Content

* INTRODUCTION

Research into Design

* DESIGN / PROCESS / THEORY

Design into Research

* PRODUCTS of this design PROCESS

Design into Architecture
A Complex extension of the Topography

A New building for Architecture

An experiment to design the Affect and not the Affection of the architect.

E.M. van Vliet
#1363999

DSD  AAA Studio
THE ROLE AS AN ARCHITECT

One who can distinguish the Affect from Affection.

TO LEARN*
SENSE FOR ONESELF

One who designs Affordances that can become the Affect for others to start to Affiliate.

INFLUENCE ASSEMBLAGE BY CREATION OF AFFORDANCE*
SENSE FOR THE OTHERS

NOTIONS
Affect = interpersonal
Affection = personal

Affordances = NOT Function = Invitation
Affiliate = to attune to a mutual Relationship
Assemblage
Research influences in Threefold way the project

* My position as the Architect of this project

* My position as a learning-Student in this project

* The Role of the Result of this design project:
  that should be able to support the UnLearn process for coming students

NOTIONS
UnLearn = To start from full Sensibility by approaching one’s Environment and through one’s Action understand how to Move and where to Move (where to React on) and experience it’s full elaboration. One need to Affiliate to start from full Sensibility.
EDUCATION

To provide a Space in where one becomes really able to Affiliate with the Environment (books, professors), the Architect has to create a space that provides Focus and a Trigger/Affect to start to focus:

THE ARENA

TO BE and TO MOVE simultaneously

NOTIONS

Arena = “The Arena provides a focus for processes and practices that exist beyond the individual’s experience of them.” (Rix & Twining 2007, 334) “A provided systemic arena can be as a regulation that could support and formally acknowledge the learning of the learner.” (Rix & Twining 2007, 340)
FRAGMENT LAYERS

created to be able to create a final result emerging from all the parts. Those do not exclude the other parts but either include them. They lead into a total mass of the building:

A LANDSCAPE OF ASIGNIFYING AFFORDANCES in the ASSEMBLAGE
Reflection on the process:

LANDSCAPE DESIGN

1. BASIC FORM
   morphology / shape

2. SPATIAL FORM
   circulations / connections: visual, audital, thermal, tactile, aromal

3. ‘METHAPHORICAL’ FORM
   abilities / horizontal verticality / circels

4. PROGRAM FORM
   zones / abilities

BUT INVERSE
   from the fragment layers towards the whole
4. PROGRAM FORM

Demanded Program Relations Abilities Clustering Abilities

WHAT DOES IT DO?
Ability invites to movement / action
k. All dancers dance for themselves, the centre of their movement derives from their inside of the body, reacting on the environment around them. Different cameras at different heights registrate different personal angles on the dancers.
3. ‘METAPHORICAL’ FORM

Different type of action = Different amount of people acting

Mapping

Vertical relation Created in a horizontal way

HOW IS SPACE CREATED?
Action is needed to percieve anything, also to percieve Space.
Horizontal Verticality

To avoid a separation between horizontal and vertical movement, a landscape-like structure helps to study the combinations of both directions, joined and separated.
CATALOG

ELEVATION & PLAN
1:20

SPATIAL ELEMENT

outside

20 mm

inside

100 mm

750 mm
2. SPATIAL FORM

Visit Blind People center

Defined an array of Spots in the building with a sliding scale on explicit extreme elements for the different senses:
- Tactile
- Visual
- Auditory
- Thermal
- Aromal

SENSIBILITY AS GROUND ZERO
Train awareness in an explicit way
Variation in Floor cover

Variation in Hardness

Variation in Light sources

Variation in Contrast

Visit Bartimeus Centrum
TACTILE

Materials texture - pliability - temperature

<table>
<thead>
<tr>
<th>ADS</th>
<th>EA</th>
<th>TA</th>
<th>FS</th>
<th>FM</th>
<th>IM</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5</td>
<td>TA</td>
<td>Warm</td>
<td>FS: Motion, Guidance, Rest</td>
<td>IM: Foam, Wood</td>
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<tr>
<td>4</td>
<td>4</td>
<td>TA</td>
<td>Warm</td>
<td>FS: Motion, No Guidance, Rest</td>
<td>IM: Fabric (Felt), Wood</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Lukewarm</td>
<td>FS: Motion, Guidance, No Rest</td>
<td>FM: Parquet and Linoleum</td>
<td>IM: Wood</td>
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<tr>
<td>3</td>
<td>2</td>
<td>Cold</td>
<td>FS: No Motion, No Guidance, No Rest</td>
<td>FM: Glass, Wood</td>
<td>IM: Metal, Plastics</td>
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<tr>
<td>2</td>
<td>1</td>
<td>Cold</td>
<td>No Motion, No Guidance, No Rest</td>
<td>White linoleum</td>
<td>Metal, Plastics</td>
</tr>
</tbody>
</table>

KEY

ADS: Amount of Different Surfaces
EA: Elasticity Average Room [1-5]
TA: Temperature Average Material
FS: Focus Surface differentiation
FM: Floor Materials
IM: Interior / Furniture Materials

[mm]
1. BASIC FORM

Virtual layer
Actual layer
Intensity layer

THE PLAN as a result

A landscape of
Asignifying Affordances in the Assemblage
The final result is the total mass of the building
SPACE-MODEL OF INTENSITIES AT THE LOCATION AND MOMENT OF THE PHOTO: LONDON SOUTHBANK AS AN ASSEMBLY OF EVENTS THAT PROVOKE EACH OTHER.
INTO ARCHITECTURE

STAGE OF THE DESIGN

The research and experiment are finished and the approach how to translate this into the real building done.

THEORY

The whole project is about To Be and to Move simultaneously. To Be forms the condition and creates the possibilities to Move and Experience.

PRODUCTS

Hot VS Cold Media

COLD MEDIA

To stay active, the audience of this presentation. But more important myself during the process.
Materials texture - pliability - temperature

TACTILE
HI route

OAD: 5
EA: 5
TA: Warm
FS: Motion, Guidance, Rest
FM: Carpet and Linoleum
IM: Foam, Wood

OAD: 4
EA: 4
TA: Warm
FS: Motion, No Guidance, Rest
FM: Carpet and Wood
IM: Fabric (Felt), Wood

OAD: 3
EA: 3
TA: Lukewarm
FS: Motion, Guidance, No Rest
FM: Parquet and Linoleum
IM: Wood

OAD: 3
EA: 2
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KEY
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[mm]
TACTILE
Hi route

* Floor
3 types of surfaces:
Motion: Linoleum
Guidance: Touch lines
Rest: Carpet

* Furniture
3 different hardnesses:
Desk chair: Wood
Seat: Iron/Leather
Sofa: Foam/Leather

* Spaces
Spots to work alone or together appear with the columns in different heights or as furniture

* Columns
They are the points where the Water, Air and Electricity enter the spaces

Plan
1:100

5. STUDIO

Outside

Library

Studio
TACTILE
HI route

* Floor
  3 types of surfaces:
  Motion: Linoleum
  Guidance: Touch lines
  Rest: Carpet

* Furniture
  3 different hardnesses:
  Desk chair: Wood
  Seat: Iron/Leather
  Sofa: Foam/Leather

* Ability to:
  Focus Individual
  Work in a Group
* Furniture
   3 different hardnesses
   Desk chair: Wood
   Seat: Iron/Lather
   Sofa: foam/Lather

* Spaces
   Spots to work alone or together appear with the columns in different heights or as furniture

* Double walls
   The Columns are the points where the Water, Air and Electricity enter the spaces being transported through the Roof structure, double walls and the lowered Ceilings
5. STUDIO

**Floor**

3 types of surfaces:
- Motion: Linoleum
- Guidance: Touch lines
- Rest: Carpet

**Ceiling**

The Columns are the points where the Water, Air and Electricity enter the spaces being transported through the Roof structure, double walls, and the lowered Ceilings.

**Linoleum + ‘Guidance’ / Carpet**

- Mass Timber panel
- Rigid Isolation
- CLT-5
- 2 Layers Gypsum board

Space for electricity/water/air transport

**Finish ceiling: Gypsum board**
THANK YOU FOR LISTENING!

Are there any questions?