

TITLE

**PUBLIC SPACE AT THE INTERFACE OF INTERIOR AND EXTERIOR**

spatial perception and experience

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ABSTRACT

*„No spatial problem is as characteristic of the architect's work as the necessity to bring exterior and interior into a relationship - i.e. to make them visible synoptically as elements of one and the same conception.“<sup>1</sup>  
(Rudolf Arnheim)*

This applies in particular when the public space continues inside the building due to (semi-)public use components and the architecture is experienced by the user as a coherent space in the approach and passage of the building. My research, which is still in an early stage, is based on my proposals for architectural competitions with such components of public use. The proposals fit into the context and provide orientation, quoting the jury report of the competition for the institute for Geosciences in Munich: „The volume fits precisely and suitably into the urban fabric. [...] Visibility, accessibility and connectivity are organized surprisingly clearly and readable. The urban concept and proposed functional distribution are represented in the chosen architectural language. Everything is what it seems.“<sup>2</sup>

Inside a varied spatial sequence interconnect with the exterior while being superimposed with further uses, as in the proposal for the extension of the State Archives in Zurich: „In the interior [...] the spaces are developed logically from the existing building [...] and ends up in a terrace, which manifests the public character of the space behind it with a powerful, two-storey opening of the facade. The invigorating interplay between single-storey and two-storey spaces creates a variety of lighting atmospheres and provides [...] welcome but discreet visual references between the public area and the working environment of the State Archives.“<sup>3</sup>

The extracts of the jury reports suggest that the quality of the designs lies in their precise integration into the urban fabric, clear orientation and a symbiotic relationship between interior and exterior spaces, which are interconnected by a (situational) spatial sequence. This topic will be researched with the following questions: What kind of relationship between interior and exterior public spaces create particular architectural qualities? How are these qualities to be put and evaluated in the historical and contemporary discourse? How can these qualities be translated into a design strategy?

I am intending to research the relationship of interior and exterior theoretically and practice based. Readability and orientation are qualities of perception, the dramaturgy of the spatial sequence a quality of experience. In the theoretical part I will examine and compare urban and architectural theories of perception and spatial experience, looking for similarities and differences. Starting with the concept of the “body-subject” (le corps propre<sup>4</sup>) and the “lived space” (gelebter Raum<sup>5</sup>) comparing different theories concerning the phenomenology of perception; I will look at relevant architectural and urban theories e.g. the image of the city and the visual sequence<sup>6</sup>, the serial vision<sup>7</sup>, the choreography of architectural spaces<sup>8</sup>, in order to find descriptions and categories of architectural qualities resulting of the perception and spatial experience in public spaces.

Within a case study I will analyse existing architectural concepts - such as the flowing space at city level<sup>9</sup>, the passage<sup>10</sup> or the "traject"<sup>11</sup> - with regard to historical development, variation and backgrounds. These build projects form the basis for the practice-based research. I am intending to address unused potentials or even weaknesses by carrying out a series of 4 architectural interventions or installations on different buildings on a scale of 1:1 and reflect the effect.

<sup>1</sup> Rudolf Arnheim, *Die Dynamik der architektonischen Form: gestützt auf die 1975 an der Cooper Union in New York gehaltenen „Mary Duke Biddle Lectures“*, DuMont-Dokumente (Köln: DuMont, 1980).

<sup>2</sup> Staatliches Bauamt München 2 Freistaat Bayern, „Wettbewerb Geowissenschaften“, Protokoll der Preisgerichtssitzung 2. Phase 12. und 13.07.2018 (München, 2018).

<sup>3</sup> Hochbauamt Baudirektion Kanton Zürich, „Staatsarchiv des Kantons Zürich Bau 3“ (Zürich, 2013).

<sup>4</sup> Maurice Merleau-Ponty, *Phänomenologie der Wahrnehmung*, 6. Aufl., Phänomenologisch-psychologische Forschungen. - Berlin [u.a.] : de Gruyter, 1960-1994 ; ZDB-ID: 188311-2 7 (Berlin: de Gruyter, 1966).

<sup>5</sup> Karlfried Dürckheim, *Untersuchungen zum gelebten Raum. Erlebniswirklichkeit und ihr Verständnis. Systematische Untersuchungen II (1932)*. Hg. v. Jürgen Hasse, Frankfurt/M. (Inst. für Didaktik der Geographie, 2005).

<sup>6</sup> Kevin Lynch, *The image of the city*, 2. printing (Cambridge: Harvard Univ. Press, 1962).

<sup>7</sup> Gordon Cullen und Renate Gerhardt, *Townscape: das Vokabular der Stadt*, Birkhäuser-Architektur-Bibliothek (Basel [u.a.]: Birkhäuser, 1991).

<sup>8</sup> Wolfgang Meisenheimer, *Choreografie des architektonischen Raumes: das Verschwinden des Raumes in der Zeit*, 1. Aufl., Veröffentlichungen aus der Fachhochschule Düsseldorf / Fachhochschule Düsseldorf. - Köln : EKSf, 1973- ; ZDB-ID: 556418-9 23 (Düsseldorf: Fachhochschule, 1999).

<sup>9</sup> Atelier Kempe Thill, Youth Centre, Amsterdam-Osdorp (2011).

<sup>10</sup> Herzog de Meuron, Museum des 20. Jahrhunderts Berlin (o. J.).

<sup>11</sup> OMA, Botschaft des Königreichs der Niederlande, Berlin (2004).