

THE RHYTHMIC ESCAPE

Environmental Features in Landscape Ecology

P5 Presentation

27.06.2023

ExploreLab 35

TOBINE RASMUSSEN

THE ESCAPE

PAST AND PRESENT



MY ESCAPE



HUMAN-NATURE RELATIONSHIP



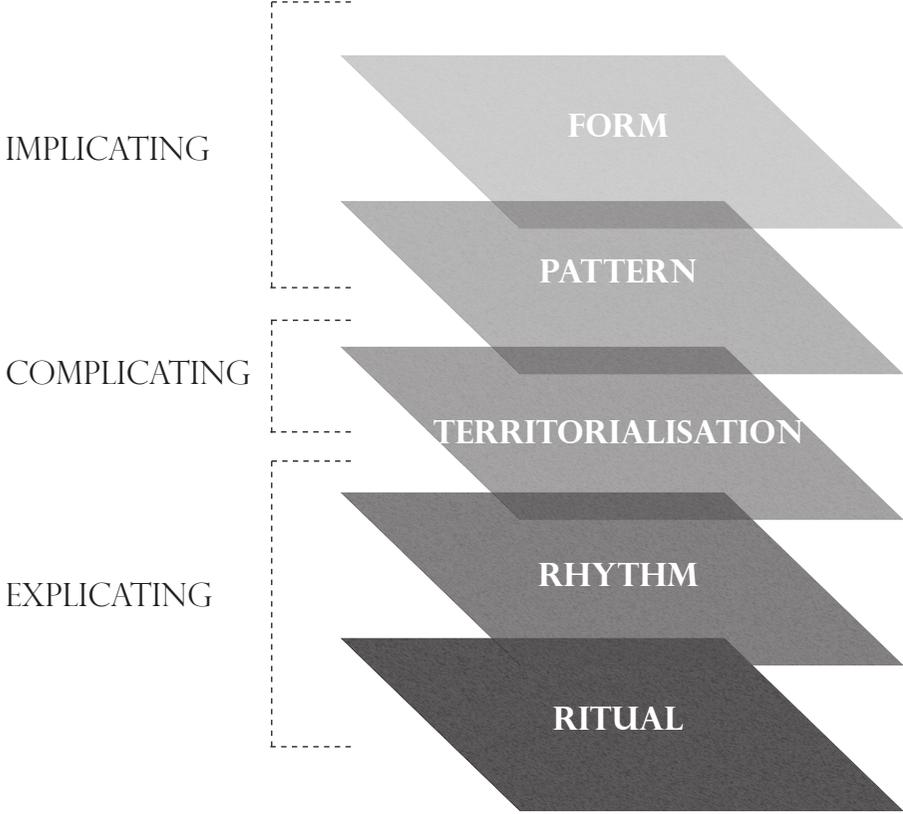
HUMAN-NATURE RELATIONSHIP AND RITUALS



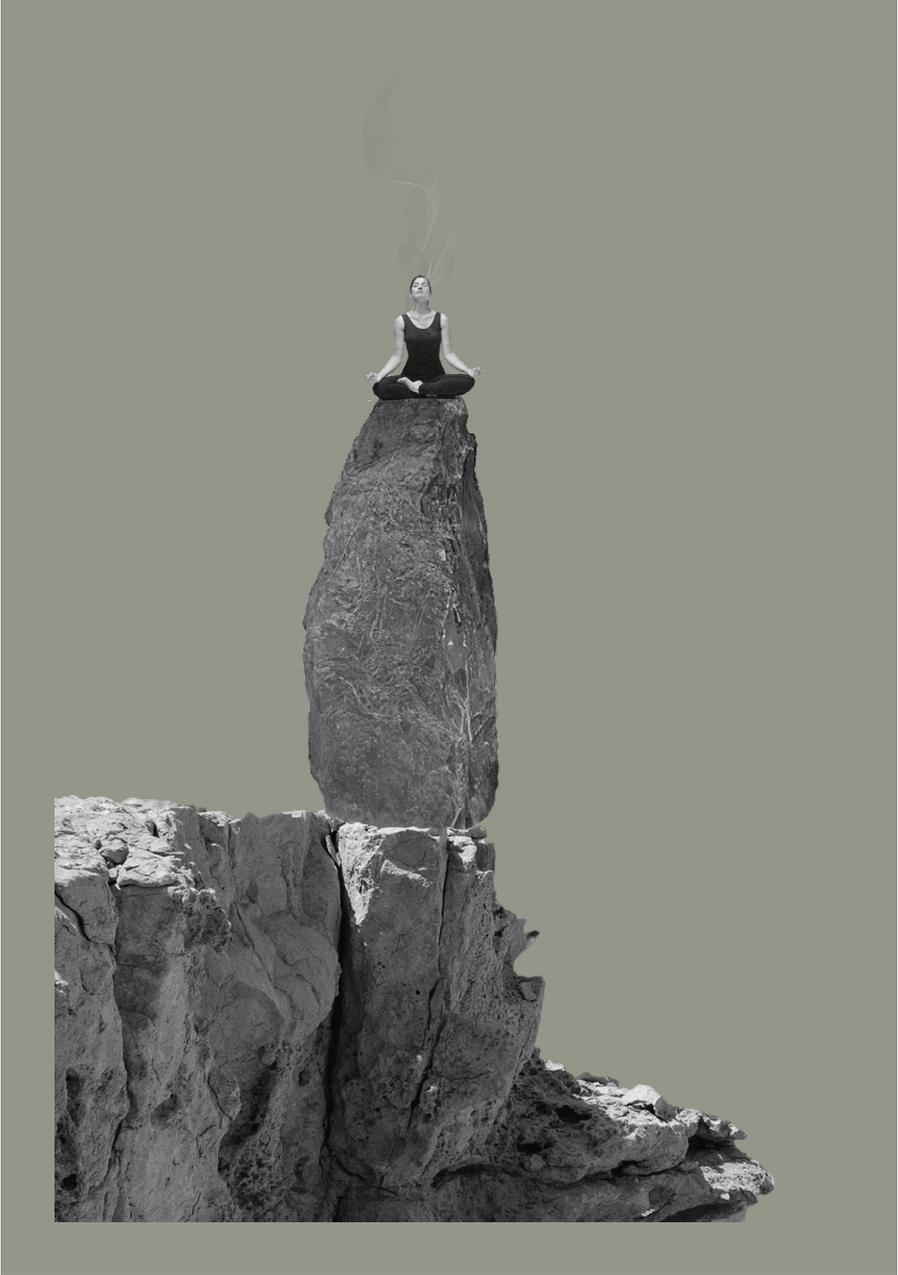
RESEARCH QUESTION

Which environmental forms and patterns within landscape ecology can manipulate rhythms and behaviour, and how can these be extracted to be reimplemented within the territory of architecture?

METHOD



HUMAN INTERACTION IN LANDSCAPE ECOLOGY



CASE STUDIES

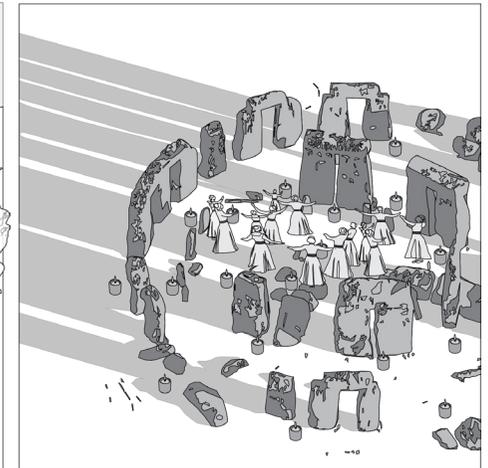
SÁMI PEOPLE



NEO PAGANS



CELTIC PEOPLE



How can sensorial and perceptive environmental features in landscape ecology be architecturalised and translated into stimulation tools?

CATALOGUE OF ENVIRONMENTAL FEATURES

ENVIRONMENTAL FEATURE	FEELING	CASE STUDY	BENEFIT
PRIVACY		Neo-Pagans	Sharpens focus, Encourages engagement
GROVE OF TREES		Neo-Pagans	Feeling of protection, Enhance prosocial behaviour, Attention and evaluation
ORIENTATION		Neo-Pagans, Celtic People	Phasic arousal, Curiosity and interest, Heightened focus
CIRCLE		Neo-Pagans, Sami People, Celtic People	Reinforces individuality, Drawn to the centre, Notion of protection
FIRE		Neo-Pagans, Sami People, Celtic People	Enthusiasm, Strength, Gathering
WATER		Neo-Pagans, Sami People, Celtic People	Recovery, Directed attention, Release tension, Reflection
BOUNDARIES		Neo-Pagans, Celtic People	Reinforce focus, Changes the perception of the environment, Cautiousness
STONE AND WOOD		Neo-Pagans, Sami People, Celtic People	Heighten holistic wellness, Increase empathy, social connections, generosity

ENVIRONMENTAL FEATURE	FEELING	CASE STUDY	BENEFIT
SCALE		Sami People, Celtic People	Balance, Redirects focus, Change movement, Duration of stay, Feeling of importance
UNEVEN SURFACES		Neo-Pagans, Sami People, Celtic People	Stimulates fantasy, Seem heavy and powerful, Warmth and intimacy
SILENCE		Neo-Pagans, Sami People, Celtic People	Allows to fully sense oneself and the space, Contemplative, Concentrative, Ascetic
SEMI TRANSPARENCY		Sami People, Celtic People	Communication, Intuitive movement, Light travel further
EARTH		Neo-Pagans, Sami People, Celtic People	Grounding, Humbleness, Brings worries to a solid footing
AIR		Neo-Pagans, Sami People, Celtic People	Embodies the complexity of the mind and mental health
OPENNESS		Celtic People	Limit interaction and initiation, Might create a feeling of disorientation
MEGALITHIC CIRCLE		Celtic people	Define, orientate, protect, gather, exclude, and measure time

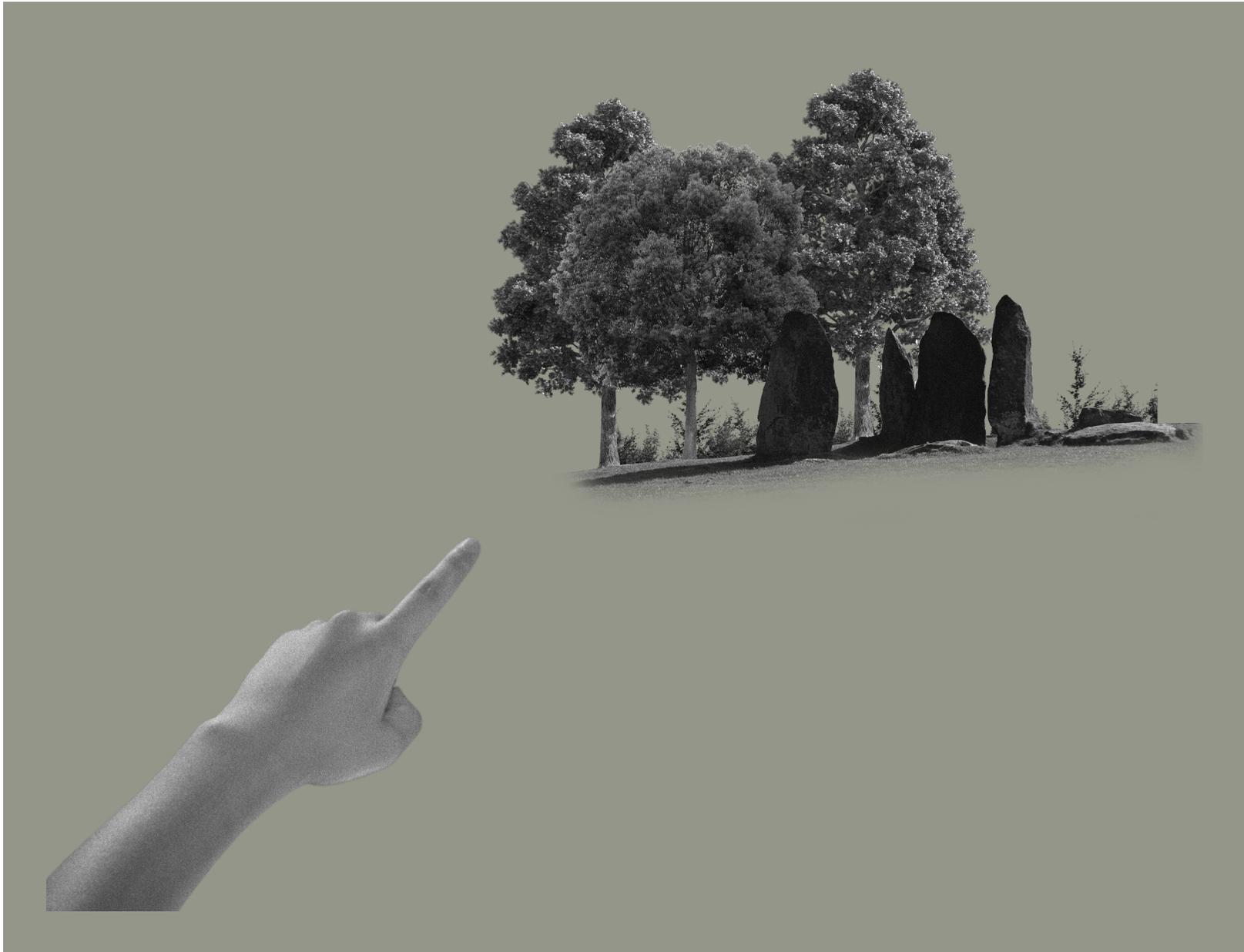
ESCAPISM



ROTTERDAM



IMPLICATING



NEO-PAGANS

IMPLICATING



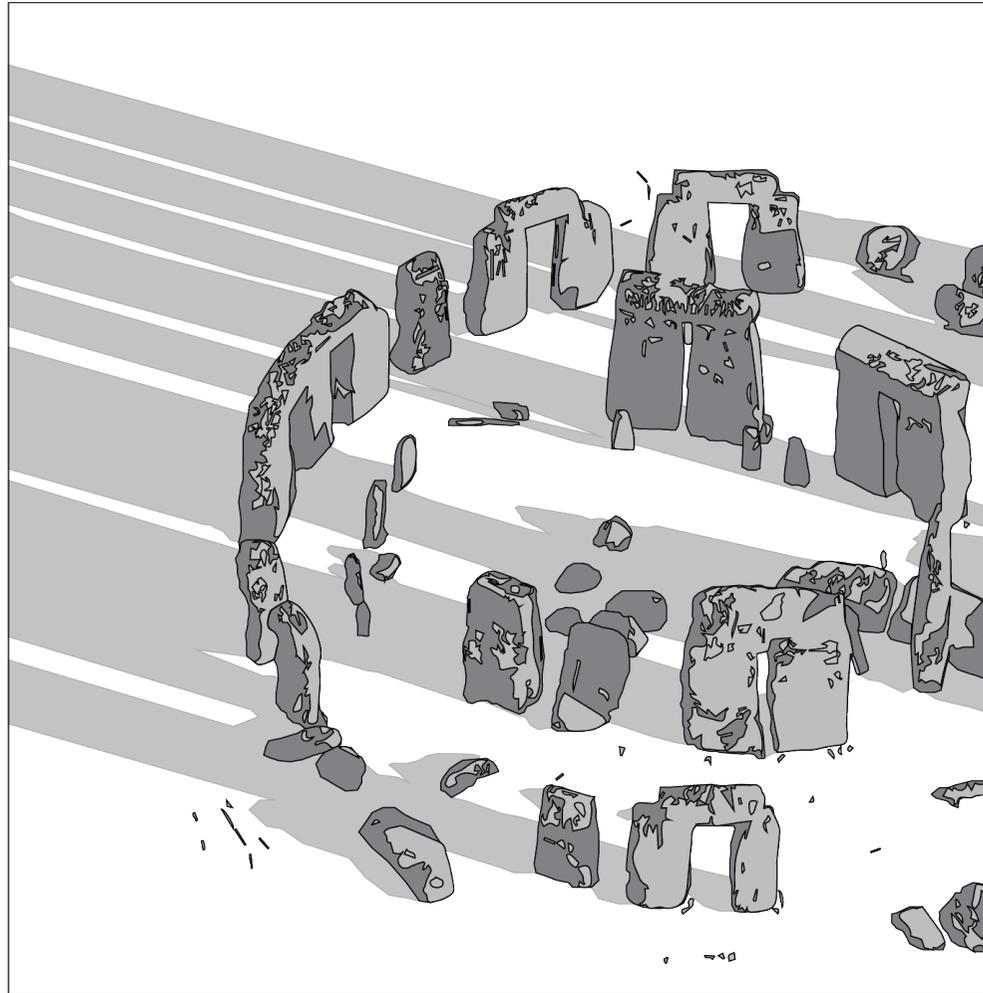
SÁMI PEOPLE

IMPLICATING



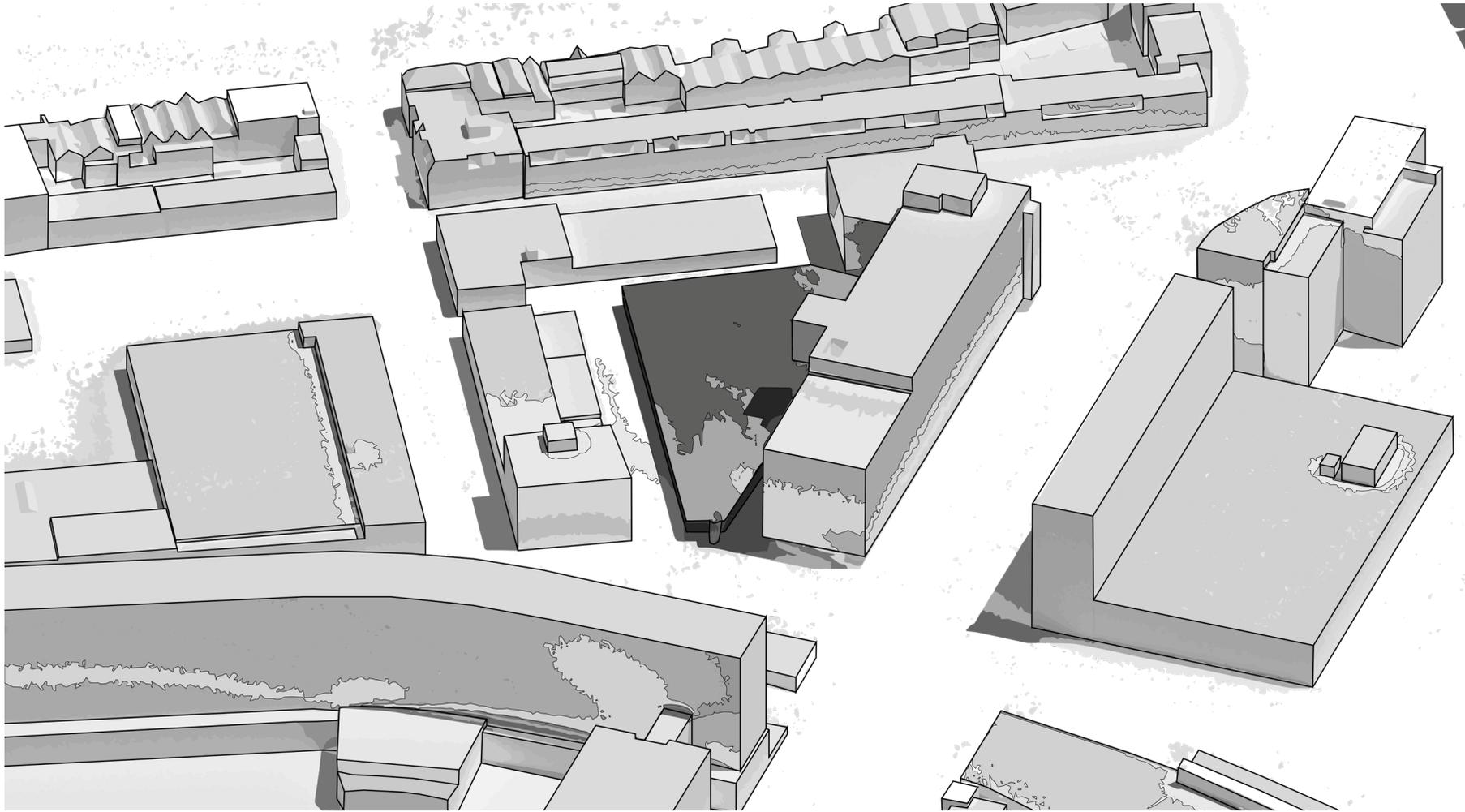
CELTIC PEOPLE

IMPLICATING



THE RETREAT

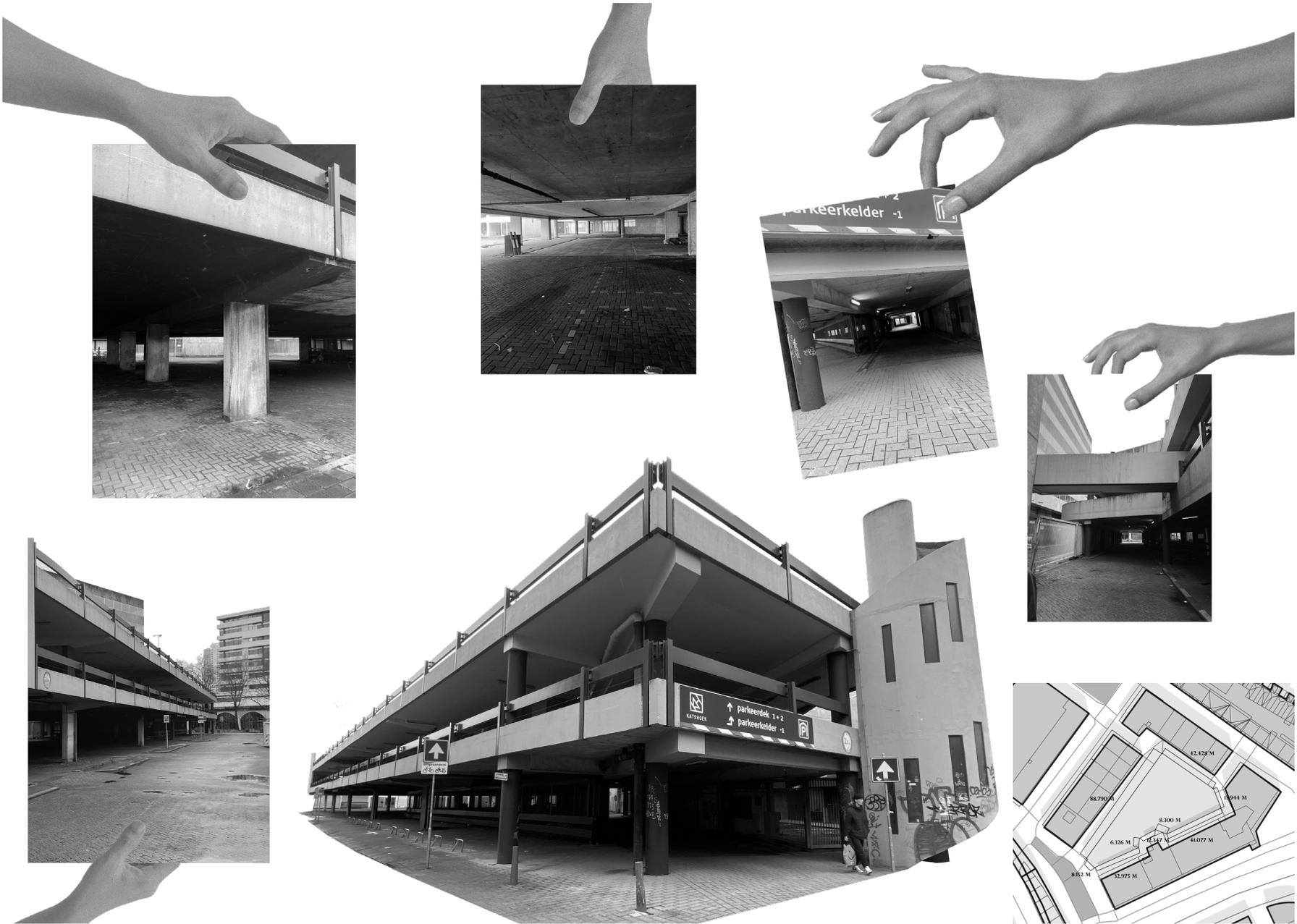
IMPLICATING



ZOHO CREATIVE DISTRICT, ROTTERDAM



THE ABANDONED CARPARK



NEW PLANS FOR ZOHO DISTRICT



PRIVACY



Altman (1975) explained privacy through an organising model of environmental phenomena. He attempts to explain territoriality, spatial behaviour, and crowding by arguing that too little privacy results in crowding, while too much leads to isolation (Corsini, 2001). Therefore, behavioural patterns in people always seek to adjust for the optimisation of privacy within environmental surroundings. When there is a large lack of privacy, which might be due to crowding, people lose focus and withdraw from the involvement in the setting (Corsini, 2001). Privacy, without isolation, sharpens focus and engagement within its environmental space.

SITE CONDITIONS



KEYS

- 1-2 STORIES
- 3-4 STORIES
- 4+ STORIES
- ↑ TRAFFIC DIRECTION AND LOAD
- ↓ TRAFFIC DIRECTION AND LOAD
- SUN DIRECTION MAY 10TH
- BUILDINGS
- FUTURE WALKING PATH
- WATER
- SITE

A GLIMPSE OF THE ESCAPE



A GLIMPSE OF THE ESCAPE



ENTERING GROUND FLOOR



ENTERING THE RETREAT

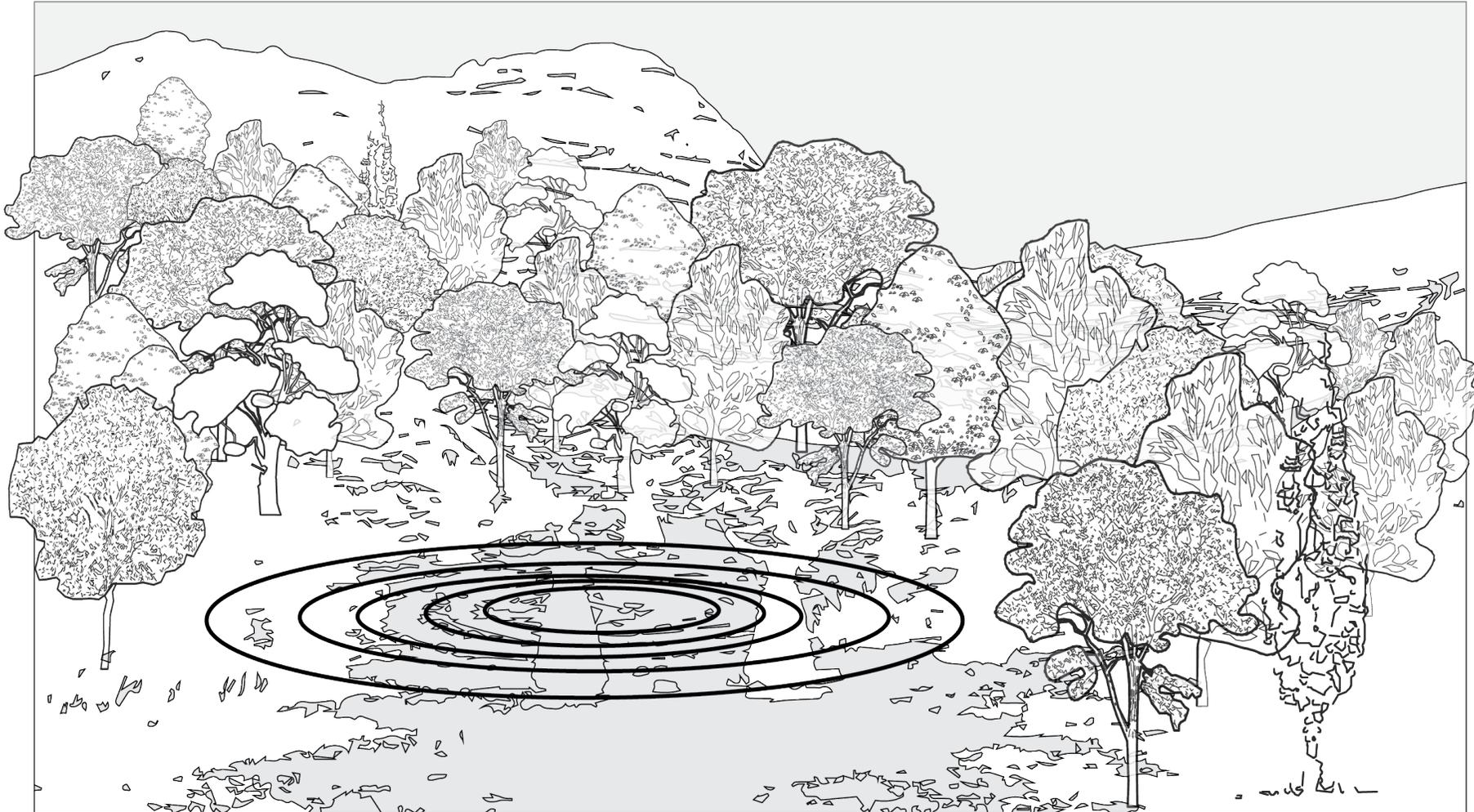


COMPLICATING



NEO-PAGANS

COMPLICATING



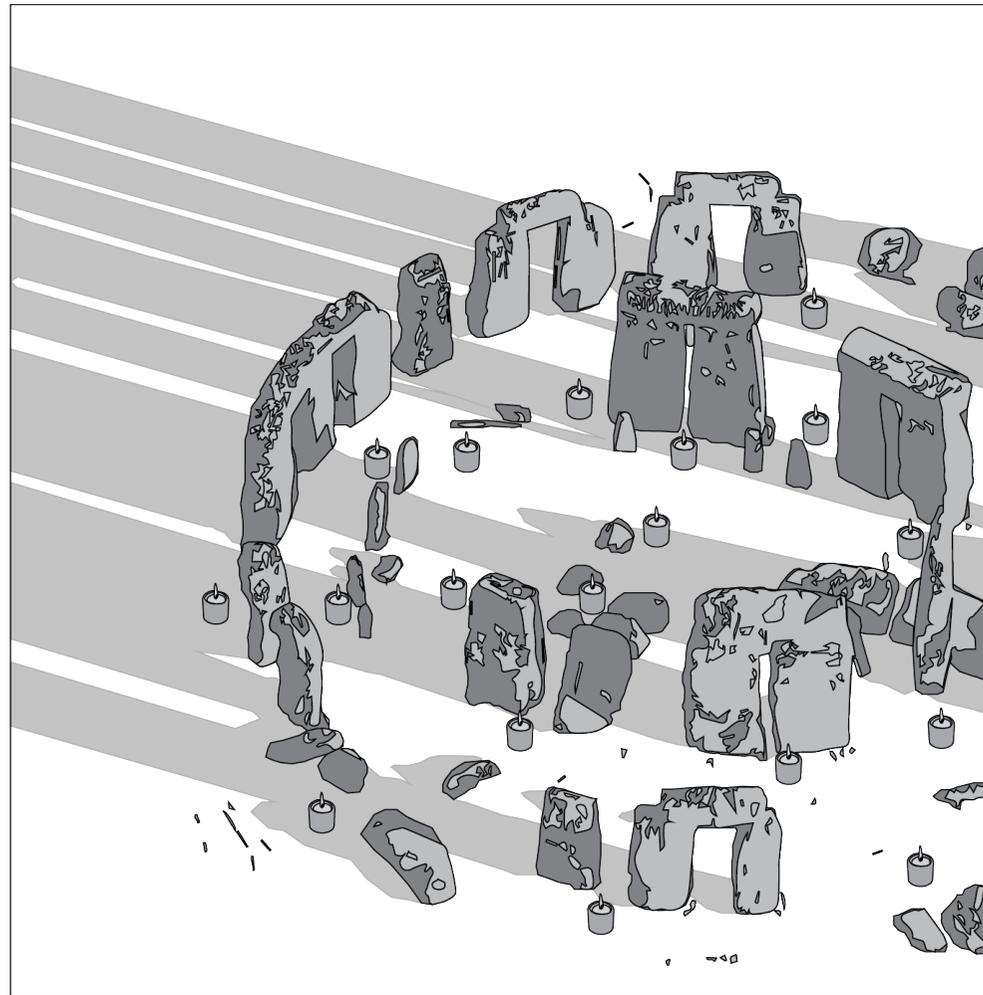
SÁMI PEOPLE

COMPLICATING



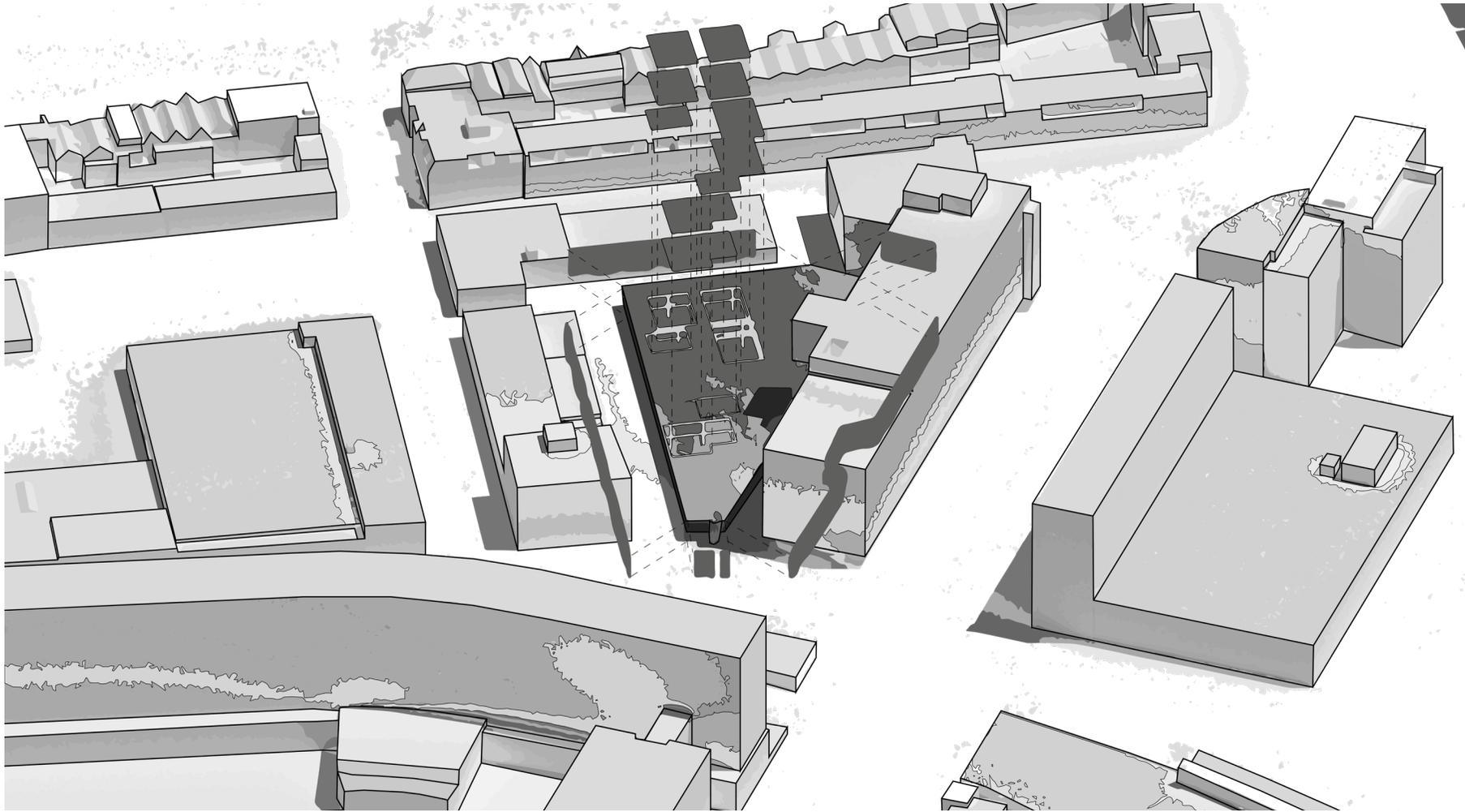
CELTIC PEOPLE

COMPLICATING

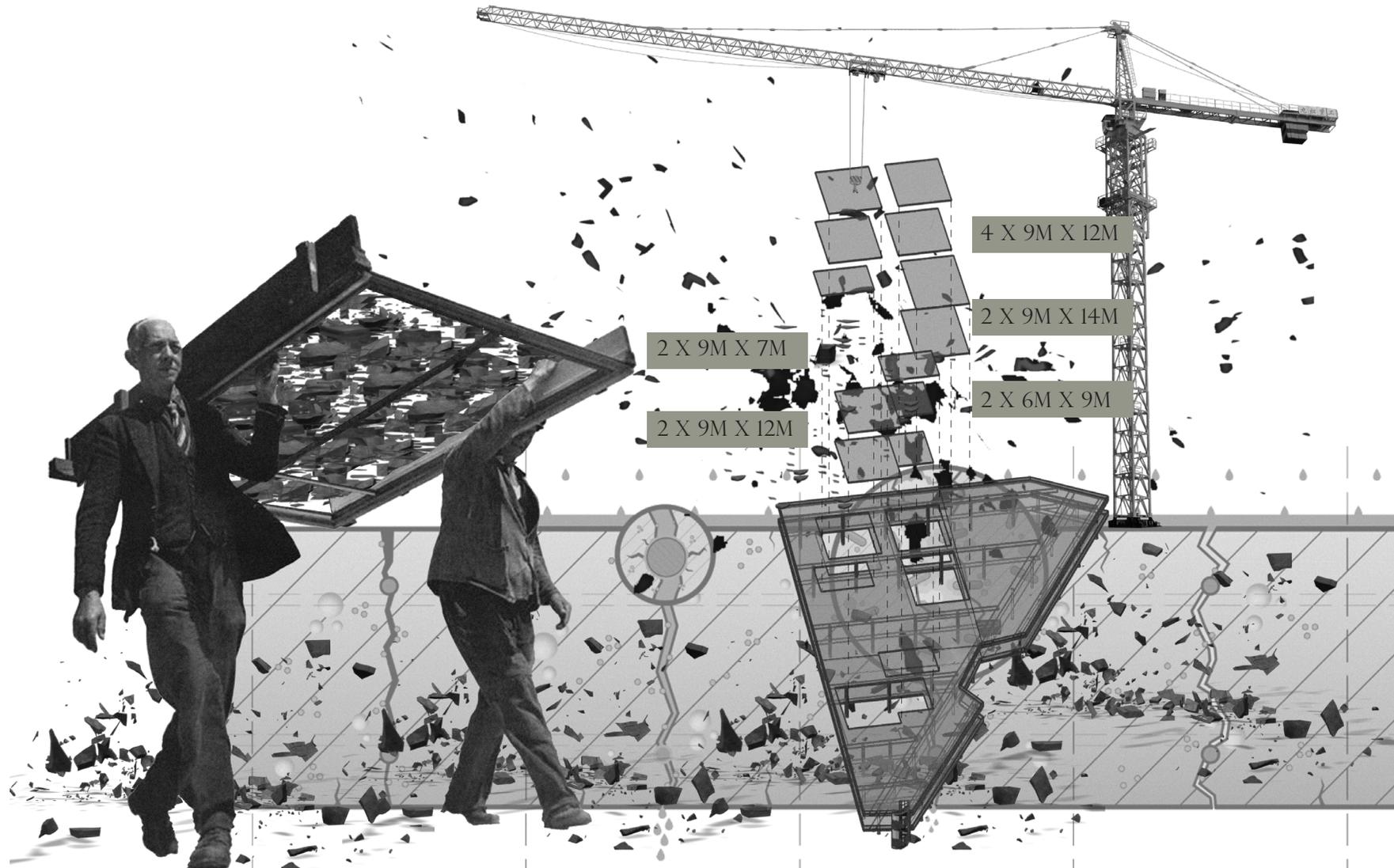


THE RETREAT

COMPLICATING



SUBTRACTION



2 X 9M X 7M

2 X 9M X 12M

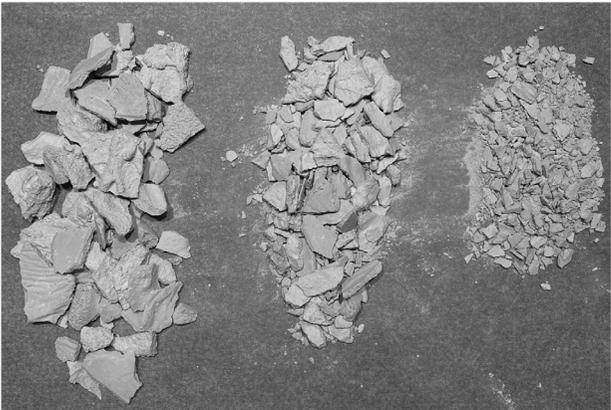
4 X 9M X 12M

2 X 9M X 14M

2 X 6M X 9M

DECONSTRUCT TO RECONSTRUCT

CONCRETE RUBBLE



FRAMEWORK



MATERIAL BEHAVIOUR



LARGE RUBBLE



MEDIUM RUBBLE



SMALL RUBBLE

POOR CEMENT



LET DRY



UNEVEN SURFACES



When natural light shines on rough and uneven surfaces it creates shadows and depth which stimulates the eye and recalls natural environmental features (Steffy, 2002). Deep shadows and darkness dim the sharpness of vision and therefore provoke and stimulate fantasy (Shirazi, 2014). Pallasmaa proposes that architecture is multisensory and therefore not only measured through perception. He states that materiality, scale, and space are also measured through the ear, nose, tongue, skin, skeleton, and muscle (Pallasmaa, 2005). Through Pallasmaa's theory, which uses the skin to measure texture and weight, a rough surface would therefore be considered heavy and powerful (Shao, et al., 2012). Surface textures and details invite the sense of touch and give warmth and intimacy to the space (Shirazi, 2014).

CONSTRUCTING WALLS ON SITE

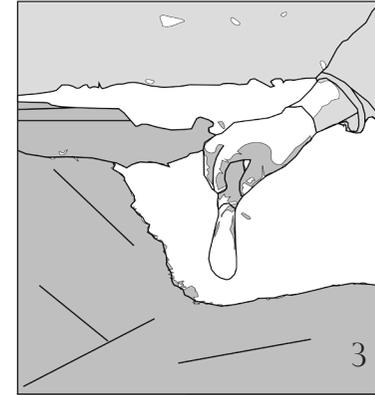
1 : Create Framework



2 : Prepare the Earth



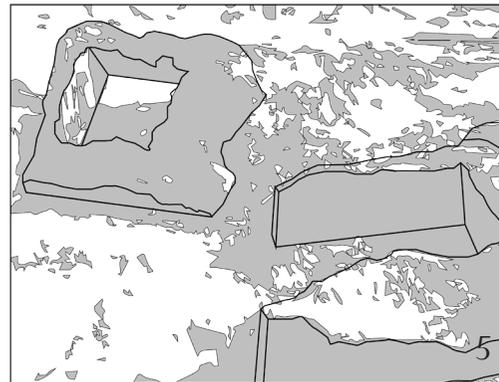
3 : Layer of Plaster



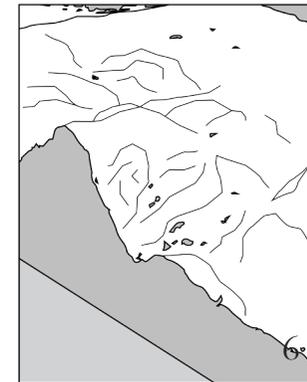
4 : When Dry, Tilt the Walls 90 Degrees with a Small Crane



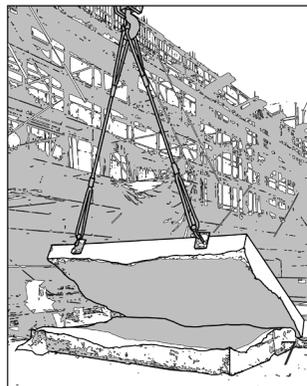
5 : Formwork can Create Openings for Windows or Doorways



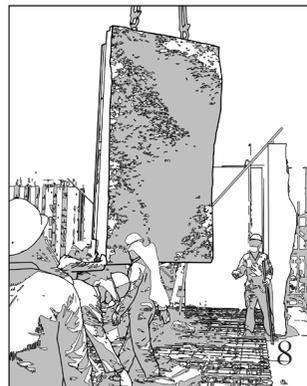
6 : Texture of Wall



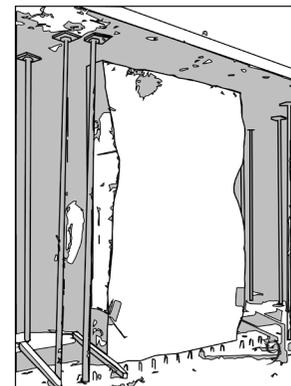
7 : Facade Walls needs a Larger Crane for Transport.



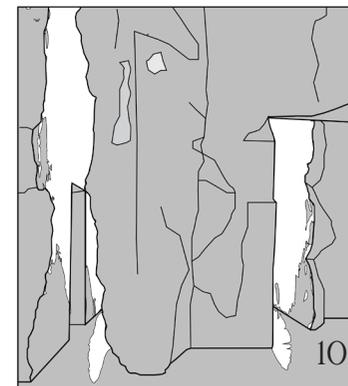
8 : Lift in Place for Connections.



9 : Wall Installed



10 : Interior View with Walls Installed.



SCALE

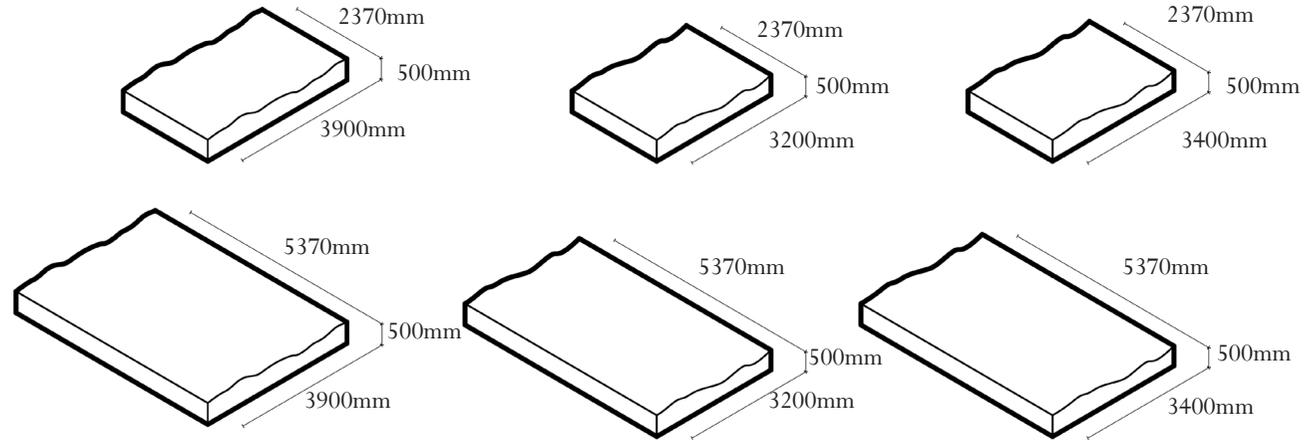


Integration of different scales in architecture creates aesthetic balance and redirects focus towards the intended focus which the creator might have had in mind (Hernandez & Brebbia, 2012). This can contribute to unconscious movement patterns, a feeling of being small or, on the contrary, being of high importance, and how long one might stay within the space.

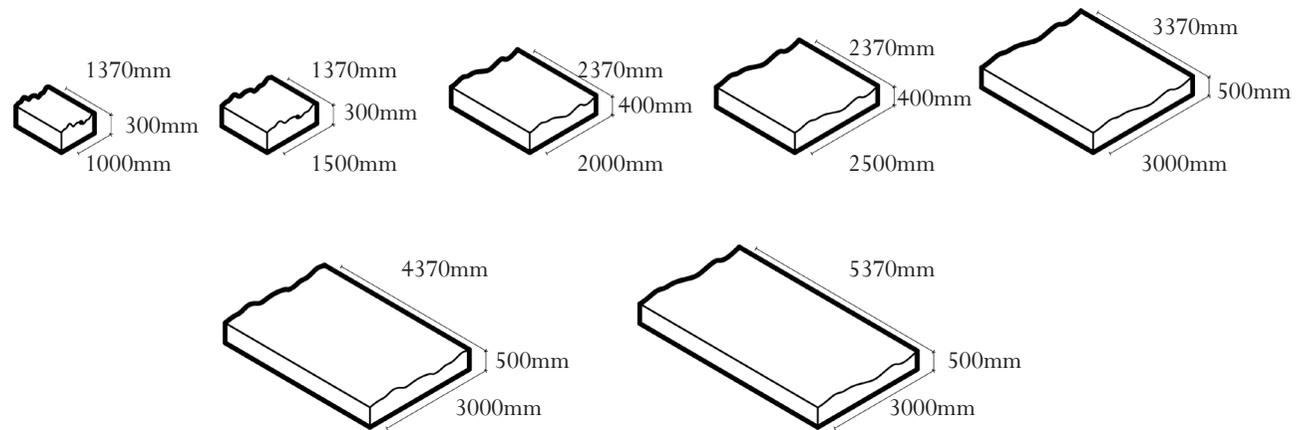
WALL SIZES

EXTERIOR FACADE WALLS

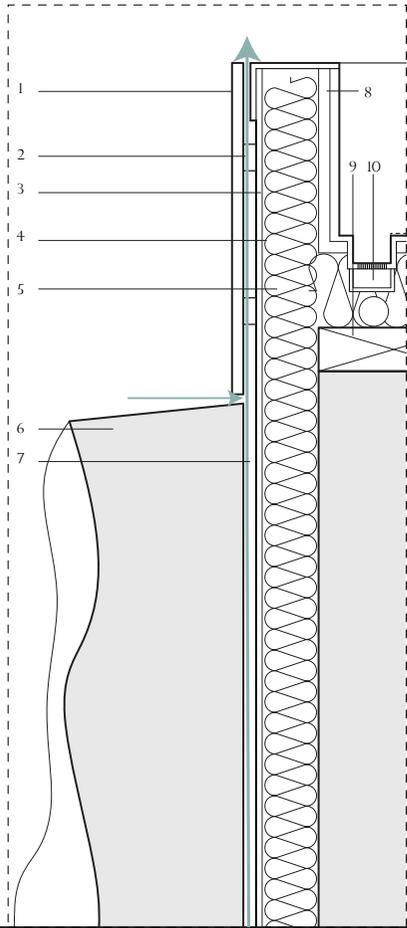
INTERIOR FACADE WALLS



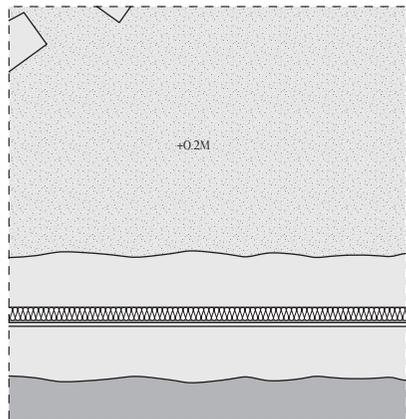
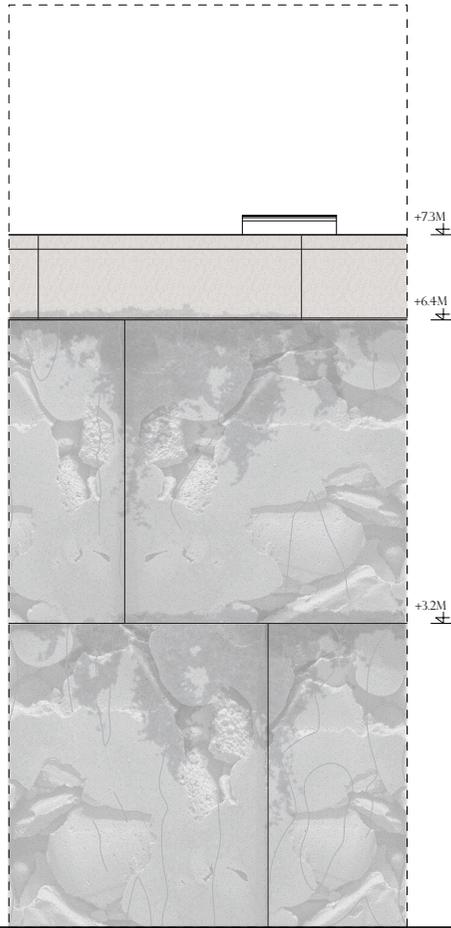
INTERIOR WALLS



DETAIL 1:5

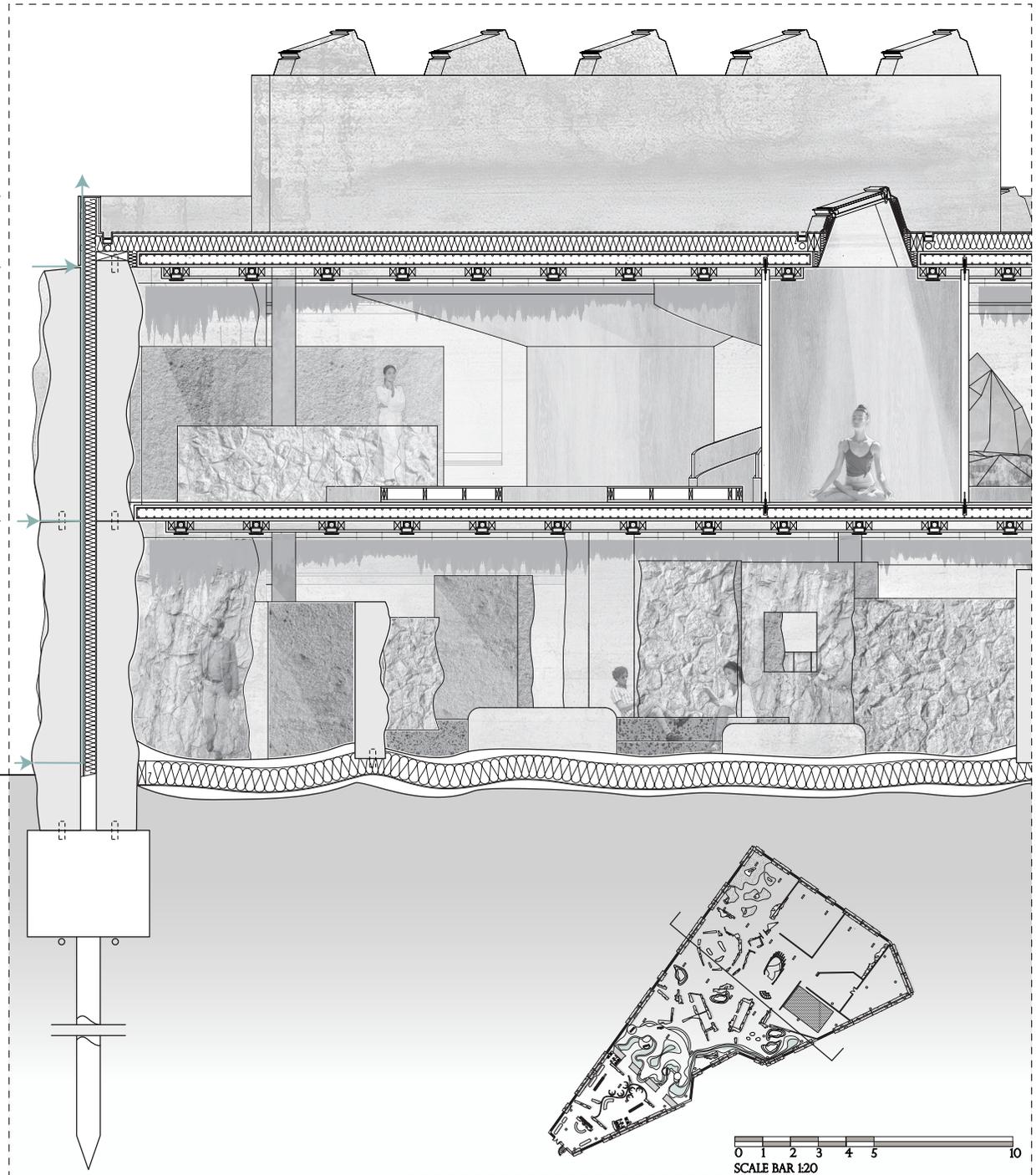


FACADE 1:20



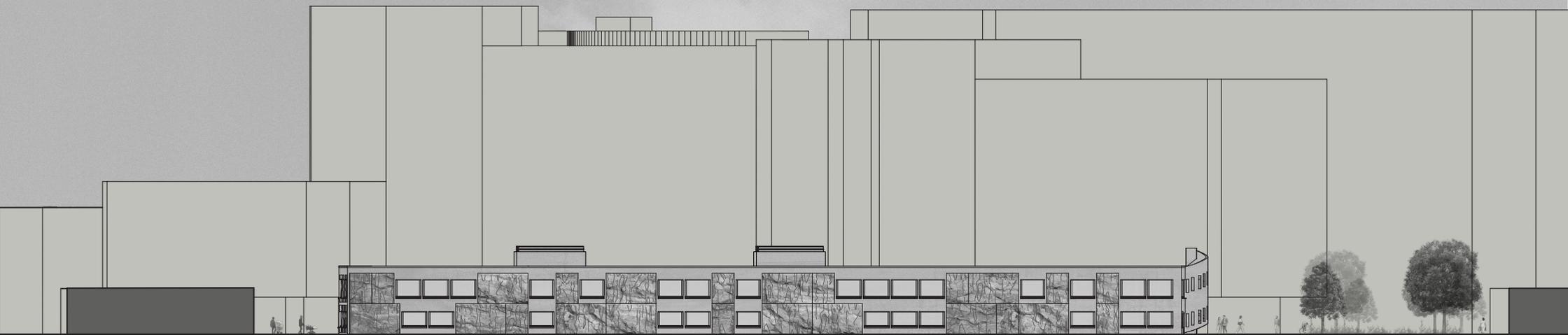
- 1: 30MM LIMESTONE CLADDING
- 2: ALUMINIUM FIXED POINT
- 3: PLYWOOD DECKING
- 4: WATERPROOF MEMBRANE
- 5: 150MM MINERAL WOOL INSULATION
- 6: 500MM RECYCLED CONCRETE WALL
- 7: 50MM REAR VENTILATION GAP
- 8: 30MM 2 LAYER GYPSUM PLASTERBOARD FIRE PROTECTION PANEL
- 9: RIM
- 10: RAINWATER COLLECTION PIPE

SECTION 1:20

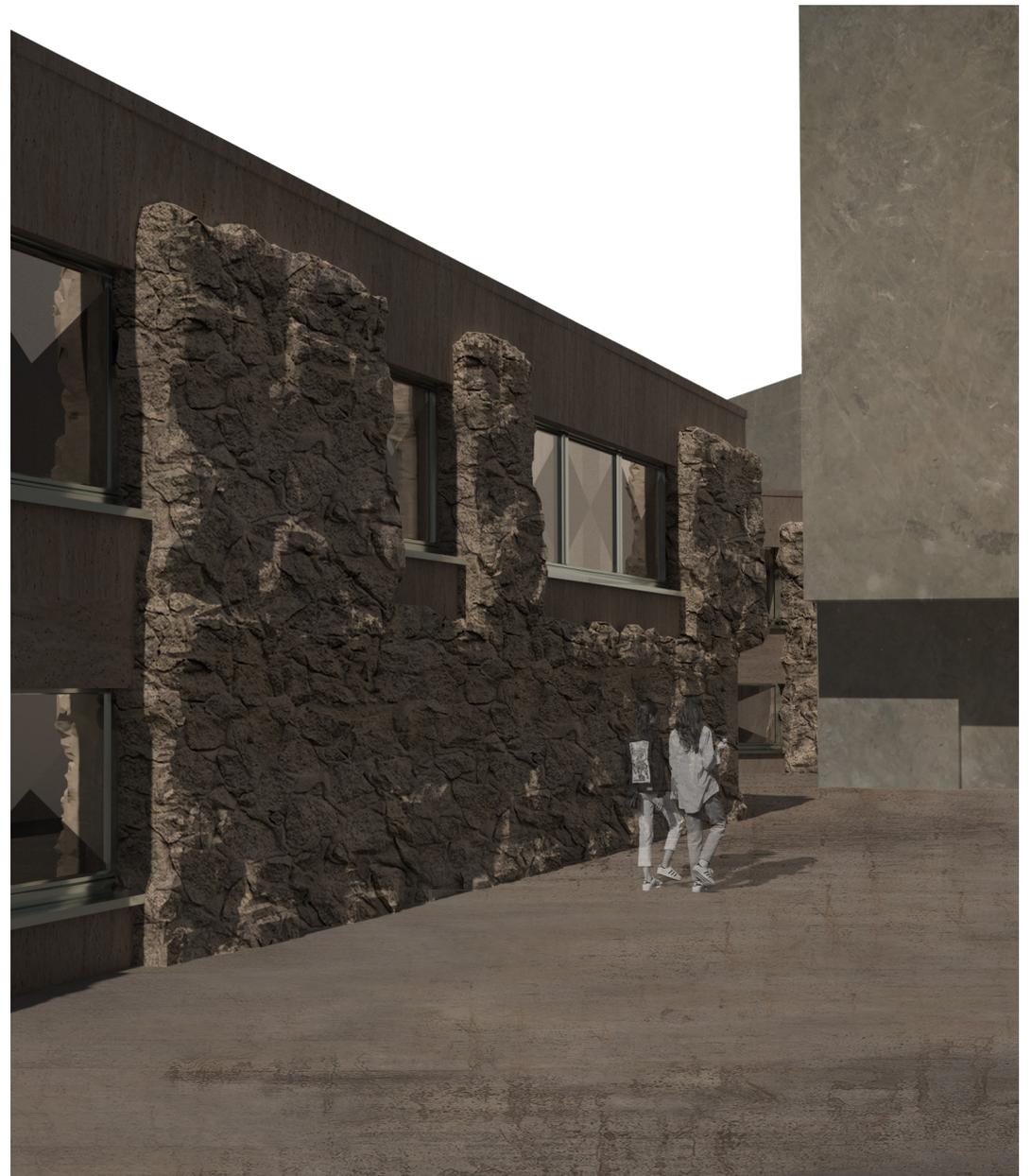
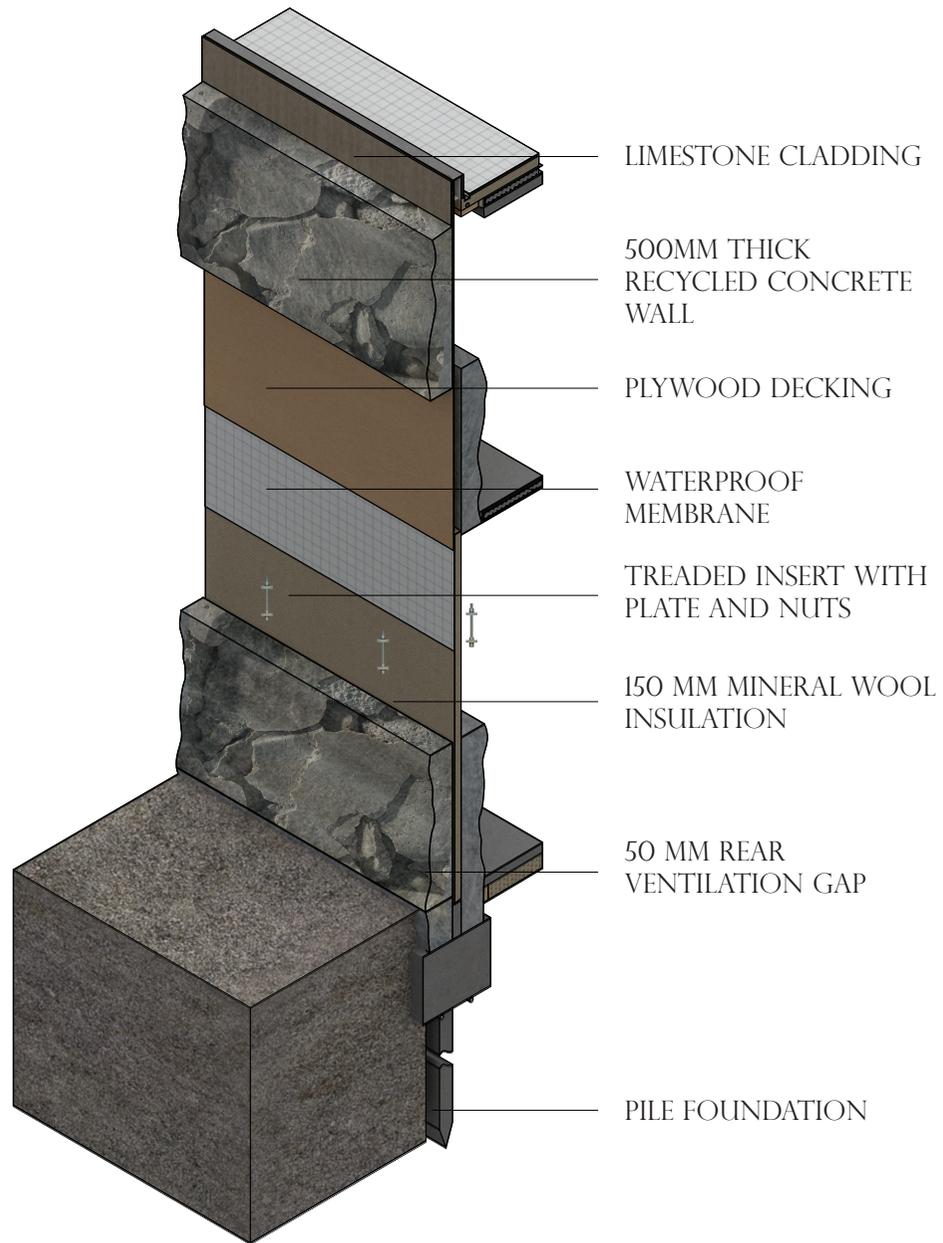


0 1 2 3 4 5 10
SCALE BAR 1:20

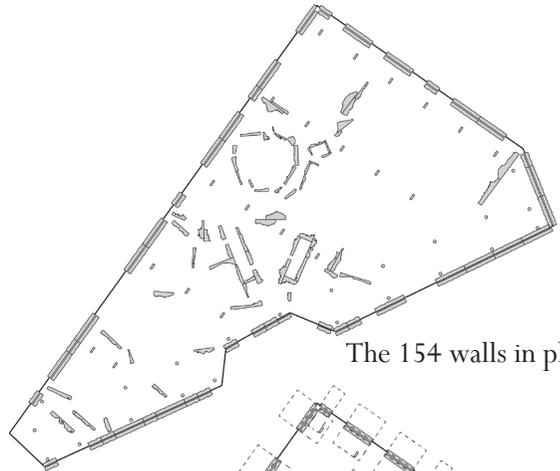
WALLS EXTENDING TO THE OUTSIDE



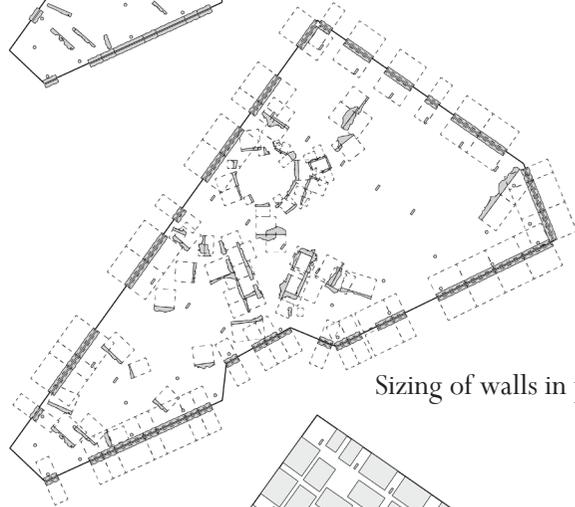
WALL BUILD-UP



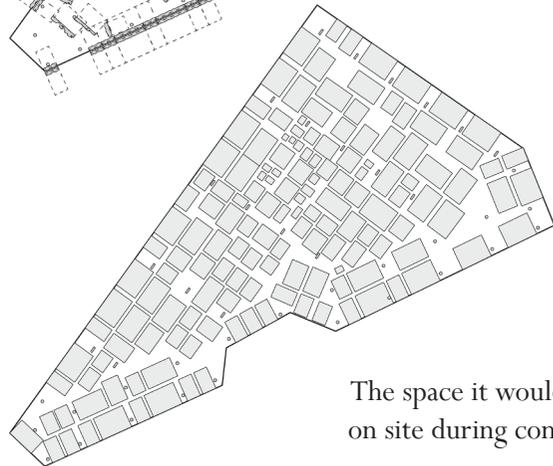
FLOOR FORMED FROM CONSTRUCTION



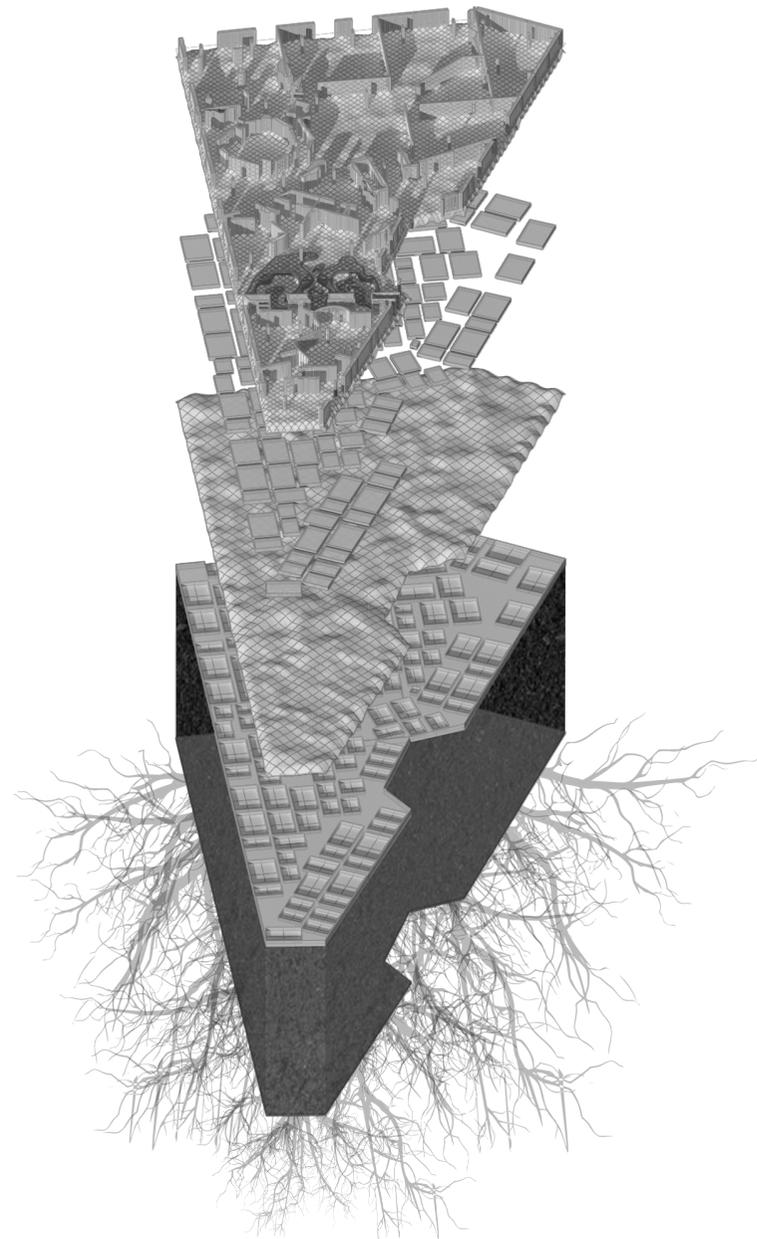
The 154 walls in placement



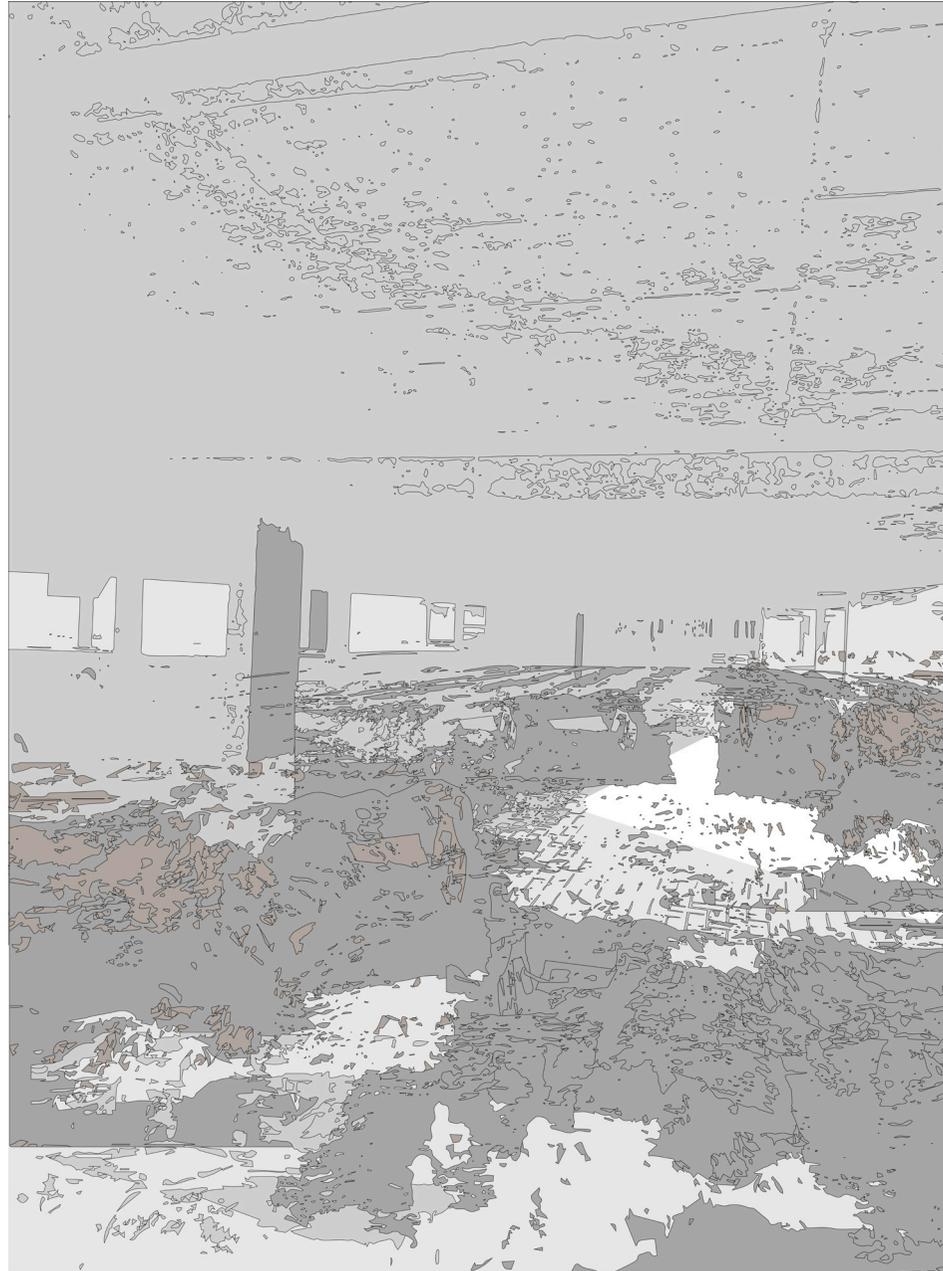
Sizing of walls in place



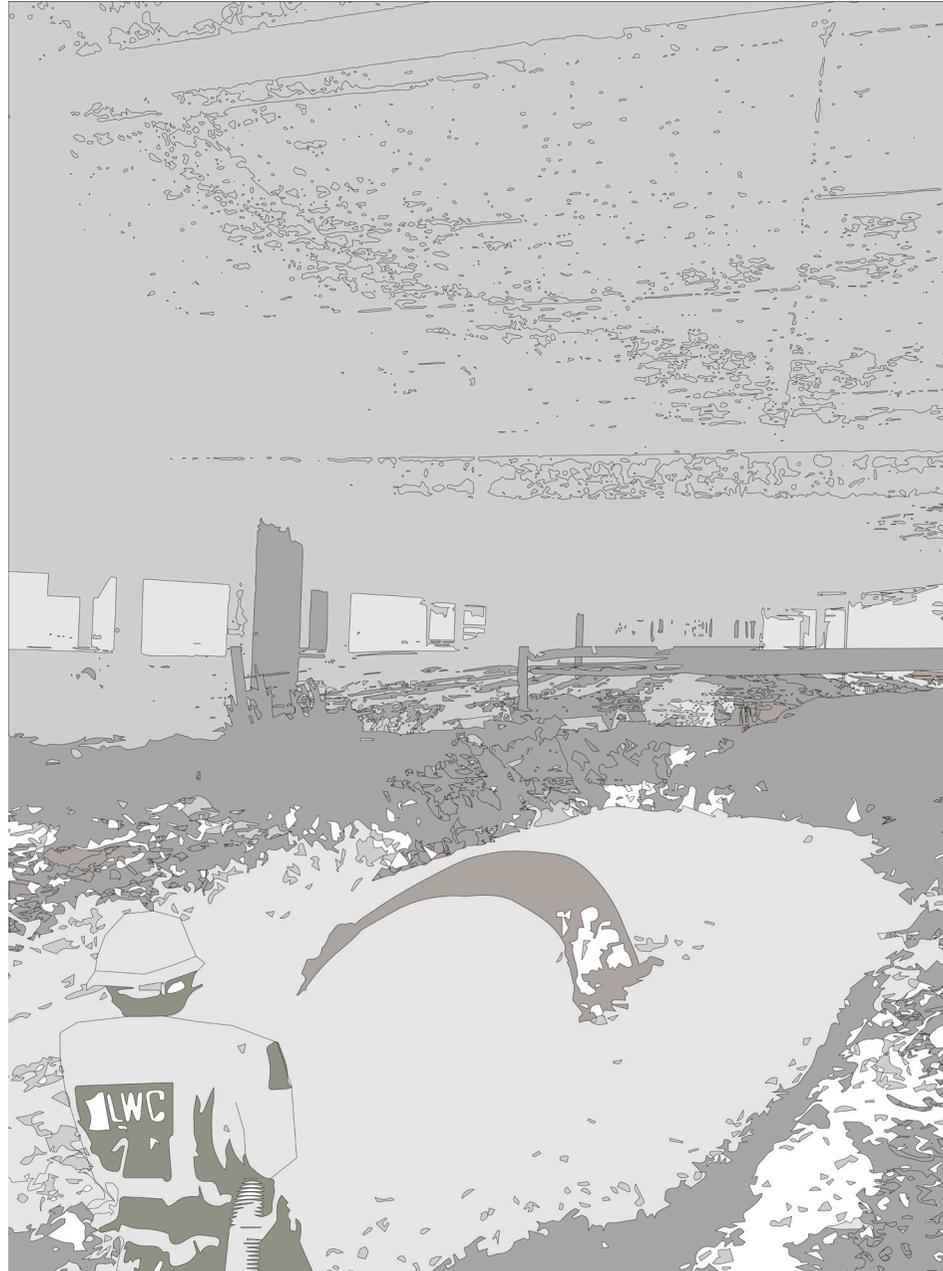
The space it would take up on site during construction



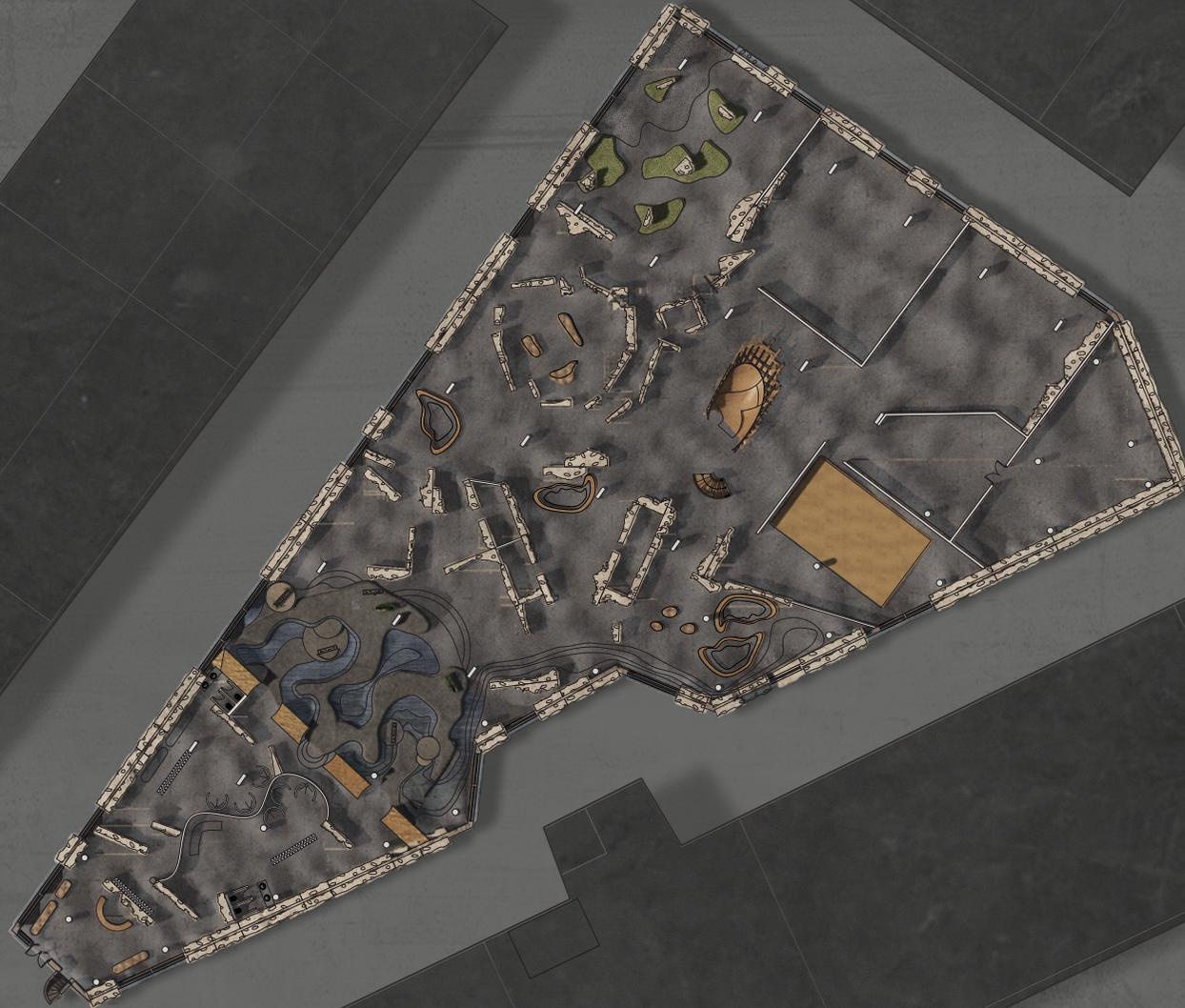
THE LEFTOVER SOIL



SHAPING THE INTERIOR LANDSCAPE



TRACES OF CONSTRUCTION



DIGGED DOWN



ORIENTATION

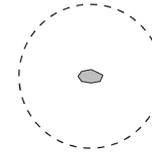


The relation between eye movement and attentional shifts is functional. The orientation reaction is accompanied by a temporary increase in a phasic arousal reaction. This reaction is likely to be sustained and canalised if orientation leads to exploration, withdrawal, conflict, or approach (Garling & Evans, 1992). This phasic arousal reaction will frequently be accompanied by sensations of curiosity, like, and interest. With an intense orientation reaction, the focus heightens and the width of attention decreases.

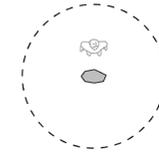
THE CIRCLE



A SINGLE
STONE



A Circle of Presence

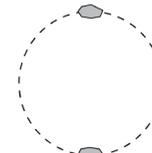


Static Relationship



Prompt Circular
Movement

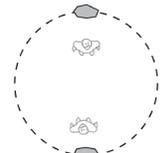
A PAIR OF
STONES



Define area of ground

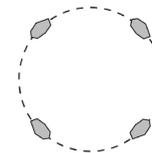


Lacking a focus

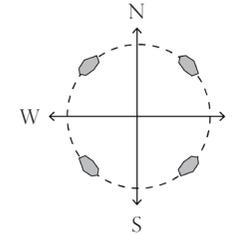


Duality - Possible
Conflict

FOUR STONES
SYMMETRICALLY

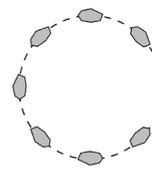


Establish a Relationship
to the Four Directions

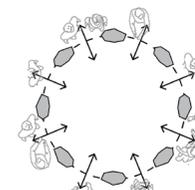


Establish a Centre and a
framework for rituals

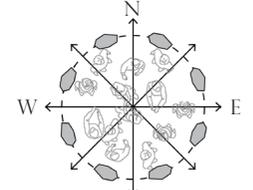
RING OF
STONES



Protection and
Exclusion

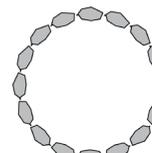


Potential doorways -
intruding/eluding



Compass - Inclusion

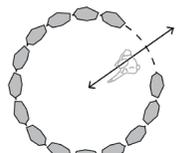
CLOSED
CIRCLE



Inaccessible



Physical barrier to the
Psychological one



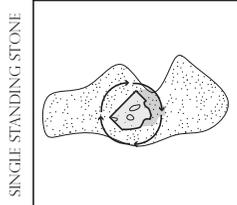
Doorway - links circle
and outside and inside

RELATIONSHIP TO THE ENVIRONMENTAL FEATURES



DESIGN BASED ON CASE STUDIES

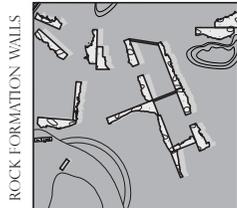
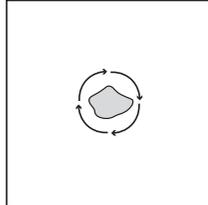
THE RETREAT



SINGLE STANDING STONE

The single stone of the Seiði creates a relationship with the space and affects the relationship and experience within its landscape ecology. A single stone, like the Seiði, generates a circle of presence – a space – about itself. With no clear boundary, one still encounters the stone's presence.

SÁMI PEOPLE



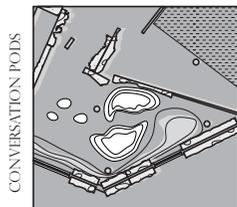
ROCK FORMATION WALLS

When establishing the site of the Seiði, rocks of unusual shapes and colours are commonly sought. These are often large blocks which have been split by ice or lightning, or other unusual rock formations with peculiar features on the surface such as depressions or bulges which stand out in the landscape ecology.



SOUND OF WATER

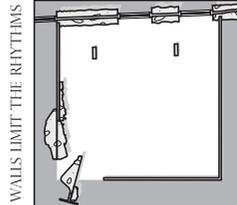
The sound of water, echoes, and drumming are also tools used for communication which are integrated into the performance at the Isogaisa. Running water is regarded as a restorative environmental feature which has stimulus characteristics and may permit the recovery of directed attention.



CONVERSATION PODS

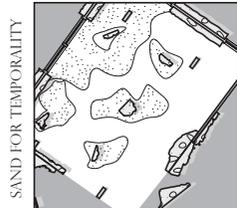
The main lavvu has great social value within the Sámi community as it is a place for storytelling, disconnect, and healing. These sites are located within the landscape ecology of the ritual and are accessible to the participants. Isogaisa is a social ritual where the local and global are merged and where power relationships come into play, cultural identities are tested, and new visions take shape.

THE RETREAT



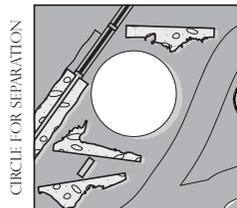
WALLS LIMIT THE RHYTHMS

The preferred location for the ritual of the Circle is in a landscape ecology that is large enough to accommodate all human participants as well as gain a level of privacy. The surrounding grove of trees are a counterpoint which limits the rhythms to only take place within the opening in the woods.



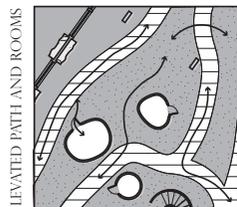
SAND FOR TEMPORALITY

The selected landscape ecology needs the potential for boundaries to be created and for these boundaries to be removed and transformed into a mundane space once the ritual is over.



CIRCLE FOR SEPARATION

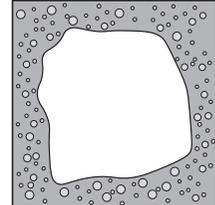
The Circle sets aside a particular spatial quality for ritual from the existing surrounding landscape ecology. When drawing a circle around oneself, it separates them from the outside world, creating a threshold. The circle reinforces individuality, creates psychological comfort, and abolishing time and space.



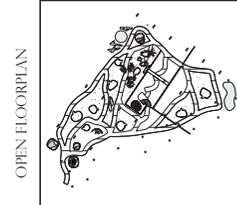
ELEVATED PATH AND ROOMS

When overstepping a boundary, it elicits a sense of trepidation. A built boundary can protect from intruders, whereas a marked boundary guide movement and orchestrate relation. The movements around the boundaries are not based on regularity, but the comings and goings of the people that follows the boundaries according to orientation.

NEO PAGANS

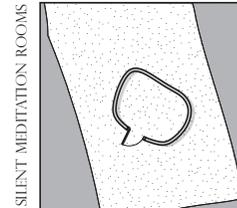


THE RETREAT



OPEN FLOORPLAN

Megalithic structures were constructed to create semi-transparency and were often located on a more open landscape ecology. Semi-transparency creates an understanding of space and articulation of perceptual experiences. It vanishes out spatial boundaries and allows for communication across them. Light travel further which enhances intuitive movement



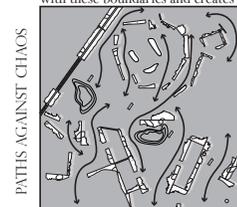
SILENT MEDITATION ROOMS

The Celts typically assembled an area for silence by creating a single chamber within the cromlech which was used for a variety of purposes, including as a place of burial, a place of worship, and a place of meditation.



DEFINED AREA FOR SACRED

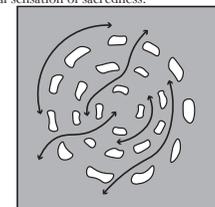
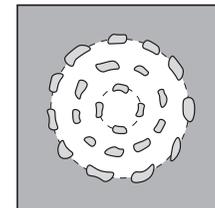
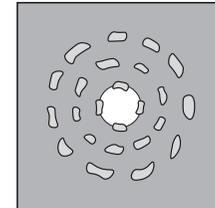
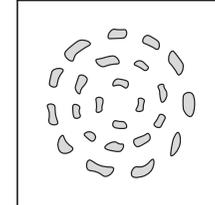
The megalithic cromlechs consist of a series of upright stones, typically arranged in a circular or oval shape. It orchestrates the experience of space which creates a syntax of a defined area of ground, threshold, focus, doorway, pathway, and hierarchy. By defining these elements, the unconscious mind behaves and moves in accordance with these boundaries and creates a spatial sensation of sacredness.



PATHS AGAINST CHAOS

The selected stone objects used becomes directional and functional, which then, through expression of scale, becomes dimensional and expressive. As the scale of the milieu alters perception, the combination of the stone and scale of it alters the rhythms happening within. The potential detours between different stones reinforces the practitioner's milieu against chaos.

CELTS





EXPLICATING



NEO-PAGANS

EXPLICATING



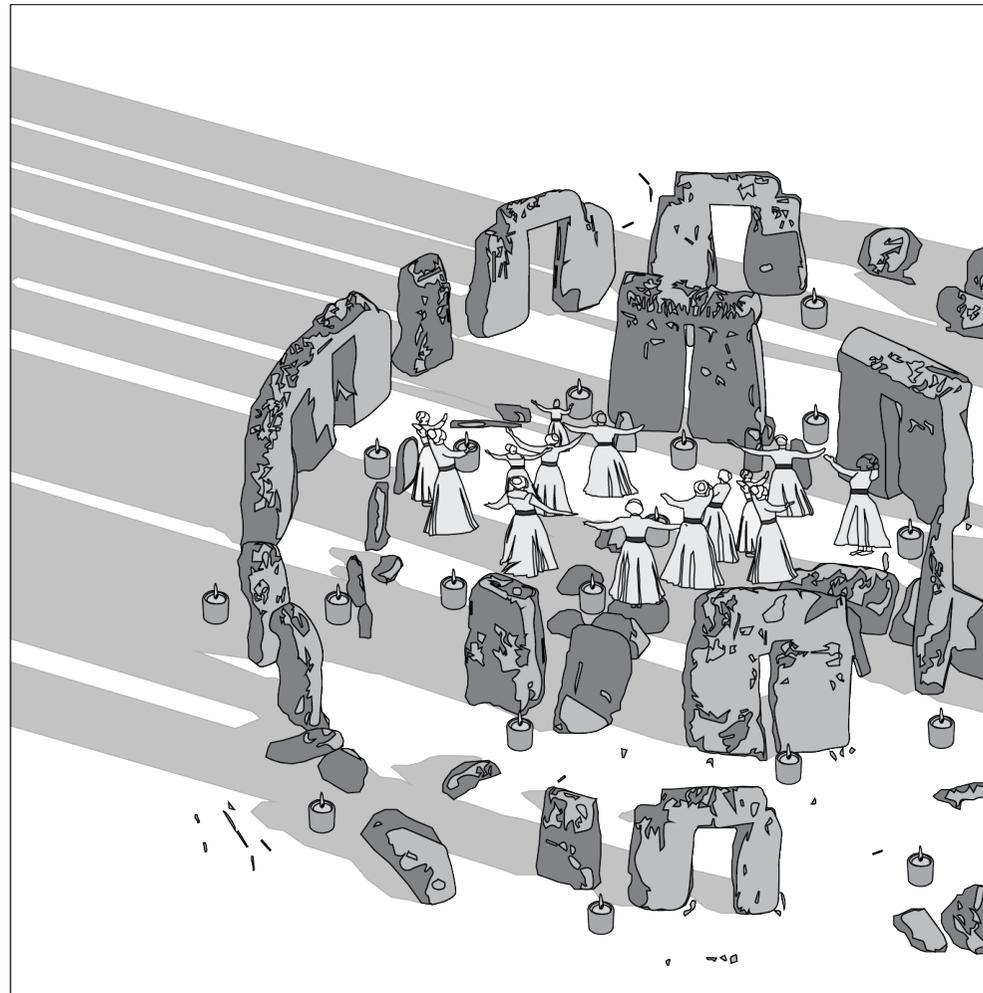
SÁMI PEOPLE

EXPLICATING



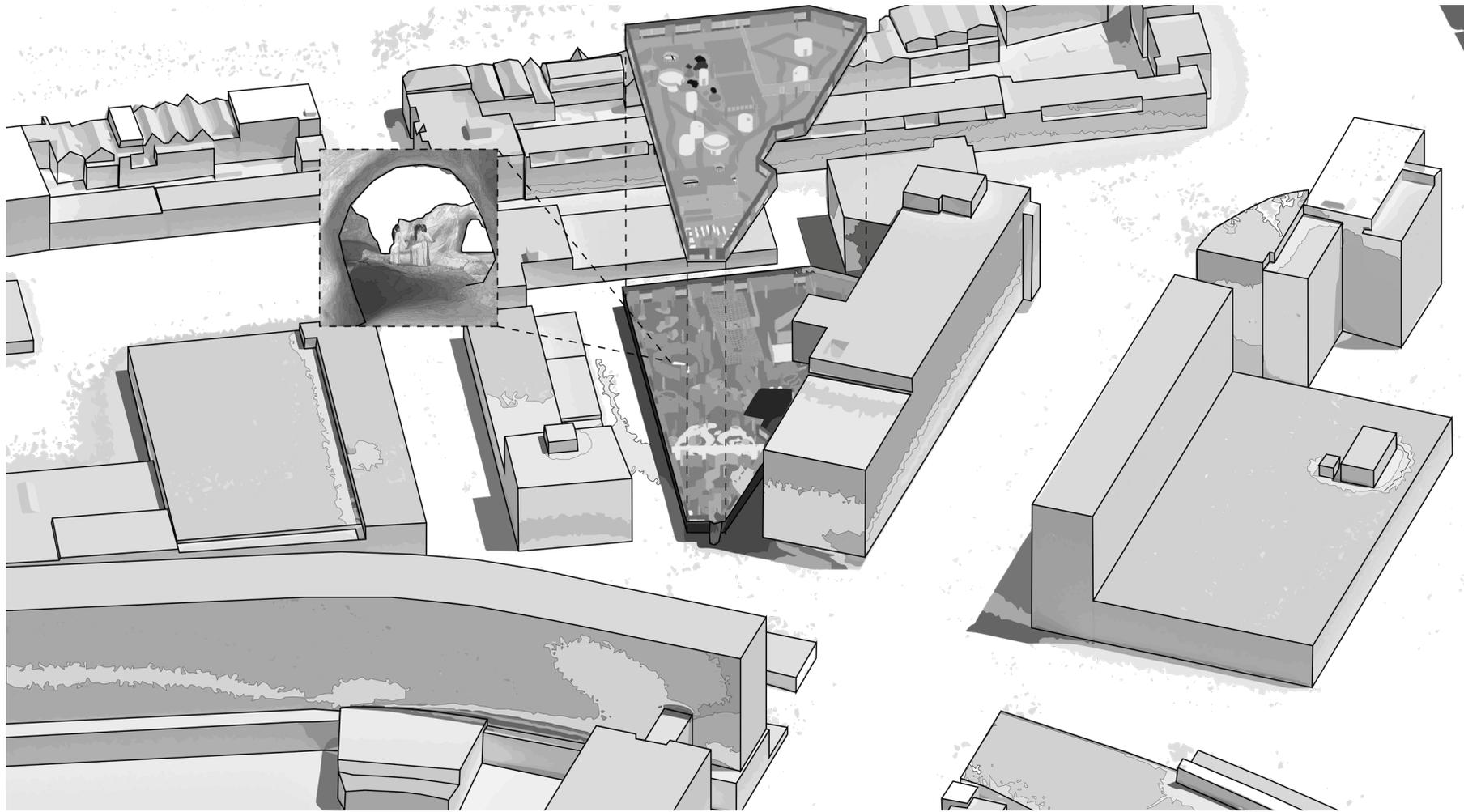
CELTIC PEOPLE

EXPLICATING



THE RETREAT

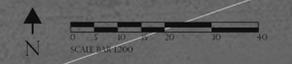
EXPLICATING



MOVEMENT BETWEEN UNDEFINED ZONES

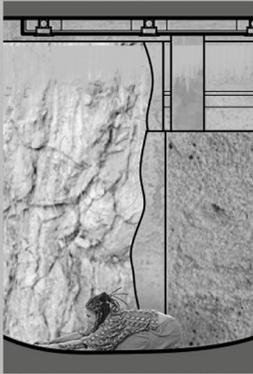


- RECEPTION
- CHANGING ROOMS
- WATER LANDSCAPE
- CAVE-LIKE AREA
- SMALL GROUP ROOMS
- CONVERSATION PODS
- LARGE GROUP AREAS
- MECHANICAL ROOM
- INTERIOR GARDEN AREA



PROGRAMME

INDIVIDUAL RITUAL



GROUP RITUAL



MEDITATION



SHARE KNOWLEDGE



EXPLORE AND DISCONNECT



YOGA



MEDITATION

1-3 People
(30 Minutes)

YOGA

Group Session 20-30 People (60 Minutes)

THE CIRCLE

Group Session (60 minutes)

Key Words:

Boundaries, Circle, Smell, Taste, Natural Lighting

ISOGAISA

Group Session (60 Minutes)

Key Words:

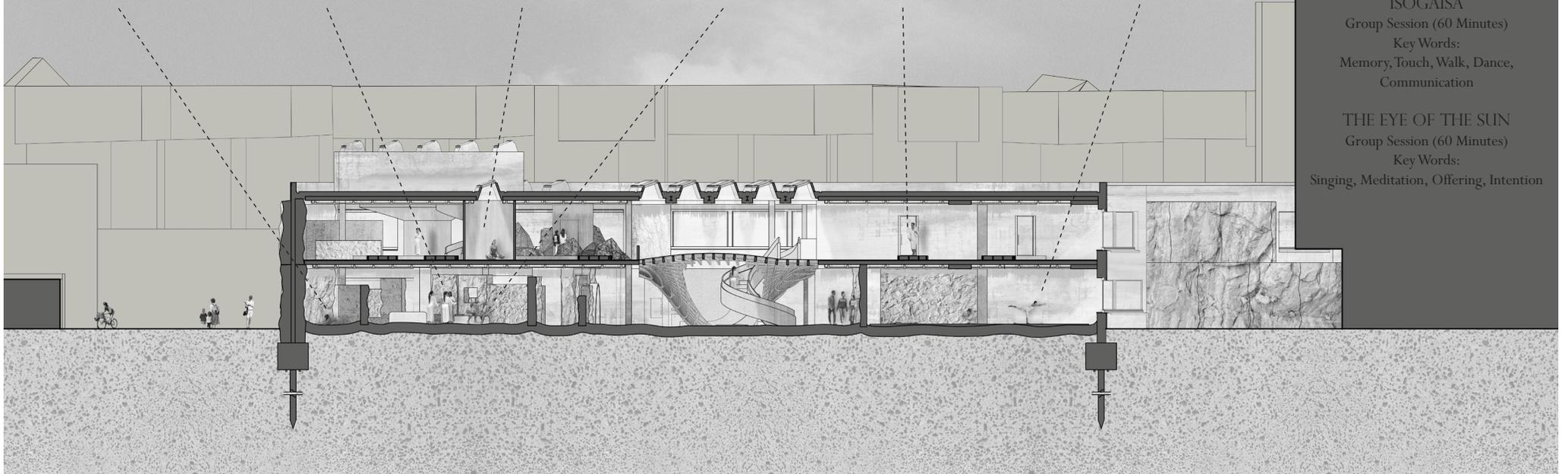
Memory, Touch, Walk, Dance, Communication

THE EYE OF THE SUN

Group Session (60 Minutes)

Key Words:

Singing, Meditation, Offering, Intention



THE EYE OF THE SUN



BOUNDARIES

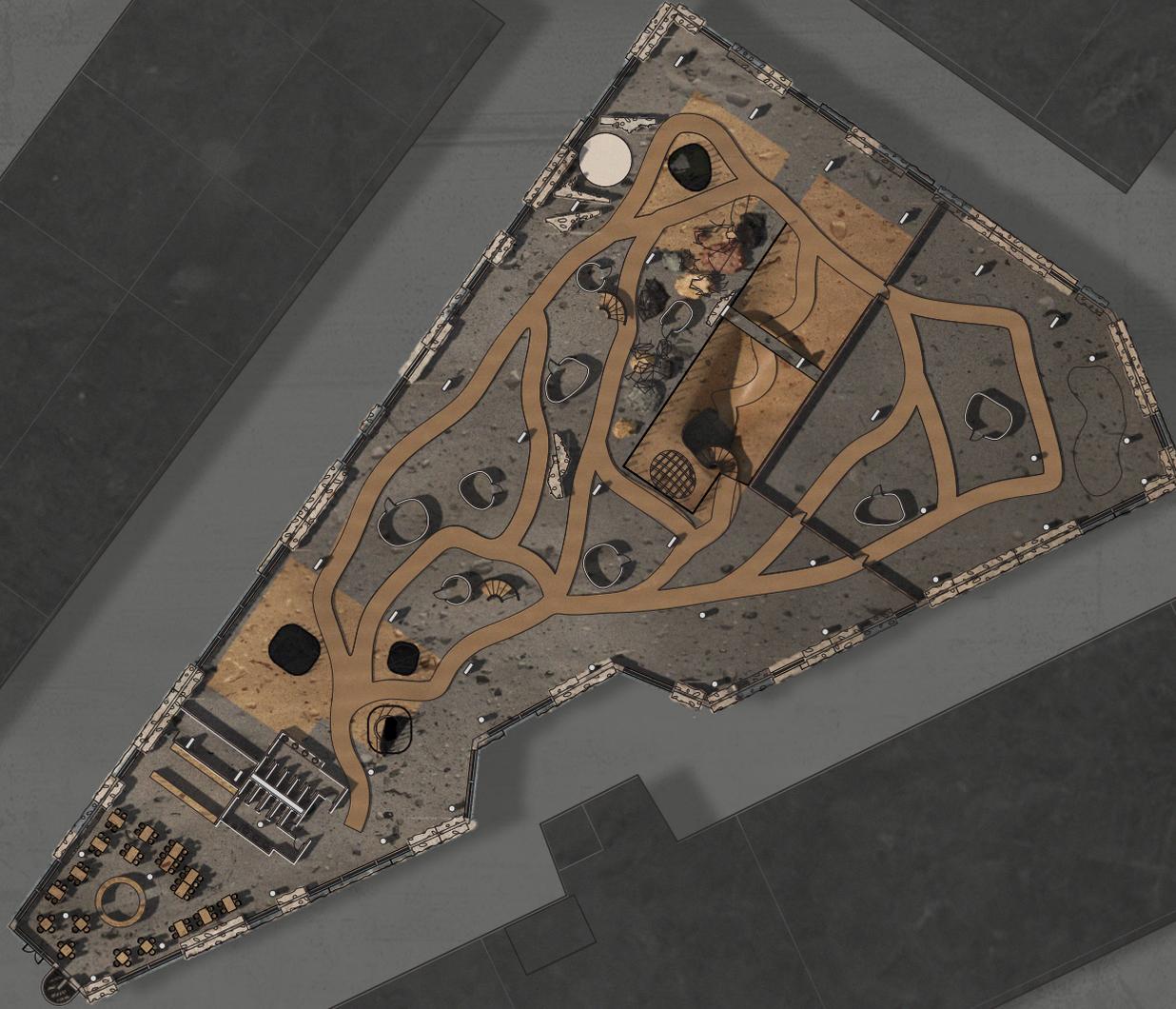


Boundaries reinforce a focus and have various effects on people's movement and behaviour. When experiencing boundaries in architecture, it changes the perception of the environment. When overstepping the boundary, it elicits a sense of trepidation, either at entering a territory which already has asserted ownership or leaving the territory to face other troubles of the "outside world" (Unwin, 2020). A built boundary can also protect from intruders, guide movement, and orchestrate relations.

SETS OF BOUNDARIES

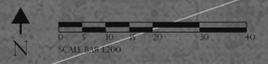


PLAN FIRST FLOOR 1:200



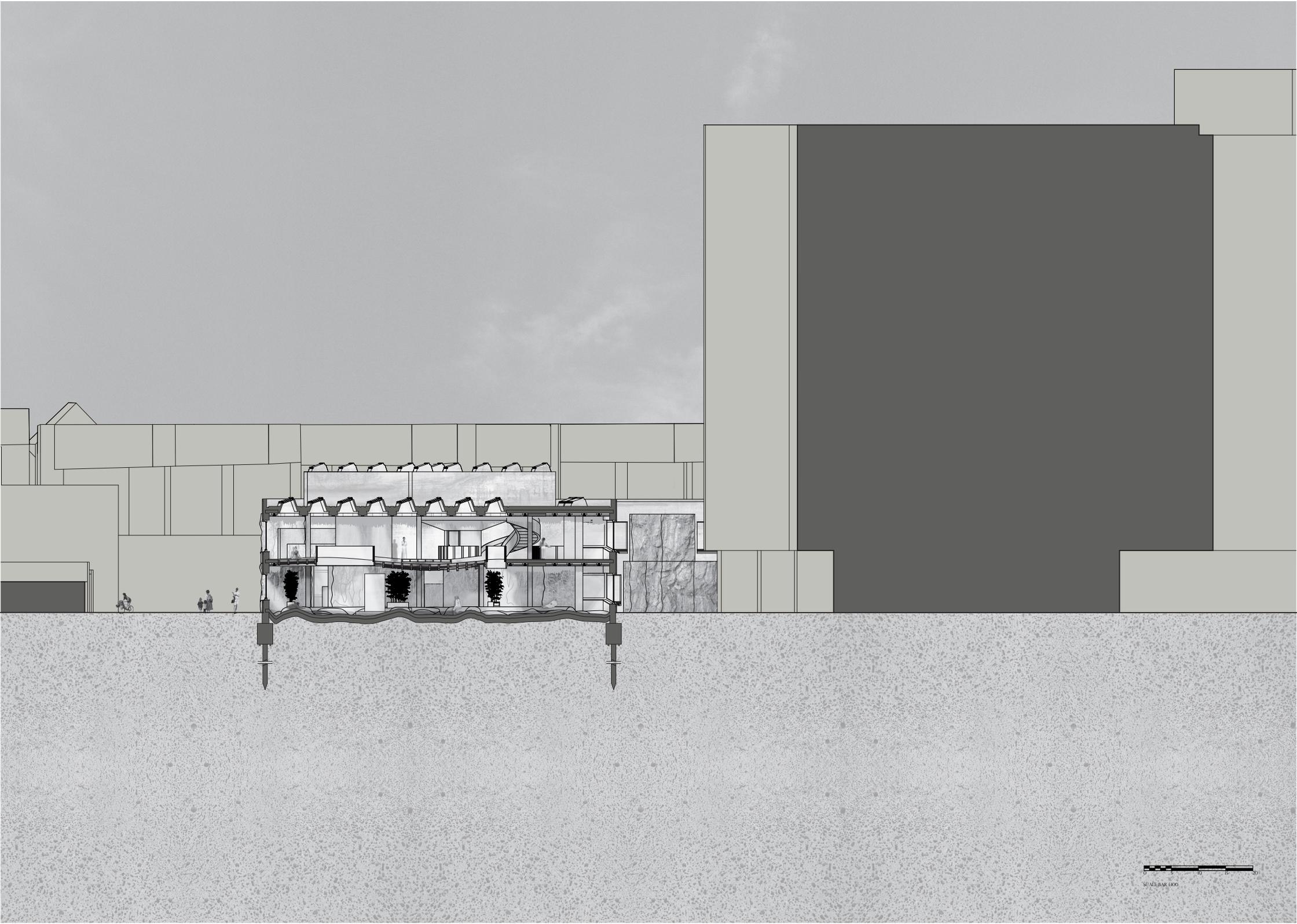


- MEDITATION PODS
- YOGA PLATFORMS
- RESTAURANT
- TOILETS
- INTERIOR GARDEN AREA



WALKING THROUGH





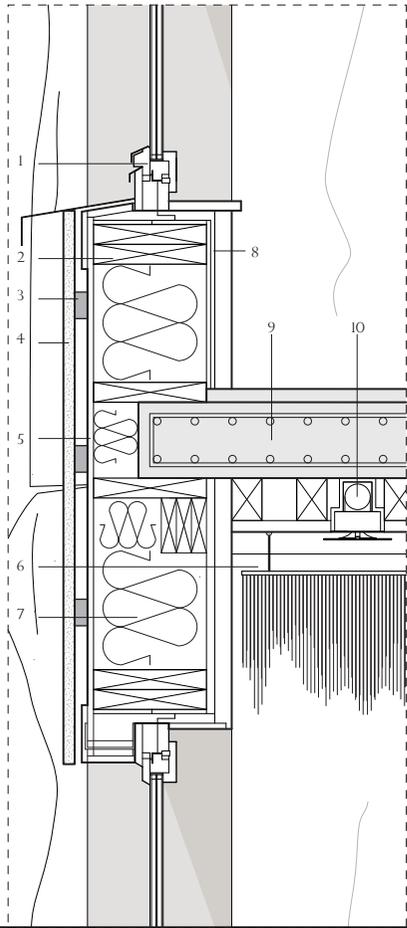
BEAMS OF STEAM



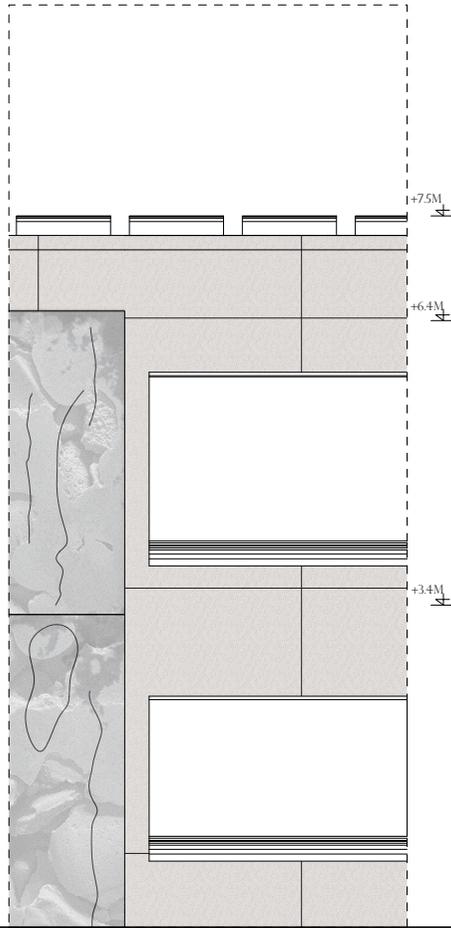
CLIMATE STRATEGY DIAGRAMME



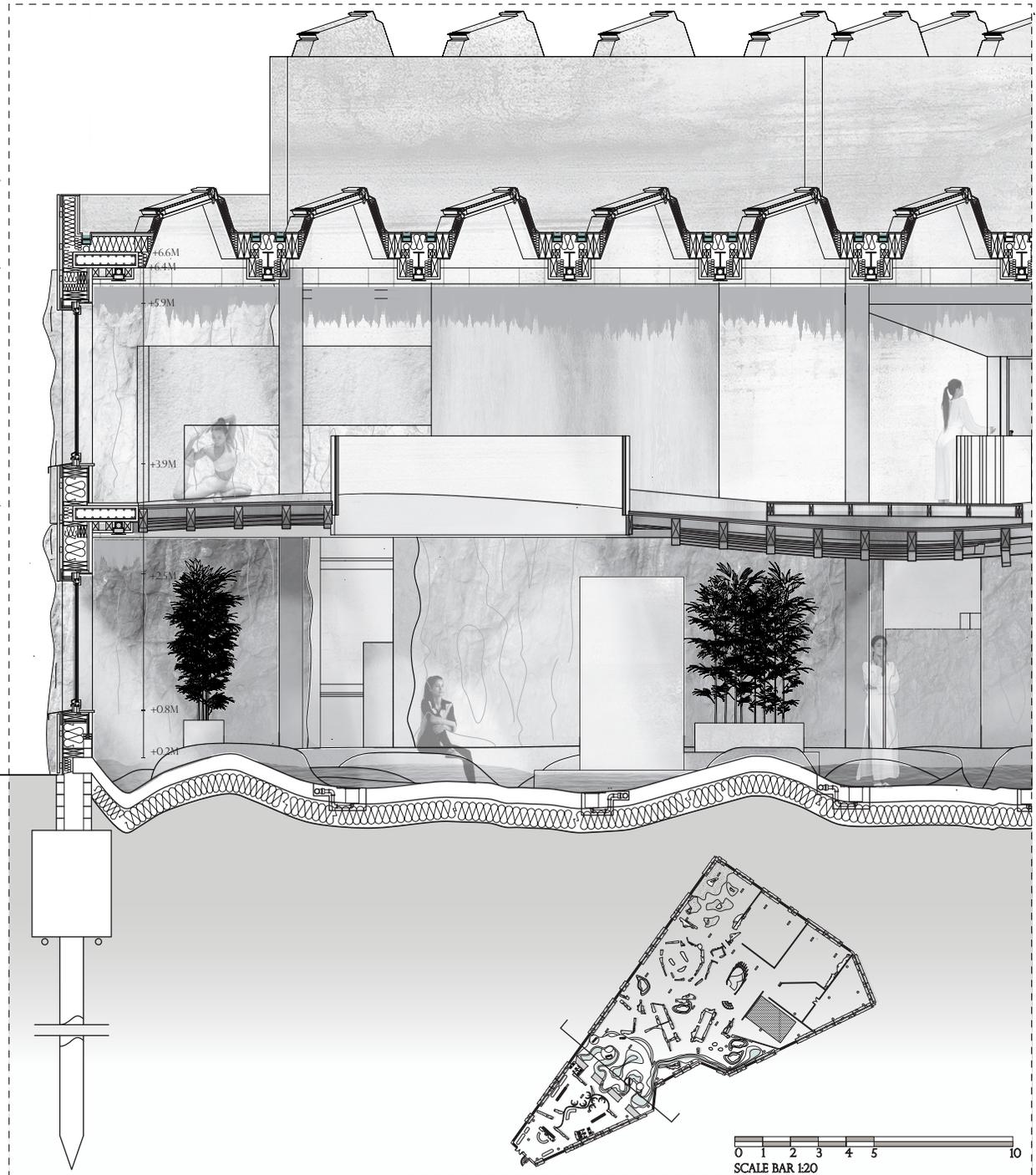
DETAIL 1:5



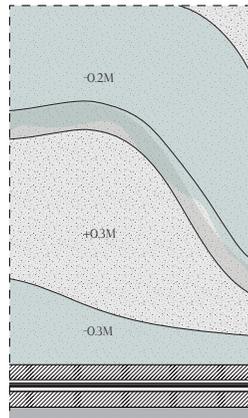
FACADE 1:20



SECTION 1:20



- 1: TRIPLE-GLAZED PASSIVEHAUS WINDOW WITH AN U-VALUE OF 0.8 W/M²K
- 2: RIM
- 3: ALUMINIUM FIXED POINT
- 4: 30MM LIMESTONE CLADDING
- 5: 25MM WOOD SHUTTERING
- 6: STRIPS OF TYVEK, A TYPE OF HIGH-DENSITY POLYETHYLENE (HDPE) FABRIC, WHICH ARE HUNG AT DIFFERENT LENGTHS
- 7: 300MM MINERAL WOOL PANELS
- 8: 30MM 2 LAYER GYPSUM PLASTERBOARD FIRE PROTECTION PANEL
- 9: EXISTING CONCRETE FLOORING
- 10: MECHANICAL VENTILATION WITH HEAT RECOVERY EXHAUST



0 1 2 3 4 5 10
SCALE BAR 1:20

EXPLICATION



REFLECTION





THANK YOU!