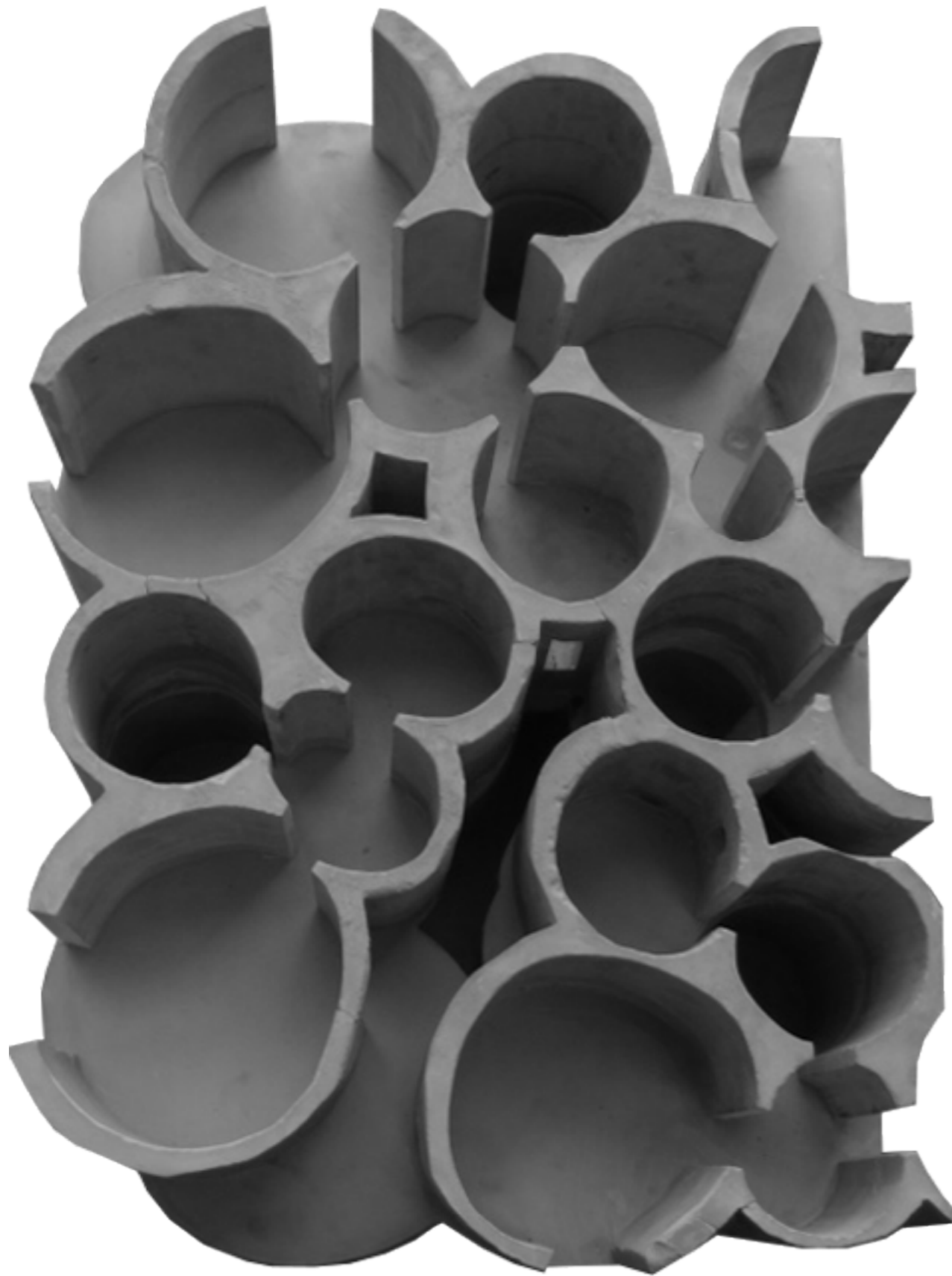


An urban villa in Frogner  
*Four apartments with circular spaces*

Jonathan Storheil Værnes



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## Introduction

An architectural proposal is made based on a set of rules on how to work.

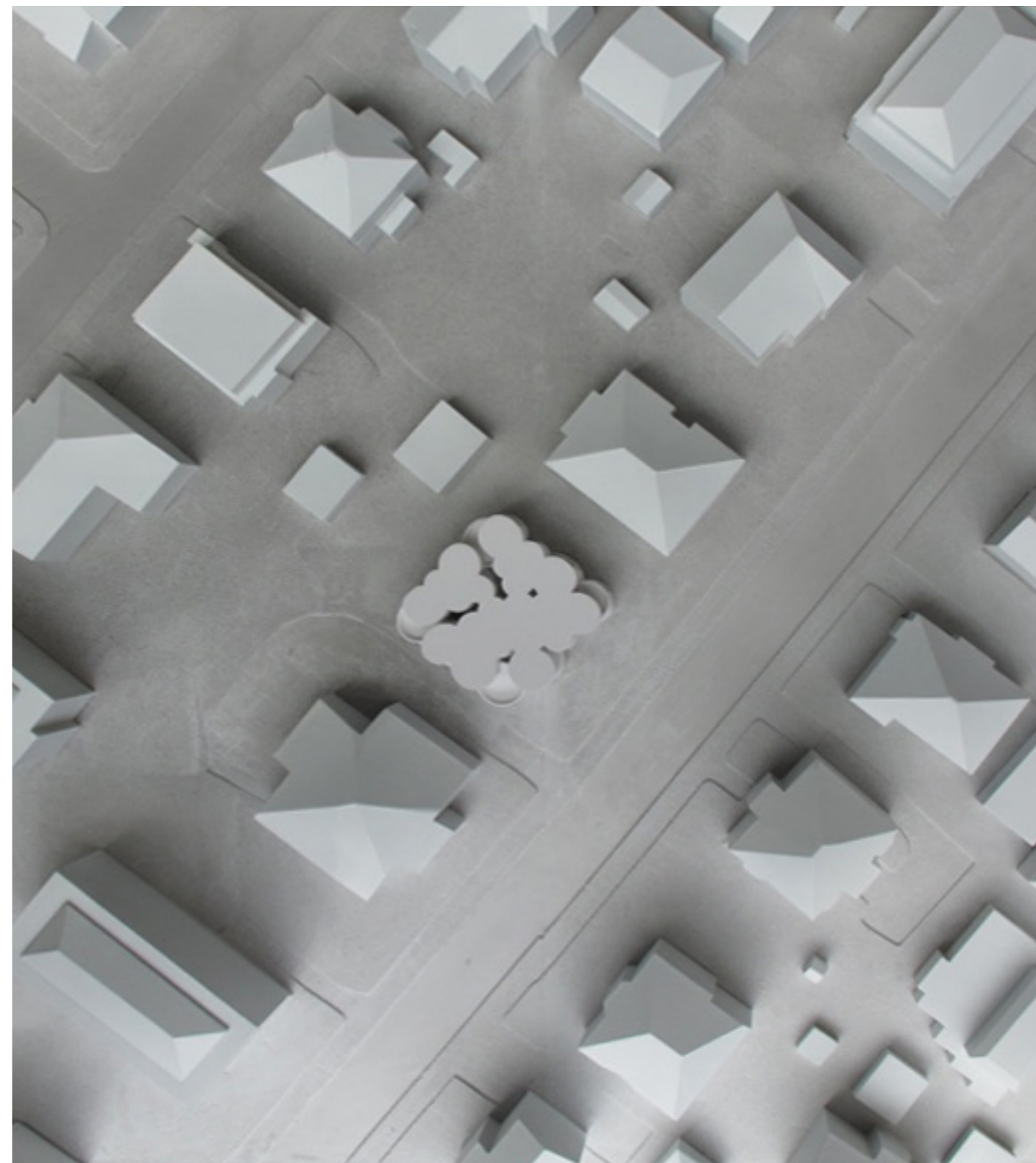
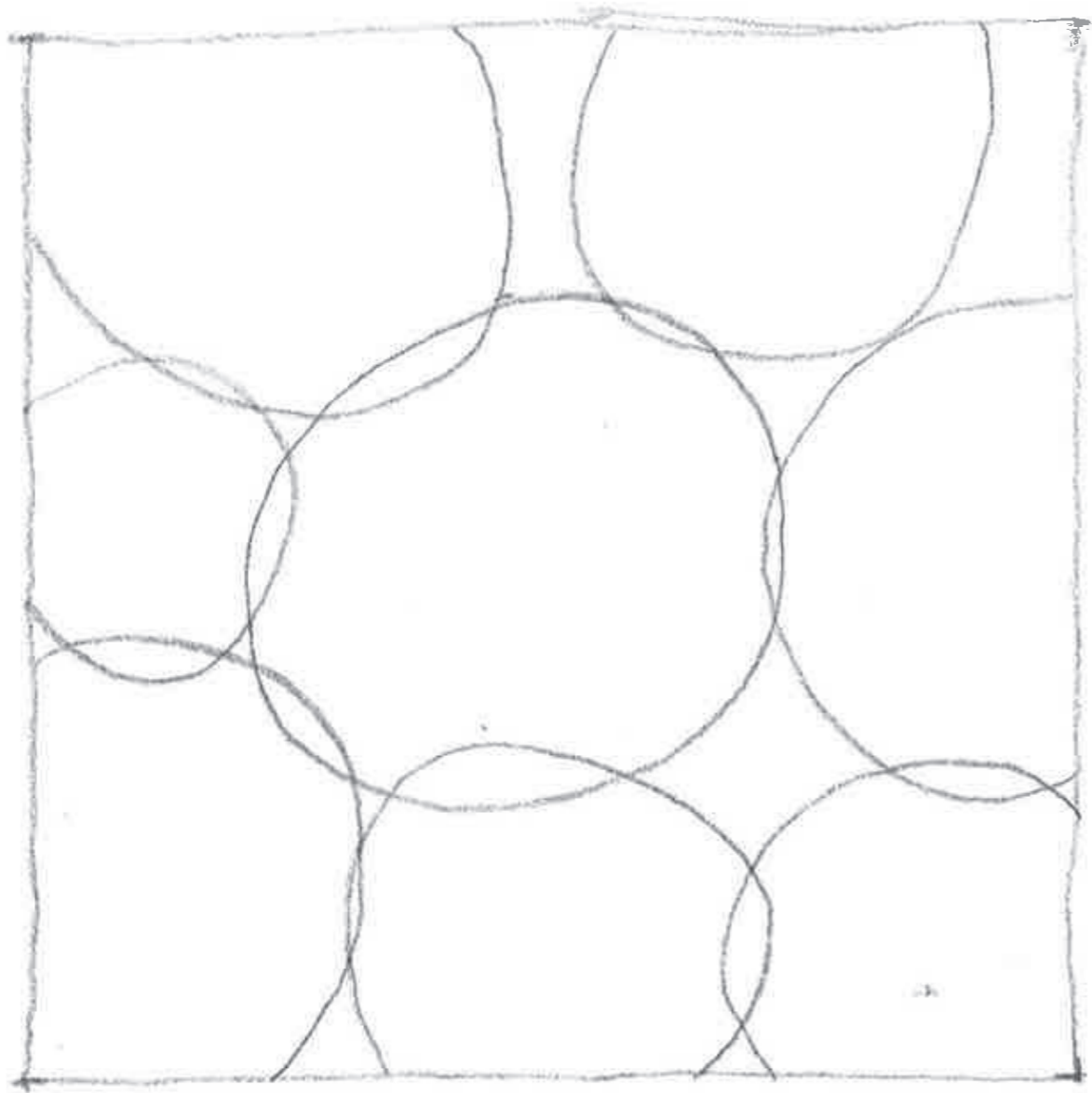
The rules are based on an interest which is personal. This interest revolves around three projects, architecturally and spatially strong, which I like and always come back to.

This semester started with an investigation into three reference projects, with the goal of finding a spatial motivation that could be developed into a proposal, with programme and site. After the initial sampling and remixing analysis, a more abstract phase of model making was done, followed by a conclusion on a set of terms that would be the basis for further investigations.

In the middle part of the semester, the work was developed in two main fields:

1. Formal investigations, where I explored non-perfect central spaces, the relation between inside and outside of the conglomerate of rooms and the idea of incremental flow between central spaces.
2. Contextual investigations, where I tried to find a program and site that would act as a resistance and motivator for the development of an architectural proposal

Finally, the formal and contextual investigations were concluded, and the work of unifying these two into a coherent project began.



## Initial investigations

The background of my proposal is an analysis of my interest in three projects: St. Petri church, Woodland chapel and La Congiunta. These are projects that I have visited, and that continue to be the basis for new discoveries for me. I chose to name three themes that I am interested in regarding these projects:

Spatial structure, composition and material.

For each project, a descriptive word was named for each theme. In terms of spatial structure, Woodland chapel was named a “adding” structure”, La Congiunta a “dividing” structure, and St. Petri a “subtracting” structure. In terms of composition, Woodland chapel was named a «central» composition, La Congiunta a «linear» composition and St. Petri a «field» composition. Finally, in terms of material, the main material of Woodland chapel is wood, the main material of La Congiunta is concrete and the main material of St. Petri is brick.

Combining one word from each theme and from each project, one is left with 27 combinations. 6 of these combinations do not take more than one word from the same project. These 6 were made into drawings, renders and models.

After evaluating this work, I decided to choose one of these combinations to focus on:

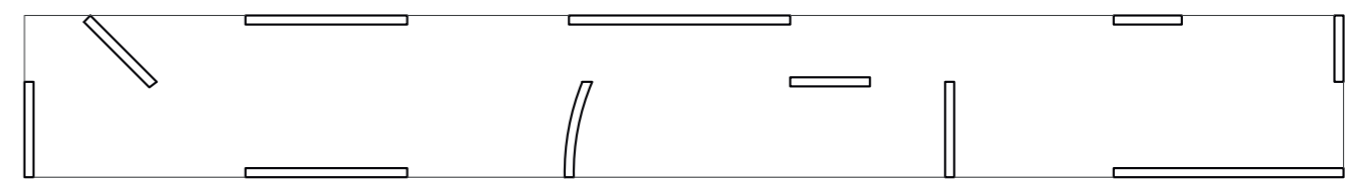
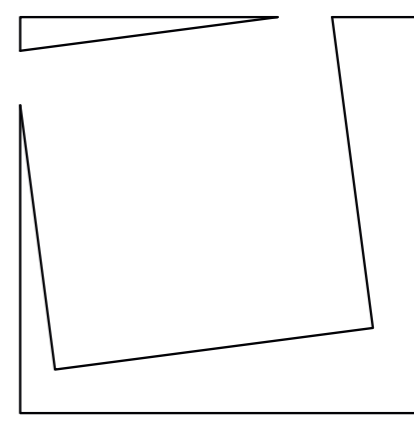
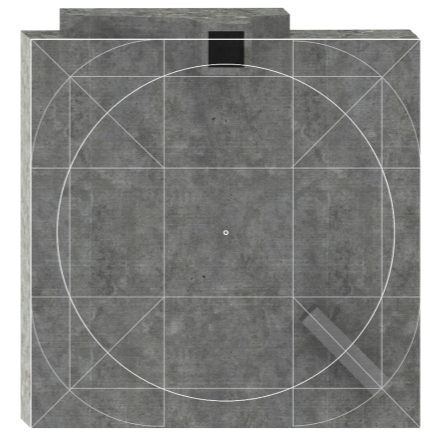
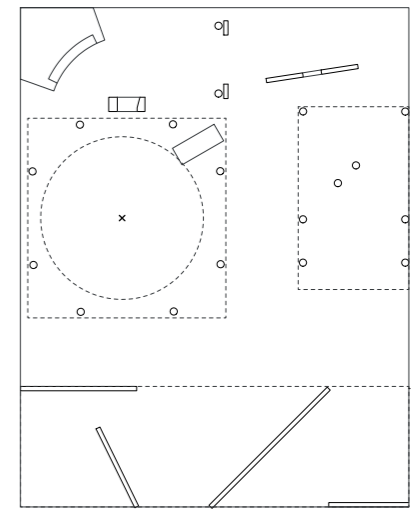
Subtracting: *Space is thought as subtracting mass from a solid.*

Centrality: *Space is organized centrally, as a whole and in smaller parts.*

Concrete: *Space is made in concrete, with the material properties that this implies.*

The reason for this choice was that I saw a potential for an exciting spatial study in this combination, liberated from its reference predecessors, not implying a specific program or formal language beyond the guiding of the three terms, and something that could be complex and yet simple as a starting point of making an architectural proposal.

Construction	Composition	Material	
<del>Adding</del>	Central point	Wood	(Woodland chapel)
<del>Adding</del>	Central point	Concrete	
<del>Adding</del>	Central point	Brick	
<del>Adding</del>	Line	Wood	
Adding	Line	Concrete	
Adding	Line	Brick	
<del>Adding</del>	Field	Wood	
Adding	Field	Concrete	
Adding	Field	Brick	
Framing	Central point	Wood	
<del>Framing</del>	Central point	Concrete	
Framing	Central point	Brick	
<del>Framing</del>	Line	Wood	
<del>Framing</del>	Line	Concrete	(La Congiunta)
<del>Framing</del>	Line	Brick	
Framing	Field	Wood	
<del>Framing</del>	Field	Concrete	
Framing	Field	Brick	
Subtracting	Central point	Wood	
Subtracting	Central point	Concrete	
<del>Subtracting</del>	Central point	Brick	
Subtracting	Line	Wood	
Subtracting	Line	Concrete	
<del>Subtracting</del>	Line	Brick	
<del>Subtracting</del>	Field	Wood	
<del>Subtracting</del>	Field	Concrete	
<del>Subtracting</del>	Field	Brick	(Klippan)



## Development of the idea

### Description:

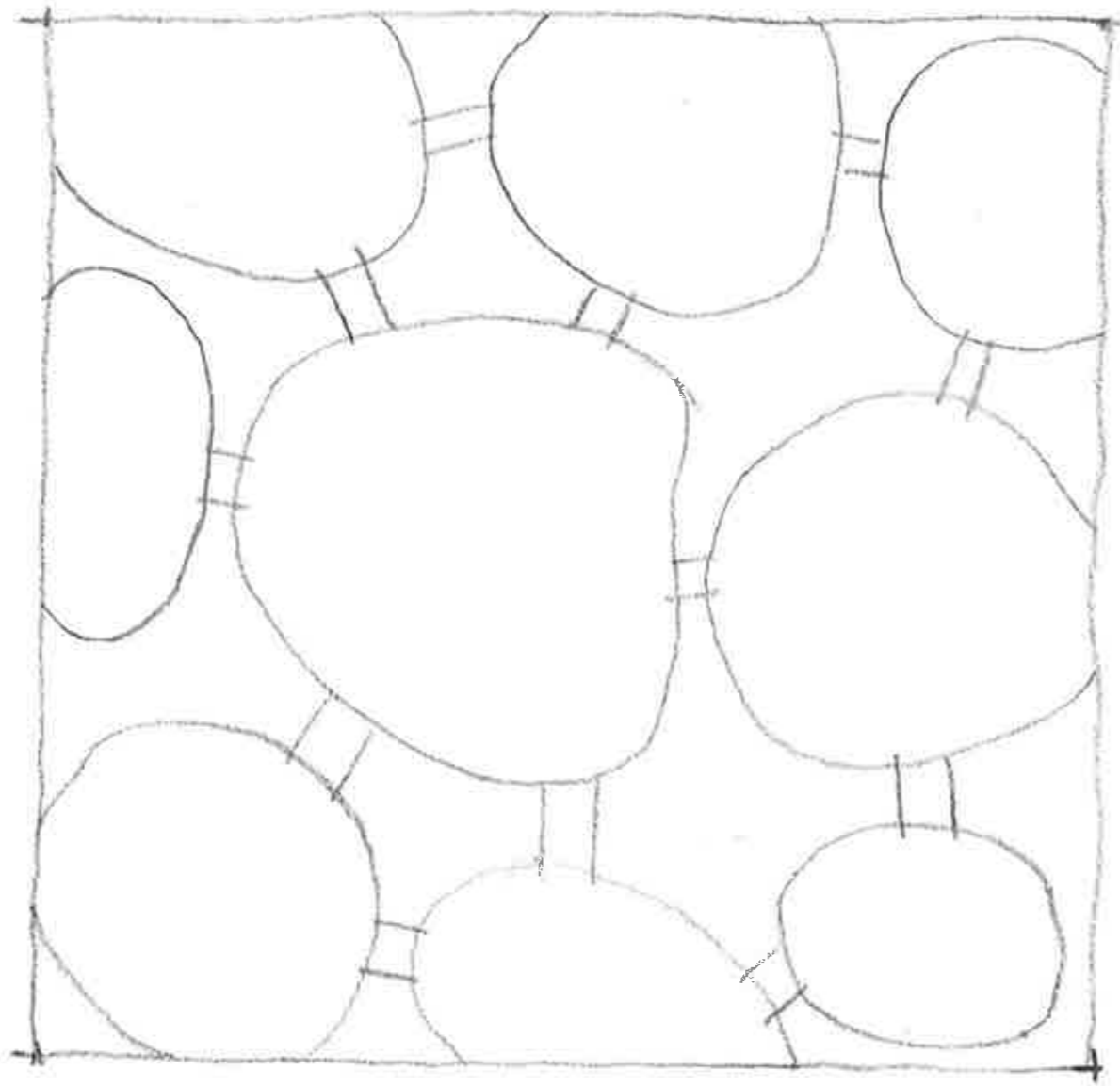
The following is a non-linear series of drawing and images which I have produced in the middle part of my diploma.

Taking three terms which came out of the first phase: Subtracting, Central, Concrete, I have tried to develop an idea which distances itself from the reference projects, formally and programatically, and yet is a result of a discovery from the first phase. The idea of round spaces came from a merging of these three terms, as a form which could respond to this self-imposed task. This was a point of departure for an investigation of a formal language which was not related to the studied projects, but which at the same time came out the principles which were stated.

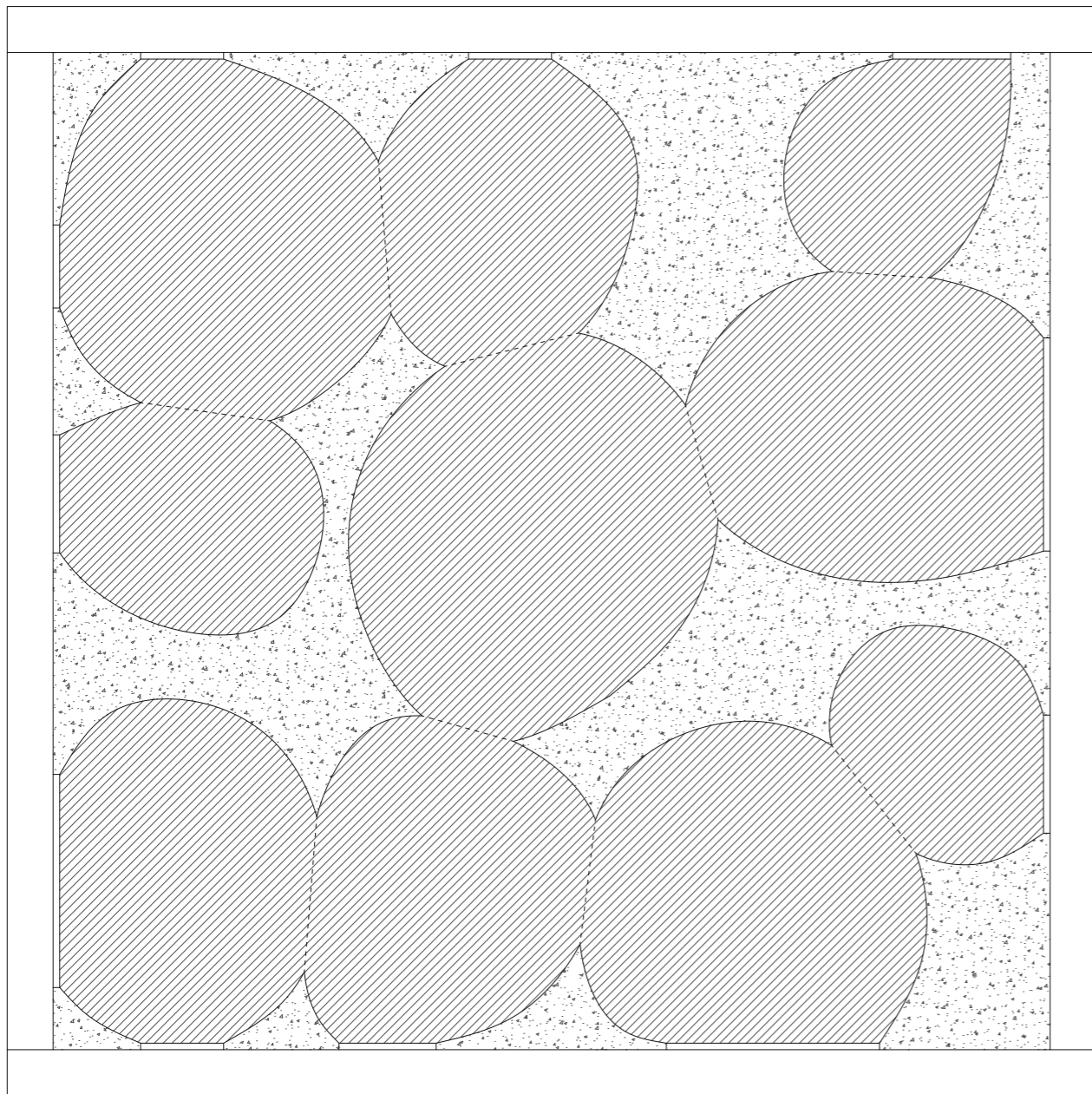
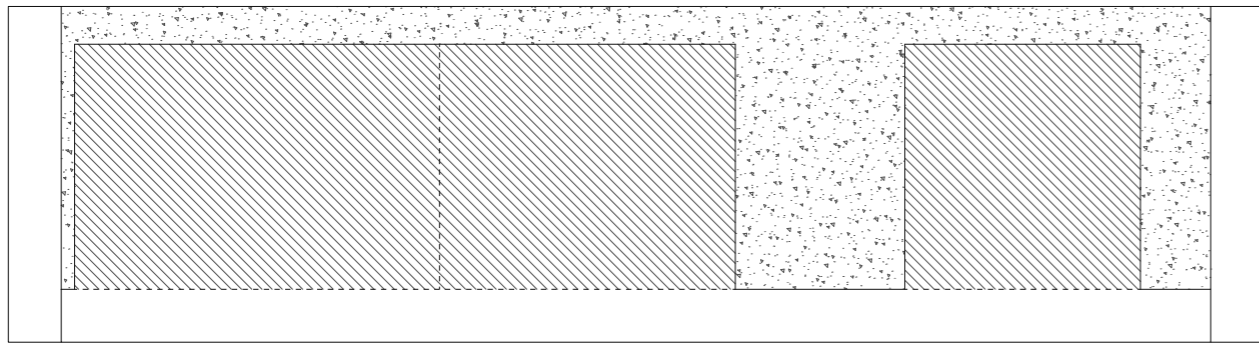
The goal of the first phase was to find a formal/spatial intention which could be developed into a proposal. The goal of the second phase has been to investigate this formal idea into a more articulated language of architecture, and over time to be developed into a free-standing idea, on its own terms. How could the idea of circular spaces which overlap and relate to each other be developed into a proposal, with a site and a specific program? This is what I have investigated in phase two.

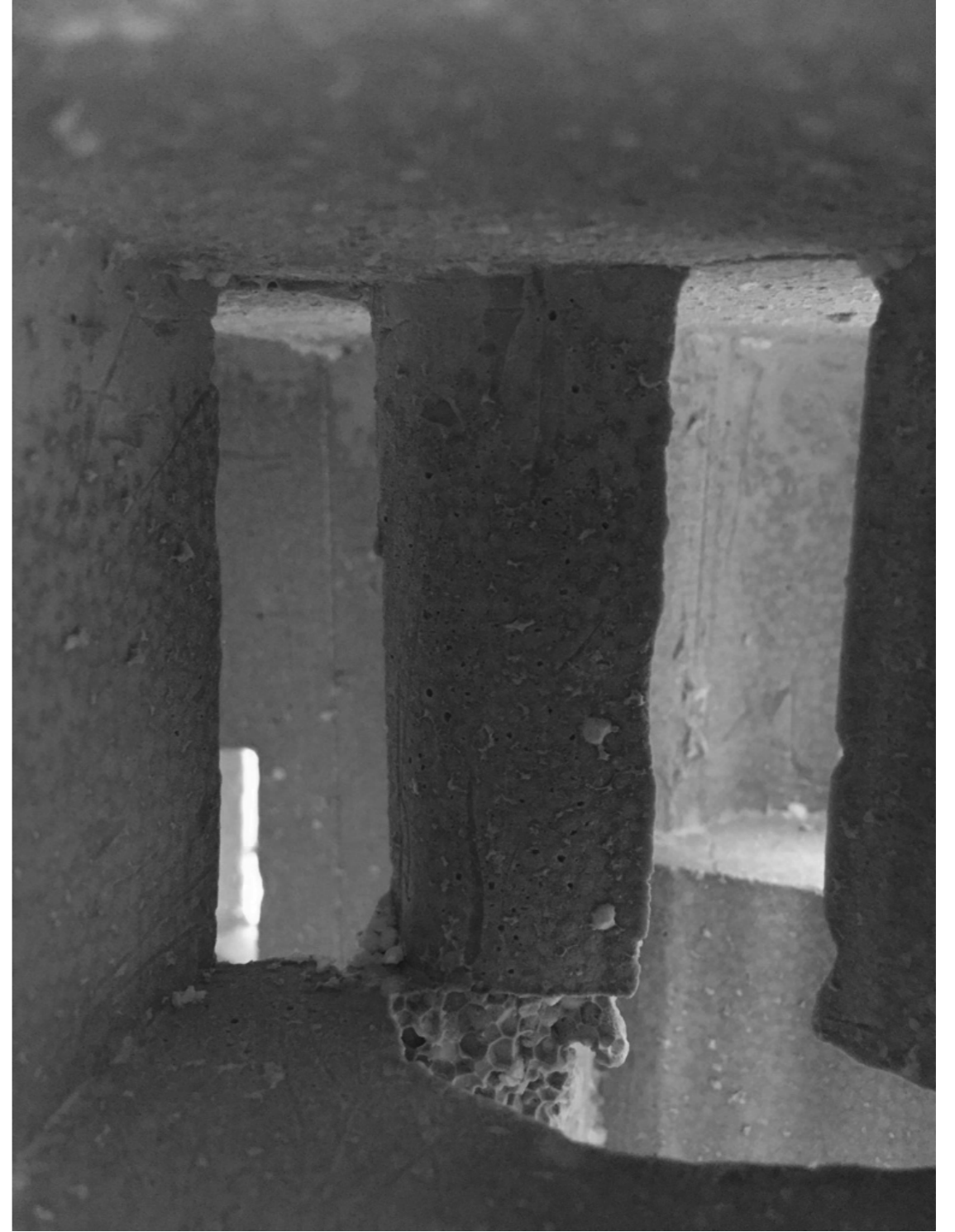
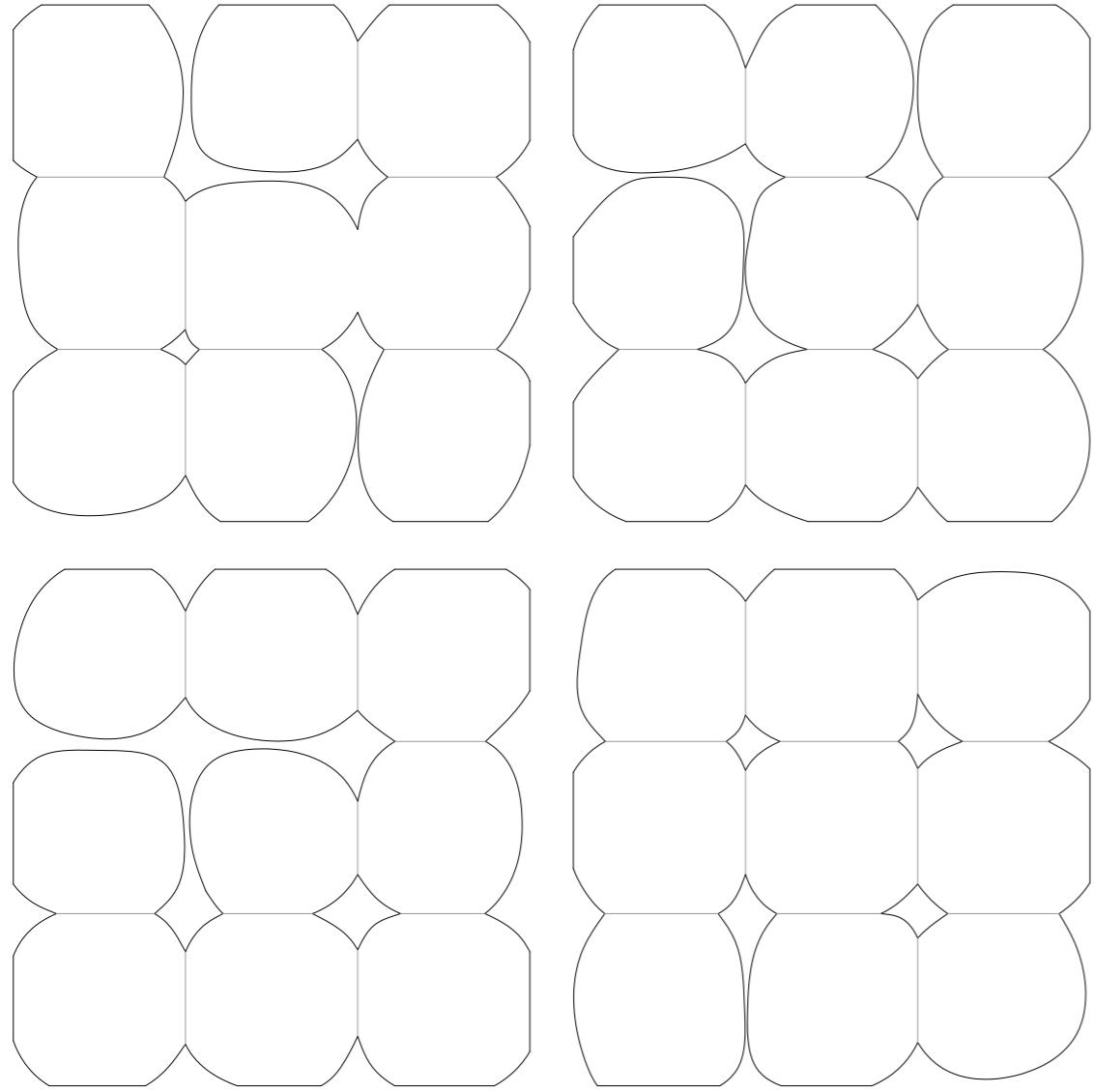
### Question:

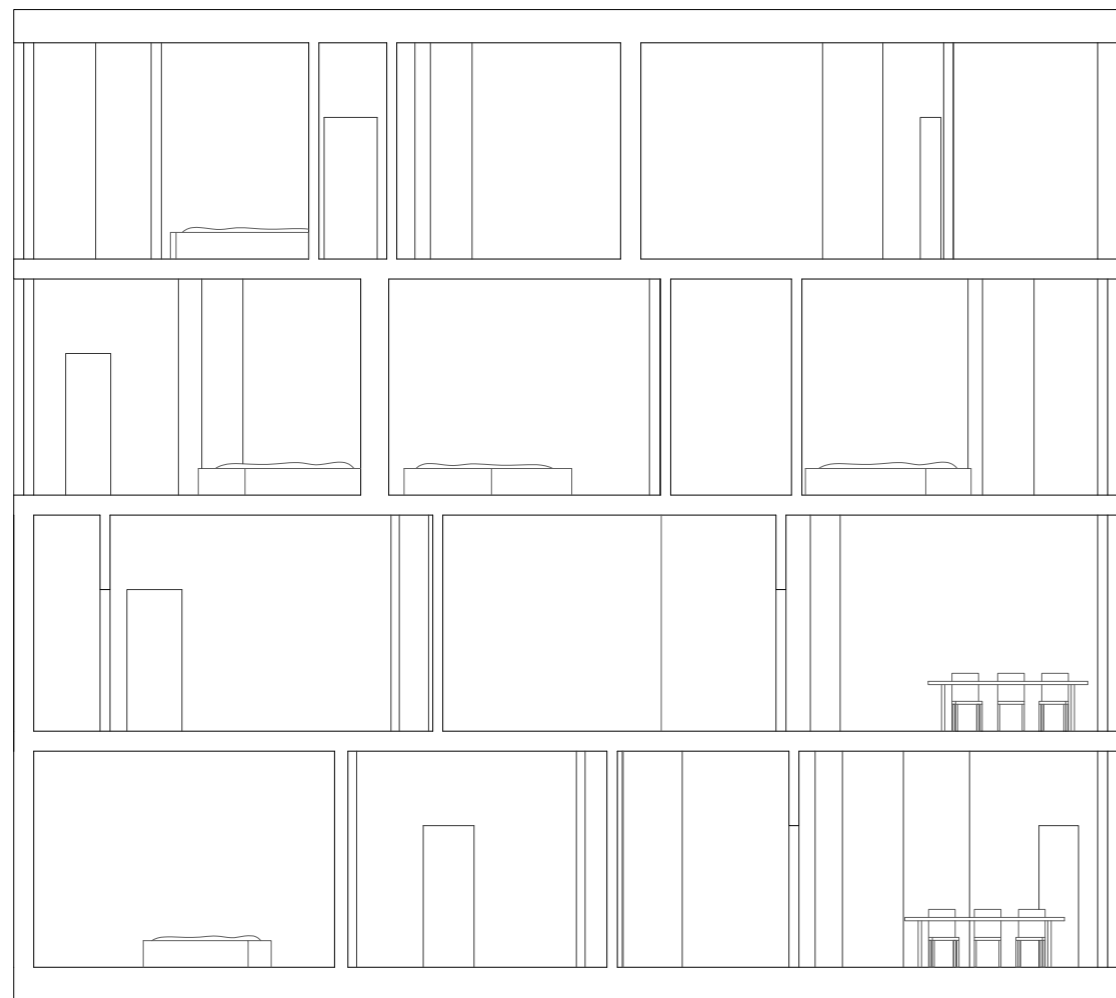
How can central space and the “flow” of circulation be combined into a conglomerate, and what kind of new spaces does this configuration produce?

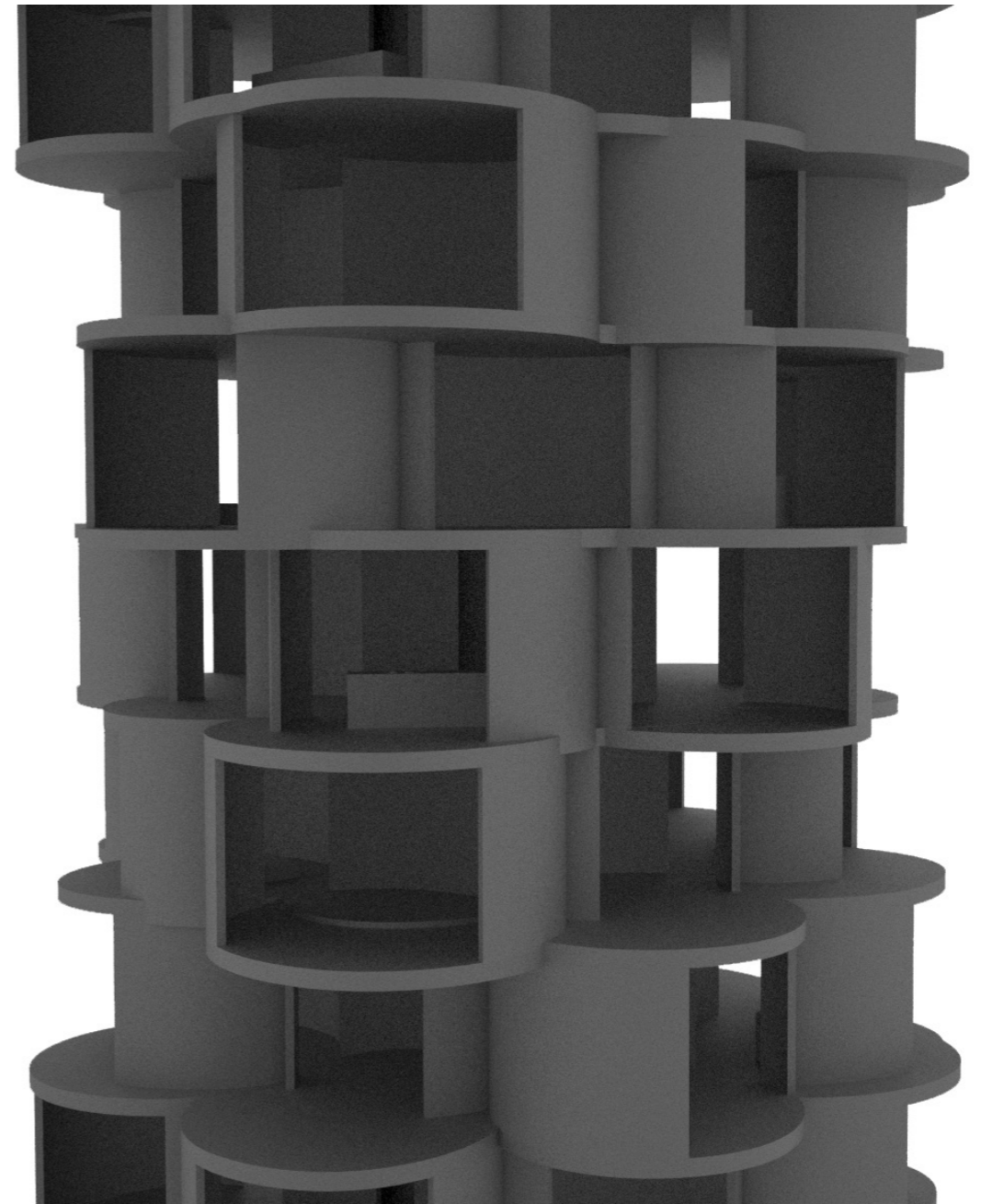
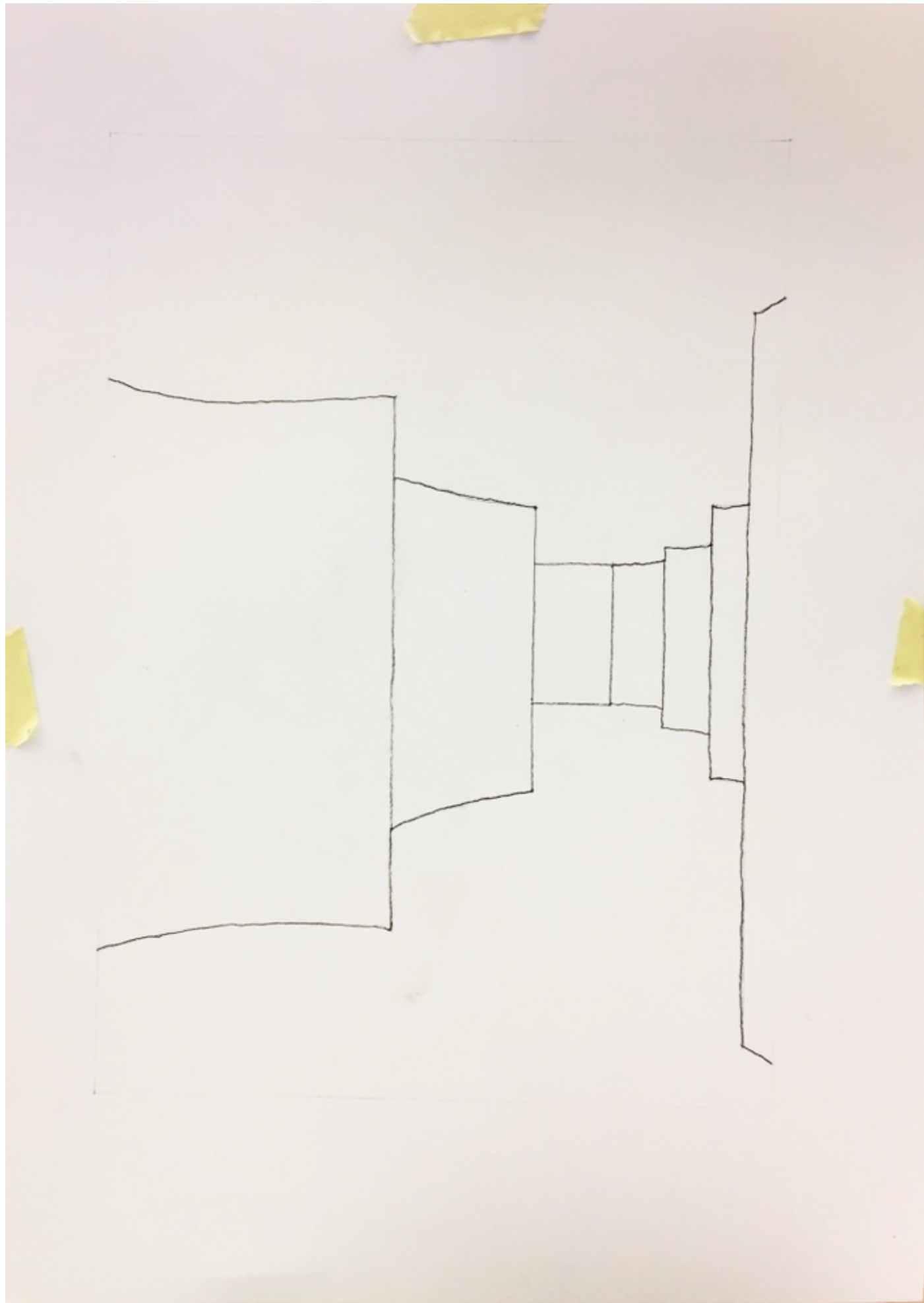




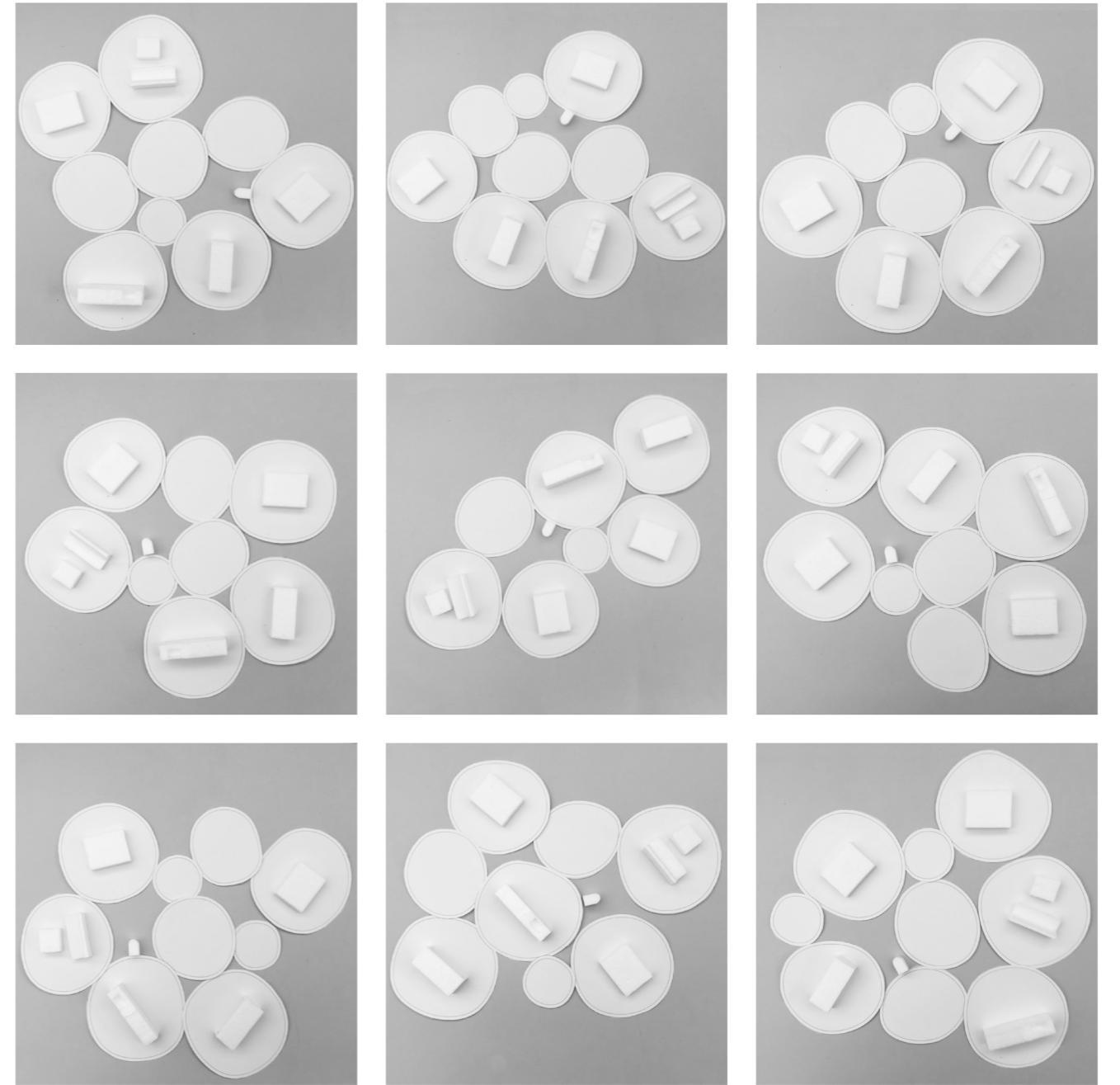
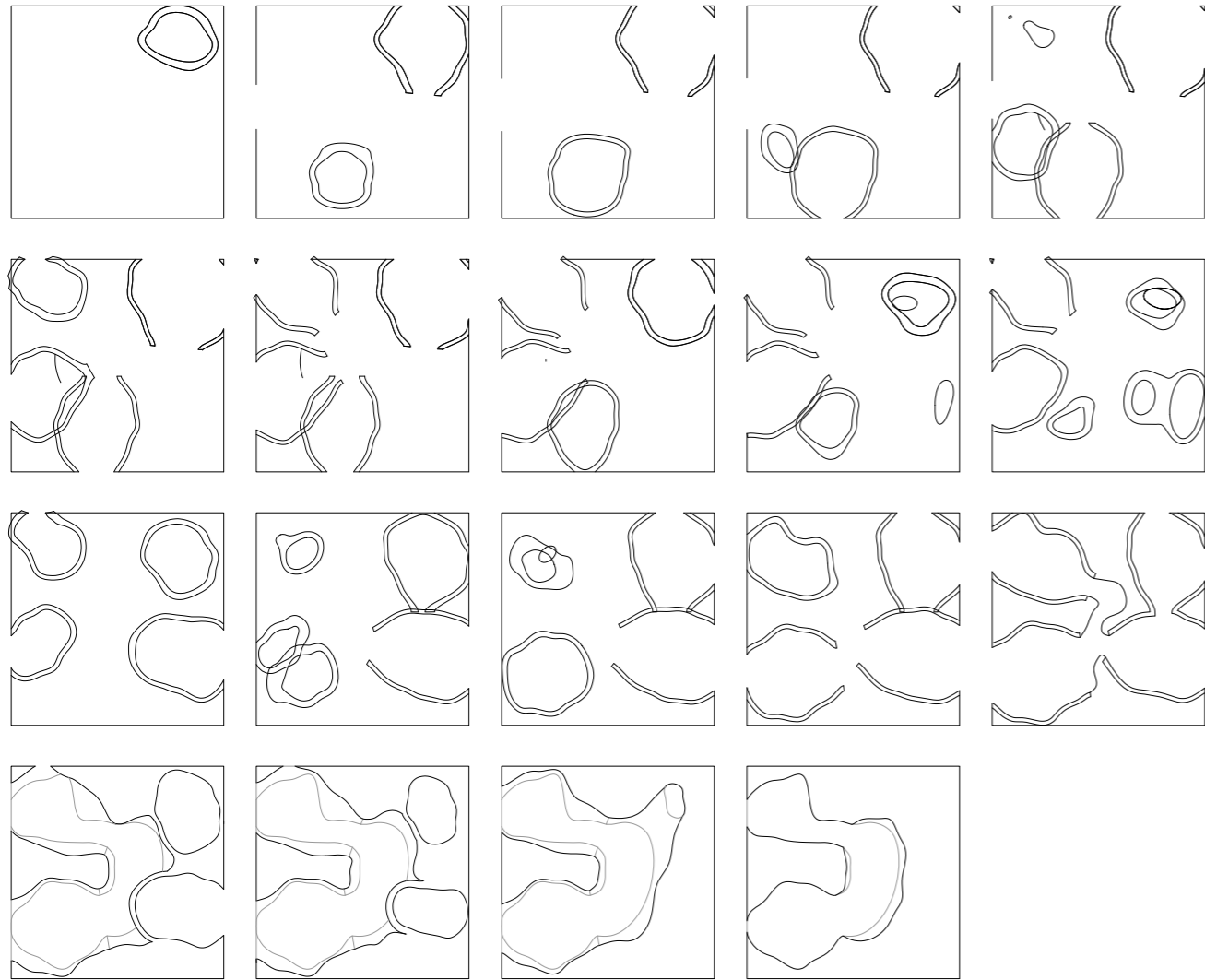


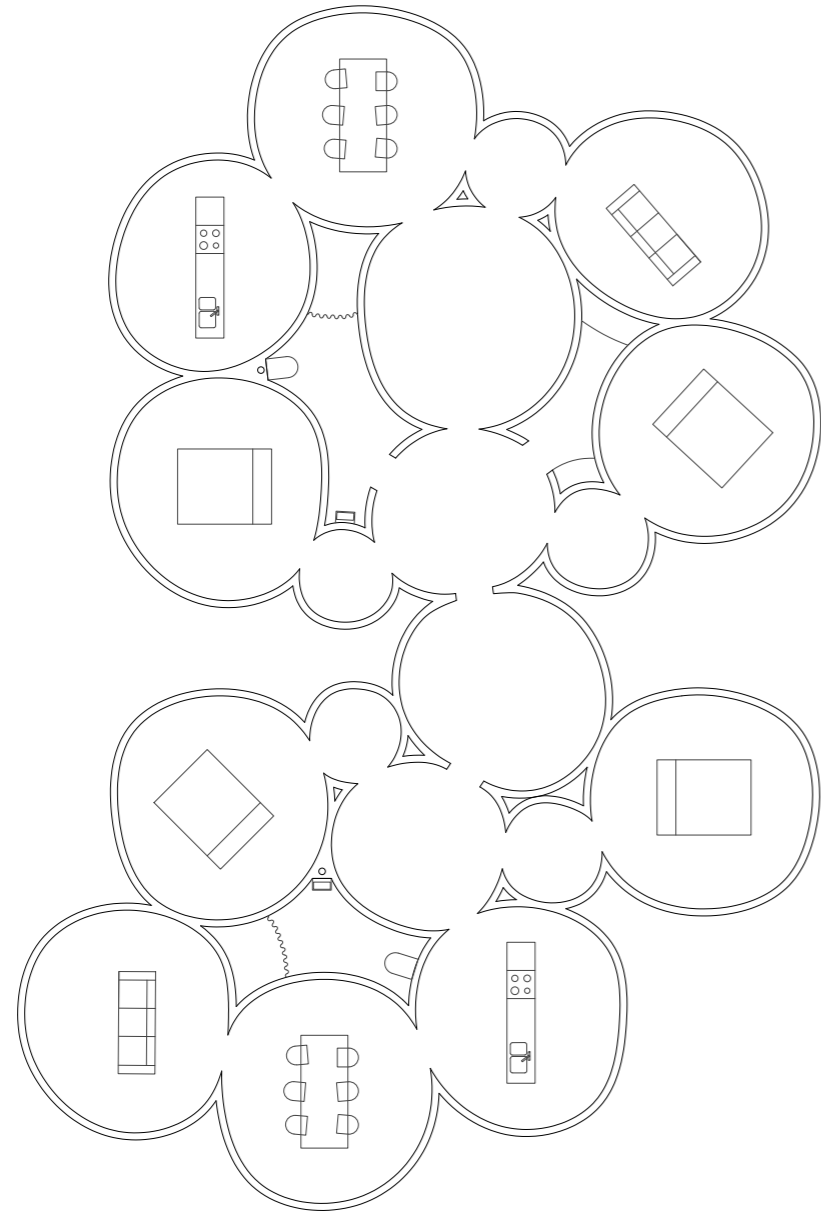








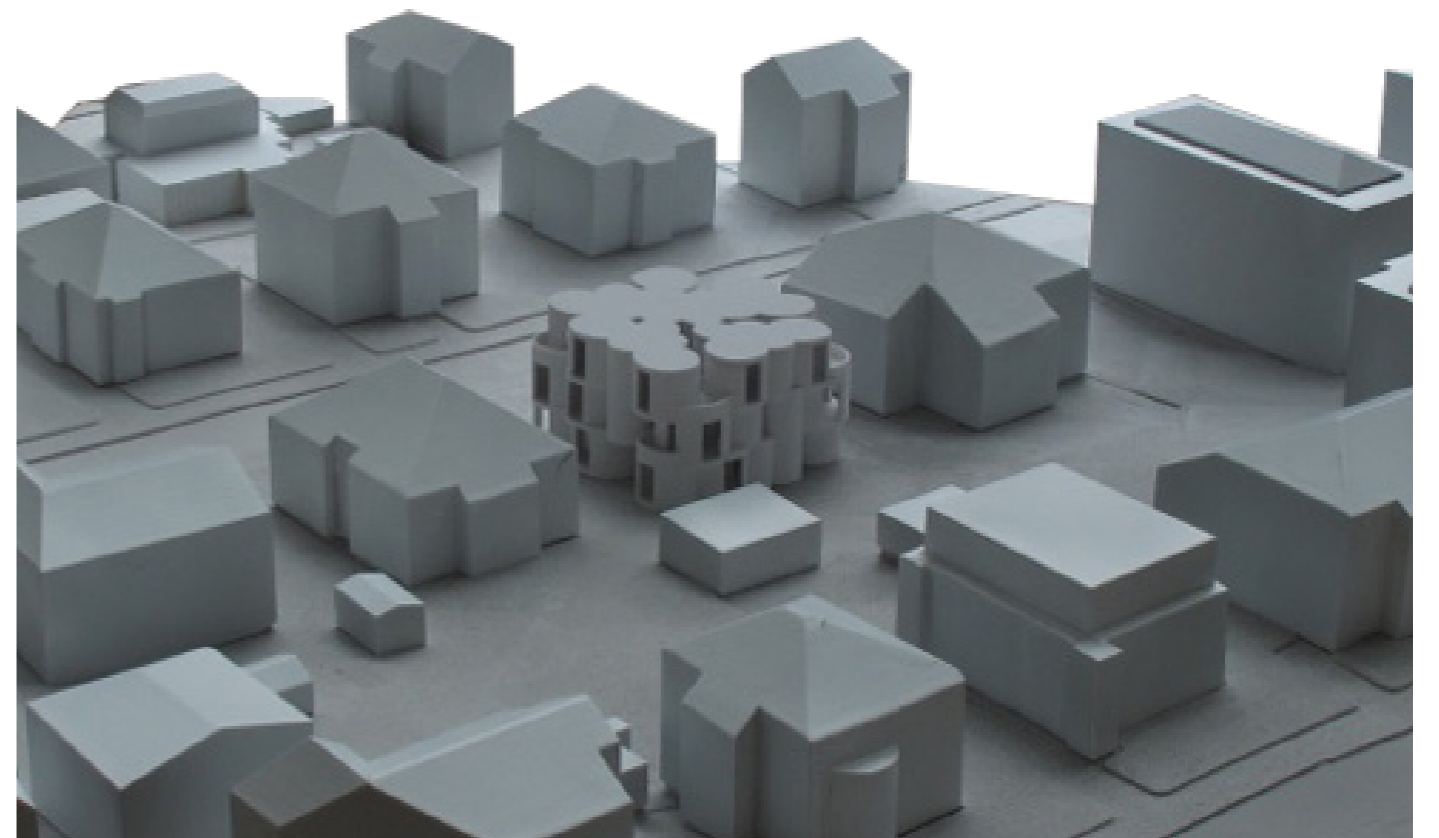
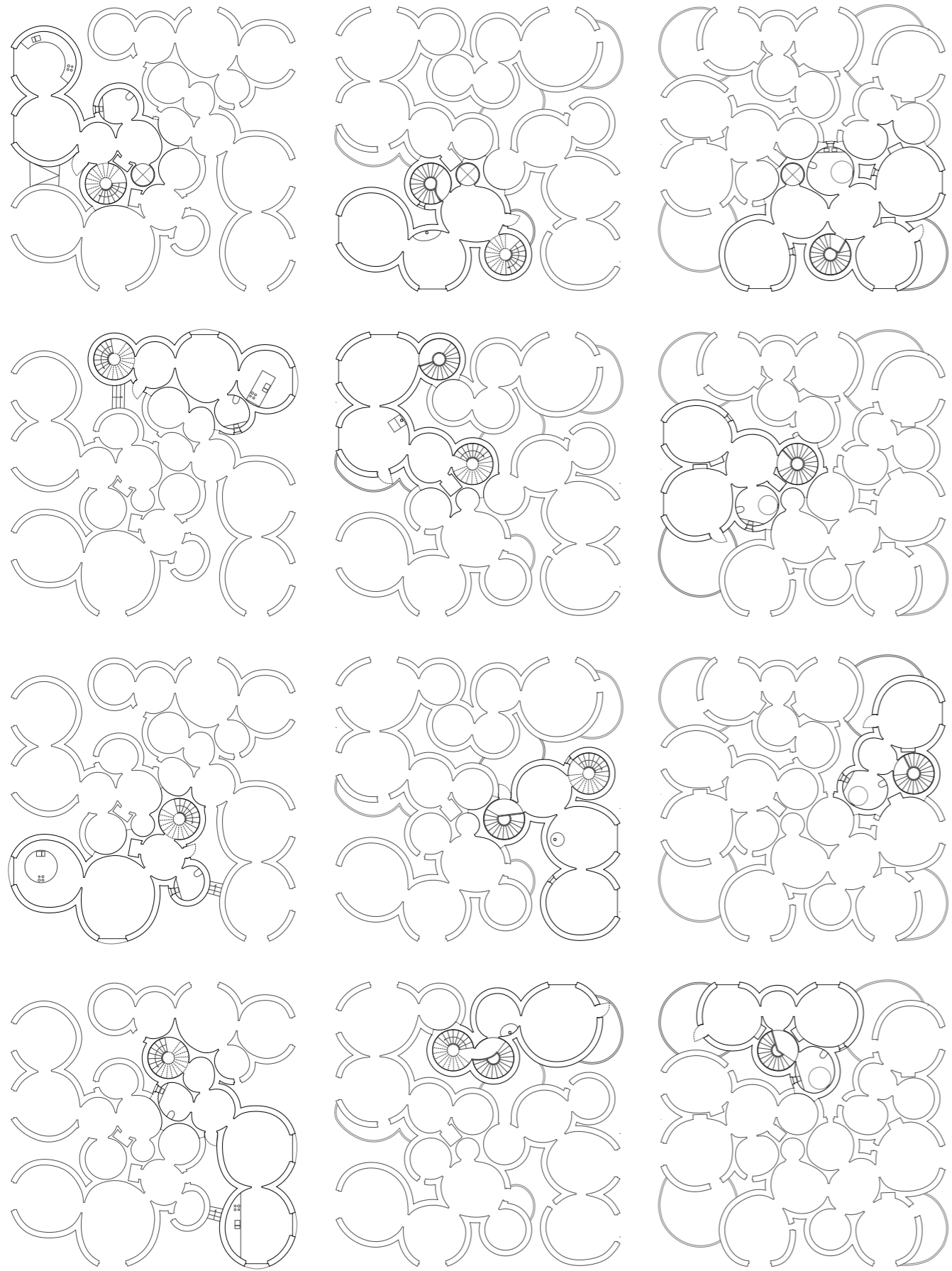




## The urban villa

The urban villa is neither a single family house nor a larger housing block, but lies in-between these two scales. The structural and programmatic interdependence of apartments within an urban villa, and how the layout of one apartment affects the others, was the reason for the choice of program. The quality of having access to all sides and floors of the building within one apartment has been a driving force in the spatial layout. To emphasize the how the chain of central spaces is flowing through three floors and all main rooms internally, 8 mm steel sliding doors are only fitted in bathrooms. Living communally, yet having many of the qualities of the single family house within an apartment, is most important quality of the urban villa.



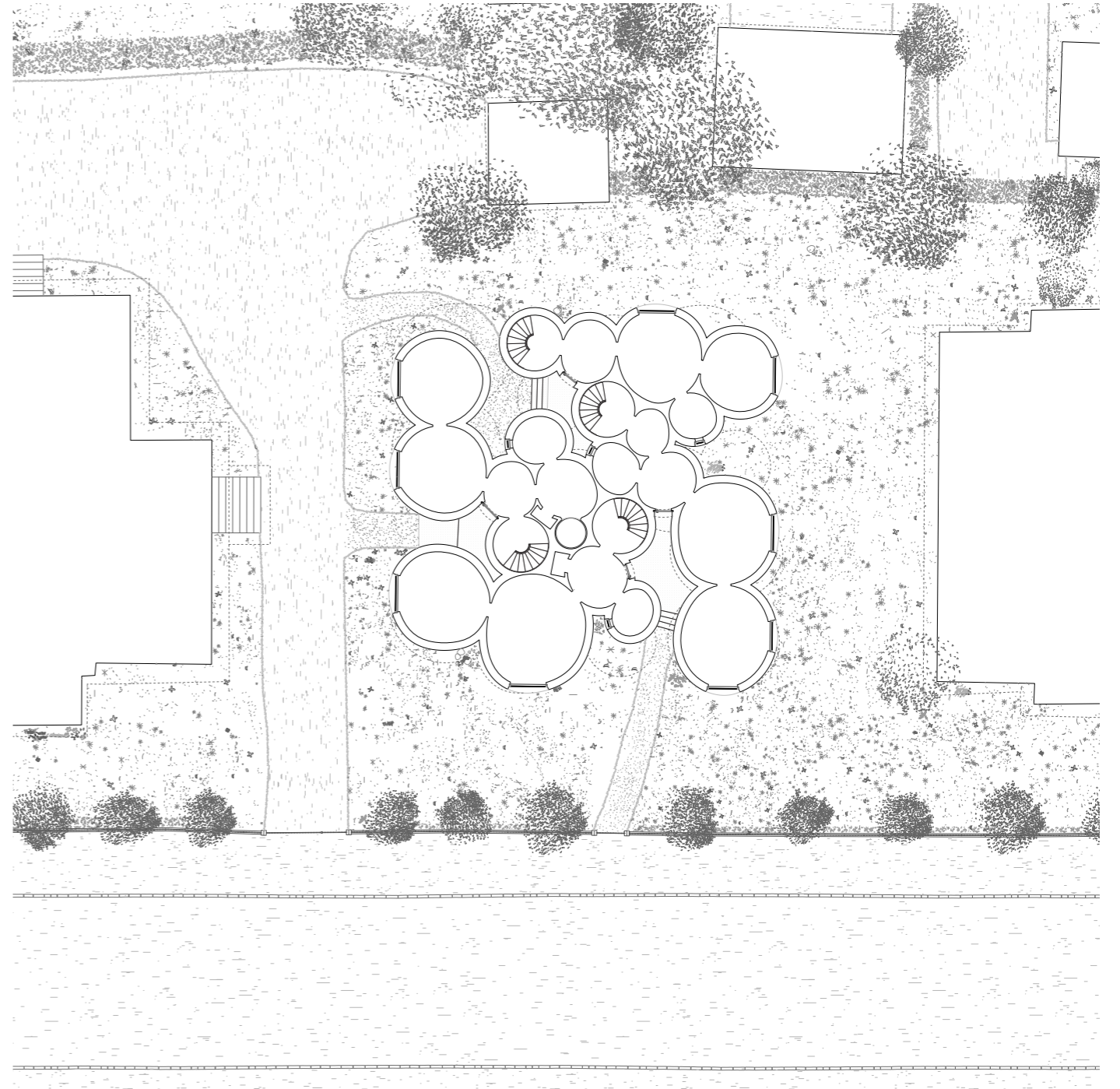
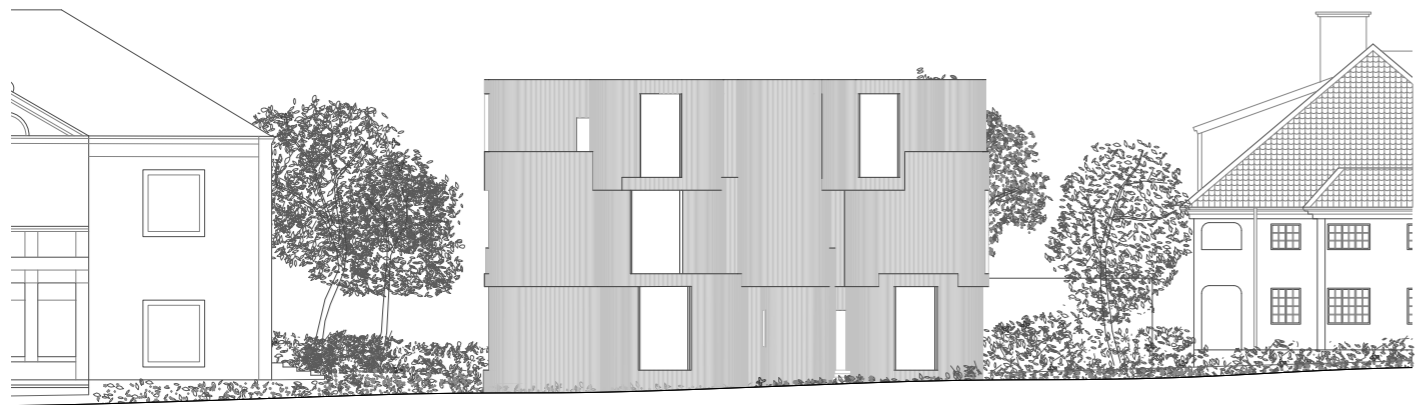


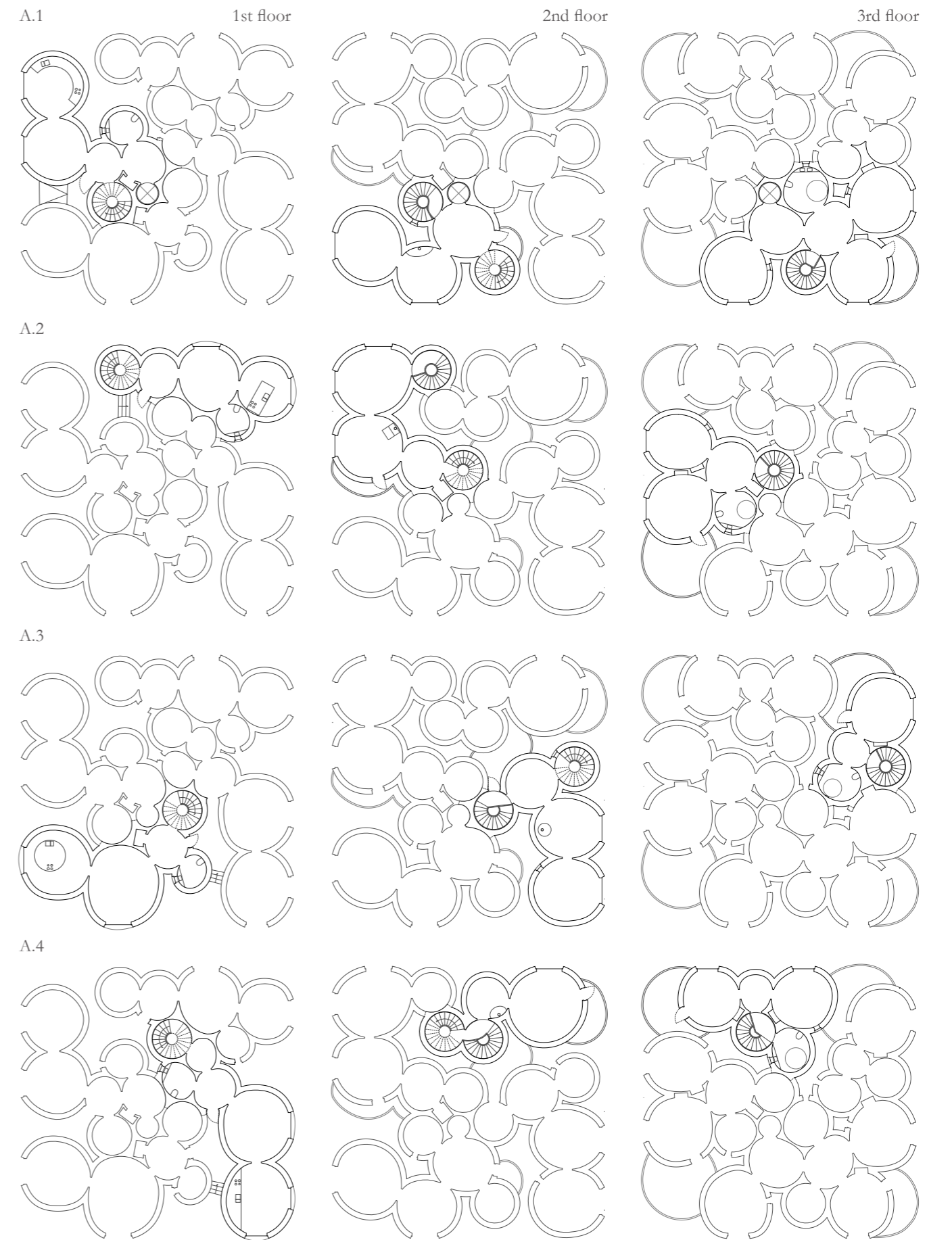
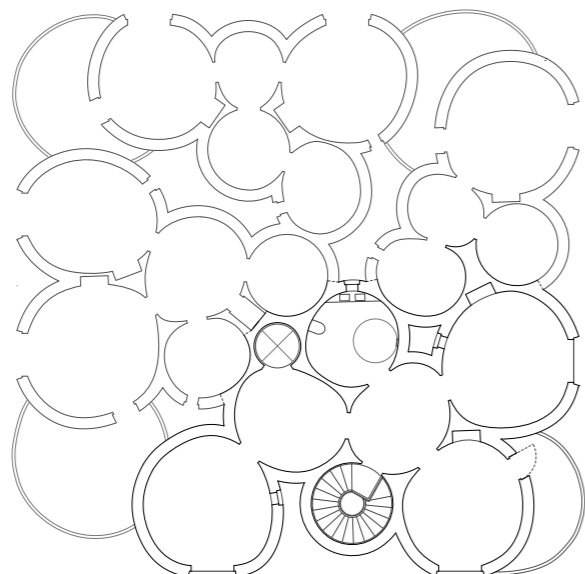
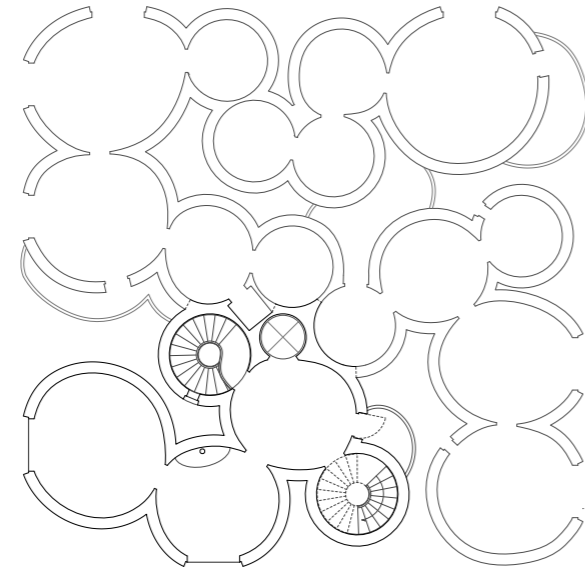
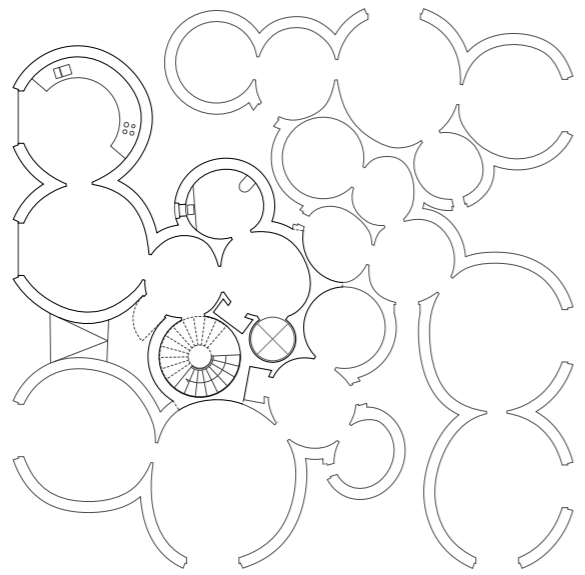
## The proposal

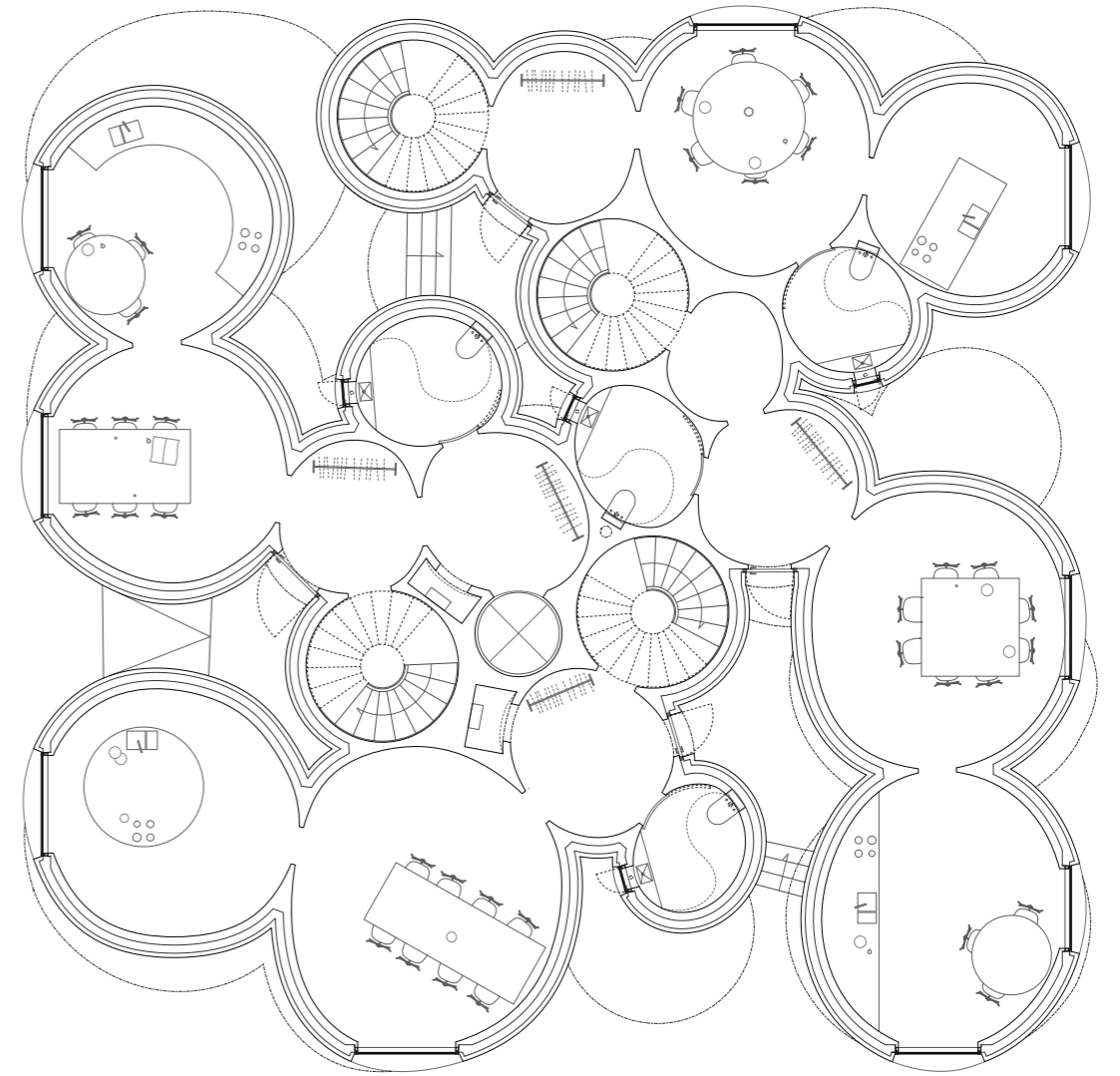
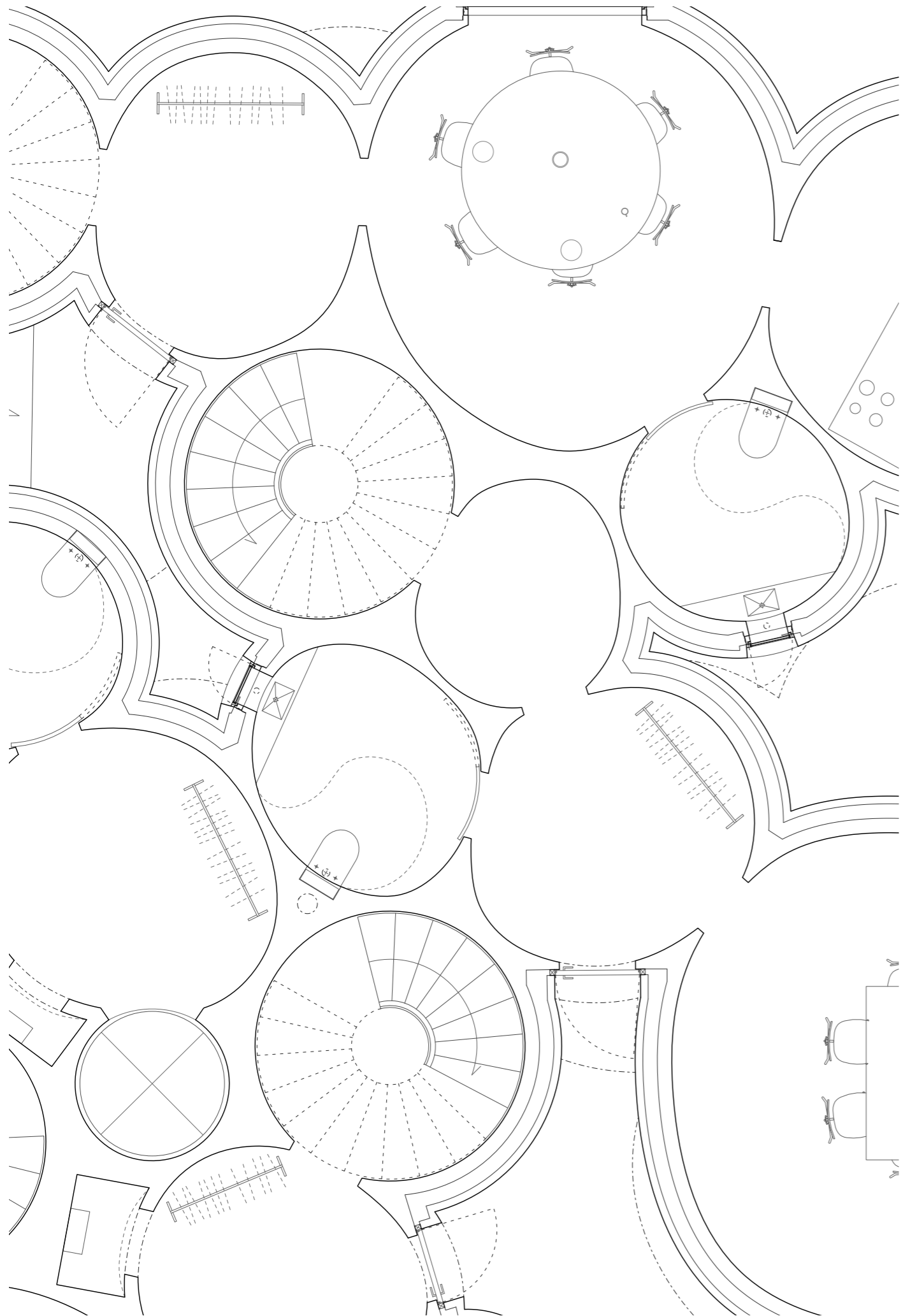
This proposal is a study of dwelling in an urban villa with circular spaces. The circular, concrete wall is the perimeter of the single unit of the villa. In the point where two units intersect, openings are made between spaces.

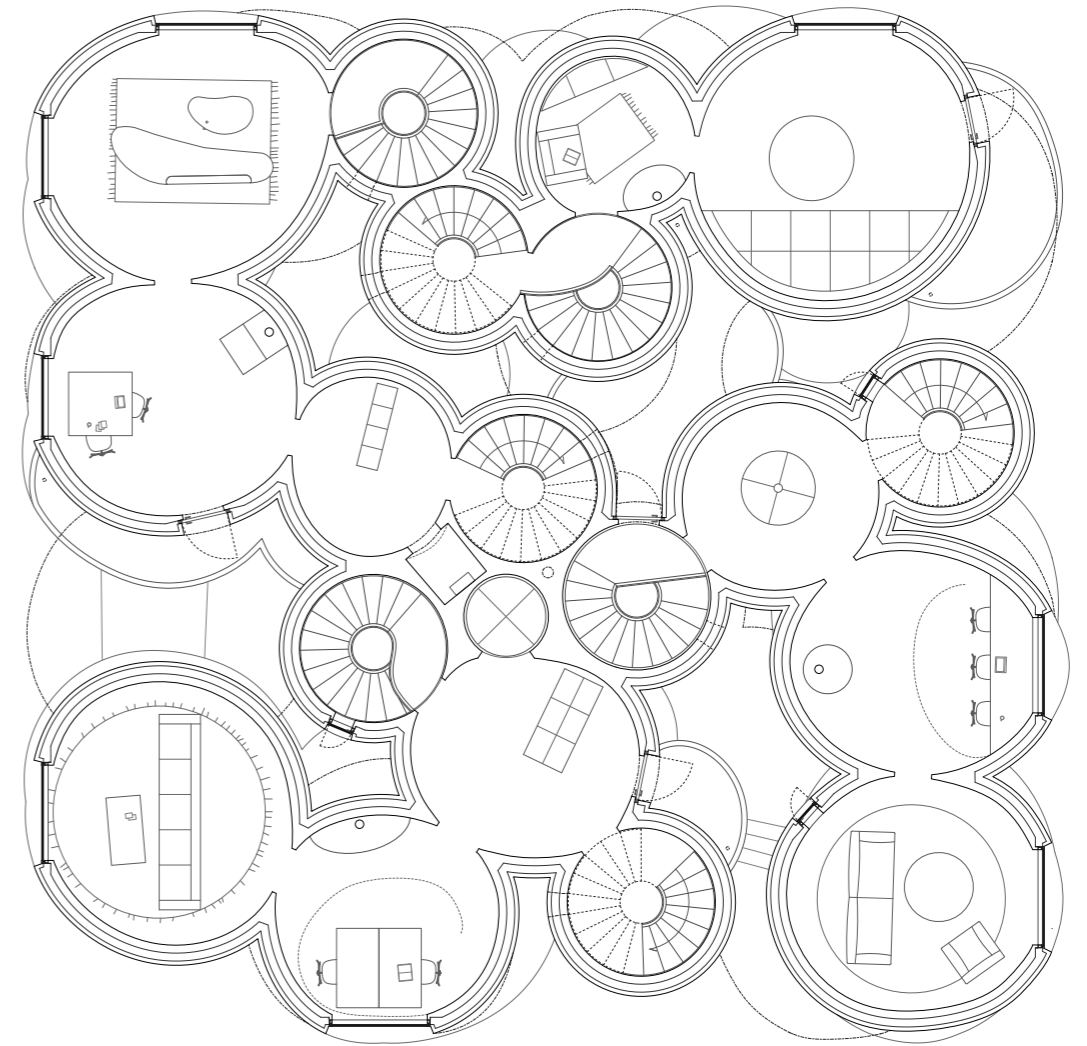
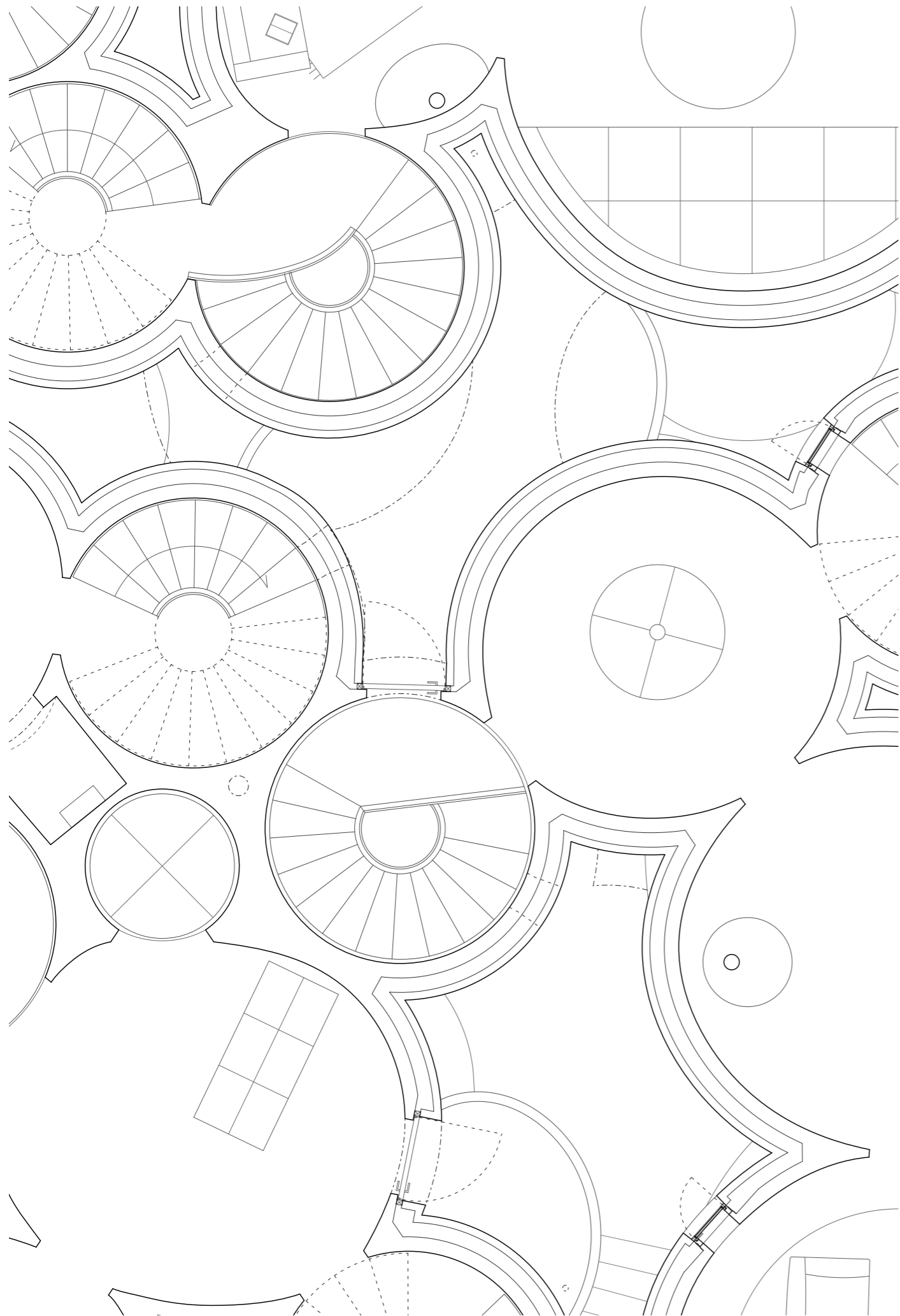
All rooms in one apartment are open to each other, creating intersecting and linear sequences of central spaces. This sequence creates a growing, non-orthogonal conglomeration of rooms. Apartments shift from one corner to the opposite as one walks through the three stories, giving each apartment a feel of ownership to all sides of the building. Facade windows are aligned to create a square that is perceived in the coherent reflection of the glass, being the only orthogonal reference point of the building.



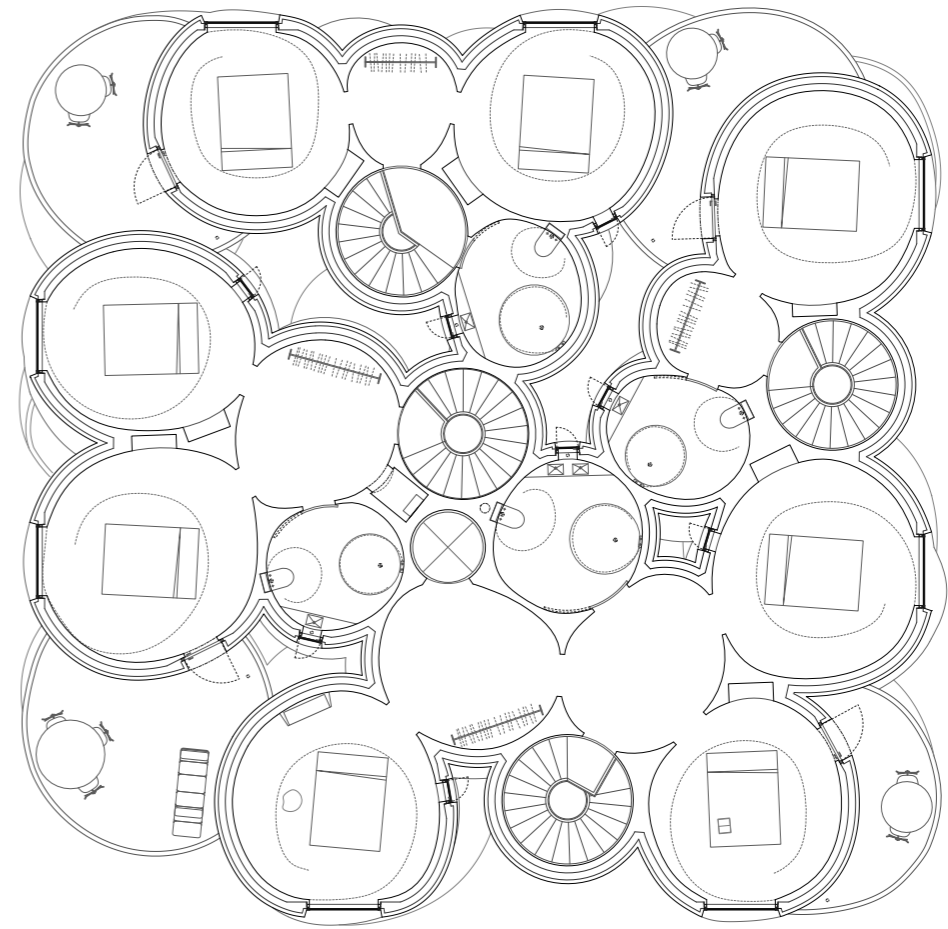
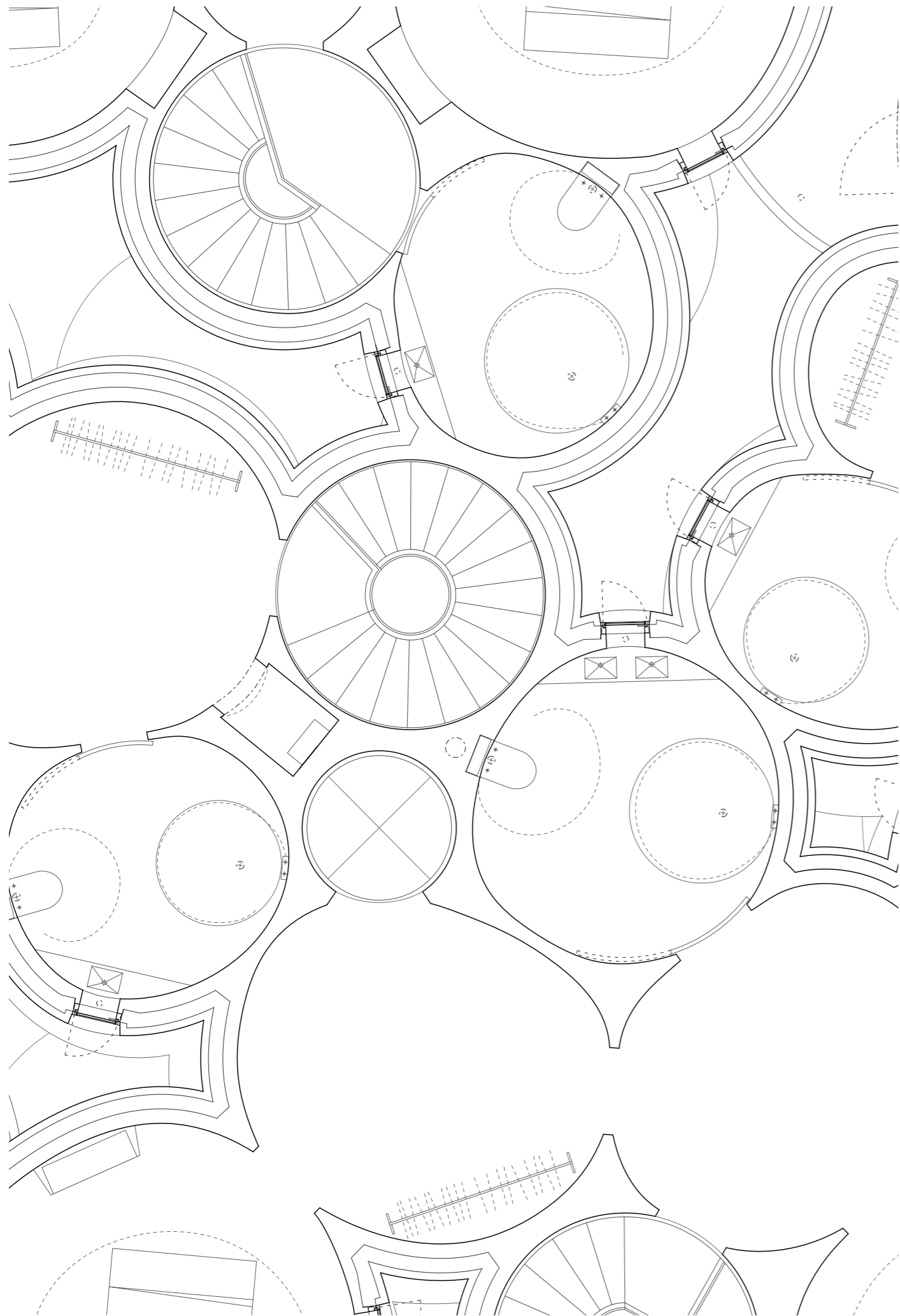




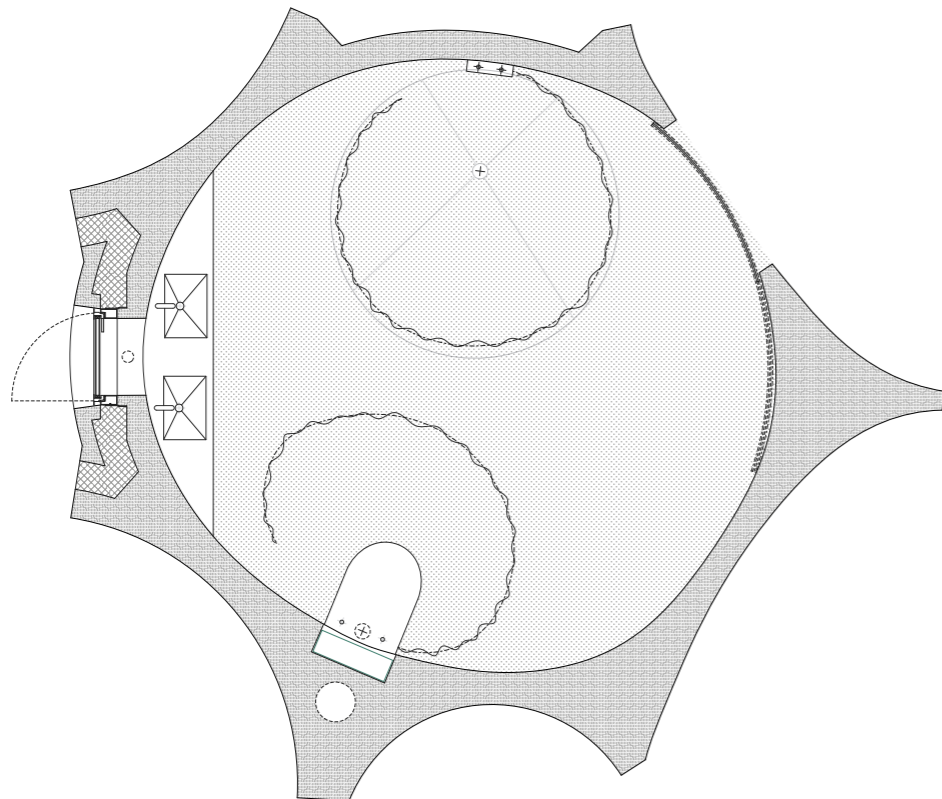
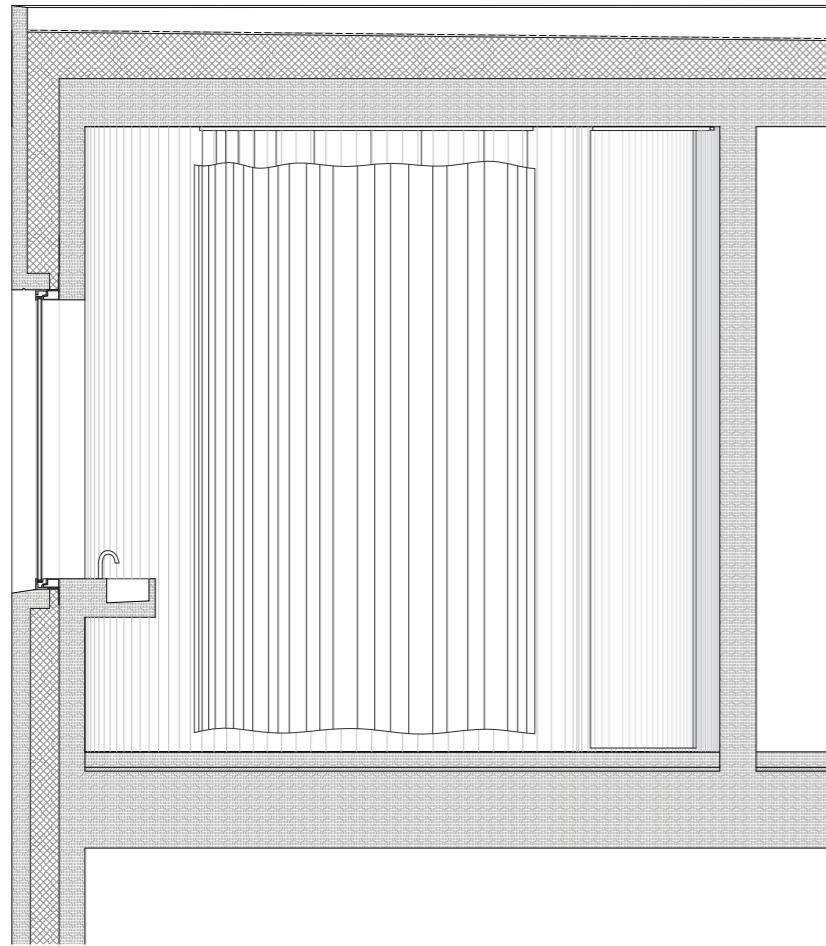




Plan 2nd floor







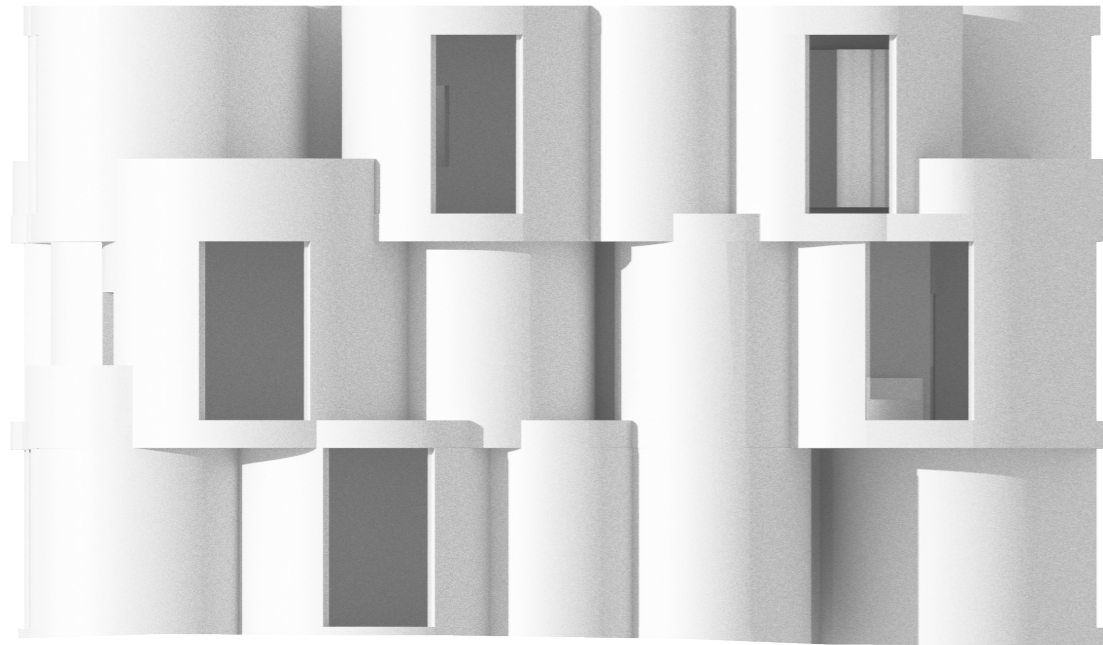
Bathroom 3rd floor



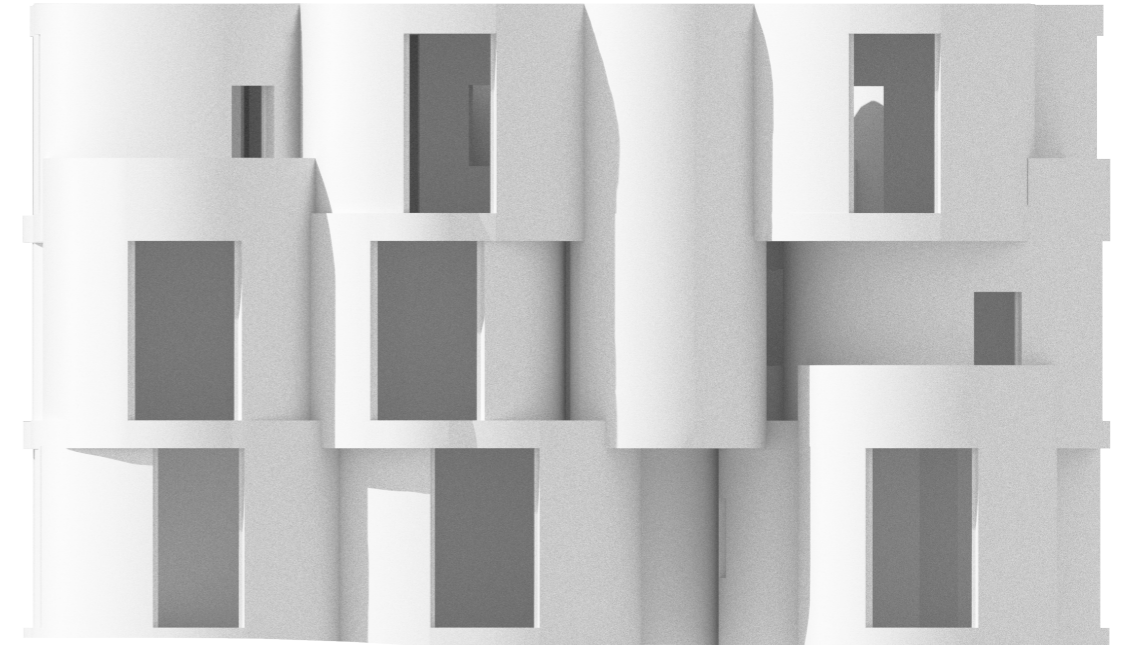
Section north-south



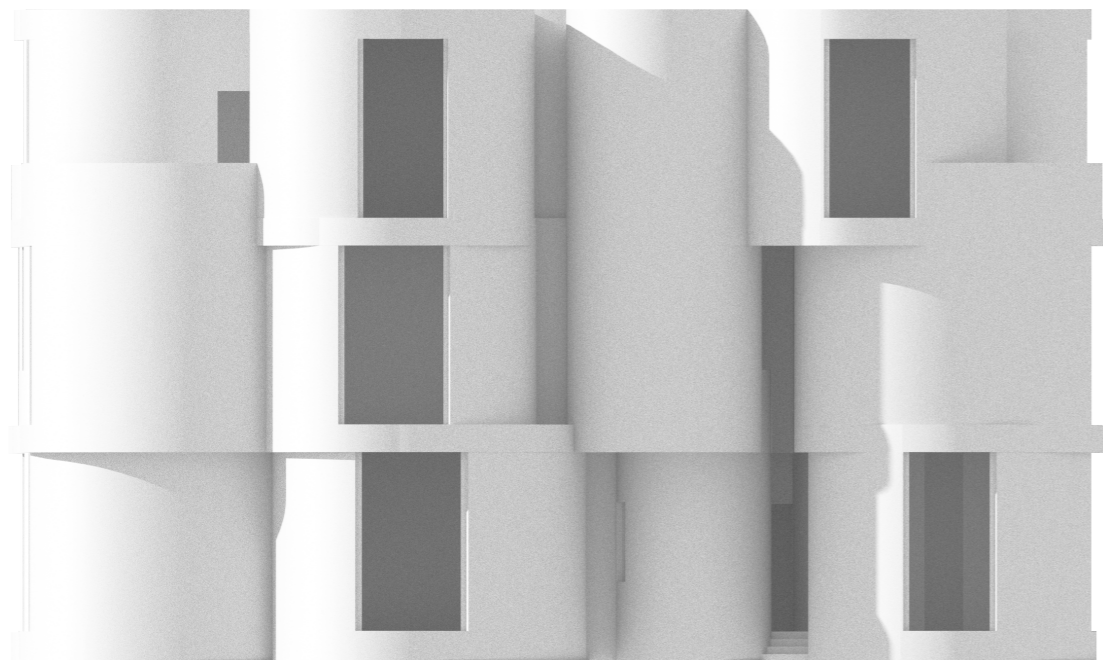
Section east-west



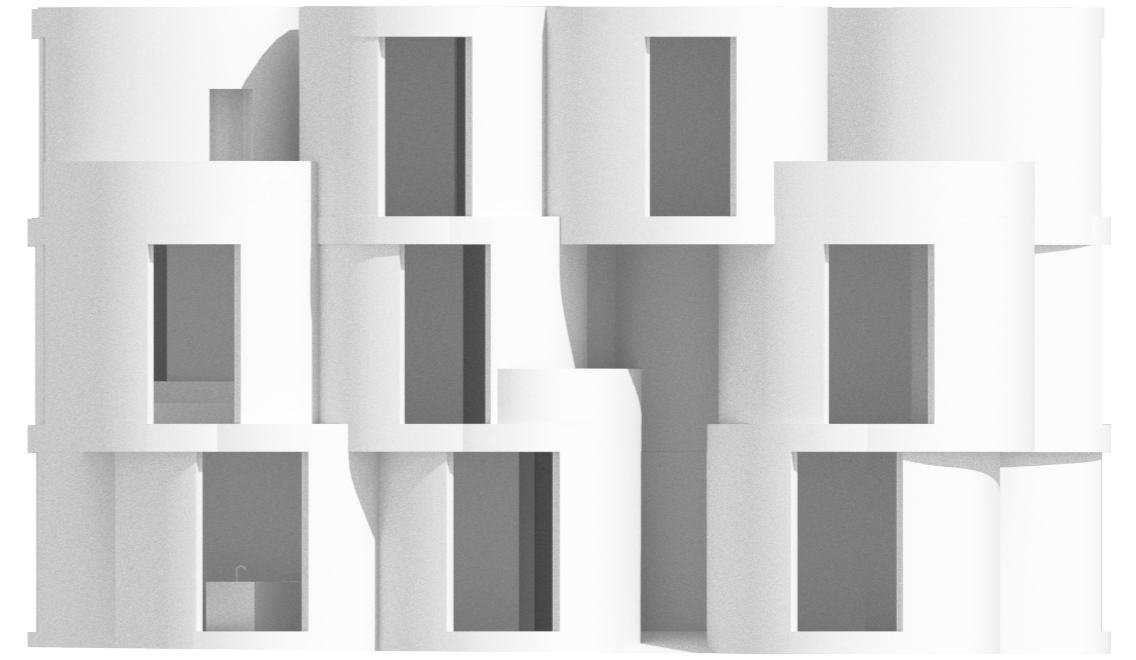
North



East



South



West





