

Dette er et sammenkog af mit 30 ECTS- point speciale.
Specialet er udarbejdet på engelsk og derfor er denne poster på samme sprog.

På denne poster kan læses et resumé af hele specialet, derudover er rutenettet illustreret for at vise det overordnede koncept. Jeg har i projektet detaljeret den ene rute, Vandrutten. Jeg har arbejdet med ruten ved at opdele den i 4 sekvenser, hvor af udvalgte dele af den 3. sekvens er vist på denne poster. Hele Vandrutten er illustreret gennem en række serial visions og en fiktions tekst.



FIVE SHORT STORIES TO WALK

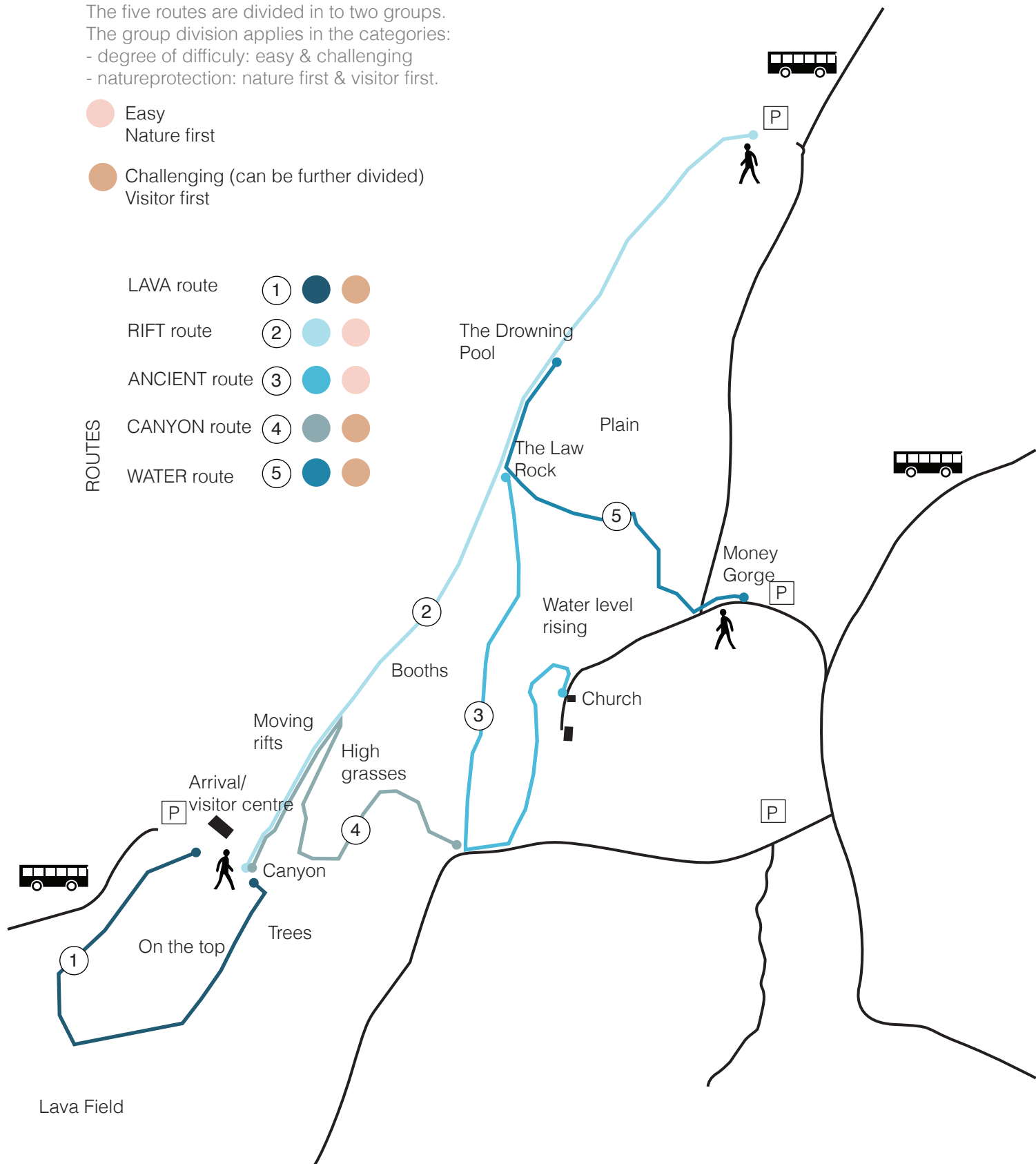
A NEW WAY OF EXPERIENCING THINGVELLIR ASSEMBLY SITE

The five routes are divided in to two groups.
The group division applies in the categories:
- degree of difficulty: easy & challenging
- natureprotection: nature first & visitor first.

- Easy
Nature first
- Challenging (can be further divided)
Visitor first

- LAVA route ①
- RIFT route ②
- ANCIENT route ③
- CANYON route ④
- WATER route ⑤

ROUTES



CONCEPT: The five routes
Each route telling a story about Thingvellir assembly site
1:6.000

ABSTRACT

The thesis is a proposal for a new experience landscape for Thingvellir assembly site, which is a special place for the Icelandic people. Thingvellir assembly site is the place where the Althing arose and was held from 930 to 1798. Further, large rifts on the site testify of the movement of the continental plates, which creates a dramatic landscape with great value of experience, but these characteristics are today only weakly communicated further to the visitor.

Today the communication happens through screens at the visitor centre or through the signing on site. It is a one-way communication, where information is delivered instead of telling the stories on site and letting the visitor experience the narratives through senses, imagination and activity. Furthermore, the growing number of tourists pressures the nature.

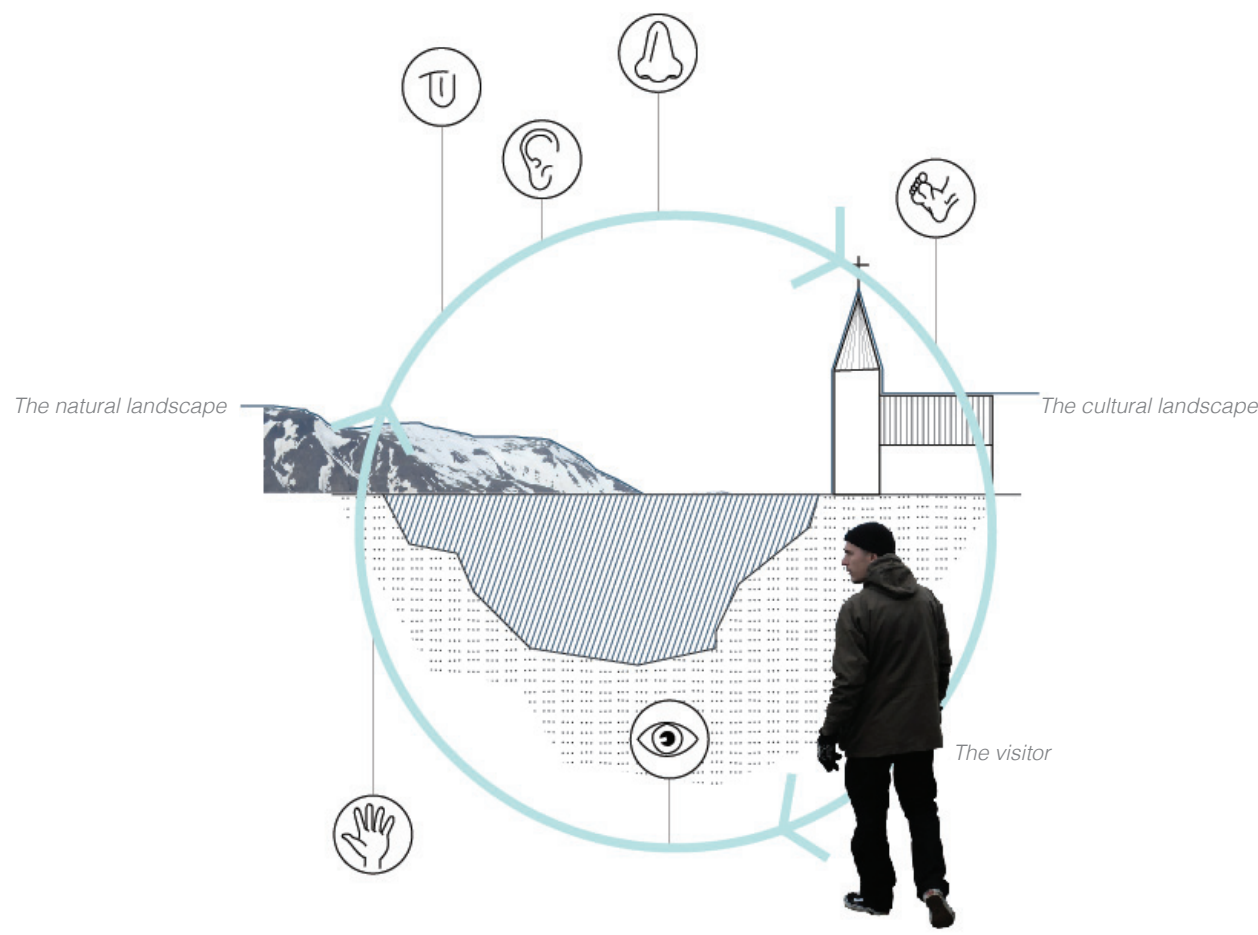
In the future I suggest enhancing the visitor experience with a more communicative landscape, created of five routes, which unfold different narratives of the site. These routes encourage a more varied interpretation of the landscape than the existing. The thesis relies on the idea that qualities of the site are diverse and have to be seen in a broad perspective. Today the main narrative told is the one about the Althing. The narratives of the natural landscape are not proclaimed as clearly. The thesis equates the narratives. I suggest the narratives are communicated through a bodily experience of the site, where the visitor on its way achieves a greater understanding of Thingvellir assembly site's diverse narratives. I call it short stories. The proposal relies on a newer style of learning, where experience and learning are closely linked; where bodily

and sensing experiences are of great value. This way the visitors are assigned an active role, where the visitors experience the site through their own movement.

The thesis draws five routes. The proposal creates a structured and differentiated path system, which offers the visitor a number of different stories, as well as ways of experiencing them. The five routes give the visitor the opportunity to jump between the different short stories, and in that way create their own narrative of Thingvellir assembly site. The routes are differentiated in easy and challenging, this way more types of visitors are accommodated.

I show one of the routes in greater detail; the Water route. The design proposal consists of a ray of interventions, which interpret the landscape, both the cultural- and natural landscape, in a broad sense. The proposal sets a scene for action and participation, instead of the scenery and passive observation. The design stands in contrast to the existing landscape through its design language and material, which clarifies this new way of interpreting the landscape.

Further, a proposal for new route markers on site is designed. They guide the visitors through the landscape. Further, a new balance between the experience of the visitor and nature protection are created. This is done by controlling the whereabouts of the visitors and keep them inside the path system. By inviting the visitors to participate in the nature on certain spots, they are kept from others, where the pressure on the nature will be on a minimum.



5 ROUTES

- 5 Short stories of Thingvellir Assembly Site
- Existing qualities as foundation

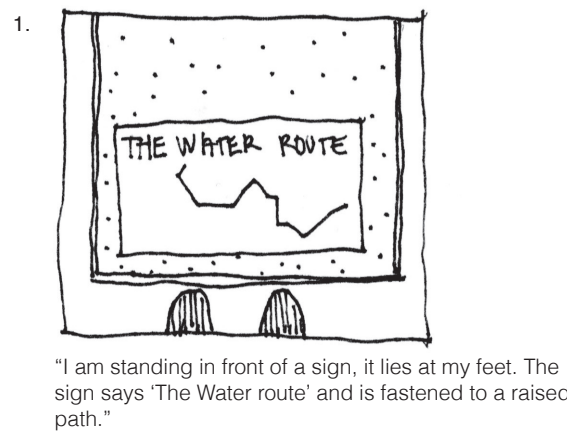
DIFFERENT LEVELS OF DIFFICULTY

- Easy and challenging
- Different target groups

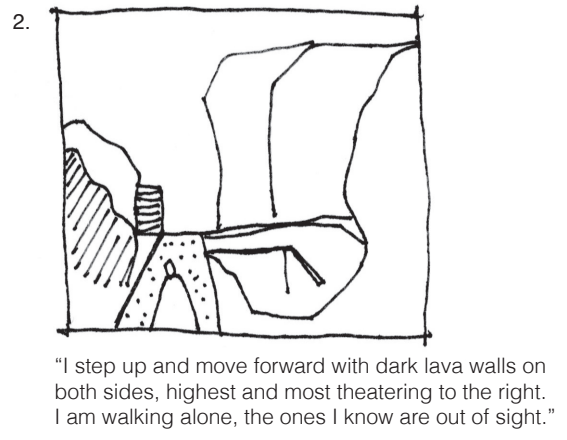
THE VISITOR IN FOCUS

- Sensing experience in motion
- The visitor close to the stories, physically and perceptually

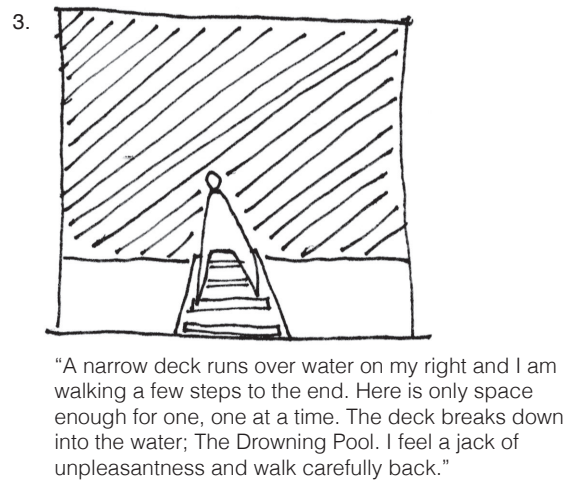
AN EXPERIENCE OF THE WATER ROUTE 2017



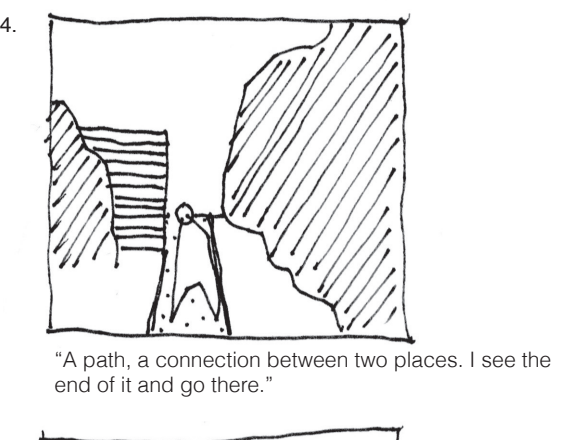
"I am standing in front of a sign, it lies at my feet. The sign says 'The Water route' and is fastened to a raised path."



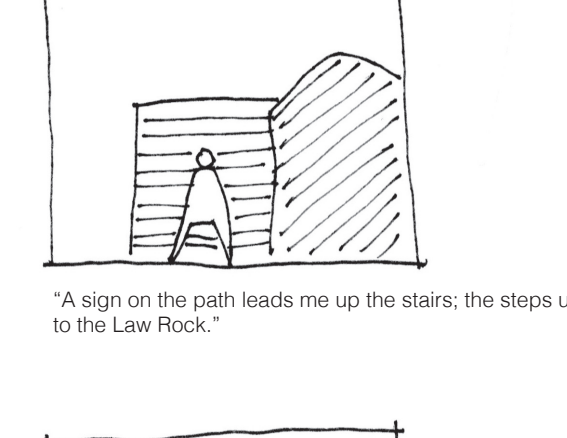
"I step up and move forward with dark lava walls on both sides, highest and most threatening to the right. I am walking alone, the ones I know are out of sight."



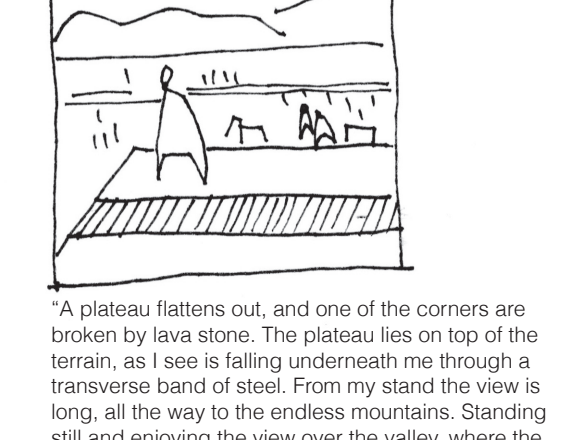
"A narrow deck runs over water on my right and I am walking a few steps to the end. Here is only space enough for one, one at a time. The deck breaks down into the water. The Drowning Pool. I feel a jack of unpleasantness and walk carefully back."



"A path, a connection between two places. I see the end of it and go there."



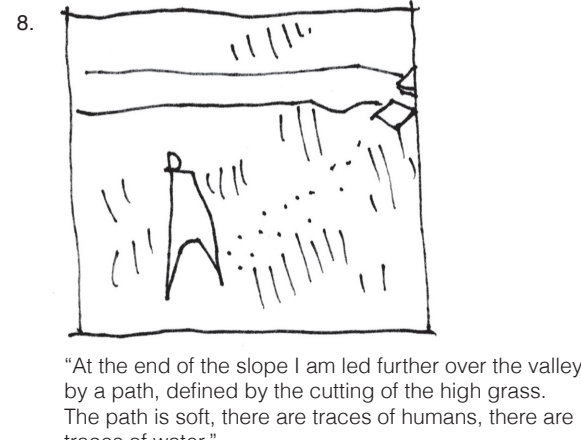
"A sign on the path leads me up the stairs; the steps up to the Law Rock."



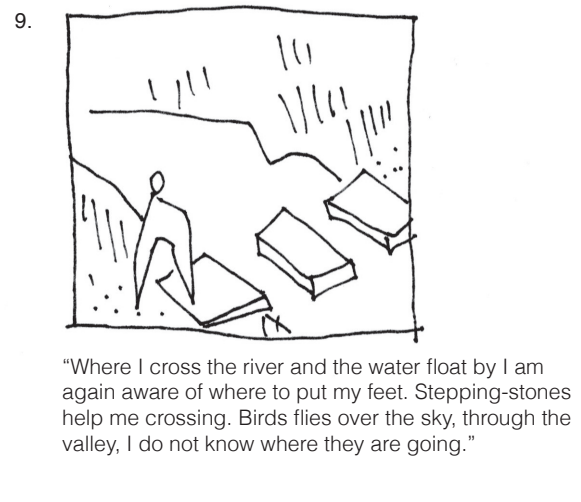
"A plateau flattens out, and one of the corners are broken by lava stone. The plateau lies on top of the terrain, as I see is falling underneath me through a transverse band of steel. From my stand the view is long, all the way to the endless mountains. Standing still and enjoying the view over the valley, where the river are stretching as an arm through the site, standing where the Law Speaker recited the laws of the Althing. I get a feeling of power and importance. A slope is running from the plateau and down to the river. High grass and visitors are climbing the slope, but in opposite directions. I call their names and they answer by waving back."



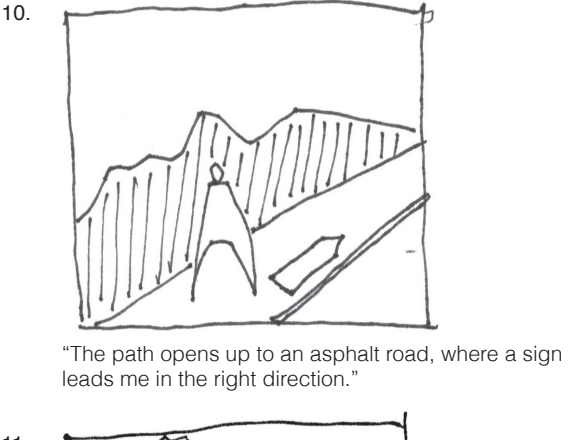
"I step into the difficult terrain. I have to be aware of where to put my feet, I have to read the landscape; read the terrain, find my way by following the handrails. I take a small break at one of the handrails."



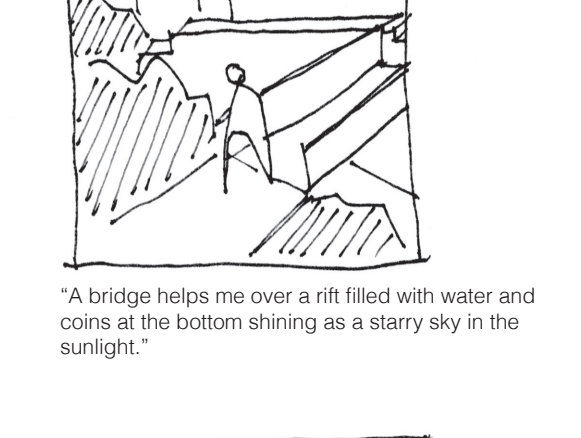
"At the end of the slope I am led further over the valley by a path, defined by the cutting of the high grass. The path is soft, there are traces of humans, there are traces of water."



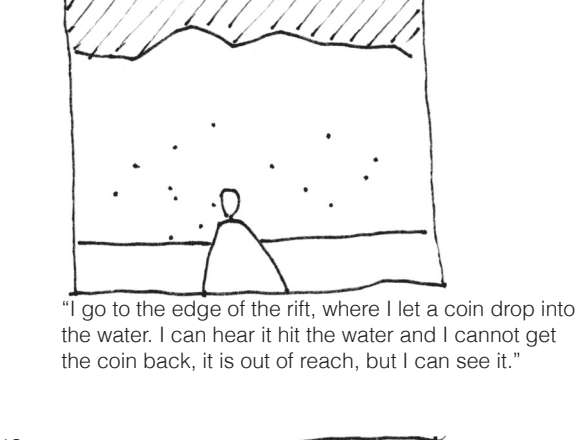
"Where I cross the river and the water float by I am again aware of where to put my feet. Stepping-stones help me crossing. Birds flies over the sky, through the valley. I do not know where they are going."



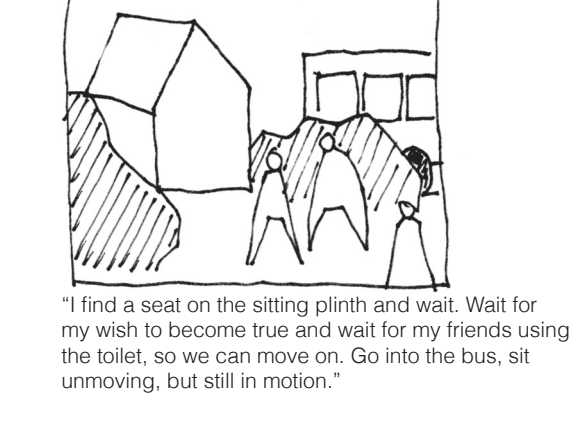
"The path opens up to an asphalt road, where a sign leads me in the right direction."



"A bridge helps me over a rift filled with water and coins at the bottom shining as a starry sky in the sunlight."



"I go to the edge of the rift, where I let a coin drop into the water. I can hear it hit the water and I cannot get the coin back, it is out of reach, but I can see it."



"I find a seat on the sitting plinth and wait. Wait for my wish to become true and wait for my friends using the toilet, so we can move on. Go into the bus, sit unmoving, but still in motion."



THE PLAIN

Closeness to water and its processes

The Water route runs over the rift valley and over the river Öxará, which in time will overflow its banks due to the natural processes of the landscape. By enhancing this story the narrative of Thingvellir assembly site becomes of both natural- and cultural character. Further, it brings forward a time perspective and humans become a part of the nature.

The stepping-stones

Where the path hits the river Öxará stepping-stones are helping the visitors to cross; the visitors need to jump from stone to stone. Their attention must be concentrated and the eye directed to their feet. Focus is on what is right in front of them - on the water and its movement. The new stepping-stones, made of concrete, give the focus back to the experience of the natural landscape. Today bridges rise over the surface with handrails, whereas the proposal lies in line with the landscape. The number of stepping-stones depend on the width of the river at the crossing. By removing the handrails and other safety elements the visitors need to be aware of their surroundings. Human and nature become equal, humans become part of nature, not a superior. The water level in the Öxará river determines how visible the stepping stones are. The water level changes through the season and will rise in the future. The stepping-stones make it possible for the visitors to get close to the water; see how clear it is, touch it, see the ice crystals created on cold days.

