour & city, current connections
Stenen Hoofd, Houthavens, Oostelijke eilanden, NDSM



Ferry as part of the experience

Site

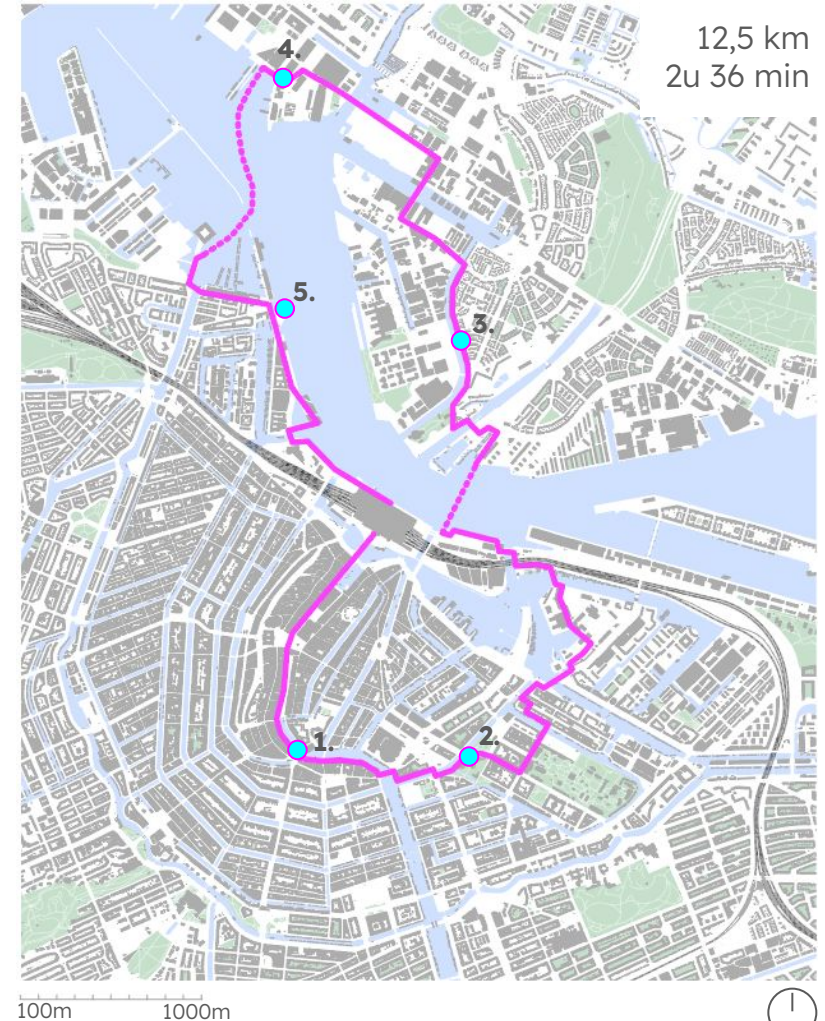


[Image: left: www.deboerendegroot.nl, right: own photograph]

Chosen route

Sites

1. Damrak, Dam, Amstel
Following the origins
2. Plantage, Hortus Botanicus
17th century extension
3. Van der Pekbuurt
Social housing (20th century)
4. NDSM
Industrialisation (19th century)
5. Stenen Hoofd
Harbour & city



1. Damrak, Dam, Amstel *Designing*

Following the origins

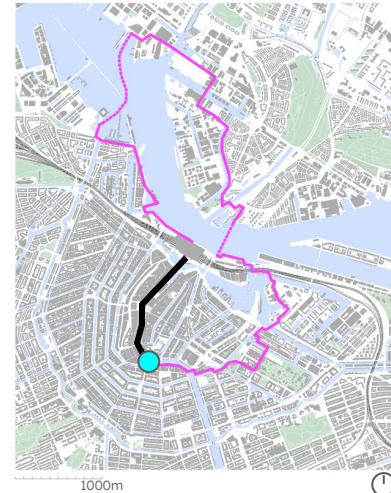
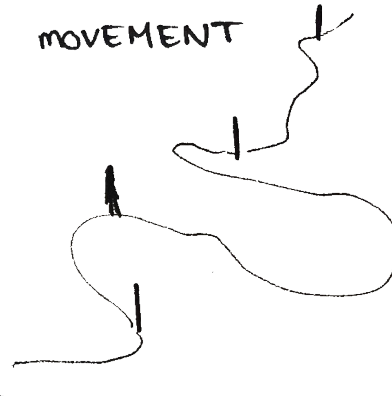
Small interventions

Movement

‘Virtual’ guidance?

Maybe recognisable point
where the river ‘ends’

Guiding away from the crowds...



Making use of these elements?



2. Plantage Area *Designing*

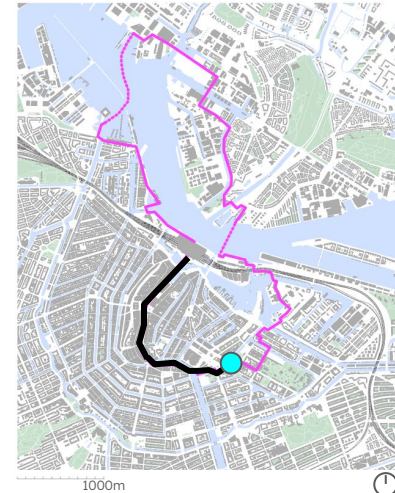
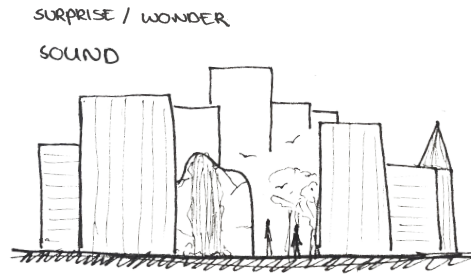
17th century extensions

Used to be a green area

Surprise/wonder?

Sound, natural pavilion

Open character?





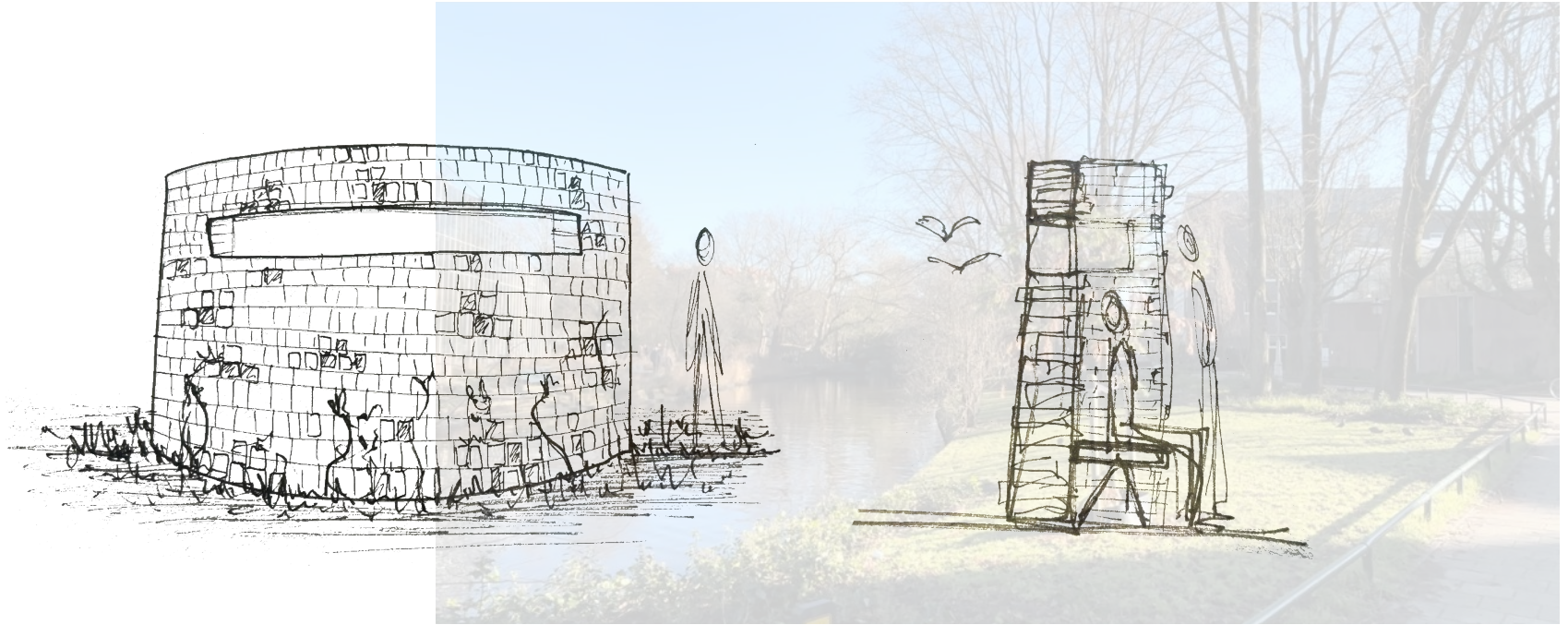
GRAU architects



Gitta Gschwendtner



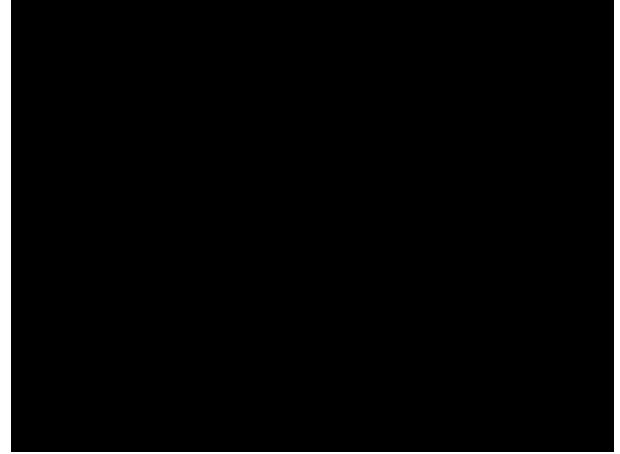
Studio Ossidiana



Living birdwatching wall

Passing the Marineterrein

Designing



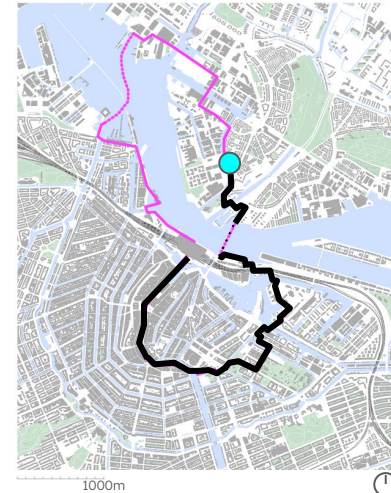
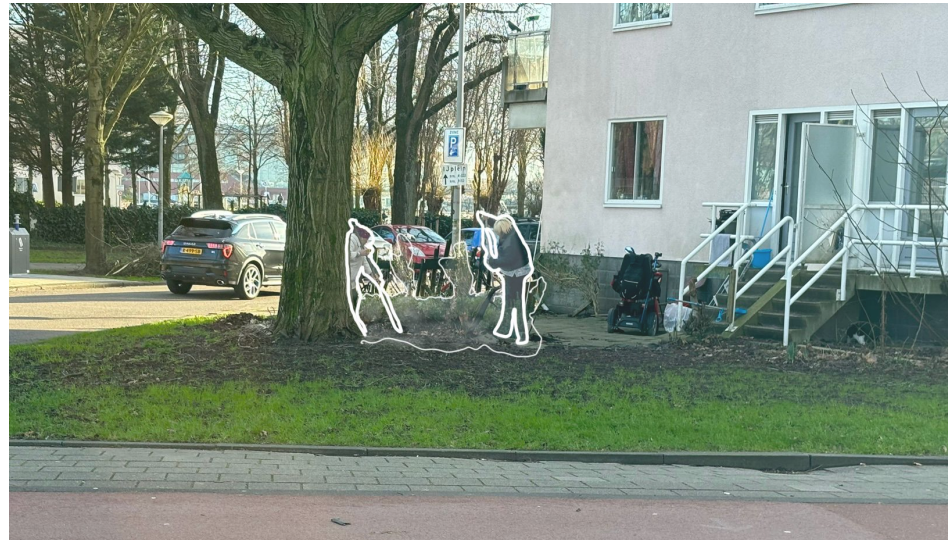
3. Van der Pekbuurt *Designing*

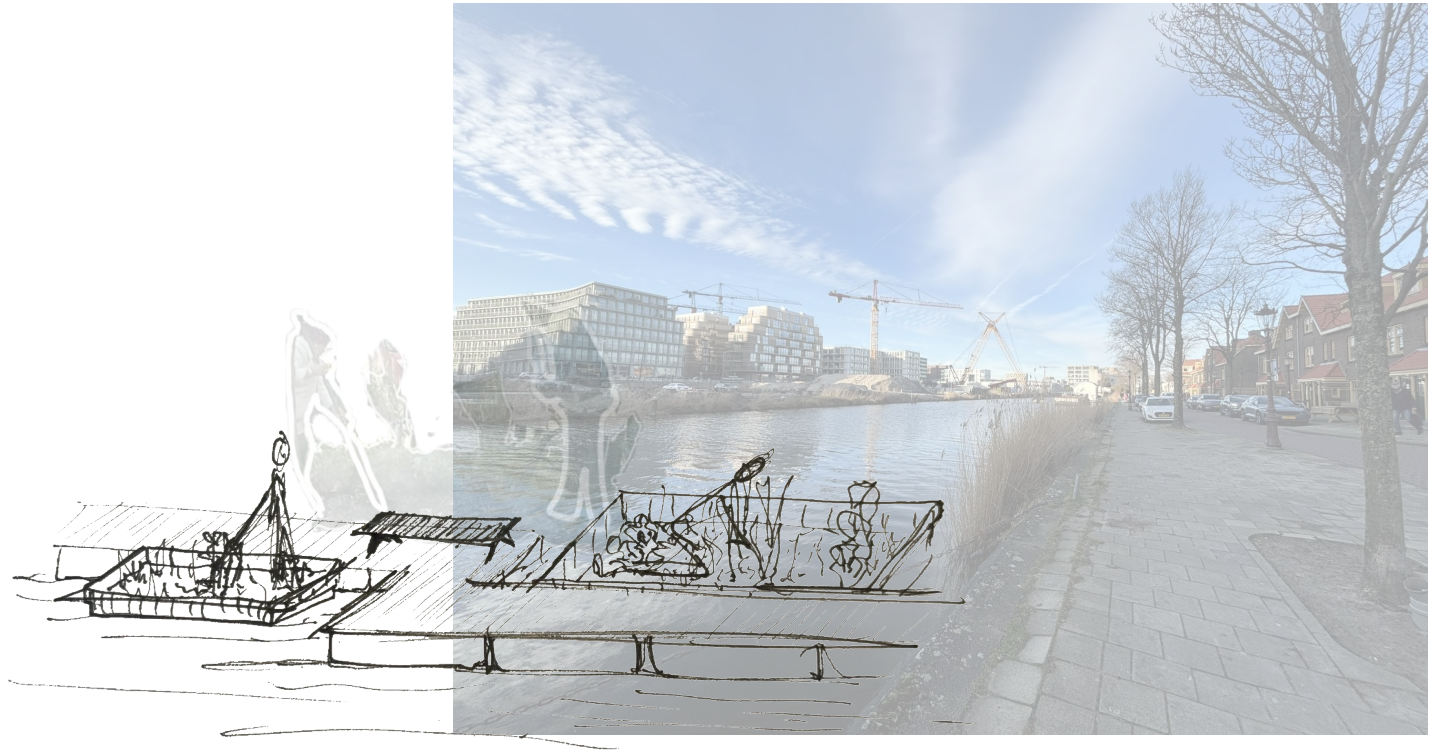
Subtle intervention

Connection urban parts?

Enabling
social contact?

Shared gardening?





Connecting socially and physically

4. Noordzeekanaal & NDSM *Designing*

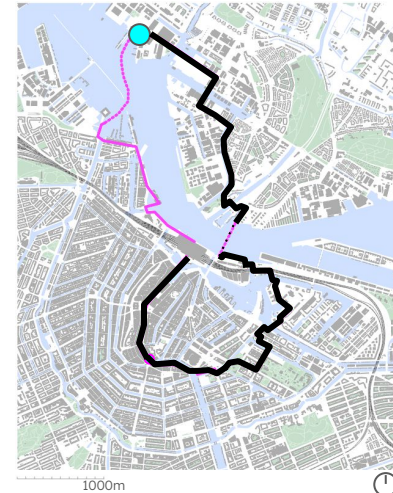
Industrialisation

Surprise/Wonder?

Connection water

Contemplation?

The ferry and Noordzeekanaal





Flexible use

5. Stenen Hoofd *Designing*

Experiment?

Can be a bigger intervention

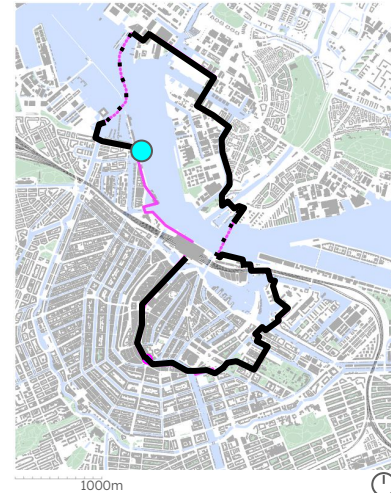
Flexibility?

Playfulness

Different seasons



Photograph: Studio Hans Wilschut





left: Iovo - Shelter in a glowing cosmic egg, Ecrú Architetti, right: The Playground, Architensions, photograph by Michael Vahrenwald

STENEN HOOFD

History

Stenen Hoofd

1902-1968:

transfer of goods from ships to trucks & trains

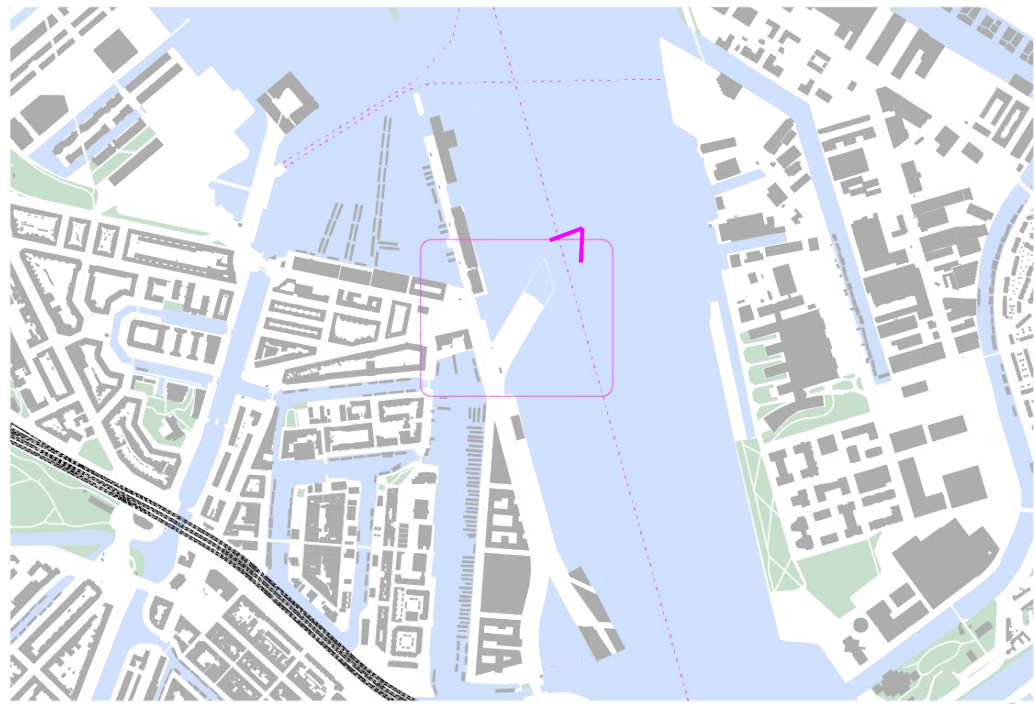
end of the 1970s:

demolishment warehouse & partly excavated

1970s-now:

empty, temporal use/interventions





0m 500m

1

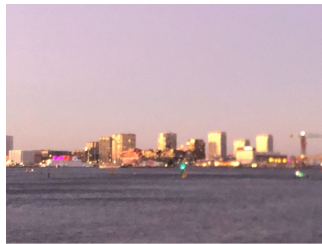
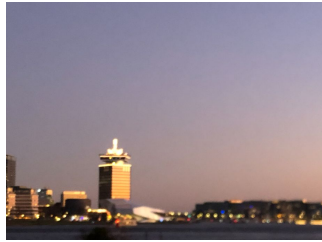




left: archieff.amsterdam.nl, right: Tom Kisjes

Current use

Stenen Hoofd



Pluk de Nacht

tijdelijk kantoor
voor zzp'ers

vrijheid voor honden

plek voor buurtfeesten

lunch bij Brandend Zand

verjaardag

Stenen Hoofd: een groene
plek voor de wijk

toevallige ontmoeting
op vakantie in eigen stad

eerste date

ommetje met de hond

dansen in het IJ

restauranten van de Fundamente
van 'het Stenen Hoofd'

'De Koningssdam'

295 m.12.650 passagiers

steenbreekvaren

grootste populatie NL

zandwolfsmelk

wettelijk beschermd in NL

zwemplek met aantreking op
gehele stad

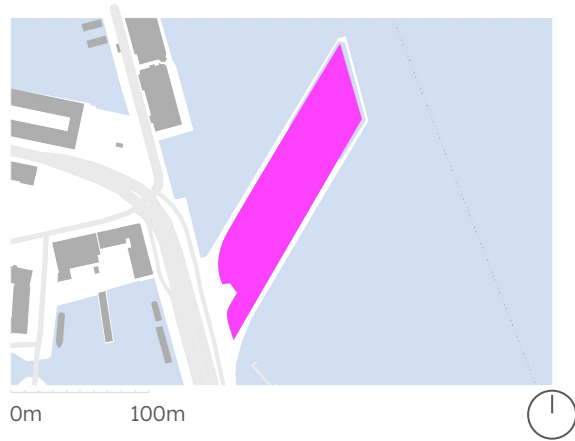
sterke verbinding met de haven,

het IJ en de historie van de stad

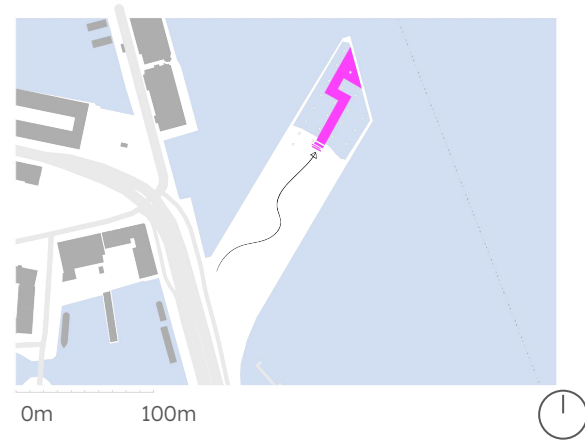
vrijplaats voor spelen ontdekken
en grensverleggen



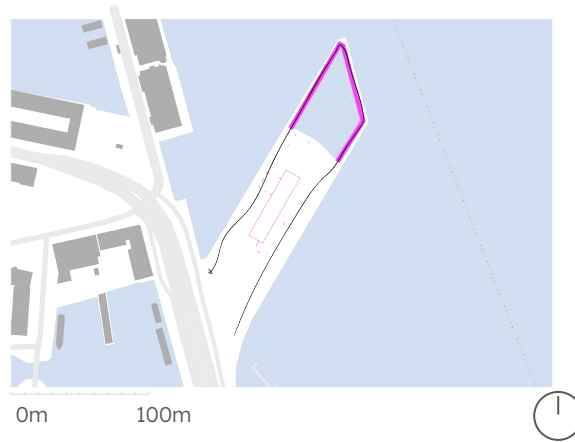
The Old Warehouse



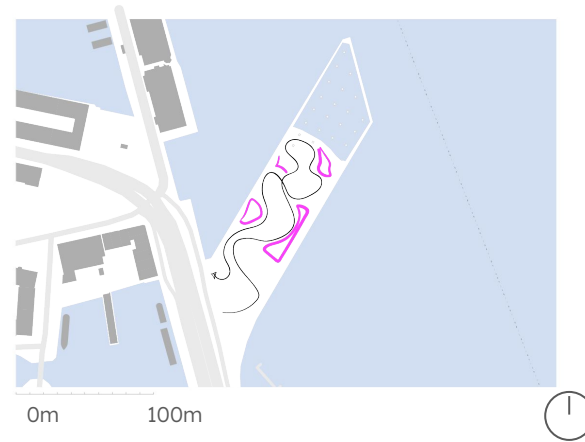
Towards the End

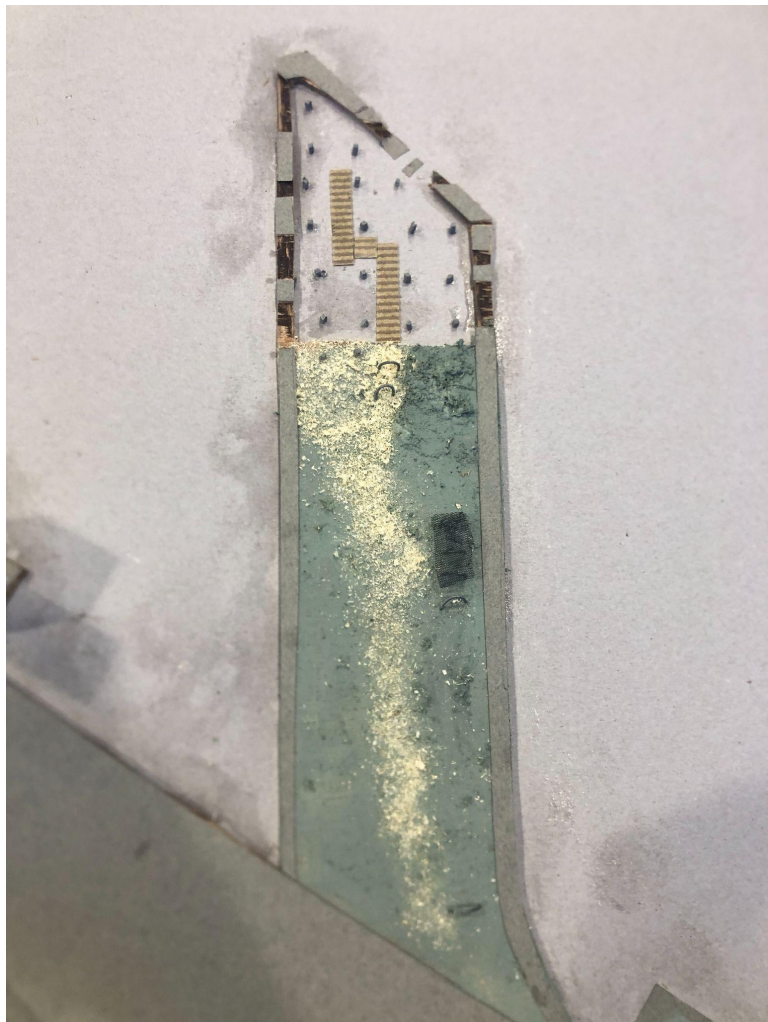


Walking Around



The Collection







Connecting to water & harbour

Stenen Hoofd



Stenen Hoofd

in het water staan de palen
als versteende heren uit een eerdere
tijd in hun basaltomrande kader
de oude kade waar de meeste schepen
vandaag aan voorbijgaan.

ze staren over water
naar de verte van het IJ
naar de kranen van de werf waar
de bouwers bewogen waar de boten
ontsproten aan de helling
en te water gingen.

en voor hun oude stenen hoofden
ligt het veld die leegte vol leven
vol vogels en varens en
verloren gewaande planten
waarvan geen zaden gezaaid zijn
waarin geen paden gebaad zijn
geen wegen geen winkels geen doel

dan het doelloos te zijn
en soms te dansen, daar, te lezen
of vergeten. laat deze palen
vergeten blijven, niet in te lijven
in de wedloop om het IJ
laat ze blijven als weerbarstig
rijke ruimte, als een pauze
in de adem van de stad

Unknown author

Sources

RESEARCH

Pallasmaa, J. (2012). *The eyes of the skin: Architecture and the senses*. John Wiley & Sons, Incorporated.

Simmel, G. (1950). The Metropolis and Mental Life (adapted by D. Weinstein from Kurt Wolff (Trans.)). *The Sociology of Georg Simmel*. New York: Free Press, pp. 409-424. (Original work published in 1903)

IMAGES

[Image: Christopher Cheung]

[Image: Richard Serra]

[Image: Wrapped Reichstag, Christo and Jeanne-Claude]

[Image: Holy Redeemer Church, Fernando Menis]

[Image: Insel Hombroich]

[Background Source: Yara Valente subversion.space]

[Map: @mapscaping, twitter.nl]

[www.deboerendegroot.nl]

[<https://archieff.amsterdam.nl/>]

[<https://stenenhoofd.nl/>]