

SPACE FOR DISORIENTATION

finding, creating and allowing other urban directions

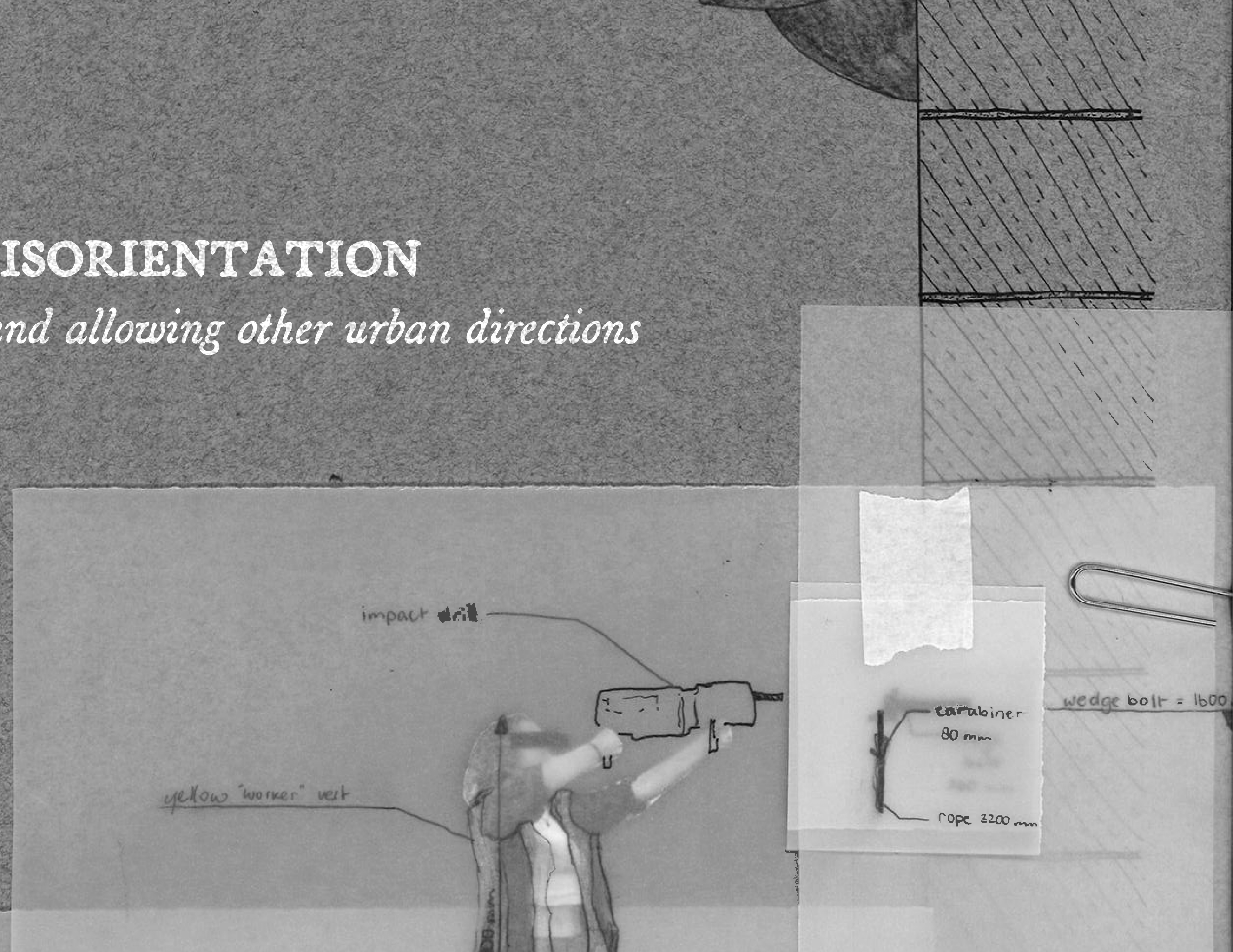
a graduation project by
joey lageschaar

tutors

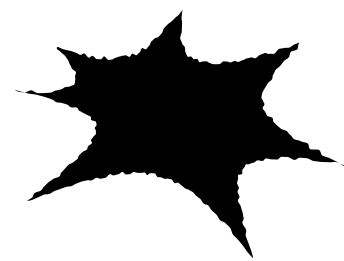
roel van de pas | design
rufus van den ban | building technology
victor muñoz sanz | research

delft university of technology
msc architecture
explore lab graduation studio

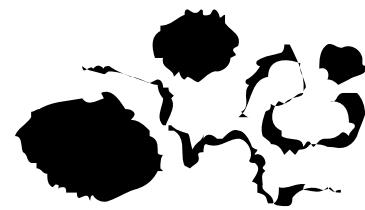
november 6, 2025



ACT I



ACT II



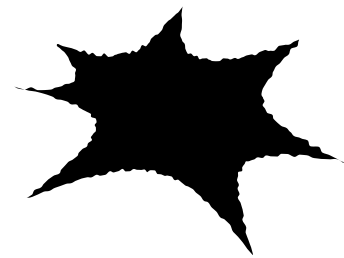
ACT III



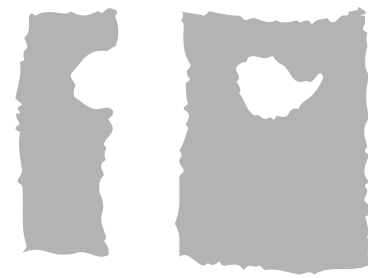
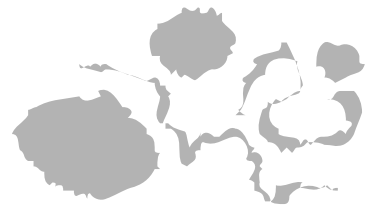
ACT IV



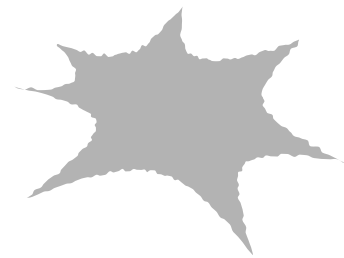
ACT I



introduction

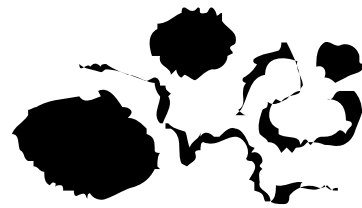


ACT I



introduction

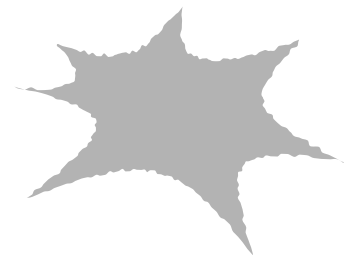
ACT II



research hypothesis

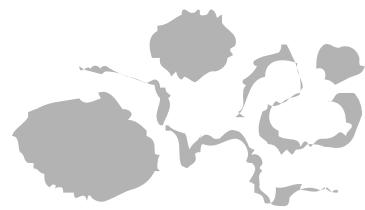


ACT I



introduction

ACT II



research hypothesis

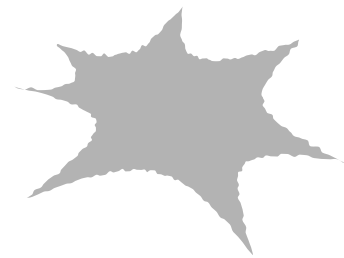
ACT III



research-by-design

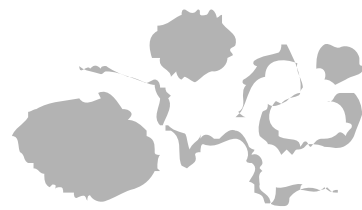


ACT I



introduction

ACT II



research hypothesis

ACT III



research-by-design

ACT IV



reflection

ACT I

WELCOME TO THE SURFACE

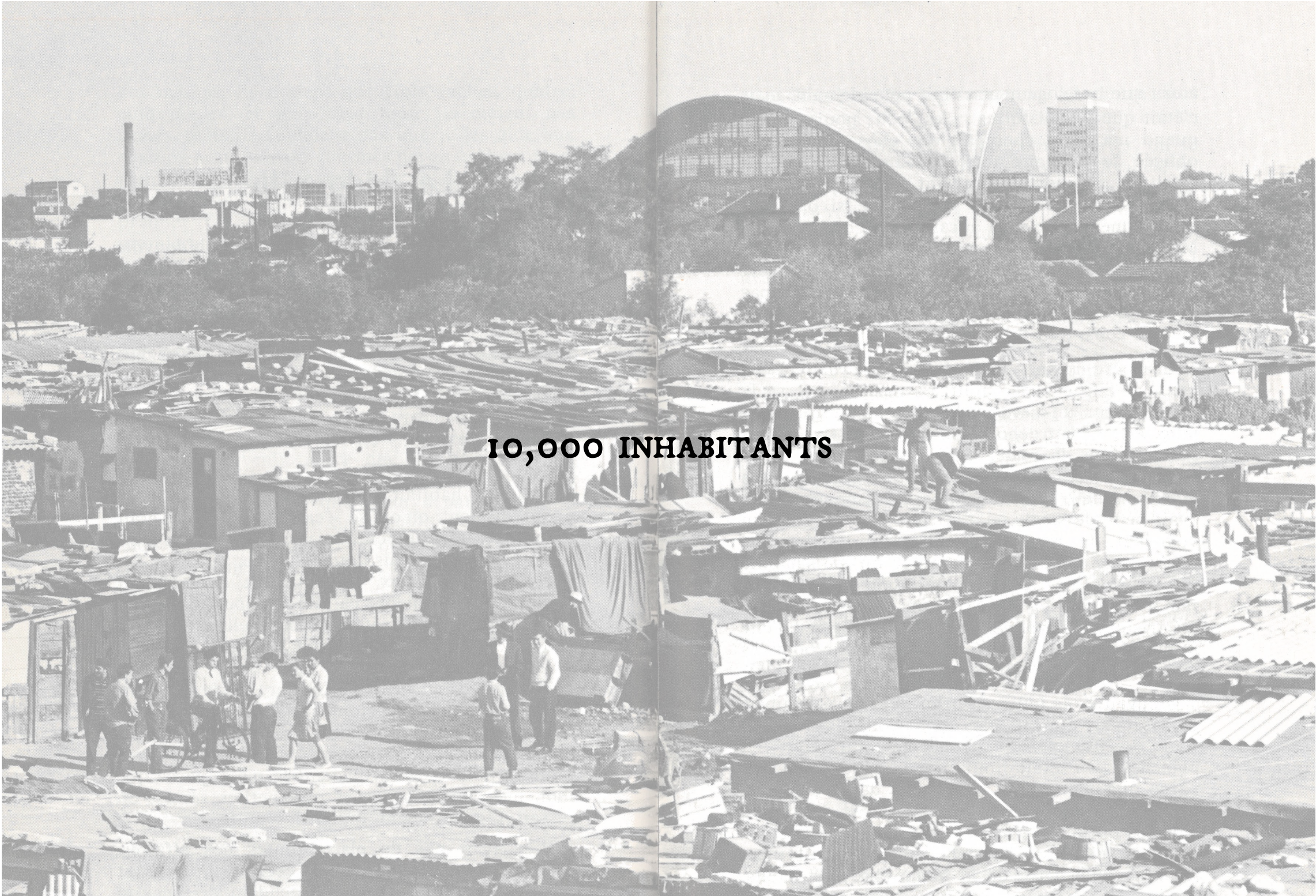




voilà, Paris



urbanisation
↓
overcrowding



capitalism | patriarchy | colonialism



urbanisation



overcrowding

Lefort, F. (1980). *Du bidonville à l'expulsion: Itinéraire d'un jeune Algérien de Nanterre*. Editions CIEMM.



Demain, Demain by Laurent Maffre

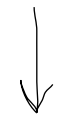
capitalism | patriarchy | colonialism



urbanisation



overcrowding



health + safety risks



capitalism | patriarchy | colonialism



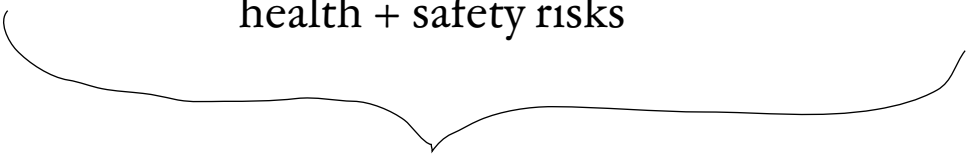
urbanisation



overcrowding



health + safety risks



*optimisation
of the city*



capitalism | patriarchy | colonialism



urbanisation



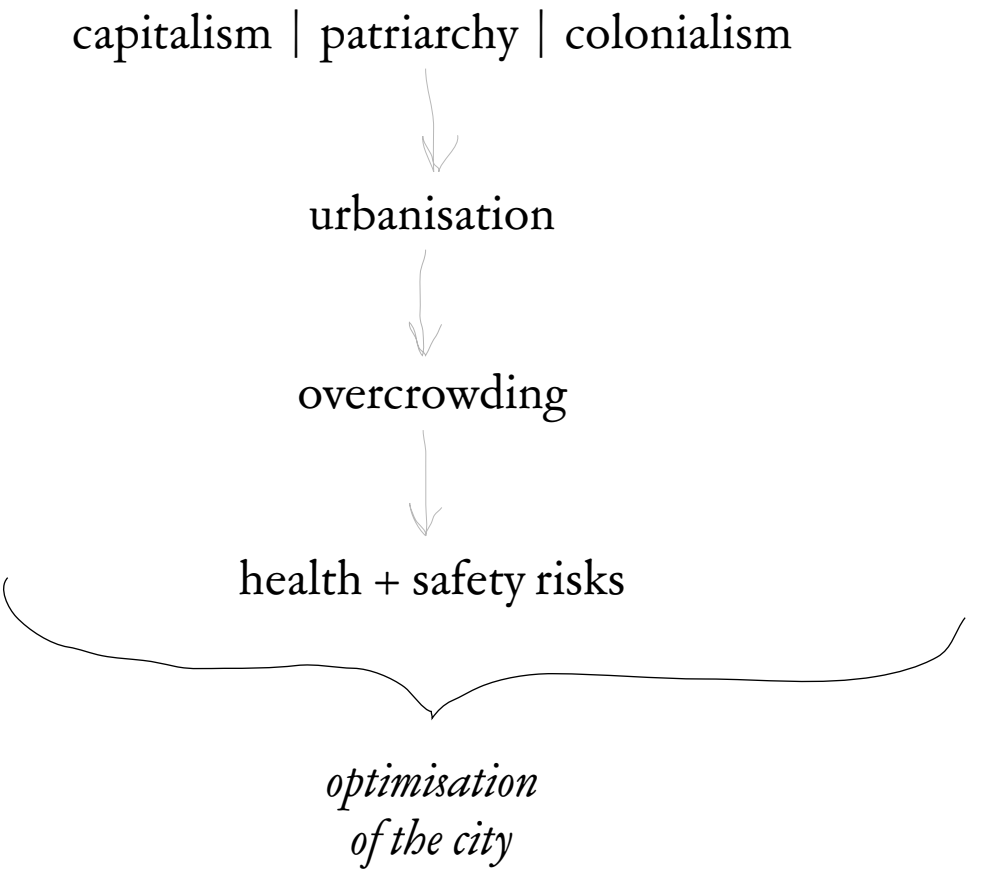
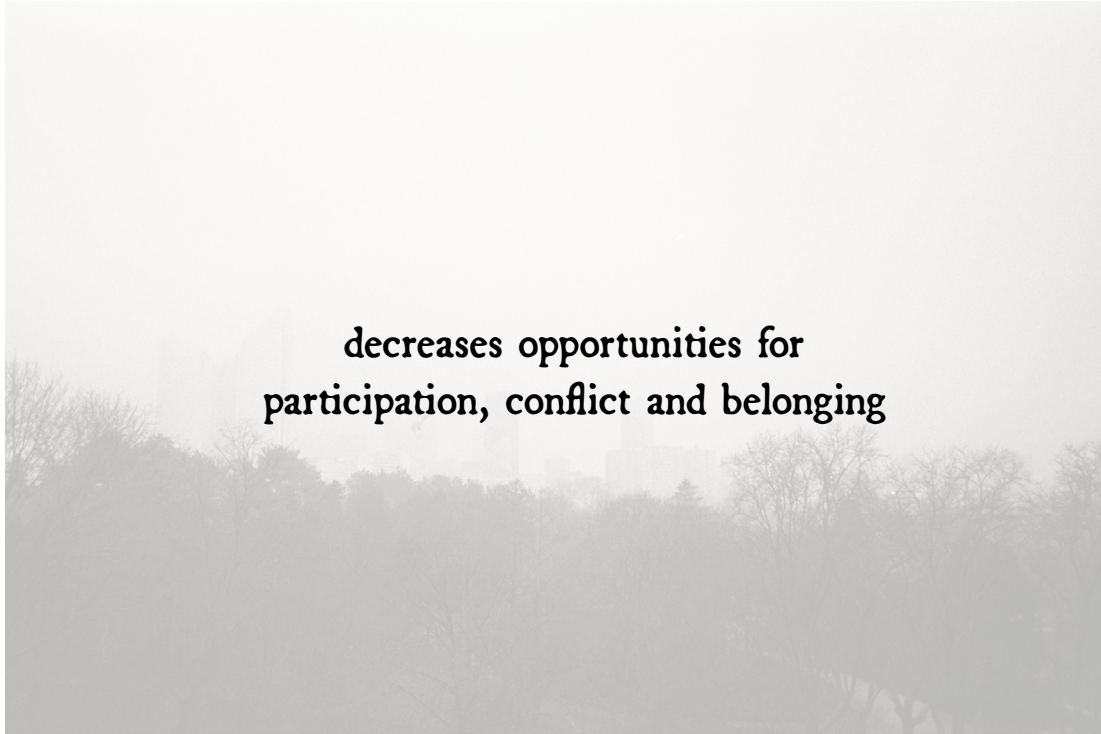
overcrowding

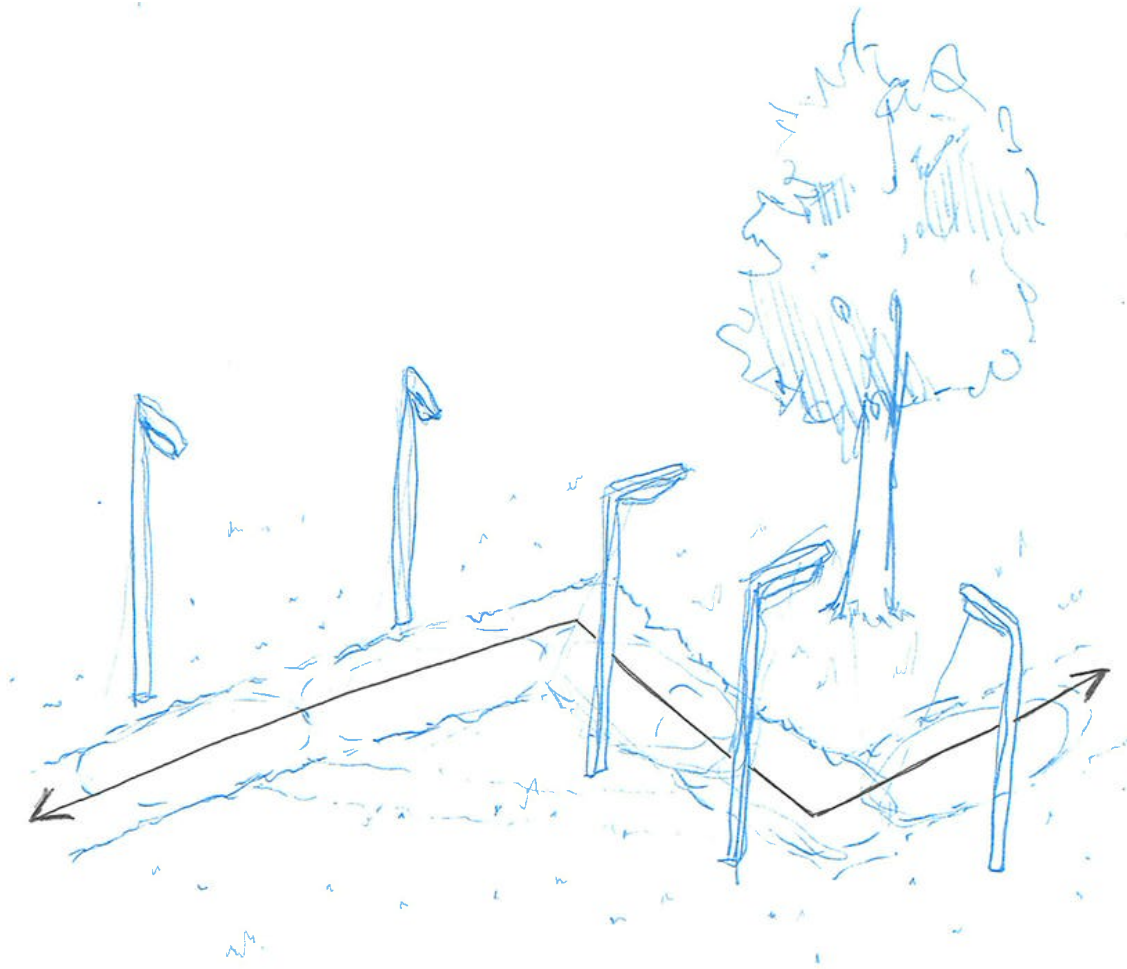


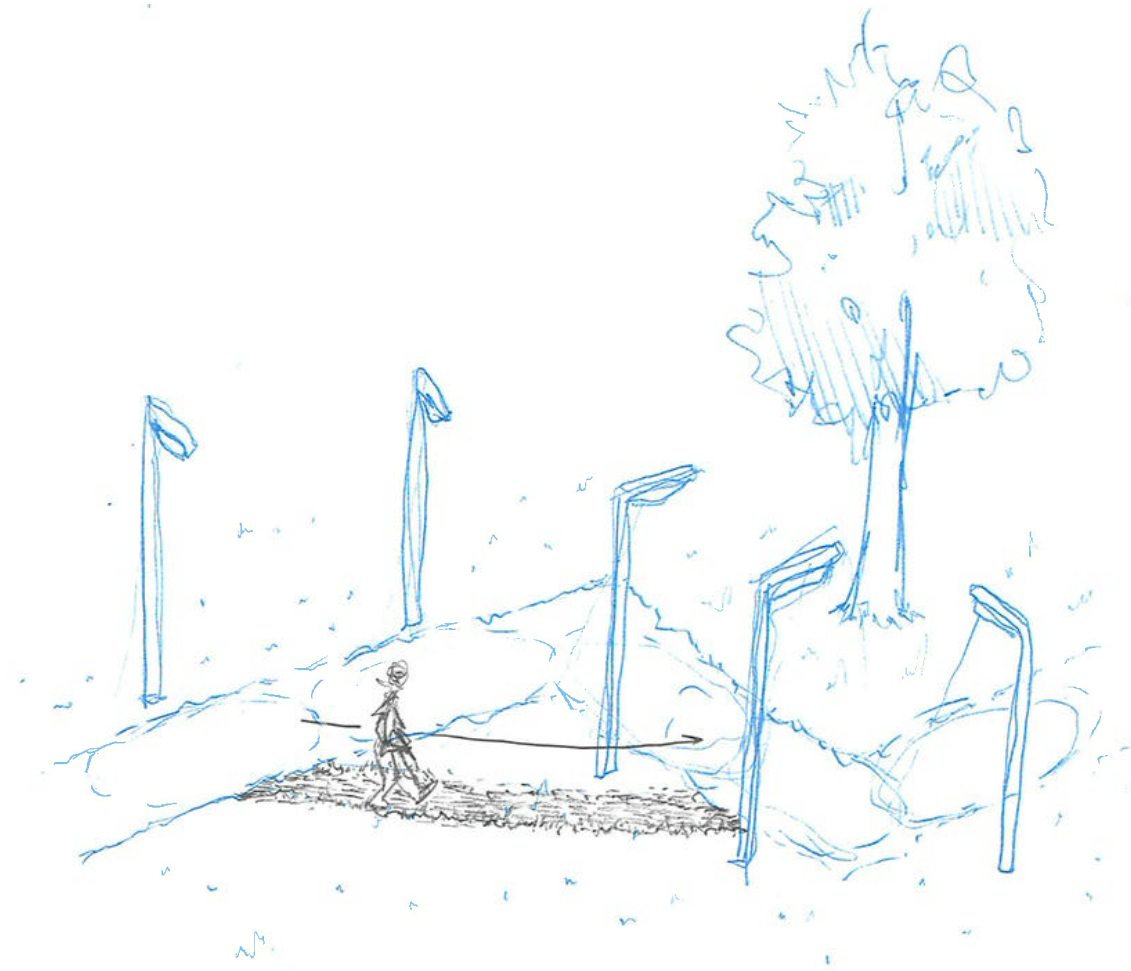
health + safety risks



*optimisation
of the city*

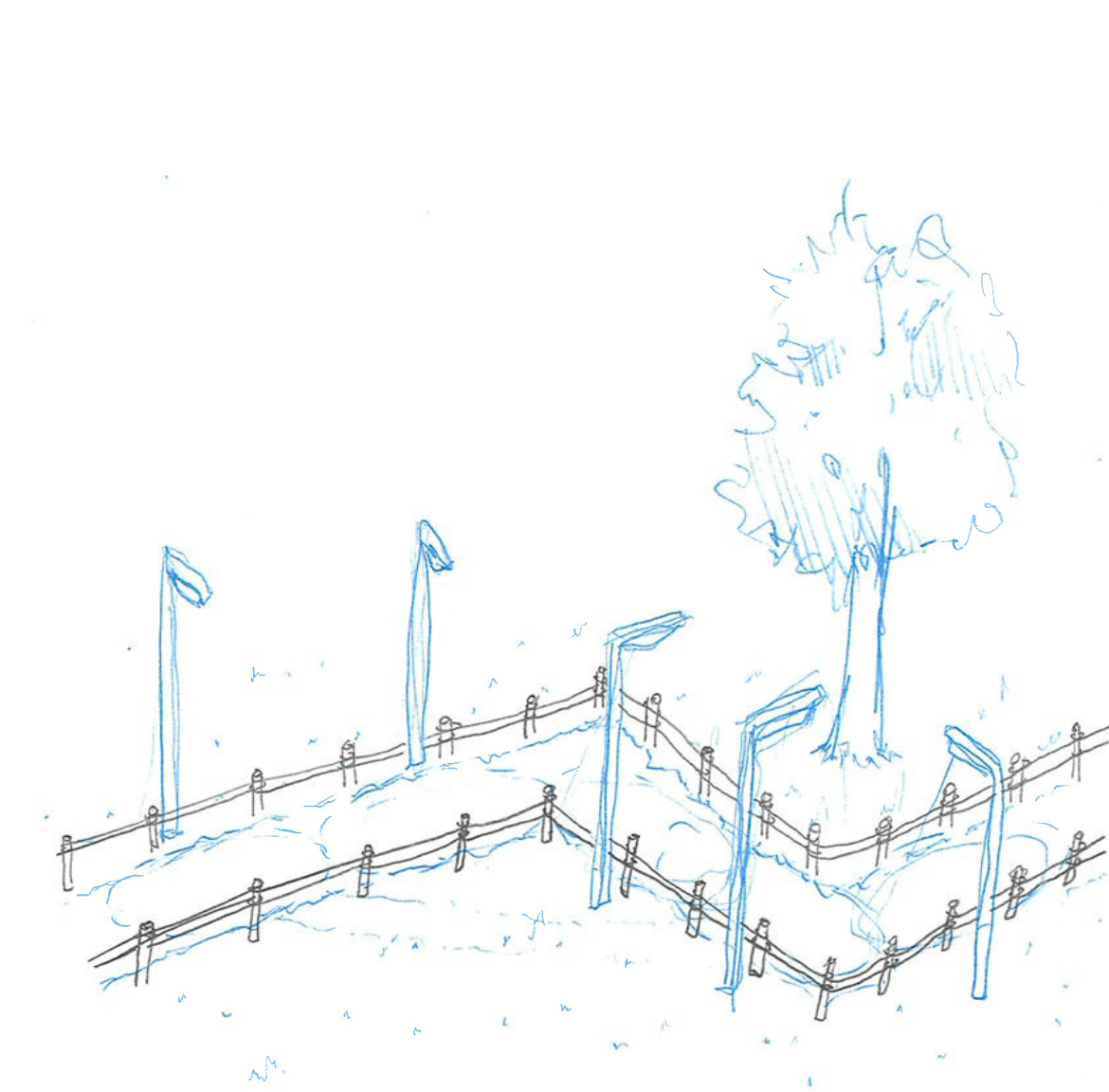
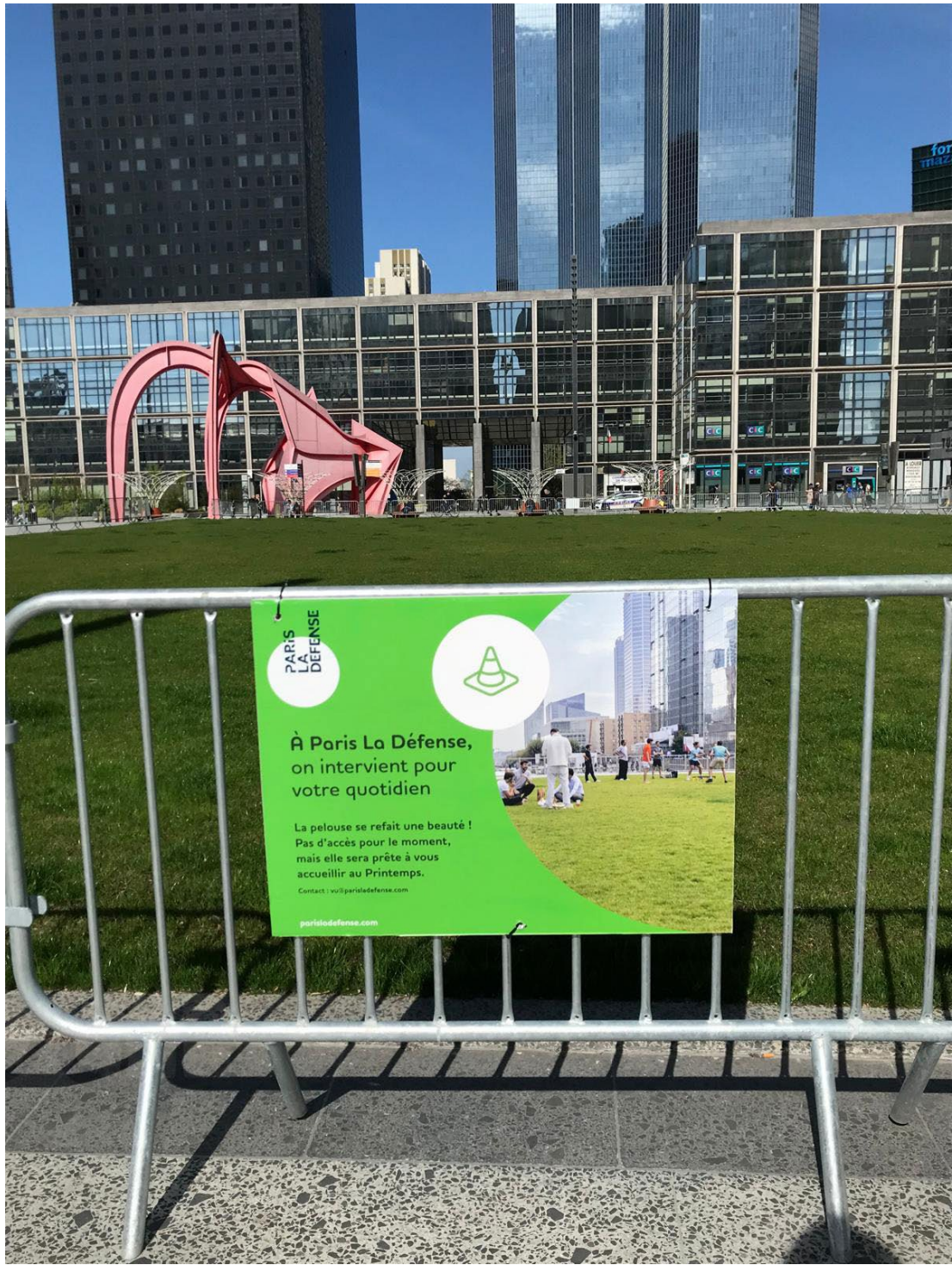






“In Paris La Défense,
we intervene for your
daily life.

The lawn is getting a makeover! No
access for the moment, but it will be
ready to welcome you in the spring.”

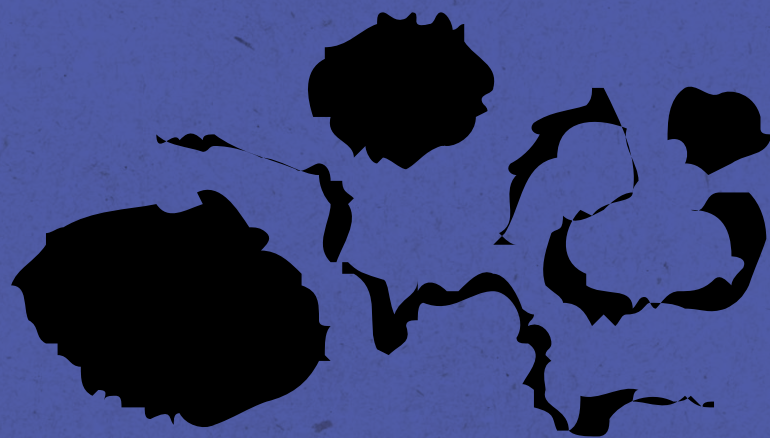


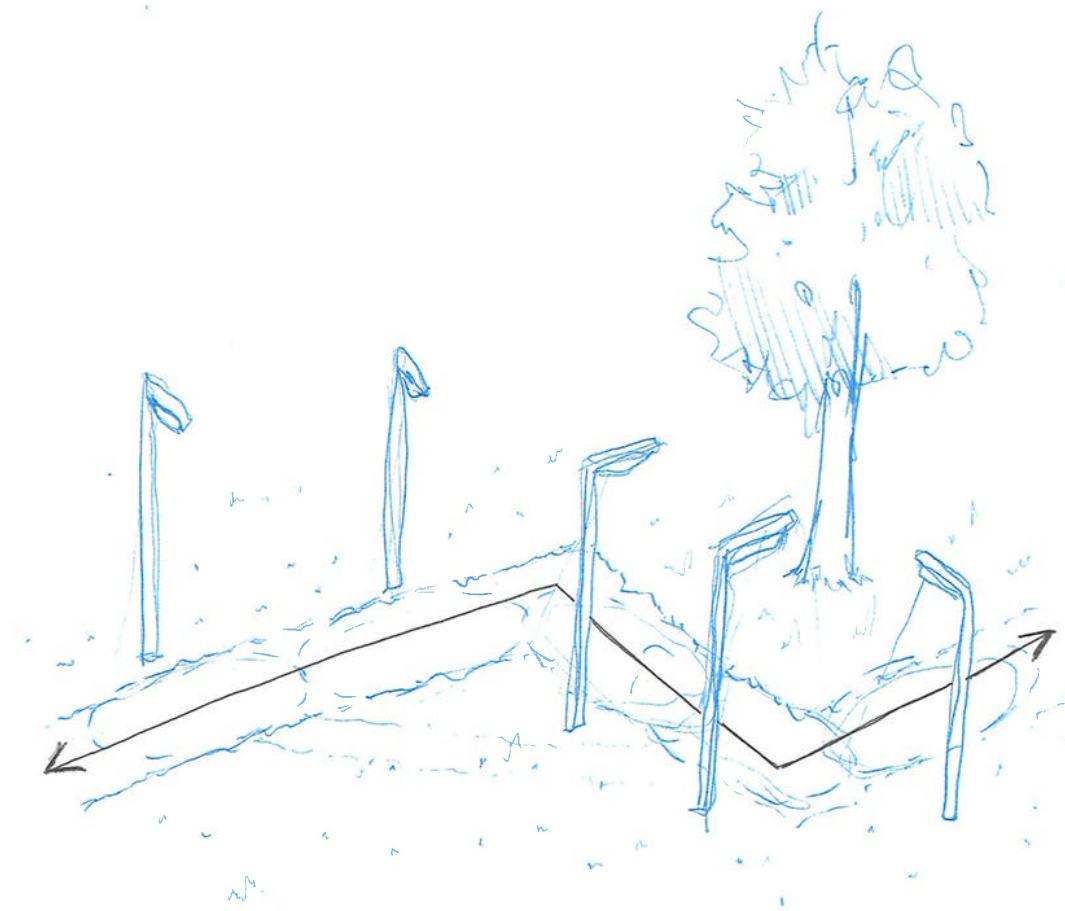


the city has become a frenetically tense surface
above unruly waters

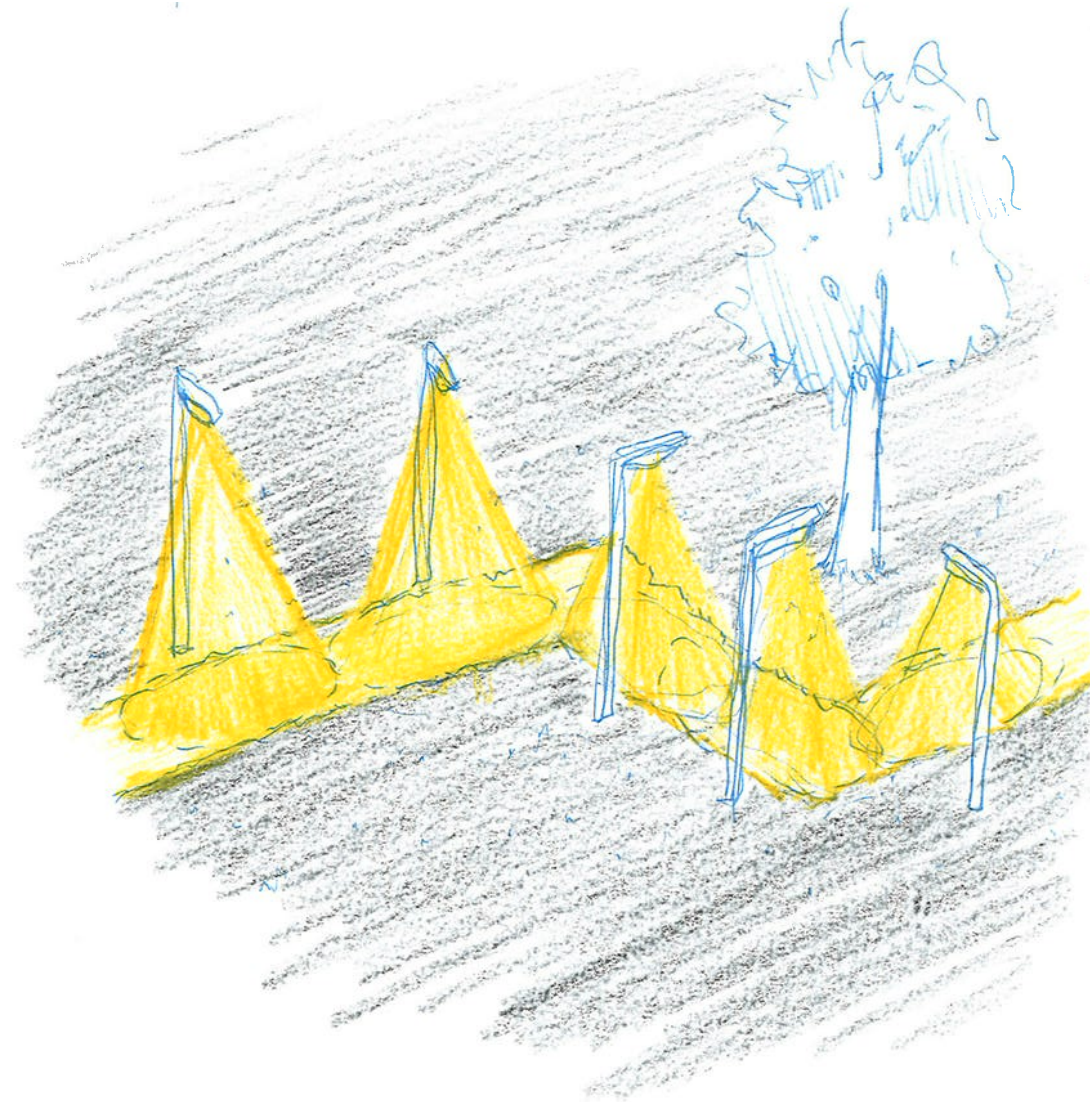
ACT II

DISORIENTATION AS AN OCEAN

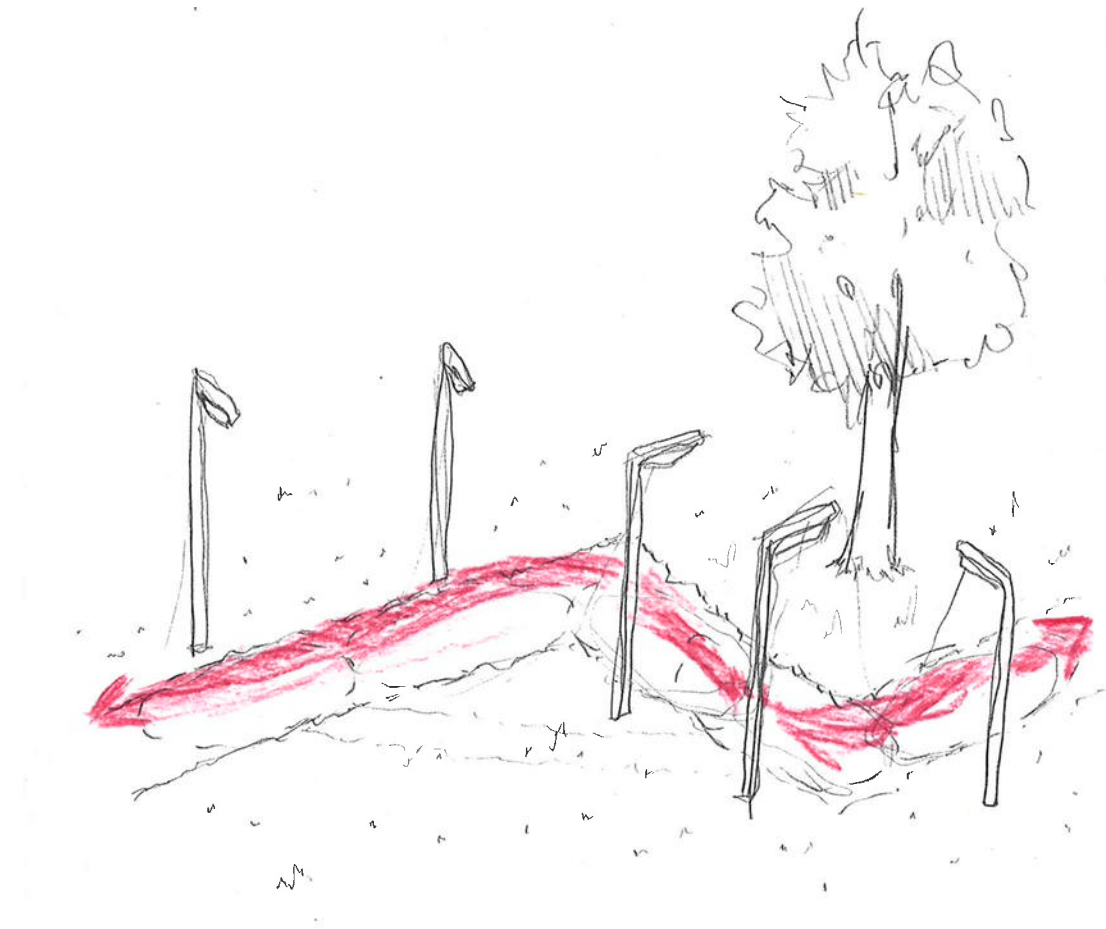


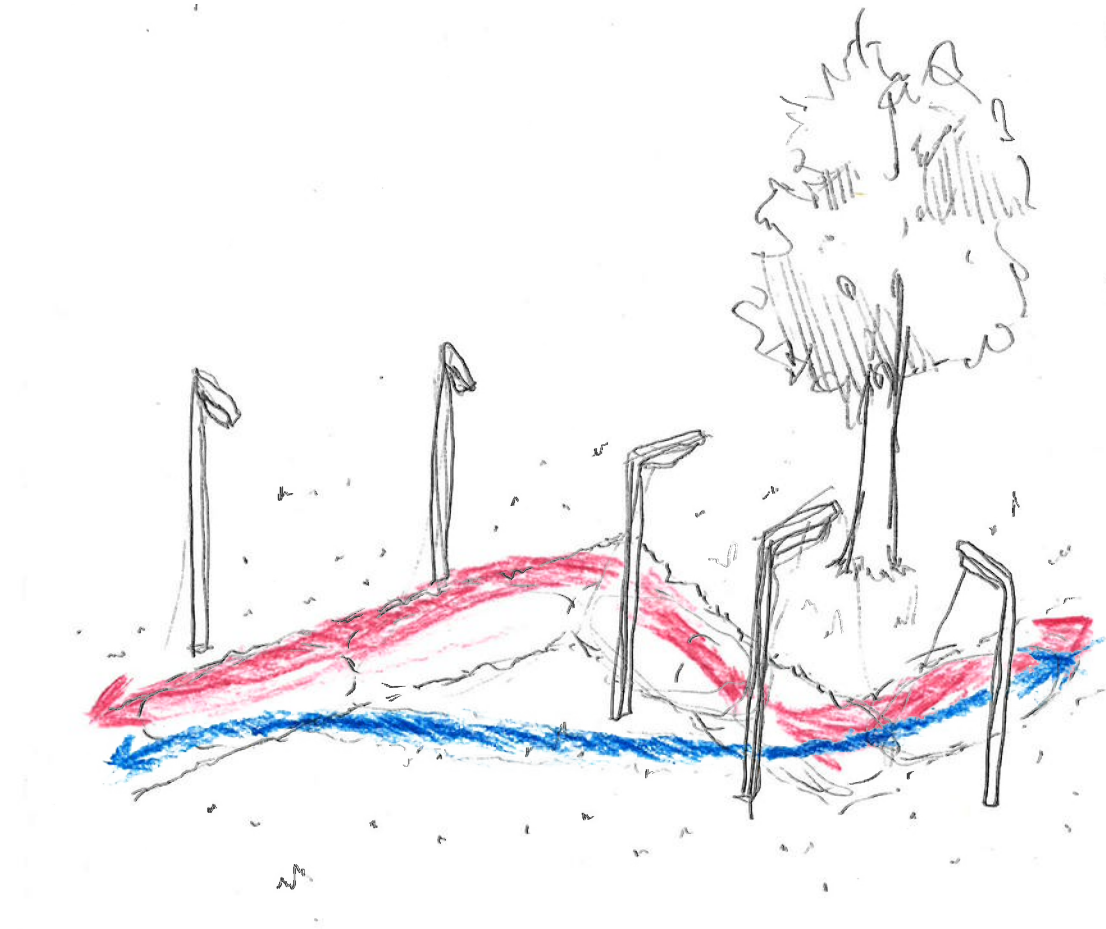


- ✧ your (gender) representation
- ✧ your physical ability
- ✧ the time of day
- ✧ your destination
- ✧ time constraints
- ✧ the weather
- ✧ other ~~not~~ pedestrians
- ✧ your new white shoes
- ✧ your fear of mud
- ✧ and much more

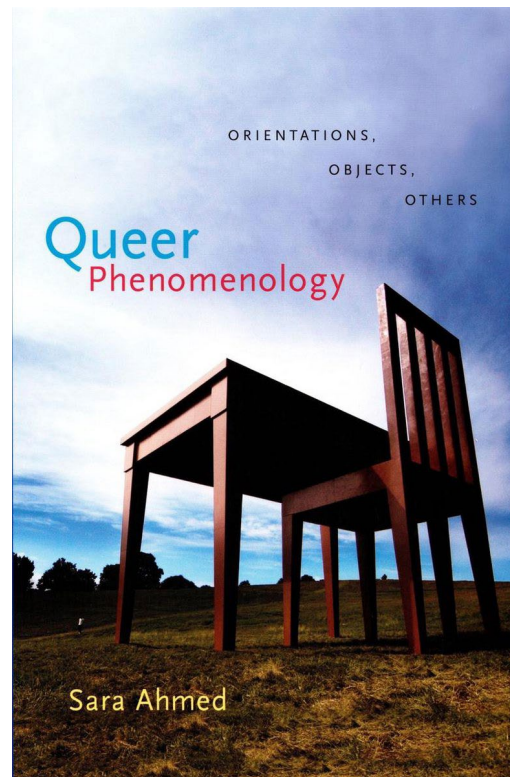


AN 'ORIENTATION'
a confluence of forces that directs our desires

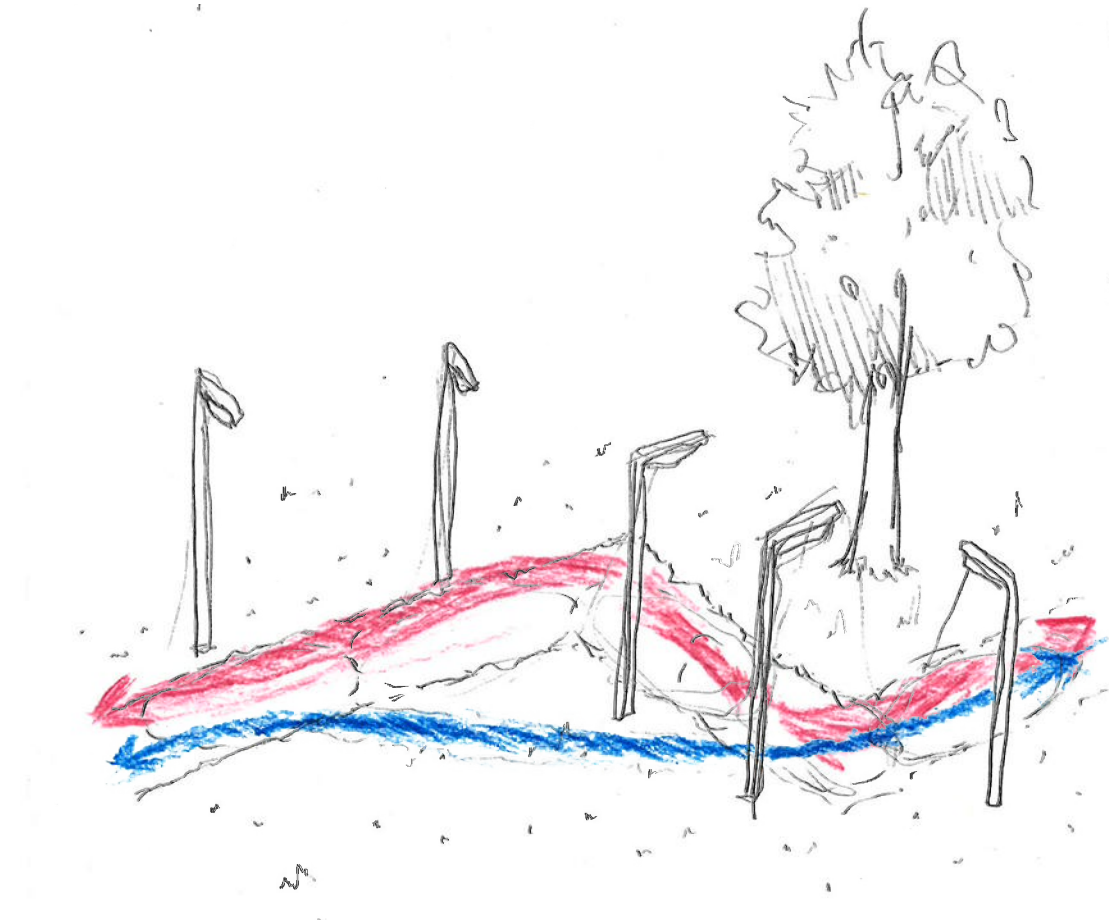




queer act disrupts orientation

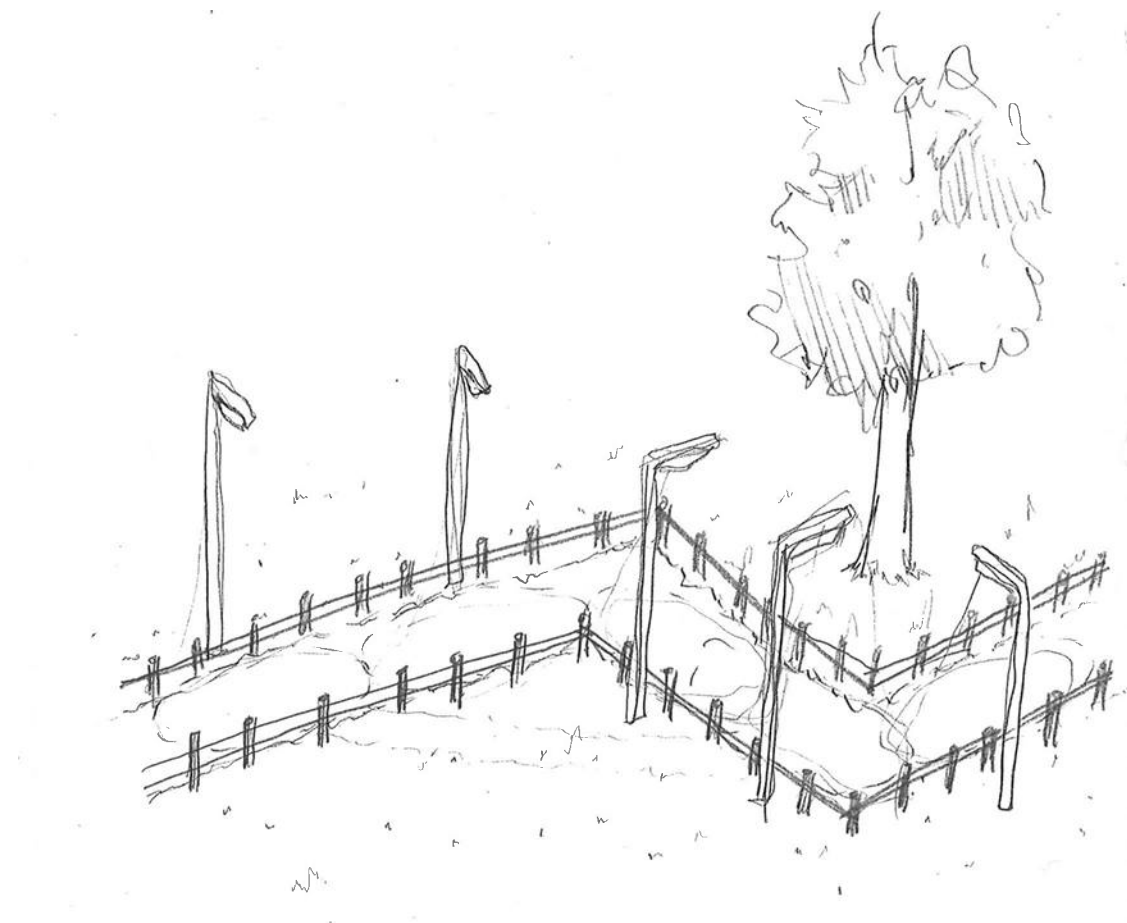


- 1) describing non-straight sexual practises as a form of social and sexual contact,
- 2) describing, more generally, that what is oblique, or out-of-line or even just plain wonky



*queer** act disrupts orientation

invites a reaction to the 'off-script'

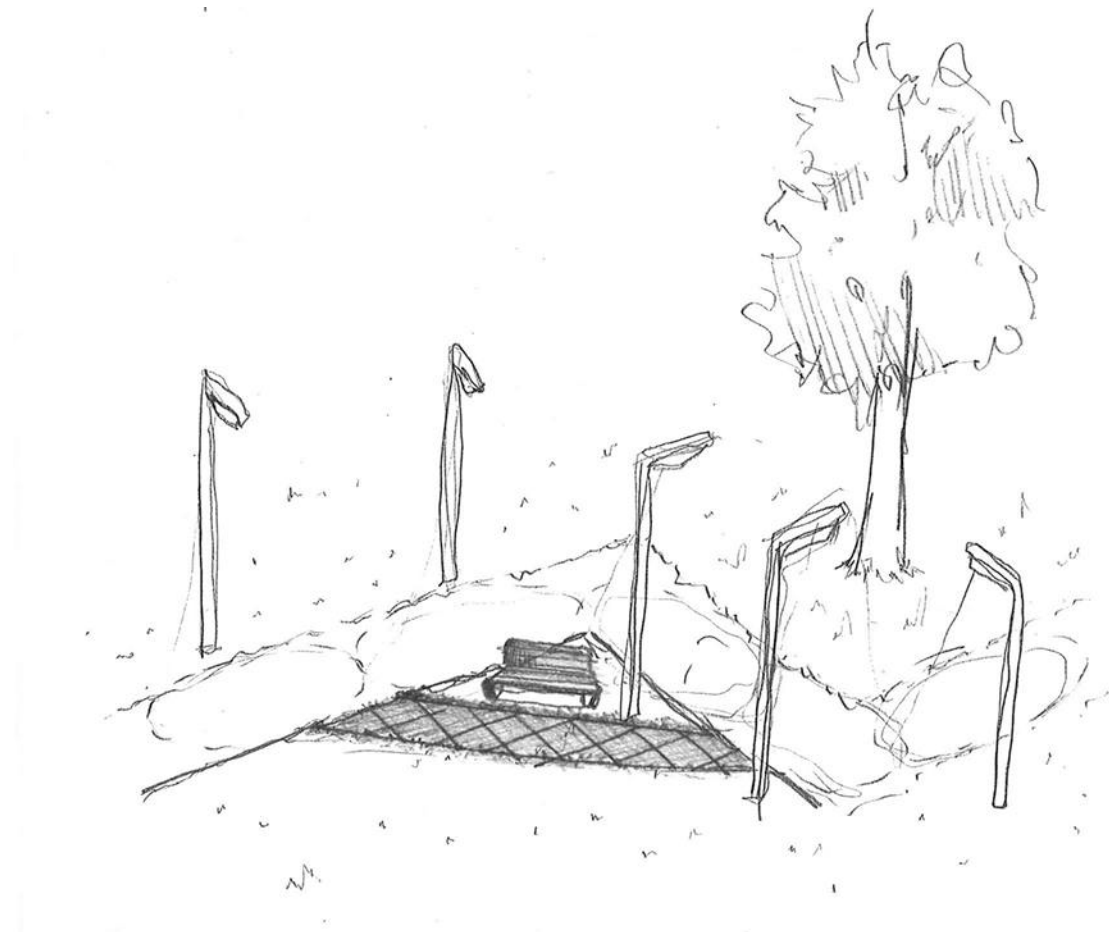


re-inforcing

invites a reaction to the 'off-script'

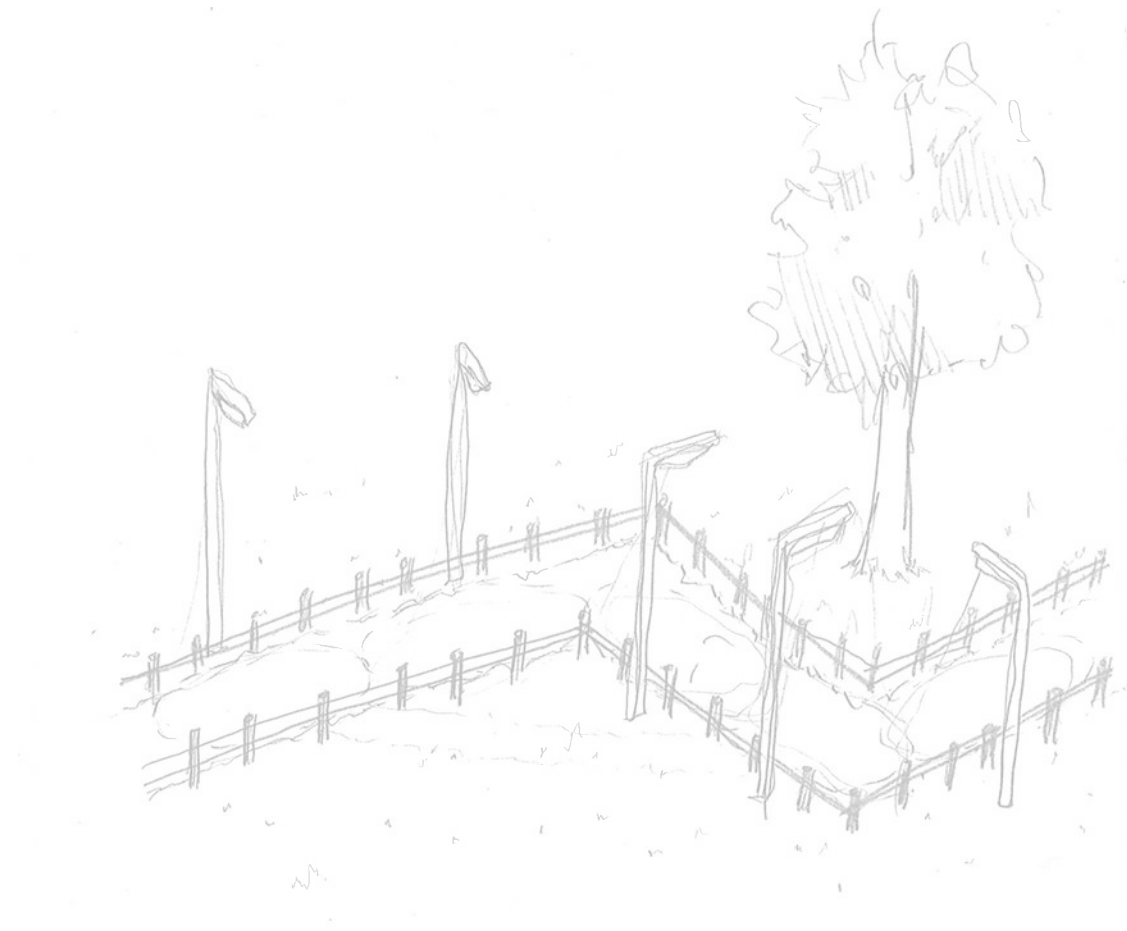


re-inforcing



accommodating

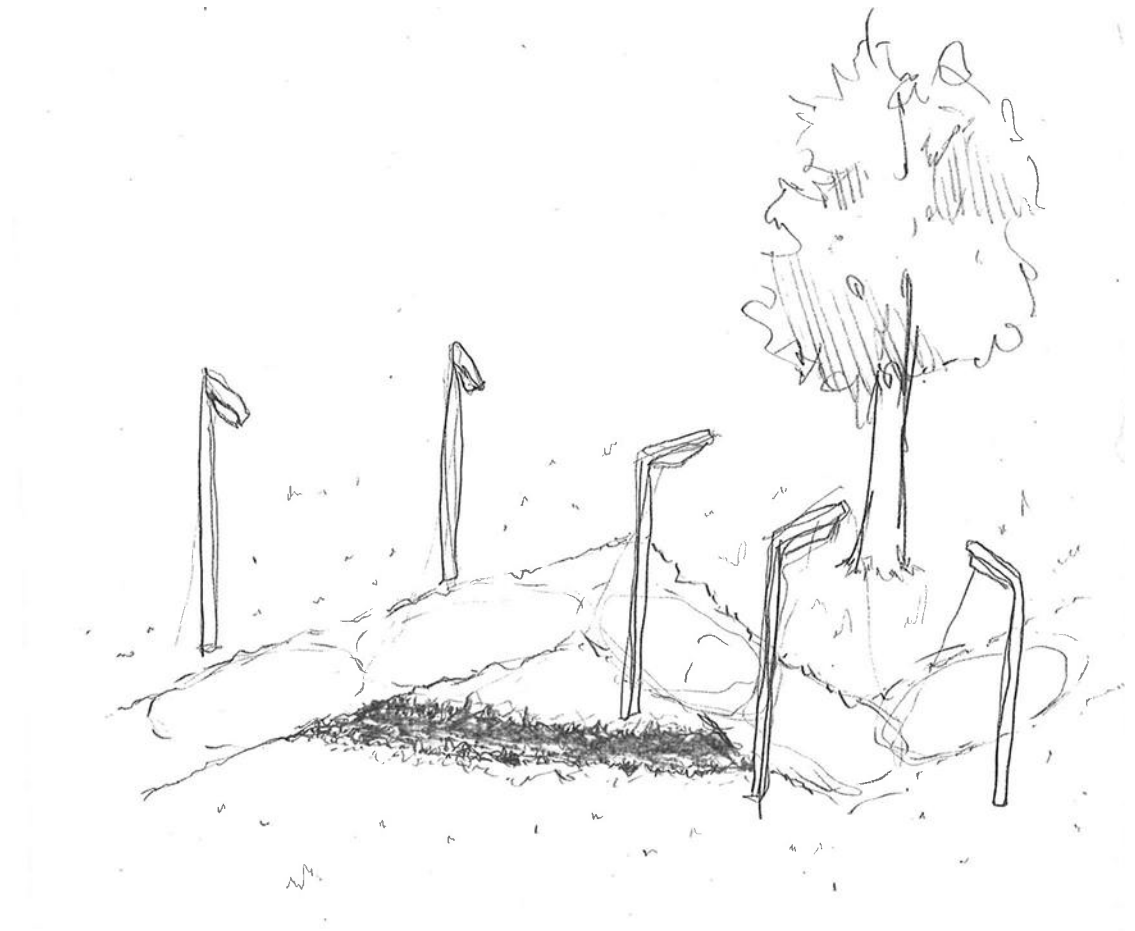
invites a reaction to the 'off-script'



re-enforcing



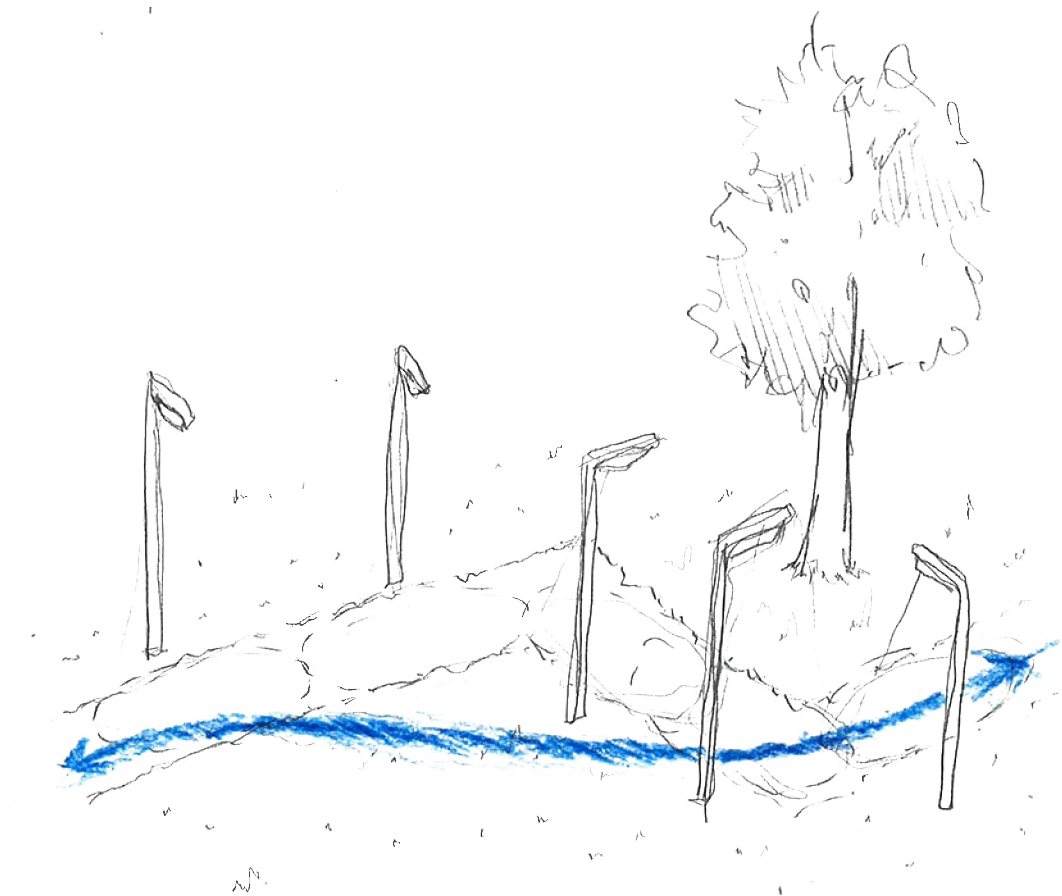
accommodating

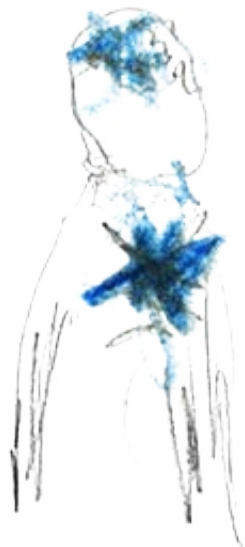


allowing

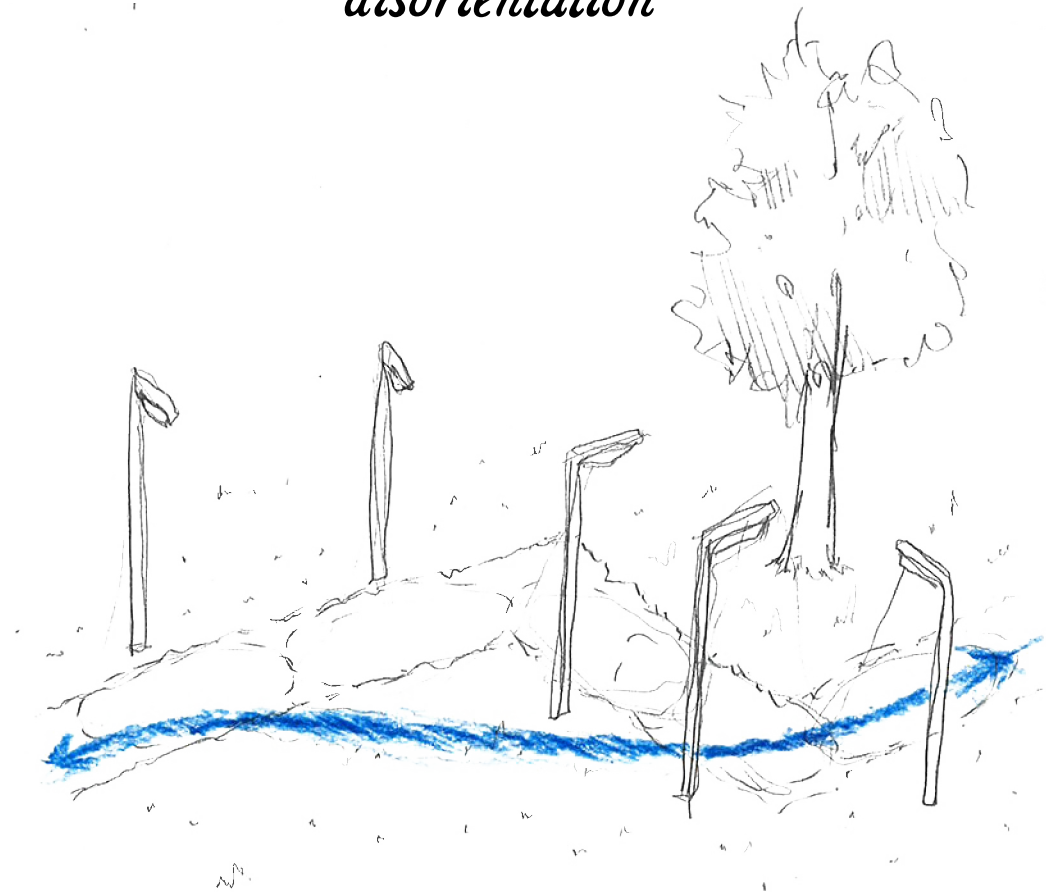
A MOMENT OF 'DISORIENTATION'

that temporarily allows
exposure, questioning or redirection
of the existing orientation





the 'what that fleets' is the very point of
disorientation

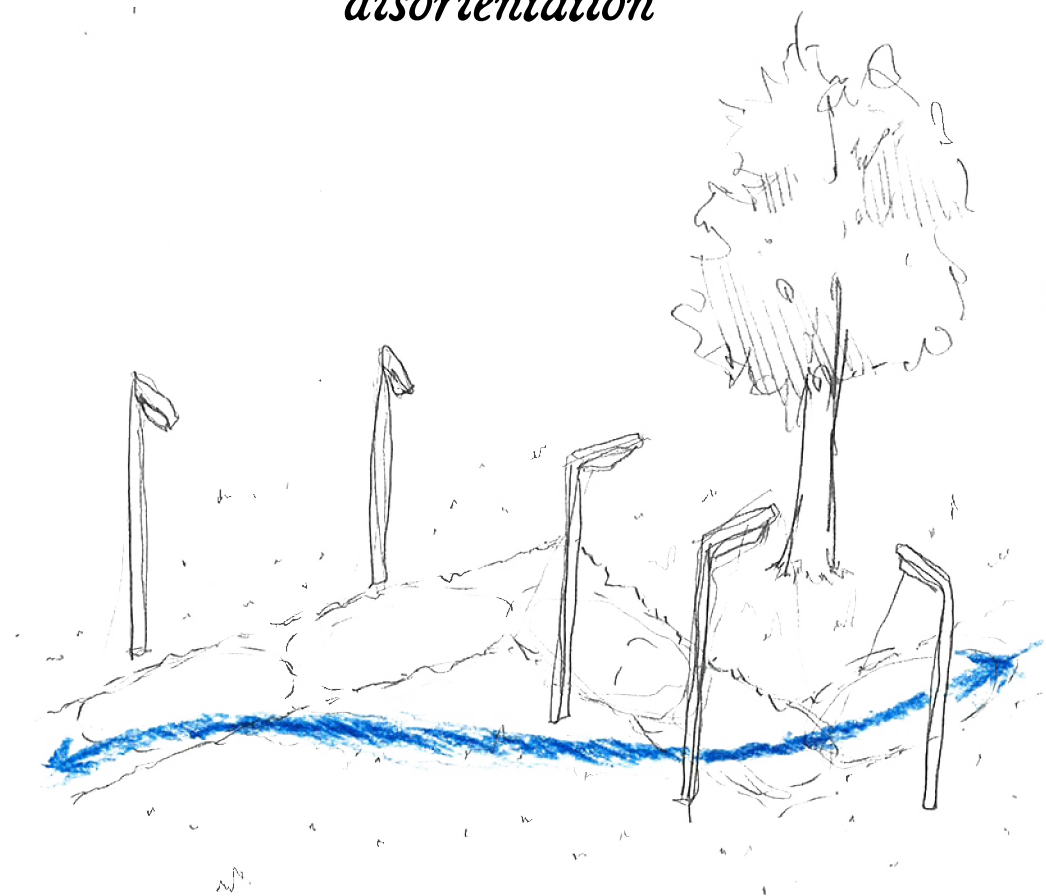




loss of direction or
unknown spatial
configuration

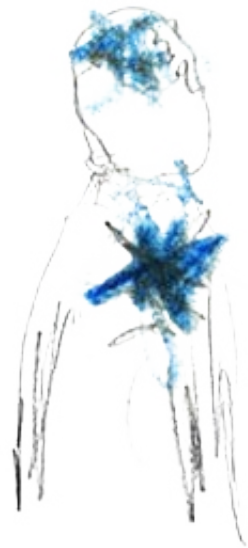


the 'what that fleets' is the very point of
disorientation

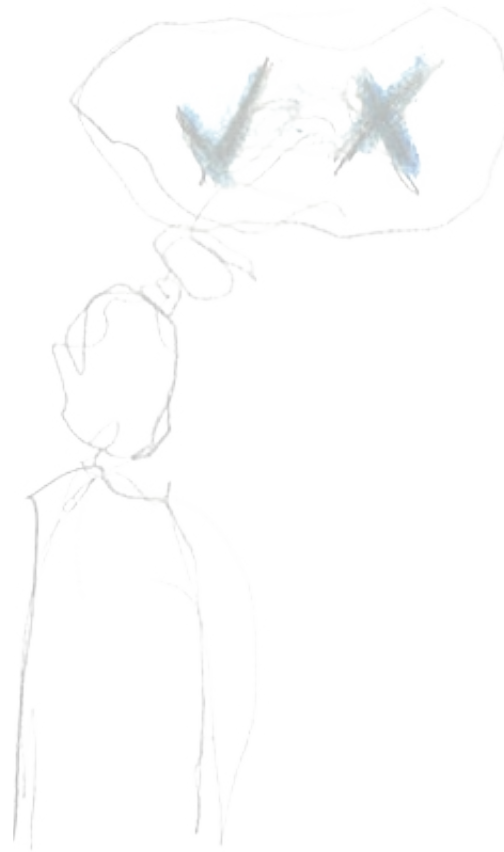




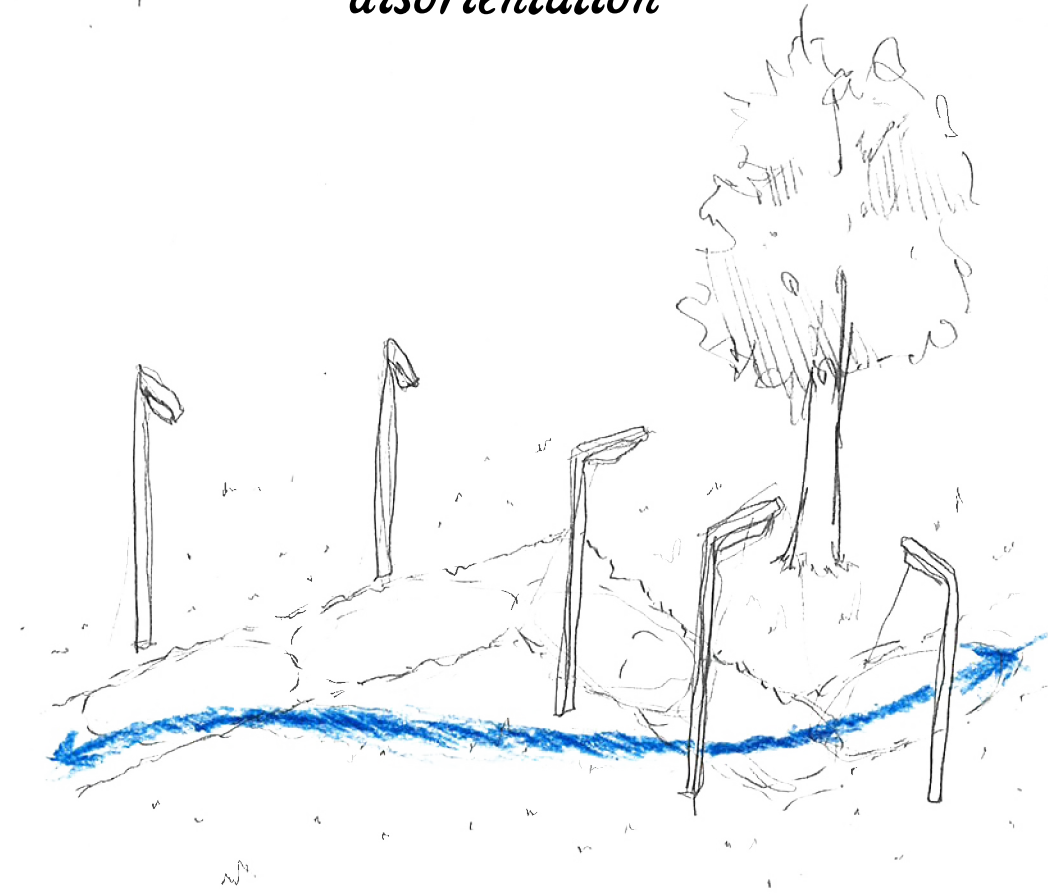
loss of direction or
unknown spatial
configuration



psychological turbulence
or (uncomfortable)
physical sensations

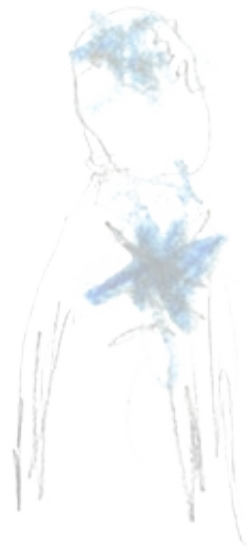


the 'what that fleets' is the very point of
disorientation





loss of direction or
unknown spatial
configuration

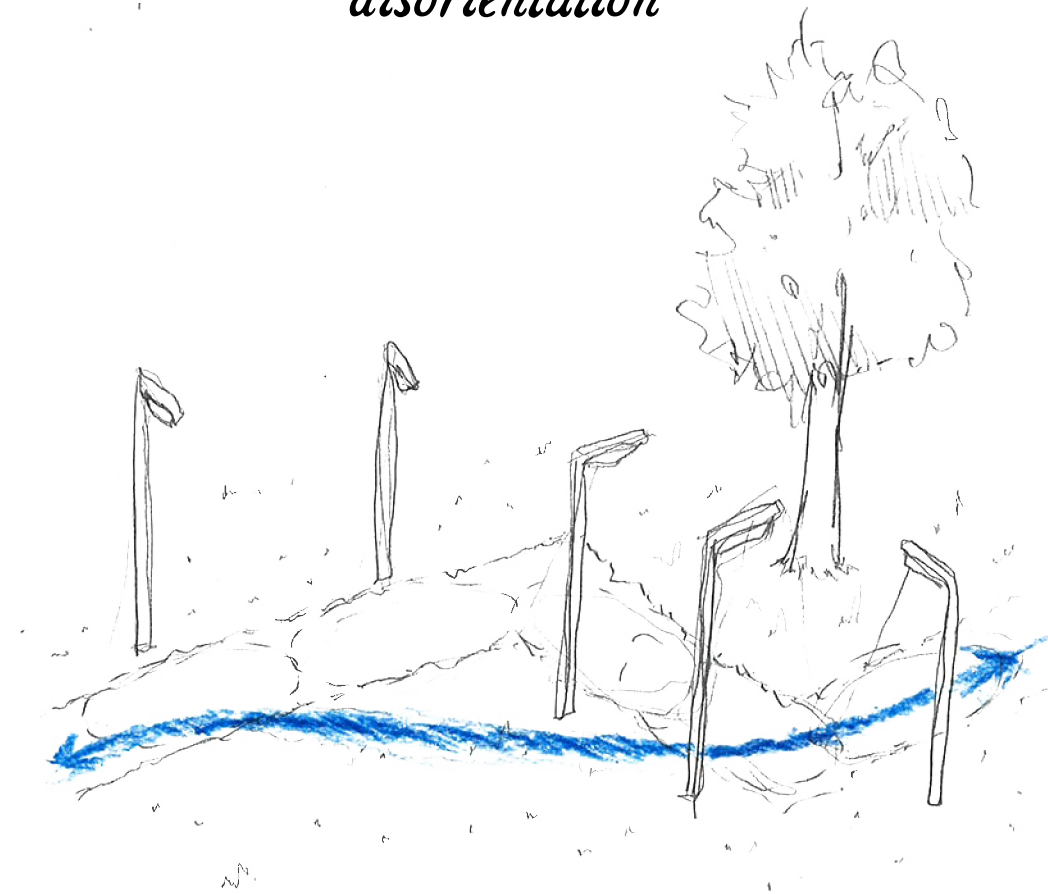


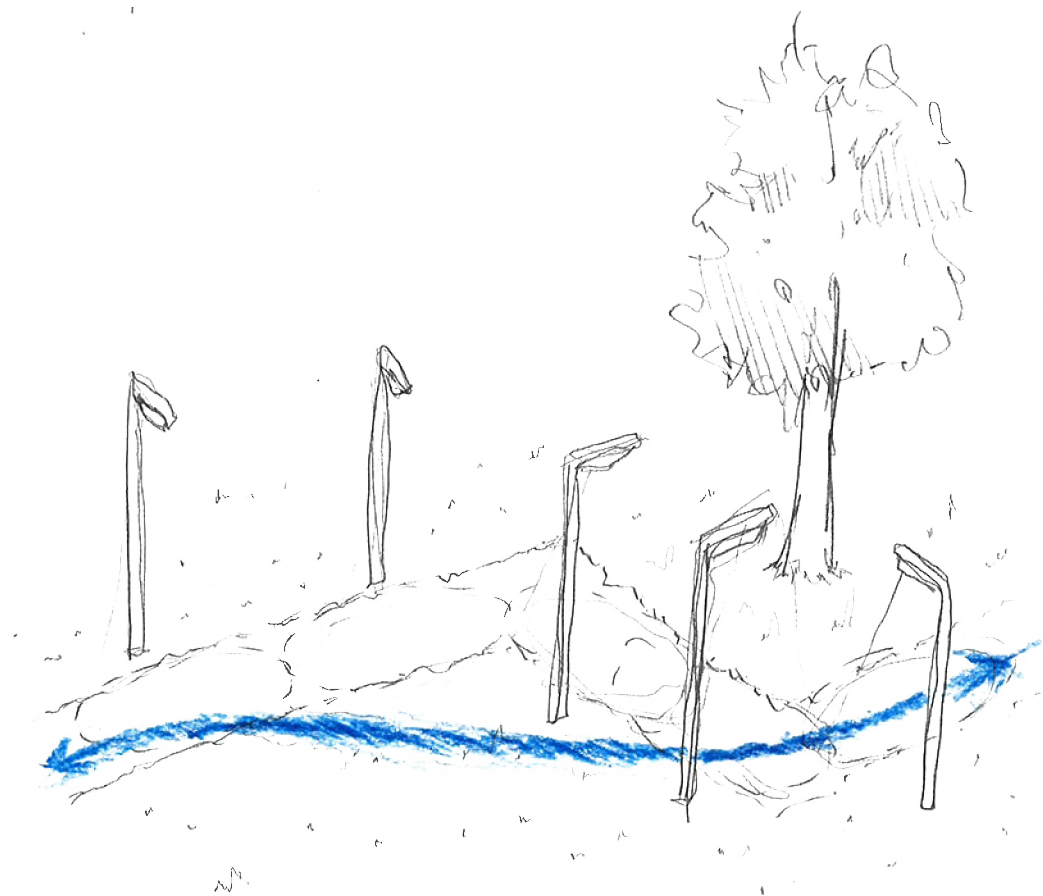
psychological turbulence
or (uncomfortable)
physical sensations



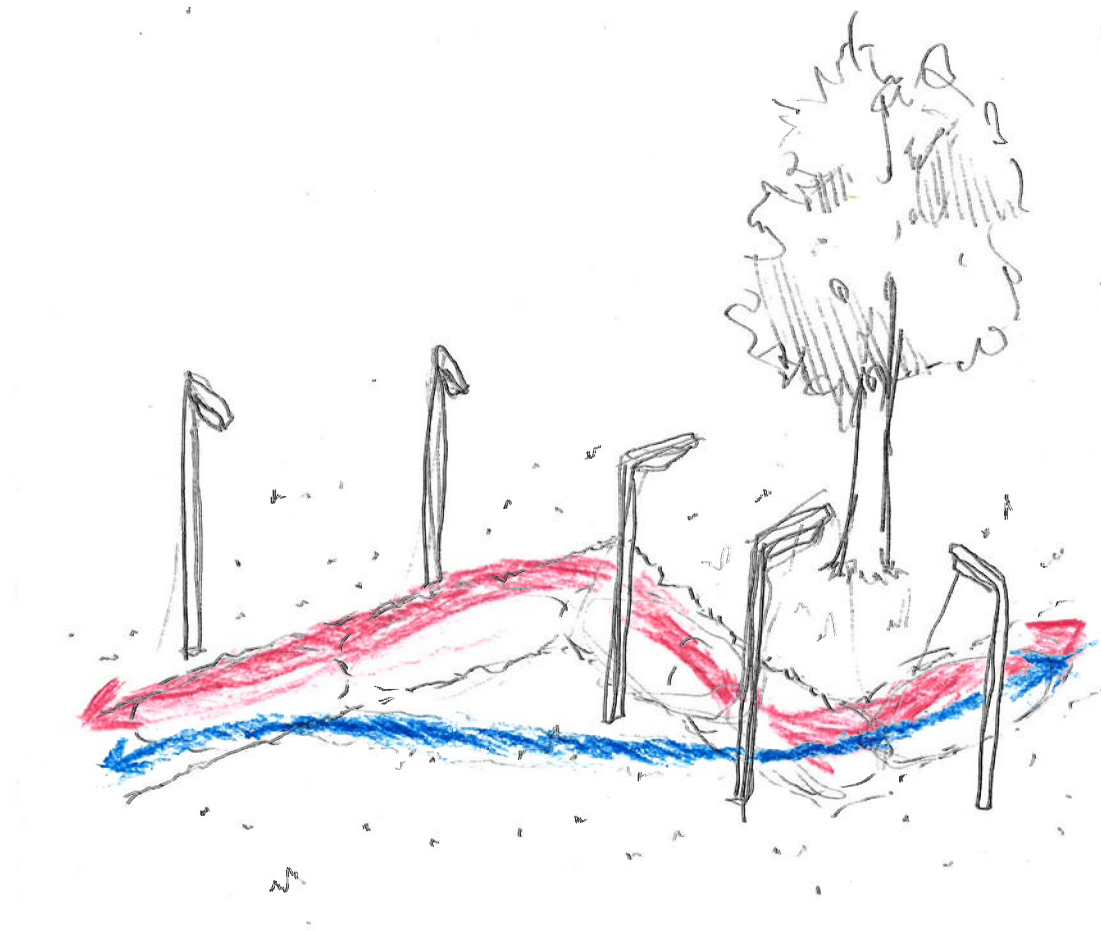
thinking and behaving 'as
usual' turns unworkable

the 'what that fleets' is the very point of
disorientation





a potential for change
that we should carefully approach



how does this relate to the built environment at large?



Mekel Park promotional video still by Mecanoo.

loss of *other* directions

Anti-homeless spikes: 'Sleeping rough opened my eyes to the city's barbed cruelty'



Andreou, A. (2015, February 18). Anti-homeless spikes: 'Sleeping rough opened my eyes to the city's barbed cruelty'. *The Guardian*.

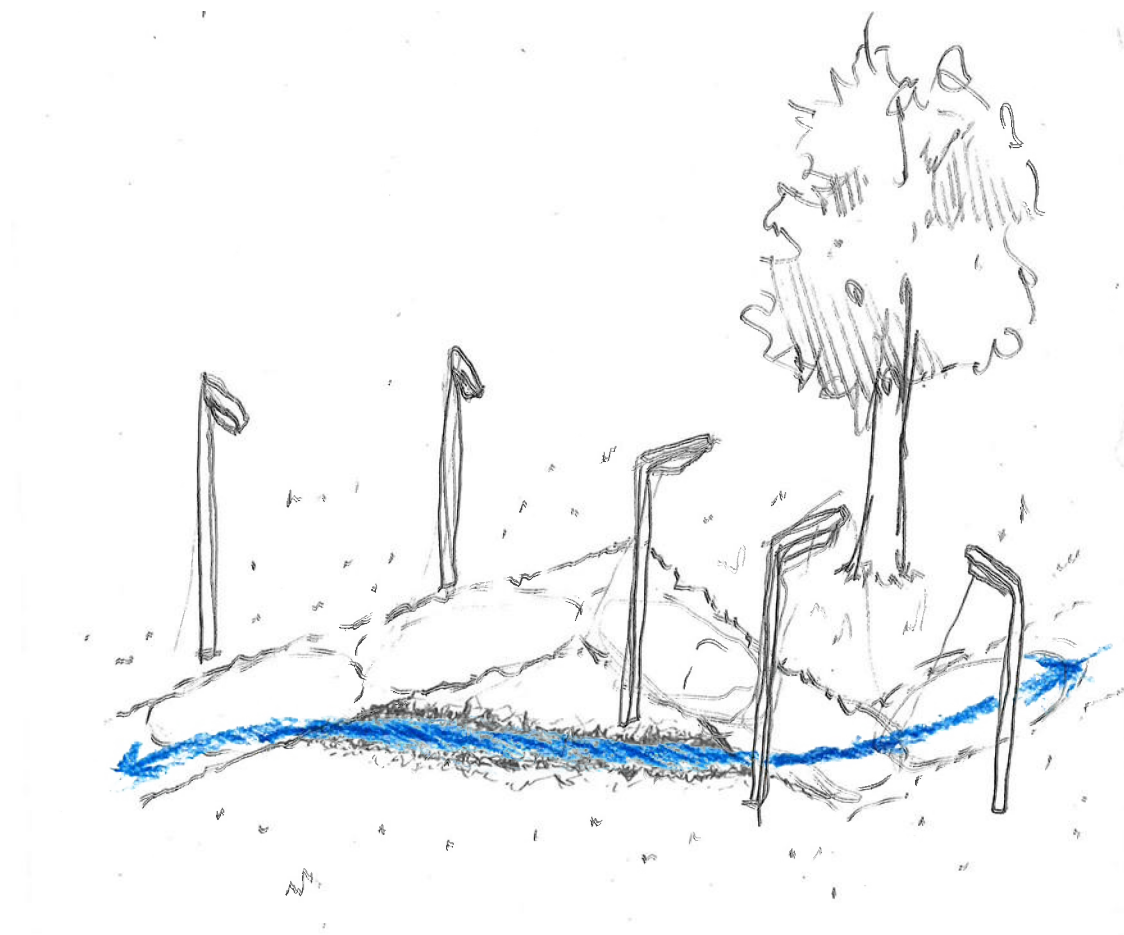
Anti-homeless spikes: 'Sleeping rough opened my eyes to the city's barbed cruelty'

SMOOTH VIOLENCE

a process of continuously creating an orientation

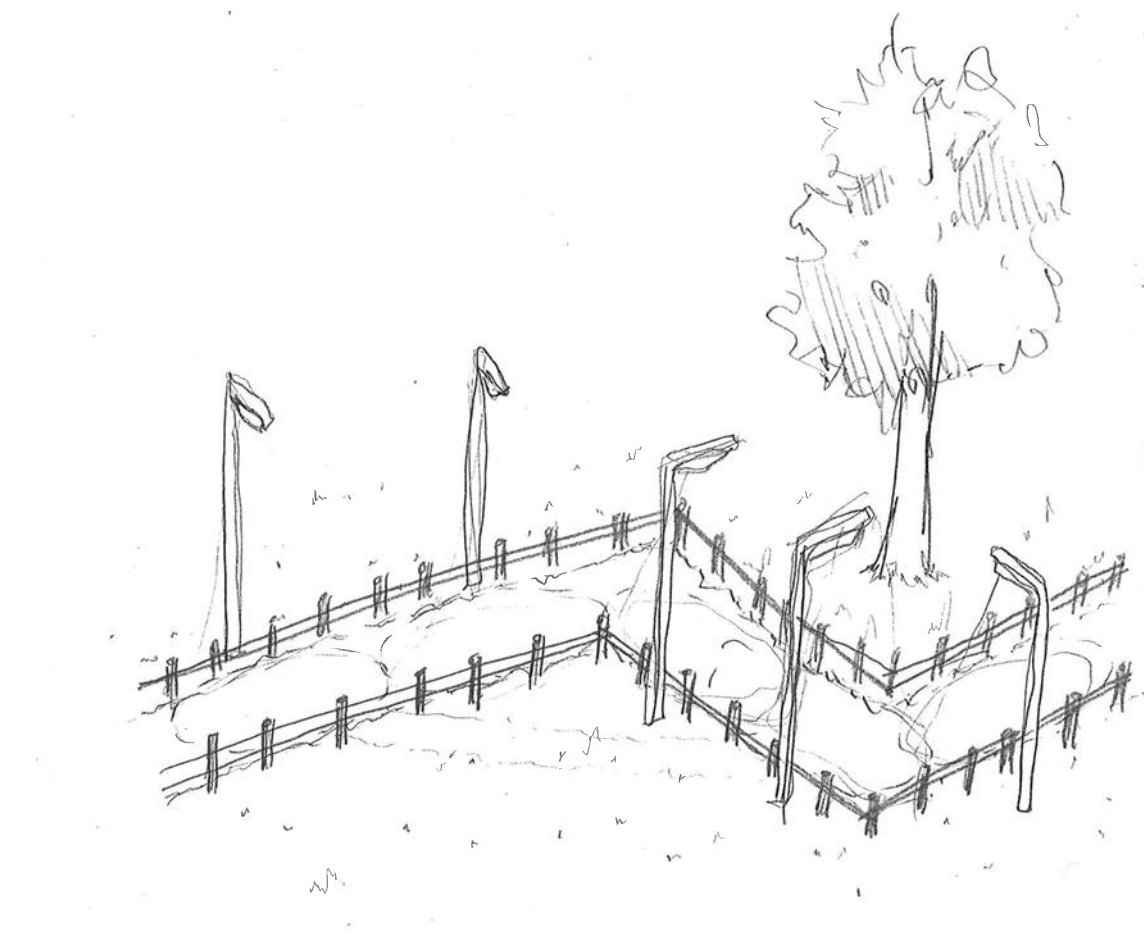


Andreou, A. (2015, February 18). Anti-homeless spikes: 'Sleeping rough opened my eyes to the city's barbed cruelty'. *The Guardian*.



“... as if the dancer had been carving space out of a pliable substance; or the reverse, shaping continuous volumes, as if a whole movement had been literally solidified, ‘frozen’ into a permanent and massive vector.”

The Manhattan Transcripts, Tschumi, B. (1999)



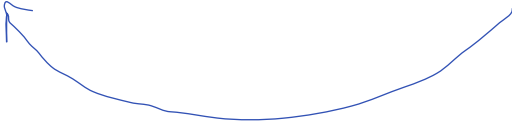
“... as if the dancer had been carving space out of a pliable substance; or the reverse, shaping continuous volumes, as if a whole movement had been literally solidified, ‘frozen’ into a permanent and massive vector.”

The Manhattan Transcripts, Tschumi, B. (1999)

RESEARCH QUESTION

How do we position architecture and the role of the practitioner within the approach of disorientation?

How do we position architecture and the role of the practitioner within the approach of disorientation?



producing space through
conceiving, living, perceiving

AN APPROACH OF DISORIENTATION
IN THREE MODES

finding fleeting-moments | deliberately creating situations | understanding effects

finding fleeting-moments | deliberately creating situations | understanding effects

thinking, doing, experiencing

finding fleeting-moments | deliberately creating situations | understanding effects

use, design and projection

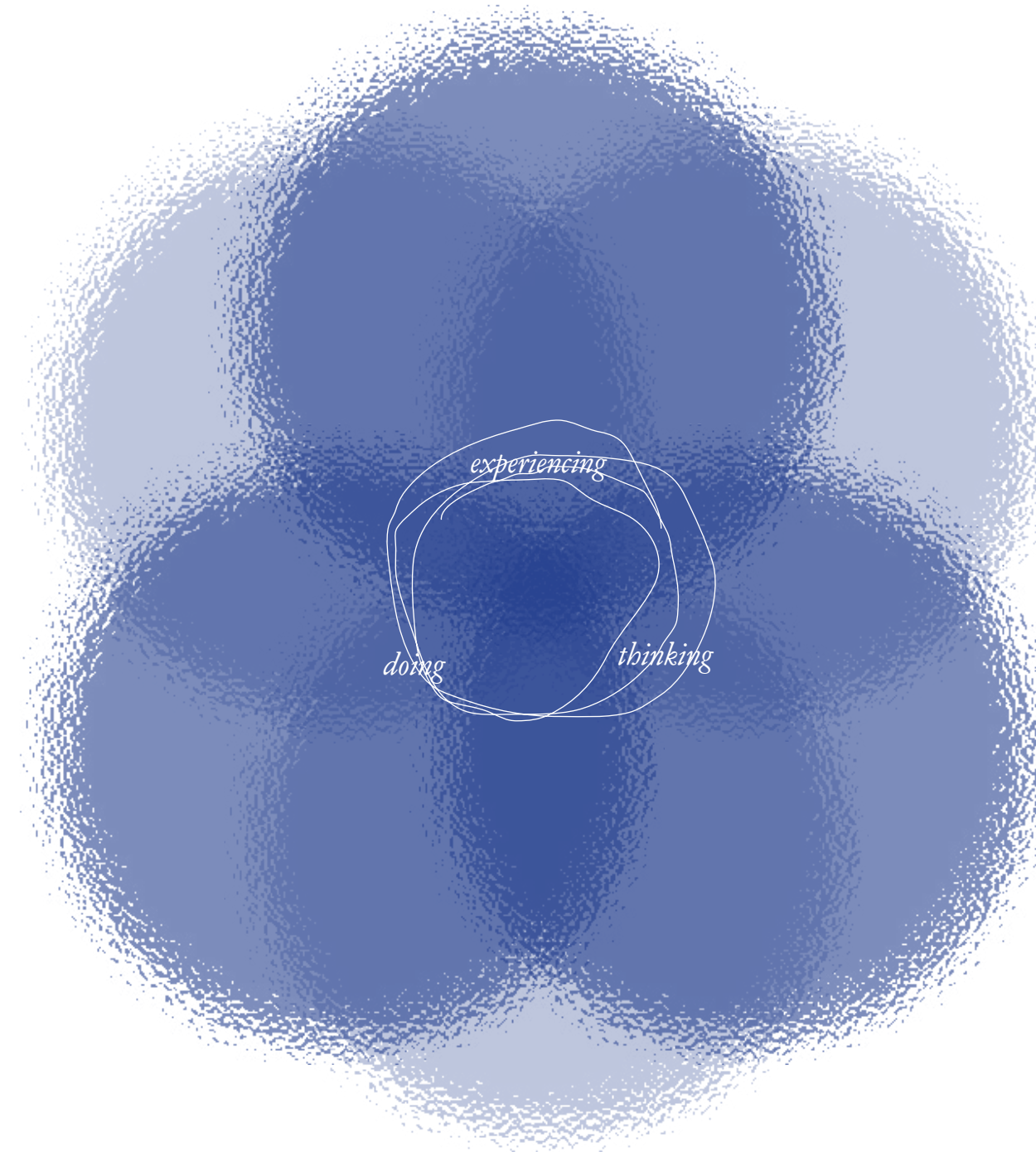
finding fleeting-moments | deliberately creating situations | understanding effects

theoretical analysis, case studies, research-by-design

phenomenology

queer

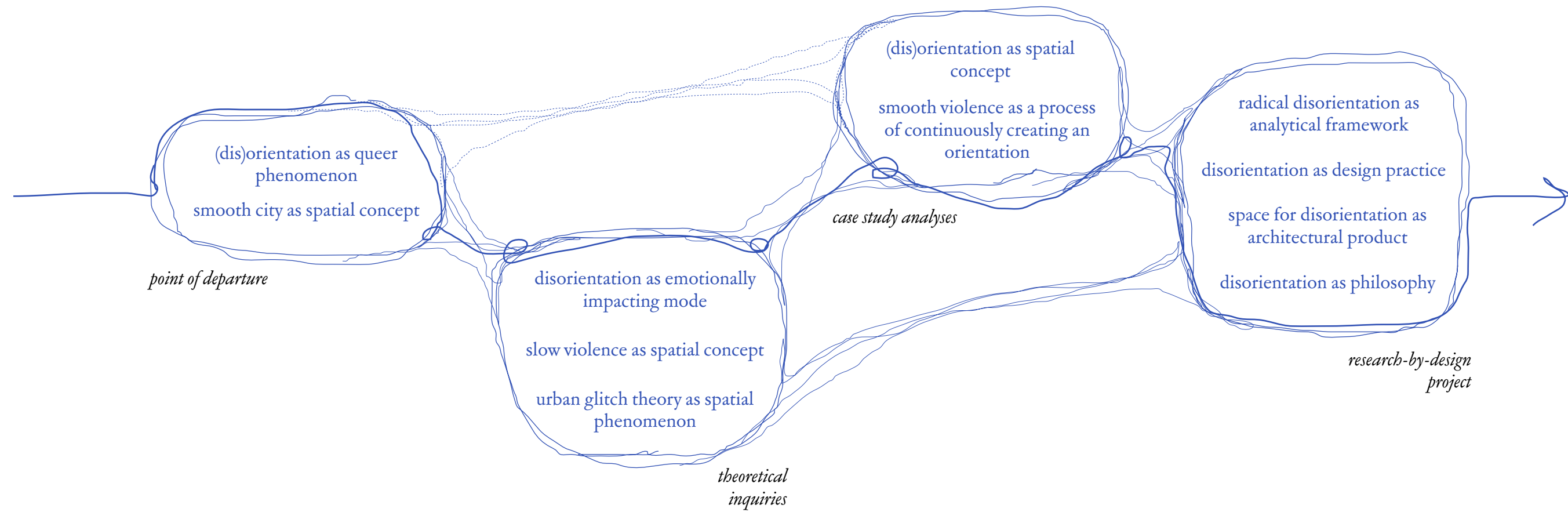
de-colonial

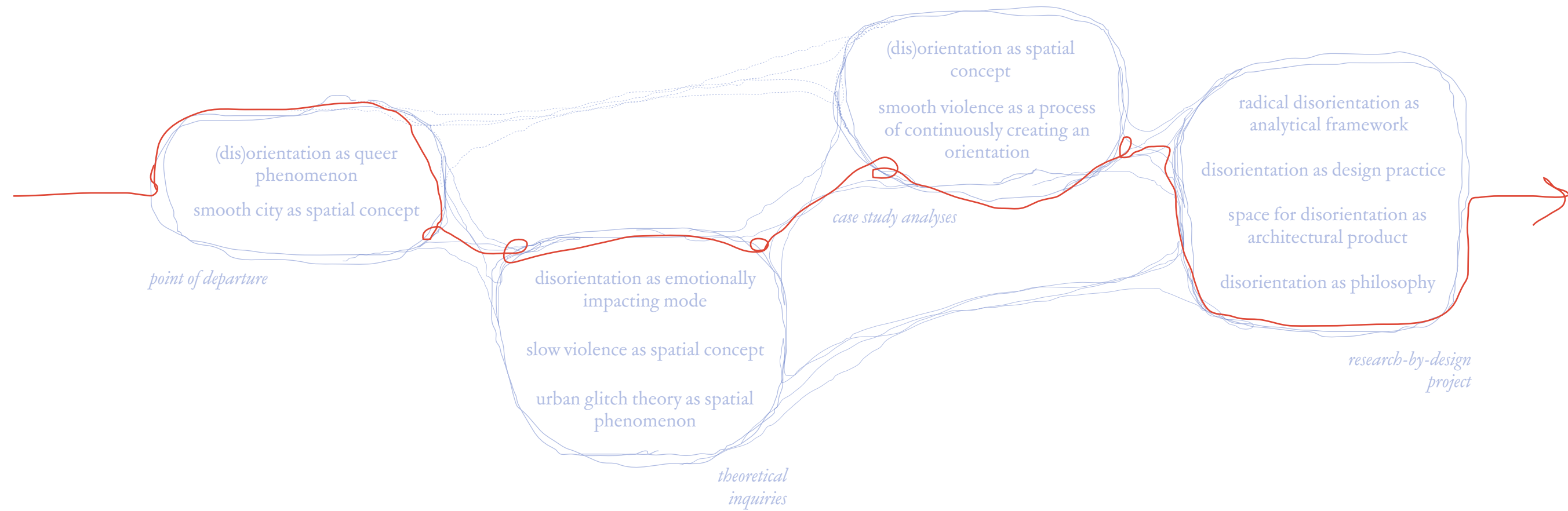


philosophy

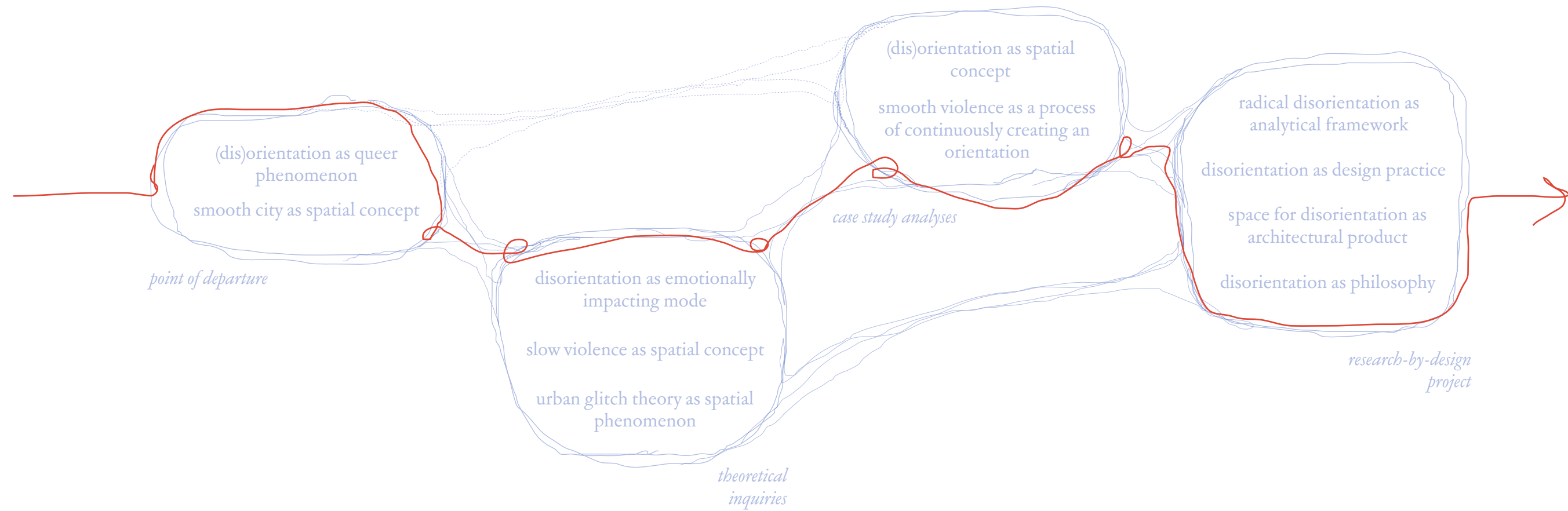
feminist

spatial
theory





spatially understanding disorientation

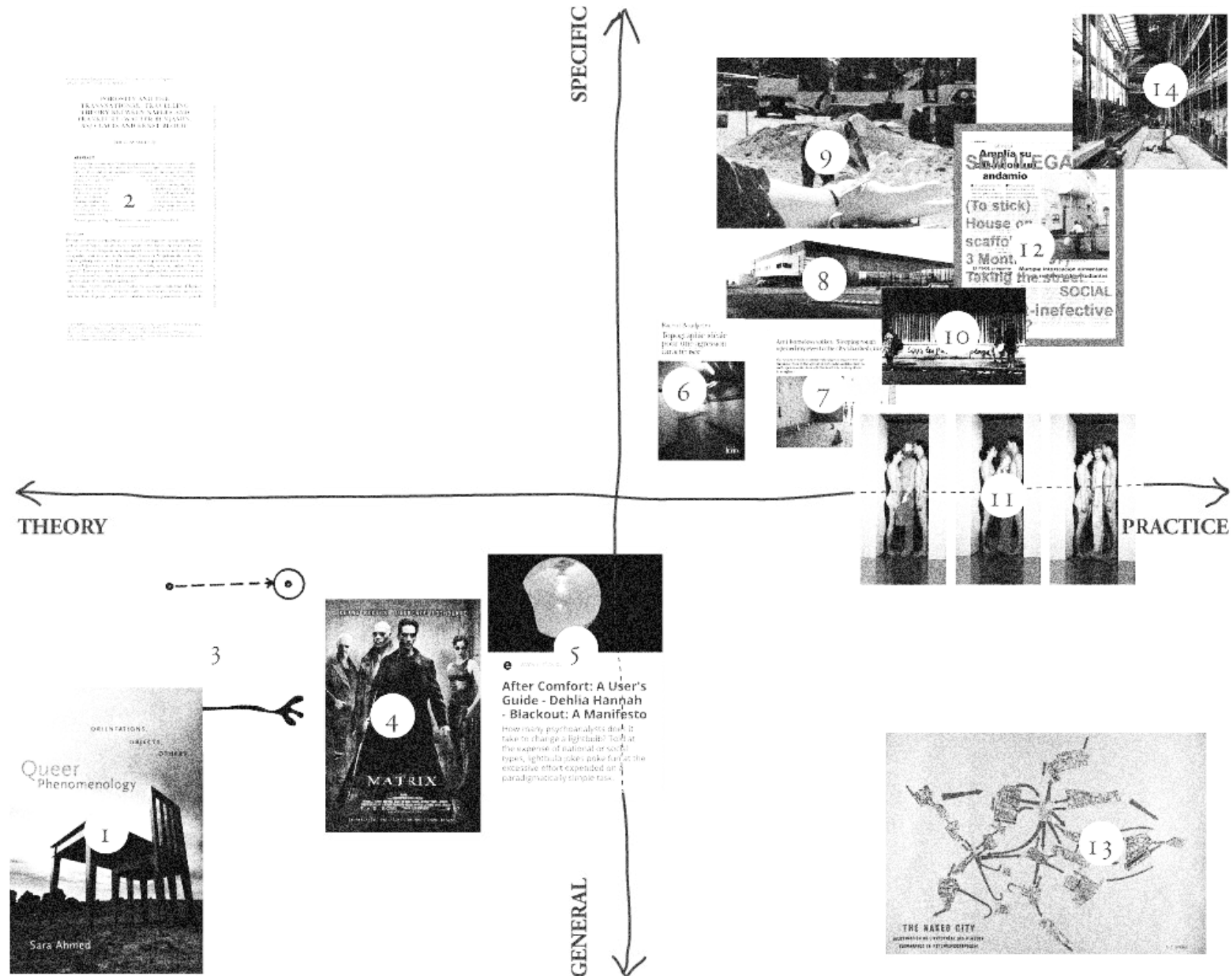


spatially understanding disorientation
developing a design philosophy against smooth violence

ACT III
TOWARDS DIALOGUES



How can we design space for disorientation?



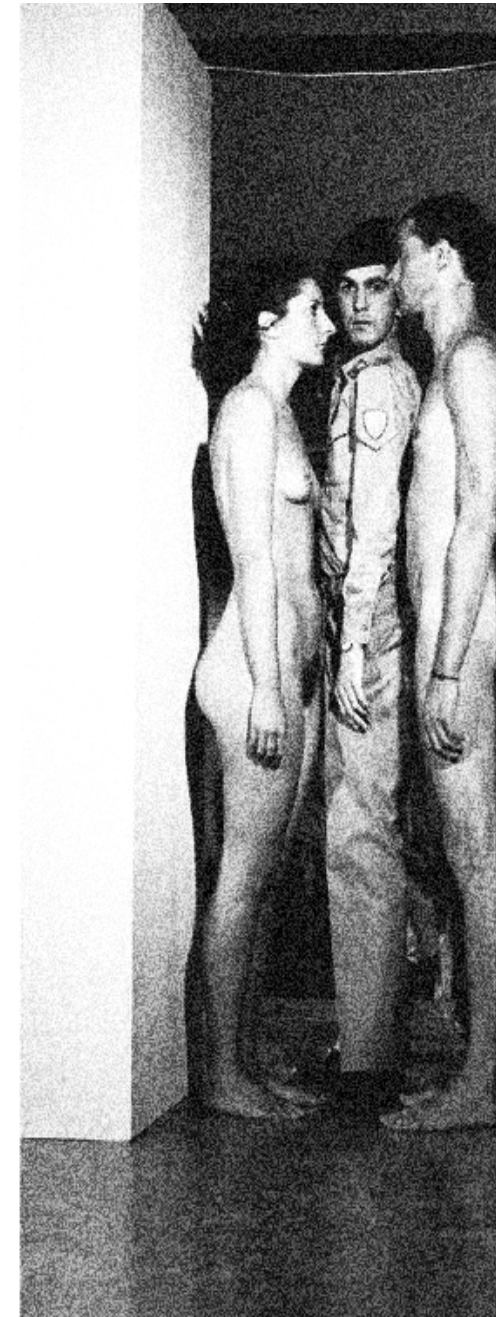
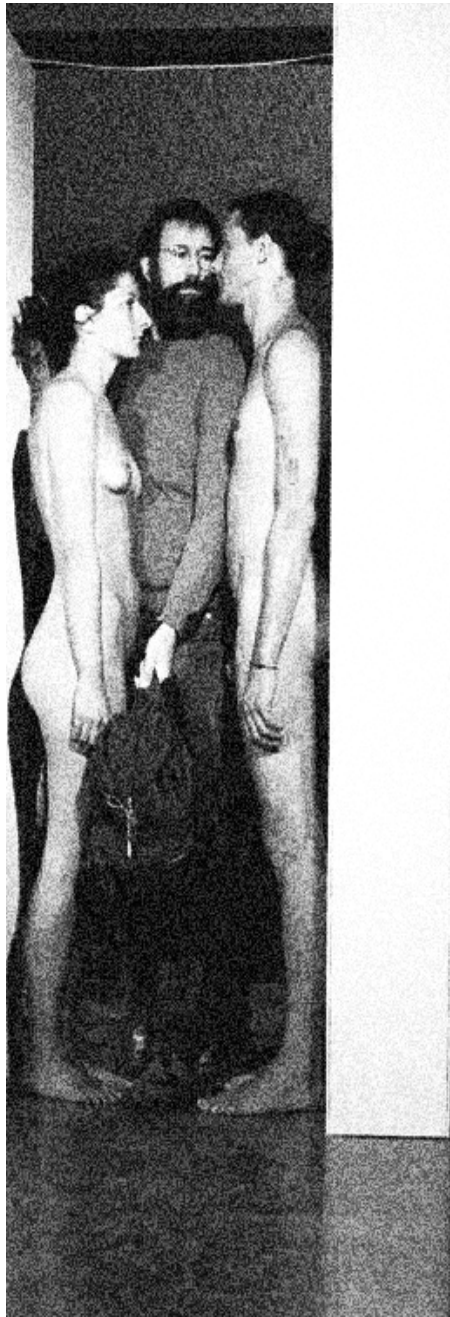
case studies



case studies

architectural projects

van den Bergen, M., & Vollaard, P. (2003). *Hinder en ontkenning: Architectuur en maatschappij in het werk van Frank van Klingeren*. 010.



case studies

performance art

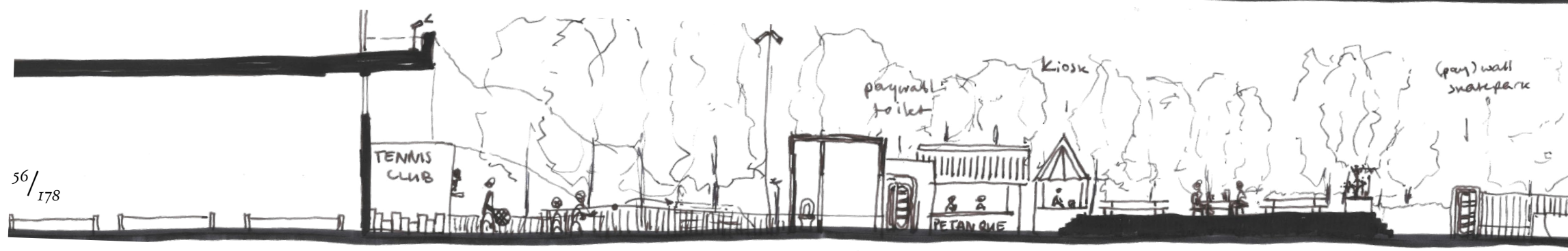
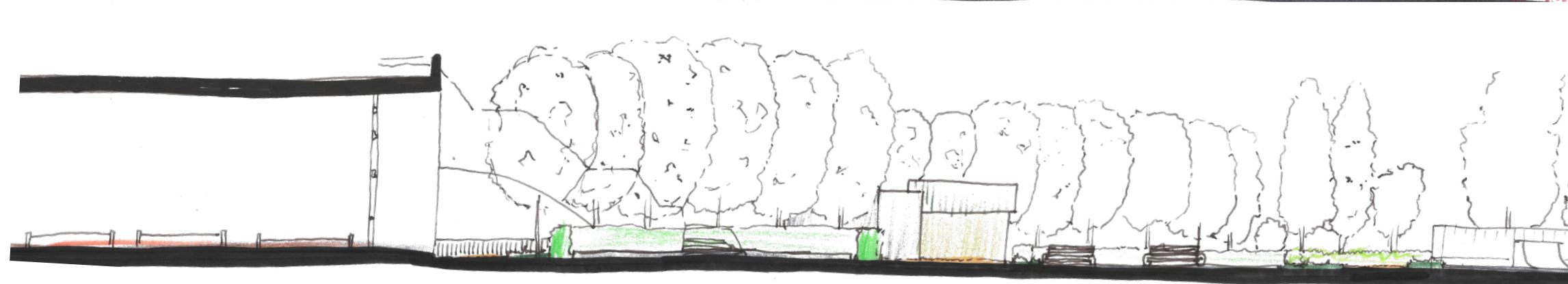
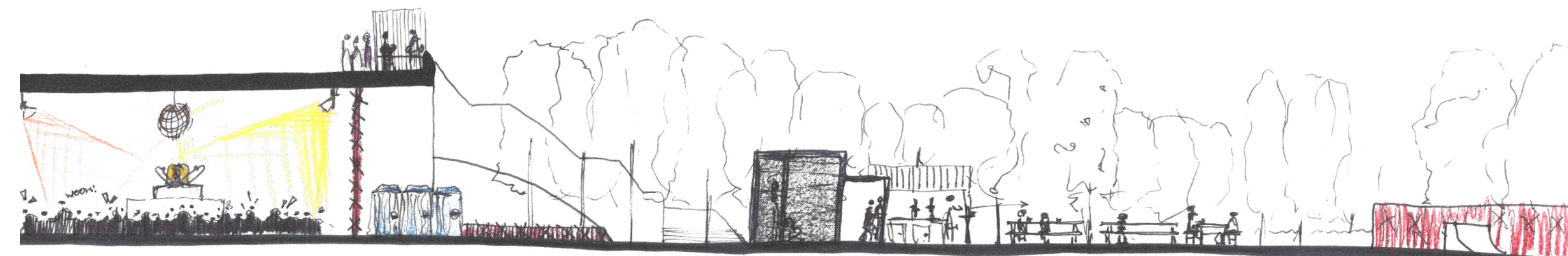
Abramović, M. & Ulay. (1977). *Imponderabilia* [Graphic]. MoMA.



case studies

protest movements

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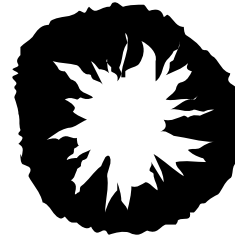
case studies



spatial imaginations



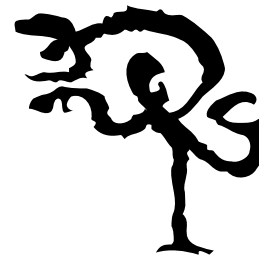
MAGNITUDE
extent to which
disorientation reaches the
enactment, understanding
and/or experience of
bodies and objects



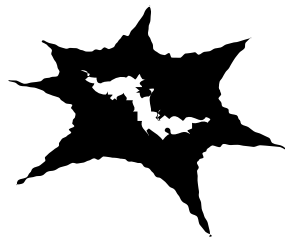
CAPSULARITY
extent to which
disorientation can be
avoided in enacting,
understanding and/or
experiencing



TEMPORALITY
extent to which
disorientation is enacted,
understood and/or
experienced as a finite
moment



INTENT
extent to which
disorientation is intended
to be enacted, understood
and/or experienced



WEIGHT
extent to which
disorientation affects an
enactment, understanding
and/or experience



ENERGY
extent to which
disorientation requires
effort to be enacted,
understood and/or
experienced

case studies



spatial imaginations

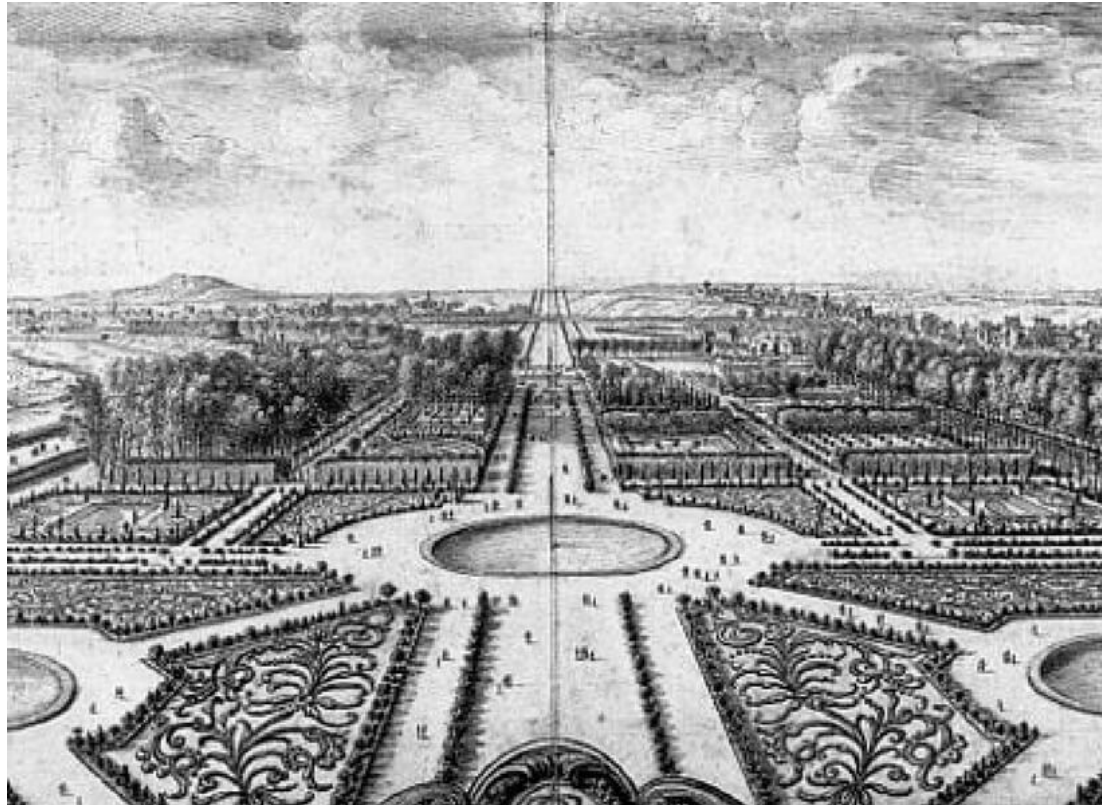


framework of spatial disorientation

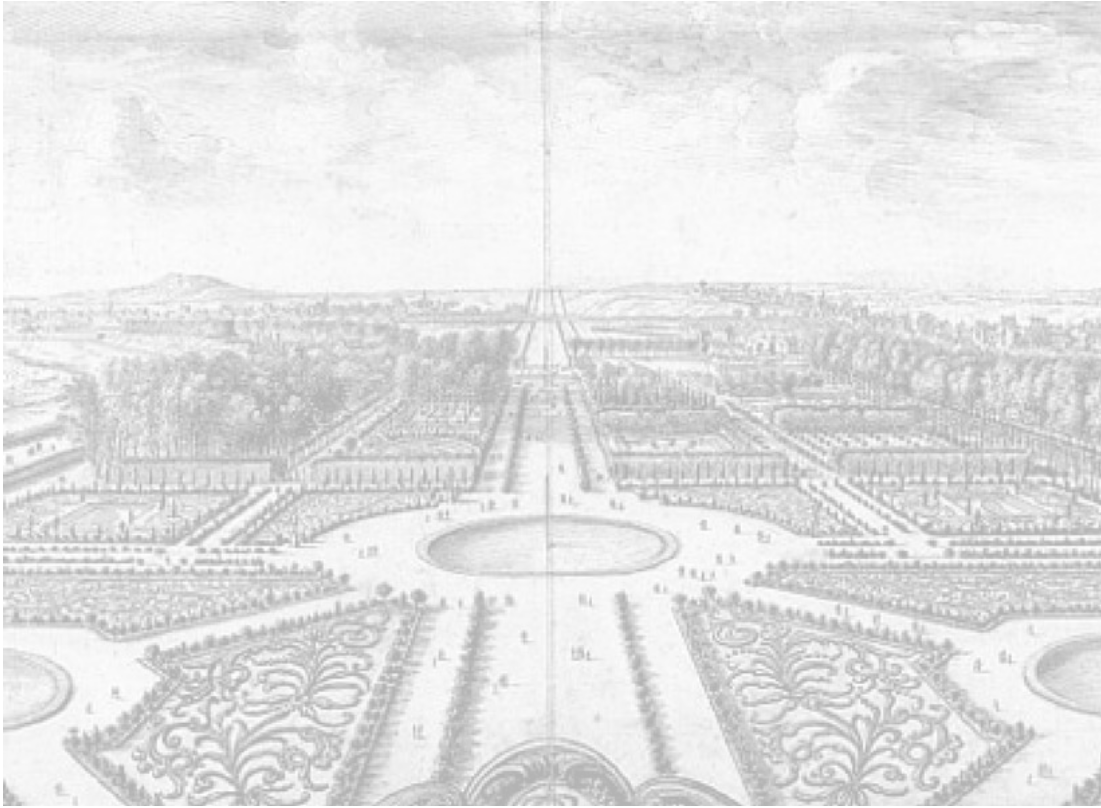
DESIGN BRIEF

a proof-of-concept design project

DESIGN BRIEF



Silvestre, I. (17th century). *View of the Tuileries Gardens*, Pen and wash, 383 x 528 mm

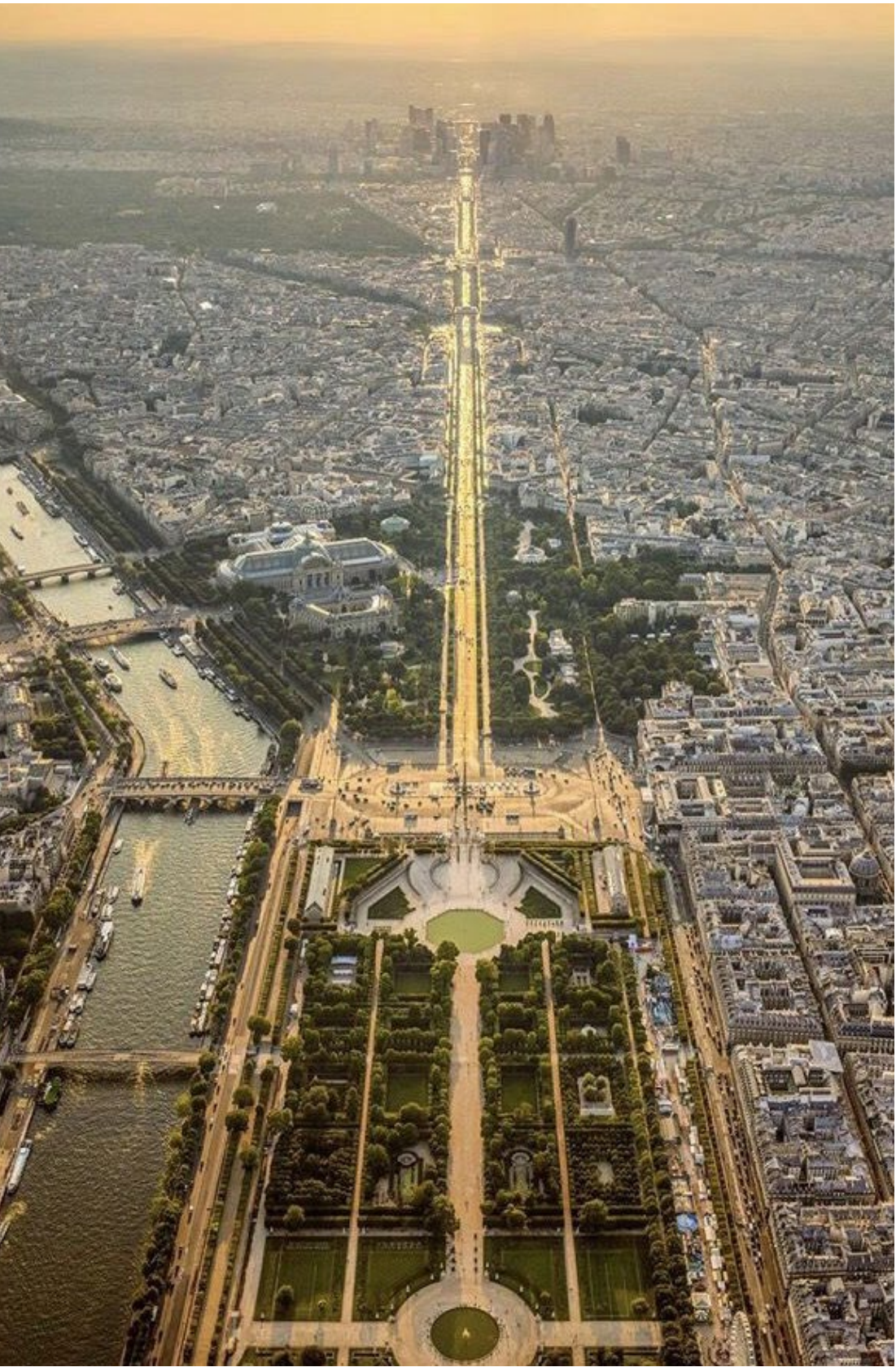
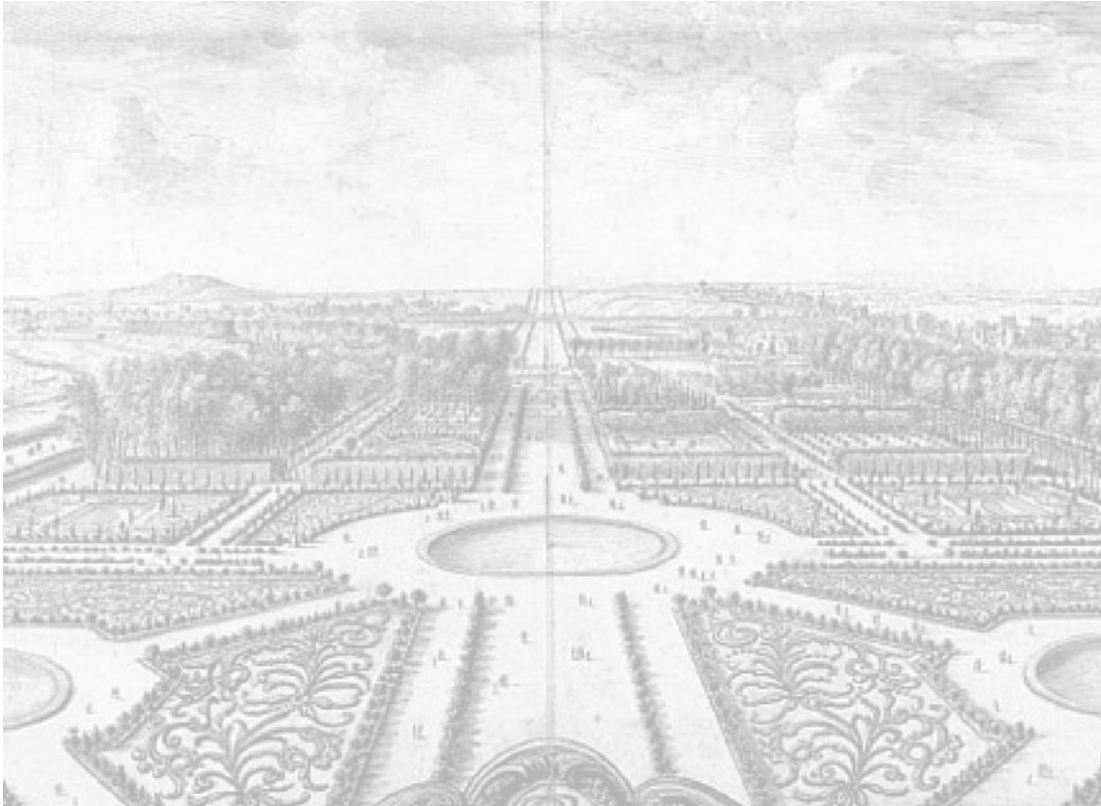


DESIGN BRIEF



Paris, Place de la Concorde. Author unknown.

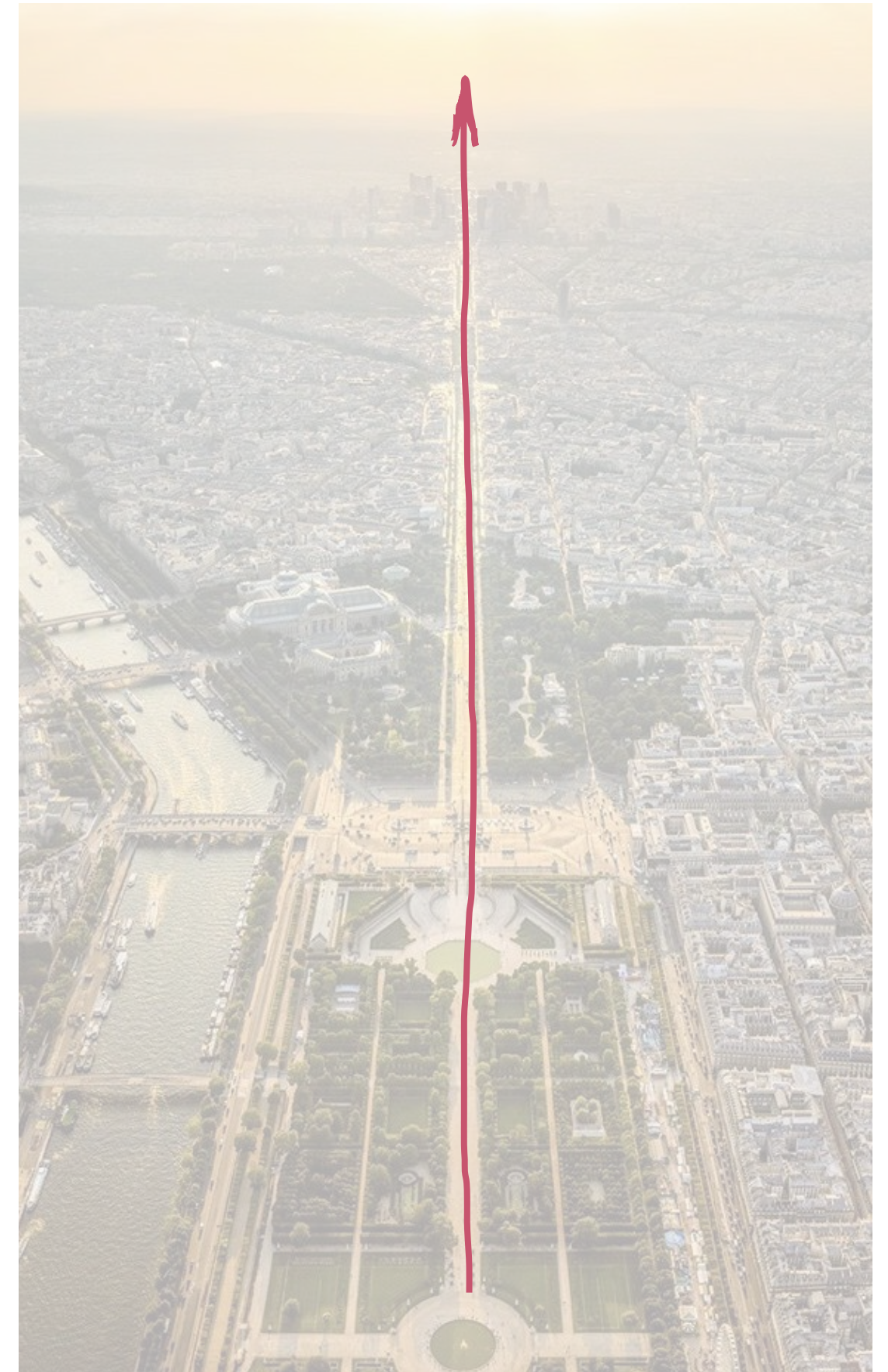
DESIGN BRIEF

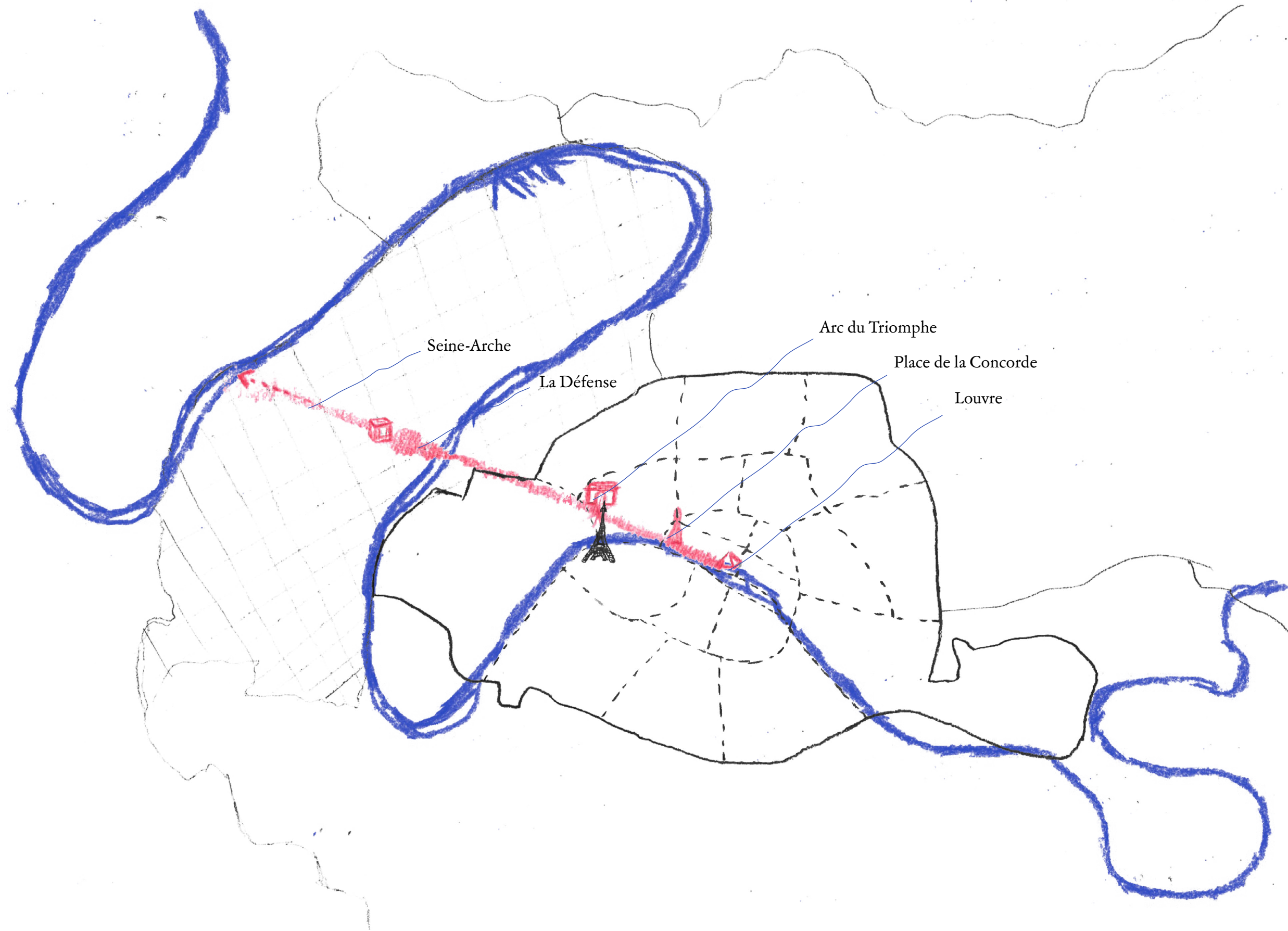


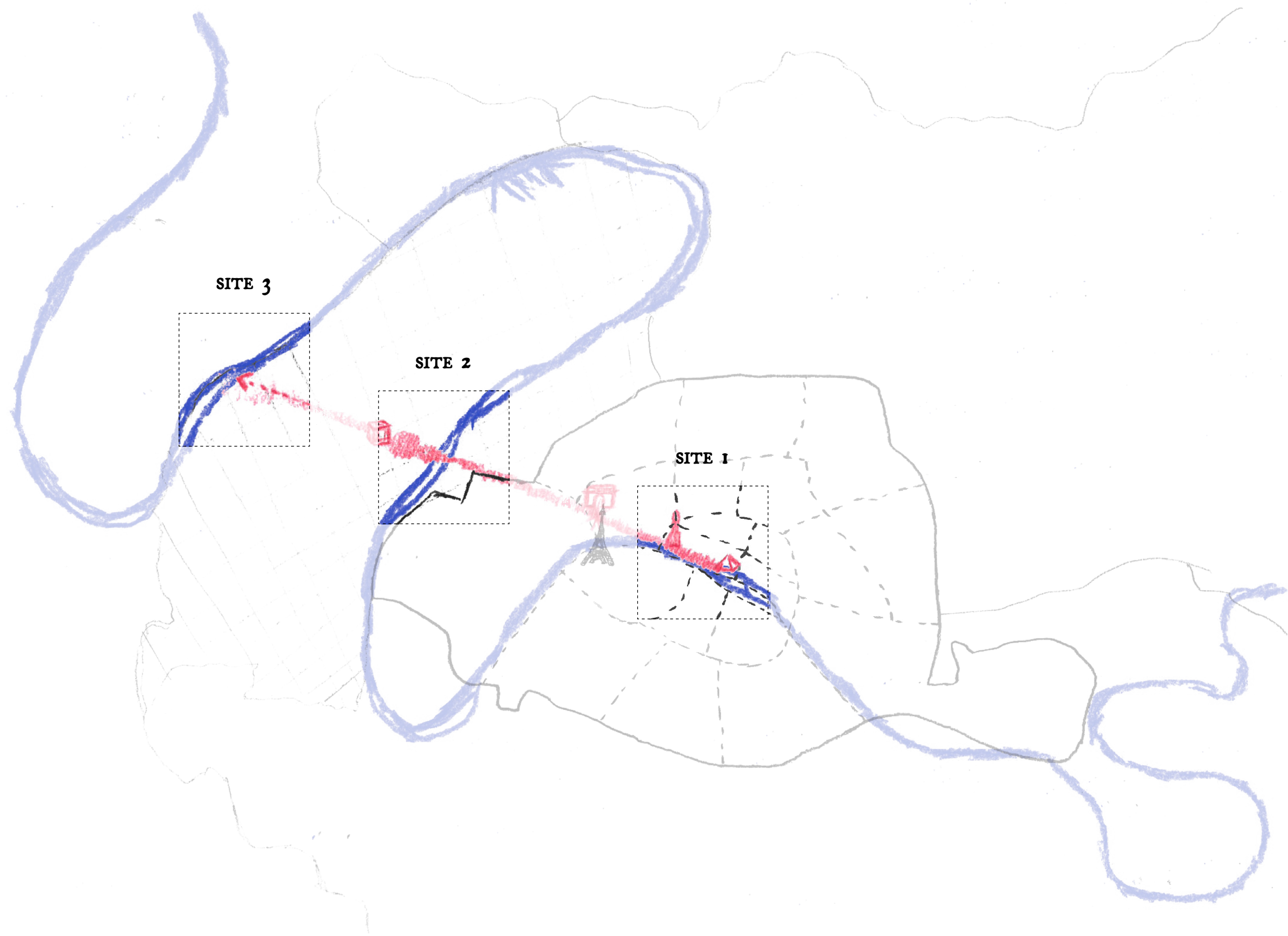
Milstein, J. (2025). *Paris from the Air*.

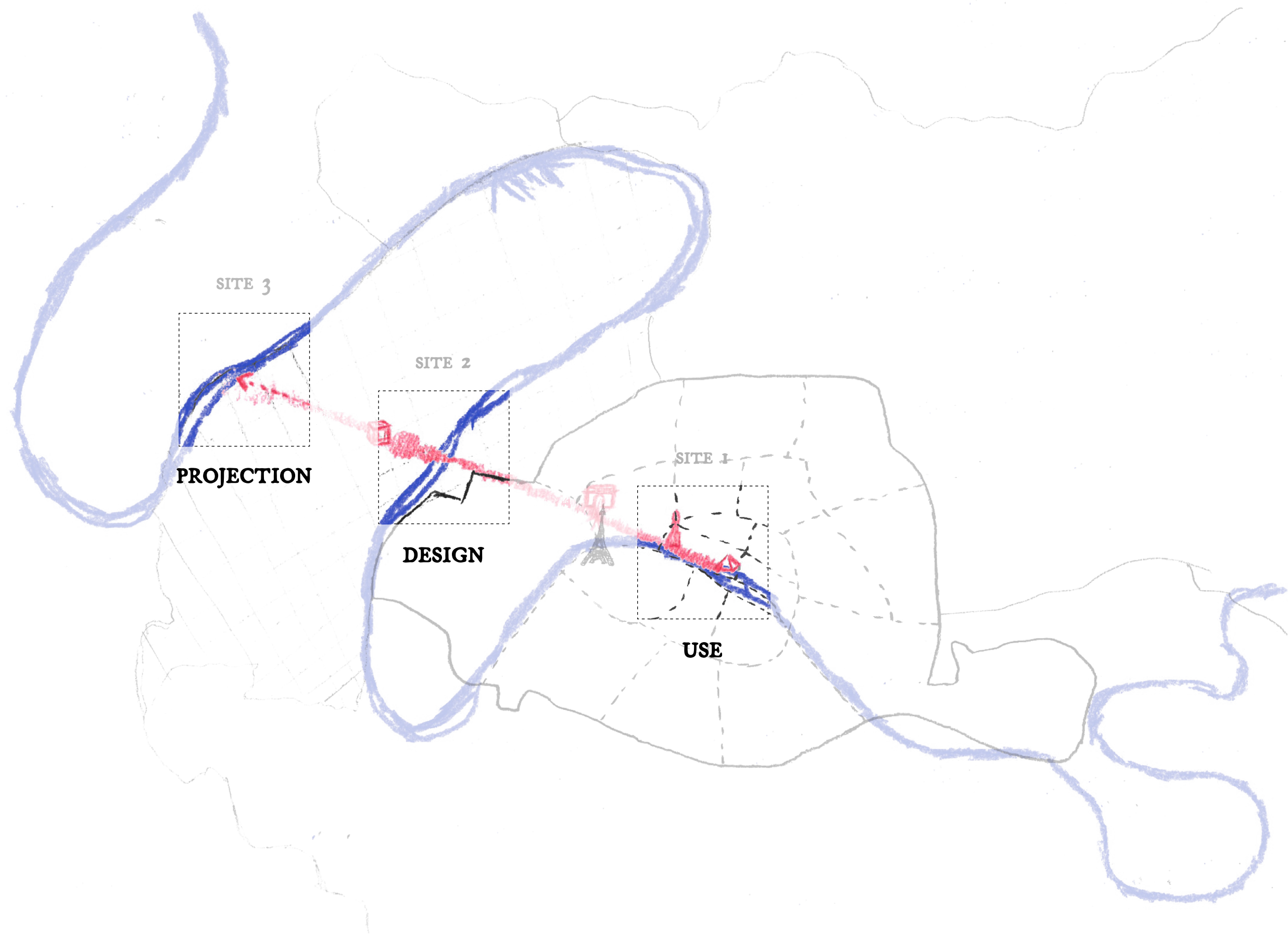
DESIGN BRIEF

How can we design space for disorientation
within the rigid orientation of
the Parisian *Axe historique*?











Place de la Concorde

Tuileries Garden

Louvre



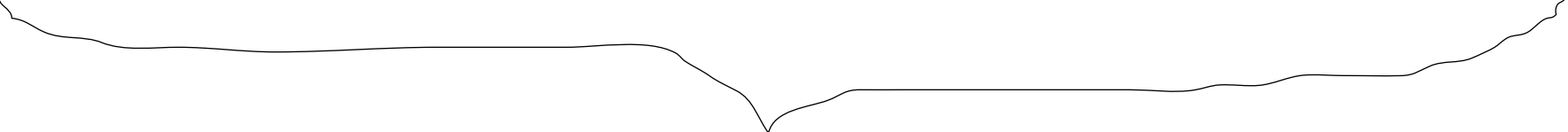


OGI.





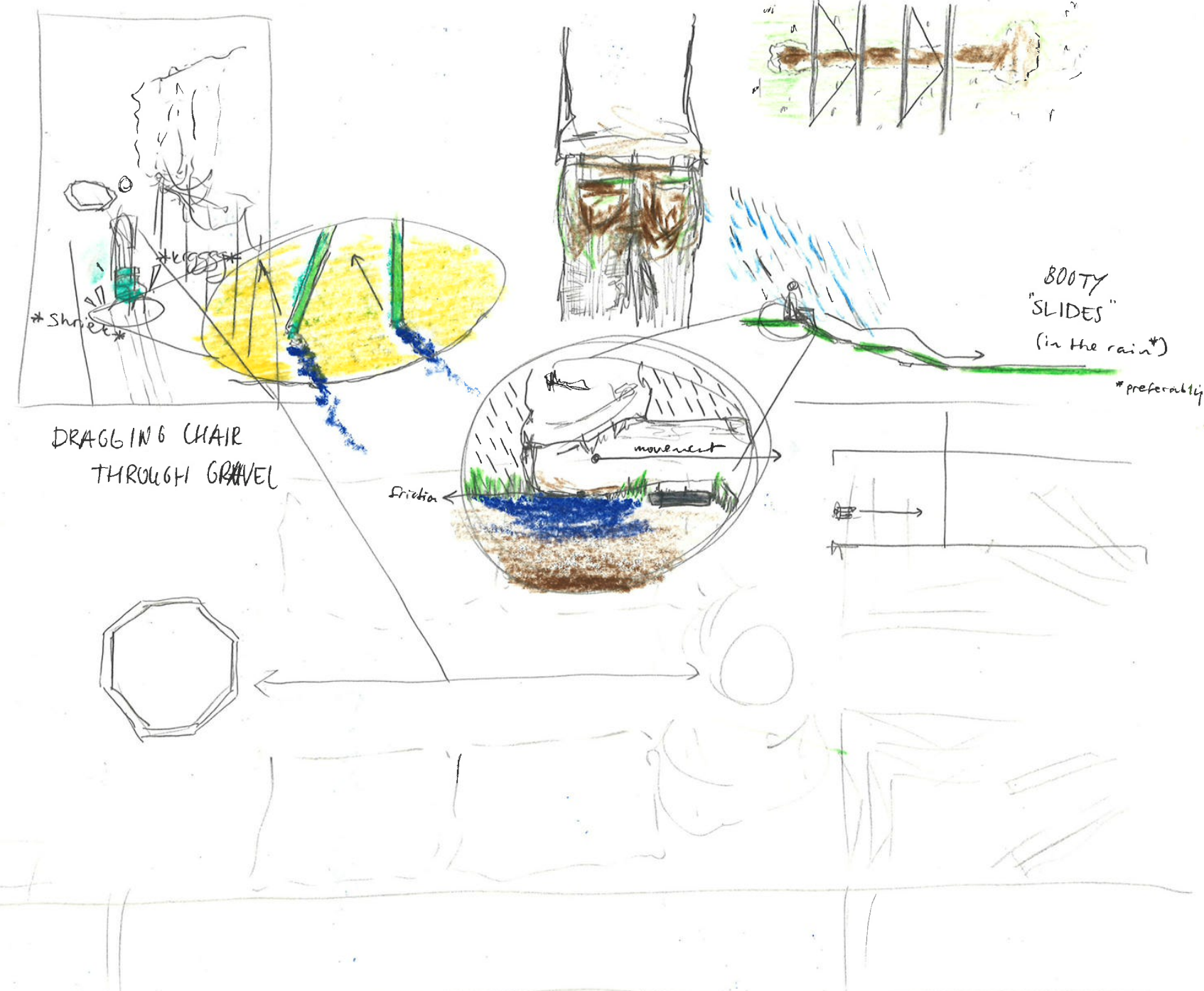
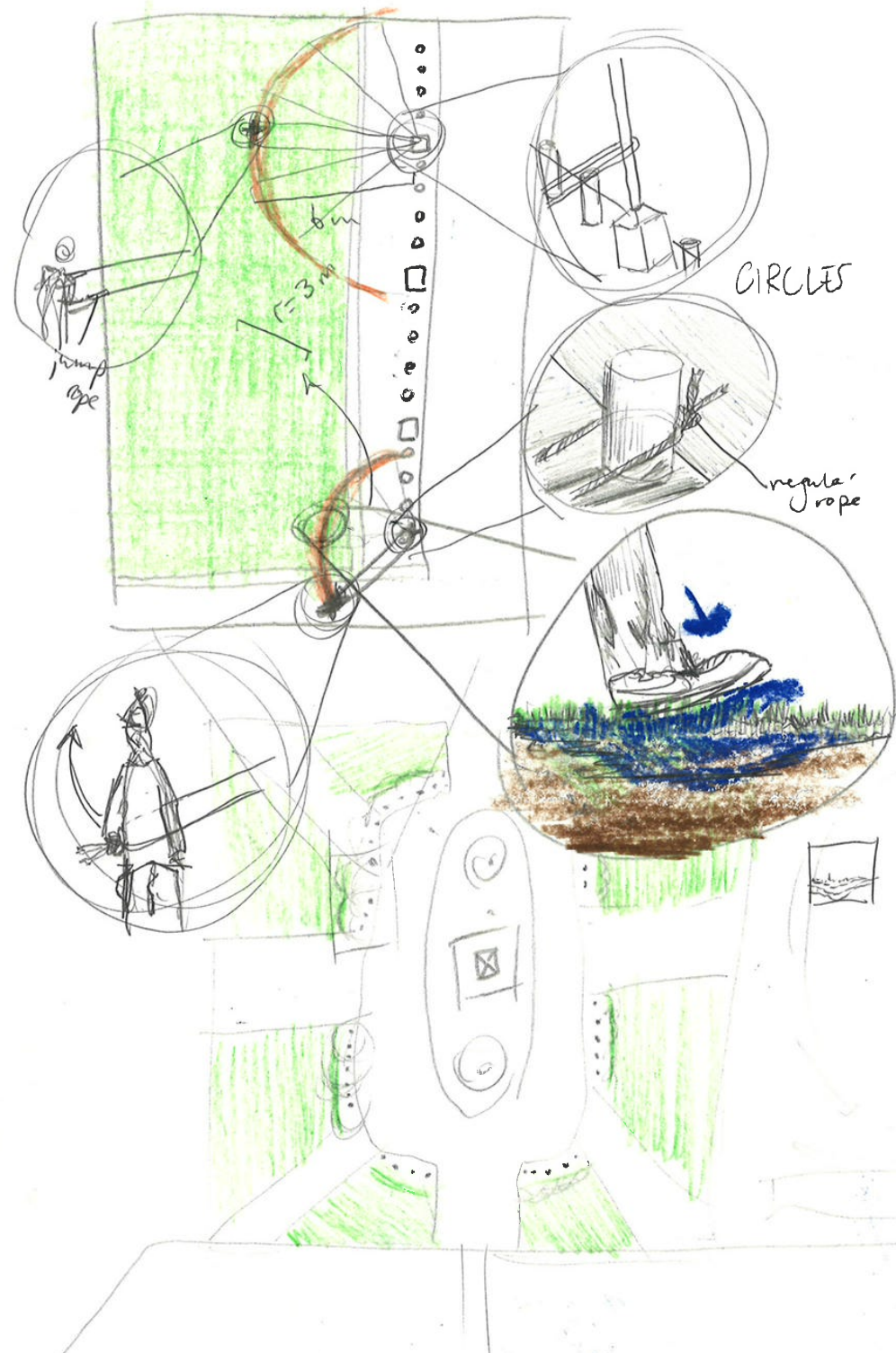
finding fleeting-moments | deliberately creating situations | understanding effects

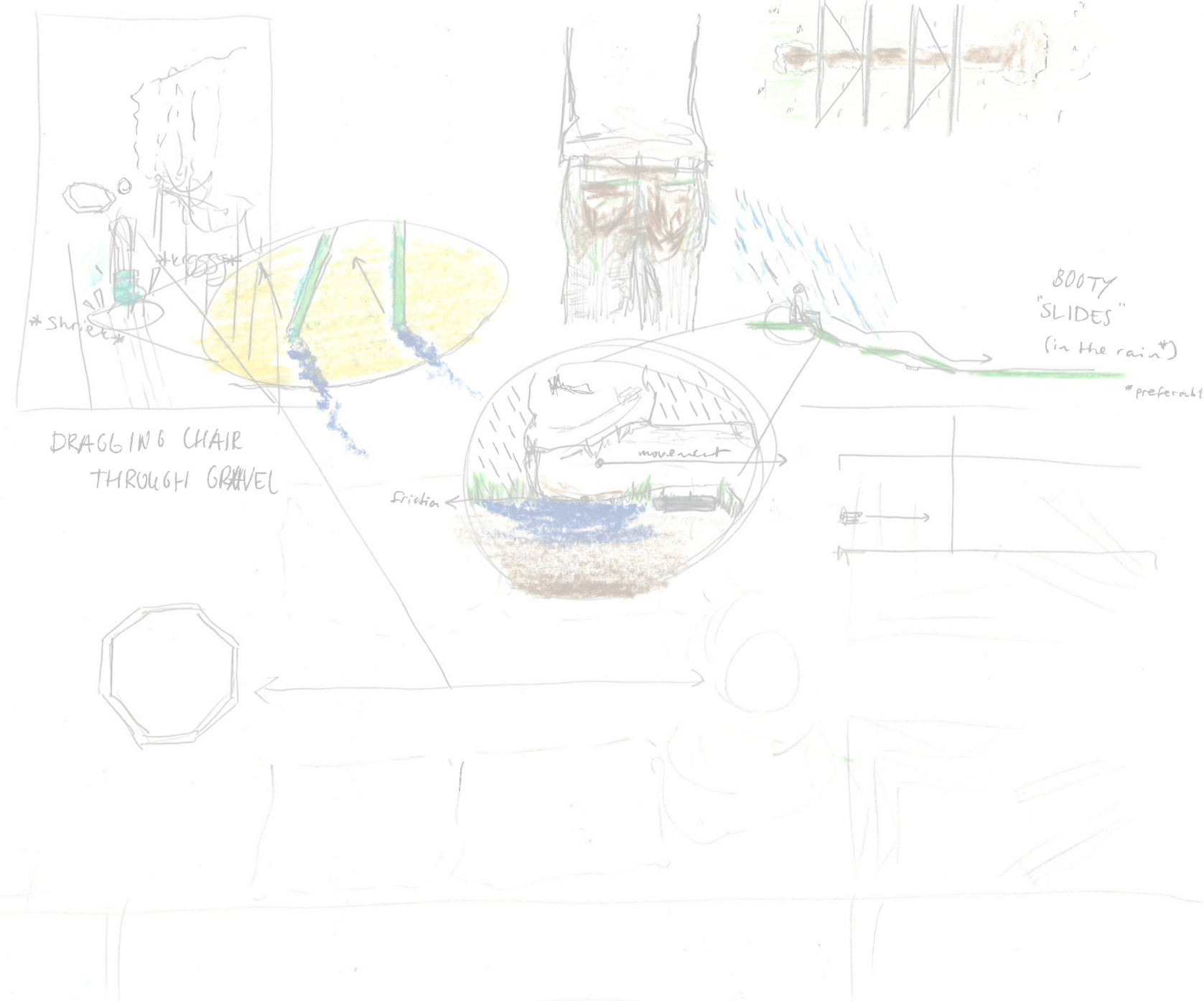
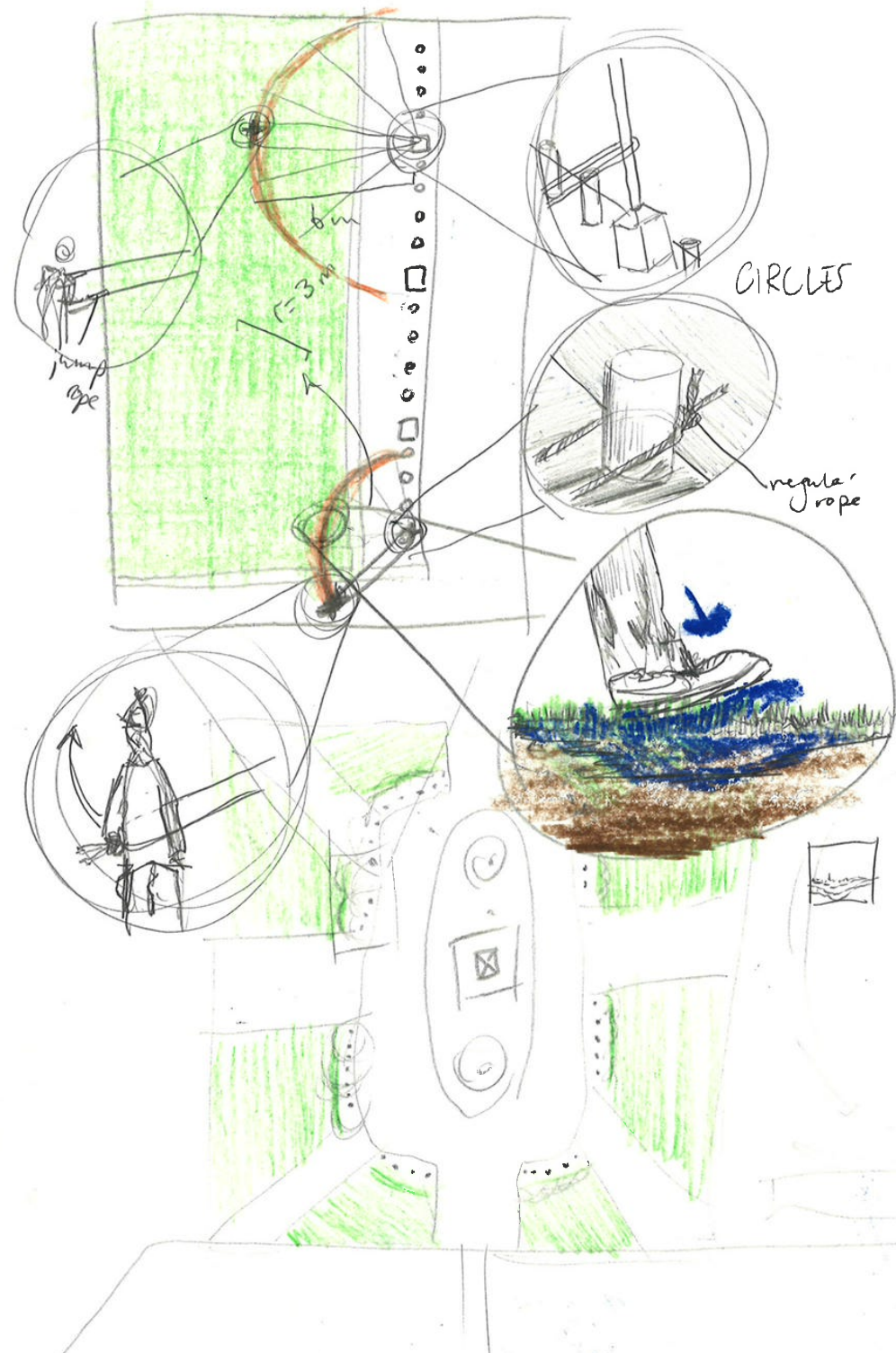


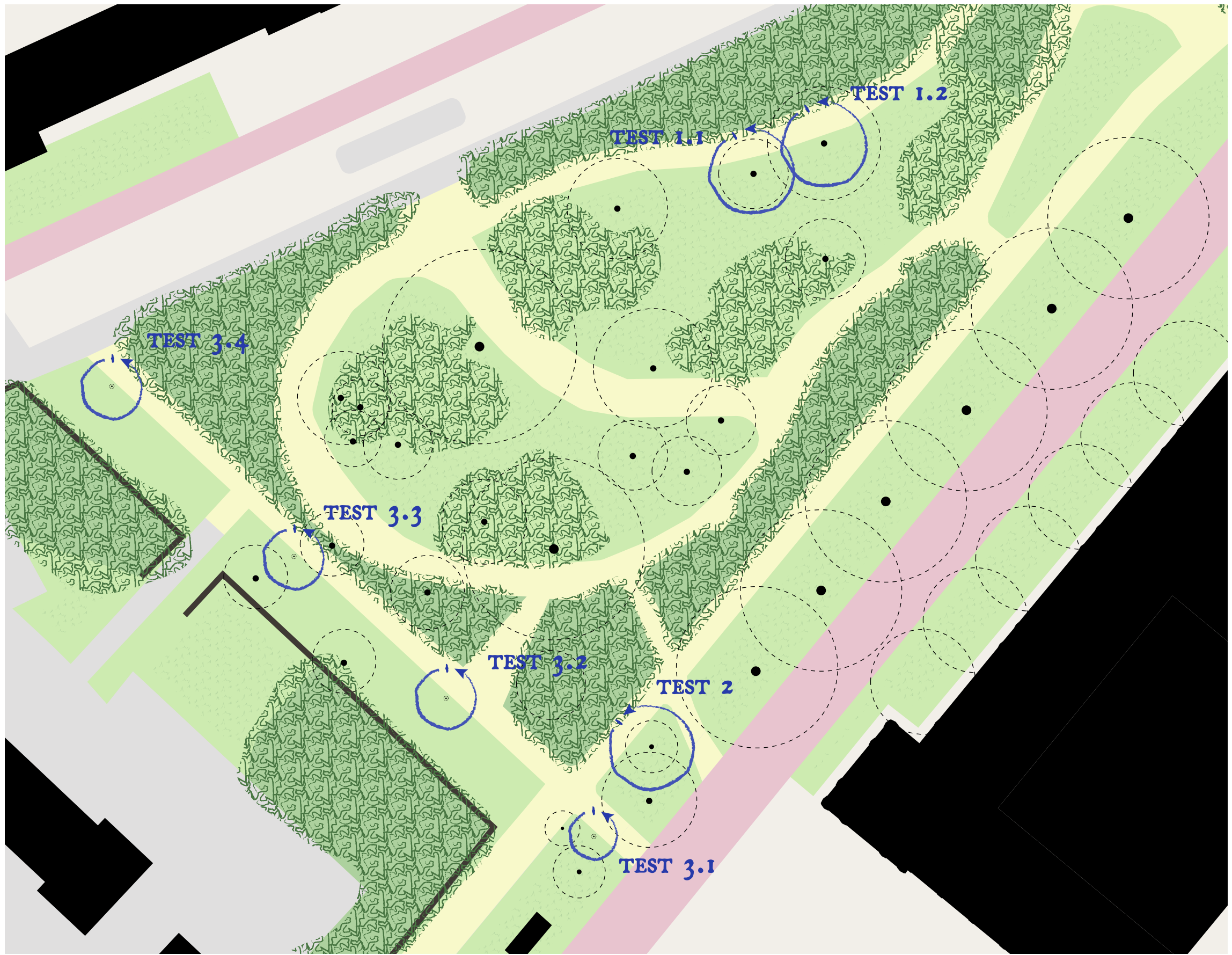
USE

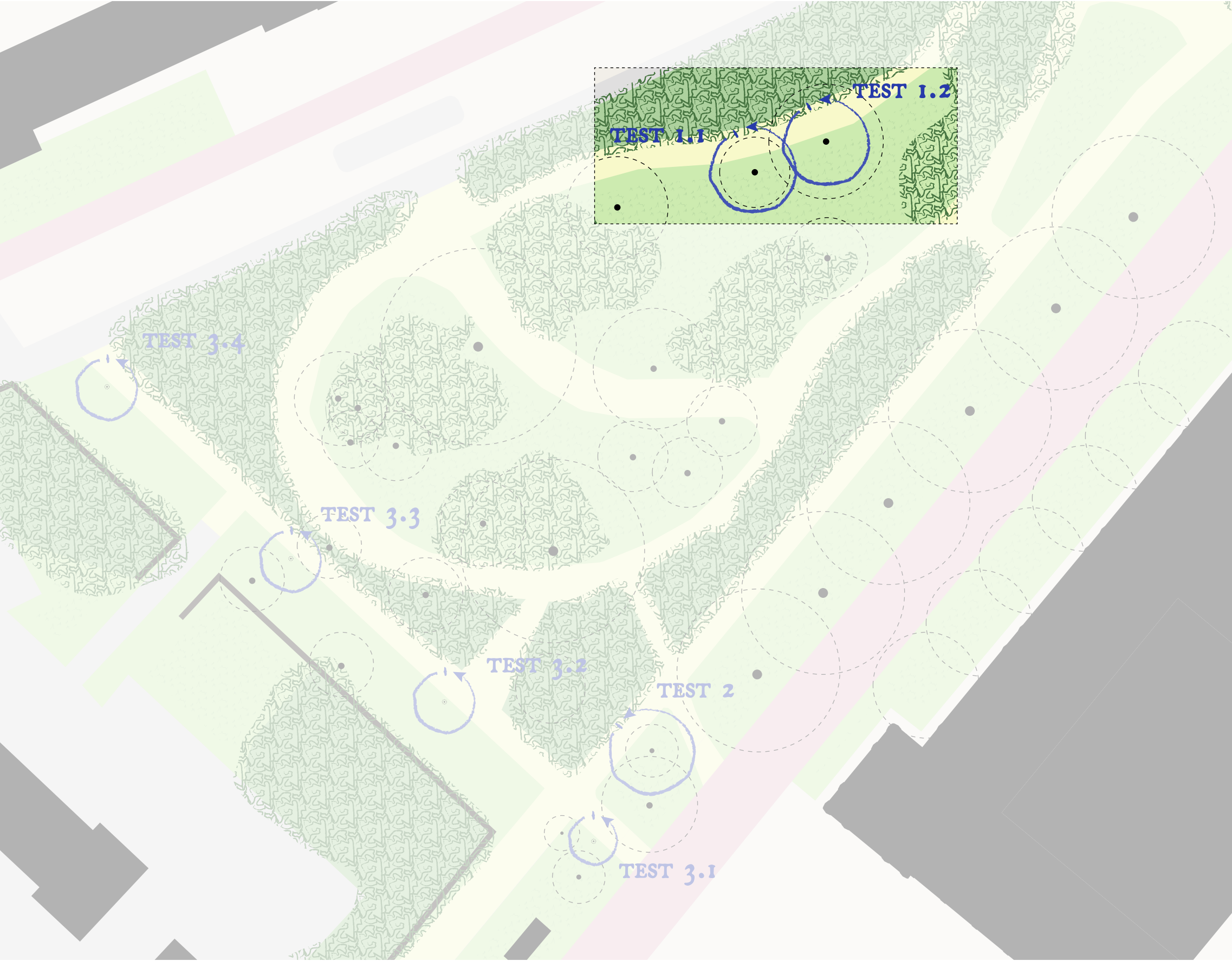
as going off-script

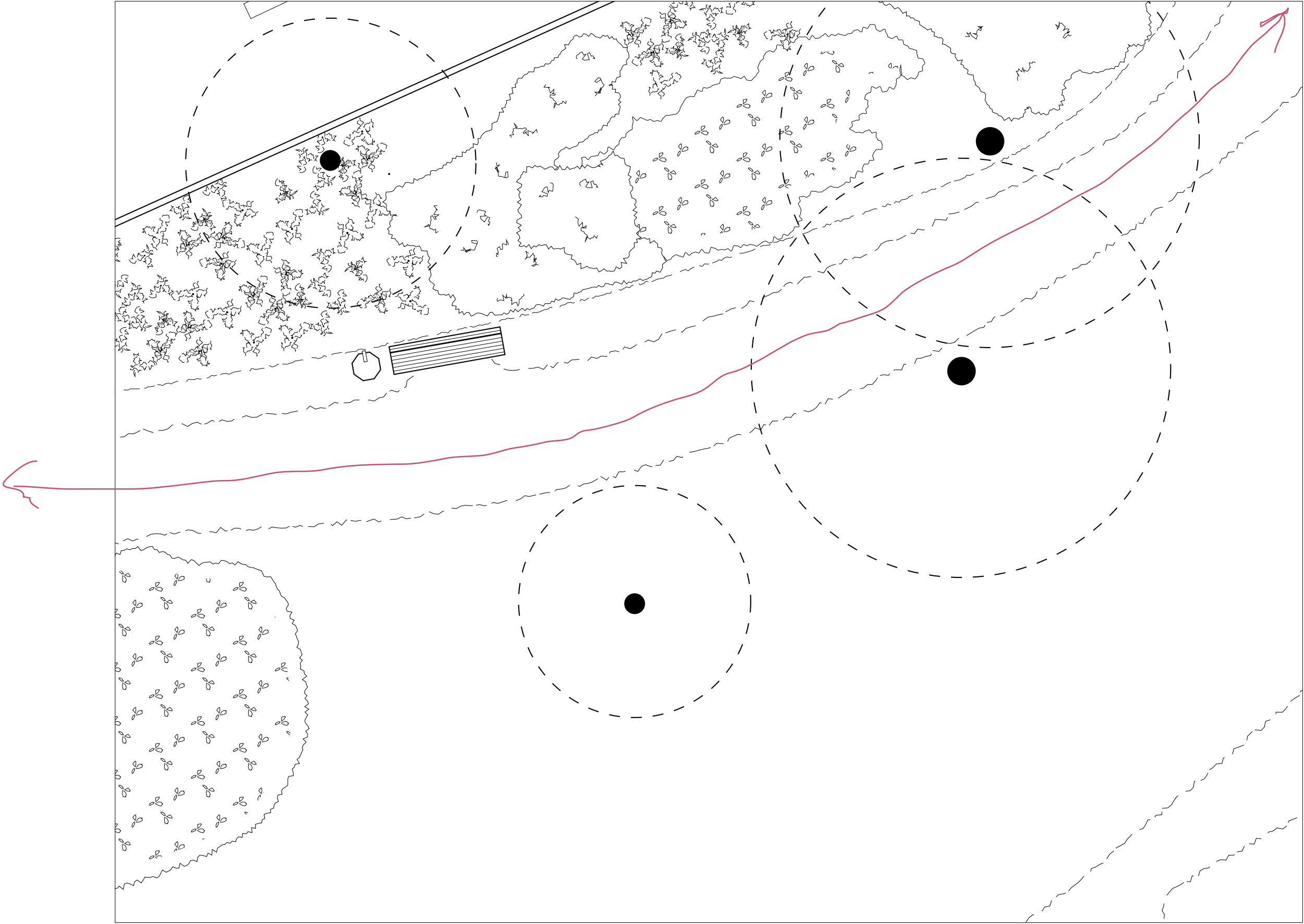




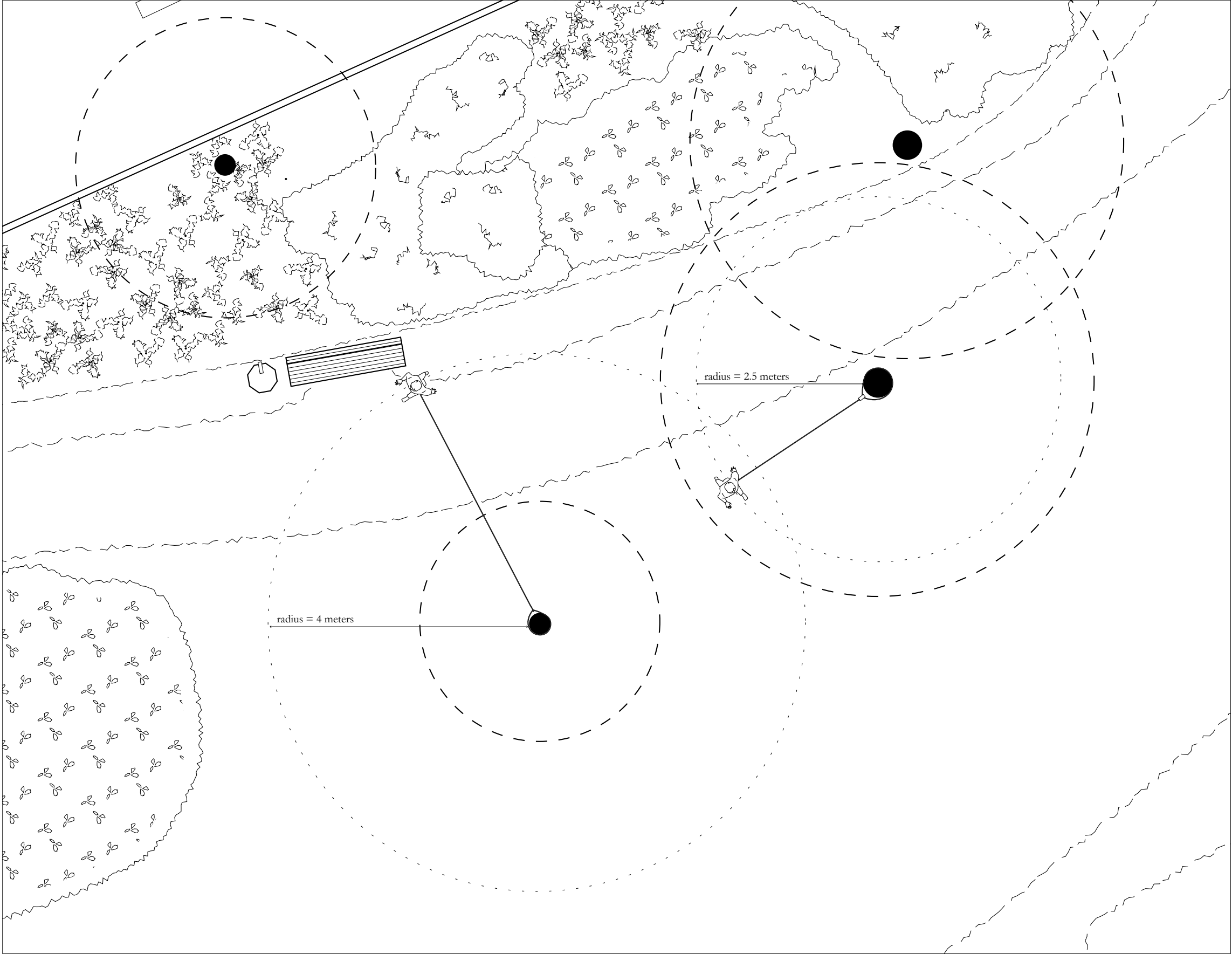


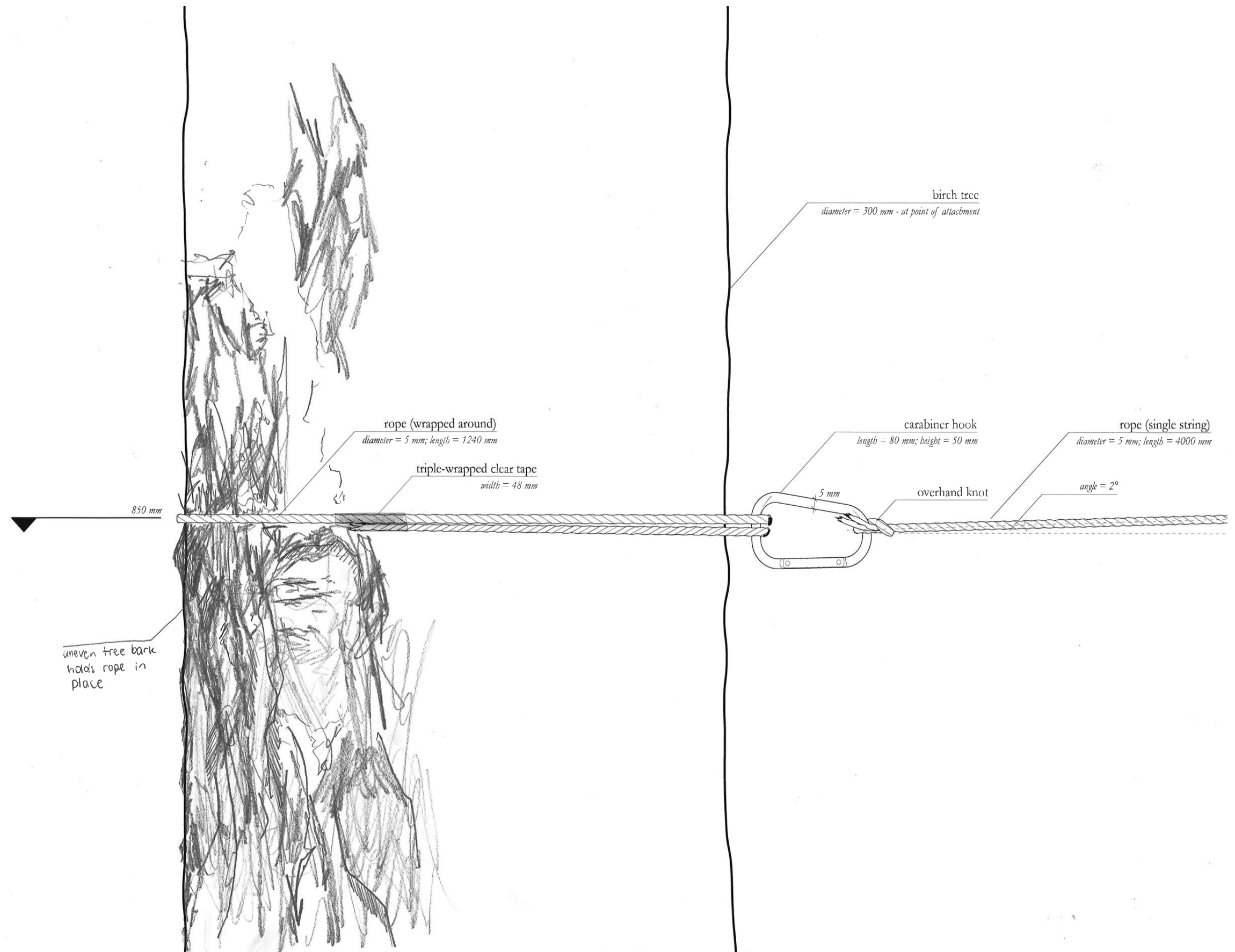






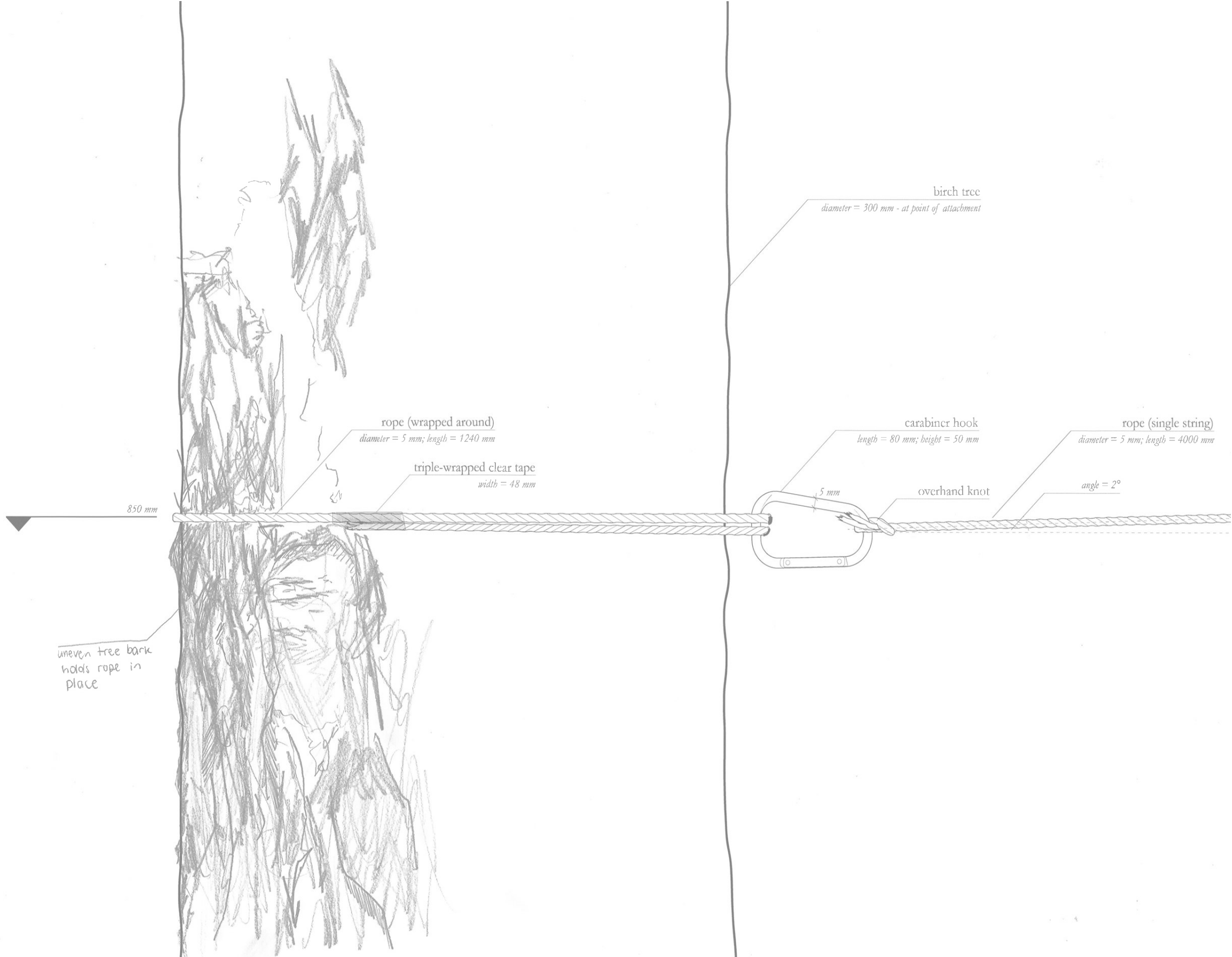
continuously disrupting



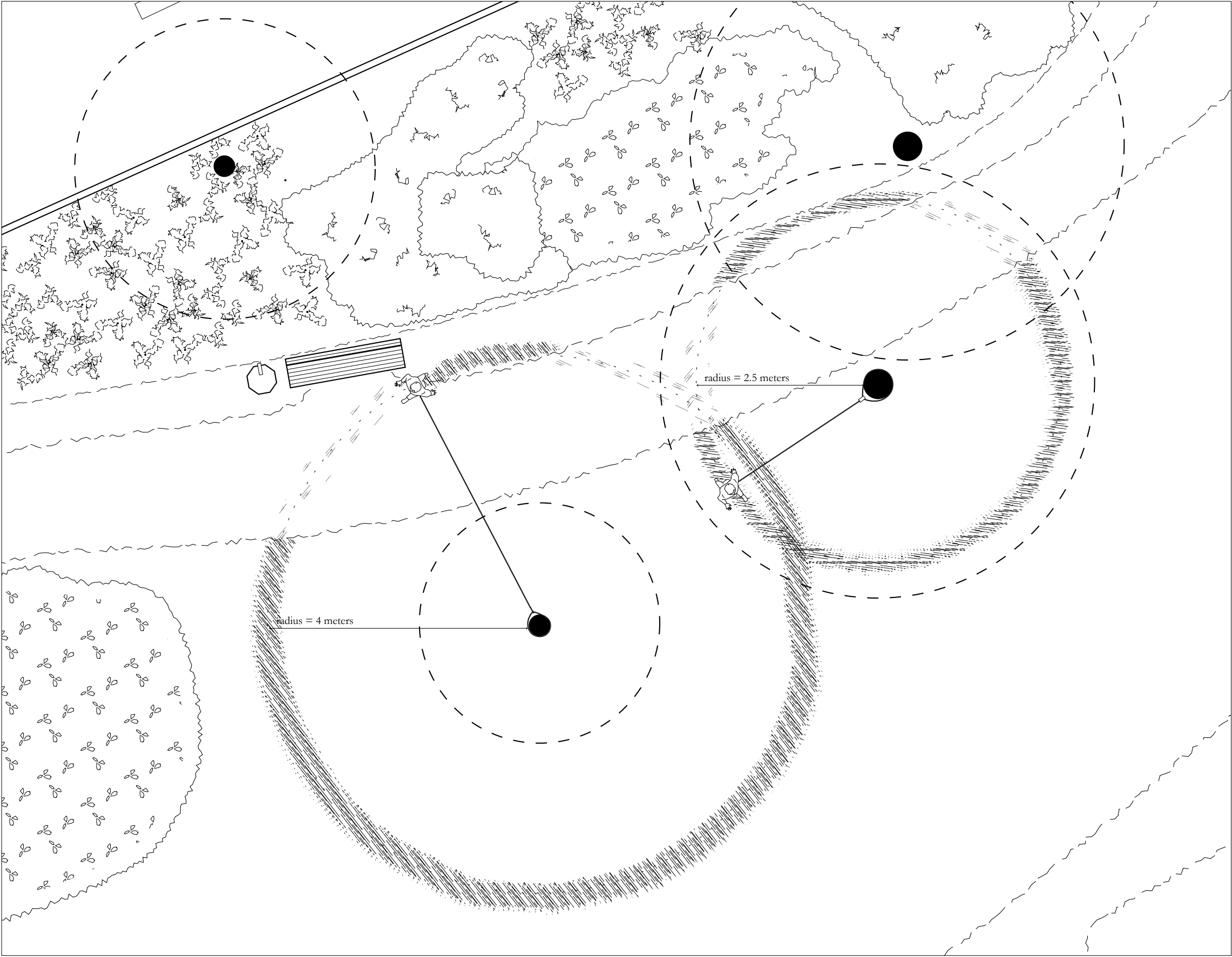


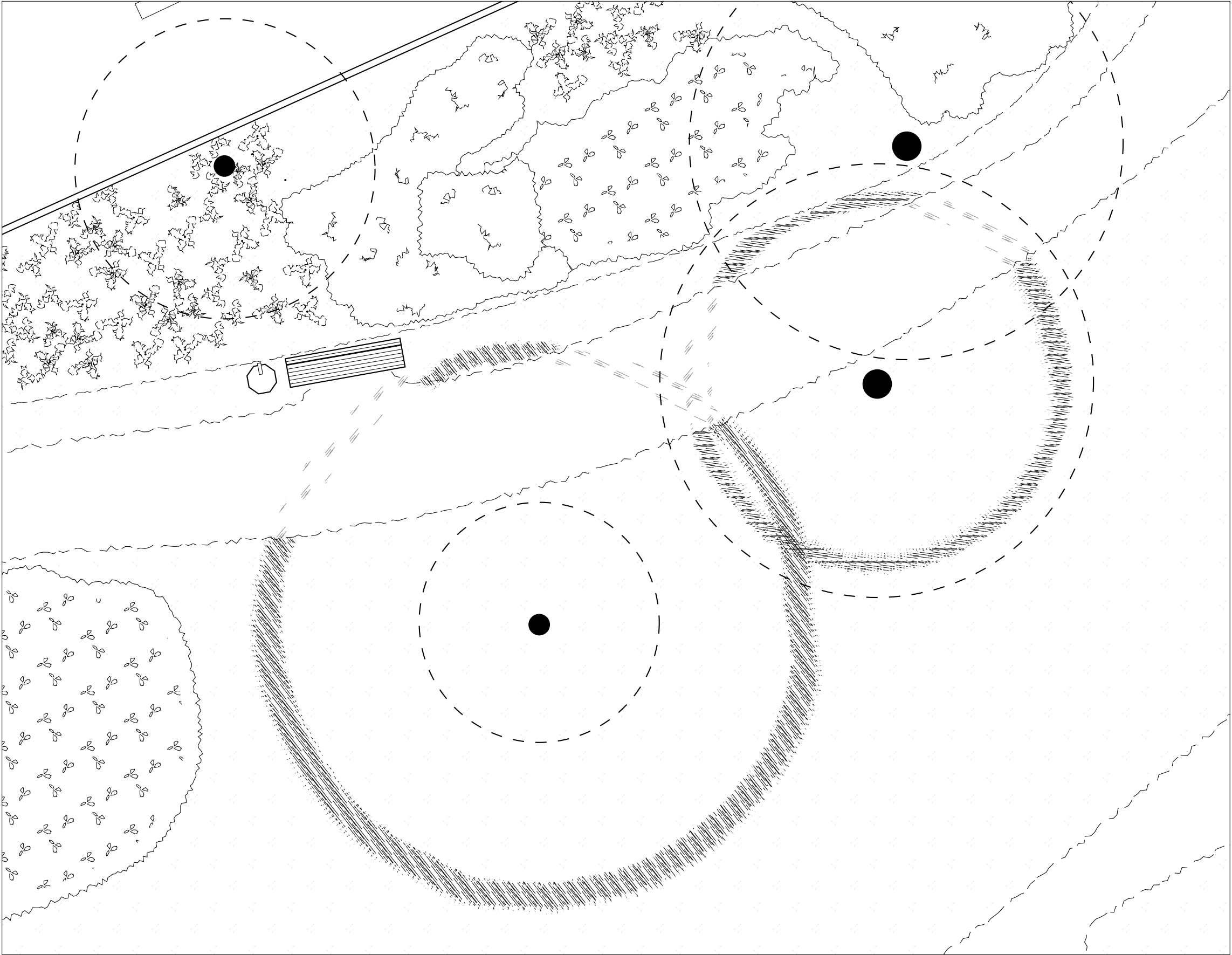


limited resource use











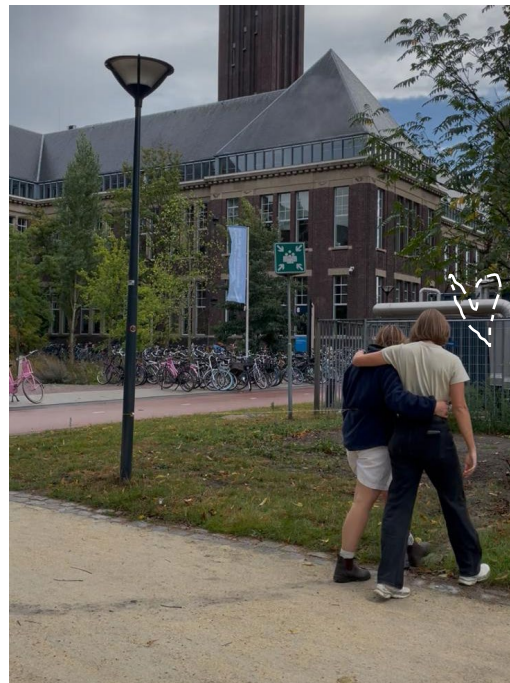
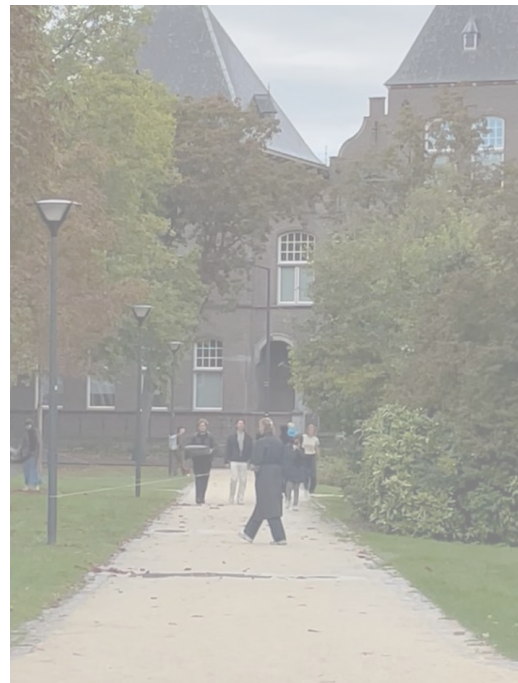
lasting effects?

moments of...



disrupting flows

moments of...



inviting to go out-of-line

moments of...

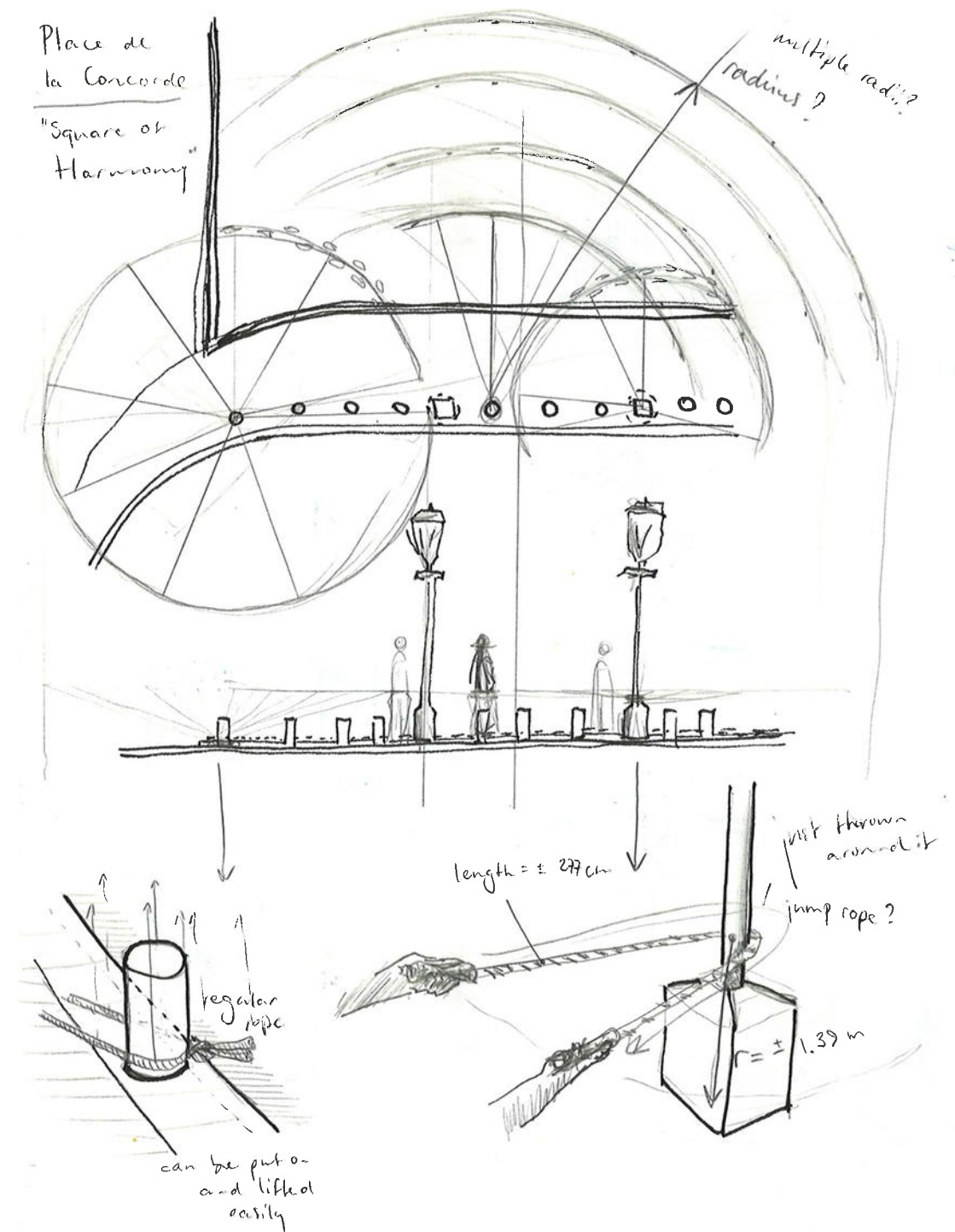


new interactions

moments of...



new appropriations



thinking



doing



it felt weird at first, but now
it's fine / i still don't know
why i'm doing this though

i don't think i want to do this
/ what if someone i know
passes by?

what are you doing? // can i
walk in your circle?

from what desire is the path
created? / why would someone
else want to do this if it's not
for your project

once you get going it feels
pretty comfortable.

mom, what is that man doing
over there? // maybe you
should go and ask him // sir,
can we play in your circle
while you walk?

sir, watch out for the rope!!
// *slams on the bicycle
breaks*

i'm wondering if the two
adults mind me walking here

it feels like i am continuously
on my way to somewhere / it
feels meditative

thinking



doing

when does it become a desire
path?

i really start to feel a
personal connection to this
tree / this is my circle / i
feel more confident to not
stop for passers-by

i'm proud of my circle / i
can still see the circle after a
week!

i feel more restricted but also
a bit more free

i don't want them to think
i'm really crazy / i hope
they don't call the police or
anything

i hope these people don't find
me annoying

what is the point of doing
this?

it looks like a performance art
project // it's for that guy's
graduation // why are you
doing this? // i don't know

every time i do the
experiment it becomes
easier / i gain confidence of
designing and taking in space

it felt weird at first, but now
it's fine / i still don't know
why i'm doing this though

i don't think i want to do this
/ what if someone i know
passes by?

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walk in your circle?

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doing

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personal connection to this
tree / this is my circle / **i**
feel more confident to not
stop for passers-by

i'm proud of my circle / i
can still see the circle after a
week!

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a bit more free

i don't want them to think
i'm really crazy / i hope
they don't call the police or
anything

i hope these people don't find
me annoying

what is the point of doing
this?

it looks like a performance art
project // it's for that guy's
graduation // why are you
doing this? // i don't know

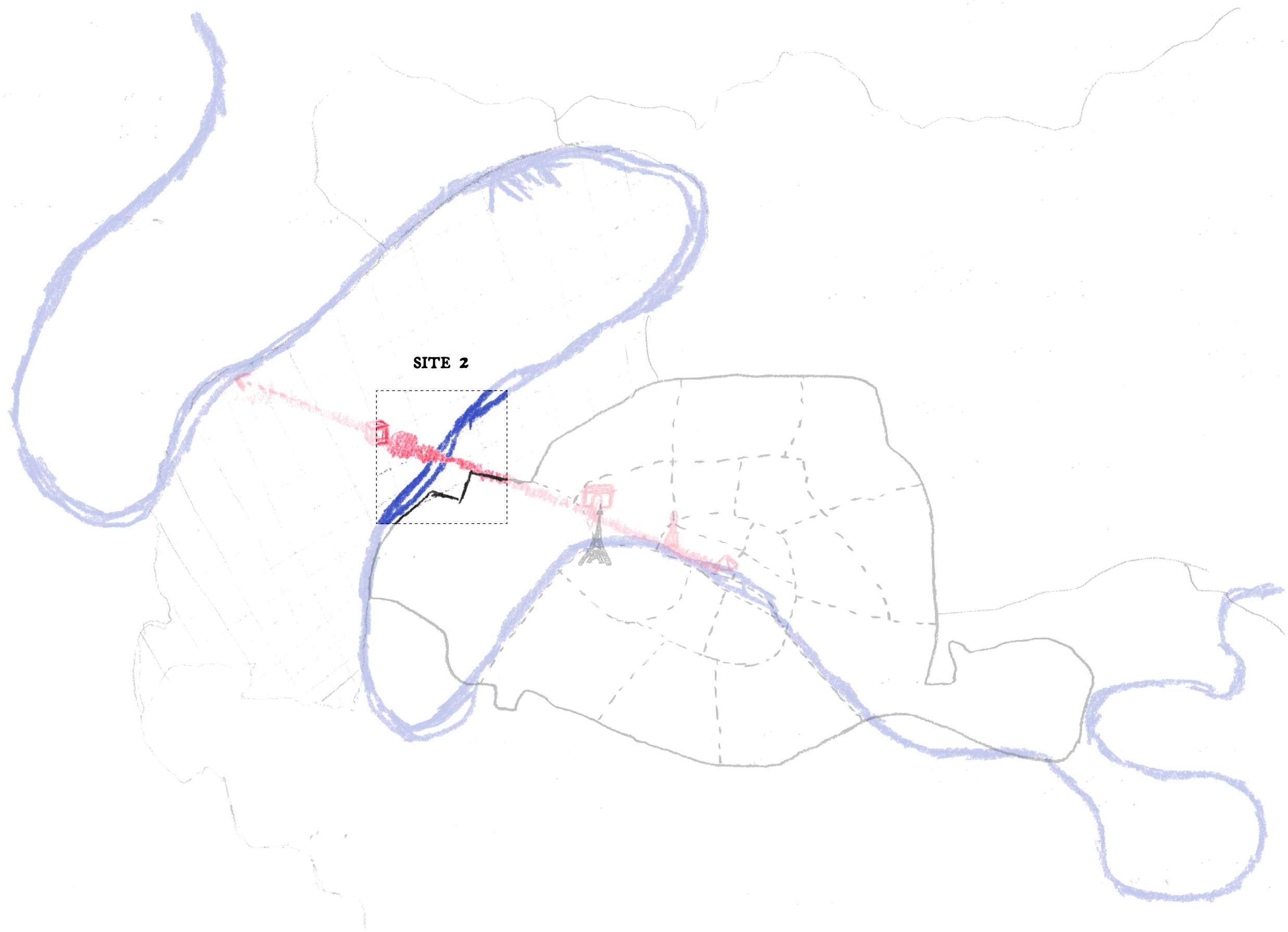
every time i do the
experiment it becomes
easier / i gain confidence of
designing and taking in space

embodying non-normativity

experience potential beyond efficiency

knowing this,
what would happen in Paris?





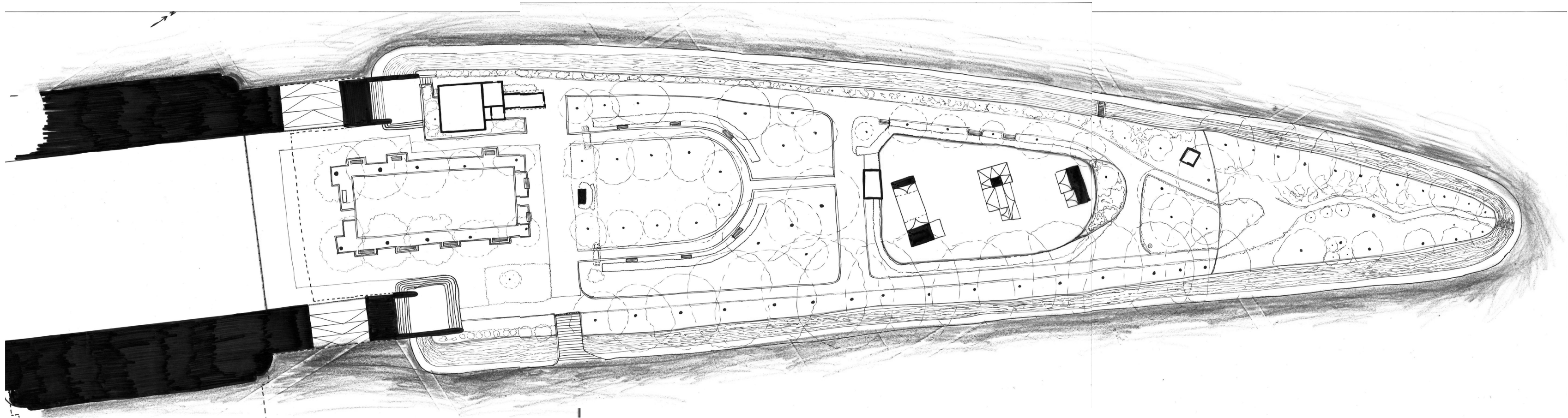


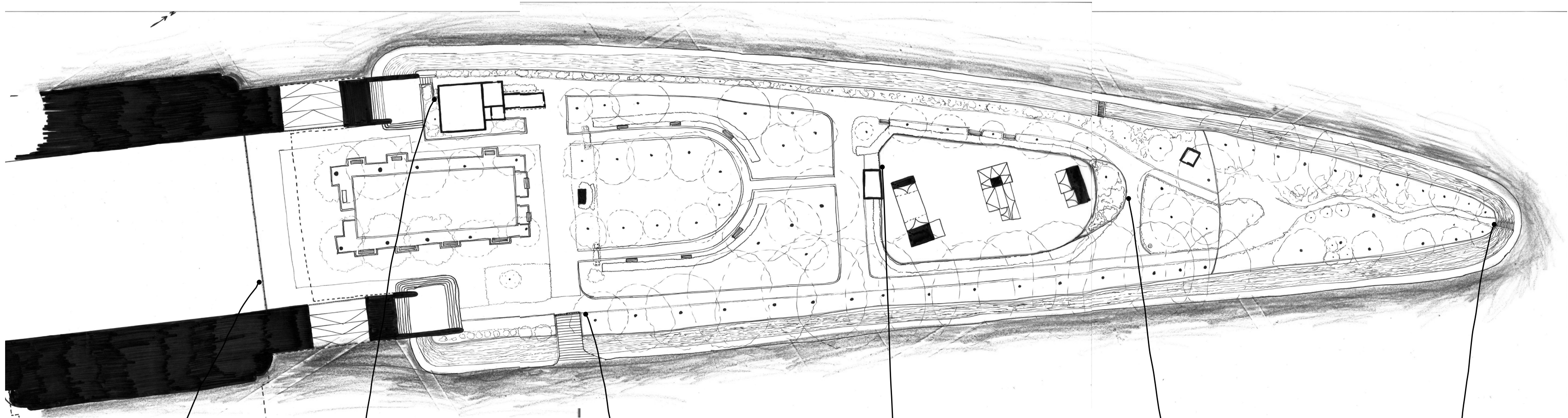


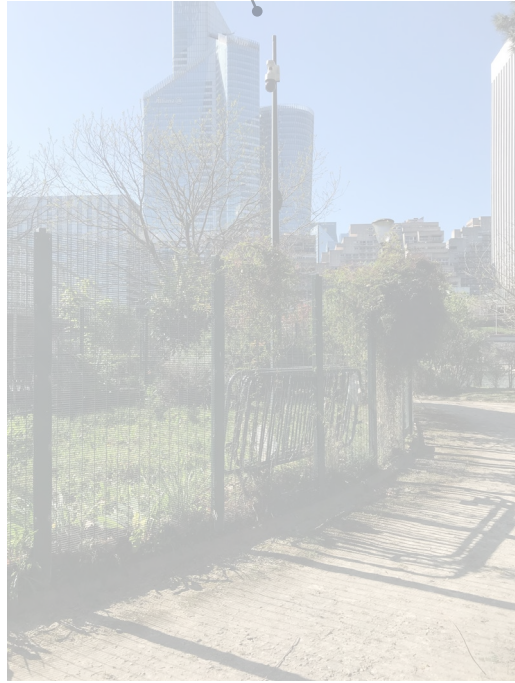
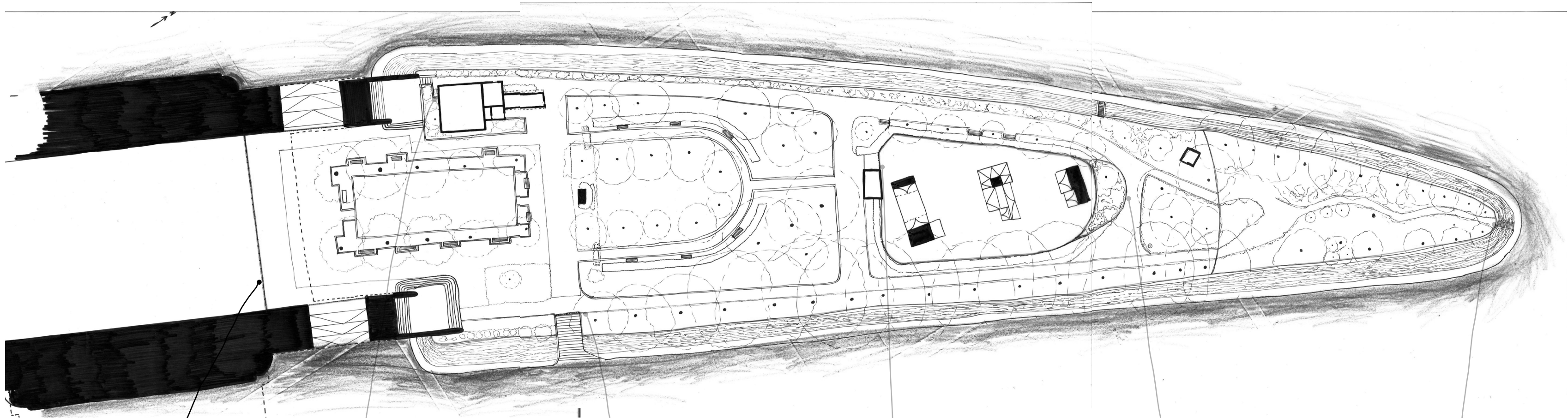


“IN ORDER TO PRESERVE THIS PUBLIC SPACE CREATED FOR YOUR ENJOYMENT AND IN THE INTEREST OF ALL, IT IS PROHIBITED:

- to make noises likely to disturb the peace and quiet of users (musical instruments, devices playing music, etc.)
- to bring pets, even on a leash
- to climb trees, to walk on the lanes and flowerbeds
- to bring alcoholic beverages, to picnic on the lawns
- to deposit waste
- to wear clothing not suitable for a public space (bathing suits, etc.)



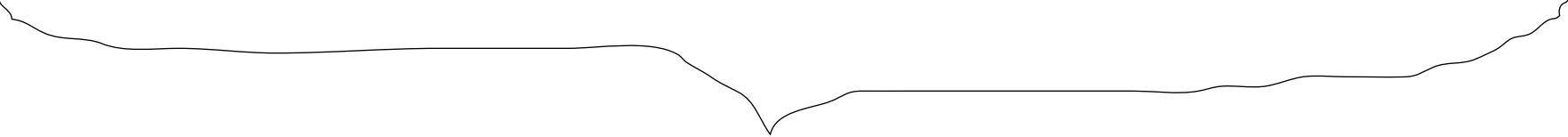




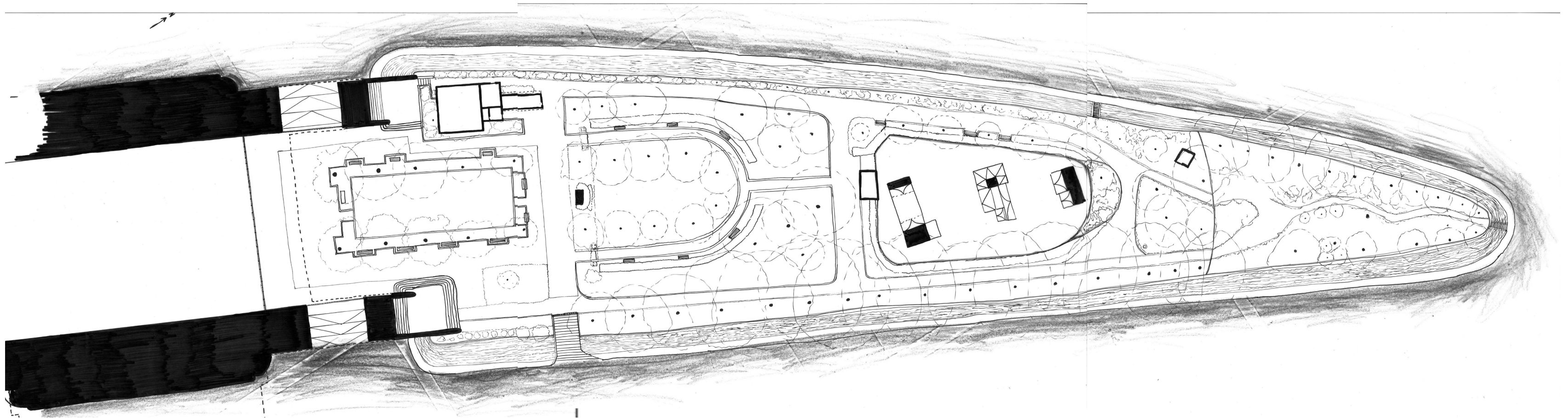


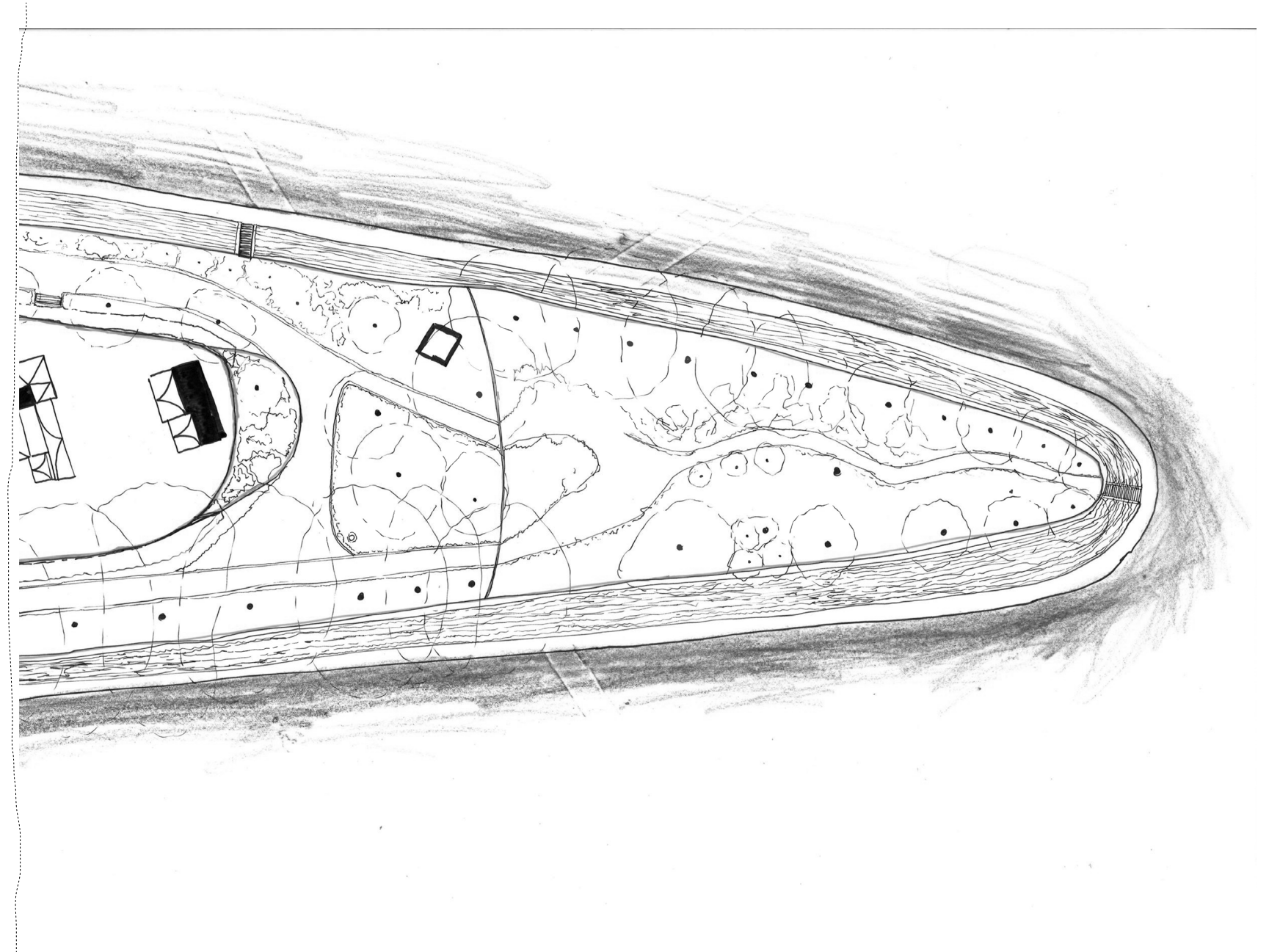
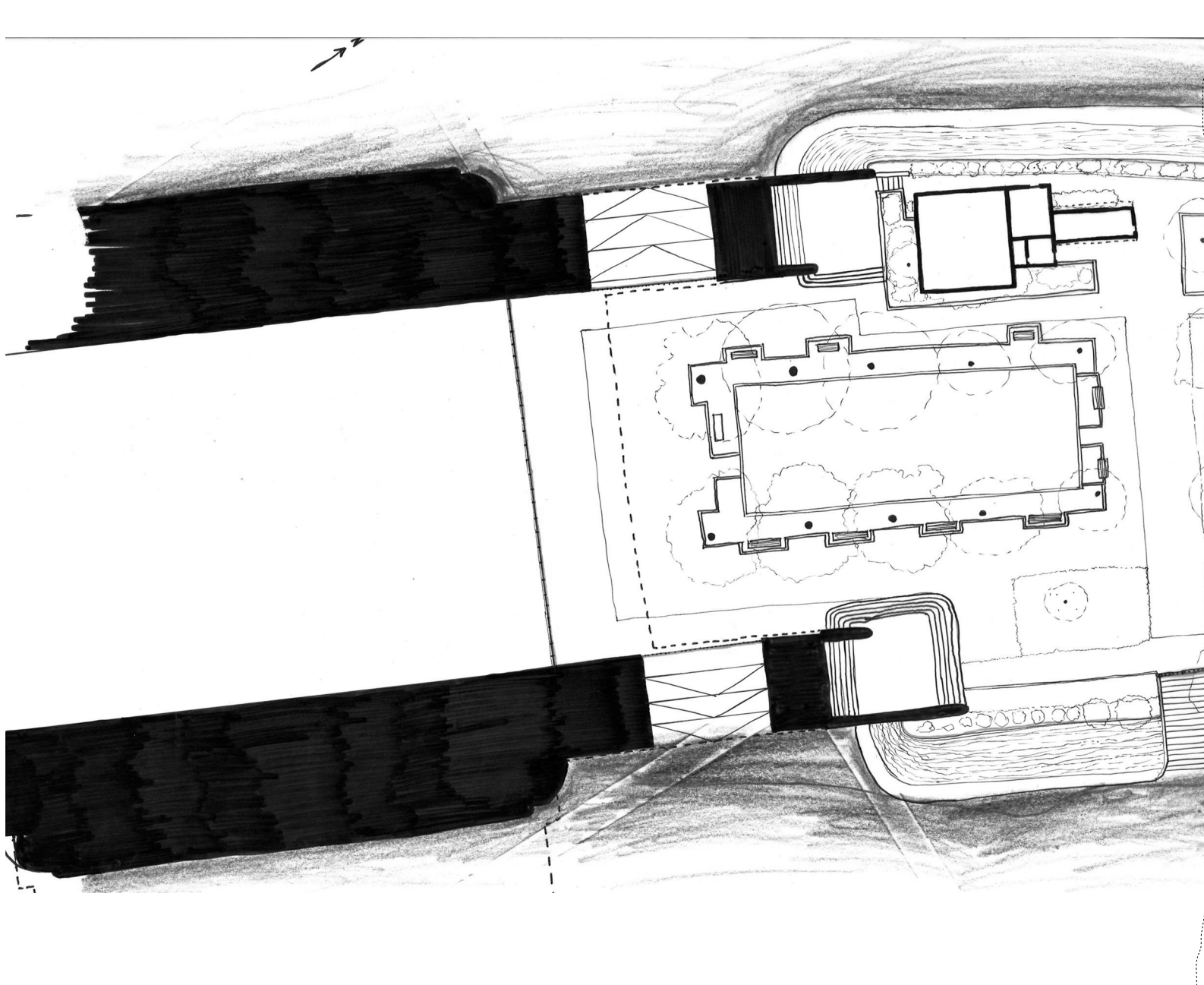


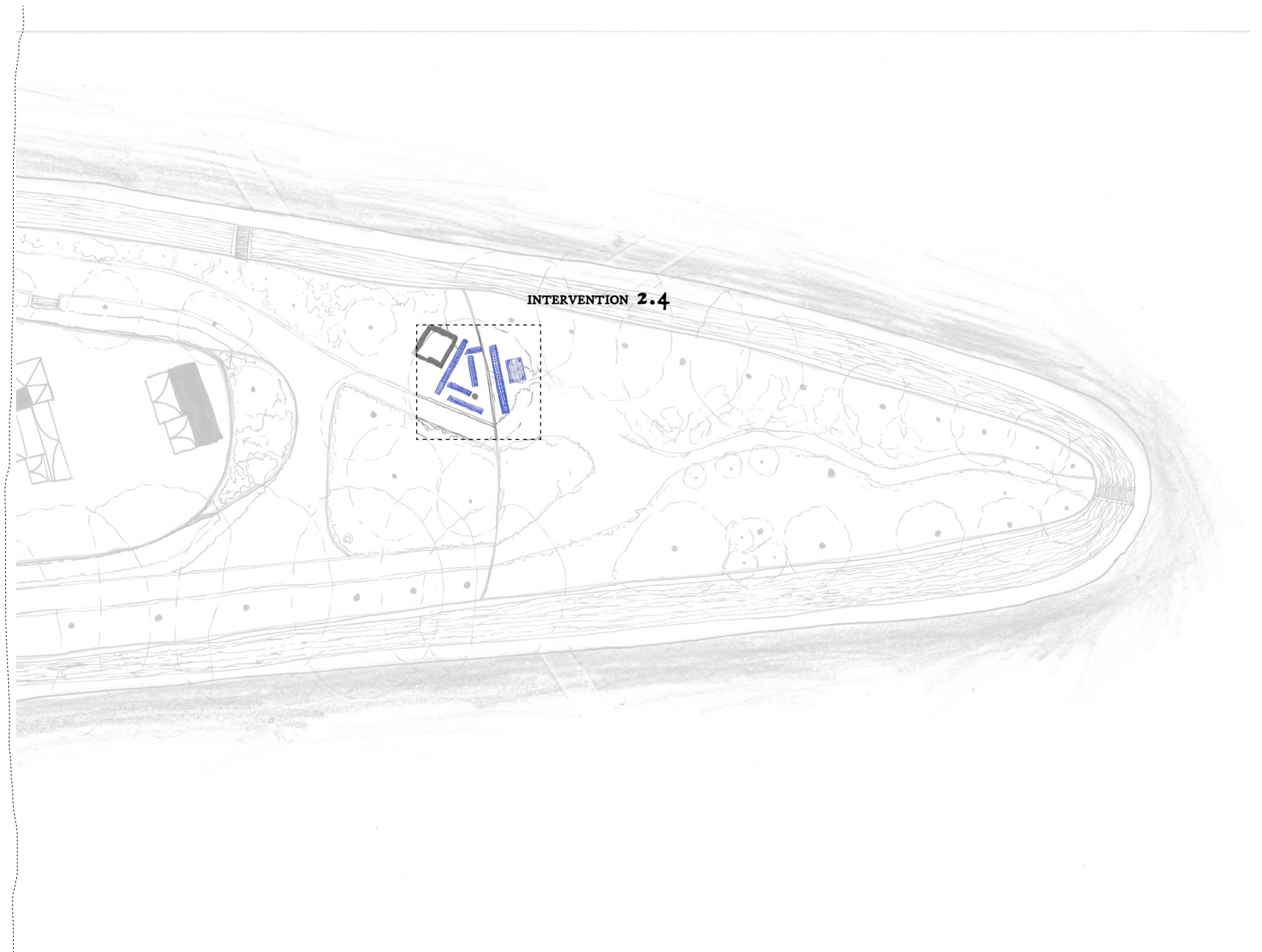
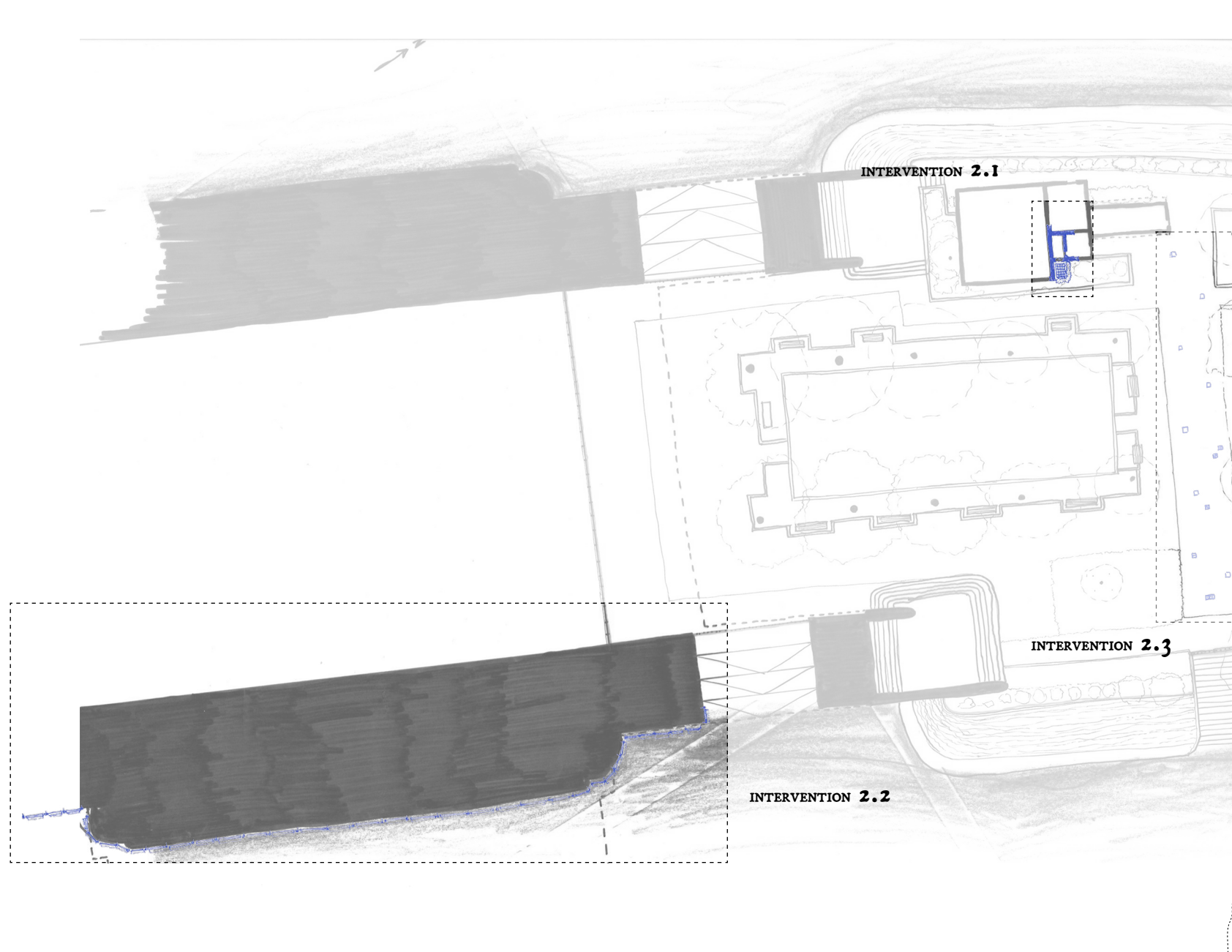
finding fleeting-moments | deliberately creating situations | understanding effects

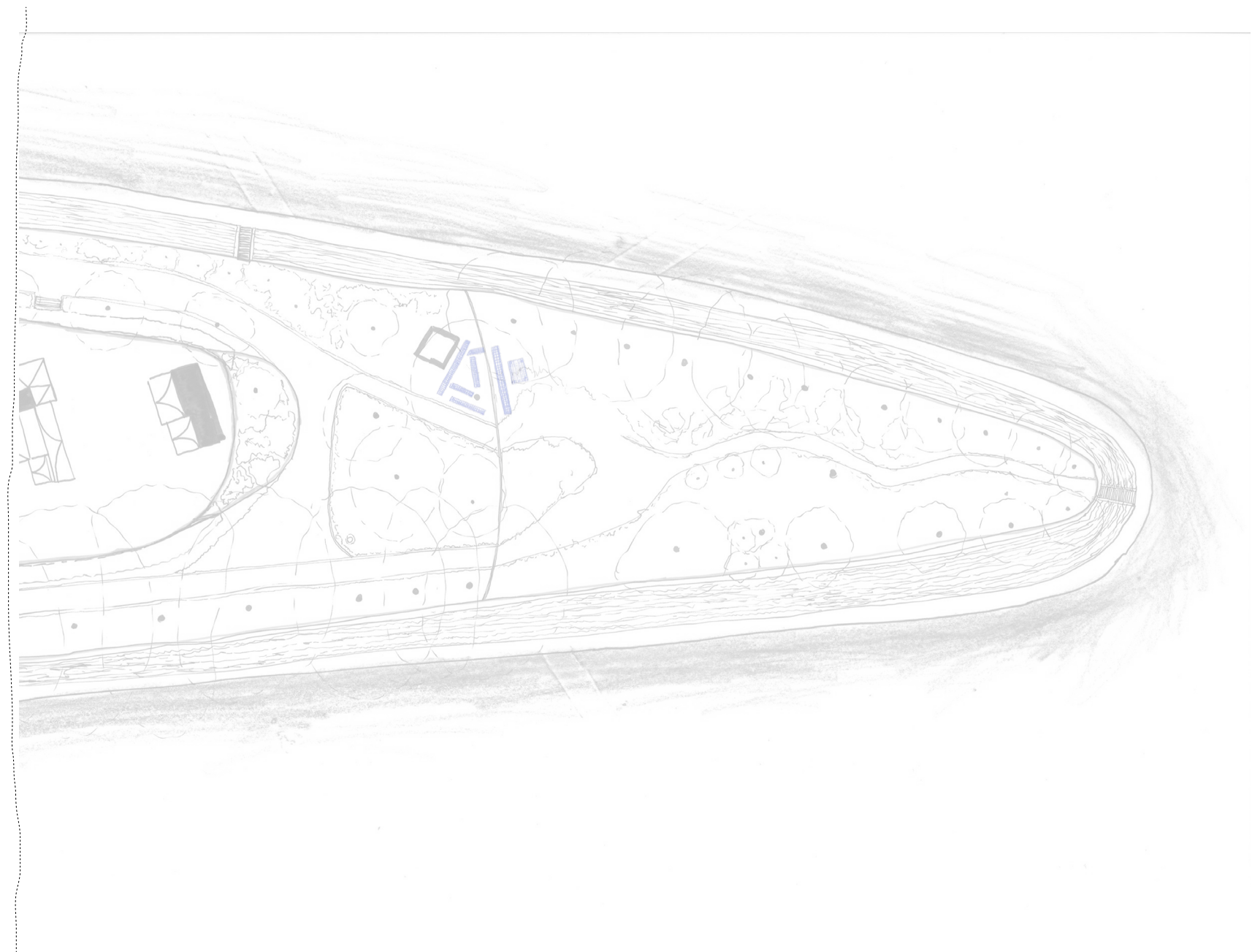
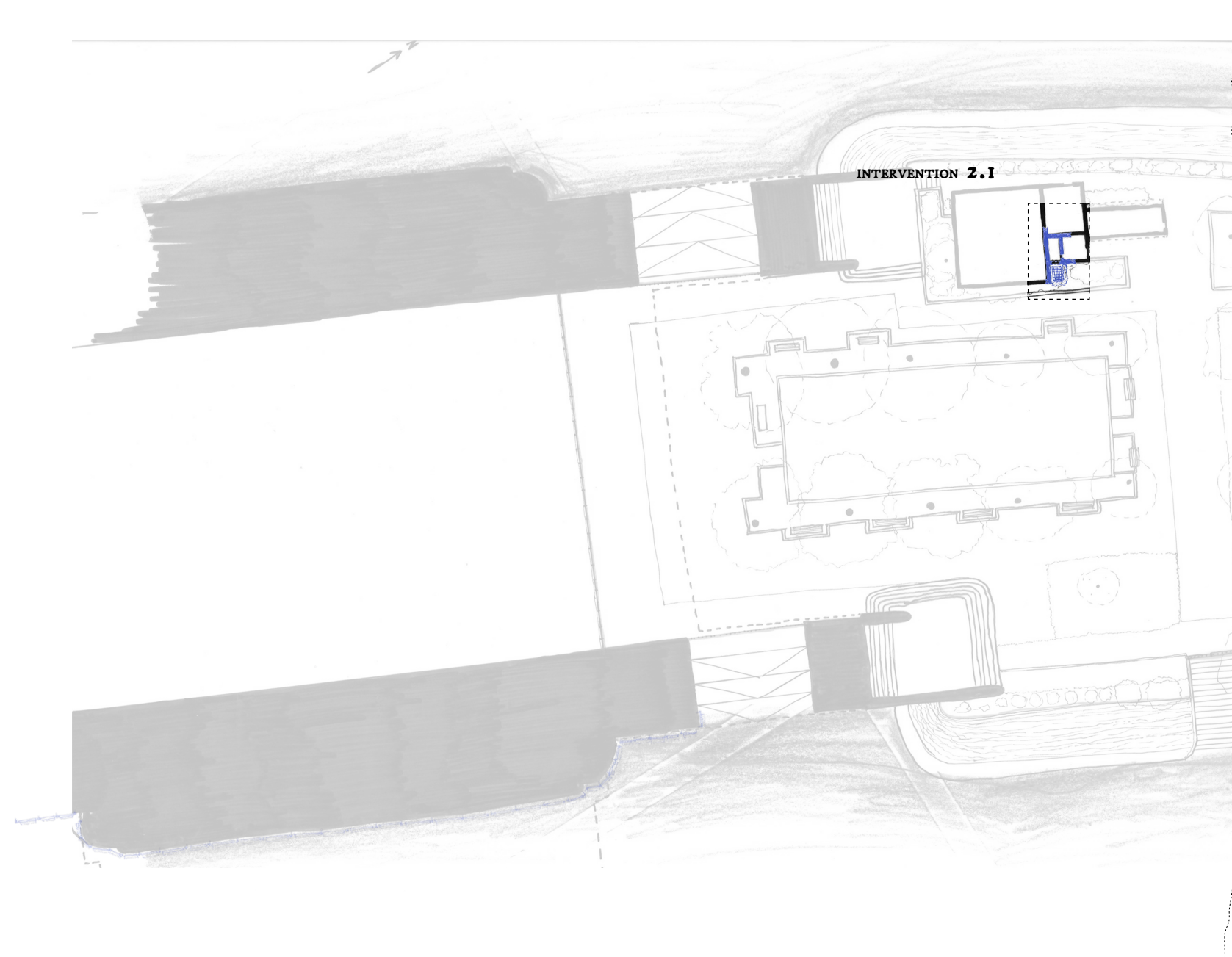


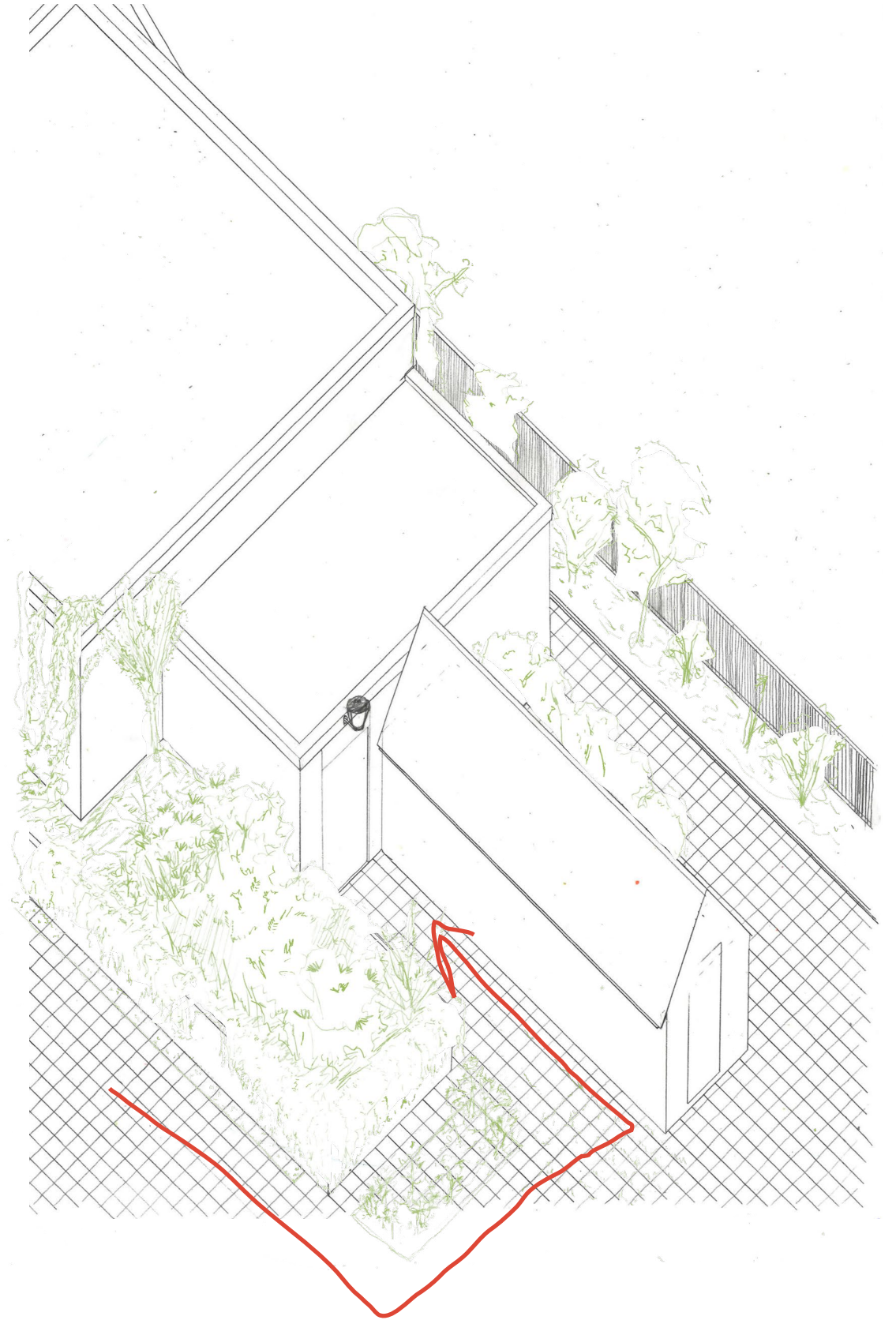
DESIGN
as creating openings

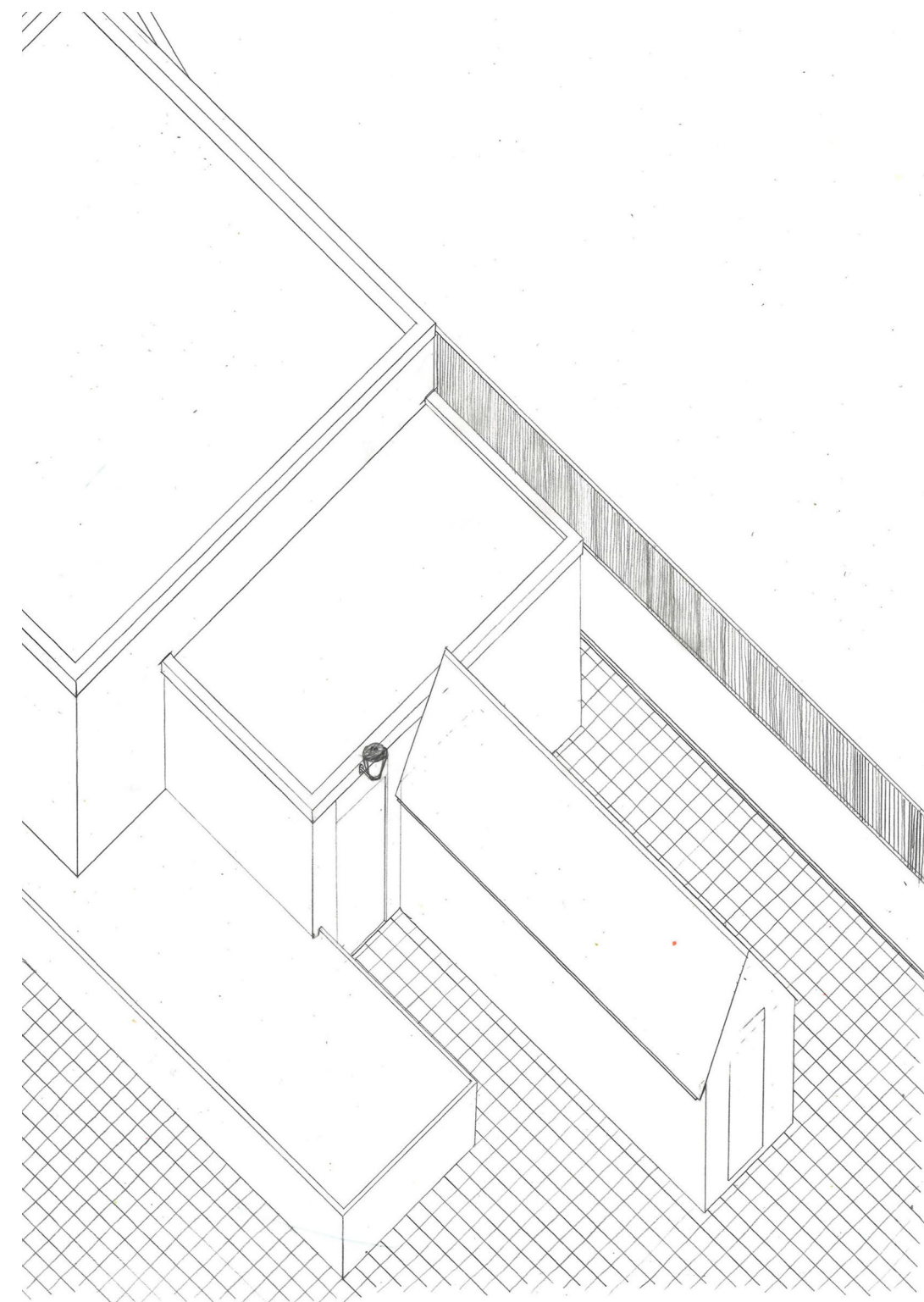
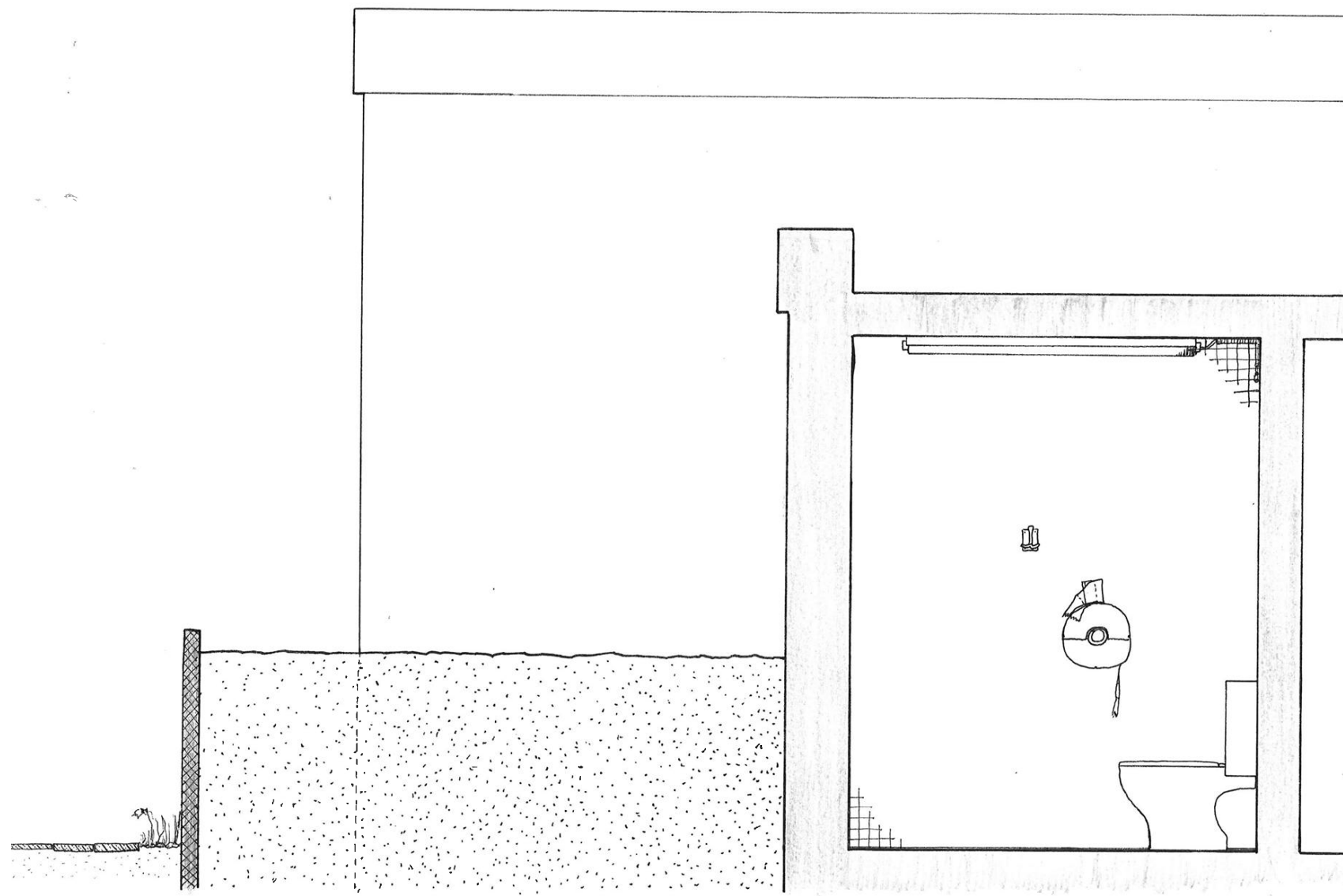


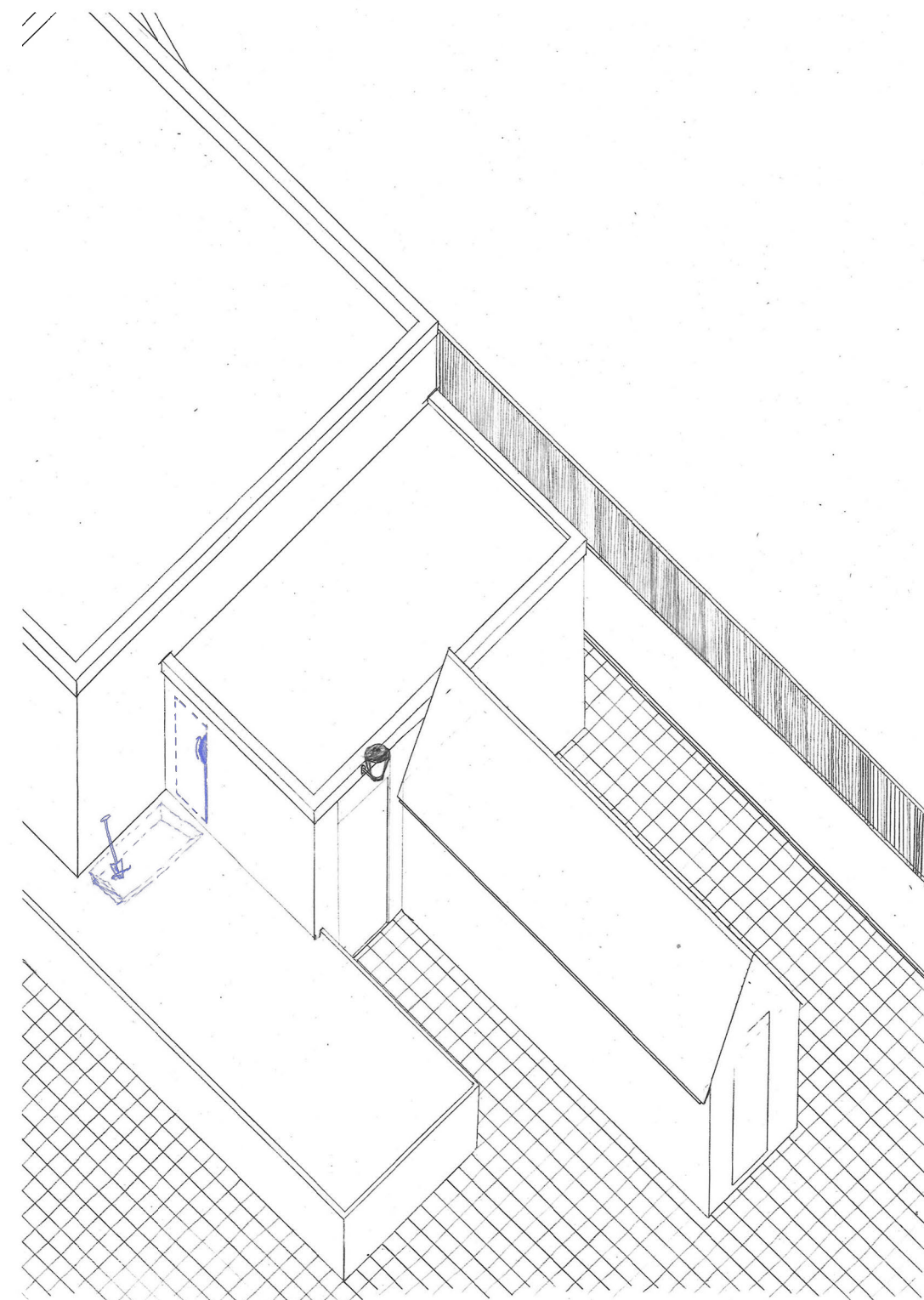
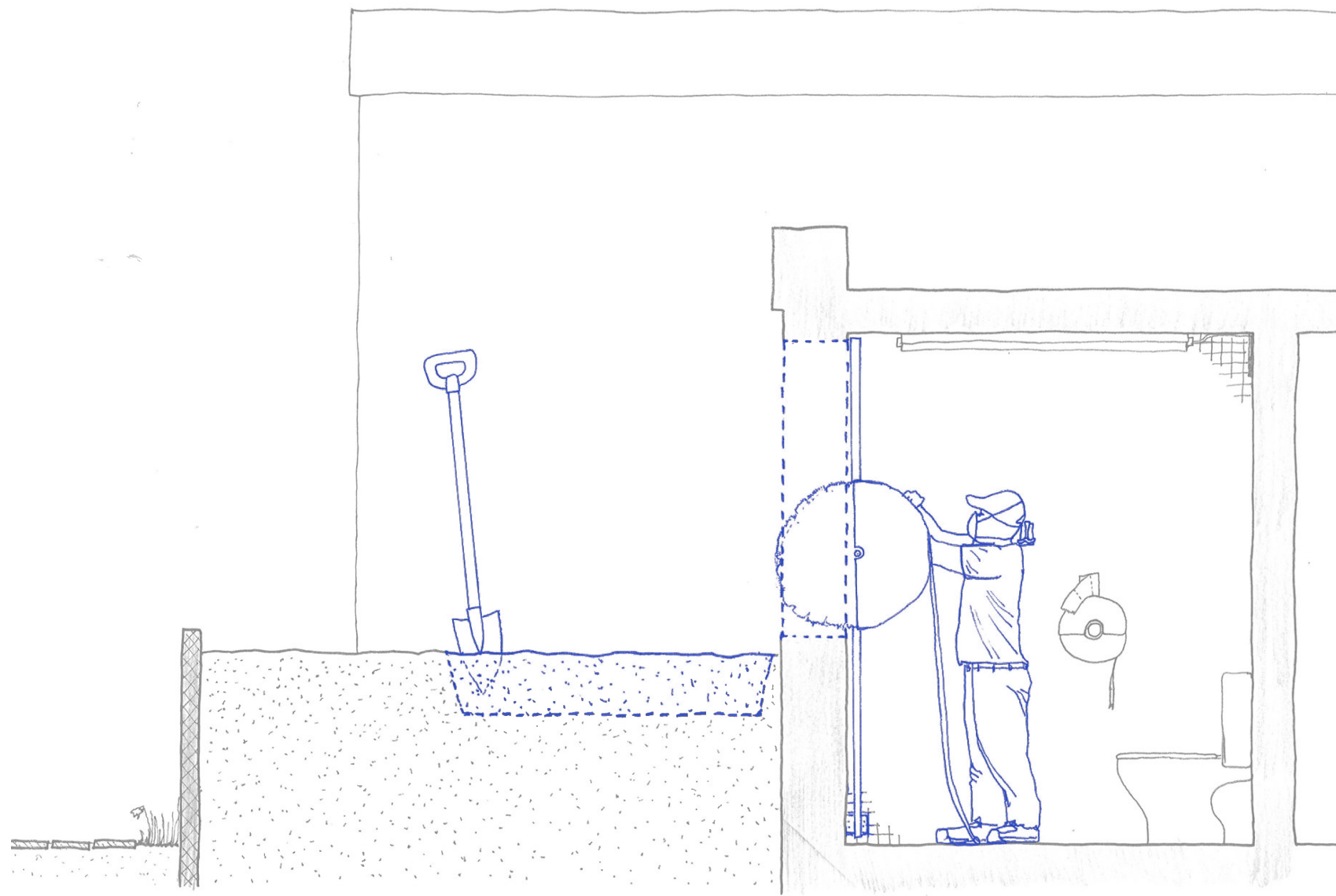


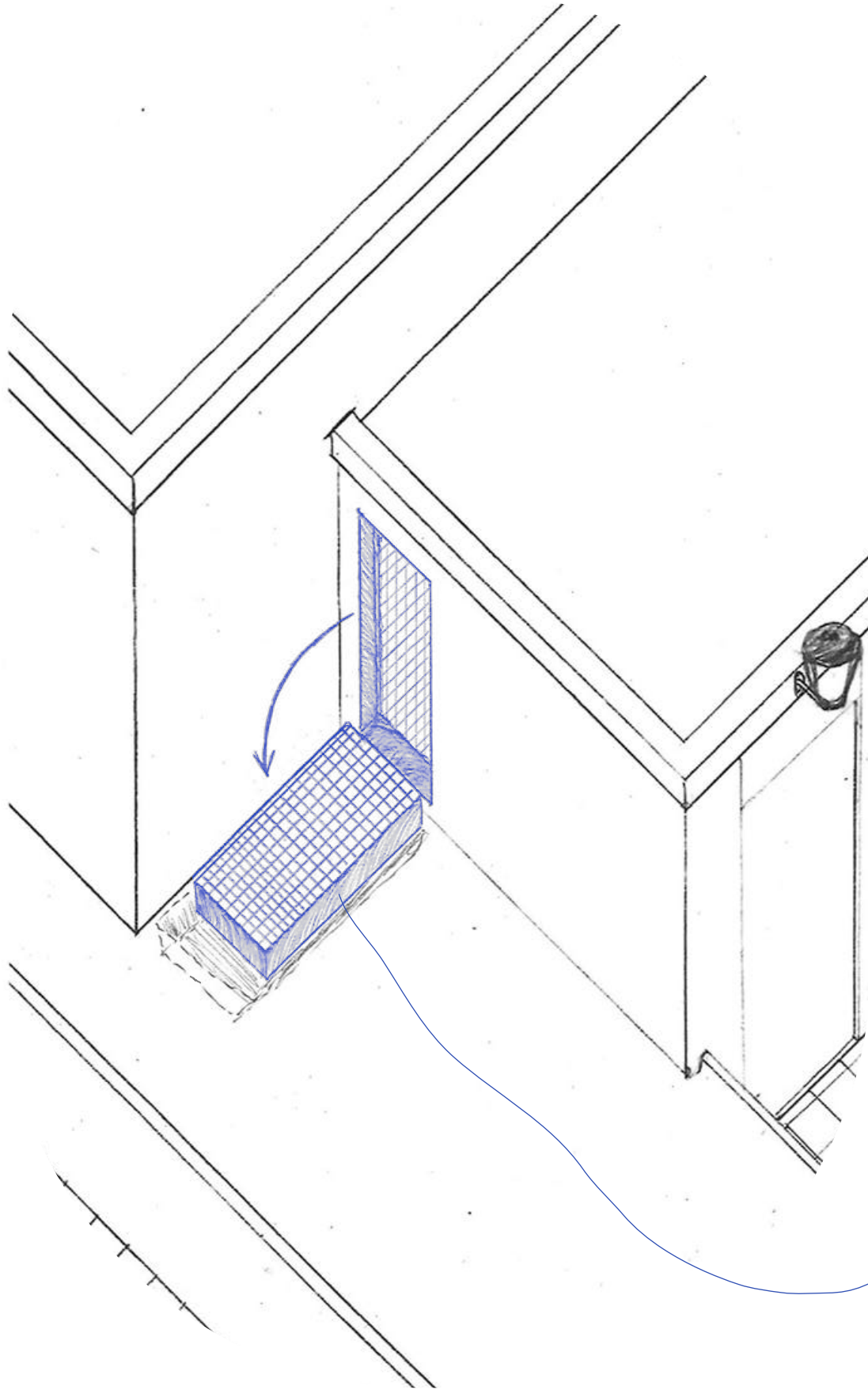




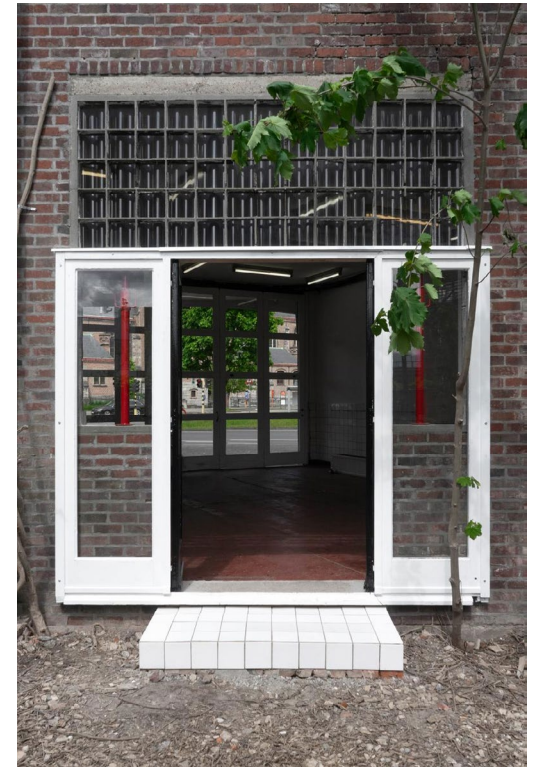




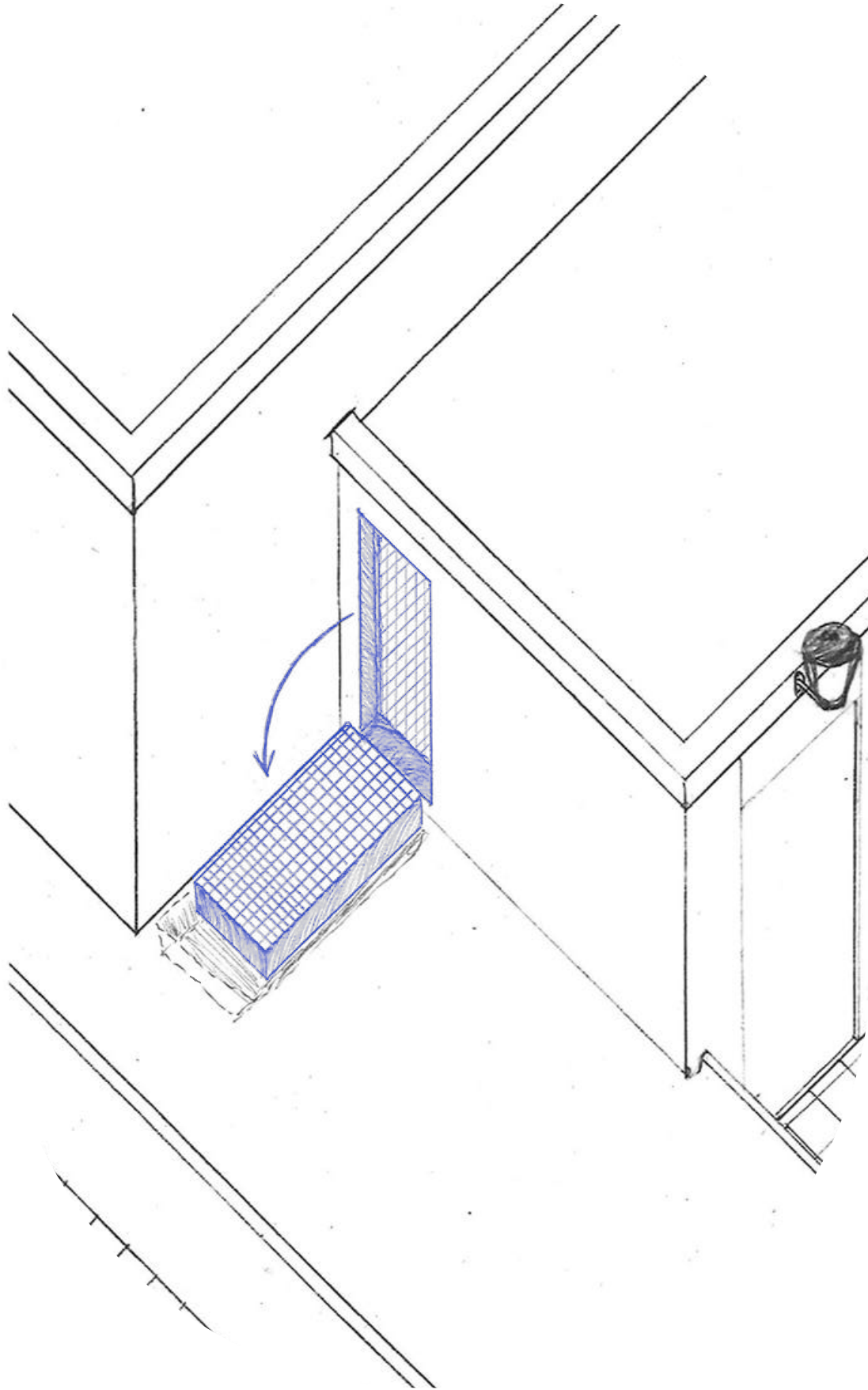




material preservation

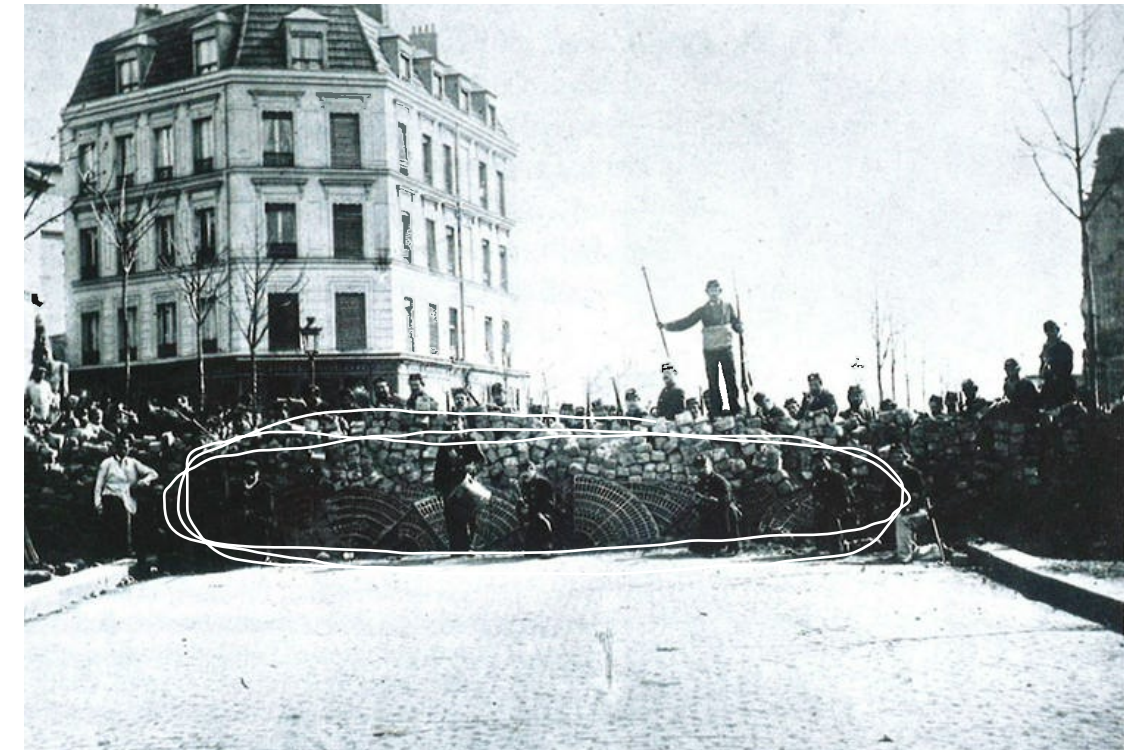


Verloren Bekisting inspiratie

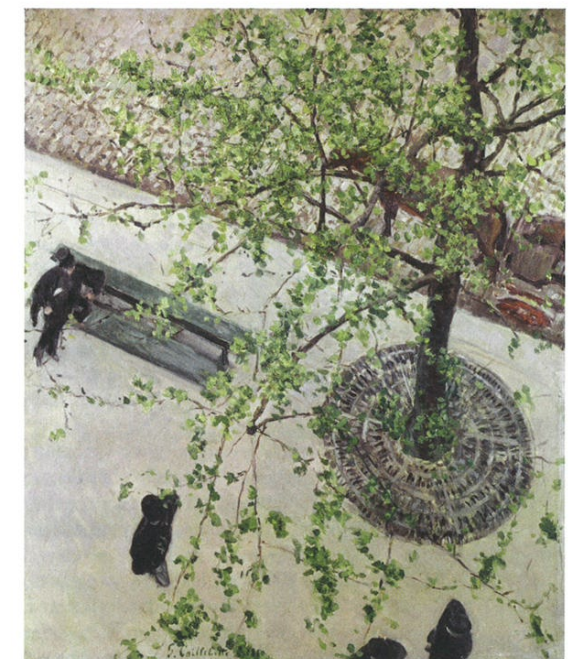


material preservation

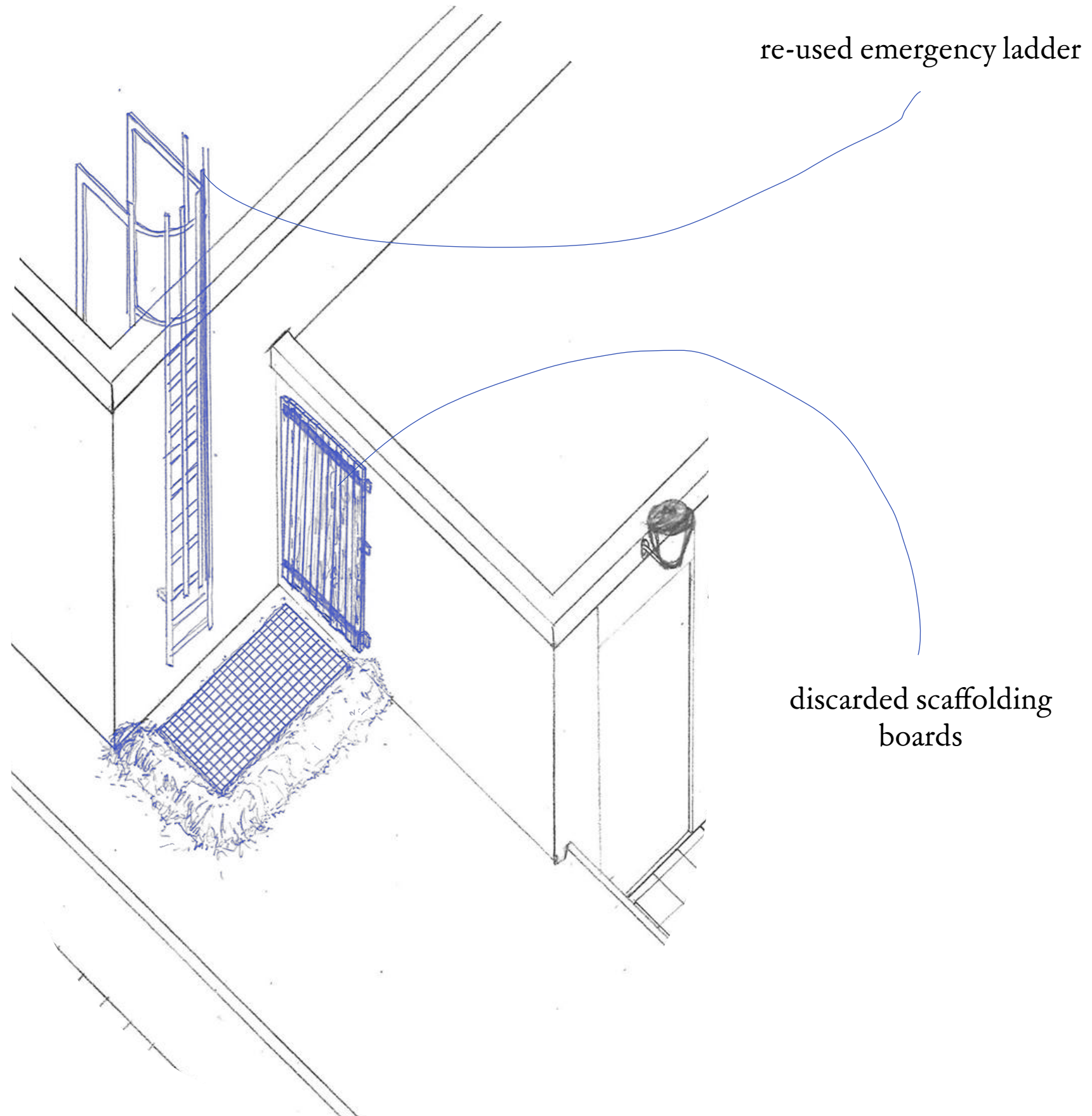
re-interpreting spatial
potentials

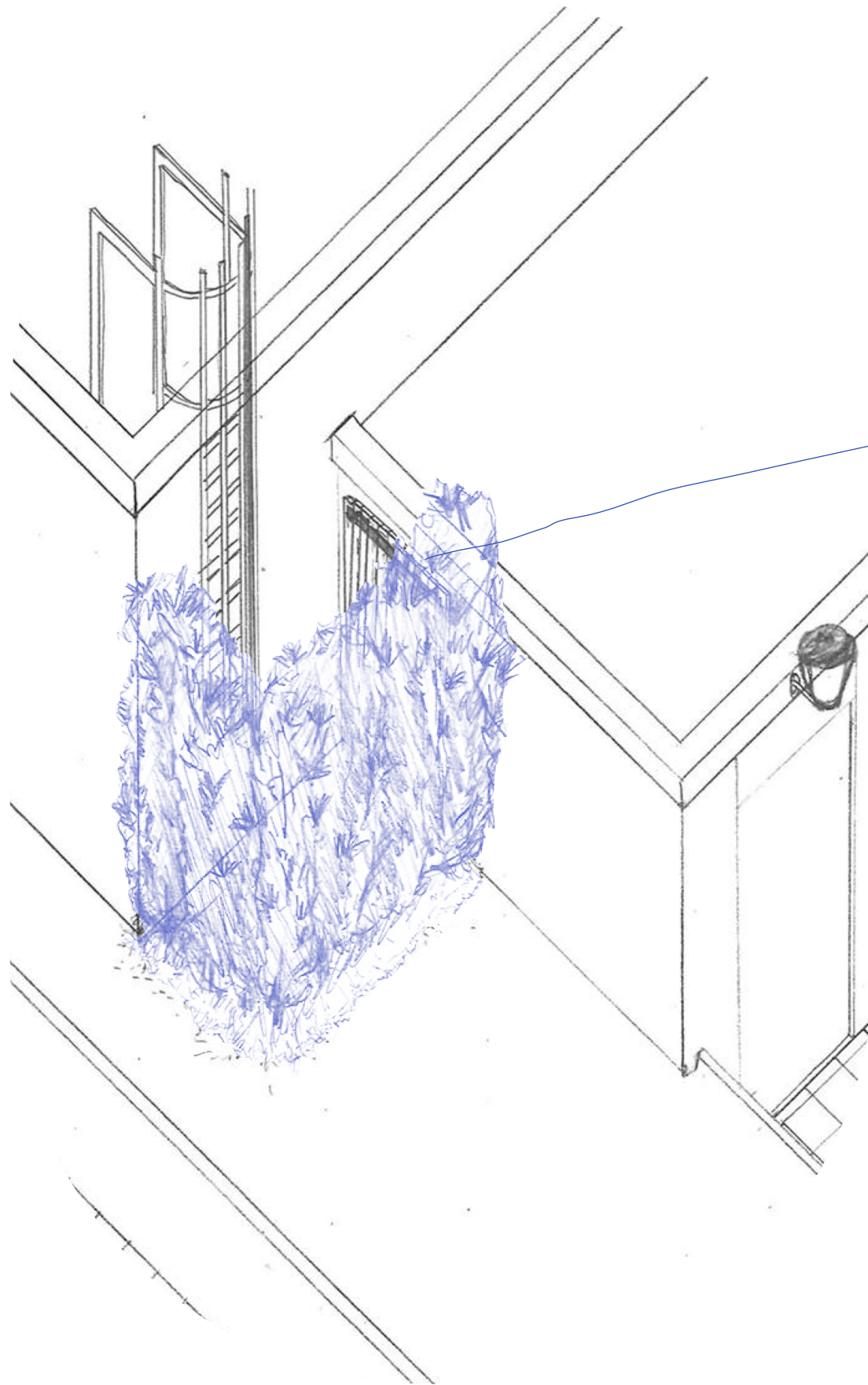


Tree pit guards (*grille pied d'arbre*) (above) became standard street furniture after Aphant's *Promenades de Paris* (1867), inspiring painters like Gustave Caillebotte in *Boulevard vue d'en haut* (1880), (right).

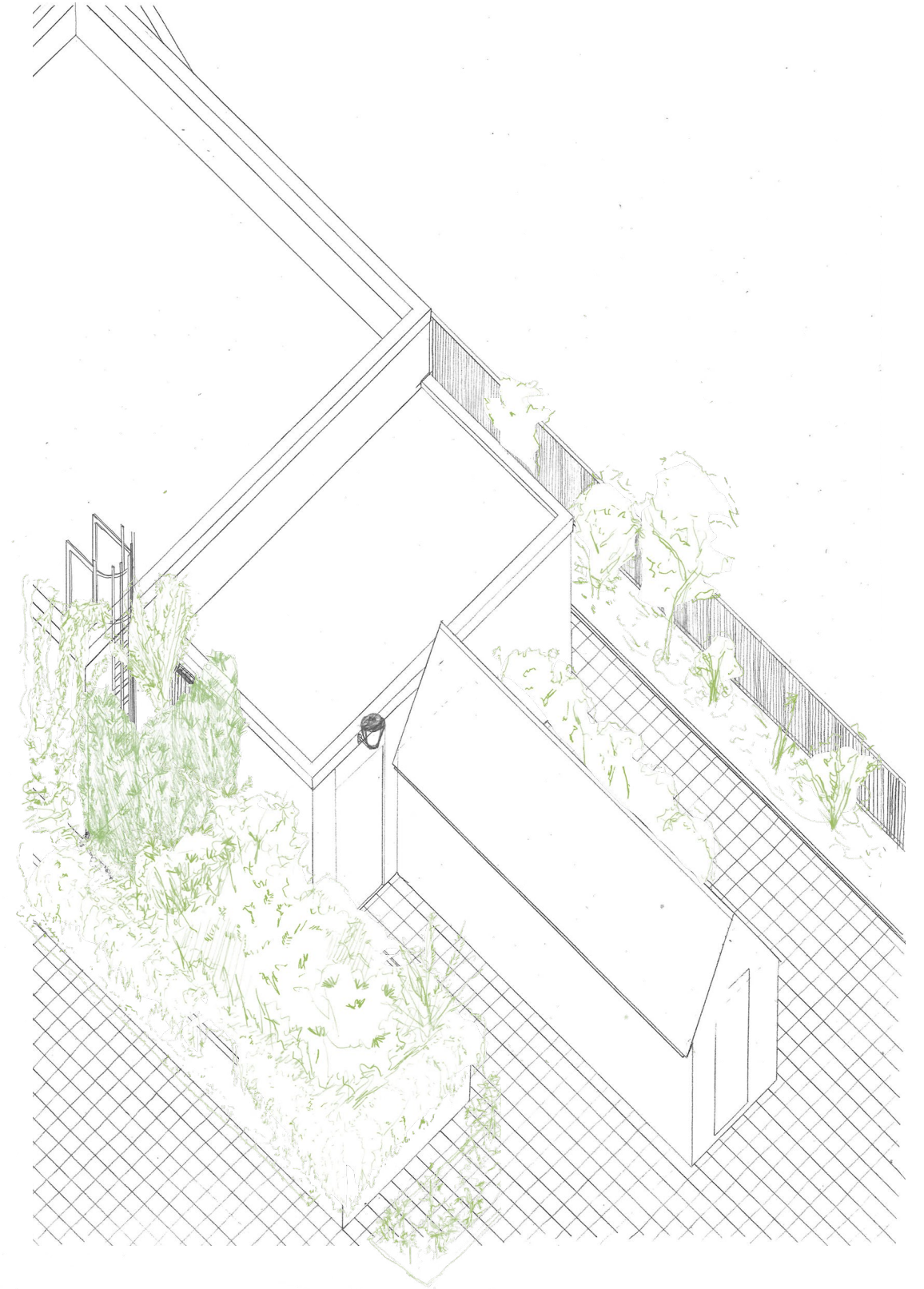


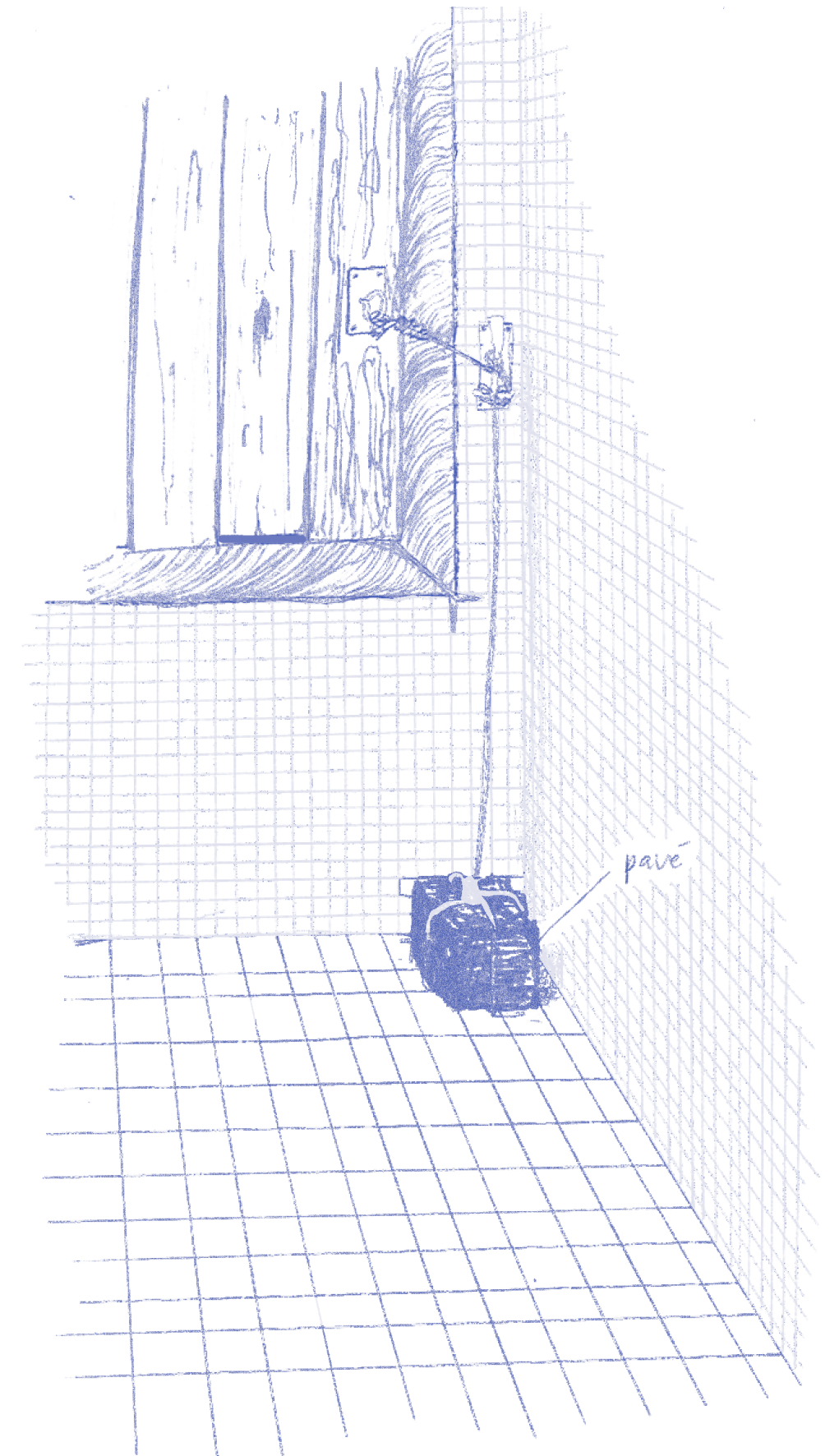
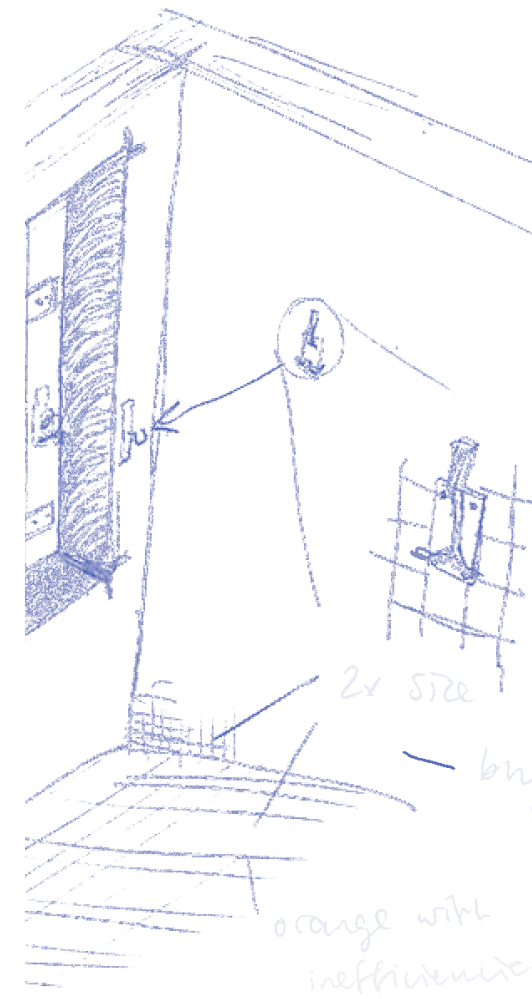
Imagery from *The Thinking Foot*

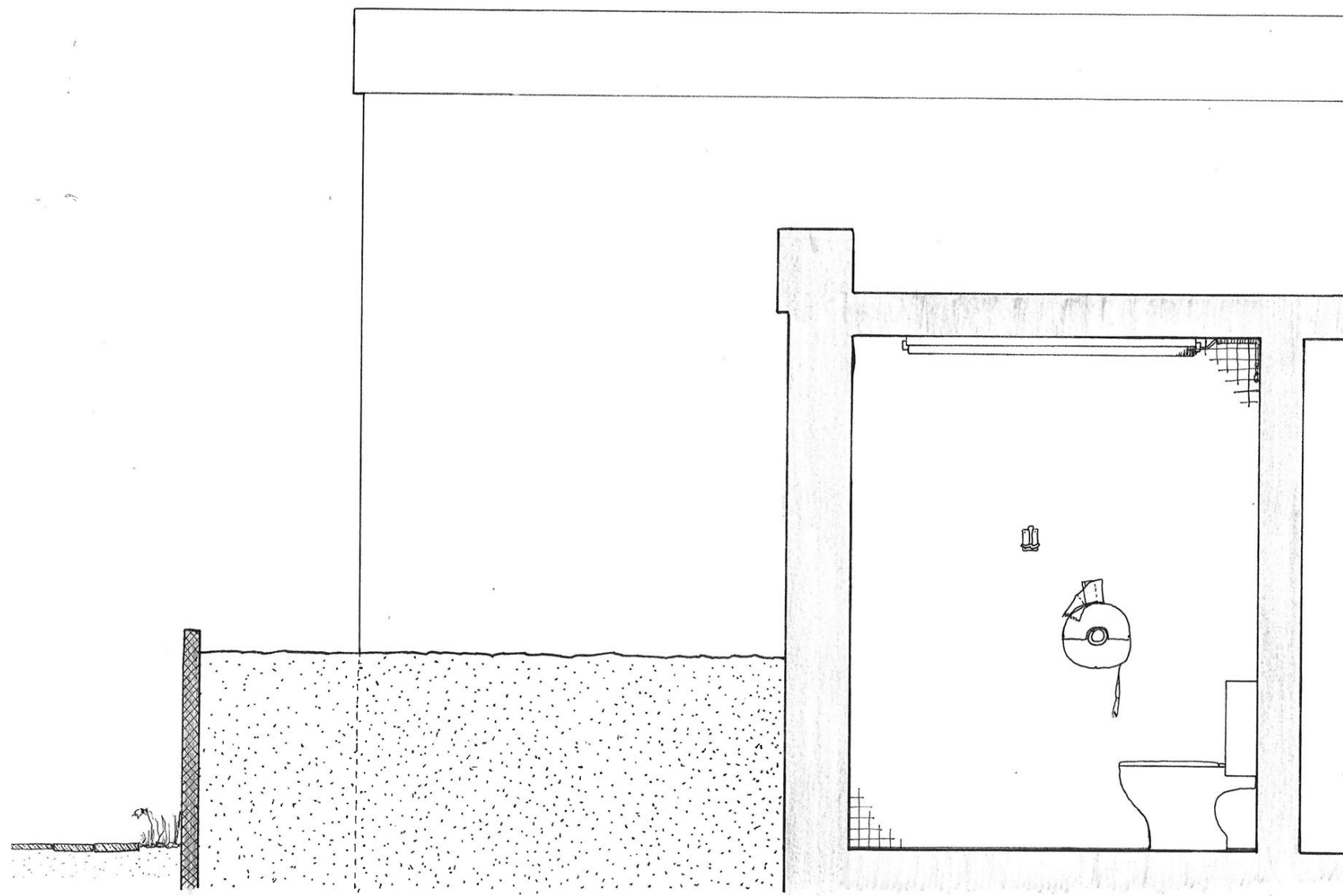


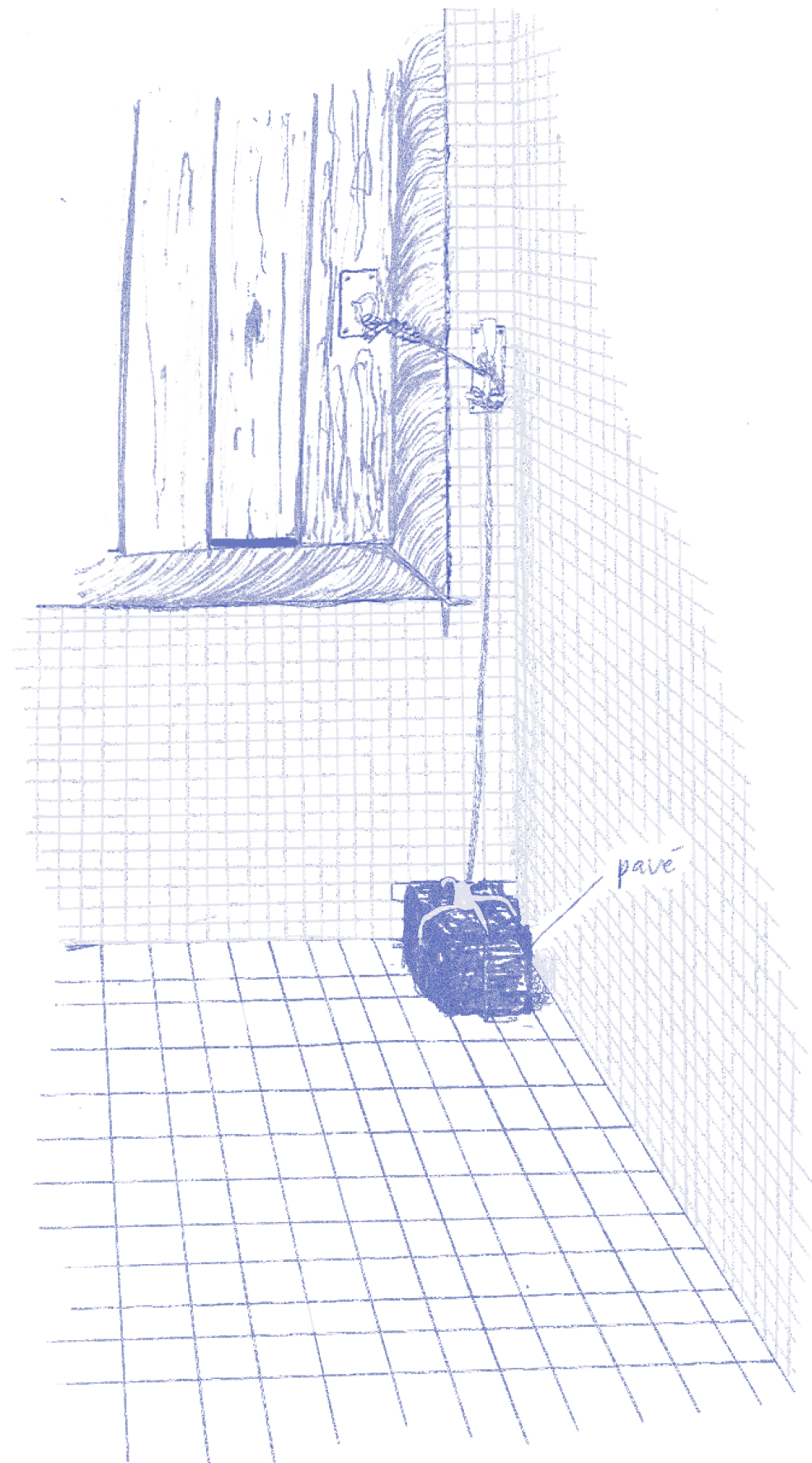


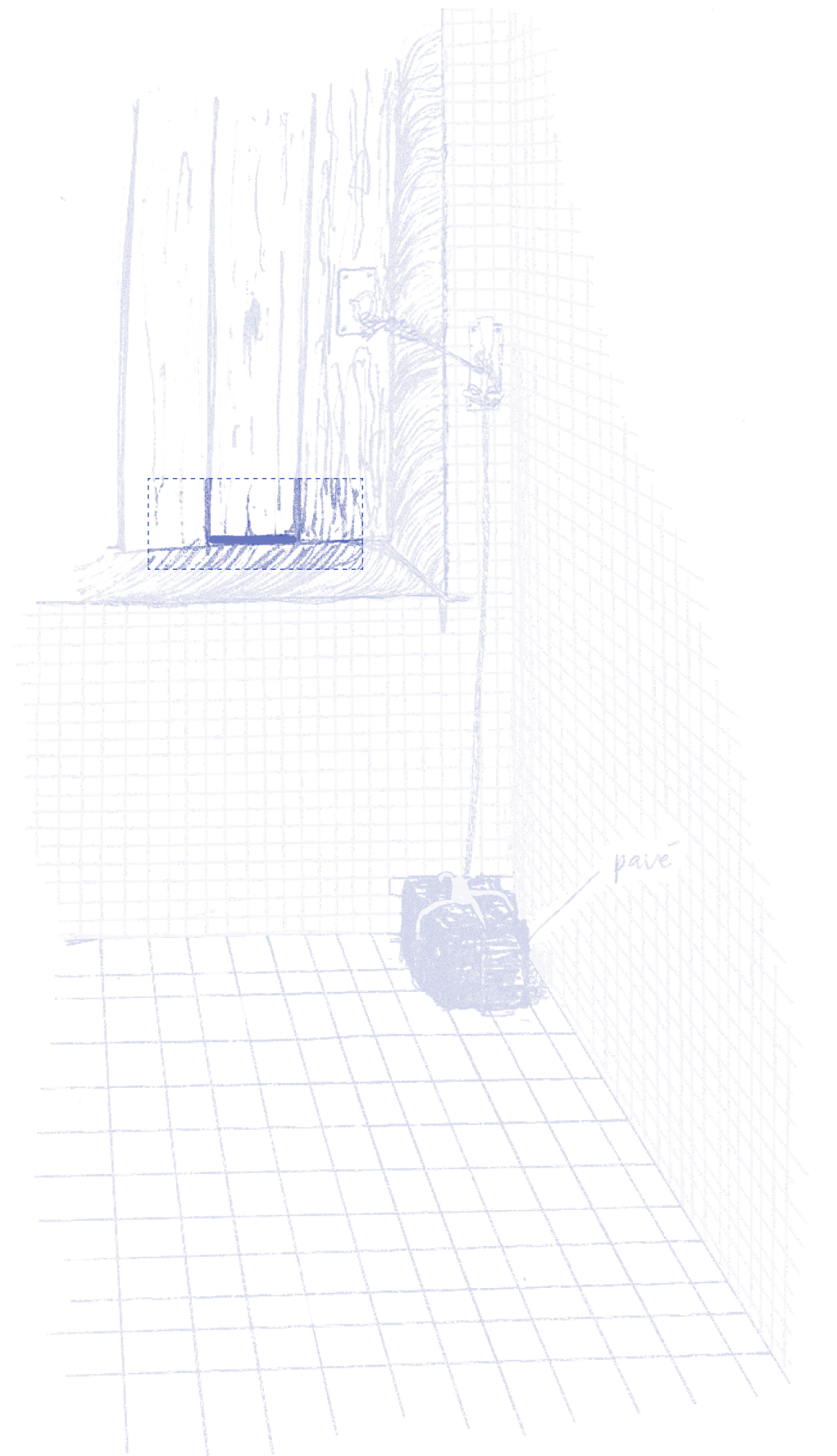
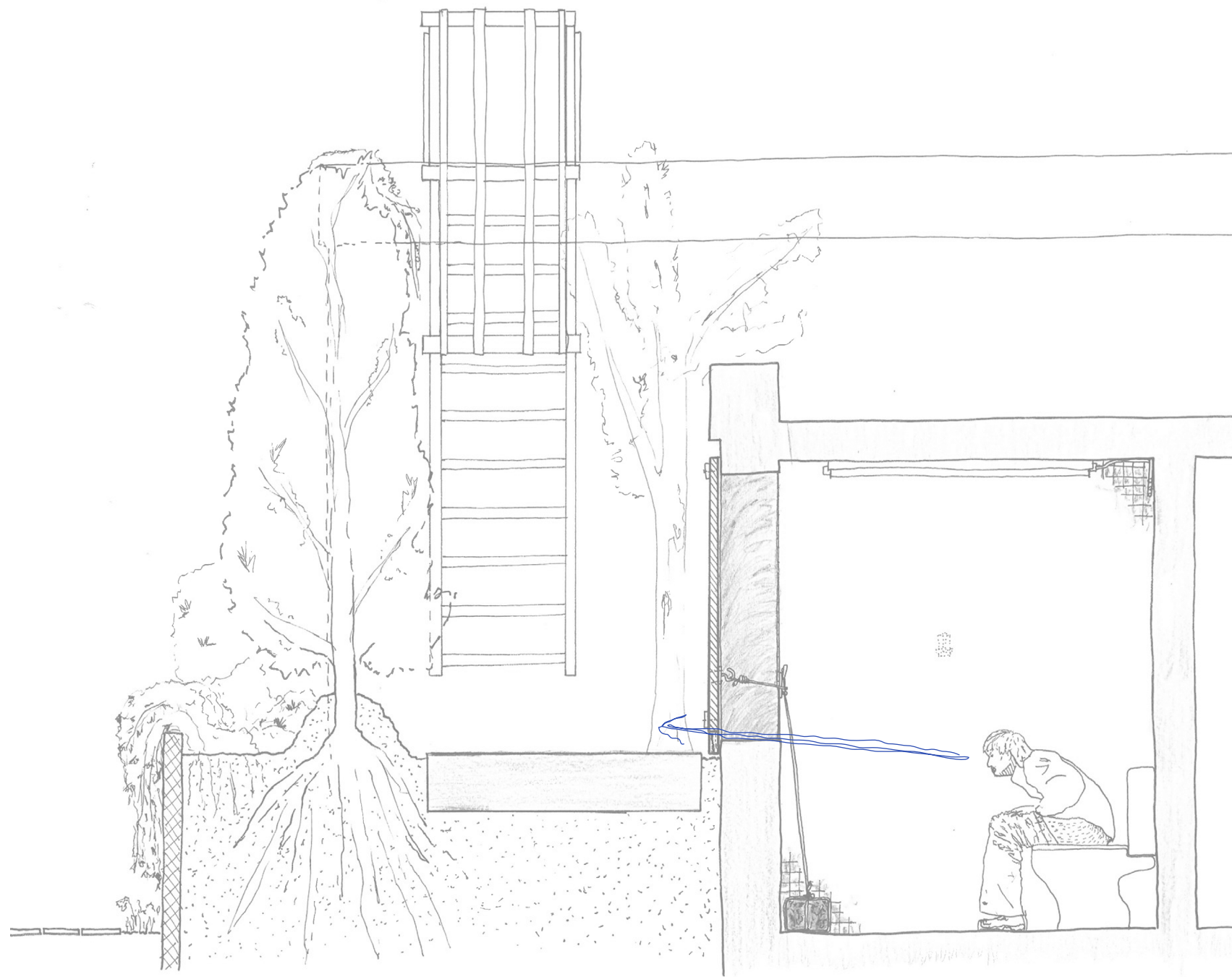
conifer hedge

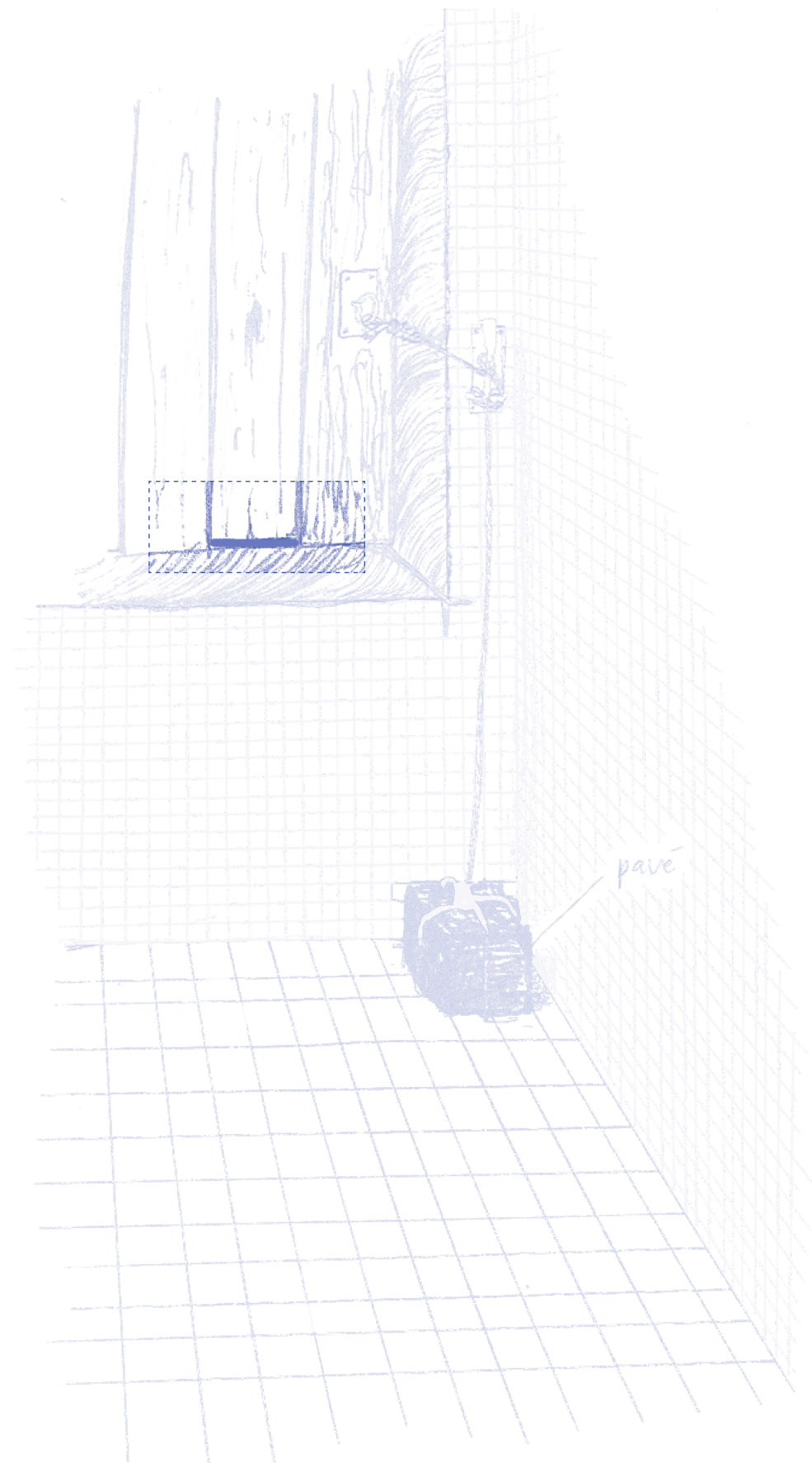
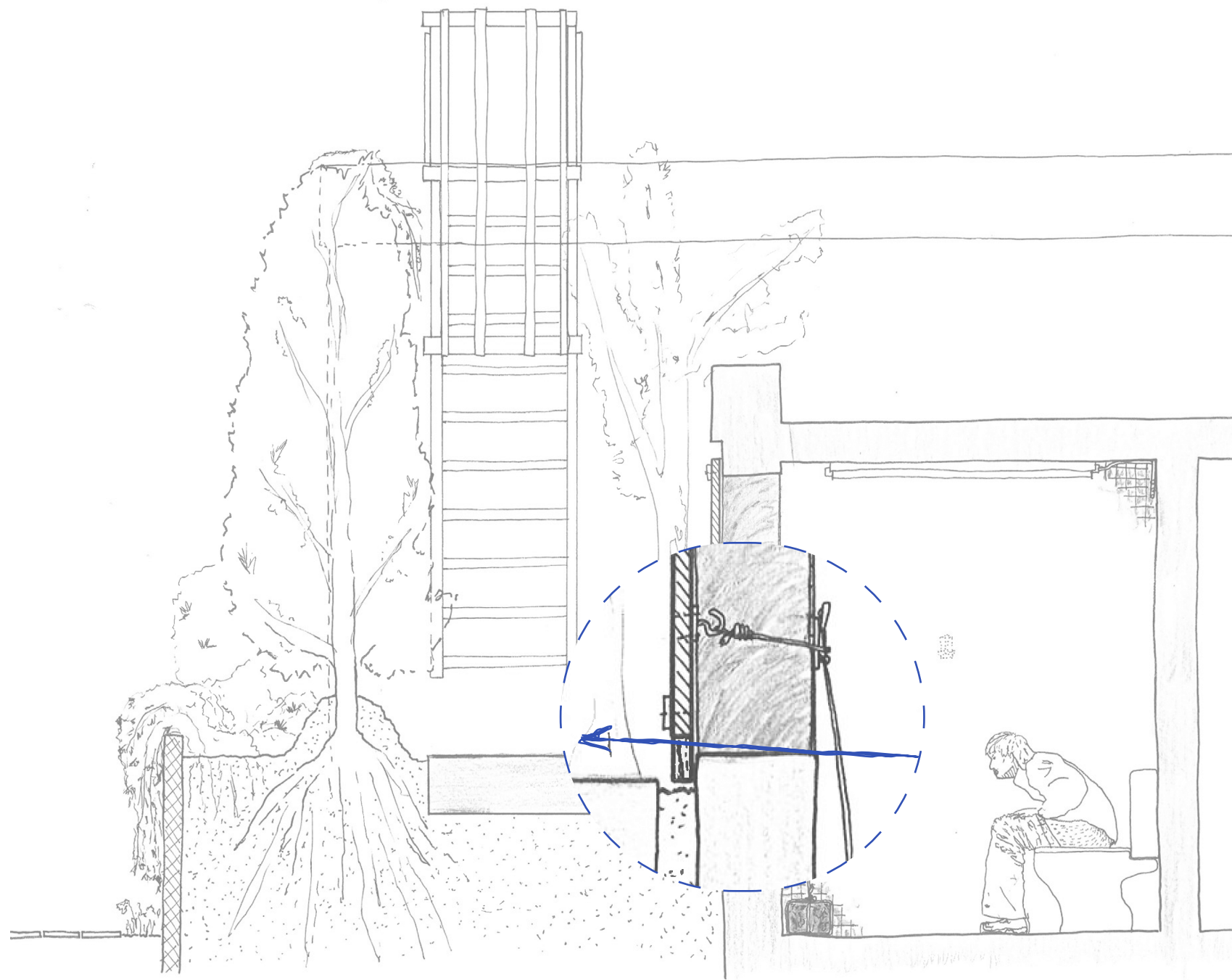


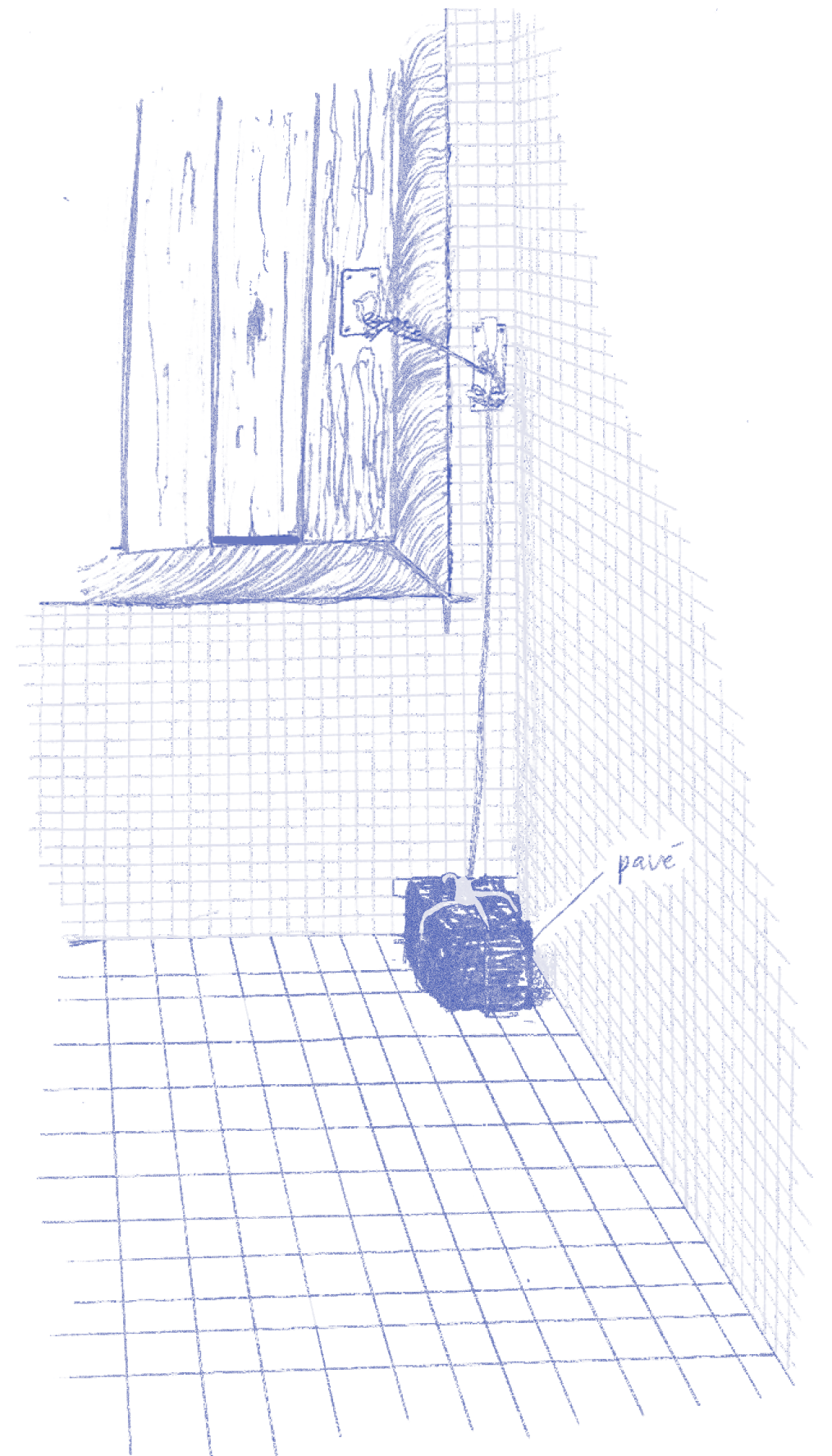
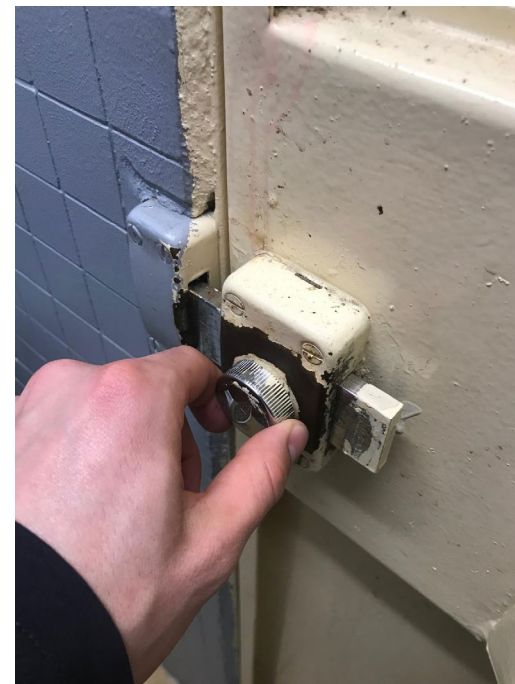


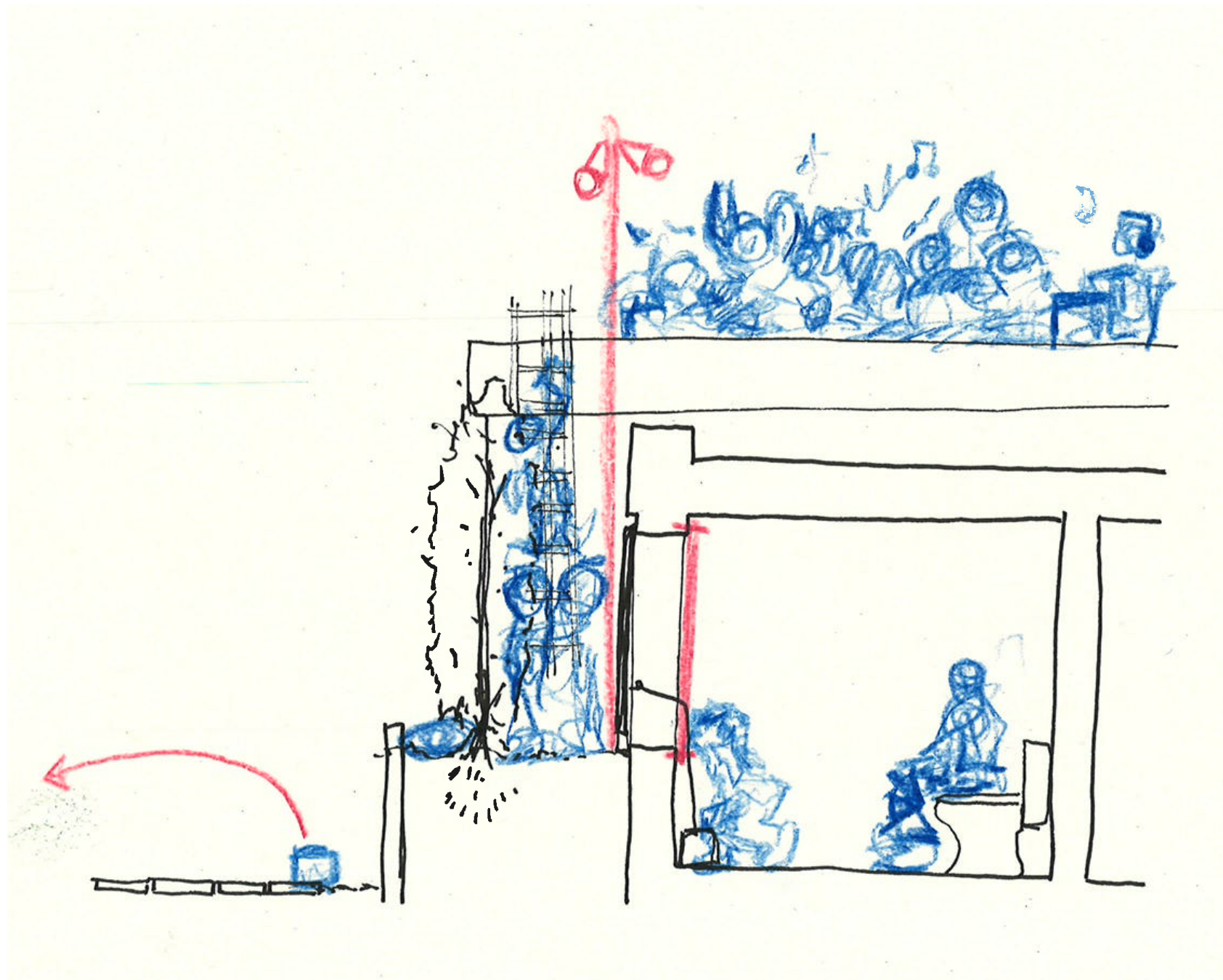












i unlock the door
and stumble over the rope
scrape my knee
on the unfinished edge

sitting against the wall
the conifers tickling my feet

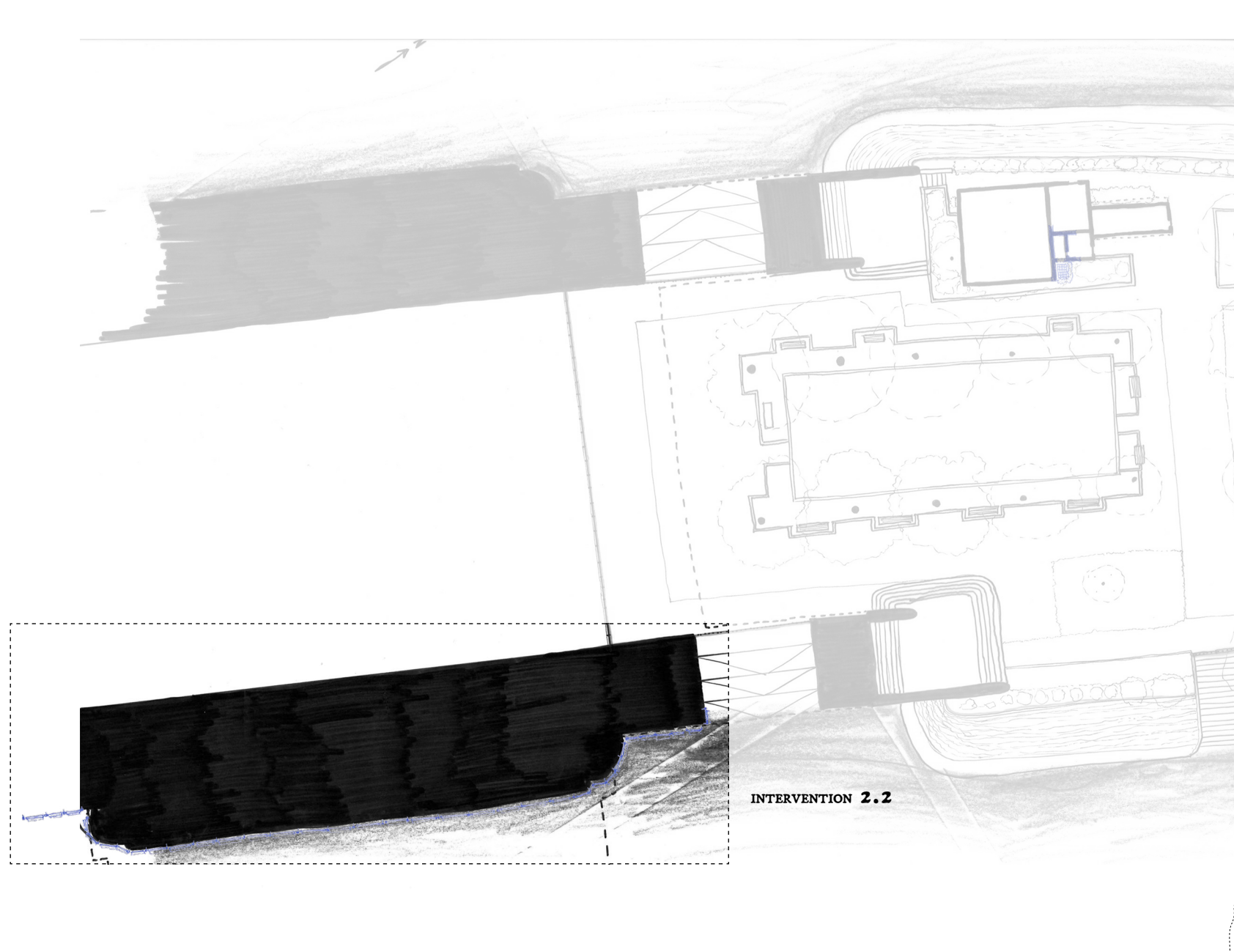
i peek through the fuzzy columns of the hedge
i make up the outline of a wooden frame
slightly ajar, bare feet
the blue tiles, say "*bonjour*"
an audible gasp, slipping on flip-flops
stumbling inside, tying the knot
enough surprises for today

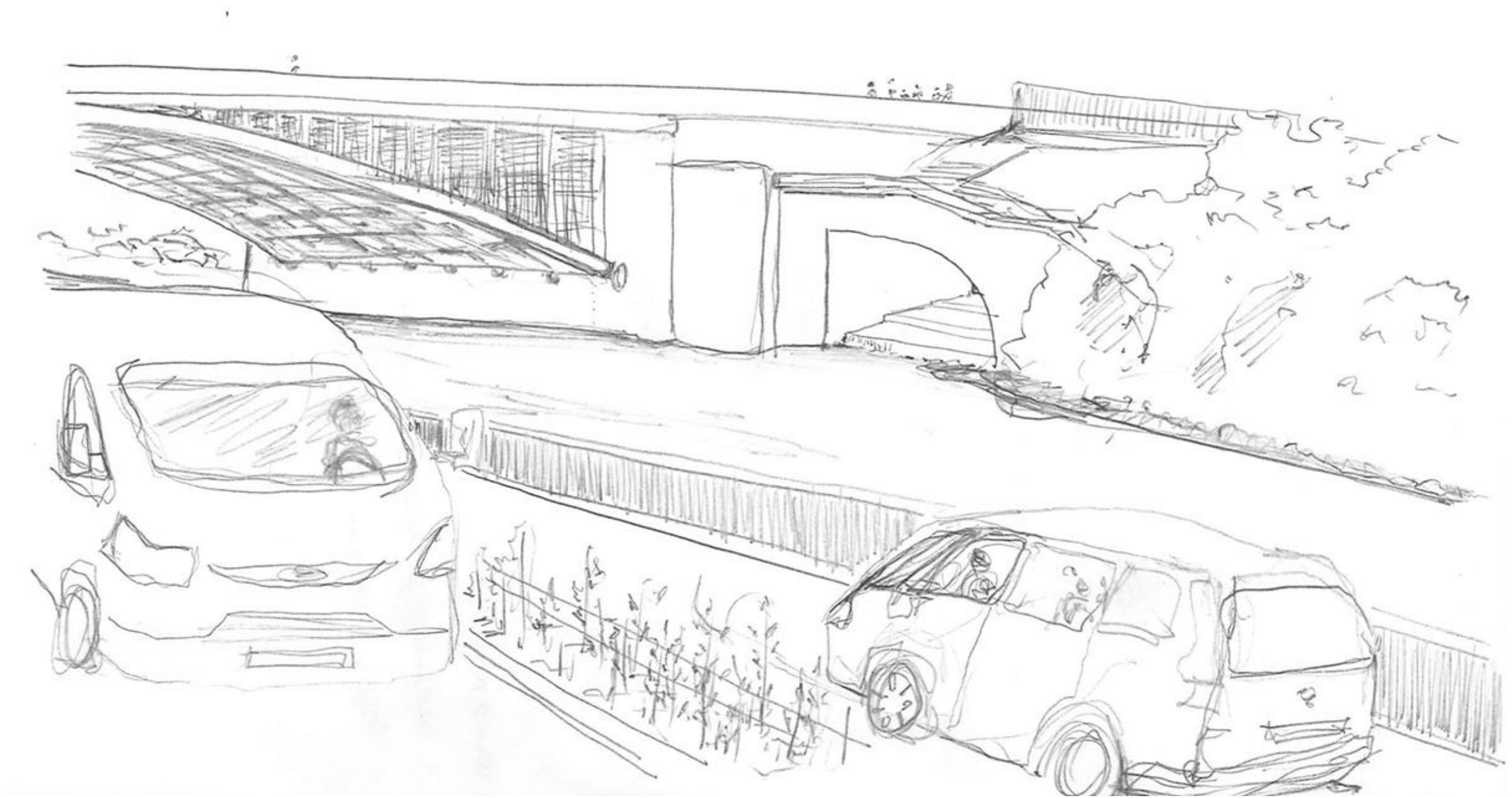
rainwater leaking over the threshold
clogged drain
mosquitoes

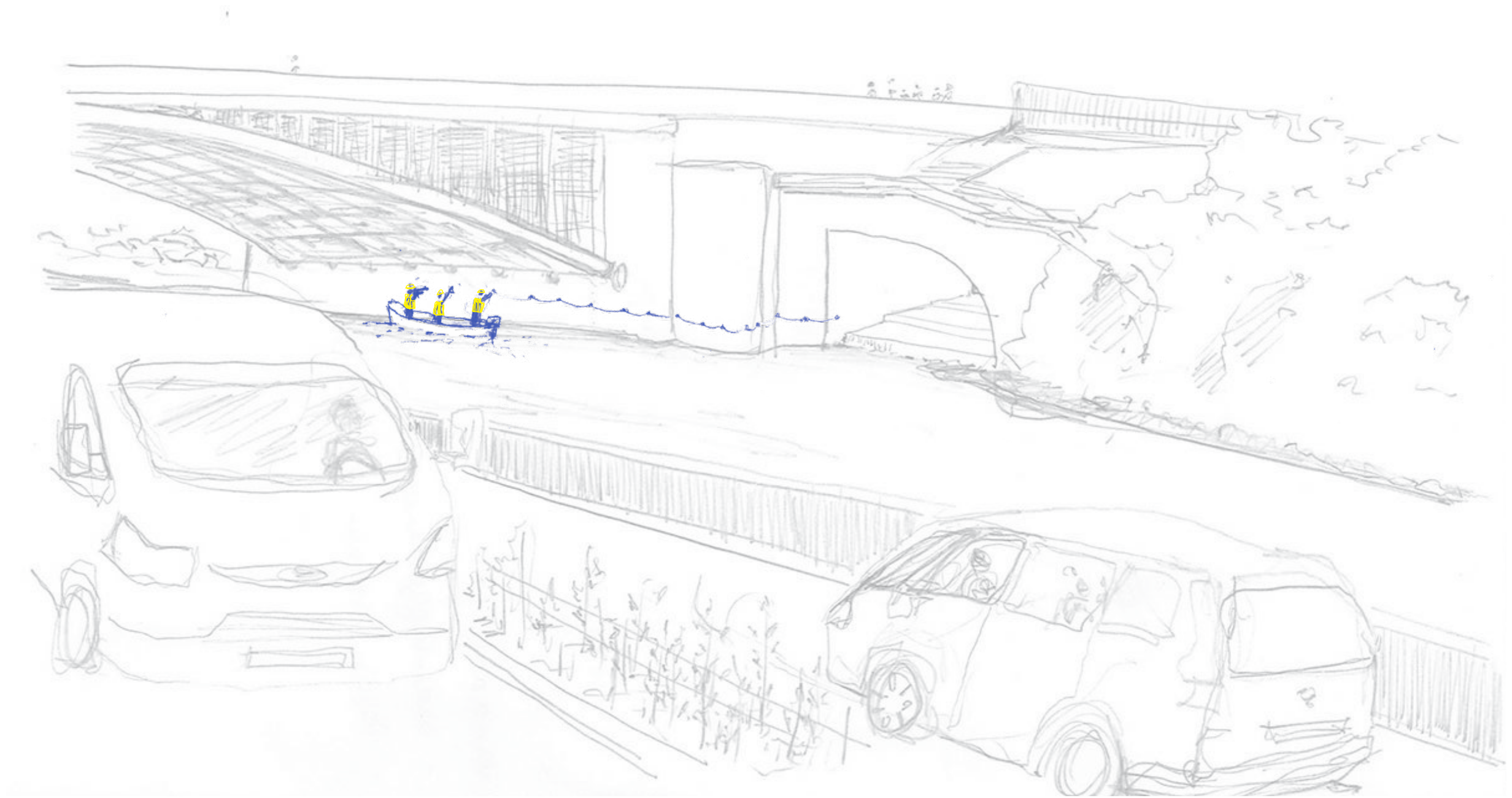
pack of 20 pills, €80
pick-up by 12, underneath the door

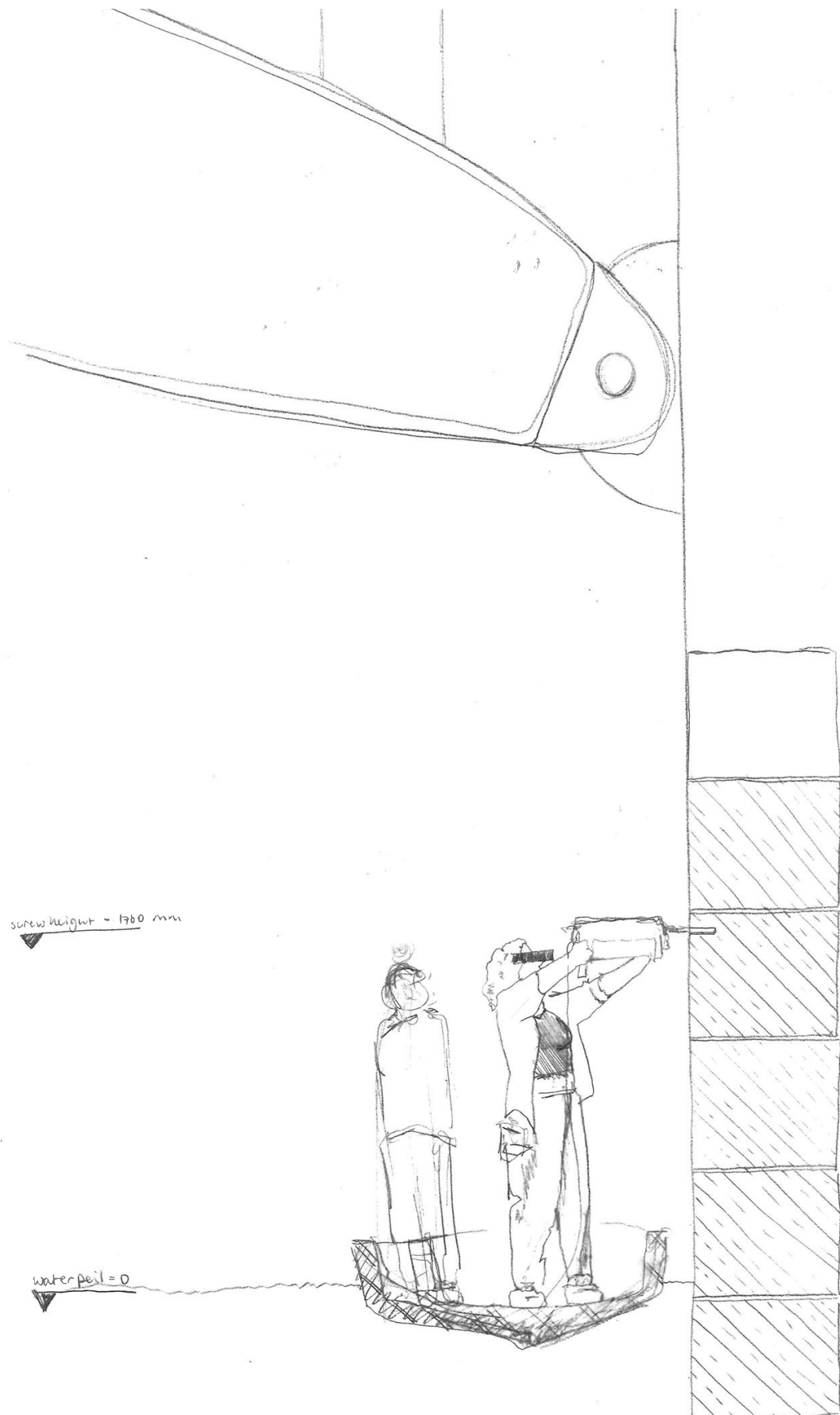
maman i'm scared
someone's behind the door

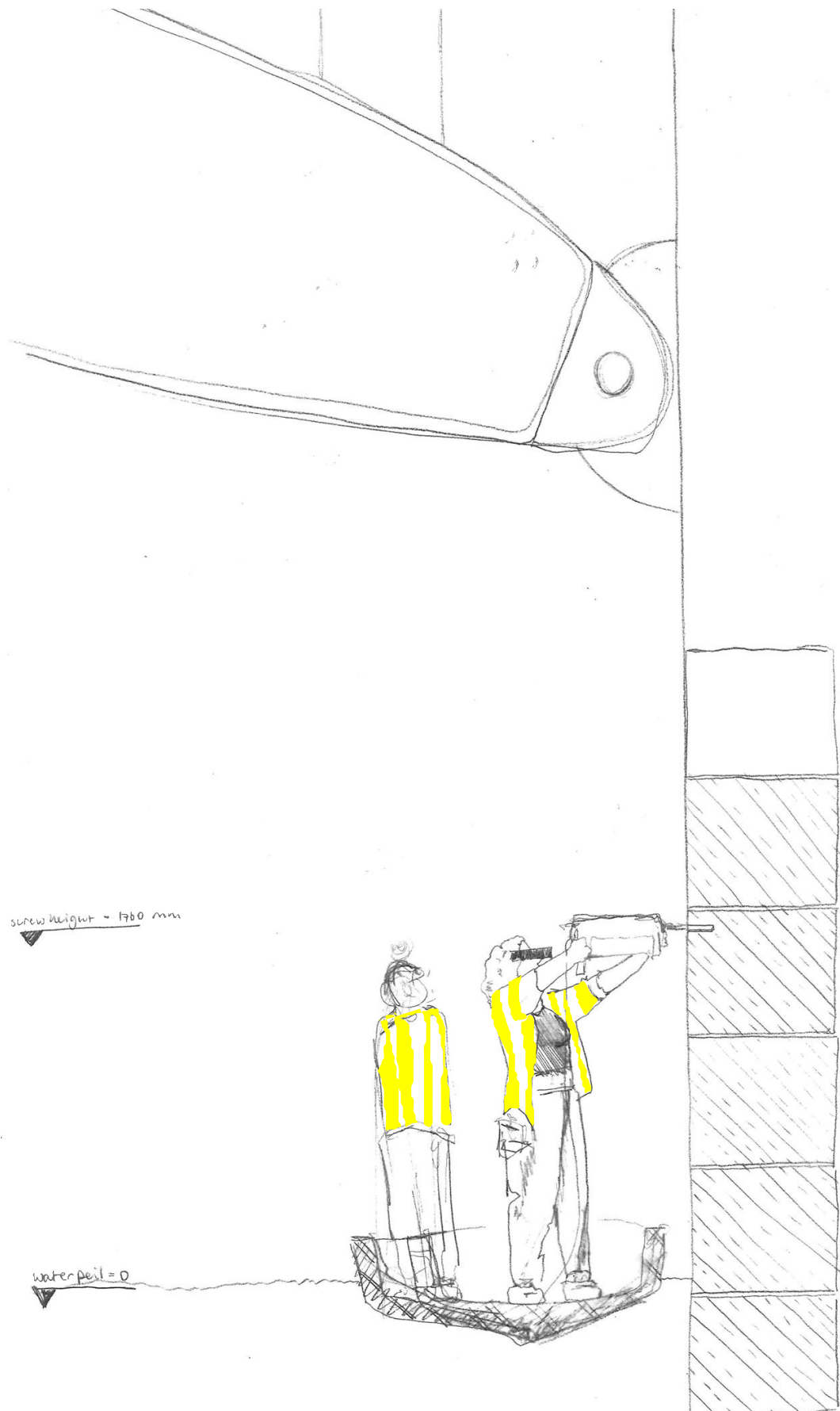
... and then?

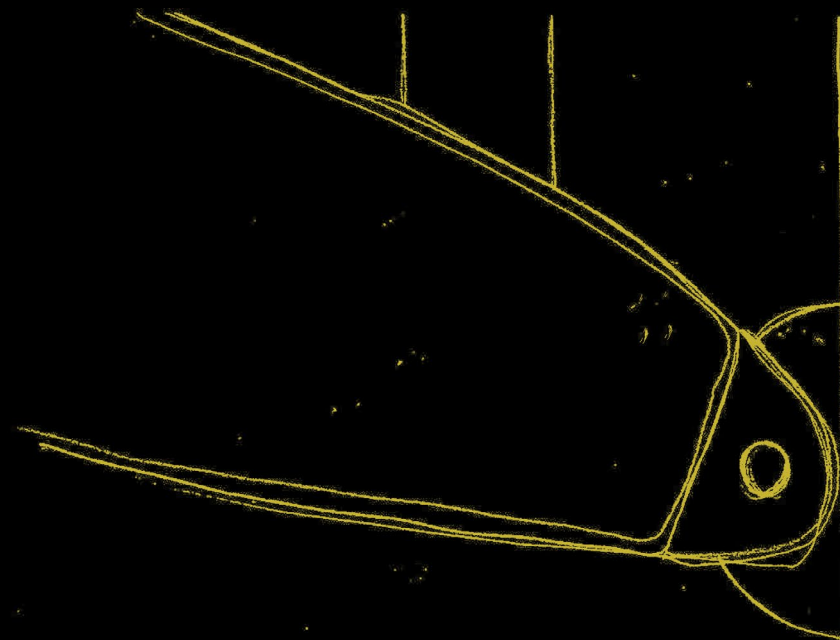






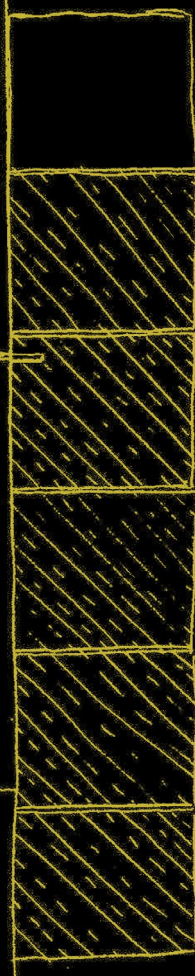


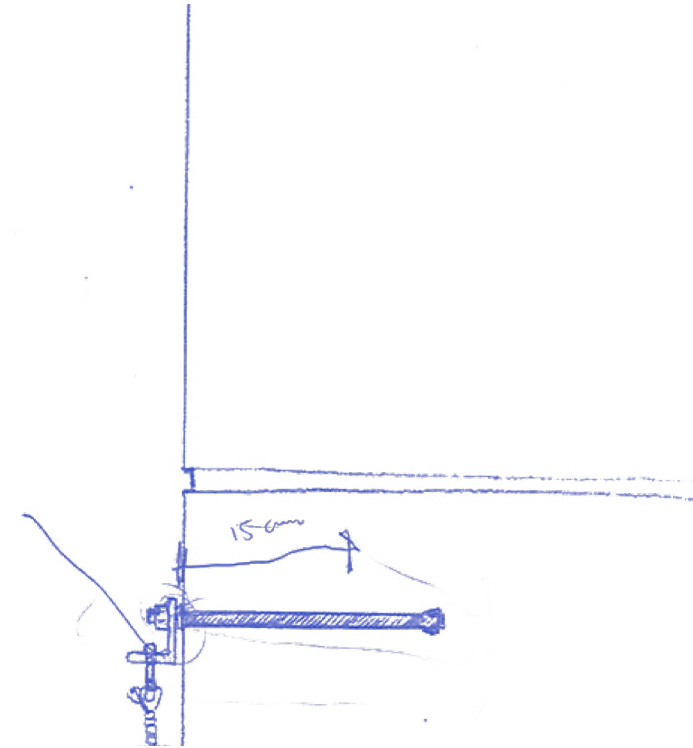
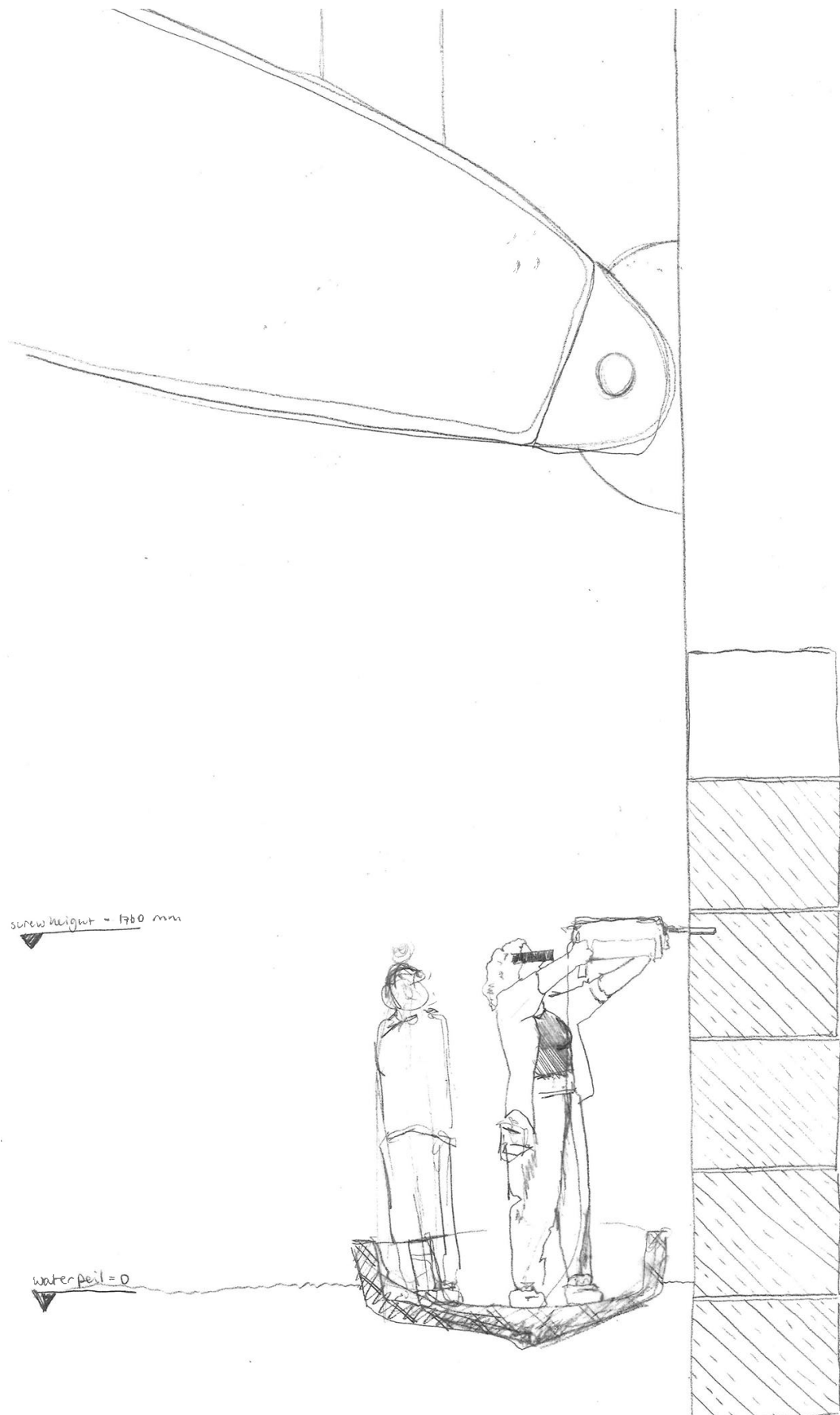


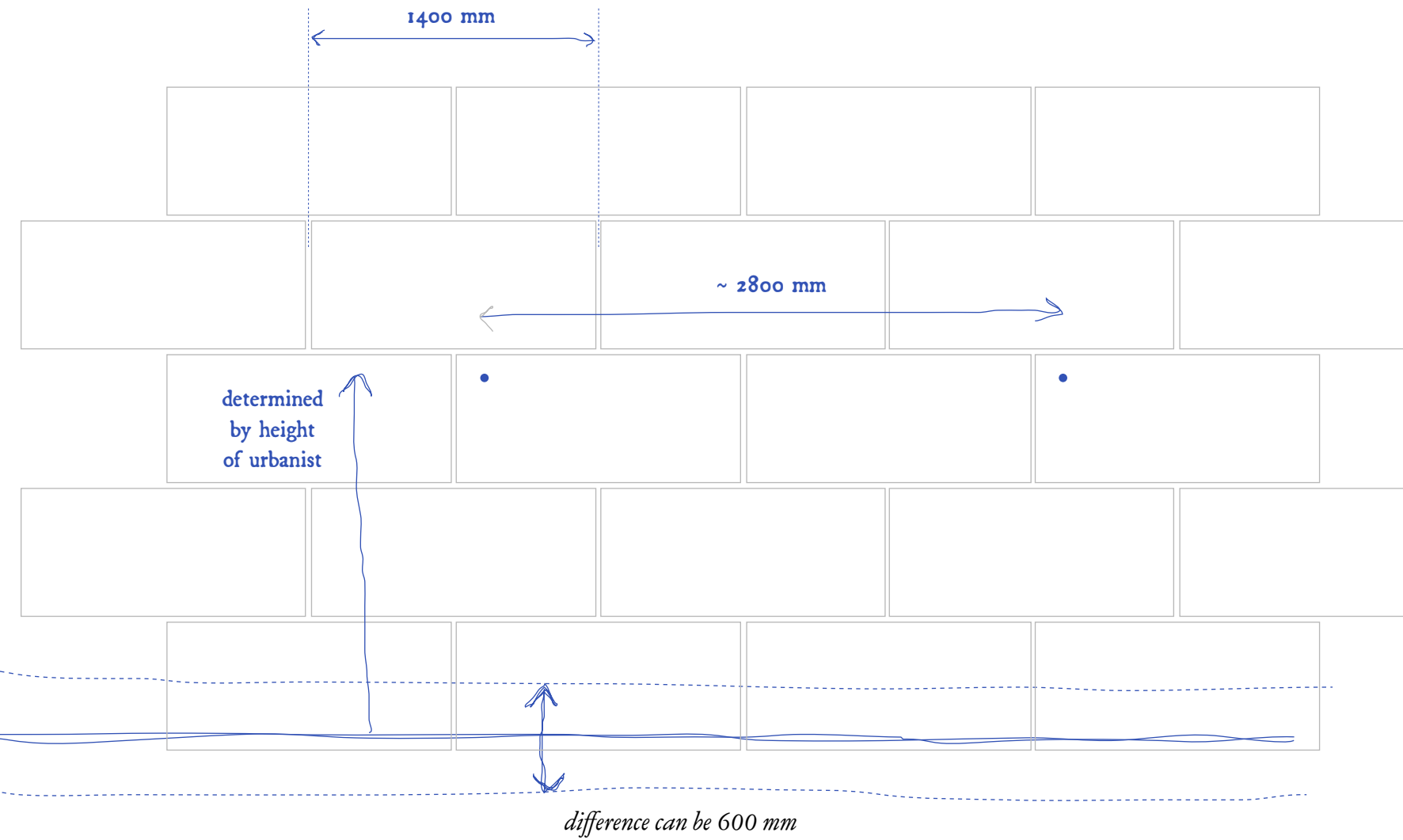
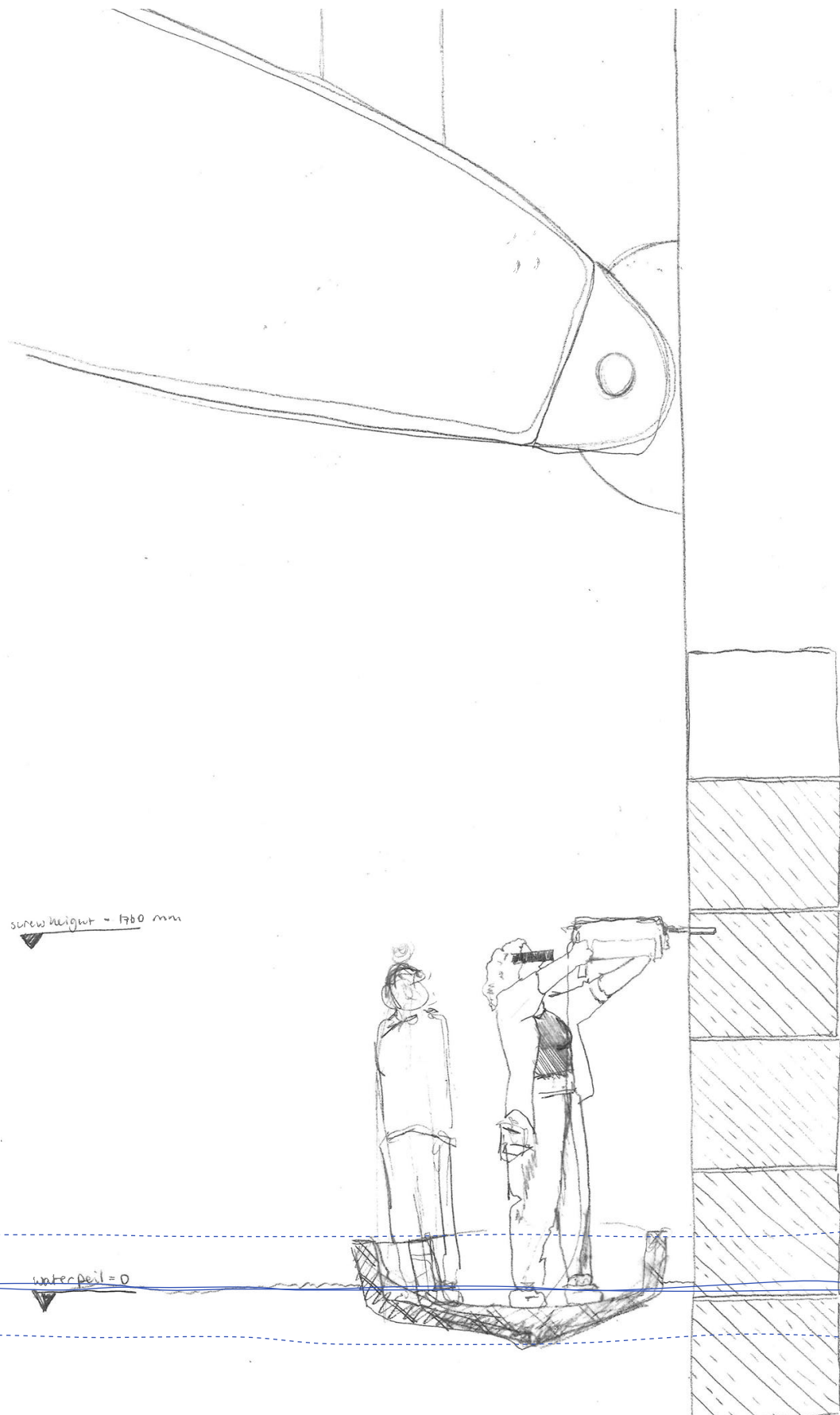


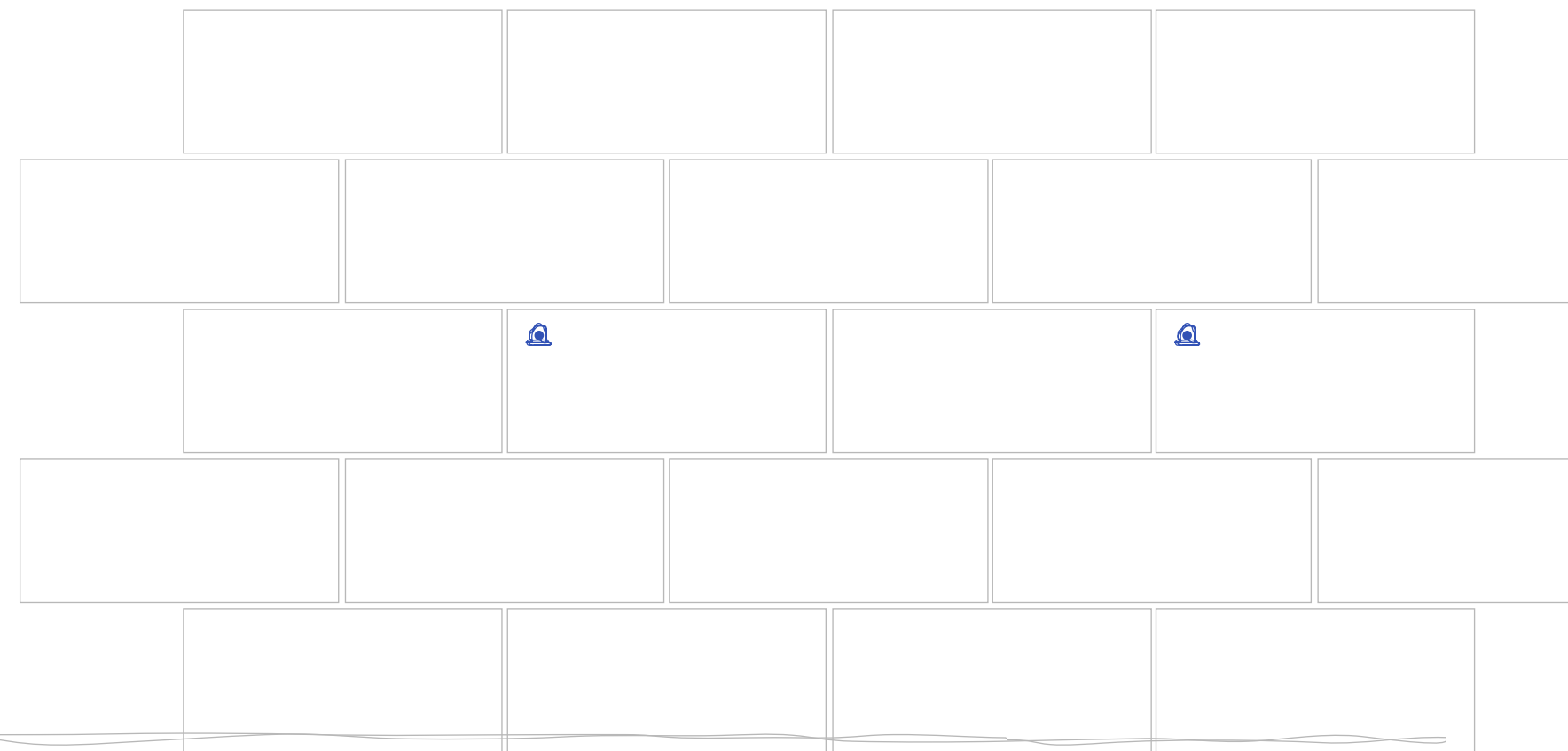
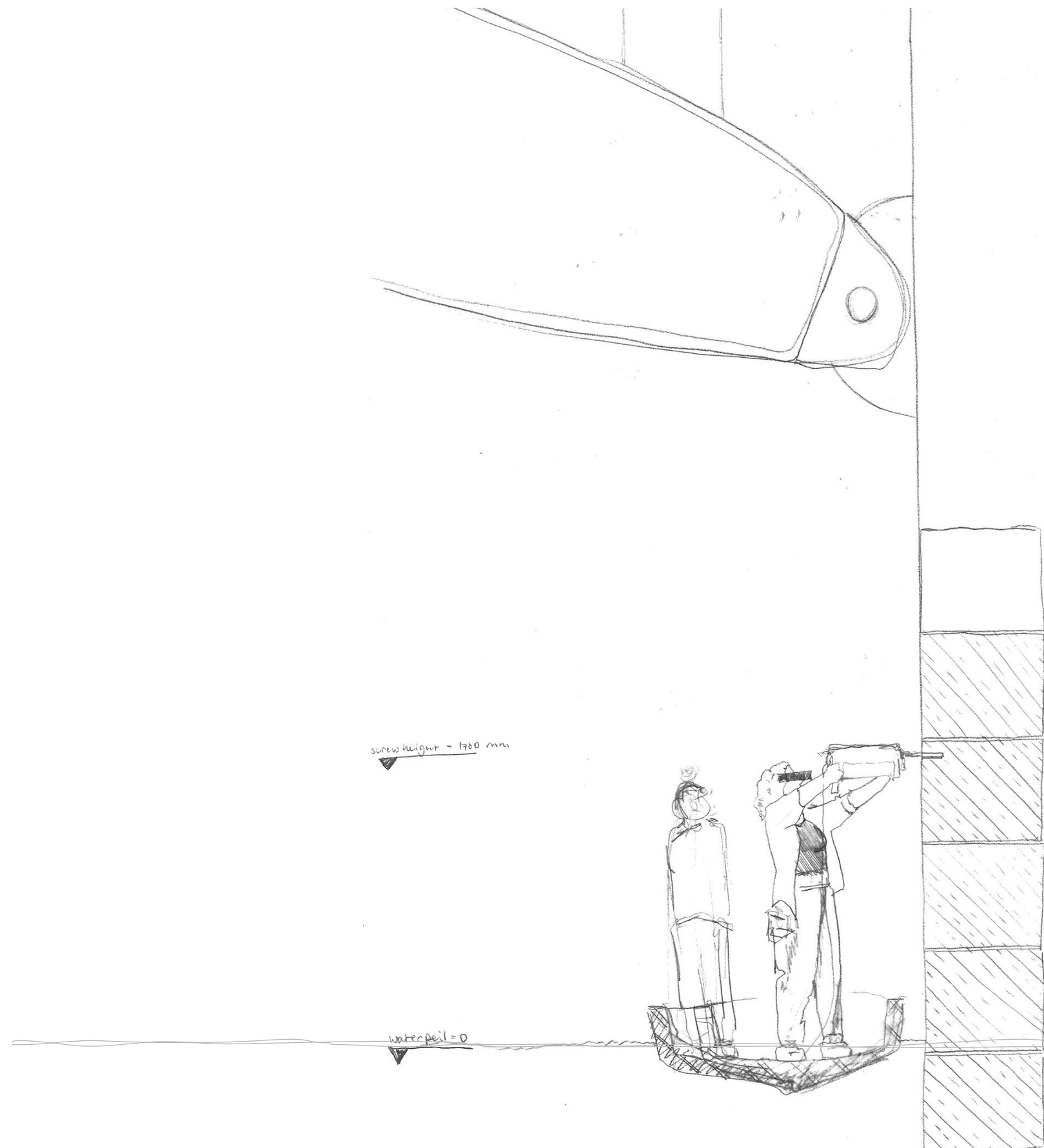
screw height = 1960 mm

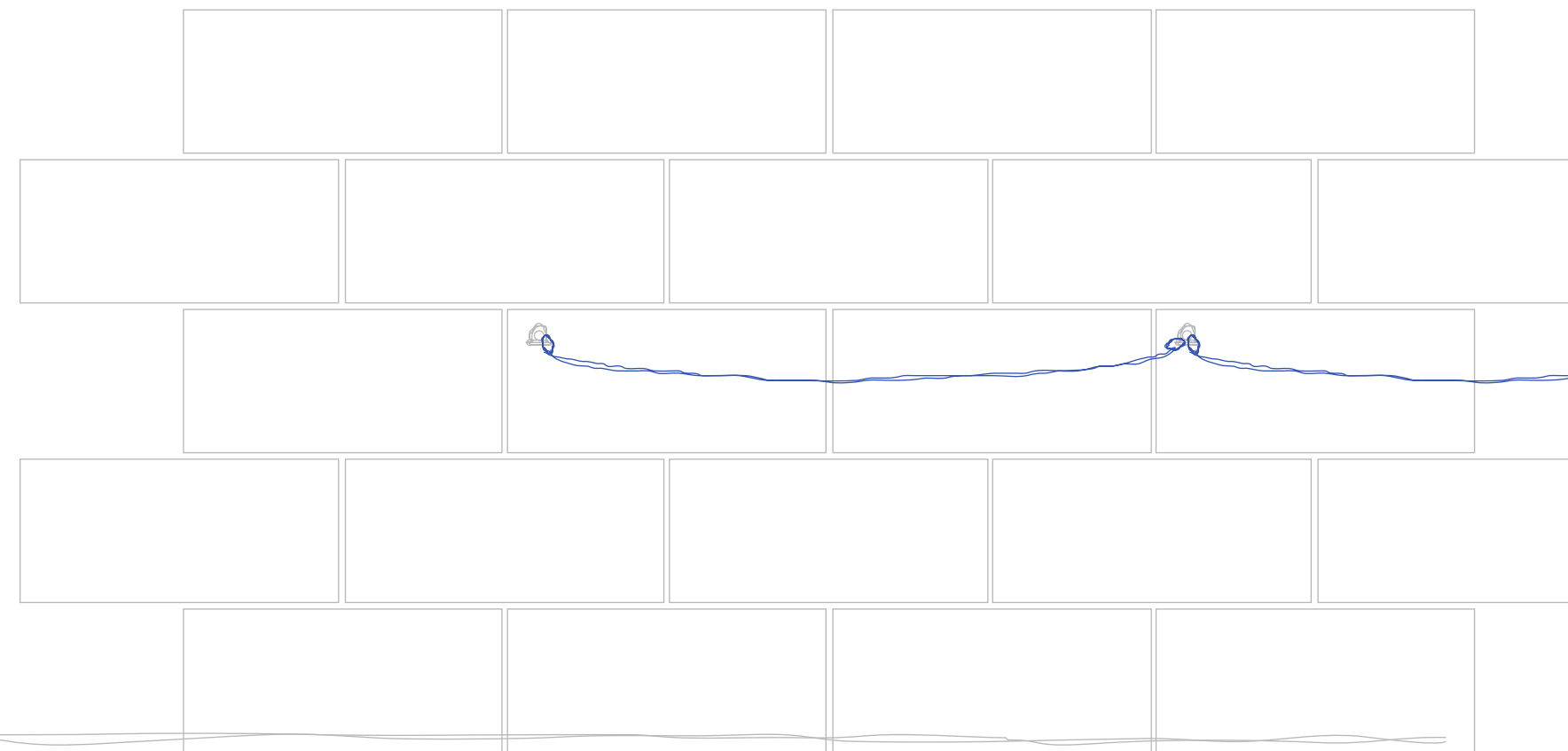
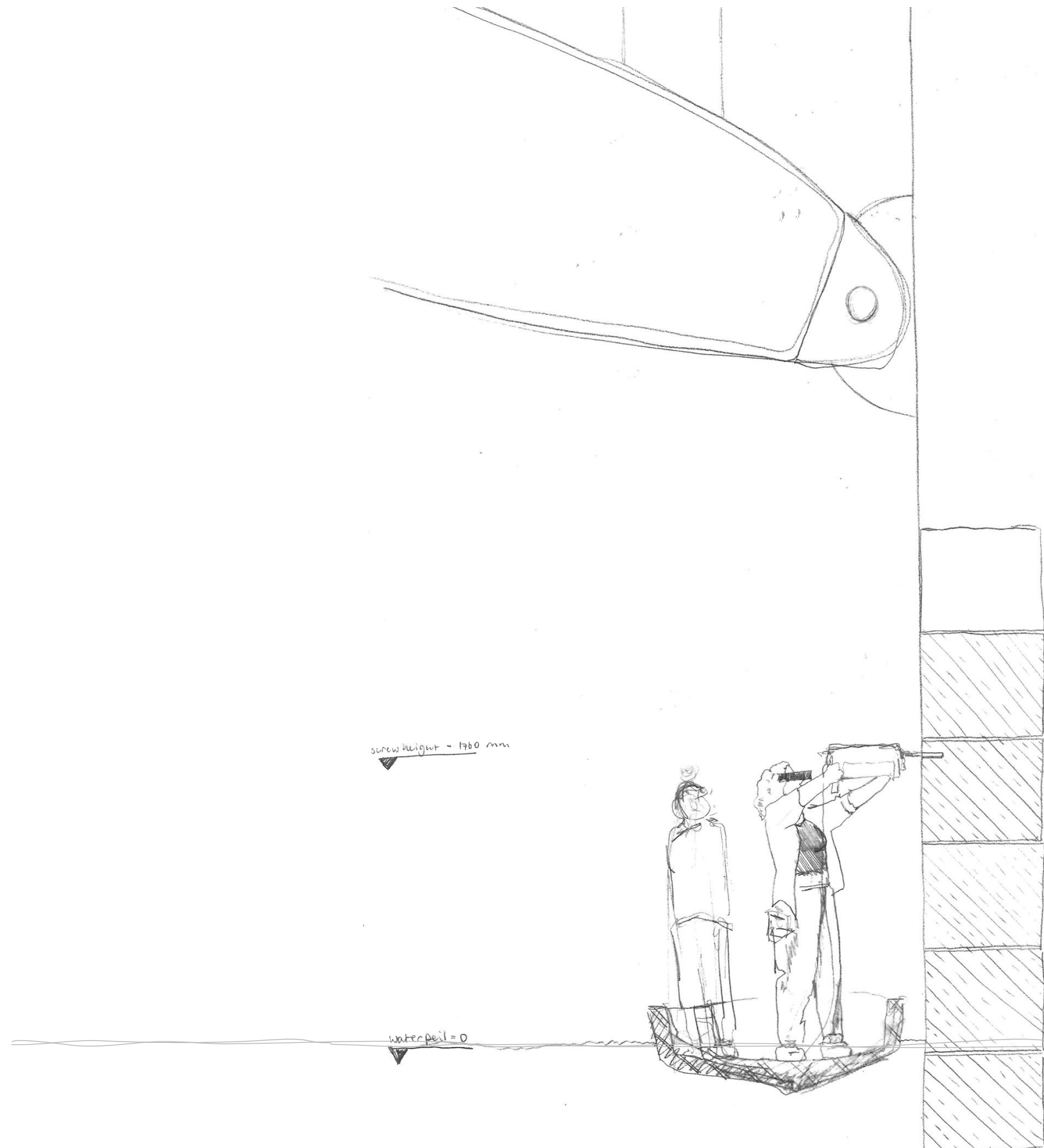
water level = 0

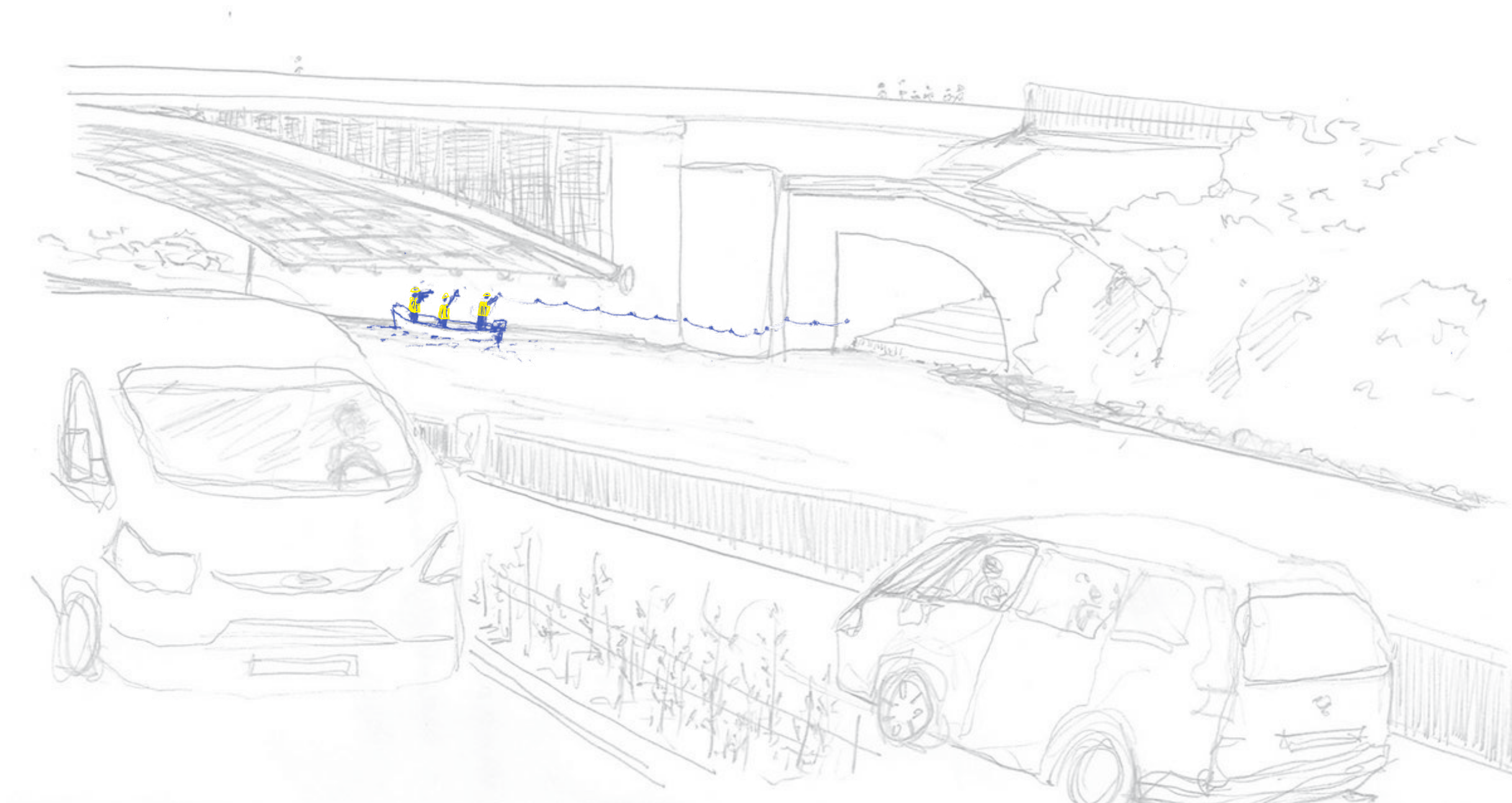








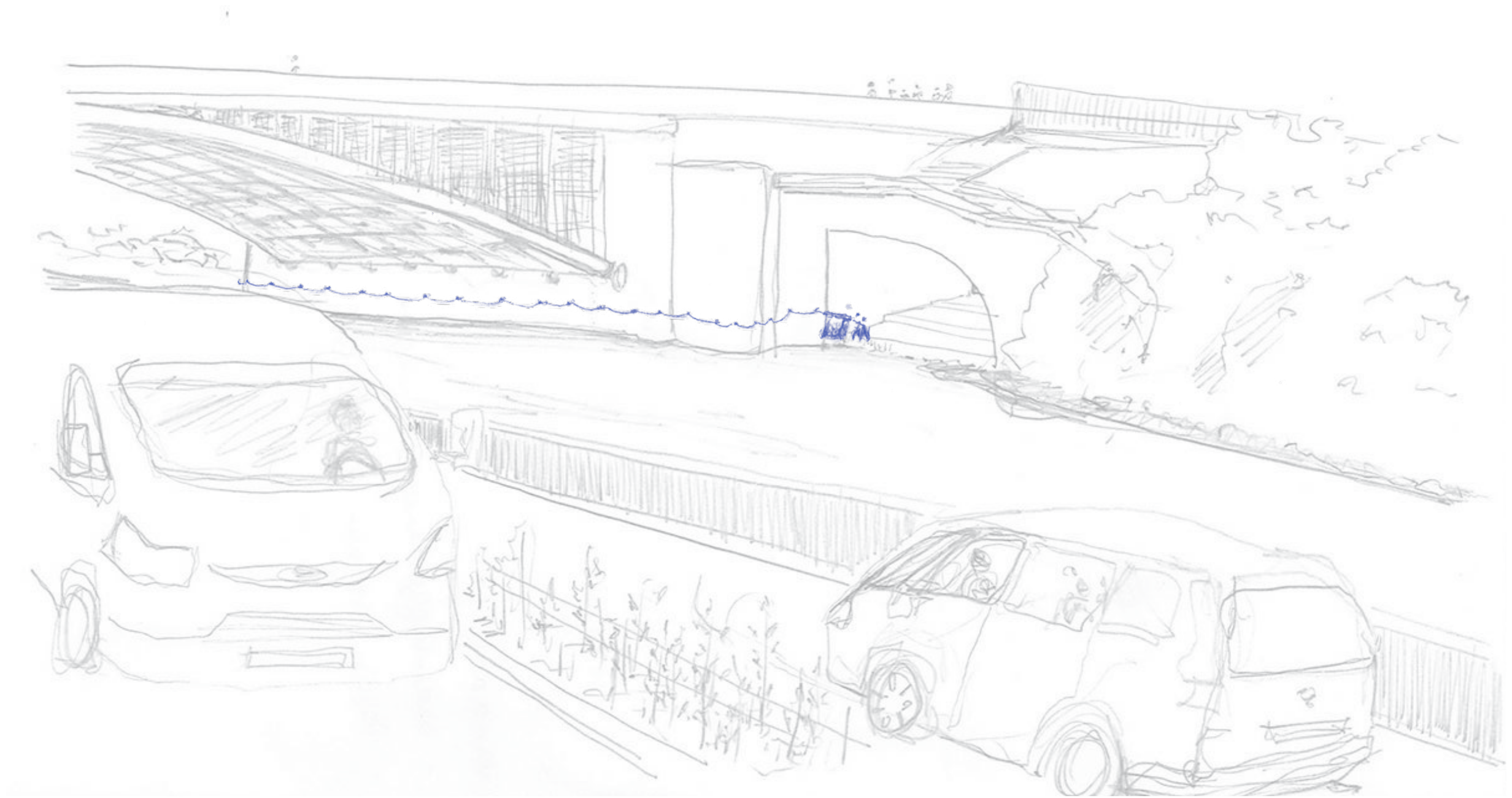


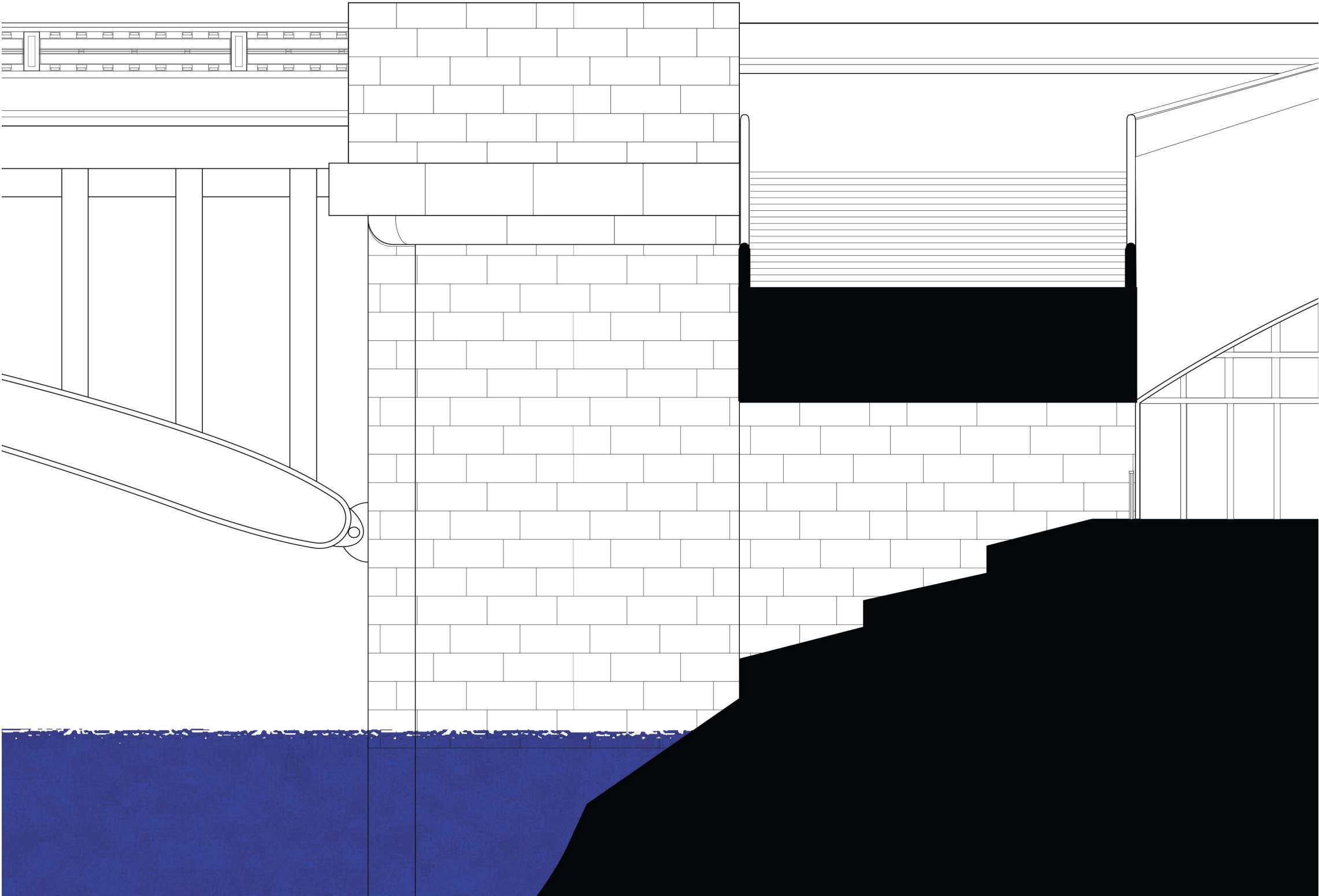


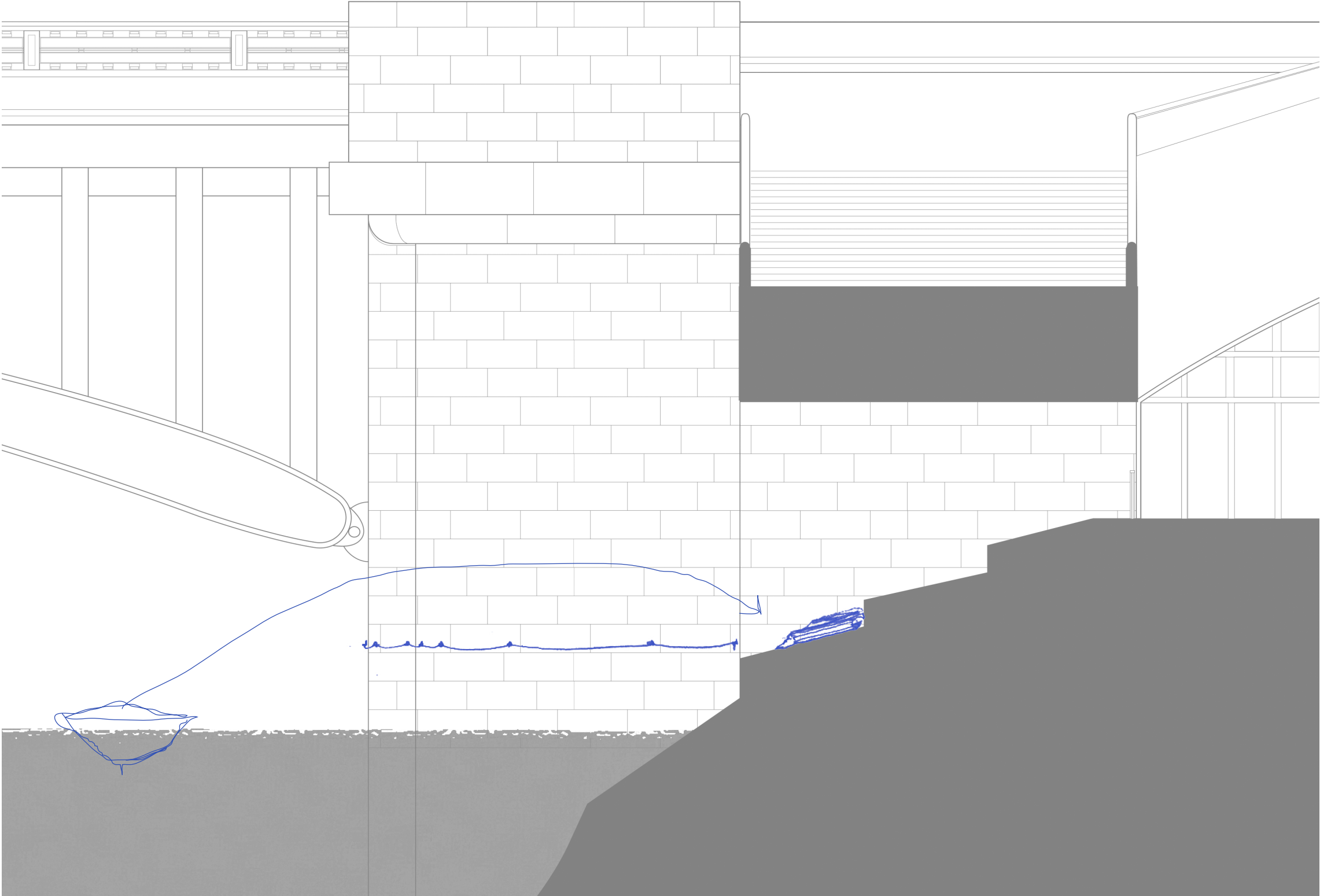
construction sequence

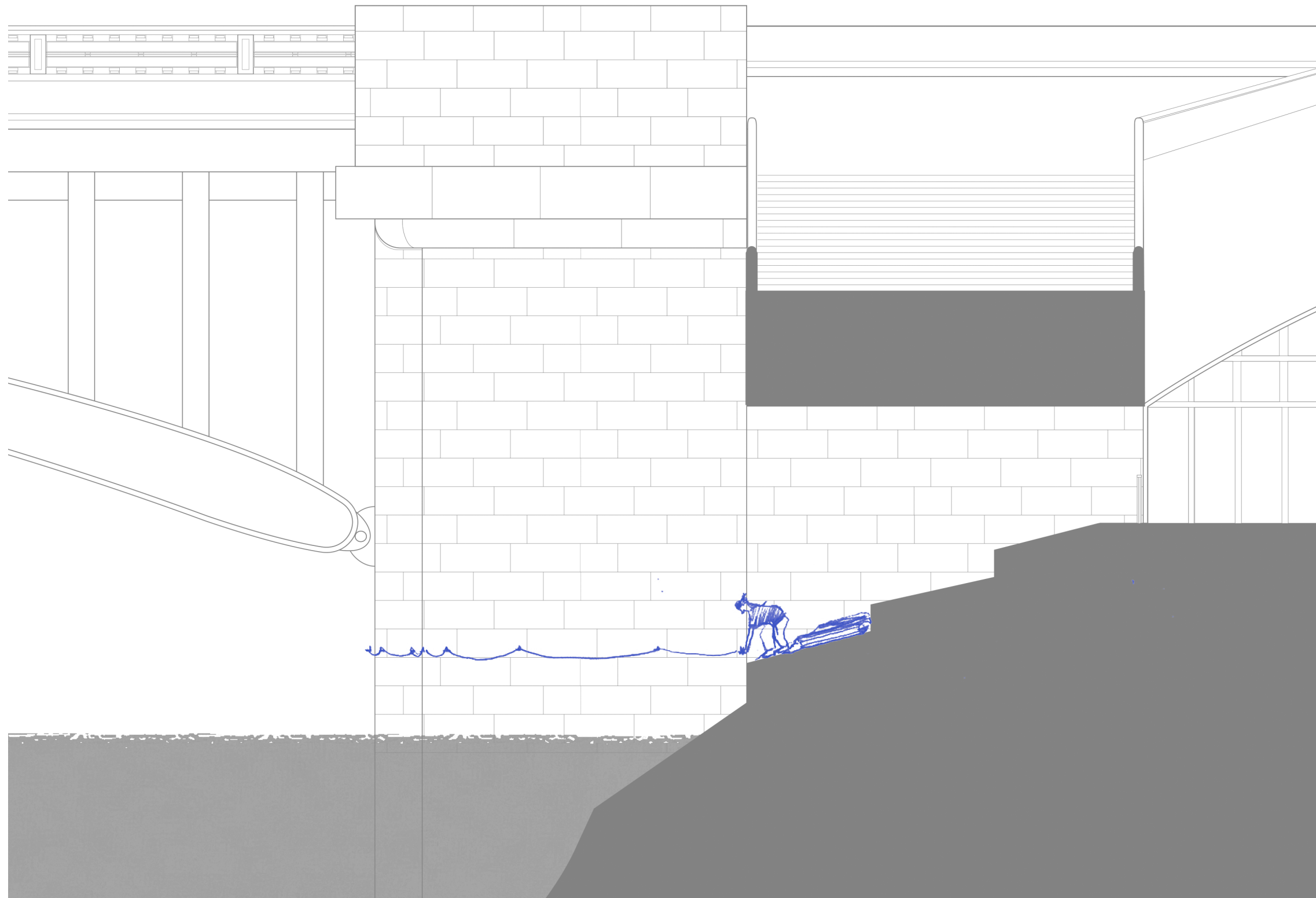
25 holes
~ max. 5 minutes per hole

2 hours of labour









reach carabiner



open carabiner and move away

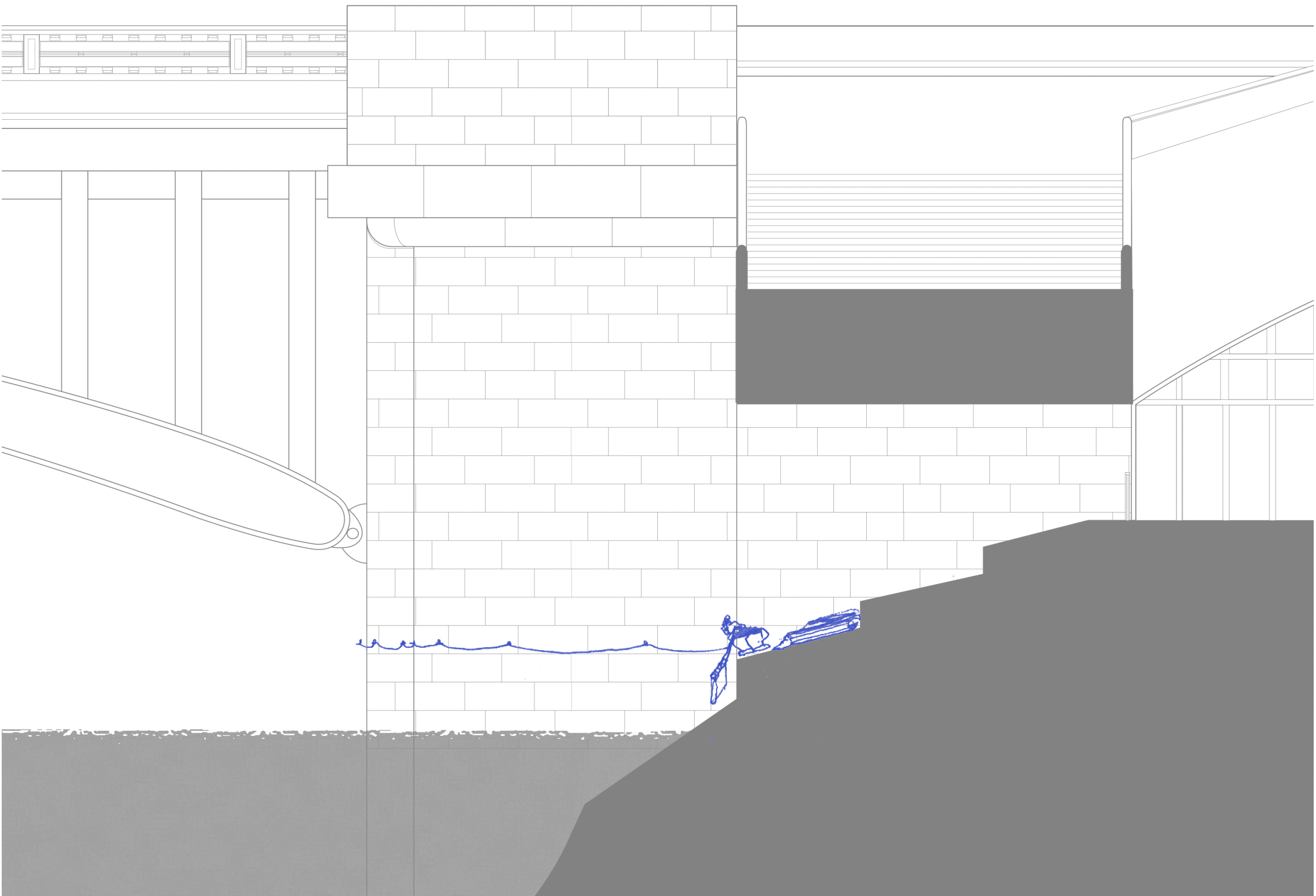


slide it through scaffolding beam



fasten carabiner again





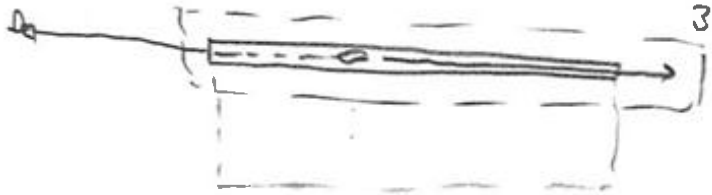
reach carabiner



open carabiner and move away

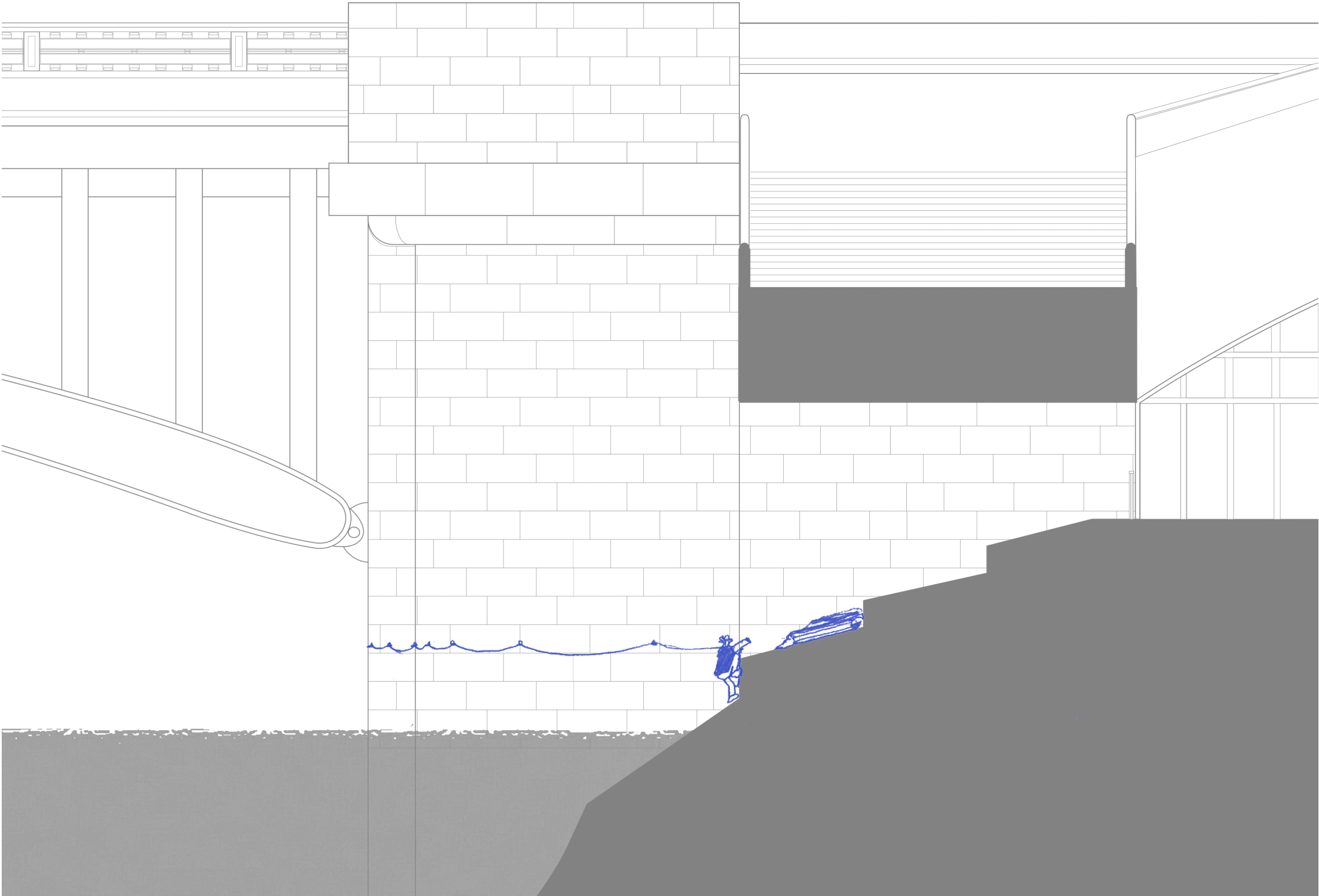


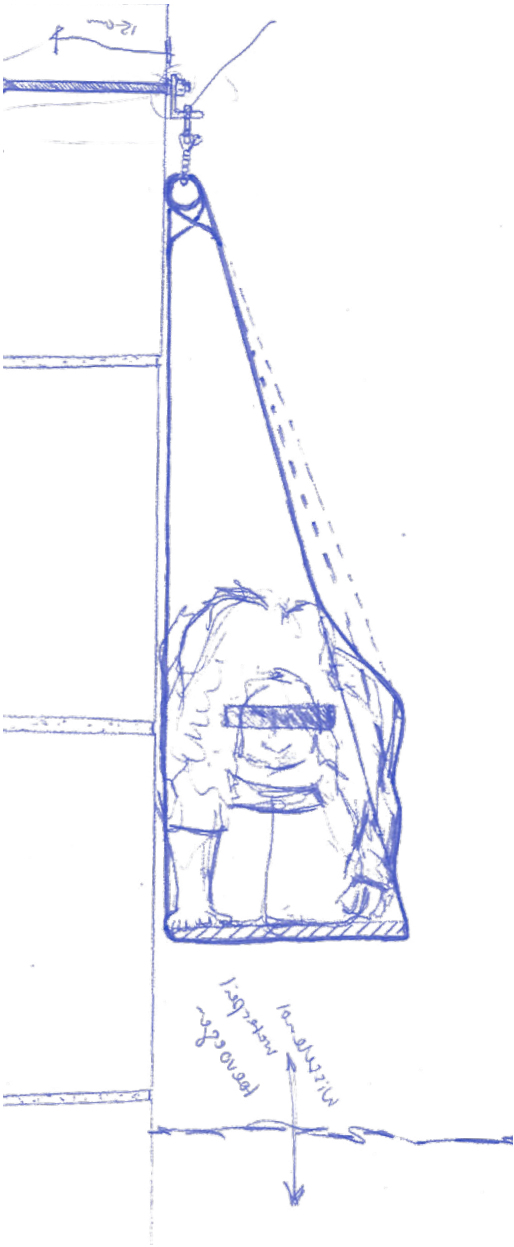
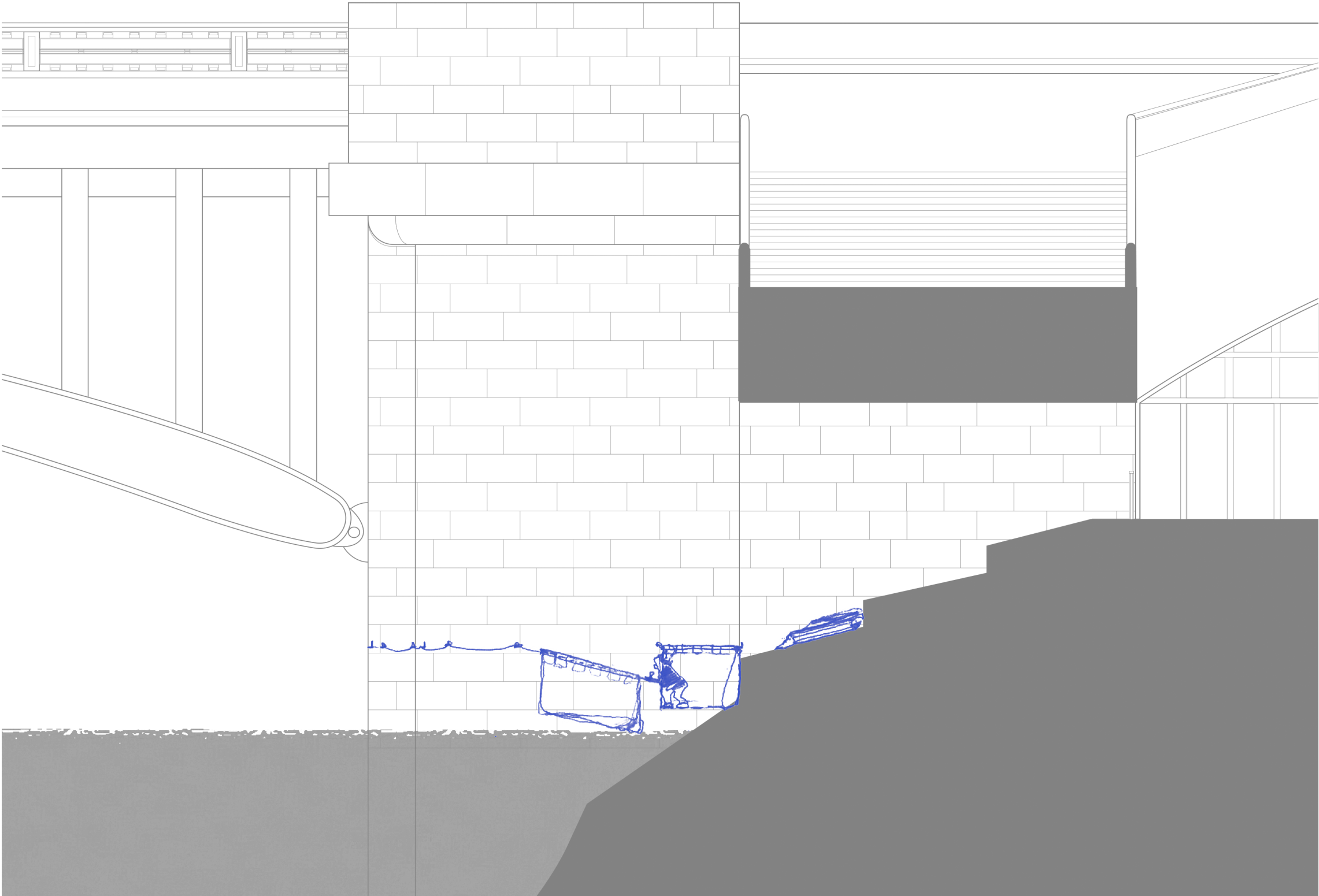
slide it through scaffolding beam



fasten carabiner again





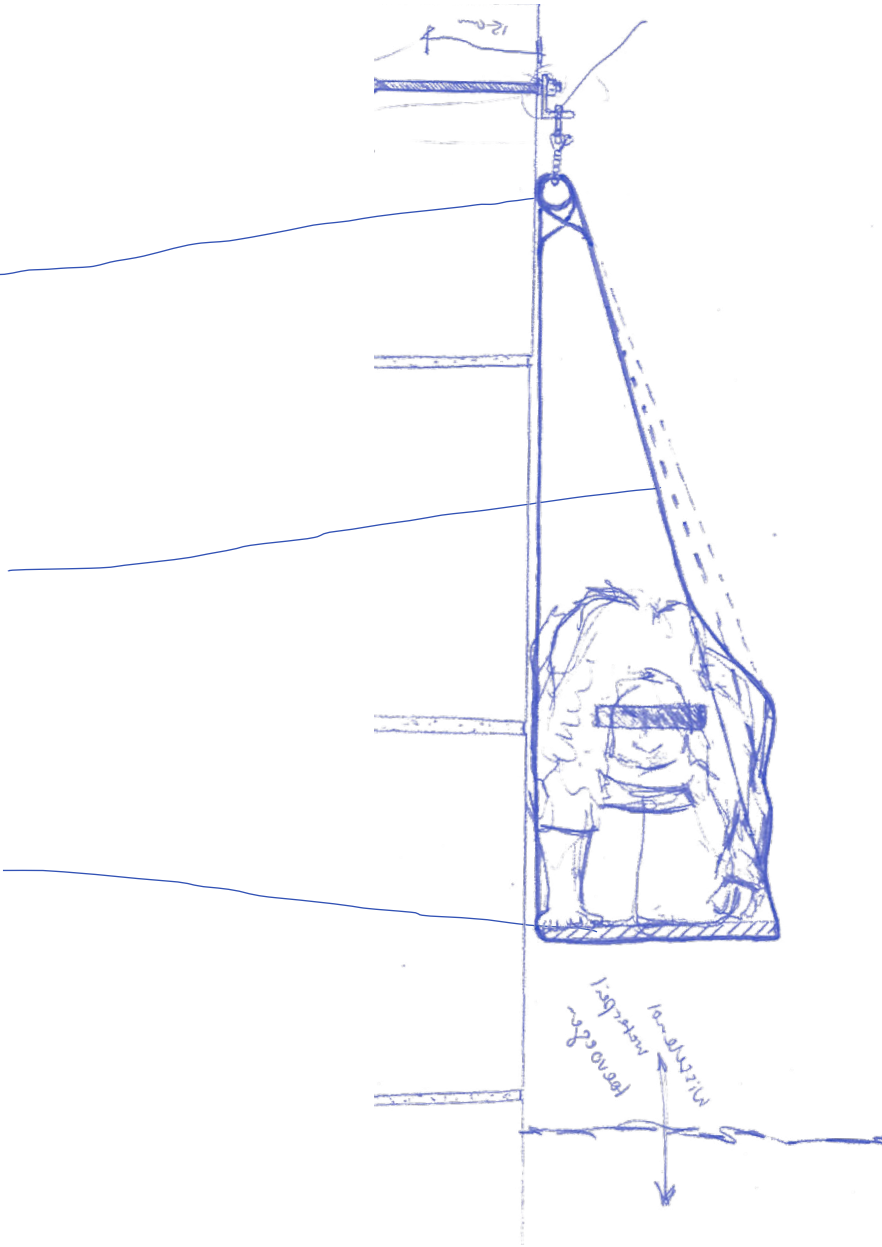


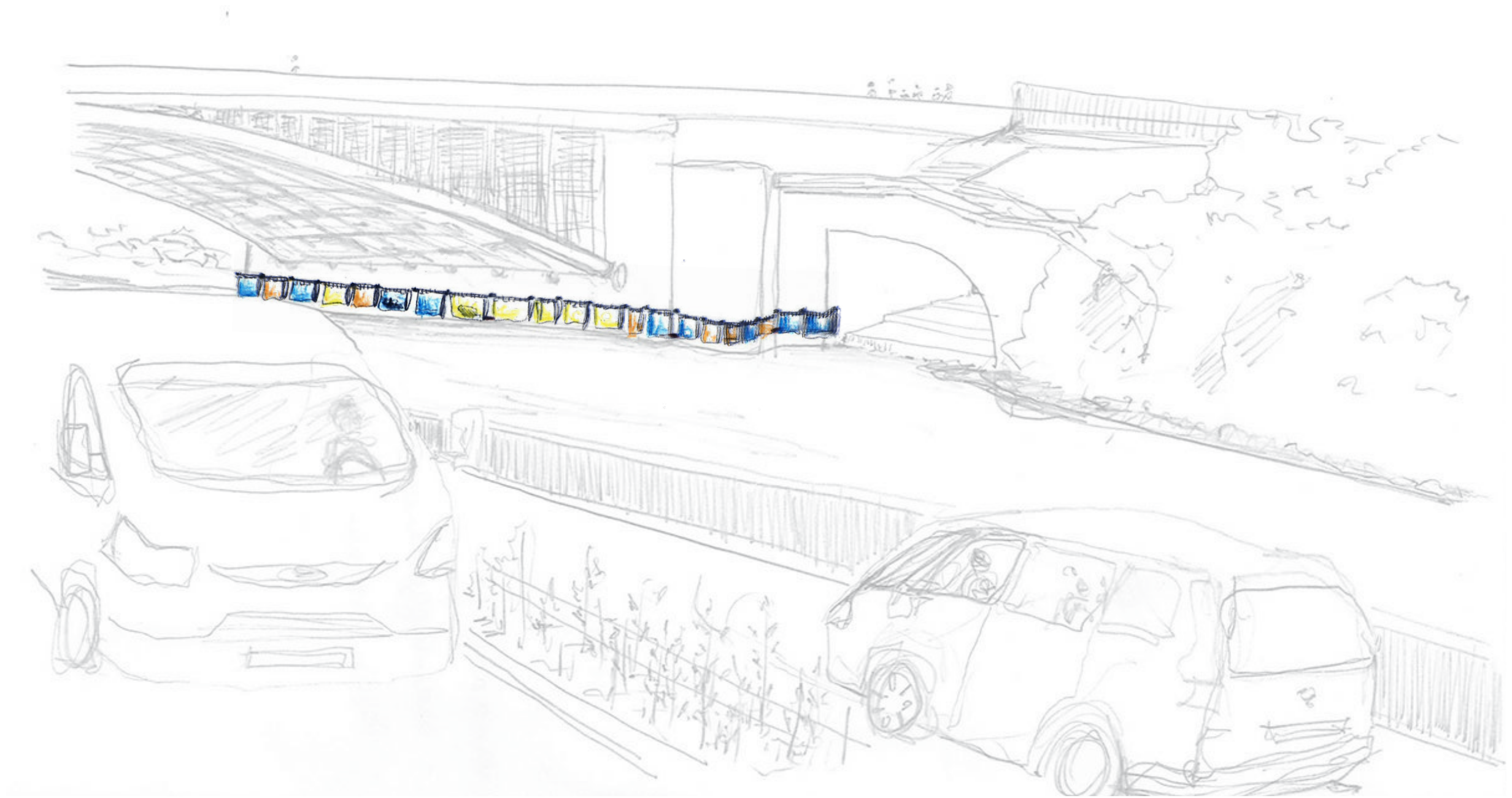


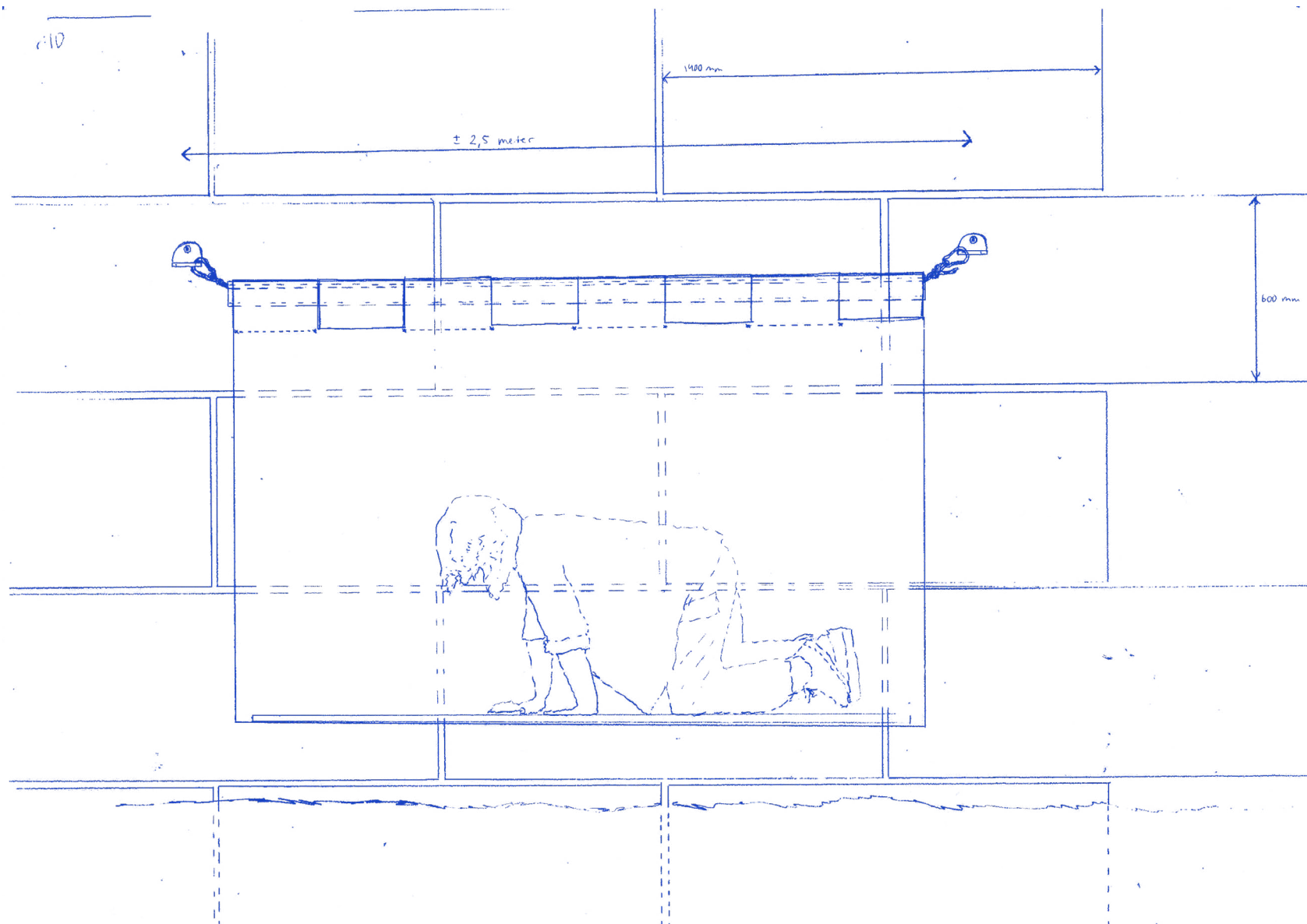
scaffolding tubes

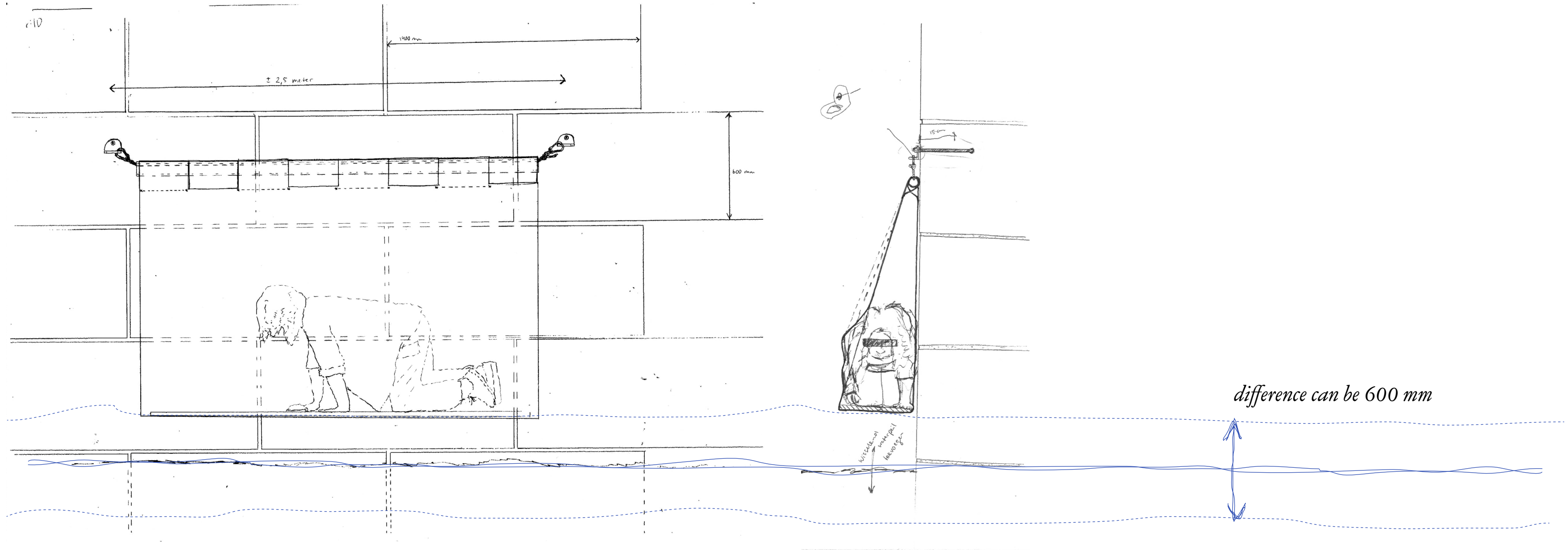
scaffolding nets

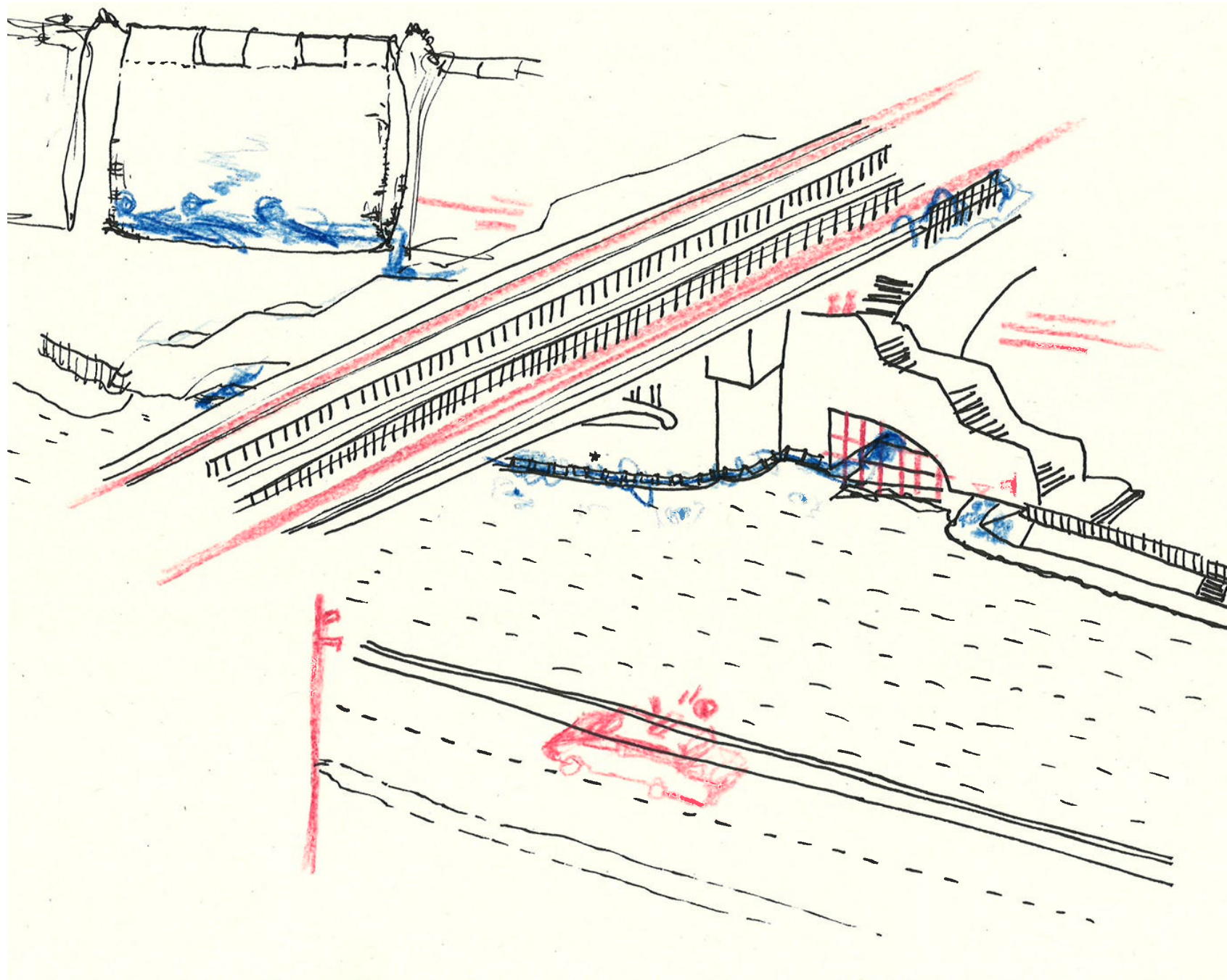
scaffolding boards/
driftwood











the river is freezing
cold as i hear the
sirens above
an unfinished job
leaving ripples behind

adrenaline,
heart beat skips
can't breath
hands frigid
trying to slide the tube over the rope
why do this in winter?

together on the driftwood
squeezed in by the net
we come closer
you laying in my lap
my feet hanging in
the cold stream
frozen in the moment

three young self-proclaimed 'guerrilla
urbanists' (21, 21, 25) arrested for
damage of public property

as i hold onto the sheer fabric
my ring tears it open
quickly switching to monkey bar
making my way to steadier ground

high-tide catches a fish in the net
and leaves it there to rot

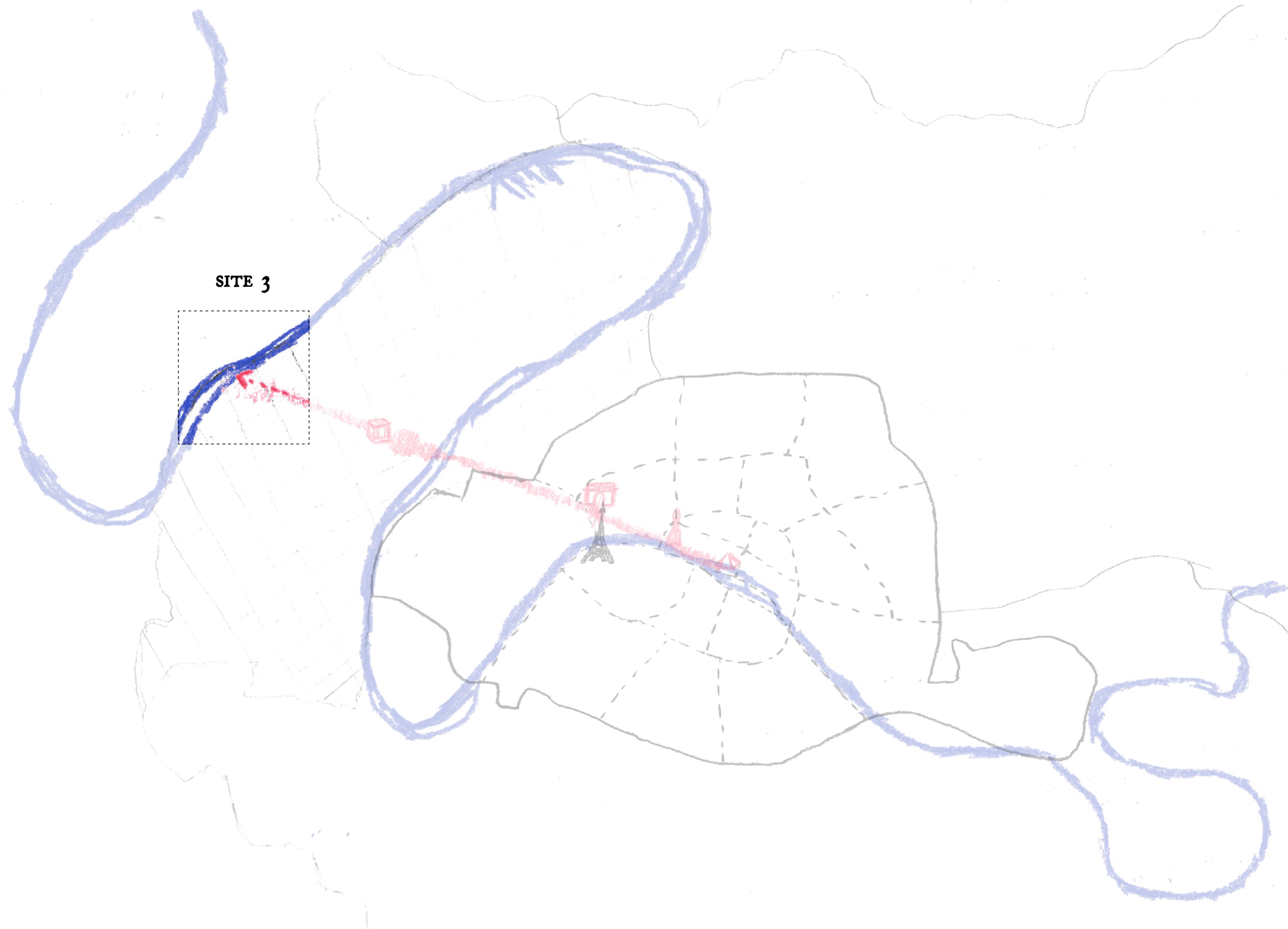
from afar i gaze
upon delinquents
1-1-2
dialing
four people on their way
to find resistance

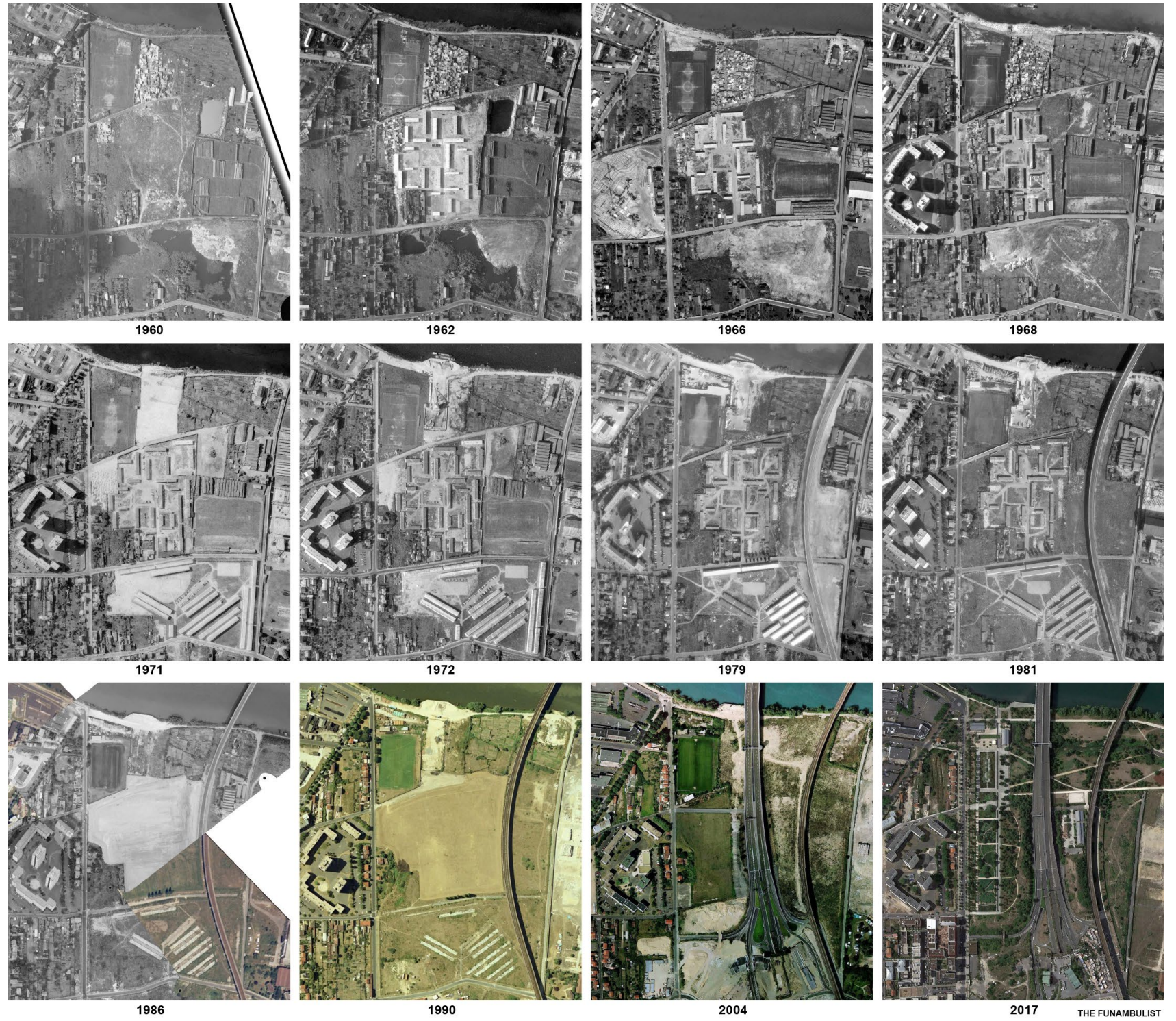
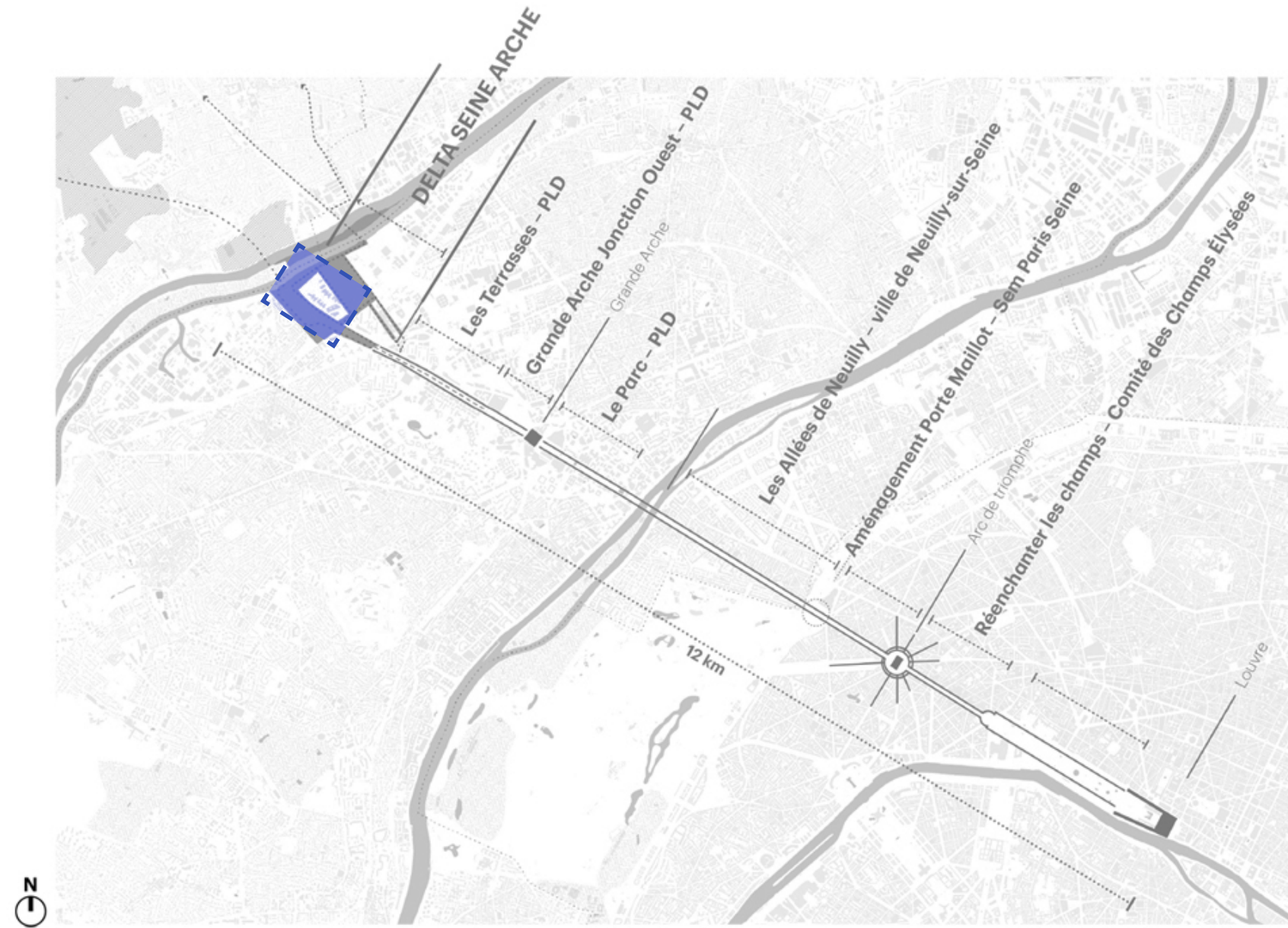
... and then?

demands mental and/or physical contortions

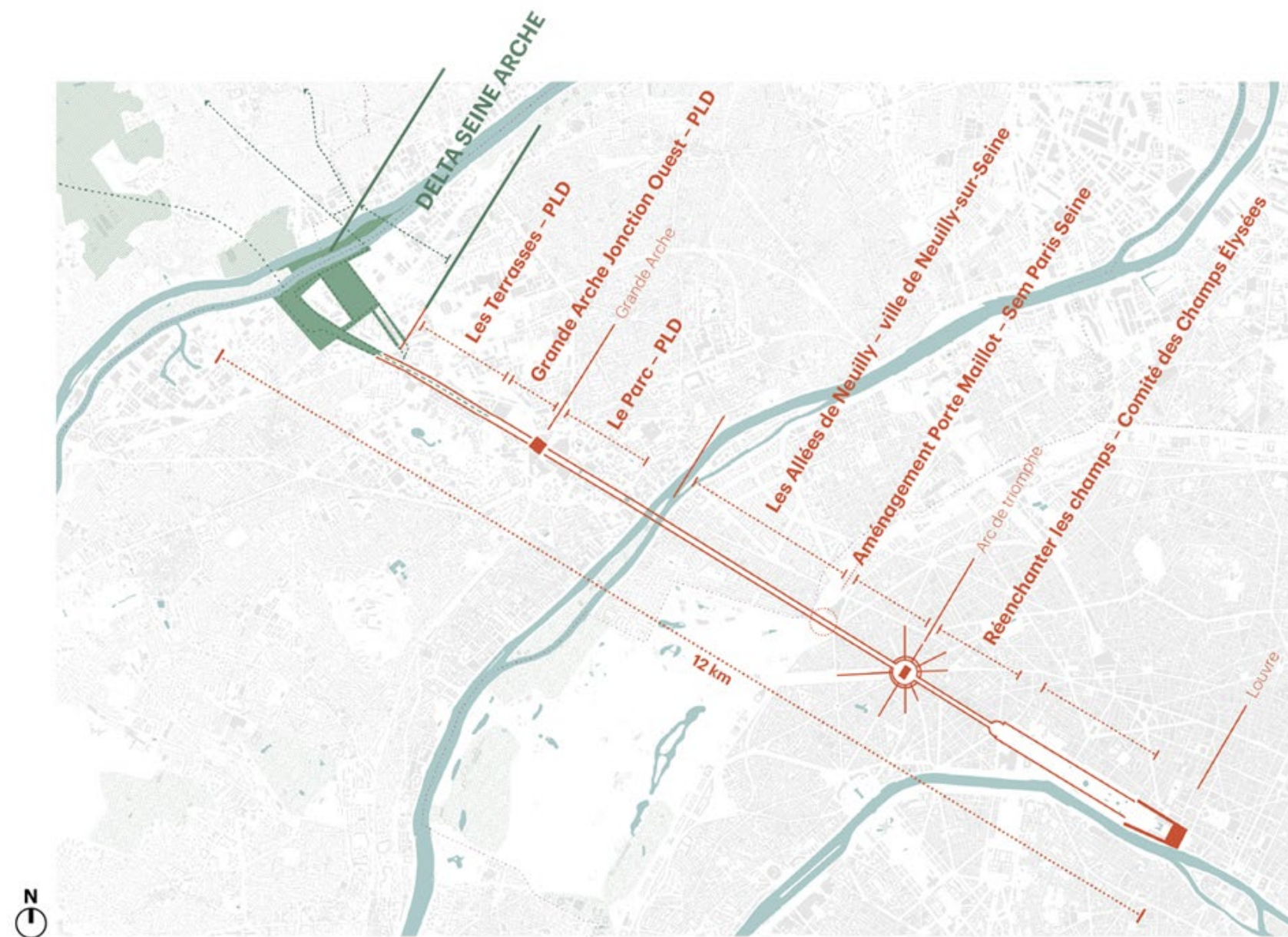
requires space for allowance

is independent, yet mindful, of response





Lambert, L. (2018, June 17). A Colonial History of Nanterre Through Four Commemorative Plates. *THE FUNAMBULIST*.

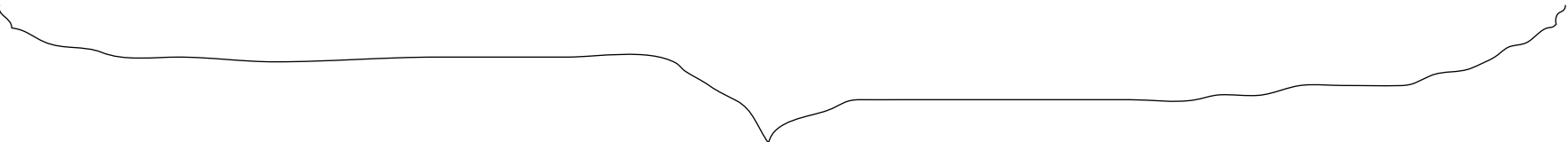


urban development plan by ilex-paysage urbanism

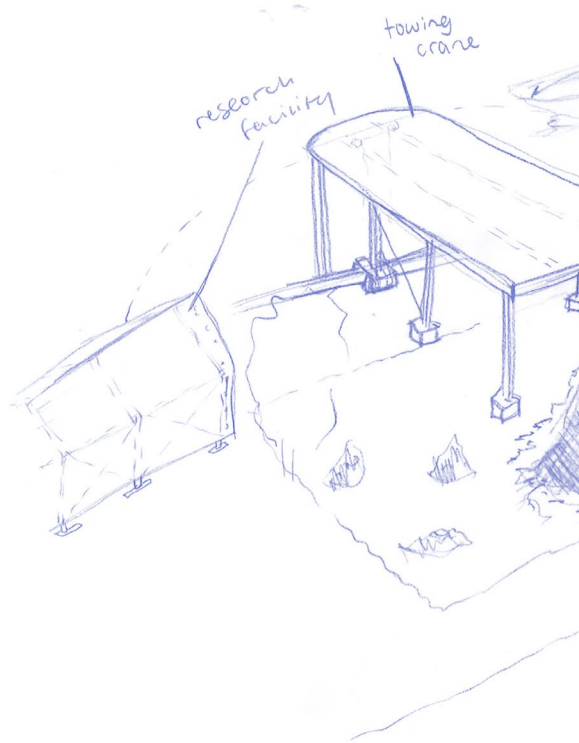


urban development plan by ilex-paysage urbanism

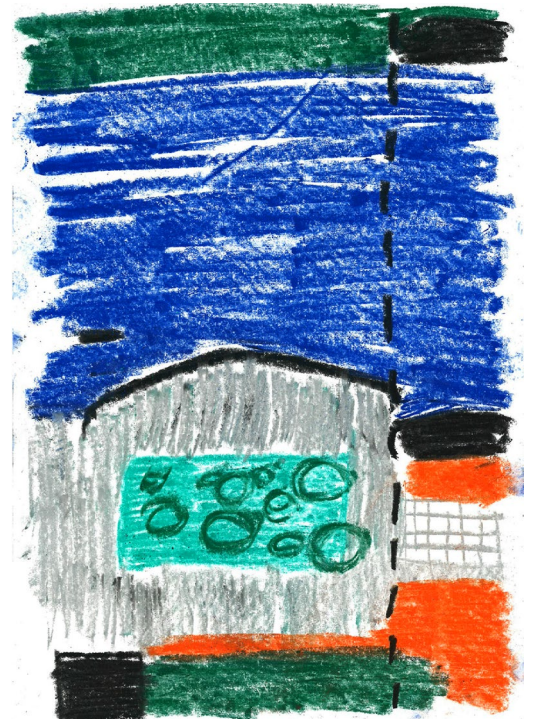
finding fleeting-moments | deliberately creating situations | understanding effects



PROJECTION
as unveiling possible realities

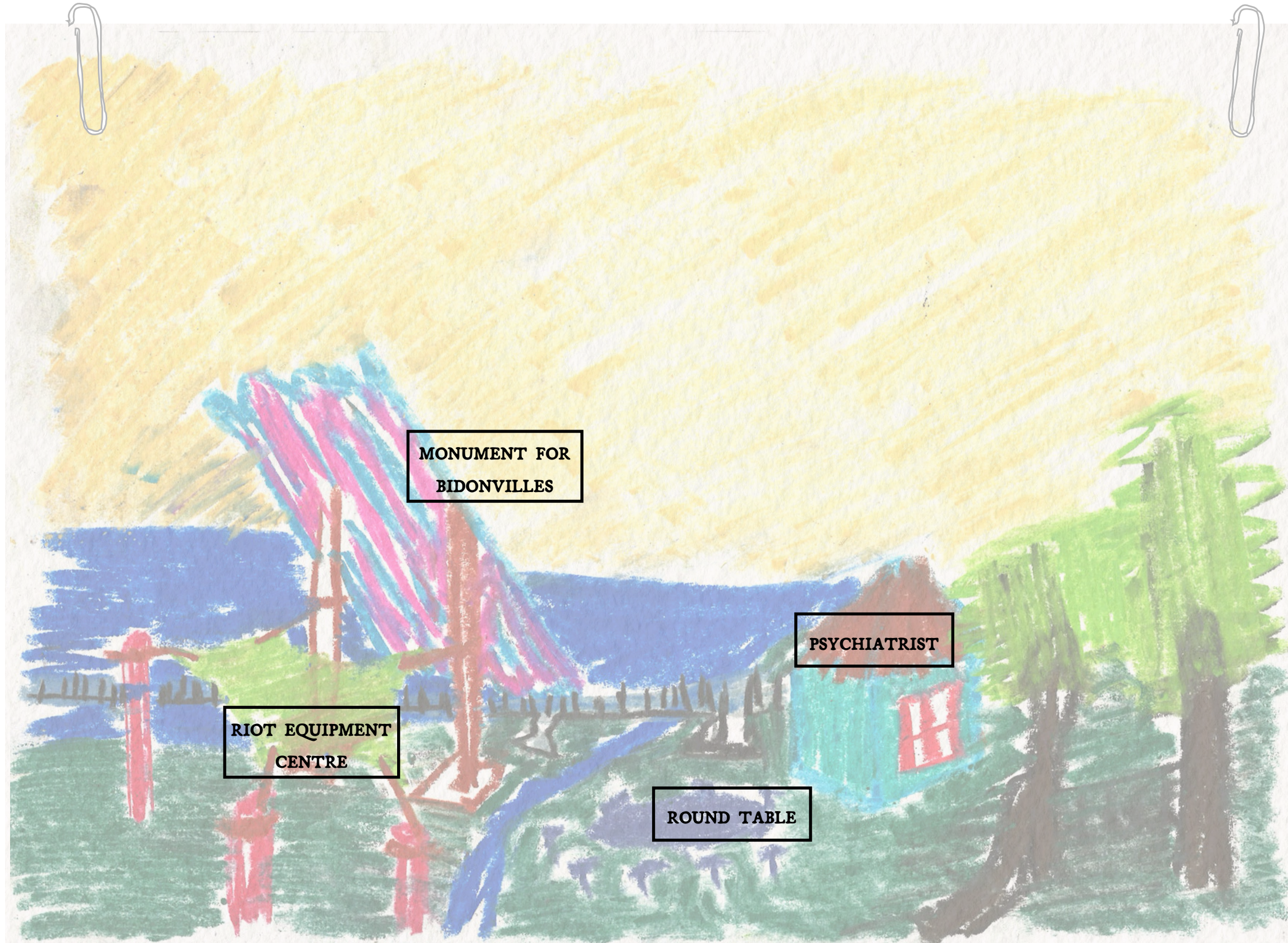






intuitive projections





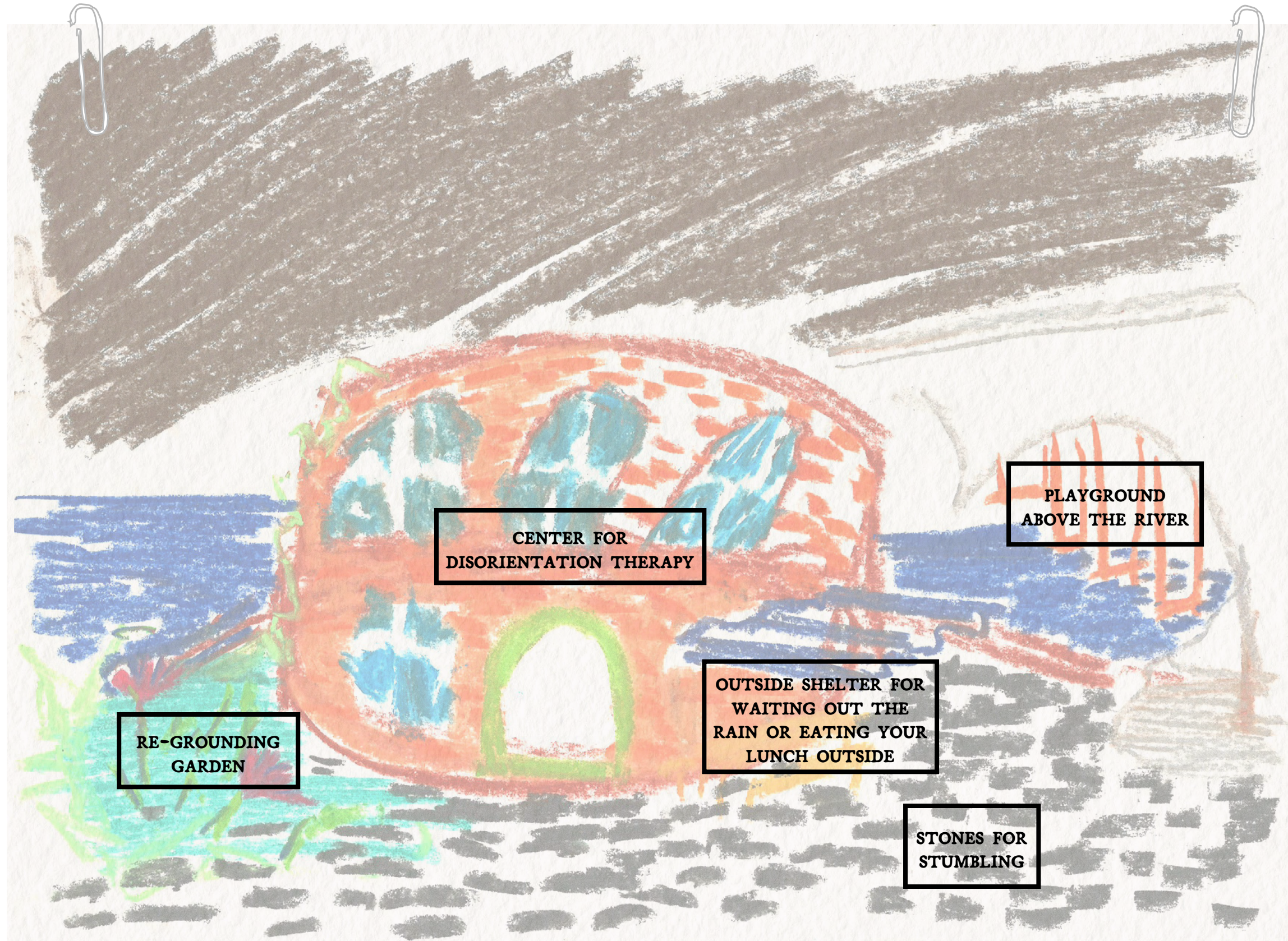
e.g. imagining starting points





e.g. allowing consequences





e.g. supporting ambiguities, uncertainties and irregularities.

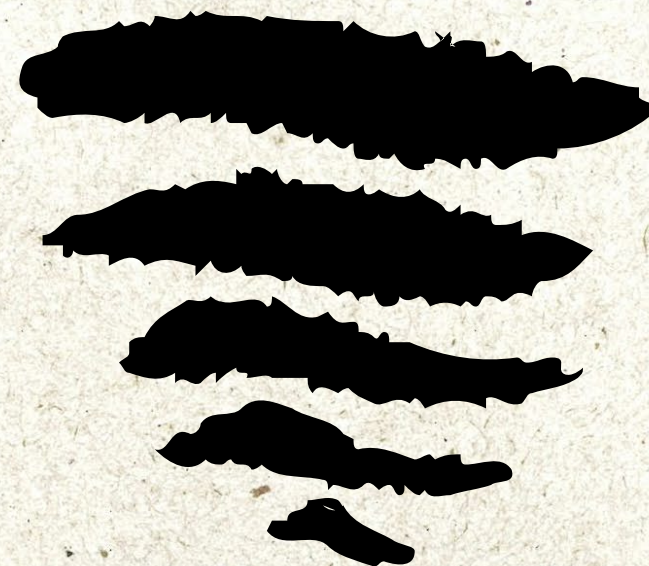
... and then?

“linking real desire to real geography is a way to realise the desire”

allows space for interpretation and reactions

Wells-Lynn, A. (2005). The Intertextual, Sexually-Coded Rue Jacob: A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall. *South Central Review*, 22(3), 78–112.

ACT IV
RE-ORIENTING AN AXIS

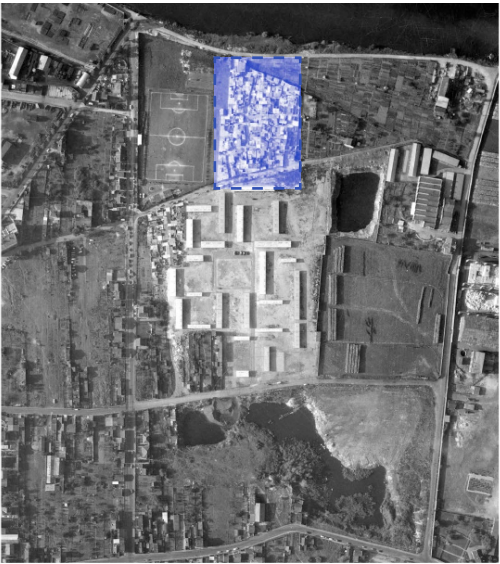
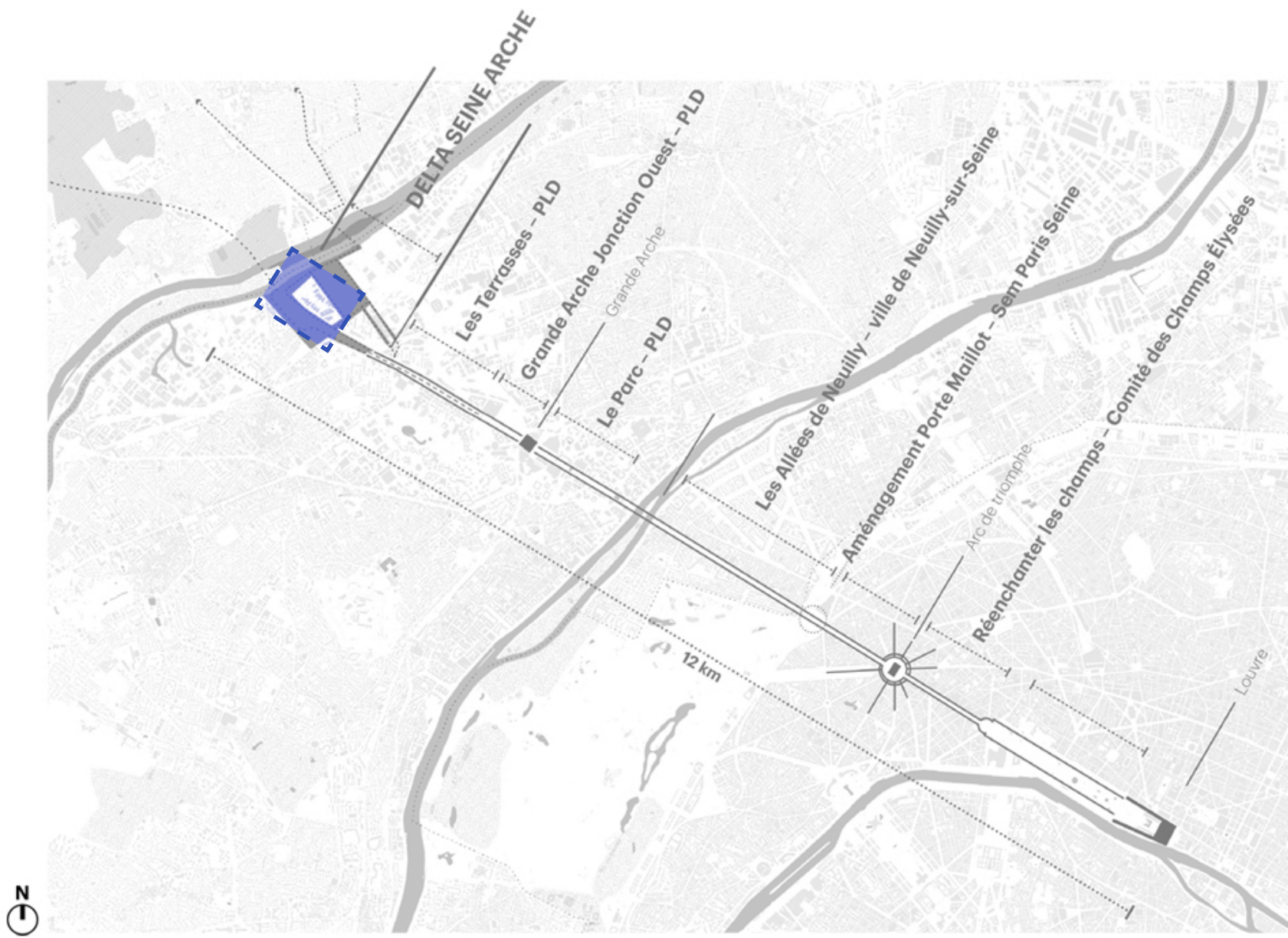


where it all started

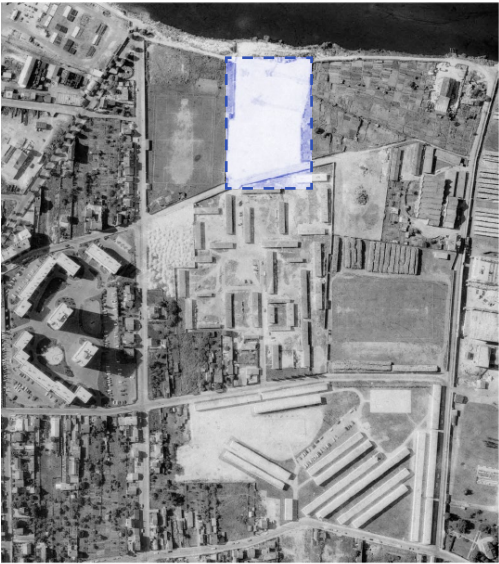
*How can we build queer spaces in the realm of the 'assembly line'
in an effort to facilitate alternatives?*

Explore Lab intake. May 2, 2024

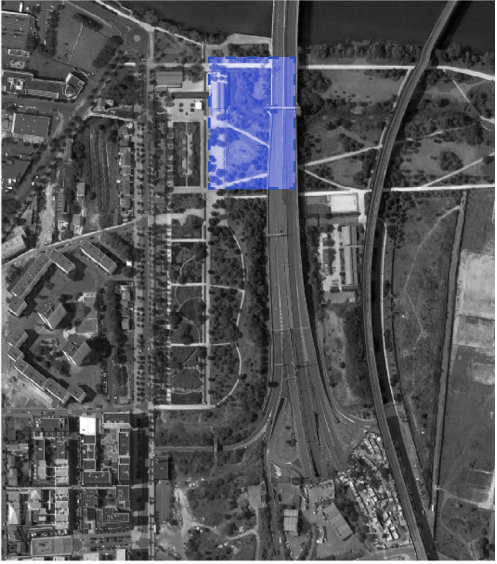
where to continue



1962

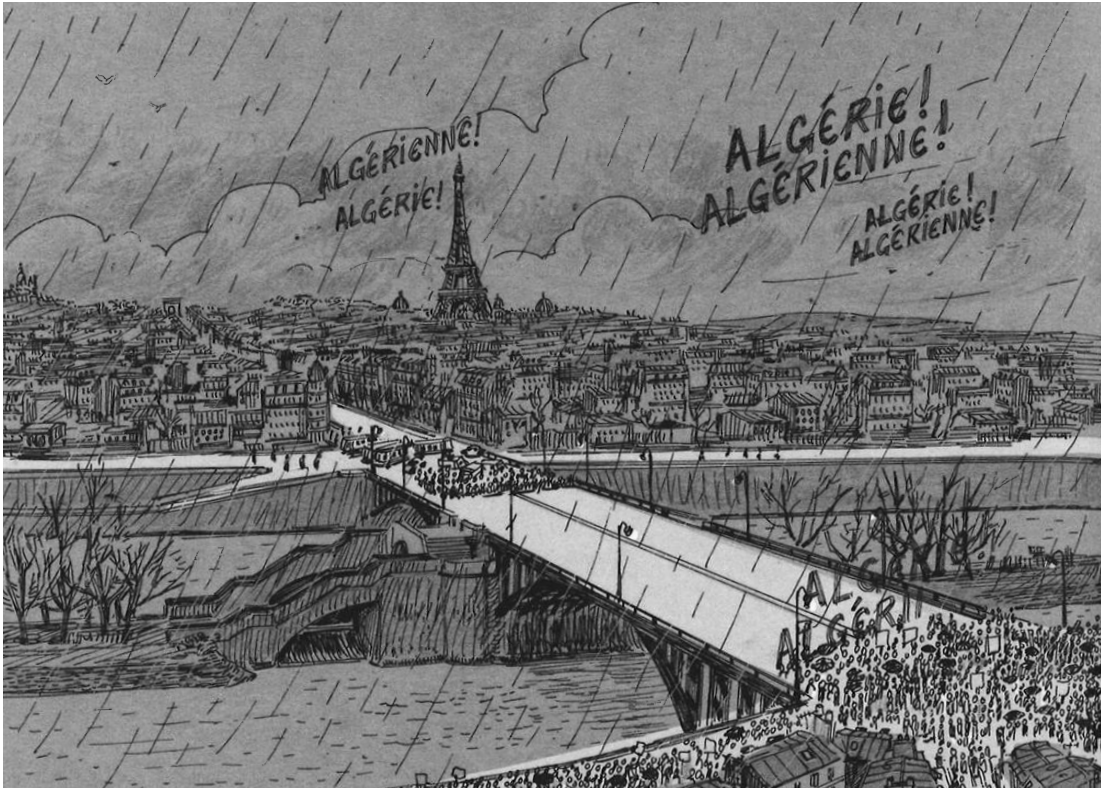


1971

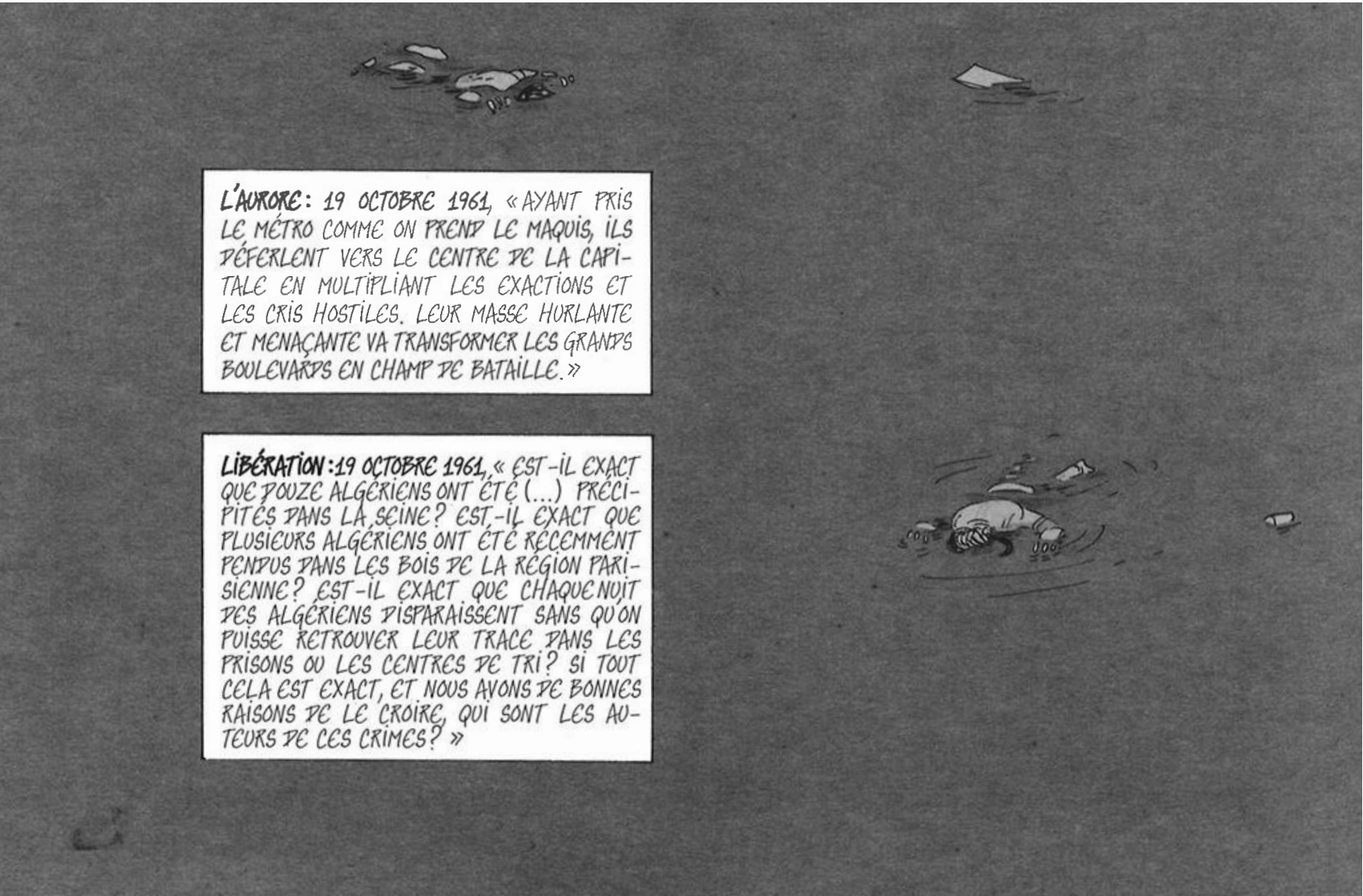


2017

THE FUNAMBULIST



Demain, Demain by Laurent Maffre



L'AURORÉ: 19 OCTOBRE 1961, « AYANT PRIS LE MÉTRO COMME ON PREND LE MAQUIS, ILS DÉFERLENT VERS LE CENTRE DE LA CAPITALITÉ EN MULTIPLIANT LES EXACTIONS ET LES CRIS HOSTILES. LEUR MASSE HURLANTE ET MENAÇANTE VA TRANSFORMER LES GRANDS BOULEVARDS EN CHAMP DE BATAILLE. »

LIBÉRATION: 19 OCTOBRE 1961, « EST-IL EXACT QUE DOUZE ALGÉRIENS ONT ÉTÉ (...) PRÉCIPITÉS DANS LA SEINE? EST-IL EXACT QUE PLUSIEURS ALGÉRIENS ONT ÉTÉ RÉCEMMENT PENDUS DANS LES BOIS DE LA RÉGION PARISIENNE? EST-IL EXACT QUE CHAQUE NUIT DES ALGÉRIENS DISPARAISSENT SANS QU'ON PUISSE RETROUVER LEUR TRACE DANS LES PRISONS OU LES CENTRES DE TRI? SI TOUT CELA EST EXACT, ET NOUS AVONS DE BONNES RAISONS DE LE CROIRE, QUI SONT LES AUTEURS DE CES CRIMES? »

Demain, Demain by Laurent Maffre



protester holds a banner at the end of a commemoration march. June 29, 2023. Photo by Bertrand Guay.



*“It’s always for the
same people that being in the wrong
leads to death.”*

importance of disorientation

importance of disorientation

expose imposed systems | question inequitable dynamics | create openings for other ways of living together

importance of disorientation

expose imposed systems | question inequitable dynamics | create openings for other ways of living together

emphasise the position of architecture and the role of a practitioner

what we need going forward

open-mindedness | care | allowance

open-mindedness | care | allowance

embrace the unexpected turn

open-mindedness | care | allowance

embrace the unexpected turn

value other interpretations

open-mindedness | care | allowance

embrace the unexpected turn

value other interpretations

make space for difficulties of non-/beyond-normativity

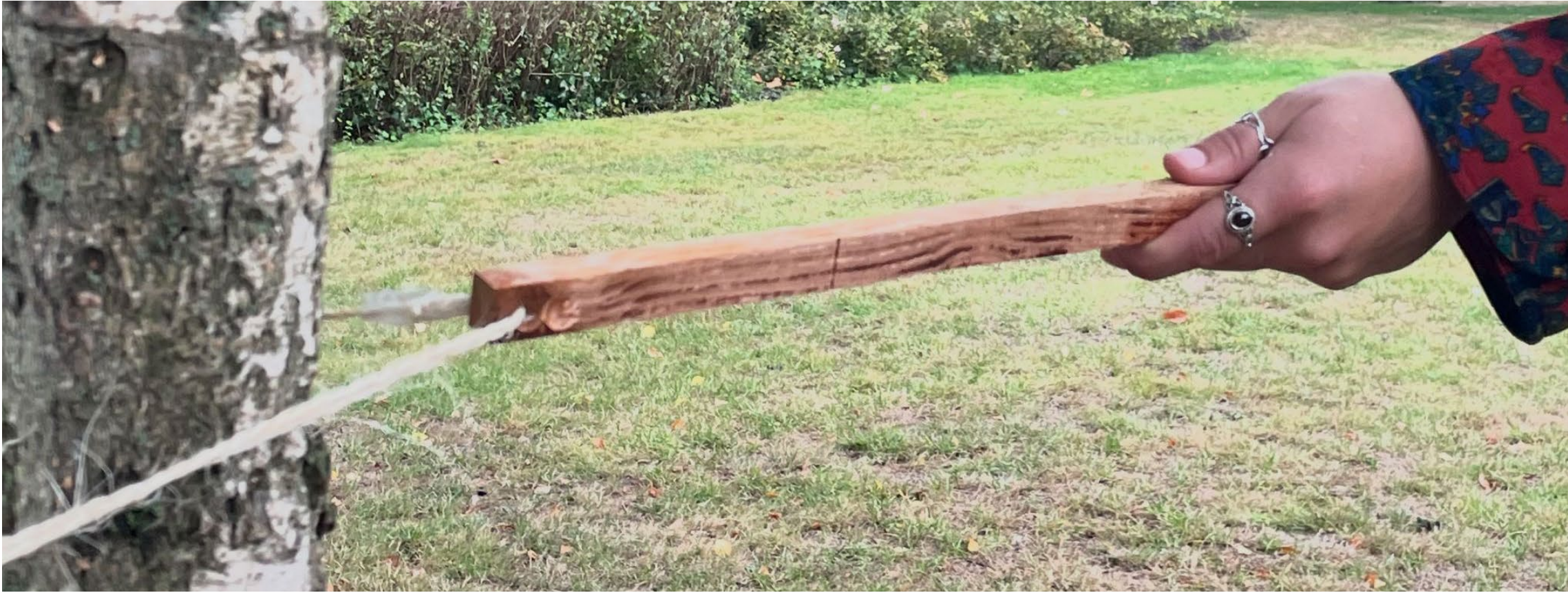
disorientation is not a means to an end.

it is an approach with intention, that requires energy to carry its weight, which reverberates, permeates, to then evaporate.

always, essentially, lingering in the air.

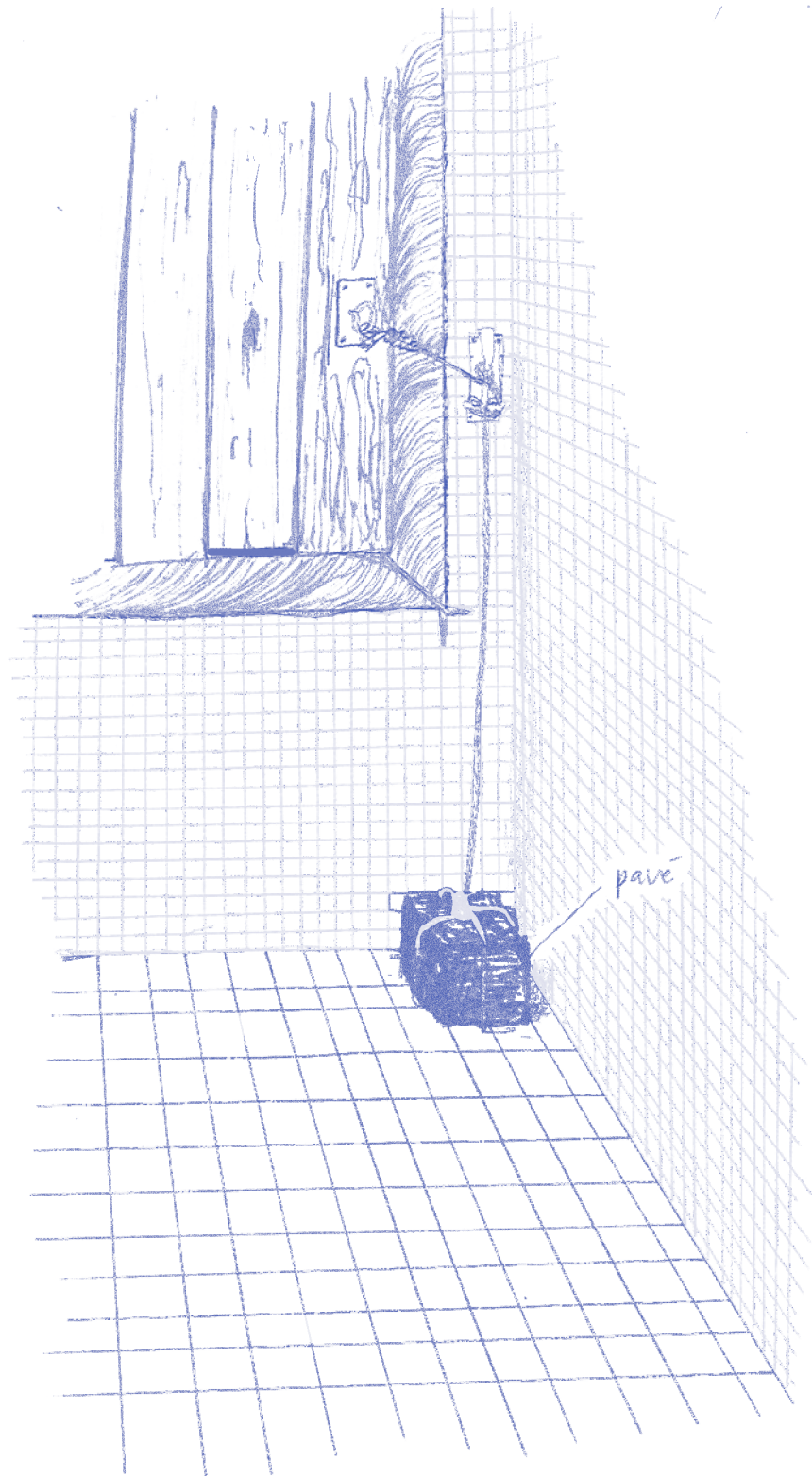
[...]
I think
I'm doing it right
now finally maybe
I'm winning even
if it just looks like
my fingers
are shaking
- Ocean Vuong

thank you.

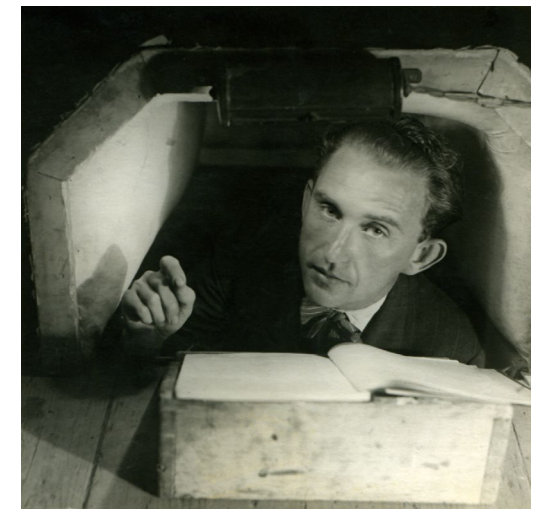
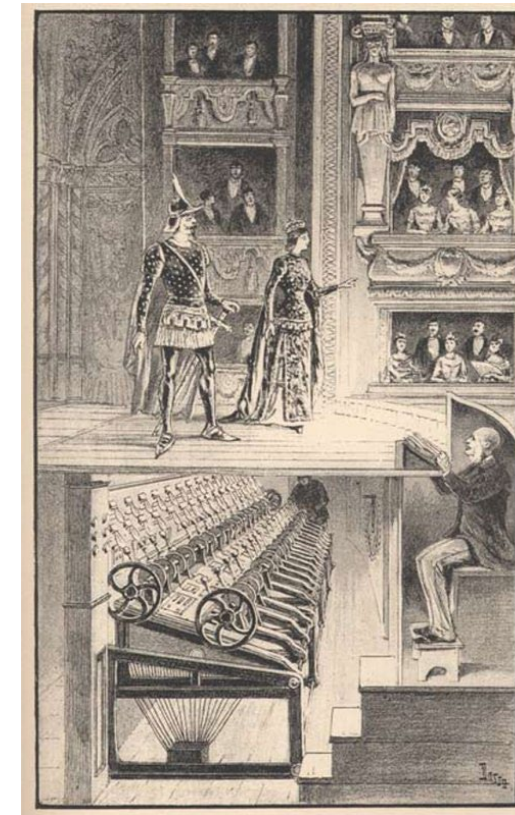


allowing behaviours | instigating re-actions | make space for dialogue

Torch Song Trilogy, Harvey Fierstein



19th-century prompt box at the Palais Garnier, Paris.



Milivoje Nikolić, 1939

recognising openings | give cues | allowing off-script moments



Nelson Kon

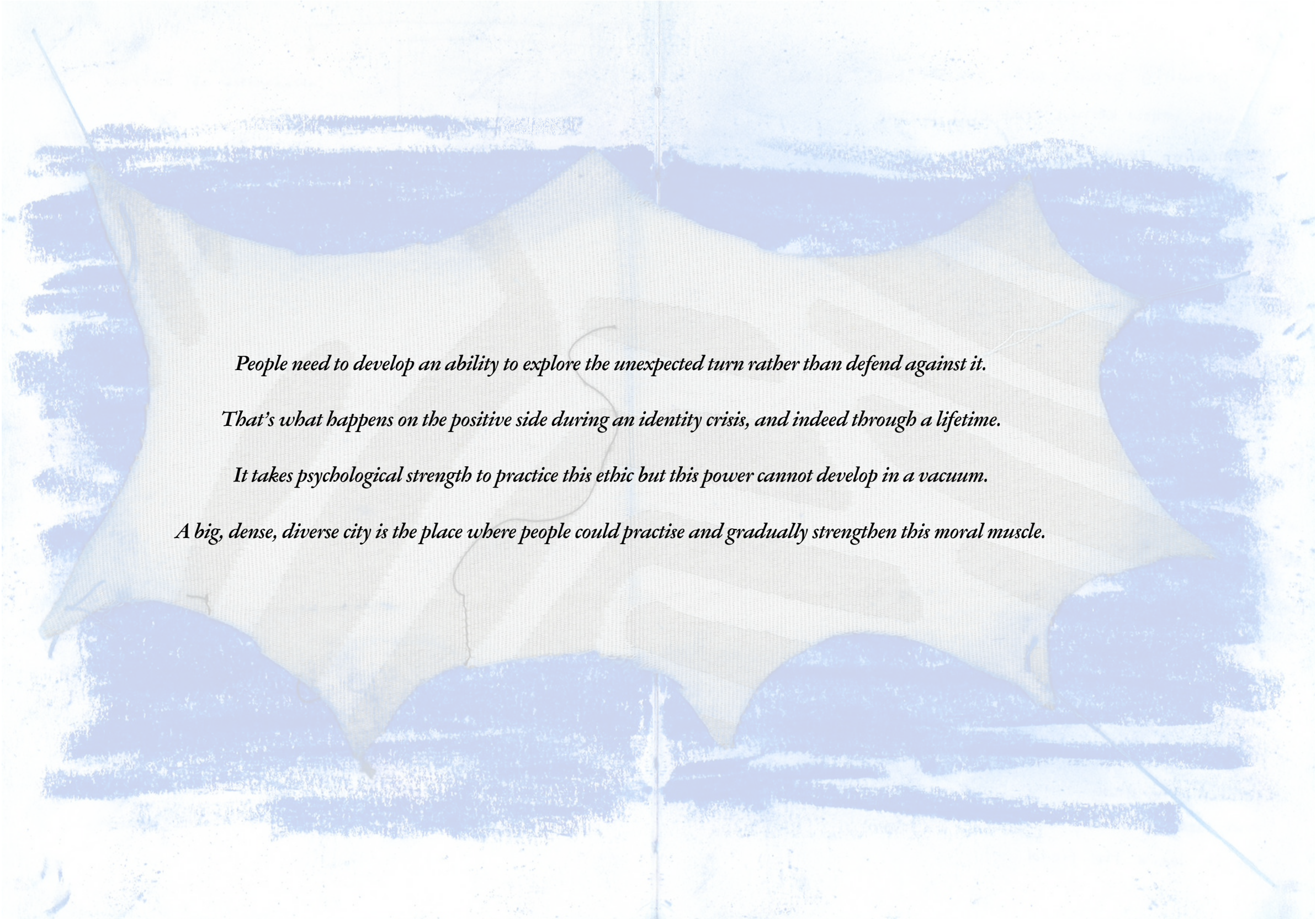
framed acts | produced performances | attempts at dealing with life

backstage | on stage | in the audience

How can we design space for disorientation within the rigid orientation of the Parisian Historical Axis?

How do we position architecture and the role of the practitioner within the approach of disorientation?

props | prompter | theatre



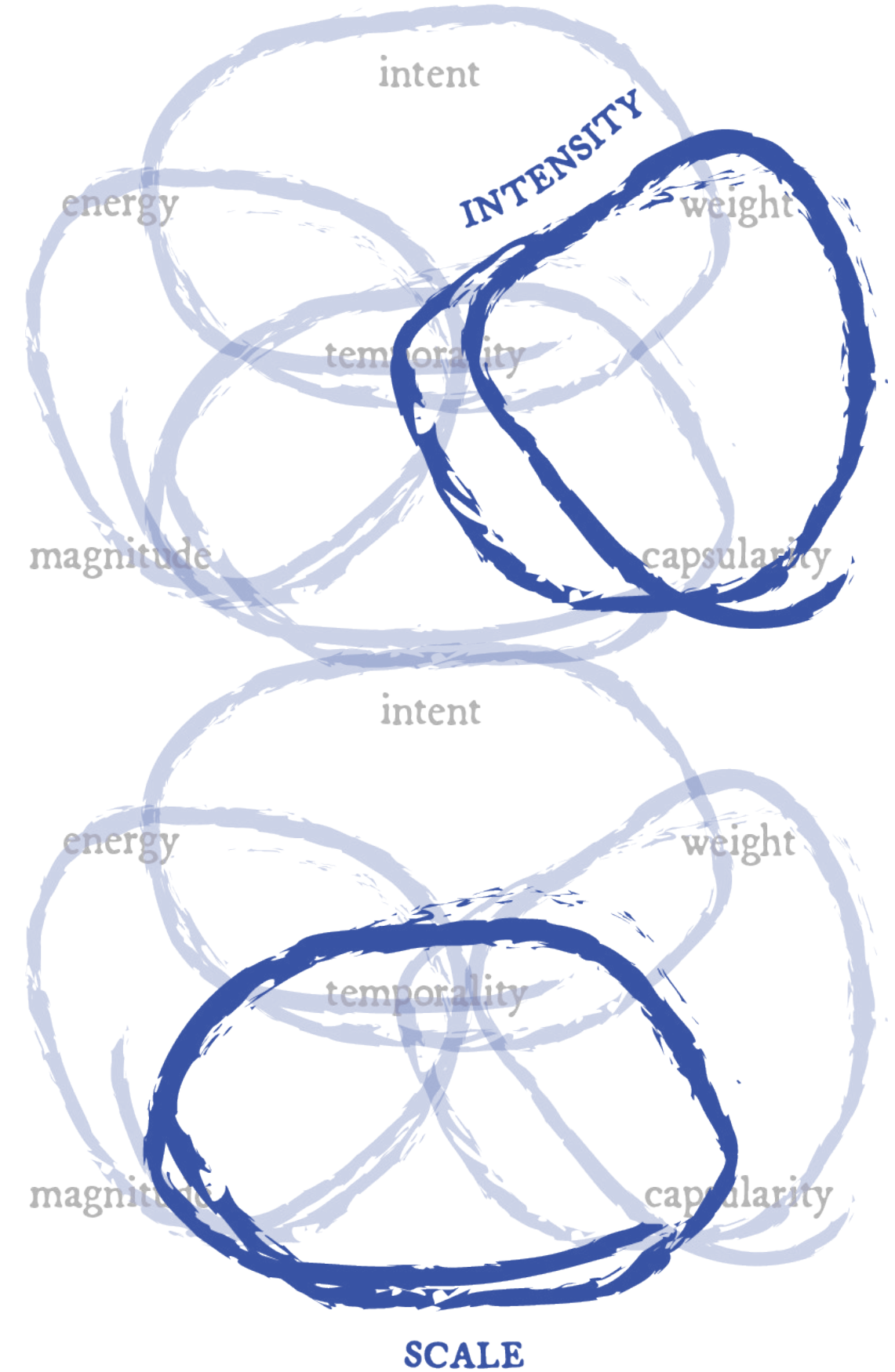
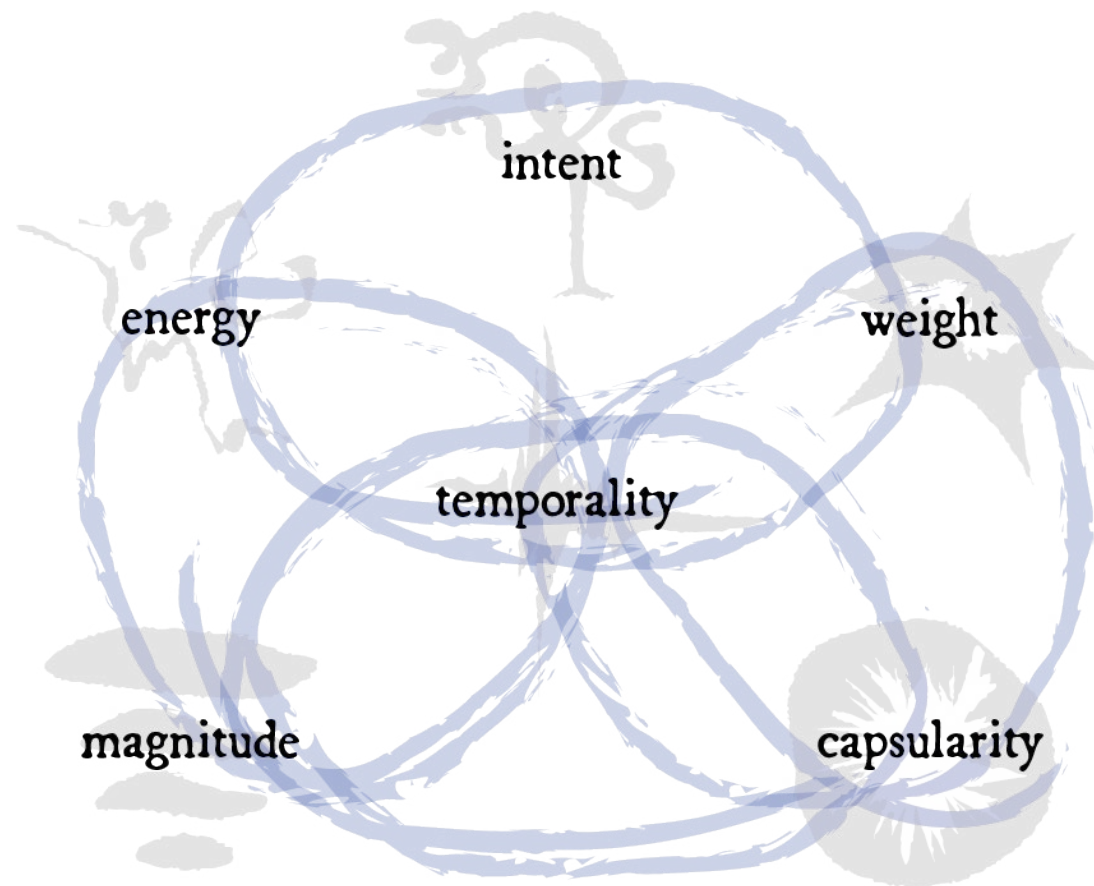
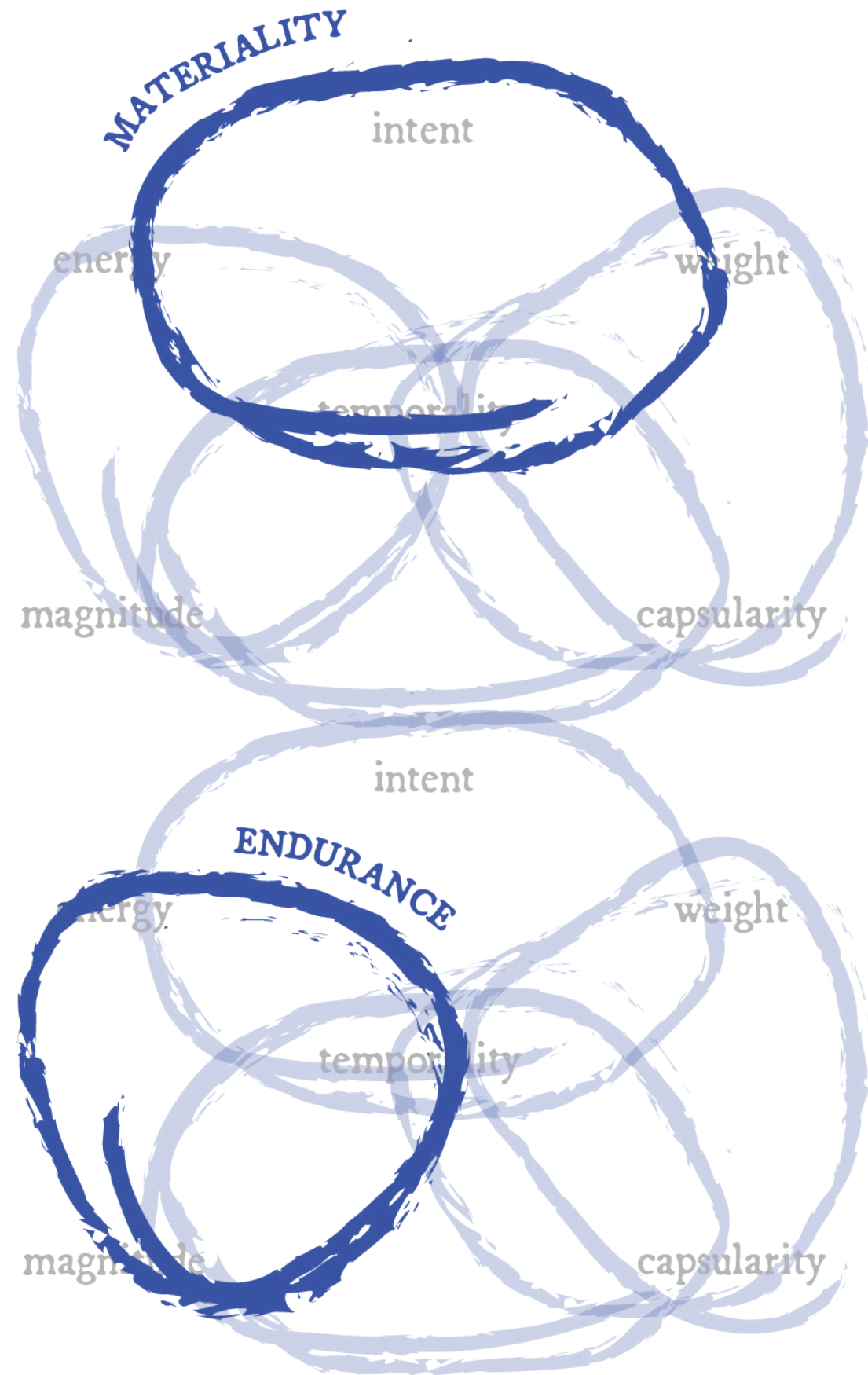
People need to develop an ability to explore the unexpected turn rather than defend against it.

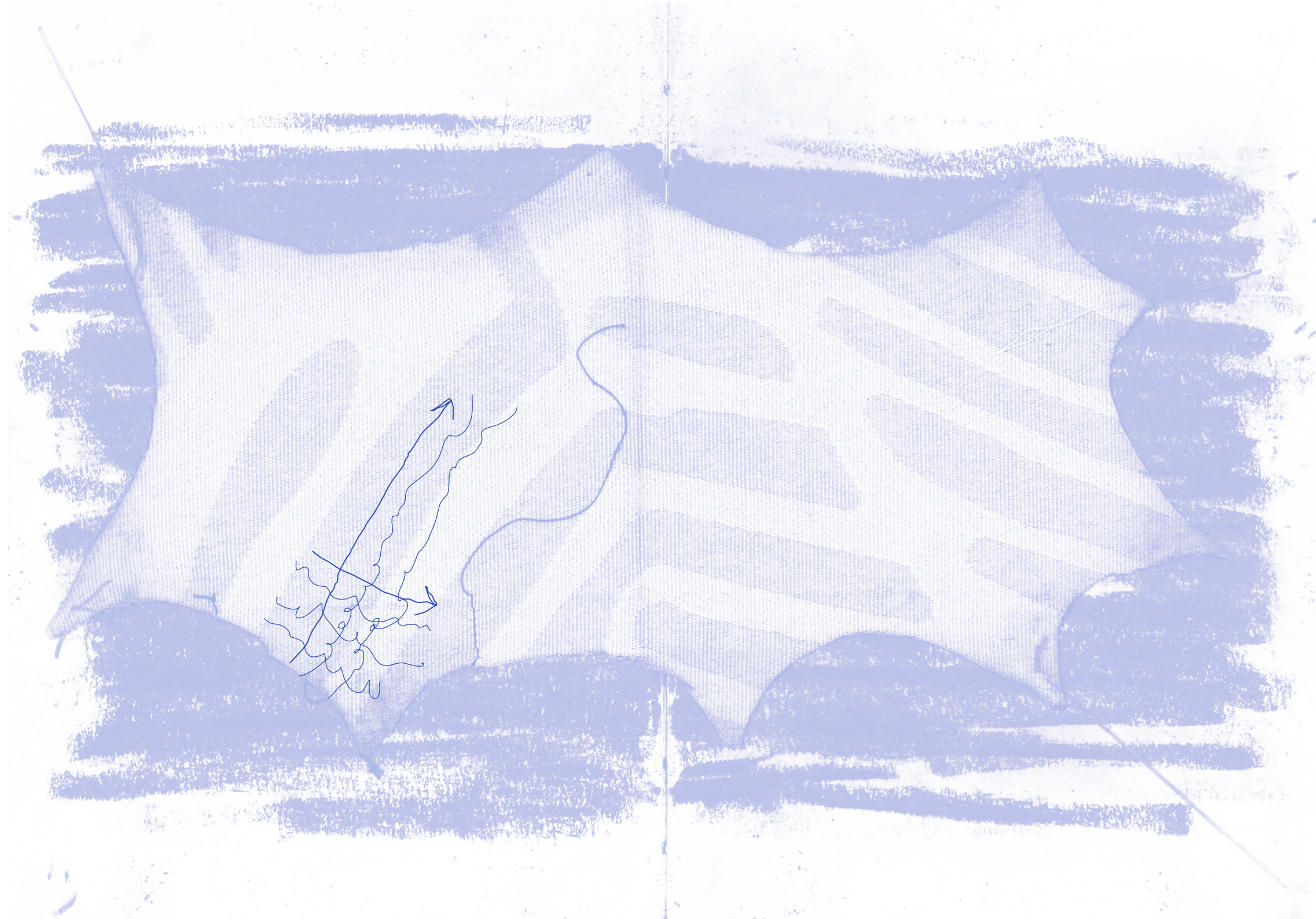
That's what happens on the positive side during an identity crisis, and indeed through a lifetime.

It takes psychological strength to practice this ethic but this power cannot develop in a vacuum.

A big, dense, diverse city is the place where people could practise and gradually strengthen this moral muscle.

Sendra, P., & Sennett, R. (with Hollis, L.). (2020). Designing Disorder: Experiments and Disruptions in the City. Verso.

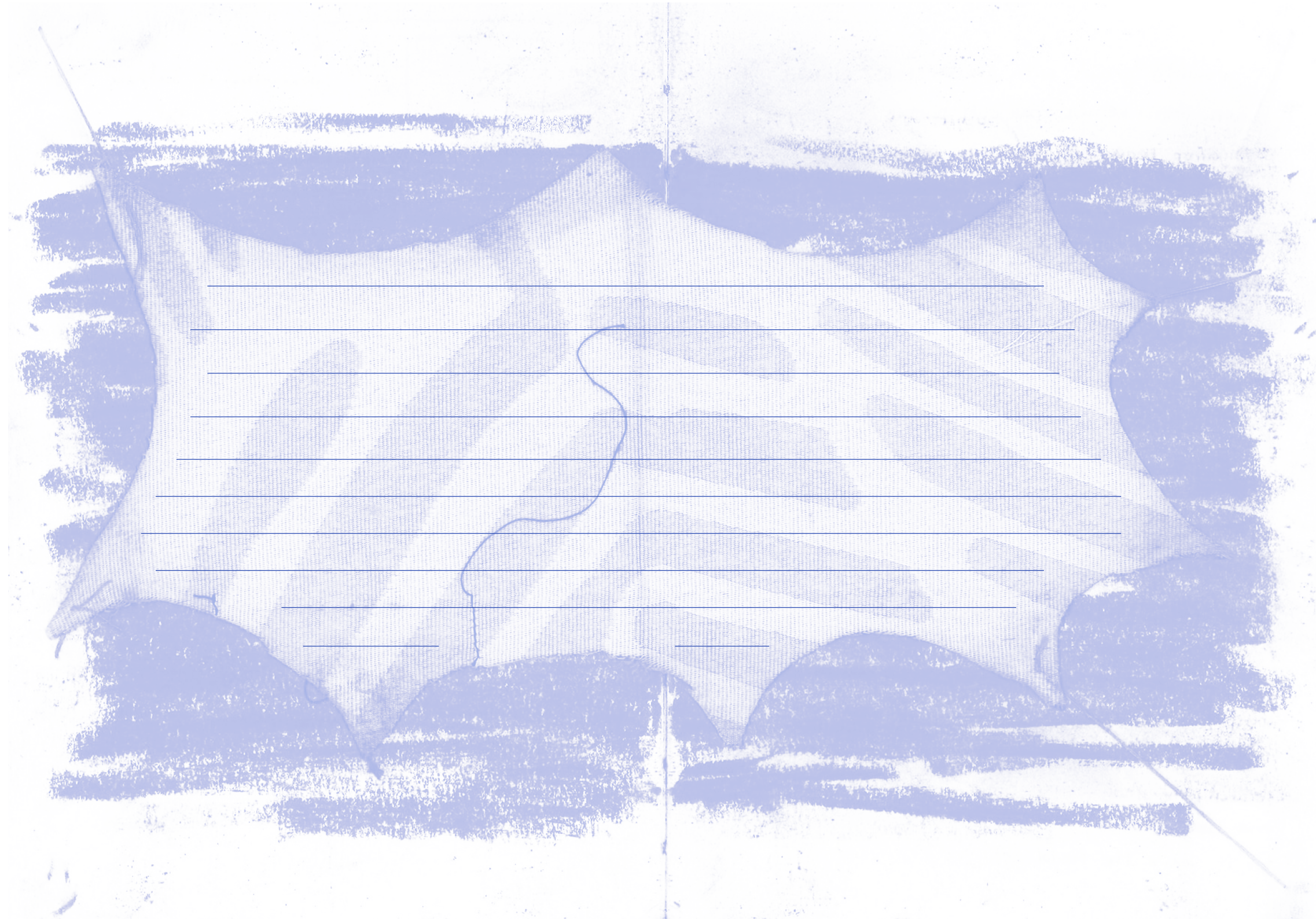




woven patterns



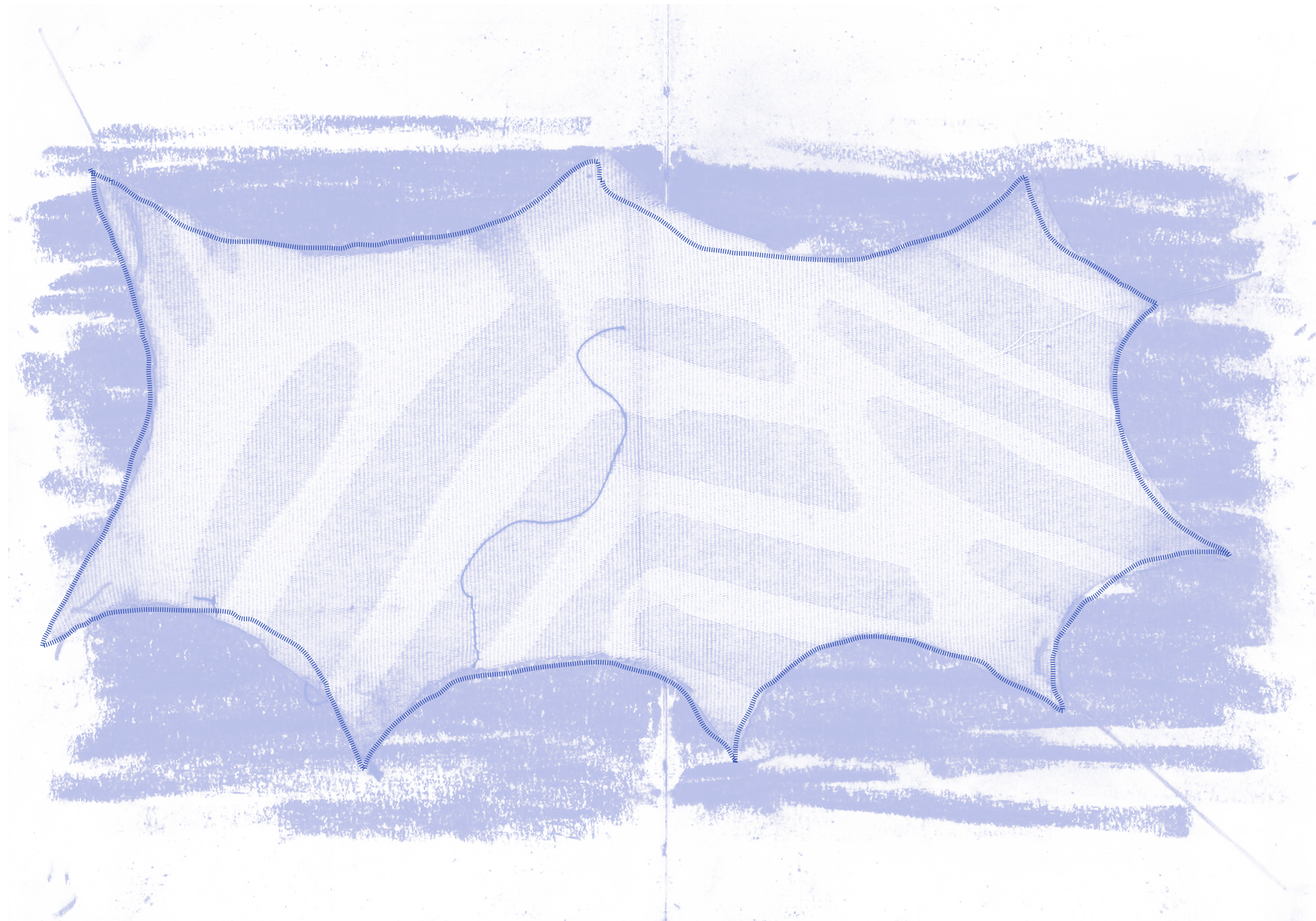
create a standardised set of norms and values for use and representation



flattening of the Surface



creates a more superficial, and 1-dimensional urban fabric



secured edges



leave limited room for imperfect, irregular or undesignated spaces



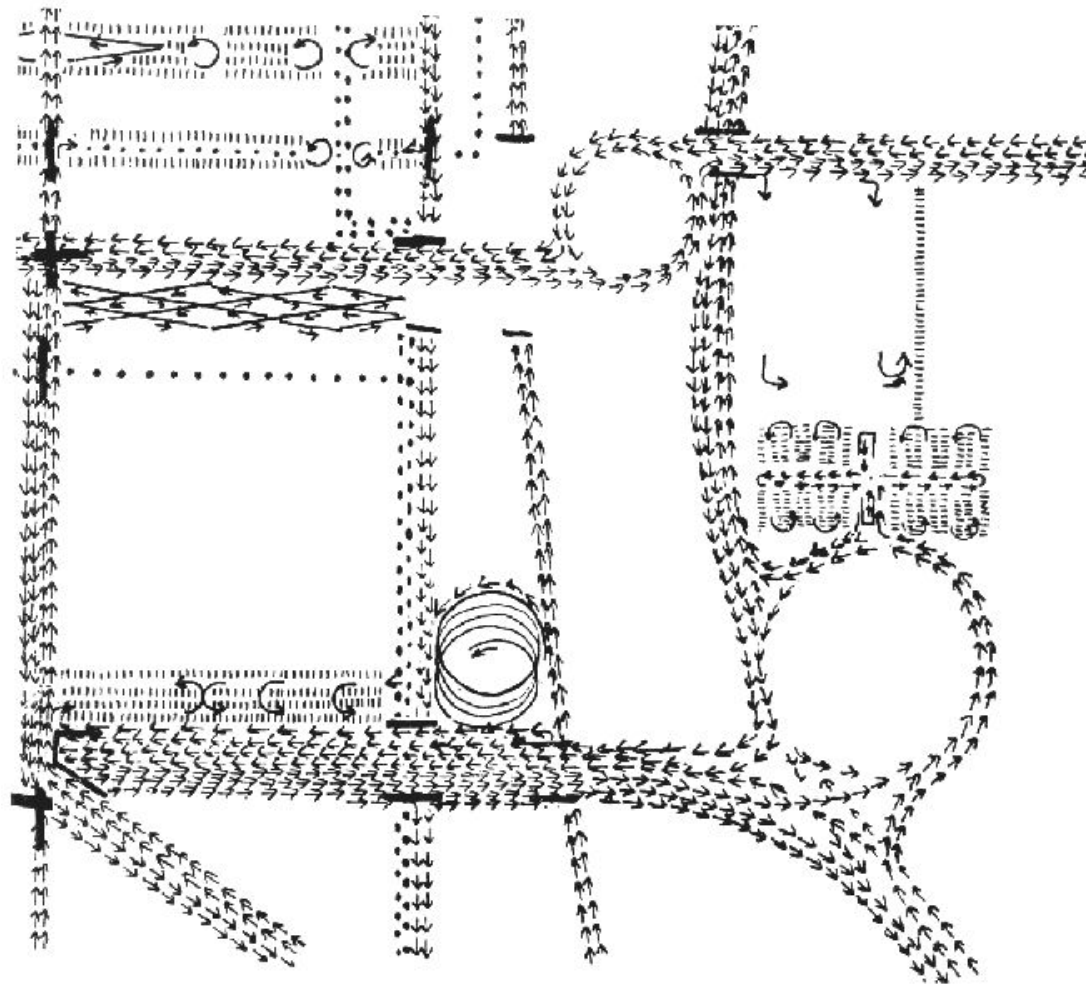
impenetrable structure



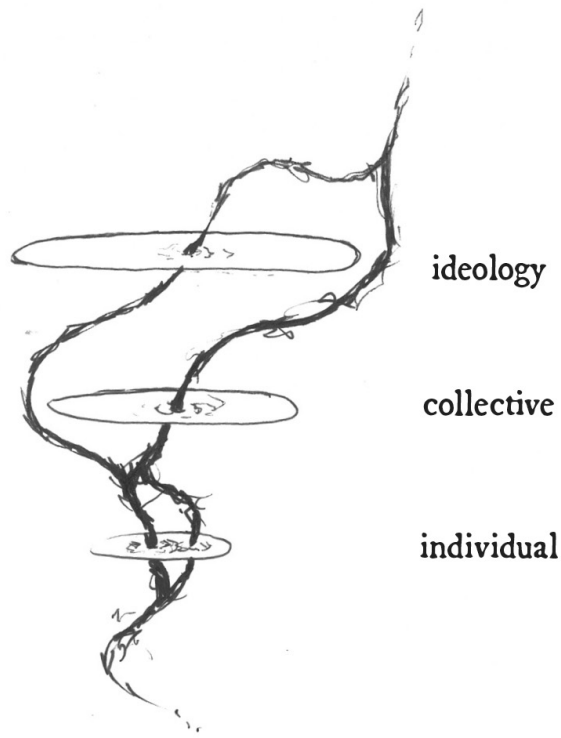
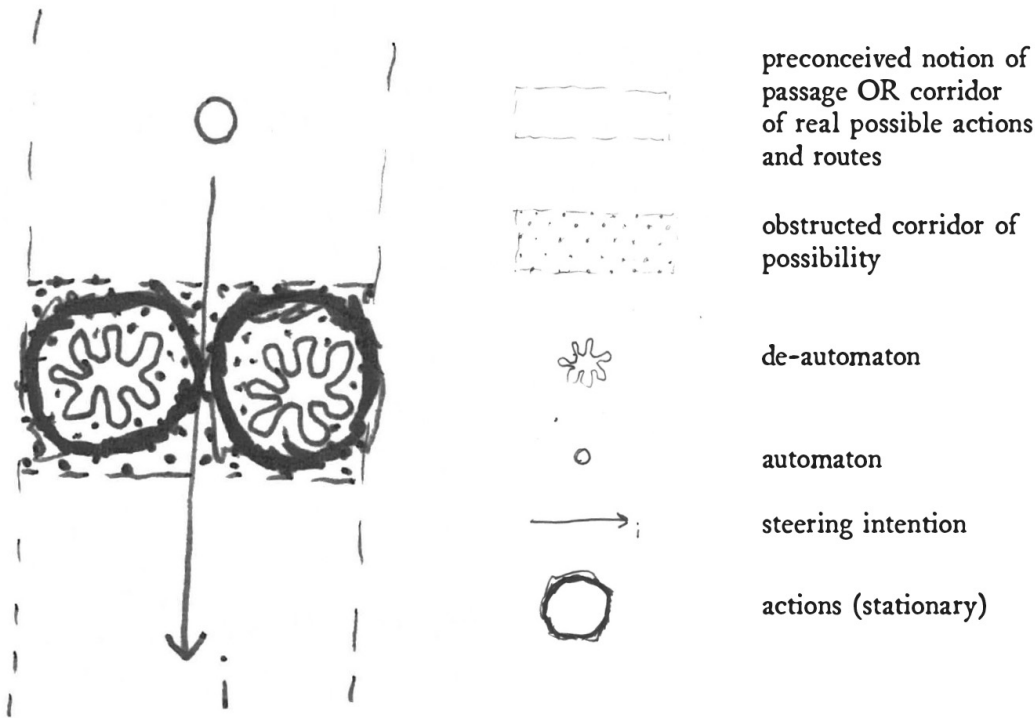
decreases opportunities for participation, conflict and belonging

Paté, G., & Argillet, S. (2003). Le repos du fakir [Videographed performance art in Paris].
<https://www.gilfakir.com/fakirEN.html>

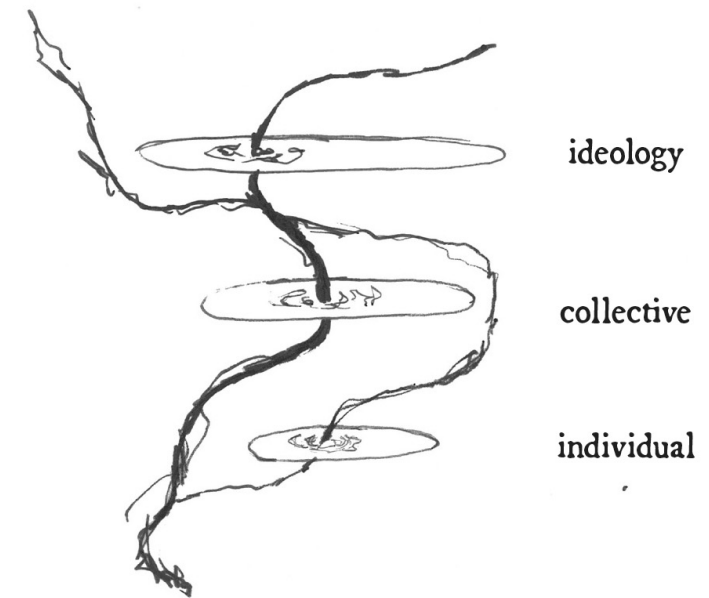
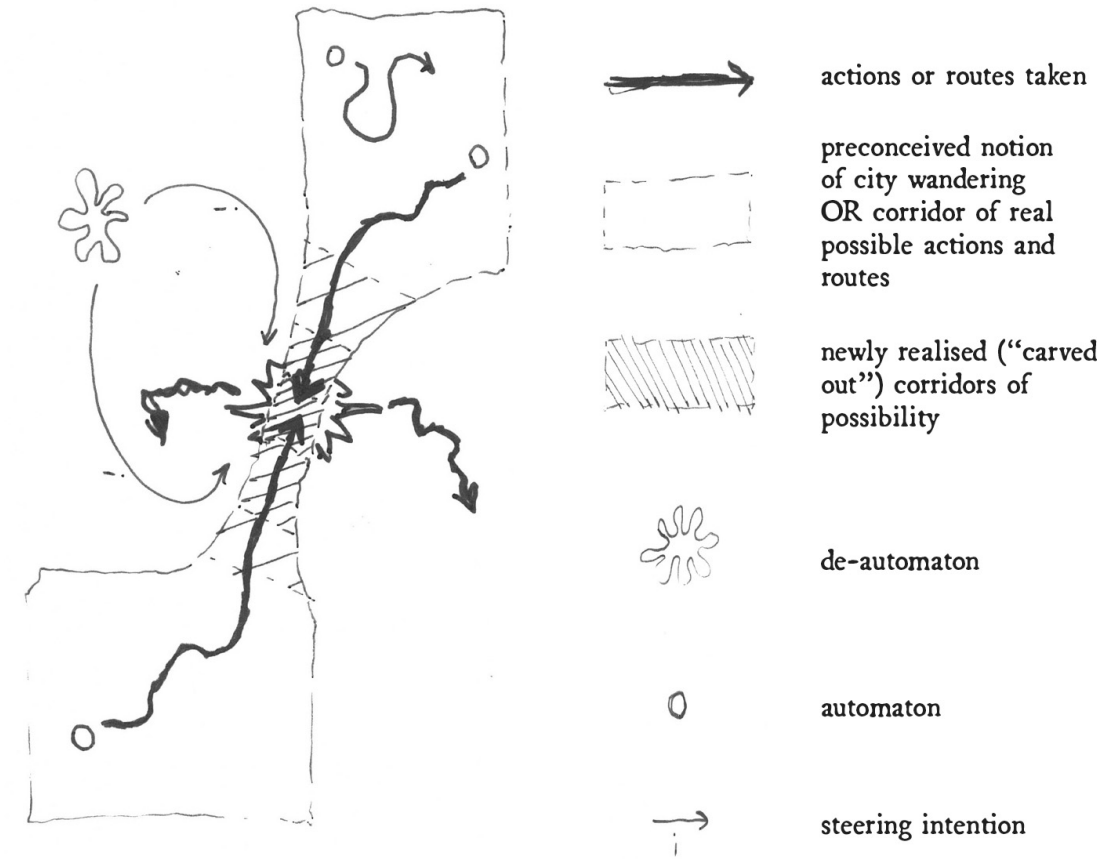




Movement diagram. *Philadelphia Planning Study* (1956). Louis Kahn

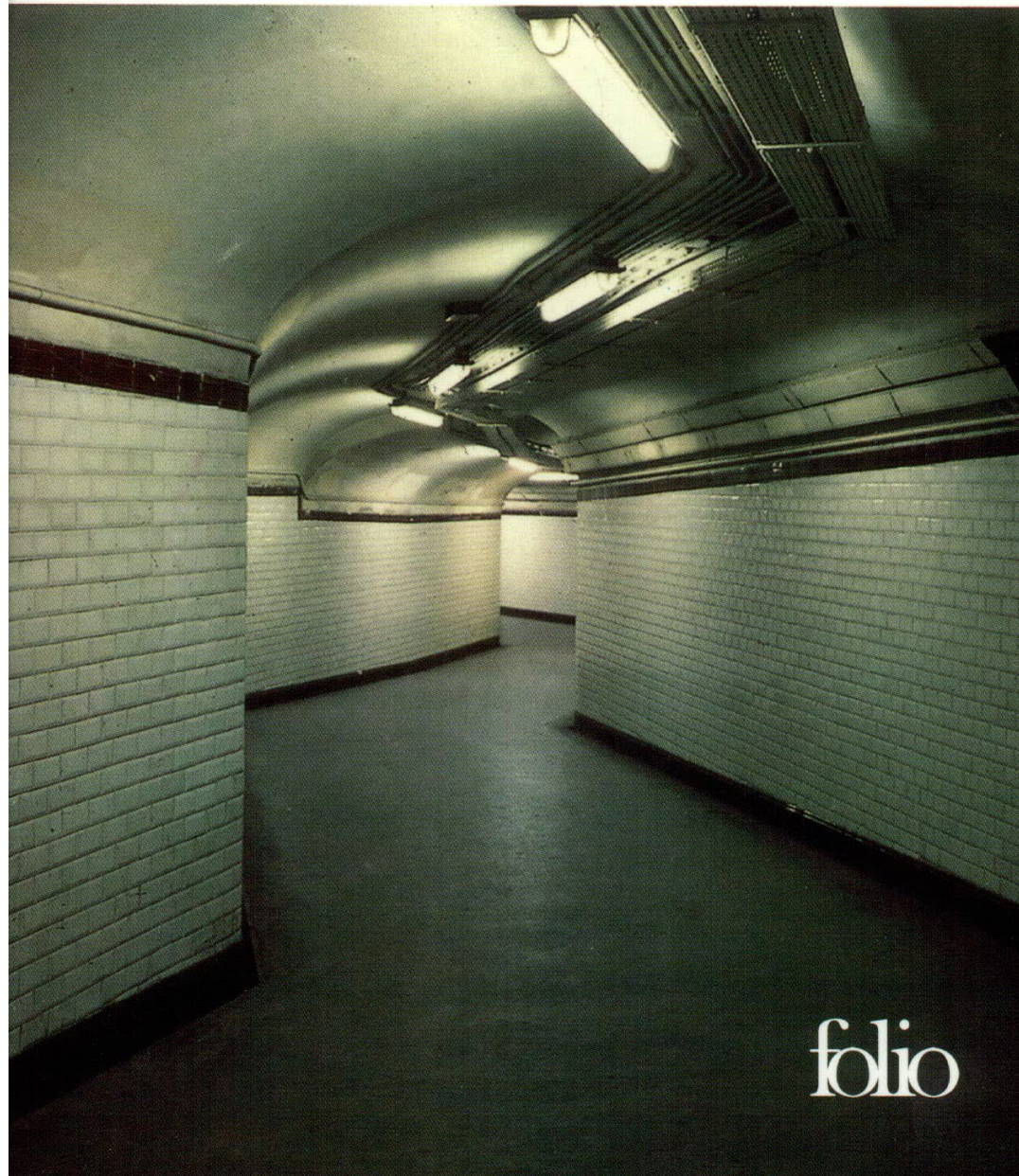


NO. 11
IMPONDERABILIA



NO. 8
DE MEERPAAL

Rachid Boudjedra
Topographie idéale
pour une agression
caractérisée

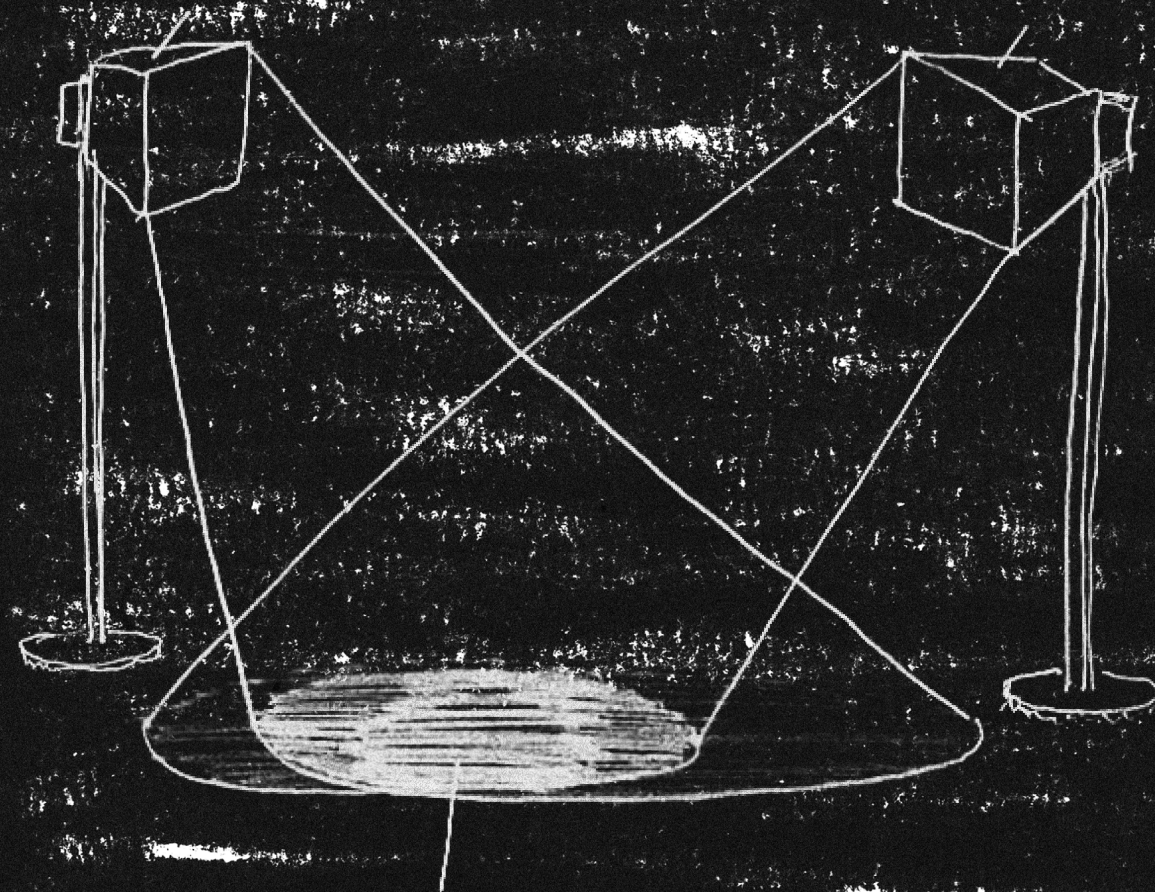




Norberg-Schulz



Glissant



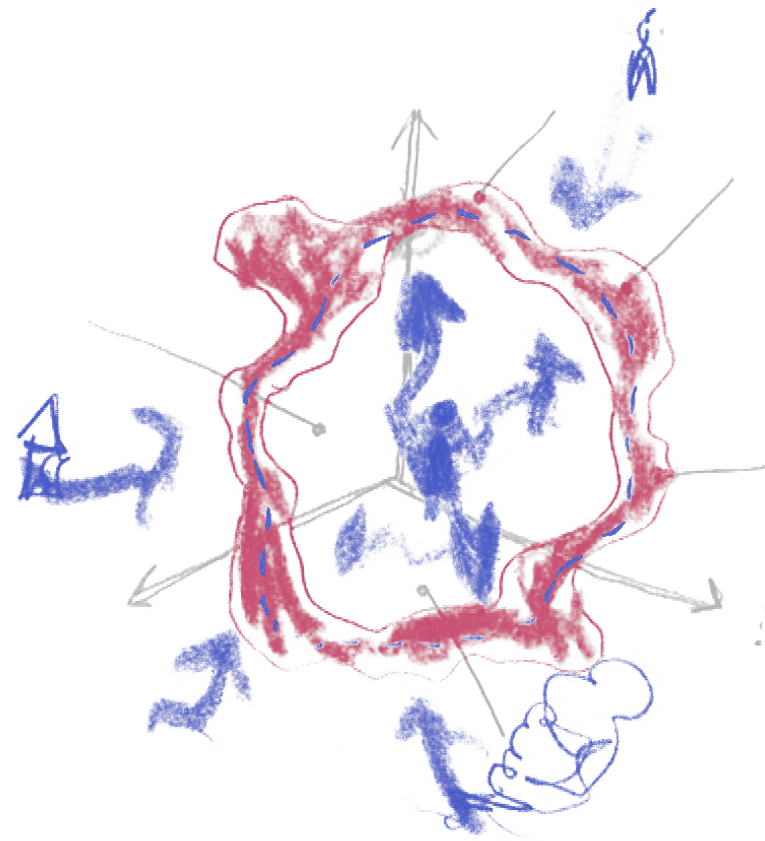
*suggested corridor of
spatial possibilities*

*These apparatuses are
there for our "security."*

*That is to say, we
are all constructed as
suspects, for our security.*

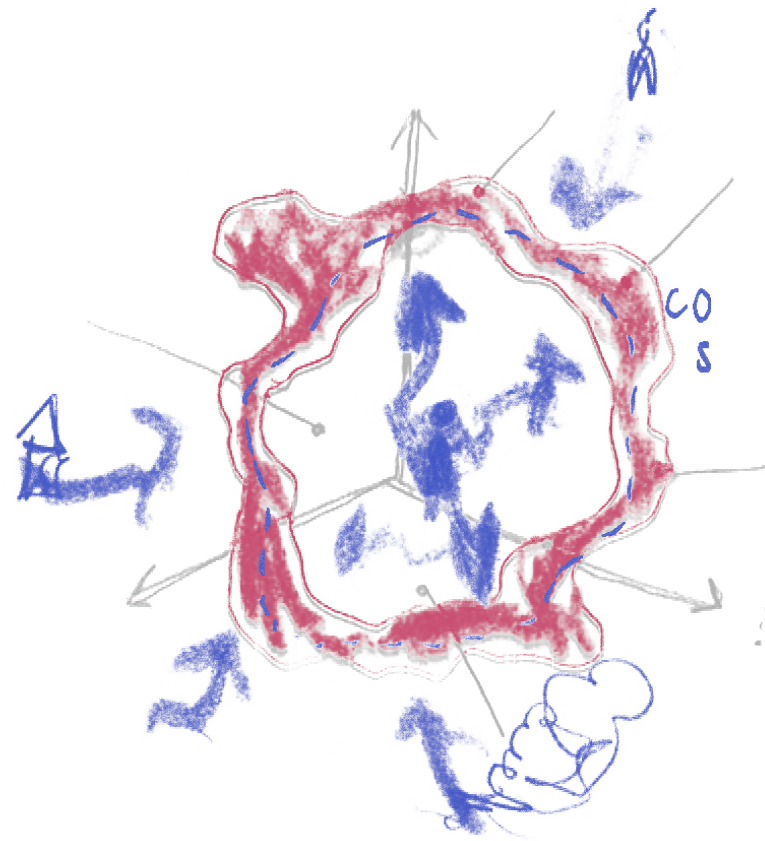
*It does lead me to ask
under these conditions,*

*who are we,
the citizens,
the new colonials?*



orientation - disorientation

“... as if the dancer had been carving space out of a pliable substance; or the reverse, shaping continuous volumes, as if a whole movement had been literally solidified, ‘frozen’ into a permanent and massive vector.”



orientation - disorientation - re-orientation