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Mental Mosaics;

A Structure of Sensations and Sentiments

AAHM10: Degree Project in Architecture

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Contents

0.1.Abstract

The main aim of the project is to explore different senses that are triggered by being in an architectural space. This is done through recognizing the effect that architecture has on a person in either mirroring or triggering their emotions. While studying this effect I would like to further focus on some of the main categorized therapeutic mental diseases which in some way I could relate architecture to. This relation is in form of reflection, meaning that I intend to reflect how these individuals feel through using architectural elements, this however, might sometimes have also triggering effects or even healing effects since the path of dealing with these emotions is complex and can have different resolves at once.

0.2.Purpose and Aim

The aim of this demonstration is to mimic the feeling that they have and try to reimagine what they would feel inside a room and exhibit such feeling to people who don't experience said emotions. In this way a kind of experimental gallery will be created, something like a museum, in which each room is related to a specific disorder which people can go inside and understand what people with that specific illness see as their outside world. This mirroring of emotions and thoughts in the barriers of architecture will help people to relate better with things they can't possibly experience or understand. This experience will be interpreted as a direct conversation between the person present in the room and a person dealing with those emotions, it would be like reading a book or witnessing a work of art created to transfer these sensations.

Regarding the intimate relationship between individuals and works of art, by declaring that engaging with artistic creations involves a profound bodily interaction. One can conclude that a work of art can be linked to another person, becoming a participant in a unique conversation. In this interaction, individuals project fragments of themselves onto the artistic expression, making the encounter deeply personal.
"The encounter with any works of art implies a bodily interaction. A work of art functions as another person, with whom one converses. [...] all human interactions implies projection of fragments of the self onto the other person." (38)

0.3.Approach

My intentions for designing such rooms is to raise awareness and to create a sense of empathy towards what people with mental dieses are going through. However , designing spaces that evokes such feeling might result in the stigmatization of mental health. My intention might be misconstrued as creating negative stereotypes and misconceptions about mental disorders which is obviously not my goal, in contrast actually my efforts are towards creating an inclusive and empathetic society.

“there is a clear correspondence between the supposed individual ability to empathise with another person’s experience, to sense other people’s emotions, and their potential empathic reaction in response to particular configurations of the architectural setting. More people are empathetic with that which is similar to them” (34) this project tries to bring people closer together and show that the feelings that a person with mental dieses might experience is not so different from the feelings of a normal person. They might just be exaggerated or chemically enhanced by the subjects brain.

The ethical principle of informed consent is fundamental in any research or design endeavor. In creating architectural spaces designed to evoke mental distress, one must ensure that the people who choose to interact with these spaces have reliable, informed consent. It is essential to consider whether individuals entering such spaces can provide such consent, or not. The responsibility regarding the potential emotional toll and psychological impact falls with the designer who must recognize the strong effect the design might have on vulnerable people.

1 Discussion

Mental illnesses include a wide range of conditions that affect thoughts, emotions, behaviors, and all together mental well-being. It's important to note that everyone's experience with mental illness is unique, and symptoms can vary widely even within the same diagnosis. Furthermore, mental health is a complex aspect of an individual's well-being, and the barriers between different disorders are not always distinct. The main categories of mental illnesses (and a brief explanation of how these individuals may feel) that I'll focus on are as follows- Keep in mind that this is a general overview, and the experiences of individuals can differ:

1.1.Mood Disorders

• Major Depressive Disorder (Depression)
Persistent sad, anxious, or "empty" mood. Feelings of hopelessness or pessimism. Feelings of irritability, frustration, or restlessness. Feelings of guilt, worthlessness, or helplessness. (19)

• Bipolar Disorder
Bipolar disorder can cause your mood to swing from an extreme high to an extreme low. Manic symptoms can include increased energy, excitement, impulsive behavior, and agitation. Depressive symptoms can include lack of energy, feeling worthless, low self-esteem and suicidal thoughts. (20)

1.2.Anxiety Disorders

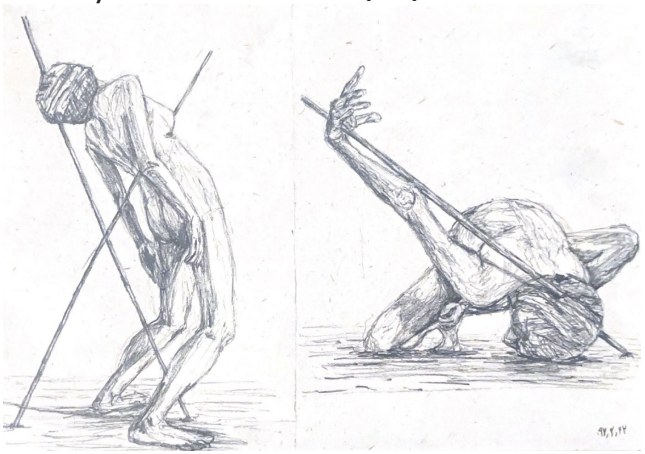
• Generalized Anxiety Disorder (GAD)
Occasional anxiety is a normal part of life. Many people may worry about things such as health, money, or family problems. But people with GAD feel extremely worried or nervous more frequently about these and other things—even when there is little or no reason to worry about them. (21)

• Panic Disorder
People with panic disorder have frequent and unexpected panic attacks. These attacks are characterized by a sudden wave of fear or discomfort or a sense of losing control even when there is no clear danger or trigger. (22)

• Social Anxiety Disorder
A person with social anxiety disorder feels symptoms of anxiety or fear in situations where they may be scrutinized, evaluated, or judged by others, such as speaking in public, meeting new people, dating, being on a job interview, answering a question in class, or having to talk to a cashier in a store. (23)

1.3.Psychotic Disorders

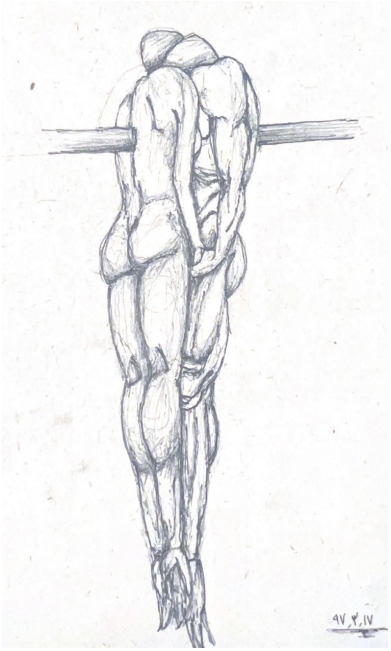
• Schizophrenia
Thoughts and speech may become jumbled or confused, making conversation difficult and hard for other people to understand. Some people describe their thoughts as being controlled by someone else, that their thoughts are not their own, or that thoughts have been planted in their mind by someone else. (24)



1.4.Eating Disorders

• Anorexia Nervosa
People with anorexia often have common traits, including: low self-esteem, feeling worthless or like you're not good enough. Losing weight can start to feel like a sense of achievement or a way to feel a sense of worth. perfectionism. (25)

• Bulimia Nervosa
Constantly worrying or complaining about being fat. Having a distorted, excessively negative body image. Repeatedly eating unusually large quantities of food in one sitting, especially foods the person would normally avoid. Strict dieting or fasting after binge eating. (26)



1.5.Obsessive-Compulsive and Related Disorders

• Obsessive-Compulsive Disorder (OCD)
People with OCD describe the condition as feeling like they are not in control of their brains. Their intrusive thoughts involve distressing and horrendous images that they can't shake. (27)

1.6.Post-Traumatic Stress Disorder (PTSD)

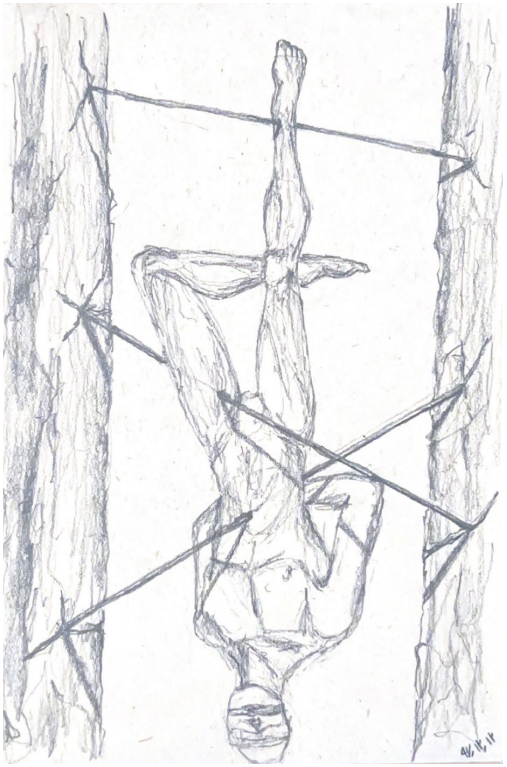
A person with PTSD has four main types of difficulties: Re-living the traumatic event through unwanted and recurring memories, flashbacks or vivid nightmares. There may be intense emotional or physical reactions when reminded of the event in-

cluding sweating, heart palpitations, anxiety or panic. (28)

1.7.Personality Disorders

Borderline Personality Disorder (BPD)
People with borderline personality disorder may experience intense mood swings and feel uncertainty about how they see themselves. Their feelings for others can change quickly, and swing from extreme closeness to extreme dislike. These changing feelings can lead to unstable relationships and emotional pain. (29)

• Attention-Deficit/Hyperactivity Disorder (ADHD)
People with ADHD experience an ongoing pattern of the following types of symptoms: Inattention–having difficulty paying attention. Hyperactivity–having too much energy or moving and talking too much. Impulsivity–acting without thinking or having difficulty with self-control. (30)



2 Findings

In the early exploration of the intricate connection between external stimuli and human perception, “It was originally thought that some ‘law of nature’ must underline the relationship between a stimulus input and a human feeling or judgement. this was perhaps most plausible in judgements of such basic variables as weight or temperature, but the psychophysicists were almost equally optimistic about for example, the invariability of the aesthetic pleasure to be found in the perfect rectangle or the vibration frequencies of harmonious tones.” (36) This thought underscored a collective endeavor to uncover the underlying principles that dictated human responses to a diverse array of stimuli, exploring the boundaries of perception and aesthetic appreciation.

Firstly, I'll have to explore what aspects of the built environment has an effect on humans' psychology an physiology to create a catalogue of different attributes that I can maneuver with to create different feelings.
"Exposure to the conditions generated by the indoor built environment have been shown to affect people in a variety of ways. Lighting, acoustics, colour, texture, and geometry are a few of the elements of architecture that have documented psychological and physiological impacts on humans." (31)
To dive deeper into each of these factors one must review the effect of each of them on humans' mood and behavior, however this review only summarily covers building design characteristics, things such as thermal conditions and air quality, since these attributes are primarily covered by building codes and are the responsibility of engineers as opposed to architects.

2.1. Light

Light plays a crucial role in architectural design because of its aesthetical and practical influence and also the way that it contributes to spatial perception and artistic expression. This being said light also has an important role for this project due to its effect on human beings mood and behavior.

"Light profoundly affects human physiology and has been shown to influence, among other things, heart rate, body temperature, hormone secretion, alertness, and sleep propensity." (31)

Before exploring what light can provide in the design, I must identify the emotions that I want the room to evoke. Whether it's tranquility, warmth, excitement, or focus, understanding the desired atmosphere will guide the lighting decisions. Then I shall bend these standards in a way that it creates the desired feeling based on the mental disorder that the room represents.

One of the main attributes of light that I'm planning to explore is its color.

"The colour of light has been shown to affect sleep patterns through the disruption of the production of melatonin caused by excessive exposure to light late into the evening, particularly blue light" (31)

"Also, Lighting colour affects the perception of naturalness and vividness, and influences human preference and acceptability of objects such as fruit, vegetables, skin, and consumer products" (31)

I should also keep in mind that it's not the light itself that creates relatability in humans rather the objects that the light is shine upon.

"It is important to note that the perception of colour is also affected by other features of visual perception, such as motion, shape, texture and spatial orientation" (31)

In the experiments conducted by Elisabetta Canepa called the Ambiances they explored what kind of an effect the direc-

tion or sources of light and changing it can have on different people this concluded in understanding that maneuvering with light, can be one of the main ways to influence people and their emotions since we are visual creatures. "This kind of reaction to light might be ascribed to the fact that its power of emotional excitability is so strong that it can influence the perceiving abilities of the subject, regardless of their empathic disposition to emotional resonance. Thus, the consequences of lighting design activity might transcend the personal domain of emotional predisposition" (34) this means that with the use of light, changing it and designing it one can attain emotions that where yet unknown to that person.

2.2. color

As far as colors are concerned a lot of studies have been done about how colors affect human behavior. "colours in the yellow-green, green and cyan range attracted the most attention, followed by colours in the red and magenta range, while colours in the blue, purple and yellow range attracted the least attention. chroma is positively correlated with ratings of valence, arousal, and dominance. While the rated influence of hue on emotion was found to be statistically significant, no clear trend could be discerned other than a positive correlation between colours in a blue hue and ratings of both valence and dominance. subjects rated blue, blue-green, green, red-purple, purple and purple-blue as the most pleasant hues, while yellow and green-yellow were rated as least pleasant. green-yellow, blue-green and green hues were considered most arousing, whereas purple-blue and yellow-red were rated as least arousing. lighter colours were consistently rated as more pleasant, less arousing and less dominance-inducing. [...] In achievement contexts, the colour red has been shown to affect performance and motivation. [...] The colour green is posited to convey the meanings of growth and positivity and signal the approachability of an environment." (31)

color can have a profound impact on the overall feel of a room, so I must experiment and find the color palette that best aligns with the emotions I want to evoke. Also, the interaction of different colors, lighting, and other design elements will contribute to the overall atmosphere of the space. Which leaves room for different interpretations, but I'll try to narrow it down by using the tools that I have.

"Culture can play a role in how people respond to colour." (31) as Junichiro Tanizaki mentions in his book in praise of shadows "How, in such a dark place, gold draws so much light to itself is a mystery to me. [...]. Modern man, in his well-lit house, knows nothing of the beauty of gold; but those who lived in the dark houses of the past were not merely captivated by its beauty, they also knew its practical value; for gold, in these dim rooms, must have served the

function of a reflector."(35) he goes on and talks about how the modern and western oriented white rooms do not provide the possibility to see things truly and appreciate them thoroughly.

2.3. Geometry

2.3.1 Curvature Vs. Sharp

Given the multitude of factors influencing how individuals react to different geometry forms in the built environment, the use of these shapes should be tailored to their context and target populations. We understand sharp and rectangular forms as more disciplined and stricter while on the other hand more curved shapes are more welcoming and warmer by nature. These are some of the instinctive understandings of the effect that forms have on us and their distinct emotional response. Although this is debatable by many aspects but by using Affordance theory, developed by psychologist James J. Gibson, I can show that design of objects and environments provides cues or signals about how they can be used or interacted with.

"Angular forms are perceived as more serious and harder as compared to curvilinear forms, which are experienced as softer [...] Biologically, preference for curvature might result from the geometry's optimal stimulation of the visual system.[...] sharpness might serve as a gauge for danger. For example, hospital patients exposed to pictures dominated by rectilinear forms displayed an increase in anxiety." (31)

2.3.2 spatial configuration

The arrangement and organization of space can significantly impact how individuals experience and perceive an environment.

"Ceiling height and openness have been shown to influence emotion and cognition in the context of architecture. [...] The perceived degree of movement through a space, known as permeability, affects aesthetic judgement. [...] subjects placed in enclosed spaces, as compared to open spaces, exhibited a greater reactivity to stress. Also, scenes depicting greater degrees of physical openness have been positively correlated with ratings of pleasure, interestingness, and beauty." (31)

Spatial configuration is closely tied to the functionality and purpose of the room. The layout should align with the intended activities and functions, ensuring that the room serves its purpose effectively.

"For the directional form, a big space should be left along the direction, or otherwise, it will make you feel crowded. The wholeness of form also affects the space psychology. For the forms with same intake in space, the form of irregular edge will make you feel spacious, and if the form is in the center, it will make you feel crowded." (33)

Spatial configuration directly influences the emotional response of individuals within a room. The placement of elements, the flow of space, and the overall layout contribute

to the atmosphere and mood.

"The space distance is also one of the elements for the sense of security, such as the space, personal, social and public distance, the distance directly affects the size of space, and you won't feel safe if the space is too big or too small. [...] By reducing the space aspect ratio and intensifying the space sense of closure, the sense of affinity of the space can be increased; conversely, the sense of distance can be increased." (33)

In the book Psychology and the Built Environment by Canter, D regarding the subject of the shape of a room and the interior partitioning, it is said that:

"While most playgroup premises consist of a single rectangular room, this need not be the case. some have small adjoining rooms, while in a few nurseries the space may be partially partitioned with child-height barriers into separate activity areas. The effect of these and other changes remains a severely under-researched area. A study by Hutt and McGrew (1967) of a trefoil-shaped playroom suggested that the presence of partially bounded areas increased territorial and aggressive behaviors. Again however, this was a hospital playroom containing mentally abnormal children." (36)

2.3.3 Pareidolia

Pareidolia, the tendency of humans to perceive familiar patterns or recognizable shapes in random stimuli, is an intriguing phenomenon that can be harnessed in design to evoke feelings and enhance the overall aesthetic experience of a room.

"Visual inputs are usually processed by the brain as individual lines or parts, which can be time consuming, it is believed that faces are rapidly processed using a pre-existing pattern of an oval, with the major axis oriented vertically, two points for the eyes, a vertical line for the nose, and a horizontal line for the mouth." (31) Therefore, designing elements in a room that trigger recognizable patterns, such as human faces, can foster a deeper emotional connection between the occupants and the space.

"In response to the perception of socially relevant facial expressions, humans have been shown to mimic those facial expressions. Furthermore, through what is known as facial feedback, people's facial expressions have been found to influence their emotions, with smiles contributing to feelings of happiness and frowns to feelings of sadness, for example. Architects looking to engage building occupants emotionally can integrate geometries into their designs that approximate facial patterns of the emotional state they are looking to elicit." (31)

2.3.4 Object affordance

"The human brain constantly analyses the surrounding environment to determine what is accessible and touchable. This is known as object affordance. When we are close to an object that we are about to touch, the human body anticipates the

sensation of touch." (31)
Affordance theory is a concept that explores the relationship between an environment and an organism's ability to perceive and interact with it. The theory suggests that the design of objects and environments inherently provides cues or signals about how they can be used or interacted with. Like how a surface is sit-on-able or a ledge is lean-on-able. Using this theory, I can make logical connections between how the rooms are designed and how they are preserved by the audience.
"Shapes that are smooth with rounded edges, of a graspable size, and easily reachable are more likely to impart a positive physiological response which enhances a person's performance and wellbeing. Conversely, shapes that are rough, spiky, angular or sharp, signal discomfort and pain, and contribute to avoidance. architects can leverage objective affordance to draw attention to specific objects if they make them appear graspable." (31)

2.3.5 Fractals
Fractals are prevalent in nature, from the branching of trees to the formation of clouds. Integrating fractal patterns in design can evoke a sense of natural harmony, connecting to nature is known to have positive effects on human well-being and emotional states.
"Fractals are geometric figures for which each part has the same statistical character as the whole, such as a snowflake, mountain range, or tree. Fractal geometry is characterized by the repetition of patterns that appear nearly identical on ever smaller scales [...] In humans, viewing fractal patterns with dimensional values of 1.3 and 1.4 has been shown to mitigate stress, promote relaxation, and reduce stress recovery time." (31)

2.3.6 The Golden Rectangle
The Golden Rectangle is a geometric concept based on the golden ratio, and its incorporation into design can have various benefits, particularly in relation to visual aesthetics and creating a harmonious and emotionally resonant environment.
"The sizing of façades, interior walls, and other architectural elements of a building according to the dimensions of the Golden Rectangle could reduce cognitive strain, increase aesthetic preference and contribute to the desirability of these spaces or features. This, in turn, might influence occupant productivity and wellbeing." (31)

2.4. Touch & Taste
the intriguing interplay between sensory experiences, particularly the subtle transference between tactile and taste perceptions should also be explored.
"there is a subtle transference between tactile and taste experience. Vision becomes transferred to taste as well; certain colours and delicate details evoke oral sensations. A delicately coloured, polished stone surface is subliminally sensed by

the tongue. Our sensory experience of the world originates in the interior sensation of the mouth, and the world tends to return back to its oral origins. The most archaic origin of architectural space is in the cavity of the mouth." (38)

2.5. Complexity

"balance in the visual characteristics of a scene, such as the symmetry of patterns, have been shown to influence aesthetic preference. [...] To positively contribute to occupant wellbeing, it is important to tailor the characteristics of architectural design to accommodate the aesthetic preferences of the human visual system. The simplification of architectural details through the omission of elements such as trims and mouldings should be avoided. To avoid overwhelming building occupants, architects should refrain from the use of extremely complex geometries lacking symmetry or other organizing principles." (31)
So we can conclude that one of the ways to acquire extreme and overwhelming sensations is to disregard from simplicity and symmetry. Or to create overcomplicated forms and shapes which will disrupt traditional balance and challenge the viewer's expectations, create a sense of depth and complexity, and overwhelm the visual senses with a multitude of information.
"Architects can contribute to reducing stress and improving mood, memory and attention through the inclusion of green spaces within and around buildings, the use of expansive glazing and shallow floor plates to increase views to the exterior, and the integration of natural images in areas where views are obstructed or unavailable." (31)

2.6. Acoustics

architects and designers should not only consider the visual aspects of a space but also attend to its acoustic characteristics. The unconscious background experience of the acoustic environment plays a vital role in shaping our perceptions of spaces, influencing emotions, and even impacting cognitive performance.
"However, sounds within the built environment can also contribute to performance. The sound of flowing water, for example, has been associated with higher ideational originality, a key indicator of creativity. Similarly, the sound of tweeting birds mixed with the sounds of a fountain was associated with improved stress recovery time." (31)
"every building or space has its characteristic sound of intimacy or monumentality, invitation or rejection, hospitality or hostility. A space is conceived and appreciated through its echo as much as through its visual shape, but the acoustic percept usually remains an unconscious background experience." (38)

2.7. Intimacy

"To at least some extent every place can be remembered, partly because it is unique,

but partly because it has affected our bodies and generated enough association to hold it in our personal worlds." (38)
In the realm of architectural marvels, every encounter transcends the boundaries of the senses and weaves together a parchment of being and becoming, a profound sense of self in the world.
"Every touching experience of architecture is multi-sensory; qualities of matter, space and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture strengthens the existential experience, one's sense of being in the world, essentially giving rise to a strengthened experience of self. Instead of mere vision, or the five classical senses, architecture involves several realms of sensory experience which interact and fuse into each other." (38)

2.8. Materiality

The tactile engagement and the sense of materiality contribute to an architectural landscape that is not only visually fulfilling but also emotionally and physically attached,
This exploration underscores the importance of considering not only the visual aesthetics but also the tactile and material aspects of architectural design to create spaces that resonate with the human experience.
"As buildings lose their plasticity and their connection with the language and wisdom of the body, they become isolated in the cool and distant realm of vision. With the loss of tactility and measure and details crafted for the human body – and particularly for the hand – architectural structure become repulsively flat, sharp-edged, immaterial and unreal." (38)
"The flatness of today's standard architecture is strengthened by a weakened sense of materiality. Natural materials – stone, brick and wood – allow our vision to penetrate their surfaces and enable us to become convinced of the veracity of matter." (38)

2.9. Action & Existence

This insightful quote dives into the profound essence of architecture, emphasizing that its purpose extends beyond mere functionality and sensory pleasure. The author explains that architecture serves a crucial existential role, acting as a mediator between the utilitarian aspects of design and its higher purpose.
"Architecture cannot, however, become an instrument of mere functionality, bodily comfort and sensory pleasure without losing its existentially mediating task. A distinct sense of distance, resistance and tension has to be maintained in relation to programme, function and comfort. A piece of architecture should not become transparent in its utilitarian motive; architecture has to maintain its impenetrable secret and mystery in order to ignite the imagination and emotions. [...] a bodily reaction is an inseparable aspect of the experience

of architecture, as a consequence of this implied action. A meaningful architectural experience is not simply a series of retinal images. The 'elements' of architecture are not visual units or gestalt; they are confrontations and collaborations." (38)

2.10. Body & Mind

"We identify ourselves with this space, this place, this moment and these dimensions become ingredients of our very existence. Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses." (38)

Kuller, Rikard proposes a trace that we leave behind while interacting with a space and regarding designing spaces, he breaks it down into two main parts: the physical environment and how people move within it. The physical part deals with the three-dimensional aspects of space and our presence there. On the other hand, the part we're interested in here is the human aspect—how people move and react in space. Even though it's not always obvious, there's always been something there: think of it as the space left behind by a person as they walk. We're exploring this often-overlooked aspect of design that's created by people moving around and using a space, trying to understand its significance in shaping our environment.

"In doing so, and leaving behind him this hidden trail, he at the same time goes through a sequence of perceptual frames. But for him, in order to have this experience, there is another mental corridor connecting him with a visible goal, or non-visible destination. This mental corridor may be (and the hypothesis is that it is) an erroneous one directionally and dimensionally, but permits him the behavior of movement all the same." (37)

Juhani Pallasmaa in his book the eyes of the skin quotes "when experiencing a structure, we unconsciously mimic its configuration with our bones and muscles [...] the brick wants to become a vault, as Louis Kahn said, but this metamorphosis takes place through the mimetic capacity of the body." (38) this suggests that our bodily response to a space is not merely visual but involves a physical and unconscious engagement. This idea aligns with the concept that being in a room designed to evoke specific feelings can indeed influence our emotions.

While this is put together with what Gabriel Marcel says 'I am my body' and considering that we are in constant dialogue and interaction with the environment, to the degree that it is impossible to detach the image of the self from its special and situational existence.one might go further as the poet Noel Arnaud has and say 'I am the space, where I am' (38)

3 Affordance Theory

The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill.These affordances have to be measured relative to the animal. (Gibson,1979, p. 127)

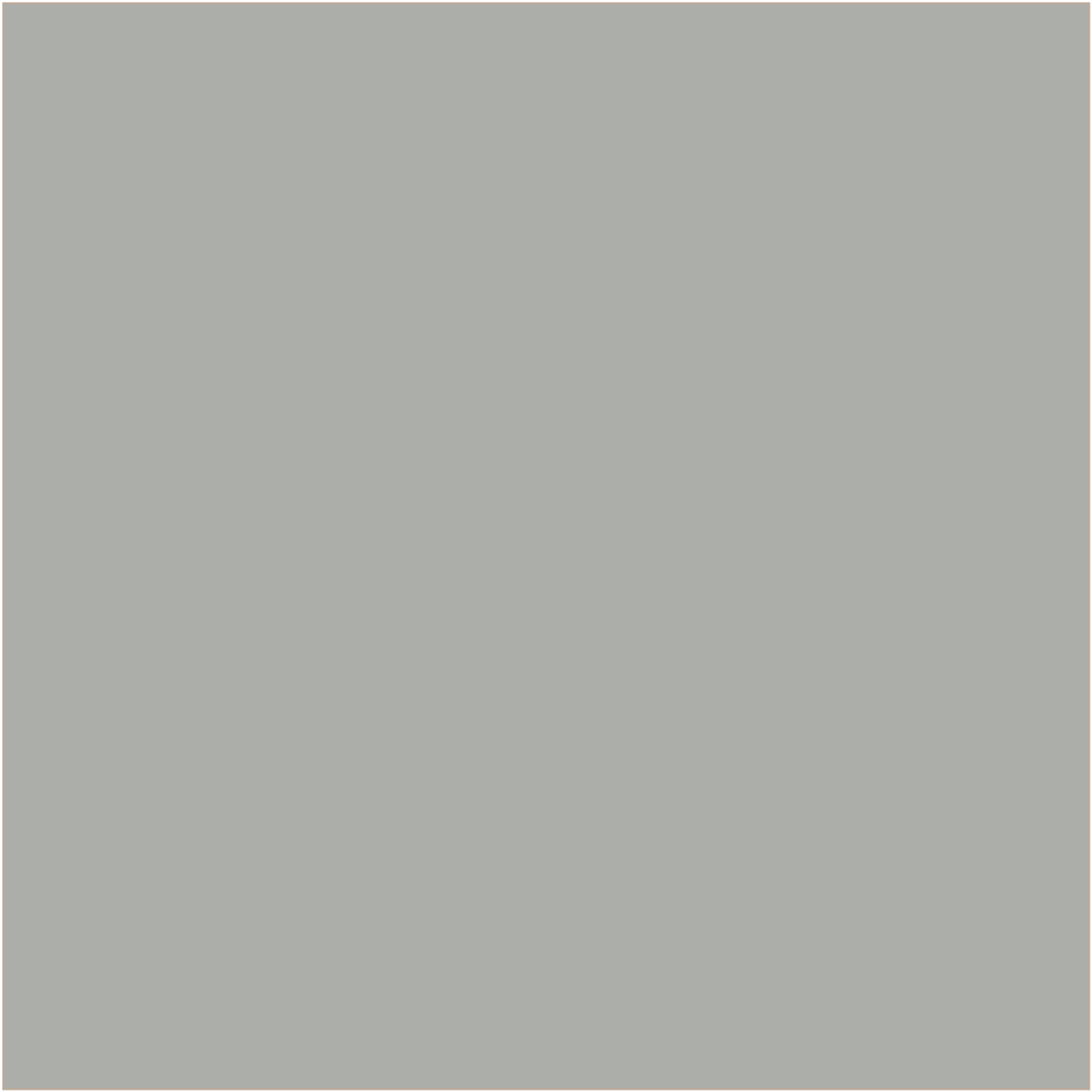
"the skin reads the texture, weight, density and temperature of matter. The surface of an old object, polished to perfection by the tool of the craftsman and the assiduous hands of its users, seduce the stroking of the hand. [...] a pebble polished by waves is pleasurable to the hand, not only because of its shape, but because it expresses the slow process of its formation; a perfect pebble on the palm materializes duration; it is time turned into shape." (38) This sensory dance, described in the quote, finds resonance with the principles of affordance theory. Affordance theory, championed by psychologist James J. Gibson, posits that the environment offers cues or affordances, indicating possible actions based on an individual's perception of their surroundings.

"The concept of affordance is derived from these concepts of valence, invitation, and demand but with a crucial difference. The affordance of something does not change as the need of the observer changes. The observer may or may not perceive or attend to the affordance, according to his needs, but the affordance, being invariant, is always there to be perceived. An affordance is not bestowed upon an object by a need of an observer and his act of perceiving it. The object offers what it does because it is what it is. To be sure, we define what it is in terms of ecological physics instead of physical physics, and it therefore possesses meaning and value to begin with. But this is meaning and value of a new sort." (40) the concept of affordance emphasizes that objects or environments have inherent properties that offer opportunities for action or use to observers, regardless of whether those observers are aware of or interested in these possibilities. The meaning and value of these affordances are derived from how objects interact with living beings within their ecological context.

"An affordance, as I said, points two ways, to the environment and to the observer. So does the information to specify an affordance. But this does not in the least imply separate realms of consciousness and matter, a psychophysical dualism. It says only that the information to specify the observer himself, his body, hand, and mouth. This is only to reemphasize that exteroception is accompanied by proprioception-that to perceive the world is to coperceive oneself. This is wholly inconsistent with dualism in any form, either mind-matter dualism or mind-body dualism. The awareness of the world and of one's complementary relations to the world are not separable." (40) we can understand that affordances involves both the environment and the observer, meaning that how we perceive and interact with the world is based on the opportunities and actions that are suggested by the objects around us, therefore a room can crate and "afford" certain reactions and meanings.

"Affordances are the functional properties of an environmental feature for an individual. Although one can often perceive affordances from a fixed vantage point, they

are all about action. They indicate what one can do in some setting, and what activities may be ruled out." (41)
"If we consider environments from a relational perspective along the lines that the affordance concept conveys, then meaning resides in the relationship between the environmental feature and the perceiver … Alternatively if we begin to consider the potential affordances of the square in relation to the activities of a potential user group, its value as a place for each should become apparent." (41)
"the environment is assumed to be subjectively experienced 'in the heads' of so many separate individuals. This conceptualization does not seem to trouble designers as much as it should. And why should it? In reality, designers go about their work assuming a high degree of shared environmental experience among potential users. After all, their designs are typically for a public domain. And yet, the standard account of perceiving informs the designer that environmental experience is idiosyncratic and intra-psychic." (41)
"We suggest then that affordances are not relative to the abilities of a particular individual that actually perceives or detects the affordance. They have an existence that is relative to
the skills available in the practice, or to use our preferred way of formulating this, to the abilities available in a form of life as a whole. Another way of putting this would be to say that affordances are relative to a form of life whose members could potentially detect the affordance (Chemero, 2009, pp. 149-150; Heft, 2001, p. 132). It is the individuals quamobile members of a form of a life that have the potential to detect an affordance." (42)
"once we have available the notion of a solicitation, we can also recognize how sometimes the world can motivate us to act in certain ways. When we experience a particular tendency to act in a certain way, this is because we have been solicited by one of the many possibilities for action available in our situation." (42)
"We have suggested that an aspect of the environment counts as an affordance only in relation to abilities available in a form of life. So what determines the correctness of a judgement then will depend on both the material environment and the socio-cultural
practice." (42)



4 Design

"I believe in removing architecture from function after ensuring the observation of functional basis. In other words, I like to see how far architecture can pursue function and then, after the pursuit has been made, to see how far architecture can be removed from function. The significance of architecture is found in the distance between it and function.
-Tadao Ando" (38)

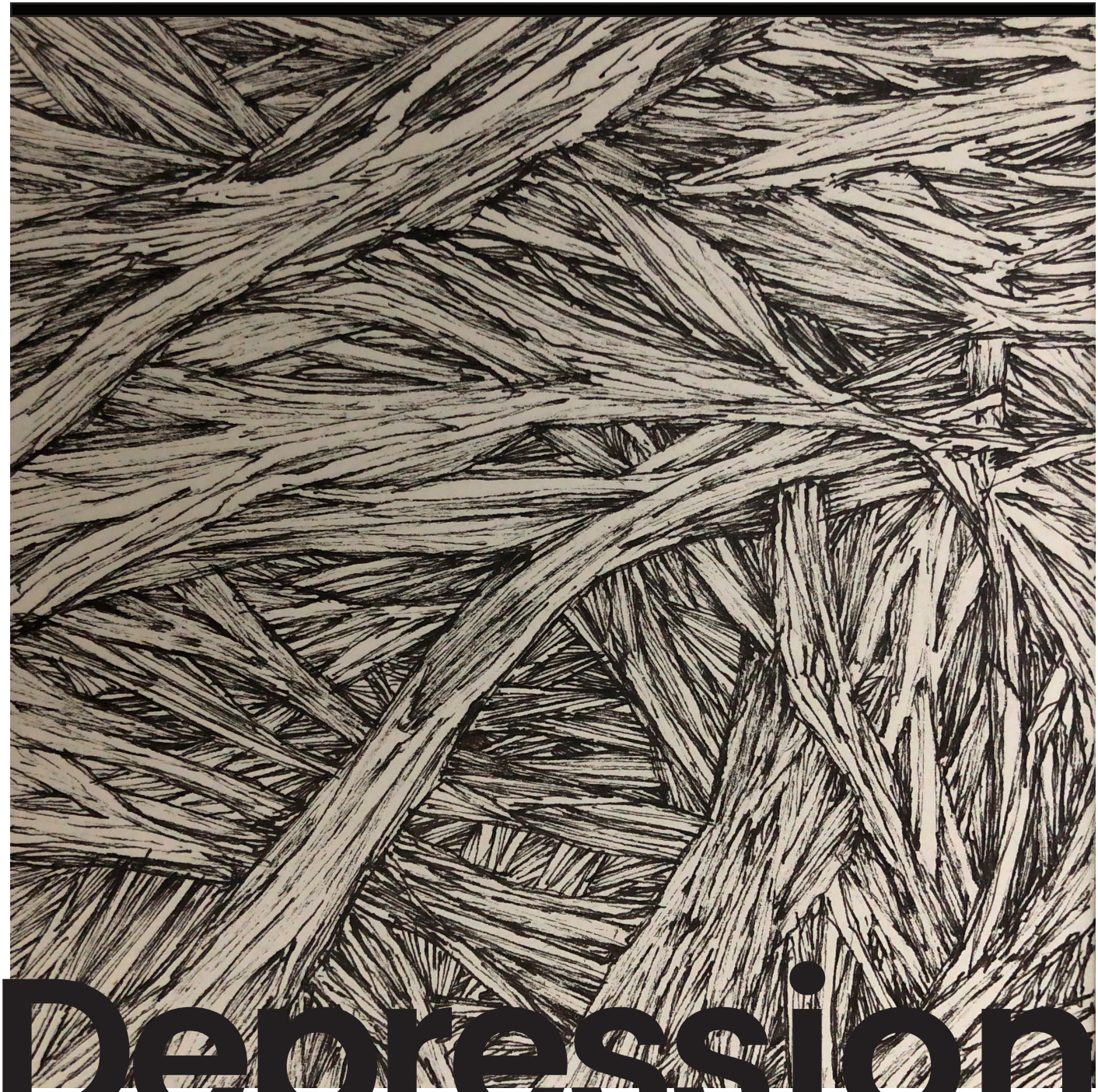
"Architecture and neuroscience were separate branches of knowledge until we acquired the awareness that the human brain develops in a continuous condition of adaptation to the variations of surrounding physical space. The involvement of architecture was, at that point, inevitable." (34)

As Poppelreuter (2012) mentions "Spatial sensations, according to Lowitsch's argument, produce spatial concepts. He assumes that the dominating shapes and forms (spatial concepts) in the architecture of a time, culture and people reflect the dominance of a particular sensation of space. The also-prevalent unifying psychological make-up of the populace leads thus to spatial concepts that form an architecture which reflects these concepts and contains symbols that possess 'satisfying powers' that are appreciated and under-stood by the majority." (32) I need to produce "spatial concepts" that gives the same sensation to people that I intend to evoke through architecture.

how a person sees a situation is crucial in how they behave in that environment. This view is influenced by different things, like the surroundings and the culture they're part of. The study also looks at how people personally interpret rooms. The way someone acts and what they do is based on how they perceive the situation. Even just knowing the names of different rooms can give us insights into how people define and understand a situation, especially when there aren't immediate influences from the environment.

"Every architectonic landscape, by its atmospheric epiphanies, likely resonates with the subpersonal components of the individual and, consequently, is internalised as a subjective experience. Establishing a connection with a building, a room, or an architectural element might imply, therefore, a spontaneous simulation of the motor acts and emotions evoked by those spaces and those objects (Gallese, 2015, p. XIII)." (34)

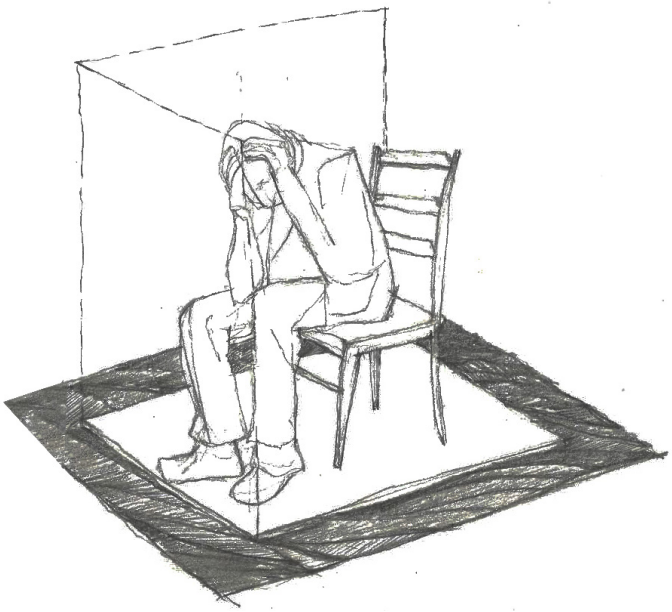
The conclusion that I intend to acquire is in the acknowledgment that architecture is not merely an external construct but a catalyst for the internal, a mirror reflecting the sub personal components that shape our subjective experience.

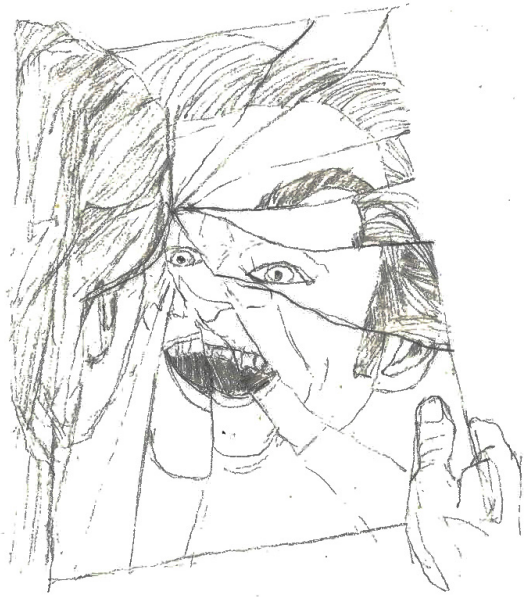


Depression

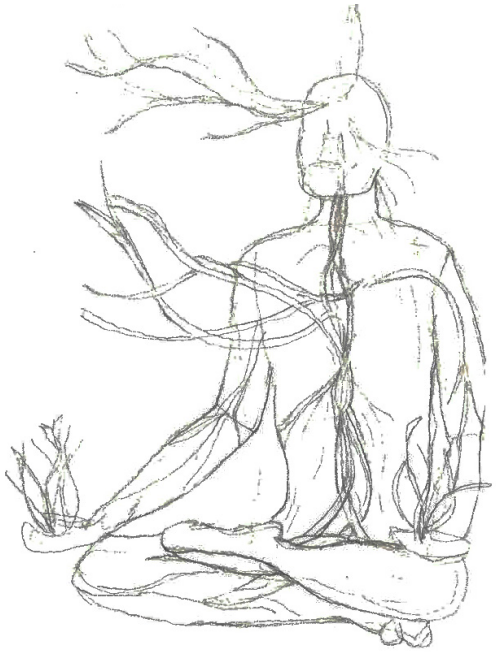
Jim Carrey's Room

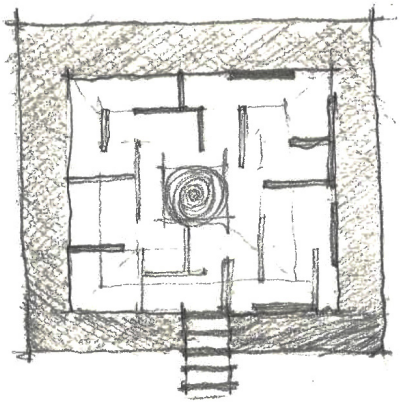
The actor and comedian has been open about his struggles with depression and how he used various methods, including therapy and medication, to cope. In a series of interviews gathered by T&H inspiration on YOUTUBE he explains his experience with depression. He points out something he read from Buddha where he says, "all spirituality is relieving from suffering" and continues to summarize the reality of suffering at the four truths:
1.our lives are pervaded by suffering both obvious and subtle.
2.there is an identifiable cause of our suffering.
3. because we know its cause we can free ourselves from suffering.
4.there is a specific path we can follow to end suffering, which consists of meditation, wisdom, and ethical living.
He explains more about his experience as follows: "...I found myself subjugating Jim Carrey for Andy Kauffman (a role he played) ... and then at the end of it looking for Jim Carrey again, and having trouble finding him. And at a certain point I realized ... if it's so easy to lose Jim Carrey, who is Jim Carrey? Where I was kind of watching from another place... and there's been a series of awakenings I've had in my life, and people chalk it up to depression ... grief and sadness are a ticket home, to nothing. I think that was part of the process,

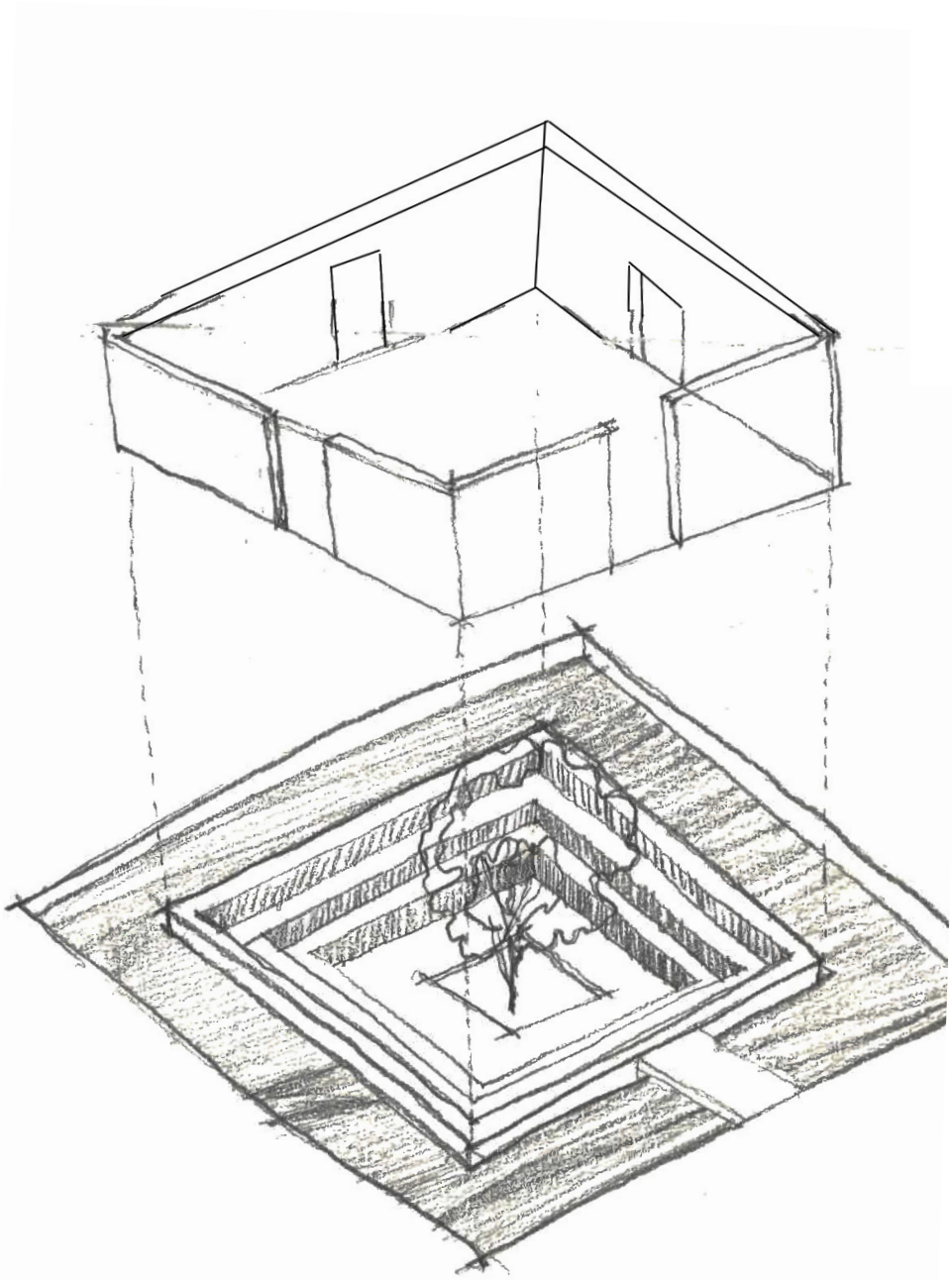


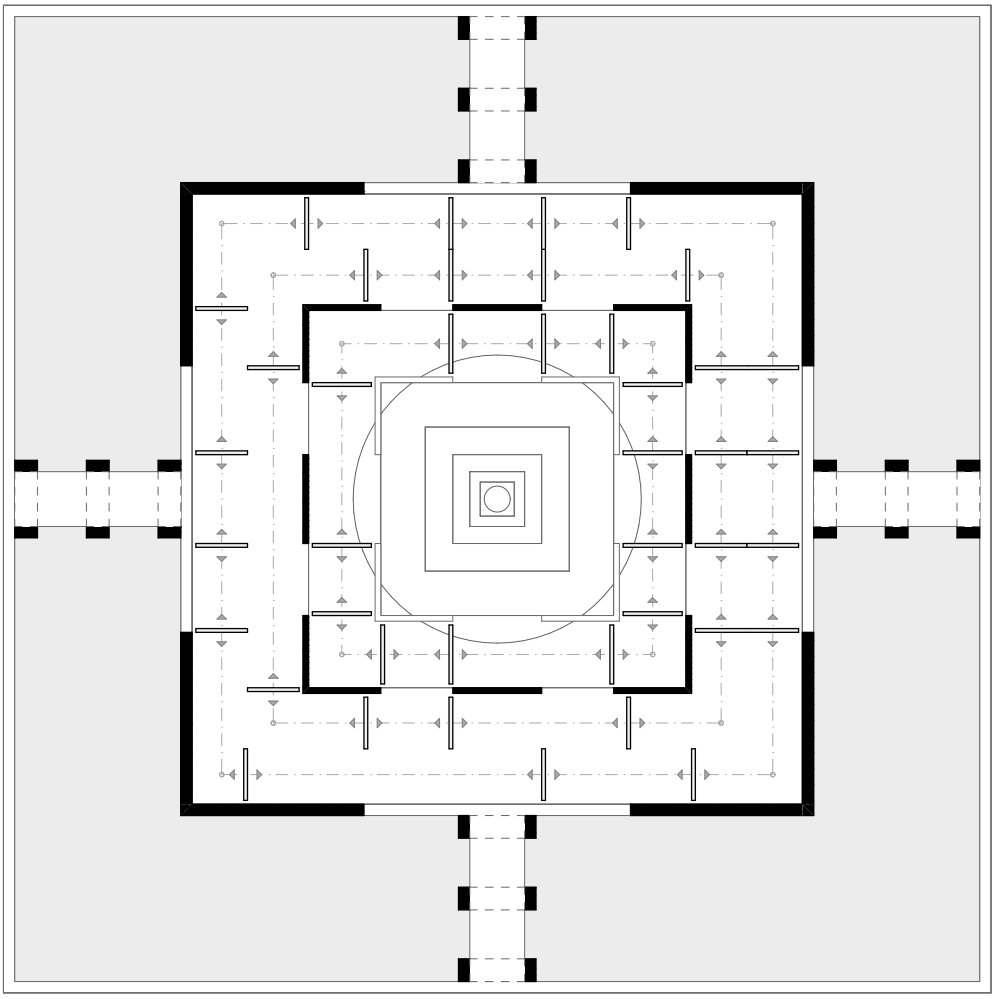


and there have been several other awakenings and still I have a lot of egoic attachments that pull my attention and focus…"
His room is constructed in three main parts, the pool ,symbolizing the isolation the actor has gone through throughout his career and life, to self-reflect about the meaning of life, the mirror maze where he needs to push his own reflection and face himself and re-find himself to create the desired path towards awakening, and the last stage the garden where he steps down on stairs which symbolizes the struggle he has to go through reaching the inner peace and realization he has been working towards.
The room is made from textured concrete to show the grey and cold path of being lost in your own thoughts and searching for light, the pattern mimics the twisted branches of trees to create the sensation of being stuck. Mirrors in the maze will reflect the true side of the visitors to themselves. And the tree in the last stage symbolizes tranquility, and the discovery of the meaning of life









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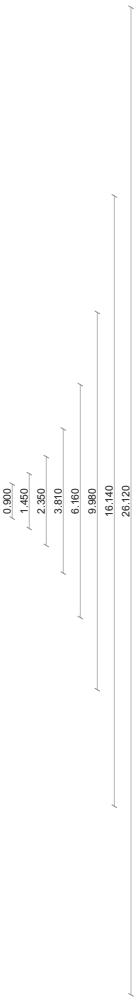

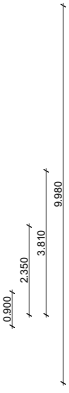

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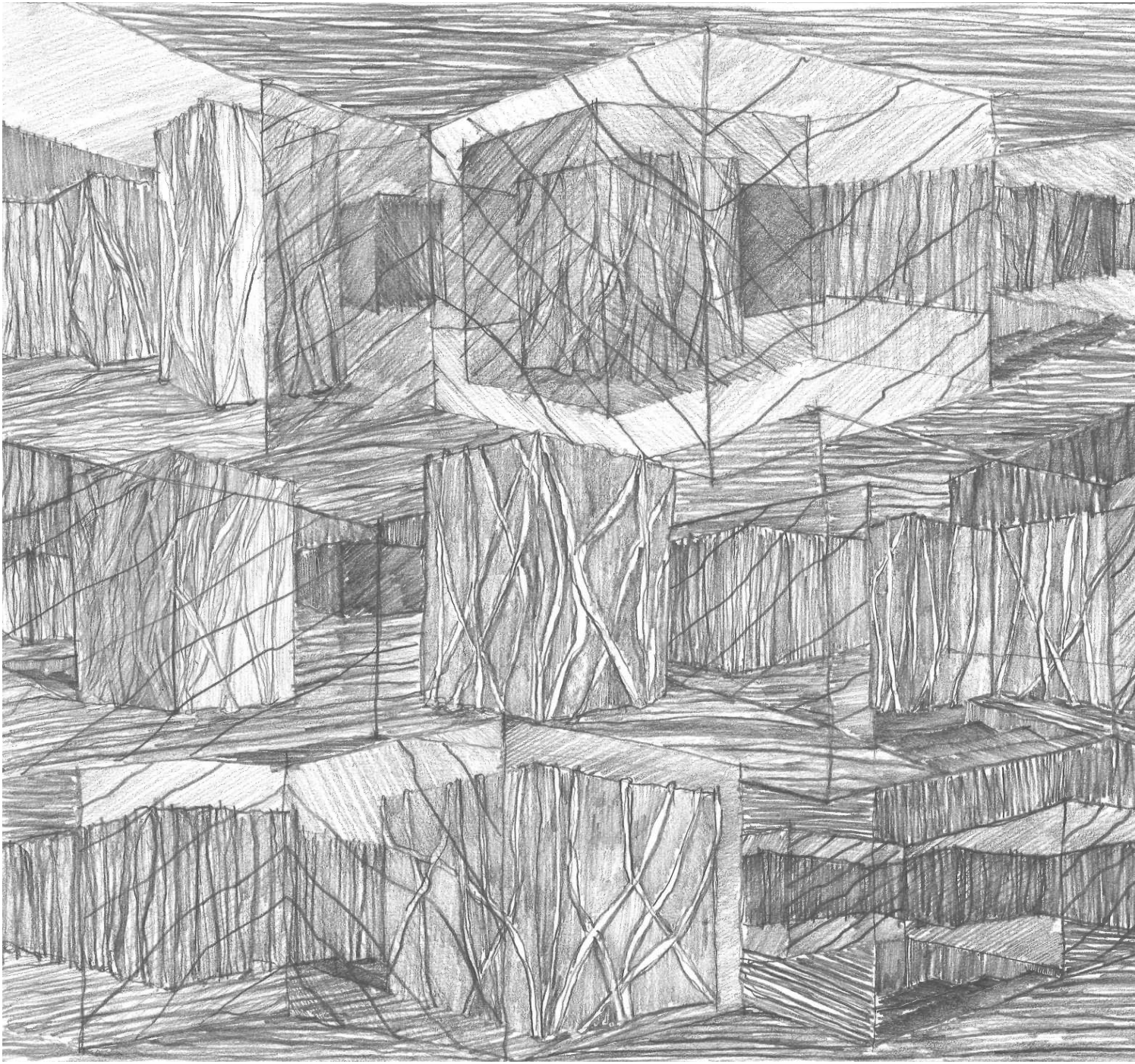
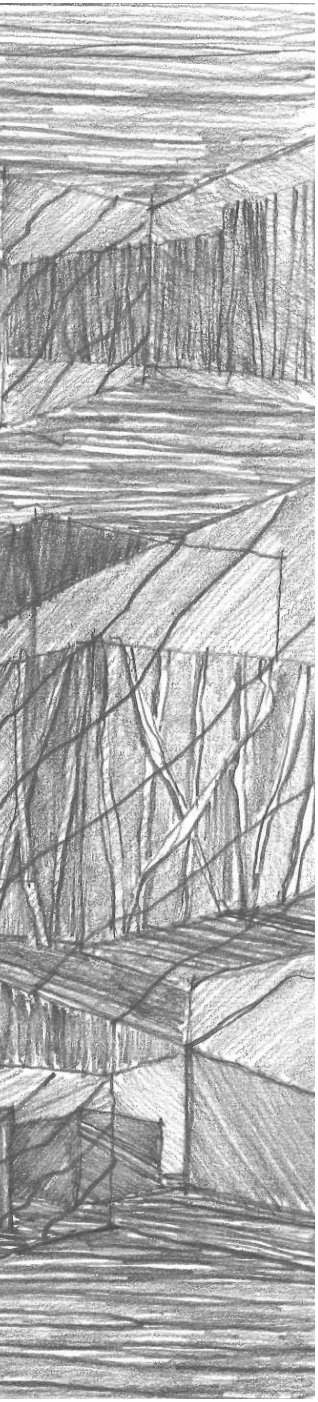
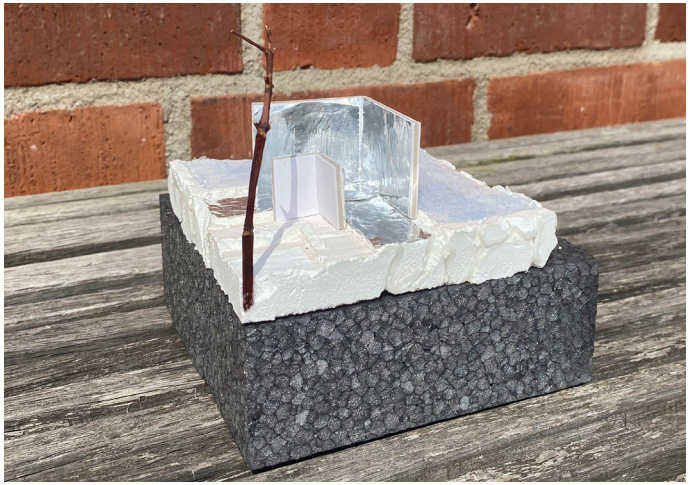
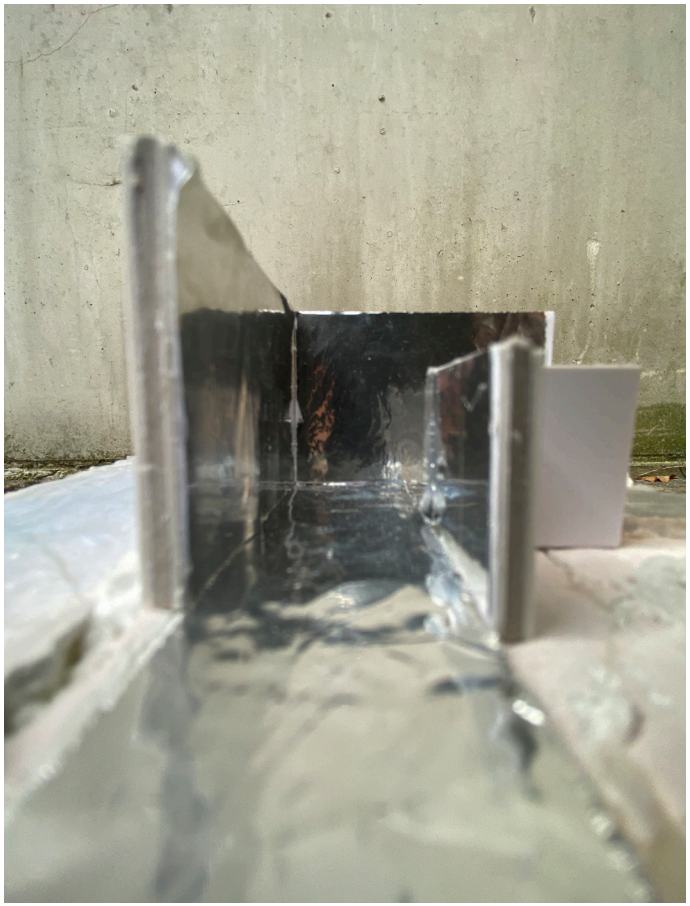








Schizophrenia

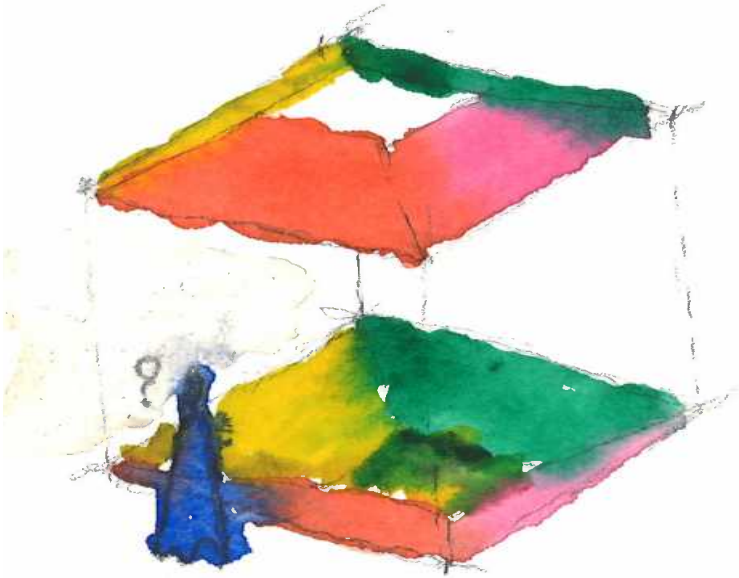
John Nash's Room

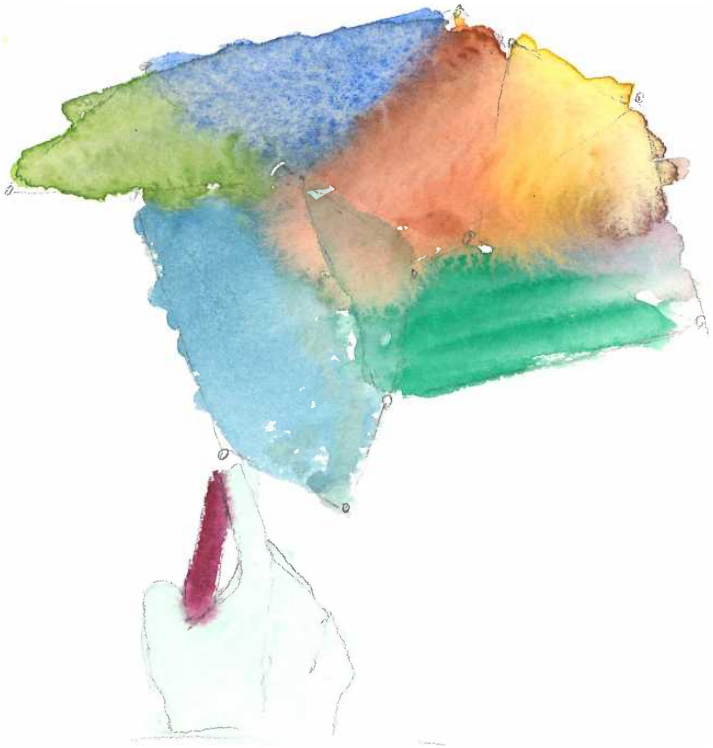
The renowned mathematician John Nash, depicted in the movie "A Beautiful Mind" (played by Russell Crowe), experienced schizophrenia. The film focuses on Nash's achievements and struggles with his mental health.

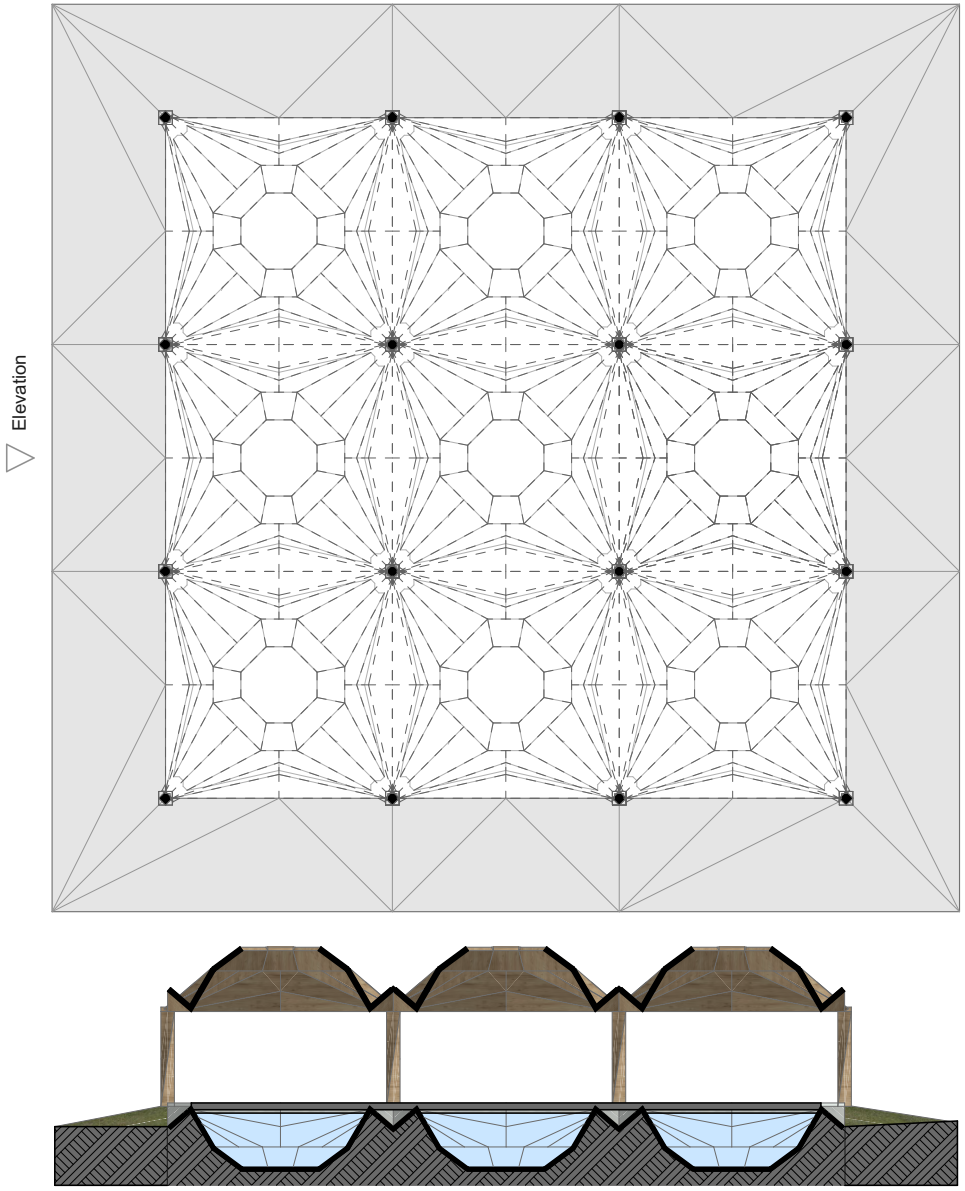
Shortly after his 30th birthday the same year Fortune magazine named him one of America's mathematical stars, it all began to fall apart, he began to see conspiracies and hidden messages where there were none. He describes his condition as "alerted or extra normally alerted to hidden truths and that you're exceptionally enlightened."
His room is constructed from a repetitive module of complex geometry which coincides with his mathematical talent and his unique ability to see things differently. As portrayed in one of the scenes in the movie where he extracts different shapes from the combination of stars simply by pointing at them. This complex shape for the ceiling works hand in hand with his heightened sense of creativity.

The roof creates patterns and geometrical forms which will evoke hallucinations and delusions. The floor is made from glass followed by a pool of water which is held by a symmetrical structure of the roof, which continues under the ground. It would be hard to tell if this "hidden truth" (the structure underneath the water) reflects the roof or if it is just a distorted image of the buried structure through water. This symbolizes the illogical thoughts that people with schizophrenia have.

The roof is constructed from textured wood which will suggest different dynamic patterns, multiplying the imaginative effect of the room. The pool underneath is a realization of a conspiracy that the room is designed to create different ways of anticipation which will be hard to explain and will look like a paranoid thought that you are being watched or plotted against or the thoughts and designs are planted by someone else.







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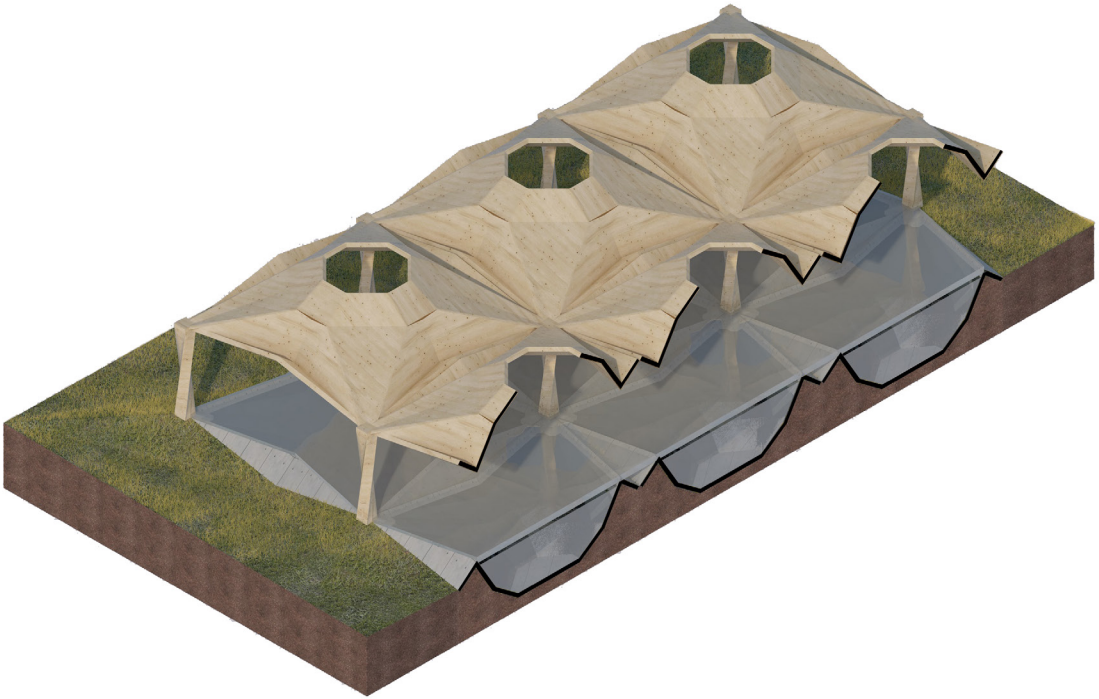
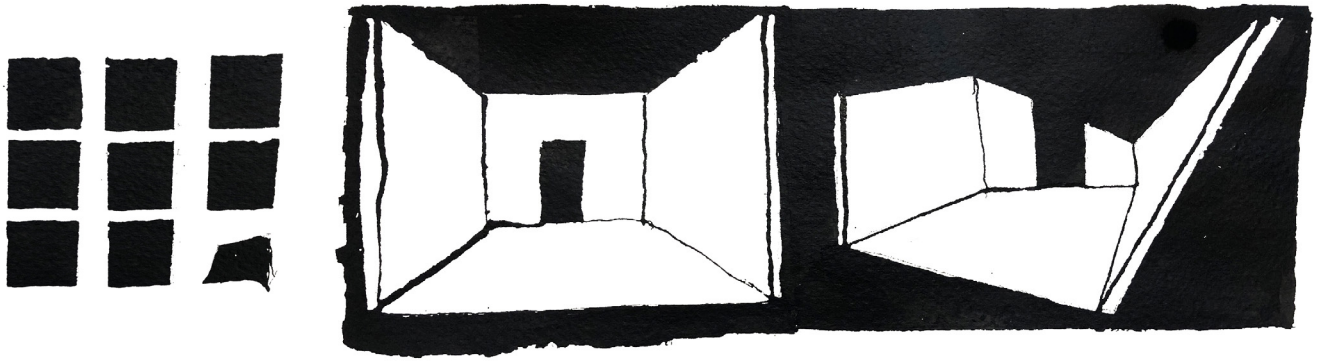


OCD

Howard's Houghes's Room

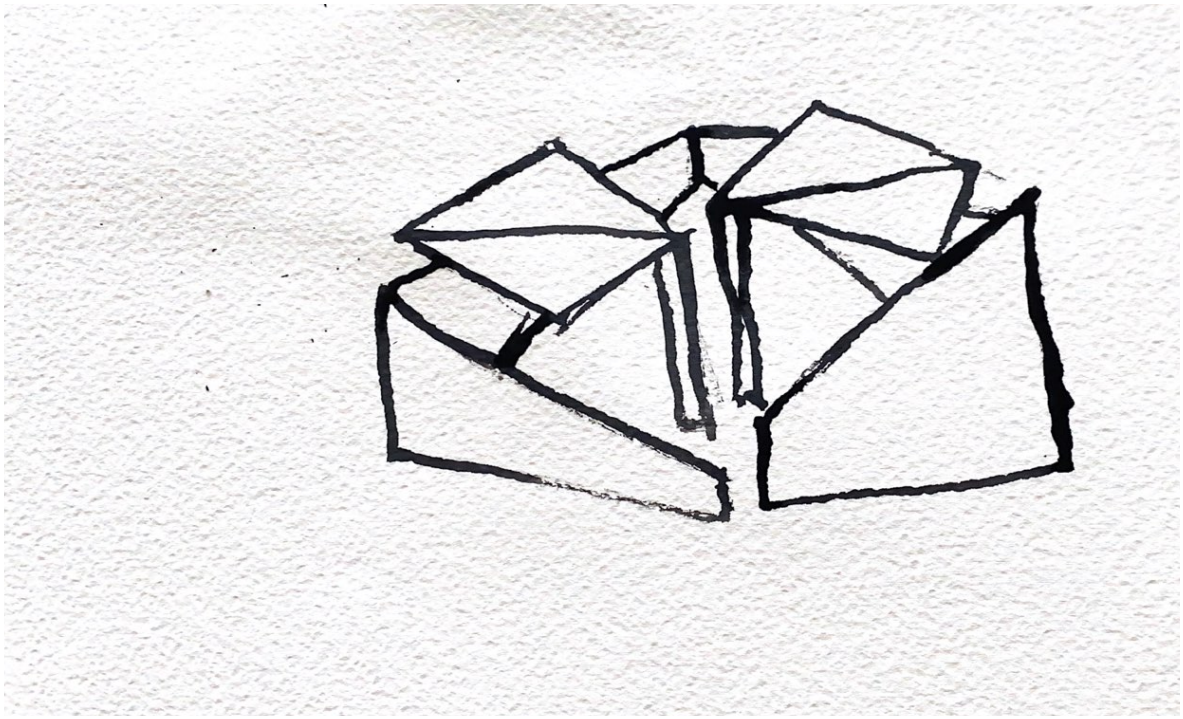
The American business magnate, investor, aviator, engineer, film director, and philanthropist is believed to have had Obsseisve-Compulsive Disorder, known as OCD. He was known for his eccentric behavior and obsession with cleanliness and germs. "The Aviator" is a 2004 biographical film directed by Martin Scorsese, starring Leonardo DiCaprio as Howard Hughes. The movie portrays the life of Howard Hughes, including his achievements as an aviation pioneer, his struggles with OCD and germophobia, and his relationships with various women. The film offers a glimpse into Hughes' eccentricities and the impact of his mental health challenges on his life and career.

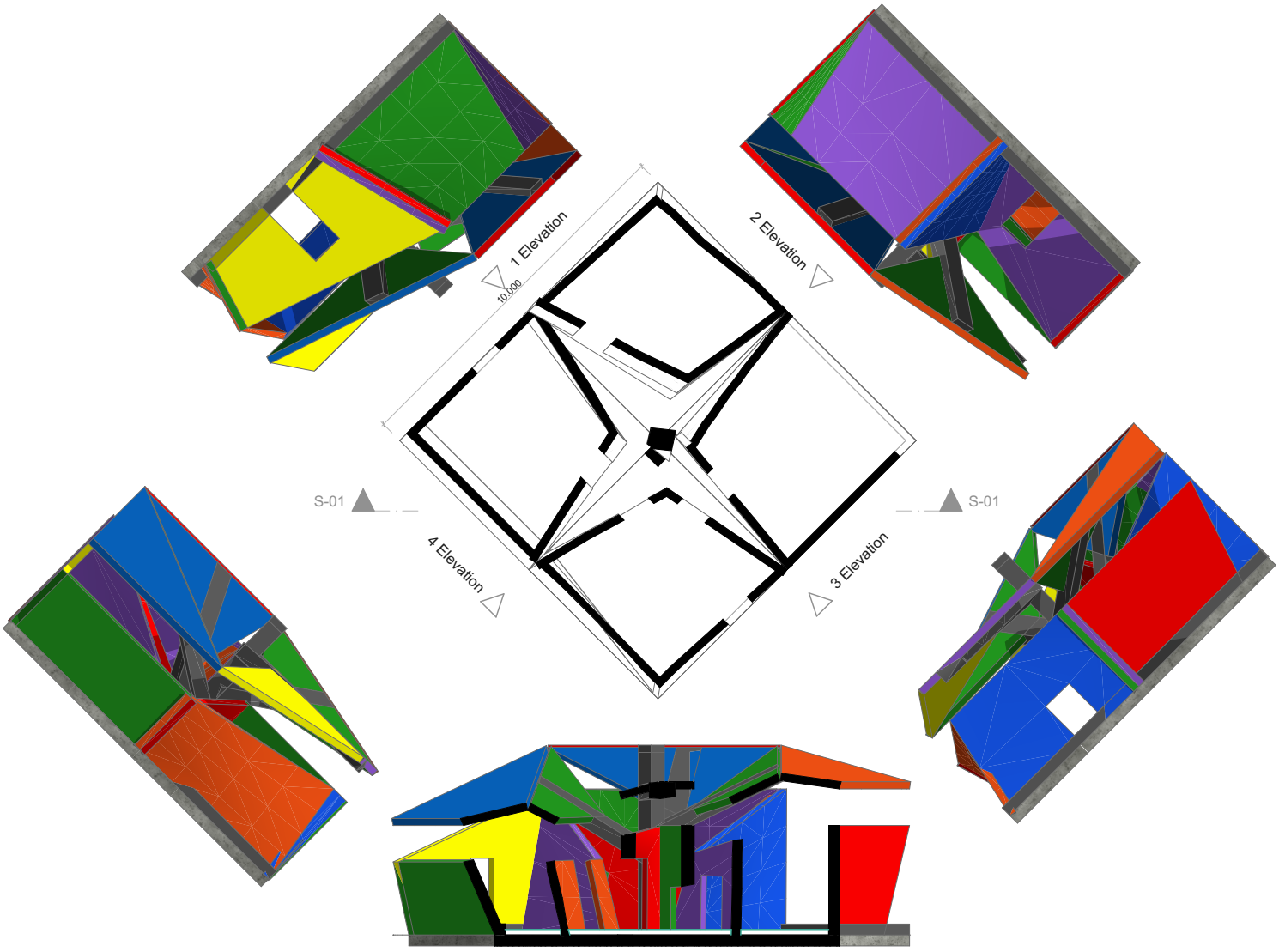
While looking for more information regarding how people with OCD feel, Samantha Pena in a TEDx Talks called "Living With #OCD" describes her challenges from a young age looking for symmetry in everything even the outside encounters that her body had with obstacles, she would bump herself to a rail until both of her sides felt evenly touched by the handrail. This left her with bruises in her body which resulted in her needing medical attention.
Considering this I targeted the need for symmetry as a main contributor to the design of the room, however every individual with OCD has their own personal "rules" that they follow to avoid something bad from happening.



Considering this I targeted the need for symmetry as a main contributor to the design of the room, however every individual with OCD has their own personal “rules” that they follow to avoid something bad from happening.
This resulted in the design that is meant to be disorganized and chaotic making it hard for the visitors to find a logic in how things are organized, this will cause people looking for such things around themselves to feel triggered and emotionally unstable. The crooked walls will create unease that feels like they might fall creating a sense of instability which cannot be controlled. One wouldn’t be able to double check things to make sure things are in place because everything seems to be misplaced and out of routine.

The room is constructed with gypsum boards with different colors, this unbalanced color palette will create uncalming effects. Also, the room has a pool of swampy water inside which you must enter with your bare feet, targeting the affected people’s need for cleanliness.

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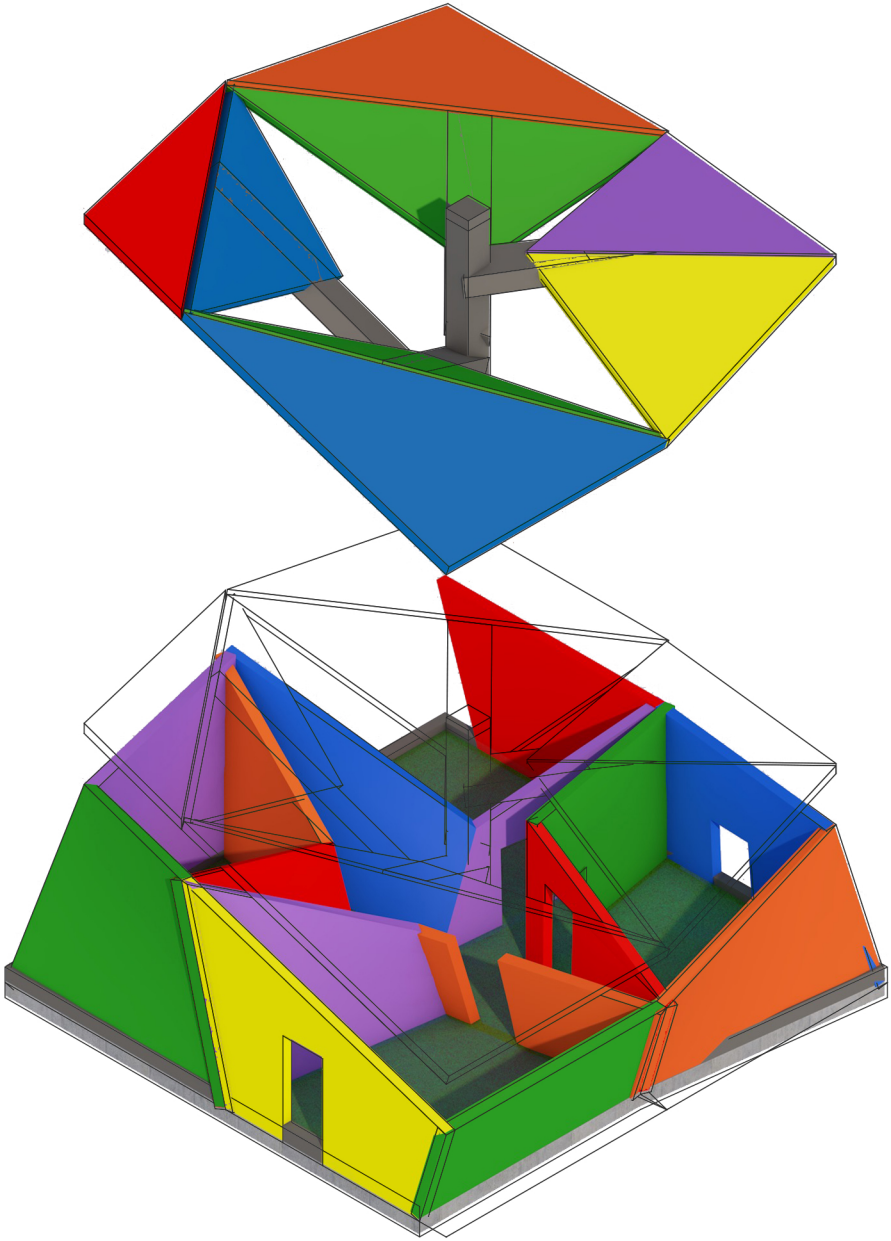


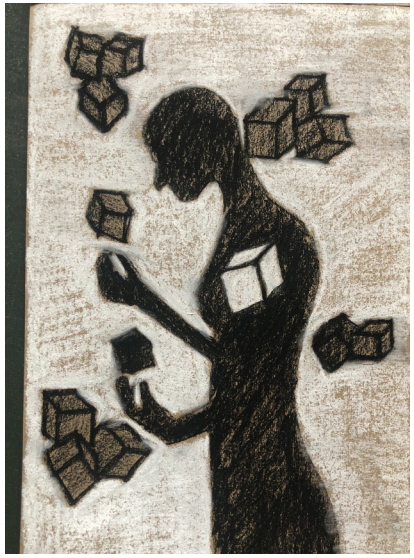

PTSD

Oprah Winfrey's Room

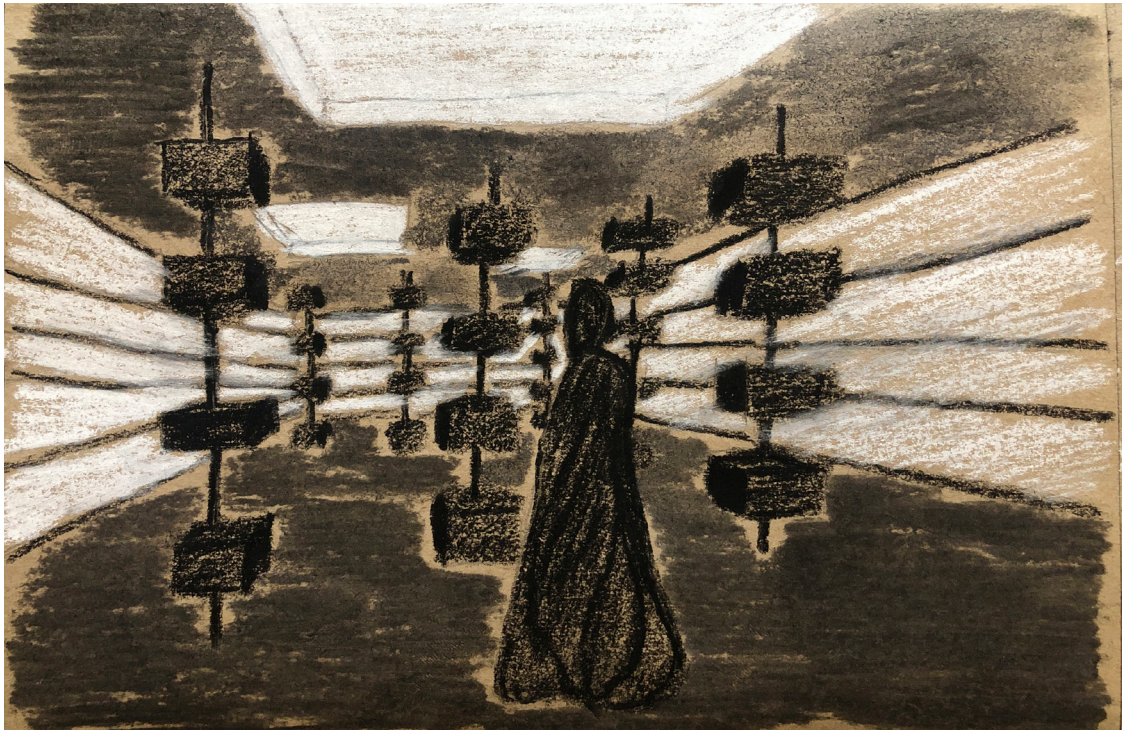
The best-selling book, "What Happened to You? Conversations on Trauma, Resilience, and Healing" by Oprah Winfrey and renowned brain development and trauma expert Dr. Bruce Perry provides an expansive discussion about childhood trauma and the long-term impact on physical, mental, social and behavioral health. It also focuses on how positive connections promote healing.

Winfrey grew up in Milwaukee, and her childhood was full of traumatic experiences. She endured years of neglect, as well as physical and sexual abuse. Her family was poor and received welfare benefits. Dr. Perry, who has studied the effects of childhood trauma on the brain for more than 30 years, says that negative experiences such as these are what derail childhood development and wire a child's brain differently, increasing the risk for physical, mental, social and behavioral health problems.(39)

And yet not specifically diagnosed with PTSD, she was open about what happened to her helping and influencing a lot of people with past traumas to deal and cope with their issues, this comes from a deeper understanding that she has by having dealt with these issues. And her years of work hosting her show has been in her own words the "therapy" she needed relating to every person's story while coming to her show. This room is a stilled concentration of scattered fragments of memories. Just like the affected people with PTSD the audience will



try to put the pattern of the room together to understand the logic behind what has happened to them, however as the traumatizing event doesn't make sense neither does why it happened to them, therefore some parts or structure of the room is missing. There is light in a few places (by sun through the void in the ceiling in the daytime and a ring of light in the night) showing the visible and what is still intact in the memory but most of the events are forgotten and behind the obstacles and if they were to be explored one might find themselves in a labyrinth like route. The room feels tight, and one might feel that they are alone in this journey and room. The repetition of the pattern is a symbol of unease and reoccurring thoughts of past traumas. The bricks symbolize the pressure of each of the memories put together while some of them are hovering or resting on each other with open spaces in between symbolizing the unconsciously forgotten memories and traumas. And the room altogether is a maze within a cage with only one way in or out representing the traumatic event itself. the maze represents the everlasting search for the love and affection in the relationships that people have without having received it in the earlier stages of life, one might even see the face or the silhouette of the person that hurt them in between these blocks.



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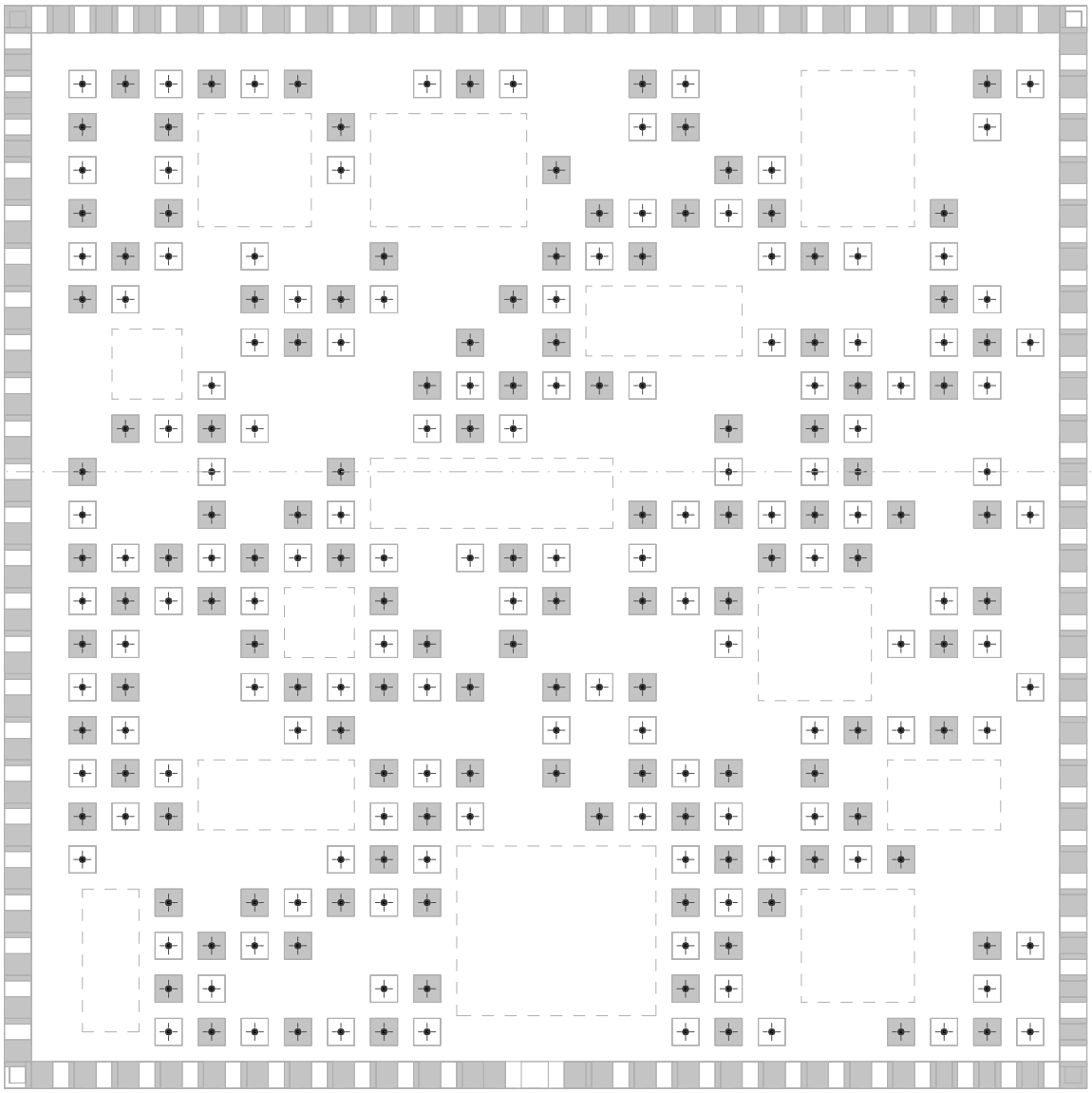

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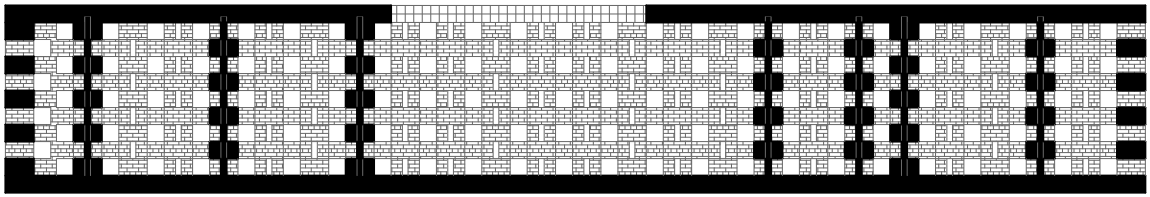
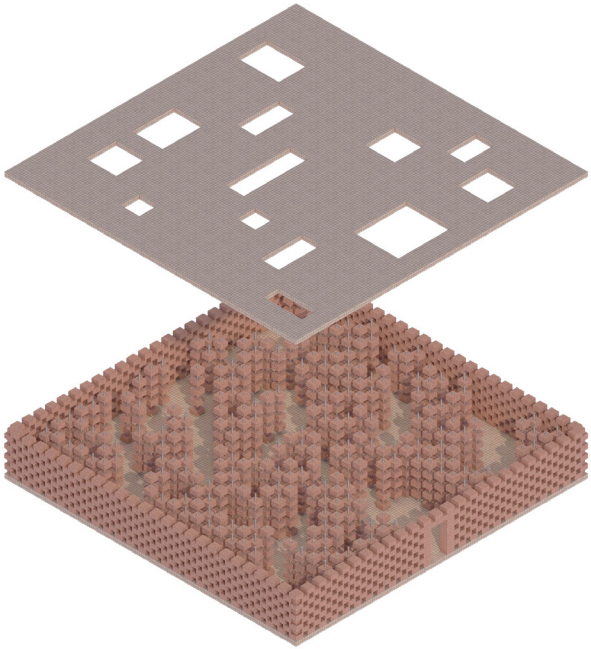
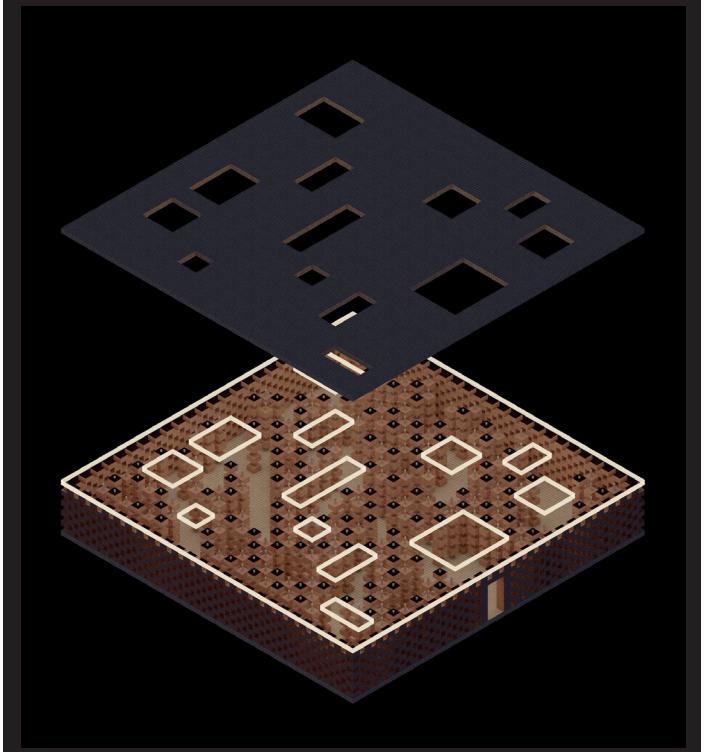
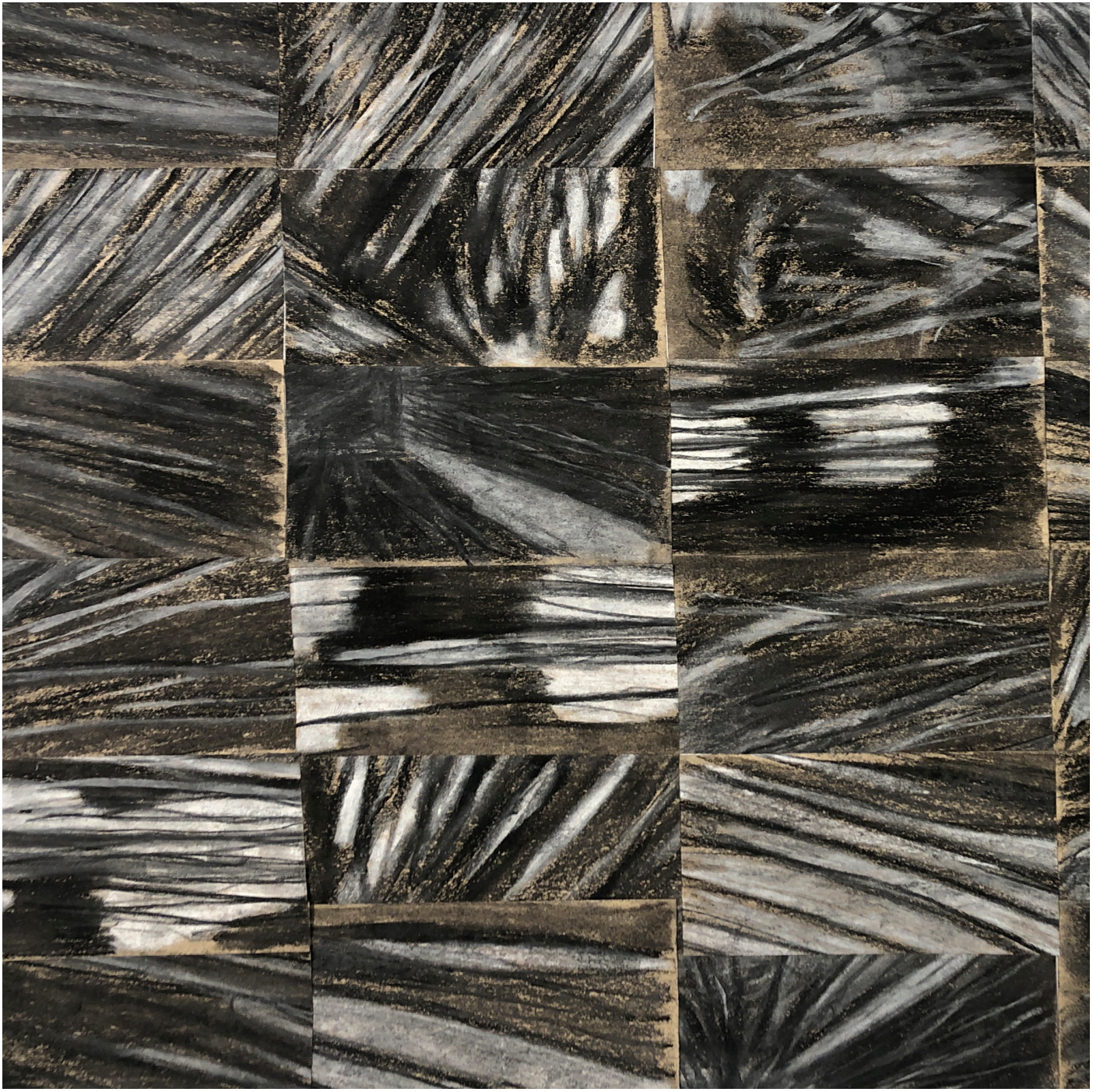
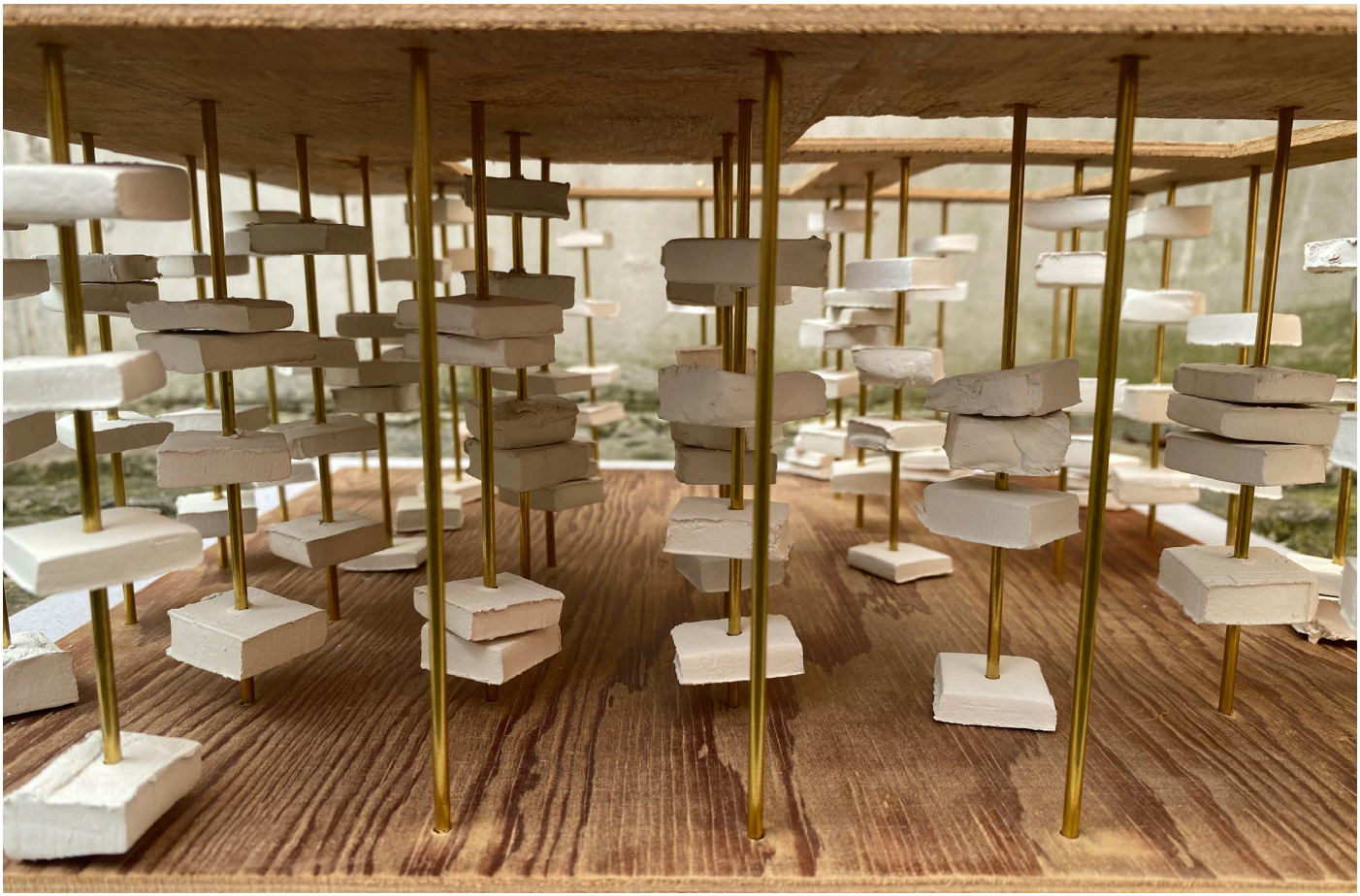










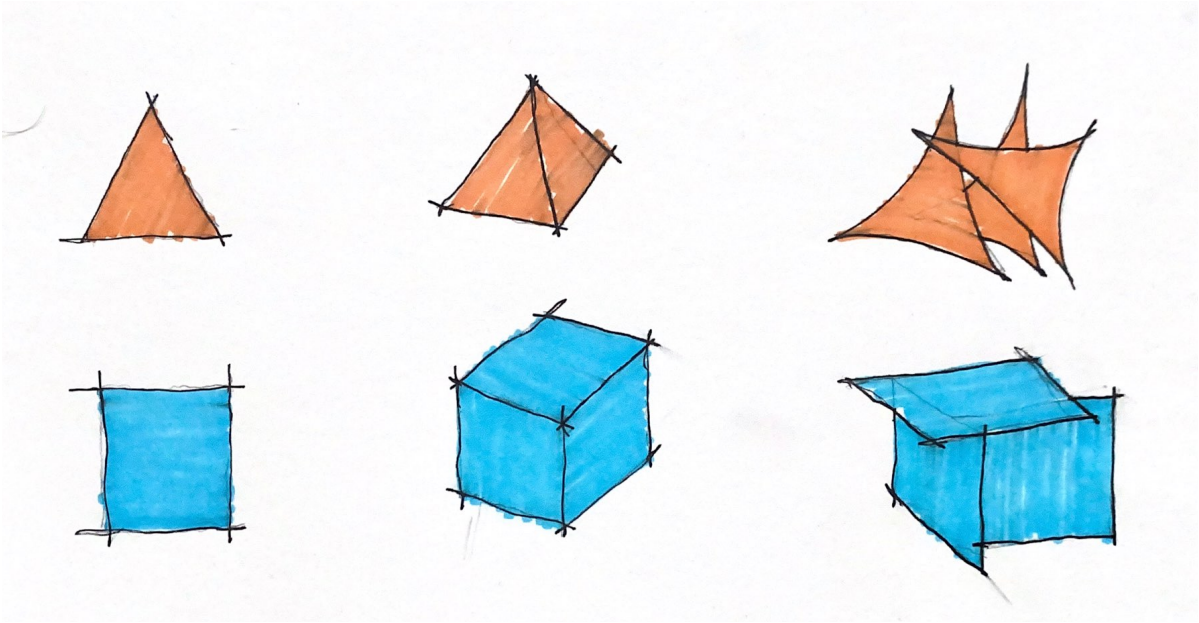
Bipolar Disorder

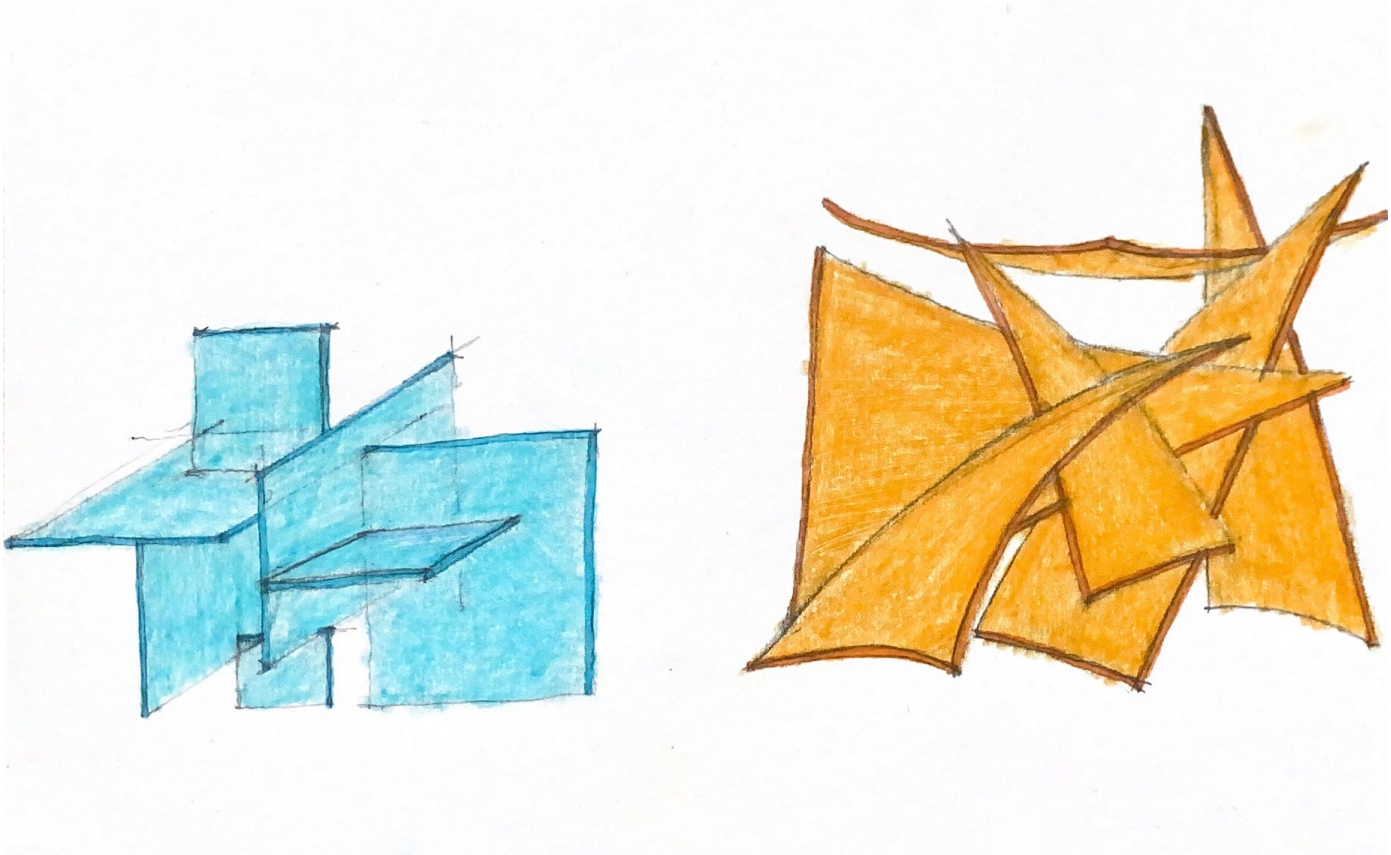
Vincent Van Gogh's Room

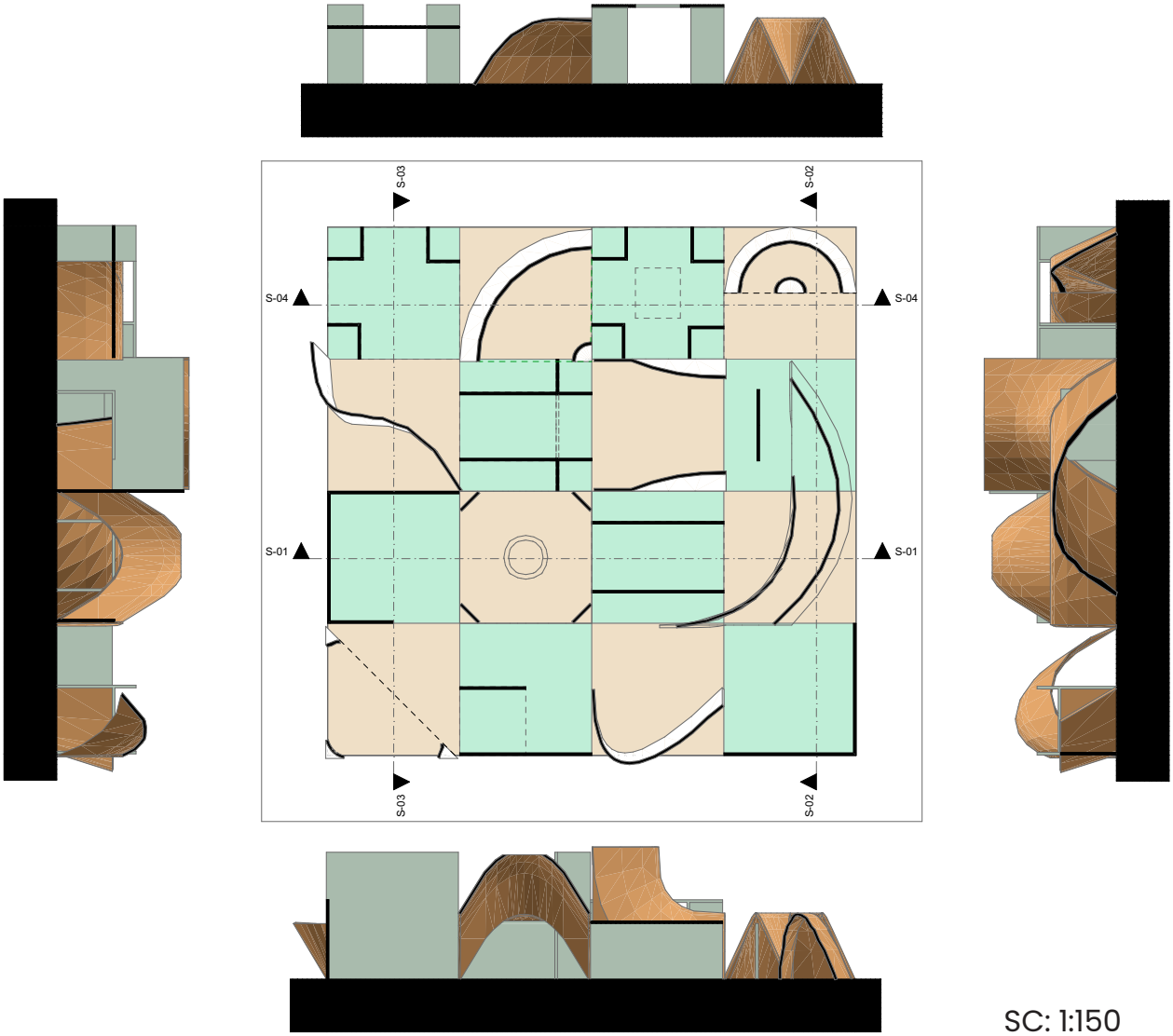
the famous Dutch painter is believed by some scholars to have had bipolar disorder, given the intensity of his creative periods and struggles with mental health.

In his room the dynamic, curved and triangular forms represent the mania episodes and the static, flat and rectangular forms are for the depression phases. Together and side by side they create an experience close to what bipolar people experience with their shifts between the phases. The dynamic and playful section of the room invites creativity and represents the everlasting changes in the behavior of the affected people.

The room is open to the landscape, and one is free to interact with any of the forms suggesting the unpredictability of diagnosing whether one is experiencing the extreme high or the extreme low of their mood swings. Mania forms are constructed from bronze which when weathered creates a sense of energy and warmth while the depression forms are made of copper which when weathered turns green and suggests calm and coldness.







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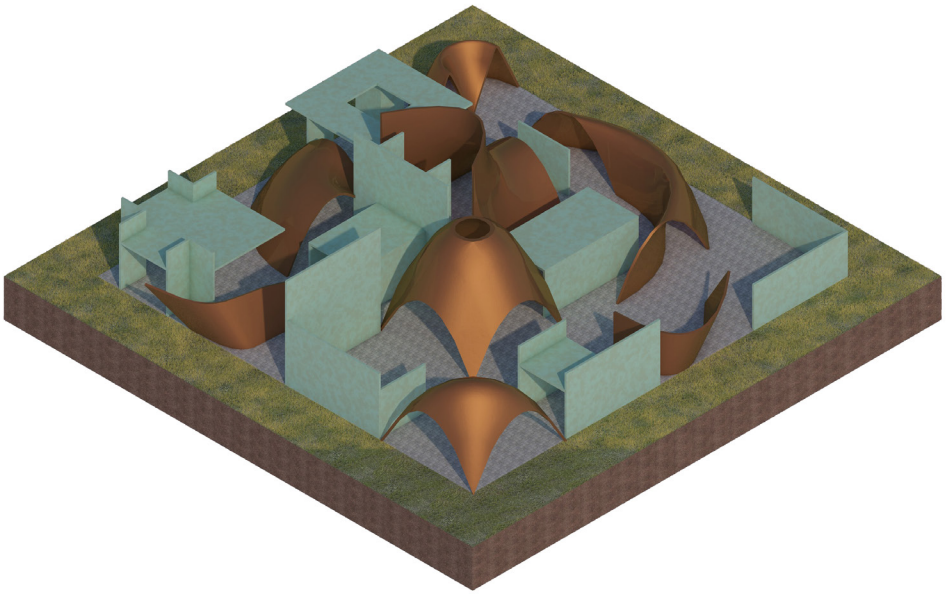
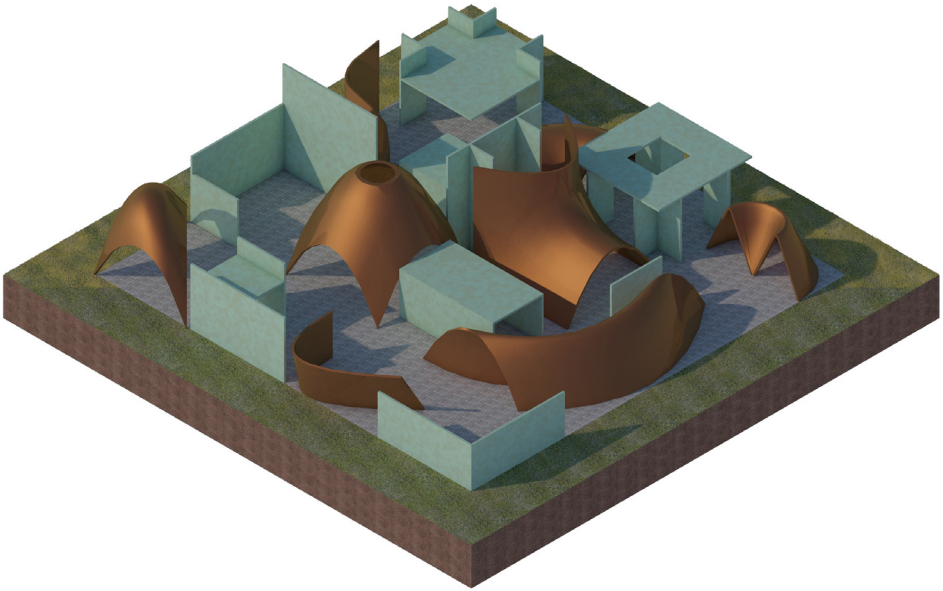
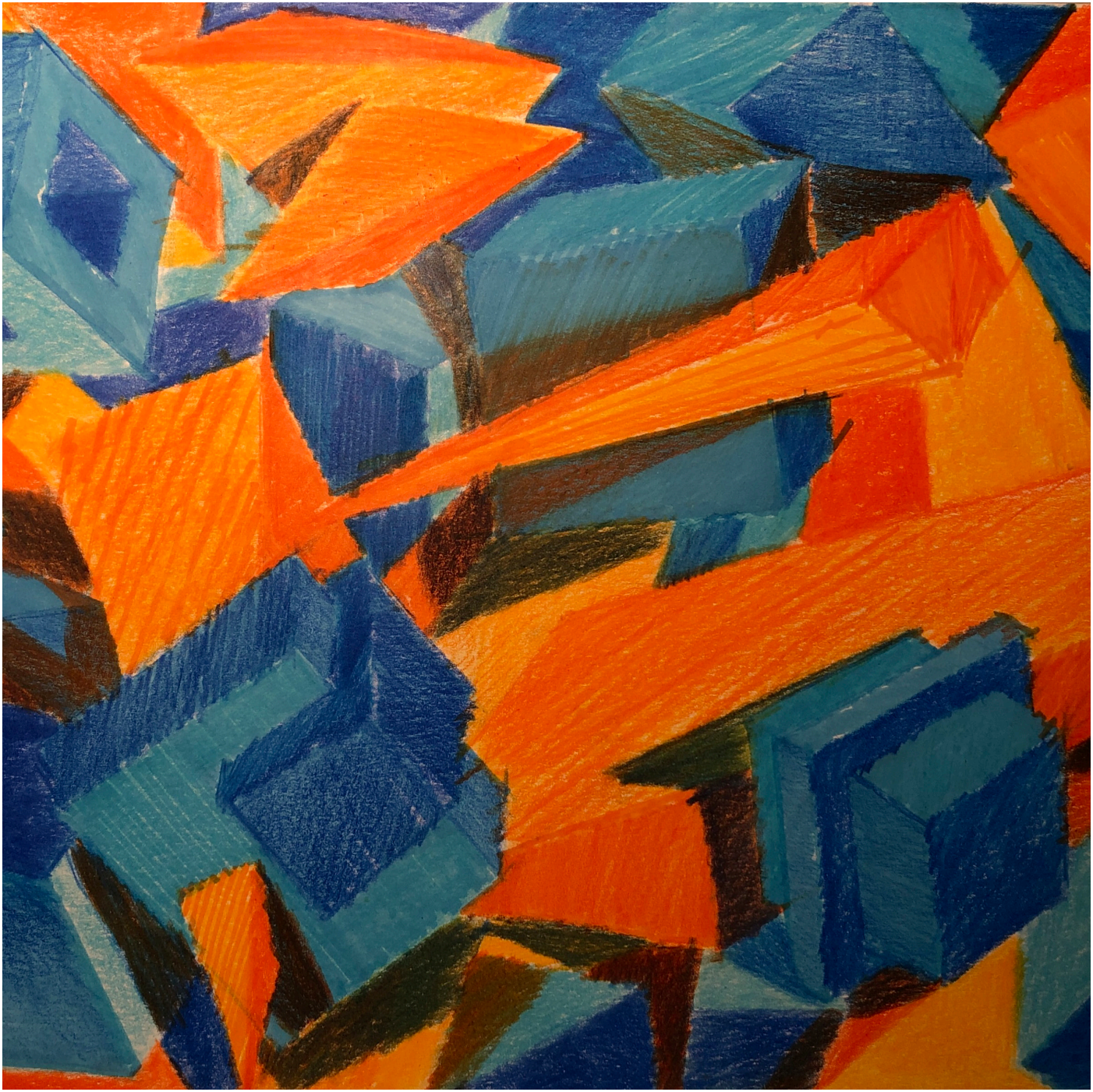
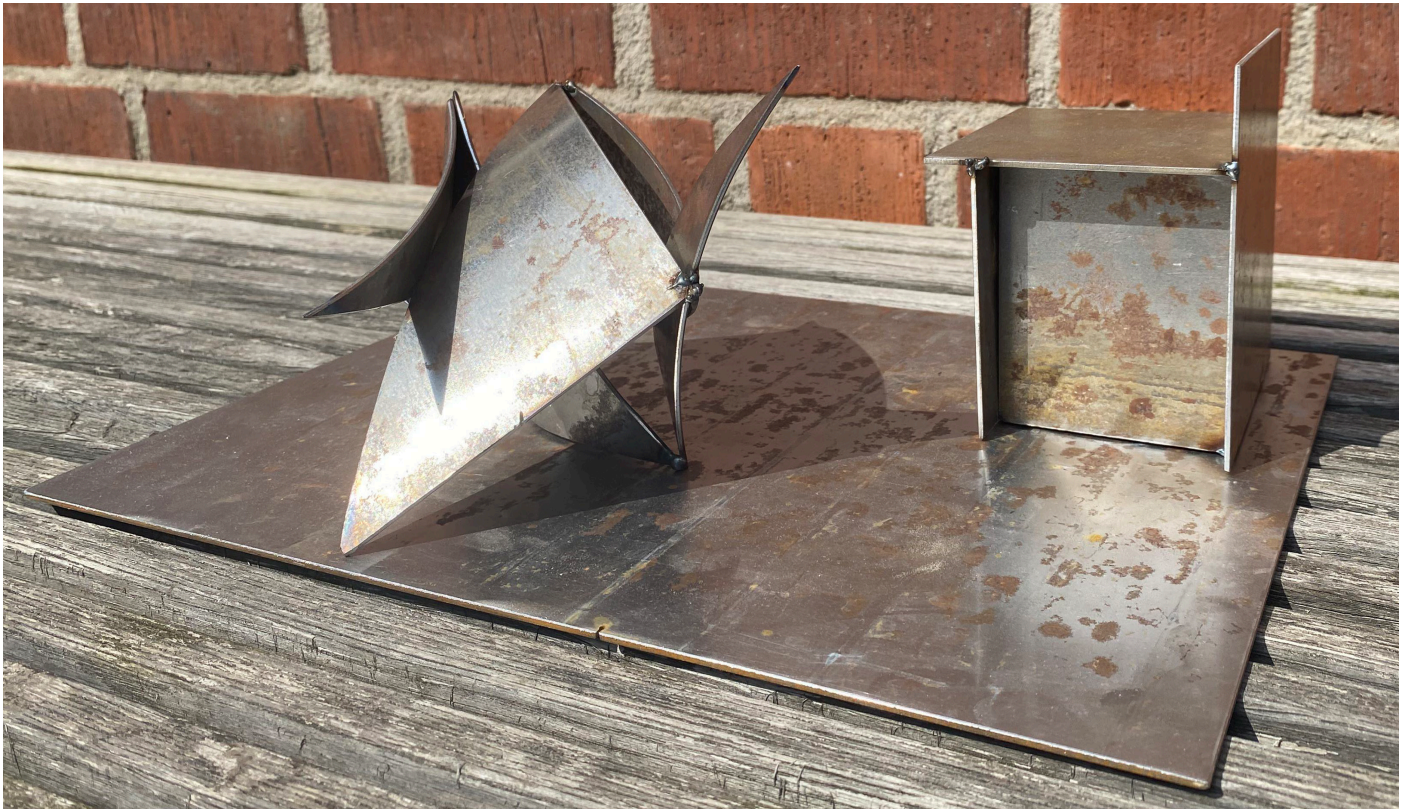








5 Reflection

The following points are what was discussed in the presentation session with my own input about them:
-The rooms were based on persons self-experience to be able to reflect the subjectivity of this experiment, in this way it's a way to present the feelings without getting too broad on the mental disorder itself and simply claim that this endeavor is correctly put based on the specific persons story.
-The often positive feeling that architecture usually strives toward was criticized in this project and my attempt was the other way around meaning that I tried to create unpleasant feelings and trigger them this way.
-The elements holding the PTSD model in the corner was removed in order to get light in and make it sharper by reducing the amount of elements, one might see the emergence of the labyrinth by walking/squeezing inside. a translucent wall could be installed around to

create silhouettes of people outside, in this way one might imagine seeing the person who hurt them in the middle of the crowd.
- The roof of the Schizophrenia room should be stronger in its appearance and contain more messages. the recognizability of the elusiveness and the hidden truths this room contains is the main focus point for designing this room. people with this disorder will see the reflection of what they feel in this room. The acoustics are also important for this room, this room should be quite loud with echoing voices. Material wise the roof should be built with something stained and watercolor like. there could be that the module is surrounded by mirrors in order to effectively repeat the sensation of space without having to actualy build more of the same room.
- The depression room is a translation of an experience in which you deal with a disorder rather than making one experience the disorder, hence making it generic and harder to relate to. Also there is mentioned that there is a voidness to it however this room contains the most items in it. this room is tried to be the most dreadful with the least way out of it.
- The plan of OCD looks symmetric while not being it however in the sections it becomes almost too chaotic that it almost becomes good in being chaotic which is not my intention. The sense of doom that something terrible happens is the roof that can fall at anytime because it is not properly held. It was attempted to use every possible element in this project including the floors of the rooms. The OCD room is exhibited in a slightly off way making people want to fix it into the correct position. the process of making this room was mostly started from illustrating the hand made picture then leading to the computer made model and then the physical model which changes a bit in the process.
- The color scheme for the bipolar room was defined as a juxtaposition of contrasting colors. however in the model the materials seem too similar. the suggestion was to work with ceiling and floor for the two elements in dialogue. combining the two states that are really different was tried to be shown in using differently shaped objects.
- It is tried to show that there is a normality to all of these disorders by showing all of them in structural way and making architecture out of them. therefore most of the people are intact and there is only some part of them that is different.it is believed that being present in the built environment makes it more relatable. having a room is normal and is more obvious in the models. using the already existing elements such as roof, walls, doors and ... makes it more graspable also making every room into a square frame is a way to put them all together and make a reasonable connection throughout all of them.
critics said that they were skeptical about the treating effects of it and that the rooms are a way to understand and investigate and a way to treat everyone else because

it raises awareness. and the other critic said that he's not ruling it out and it might be a possibility that needs to be looked at closer.-concerning the treatment effect of the rooms and the effect that the room might have for people, the
-Carl Fredrik Hill was mentioned as a person who was helped throughout his struggle with mental health by creating art about his disorder a way of creating by doing it. and it would make a lot more sense and value if it's done with the diseased people itself to make more out of it.
-I needed to work with the model a bit more to show how models work from within to show more of the feelings of the models from inside.it was tried to create empathy towards the diseases by overexaggerating the feelings that they have inside architectural built elements.
-the references in the case study section was moved to the index part of the report so that they wouldn't make to much distraction away from the main design and project.

Now I will finish my reflection by asking the questions that I asked at the end of my presentation from the jury and put you dear reader in the position to reflect upon them:

1.How can making rooms targeting specific people with mental disorders benefit their wellbeing or help their treatment process?
2.How can this be used by (normal) people?
3. How is it different to build a mental disorder or to paint it?
4.How can people's interpretation of mental diseases be used towards understanding it better?
5. What is the next step?

6 Appendix

6.1. Case Studies

"The great works of modernity have forever halted the utopian time of optimism and hope; even after decades of trying faith they radiate an air of spring and promise. Alvar Aalto's Paimio Sanatorium is heartbreaking in its radiant belief in a humane future and the success of the societal mission of architecture. Le Corbusier's Villa Savoye makes us believe in the union of reason and beauty, ethics and aesthetics. Through periods of dramatic social and cultural change, the Melnikov House in Moscow continues to stand a silent witness of the will and spirit that once created it." (38)
In this endeavor I will use already existing similar buildings, projects that have focused on creating specific feelings, as sources of inspiration works such as:

1.1. Archipelago
by Le Frac Centre, Val de Loire

The five projects are generated from brief accounts of five individuals that experienced profound isolation, across history and across the map. The fates of these people are known. However, their dreams – products of lived impressions, existential reasoning, and subdued thoughts – remain outside our reach. In the five projects exact formal and spatial ideas are developed from speculation and inspiration. As such the work explores the relationship between order, association and intuition. (1)

Grette Aasmundsson (1030-1050) of Iceland who withdrew to Drangey Island in the North Atlantic Ocean after being found guilty of arson. 20 years as an outlaw, the last five on Drangey.
There must have been dreams of Fear and Freedom, and a need to be in Control
The cave and the cardinal directions
To be constructed in welded steel plates, glass and stone. (2)

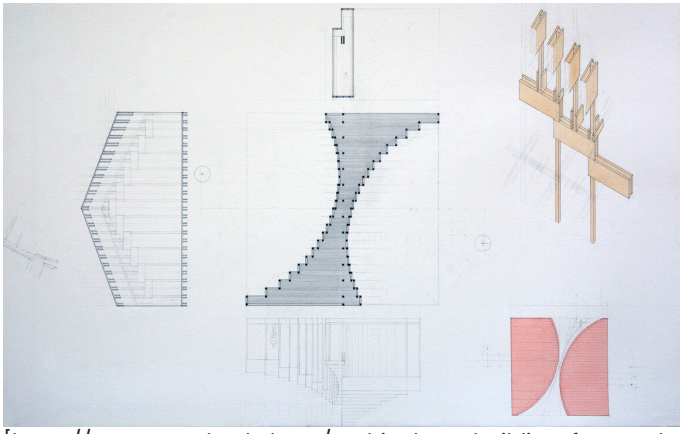
Juana Maria (1811-1853) of the Nicoleños who was left on San Nicolas Island in the Pacific Ocean when Franciscan missionaries removed her tribe. 18 years alone on the island.
There must have been dreams of Inclusion and Persistence
Nine rooms and fourteen gardens
To be constructed in concrete and glass. (3)

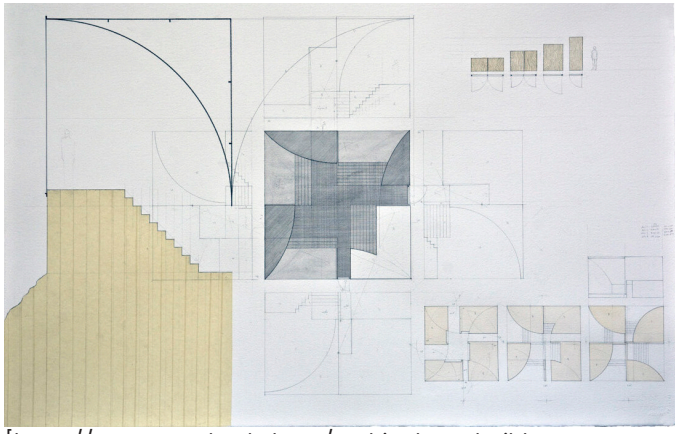
Leendert Hasenbosch (1695-1725) of Holland who was set ashore on Ascension Island in the South Atlantic Ocean after being revealed as a homosexual. 6 months on the island befor he died from dehydration.
There must have been dreams of Acceptance and a yearning to Surrender
The horizon and the vertical dimension
To be constructed in stainless steel, interior painted white, translucent membrane roof (4)

Mary Mallon (1869-1938) of Ireland who was sent to quarantine on North Brother Island in the East River after having infected 53 people with typhoid fever through her work as a cook. Confined in two periods 1907-10 and 1925-38, all together 26 years.
There must have been dreams of Normality, and a concern about Surface

The incline and the level
To be constructed in concrete, steel and glass (5)

Pjotr Kalnyshevsky (1690-1803), chief officer of the Ukraine Cossacks who was exiled to the Solovets Island in the White Sea after having fallen from grace of the Russian Empire. 27 years in exile, 10 years in solitary confinement.
There must have been dreams of Friction, and a feeling of Gratefulness
The gravity and the cross
To be constructed in timber and glass (6)


[https://www.mantheykula.no/archipelago-building-from-solitude/building-from-p]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1.2.Jewish Museum, Berlin
by Daniel Libeskind

The building allows for many interpretations. For some people it brings to mind a broken Star of David; for others it is a bolt of lightning. Many people are left with a feeling of insecurity or disorientation. (7)
The “Voids”
Daniel Libeskind uses the voids to address the physical emptiness that resulted from the expulsion, destruction, and annihilation of Jewish life in the Shoah, which cannot be refilled after the fact. He wanted to make this loss visible and tangible through architecture. (7)
The “Holocaust Tower”
Daylight penetrates the tower only through a narrow slit in the unheated concrete silo and any exterior sounds are heavily muffled by the walls. Many visitors experience a

feeling of oppression or anxiety inside the Holocaust Tower. (7)

The Garden of Exile
The slanting ground of the Garden of Exile gives visitors a dizzying feeling of unsteadiness and disorientation. The only vegetation is located high out of reach. Libeskind wanted this spatial experience to recall the lack of orientation and instability felt by the émigrés forced out of Germany. (7)

https://www.eliteplusmagazine.com/Photoessay/38/Into_the_wild

1.3. Memorial to the Murdered Jews of Europe (Holocaust Memorial)
by Peter Eisenman

On a site covering 19,000 square meters, Eisenman placed 2711 concrete stelae of different heights. The area is open day and night and from all four sides you can fully immerse yourself in the fully accessible spatial structure. The memorial is on a slight slope and its wave-like form is different wherever you stand. The uneven concrete floor gives many visitors a moment of giddiness or even uncertainty. Its openness and abstractness give you space to confront the topic in your own personal way. The sheer size of the installation and its lack of a central point of remembrance call into question the conventional concept of a memorial. This creates a place of remembrance, but not with the usual means. (8)

https://www.tripsavvy.com/holocaust-memorial-in-berlin-1520198

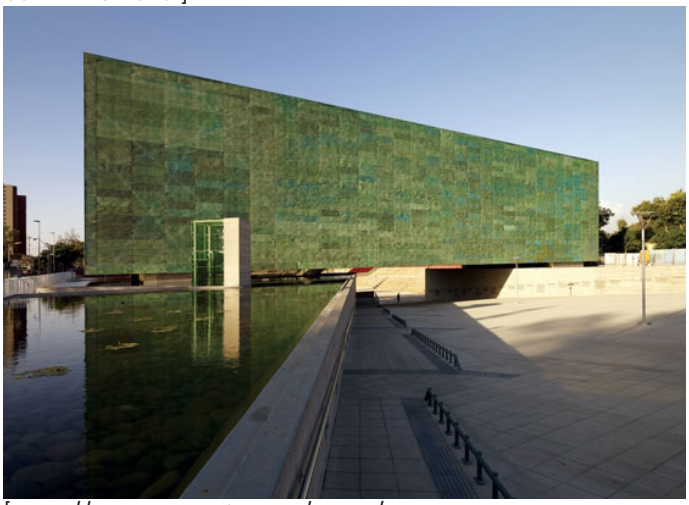
1.4. The National September 11 Memorial
by Michael Arad

The Memorial Plaza forms an eight-acre clearing in the middle of the city and is vaulted by a permeable canopy of close to four hundred swamp white oak trees. As visitors to the memorial make their way towards the center of this space, they encounter the two reflecting pools that deeply puncture the vast flat expanse of the plaza, and form empty vessels. They are recessed thirty feet into the ground and are lined by waterfalls, delineating the location of the former towers. The voids are absence made present and visible. (9)

[https://handelarchitects.com/project/national-september-11-memorial]

1.5. Museum of Memory and Human Rights
by Estudio América

A pure volume, on which every effort has been put into the structure, cantilevering between two ponds on which a line of shadow on the base make the volume gravitate. Finishes are simple, with no pretension.
Under the volume, a big shadow welcomes visitors, who pass by a small lobby before entering the triple-height inside the container, with the different exhibition spaces. Circulations go on the perimeter, from where the perforated copper skin offers a perfect view of the outside. (10)



[https://www.archdaily.com/47720/memory-museum-estudio-america]

They must have wanted to create a feeling of stability with the way that they placed a pure volume on top of two ponds, and their choices of material must suggest that they were looking for inclusion, clarity and honesty. and this is followed by visitors using the entrance inside the building to feel a mix of sadness, anger, and empathy as they engage with the exhibits.

1.6. Aarhus Art Museum (ARoS)
by Schmidt Hammer Lassen Architects

The new extension will allow visitors to make a journey in a completely new dimension. An experience in color and light that brings the visitor into a string of galleries and exhibition spaces, stretching almost 120 meters below the surface to the Dome structure. With its 40 meters diameter the Dome will form one of the most spectacular spaces ever built into an art museum. (11)

the rooftop panorama, called "Your Rainbow Panorama," offers breathtaking views of the city through its tinted glass panels which provides a peaceful environment to appreciate art and the surrounding cityscape.

https://theculturetrip.com/europe/denmark/articles/why-you-should-visit-aarhus-museums-rainbow-pavilion-in-denmark/

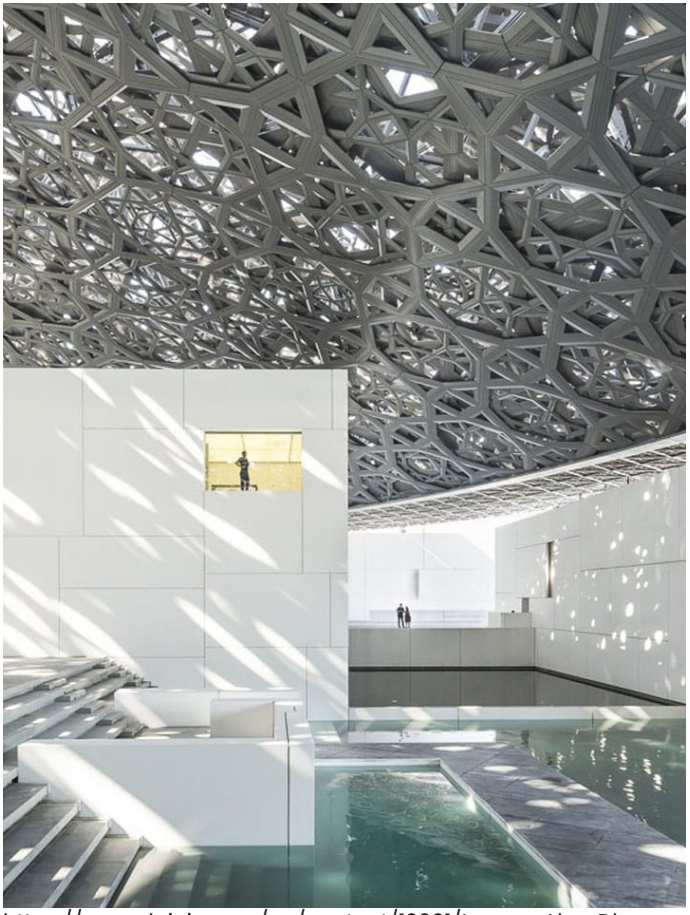
1.7. Louvre Abu Dhabi
by Jean Nouvel

The centerpiece of Nouvel's vision is a huge silvery dome that appears to float above the museum-city. Despite its apparent weightlessness, the dome weighs around 7,500 tons (similar to the Eiffel Tower in Paris).

Inspired by the cupola, a distinctive feature in Arabic architecture, Nouvel's dome is a complex, geometric structure of 7,850 stars. These stars are repeated at various sizes and angles in eight different layers.
As the sun passes above, its light filters through the perforations in the dome to create an enchanting effect within the museum, known as the 'rain of light'. This trib-

ute to nature is inspired by the palm trees of Abu Dhabi. Their leaves filter and soften the bright sunlight from above to project a dappled pattern on the ground. (12)

Visitors must exhibit feelings of awe and admiration for the architecture. And the ever-changing light patterns caused by the hanging roof create a sense of time passing by.



https://www.dojoin.com/en/content/12601/Louvre-Abu-Dhabi-Ticket

1.8. The Sackler Building at the Royal College of Art
by Haworth Tompkins

The Sackler Building was always conceived as a conversion; the old building - a single story factory - has been transformed into a series of new day lit spaces under a dramatic new roof form, by inserting a new independent steel structure within the existing brick enclosure. This has significantly increased the height of the building, providing several double height, 7m high studios along with a mezzanine level, which houses a number of smaller top lit, 3.5m high studios, whilst retaining a predominantly open plan environment.(13)

The fact that studios are a space that everyone moves through past the work of other students, past and present creates a feeling of belonging and heightened sense of engagement where people have the possibility to demonstrate their true self under the open and high-pitched roof. Light can come in through the roof which helps the feeling of exploration and exposure.

1.9. Heydar Aliyev Center
by Zaha Hadid

With its light appearance, the Heydar Aliyev Cultural Centre gives the sense of being all form, with no structure, but its forms hide extreme engineering. A double-layered

[https://www.archdaily.com/43211/rca-sackler-building-haworth-tompkins]

[https://www.archdaily.com/448774/heydar-aliyev-center-zaha-hadid-architects]

spatial structure which is very flexible is the principal support for the double curve that travels smoothly along the top and bottom of the outer shell, hiding the structural frame and highlighting the surface, rather than the structure, as if the building were all effect and no cause. (14)

The lack of traditional structural elements creates a sense of spatial freedom. Visitors must feel liberated and unconfined as they explore the open and fluid spaces within the building.
Also since the building is a cultural center which is named after Heydar Aliyev, who is a prominent Azerbaijani political figure, this building also serves as a symbol of national identity and pride. Visitors may also feel a connection to Azerbaijani history and culture while exploring the center.

1.10. Sifang Art Museum
by Steven Holl

The museum is formed by a “field” of parallel perspective spaces and garden walls in black bamboo-formed concrete over which a light “figure” hovers. The straight passages on the ground level gradually turn into the winding passage of the figure above. The upper gallery, suspended high in the air, unwraps in a clockwise turning sequence and culminates at “in-position” viewing of the city of Nanjing in the distance. The meaning of this rural site becomes urban through this visual axis to the great Ming Dynasty capital city, Nanjing. (15)

This museum is situated in a picturesque landscape, and its design is based on a connection with nature. Visitors may feel a sense of tranquility and harmony as they explore the museum grounds. Also, its spatial design, with its open galleries and

unique interior planning, creates a distinctive spatial experience. Visitors may feel a sense of exploration and discovery as they move through the interconnected spaces.

https://www.archdaily.com/136551/nanjing-sifang-art-museum-steven-holl-architects

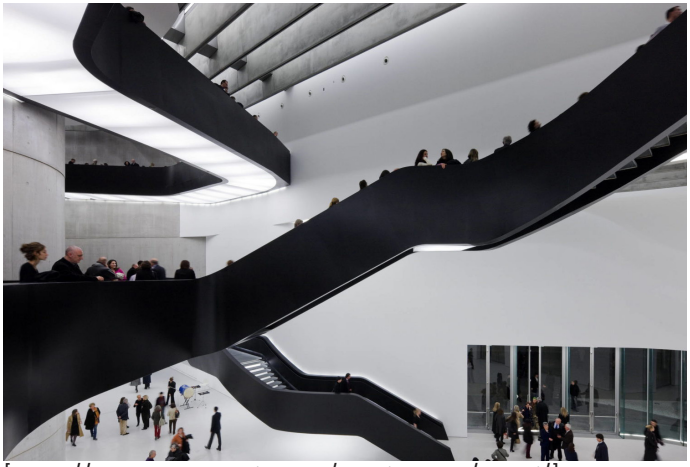
1.11. MAXXI - National Museum of 21st Century Arts
by Zaha Hadid

The complexity of the forms, and their sinuous contour variation of the dimensions and overlap joint determine a complex spatial and functional structure. Large walls are the most representative of this new building are curved walls that can be used to be exposed in the interior, but also abroad, with murals, projections or installations. All versa around an indoor-outdoor existence. The concept of this project is based on the idea of "water" large urban areas with linear display surfaces, weaving a dense texture of interior and exterior spaces.(16)

The museum's design includes open spaces, ramps, and interconnected galleries, allowing visitors to explore the space in a dynamic and non-linear way. The spatial layout may create a sense of fluidity and everlasting movement.

1.12. Maggie's Centre, Glasgow
by OMA

Their spaces are more than merely functional; they serve as a haven for those receiving treatment. In creating a place to connect and learn from others who are going through similar experiences, Maggie's Centres help patients to develop their sense of confidence and resourcefulness. (17)
Instead of a series of isolated rooms, the building is designed as a sequence of interconnected L-shaped figures in plan that create clearly distinguished areas - an arrangement that minimizes the need for corridors and hallways and allows the rooms to flow. The plan has been organized for the spaces to feel casual, almost carefree, allowing one to feel at ease and at home, part of an empathetic community of people. At the same time the design also provides spaces for more personal moments - either in the intimate setting of the counselling rooms, or in smaller nooks and private spaces. (17)



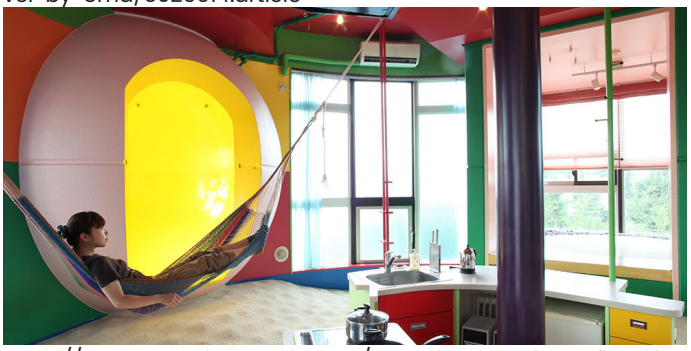
[https://www.zaha-hadid.com/architecture/maxxi/]

https://www.bdonline.co.uk/buildings/maggies-centre-gartnavel-by-oma/5025614.article

The layout of the building doesn't seemingly follow a rigid geometry contributing to the feeling of comfort and warmth as they enter the space, which is intentionally designed to be non-institutional and more homelike.

1.13. The Reversible Destiny Lofts—Mitaka (In Memory of Helen Keller)

by Shusaku Arakawa and Madeline Gins



https://www.reversibledestiny.org/reversible-destiny-lofts-mitaka-in-memory-of-helen-keller/

The lofts have spherical rooms, undulating concrete floors riddled with bumps, and candy-colored walls. Poles and ladders run from floor to ceiling in unexpected places, and electrical outlets dangle from above. Each apartment resembles a playground designed without regard for child safety regulations. (18)

The design deliberately challenges traditional understanding of functionality. Residents may at first feel a sense of disorientation because of the impractical layout, non-rectangular rooms, and the bumps on the floor.

Designers aimed to create an environment that engages different senses and encourages awareness. Visitors might feel more In-tune with their surroundings, noticing the textures, colors, and spatial relationships of different architectural elements and at the time questioning the conventional ways of living in ordinary apartments.

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