

# **Naked Architecture Abstract**



## INTENTION

Cities change. Their transformation is relentless, in spite that physical expressions of these changes are not so visible as some 10 years ago. Today, it seems, the changes have a more uncertain, convoluted character, closely related to the logic of daily inner urban life of inhabitants.

Of course, buildings are still repurposed and rebuilt, but their programs and typologies are radically reimagined. Public zones quickly turn into private spaces and vice versa, where traditionally clear thresholds between the two are blurred.

For me, a diploma work should be an assessment of ideas and standpoints about architecture. Thus, while my project speaks about this new urban condition, it is first and foremost trying to translate it into an architectural and spatial expression which interests me.

*Left: Roof Piece (1971) Martha Graham & Trisha Brown  
Next: Get Carter (1971)*





## CAR PARK FANTASIES

Public spaces of car and of man are not separate. Despite the dimensions that form them are often unique, the qualities they possess are often shared - being spatially generous, functionally versatile and highly intertwined with urban fabric.

Car parks, specifically, are curious places in a city. They serve the vast infrastructure of a larger whole while vehicles are, in the course of a daily cycle, shuffled in and out. Whether being above or below ground, the resulting spaces is that of a compressed machine, meant to utilize most out of its given footprint. Despite the required efficiency of spatial use, they still hold the car as its main subject, resulting in an architecture driven by a larger-than-human scale that equals that of plazas and avenues.

It is this special quality of public-ness that a car park possesses, that I, through my diploma, wanted to study. Within such a structure, generous voids in an endless flux between vacancy and occupancy leaves room for more - a public, even half-private, performance.

I propose an above-ground multi-story car park where space of man and machine is partnered.





### **LARS HILLES GATE 25/NYGÅRDSGATEN 92**

While Bergen constitutes a small city center, it adheres to a vastly larger metropolitan area of which half of its inhabitants are dependent to traveling by car. Two main highway systems lead into the city, north-south E39 and west-east Rv. 555. The main intersection between these two highways, the principal traffic machine of Bergen, is about 100 meters away from the chosen site.

Located on a dual address, the plot stretches through a quarter between two historical main routes into the city, the north-bound Lars Hilles gate and the south-bound Nygårdsgaten. The quarter nestled between these two streets has been occupied by different automobile related businesses since the 1930s.

Car vendors, workshops and gas stations alike, of which only parts can be seen today. While largely converted into a residential and commercial area, one of these remaining businesses is a red-listed gas station from 1928 designed by Bergen architect Sverre Losnedahl, adjacent to the chosen site.

*Left: Gas station on Lars Hilles gate 27 (unknown year)*



## NAKED ARCHITECTURE

I allowed the building to take on a theatricality of its own. While respecting known ways of conceiving a parking structure, through a stacked system of slabs on columns, the structure is made distinctive through a unique geometry of site. The structure is then cut with a diagonal wall that gives all 7 floors a connection to the sky.

The cars travel in a one-way ramp-system along the north side of the plot, forming the car circulation as a drive through all 6 floors. Pedestrian access is made through an elevator shaft on the west side of the plot and a set of stairs on the east side. The structure is then given three rooms of public use; a gallery on the ground floor, a gym on the 3rd and a restaurant on a mezzanine above the 6th connected to a roof-top garden overlooking the city.

These three spaces are made out of an idea on urban flux. Even though they may be fixed, they could be regarded as parts of a city being brought into the space of the car park. A city should be invited to host itself inside; weddings, shows, screenings, parties and the like.

As a composition of 22 columns, 7 slabs and 2 walls, a naked architecture is formed by presenting the structure as many parts coming together to form a whole. Constructing it in exposed concrete, with parts in steel and aluminium, I adhere to the grammar of a car park. Only within it, I choose to stage a theater of man and machine in the city through a naked architectural expression.

### **Images**

Fig. 1: <https://www.artforum.com/print/201101/you-can-still-see-her-the-art-of-trisha-brown-27046>

Fig. 2: <https://www.getcarter.xyz/locations/trinity-square-car-park/>

Fig. 3: <https://tessa.lapl.org/>

Fig. 4: Personal photo

Fig. 5: Plan og bygningsetaten - Bergen Kommune

Fig. 6: Personal drawing



