Casestudies

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Casestudies

Religious Spaces

Traditional

Nanzen-ji Temple, Kyoto

A Zen temple in Japan, built 1291.

Casestudy One

_Nanzen-ji Rinzai_

Zen temple in Japan, built 1291

Enterings, and filtering between inside and outside constantly shapes a new condition, of which the self becomes aware. Aware of its relation to both conditions.
Christian worship


Hierarchy of power is something that is always visible and it is done by separation(invisible fence) and view directions that reminds the user of the higher power. The self is reminded of its inferior and small nature in a big powerful world.
Islamic

Case study Three

Masjid al-Haram

Mosque in Mecca, Saudi Arabia built 638

Ritual prostration


Rituals is something that becomes very strong in this example. Complex mind and body procedures guides the user to the present but is filling the mind with believes that their own nature is hard to control, but with constant practice, one can find godly guidance. The practitioner becomes aware of oneself but fears the presence of it.
Reflection

Self awareness

Comparing traditional religious spaces

Whilst Buddhistic traditional architecture guides the practitioner to become aware of oneself's reaction to surrounding the Christian traditional architecture guides the practitioner to become aware of the self's small nature. The Islamic traditional architecture is meeting them both in the middle while at the same time separating completely from them both. The Islamic ritual fills the mind with experiences, as in Buddhistic tradition, but instead of filling the mind with the bodies relation to the surrounding nature, it fills the mind similar to Christian architecture, with experiences of the self. The self as sensory experiences and really load thinking and if talking out loud one can even hear oneself. But the Islamic practice also separates itself from the other two, and it is in its decisive nature. In the two first mentioned options the practitioner have to notice the self by themselves. Whilst at the Islamic version the practitioner is forced upon an overload of experience of self. Which could become a problem for actually becoming aware of oneself, from all the "load" experiences of self.

It is evident that the self is appearing in all the three options, but if the self is aware of itself is of course very hard to tell. But how the practitioner is experiencing the self guides him/her to act differently in the next moment, and since my project tries to make oneself relate and act in her surrounding I believe that the Buddhistic option, where the self is always in conflict with its own experience of the surrounding is the better way to reach awareness of self. Secondary is the Christian option, where the feeling of self as a small moment on earth can shape great feelings and spiritual togetherness.
Casestudy Four

Waterside Buddhist Shrine

Buddhist temple Tangshan China, built 2017

The sanmon of this building is the livingroom, with a view towards the nature. Hodo is in on of the smaller branches, and Höjō is surrounding the entire lot. The Aqueducts are challenging the viewer constantly between inside and outside, allowing threes and ground to exist in all directions. [https://www.archdaily.com/870778/waterside-buddist-shrine-archstudio/59101bcae58ece34830000ca-waterside-buddist-shrine-archstudio-photo?next_project=no](https://www.archdaily.com/870778/waterside-buddist-shrine-archstudio/59101bcae58ece34830000ca-waterside-buddist-shrine-archstudio-photo?next_project=no)

Comparing the new and old buddhist temple, the windows are an extra challenge that makes the user aware of their self in the surrounding. The höjō is visible inside as much as the building is outside which enables questions like: Where am I?

Det förenklade intrycket av kyrkan gör att användaren är mer fri från intryck, vilket tyvärr också gör att självmedvetenheten upplevs mindre. Kyrkan har fått en annan roll, och det är snarare diskussion efteråt, än det som faktiskt händer i kyrkan.
Casestudy Six

Vanishing Mosque

Outside mosque, United Arab Emirates, 2010

The mosque has ablution facilities, musalla and Jāmi‘, Minarets and compared to the historical version, it has a Mihrab, a wall towards Mecca, instead of the Kaaba. The ritual is less apparent, since the room for wudhu is hidden on the sides. The mosque is planned to become a part of the entire society, rather than being a place for the ritual which connects more to the religion but less to the practice. https://archello.com/story/4156/attachments/photos-videos/7

This version is somewhat forgetting the inverted direction, and by making the path to the area for prayer towards the sky instead of inwards, this could become confusing for the practitioner, and their self awareness becomes more scattered.
Reflection

Self awareness

Comparing modern religious spaces

In the modern example of the Buddhist place, the practitioner becomes aware of himself through the constant illusion of the inside outdoors and the outside indoors. This means that the desire to be able to ask where you are in the mind, and body, draws attention to the self and how it feels like to be a self. It is very different from both the Christian and the Islamic examples. The Christian has an extremely inward-looking room where the self is trapped in a room empty of experiences (apart from the cross and the dim lighting from the ceiling). In the Islamic example, the opposite has been done, and the impulses from the outside world instead become so many that it must be difficult for the practitioner to even hear himself.

I believe that the self is experienced best in the first option, but in the two last examples, the scattered idea of the practice makes the experience of self harder to reach. Especially the self that is free from cravings, aversion and delusion. You could say that the Islamic and Christian examples are filled with too much of self that there is no room for self-awareness.

Reflection

Self awareness

Comparing traditional and modern religious spaces

When comparing the traditional with the modern, The Buddhist examples are quite similar and it might have become a bit more extrovert in the modern example. The Christian and Islamic examples have transformed a lot over time. Almost as if they have changed or converted into each other. However the Christian Church has made the place for discussion bigger in the modern example, but since the type of awareness I am searching for not is knowledge-based awareness, which discussion is kind of leading to, I believe that it isn’t leading the user to become more self-aware unfortunately. Rather ideas are being changed by group views, and not experienced by paying attention.

I believe that the Christian traditional architecture can be a great source for feeling belonging to a big world, while to actually become an actor in our world, we have to consider that to become self aware, there need to be an awareness that can notice a change in perspective, and that is designed better in the Buddhist traditional and modern examples.
Casestudies

The Self, the Experience and the And

A study of projects made from projects by Studio Olafur Eliasson
In this project, the "and" is extremely visible, it is making visible an habit, and added an installation, which comes forces an attention. By seeing this and, I believe that the experience is affecting the user to become aware. But aware of what? I believe that in this exhibition the user is by seeing the "and" available to ask himself questions, which makes the contrast of before entering this project, possibly full of self, compared to in this exhibition, full of experience. The user is "there" in the world, enabling a contrast to what it feels like to be an I, which is often located "here". But if the project is making the user selfaware, and therefor selfless, I am not sure, but I believe that it is the questioning of perceptions that this definitely can happen.

Being here, is often the perception from an feeling of an I, whilst being there, as in out there, can be seen as more pure experiences. The perception of Here and the perception of There, can with words be shifted with the description of each other, however this only makes the statement of the "and" more weight, since it makes visible the importance of the three parts and their relation to each other.
"The titular installation for the artist’s solo exhibition at the Fondation Louis Vuitton in Paris, Contact is a quadrant-shaped space that confronts the viewer with a line of monofrequency light along the room’s curved wall. The two remaining walls, straight and covered in mirrors, effect a visual extension of the work, creating the impression that the viewer is in fact present in a circular space, rung by a band of monofrequency light – the ‘horizon line’.

From the curved wall and the horizon line, the floor slopes gently upwards towards the central point, giving visitors the impression of standing on an enormous sphere. The static line of light creates a tension in the visitor’s spatial awareness, juxtaposing itself to her felt horizon, which undergoes constant change as she moves through the space."

https://olafureliasson.net/archive/artwork/WEK109128/contact#slideshow

In this project, the "and" is also visible, it is stated in the ground and the nothingness. It is making visible an habit, the ground we walk on, and added an installation, the nothingness sky, with a light which forces an attention. By seeing this and, I believe that the experience is affecting the user to become aware. But aware of what? I believe that in this exhibition the user is by seeing the "and" available to ask himself questions, that tries to locate himself. The feeling of I in the experience of location is therefore arising in the mind, and this is something that very much could affect the user to see himself and his own reactions.

The lack of something can if organized properly, also become the habit, the attention, or the and.
Casestudy Nine

**Yellow Forest**

*Hamburger Bahnhof Museum, Berlin, 2017*

Yellow forest is a collaboration between Eliasson and landscape architect Günther Vogt. Two clusters of birch trees are placed within the gallery to create a forest-like gathering place with a path leading through it. The clusters are encircled by a ring of yellow monofrequency lamps that is suspended from the ceiling and shines up into the canopy of leaves above. The lights tint the treetops and surrounding space in a single wavelength of visible light, making viewers perceive all colours as shades of black, grey, and yellow. At the same time, the lights delineate the space of this pavilion of trees, creating a forest of artificial nature, a potential space of retreat within the museum.

https://olafureliasson.net/archive/artwork/WEK110709/yellow-forest#slideshow

The “and” in this project is a bit harder to locate, since it is a lot of different “and’s”. It is the habit of a building, with an attention towards an element, the forest. It is the habit, the green, with an attention towards yellow. What I question here, is if to many questions, can disrupt the questioning to be directed towards the self? Is it to many outside conditions, so that the self is never viewed upon? When comparing this project to the previous two ones I notice a big difference. It is the positioning of the body. In both previous projects, the body is somehow tilted, which makes the experience towards the ground apparent. This kind of experience creates a questions towards the self’s relation to the outside, which isn’t as clear in this project.

The change of body positioning can be the “and” that makes visible the habit and the attention when interacted with.
Fog assembly

Palace of Versailles, 2016

“An ephemeral work that changes in appearance according to the qualities of the sunlight and the wind, Fog assembly produces a continual outpouring of swirling mist that dissolves the boundaries and outlines of the objects it encounters. This lively cloud, emitted from a vast ring positioned several metres above the grassy lawn of the pentagonal Bosquet de l’Étoile, invites visitors’ active engagement and participation.”

https://olafureliasson.net/archive/artwork/WEK110139/fog-assembly#slideshow

The “and” in this project is between the habit of a natural condition, and an attention towards an added condition. But when understanding the self and the experience it gets way more intersting than that. The different experiences of weather-conditions that the user acknowledge questions the reality of the experience itself. But I believe that the self gets a lot of cravings and aversion towards such conditions, which makes it harder to stay long enough to experience the self and the selfness. This need time, which this project doesnt provide unfortunately. Maybe under the right original circumstances yes. If not, this is only something that is experiences in a rush, which is to little time for selfawareness.

Self awareness, and selflessness needs the experience of time even though the insight is instant and momentary.
Casestudy Eleven

Rainbow assembly

Leeum, Samsung Museum of Art, Seoul, 2016

https://olafureliasson.net/archive/artwork/WEK110117/rainbow-assembly#slideshow

The and, the habit, the attentionmaker, the self, and the selflessness, is a bit harder to find in this project. But I think it is most definitely there, in the interaction with light. Somehow the user must become the “and” by themself in this exhibition. The habit can be seen as the darkness, and the light as the attention, but for them to interact the user must be so curious, as to discover that they are the link between them. The rain is what allows for this to happen. But it is the user that enables the two conditions to continue to operate. When the user can question their relation to the condition, the user is able to question their own vision. Which very much can enable the perception behaviour that we have.

The self can be an actor that enables the habit and the attention to go from existing as one to disrupting each other, which enables the “and” to exist between them.
**Casestudy Twelve**

**The presence of absence pavilion**

*Tate Modern, London, 2019*

"The space around a block of glacial ice was cast in bronze, producing a void that captures the shape of the vanished ice. The ice was harvested from the Nuup Kangerlua fjord off the coast of Greenland, the Greenland ice sheet loses tens of thousands of similar blocks each minute as a result of global warming."

https://olafureliasson.net/archive/artwork/WEK110928/the-presence-of-absence-pavilion#slideshow

This project need a deep analysis with a lot of faith to find the different elements. One could say that they do not exist at all, since if trying to find something so complex and hard, then it might be so that we try to make valid something, that really just isn't there. But since the challenge for me in this exercise is to find these three elements I will do my very best to try to find them. If I want to find the purpose of the project together with the experience of it, habit in this project have been turned into the void (the habit of icemelting), however the attention is also the void, that has been turned into a mass, the black box. Its surrounding of itself is still not considered. I doubt that mass and void can shape such an "and" that makes the user question themselves. But perhaps when entering the mass, again as in casestudy K, letting the user become the "and", I believe that the habit can become the mass and the attention is the framing of the outside. In that collision of inside and outside, and the users awareness of it, there could possibly be an "and" which makes the user question themselves, and their relation to the outside. However, in this exhibition, when entering the mass, I believe that the user might feel to observed, to get selfless. But if staying in the inbetween, in the "and" of the inside and outside of the box, then yes perhaps the user can enable an easier attachment to the self, and experience of selflessness can occure.

Observation from the outside makes it harder for the self to experience selflessness. However if the self spatially stays in the in-between of habit and attention, this can enable easier attachment to the self, and the experience of selflessness can occure.
Case Study

*How do we aim our selflessness towards the problem we have before us*

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*A study of guided experiential forest environments*
Case Study Thirteen

Paris Zoological Park

Park, Zoo, Paris, France, 2014

How the constant change between inside and outside blurs the boundaries between what is viewed at and what is experienced. Imagine it without animals, and instead nature that is experienced and viewed at.

Case study Fourteen

The Land of Bears and Wolves

Park, Zoo, Cherkasy, Ukraine, 2017

How the constant change between inside and outside blurs the boundaries between what is viewed at and what is experienced. Imagine it without animals, and instead nature that is experienced and viewed at.

Case study Fifteen

Palmengarten

Botanical Garden, Frankfurt, Germany, 1871/1992

Different climate is shaped and paths in the outdoor, that exist indoor, creates displays of nature, wherever one goes.

https://www.palmengarten.de/en/greenhouses.html?no_cache=1
This an experiantial park for kids, which is truly amazing. It creates distances with understandings and connections with physical activity which makes the user connect to all parts of their surrounding.

Case study Seventeen

Arboretum Norr

Arboretum, Umeå, Sverige, 1970

On and of the road is very interesting here. The user are guided in the wild environment.

https://www.arboretum-norr.se/arborret-i-baggbole/nyckelbiotop/
Can there be experiences between us and our planet, where we can become selfless?

Experiential common (need) between human and forest

Case study
Case Study Eighteen

Kugayama South Gate Building

Commercial building, Suginami-ku, Japan, 2017

Collecting water for plants and us can become an common experience like this.

https://www.archdaily.com/903605/kugayama-south-gate-building-sasaki-architecture/5bbd2d4f197cc-0f9a0001a-kugayama-south-gate-building-sasaki-architecture-wires-axon

The experience of self/selflessness however isn’t becoming a part when experiencing this moment. To become structures that actually breaks the humans habit patterns, is what this project is lacking. Now this is merely something to look at.
Case Study Nineteen

**Muttenz Water Purification Plant**

Industrial Architecture, Muttenz, Switzerland, 2017

The assemble of water in this project is extremely habitable. The water collecting is beautiful, and shapes insides and outsides at all times. We are getting a common space with our planets systems.

[https://www.archdaily.com/918824/muttenz-water-purification-plant-oppenheim-architecture-plus-design](https://www.archdaily.com/918824/muttenz-water-purification-plant-oppenheim-architecture-plus-design)

The experience of self/selflessness is possible here. There is definitely an attention maker, the water assembly here, and there is an ‘and’, however the habit is a bit missing, which makes this only to a nice experience. But if one could drink from any of the water stations, then yes this could definitely create and self-awareness.
The idea that a water output only needs a tap is something extremely beautiful in this project. It connects the human to the planet in some sense.

https://www.studioweave.com/projects/watering-poles/

The experience of self/selflessness is a bit tricky to understand here. There is definitely a 'habit' visible, as it serves as a drinking fountain, and the 'attentionmaker' is in its architecture shaping the habit. This however makes it hard to understand their difference, and therefore they don't make as clear statements as they could have. The 'and' is the positioning of the body, which makes the user act with the architecture.
Tianjin City, China, 2008

Qiaoyuan Wetland Park

This project, defenately creates an experience between us and our planet.

https://divisare.com/projects/206461-turenscape-tianjin-qiao-

Unfortunately I dont believe we become selfless by its instal-
lalion, it isnt questioning any habit really. Which I believe
is essential, for us to start question ourselves, if we dont
already have that questioning mind already.
Case Study Twentytwo

The Stedsans

A campsite/forest resort with a regenerative farm, in Bohult, Sweden. Built in 2017 by Lendager group.

The experience between us and our planet in this project is beautiful. It works in a circularity, where waste is very visible and interconnected with both ourselves and our planet. What is great is that the user becomes aware of own effect on surrounding as much as they actually help the surrounding by their manure.

Founded by Mette Helbæk and Flemming Schiøtt Hansen
This project shows in an effective way how we can make visible our connection to our planet. Waste is filling the gaps in the structure of this building. However I would say that this project makes us becoming our waste, and therefor connecting ourselves to the earth, rather than the immediate connection us as humans and the earth.

Case study Twentyfour

Japanese Tea Ceremony

The kitchen used to be the most visited place, with smells, colours, light, heat, and social gathering has led to the opposite in today’s society, cooking has become something you have to do in order to eat, and preferably it should be as sufficient (timewise) as possible. Before eating was a ceremonial part of our day, where picking groceries, cooking them, and then eating them was a time spent together with each other. Actually even the way we eat was more connected before, eating with our hands, made us experience food to the fullest. Only knife and spoon were used if needed. Eating in the dark allow for several other experiences to happen. The market could in my project be seen as the forest, where we can go around, collecting the groceries.

This project is connecting ourselves to the planet, by the knowledge of time, and directed attention to our own awareness.

https://www.portom.jp/
https://www.japan-guide.com/e/e2096.html

Eating

Being dressed properly

Tearoom, with entrances and positioning for humble awareness

Preparing the tea

Enjoying tea and bowl

The habit is being with experience in the present moment, it is creating an attentionmaker by making it a ceremonial experience. The and is created by the possibility to become aware of all the sensory experiences, when there is time to experience them.
Case study Twentyfive

Restaurang B.A.R

Blasieholms akvarium och restaurang, 2001?

The sequential experience in this restaurang enables one to see the beauty when connecting to more of the experience of eating.

https://restaurangbar.se/om-oss/

The habit is eating, and we are questioning it by the attentionmaker that enables us to be a part of the process when making it. The and here, is a bit harder to reach, but can be reach by empathic people. Following an animal to its death, by your own choice could make you aware of yourself by horrible sensory experiences. But unfortunately I believe that this doesn’t allow so much for self-awareness, as it creates a mindset towards disgust, sadness or anger. Neither are emotions that are very welcoming of self-reflections at an early stages of mindfull beings.
Casestudy: Biosphere

Tree Hotel, Lulea, Sweden, 2022 by Bjarke Ingels Group.

This is a beautiful example of how we can connect ourselves to our planet. It creates an experiential common with us and the wildlife.


Stillness of self (movement in surrounding)

Does the viewer become more self-aware or more connected to the outside, is what I want to try to answer here. I think unfortunately these extremely directed views creates outwards attentions rather towards the inside. And if looking for a habit of a human, I cant seem to find it. I can only find an attentionmaker, and an and, since the positioning in this box of boxes is questioning ground, wall and roof. This will allow for time spent with ones own mind, however I wouldn't be able to say that it would be a reflective mind. The viewer could constantly amazed with the outside.
Case study Twentyseven

UNESCO - Meditation space

Unesco headquarters, Paris, 1995, Tadao Ando

This project connects us to our planet by the light conditions of this building. However I don't think that it connects us so much to a common experience with nature, since the natural light has been shaped into what seems to be an artificial light.

Stillness of self (stillness in surrounding)

The habit here is movement, it is an habit that we often are aware of. Here is an example of how one of the three can be the lack of it. The attentionmaker is the space that surrounds the movement, that creates a pause. Another attentionmaker is the sight upwards, which forces a pause as well. The and is the way someone can occupy this space, sitting, and walking and the change between them.
Casesudies

Bodily Awareness

A study of Sensory designs
Casestudy Twentyeight

Ira Keller Fountain

By Angela Danadjieva, Portland, Oregon

From the concept derived from Juhani Pallasmaa I have ana-
lyzed this place as a multisensory experience for the experien-
cer. I believe however that these create more distractions from
experiencing our senses. However I think they successfully
manage to make the person become present.
https://es.wikiarquitectura.com/edificio/par-
que-ira-keller-fountain/
https://www.tclf.org/sites/default/files/microsites/
halprinlegacy/ira-keller-forecourt-fountain.html

Even though I love the idea of this space for equality of
senses. I believe that these thinkers has still miss the oppor-
tunity of realizing the fundamentals of senses, looking from
a first-person-experience of each individual sense. These are
ideas that still are changing the externally-directed percep-
tion, and Daniel Munro talks about first-person awareness
of sensations occurring on parts of the body, something that
I believe is a missed opportunity in this case. There is for
example room for an awareness of sounds, sight, smell, ba-
 lance, but not of the sensations of hearing, seeing, smelling,
balancing.
Restaurant concept, international

Dans Le Noir

The concept is a restaurant that tries to give place to other sensory experiences than sight. Guided by mostly blind staff, the guest will be provided with new tools for a new or at least more clear experience of their own sensing.

https://www.danslenoir.com

There is a great opportunity for experiencing our senses more purely when we filter one away like this. But especially we can notice their actual vividness even more, when there is not room for so much other distractions. I believe that touch, positioning, smelling and tasting can become as Daniel Munro describes, as first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception. Something that I ask myself is: Do we need to get rid of view to make this possible? Could it be something else, like just isolation? Could it be isolation from something else, like time? How much guiding is needed? Do we need to make visible into reflections of one sense organ in this isolation?
The missing left brain

Studio Olafur Eliasson, Galería Elvira González, 2022

Sight or vision is the capability of the eyes to focus and detect images of visible light and generate electrical nerve impulses for varying colors, hues, and brightness. Visual perception is how the brain processes these impulses – recognising, differentiating and interpreting visual stimuli through comparison with experiences made earlier in life.

http://www.7senses.org.au/what-are-the-7-senses/

The missing left brain, 2022, unfurls before the viewer as a constantly changing lightshow of shapes, colours, and shadows, created through the reflection and refraction of light. The symmetrical sequence develops and vanishes in a slow continuum upon a circular screen that seems to hover in the space. The screen is in fact a semicircular screen affixed to a mirror, which creates the illusion of a full circle and doubles the amorphous shapes into a symmetrical Rorschach-like light display.

Viewers can glimpse the apparatus responsible for producing the projection inside a custom-made box mounted behind the screen. The box contains disparate glass lenses, colour-effect filters, and objects from Eliasson’s studio. A light inside the box illuminates the objects as they turn, and the resulting distortions are projected via a lens onto the screen. As each motor revolves at its own pace, the relationship between the various elements constantly changes, so that the light sequence appears always new. Chance alignments produce an ever-changing symphony of shadows and reflections on the screen – a phantasmagoria of evolving shapes, arboreal shadows, spectral arcs, and fields of colour that wax and wane and ooze across the surface of the screen.

Most of the lenses and objects featured here come from the artist’s own collection or are recycled from previous artworks and experiments. Eliasson has long been fascinated with optical devices and collected all sorts of lenses over the years as part of his investigation into perception and the qualities of light. In his projection works, the lenses are divorced from their potential for use in observation and recording and are taken as material to create something of beauty, what the artist refers to as radically analogue films, dependent upon the physical encounter between viewer and artwork in the here and now.

Architecture for sight

Is there first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception.

I believe that in this project we can definitely become interested in understanding what it is that we actually see and what viewing is like. To question, what is light, for me over here.
**Moss wall**

*Different appearance since 1994, by studio Olafur Eliasson*

Smell or olfaction is our ability to detect scent – chemical, odour molecules in the air. Our olfactory system begins in our nose which has hundreds of olfactory receptors. Odour molecules possess a variety of features and, thus, excite specific receptors more or less strongly. This combination of excitation is interpreted by the brain to perceive the ‘smell’.

How olfactory information is coded in the brain to allow for proper perception is still being researched and the process is not completely understood, however, what is known is that the chemical nature of the odorant is particularly important, as there may be a chemotopic map in the brain.

http://www.7senses.org.au/what-are-the-7-senses/

Reindeer moss (Cladonia rangiferina), a lichen native to countries in the northern latitudes including Iceland, is woven into a wire mesh and mounted on the wall of a gallery. As the lichen dries, it shrinks and fades; when the installation is watered, the moss expands, changes colour again, and fills the space with its fragrance.

Is there first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception.

Of course it is hard to understand if the occupant of these spaces are able to become aware of first person sensational experiences. However I believe that it is easier to do it in the room to the right, which gets a more experiential surrounding. Because in the wall it can easier become a view, or touch thing, which could easier separate oneself from the awareness of smelling, rather than smell as an object in consciousness.
Casestudy Thirtytwo

Duftunnel

Autostadt Wolfsburg, Germany, 2004 by studio Olafur Eliasson

Smell or olfaction is our ability to detect scent – chemical, odour molecules in the air. Our olfactory system begins in our nose which has hundreds of olfactory receptors. Odour molecules possess a variety of features and, thus, excite specific receptors more or less strongly. This combination of excitation is interpreted by the brain to perceive the ‘smell’.

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http://www.7senses.org.au/what-are-the-7-senses/

A site-specific work located in Wolfsburg, Germany, Duftunnel is made up of 2,160 potted plants, arranged in three tubular sections that revolve at different speeds. Visitors walk through the tunnel on a steel grating while the plants rotate slowly around them. Depending on the season, one of six types of plants are used.

Is there first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception.

When creating a room like this, as in the previous casestudy, I believe that there is a great potential. I want to highlight that even though this becomes a room, it is still distant to touch, which also guides the user to the experience of smelling, than any other object. Even though, sight is still very visible here. Sight is however a light installation, creating a comfortable experience, rather than questioning the view itself.
Casestudy Thirtythree

The Pisa Baptistery of St. John

Hearing, or audition, is the ability to perceive sound by detecting vibrations, changes in the pressure of the surrounding medium through time, through an organ such as the ear. As with sight, auditory processing relies on how the brain interprets, recognises and differentiates sound stimuli.

http://www.7senses.org.au/what-are-the-7-senses/
https://en.wikipedia.org/wiki/Pisa_Baptistery
http://www.sonicwonders.org/baptistry-pisa-italy/

Under the dome of the Baptistery in Pisa a stunning acoustic effect can be heard. Notes sung here last so long, it's actually possible to accompany yourself: new notes will harmonize with old ones still reverberating around. The Baptistery Guards will often demonstrate this beautiful effect.

The key to the remarkable acoustic is that there's very little soft material about to absorb the sound. Consequently, notes rattle around the space for a long time, some suggest for over 12 seconds, before the sound dies away and becomes inaudible.

Is there first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception.

Even though I believe that the experimenter can become distracted by the amazing sounds of this building, I believe that it is still possible for oneself to start questioning.

The different kinds of sounds, can also start enabling a questioning if the different sounds, "feel" different, which is a great start for enabling first personal awareness of sensations, as Munro writes.
Case study Thirtyfour

Visiona 2

Verner Panton exhibition in 1970

Touch, or somatosensory, is a perception resulting from activation of neural receptors, generally in the skin including hair follicles and a variety of pressure receptors respond to variations in pressure (firm, brushing, sustained, etc.).

The somatosensory system is a diverse sensory system that is spread through all major parts of our body. At its simplest, the system works when activity in a sensory receptor is triggered by a specific stimulus (such as heat); this signal eventually passes to an area in the brain uniquely attributed to that area on the body and this allows the processed stimulus to be felt at the correct location.

http://www.7senses.org.au/what-are-the-7-senses/


Architecture for Touch

Is there first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception.

Even though I believe that the experiencer can become distracted by the amazing views of this building I think temperature, sight and positioning is very much questioned here. However I start to think that if there is so many options, can we really go done to experience the sensations, or are we only looking for comfort. Maybe this installation would benefit from having guiding reflections about what one should question in his/her own experiencing?
Casestudy Thirtyfive

Amuse-Bouche. The taste of art

Museum Tinguely, Basel, May 12 – July 26, 2020

Taste, or gustation, refers to the capability to detect the taste of substances such as food, certain minerals, and poisons, etc. The sense of taste is often confused with the “sense” of flavour, which is a combination of taste and smell perception.

Humans receive tastes through sensory organs called taste buds concentrated on the upper surface of the tongue. There are five basic tastes: sweet, bitter, sour, salty and umami.

http://www.7senses.org.au/what-are-the-7-senses/
https://www.itsliquid.com/amusebouche-thetasteofart-museumtinguely.html

In traditional accounts of the senses, taste is predicated on direct physical contact. We perceive the world around us in all its diversity through the physical sensation of taste in the mouth and on the tongue. The concept and itinerary of the exhibition “Amuse-bouche. The Taste of Art” focuses on those basic tastes we can perceive with our sensory apparatus: sweet, sour, salty, bitter and umami – a term coined in 1908 by the Japanese chemist Kikunae Ikeda that is commonly translated into English as ‘savory’. The exhibition at Museum Tinguely poses a number of questions concerning various aspects of our gustatory experience: How do we perceive art made of edible materials and their specific nuances of taste? What happens when our mouth and tongue suddenly take centre stage in the art experience?

What is taste? Except from liking and disliking? Except from touch? What is the sensory experience of taste? I believe that these are questions one start to ask oneself, leading to a first-personal awareness of sensations occurring on the parts of the body which in this casestudy, is the tongue, rather than externally-directed perception.
World's slowest roller coaster unveiled

Design duo Heike Mutter and Ulrich Genth create the ultimate ride for the faint-hearted

The vestibular system explains the perception of our body in relation to gravity, movement and balance. The vestibular system measures acceleration, g-force, body movements and head position. Examples of the vestibular system in practice include knowing that you are moving when you are in an elevator, knowing whether you are lying down or sat up, and being able to walk along a balance beam.

Proprioception is the sense of the relative position of neighbouring parts of the body and strength of effort being employed in movement. This sense is very important as it lets us know exactly where our body parts are, how we are positioned in space and to plan our movements. Examples of our proprioception in practice include being able to clap our hands together with our eyes closed, write with a pencil and apply with correct pressure, and navigate through a narrow space.

http://www.7senses.org.au/what-are-the-7-senses/

The artists say the piece "subtly and ironically plays with the dialectic of promise and disappointment, mobility and stands-till. The thing only looks fast from far away, but then it is a struggle to climb it with one's own feet and then even more frustrating when the impassable hoop is encountered, confronting the walker with the absurd comicality of the limiting experience of the speed of walking." The title refers, so Genth explains, to the "paradox of Achilles and turtle, so, on one hand, to the turtle as a symbol of slowness and, on the other hand, to the tiger as symbol of capitalism. It reminds us a little of Olafur Eliasson’s Umschreibung (2004) in Munich - a staircase which literally leads back to where you started.

Is there first-personal awareness of sensations occurring on parts of the body, rather than externally-directed perception.

Here there is definitively a need to become aware of these sensations, to not get hindered by them. This is a great example how we can by somewhat bad experiences be pushed into really experiencing without thoughts. If one would experience externally-directed perception, one wouldn't be able to commit to this task. But if one are true to the first-personal awareness of sensations occurring on parts of the body, then one could find out all the possibilities of the vestibular system.