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Examensarbete inom arkitektur, avancerad nivå 30 hp
Degree Project in Architecture, Second Level 30 credits
1 juni 2018

"Tolkade Upplevelser"
"Experiencing Rooms"
Experiences, narratives and architecture are seemingly connected, therefore this thesis project attempts to explore the transformation of emotions and impressions from an “artwork” into architectural components and sequences of spaces. Our “artwork” and generator for this thesis has been the film The Square by Ruben Östlund. It is not a “complete/regular” suggestion on a certain site with a solved program, we have instead chosen to see this project as an investigation and a sketching process, a fundamental research. Our starting point has been based in our common interest for the perception and how we as architects bring out rooms through intuitive feelings and methods. The interest around how architecture just like anything else is interpreted differently between persons and how many variations it can create, how we as architects struggle with creating for other people and how our intention rarely ends up being the final result.

-How can the understanding and translation of experiences be made with architectural elements when only having the experience to generate from?
-How can the narrative be transformed from one tale to another?
-How can interpretations from two architects meet/unite in a creation for people to experience something new in?

This thesis started with 10 intuitive methods where different subjects as for example “direction, dramaturgy or spatiality” were analysed and represented. These methods were for us a way to test what we could find in this movie to continue building something upon. Just like a site could have been dissected we chose a movie to analyse. These methods where made week after week and we had not set them out from the start, they came as the process began. The building or series of rooms we now have represented, is what we would like to call the 12th method, also a test and part of the process of searching for translation.

What we have chosen to work with in terms of film is the cutting. We have interpreted and translated the director Ruben Östlund’s way of cutting into architectural means. We have assembled these 14 rooms with: straight cuts, association cut and juxta positioning. Just like Ruben was inspired by “Playtime” by Tati and the essay “The virtues of limitations” by André Bazin when he cut the movie, we have been inspired by Ruben’s way of cutting.

This project is two interpretations interwoven into one building, a monument of our so to say mental rooms generated from the same starting point/generator. The different scenes has evolved different feelings and impacts on us and has been translated into 14 rooms.
Experiencing Rooms - a tale of two pathos(es)

We wanted to test if film could make us architects create more interesting rooms. To generate more dramatic emotions, pulse and get expression for the mental rooms we carry on. Film in itself as media is very spatial and dramatic. Today we are very much individuals but we are also very lonely. This is a film that makes us upset and it contains a lot of emotions. The film is raw, honest and present. It is something about the everyday feeling in the film that creates recognition rather than putting us in a fictive world. We don’t pretend to feel with the characters and events of the film, we feel for real. The film has a wide range of different feelings and therefore this film has been a good platform for us to build this thesis project on.

People experience and interpret things from an early age. Our experiences integrate and rely in our feelings and minds through life and become personal interpretations, differentiated from others. From our experiences we form a “personal bank of impressions”, which constantly change and get refilled with new by time. Through the experiences we interact with the way we shape the world we are in and continue to interpret it in our own personal ways. In the communication between two architects the understanding of a subject most often results in two different interpretations, where one easiest make oneself understood through outlining it visually for the other not only through the spoken word. The experiences consists of fragments, where they start and end is unclear, but interwoven they create a totality where one can build upon. As architects we create rooms for experiences, for other people to experience in. When observing an entered space, perceiving its atmosphere through the vision one makes sense intermingles with past experiences, hence creating a future structure will always be a rewriting of a past impact.
Ett krematorium på Norra begravningsplatsen

Room 11 A
Room 11 B

Hanna-Therese Björk
Anna-Vera Solås Arvidsson
2018–06–04

Master of Architecture Thesis Projects
Ett krematorium på Norra begravningssplatsen

2018—06—04

Hanna-Thea Björö
Anna-Vera Solås Arvidsson

Master of Architecture Thesis Projects
Ett krematorium på Norra begravningsplatsen

Hanna-Thesa Björö
Anna-Vera Solås Arvidsson

Room 4 A
Room 4 C
Room 4 B
Ett krematorium på Norra begravningsplatsen

Hanna-Thea Björö
Anna-Vera Solells Arvidsson

2018—06—04

Room 5 A
Ett krematorium på Norra begravningsplatsen

Hanna-Thea Björk
Anna-Vera Solidås Arvidsson

2018—06—04

Room 13A
Ett krematorium på Norra begravningsplatsen

Hanna-Thea Björn
Anna-Vera Salli-Arvidsson

Room 8 A
Ett krematorium på Norra begravningsplatsen

Room 9 C

Room 10 C
1. hysteric/afraid
2. bored/anxious
3. euphoric/excited
4. stressed/empty
5. uncomfortable/distracted
6. focused/enthusiastic
7. fresh/relaxed
8. nervous/frustrated
9. locked/low
10. claustrophobic/perplexed
11. angry/scared
12. irritated/emotional
13. fascinated/confused
14. comfortable/ashamed
This method processes the first impression of the film. It is based only on the memory from the first time we saw the film, which was before the idea of this thesis project started. In this method, individual memories/perceptions of the film were made into four intuitive models each over one day, where each model represents the parts from the film that gave the strongest impressions and remained in our memories. The separate models were later put together in a combined model and drawn in plan to study if something else could be seen from the representation.
Method 2 Comprehensive View

This method is a depiction of the experienced overall view of the film, where the focus lays on the perceived impression and not on the actual narrative of the film. This method was seen on the cinema and written down in notes. Then it was represented individually in four abstract plan drawings each where four different main views were chosen.

The amount of drawings and the choice of tool to represent with comes from the idea of us wanting to draw several fragments into a whole where the abstract thought could be translated into readable architectural symbols like walls and openings, the plan drawing as an easy overview where the spatiality of a section was not needed.
In this method the sound was analyzed, the sound separated from the music and the dialogues in the film. The sound was explored in terms of disturbing noise, the intensification of the volume, repetitive or pleasant rhythms. This method was made individual after seen on the cinema and represented in facade drawings with collage technique. This was chosen because of the idea that sound needed something rhythmical to be read. The amount was only limited by time and could be extended with twice the amount of drawings.
This method focuses on direction in terms of light, camera angle, flow/movement, focal point or arrangement. This analysis was seen on the cinema and written down in notes. The first part of this method was to make models and fast sketches. This was made in one day, where the five models made each was limited by the working hours of one day. This method was later on drawn into plan drawings and elevation drawings where the direction was highlighted diagrammatically to easier explain the direction of the models. The models were after this photographed with a strong light to explore if something new could be seen with the initial models in terms of direction of light and shadow. The models where made individually and we where explaining the outcome for each other in the end of the day.
Analysis

2018-06-04

Method 4
Method 4
Analysis
AV/HT
2018—06—04
Method 5 Contrast

This method processes three contrast words: cold-warm, light-dark, open-closed. For each new scene a judgment of which of the two words in the pair is corresponding best with each scene. The result is put together in a diagrammatic and graphic illustration to show "black on white", the absolute outcome of our experience of the whole film.

If our perception is dark, cold and closed or warm, open and light. The words can be selected based on the atmospheric qualities, the lighting in the rooms, the dialogues, the weather, time of the day etc. This method was made individually and seen on the cinema.
Method 6 Music

In this method the music of the film stands in focus. The music is analyzed and represented separately from the visual and other sounds in the film. Four of the most characteristic music pieces is formed to line sketches while listening. These lines are later on reinterpreted and combined to rhythmical models in wood and facade drawings.

The limitation in this method was made half way through the method, where the outcome was something we did not think turned out as something worth spending more time upon doing. The music pieces are only listened to once and the sketches are a direct and instant. This method is made together, and the film is not seen at all in this method.
Method 7: Spatiality

Experienced spatialities from the film is represented in axonometrical collages created through digital 3D-models.

This method is made individually and the movie has been seen once but with the possibility to pause for sketching down ideas. The selected form of representation is based on the fact that we wanted to show a commonly used form of representation used by architects and to make most out of the spatial feeling.

The different axonometrics can not be compared as if two interpretation of the same spatiality but read as eight spatialities from the film as a whole.
In this method different details are focused upon, something repulsive, pleasant, strange, exciting or in general something that has caught our attention. A zoomed in fragment of something physical, lighting, a meeting or the structure of a material. The representation has been made in initial sketches, transformed from abstract to physical shapes, that has been casted into models in pigmented concrete. The choice of representation in this method is based on the idea that “non-physical” details and objects would be made “physical and actual”. The selected material is based on that we considered concrete to be more tactile than for example cardboard, the amount of models is limited by how time consuming it is to make these type of models and the addition of pigment in the concrete is to see if color can make you read the object differently. These models have later on been combined in different constellations and photographed to investigate if something new could be seen. The chosen fragments has been done individually and the casting and the photography has been done together.
Method II Atmosphere

This method focuses on atmospheric qualities and interpretations of light, coloration or temperature. It is represented in spatial or abstract collages. This method is made individually and it has been possible to watch the movie without sound and to pause it when needed. The amount of representations are limited by time and the chosen tool for representation is based on the idea that atmosphere can be difficult to draw with line drawings or fast models.

In this method the definition or restriction was only defined as “collage” hence the result shows different outcomes.
This method analyses the dramaturgy of the film with focus on the emotional composition rather than the actual narrative. Parts from different scenes are put together or several scenes are flowing linear into each other. This is represented in section drawings based on initial sketches and notes, and the film has been paused when needed to sketch.

In this method the film is represented from the beginning to the end, but the amount of drawings was not decided from the start hence the different amount of drawings. Hanna-Thea has represented what she felt as clear segments of the film. And Anna-Vera has represented the whole movie in one long segment that has been divided based on how the initial sketch was made.
The last scene feels incomplete. It has a vagueness both in its beginning and its end. I am getting left with doubt. But so incomprehensible or was it just unacceptable?


The awareness and inconvenience in having an interview in a museum. Echo, silence, silence/stillness.

Human meetings. Emotions. Questions/challenges. What is it that you are focusing on? That’s the experience of the spatial height.

The actual square. The border/limit.

The experience of that you are standing behind. How?

The light is directed from above and increases the experience of the spatial height.

The individuals in the background create a concentrated light in the right part of the room. The natural light from the window spreads out in an even glow further in to the middle of the room.

A bigger group of people are moving in a sharp direction parallel towards the camera and suddenly turns abruptly.

The back of people is constantly turned towards the camera.

Direction from straight above. Recurring in the film. Stairwell.

Direction from straight below. A seemingly "bad/un-charming" angle.
Collage 1: The dark and bare. The natural light of the day and night is the only thing visible in the room.

Collage 2: The spacious room with separate seats directs the view straight to the surrounding outside and creates a focus of the present moment.

Collage 3: Double sized openings, generous ceiling height and a variation in the experience of the spatial sequence.

Collage 4: The white light meets the surrounding calm inner room in darkness, the low ceiling height and only one view out from it.

METHOD 9 AV

Section 1: Just after entering the building, you encounter an opening in the wall. From there you glimpse the stair from the floor underneath. Further into the building a staircase rises up to a door, and behind a wall a slowly descending staircase leads you to yet another door that shows you out to the backside of the building.

Section 2: A small opening approaches you in the entrance and directs you through a door in the back straight out in front of a staircase leading up to two separate doorways. One leads on to a smaller space in the back of the building and the other leads you gradually along a ramp to the deep basement.

Section 3: You enter the building and encounter a semi-open space. The room gives you the possibility to look all the way to the outer wall in the back of the building. The middle section of the building consists of a gradual descending floor part that ends through a thicker wall section.

Section 4: In the first room of the building, the ceilings rise uniformly together with its openings. A narrow corridor with a low ceiling is followed by four doors leading you up to a space where you can walk among four directions.

Section 5: A wall section stands on a rising lid that defines the beginning of the building. The exterior gets interviewed with the buildings interior, where its gradual rise follows the landscape it is placed upon. The center of the building has a tower-like section where an opening is directed straight to the sky above.

Section 6: The seemingly rectangular building follows two levels, where the doorways follow the sites of the window openings. The center of the building is excluded from the back of the building where the back only can be accessed separately from a door from the backside.

Section 7: The two separate volumes of the building are tied together through a lower section, where the entrance is located. In one of the two volumes there are two stair leading down like an amphitheater. In the other volume of the building there are hidden doors, stairs in different directions and an opening that allows the natural light to clothe bigger sections of the interior surfaces.

Section 8: A slightly inclined floor area proceeds into a staircase with wide steps straight inside of the buildings entrance. In the back of the building there is an opening in the slab leading down to a smaller space in the basement and in the facade there is a large opening that runs from the floor up to the ceiling giving the small building a greater feeling of space.

METHOD 10 AV

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METHOD 9 HT

- a barrier
- something in view

Section 1: Ten wide open doors, what can this be? Then an open corridor. You start to feel comfortable. You experience something new then something unexpected. It opens up. You are now fully exposed. The public space. Not a proper feeling.

Section 2: Repeat that something happens that then plane or stabilizes. In different degrees.

Section 3: From the scene, with the toilet. It begins to take shape you begin to understand.

Section 4: Meanwhile unexpected / you did not understand You’re in the middle of.

Section 5: You are completely involved in the action, everything flows on, it rises upwards. It adds something small, you get up, quite slowly. Then something happens unexpectedly. Now it’s over.

Section 6: You think a resolution should happen, it goes upwards. But then a total turn and you realize that it does not happen. You are falling in a row. Then you realize that it was the least thing that could happen.

Section 7: Just in the entrance of the building you encounter an extremely steep staircase. The staircase leads up to a door that is leading you further in to a north-facing room which takes you along a ramp to a secondary somewhat narrow entrance area in the middle of the building. The back part of the building is followed by a corridor like structure with columns and openings in different directions.

Section 8: You enter the building in a smaller space, in terms of both width and height. The room leads you further, passing through mezzanine floors to the back of the building where you encounter a secondary entry door.

Section 9: The atmosphere is pleasant and there is a tension, hope in the scene.

Section 10: The scene when they write the letter with threats. The atmosphere is pleasant and there is a tension, hope in the scene.