

**BINDER 2**  
SIMEN GLOPPEN  
DIPLOMA FALL 2023  
(Documentation of the process, sketches, process material, etc.)

PRE-DIPLOMA (extracts)  
SPRING 2022  
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PRE-DIPLOMA (extracts)  
SPRING 2022



# PRE-DIPLOMA

## Who am I?

Statement 25.01.2022

Pre-diplom

Simen Gloppen

My interest in architecture is when it can provide something to the surroundings beyond the actual building. When a project can make you more aware of who you are, who you surround yourself with, and how humans and the society works. When a project has an element of surprise, which you didn't know about, when a project affects you without being instructive.

The projects I have enjoyed the most, are the project where I have trusted the process, where I didn't have a clear thought of the outcome from the start. These projects often taught me something new, and challenged me to be openminded to my own projects.

I enjoy reading articles, mainly related to society studies and art, but I have also enjoyed reading fictional texts during my years at the school, such as Virginia Woolf and Kafka. What triggered me here was in what way the architecture surrounds and effects the characters and their behaviour. In the articles I enjoyed the aspect of how architecture have changed, not because of styles and eras, but how it has changes as a response to needs for certain groups of people.

I believe the role of an architect should be as openminded as possible and as including as possible, with the fact in mind that it can never be this 100%. But it should be a main goal for architects.

The spaces that interest me are the spaces which are not defined, where the architect facilitates for the users imagination, but still manages to have a precision.

If I look back on my years at AHO, I can sense three topics reoccurring. Openness, inclusion and ability to transform. This is something that has grown in my awareness during the last years.

NOTES:

An interesting and self-realizing start to our pre-diploma.

It was a nice experience to reflect upon what I've learned, I how my interest in architecture has changed and evolved during my studies.

# OUTRAGE

## Architecture represses plurality and queerness in favour of a heteronormative culture, writes *Adam Nathaniel Furman*

The right to be different, to exist openly and without fear of repression, is a primary principle of modern liberalism. As someone who doesn't conform to the norms of the majority, to be able to both live a life that is in consonance with your nature, and be free to express that existence openly and with pride in the public arena, is a benchmark for how inclusive society is at any given point in history.

The struggle for trans\* equality is only the latest battle in a century-long fight against a tendency towards social homogenisation. It is the latest stage in the unfinished project of achieving the complete participation in all areas of society, the economy, politics and culture, of those who aren't male, hetero, cisgender, and who refuse to relinquish their distinct identities in pursuit of acceptance. The visible physical presence of queerness in all its manifestations is a litmus test of how close, or far, we are from creating a genuinely inclusive environment.

Expression has a vital role to play in this journey. It marks the transition between tolerance and acceptance. On the one hand, marginal groups and identities are tolerated but restricted to private spaces, with any forms of spatial expression of their shared existence kept from the easily outraged gaze of the wider public - effectively, licence to do as you wish as long as no one can see the things you do and make. On the other hand, with acceptance comes the difficult process of incorporating different modes of expression into the shared and - once diversified - contentious space of the visible.

We are moving towards a situation in which difference is, potentially, tentatively beginning to be widely accepted in the social realm, but this newly uncovered plurality of orientations, experiences and genders, with their alternative approaches to expression and aesthetics, has been repressed and excluded from the built environment and the profession of architecture.

It is human instinct to externalise our identities through the form and decoration of our environments and buildings. Architecture has a duty to reflect the nature and make-up of those who produce it, and those it contains. Alternate taste or cultures from those of the mainstream have an equal right to presence in the urban context. Within architectural circles, it is, to a degree, acceptable to be queer in your life but it is not, and has never been, acceptable to express this through the architecture you produce. You will be tolerated, not accepted.

When a project or series of projects that operate as a product of queerness is built proudly in the shared sphere of the city,

shockingly narrow, heteronormative framework of mainstream architectural culture's arbitrary parameters of taste, they are instantly othered as unserious, capricious, ridiculous or, at best, exotic - all of which are the kiss of critical death.

Be warned, the built form of the city is a symbolic space only for the middle-aged cis hetero men and women who abjure any and all alternate identities, and conform in their entirety to the deathly status quo. As a queer architect, you can write essays in academia and you can live your life openly while working in an office that produces the cadaverous brick silos of contemporary British architecture, but God forbid you try to express yourself, your community, your background and your life through your architecture. In this respect, we might as well be in the 1950s.

Modern times have not been a beacon of utopian acceptance. If you turn yourself into a harmless joke, a throwaway stereotype, if you neutralise your radical potential, you are allowed to exist in plain sight. This court jester or lovable freak role is not acceptance, it is ritual humiliation, and it is currently the only way an architect may operate in a mode that does not entirely disown his, her, they, their, them, ze, sie, hir, oo, or ey's radical and innate difference.

The perpetuation of architectural and aesthetic conformity in our urban environments, with its enforcement beginning with the architectural profession's self-imposed normativity, is much more than just a harmless desire for continuity: it is the material embodiment of exclusionary tolerance. It is a dangerous cultural suppressant that soothes wider society into believing nothing has changed, both belying the massive shifts and reorientations that are occurring just under the nostalgically uniform surface, and ostracising the visible presence of those who are agents of those very changes. It is a tragic, narrow-minded and shockingly unrecognised impoverishment of our built environment.

Our cities should be parliaments of social signification in which the depth and variety of our history is celebrated, and the plenitude and complexity of our present is represented. Where queerness can thrive, there is space for everyone. At the moment, there is space for almost none. Architectural orthodoxy of the traditional and the quasi-modern kind, our planning system and the general tenor of debate on the form of our cities leaves barely the slightest glimmer of hope that one day our streets might be allowed to be as queer as fuck, as the best parts of our society are starting to

02 CONTEXT  
Pre-diplom  
Simen Gløppen

# OUTRAGE

## THE TEXT

The text «*Outrage: Architecture represses plurality in favour of a heteronormative culture*» in *Architectural Review* no. 1459, p. 55, is written by Adam Nathaniel Furman in 2019. The theme he is writing about is the lack of queerness, individuality, personality, the architect's background and life in the modern architecture. Furman's thesis is a longing for a broader field of architecture, where the spaces architects creates is for everyone. He writes that the spaces today are built almost for none.

The problem for Furman is how we today create spaces, cities and buildings for a hetero-normative lifestyle, where the queer architects is being criticized for being unserious, ridiculous, or at best, exotic, when the architecture is outside the heteronormative framework. The problem he issues is stated in a deeply personal text, almost like an intense debate speech, where he has held in his feelings for too long, and now finally have a platform to speak out.

When Furman writes this text he is, as the title insinuates, outraged and angry. His audience for this article could be equally angry architects which feels that they are being held down by the old-fashioned, safe and traditional way of creating architecture. In his essay, he is presenting more of a problem than a solution, but what I can read out of the little he writes about a possible solution is that our cities should aim to be parliaments of social signification, where the depth and diversity of our history is celebrated, and the complexity of the present is represented. I ask myself, how?

He ends his essay with saying he hopes that one day our streets is being allowed to be «as queer as fuck, as the best parts of our society is starting to become». And how do we do that? Maybe by starting with our mindset, our thinking, and train our brains to celebrate diversity instead of criticizing, when we see something different than our own taste of architecture.

## NOTES:

This essay got my mind going. An essay we read in an elective course during masters called 40 413: Feminism in architecture, lead by the amazing professor Alma Elisabeth Oftedal.

I brought this essay into my pre-diploma as a clear statement to be inspired by.

## PRE-DIPLOMA

### Inspiring work

# TASK 2: CONTEXT

Reflection by Simen Gløppen

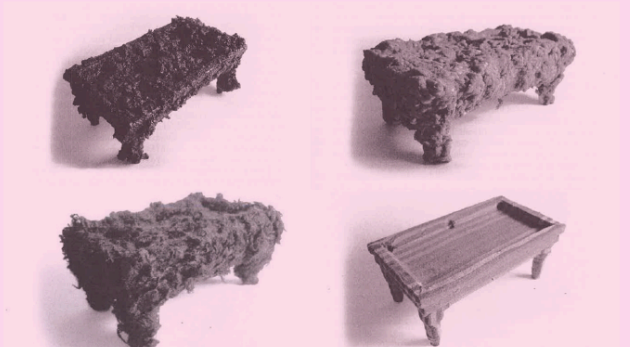
Lillian Chee is Associate Professor at the Department of Architecture, National University of Singapore. The theme she is interested in is how history and architecture and its elements are connected to heteronormative history and narrative and connected to a specific gender.

She wrote an article about how the last seen tiger in Urban Singapore was seen and shot in the Raffles Hotel in Singapore, and how the dead animal was drawn out from underneath the biljard table, in the biljard room in the hotel. This incident has no physical evidence, but the myth about this is still alive in cartoons and storytelling among kids. The history of the tiger have survived, and especially the aspect of the dead tiger that were found under the biljard table, and by who it was killed and found.

The problem Chee is presenting is how we look at historical architecture, and how we forget to view it «in the middle of things». To take in the historical context, and how stories are told to the next generation, and how it effects our view on gender.

She is interested in how this Biljard room and the biljard table, which in Chee's case, has a masculine character, can be viewed in different ways, and through models recognize or discover new elements and aspects of a room with traditional history or marks connected to it. Her way of working further was to examine the table both as a material artifact and as a metaphorical phrame.

Chee says that models are the core of architectural work and also an idealized perfect way of presenting architecture. Chee says the biljard table is a model in the biljard room in the hotel, which carries a history of colonialism and masculinity. Chee continued to research in different models how the table could represent the tiger, more than the values of masculinity and colonial past. She re-appropriated the model, with elements connected to the tiger, and tried to see if the table maybe changed its gender connection.



SOURCE: Lillian Chee; Materializing the Tiger Archive

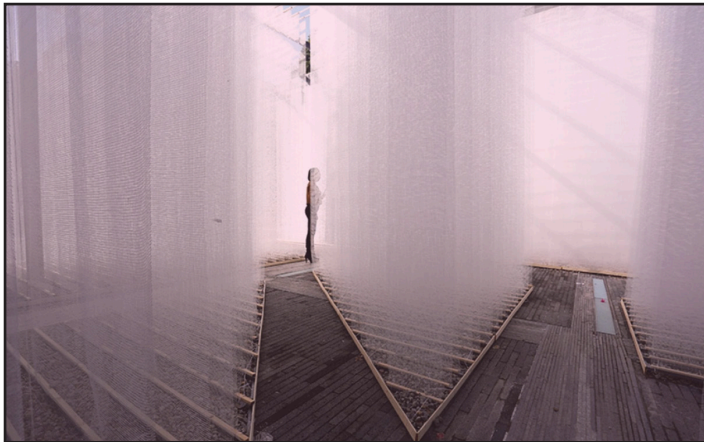
#### NOTES:

The article "Materializing the Tiger in the Archive: Creative Research and Architectural History" (2011). was inspiring. Lillian Chee's text inspired me to think about context, and how architecture and objects can be related to gender and have a specific history.

## PRE-DIPLOMA Inspiring projects



23 Studio Projectione



1 Deve Architects



33 Artist: Do Ho Suh

### NOTES:

In our pre-diploma we were asked to collect 40 photos to inspire us into our diploma work.

Picture number 1, 32 and 33 caught my interest especially.

*32. The space we live in is filled with personal objects which we own, use, look at and touches. You think you own the space, but the space itself has been used by others before, and will be used by others later.*

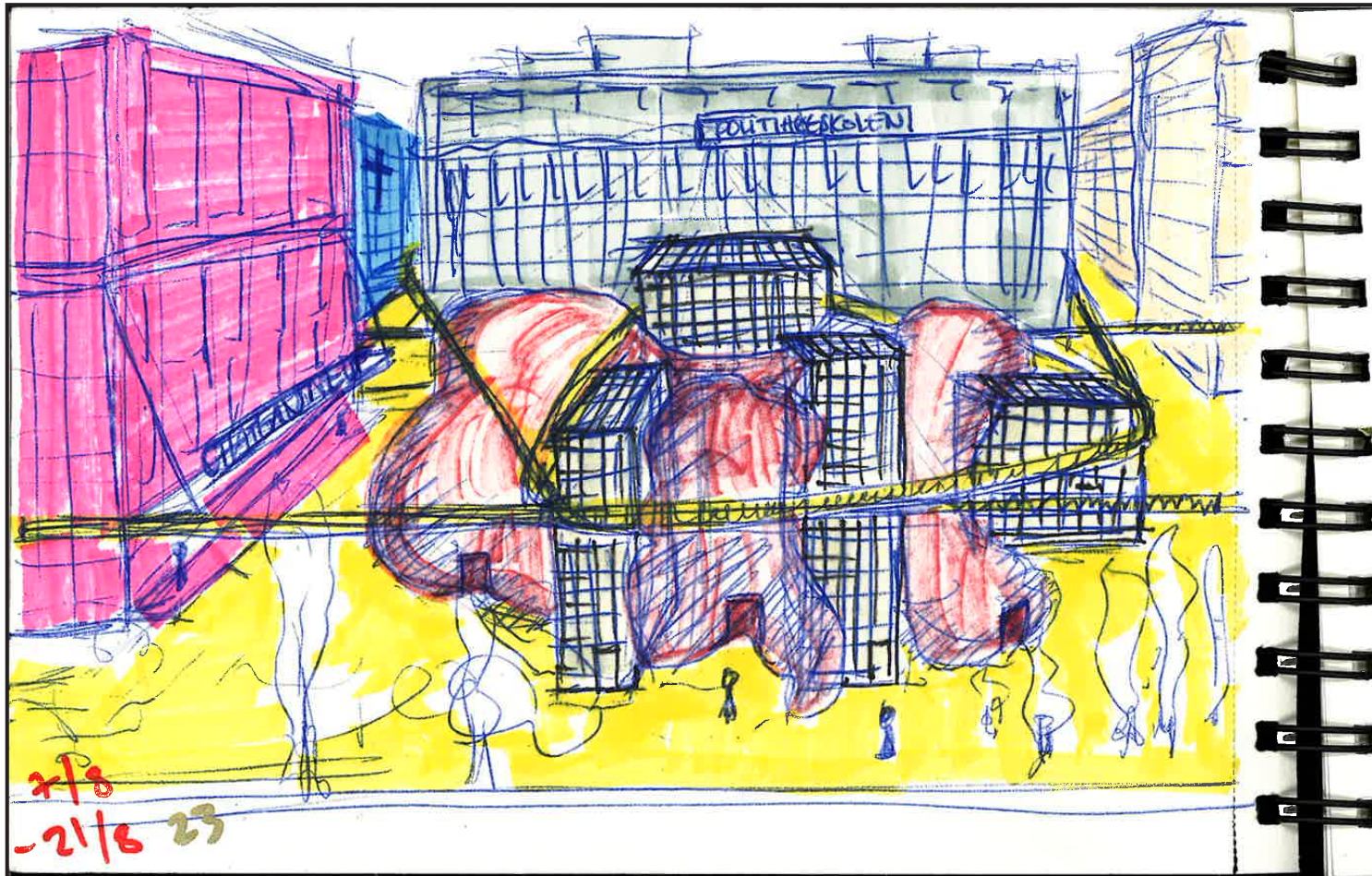
*1. We remember spaces in certain ways, and we connect spaces to history and feelings. We tend to forget to stop and reflect. A simple layer of fiberglass can show us how memories are hidden. Can we see our history different through architecture?*

*33. A space can be dangerous because of its history. Poor space. Let the space be rewritten, and the feelings attached to it.*

PHASE 1: AUG-SEPT  
\*INTIAL PHASE



PHASE 1: AUG-SEPT  
\*INITIAL PHASE

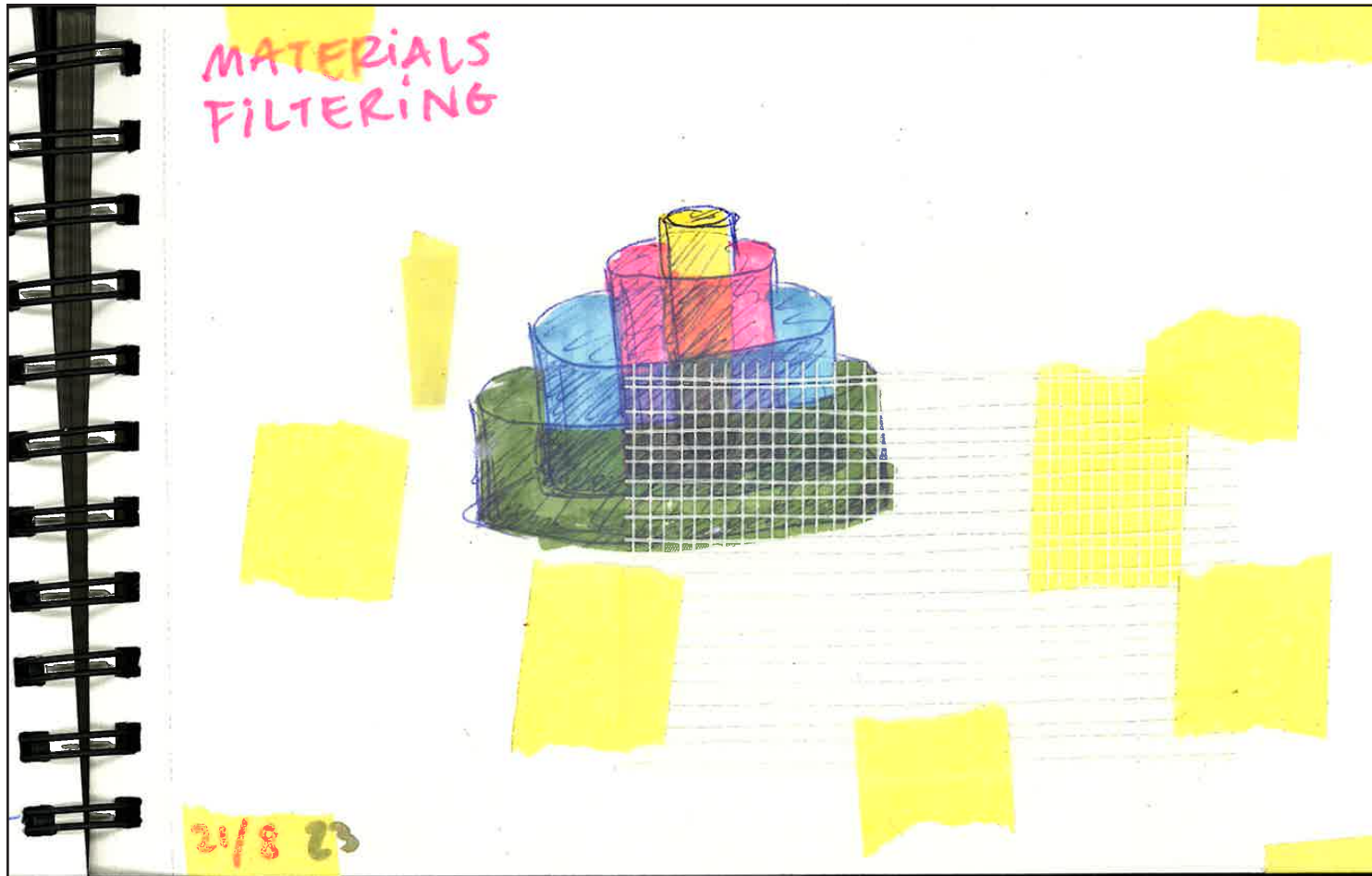


NOTES:

My first sketch in the diploma semester. It started before we entered the studios.

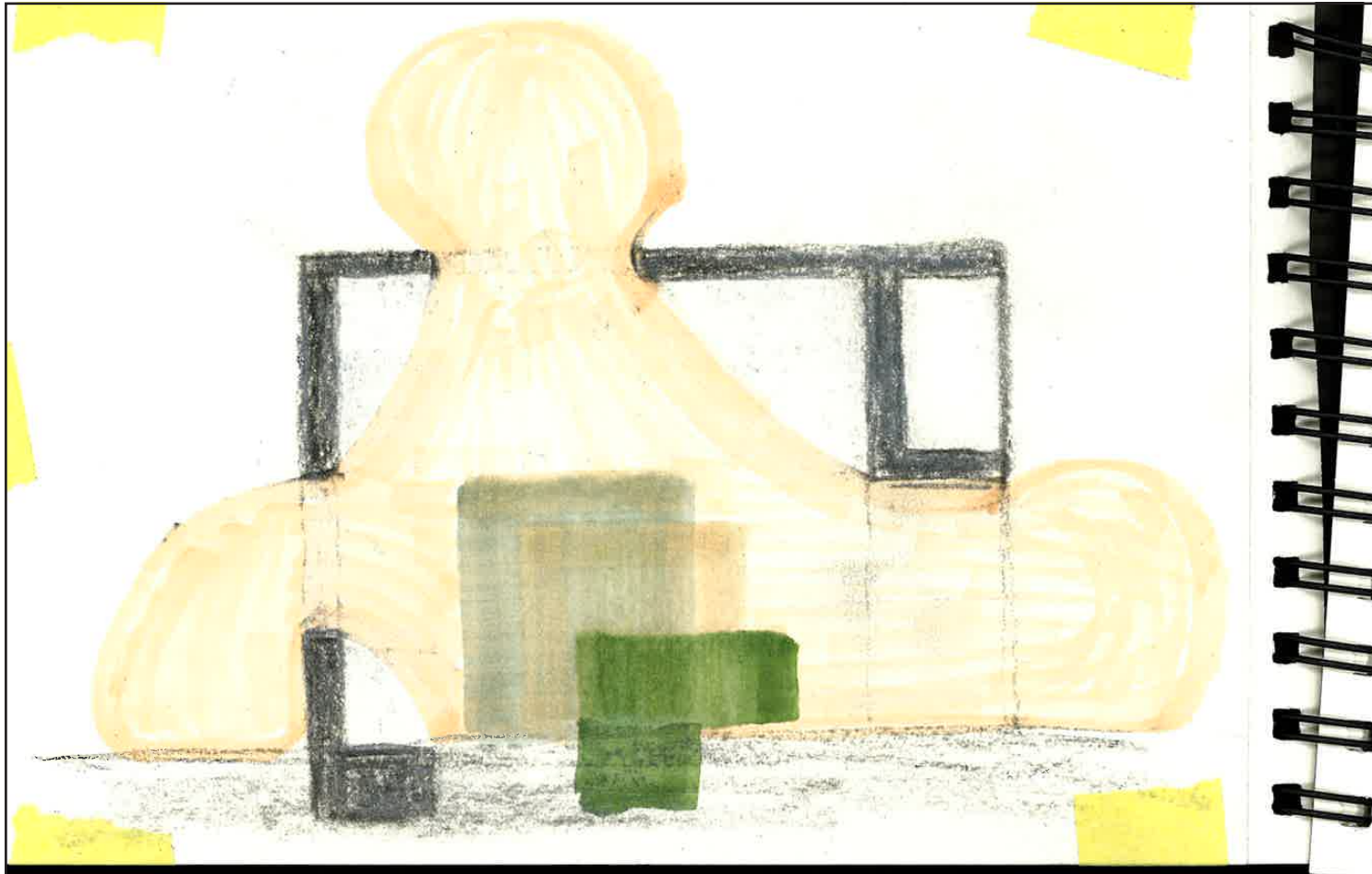
My mind was buzzing. Volumes meeting wrapping each other.

PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
More quick sketches was made.  
A diagram of layers into the core.  
  
The "filtering in"-theme had started.

PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:

Another quick drawing. I liked this one! Some elements were set and clear, and some element floated. Some elements were hidden and some exposed.

Four programs was brought into the sketch.

How could these melt together and wrap eachother?



PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
A quick digital drawing.

Adding layers and programs in  
Photoshop.



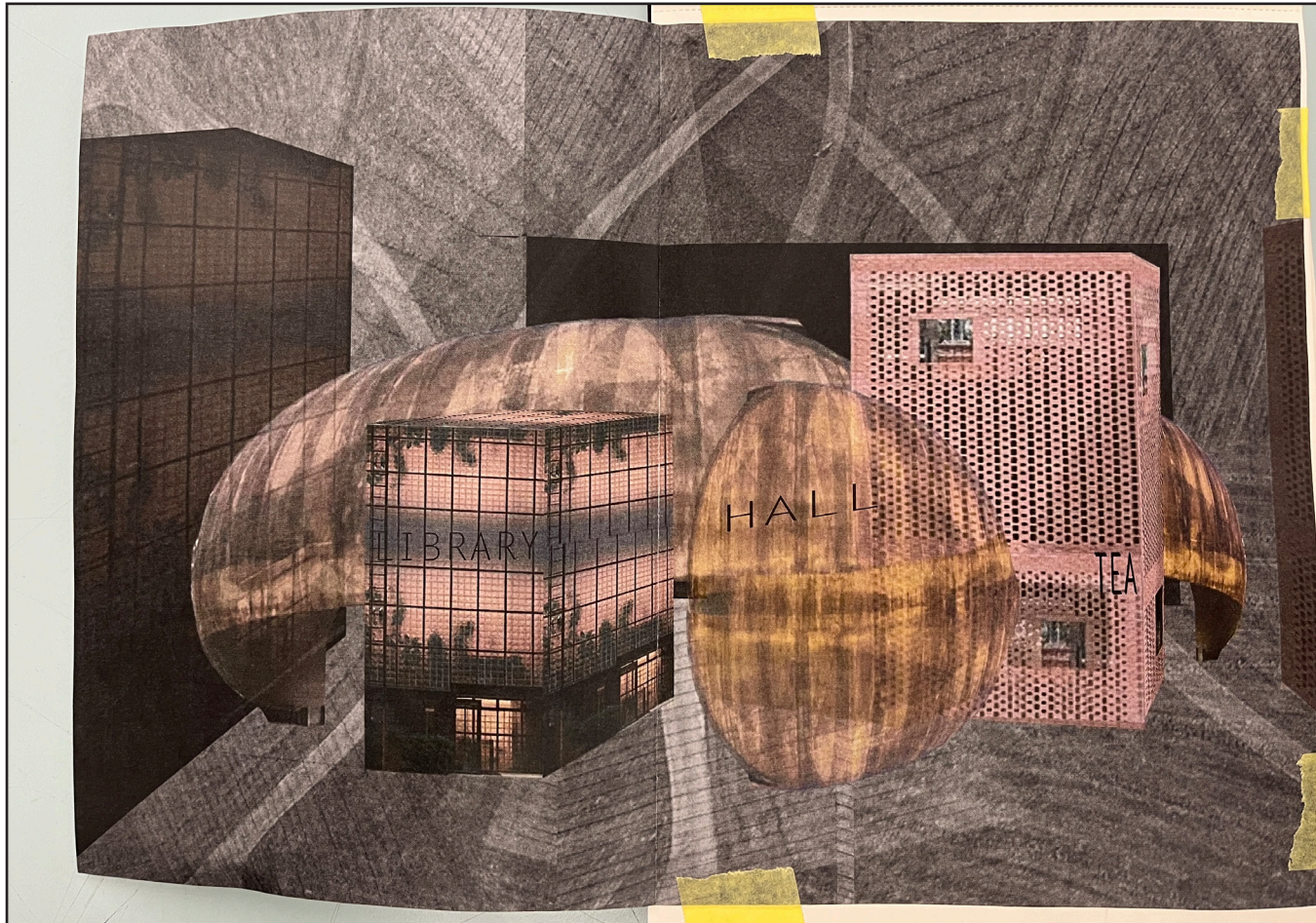
PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
Moving my favorite analog sketch  
into a digital world, seeing it with a  
more 3D view.



PHASE 1: AUG-SEPT  
\*INITIAL PHASE

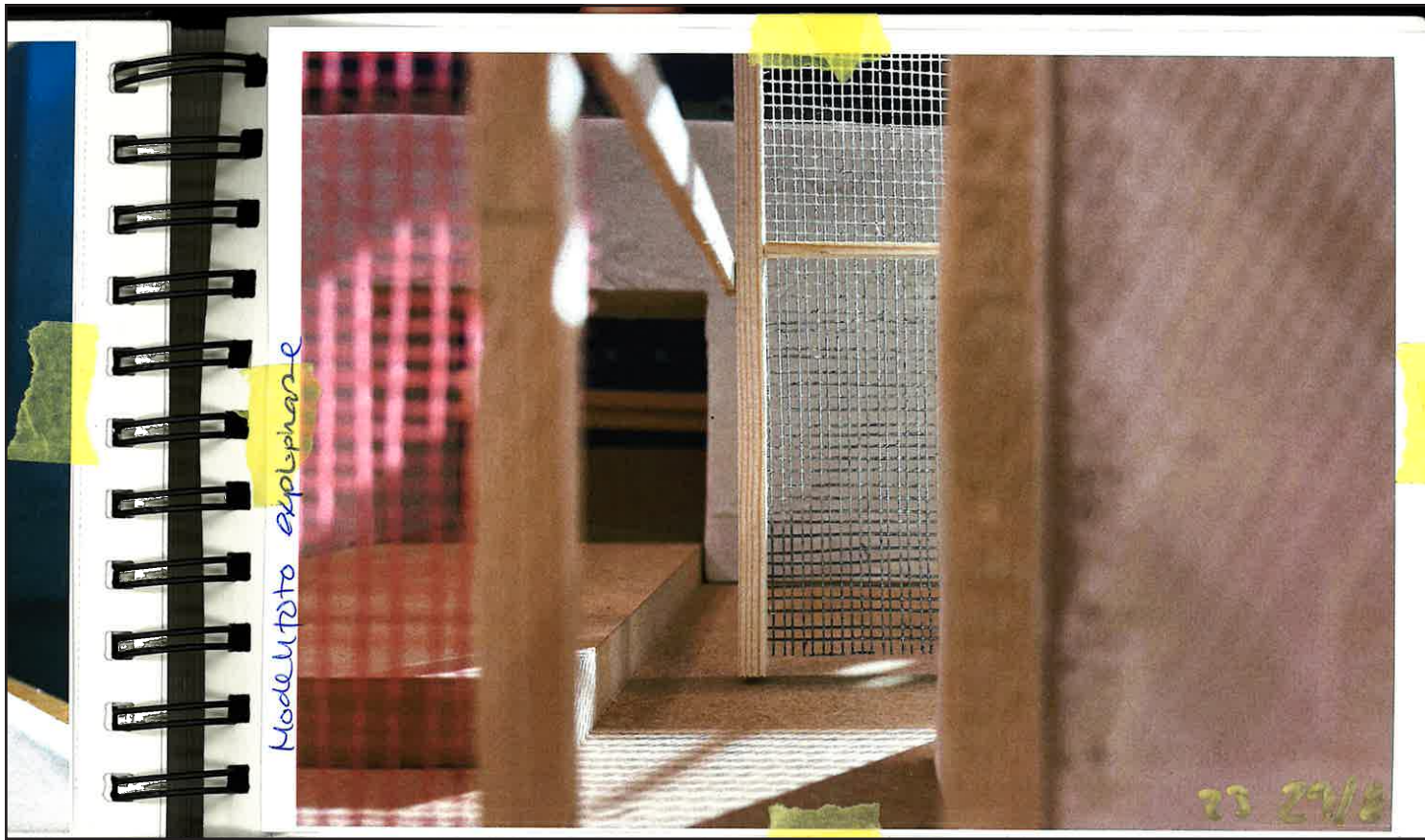


NOTES:  
Another digital sketch in Photoshop  
to explore different materials  
mashed together.

Bricks  
Glass  
Fiberglass

Smiljan Radic' "Serpentine Pavillion"  
in London inspired my fiberglass idea.

PHASE 1: AUG-SEPT  
\*INITIAL PHASE

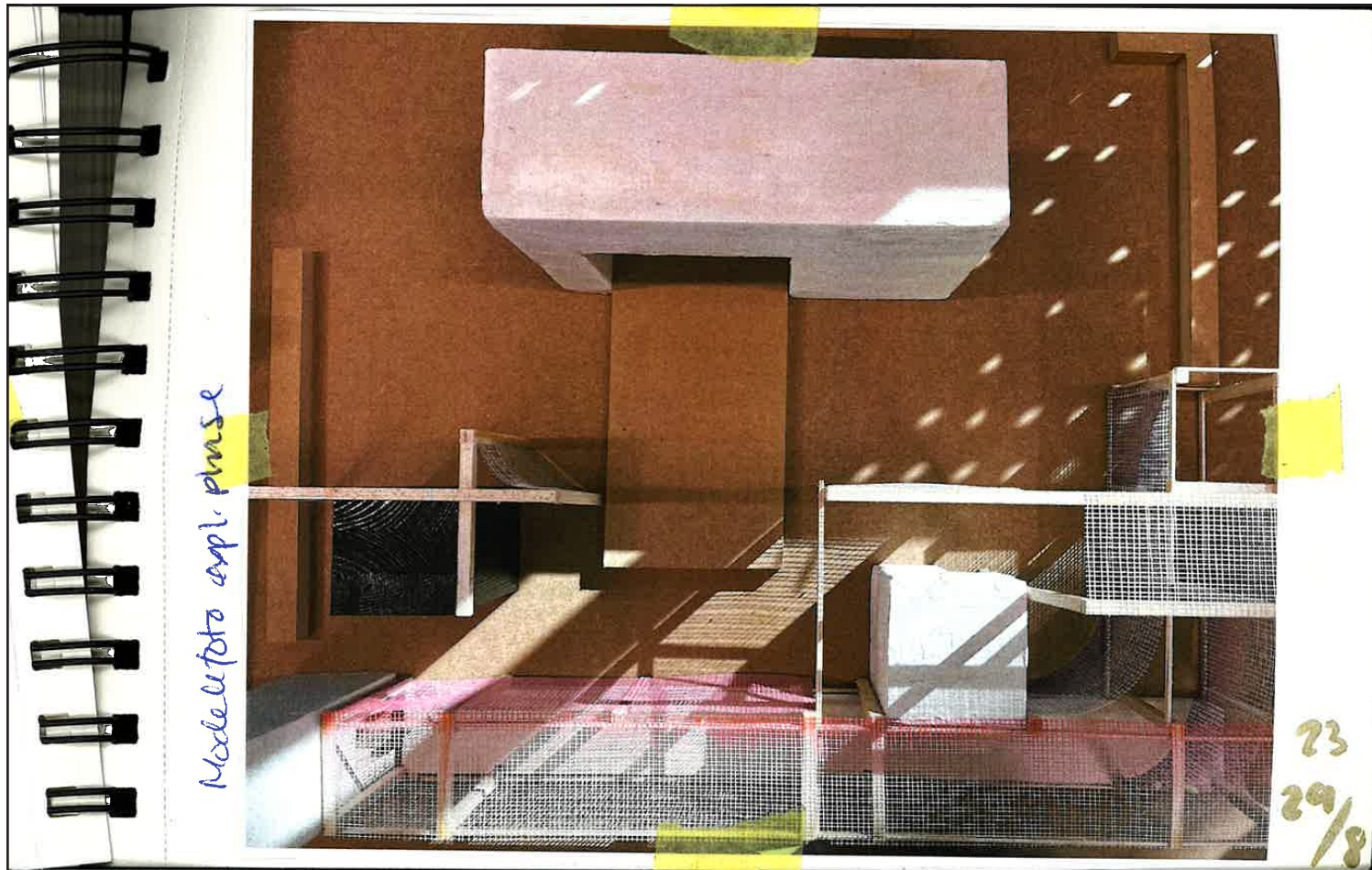


NOTES:  
Quick models of the sketches were made, to investigate space.



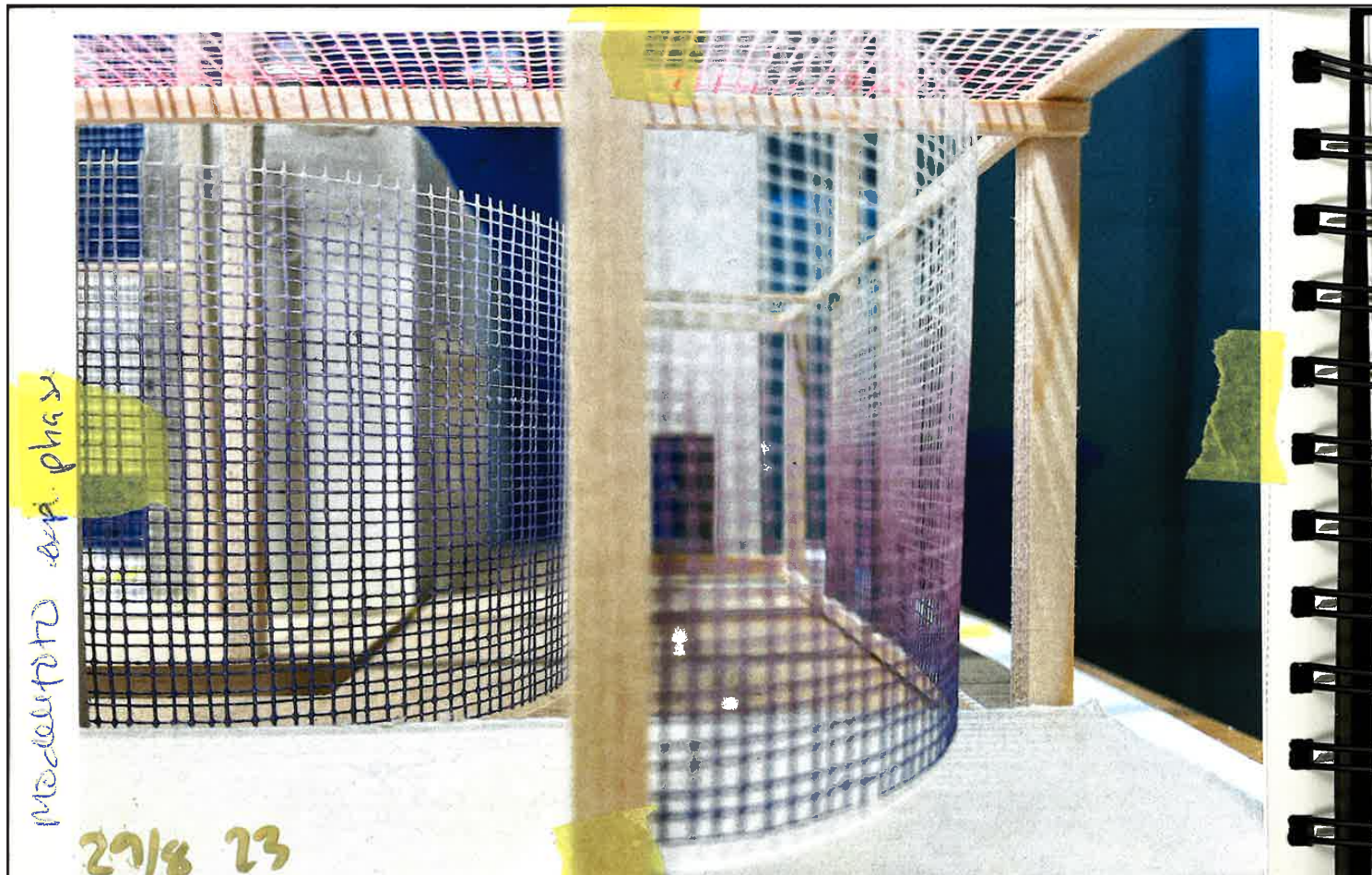


PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
More volumes was added around my sketch model, to see what it gave me spacially and materially.

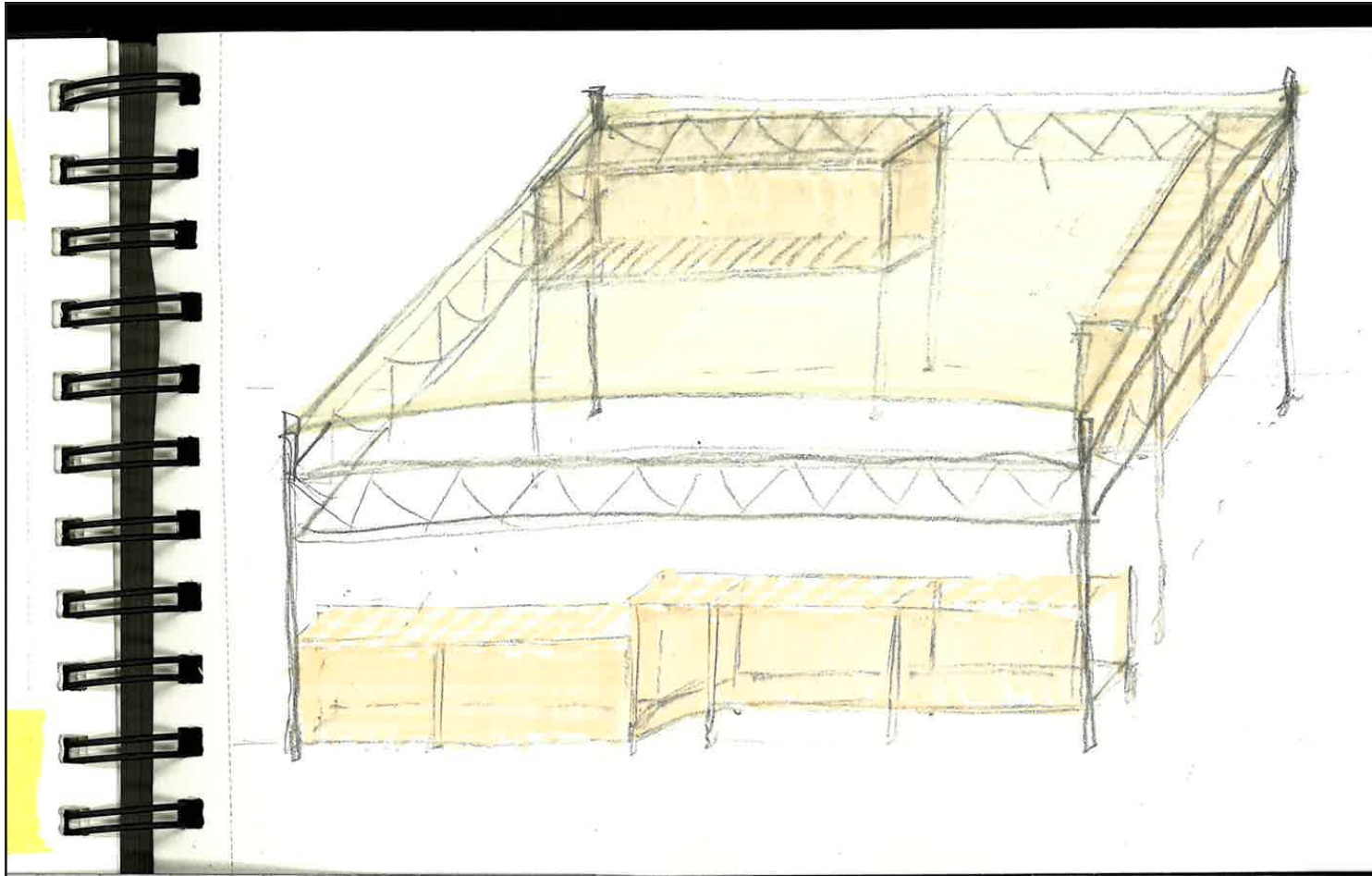
PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
Translucent layers separated the  
different programs.



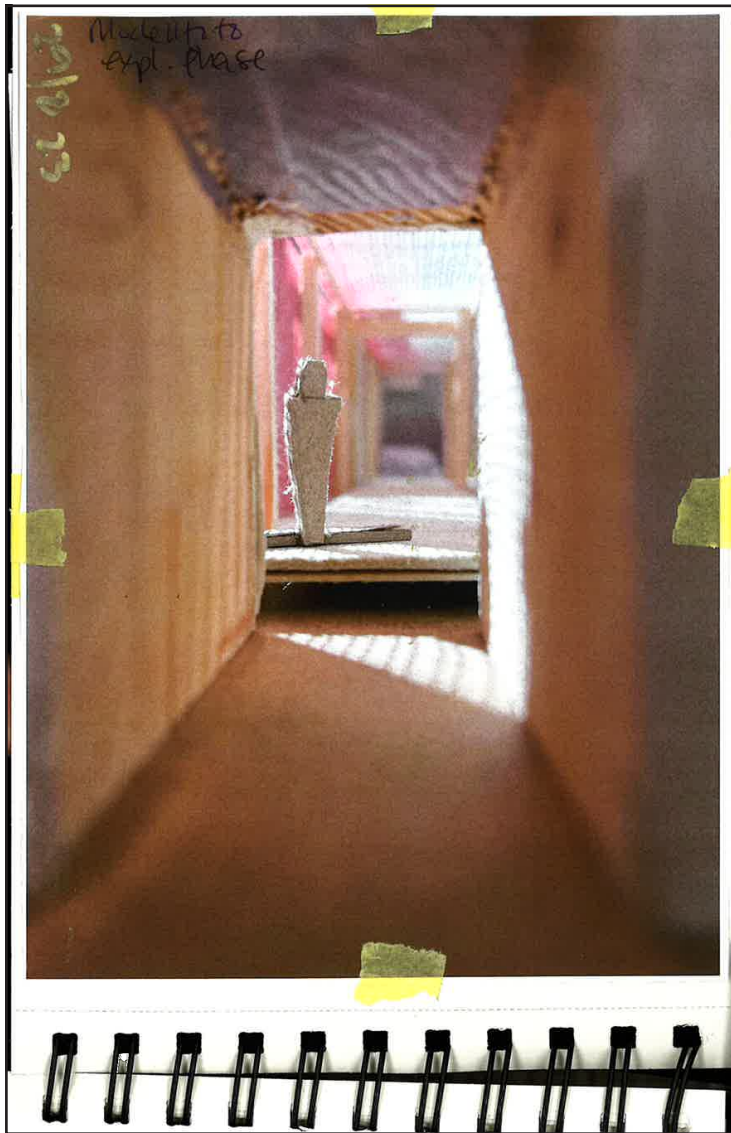
PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
Should my quick model get a roof? A  
top filter?

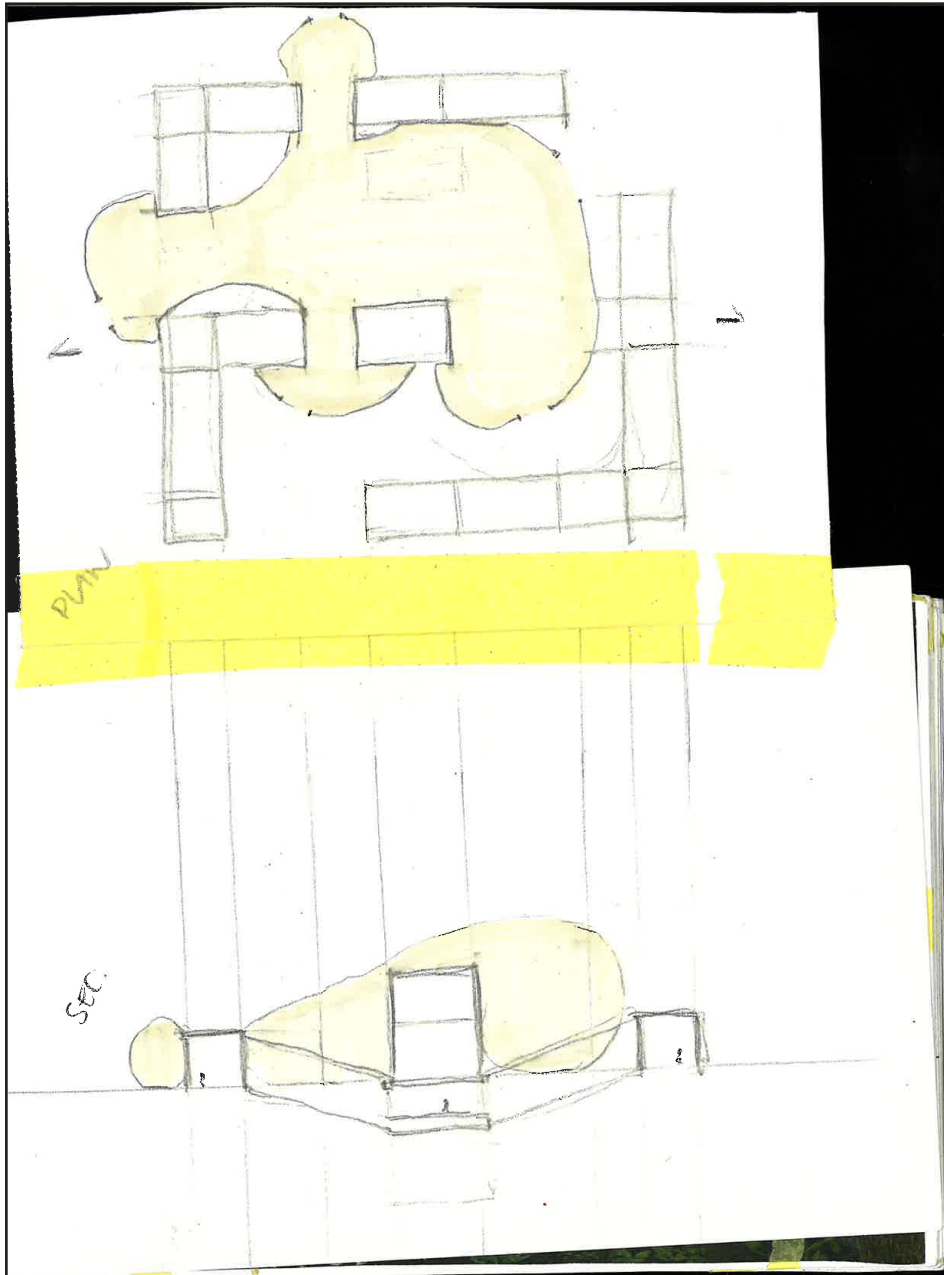


PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
The light filtered through the layers,  
and a closed dark space appeared.

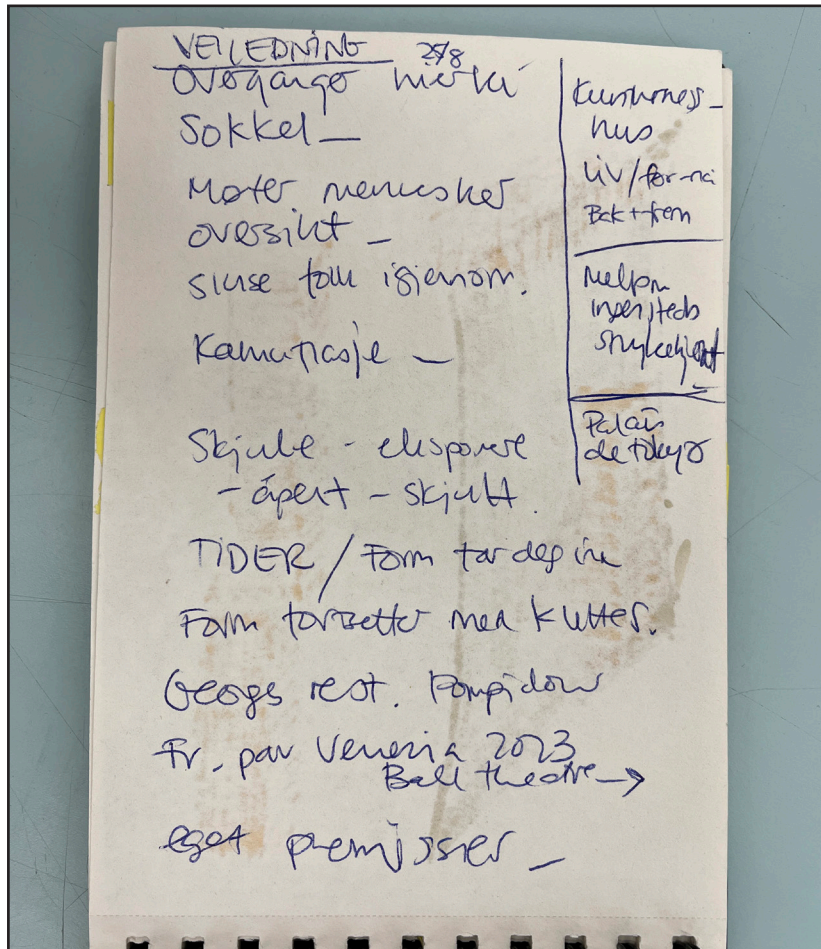
PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
A drawing of plan and section.  
  
How could a space surround another  
in different axes?

# PHASE 1: AUG-SEPT

## \*INITIAL PHASE



NOTES:  
Notes from an early a desk crit.

PHASE 1: AUG-SEPT

\*INITIAL PHASE

~~Floating = performance~~

~~Hidden programs =~~

Hidden programs = IS protected.

Public programs = filtering materials.

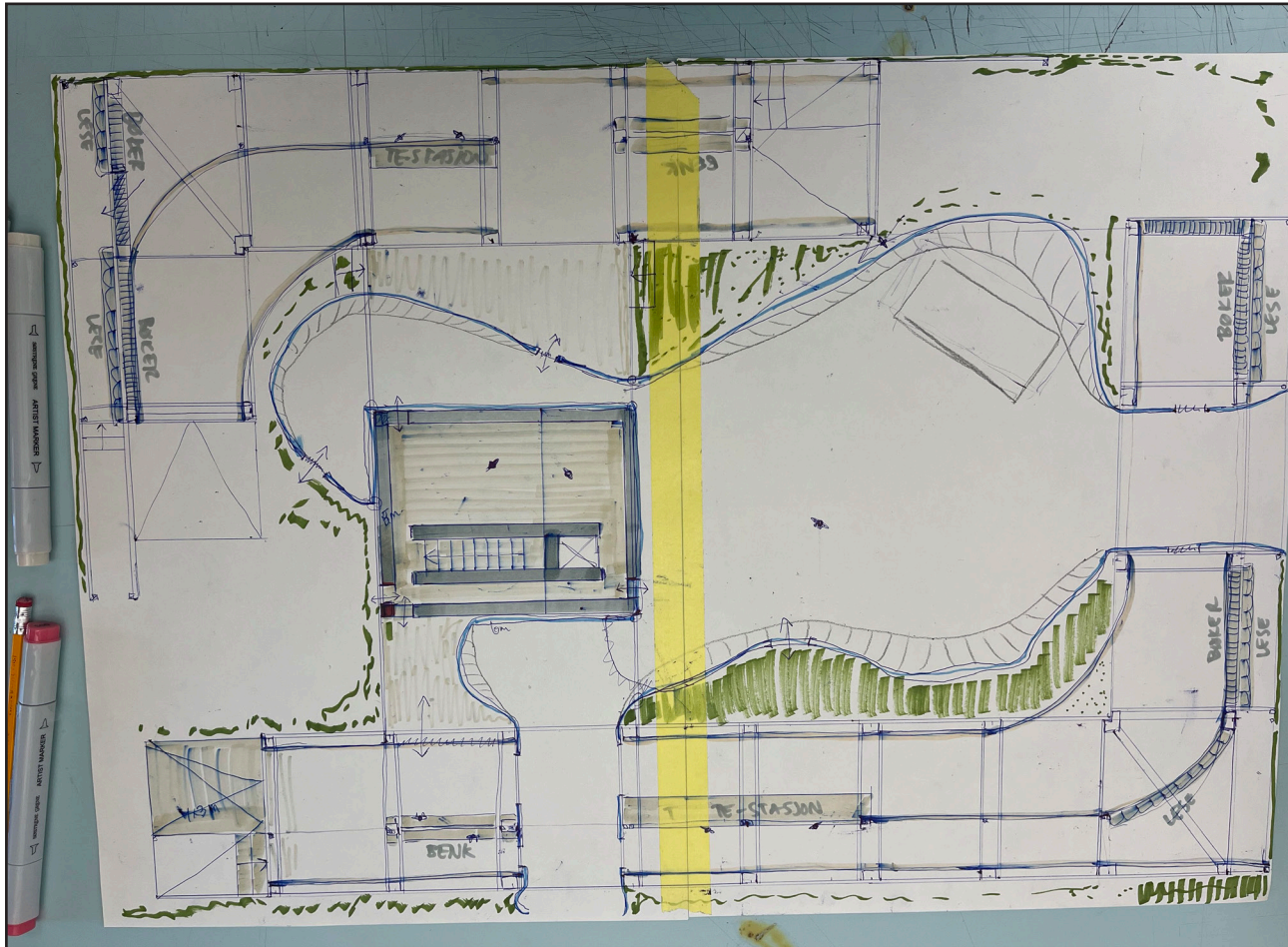
Floating programs = protects the hidden.

\* AARON BETZKY ⇒ the mirror

NOTES:  
Personal notes about the hierarchy  
and the programs.



PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
A sketch were the thought of a  
court-yard was shown. Still no roof.

PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
An early model exploring volumes.  
  
Solid vs. transparent.

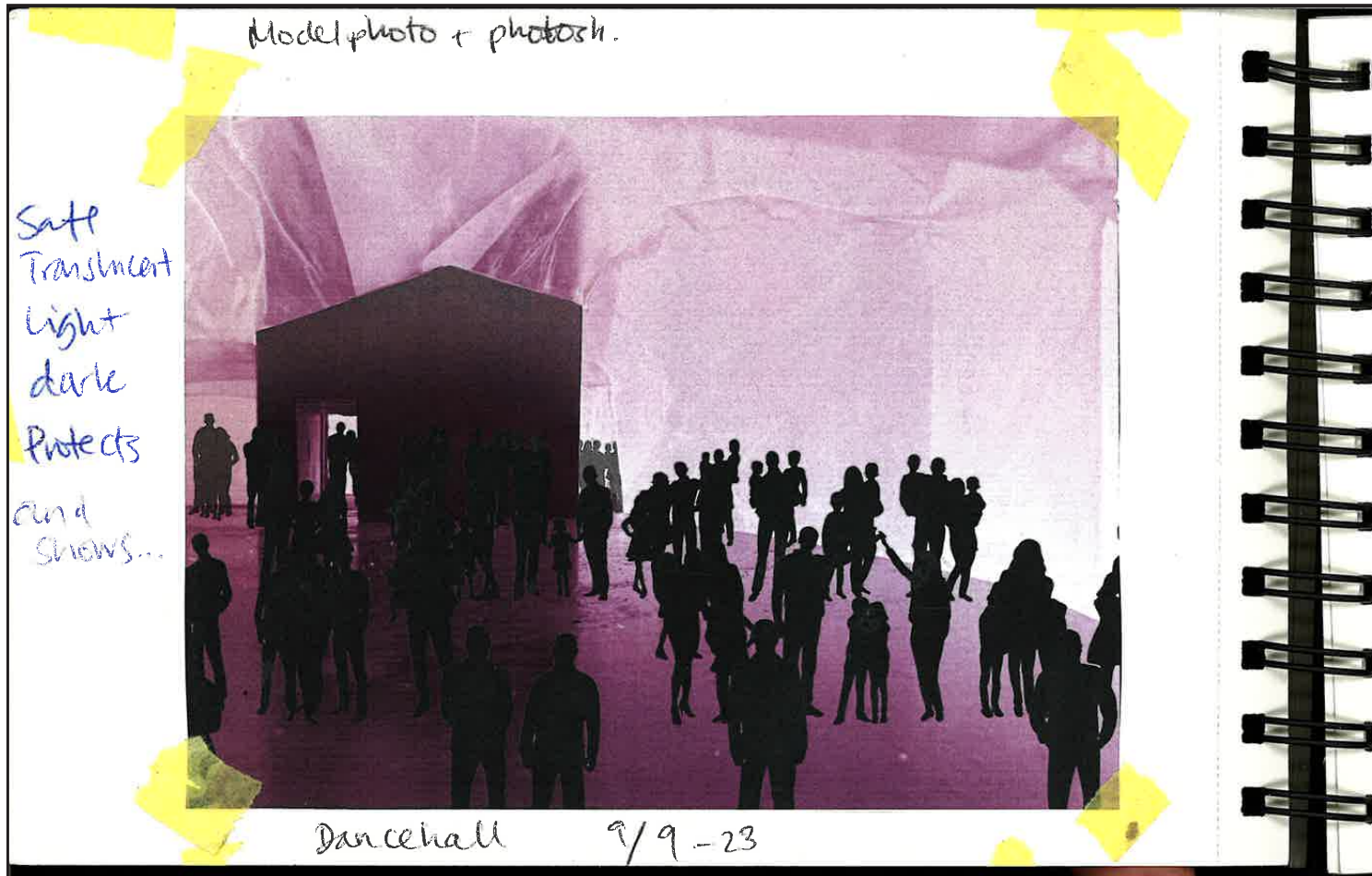


PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
An early model made of wood and paper.  
  
How could the solid walls also show hints of the other side?

PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
Edited model photo.

Add life, shadows and colors and see what happens.

The paper protects a concrete core.

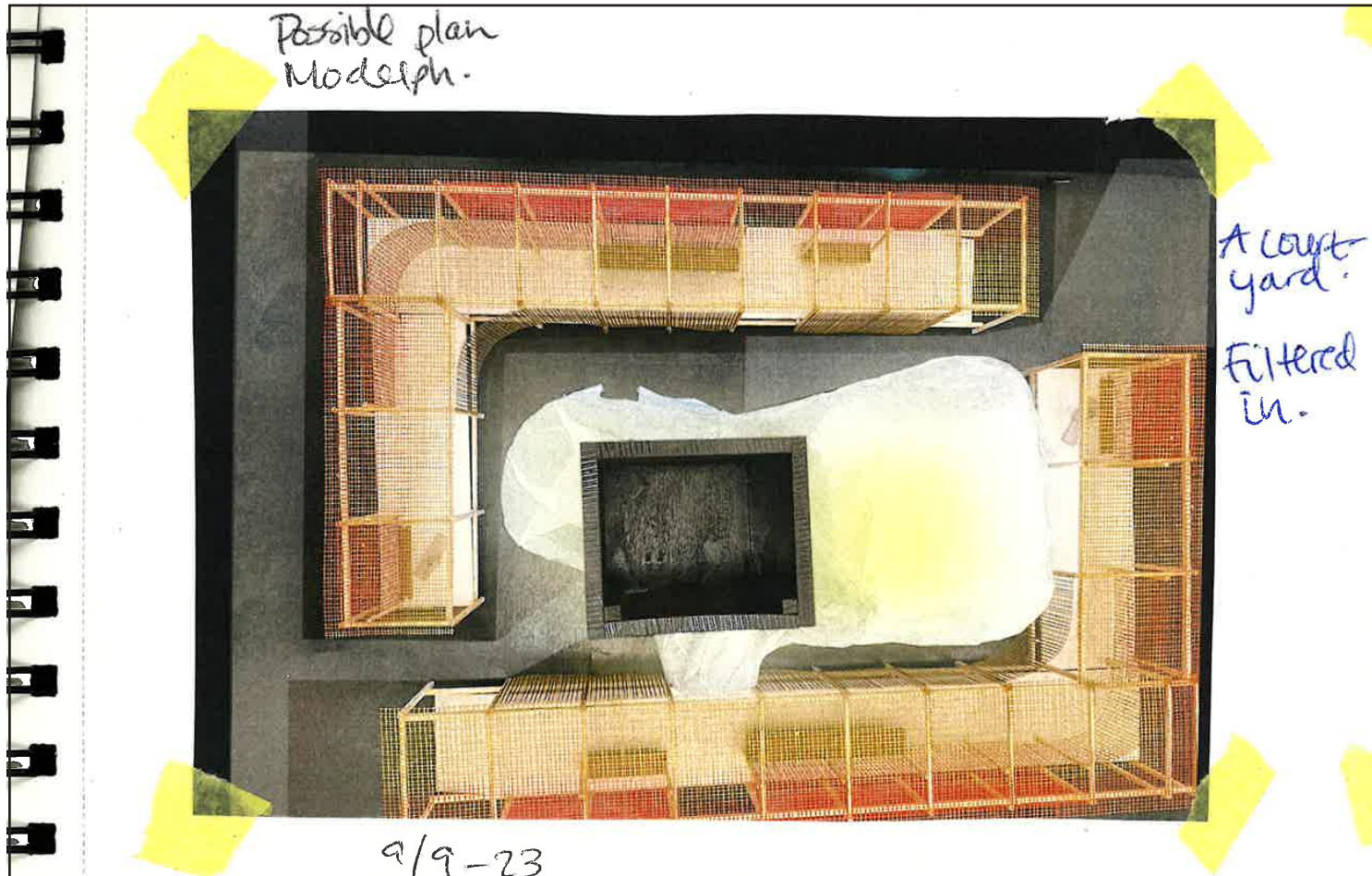


PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
Add more life on the outside of the  
paper hall, and the layers starts to be  
visible.

PHASE 1: AUG-SEPT  
\*INITIAL PHASE



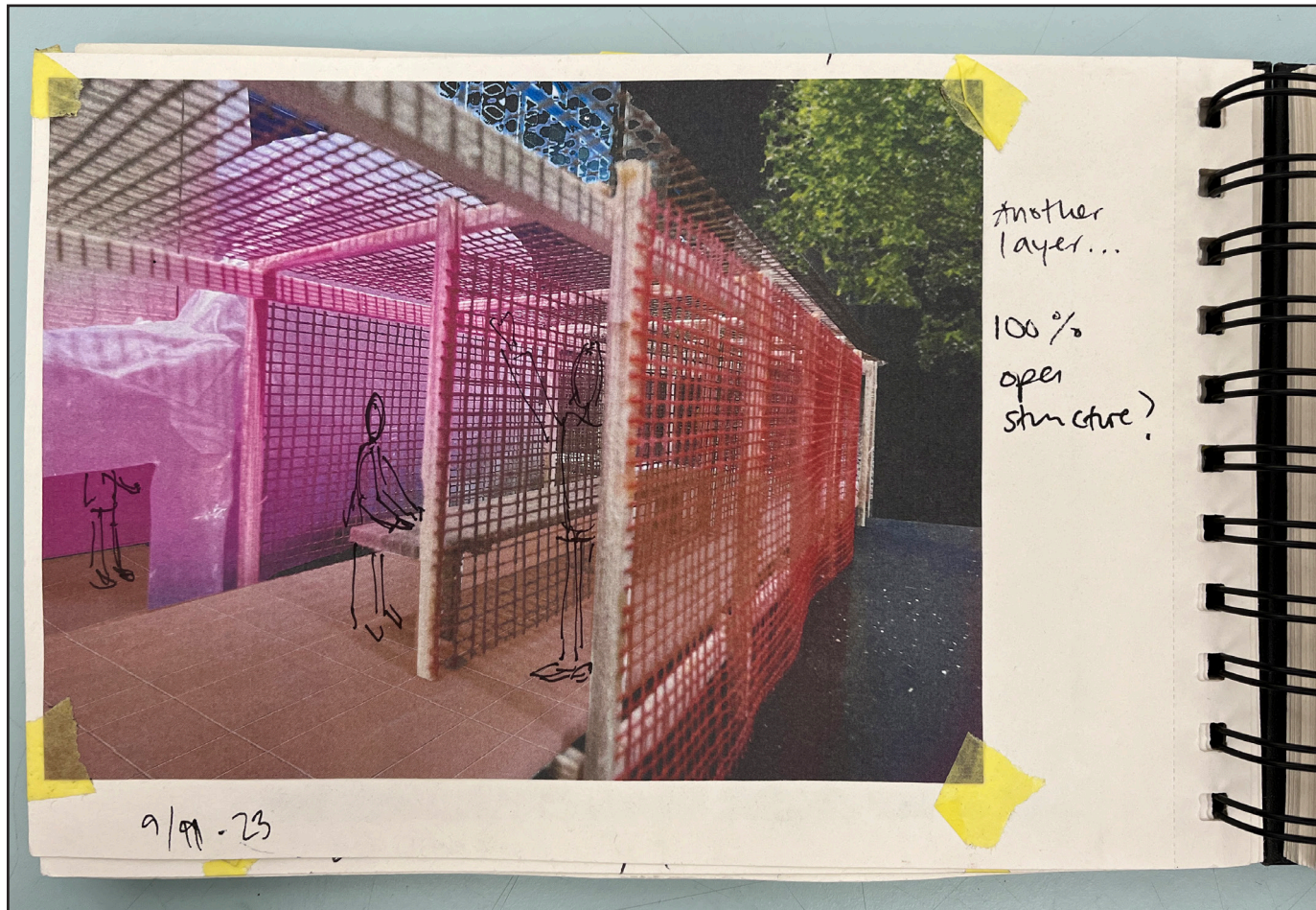
NOTES:  
The courtyard idea brought into  
model.

Here it is the same amount of layers  
on all sides.

But is it a more surprising way to do  
this?



PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
A model photot brought into Photoshop and out again for analog sketching.

Adding color and people.

Could the color inhence the filtering?



PHASE 1: AUG-SEPT  
\*INITIAL PHASE



NOTES:  
This diagrammatical section was made to give me some answers and a vocabulary.

This choreography of movement inspired me.

PHASE 1: AUG-SEPT  
\*INITIAL PHASE

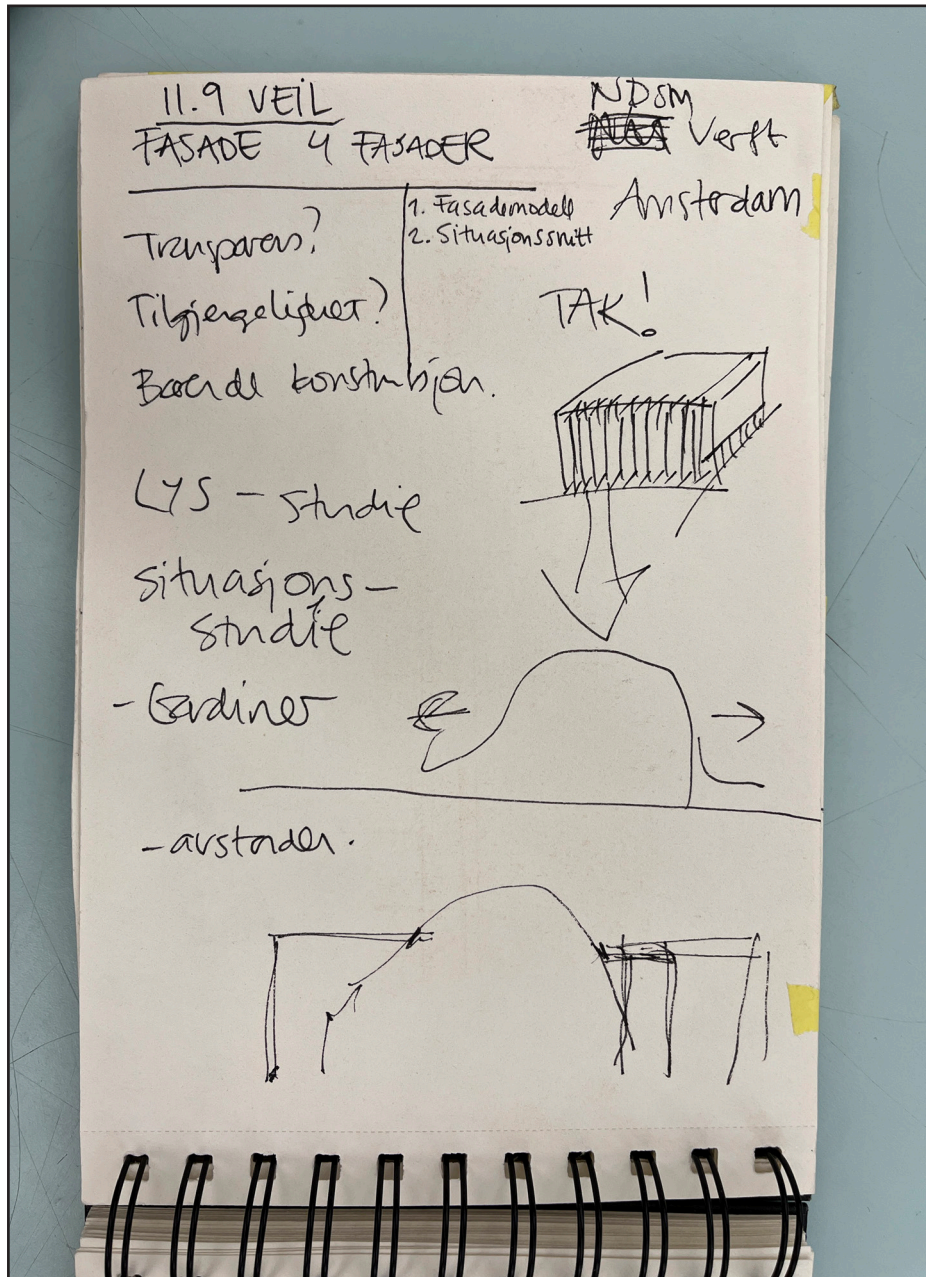


NOTES:  
I went back and forth to my site.  
  
Yes, I had a site from the pre-diploma, but my project evolved into a typology study.  
  
I brought with me the surroundings to adjust them into my project.

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE

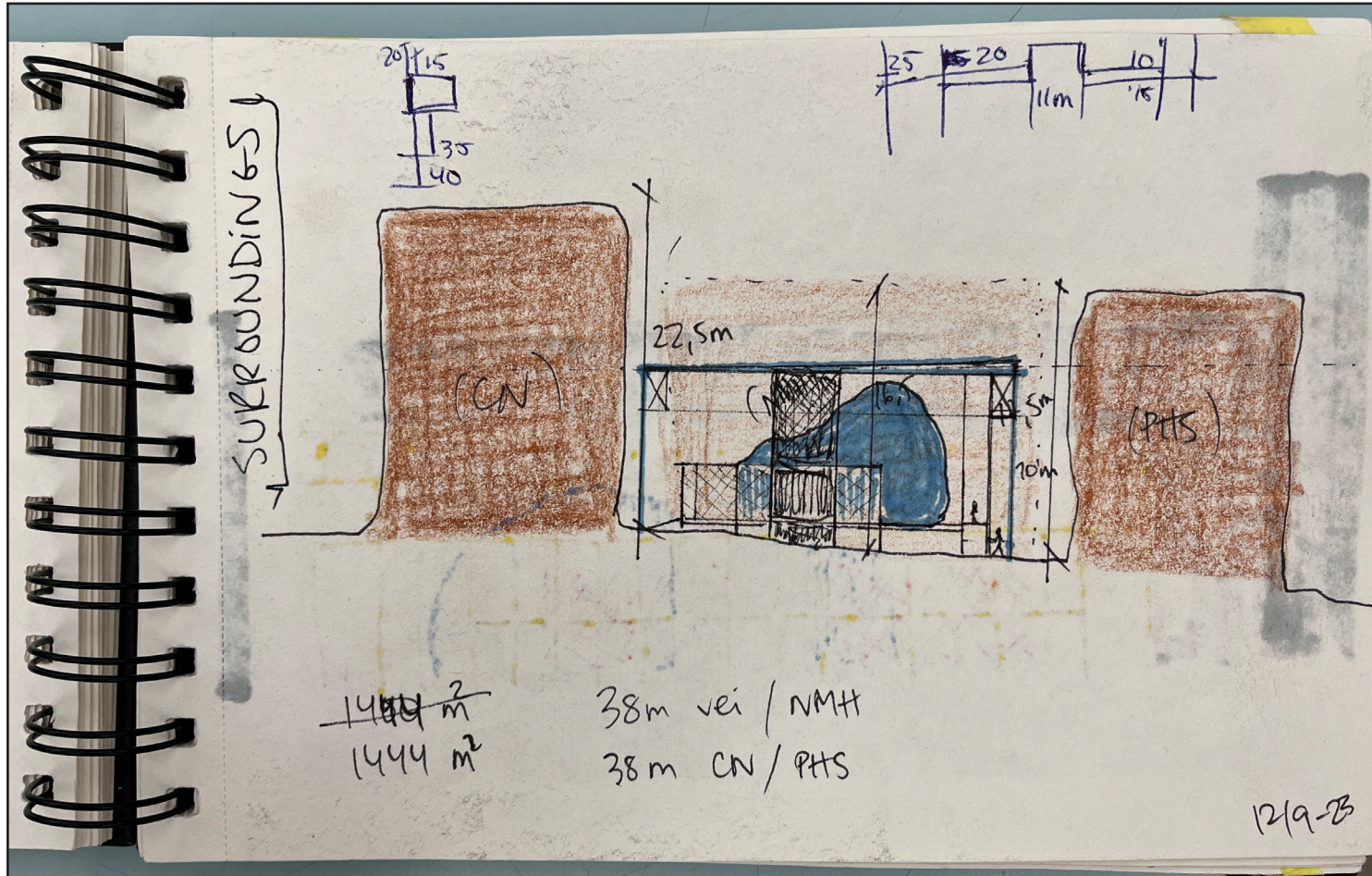


NOTES:  
Written notes about what to focus on.

Transparency, accessibility,  
construction, lights. ROOF!



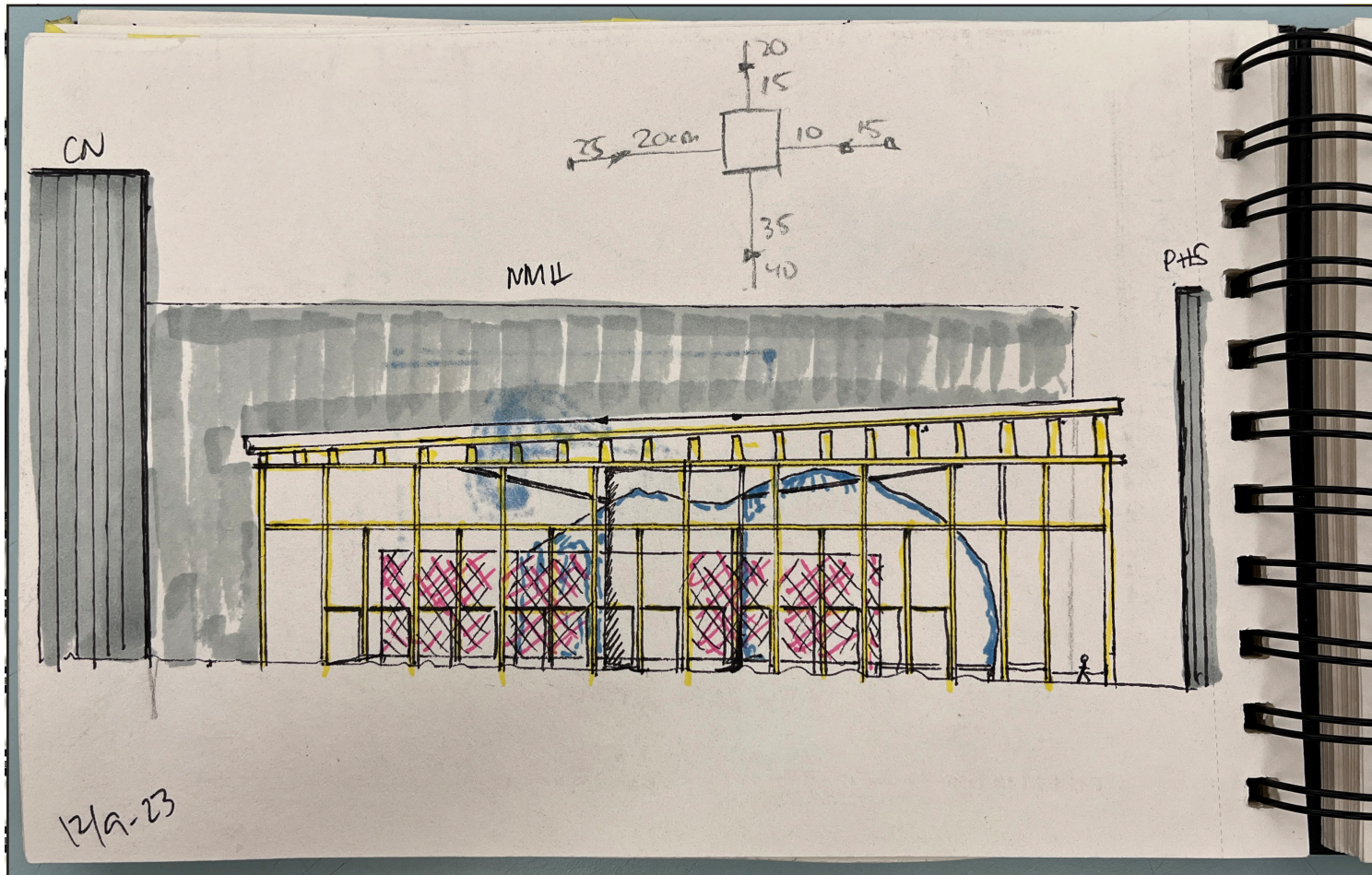
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
My typology of a building takes inspiration from the surrounding construction and materiality.  
  
Hights, lengths and widths were taken into consideration.



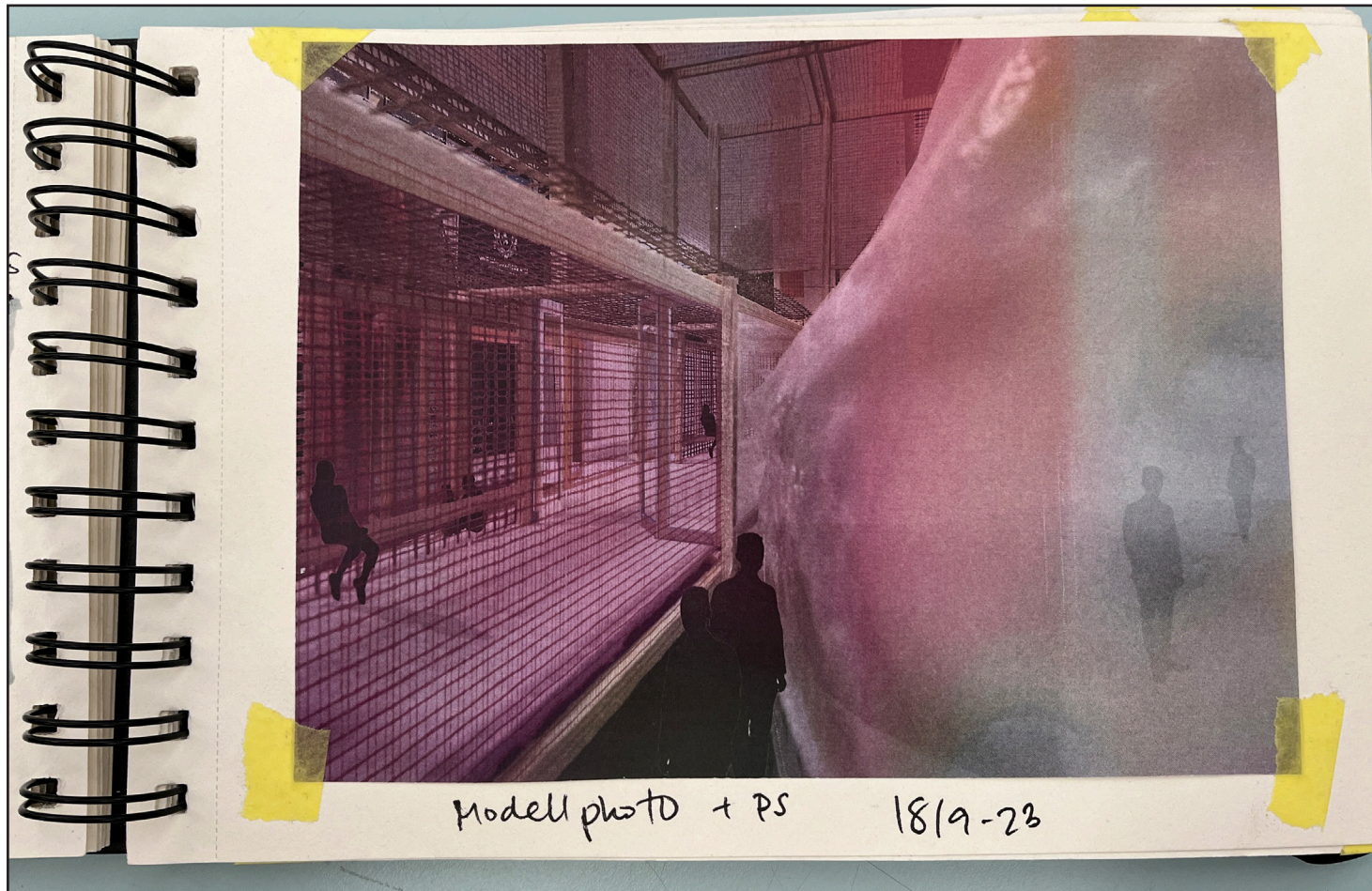
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
How does the surroundings affect  
the size of the building?



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
A roof was made, and my sketch  
model was put inside.  
  
Photos were taken, and digitally  
edited.



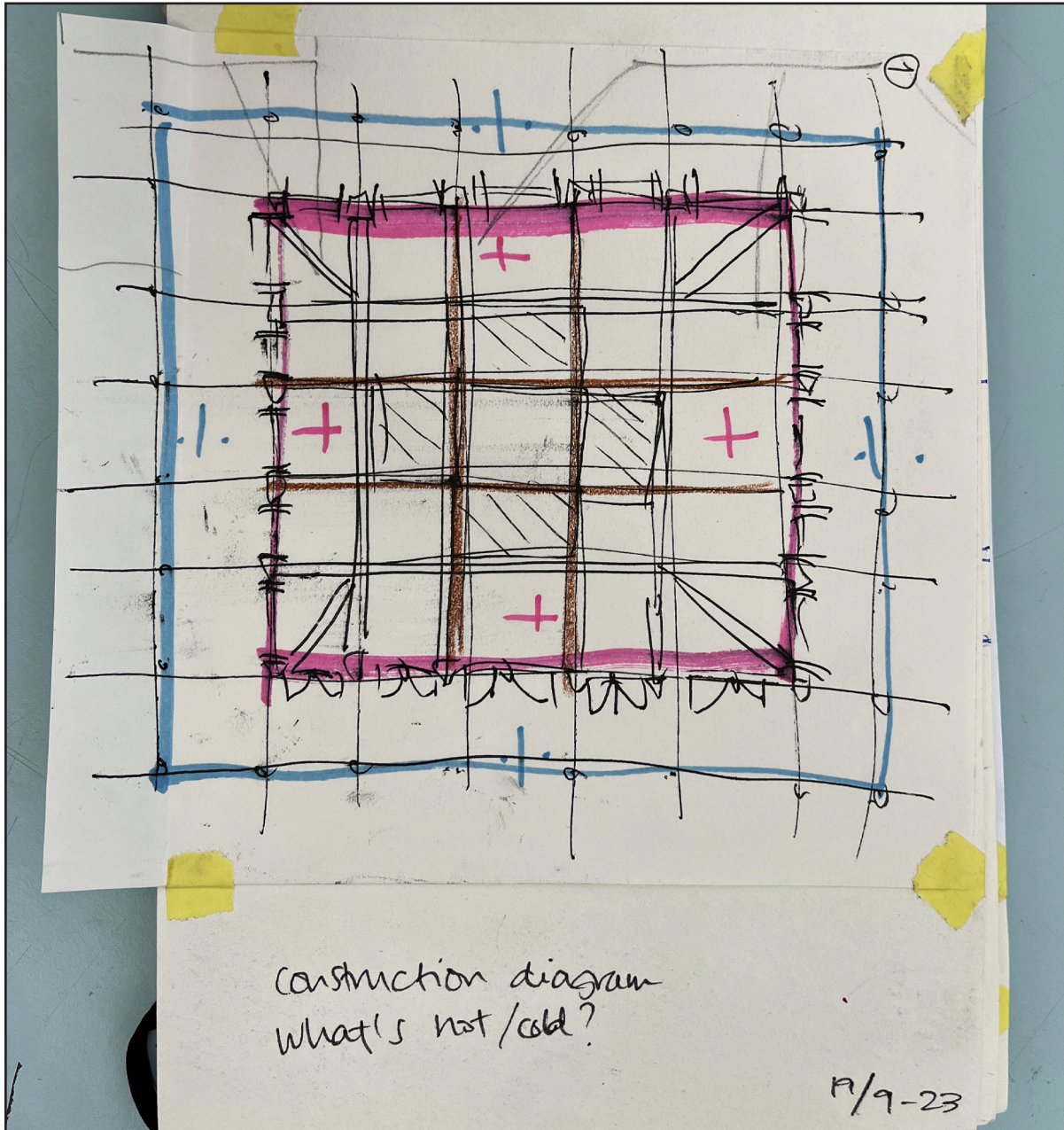
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
The roof and walls met the situation  
and materiality in this model photo  
edited digitally.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
What is hot and what is cold in this  
new construction?

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



LECLERCQ ASSOCIES

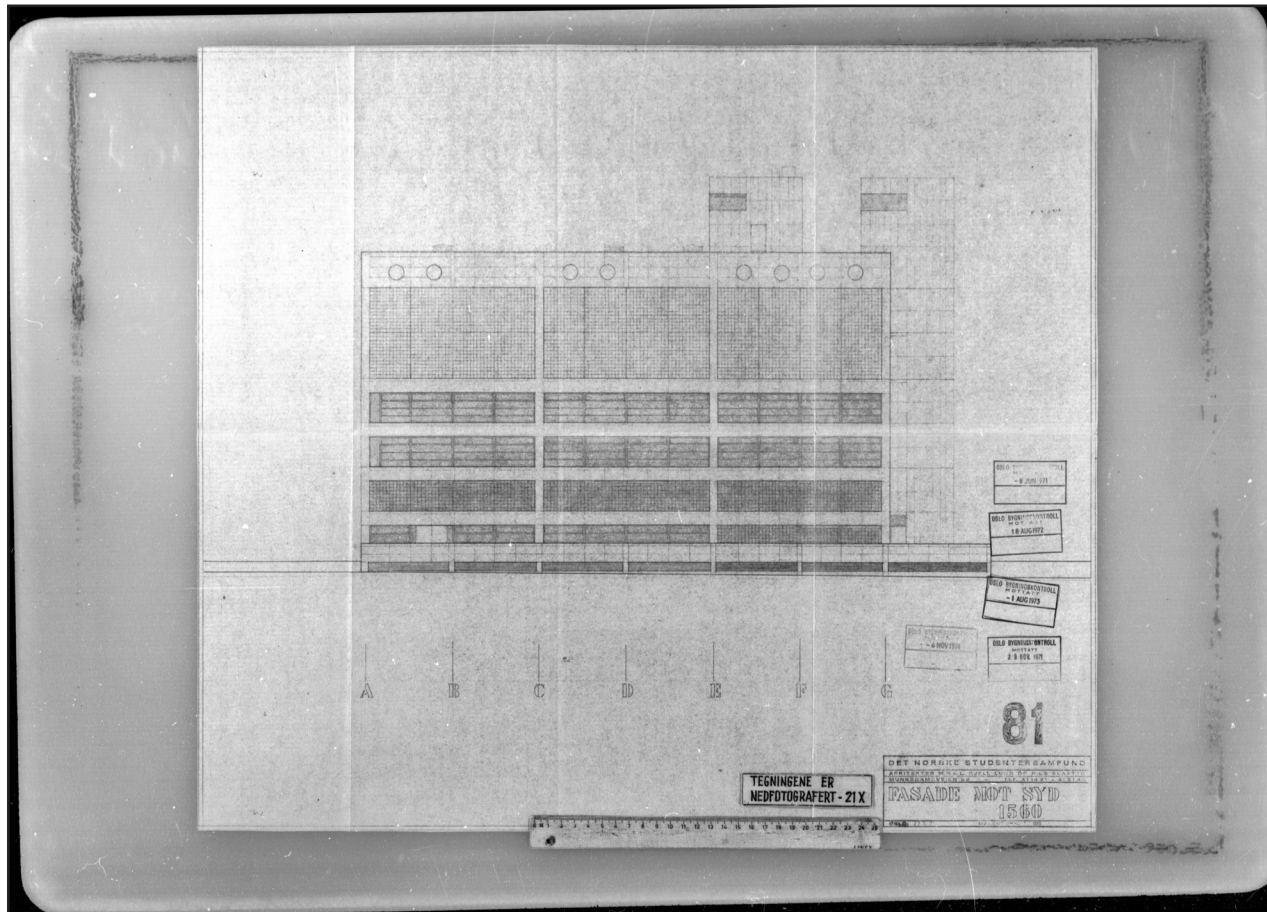


BRUTER

NOTES:  
A facade had to be thought about,  
and these two facades inspired me.



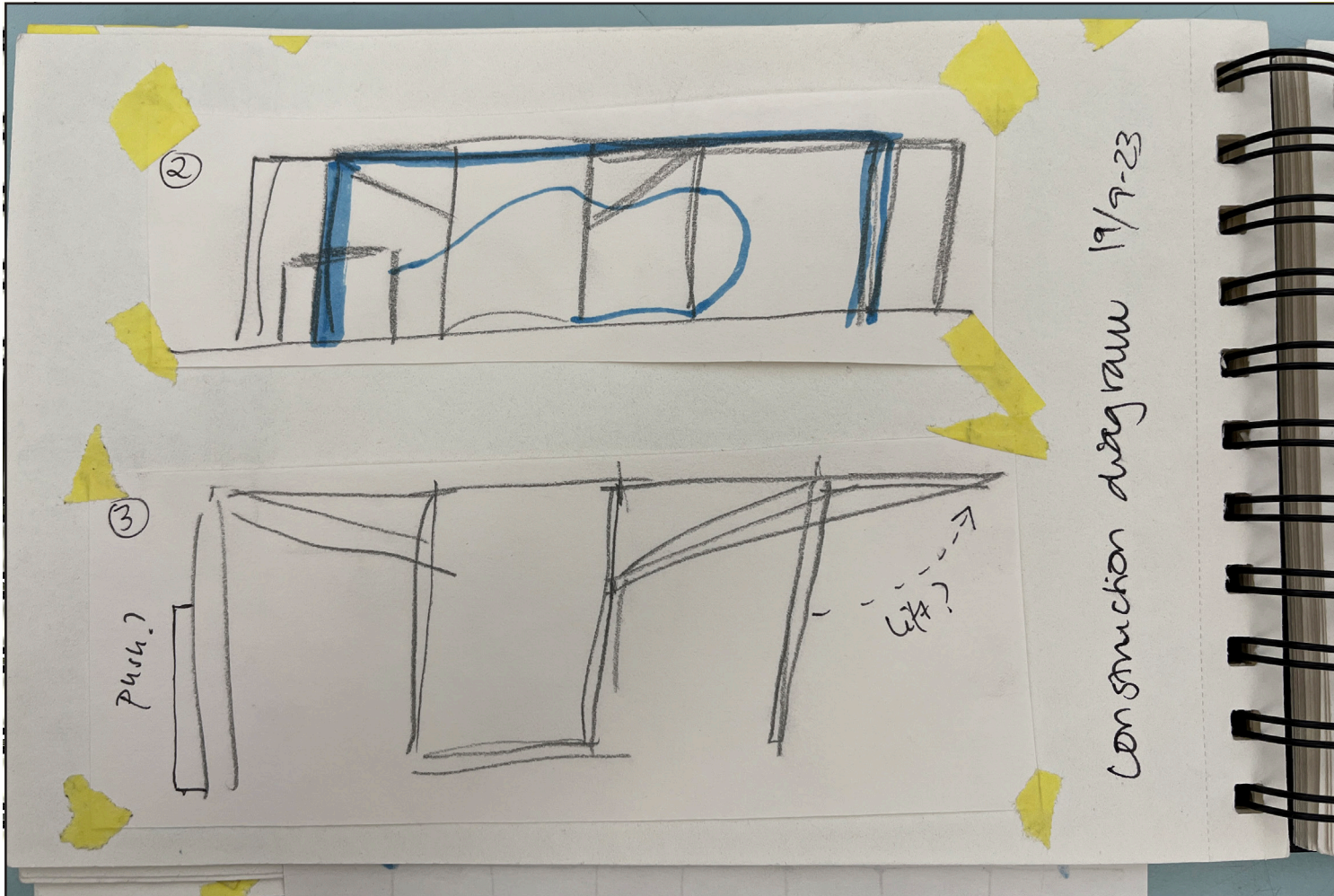
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
And this surrounding facade inspired me.

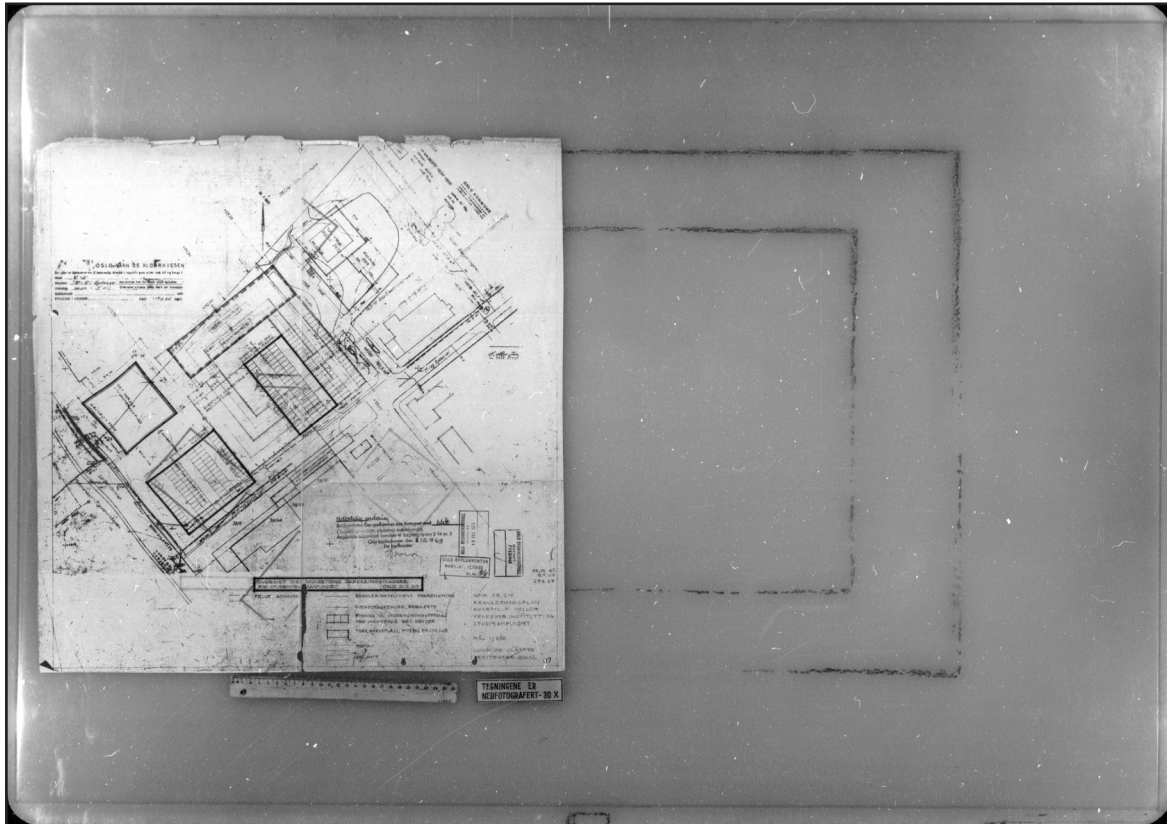


PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
How could this roof be held up?  
  
A quick diagrammatic sketch was made to try to sort it out.

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE

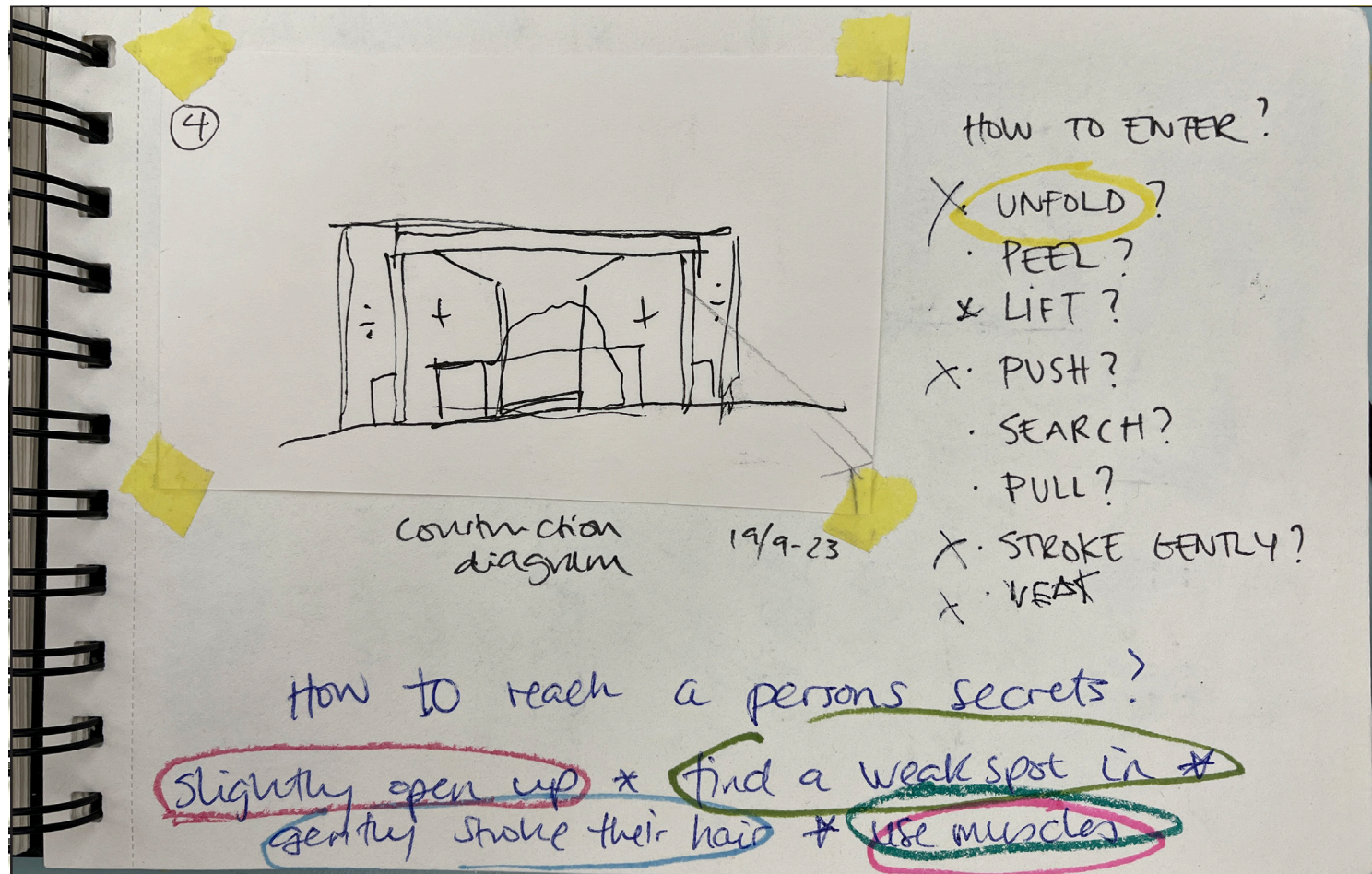


NOTES:  
The site I chose had a tentative plan,  
but was never realized.

Here with programme for lectures.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
A hand sketch discussing whats hot and cold, and how to enter the building through this new layer of walls.



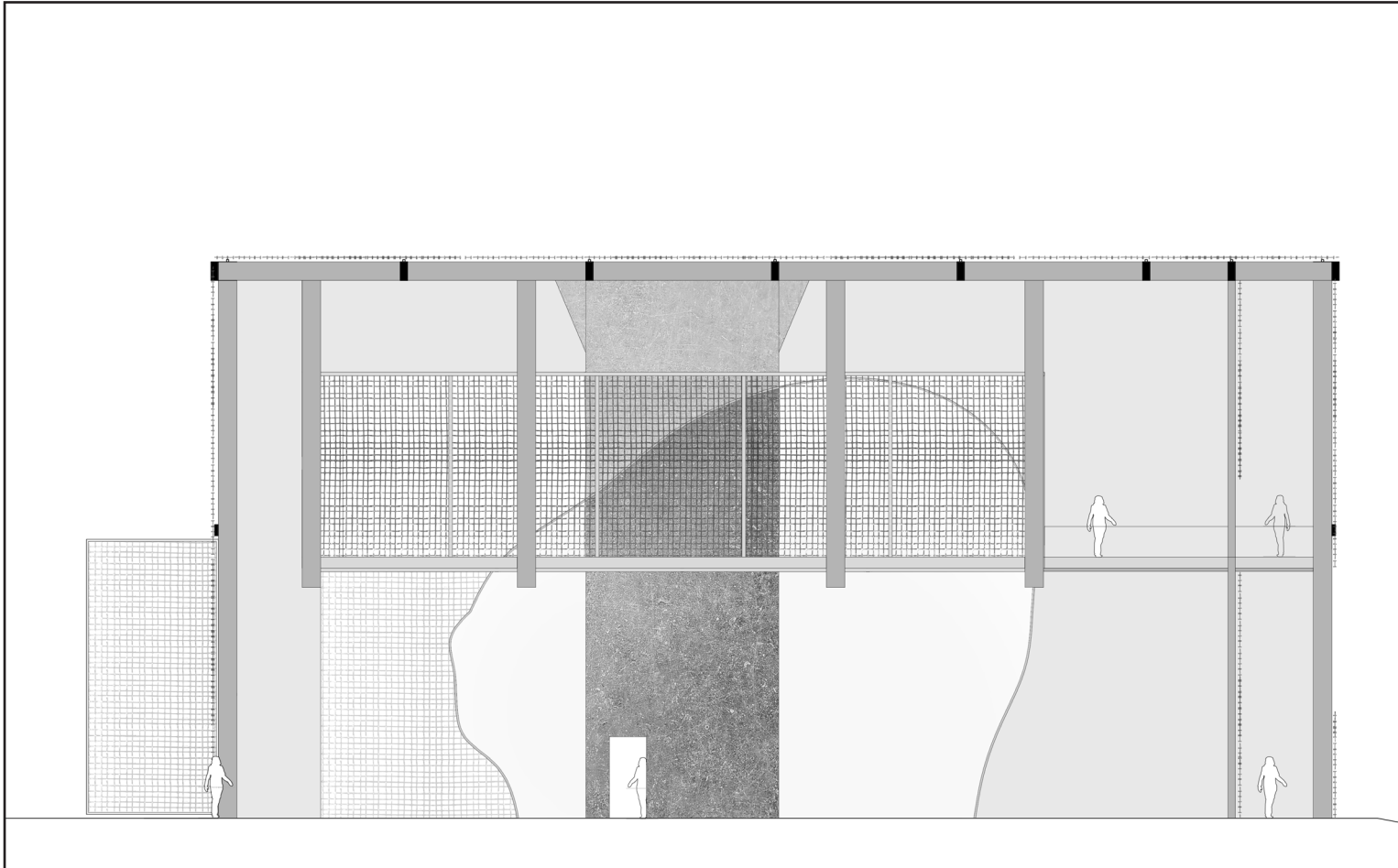
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
A digital elevation was made, to  
explore how the new volume would  
appear.

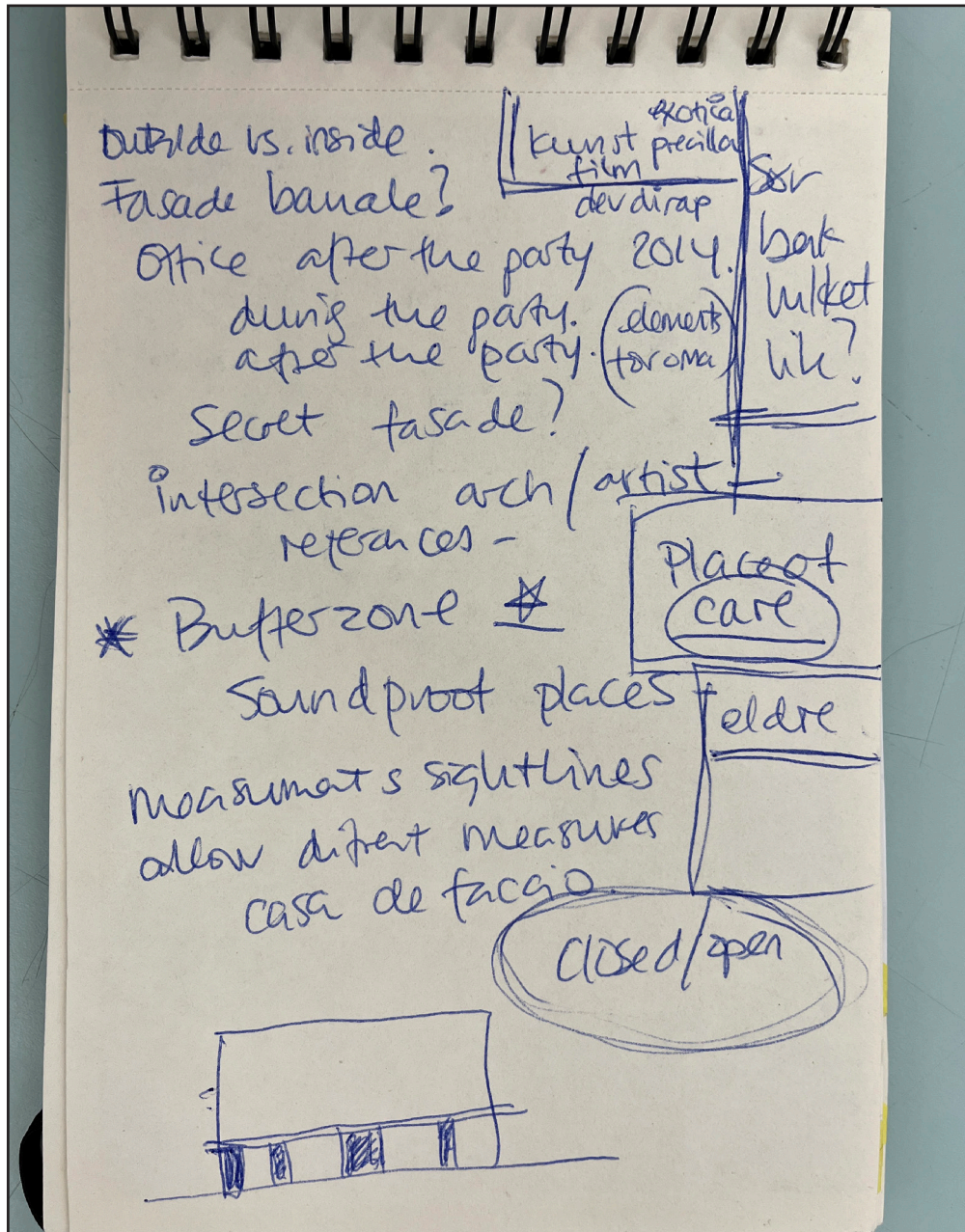
Layer upon layer into the dark core.

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
Here I moved the indoor space up  
into the roof construction, to create  
a big floor.

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:

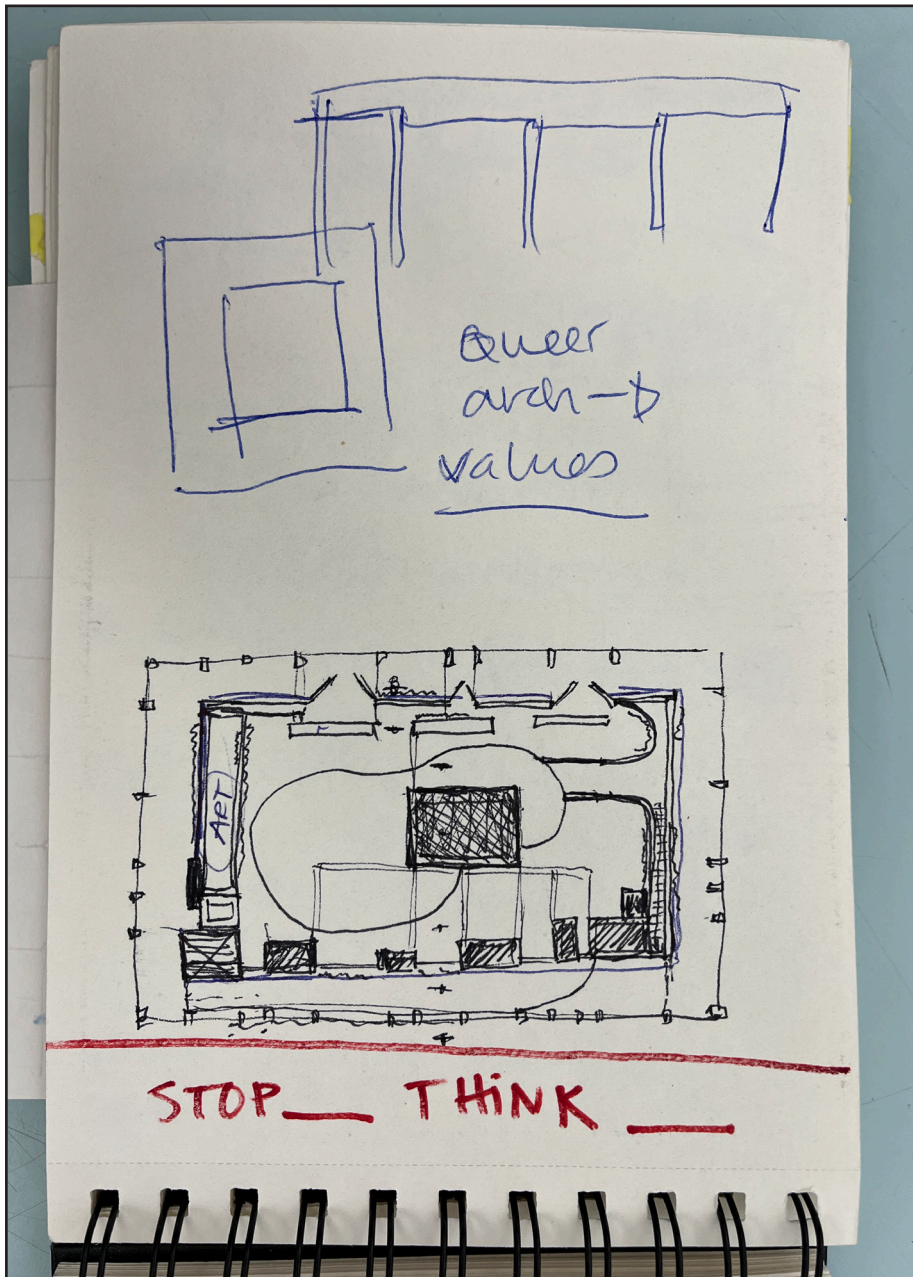
Writings after our first critic with architect Christine Fontaine.

A lot of interesting topics came up:

- The facade
- A timeline
- Does the secrets pop out in the facade?
- Think of a buffer zone
- Sound proof places
- Sight lines
- A place for care?
- Exotic, artistic?



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:

After this critic I reflected on queer values in architecture.

I drew a plan with new thoughts.

And I stopped, took a much needed break.

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



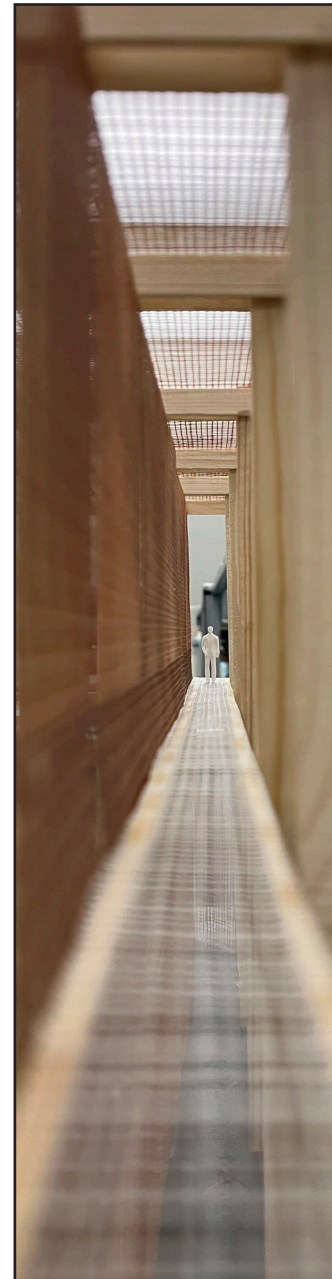
NOTES:  
I returned to my models, and took  
som photos.

I made a sequence to imagine a life.

This guy has pushed a heavy door to  
the side to enter.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE

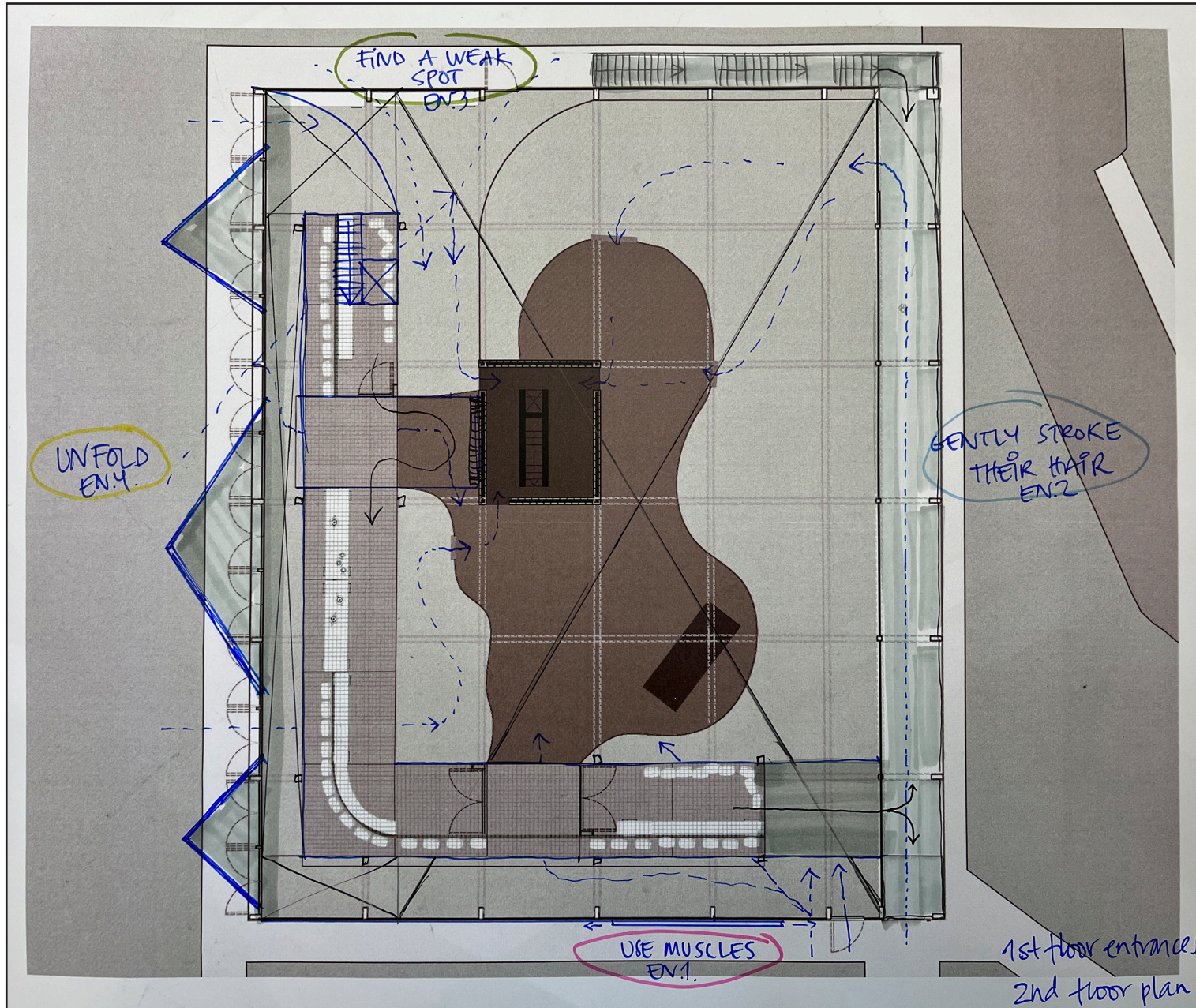


NOTES:  
He continues in to the building,  
exploring.

And he sees another person 30  
metres away. Interested.



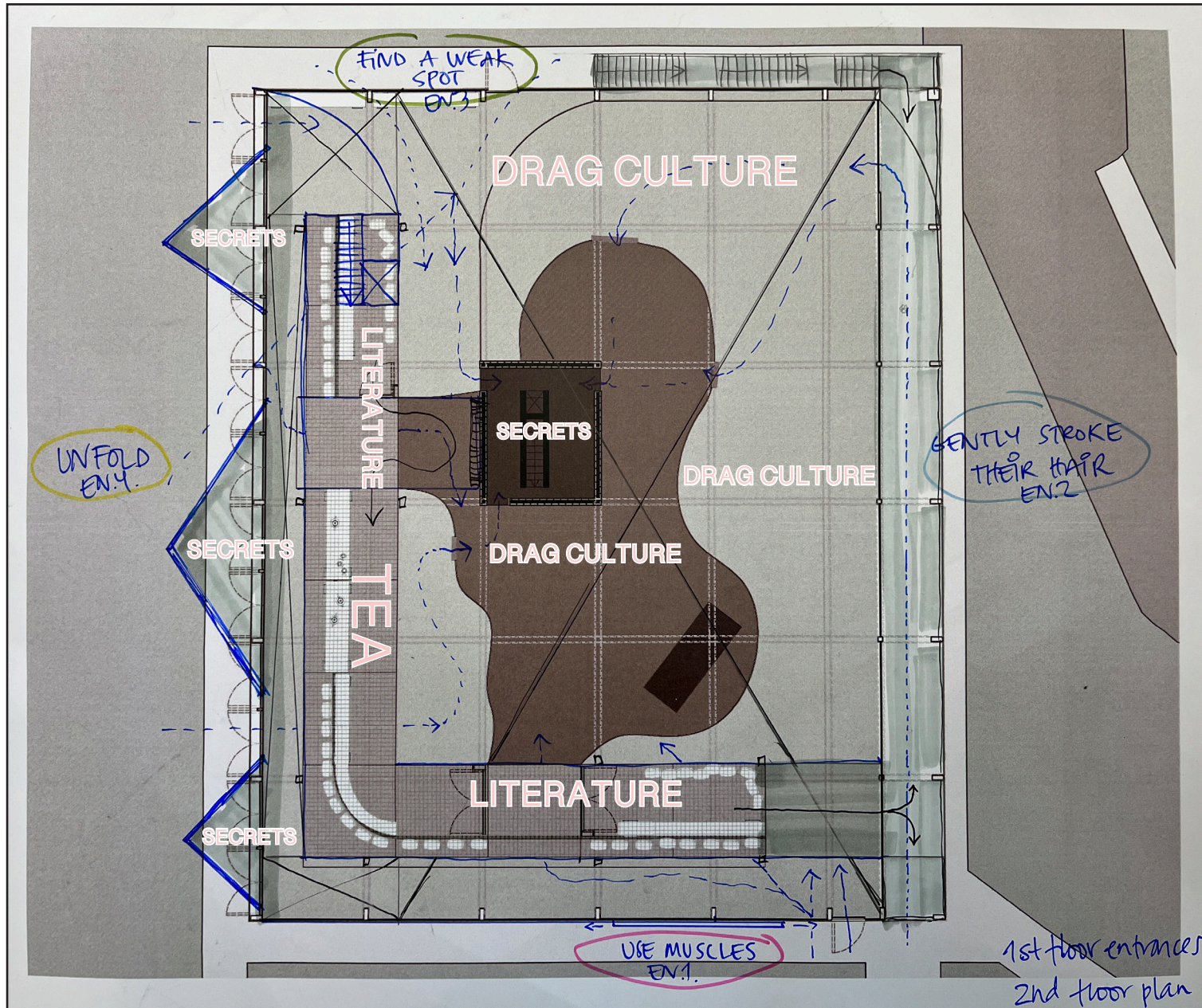
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
I created a suggestion for a plan, and drew on it, to see where I was in my process.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE

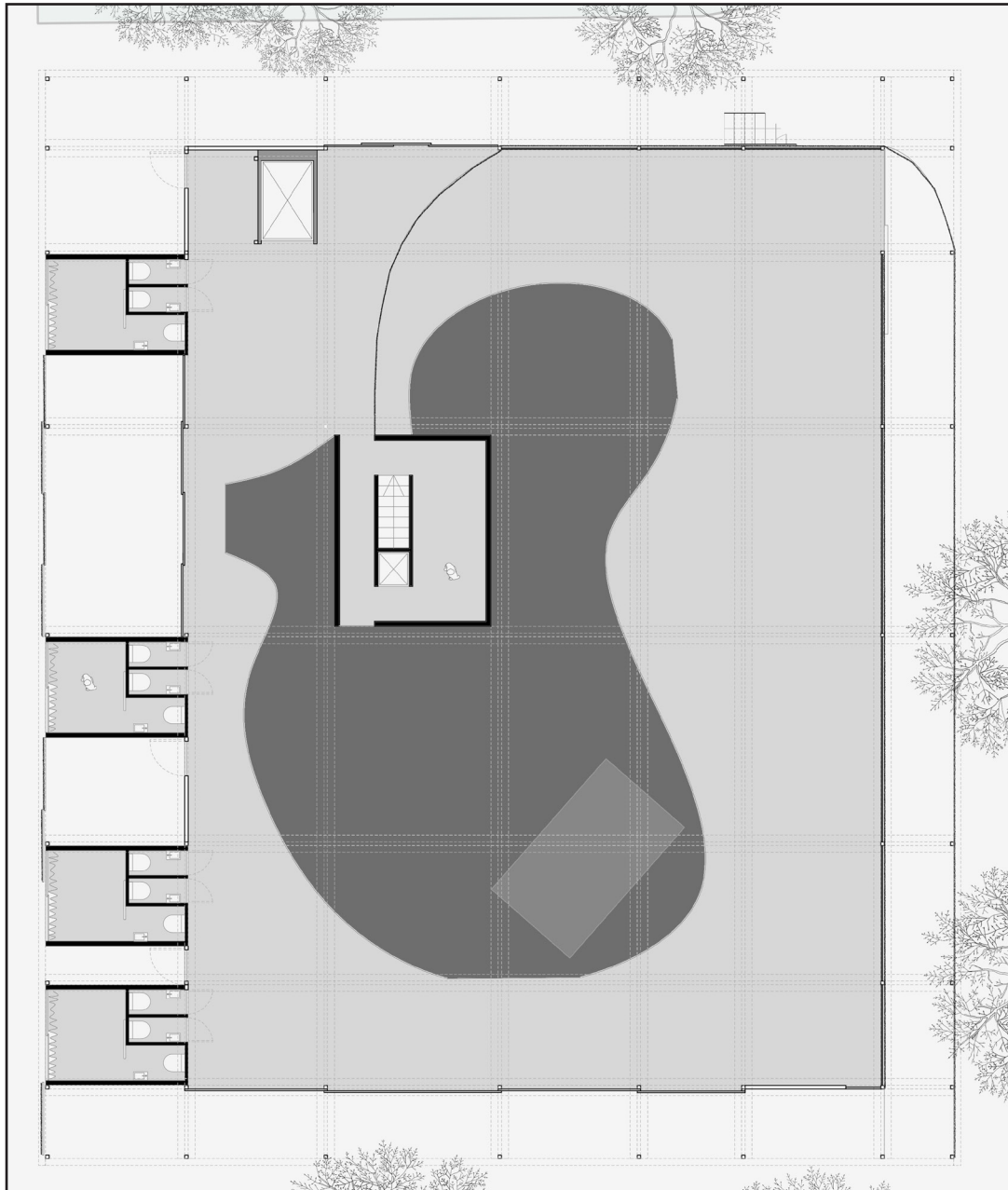


NOTES:  
I started to sort out a use for the space, and four ways to enter the building.



## PHASE 2: SEPT-OCT

### \*EXPLORING PHASE



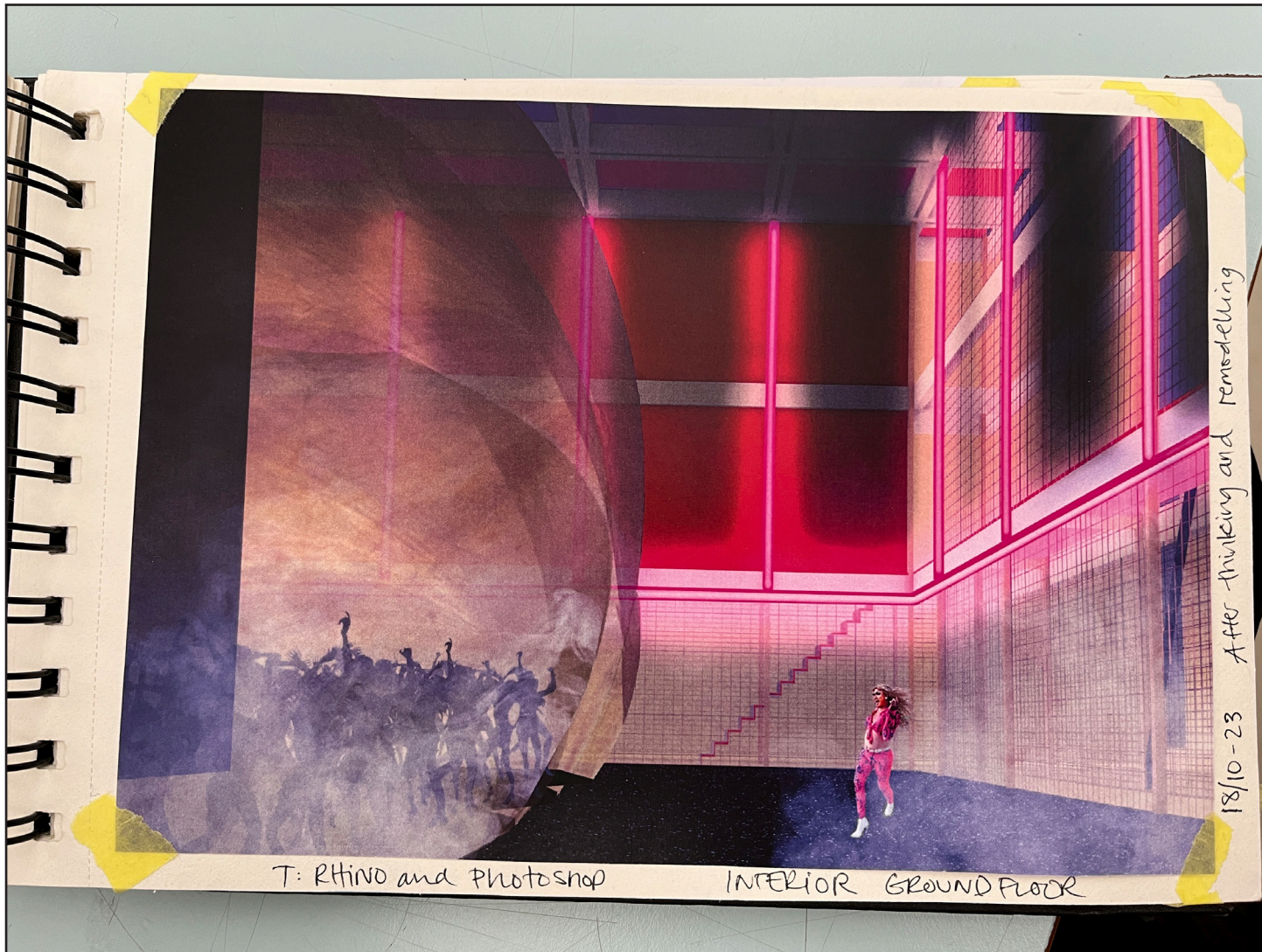
#### NOTES:

I continued to explore the plan, and updated it. The secret rooms to the right went all the way out in the facade.

A conceptually move.  
Spaces for secret inter-action out in the facades. Secrets popping out. Might be provoking.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
I needed to visualize life, so I started  
with my 3D- and Photoshop  
vizualisations.

You can see life through a wall.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:

In the exterior the secret pops out, and a thin curtain is all that is separating two men hooking up and the outside world.

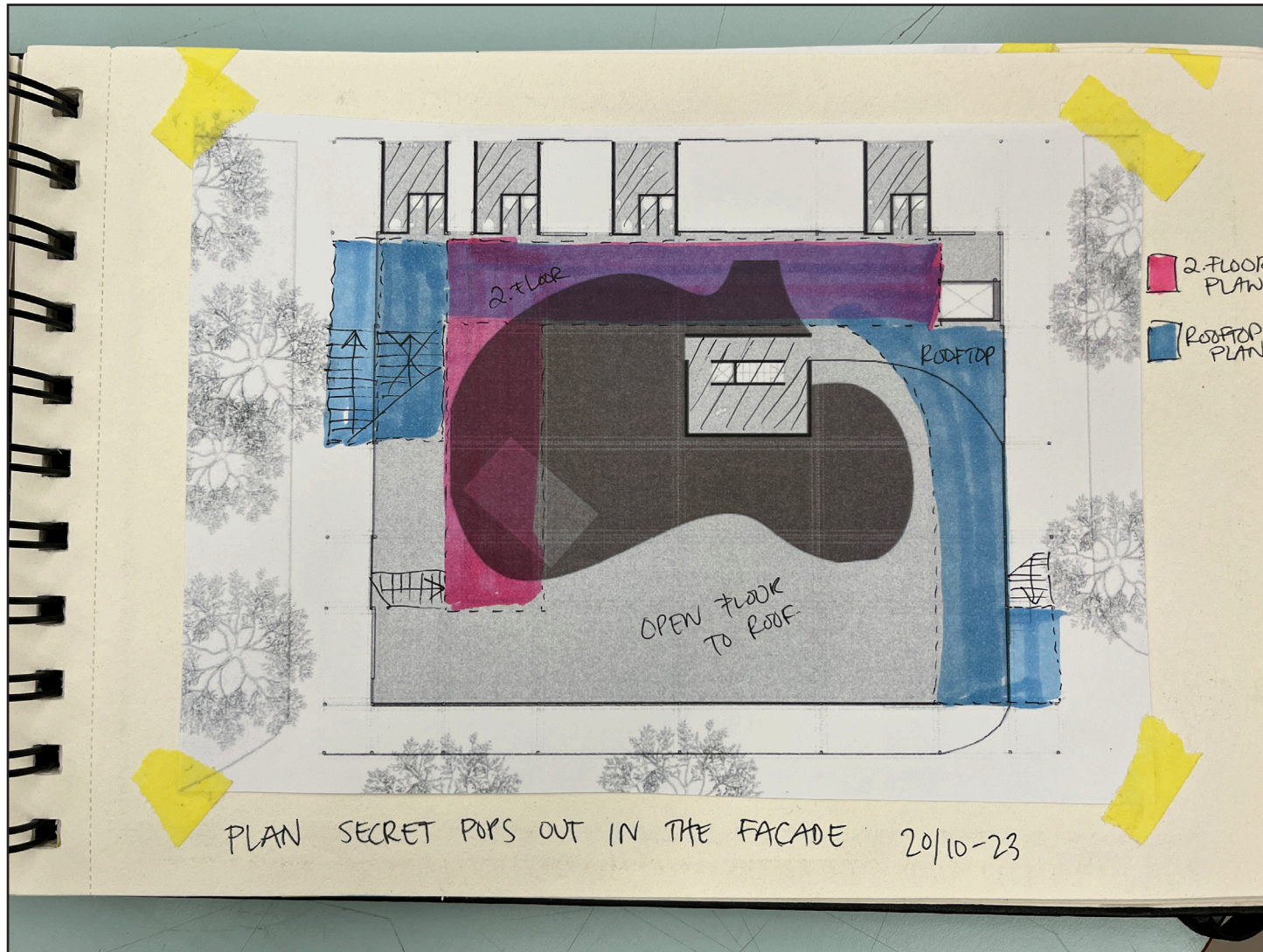
After discussions about this, I realized this might be too unsafe.

The windows was inspired by Red Light District in Amsterdam.

This had turned into a queer culture house, and I wanted to include more sides of the queer life. Also the secret hook ups.



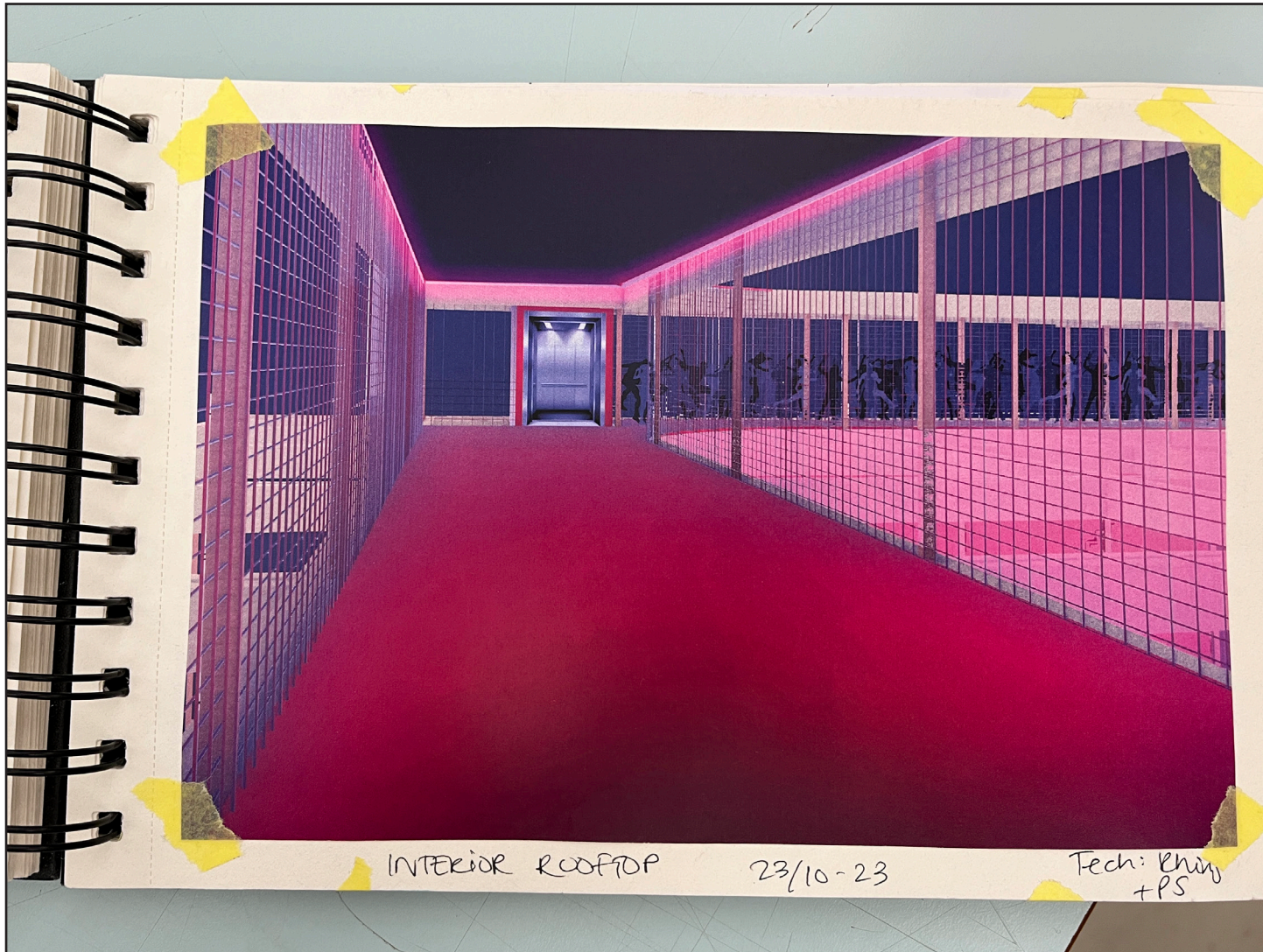
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
Sketching on top of a printed plan gave me insight in the filtering from the top to the bottom.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



INTERIOR ROOFTOP

23/10-23

Tech: Khay  
+PS

NOTES:

I was for a long time unsure of what to do with the roof.

I tried to add another layer, but realized I didn't need this. This programme already existed.



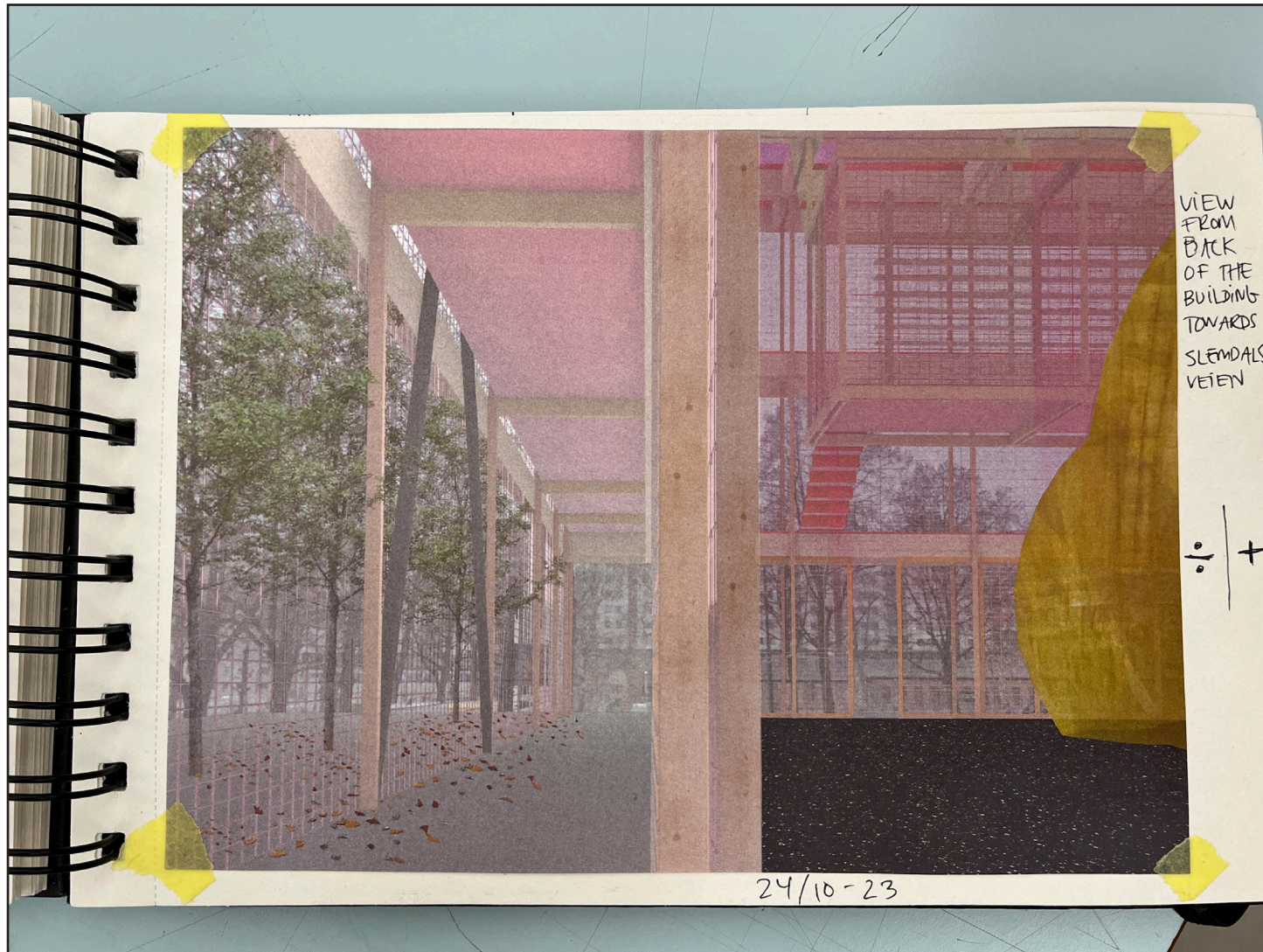
PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:  
My situation plan  
in progress.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



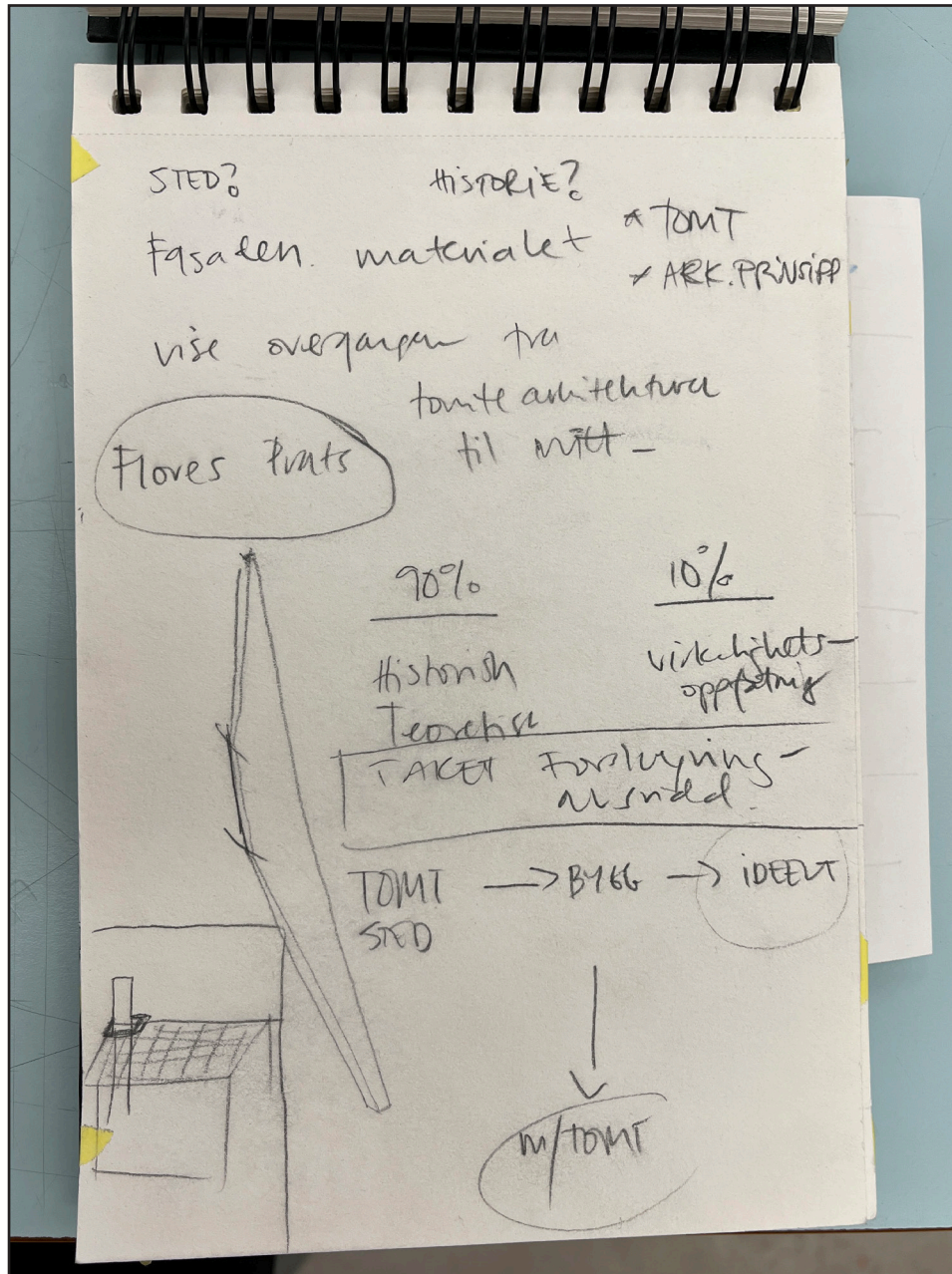
NOTES:  
In this visualization I tried to imagine  
a daytime life as well.

This was not thought through at this  
point. An empty space, but yes, it's  
day time.

Still needed to figure this out.



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



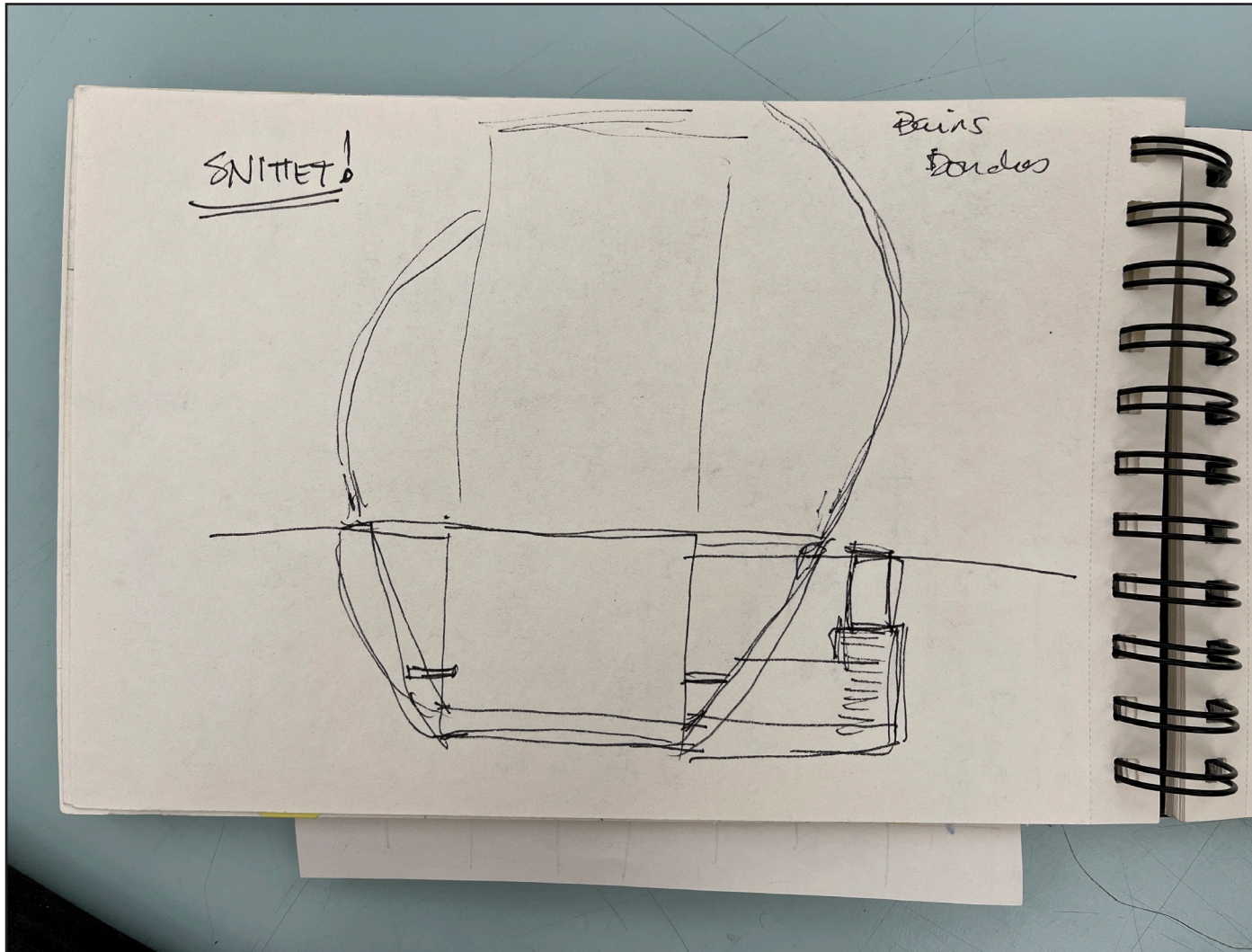
NOTES:  
 We went into a discussion about my hook up rooms in the facades.

I wanted them, and I didn't care about haters that might be outside the rooms waiting.

We discussed that I made my dream plan, and a realistic plan.

I quickly realized that I needed to work more on the plan.

PHASE 2: SEPT-OCT  
\*EXPLORING PHASE

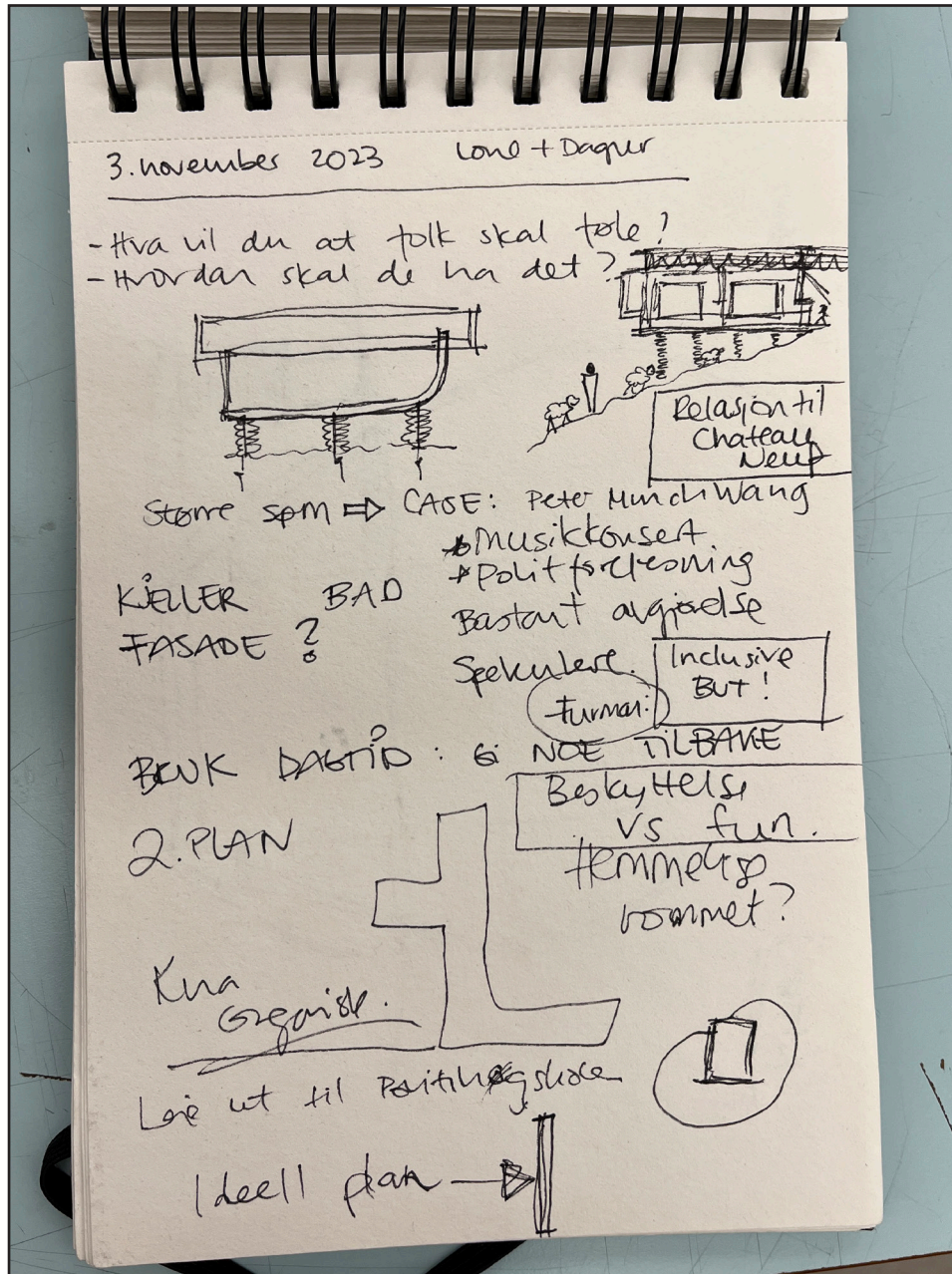


NOTES:  
And the section.  
The basement was very normal. It  
was an add-on, but this needed to be  
worked at.

THE SECTION!



PHASE 2: SEPT-OCT  
\*EXPLORING PHASE



NOTES:

This are written notes from our second and final critic with architects Dagur Eggertsson and Lone Sjoeli.

We had an interesting discussion again:

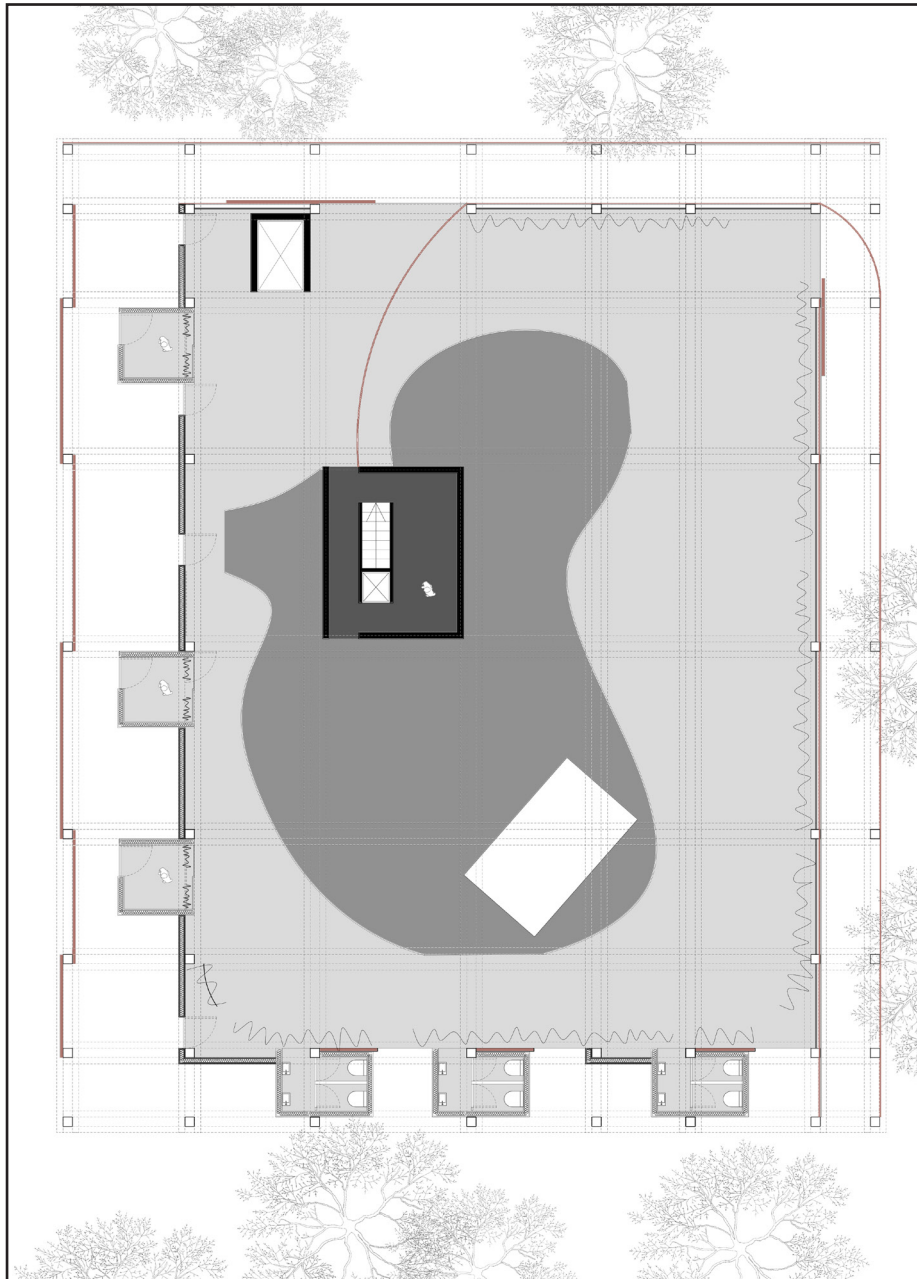
- How do I want people to feel?
- What happens in the basement? A bath?
- How is this used during daytime?
- How is the relation between protection and fun?
- What about renting the space out to the surroundings during daytime?

PHASE 3: NOV-DEC  
\*FINAL PHASE



## PHASE 3: NOV-DEC

### \*FINAL PHASE



#### NOTES:

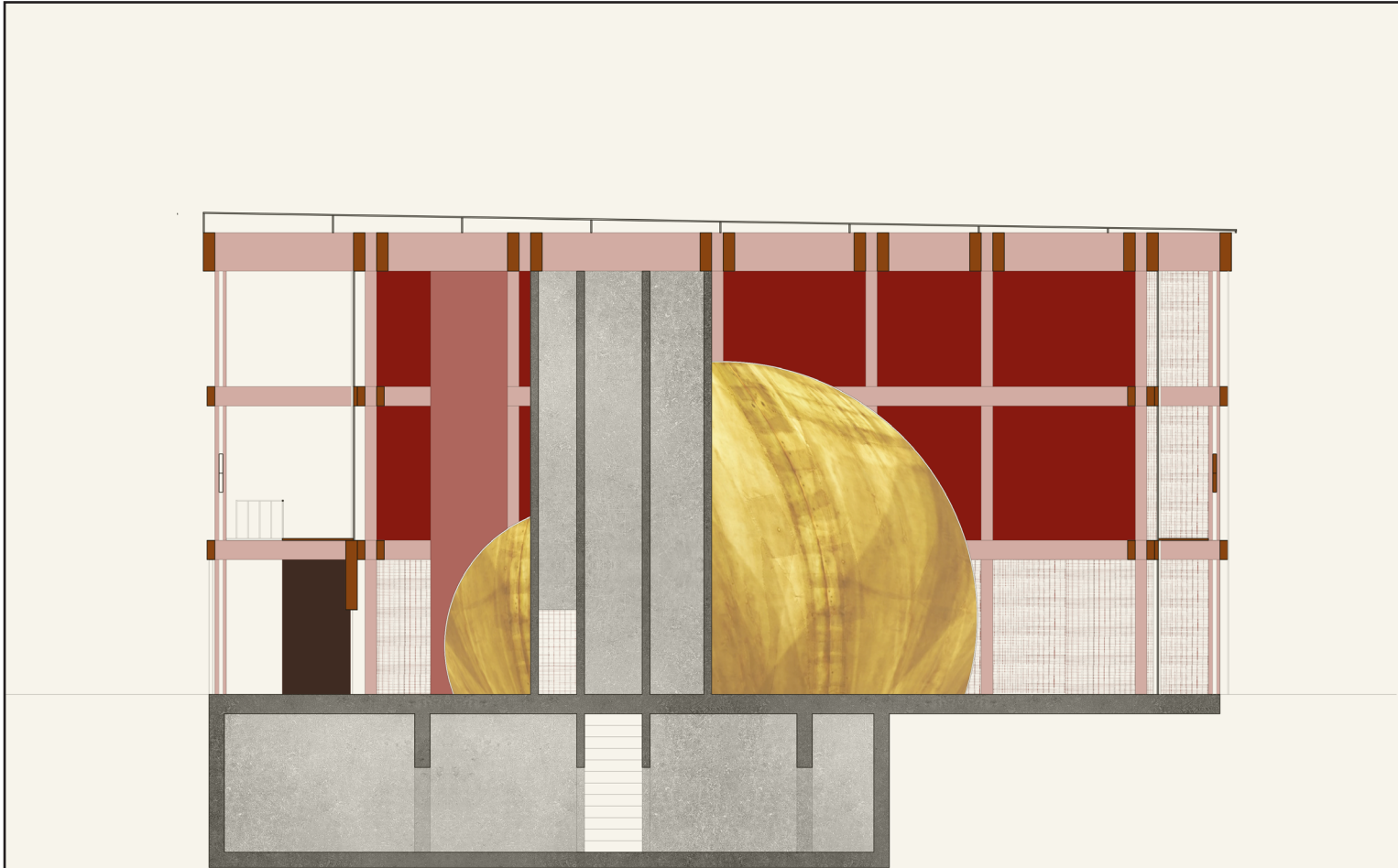
I was getting closer my final plan.

I drew the hook up spaces back 1,5 metres creating a protective filter from the outside.

I mirrored the hook up spaces, so the windows was pointing in towards the safe common floor.

I introduced curtains all around the buildings inside, but these were taken away.

PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
This section made me realize i  
needed to work on the basement.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I continued into my practical work.  
Building final models.  
  
I started out checking one corner's  
construction.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I added windows and walls, trying  
to figure out the hierarchy of the  
construction.



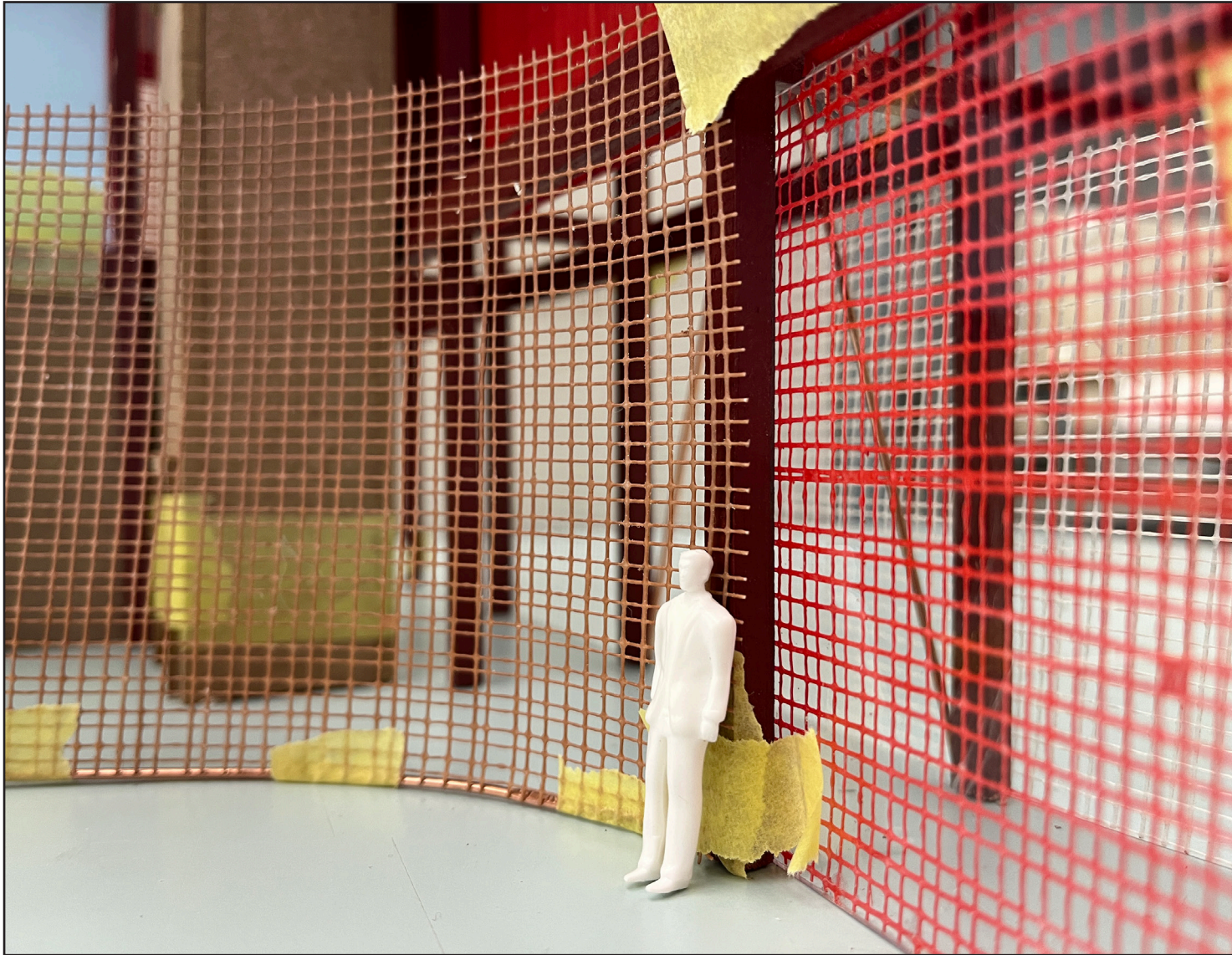
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
Added walls and an elevator.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
A person leaning against the mesh.



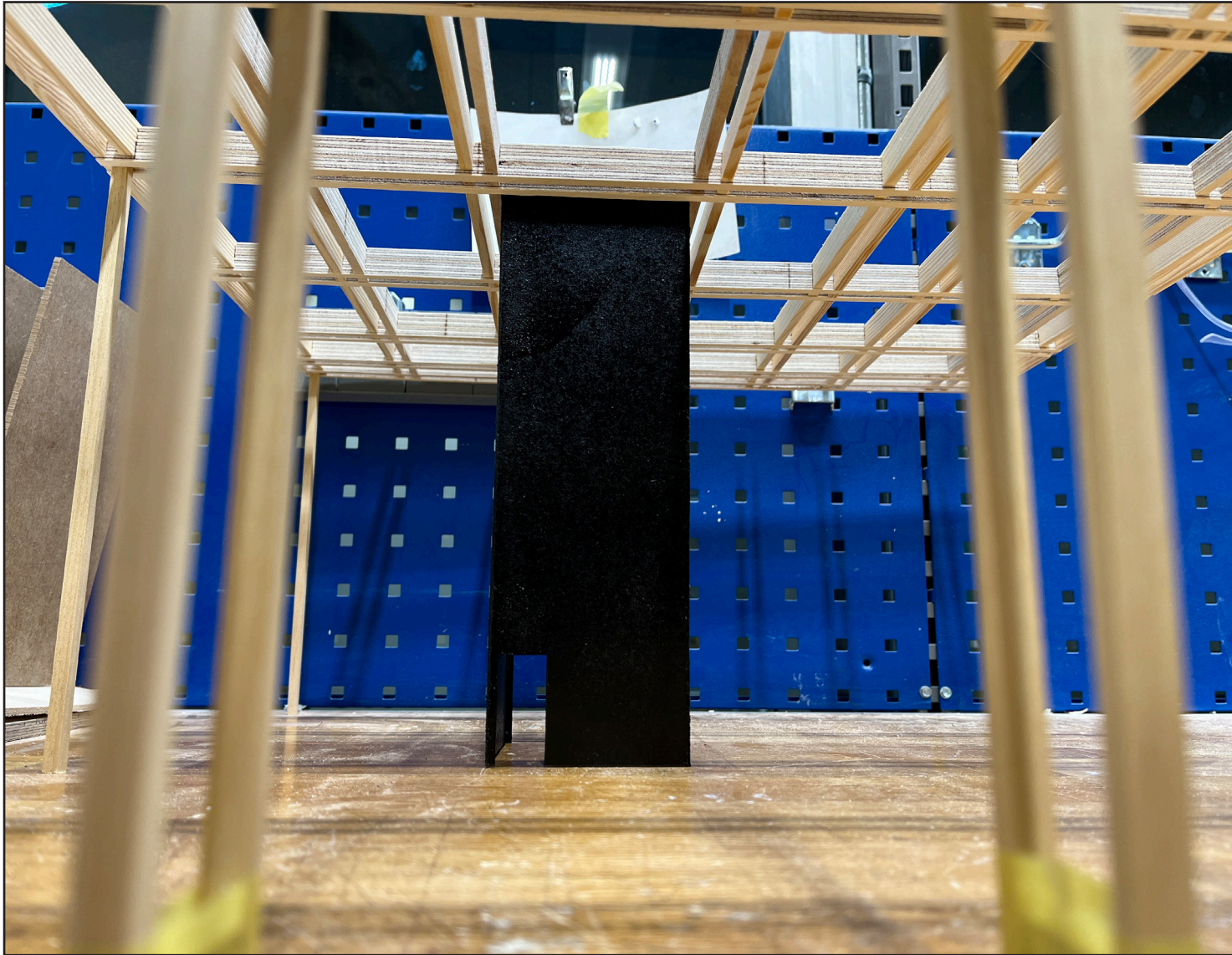
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
The roof took ages to make. It all had to fit precisely.  
  
Once it all was correct, the roof was extremely stabil.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
The core was tested. It fitted.



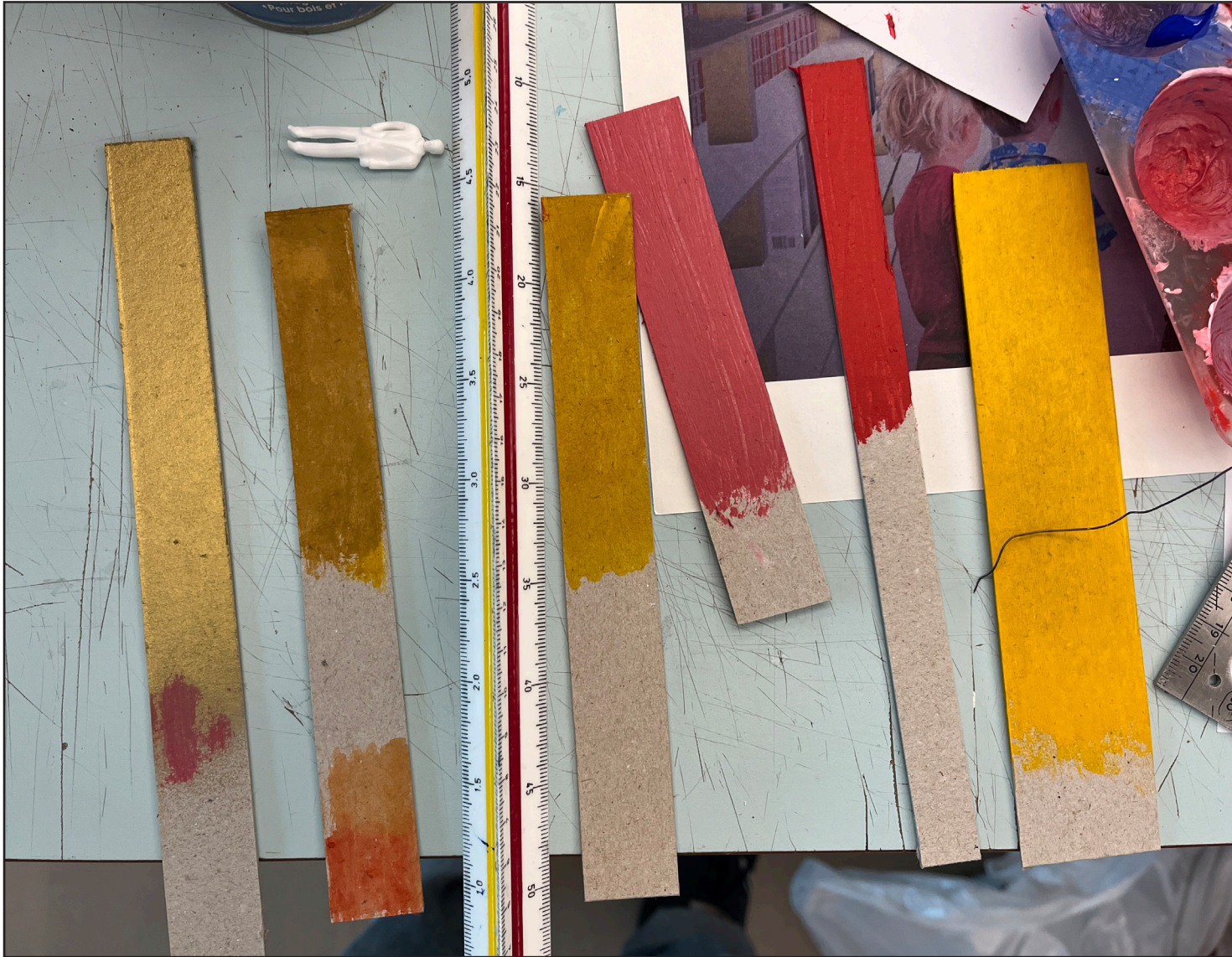
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
The model was spray painted with the color "AARGANG". A deep red representing the bricks on the site.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I experimented with more colors than terracotta.  
  
In bricks yellow occurs, and I wanted to see if it complimented the building adding other colors.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I felt that the yellow color made this path more important than the rest, so I decided to keep it all in the same color.

The only part of the building which is black is the core. The deepest secret.

PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:

Another photo made me realize that the floor popped to much in contrast to the rest of the building.

I spray painted it terracotta again.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
All in the same color made it melt together, and strengthening my concept of a building of filters.



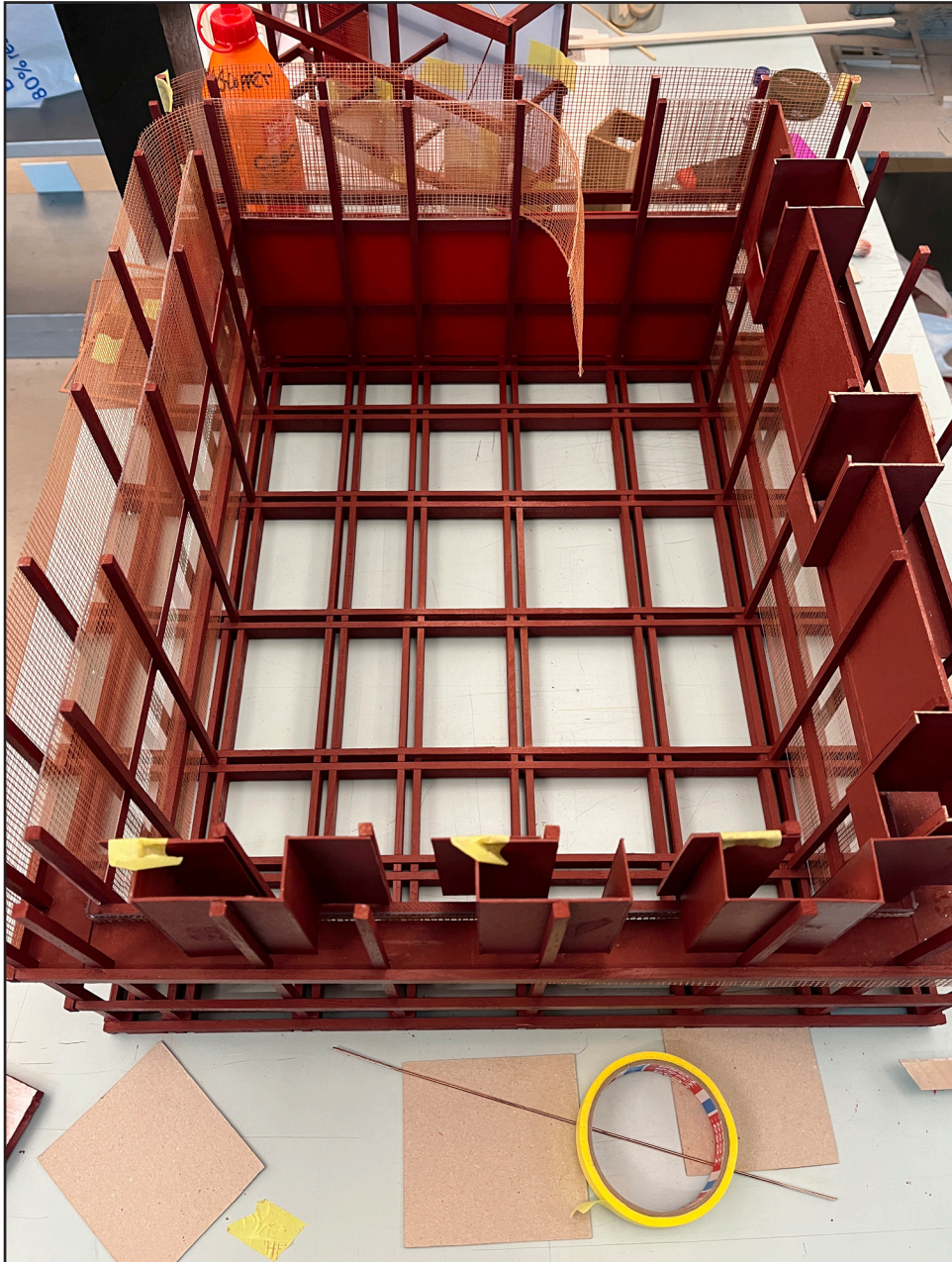
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
The black core is visible from every  
part of the building.

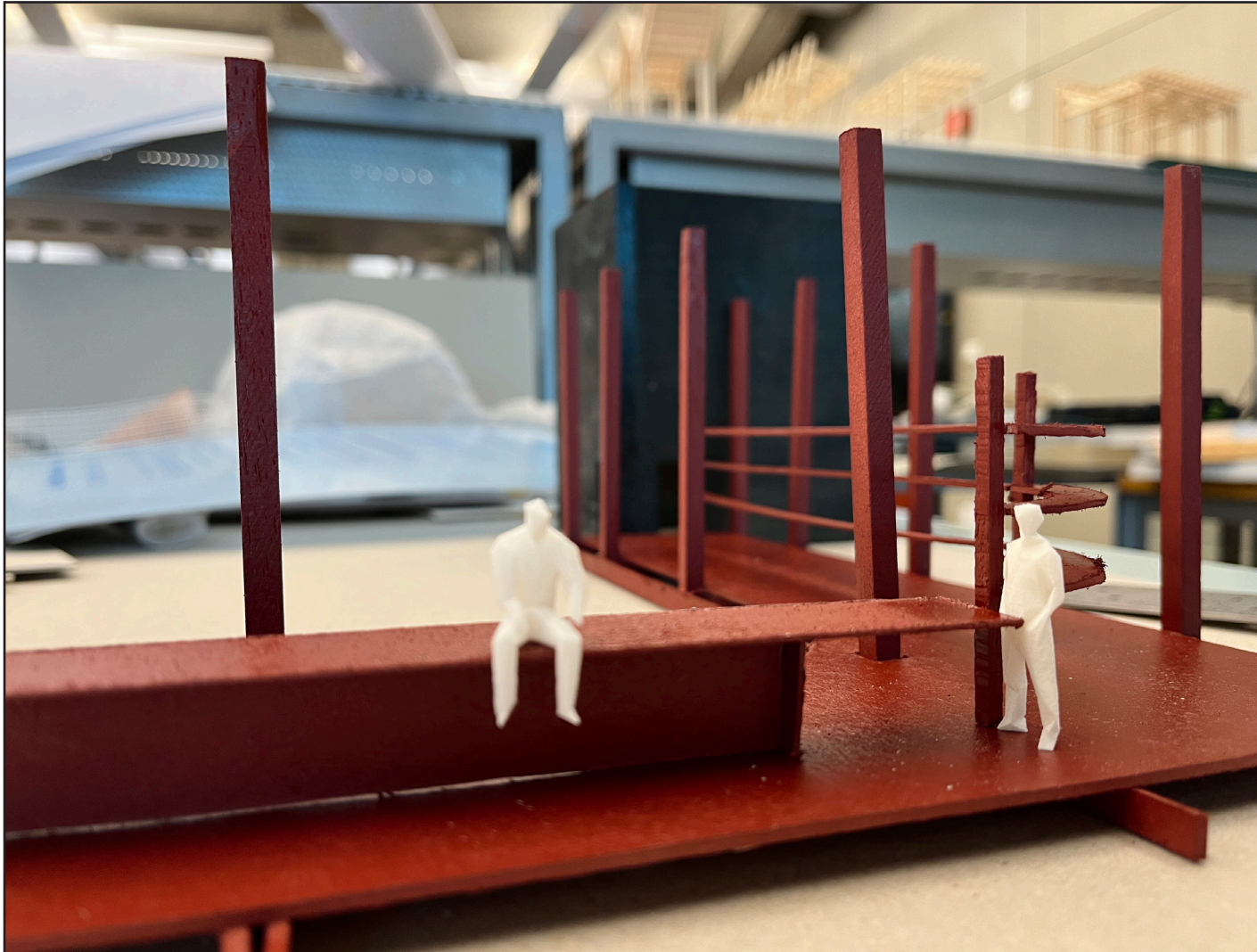


PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
This photo is from the model building process. I turned it up side down and mounted on the hook up spaces and the toilets.

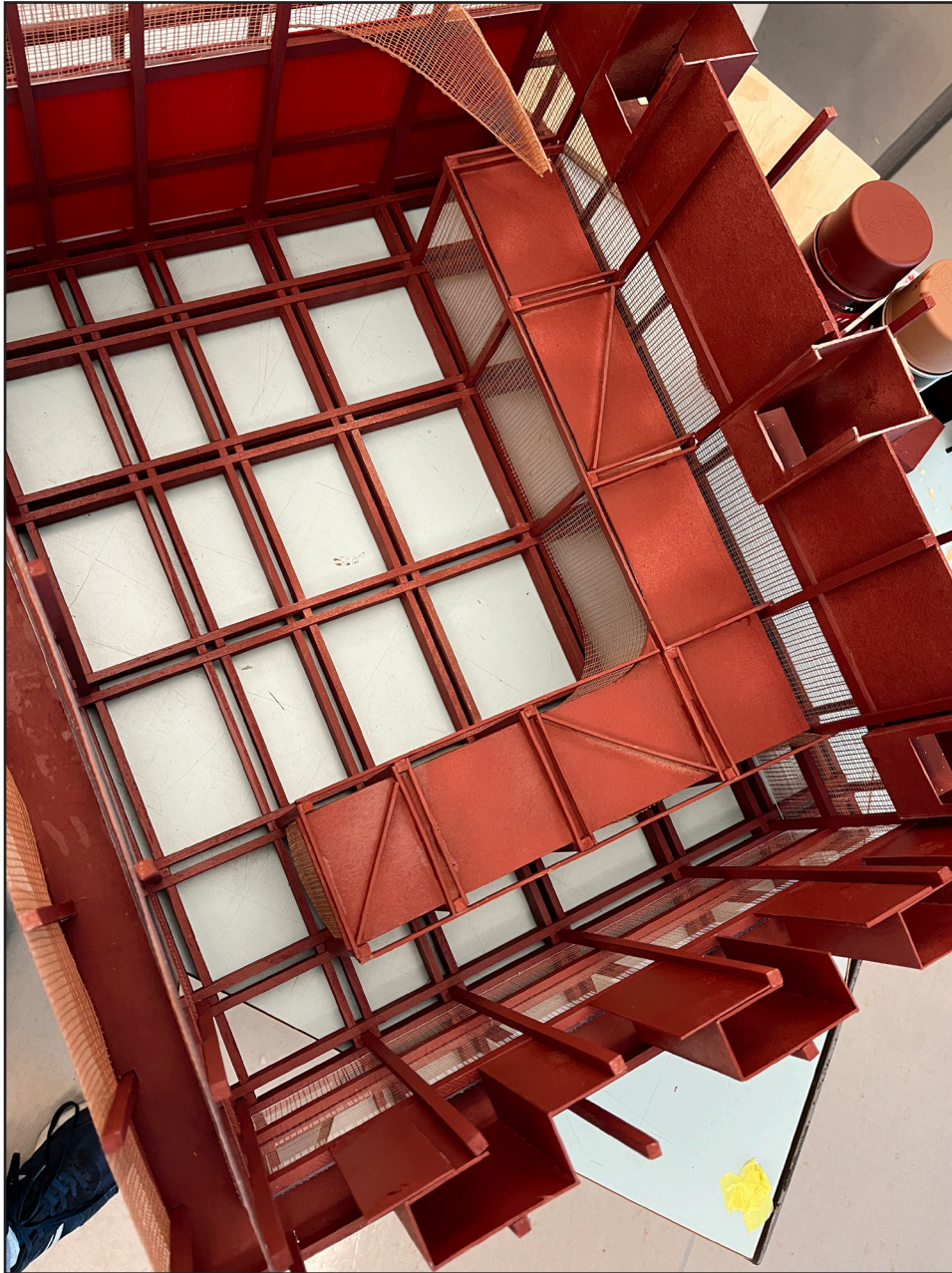
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
This photo is from constructing the hanging floor. A difficult task to make the columns fit the small holes in the roof.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
The hanging floor was finished and mounted on. No way back.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
This model photo made me happy.  
The light in this space felt gentle and soft.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
This photo is outside the hanging floor, and shows a man sitting on the desk.

PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
Another model photo made me  
happy. The layers showing and  
hiding.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I made the hall wrapping the core in polystyrene, placed it in the middle of the building, and quickly saw that this center piece would be visible from the outside.



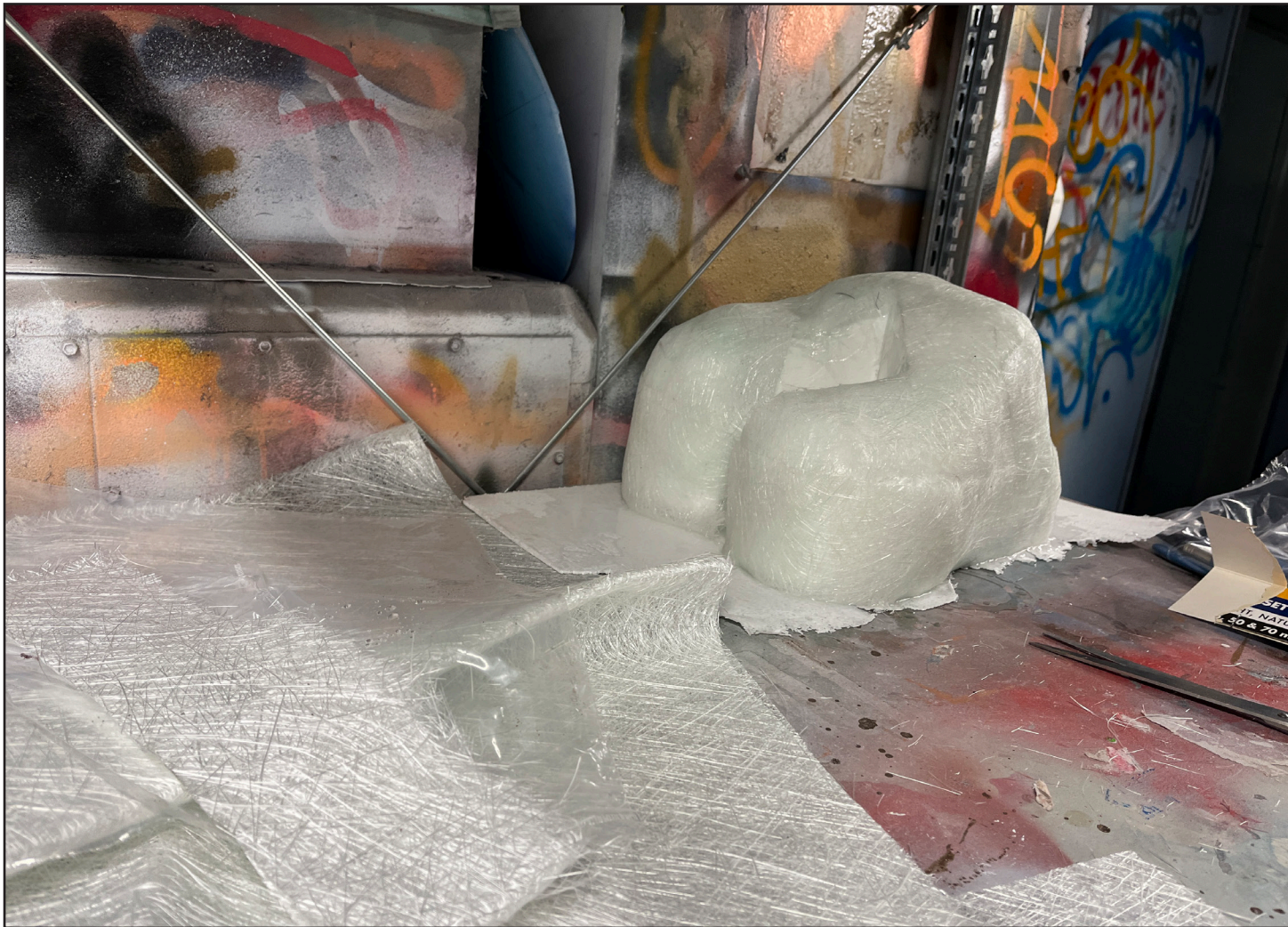
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
In this photo I saw how the center piece was visible both through the doors and through the mesh.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:

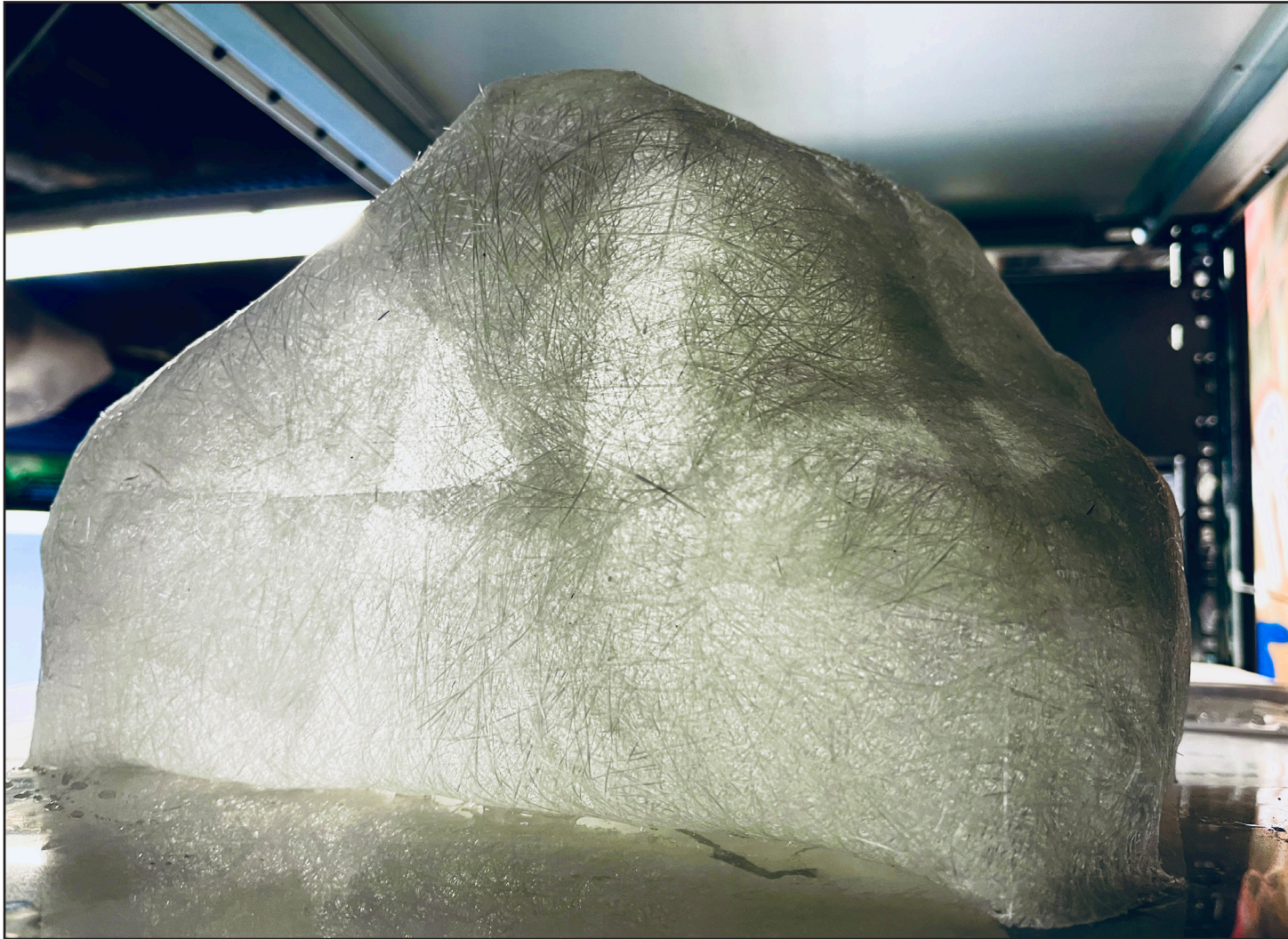
This photo is from a period I was scared. I casted real fiberglas around my polysterene.

I used melted glass as my raisin, painted it on fiberglas sheets.

And let it dry on the shelf in the workshop.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I took a picture, and the lamp in the background gave the faberglas a beautiful life.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
This is a photo from one of the  
entrances.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
A photo looking in to the space from  
outside.

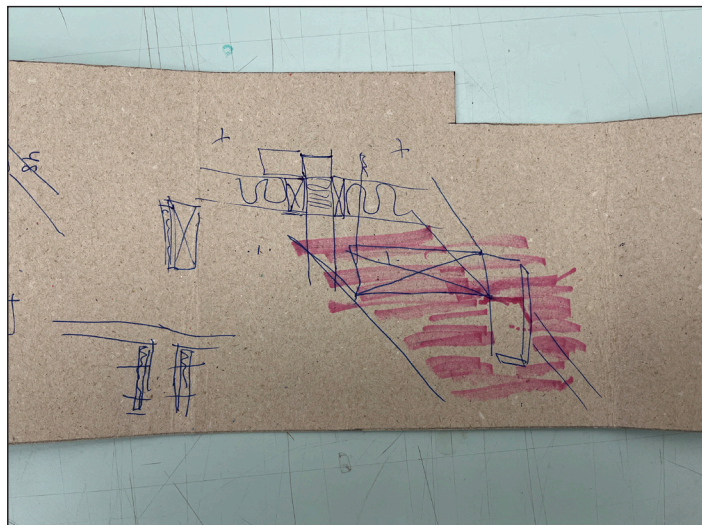
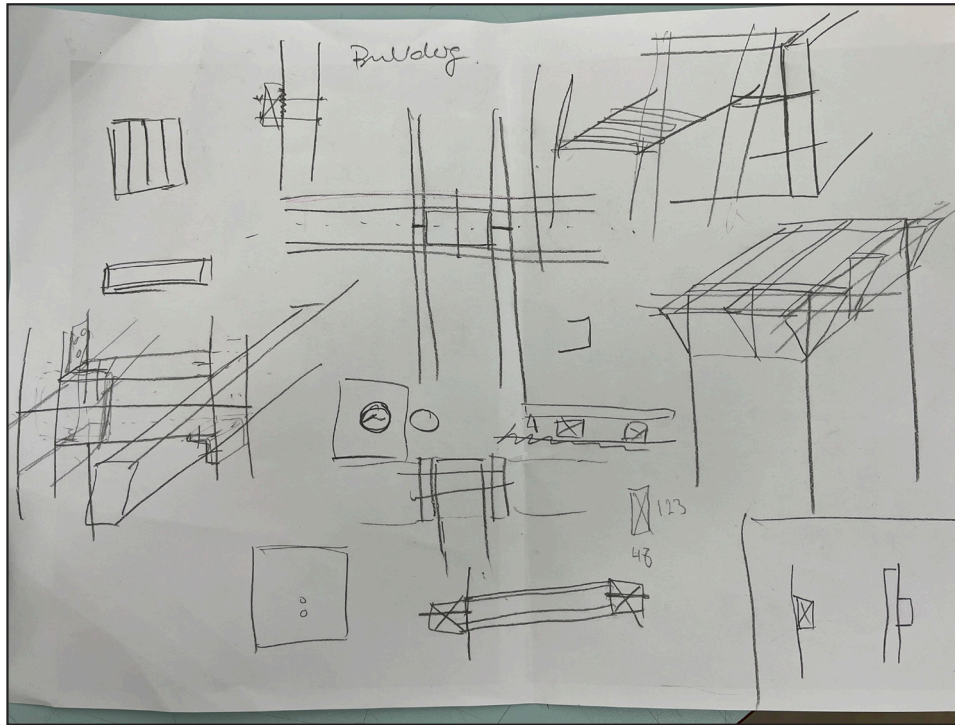


PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I inserted my fiberglass hall into the  
model, and took a photo.

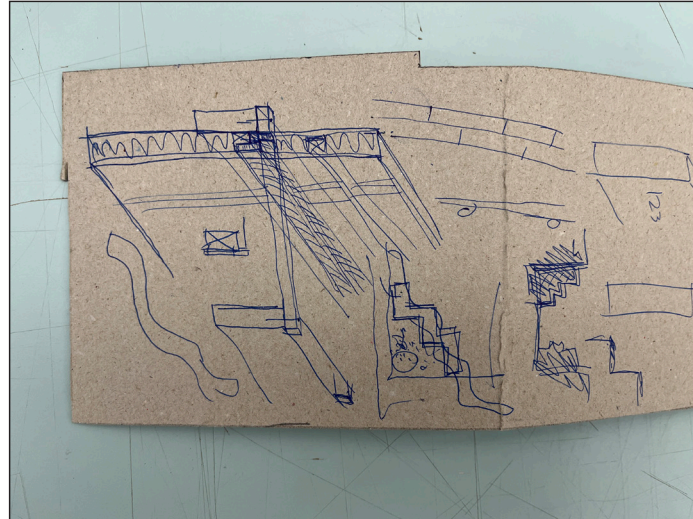
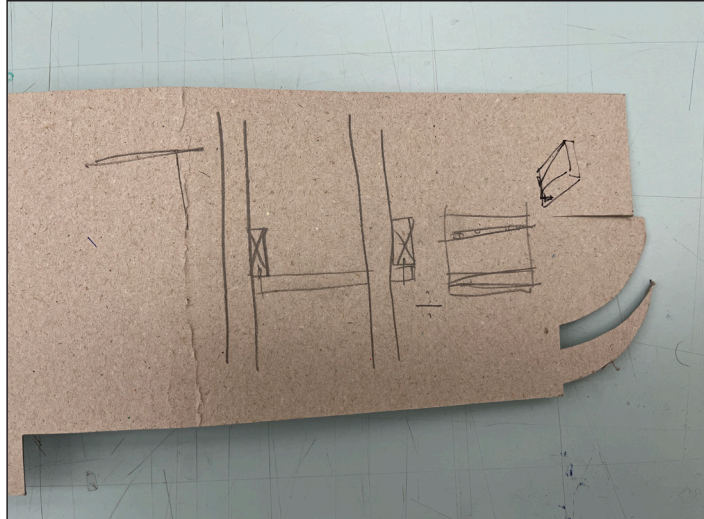
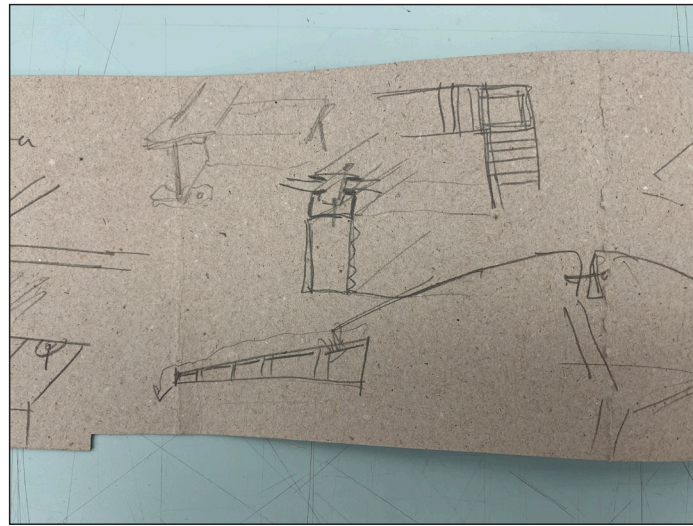
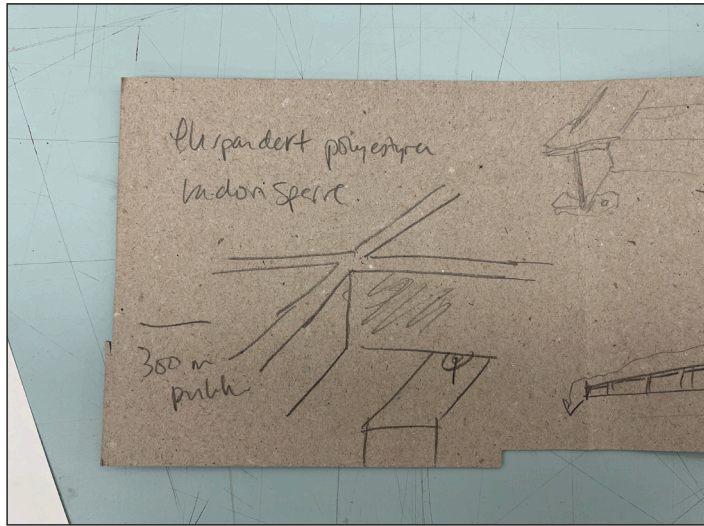
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
Towards the end I met problems. I talked to the engineer many times to solve my construction.



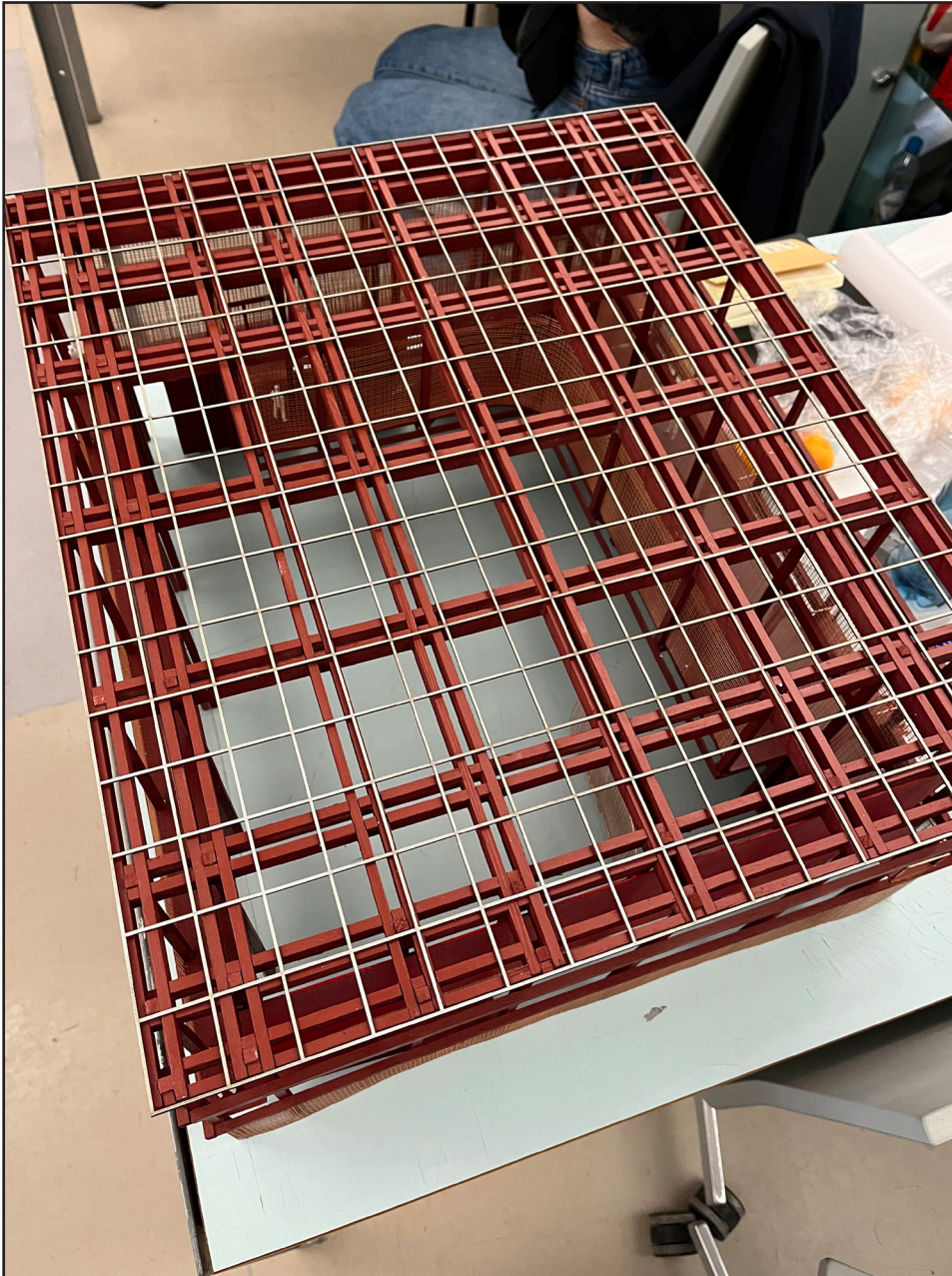
PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
A lot of sketches were made during these meetings, on the materials I had on my desk.



PHASE 3: NOV-DEC  
\*FINAL PHASE



NOTES:  
I finished my model with a laserprint  
of the glassroof covering the  
construction.

The only part of my model wich is a  
clear straight grid is what is made  
by a computer. Otherwise  
everything is handmade.