



ELEMENTS

ELEMENTS is a sanctuary of the senses, where architecture and gastronomy become one, awakening both body and spirit. It is more than a restaurant.

Adam sparw

2026

Chalmers School of Architecture
Department of Architecture & Civil Engineering
Architecture and Urban Design
Examiner: Mikael Ekegren
Supervisor: Björn Gross



CHALMERS
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ABSTRACT

Modern cities are becoming more and more visually oriented, quite often at the expense of other senses of humans. This sensory imbalance is a symptom of a larger societal issues such as digital mediation, fast paced lifestyles, and sensory over stimulation. These factors reduce our sense of being, physical self awareness, and emotional states of happiness. Restaurants, the exact opposite of our detached digital lifestyles as they serve as places for rituals, socializing, and shared sensorial experiences have simply gone along with this trend by giving priority to efficiency, branding, and visual identity rather than a full sensory engagement.

This master thesis is on architectural design as a tool for bringing back multisensory awareness by using the four classical elements, Fire, Earth, Water and Wind, and combining them with the human senses. Supported by phenomenological theory and multisensory design research, this work conceptualizes architecture as the body's manifestation of experience through atmosphere, materiality, sound, light, temperature, and spatial sequence. It is based on a combination of phenomenology and sensory architecture to analyze how architecture and food together can create a coherent sensory narrative.

The study is carried out by analyzing literature, creating conceptual sketches, testing atmospheric materials/volumes, and going through an iterative architectural design process. Such techniques facilitate the conversion of intangible sensory and elemental ideas into spatial strategies and architectural forms.

The final product of the thesis is the creation of a multisensory restaurant in the coastal landscape of Falkenberg, Sweden. The location between sea and land presents the restaurant with a changing natural setting where elemental powers and local food systems come together. The design of the restaurant is a way of thinking about how spatial interiors, materials, and environmental factors can arouse people's senses and turn eating into a ceremony that is going back to first principles, reconnected with nature, place, and having one's own body as a momentary presence.

In the end, it is maintained that architectural sustainability should be more than just technical; it should also be sensory, cultural, and experiential so that it will encourage the formation of closer bonds between humans, the environment, and daily habits such as eating.

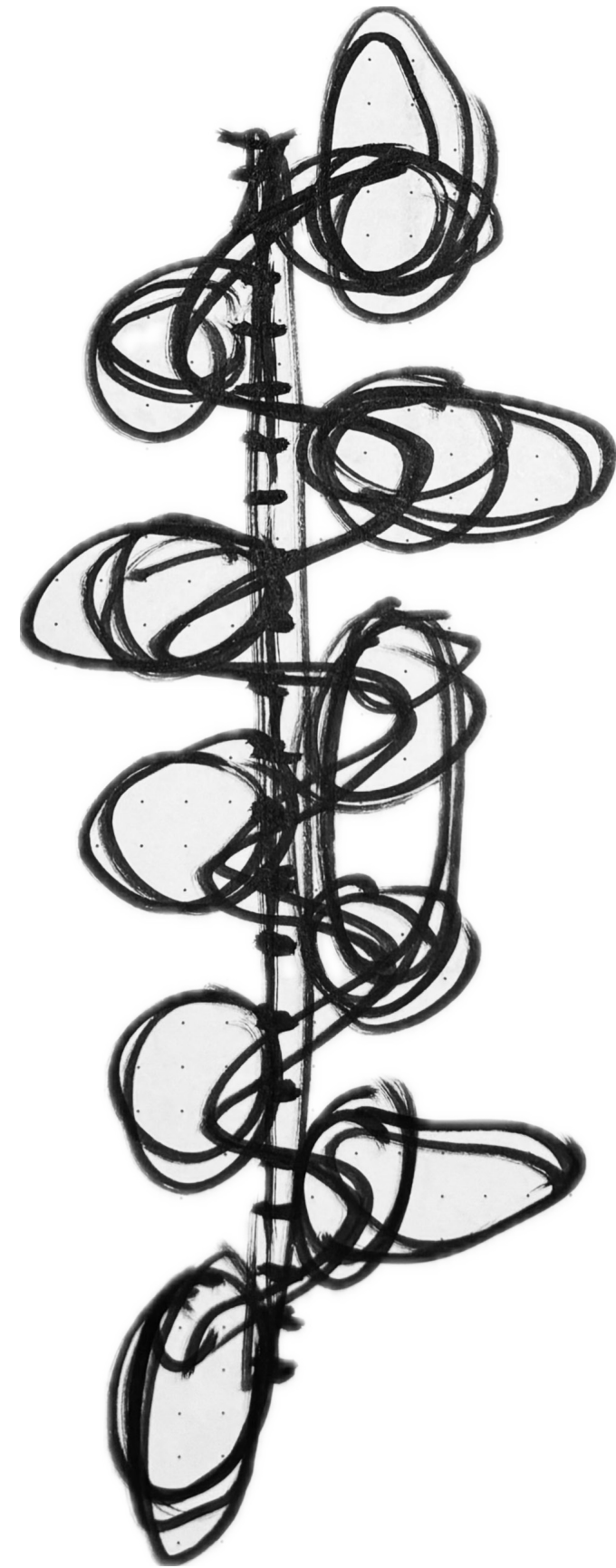


FIGURE 2. ILLUSTRATION. PICTURE BY AUTHOR

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Purpose / Aim

This master thesis is about how architectural design can help make a multisensory dining environment, a place where spatial experience, gastronomy, and sensory perception come together as one. It is a way of showing that through architecture one can stimulate the five senses while intertwining with the four elements (Fire, Earth, Water and Wind). The thesis will investigate a way to design a dining space that is not only immersive and comprehensive but also a way to enhance well-being, presence, and one's connection with nature.

Background and Problem Description

In the present day, urban areas are mostly characterized by an abundance of visual stimuli. Architecture, branding, and digital media culture have given highest preference to visual aspects to the neglect of other sensory modalities like sound, smell, and touch. Consequently, the majority of the spaces that constitute our everyday lives challenge us with sensory discontinuity rather than offer us a full-bodied spatial experience.

This predicament is most visible in the interior design of the restaurant sector. Eating together has always been a social and ceremonial activity which could encompass ambiance, being present, and collective sensory experience. Nevertheless, the majority of modern-day restaurant settings put their highest worth in efficiency, branding, and visual identity. In neglecting the more profound sensory and atmospheric layers, they miss on the creation of a relevant spatial experience.

Phenomenology, sensory design, and embodied cognition serve as the theoretical base which shows that the body and the senses, not only the visual perception, are the channels through which architecture is experienced. Pallasmaa and Zumthor contend that the creation of a meaningful architectural experience requires the presence of atmosphere, material, and multisensory perception. However, despite the fact that this understanding has found its space in theory, design practice is still predominated by an overemphasis on visual attributes and stylistic trends rather than immersive sensory approaches. On the other hand, gastronomy has been incorporating experiential dining gastronomic experiences whereby storytelling, narrative, and sensory engagement are the major players. Even though food has welcomed this multisensory approach, the architectural environments within which these experiences happen often do not have equally rich spatial atmospheres.



FIGURE 3. PHOTO. PICTURE BY AUTHOR

Motivation and Relevance

This thesis is inspired by the conviction that architecture can become a tool for enhancing human well-being if it is able to harness sensory perception and promote embodied experience. Within a society marked by speed, online communication, and never-ending stimulation, one can hardly find places that allow perception to slow down and where people reconnect with their senses. The restaurant typology will serve as a means to this end. It is because typically, dining involves the senses of taste and smell as well as social interaction, and this is what makes it an excellent scenario when a multisensory journey is designed to be unfolding. Therefore architecture has the ability not only to change the act of eating but also to change the whole dimension of consumption into a ritualistic and atmospheric experience. This study will examine how a building can be in harmony with natural elements and human senses. The proceeds will serve to raise awareness that architecture is not merely for shelter but also a means to enhance one's presence, sensory consciousness, and emotional health in today's world.

Delimitations

The thesis reflects on sustainability in a qualitative and experiential way, considering aspects such as material choices, sensory well being, and environmental integration. It hardly offers any quantitative environmental performance metrics like life-cycle assessments, energy modeling, or carbon calculations, but these considerations are there to guide the design.

The study of the four elements and the five senses is grounded in chosen theoretical frameworks, mainly phenomenology and sensory design theory. The project, by its nature, is not an exhaustive philosophical, cultural, or scientific account of the elemental systems or sensory psychology but rather a usage of these theories as conceptual tools for architectural design.

The project revolves around a certain architectural proposal and does not compromise by generalizing its findings to all restaurant typologies or hospitality environments. The idea is to show the power of the multisensory, elementdriven design through the development of one case only instead of creating universal guidelines or a comprehensive typological study.



FIGURE 4. PHOTO. PICTURE BY AUTHOR

How can multisensory and phenomenological principles, informed by the four elements, be translated into architectural design to create an immersive dining environment?

SUB QUESTIONS

SQ1. Theoretical foundation

How do multisensory perception and phenomenology inform the design of spatial experiences in architecture?

SQ2. Design translation

How can the symbolic and experiential qualities of the four elements be transformed into tangible architectural strategies?

SQ3. Application & integration

How can architecture and gastronomy be integrated to construct a cohesive sensory narrative within a dining environment?

OBJECTIVES

An architectural design project in the meadows in Falkenberg, expressed in drawings, visualisations, sketches, physical models and a booklet supporting the design project



FIGURE 5. PHOTO. PICTURE BY AUTHOR

Literature and Theory Studies

The lines of research will follow a structured path through phenomenology, multisensory architecture, elemental theory, and experiential gastronomy. These four subjects represent significant conceptual frameworks. Key references span from Peter Zumthor's take on atmosphere to Ferran Adrià's on multisensory dining. The approach is adapted to linking the project with the wider body of theory and thus facilitating the translation of intangible ideas into concrete architectural qualities.

Conceptual Exploration Through Sketching and Diagramming

The iterations of sketching, diagramming, and conceptual modeling will plumb the depths of the notion that the five elements and five senses might guide spatial qualities, programmatic distribution, and atmospheric intentions. An intuitive, visual, and exploratory mode of thinking that serves as a bridge from theoretical to design stages is what this method is about.

Material and Atmospheric Testing

Part of the sensitivity to create the correct atmospheric conditions will be an exercise in materials, lighting, colors, and will extend to the use of some instruments as light simulation software, sample mock-ups, etc. Such a move is necessitated by the multisensory nature of the work, which calls for the direct handling of the different stimuli and their interaction.

Architectural Design Process

Central to the thesis is the cyclical ideation process, which would feature among other things, conceptual models, digital 3D modeling, and spatial prototyping. Programs like SketchUp and Rhino, will be instrumental in the detailing of form, materiality, and spatial sequences. The method here is to let the research questions serve as the force for testing, evaluation.

Reflective Practice

Reflective writing and design journaling will be the mediums through which the process will capture insights, challenges, and shifts in interpretation. The tool of reflection gives the opportunity for continuous calibration between the conceptual aims, sensory intentions, and design outcomes.



FIGURE 6. PHOTO. PICTURE BY AUTHOR

BACKGROUND

The fragmented sensory experience is to a great extent a characteristic of today's society. Most urban settings are overfilled with visuals at the expense of less stimulating or even overlooked senses which are significant not only for human perception but also for emotional well being. Places like restaurants which used to be places of socializing, ritual, and shared experience have, in most cases, turned to favor the following: efficiency, branding, and the visual aspects thus losing the holistic sensory engagement. Therefore dining has slowly but surely ceased to be a multisensory cultural event that is now primarily a visual and consumptive act. The imbalance seen here is just one example and in fact reflects the general societal condition of overstimulation, digital mediation, and accelerated lifestyles which all in turn diminish the possibility of presence, grounding, and sensory awareness.

Phenomenology, sensory design, and embodied cognition theories all point to the fact that architecture gains its meaning not only through shape but also through the senses of the people who reside in, listen to, touch, or feel the space. However the practical side of the in design sector barely progresses beyond visual identity and material trend changes and is thus still quite dependent on these rather than on immersive sensory strategies. On the other hand, food has been turning more and more into an experiential kind of dining where the narrative behind the food is important but at the same time the fancy architectural spaces around this experience are falling behind in giving the customers equally atmospheric and elemental rooted immersion.

Personally, this theme is important to me because it touches upon the power of architecture to change human well being. I find it very appealing that, in theory, spaces could be categorized as sanctuaries areas which not only decelerate our rhythm but also bring back to life those senses that have been lying passive and at the same time encourage presence. One can argue that the restaurant typology is the perfect stage on which a multisensory journey can be carefully planned thus ensuring that the simple act of eating is transcended and, instead, becoming a holistic ritual that feeds not only the body but the spirit as well. My goal, through this project is to find the ways in which the medium of architecture can evoke deep, embodied experiences, and those experiences can extend beyond the dining table and form a part of the larger conversation about human senses and their well being in the fast growing desensitized world.



FIGURE 7. PHOTO. PICTURE BY AUTHOR

Gernot Böhme Atmospheric Architectures (2017)

In his work, Böhme puts forth the idea of atmosphere as the main aesthetic category of architecture. Instead of concentrating only on the shape or function of buildings, he claims that architecture generates moods or atmospheres that influence how people feel in a space.

Atmospheres are produced through the combination of various spatial aspects like sunlight, sound, surface texture, size, temperature, and spatial proportion. These characteristics echo from objects and surroundings, determining the emotional character of a location.

According to Böhme, the goal of architectural design should be to orchestrate atmospheres, deliberately forming the sensory environment surrounding the human body.

Steven Holl, Juhani Pallasmaa & Alberto Pérez-Gómez, Questions of Perception (1994)

The book presents a phenomenological view of architecture, focusing on the real experience of being in a place rather than just the visual aspect of it.

The three authors feel that architecture should stimulate all the senses and create experiences that are rich in meaning through factors such as light, movement, material, and the sequence of spaces. Rather than being just physical items on their own, buildings are considered as changing and evolving environments along with time and human interaction.

The main idea they put forward is that architecture is a language that uses perceptual phenomena to communicate. These include the changing play of light during the day, materials that react to being touched, and spatial layouts that influence body movements.

Charles Spence, Gastrophysics (2017)

Spence investigates how our food perception changes depending on the sensory environment. Studies in gastrophysics reveal that taste is affected not only by appearance but also by sound, texture, temperature, color, and the surrounding atmosphere.

Things like lighting, the style of the plate, music, and the general spatial feeling can cause changes in the taste perception quite substantially.

This data proves that eating scenarios are multisensory events, and the design and setting have a direct impact on how food is experienced.

Maurice Merleau-Ponty, Phenomenology of Perception (1962)

In Merleau-Ponty's view, perception is primarily an embodied experience. We, as humans, do not live in the world as isolated spectators; rather, perception is born by the body-environment interaction.

The body is the first and foremost tool with which we comprehend the tortuousness of space. How we perceive our surrounding environments is heavily influenced by our walking, touching, orientation, and balancing.

As applied to architecture, according to this school of thought, the experience of a place is through the body interaction; so elements like size variation, surface qualities, and space mobility will be powerful in determining one's emotional response to the space.

Peter Zumthor, Atmospheres: Architectural Environments, Surrounding Objects (2006)

Peter Zumthor's architectural philosophy revolves around the concept of atmosphere which he explains as the emotional and sensory quality that a space, without words, reveals to a person who is entering it. To Peter Zumthor, architecture is not mainly a matter of shape, style, or visual composition; it is about designing atmospheres that emotionally affect people through the meticulous combination of materials, light, sound, temperature, and spatial proportions.

He says that atmosphere is the result of the interaction between the tangible elements and human sensing. The mood of the space is first and foremost, felt instinctively by a person even before consciously analyzing it. Thus, architecture, by way of working with the human body and mind intuitively, influences how the body perceives the environment.

Juhani Pallasmaa, The Eyes of the Skin: (1996)

Juhani Pallasmaa in *The Eyes of the Skin* argues that our body and all our senses, not just vision, have the most significant role in how we experience architecture. He highlights the dominance of sight in today's architecture and mourns that many architects design buildings solely as visual images, disregarding the spaces intended for the human body experience.

What he means is that architecture is a multisensory form of art. A combination of things like material choice, texture, sounds, interplay of light and shadow, smells, temperature, warm or cool all of these together determine how we perceive and remember spaces. He thinks that architecture which communicates through sensorial experiences also leads to a heightened awareness of one's body and the outer world.

This project's theoretical framework supports the continuous nature of the design exploration and the architectural concept development at large. These theories do not only serve as reference; rather, they provide the path along which the relationship between architecture, sensory perception, atmosphere, and dining experience is researched.

The atmospheric theories of Gernot Böhme (2017) and Peter Zumthor (2006) are a step further in the chain of thought of the development of elemental environments. Both authors see atmosphere as the main characteristic of architecture and remind us that spatial settings have a strong impact on our emotions and senses. Taking these thoughts as a springboard, the main idea of the design evolves around structurally combining, experimenting, and stimulating light, sound, texture, temperature, and spatial proportions.

The phenomenological view as put forth by Steven Holl, Juhani Pallasmaa, and Alberto Pérez-Gómez (1994) is one of the references of the project in terms of obtaining the awareness of space through the designing of the spatial sequences. Their premise is that architecture is a form of experience and that it comes alive through perception and subjective assembly of moments rather than merely static visual forms. Consequently, the project treats the restaurant spatially as a series of atmospheric experiences through which users habitually transition.

The use of Maurice Merleau-Ponty's idea of perception by the body gives this attempt a further push. Firstly, the concept holds that the body's engagement is what leads to a notion of spatiality. The work in this case is inspired by this theory of embodied perception as a spatial relationship between body and space which engages the senses of touch and movement and emotional response to the materials and forms that surround the visitor in the space.

Lastly, Charles Spence's work on gastrophysics (2017) is a source of inspiration for the coalition of a role for multi-sensory dining in the overall experience frame. In his work, he succeeds in proving that taste perception changes when our environment shifts and that our senses are turned up or down depending on our lighting, sound, colour, and overall atmosphere. His recent insights have led to a further depth in the design investigation of how the perception of food might be enhanced by architecture as a shaping force of the surrounding sensory environment.



FIGURE 8. PHOTO. PICTURE BY AUTHOR

Water represents mirror, rhythm, silence, and immersion. As perception is felt through the body and the senses, in harmony with phenomenology, water affects not only the visual aspect but also the sound, touch, and movement of architecture (Merleau-Ponty, 2012).

Pallasmaa (2014) emphasizes that architecture becomes emotionally deep through multisensory involvement and atmospheric elements. Water affects other senses by changing acoustics, reflecting light, and giving tactile impressions through temperature and moisture. Besides, the drip or flow of water conveys a sense of rhythm and serenity in the architectural environment, while the mirrored surfaces unite material, sky, and landscape.

According to Zumthor (2006), atmospheres depend on materials, light, and the senses interplay with them. Water is not only a visual transformation medium but also one of the ways in which people feel the space as it constantly changes its reflection and movement. The presence of water is usually associated with silence and meditation which result in one's deepening feelings and sensory responses to the environment.



FIGURE 9. PHOTO. PICTURE BY AUTHOR

Earth symbolizes the essence of things, their continuous existence, the force of gravity, and the feel of touch. Stone, clay, and concrete are timeless building materials through which architecture gains mass and presence. Pallasmaa (2005) warns that architecture that mainly focuses on visual appeal is far inferior to the one that values tactile and material experience as fundamental.

Merleau-Ponty (2012) understands perception as a bodily experience. Heavy materials, through touch, acoustics, temperature, and scale, indicate to us how architecture is physically perceived. The bond between earth and embodied experience, therefore, is one of the deepest sources of through-body experience for stability and grounding.

Along similar lines, Zumthor (2006) reflects on the emotional dimension of architectural materials. Material surfaces carry atmosphere, memory, and sensory richness. Their mass and surface characteristics make stone, concrete, and soil, when used in a space, evoke a quiet, earthy feeling and a sense of timelessness.

In addition, Semper (1989) recognizes human habitation in the use of material-based construction in his understanding of architecture. Through materials related to earth, architecture is not only something which gets its roots from the physical world but also something that is connected to natural phenomena such as erosion, aging, and weathering.



FIGURE 10. PHOTO. PICTURE BY AUTHOR

Motion, atmosphere, immateriality, and the senses are some of the ways that air is connected with building design. Unlike solids, air cannot be seen or touched, it can only be experienced through the effects it has on the human body and the environment, wind, temperature and sound. Perceiving is a bodily experience for Merleau-Ponty (2012), a body and a world working tightly together. Through this phenomenological perspective, air is not just a void, invisible to us, but a condition that we live through.

Indeed, Pallasmaa (2005) thinks that architecture should tempt all the senses at the same time, not just vision. Air, by affecting acoustics, thermal conditions, movement, and atmosphere, is one of the elements through which architecture can provide a multisensory experience. The configuration of a place, the neighboring spaces, or the open edges, are what give air a chance to impart its sensory touch to architecture.

For Zumthor (2006), atmosphere is one of the leading virtues of architecture.

Air is a strong factor in the formation of atmosphere, for it can alter sound, humidity, temperature, and even the human feelings of a space. To put it simply, it is because of air that architecture can seem open, relaxed, heavy, bare, or lively.

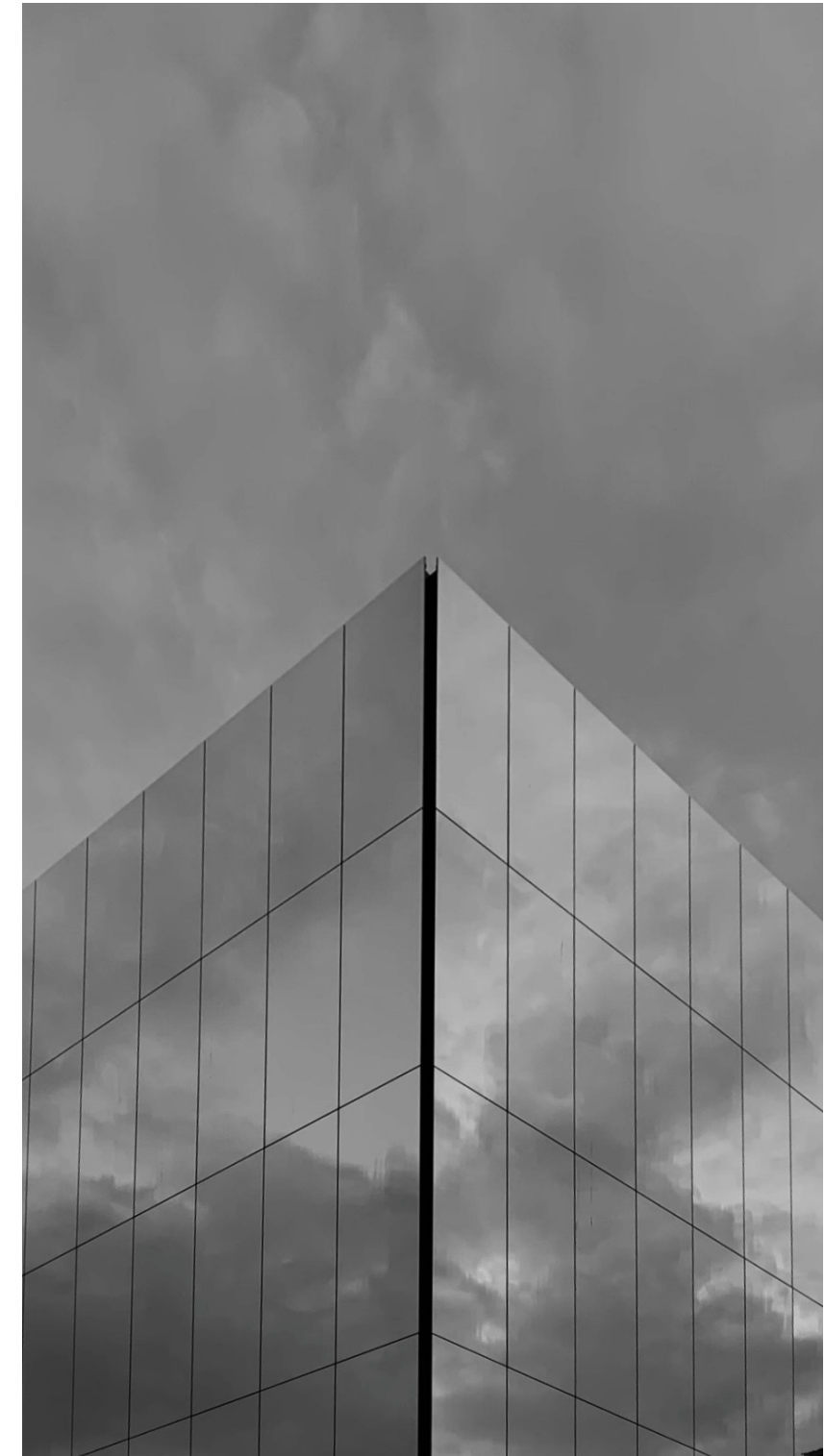


FIGURE 11. PHOTO. PICTURE BY AUTHOR

Fire is heat, rite, meeting, and sensory strength. Semper (1989) explains that it was the discovery of fire that made the primitive man settle and build a home, a social arena around the fire. As a result, fire influenced the human mode of living and architectural organization.

Fire from the perspective of architecture, can stimulate the senses by the warmth and light that it radiates, the crackling sound which it produces, and even the scent of burning wood. Zumthor (2006) states that atmospheres is the effect of the sensorial network consisting of materials, light, and space. Due to the flickering light, radiant heat, and lively movement of fire, it naturally produces very strong atmospheric conditions. While artificial light provides steady illumination, fire gives rise to variable shadows and unstable lighting so that the architectural space is felt as temporal and alive.

Pallasmaa (2005) advocates that experiencing architecture through all the senses is to have a meaningful architectural experience at its very essence. Fire brings this sensory sensibilization to the maximum as it provides physical warmth and the sensation of closeness. The sensory characteristics of fire are excellent facilitators of the sensations that are typical of gathering, ritual, comfort, and being present within the space.



FIGURE 12. PHOTO. PICTURE BY AUTHOR

The quietness and restraint of the architecture in ÄNG is something I focus on when analysing it. The building, rather than overpowering the landscape, is more like a part of it. The sequence of the restaurant encounter is almost like a story being told, with the first scene showing one walking through nature, the second being in the greenhouse and the third, which is the main event, the dining area.

It evokes a sensation that is mainly reliant on things that are not becoming, such as the use of reflection, the change of light, the feeling of surfaces, the quiet and the controlled selection of the materials. Instead of theatrical and picturesque design, the architecture heightens the guests sensory experience by diminishing the senses and giving a precise environment. This, in a way, establishes the very close relationship between the body, the building, and nature.

In analyzing Noma 2.0, I find it to be a very engaging project, as the dining at the restaurant is not limited to one single room but is spread through a series of small buildings and outdoor spaces. The architecture fosters the sense of movement and discovery, as the visitor is led through different atmospheres before the final dining area. The scattered and fragmented arrangement of the volumes makes the experience walking through a small village rather than the entrance of a typical restaurant.

Among the elements I find most inspiring for my thesis is the manner in which nature and architecture are integrated. The divisions between the interior and the exterior are often made less clear with the use of gardens, courtyards, glasshouses, and natural materials. This leads to a continuous experience of weather, season, scent, light, and temperature. The sensory journey therefore is initiated far ahead of the meal.

ÄNG



NOMA



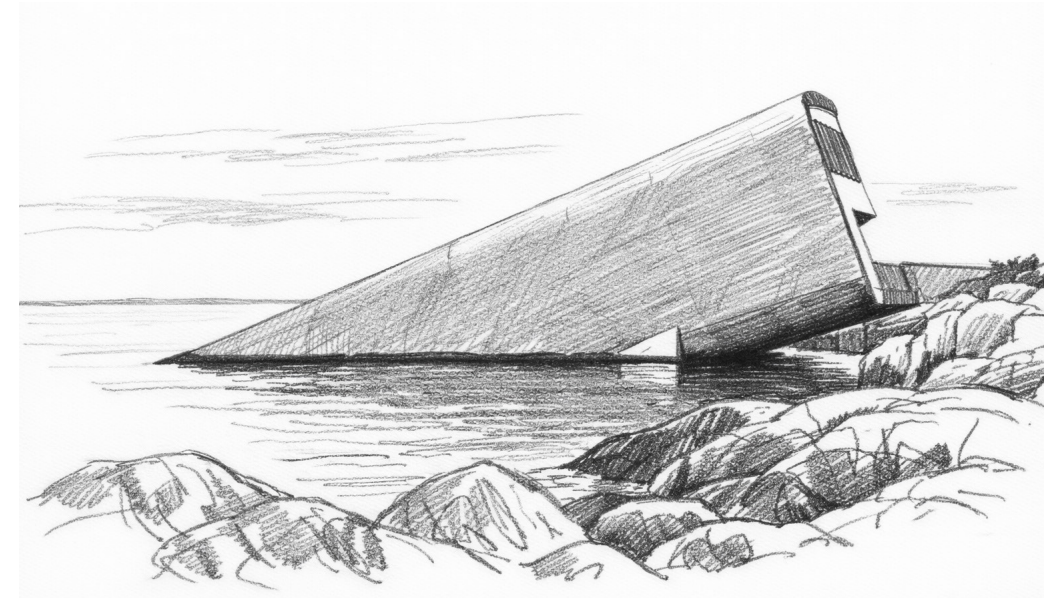
When I studied Under, I thought the project was very interesting because the whole architecture revolved around one elemental condition, water. The building sets up a very strong narrative journey for the guest from the open landscape above the ground to the underwater dining space below the surface of the water. Therefore, the movement through the building becomes both a physical and psychological one.

Going down to the restaurant is almost like a plunge into the other world of reality and at the same time it detaches one from everyday life. The architecture adjusts one's perspective to view the underwater environment as the major source of one's sensory experience so that even nature participates in the dining ceremony. Besides that, the project illustrates how materiality may be used to evoke the atmosphere, the massive concrete outer wall evokes a sense of permanence, shelter, and bonds with the sea around.

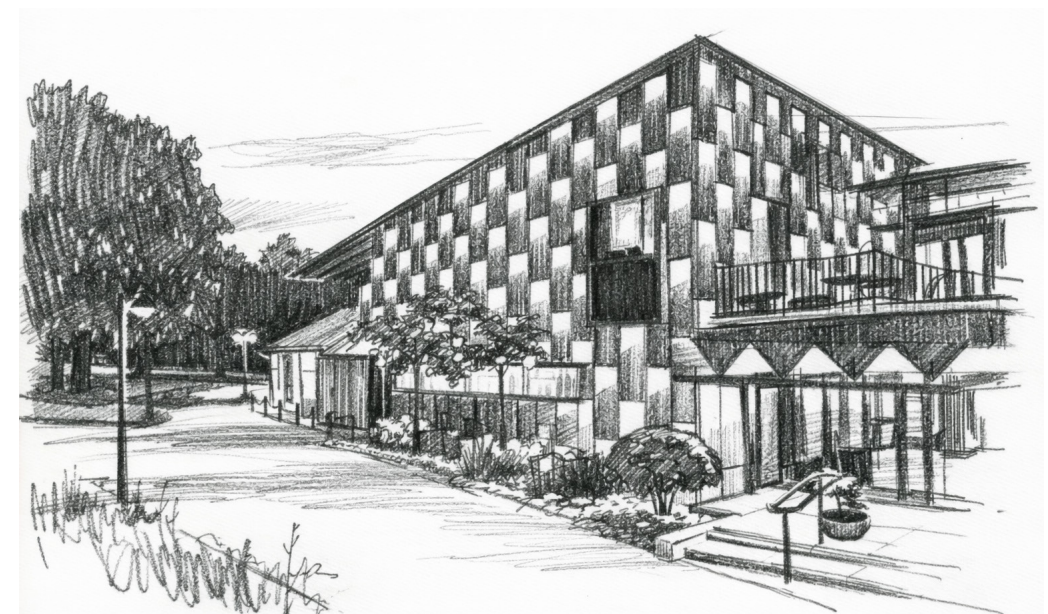
When looking into AIRA, it is the blend of Nordic minimalism and the carefully designed environment that caught my attention. The restaurant's ambience expresses a profound bond with its waterfront location; it does this through the elements of openness, reflections, natural light, and framed views of the surrounding landscape.

Besides the aesthetic components, the layout plays a key role too. Visitors go through a series of spaces before they land at the main dining hall. This way, the entire experience seems more like a ritual and less like an instant reward. On top of that, the open kitchen acts as a medium for the food preparation to become a part of the overall spatial and sensory experience.

UNDER



AIRA



SITE

PETTERSBRYGGA

E6

DIGESGÅRDS NATURE RESERV

GLOMMENSHAMN

MORUPSTÅNGE LIGHTHOUSE

OLOFSBO HAVSBAD

TORVIKS SMÅBÅTSHAMN

SITE

SKOMAKARHAMNEN

FALKENBERG CITY

SKREA STRAND

ÄTRAN

BASTUHOLMEN

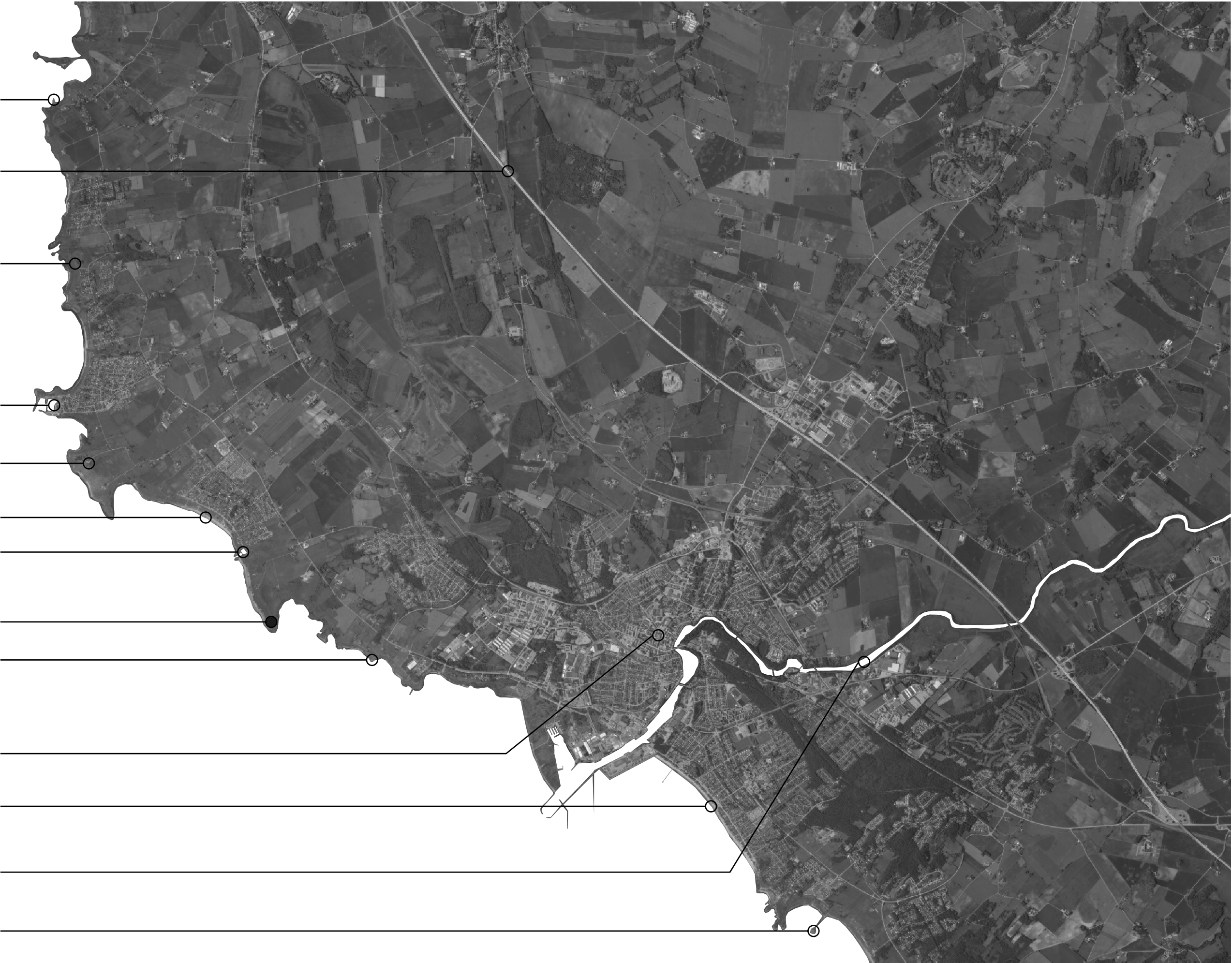


FIGURE 17. SITAUTION. PICTURE BY AUTHOR

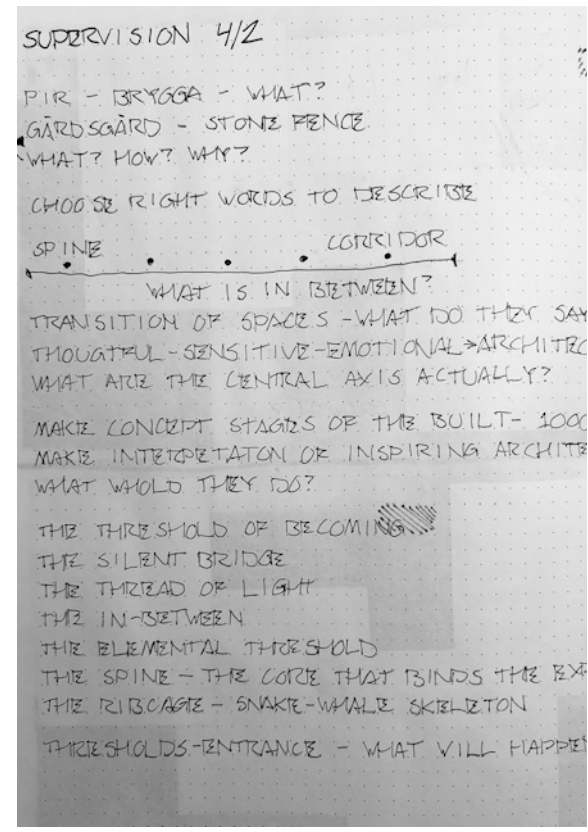
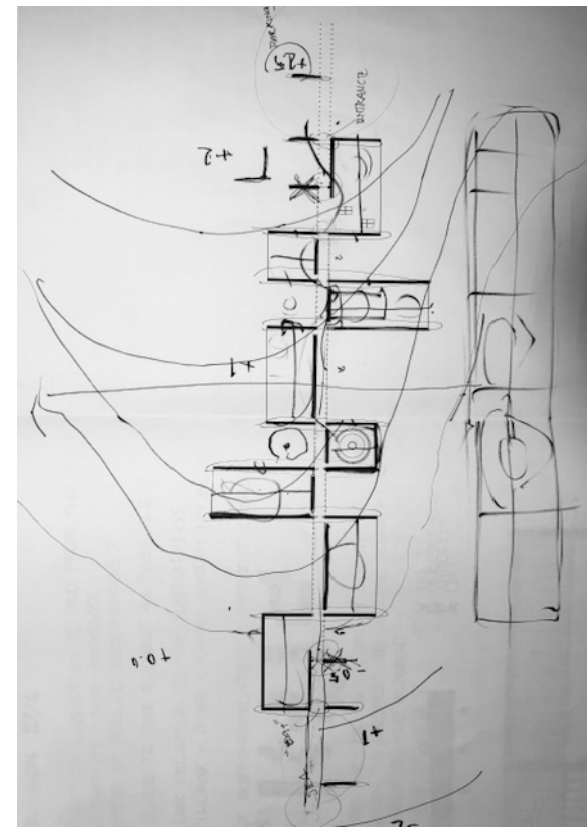
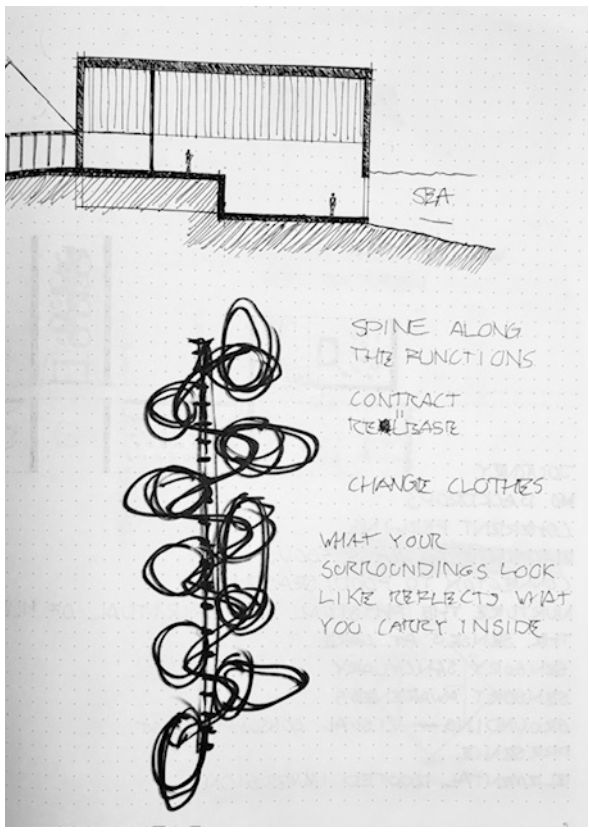
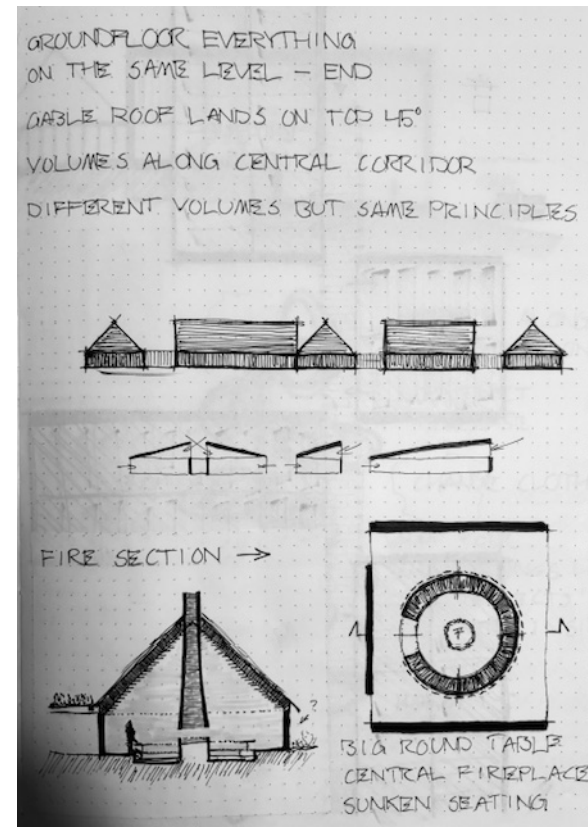
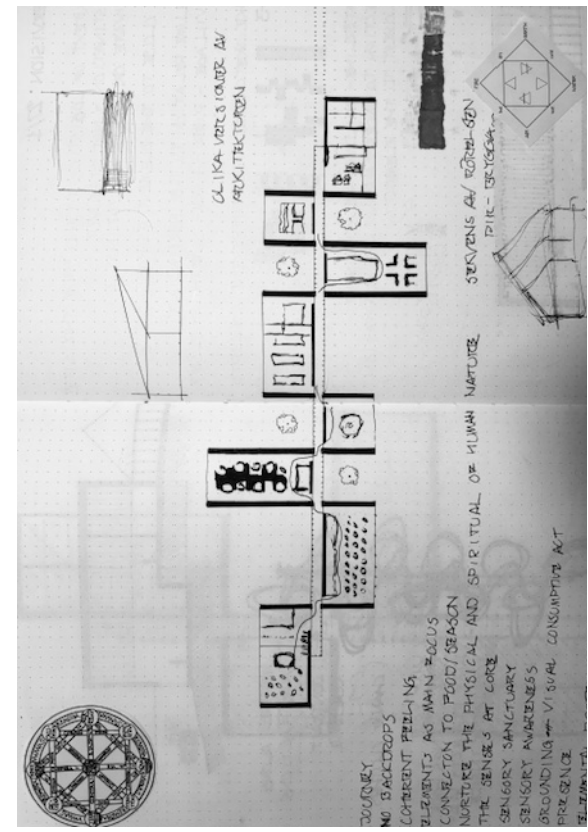
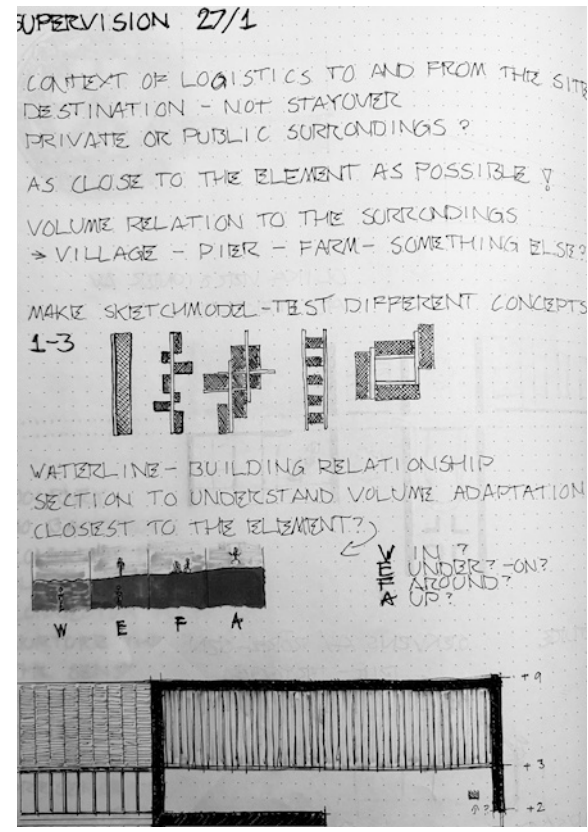
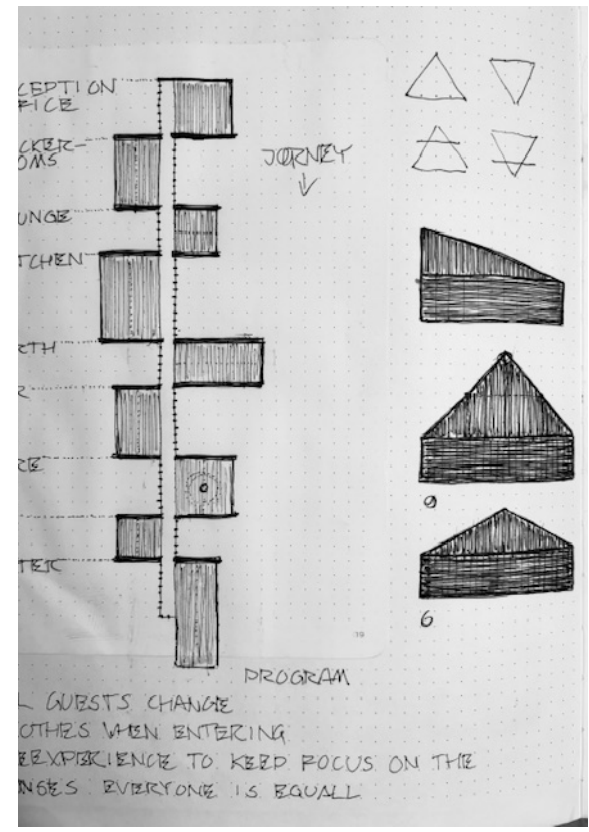


FIGURE 18 & 19 & 20 & 21. PHOTO. PICTURE BY AUTHOR



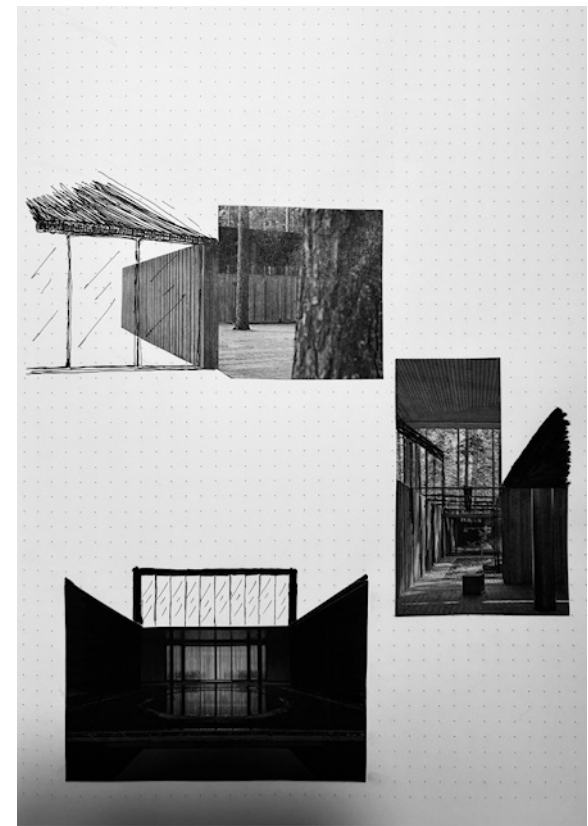
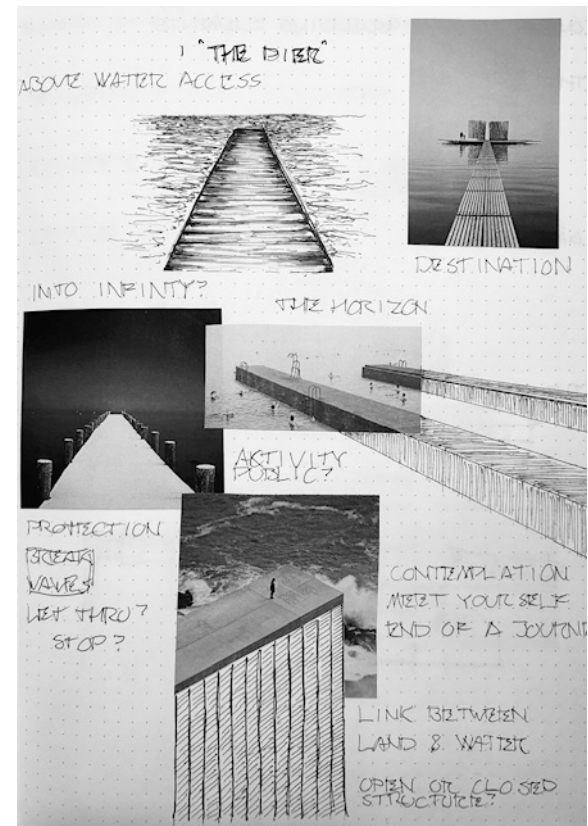
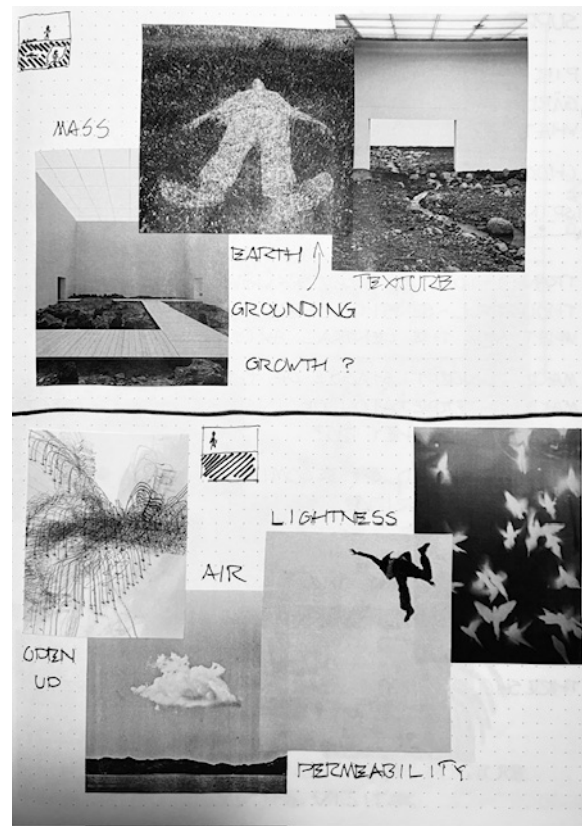
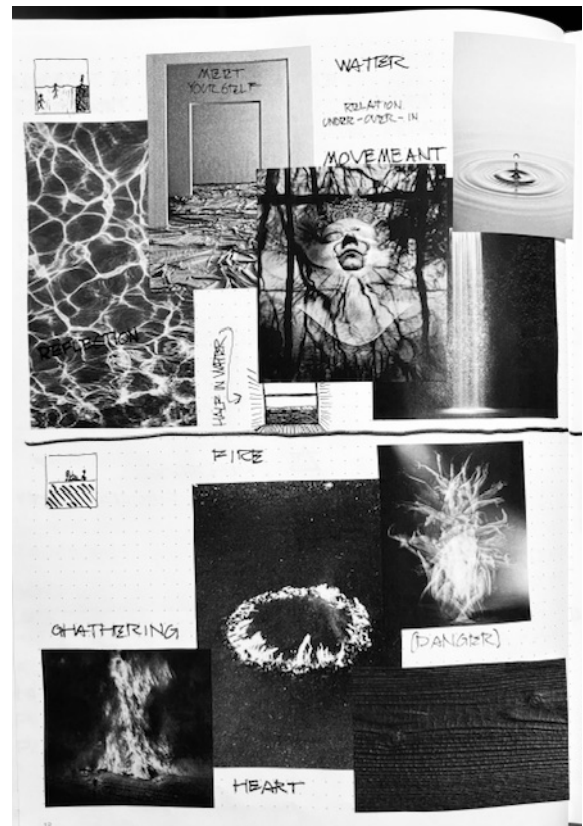
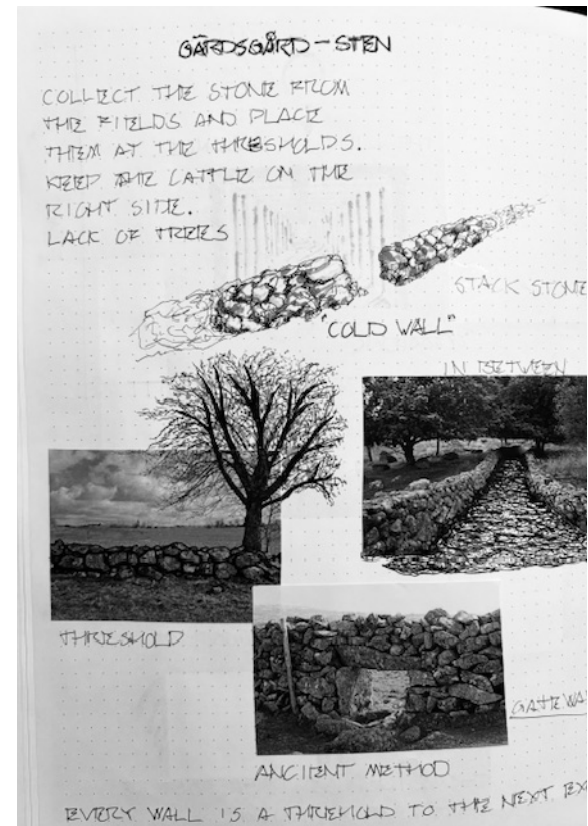
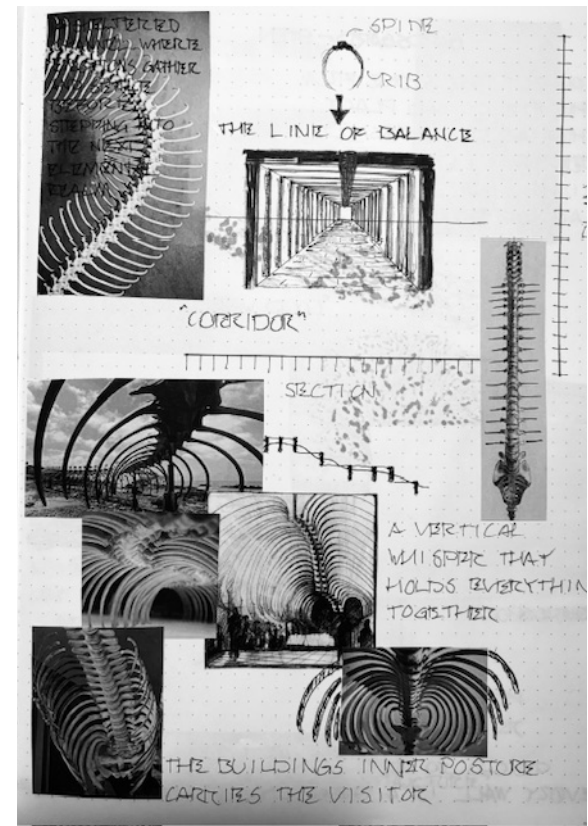
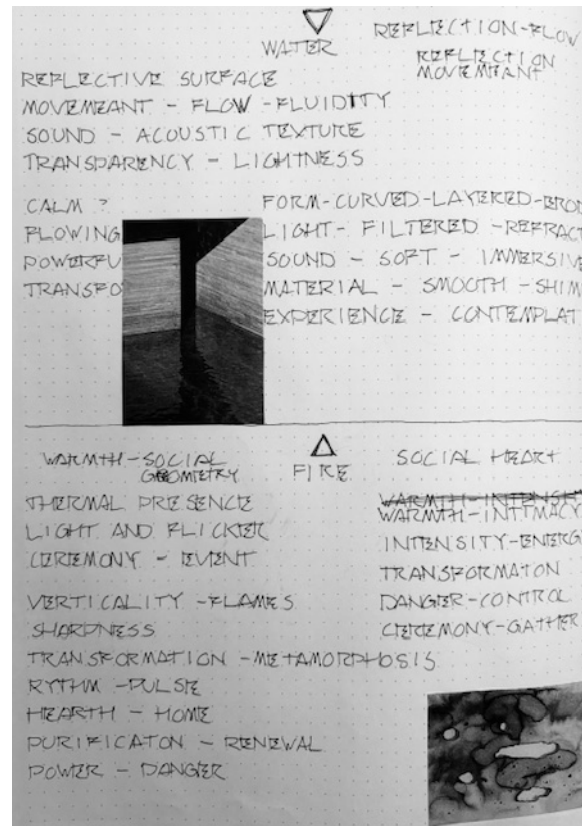
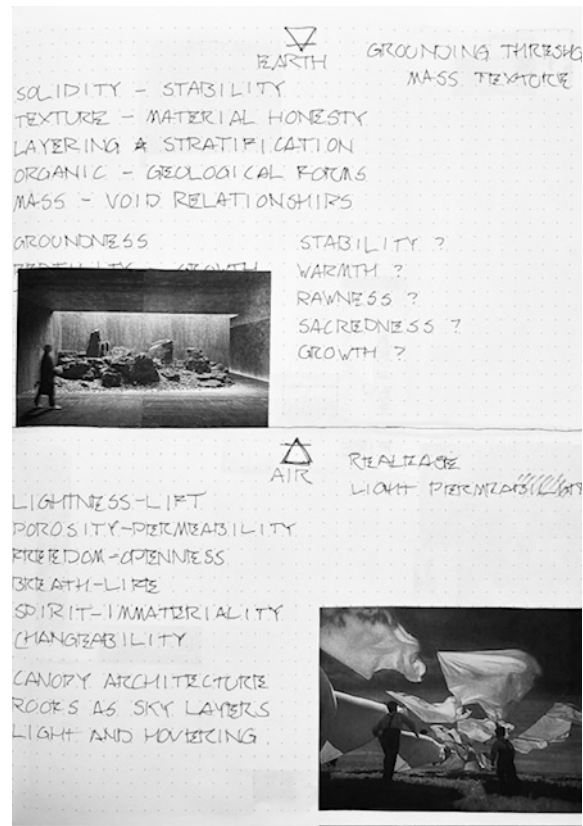
FIGURE 22. SITUATION.

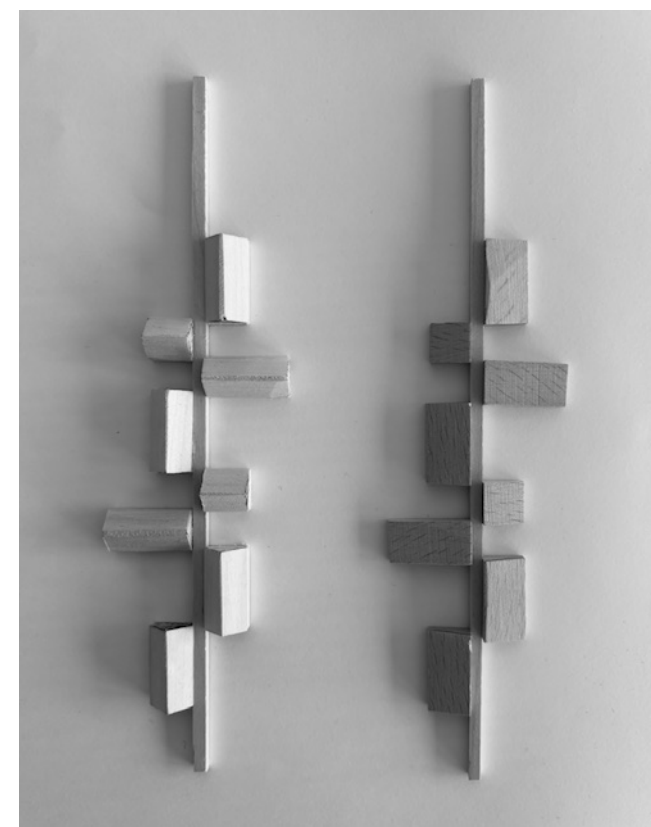
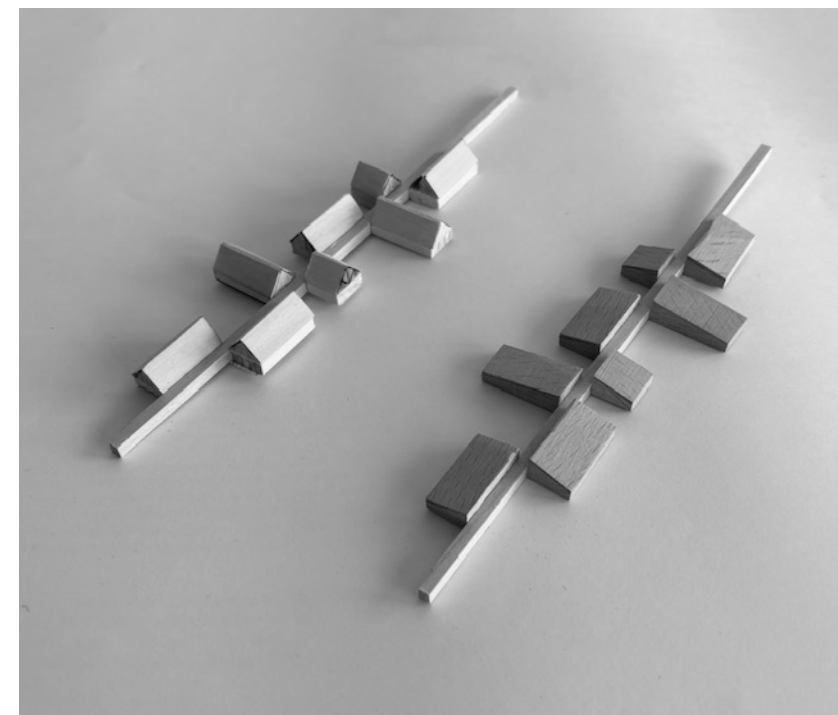
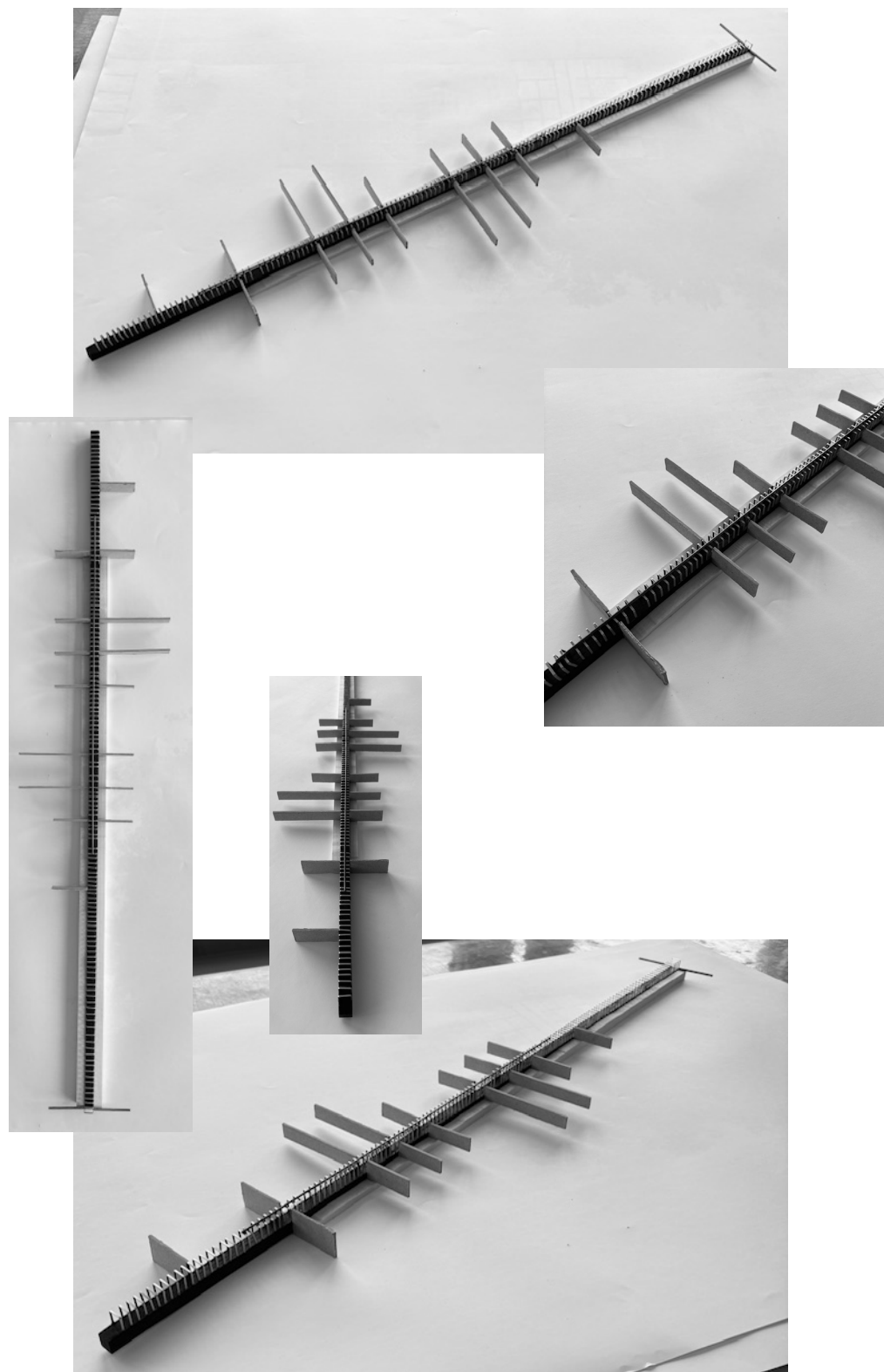
PROCESS



32 FIGURE 23 & 24 & 25 & 26. DRAWINGS. PICTURE BY AUTHOR

FIGURE 27 & 28 & 29 & 30. DRAWINGS. PICTURE BY AUTHOR 33





MAIN MATERIAL

The project is a fine dining restaurant. A stone wall is the first thing you see, the journey starts when you step onto the pier. Wooden columns lead you to the building, a threshold that prepares the body and spirit for what is inside. The

You stroll along the pier until you get to the concrete wall that rises from the ground. After passing through the first wall, you are still outside. The landscape is still around you. The sound of the wind playing in the wind chimes reaches you, reminding you of the invisible forces that surround the site. You look forward and meet the entrance door.

Upon arrival at the reception, you are warmly greeted by the staff. A couch, centrally located and resembling the shape of the surrounding dunes, gives an opportunity to take a break and get comfortable. Sunlight diffuses the room while through the windows you can be connected to the sea, the meadows, and the horizon beyond.

Your journey continues as you go through the next concrete wall and step into the bar and lounge. Outdoors, a water mirror reflects the changing sky and invites a moment of stillness, a place where the mind can rest before the meal. The lounge embraces the landscape as a friend, inviting the outside in through carefully framed views, natural light, and changing weather.

Afterwards, you leave the lounge, go through another concrete wall and continue along the pier. The journey evolves between cultivation and craft. To one side, a glass wall is used to showcase selected wines; to the other, vegetables, herbs, and crops grow side by side with the path. The elements of the meal are revealed, showing their link to the earth around them. Walking on, you get a sneak-peek of the kitchen, a glimpse of the care and preparation behind the dining experience.

You pass through another concrete wall and come into the dining room, the core of the building. The metal roof is very steep. The space under it is quite large. A fireplace in the centre of the room serves as a point of focus for the diners, who gather around it. Large openings to the outside allow for the ever-changing light, weather, and seasons to be viewed and to remain part of the experience. Here, the elements, earth, water, air, and fire, unite in one space.

The dining room is seen as the end of the journey, but at the same time, it is the climax of the journey. Guests have been subtly conditioned through the line of doors, spaces, sounds, materials, and elemental experiences for this moment. Around the fire and with the landscape as a backdrop, the narrative, the setting, and the cuisine merge seamlessly. The meal is not isolated from the building and the site; it is part of a bigger sensory experience that aims to awaken the body, soothe the mind, and reintroduce the guest to the main components of nature.

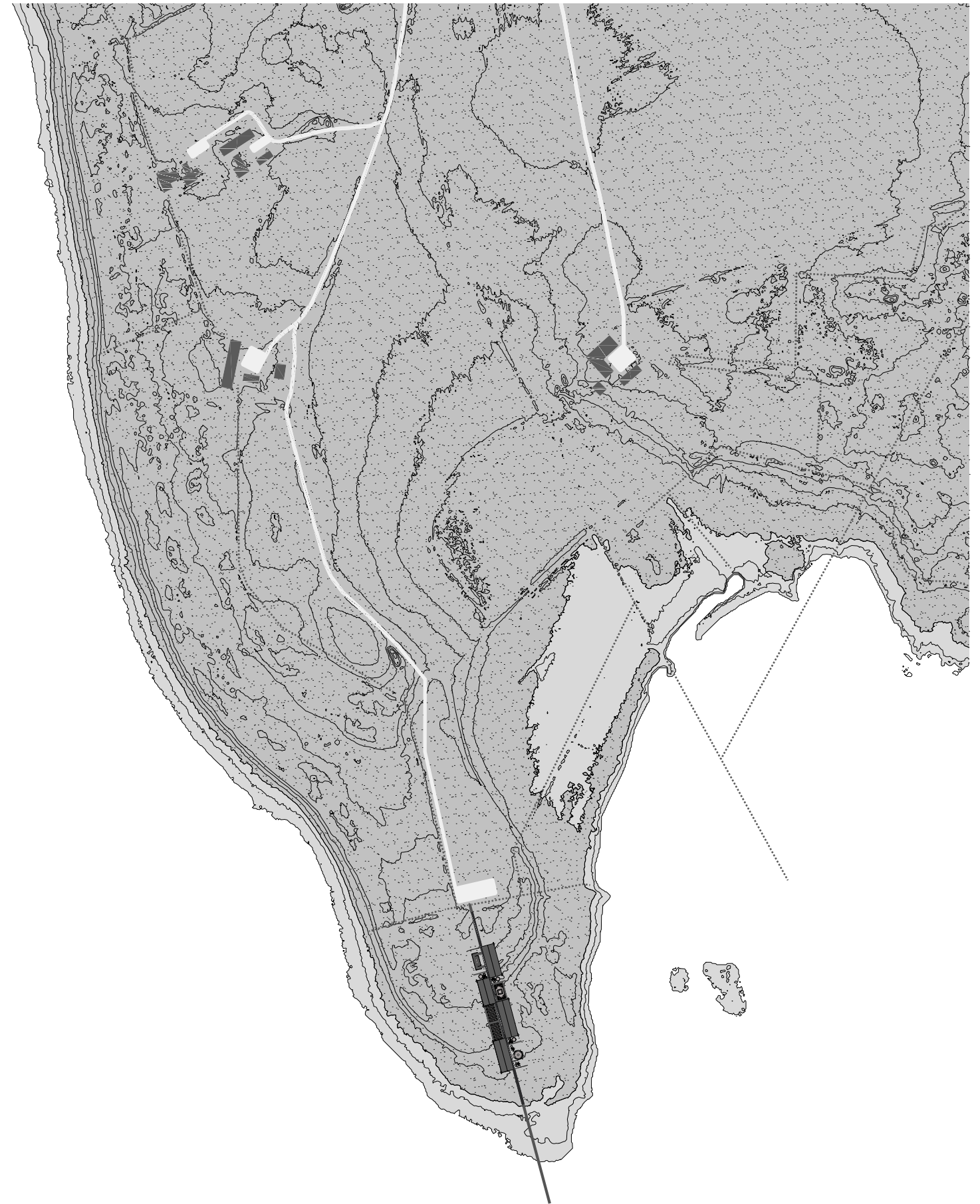


FIGURE 41. SITE 1:1000

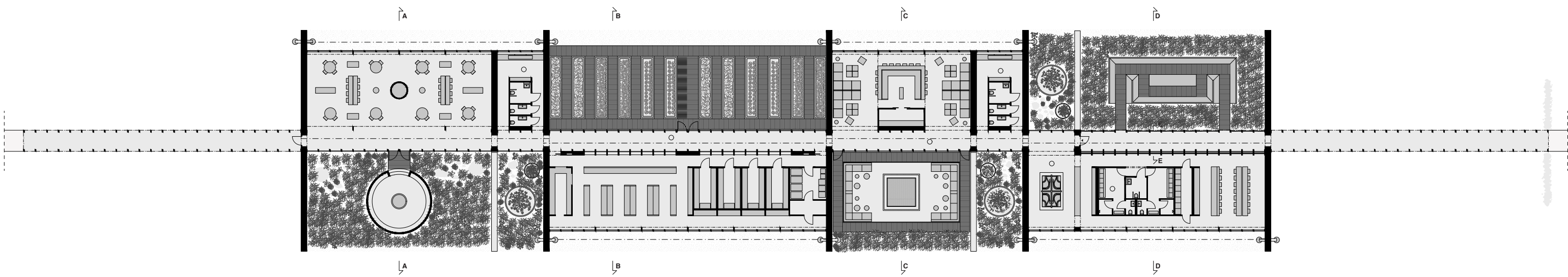


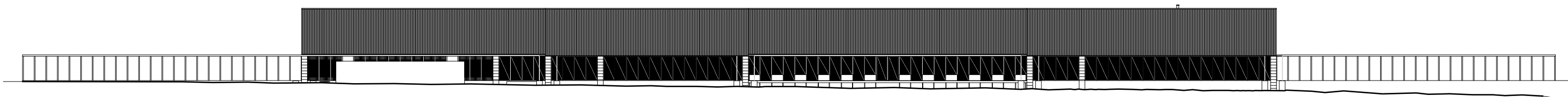
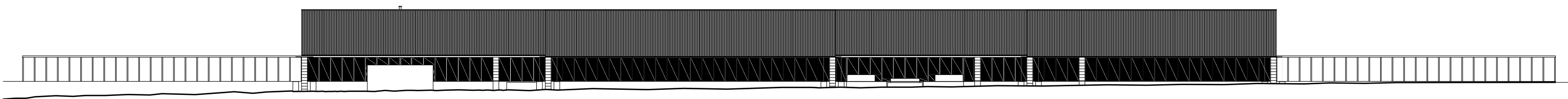


FIGURE 43. RECEPTION

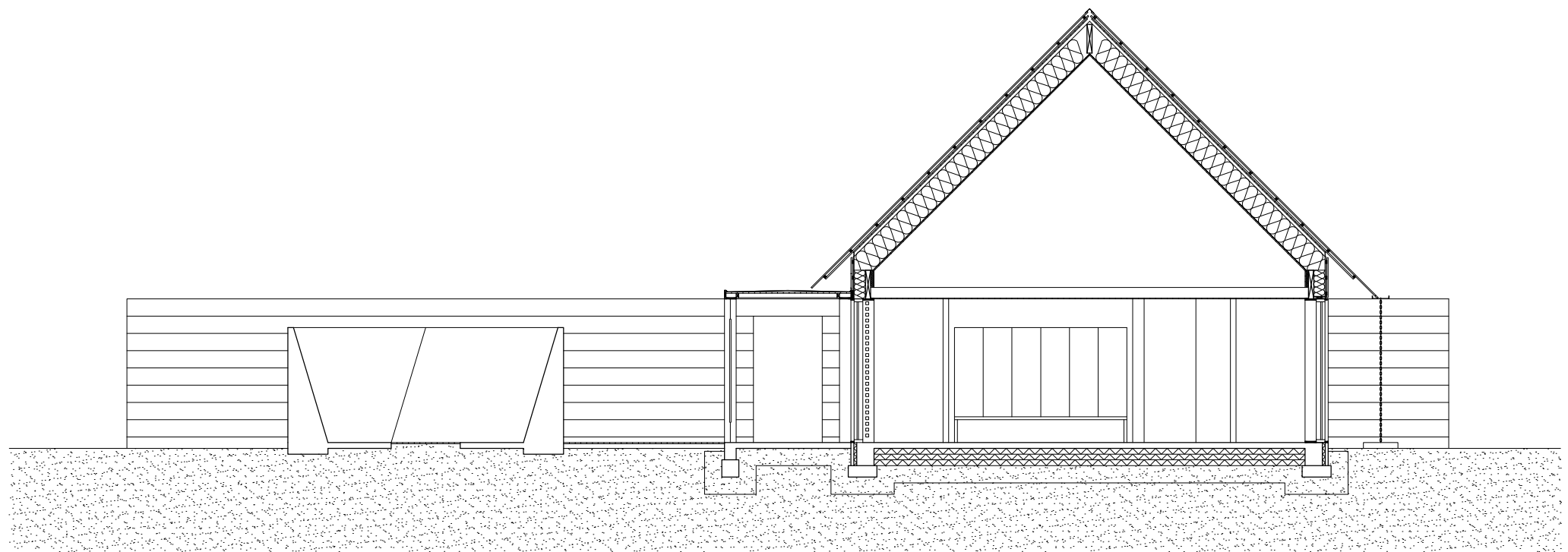


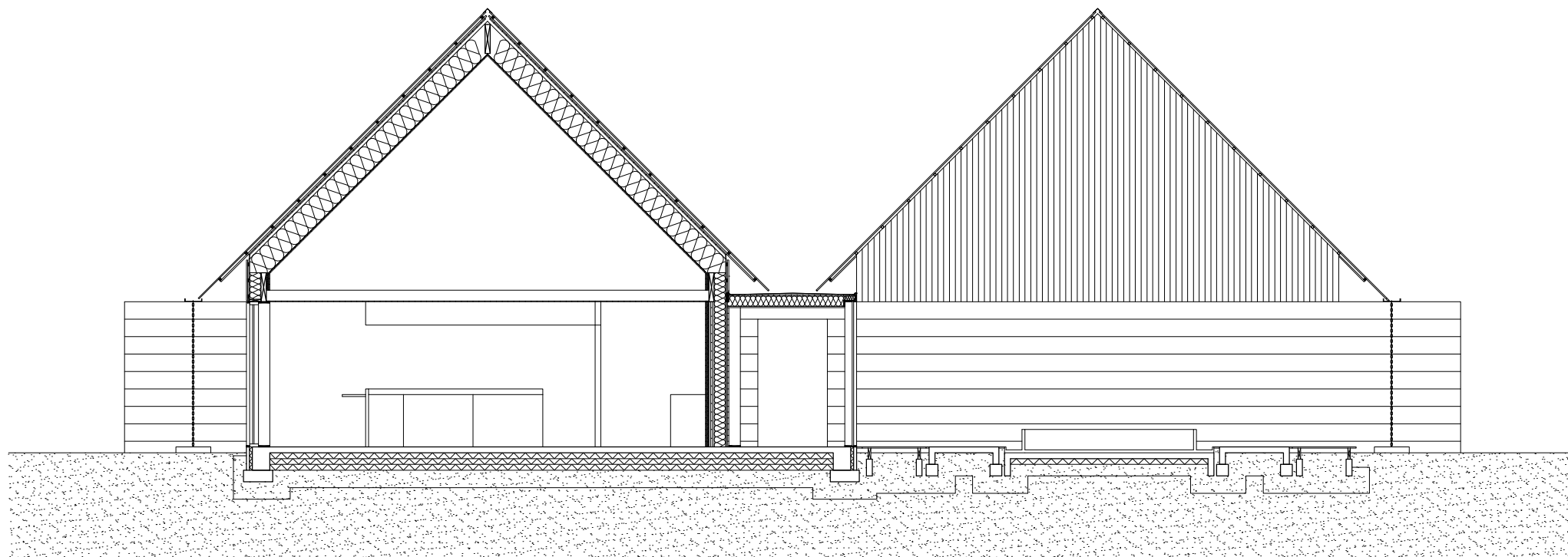
FIGURE 44. WATERMIRROR

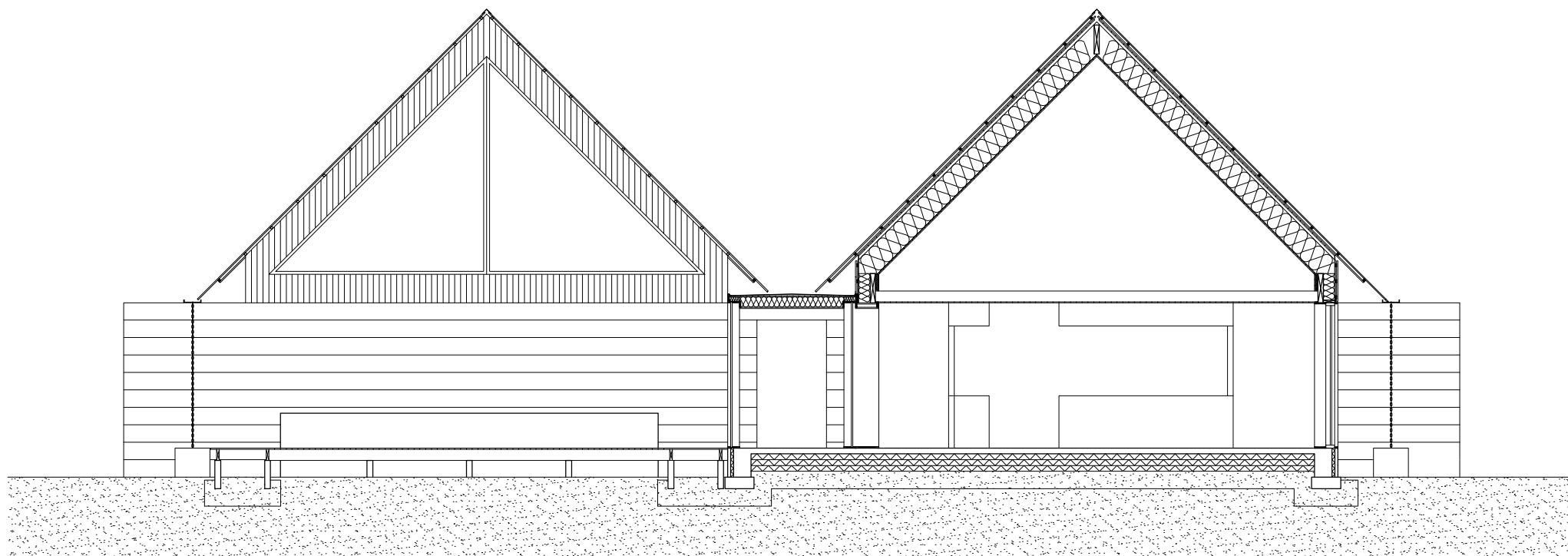


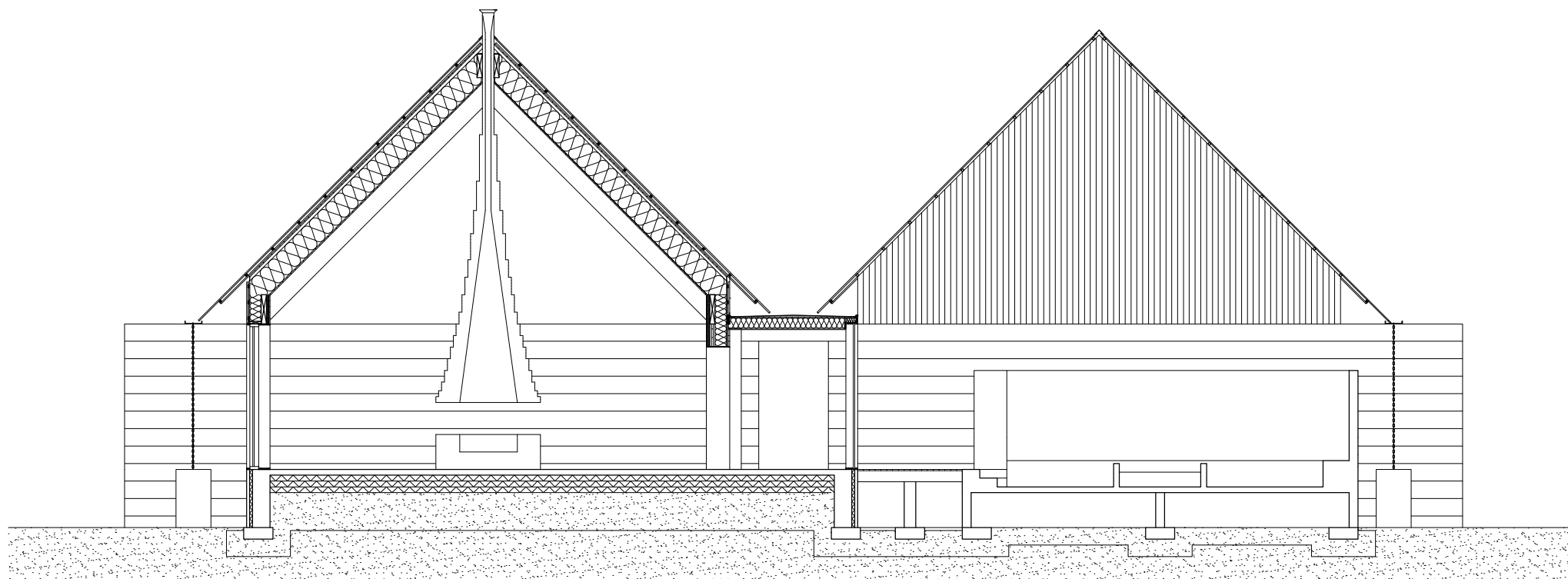














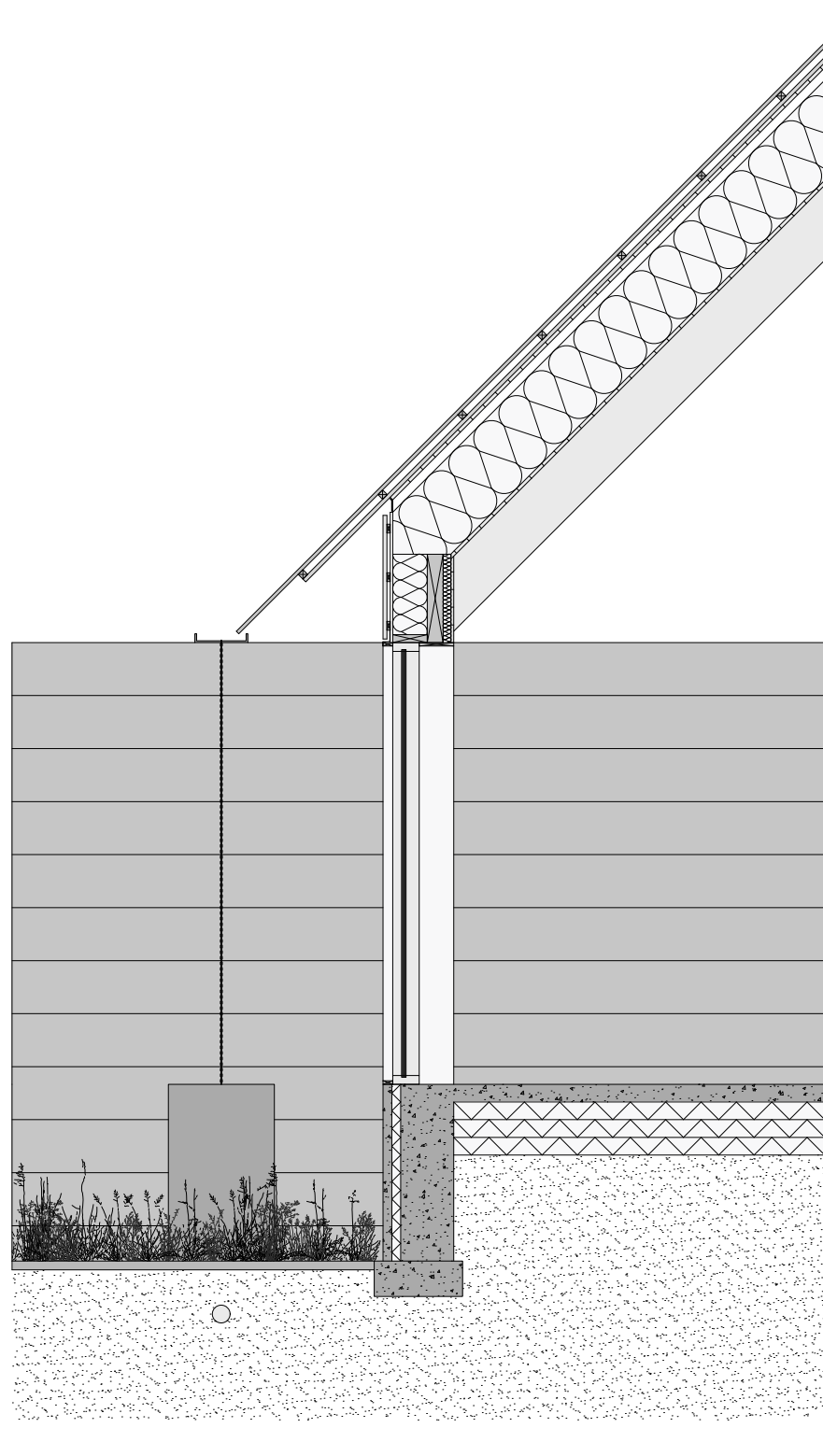


FIGURE 53. SECTION A-A 1:40

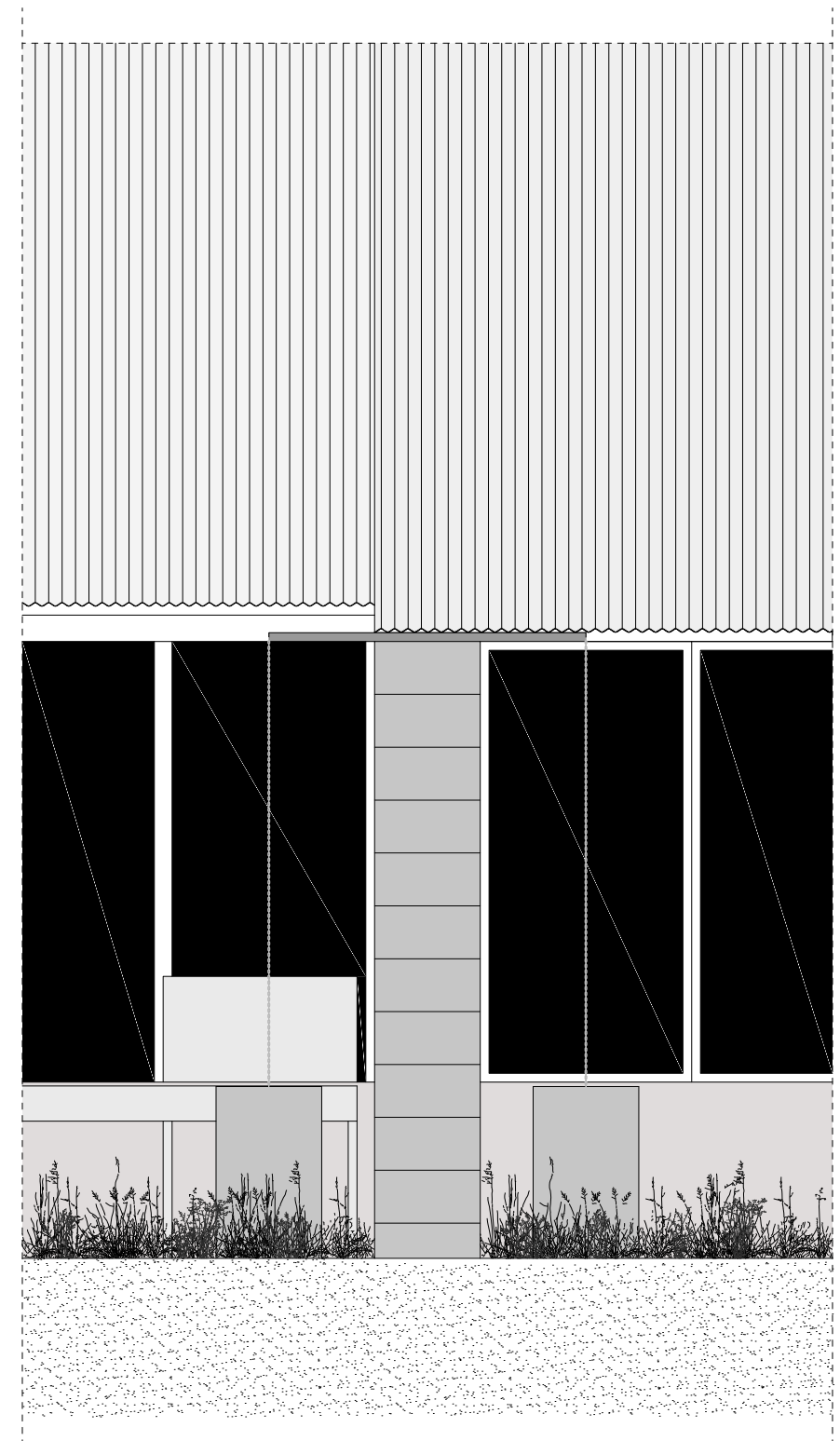
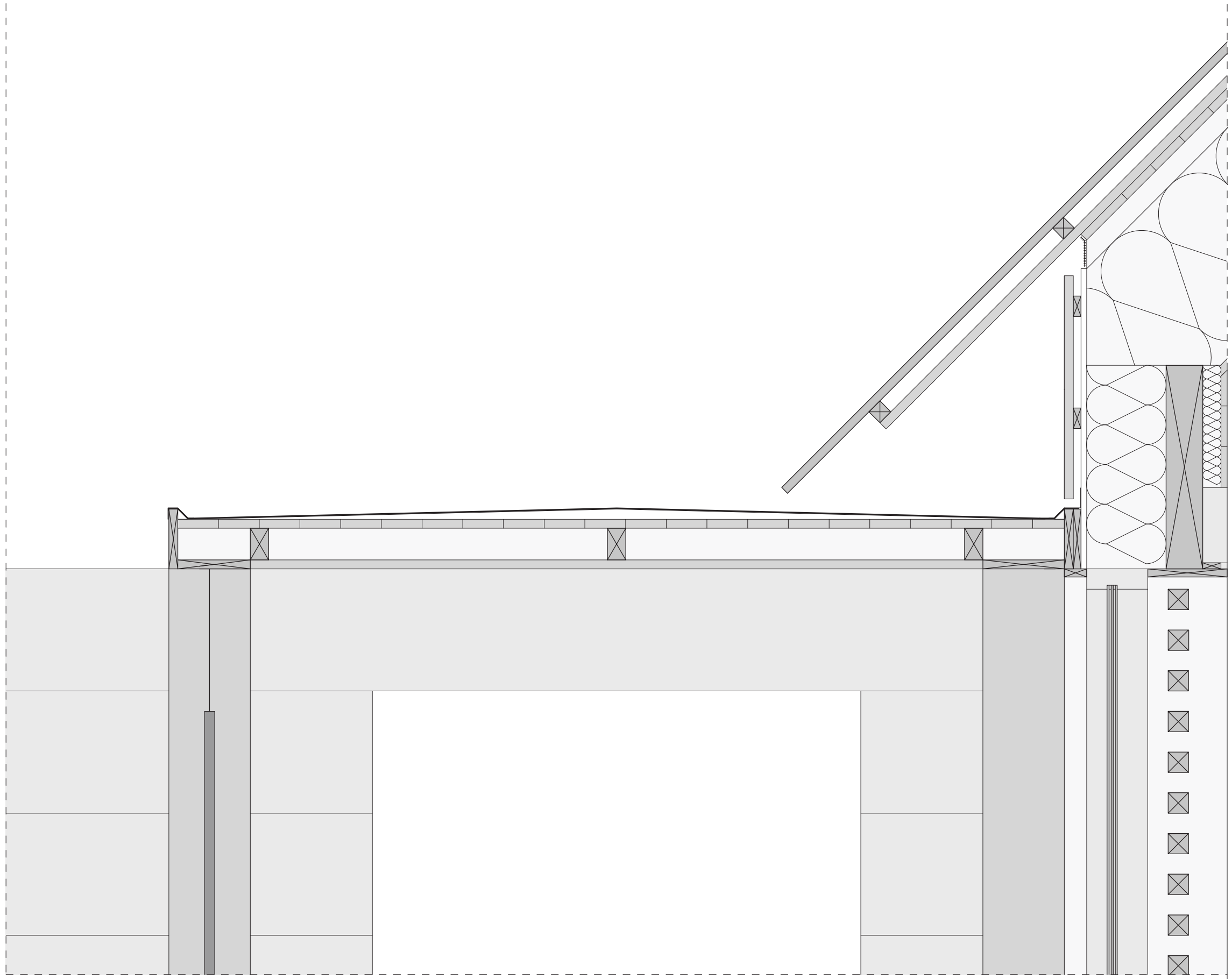


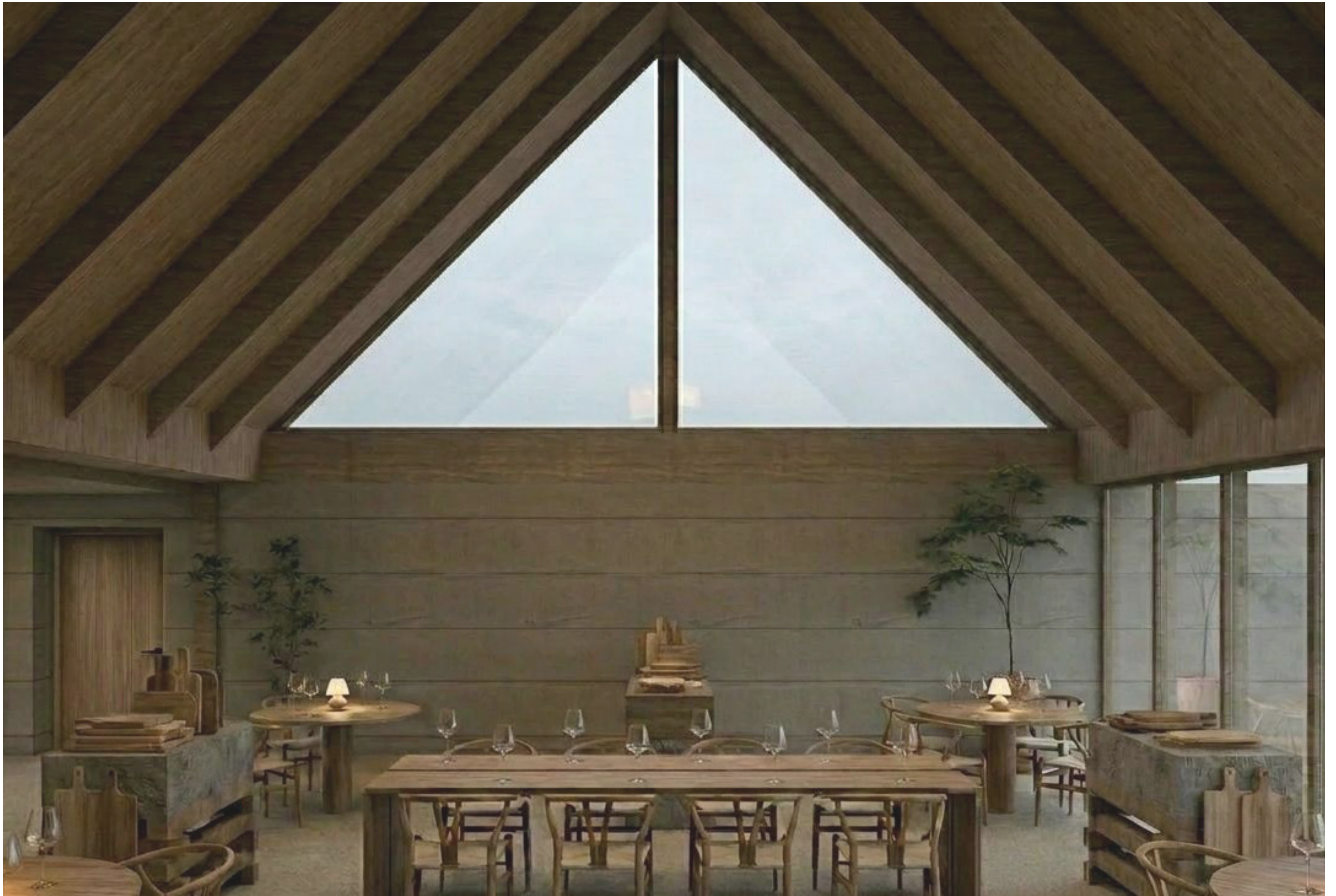
FIGURE 54. FACADE 1:40











DISCUSSION

The project attempts to move beyond architecture as purely functional or visual, instead focusing on phenomenological qualities such as movement, materiality, sound, light, and bodily perception. In this sense, the project can be seen as successful in translating many of the theoretical ideas from authors such as Gernot Böhme, Juhani Pallasmaa, and Peter Zumthor.

One of the qualities of the project is the relationship between architecture and landscape. The building does not position itself as an isolated object placed within nature, but rather as an extension of the site itself. The pier like sequence through the landscape creates a gradual transition between the natural environment and the architectural interventions, allowing the visitor to experience changing atmospheres through movement. The project embraces the existing conditions of the ocean, wind, vegetation, humidity, light, and seasonal changes, allowing nature itself to become an active participant in the experience. The elemental concept has also been important in structuring the narrative and emotional qualities of the project. Fire, water, earth, and air are not treated as decorative themes, but rather as atmospheric conditions expressed through space, materiality, climate, and sensory perception.

However, despite the strengths of the project, there remains an uncertainty regarding whether the elemental experiences have been captured in their strongest possible form. This question has continuously followed the process and remains central. While some elements become naturally integrated through the site conditions, particularly water and earth, others risk becoming more abstract or difficult to fully materialize. The element of air, has been one of the most challenging aspects of the project. Unlike earth or water, air is invisible and can only be perceived indirectly through movement, sound, pressure, and lightness. The project attempts to express air through openness, wind exposure, semi-outdoor structures and spaces that allow the visitor to feel climate and atmosphere. Yet, the question remains whether these architectural gestures are enough to fully embody the presence of air as an experiential condition.

This uncertainty can also be understood as part of the nature of phenomenological architecture itself. Atmosphere is difficult to fully control or guarantee through form alone. As described by Böhme, atmospheres emerge in the meeting between space, body, material, and perception. The project therefore cannot fully dictate how the elements are experienced, but rather creates conditions where such experiences may occur. In this sense, the openness and ambiguity of the project may also be one of its strengths. The architecture does not attempt to literally represent the elements, but instead creates spatial situations where visitors can interpret and emotionally connect to them individually.

Another reflection concerns the balance between architecture and nature. Throughout the project there has been a tension between allowing nature to remain dominant and simultaneously creating strong architectural interventions capable of framing elemental experiences. At times, the project risks becoming too dependent on the natural setting itself, where the architecture acts mainly as a background for the landscape. At other moments, the architectural gestures become stronger and more monumental, potentially reducing the subtle relationship with the site. Finding the correct balance between these conditions has been difficult but also most valuable parts of the design process.

Ultimately, the project should perhaps not be understood as a definitive answer to how the four elements can be translated into architecture, but rather as an exploration of how architecture can intensify the awareness of nature, atmosphere, and sensory experience. The thesis demonstrates that architecture can act as a mediator between the human body and the natural world, slowing down perception and creating moments of reflection and presence. Even though questions remain regarding the clarity and strength of certain elemental experiences, these uncertainties also reveal the complexity of working with atmosphere and phenomenology as architectural tools. The project therefore becomes both a proposal and an investigation, one that attempts to understand how space, material, climate, and movement together can create an architecture rooted in the elemental qualities of the world.

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Figure 1. Authors own image. Cover

Figure 2. Authors own image. Illustration

Figure 3. Authors own image. Photography

Figure 4. Authors own image. Photography

Figure 5. Authors own image. Photography

Figure 6. Authors own image. Photography

Figure 7. Authors own image. Photography

Figure 8. Authors own image. Photography

Figure 9. Authors own image. Photography

Figure 10. Authors own image. Photography

Figure 11. Authors own image. Photography

Figure 12. Authors own image. Photography

Figure 13. Authors own image. Drawing

Figure 14. Authors own image. Drawing

Figure 15. Authors own image. Drawing

Figure 16. Authors own image. Drawing

Figure 17. Authors own image. Situation

Figure 18. Authors own image. Photography

Figure 19. Authors own image. Photography

Figure 20. Authors own image. Photography

Figure 21. Authors own image. Photography

Figure 22. Authors own image. Situation

Figure 23. Authors own image. Drawing

Figure 24. Authors own image. Drawing

Figure 25. Authors own image. Drawing

Figure 26. Authors own image. Drawing

Figure 27. Authors own image. Drawing

Figure 28. Authors own image. Drawing

Figure 29. Authors own image. Drawing

Figure 30. Authors own image. Drawing

Figure 31. Authors own image. Drawing

Figure 32. Authors own image. Drawing

Figure 33. Authors own image. Drawing

Figure 34. Authors own image. Drawing

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Figure 36. Authors own image. Drawing

Figure 37. Authors own image. Drawing

Figure 38. Authors own image. Drawing

Figure 39. Authors own image. Collage

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Figure 41. Authors own image. Site 1:1000

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Figure 47. Authors own image. Outside

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Figure 49. Authors own image. Section C-C 1:100

Figure 50. Authors own image. Section B-B 1:100

Figure 51. Authors own image. Section A-A 1:100

Figure 52. Authors own image. Entryway

Figure 53. Authors own image. Section A-A 1:40

Figure 54. Authors own image. Facade 1:40

Figure 55. Authors own image. Outside

Figure 56. Authors own image. Section E-E 1:10

Figure 57. Authors own image. Outside

Figure 58. Authors own image. Diningroom

Figure 59. Authors own image. Diningroom

Figure 60. Authors own image. Photography



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