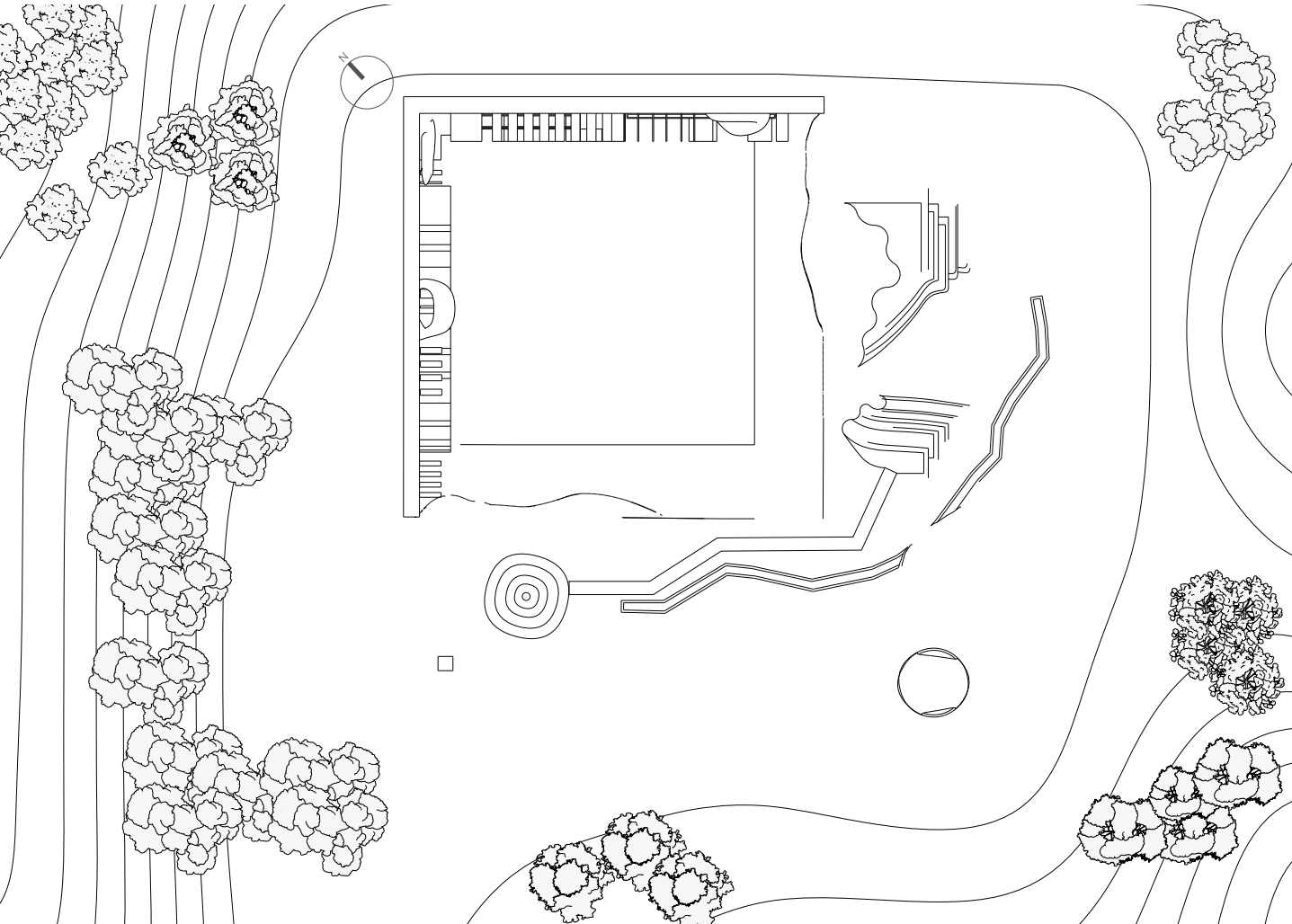


FREEDOM MOVEMENT AND PEACE

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This Final project I designed a house which originally came from the spiritual retreat place into an open public space which got all the fun in here. We got 3 specific sections coming from above on the wall which is an active zone which has all the parkour obstruction which each section on the wall tells one which muscle to focus on. Under the active zone will be a calming zone which has all the chilling places and the activities that connect to the season of the month at the moment. Lastly there will be a convenient space, so if there are families coming by they can be sitting here and spend time here.

Overall, my project creates a balance between active engagement and peaceful reflection, under the concept of freedom of movement. The parkour park features an energetic active zone on the walls and a calming zone on the ground. A bump in the calming zone connects to the underground living space, showing how surface activities impact what lies beneath. This design fosters interaction and personal interpretation, allowing users to move freely and experience distinct environments. After they have done all the activities on the ground they can come back peacefully and have a rest for the night.







This is a space where people can unlock themselves and get the freedom to move around anywhere they want in the concept of "Freedom Of Movement".

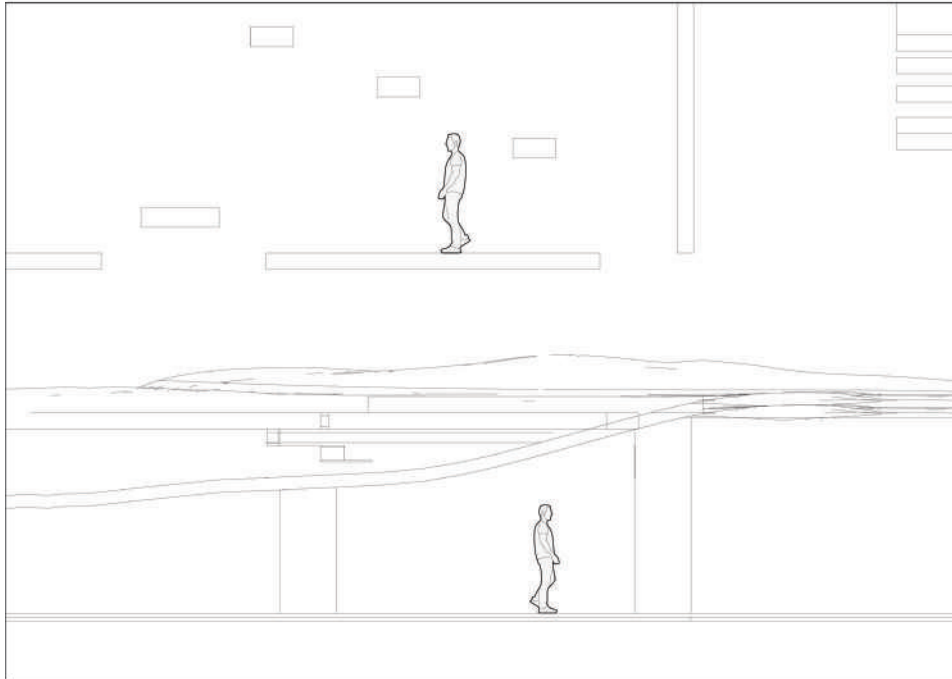
This building originated from "Casa de retiro espiritual" by Emilio Ambasz as in my case study, which in this original building got a large 2 wall standing and the living space is underground and there is also a small spiritual retreat room within the wall. The only way to go to the retreat room is to climb up the stairs that extract from the wall.

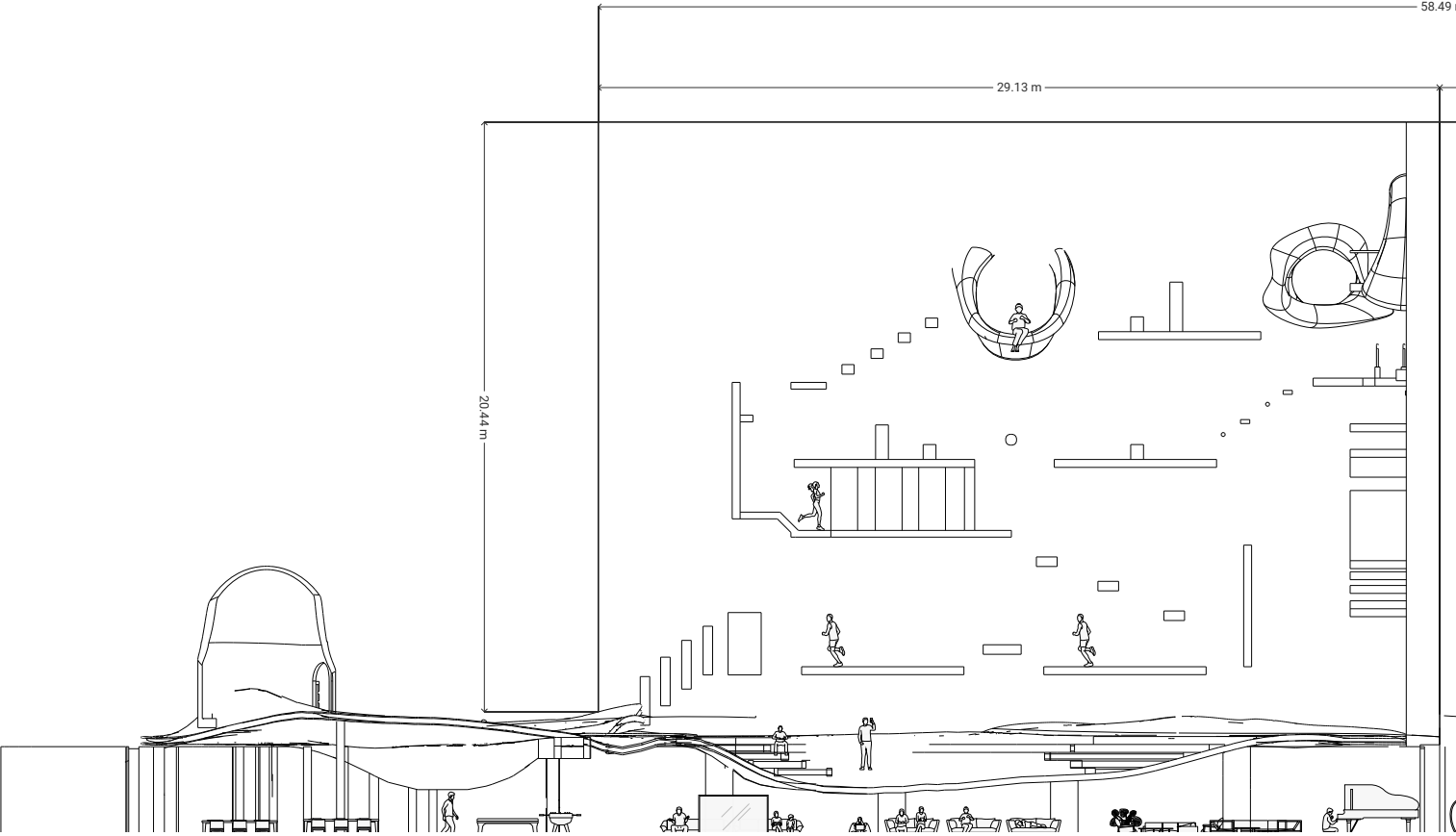
In this project I completely separate between 2 zones which we got: Active zone (On the wall) and Calming zone (On the ground).

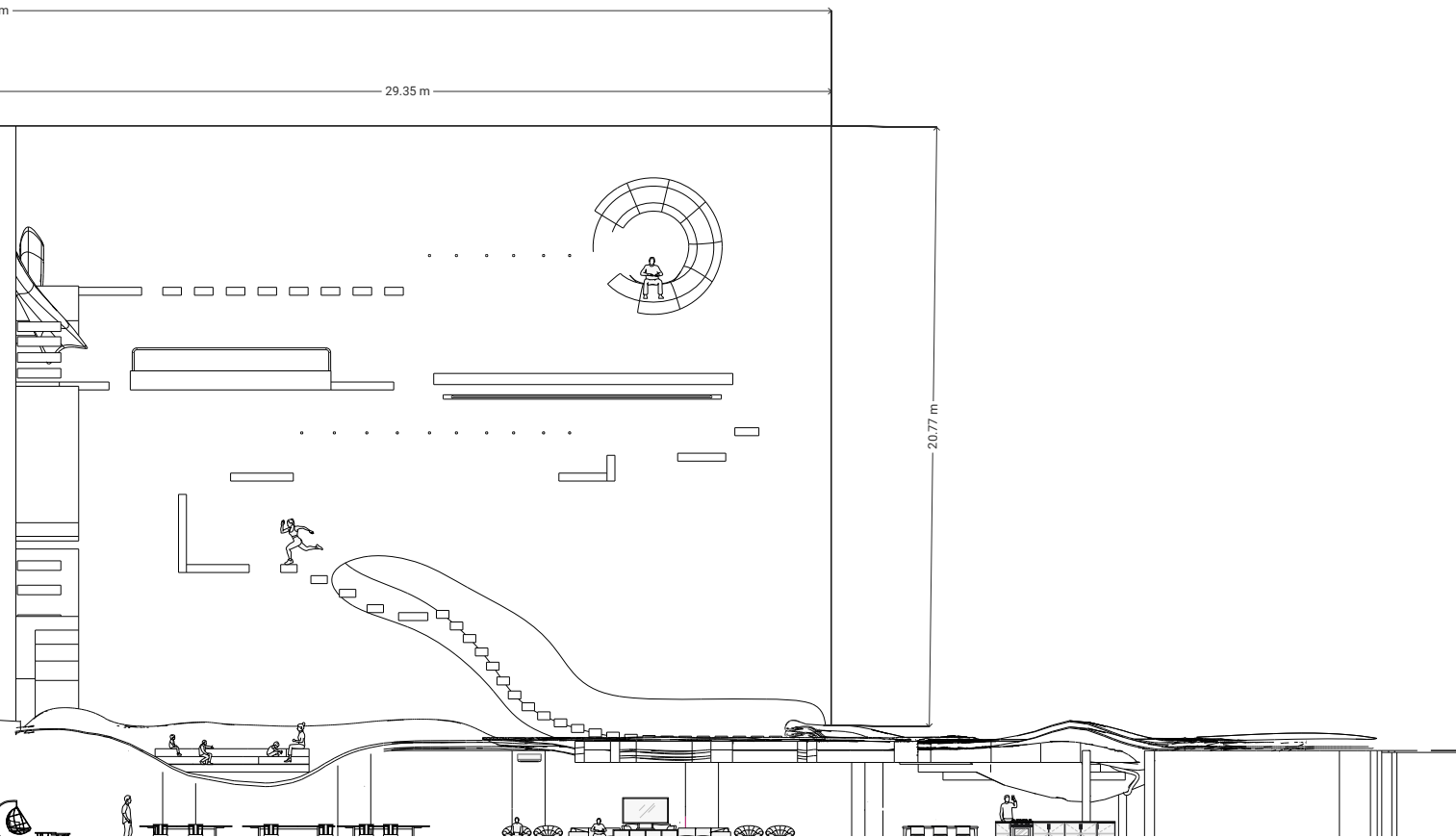
In the active zone, I focused on creating an energetic environment where the main activities happen on the walls. The parkour elements are attached to random shapes, offering various levels of difficulty and dynamic movement possibilities. This zone is designed for those who are seeking physical challenges, using the walls as the main platform for climbing, jumping, and interacting with the structure. By keeping the parkour elements on the vertical surfaces, the design allows the ground area to remain clear, providing users with freedom of movement in vertical and horizontal directions. The unique shapes of the elements guarantee that movement through the space is individual, and movement is understood as a form of personal decoration.

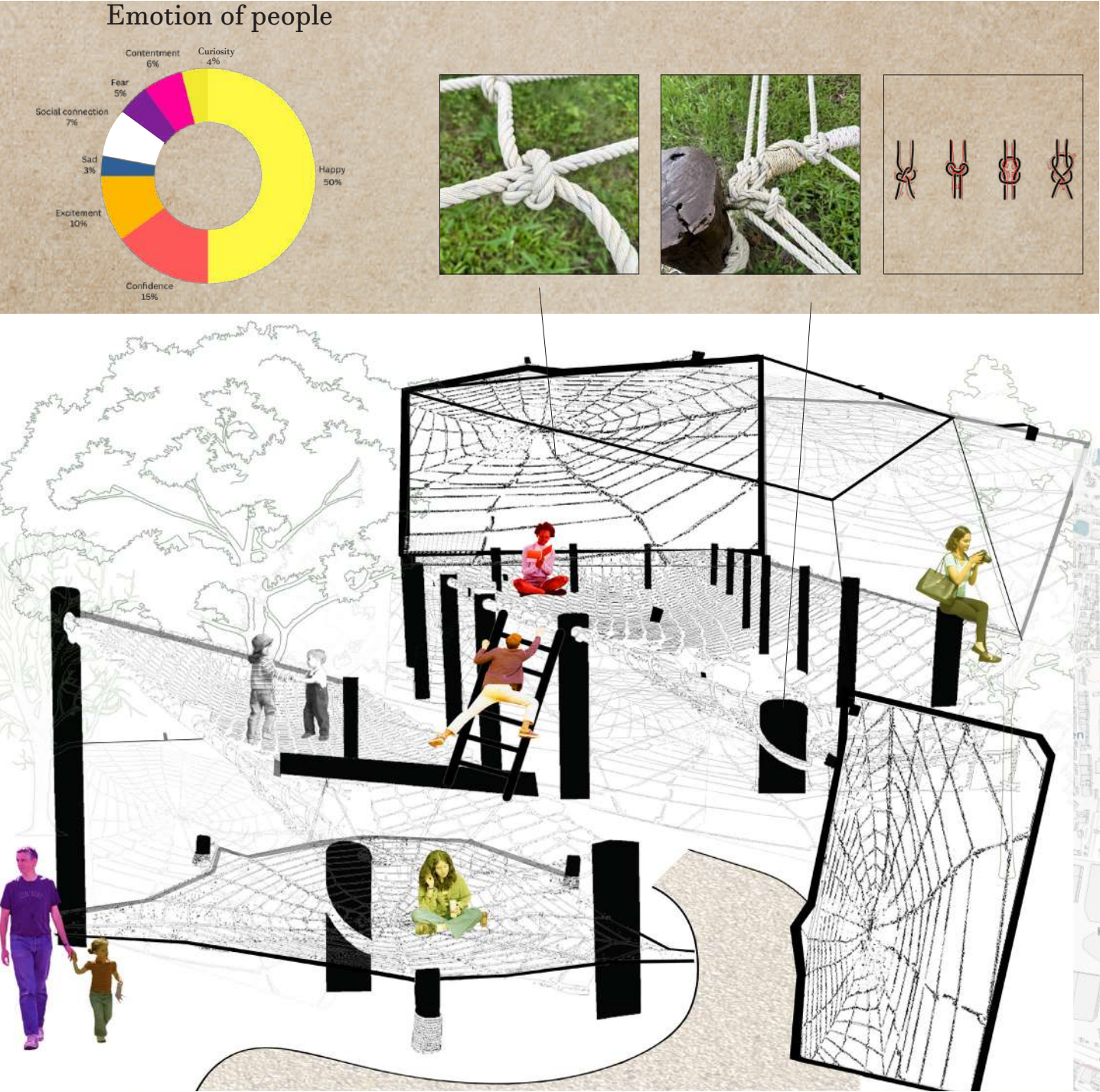
On the other hand, the calming zone is located entirely on the ground surface, which makes it less intense than the parkour zone. This area is designed for relaxation, reflection, or being within the environment. The textures and shapes of the ground are carefully curated to promote a calming atmosphere. Unlike the active zone, where the user is physically engaged with the walls, the calming zone allows the body to rest, and the mind to slow down, focusing on subtler details like natural light and landscape contours. Here, the concept of freedom of movement is expressed through the freedom to choose stillness and reflection rather than physical action, creating a balance between activity and peace. This contrast creates two very different experiences within the same space.

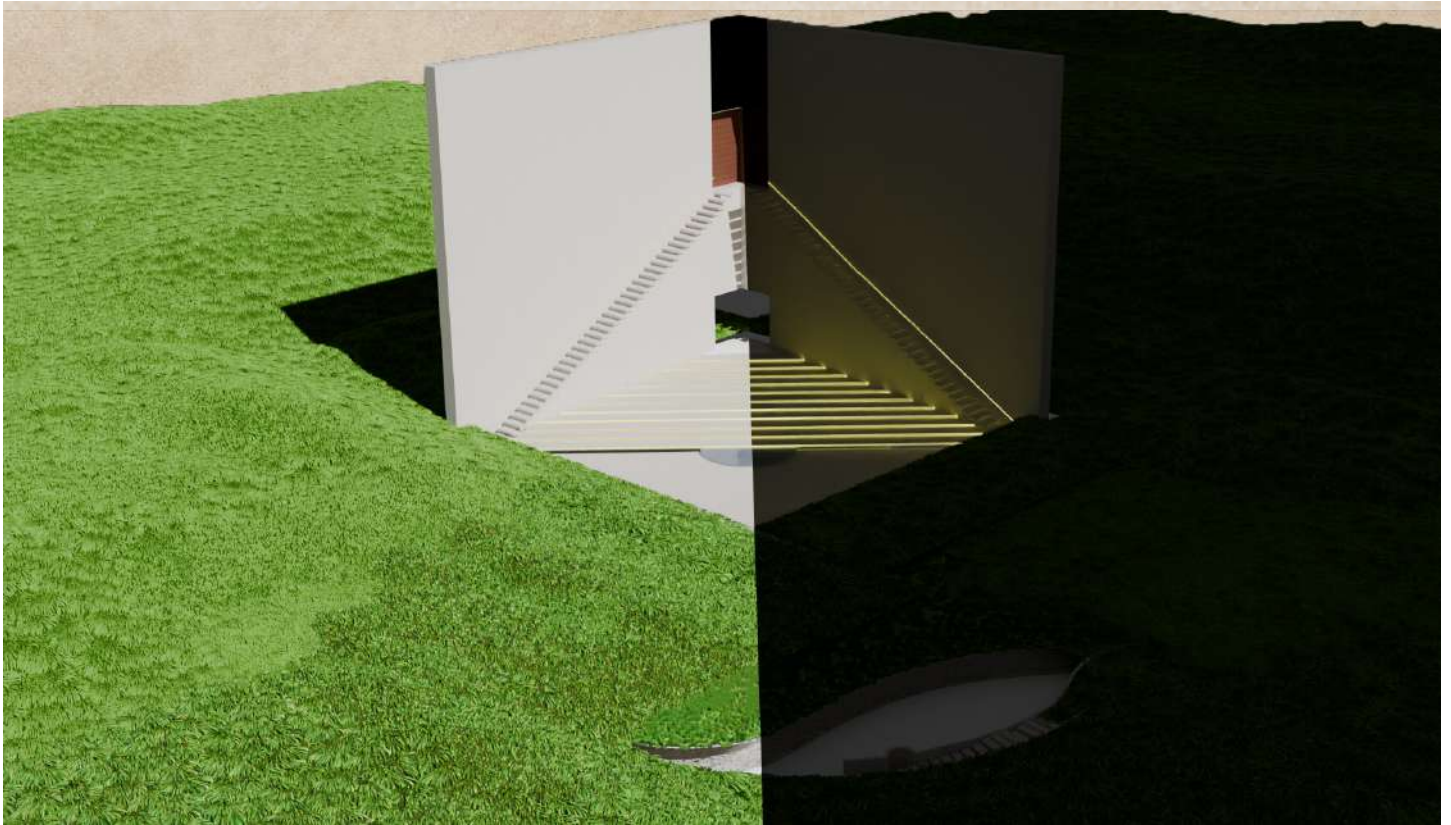
A main element of my project is an underground apartment which is connected to the calm zone at the upper level. The bump in the calming zone indirectly relates to the underground space, as all activities taking place at the surface have an effect on the underneath. A certain bump establishes linking between the two areas and makes the active outside world feel connected with the secluded underground space. Even towards the living space, the bump fights the rigid notions of how an area should be structured and movements are invited to be free, encouraging users to read the space however they wish.











Casa de Retiro Espiritual crafted by the famous Emilio Ambasz is indeed a work of art located in Seville, Spain that successfully combines both antiquity and modernity to offer a calming get-away. Conceived in 1975 and ready in 1980, the building embodied green architecture aesthetics that Ambasz had in mind where architecture and nature could converge.

The structure of the building encompasses two high walls constructed from concrete and painted white; the height of the walls may reach fifteen meters. These walls also imply the ideas of shelter and separation – enclosure – although the vegetation described here also grows out of and often through them. The windows are thin vertical shafts, which provide the interior with natural lighting while maintaining the sealed effect of the house.

The Casa de Retiro Espiritual has a complex layout with a patio being a focal point at the centre of the house. This open air is adorned with trees and shrubs which make a fairly green and quiet place as opposed to the very concrete look of the house. Finally, partially being built into the ground, the house is even more interconnected with the landscape.

A sequence of stepping gardens intermediate the roof and the natural environment. These gardens give not only the look but have significant utility as they act as insulators and cool the area naturally. The internal environment is very plain with elements of white fabrics, the furniture itself is rather sparse, and big windows show the landscape of the surrounding area. The layout of the structure itself promotes a meditative setting, asking from the occupants to interact with the environment and embrace loneliness.

We can now say that Ambasz's Casa de Retiro Espiritual is one of the most innovative and beautiful examples of sustainable architecture and the construction of buildings in harmony with nature while providing the enhanced spiritual and sensory experience.

Another architectural focus of Emilio Ambasz's Casa de Retiro Espiritual is the use of stairs that ties the building into the overall landscape. The staircase is conceived as a piece of art in its own right and serves as a transition between the interior and the garden terraces on the one hand, and between the levels and the lower level spaces on the other.

Made from a fine and polished white cement, the staircase is characterized by straight lines like those of the general architectural plan. The treads are large but not very deep; this helps to design the steps in such a manner that only a gradual climb up is possible.

It basically runs upward along one of the exterior walls but is partly covered by them: the small vertical window openings let in rather diffuse natural light and create interesting shadows that vary with the time of the day.

The staircase rises with the interior turning into the exterior and opens directly to terraced gardens located on the roof of the house. This slow transition from the hermetic interior to the greenery of the roof gardens emphasizes the building's nature ties.

The lack of ornamentation on the stair treads ensures that the celebration of the movement is a result of the varying relationship that light has with the surrounding environment or landscape. This staircase is not a simple structure of functional design but a thoughtful process by which those inside are led through the building and into nature.

