FORM FOLLOWS EMOTION

EMOTION FOLLOWS FORM

A centre to retreat: Centre Christophorus

Explore Lab graduation studio
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Abstract

Within the field of architecture there has been done a lot of research of the experience of architecture and the behaviour of people in cities and around buildings. There is however little knowledge about the intangibles related to (the parts of) buildings that invite to (daily) rituals. A building provides place for rituals and taking part in the rituals influences the emotions and the experience of the user. Rituals can be used to reduce stress.

The Delft University Campus offers a very challenging case to test emotions and rites in the built environment, because of the work pressure that comes with an array of emotions. Assumed is that the users of the buildings have personalised rites to deal with these emotions. How can an architectural design be made in which rites and emotions are optimised? An architectural design of a centre of retreat should invites people to develop their own rituals.

Key words: emotion; stress; ritual; rite; place

Preface

On the intent
This study has the intention to come to (i) a first insight in rituals and emotions in and around buildings, and (ii) an approach to translate this in architectural design. The outcomes provided are preliminary. They will suffice according to the scientific method, yet only in a real-life practice, in the appearance of an actual build edifice, the premises posited can be made testable.

On the content
The content of the document is ordered according to the following logic: Part I: General gives a synopsis of the methods, means and knowledge apprehended in this project; Part II: Theoretical and practical research is the elaboration of the research done for this project; Part III: Design.

Name
Saint Christophe is the guardian for all who travels. The design tries te evoke a journey in oneself. During this journey one finds rest an peace.

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Part I: General

Section: Personal

Personal motivation

"If live gives you a present you can either unpack it or ignore it", Emmy Wiggenraad [1]

Rituals and rite fascinate me. I started noticing this a few years back during visits to the Orthodox Church in Romania. During the rituals performed in and around the churches seem to arise an interplay between building and performer. Both cannot be without the other. The building is used here as a general term to describe the 'interface' which enables this triadic relation, between God, the prayer and this interface. The interface can be a church building, an icon, a shrine, or even a (play)card with a depicted image of a saint. What fascinates me about this is its beauty. The beauty lays for me in the way the performer deals with his emotion during the ritual. There are designated places, objects and spirits for every emotion and action. This, in this intensity, is something I was not acquainted and familiar with in the Netherlands. In this project, I can utilize my curiosity and I will explore and elaborate the possibilities of this fascination on the subject.

During my study in Delft I have suffered physical and mental trauma, again confronting me with emotions. I have learned to cope with the effects of trauma, prevent anxiety and dealing with emotions in general. Uncontrolled emotions create stress. Stress can be reduces by rites. It made me aware that we have many rites in daily life. In this project, I bring these experiences to my professional field of knowledge. By means of exploring these intangible topics in the domain of architectural design and to present exemplary design. I hope to help others, dealing with similar challenges and to add to the architectural body of knowledge.

Goals

"The core of explore lab is making subjective thing testable", – Martijn Stellingwerff [2]

Deliverables

The deliverables that has been set out in the first part of Explore Lab make a framework to understand the role of emotions and rituals in and around buildings; add to the body of knowledge of the related topics; to develop a way of expressing the intangible topics, mainly emotions and rituals, which includes a preliminary representational technique applicable in architectural analysis and design; to map in a way the specific relation between architecture and behaviour, as (recurring) set of actions related to people's physiological responses to the environment, and to make a tangible design in the form of a model, sketches and technical drawings, with emphasis on architectural elements influencing emotions, facilitating rites and adding to intersubjective understanding of the intangibles in architecture.

The project presumes the input of individuals. Individual behaviour needs to be observed and can be framed on the basis of literature review. With this, individual habits (rites) and preferences in architecture (emotions) should be examined by interviews. The project also presumes an

1 Wiggenraad, E., coachingenco-delft.nl. 2017, Coaching en Counseling: Delft.
2 Explore Lab research coordinator, assistant professor at the Form & Modelling Studies group, A&BE TUD.

output in the form of a design proposition, which makes intangible phenomena like atmosphere, moods, emotions, and rituals more graspable and testable. This needs advanced representation techniques.

Fields of interest

"Ik hoef nooit te werken en heb nooit vrij", Hans Teeuwen [3]

General

In the literature review several fields got specific attention. These specific fields of interest touch upon the field of architectural design and by being employed they contribute to gain information, new in the domain of architecture, and necessary input to this project on emotions and rites:

Social geography

Social geography is the work field that is interested in people and spatial organisation. Whereas planners and designers widens their vision towards the future, the geographer looks at the current situation. The social geographer looks at the identity of places (areas) before others propose ways they could best be shaped. A social geographer is interested at the interplay between human and built environment and asks questions like what is the role of diversity, e.g. the role of a poor looking neighbourhood on one's happiness levels.

Cultural anthropology

A cultural anthropologist studies the diversity of human societies. What are the uses, habits, symbols and rituals of the people and what objects are used for this? As such, cultural anthropology is not necessary bound to a certain geographical area or specific built environment. Instead, a cultural anthropologist deals with common behavioural patterns and norms found in specific social and groups present in a variety of places.

Environmental psychology

The environmental psychologist is interested in the behaviour of individual human beings and intersubjective ways and how this can be changed in a conscious or subconscious way. It is related to questions like 'how do people value their environment and how do they conceive it?'

Semiotics

The study of semiotics is a general theory of signs and symbols as can be found in art and architecture. Derived from general linguistics, design semiology, or the 'semiotics of objects' deals especially with the meaning of signs and symbols both artificially constructed and naturally emerged. In architectural design it studies the response of people to all kind of architectural elements. The field comprises syntactics, semantics, and pragmatics.

3 VPRO, Brigitte Kaandorp, in 24 uur met…. 2016: npo.nl. Brigitte Kaandorp refers in an interview with Theo Maassen to Hans Teeuwen. Translation: "I never have to work and I am never not working".

SECTION: PROJECT

Problem statement

"If there is no solution to the problem than don't waste time worrying about it. If there is a solution to the problem then don't waste time worrying about it", Dalai Lama XIV [4]

Within the field of architecture there has been done a lot of research of the experience of architecture, e.g. the works of Pallasmaa, and the behaviour of people in cities and around buildings, e.g. the works of Whyte. There is however little knowledge about the intangibles related to (the parts of) buildings that invite to (daily) rituals. A building provides place for rituals and taking part in the rituals influences the emotions and the experience of the user. Rituals can be used to reduce stress. More research is needed to these intangibles since they can provide an optimisation of needs of the users in architecture.

The Delft University Campus offers a very challenging case to test emotions and rites in the built environment, because of the work pressure that comes with an array of emotions. Assumed is that the users of the buildings have personalised rites to deal with these emotions. How can an architectural design be made in which rites and emotions are optimised?

Research question

"You cannot stop the waves, but you can learn how to surf", Berthold Gunster [5]

The combination of my fascination and the problem statement made two initial questions come to the front: 'how can place provide help for emotional change?' and 'what is the value of an understanding of rite for this?'. This resulted in the following research question:

'How can understanding of rite help to create place for stress reduction?'

Location

"Location, location, location", a real estate classified advertisement in the Chicago Tribune in 1926 [6]

Mekelpark

The Delft University Campus offers a challenging test case to test emotions and rites in the built environment. Here many people of divers cultural backgrounds form a specific human society in which emotions and rituals will become manifest by the cause of daily stress.

The building for the task at hand will be designed in the Mekelpark in Delft, since this is, according to the Technical University and the initiators of the park, the centre of the campus and heart of the Technical University Delft borough. The Mekelpark, designed by Mecanoo architects, was opened at Friday the 5th of June 2009 and replaced the Campus dividing Mekelweg. The park is supposed to be the new heart of the Delft University borough. "The realisation of the Mekelpark was an important step in the creation of a campus heart that part is of an international oriented university." [7] From the opening on it is ought to become an informal place where people can meet. As well is the park designed in a way that it is ought to bring the faculty buil-

4 Gyatso, T. XIV Dalai Lama, Cutler, H.C., The Art of Happiness. 1998.
5 Omdenken, platform to think in terms of possibilities instead of solutions
6 Safire, W., Location, Location, Location, in The New York Times Magazine. 2009.
7 Delft, W.T. Project Mekelpark. [cited 2017 1030]; Available from: intranet.tudelft.nl.

dings together. The promenade at the park, a reference to Oude Delft in the old city where the TUD is originated, is a connecting element and force: “The promenade connects like a thunderbolt the faculty buildings together and symbolizes the interdisciplinary character of the university.” [8]

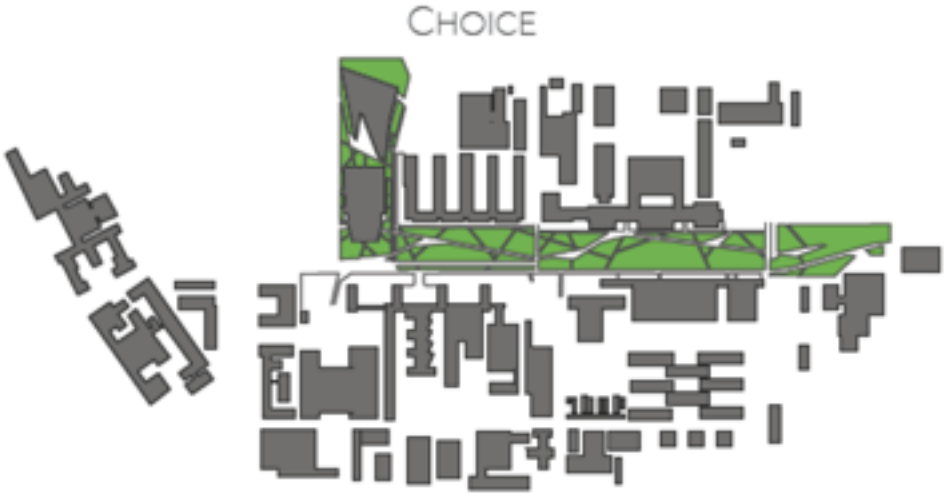
Designing a place that brings the buildings adjacent to the park together is a noble task. To make an informal place where people can meet, means that the people should take the initiative to actually go there. This however is something that is not working out in my experience and notions of the place. If this still young place wants to become vibrant, like a real heart it should invite the people more than now to come and use the place. Apparently, there is something missing that should fill the felt void. [9]

In this project the aim is offering students and employees a place to come to rest in the Technical University Borough. To test the intangible role architecture plays in the built environment, this can be best done by adding a building in which emotions and rites become manifest: a centre to retreat. The building will be fashioned in the style of pavilion in a park. Though a pavilion may have a temporal character, a temporal change in people can have long lasting effects. The first pavilion of its kinds should preferably be a test case where the building and the users can adapt and adjust towards an optimal performance. It is therefore very important that the users of the already existing faculties will visit and use the pavilion.

MEKELPARK TU DELFT CAMPUS

8 Delft, W.T. Project Mekelpark. [cited 2017 1030]; Available from: intranet.tudelft.nl.

9 The faculty buildings are designed for people to use and even when the volume of a building is mostly consumed by machines it still in the end the human that operates the machine and the human for whom the building (and machine) is constructed.



JUSTIFICATION

Necessity for de-stressing
Hidden rites and rituals
Mekelpark's functioning as place

CHARACTERISTICS

Part of daily life
Easy findable
Public accesible location
Enough building space
Contrast possible
Possibility for expressive shape
Green environment

Research method

"Vooruitkomen is vaak stilstaan bij je keuzes", Harald Dunnink [10]

The method used to get to the final result is descriptive and analytical and starts with a practical and theoretical research phase. By doing literature research and field research starting points for a design proposition will be defined. The first part of the research will be about the affect. The affect is the non-specifically determined place where emotions are hosted and where one feels stress. We will see that emotions are just constructs and therefore it is important to know how a building can construct, or guide and instigate emotion or emotions. The later parts will be about rituals and place. Rituals are a way to understand the world and place is the location where emotions become apparent. When the design part will start, a model version of the final design be assembled.

The order of site visits and read theory may not be presented in this document in chronologically order of beholding in history but thematically in a way to build up a logical argument per phase. A more practical description of the structure can be read in the following paragraphs.

10 Dunnink, H., Rust, een ontwerpfilosife voor de digitale tijd, in de Correspondent. 2016. Translation: emerging is often stagnating at your choices.

1
INITIATION
Fascinations
Relevance and problem statement
2
PREPARATION THEORETICAL RESEARCH
Literature scan
Research question
3
THEORETICAL RESEARCH
History
Current state
Definitions and elaboration
(ritual, ritual space, place, behaviour, emotion, stress and experience)
Solution for problem statement
4
PREPARATION FIELD RESEARCH
Notational method development
Existing techniques
Preparation
(site drawings, site scanning)
5
FIELD RESEARCH
Case Study Radu Voda Bucharest
Case Study Espressobar Sterk Delft
Participant observations
Interviews
Questionnaire
Sorting
6
PREPARATION DESIGN
Conclusions
Report
Leads for design and qualities
Location research
Sketch design
7
DESIGN
Concept
Design brief
Preliminary design
Final design
Presentation

Part II: Reseach

Introduction

"It's a dangerous business, Frodo, going out your door. You step onto the road, and if you don't keep your feet, there's no knowing where you might be swept off to", Bilbo Baggins [11]

General

This part of the thesis describes and displays an extended version of the problem description and provides initial answers. It deals with my fascinations of rite and emotion, it will touch upon the relevance of the research and design, it will provide background information and knowledge about notions which are necessary to construct a design and it will provide extended analysis of referential plans.

Research question(s)

To find an answer to the research question 'How can understanding of rite help to create place for stress reduction?' it is best that the question is cut down in smaller questions, to come to a better dialogue of my two fascinations of ritual and emotion. Of all the sub questions these are the most important: Does rite create place? Does rite create order? Does order create a comfortable feeling? Is comfort the opposite of stress? Can ritual help to create a comfortable feeling?

Included in these questions are some assumptions, e.g. there is a relationship between rite and place, and with proving the assumptions 'right' or 'wrong' knowledge can be found that leads to an initial answer of research question, in the form of a design. These partial answers to the sub questions can be used to construct a (general) design and where necessary the parts can be optimised for the making of the specific programme and function(s) of the centre of retreat at the design in the Mekelpark.

Assumptions

The general assumption is that affect, rituals and place are reciprocal. The underlying assumptions to the sub questions are respectively: rite creates place; rite creates order; order makes the user feel more comfortable; stress and comfort are related; rite makes the user feel more comfortable.

The preliminary answers to these assumptions, found after the research, are: rite helps to relate to place, place is created by choice and feeling; rite creates order and is order in itself; order offers a structure which can guide as a grip; stress and comfort are on the same measure bar; rite makes the user feel more acquainted to place. The sub question, assumptions and answers will be found throughout the following sections.

11 A character created by J.R.R. Tolkien in the Lord of the Rings.

Emotion

"If we have made the world that we experience, then we should not be asking ourselves how to find our proper place within it. We should be asking whether we have structured it well", Xunzi [12]

Definition

A place needs a certain amount of felt emotions to be place, otherwise it is more a spot or a space. Places differ among each other in the specificity of emotion(s). The question arises what an emotion is and how and an emotion 'works' or manifest itself. Space can host emotion, in the sense of providing place for the emotion and in the sense of including emotion in the space. Emotion can be placed on an array where it is difficult to depict a certain emotion. Emotions change continuous fluently into another without clear boundaries.

Healing environment

To give a more practical, or context related, answer to the question what an emotion is, I would like to stick to architecture. A building itself can gain emotions via its attributes, e.g. one likes a colour or a fabric. A building can gain emotion via symbolic meaning, e.g. the techniques for branding are often used for this. [13] A building can guide emotions, e.g. the shelter for the place where one can feel emotions. And a building can guide the process of happiness, e.g. by reflecting the process in a visual way, or just provide place for the process. A design of a building for a centre to retreat can include all the ways of dealing with an emotion and place.

Human environment

In order to provide more knowledge for the intangibles in architecture pioneering research on human emotions provides definition and delineation to the search in the fields of social geography, cultural anthropology, environmental psychology and design semiology. Specifically the work of Paul Ekman and Robert Plutchik seems fundamental. Paul Ekman ascribes the vision that emotions are discrete, measurable and physiologically distinct. He wrote an influential theory that states and verified that certain emotions appear to be universally recognized and that subjective and physiological experiences matched distinct facial expression. [14]

Social Geographer Nigel Thrift said about the same topic the following: "Blushes, laughs, cryings, and anger emerge on faces and through coverings that usually hide visceral substrata. The doing of emotions is a process of breaking bodily boundaries, of tears spilling out, rage burning up, and as laughter bursts out, the empathic involvement of guts as a designated source of the involvement. [15]

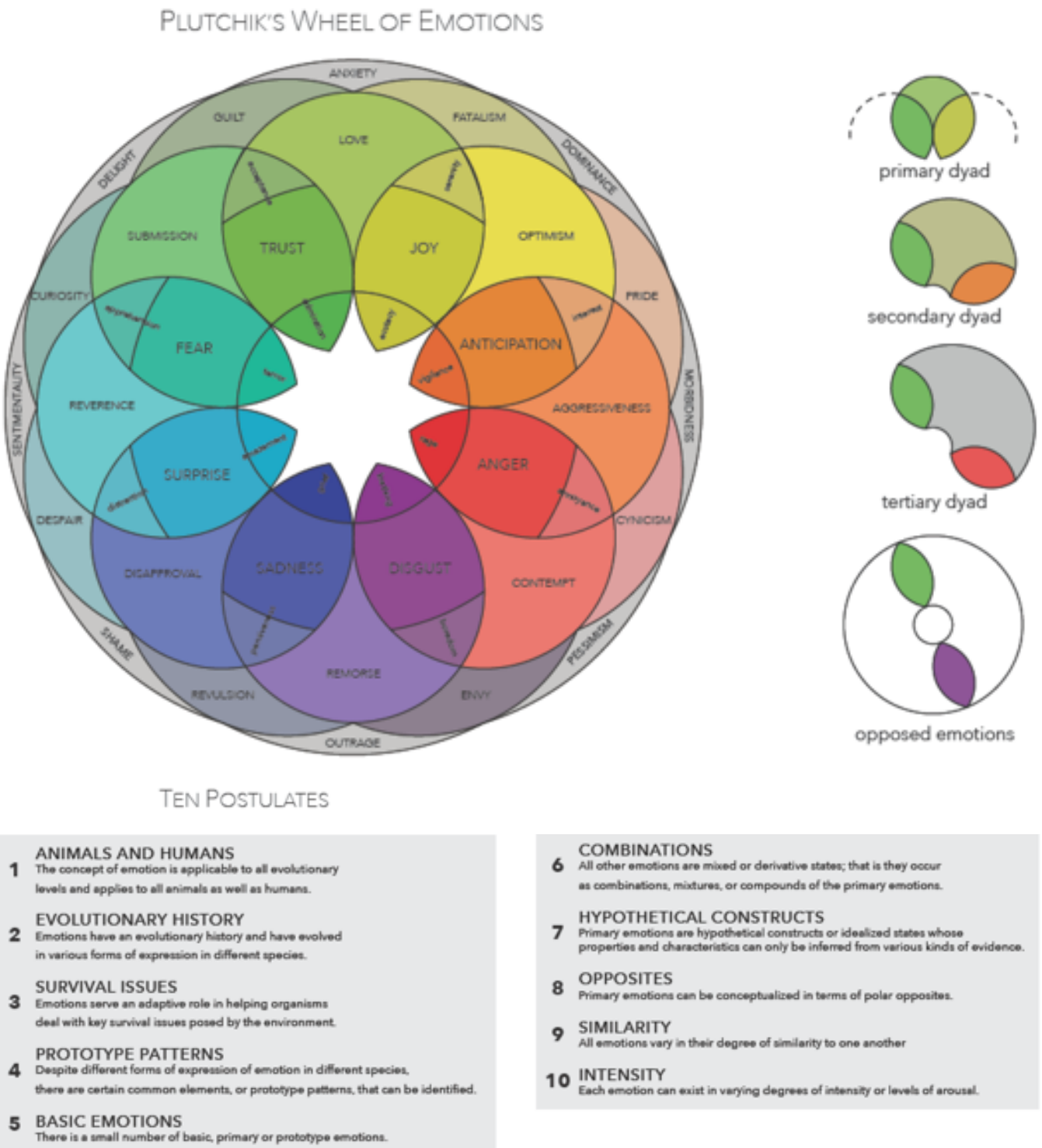
One could state that an emotion needs an 'interface' to become apparent to people. This can either be a bodily face or the face of a place, meaning the surface of matters, object and things. Emotion will then be (visible) in the border, or limit. [16]

Ekman came to the conclusion in his theory that there are six basic emotions: anger, disgust, fear, happiness, sadness and surprise. Robert Plutchik developed around this biologically driven perspective a Wheel of Emotions, suggesting eight primary emotions grouped on a positive and negative basis, or being polar. This wheel can be summarized in his ten postulates. [17]

12 Puett, M., The Path. 2015, p. 179
13 Or, Italo Calvino's city of Tamara in the book Invisible Cities, "the eye does not see things but images of things that mean other things."
14 Ekman, P., Handbook of Cognition and Emotion. 1999, Sussex, UK: John Wiley & Sons, Ltd.
15 Quoting Katz 2000: 322 in Thrift, N., Non-Representational Theory, 2008, p. 176
16 Limit comes from Latin meaning border. An interface is a border with a very small limit.
17 Robert Plutchik. 2017 [cited 2017 1030]; Available from: en.wikipedia.org.

Ten Postulates

1. The concept of emotions is applicable to all evolutionary levels and applies to all animals as well as humans; 2. Emotions have an evolutionary history and have evolved in various forms of expression in different species; 3. Emotions serve and adaptive role in helping organisms dealt with key survival issues; 4. Despite different forms of expression of emotion in different species there are certain common elements; 5. There is a small number of basic, primary or prototype emotions; 6. All other emotions are mixed or derivative states; 7; Primary emotions are hypothetical constructs or idealized states whose properties and characteristics can only be inferred from various kinds of evidence; 8. Primary emotions can be conceptualized in terms of polar opposites. 9. All emotions vary in their degree of similarity to one another. 10. Each emotion can exist in varying degrees of intensity. [18]



18 Robert Plutchik. 2017 [cited 2017 1030]; Available from: en.wikipedia.org.

Elaboration
A definition of an emotion is difficult to be provided for in absolute terms, but emotions have a genesis and characteristics as provided in the ten postulates. Additional to these postulates needs to be explained what the difference is between an emotion, a feeling, a mood and a sensation. An emotion is a feeling with an action tendency, or in other words one feels the urge to do something. Feelings are less general and discerned then emotions and do not have an action tendency.

An emotion can be imagined to be depicted on a gradient scale, similar like colour can be depicted from a gradient scale, and is therefore also not really discerned but is 'a construct', meaning that we agree that there is a certain communality in what we feel with a certain (facial) expression. The basic emotions are found to be the most ubiquitous.

Matching a colour with an emotion could be something done in order to express our emotions, but this is a construction as well. [19] The words for emotion are constructs as well, already because language is newer than feelings.

A mood is a longer lasting cousin of a feeling and in this project it is seen as the equivalent of an atmosphere, since both relate emotion to an interface. An emotion does not have to be felt at the stomach. One becomes a feeling aware through the senses, and this faculty is called a sensation. This means that one can feel an emotion like happiness upon till the last point of the toes. [20]

To summarize can be said that a certain value or values are attached to emotions and that these are constructed differently according to the circumstances. It is ingrained in people's systems that they should response in a specific way and feel in a specific way even if this might not be the best response. In general, can be said that "(…) emotions form a rich moral array through which and with which the world is thought and which can sense different things even though they cannot always be named." [21]

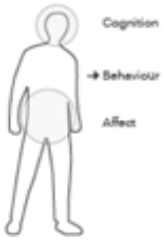
Emotional Technical University Delft
An emotion is not necessarily pleasant or unpleasant, or activating or calming, this is also something that is constructed, out of cultural values, [22] education and life. When being taught about emotions these constructed elements around emotions should be very clear, especially at the Technical University Delft with the multitude of cultural backgrounds. [23]

Appraisal theory
To answer the question how an emotion 'works' or manifest itself, we are going to look at appraisal theory. This theory deals with how individuals experience stimuli and make a distinction between cognition, affect and behaviour. Through one or a combination of the five senses, hearing, sight, smell, taste, and touch, one processes a stimulus in the brain. After the signal has passed the brain, another signal is send to the affect. [24]

Affect is a combination of feelings, emotions, moods, sensations and thoughts. The individual makes an appraisal with one's cognition, its capability to think, and feels almost in the same time

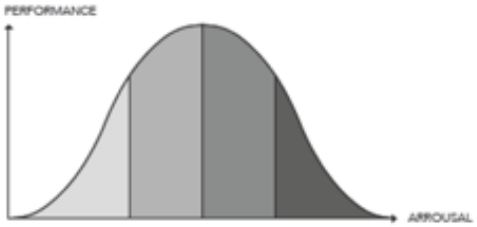
19 E.g. red and angry
20 Dutch expression: iets tot in de punten van je tenen voelen
21 Thrift, N., Non-Representational Theory. 2008, New York: Routledge. p. 176
22 E.g. when one is supposed to feel shame or happiness
23 Delft, T. Studying at TU Delft. 2017 [cited 2017 1030]; Available from: tudelft.nl.
24 French, R.G. Environmental Psychology: Environment, Behavior, Performance. 2015 [cited 2017 1030]; Available from: youtube.com.

whether the impulse is inside or outside the optimal range. When it is outside the optimal range the system comes up with a coping strategy. If the coping is successful, then the individual adapt or adjust. If the coping is unsuccessful, then the arousal may become too much, or over limited, with all the possible negative after effects of stress at hand. The question whether one is conscious about this is a different one. Making someone conscious, or dealing with the moments of trauma in a time pace and orderly manner, will be part of the solution to come up with a better coping strategy and prevention of overload. [25]

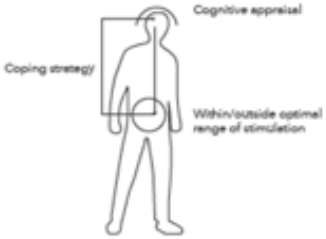


EXPERIENCE

COGNITION



APPRAISAL



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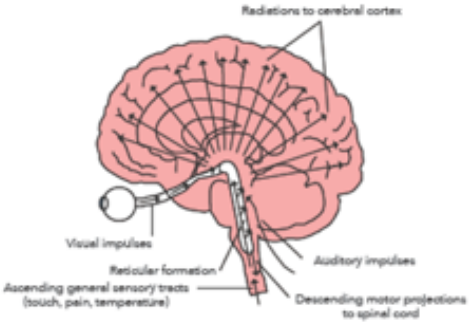
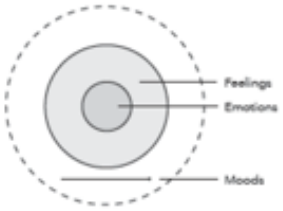
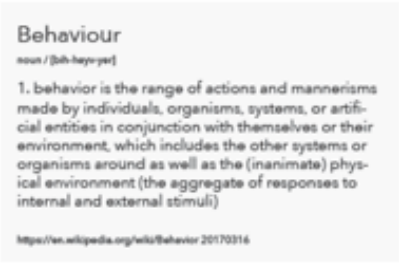


PROCESSING



AFFECT



BEHAVIOUR

RESPONSES AND AFTER EFFECTS

25 French, R.G. Environmental Psychology: Environment, Behavior, Performance. 2015 [cited 2017 1030]; Available from: youtube.com.

The place of emotion
The system of emotion is a complex one with a lot of parameters. To answer the question 'where is an emotion hosted?' we need to be aware that by using the appraisal theory it is probably not possible to locate one spot where emotion is based, since the concept affect is not a very defined one. It is a combination of stimuli that keeps the system running and therefore suggesting a beginning and an end, either in time or place, will be difficult.

The emotion of place
A more important question to be answered regarding the research question for this project, is 'how and why do people feel at a certain place the way they feel?'. A possible answer is that one can be attached to a place. This is also a reciprocal relationship between behaviour, experiences and place. According to the wielded definition of place, being a space with a certain amount of emotion(s) or in other words being (multi) functionalistic, means that an individual can be attached to a place via the senses. Boldly said can an answer to what place attachment is, be described as a matching mood and atmosphere, where mood is part of the affect and atmosphere is part of the place.

Personal note
Too often I find the share spots being too functionalistic in its design, meaning for me that a place is too much stripped of emotion or designed in a way that there is no personal emotion anymore. Therefore, I cannot come to a task at hand. The work for an architecture student is broad-oriented and 'multitasking' is part of one's daily life. Reading, writing, drawing, making and designing and are part of the tasks. Very often I find that when a multi share space, or flexplek, has been decorated, or an effort has been done to turn it into a place, that this space is designed for monotone [26] work, or single tasked, and that the underlying assumption is that the one performing a task will perform better when the place is stripped from emotion.

The decorated space cannot host a multitasked education like Architecture, because of the broad oriented facet of this study. To proof this alleged assumption more research should be done on this topic and within the scope is this graduation project this will not be fully feasible. A connection should be found between arousal, performance, emotion and well-being and thereafter I assume this should be quantified. Techniques like Building Information Model (BIM) can be used to predict the amount of arousal by mapping and quantifying impulses generated from non-living things or objects, and Geo Postion Location (GPS) and Galvanice Skin Response (GSR) and similar means can be used to verify this the predictions by physiological mapping. I assume this could also be proofed in a mathematical way. In combination with the definition for stress as 'an amount of felt emotion' can one start to quantify emotion in humans and emotion in and at a place. By this way can a better understanding of emotion and the related matters be provided.

On the following page can be found some examples of places being too functionalistic in design.

26 Meaning literally single coloured or sounded. In general speech meaning a place that is characterized by uniformity.

Rite

"Architecture is the petrification of a cultural moment", Jean Nouvelle [27]

Boundaries

Knowing the context that predicts the recurrence of events is the basis for all science and technology. The earliest of these events to be recognized may have involved the interlocking cycles of days and months and seasons. The first step of dealing with rituals is pattern recognition. First need the boundaries of the pattern to be recognized. Recognizing the boundaries of the ritual space is a meaningful help with this, since rituals start in time. There are a lot of boundaries and the trick is to find the important one. This can best be done by observational studies. Ritual space constraints and facilitates the activities of people. Daily rituals, like smoking, acquire some of their significance from the structure of everyday life, instituting a kind of counter-structure. [28]

Characteristics of rituals

Rituals are transient, what remains is the rite, the act and form. This form is often more important because they are marking points in the social existence. The function of a ritual is creating order in a chaotic world. The meaning of a ritual can be personal, but is always symbolic, a reference to more important values. This is called the destiny. This destiny may get lost a long time. A ritual is a fixed sequence of actions, of which the rules are known and take place in a fixed place and space. The operations have a defined order with a starting and ending point, the actions being styles. The actions are enclosed in themselves and run in themselves, this seemingly aimless and meaningless. For the performers, the action creates order and is simultaneous order. [29]

Phases

The acts of a ritual consist of a function, a necessary action, a goal, for fulfilling a purpose, and a destiny, a symbolic goal. There is an element of repetition, the ritual is cyclical. Rite have a preliminal phase: the actors are in the original state. In this phase happens (symbolic) detachment from an earlier fixed point in the individuals social structure. The liminal phase is the phase where the actual change happens and a phase with an uncertain outcome; there is a postliminal

27 Archdaily.com
28 Haaksma, S., ed. Rituelen. 1998, Utrecht: Bureau Studium Generale.
29 Ibid. 28

Time

Rituals are transient, what stays is the rite, the act and form (often more important). They are marking points in the social existence

Function

Creating order in a chaotic world

Meaning

Can be personal, but is always symbolic, a reference to more important values (the destiny)

Appearance

A fixed sequence of actions, of which the rules are known and take place in a fixed place and space, The operations have a defined order with a starting and ending point, the actions being styled. The actions are enclosed in themselves and run in themselves, thus seemingly aimless and meaningless. For the performers, the action creates order and is simultaneous order

Acts

Consist of:
function (necessary action)
goal (furfulling a purpose)
destiny (a symbolic goal)

Usage

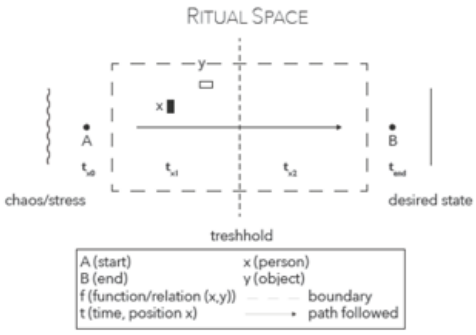
Appear in situations of stress, fear and uncertainty. They protect emotions to which we are sincerely inclined

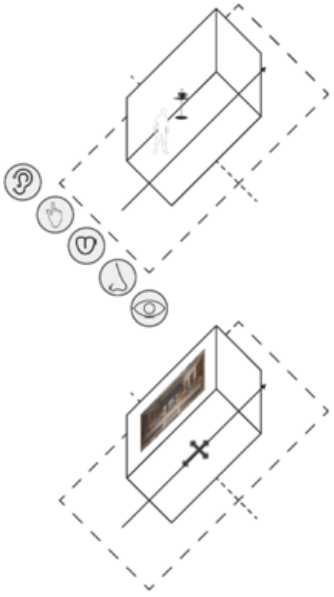
Type

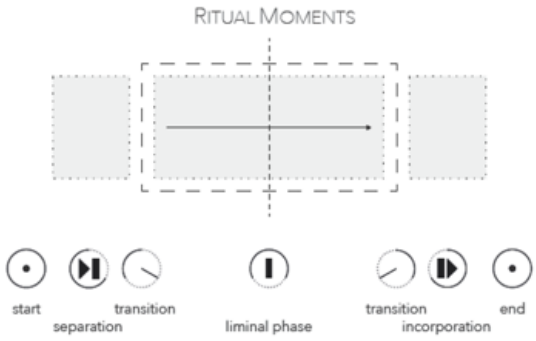
Mental act that can begin and end at random moments, however most often there is an interaction with physical elements

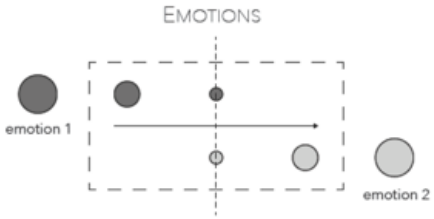
Structure

There is an element of repitition (cyclical). There is a phase of separation (befor), liminality (during) and incorporation (after.) At a certain point a treshhold is passed.

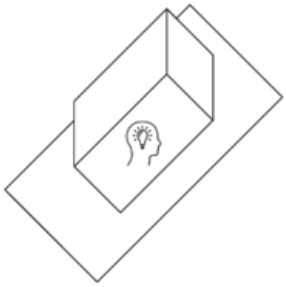




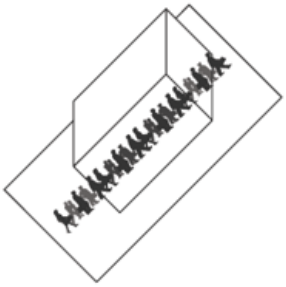




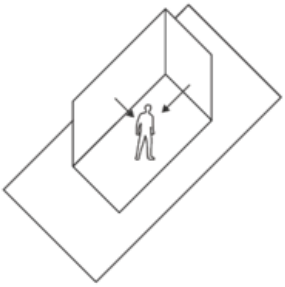
CONCRETIZED AND MATERIALIZED IDEA



DISTINCT PATTERNS OF ACTIVITIES



'INSTRUMENT' OF RITE AND STRESS REDUCTION



phase: the new state did become apparent. At certain point a threshold is passed. [30]

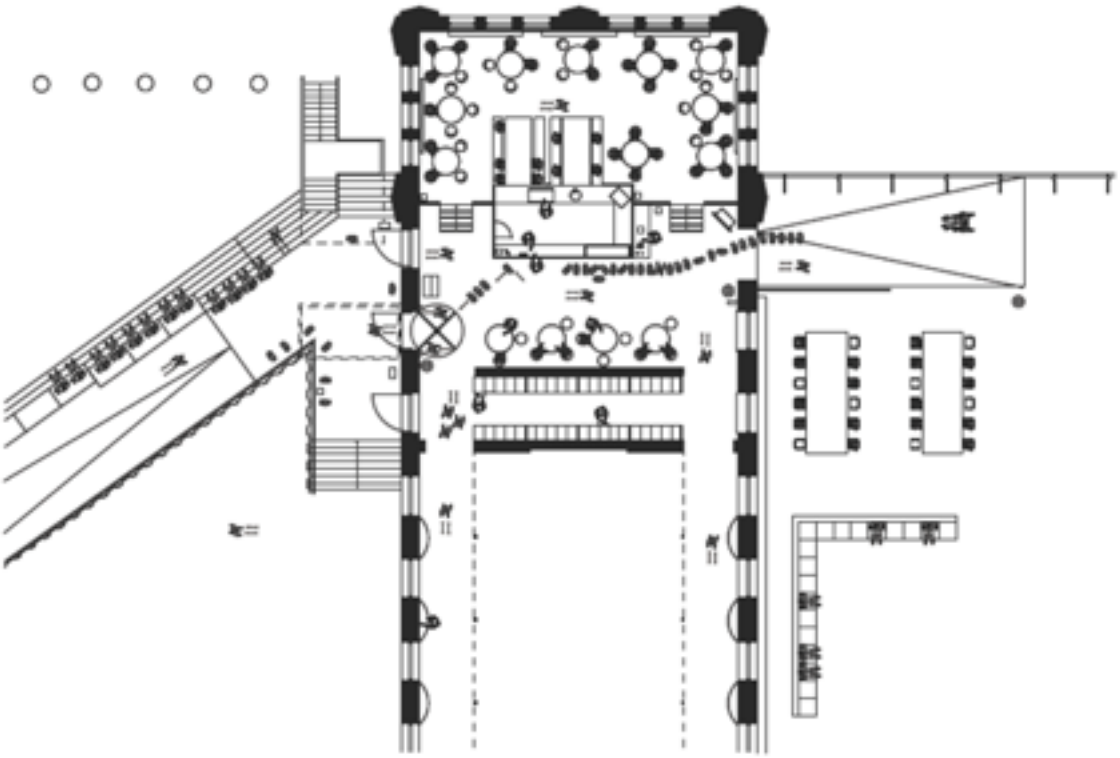
Ritual elements
Rituals appear in situation of stress, fear and uncertainty. They protect emotions to which we are sincerely inclined. It is a mental act that can begin and end at random moments, however most often there is an interaction with physical elements. The architectonical elements like walls, slopes, stairs and the like are moments where repetitions occurs. These repetitions can ritualize. This means a greater goal is attached to the repetition. E.g. one does not simply open a door but opens a mental gateway to a divinity. Intermediate elements become marking points for the ritual. A building as a whole can be a concretized equivalent of a ritual. A ritual is a way to connect one to a place. A ritual can help define the quality of relationships by drawing a relation and finding a pattern between movement, object and emotion. This can also be done in a symbolical way. [31]

The lessons of William Whyte (a social geographer) are relevant in this matter. Whyte names architectural elements that condition the rites, in the outdoor space. He wrote about this in the book The Social Life of Small Urban Spaces: "what fascinates us most is the behaviour of ordinary people in the streets – their rituals in street encounters, for example, the regularity of chance meetings, the tendency to reciprocal gestures in street conferences, the rhythms of the three-phase good bye." [32] All these small rituals are directed by the design of the outdoor space. He believed that we have the moral responsibility to create physical places that facilitate civic engagement and community interaction. By observing and talking to people, we can learn a great deal about what people want in public spaces and can put this knowledge to work in creating places that shape liveable communities. William Whyte and his associates systematically studied various parks, plazas and sidewalks in New York City in the 1970s in order to understand how people use them. They found for example that people gather in various ways on plazas, and during specific times, such as lunch hour, many people cluster in small groups, chatting and conversing with one another. They also discovered how people sometimes gather in unconventional sites such as edges of sidewalks.

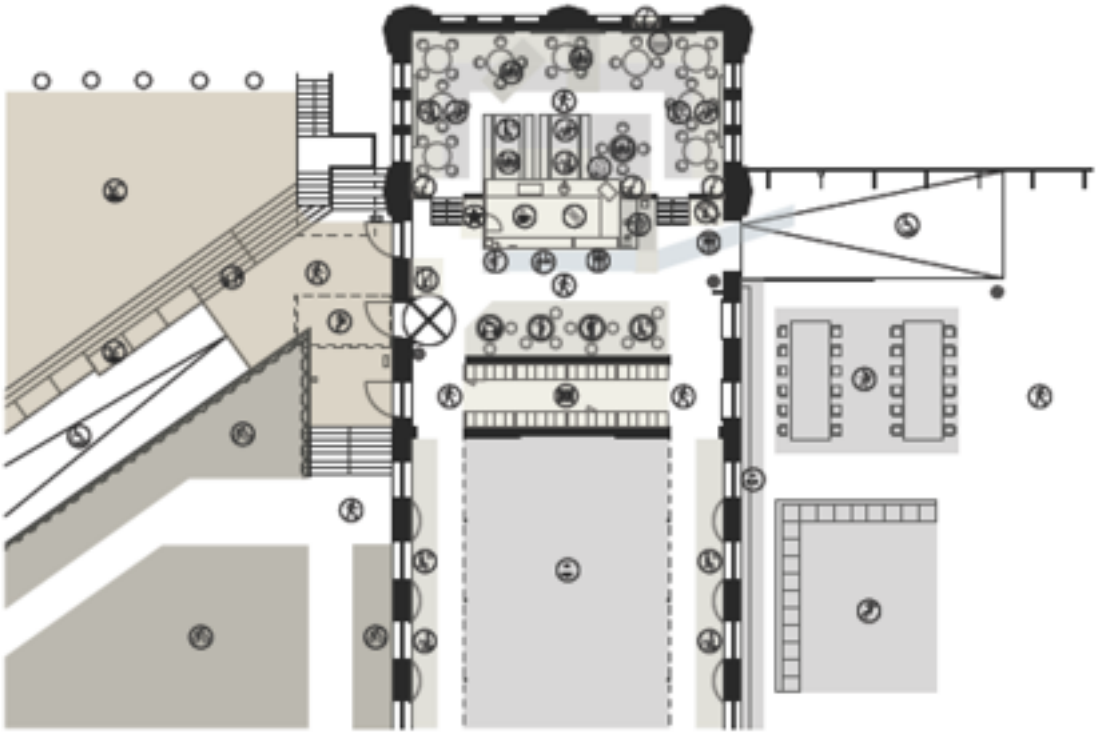
In the practical research (in the Espressobar at the Faculty of Architecture and the Built Environment at the Technical University Delft), similar research techniques where used as William Whyte used. There were found comparable observations in the public space of the building. Firstly were the participants observed by direct observation. Secondly a questionnaire was used to provide more insight in their habits. Different patterns started to emerge. People who were sitting at the lower tables were mostly sitting there for relaxation and study. The place where people sit is however activity related. When groups of people were talking to each other they would sit more to the isle while working alone they would sit more to the windows. This place was considered informal and people preferred to sit in the sun. The garden tables relate more to studying and less informal chatting. The high tables, places in against the dark wall where related to waiting. Out of the questionnaire came the insight that people did not value this place highly, what matched with the short duration stay of people at this spot. The bookshelf is too much hidden and would therefore not be noticed to people. A better organisation of walk lines was required since this caused nuisance. This is probably the main reason why people avoid this place when busy, because business evokes to much negativity.

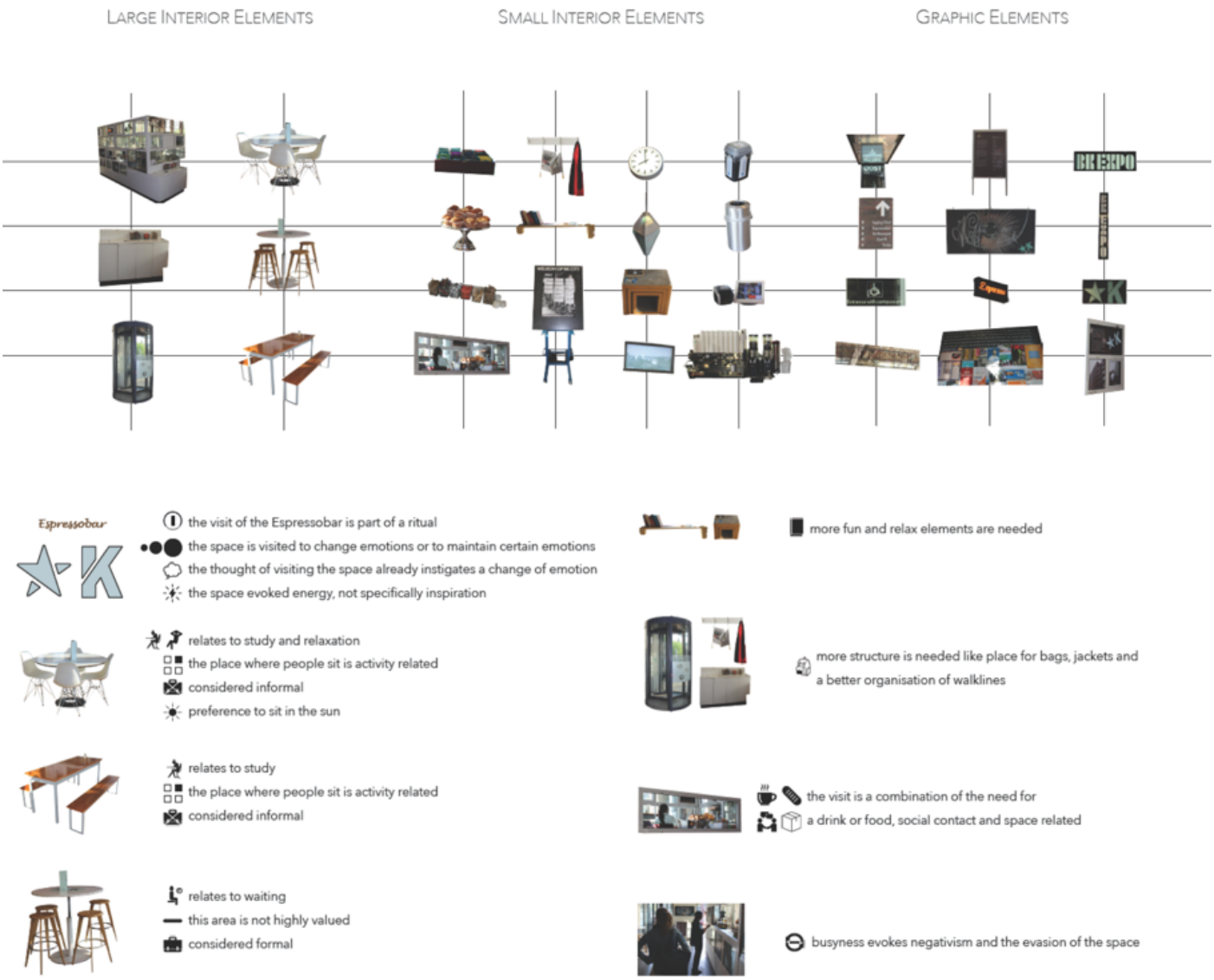
30 Turer, V., Abrahams, R.D., The ritual process. 1969: Taylor & Francis Inc., p. 80 - 83
31 Ibid. 30
32 Whyte, W.H., The Social Life of Small Urban Spaces. 2004, New York

PARTICIPANT OBSERVATIONS



PATTERNS





The main conclusion is that within the public space of the Espresso bar there are zones and sections, which are used during specific times of the day and during specific interactions with other users. These zones and sections match with architectural (interior) elements. A high table at the wrong spot evokes different rituals and therewith different emotions than the high tables at a good spot. The elements and rituals can therefore be 'optimised' according to use and in general could a design in a new building be completely tuned to the wishes of the users.

Border

When talking about rituals as a way of communicating and relating to each other it is important to understand that the borders in the process of the ritual are fictive borders. They are made to make the ritual possible. A map is perhaps the paradigmatic example of a (ritual) model. If one is intended to travel from point A to point B, a map would tell you what to expect along the way and the borders are highlighted. They are the means of communication. The elements in the map have structural relationships with the thing it represents. Being aware of the elements in architecture is necessary when dealing with rituals.

Moment, script and scenario

Life is like a movie. It consists of different moments stringed together. In Buddhism, the multitudes of moments form a motion picture, which is comparable to a movie. When walking through architecture when one becomes aware, or in other words, one lives different moments. These moments are the time base in which one feels something in a place, like an atmosphere. When

a traumatic moment occurs, this can be delineated and depicted and therefore treated accurately. When actions in a moment are predetermined this is called a script. Different possible future scripts are called scenarios. [33]

Rites in daily life
The problem in most cases regarding emotion(al) development is that interactions dealing with the social or emotional competence have fallen into a pattern. Breaking patterns helps us to recognize that other people and places are malleable too. One can come out of this repeated experience by slowly changing the pattern by doing a ritual. Confucius learned us that by developing an as-if-ritual you can create a safe environment for testing the change. In the Western hemisphere we learn to look inside to get to know oneself better. Confucius learned us to change our external behaviour to realise a change in our experience. [34]

Place

"Determining everything is falling perfectly into place, as long as you don't determine what perfect is, or place." Anonymous

Space and place
According to social geographers, space is the three-dimensional organization of the elements that constitute a place. Infinite space is something one can limit but that does not mean one has a place then. Place is constituted by people. One chooses a spot to become a place. Space is just the holder, the carrier of a possible place. A place can be originated, grow and have a heterogeneity. But places are also designed, created and produced, by individuals and collectively.

Place attachment
We are all alone in the world but place help to connect to each other and one's own emotions. Boldly said can place attachment be described as matching mood and atmosphere. When designing a place, it is important to think of the future emotions of the future users. An edifice like a building ads to the (direct) surround of the space and creates a place.

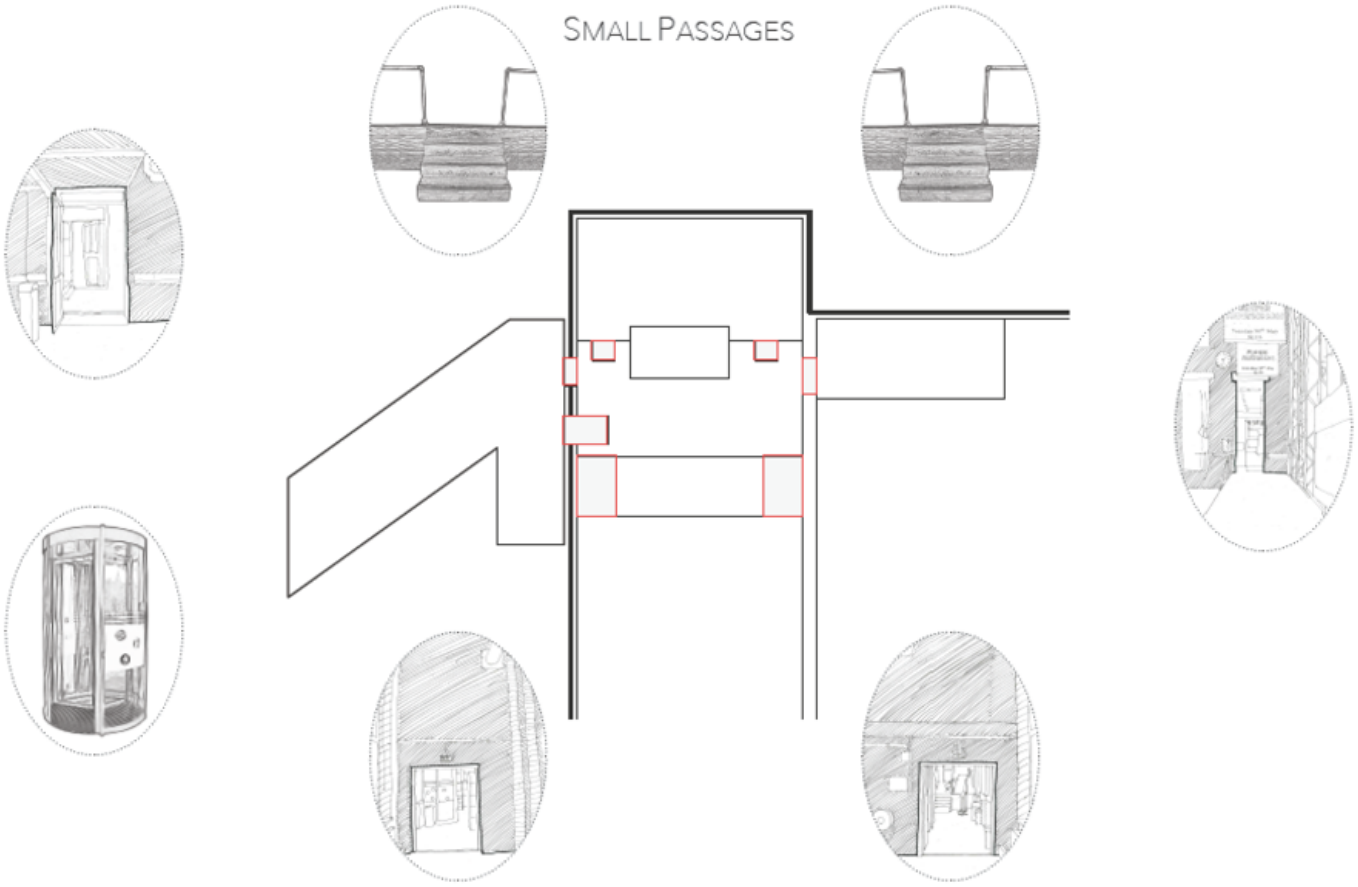
Placelessness
Placelessness is a notion that describes place as being designed as a non-place. Particular social geographer Edward Relph highlights this. Where place relates to rituals and emotions, placelessness does not evoke emotions and/or facilitates rites. With this is meant that one can impose certain qualities upon a space or an existing place but that this does not necessarily leads to a place with good quality. In other words a place can feel fake. Another word for this is the disneyfication of place or the mcdonaldization of place. If one implies and constructs standard solutions to a space then the outcome will be just as standard as all the other places designed in the same way. The uniqueness that makes a place is what a designer tries to grasp. This can be called the genius locus or putting emotion in a place. [35]

Design elements
Humans live in space and change its components into some meaningful signs for themselves or add some other signs to it from the outside. Therefore, they have a continuous interactive relation with space. Architectural semiology has extensively utilized the linguistic pattern in a way

33 Oxford Dictionairy
34 Puett, M., Gross-Loh, C., De Weg. Wat Chinese filosofen ons over het goede leven leren. 2016, Utrecht: ten have. p. 50 t/m 58
35 Relph. E, Place and Placelessness. 1984.

that it somehow has considered architecture as language. Urban semiotics focuses on material objects of the built environment, such as streets, squares, parks and buildings, but also unbuilt cultural products such as buildings codes, planning documents and unbuilt designs. Inside buildings this would be doors, walls, ramps, windows, chimneys and the like. They communicate a message, influencing matters we know from the environmental psychology, e.g. plants and light make people happier. This (symbolic) communication is of importance for the rituals occurring. Especially at elements that people understand as architectural elements where rites occur.

Below examples of design elements where rituals arise.



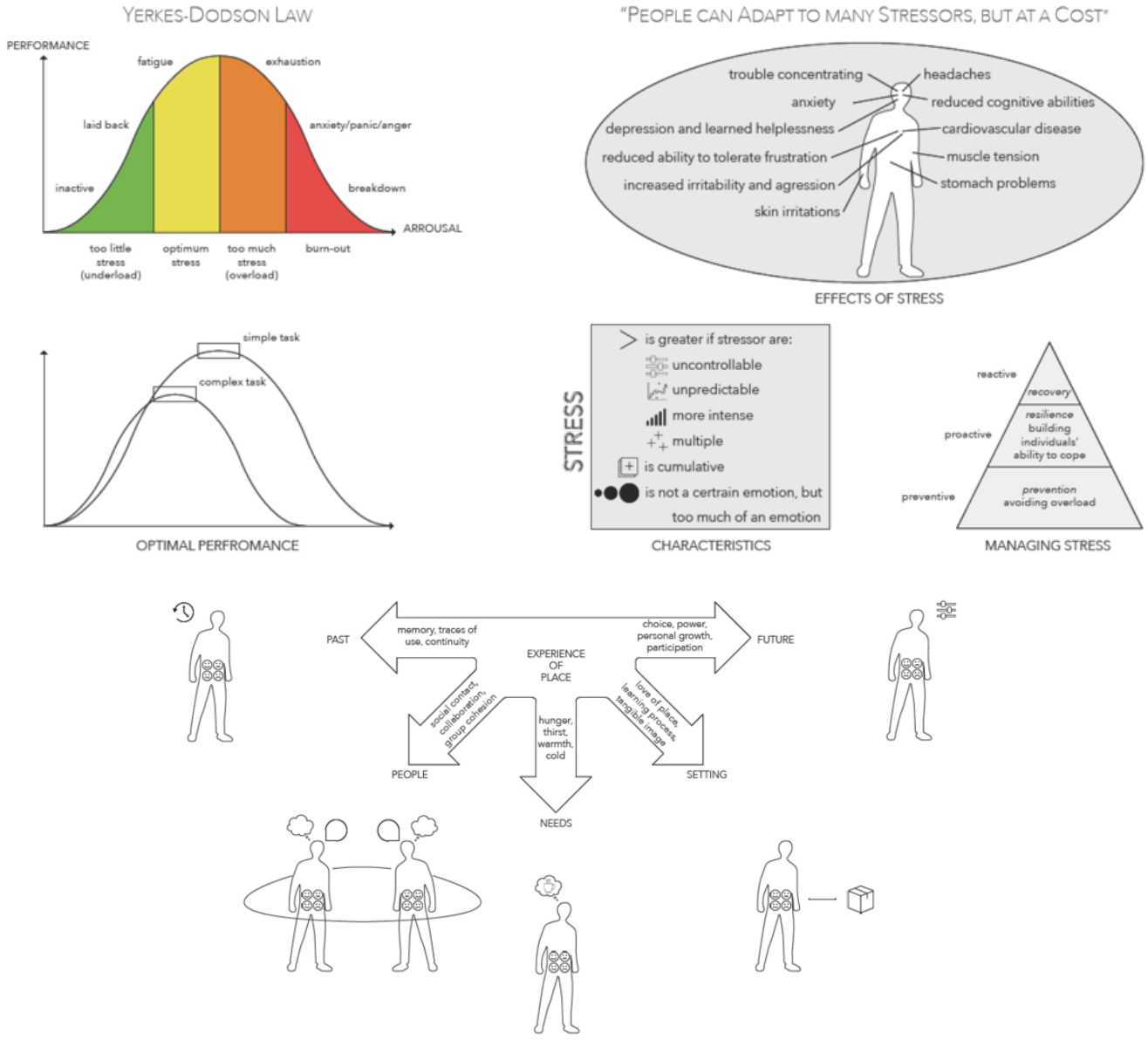
Environmental psychology
When making unique places the impact on arousal levels, or in other words stress levels can occur. The built environment impacts the user's perception, feeling, and thus emotions. The Yerkes-Dowdson Law describes the relationship between optimal performance and arousal. The law describes stress as an amount of arousal against how well someone performs. The function shows e.g. that too much arousal for an individual caused less performance. When doing a simple task, the individual can deal with more arousal. When doing a complex task, the individual can deal with less arousal. [36]

Characteristics of stress
To find an explanation and cause for the loss of optimal performance within a public space I will look at the characteristics of stress. Arousal is greater if stressors are uncontrollable, unpredictable, more intense and multiple, and stress is also cumulative. This means that stress can increase

36 French, R.G. Environmental Psychology: Environment, Behavior, Performance. 2015 [cited 2017 1030]; Available from: youtube.com. And: Explore Lab 24 group. Symposium Architecture influencing behaviour: A study on prison design. 2017.

if one is new at a place or new in a situation because of the unpredictability of it. If one has to give a presentation, what in itself already might cause stress, and the room and/or people are new, then can be found that stress can heap up. The cumulating of arousal means that stress, a measure of the amount of felt emotion, causes a cumulating of emotion, which might cause damage in the psychological development, or trauma. [37]

Because feeling stressed can be noted down as experiencing too much emotions it is important that designing a place and taking responsibility for the acts of the users, meaning not to design the act or occasion but being aware of the aspect of emotions in a design, is important. This means that the design of a building should be clear enough for a new user to understand immediately. Rituals can help in order to prevent the increment of stress. When designing the architectural elements optimal for a decrement of stress the desired emotions in a space can be evoked. As said before can the effects of stress be very intense and even damaging. One can get troubles with concentrating, anxiety, headaches, cardiovascular diseases, muscle tension, stomach problems, reduced ability to tolerate frustration, increased irritability, increased aggression, skin irritations, but also reduced cognitive abilities, depression and learned helplessness. As might seem obvious can lead one negative effect to another. [38]



37 Explore Lab 24 group. Symposium Architecture influencing behaviour: A study on prison design. 2017.
38 Ibid. 37

Case study: Monastery and church Radu Voda

"My imagination is monastery, and I am its monk", John Keats [39]

When one considers rituals, one may immediately think of all kinds of repeating religious habits. A church can be considered like a place where a high amount of rituals is performed, like in the example of Romania's Orthodox churches. In these churches occur a lot of rituals in the light of faith. However, people do actually visit the churches not only for religious purposes. They see it as a social gathering and come there to meet friends. In the example of the church of the monastery Radu Voda can be seen that people use designated icons and statues in the church to process a certain emotion. The art and/or architectural elements are used precisely to deal with an emotion and by giving a closer look to the relationship between the element and the user the intangibility of the habits, rituals and emotions can become clear.

First of all, do the visitors, or users, of the church behold the place as a different reality than the profane world outside. This is a mental act where one assigns space with a different meaning. There are different threshold to be passed when entering the church. With the passing of every threshold the user comes closer his or her goal for visiting the church. These goals differ among the users but in generally said were found during observational studies that the user comes to the church to deal with certain emotions. These emotions are assigned by historical causes to objects, like icons, which are organised by architectural elements and to the architecture itself, where the further one goes in crossing the thresholds the closer one comes to divinity. There is the outer wall, but also the lavabo, the candle house, and various steps and doors before one is in the church. At the crossing of every border the visitor makes a cross signal with their hands and occasionally says some lines. In the church are different zones where different activities happen. There is a short term stay, a middle short term stay and a long term stay. These zones have to do with different levels where intimacy becomes apparent. In each zone are specified relics that a visitor approaches and where the visitor performs certain acts. This can vary from just greeting the saint in the church to dealing with specified emotions. During a ceremony is it not the visitor who comes to the statue or icon but the priest who walks in the church. It is an interplay. Within one building are different zones where rituals occur. The borders of the zones are not hard but start in time and depend mostly on the amount of other people waiting in line. The zones are decorated especially for the specific spirit or saint and are optimised with the right colours, smells and symbols, all to evoke the right emotions.

39 English poet

Case study: BK City Espressobar

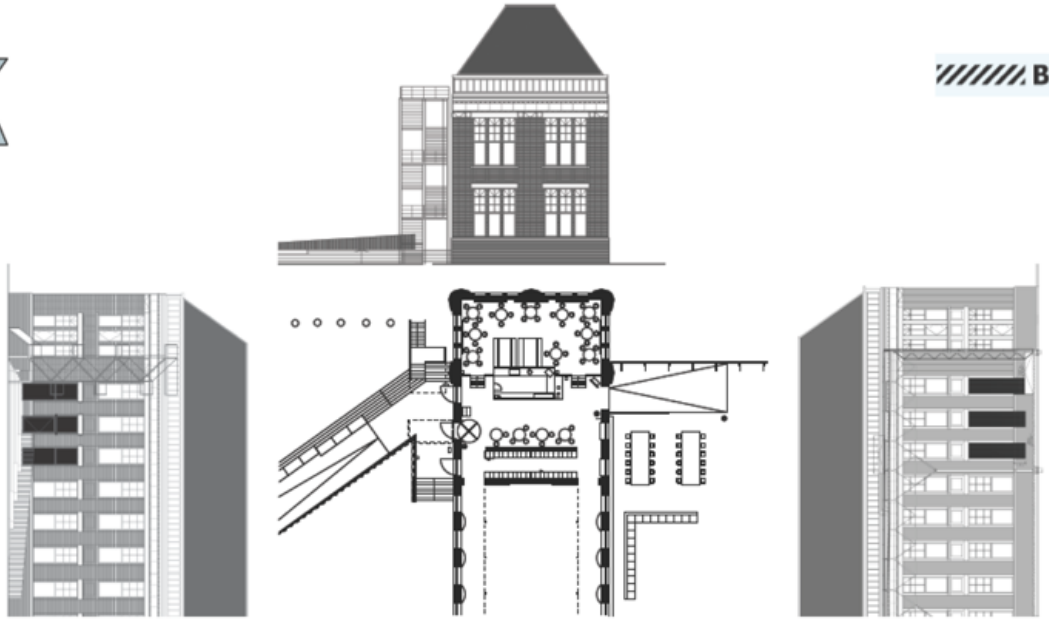
In daily life people have many rituals too. In line with the findings of William Whyte, many of those are not religious and simply relate to daily needs and habits, like drinking and food. The research to find these daily rituals at the Espressobar Sterk at BK City started with observational studies. These are studies where the observer chooses a spot with a good overview and goes there and check what the people are doing in order to grasp the spirit of the place and find correlation in patterns of behaviour. The origin of this technique can be found in anthropology. There is a clear distinction made between observing and giving a possible logical explanation to the question why people do this.

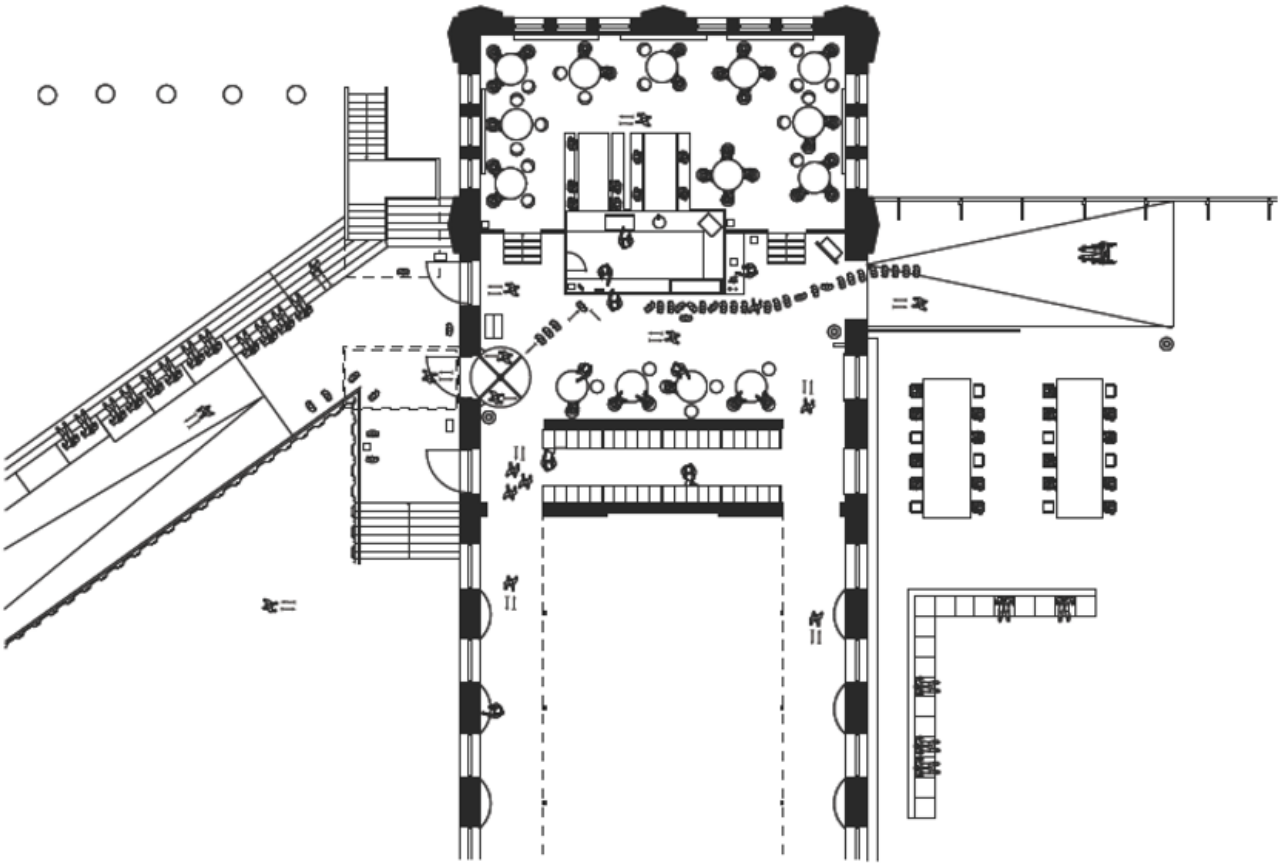
First is started with observing and noting down how many persons do visit the bar, where do they stand and sit, what do they do. Secondly is tried to find some patterns of behaviour. People line up to get their coffee like this because that is most practical. Users wait at the high tables because they are visible for the other visitor. At the low tables people had a longer stay where they went sitting after meeting with the other person. A few people were studying at the low tables. These data were noted down in designated images. In order to find usable data were the bar and the building regarded as a small city. This means that methods from Urbanism in regard to place finding and attachment could be used. After the observational studies a first questionnaire was presented that asked about people's habits at the Espressobar. This questionnaire asked whether the visitors thought their visit as being part of a ritual. All the participants answered positively. It also asked if they could note down in a floorplan where they felt a certain emotion along the route they walked. Every participant had certain habits but in general they all felt the same emotion at the same place. This is important since this indicates a pattern. Before they entered the main space of the bar they felt sad and disapproval. During their visit, they felt trust and love. After their visit, when they went to the designated sitting area, they felt joy and optimism. Along the way there where some bottlenecks where the participants felt anger and contempt. As said, the most interesting is that almost all people responded to this questionnaire in this same way. This pattern indicates a clear logic that people visit the coffee bar of the Espressobar to deal with the emotion sadness and want to feel positivism.

A closer look was given at the architecture and at the architectural elements that divided the places where one felt the emotions. These transitional elements are all very much articulated, or in other words made stronger. In opposition to the church of Radu Voda, where there where zone's in one large area, are in this bar specified and contrasted rooms with articulated transitions where one feels a certain emotion. To find out more about the qualities that make a user feel a certain way the places where the participants felt the emotions where photo shopped in order to find out what elements made the visitor feel in a certain way. In the second questionnaire was first asked at each photo how the participants felt and this corresponded with the results first questionnaire. Then, after photo shopping e.g. a floor in a different colour and material or adding light or plants was asked whether they felt more or less of the emotion. The outcome of this survey was that it was basically the colour, the material, the light and the amount of visible nature that determined how positive or negative one regarded a place. Materials from nature like wood make people more positive and plants and lights too. Too bright colours decrease the positivism and make people sad again.

To conclude can be said that the same principles of rituals work for the Espressobar Sterk as for the church of Radu Voda. The difference lies in that the form of the church of Radu Voda is grown more historically the way it is, meaning it deals more with zones within a container space. The specified zones are however more optimised for the emotions to be felt at the location. At the Espressobar the place is more imposed onto the current structure with rooms but works nevertheless the same. Colours and materials could be applied more optimal but this is a process

Espressobar





that should grow with time.

QUESTIONNAIRE

Graduation questionnaire 'emotions and rituals' **Explorelab 24** TU Delft

Within the context of a research on emotions and rituals, I would like to ask you to complete the following questionnaire. The information will be used to complement a report on stress prevention within buildings. All given information will be treated as anonymous. This questionnaire contains 11 questions. Completing the questionnaire will take approximately seven minutes. Circle the right answer(s).

note For this research we discern 8 emotions in different intensities, as can be seen in figure 1 and 2. Use these emotions for the following questions.

01 What is the purpose for your visit to/presence in this space? (multiple answers possible)
hunger | thirst | meeting someone | an appointment | to work | to study | waiting | crossing | smoking | exhibition at IBK expo | getting inspiration | reloading energy | relaxing | leisure | other, please specify: _____

02 For which purpose(s) mentioned above would you sit at the high tables ☐ and when at the low tables ☐?
☐ _____ ☐ _____

03 Emotions can be evoked by physiological needs, social contact and space. Can you describe in a few words the feeling(s) that is (are) evoked by this space?
_____

04 Before your visit to/presence in this space, did you feel one or more of the emotions (see figure 1)?
yes | no If yes, which emotion(s)? _____

05 Did that (these) emotion(s) change during your visit to/presence in this space?
yes | no If yes, what new emotion(s) did you feel? _____

05 a Can you indicate in the floor plan where you felt certain emotions (see figure 1)? Please include the name of the emotion. (multiple answers possible)

05 b Can you indicate the intensity of the emotion(s) in the floor plan (see figure 2)? Please use one of the following numbers: intense [1---2---3] not intense

07 Did you come to this space because you wanted to evoke certain emotions or precisely because you already felt them?
to evoke emotions | because of felt emotions | differently: _____

08 Do you visit this space more often to get into a certain mood or to evoke (a) certain emotion(s)?
yes | no If yes, which mood or emotion(s)? _____

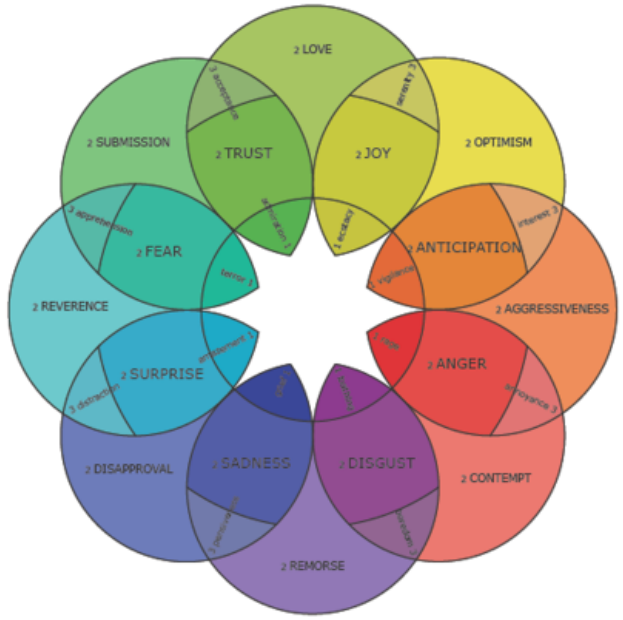
09 Did you get inspiration or energy by visiting this space? (multiple answers possible)
more inspiration | more energy | neutral | less inspiration | less energy

10 Would you say that visiting this space is part of a (daily) ritual?
disagree [1---2---3---4---5] agree

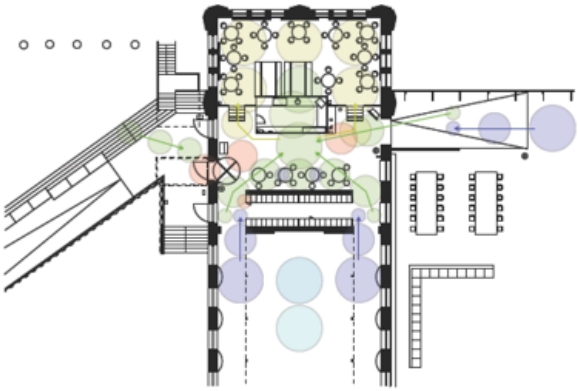
11 Would you like to see something changed in this space? _____

Thank you for participating. All given information will be treated as anonymous. Do you want to be kept informed, enter your e-mail address: _____

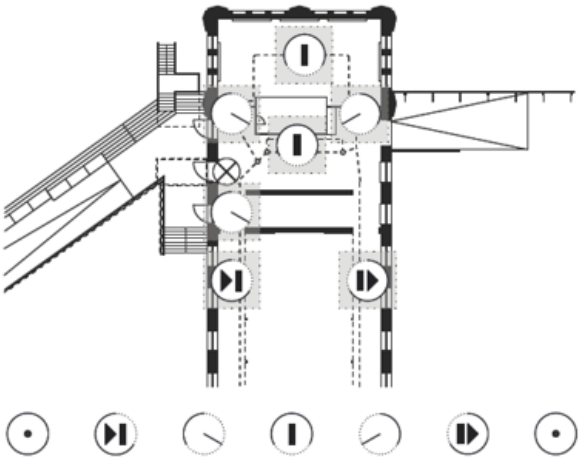
EMOTION CHANGE



RITUAL STRUCTURE



RITUAL CHANGE OF EMOTIONS



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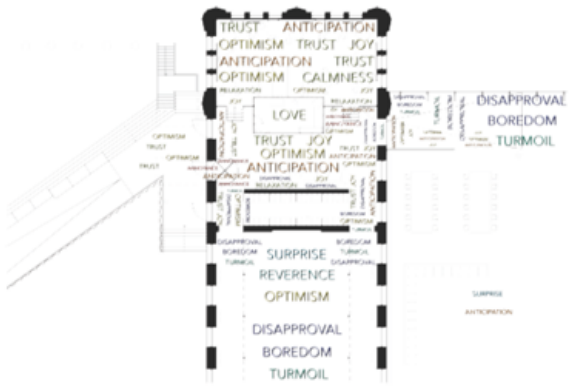
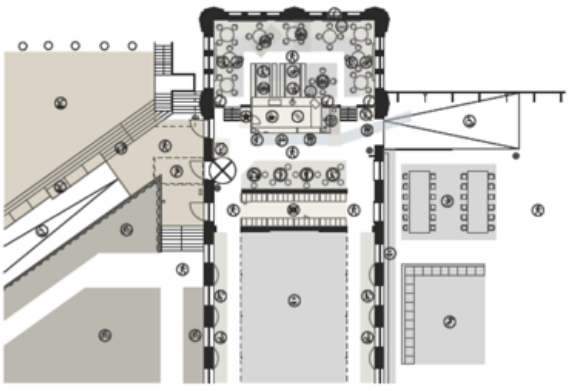
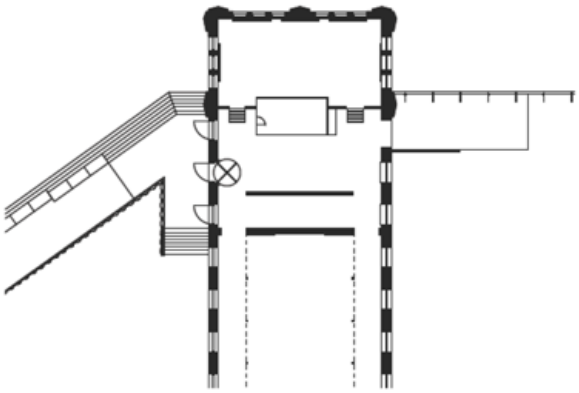
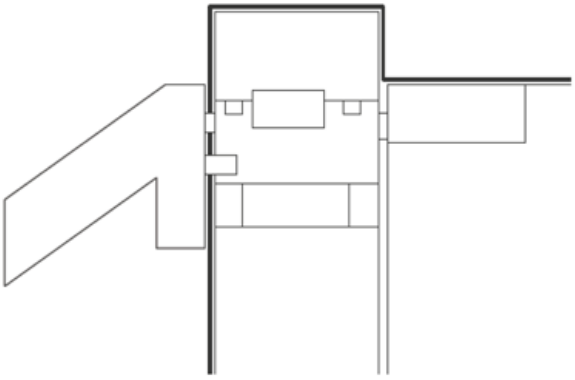




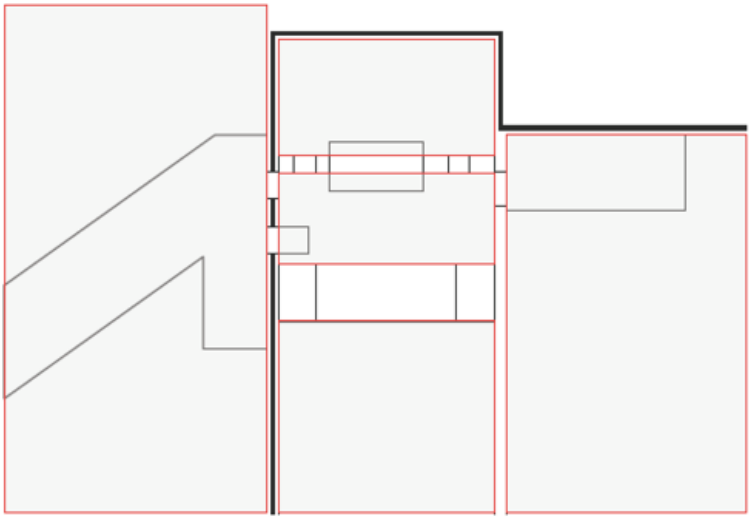
ORIGINAL



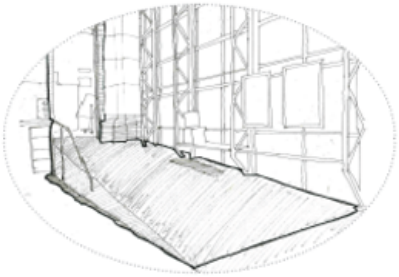
SIMPLIFIED

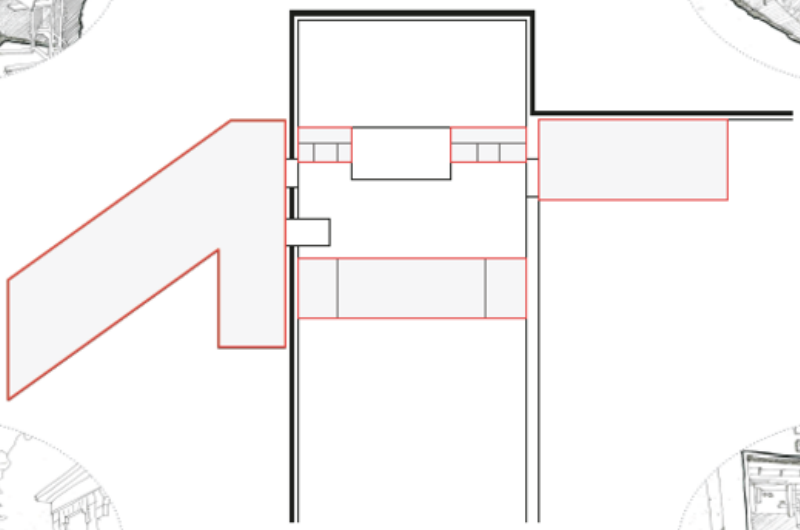


SPACE DIVISIONS

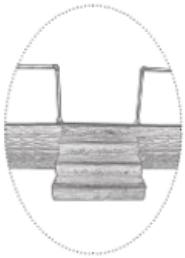


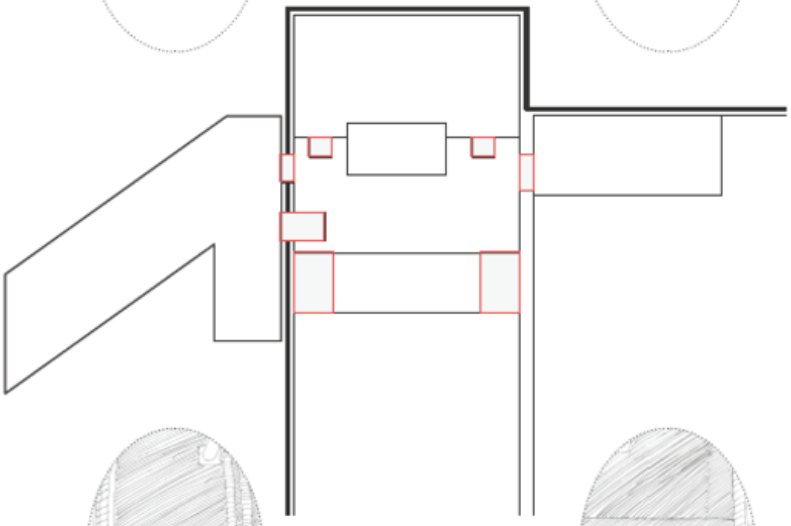
Articulated Transitions

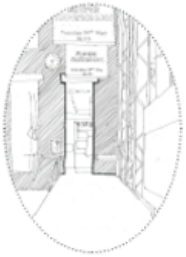


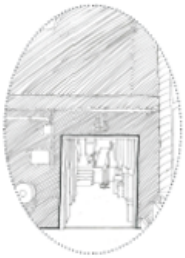


Small Passages

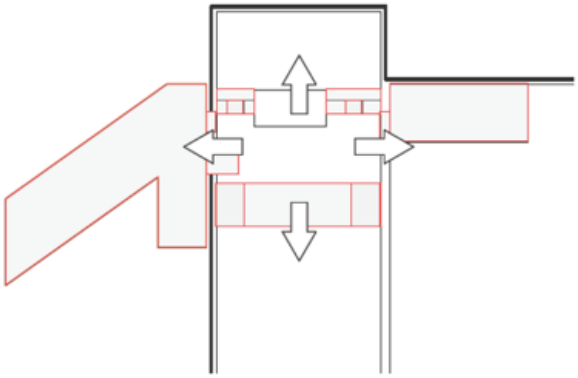




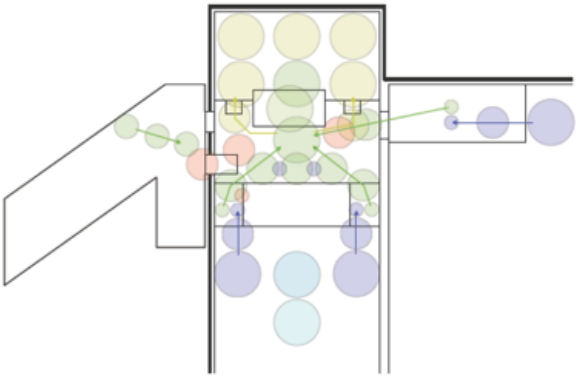




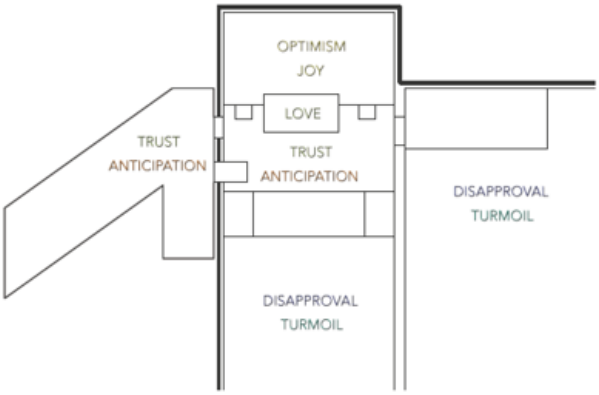
Contrasted Spaces



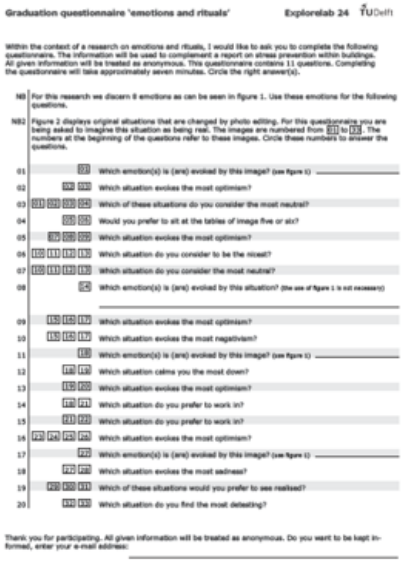
Emotion Change at Transitions



Ritual Change of Emotions



Questionnaire



Graduation questionnaire 'emotions and rituals' **Explorelab 24** TUDelft

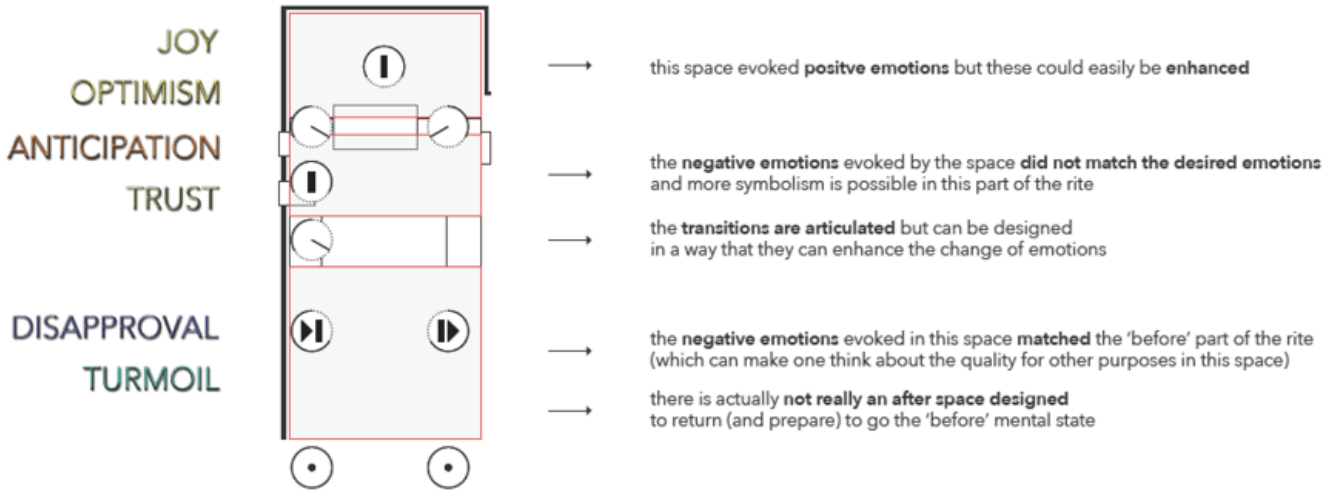
Within the context of a research on emotions and rituals, I would like to ask you to complete the following questionnaire. The information will be used to complement a report on stress prevention within buildings. All given information will be treated as anonymous. This questionnaire contains 11 questions. Completing the questionnaire will take approximately seven minutes. Circle the right answer(s).

NB For this research we discern 8 emotions as can be seen in figure 1. Use these emotions for the following questions.

NB2 Figure 2 displays original situations that are changed by photo editing. For this questionnaire you are being asked to imagine this situation as being real. The images are numbered from 01 to 24. The numbers at the beginning of the questions refer to these images. Circle these numbers to answer the questions.

01 01 Which emotion(s) is (are) evoked by this image? (see figure 1) _____
02 02 03 Which situation evokes the most optimism?
03 01 02 03 04 Which of these situations do you consider the most neutral?
04 05 06 Would you prefer to sit at the tables of image five or six?
05 05 06 09 Which situation evokes the most optimism?
06 10 11 12 13 Which situation do you consider to be the nicest?
07 10 11 12 13 Which situation do you consider the most neutral?
08 04 Which emotion(s) is (are) evoked by this situation? (the use of figure 1 is not necessary)
_____
09 15 16 17 Which situation evokes the most optimism?
10 15 16 17 Which situation evokes the most negativism?
11 18 Which emotion(s) is (are) evoked by this image? (see figure 1) _____
12 18 19 Which situation calms you the most down?
13 15 20 Which situation evokes the most optimism?
14 21 22 Which situation do you prefer to work in?
15 21 23 Which situation do you prefer to work in?
16 23 24 25 25 Which situation evokes the most optimism?
17 23 Which emotion(s) is (are) evoked by this image? (see figure 1) _____
18 23 24 Which situation evokes the most sadness?
19 23 10 11 Which of these situations would you prefer to see realised?
20 10 13 Which situation do you find the most defeating?

Thank you for participating. All given information will be treated as anonymous. Do you want to be kept informed, enter your e-mail address: _____



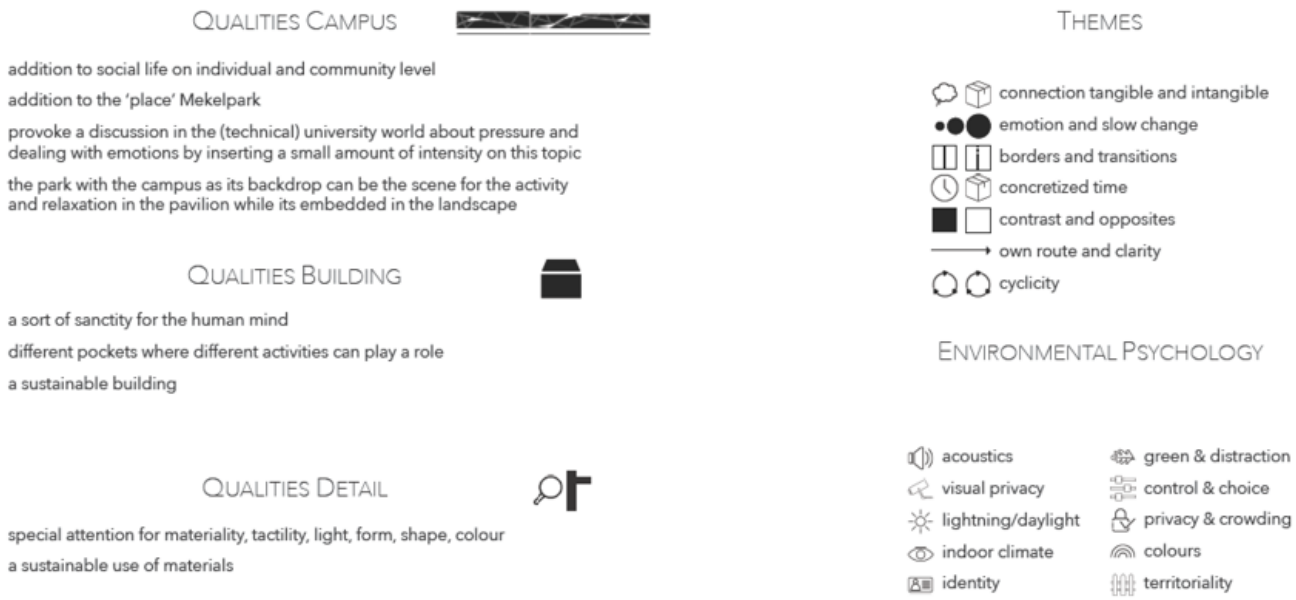
Centre for Retreat

"There is only one way left to escape alienation of present day society: to retreat ahead of it" Roland Barthes [40]

From the above standing research can the following starting points be taken:

- The design should encompass a centre for retreat.
- The building should be placed in the middle of the Mekelpark.
- It shall have a pavilion like structure.
- The programme should be clear so that the visitor can find its way easily.
- It should be easily accessible because otherwise people are not tempted to enter the centre.
- It should be a place and not a monotone space.
- It is best that this place provides rest for all the stressed students and employees.
- The place works preventive and not reactive in the way it provides rest.
- It is better to use materials with natural structures like wood and not too bright colours, enough plants and daylight in order to deal with the right emotions, namely joy, happiness and positivism in general.

40 French literary theorist and philosopher



Philosophy of life

"Tell me and I will forget. Show me and I may remember. Involve me and I will understand.", Confucius [41]

Introduction to the path

One of the last questions in Section: Affect is 'how can this theory be brought into practice?'. In order to give answer to this question we will look to what Confucius [42] has said about living a good life. In the West we deal, traditionally seen, with problems by bringing them back to different scenario's like the famous trolley problem, and then by collecting all the information we can rationally make one decision out of the many choices.

However, in situations where a choice should be made are the emotions and instincts predominantly present. Even less spontaneous decisions, how carefully and rationally thought about, are (partially) taken by emotions and instincts. Certain Chinese philosophers recognized the limitations of a certain approach and went looking for alternatives. They thought it was better to sharpen instincts, to train our emotions and to instigate a process of continuous self-deployment, with the aim to be able to respond responsible in moral sense in any situation. With these reactions we can elicit other positive responses from the people surrounding us. [43]

Another problem that accompanies instincts is that it hosts self interest. Often is being said in the West that self-acceptance is the key to personal growth. Xunzi, a Confucian scholar did not agree that we should accept ourselves as we are, because we should not forget, or just accept, our daily less altruistic impulses. According to Xunzi was it even dangerous to think that natural is better. To natural he did not only refer to nature, but also our general conception of the world. [44]

Training

How do we train our emotional responses? Another Western idea is that it is best to look inside, to find ourselves and subsequently know what shape our life should get. We think for example

41 Confucius, 450 BC
42 And other Chinese philosophers like Lao Tzi and Mencius.
43 Puett, M., Gross-Loh, C., De Weg. Wat Chinese filosofen ons over het goede leven leren. 2016, Utrecht: ten have. p. 26, 27
44 Ibid. 43, p. 191

about which future career and which future love will fit our personalities and we consider finding these things a base for a happy life. Chinese philosophers say that we will only look at a small part of who we really are. "We start from a limited amount of tendencies during a determined time, in a determined situation and let our identity be pinned by this for a long time". [45]

The philosophers claim that we are complex beings who constantly change. We interact with the world and that everyday reality is the place is where we change and where big changes start, and subsequently a life full of satisfaction begins. The changes go in small steps and every time an individual has to slowly adapt and adjust to the new situation. Because of trauma however, can this place be too intense, therefore one can practice in a safe environment. [46]

As-If-Ritual

The mentioned training can according to Confucius be done in an as-if-ritual. He gives an example about playing hide and seek when talking about relationships, and explains with this simple example how and what a safe world can do for one's emotions.

"If we told you that playing a simple game of hide-and-seek with a four-year-old could dramatically transform all your relationships, we'd understand if you were sceptical. But the fact is that when you play this game – when you crouch with your foot sticking out of a closet door so that she can find you easily, when she laughs with glee upon discovering you, and when you enthusiastically repeat the game with her again and again – you are not just engaging in light-hearted play. The two of you are participating in a ritual by taking on roles that diverge from your usual ones – a ritual that allows you to construct a new reality." [47]

This seems counter-intuitive because we consider a ritual as something that forces certain acts upon us. The question that Confucius asked himself was not 'do we have a free will?', but 'how do you conduct your everyday life?'. By including as-if-worlds in our daily lives we can practice in a safe environment our new worlds. By doing this we create a short alternative reality from which we can descend again to our regular lives. [48]

Self-acceptance

How to do the training of this sharpening and what is to change subsequently? "Eventually, what had once seemed like unpredictable chaos of natural phenomena – random rains, wind, cold, heat, nourishment, and poison – were turned into a harmonious system. That which grew from the earth was now correlated with the larger patterns of the heavens". We have 'made' the world ourselves by recognizing patterns and putting the matters to our good fortune. If we do not feel at home in our worlds, or having difficulties in finding our place in this world, we can ask ourselves whether we shifted a pattern in a good way, or differently said, whether we applied the right structure. [49] [50]

Xunzi went even further than Confucius in regard to rituals. According to Confucius was a ritual a mean to endlessly create small as-if moments that should provide at those moments order in human relations. Xunzi however believed that as-if moments could create an entire as-if world. He believed that ritual can change our nature, but only when we see how artificially our nature is. Artificially could be applied to the whole world. In this way can rituals help us not only to become 'better' humans, but to create a 'better' world.

45 Puett, M., Gross-Loh, C., De Weg. Wat Chinese filosofen ons over het goede leven leren. 2016, Utrecht: ten have. p. 27
46 Ibid. 45, p. 26-31
47 Ibid. 45, p. 36
48 Ibid. 45
49 Xunzi was confronted with a changing political climate affecting his milieu, or balance. He tried to find a harmonising solution for the political situation by conjoining different philosophical thoughts of past times. Xunzi was convinced that only Confucius did understand what the core of the discipline should be: ritual exercise to become a better person.
50 Ibid. 45, p. 191-196

Personal note
How do I do this in my daily life? I take a journey. For instance, I go on holiday and travel with a back-pack. During this trip I coddiwomple, meaning 'to travel in a purposeful manner towards a vague destination'. My purpose is to keep going where my emotions wants to be. This means visiting places that I need emotionally at that time. At those places I can be someone without baggage (literally I travel light) and learn stuff that I will bring back home in try in practice. Some stuff remains, other stuff gets lost, but mainly it is me that changes during interaction with my environment.

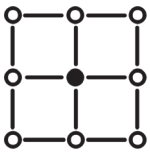
When my change is solid, then my environment will change, or at least I regard my environment differently. During my journey I tell myself that everyone has an own tempo and a way of learning and that there are different forms of learning. Traveling can initial however be an expensive phenomenon, like paying an expensive airline ticket. To compensate this, I visited very poor countries.

The term poor should not be coined in a condescending way. Those countries might economically be poor, but what I learned is that people around there are very good with emotions, and in the same time I notice their lifestyles to be more sustainable. Apparently there is a relationship between being economically poor and feeling sympathy for people, animals and things. One thing that I brought back to Delft is trying to incorporate my Western lifestyle, e.g. the well-fare state and sympathy and empathy, or differently said, wealth and being in touch with my emotions. I think this last is what a lot of people with different cultures at the Technical University Delft are too struggling with.

Part III: Design

Starting points

CENTRE FOR RETREAT



CENTRE OF MEKEL PARK

PAVILION STRUCTURE

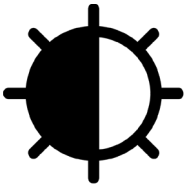
CLEAR PROGRAMME

EASY ACCESSIBLE INVITING

PLACE AND NOT SPACE

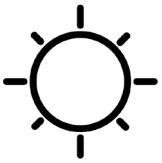
PREVENTIVE FOR STRESS

NATURAL MATERIALS



NOT TOO BRIGHT COLOURS

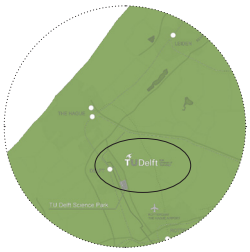
ENOUGH PLANTS



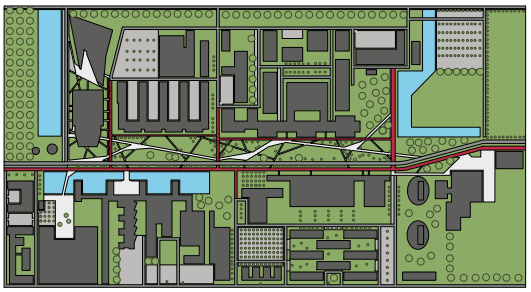
ENOUGH DAYLIGHT INSIDE/OUTSIDE

FOR DEALING WITH EMOTIONS

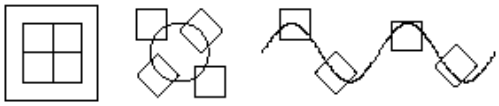
Location

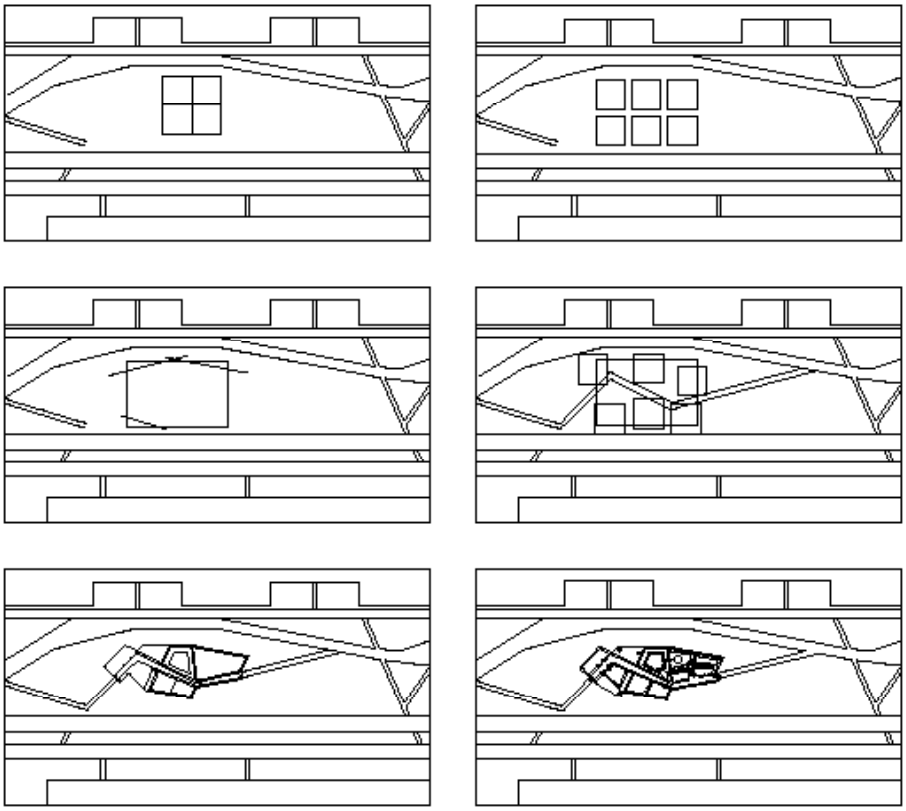


MEKEL PARK



Design concept



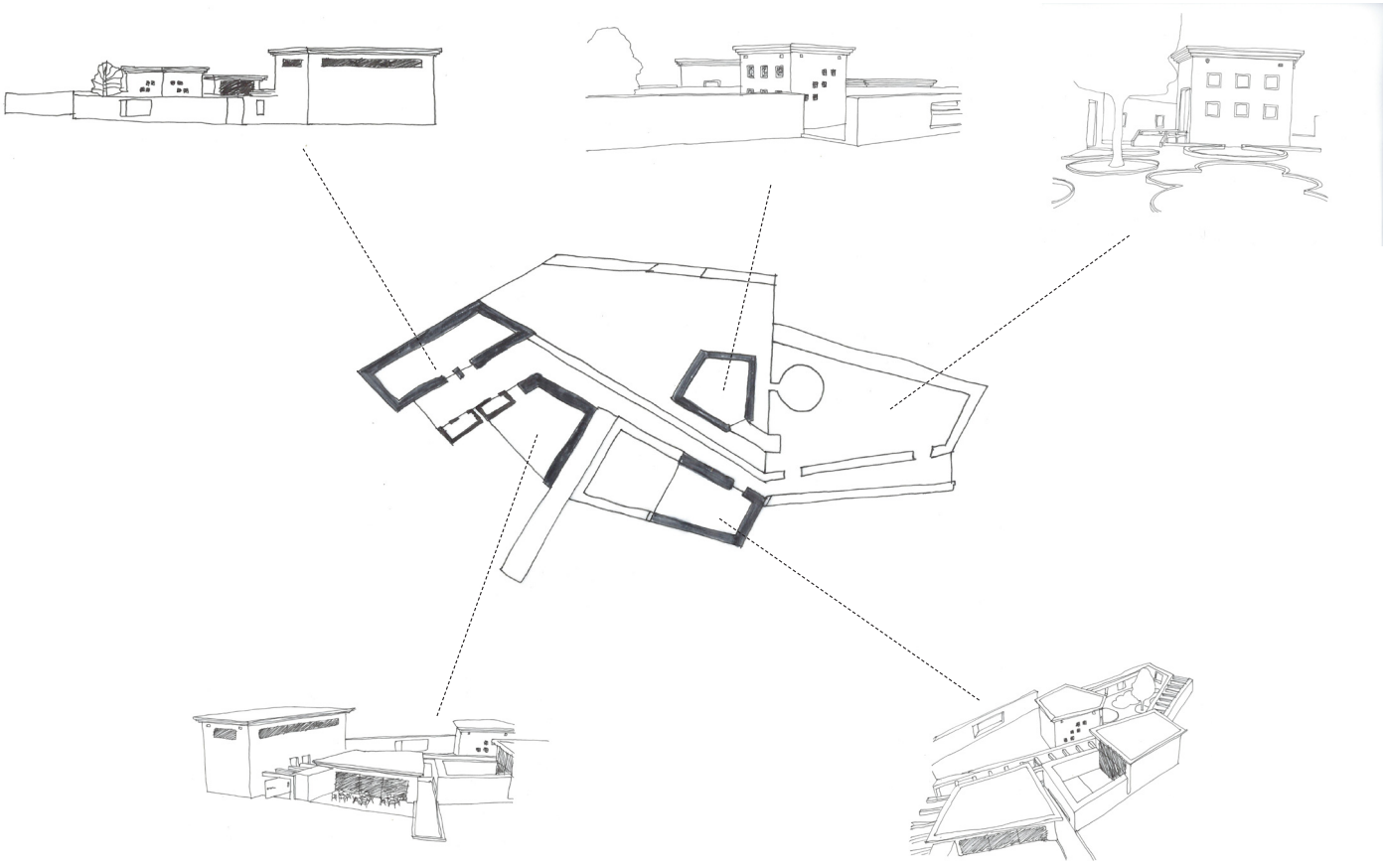


Program

Tentoonstellings ruimte

Solitaire medtiatieve ruimte

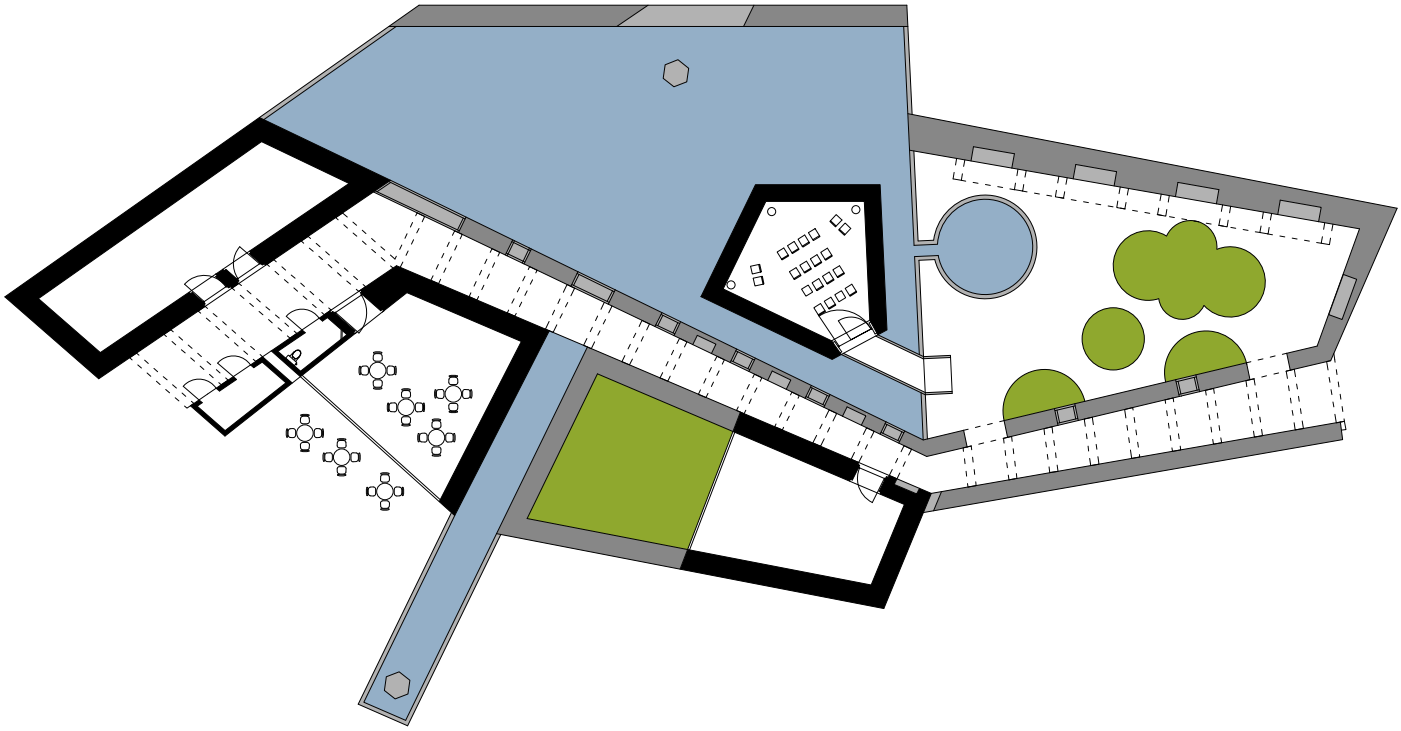
Omsloten tuin



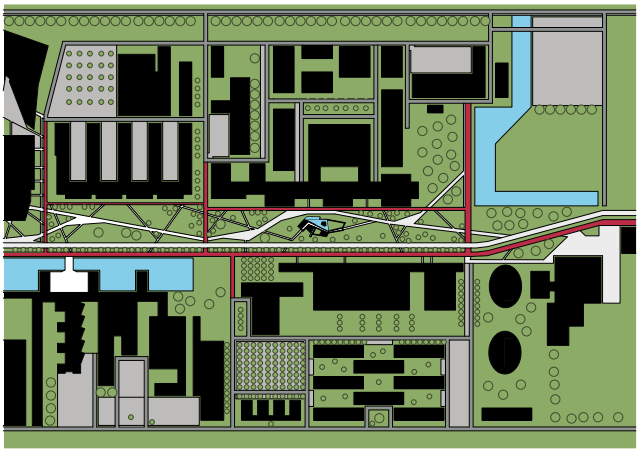
Koffie bar

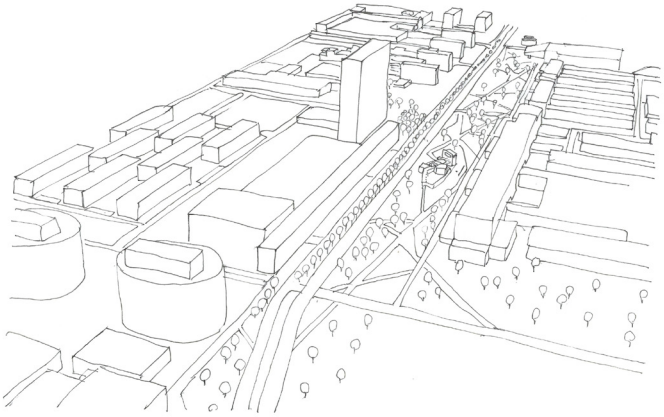
Gezamenlijke medtiatieve ruimte

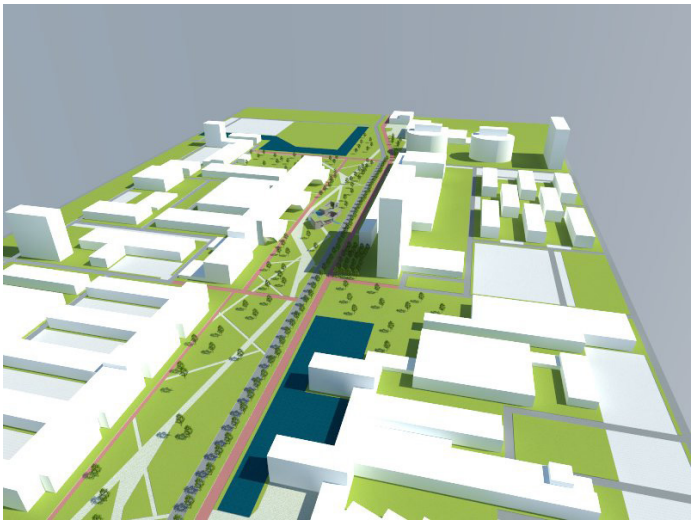
Design floorplan

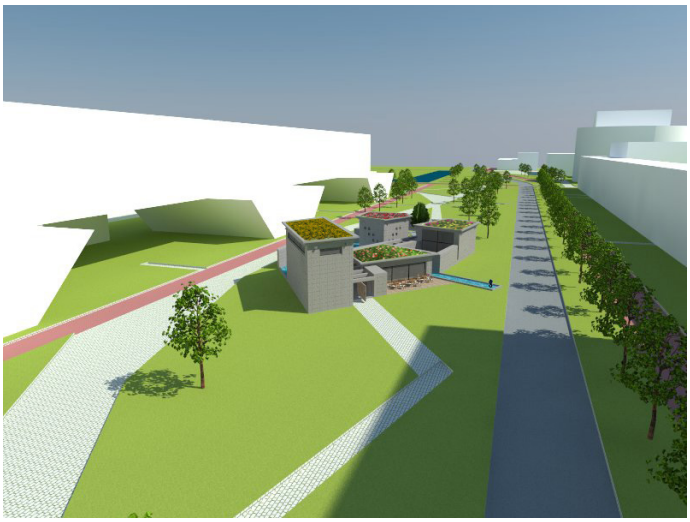


Design site

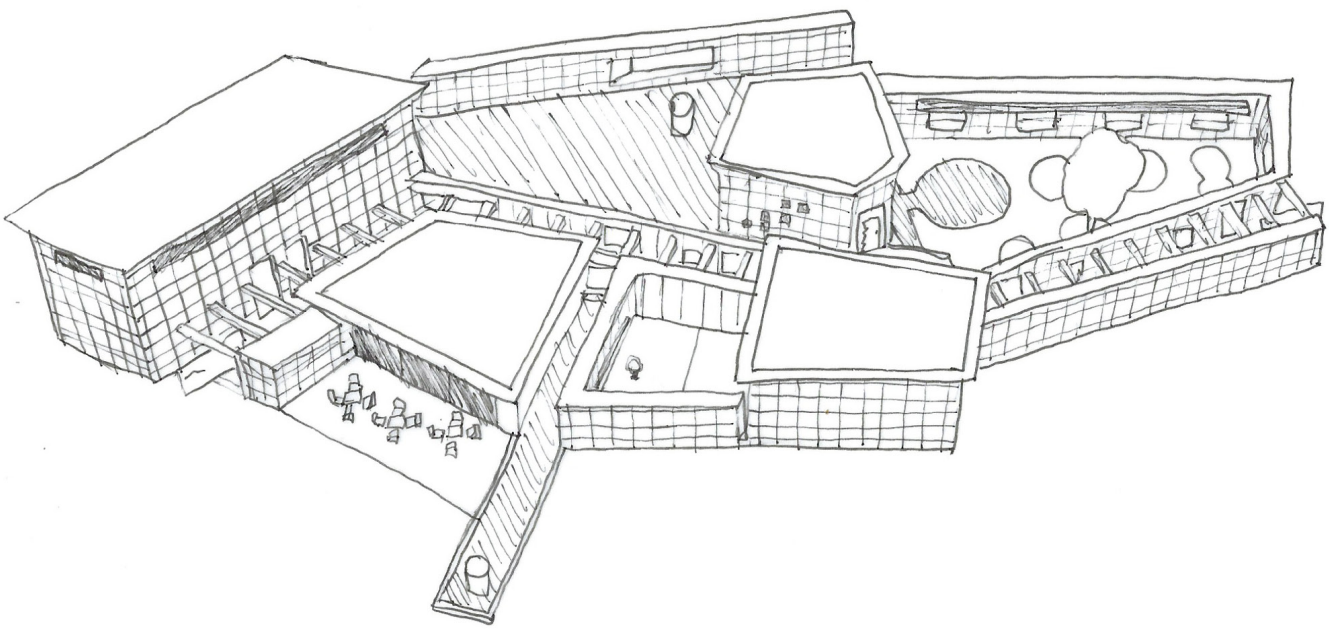


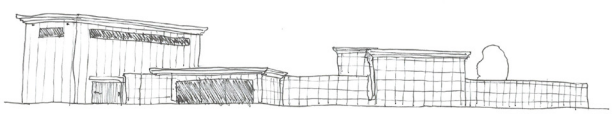


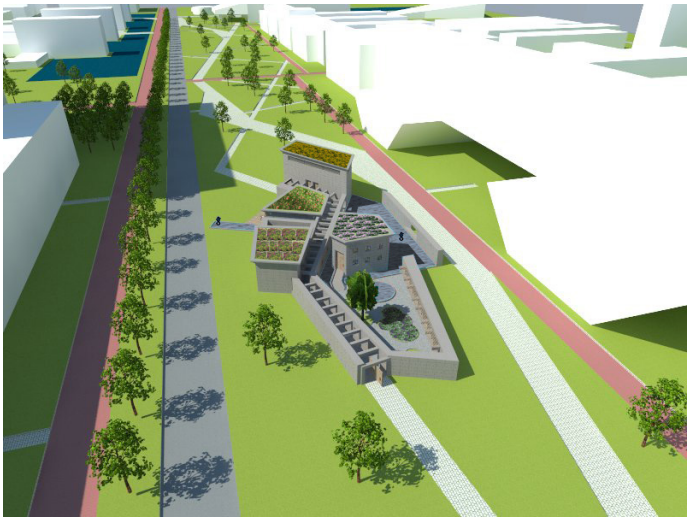




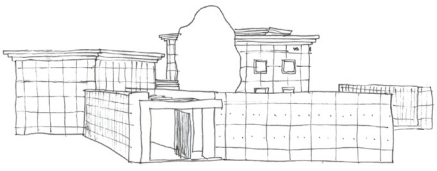
Design

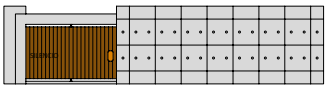


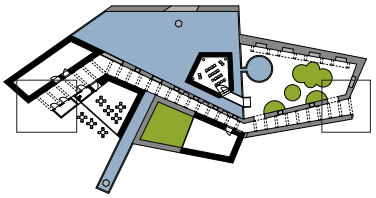


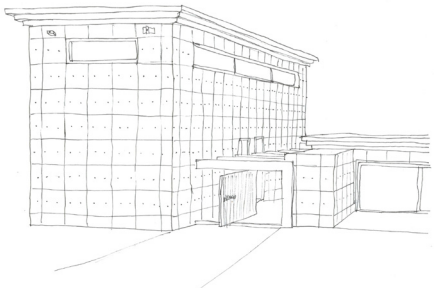


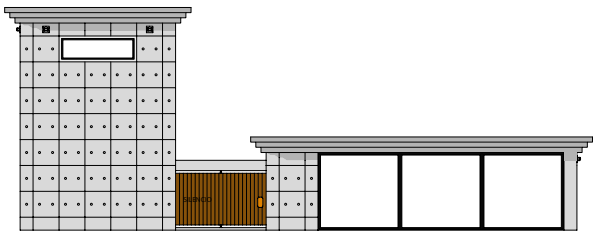
Design corridor

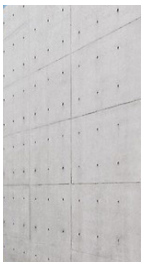


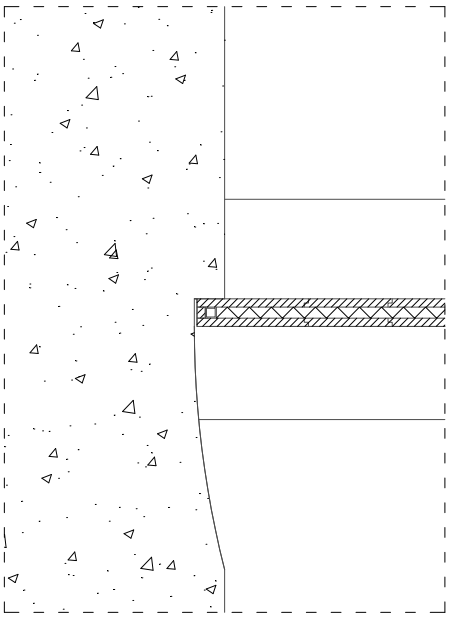


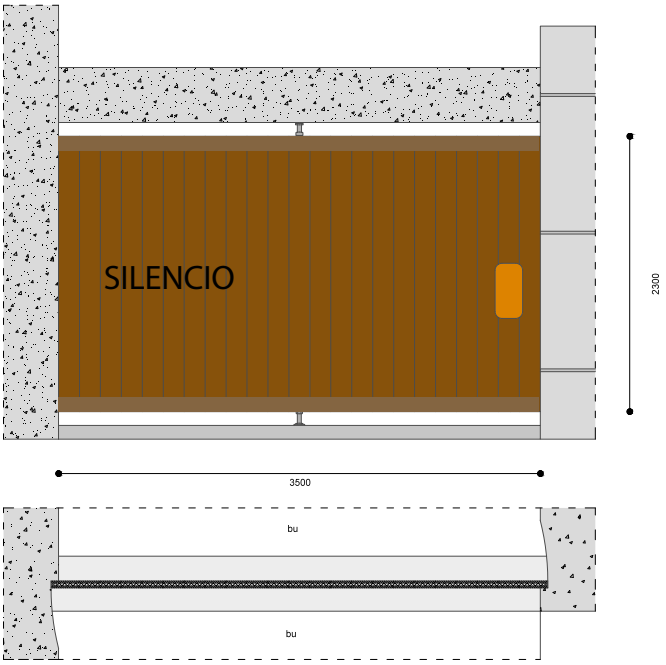











SILENCIO
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3500
bu
bu

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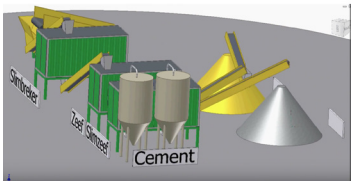
28,0 m
3,0 m
20,0 m
3,0 m
29,5 m
3,0 m
20,0 m
8,0 m
36,5 m

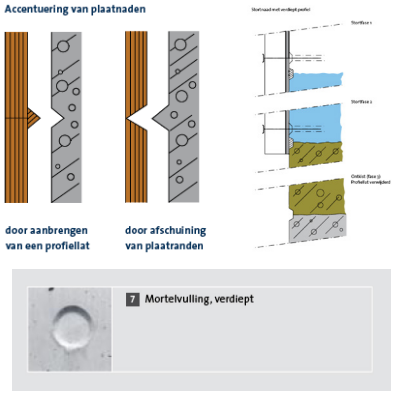
Bulding technology

Schoonbeton

'Groen' dak met bijvoorbeeld
Cruydt Hoeck als beplanting



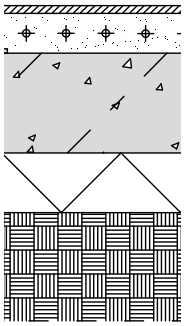
Hergebruikt beton (cement)



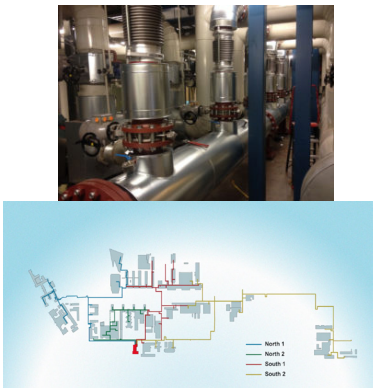
Verdiepte plaat- en stortnaad
Centerpen gat opgevuld

Steel grid met grind op de looproute

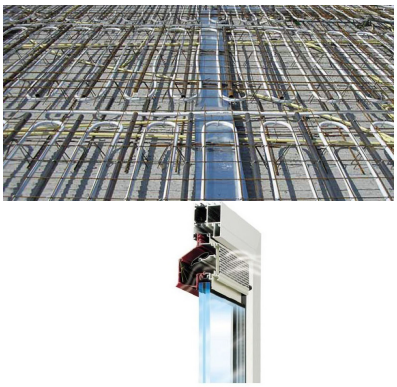
Keruing (houtsoort)
Ruikt naar sigarenkistjes
Verlijmd
RC 0,04 m2K/W



Zandcement vloer met leidingen
voor vloerverwarming/koeling

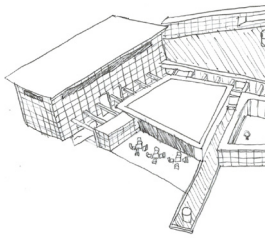


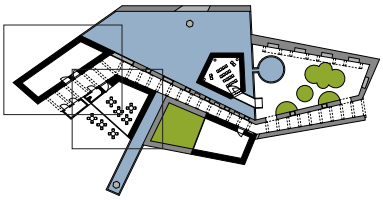
Aangesloten op het warmte/koude
net van de TU Delft dat wordt
omgezet in een Smart Thermal Grid

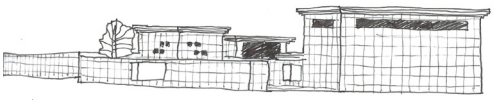


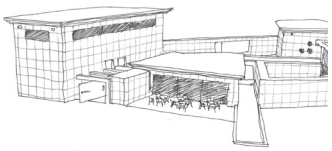
Vloerverwarming in combinatie met
natuurlijke ventilatie

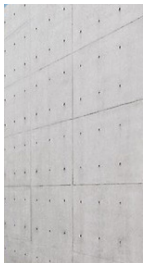
Design Coffee Bar & Exhibition

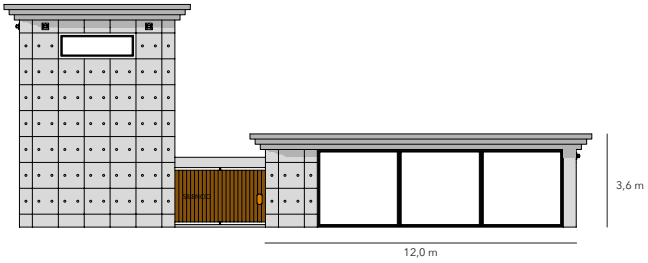








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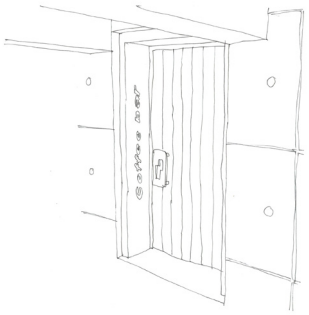

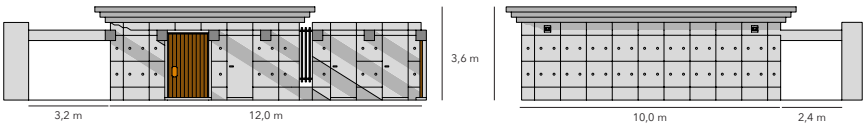
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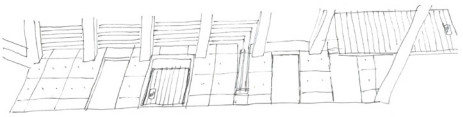

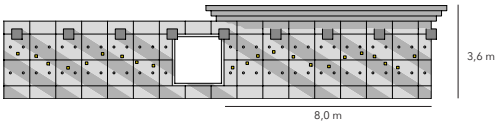
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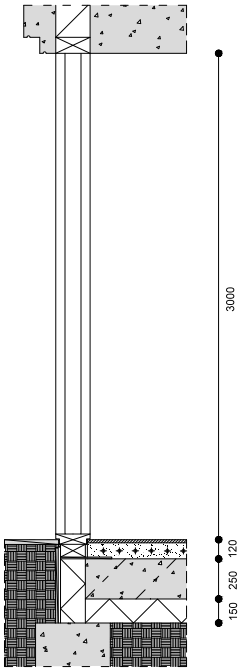
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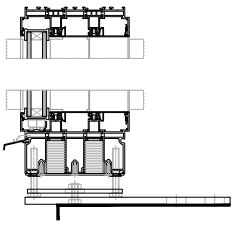

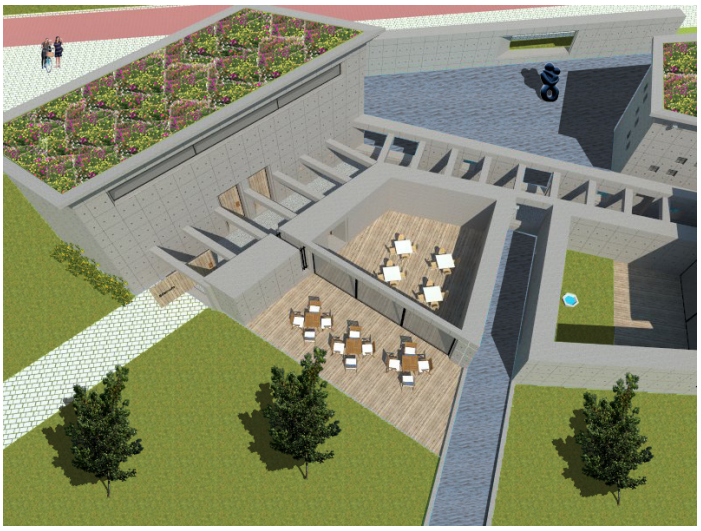

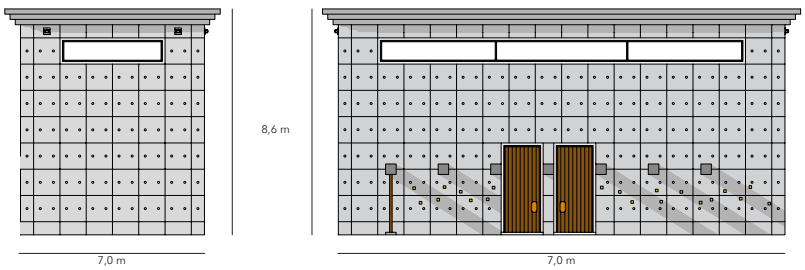
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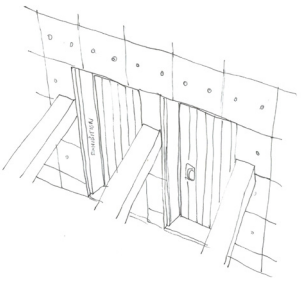

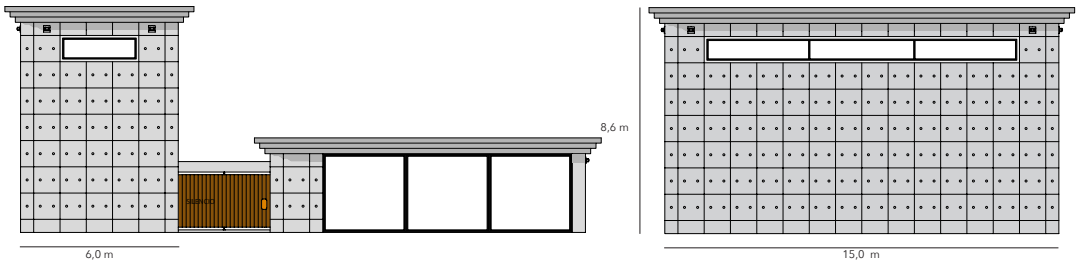
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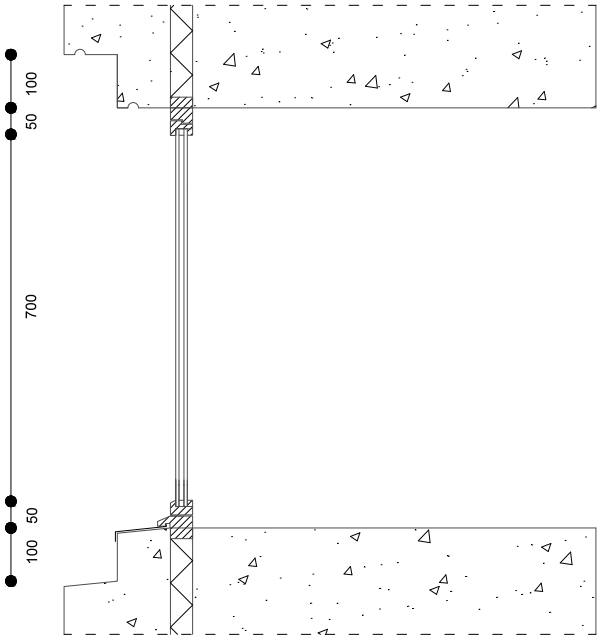
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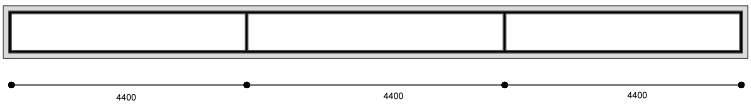
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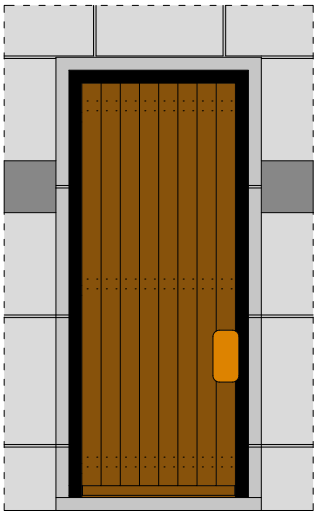
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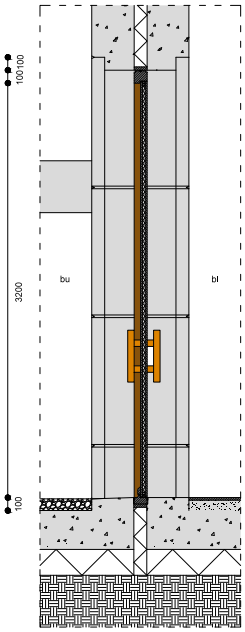
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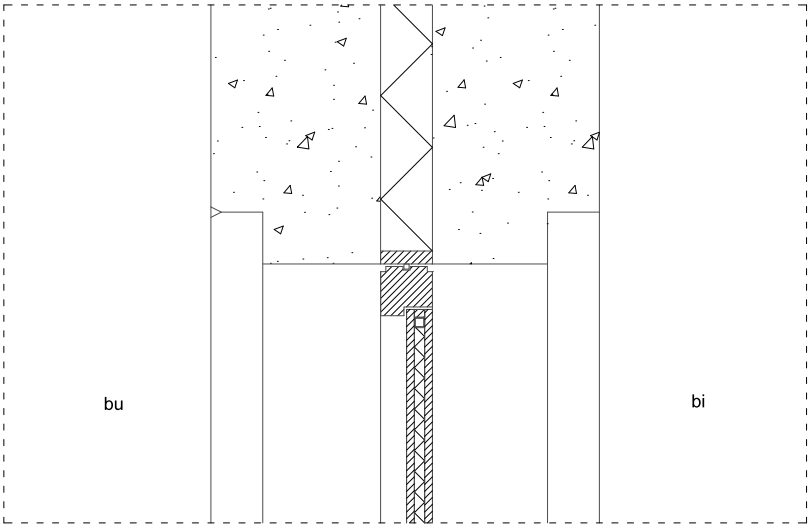
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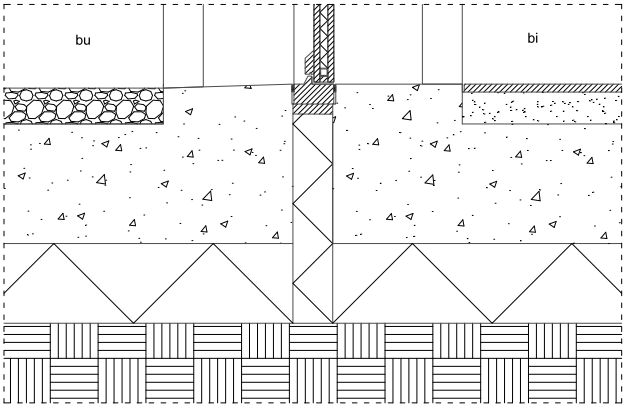
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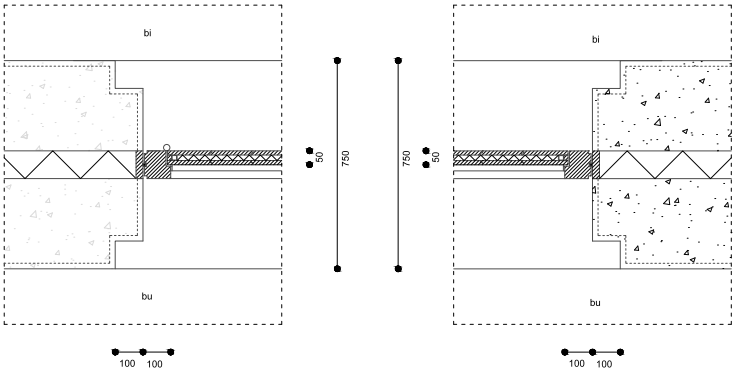
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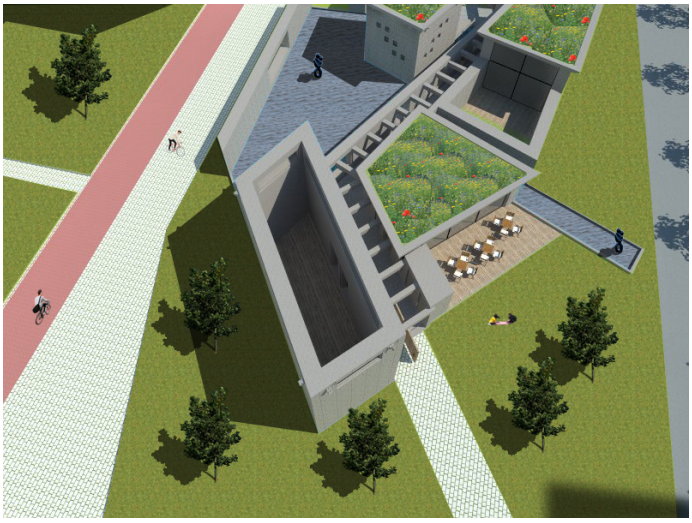
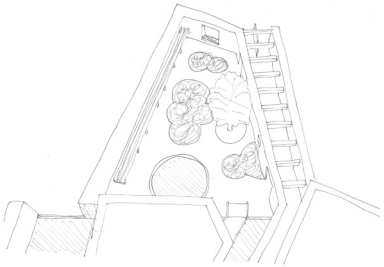
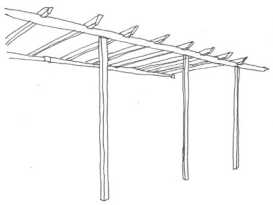
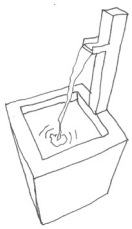
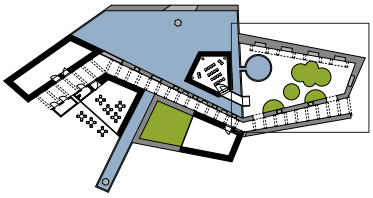


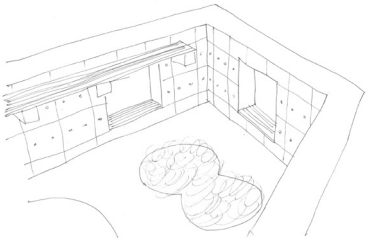
Design Enclosed Garden

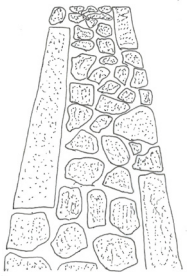


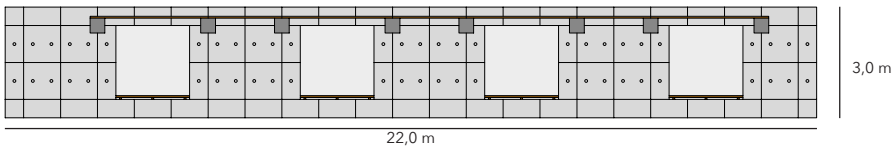


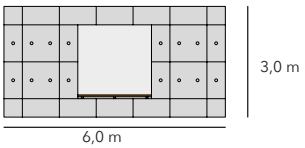


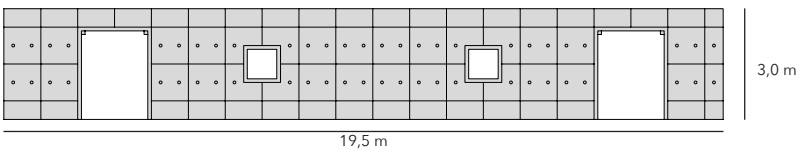


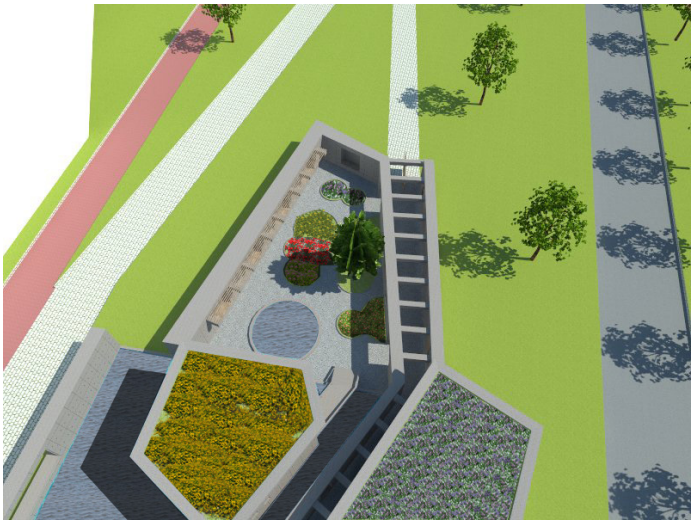




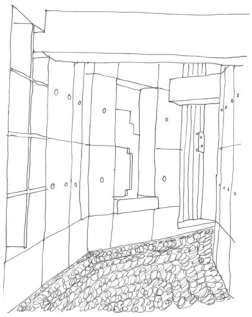


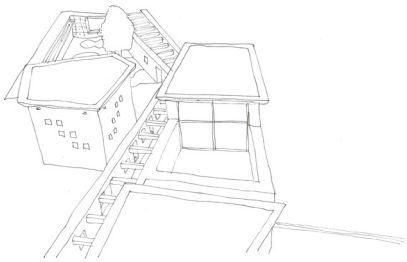


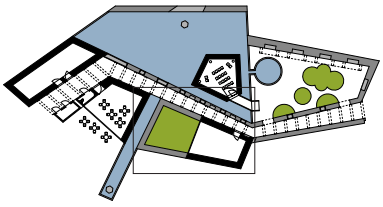


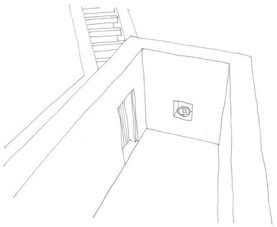


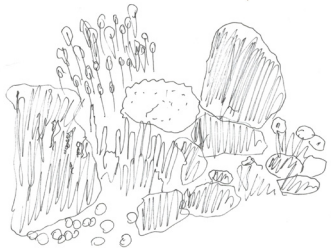
Design Communal Meditation

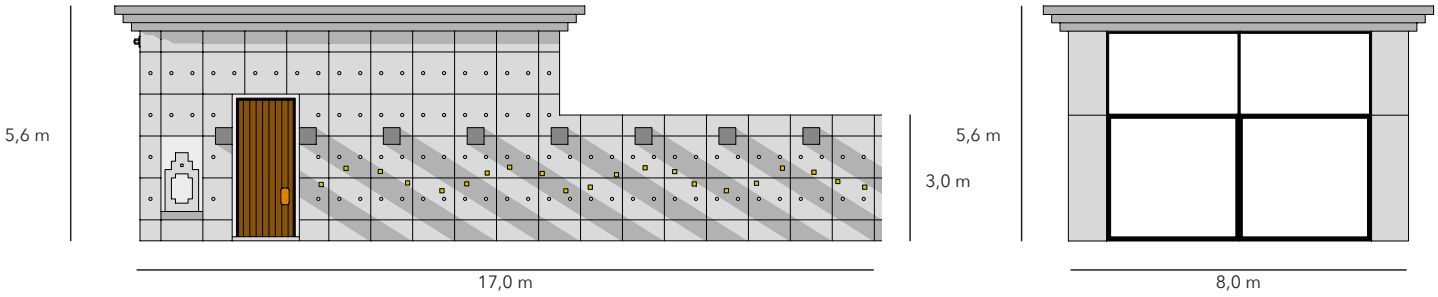








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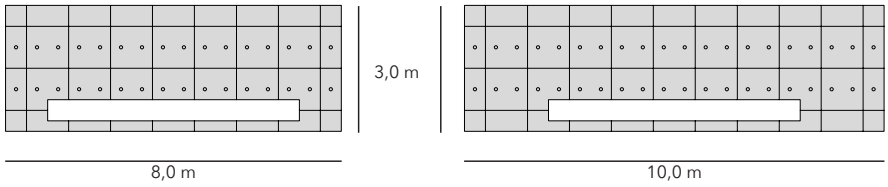
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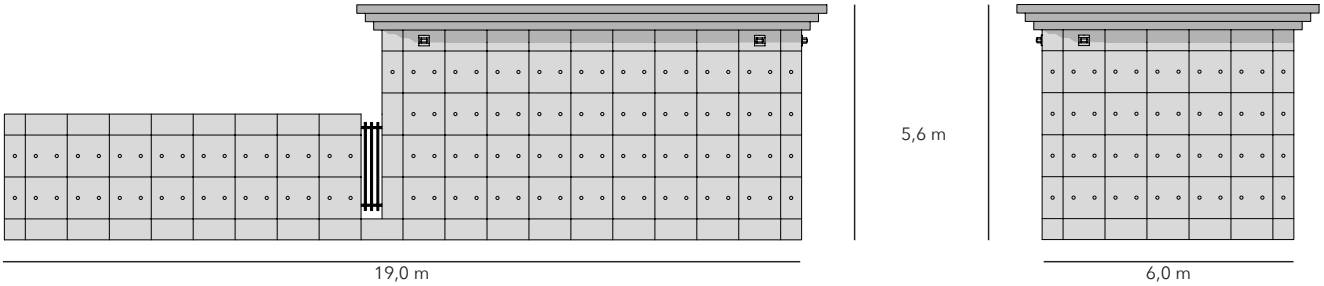
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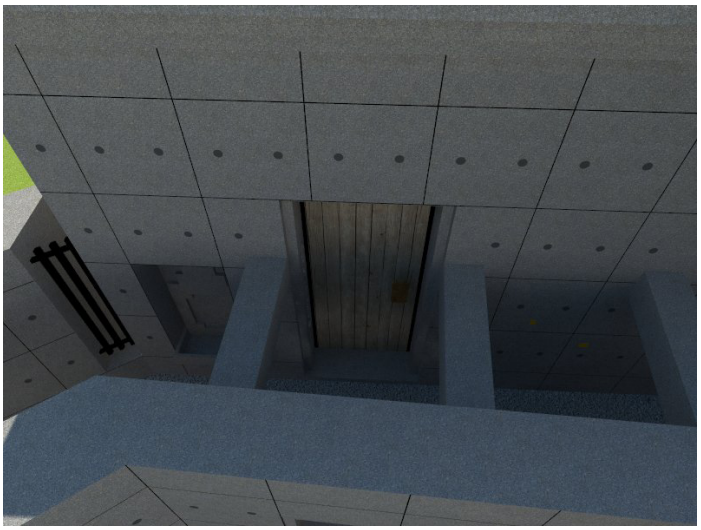
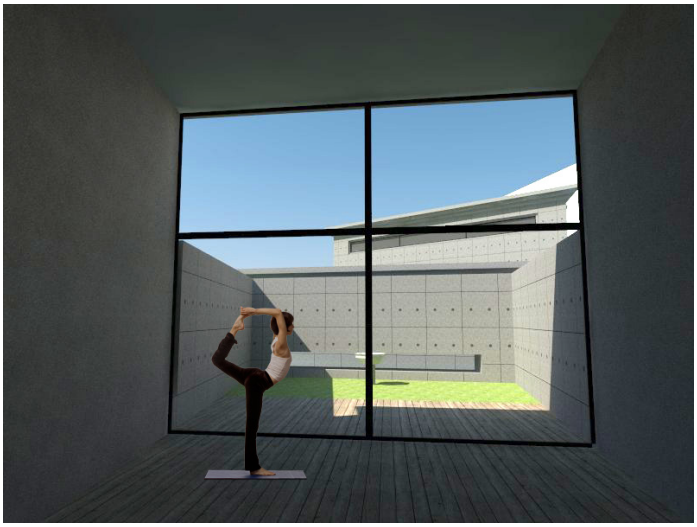
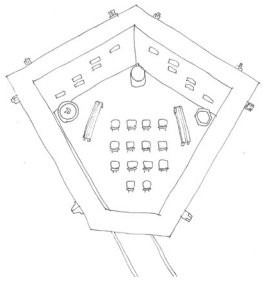
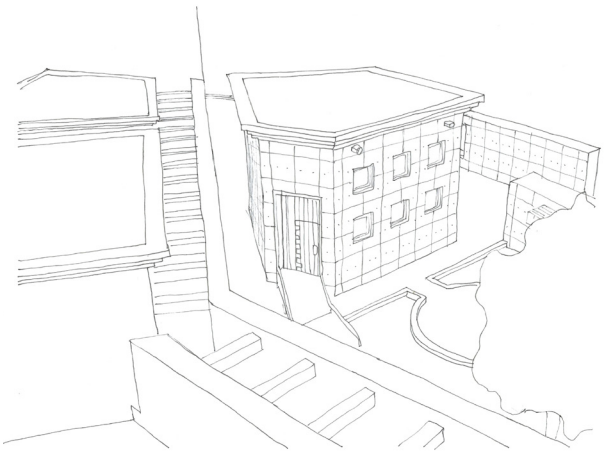
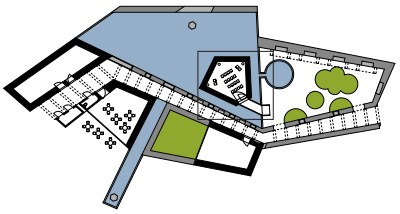


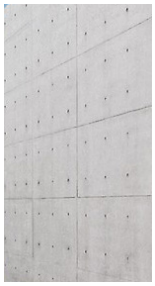


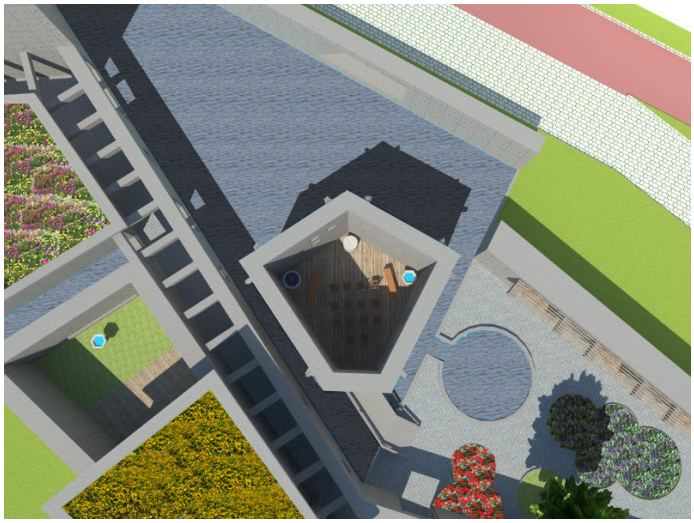
Design Individual Meditation

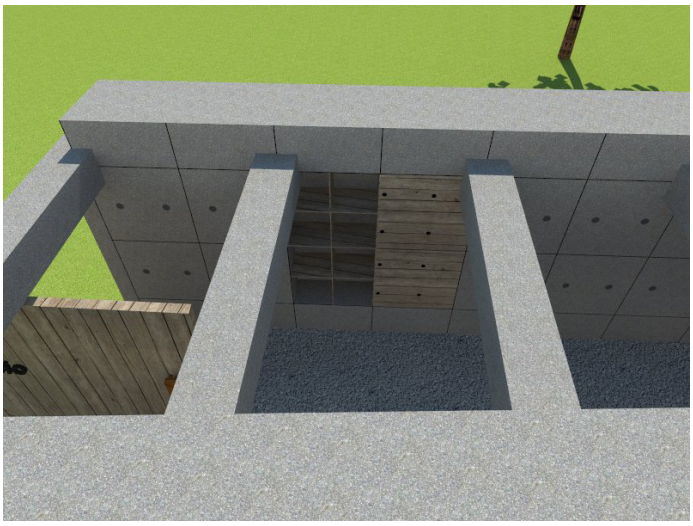


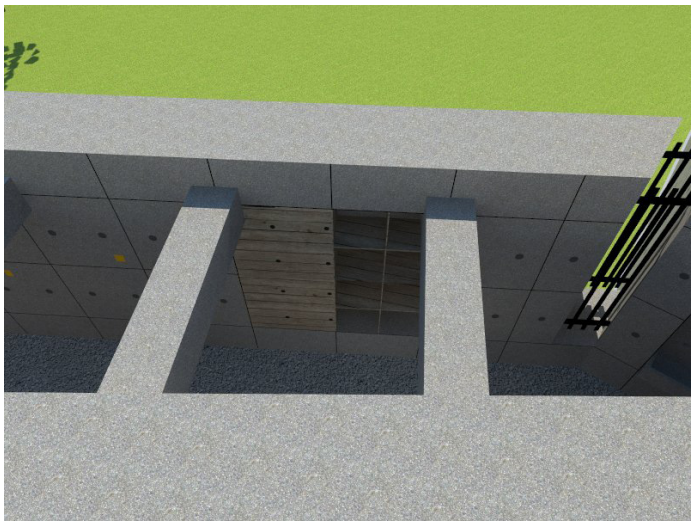




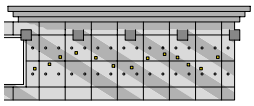


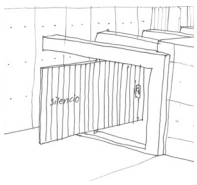




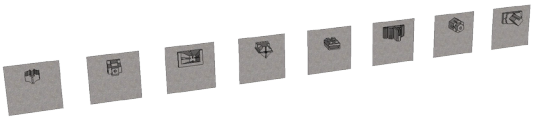


Art Route

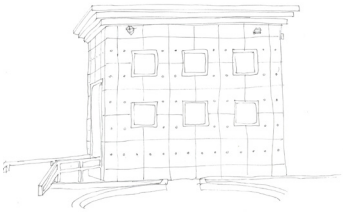
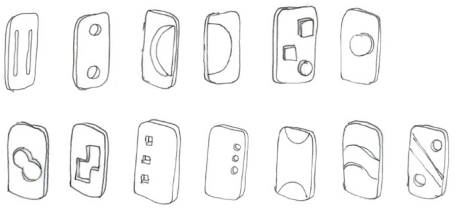
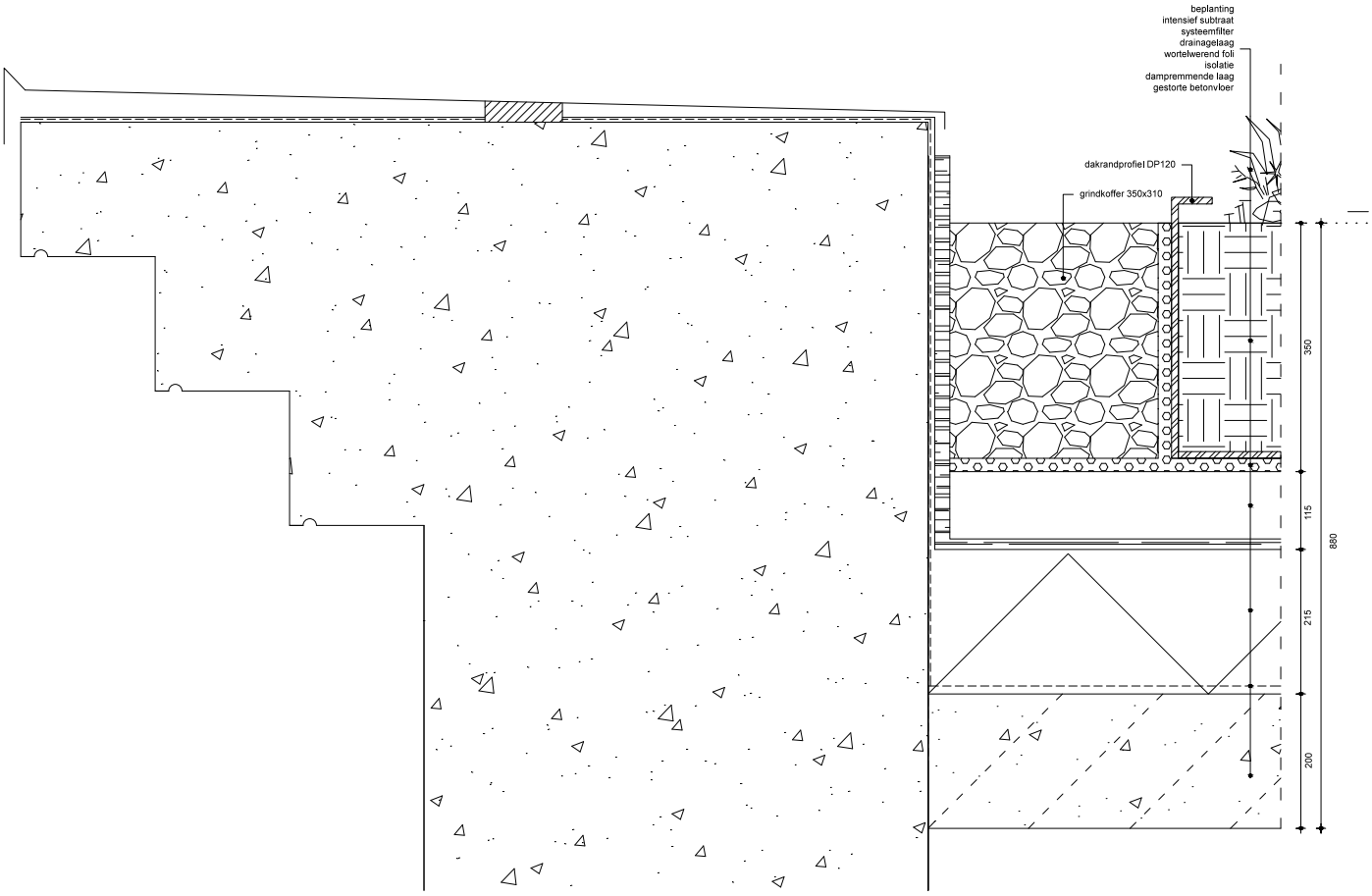




Gargoyles



Cornice



Door Grips