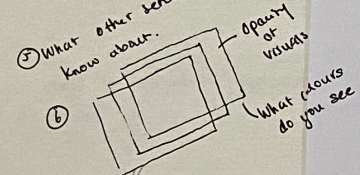


Multisensory Space

Questions to ask

- 1 What do you smell?
- 2 Design from sound / feel / smell
- 3 What do you see? What do you feel?
- 4 Words description / colour description from objects
- 5 What colour comes up to mind when you feel this / touch this?
- 6 What other senses do you know about.



- Sensory design
- Sensory Archi
- Historic Archi
- Responsive Archi

ual: central saint martins

3DDA 2019-20

Foundation Diploma in Art and Design
Unit 4: Consolidating Practice

Project title: **Find x50**

Project context: Next week is an independent research week, this task will guide you towards gathering exciting, inspirational and wide-ranging research. This should help get your project off to a good start, and it is vital to your assessment. In the box below, you can read the descriptors used to assess Distinction level research for unit 4.

Distinction level context: Exceptional understanding and knowledge of subject context is used to communicate complex concepts, challenge ambitions, and articulate purpose to extend intellectual enquiry.

Distinction level research: Exceptional level of sustained research and investigation of varied relevant sources leads to an insightful interpretation and synthesis of information to support and develop ideas and own creative practice.

Project description: Please use the following as guidance to find x50 research references. If you find less in one area then find more in another. Upload these to Workflow. Credit them with the title, designer name etc. and add your own annotation.

- X5 Historical research (old references, the history of the theme)
- X5 Pathway context (examples from your PDC / ASD / JFFA area)
- X5 Personal context (references from your own life, home, background and culture)
- X5 Cultural context (references from everyday life, common social practices)
- X5 Art and Design context (examples from outside your practice, e.g. from textiles, sculpture)
- X5 Articles / facts / reports (Expert knowledge about your theme, facts and figures)
- X5 Political context (e.g. the law, gender and equality, economic equality, free speech)
- X5 End user context (5 possible end users, explain how they could affect your idea)
- X5 Materials and methods (exciting materials, manufacturing or making methods)
- X5 London visits (record 5 relevant visits, to shops, exhibitions and public spaces etc.)

→ Ask psych department
→ Homecare needs
→ Paces + stairs

→ Glaze
→ Not meaning

→ Perfume collection
→ car
→ Inense sticks
→ Dust mites

→ Homeless
→ People w/ disabilities
→ Physical

→ He meless
→ law
→ Talk about the effects of the law on this.

WORKFLOW: UNIT 4 AREA (WITH CONTEXTUAL PRACTICE + RESEARCH PAGES)

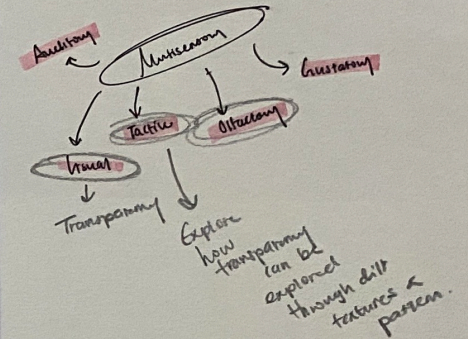
Unit 4	
Contextual Practice	Research
Regular, detailed, entries that record your progress. Be critical and analytical about your theme, your ideas and outcomes. Record feedback, explain decisions, reflect on your experience and learning	Wide ranging, stimulating, relevant, research. Credit images and texts with names, titles, dates. Annotate with analysis, explanation, interpretation. Explain how your research connects with your ideas

RESEARCH ANNOTATION

1. Credit the source (e.g. title, designer/artist name, date, materials, location)
2. What do you know? Summarise what you have found out and think is important
3. What do you think? Analyse, evaluate, interpret and explain the research
4. What next? How this could impact your own work

How does the research relate?

→ Psychologically
→ Scent on our body
→ How does that affect us?



- 1 Kazuyo Sejima
- 2 Sou Fujimoto
- 3 Philippe Rahm
- 4 de laubuser
- 5 Grim + AD Architects.

Ocean Nauer

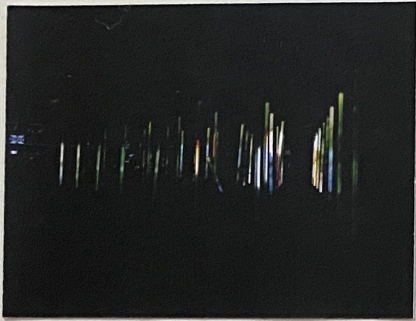
- 1 Marina Abramovic
- 2 Samuel Beckett
- 3 Maeque Yang (8 in total)
- 4 Lala Rauh
- 5 Rudolf Stingel

→ Related to sensory
→ Scent
→ Tactile

- 1 Tate modern
- 2 Singapore - British Tottenham court
- 3 White cube
- 4 Dialogue in the Park London
- 5 Hamilton.

24th Feb

- ① Research images (put them into sketchbook) + annotations
- ② Scan photographs + approach to materials + stick in sketchbook
- ③ Explore same materials + compo ideas.
- ④ x50 research.
- ⑤ AA portfolio + scan drawing



Light installation @ Tottenham Court Road

→ Light tubes that Δ colour from sound.
(Triggered by sound)

- Include sound into design
 - ↳ Rain, water
 - ↳ Raining tunes (?)
 - ↳ Whistle (wind)



Light installation inside a building in Holborn

→ Experimenting with light (visual aspect of sensory design)
→ Look into patterns



VISITS AROUND



LONDON

→ interesting spaces

Needs
→ Affect what you can see
→ In a way, Δ opacity

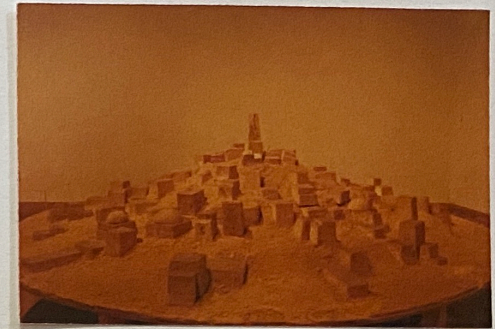
→ Experiment with opacity, change opacity (visual aspect of sensory design)

VISUAL



Photography of building w/ lights
→ Nice pattern from lights.

TACTILE



→ Made from Card
→ like the playfulness and texture to the work.

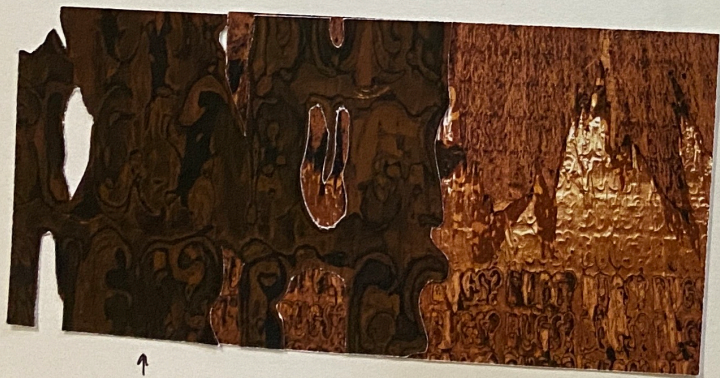
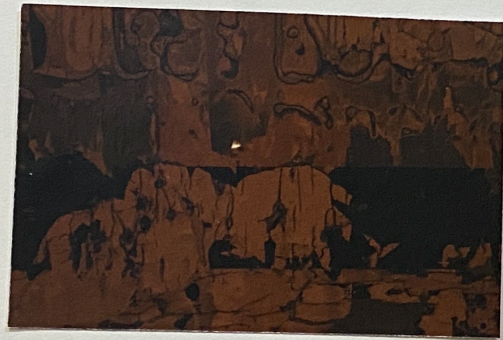
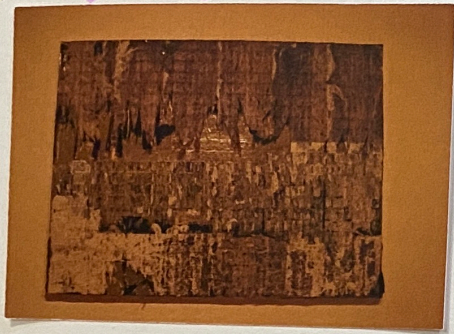


TACTILE



TACTILE

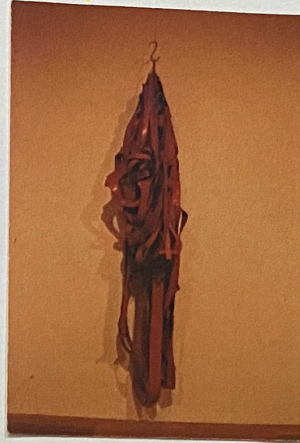
→ Through what
→ gives audience
an idea of
what the
texture would
be like



↑
interesting pattern

TACTILE

+ VISUAL

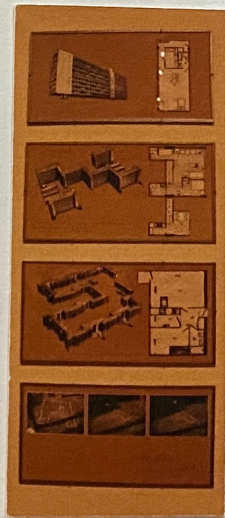


Damián Ortega 1967
Born Mexico, works Mexico and Germany
Skin, Przyciolek Grochowski Estate, ICS, 1963, Oskar Hanser, Warsaw, Poland 2007
Leather, thread, tattoo ink, graphite on paper and board

Damián Ortega 1967
Born Mexico, works Mexico and Germany
Skin, Centro Urbano Presidente Alemán C.U.P.A., 1950, Mano Park, Mexico City, Mexico 2006
Leather, thread, tattoo ink, graphite on paper and board

Damián Ortega 1967
Born Mexico, works Mexico and Germany
Skin, L'Unité D'Habitation à Berlin, 1956-1958, Le Corbusier, Berlin, Germany 2007
Leather, thread, tattoo ink, graphite on paper and board

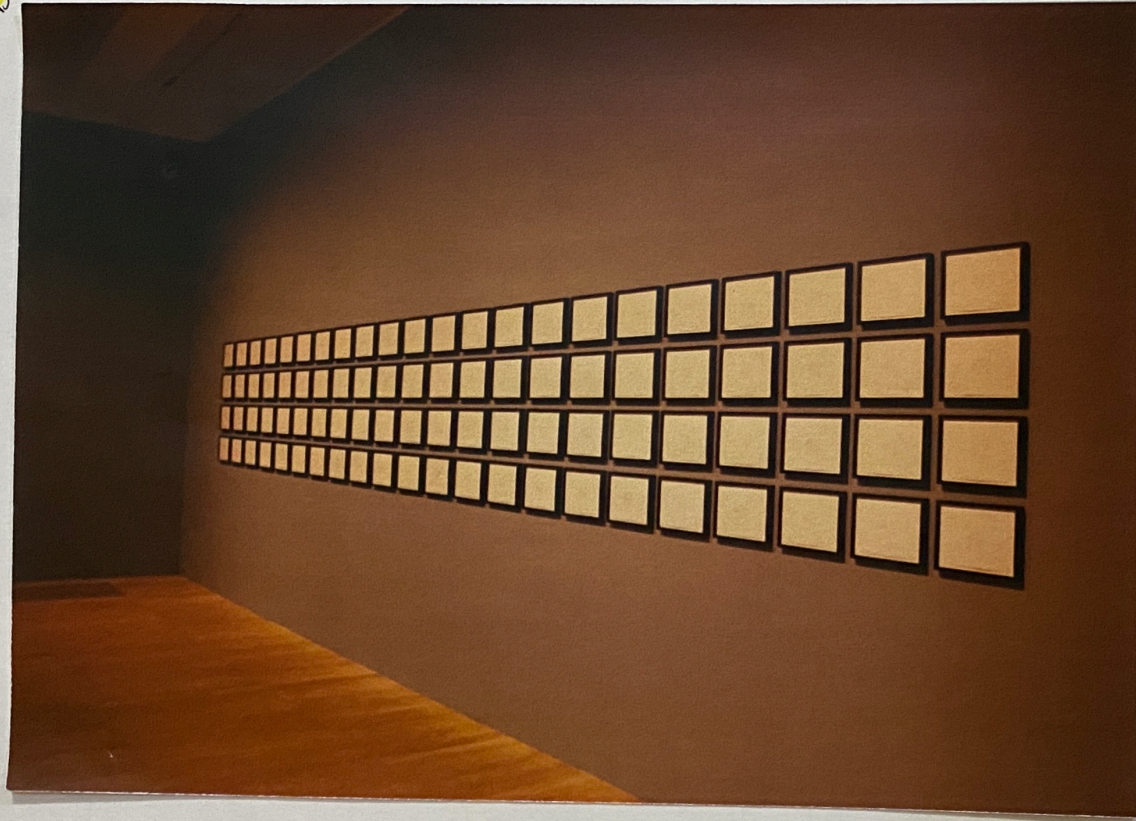
Using cow leather, Ortega has recreated floor plans of modernist apartment buildings from around the world, installing the resulting cut-outs as hanging sculptures. Each work's title gives the name of the building, its date of completion, architect and location. These residential projects were conceived to replace existing inefficient city housing with linear, egalitarian structures. Ortega's soft sculptures focus on the shapes of the buildings rather than their functional and social aspects and offer a gentle critique of modernism's promise to transform how we live.



→ Visual representation of space

TATE MODERN
VISIT

AUDITORY



PERFORMER AND PARTICIPANTS

LALA RUKH

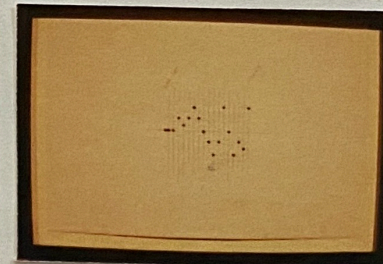
In *Alqaf*, artist Lala Rukh gives visual form to the live quality of sound.

Alqaf (2016) is Rukh's last major work. It consists of an animation and 88 drawings. The soundtrack features a *tabla*—a drum from the Indian subcontinent. The work takes its title from the *alqaf*, a rhythmic pattern in Hindustani music.

Lala Rukh was a socially and politically engaged artist who had a deep interest in music. This was sparked by her engagement with the All Pakistan Musical Conference, an organisation created by her father, Nazim Ahmed Khan, in 1952. It promoted diverse types of music from around the country.

In her drawings Rukh creates a form of visual annotation for a musical tradition that is largely based on memory and improvisation. The square-shaped units, which make up the various configurations, derive from calligraphy. They run along a single line in the black-on-white drawings, while they pulsate in and out of sight in the white-on-black animation. *Alqaf* encapsulates Lala Rukh's precise, minimal visual language. The artist often condensed complex subject matters into concise forms.

Animation: Animapix
The Contemporary Arts and Design Agency, Dubai



- Interested in how sound is documented in a visual way (sound is visualised)
- What are these patterns about? How are they formed?
- Visual representation of sound
- ↳ Auditory aspect of sensory Architecture

TACTILE
+ VISUAL



Rudolf Stingel 1956
Born Italy, works USA

Untitled 1993
Carpet

Untitled consists of a wall entirely covered with orange carpeting. Viewers are invited to mould and sculpt the thick pile of the carpet, offering an experience that engages both sight and touch. Stingel challenges artistic conventions by exchanging paint on canvas for carpet mounted directly onto the wall and allowing the viewer to make their own marks on the surface. The result is a work of art that relies on an audience for its completion, undermining traditional notions of artistic authorship.

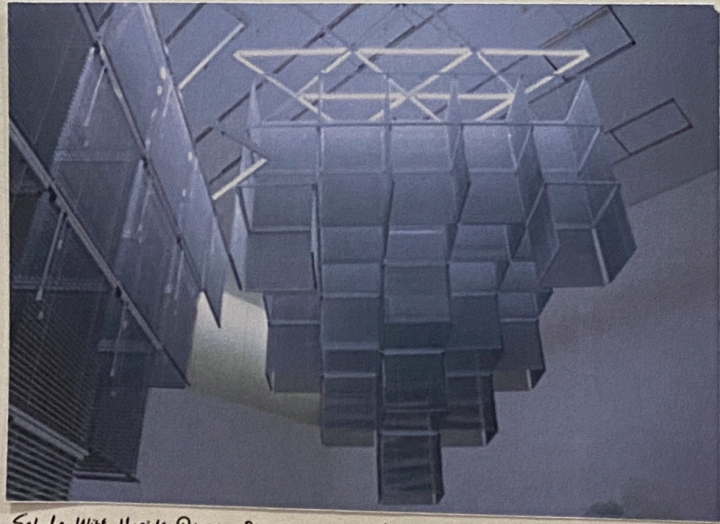
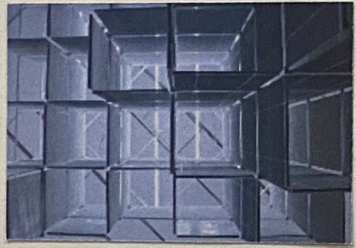
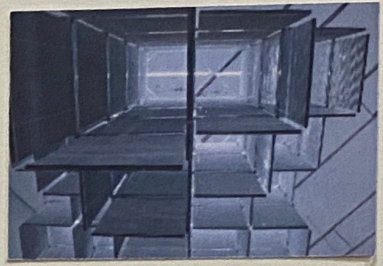
List to the Archives Fund for the Van Gogh Society, courtesy of the artist
Acquisition Committee (2016, installed 2017)
20164

PLEASE INTERACT

Shape and sculpt the carpet with your hands. Please don't use pens, pencils or markers.

- Patterns & marks left by visitors can be seen
- Ephemeral state of ~~the~~ art
- Playing w/ tactile (interactive design) which leads to visuals

VISUAL

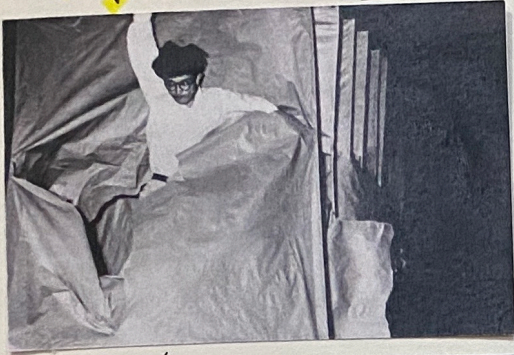


Sol Le Witt Upside Down - Structure with Three towers, expanded 23 times, Split in Three
Haague Yang
2015
Powder coated aluminium, steel, plastic, LED lights & nylon
I like the alteration of the light in this piece

VISUAL, AUDITORY & TACTILE

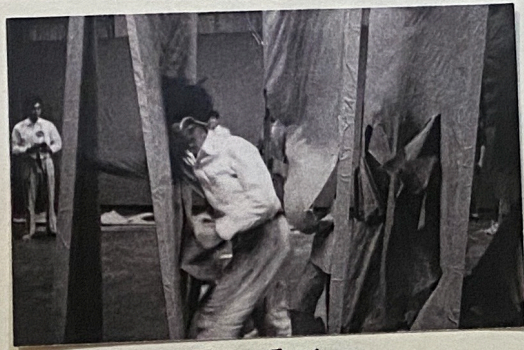
History of sensory design.

→ zero movement



Vision in motion - motion in vision
Yves Klein
Belgium
17th March - 3rd May 1959

I like the interactive aspect and also how it includes sound, tactile & visual aspect



Passing Through
Saburo Murakami
1956

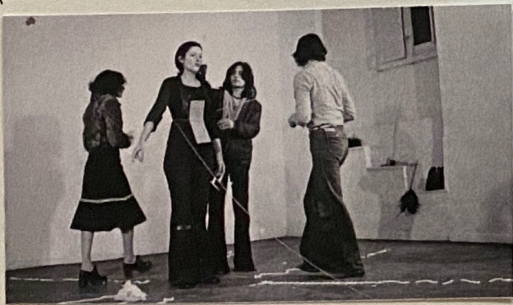
AUDITORY

Really enjoyed how this performance makes people feel anxious & scared



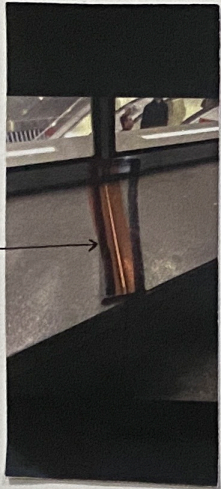
Not I
Samuel Beckett
Short dramatic monologue
1972

MIXED ALL



→ Very bold approach to sensory art / performance
→ Breaks the boundary
→ Really enjoy the different approaches & how you can see people's thoughts & desires through this performance

Rhythm 0
Marina Abramovic
1974
6 hours



Prevent
skateboarding



Prevent people
from sleeping
on it



Hostile Architecture
around London
(Primary research)

TACTILE + VISUAL

→ Don't really like
the idea of hostile
architecture considering
the situation in
London (homeless issue)

→ Thinking of designing broader
way to approach hostile
architecture / designing for
the homeless.

OLEFACTORY

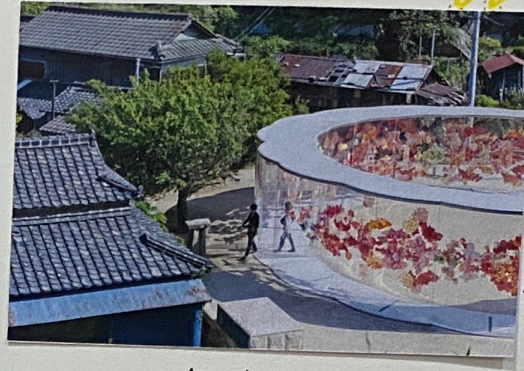


Jade Gio Park
Philippe Rahm
Taichung, Taiwan
2012-2016

→ Uses artificial gases
to recreate the smell
of gardens / parks
& also alters the
temperature
around → create
different experiences.

→ I really like the smell
aspect because it is
of nature which means
that it can provide
calming effects

VISUAL



A-art house
Kawgo Seijima & Ryue Nishizawa
2013
Inujima Island, Japan



→ Flower patterns
help block
visuals.
→ Changes what you
see.
↳ Explore w/ patterns?

→ Flower patterns
provide calming
environment. affects -
→ Really like the use
of glass (they help
show the scenery
around → not
completely blocked by
the houses
→ will be considering the
use of glass in my
designs.



Philips pavilion
Le Corbusier
Belgium
1958

**MORE RESEARCH
SOURCES &
MATERIALS**

Speed Dating for Project Progress and Research Workshop

Project Title: <i>Multisensory space / design</i>	Your Name: <i>Victoria Yeo</i>
Summary of the project: <i>Aphorism</i> The deterioration of mental ^{mental} health is a pressing issue that has been neglected by too many people due to reasons such as stigma. Our senses are greatly affected as we disregard our physical condition when facing difficulties w/ ment ^{our} health. This project aims to investigate how senses can be included in Architecture / space around us to either raise awareness about it / improve it.	

Briefly explain the project to each partner, ask for feedback, ideas and research references.

Books / journals / magazines		
Partner 1 <i>sense / experience</i> <i>design</i>	Partner 2 <i>food, drink and Identity</i> <i>Peter Scholliers</i>	Partner 3
Shops / suppliers		
Partner 1 <i>some stores supply the air vents with a scent so the space has a characteristic smell</i>	Partner 2	Partner 3
Museum / Gallery / Exhibition to visit		
Partner 1 <i>concert hall / quiet room</i> <i>because of the acoustic and sound isolating qualities they have in architecture / space</i>	Partner 2 <i>Design Museum</i>	Partner 3 <i>V&A</i> <i>Kids</i>
Websites / blogs / online resources		
Partner 1 <i>WGSN</i> <i>Premium Tactility</i>	Partner 2	Partner 3

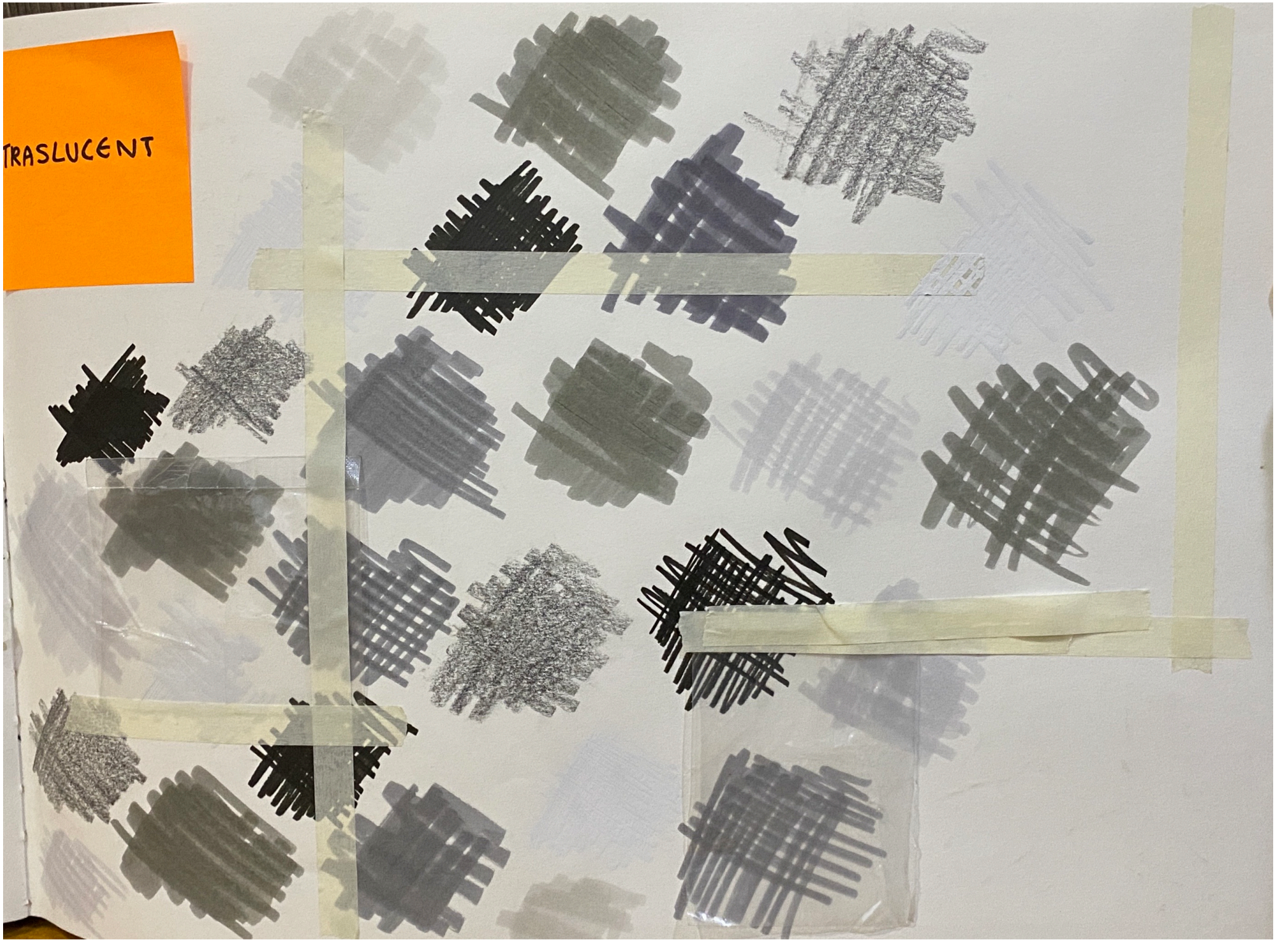
CALMING /
RELAXING

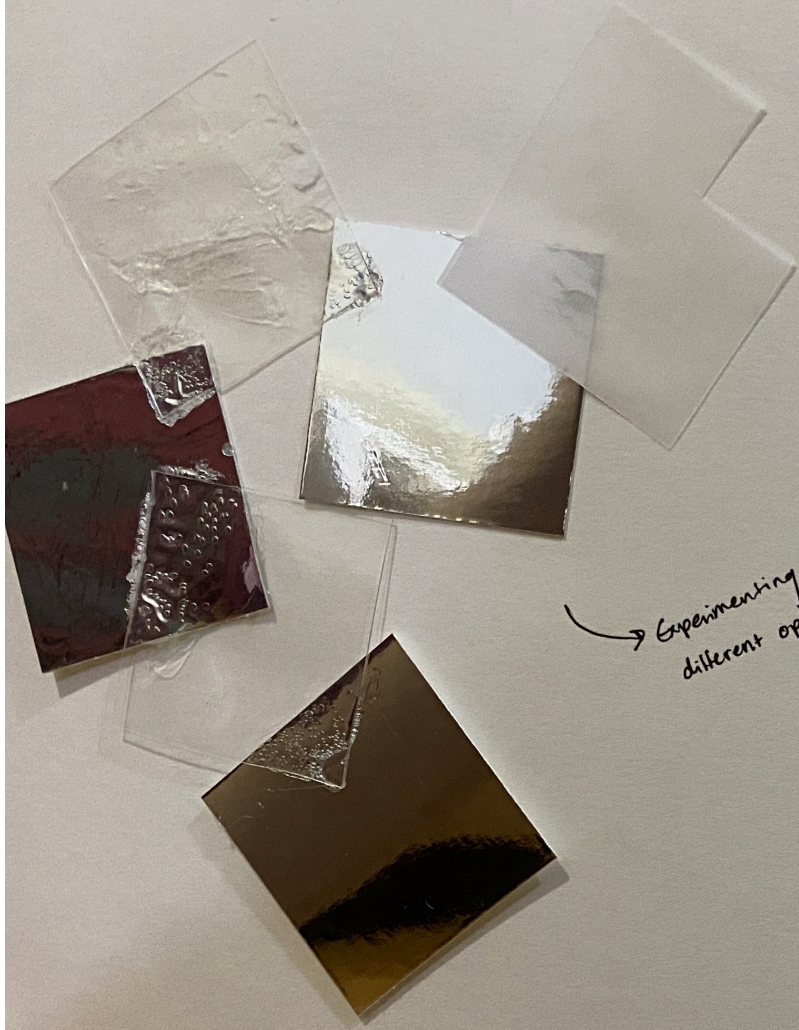


SENSORY

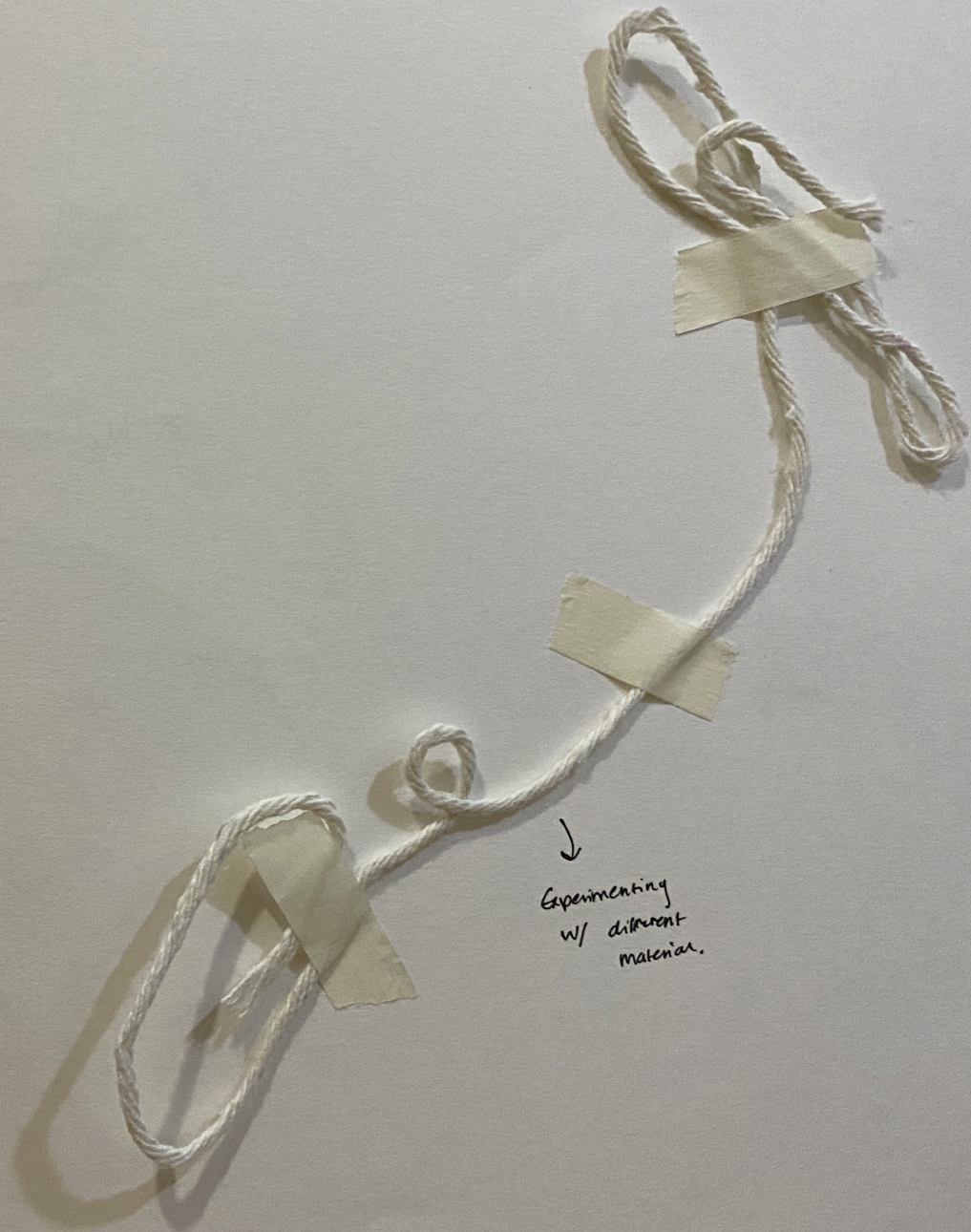


TRASLUCENT





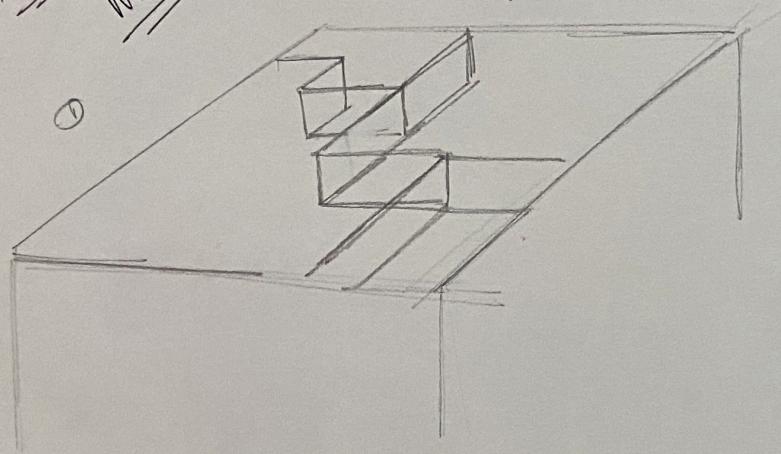
→ Experimenting w/
different opacity



↓
Experimenting
w/ different
material.

MINIATURE WORKSHOP

①

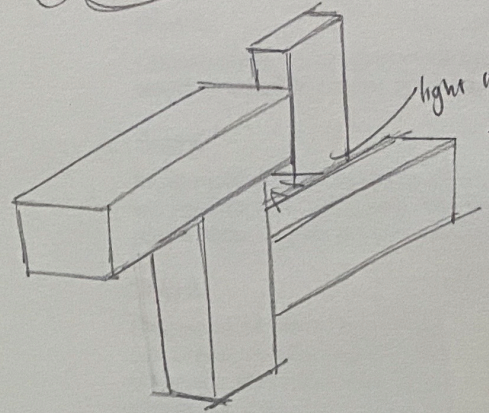


Something playful

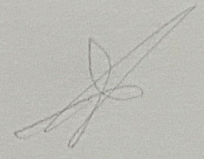
Glass maze w/
smell

maze w/ smell &
touch

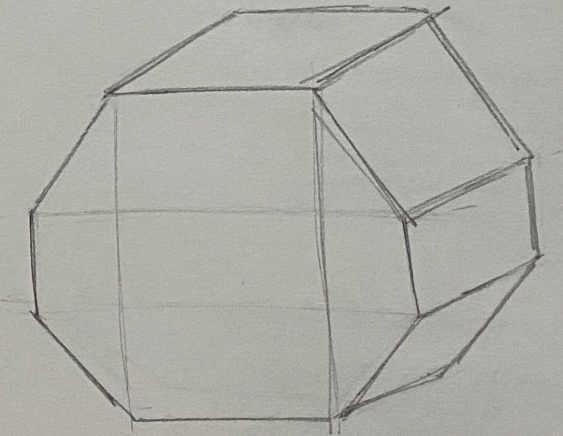
③ Concrete



light coming in
→ Blocking lights.



④ Movement



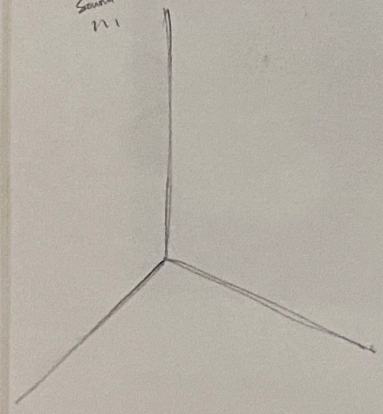
② Space, perfume, sound, visible

loud sound in
one area &
fades.

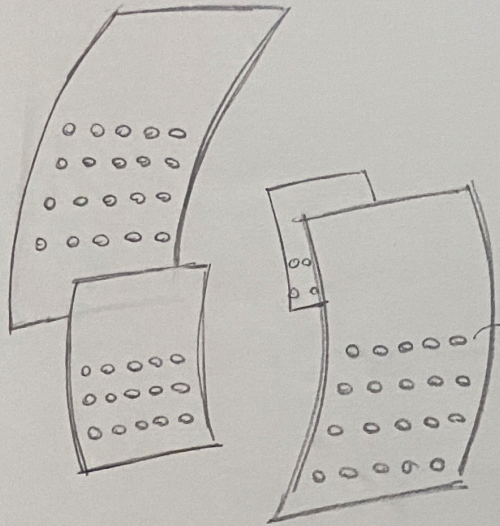
∴
Space made
from
sound

U
Sound
in

U
Sound



⑤ Shanny

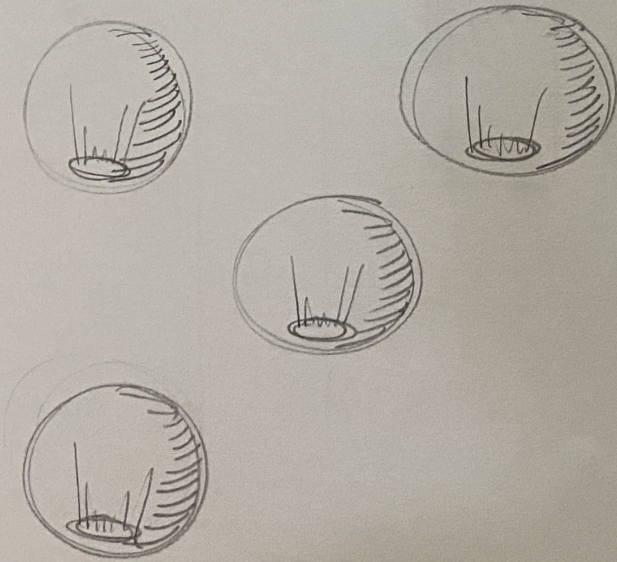


→ leaning nose
about
your feelings
&
taking me
back

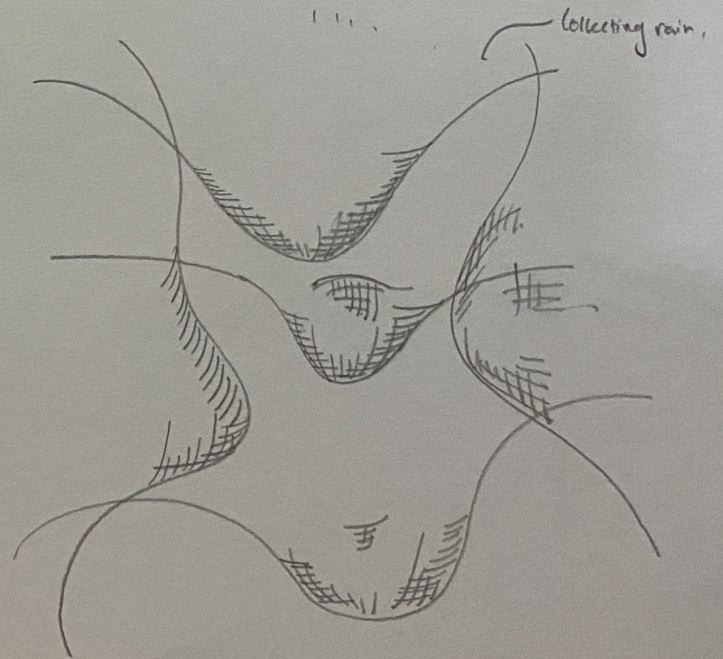
⑥

Camel material
→ something malleable.
↳ Water (→)

⑦ Simple



⑧

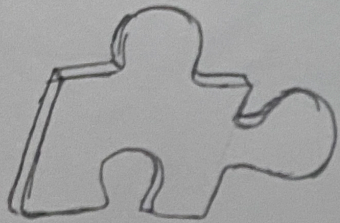


9 Modular System

→ Piece system.

→ Puzzle structure.

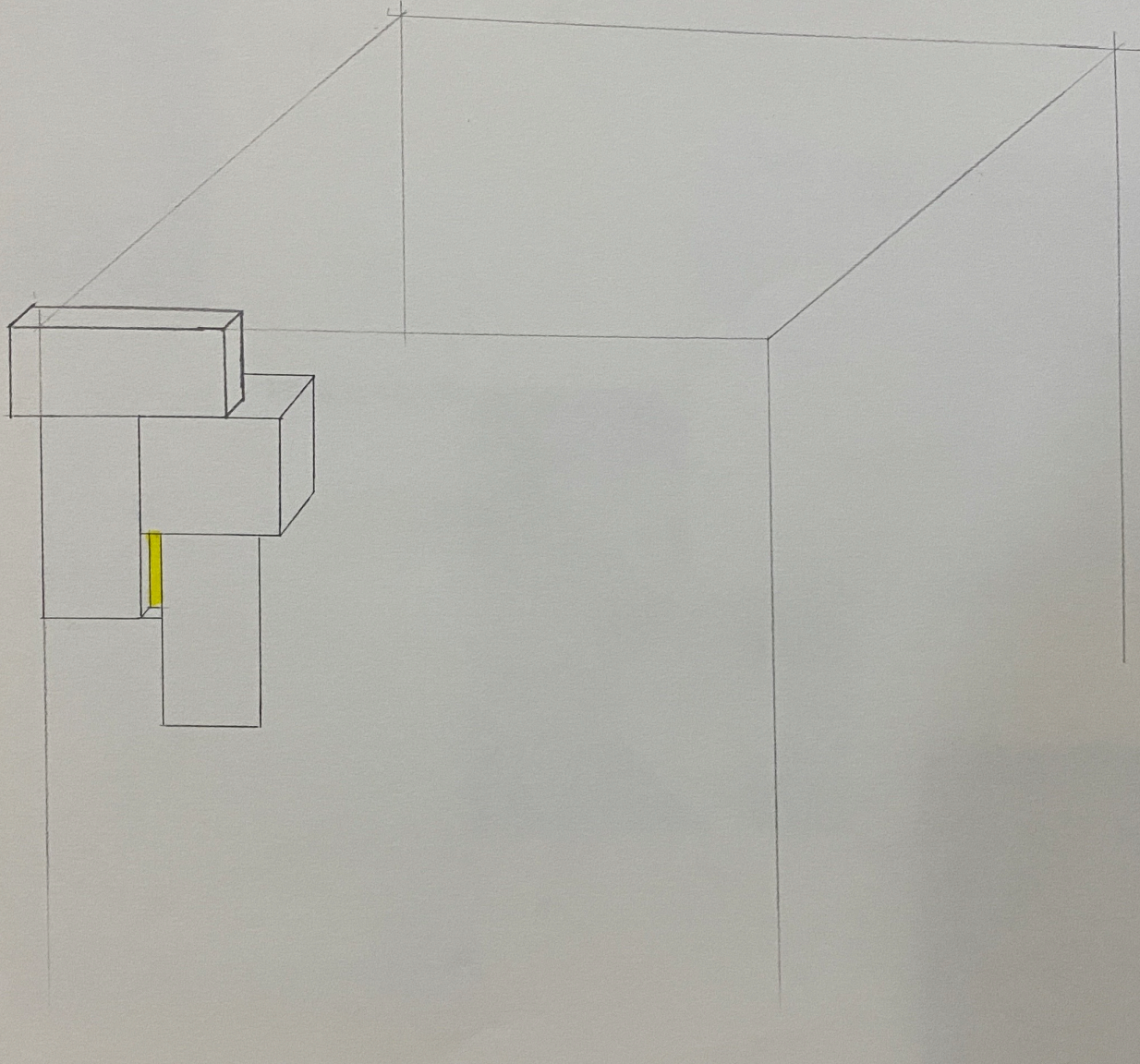
→ Each person has to
make files around
to "build" a space.



10 Possible

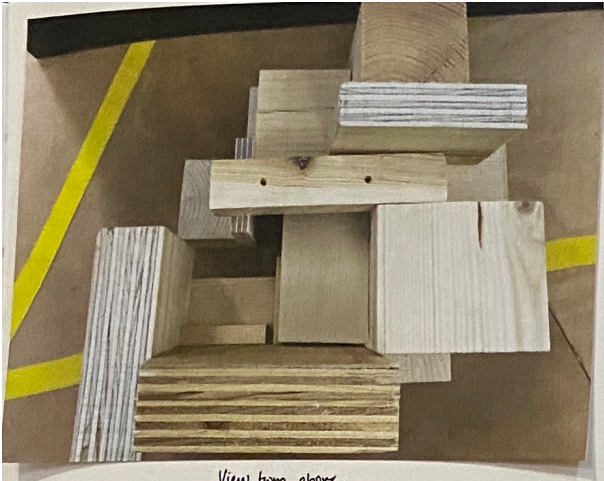
→ Best
structure

3.5m

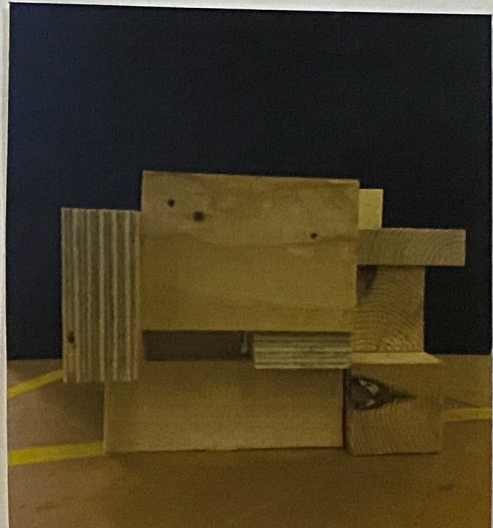
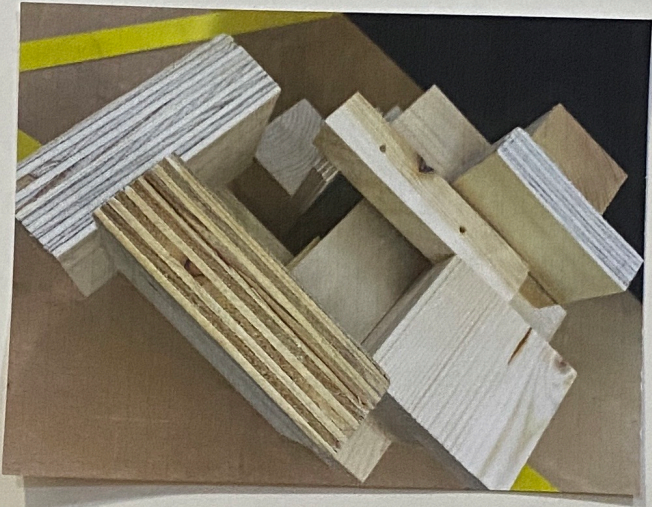


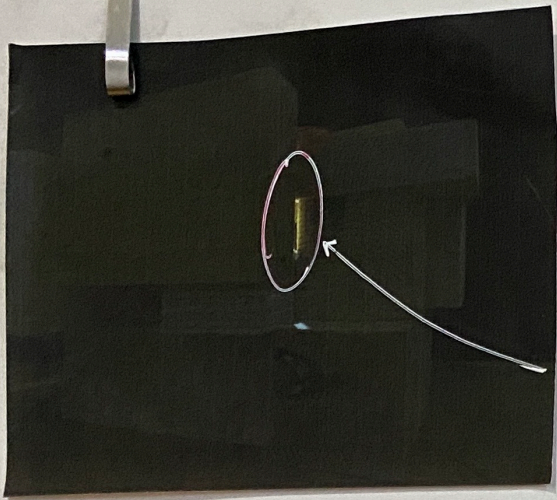
More Models
for IDEA 3





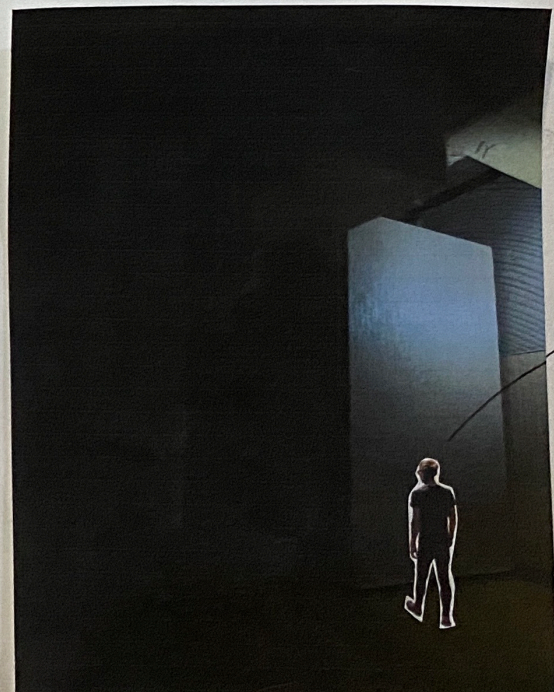
View from above.





little light
can be seen /
is let through

Vary a phone's
horn as light
source,
Ideally, light
would be
coming from
outside.



little light,
big space
makes people
feel lonely
& scared.