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IOPM 2017 - PIN(K) A PLACE

Result Elective - Landscape Architecture ON site, being part of Oerol 2017

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Pin(k) A Place is a project that is pink and at a place. No kidding, it is way more. Pin(k) A Place is an installation, an experience, a research, a lesson, a memory and many more things created for and at the Oerol Festival of 2017 on Terschelling. Fifteen multidisciplinary students from the faculty of architecture worked together for 10 weeks to create a project none of them or its visitors will forget.

This booklet will show you our whole journey. It will start with introducing the course and our project explaining its principles, what it does and what it means. After that it will illustrate how the fifteen students and two teachers got to this design. It will give you a glimpse of how we brainstormed, how design choices were made, how we experimented, how we built on Terschelling, how the project was in action at the festival and how we used the visitors input for our results.

CONTENT

While drying the sweat from our brows, we can proudly present the conclusions of our research. Joining, merging, linking, relating and connecting all the results lead us to this: the feeling of the forest.

CONCLUSION

Pin the place where the forest gives you the strongest feeling

Pin de plek waar het bos je het sterkste gevoel geeft

COURSE GOALS
BRIEF 2017

This booklet shows the results of a project developed at the TU Delft in a Master elective course offered by the chair of Landscape Architecture: Landscape Architecture ON site. The project revolves around the realization of a temporary, interactive 'design-and-build' project in a landscape setting, for the yearly Oerol festival held on the island of Terschelling in June each year. Students research, conceptualize and construct an installation to be visited by festival public. The project combines specific landscape conditions of a site with the interaction of visitors and the dynamics of on-site construction, exploring the role of spatial designers in situated, interactive projects.

Place

The recurring focus of the project is the concept of place: understanding how landscapes form specific places and what to do as a designer do to reveal and engage a 'sense of place'. The concept of place – and related notions such as context, site and identity – form crucial themes in the topic of landscape and the discipline of landscape architecture. The varying landscapes of Terschelling, the island as a whole, and the Wadden sea as a region are ideal locales to explore these themes. Each year, students explore particular landscape settings in inter-disciplinary teams, mapping and conceptualizing spatial, ecological, cultural and historical conditions. Site and location also form a critical part of this process; students visit the site to map and explore the place 'in person', developing an individual interpretation of its identity, structure and meaning. These insights are translated into a conceptual project that may also elaborate on a contemporary issue, as well as engaging with the public in an interactive way. The final part of the project is about 'design-and-build' and 'curation'. Students detail the project, source materials, do proto-typing, manage logistics, prepare the location, build the installation, curate the work and communicate with the public in person and on-line.

Place & Perception

This year the project focuses on the subject of landscape perception, and its role in place-making and place attachment. The emphasis on perception is informed by the relatively limited knowledge of this topic in relation to place and place-making. As such, the project is framed as 'interactive research' to test and document different kinds of perception on a location on the island. In particular the 'affective' dimensions of perception – the emotions a particular locale awakens in us – are of interest. What kinds of 'feelings' does a landscape have, what feelings does it evoke in us, and how does this affect the way a particular site becomes a place? The goal is to generate insights – a database of observations - from a broad range of participants. Visitor actions (and reactions) form a kind of 'dynamic data-base' enabling a multiple of perceptions of the site, which may also influence other visitors. Over the course of the festival, perceptions of the site may thus shift, distort and mutate under the influence of many different 'voices' narrating the site.

PROJECT INTRODUCTION

In a high speed world as the one we live in now, taking a moment to think, to inhale or to feel is often deemed as unnecessary or time wasting. However this moment is very important. Our surroundings, our backgrounds, our age, our gender, etc. all influence what we feel and how we experience or perceive. As designers these feelings can be influenced to a certain extend. Therefore as designers, architects, landscape architects and urbanists it is imperative to understand these influences to be able to work with them, bend them or control them. Take for example a hospital. The space itself needs to be designed carefully to give patients but also doctors and visitors an uplifting experience in a place with such a blue connotation. This particular area of interest is called environmental psychology. More about this later!

Pin(k) A Place uses this psychology to understand and research what people perceive, how they perceive and why they perceive. Not only does this say something about people, but also about the space and the place. This is the second element of our project. We don't only want to understand what this says about the people but also what it says about the location, our forest. Therefore Pin(k) A Place is site specific. Our research wants to find out how the forest makes the visitors feel, but also what this says about the forest itself. We call this the feeling of the forest. What is the meaning of this forest and what does it do to its visitors?

Besides being a research for us students, the installation also gives feedback to its visitors. As one of our main goals was to create an interactive installation Pin(k) A Place doesn't only mean something to us, but also to the Oerol visitors. Experiencing the installation shows the visitors
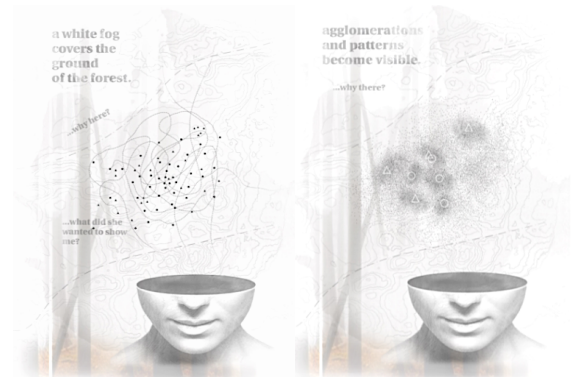
something about themselves, but also about each other. Sharing their individual feelings, memories, perceptions, and thoughts gives them an insight in how different each of us is and how sometimes, we are all the same. This way the installation choreographs a relation between the visitors and the forest and visitors become co-autors in this bottom-up investigative research project. It locates the individual findings and builds a collectively authored archive of perceptions.

The project operates on the surface of the forest. It overlaps with the existing landscape without substantially modifying or erasing it. The reversible installation is impermanent for the landscape but simultaneously it provokes reactions and creates memories thereby irreversible and permanent for its visitors. Stepping aside from the classical role as dominant creators we instead establish a framework wherein interaction is stimulated. Pin(k) A Place choose a curatorial way of doing research trying to improve the understanding of the perception of the landscape – searching for the feeling of the forest.

Forest

To find the feeling of the forest, we need to understand the forest itself. This year our project is located on the west part of Terschelling, at Duinmeertje van Hee. This area is part of a complex dune system with a long history of migration and drifting due to the sea and wind. Next to the pine tree forest, at Duinmeertje van Hee there is also an open lake contrasting to the dense adjacent forest.

A long time ago, there was just water. Then, the islands arose. Washed and shaped by the forces of the sea and the wind, grains of sand piled up in the shallow waters. The growing sand island began the move south-east with the strong and constant west and northwest winds typical for the North Sea, towards the European main land.

Grains of sand washed up at the coasts and were blown over the beaches piling up as soon as they hit obstacles and embryo dunes are formed. Wind blowing over those islands erodes sand from the windward side of the dunes and deposits it at the lee side. In a slow and continuous process the embryo dunes move with the wind, away from the beach growing larger and larger. Those young dunes

young dunes
old dunes
forest
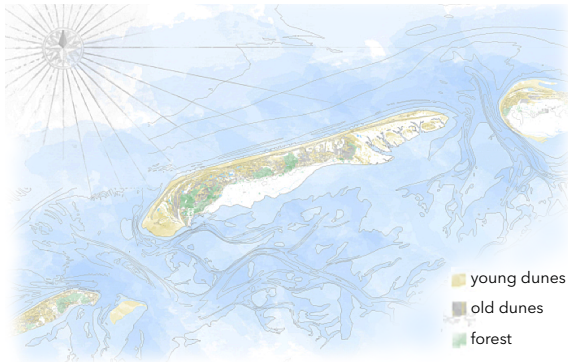
or 'yellow dunes' on Terschelling could reach the height of 10m or higher. This small-scaled process of drifting exposed sand is called 'dune migration' and for thousands of years causes the movements of the islands.

Dune migration creates several rows of dunes. The further away from the coast, the older they are. The oldest dunes are called 'old' or 'grey' dunes. The dynamic natural behavior of the dunes, a constant process of changing and moving, made Terschelling and the other Wadden Islands drift towards the coast of the main land until the Dutch settled on the islands. The dunes along the coast line serves perfectly as a natural form of costal defense for the settled Dutch. However, the wind kept blowing sand over the islands moving the dunes. Therefore to be able to stay there, man needed to stop this dynamic process.

By planting vegetation on top of the young dunes, sand erosion and thereby the drifting of the young dunes was prevented. Subsequently, a black pine forest was planted on top of the old dunes. Black pines withstand the nutritiously pour soil in the old dunes. Since black pine trees are not native species on Terschelling, they needed to plant them artificially. Nuggets of peat and young pine trees were shipped to the island and planted by hand. The pine tree forest anchors the old dunes in place just like the vegetation on the young dunes. However it also alters the wind stream channeling it upwards and thus preventing dune drifting. The dunes and therefore the island Terschelling stopped moving and the dunes became as some say 'static dunes'.

Nowadays, the formerly monocultural forest is changing. Deciduous trees are cultivated and a rich flora and fauna – including numerous birds – can now be seen on the island. By first glance, on could not image the meaning and history of the forest and its specific location on top of the old dunes, but this hidden and invisible story of the place can certainly be experienced and Pin(k) A Place aids to this discovery.

DISCLOSING
LANDSCAPE
—TU Delft

Sense of
Place

WELCOME

HOW DOES THE PROJECT WORK

Pin(k) A Place is a project of many elements all collaborating in moving towards our goal. With every element lies an interesting story or theory backing their necessity. The installation itself exists of two parts; the experience inside of the forest and the collection of these experiences outside of the forest in the archive. This chapter will explain how the project works in a timeline story elaborating on every element and design choice.

3 Find where you are by locating the nearest white cross. Use the notepaper to write down the number of the area where you placed your stick

4 Bring your pinhole camera, your notepaper and the pen back to the entrance. Give the pinhole camera and the pen to us.

5 Within 10 minutes of magic you'll get your photo. Bring the photo with your notepaper to the archive.

2 Choose a place where the forest gives you the strongest feeling. Pin this place with the stick and document it with the pinhole camera. Use the notepaper to write down what you feel and why you feel it.

1 Take a stick, a pinhole camera, a pen and a card to start

PIN THE PLACE WHERE THE FOREST GIVES YOU THE
STRONGEST FEELING

4 Paste the tape about 2mm from the edge of the notepaper

5 Use the puncher to make two holes on the top of the card

3 Choose the color that represents your feeling

2 Paste your photo on the notepaper within the square

1 Get your photo from our dark room

6 Find the table that has the same number as you wrote down from the white cross

7 Put your card in the rings which are fixed on the table

PIN THE PLACE WHERE THE FOREST GIVES YOU
STRONGEST FEELING

Powerful

Sad

Joyful

Scared

Peaceful

Mad

Powerful	Joyful	Peaceful	Mad	Scared	Sad
Faithful	Excited	Content	Distant	Confused	Guilty
Important	Sensuous	Thoughtful	Sarcastic	Rejected	Ashamed
Appreciated	Energetic	Intimate	Frustrated	Helpless	Depressed
Respected	Cheerful	Loving	Jealous	Submissive	Lonely
Proud	Creative	Trusting	Irriteted	Insecure	Bored
Aware	Hopeful	Nurturing	Skeptical	Anxious	Tired
Confident	Daring	Relaxed	Hurt	Bewildered	Remorseful
Discerning	Fascinating	Pensive	Hostile	Discouraged	Stupid
Valueable	Stimulating	Responsive	Angry	Insignificant	Inferior
Worthwhile	Amused	Serene	Selfish	Inadequate	Isolated
Successful	Playful	Secure	Hateful	Embarrassed	Apathetic
Suprised	Optimistic	Thankful	Critical	Overwhelmed	Sleepy

CHOOSE THE COLOR WHICH REPRESENTS YOUR
STRONGEST FEELING

Rome wasn't built in a day, but neither was Pin(k) a Place. The 6 weeks prior to the Oerol festival were filled with raised discussions, creative brainstorms, in depth research, endless design iterations, interesting experiments and various prototypes. This chapter will show you how all this combined finally got to the design of Pin(k) a Place.

PROCESS

Pin the place where the forest gives you the strongest feeling

Pin de plek waar het bos je het sterkste gevoel geeft

BRAINSTORM AND EXPERIMENTS

To get to the design of Pin(k) a Place, we tried to warm up our brain with ideas related to the theme of the festival – 'sense of place'. We started a brainstorm among us concerning all our ideas about the 'sense of place'. We discussed the ways of how people sense or perceive a place, how the meaning of a place is created. Genius loci, is one of the words we focussed on. We tried our best to understand what the genius locus of the forest is and how to reveal it to the visitors. We discussed the history of the dune forests, the brutal combat between the different species of the forest, how the plants and insects cooperate together to form this wonderful eco-system and the sound of the forest. We also talked about how the environment of the forest can raise different feelings for people and how we can concretize these feelings and convey them to our visitors and to us.

After the discussion, we started to come to an agreement that all the feelings and emotions of the forest are deeply related to the personal experience. That means that the genius loci of the site, the forest will differ from person to person because everyone has a different understanding of the landscape they experienced. There are always so many stories hidden in the landscape, no matter how the landscape is formed or the personal stories are related to the landscape. We all thought that it will be a great idea to disclose the hidden stories of the landscape, that's why we initially called our project 'disclosing landscapes'.

After the brainstorm, we decided to experiment with the "sense of the place". In order to explore the spheres of 'place' and 'perception' our task was to provoke interaction with people and going even one step further to interfere with people's behavior in the public space. We used 15 chairs, tape and ourselves as the tools to build or act something out at the very heart of Delft. First, we created forms with the chairs, such as circles or even more complex forms with internal structures, in the middle of the

market place, hoping our 'space in the space' would cause any attention. But it did not. The only attracting elements were ourselves, walking with chairs in our hands across the market and arranging them. But there is no interaction with the people at all.
Based on that, we decided to get a more provocative. Crossing a main walking path with a straight line of chairs, we hoped to get a more attention. And indeed people started taking pictures of us and talked to us. But it was still not the interaction we were looking for.

So we decided to get some spotlight on us. An arch made out of chairs held together by duct tape in the middle of the market should do the job. And yes, it did. People not just observed the building process, but the sculpture itself, took pictures and were even brave enough to walk through it. But still we needed more interaction between the people.

So on our last try, we made a chain of chairs move snake-like in meandering curves across the whole – by now filled with tourists – marketplace. "What is that?" "What are you doing?" "Is that necessary, can you go away?" As soon as we interfere with people's personal space and show unexpected behavior people start interacting with us.
In the end we can conclude, that people are interested in other people. Still the interest itself does not seem to be enough. In fact, active participation might be harder to achieve then we thought. Another thing we noticed is the impact of the respective space itself. While chairs and inconvenient behavior might not be fully appropriate to change people's perception in an urban environment the result of this experiment would look totally different if we transfer it to the forest.

DESIGN PROCESS

After the desk study and the excursion in the design location, we developed different designs in smaller groups, switching ideas and groups each week to reevaluate and further develop the ideas. This made sure that in the end, everyone had worked on each design idea and that all concepts were thought through very thoroughly. We started the conceptual phase by determining what we thought was essential for our project. We decided that our fascination lay in the hidden story of the forest and the search for the essence of the forest. We developed several designs based on this idea of exploration. We decided to reveal this hidden story to the visitors by involving them in the project, enhancing one vital element of the landscape.

One of the designs was that of a tunnel, hiding the forest and showing only the typography of the dunes, the original landscape of the forest. When exiting the tunnel, one would find himself in the middle of the forest, surrounded by trees. Emphasizing the artificiality of these trees would create a discussion about what is real, what is original and whether we should appreciate the landscape as it is.
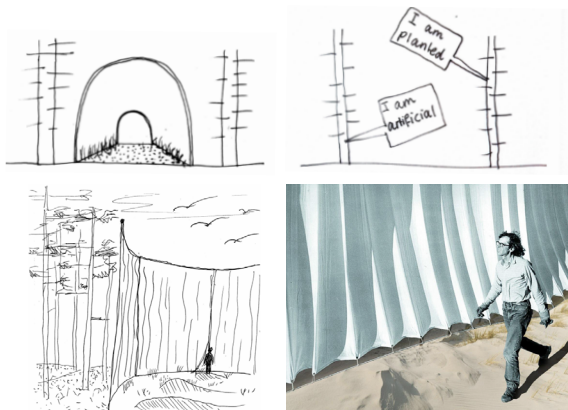
Another design focussed on enhancing the sounds of the forest. The visitor would be encouraged to "play the forest" by triggering instruments that made music (rhythms and sounds) using forest material. These instruments were inspired by David Byrnes installation "Play the building", which let people trigger things that made sound, using the architecture surrounding them. Letting visitors roam freely through the forest and finding those instruments themselves would encourage exploring and enhance the senses of the visitor. This would lead to a higher awareness of the landscape by their action and input and the reaction of their surrounding.
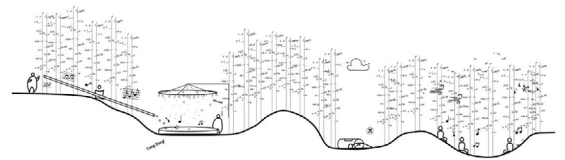
However, after the discussion we found it difficult to isolate one single sense in the installation. We came up with a new idea that the installation itself could be built by the visitors, so that they can disclose the hidden story during the process. Based on this idea, we generated the idea of "the beast", which considers the installation as an artificial and unnatural thing inside the forest. It would grow during the festival with the help of the visitors that would feed "the beast" with information, ideas or even material, based on their own experience of the forest. "The beast" would actively change throughout the festival.

We had many ideas that tried to wrap around the concept of "the beast" in different ways. One idea was to lead the visitor through the forest, stopping at several points and letting them explore and collect material from the forest that would be collected to form an image of the forest. Another idea was to tell a story of different animals that live in the forest, letting the visitor be the animal and walk a line in the forest that invites the visitor to see, smell and hear as the animal. In the course of this line, the visitors would communicate react to each other as the different animals would. This idea of communicating was also represented in an idea that let people walk through the forest and either show the forest to other visitors or find a place for themselves by placing a flag and marking a spot. By this, there was a sense of "you" and "me" in the forest, both evoking different feelings. Yet another idea was that of archiving the forest by sending the visitor into the forest with a pinhole camera and asking them to photograph the

essence of the forest. The photographs would be collected in an archive cabinet, with each drawer representing a quadrant in the forest. The pinhole camera, as opposed to taking a picture with your phone would force people to really choose one spot to photograph.

We found it wonderful that if "the beast" not only reflecting the hidden story of the forest, but also can mirror the different understandings of the forest, so we could collect a general understanding of the forest, to later analyse the "sense of the place" of the forest. This research would teach us the connection between the common sense and personal experiences.

So this and much more details that are too much to mention lead to our design. The details of it will be explained later on.

ESSAYS ON
BACKGROUND TOPICS

1 CURATION, INTERACTION AND USER-GENERATED DESIGN

A shift from a traditional method of designing in which the designers take the role of sole creator to a more participatory design process has been ongoing with several innovative projects that are popping up around the world. These projects demonstrate that unpredictability and open-endedness of a landscape architecture project can be embraced as a creative measure rather than an inconvenience. This means that a certain project never really ends when the construction is finished. Active involvement of the user in the design process promotes informal and spontaneous everyday improvements, transformations, and change of programmes. Annalisa Metta (2015), in her essay New Practices, argues that this new paradigm means that a design is "continuously generated, erased, and reborn" (Metta, 2015 p. 115).

In Pin(k) a Place, the users, or in this case the visitors, are involved in building the installation from day one of the festival. The visitors are allowed to freely explore the forest, search their place within it, and mark it with a pin. Therefore, the temporary transformations the surface of the forest can take endless possibilities as we, the designers, cannot predict what and how the visitors would generate the installation within the forest. This transformation is circumstantial, overlaps the precedents without deleting or modifying them and eventually becomes a 'map of opportunities'.

Martin Prominski (2005) in his paper Designing Landscape as Evolutionary Processes, however, argues that in response to unpredictability, the role of designers is still pivotal to provide "the organisational framework" that allows these unpredictable processes to take place (Prominski, 2005 p. 33). The organisational framework in this

case is our designed research method itself by imposing limitations of finding a place that responds to personal emotions and perceptions with the question 'Pin the place where the forest gives you the strongest feeling' in the forest and using the

pinhole camera guide the unfolding of the user-generated installation. Thereafter, visitor's emotions are classified through the wheel of emotions and archived.

Rethinking the roles and relationship between designers and users requires strong social engagement. Matthew Carmona et al (2003) in Public Places – Urban Spaces stresses the importance of promoting active dialogues between designers and users in order to improve the quality of design scheme and generate a sense of ownership from the communities themselves (Carmona et al, 2003 p. 268). In Pin(k) a Place, dialogues between the designers and visitors and between visitors themselves are emphasised in the project by presenting the possibility for the visitors to dive into each other stories, feelings, and perceptions. These dialogues happen in the archive where all of visitor's stories can be read by anyone who is taking part of the project as well as inside the forest by influencing each other with the presence of preceding pins.

In a bottom-up design process, the users collectively determine the course of design, whereas the role of the designers is reinvented as curators of these user-generated designs and translate them into a rich and robust public space. Therefore, the task of the designers is to develop a method or a new way of participatory design that takes into account the users as co-creators of their own public space. In our method of research, we aim to generate the 'map of opportunities' as mentioned earlier. This is a common feeling of the place of the site's forest found by collecting, curating, and translating the results of visitor's relationship, as co-creators, to the place that they have chosen. The result of this research can be an influential factor in designing an intervention on a specific site.

2 ENVIRONMENTAL PSYCHOLOGY – PLACE AND PERCEPTION

How do we perceive our environment and particularly the landscape? This question is not new to the field of landscape architecture and related disciplines studying environmental perception since the 1960s (Carmona, Tiesdell, Heath, Oc 2010, p.111). It is a question, which still makes designers, such as us, curious to get a deeper understanding of our environment. The curative research project Pin(k) a Place is therefore designed to provoke and document a conscious involvement with the immediate landscape by the visitors, to gain more knowledge of how people perceive landscape and thereby learn about it.

The immediate environment is a rich and vital source of information. But the crucial question is how we deal with this information. Kaplan and Kaplan state that "[t]he relationship we humans have to information is […] far from neutral" (Kaplan & Kaplan 1989, p.5), resulting in the paradox of two landscapes: a general one (source of information) and an individual one (personal interpretation of those information). The reason for the different ways of seeing the same landscape – using the same information source – lies in the way we perceive our environment individually. In every interaction that we have, "[w]e affect the environment and are affected by it" (Carmona, Tiesdell, Heath, Oc 2010, p.111). The mediator between the two actors in this synergy is perception (ibid).

As Yi-Fu Tuan states in his Topophilia: A Study of Environmental Perception, Attitudes, and Values, that all human beings share common perceptions in a common world, but "no two persons see the same reality, no two social groups make precisely the same evaluation of the environment" (Tuan 1974, p.5). It is clear then that even if we look at the same elements

of the landscape in the same conditions, we will not see the same landscape. Therefore, the environment we perceive personally can be considered as mentally constructed (Carmona, Tiesdell, Heath, Oc 2010, p.112). And this is the main issue: The landscape is composed not only of what lies in front of our eyes but of what lies within our heads (Meinig 1979, p.33f). There are several aspects that influence the way the environment can be perceived. The main differences come directly from our biological characteristics like age, sex, physiology and temperament; elements that make everyone concretely and visibly different. A more volatile cause for these perception differences is everyone's social and cultural background and environmental attitude (Tuan 1974, p.51-58).

Whereas the biological process of sensing environmental stimuli – sensing the general information available in the immediate environment – through the five senses vision, hearing, smell, touch and taste is well explored, the highly individual process of deciphering that information is more difficult to grasp. Perception goes deeper than what we just sense. It describes the complex, unconscious process of sorting and prioritizing information in order to make sense of the environment (Carmona, Tiesdell, Heath, Oc 2010, p.112). This means, that connections between immediate information and previous information are made (Kaplan & Kaplan 1989, p.4). Stored information is linked to gain extra information, which is not present in the immediate environment – an evolutionary advantage that gives us the ability to anticipate events in our environment.

In consequence of its respective evolutionary use, each of the five senses mentioned provide us with different amounts of information. Additionally, this information evokes different emotional intensities (Carmona, Tiesdell, Heath, Oc 2010, p.111f). Interestingly, our strongest and most information rich sense, the vision, evokes the least emotional connections (ibid). By specifically asking for the place, where the visitors feel the strongest within the forest, Pin(k) a Place reconfigures the interconnected

entity of senses and triggers the conscious perception of the forest. This little assignment stimulates the way the visitors perceive their immediate environment, since they are not asked to reflect on the present information, but on the subtle presents of emotions unconsciously connected to the sensed environmental stimuli. Thereby, it shifts the focus on other aspects of the landscape than just the predominant visual appearance and thus influences the involvement with the environment.

Another important aspect regarding perception is the reduction of information in order to make sense out of them (Carmona, Tiesdell, Heath, Oc 2010, p.112). This selective impression of our environment has again evolutionary advantages: it allows us to process the information from the environment rapidly, giving us not just the ability to anticipate events in the environment but also doing so in a minimum of time – a true lifesaver. Asking for subtle emotions rather than simple information, Pin(k) a Place's assignment tries to bypass the selective impression of landscape. Doing so, the visitors are triggered to leave the common and unconscious ways of experiencing and instead perceive the landscape more intensively.

Emphasizing the conscious perception and involvement, the visitors are additionally asked to actively reflect on their emotional state connected to the place they choose. Pin(k) a Place not just asks for the place where the visitors feel the strongest, it goes one step further and requests the classification of the emotions evoked by the individual perception of the respective spot the visitor chose. Categorizing something so intangible and unstable as emotions might be a paradoxically technical gesture, but it is part of the successive collection of data enabling the research. This kind of approach has its roots in Robert Plutchik's theories. During his studies about psychoevolutionary theory, in 1980 he "conceptualized in a fashion analogous to a color wheel, placing similar emotions close together, and opposites 180 degrees apart, like complementary
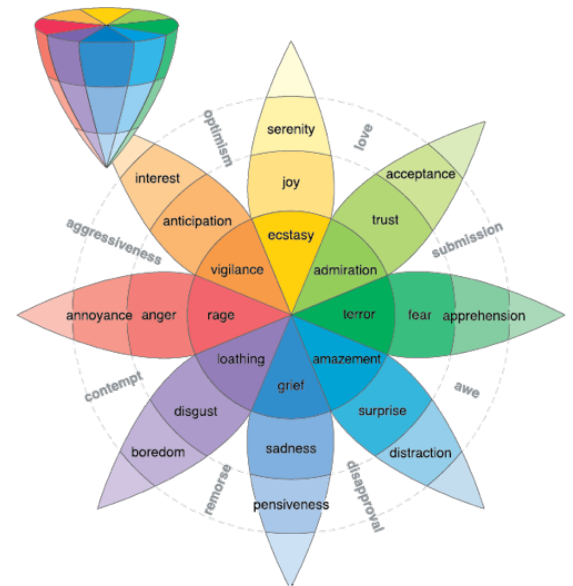
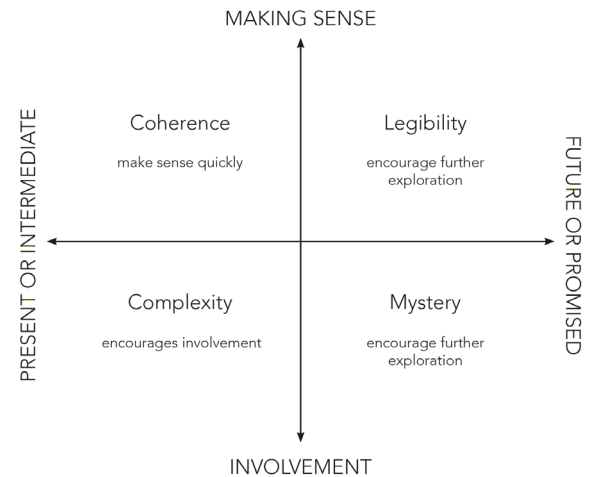The Plutchik Emotion Circumplex 3D and 2D developed in 1980 by Robert Plutchik.

colors" (Plutchik 2001, p.349). A method that allowed the visitors to categorize what they felt among a wide range of feelings, and thus subsequently helped them to give a more general definition, choosing between six major groups of emotions. Plutchik's "emotions wheel" tries to explain why we behave in a certain way, and where or feelings derive from. But it also indicates, that our emotional states are the results of a complex sequence of events. Pin(k) a Place aims to put the emphasis on a certain moment of the experience, and consequently on a very specific emotional state.

The Plutchik Emotion Circumplex 3D and 2D developed in 1980 by Robert Plutchik.

Apart from the psychologic aspects, Pin(k) a Place also focuses on a better understanding of the landscape. Because making sense of our environment due to information gathering and processing is not sufficient enough for humans (Kaplan & Kaplan 1982), "[...] we also seek opportunities to expand our horizon – that is, we seek and cherish the potential of involvement and engagement" (Carmona, Tiesdell, Heath, Oc 2010, p.116). Berleant's definition of environment as being everything – a dynamic interdependent unity between the surrounding and ourselves (Bell 2012, p.65f) – can also be interpreted as the environment as the omnipresent source of stimuli and opportunity to involve. The question then is, when and why we involve in some environments rather than others?

Following Kaplan and Kaplan, this all-embracing environment can be distinguished in regard to different opportunities of engagement (Kaplan & Kaplan 1989, p.50f). Kaplan and Kaplan's preference matrix displays a model of informational qualities of a landscape in two dimensions – time and making sense. Organizing coherence, legibility, complexity and mystery, it is used to explore spatial preferences in regard to the opportunities of involvement. In theory, the greatest pleasure and thereby also engagement should derive from a landscape, which "[...] is coherent, legible, complex and has some mystery" (Bell 2012, p.104). Forming a landscape like this means to create an optimal stimulating framework for individual experiences and perceptions derived from intensive involvement of the visitors.

Pin(k) A Place subtly adds informational qualities to the landscape temporarily. While the pine forest with it's natural sloping topography is quite coherent and legible – needed qualities to orientate and make sense of the environment –, it lacks certain complexity and mystery. Both qualities are needed to entice us to further exploration and collection of information (Bell 2012, p.89). Increasing the forest's complexity is attempted by Pin(k) a Place through its

MAKING SENSE

Coherence		Legibility
make sense quickly		encourage further exploration
Complexity		Mystery
encourages involvement		encourage further exploration

PRESENT OR INTERMEDIATE

FUTURE OR PROMISED

INVOLVEMENT

own image, adapted from Kaplan & Kaplan 1982, p.81

assignment. The visitors are actively asked to explore the forest and thereby reveal it's hidden complexity. Additionally, the aspect of mystery – triggering further exploration of the landscape – is developed by the temporary installation on the surface of the forest: Anonymous pink sticks, placed by the visitors at the spot where they felt the strongest, subtly overlap the existing without modifying it substantially. Thereby, the visitors transform something fragile and ephemeral like a feeling into something physical. Herein lies the importance of the subjectivity of the assignment and the fact that it emphasises what people have in their heart rather than what they practically see.

All the sticks remain traces of former visitors without any further information and thereby also increase the complexity of the entire landscape. The antagonistic archive outside the forest solves the mystery by providing all the information about the individual

perceptions of the areas in which the pins were placed. Since the archive has the same shape and proportions as the area under observation within the forest, it also shifts the scale in which the visitors experience the landscape and thereby increases the complexity of the site (Bell 2012, p.105).

Synthesizing and enhancing those qualities of the forest gives us the opportunity to trigger the visitor's engagement with the landscape. Temporally and subtly changing the frame for personal experience and perception of this landscape allows us to asks for the spirit of the place or it's genius loci; to raise the question: Where do you feel the strongest? Provoking conscious and intense engagement with the landscape by slide modification and triggering assignments also allows us to observe place-making a little closer: Identifying (conscious reflection and active perception) and occupying space (leave the pin where one feels the strongest) in a previously unknown landscape as well as giving this spot a personal character (documentation of the place by the visitors using notes, images and emotional clusters) changes our relation to the respective landscape (Bell 2012, p.67). Through the engagement with the landscape we become attached to this place – space becomes place.

The tasks the visitors were asked to do, guided a mental process which contributed to transform the originally objective space into a personal meaningful place (Tuan 1977). In the moment when people pinned a spot, wrote down what they felt, and named it choosing from certain categories, they were actually conferring values to one unique spot in the forest. Therefore, though this psychological evolution, the emotional characteristics defined the feeling of this space that has become a place.

APPLICATION

So now you have seen what we did before we came up with Pin(k) a Place. However within the development of Pin(k) a Place itself, a lot of choices were made based on our previous research and brainstorms. Behind each design choice lies a series of argumentations backing their necessity making sure that every element and every step of the design contributes to the experience we create for the visitors. Subsequently, for us, as students, these elements and steps also contribute to the results we collect afterwards. This chapter will explain what these argumentations were, diving deeper into the design of Pin(k) a Place, illustrating the motives and purposes of each component. Coming into the project, the visitors get a tabula rasa, a blank page for them to fill. The instructions we give simply provide a framework for a certain direction.

Sticks

The first assignment given, is to go into the forest and to use the bamboo stick with a pink top to "pin the place where the forest gives you the strongest feeling". The assignment triggers multiple things within the visitors. In order to find this place, visitors are stimulated to use all their senses activating further exploration of the landscape. It triggers a more conscious perception of the forest, looking at the landscape in a new way; perceiving it more intensely. Asking them where 'the forest gives' them the strongest feeling motivates them to relate to this forest, to this site.

Individually pinning a place provokes a certain connection to a place. By giving this assignment the visitors are triggered to look around them in a way they usually do not . The forest is not just a landscape anymore, it becomes something more personal. Marking the place, where the forest gives you the strongest feeling, creates a certain attachment; this place is mine or for me. This way connections are made between the usually more subtle presence of emotions, to the forest itself.

Keeping this assignment as open as asking for 'a feeling' relates to the fact that everyone has different perceptions as the previous essays illustrate. It does not only give the freedom to choose between a positive or negative feeling, but it also leaves room for memories that provoke a strong feeling within.

The form of the sticks was chosen to represent the marking of ground, like the first flag on the moon or the pin on google maps. The gesture of pinning the stick, placing your feeling, letting go of it and leaving it behind for the forest and other visitors, creates a sense of involvement or engagement. Next to that you could say that the stick represents the individual's feeling. Therefore, when using the stick, something fragile and ephemeral as an individual feeling is transformed into something physical, something now part of the landscape.

This involvement makes it so the visitors collectively determine the course of the design. Additionally, the landscape becomes more complex. As mentioned in the essay about environmental psychology, the landscape itself lacked a certain complexity or mystery. By leaving the sticks behind this complexity and mystery is introduced, creating a more stimulating framework to inspire active perception. The sticks themselves represent individual feelings, creating a layer of mystery to the landscape as one might wonder which feeling a stick really represented. Also a layer of complexity is added as the forest becomes a new landscape with a blur of stick concentrations unfolding over the rolling old dune topography.
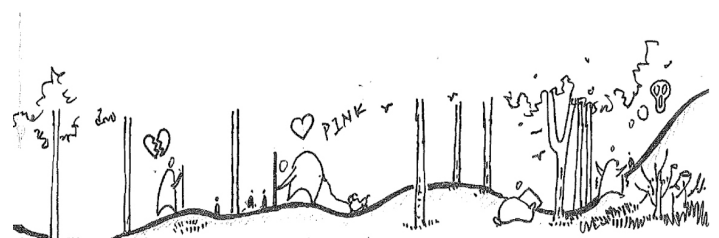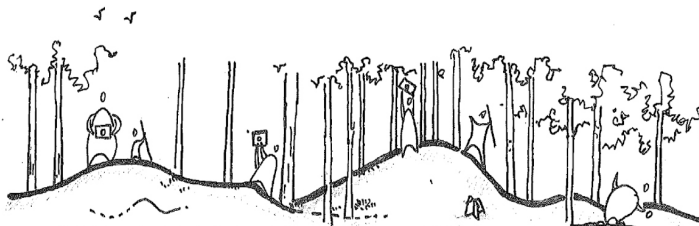
Oh, and why the pink? Colors are always tricky. Different associations and connections are made and thereby they can get a range of various meanings. However some colors have a stronger common meaning than others. Take for instance white One of the stronger associations could be a memorial cemetery. Or the color orange which for Dutch people is strongly connected to the royal house. With a group of 15 students from different cultural backgrounds we came to pink as the one that had the least strong common value. Also research shows that pink is the color of the 'unknown'. Another reason for the pink color is the way it contrasts the color scheme of the forest itself. Again, bringing complexity to the landscape but also a practical way to make them stand out to the visitors.

Pinhole

The second item the visitors take with them into the forest is a pinhole camera. They get the assignment to use it to take a photo on the spot where they pinned the stick. The pinhole camera itself is one of the simplest and oldest ways to take a photo. The camera obscura consists out of a matchbox closed off with black tape, a hole in the front with a piece of cardboard shutter covering it and light sensitive photo paper in the back. To take a photo, the shutter is lifted so the light can enter the box through the hole. When the light enters, the image is 'printed' onto the paper.

With the assignment the visitors are told that the photo they take is supposed to represent the source of their strongest feeling; the element in the landscape that made them choose this spot as the place where they had the strongest feeling. It could be a photo of a detail or of an overview but a selfie representing a memory was also an option. The fact that we ask the visitors to take a photo forces them to look around but also to look inside. Within this lies the connection between the space of the forest to the visitors inside. It is the step that makes the forest not just a space, but also a place.

Now you probably ask yourself why not a digital picture? Everyone carries a phone with a camera, right? But again, we deliberately chose not to use technology. The analogue way of taking a photo makes it so the visitors only get one chance to take the photo. This makes the action a very conscious one and activates the visitors to really look, feel and then choose. We feel like this way of eliminating doubt enables the heart to speak rather than the brain. Besides that, we think that a smartphone itself is the very symbol of detachment of the landscape; the

present. With your phone you can enter the whole globe with just one (or two) click(s). Therefore, using high end technical devices was no option. .

Above all that, taking a picture this way gives a certain atmosphere. This very atmosphere also adds to the mysterious part of the installation. The fact, that we open a hole in a matchbox and a picture is taken, creates a certain connection to the moment. It is not some enigmatic device that is so beyond anything humane, it is you opening a hole in a matchbox showing us what made you feel. Also some tension is created making the visitors excited about how their photo will turn out as it will be developed later on. This creates, just like in movies, a curve of curiosity and wonder about what will happen next keeping the visitor's minds active. It is part of the installation's narrative, keeping the visitors excited.

Notepaper

So now we know where the visitors felt the most, what made them feel this but we also want to know what they feel. This is why they get a notepaper. The notepaper is completely empty except for the word 'notes' and a square for the pinhole photo. This way, the visitors are free to write or draw whatever they wanted to, giving them the opportunity to elaborate and to share. Bringing the visitors from looking outside to the forest (finding the spot), to inside themselves (feeling a feeling), to outside of the forest (taking the picture) and back inside themselves (describing what they felt). This creates an interplay between the personal and the environment, the visitors and the landscape.

Grid

As the installation also holds an aspect of research, we have to locate the sticks so we can relate the notepapers with their feeling and stories to the respective place to make conclusions about the space. To do that, we came up with a grid. This grid consists out of white crosses on the ground representing grid points. A cross has four corners, each standing for one quadrant of the grid. So when the visitors pin the stick, take the photo write down their notes, they are asked to find the closest cross and write down the number that stands for the according quadrant. This simple gives us a reference we can use for the documentation.

The fact, that the visitors need to find the grid points, means that they have to be visible. This visibility makes them part of the aesthetic experience. This experience

The Grid in the forest

The White Cone

F5 F5

THE FEELING

F5

The Note

The Archive
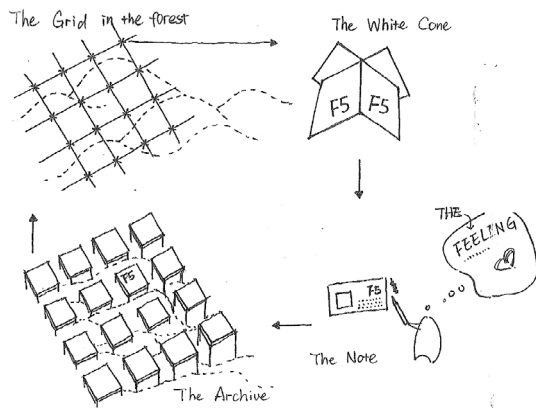
exaggerated the topography of the old dunes as the single points created lines over the sloping hills. Besides that, the grid marks the borders of the installation.

Archive

As the visitors come back from wandering through the forest, a whole new part of the installation comes into play, the archive. The archive consists of multiple elements.

The first step is to hand in the pinhole camera so the picture can be developed. During the development, the visitors are asked to think back to what they felt in the forest and choose a category from the emotion wheel. This emotion wheel has 6 categories of emotions or feelings in which 'all' feelings can be divided. Each of these categories has a color. The color itself does not signify the feeling connected to it so the visitors are not influenced too much. The visitors are asked to choose the color of the feeling category, that best matches their strongest feeling in the forest. This categorization simply makes it easier for us to evaluate the collected data later on. But is also makes the visitors feel involved as they are doing us a favor by abstracting their feelings and findings.

In the meantime, the picture is developed and hung from a line on the dark room. The moment has arrived when the visitors can see how their photo came out. Recognizing or discovering what the photo shows is part of the magic of the archive. Since the photos do not come out like the photos from your phone would, a level of attention is required to really dive into what exactly it shows. Sometimes it even stays a mystery. But the important thing

is that the photo is taken, the visitor has felt, has looked and had explained.

Seeing the photos creates a similar atmosphere as using the camera. The feeling of involvement as opposed to detachment. However, how taking the photo was a moment of curiosity and tension, the receiving of the photo is a moment of unraveling, of reflection. This moment is used to close the chapter of your own feelings and to open up to the others. The next step is to stick the photo to the paper and place them on the according table in the archive. The tables are shaped and positioned to be a scaled version of the grid in the forest. The tables all have a number each representing a quadrant in the forest. According to this, the visitor knows on which table to place their notepaper. The leaving the paper behind in the archive is just like letting go of the stick and thereby your feeling. Now the notepaper with its personal stories is not just yours anymore, it is part of the installation for others to discover.

So this paper is not only about the individual anymore. The notepaper itself with the pinhole picture becomes the mediator between the individual and the rest. The interplay now continues from being between themselves and the environment to also being between themselves and others. Other visitors have the chance to look at what others felt. But not just randomly. Here is where the grid comes at play again. This makes the interplay more interesting as the visitors not only discover other stories and feelings, but they discover them where they also felt the strongest. This moment is often very surprising. Realizing that every person is different beyond imagination and that every perception of the same landscape is not the same is one of the interesting lessons we but also visitors take home from Pin(k) a Place.

The archive however offers something else too. Just like the sticks in the forest, it shows where the strongest feelings accumulate. It shows the ratio of which areas were popular and which ones were not. You could call this a live infographic. The tables with the fatter books mean more sticks so more 'strongest' feelings. The installation gives the visitors a direct feedback of their contribution to the installation and part of its results.

Well, that was a lot. But now you know how every design choice is part of a whole. Each step and element backed with its own argumentation or validation, making Pin(k) a Place what it is.

BUILDING PROCESS
In Delft

74 Archive tables
95 Grid reference points
165 Pinhole cameras
5000 Archive papers
5000 Bamboo sticks

The construction for Pin(k) a Place began in our faculty one week before our venture to the island of Terschelling. Every part of the project was made in delft and transported to the island 3 days prior to the opening of Oerol 2017. Due to limited time, budget, and space, every material was designed to be minimal as well as modular for easy transport, construction, and deconstruction. We tried, failed, and try again. Few iterations were made, discussed, and later improved for the best possible design for the project. Different materials, colours, sizes, and assemblages were tested before we got to the final design.

Precise measurements and cuts were made on the construction of 74 archive tables to create a simple and lightweight assemblage which every piece fits together without the use of nails nor screws and to collectively form a flat surface in between the forest and the lake. White cones for 95 reference points inside the forest were designed to be just the correct size and colours for them to be easily spotted but not too dominant in the landscape. 165 pinhole cameras were made using simple everyday materials such as match boxes, duct tapes and pins to be pocketable and replicated easily while maintaining the functionality. 5000 archive papers were designed, printed, and cut manually in Delft with proportional size to the archive tables. Bamboo sticks enough to achieve our target of 5000 visitors were ordered, and painted one by one in the secret basement dungeon of our faculty. Thereafter, we had a sigh of relief after finally we finished producing, packing, and sending all the materials to the island, where another huge task of building awaited.
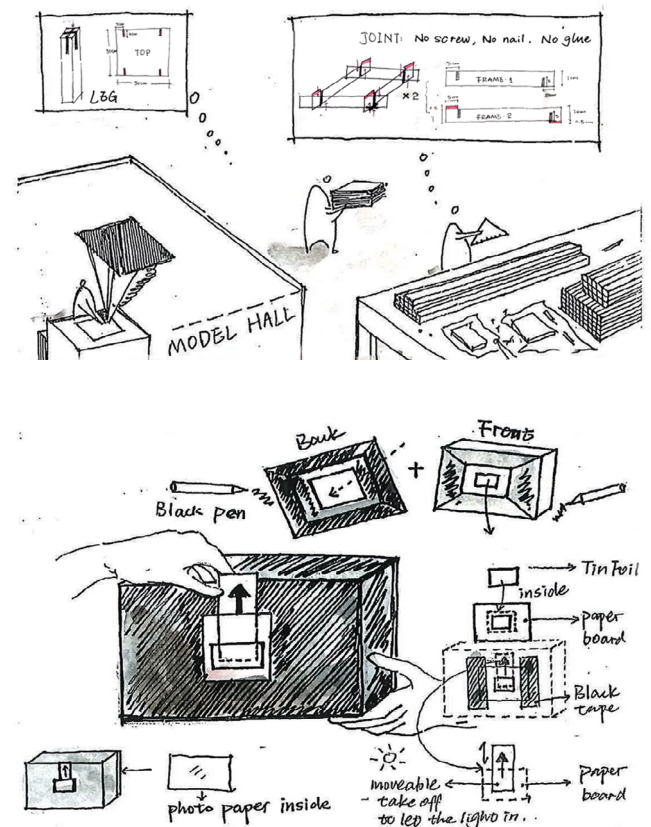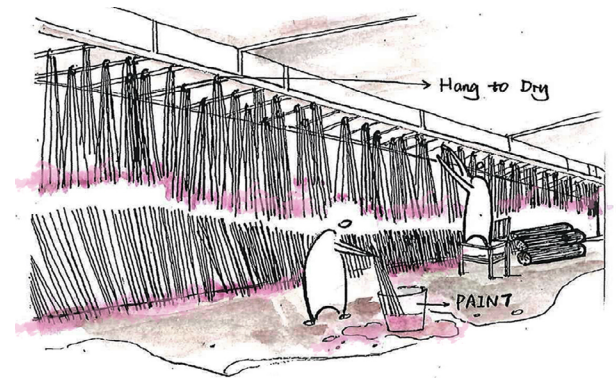
In Terschelling

8 m2 Dark room
100 m2 Archive
20000 m2 Forest

No time to dip our feet in the water as we have to start constructing on site straight away. A 10-minute bike ride from the harbour to the site were filled with excitement that we were finally there and nervous about the site conditions and its problems that may rise. We arrived to a stormy weather on the island and had to work through it due to the short timeframe that we had. Using simple measuring tools, we studied the site, both inside and outside the forest, and developed a plan on how to proceed with the construction. Different tasks were delegated to smaller teams to work tirelessly as the start of the festival was approaching.

The forest was mapped beforehand for us to lay down the grid coordinate system. Up and down the hills, through the tick-invested bushes and the thorns, 20m by 20m grid were laid out carefully inside the forest and reference points were precisely pinned on the ground. Outside the forest, next to a beautiful lake, the archive tables were assembled. Accurate measurement of the whole construction on the slope as well as strategies for working with the relatively unstable sandy soil were necessary to successfully establish an all-flat and stable tables as an end result. Activities both inside and outside the forest were time consuming as they demanded a lot of attention and the challenges on the site can never be predicted beforehand. Our lovely blue wagon was transformed into our basecamp of information for the visitors as well as a darkroom inside. The biggest challenge was to light-proof the inside of the wagon with enough room to work. Outside the wagon working station for visitors were built and information about the project were hung. In the night of the third day on the island, all of the constructions were finished as we anticipated the start of the festival the day after.
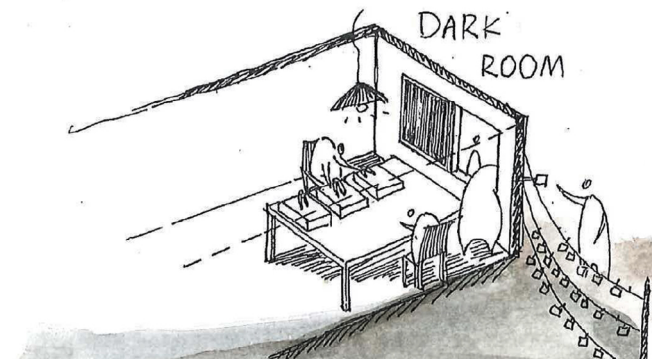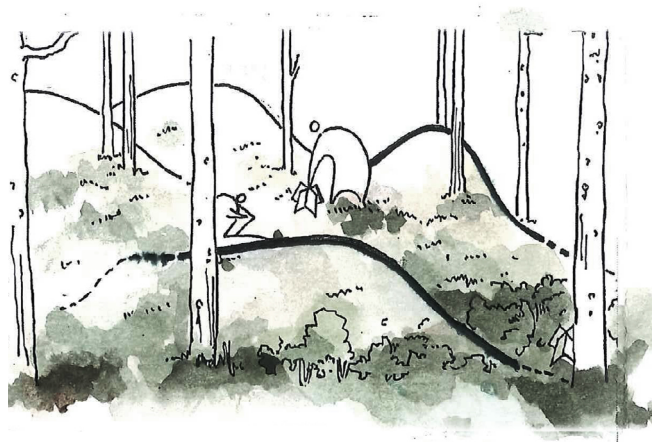
10 DAYS AT OEROL

"It was a great adventure, we had to climb trees with holes in it and walk on mountains and I saw a butterfly and a big spider!". The kid is around 4 years old and can't stop talking about the great adventure he had in the forest. It is an afternoon on a sunny Saturday, the first official day of our expedition. There are some clouds in the morning left from the 3 days of rain we had while building up the installation. However the sky is now bright blue. There are people everywhere. Since the moment we are open there is a continuous flow of people at our site. The reactions that we get from them are surprising. A man was really enthusiastic after he heard our introduction and went into the forest with a big smile and full of energy. Half an hour later, he comes back with tears in his eyes and emotionally tells us that "This is really an amazing experience. Because of the assignment that you gave me, I was looking to every detail of the forest and it felt like every tree was me."

When we were in Delft we did some experiments that involved interaction with people. It was in the morning on a rainy weekday and most people were in a hurry and didn't paid any attention to our installations. The Oerol visitors are the opposite of the cranky morning people in Delft. Everybody is free, relaxed, happy and willing to participate and, even more important, take time to experience. There is an older man, a landscape painter, that went in the forest with a skeptic mind. The first thing he said after the introduction was "Well.. that's kind of spiritual". When he comes back from the forest, he keeps talking for at least 10 minutes about his experience in the forest, how other people perceive the forest and what kind of influence the roots of the people and the sticks have on their perception. It turns out to be a very spiritual conversation.

The first day is a lot of fun, a lot of hard work as well a bit chaotic. It takes too long to develop the pictures into positives therefore some visitors have to wait for more than

half an hour. After the first day, we decide to only develop the negatives which saves us a lot of time developing and saves the visitors a long wait. This is an example of the things we had to adjust to get the organization of the project rolling. During the week we become a well-organized team. Every day we make this project more of our own. Every student has his/her own way of explaining the project and the further purpose.

The visitors give us a lot of energy and good vibes. The best moments are the personal talks with the visitors, about the project and themselves. Everyone is so open and honest which encouraged us to be that as well, to the visitors and each other. It's beautiful to see what the island, theater, art and freedom can do with people. After a day at the site we all have a lot of stories of talks with the visitors. "An unexpected and inexplicable tear caught me. It's overwhelming to see all the feelings in the forest that the people before me pinned". These stories are amazing for us to read.

The 10 days of Oerol are over and we are all really satisfied and happy yet exhausted from this experience. Every day we told the same story over and over again, but the conversations with the visitors have all been different. The personal talks with the visitors were the best part of being on site. And every morning, when we biked to our location and we could see our installation facing the empty lake, nobody there yet, a peaceful feeling took over. We did it!

As mentioned before, Pin(k) a Place is not just an experience, it is also a research. After we came back from the Oerol festival we started collecting all the information the visitors gave us. Reading all the notes and comparing them to the feeling color and their quadrant was a long but very satisfying process. With the visitor's input we created maps and statistics in order to find the feeling of the forest. In this chapter we will show the analysis of the visitor's input. Within this analysis we will show any emerging patterns, fruitful observations and interesting relations.

RESULTS

Pin the place where the forest gives you the strongest feeling

Pin de plek waar het bos je het sterkste gevoel geeft

DISTRIBUTION OF PERSONAL CHOICES

3245 sticks placed in the forest. Each of those is representing a personal but anonymous relation to the forest. Each of them marks a place in the forest, where people felt the strongest; a place they relate to. But this installation was only of a temporary nature: After "growing" for 10 days we had to remove the forest's new pink layer. But before that, we mapped the position of every single stick by hand. The grid in the forest enabled a structured mapping and referencing.
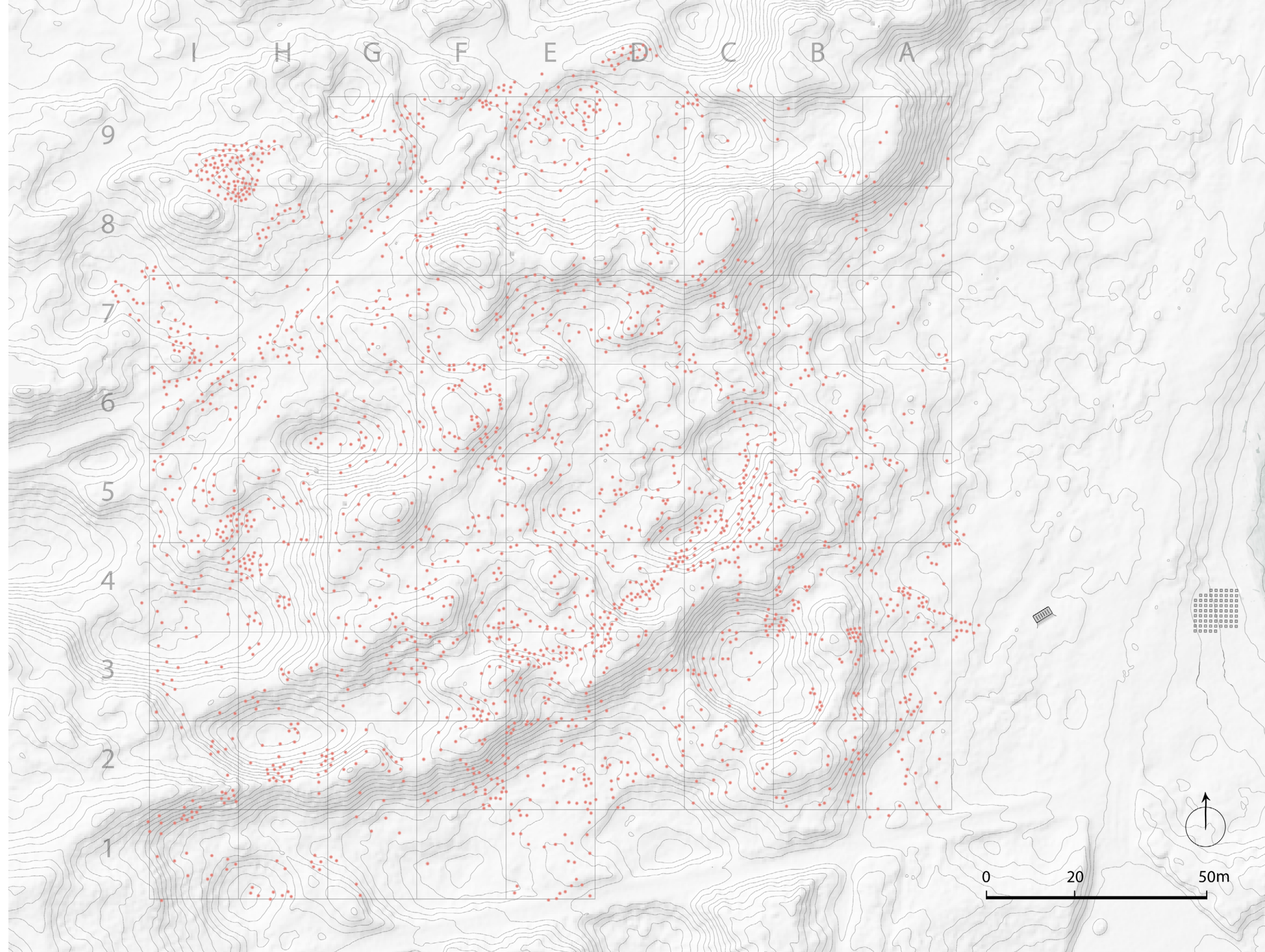
CONCENTRATIONS OF PERSONAL CHOICES

Analysing the structure and two-dimensional distribution of the installation in the forest, accumulations of sticks could be recognized. Six different types of those dense spots could be identified. Each of those appeared repetitively in the entire structure and could be related to specific characteristics or elements of the forest.

Out of the many different ways of how to analyse these information we decided to concentrate on the noticeable accumulations. A focus on the sticks placed not within dense accumulations could have also been a way to analyse the structure, but we decided to focus on the concentrated areas.

1   Paths
2   High Points
3   Hollows
4   Outstanding Objects
4.1 Fallen Trees
4.2 Special Trees
4.3 Oaks
4.4 Tepee
5   Glades
6   Accumulations for
    no apparent reason

0   20   50m
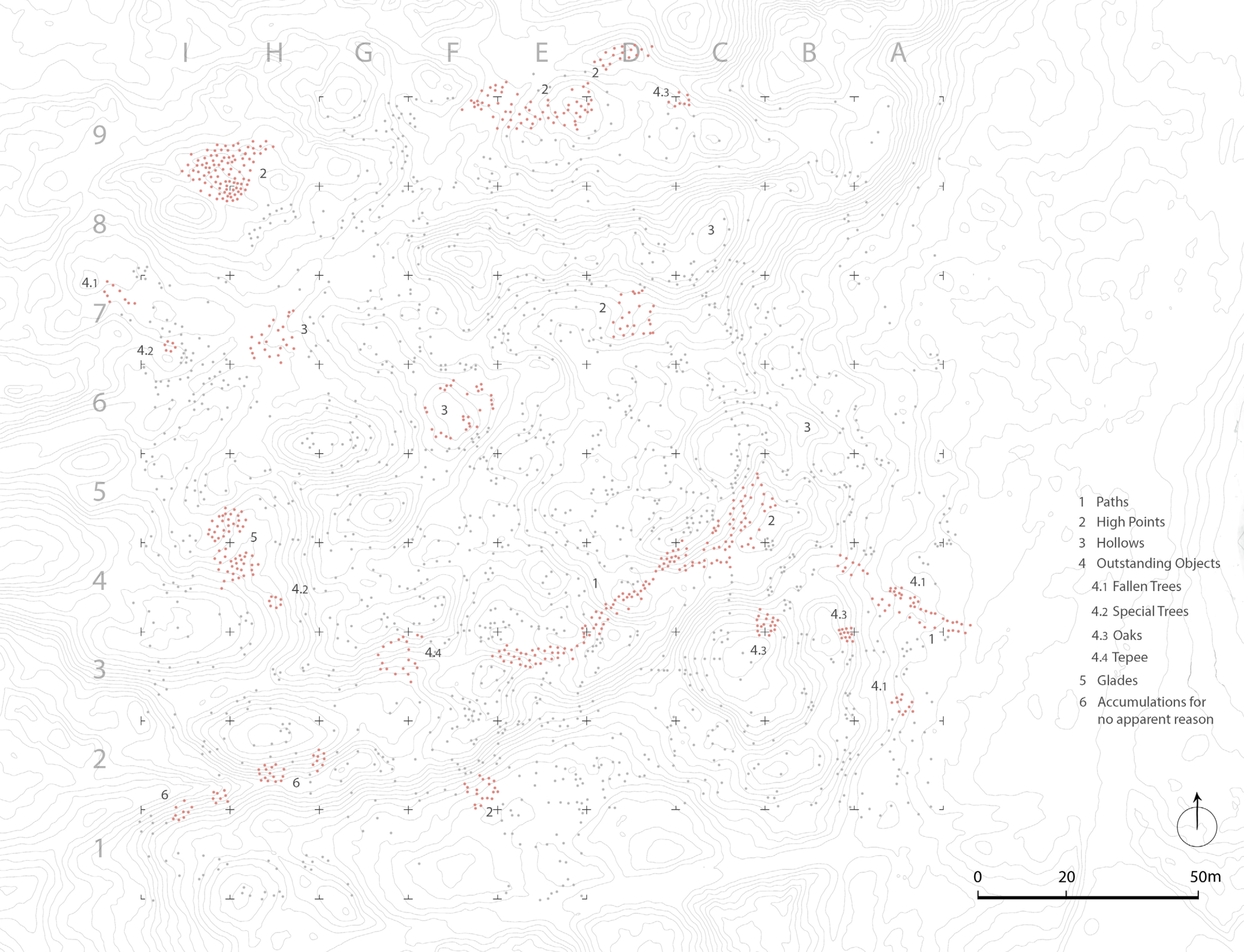
MAP OF FEELINGS

As you know, we asked people to chose one of the six different feeling categories. Every feeling is represented by its own color. In every quadrant the percentages of the chosen feelings are randomly shown by the ratio of the colored squares.

Grey is the most common feeling. The most dense grey can be found at places that are mostly characterized by their openness and clearings. The yellow emotion is scattered over the whole area. The orange feeling is mostly chosen at high points. The pink feeling is generally represented when there is a higher density of bushes and small plants. Dark blue is present at quite specific places with a higher density of bushes and small plants or pits. A lot of light blue is used at the edges of the forest, which are relatively dark places within the forest.

joyful
peaceful
powerful
mad
sad
scared

0   20   50m
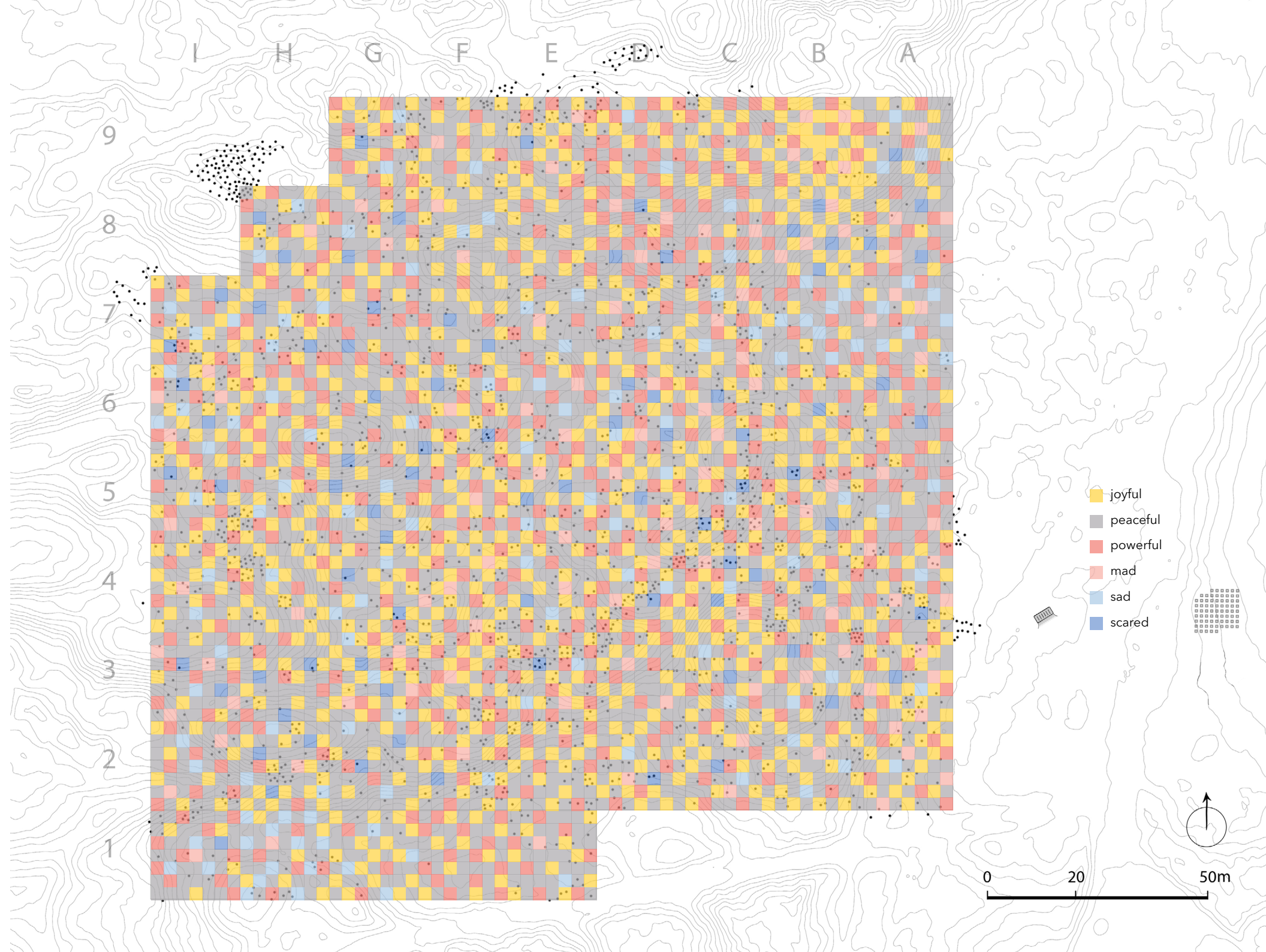
OVERVIEW OF WORDS

This map shows a conclusion of all the keywords the visitors wrote down. All the notes put in the archive were read by the Dutch students and their keywords were written down. To get a result out of that those keywords were put together in word clouds. They were abstracted and simplified to obtain data from it. Not only did we make word clouds for each quadrant but also for each emotion color. These word clouds show the relation between bigger and smaller words and how they form groups in certain places. The big words are more common and the small words less. The more words in one square, the more different words are used in this square. Areas with corresponding keywords are combined to accurately visualize the most common words in combination with the place. The most common word used in the whole forest is 'rest'.

The words itself are related to the topography of the forest. Some people also describe the atmosphere of the place they choose to place their stick. The word 'view' is most common at the north/western edges of the forest especially at the north edge where people can look over the dunes. Also wind is mentioned a lot at these sides like at the west side where there is an overview at a big monotonous valley. The dune tops at the south of the area also provide an overview. Curious to see is that there is a specific place at the west side where a lot of people wrote about birds. This place in the forest is quite dense in low and young vegetation. Visitors write about sun and openness at the clearings within the forest. There are a couple of specific places with their own characteristic where new words were used like 'life and death', 'screen' or 'thousand thoughts'. These are more specific or exceptional words.

Something else visible on this map is the division of words. You recognize that some area were more in compliance with one word and others were really divided.
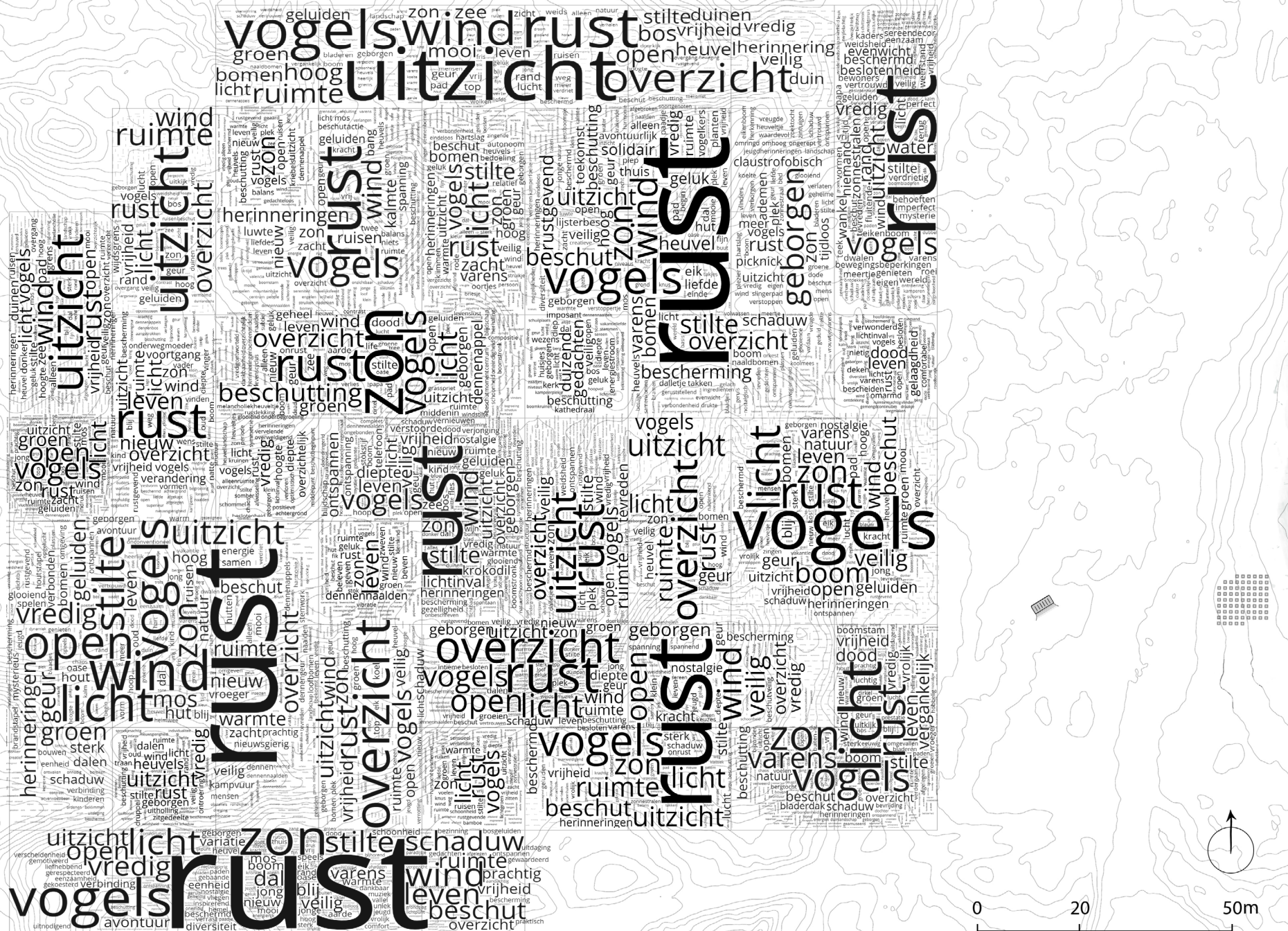
ANALYSIS OF FEELINGS
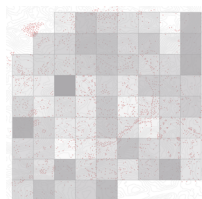
Peaceful is the most common feeling that the visitors choose, we considering therefore peaceful as the strongest feeling. This feeling is associated with features of the forest. The visitors describe the atmosphere and the surrounding of the place and write down the characteristics. Most of the visitors conclude that the things that they wrote down makes them quiet. The densest grey is visible at the edges of the forest. The most dense grey can be found at places that are mostly characterized by their openness and clearings.
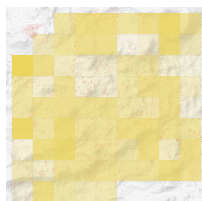
Yellow people wrote a lot about nostalgic and memories about their youth. People describe the atmosphere of the place and relate it to a certain memory. A lot of people mentioned birds, light and sun. The yellow emotion is scattered over the whole area.
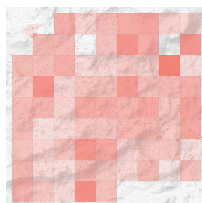
People that chose orange, chose spots at high points, feeling is characterized by descriptions about view and overview.

The mad feeling is more represented when there is a higher density of bushes and small plants. People associate it with chaos, death, crowds and tension
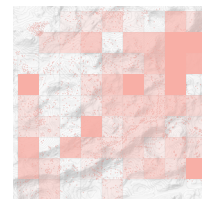
This feeling is represented in a smaller amount compared to the other feelings. Dark blue is present at quite specific places with a higher density of bushes and small plants or pits. People write about their fears, insecurities, death and mention the shelter and overwhelmingness of the place
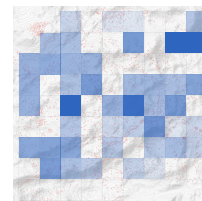
A lot of sad is used at the edges of the forest, which are relative dark places within the forest. People wrote memories about loved ones that passed away. People share their grieve, lost and loneliness. And mention the silence of the place.v
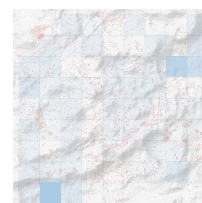
# ANALYSIS OF STICK CONCENTRATIONS

1 PATH

Along the existing paths in the forest large concentrations of pins could be recognized. Floating up and down the rolling topography, existing paths allow an exploration of the forest without getting lost.

Following the paths through the different parts of the forests provides a good understanding of the landscape - it's coherence and structure. The accumulations along the paths can directly be linked to the high legibility and coherence of the forest, which is exploited by the paths.

The relative percentage distribution of different emotional states along those paths correlates to the path's nature: Moving through the forest and therefore illuminating different places, structures and atmospheres within the landscape.
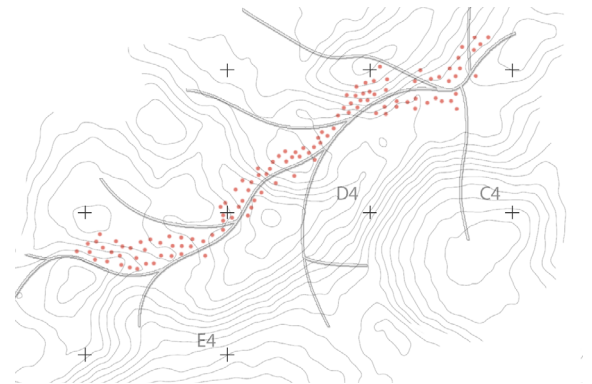
pink sticks accumulating
along existing paths
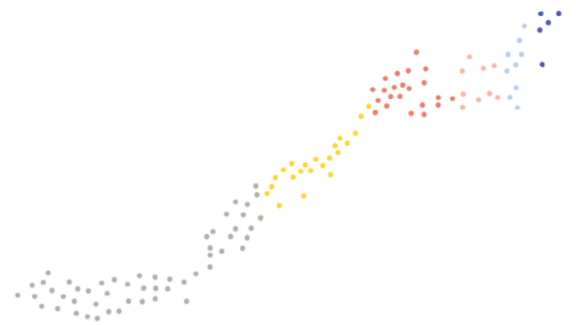
percentage distribution of emotions
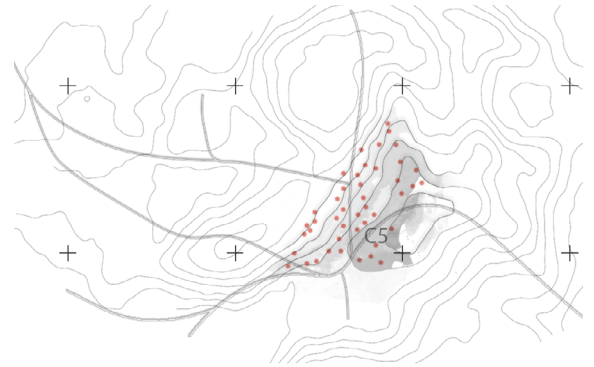in the example accumulation

wordclouds of the example accumulation

2 HIGH POINTS

High Points (tops or ridges of the old dunes), providing a good overview over the forest or outlook, have been chosen repeatedly. Notes taken by the visitors underpin the assumptions, that those spot have been chosen for the view and atmosphere they offer.

It is no coincidence that those spots have been chosen repeatedly: High Points allow overviews, helping us to recognize landmarks (legibility), decode the landscape's complexity and recognize it's structure (coherence). Thus, high points provide orientation.

The overview also supports the human urge to position him or herself in relation to the landscape. Recognizing scale is also a striking aspect in giving preference to High Points.

high points with a good overview or outlook were preferred locations

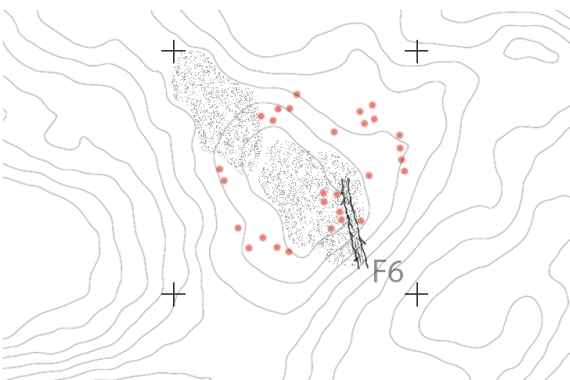percentage distribution of emotions in the example accumulation

wordclouds of the example accumulation

3 HOLLOWS

Asynchronously to the High Points, we could recognize Hollows, which show a very little number of pins or non at all.

The avoidance of Hollows underpins the need for orientation as shown in the High Points. But even more interestingly it brings up the assumption, that the need for overview and thereby the understanding of the landscape might be bigger than the need for shelter - typically associated with womb-like forms.

The low number of emotions referred to orange, which was shown to be particularly linked to high points, underpins this assumption in the area displayed.

against run-up assumptions, hollows were avoided to a great extent

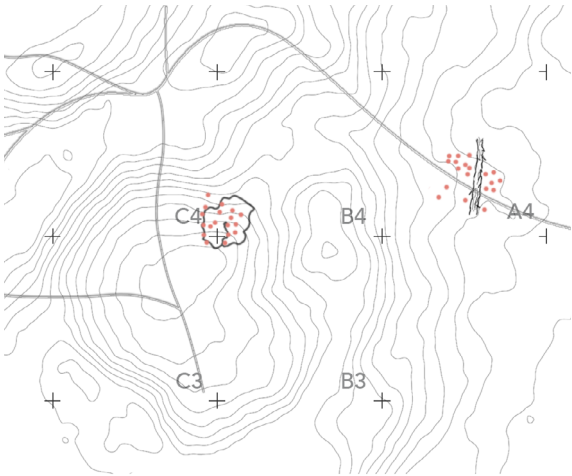percentage distribution of emotions in the example accumulation

wordclouds of the example accumulation

4 OUTSTANDING OBJECTS

Highly remarkable were accumulations among Outstanding Objects. All those objects have in common, that they disturb the predominant structures of the landscape: A fallen tree breaks the vertical structure of the forest. An oak in a pine forest, man-made structures or specially shaped pines cause attention, due to the disturbance.

In that sense these objects improve the legibility of the forest since they act as noticeable landmarks - places to orientate. At the same time they make the entire landscape more complex - enticing our urge to explore. But beside that, they also add the mystery component to the forest.

The quite high number of yellow categorized emotions in the example stresses the mystical aspect of those places, since many people mentioned personal memories and special atmospheres at those places.

accumulations of pink sticks among outstanding objects, disturbing the forests coherent structures

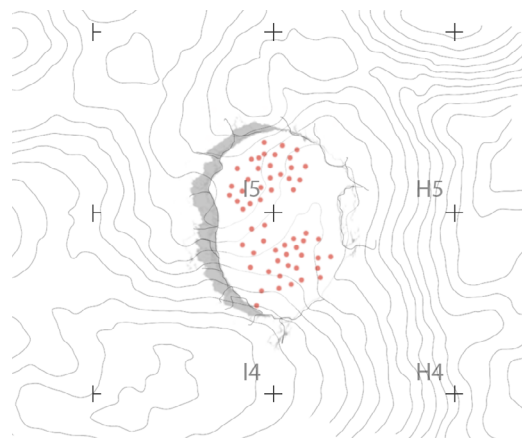percentage distribution of emotions in the example accumulation
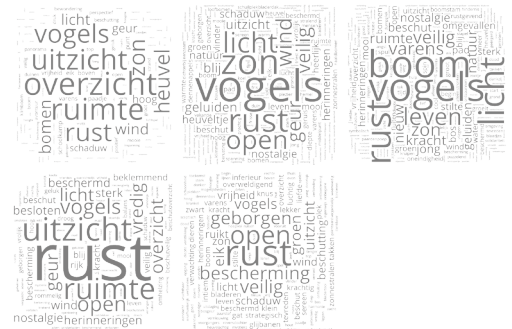
wordclouds of the example accumulation

5 GLADES

Accumulations of sticks were also recognized among glades in the forest. Similar to the Outstanding Objects, Glades also break the predominant dense and vertical structure of the forest.

The sudden opening in between the trees as well as the change of light and shadow makes them noticeable landmarks. Therefore, they also contribute to the legibility of the forest.

According to the visitor's notes, they also contribute to the mystery component of the forest. Again a quite large number of yellow categorized emotions in the example indicates that many people relate personal memories to and/or recognize special atmospheres at those places.

accumulations of pink sticks among glades, emphasizing the existing landmarks in the forest

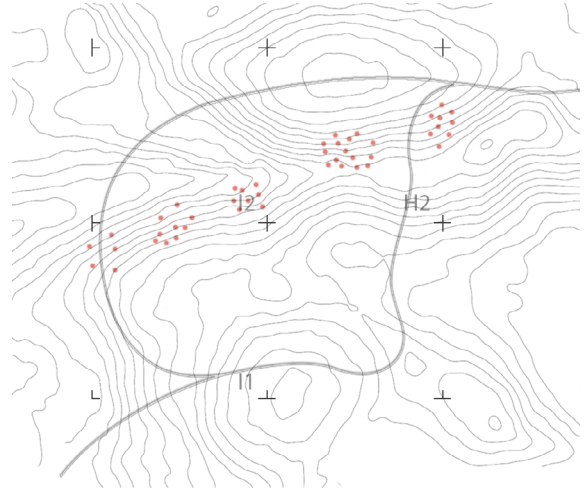percentage distribution of emotions in the example accumulation

wordclouds of the example accumulation

6 ANOMALIES

Those concentrations of sticks are different form the other ones discussed so far: Accumulations in this category lack noticeable or traceable reasons for their appearance. There were no elements in the forest that could explain those accumulations.

In accordance to the notes of the visitors it can only be assumed, that special atmospheres or the play of shadow and light triggered particular personal relations (quite large number of yellow categorized emotions).

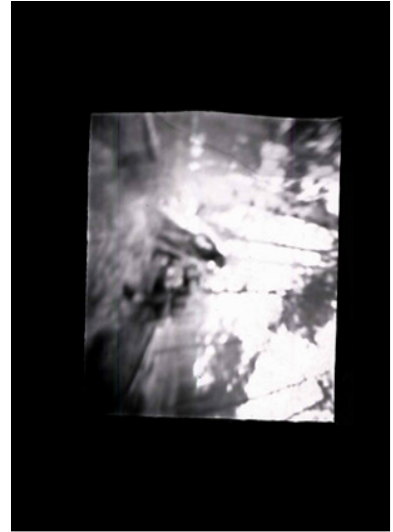pink sticks accumulated at places for no apparent reason

percentage distribution of emotions in the example accumulation

wordclouds of the example accumulation

TYPICAL PLACES OF
STICK CONCENTRATIONS

High Points

Hollows

Bushes

Glades

Path

Fallen Trees

While drying the sweat from our brows, we can proudly present the conclusions of our research. Joining, merging, linking, relating and connecting all the results lead us to this: the feeling of the forest.

CONCLUSION

Pin the place where the forest gives you the strongest feeling

Pin de plek waar het bos je het sterkste gevoel geeft

CONCLUSION

In this conclusion chapter it is all about showing the meaning of the connections, relations and patterns showed in the results. What do the wordclouds say? How does this relate to the landscape? What is the connection between the location of the sticks and the colors of the feelings? What does this say about the spaces in the forest and what does this do to the feelings? What does it mean when one quadrant only has one general feeling? Or a rainbow? How do the stories relate to the feelings and places? We asked ourselves questions like these when we examined the results in order to find conclusions.

Even though we do draw conclusions from our research we would like to call them not truths but grounded suspicions. With the research we did, we can never now exactly what the reason behind every chosen feeling was for example and therefore we want to point out to see the conclusions as recognized patterns or findings.

So what is the feeling of the forest? From the results we found that the biggest feeling in the forest was peaceful. Therefore we can say that this forest is peaceful. It is interesting to see how the forest reveals its feeling. It only became visible when people used their sticks to turn an immaterial feeling into a material stick. The sticks and what they represent together form the feeling of the forest. But only when combined. Without the sticks together, the feeling is merely an individual's perception of the forest or a perceived feeling.

However, this feeling is not the only conclusion we could make. The word chosen the most was 'rest', but also 'birds' and 'view' was used a lot. In the word cloud map it showed that the word 'view' was mostly chosen at the north and west edges of the forest. These were places where the dunes and the forest became visible from a higher point and the density of the space was lower. At the lower vegetation the word 'birds' was mentioned more. This makes sense as the birds could be closed to the people in the younger vegetation. In the quadrant where one word was chosen most by far. We suspect that in these places the characteristics of the forest were so strong that

e.g. personal backgrounds, moods, ages, weather didn't influence the visitors as much as at other places. This is an interesting observation as this shows us how a person's feeling can be influenced by the space. In these areas the word 'rest' was really common.

The way the colors are scattered and grouped in the landscape shows us something too. The grey peaceful feeling was mostly chosen in areas characterized by their openness which means that something about this openness puts people at ease. The yellow happy feeling which related to memories a lot was scattered over the whole forest. This seems logical als people's childhood memories are very personal and thereby connected to a range of elements in the landscape. The pink mad color was often used in areas of low vegetation and bushes and the people who chose it used the words 'chaos' and 'tension'. Does this mean these bushes were bothering the visitors making it hard for them to move? Did they get irritated by that? Could be. The fact that the orange powerful emotion is seen a lot on the higher points being characterized by view and overview also seems valid. Just like how Simba was carried into the sky by Rafiki in the Lion King, we also feel this strength on higher grounds as having an overview gives you certainty and safety.

The difference in the way the visitors described their feelings for the different colors is also interesting. Peaceful people described an atmosphere and sad people more specific elements. This could mean that different emotions come from different scales of the landscape.
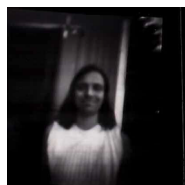
As shown in the results we defined 6 types of areas where the sticks accumulated. While analyzing we found out that on most of the accumulations can be explained by the need of overview or legibility. Also from the words in the wordclouds connected to the feelings, we notice that when an area is chaotic, dark or crowded the more negative feelings were chosen.

So the forest next to Duinmeerte van Hee is peaceful. The words 'rest', 'overview' and 'birds' were used a lot. Sticks accumulated at areas of overview and legibility. As designers we learn that we have to deal with subjective and objective things. The subjective being the memories people have and the connections they make to the space or the elements in the space. And the objective being the legibility, orientation and coherence of the space. It is important to understand that we can influence people's perception to a certain extend, but we cannot always predict what they will feel. However what we did find, is that the forest reveals its feeling only when we feel inside of it.

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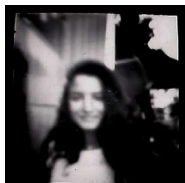
THE TEAM

Denise

René

Michelle: "I enjoyed to dive in the unconsciousness process within a persons mind, that is actually the reason why people see the world as they do"

Tim: "Unique yet awesome experience working as part of Oerol and enjoying the happenings on the island"

Bella: "I was surprised and touched by the enthusiasm, openness and willingness to cooperate from the visitors and artists"

Max: "The things we see are the same things that are within us. There is no reality except the one contained within us - H. Hesse"
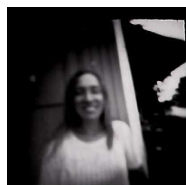
Mael: "I've experienced Oerol as an inspiring week. The chats with the visitors that are familiar with the topics we're dealing with"

Eva W: "At Oerol people are so enthusiastic, open and honest. This vibe stuck to me the whole time there"

Lin: "I've never communicate with so many strangers within a few days. Thank you! All the amazing visitors! I liked it so much!"

Eva V: "Great to see how open minded people are. Makes me feel appreciated as an architecture student"

Yao: "Oerol gives me a chance to be closer to nature and people. It's a challenge but also an unforgettable memory"

Federica: "It was amazing to create a new ephemeral pattern in the forest through peoples emotions"
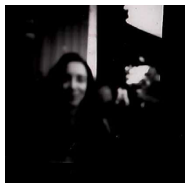
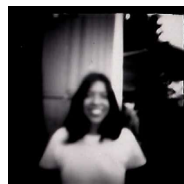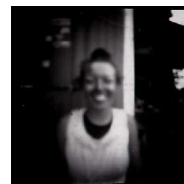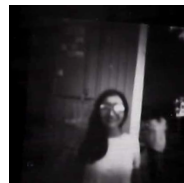Ilya: "A patchwork of experiences, implementations and connections. With people, place and own beliefs"

Lukas: "It was surprising to try landscape architecture and to dive in the sense of place"

Liang: "Fantastic! Like a failed survival training with a loooot of fun! Worth to learn and experience!"

Hong: "An unique experience to build a real project and explore a study topic with collective process"

Jan Gerk: "Timelessness"

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