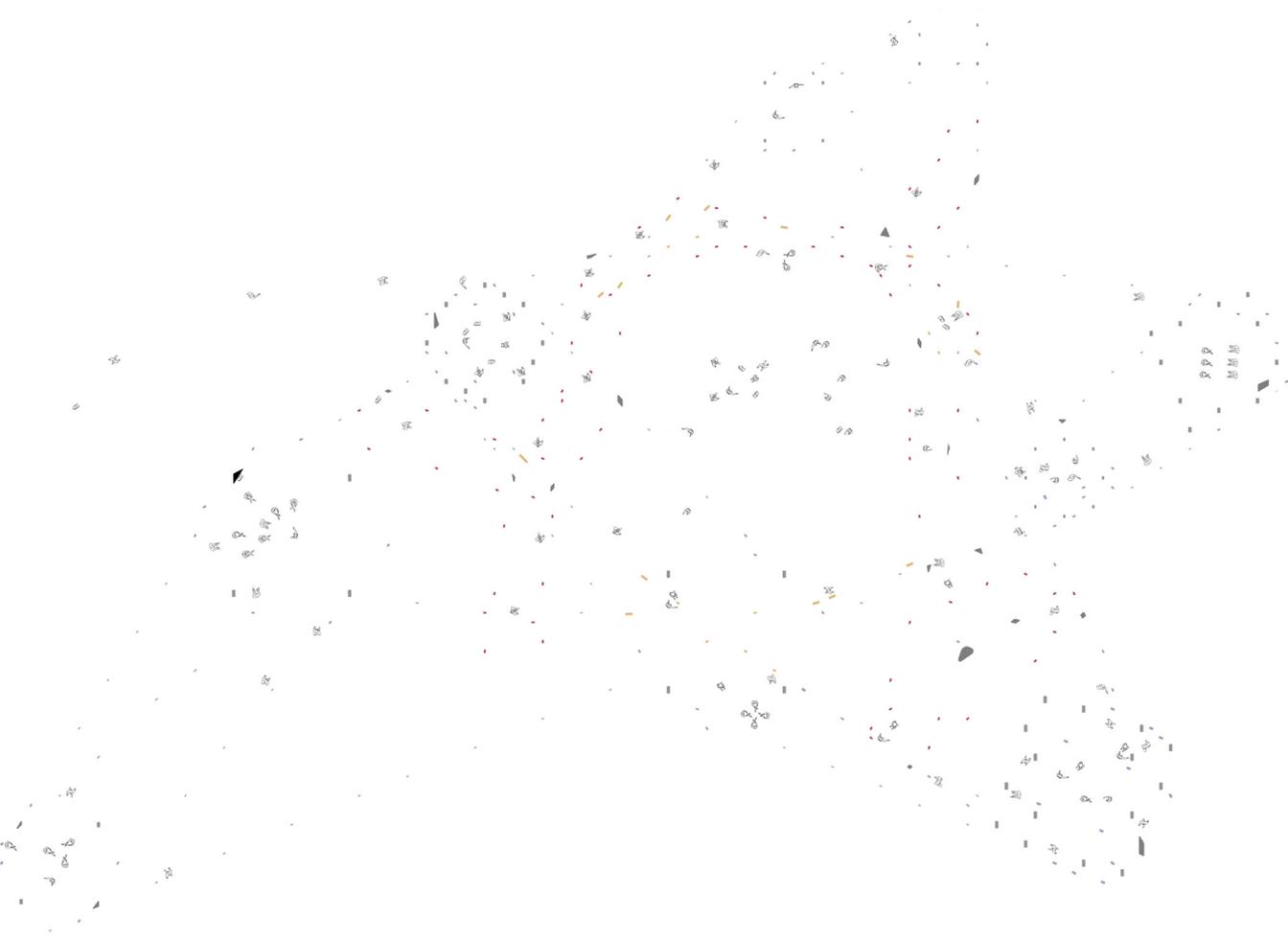


DETACH or ATTACH

Simulating Peripheral Perception in Forest into Artificial Landscape

by Transforming Environmental Elements



ZHAO WU

Chalmers School of Architecture

Examiner: Morten Lund

Tutor: Kengo Skorick



Detach or Attach

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MATTER SPACE STRUCTURE Studio

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Especially Hao,
for your company.

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INTRODUCTION

Abstract

We stroll around into forest. Senses are active by different stimuli. Feet are free to move. Flows touch and embrace us. Through a peripheral perception, we experience the environment in its parts and its whole. We feel attached to the place and know it more. However, an urban setting emphasizes more on focused vision which makes us spectating on individual building and detached from real life.

Thus certain spatial qualities about peripheral perception in forest are delimited. Specific investigations on boundary of one zone, connection of two zones and organization of multiple zones are developed. The evolution ends up with a conceptual prototype working as a tool for further proposal.

Different situations on the whole food process are organized in an urban context with this tool. The forest-like artificial landscape moves city people closer to food.

The process is driven by a method of combining inner conception-literature study, diagrams, etc. and outer perception-drawings, model making, etc. It's a way of work and also a way of communication.

We come from wild and infinite space with freedom to build up shelter places with meaning and security. Building makes it happen. As an architect, how to use our intelligence to learn from nature and embody them in tangible material for humans? Let's give it a second thought.

Personal Interest | Being In the Forest

Awareness of Oneness

When I step into the forest, its setting with different stimuli creates an infinitive perception, I feel very much enveloped by its body.

When I start to move, a slightly defined enclosure always follows me, I feel protected but in an unlimited way.

Be aware of myself and feel attached to the place. I guess it would be **a common sense** we share in the forest no matter which culture or society we are from.

I then wonder if it's possible to **transform this phenomena in nature into our artificial space?**

“What is most personal is the most general”

--Carl Rogers

*Look up: Finity with a slight enclosure
Look forward: Infinity with layers&depth*



Personal Interest | Experience of Food

Knowing by Embodying

Food, a never ending topic in our daily life. However nowadays, We know little and little about it, especially how it's growed.

My own experience in an eco-farm in the summer of 2016 makes me realize that through participating into the whole food process enriches my understanding on food and further changes my cognition on food consumption.

I wonder if I can **bring this experience to people who live in an urban environment?**

“An object or place achieves concrete reality when our experience of it is total through all the senses as well as with the active and reflective mind.”
-- Yifu Tuan

1	2
3	4
5	6
7	8

1. Pick red currents - 07.2016 - Svenshögen, Göteborg
2. Pick plums - 08.2016 -Svenshögen, Göteborg
3. Cook for wwoofers - 07.2016 - Svenshögen, Göteborg
4. Eat Chinese hotpot - 12.2014 - Friend's Home - Göteborg
5. Watering New Zealand spenat - 07.2016 - Svenshögen, Göteborg
6. Course on eco farming - 08.2016 - Svenshögen, Göteborg
7. Farmers Market - 09.2016 - Haga, Göteborg
8. Urban farming safari - 2015 - Slakthuset, Göteborg



Discourse

Simulating Nature in Architecture from a Humanistic Perspective

The question following all the process is that **how can we use our cultural discernment to abstract patterns from nature and embody them in tangible materials for the benefit of society?**

The challenge is to manifest the duality of intension (inner conception) and phenomena (outer perception) based on humanity with a development into context of site and program in particularity.
-- Steven Holl



Process Schema

Research by Design

Phase	Content	Method
1. Premise	Own observation in forest Own experience about food in everyday life, eco-farm	Photography Sketches
2. Prototype	Literature and evidence study Build my own Base Architectural System Prototype evolution in 4 Phases Build prototype vocabularies for further design	Literature Study Diagrams Sketches Model Making
3. Context	Program - Define human activities relating to the whole food process Site - Make specific analysis and general strategy	Diagrams Illustrations Sketches
4. Formation	Use defined programs and specific site conditions as driving force to concretise the prototype	Drawings Illustrations
5. Narrative	End up with a foodscape in a green open space in the city center of Göteborg, moving people closer to food in a forest-like landscape	Drawings Model Making Sketches

RESEARCH

To insert spatial qualities that I am interested in the forest into social life that I care about between food and people, I need to **find an architectural system** to make it work.

I zoom out to study literature in phenomenology, psychology and philosophy relating to the topic of human experience in architecture. The points drawing my attention generate investigations with models and sketches. The results in turn generate new concepts moving forward the process. All the conclusions are reorganized into a chart periodically to keep the focus.

Main Literature

Key words

Humanistic Geography, Nature, Landscape, Experience, Phenomena, Sensation, Perception, Conception, Awareness, Psychology

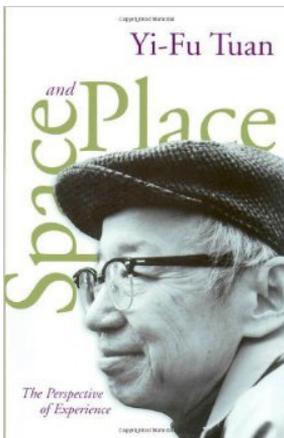


Figure 01

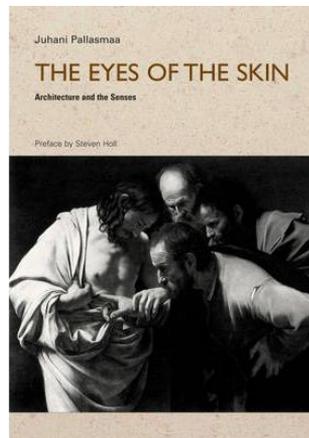


Figure 02

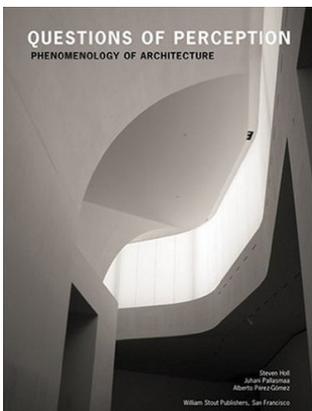


Figure 03

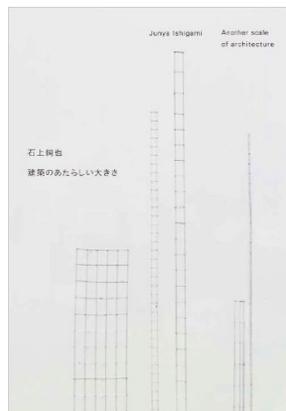
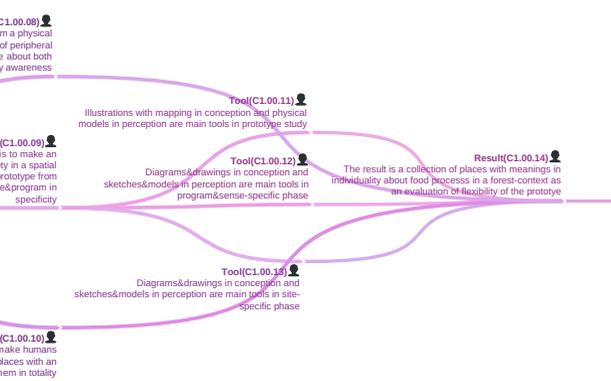


Figure 04

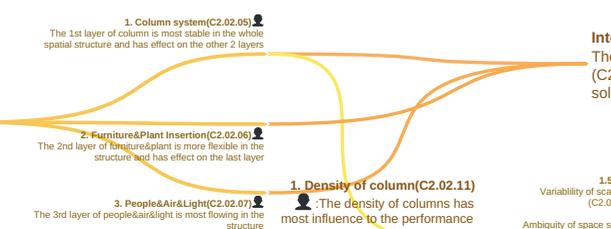
Research Distillation

Flow of Thoughts

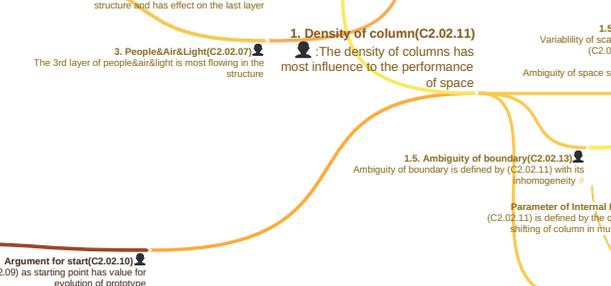
To organize the process more logically and keep the focus on one point at one time, I use an online tool called coggle to document all the thoughts during the research. Whether related points from literature study, concepts from my own mind or tested results by investigations are showed in the following flow chart.



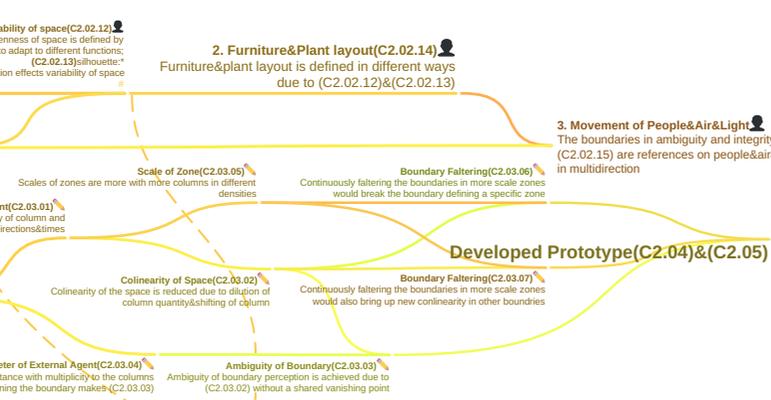
Discussion(C1.00.15)
How can we use our cultural discernment to abstract patterns in nature and embody them in material with tangibility for the benefit of society?



Integration(C2.02.08)
The integration of (C2.02.05)&(C2.02.06)&(C2.02.07) is manifested with both solid&void(defined by solid) in the structure

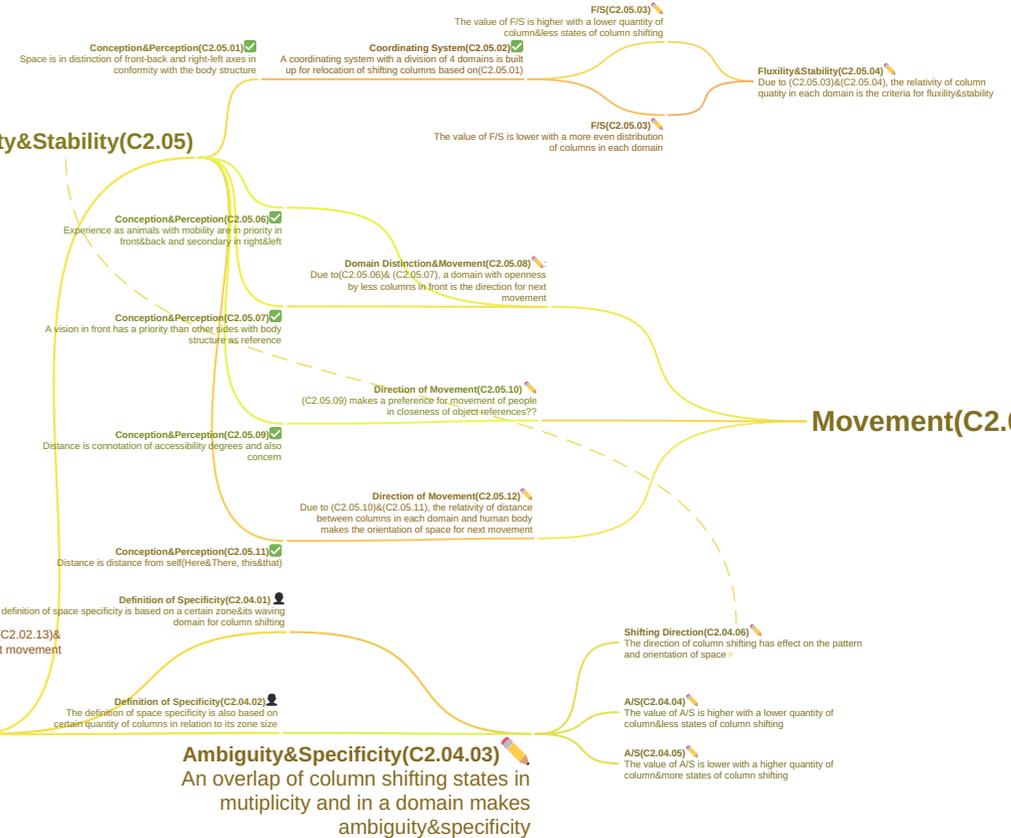


Initial Prototype(C2.03)



Developed Prototype(C2.04)&(C2.05)

Fluxility&Stability(C2.05)



Movement(C2.07)

by and composition of rooms

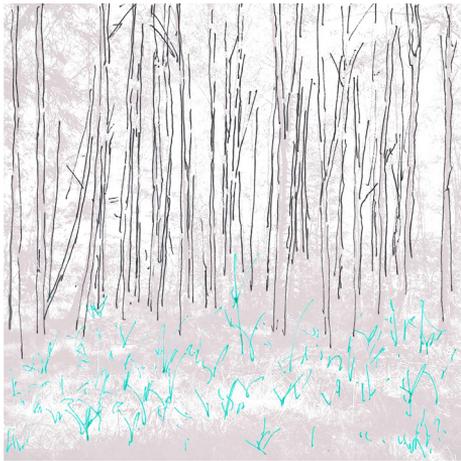
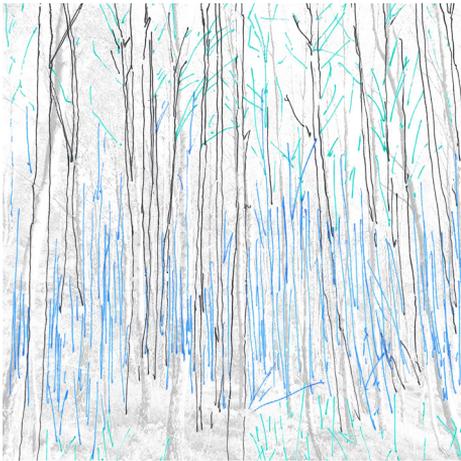
arge from characteristics in

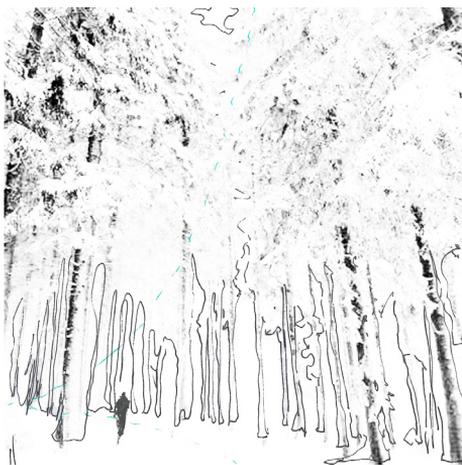
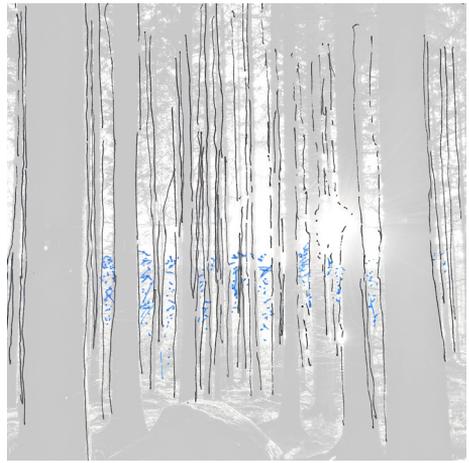
variety makes (C2.01.05)&

ndiment

The Thinking Hand-1

Conception behind Perception





Peripheral Perception in Forest

Experience of the Whole and Its Parts

How does it feel? - Key words

Adj-Essence (The Qualities of the Setting)

Interior / Haptic / Emotional / Multiple / Pluralistic /
Democratic / Contextual / Inclusionary / Horizontal /
Caring / Unconscious / Infinite / ...

Verb-Essence (The Relational Experience)

Envelop / Enfold / Engage / Enmesh / Centered / Touch
/ Aware / Attach / Participate



Figure 05

Why is it like that?

A Setting with Different Stimuli

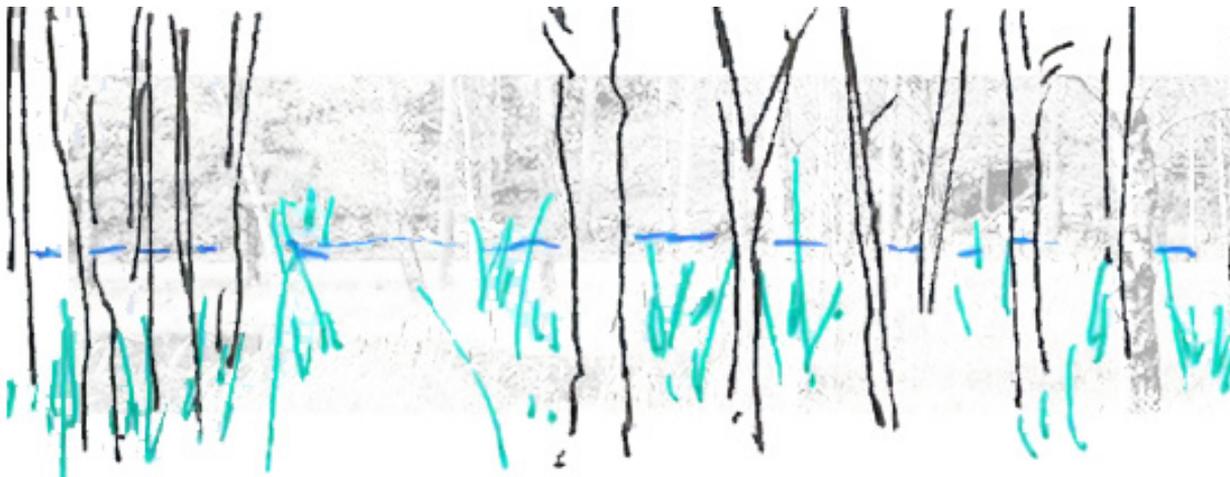
A context of forest has different stimuli in its setting of soil with smell, rocks in different shape, trees in variety, sunlight from above, shadow by feet etc.

Movement in A Flowing Structure

A walk through the forest is with an unconsciousness of movement in a variety of angles and speed. It is a constancy of interaction of all sense modalities.

What is it? - Definition of Periphery

- 1.the perimeter of a circle or other closed curve; also : the perimeter of a polygon.
- 2.the external boundary or surface of a body.
- 3.a : the outward bounds of something as distinguished from its internal regions or center;
b : an area lying beyond the strict limits of a thing.



Focused Vision in City

Spectator to Objective Fragments

How does it feel? - Key words

Adj-Essence (The Qualities of the Setting)

Intentional / Conscious / Narrow / Dogmatic / Intolerant
/ Rigid / Fixed / Inflexible / Exclusionary / Unmoved/...

Verb-Essence (The Relational Experience)

Confront / Spectate / Observe / Detach / Deprive/...

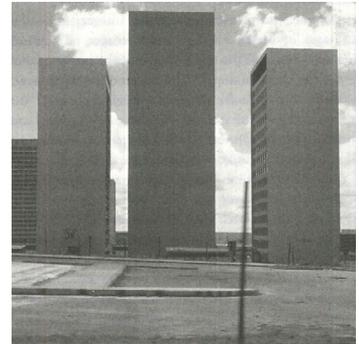


Figure 06

Why is it like that?

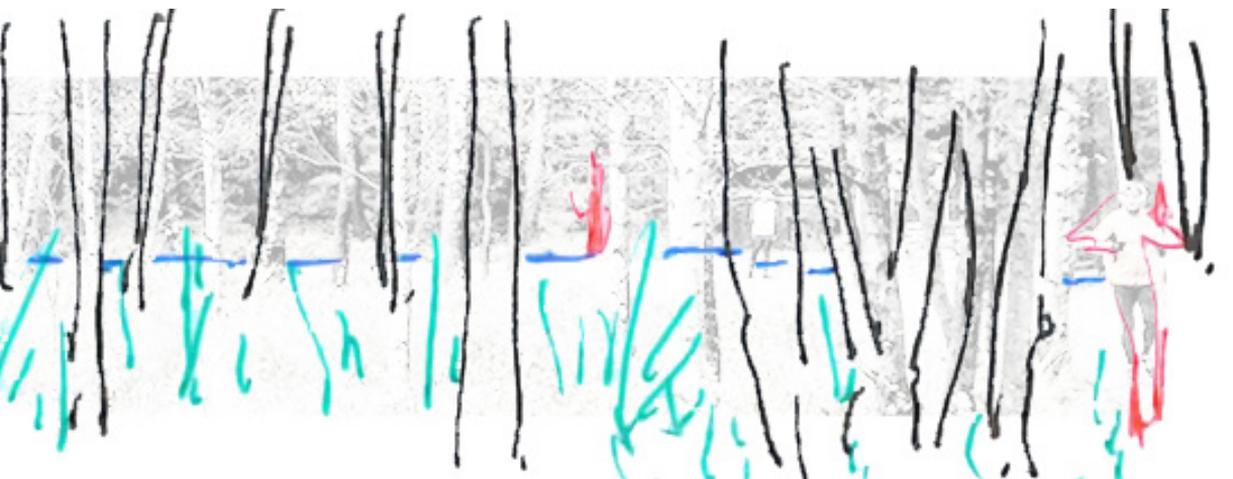
Fixation on Single Object

People confront the object and spectate on it.
It is about representation of perspectives.

Intentional Movement

People are directed from one point to another in an
intentionality of consciousness according to architect's
thoughts.

Literature Reference mainly from <<THE EYES OF THE SKIN>>



Inspirational Evidence

Activity-based Landscape with Clusters of Elements

After delimiting the focus on peripheral perception, the relevant studied cases share **2 points in common about the setting and movement--**

1. The form of the building or the single room inside the building is not the key. Rather **the collection of similar building elements** or **cluster of rooms** or **distribution of houses** in a homogeneous way contribute more to a whole spatial experience;
2. The building elements - column, wall and room etc. and non-building elements - furniture, plant and **people** work together as **an activity-based landscape** for people staying and moving.

Programmatic Evidence

Dual-Hierarchy in Spatial & Social Organization

In opposite, rooms for staying are assembled by corridors for moving. People are directed intentionally from one room to another. There are no continuity and sense of oneness in spatial perception and social experience.

An Entire Structure with only Columns

*KAIT WORKSHOP, KANAGAWA INSTITUTE OF TECHNOLOGY,
JAPAN, 2004-2008, By Junya Ishigami*

A Collection of Rooms in One Building

*21st Century Museum of Contemporary Art, Kanazawa,
Japan, By SANAA*

A Gathering of Houses in One Place

Home for the Eldly, Ajuta, Japan, 2012-, By Junya Ishigami

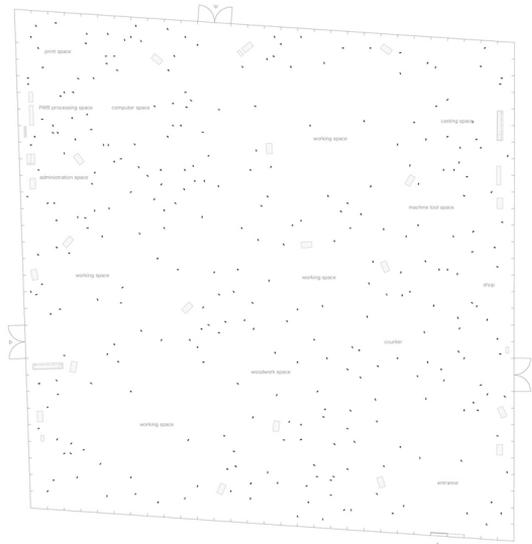


Figure 07

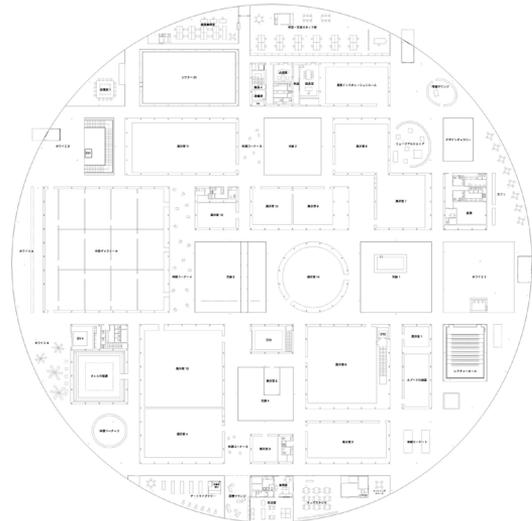


Figure 08

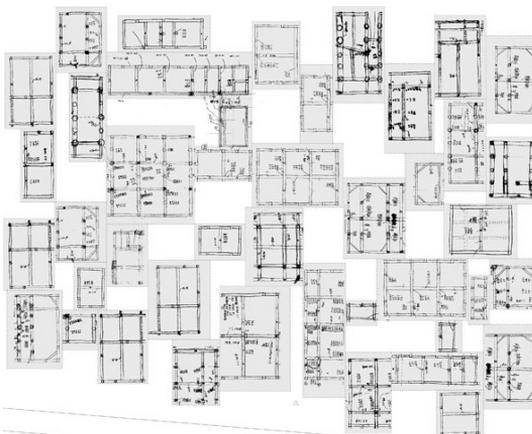


Figure 09

Main Reference - Kait Workshop

An Entire Structure with only Columns

The Mechanism

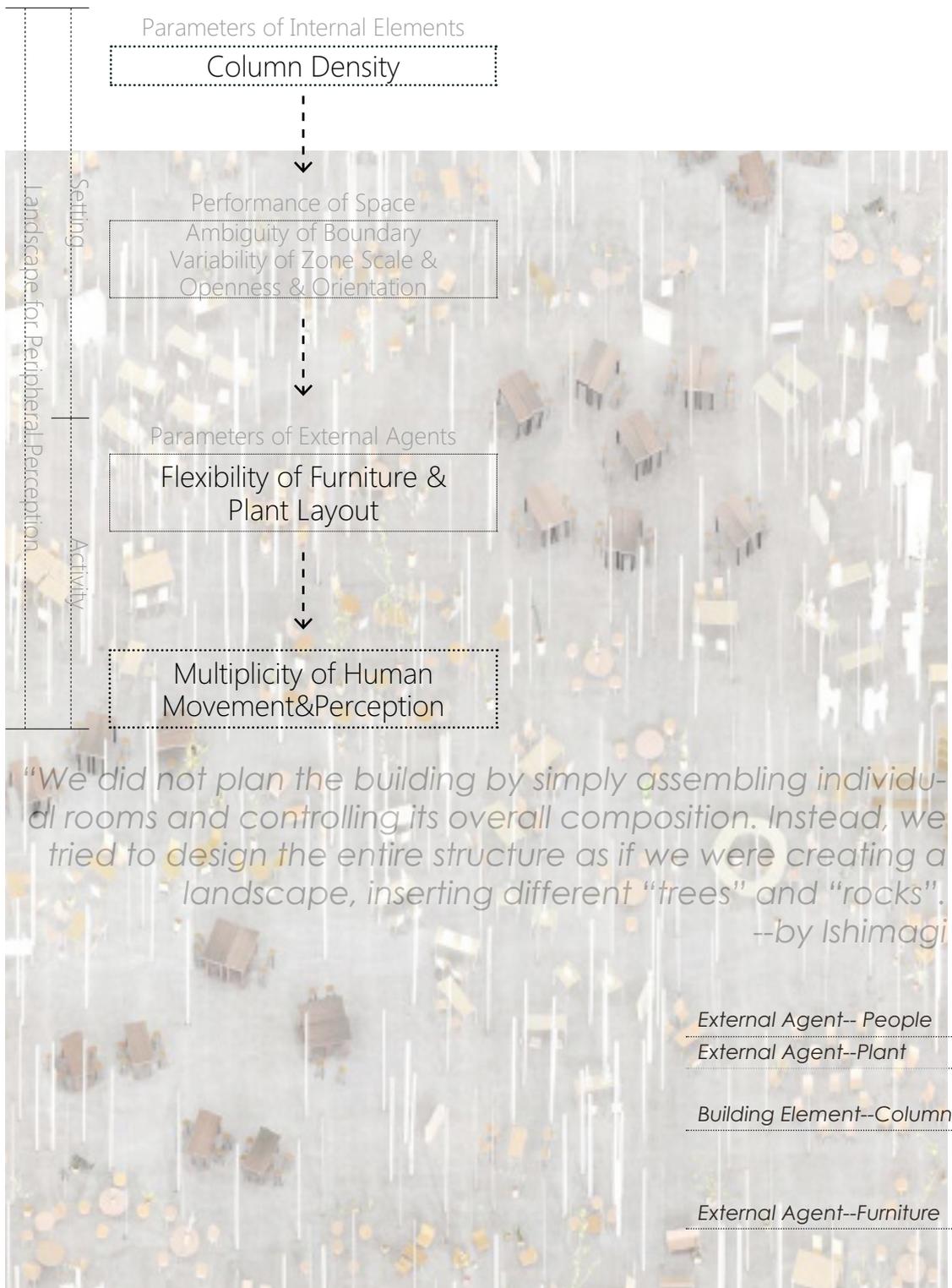
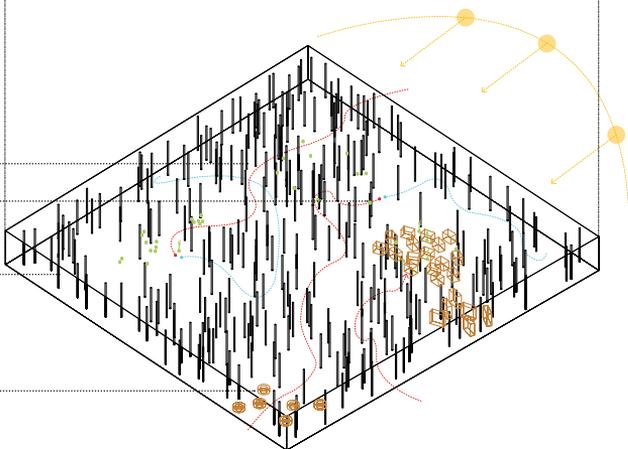
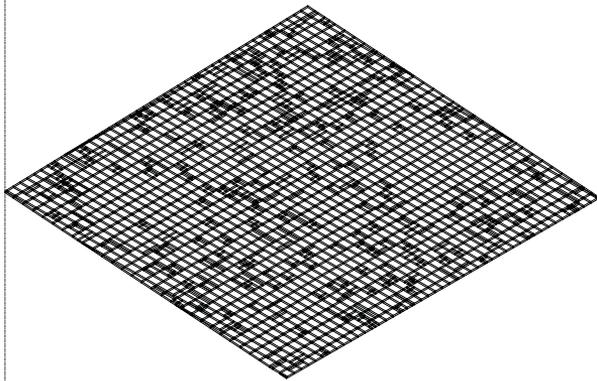
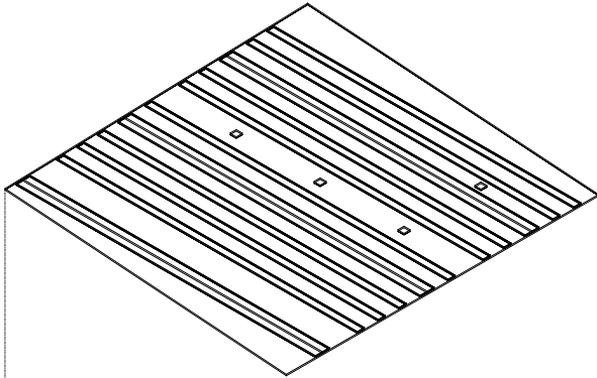
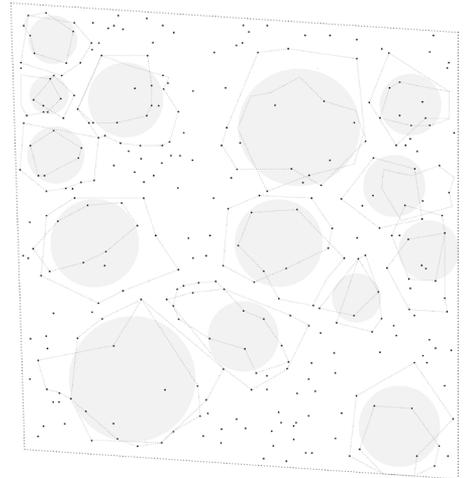


Figure 10

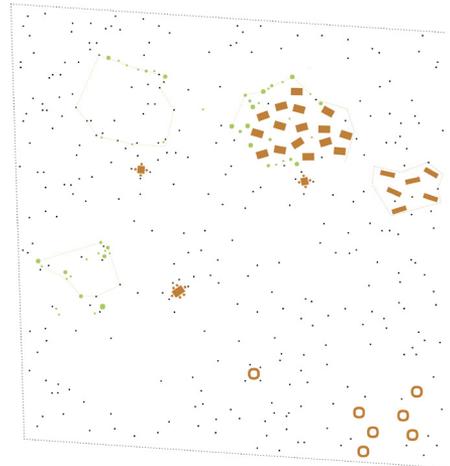
Internal Elements & Outer Agents



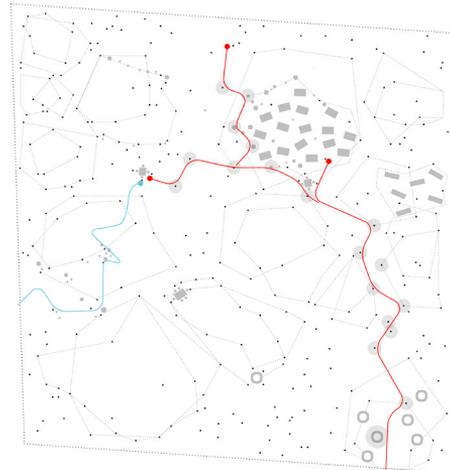
Consequences



Ambiguity of Boundary



Variability of Layout



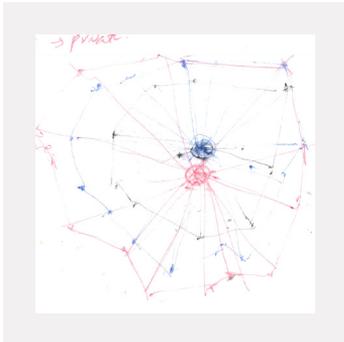
Multidirection of Movement

The Thinking Hand-2

Questions Emerge

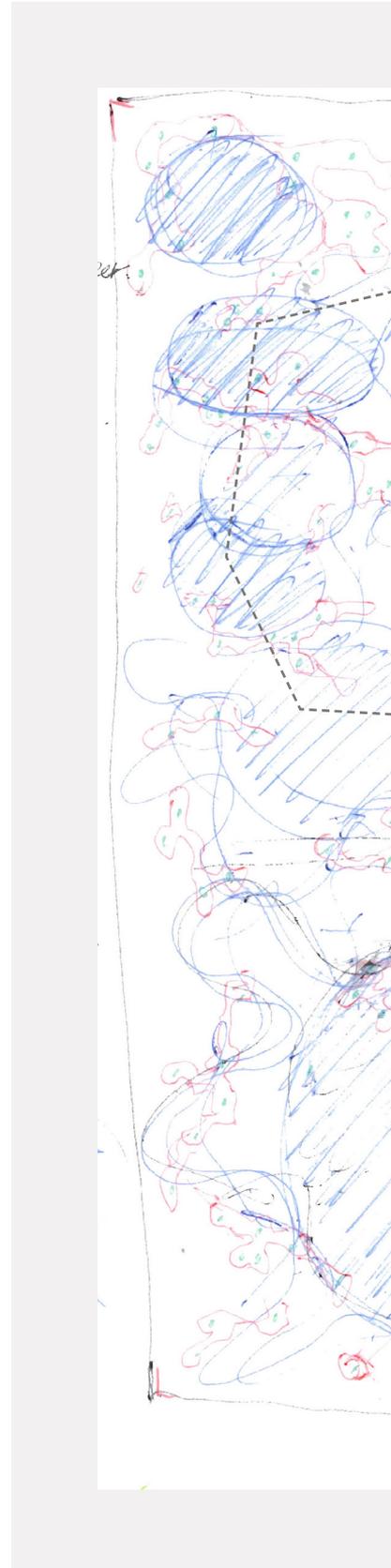
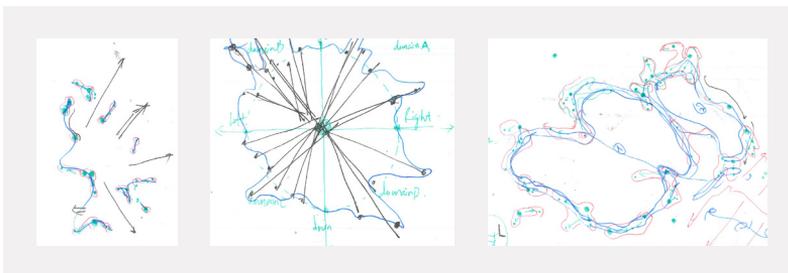
1. About Boundary Perception

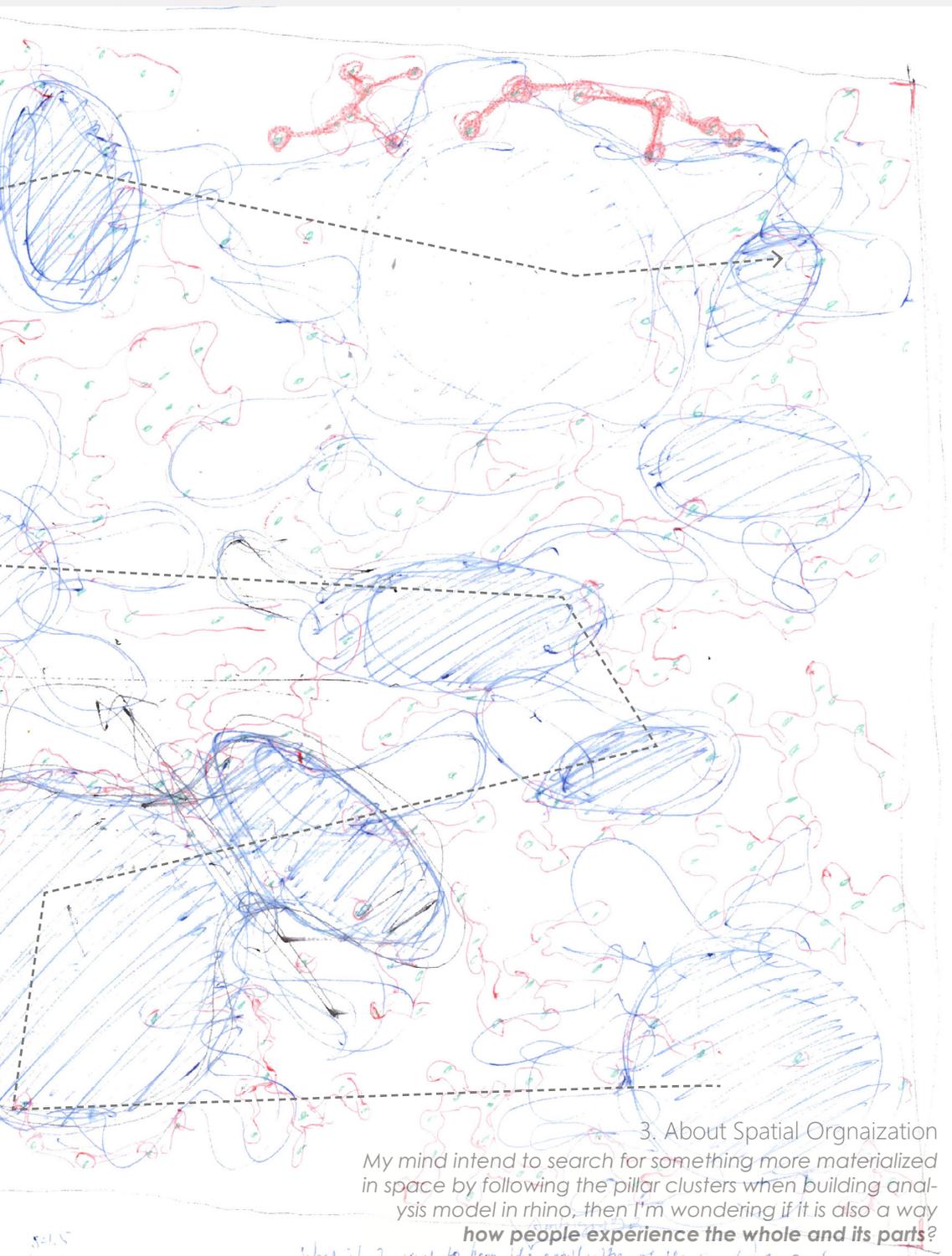
How to slightly define a zone with ambiguous boundary to give staying-people certain sense of freedom?



2. About Spatial Orientation

How to connect zones continuously by simply giving moving-people a sense of orientation?





3. About Spatial Organization

My mind intend to search for something more materialized in space by following the pillar clusters when building analysis model in rhino, then I'm wondering if it is also a way **how people experience the whole and its parts?**

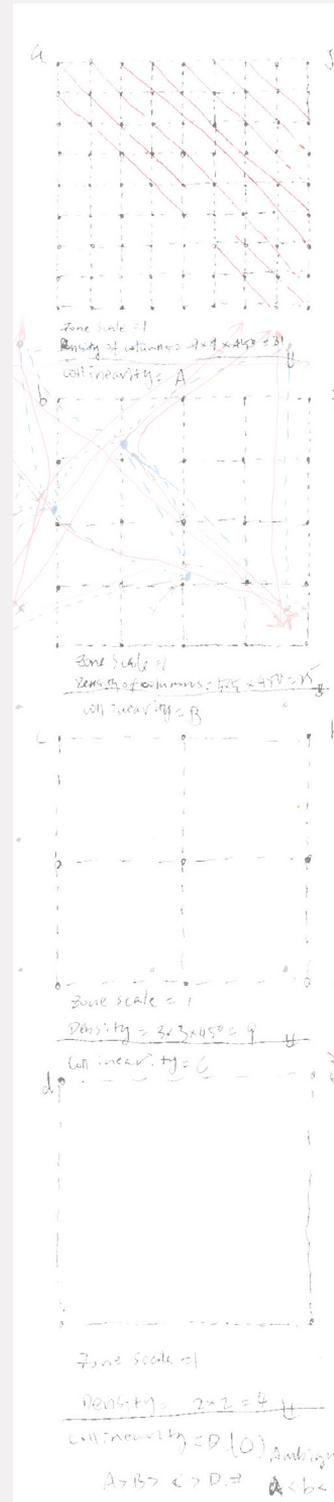
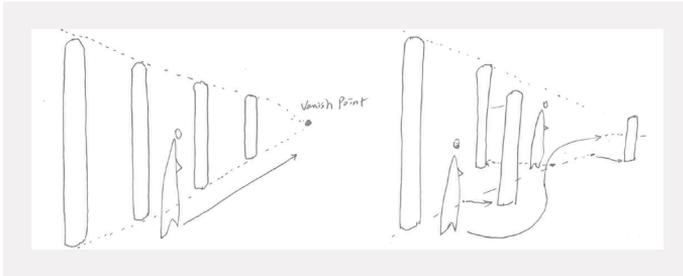
what if I want to have the spatiality of the ...

Method from Reference

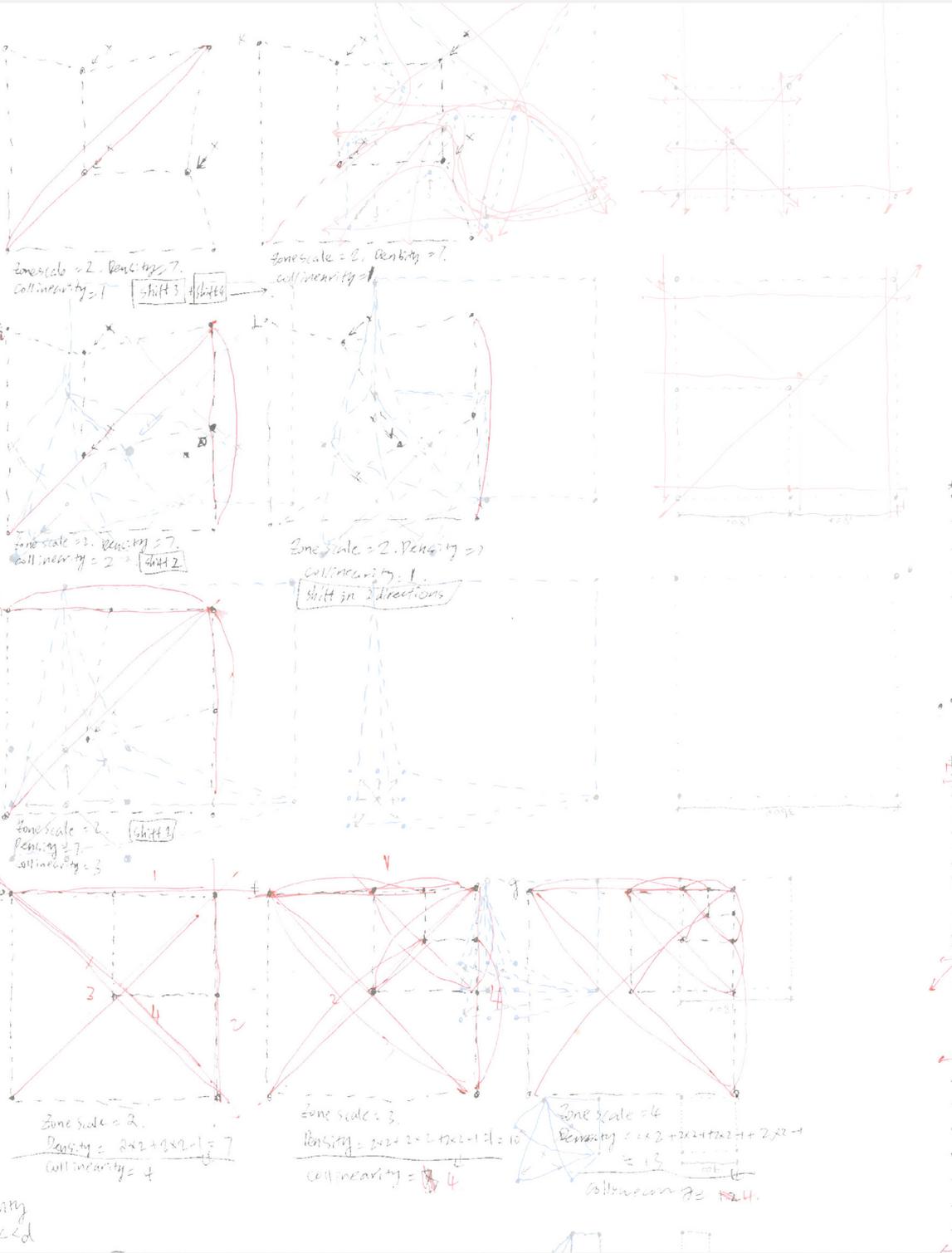
Column Shifting

The main technic I learned is shifting column - the simplest element in constructing space and also metaphor of tree in forest.

Shifting the column from its original position lower down the value of **collinearity**. The boundary they define together will not be in the same line and lose its vanish point for perception which is a basic phenomena in forest.



The investigations are started by defining a grid system of 500X500 referring to a human body scale. The original columns are set in this grid system. Then they start to shift to redefine the zone boundary.



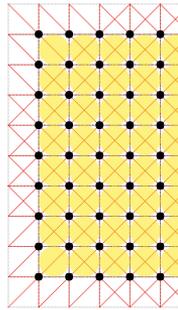
Process-Driven

Look for New Criteria as Design Boundary

How to subtly filter the boundary by shifting columns but identify the waving in the same time to keep the zone scale?

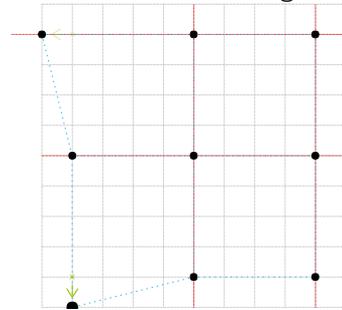
- Original Column
- ← Shifted Column
- Human Body (500X500)
- Collapse Zone
- ⋯ Collinear line
- ⋯ Potential Boundary

Scenario1 Fo

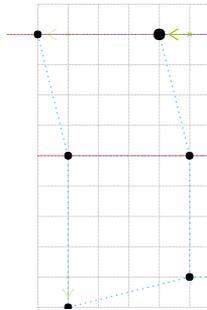


1.1 Zone Scale
Column Quant
Collinearity=44

Scenario2 Shifting in one Zone Scale

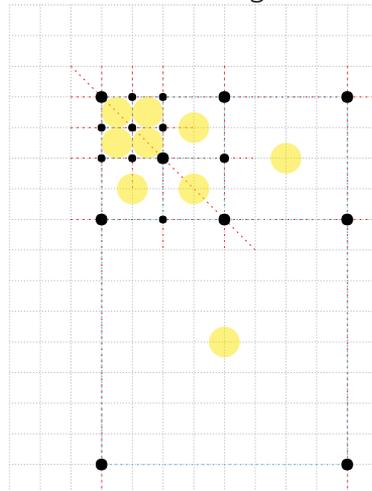


2.1 Zone Scale=16A
Column Quantity=9
Shifting time=2
Collinearity=4

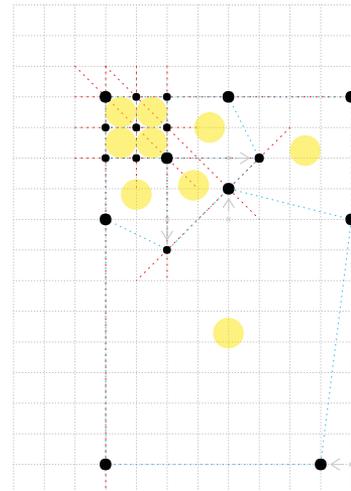


2.2 Zone Scale
Column Quant
Shifting time=3
Collinearity=3

Scenario3 Shifting in 4 Zone Scales

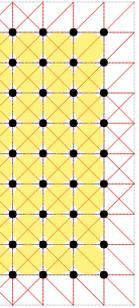


5.1
Shift Time=0
Collinearity=10

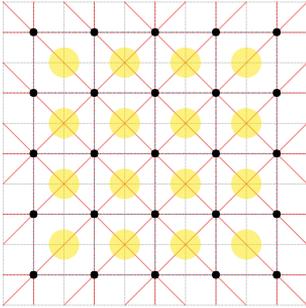


5.2
Shift Time=4
Collinearity=9

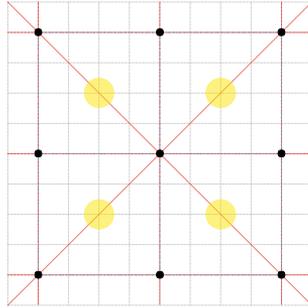
Four Zone Scales



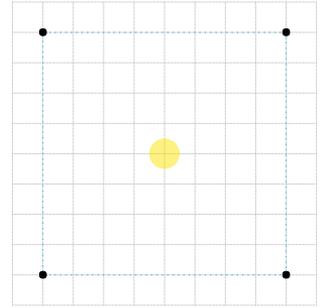
1.1 Zone Scale=4A
Column Quantity=81



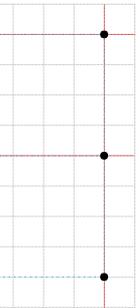
1.2 Zone Scale=4A
Column Quantity=25
Collinearity=20



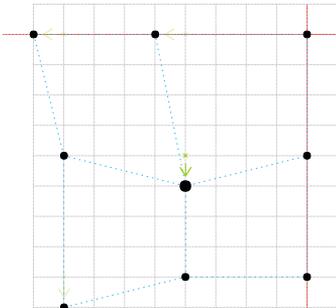
1.3 Zone Scale=16A
Column Quantity=9
Collinearity=8



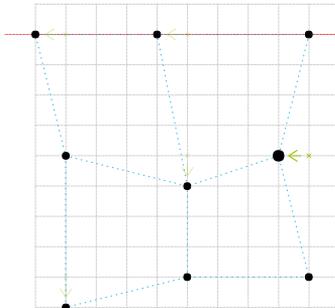
1.4&2.1 Zone Scale=32A
Column Quantity=4
Collinearity=0



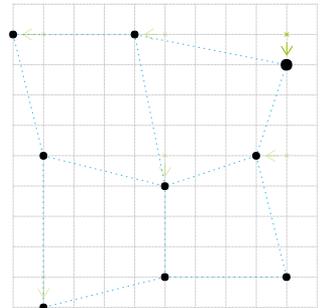
2.1 Zone Scale=16A
Column Quantity=9



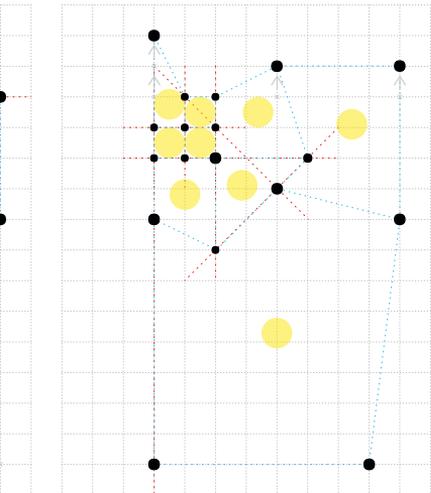
2.2 Zone Scale=16A
Column Quantity=9
Shifting time=4
Collinearity=2



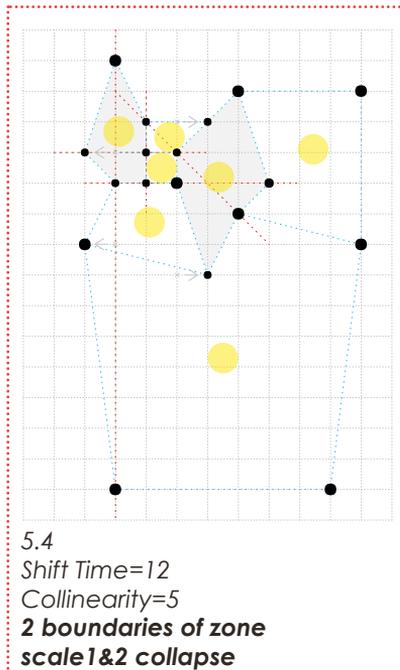
2.3 Zone Scale=16A
Column Quantity=9
Shifting time=6
Collinearity=1



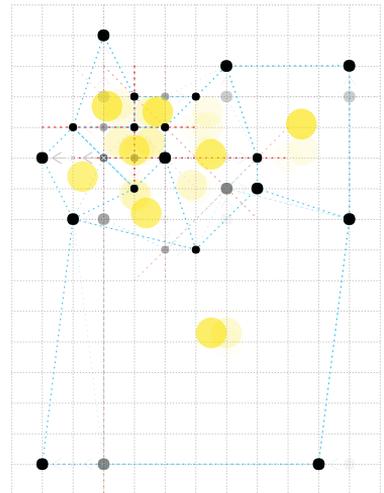
2.4 Zone Scale=16A
Column Quantity=9
Shifting time=7
Collinearity=0



5.3
Shift Time=8
Collinearity=7



5.4
Shift Time=12
Collinearity=5
**2 boundaries of zone
scale 1&2 collapse**

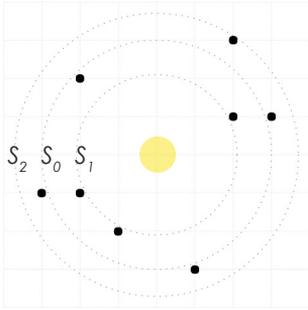


5.5 Tracing the Movement

Enclosure of One Zone

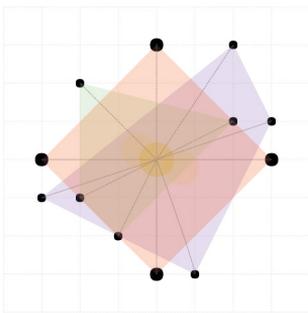
Ambiguity & Clarity

I define a **domain** to set the columns to keep the existence of the zone. **By shifting the columns** in this domain, it brings new ways to perceive the boundary. **By overlapping different states** of shifting, it brings multiple ways to perceive the boundary and create a pattern on the ground in its periphery and center with the controlling lines.



A Domain for setting columns

I assume that if the scale of the zone is between half and one&half of the original zone, the perception of the specific space is still there. The columns should be set in this domain to keep the spatial clarity. ($S_1 = 1/2S_0$, $S_2 = 3/2S_0$)

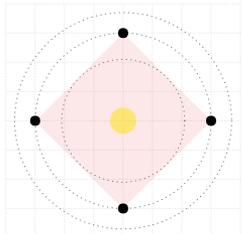


Overlap for blurring boundary

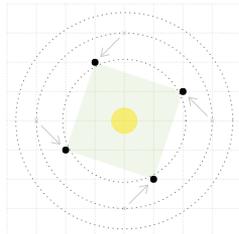
If there is more than one possibility to perceive the distance between the person in the center and the enclosure around, the boundary achieves certain ambiguity. By overlapping of original and shifted states help to blur the boundary.

- Gone Column •
- Shifted Column •
- Original Column •
- Shifted Column • <->
- Human ●
- Control Line
- The Domain
- Column Quality--CQ
- Collinearity--C

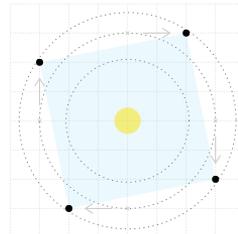
Scenario6-7 Shifting to Define One Zone



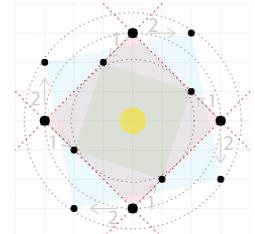
6.0. The Original State
CQ=4
C=0
SHIFT=0



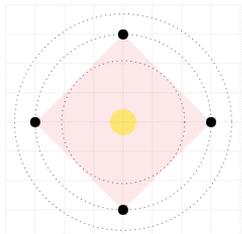
6.1. State 1
CQ=4
C=0
SHIFT IN=4



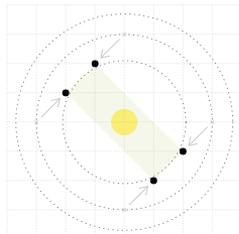
6.2. State 2
CQ=4
C=0
SHIFT OUT=4



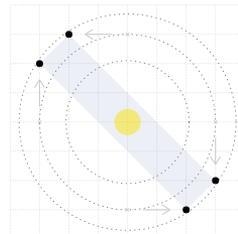
6.3. Overlap of states
CQ=12
C=4



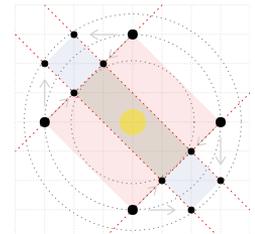
6.0. The Original State
CQ=4
C=0
SHIFT=0



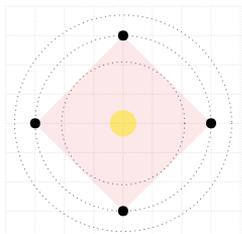
6.4. State 1
CQ=4
C=0
SHIFT IN=4



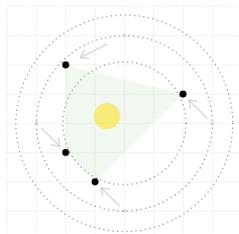
6.5. State 2
CQ=4
C=0
SHIFT OUT=4



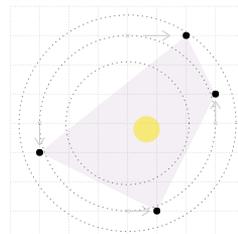
6.6. Overlap of states
CQ=12
C=4



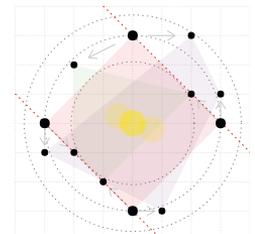
6.0. The Original State
CQ=4
C=0
SHIFT=0



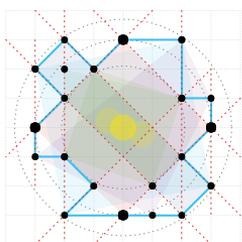
6.7. State 1
CQ=4
C=0
SHIFT IN=4



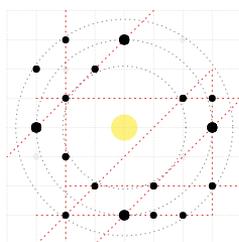
6.8. State 2
CQ=4
C=0
SHIFT OUT=4



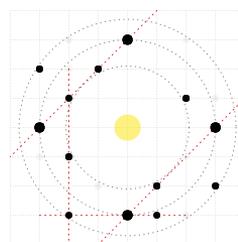
6.9. Overlap of states
CQ=12
C=2
(A/S)₉



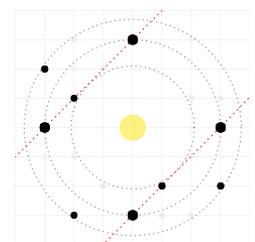
6.10&7.0.
Overlap of 9 states
CQ=21
C=10



7.1.
1 state is gone
CQ=17
C=8



7.2.
2 states are gone
CQ=13
C=4

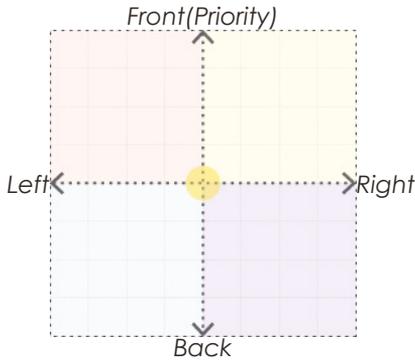


7.3.
3 states are gone
CQ=9
C=2

Connection of 2 Zones

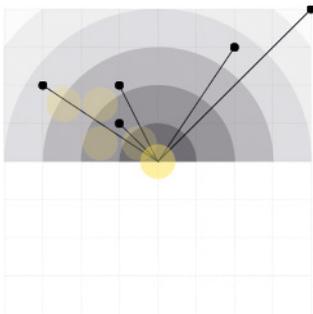
Fluidity & Stability

What I also find interesting is that when you start to move, a relative distance between you and the columns in each region will define the fluidity of individual zone. The amount of columns in each region will define the orientation of individual zone. 2 zones are potentially connected because of higher levels of openness.



Direction & Region

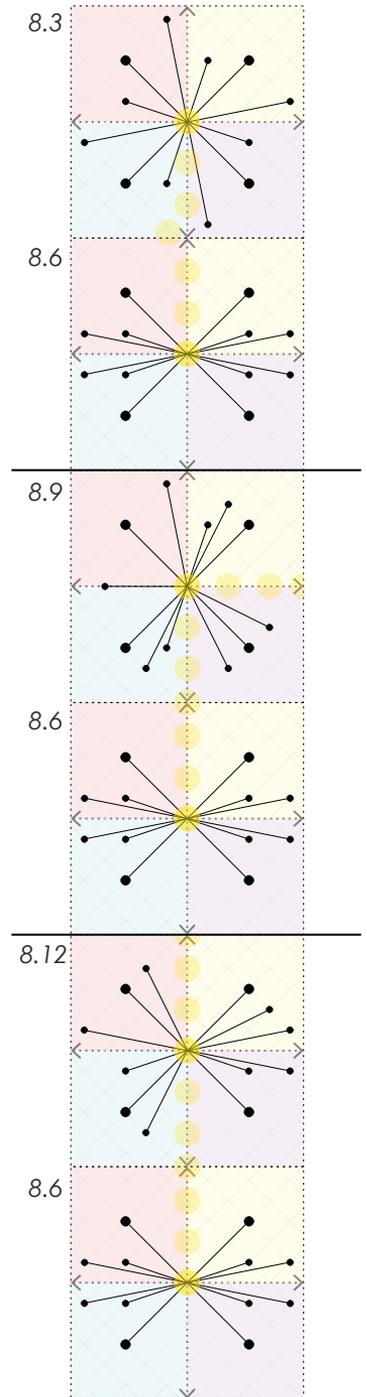
Front-back&Right-Left axes divide human sense of direction into 4 regions.



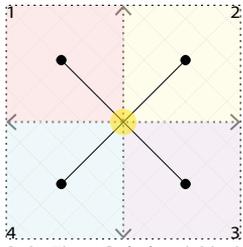
Relative Distance

Distance is connotation of accessibility degrees and also concern.

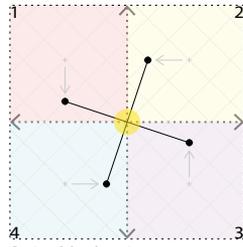
Scenario9 Connecting 2 Zones



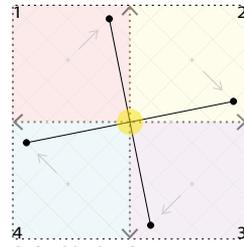
Scenario8 Shifted Columns in Each Domain



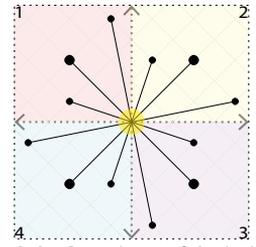
8.0. The Original State
CQ=4, C=0
SHIFT=0



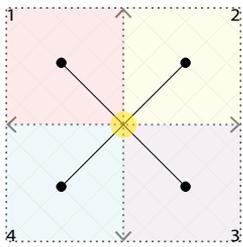
8.1. State 1
CQ=4, C=0
SHIFT TO $D_1, D_2, D_3, D_4=1$



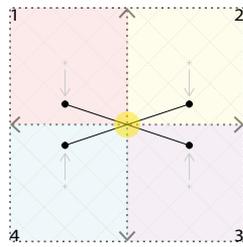
8.2. State 2
CQ=4, C=0
SHIFT TO $D_1, D_2, D_3, D_4=1$



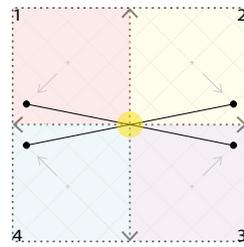
8.3. Overlap of 3 states
CQ=12, C=4
 $CQ_1 \& CQ_2 \& CQ_3 \& CQ_4=2$



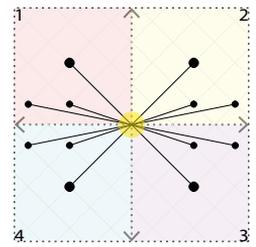
8.0. The Original State
CQ=4, C=0
SHIFT=0



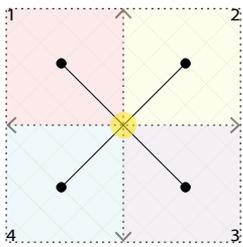
8.4. State 4
CQ=4, C=0
SHIFT TO $D_1 \& D_3=2$,
 $D_2 \& D_4=0$



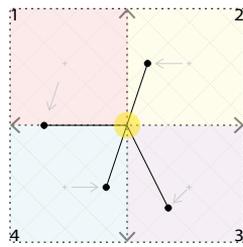
8.5. State 5
CQ=4, C=0
SHIFT TO $D_1 \& D_3=2$,
 $D_2 \& D_4=0$



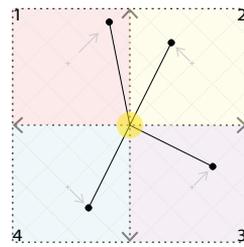
8.6. Overlap of 3 states
CQ=12, C=4
 $CQ_1 \& CQ_3=2$,
 $CQ_2 \& CQ_4=0$



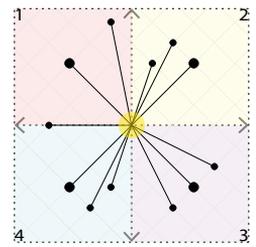
8.0. The Original State
CQ=4, C=0
SHIFT=0



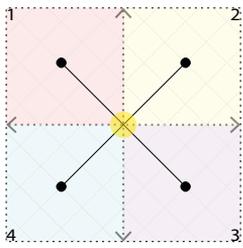
8.7. State 7
CQ=4, C=0
SHIFT TO $D_1 \& D_2=1$,
 $D_3=0, D_4=2$



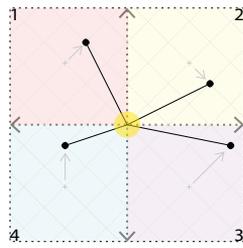
8.8. State 8
CQ=4, C=0
SHIFT TO $D_1=0, D_2=2$,
 $D_3=1, D_4=1$



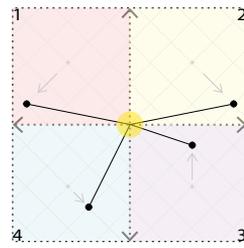
8.9. Overlap of 3 states
CQ=12, C=4
 $CQ_1=1, CQ_2=3$,
 $CQ_3=1, CQ_4=3$



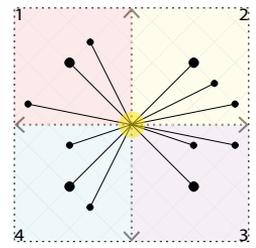
8.0. The Original State
CQ=4, C=0
SHIFT=0



8.10. State 7
CQ=4, C=0
SHIFT TO $D_1 \& D_2=1$,
 $D_3=2, D_4=0$



8.11. State 8
CQ=4, C=0
SHIFT TO $D_1=1, D_2=0$,
 $D_3=2, D_4=1$

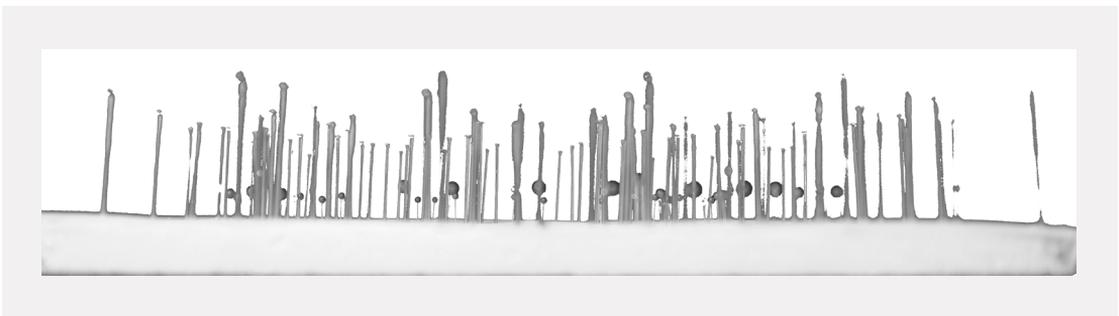
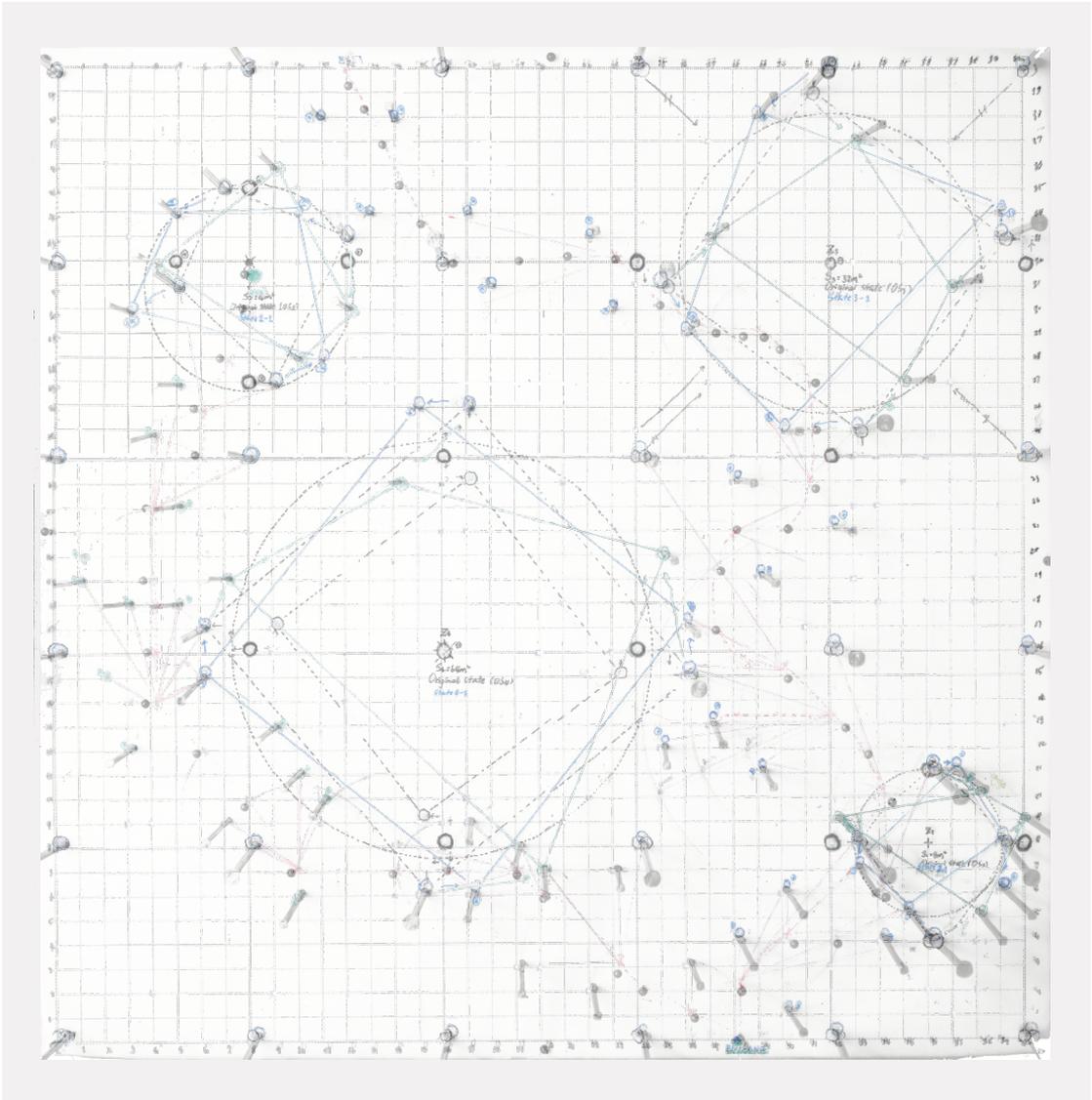


8.12. Overlap of 3 states
CQ=12, C=4
 $CQ_1=2, CQ_2=1$,
 $CQ_3=4, CQ_4=1$

The Thinking Hand-3

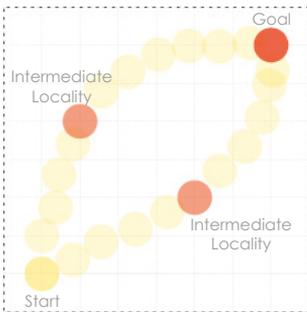
A Journey through Event Zones

So with this 2 concepts in mind about zone boundary and connection, I designed a journey to see what would happen when they are combined in a bigger spatial organization and involved with movement.



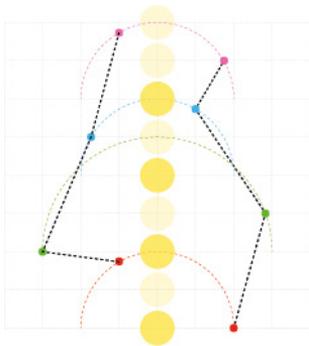
Organization of Multiple Zones

Experience the Whole and its Parts



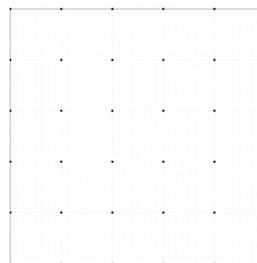
Reference Point

A succession of movements with intermediate localities and final goal as reference makes people know the place in totality.

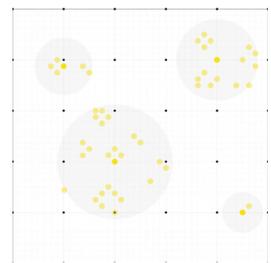


Formation from Perception

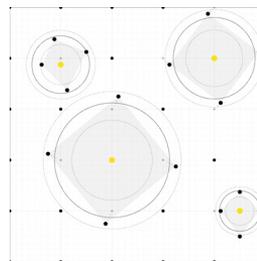
Bottom-Up way of column setting to define a specific place based on perception within movement



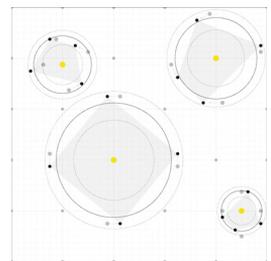
1. Grid System



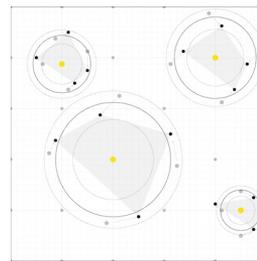
2. 4 Scale Zones



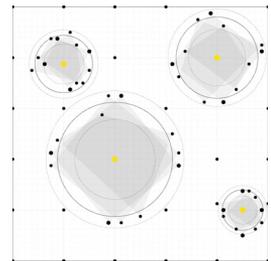
3. Original State



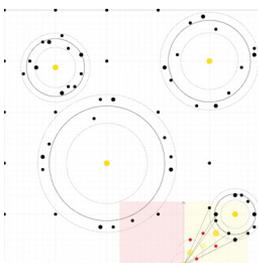
4. State 1



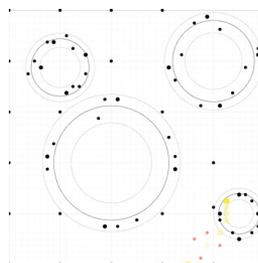
5. State 2



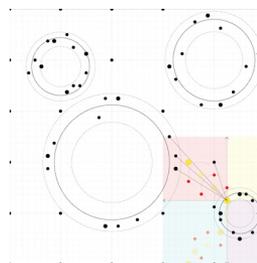
6. State 3-Overlap



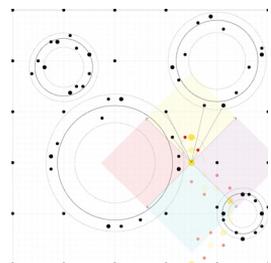
7. Start to Move



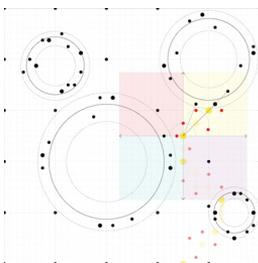
8. Peripheral Pass



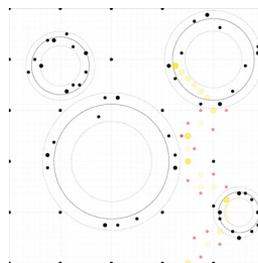
9. Go Forward



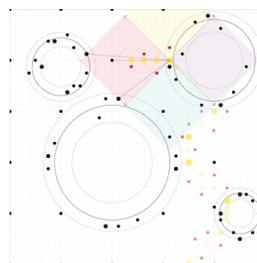
10. Peripheral Pass



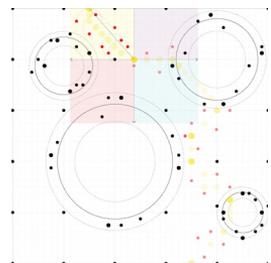
11. Go Forward



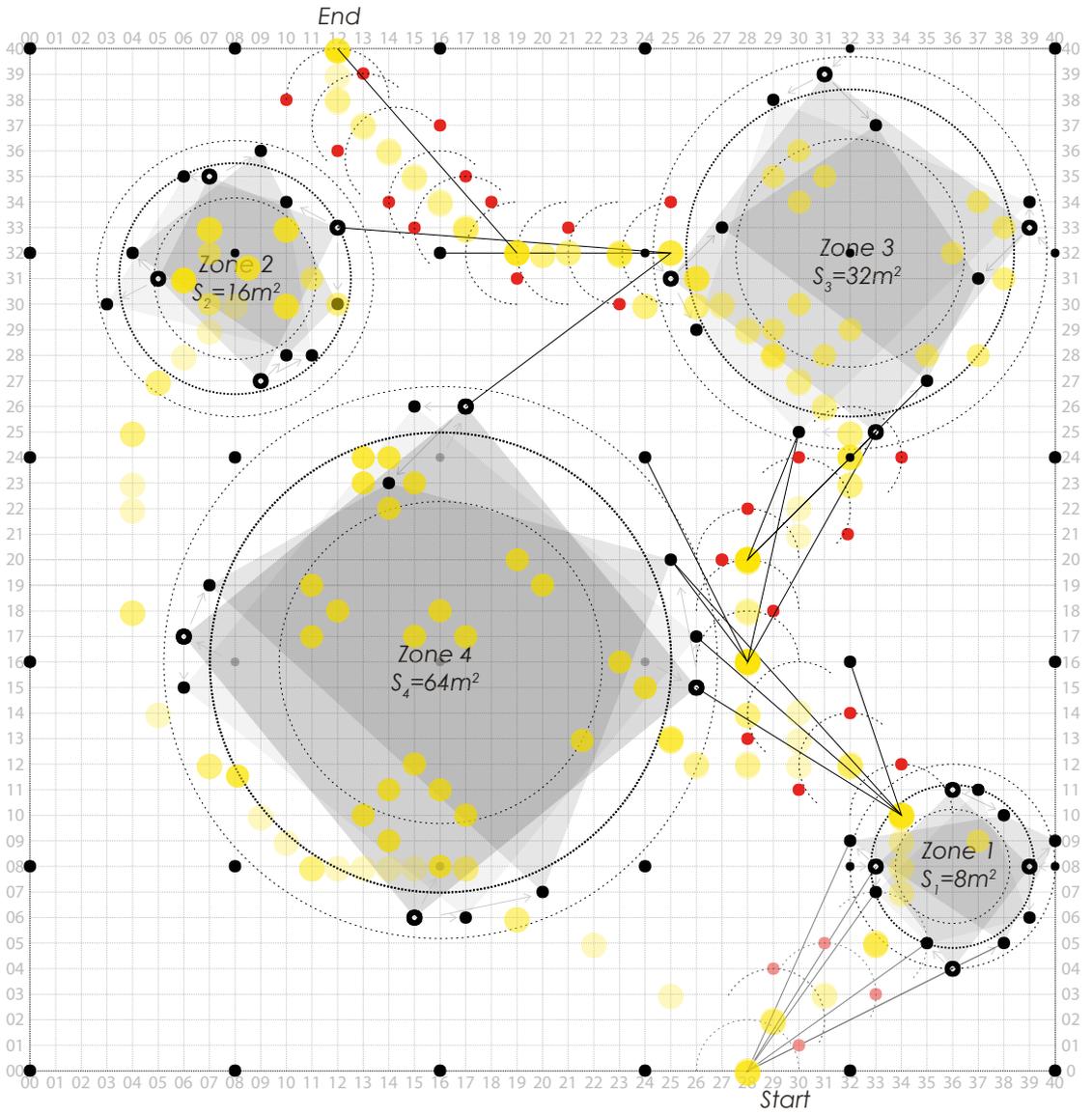
12. Peripheral Pass



13. Go Forward



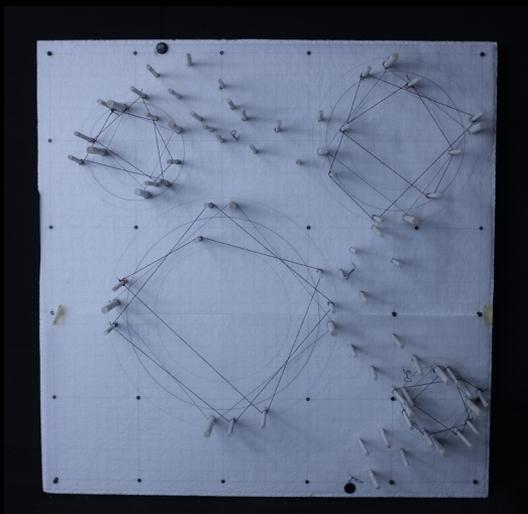
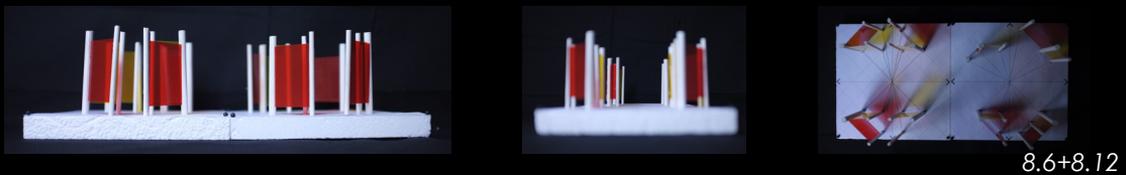
14. Reach the End



-  Control Pattern
-  Human Body
-  Original Column
-  Dropped Column
-  Shifted Column
-  Grid Column

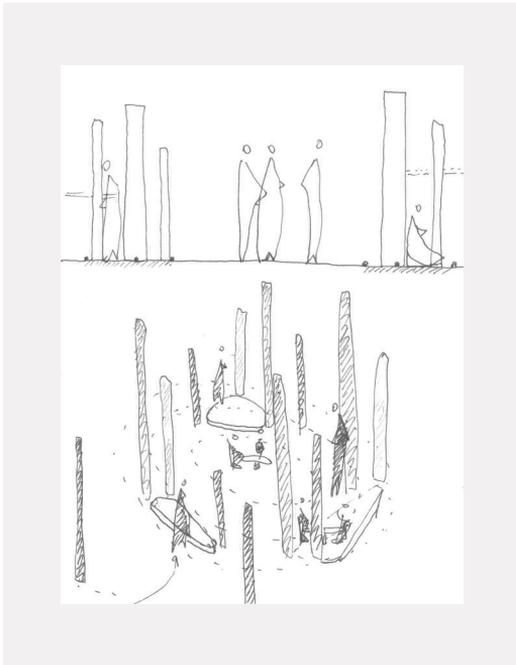
Research Summary

Horizontal & Vertical

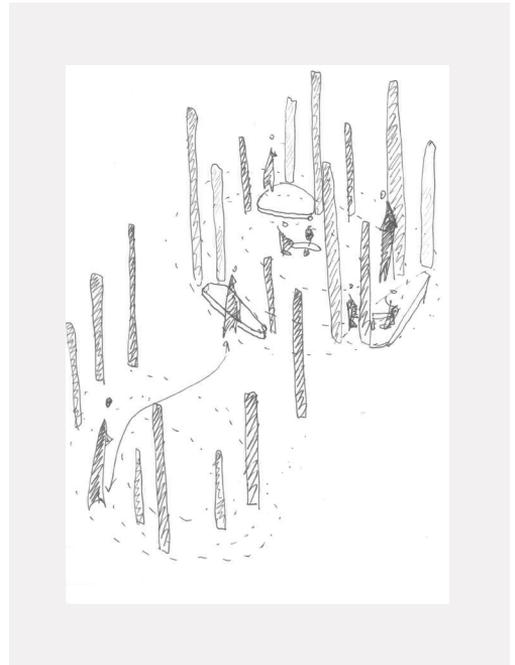


Look horizontally, it's homogenous;
 Look vertically down, there are pattern
 created from shifting,
 how to make space out of it and cre-
 ate habits for people?

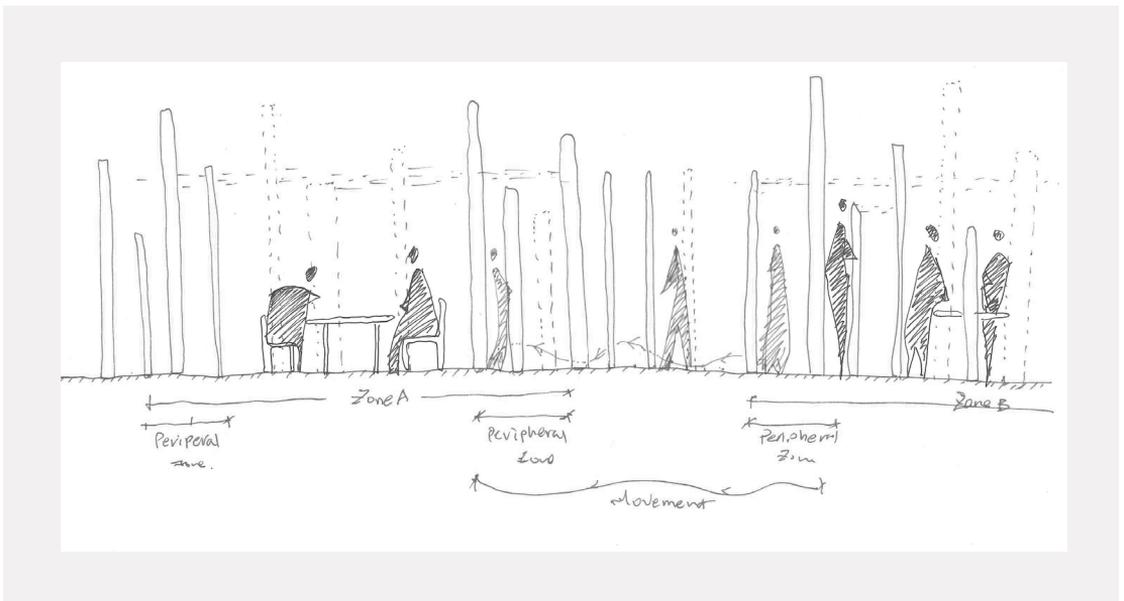
Spatial Qualities



Central and its Peripheral Zone



Zone Connection



Peripheral Experience within Movement

*“The world of physics is essentially the real world construed
by mathematical abstractions, and the world of sense is the
real world construed by the abstractions which sense organs
immediately furnish.”
---- by Susanne Langer*

PROPOSAL

How to concretize the spatial abstraction from nature into our social life?

The growth of trees in forest has its own ecological order of sunlight, water etc. The natural forces work together to shape the image. Here, the outer force to formulate the prototype is man's behavior.

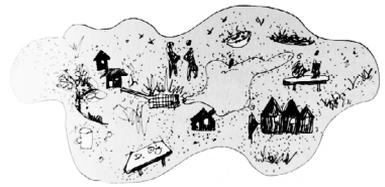
Activities about food process will make place out of it.

Base Organizational System

Clusters around Growing Garden

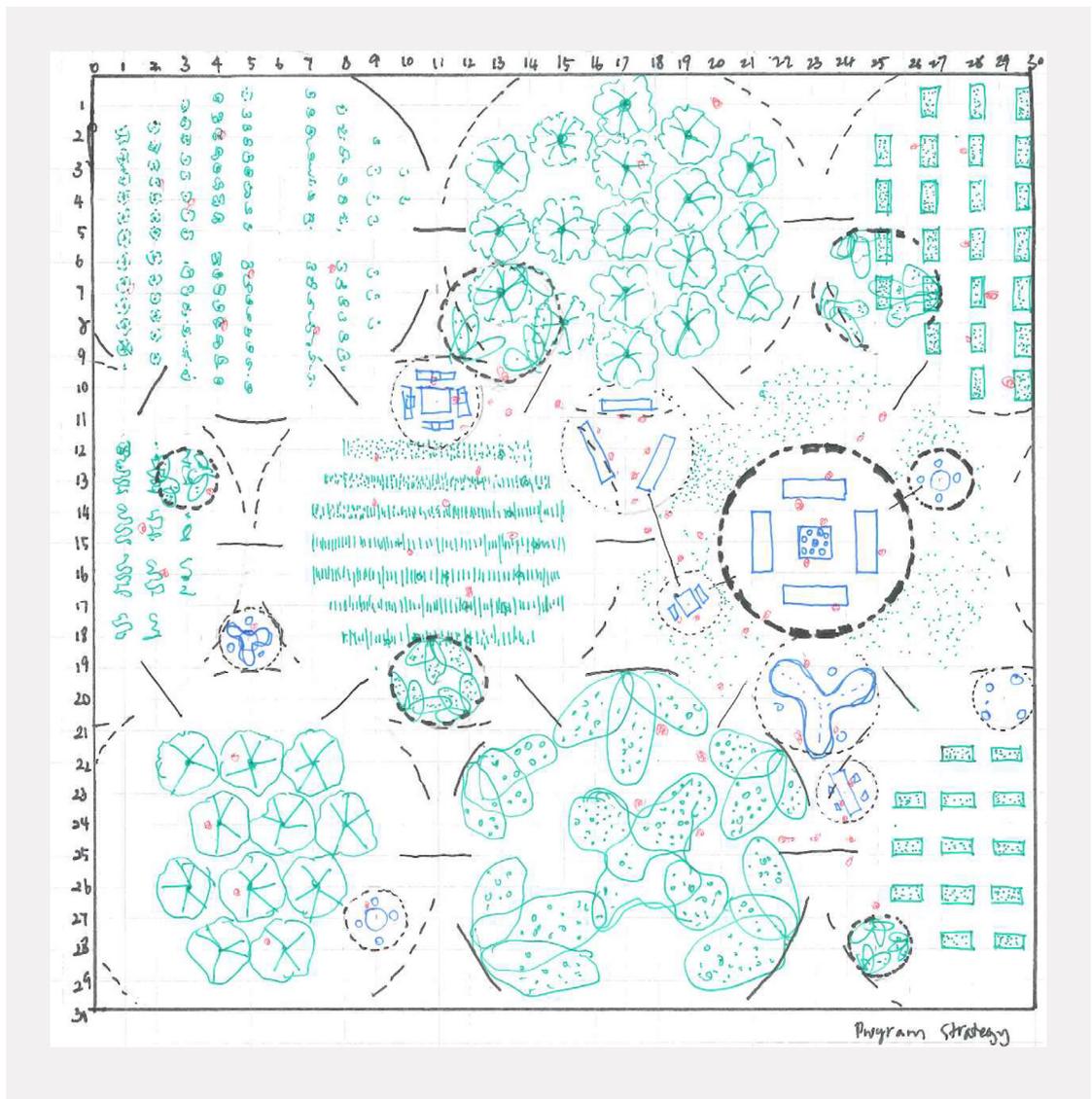
The schema is to try to organize all the environmental stimuli from building elements, growing vegetables, furniture to people in a flowing structure.

It's like when you are in the forest and see the trees, the rocks, the soil and you are free to move as you like.

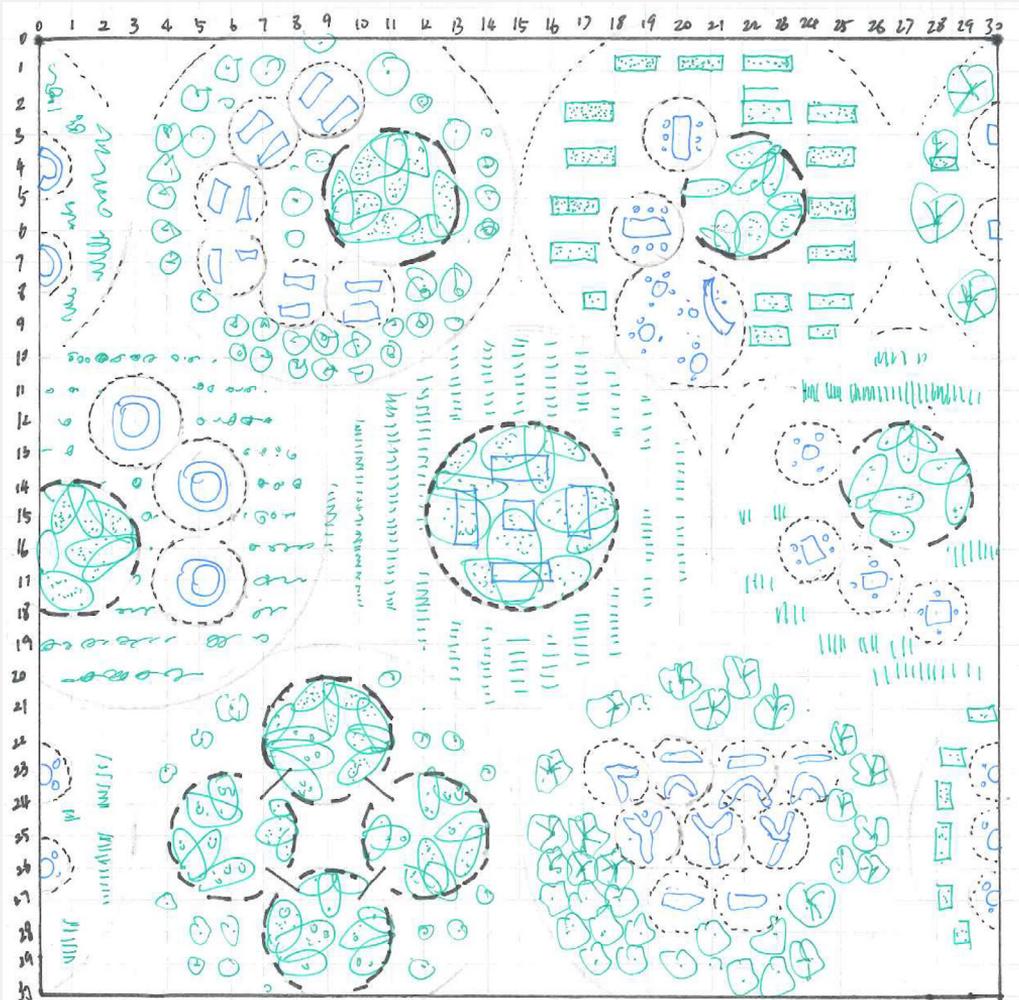


Grandma's Cottage

Activity Clusters around Growing Garden



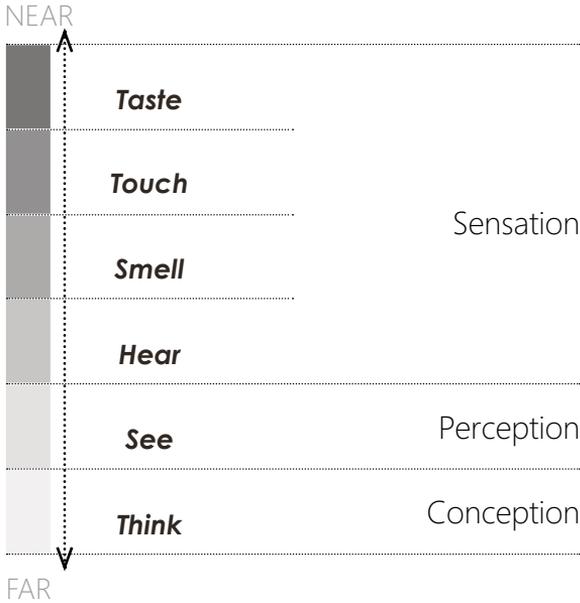
Growing Grden Envelope Activity Clusters



Experience & Movement Mode

The best way to know something is to **embody yourself into it, to sense, to see and to reflect**. It is an experience with levels and depth. It should also include multiple ways of movement.

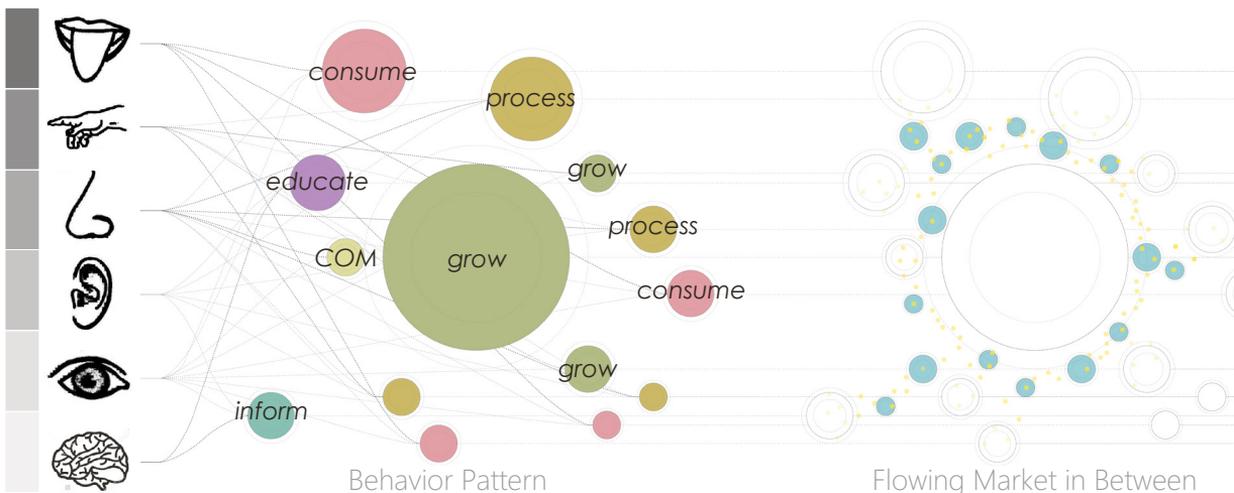
Experience Mode



Little Order

Market bubbles are set in a sequence between the bigger clusters and centralized growing garden for its flowing personality. Zones based on their functional proximity are connected. A shifting experience with a succession of discrete senses connects the moving subject's memory and anticipation.

Like in the forest - shift of senses from vision down to hearing, touch and smell and from light to shadow in a state of emotion.

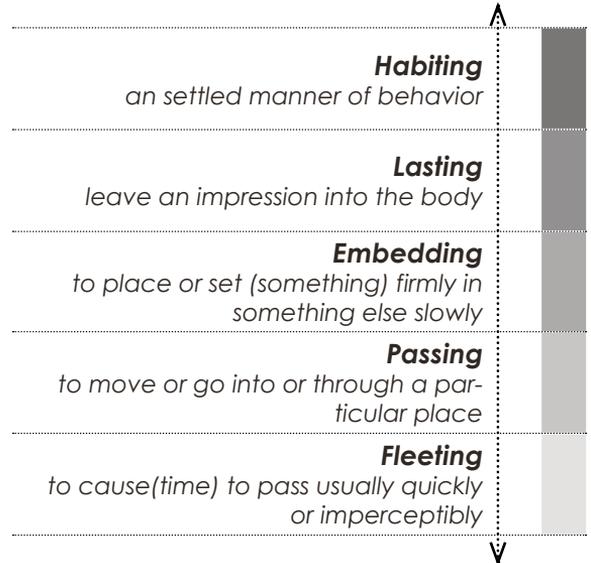


Exchange Communicate Inform

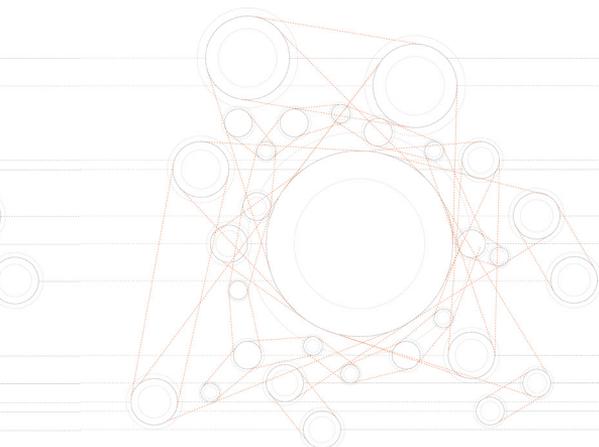


Movement Mode

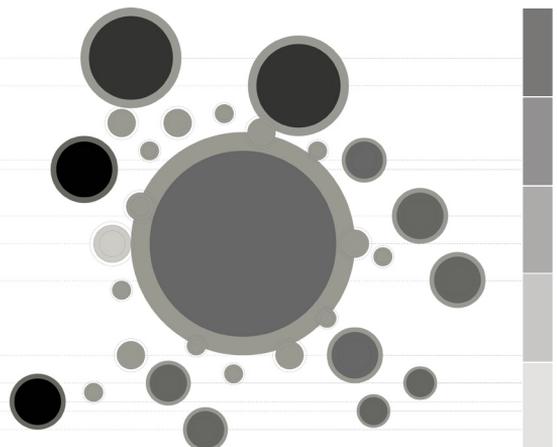
LONGER TIME



SHORTER TIME



Zone Connection



Movement Hierarchy

Urban Context

Kungsparken as Site

Göteborg is a city with a dual personality of culture and wildness, More and more urban farms and gardens emerge in the city as a way to improve people's relationship to food in everyday life.

Kungsparken is a green open space in the city center with a lot of people passing by but barely no activities for people to stay longer within the place.

It shouldn't be only a visual green but a place with more social vitality.



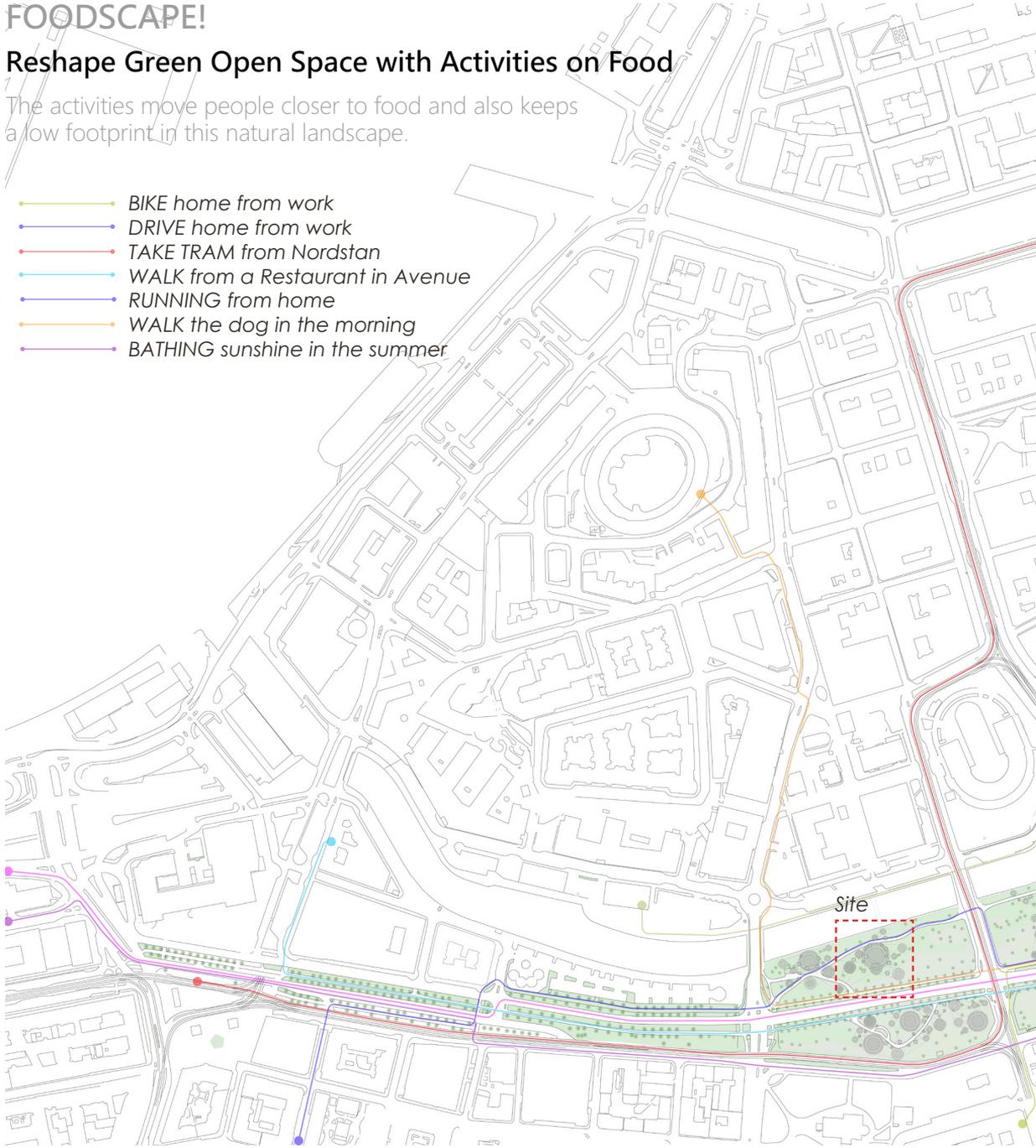


FOODSCAPE!

Reshape Green Open Space with Activities on Food

The activities move people closer to food and also keeps a low footprint in this natural landscape.

- BIKE home from work
- DRIVE home from work
- TAKE TRAM from Nordstan
- WALK from a Restaurant in Avenue
- RUNNING from home
- WALK the dog in the morning
- BATHING sunshine in the summer





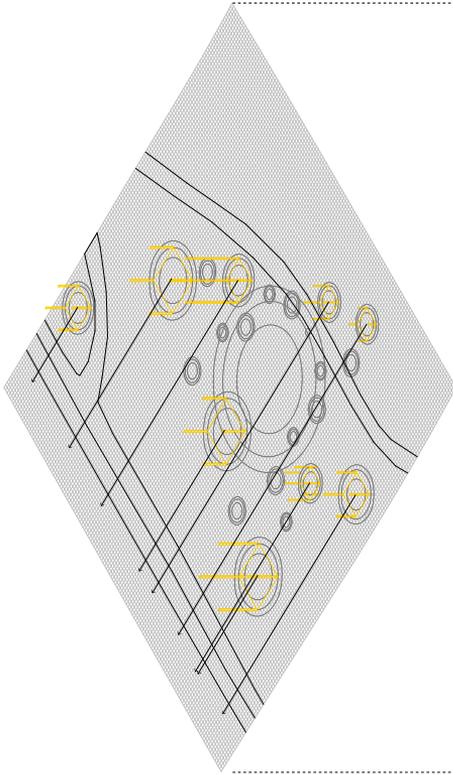
Formation

Generating Layer by Layer

The outer force from context generates the concepts from prototype and formulates the project layer by layer.

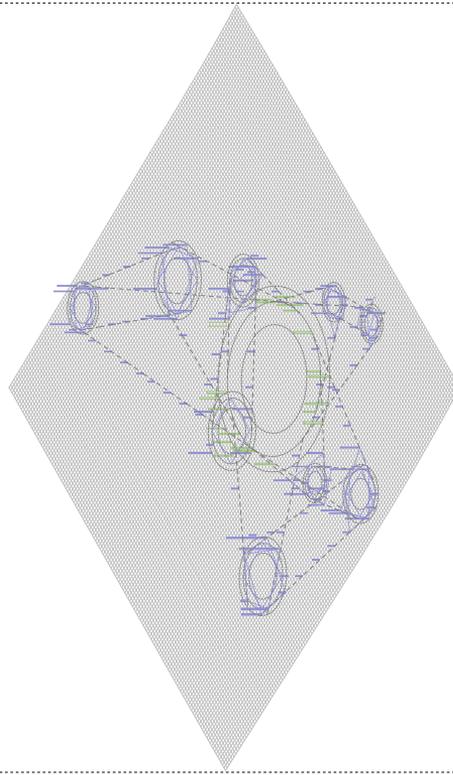
The columns start to transform as well. They are no longer circular but has an orientation, size and shape individually and relatively.

The controlling lines created by shifting turn out to be different small habits around the main territory for humans to stay and move.



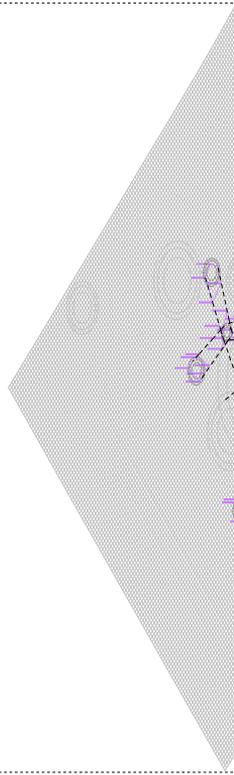
1 Orient to the Road

Original poles are set to start defining event zones which are orienting to the main road.



2 Shift out for Connection

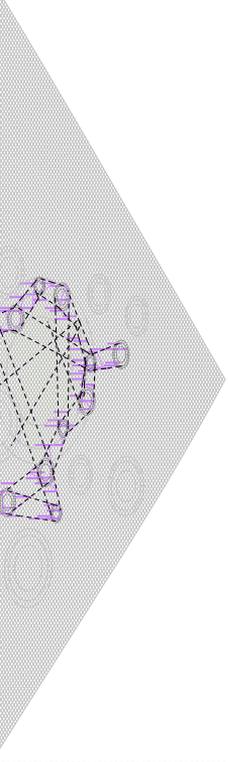
Poles start to shift in its peripheral domain and orient to its jacent event zones and the central garden. The



3 Exchange & Grow in Between

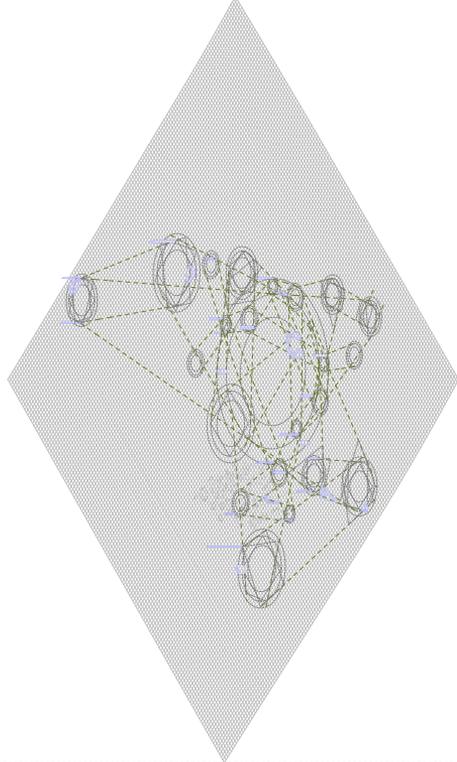
New connection between the market

"bubbles" pass through the garden and divide it into different growing habits.



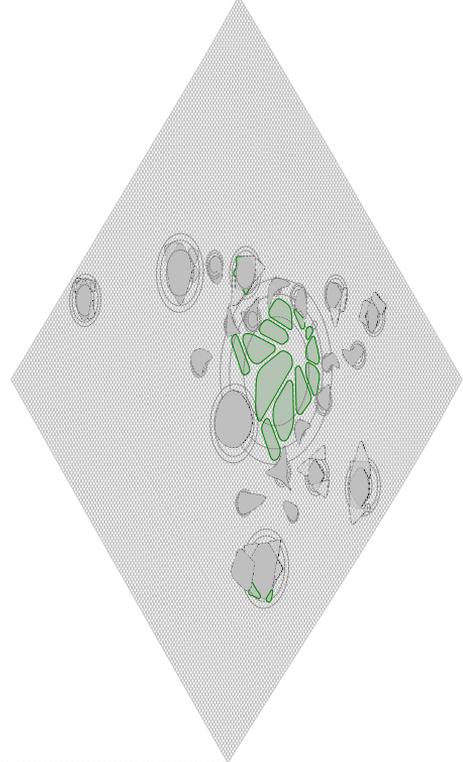
4 Landmark in Intersection

Some poles located in intersections of control lines are shaped irregularly and become columns and outdoor furniture in this landscape.

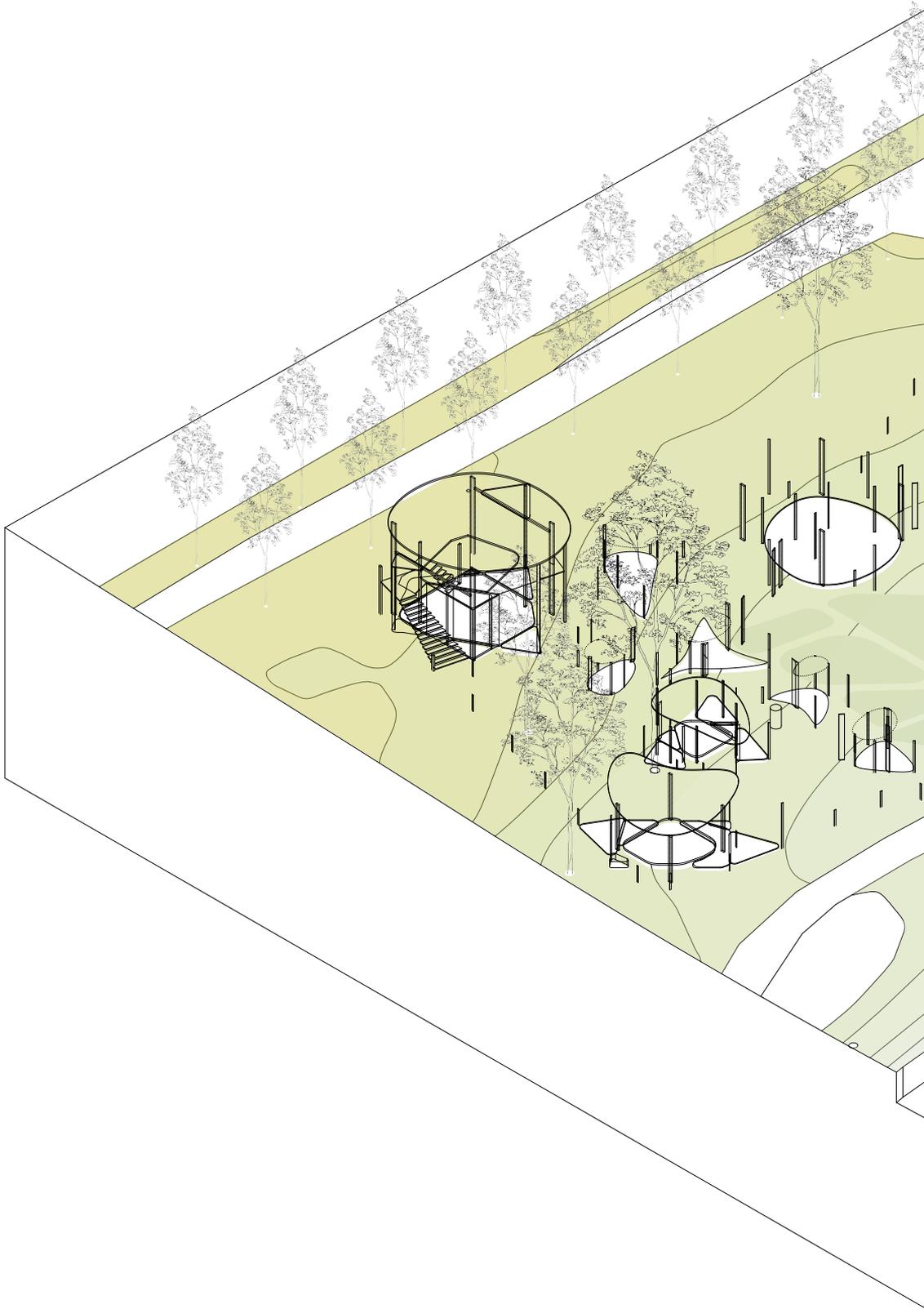


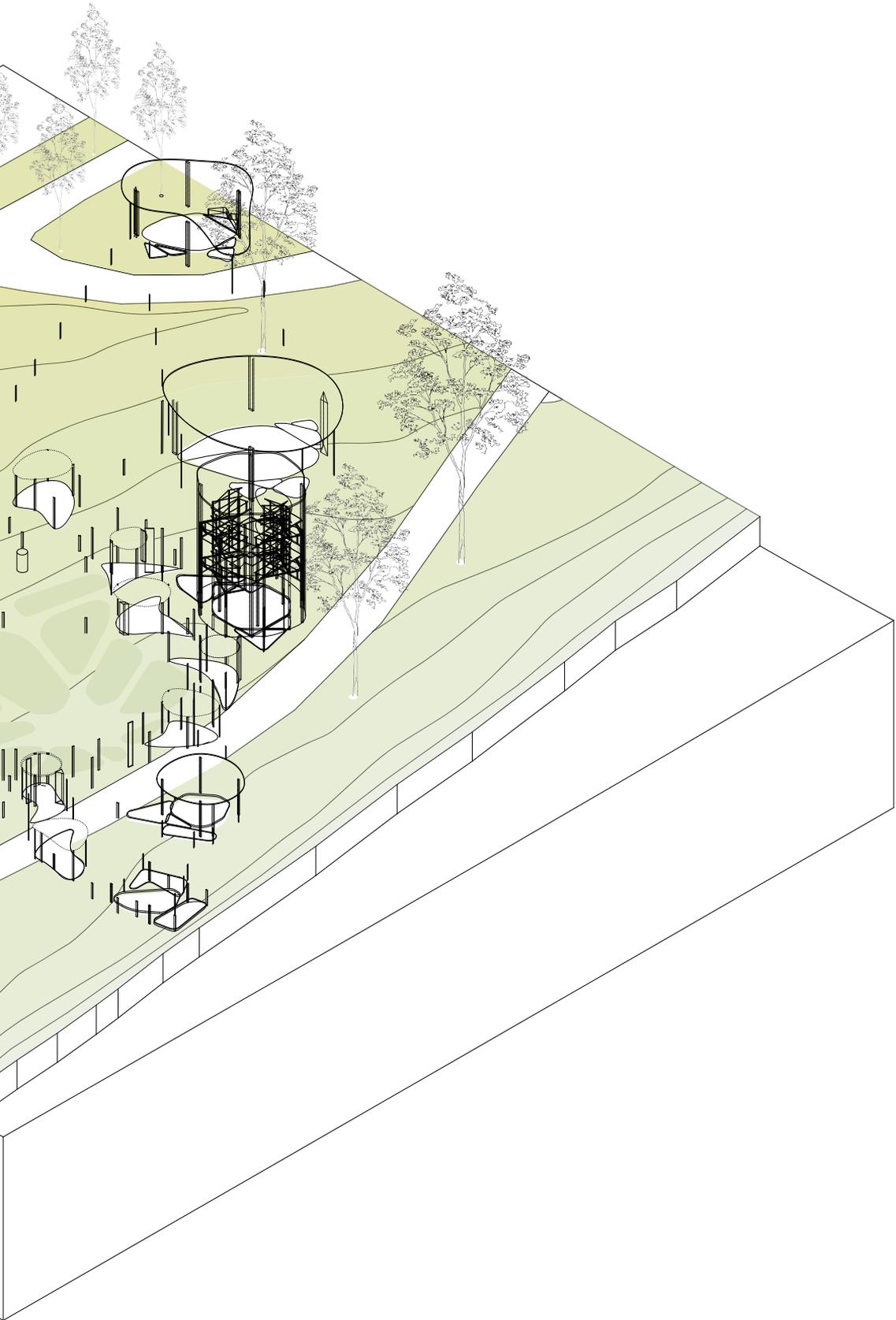
5 Territory on the ground

In the control lines that are created by shifting, the most overlapped zone becomes the main territory for the main behavior on food and the less overlapped zone become other habitats in its periphery.

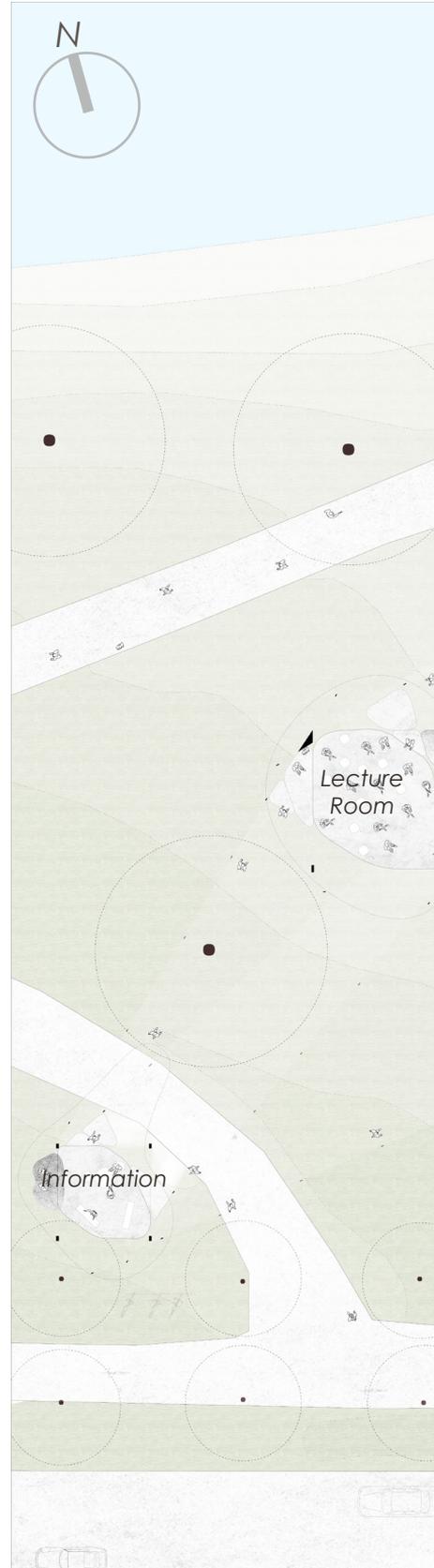


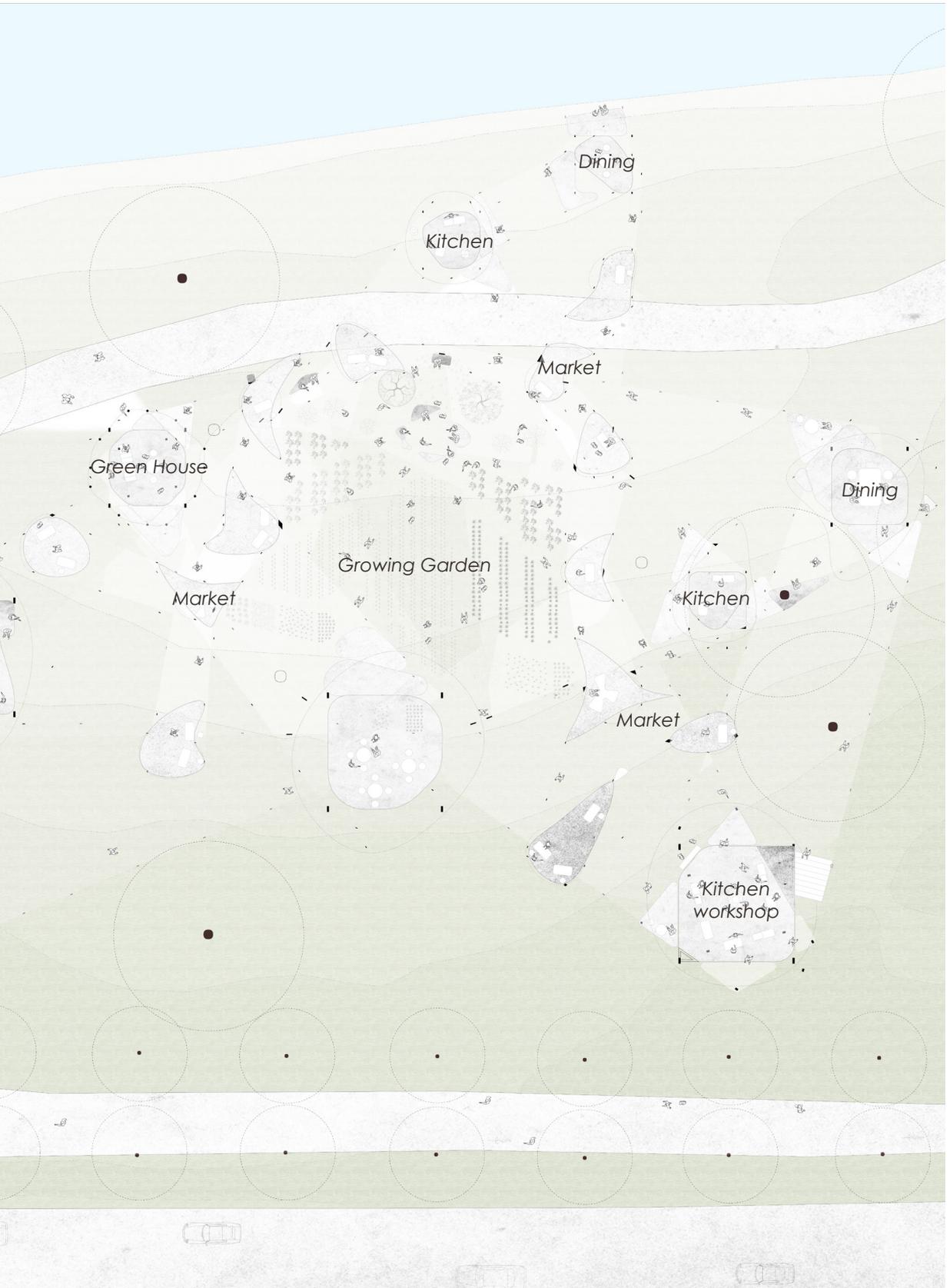
Axonometric





1st Floor Plan(H=1.200)

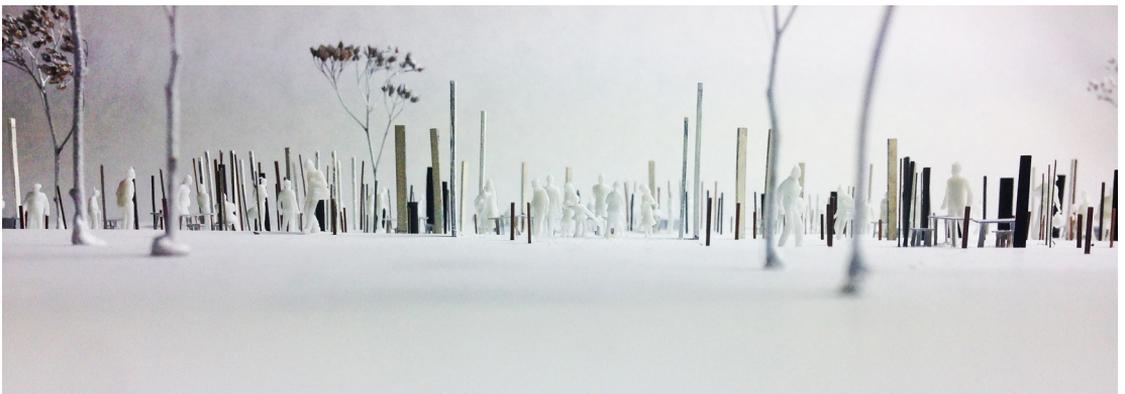




Model Picture

If you look at them horizontally and perceptually, it's quite homogeneous in its totality. But slightly on the ground or in horizon, there are different habits for people to stay or move.

If you look down at them vertically, you know how they are created conceptually.

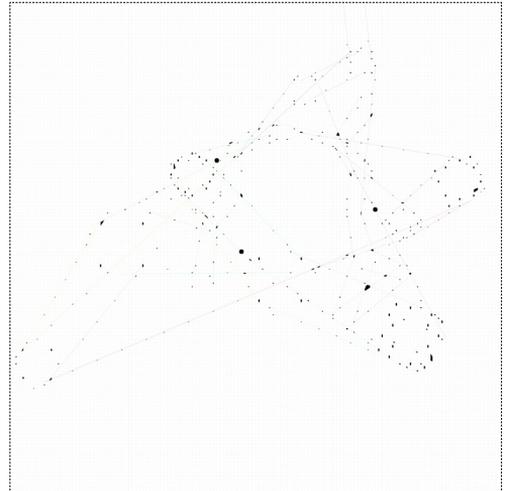


Design Analysis

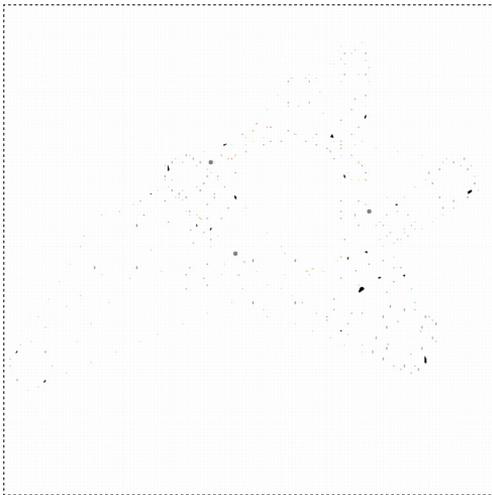
Everything Grows from the Pole

Some of them become the floors for the main behavior, some of them turn out to be a deck, or an assistant function zone, or a staircase, or a growing habit around the house, or a rock-like exterior furniture...

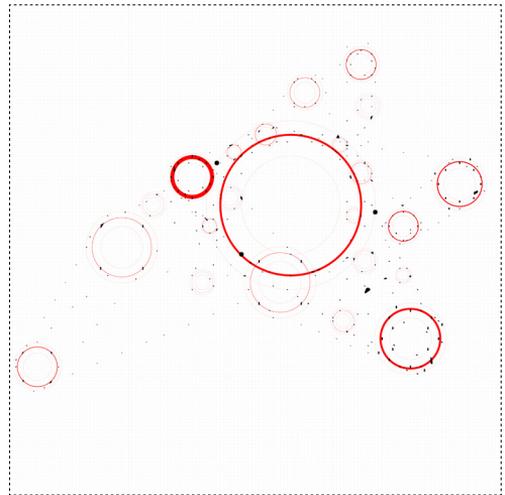
Every element has its own way of being but still relative to each other by following the rules.



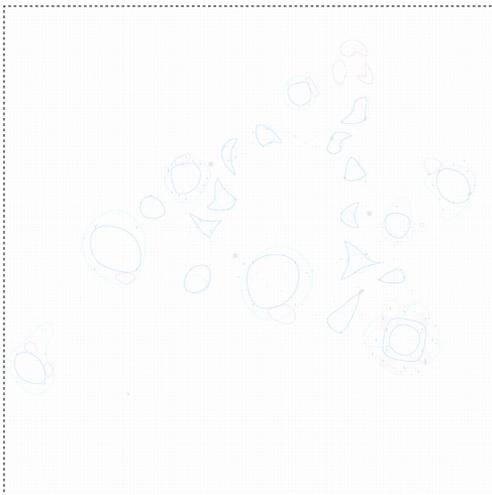
Orientation&Connection



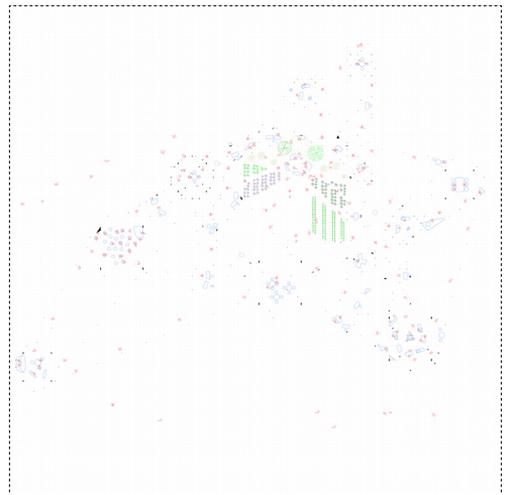
Size&Shape



Density



Horizontal flowing Element



Environmental Stimuli

CONCLUSION

Nature inspires architects in many different ways and there are a lot of potential spatial qualities in the forest that I can abstract from. In this master thesis, I mainly focused on the investigations of one perceptual phenomena and its order underneath.

The results were formulated into an artificial landscape to show its capacity and potention to take on a program and to insert into an urban context.

The thesis started from a personal and inward journey of abstracting the good in nature to applying it in society. The driving force is not only the architectural knowledge and skills, but also the empathy in man's world about awareness, about experience, about being.

To make commen sense really common, to make simplicity out of complexity, that's what I am going to bring with me as an architect.

SUPPLEMENTS

List of References

Yi-Fu Tuan. (2011). *Space and Place, The Perspective of Experience*. 7th ed. Minneapolis, University of Minnesota Press

Juhani Pallasmaa. (2012). *THE EYES OF THE SKIN*, 14th ed. Wiley

Steven Holl, Juhani Pallasmaa, Alberto Pérez-Gómez, Toshio Nakamura. (2006). *Question of Perception, Phenomenology of Architecture*. 2nd ed. α+u Publishing Co., Ltd./William Stout Publishers

Junya Ishigami. (2011). *Another Scale of Architecture*. Seigensha

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AHO. Generator.

Index of Images

All images taken or drawn by author if no reference is given here.

Fig.01 <https://www.amazon.com/Space-Place-Perspective-Yi-Fu-Tuan/dp/0816638772>

Fig.02 http://www.goodreads.com/book/show/398621.The_Eyes_of_the_Skin

Fig.03 <https://www.amazon.com/Questions-Perception-Phenomenology-Steven-Holl/dp/0974621471>

Fig.04 <https://www.amazon.com/Junya-Ishigami-Another-Scale-Architecture/dp/4861522846>

Fig.05 Photo by Rauno Traskelin, scanned from <<THE EYES OF THE SKIN>>

Fig.06 Photo by Juhani Pallasmaa, scanned from <<THE EYES OF THE SKIN>>

Fig.07 <http://archeyes.com/kanagawa-institute-of-technology-junya-ishigami-associates/>

Fig.08 <https://www.pinterest.se/mandyyhan/sanaa/>

Fig.09 http://www.domusweb.it/en/architecture/2013/06/10/engineering_and_tradition.html

Fig.10 <http://archeyes.com/kanagawa-institute-of-technology-junya-ishigami-associates/>

