

PRESENCE

*Three states of presence translated into
architecture*

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Presence

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Three states of presence translated into
architecture

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CHALMERS





THANK YOU

I want to give special thanks to

Johannes

*For always being there, for always challenging me,
and for always encouraging me to be me.*

Lars-Göran

*For our daily conversations about life and for
showing the meaning of death and life*

Lena

For always caring and encouraging my creative side.

*Thank you to all of my friends for showing me
another world than architecture and to my supervisor
Johannes for guiding me throughout this semester and
for always listening.*

Presence

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*the state or fact of existing, occurring,
or being present.*

ABSTRACT

Objective

This Master thesis attempts to explore three different states of presence and translate them into architecture.

Background

The three different states of presence are selected from my subjective experiences while doing running adventures, which are the moments where I have experienced the states of presence the strongest.

The social context behind exploring presence was that in Sweden, a growing number of young people are suffering from exhaustion and the most common cause for sick-leave is stress¹. We are living in a fast-paced society and need to process a lot more information than before. I believe that we need presence in our lives to be able to cope with the external stresses

we are faced with. So the aim was, based upon my subjective experience of presence to explore how to translate it into architecture

Method

The method in this thesis began with the site. It's chosen because of its variation in of forest characters which create a strong sense of presence. The explorations are based upon the dominating site characters and the strategy has been to contrast and frame them to create each state of presence. Another focus has been to work with different materials, details, experience of light and movement in space. The tools in the process have mainly been sketches, drawings and illustrations, but also photography, site visits and models.

Results

The result are three pavilions that explores three states of presence,

seconds of presence, sequenced presence and prolonged presence.

Conclusion

Presence is a subjective experience and the presence in architecture are also subjective.

This thesis and the three pavilions are my subjective experience creating the three states of presence while running; seconds of presence, sequenced presence and prolonged presence.

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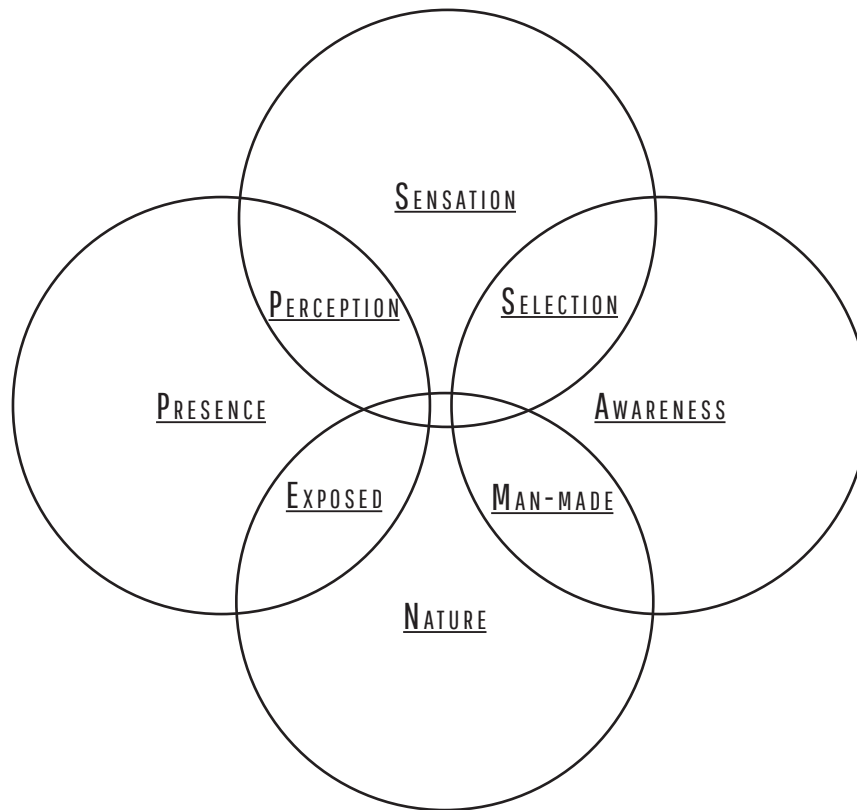
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INTRODUCTION



INTRODUCTION

How can the borderland between man-made material and exposed nature be transformed into a state of presence?

Secondary questions

What is presence in architecture?

Why is presence and nature important in our lives in reducing stress?

What is presence while running for me?

The site, Västra långvattnet has different forest characters and it is like moving through three different worlds of nature. Nature was a vital component when trying to achieve presence in space, because of its natural ability to make us aware of our surroundings. Nature brings us back to the fundamental impressions, and its combination between complexity and simplicity enhances our awareness and lets us reflect upon our surroundings.

So I chose to begin with the characters of the site. Contrast and frame them to achieve presence in space. But what was presence? And the main question remained; how could I with architecture create presence in

the context of nature?

I realized that presence is a subjective experience, so the starting points were the moments I had experience the feelings of presence the strongest, which was on my running adventure along the Thames River.

In the following texts I am explaining the importance of presence in today's context and the importance of nature role in the thesis and lastly I am explaining my experiences of presence while running, which were corner stones in my interpretation of what presence in space is.

DISCOURSE - NATURE

"This thesis argues that nature in its exposed form must be contrasted and framed with man-made elements to achieve different states of presence "

So the reason this exploration started in nature is that, it produces sensations, and the sensations helps us to create awareness of our surroundings and therefore presence. It lets us comprehend, it is understandable, lets us listen within. So the nature in itself has the ability to create presence and awareness, and lets us listen to our intuition a skill that was vital before.

Researchers have also found that a few days in nature, can be restorative to the brain. The nature lets the brain relax and

produce a more qualitative thinking.

Nature has always been a obvious element in our environment, and it has been approached differently throughout history.

Today, we are in a era with constant flow of information, which enhances the importance of restorative spaces. We need to design spaces that are restorative mentally and spiritually. This thesis is an attempt to showcase how integration between nature and architecture can be shaped into restorative spaces, spaces a

where presence is a obvious part of the experience.

The restorative part in nature appears when we are present in the moment and we can comprehend our surroundings. With the integration between the man-made elements and nature the aim of the three pavilions is for each experience create awareness of the space. Presence in space.

DISCOURSE - PRESENCE

We are living in a fast-paced society and need to process a lot more information than before. Internet gives us infinite access to information and we need to be selective and make choices constantly. Several brain researchers have noted that our brains are not made to handle today's information-flow and that we are facing long-term brain impact if we not take action against this.

So I want to introduce with this quote:

"Wisdom is being replaced by knowledge; knowledge is being replaced by information, which essentially is packs of data".

This quote is from a

documentary that brings up today's problem with people burning out. It saying that our world is directed towards rationality. That we think less and less with our emotions, and we are instead steered by the information-flow. They are arguing that the solution is to think with our feelings, so we can begin being in tune with ourselves and our environment. Which essentially is to learn how to present again.

They are arguing that the skill of being present; the skill of sorting through information by being aware is something that will be necessary in the future.

This knowledge have existed throughout human existence,

but today, with the constant distractions, it seems like we lost contact to this skill.

So how do we create presence in space?

Entering a space for each person is a subjective experience. When we met a person or experience a new situation, we get a perception with our unconscious and conscious processes, that we can react to within seconds. This is the ability of humans, a survival skill.

Architecture has the same ability, within seconds a space can move you, create unconscious and conscious feelings. The space creates a memory that sticks with you affecting your feelings and thoughts, I call that space presence

PRESENCE - RUNNING

The inspiration for this thesis was originally to portrait the feelings I get when I am running. To explain what I mean, I am going to take on a journey.

The journey begins 3.5 years ago, more exactly on March the 22nd 2013. March the 22nd I was to embark on a solo mission, 300 km of running, Covering the complete length of the Thames River, unsupported. It would take all in all 8 days. Covering an average of 37 km per day. I was in search of facing my absolute mental and physical limits, what happens when you go beyond those.

So as an introduction I am going to tell you about three specific moments on that adventure.

We will begin on march the 22nd, the very first day.

On that day I had to cover the distance between Thames barrier and Richmond, a distance of about 45 kilometers.

I was struggling in the beginning it was snowing and my hands were barely function buy then about 10 am, something happened. My stride became lighter, my breathing became calm. The cold wasn't as bothering as before, and I started feeling warmer.

Mentally I had just reach a check point. Greenwich Naval College was just before London, and the nervousness of the first day had disappeared, I was on my way!

I felt that everything is going to work itself out. The problems I would face along the way felt comprehensive.

And then just a few seconds later this feeling disappear just as quickly as it had arise. And focus was again to just keep going.

That tiny increment of clarity, that is what I call seconds of presence.

Continuing along the adventure I am going to jump the fifth day.

The clock was about 4 pm in the afternoon. I was empty with energy, both mental and physical I literally sat on the pavement crying, and said to myself repeatedly; why I am doing

this?. Physically My breathing was strenuous and the pain was overwhelming

So I had to control my thoughts. To just focus on the next lamp-post and when I got to that one I would set a new thing to focus on, The time in between the lamp-post, the focus was to neither think ahead or think backwards, just be in the moment.

Physically I had to control my breath to get it in a repetitive pattern, with my legs following the breath. And when I got to the lamp-post I prepare my step and breathing to a new sequence, and each sequence got lighter and lighter until I reached my goal.

What I just described is what I call sequenced presence which appears when you are both physically and mentally drained and you have to make yourself focus, one sequence at the time and in time it gets lighter.

As a last stop I want to take you back to the sixth day:

The past day, I had felt a shift both mentally and physically. The rhythm and repetition of my stride was always easy. The pain was gone and my breathing was always rhythmic and came by ease. My steps always felt light and the mental goals and the distance felt easy to process. All the information and decisions I needed to process I could easily comprehend, it was like I had

sorting cabinet, with a compartment for every little impression and decision. Every worry was gone, everything had its time, its purpose, this continued when I got back home for several weeks.

The feeling of constant presence, constant clarity, this is what I called prolonged presence.

REFERENCES

INTO THE LANDSCAPE

Into the Landscape is located at Selfjord lake in Norway. The project begins in a mythical story about a sea serpent that lives in the lake and the municipality of Selfjord decided to make this a point of departure for the programme.

The assignment was to enhance certain parts of the lake and make it more accessible for visitors.

This reference refers to the framing of the surrounding natural elements. With architectural elements and framing being able to enhance the surrounding components and doing the surrounding more accessible as well as steering the visitor to focus on certain components in the landscape.

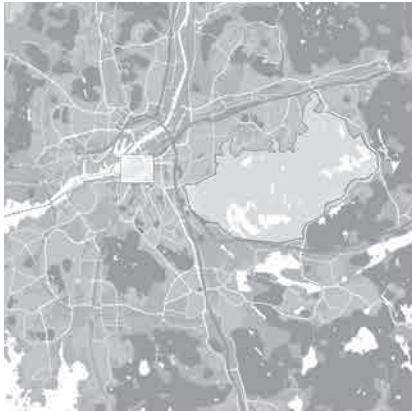
SAYAMA FOREST CHAPEL

"The patterns and seams of the slate extend towards the vanishing point deep into the forest to help one concentrate the mind on the forest."

The Sayama forest Chapel is located in a cemetery and devoted for praying but the, structure enhances the perception of the forest and the sole purpose of concentrating the mind on the forest.

This reference refers to the ability to frame and isolate a specific element in the exterior. Directing the person experiencing the space, directing the mind with architectural elements, focusing the mind and therefore creating presence.

SITE AND CONTEXT



SITE IN A GOTHENBURG CONTEXT

The pavillions are situated in Delsjön/Skatås nature reserve area. This is located east of Gothenburg at a place called Västra långvattnet.

The pavillions are situated in Delsjön/Skatås nature reserve area. This is located east of Gothenburg centre.

Västra långvattnet is located right in the middle of the Nature reserve, in-between Lilla Delsjön and Härlanda tjärn.

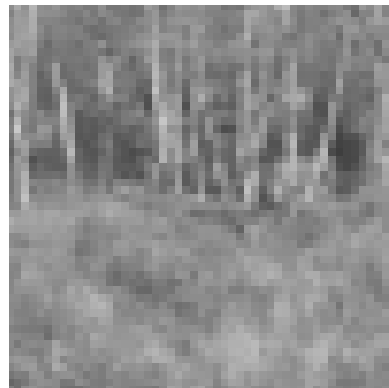
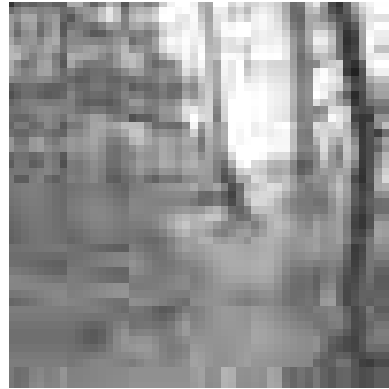
You can reach from three main directions. Either from Delsjöarna, or stairs from the halfway mark of the 8 k running track around Skatås or from Getryggen which is located just north of the lake. It is a lookout

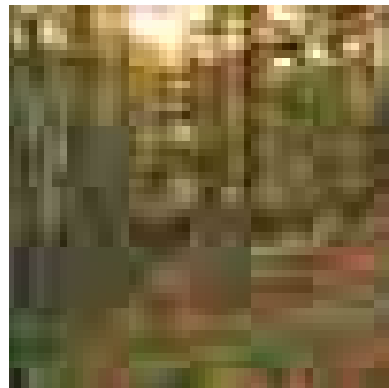
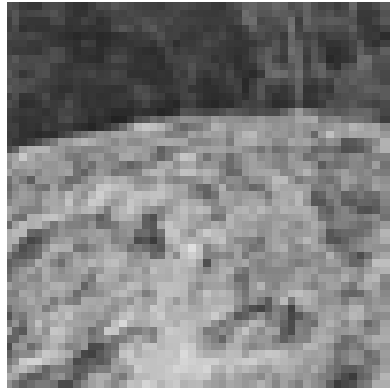
point with a wind shelter and it is a part of Bohusleden that continues east towards Partille.

The easiest way to the lake is either by walking, running or mountain biking. You can park the car at Härlanda tjärn, but you still have to walk 3 kilometer through the forest.

The chose of location was a careful choice. It was important for it to be in Gothenburg, because it should be accessible for the people living in the city, and that you could take public transport and walk for 30 min and discover a totally different place, away from the busy life of the city.

It should be a choice to reach it and a journey to get there.







Site plan 1:8000

SITE ANALYSIS

Walking from Delsjön:

Walking from Delsjön is the most accessible pathway, but with a height gain.

The pathway is wide and even most times of the year. The pathway is clearly marked with signs, and from this direction the height gain isn't as prominent as the other pathways.

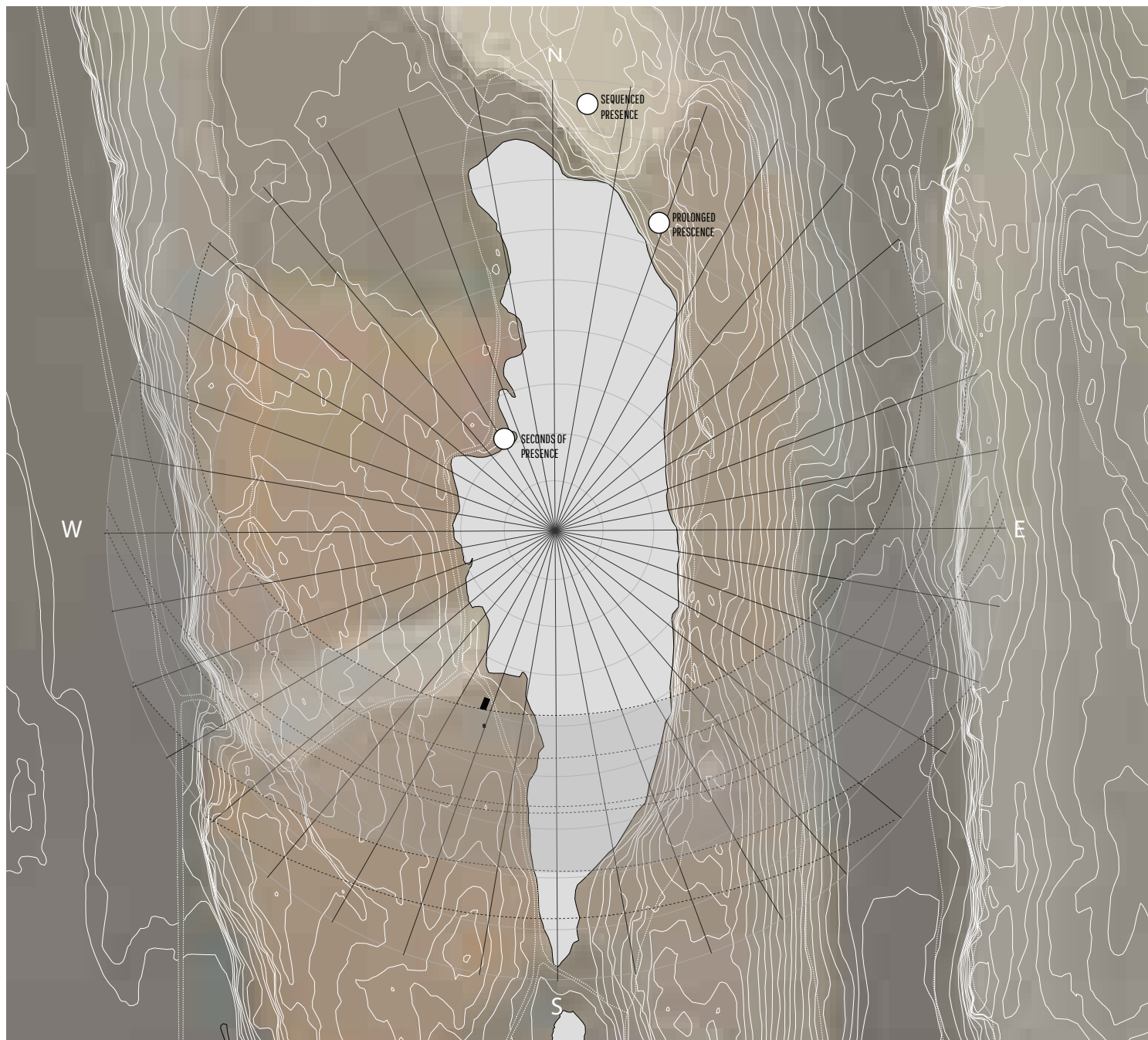
Walking from Skatås:

Getting to Västra långvattnet from Skatås Motionscentral you need to either choose the 8 k running track and follow that path and at halfway you will reach the stair that leads you up to the site. Or you can take the path through the forest, go around Brudaremossen, keep to the right and turn left straight through the second part of the forest, and there will be a small pathway to follow and you end up right at the stairs.

The stairs are a climb in stages. So when you reach the plateau the lake lies on, it is like reaching the top of a mountain, you are rewarded by this beautiful view after successfully climb the stairs.

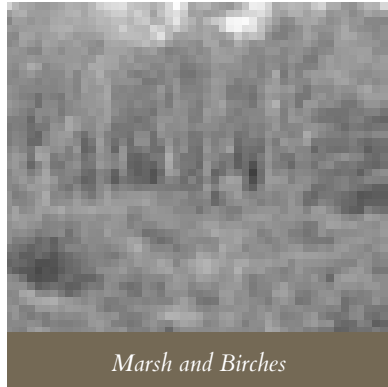
Walking from Gettryggen:

Walking from Gettryggen to Västra långvattnet takes about 15 min. You are starting at the height with the view over Gothenburg. At night you see all the lights reflected at the sky. Walking towards the lake you see the forest changing from barren landscape to a forest. The uneven ground transferring you slowly forward, after 10 min you can see the path clearing and the water is revealing itself. If continuing along the east ridge of the water and passing the water, you reach a deforestation which lets you view the east forests surrounding Landvetter.

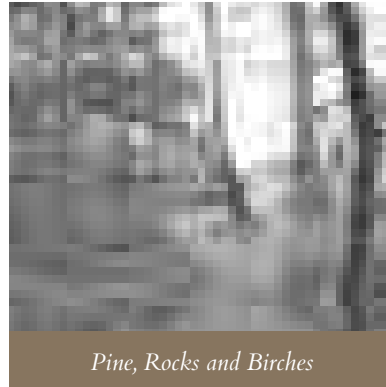


Site plan 1:4000

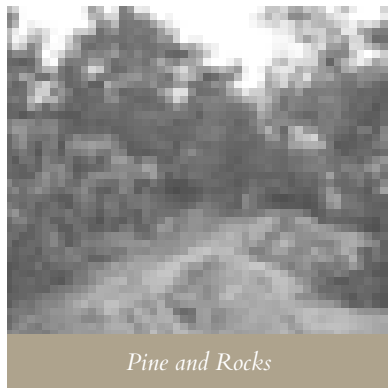
SITE - FOREST TYPES



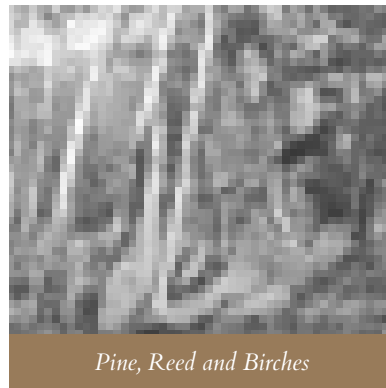
Marsh and Birches



Pine, Rocks and Birches



Pine and Rocks



Pine, Reed and Birches

CONTEXT INVESTIGATIONS

LIVING AT THE SITE- or not?

Seconds of Presence

Persons that wants a different experience, to just feel the contrast in nature and architecture. And actually reflect upon the difference.

For people passing by, or want to stay maximum a night, during the summer months. Or if you want in the winter as well, but mainly during the summer months.

Mainly for people passing by, as an art exhibition. But there is possibly to stay over a night.

Sequenced Presence

A place to enjoy Västra långvattnet in its glory. This building is a tribute to the nature at the site. Here you can stay just for a night or couple of days, when you want to feel the contrast between the city and the nature.

For the person that is not the most experienced being out in nature, but still wants to try out the lifestyle of living outside for a day or two.

A space where reflection is optional, you can just watch the beautiful sunset and then go home, or just stay for a night.

Prolonged Presence

A person where impressions are sometimes overwhelming. To go back to feeling the ground, feeling grounded. A person that loves the nature, but want to see it another perspective. Feel the unevenness in the ground, learn how the foot lands.

Being able to walk outside and feel the contrast, when engaging the other senses as well. Feel the sun shining inside on the afternoon, reflecting on the difference between morning and evening.

This third place is for a stay, for a couple of days, maximum a week being able to reflect thoroughly on how we use our senses.

CONCEPT STRATEGY

METHOD

Sensations

GROUND STRUCTURE	MOVEMENT	COLOUR
LIGHT	SOUND	FORM
BALANCE	TEMPERATURE	SCENT

Subtract

GROUND STRUCTURE		MOVEMENT		
LIGHT		SOUND	COLOUR	
BALANCE	TEMPERATURE		FORM	SCENT

Contrast

GROUND STRUCTURE	
LIGHT	
BALANCE	TEMPERATURE



EXAMPLE

GROUND STRUCTURE

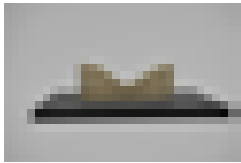
Nature



Man-made element



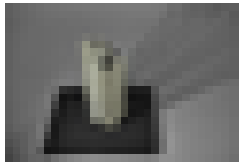
MODELS OF SENSATIONS



form

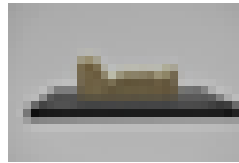
The form is a mimic of the site form from sequenced, minus the water. With the sides from the trees.

The horizontal line is dominant. Both in the model and in the picture.



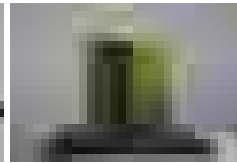
light

Light, should represent the light shining through light, and the combination between trees and leaves make it completely covered on the other side, but you can still perceive the light. With shadows, with the trees. The more horizontal the sun is, the more it is reflecting the light to the surrounding environment.



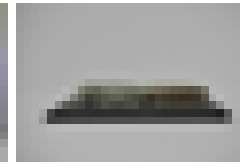
balance

Balance this is a mimic of when you foot lands on the ground, always being uneven where the human has not been. Always a consideration and balancing act where you place your foot.



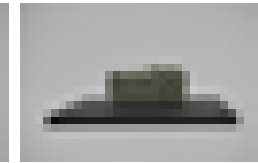
colour

But the dark and the light shifting, combining with a raster, makes my interpretation of what architectural elements could be if they would represent colour variation in nature. Put in light on this and get the golden shimmer was hard to achieve the colours is nature is more dynamic and alive.



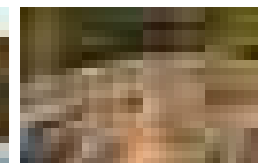
temperature

Here the model is the difference between two surfaces a cold and a warm one. To represent temperature. Stone keeps cold longer than wood. You will feel the sensation of difference in temperature placing the hand over both surfaces. Tactile knowledge.



structure

Tactile knowledge in this is a small surface and it feels uneven with the hand, but a larger surface, will perceive this as even. I like that it is in a scale for the hand, scale for the feet. With your feet and hands you will feel the variation. And gain tactile knowledge.



SITE SENSATIONS EVALUATION

SITE	LIGHT	COLOUR	FORM	GROUND STRUCTURE	TEMPERATURE	MOVEMENTS	
SITE ONE Structure	<div><div></div></div> <div>1</div>	<div><div></div></div> <div>3</div>	<div><div></div></div> <div>2</div>	<div><div></div></div> <div>5</div>	<div><div></div></div> <div>4</div>	<div><div></div></div> <div>6</div>	<div><div></div></div>
SITE TWO Auditive	<div><div></div></div> <div>6</div>	<div><div></div></div> <div>8</div>	<div><div></div></div> <div>7</div>	<div><div></div></div> <div>5</div>	<div><div></div></div> <div>1</div>	<div><div></div></div> <div>3</div>	<div><div></div></div>
SITE THREE Visual	<div><div></div></div> <div>5</div>	<div><div></div></div> <div>4</div>	<div><div></div></div> <div>8</div>	<div><div></div></div> <div>1</div>	<div><div></div></div> <div>7</div>	<div><div></div></div> <div>3</div>	<div><div></div></div>

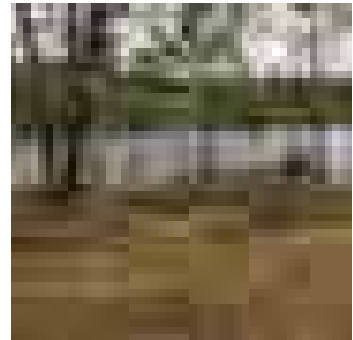
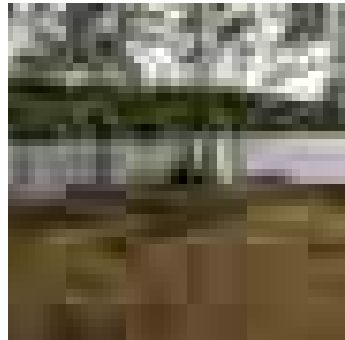
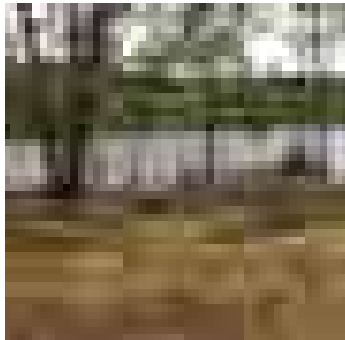
<u>BALANCE</u>	<u>SOUND</u>	<u>SIGHT</u>	<u>SMELL</u>	<u>HEARING</u>	<u>TACTILE</u>
<div><div></div><div></div></div> <div>7</div>	<div><div></div><div></div></div> <div>8</div>	<div><div></div><div></div></div> <div>1</div>	<div><div></div><div></div></div> <div>4</div>	<div><div></div><div></div></div> <div>2</div>	<div><div></div><div></div></div> <div>3</div>
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SITE INVESTIGATIONS

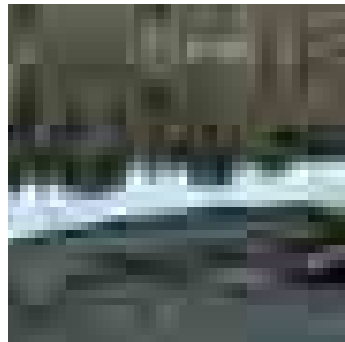
SECONDS OF PRESENCE

Movement

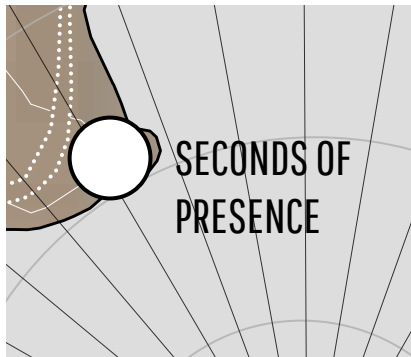
September
8:30 am



6:00 pm



SECONDS OF PRESENCE



Morning

In the morning the terrain is wet in September, and the moisture from the ground makes it quite cold. Looking to the other side the contrast between the trees and the water create a border. The perception of color is clear due to the contrast between the ground, water and trees. I can hear the nuances of sound. The structure is a mixture between grass, mud, trees and water which creates different scales; the large sense of the water and the smaller scale of the grass. The movements are subtle ripples on the water. I can see small rays of light reflected on the water.

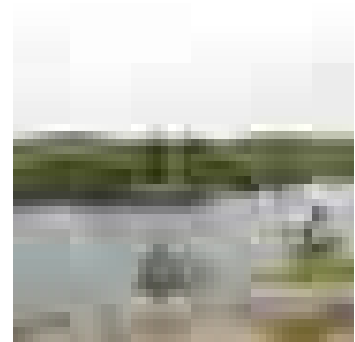
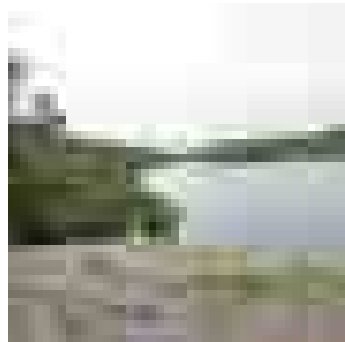
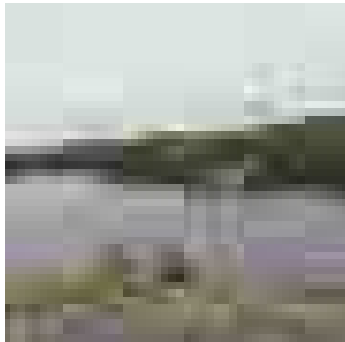
Evening

The wind is present. I can hear and feel the wind blowing in my face. The movement in the water is very clear, you are so close to the water. The temperature has dropped, I am freezing, and the coldness from the water is even more prominent. I can see the fishes and hear the sound from playing the water.

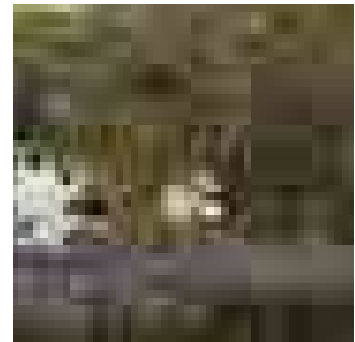
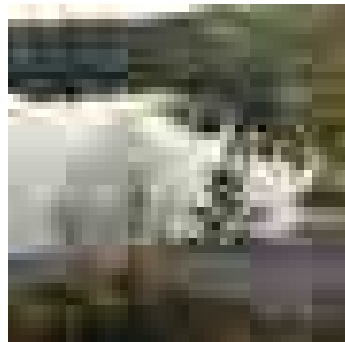
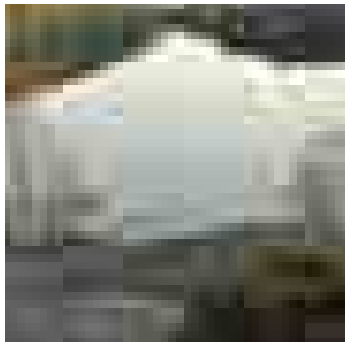
SEQUENCED PRESENCE

Colour - Form - Light

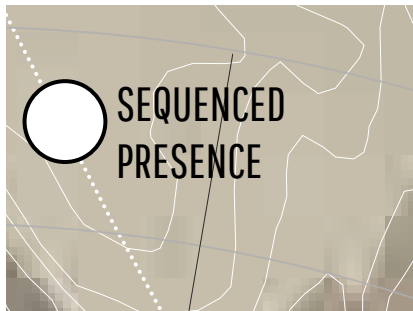
September
8:30 am



6:00 pm



SITE - SEQUENCED



Morning

The cold stones makes it colder, but it is still warm enough. The exposed site, due to the height of the terrain and its relationship to the water makes a lot more exposed to wind and decrease and increase in temperature. The shapes are clearly dominant at this place, since it is dominated by the visual sense. The whole area is exposed to sound from the road. This is a light site not exposed to a lot of trees. And the perception of light is easy to comprehend. The structure is mainly at a distance, but the rocks create a scale on the structure. The movement is at a distance due to the harsh ground, but you can see small insects running around very clearly due to the smooth texture of the stone.

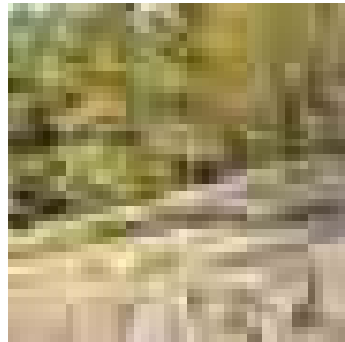
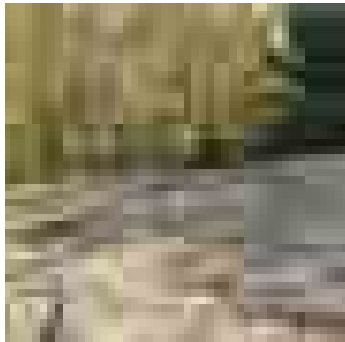
Evening

The most striking by this site is the view, is dominated by the visual sense. You clearly see the whole lake, and its shape. Surrounded by the trees and the water. Everything else is secondary. The height makes the view, this is one of the few places with a very clear view of the lake, with the height. I feel separated from the water and it is quite cold since there is no sun. The sound of the cars are a lot more present in this site. You are overwhelmed by the shapes and the colors and the reflection in the water.

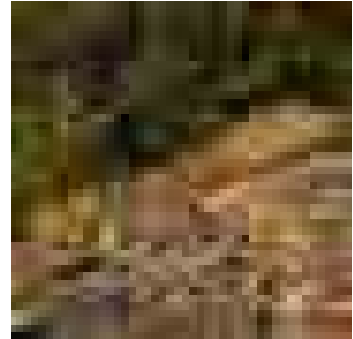
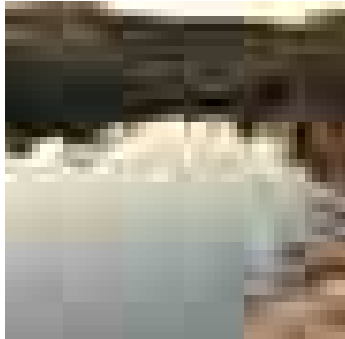
PROLONGED PRESENCE

Ground Structure - Temperature - Balance - Light

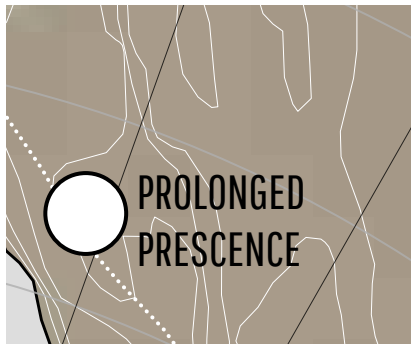
September
8:30 am



6:00 pm



SITE - PROLONGED



Morning

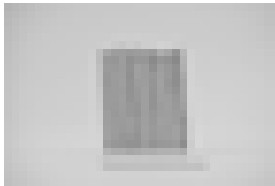
The contrast between the terrain, shifting between stone and needles on the ground. And the openness to water makes the impression of cold, by different structure, but you can still get the water and the opposite site. The structure sensation is enhanced by the uneven ground. The movements are non-existent at this time. The sun is slowly touching parts of the site, filtered by trees.

Evening

The light shines directly onto the site, revealing the structure of the stone and creating secondary shadows. The structure on the ground is really prominent. I can hear the fishes in the water. The forms are due to the insane reflection in the water. The temperature on the site is warm, since the sun is still shining directly upon the stones and warm the stones. The color are insane in the evening, everything has a yellow tone, colored by the sun. The water is shifting from black to light blue.

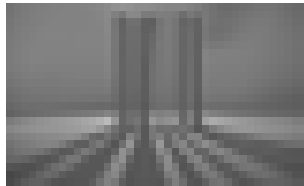
The ground structure of the site is the first thing you notice, the stone with a very uneven structure.

LIGHT EXPERIMENTATIONS



wall I

To solid, I want the light to shine through, and gives a solid wall, but it is interesting to increase the thickness of the wood. To create a better materiality, so that the tactile knowledge will be a hand width or a little bit smaller, two pieces of wood than several, so that you can perceive but still get at structure.



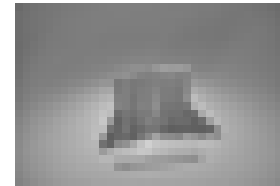
wall II

I like the variation of the light shining through in this picture. What happens if I place this in several layers? Angled



wall III











The narrowness of the wood create even shadows. but it is a even shadow and not a variation. v



wall IV

A variation of a one part closed and one part separated, And the separated part is angle to let sun through in just from two directions. What if I layer them so that it lets through light in just one direction. The separated wood is a bit to thick

SITE - PROLONGED - EVALUATION

<u>Rocks</u>	<u>DESCRIPTION</u>	<u>FEEL</u>	<u>MOVEMENT</u>
<u>TEXTURE</u>			
	<10 -25 cm, tilting of the foot, in several direction at the same time		●
	>5 cm not tilting in foot, but structure is uneven, but not in scale so that is affects the direction of the foot.	●	
	<25 cm the surface is angle, but you can take several steps or the angle, and the feet tilts.	●	
	straight or angle surface, but with loose stones, that creates a texture, but makes the surface very unpredictable.	●	
<u>STEPS</u>			
	small step,one that you can overcome easily by just taking the next step, height between 10-50 cm		●
	larger step, where you need to take a large step, jump or need to use your hands (depending on height		●
	A larger step, with the smaller steps		●
<u>GROOVES</u>			
	A deeper groove where your foot tilts, and there it could even be room for two feet		●
	Narrow grooves often several intervening together, with sharp ending that makes it hard to walk on		●
	Light grooves in ground/stone that create structure and direction the stone, the stones wrinkles.	●	

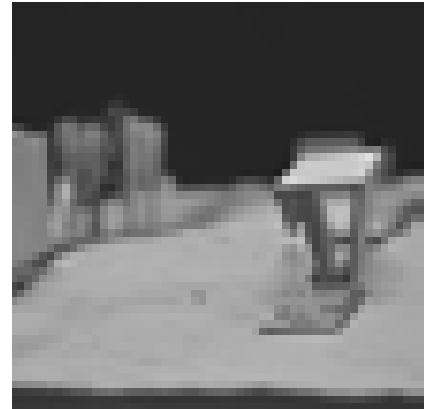
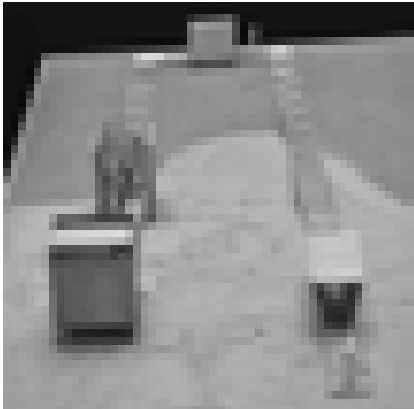
<u>I</u>	<u>WALK</u>	<u>SIT</u>	<u>LIE</u>	<u>CONCLUSION</u>
	●			This theme is activated when walking, and is most active you are moving.
		●		This structure is for to feel, it appears flat when walking on it. But gives a tactile experience when sitting
			●	The feeling of soft stone slabs, in the sun. Lying relaxed and probably sit and lie at the same time.
	●			This is mainly activated by walking since the surface is loose. But tactility in the contrast of the structures.
		●		All steps are activated in movement , this is the only one that walking can activate in function positively.
		●		The larger step is to rest your back against, and mainly for seating
		●		A larger step to rest your back upon.
	●			A deeper grove is activated when you walk
	●		●	These can be intertwined into a larger groove, that might be interesting as well.
				This is perfect for lying on the ground, creating a feel, but not disturbing the direction of the wall.

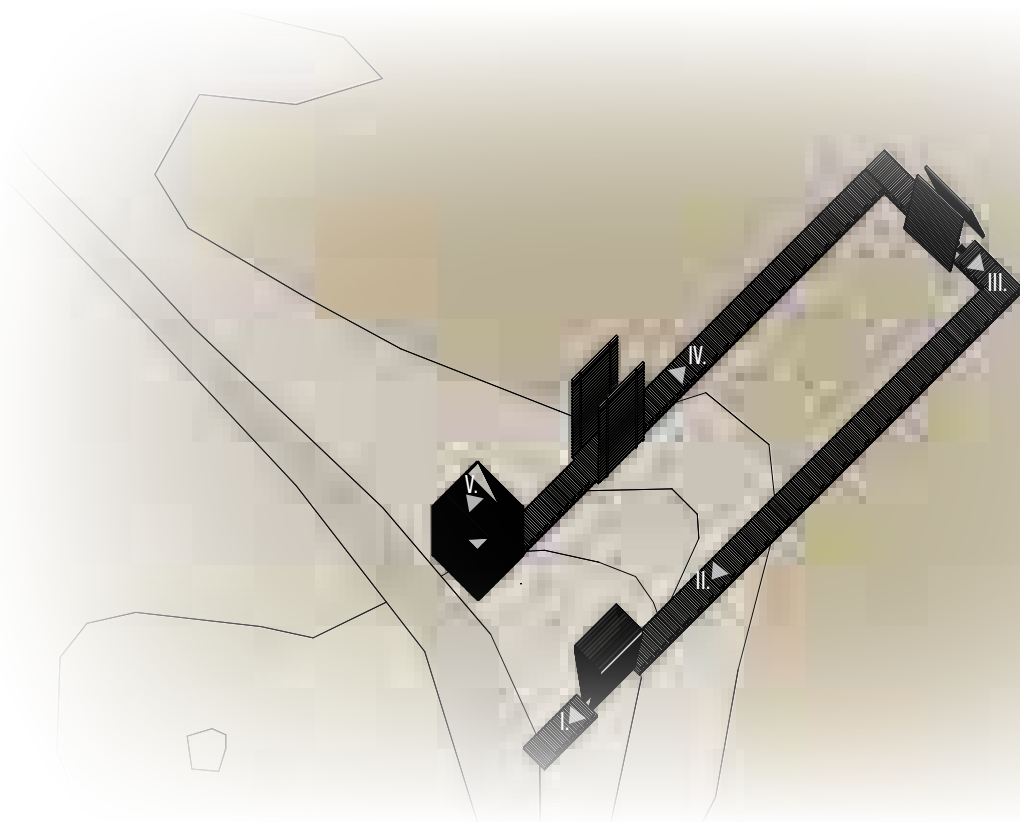
DESIGN PROPOSALS



SECONDS OF PRESENCE

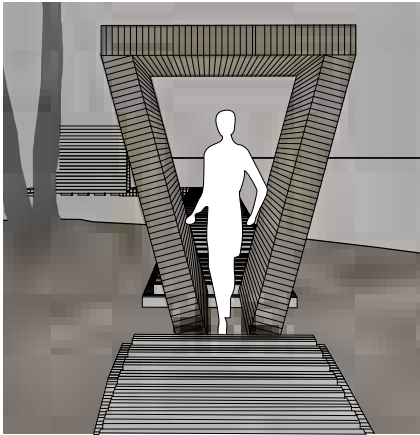
Movement





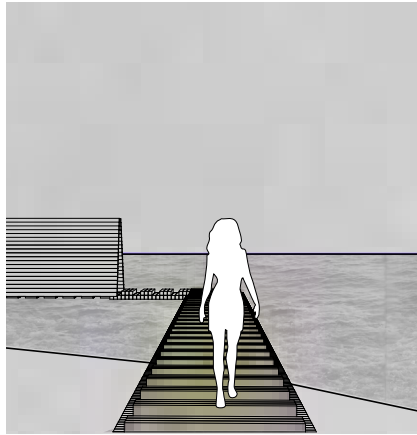
SECONDS OF PRESENCE

Moments



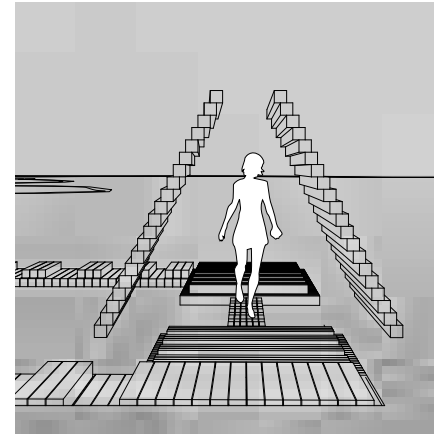
I. From one path to another

The portal shape and the narrowness of the path is introducing you to focus on your feet and the journey. The aim is to get you to reflect on the difference for your feet, when stepping on exposed ground and wooden decking.



II. Out in the water

The path continuing 20 m out in the water as a introduction to the water. Each step on the pathway is design to control your pace. Shorter distance for slower pace, and longer distance for faster. For each segment there is a wider part, to make you stop and reflect upon the differences in segment.



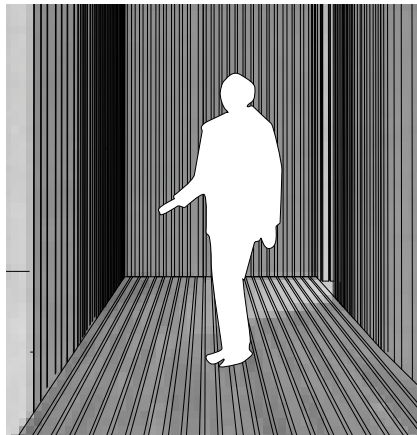
III. Wobbly Bridge

Turning left, you encounter a new path with steps with water between with walls leaning inwards to get you to focus on the sound from the water you are creating



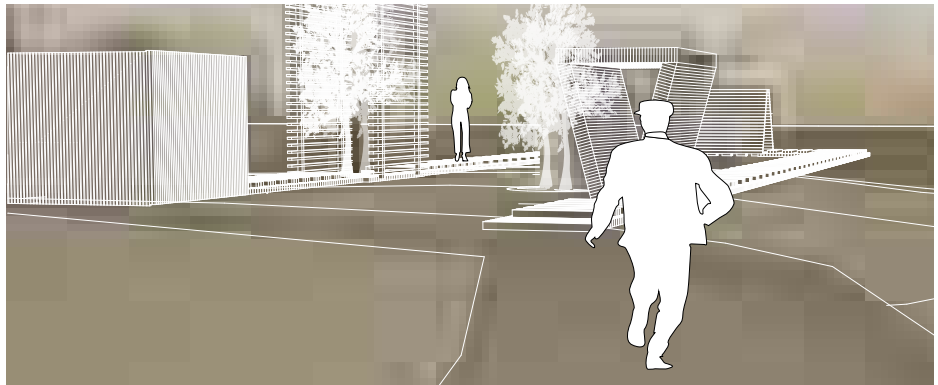
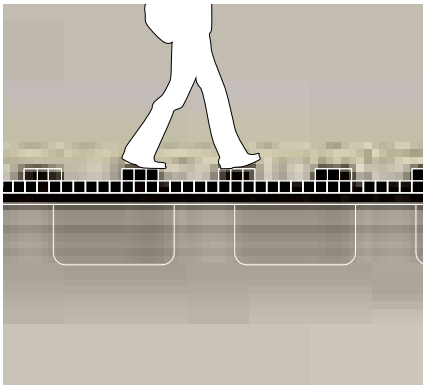
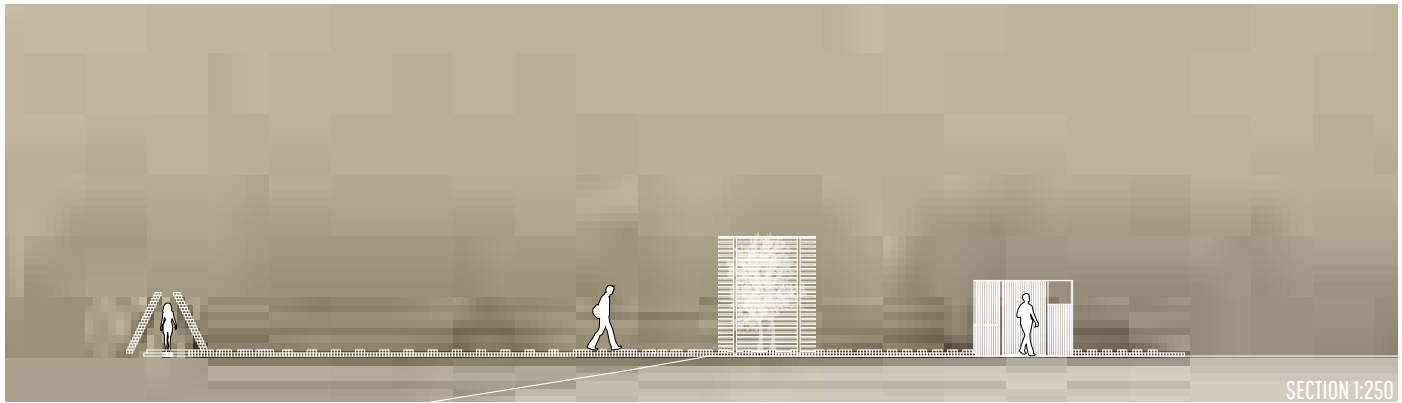
IV. Stepping into the trees

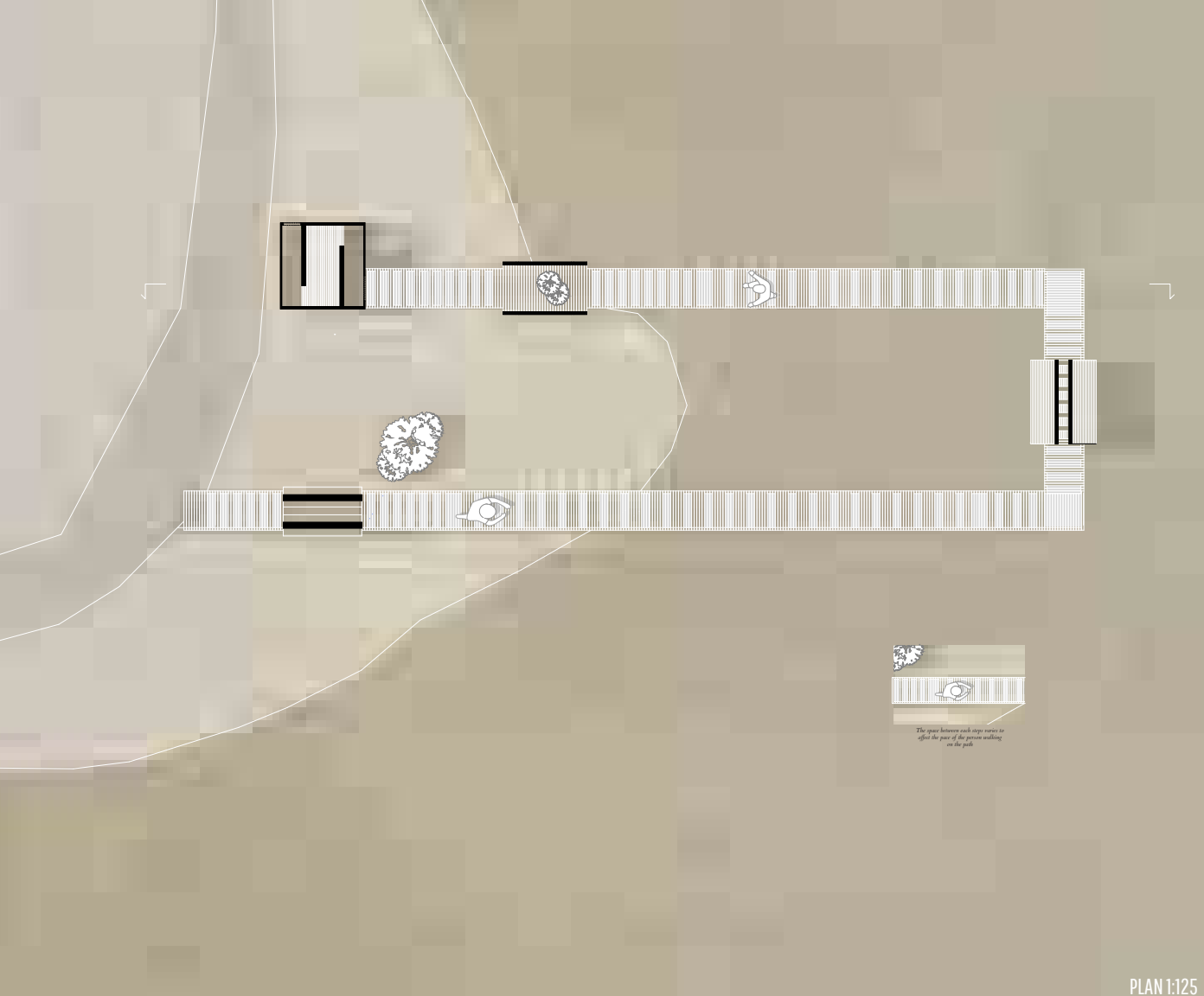
The path changes to an open plateau where you are immersed in the leaves and branches. Letting you experience the trees fully.



V. Inside Darkness

After slowly rising from the lower entrance, you are standing in a enclosed space, with dark walls, it is completely dark. You start to reflect of the difference between being inside and outside

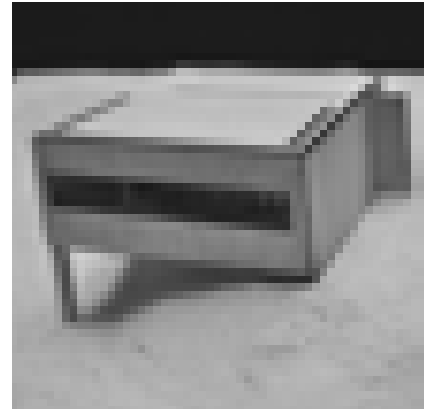
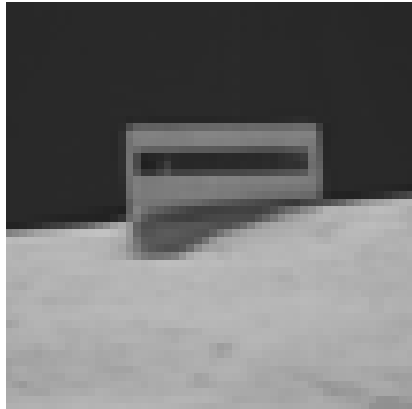
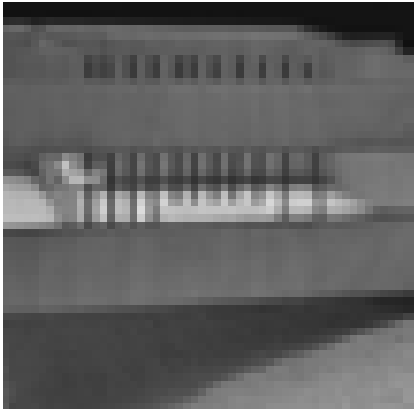


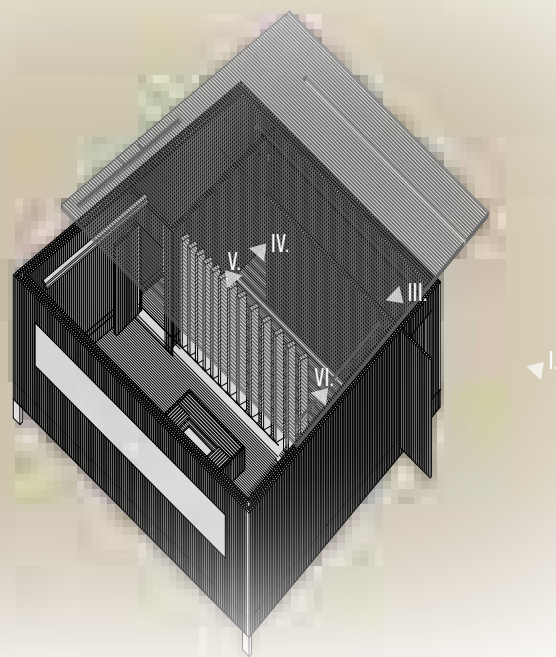


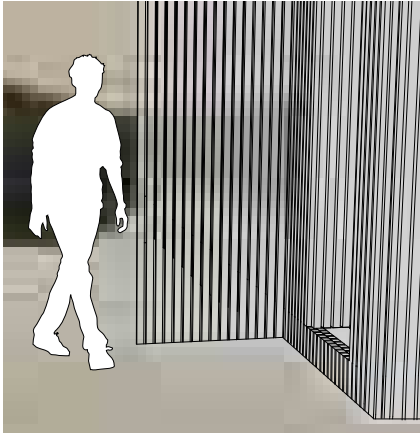
PLAN 1:125

SEQUENCED PRESENCE

Colour - Form - Light







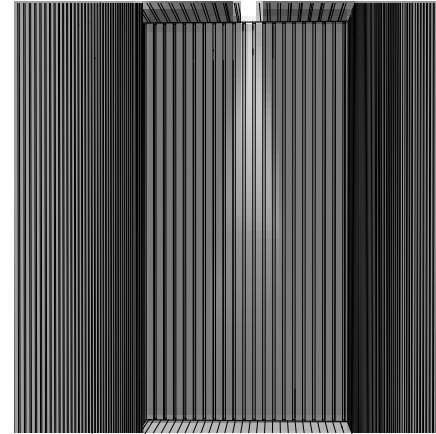
I. Approaching

When approaching the building (coming from Getryggen) you can see the astounding view over the water. As you get closer to the entrance, an extended wall is blocking more and more parts of the view to create dramaturgy in the introduction of the building.



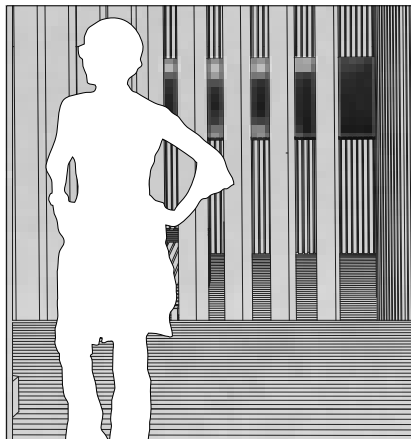
II. Stepping up

Stepping up one step, introducing you to the building with a height difference.



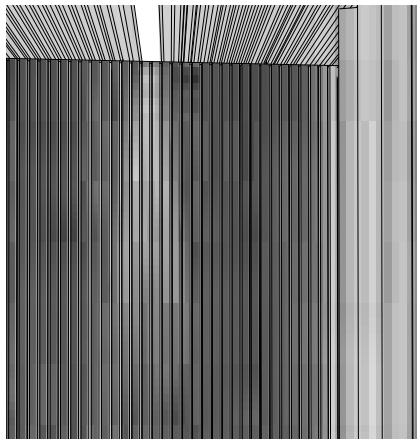
III. Darkness intro

To enter the building you push the door inwards. You are confronted with a very dark space. The space ends up in a lighter passage with light from the roof as a guiding light.



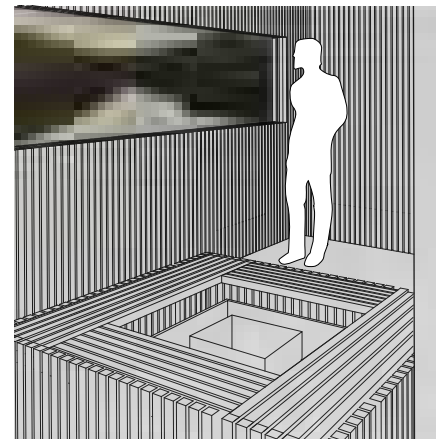
IV. Turning a corner

Turning the corner you are confronted by the horizontal view and light. The angled slats are blocking parts of the view.

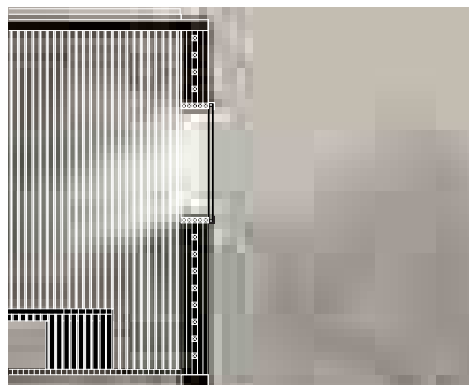


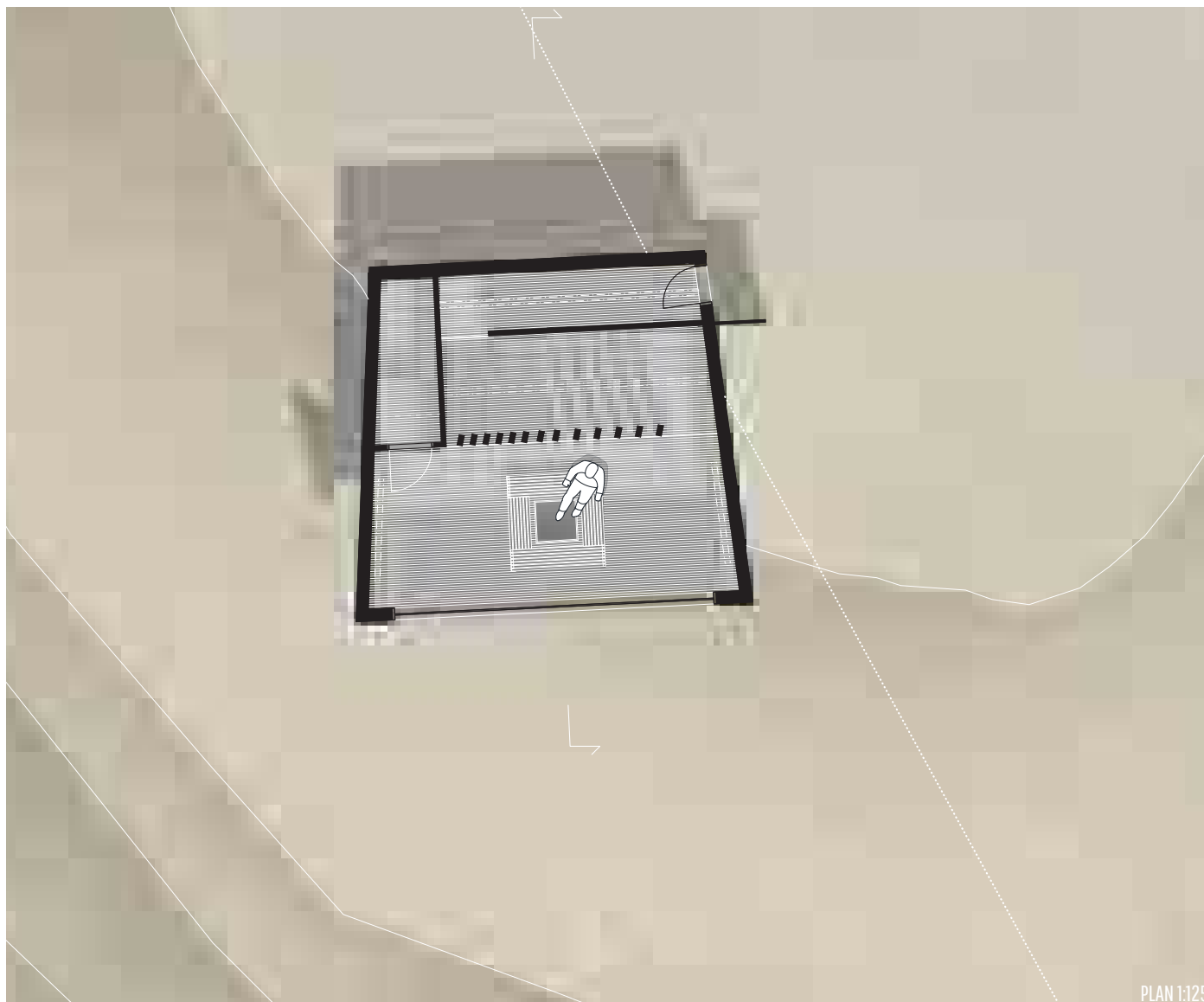
V. Semi-light room

The light is framed by the openings, that lets through light, you see a glimpse of the view you saw from the outside. The angled slats are placed gradually further apart. The sequence ends with a secondary guiding light from the roof.



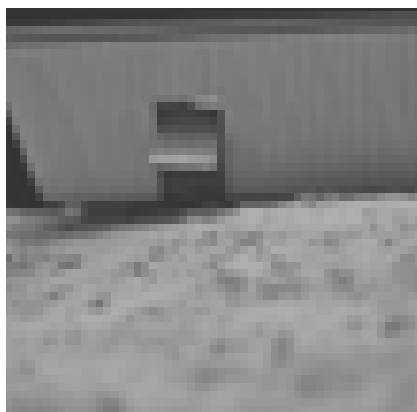
Passing through the passage you are reaching the lighter room and you see a glimpse of the view, but the horizontal walls are blocking it, and appears when you are in movement.

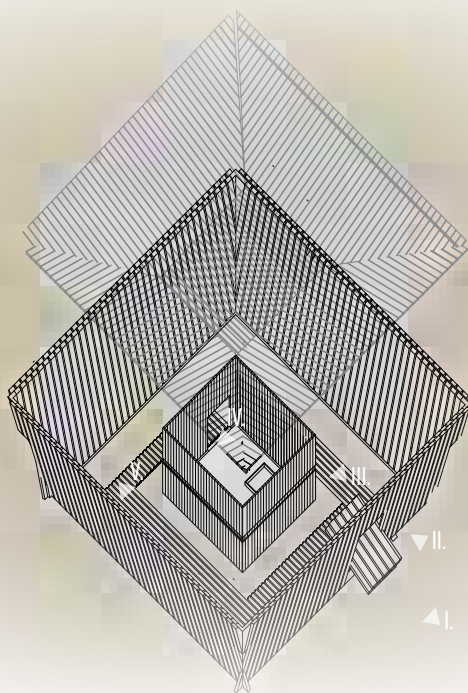




PROLONGED PRESENCE

Temperature - Ground Structure - Balance - Light

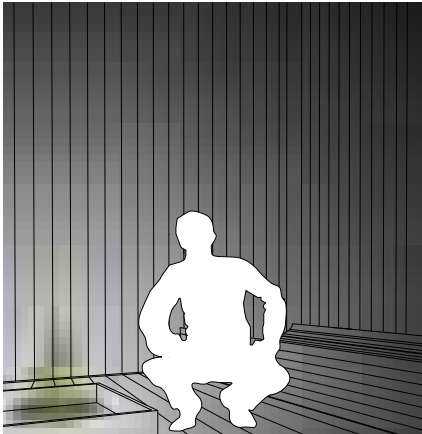






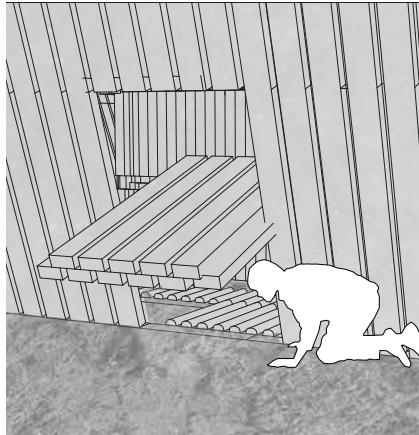
I. The introduction

The building is leaning towards you directing you to the ground, to the lower edge of the wall. Preparing you to hunch down. At the inner edge there is a handle, you need to carefully hunch to reach it, and the door is opening above you so you need to touch the ground when finding the hook to support the door.



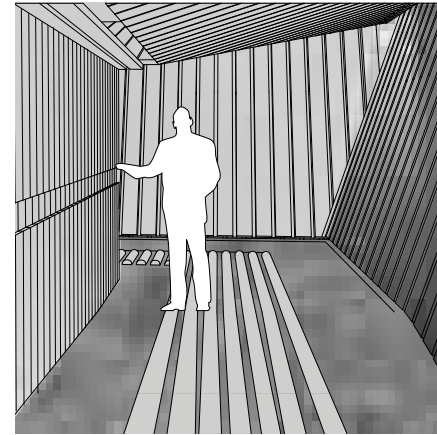
IV. Inner circle

The inner circle has an opening in the roof making these the lighter spaces as well as warmer places (with a fire place and bed.) The inner circle has lower ceiling height in to decrease movement in the middle.



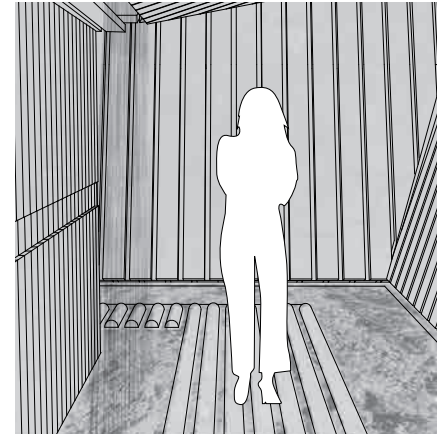
II. Entering

The hook do only support the door halfway so you need to hunch, keeping you close to the ground. This entrance sequence is made to create connection to the ground. Prepare for using ones tactile sense. You are entering the room hunched down and feeling the difference between man-made material and the ground.



III. Directed by light

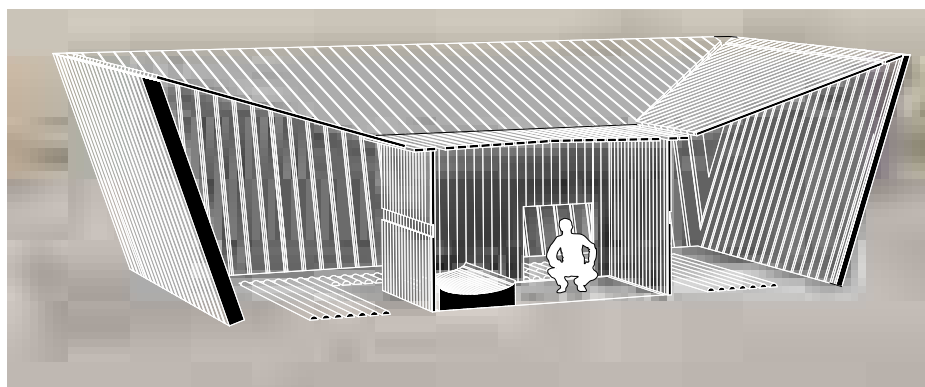
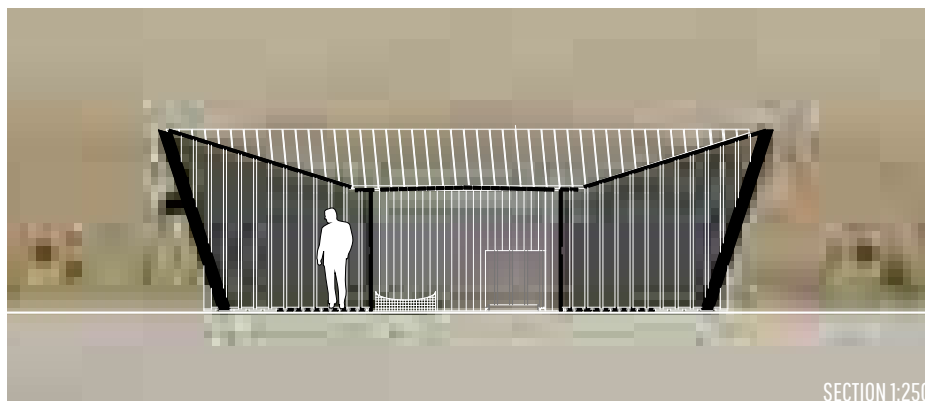
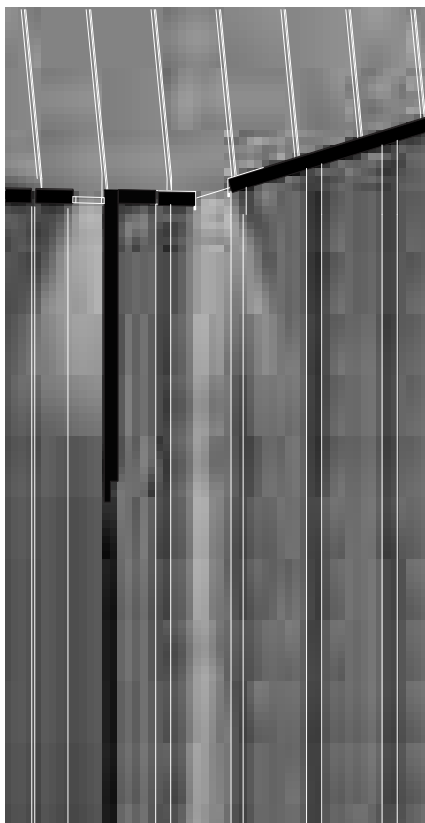
When entering the building you are confronted by a dusk room and a wall with a guiding railing. To the right, the roof has an opening and there is a slight stream of light as a guidance. The outer walls are leaning from you to challenge your balance. The opening to the inner zone is placed further away with a glimpse of light.



V. Rain wall

The three zones, outer semi outer and inner and the continuous rectangle is created to help you with the orientation. Between the semi-zone and the inner zone there is a rain wall to activate your tactile sense.

The external wall leaning outwards and the round pathway is a challenging balance element. The leaning is a secondary exploration when you are familiar to the place.





PLAN 1:125

CONCLUSION.....

REFLECTIONS

This Master Thesis has been very personal. It began two years ago when I started thinking about it. Someone said to me; you should something about running and he proposed a run and track field, and I said to him; well running is not about performance for me. It is about something else.

During this Master thesis, the exploration has been about what that something else was and how to it translated into architecture.

I realized somewhat in the middle of the term that the word I was looking for was presence. Never before was I able to explain it with words, and now I found some clarity.

Each proposal represent different

kind of presence which I experience while running. The first one is the presence you feel in just a few seconds and then it disappears. The second one is the prolonged presence which occurs while running a marathon or after a very long race. And the last one is the presence you have at the end of the marathon, where you need to think moment to moment to be able to continue.

Presence is today something that is gradually disappearing. We are more distracted than ever and the skill to learn how to be present in the moment is starting to be more and more valuable.

This is something that more and more researchers are showing

that the lifestyle we are living is in the need of more moment of presence. Today it is, and will become a choice. It is up to each individual to actively seek presence. Whether you do it by meditation, yoga, silence retreat or exercise it doesn't matter, it will benefit you.

My way is by running in nature.

CONCLUSION

How can the borderland between man-made material and exposed nature be transformed into a state of presence?

Presence is a subjective experience, but there is some architectural elements that the architectural profession can work with to achieve presence in space; Materiality, light, movement and attention to detailing.

To develop presence in space is a continuing exploration and journey. The search of the physical and concrete in the abstract feeling of presence is a constant challenge in architecture.

But the ability to create a space

where the feeling of presence is dominating, whom ever is entering the space, is becoming more important, and the skill of being present a valuable knowledge in the future.

"This thesis argues that nature in its exposed form must be contrasted and framed with man-made elements to achieve different states of presence "

Nature was our basal environment, today we are facing other environment, whether it is in person or on the screen, nature has not the same influence as before.

Nature has the ability to achieve presence randomly. This thesis explores how to steer

the experience in nature to a intended feeling of presence.

So this thesis is an attempt and an exploration to steer person's experiencing the space to a certain state of presence. But it is important to state that the experience is always subjective, and therefore to predict the outcome how a person would feel in each space was not this thesis aim. The aim is to explore what presence in architecture is and how to achieve it.

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