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# ”FINDING JACOB”

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

# FINDING JACOB

Finding Jacob is an opportunity for me to experiment and have fun for 100 days.

I want to find out who I am in the field of Architecture. Through my urge to create, I am discovering and searching by making and producing objects by hand to feel and be present with the materiality, construction and art of architecture.

My production of objects is divided in three parts based on scale, context and time.

I want to look deeper into materiality and my sensitivity to them, to see how my artistic qualities can take part in my way of creating and getting to know architecture.

I expect this to give me a richer understanding about my will, intent and qualities.

*“Two truths approach each other,  
one comes from within,  
one comes from the outside  
and where they meet there  
is a chance to see yourself”*

Tomas Tranströmer, Preludium II

## JACOB

I have always wanted to be an architect

I was an artist before I started to study architecture.

In my work as an artist I was fascinated and in search for a contrast between the controlled and the uncontrolled, rational and irrational. I think they strengthen each other and gave balance to my paintings.

I see Architecture as a creative profession.

After studying three years at KTH I asked myself how to use my artistic search in architecture.

I wanted to find tools to handle and let go of boundaries that I had built up, asking myself if there is something more to Architecture than just the techniques and pragmatic solving of an assignment.

Where am I in this?

In this thesis I have explored myself, my

imagination, my borders, my rationality and my inhibits. My aim was to challenge myself to think irrational and uncontrolled on my way to find a tool or a way for me to give something of myself to an architectural project.

If a project starts out controlled and ends the same way I think it will hardly be something new or generating.

Each architecture assignment has its controlled and pragmatic stages and without the irrational an uncontrolled as a counterpart or contrast it might be stiff and somewhat boring. I think irrationality can generate rationality.

To find balance between the controlled and

uncontrolled part of an assignment I think you need to see importance and value in what I see as more abstract parts of architecture, such as an exploring process.

Since I'm controlled, rational and ordered in my

architectural process I have challenged myself in this thesis, to work within my frames that I put up and be fearless, irrational and intuitive. I'm aware of my fear of doing something odd, taking a stand and be wrong.

By knowing this I was hoping to enable myself to act from within. This to produce knowledge about my qualities, my sensibility and myself in materiality and how they interact into a complex whole.

## PROCESS

My production of objects are divided in three parts based on scale, context and time.

I started my thesis by putting up my frames to be free within. I decided to work with physical objects in material that I have an interest in and had access to. I've been working in the wood-workshop at KTH, in my own small studio at home and at my parents house a bit north of Jönköping. I've been letting the context of the different workplaces give and influence the scale, design and technique.

I have used a small photo studio to document and to make quick reflections. This by taking photos of my objects, showing different aspects such as how materials interact with each other, how physical force deforms it and how my actions give this compositions and new forms. The photo was a way to distance myself from the production and just look at the object as an object. This way of photo documenting also gave a contrast against the messy work with the objects.

The first part of this thesis was seven weeks of

intense production. I made one object a day at my desk in KTH wood-workshop and home studio.

This was documented every fifth day

resulting in a catalog and reference base for the rest of my process.

The second part took place at my parents house in Jönköping. With nature as my creating room I decided to work bigger with my physical abilities as borders.

two objects were made

taking one week each.

As final part I wanted to create one object bigger than myself in terms of scale, taking two weeks.

## CONCLUSION

Did I find myself in architecture?  
I'm well on the way to find myself!

Working in different scales, materials and contexts helped me realize the importance of pushing myself to think bigger and without borders. By doing this I allowed more uncontrolled aspects into my working process that enriched my creating and result.

I also realized the importance of allowing the context and site to be a part of my working process giving more balance between the controlled and uncontrolled.

By identifying and challenging my creating boundaries I have come closer to my sensitivity, myself in materiality and getting a security in myself. I have also got a better understanding about my will, intent and qualities in architecture.

I'm of course wondering where I'm going after this?  
If these personal values have a place in architecture today and how do I use my knowledge and sensibility in a practice?  
What I know for now is that this came from me based on the opportunity to create freely within the field of architecture.  
Maybe it's just as with my paintings, this is a work which is easier to look at in hindsight and reflect.

I've had a fun hundred days

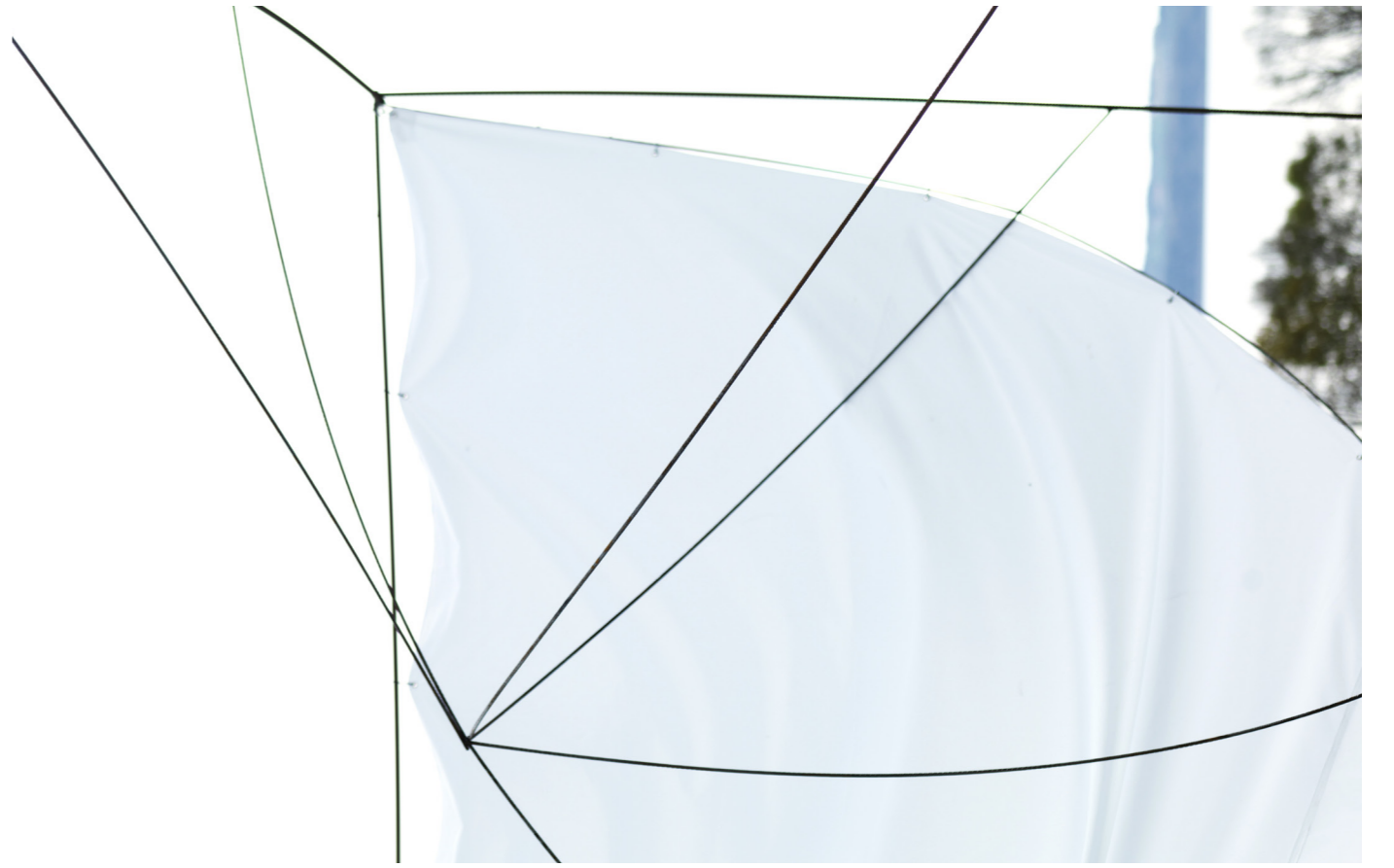
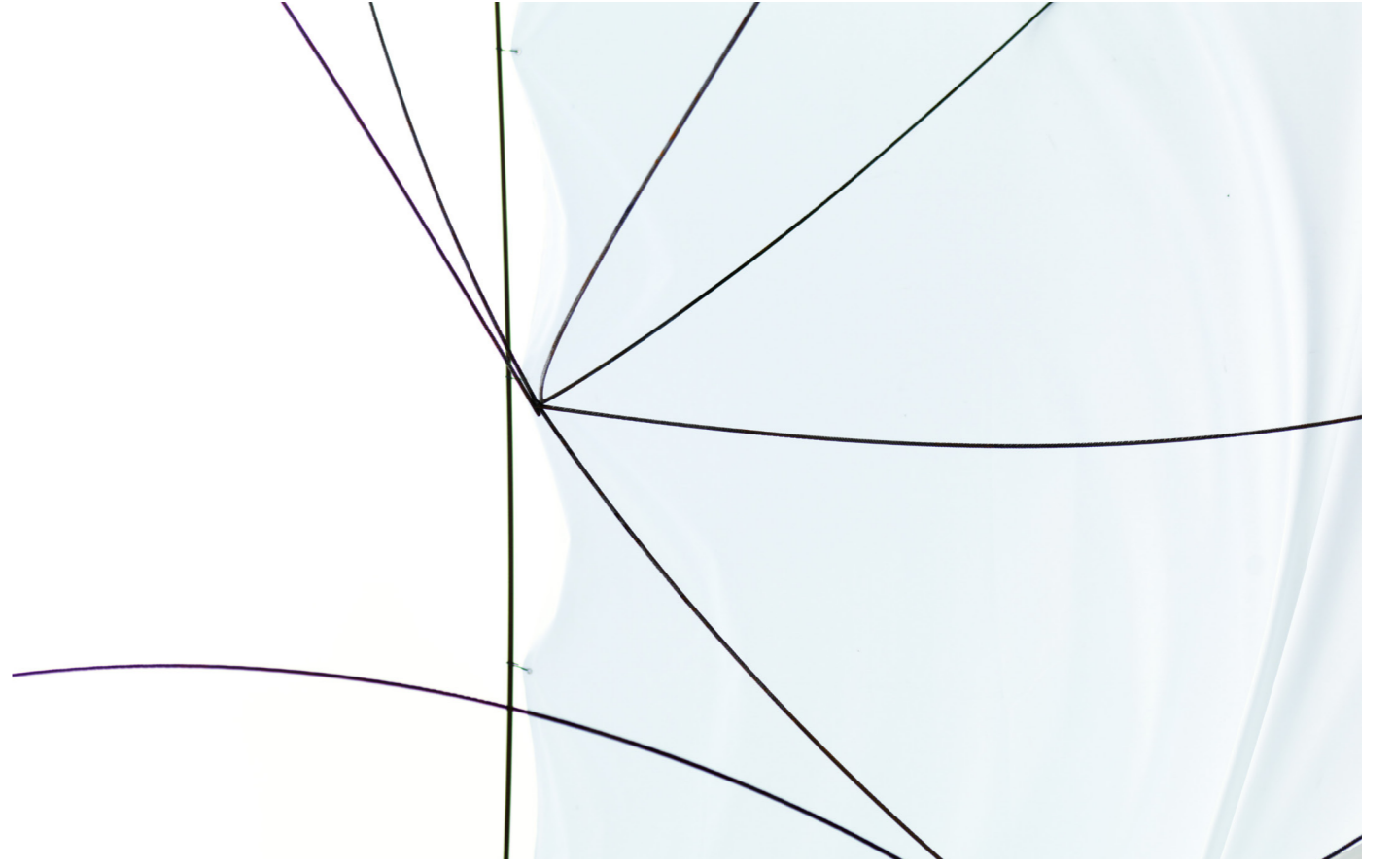
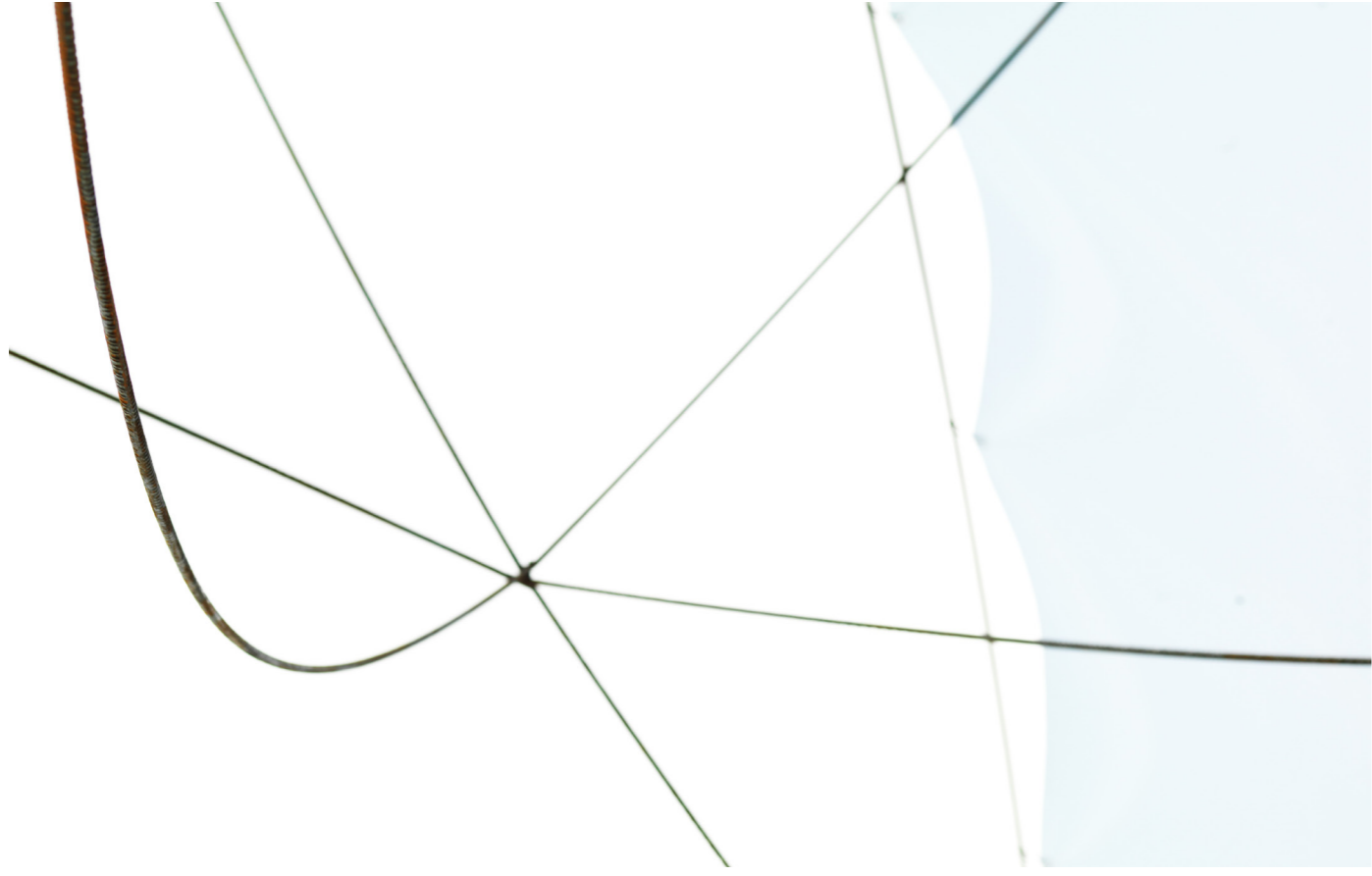
I am an architect; this is a part of me.

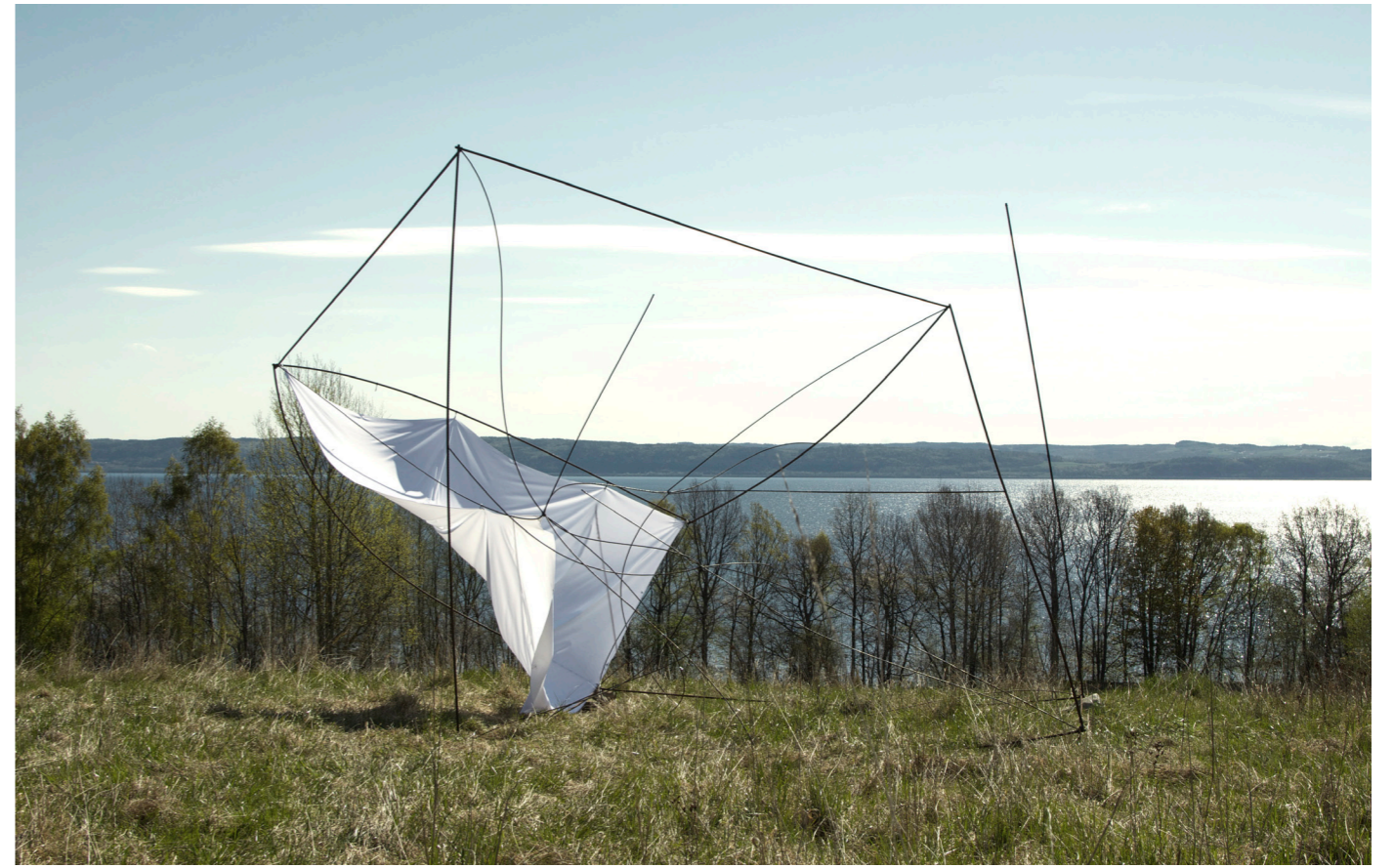
### Referenslitteratur:

Tranströmmer, Tomas - 17 Dikter / Tomas Tranströmmer - 1954;  
Albert Bonniers Förlag, 2011-03 - ISBN: 9789100125721



FILIGREE, WIND LOAD





FILIGREE, WIND LOAD



FILIGREE, PROCESS



WOOD/STONE





WOOD/STONE, PROCESS



WOOD/STONE

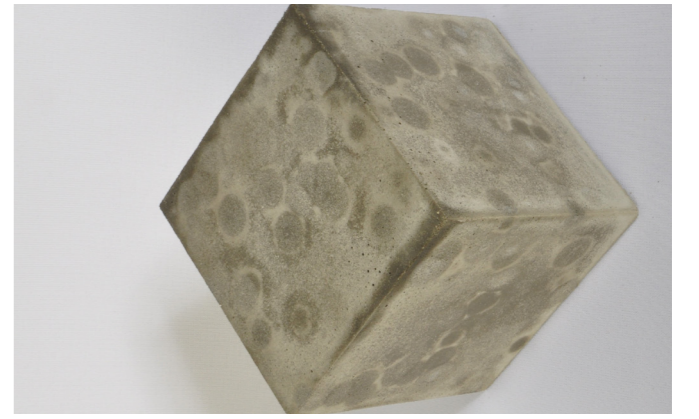
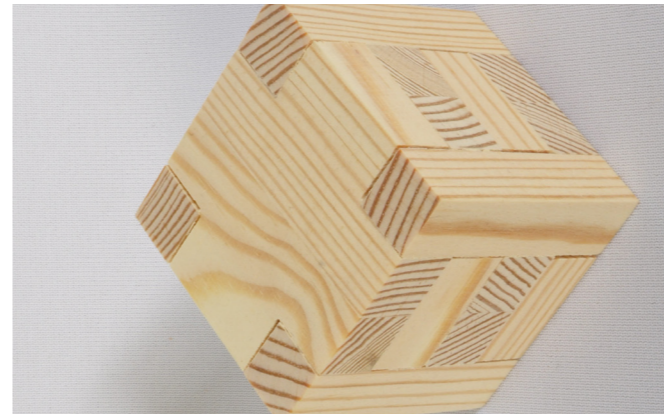
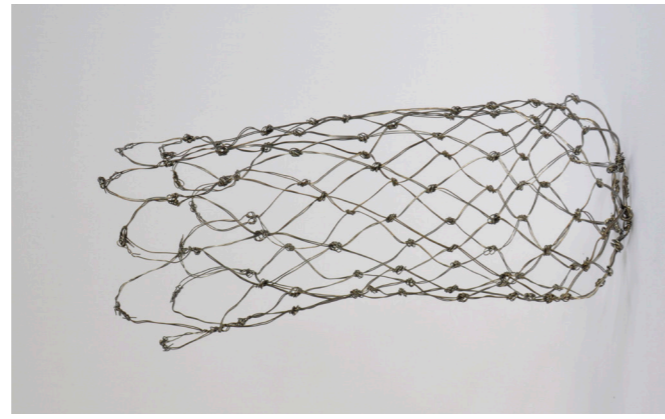
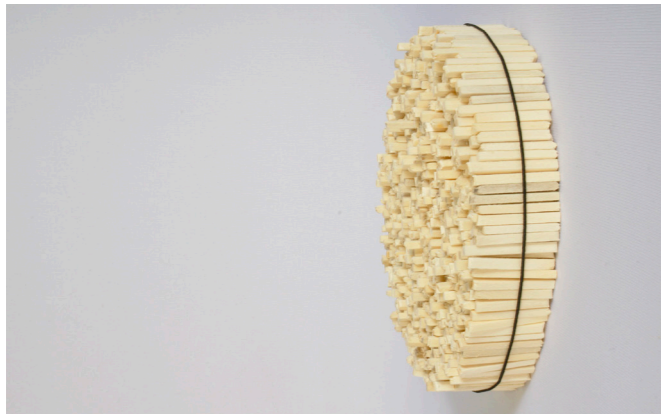
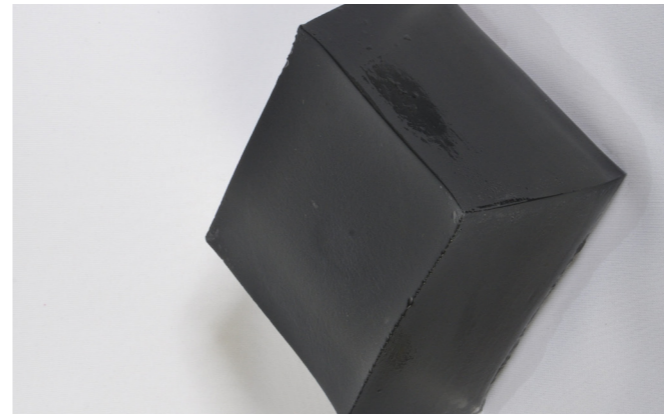
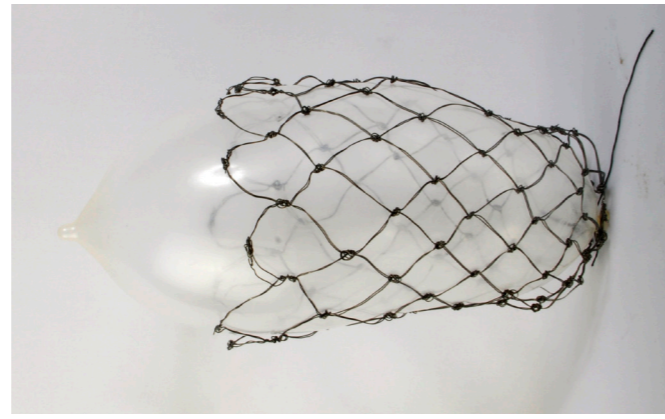
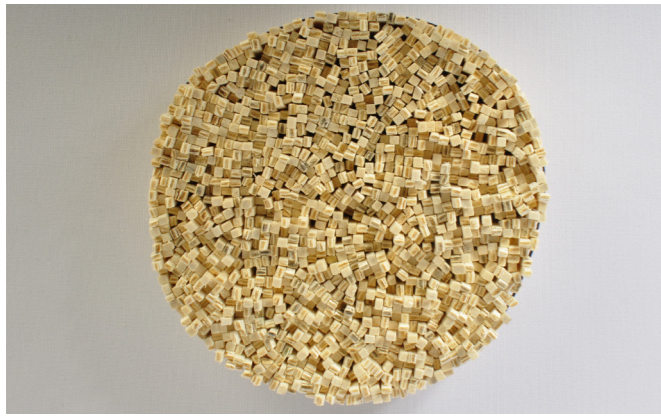
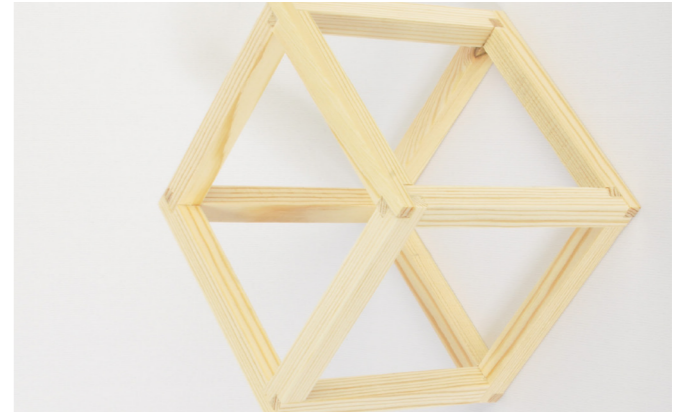
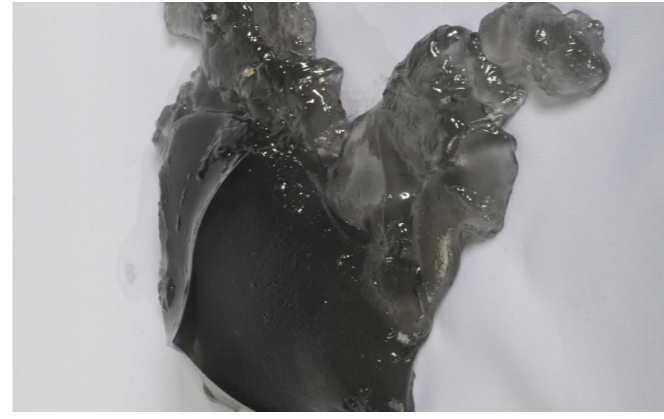


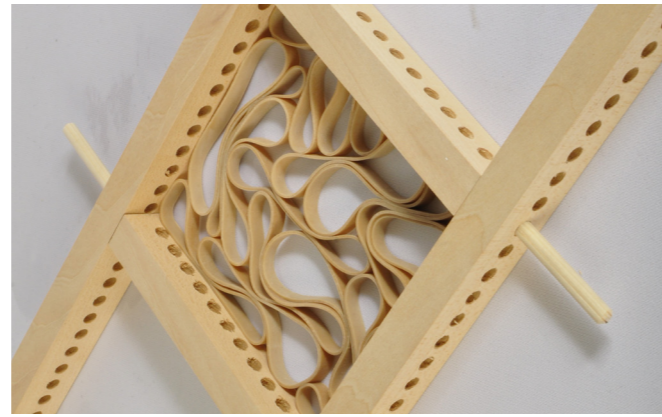
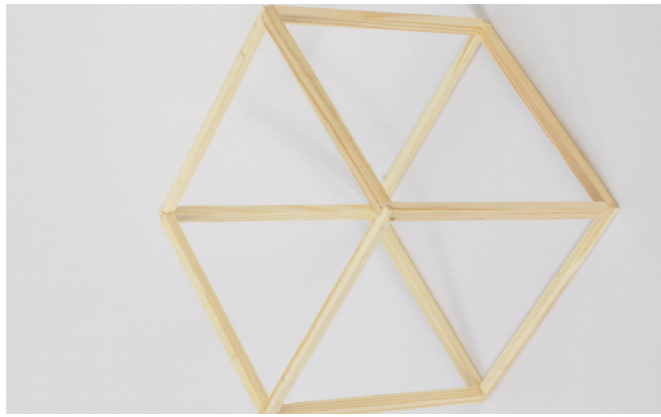
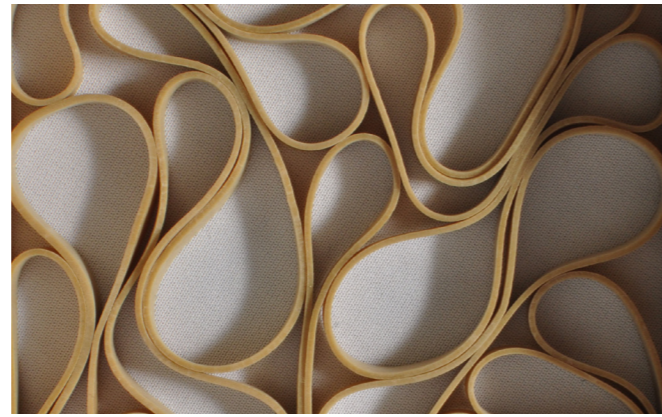
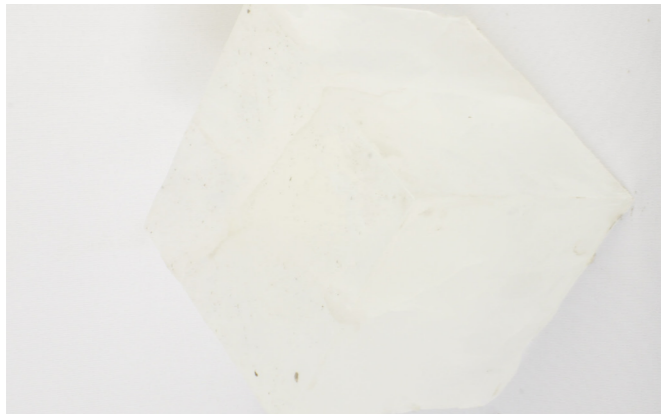
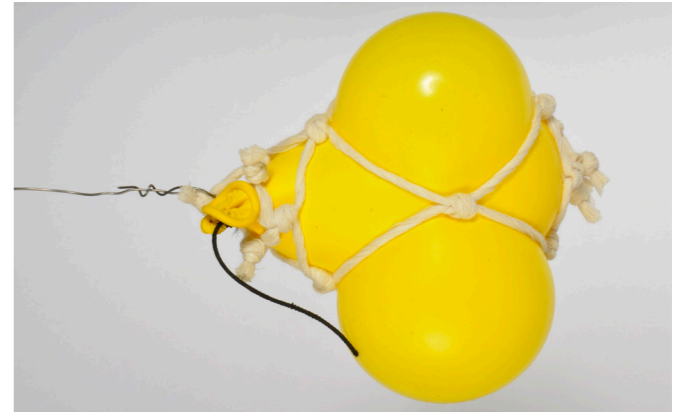
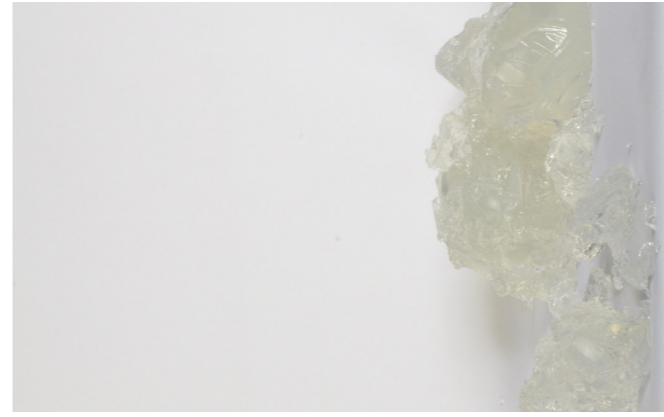
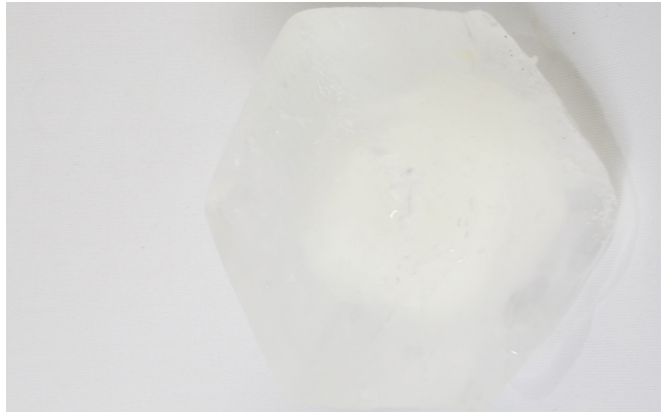
BIRCHES

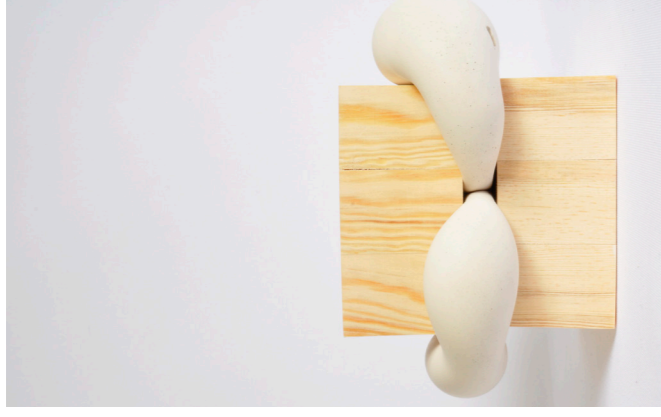
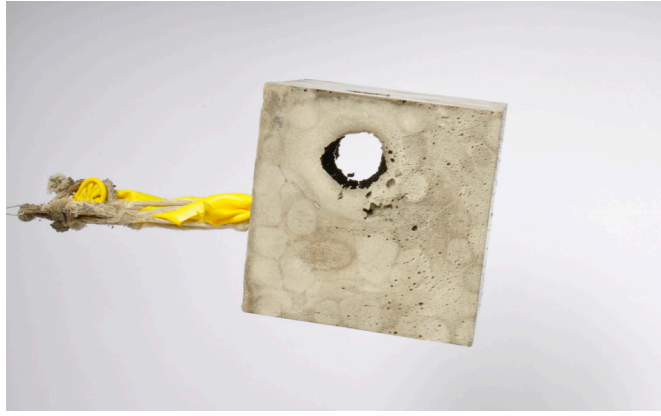


BIRCHES, PROCESS









*“Två sanningar närmar sig varann, en kommer inifrån,  
en kommer utifrån och där de möts har man en chans  
att få se sig själv”*

Tomas Tranströmer, *Preludium II*





EXHIBITION

