

SITE STUDIES

Looking at phenomenological instruments



SITE STUDIES

Looking at phenomenological instruments

In this booklet we are looking at the instruments used in each of the three memorials. We've looked closer at the design and perhaps if there were any phenomenological instruments.

We set up a set of questions which we asked ourselves when visiting to provoke possible thoughts on the design. By doing the questions it is easier to get a grasp of which direction we wish to take our design.

GROUND ZERO

New York

what: Terror attack

where: World Trade Centre, New York

when: September 11, 2001 & February 26, 1993

fatalities: 2977 people in 2001 & 6 people in 1993.

memorial: New York, Manhattan

design: Michael Arad & Snøhetta & landscape architect Peter Walker.

opened: September 11th, 2011

Two pools show the foundation of the two towers that collapsed. Thirty foot waterfalls cascade into the pools, each then descending into a center void. The edges of the pools are covered in bronze parapet with the names of the victims inscribed. The site includes more than 400 trees and a pavillion that directs you down to an underground museum which is not yet opened. 7 New skyscrapers, one of which to be the tallest in the US, surround the memorial. About 14,000 of the victims were never found, which means that almost half of the victims families have no grave to go to.

The design is magnificent and overwhelming, which goes well with the city. It is to a big extent a tourist attraction and at the same time many peoples graveyard.

GROUND ZERO

New York



A group of Amish people visiting Ground Zero with pavilion is in the background.

GROUND ZERO

New York



The uneven facade of the pavilion gives distorted looks on the surroundings, but also an insight of its construction which is made on tridants from the original WTC.

GROUND ZERO

New York



The stripes on the facades of the pavilion have a similar patterns as the World Trade Centre. Snøhetta wanted the building to be a connection between the ground and the sky, the past and the future.

GROUND ZERO

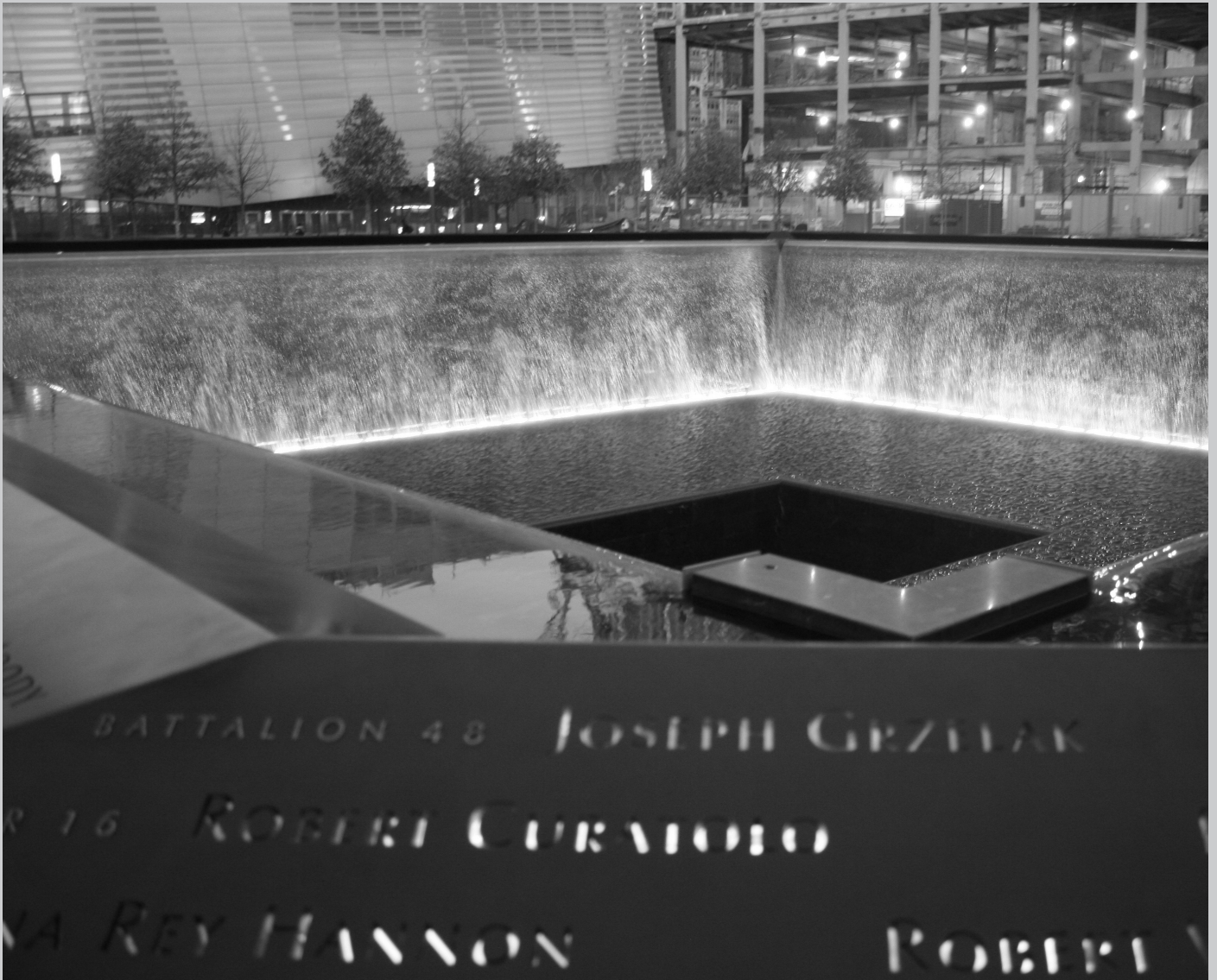
New York



The pavilion by Snøhetta creates interesting reflections and the facades are all available for the audience to touch and look through.

GROUND ZERO

New York



The names of the victims inscribed on the bronze platters with lights from behind. The writing is perforated so one can insert flowers, flags etc.

GROUND ZERO

New York



The North pool in the evening with the New York skyline in the background.

GROUND ZERO

Phenomenology

1. About the place, what emotion is provoked by the site?
Describe the emotion? Why do you think that is?

H: I feel like I should feel sad, but the right word for it would rather be overwhelmed. I find it hard to relate to it as it's not personalized at all. I don't feel a connection to any of the victims as I didn't know any of them or their stories. The site is enormous, and especially here in dense New York. I feel really small. I think the reason for feeling so overwhelmed is the size of the site itself, the impact the terror has brought with it, my personal memories about the attack in the news, the victims, the broken families. I experience the empty space of what was once here.

K: I've been here three times and it's always different, The first time it was overwhelming's. So many people, so many elements, so many names. It was hard to grasp it. The second time I had some peace and quiet, it was in the evening and not freezing cold, and it was dark outside. While walking past the pool the water splashed in my face, it was like a "hello" from the dead. When I was younger and I used to visit my grandmother's grave and talk to her through the plastic cone that was supposed to put flowers in. Also I liked that the water splashed on me because it was uncontrollable, it was the weather. Everything else on this site is very controlled. It was very symbolic for me.

2. What associations do you get from the site?

H: Pictures of the day of the attack; towers falling down, broken buildings, hurt people, death, crying, grieving, desperation, chaos, the quietness after, graveyard. It happened here!

K: Obviously you see the prints of the towers. What I think about something going in to the ground and not being reachable is of a tomb. I think of a grave. It is almost as if they fell down there, in to something dark. Perhaps it would be better if they reached towards the sky. I get associations from the pavilion that it is a connection that one wants to enter to find answers. It stands out.

3. What was your immediate reaction and emotion?

H: I'm overwhelmed by the size of the site. I've seen it in pictures but never imagined it could be so big. And in New York this site used to be one of the most busy areas of the business districts, and now it's a memorial park with a much slower phase. Also after having to go through a very hectic and stressful security area to get in, the space felt even larger. When rounding the corner I sort of felt free and it was suddenly much more peaceful.

K: It is too big for me. Inapprehensible. Too big to understand. It's like a math exam and you start reading the question, and the first one is too hard and you kind of give up. I'm missing the personal relation. Again there are just numbers, and the void is more architectural than human in my opinion. Also it is a dead season, freezing cold, people are walking around like mummies because it's so cold. It's however powerful.

4. What does this emotion mean to you?

H: Feeling overwhelmed means to me that I find it difficult to connect because of the size of the attack. There's so many aspects of it.

GROUND ZERO

Phenomenology

5. Why do you believe this emotion came to you?

H: The complexity of the attack, the large number of victims.

K: The scale of it, and the fact that I'm not allowed to touch it. There is nothing to touch other than the names. The plate the names are scripted on, I can't relate to in terms of materials. I can't sit on anything, everything is paved, I can't walk on the grass. Also the sound is very loud because of the construction workers, on Sunday it was a lot more quiet and you could hear your own thought. Also this pavilion becomes more alive due to the sunlight.

6. Could you draw this emotion?

H: Small me, big space.

K: The first thing that comes to mind is a black hole and a void. However when looking at the sunrays bouncing off the pavilion façade a star or a flower comes to mind.

7. What is your association with the material(s)?

(Melancholy)

H: Water; dynamic and source of life. Trees; Life. Metal; Everlasting. One of the materials that made the biggest impression and association of what happened is that they've kept, and used two of the original tridents that were a part of one of the towers. When they use materials and elements that have been through the attack, they tell a story in themselves.

K: It's hard to find associations. Running water.. I think of waterfalls. However it is very rigid, it's not natural.

They constructed it so it would fall evenly and the water is recycled around and around. There are no leaves in it or anything like that. In terms of the building I see striped pajamas. The glass seems more open and friendly, and I can tell it's constructed on compromise.

8. If you could soundtrack this space, which would it be?

K: In the memorial museum they played classical music to make you emotional. I felt that was dictating, I paid ten dollars in order to let the museum make me cry. I think it's embarrassing to add soundtracks though, I think of the soundtrack to the final episode of Six Feet Under, where the episode is about how everyone will eventually die. The song is called "Breathe Me" by SIA and is probably my soundtrack to the experience of death.

9. Describe the space without trying to use architectural (technical) language.

H: Enormous, overwhelming, somber.

K: Two holes, like chocolate fountains on a table. It's like I am on a table and they are the decoration on top. The pavilion is like a spear showed in to the earth. There is an orange flower by itself here making a gesture. It's heartwarming. It is as if it grew out of a name and up towards the sky. It is delicate, not bolted on to anything. I would have preferred it if the water went upwards, cause everything goes down by nature. Except flowers and trees.

GROUND ZERO

Phenomenology

10. How does the light affect your emotions? Describe the emotion with more than the name of it.

H: It's such a large open space, and at daytime the natural light from the sky makes the space feel even bigger than at night. The sun casts shadows from the trees and the sunbeams are reflected in the shiny stone tiled ground. At night the voids where the two towers once stood are lit up, and it feels like the voids are becoming more alive together with the falling water.

K: White and Grey and noisy. There is smoke coming off the construction site. The light makes the water look cold. The building looks less static than the pools.

11. How is the sound in the space? Describe it with more emotion and analysis than just "a lot of noise".

H: When visiting on a Sunday there is no construction around and it feels quiet and peaceful. I can hear the falling water clearly, some wind through the trees and people talking. I also hear the noise of a plane flying above which gives me a bit of a scare judging the history. Visiting at daytime with construction around isn't as pleasant. I can hardly hear the falling water if I walk a little bit away from the pools. All the construction noises are really distracting. I know they are not going to be there when everything is finished, but it's interesting to add in terms of how different a visit can be because of background noise. At night time there is no construction around, and it feels even more peaceful than on a Sunday visit.

K: Describe it with more emotion and analysis than just "a lot of noise". People talking with nasal American accents. A

lot of construction work. The sound of water falling.

12. How is the smell in the space? Or what smell do you think you smell?

H: I can't really smell anything except for a bit of exhaust from cars.

K: I have a cold, can't really smell anything.

13. How is the air? Is it heavy, light, thick etc? Why do you think that is?

H: The air is cold and seems surprisingly fresh to be in New York. But it does feel a little thick and polluted. The reason for this is naturally the cold air combined with the cars.

K: The air is wet and heavy, it goes in to my skin and makes it cold.

14. Close your eyes- what do you feel?

H: I feel other people's grief and desperation. Pictures from the day of the attack pops up in my head.

K: I feel angry because people are laughing loud and taking photos. Right now I'm pissed off at tourists not showing respect. Also It feels morbid because we want to see something bigger than ourselves and take pictures of it and show it to other people.

15. Does the space remind you of something? Describe!

H: It reminds me of being in a park, which is natural since it is a park as well as a memorial.

16. Are there particular elements that provoke more

GROUND ZERO

Phenomenology

emotion? What emotion and why do you think that is?

H: The two pools are definitely the elements that provoke the most emotion for me. With the thousands of names and the falling water running down into what seems endless. Also seeing a rose put into the inscription of a loved one makes me feel sad, as this is suddenly much more personal. It makes me think of the bereaved big grief.

18. Do you experience any rhythm in the space? How would you describe the composition?

H: The trees are all planted in rows in parallel with the pools. The pavillion is the only thing really breaking up that rytm with some diagonal lines. In terms of entering the space, I experience that most people go to the pool that is the closest to the entrypoint first, unless they've been here before. The fact that we had to go through the very stressful security area to get in, is probably the most set movement with the whole experience of being here.

K: There is very little direction in the space, I feel like I wander around aimlessly.

19. What kind of mood do you feel in while being still in the space? While touching things in the space? While moving through the space?

H: I'm in a strange mood, feel a little put out and still overwhelmed. It's a really strange feeling to walk around a site where you know that nearly three thousand people lost their lives. And knowing that they didn't find a large amount of the victims doesn't make that feeling any less strange.

K: Right now the feeling of anger due to disrespect is overwhelming the other emotions. The other days I felt more honored or overwhelmed.

GROUND ZERO

Phenomenology

Other thoughts:

K: Suddenly its quiet, I think the builders are having a lunch break. I noticed the surrounding buildings, how they to me symbolize the survivors. I'm sure they've done something to the facades so they look nice again, but it is something about how they stand there. They seem everlasting and original compared to the gigantic skyscrapers that are being built around here. I think about how these buildings survived and are watching their brother whom is crushed in to the earth. Old blocks, newer blocks, glass facades, brick facades, all kinds of buildings. A diversity?

It is very rewarding to talk to people here, when I talked to the stewardess I understood how important it is and one shouldn't be so critical. The first day I came here all I thought was "Oh my, how fantastic." Now I feel like I've studied it in to pieces. I've stopped embracing it, instead I see flaws and bad design. I see how dependent my impression was on how I was feeling that day. Now I don't feel sick and it seems a lot more inviting. It is a moving intention. It gives room for grief, space. It is pretty available. It has elements about growth, past, present, future, people, death and life. It seems also like everyone are friends here.

When you arrive it is a very stressful experience and you feel like a number through the security check. When you enter the sound of water falling is dominating, an original sound in NYC. Even though it is more noisy I feel like it is more quiet. People are stopping up to take photos, it is almost provocative how they see it as a tourist attraction,

taking photos and smiling. What I notice about the pavilion is that it seems to have a direction. It looks like it is coming from somewhere and going somewhere. Or maybe not, maybe it is being pulled between two places; from under ground, which is being symbolized as what has been, and the sky which is where all the new buildings are being built, the future. Almost also a connection between death and life.

Its freezing here, in the shade. The trees however seem alive due to the leaves. When I'm walking along the sides of the pool, there is an incredible amount of names. I'm trying to read them but it is too overwhelming. There are coins in the water, as if the fountain is for luck.

The building is made in a special material, normally one uses heavy materials in buildings of glass in New York, but this construction seems very light. There is glass from ground, and the construction is far behind it. What meets the ground is even glass. In a way if the building was more heavy, the heaviness in materials and symbolism would have dominated the site so I believe it is a wise decision to make it lighter.

OKLAHOMA

Oklahoma City

what: Terror attack

where: Alfred P. Murrah Federal Building

when: April 19th 1995

fatalities: 168

memorial: Oklahoma City

design: Butzer Design Partnership

opened: April 2000, February 2001

The Oklahoma City Memorial consists of many different elements to invite several emotions. There is the Field of empty chairs that symbolize the lives lost, with 19 smaller chairs to represent the children who died. In the middle of the site there is a reflecting pool with flowing water which is supposed to be a setting for reflection. The gates of time frame the site and highlight the time it happened while the survivor tree is supposed to symbolise the human resilience. There is also symbolism to be found by "the fence", "the survivor wall", "Childrens Area" and the "Rescuers Orchard".

Oklahoma City is the friendliest city we have visited, and the link to July 22nd is very strong so it evokes emotion. However the memorial is arranged for you to feel certain things at certain areas, and there are as many as 8 elements in addition to a 3 story museum all about the attack and the consequences. Perhaps 18 years later one could change the focus of the museum towards the future.

OKLAHOMA

The Museum



The survivor tree and the museum reflected in the pool. There is also an arena to sit to overlook the memorial.

OKLAHOMA

Oklahoma City



The light perforates the site, both the trees and the frosted glass below the chairs.

OKLAHOMA

Oklahoma City



The chairs are all imprinted with names and are situated at the part of the site where they lost their lives.

OKLAHOMA

Oklahoma City



The "gates of time" are double walled and forces you to zig zag through the gate and slow down before you enter the memorial.

OKLAHOMA

Oklahoma City



At night the memorial is open as security is present at all times. The chairs all light up at night, some describe the mood more serene and angelic at night.

OKLAHOMA

Oklahoma City



The Eastern gate displaying the time 9:01 which is the moment before the attack. The western gate displays the time 9:03 which is when everything changed.

OKLAHOMA

Phenomenology

Phenomenological examination Oklahoma City Memorial

1. About the place, what emotion is provoked by the site?

Describe the emotion? Why do you think that is?

H: I straight away felt a stronger connection to this memorial than Ground Zero in New York as the terror attack here is so much more similar to the attack we had back home. The fact that nearly a whole kindergarten died with the explosion breaks my heart and the smaller chairs representing them gives you a creep. I find it difficult to describe the exact emotion, but I'd say it's a mix between feeling sad because of the victims and overwhelmed and shocked by the cruelty done by McVeigh.

K: About the place, what emotion is provoked by the site? Describe the emotion? Why do you think that is? I'm cold and it's raining but I think its more personal and I think that people stand as individuals here. I think the intention is very clear. There is space for every person. It is not surrounded by noise. I have a lump in my throat because I want to cry for the kids, but I don't want to do that in front of other people. So quiet and windy. Very hard to apprehend that the chairs are representing a person. I felt a lot of anger today because it happened to my city and that it was possible to avoid such evil. Normally I could understand that the person was mentally ill, but now I think it's just evil. There are flowers on one chair. Makes me sad that it's just on one chair. You want to go over and touch the chairs. It's weird that it is almost like a graveyard where they all died at the same moment.

2. What associations do you get from the site?

H: Death... After visiting the museum earlier today, it really makes me think of the horrific event itself. Broken families and all the empty spaces in so many homes. Pictures from that day pops up in my head as well as personal stories from survivors and family. I see their faces, and especially the face of Susan Ferrell that died follows me through the site as we spoke to her cousin, and we felt like we got to know her through her. And like I've said earlier I naturally associate the attack itself with the attack at home.

K: Well the tree really symbolises a kind of healing. It was so demolished when it was first affected and now its that it's a beautiful thing that is growing and showing that it is empowered and stronger than ever. It's majestic and almost like it represents life that will grow in every direction and it will stay. Evil may affect momentarily, but survives for longer is the beauty of life. The chairs, I know they're representing empty chairs at a dinner table, but I also see them as gravestones. They could all have been avoided. The pool to me represents something that is hard to apprehend. It doesn't show depth and it is not natural, still very beautiful. And no gimmicks, I like that.

3. What was your immediate reaction and emotion?

H: I'm feeling their grief and unfairness. It made me feel a little sick in my stomach. The empty chairs shows what the attack did to 168 people, and this part of the site makes you experience the emptiness and grief of the deceased.

K: I cant help but compare it to the other site I've been to, it is smaller, more apprehendable. It really feels like they've

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given more space to the sorrow and let it be what it wants to be. Its not supposed to evoke emotion, but to state the facts, and that's the only thing that is timeless. It stated the facts that 168 people died, where they died, what time it was, that there is a healing process etc. In my opinion it gives space to every emotion. Wonder what it would have been like if I saw the memorial before I saw the museum. Now I'm walking around and the air is wet and I smell the pine trees, they remind me of my home country and so does the tragic event.

4. What does this emotion mean to you?

H: Makes me sad on behalf of the families and a little angry and confused all at the same time. The fact that it makes me feel sick means to me that what happened was terribly wrong and gives me a bitter taste in my mouth.

K: Also I think about the children and I can't understand how someone could hurt a child. Or even a grown up, but when they say the motive is political, then why hurt a child, the least political creatures in the world.

5. Why do you believe this emotion came to you?

H: The personal touch in the memorial makes it easier to relate to it. And of course all the innocent people whom lost their life because they were at the wrong place at the wrong time. And the impact this made on a small city like Oklahoma City is unfair in itself.

K: Children have something about them that is meant to provoke compassion and care.

6. Could you draw this emotion?

H: No, I find it difficult to get an illusion of this emotion, but the color black would definitely be involved.

7. What is your association with the material(s)?

(Melancholy)

H: I like that they left a corner of the actual building where you can see the broken concrete and the steel reinforcement sticking out. That part of the memorial shows the raw truth of the attack and the brokenness in the after-match. All the new materials making up the actual memorial with glass, stone, copper gives me the association of something everlasting. The water gives the memorial a lively and dynamic touch as well as a calm feeling.

K: The water is movement, and because it is so quiet it gives a different perspective, upside-down. Suddenly the gates turn on to a tunnel. And the tree is given more dimensions through the pool. The copper chairs... to me bronze is the material for statues. I think about for example the statue of Wenche Foss.

8. If you could soundtrack this space, which would it be?

K: Probably something happier than ground zero, because that was so solemn. Perhaps something a bit less structured as well.

9. Describe the space without trying to use architectural

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(technical) language.

H: Somber, quiet, peace, beautiful. The site also feels enormous as there's not that many people around.

K: A small pink toy on a little chair. A flat black water, cut from the ground. Two gates made of black squares with time imprinted and openings on each side. I am between these two gates, where things are different and highlighted. The light and weather is grey and creeps under my skin. However I am not impatient. Even the water is highlighted by the sky. The rain is cleaning up the space creating a direct contact between nature and objects when the water touches the surfaces.

10. How does the light affect your emotions? Describe the emotion with more than the name of it.

H: We've come here both in day and at night time. The night visit definitely made the strongest impression on me as the chairs totally changes in appearance. They're lit from below inside the glass which makes them look like they're floating. And there is something about light that makes things more alive. It's like the memorial becomes more alive at night even though it's even more quiet. The light that they send out makes me feel like the victims are still a part of something. The fact that they look like they're floating also makes me associate it with how fragile life can be. You never know what's going to happen, and the feeling of that is really bizarre.

11. How is the sound in the space? Describe it with more

emotion and analysis than just "a lot of noise".

H: You can hear traffic noises at daytime but it's still quiet in its own way inside of the memorial space. It's like we're inside our own little bubble. You can hear running water and wind blowing through the trees which makes me calm and my brain clear to think. I like the natural noises in the space, they sort out the distracting noises. I also hear flagpoles in the wind which makes me automatically think of the American flag and the "American dream" which again makes me think of how many of those dreams that were crushed on the day of the bombing. It's also a really nice experience to come here at night as there are no distracting sounds, only the natural sounds such as the running water and wind. It makes it easier to think and reflect.

12. How is the smell in the space? Or what smell do you think you smell?

H: I can't really smell much except for a hint of what I think is the trees. It smells natural and refreshing.

13. How is the air? Is it heavy, light, thick etc? Why do you think that is?

H: The air is a bit heavy and humid today as you can feel rain in the air. The sky is bright even though the sun isn't shining through, which makes this sort of soft light. It's cold, especially because of the wind, but I don't care if I'm cold, because it's nothing compared to what these people have been through.

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14. Close your eyes- what do you feel?

H: I feel their grief and pictures of the people that died pops into my head. And because of the memorials focus on the empty chairs, I automatically think of all the empty chairs in every home. I think the reason for thinking this is because the memorial wants you to.

K: I want to hug the chairs.

15. Does the space remind you of something? Describe!

H: The space does remind me about being in a park as there are large green areas and lots of trees. And it also remind me a little of a graveyard with all the chairs lined up.

K: Reminds me of the war memorials where things are lined up. Where there are so many victims that they're arranged in a system. The tree reminds me of the tree of life.

The dark water reminds me of death but also something light because it is alive with something else. The gates remind me of facades.

16. Are there particular elements that provoke more emotion? What emotion and why do you think that is?

H: The chairs are naturally drawn to my attention and automatically makes me think of the victims and their destiny. They make me sad. Especially the small chairs belonging to the children makes a very strong and discomfoting impression. The other elements that are drawn to my attention is the gates of time. They are freezing the time of the moment of the attack forever.

K: Of course the chairs, but the gates say something about time. Not only that I am existing at 09:02, but also that

there was a second where everything changed for so many people.

17. Do you notice any symbolism? It could be just for you? What do you associate it with?

H: From where i'm sitting I can see an American flag. I feel like the survivor tree and the flag together symbolizes the Americans resilience to fight through together and to get out even stronger.

18. Do you experience any rhythm in the space? How would you describe the composition?

H: Not really. People are entering the memorial from several entry points, and to me it doesn't seem like there is a set way and one set direction to walk between the different elements of the memorial. But in terms of placing of the elements, they are all in lines parallel with the street, buildings, lines of chairs, trees, reflection pool.

19. What kind of mood do you feel in while being still in the space? While touching things in the space? While moving through the space?

H: You leave with overwhelming impressions and stories. I'm left with so many thoughts and I step into a thinking mood. I still feel a little sick to my stomach walking around, but the natural elements in the memorial make me feel calm.

K: I feel appreciative, and I feel that its nice that people have come together to make it. The city affects you, you feel sorry for it and you think of July 22nd and feel sorry for Oslo too.

INTERFERENS

& conversations

what: Tsunami

where: Indian Ocean (Thailand, Indonesia etc)

when: December 16th 2004

fatalities: 345 000, 84 Norwegians

memorial: Bygdøy in Oslo

design: "Interferens" by sculpturer John Audun Hauge

opened: October 19, 2007

The thought behind the design is to stimulate the process of grief and commemoration for all of those who experience dramatic incidents in their lives.

The jury based the decision to make it the winning design on the quiet approach to the task of processing grief and commemoration. They say that to some it may be a moderne sculpture, but to the seeking it may be specific and displaying waves and fracture in nature as well as in life.

Our opinion on the design is that it seems to be a small spot in a large horizon. It invites for looking but not interaction. A big task upon a small object. However it is a nice arena for gathering at anniversaries etc.

INTERFERENS

Oslo



The sculpture, cut in stone, with the cuts going through it gives clear associations to the happening of the Tsunami.

INTERFERNS

Oslo



The memorial consists only of two benches and the sculpture in the horizon.

INTERFERENS

Oslo



The carving is done both with a smooth and a rough surface.

INTERFERENS

Oslo



The sculpture is situated on small pillars.

INTERFERENS

Oslo

Phenomenological examination

1. About the place, what emotion is provoked by the site?

Describe the emotion? Why do you think that is?

K: It is difficult to seek emotion because I feel like the design could be about anything. I try to think about how the waves were in the Indian Ocean but it is a forced thought. I think more about the craftsmanship that went in to the design.

2. What associations do you get from the site?

K: I think about Norwegian summer, because those are the times I am by the ocean.

3. What was your immediate reaction and emotion?

K: To be honest I overlooked it at first. It blends in with the landscape. The benches take more attention than the sculpture. After a while it seems more like an outreach towards the ocean.

4. What does this emotion mean to you?

K: I feel to some extent it is more of an ocean connection which could reach all the way to the Indian Ocean. When one can't be at the site the next best thing is to find a similarity I guess.

5. Why do you believe this emotion came to you?

Due to the fact that it is situated practically on the ocean it reaches out to some kind of eternity.

7. What is your association with the material(s)?
(Melancholy)

K: The material is partly polished, partly rough which is the reality of many things. I like the heaviness, and it is nice to touch, however it would be nice to see materials closely related to the ocean, perhaps some corals from Thailand or similar.

8. If you would sound track this space, which song or/and what kind of music would you use?

K: Anything sea-breezy.

9. Describe the space without trying to use architectural (technical) language.

K: This space is probably the least architectural of the three sites so far.

10. How does the light affect your emotions? Describe the emotion with more than the name of it.

K: Being outside one feels more in touch with nature and the blinding elements from the ocean is more challenging for the eye. I guess one feels more life in outdoor light than inside.

11. How is the sound in the space? Describe it with more emotion and analysis than just "a lot of noise".

K: The ocean makes a pleasing soothing noise, it brings me back to other memories by the ocean. Also give me warmth because it is so closely related to summer.

INTERFERENS

Oslo

12. How is the smell in the space? Or what smell do you think you smell?

K: Ocean smell. Salty and fresh.

13. How is the air? Is it heavy, light, thick etc? Why do you think that is?

K: The air feels light and friendly.

14. Close your eyes- what do you feel?

K: Feels like I am on a boat.

15. Does the space remind you of something? Describe!

K: Again, it reminds me of summer memories.

16. Are there particular elements that provoke more emotion? What emotion and why do you think that is?

K: I think the nature provokes emotion. If there is anything that is in my roots it is that nature is made for reflection, space and retiring from the noisy unthoughtfulness.

17. Do you notice any symbolism? It could be just for you? What do you associate it with?

K: The symbolism is obvious to me. The cuts symbolises the earthquake, while the waves symbolise the waves.

18. Do you experience any rhythm in the space? How would you describe the composition?

K: There is no rhythm or direction, just one sculpture that I accessed from a path that goes along the water.

19. What kind of mood do you feel in while being still in the space? While touching things in the space? While moving through the space?

K: I don't feel sad, I feel more interested. I want to go home and google the details of what happened.

