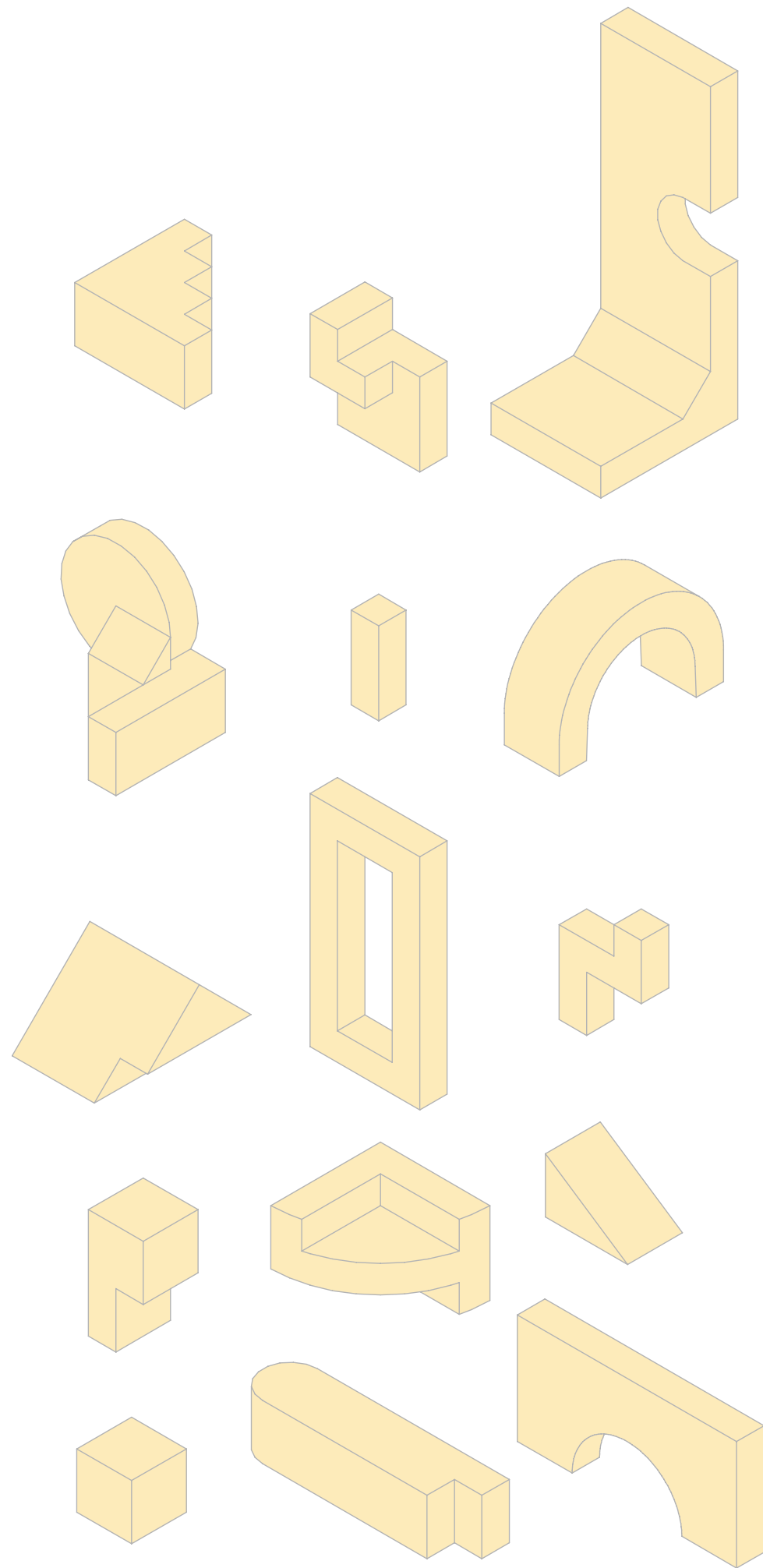


TERRA RECOGNITA

PRACTICE DOCUMENT

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SPATIAL DESIGN x SOCIAL PRACTICE x POWERPLAY
GRADUATION RESEARCH 2021
WILLEM DE KOONING ACADEMIE, ROTTERDAM.



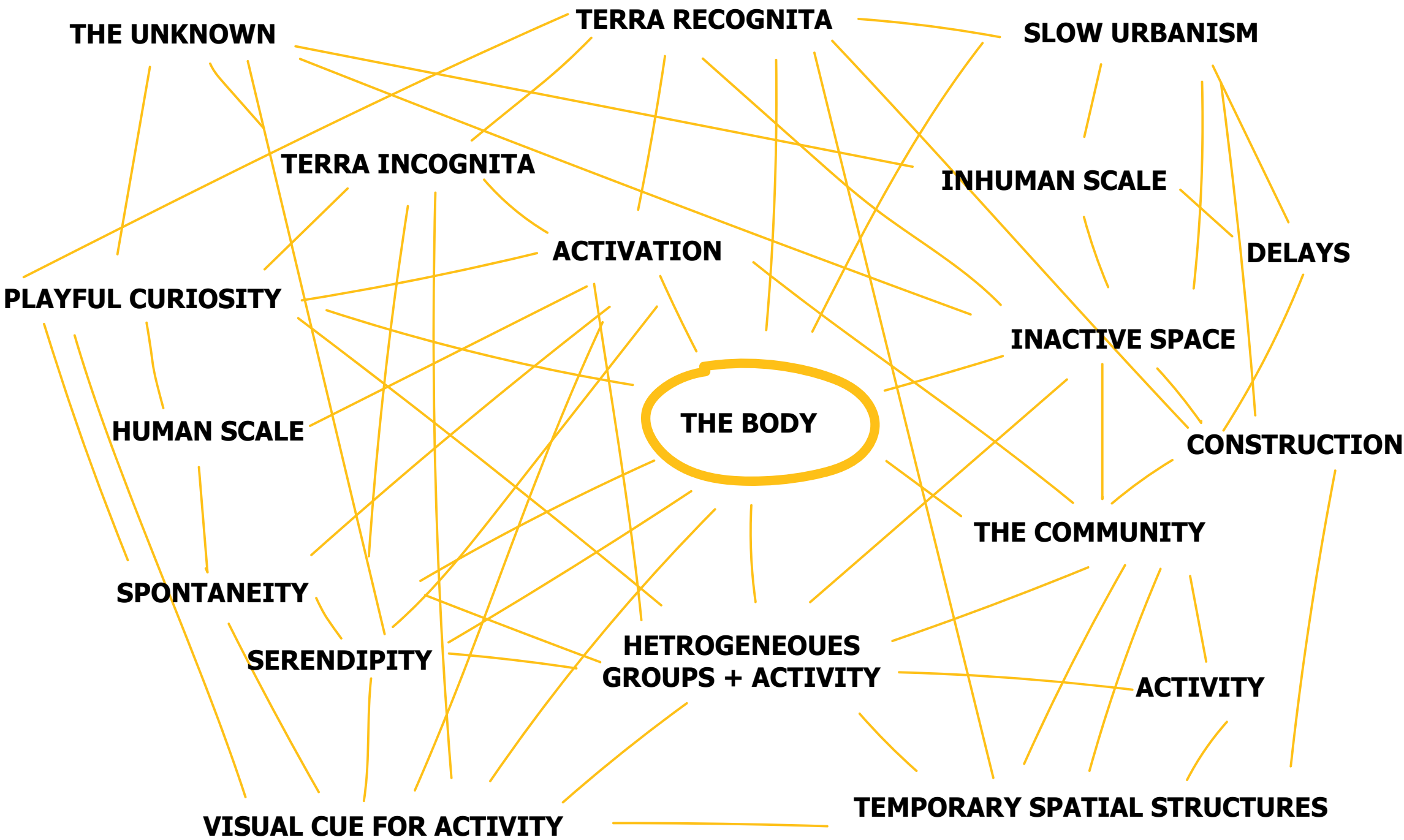
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01. INTRODUCTION

Welcome to my practice document. My practice project is an accumulation of different thoughts, topics and ideas derived from my research project. Here I want you to get an idea of how I have translated my research into practice.

I invite you to peer into my process and consider my design proposal in terms of how it appears, functions, and the possibility of materiality. I have also included how this design would work in two of the case study locations discussed in my research document.

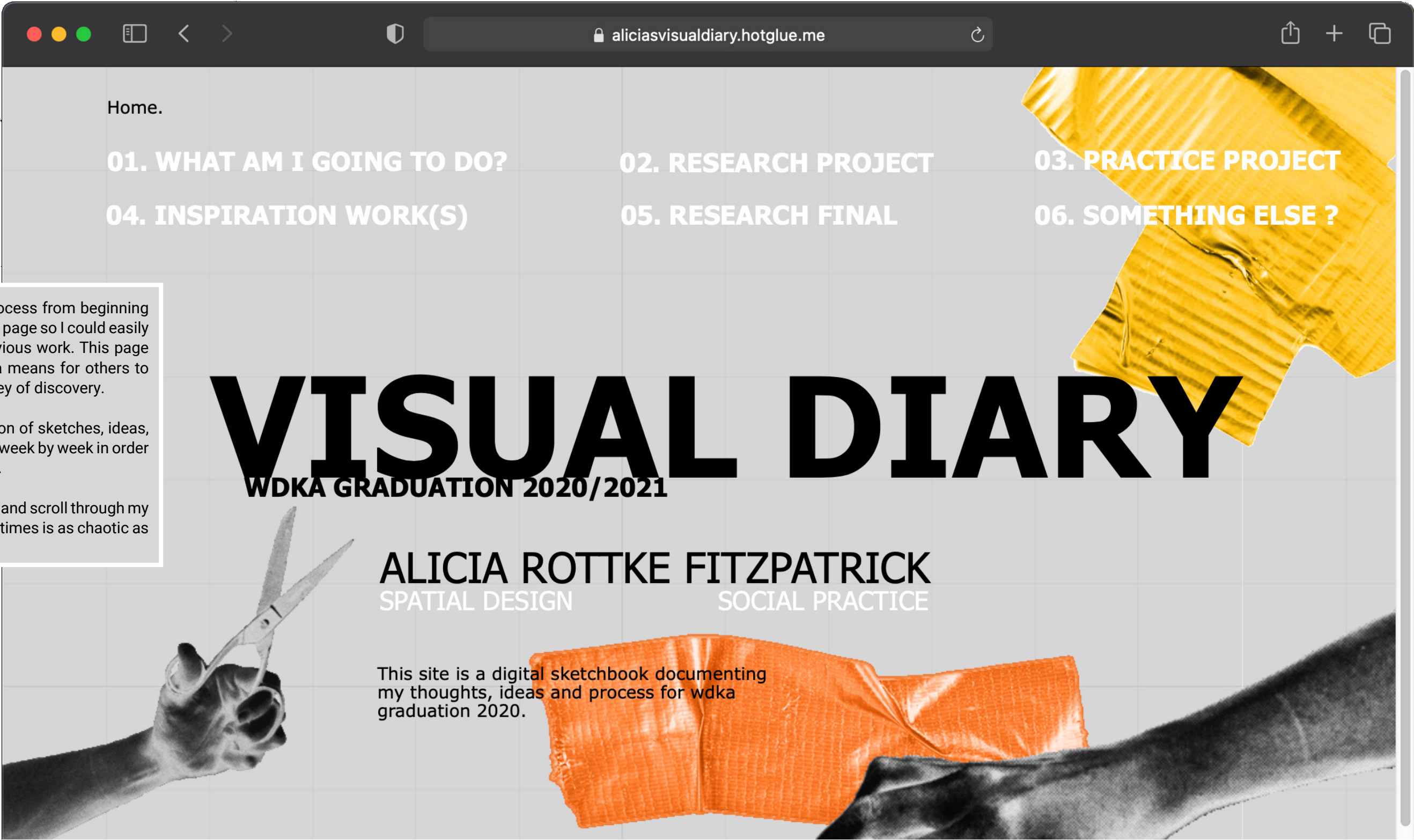
From this research I propose a design which can activate inactive public space. This design proposal prioritizes the body and the smaller scale, which is often forgotten about in the larger plan.



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02. PROCESS WEBSITE



I documented my process from beginning to end on my Hotglue page so I could easily look back at my previous work. This page is also intended as a means for others to join me on this journey of discovery.

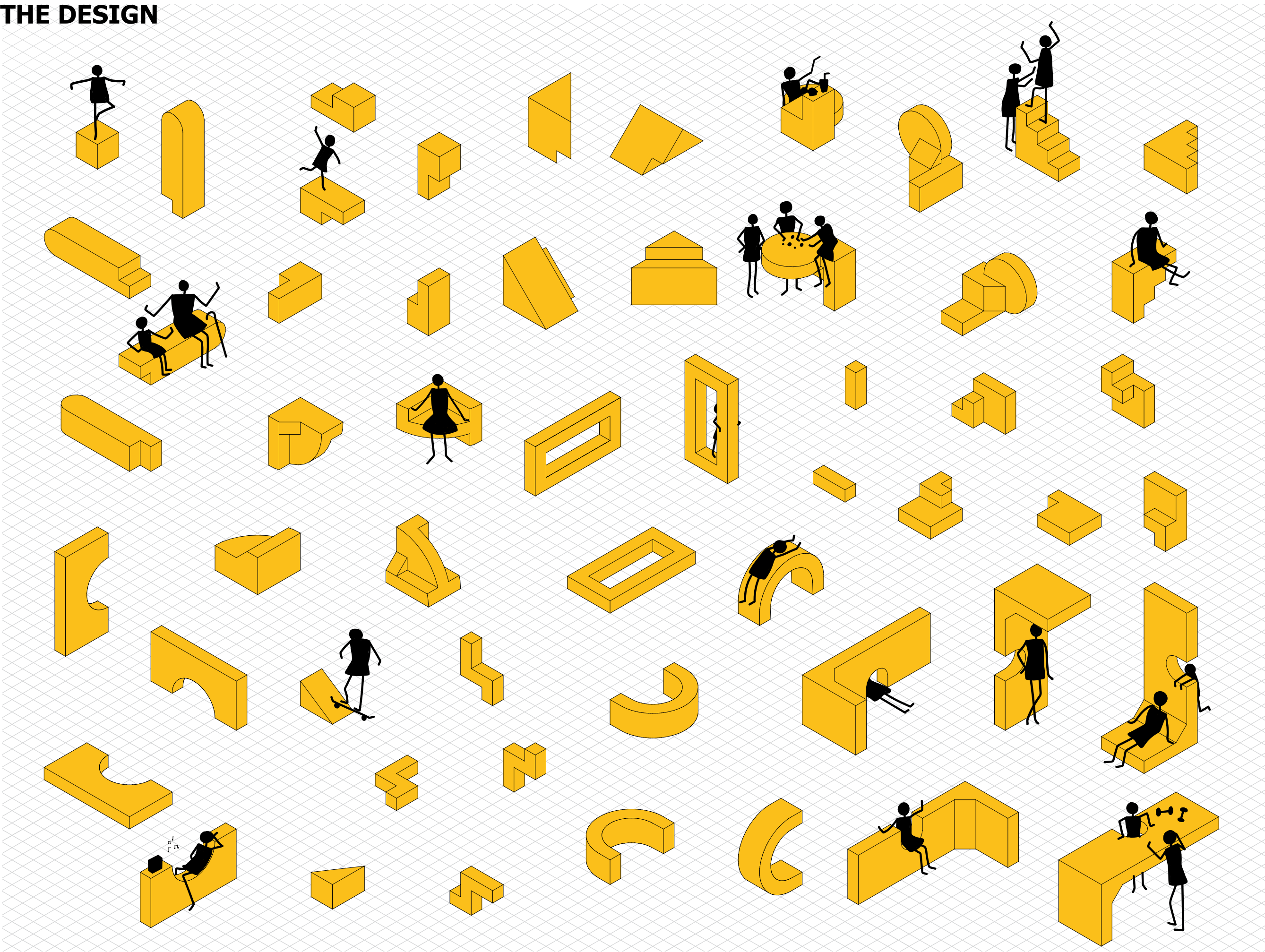
This site is a collection of sketches, ideas, piecing bits together week by week in order to arrive at this point.

I invite you to wander and scroll through my visual diary, which at times is as chaotic as is the process.

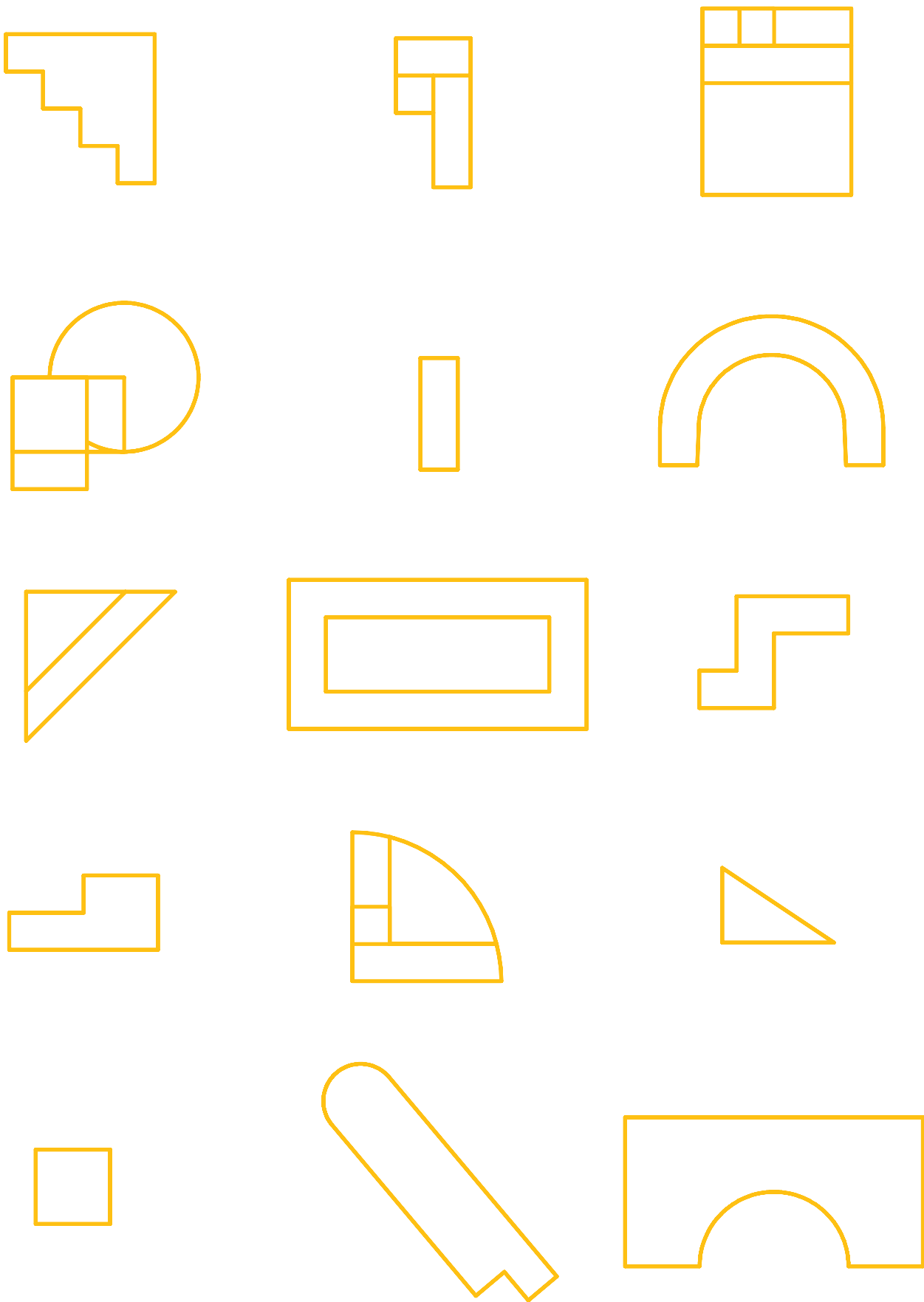
This site is a digital sketchbook documenting my thoughts, ideas and process for wdka graduation 2020.

<https://aliciasvisualdiary.hotglue.me/?HOME/>

03. THE DESIGN



03. THE DESIGN



WHAT

A spatial intervention comprised of 15 forms which can temporarily activate areas of public space which are dormant.

These forms are abstract in shape and do not have one clear function. They can be both placed in different directions and in different compositions depending on the size and needs of each inactive space. These forms invite people to use the space as they feel. Thus the space can be rediscovered, a Terra Recognita.

WHY

These spaces are a prime example of the body is ignored in the midst of Slow Urbanism. This project is a way to squeeze into the larger plan and utilise this by-product of Slow Urbanism to priorities the body. A way to reclaim the public space in a playful manner.

The forms do not have a clear function so that playful curiosity is encouraged, and thus the body can decide on how the space is to be used.

WHO

For the body. Any body that wishes to use the space. The goal is that because the forms are abstract in shape and don't have a single clear function, but are built on a human scale, they can accommodate a wide range of bodies. From young to old, from individuals to groups and from active to resting.

This design is for the community going through this lengthened transition phase to have the ability to reclaim their public space without active third party control.

HOW

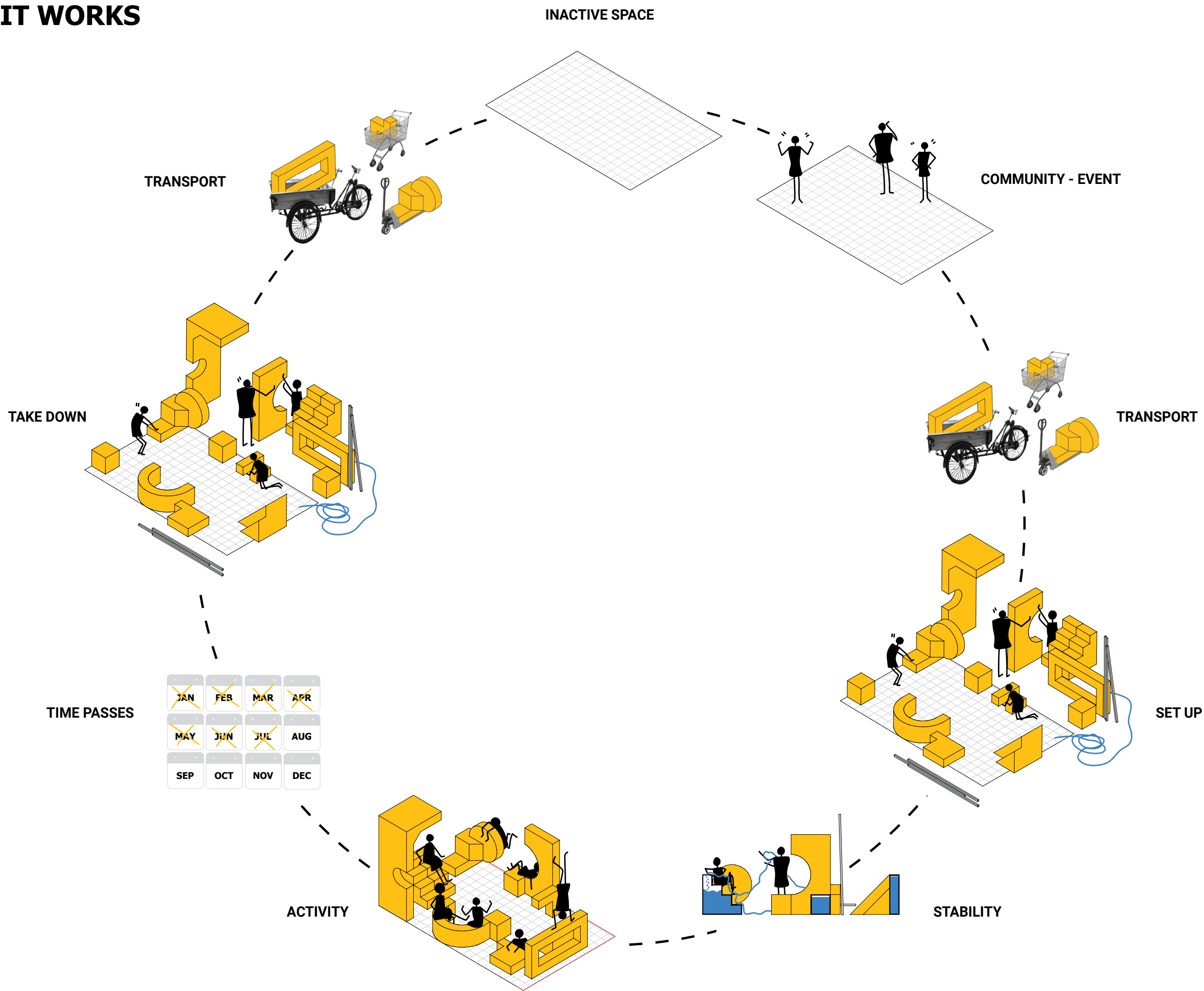
These forms can act as a catalysist for activity as they can give people a visual cue that they can reclaim their space.

When a space becomes inactive or is deemed inactive, Terra Recognita collaborates with community members to plan an event to activate the space by setting up a configuration of forms.

The forms are designed so that they can be moved and carried by bodies by foot, on bikes, trollys, pallette jack or whatever the community has available. The forms have the ability to be both light and heavy in weight when needed.

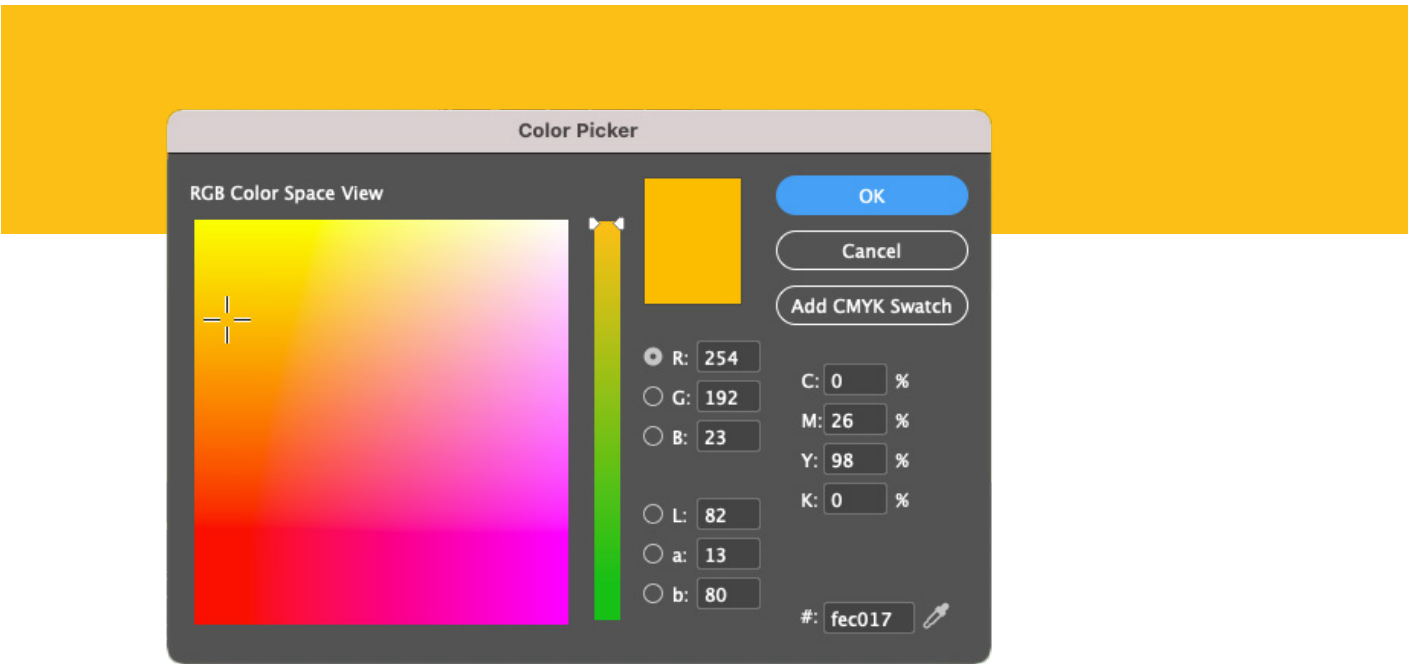
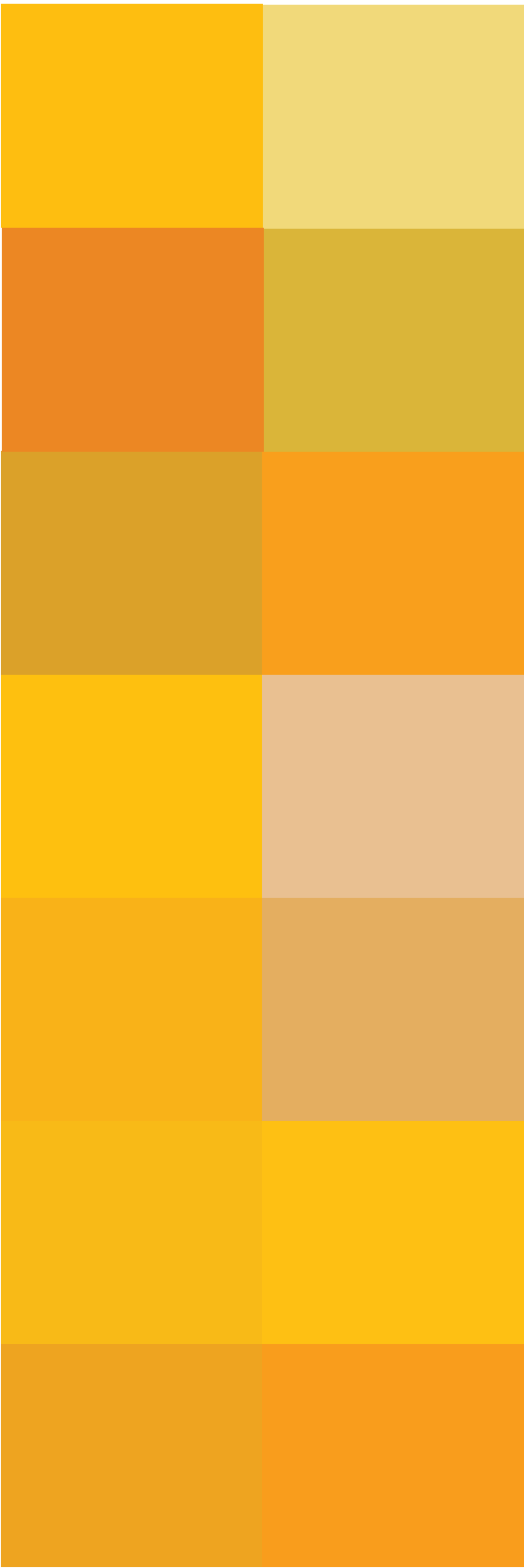
04. HOW IT WORKS

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05. COLOUR



The colour of this design is a play on the colour commonly used in construction work. This bright warm, almost mango yellow colour is inspired by my own observation of photos obtained during my walking research.

This type of bright colour is often used so that the equipment and machinery used in the construction process is visible, it draws your attention to it.

We can shift power by using this color to activate space for the body, which is caught in the midst of the larger plan of Slow Urbanism. Utilizing one of the tools used in the larger inhuman plan, to ensure the body is welcome in the space.

06. MATERIAL

CRITERIA

When thinking about the materiality of this design, there were some criteria that needed to be met in order for the design to work with the concept.

The forms had to be both **heavy and light** in weight depending on whether they were in transit or stationed in an inactive space.

The forms had to be **durable, brightly coloured** and **resistant to fading**.

The forms had to be **strong** enough for the body to interact with them in wide variety of ways.

** Although I have thought about the materiality and construction of this design, it is still in the proposal phase. If this were to be realised I would want to work with perhaps an engineer or industrial product designer. Someone who specilises in this field to ensure the utmost safety for the user. **

MAIN STRUCTURE

<https://tjinco.nl/materialen/polyethylen>

For the main structure of each form, I propose to use polyethylene, also know as PE powder. I was inspired to use this material as Tjinco a Dutch outdoor and public space furniture company use it in their work.

Tjinco describes the material as extremely strong, wear resistant, impact resistant, UV resistant and weather resistant. Other benefits of this material is that is does not contain moisture nor does it feel hot or cold.

How this material could be made into the forms, is that a steel or aluminum mold would be made of the form. Then raw PE powder would be poured into the mold which then goes under rotational molding process. This means that the mold is heated and spun with the powder inside, until the powder creates an even thickness around it. It is spun until it cools, and subsequently the form would be able to be removed.

This material is also available in a sustainable manner, as recycled polyethylene. The recycled powder is anthracite gray in colour.



RAW (PE POWDER)
source : TJINCO.NL



TJINCO'S LOOP BANK ROND, MADE FROM PE.
source : TJINCO.NL

Tjincos Loop Bank Rond is made from polyethylene, and can be filled with water or sand to weigh it down when on location.

This method seemes like a good solution to my design criteria also.

OUTER COATING

<https://www.kunststofcoatings.nl/>

To heighten the durability and brightness of the forms, and to have the possibility to make use of the recycled polyethylene I propose to coat each form in a polyurea coating.

Inspired by Bas Kortman's and Eddy Kaijser's Urban Living Room, in which existing furniture was coated in a rich blue polyurea hot spray coating. Kortmann directed me to Kunststof Coating Nederland, who specilise in these coatings.

Polyurea coatings are made from a two component polymere and fall under Polyurea Tecnology. This means that for each application of the technology is subject to different processing, formulation, application and characteristics. Kunststof Coating Nederland have the expertise in this field to determine which type of polyurea coating would be best suited to this project.

According to Kunststof Coating Nederland polyurea coatings in general are extremely weather resistant, waterproof, resilient, flexible and have low permeability.



URBAN LIVING ROOM
source : STUDIOKORTMAN.NL



CHAMBERS OF WONDER
source : KOSSMANNDEJONG.NL



DIDDEN VILLAGE
source : MDRDV.NL

CONNECTIONS

Some of the forms will need to have added stability to either connect to each other or connect to the ground. This is because when some forms are placed in certain directions their centre of gravity goes up, and therefore may fall on a user if they tried to climb on it.

In an effort to tackle this for now I propose connecting forms via poles that run in the inside of the form. The forms can be made with these holes in the molding phase to ensure they do not get in contact with the weight filling material (water or sand).

In this proposal I have made these connection poles as 44x44 mm basic wooden poles. However these structural assets could be made from a variety of materials such as spruce wood, douglas wood or metal.



WOOD - SPRUCE
source : PRAXIS.NL



WOOD - DOUGLAS
source : NUBUITEN.NL



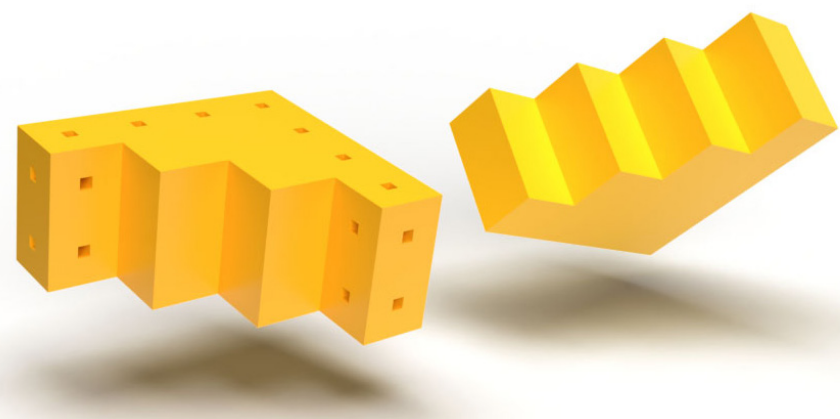
STEEL - GALVANISED
source : PRAXIS.NL

07. CONSTRUCTION

This is a sample drawing which could be sent to a building company to build the forms.

Each form is made up of 250x250 mm cubes on a grid, so that if they need to be secured to the ground or to each other, the connection points meet up.

The idea is that at the end and edge points of each form there are holes for the connecting poles to go in. This can allow for a huge number of different form configurations and thus use opportunities.



When comparing this form with one of Tjinco's designs, made from the same material at the thickness it is possible to calculate an approximate weight for this particular design.

Weight :
10 kg

Volume :
140 l

Amount of water needed to fill :
100 l

Weight when filled:
110 kg

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SAMPLE DETAIL DRAWING OF FORM #1 - STEP FORM

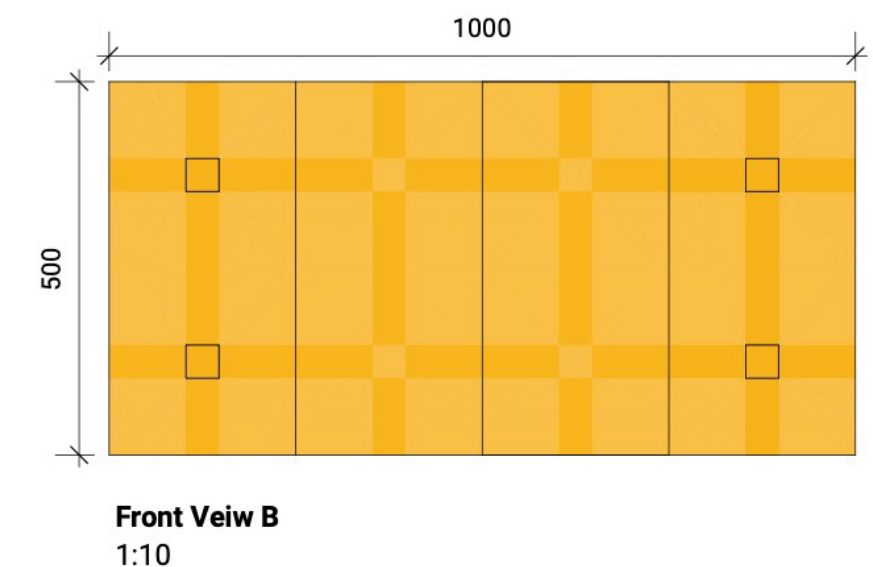
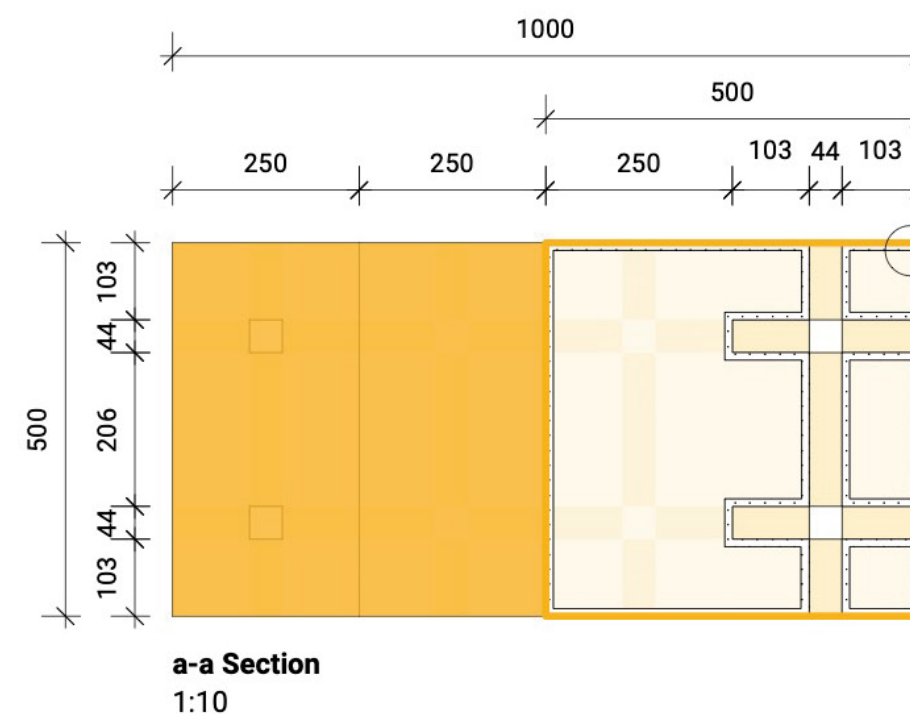
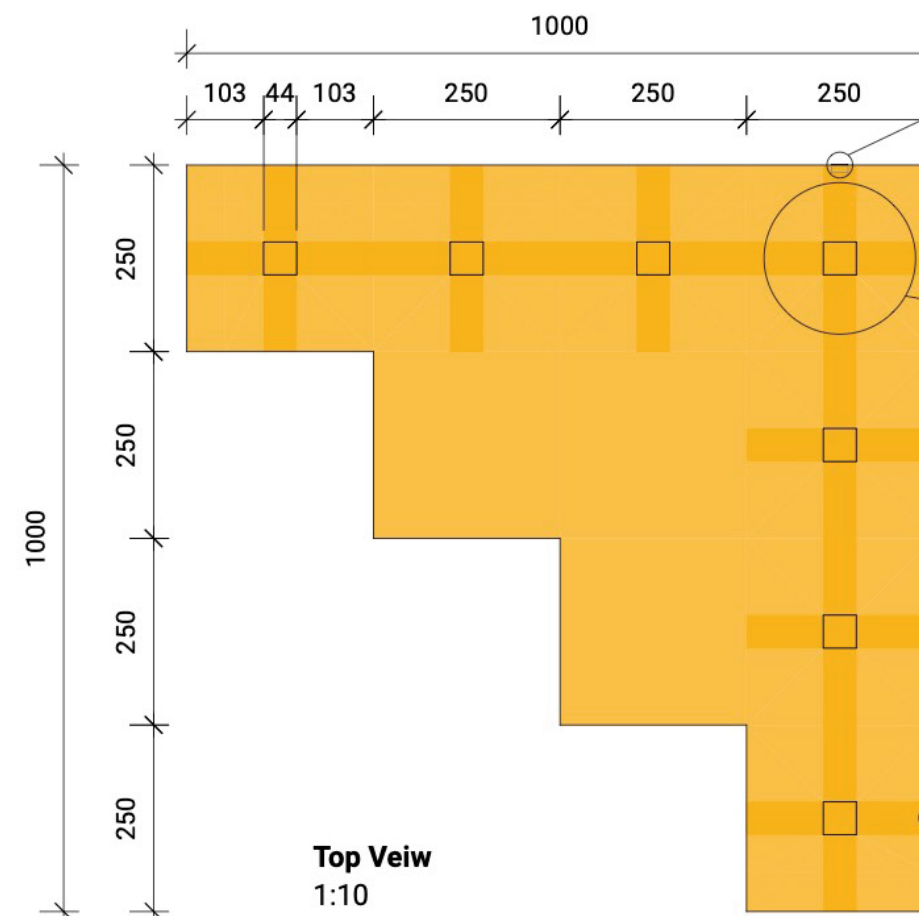
Unit of measurement : mm

Image : Shows the form with and without flush coverings on the holes.



Material

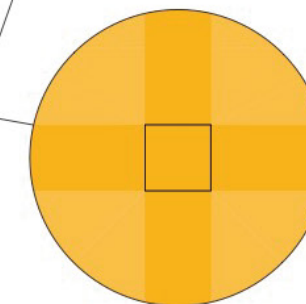
M1 : Polyethelene (PE Powder), Possibly Recycled, 10mm.
M2 : Polyurea coating, Mango Yellow Colour.



Detail 1

1:5

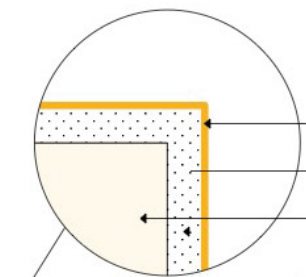
Holes and caps on top and bottom to allow water/ sand to be filled the inside.



Detail 2

1:5

Cap which is flush to the surface, can cover the structure holes.



M2 Polyurea Coating

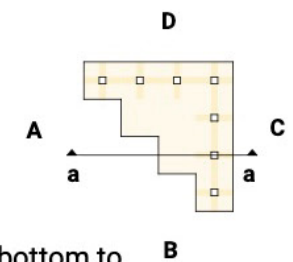
M1 Polyethelene 10mm

Hollow Interior

Detail 3

1:2

Hollow inside, to be filled with water or sand for weight. Structure material and outer coating.



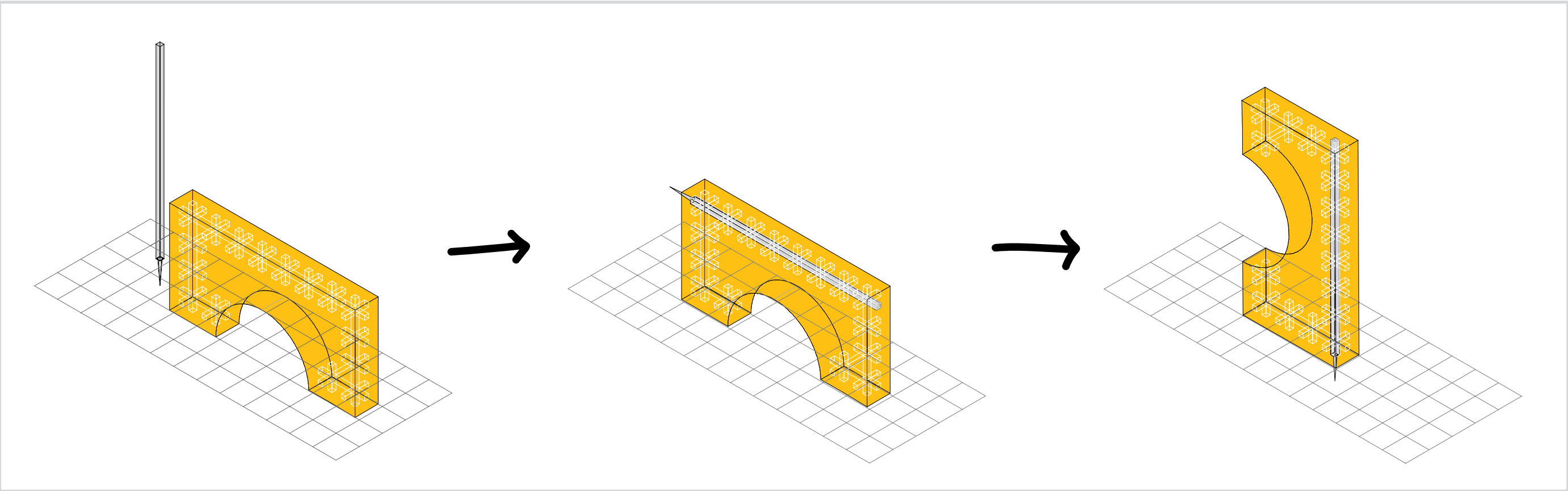
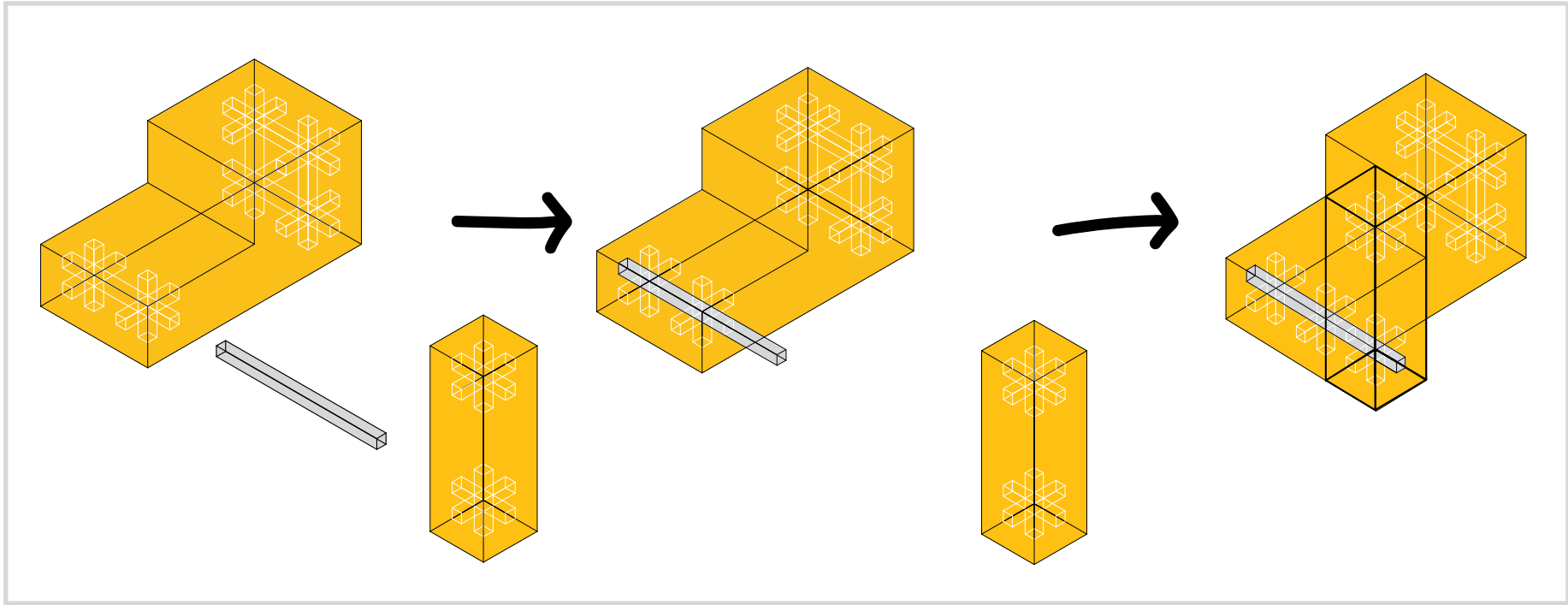
07. CONSTRUCTION

For these forms to be able to used in which ever way a body desires, they must be strong and secure. For the body to explore all of the ways these forms can be used, I wanted to ensure I thought thoroughly about the safety of the body. Many of these forms will be extremely heavy once filled with water or sand, and should be secure to climb on. However, some forms have a higher centre of gravity when placed in certain ways, or some may be placed in very windy locations.

To tackle this, each form has a system of holes within the plastic interior, which can be filled with wooden poles to be secured. Theres can also facilitate space for the forms to be secured to the ground.

POSSIBILITY #2
Anchoring the form into the ground for example between tiles. A similiar system is used for parasols.

POSSIBILITY #1
Connecting two forms internally to add stability.



08. EXAMPLES IN CASE STUDY

#1

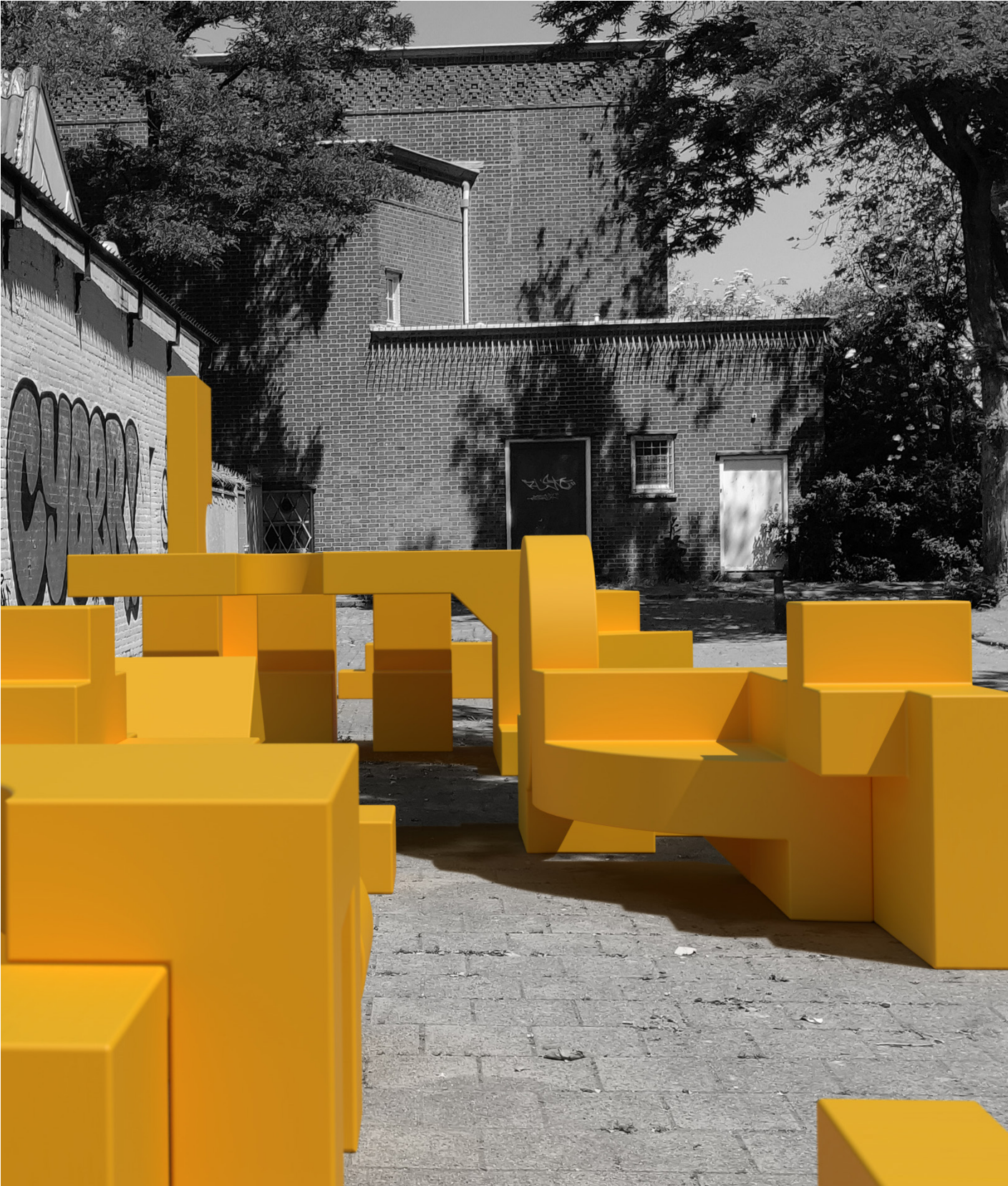
SPACE #1
Activating this larger space which lies between two vacant buildings. There are plans in place to partly demolish this area in the future, but there is no definitive date as of yet.



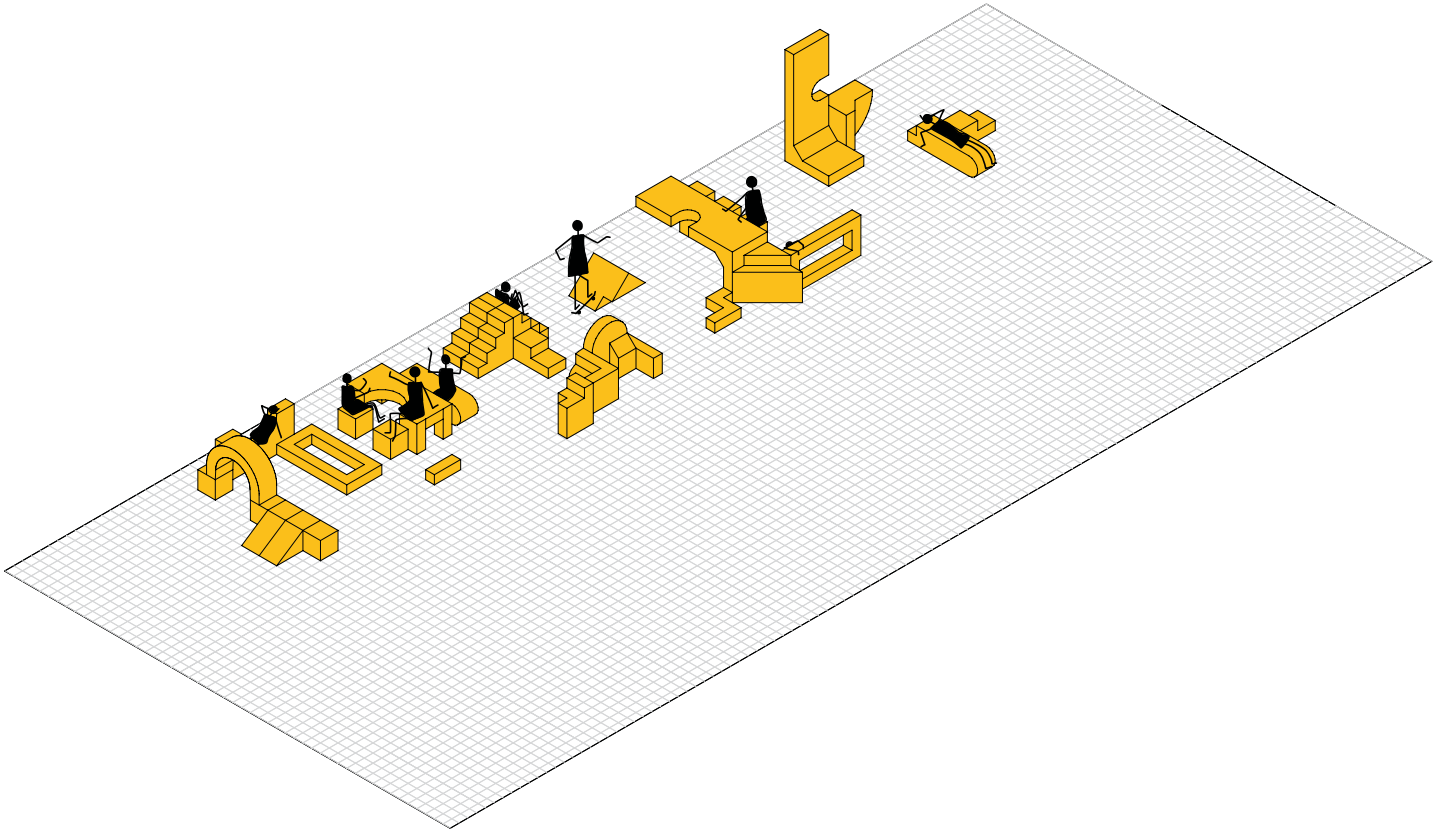
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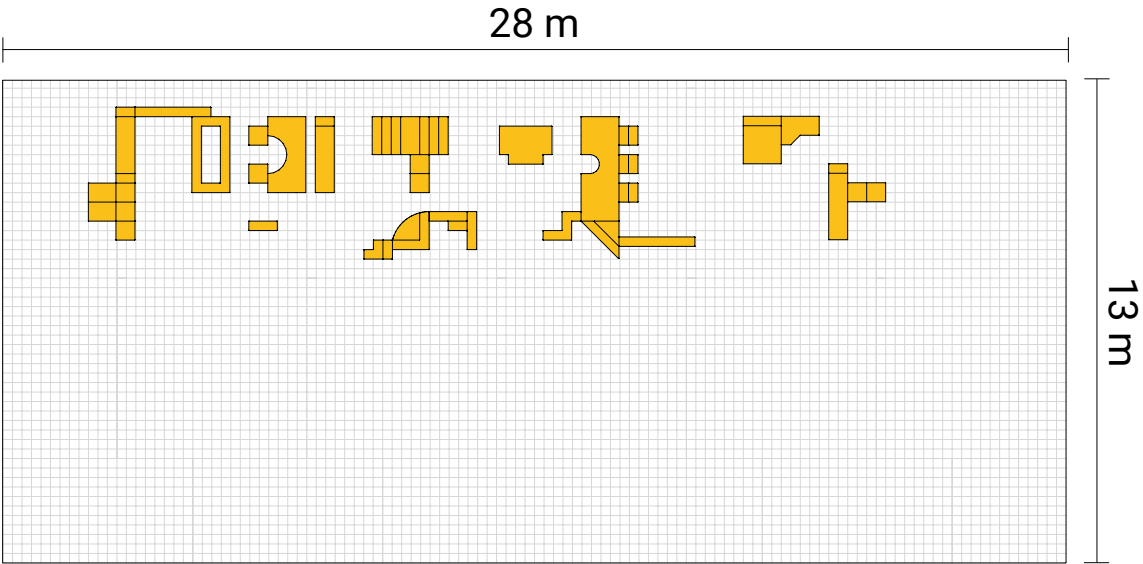
08. EXAMPLES IN CASE STUDY



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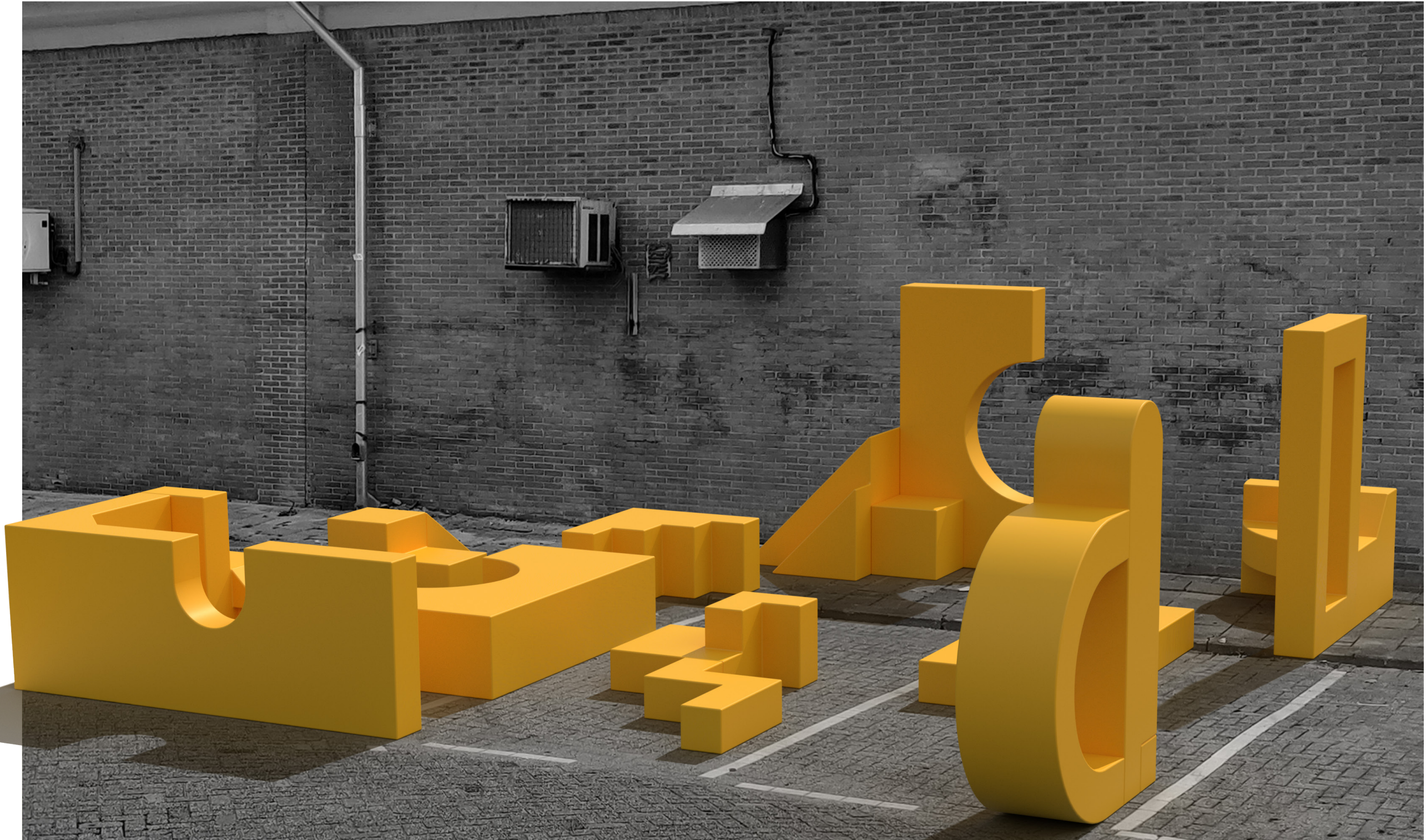


08. EXAMPLES IN CASE STUDY

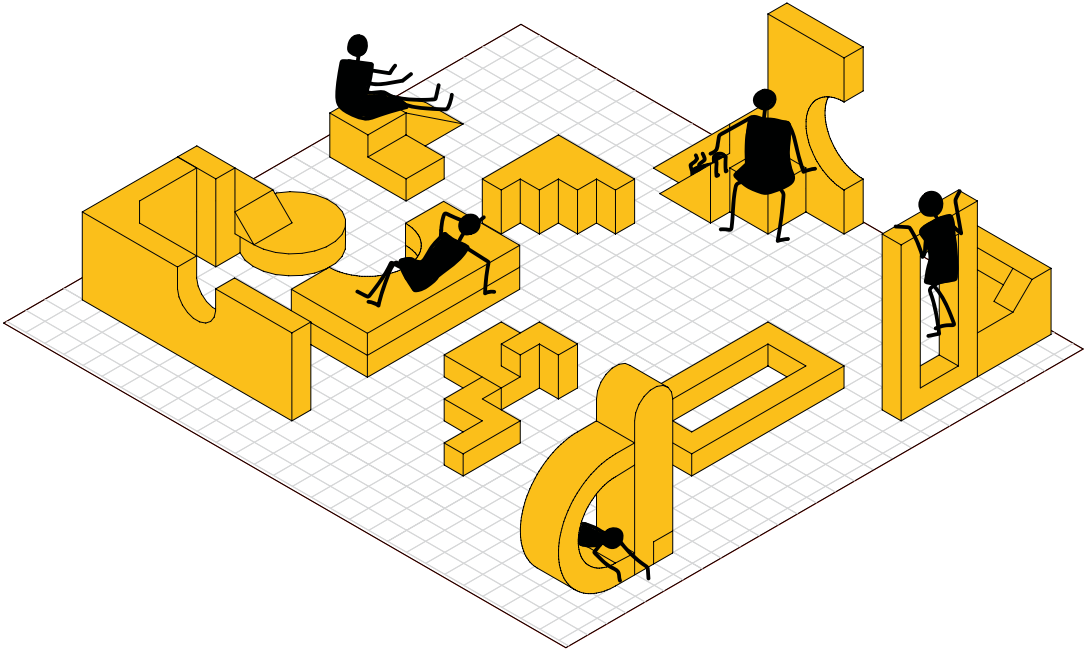
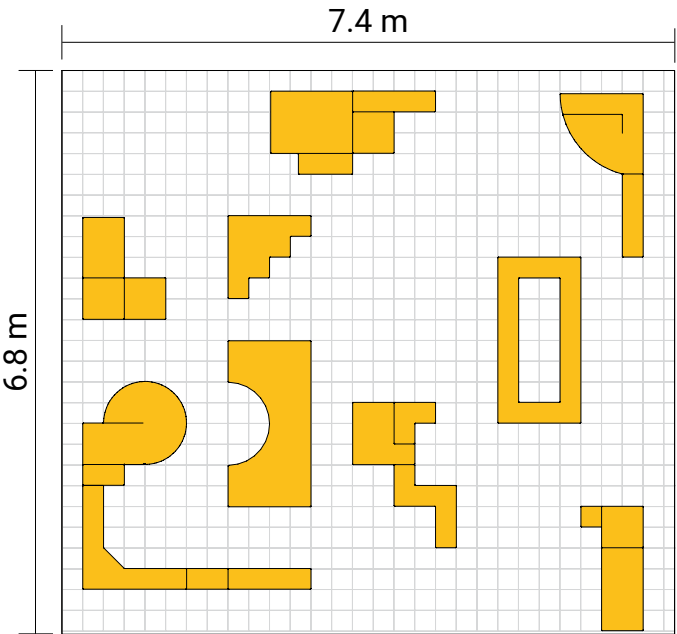
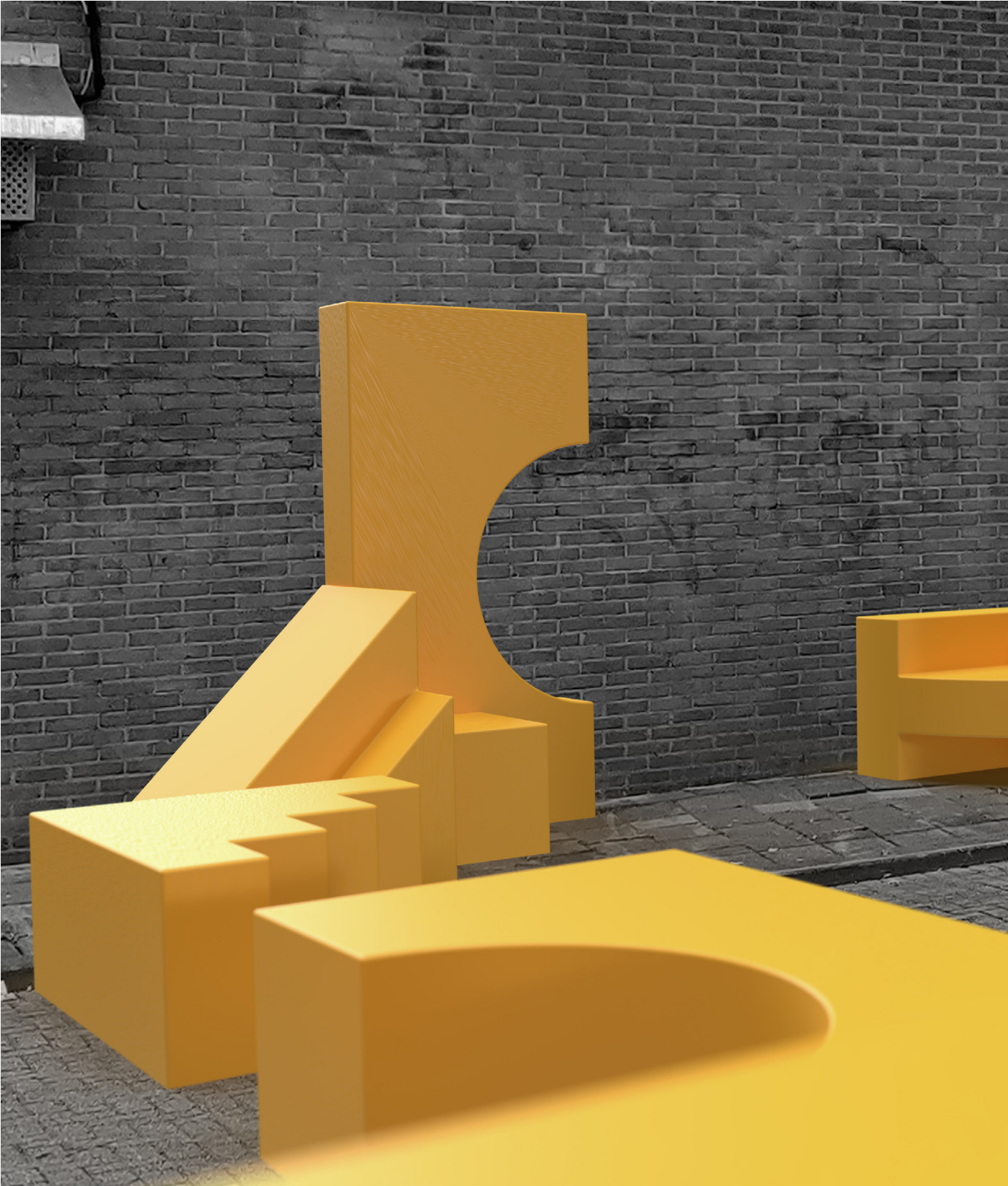
#3

SPACE #3

Activating car parking spaces for the body, which further down the street are being taken over by construction material.



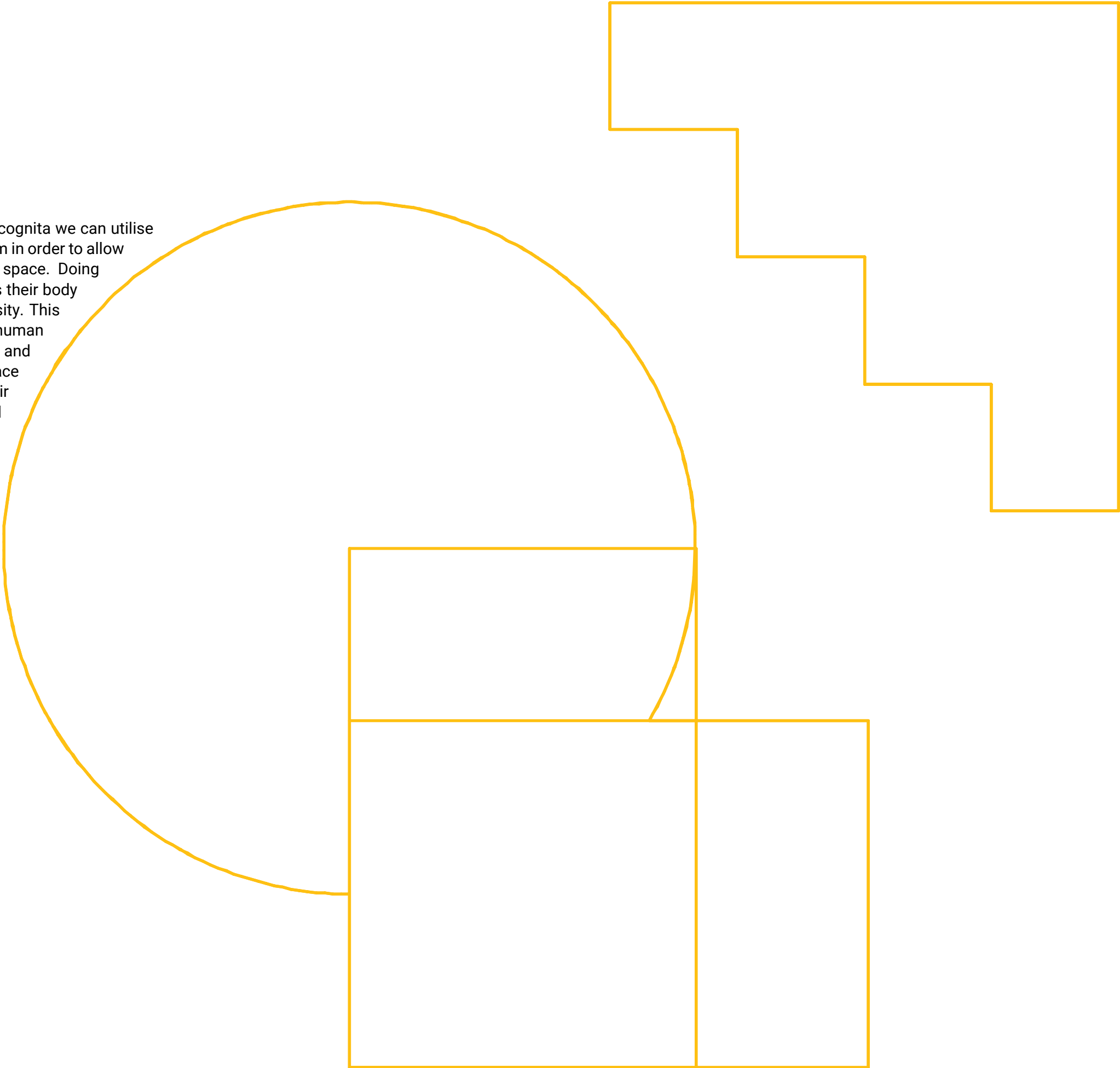
08. EXAMPLES IN CASE STUDY



09. CONCLUSION

I propose that through Terra Recognita we can utilise this by-product of Slow Urbanism in order to allow people to reclaim their public space. Doing this in a manner which priorities their body through engaging playful curiosity. This design is a way to squeeze the human scale back into the larger plan and temporarily make use of the space so that people can reclaim their public space during lengthened transition phases.

Although I have developed this proposal through research into the effects of Slow Urbanism on the body I strongly believe that enticing playful curiosity through spatial structures is not exclusive to this kind of situation. The proposed design could reinvigorate any public space; a park, a beach, a square and or a station.



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TERRA RECOGNITA :

Reactivating unused public spaces,
which are a result of urban redevelopment
by spatial intervention while also enticing
playful curiosity and thus activity!