

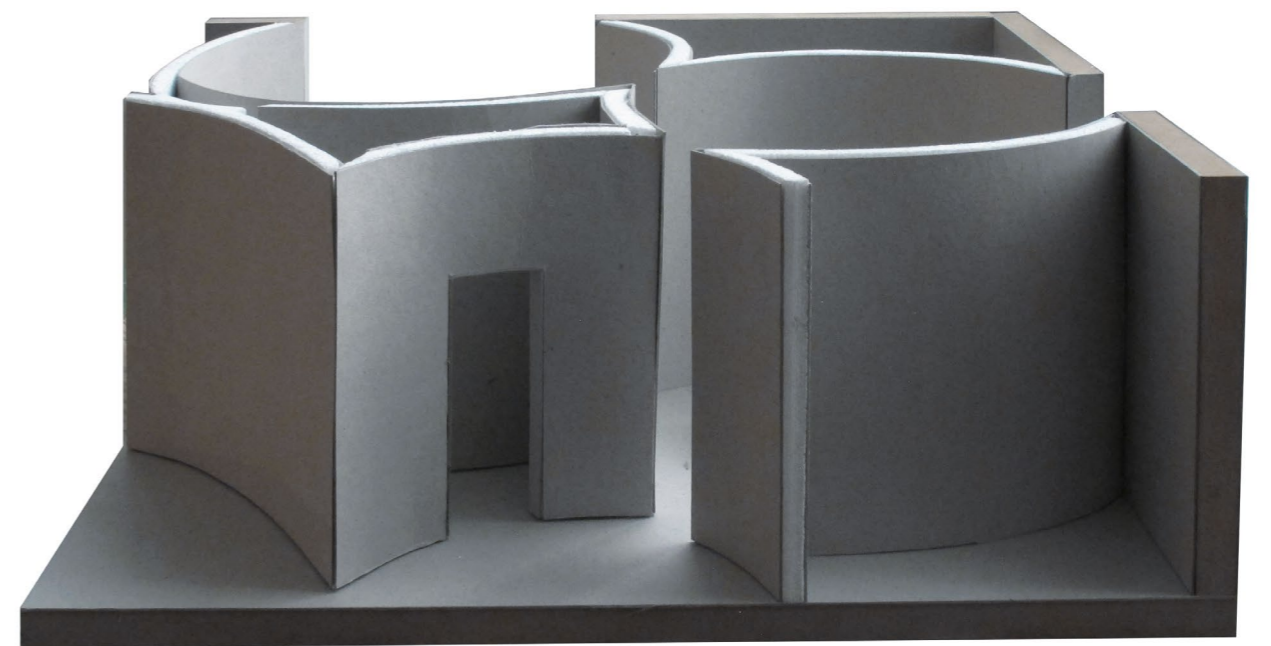
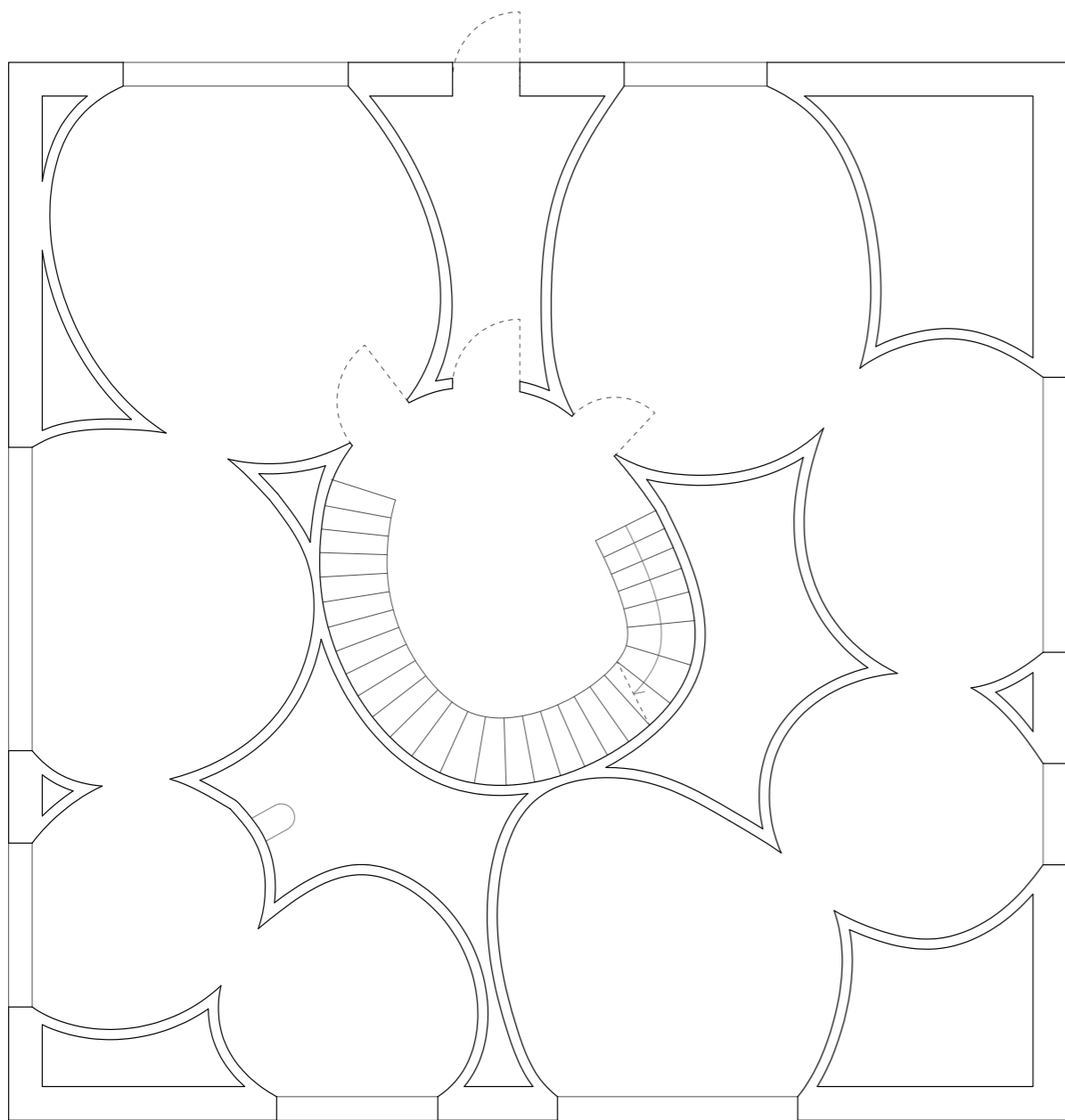
Phase two - the proposal

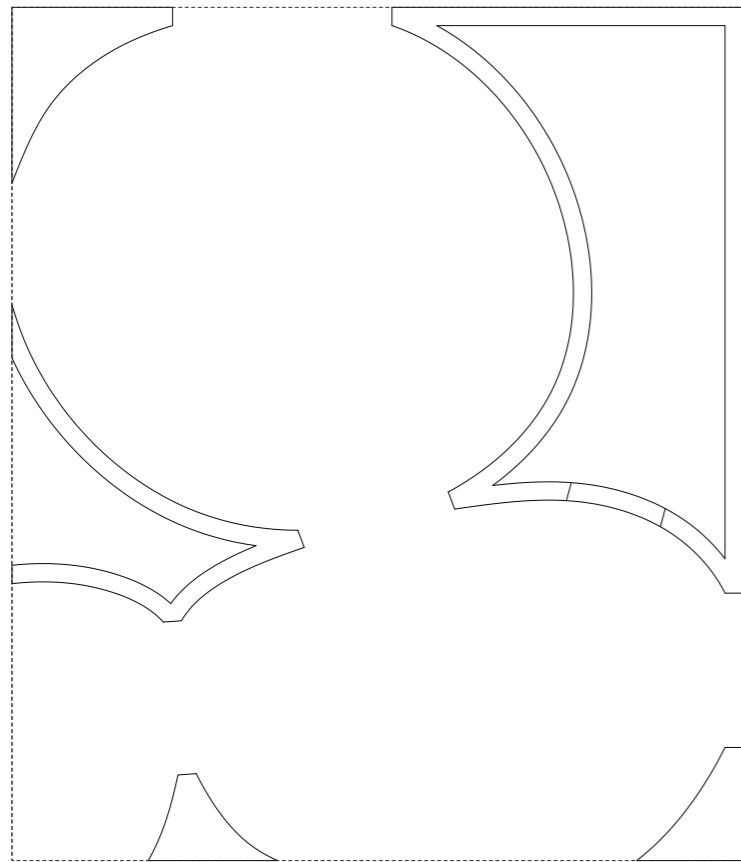
Description:

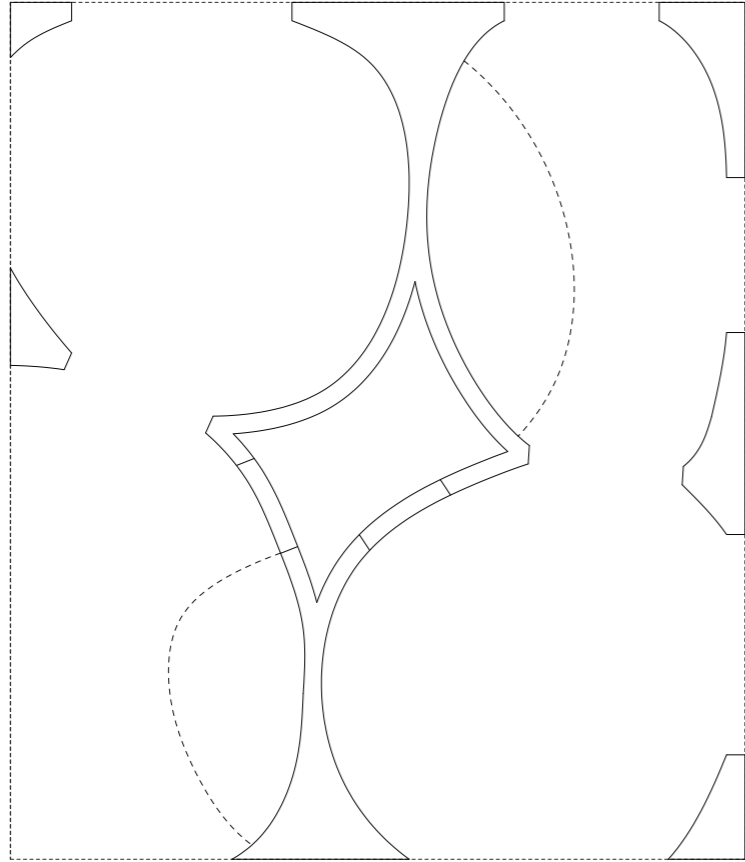
The following is a non-linear series of drawings, images and texts which I have produced in the middle (main body) part of my diploma.

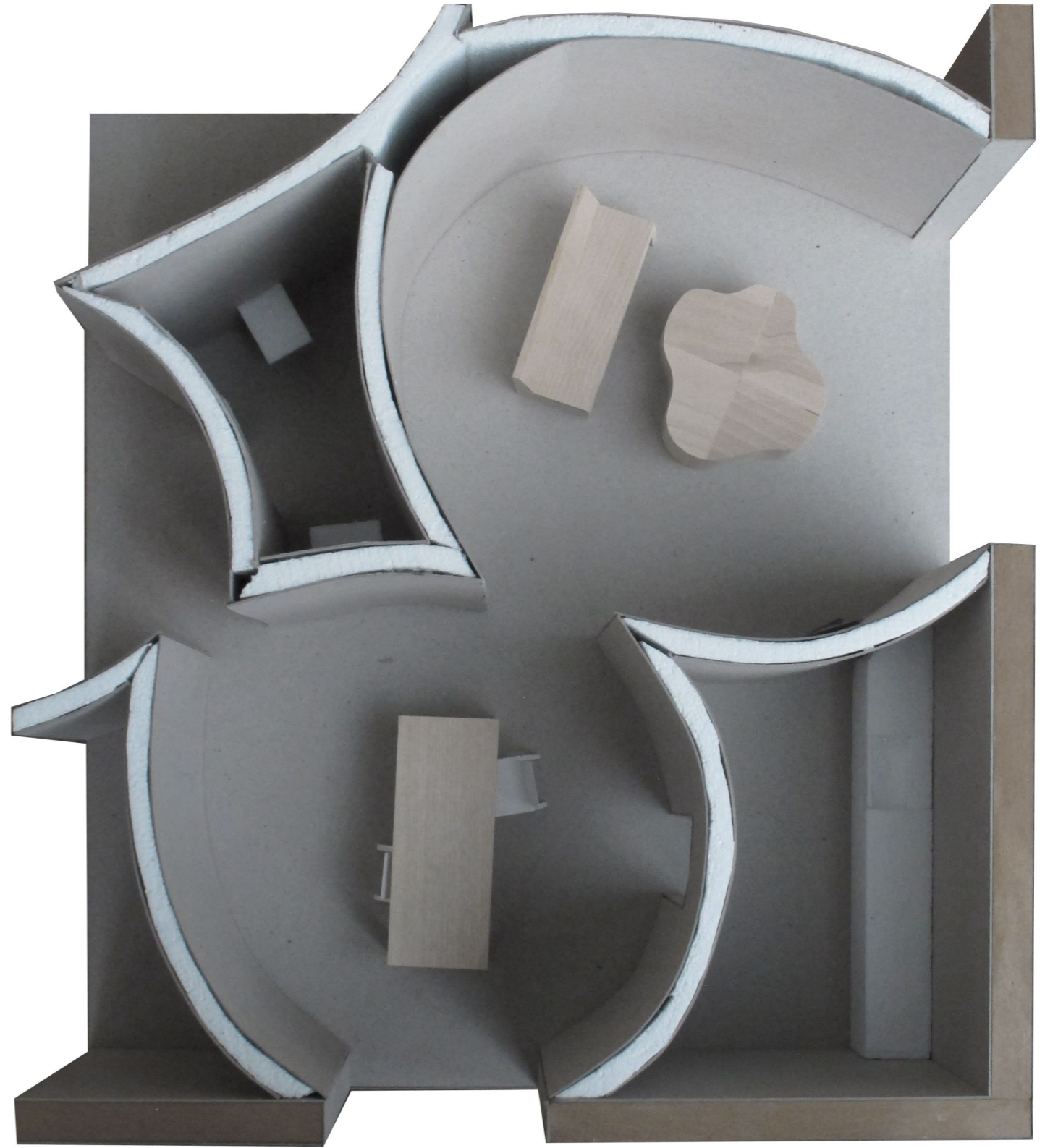
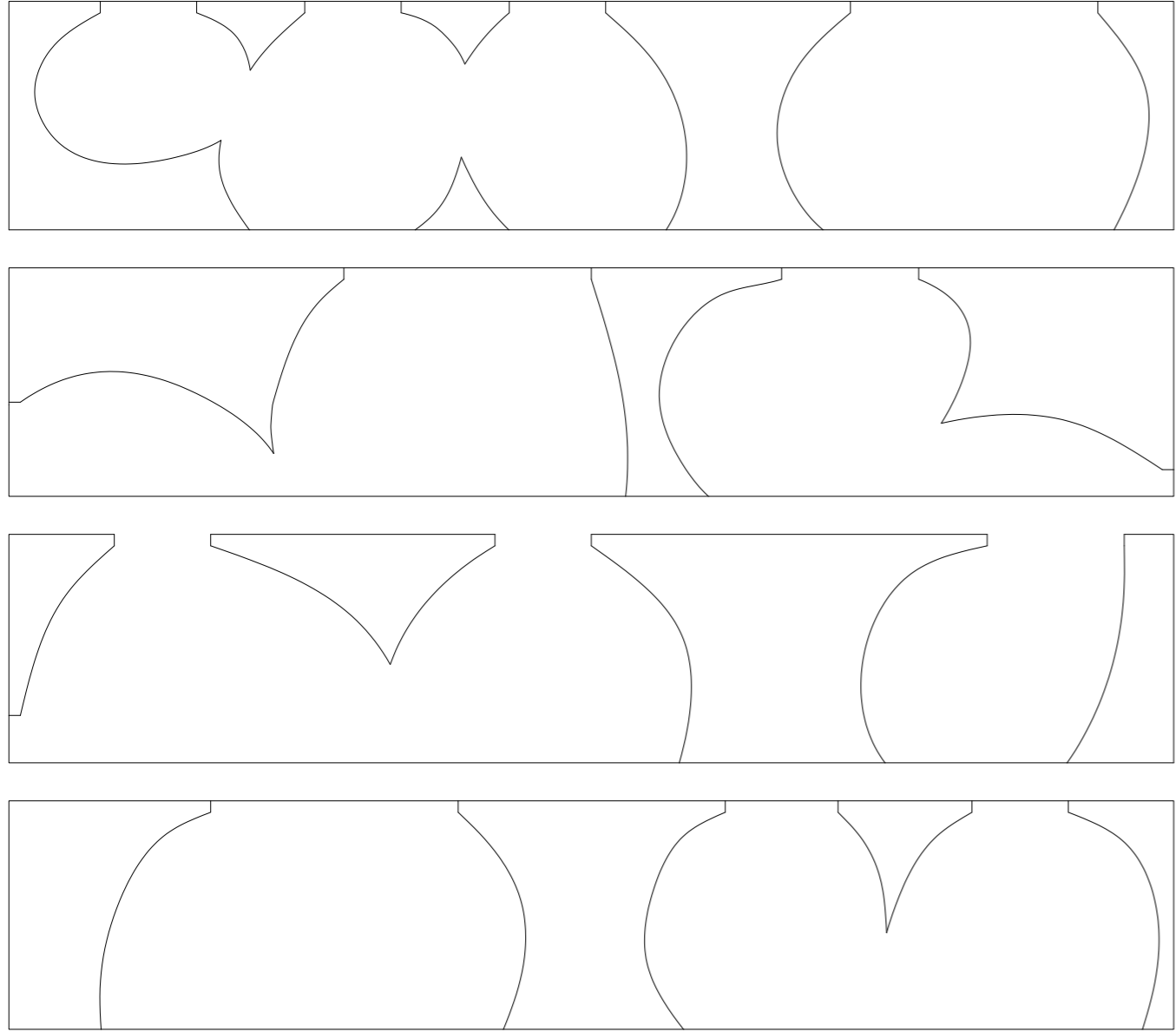
Taking three terms which came out of the first phase: Subtracting, Central, Concrete, I have tried to develop an idea which distances itself from the reference projects, formally and programatically, and yet is a result of a discovery from the first phase. The idea of round spaces came from a merging 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.

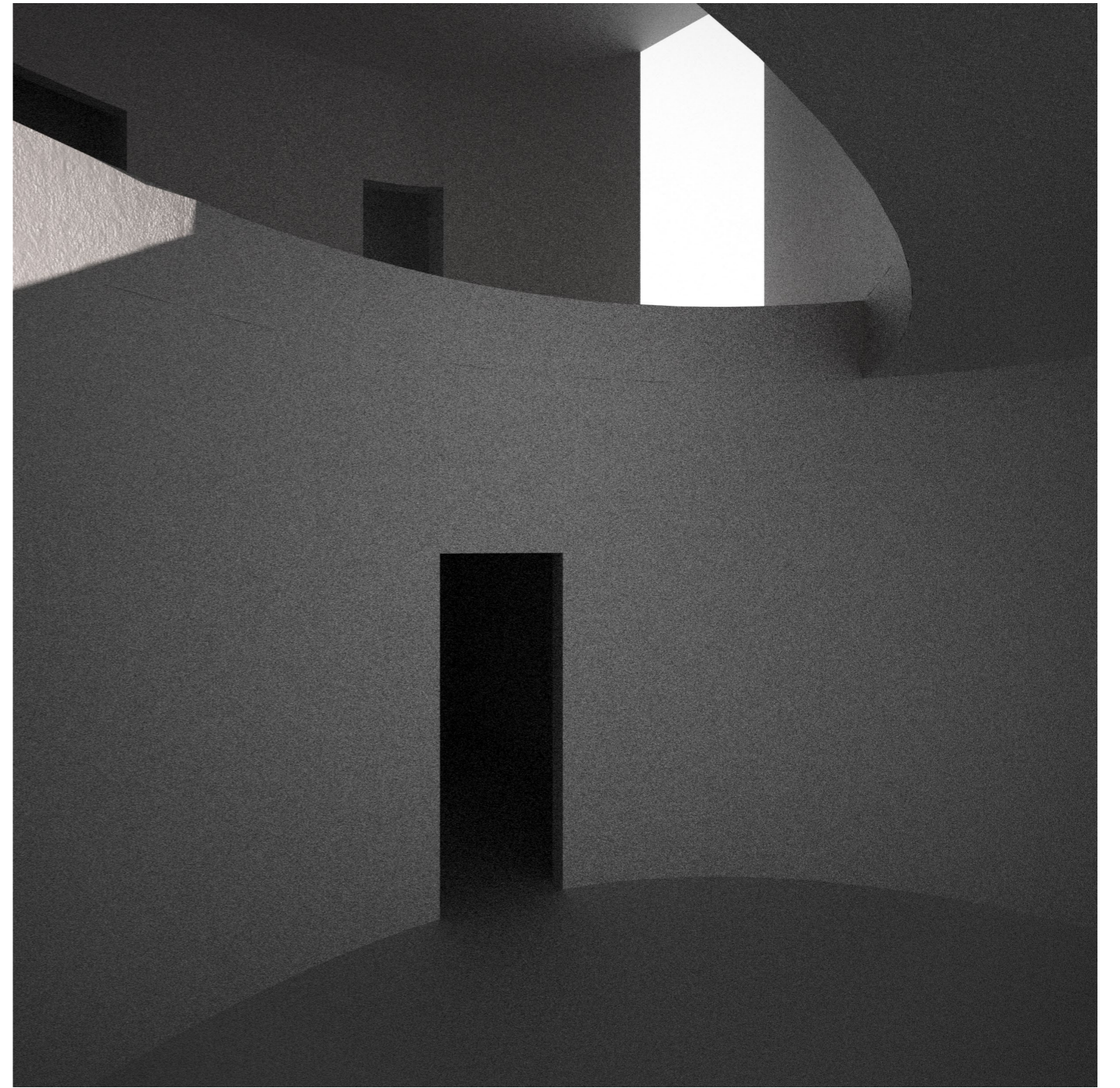
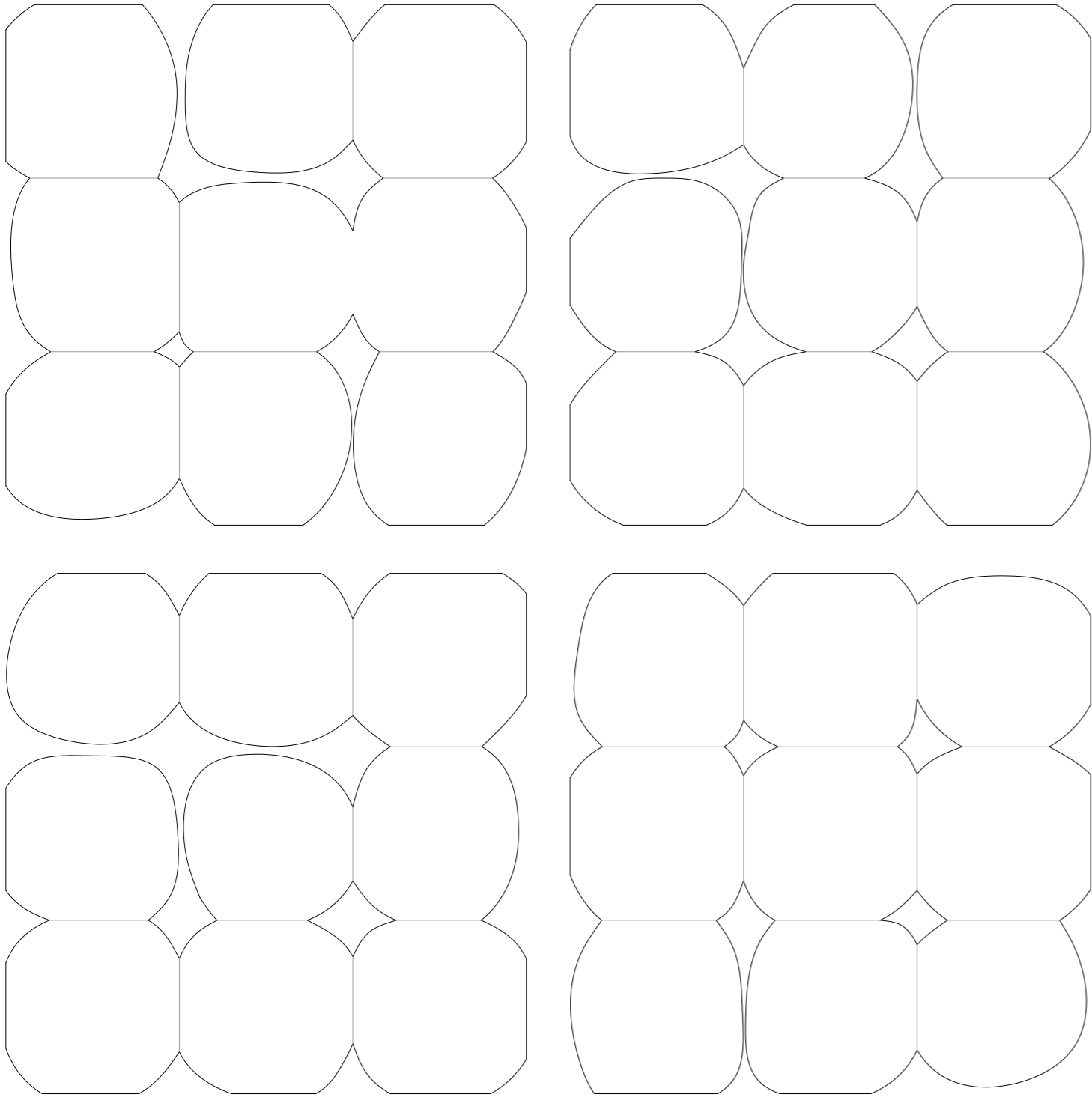
The goal of the first phase was to find a formal/spatial intention which could be developed into a proposal. The goal of the second phase has been to investigate this formal idea into a more rich language of architecture, and over time to be developed into a free-standing idea, on its own terms. How 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.

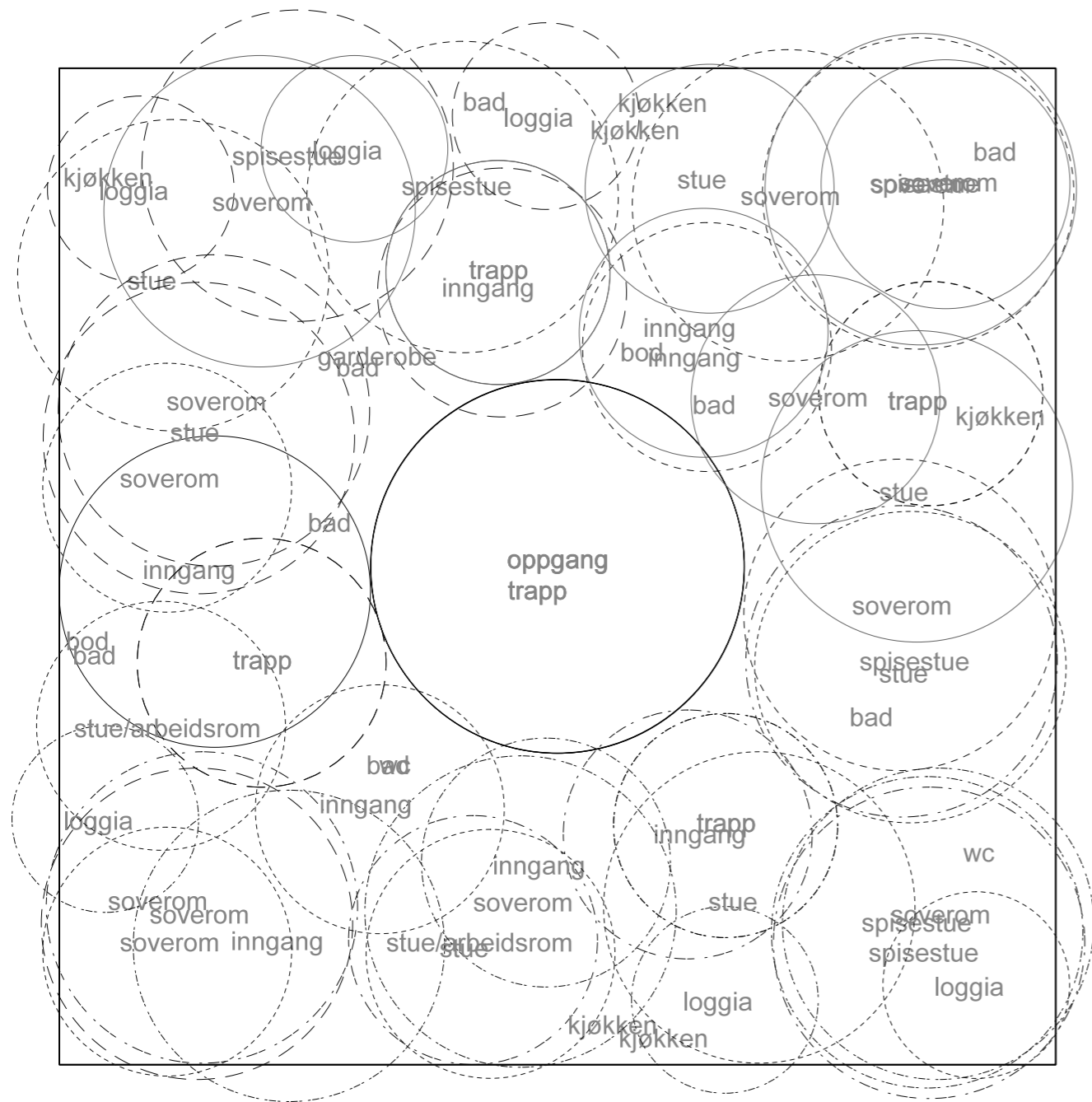




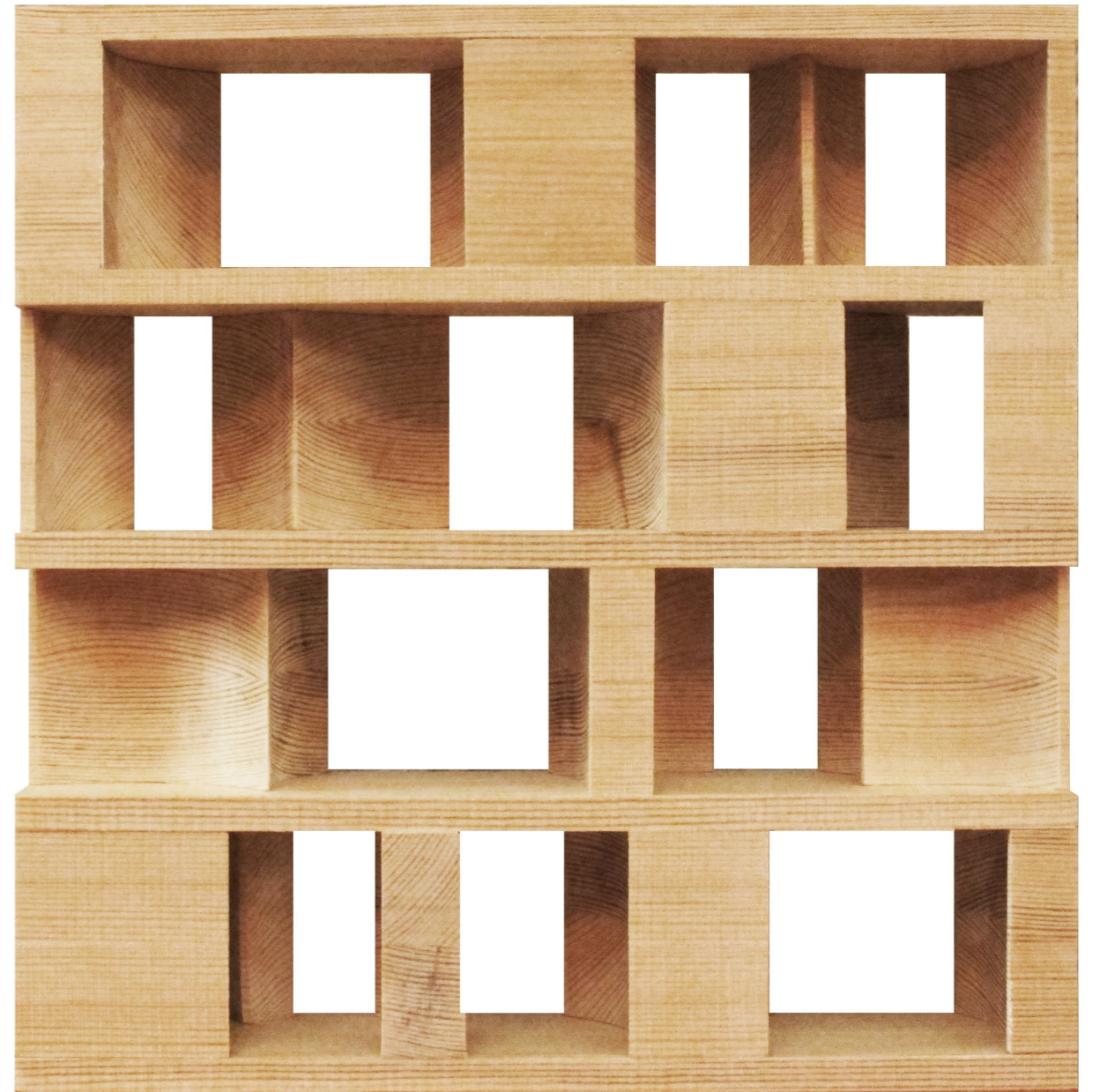
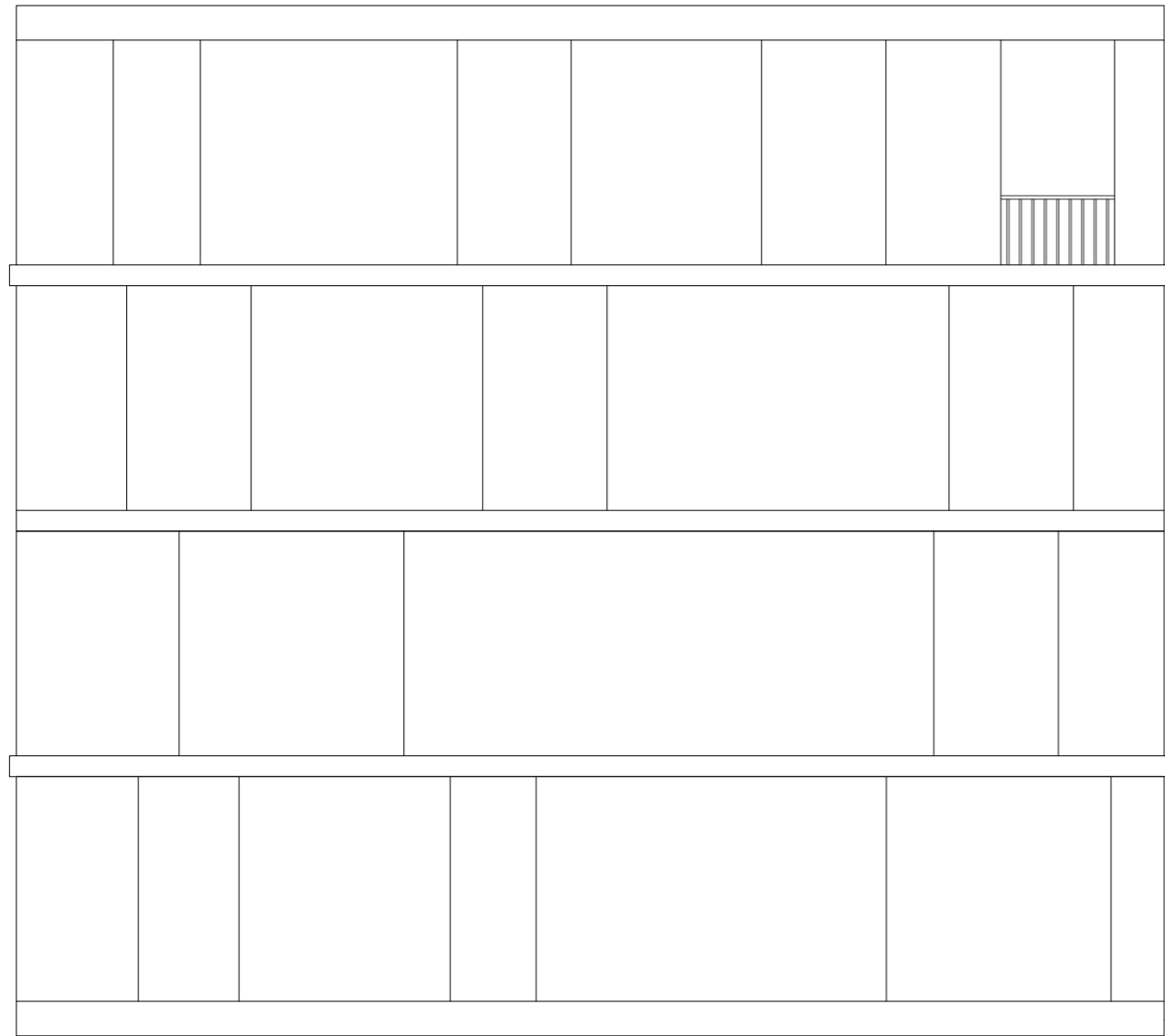


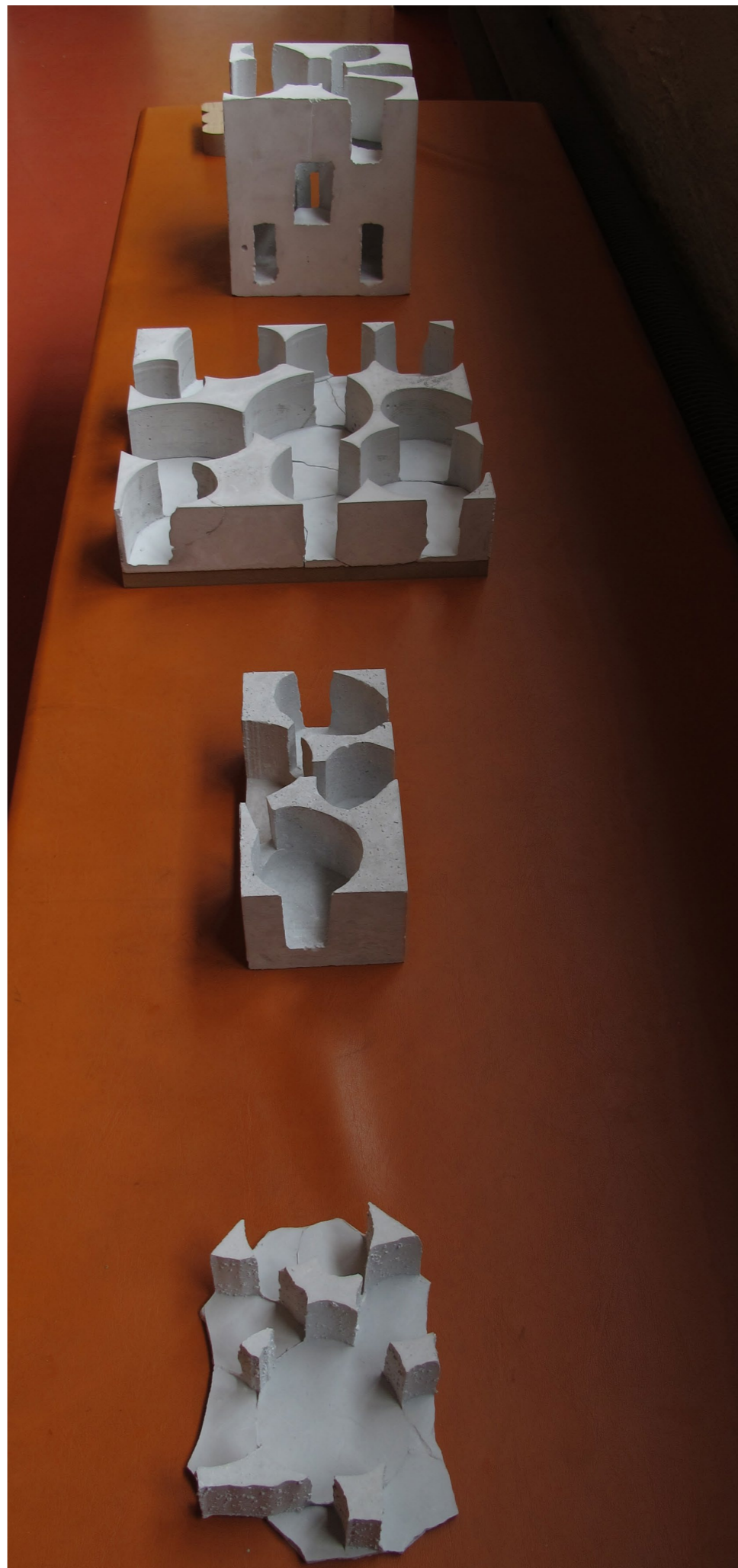
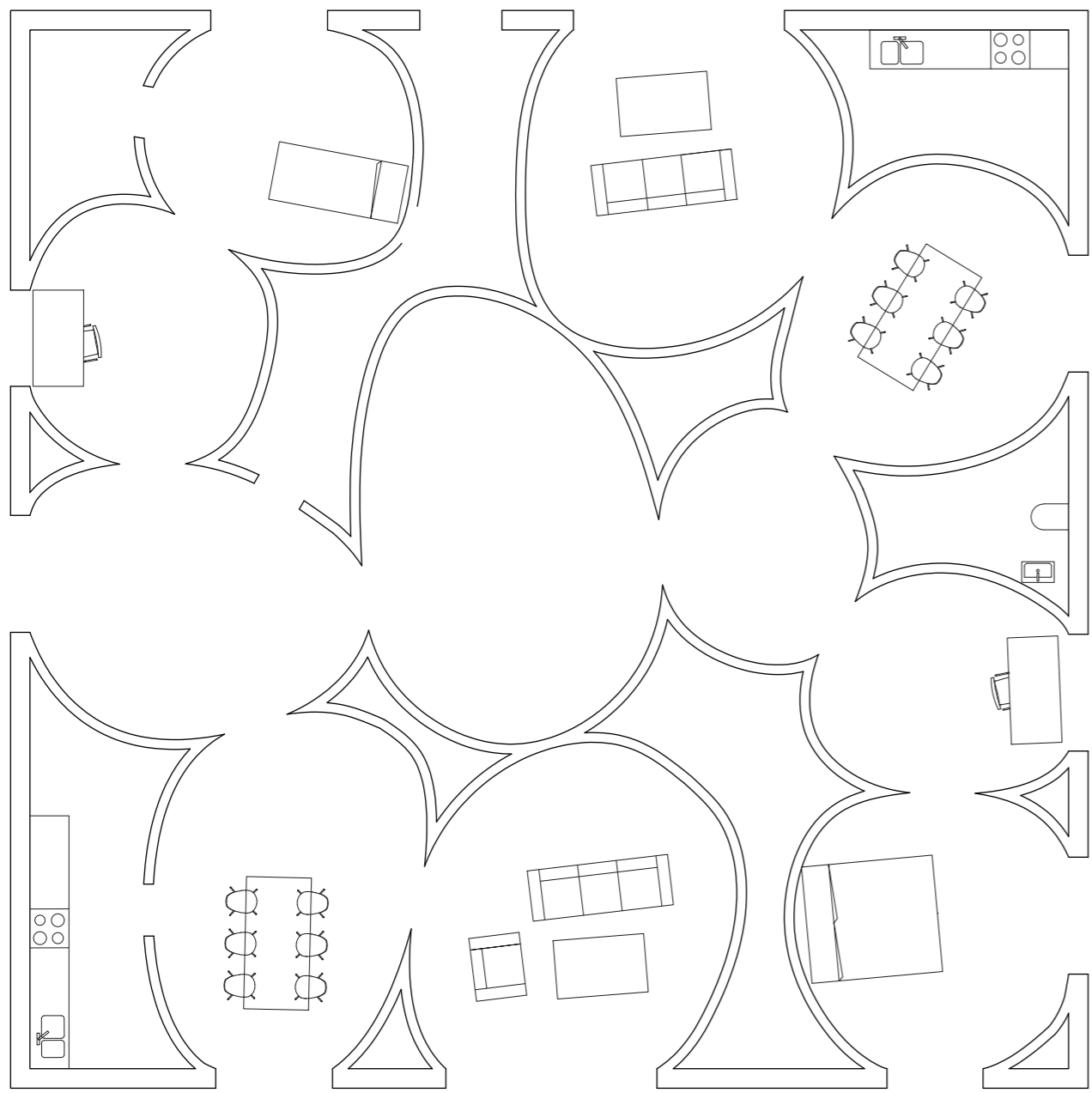


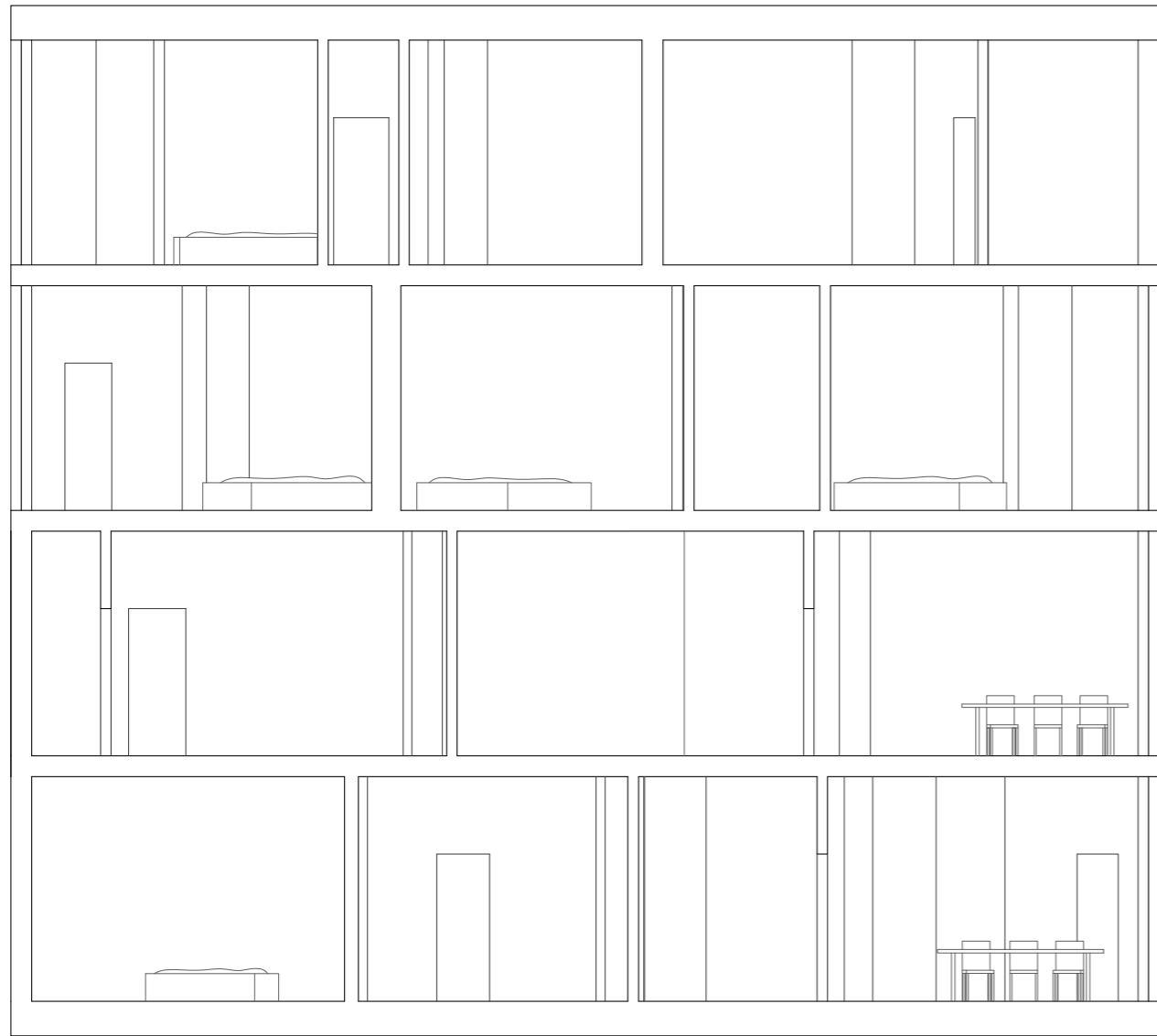


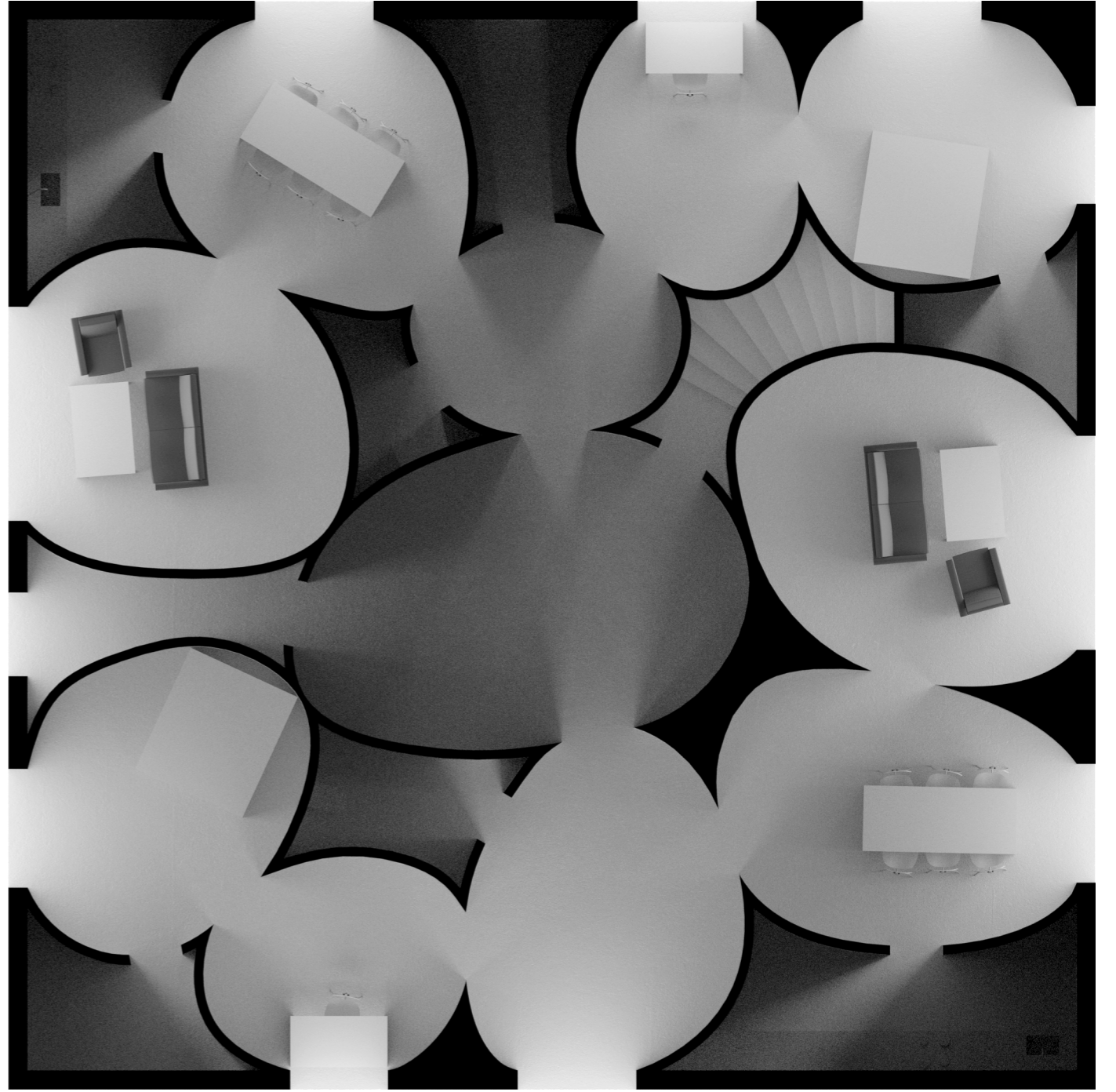
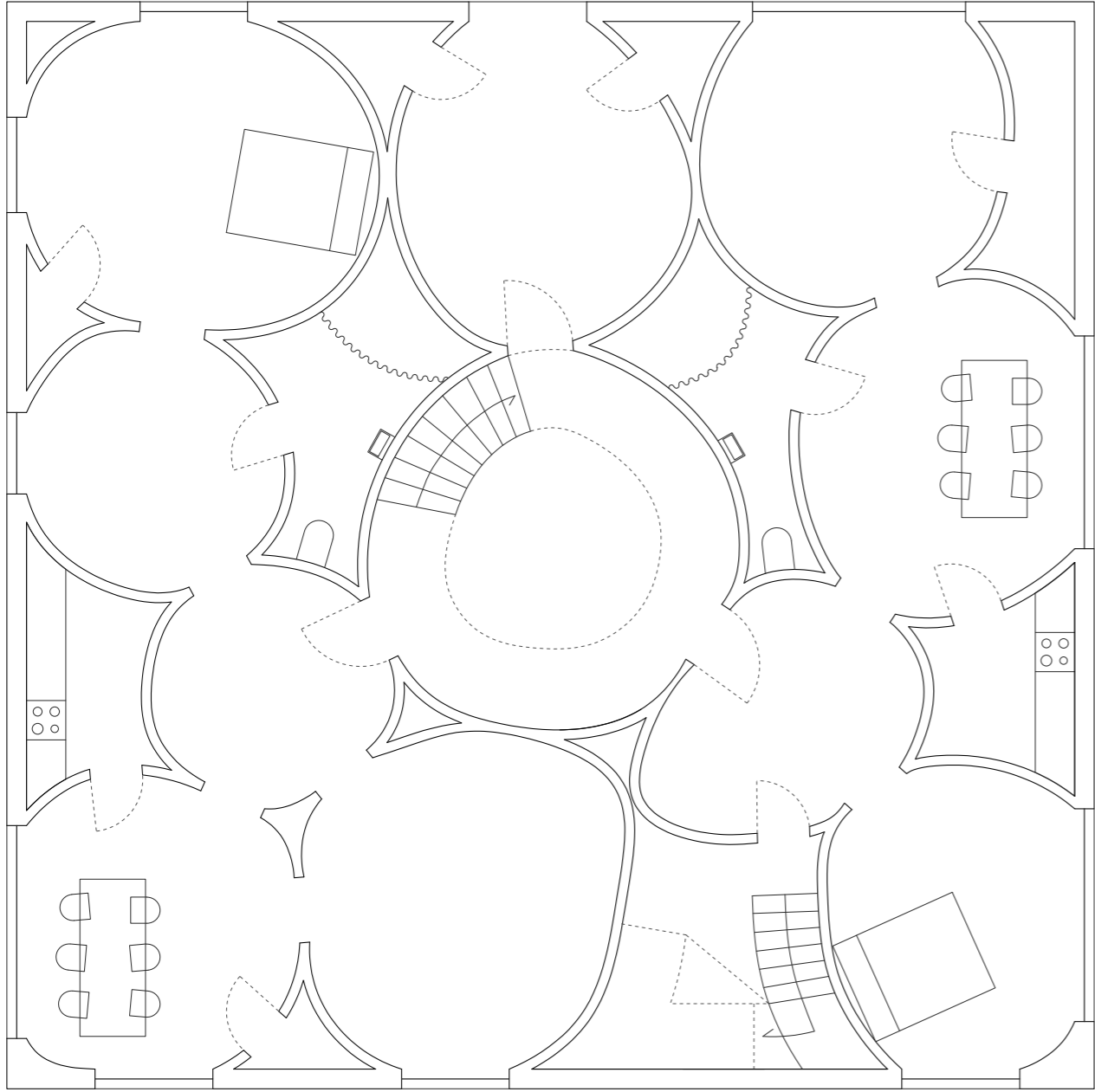


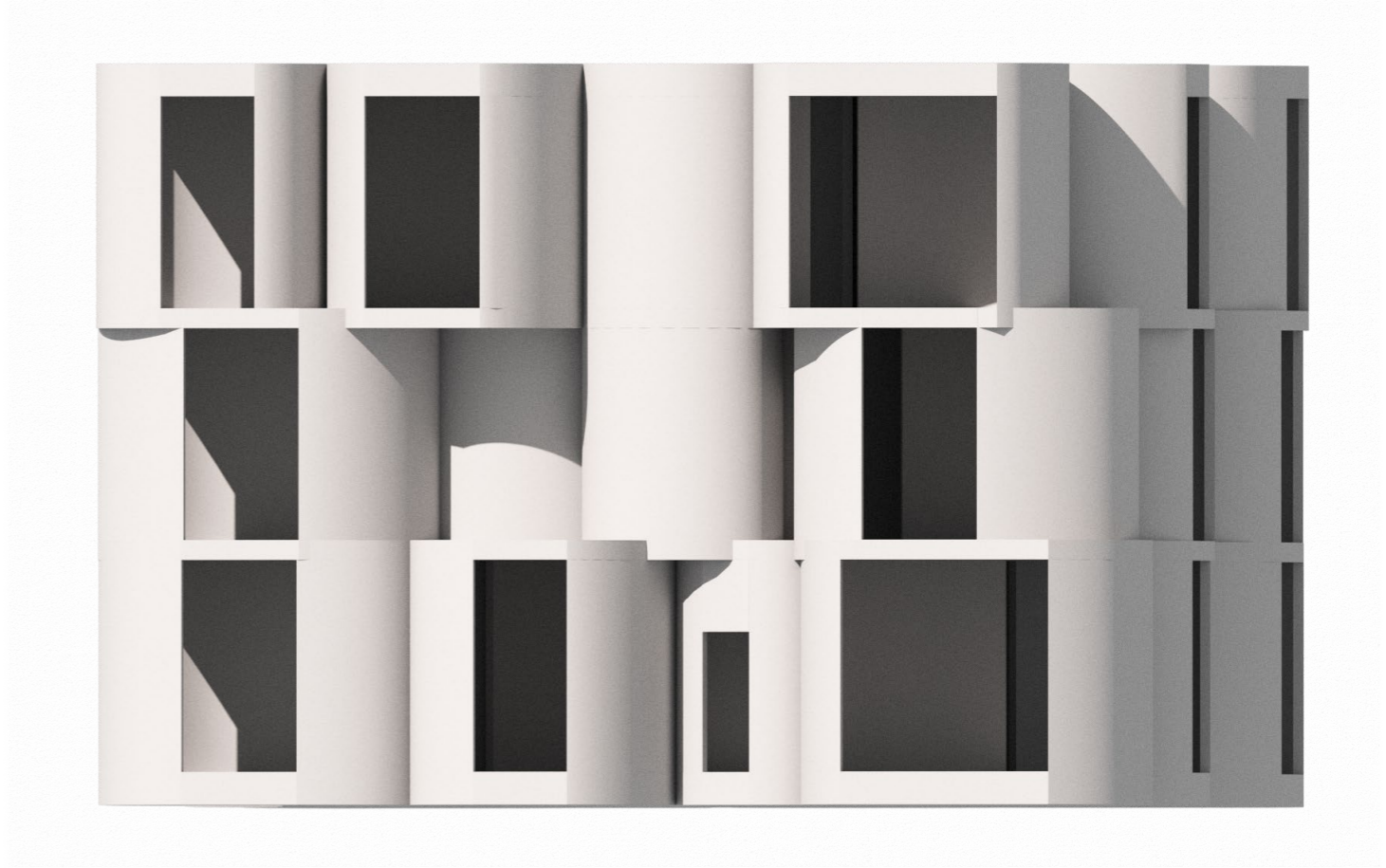
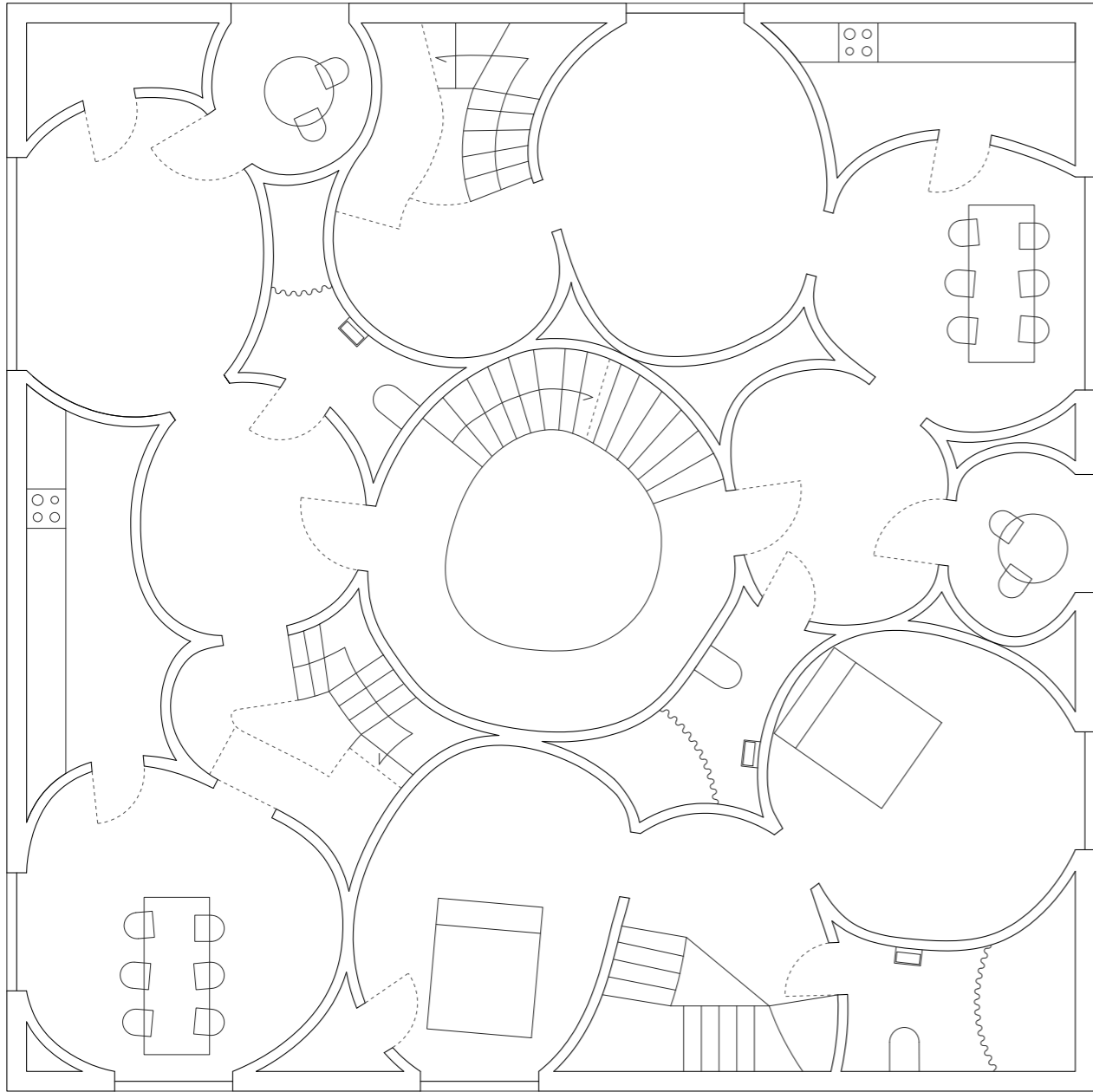
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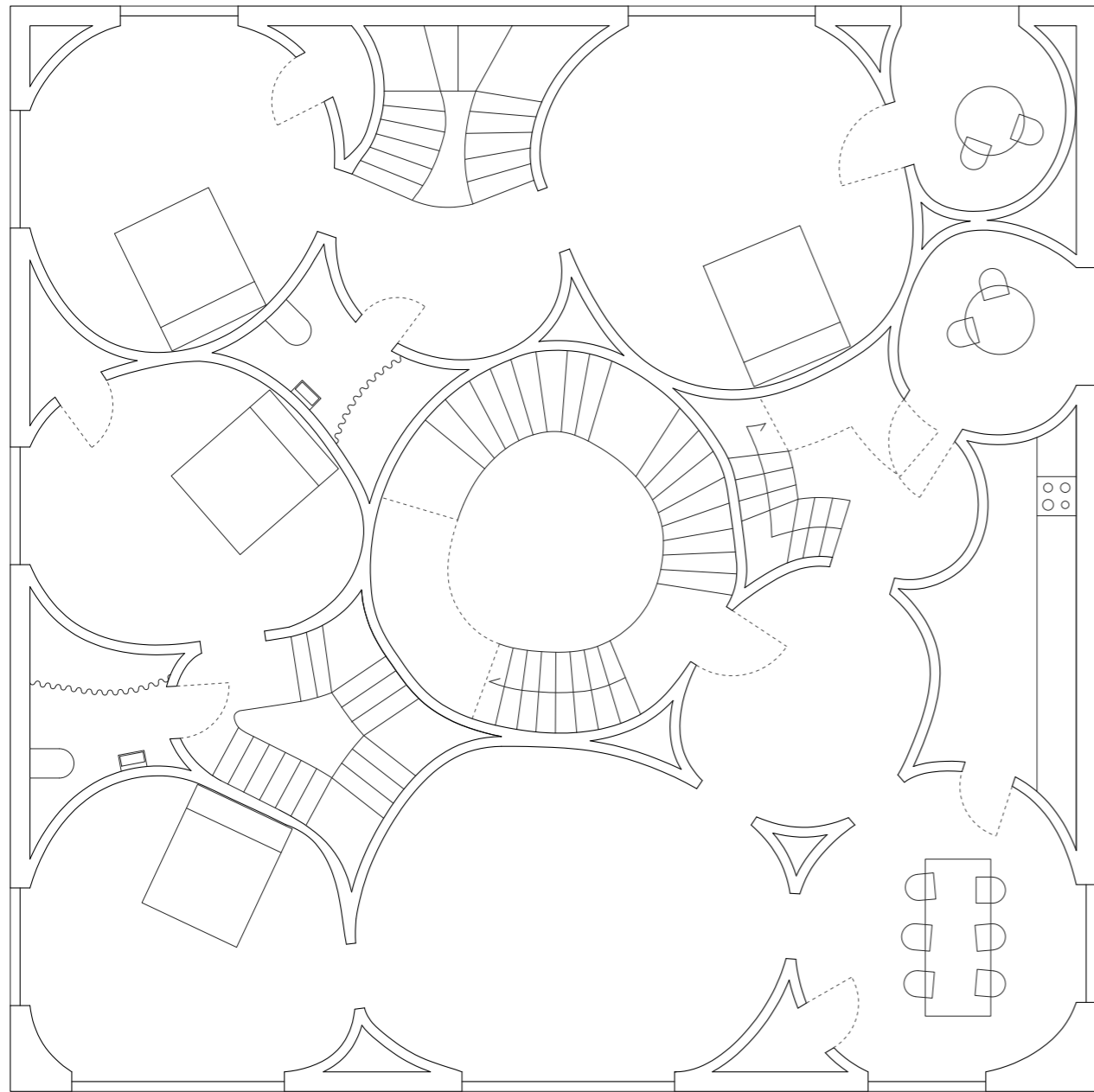


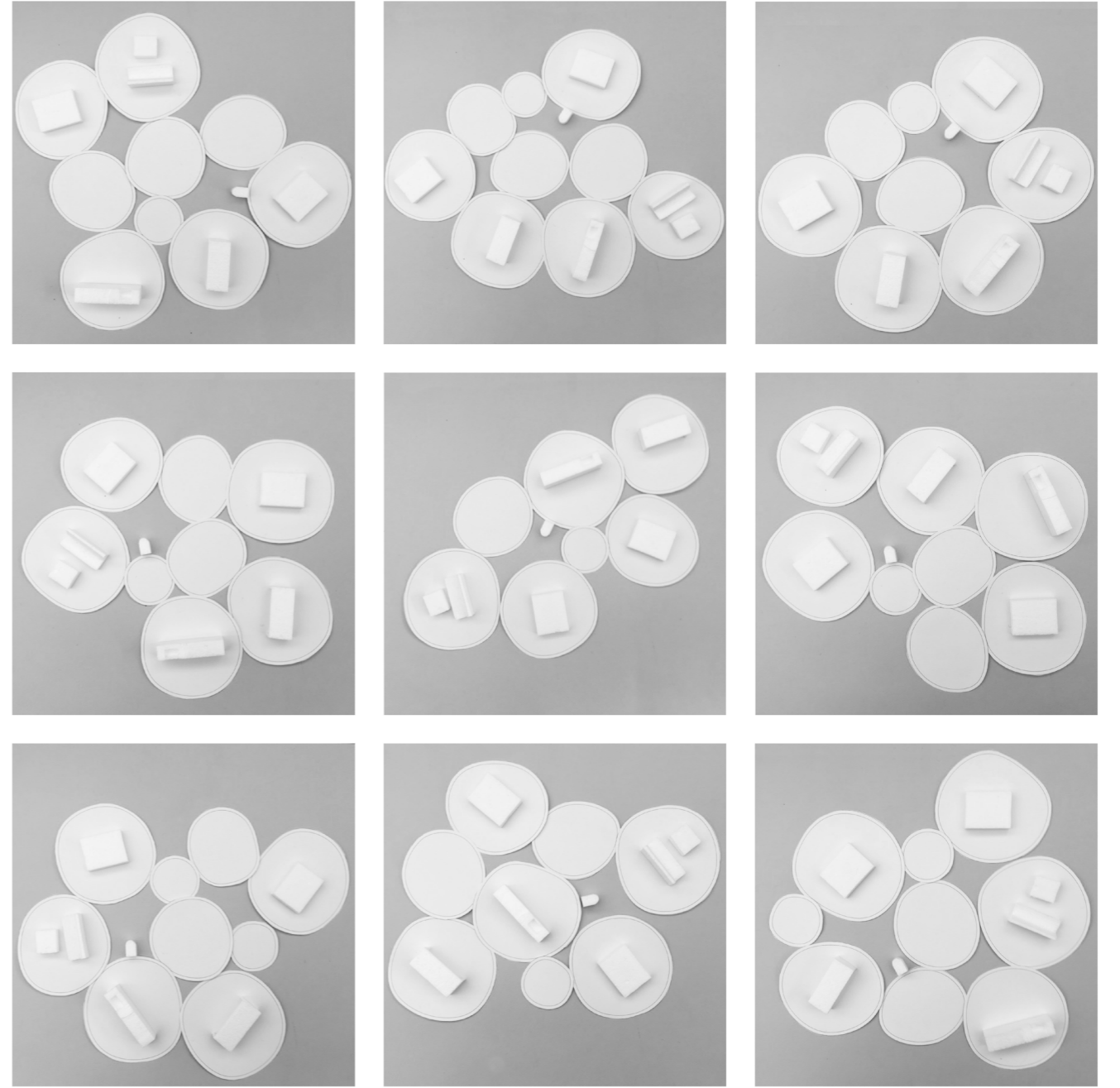
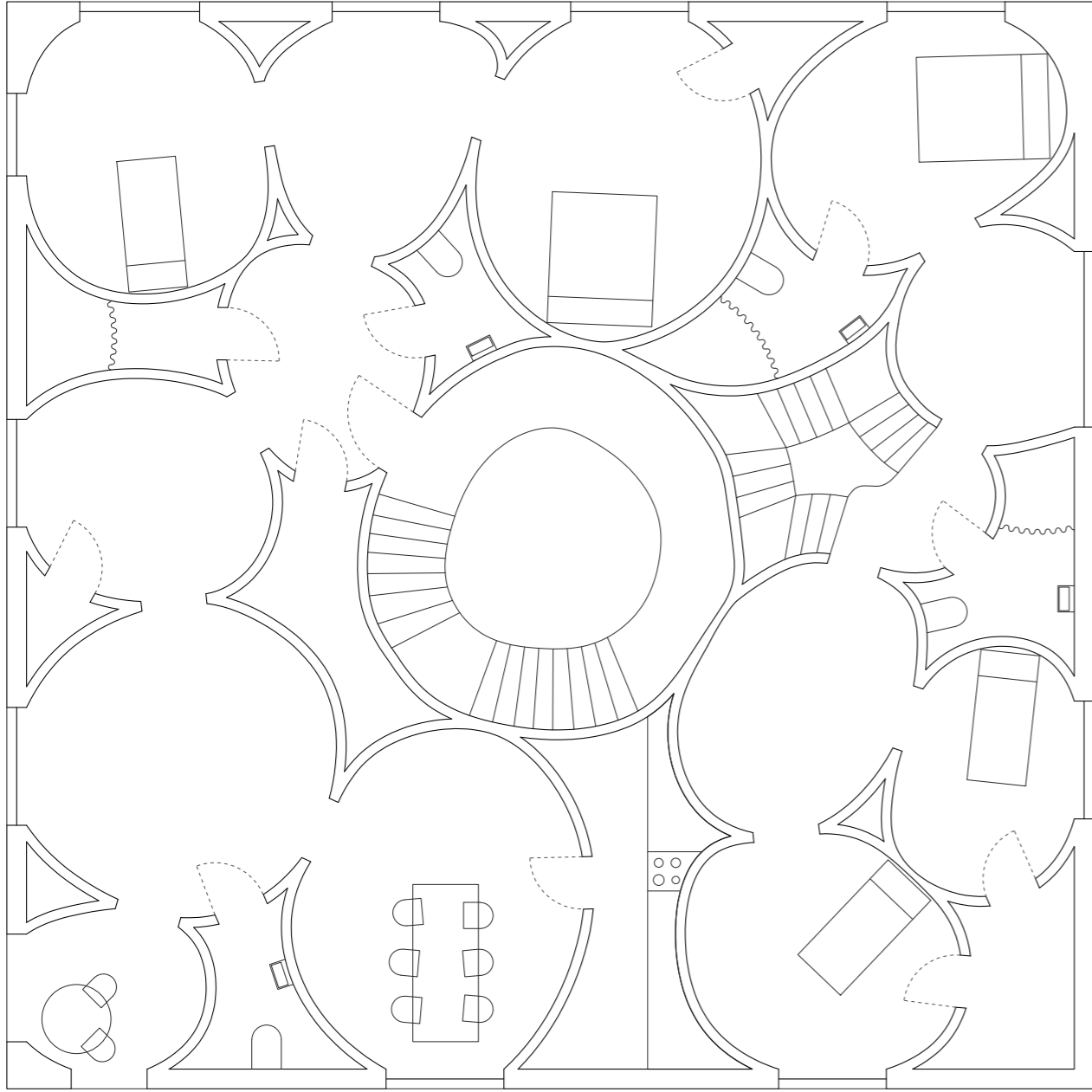






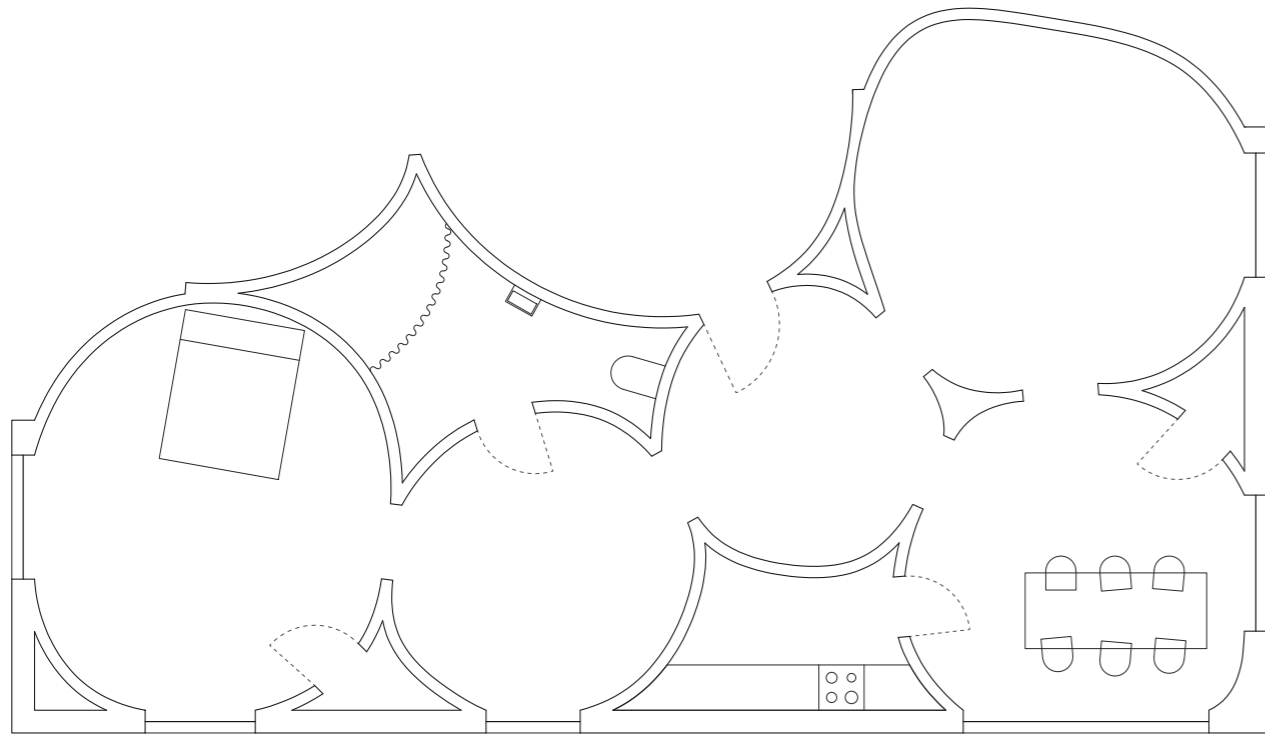






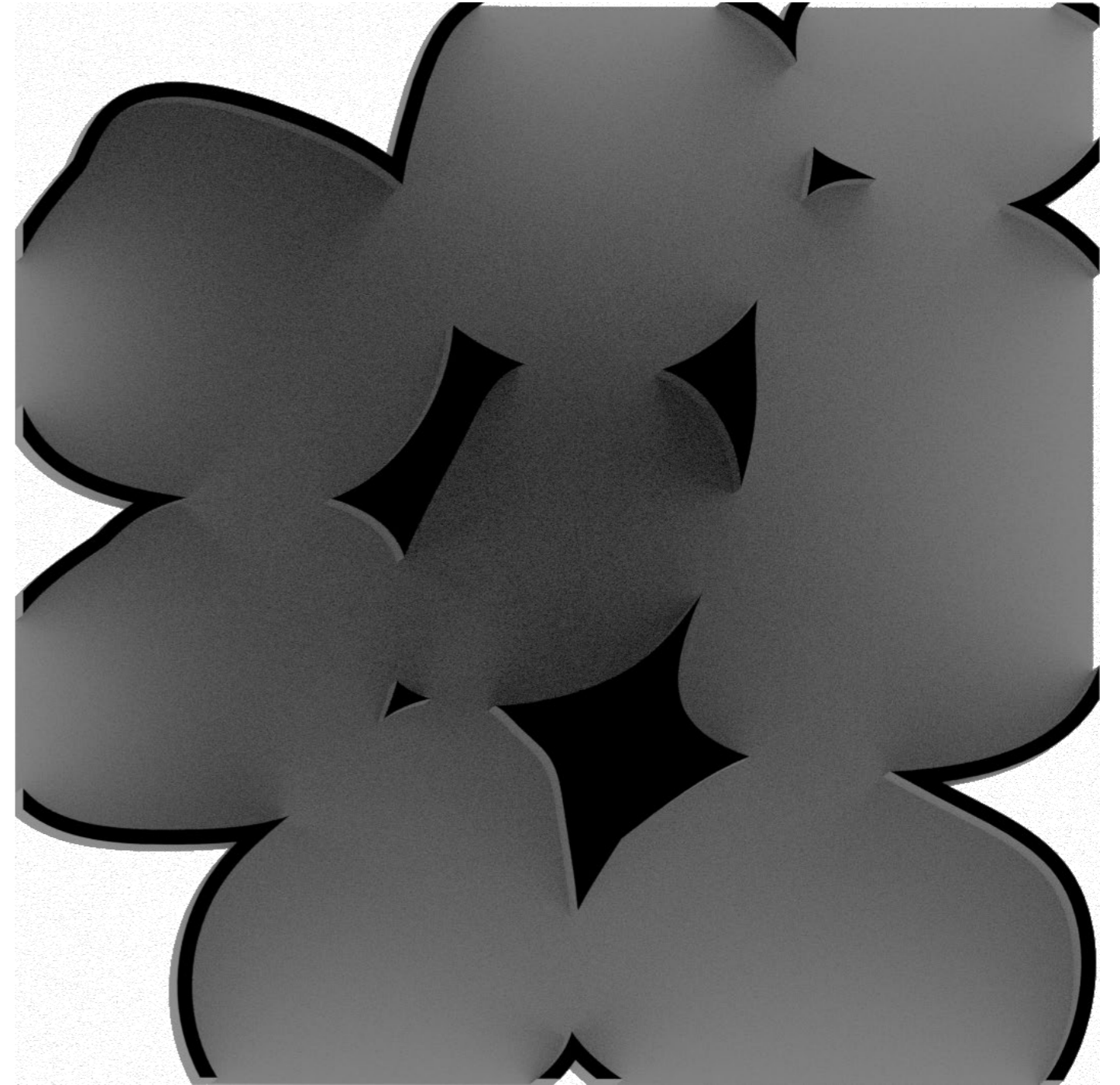
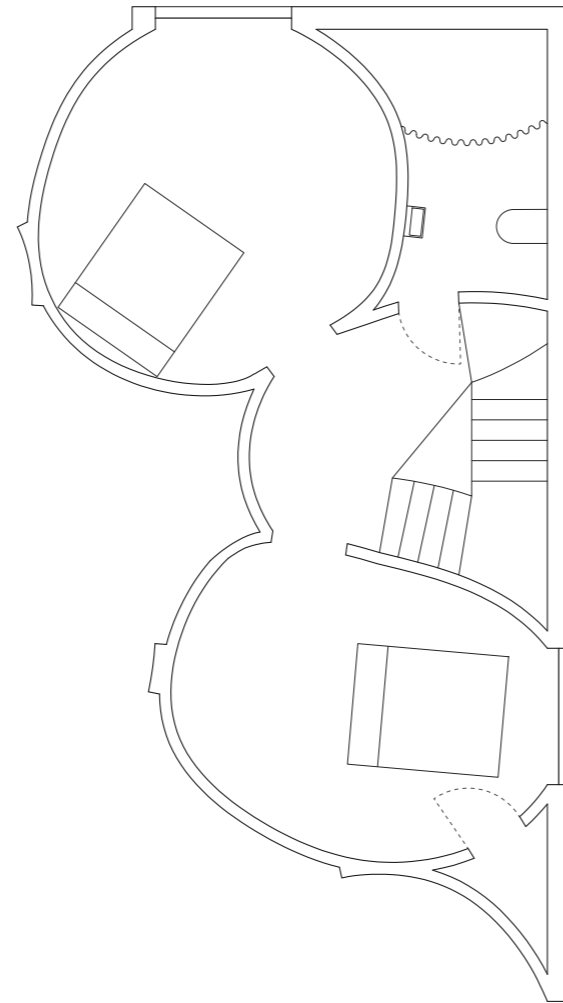
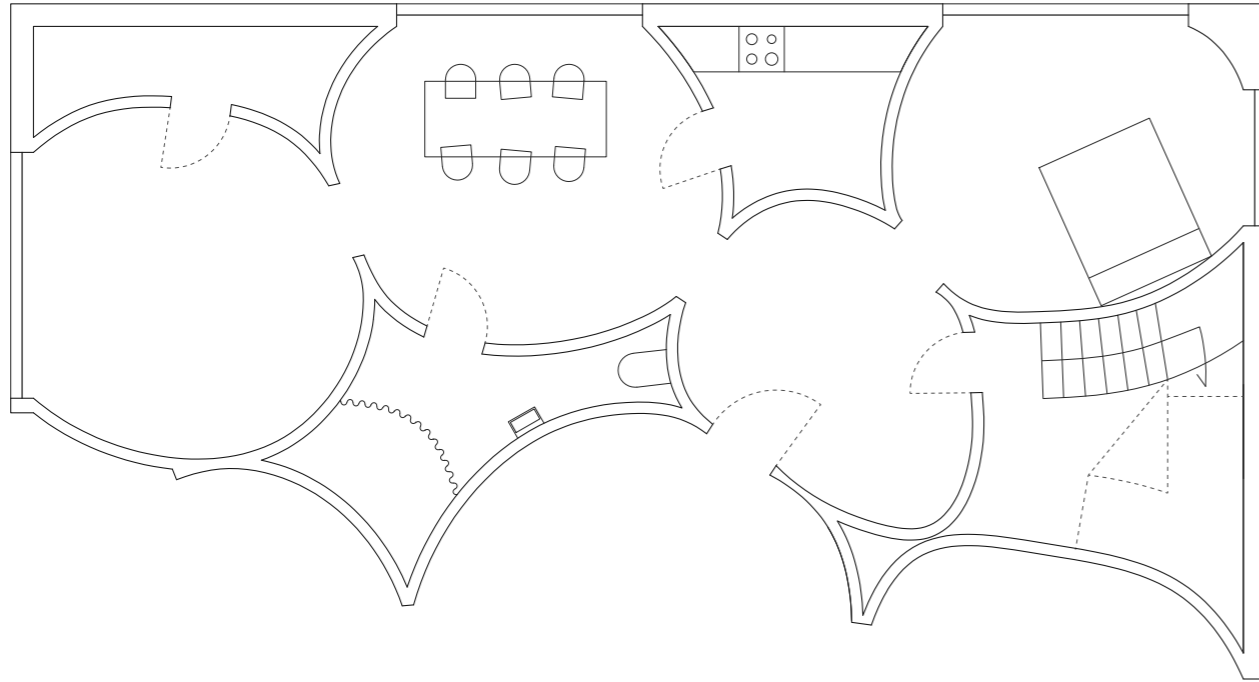
Apt. 1

116 m2



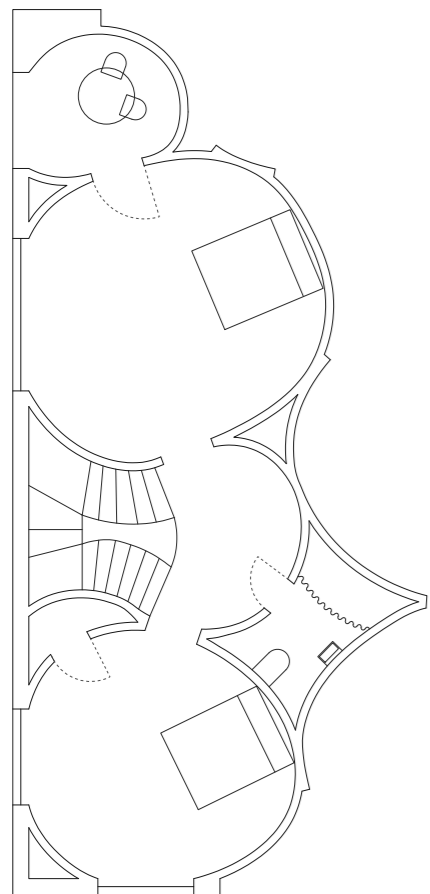
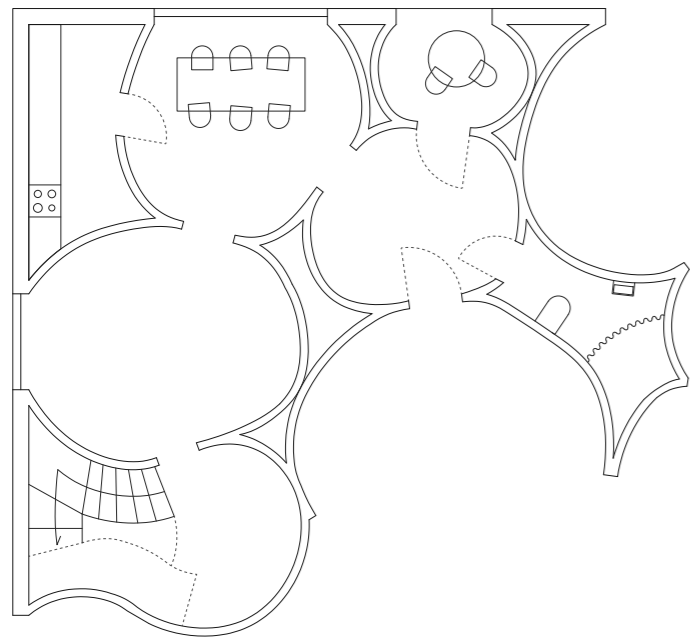
Apt. 2

176 m2



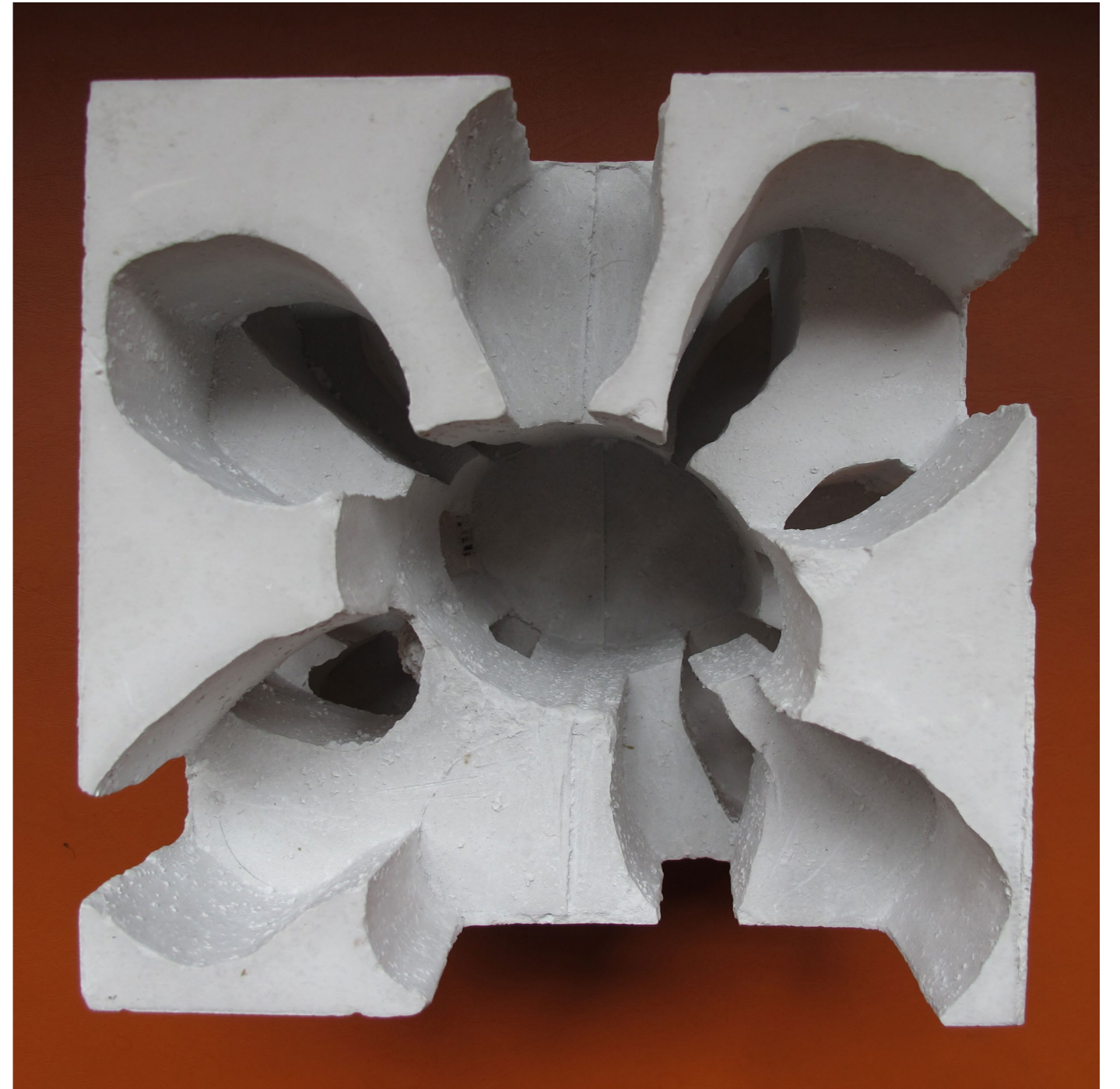
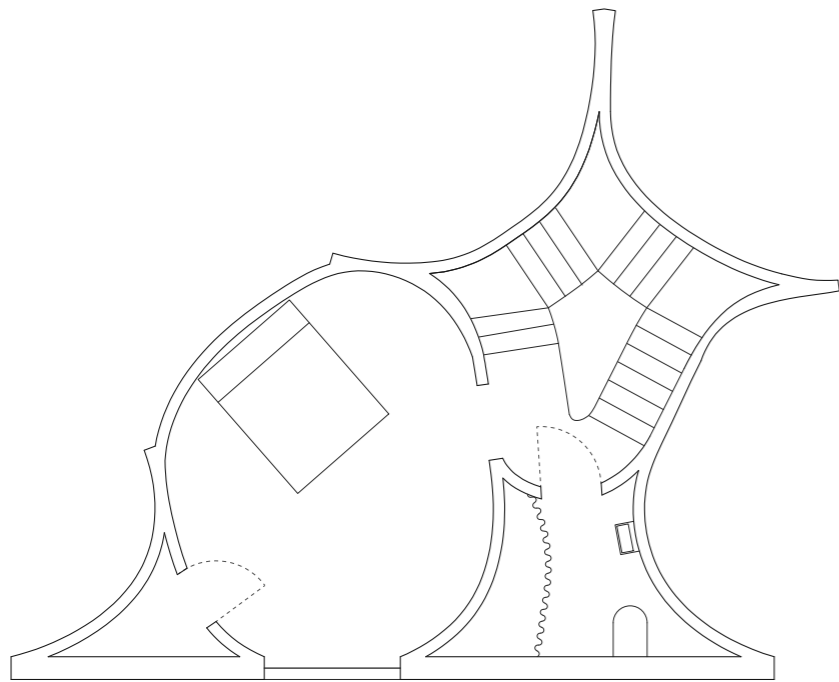
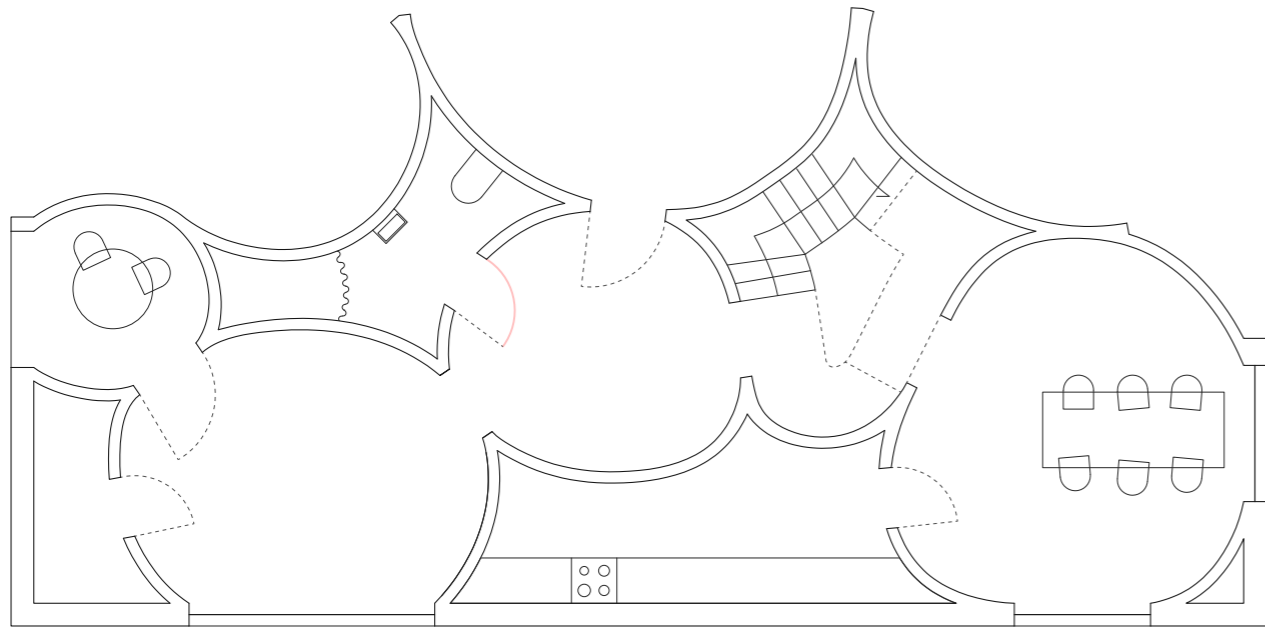
Apt. 3

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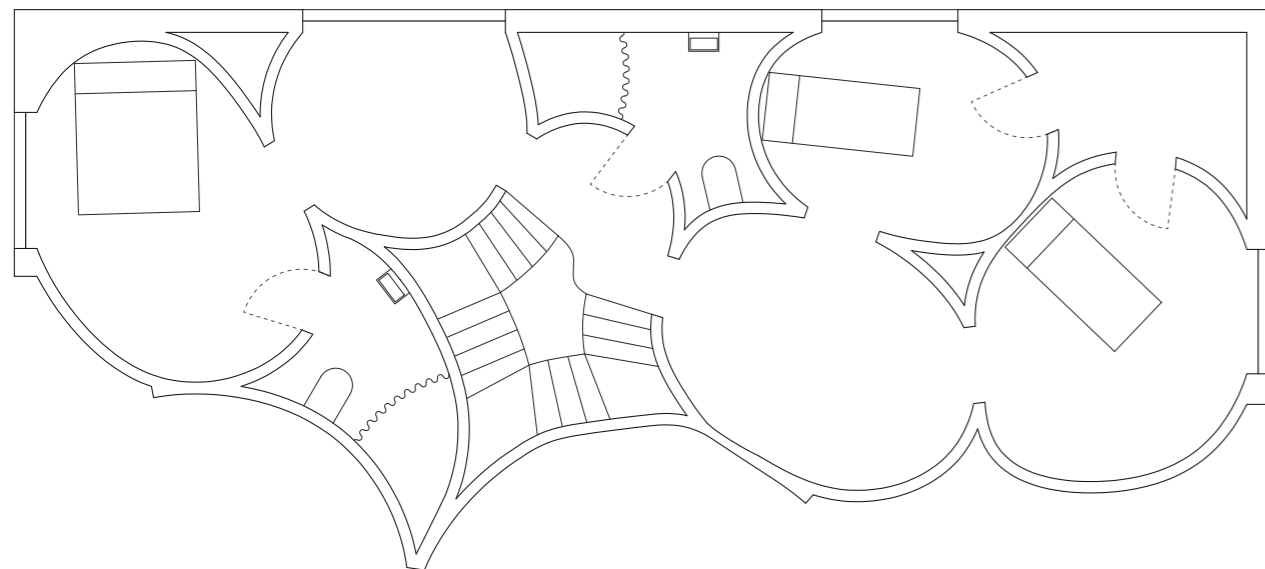
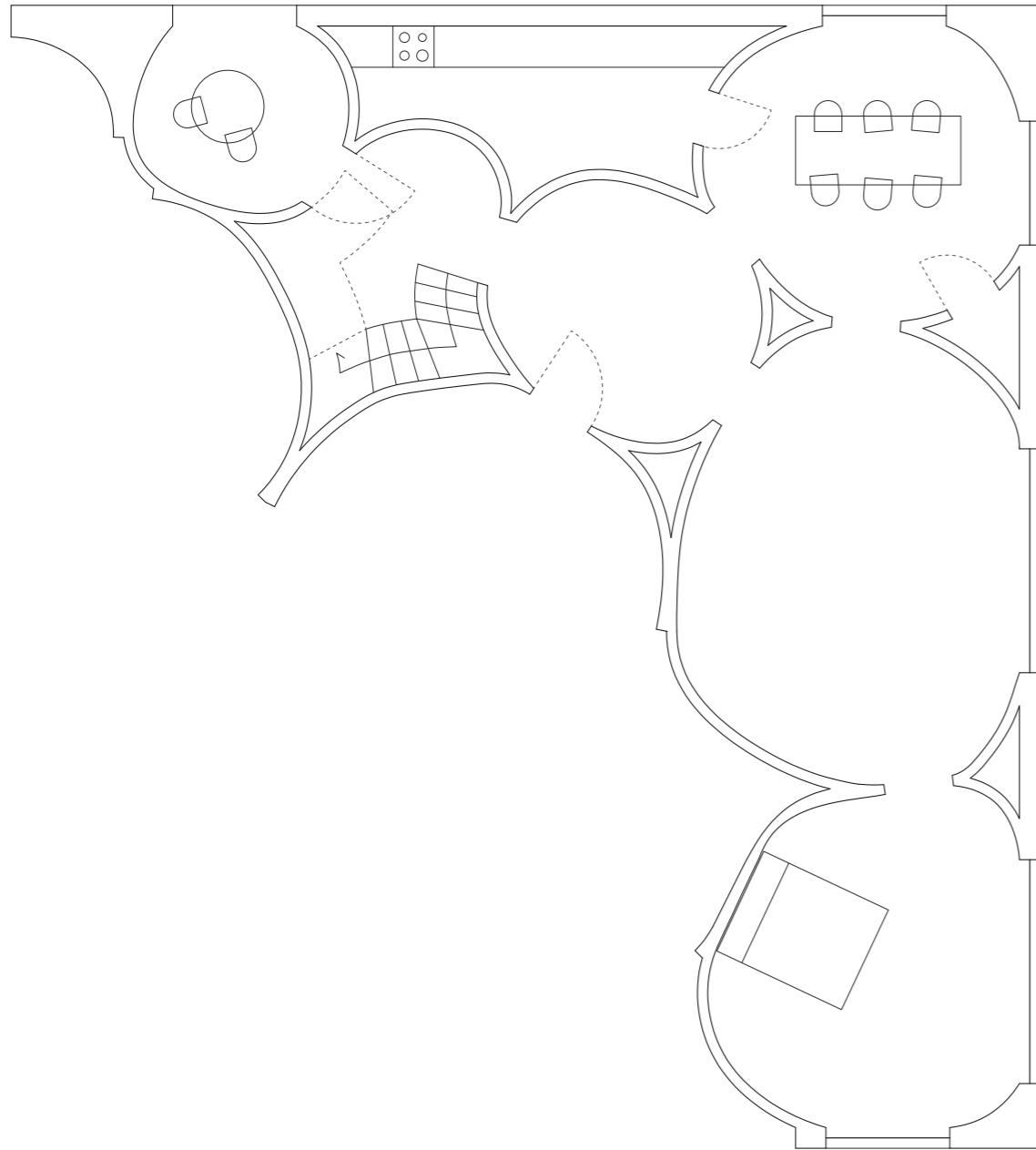
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135 m2



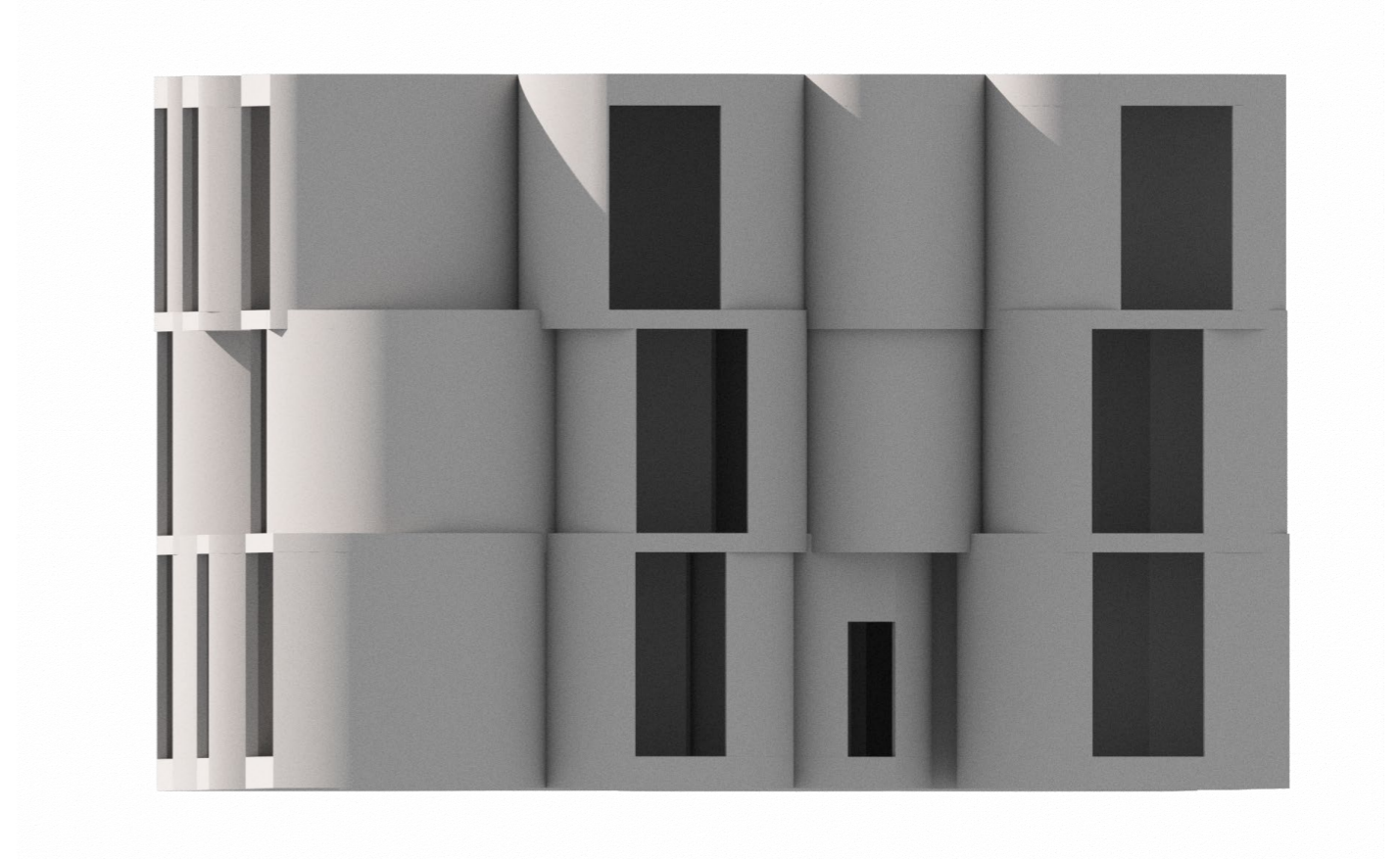
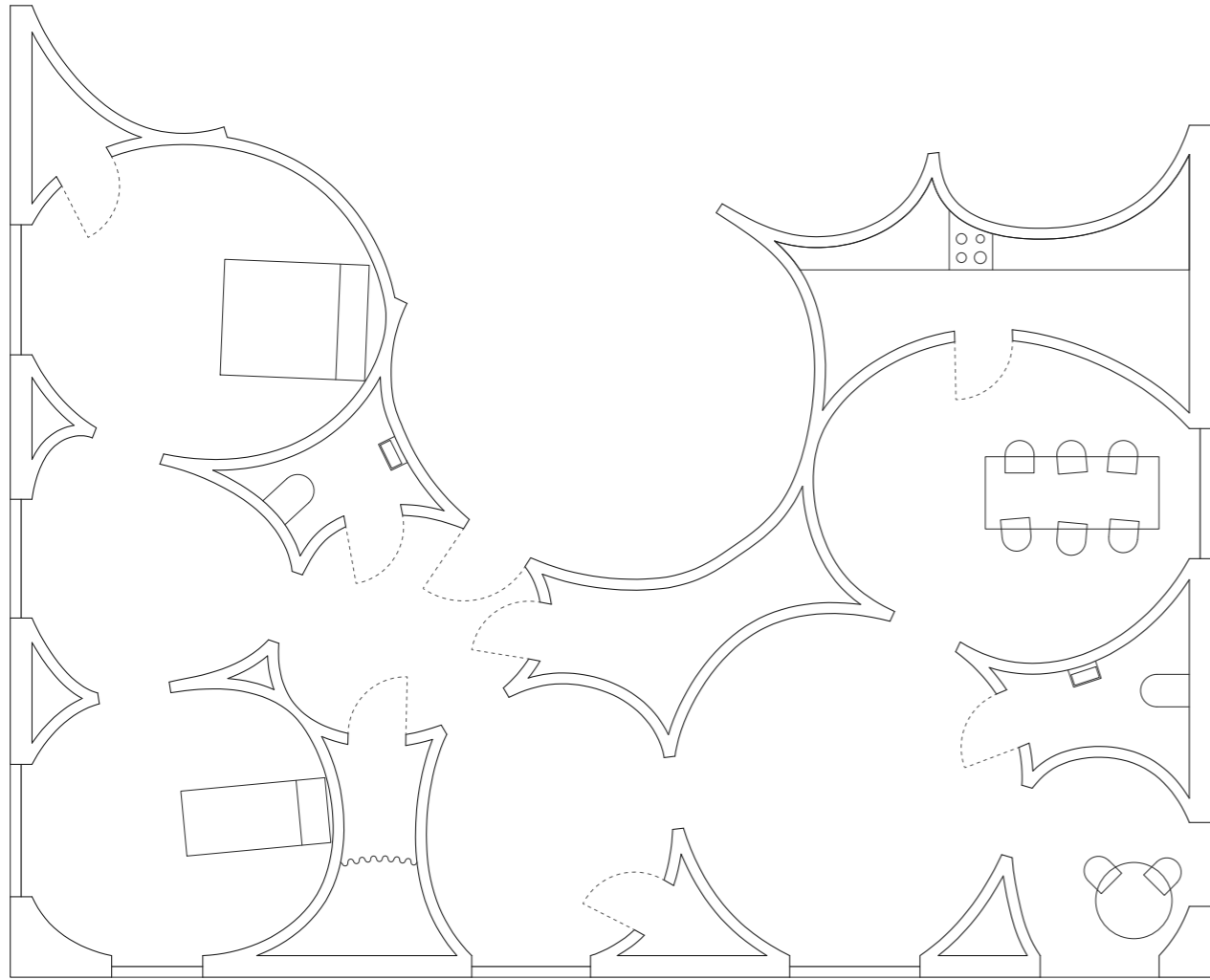
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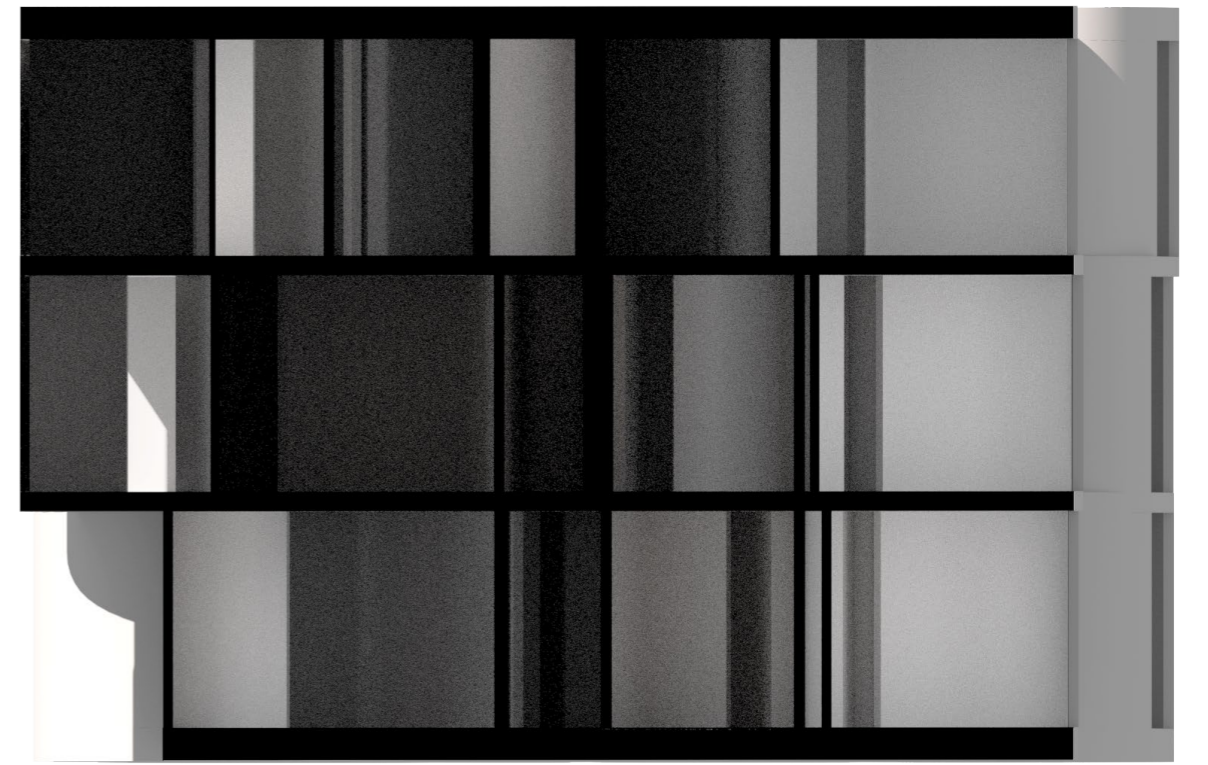
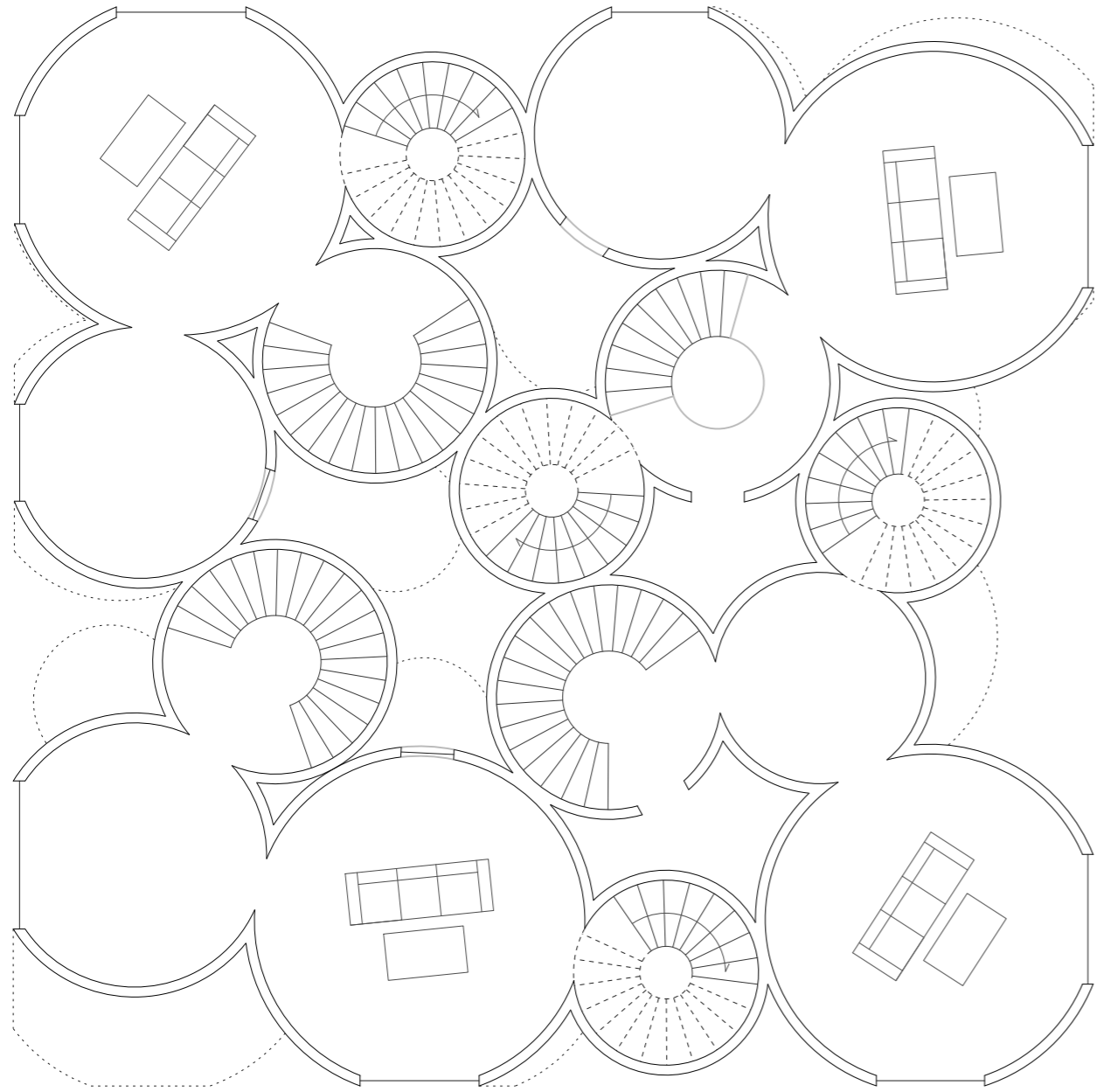
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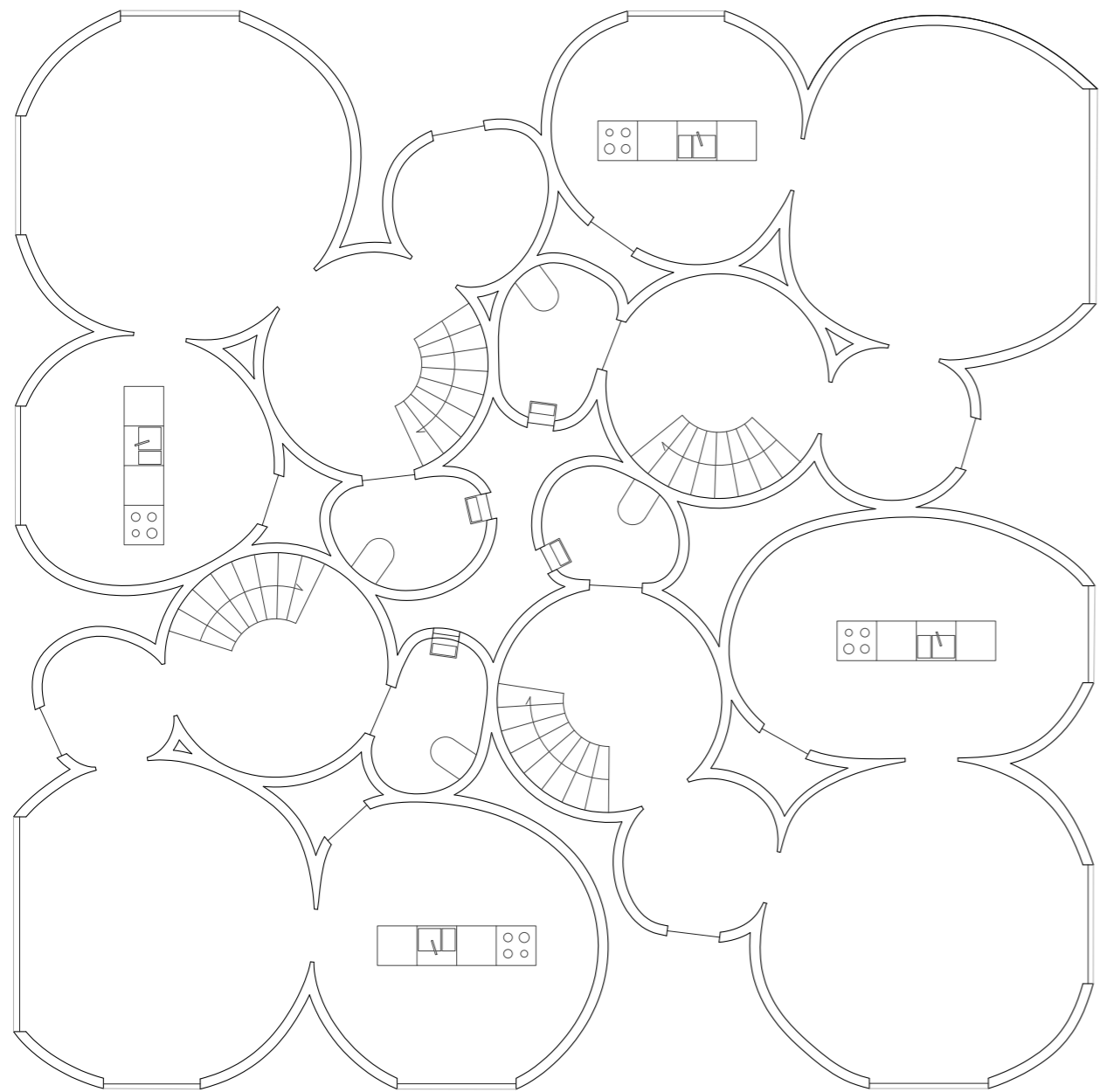


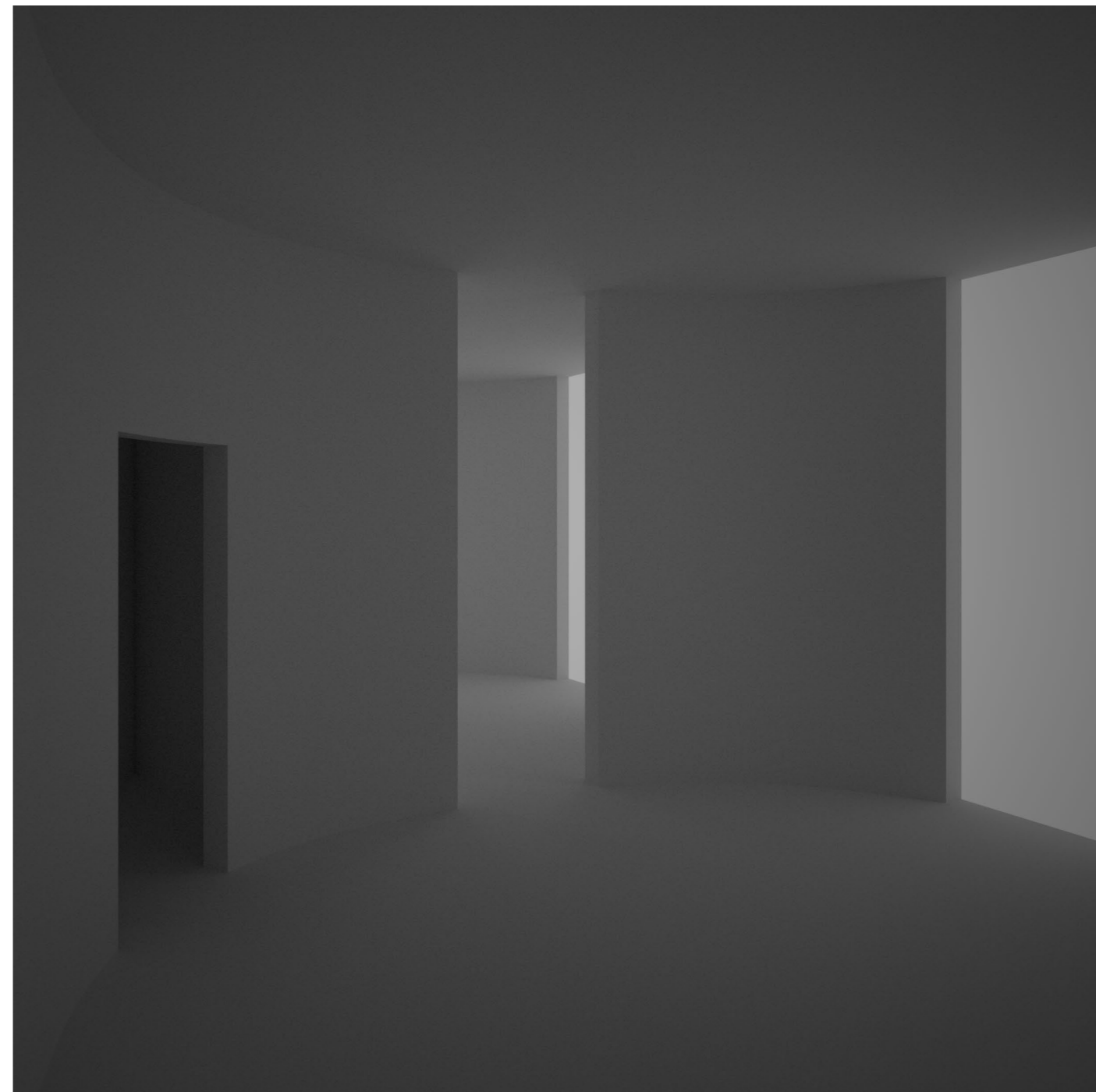
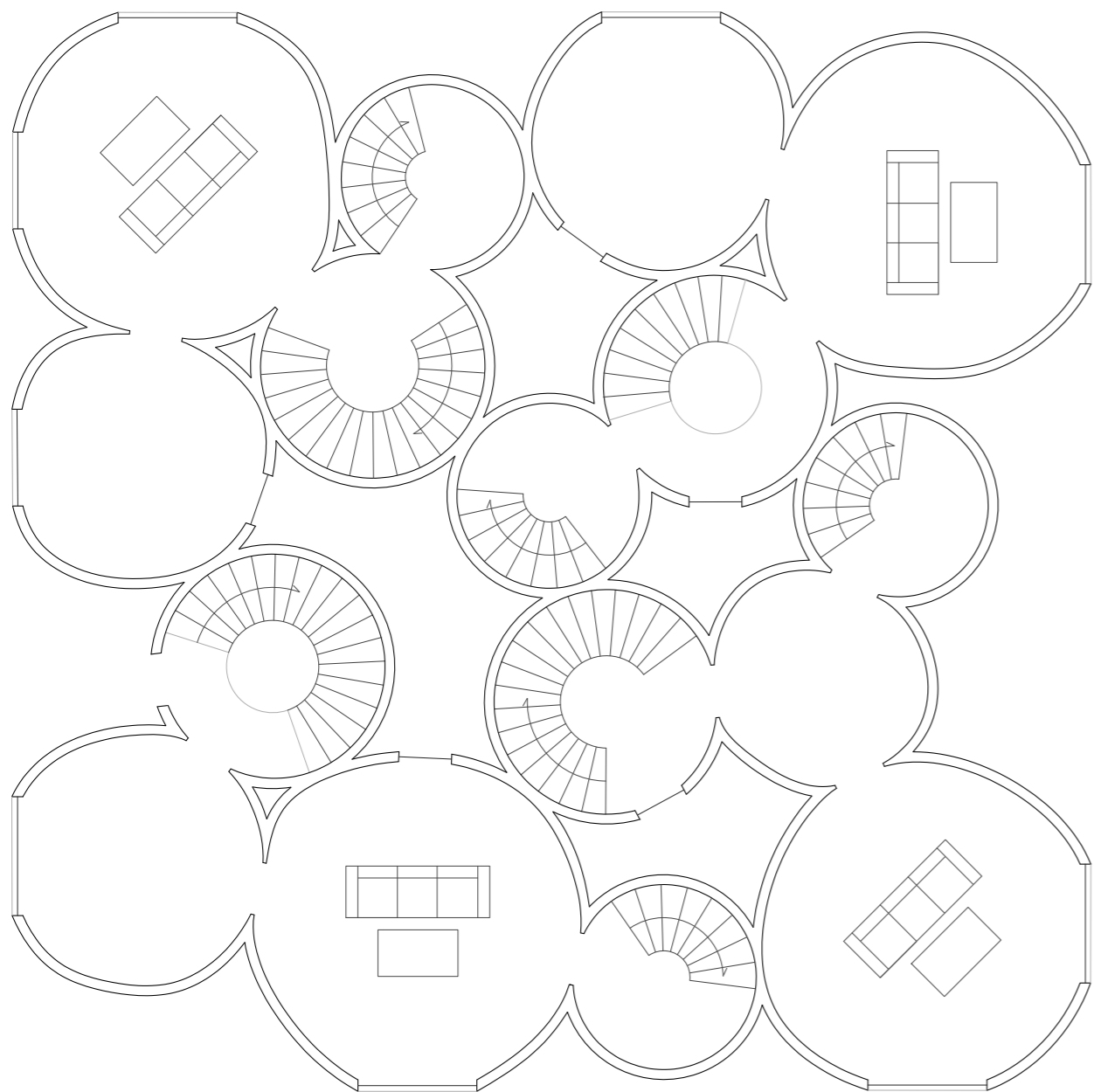
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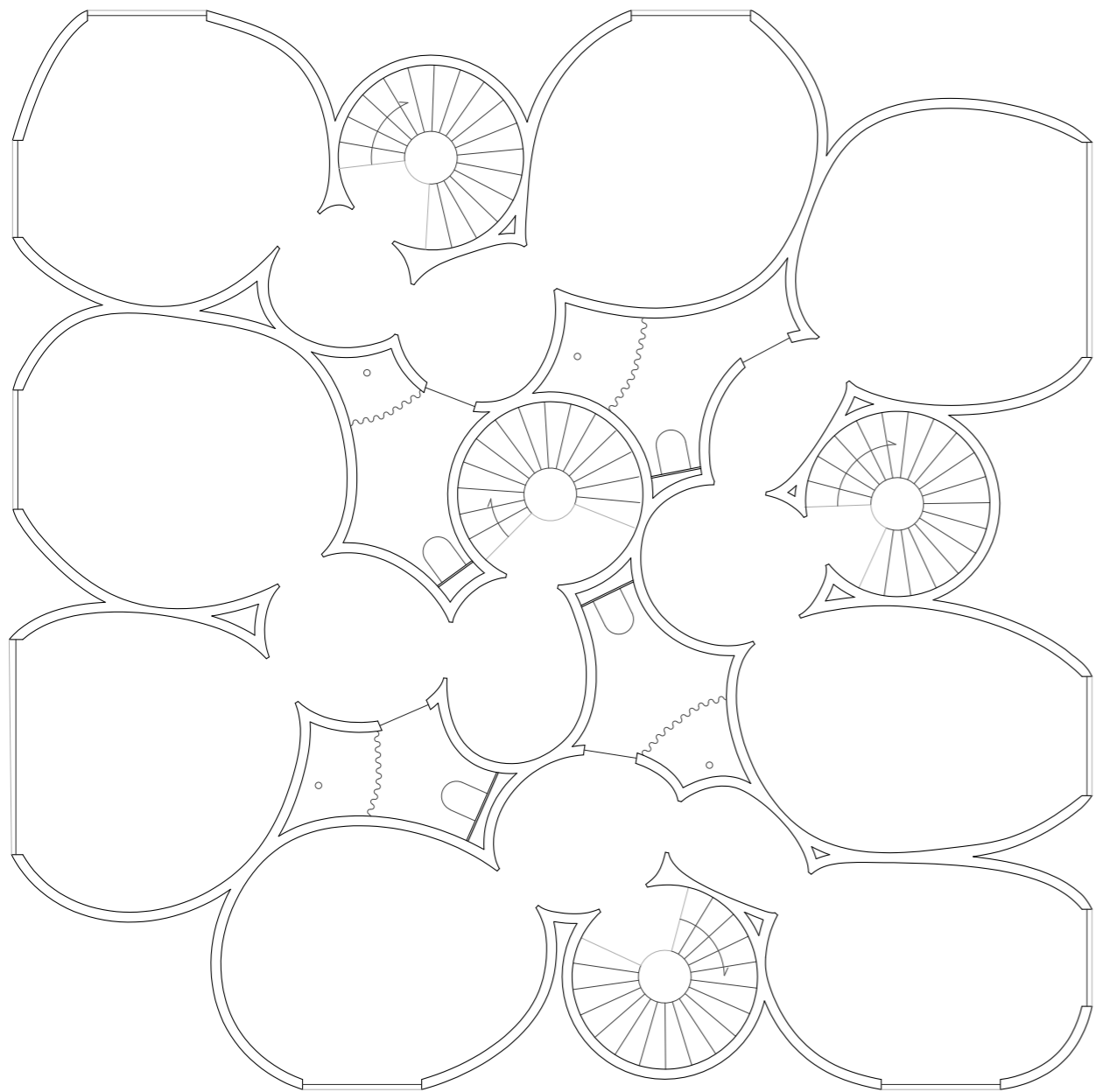
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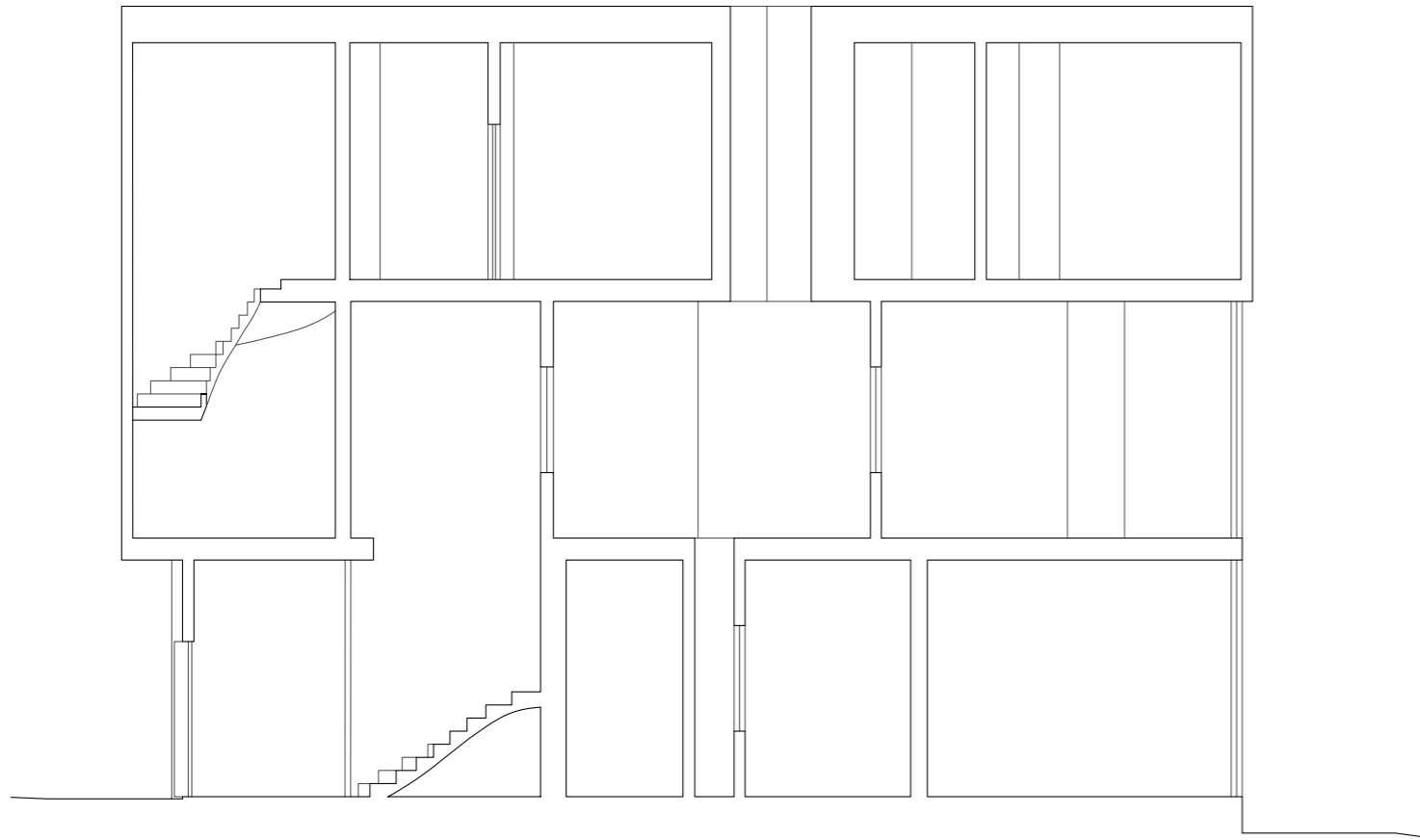


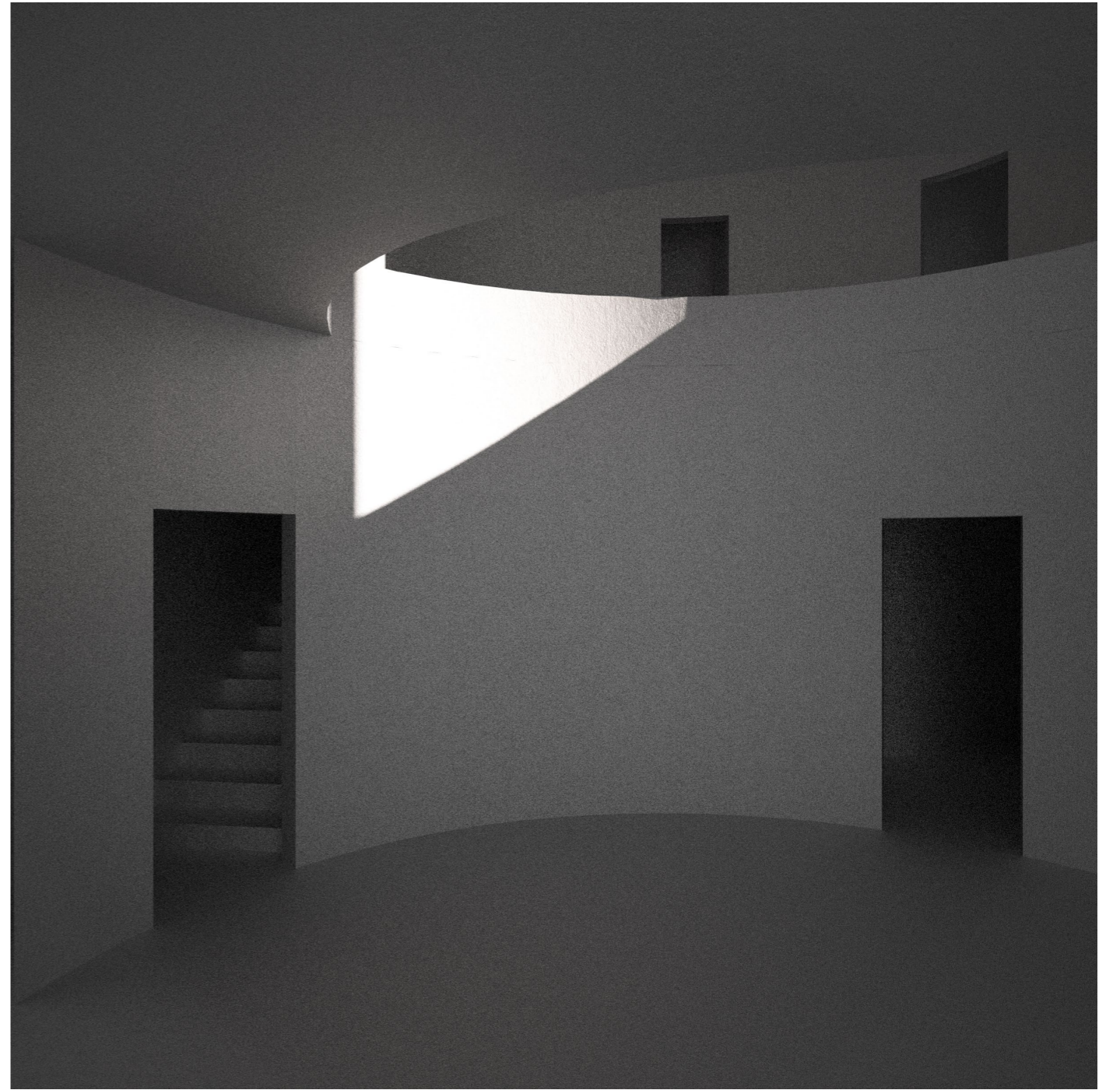
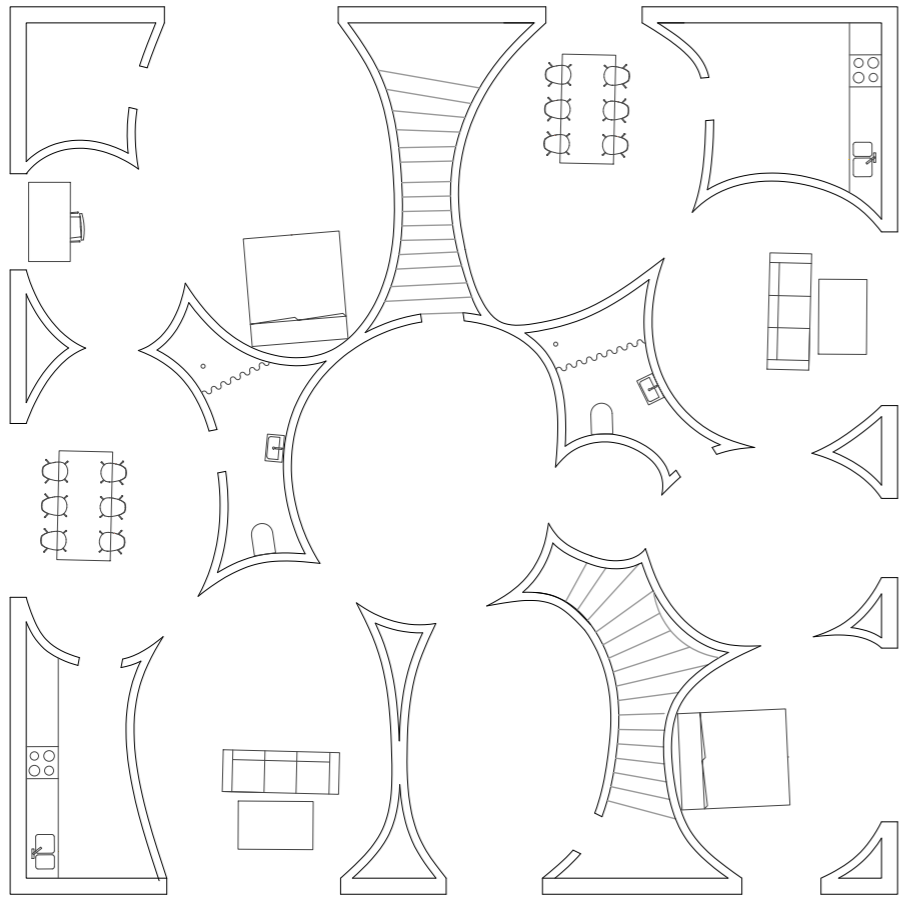
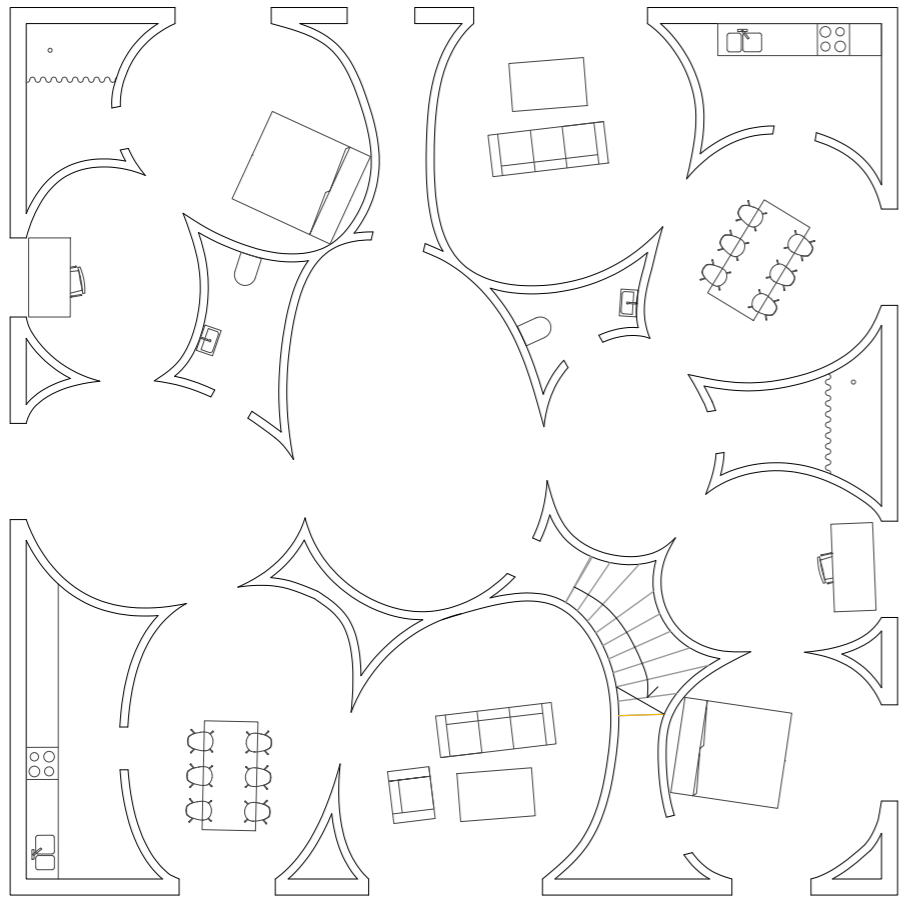


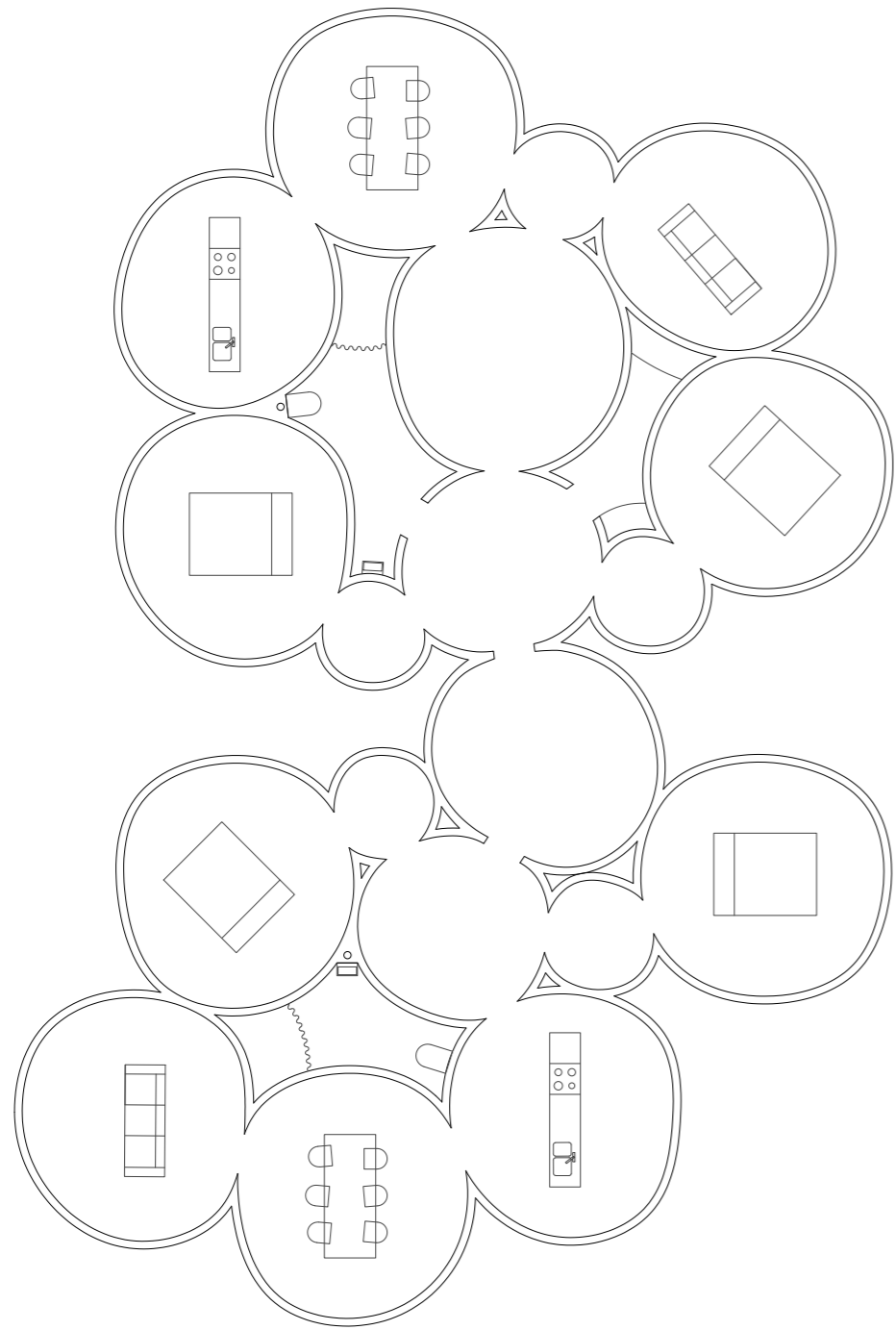


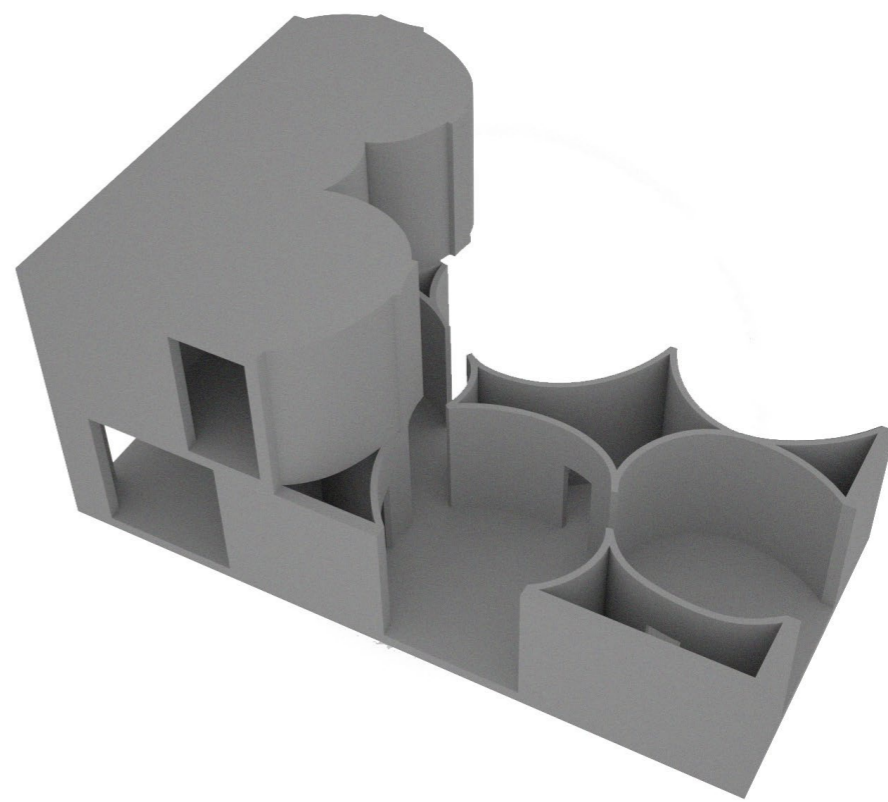
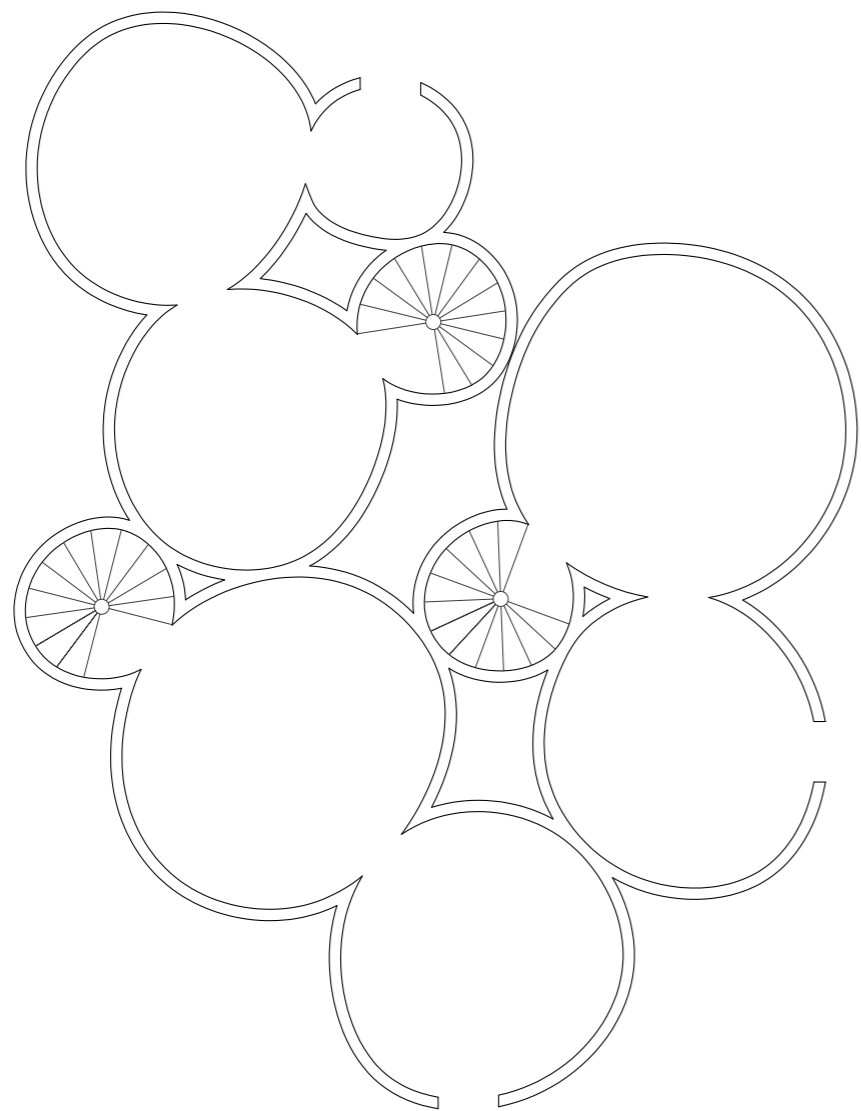


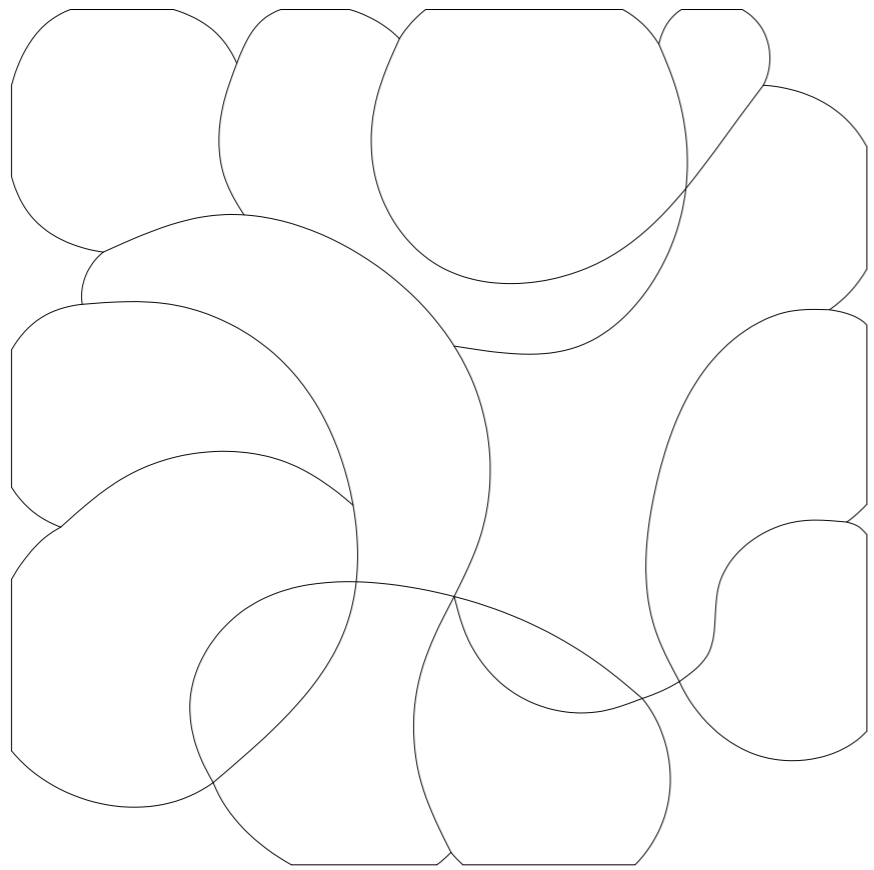
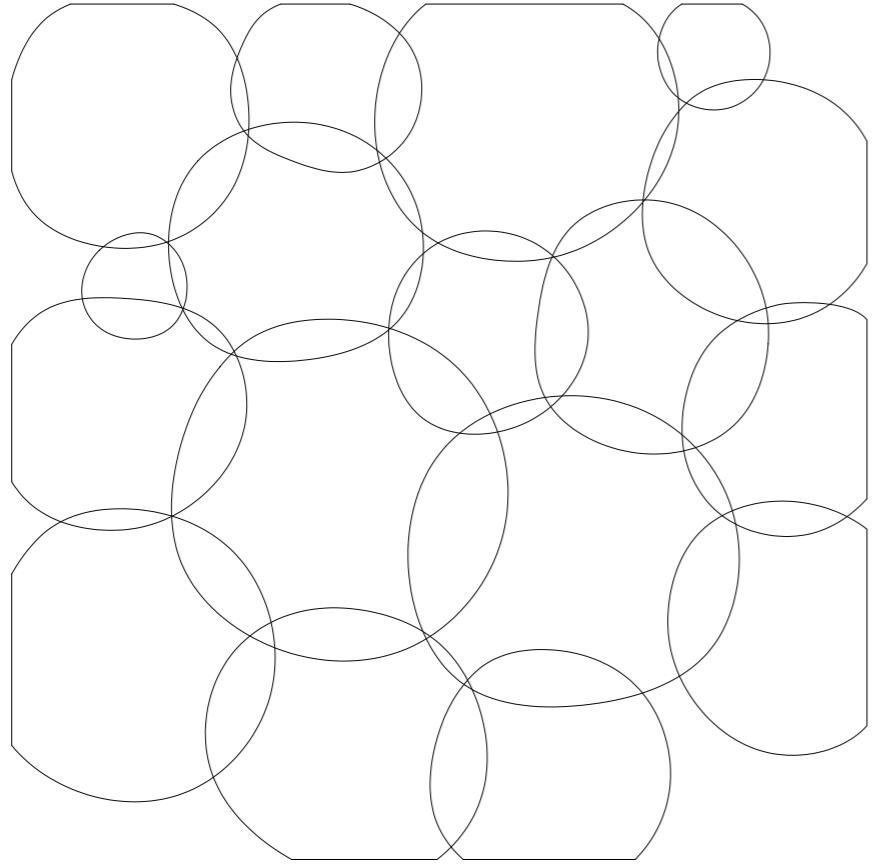


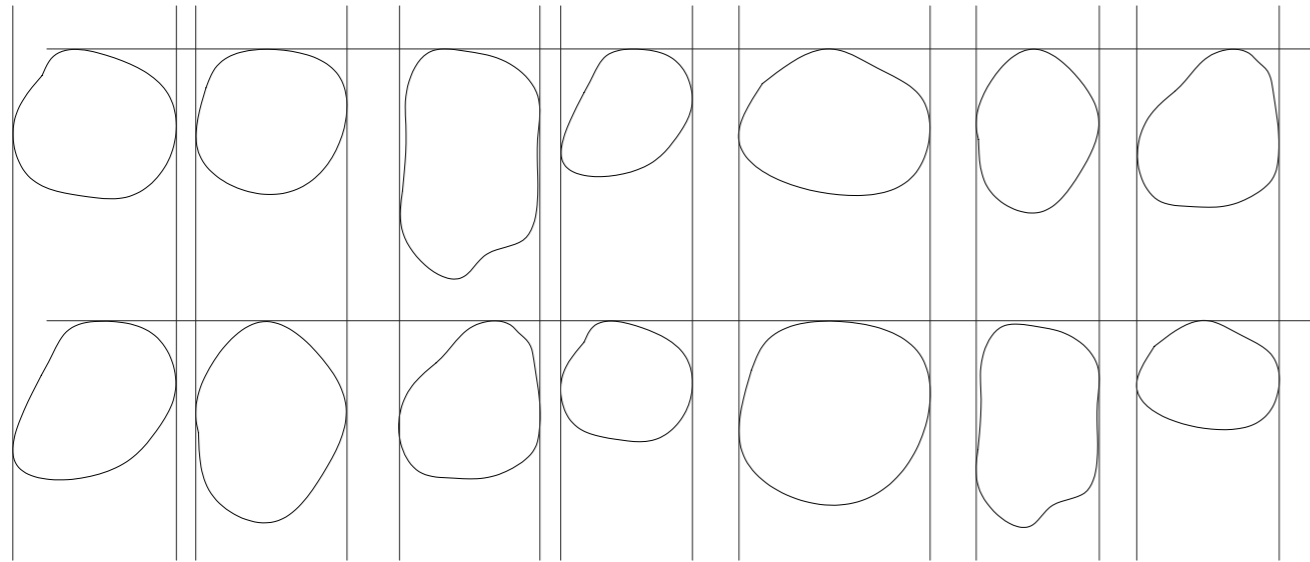


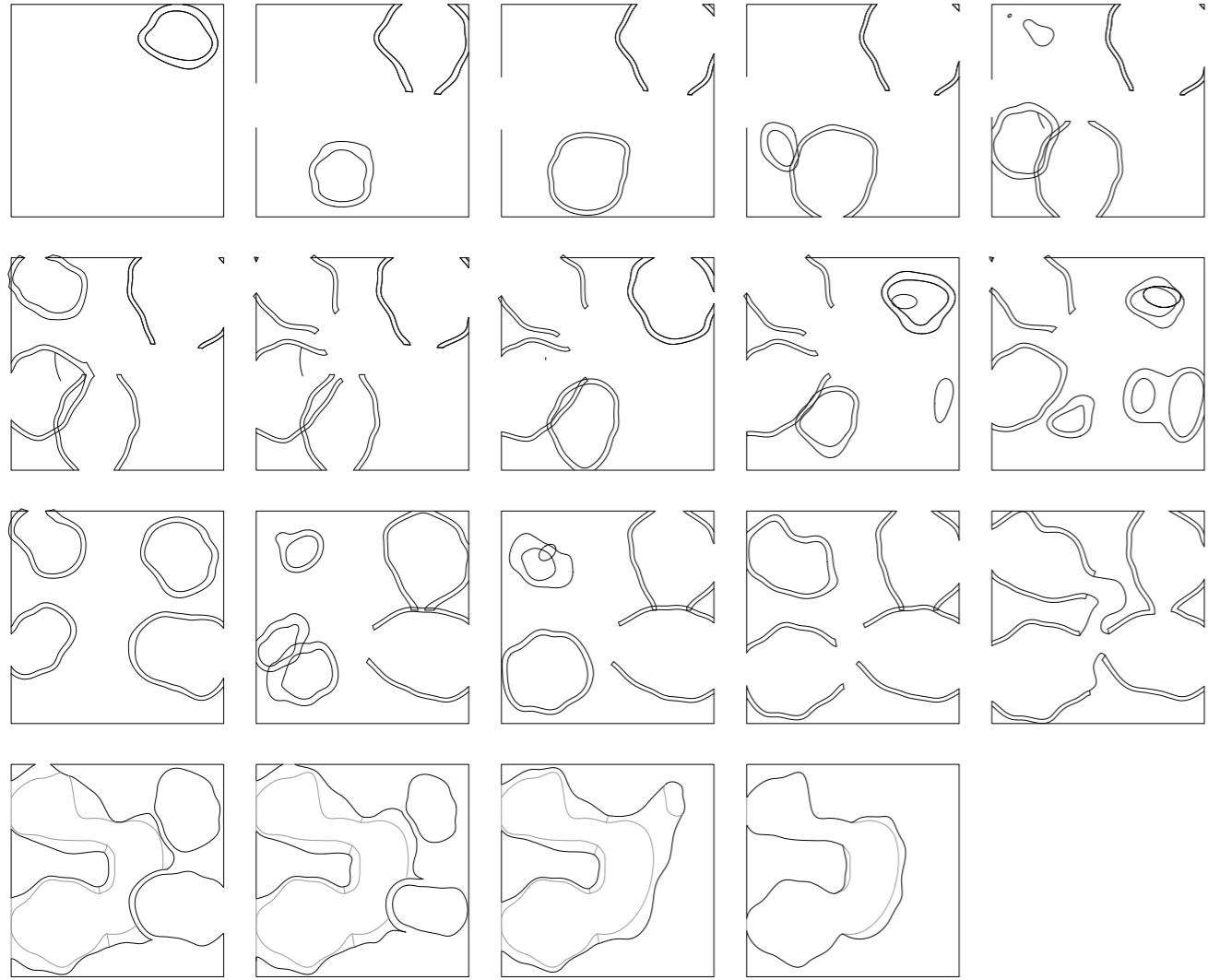


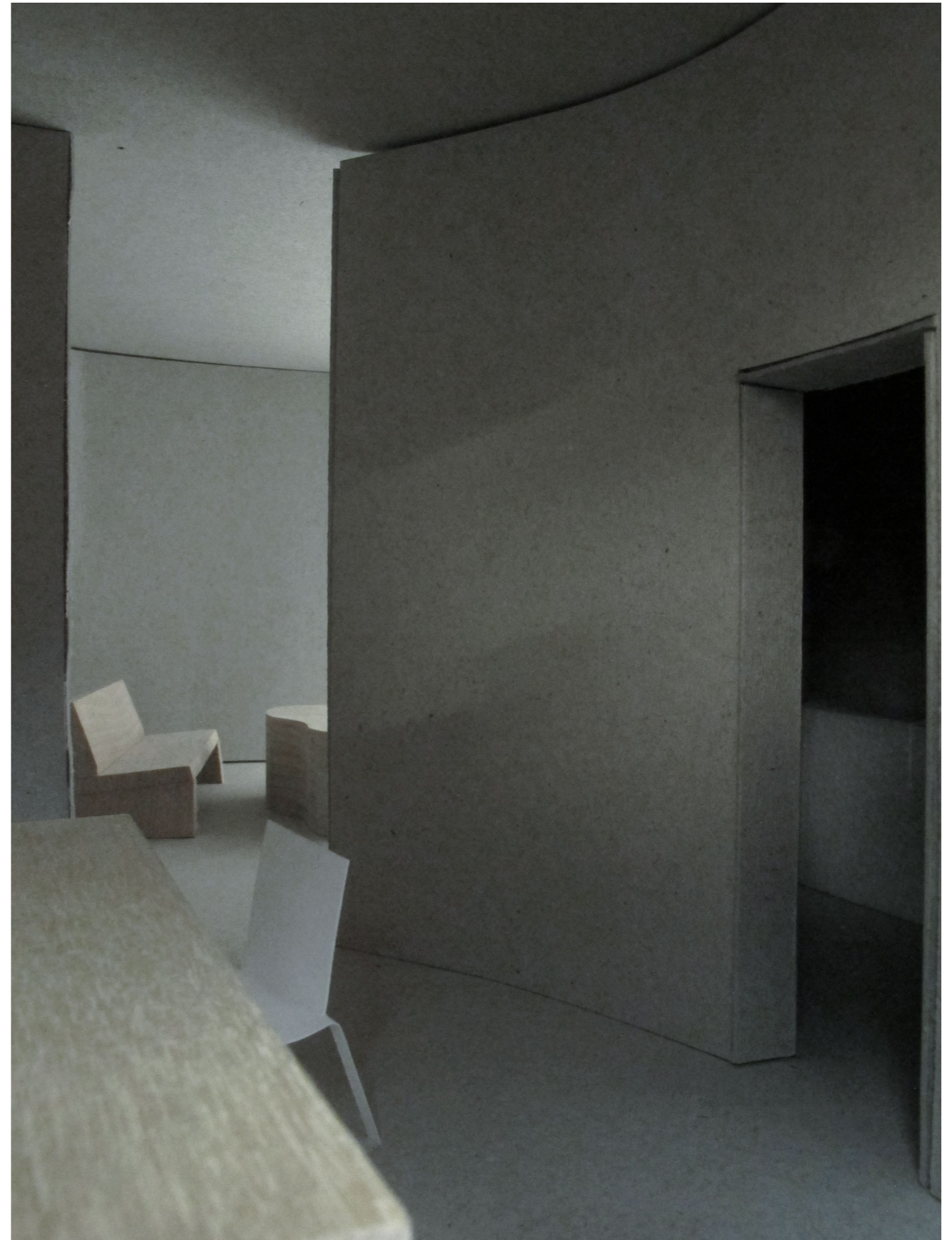
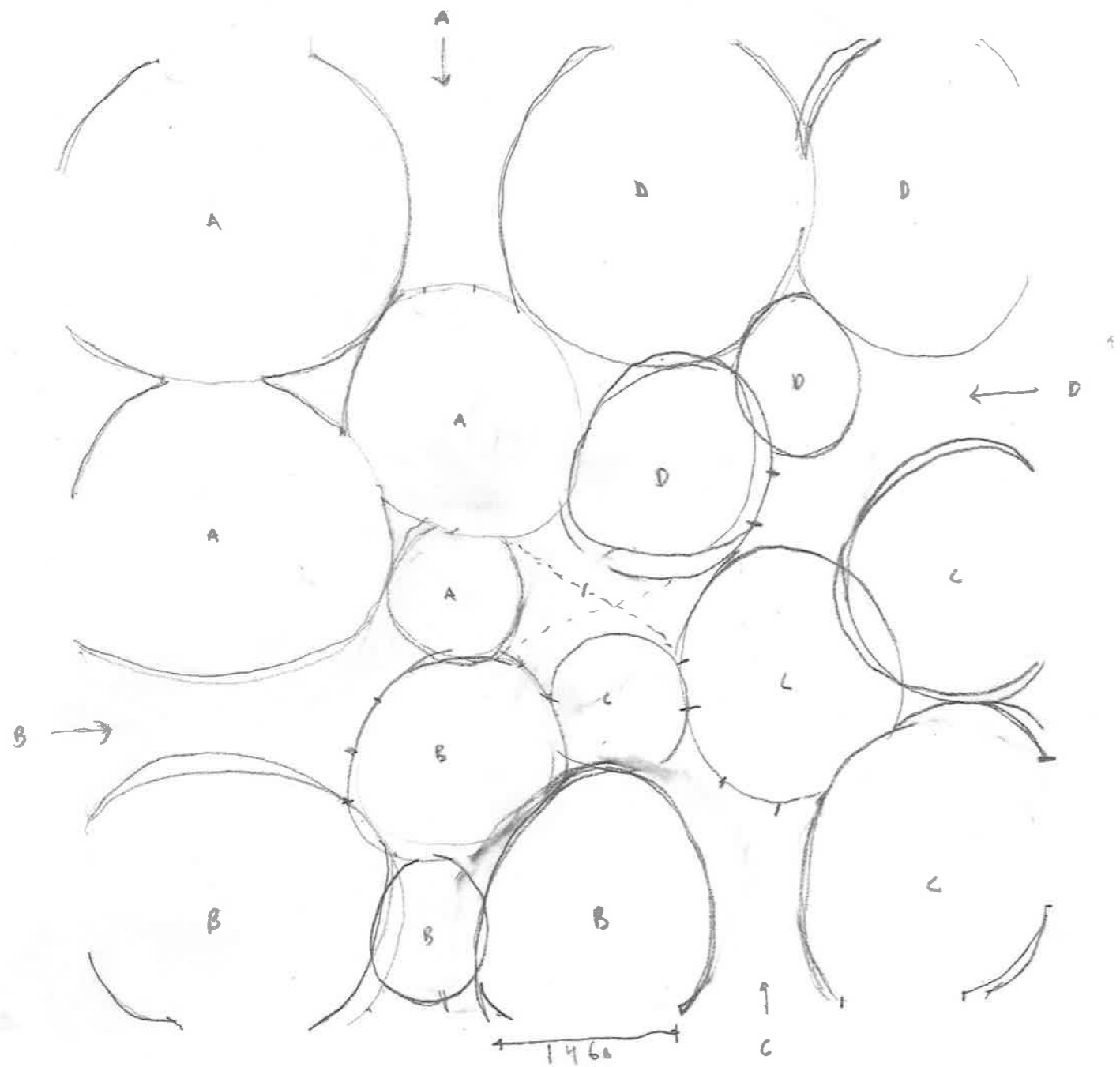


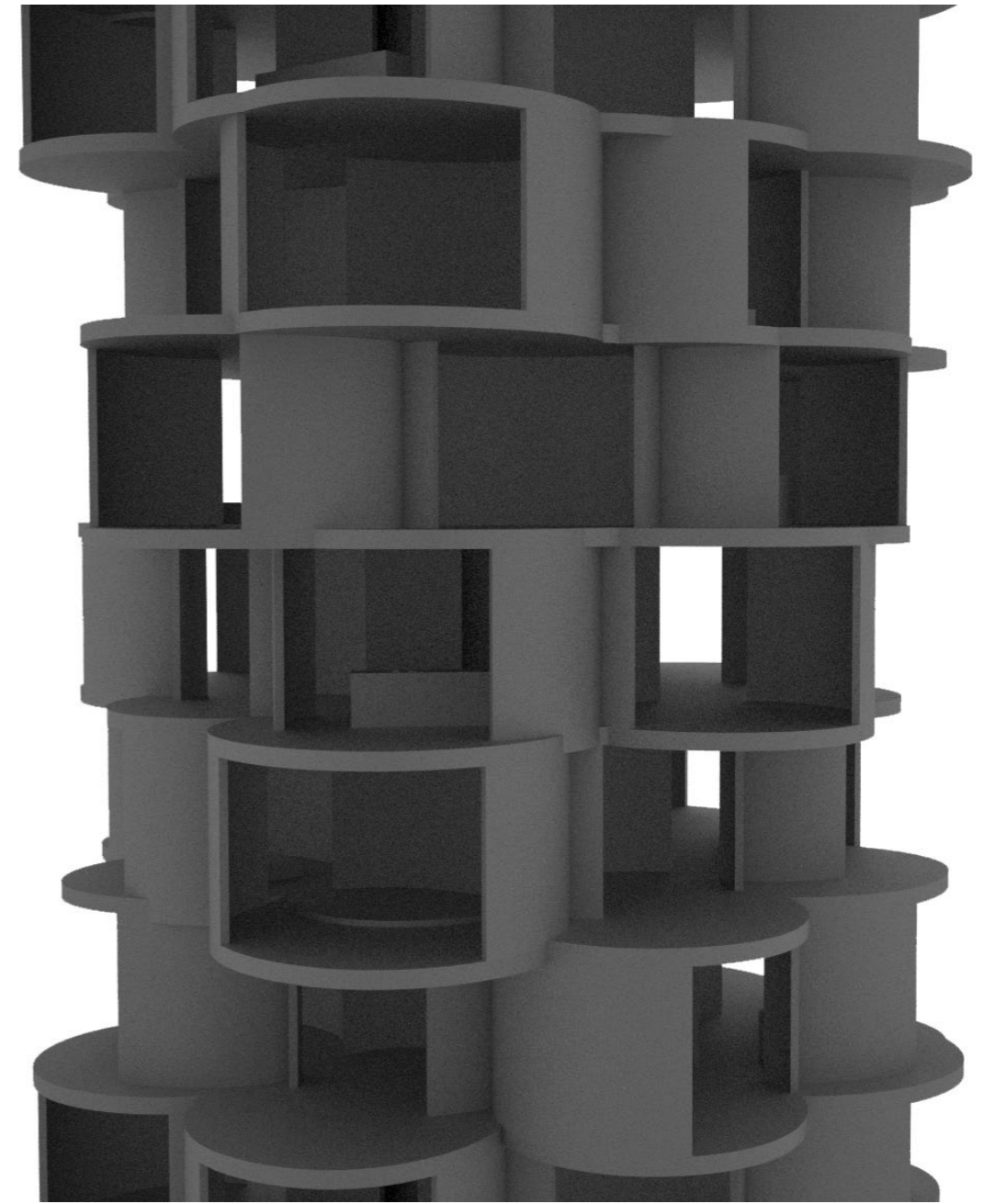
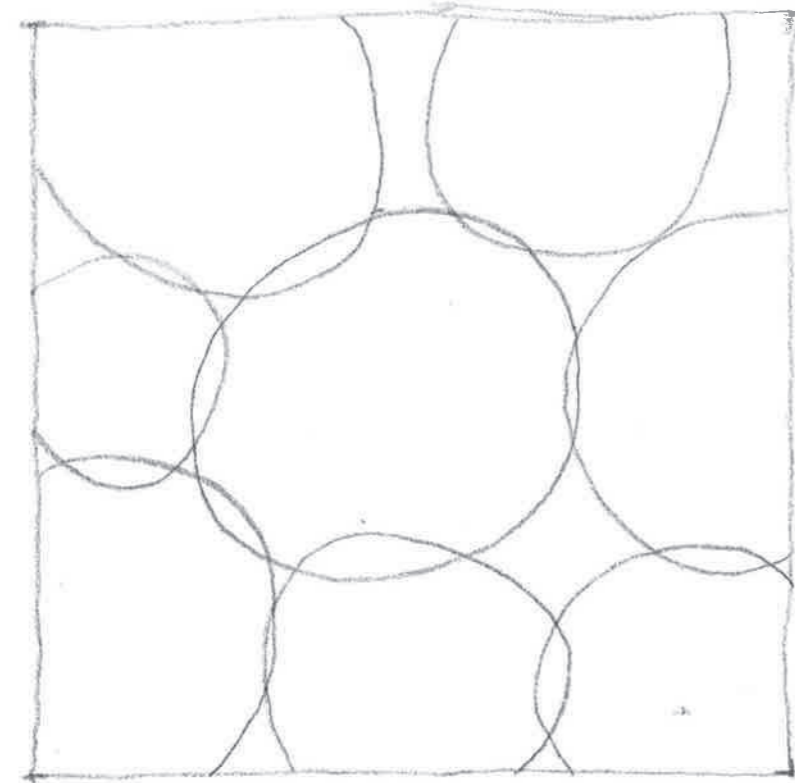
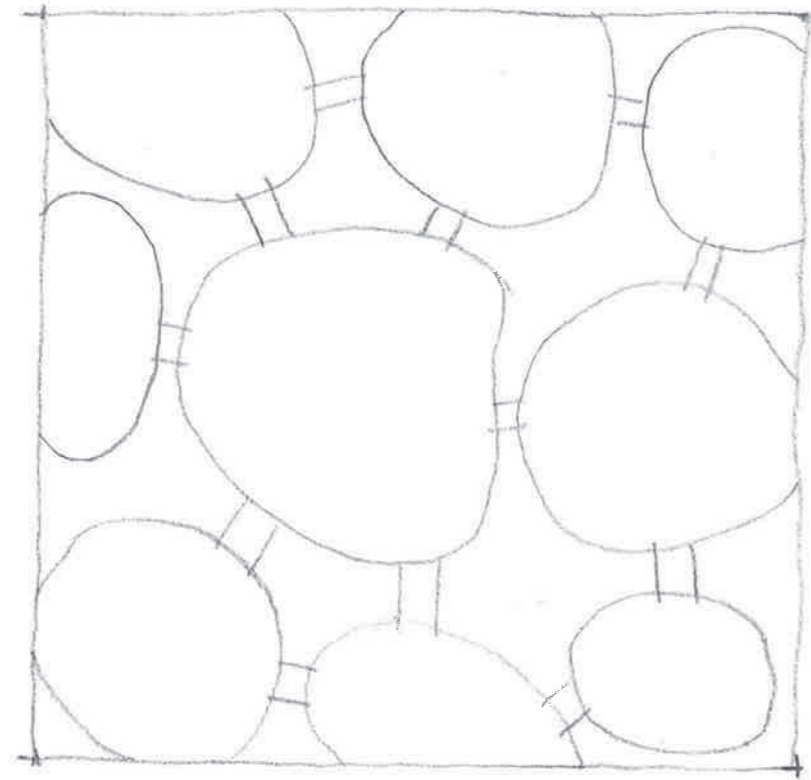


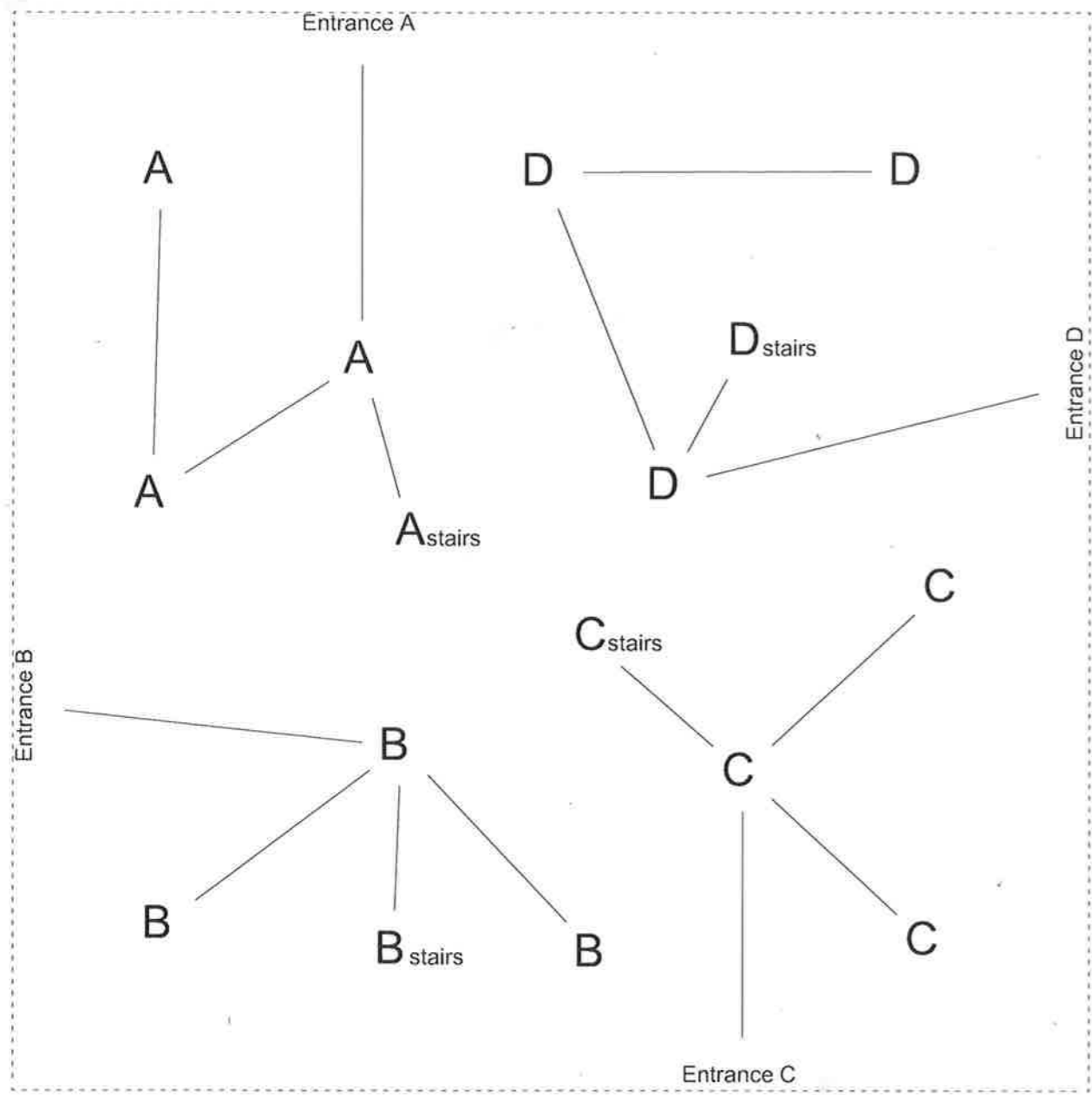




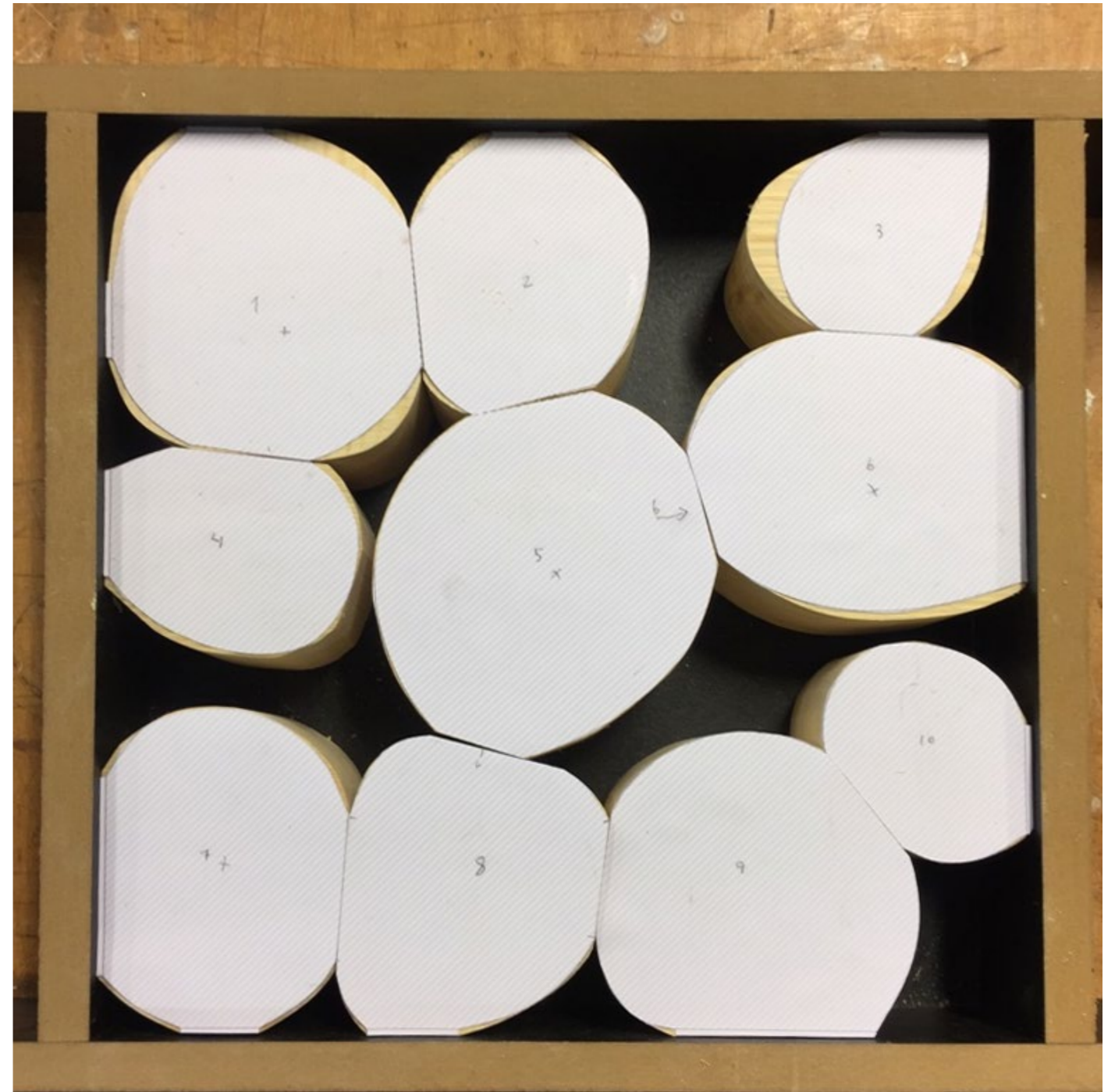


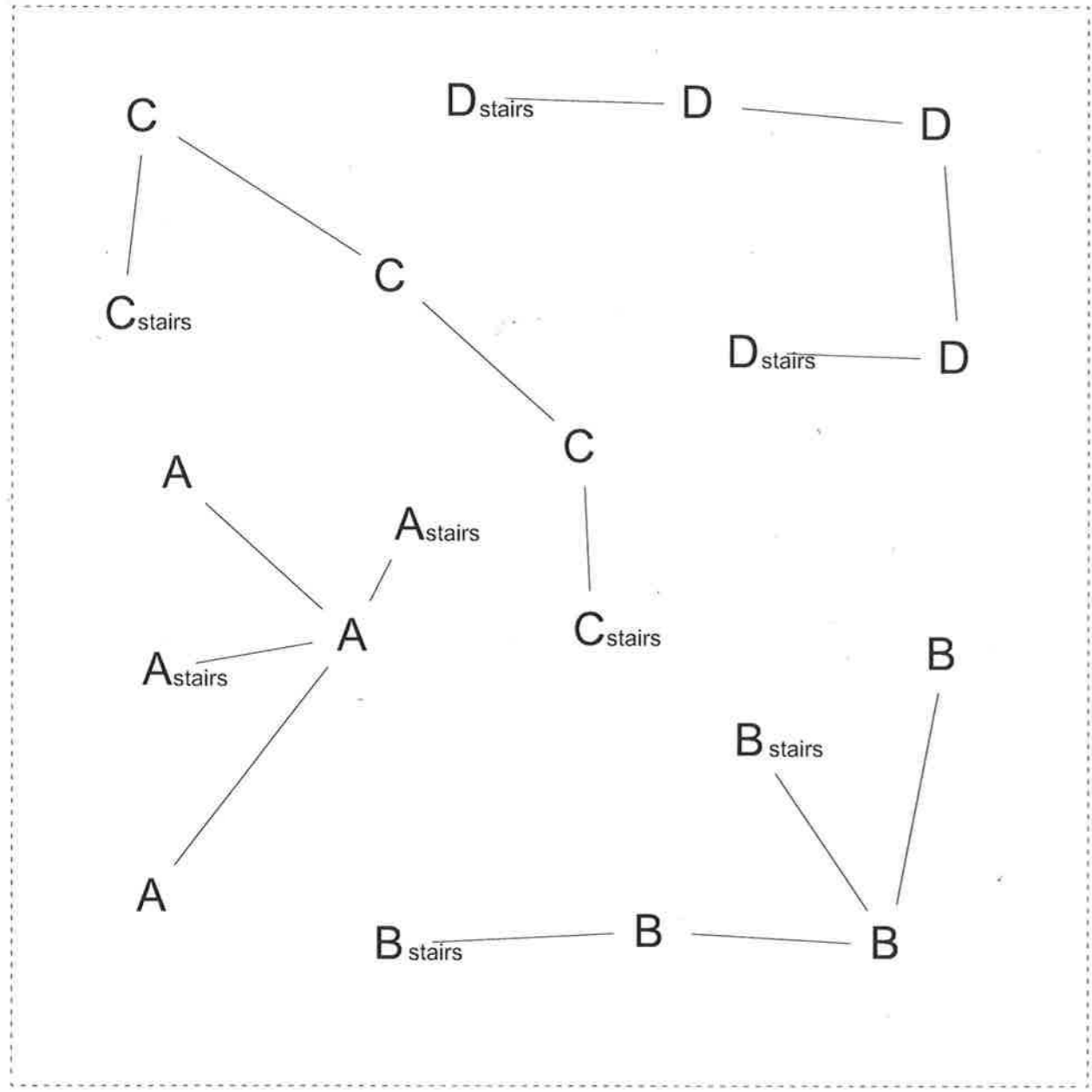






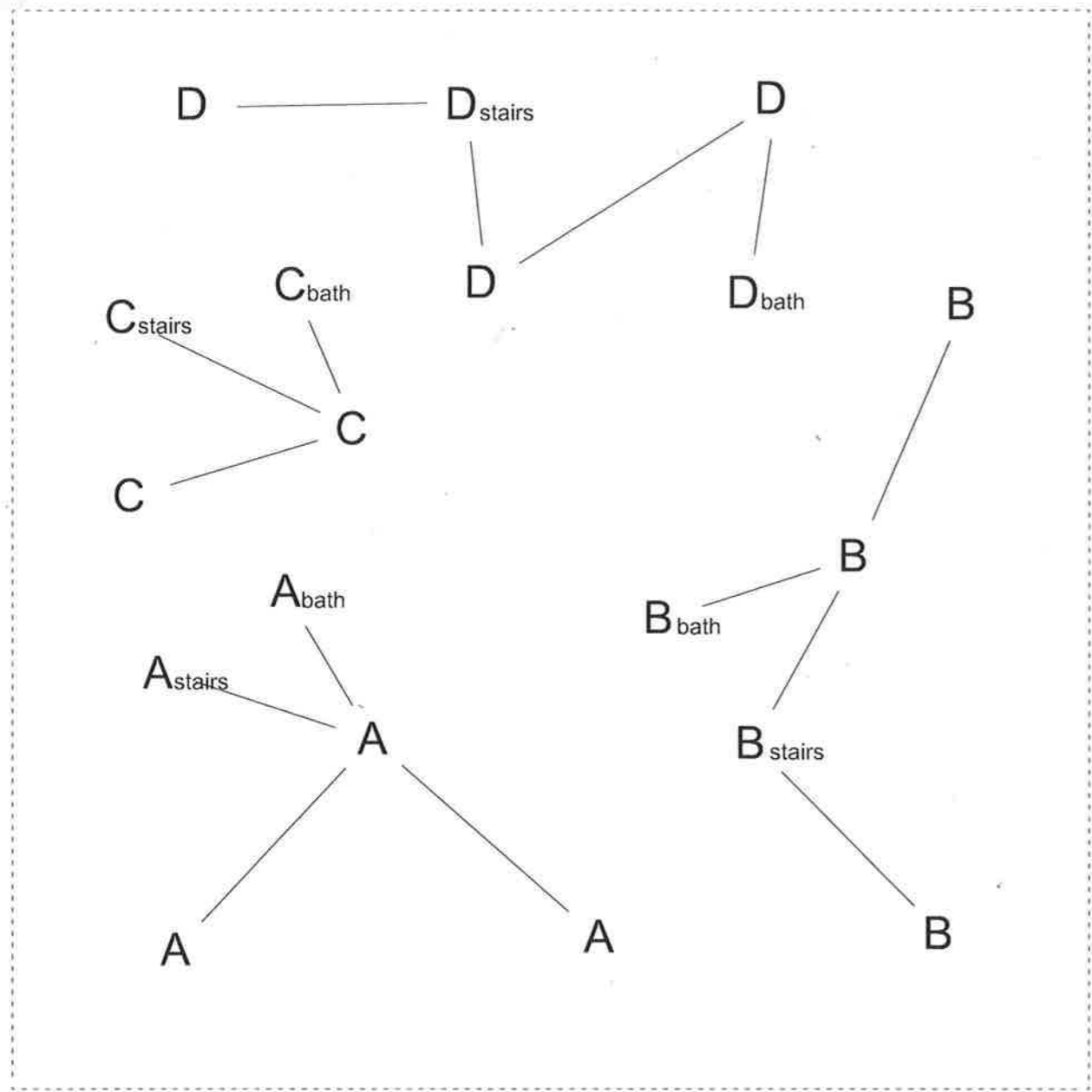
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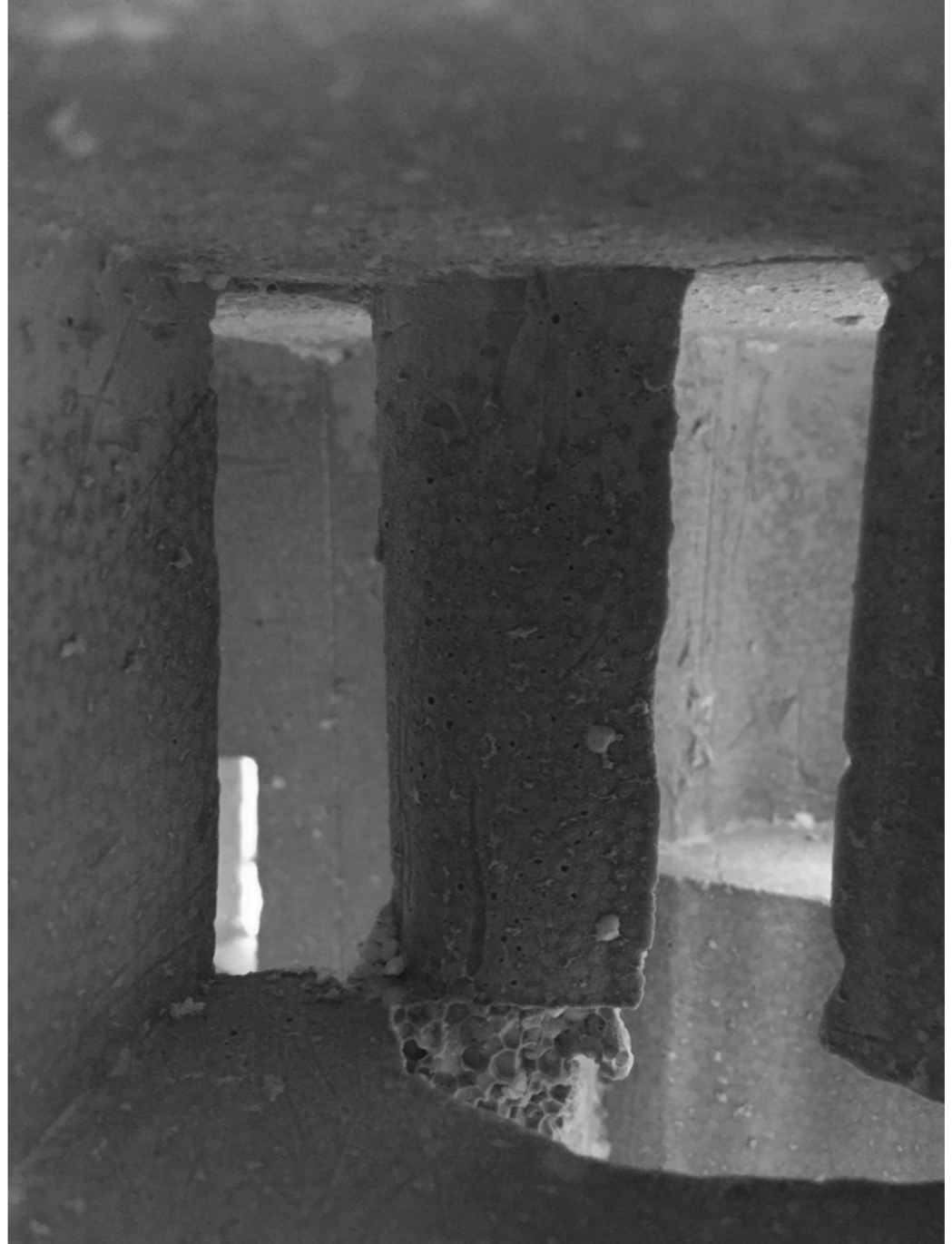


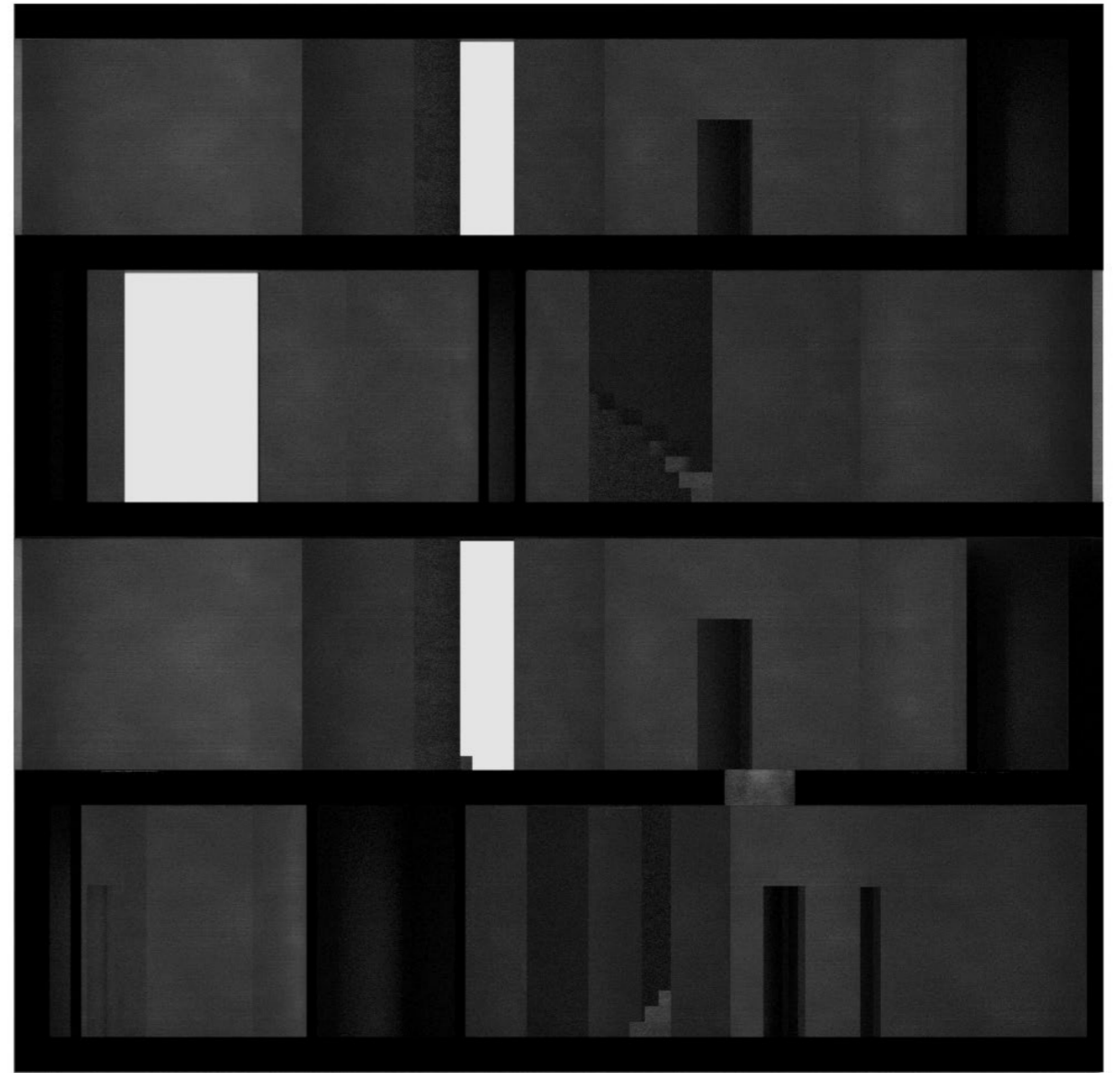
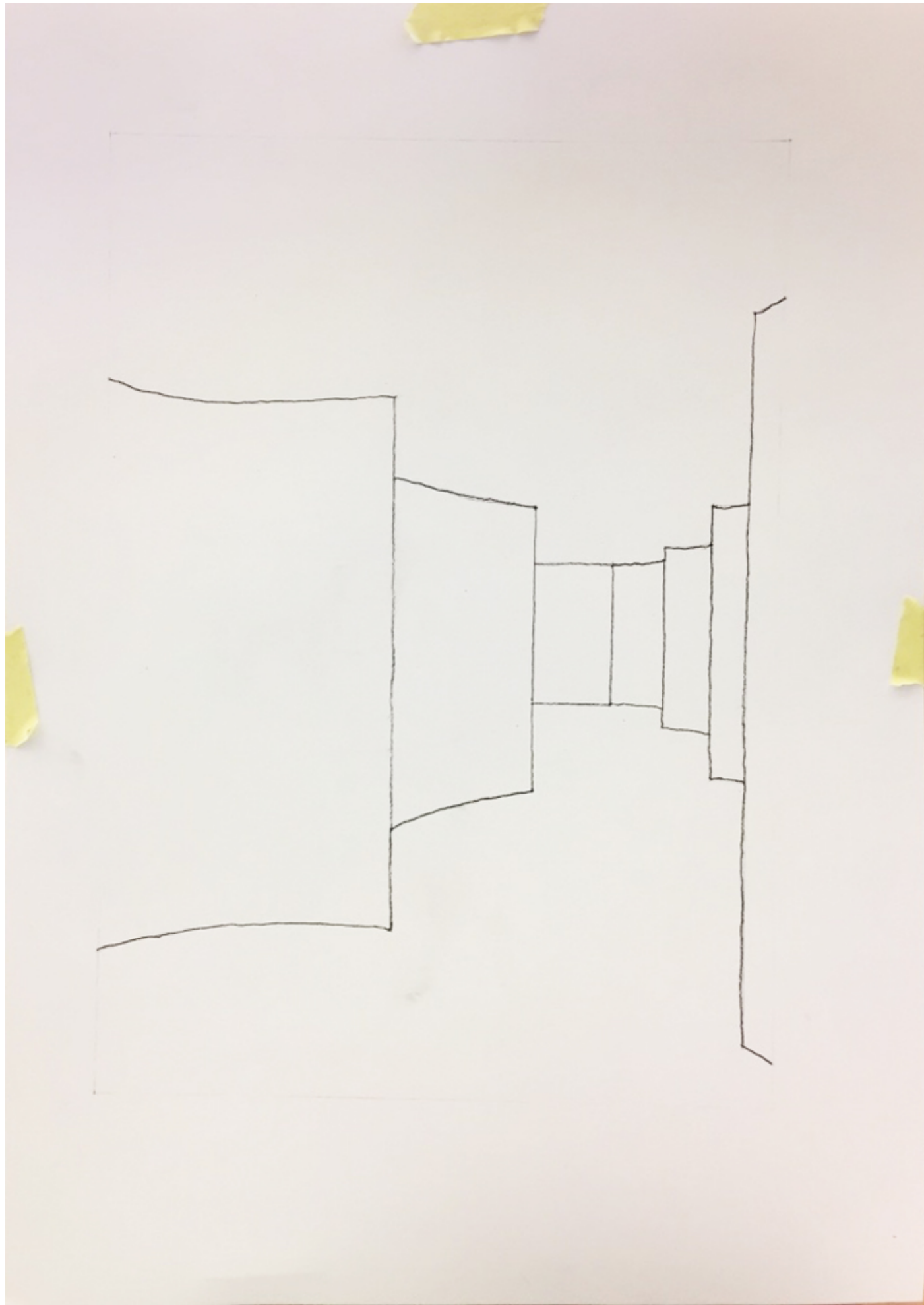
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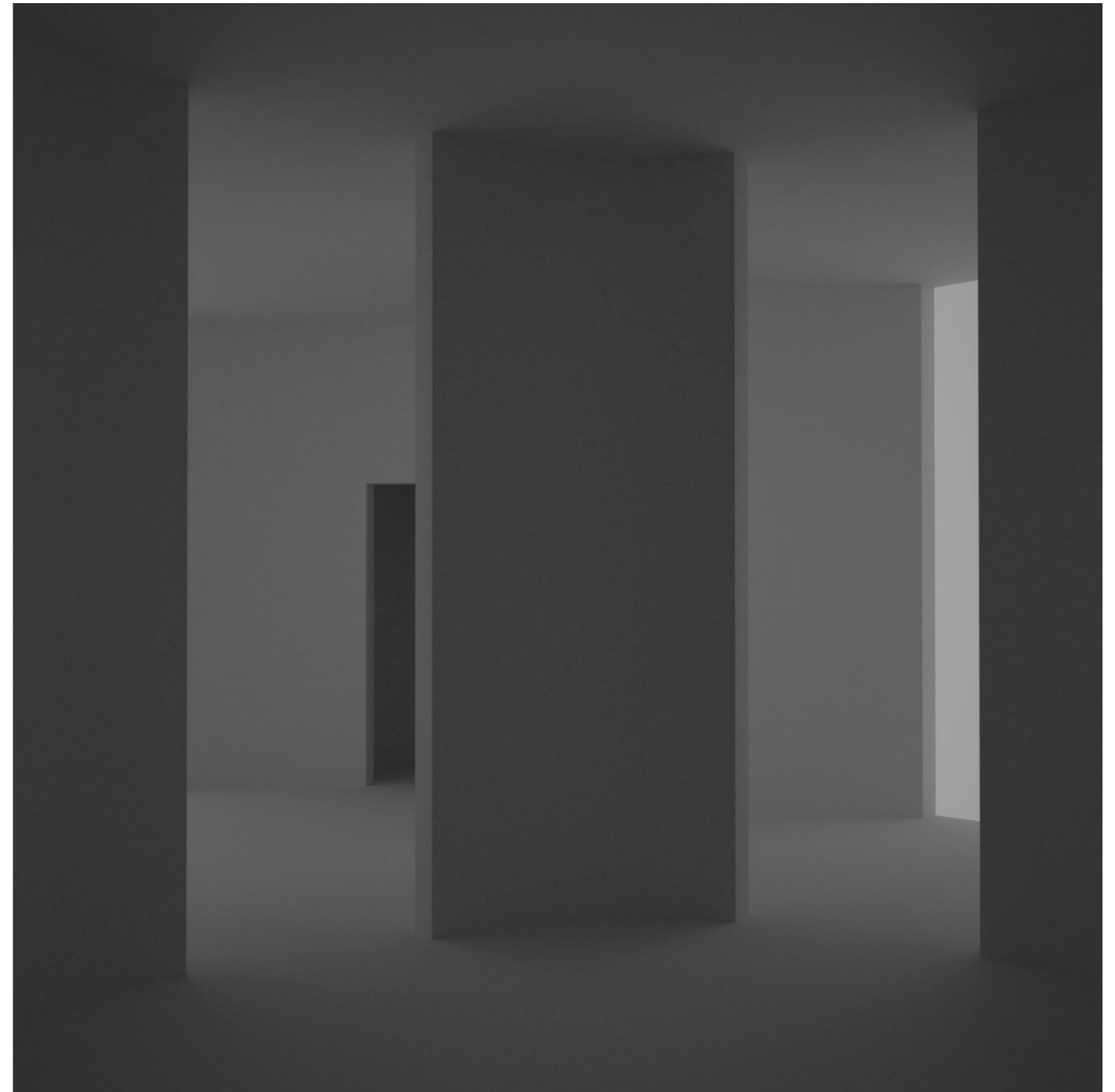
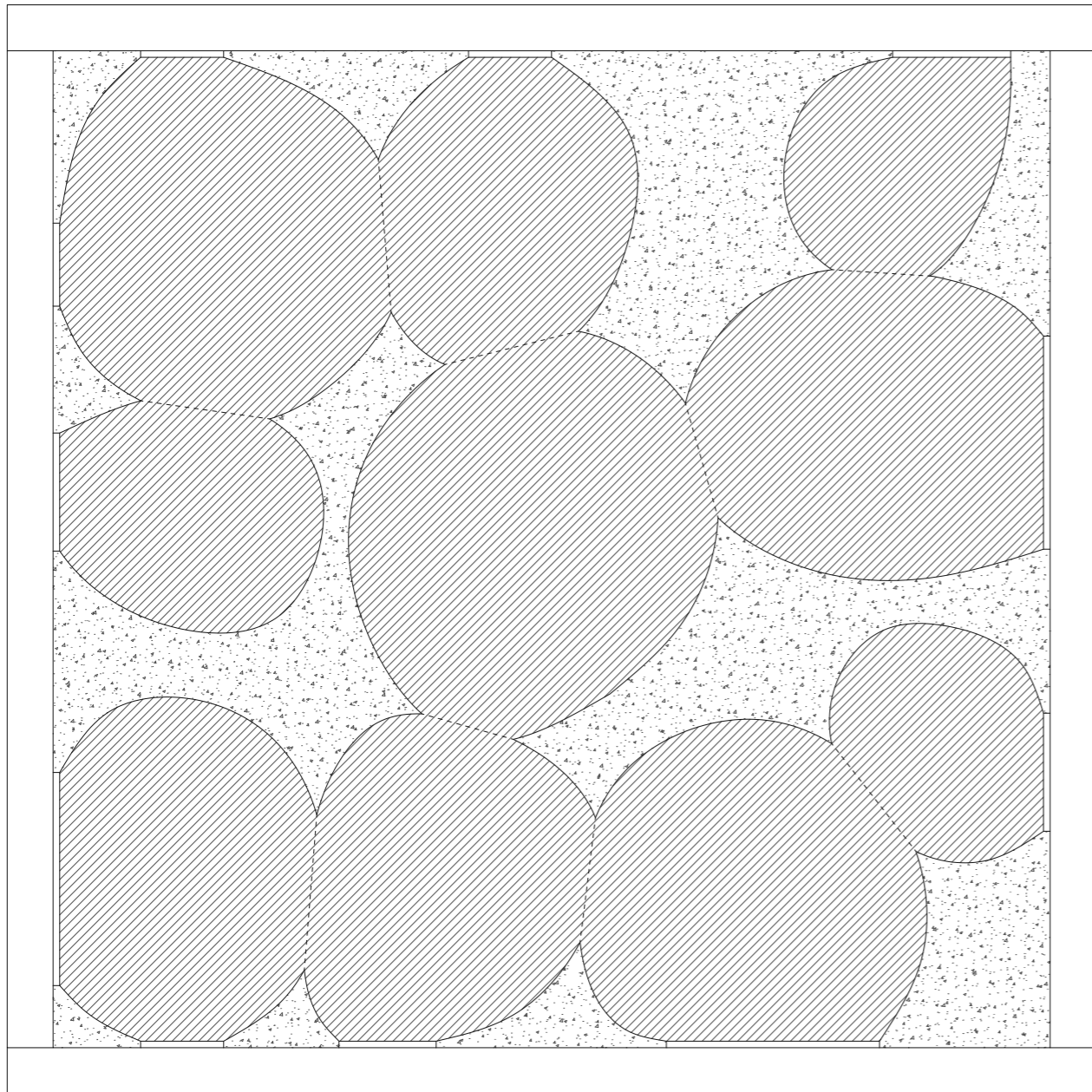
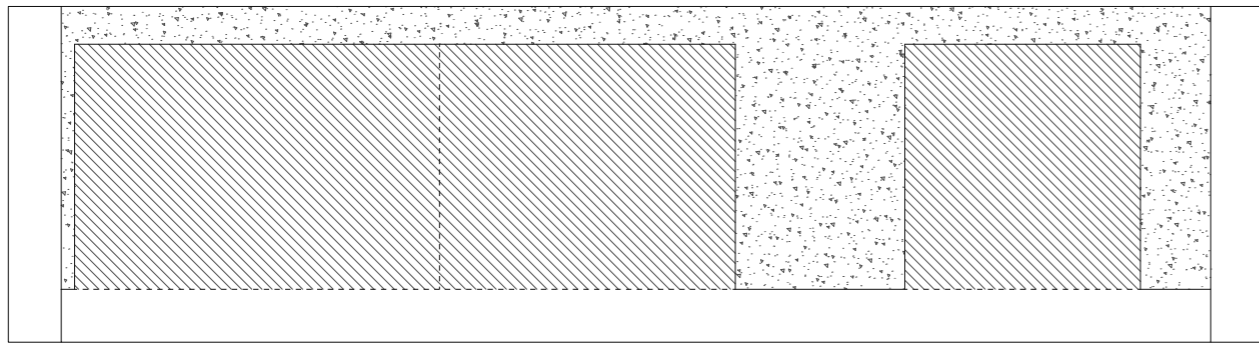


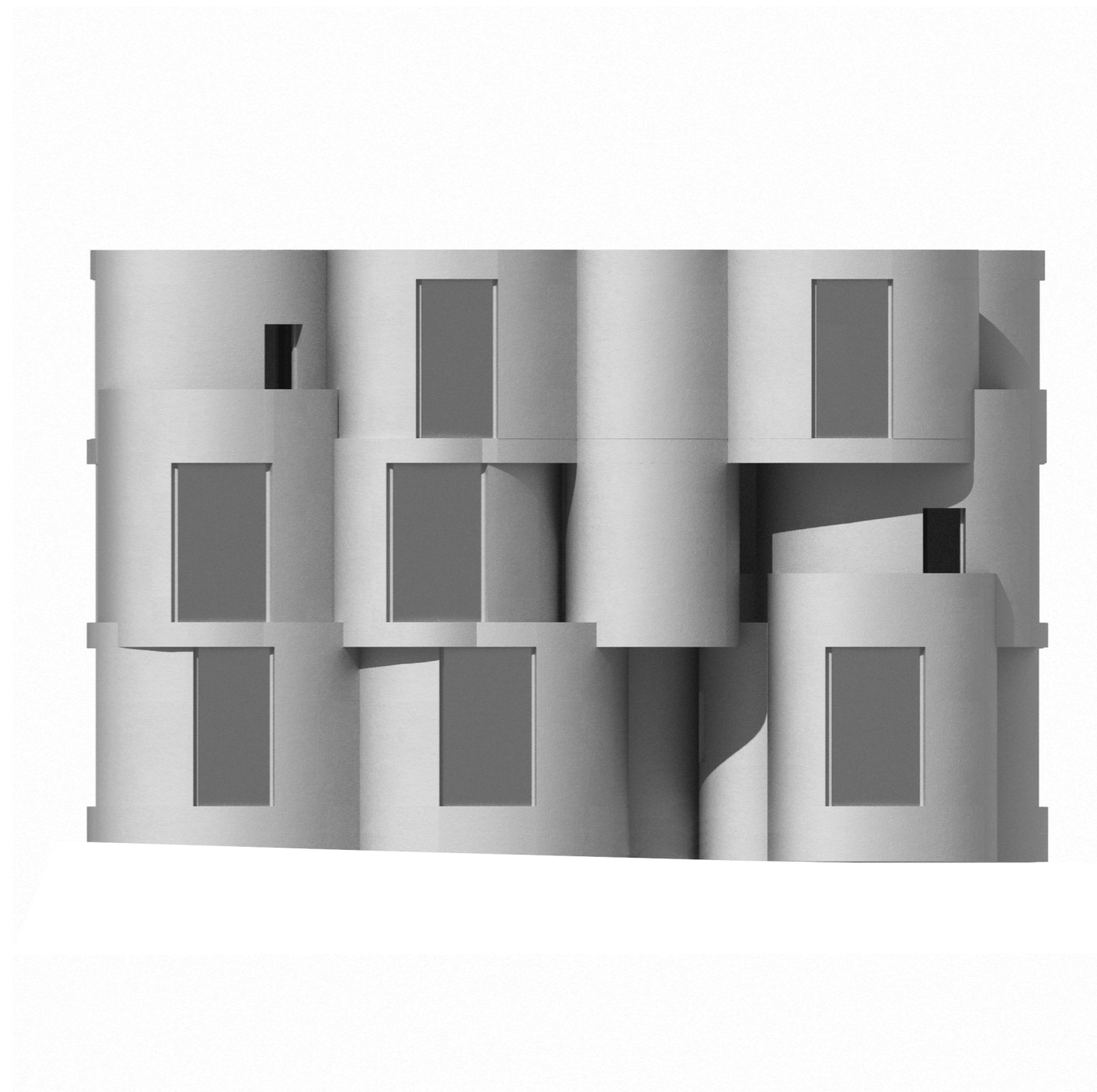
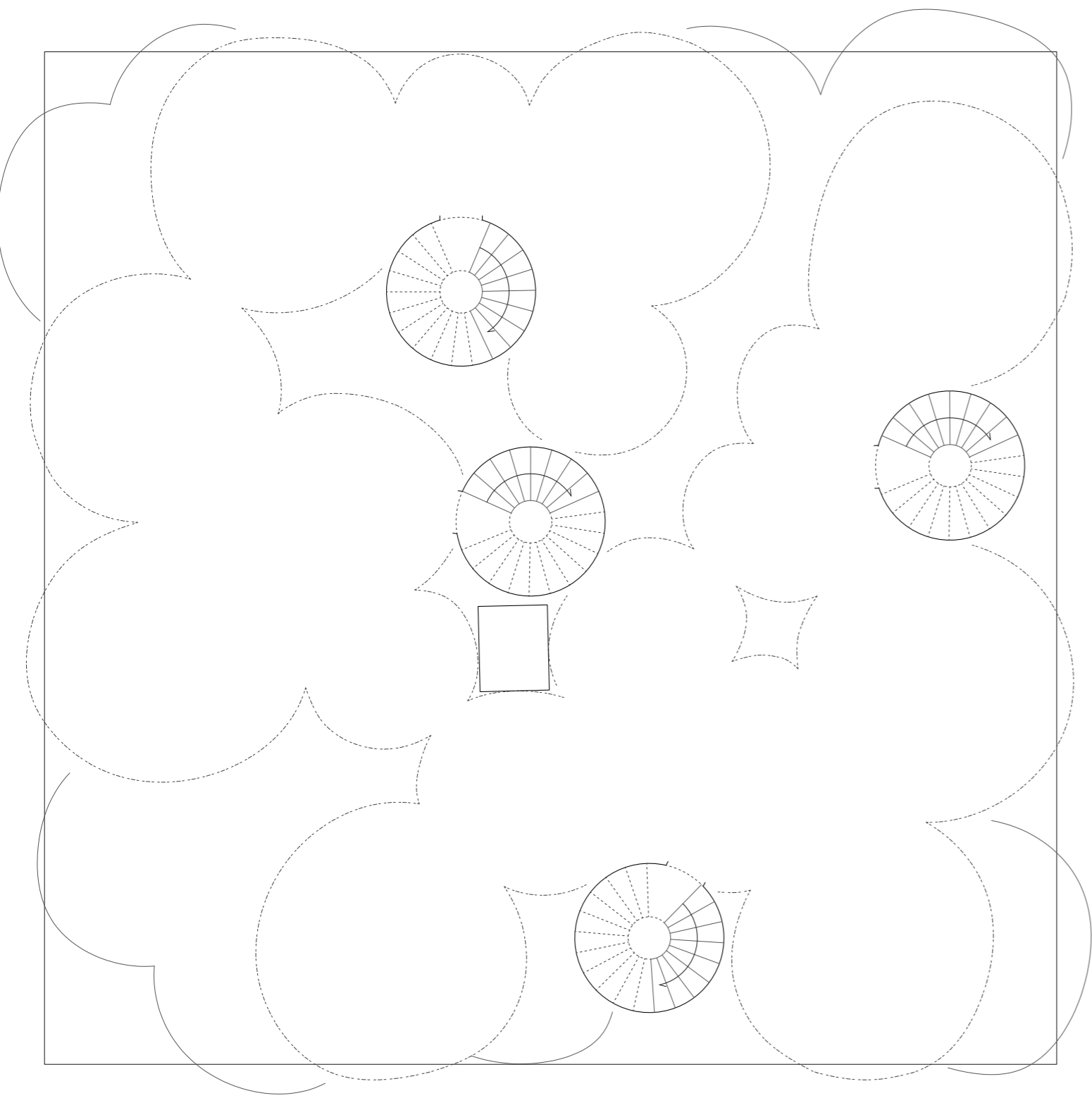


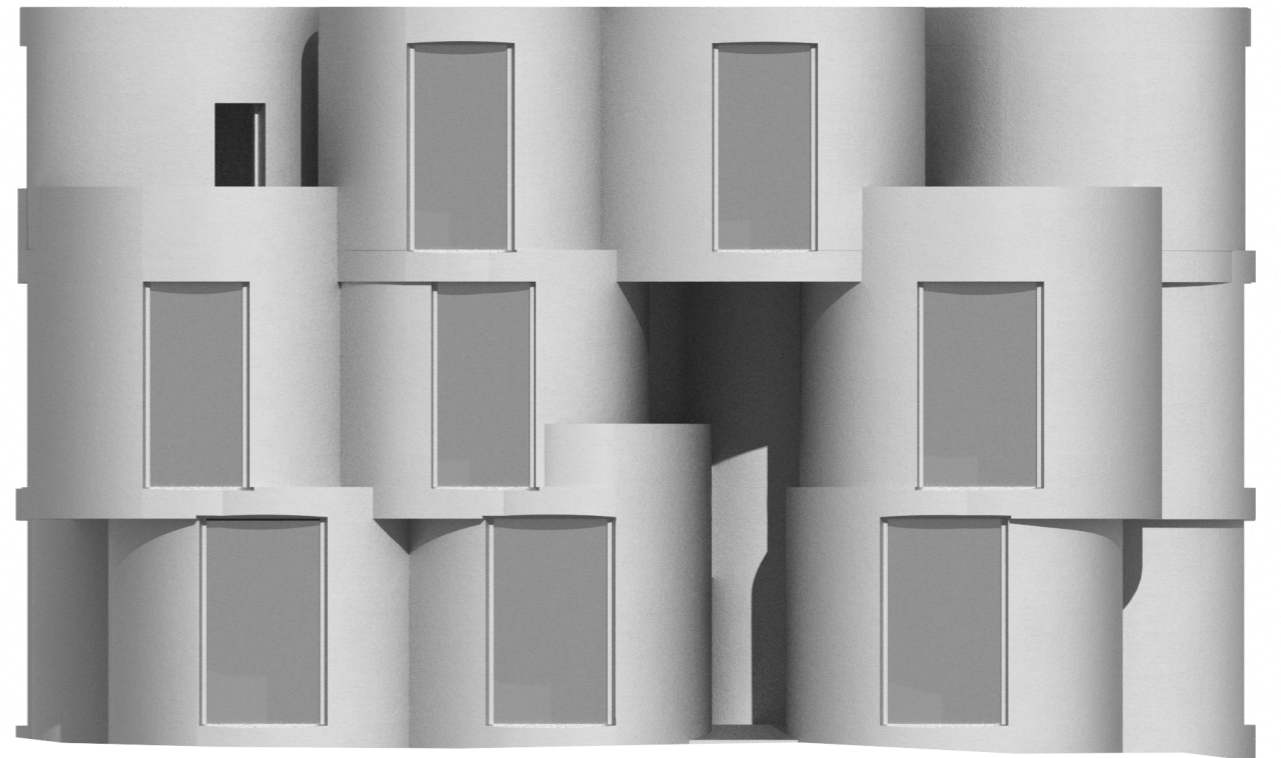
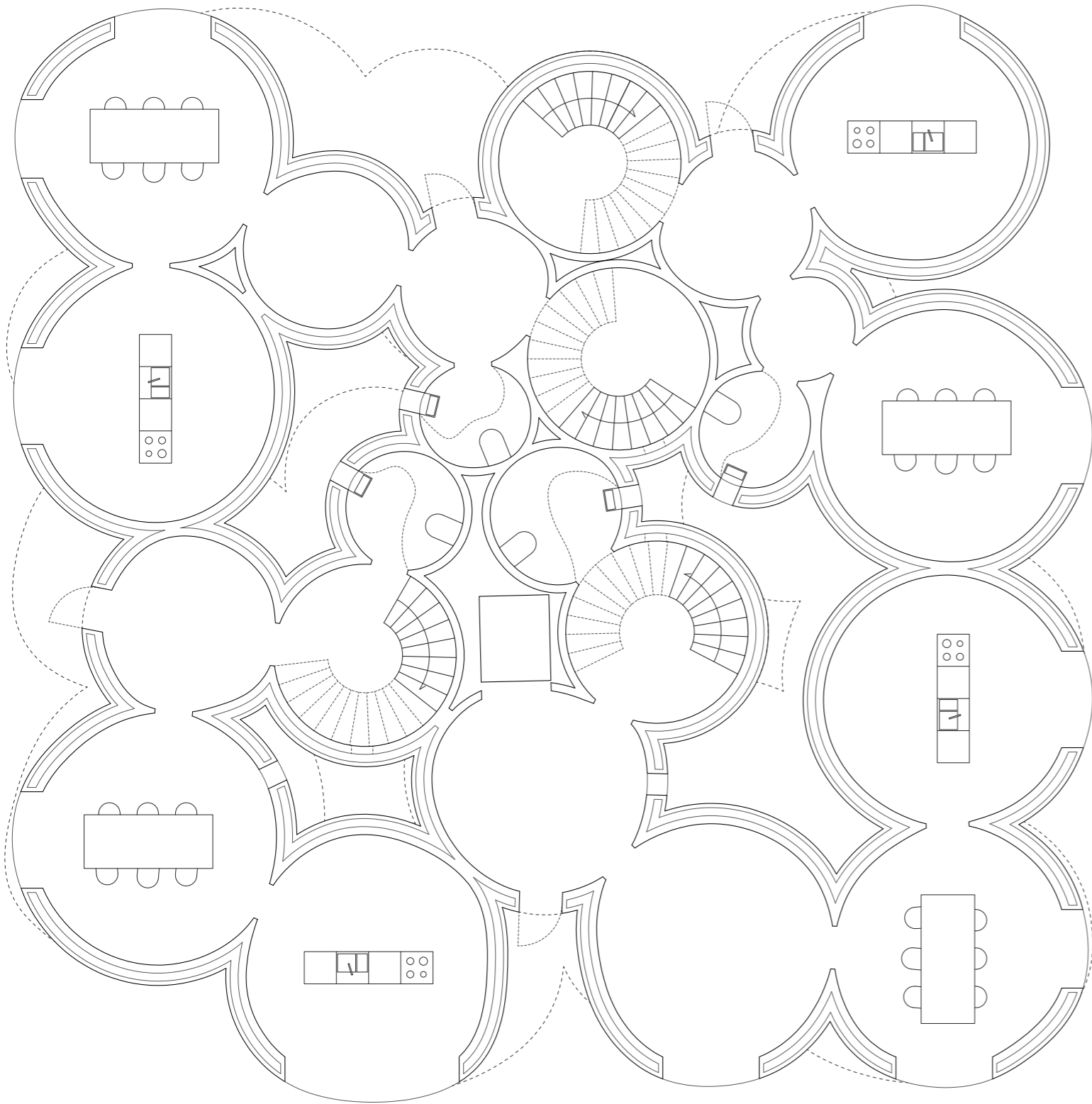
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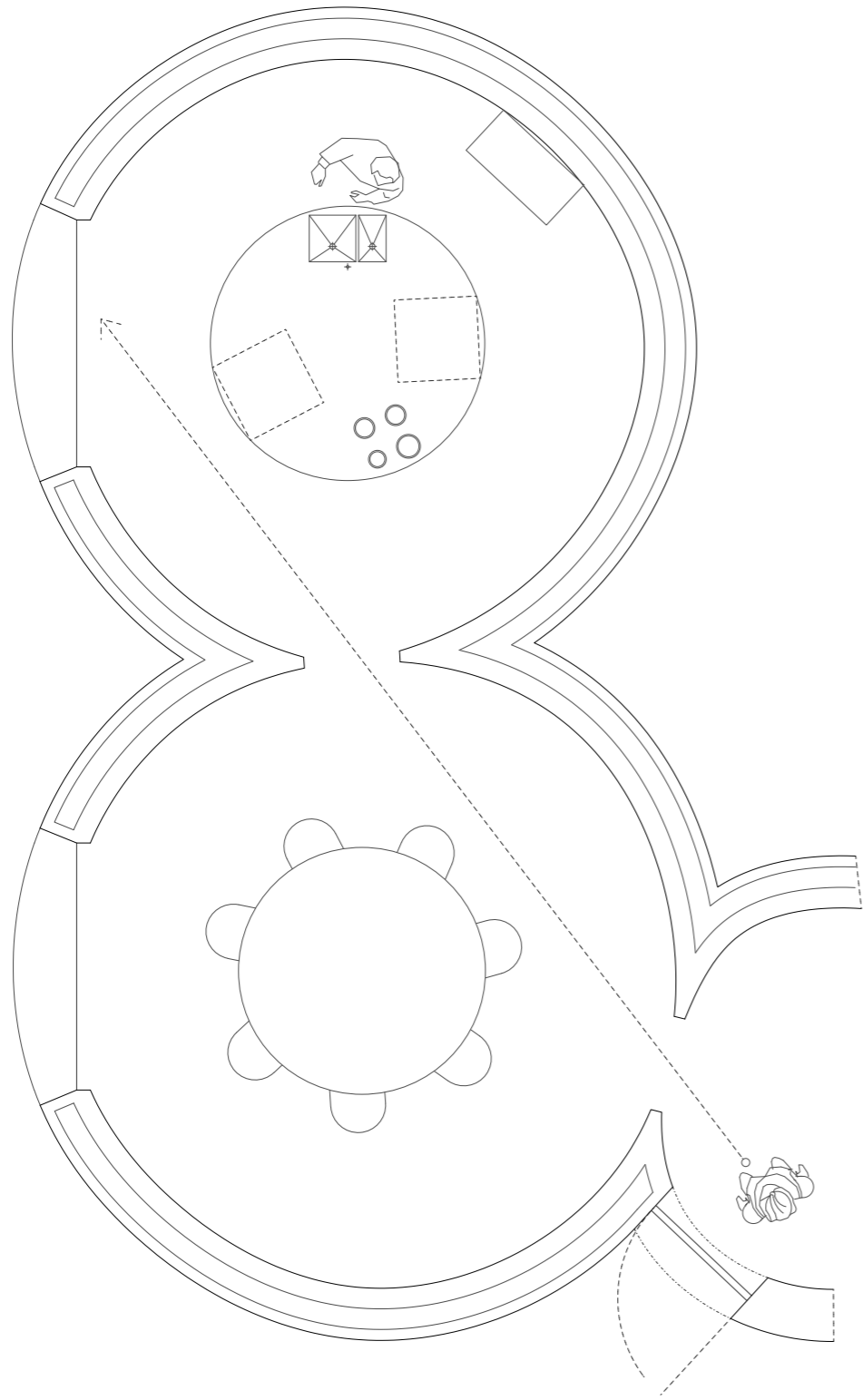


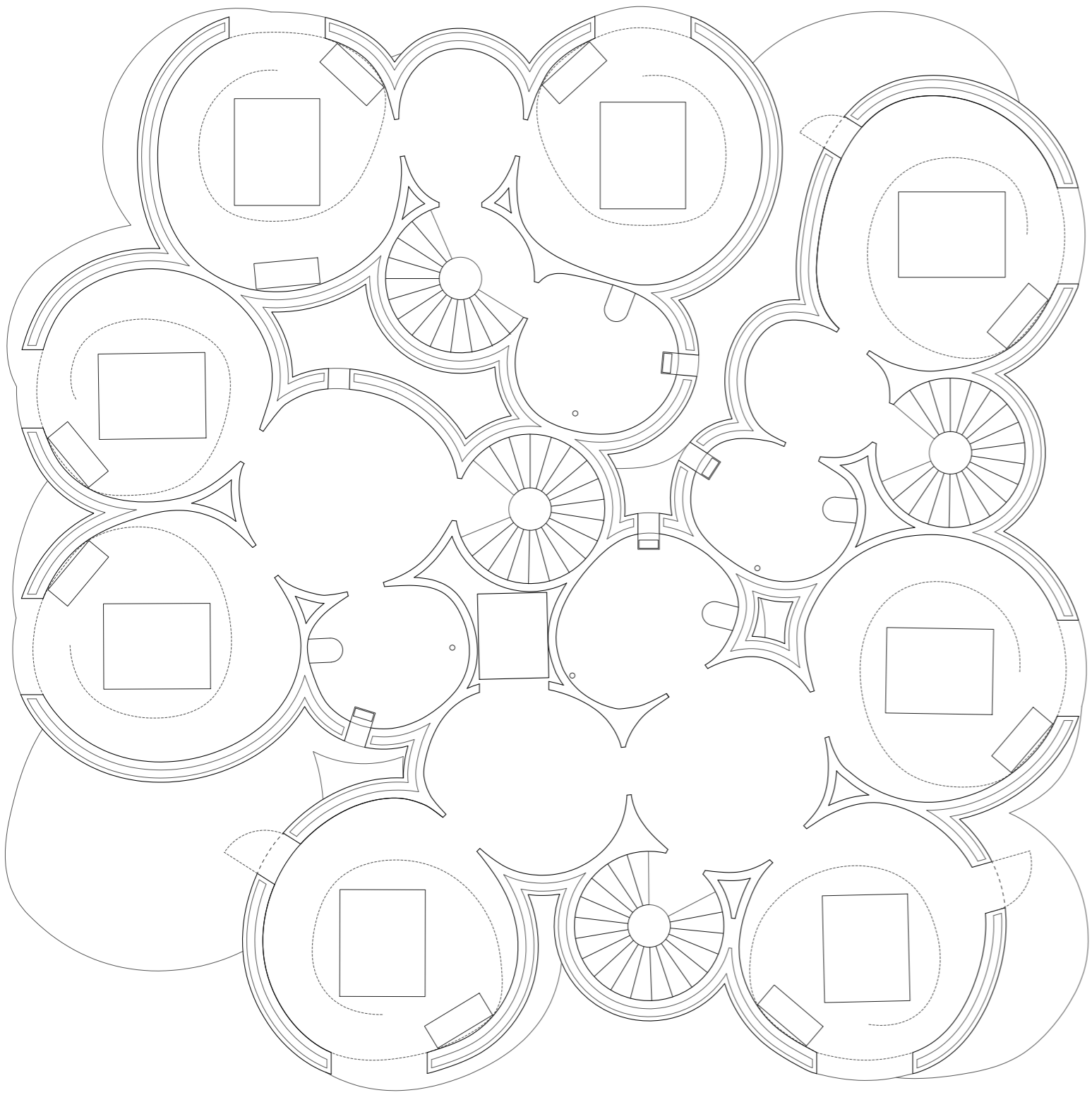


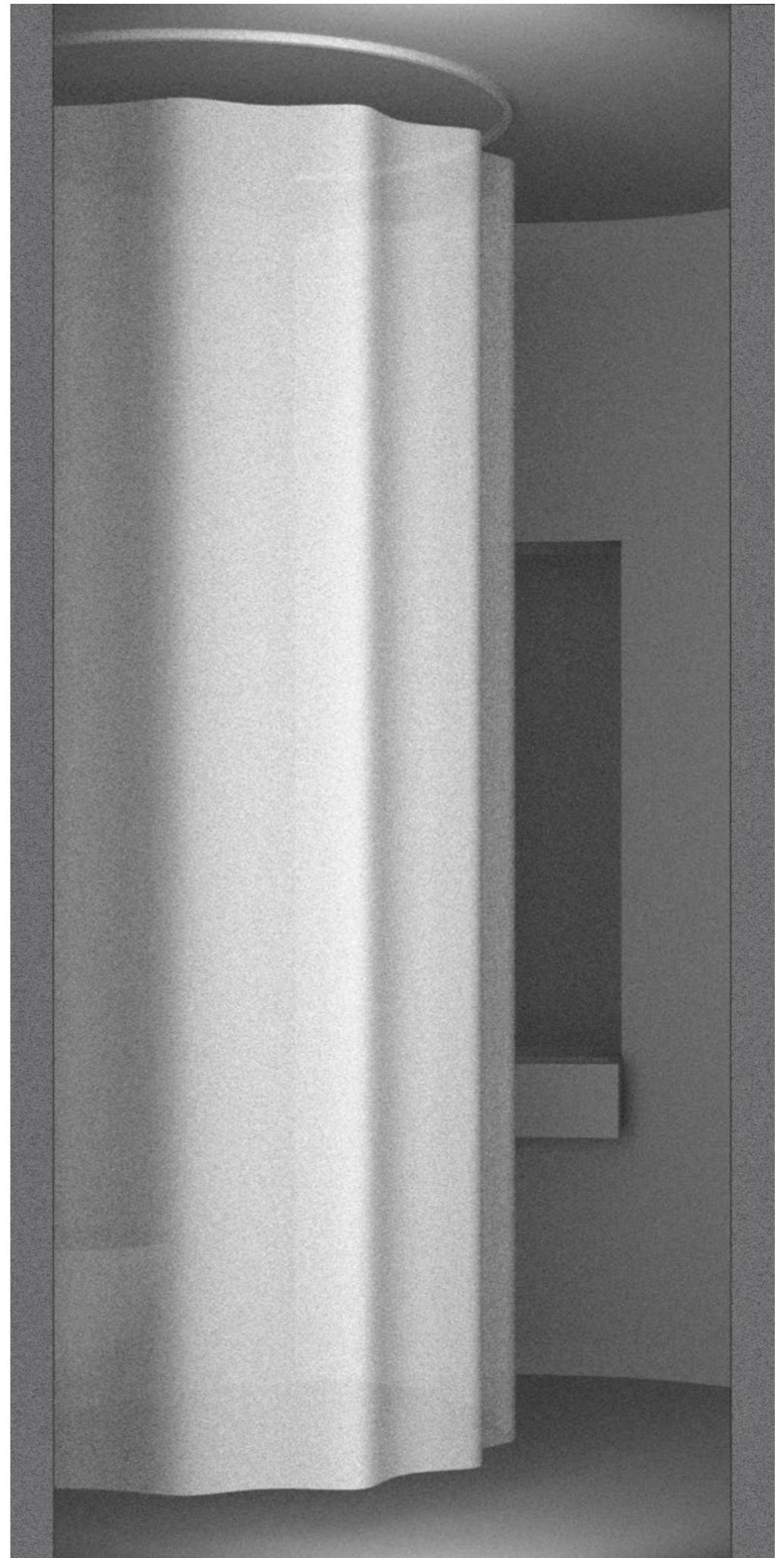
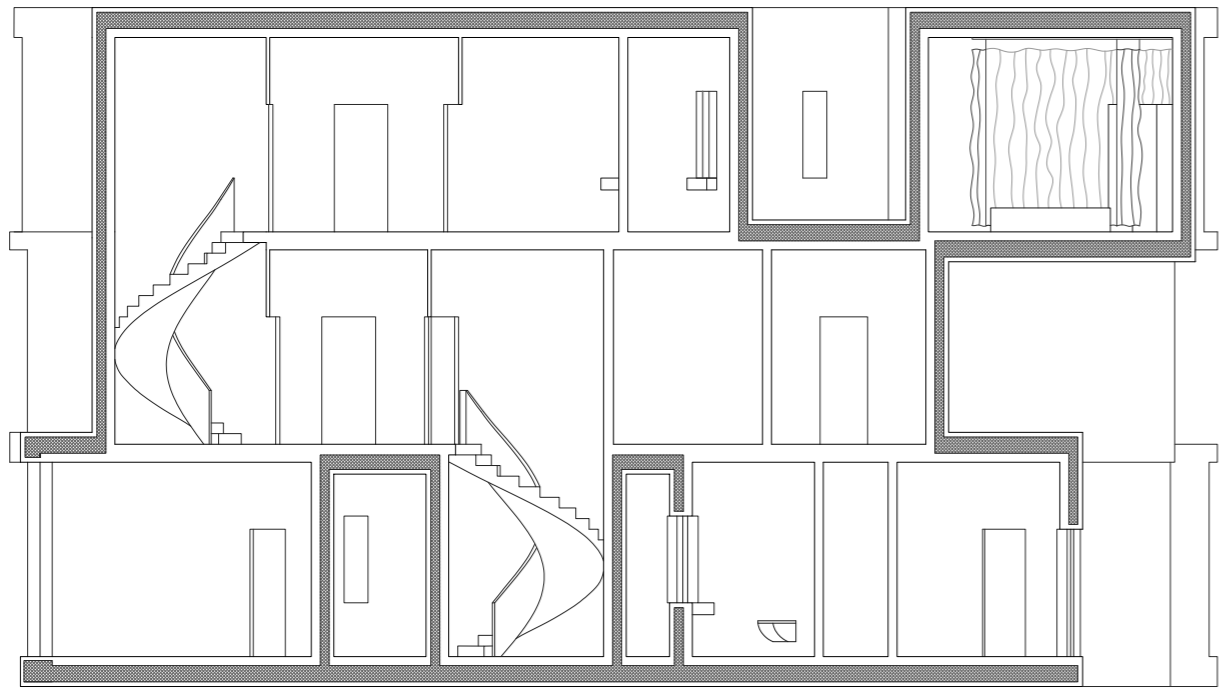


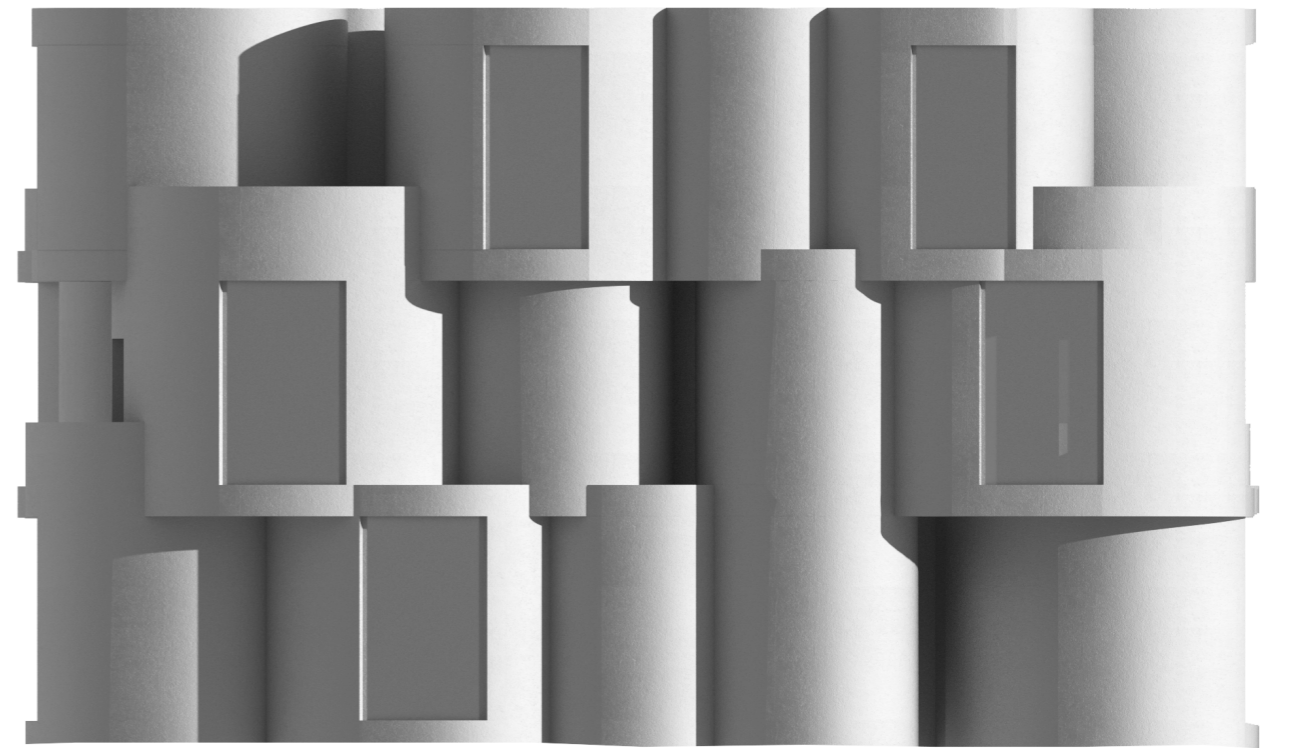
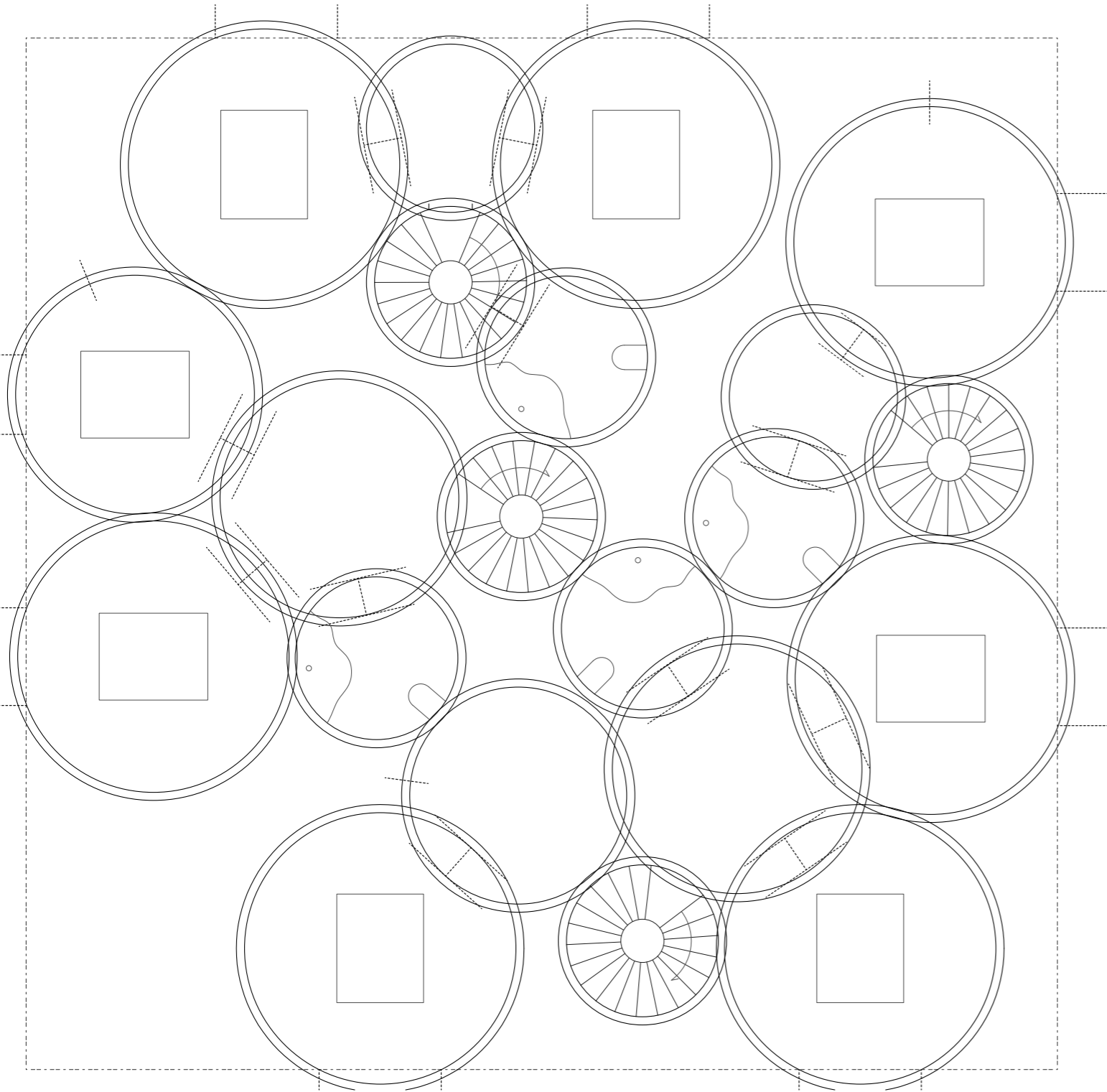


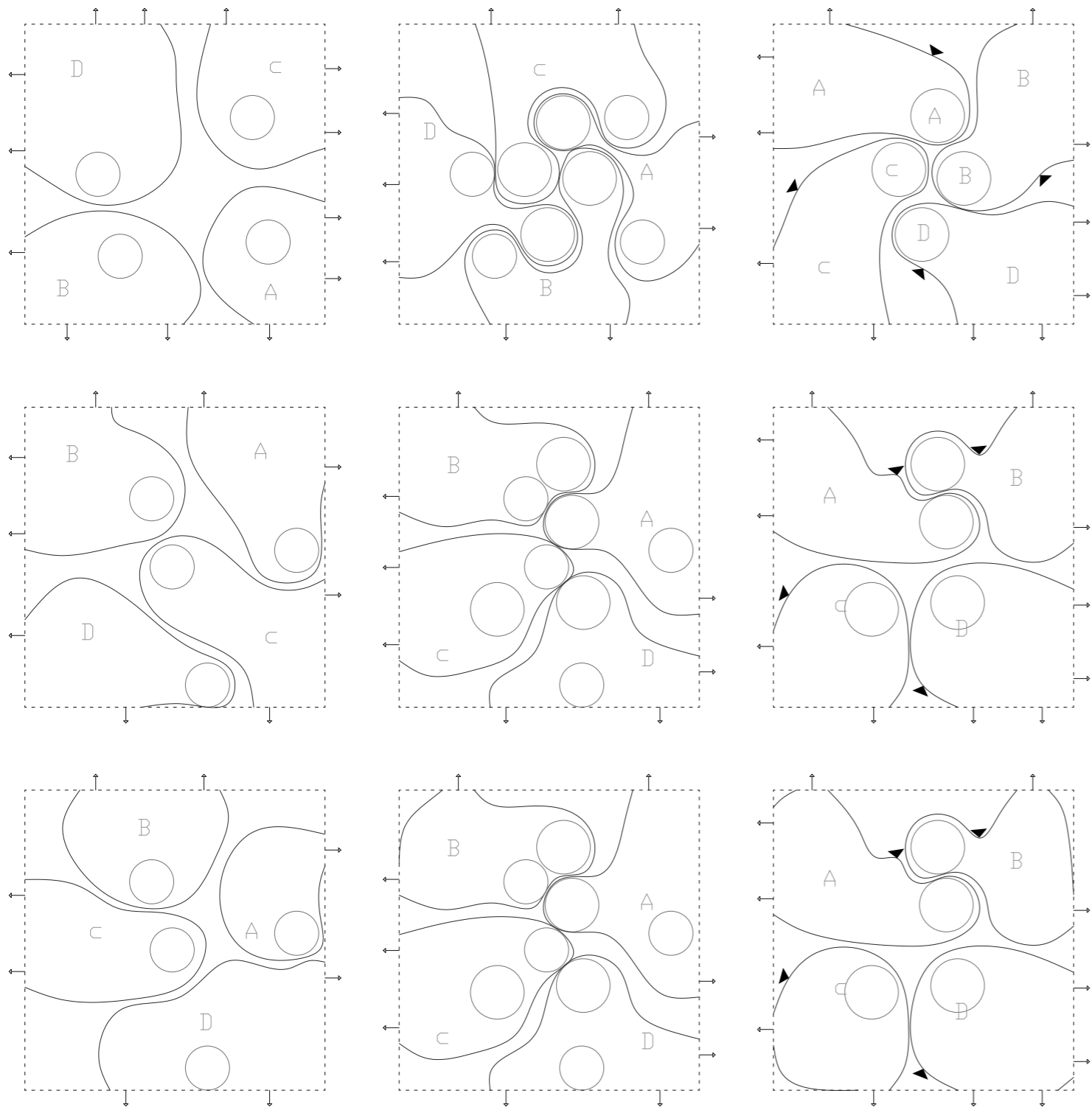


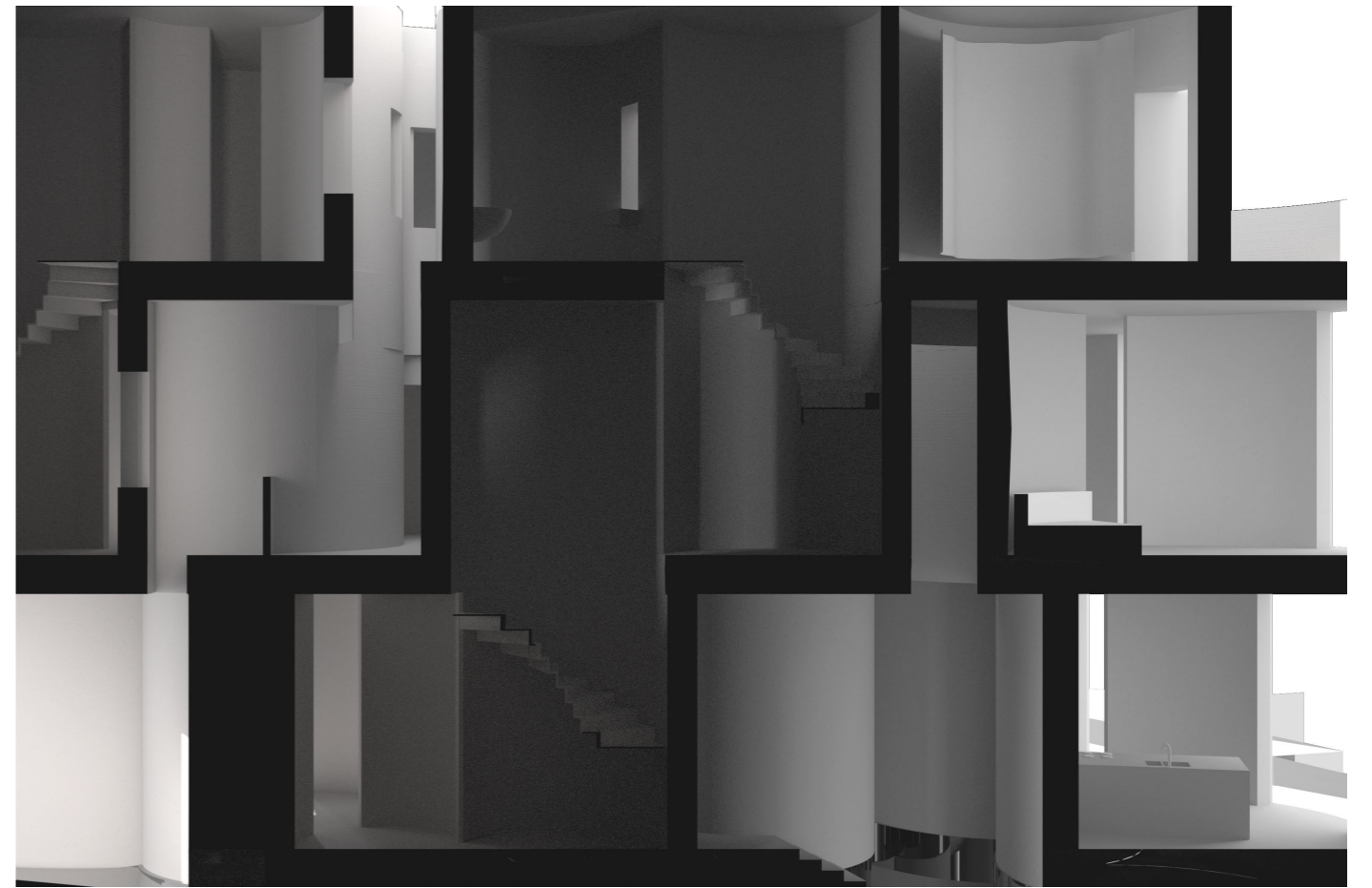
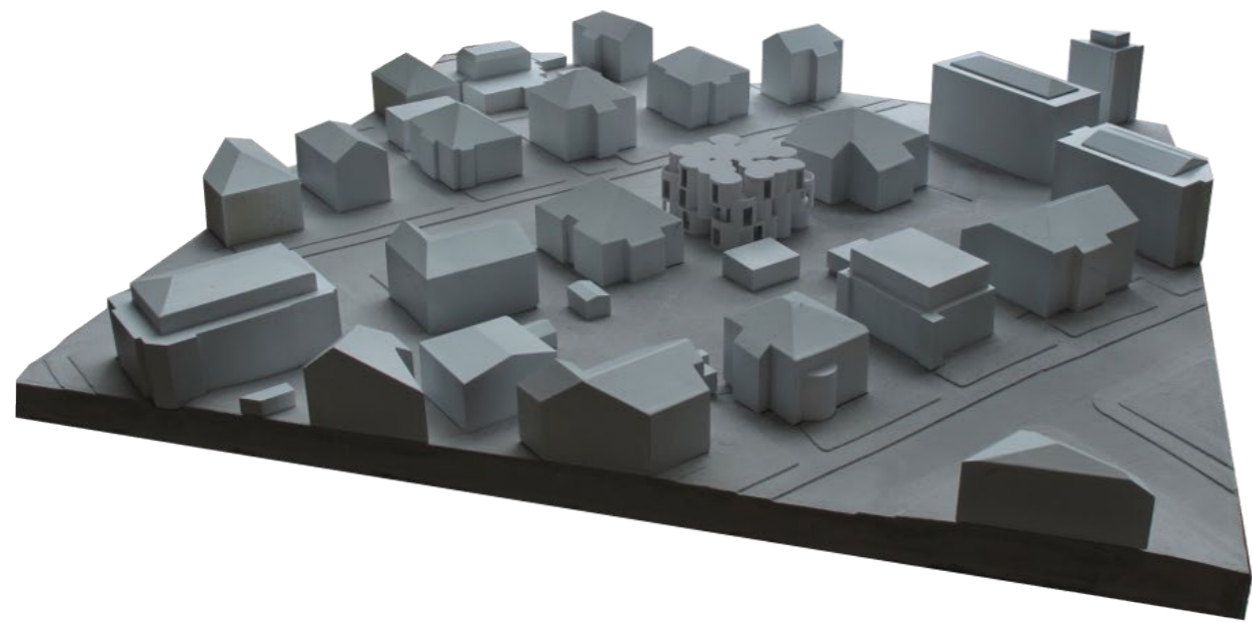


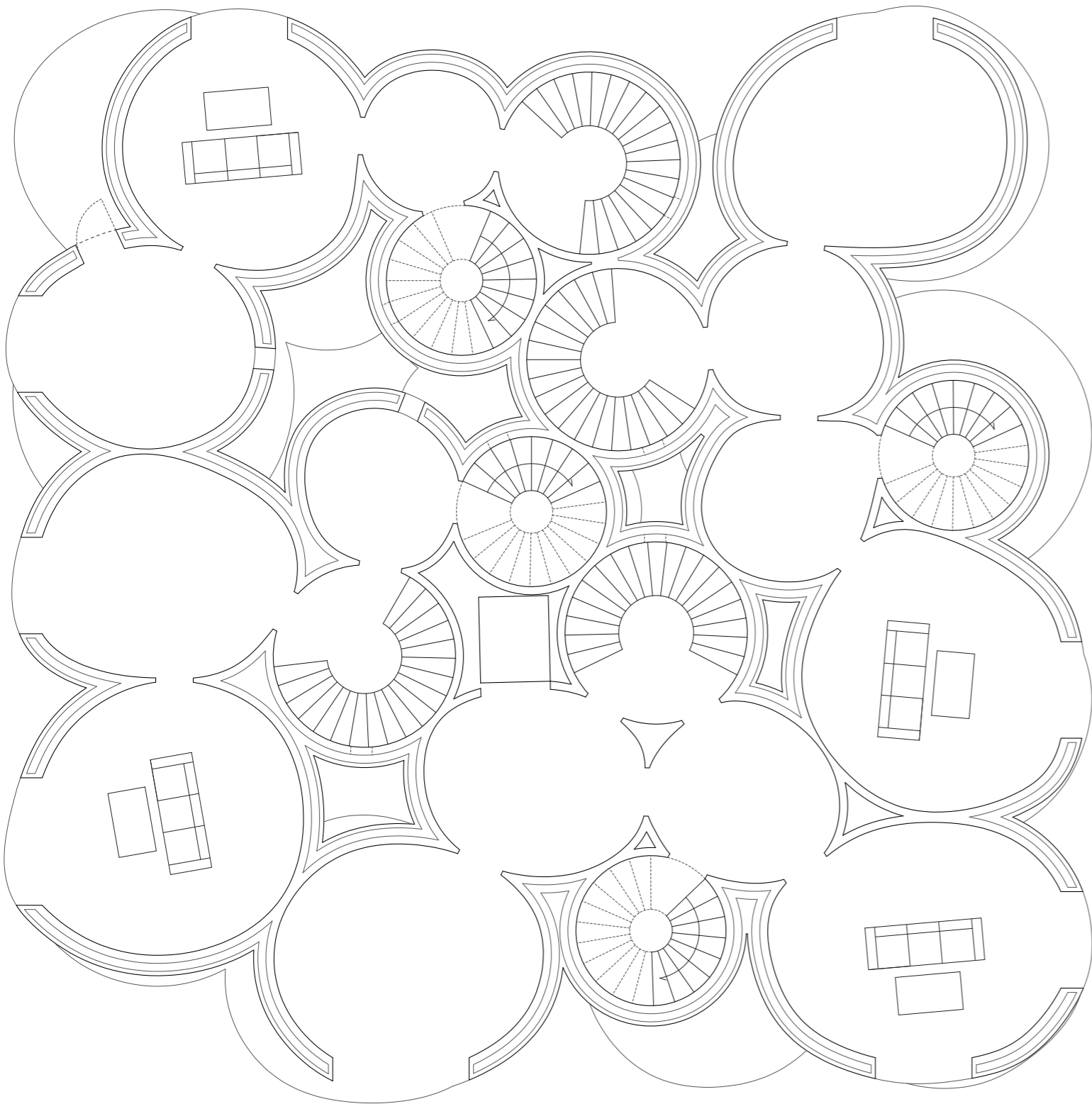


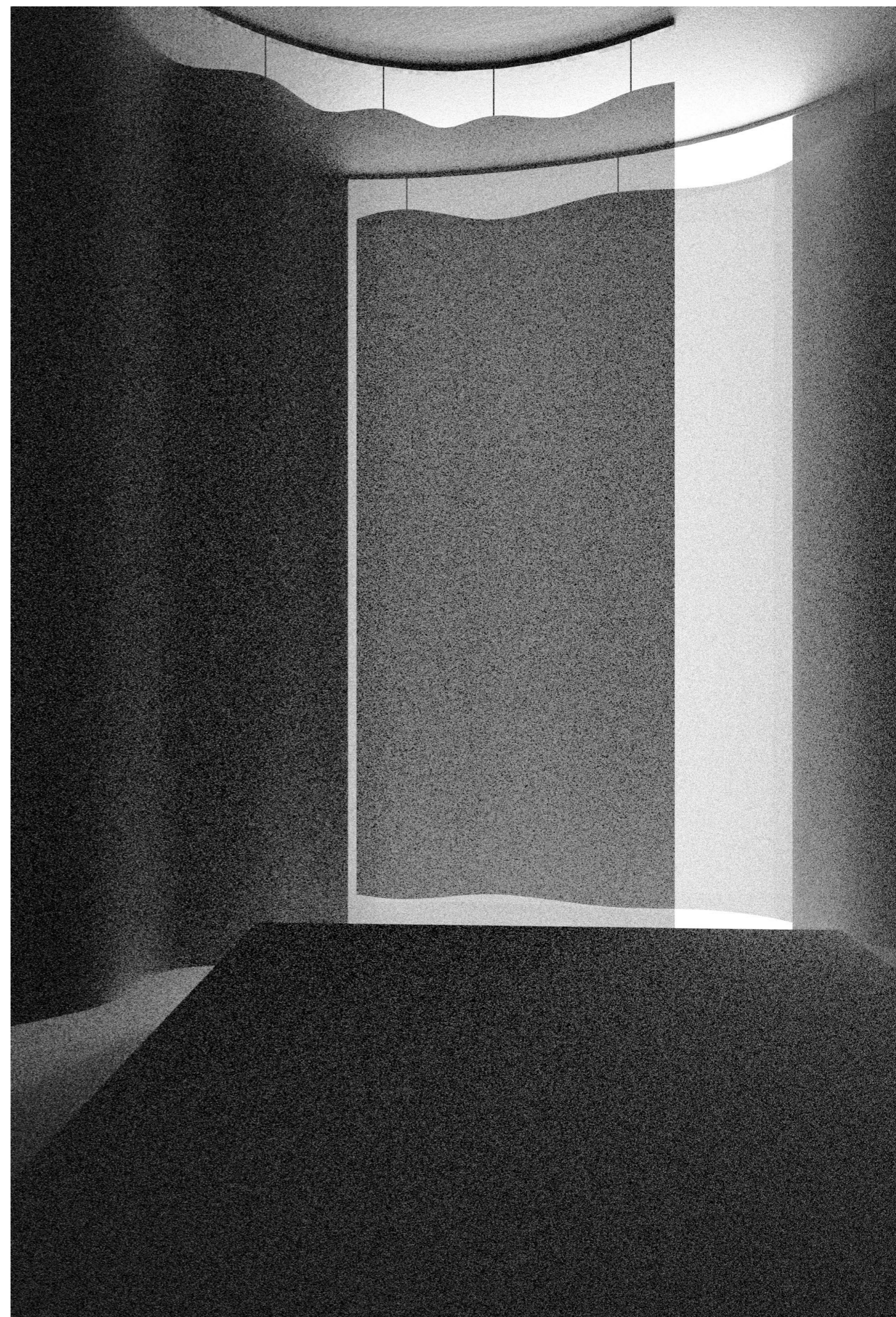
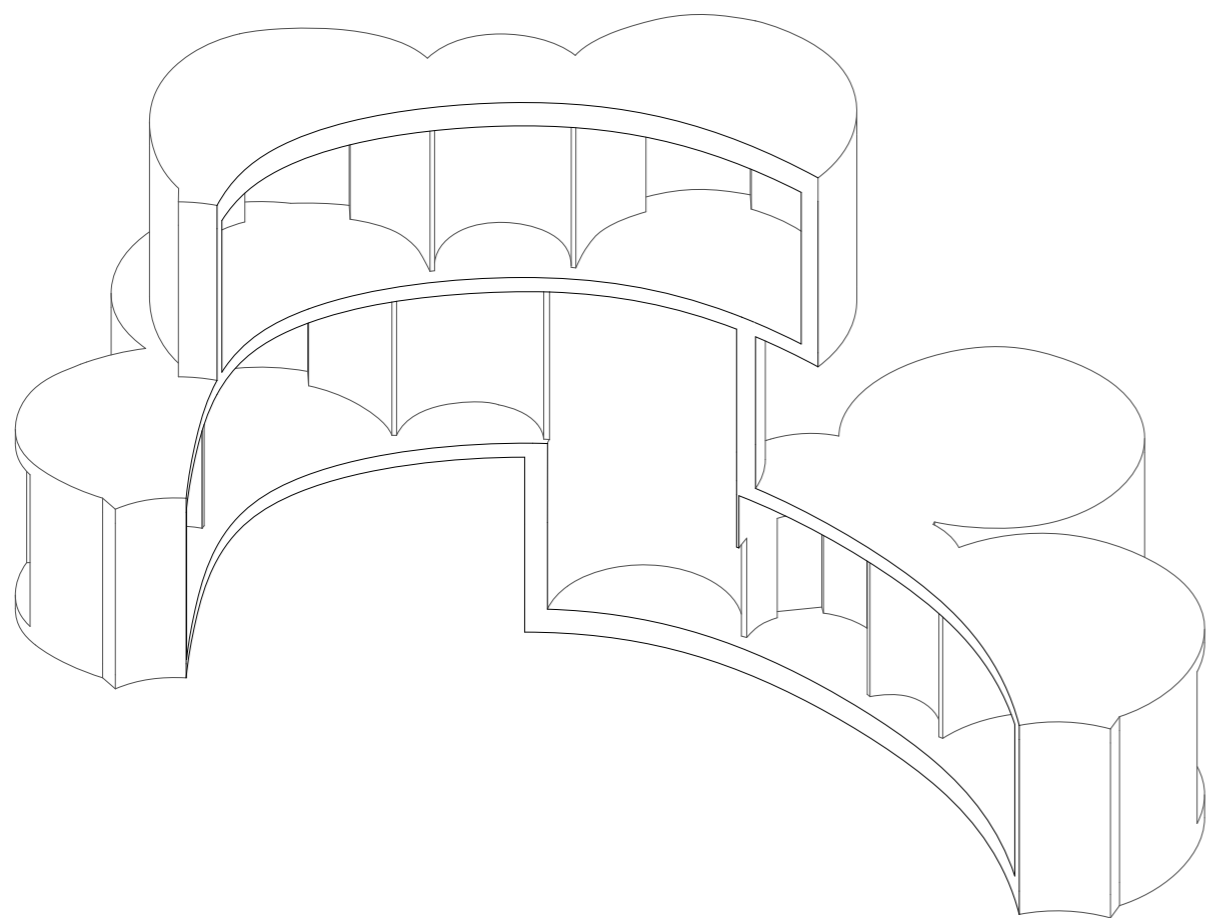


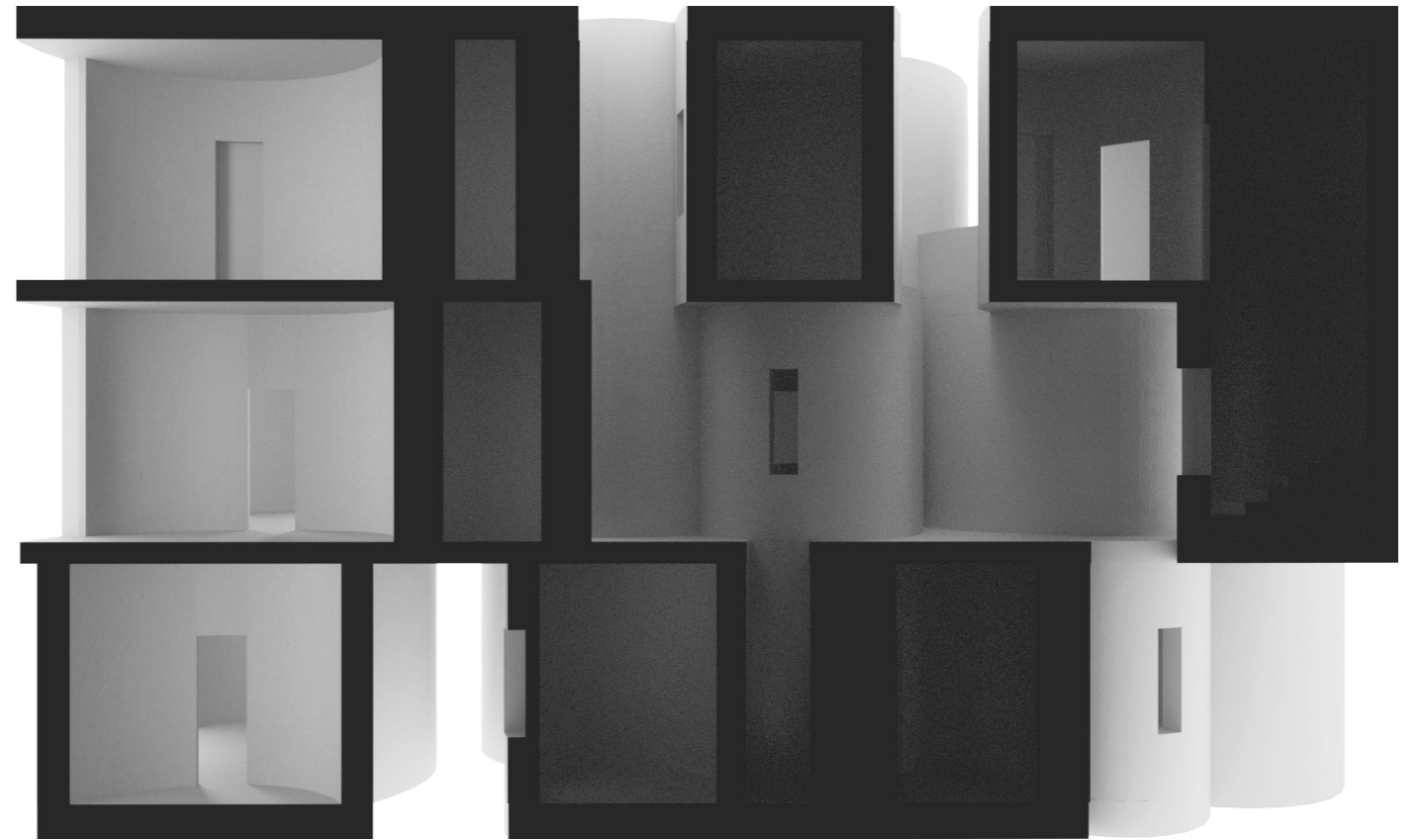
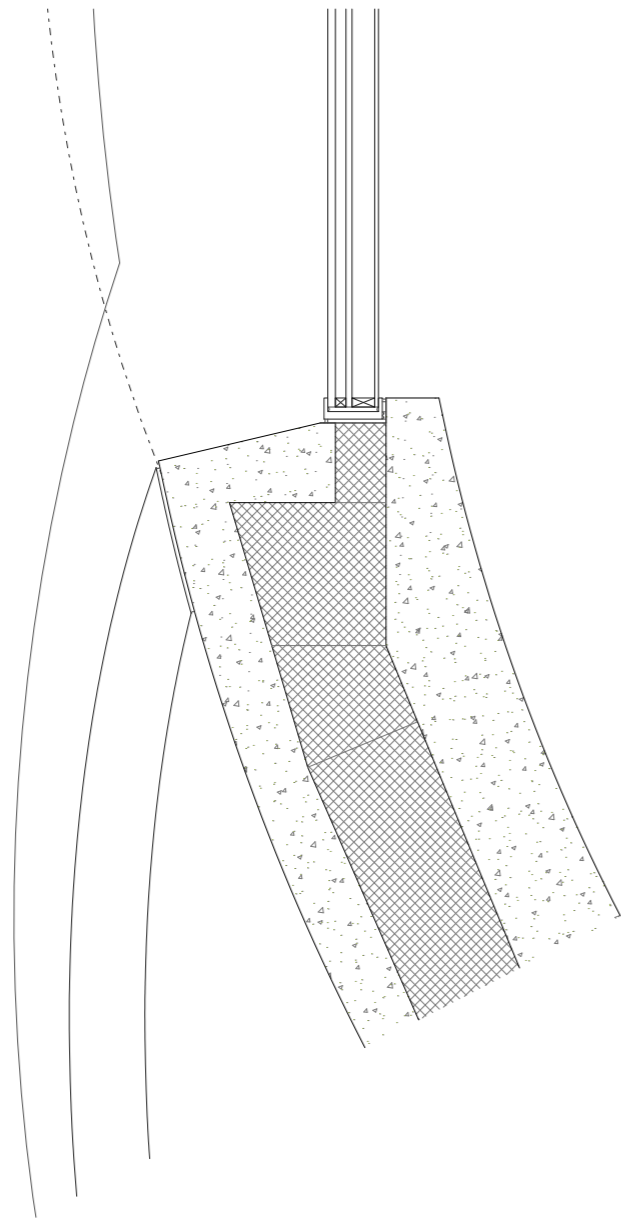


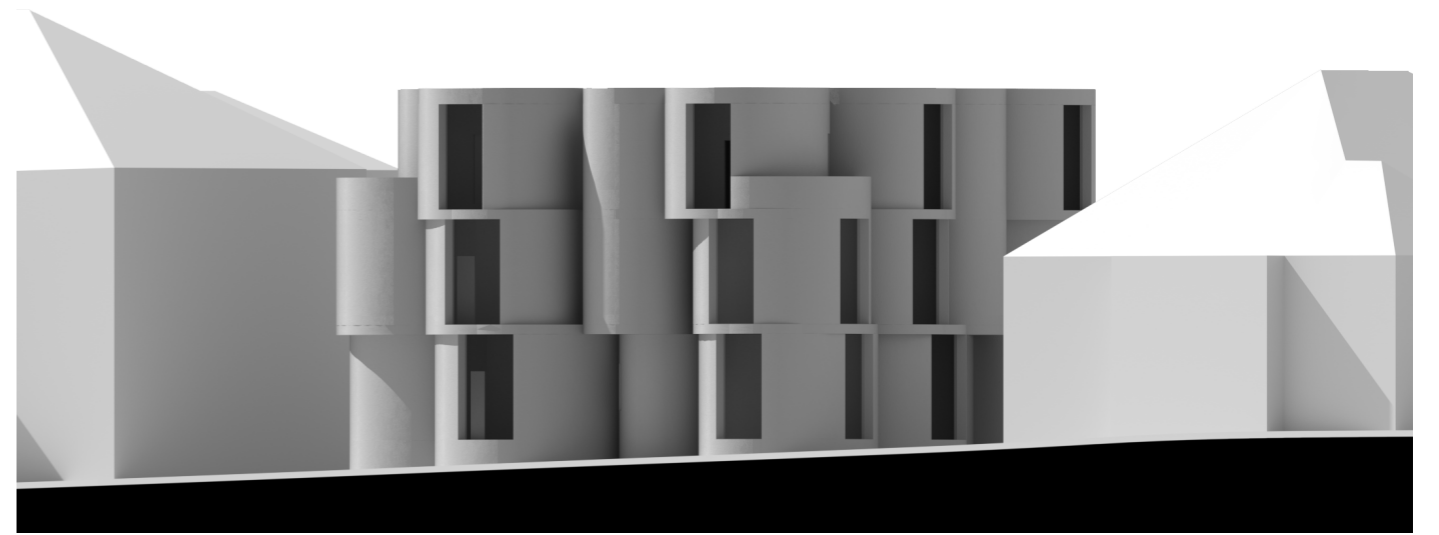
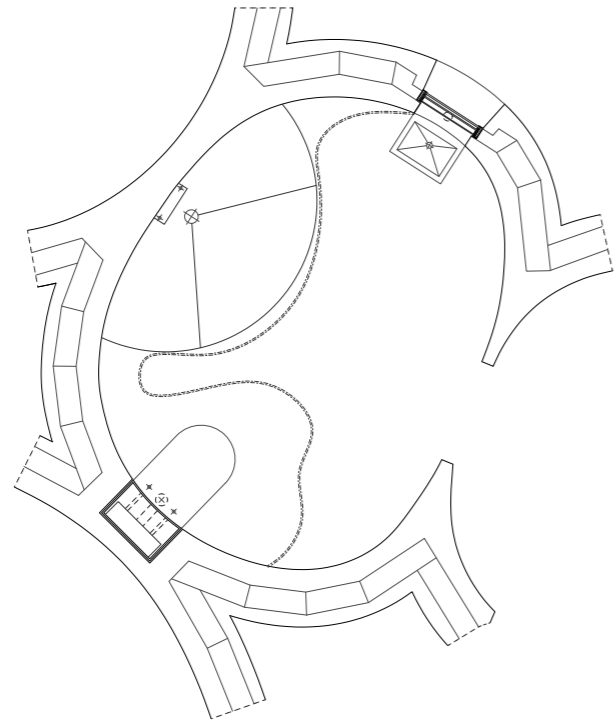
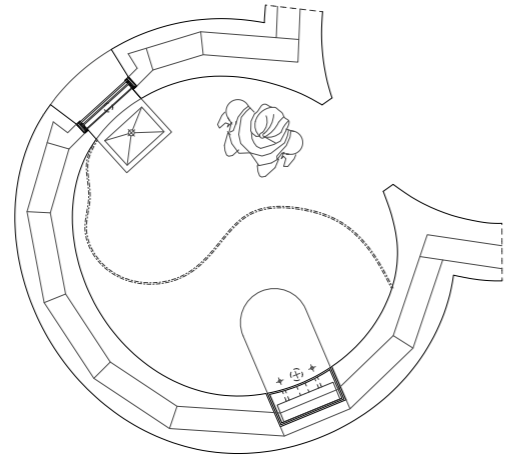


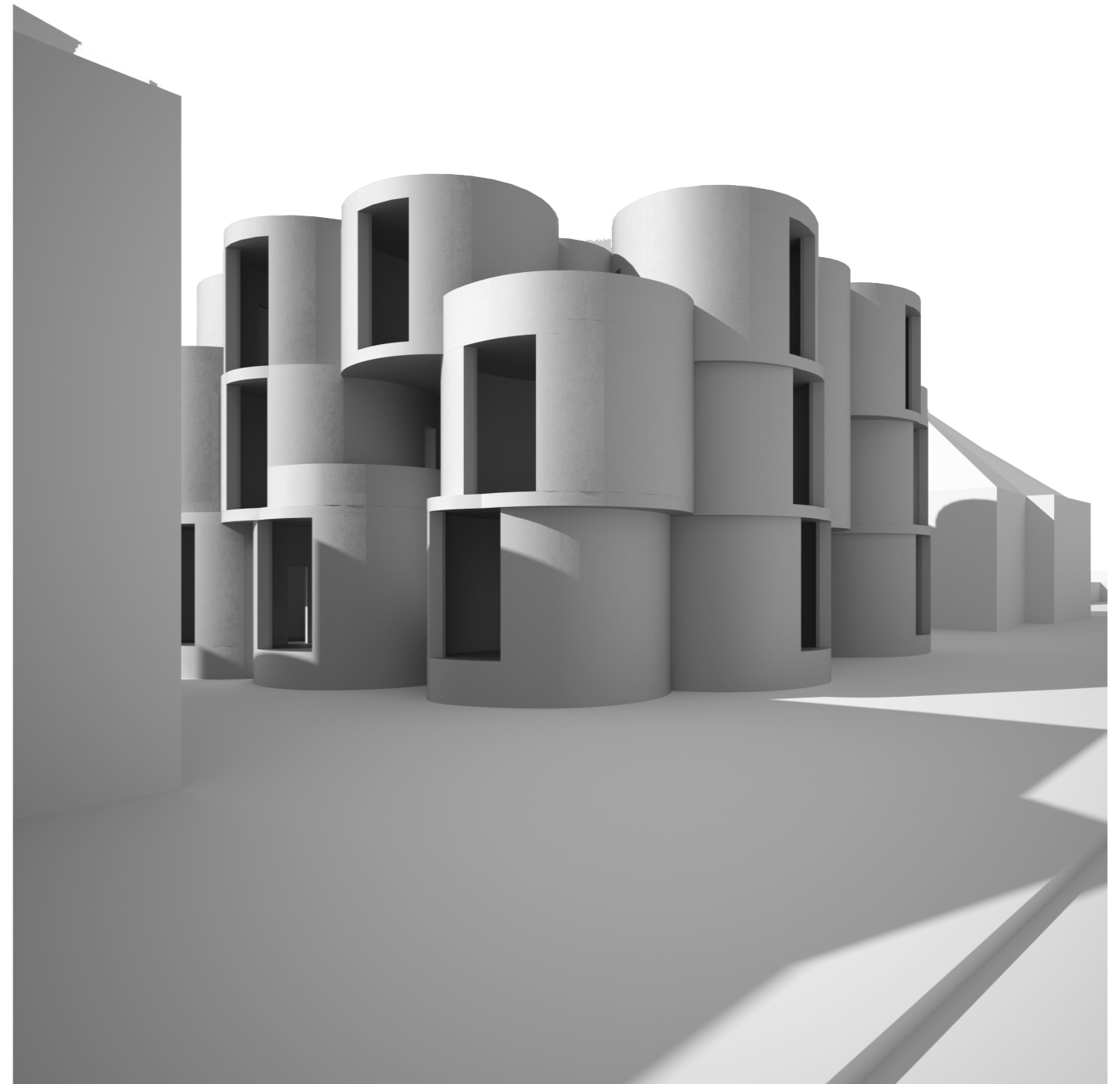
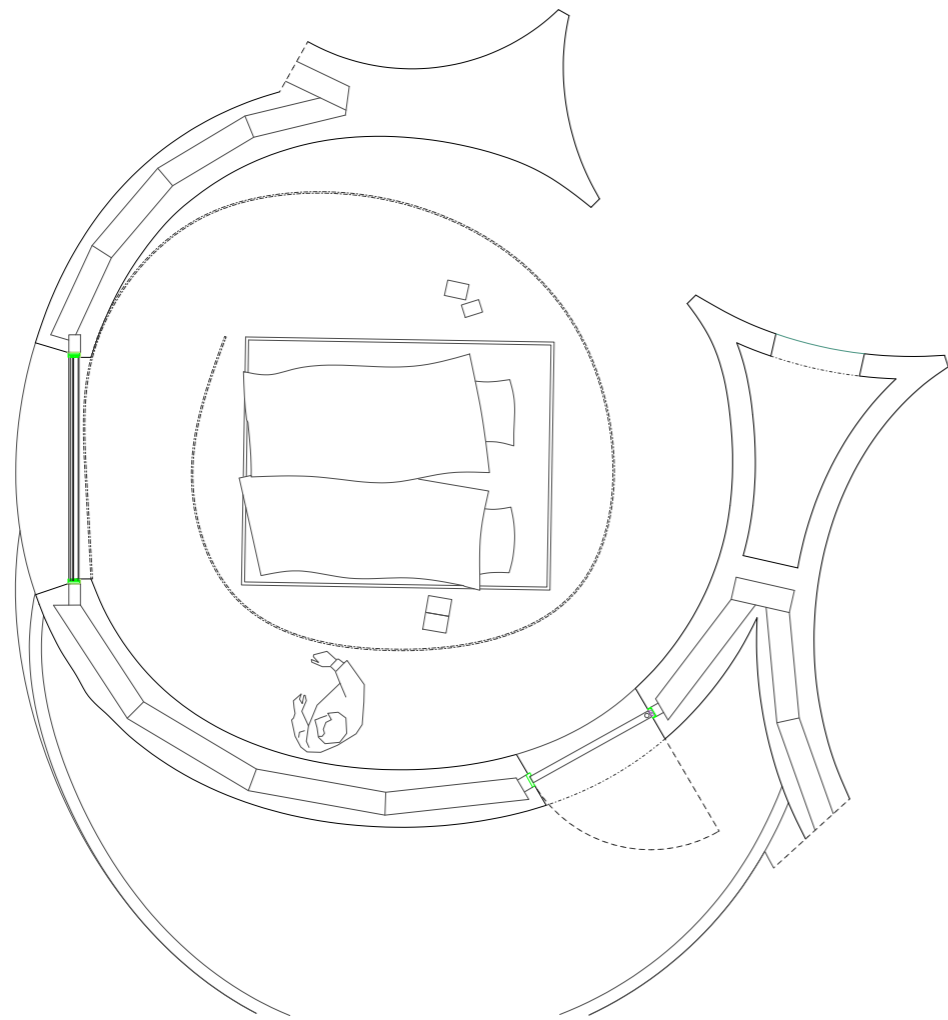


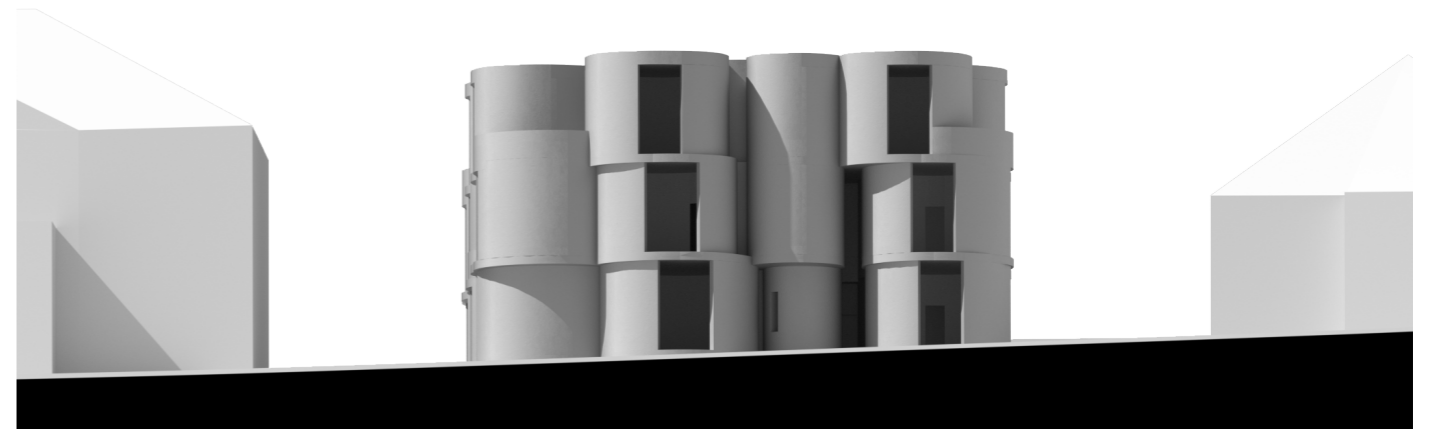
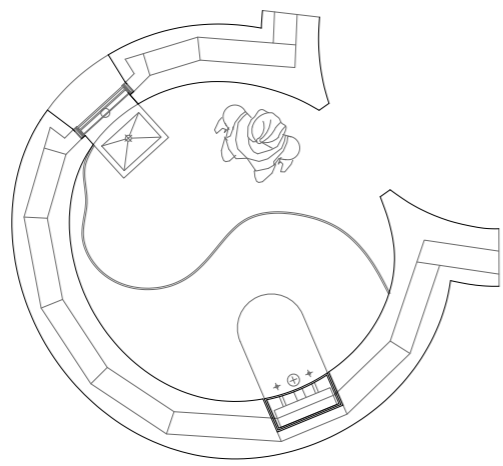


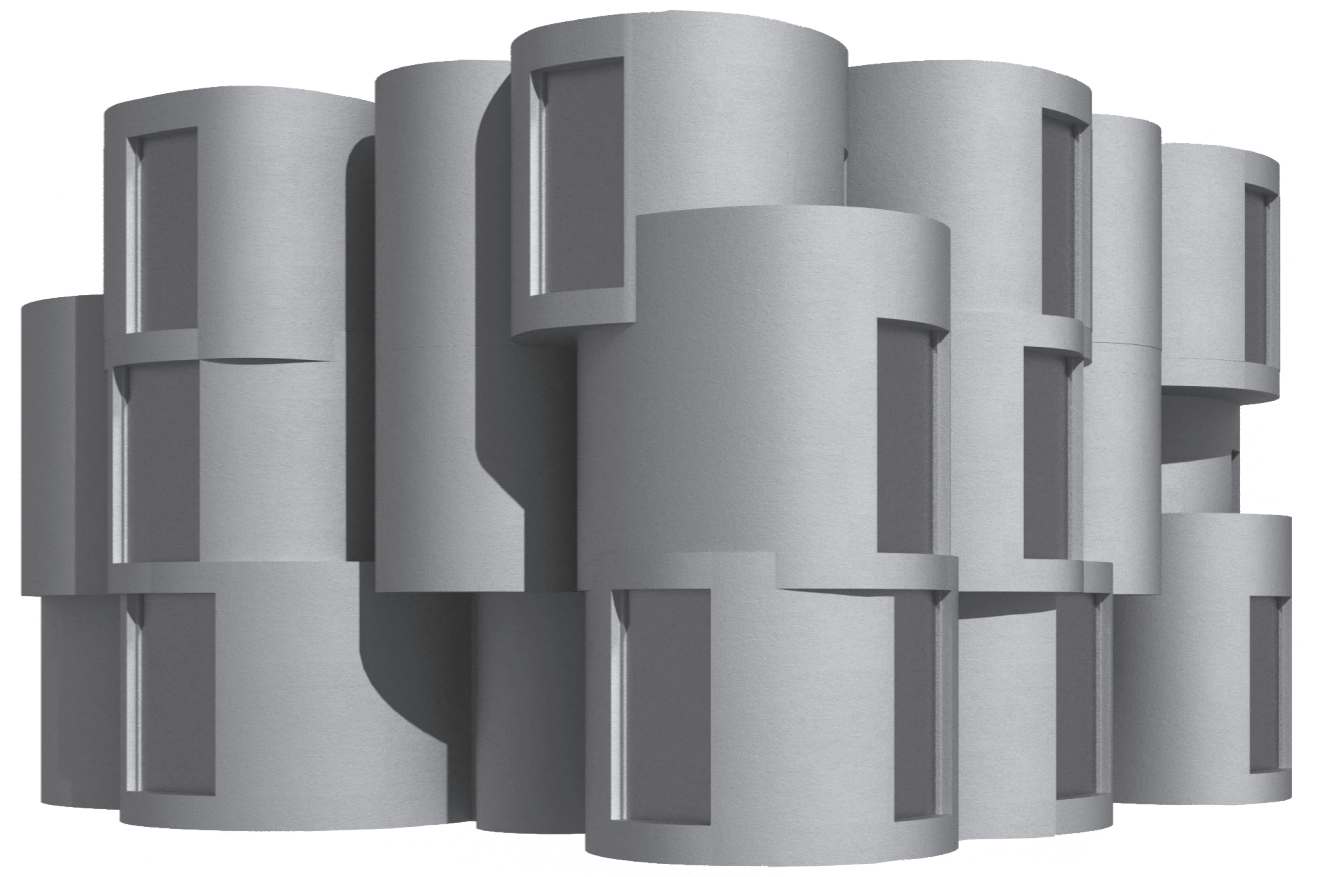
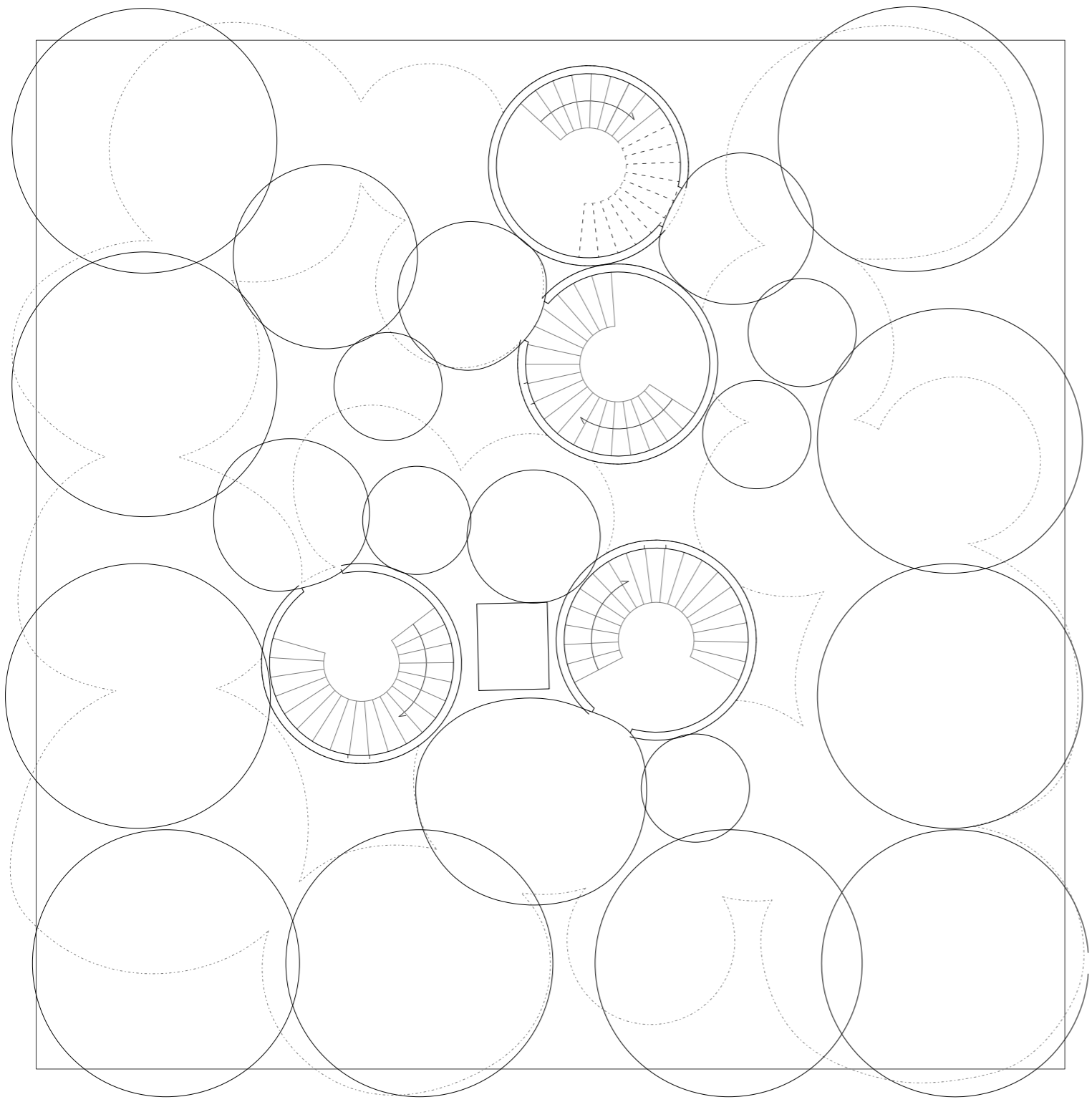


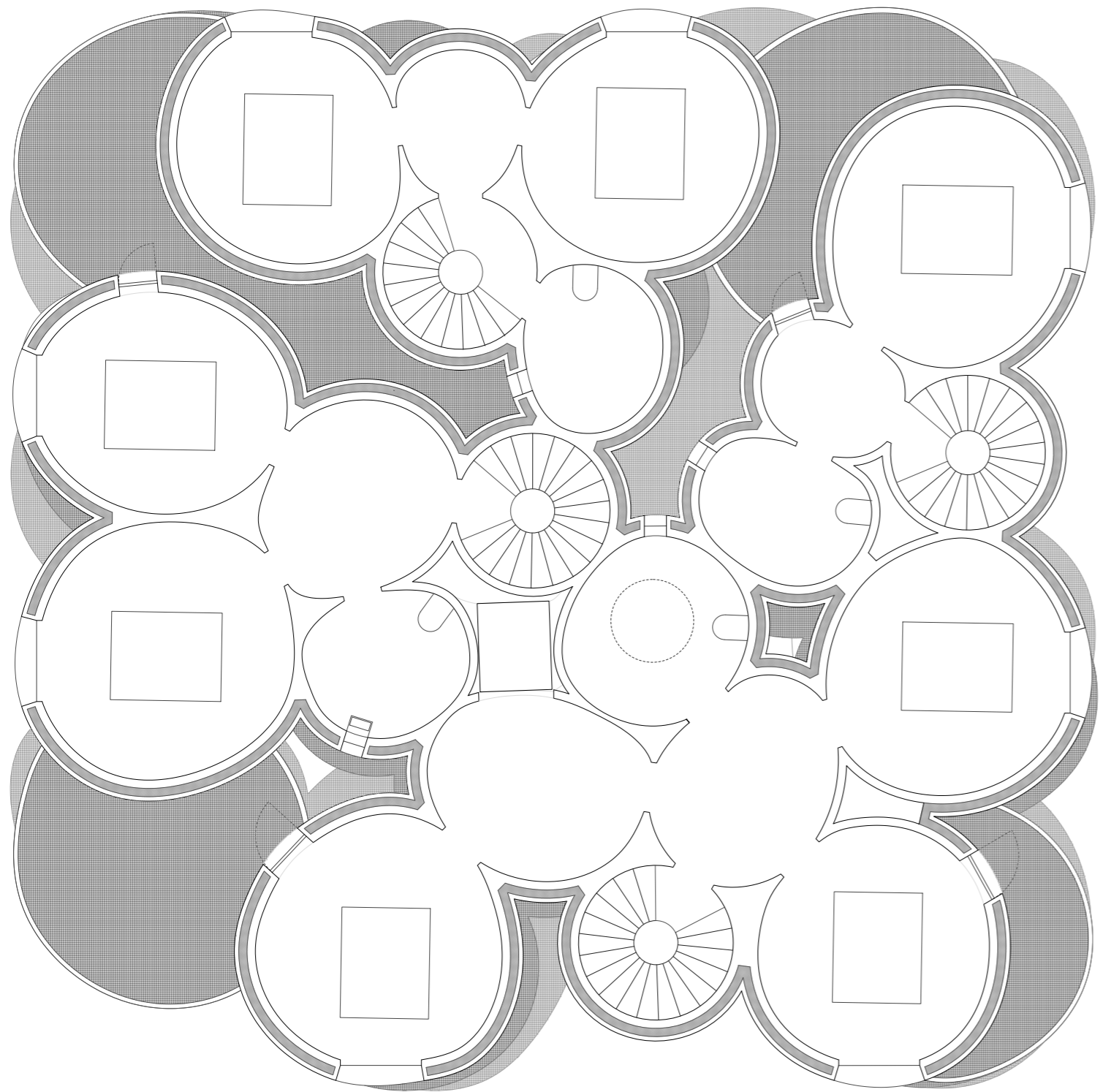


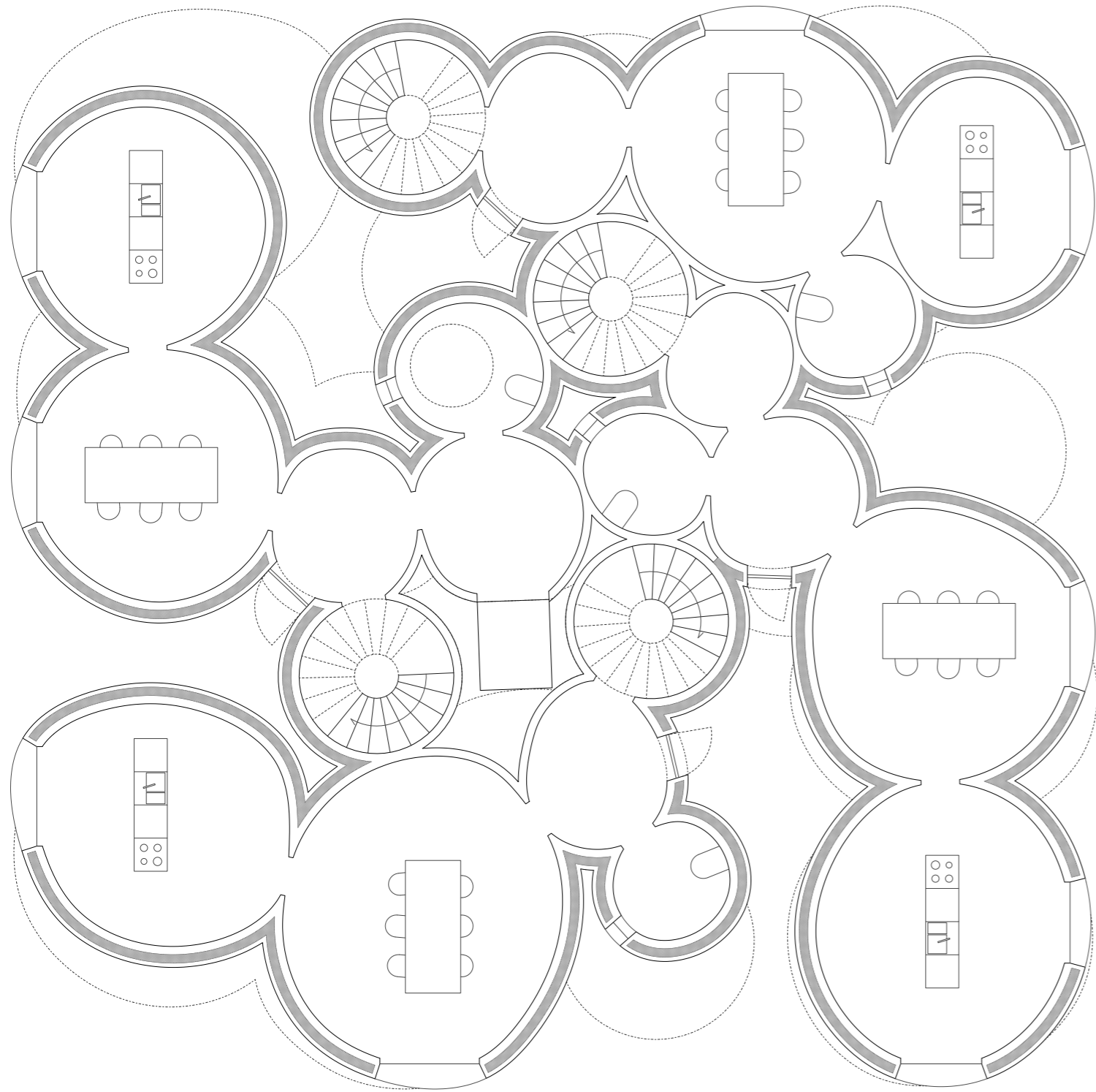




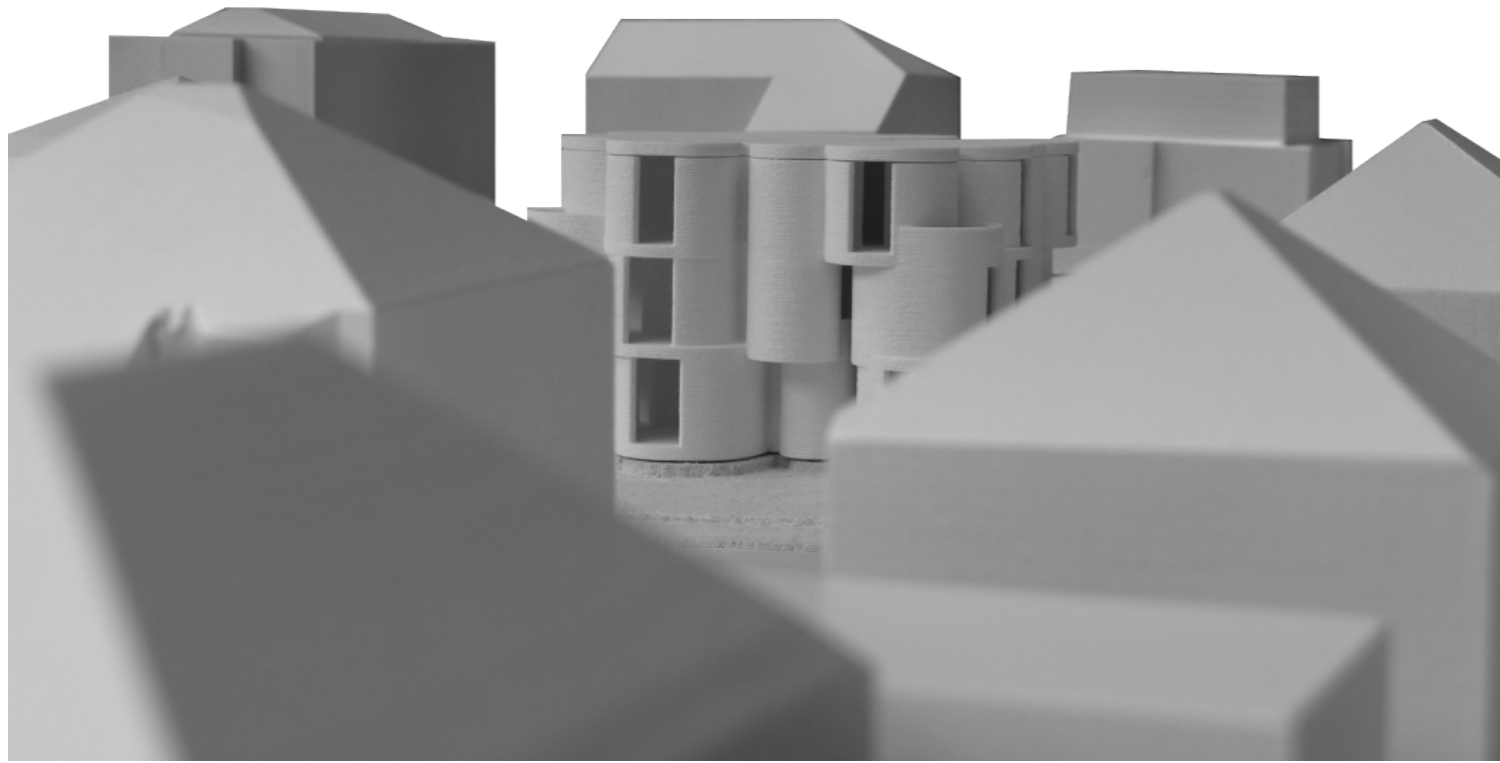




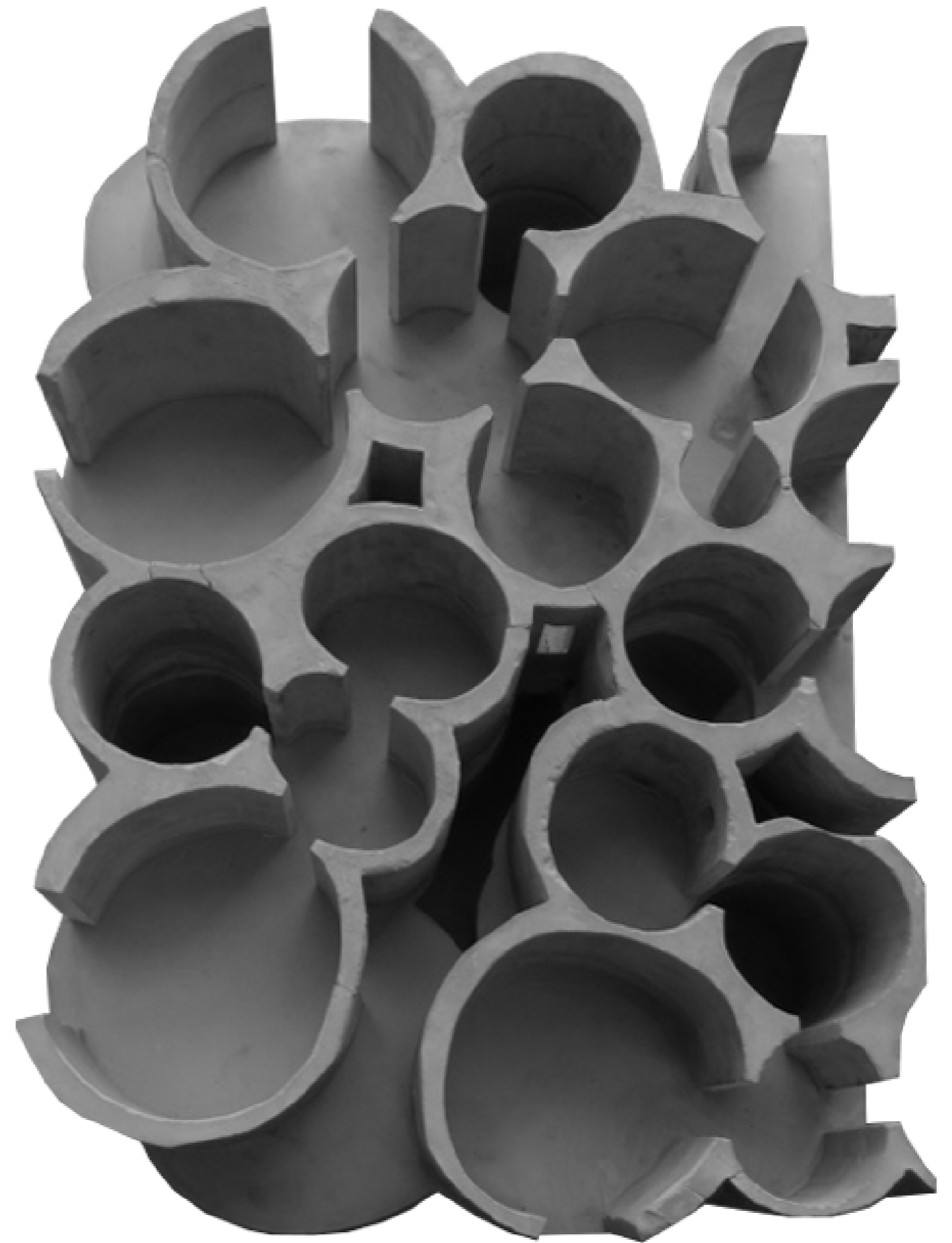


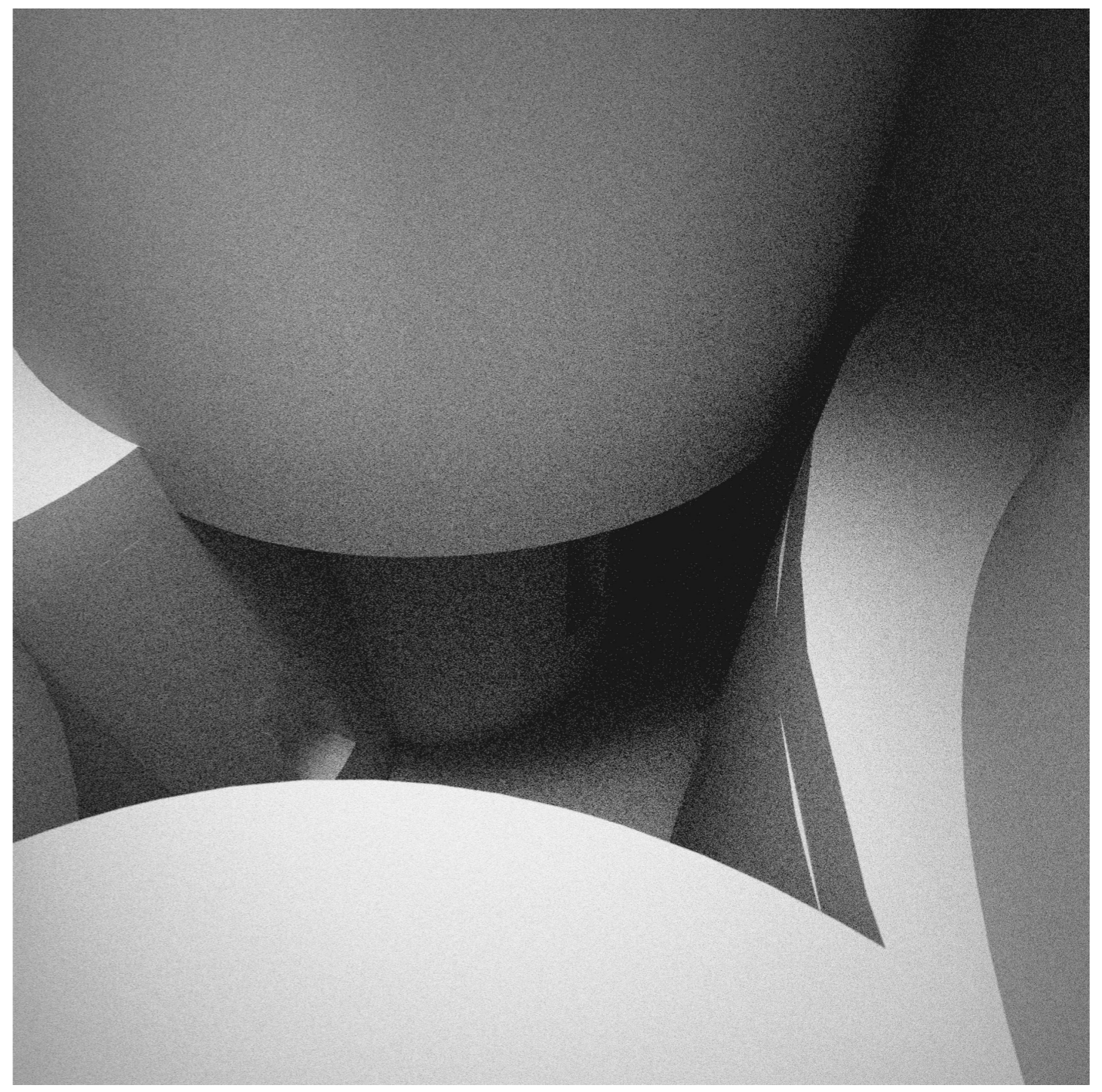
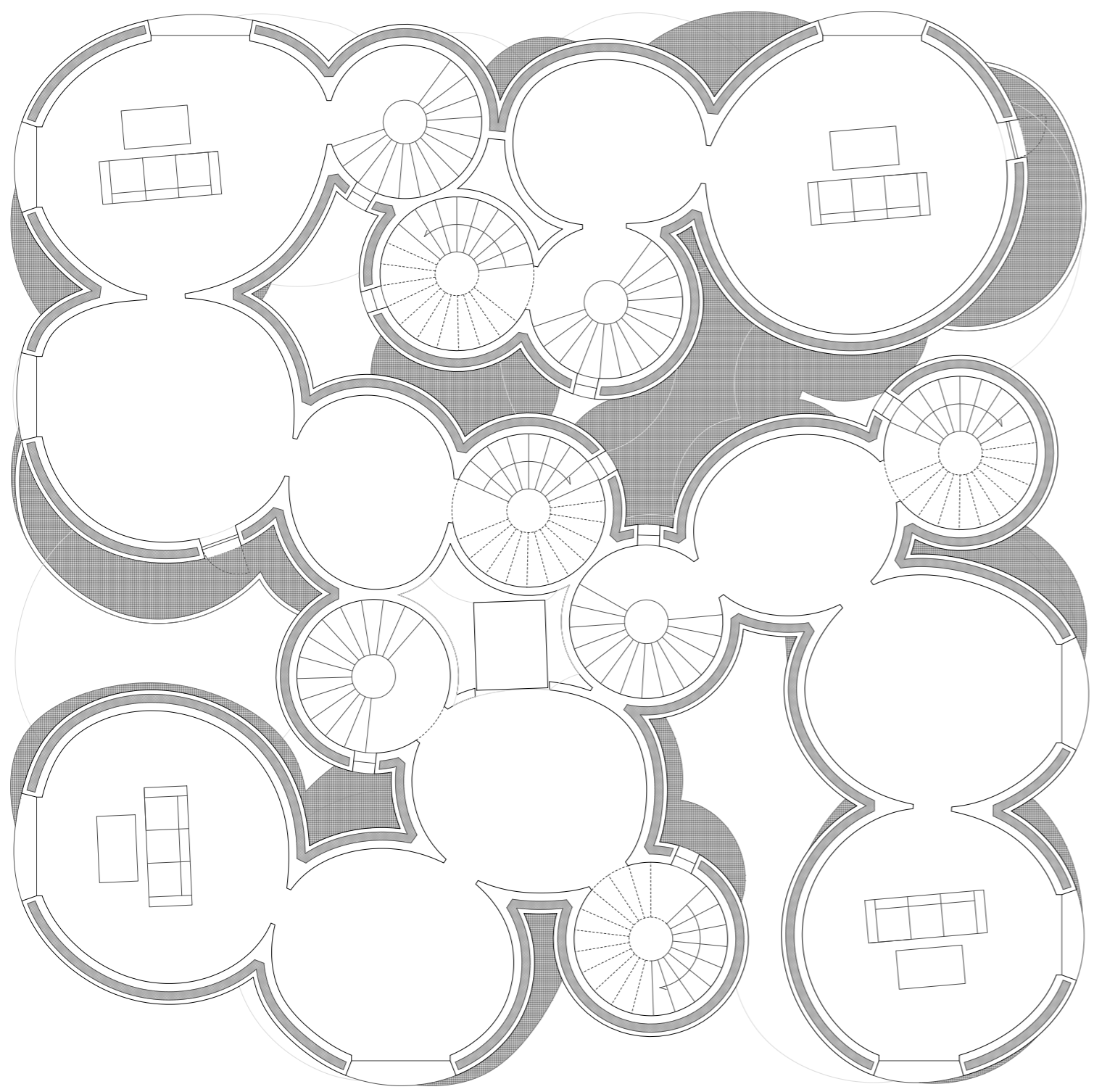


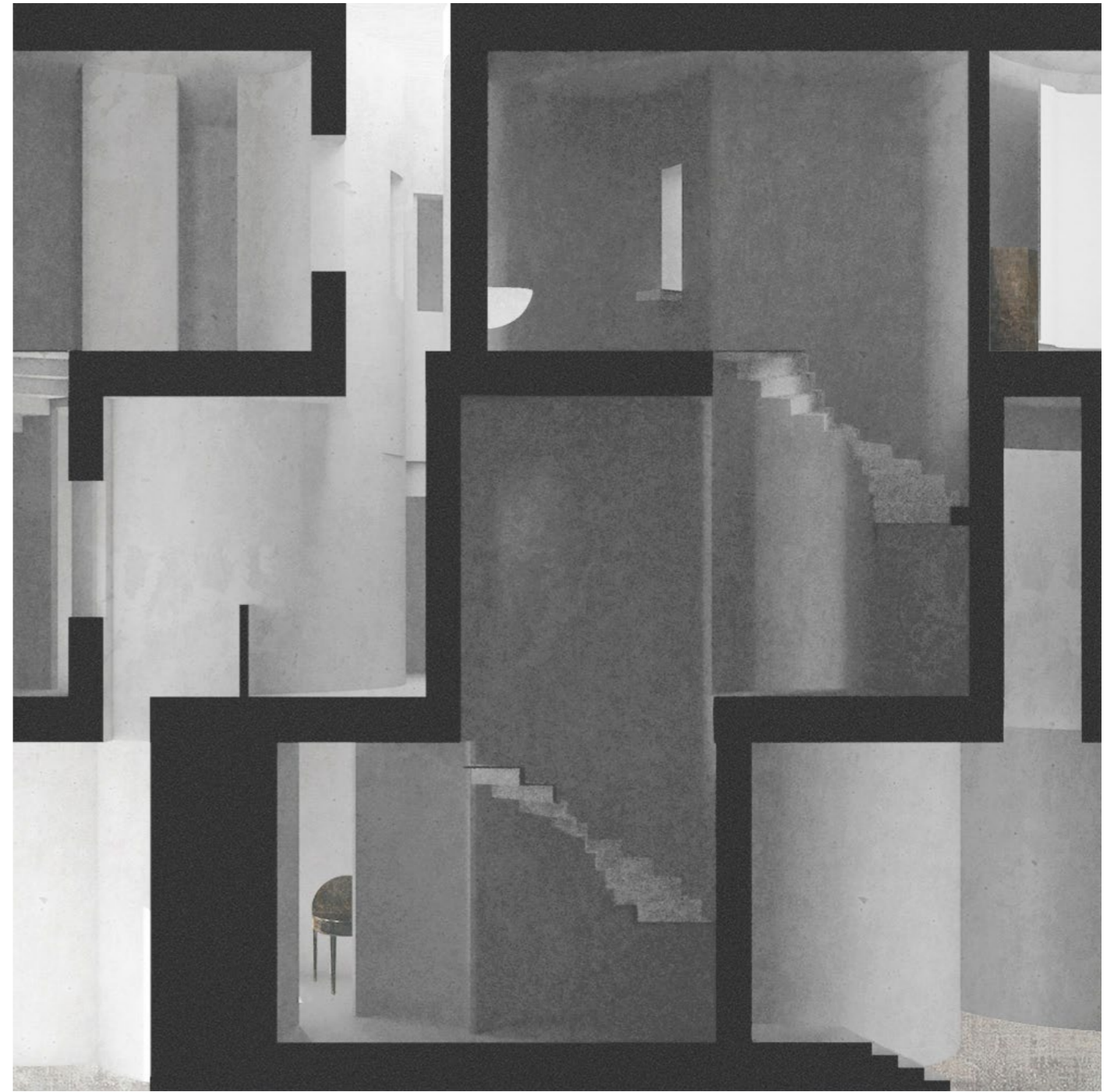
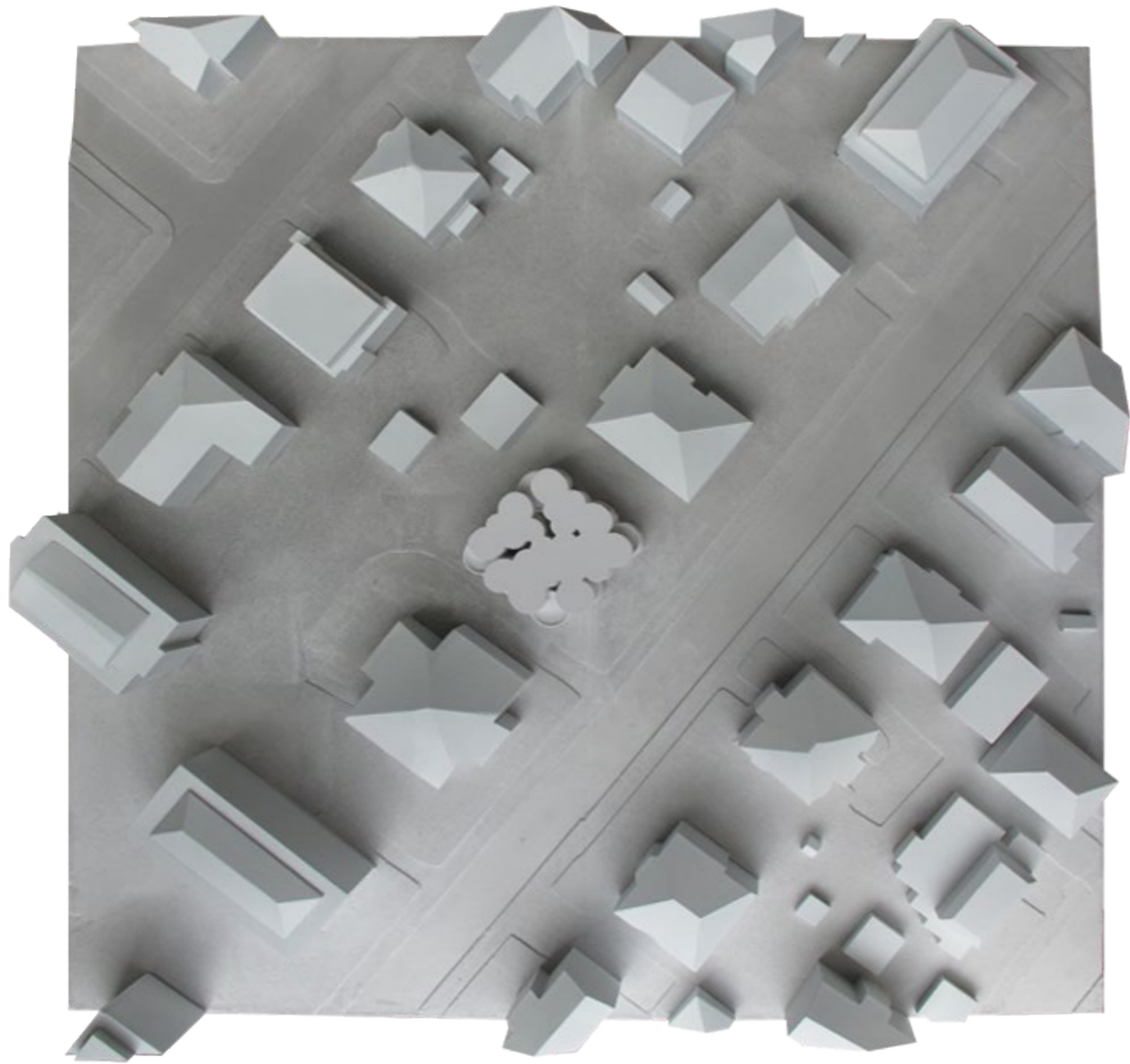


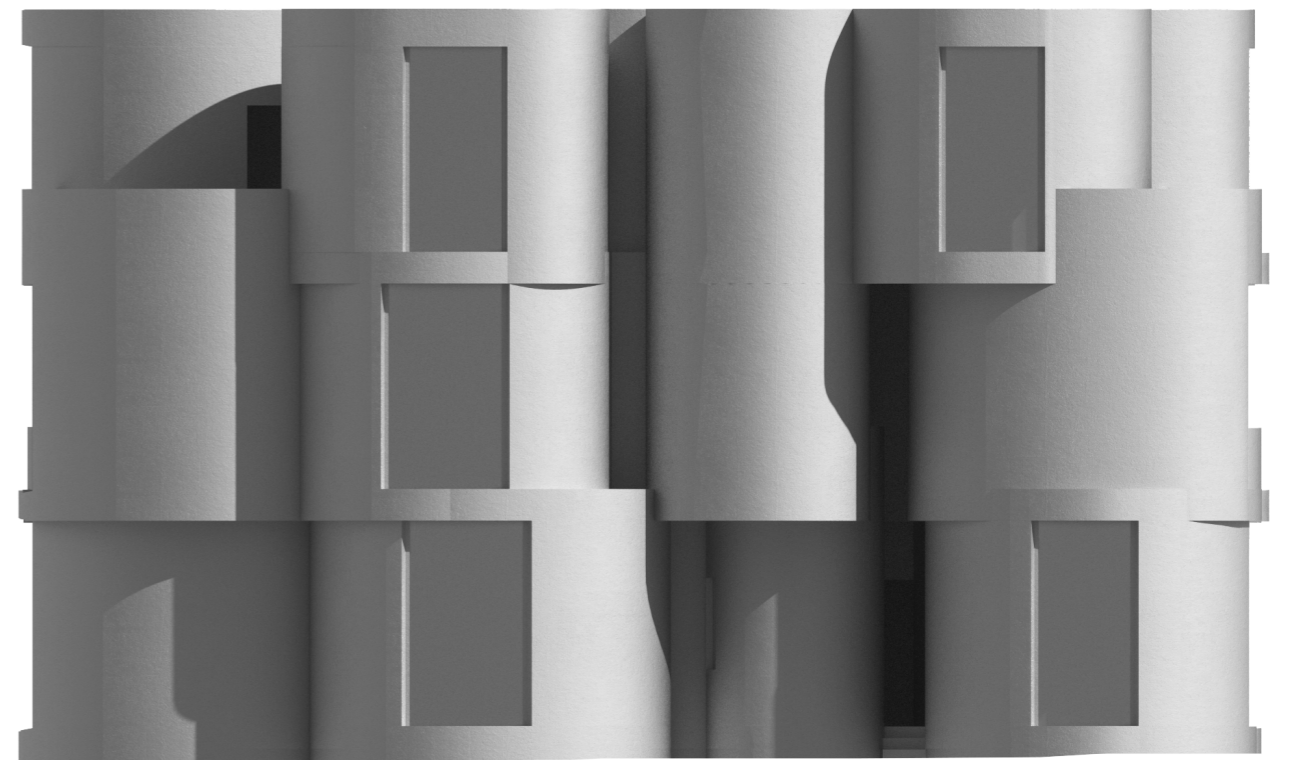
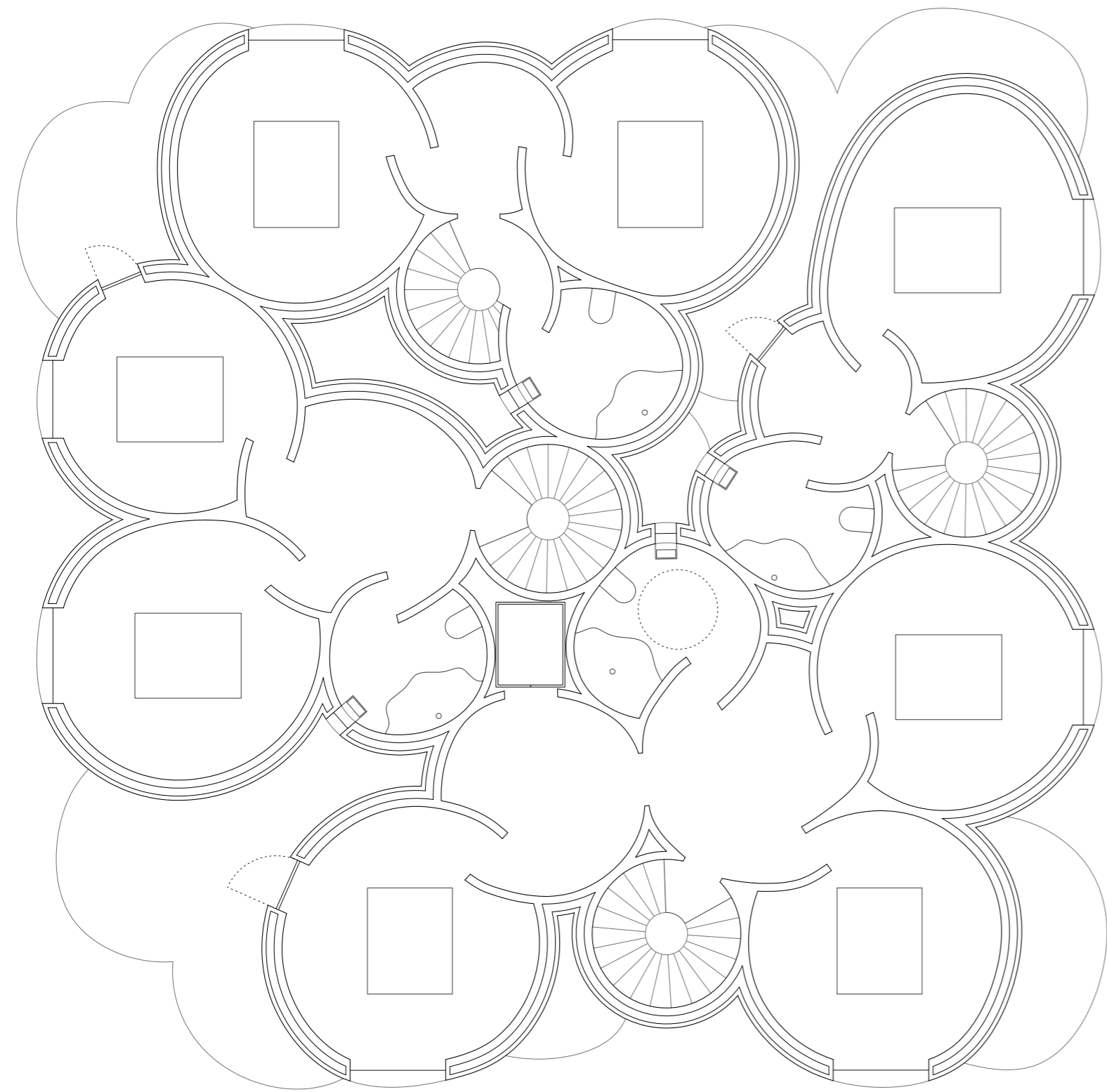




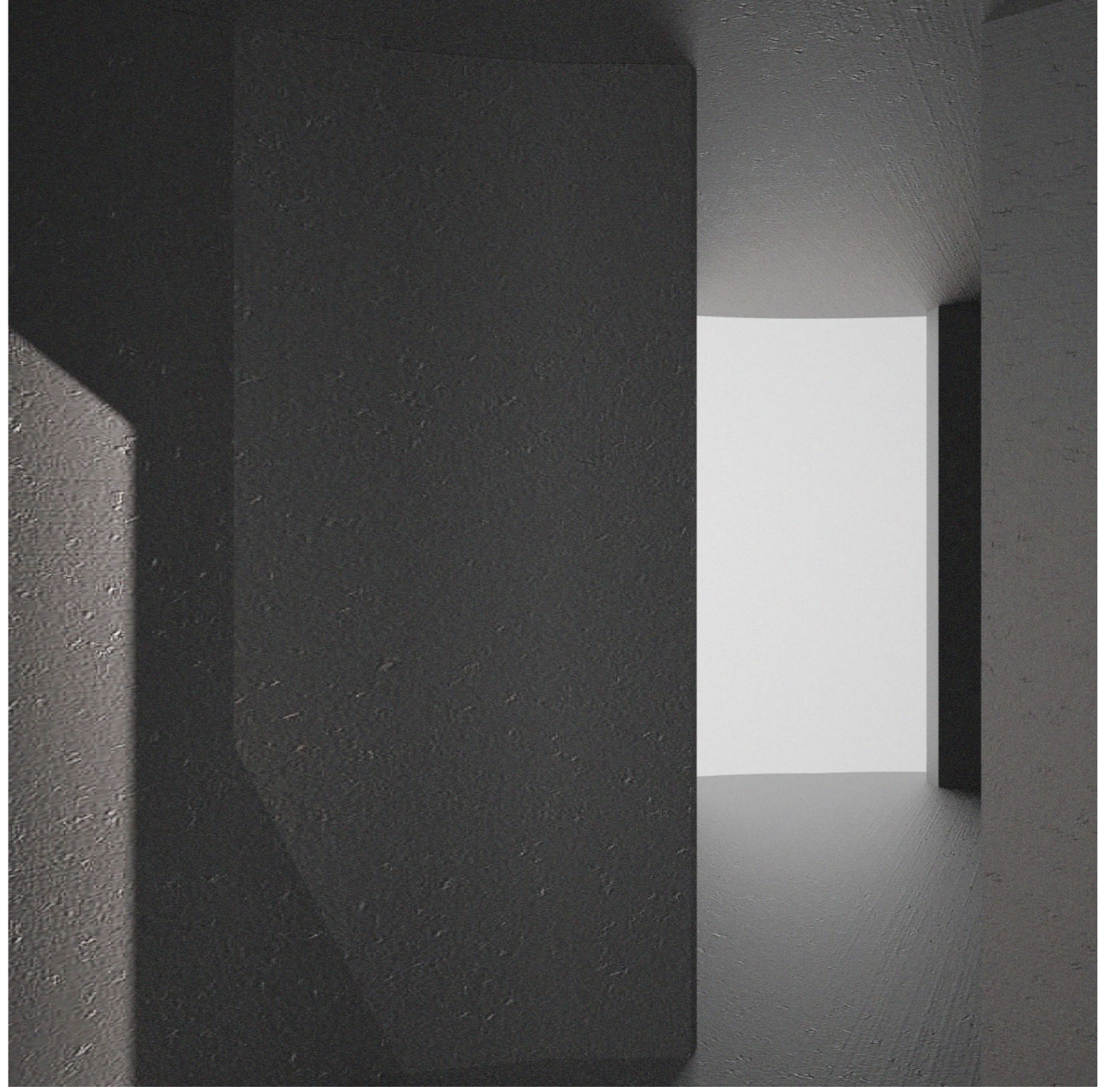


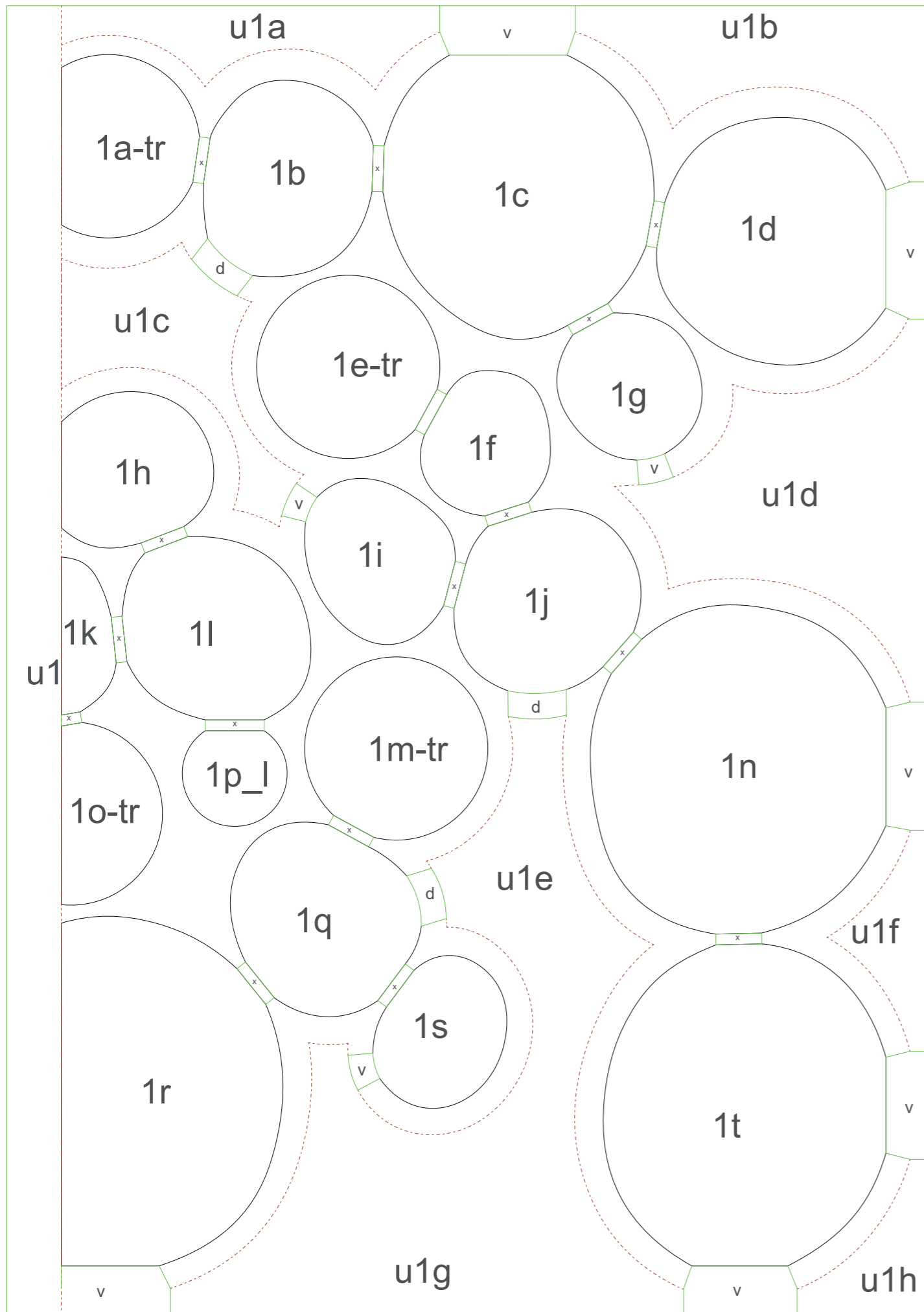


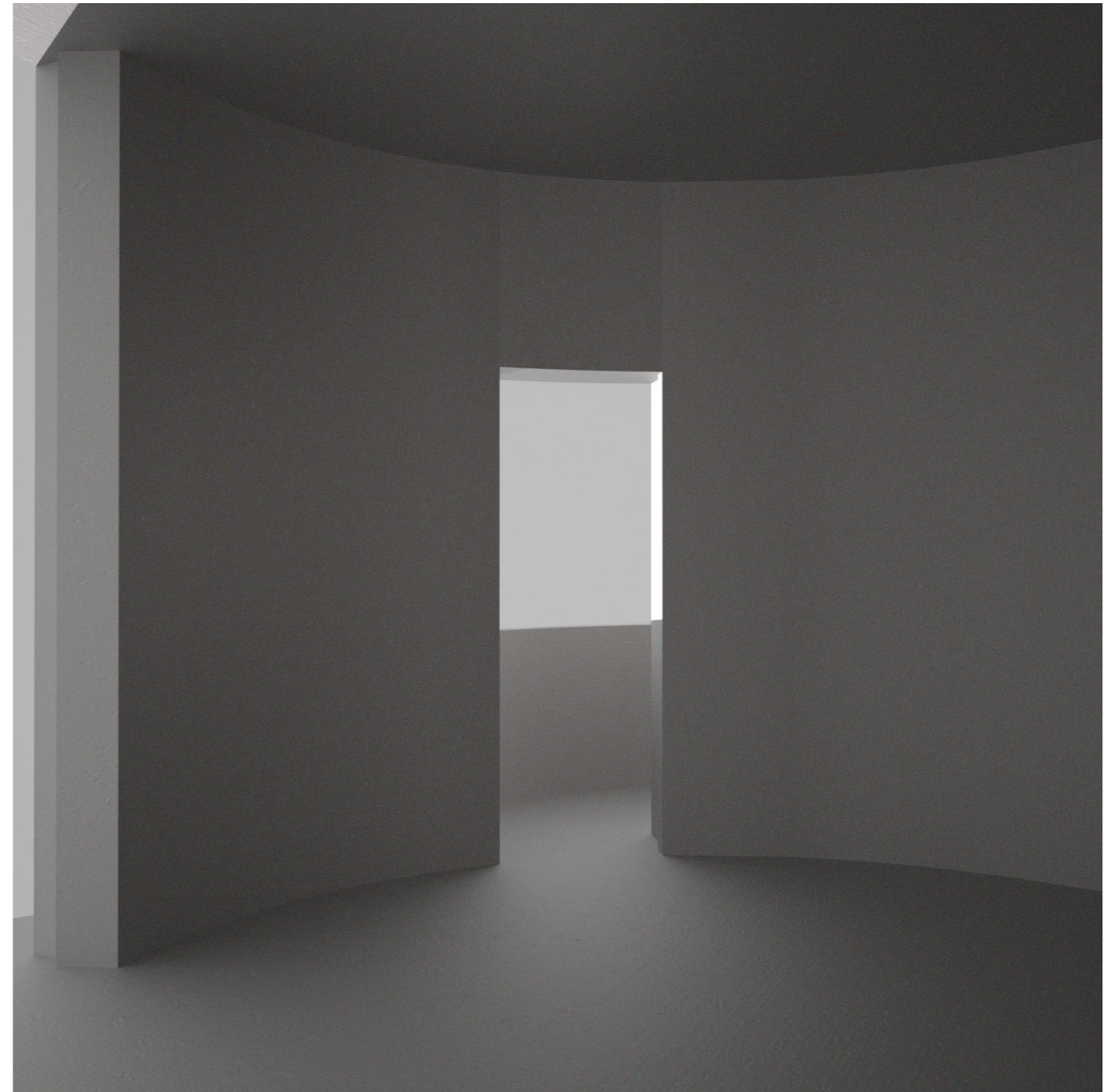
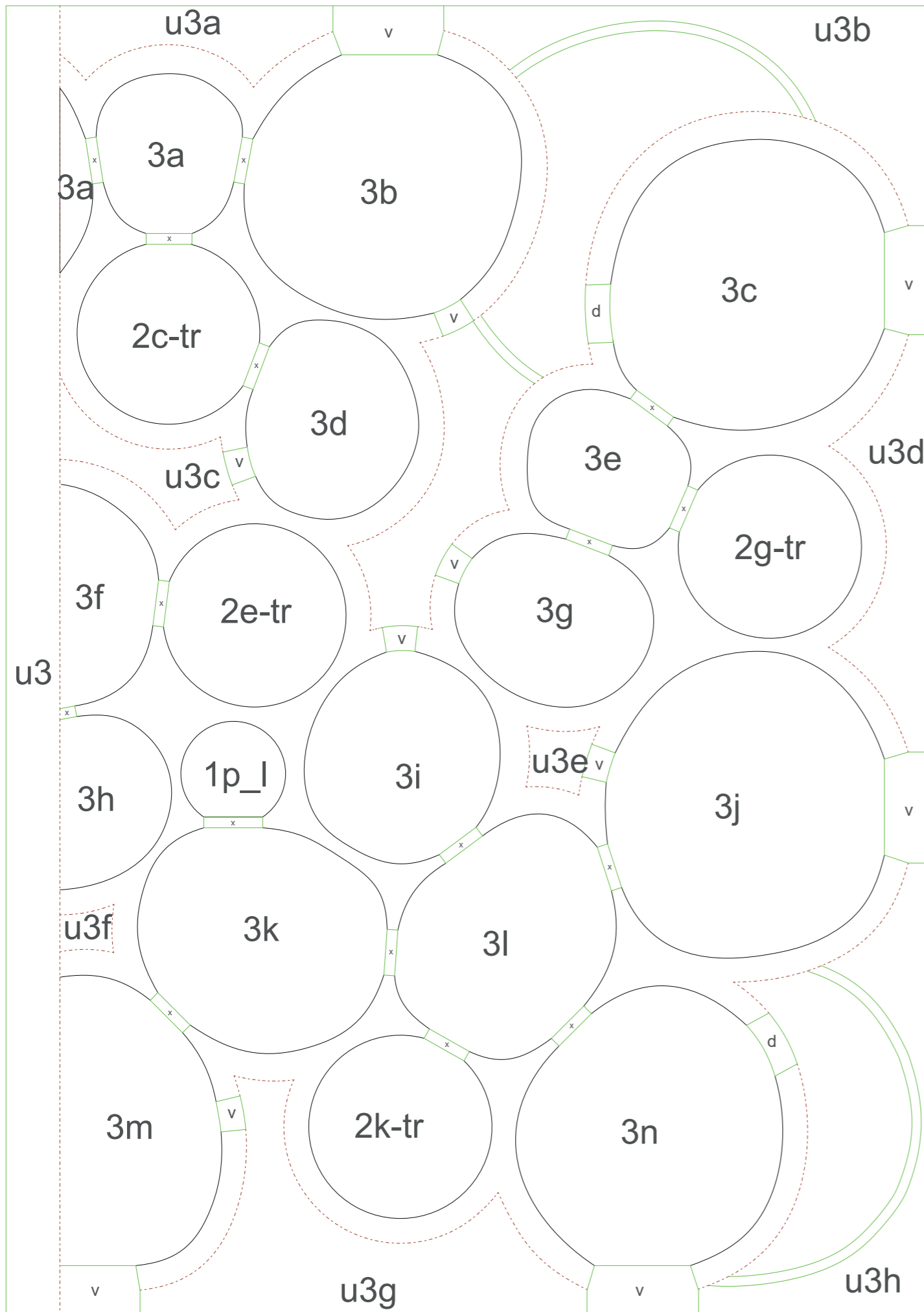


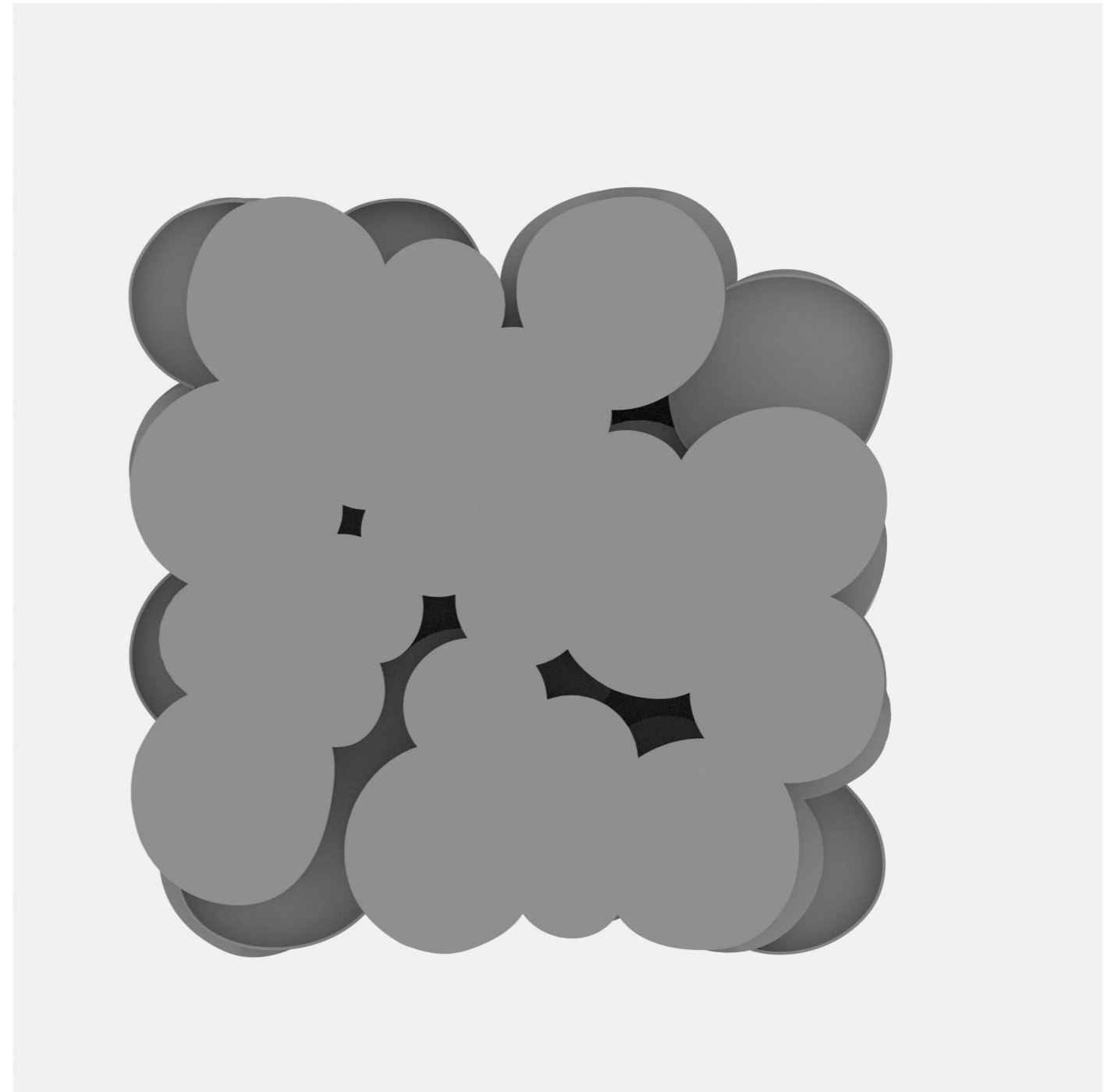
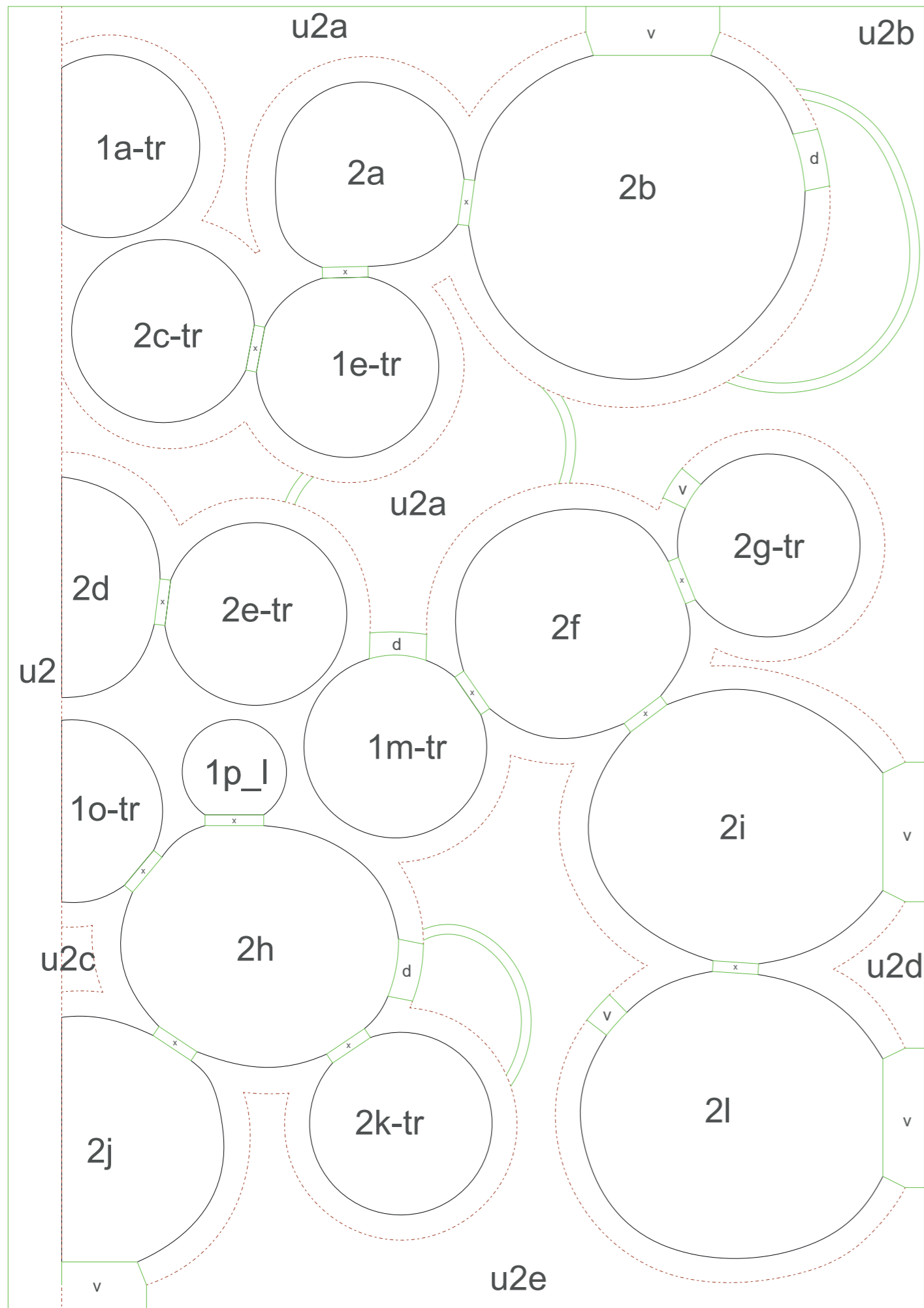












An architectural study of circular space and its relation to dwelling

The background of my proposal is an analysis of my interest in three projects which are recurrent in my architectural thinking: 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 was (and still am) interested in regarding these projects:

Spatial structure, composition and material. For each project, a descriptive word was named for each theme. For instance, regarding composition, Woodland chapel was named a «central» composition, La Congiunta a «linear» composition and St. Petri a «field» composition.

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, and can be found in this pamphlet.

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

Subtracting (spatial structure), central (composition), concrete (material).

The reason for this choice was that I saw a potential for an exiting 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.

This initial process has led to a place which I think I would not be otherwise, by defining, combining and manifesting my interest of three projects into form, and evaluating the potential of these forms as a basis for a proposal.

After this initial phase, I have made models that respond to the terms *Subtracting, central, concrete*, to discover the potential of this idea. In this phase, I have also decided more premises for the project, partly as a response to the new models that have been produced and partly based on a parallel interest in the idea of the urban villa as program and typology. The urban villa is neither a single house nor a multi-story apartment building. It is a free-standing entity with multiple units, in-between the scale of these two.

It is my opinion that the quality of a home lies in how it is separated from the outside world and how its own internal world of ideas is made. My ambition is to use one gesture, the circular space and its conglomeration, that could be a way of making the tectonic structure, a way of organizing the program and the way of producing a certain spatial quality for the proposal. This makes the proposal conceivable as an idea of making architecture that can be discussed communally. In the end, everything that is represented (photographs, models, details, furniture, organization...) is in fact the «concept» of the proposal.

Richard Lethally said that man cannot understand the world as a whole. Man therefore seeks to distance himself from it, to arrive at an understanding by means of this detachment. In this sense a house is a model of the world: It represents an order that we cannot perceive in the world, but which makes perceptible, in the scale model of the house, what the world contains.

My diploma project will investigate how circular spaces can relate to each other to create a sequence of rooms in a dwelling typology. An oval shaped space has both centrality and direction. Overlapping these shapes with each other and the perimeter border, one will have openings that can be controlled in size and direction, and there will be leftover space in-between the round shapes.

Circular space

The spatial intention in this proposal is to make a series of circular spaces, of approx. 10 - 30 m², which overlap in the edges to make a flow of central spaces. The spaces are quite similar in size and form, and does not by themselves indicate any use. However, the left-over space in-between the circular spaces have been fitted with permanent features such as kitchen bench, bathroom facilities et cetera. These functional spaces are always an end in the circulation, and their perimeter is decided by the angles and curves of the main circular spaces. None of the spaces are identical, and none of the openings are aligned in a perfectly straight line.

Apartments

The quality of these The spaces in this building are quite similar, and the changes in directions between spaces could be said to have a labyrinthian quality. The apartments are overlapping each other in section and are adjacent to others in plan, thus being geometrically determined by the total conglomeration of spaces. This becomes evident where one main space wall is creating the perimeter of a functional space wall in an other apartment, or where the size of the top floor of one apartment is not corresponding to the lower floor size.

Facade

Window- and door openings are standardized to control the output of the facade elements, made according to the proportion of the ceiling height. The position of windows in the facade is not made according to composition, but follows the inner logic of the apartments. This gives the facade a duality of order and chance. A classical subdivision of the facade in three (1,2,1) is slightly indicated by accentuating two of the floor subdivisions. The facade is a self-bearing layer, representing a formal boarder between the inner life of the building and its urban context.

I am investigating a principle, a spatial intention that has come as a consequence of early experimentation and analysis of three reference projects. The intention of this analysis was to find an idea about space that could be pursued to make a proposal of architecture. Site, program, size e.g. has been developed in a kind of dialogue with the spatial intention, where one is affecting the other and vice versa. This method could be said to be noncommittal, but the purpose of this has been to free oneself from the idea that form should be discussed through functional and contextual considerations only.

If you place two circles adjacent to each other, they overlap in a way that is not the same as making a hole in a wall between two rooms. A hole in a wall is something that is placed, one adds an element to achieve contact between two spaces. In the points where two circular spaces overlap, the mass of walls which follow the circular shape are decreasing into nothing. One cannot close two spaces from each other in a point like this. This point is a kind of resistance against making delimited spaces, and rather encouraging towards the idea that all the circular spaces in an apartment are belonging to the same continuous space, which is full of contradictions: centrality and direction, mass and zero point, regularity and randomness.

What does this imply within an apartment? The position of the spaces relative to each other must ensure that each space has some privacy, and that it is possible to place bedrooms in this structure without exposing the bed too much. Direction of the openings between spaces should be varying so to lose any principal orientation in direction. The furniture should always be placed in the middle of the space, showing its non-specificity and yet its quality as a way of living. The voids between circles should be used for non-principal uses, such as storage, wardrobe, technical space, drains, ventilation. The bathroom, which is the darkest space in the apartment, only given small amounts of light, has the given shape of all surrounding principle spaces, yet it is spacious enough to fulfill its use.

I started with a series of investigations of my interest in three projects which are recurrent in my architectural thinking: 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 when I think about architecture. These investigations were made based on three aspects which I am interested in within the field: Spatial structure, how space is thought and made in terms of void and mass, composition, how space and form is organized, and material, which is the physical property of a building.

The goal of this analysis was to find a spatial intension which could be developed into a proposal. I chose one term from each reference project: A subtracting spatial structure (Klippan), A central composition (Woodland chapel) and concrete as material (La Congiunta), to develop further. The reason for this choice was that I saw the potential of a conglomeration of spaces within a central composition, which overlapped and constituted a series of similar rooms with their own centrality. This structure was not implying any specific program, and the connection between the reference projects and this structure was not a direct or rhetorical one, but something generated by combining specific interests from the reference projects to create a spatial intention. The circular shape came as a reaction to all three terms in different ways: Centrality, because the circular shape refers to a central point, where the cross axis intersect. Subtraction, because the sensation of subtraction from mass becomes evident. Concrete, because concrete achieves its finitude in relation to other materials, the circular shape shows the lack of need of straight angled modules in the material.

The spatial intention in this proposal is to make a series of circular spaces, which overlap in the edges to make a flow of central spaces. The spaces are quite similar in size and form, and should not by themselves indicate any specific use. However, the left-over space in-between the circular spaces have been fitted with permanent features such as kitchen bench, bathroom facilities et cetera. These functional spaces are always an end in the circulation, and their perimeter is decided by the angles and curves of the main circular spaces. None of the spaces are identical, and none of the openings are aligned in a perfectly straight line.

The spaces in this building are quite similar, and the changes in directions between spaces could be said to have a labyrinthian quality. The apartments are overlapping each other in section and are adjacent to others in plan, thus being geometrically determined by the total conglomeration of spaces. This becomes evident where one main space wall is creating the perimeter of a functional space wall in another apartment, or where the size of the top floor of one apartment is not corresponding to the lower floor size.

Window- and door openings are standardized to control the output of the facade elements, made according to the proportion of the ceiling height. The position of windows in the facade is not made according to composition, but follows the inner logic of the apartments. This gives the facade a duality of order and chance. A classical subdivision of the facade in three (1,2,1) is slightly indicated by accentuating two of the floor subdivisions. The facade is a self-bearing layer, representing a formal boarder between the inner life of the building and its urban context.

Defining rules:

1. All primary spaces are circular
2. All secondary spaces are dark
3. All spaces in one apartment are connected through circular spaces
4. No transition between two circular spaces are enclosed to each other

Subtracting - Central point - Concrete

+

Urban villa

Following the analysis and subsequent models I have made the first month of the diploma, I have decided to choose one of these themes and to develop it further.

The theme that is chosen is: Subtracting - Centrality - Concrete

This means that the investigation will be made based on these three terms.

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.*

I assert that this structure could combine with the program of an urban villa to make a typology of contemporary living space. The urban villa is neither a single family house or a multy storey apartment block. It is a free standing entity with multiple units, in-between the scale of these two.

The goal of this project is to find a way in which program and spatial concept can coexist, being interdependent, and fulfill each other to make a clear and coherent proposal. In the end, everything that is represented (photographs, models, details, furniture, organization) is the "concept" of the proposal.

Program:

Building 3 - 4 floors

6 - 8 units

Apartment Entrance

Living room

Kitchen Bedrooms

Bathroom

Storage

Hvordan kan en ide om rom, slik som den jeg har formulert, lede til et helhetlig prosjekt?

Er det slikt at denne ideen skal informere alle valg i prosjektet? Må ideen utvikles slik at det gir seg selv hvorfor rommene ser ut slik de gjør, og vil det være bedre å finne et program hvor ideen svarer til et romforløp, slik som i et offentlig program som et museum, bad, kontor etc? Vil det være like interessant å finne ut hvordan ideen kan benyttes i et boligprosjekt, og hva er i så fall forholdet mellom ideen om rom og programmet?

Kriterier for en urban villa:

Rommene bør fungere generelt, dvs. at det ikke kun finnes en spesifikk måte å bo i leiligheten på, men flere måter. Møblene bør derfor være fleksible, og ikke kun indikere en konfigurasjon av bruk. (Når forslaget er såpass begrenset i størrelse og kompleksitet, bør man ta stilling til hvordan en bor i en slik leilighet, og se på alle aspekter ved den. Ikke bare designe en strategi for hvordan dette kan fungere, men å ta stilling til alt som er relevant for forslaget).

Sirkulasjonen kan ikke kun ekstruderes opp gjennom alle etasjene, men bør ha den samme desorienterende kvaliteten som leilighetene har. Kompleksiteten ligger i å få leiligheter og fellesareale til å fungere sammen, ikke som et rent produkt av hverandre.

Noe av kvaliteten med å bo i en urban villa, i motsetning til i en boligblokk, er at man kan ha tilgang til større deler av volumet som bygningen består i. Derfor er det naturlig at leilighetene har lys og utsikt i mer enn en retning. Dette muliggjør en større kompleksitet innad i en leilighet, hvor de ulike rommene henvender seg til ulike sider, og at leiligheten ikke kun er organisert langs en rett linje.

Kriterier for tomt:

Tomten må være frittstående fra andre bygninger.

Tomten bør inneha relativt like forhold på alle sider.

Kriterier for ideen om runde rom:

Konstruksjonen som følger disse formene bør være rendyrket, på den måten at formen på rommene får virke konstruktivt basert på den geometrien de har. Bygger man prosjektet i et materiale hvor man må inn med en sekundær konstruksjon, som pilastere eller bærebjelker, forsvinner noe av motivasjonen for å benytte denne romtypen.

Rommenes form bør manipuleres slik at de svarer til en spesifikk konstruksjon, som ikke kan gjøres på noen annen måte den den som er spesifisert (Hvis veggene som bærer konstruksjonen kunne stått hvor som helst, fordi materialet og tykkelsen på vegger og etasjeskillere gir denne friheten, mister man noe av motivasjonen for å bygge på denne måten). En sirkel er stivere enn rette vegger, og samvirkningen av sirkler kan gi muligheter for å eksperimentere med spenn og stivhet. Det må undersøkes hvor tynne disse veggene kan være, for å optimalisere konstruksjonen i forhold til arealutnyttelsen.

Leilighetene må utformes slik at man kan se romforløpet som et sammenhengende rom, samtidig som at private og representative deler av boligen skal fungere. Yttervegg og innervegg er egentlig to, separate sjikt i en bolig i Norden i dag, og dette kan også uttrykkes i forholdet mellom fasade og indre liv.

Hvorfor er dette en interessant ide?

Som program:

Urban villa er en boligtypologi et sted mellom en boligblokk/kvartalsblokk og en frittstående villa. Denne typen har tradisjon i Oslo, og kan sies å være et svar til spørsmålet om fortetting i byen. Bevissthet rundt arkitektonisk kvalitet i bolig, på alle nivå fra urban kontekst til detaljløsninger i prosjektet og å kunne vise til en annerledes måte å bygge bolig på i Oslo har vært motivasjonen for dette valget.

