



The City & Experiencing its Layered Past

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P5 drawings per project
Graduation studio 2023-2024
TU Delft

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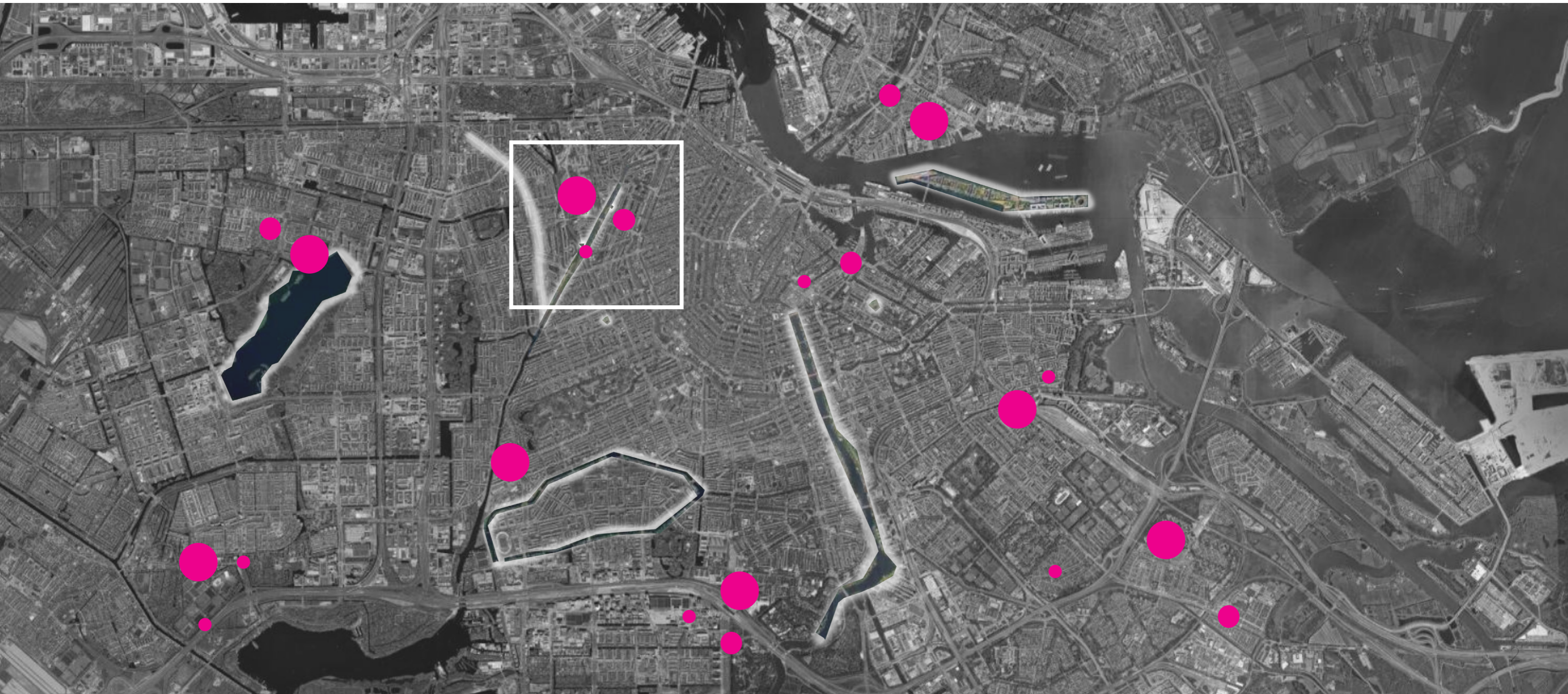
Introduction

This graduation project began with a personal fascination for feeling present and connected to one's direct surroundings. This year has been an attempt to academically theorise and address these feelings of being present and to come up with an approach to design interventions to create or reinforce such experiences. The goal of the research phase was to identify design principles and types of (embodied) experiences to understand how objects in (semi-)public spaces influence the visitor's experience. The design phase focused on creating interventions that connect city inhabitants to the layered pasts of their city, with a special focus on materiality and nature inclusivity. In the context of this project, the city of Amsterdam was chosen as a test ground, but these types of projects can be created in other cities as well.

The research was fuelled by the need to create spaces that can counterbalance overstimulating city life, encouraging people to connect more with their surroundings. The focus was on identifying different spaces (artistic/architectural) that facilitate these direct experiences. The study revealed a categorisation of different (embodied)

experiences of objects in (semi-)public spaces. According to this categorisation, (embodied) visitor experience can be subdivided into contemplation, experiment/play, movement, surprise/wonder, and (unexpected) social interaction. It is through different architectural tools that these types of experiences are achieved. For example, the use of solid and heavy materials is used in a few examples of the category contemplation. The solidity of the materials can have a grounding effect on the visitor.

My three interventions all invite movement, but also offer places for the individual to sit and reflect. Furthermore, there are elements of surprise/wonder by framing different views throughout the structures. Lastly, I tried to extend this concept of connecting to the environment also in the methods for my design. Walking was an important element of finding a location for my interventions; experiencing the city in this different rhythm offered new feelings and inspirations. Also, the virtual map of all interventions invite others to move through and explore the city in this rhythm and connect to their shared past.



DRAWINGS

- Kop v Jut
- De Otter
- Marcanti



//KOP V JUT
- letting the water in -

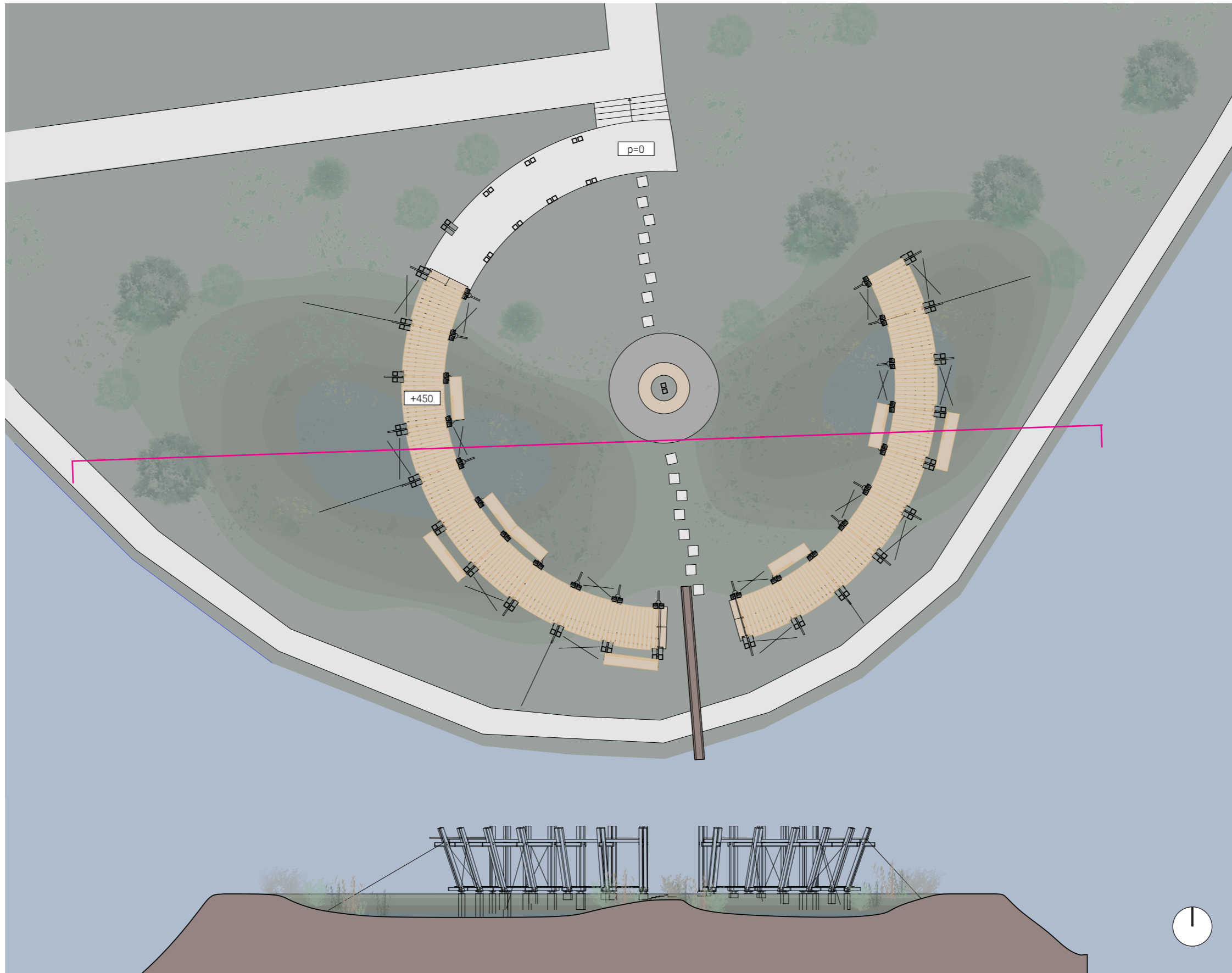
1:200 situation, scaled

Kop v Jut



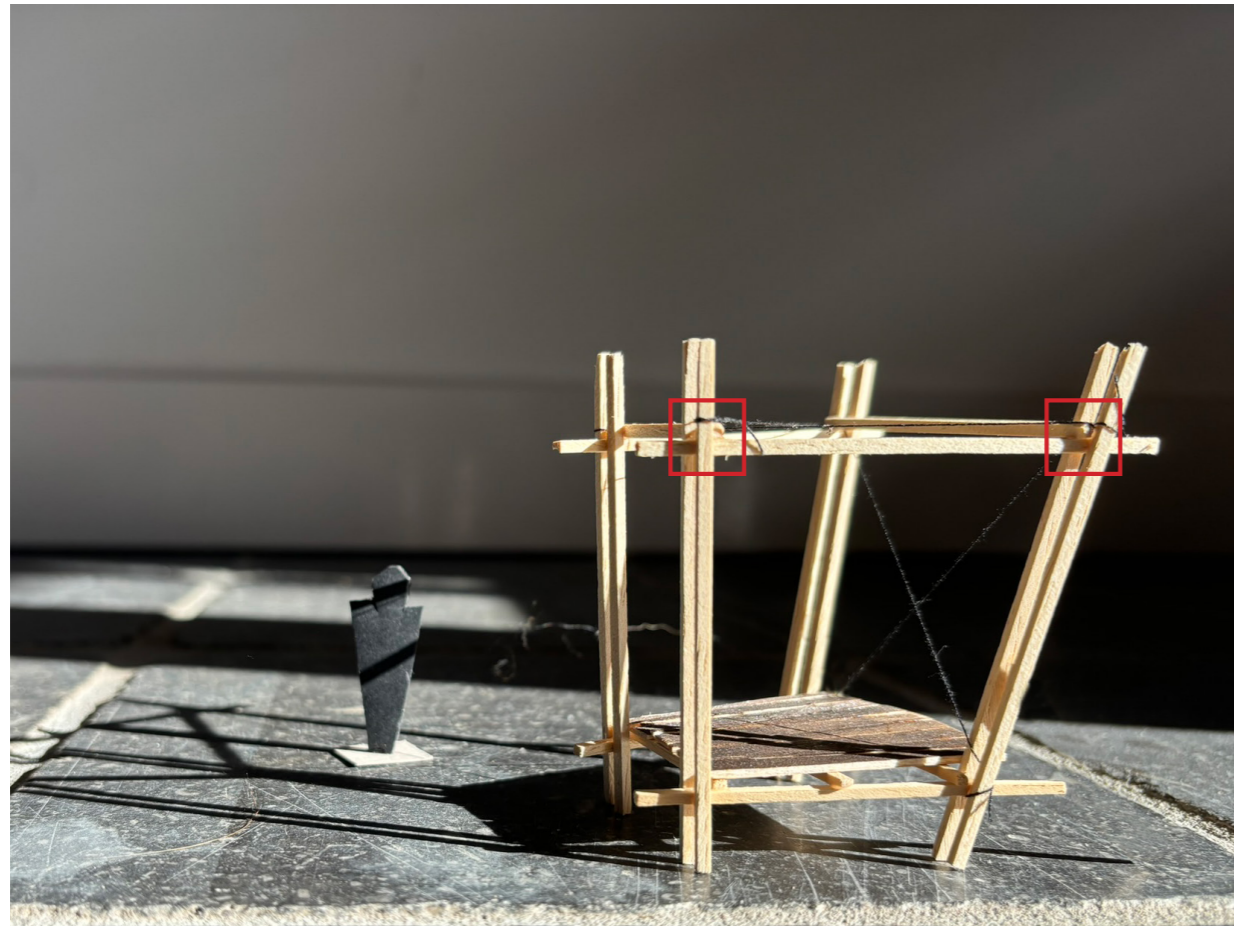
1:100 ground plan and section, scaled

Kop v Jut



Construction node

Kop v Jut







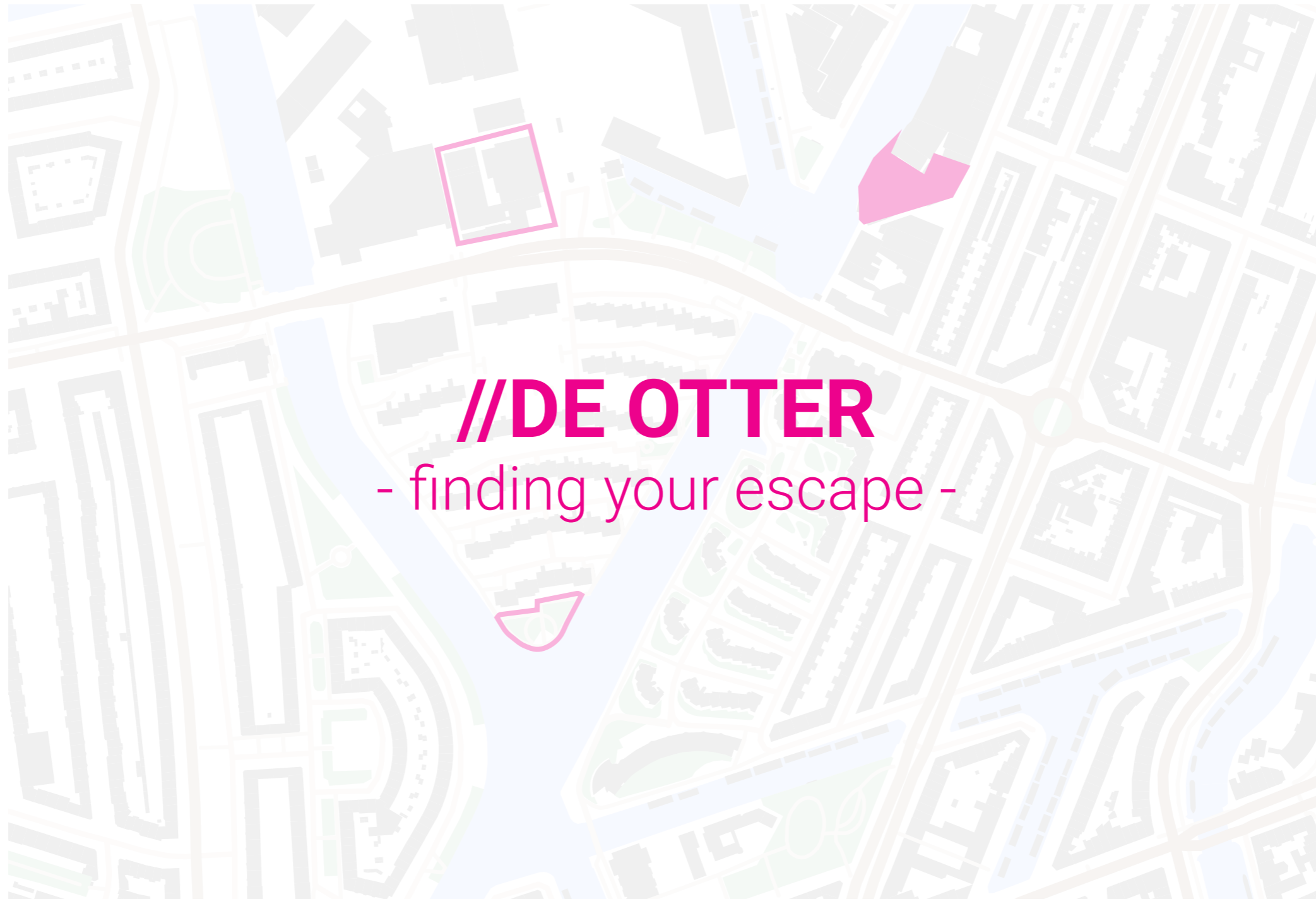








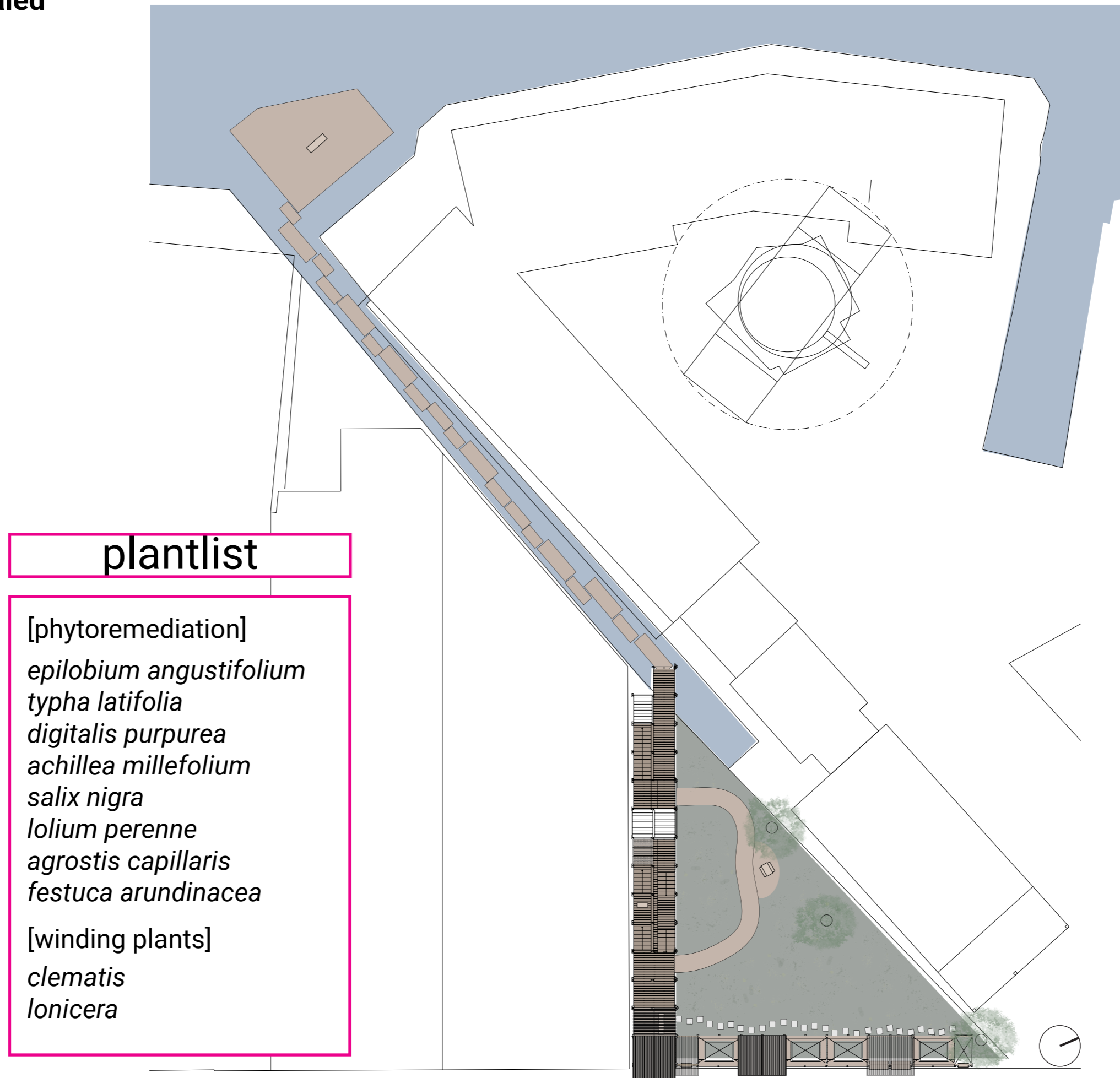




//DE OTTER
- finding your escape -

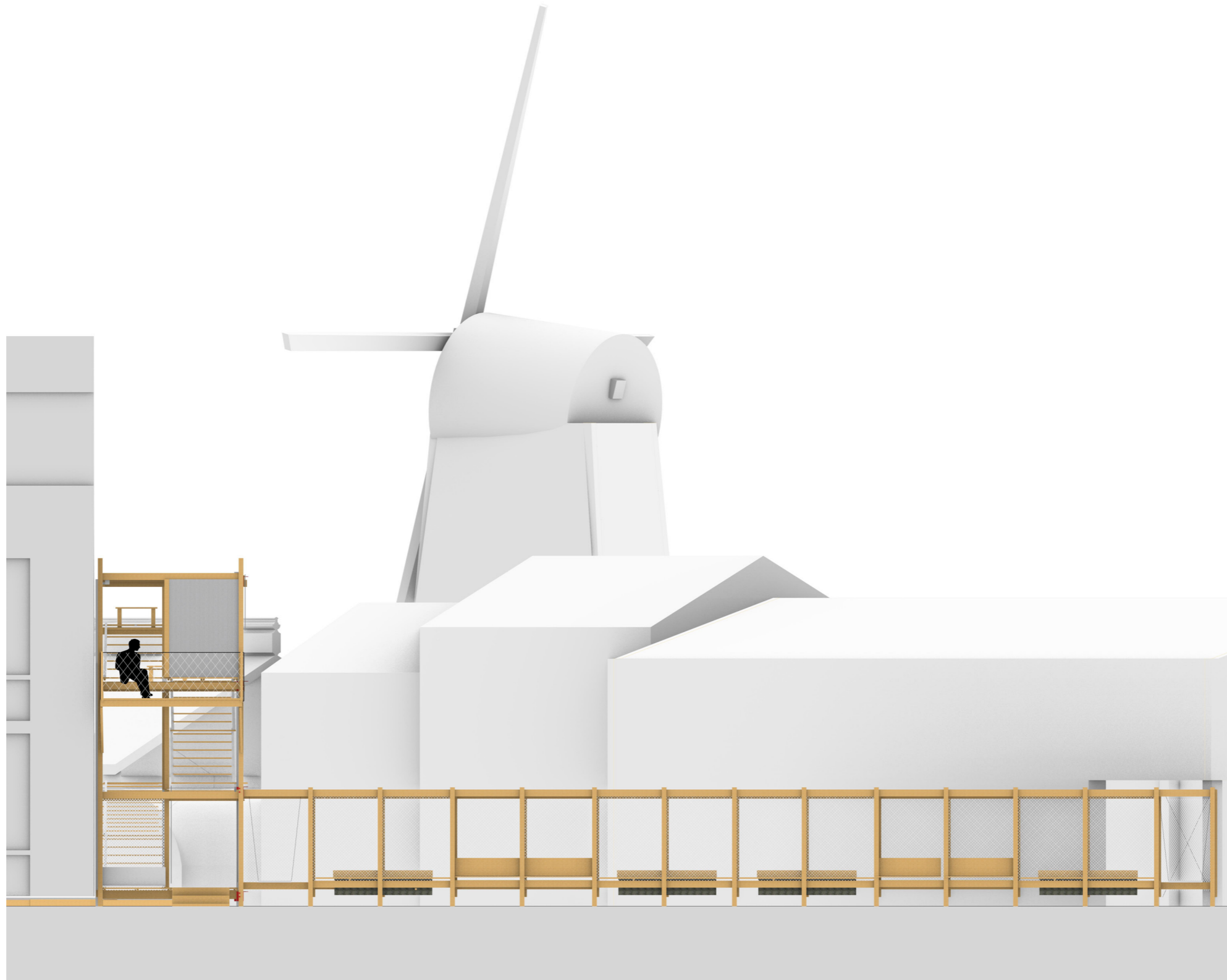
1:200 situation, scaled

De Otter



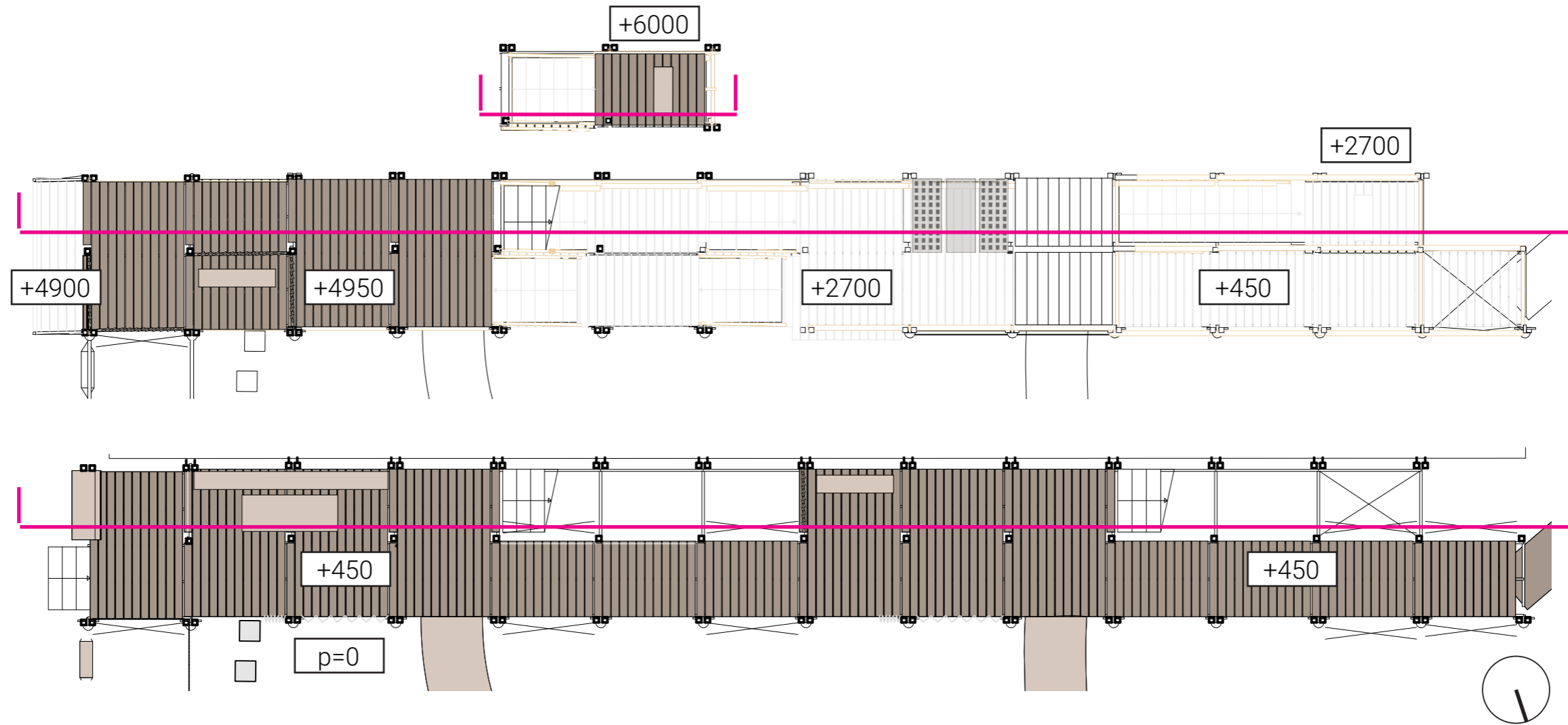
1:100 east facade

De Otter



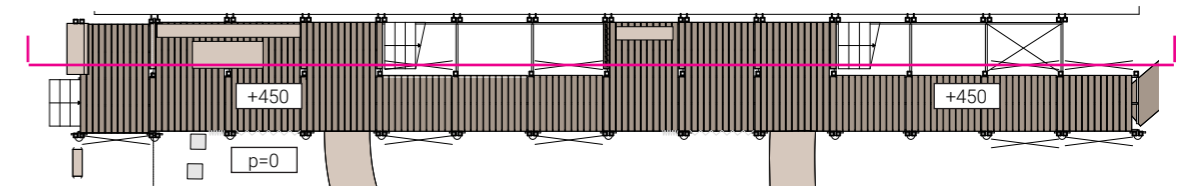
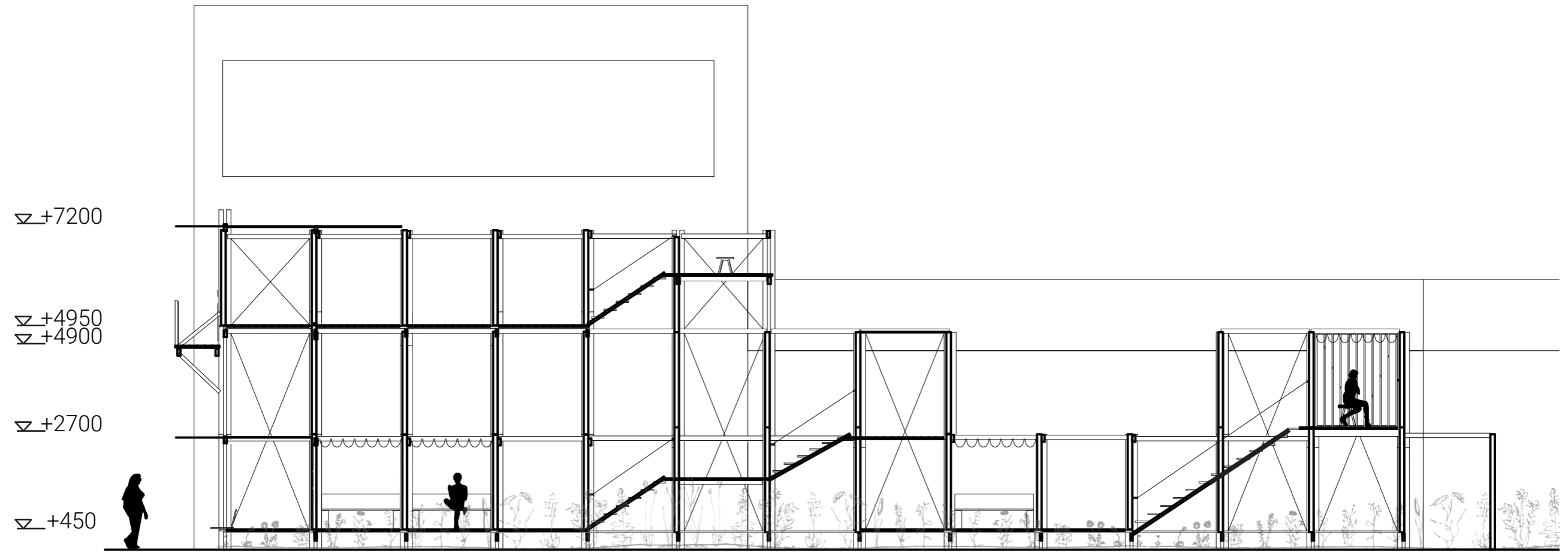
1:100 ground plan

De Otter



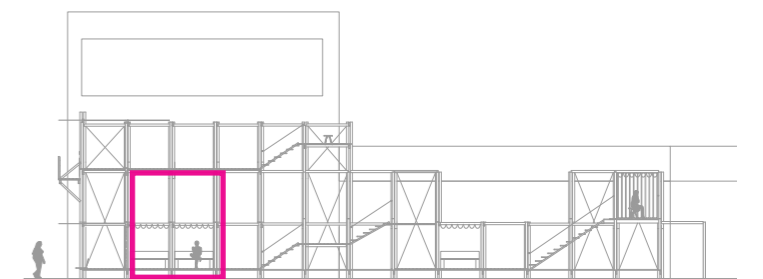
1:100 section, scaled

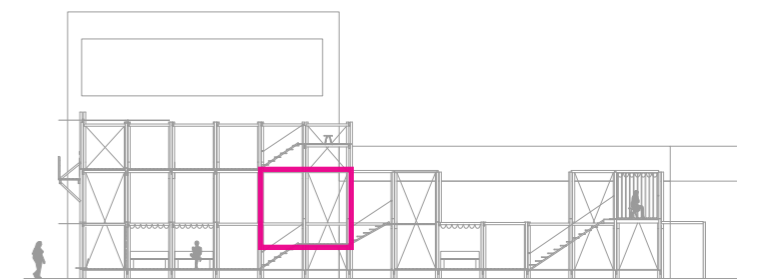
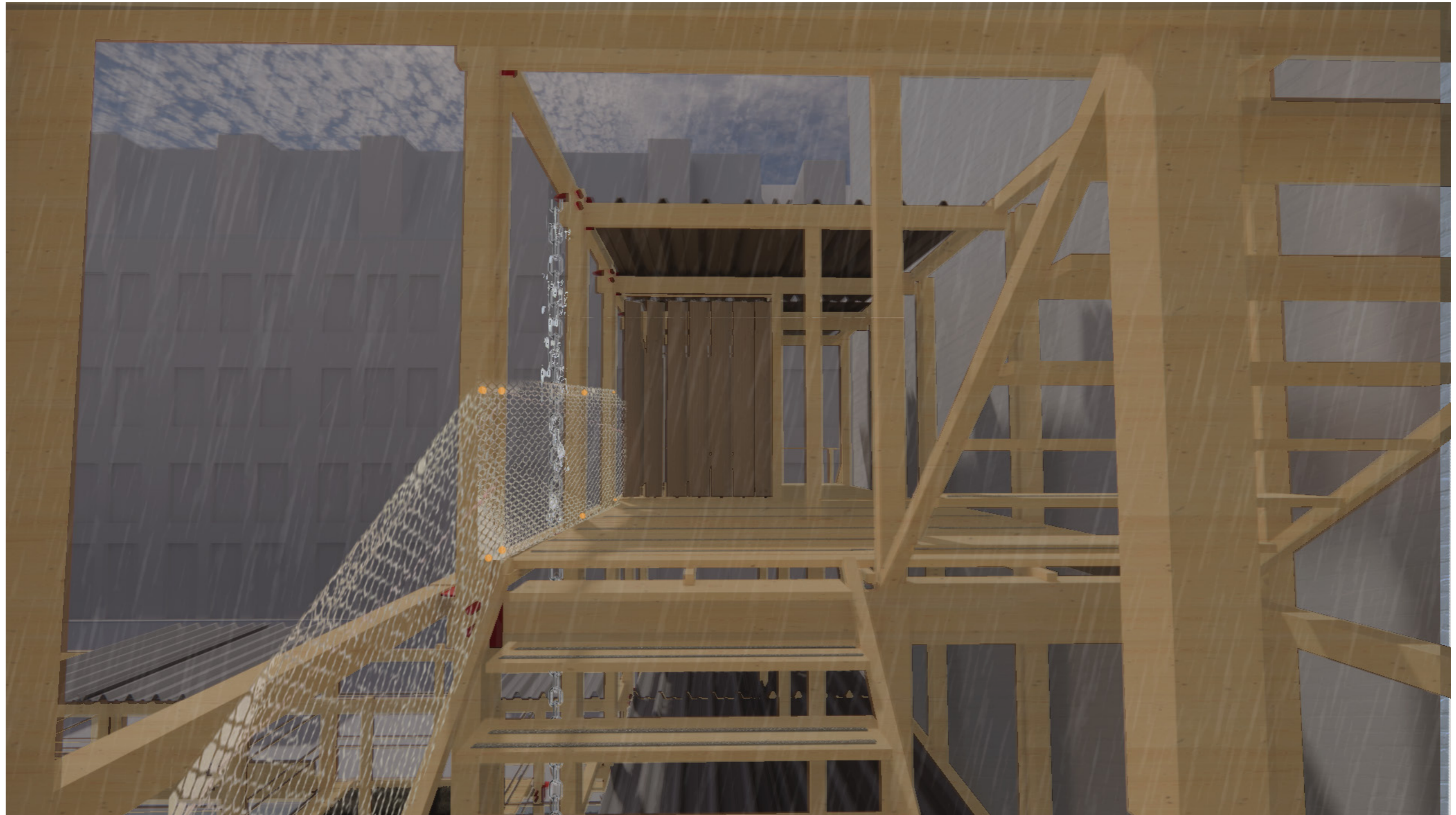
De Otter

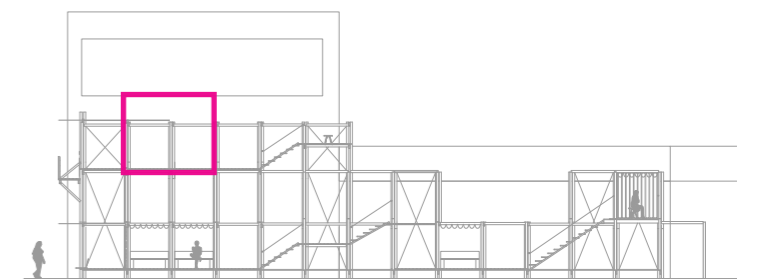


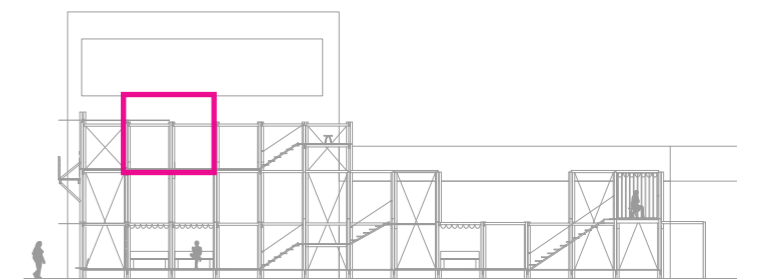


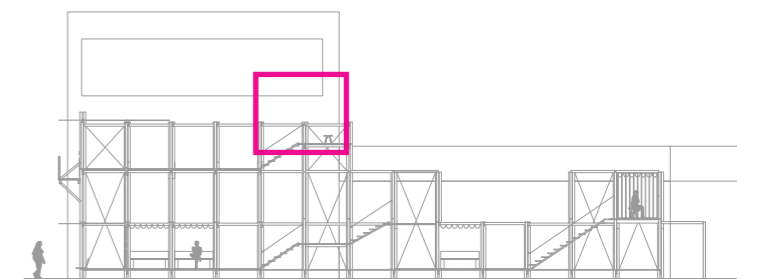


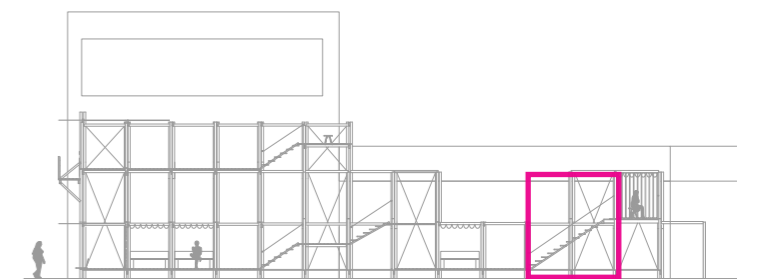


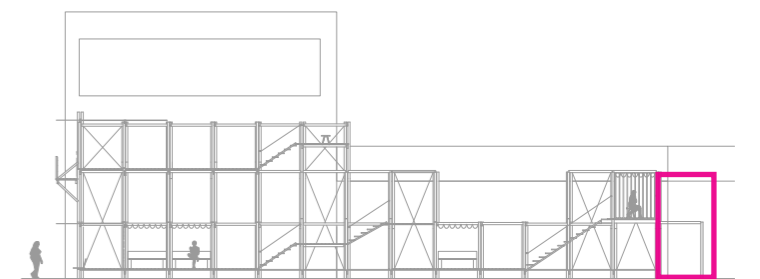
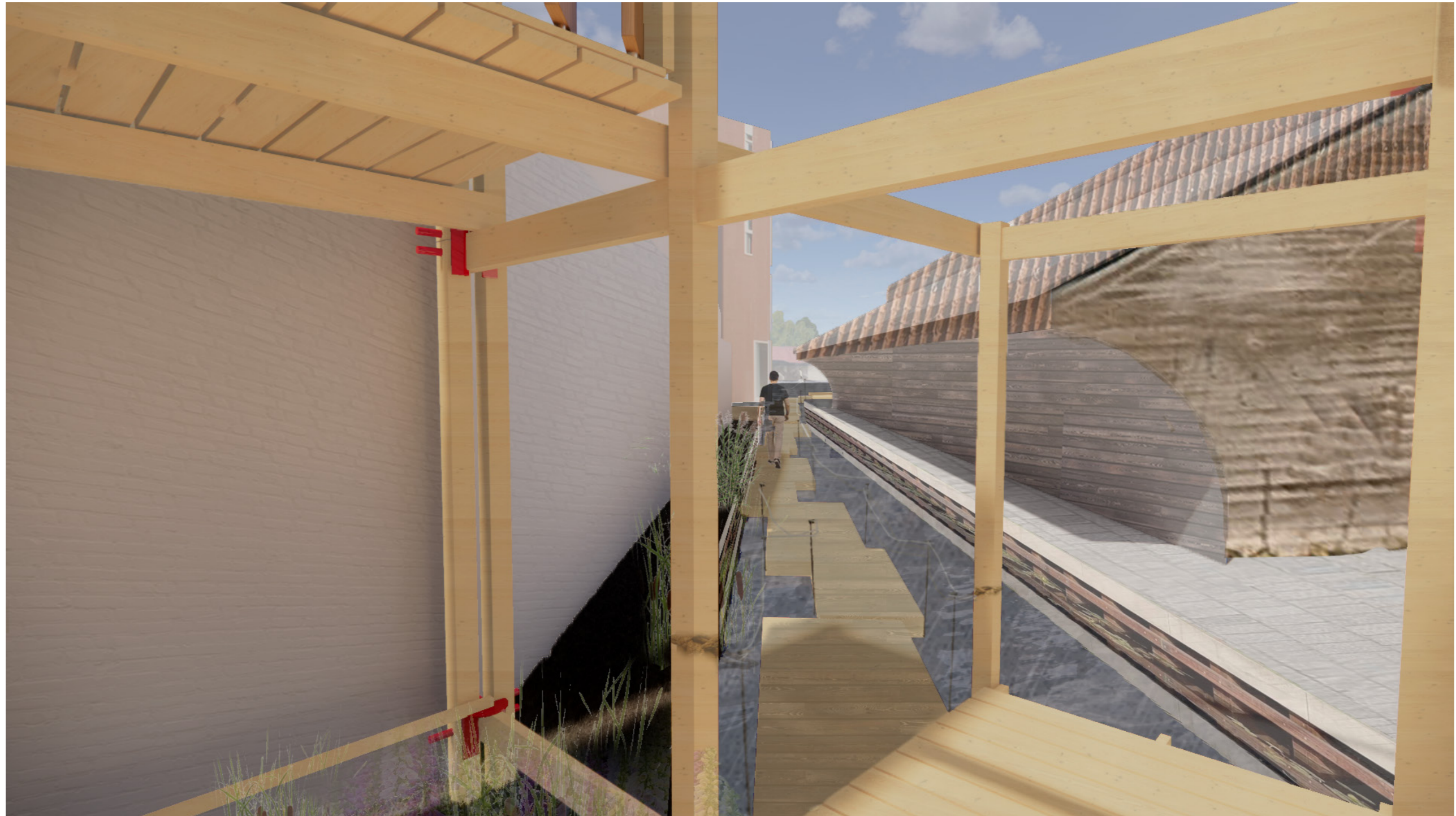


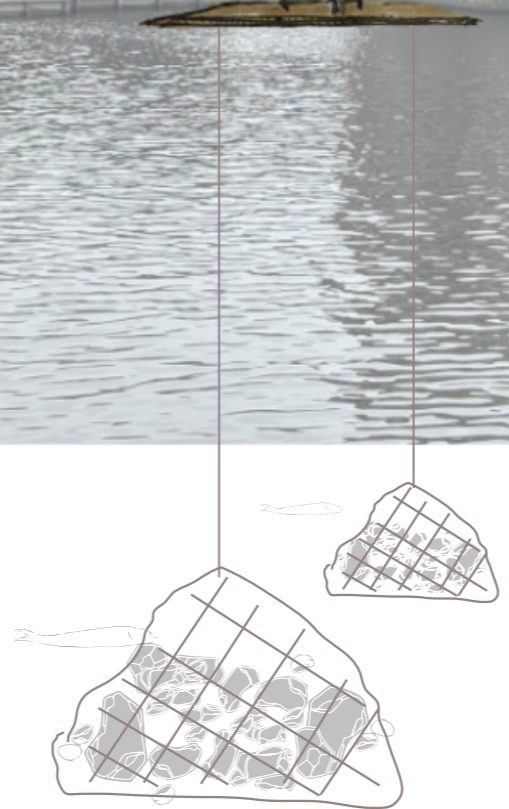




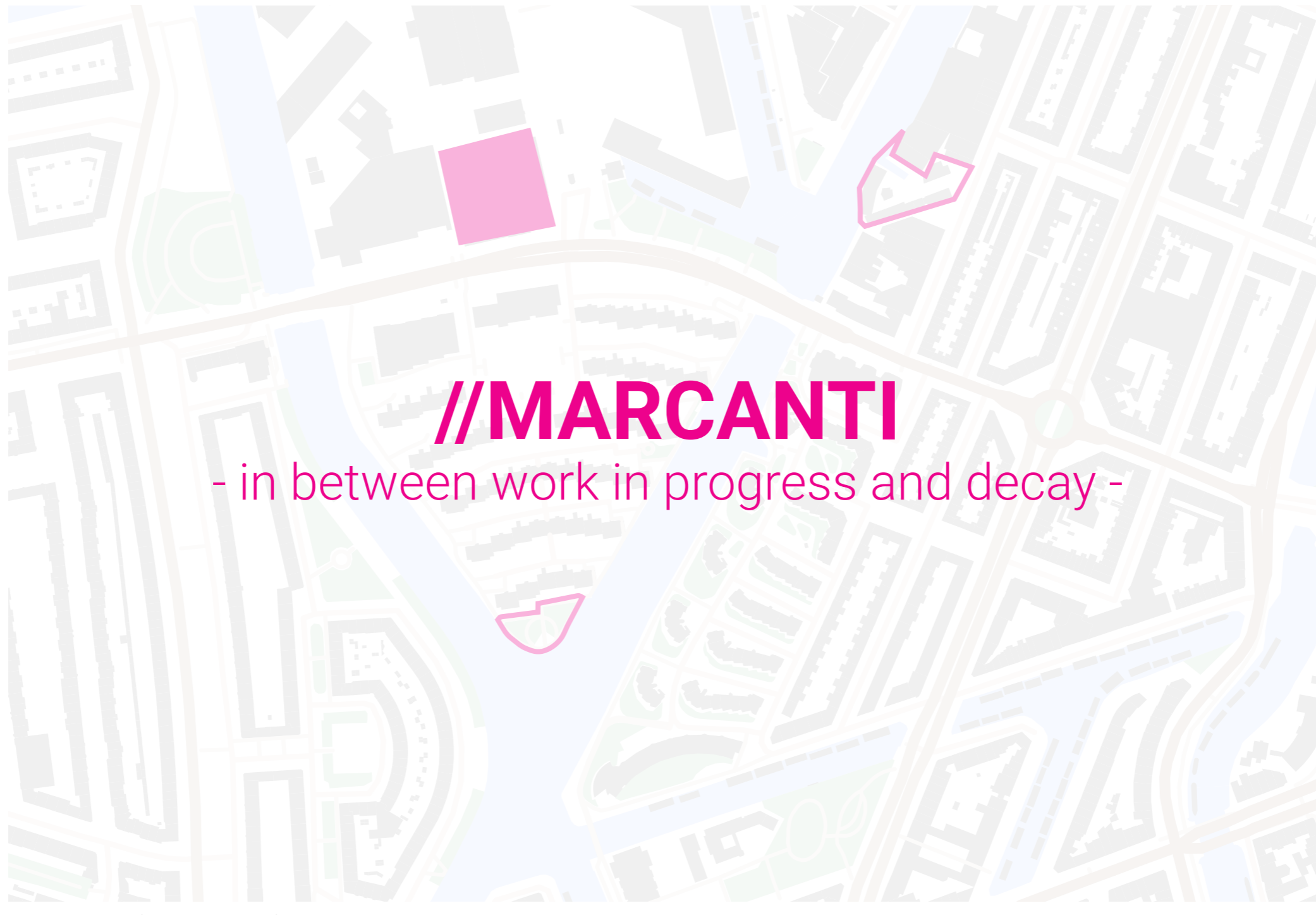










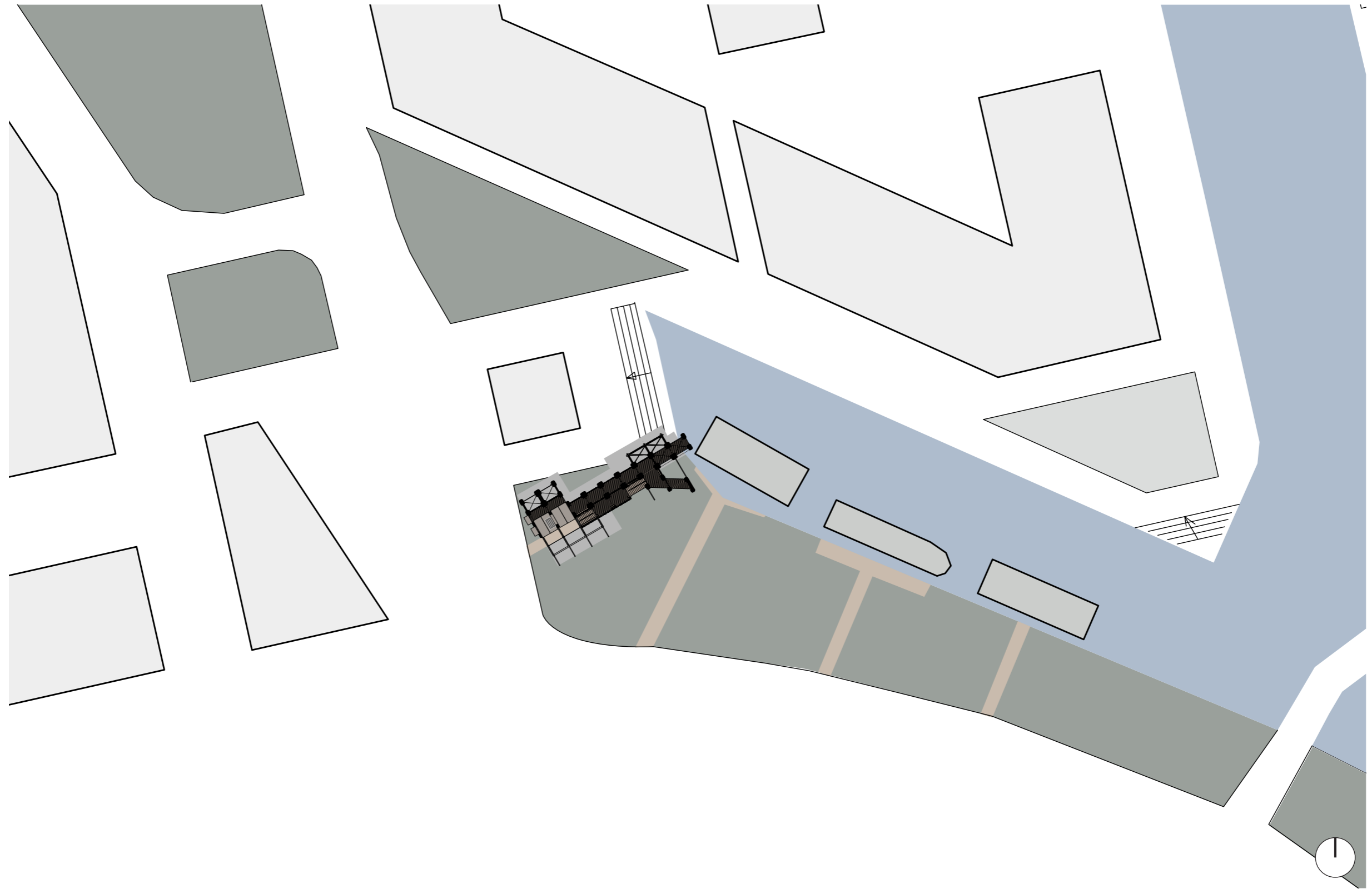


//MARCANTI

- in between work in progress and decay -

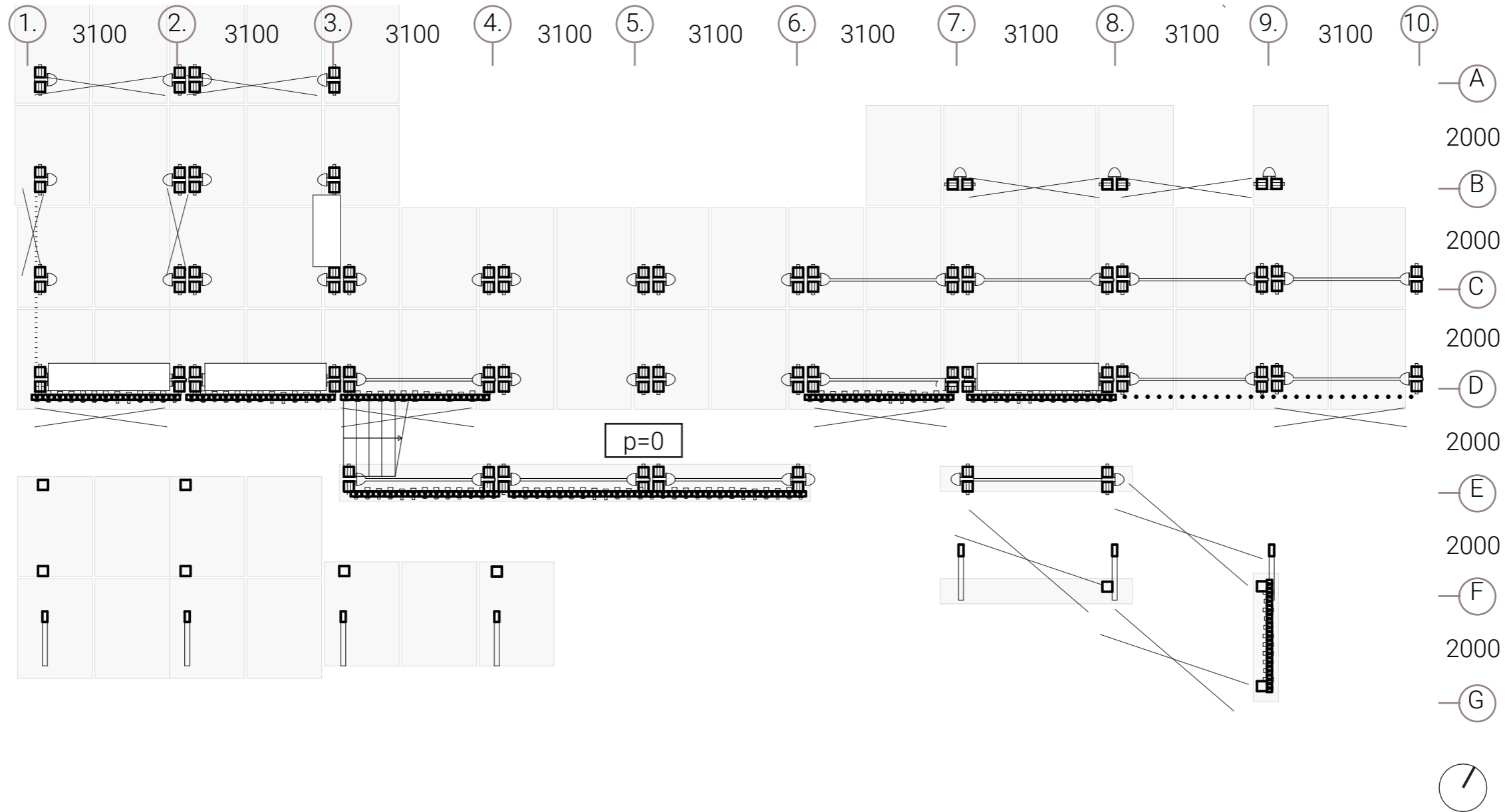
1:250 situation, scaled

Marcanti



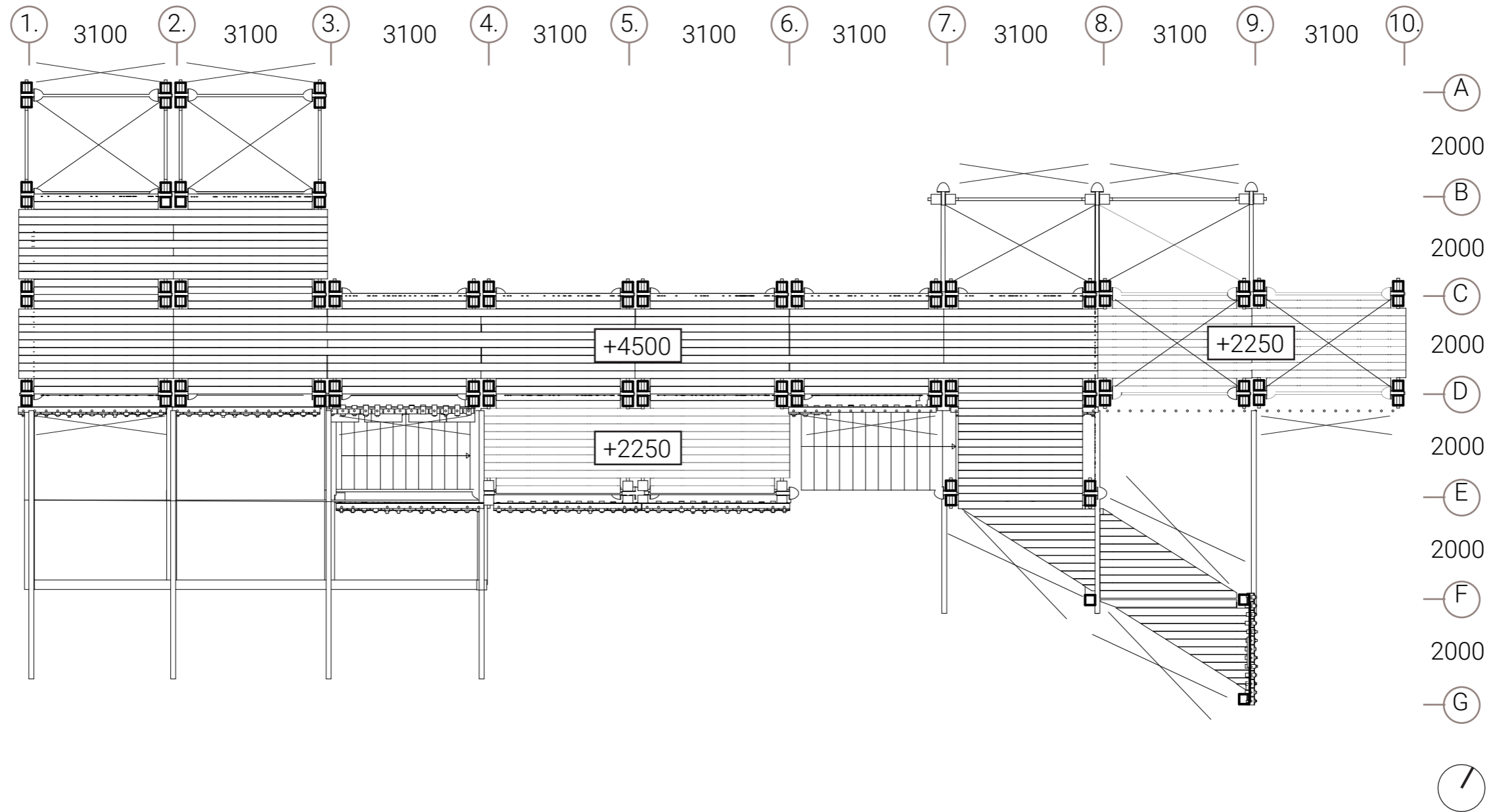
1:100 ground plan

Marcanti



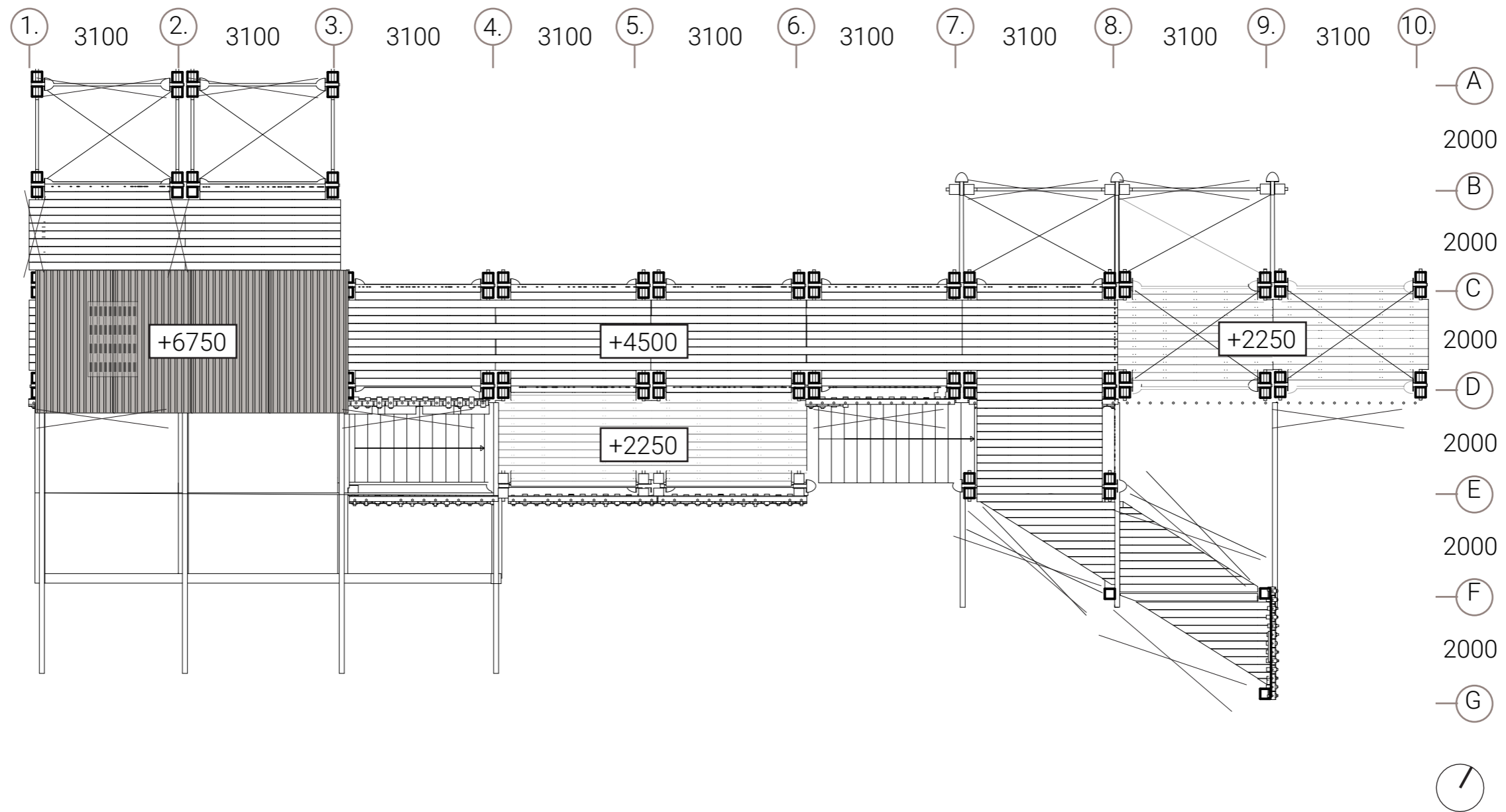
1:100 ground plan

Marcanti

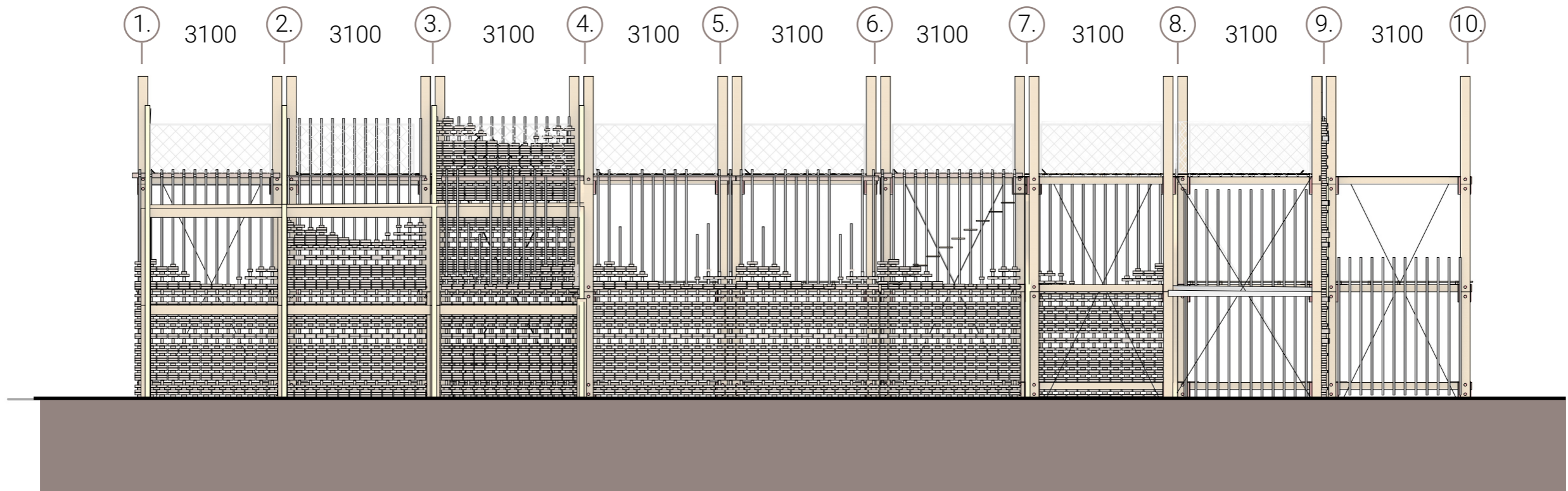


1:100 roof plan

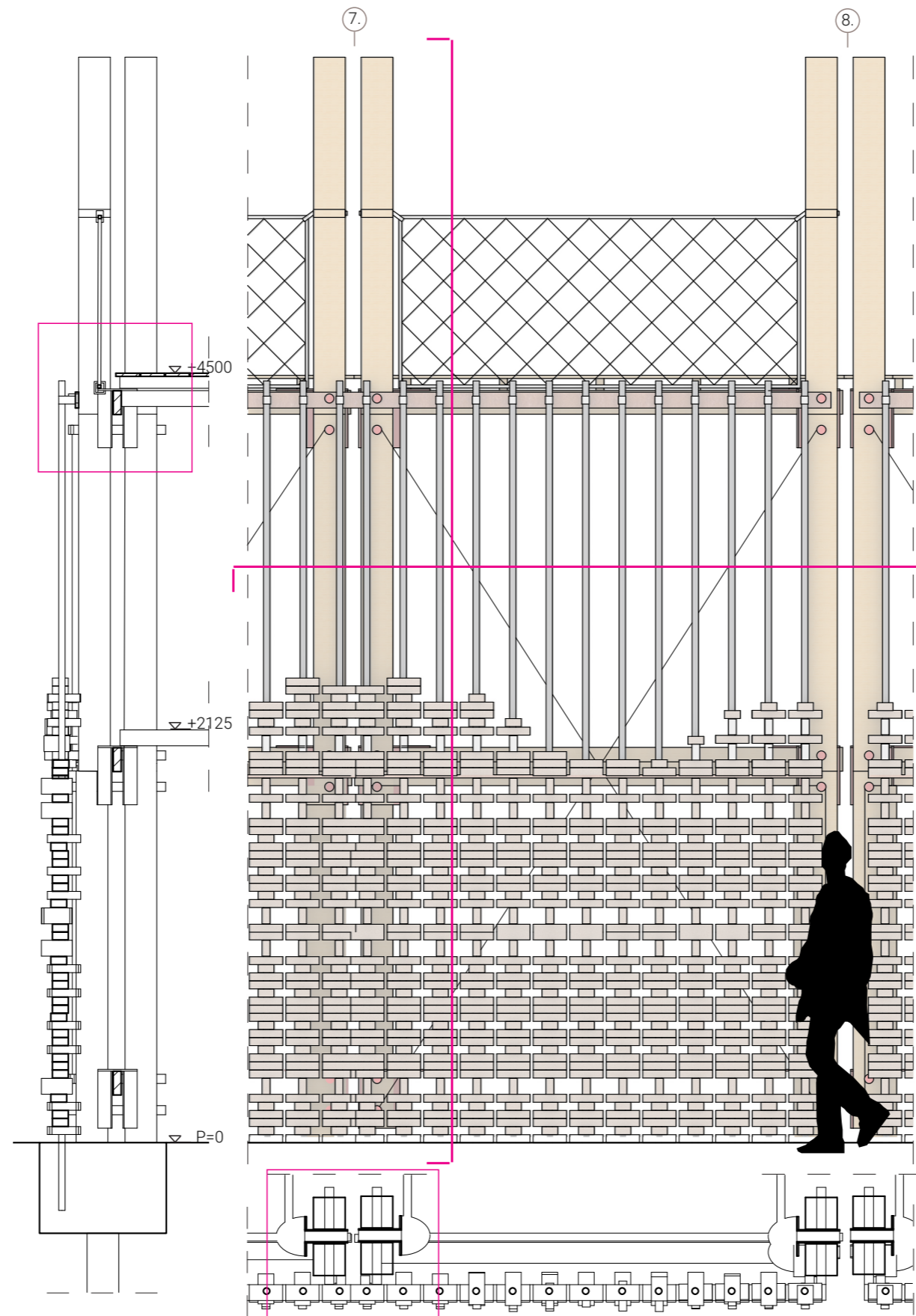
Marcanti



1:100, south façade
Marcanti



1:20 façade and section, scaled
Marcanti



1:5 detail, scaled

Marcanti

