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Time, space, structure

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I

Thesis

## Abstract

Why do some buildings last longer than others and when does architectural beauty last?

Housing is a field of architecture heavily influenced by conventions. Forms of dwelling change only very slowly. Western housing conventions are based on the ideal of the nuclear family, with mono-functional rooms. Architecture has the capacity to propose new ways of living and subject the current conventions to critique. Our goal is the exploration of alternative ways to design and construct housing that demonstrate a novel understanding of how space, user and structure can relate.

We are looking to find balance between the timely and the timeless, and a dialogue between the ephemeral and the permanent. Between what it means to live today and what constitutes eternal qualities of space, structure and form. The architecture should give the users a sense of liberty and freedom, now and for the future.

Life is changing; we must design for it.

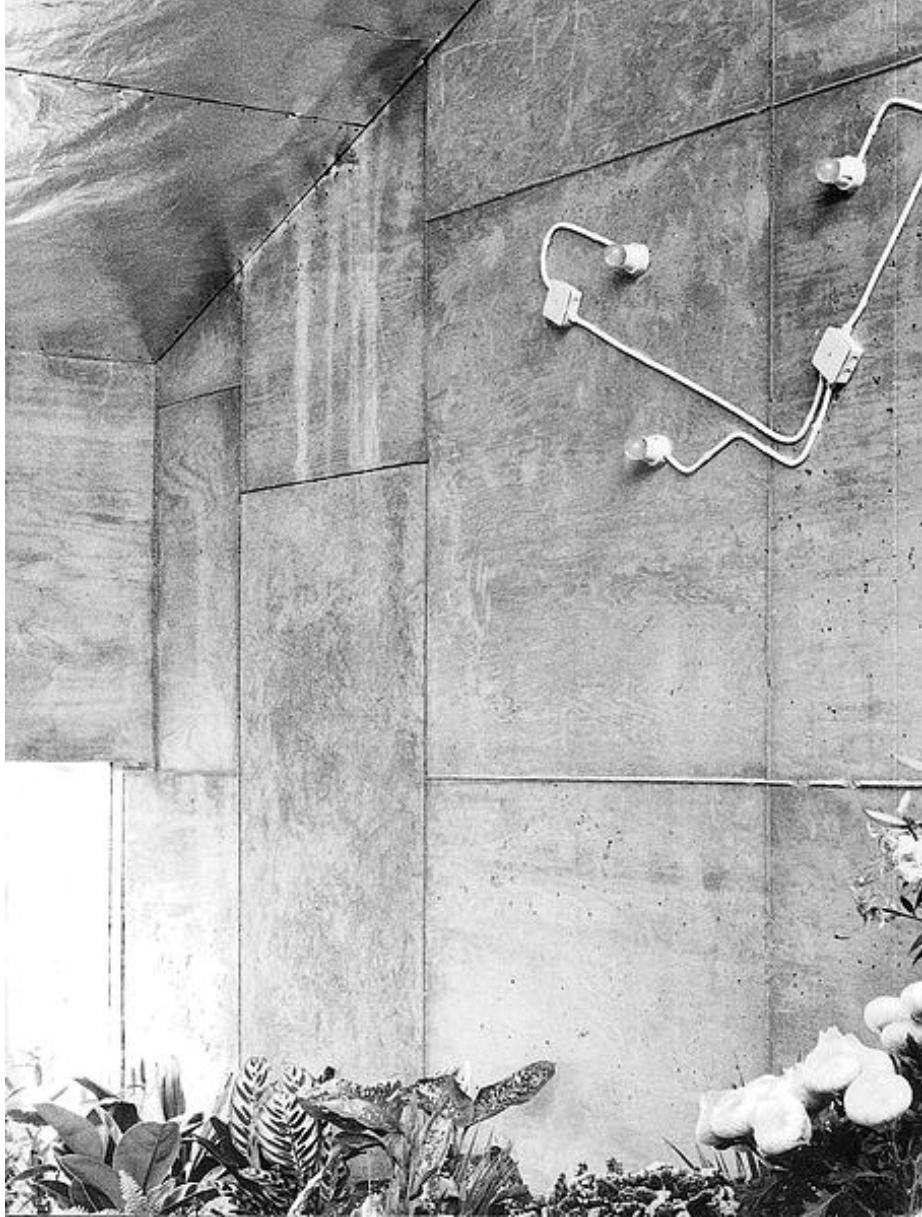


## Hypothesis

In a static architecture the composition is frozen. The composition collapses when something is taken away or added. Our target is to define a potential, structures that can absorb the evolution of use. The structure should be able to accommodate the changing functions through time and to offer its users a form of liberty. Unlike the promise of flexibility by reconfiguring space, as the Schröder house, a permanent and specific form of the architecture allows for loose use. Spaces are defined by their qualities rather than functions.

The main structure, the support structure and the program follow different timelines. The loadbearing structure, the bones of the architecture represent the element that can withstand the longest. The structure, the bones, will be there long after we are gone. The bones carry an autonomous, poetic quality, it reminds us of ruins; something archaic. It needs to have a universal quality to withstand change of use, changes in programme and life. The final composition is made of visible layers, the structure, the infrastructure, the furniture and the skin. Together they form a whole.





The final project becomes an architectural model – a type. It is spread across the city, with no apparent relation to its immediate surroundings. The structures are outside the system and show another form of living.

Thanks to their indeterminacy, the idea of program based on spatial conditions and a visible structure, leaves the definition and manipulation of space in the hands of the user and their changing needs. The interiors are not seen as dwellings, places of work or spaces for people to meet in, but instead as territories for potential use. The structure holds potential and shows atmospheres for the users to interact with.

We believe in an aesthetic of the unfinished, in the promise of something that is not fixed or complete, but in constant evaluation and change. The architecture balances between the rigid and the relaxed, between something eternal and transitory.



A Turkish immigrant family settled around a cooking stove, in what was normally the entrance space of the apartment.

From Álvaro Siza's "Punt en Komma"-housing in the Netherlands.

## Actuality

Housing is a field of architecture heavily influenced by conventions. Forms of dwelling change only very slowly.

The separation of living and working is probably the most crucial historical basis of the modern dwelling. The home is a place for recreation and consumption. In social terms, the modern dwelling is based on the ideal of the nuclear family. The western tradition of architecture has for the last century applied a highly specific programme into the design of the home and housing structures. Every main function has its designated space, as if all possible activities were happening at once. The main challenge with this tradition is its inevitable future inflexibility. Both in terms of the unit itself, as well as the structure.

As a result of public mobility restrictions following COVID-19, the Norwegian home has faced a new challenge. Non-formal conventions have been highlighted, and norms that we have taken for granted are brought forward. Suddenly, we are able to imagine a new understanding of the home. The children's room is the home office, the kitchen is a home school and the living room transforms into a gym. The dwelling is no longer only a place for recreation and consumption but can include professional work and production. Video conferences invite the public into a sphere that was mostly private. When the dwelling needs to adapt to new requirements; is the Norwegian model of "home" as robust as we thought? Once the pandemic is over, we have an opportunity to rethink and reimagine the way we live and build. Can the home become an office, can the office become a home, could the house be at once home and office?



## Methodology

We have divided the semester in two parts. The first part, dedicated to free research, developing paper projects. The paper projects are not interested in all factors involved in a building process, but are used as research; studying architectural concepts, structures or strategies. The aim is to discover information or concepts that will permeate the final project. They are a part of an ongoing discussion. The paper projects, together with a collection of references, form a backdrop alongside the final project.

Part 1: Research and production, raising questions. Paper projects.

Case studies: Two-week study trip. France and Switzerland.

Part 2: Translation of found. Formulation of thesis and production of a final project.

## Thesaurus

### Architectural model

While the project is conceived as a singular design, the architectural model is the type. Depending on the precision and specificity of the type, the architectural model might produce identical buildings or adapt to something different each time. The model is an attempt at the universal. Applied to housing, it holds the potential to alter the built environment, our familial structure and forms of life.

### Convention

Deriving from the Latin term *convetio*, meaning “accord” or “congress”. Convention refers to a rule that a group of people have agreed on the basis of consensus. Conventions can be negotiated, yet many conventions come into existence tacitly. Conventions can be formal, such as building codes and fire regulations. It can also be non-formal, of a mental kind, with no less influence on our form of living.

### Interactivity

Interactivity describes a relationship between humans and machines. In relation to architecture, interactivity involves a relationship of mutual influence between user and building. Architecture responds to the movements and needs of its users; conversely, users adapt to the performance of the house.

### Malleability

Malleability refers to an object’s capacity to change and transform. Malleability is in its nature a dichotomous, being both rigid and relaxed at the same time. A change or transformation does not happen without resistance; malleability must not be confused with flexibility.

### Paper projects

The paper project is concerned with the poetic potential of architecture. It is seeking without a fixed method or form. It operates in a space where an architectural idea can grow. The paper project is not interested in all factors involved in a building process. It is intuitive. Paper projects are mapping, proposals and questions. They are not directly connected to the final project, yet are important as a background, an ongoing discussion and as research.

### Sustainability

“Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” (The Brundtland Commission)





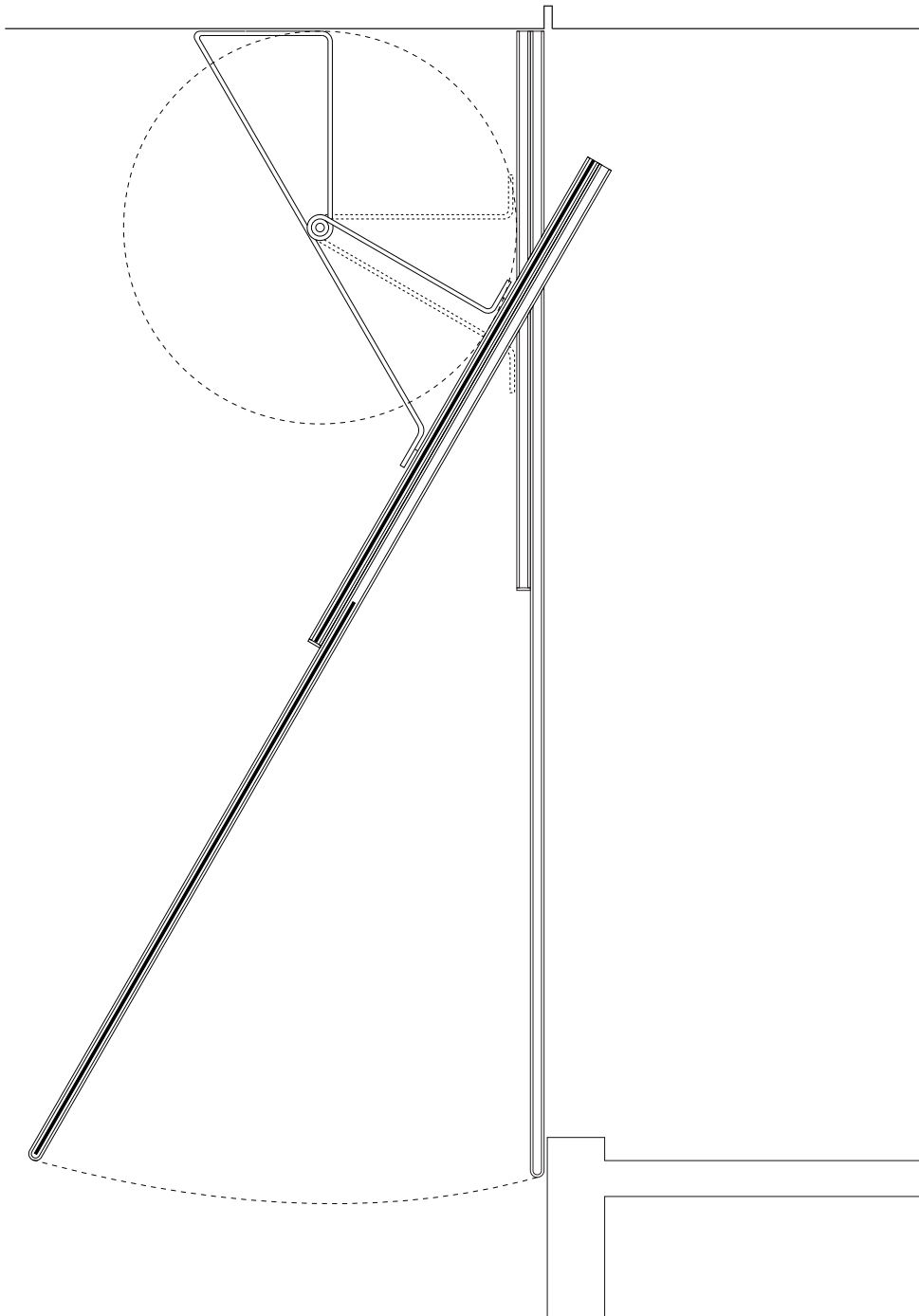
||

Atlas

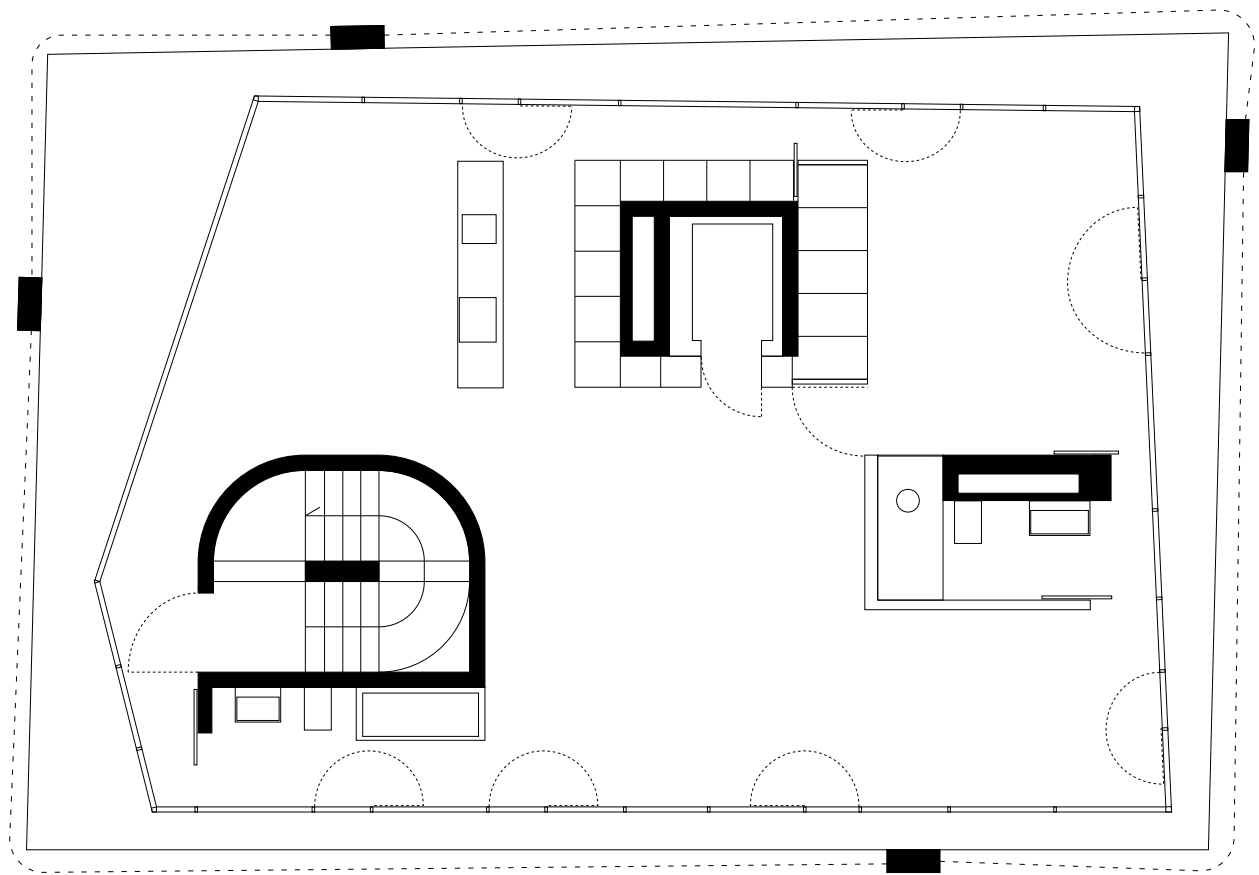
A bedroom is a room in which there is a bed; a dining-room is a room in which there are tables and chairs; and often a sideboard; a sitting-room is a room in which there are armchairs and a couch.









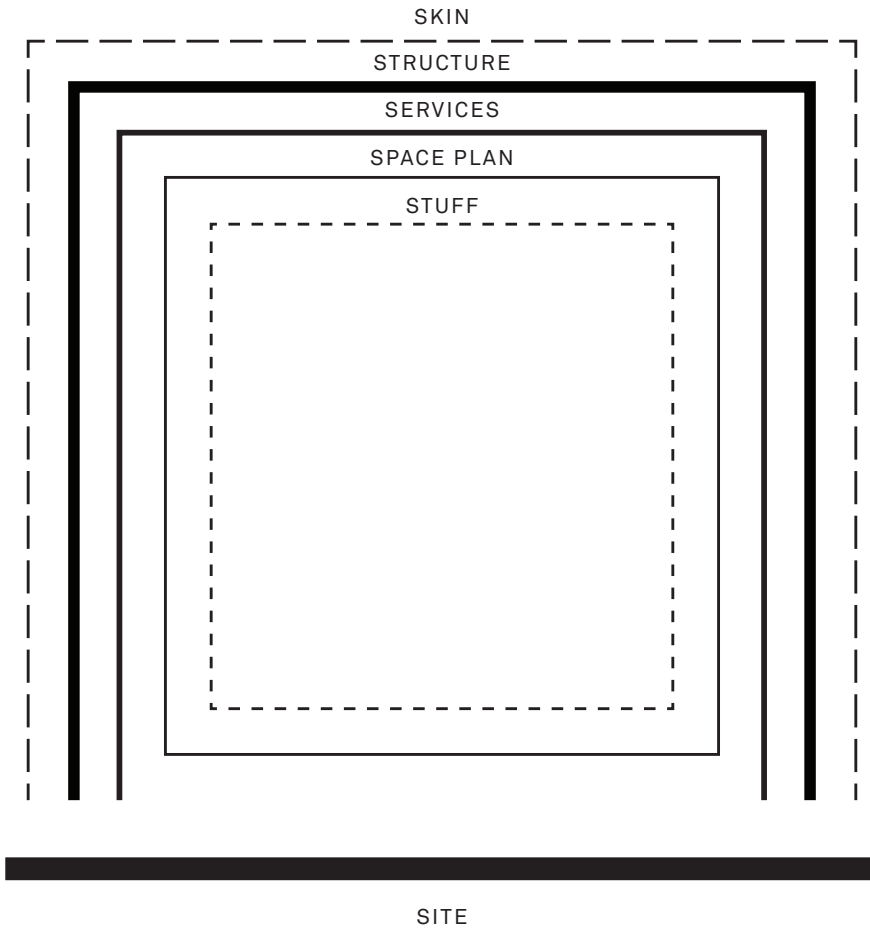




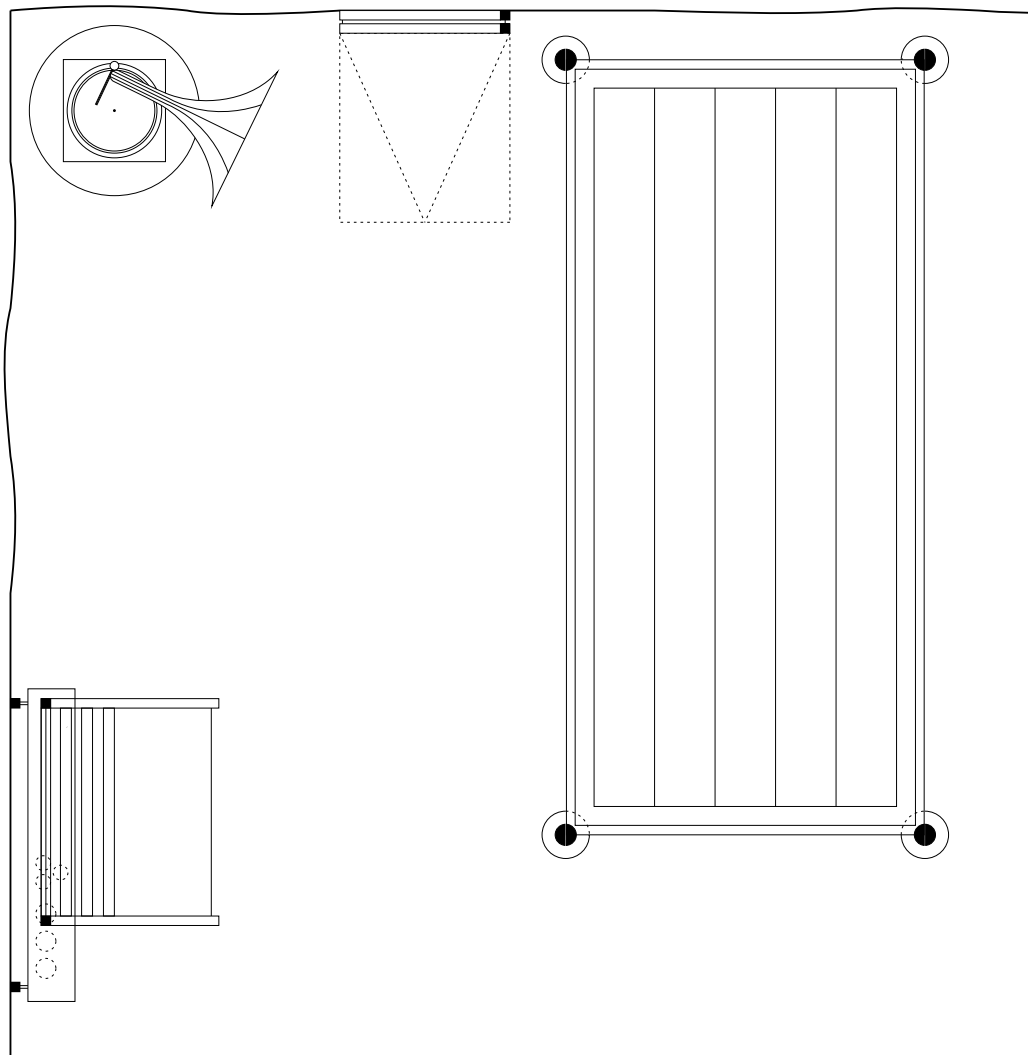




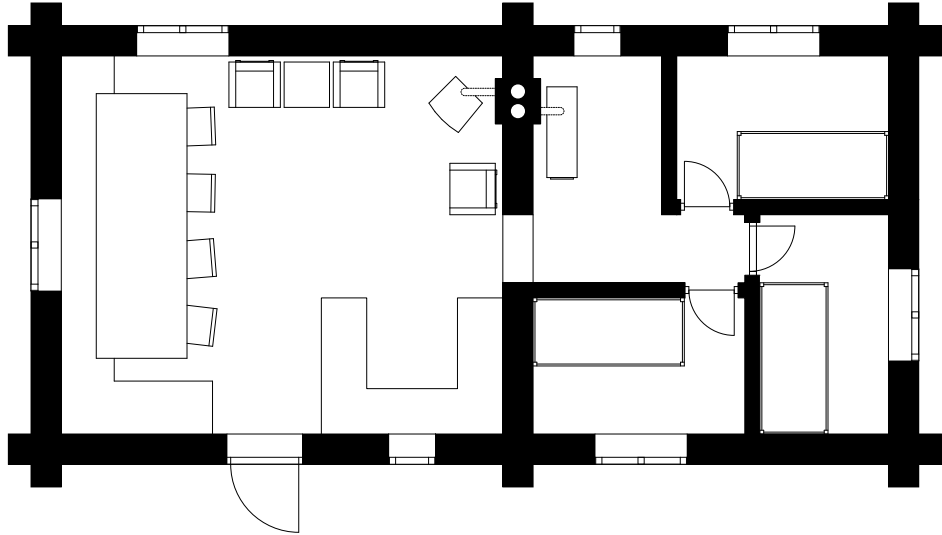
Because of the different rates  
of change of its components,  
a building is always tearing  
itself apart.

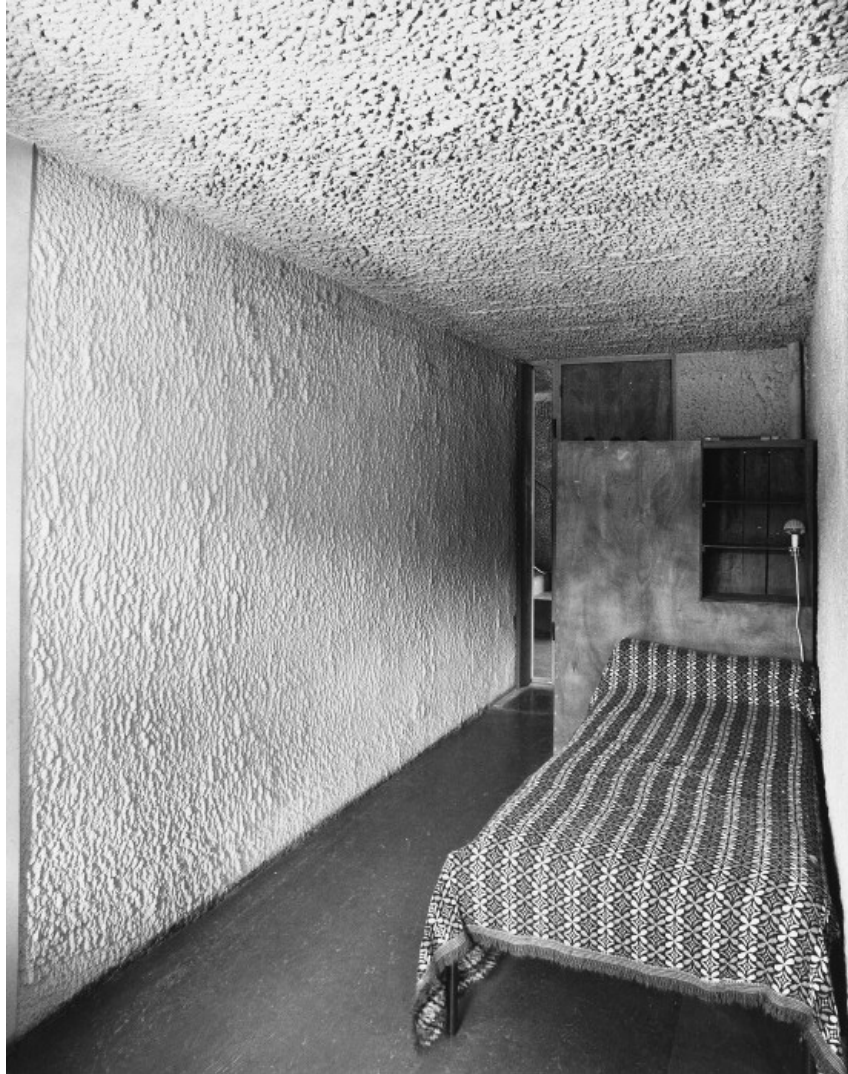




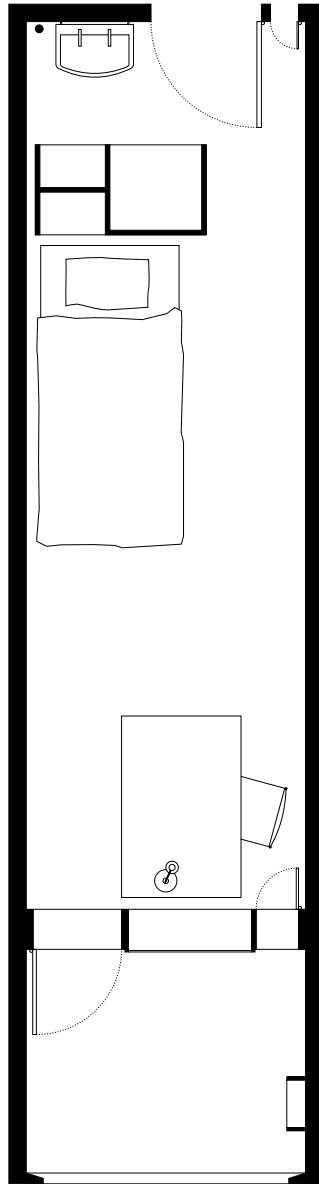




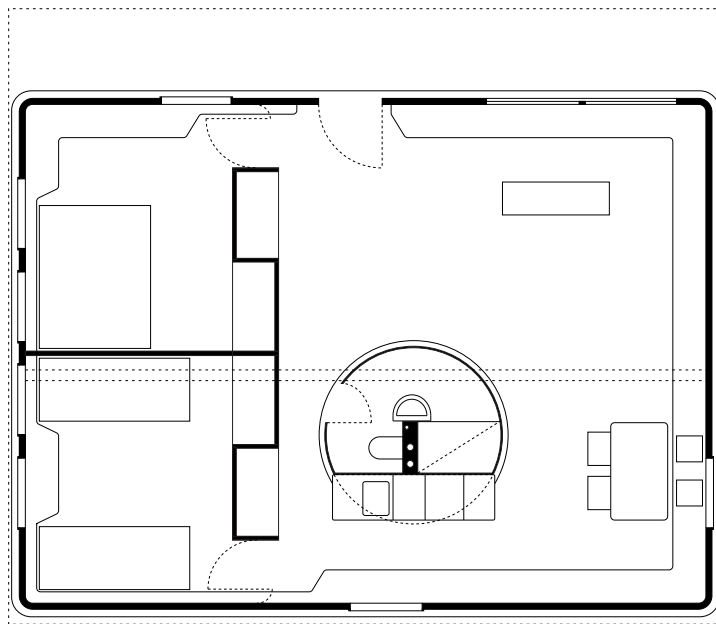
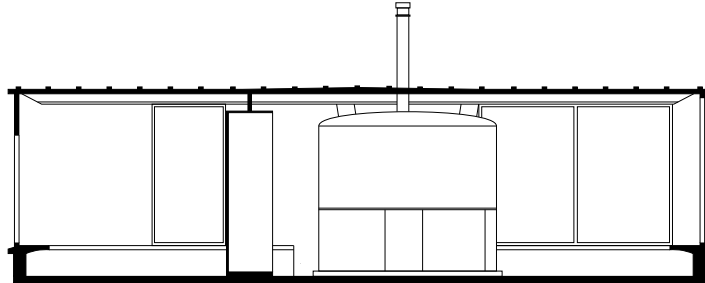


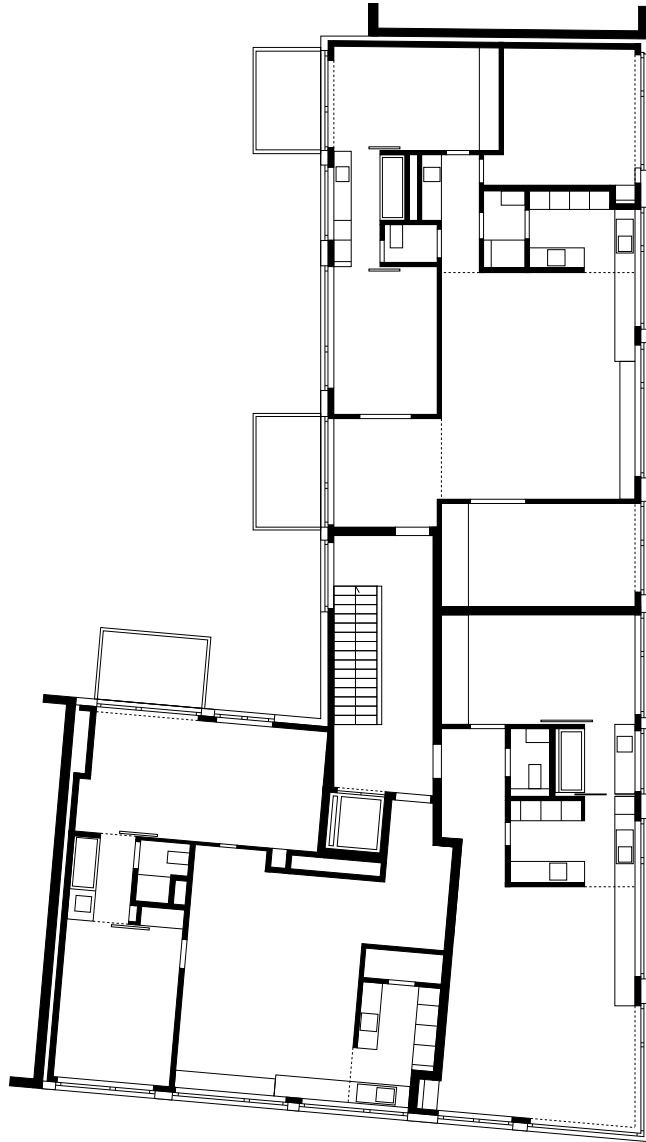


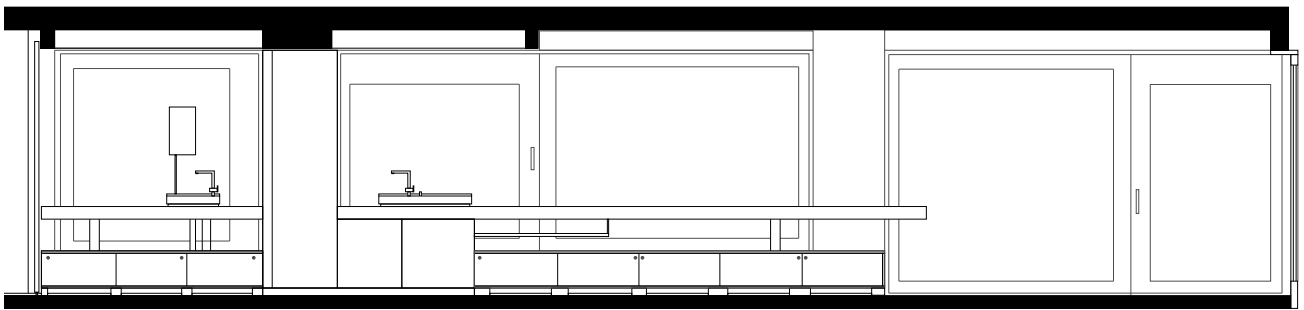


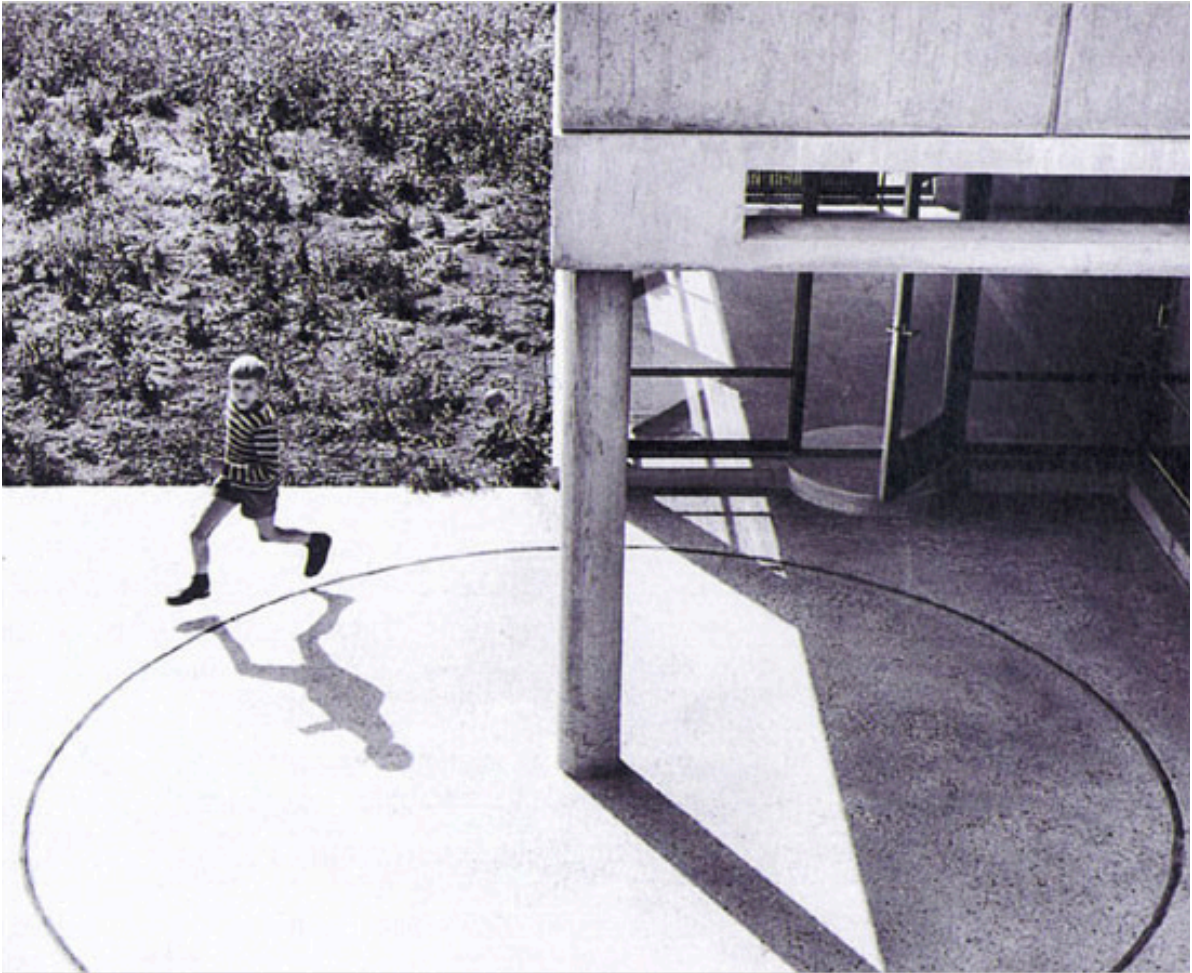


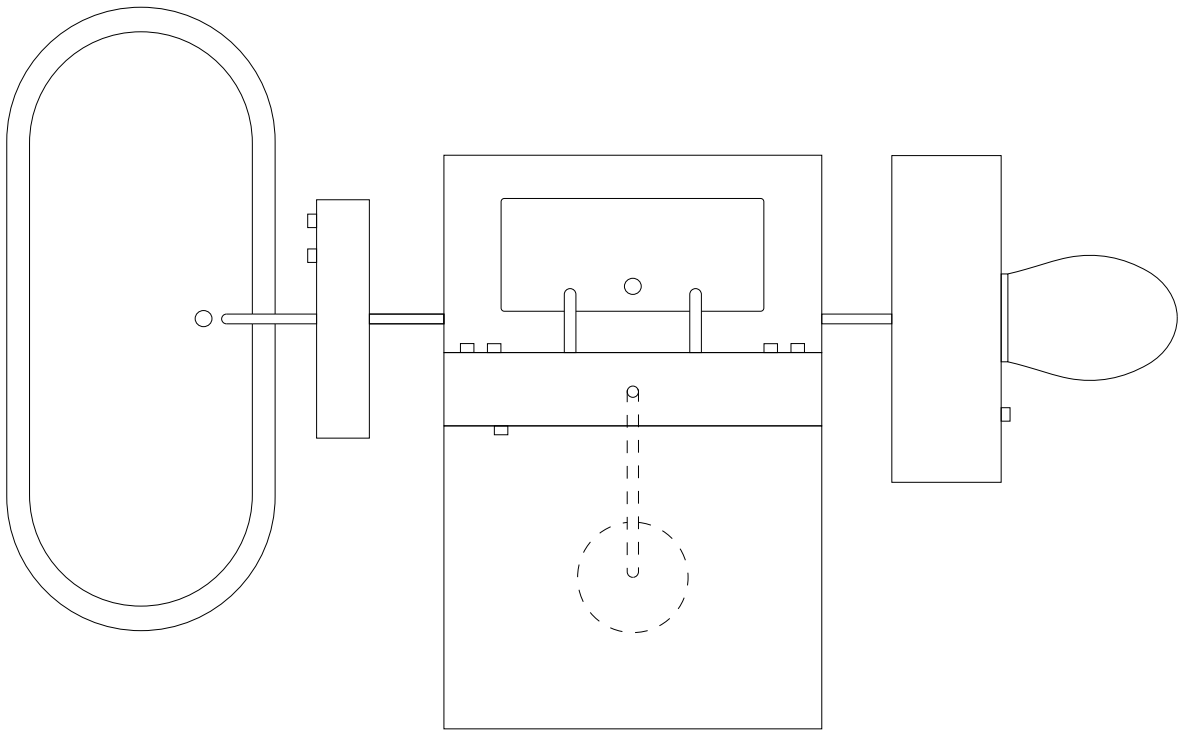


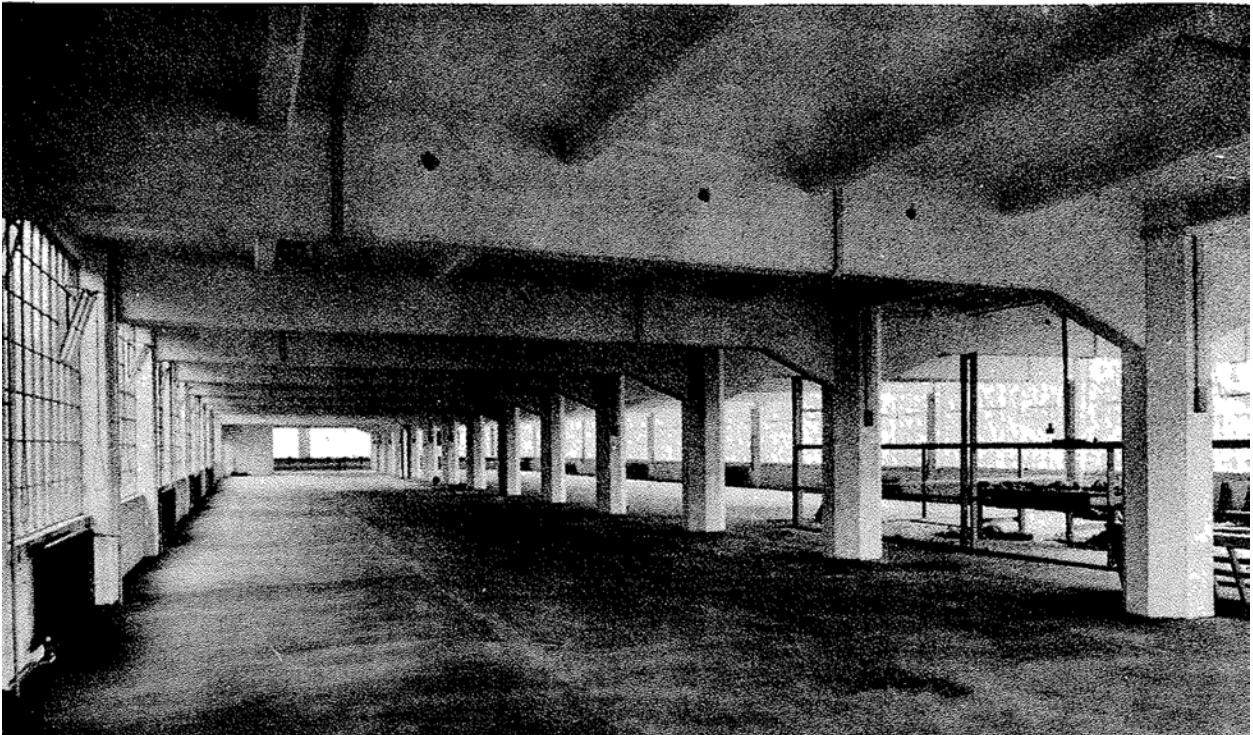




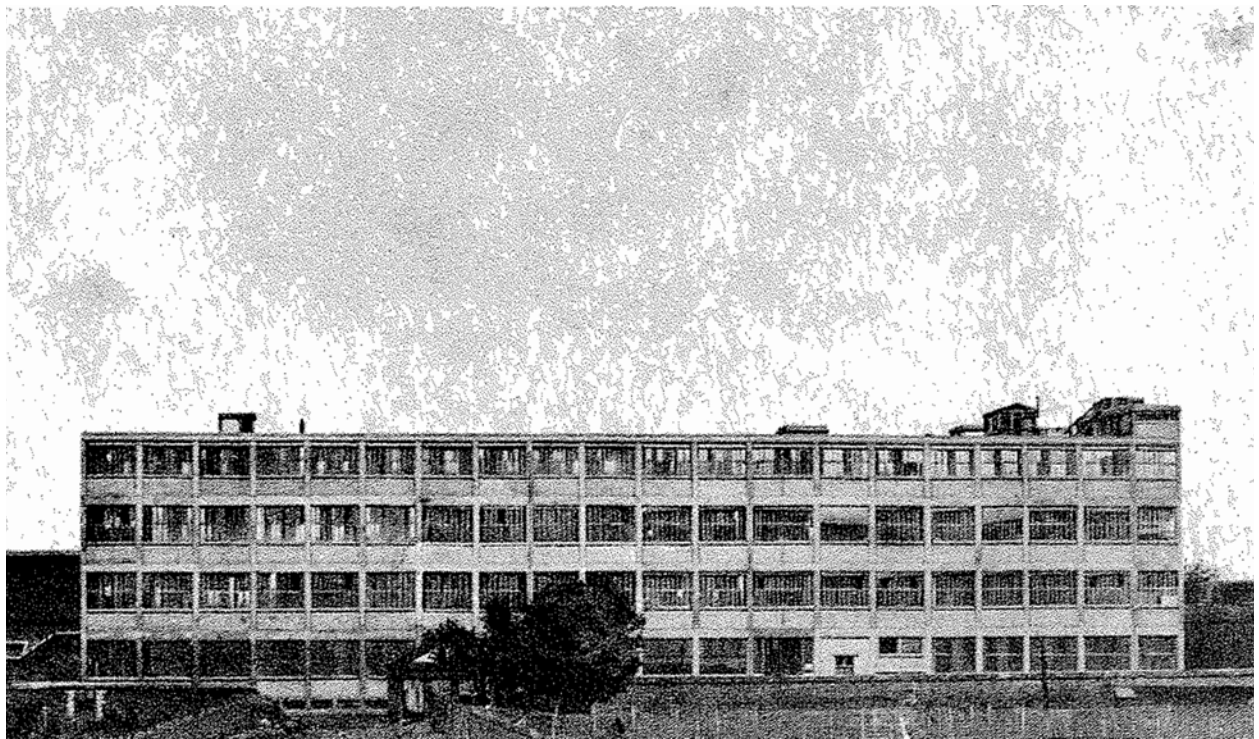




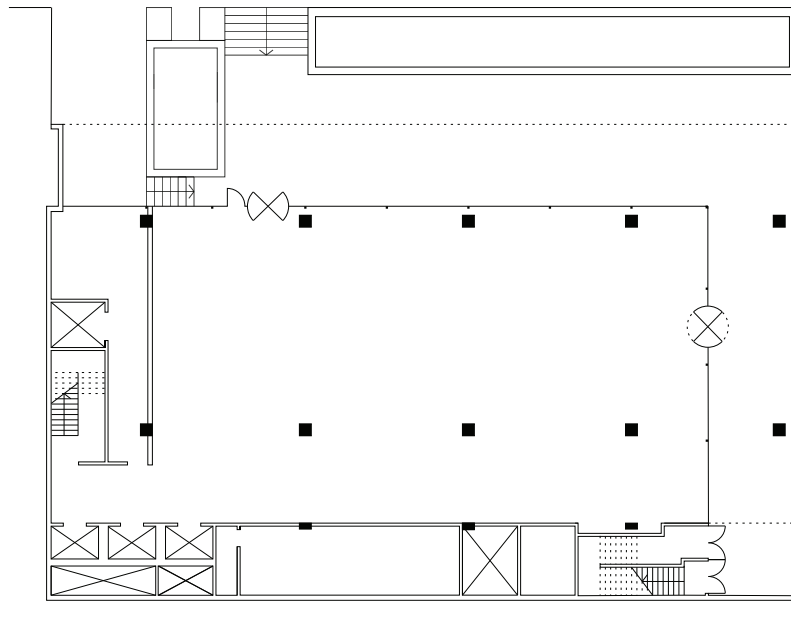
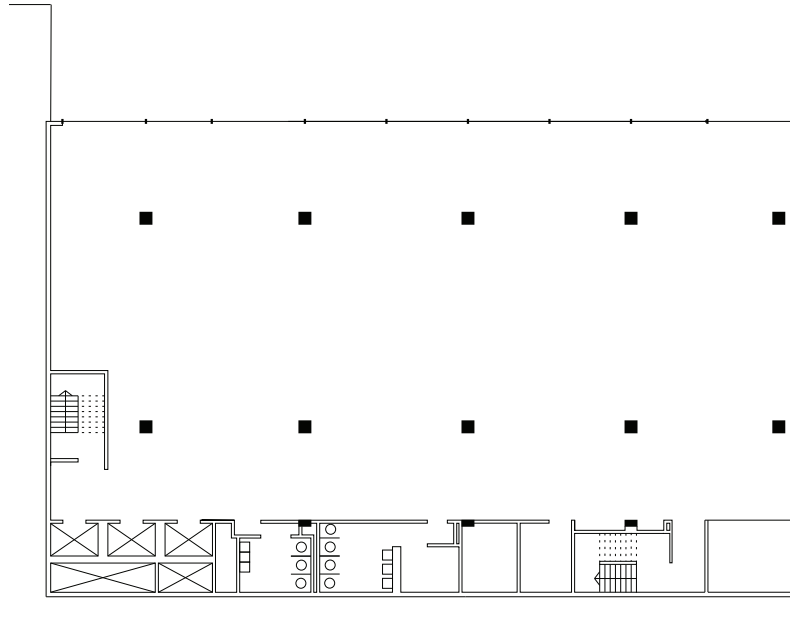


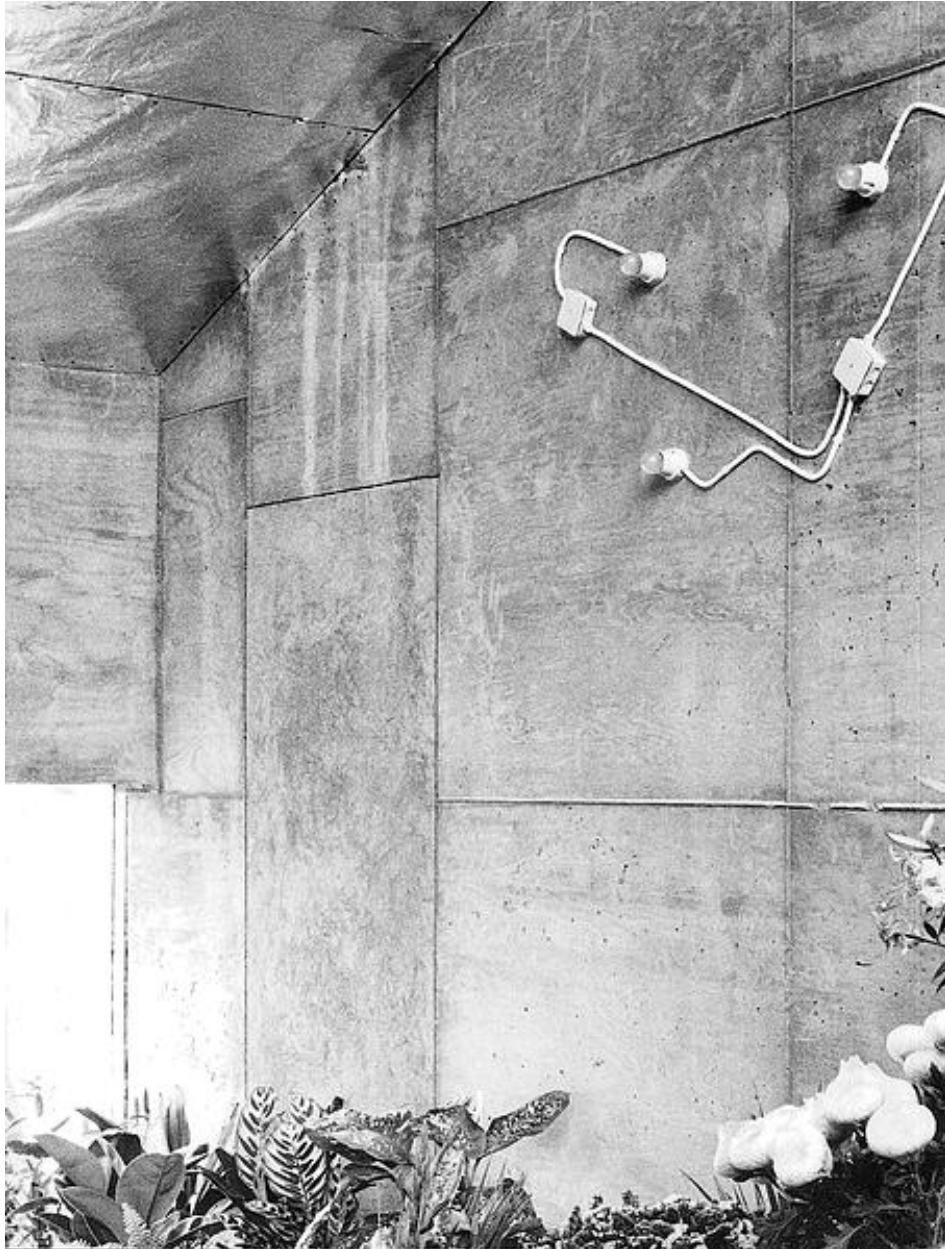


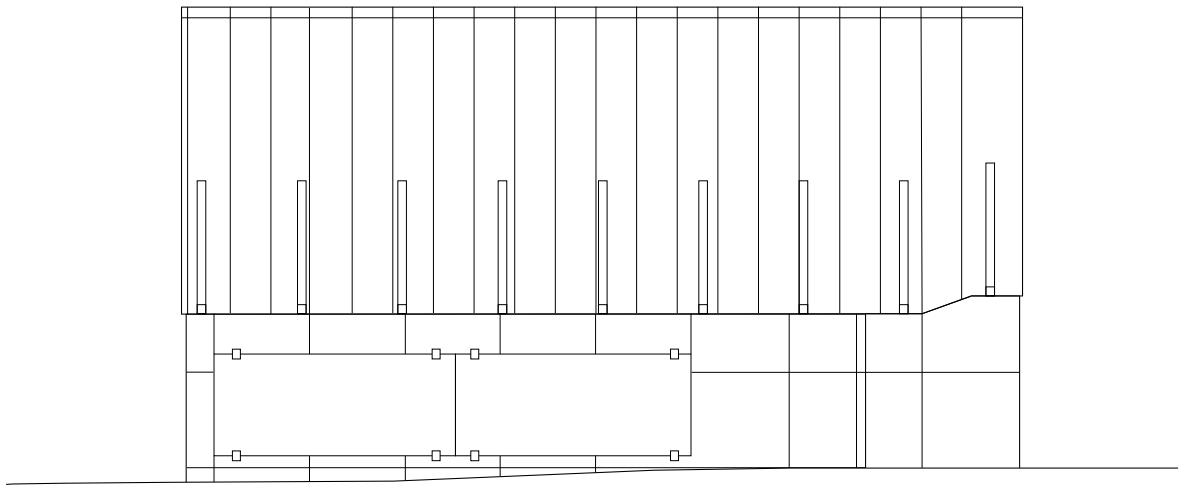




















I have several times tried to think of an apartment in which there would be a useless room, absolutely and intentionally useless. It wouldn't be an extra bedroom, or a corridor, or a cubby-hole, or a corner. It would be a functionless space. It would serve for nothing. Relate to nothing.



III

Paper projects

## House in polycarbonate

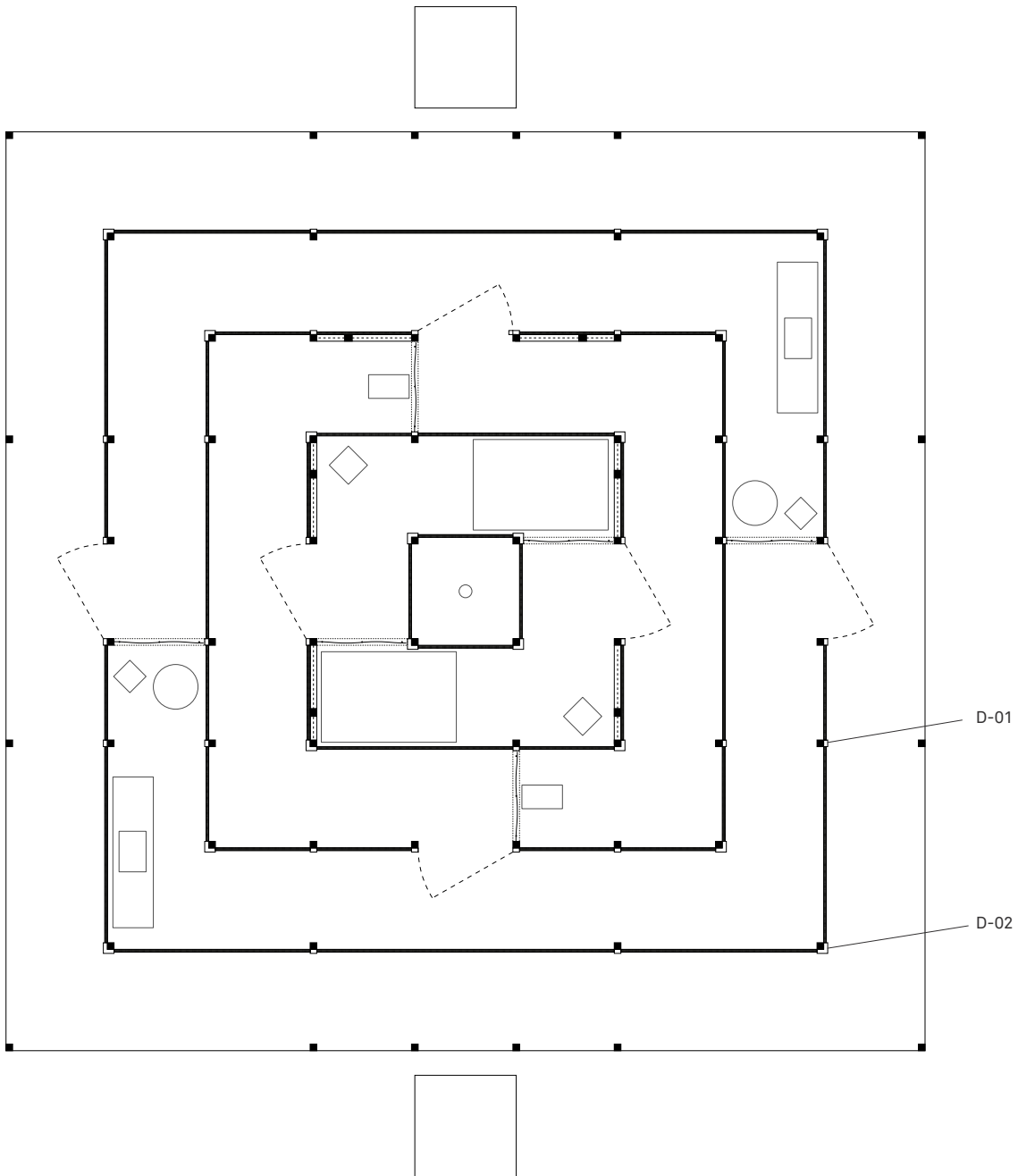
Scale: Domestic

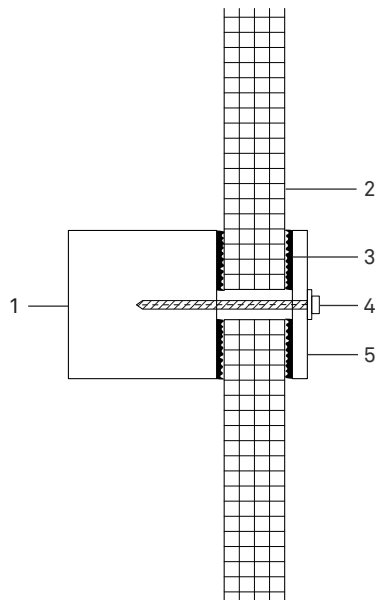
Structure: Lightweight / Polycarbonate, wood, textile

Program: Twin house

A house for two people. The further you enter the house, the less exposed you are; the spaces become darker and warmer towards the centre. There is a tension between the inhabitants; they can only observe each others movements and shadows. They meet in an intimate space measuring 1,5 x 1,5 m at the core of the house.

The construction is a post and beam system with 40 mm cellular polycarbonate walls. The two inhabitants are separated by thick canvas; stretched and fixed with boat canopy fittings.

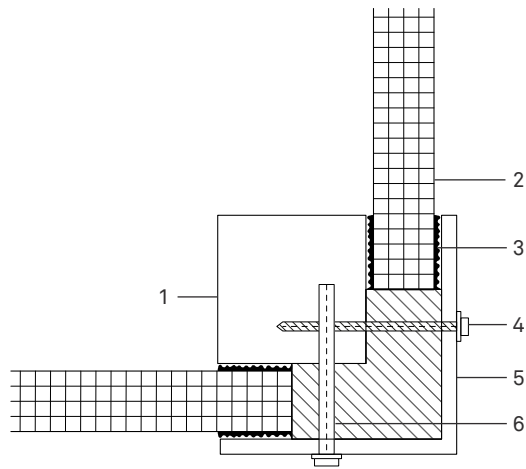




detail-01

- 1 98 x 98 mm structural timber
- 2 40 mm cellular polycarbonate panel
- 3 rubber seal
- 4 M6 screw
- 5 10 mm steel bracket

House in polycarbonate



detail-02

scale 1:5

1 98 x 98 mm structural timber

2 40 mm cellular polycarbonate panel

3 rubber seal

4 M6 screw

5 10 mm steel bracket L-shaped

6 10 mm barrel nut

## Bathroom

Scale: Furniture

Structure: Lightweight / Steel, stone

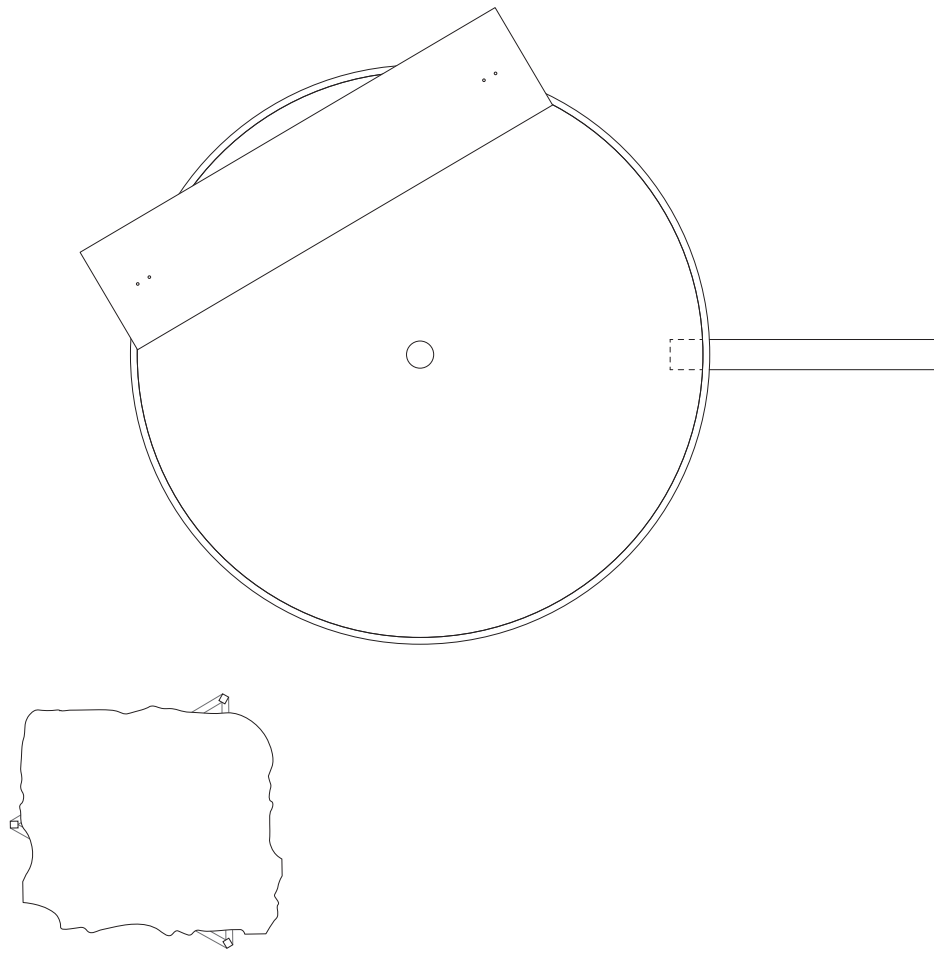
Program: Water tank

A reused stainless steel pipe is lifted by a delicate framework. It forms an object somewhere between a furniture and a sculpture. The composition is made of the hollow steel tank, a pipe for filling and emptying the tank and a wooden board with steel pins resting on the edge of the structure.

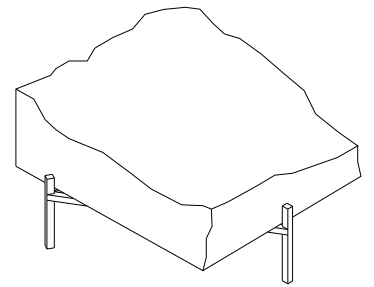
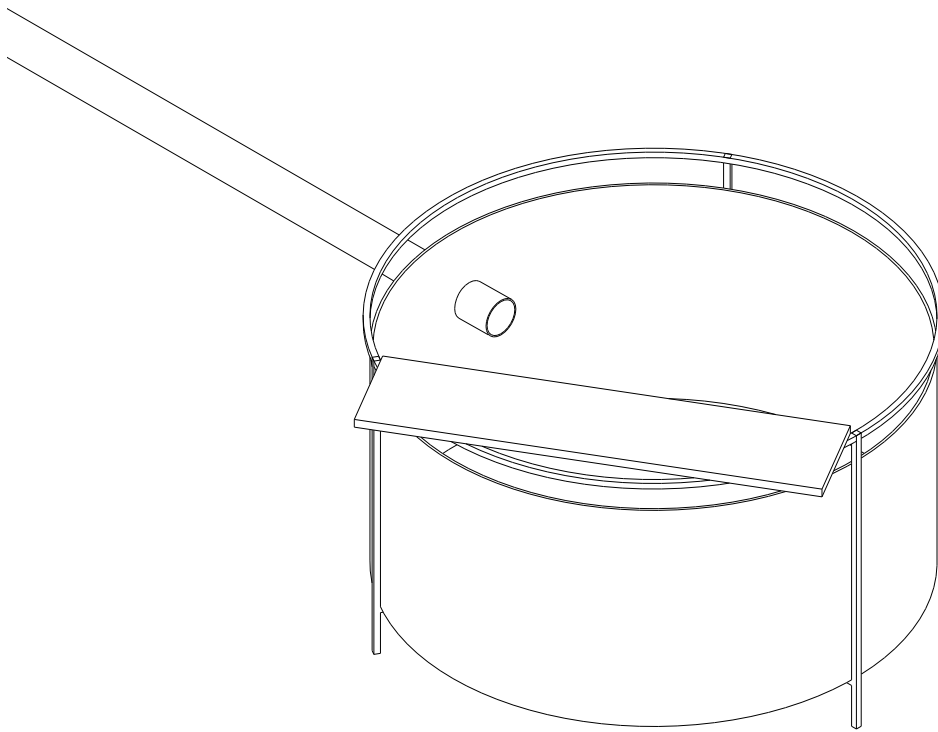
A clinker block invites the user to enter the pool. The clinker rests on a steel framework.

Mundane objects displayed as museum artefacts, to be used freely.









Axonometric drawing

## Summer house

Scale: Domestic

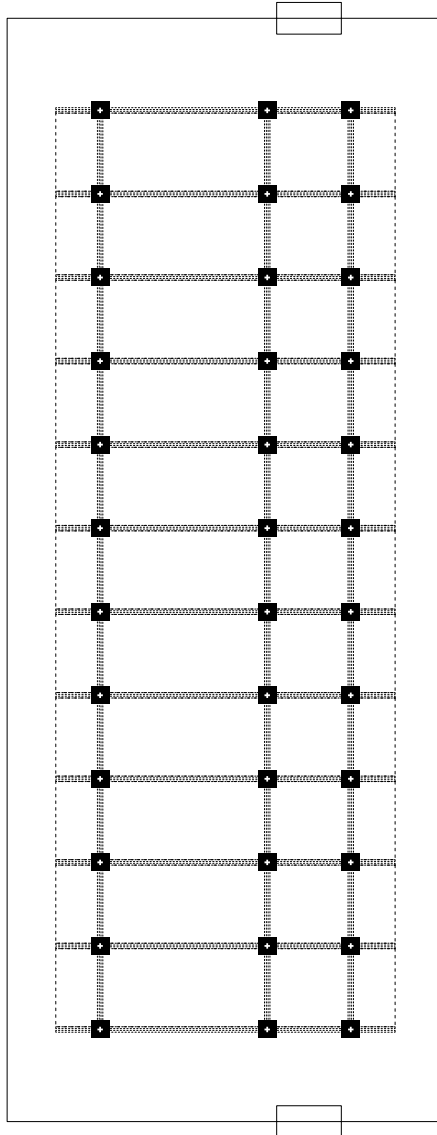
Structure: Light and heavy / Concrete, wood, textile

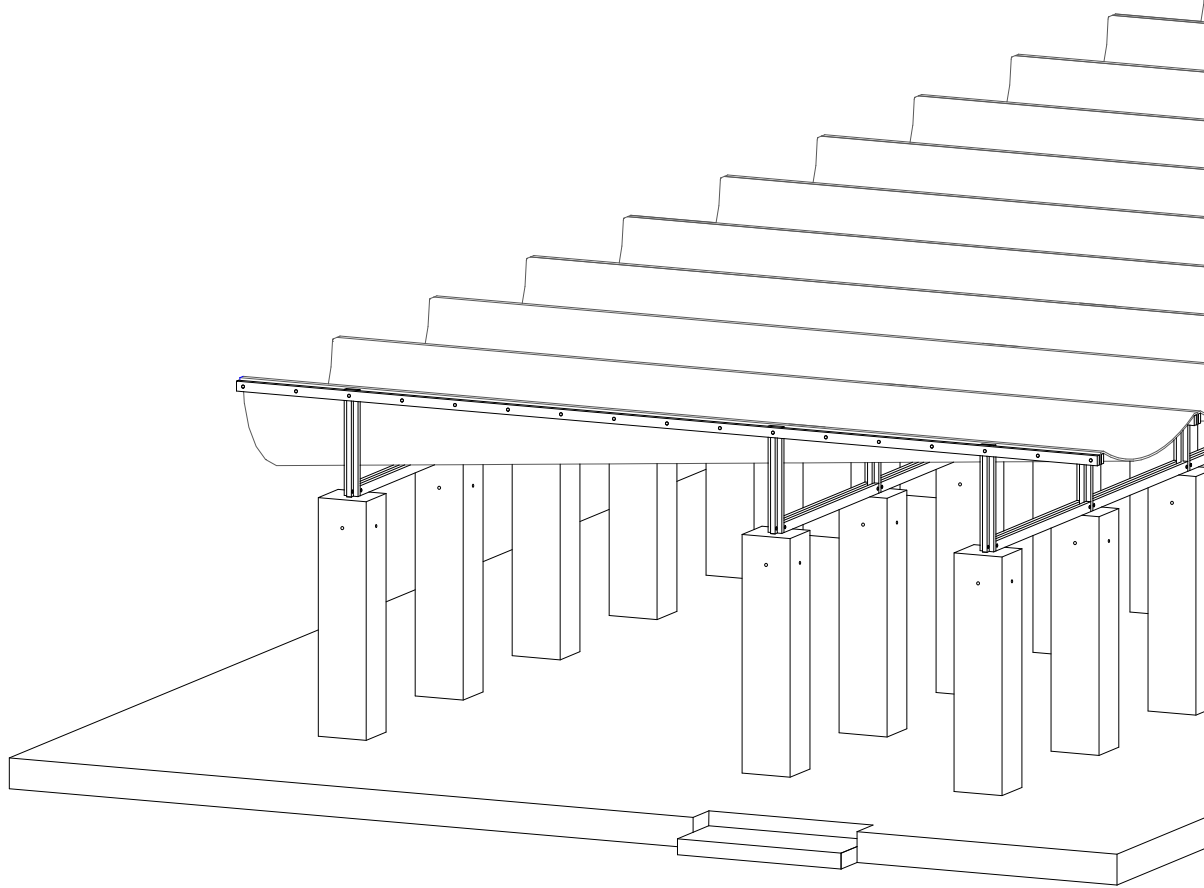
Program: Summer house / Pavilion / Ruin

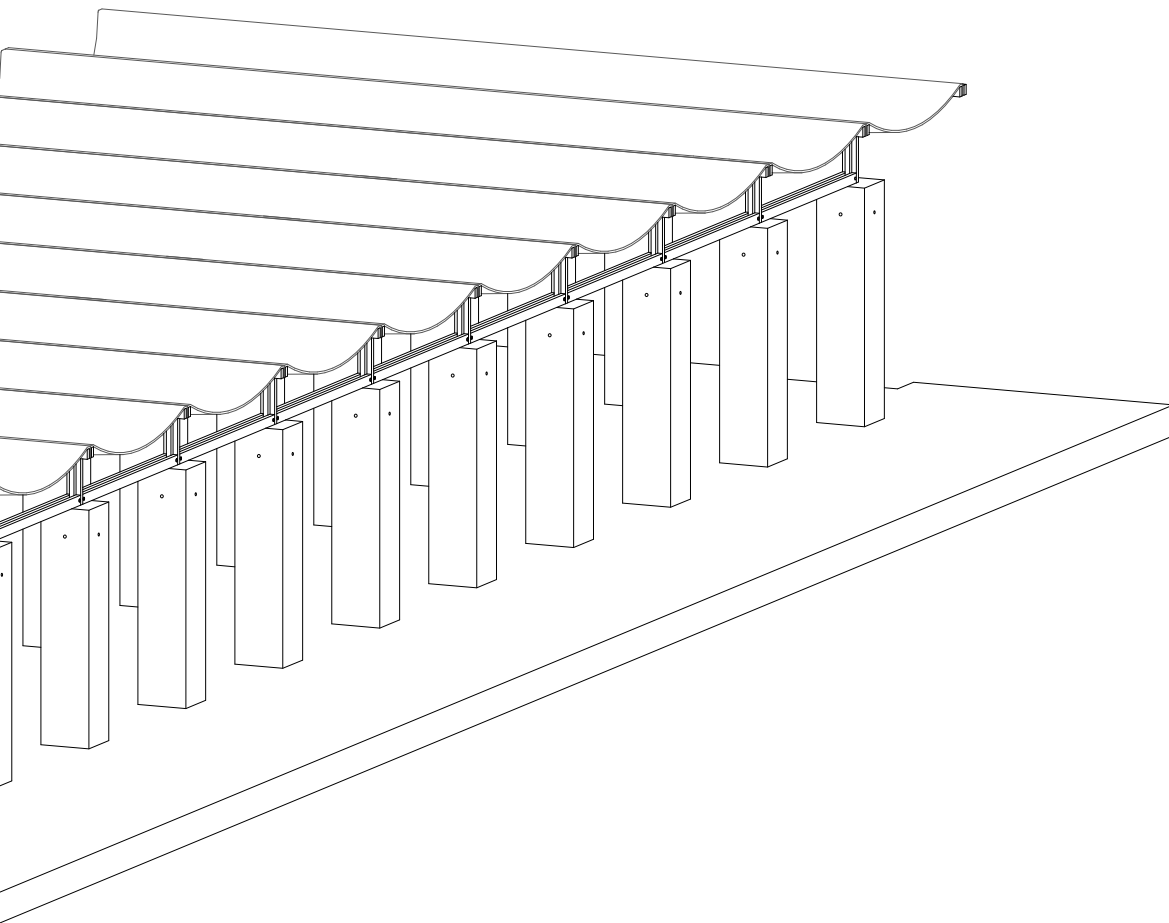
A structure divided into three distinct layers. The main construction is rigid and timeless, both in material terms and the strict composition. Three rows of columns give spatial qualities and rhythm.

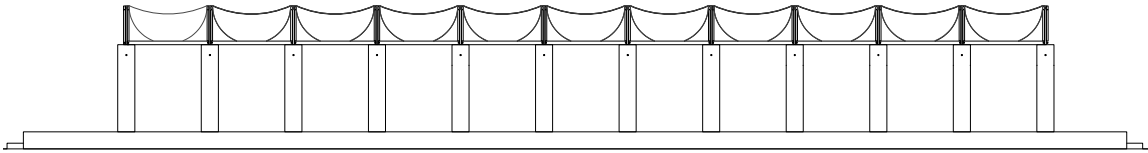
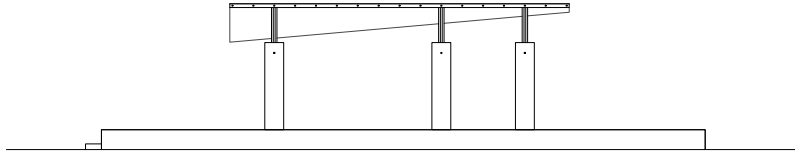
A lighter, wooden structure rests on the concrete pillars, further articulating the construction. The wooden beams can be mounted at the beginning of each season, and totally disassembled after use. It is mounted as a furniture, using wooden plugs to connect the joints.

The third layer for weather protection is a pieces of sail cloth. The pattern for each piece of cloth is drawn to direct excess water; hanging lower towards one side.

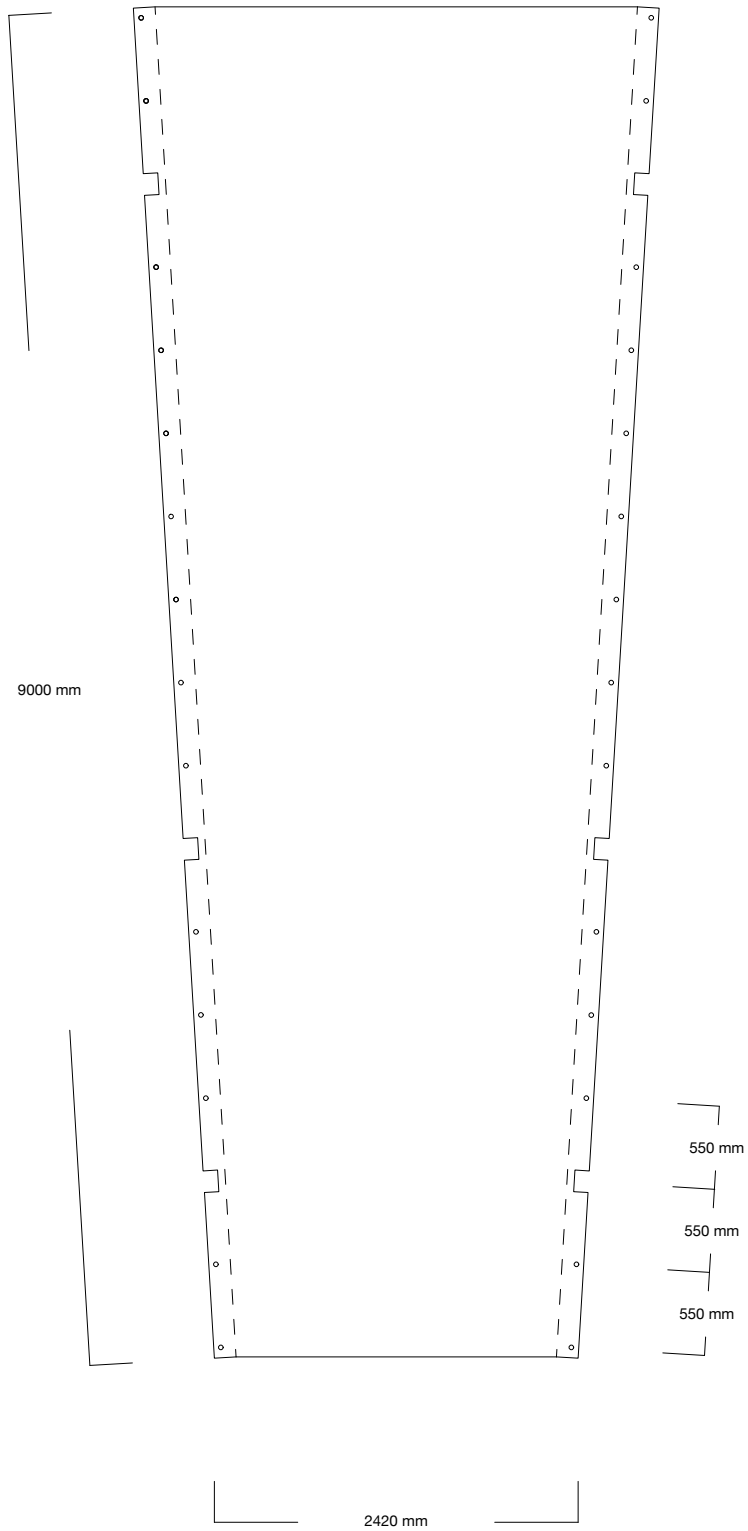












## Steel tower

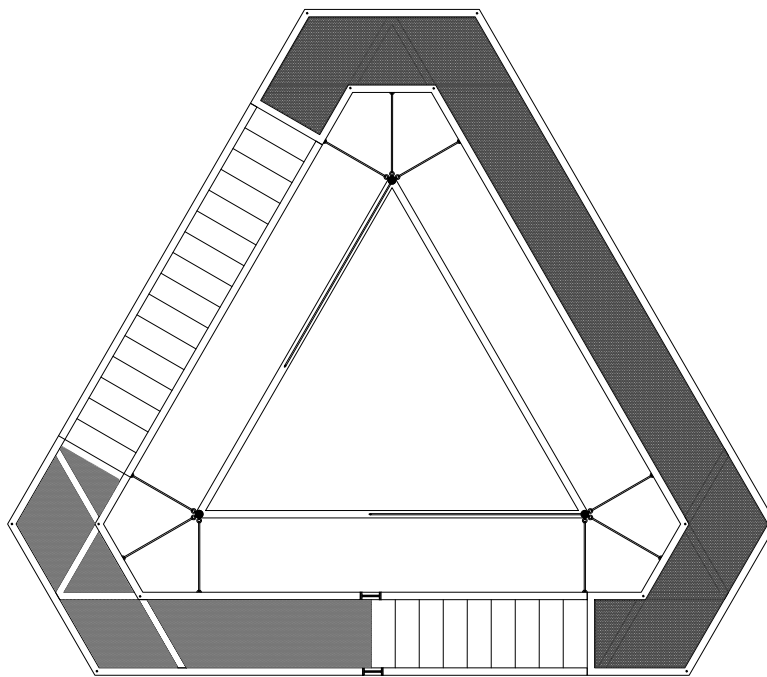
Scale: Infrastructure

Structure: Lightweight / Steel

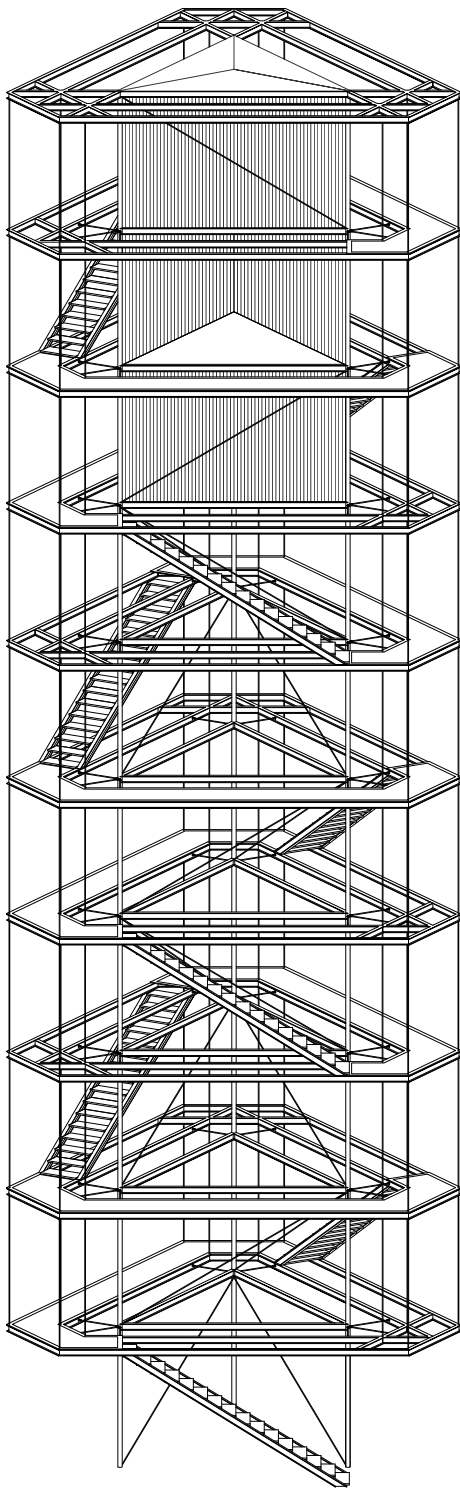
Program: Infrastructural tower

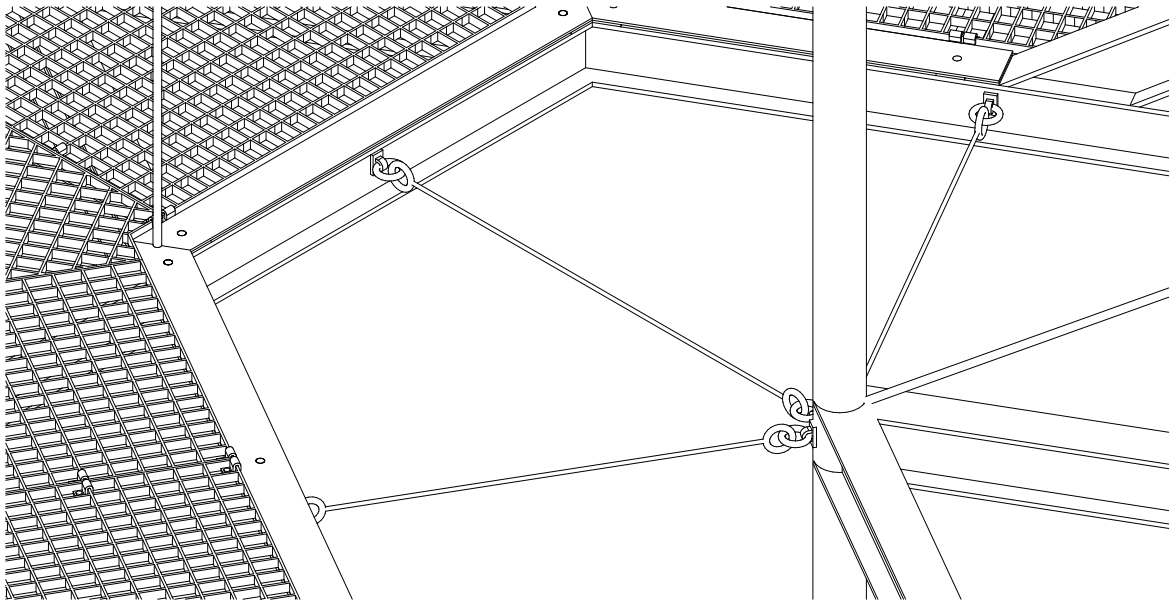
A freestanding tower in steel without a program. Three massive steel columns carry all the vertical loads. A spatial framework is suspended from the three columns.

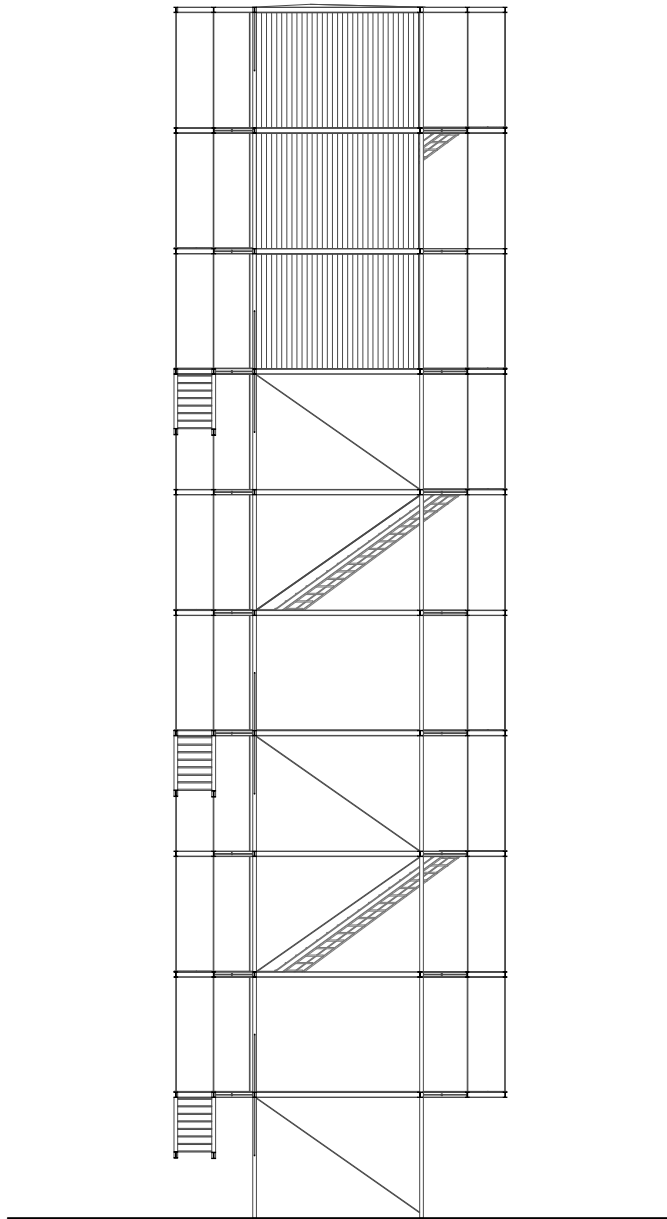
The framework creates a support structure comprising of galleries to look out and a stair leading toward an enclosed space at the upper floors.

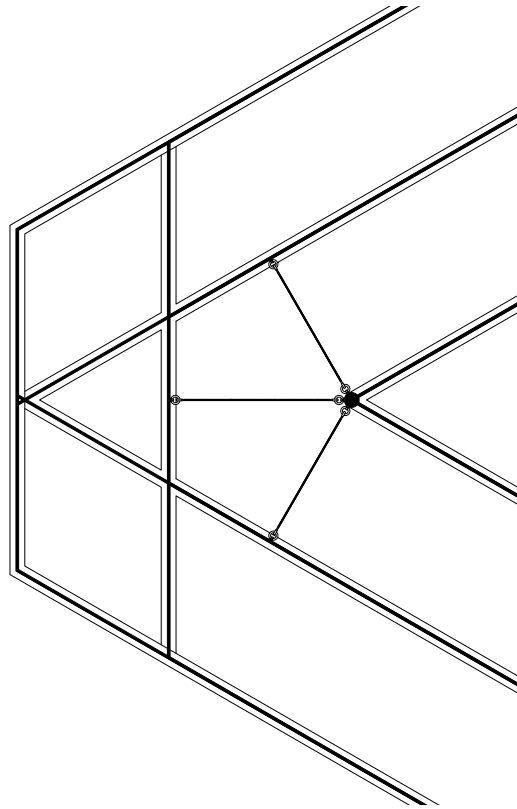




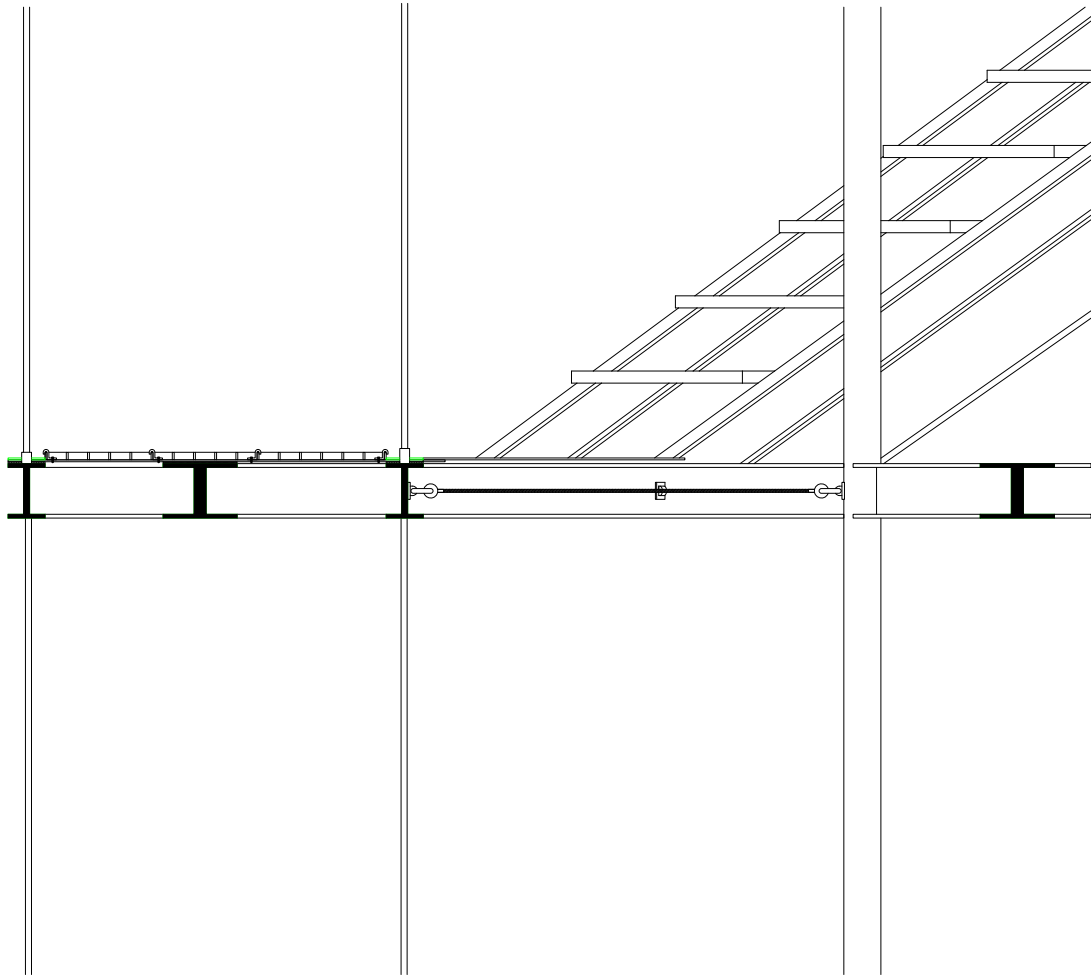












## The box

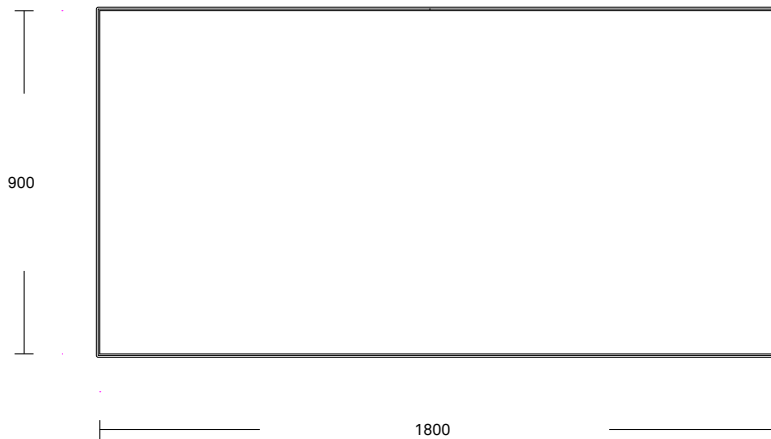
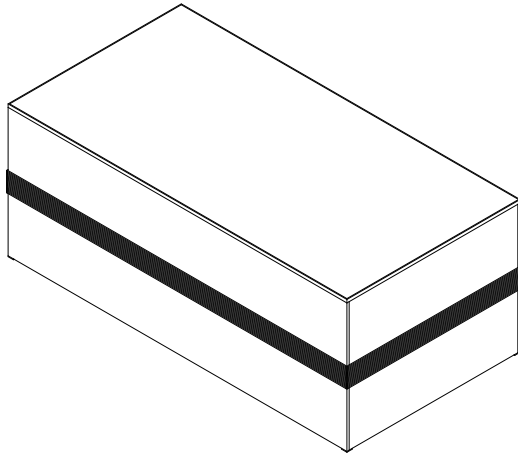
Scale: Furniture

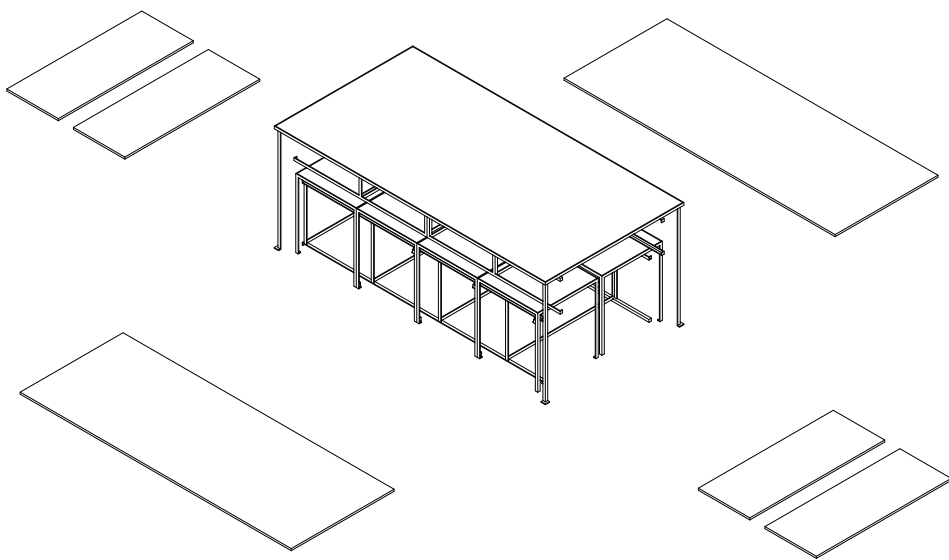
Structure: Lightweight, demountable / Steel and rubber band

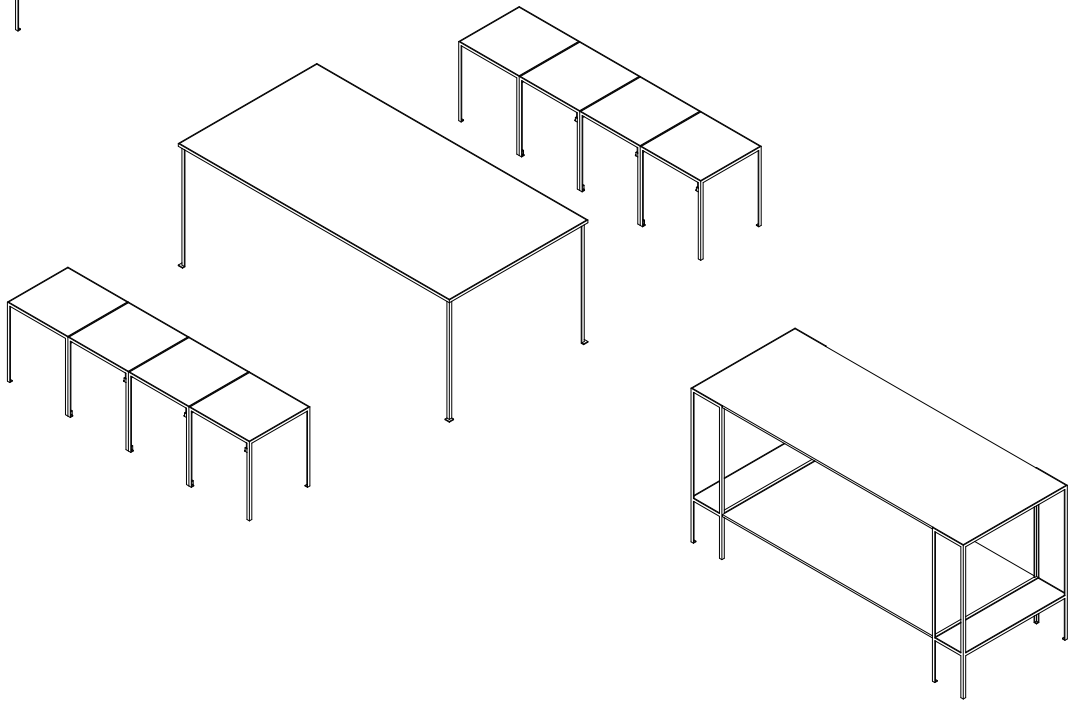
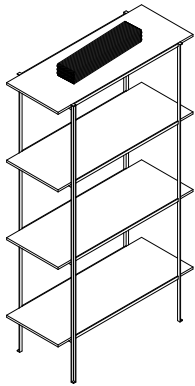
Program: Table, stools, kitchen, shelf

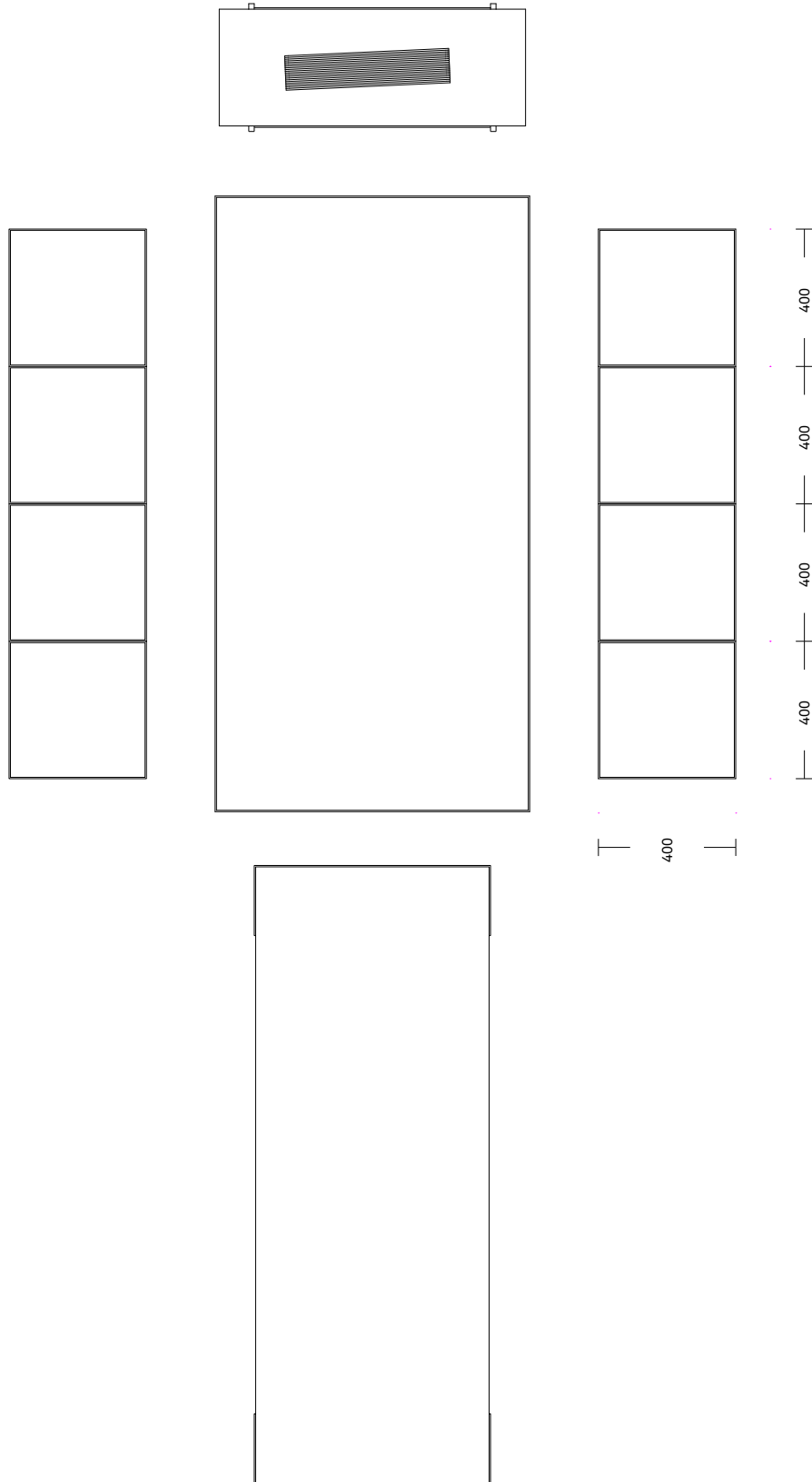
The box measures 900 x 1800 mm. The structure is made of off-the-rack angle iron welded into simple frames. A system of magnets makes it possible to mount the frames in several configurations.

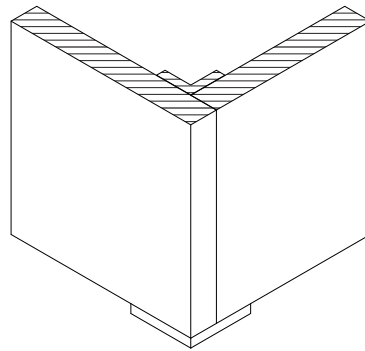
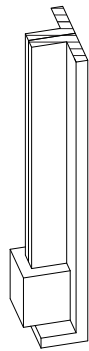
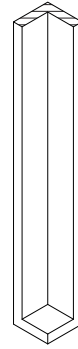
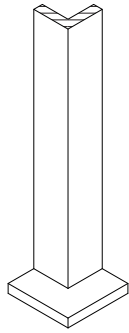
The box is your home.

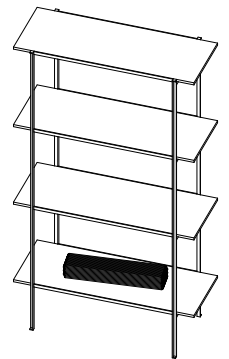
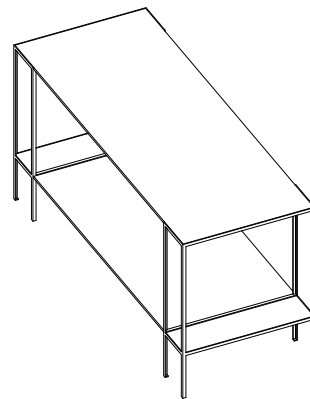
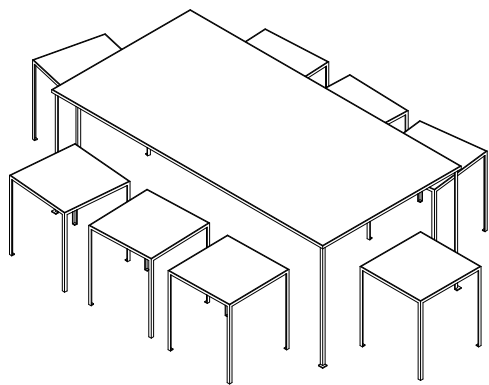




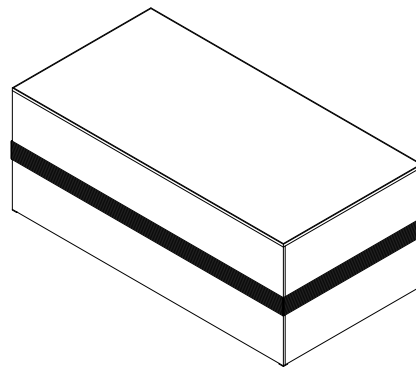
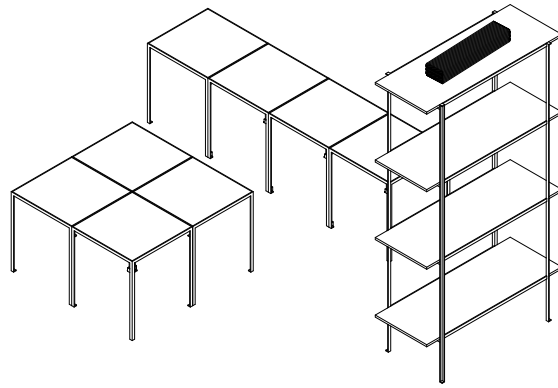












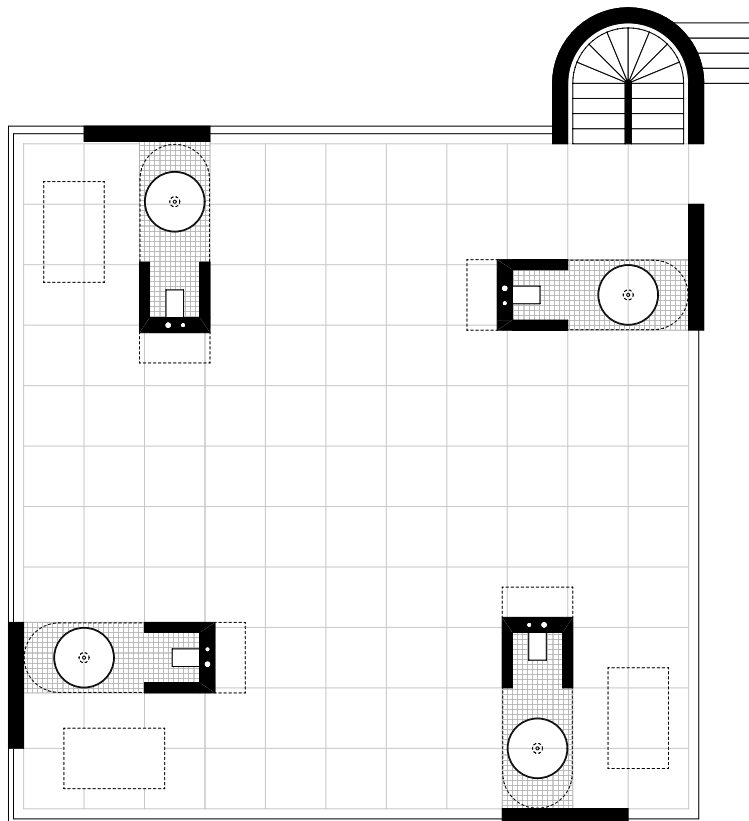
## Core-slab-house

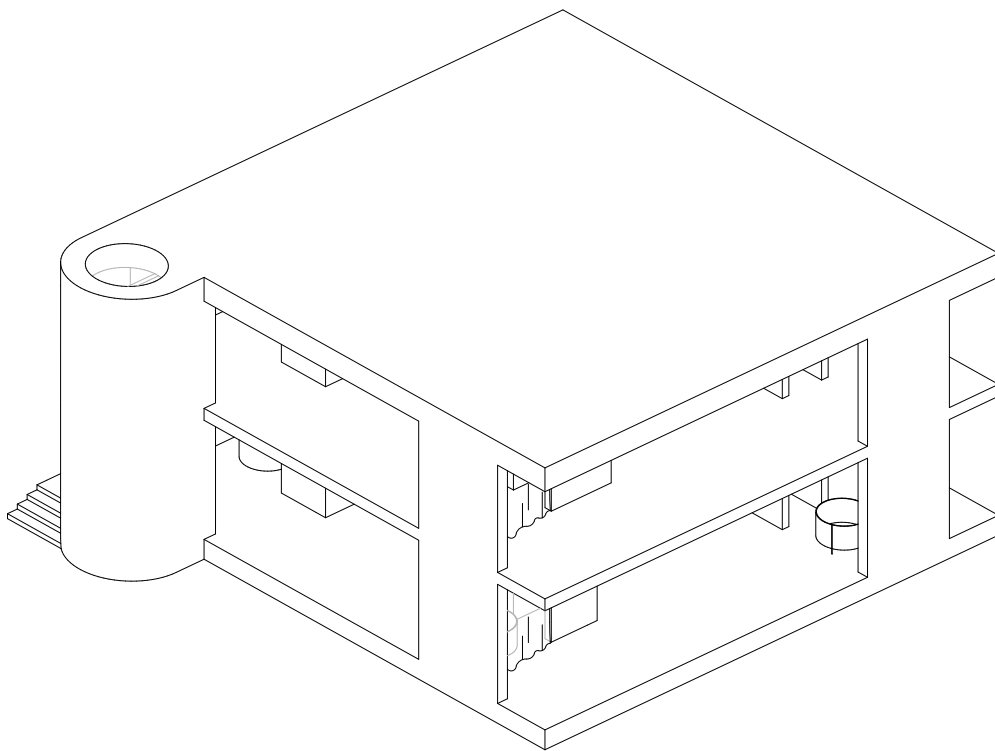
Scale: Domestic

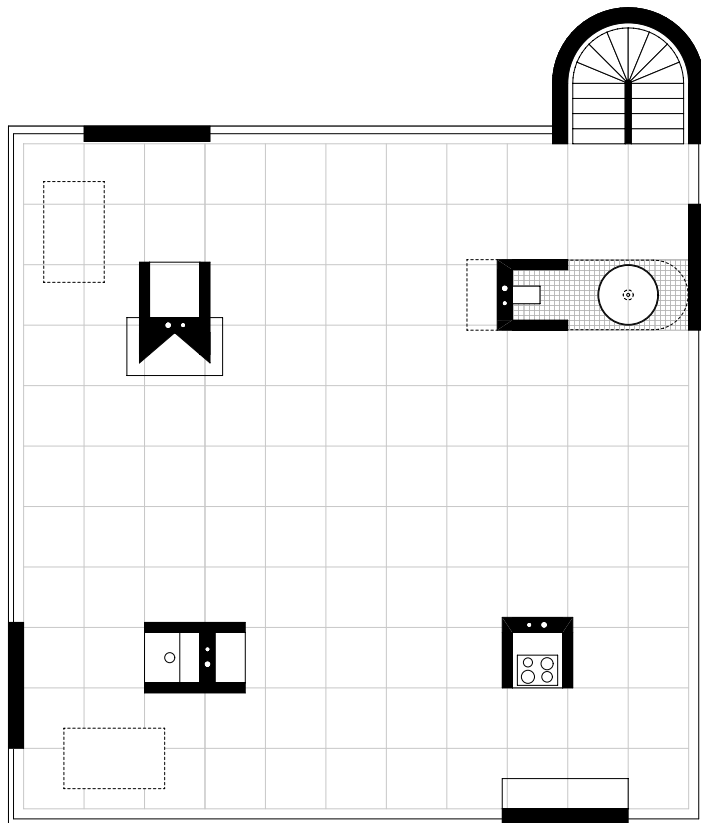
Structure: Lightweight / Polycarbonate, wood, textile

Program: Housing

The core-slab-house is made of four hollow, U-shaped columns/cores. They are of the same dimensions. The four cores contains pipe runs for water, electricity and sewage. The plan layout is open, yet the cores define potential spaces of a varying degree of privacy, with smaller spaces in the corners and a larger communal space in the middle of each floor.









IV

Architectural model

## **Time, space, structure**

The architectural model is an attempt at the universal. It is a generous structure that works against the traditional notion of a building with a programme. The architectural model is a method and a way of producing architecture to maximize spatial quality and potential. It is a generic system that is adapted to the sites. Challenges related to topography and restraints should lead to exceptions that add unexpected qualities to the projects.

### **Time and structure (centuries)**

The main structure, the support structure and the programme follow different timelines. The load-bearing structure, the bones of the architecture represent the element that can withstand the longest. It needs to have an autonomous quality.

The architectural model is constructed by a load-bearing structure of site-cast concrete. The main structure is disconnected from the idea of programme. It unveils potential, but it does not direct. Massive, archaic columns define a rhythm and start to hint at potential spaces. More narrow and intimate spaces along the facades, and more spacious between the columns. A concrete core provides stability to the construction.

The concrete structure is made visible through a light facade of steel and glass, which envelopes the concrete bones. As a part of the support structure, galleries are attached to each facade. They serve as circulation and add an outdoor space – as a potential balcony, a space between inside and outside, and as a buffer between the user and the city. The rhythm of the facade system provides the potential of several configurations, with varying degrees of transparency.

Building services are kept separate from the load-bearing structure. The final composition is made of visible layers, the structure, the infrastructure, the furniture and the skin. Together they form a whole and an aesthetic of something unfinished and in constant change.

When you strip the structure to its bones, the weight of the concrete, the tactility and the composition remains. Through time, the structure evolves. It is an infrastructure in constant change.



### **Time and programme (decades/years)**

Programme is consumed by time. As an alternative to programme-based design, the thesis aspires at a method with time as the design driver. The design should not be limited to any one function.

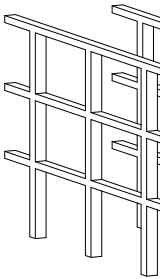
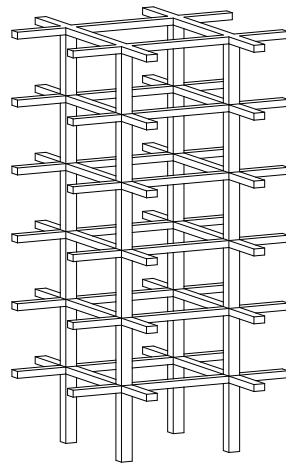
The main structure provides a substantial ceiling height of 3,1 meters to accommodate several functions. The structure has the capacity to contain several uses simultaneously or in the case of future change of programme. The relatively narrow building body of 12 meters from facade to facade, ensures the possibility of cross-ventilation and abundance of natural light.

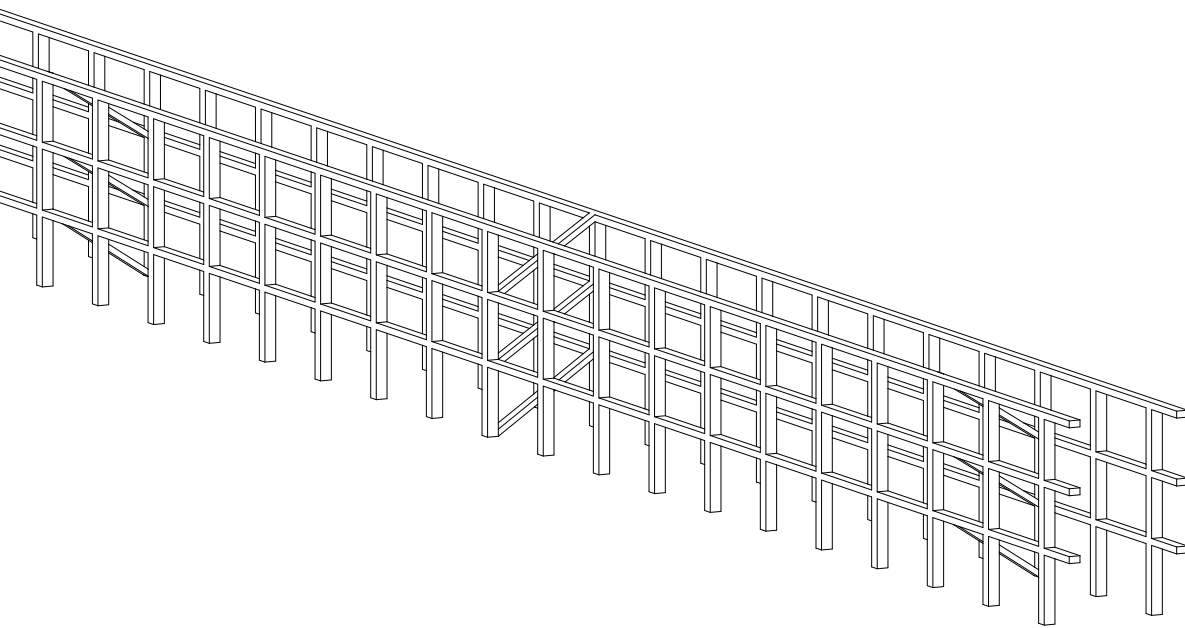
The different layers of the structures are visibly separated. Thus, the open composition provide the ability to update the facades, infrastructure and building services, without losing the essence of the architecture. The essence is rather a composition of separate elements, some can be replaced, while others will remain.

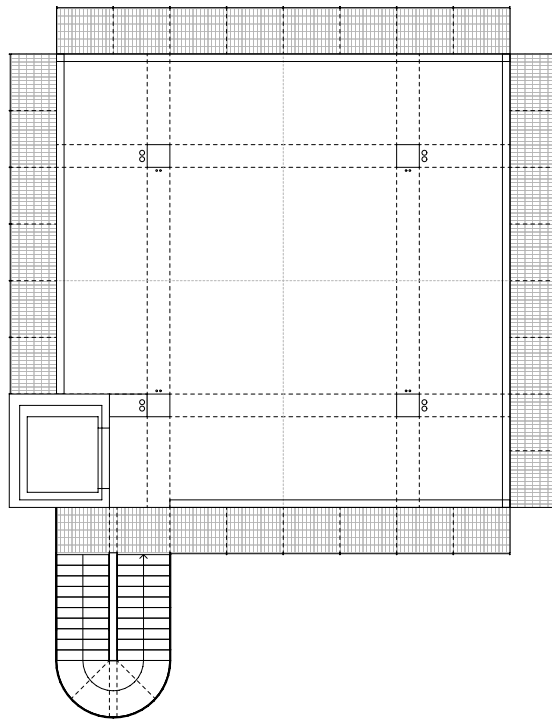
### **Time and use (days/hours/minutes)**

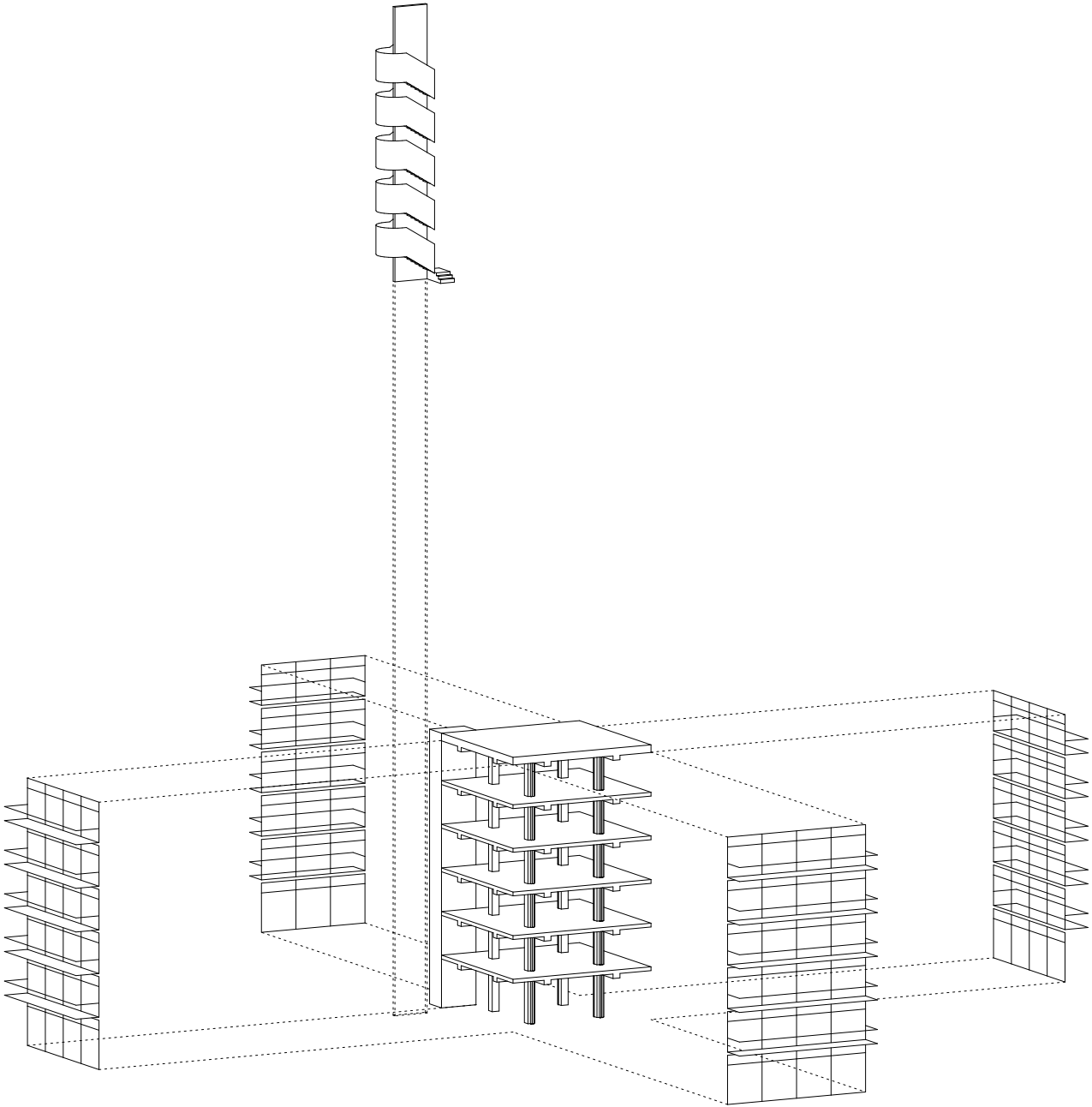
The western tradition of architecture has for the last century applied a highly specific programme into the design of the home and housing structures. Every main function has its designated space, as if all possible activities were happening at once.

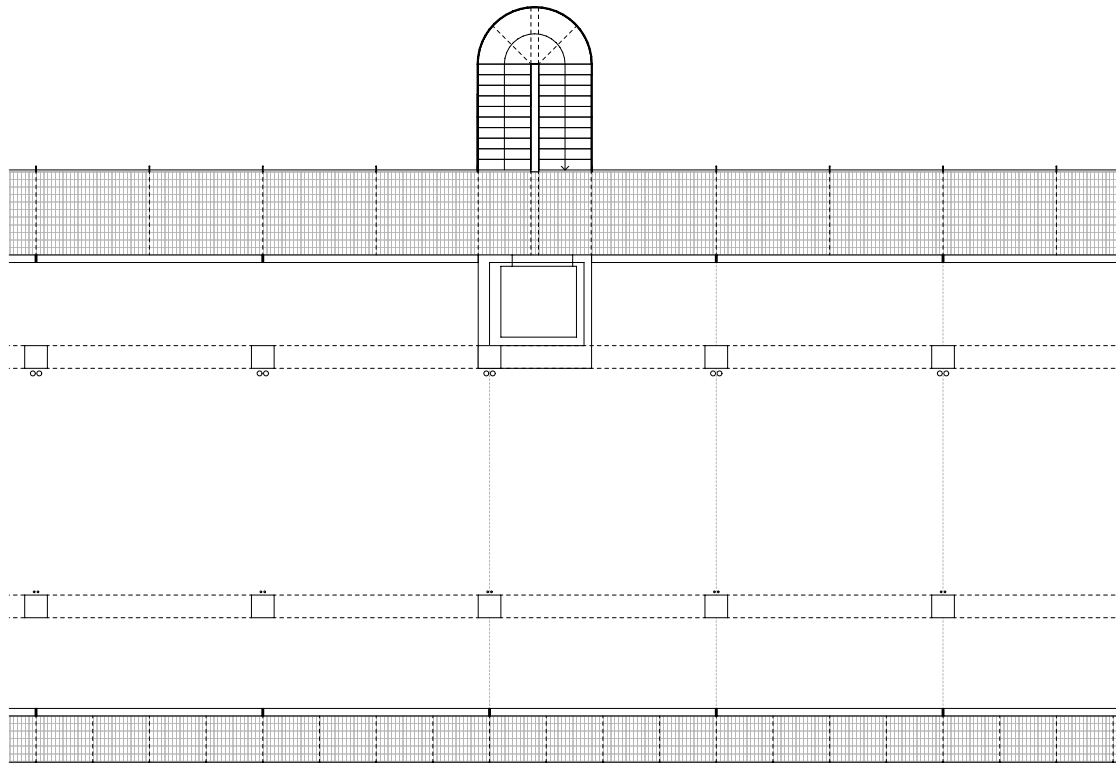
The architectural model is an attempt at something generous and universal. Thanks to its indeterminacy, the idea of programme based on spatial conditions leaves the definition and manipulation of space in the hands of the users and their changing needs. The interiors are not seen as dwellings, places of work or spaces for people to meet in, but instead as territories for potential use. The structure holds potential and shows atmospheres for the users to interact with. As an extra layer, the furniture is aimed to have ambiguous qualities, in order to remove preconceived ideas on how to use the spaces. The spaces attempt to give the users a feeling of liberty and freedom of use.

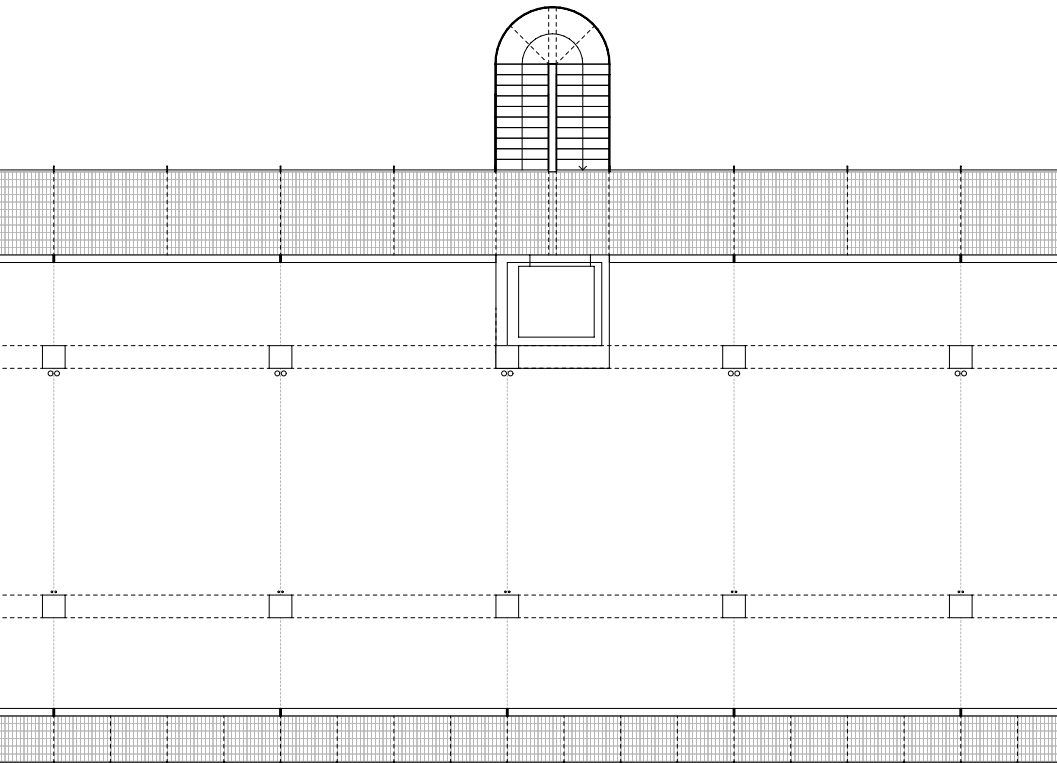


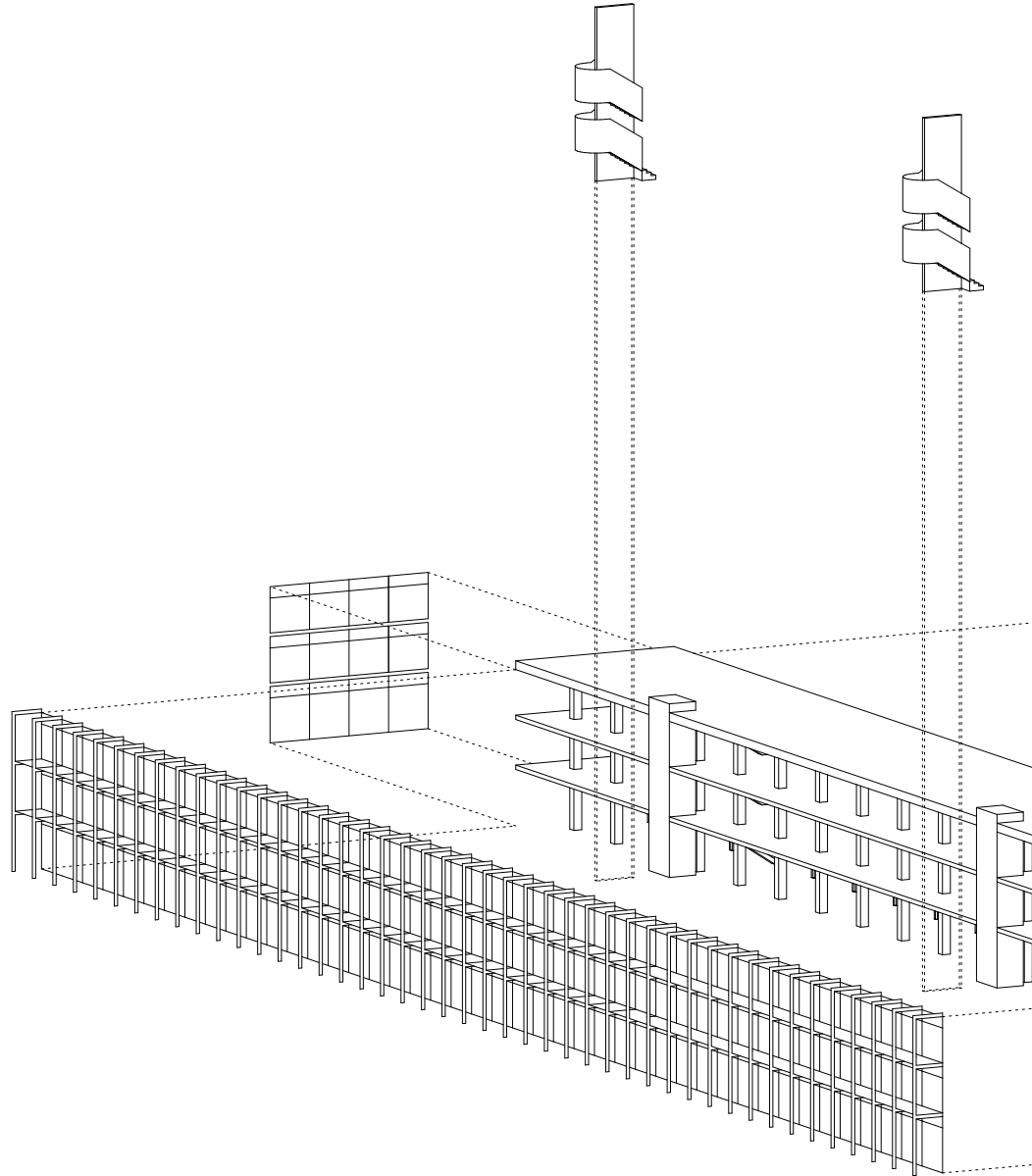




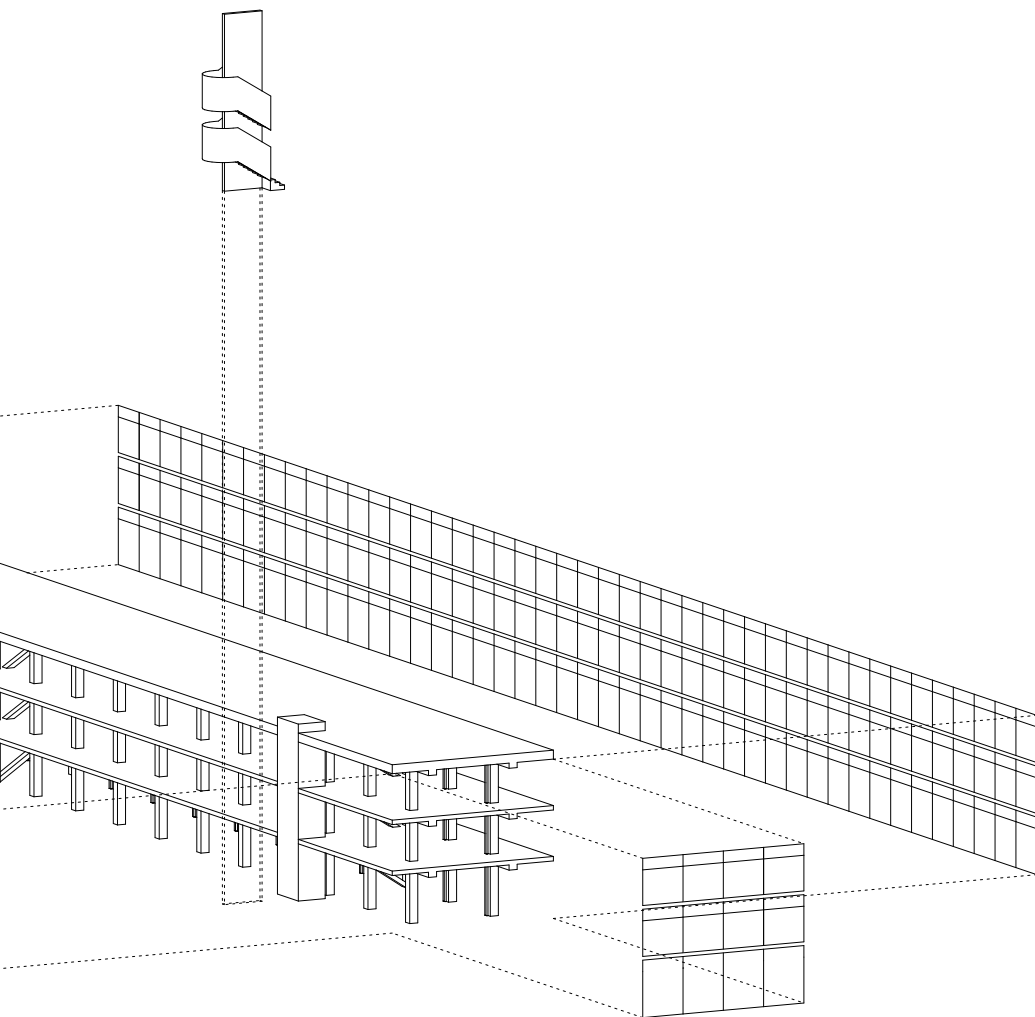












## Network of nodes

The structures are erected on plots of land that are currently overlooked, undeveloped or with wasted potential. The potential sites vary in size and qualities, and they are spread around the city. The structures are inserted as part of an ongoing densification and city repair.

The structures are outside the system, with no apparent relations to their immediate surroundings. The structures are generic and do not conform to neighbouring styles, facade rhythm or materiality. They have the capacity to adapt to sites of varying size, geometry and topography. They are generic in principle, as they show a way of building and share a common aesthetic. At the same time, they are adjusted to the specific qualities of the context and the land they occupy.

Each structure stand on its own, yet they are spread around the city, invading the city as parasites, to form a network of nodes. They stand out against the city to show another form of living.







### Slåmotgangen

Address:	Slåmotgangen 40-36
Coordinates:	59°55'00.1"N 10°45'38.7"E
Total property area:	84.4m <sup>2</sup> + 198.5m <sup>2</sup> + 1494.3m <sup>2</sup> = 1 877,2 m <sup>2</sup>
Potential built area:	740m <sup>2</sup> = 570m <sup>2</sup> + 170m <sup>2</sup>
Property unit number:	208/774, 208/601, 208/123
Current condition:	storage and parking
Zoning:	housing with space for industrial installation
Challenges:	problematic area, considerable noise from traffic
Opportunities:	picturesque surroundings, south-east facing



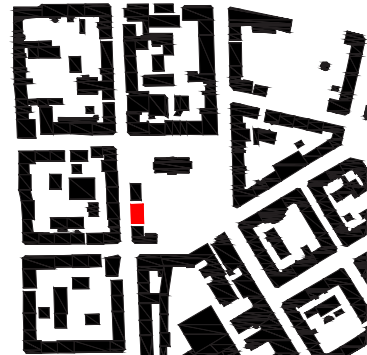
### Fredensborg

Address:	Fredensborgveien 26
Coordinates:	59°55'10.2"N 10°44'51.1"E
Total property area:	4763.7 m <sup>2</sup>
Potential built area:	360 m <sup>2</sup>
Property unit number:	208/876
Current condition:	parking
Zoning:	housing and offices
Challenges:	transition between scales, sun conditions
Opportunities:	potential city repair by completing street corner, spacious



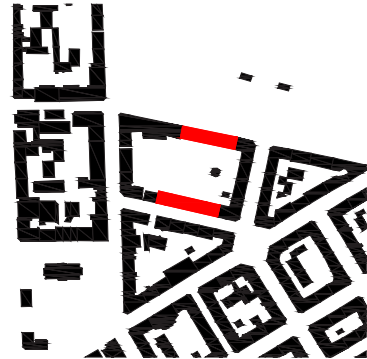
### Grünerløkka

Address:	Thorvald Meyers gate 68
Coordinates:	59°55'13.4"N 10°45'34.3"E
Total property area:	536.7 m <sup>2</sup>
Potential built area:	200 m <sup>2</sup>
Property unit number:	228/509
Current condition:	residential barracks and parking
Zoning:	housing and catering
Challenges:	noise from tram, facing protected park, costly
Opportunities:	city repair, completing the street facade, central, open



## Sofienbergsparken

Address:	Schæffers gate 12-2
Coordinates:	59°55'18.2"N 10°45'43.5"E
Total property area:	5995.8 m <sup>2</sup>
Potential built area:	1000 m <sup>2</sup> + 884 m <sup>2</sup> = 1884 m <sup>2</sup>
Property unit number:	228/382
Current condition:	industrial area, factory
Zoning:	residential housing, up to 5 stories
Challenges:	in development
Opportunities:	attractive site, completing the city block, access to closed courtyard



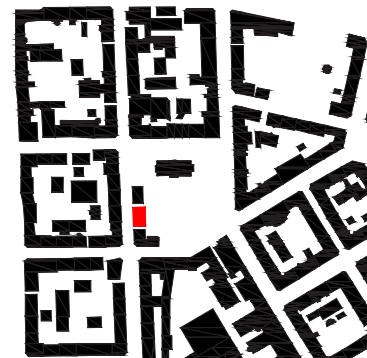
## Vulkan

Address:	Maridalsveien 8
Coordinates:	59°55'13.1"N 10°45'04.7"E
Total property area:	256.8 m <sup>2</sup>
Potential built area:	203 m <sup>2</sup>
Property unit number:	208/398
Current condition:	under development
Zoning:	residential housing, 5 stories or more
Challenges:	considerable traffic, small scale, closed
Opportunities:	potential tower typology, private; facing 3 blind facades



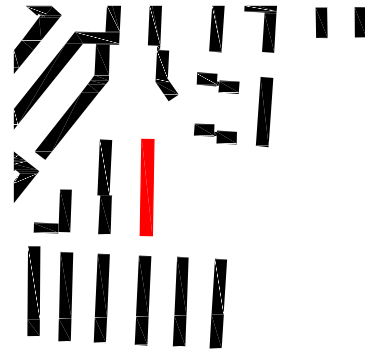
## Hausmania

Address:	Hausmanns gate 42-40, Brenneriveien 1
Coordinates:	59°55'10.2"N 10°45'06.1"E
Total property area:	346.2 m <sup>2</sup> + 313.9 m <sup>2</sup> + 616.4 m <sup>2</sup> = 1 276,5 m <sup>2</sup>
Potential built area:	740 m <sup>2</sup>
Property unit number:	208/303, 208/304, 208/60
Current condition:	unused, decaying built fabric, to be demolished
Zoning:	experimental housing, art production, min. 5 stories
Challenges:	complex political condition, complex history
Opportunities:	access to backyard, zoned for experimental housing, zoned as a cultural city block



### Carl Berner South

Address:	Finnmarkgata
Coordinates:	59°55'23.3"N 10°46'33.0"E
Total property area:	8130 m <sup>2</sup>
Potential built area:	1080 m <sup>2</sup>
Property unit number:	229/3
Current condition:	parking, underdeveloped green area
Zoning:	recreational area, housing
Challenges:	not zoned for housing, traffic along west facade
Opportunities:	unused, facing idyllic park, given typology



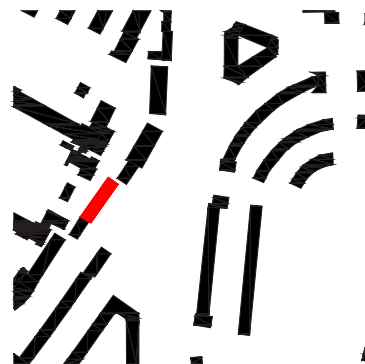
### Grønlandsleiret

Address:	Grønlandsleiret 55
Coordinates:	59°54'36.8"N 10°46'03.2"E
Total property area:	861.3 m <sup>2</sup>
Potential built area:	300 m <sup>2</sup>
Property unit number:	230/107
Current condition:	parking
Zoning:	housing
Challenges:	height restrictions, historical surroundings
Opportunities:	city repair between two blind facades. access to courtyard



### Lovisenberg

Address:	Lovisenberggata
Coordinates:	59°55'57.5"N 10°44'52.6"E
Total property area:	1709.8 m <sup>2</sup>
Potential built area:	512 m <sup>2</sup>
Property unit number:	220/71
Current condition:	parking with containers
Zoning:	housing
Challenges:	close to traffic, near large health institution
Opportunities:	free facade towards open view, idyllic neighbourhood





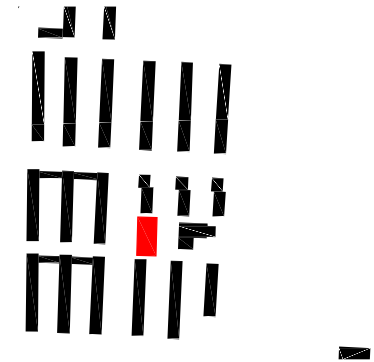
## Carl Berner North

Address: Trondheimsveien 156B  
Coordinates: 59°55'57.5"N 10°44'52.6"E  
Total property area: 1090.1 m<sup>2</sup>  
Potential built area: 540 m<sup>2</sup>  
Property unit number: 226/75  
Current condition: parking  
Zoning: housing  
Challenges: close to traffic, sun conditions  
Opportunities: city repair, access to large courtyard



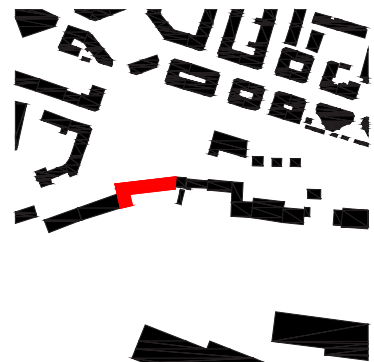
## Tøyen Park

Address: Sofienberggata 58  
Coordinates: 59°55'15.9"N 10°46'31.8"E  
Total property area: 3587.3 m<sup>2</sup>  
Potential built area: 510 m<sup>2</sup>  
Property unit number: 229/142  
Current condition: kindergarten on part of the plot, parking  
Zoning: education, park, housing  
Challenges: between park, kindergarten and road  
Opportunities: flat terrain, city repair to finish streetscape



## Old Town

Address: St. Halvards gate 27  
Coordinates: 59°54'22.3"N 10°46'22.5"E  
Total property area: 2166.4 m<sup>2</sup>  
Potential built area: 880 m<sup>2</sup>  
Property unit number: 233/186  
Current condition: industrial facilities, connected to railway  
Zoning: special area "for common good"  
Challenges: close to railway and industrial area  
Opportunities: possibility for high rise or experimental housing



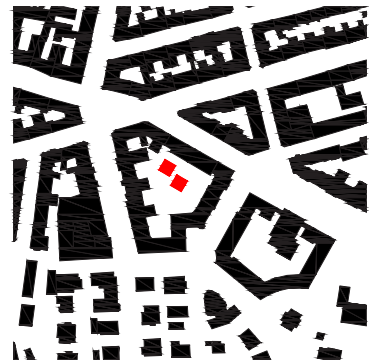
### Briskeby

Address:	Industrigata 3
Coordinates:	59°55'22.2"N 10°43'01.1"E
Total property area:	3170.4 m <sup>2</sup>
Potential built area:	502 m <sup>2</sup>
Property unit number:	213/174
Current condition:	transformed fire station to kindergarten, parking
Zoning:	public building, area for conservation
Challenges:	surrounded by historical buildings
Opportunities:	quiet area, row houses and city villas



### Bygdøy Allé

Address:	Bygdøy Allé 56 a,b,c
Coordinates:	59°55'05.1"N 10°42'16.9"E
Total property area:	3574,6 m <sup>2</sup>
Potential built area:	288 m <sup>2</sup>
Property unit number:	212/333, 212/44
Current condition:	garage, storage room, spacious backyard
Zoning:	annex for housing or storage
Challenges:	small plot, surrounded
Opportunities:	potential for interesting city repair, historical interpretation



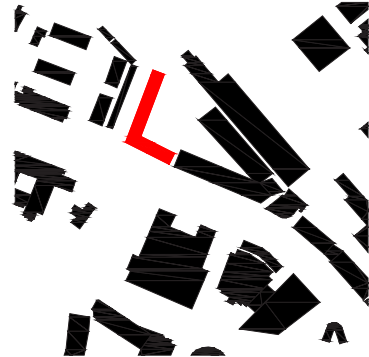
### Skillebekk

Address:	Drammensveien 49
Coordinates:	59°54'47.7"N 10°42'40.9"E
Total property area:	1 317,2 m <sup>2</sup>
Potential built area:	250 m <sup>2</sup>
Property unit number:	211/57, 211/55
Current condition:	parking for office buildings
Zoning:	mixed use, housing and offices
Challenges:	north facing, surrounded by historical city villas
Opportunities:	idyllic, flat terrain between two distinct buildings



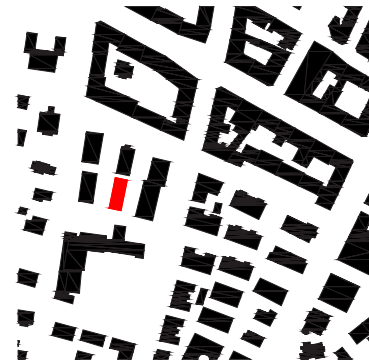
## Majorstuen

Address:	Sørkedalsveien 9b
Coordinates:	59°55'54.6"N 10°42'34.7"E
Total property area:	6636.4 m <sup>2</sup>
Potential built area:	1645 m <sup>2</sup>
Property unit number:	38/320
Current condition:	industrial buildings, green area
Zoning:	housing and industry
Challenges:	park area between block and villa area
Opportunities:	finish the open city quarter



## Tusindhuus

Address:	Frederik Stangs gate 11b
Coordinates:	59°54'56.0"N 10°42'33.1"E
Total property area:	1860 m <sup>2</sup>
Potential built area:	554 m <sup>2</sup>
Property unit number:	212/982
Current condition:	parking between apartment buildings
Zoning:	housing area
Challenges:	adjacent private hospital
Opportunities:	zoned up to 7 stories, high density



## Ruseløkka

Address:	Munkedamsveien 64
Coordinates:	59°54'42.3"N 10°43'05.5"E
Total property area:	705 m <sup>2</sup>
Potential built area:	262 m <sup>2</sup>
Property unit number:	210/3
Current condition:	leisure club for kids, small park
Zoning:	zoned for demolition, green area
Challenges:	justify densification
Opportunities:	ground floor with public programme



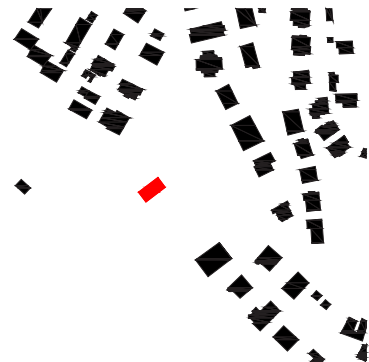
### Skøyen

Address:	Bygdøy Allé 119
Coordinates:	59°55'54.6"N 10°42'34.7"E
Total property area:	2905.5 m <sup>2</sup>
Potential built area:	1645 m <sup>2</sup>
Property unit number:	212/91
Current condition:	underground garage, car workshop
Zoning:	mixed use, industry
Challenges:	existing garage with workshop
Opportunities:	unbuilt above ground, open view



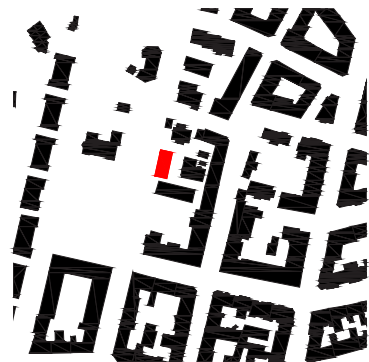
### Skarpsnoparken

Address:	Frøyas gate 13
Coordinates:	59°55'07.8"N 10°41'19.0"E
Total property area:	9055.5 m <sup>2</sup>
Potential built area:	460 m <sup>2</sup>
Property unit number:	212/121
Current condition:	garage, storage and workshop in a park
Zoning:	green belt with facilities
Challenges:	small plot with surrounding park
Opportunities:	city villa in green surroundings



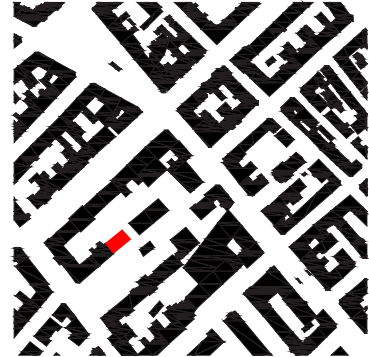
### Nobelsgate

Address:	Nobelsgate 31
Coordinates:	59°55'15.6"N 10°42'04.8"E
Total property area:	1221.7 m <sup>2</sup>
Potential built area:	250 m <sup>2</sup>
Property unit number:	212/662
Current condition:	parking and green entrance
Zoning:	free standing housing 3-4 stories
Challenges:	will reduce conditions for adjacent surroundings
Opportunities:	free standing and view over the park



## Bogstadveien A

Address: Gjørstads gate 6  
Coordinates: 59°55'35.8"N 10°43'05.7"E  
Total property area: 634.5 m<sup>2</sup>  
Potential built area: 260 m<sup>2</sup>  
Property unit number: 215/193  
Current condition: parking and garage  
Zoning: housing area  
Challenges: facade open towards east  
Opportunities: finish the streetscape



## Bogstadveien B

Address: Bogstadveien 44bb  
Coordinates: 59°55'35.8"N 10°43'05.7"E  
Total property area: 847.1 m<sup>2</sup>  
Potential built area: 340 m<sup>2</sup>  
Property unit number: 215/76  
Current condition: garage, storage  
Zoning: housing area  
Challenges: topography, plot is in sloping terrain  
Opportunities: finish the streetscape



## Blindern

Address: Blindernveien 2 og 4  
Coordinates: 59°56'06.8"N 10°43'32.5"E  
Total property area: 7292.9 m<sup>2</sup>  
Potential built area: 410 m<sup>2</sup>  
Property unit number: 46/88  
Current condition: two freestanding towers (11f) with lawn between  
Zoning: building area for residential buildings  
Challenges: how to relate to adjacent towers  
Opportunities: tabula rasa



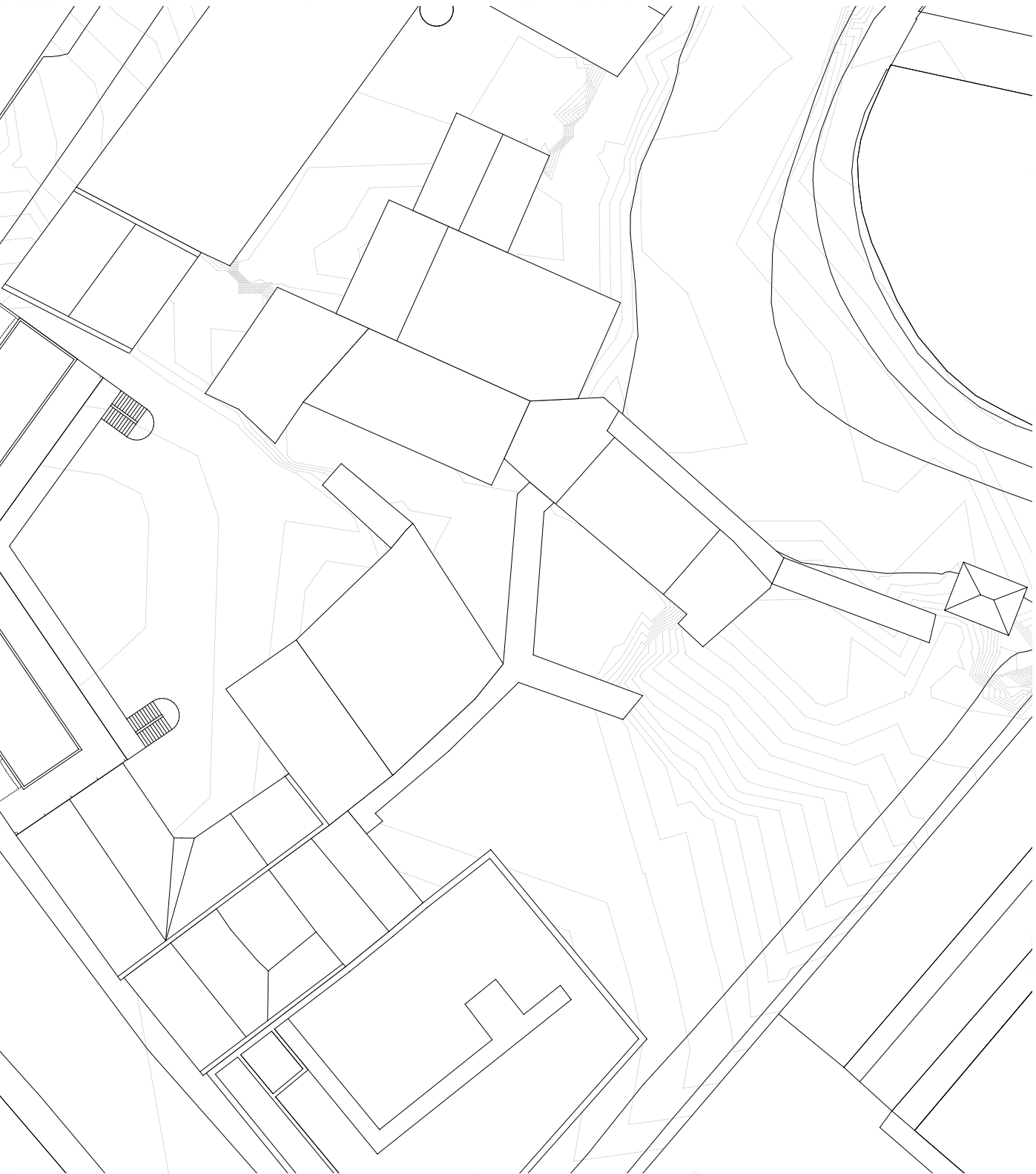


V

Project







## **Brenneriveien 1 + Hausmannsgate 40/42**

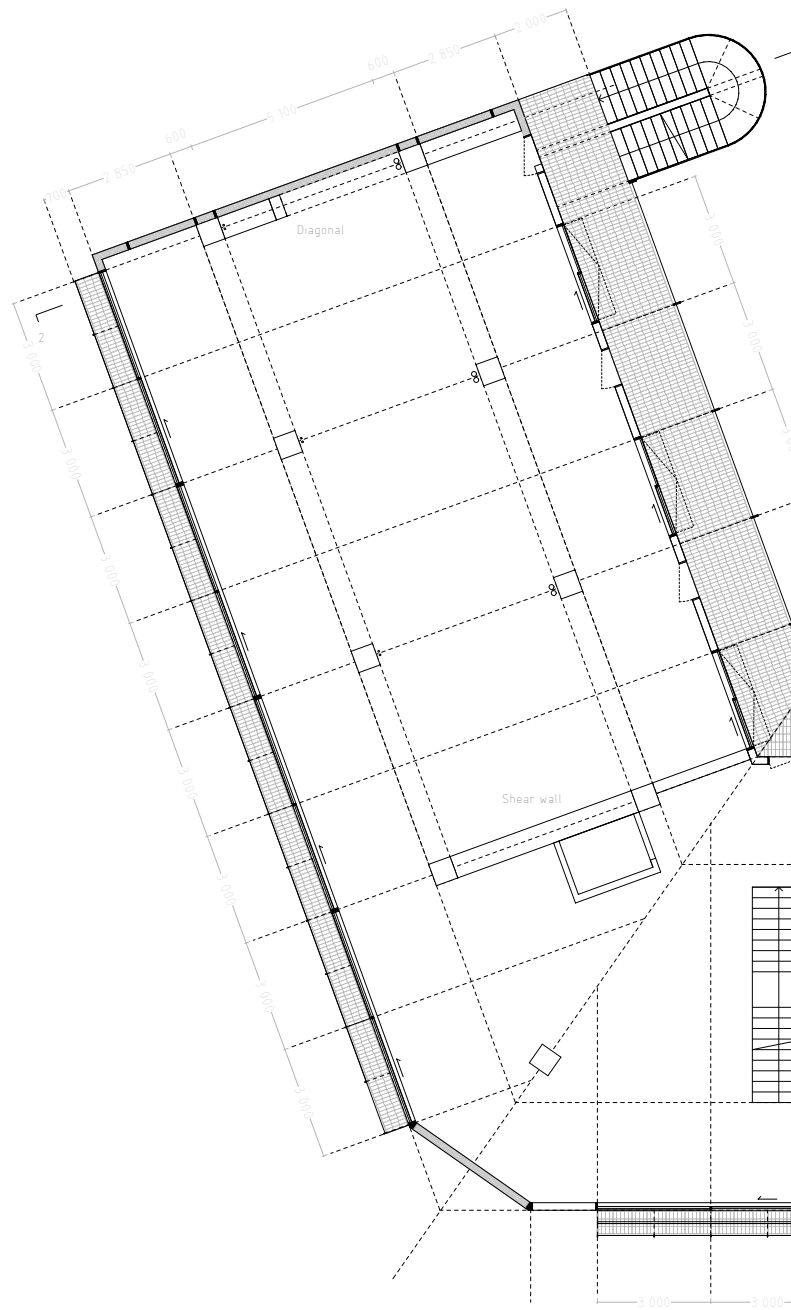
The corner sites where Hausmannsgate meets Brenneriveien have been highly debated in recent years. The entire city block is intended to be developed as a cultural quarter, with the aforementioned sites zoned for experimental housing and art production.

The project is an attempt to answer the request for experimental housing and art production by providing generous spaces with qualities not limited to any one use. The building body finishes the corner and the ground floor follow the sloping terrain in steps, providing spaces with large floor-to-ceiling height on the ground floor.

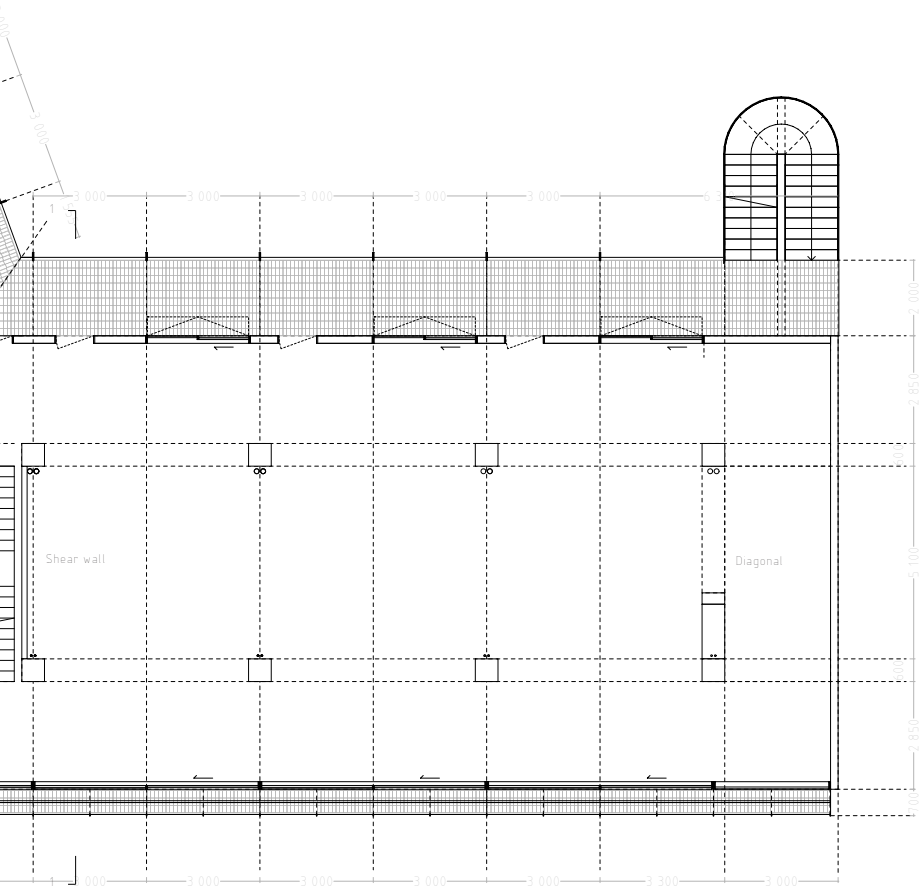
The internal layout can be arranged as separate modules, where the smallest module is approximately 6 x 12 m, or as open-plan layouts, only relating to a rhythm of large concrete columns and diagonal beams. The composition of the columns define more intimate spaces along the facades and larger spaces between the columns.

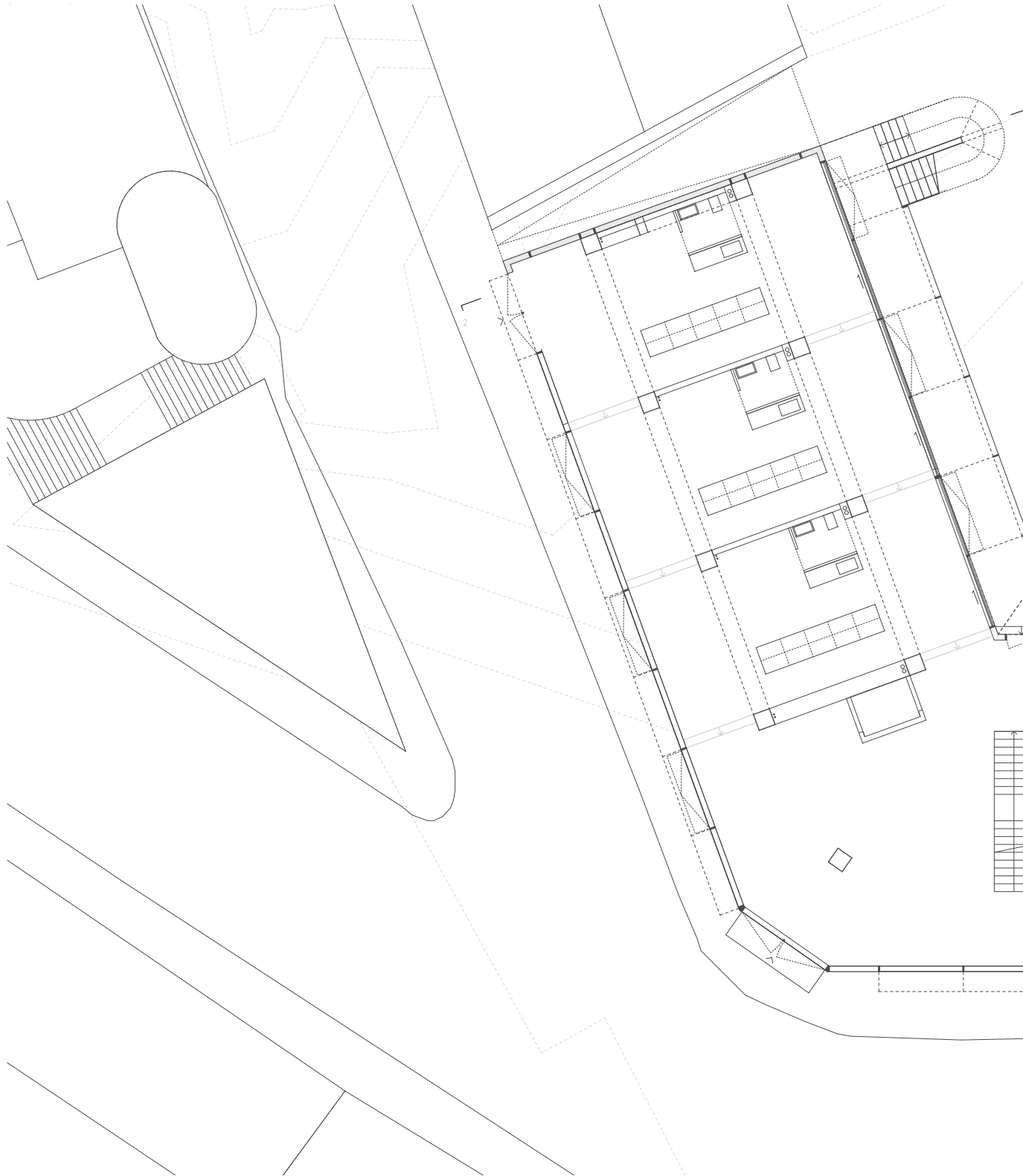
Building services and pipe runs are disconnected to the loadbearing structure, and provide the possibility for several layouts and programmes.

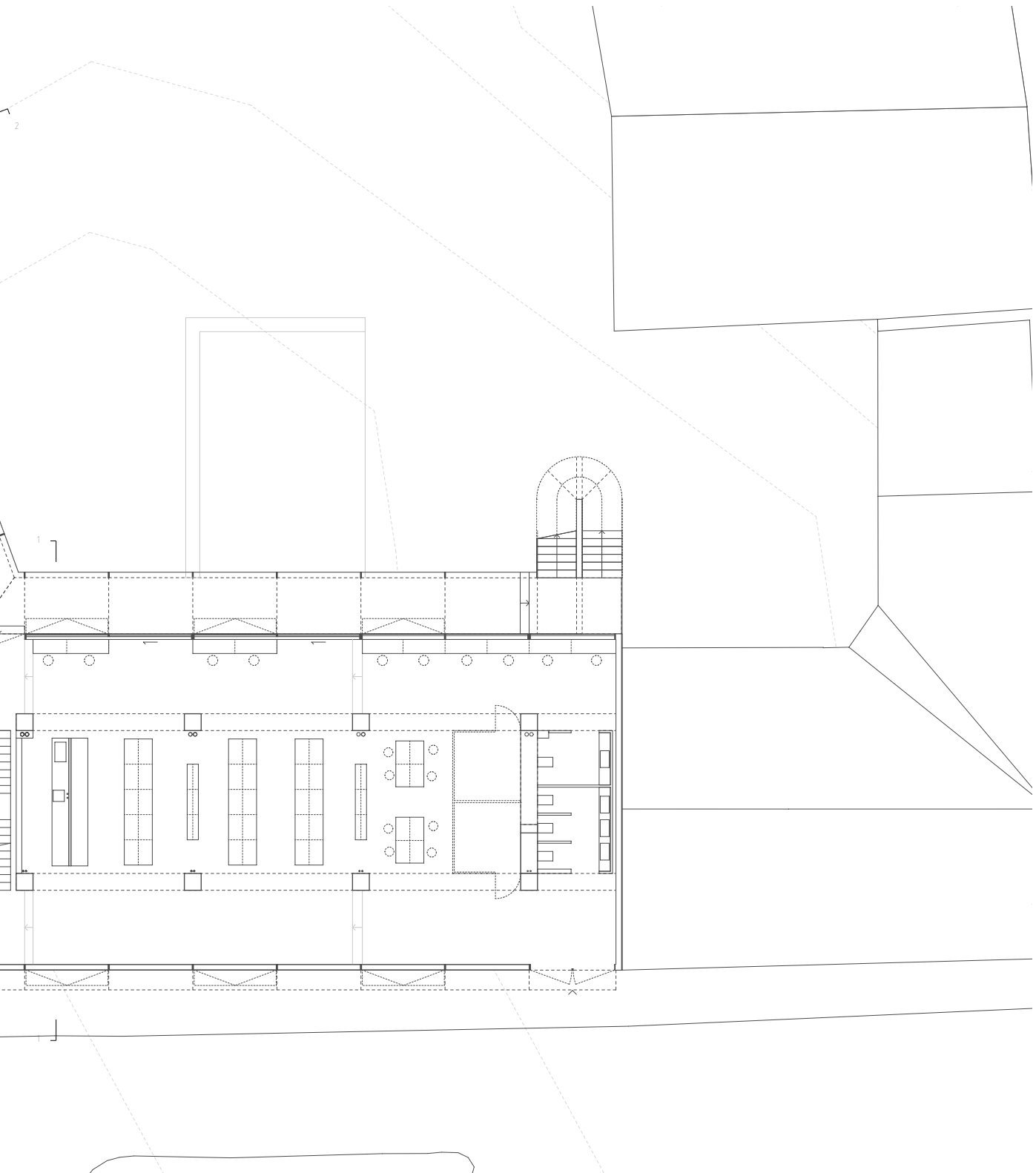


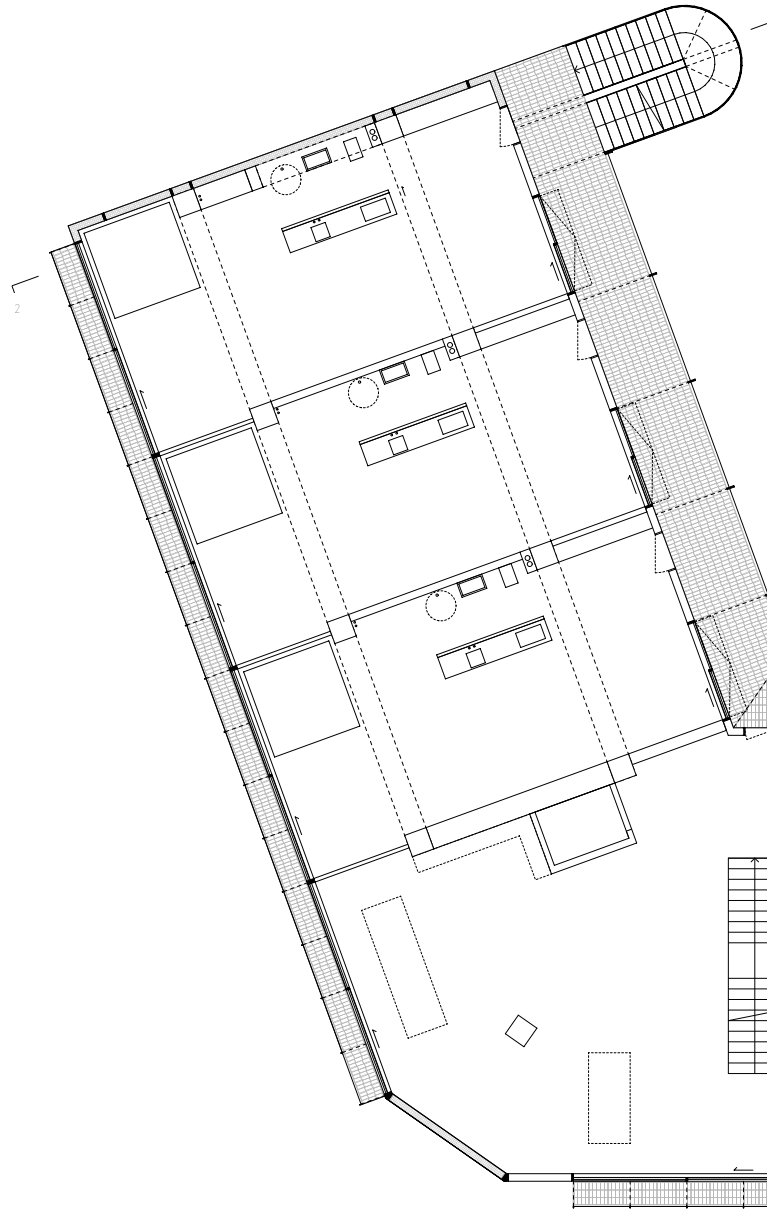


2



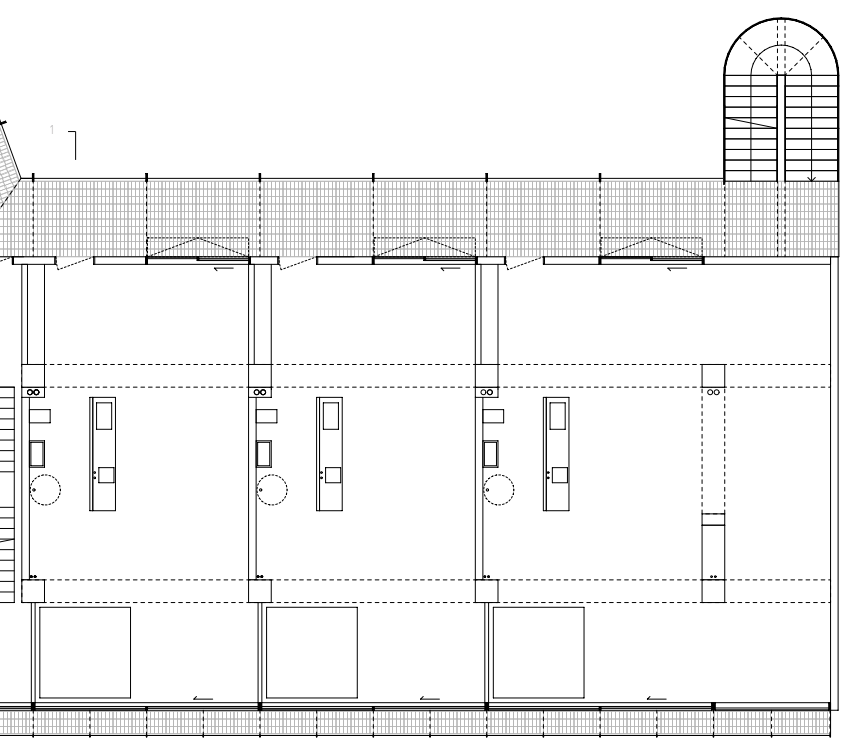




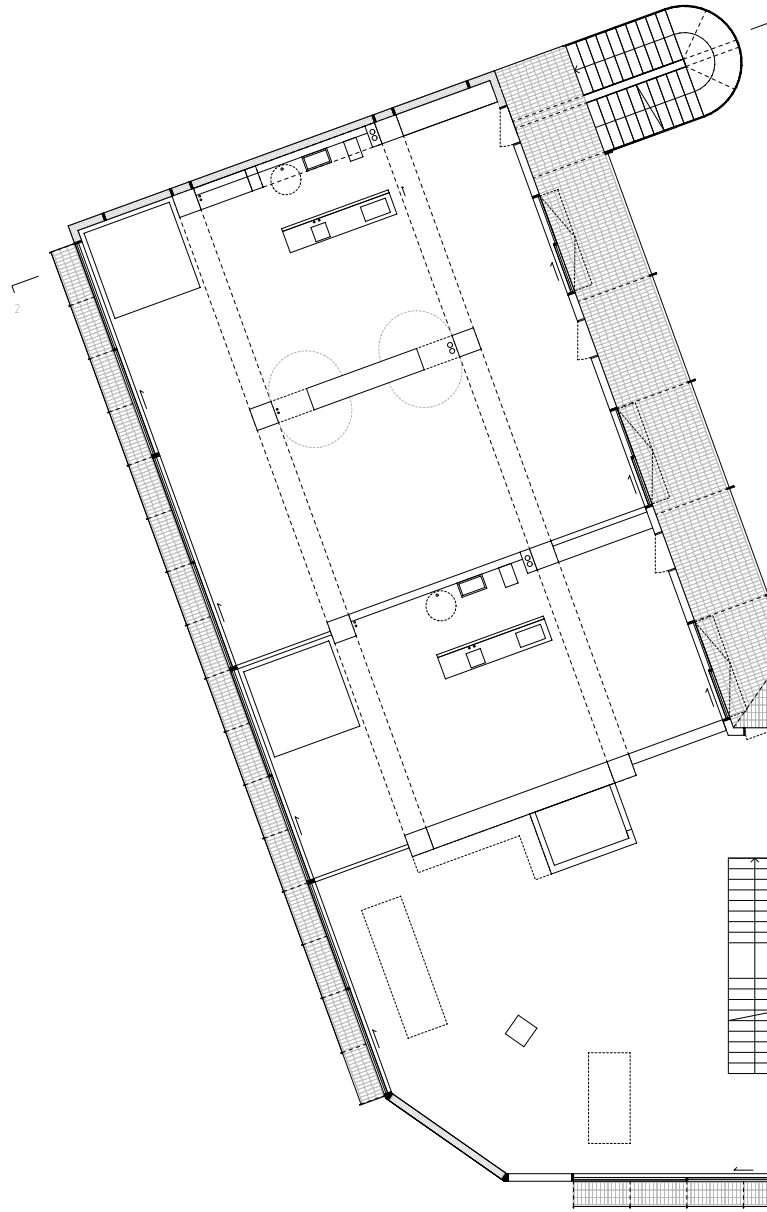




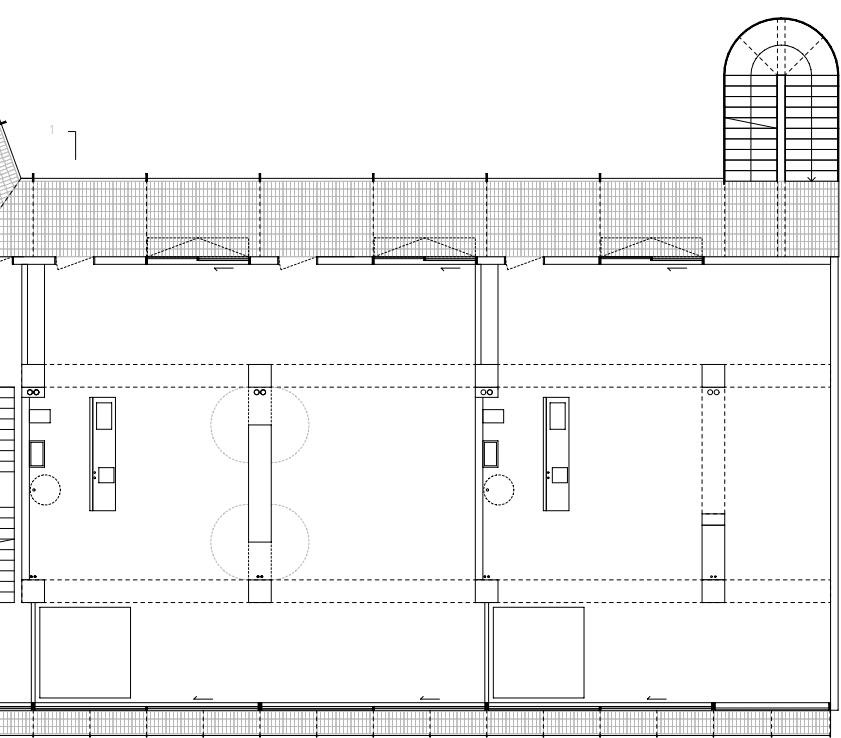
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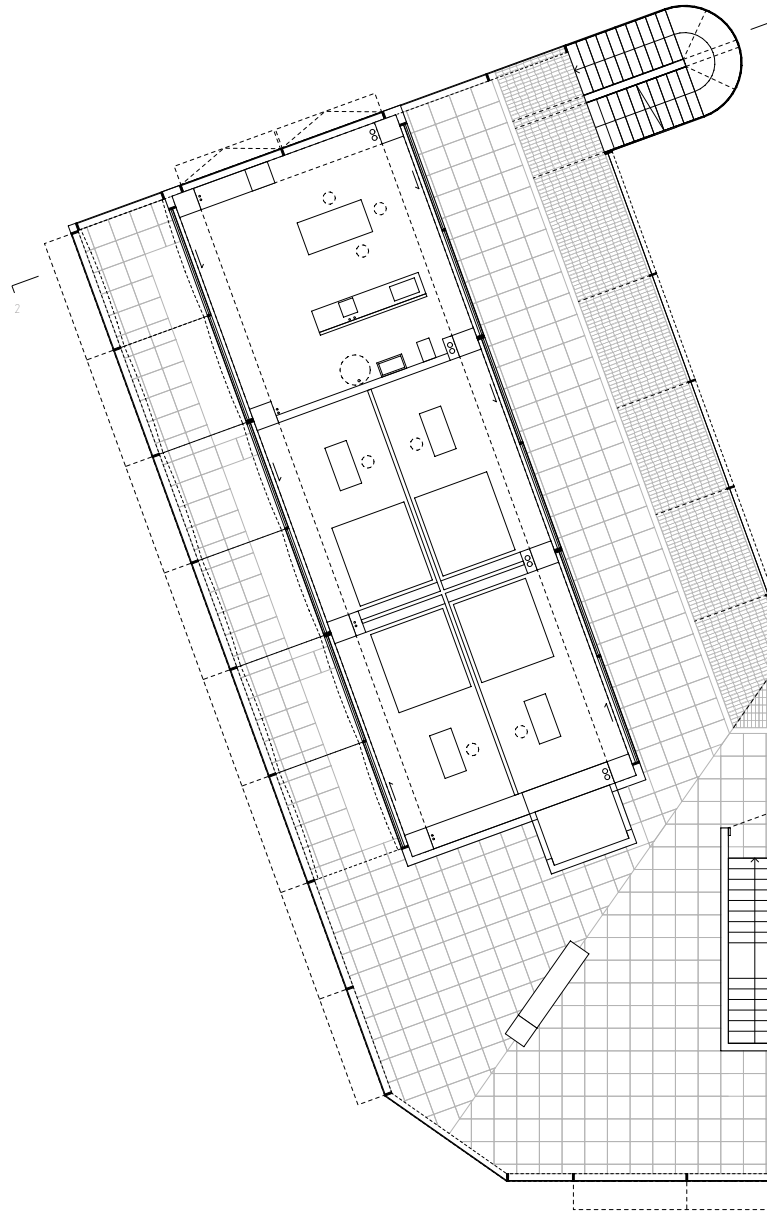
1-1

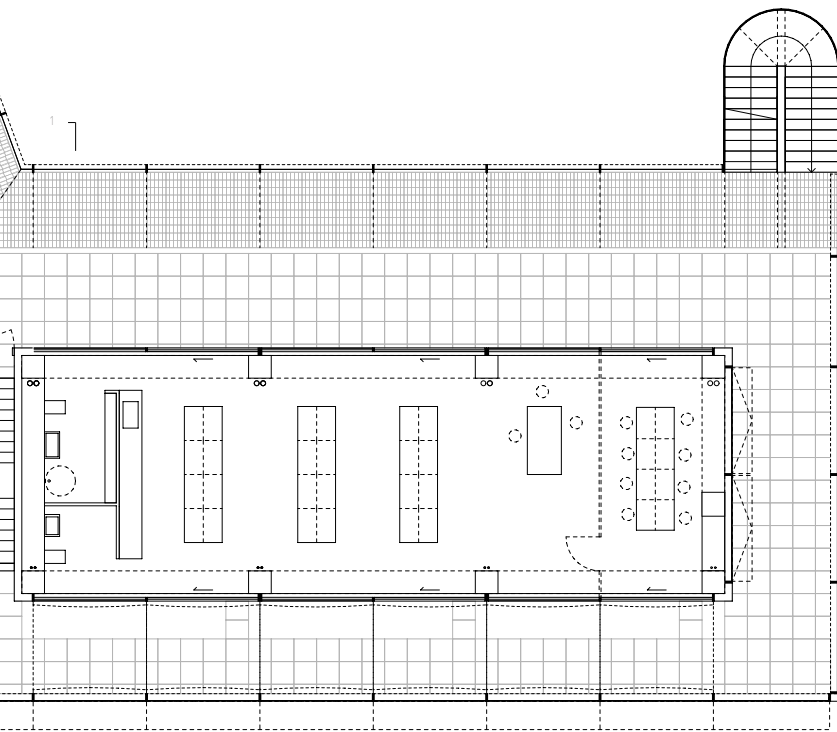


2



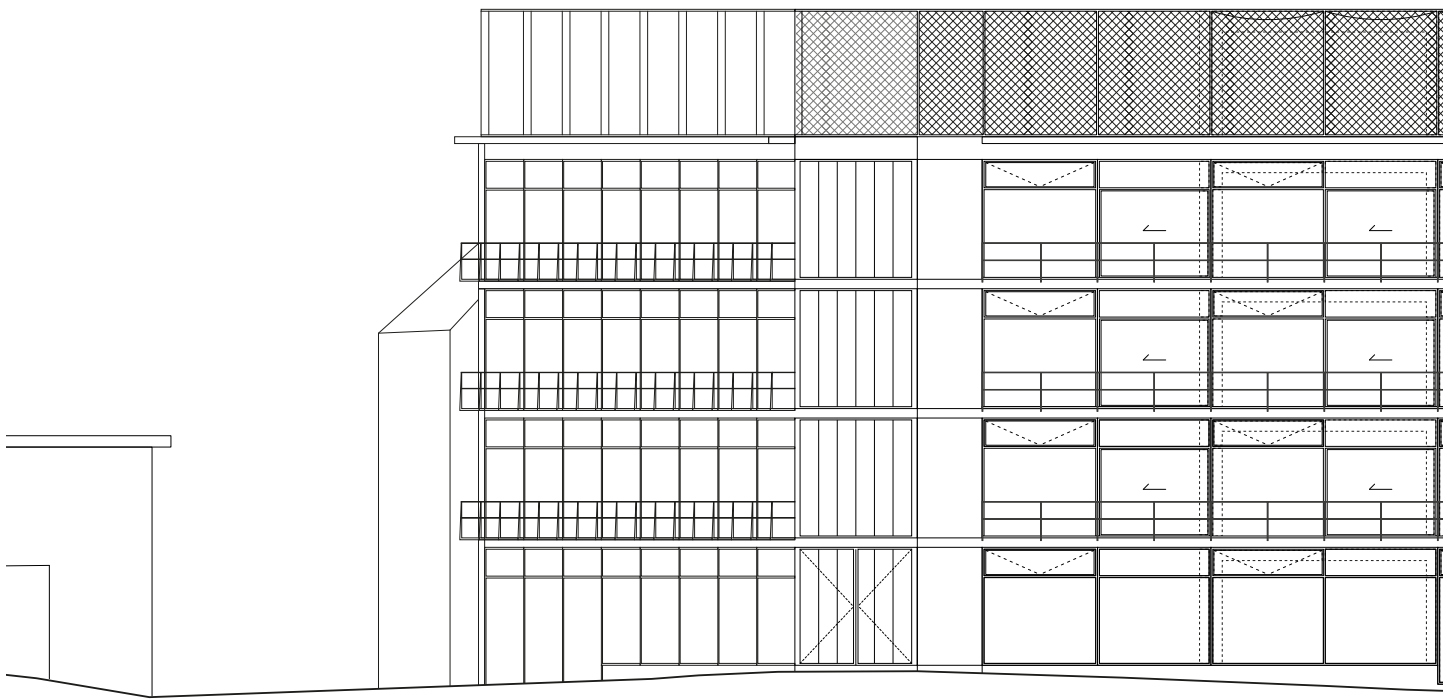
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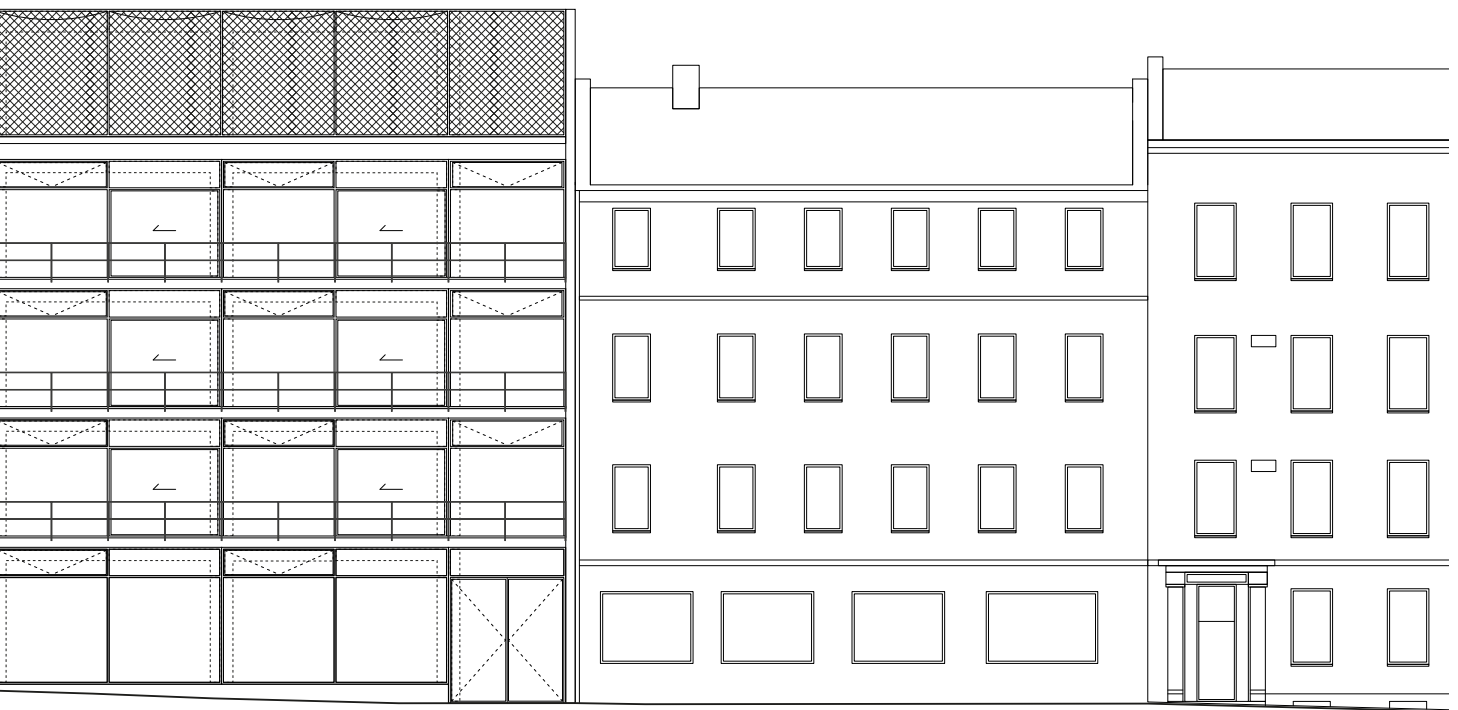




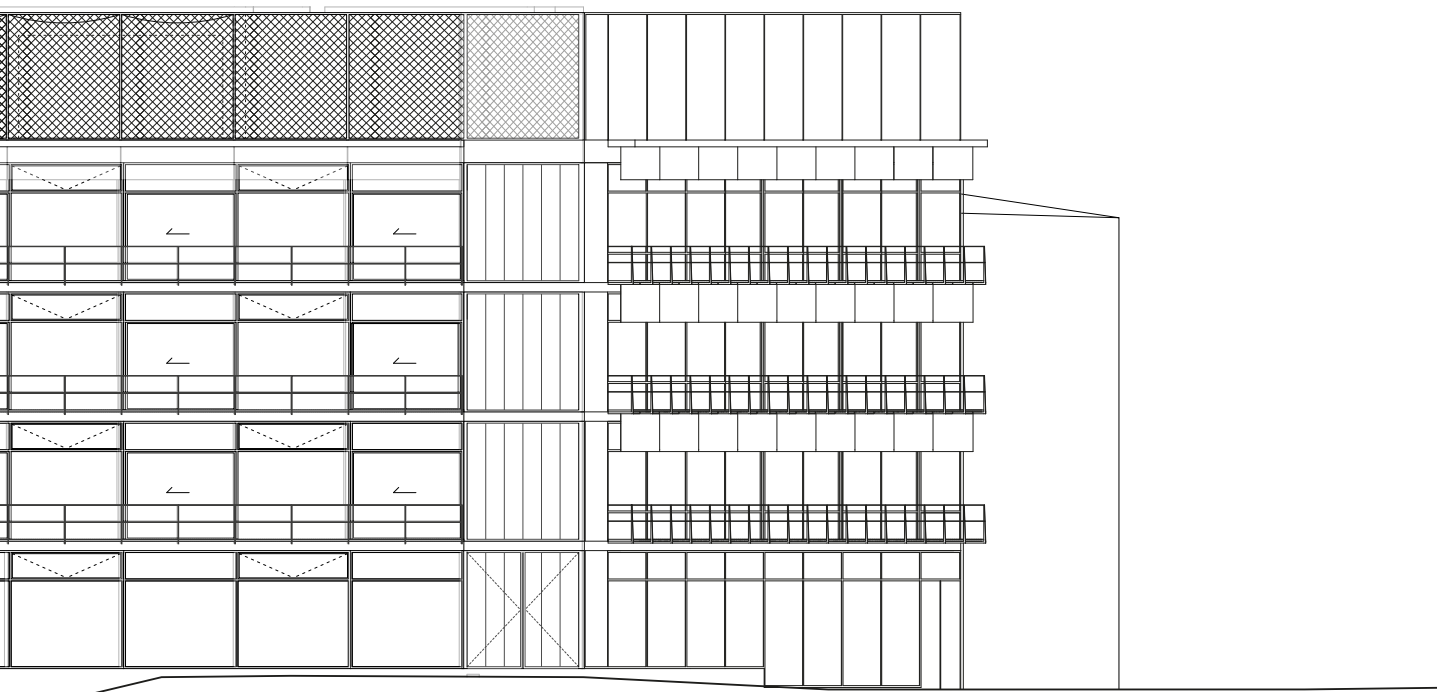


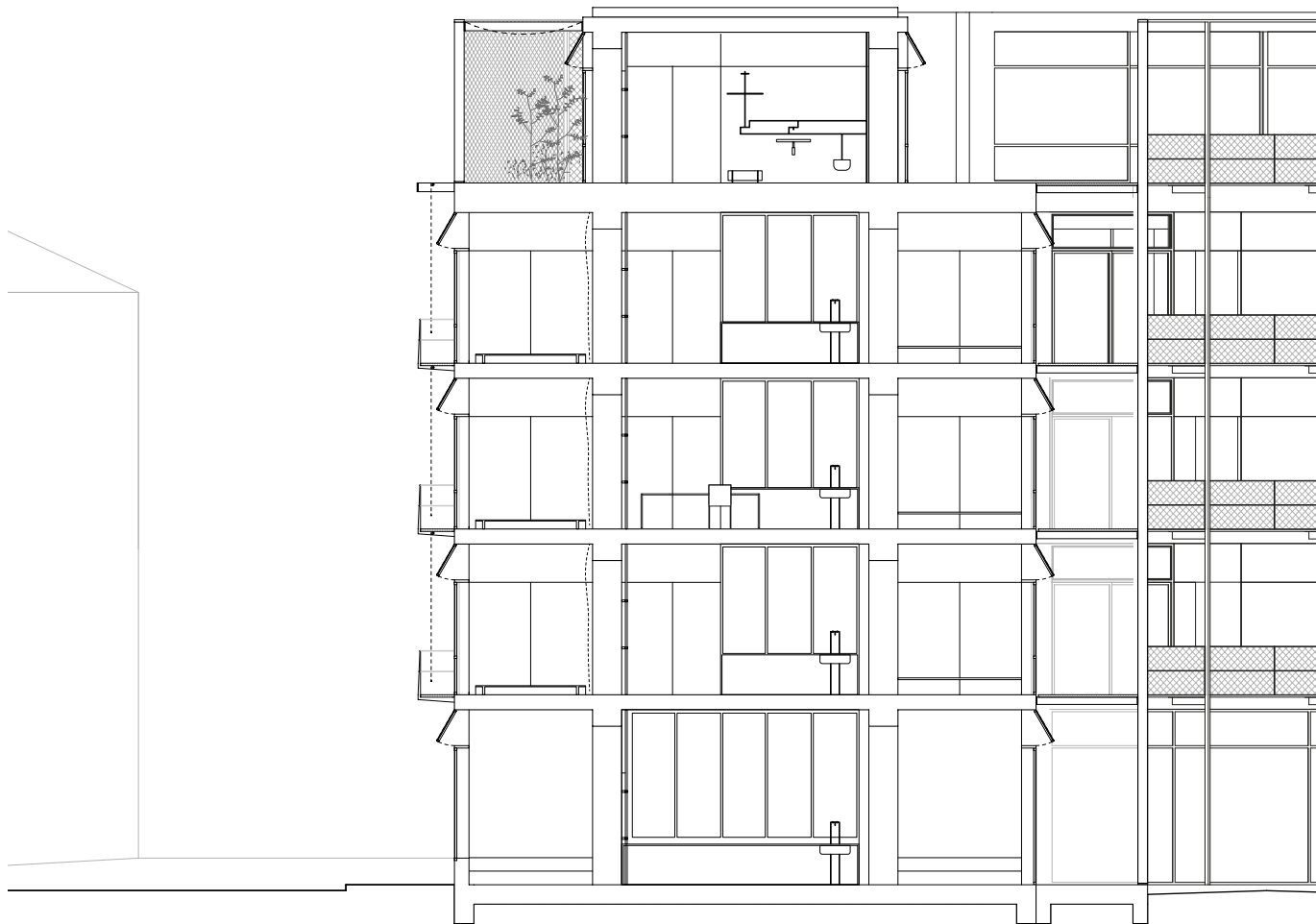


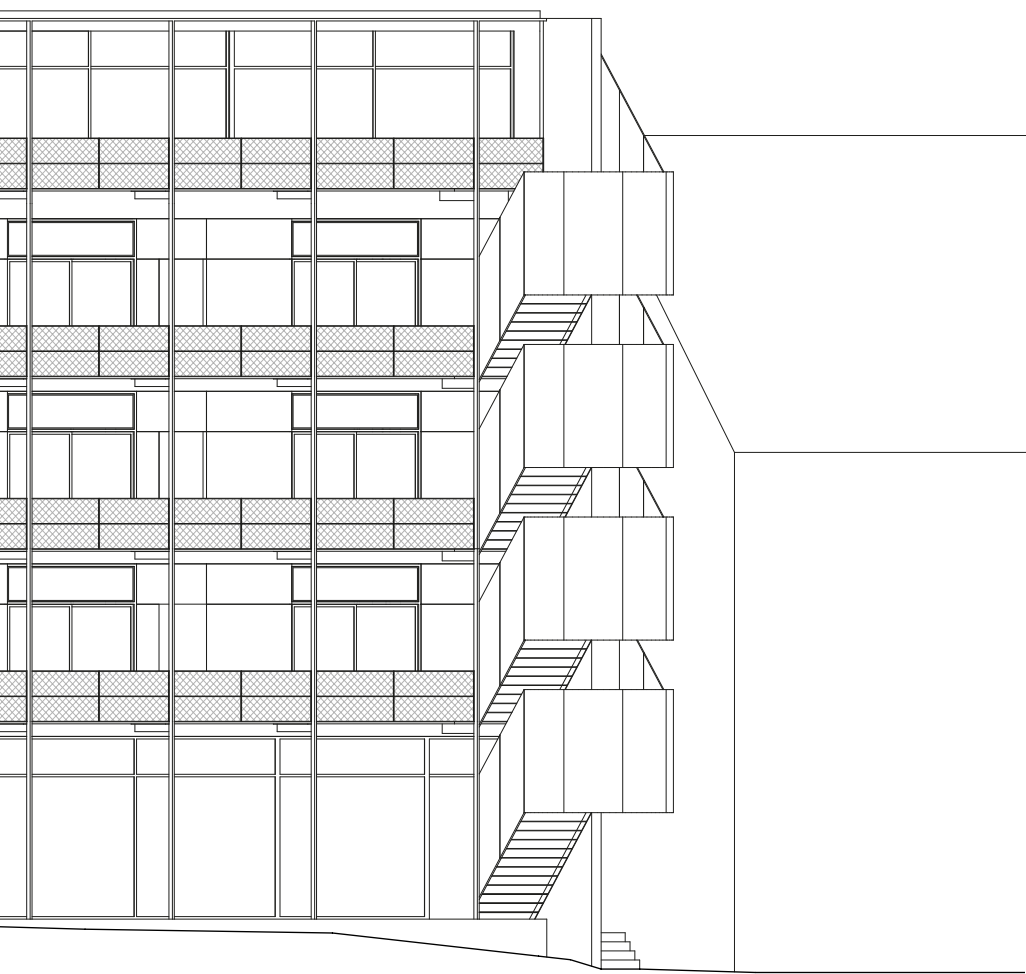


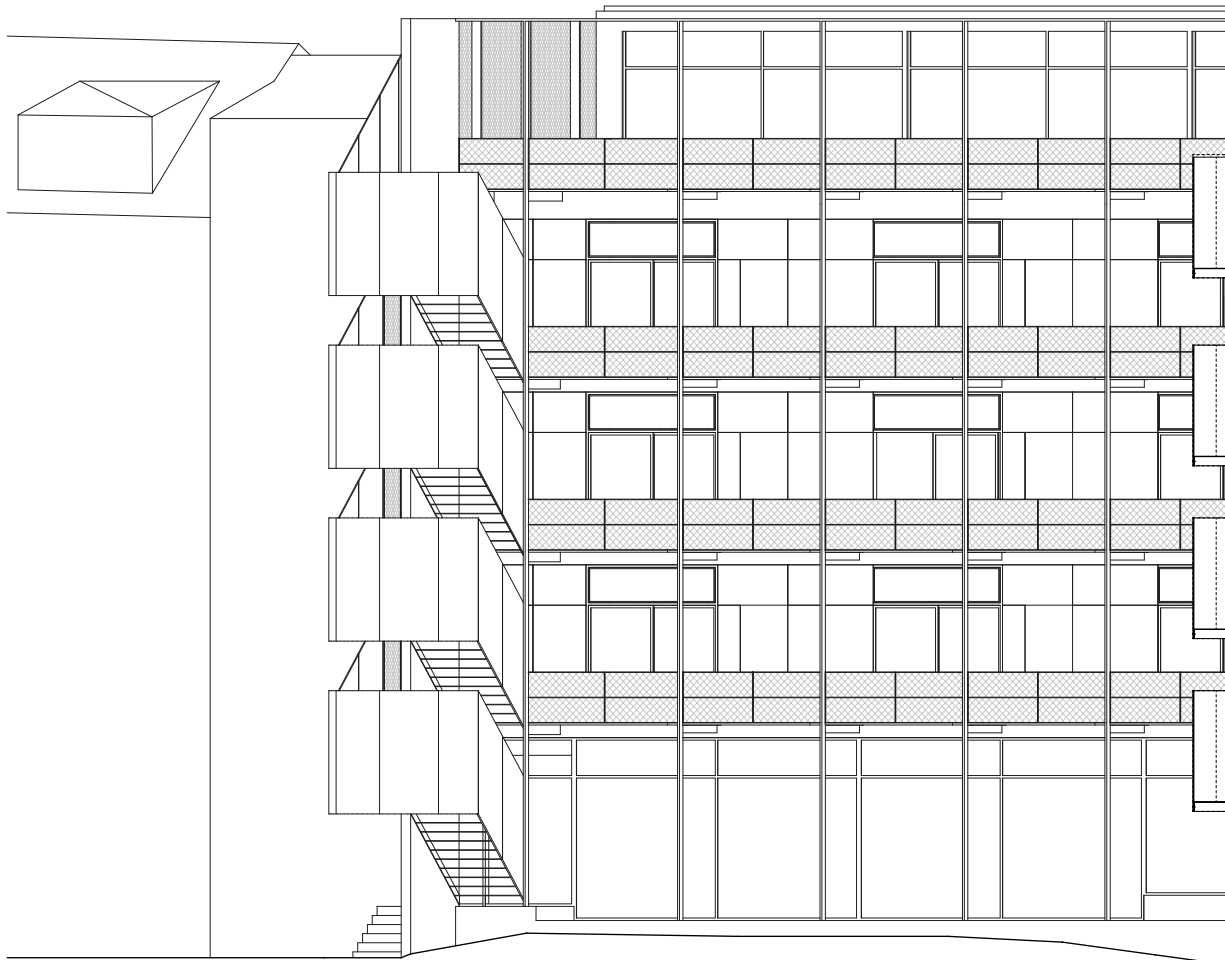


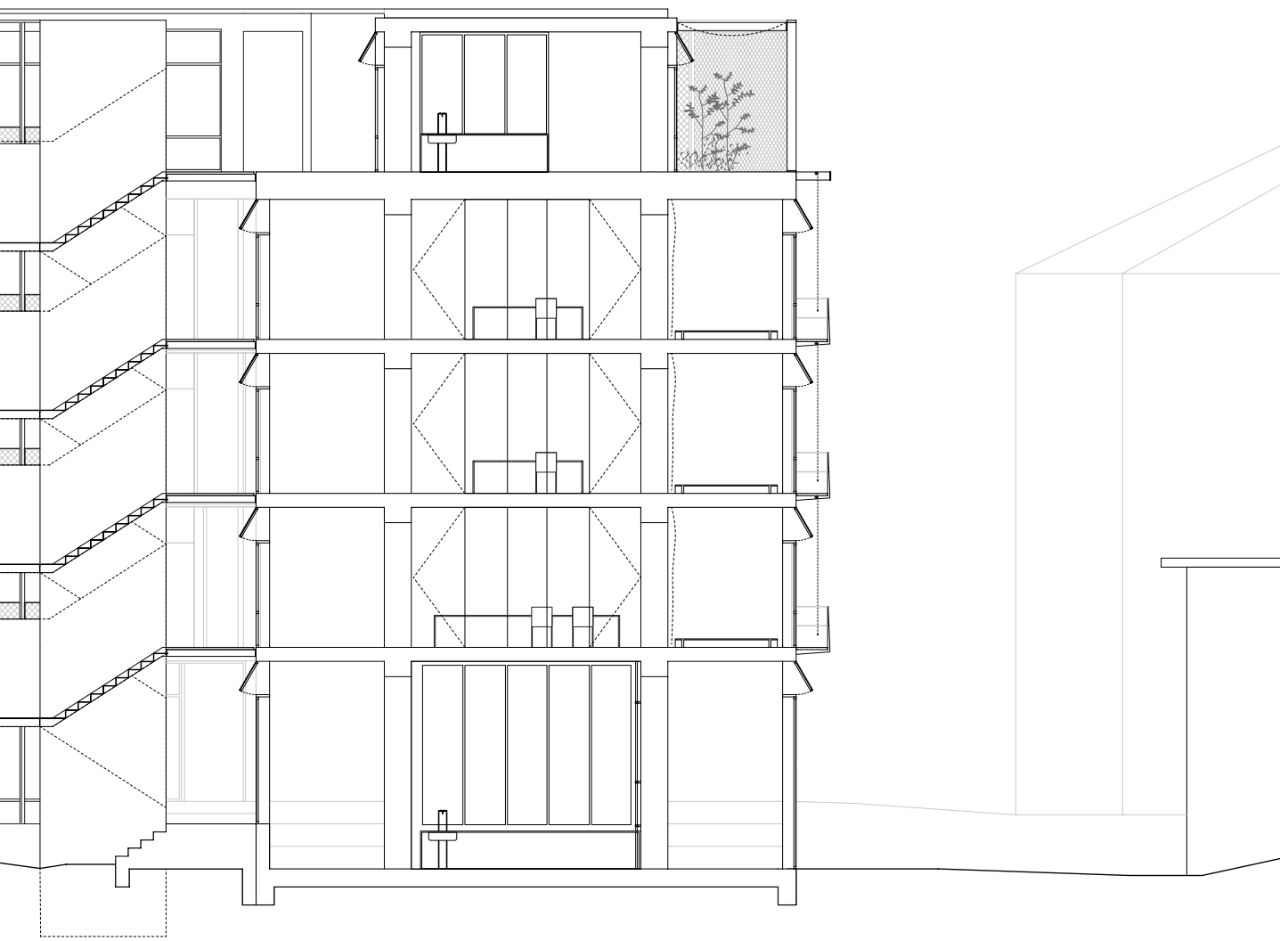


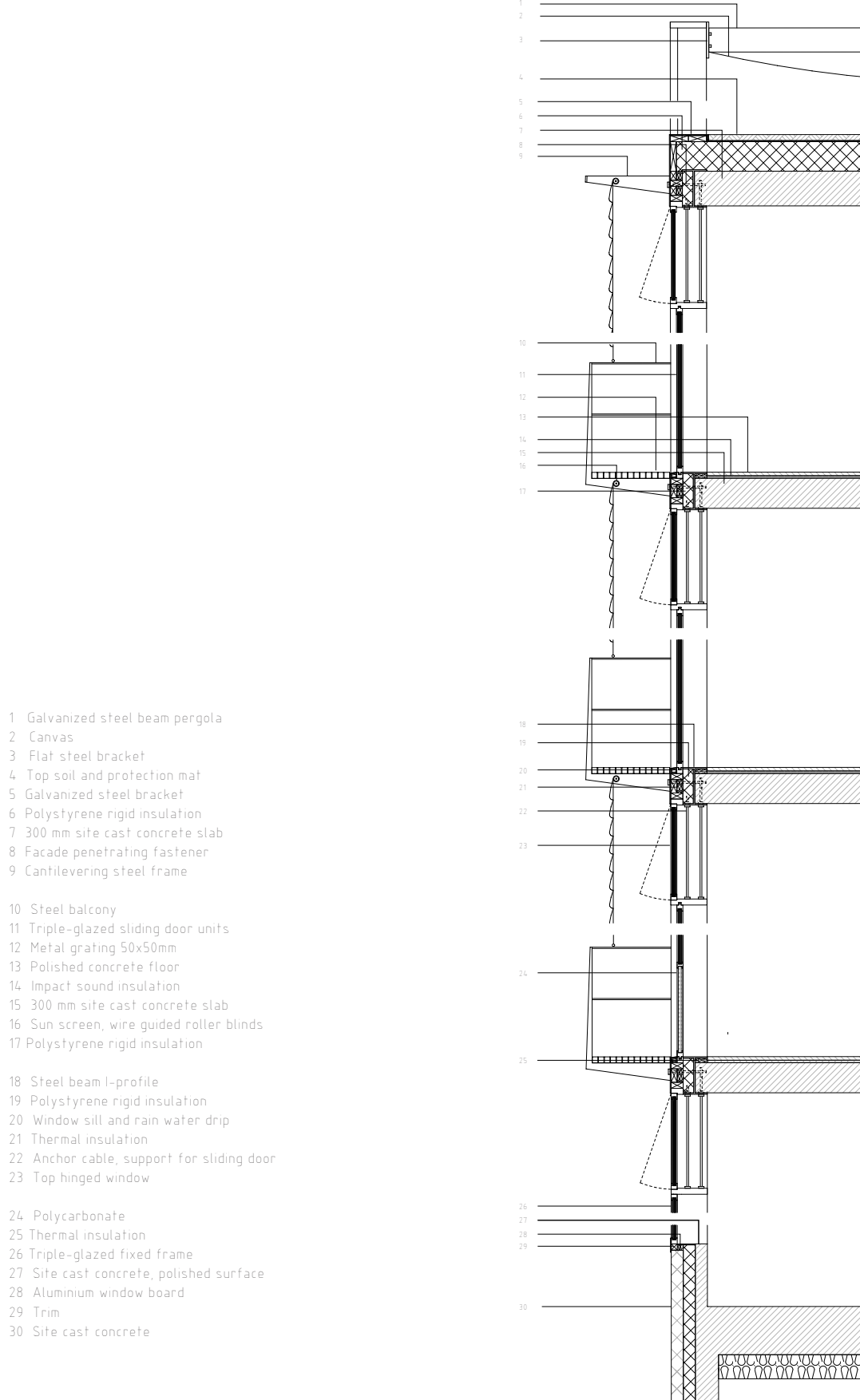




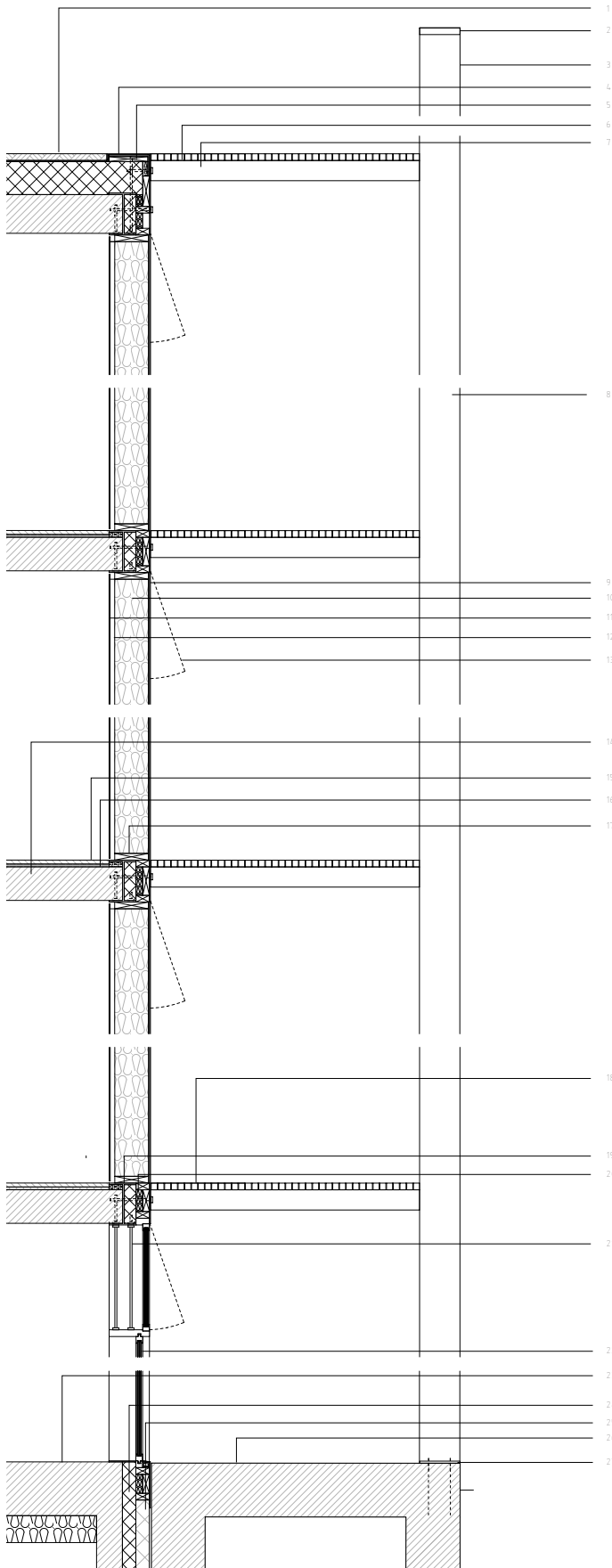












- 1 Top soil
- 2 Galvanized steel beam
- 3 Galvanized steel post
- 4 Galvanized steel bracket
- 5 Make-up unit
- 6 Metal grating 50x50mm
- 7 Galvanized massive flat steel beam
- 8 Railing, steel and wire
  
- 9 Aluminium plate
- 10 Thermal insulation
- 11 Air cavity
- 12 Plywood pine veneer 13mm
- 13 Top hinged window
- 14 300 mm site cast concrete slab
- 15 Polished concrete floor
- 16 Impact sound insulation
- 17 Bottom plate
  
- 18 Metal grating 50x50mm
- 19 Steel beam I-profile
- 20 Thermal insulation
- 21 Anchor cable to support sliding doors
- 22 Triple-glazed sliding door
- 23 Site cast concrete, polished surface
- 24 Polystyrene rigid insulation
- 25 Polystyrene rigid insulation
- 26 Site cast concrete, hammered surface
- 27 Steel fastener, bolted to concrete





## The empty space

The interior, the plan and the fixtures are ephemeral. The architecture of the living/working units are based on the unfinished, the open-ended and the constantly transforming condition of the interior. It is a balance between the rigid and the relaxed, the rough and the homely.

Each unit consists of a single room. What separates one space from the next are not walls or predetermined functions. An intimate space to sit together transforms into a bedroom at night. The wet zones can be left open and provide air and light to the generous space. Materials, spatial qualities and ambiguous or lightweight furniture define the potential use of the spaces. The functions of the units exist in parallel. It is an architecture where living and working are not necessarily separate but can be complementary.

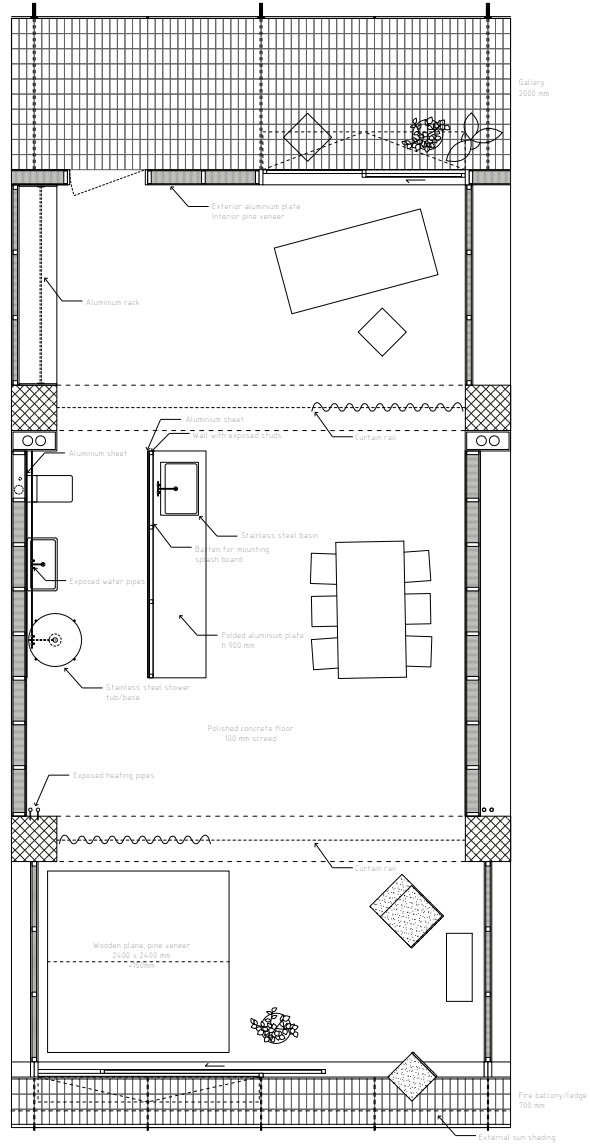
The interior consists of building materials not generally associated with a traditional home or a traditional workspace. Rather, it is a dialogue between the rough concrete, the light steel, the warm wood and swaying fabric. Materials and furniture give hints, insinuations and atmospheres for the users to interact with.

The spaces can be subdivided, yet the layout does not suggest a conventional setup with a separate bathroom, bedroom and living room. The architecture does not suggest a particular way of living. But, hopefully, the architecture encourages consciousness. About the environment we inhabit, how we consume and how we want to live. Our ambition is about generosity, freedom of use and the potential beauty of the unpredictable *joie-de-vivre*.

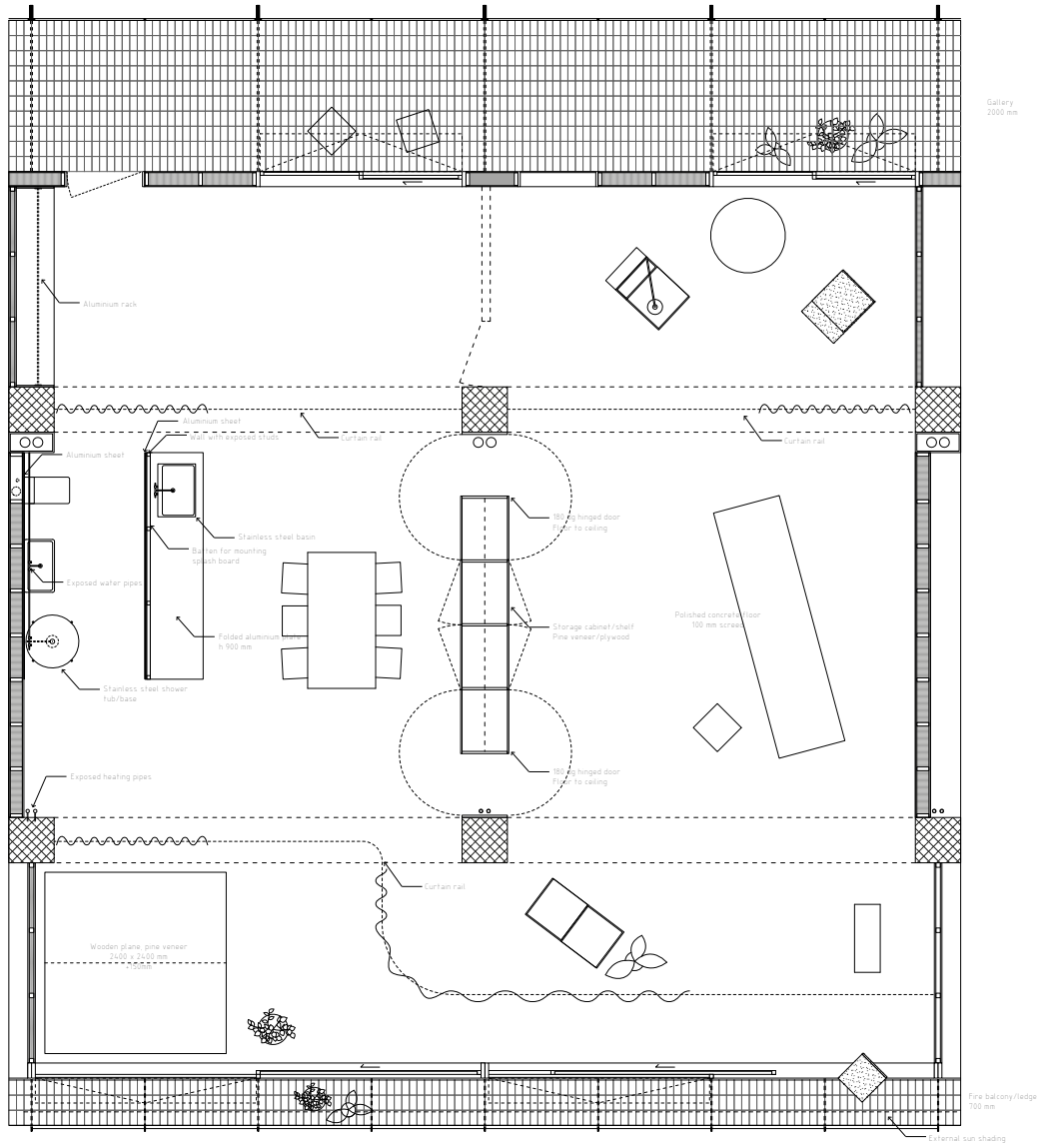


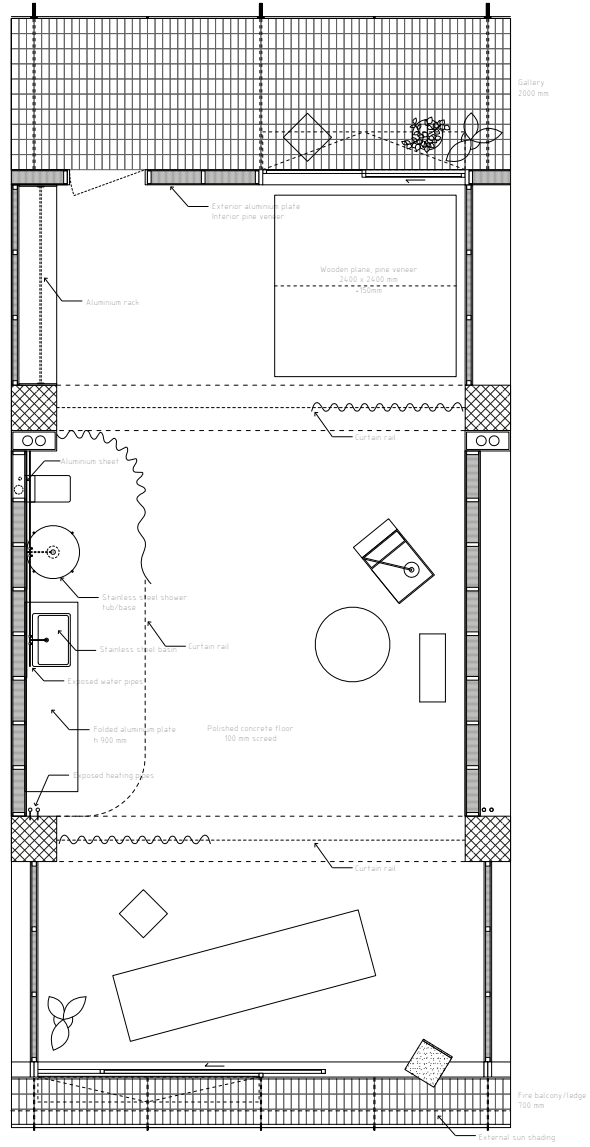


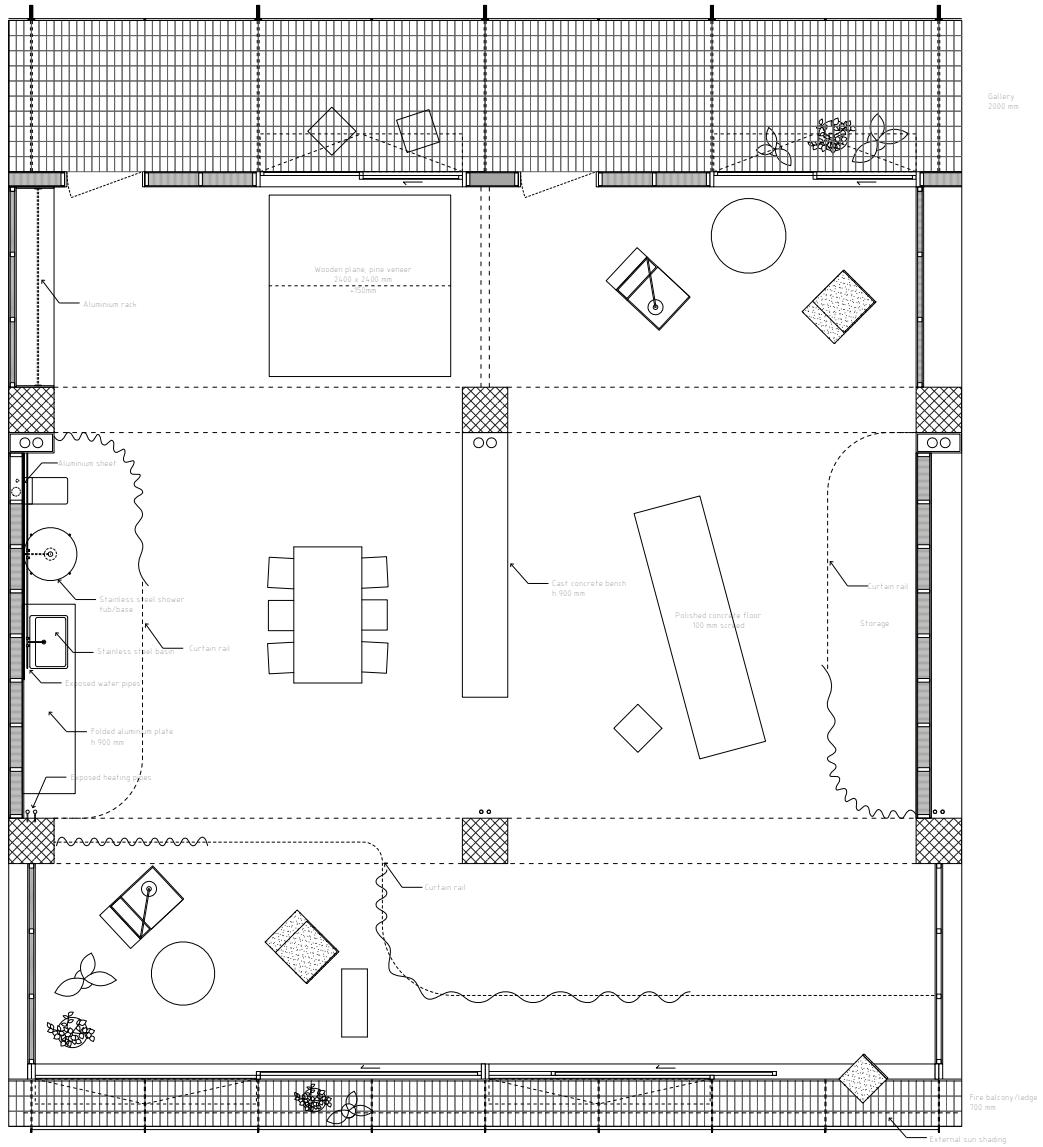


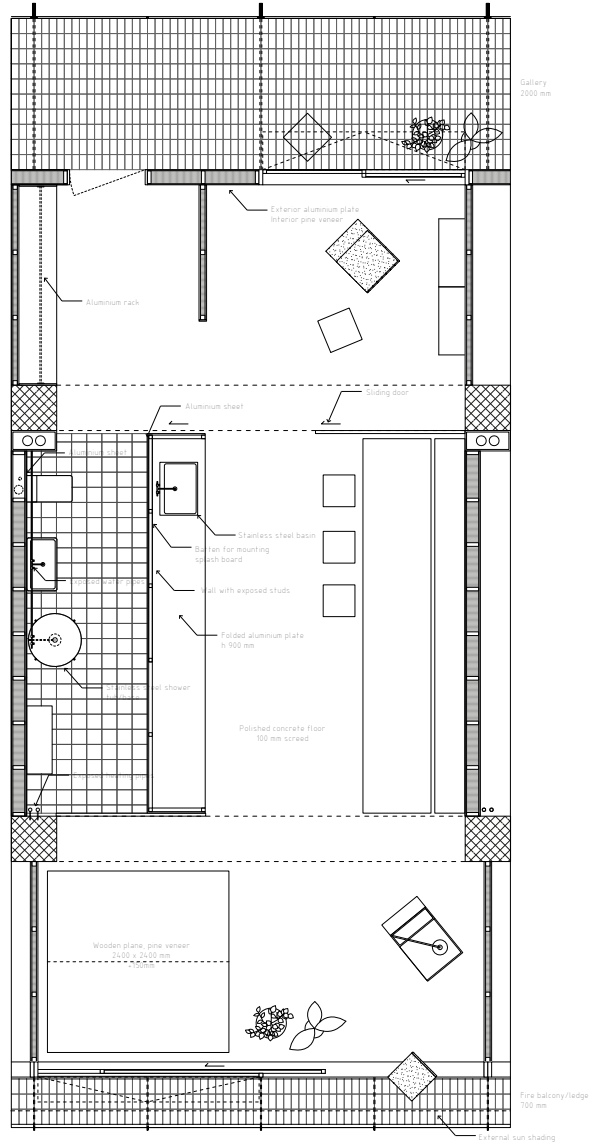


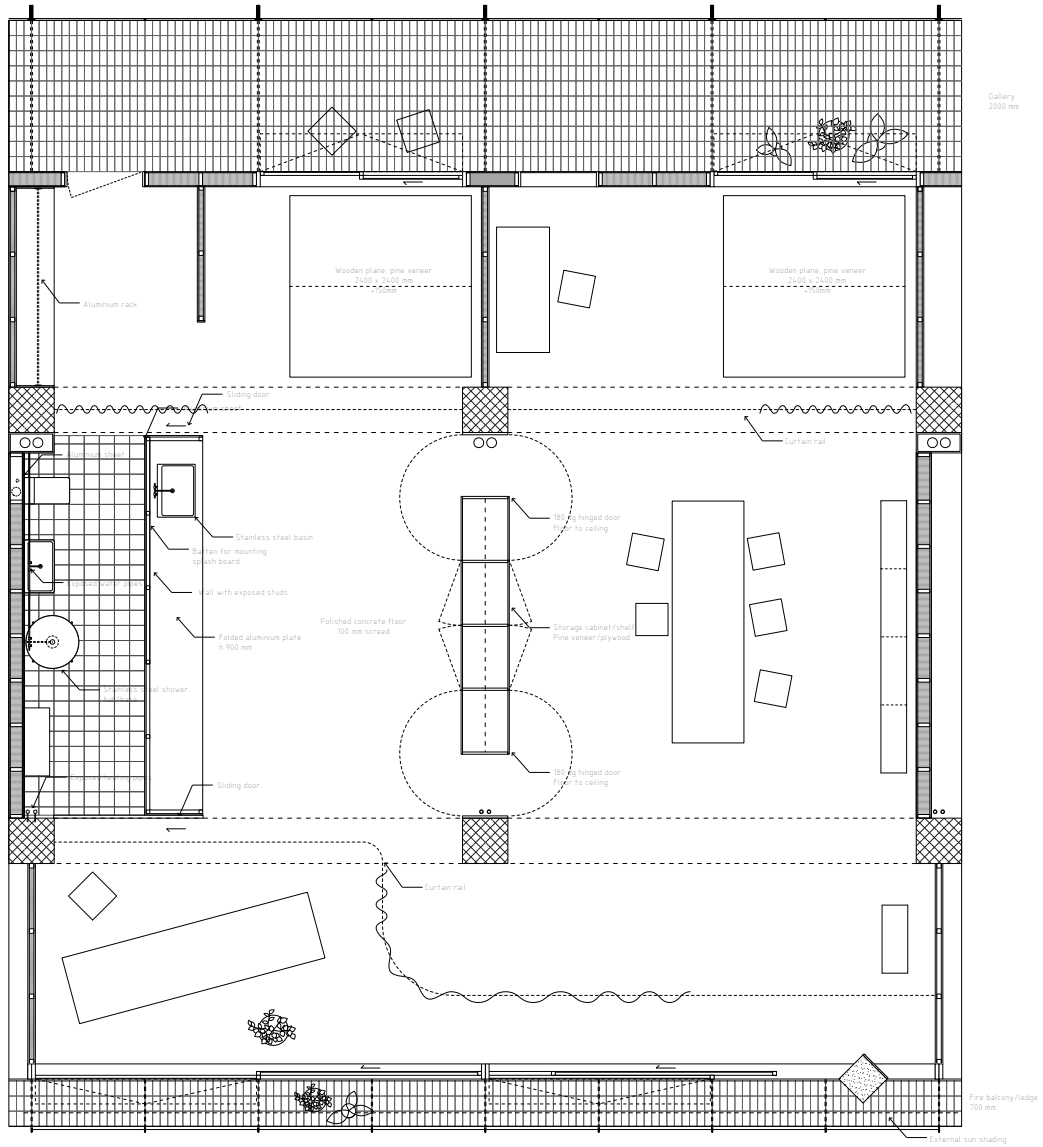




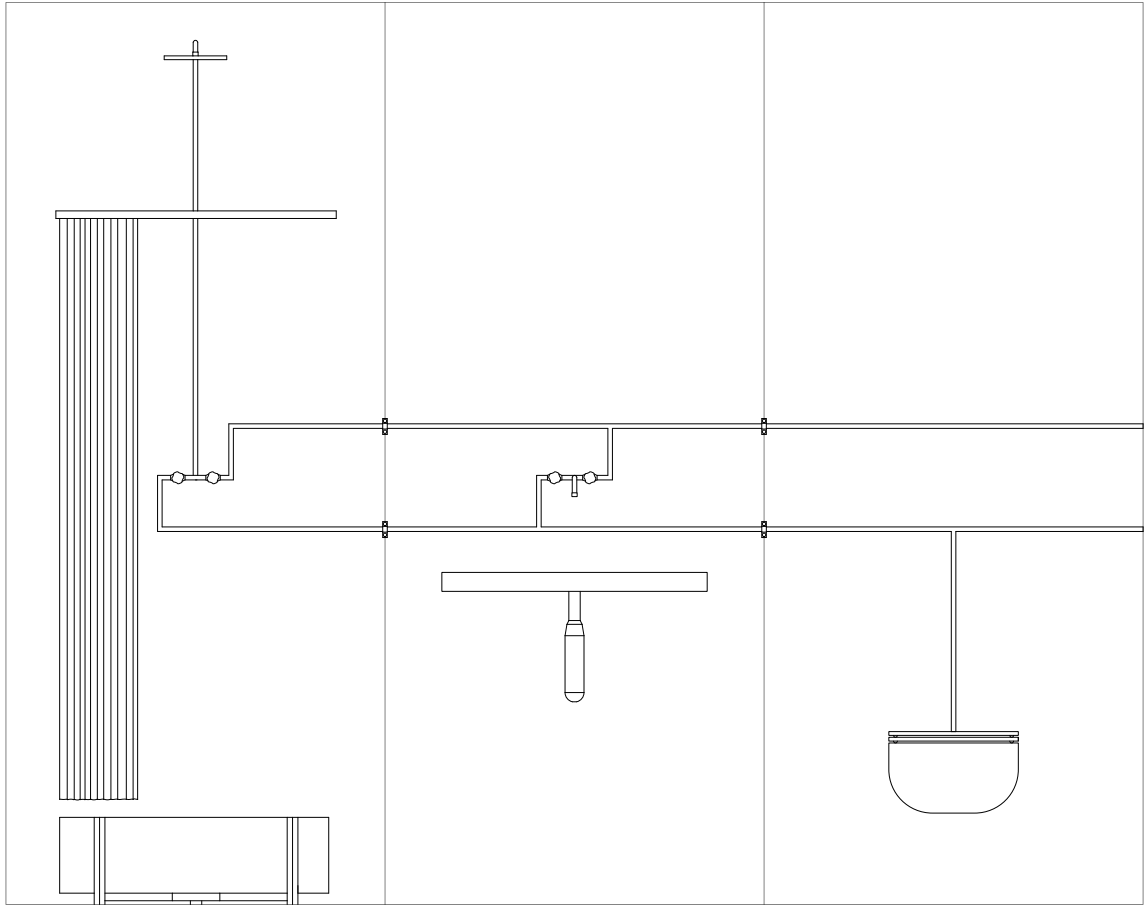


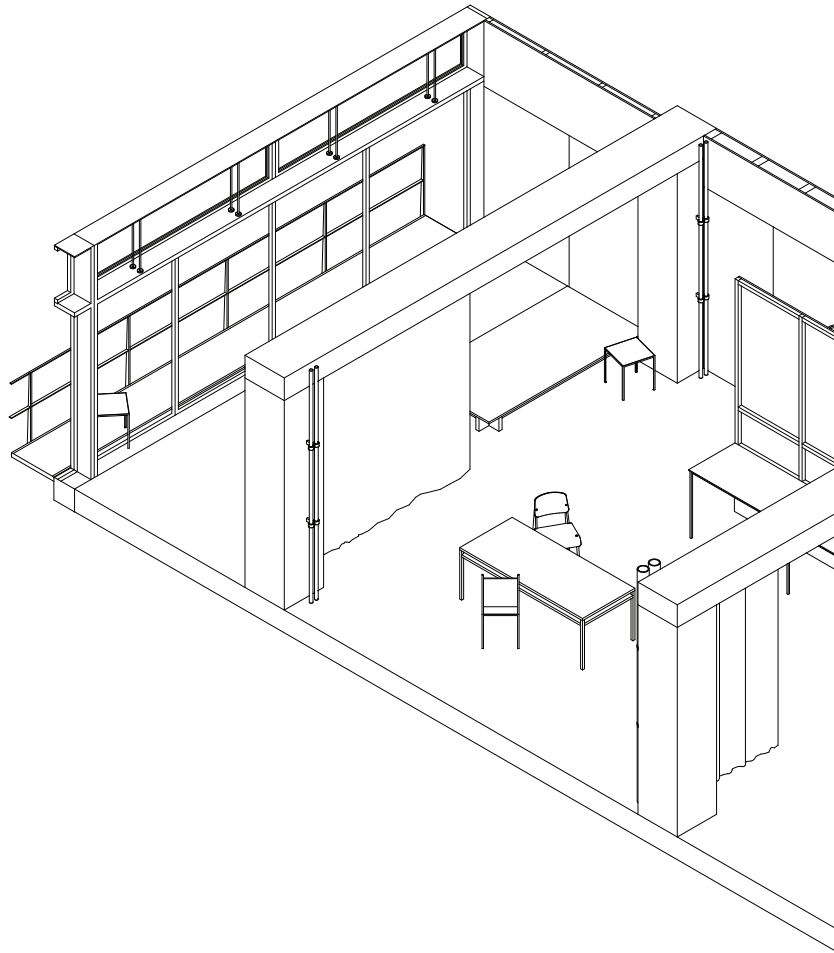




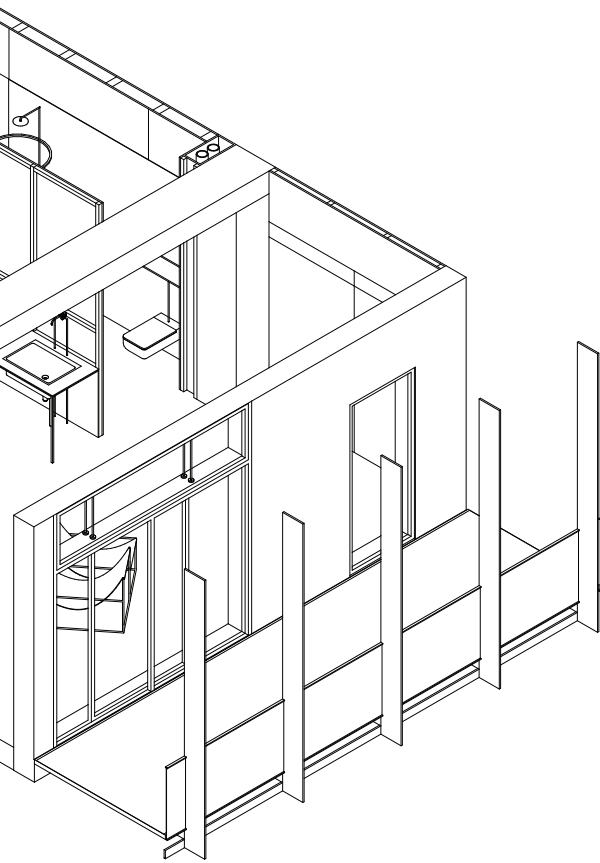


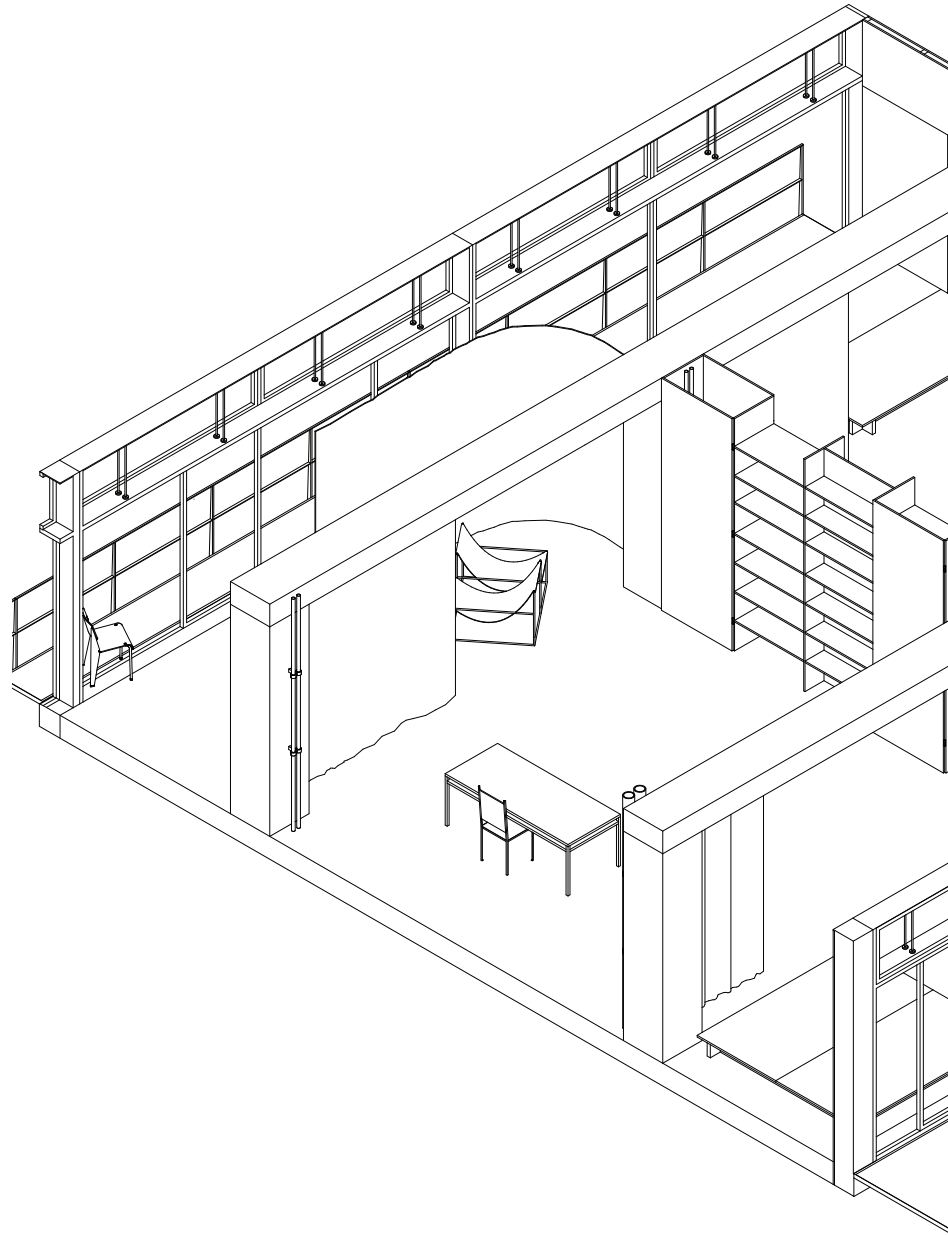


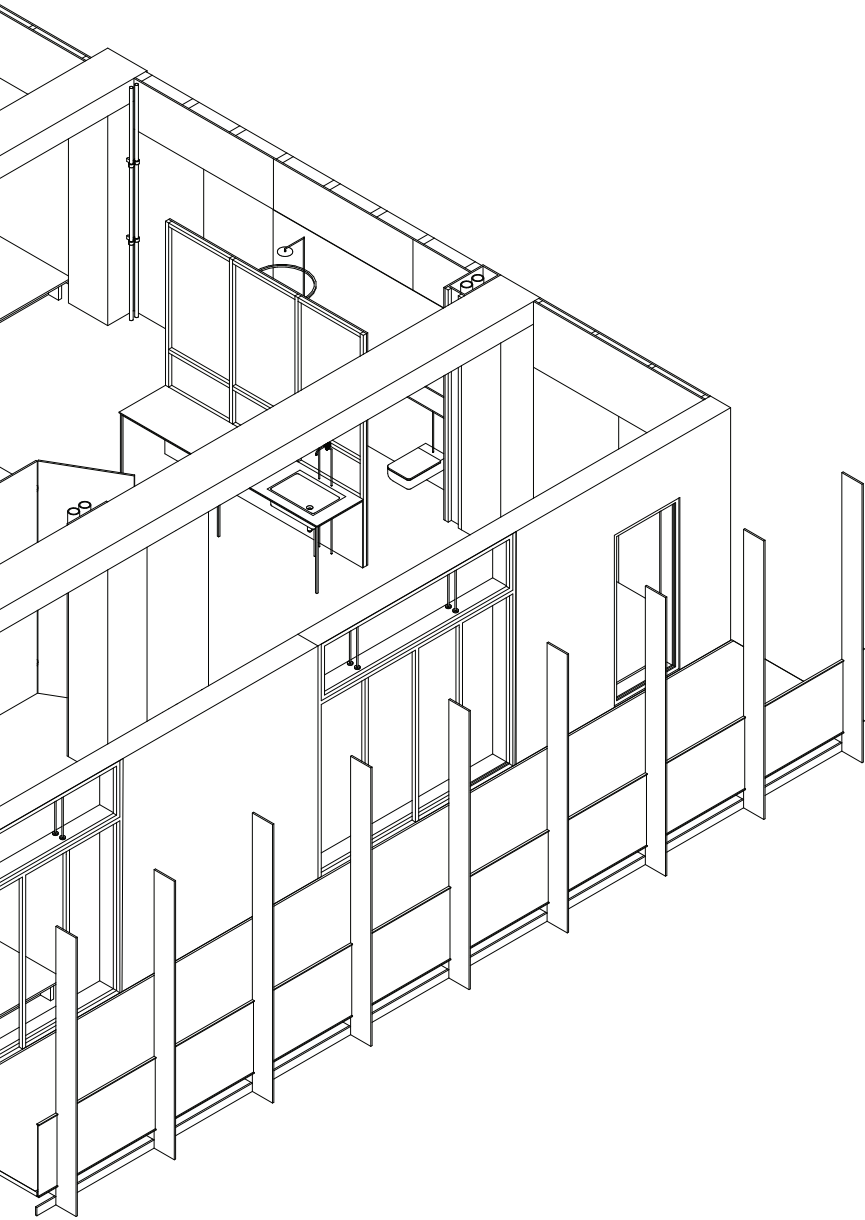


















We wanted to use the freedom of the thesis to ask questions we did not know the answers to. To which there might not exist an answer. It has been important for us to utilise architecture as the means to answer these questions. As research and proposals, as something abstract and concrete at the same time. We wanted to stay curious, frustrated and engaged. And finally – to spend our time and efforts on matters that we are genuinely interested in.

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