

ABSTRACT_THE COUPLE

Diploma Autumn 2019
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Introduction

I have an obsession of placing two different things together, or several things in relation to each other. Through my works at Body & Space Morphologies, this has been the reoccurring theme. In my windowsill, I have placed two wooden containers, that if placed on top of each other they fit perfectly. One is like a round bowl and one is like a round box with a lid. I let them stand next to each other. In this way there is a tension between them, a longing for them to be stacked because of the possibility of it. And sometimes I can find them standing like that. Because my partner sometimes cannot fight the urge to put them like that, but then I put them away from each other again, because for me the longing between them is more satisfying to see than their perfect fit.

I often see objects and then I see in them a longing for something else. For me this obsession or act is about not wanting to be alone. It's about finding the balance between closeness and distance. That's also why this sentence from the writer Thomas Espedal "He loves to be alone, as long as she is in the room next to him" lingers close to my material acting and sensing.

And because of this obsession for seeing or seeking longing between objects, I decided on making two houses in the landscape where I grew up. On a site on a hill near the ocean where cows one time ate grass. I wanted to experience the place again, a place that is very present in my memories of childhood, through a new kind of acting with the place. As a child I dwelled a lot in this landscape through making wooden huts or caves in the tall grass, and now I wanted to dwell there by reliving the memories through the architecture of two houses. I wanted to make two objects and place them in this landscape, like my two containers in my windowsill.

The start

The material acting started in my pre-diploma with the making of wooden figures that in my mind was placed in the landscape of the island and the site. The figures were made by cutting big pieces of wood in smaller pieces, then I made cuts in them, and afterwards I put them together again with the help of a stick inside the cuts. The wooden figures made clear characters, and I named them. Then the urge to put them together in couples emerged. I had to see if they could give me more satisfaction, because I really liked them as individuals, but I had to see if they could and if I could be even more happier. I placed them together, and so many of them had one or two they connected with. When put together they seemed humbler than when they were standing alone.

The searching

My work with neighboring inside the houses quickly manifested itself in the creation of nooks. Like the cuts in the wooden figures that was made to contain the sticks, I wanted to make nooks in the houses to contain the human body. The definition of the nook is: a corner of a room, or a part of a room cut off from the main part. Back to the sentence of Espedal, I wanted to make places for the human body to dwell, and to be able to be alone, and to have a distance to the other bodies in the house. But still have a closeness to them as well, in being able to sometimes hear them or glance their bodies move by. To be alone, but not to feel alone in the program of a single family dwelling. With one story containing bathroom, kitchen, eating nook and livingroom. And a loft story with a living room and three sleeping nooks.

I tried to leak the architecture of the wooden structures into more spatial structures. I made the structures of plywood, they contained a roof, a floor, beams, walls and columns. I was searching for the nooks and the interior mood of the houses, and working the couple: the human body and space. Making personal memories and affinities to further leak into the acting and drawing of plans and sections.

In my search for the couple, the two houses on the hill, I made a weekly ritual. Each Monday I made two gypsum houses, sometimes I had an idea of two distinct houses and their relationship, but some Mondays I only had an idea of one house, where I made the other house the following Monday.

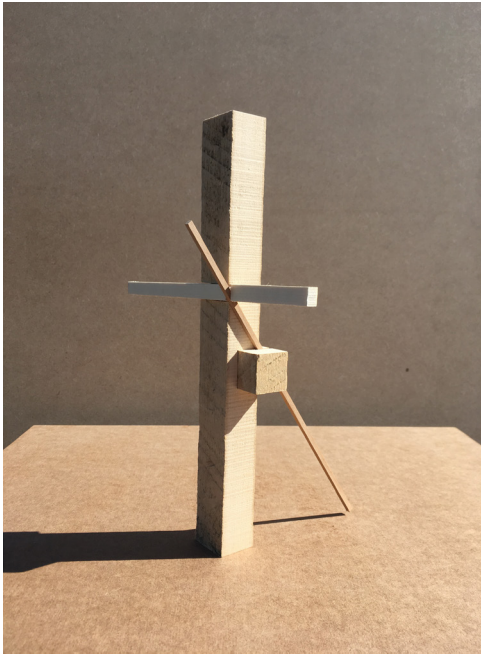
Through sketching, writing notes, reliving memories, making interior wooden structure models and exterior gypsum models The Couple slowly was born.

The placing

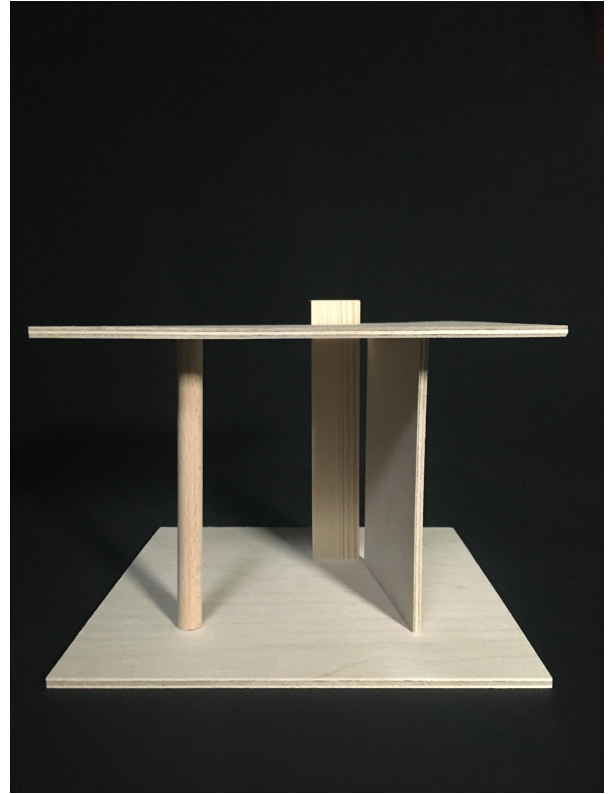
The two houses are equal in volume. The facades have clear proportional similarities, a closeness, and also clear individual characters, a distance. They are placed next to each other in the hill facing east and the ocean. One house is placed longer up in the hill, two stairs are placed from the road and up to the houses. The people living there can walk up their stair, looking at their neighbor also going up their stair to their house. A distance and a closeness. The wooden houses are placed on concrete foundations that frames the houses, and makes terraces. The landscape around is not touched. It remains as I remember it.

Illustrations on the two following pages:

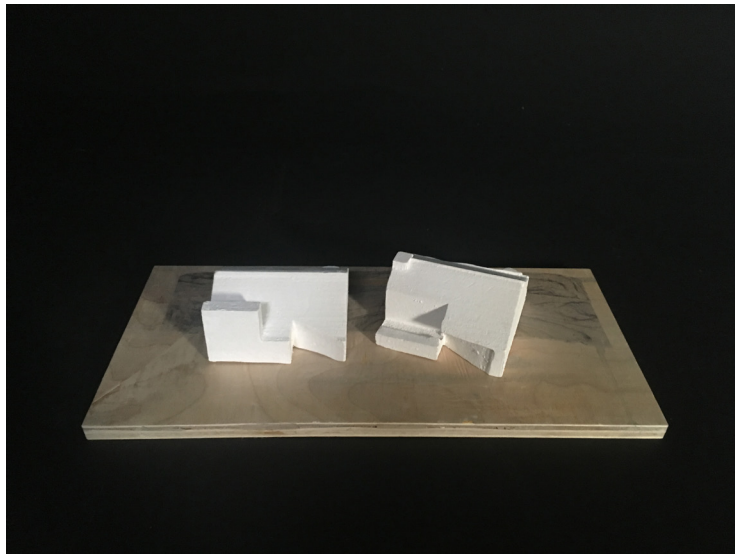
1. Wooden Figure 2. Spatial structure 3. Gypsum houses 4. Image of model 1_ 1:25 5. Image of model 2_ 1:25



1.



2.



3.



4.



5.