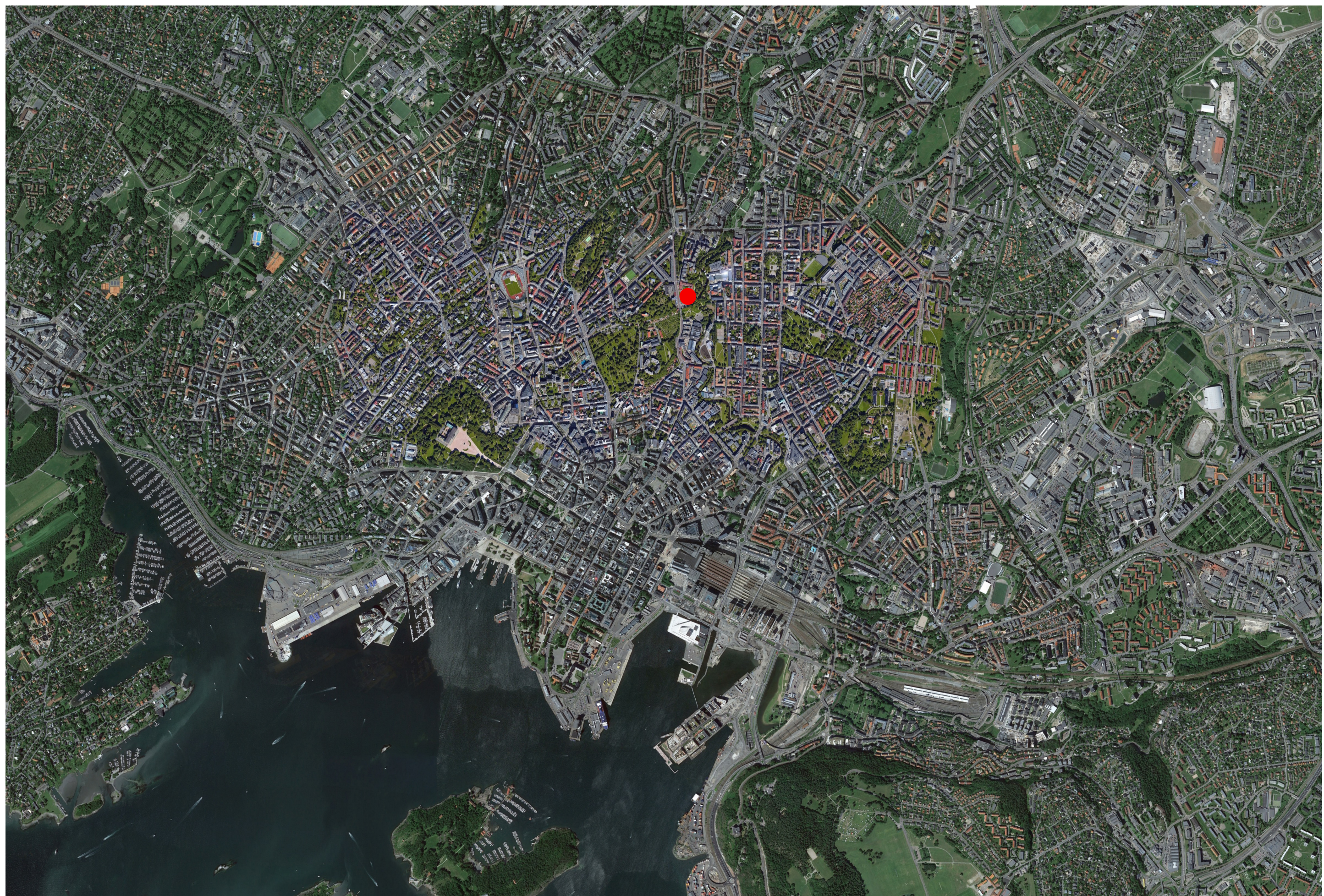


# DIPLOMA PROCESS.

## ***Parallax\_Library and gallery***

Based on the overlapping themes of sight-lines, movement and reflection I want to meet the functional program with the intention to provide a space with extended sensual borders, and investigate the spaces' capacity to interact with the surroundings beyond its own limits.



The site.

### **Location**

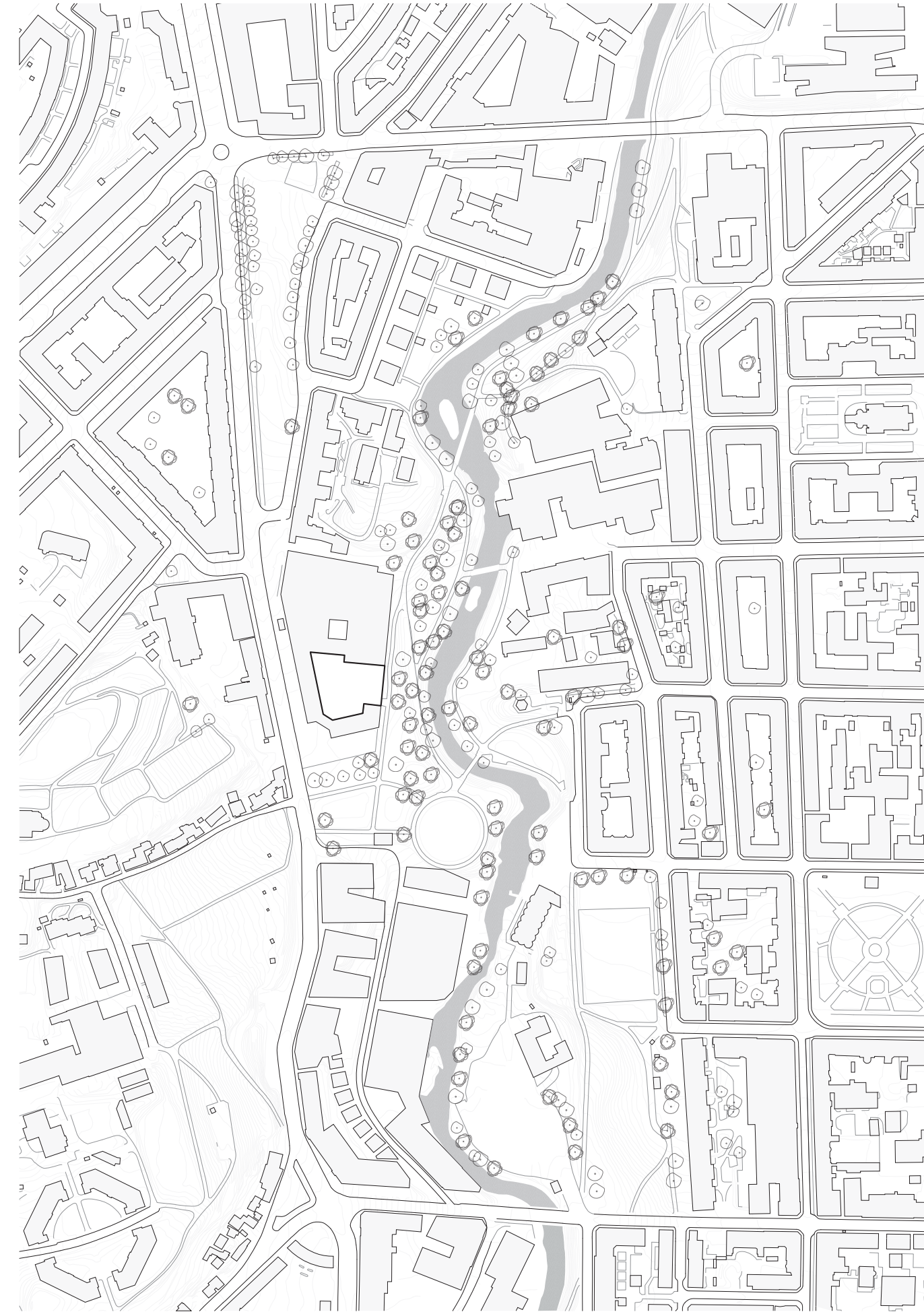
With Maridalsveien to the west and Akerselva to the east, the Oslo School of Architecture and Design (AHO) is located in a transition between an urban road and the Kuba park area along the river. Maridalsveien is the official border between St.Hanshaugen og Grünerløkka, and Akerselva a symbolic border between Oslo west- and east-side. Both are relatively busy with traffic and pedestrians, and the pathway along the river functioning as one of the main recreational areas for the citizens.

### **Site**

The school program is arranged in a linear structure, which varies from one to three stories high, with the three story high walls encircling the school yard like fortified walls. The main entrance, an exhibition gallery and the cafeteria is visible from the introverted school yard, and an additional outdoor space with a very private feel to it is located up a long staircase on the second level. A seven meter wide and tall portal puncture the continuous volume of the building, creating an opening towards Maridalsveien, into the school yard. On the opposite side and gap between the two three story high end walls of the C-shaped building opens up towards Akerselva with its paths and greenery. The gap is the site of this project. The portal and the gap provides a passageway through the school yard and between the busy urban traffic and the lush Kuba park.

### **Program**

The program of this project is a library and a gallery. The library will be a mix between public spaces and areas private for the students. The gallery will be of a public character. To create an essentially public space as part of this very introverted school presents a challenge, and I see it as important to emphasize the already existing passageway, and its connection to Akerselva with its park areas.



On site.

**Paths**

The paths occurring in the snow during the winter demonstrates the movement on the site. There is footprints all over the plot, but the clear crossing of two paths stands out. One path leads from the path moves between the riverside and the school entrance, and the other between the riverside and the school portal.



On site.

**First act**

Mapping of the sites context was done as a point of departure, resulting in two photo series; photos taken towards the site and on the site. Notes were made on a map during the photo session.

**Intention**

To begin the investigation with the goal to emphasize the passageway that the site is a part of, I wanted to study the sites extended sensual borders. The intention of this first act was to gain knowledge about how much of the surrounding area has potential to be visibly involved with the project, hence its sensual borders.

**Sight-lines**

On the ground level there is two important sight-lines, one going directly from the school yard to the park and another going from Maridalsveien straight through the portal and the site and (depending of the season and the density of the greenery) stops at the trees foliage or beyond the river at the Oslo National Academy of the Arts (KHiO). I find the crossing of these two sight-lines interesting, and important for the movement on the site.



Verbs.

### Richard Serra's Verb List

I find the work of Richard Serra inspiring. This is a list of verb he wrote in 1968, a list of "all" the ways a shape can perform or be formed. I red through this list prior to the beginning of form my own space.

### Verbs

- To fold.
- To bend.
- To open.
- To flow.
- To arrange.
- To expand.
- To continue.

to roll  
to create  
to fold  
to stone  
to brand  
to shorten  
to twist  
to crumple  
to shave  
to tear  
to chip  
to split  
to cut  
to sever  
to drop  
to remove  
to simplify  
to differ  
to disarrange  
to open  
to mix  
to splash  
to knot  
to spill  
to droop  
to flow

to curve  
to lift  
to incline  
to impress  
to force  
to flood  
to smear  
to rotate  
to swirl  
to support  
to hook  
to suspend  
to spread  
to hang  
to collect  
of tension  
of gravity  
of entropy  
of nature  
of grouping  
of layering  
of feeling  
to grasp  
to tighten  
to bundle  
to heap  
to gather

to scatter  
to arrange  
to repair  
to discard  
to pair  
to distribute  
to surfeit  
to complement  
to enclose  
to surround  
to encircle  
to hide  
to cover  
to wrap  
to dip  
to tilt  
to bond  
to weave  
to join  
to match  
to laminate  
to bond  
to hinge  
to make  
to expand  
to dilute  
to light

to modulate  
to distill  
of waves  
of electromagnetic  
of inertia  
of ionization  
of polarization  
of refraction  
of simultaneity  
of tides  
of reflection  
of equilibrium  
of symmetry  
of fluctuation  
of striction  
to bounce  
to erase  
to spray  
to systematize  
to refer  
to place  
of mapping  
of location  
of context  
of time  
of carbonization  
to continue

Model: Series 01 cardboard, model 1.

**Intention**

Triggered by the previous site investigations and Richard Serra's Verb List, I built the first model. It was very much a quick and intuitive exercise, with the intention to materialize the spacial ideas that were starting to sprout.

**Model**

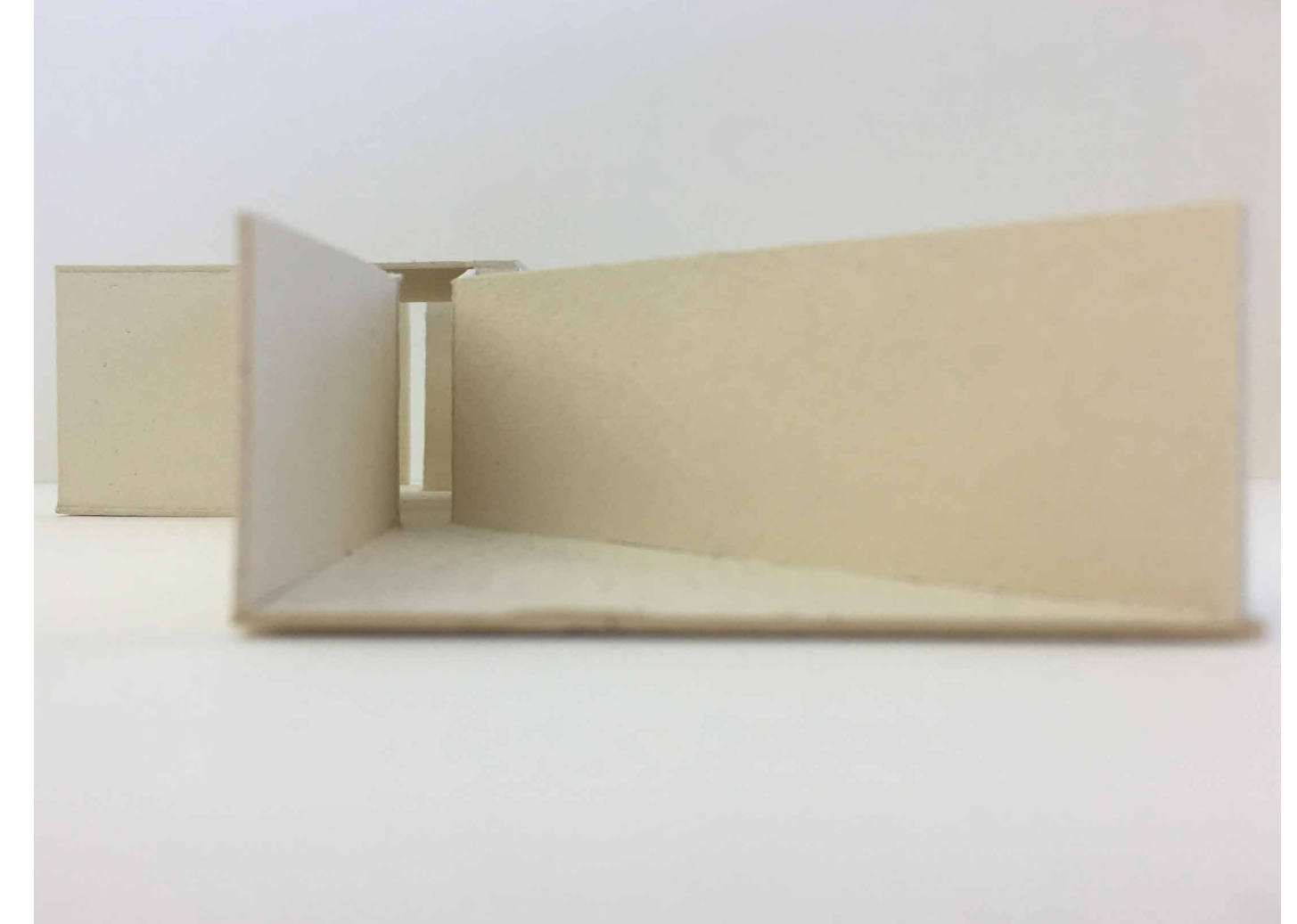
Two elements puncture a rectangular volume. Both elements consist of a wall making a bend, making a blunt angle. The angles are similar, but move away from each other. The walls are thereby parallel to each other, but create an expanding and contracting space, almost meeting in one point.

**Thoughts**

The two blunt angled walls create a tension in the point where they almost meet. This is where one space is divided in two, but the transition is vague. The spaces are one continuous space, and two different spaces at the same time.

The space extends out in two directions. What is the capacity of this space? How does the surroundings get affected by this space?

The two walls puncture a rectangular volume. The volume may represent the site, a direction, a system or a space.



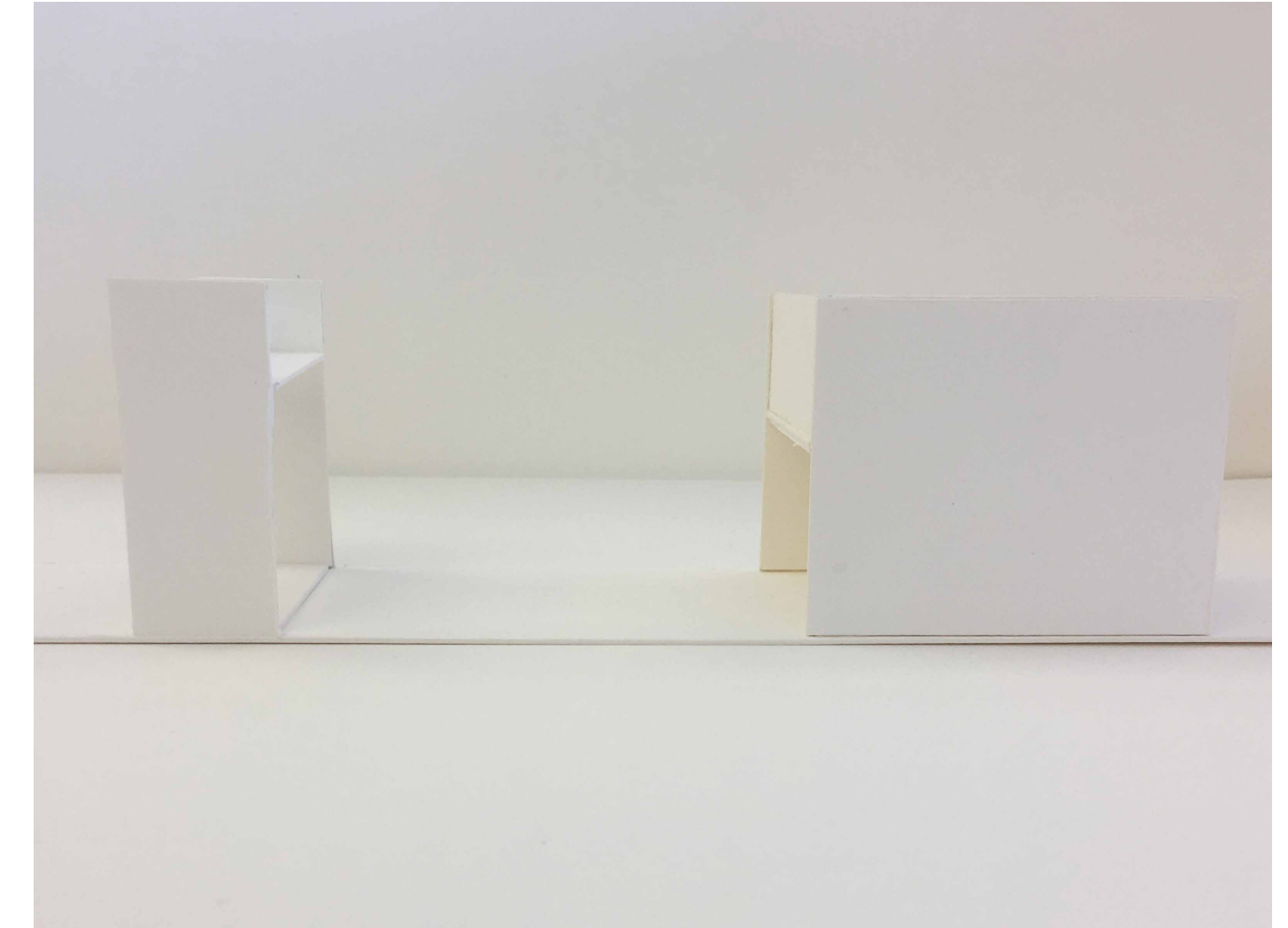
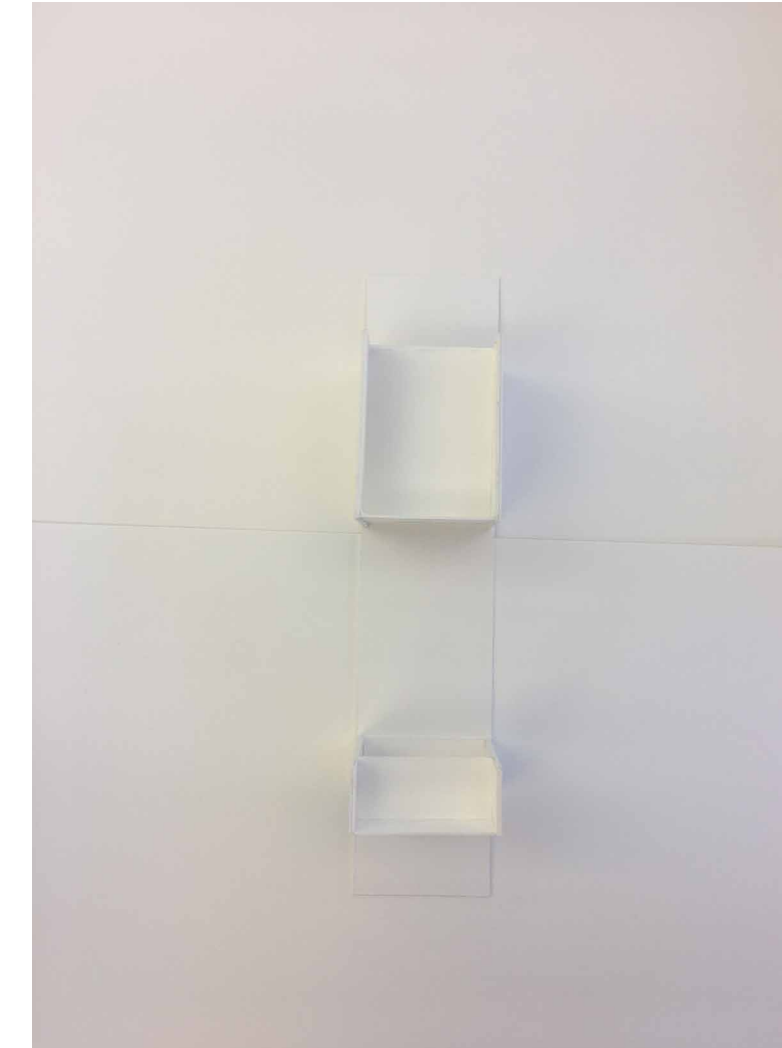
Model: Series 01 cardboard, model 4.

***Intention***

I continued searching for a way to investigate the topic of sensual borders, and I had the idea that repetition of form create a continuation of space, a coherent space of sequences.

***Model***

The model is based on a repetition of a form similar to the portal into the AHO school yard.





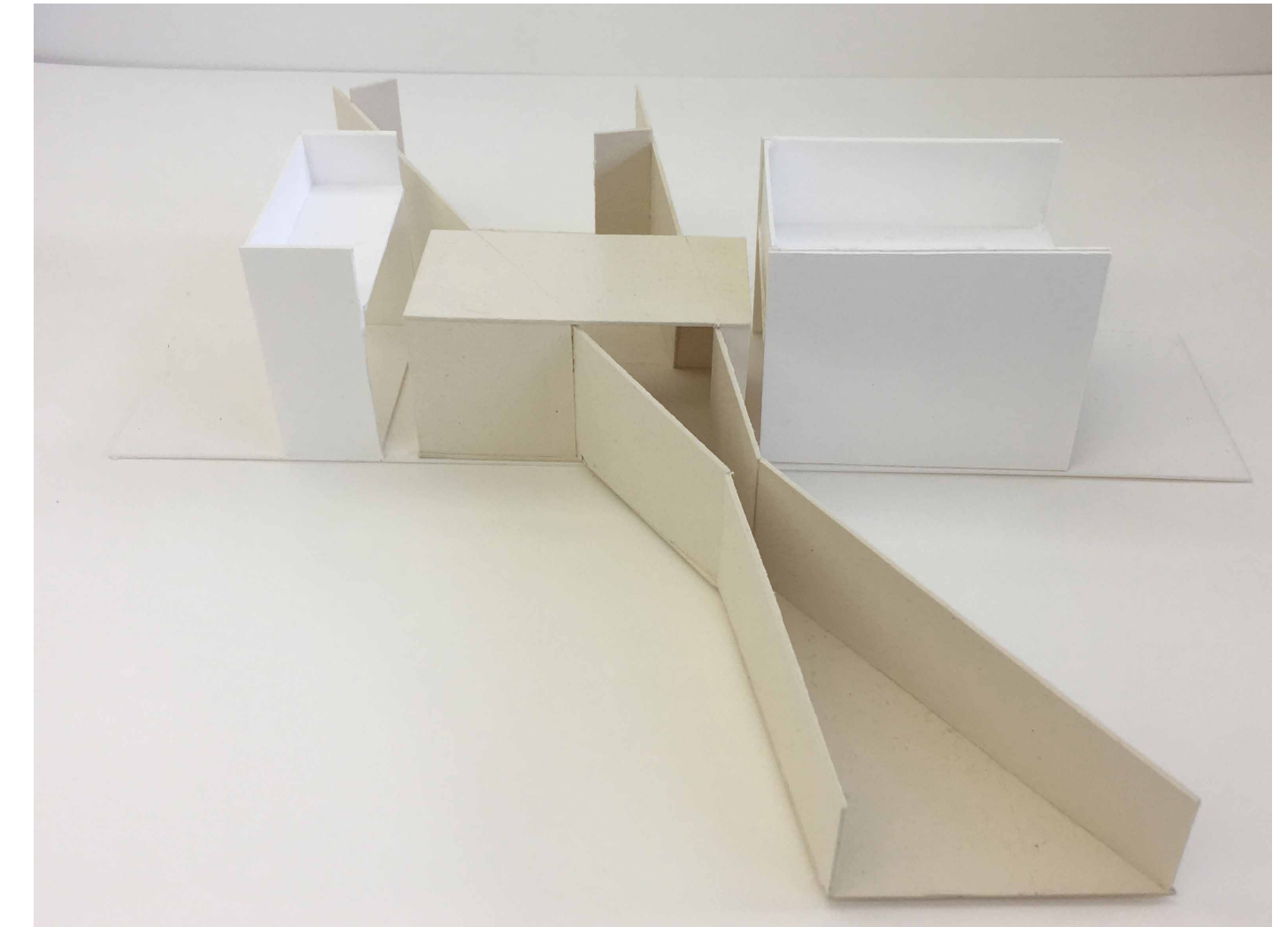
Model: Series 01 cardboard, merging of model 1 and 4.

**The act**

It was interesting to quite randomly combine two of the already made models. Seeing model 1 and 4 together gave me ideas towards the new structure.

**Thoughts**

Model 4 can be perceived as an additional system, but also as the existing buildings at the site. The axis of model 1 puncture through a new rectangular space, between the existing buildings on both sides. The facade of the rectangular space is pulled back from the sites border, making it less intimidating than the surrounding buildings. The two blunt angled walls puncturing the rectangle can possibly be an entrance.



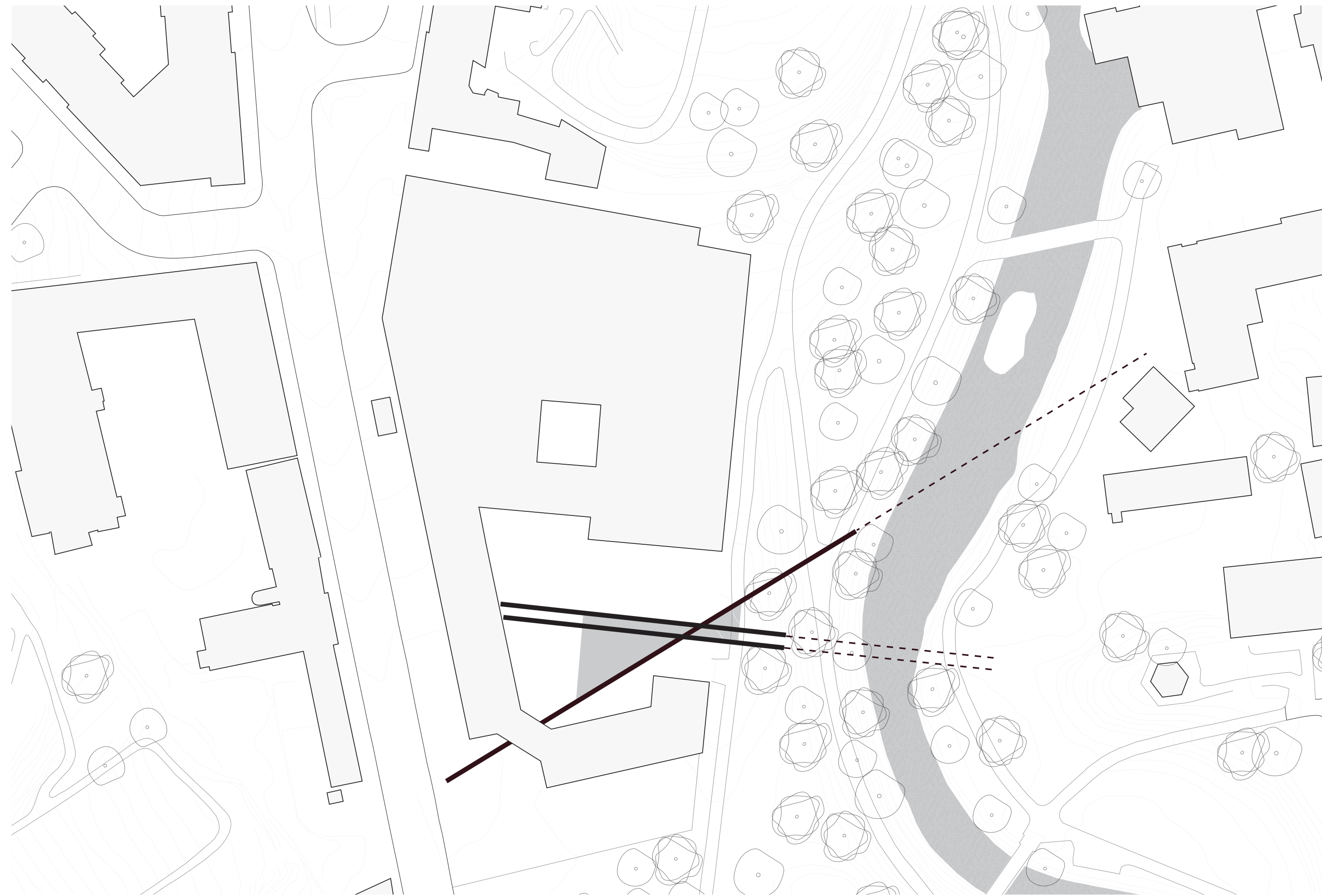
On site.

**Sight-lines**

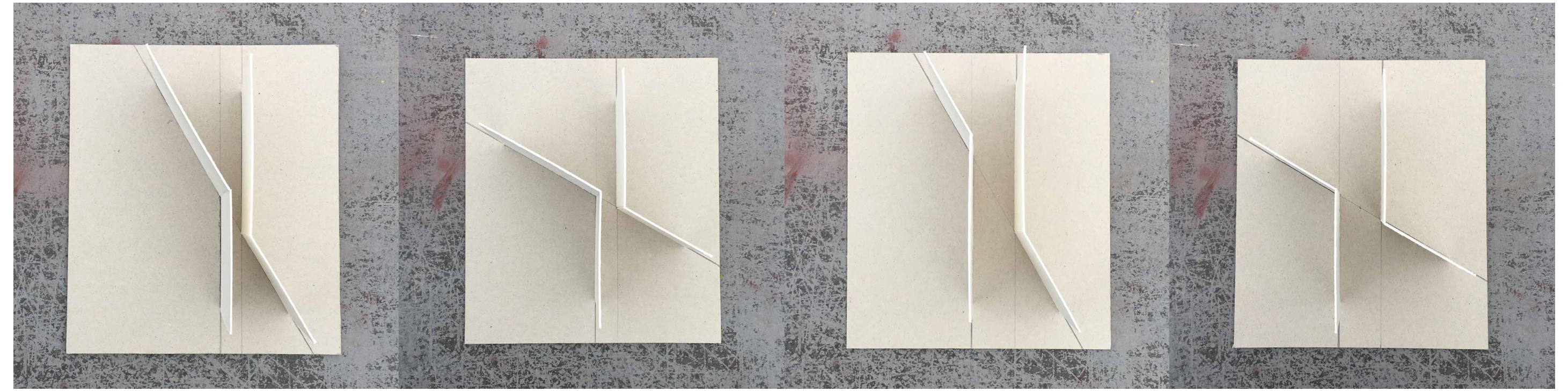
A visual representation of two important sight-lines. The crossing of these lines were based on the previous cardboard model, and the angle of the lines on the actual site situation.

A two parallel lines with a 2 meters distance to each other, going perpendicular over the site, from the school yard to the Kuba park. It is 2 meter because I was imagining a 2 meter wide passage through the project.

Crossing this line is a sight-line from Maridalsveien through the schools entering portal, to the site and beyond, connecting Maridalsveien to the park area. The hatched area suggests a space formed and limited by the axis.



Off site.



**Intention**

I wanted to further investigate the space with angled walls, as a space unrelated to the site, to understand the potential of this space.

**4 spaces**

I studied four different spaces, with two angles (35° and 60°) and two widths of the parallel walls. The first space is directly taken from the sites axis.

**Parallax**

The two spaces with the narrowest passage gives a more specific view when walking by the structure, and you experience a bigger contrast in space when moving through it. The space narrows and expands around you. The effect of parallax is noticeable in all of the spaces, as the background view shifts slowly as you move by.

Parallax: the apparent displacement or the difference in apparent direction of an object as seen from two different points not on a straight line with the object.



Drawing: Series 01, drawing 01-07.

**The exercise**

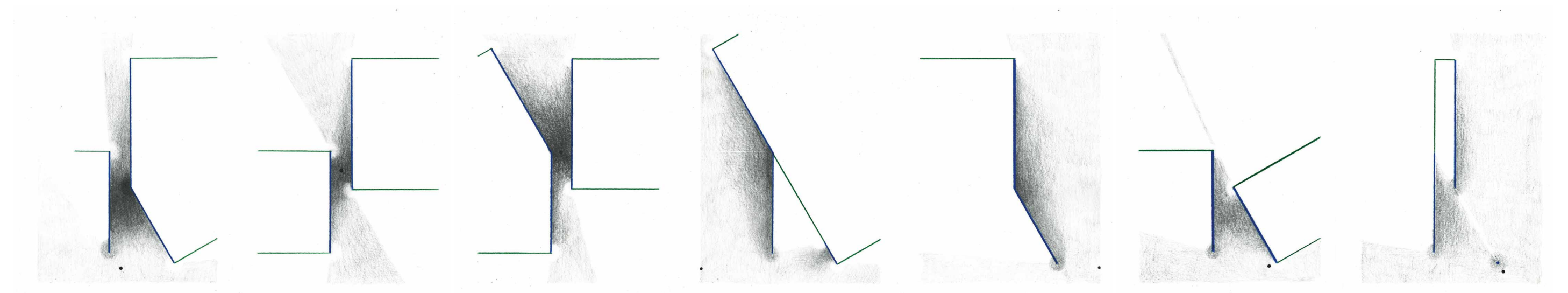
With the most curiosity for the first model, I did a drawing exercise with the intention trying to describe how the space may be experienced from different positions, in plan.

**Experienced/estimated**

The dot is you.  
The blue lines are the wall elements you see.  
The green lines are an estimated, or suggested, continuation of the space you do not see.  
The pencil hatch describes where the space is understood most clearly.

**Thoughts**

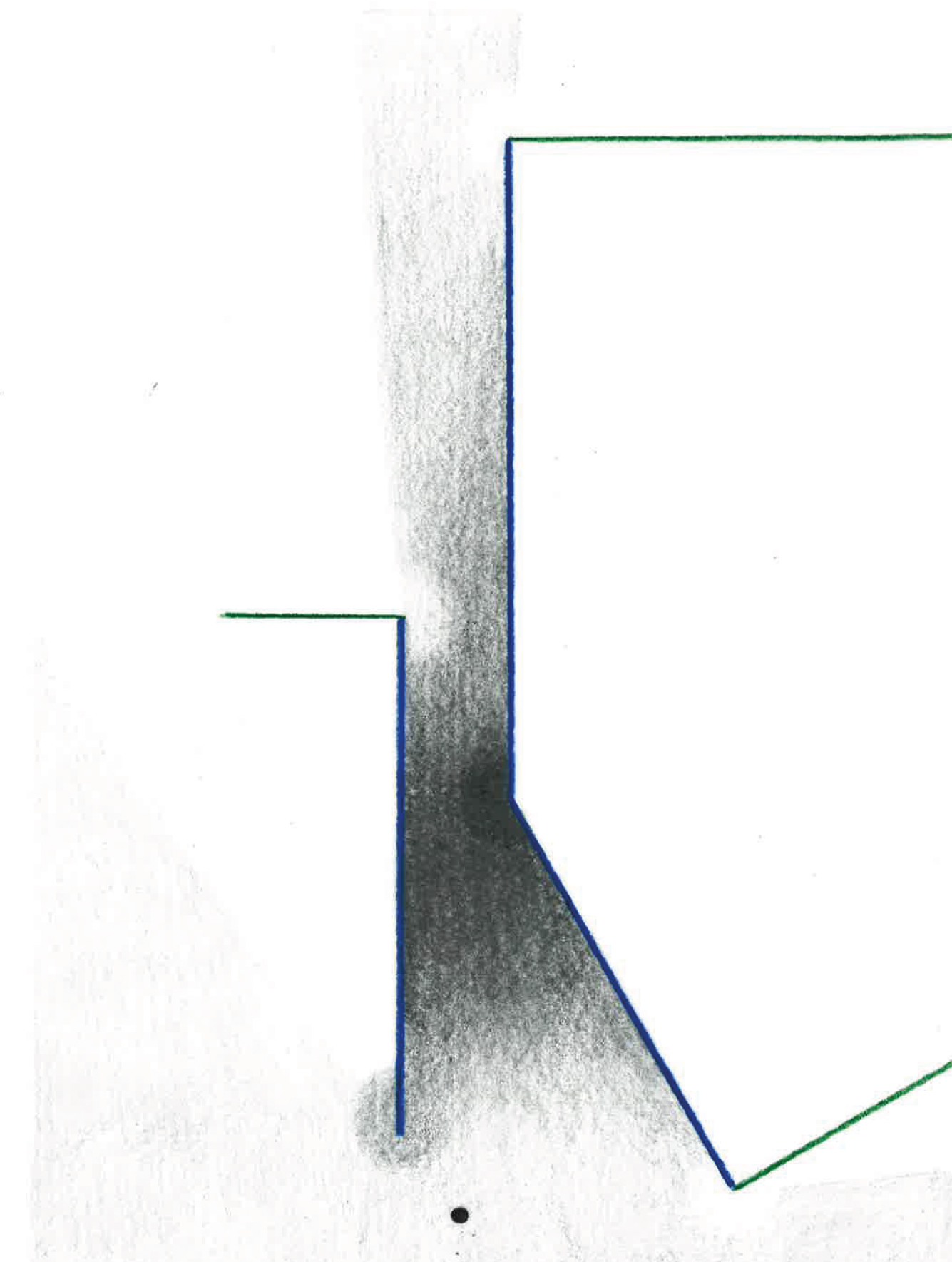
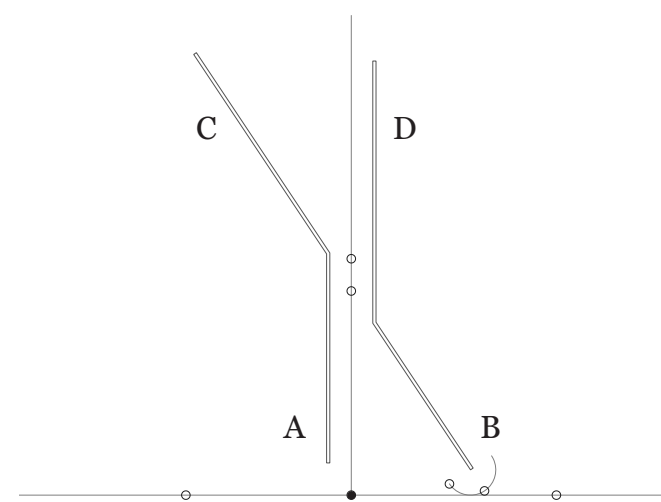
To wonder through a space, switching between spatial understanding and ignorance.



Drawing: Series 01, drawing 01.

**Drawing 1**

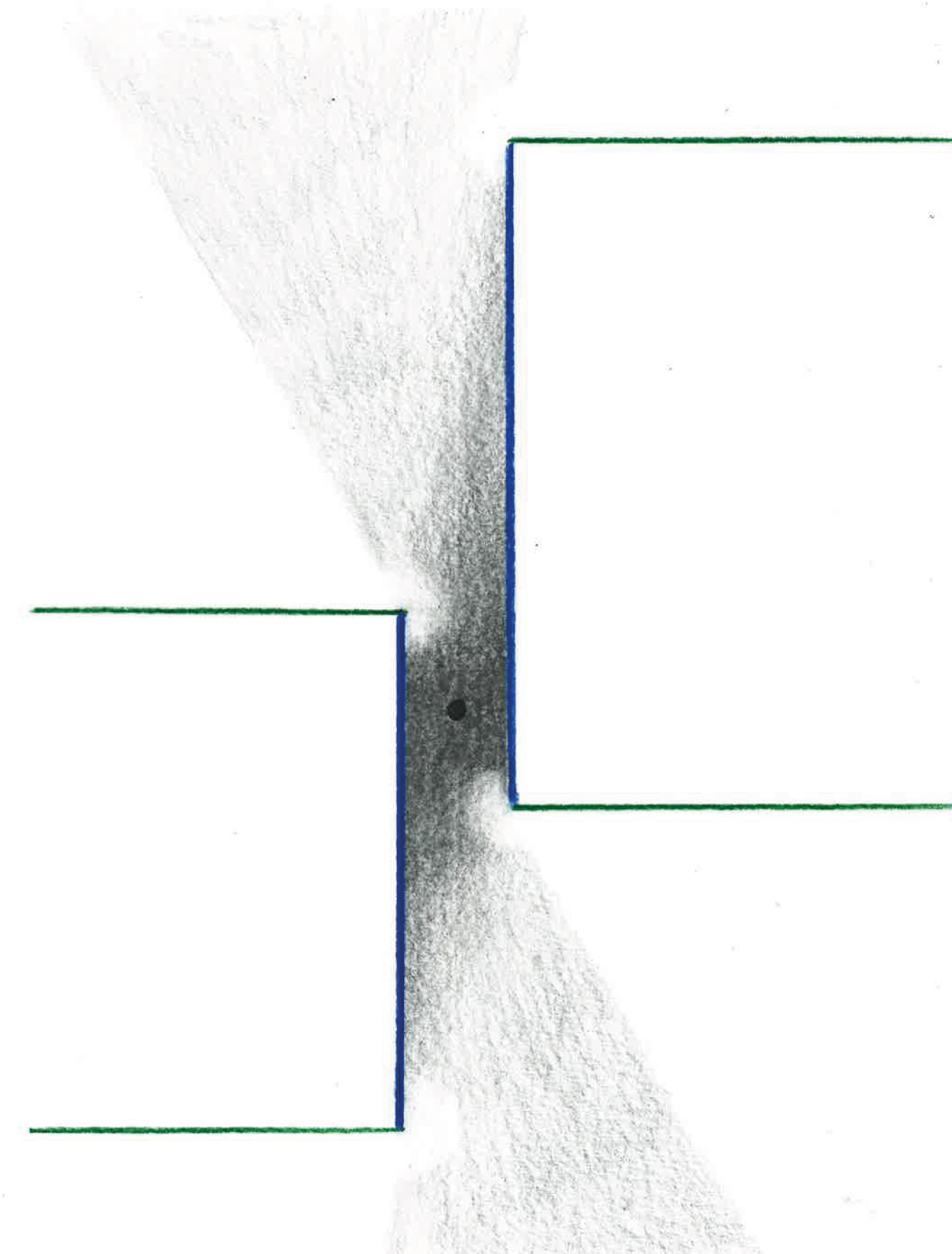
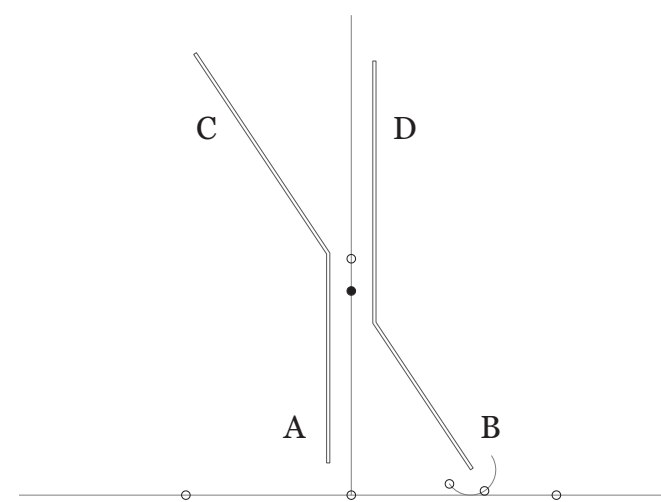
Wall C disappears. Wall A ends, and one may assume it ends with a corner. From your position you can see no wall behind wall A, so the wall you assume continues from the imagined corner must be a short one. The same thing happens where wall D stops, only this corner wall does not have a limit length from your position. The corners and the ending of walls add or subtracts information of the space. The form of the space is experienced strongest near the "bottleneck", and closer to you.



Drawing: Series 01, drawing 02.

**Drawing 2**

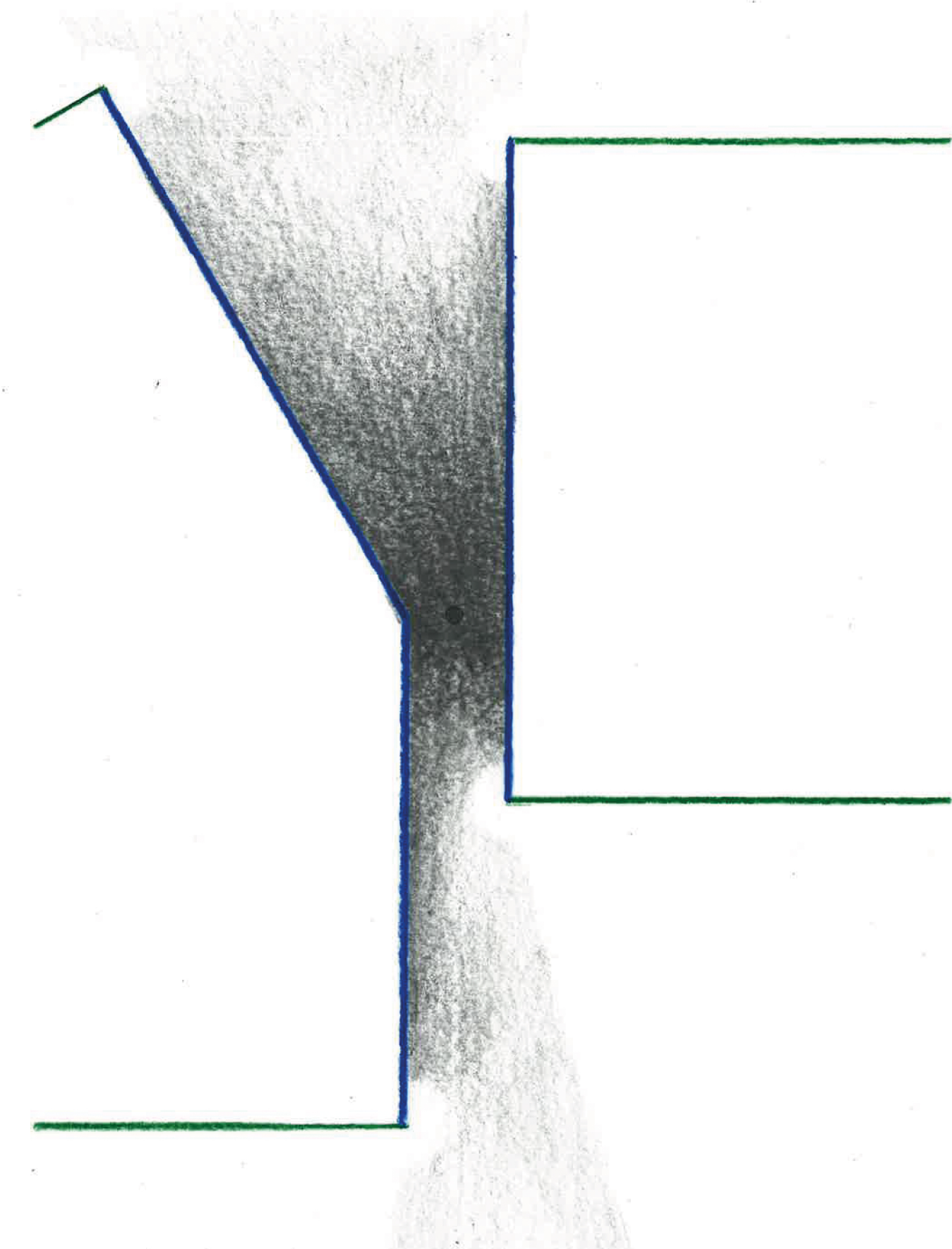
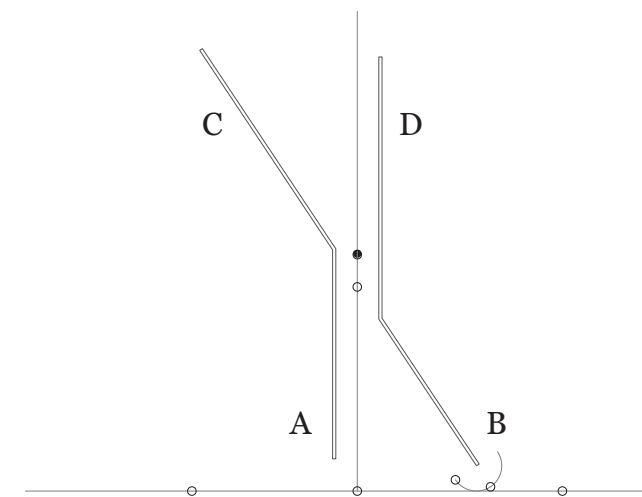
When positioned in the middle of the structure, most of the structure disappears.



Drawing: Series 01, drawing 03.

**Drawing 3**

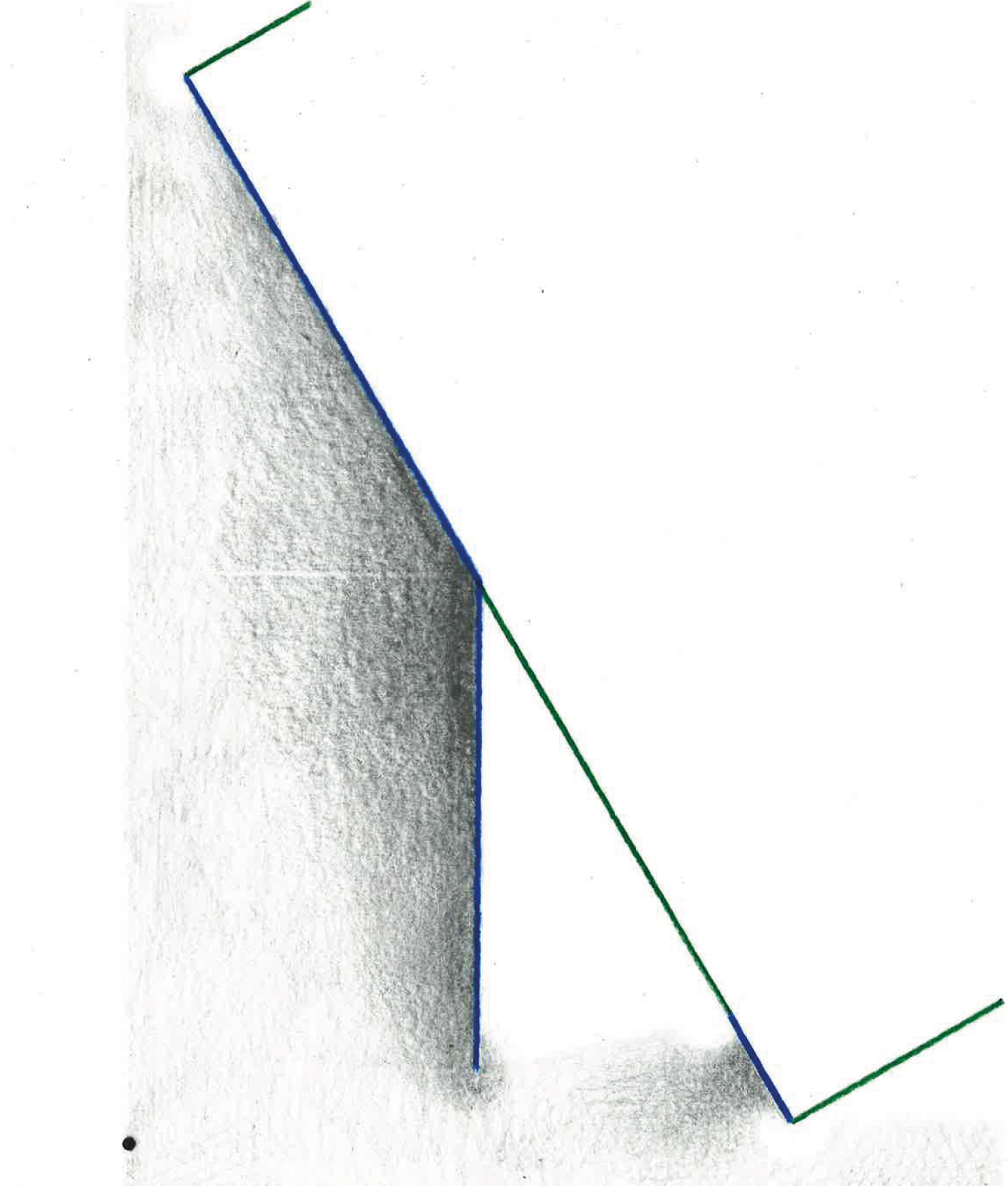
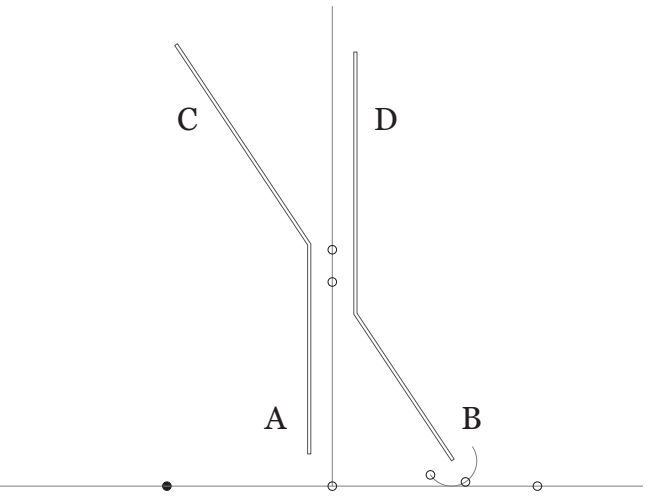
Wall A, C and D are visible. You are surrounded by the space as you are positioned close to the middle, and you have a strong understanding of the space at this point.



Drawing: Series 01, drawing 04.

**Drawing 4**

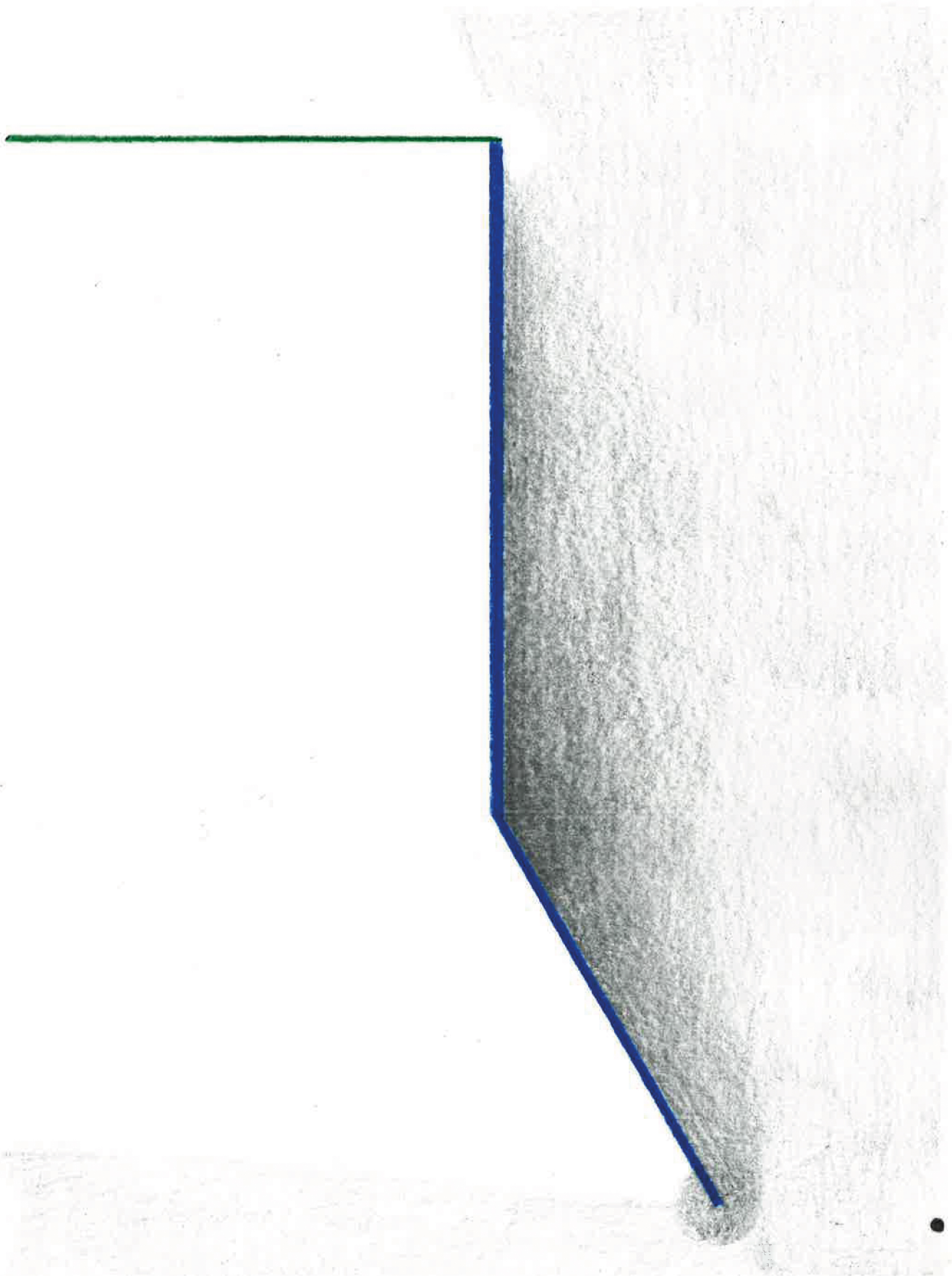
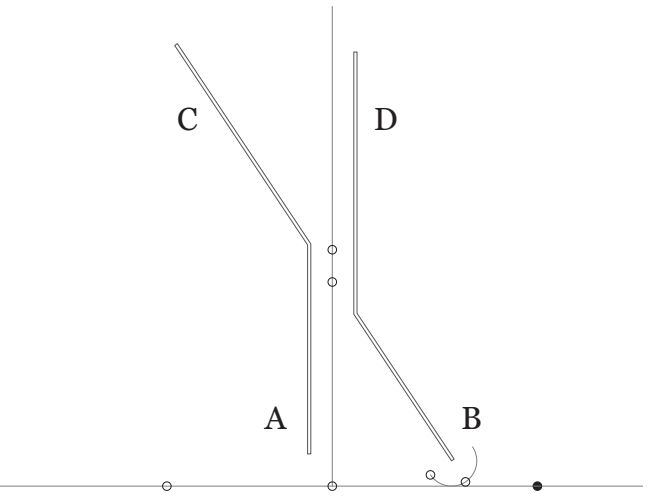
Wall A is clearly a thin wall which ends where you see it stop. You see an end of wall B behind it, but not where it continues. It looks like a continuation of wall C though...





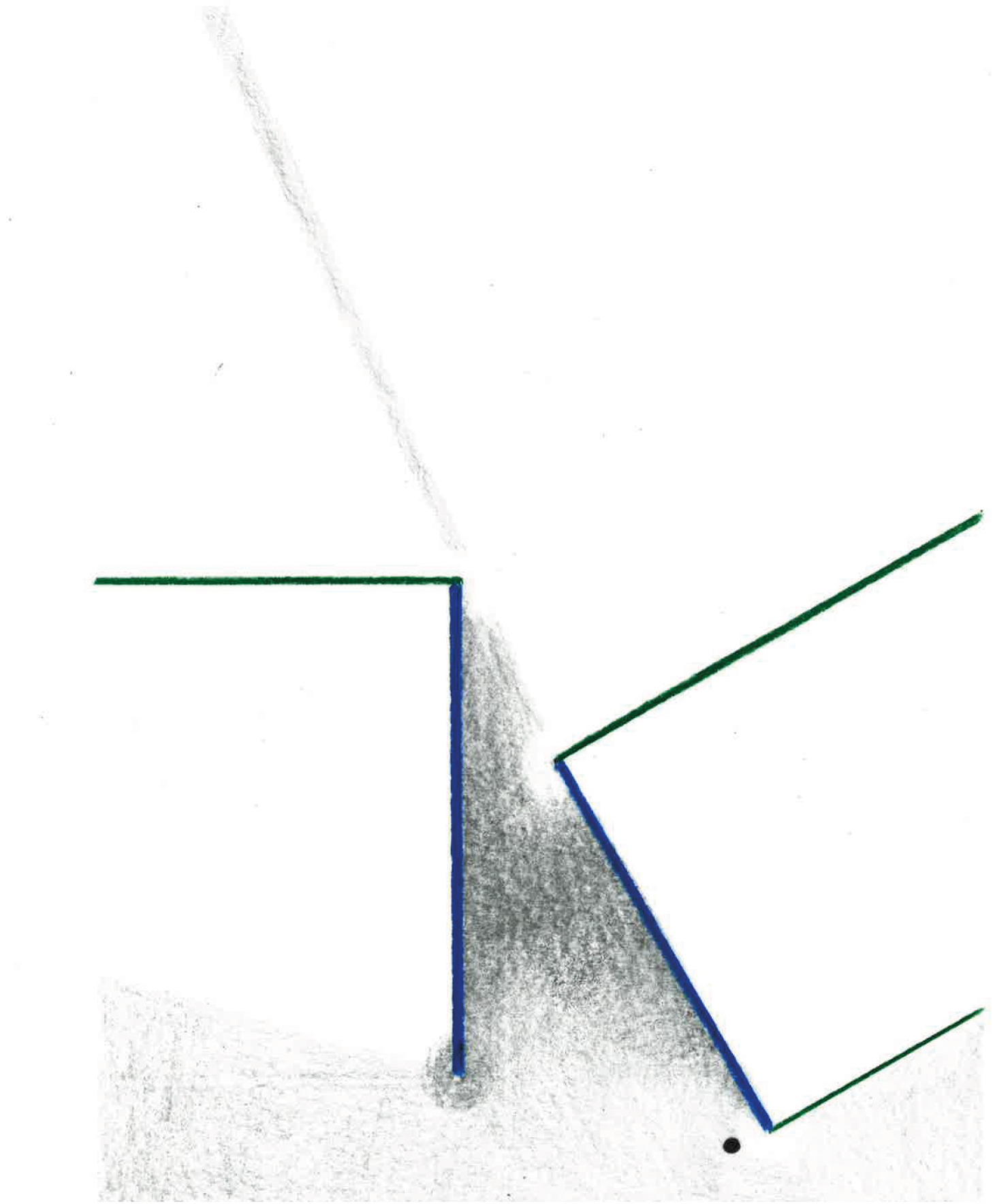
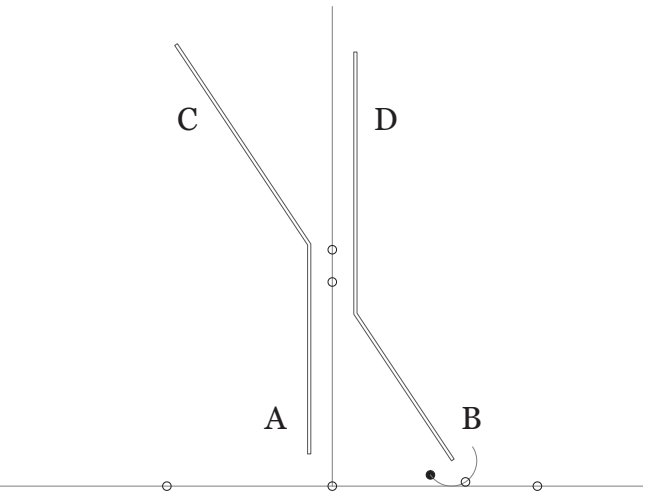
Drawing: Series 01, drawing 05.

**Drawing 5**  
Two walls are visible. The rest of the structure hide behind them.



Drawing: Series 01, drawing 06.

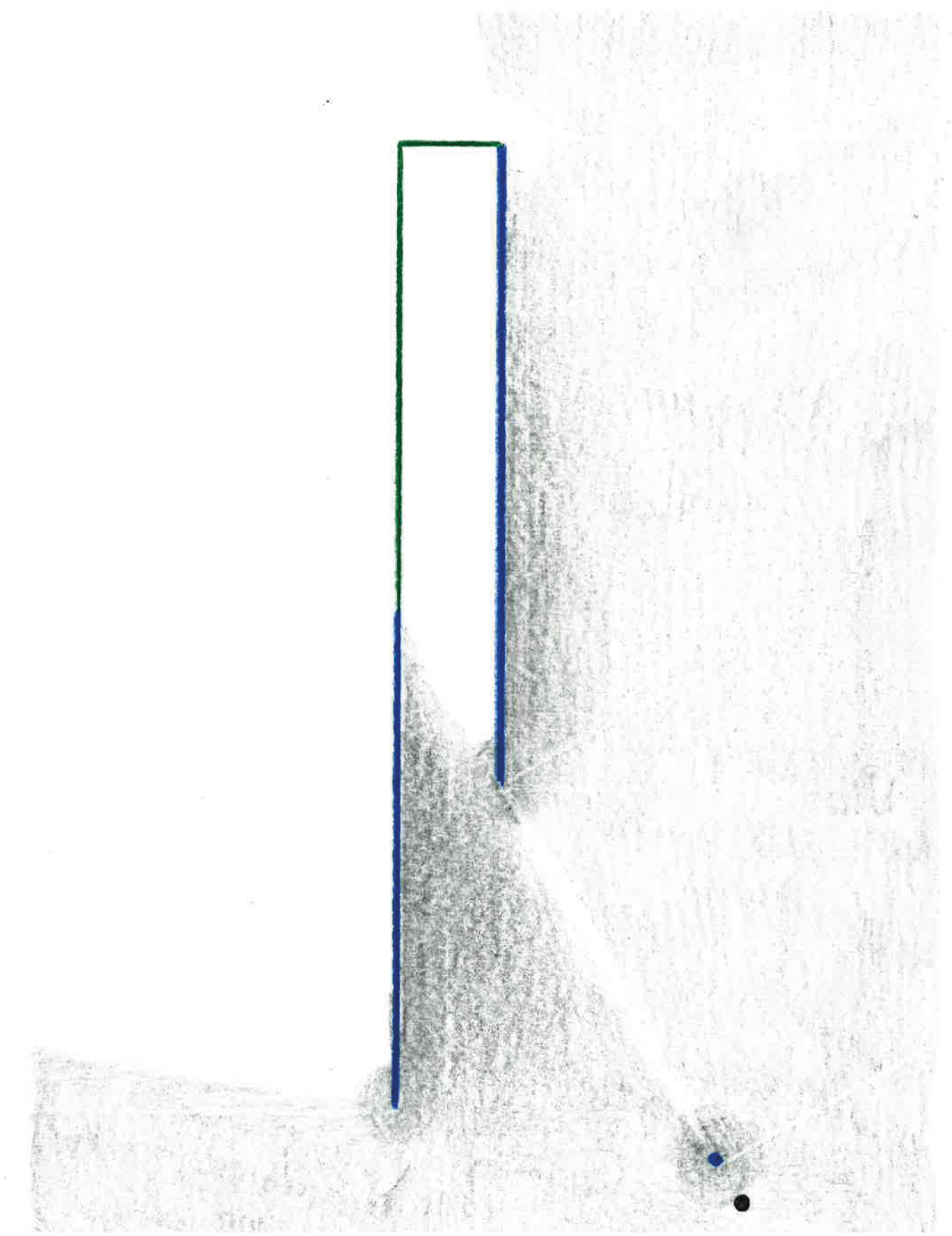
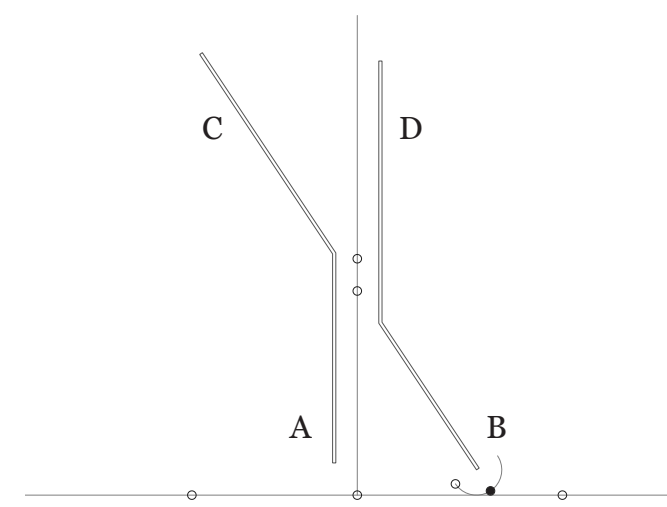
**Drawing 6**  
Wall A and B is visible from your position. You are not aware of wall C and D at all.



Drawing: Series 01, drawing 07.

**Drawing 7**

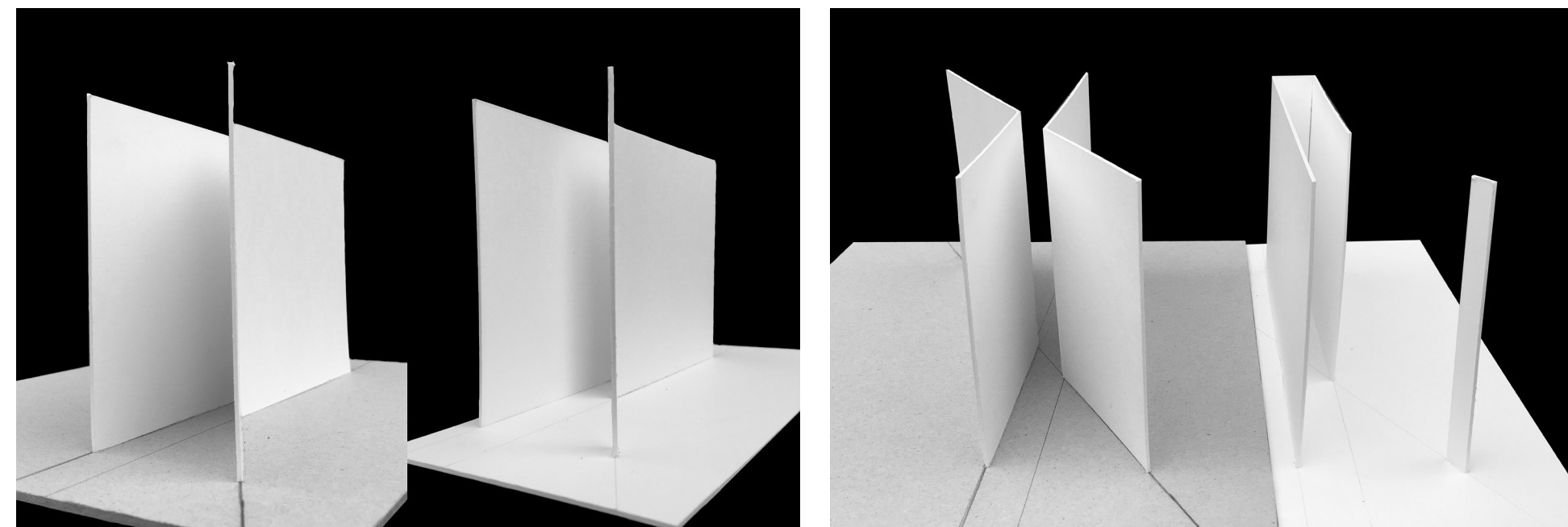
To be positioned straight towards the end of one wall (wall B) gives the most different outcome, as the wall is perceived as a pillar. Otherwise, wall A and D is visible. They move parallel to each other. Wall A disappears behind wall D, and you may assume they meet in the end off wall 4, creating a rectangular space.



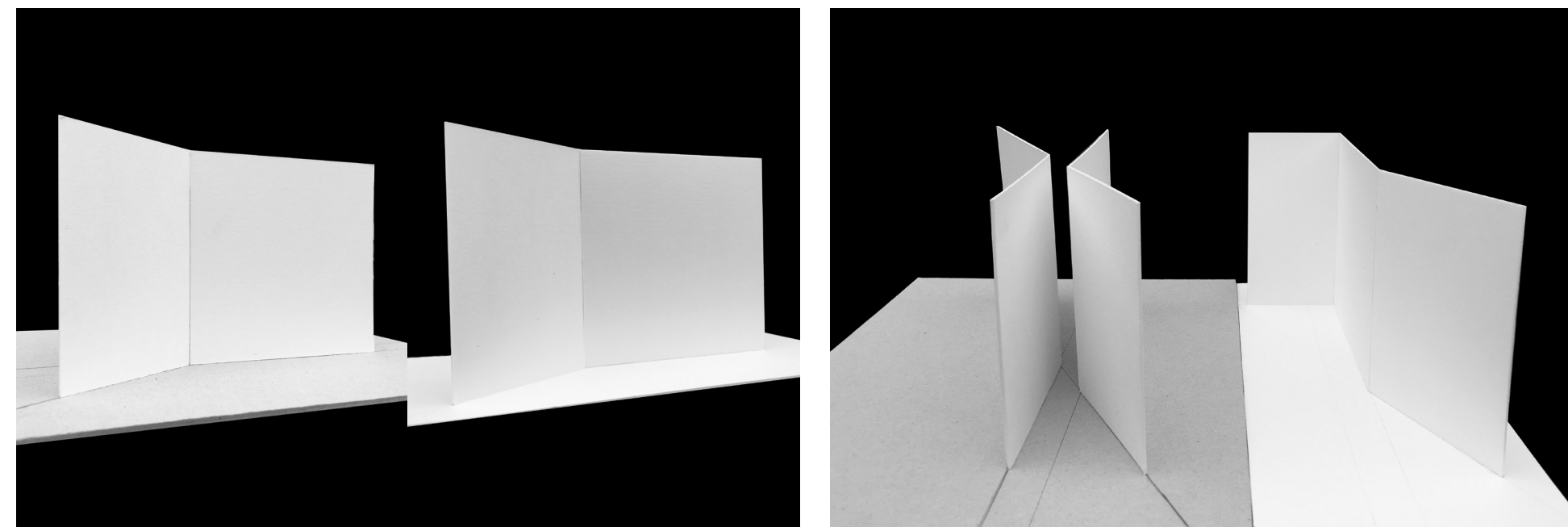
Model: Series 03 cardboard, model 01.

***The act***

Wanting to demonstrate how two different spaces can be perceived as the same, I built three of the previous drawings in three-dimensional cardboard.



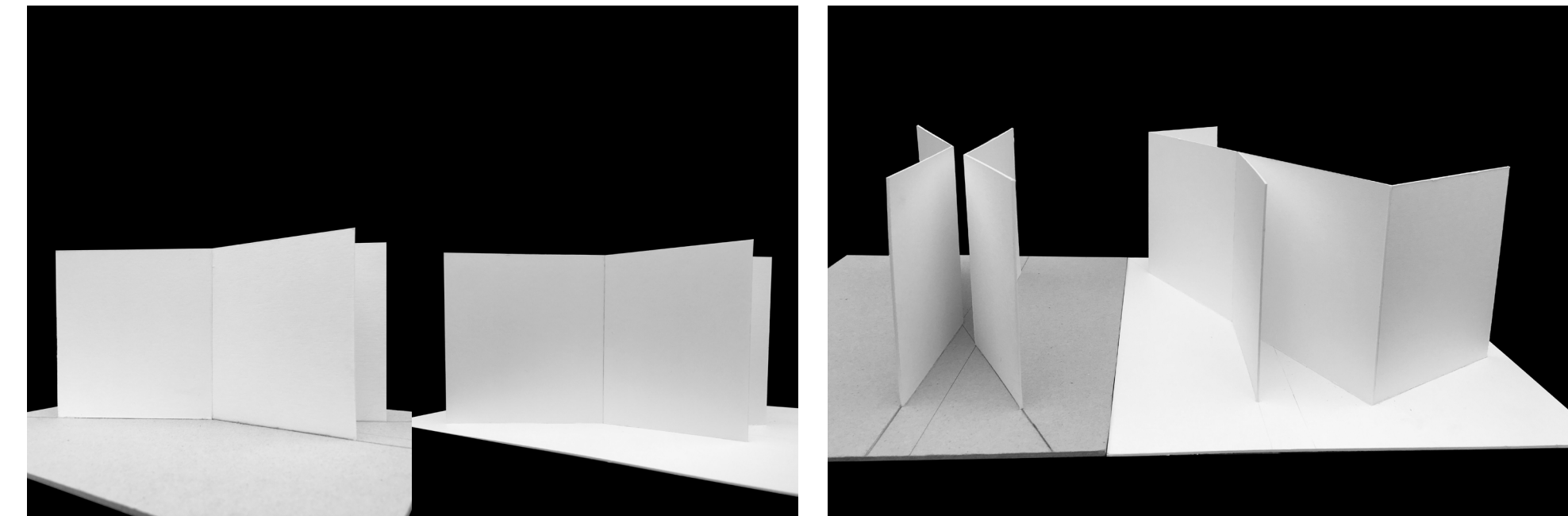
Model: Series 03 cardboard, model 02.



Model: Series 03 cardboard, model 03.

**Thoughts**

I found the thought of repeating some of the elements in a space interesting, to give a sense of recognition, and familiarity, of a new space.



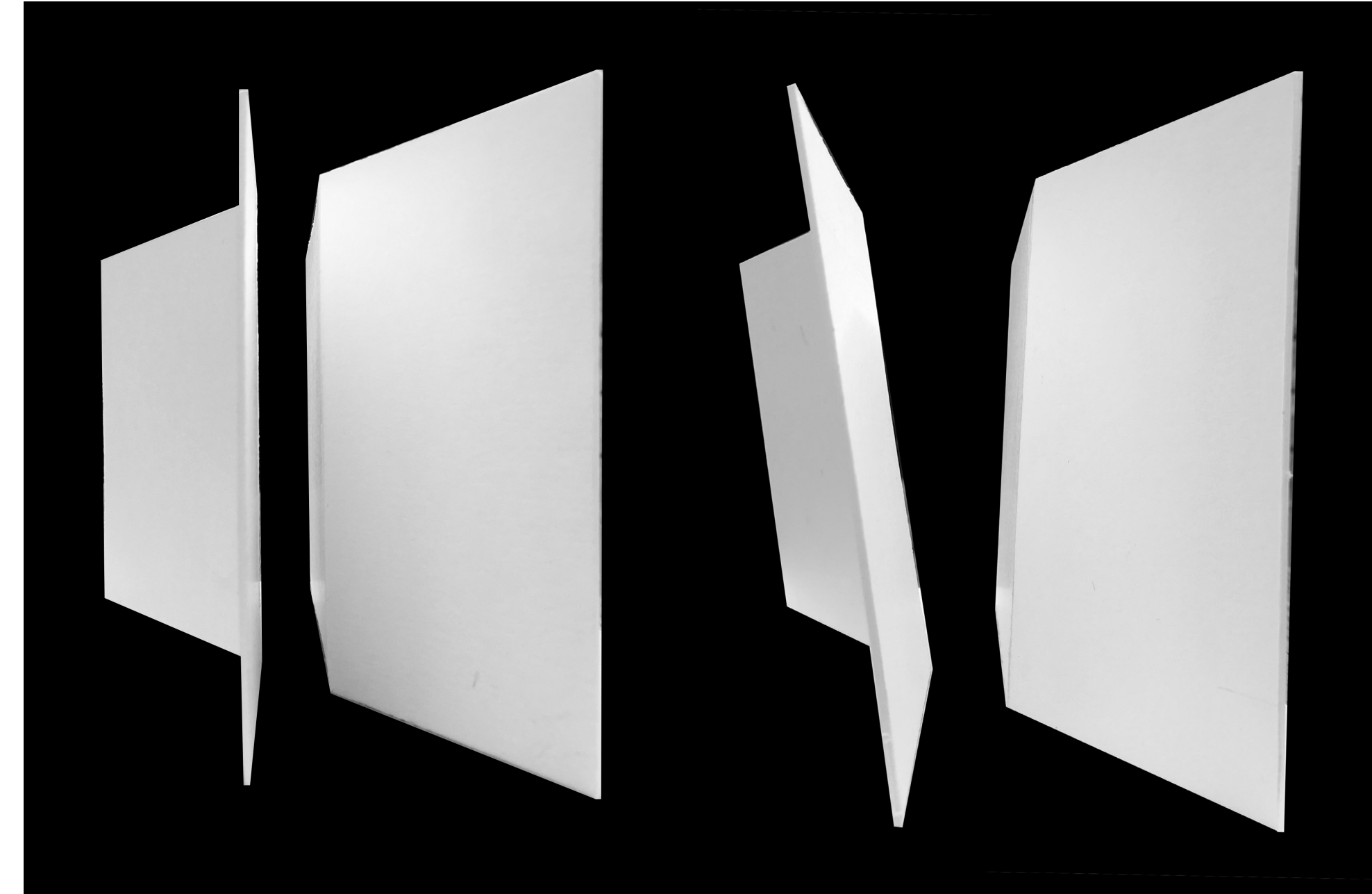
Model: Series 04 cardboard, model 01.

***Intention***

I wanted to continue the development of the space with angled walls. The intention of this model was to see if tilt of the walls could create a pull effect through the passage.

***View 1***

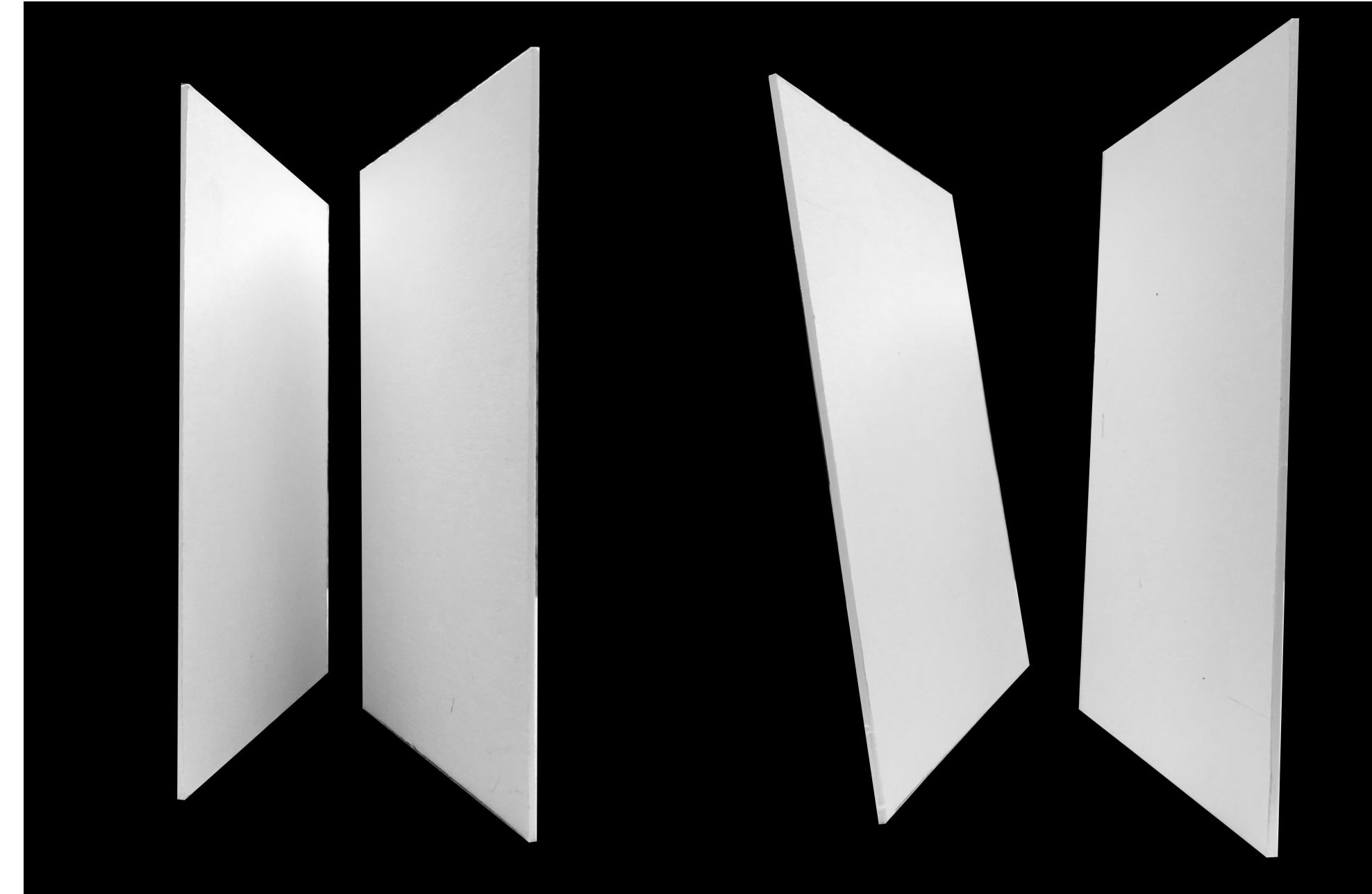
The passage with tilted walls opens up towards the sky. Walking through a space like this feels more welcoming than a very tall, narrow space.



Model: Series 04 cardboard, model 01.

**View 2**

Even though the ground area is the same, the space is obviously larger and more open, because of the larger space above you.

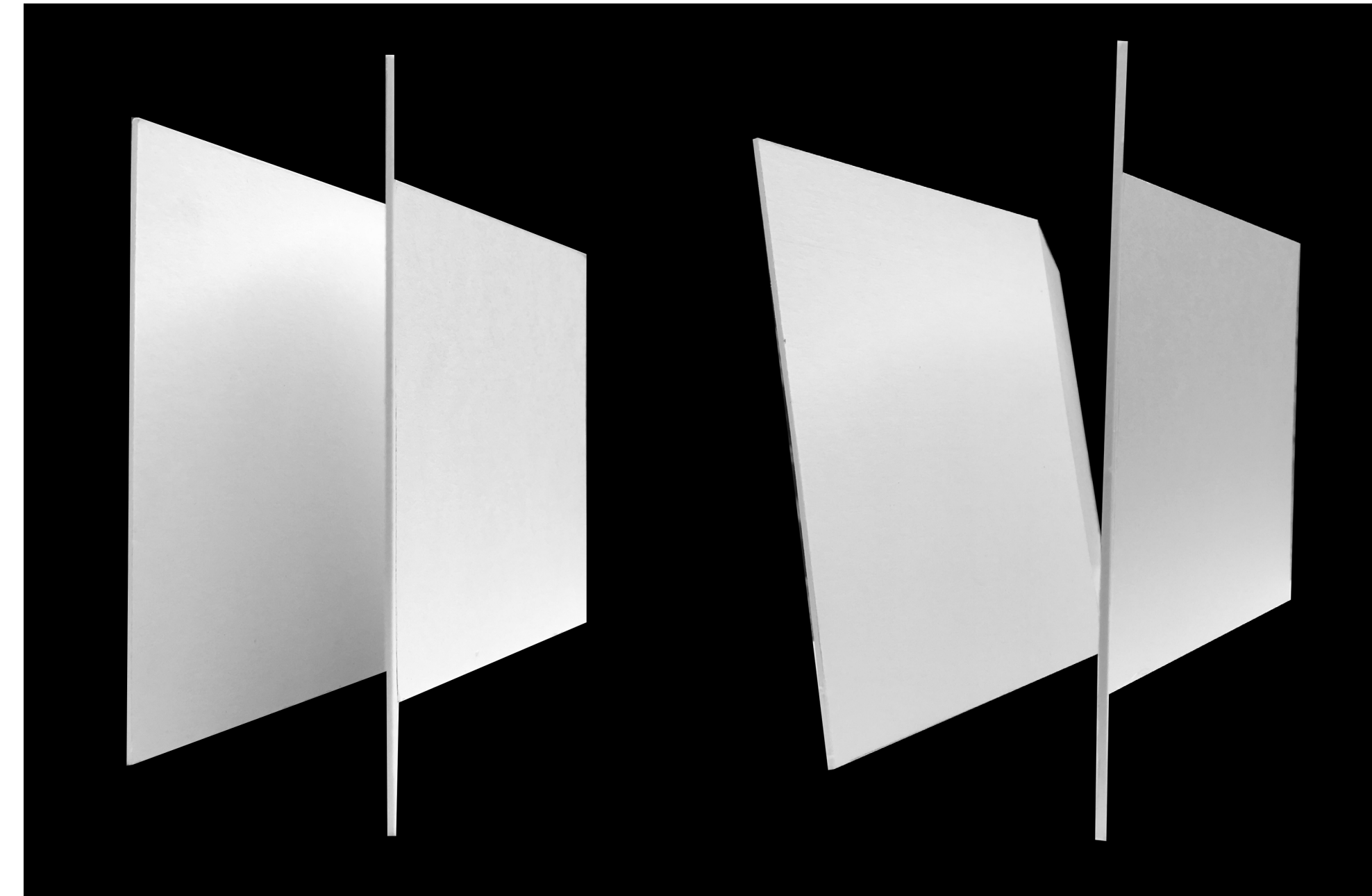




Model: Series 04 cardboard, model 01.

**View 3**

From this view you experience extended sight-lines looking at the tilted space, compared to the vertical walls.



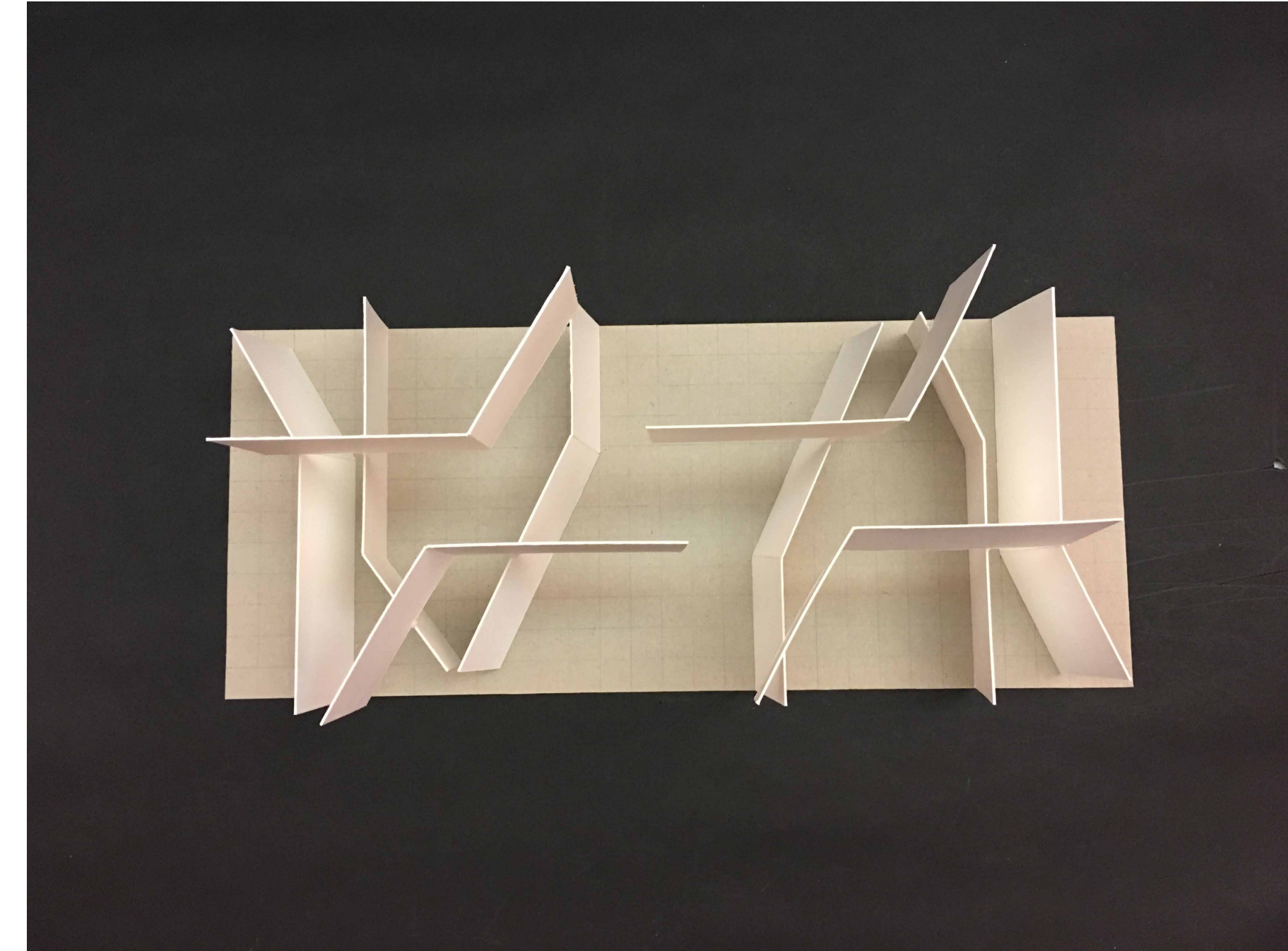
Model: Series 06 cardboard, model 01.

**Repetition**

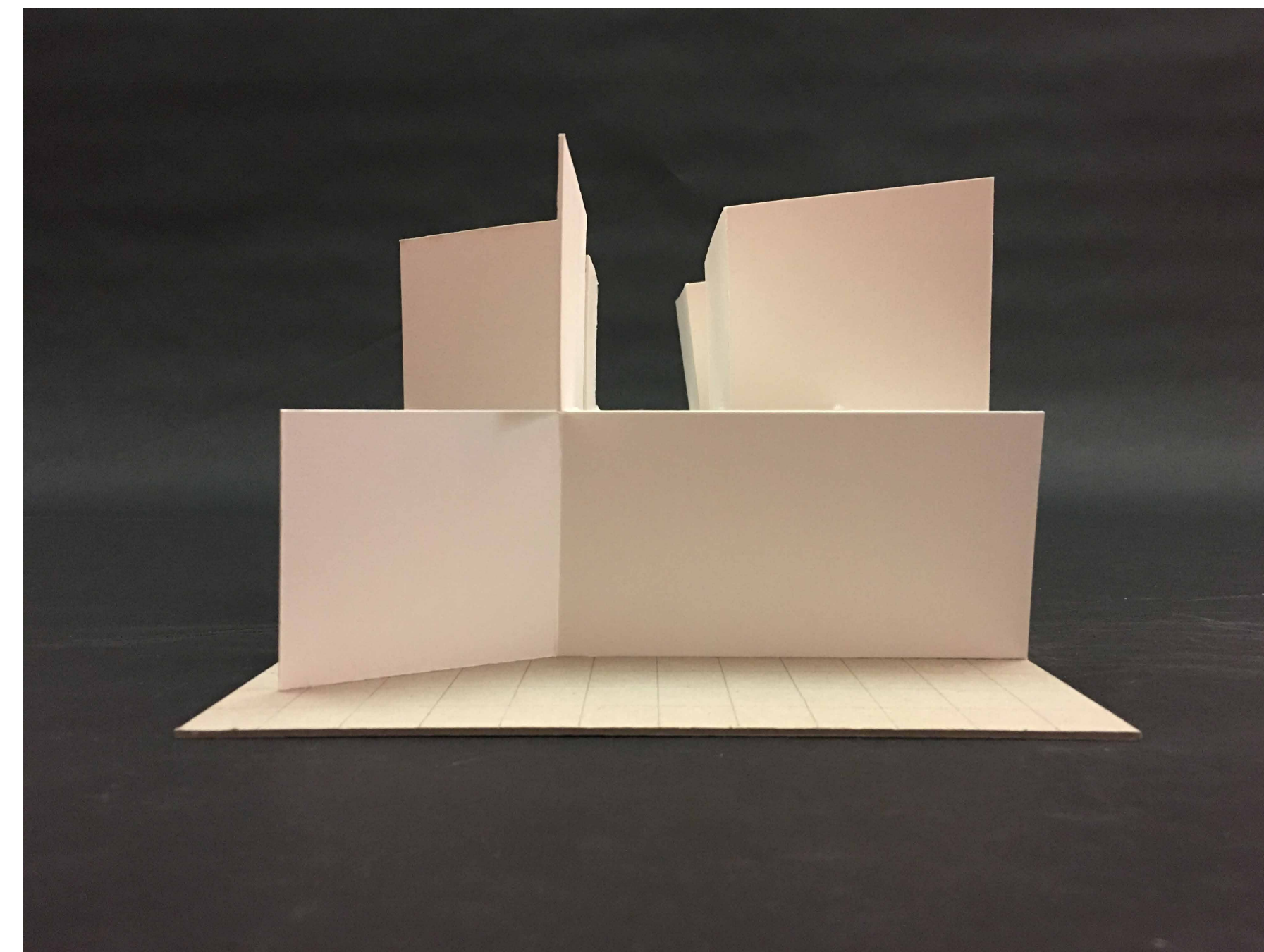
The model consist of two different elements; two different angled walls with a tilt. They are repeated in a pattern that provide spaces with different directions.

**Intention**

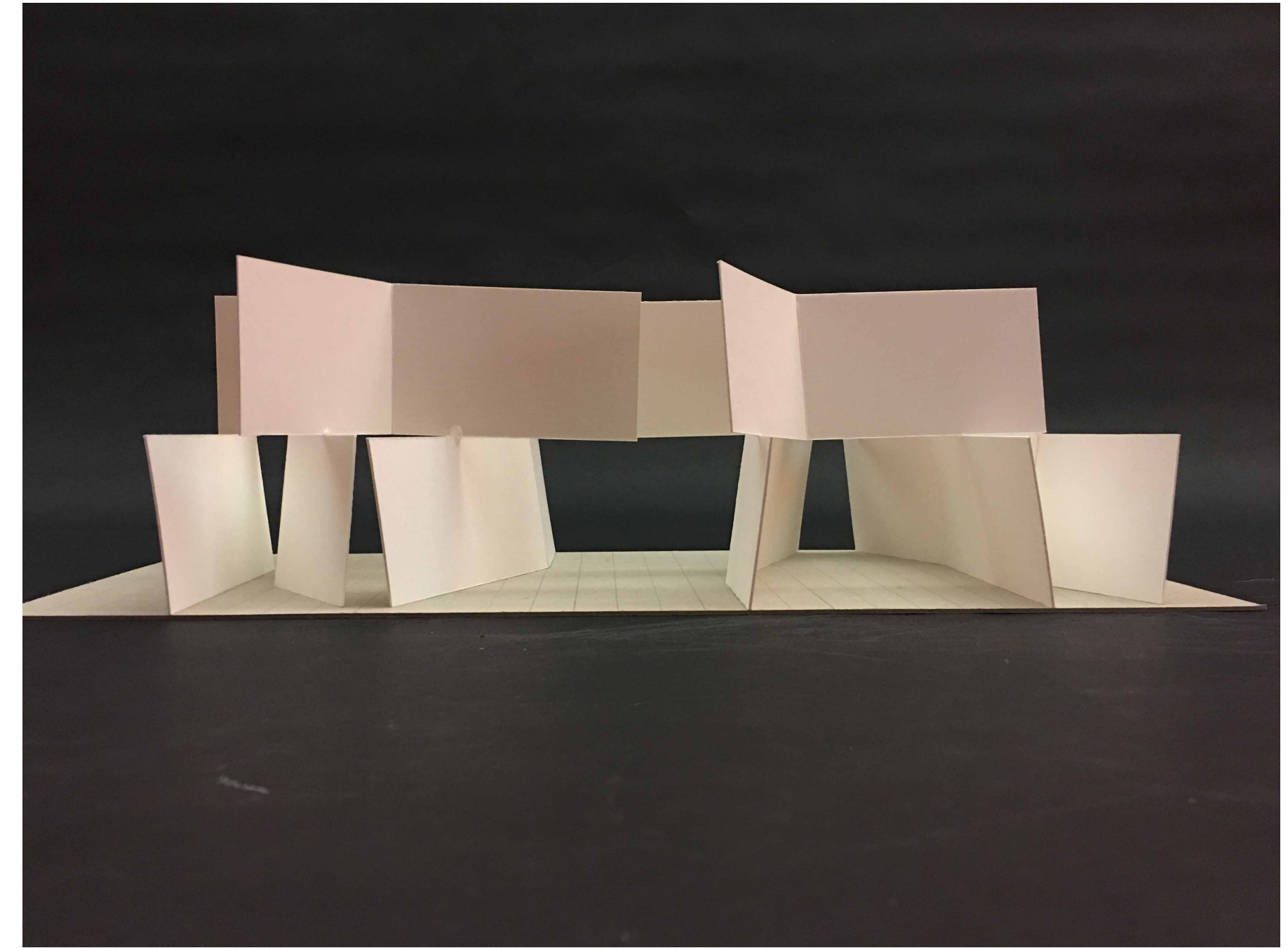
It was an experiment to investigate the possible spaces when the angled walls was repeated and stacked on top of each other.



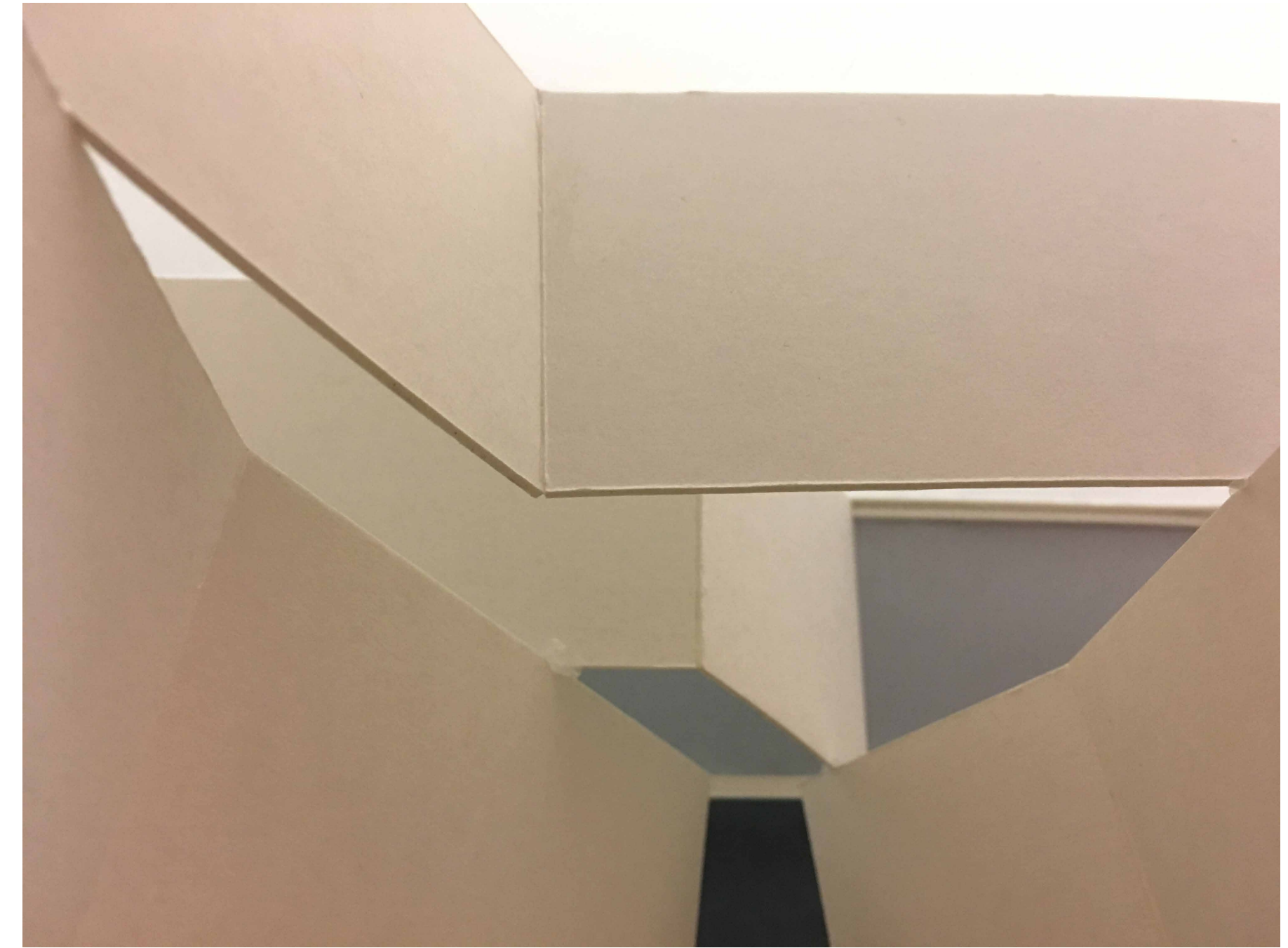
Model: Series 06 cardboard, model 01.



Model: Series 06 cardboard, model 01.



Model: Series 06 cardboard, model 01.



On site.

**Placement**

Moving back on the site, I placed the tilted walls, focusing on just two walls to begin with.



Drawing: Series 02, drawing 01.

***The act***

With the tilted walls positioned on the site, I did another drawing exercise trying to describe how the space may be experienced from different positions, in plan.

***Experienced space***

The dot is you.  
The black lines are the wall elements you see.  
The pencil hatch describes the sight-lines and where the space is understood most clearly.

***Thoughts***

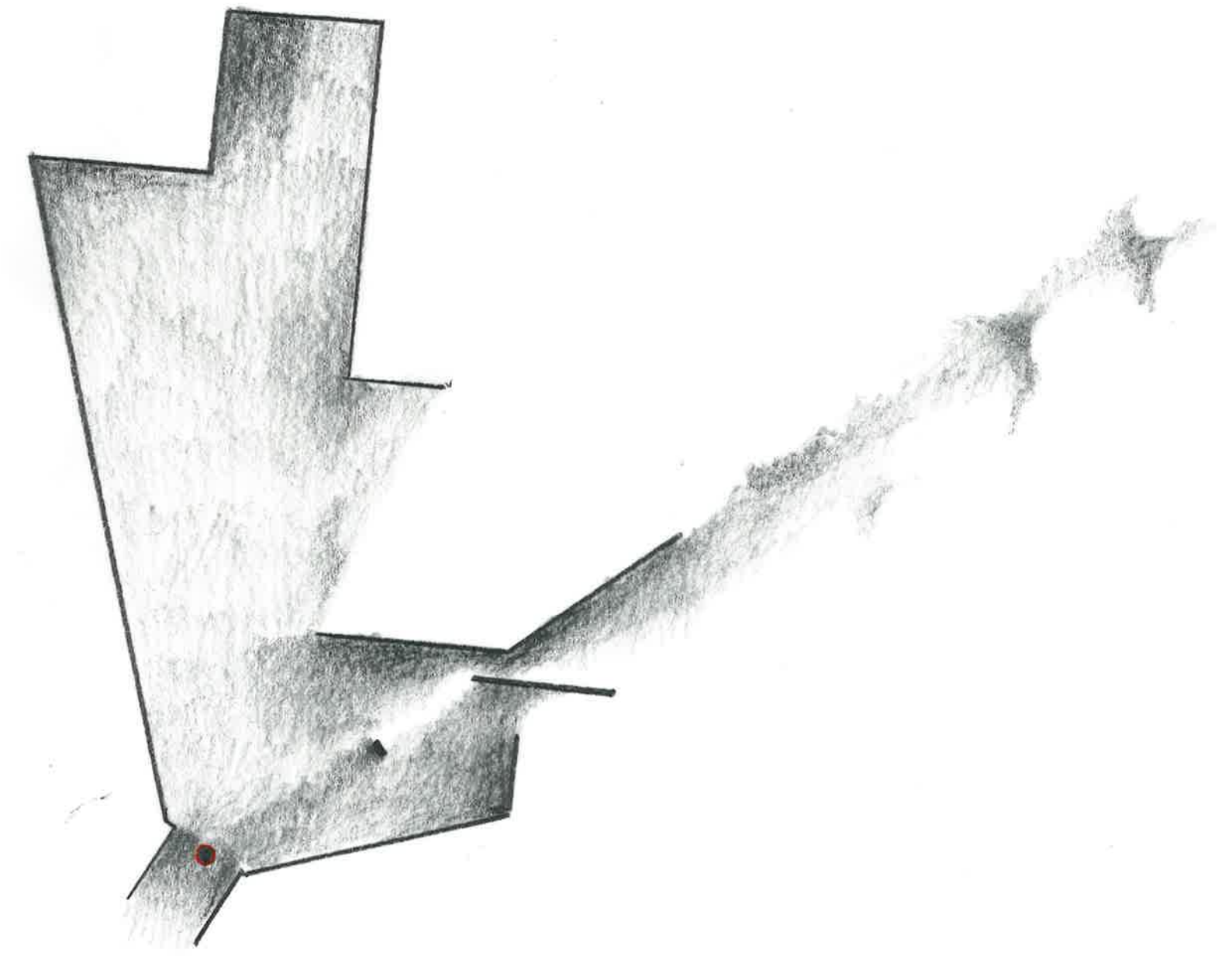
From this position the view travels through the school portal and gets directed towards the parks greenery by the tilted walls.



Drawing: Series 02, drawing 02.

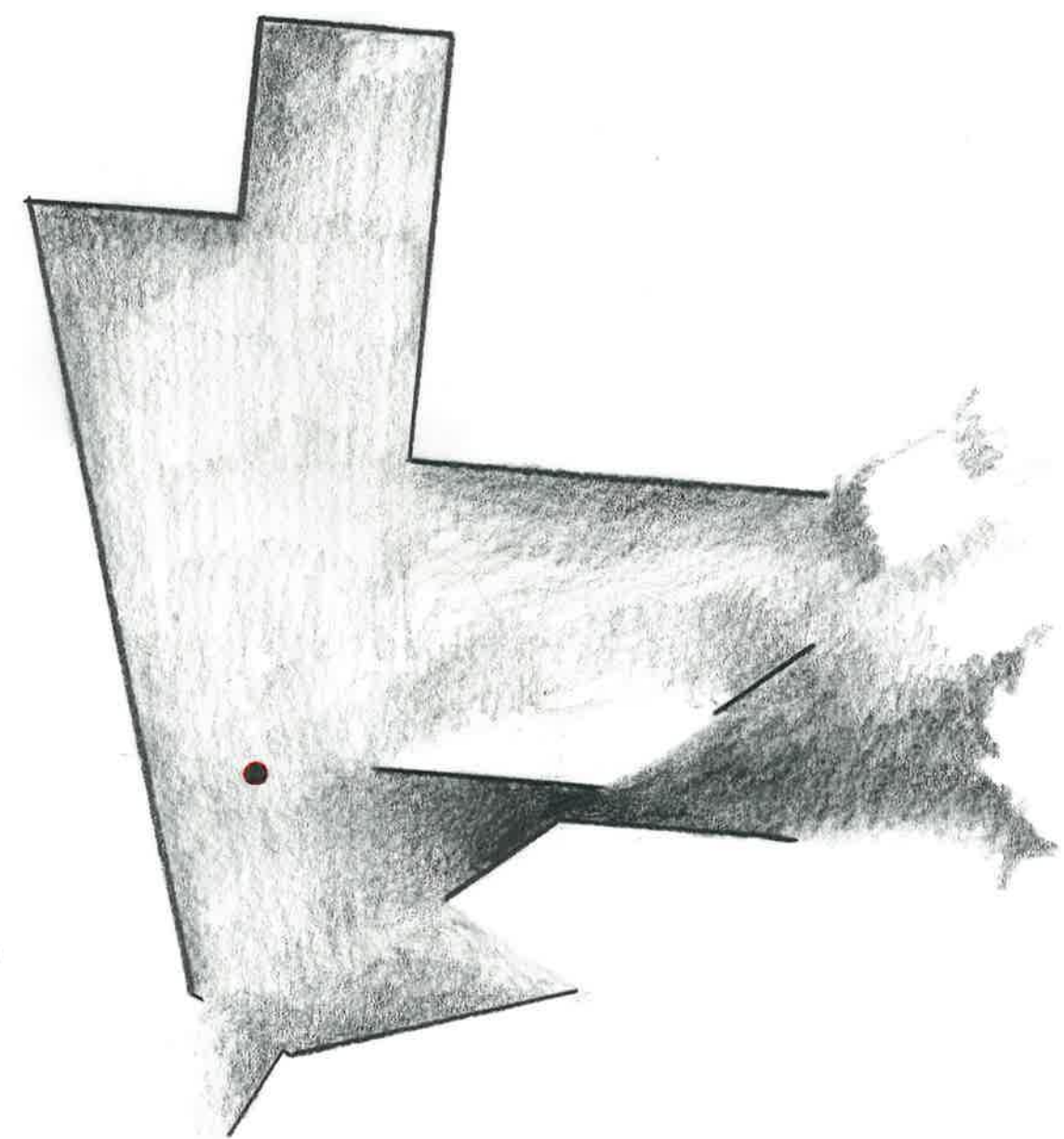
**Thoughts**

The view is directed towards the school entrance, and again towards the parks greenery by the tilted walls.





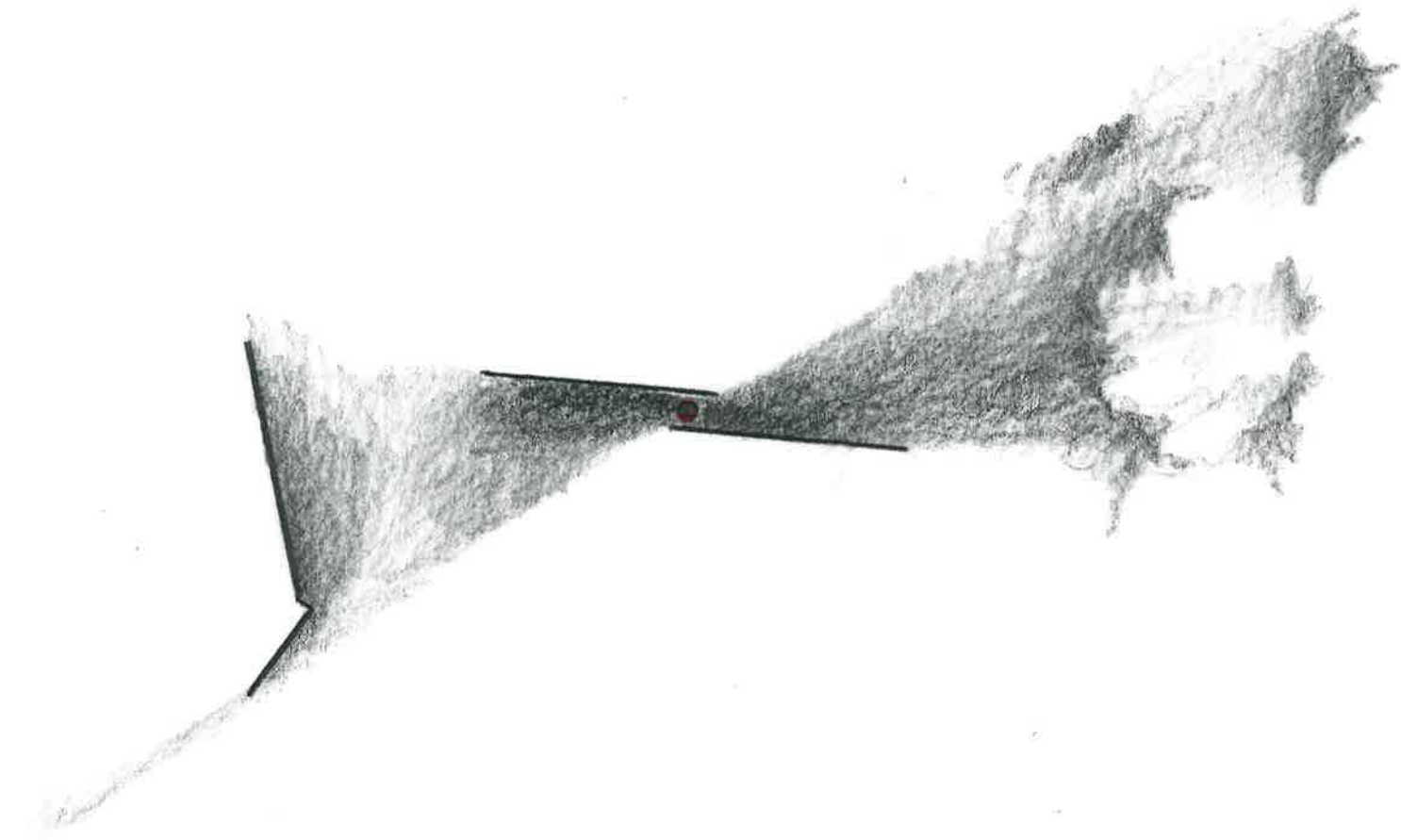
Drawing: Series 02, drawing 03.



Drawing: Series 02, drawing 04.

**Thoughts**

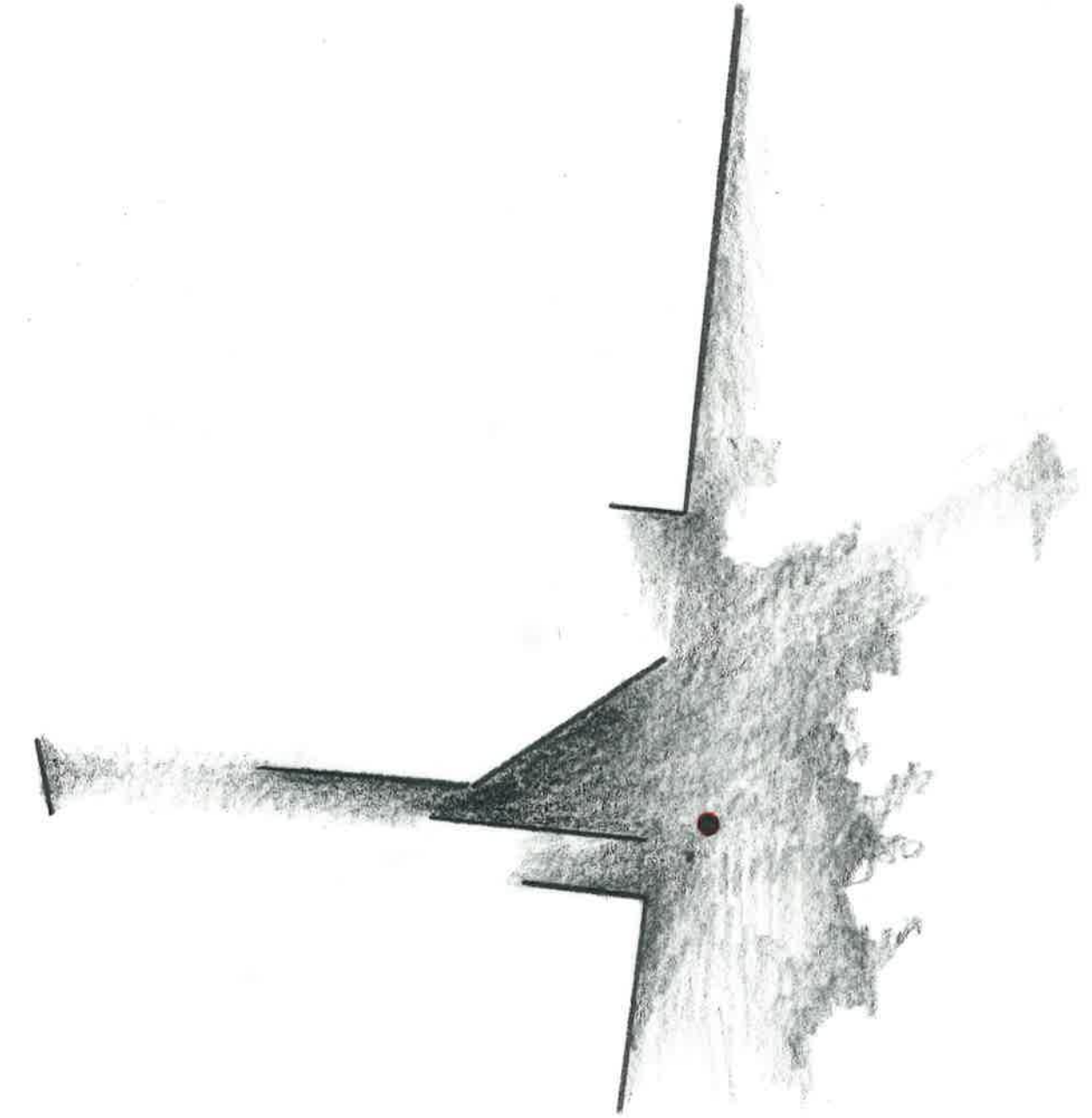
In the middle of the structure only a small part of one of the schools walls are experienced, and the view focuses on the axis towards the park.



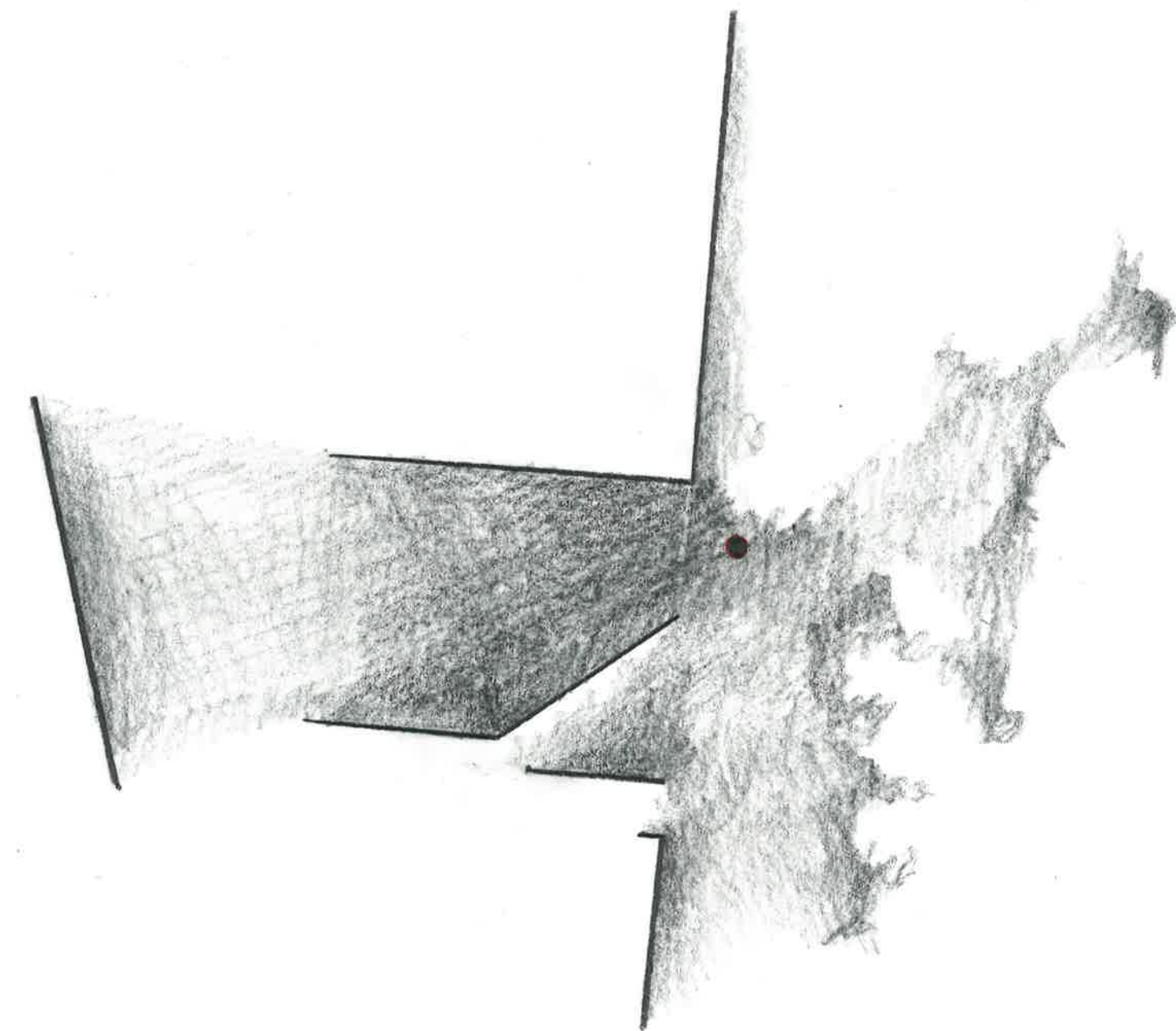
Drawing: Series 02, drawing 05.

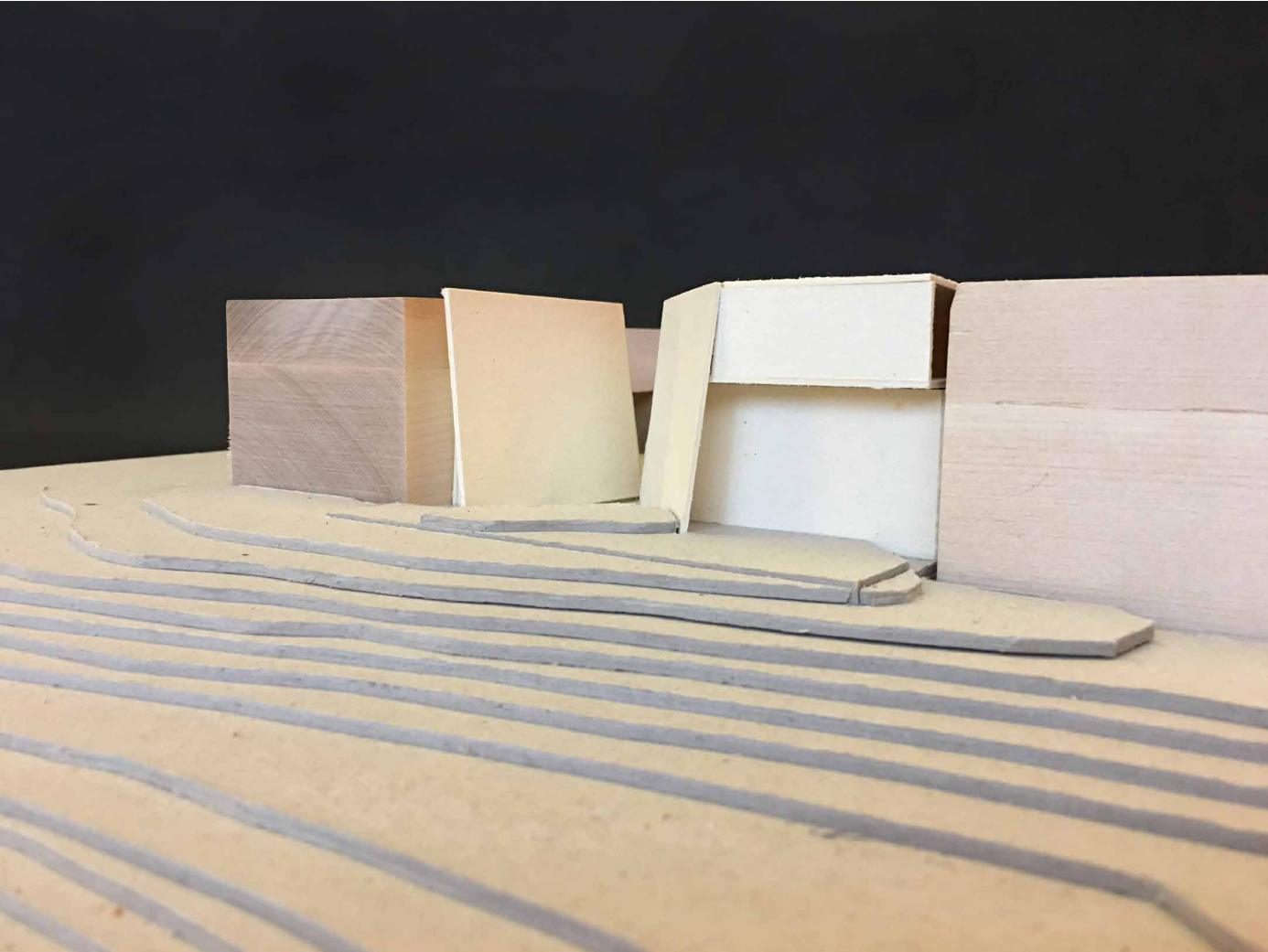
**Thoughts**

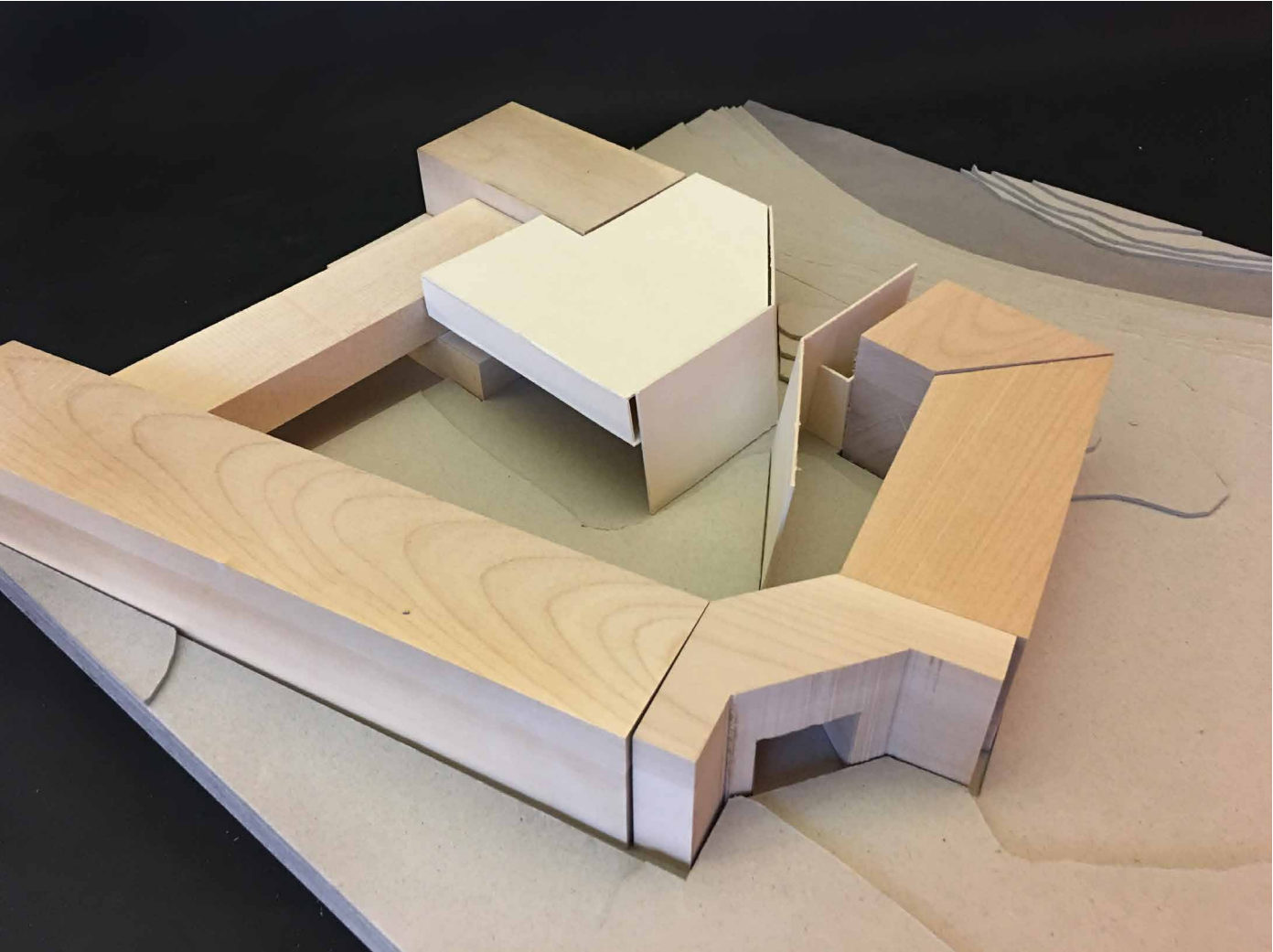
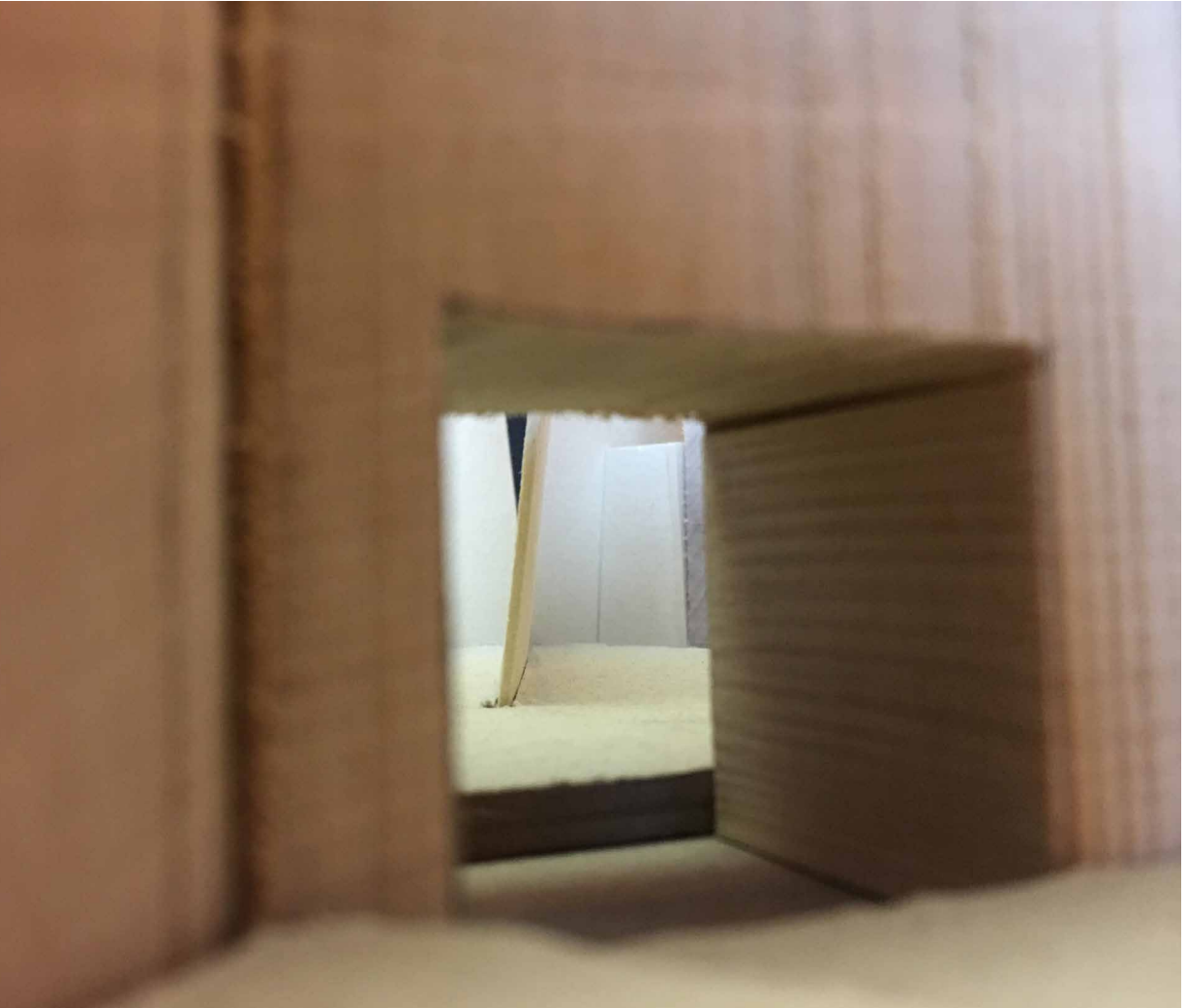
Together with the trees the walls create a space. From here you get a glimpse of the school yard.

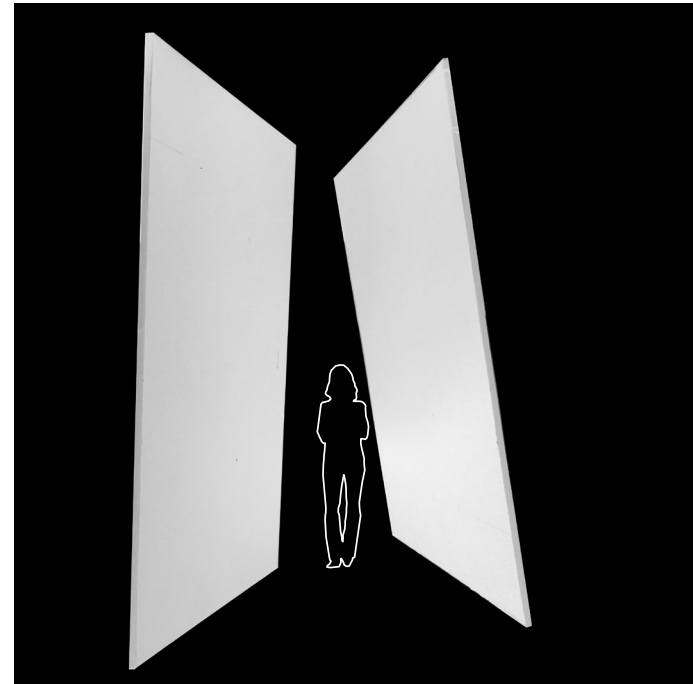
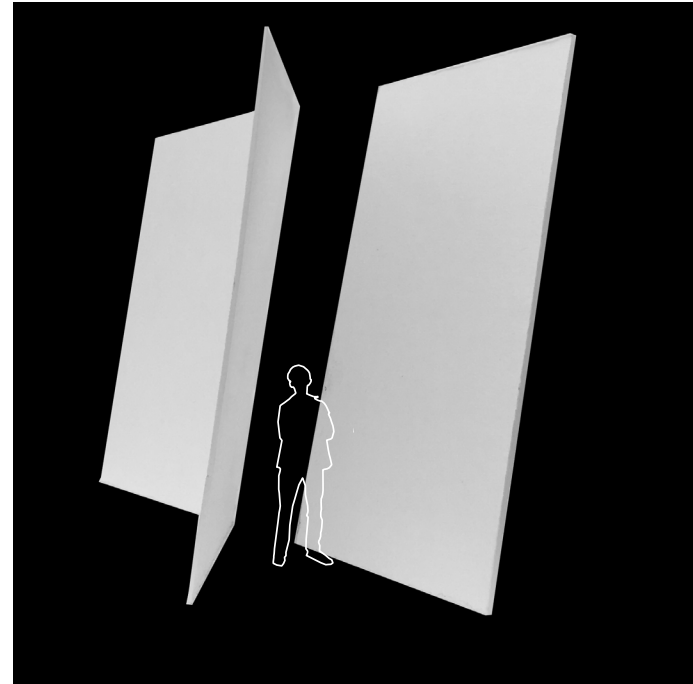
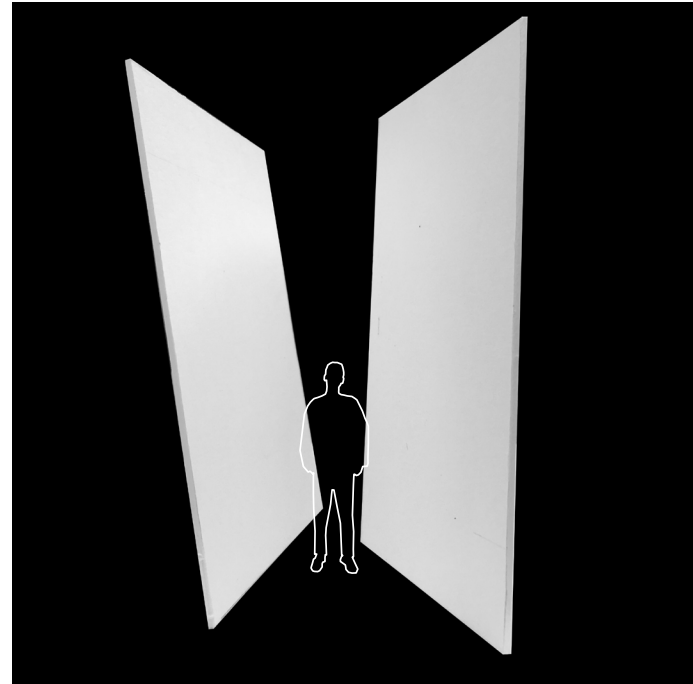
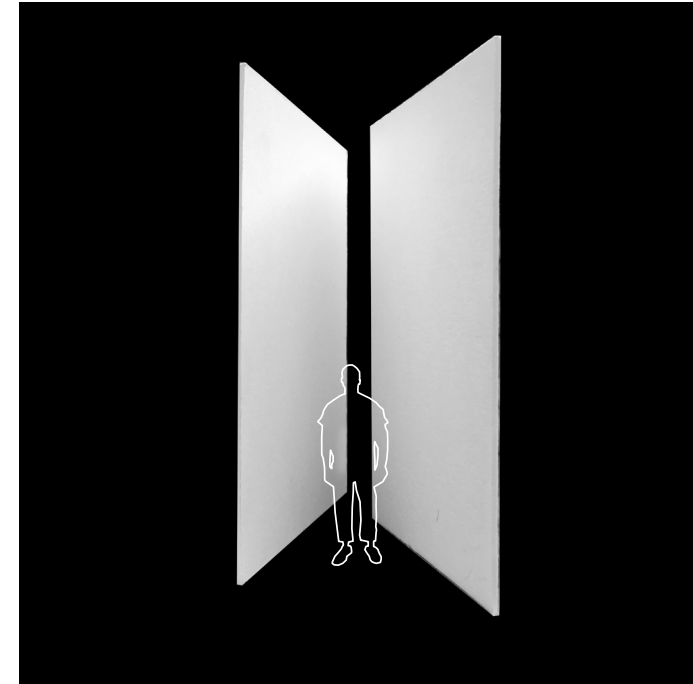


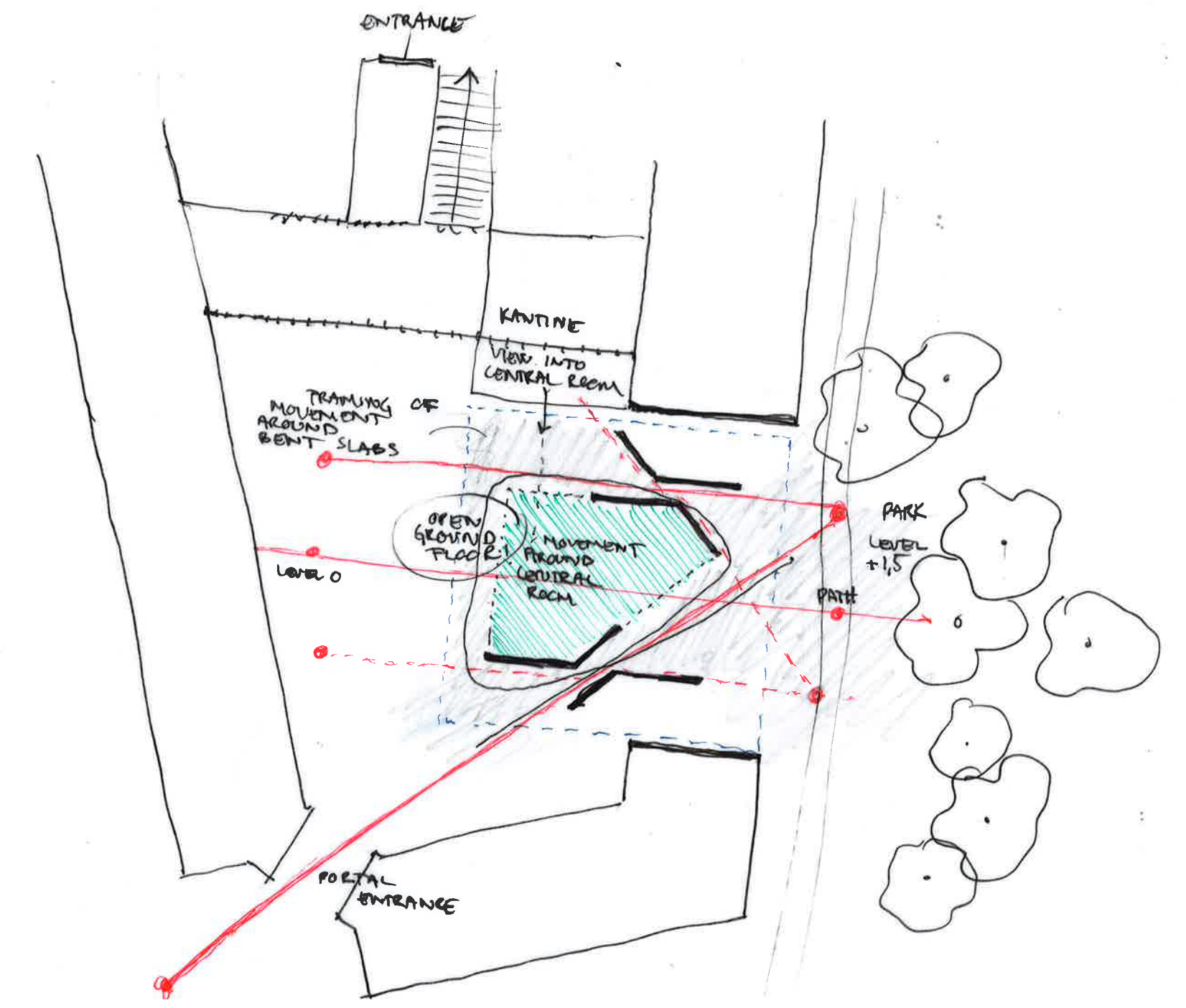
Drawing: Series 02, drawing 06.



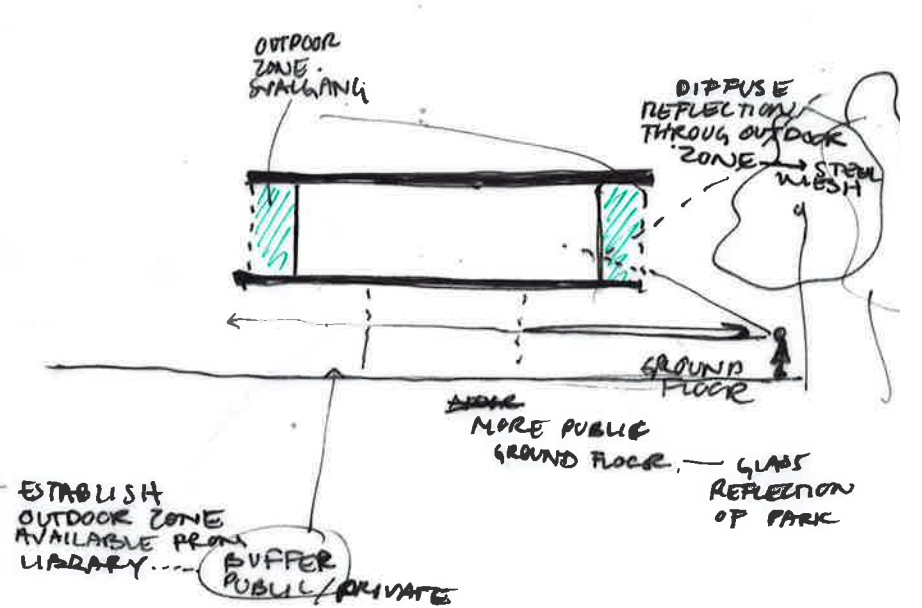
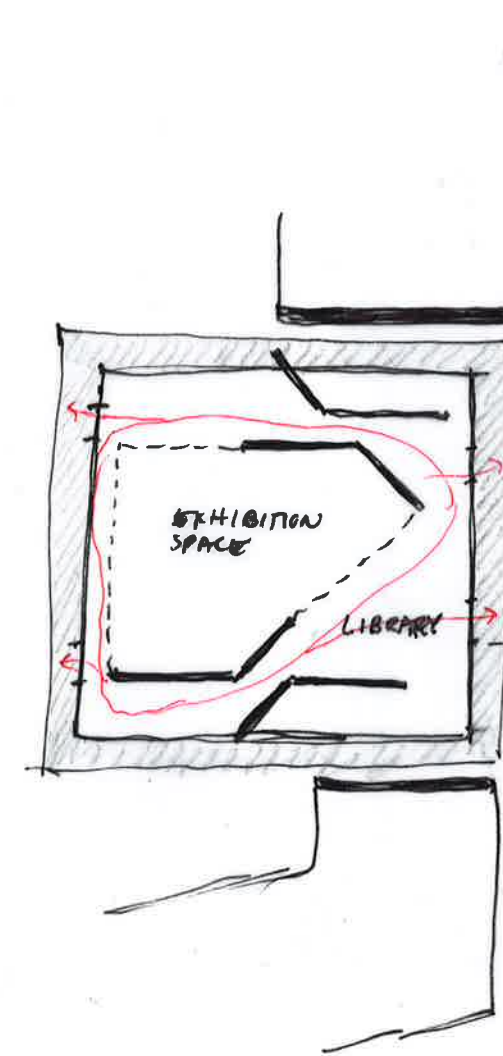






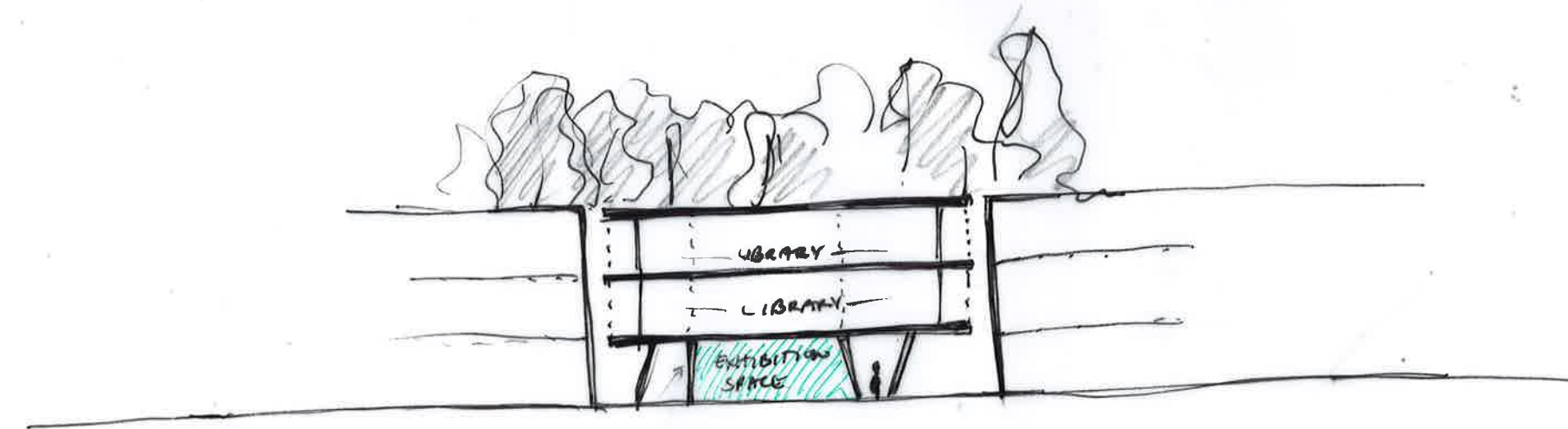




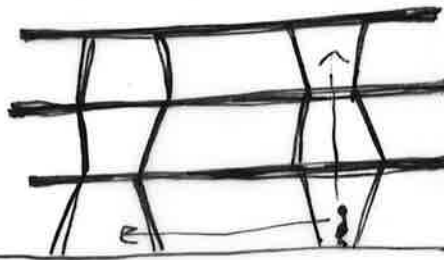


ESTABLISH OUTDOOR ZONE AVAILABLE FROM LIBRARY... BUFFER PUBLIC/PRIVATE

MORE PUBLIC GROUND FLOOR... GLASS REFLECTION OF PARK



TWO FLOORS ABOVE GROUND FLOOR - CONVERT TO EXISTING SCHOOL?  
↳ SUBTRACT EXHIBITION SPACE  
MUSEUM → ≈ 1500 M<sup>2</sup>



SLABS BEND BOTH IN PLAN AND SECTION → PRIMARY STRUCTURAL ELEMENTS.

SLIGHT VARIATIONS IN ~~SPACE~~ SIMILAR SPACES WHILE MOVING THROUGH THE STRUCTURE IN PLAN AND SECTION.



- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• OPEN</li> <li>• FEELING OF BIGGER SPACE</li> <li>• EASIER MOVING THROUGH.</li> </ul> | <ul style="list-style-type: none"> <li>• PROTECTED</li> <li>• FEELING OF SMALLER SPACE</li> <li>• NICE TO SIT DOWN FOR AWHILE.</li> </ul> |
|---|---|

