

Joachim Midjo Andersen. Diploma project. Master of Architecture. NTNU. Supervised by Svein Skibnes

IF  
**LIVING IS MORE  
THAN DWELLING**

WHAT CAN THE URBAN HABITATION BE?

**PROCESS**

# SIEMPRE PARTIENDO

This project has been an investigation into what the urban habitation can be. It has been an exploration of my own creativity, of what architecture can be for me. In January, the sites and programmes were not chosen. They have appeared through the spatial and conceptual investigations done in the tension field between the specific and the general on each the sites. The path has become as I have walked it.

The project began by competing in 120 HOURS, where the topic was infill. After choosing three sites at the end of January, I worked one week on a project then switched to the next. This way I came back to a project with a fresh mind after two weeks of doing something else. This approach ensured progress through short working horizons, gave me the ability to maintain distance to my own work, and allowed the projects to grow on each other. The approach is inspired by the methodology of the Valparaíso group.

**The Valparaíso group works in rondas. Work must be produced in order to be comprehended. Like in poetry, the universe of possibilities for the second line can only be fathomed when the first is written. It is an emotional approach, where one designs with the spontaneity of feelings. ... Through their methods, the Valparaíso group allow them selves to always think freely about their projects and works. Every line and every dot are both ends and new beginnings. Everything is moving with the energy of a new project, everything is possible. Siempre partiendo, they say. Always setting off.**

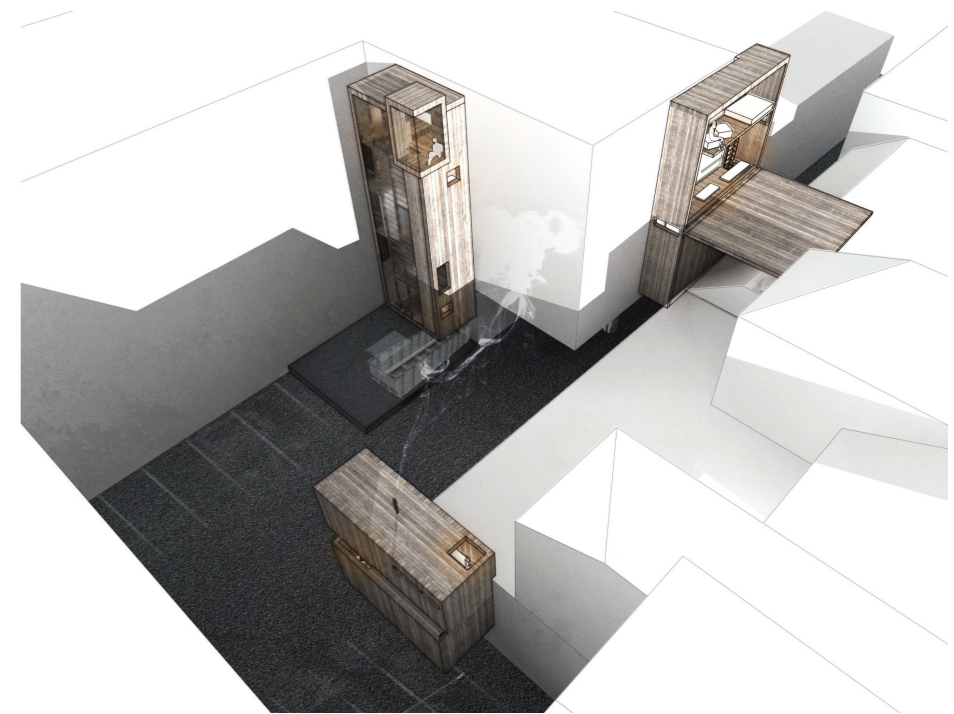


Outdoor chapel in Ciudad Abierta, Valparaíso, Chile



# PARACITY

A NEW URBAN EXPERIENCE



## 120 HOURS

In cooperation with Mateusz Bartzak and Mikkel Haavaldsen, our contribution to the student architecture competition 120 HOURS proposed to condense the city with parasite structures on blank gable walls. Paracity received an honorable mention in the competition.

Utforskning av en av byens urealiserte potensial: tette vegger. En ny urban opplevelse i brytingen mellom formell arkitektur og uforutsigbar byutvikling.

*"Parasitic architecture can be defined as an adaptable, transient and exploitive form of architecture that forces relationships with host buildings in order to complete themselves."*

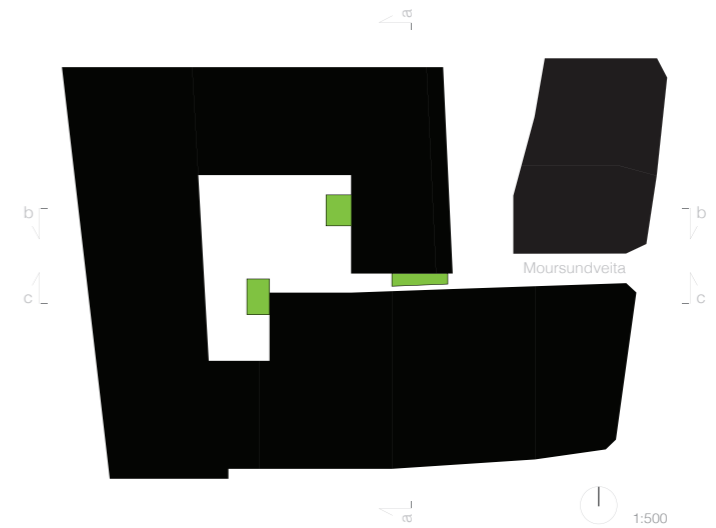
Frem til i dag har vi studert byen i plan for å finne nye tomter i byen. I Paracity retter man blikket oppover og oppdager et utnyttet potensial i byens bakgårdsfasader.

Bakgårder og veiter har en viktig funksjon i bybildet som tjenende baksider og transportåre i tillegg til å sørge for gode lysforhold i bygningene rundt. Av forståelige årsaker prioriterer utbygger fasader som er mer eksponert for publikum, og bakgårdene blir ofte et resultat av mindre påkostede løsninger og mangelfull planlegging.

**Konsept:** Kartlegge "tomme" fasadeutsnitt i byens baksider, og bygge parasittstrukturer direkte på veggene.

Strukturene blir unike som følge av hver enkelt tomtts særegenhet, med ukonvensjonelle formater, lysforhold og tilknytning til gateplanet. Parasittene monteres på tette, ubrukte vegger, og blir et berikende tilskudd i bylandskapet.

Miljø: Å utnytte eksisterende fasader er en lite utforsket fremgangsmåte i tråd med tanker om fortetting. I tillegg til å unngå å oppta bakkeareal, profiterer parasittstrukturene på de eksisterende bygningene i form av overskuddsvarme. Strukturene er i tillegg små og dermed energieffektive.



Tre eksempel

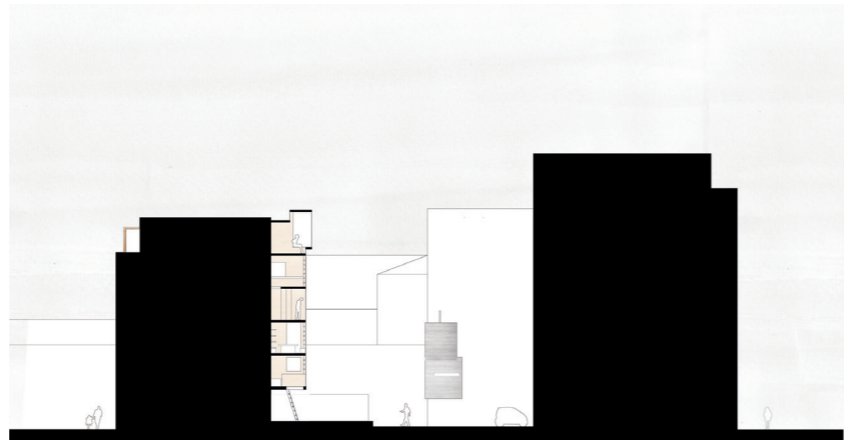
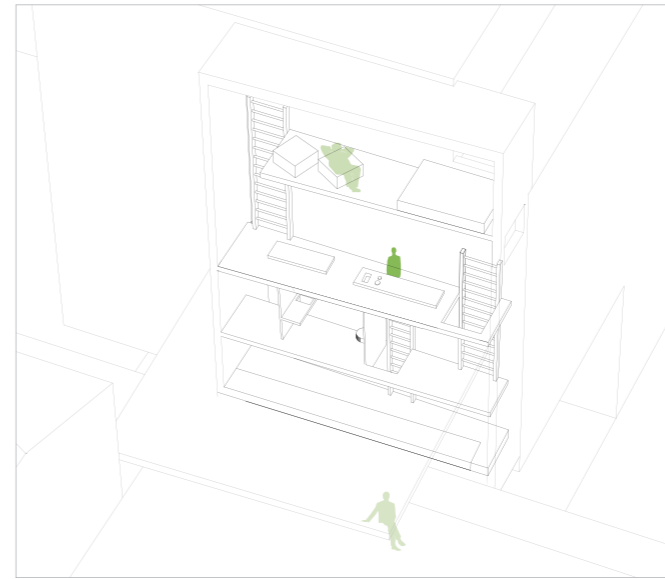
Den første boligen ligger i inngangen til veita, tilsynelatende klemt mellom to bygninger. På det smaleste er parasitten 1,4 meter bred, og er omtrent 40 kvadratmeter stor. Posisjonen i mellom, over og under bygningene gjør at boligens henvendelse veksler fra nederst til øverst. I "oppholdsetasjene" kan fasaden foldes ut for å etablere en takhage og slippe inn lys og luft.

Den andre boligen er en vertikal lanterne. Parasitten har satt seg på et fasadeutsnitt ved siden av et trappeløp i vertsbygningen, og har en fremtredende posisjon i gårdsrommet. Bak en fasade i frostet glass kan man skimte forskjellige aktiviteter på de fem etasjene, og klatreturen fra bunn til topp ligger hele veien ut mot gårdsrommet. I øverste etasje strekker en karnapp seg hårfint over vertsbygningen og forsyner seg av morgensolen.

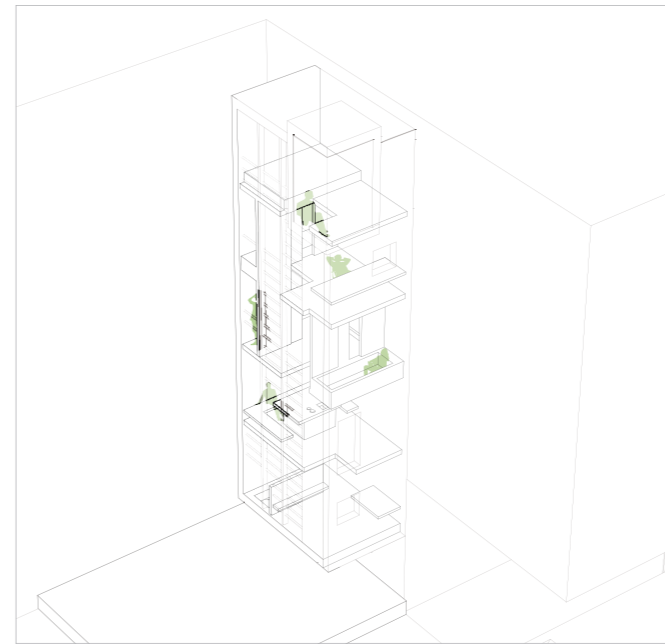
Bolig nummer tre krager ut fra et mørkt smug, og består av to arealeffektive etasjer. Byggets lune plassering er bevart på innsiden, der programmet er organisert rundt et ildsted. Små og få lyskilder gjør gruen til hjertet i rommet, og en intim atmosfære er forsøkt fremkalt.



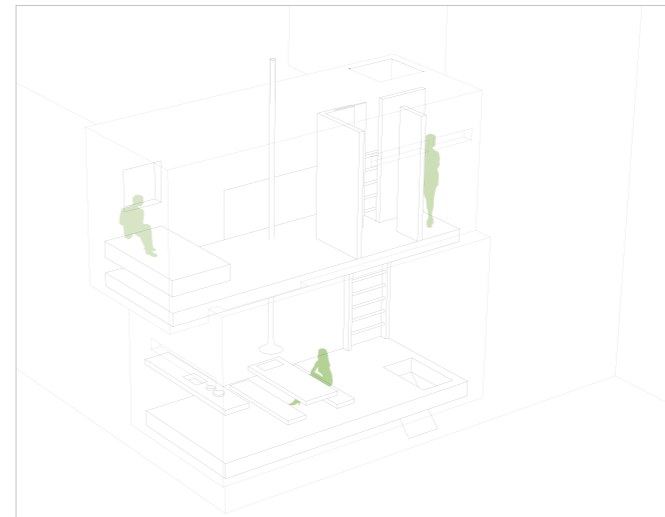
snitt a-a 1:200



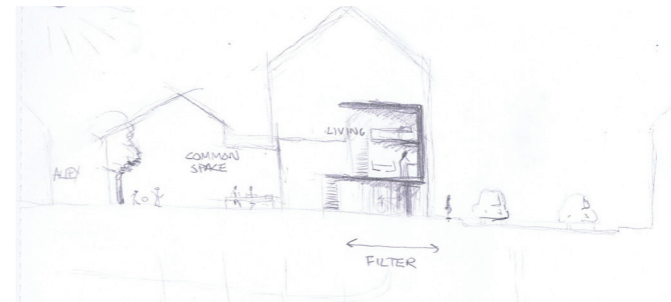
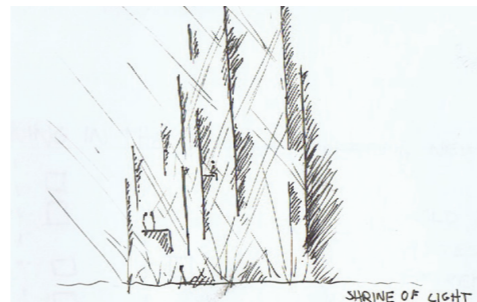
snitt b-b 1:200



snitt c-c 1:200



# SITE SELECTION



jan 19th. thursday.

## What?

In the city, living is more than dwelling. The inhabitant is integrated into his surroundings, and the habitation must find a way to maintain and take care of these emotional and physical relations between the city and the inhabitant.

In his writing *Building, dwelling, thinking*, Martin Heidegger wrote that the basic function of the dwelling is to nurse, to take care of and to protect, so that the inhabitant can live and grow and find his place in his surroundings. This is an expression for that man exists in a bigger context when dwelling. Living, and thus quality housing, is more than dwelling.

More thoroughly discussed in my pre project *Living is more than dwelling*, this project is in defense of the city and urban life, based on the simple notion that we, people, are extremely fascinated by this. I consider it a quality of our culture worthy of bringing with us as we move into a future of new and unknown challenges imposed by globalization and demands of sustainable conduct.

## Why?

It is commonly accepted that condensing cities is sustainable conduct. Less footprint, less transport, less energy consumption, less emissions. If this is to be accomplished, the cities must become good places to live. As cities are becoming increasingly dense, physical space and space for living is becoming scarcer. With a developer-driven market promoting standardized solutions, and thus homogenizing itself, there is a looming danger of making life in the city undesirable, as the same habitation can be found bigger, brighter, and more accessible outside the city. It is the fascination of the city that draws people to live there, but architecturally low quality housing makes urban life tolerable for only shorter periods of time, depriving this lifestyle of affinity and identity. If it is to be sustainable to condense our cities, living in the city must become a positive experience also over time, as the idea of sustainability also covers a social aspect.

## How?

NORWAY. Today, there is a general lack of urban habitations, yet too few projects are under development. (CITE) Houses are sold overpriced, but despite the demand there is reluctance from the project developers because the potential profit is too marginal. The math is simple:

Market price  
-Site costs  
-Contractor costs  
-Enterprise costs  
=Profit.

Since 1990, the housing price index has rocketed to the quadruple while construction costs and the consumer price index have not even doubled. One might be tempted to blame greedy developers, but then why are not more projects being realized? And why are the majority of the new projects of a homogenous low architectural quality? Where does the money go?

Since the early 1980's the state has withdrawn

from the housing sector and left the initiative for private actors, referring mainly to the removal of the loan system of 'Husbanken'. But the market-based development has created a demand it cannot supply, showing that the market alone is not capable of covering the development of our society. It is attempted controlled through regulations, which unfortunately end up being limiting as they when combined with a money driven market give high site costs, homogenous solutions and difficult loan conditions. These are state issues, as they are beyond the individual effort of the involved actors. We need more habitation and better quality, but the market is not able to deliver this alone. We need a new direction in housing politics, where it is desirable to build and where architectural quality is valued.

For the architect it is important to keep fighting for our profession, for what we believe in, as well as seeking a deeper understanding of the interaction between the different actors of the housing process. The role of the architect in the society is invaluable, so it is important to stress that understanding does

not mean compromising. We must always push for becoming better. **(Guttu, mr infill)**

I believe the urban habitation must acquire unique qualities that reflect its urban situation and are able to actually enhance the quality peoples' lives. This calls for diversity and invention. Transitions between public and private and the growth of local communities and neighborhood are in my opinion increasingly important tasks for the architect when condensing the city. But we must dare to make the city subject to renewal, and not just a dull picture of the past. The city must be an interesting place to live, where new forms of life and culture can develop *with* the inhabitants.

TRONDHEIM is in a norwegian context a medium-sized city (with its XXXXXX inhabitants) that is experiencing an inflow of people wanting to inhabit the city. There is also political and economical interest in condensing the city, as seen in the urban development areas Solsiden and Brattøra/Nyhavna. Yet in the city centre (Midtbyen) not much is happening in terms of development and renewal. I believe it is treated as something more or less

done, something of a historical character that should be preserved. **Perhaps it is time for a new city plan? (?? when was the last done? etc?)**

I seek to explore the potential of urban life in Midtbyen, with focus on the physical and emotional relation between the city and its inhabitant. By exhibiting possibilities on several infill sites, I hope to show possibilities for immediate improvement that also can serve as pavillions for future development. It is a kind of urban stimulation, exploring undiscovered potential in Midtbyen in Trondheim.

GLOBAL

ARTICLES

<http://www.aftenposten.no/meninger/Klimainteressen-stuper-6762478.html>

[http://oslopuls.aftenposten.no/kunst\\_scene/article679829.ece](http://oslopuls.aftenposten.no/kunst_scene/article679829.ece)

<http://oslopuls.aftenposten.no/byliv/article687766.ece>

<http://www.dn.no/d2/arkitektur/article2287328.ece>

<http://www.aftenposten.no/bolig/boligokonomi/Flere-kjopere-enn-selgere-pa-nyaret-6739108.html#.TxkgI5i3C0s>

<http://www.aftenposten.no/bolig/boligokonomi/Flere-kjopere-kupper-boligsalget-for-visning-6745065.html#.Txkgg5i3C0t>

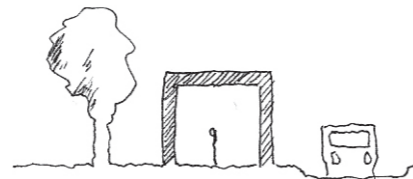
MOVEMENT. The modern city is active, fast-paced, loud, and crowded. This is part of its charm, its character, but it is at conflict with the qualities desired in the habitation. Being a shelter, the urban habitation's role of giving safety, comfort, and privacy is crucial.

Arguing for a more focused relationship between the city, the habitation, and the inhabitant, I believe the thresholds between active and quiet, fast and slow, and public and private are more important than ever. The habitation must shield the inhabitant, not separate. Adjust, not deny. Uniting, harmonizing.

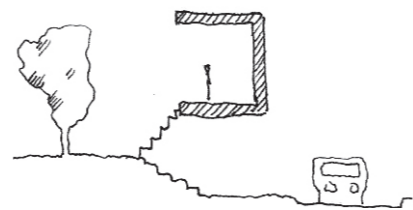
Urban architecture must be capable of slowing down movement, reducing the volume, and untensing the mind. Almost like how one is taken through a piece of classical music. Fluent changes of tempo, mood, and intensity.

This is how I understand the words of Goethe?!, "architecture is like frozen music"; being able to capture a mood, an atmosphere, a pace, an intensity in something permanent.

In order to integrate the inhabitant into his city, the relation between public and private must be articulated. Is it possible to consider the change from public to private as a transformation and not a barrier?



Isolated urban spaces



Fluid urban space

ON DWELLING AS BUILDING. In his critique of mass housing, Nicholas Habraken made in *Supports* (1961) some now-more-than-ever relevant remarks on how the user is excluded in the creation of his dwelling.

Habraken considers housing as a very complex process of interacting forces, where good solutions are found when the forces are in balance. ... *"this can be said of mass housing as well, only with one important proviso; namely the removal of one factor altogether. For mass housing is only possible if the individual inhabitant is not involved in the process in which his dwelling is realized. The influence which the individual, the layman, can bring to bear upon the process must be eliminated to make mass housing possible."*

*"...the potential of industrialisation and standardisation will be realised only after abandoning mass housing and therefore through the re-introduction of the individual."*

*"Mass housing pretends that the involvement of the individual and all that it implies simply ought not to exist. The provision of the housing therefore cannot be called a process of man housing himself. Man no longer houses himself. He is housed."*

*"...The history of modern housing is therefore a search for ideal form. ... The ideal which is pursued is not only unattainable because, like all ideals, it is subject to the imperfection of man's existence, but especially because the posing of the problem in itself excludes a solution. ... For is it not impossible to predetermine requirements which can only become apparent through the activity of the individual to be housed?"*

**Man no longer houses himself. He is housed.**

*"All this would be fine if it were indeed possible to deal with requirements in purely material terms. In fact this is only so in the case of requirements which today rate highly: consumer goods, where production is followed by consumption."*

*But there are totally different requirements to be fulfilled in the field of housing; requirements which do not ask for products, but which are themselves productive or creative."*

*"... In short, it all has to do with the need for a personal environment where one can do as one likes; indeed it concerns one of the strongest urges of mankind: the desire for possession."*

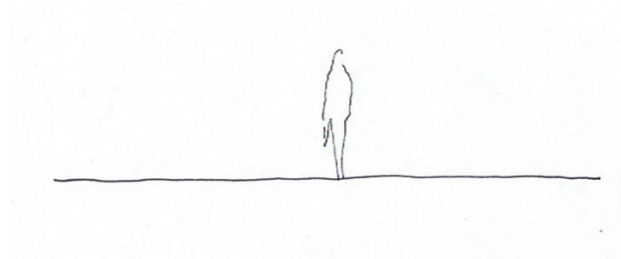
*"... To possess something we have to take it in our hand, touch it, test it, put our stamp on it. Something becomes our possession because we make a sign on it, because we give it our name, or defile it, because it shows traces of our existence."*

*"...Because man wishes to possess his environment he takes hold of it. He decorates his walls, knocks nails in them, pushes chairs around, hangs curtains, Presently he does some carpentry, renews a floor, improves the heating, changes the lighting. ... Dwelling is indissolubly connected with building, with forming the protective environment. These two notions cannot be separated, but together comprise the notion of man housing himself; dwelling is building."*

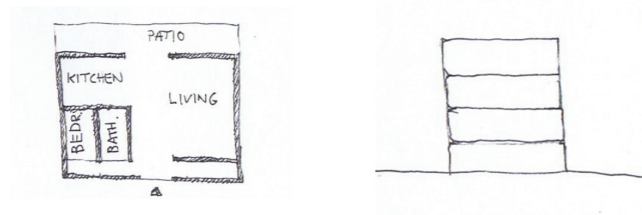


jan 10th. tuesday.

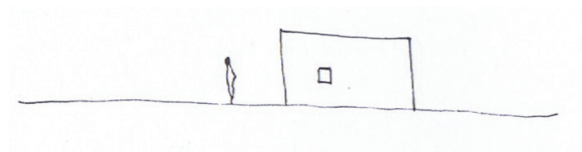
THE HORIZON. We, people, are horizontally oriented. The horizon is our point of reference, of balance. Our activities are done on more or less horizontal surfaces. Streets, chairs, tables. It is the way gravity has shaped the world, and us.



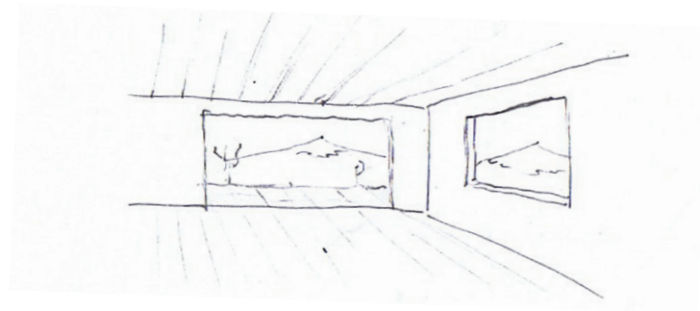
Furthermore our houses are horizontally oriented in both function and organization. Spaces are arranged adjacently and we use them and move through them accordingly. Stories are merely new levels of horizontal use and organization, connected and articulated by stairs, ramps and elevators.



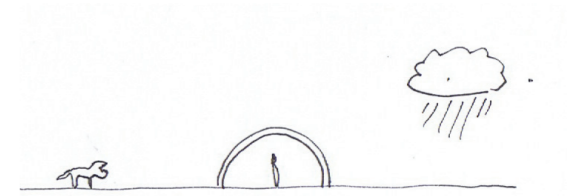
Our houses are also horizontally oriented in their placement. Windows do not only give light and view, they place the house in the world, in its surroundings. The house is perceived in its context.



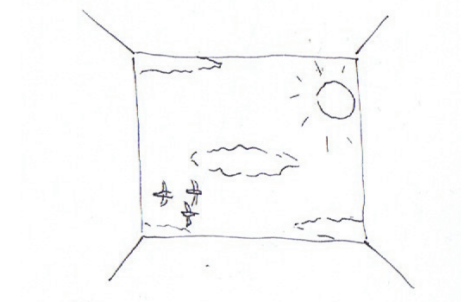
This is not just about pleasing the eye. When balanced between contrapping and overexposing, the dwelling provides the inhabitant with feelings of safety and possession. Shielded from the outside world and in control of one's surroundings.



THE HABITATION AND ITS SURROUNDINGS. One of the the very basic functions of the dwelling is to provide safety and protection for the inhabitant. To shut out any climatic, sonic, visual harm, and create peaceful surrounding. Architecture can articulate this even more, creating specific atmospheres and spaces that respond to the external surroundings. Thus a selection has to be made; what is shut out, what is let in, what is kept in, and what is let out.



Given our nature, a house will always need its horizontal components. But in the city, where light and space is scarce, perhaps new perceptions of urban life can be found in vertical relations. Look up! Finding peace in freedom



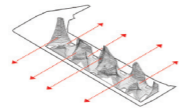
What if one could see the city from below, like if the ground was made of glass? Drawing the plan from below! Could this give a different perception of place and space? Light, shadow, and distances. The plan as something more than a surface, something infinite.

HOW TO LIVE DENSELY BUT SPACIOUSLY? Finding solutions that increase urban density and improve public life! Today, the city is dominated by street structures, giving closed volumes with hard borders between public and private, cultural and commercial. I believe in making the city more public, more cultural. When condensed, the city must reply by creating other types of spaces that maintain a sense of airiness. Giving accessibility and visibility.

*I would foresee a lot of architecture in the future that needs to be public, functioning more like parks. You enter them from a lot of sides, you penetrate through them, you walk over them. ... Whereas the commercial aspects, they need smaller footprints and increased traditional density. Because that's how you calculate the costs, the money, and how you make money, said Snøhetta founder and architect Kjetil Thorsen in a short online documentary about the urban development in Oslo. Continued, on homogenous and low quality housing projects:*

*We're not opening up alot of these type of things, because they seem to be too commercially important for the clients. ...What they (housing projects) mainly are lacking in my opinion is, some intelligence. You can argue for a qualified good box if you want to, but its never going to be anything more is it?*

Faste Batteri, by BIG, "... seeks to weave together the three currently disparate neighborhoods into one overlapping urban activity centre... The Battery's fusion of architecture and landscape makes up a unique complex that welcomes activity and involvement across age, ethnicity and social status." (www.big.dk)

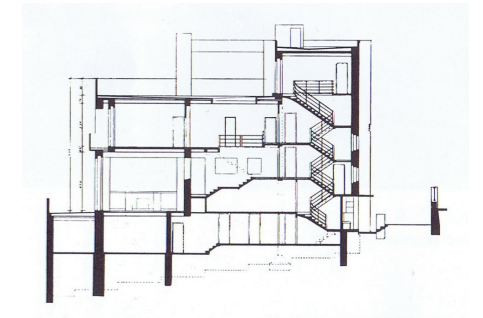
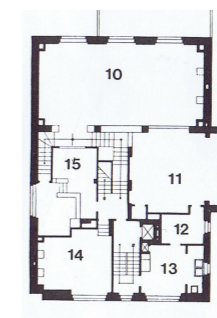
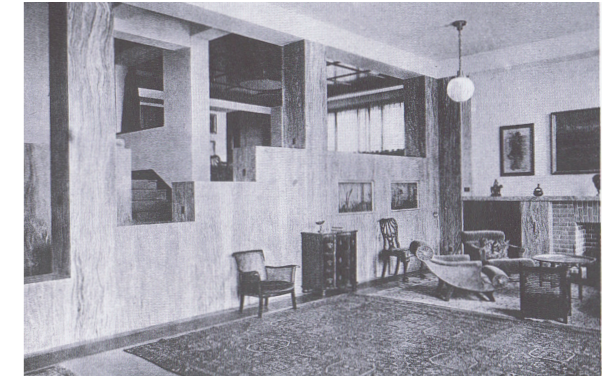


RAUMPLAN. About 'Raumplan', Adolf Loos said, "My architecture is not conceived in plans, but in spaces (cubes). I do not design floor plans, facades, sections. I design spaces. For me, there is no ground floor, first floor, etc...For me, there are only contiguous, continual spaces, rooms, anterooms, terraces, etc. Storeys merge and spaces relate to each other."

Based on this, Loos designed fascinating houses with spatial richness. Stairs were used to connect the spaces, and often replaced doors in order to let spaces overlap and not be separated. Like this, Loos designed open spaces, both in plan and section, and defined a his approach to modernism.

For Loos, to be modern was to belong to one's time and, consequently, to tradition, an alive and real past. In addition, this modern was not universal: what was modern for one was not necessarily modern for everyone. Breaking with many of his contemporaries, Loos included history into his conception of modern. This showed in his architecture, where, in my opinion, his respect for the past limited the exploration of the potential of his idea of the 'Raumplan'. Giving each function a volume has great potential, but it is reduced when the volumes are connected by door or openings with staircases. The results are perhaps a bit close to the convention Loos set out to challenge: a mere juxtaposition of spaces.

Potential is the key word. Today, urban habitations are clearly, as Loos would say, treated as surfaces. It is a simple juxtaposition and stacking of equal volumes that are given a minimum height for maximized site exploitation. As the following examples show, limiting the vertical component of the habitation, or even removing it, is reducing the potential of the habitation. Especially in the city, where surface space is scarce.



Müller House,  
by Adolf Loos

# HOME

social lifespan of urban mass

## PROJECT PROPOSAL

### Situation

A narrow corner site between existing buildings with semi-private outdoor spaces and an intense traffical situation. The older urban structures in Trondheim are full of these charming courtyards and shared spaces more or less hidden from the public, *byggårder*. Sadly, these courtyards are often used for parking and garbage. Being private and in direct contact with surrounding habitations, I believe these spaces to have great value as buffer spaces between private and public, between calm and active. A shared space one still can identify with, a space one can possess.

### Context

The low quality of urban housing, along with high prices, is producing socially unstable areas that suffer from ever-changing populations, as people simply cannot stand living there for longer periods of time. This makes the city unattractive for families with children.

### Task/Topic

How can the city be a nice place to grow up? How can the habitation meet changing family structures? Finding a feeling of home in the city. Adjusting pace, intensity, and mood. Giving light, air and space. Including the public, enriching the city.



**ERLING SKAKKES GATE 35**

regulated for housing, commerce and offices



# LIGHT

perceiving the city and the sky

## PROJECT PROPOSAL

### Situation

Situated at the intersection of two backalleys, the site has little light, no obvious view, and drab surroundings. The site is enveloped by two blank facades and one front facade, as well as two looming adjacent buildings. The site has no clear qualities, and requires an inventive approach for finding its potential.

### Context

Utilizing the city as it is today, the existing spaces resulting from a city growing over time. Accidental spaces can give birth to new ideas, new ways of thinking, new ways of living. The spaces are possibilities for experimenting, for investigating abnormal housing situations. Experiments that improve the current situation and discuss future possibilities. Experiments that can give answers we never imagined, as we in the beginning did not think of asking the question.

### Task/Topic

By removing oneself from the immediate surroundings, a different experience of the site can emerge. New relations, new perceptions. Due to the situation, light from above is a big potential. The sky. This gives importance to the vertical dimensions of the project. Vertical space, vertical contact, vertical relations.

### Program

4-8 units for living.  
Simple lifestyle  
A retreat from the hectic city, a peaceful refuge



## GJEVANGVEITA

regulated for housing, commerce and offices



# SPACE AND VOLUME

finding distances for learning, perceiving

## PROJECT PROPOSAL

### Situation

The site is situated between two brick buildings and is currently occupied by a much lower wooden building, creating a void in the sequence of buildings. The wooden building, in bad condition, holds a jewelry store, an art gallery and second storey habitations around an inner courtyard. Situated between a highly trafficked street, Innherredsveien, and a less busy dead end street serving the local area as well as transporting people between Baklandet/the city-centre and Solsiden, the site is accessible and exposed.

### Context

How can densification be a catalyst for new qualities of living? Densification as a sustainable conduct, not a maximation of area exploitation, giving something new to the city and its inhabitants. Making sustainability fun. I consider the city as an arena for social interaction. For opening up new relations to people, places, and events. And for learning and understanding.

### Task/topic

For young people, the city offers education, work, and social life. We seek adventure, knowledge, experience. In the city living is more than dwelling, it is also about learning; about a profession, one self, other people, about LIFE. The city is where personalities are shaped, where the future generations are defined. How can architecture stimulate this?



### INNHERREDSVEIEN 2

regulated for housing, commerce and offices.

Trondheim lacks affordable and interesting/stimulating habitations for younger people. Focus on lifestyle, sharing functions, living close. Learning about other people and one's place in the world. Integration of a public elements.

### Notion

The site is part of an interesting row of buildings where barely two seem to be of the same period. This is not only a visual remark; it reflects how architects, and society, continuously is redefining what is the ideal lifestyle, the ideal urban plan, the ideal design. The situation exemplifies how our cities are subject to US, the inhabitants, the users, the creators, how they are in continuous development.



# PLUSCLOUD

EXPANDING THE CITY FROM WITHIN. GJEVANGSVEITA, TRONDHEIM





outdoor chancel,  
by students at the valparaiso school  
ciudad abierta, ritoque, chile



Own what must be owned, share what is free. Light is priceless. Life is priceless. Light as the symbol of life. Life celebrating light, light celebrating life.





Using light, how can the drab situation be turned into something nice?



Hidden within the chaotic city: a space of surprise, of wonder. A place to stay, to live, to dream, to love.

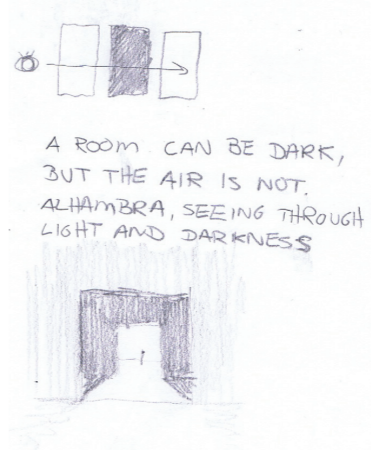


IT LEAKS AROUND THE WINDOWS

**WHERE WE'RE AT NOW...**  
 We have been living on the side of this mountain for three and a half years. We were brought here in a large part by the thrust of the whole "back to land" craze. Many of us were straight from the city and full of ourselves and our ideology. But times have changed and so have we. This mountain, this land and the increasingly hideous political climate of this country have brought us to a place that we did not dream of when we arrived here with money in our pockets, several running vehicles and our new Red Wing Shoes.



alhambra, grenada, spain. zones and spaces defined by light intensity.



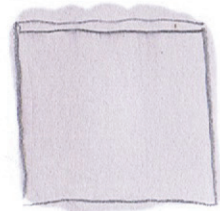
to the left: page from Shelter magazine, 1973. 'domes', vaulted structures lit by daylight.

WHAT DO YOU DO WHEN  
THE IMMEDIATE SURROUNDINGS SUCK?

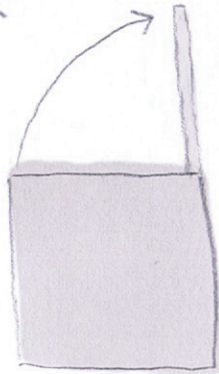
- MAKE THEM BEAUTIFUL!
  - ~~DO IT CARE?~~
  - FIND SOMETHING THAT IS BEAUTIFUL?
- VIVA EL SITIO!!

LIGHT BOX

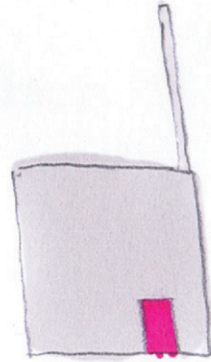
INTROVERTED  
INTIMACY  
SHUTTING OUT



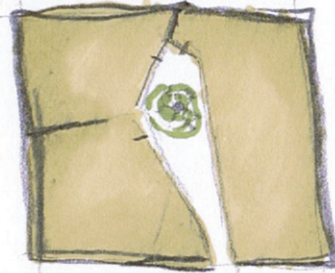
BOX



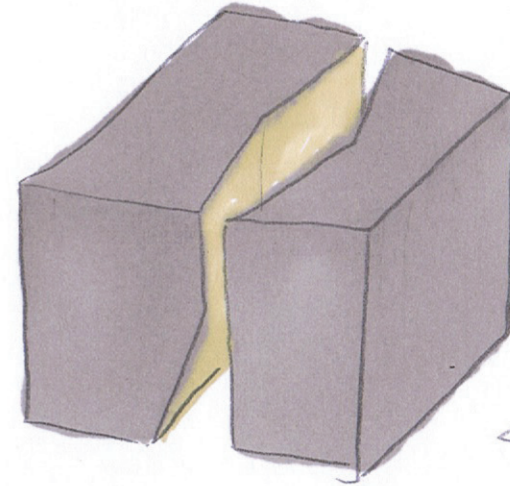
SUN



ENTRY

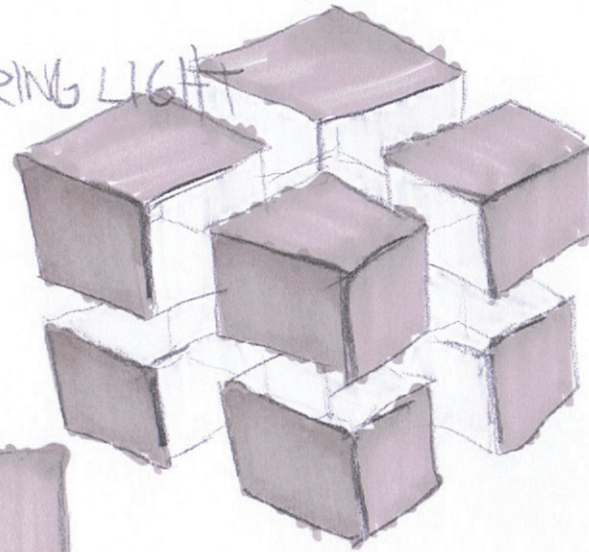


INNER COURTYARD

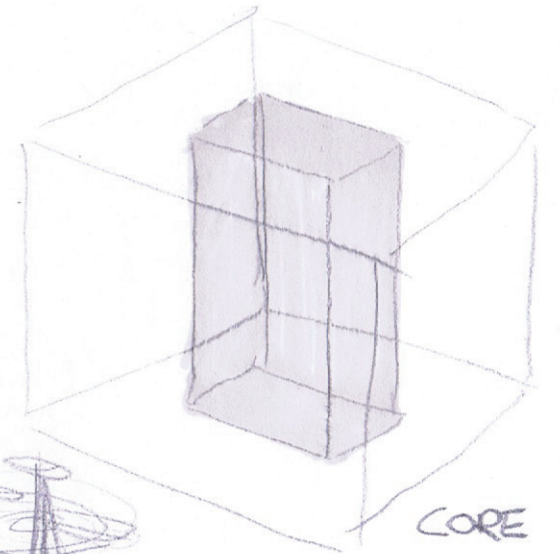


CREVICE

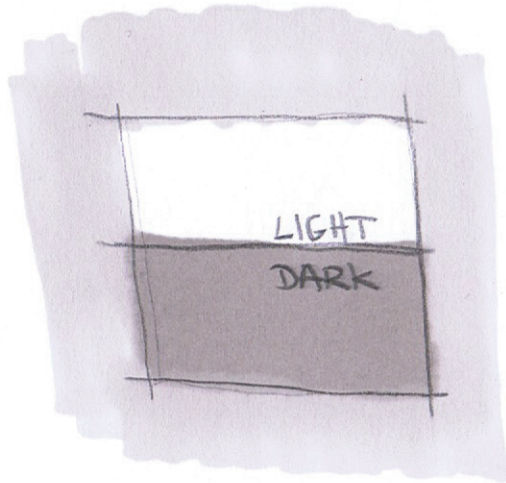
SHARING LIGHT



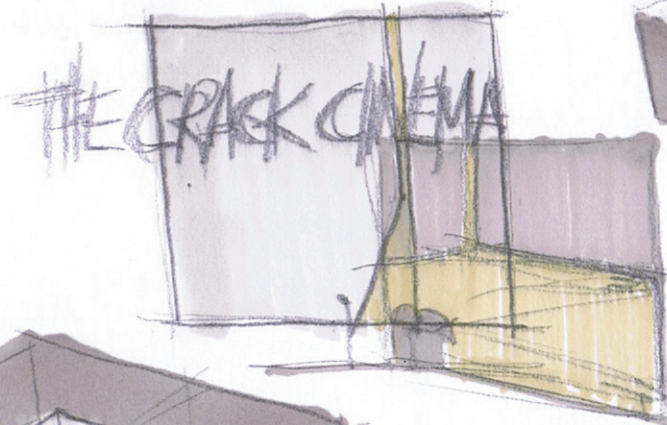
FRAGMENTS



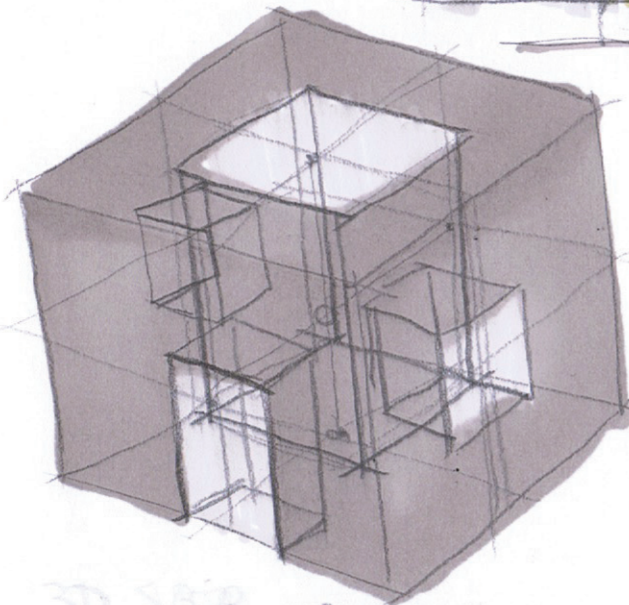
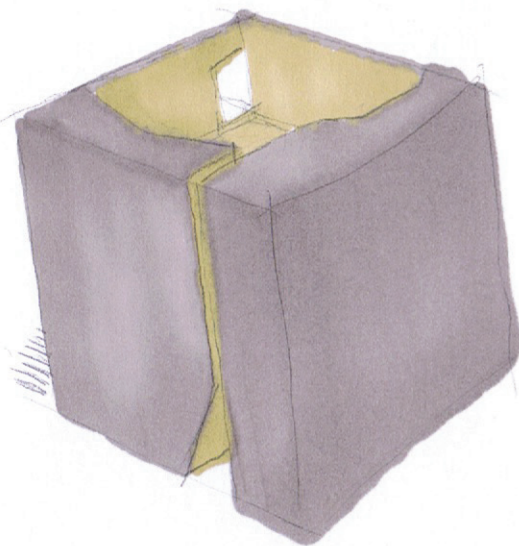
CORE



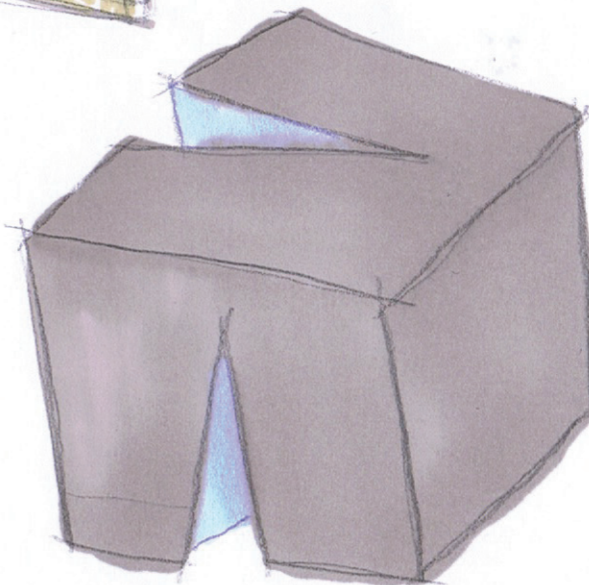
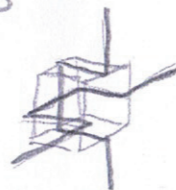
LIGHT  
DARK



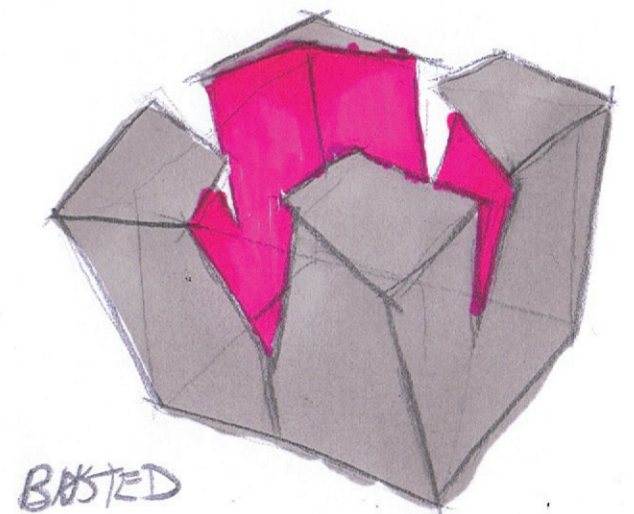
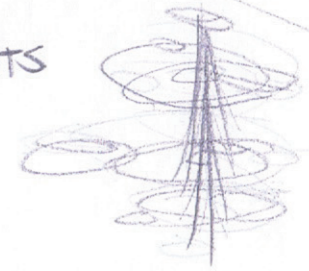
THE CRACK CINEMA



3D SUBTRACTION  
3D WINDOWS



CRACKED



BASTED



STOP! LOOK UP!  
BREATHE. LIVE.

ROTATABLE PANELS  
OF TEXTILE, FILTERING,  
TONING, ADJUSTING LIGHT.

FUNCTION AS  
VOLUME, WITH  
RELATION TO  
LIGHT AND  
SHADOW  
EXISTENCE.

PERMITTING  
STREET ACTIVITY



25M<sup>2</sup> MULTILEVEL  
HABITATION. SPACES  
IN COMMUNICATION.

SUPPORT, ALSO LEADING  
ELECTRICITY, WATER.



**SKYBOX** WE OWN THE SKY  
AN ESCAPE FROM THE SURROUNDINGS  
MINIMAL IMPACT

CREATING NEW RELATIONS, NEW SPACES. VERTICALITY.  
TEMPORAL, CHANGEABLE CHARACTER. ADAPTIVE  
CATALYST FOR NEW PERCEPTIONS OF URBAN SPACE  
UTILIZING LEFT-OVER AREA

**URBAN STIMULATION**

A RESPONSE, A STATEMENT TOWARDS THE INCREASINGLY  
COMMERCIAL AND DIRTY, POLLUTED CITY. REJECTION?  
VERTICAL DENSIFICATION, NOT FILLING OUT.

LIGHT, AIR, SPACE  
LIGHT CELEBRATING LIFE.

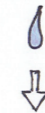
ADAPTION THROUGH MATERIALS. VARIATION



**HEAT**  
FUNCTIONS ORGANIZED  
BY TEMPERATURE  
REQUIREMENT



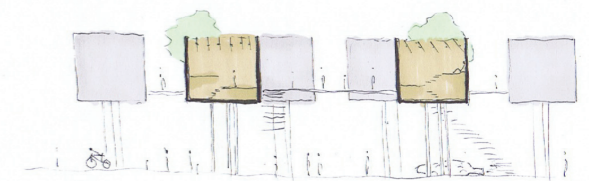
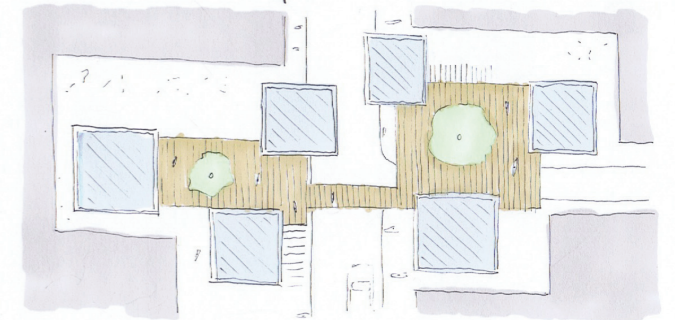
**PUBLIC SPACE**  
INVITING THE PUBLIC  
INTO A NEW NEIGHBORHOOD.  
PUBLIC FUNCTIONS?

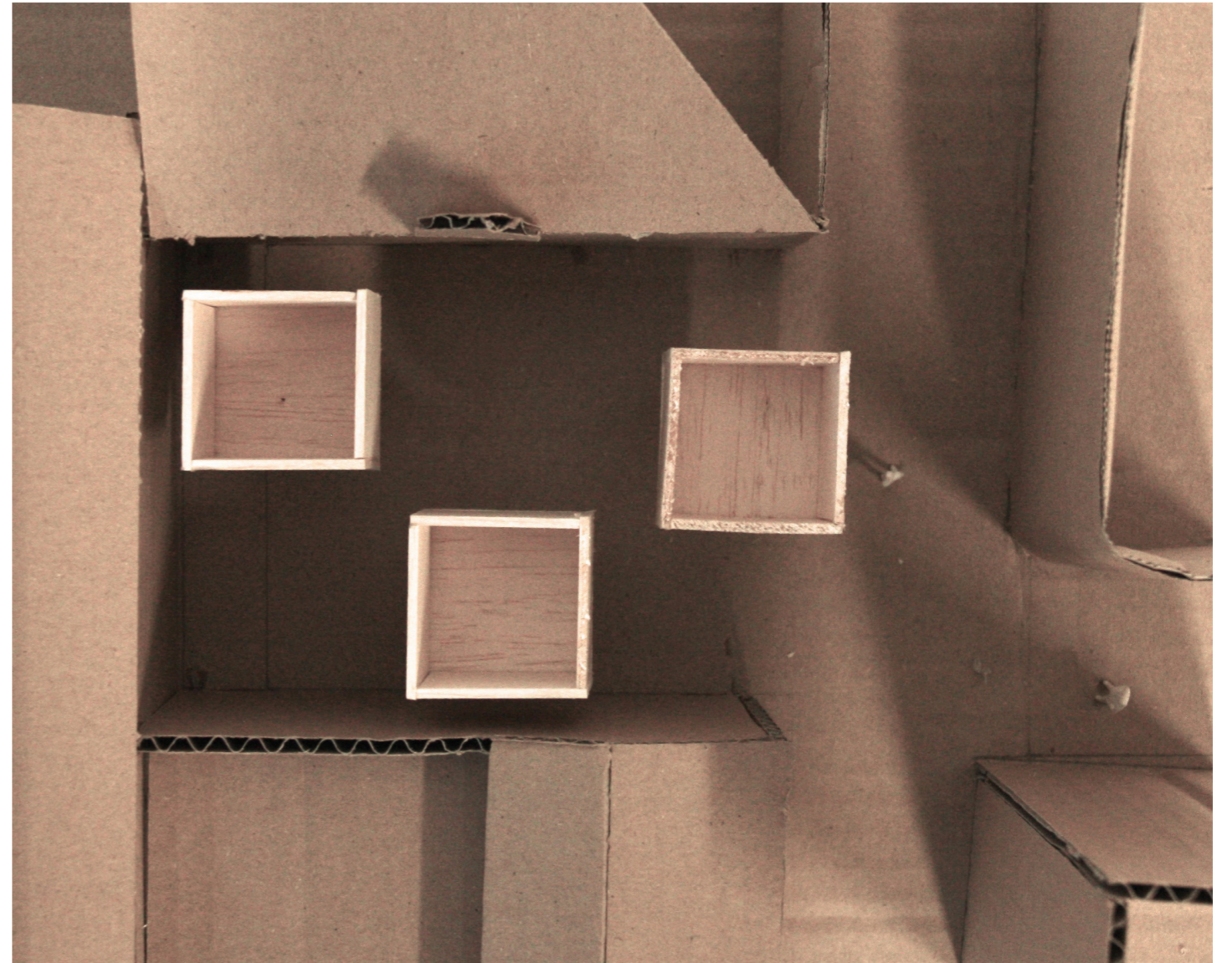


**WATER**  
RAINWATER COLLECTOR  
FOR USE IN TOILET.  
GREY-WATER IS PREPARED  
FOR WATERING OF PLANTS



**NETWORK**  
THE INTERCONNECTING  
STRUCTURE CAN CONNECT,  
SEPARATE, OPEN, CLOSE,  
LIFT, LOWER, AND CREATE  
SPACES AND EXPERIENCES.

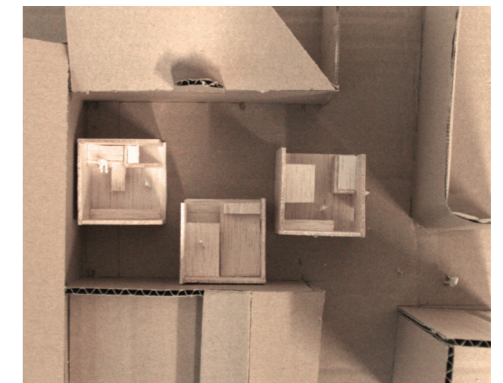




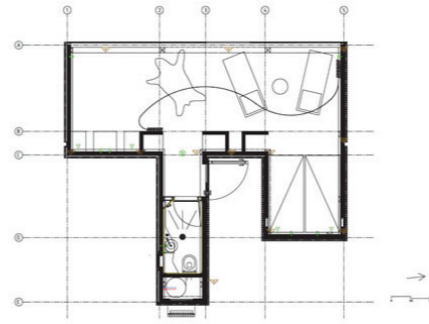


THREE THOUGHTS. The first is based on levels, where functions are organized by temperature and given a relation to light and sky. The last is based on a set space for all activities, where furniture is expandable from the a wall structure. The middle is somewhere in between.

The first makes me think of Loos' Raumplan, where each function has its own volume. I think this is interesting exploring, as the height of the space and its relation to the sky really can add to the experience of the function!



Being 5x5 metres externally, the boxes do seem a bit big in this site...



Hytte 2  
Skala 1:50



**EXPERIENCING NATURE.** While working with the Skybox concept, these two projects came to mind. Juvet Landscape Hotel by JSA delicately frames nature and lets the users experience architecture as an extension of nature. Is it something like this I am seeking in an urban form? The sky as an experience? Working with the interaction between the city, the habitation and the sky.

The Mirrorcube by Tham & Videgård architects offers a simple retreat within the tree-crowns, letting the user experience the forest in a new way. By being clad by mirrored glass and being attached to the trunks of the trees, the cubes are almost not there. And neither are the users. It is something similar I am seeking in the city; a place to retreat to, a place that is not obtrusive, a place that almost is not there. Being lifted up towards the sky, liberated from the panic of the city. But not removed; adjusted, a new perception of urban space. What is urban space, what can it be?



TALK WITH SUPERVISOR SKIBNES! Three projects, three sites with different situations (corner, in between, and left over space), addressing general issues that are relevant throughout the world.

Specific solutions vs. general ideas. 'We own the sky' begins at a general idea, that will be fitted to the specific situation, while the other sites do the opposite.

BUT STILL, the site gave birth to the topic. Part of the process. Finding answers to questions never thought asking... I do have the feeling this is not very original though, I should check for references.

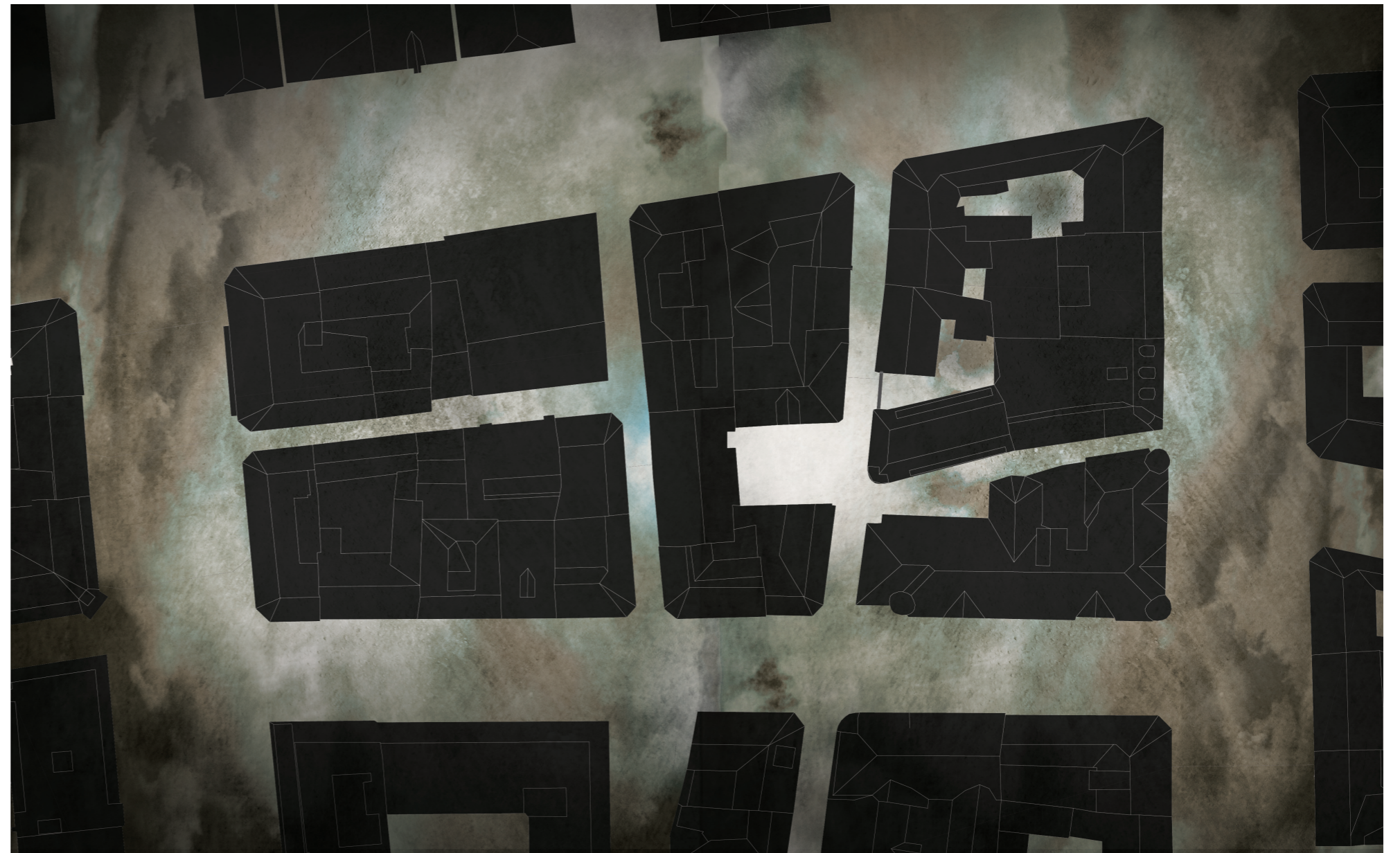
Specifically, the site is also limited within its drab situation: the south facing facade and the adjacent window further reduce the available area. Do the math! How is area exploitation?

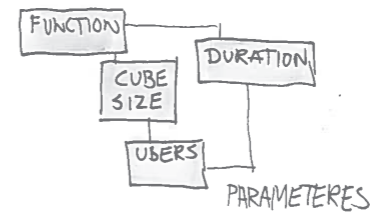
Big difference between 4mX4m and 5Mx5M!

Good idea arranging spaces vertically by temperature requirement.

Let the light, connecting structure vary in height; create and outdoor space that replies to the indoor space. Ramps, stairs, plateaus. Site adaption

Include windows at some point. Site adapted. Create balance.





# CLOUD CONNECTED SPACES TO STAY

FROM 1 HOUR TO 1 YEAR  
EXPANDING THE CITY BY DENSIFICATION.

WORKSHOP  
4x4m-6x6m  
1-10 PEOPLE  
10 MIN - 4 HRS

LIVE  
3m x 3m - 6m x 6m  
1-4 PEOPLE  
1 WEEK - 1 YEAR

HANG OUT  
4x4-5x5 M  
4-8 PEOPLE  
2-6 HRS

STUDY  
3x3m-4x4m  
1-4 PEOPLE  
2 HRS - 10 HRS

ATELIER  
4x4m-5x5m  
1-2 PEOPLE  
1 WEEK - 1 MONTH

MEETINGS  
4x4m-5x5m  
2-10 PEOPLE  
1-4 HRS

ACTIVITY  
5x5m-6x6m  
1-6 PEOPLE  
1 HR - 2 HRS

EXHIBITION  
4x4m-5x5m  
X PEOPLE  
1 WEEK - 2 MONTHS

CINEMA  
GABLEWALL  
NIGHT

CAFÉ/BAR  
3x3m-6x6m  
2-10 PEOPLE  
AFTERNOON + NIGHT

GARDEN  
3x3m-6x6m

## FUNCTIONS

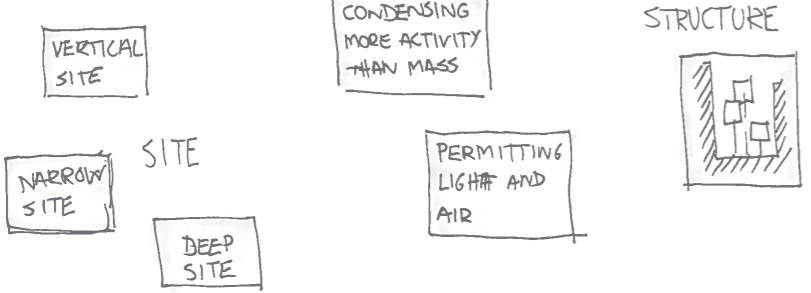
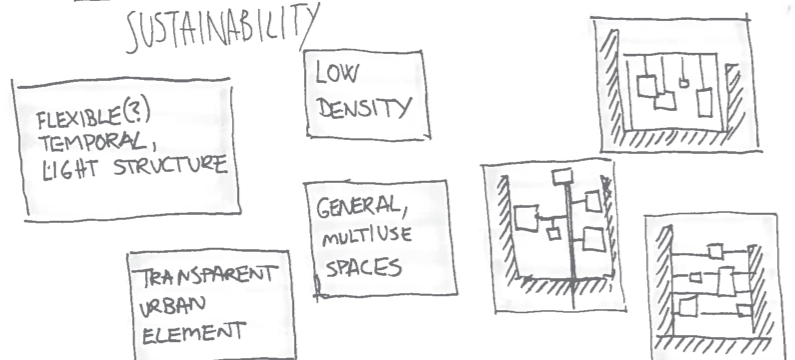
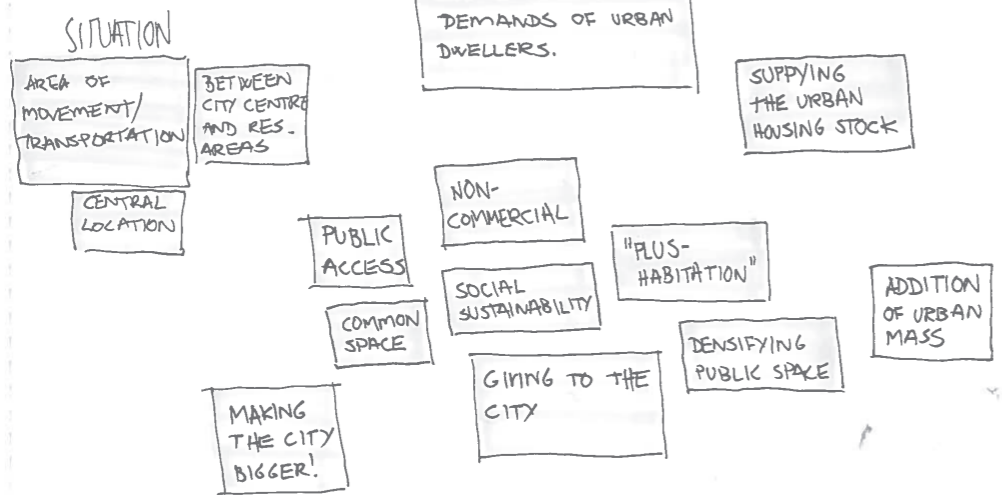
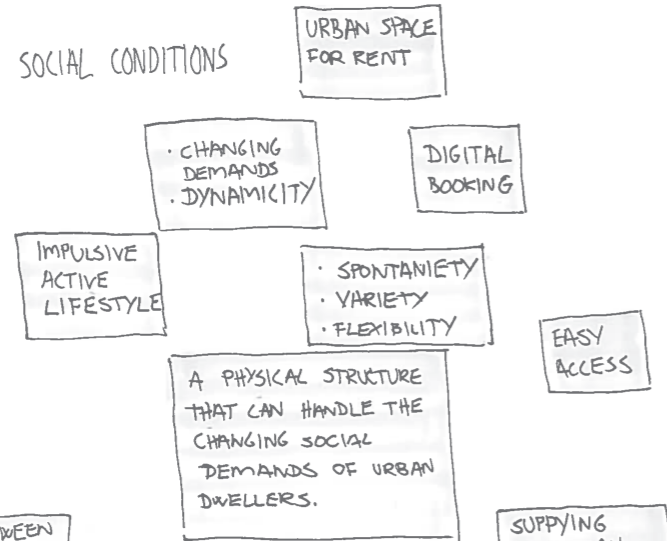


WOOD  
INTIMACY  
WARMTH  
CLOSED

METAL  
REFLECTIVE

GLASS  
EXPOSURE  
VIEW  
FLOATING  
FLYING

## MATERIALS





### THREE AMIGOS!

There does not have to be a definite relation between living dense, and thus sustainable, and sharing. Not everyone wants to share, people are different. But that does not mean turning the backs on each other. What if the buildings, the private spheres, can give something to each other? Living in symbiosis, giving something to the neighbor.

As a general strategy, this is urban development as a tapas party and not a royal banquet; everyone contributes for a greater good while securing one's own interest at the same time. It is a win-win situation. (Yet a host might make sure that not everybody brings the same things, and thus coordinating the interplay.)

Imagine if we designed all public space as if we lived in a democracy. Imagine if we treated participation as a right. By saying that every building must have a public function or contribution, from space to light to wind to aesthetics, our cities could take a much more dynamic shape and exploit density as a reciprocal and exponential good. This could be a regulation or legislation that brings a fundamental change in attitude to densification and urban development. It can be a way of integrating a growth of non-commercial spaces and functions into a commercially driven development.





# THE MOUNTAIN

A STUDENT COLLECTIVE IN VERFTSGATA, TRONDHEIM

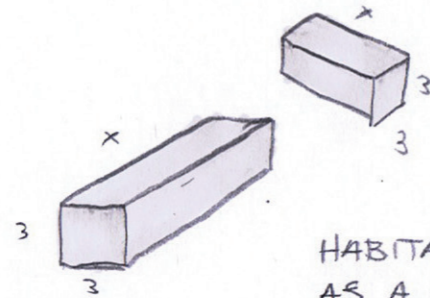
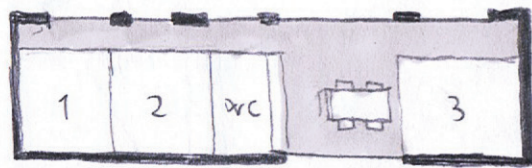


MAKING DENSIFICATION A POSITIVE EXPERIENCE. LIVING DENSELY, BUT WITH SPACE FOR MEETING, LEARNING



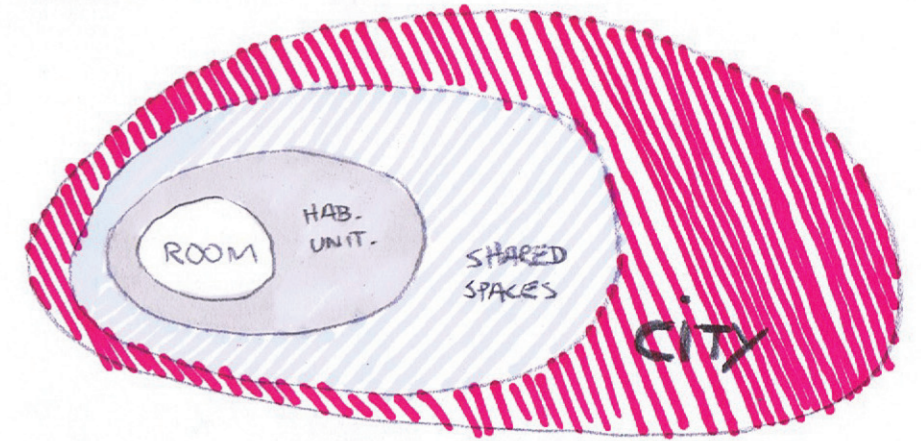
STUDENT COLLECTIVE

□ BASIC HABITATION UNIT

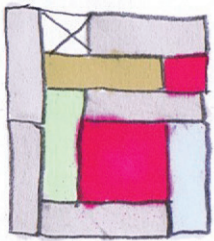


HABITATIONAL UNIT AS A POSITIVE VOLUME

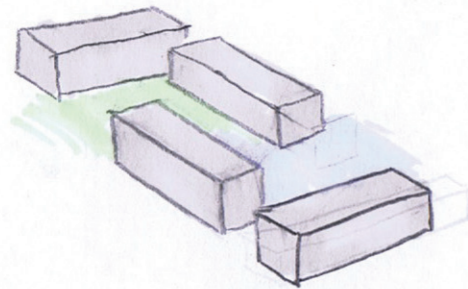
DEGREES OF PRIVACY. VARIOUS INTENSITIES.



□ SHARED SPACES

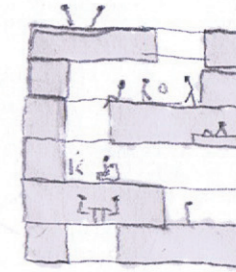


- MOVIES
- READING
- TALKING
- CLEANING
- PLAYING
- PARTYING



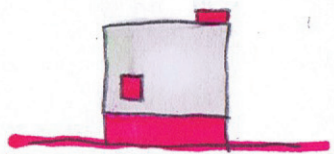
COMMON SPACES AS NEGATIVE VOLUME

COMPOSITIONS, SEQUENCES, HORIZONTAL AND VERTICAL

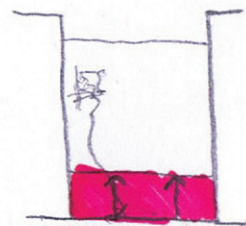


□ PUBLIC PARTICIPATION

FUNCTIONS PARTLY RUN BY INHABITANTS FOR REDUCED RENT



- CAFE
- BAR → SKYBAR!
- ROOF GARDEN
- GALLERY



OPENING UP GROUND FLOOR, GIVING TO THE CITY.

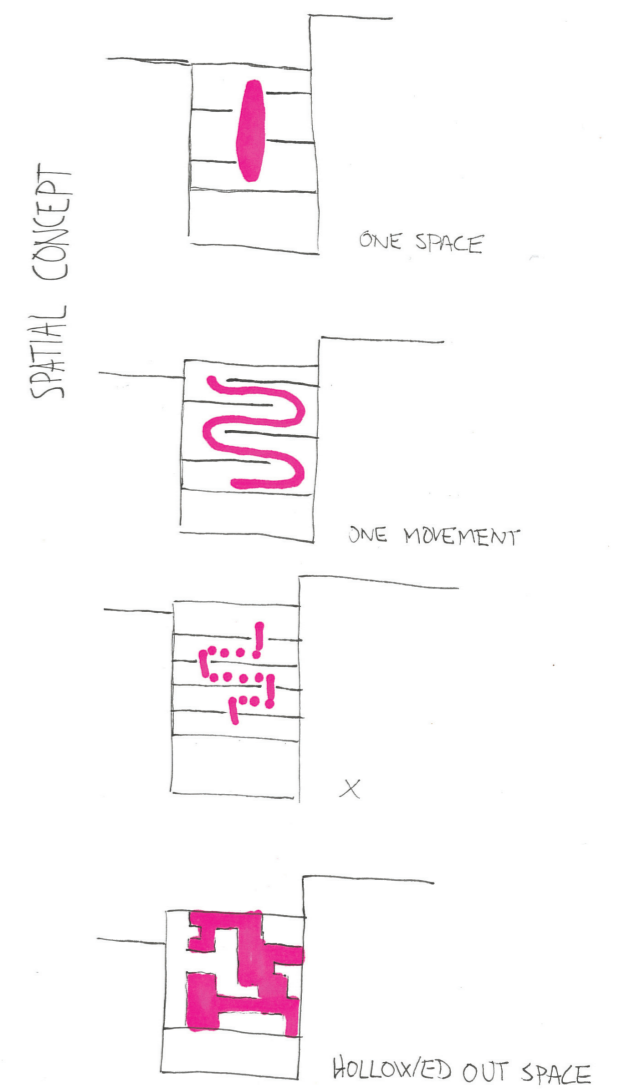
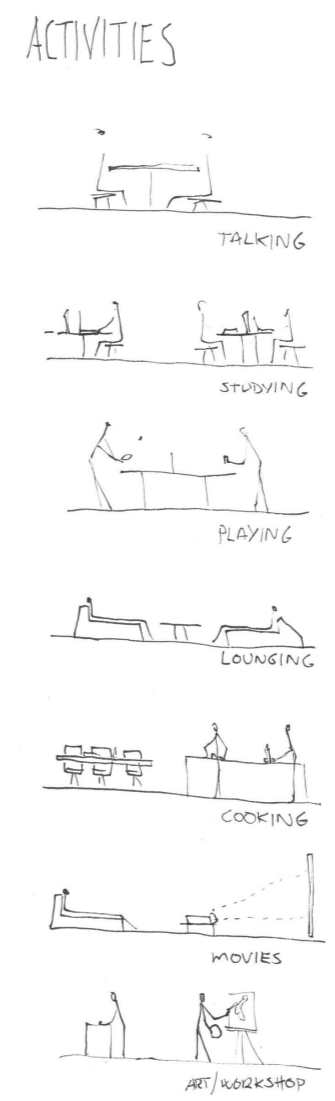
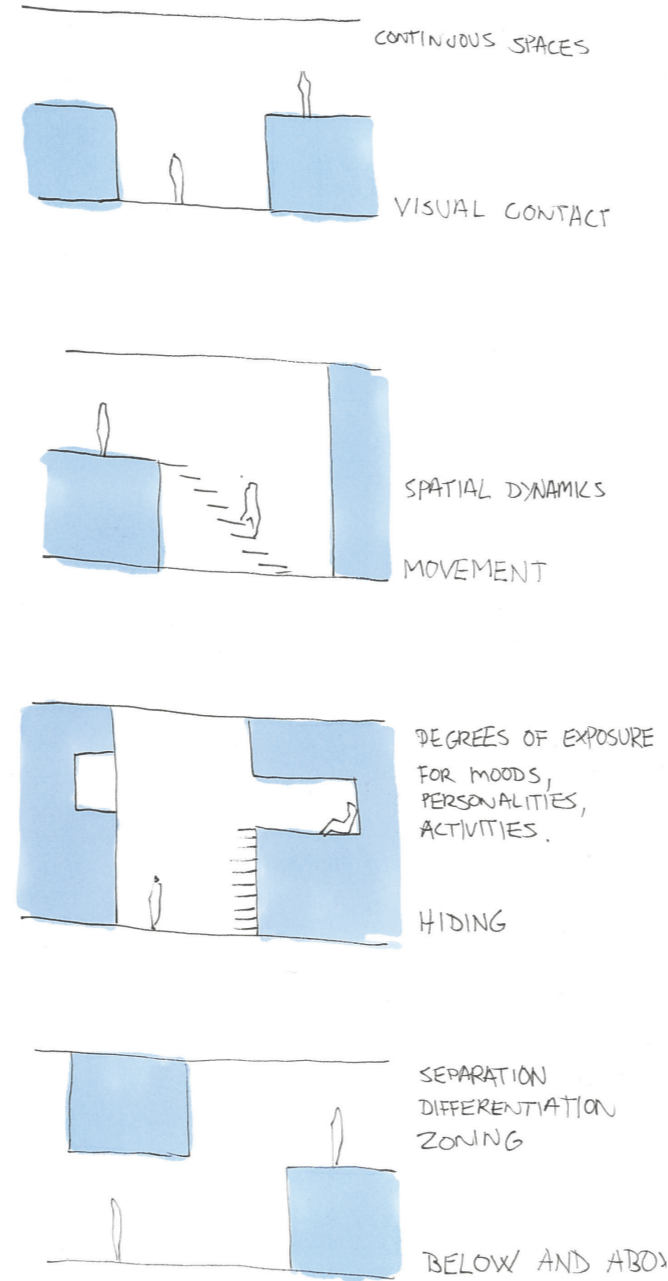
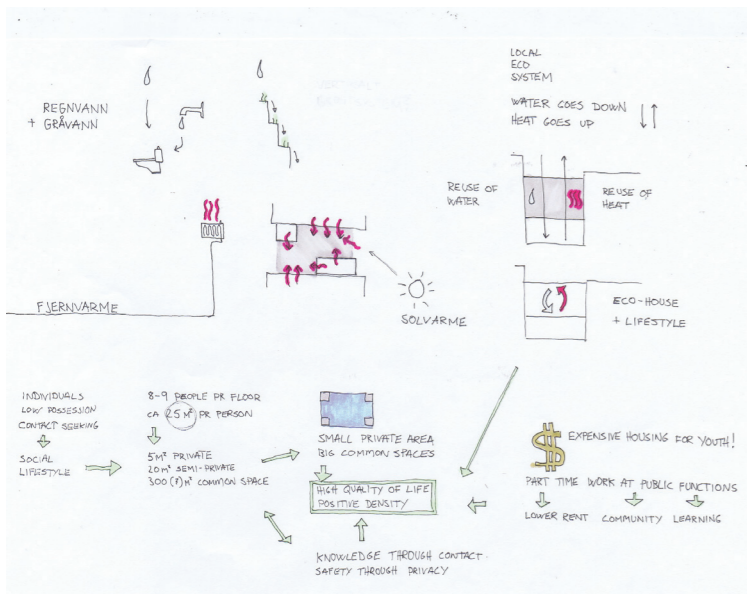
STIMULATING THE PUBLIC WITH A PRIVATE STRUCTURE. MORE THAN DWELLING

ONLY GROUND FLOOR?

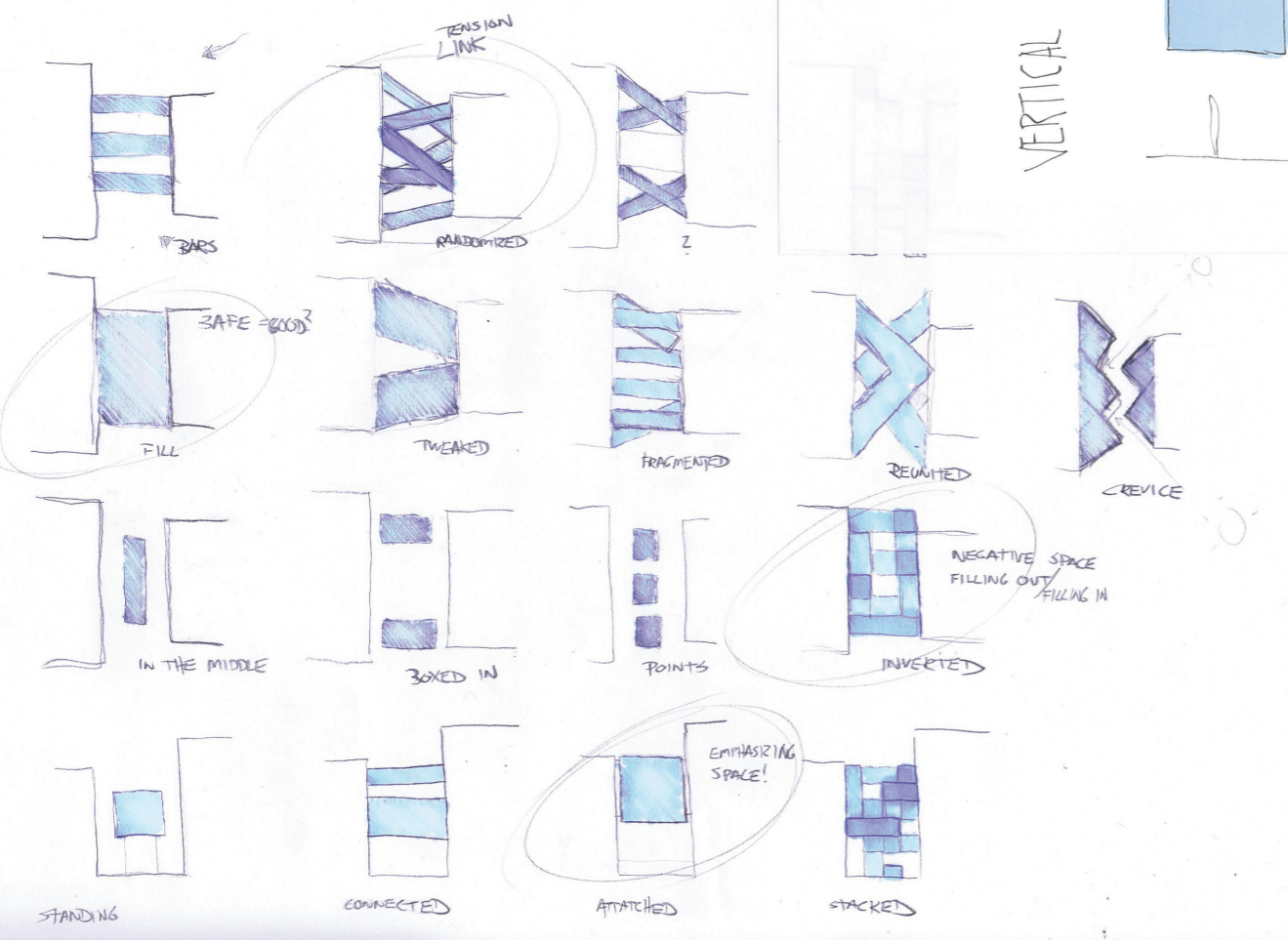
USING THE SITE, CURRENT SITUATION. DEPENDENCE/INDEPENDENT.



WHAT HAPPENS IF A BUILDING IS DEMOLISHED?



**IN BETWEEN AIR-LIGHT-CONTACT**



**VERTICAL SPATIAL RELATIONS**



Rooftop of the Berkeley Hotel in New York



Casa Thov in Trondheim



Melbourne

I want to create a unique rooftop experience where a skybar is sided by film projection on the blank gable wall. Rooftop movie club. A simple and cool way of utilizing the site. Should be outdoor during summer. A different experience. Using the city. New perceptions.

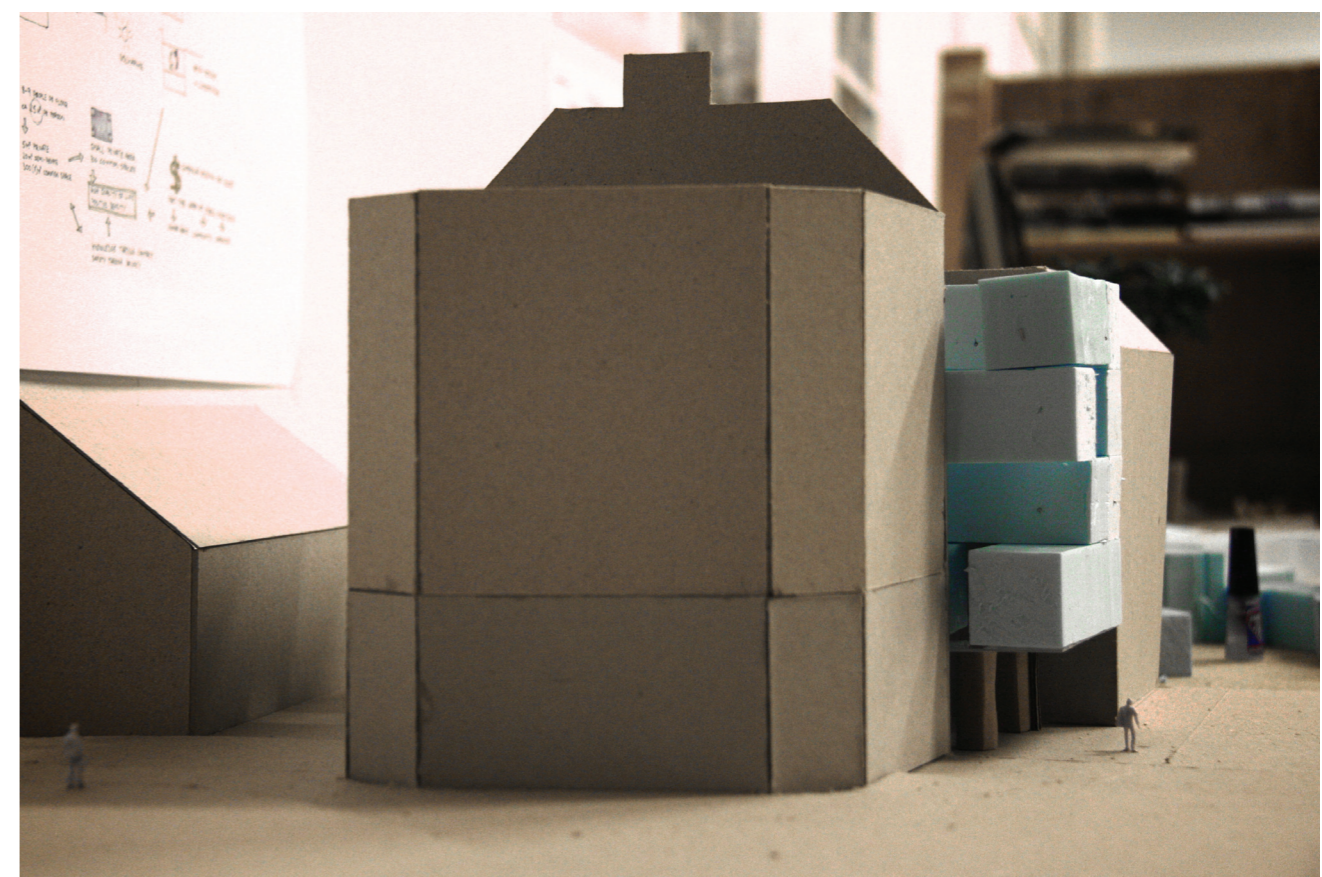
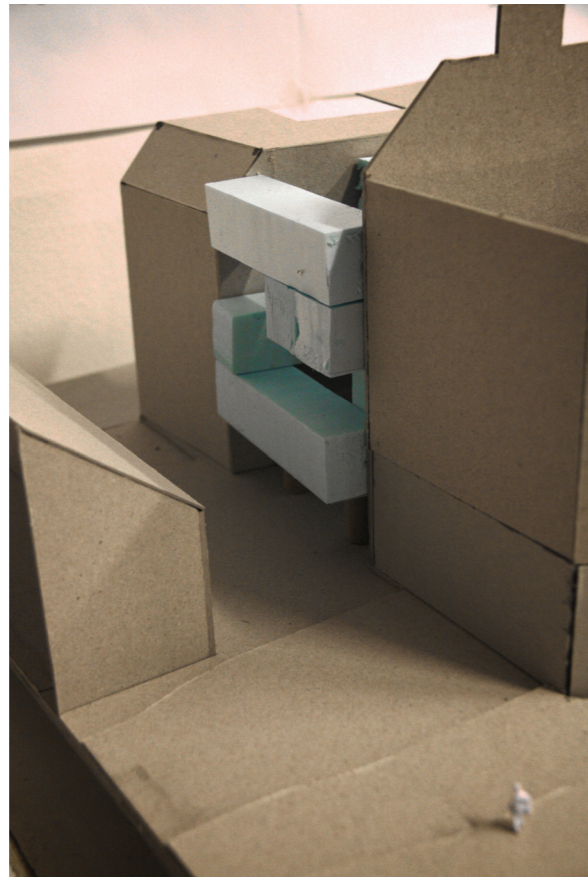
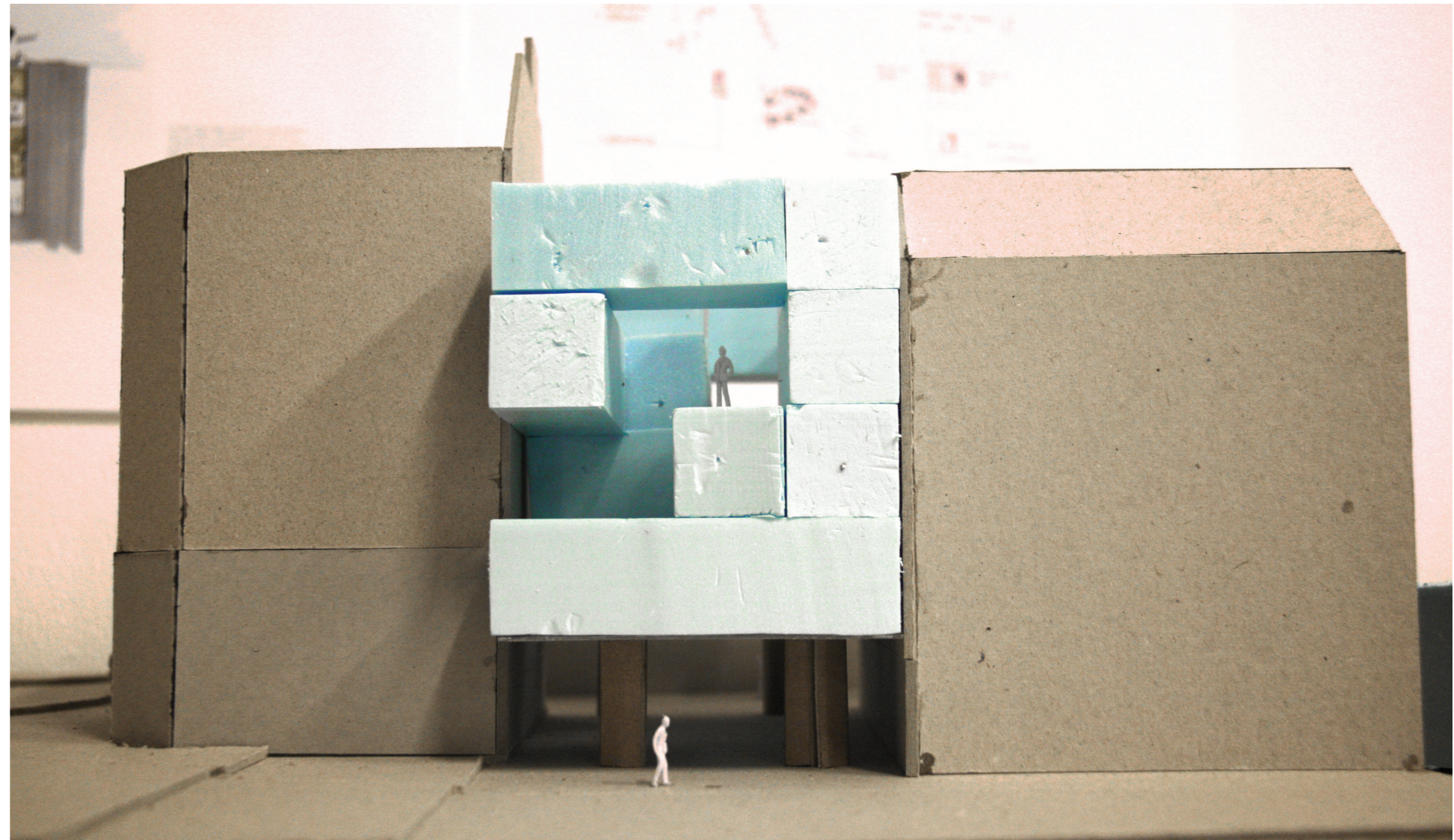
# GABLEWALL CINEMA

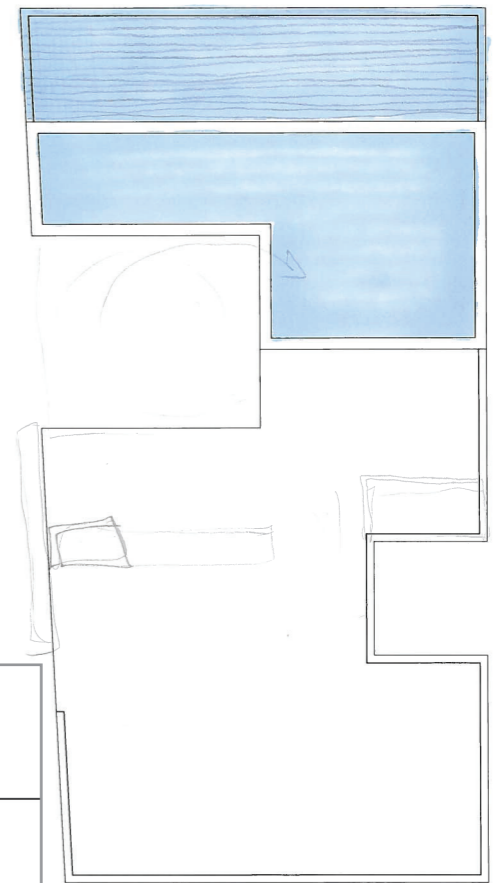
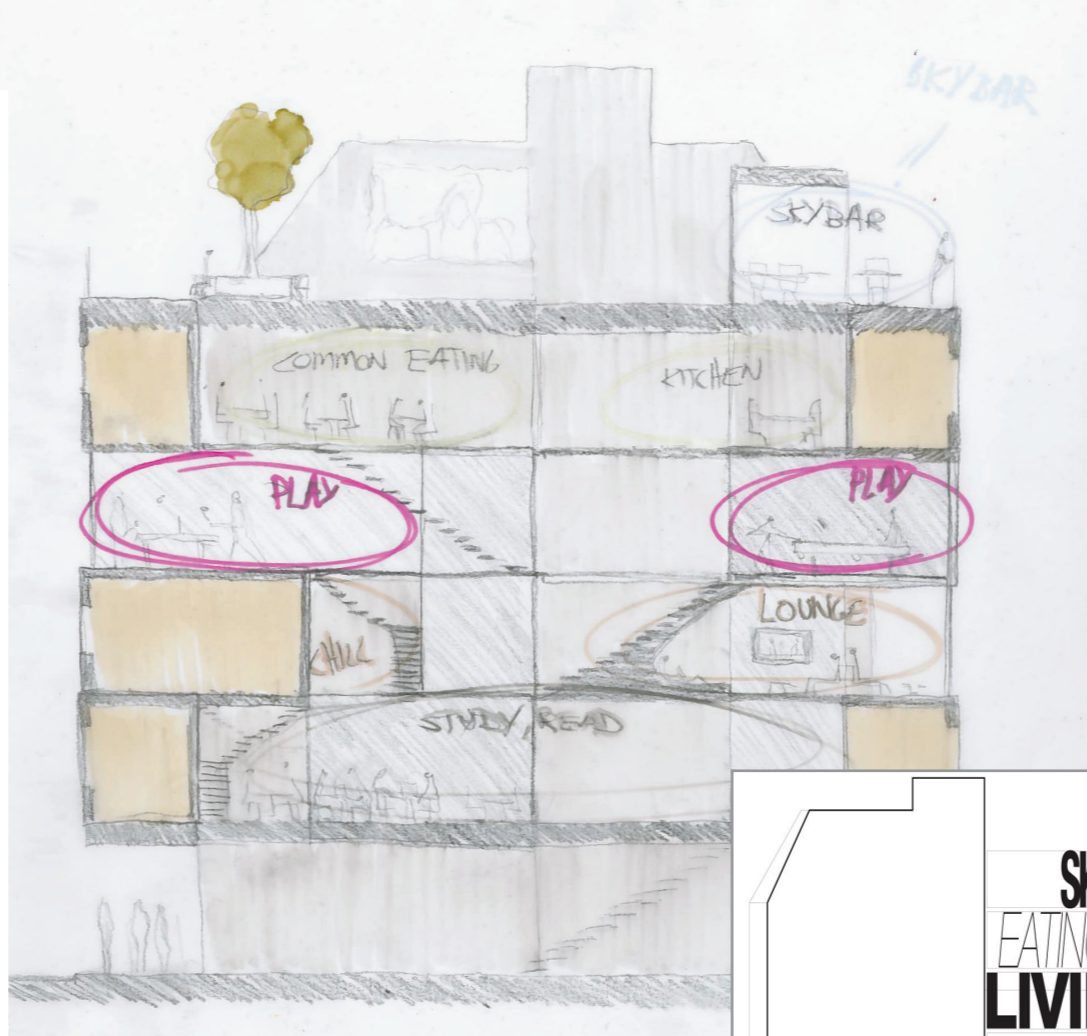


# NEGATIVE SPACE

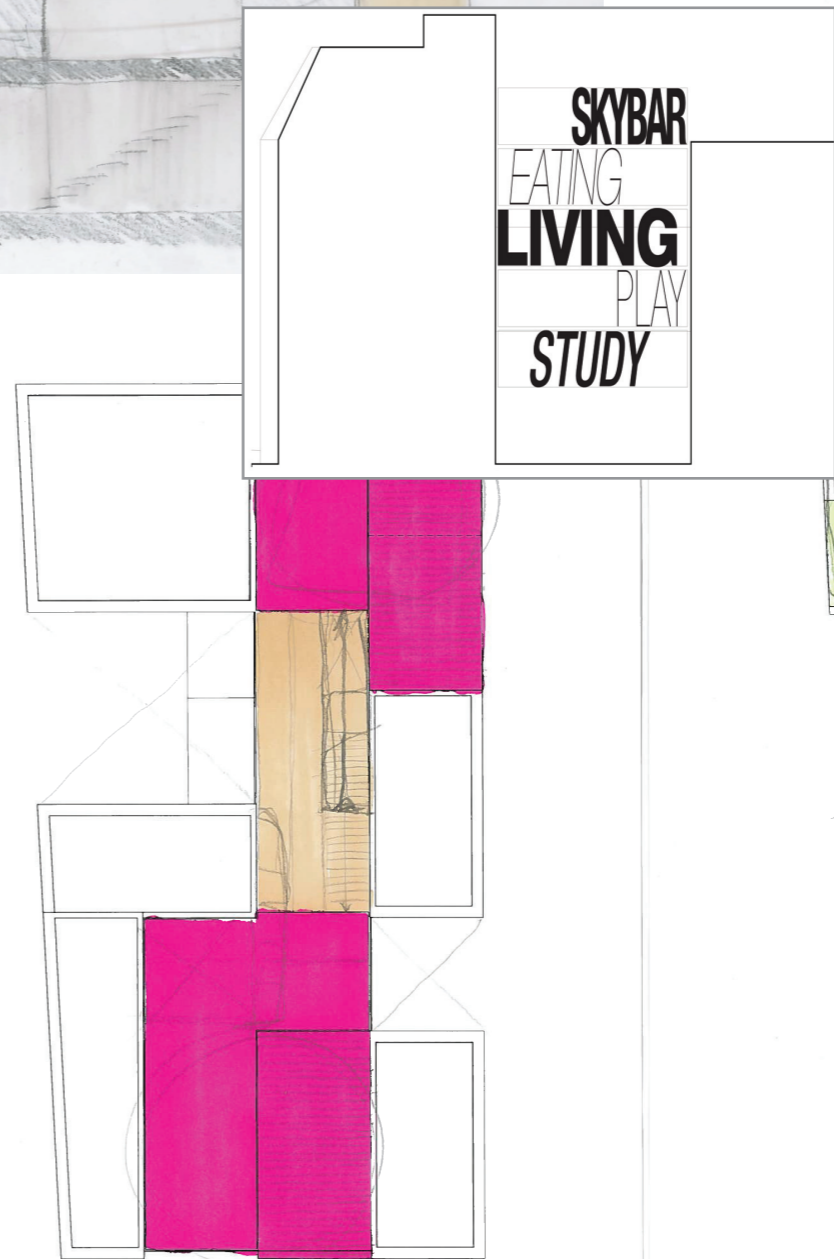
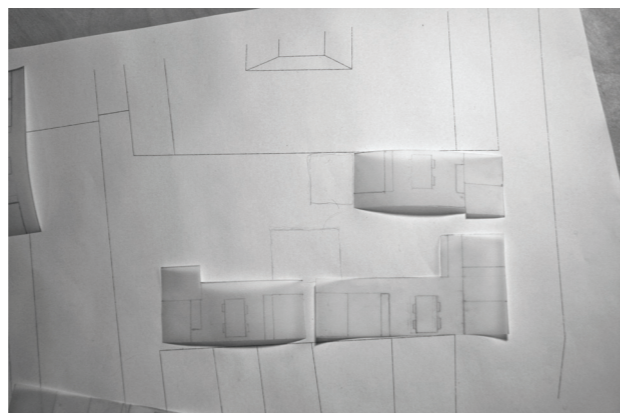
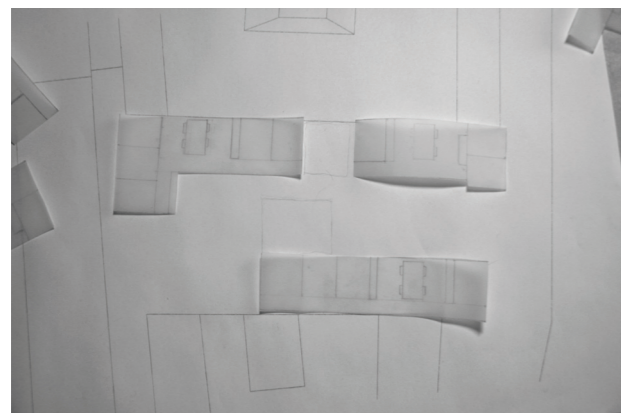
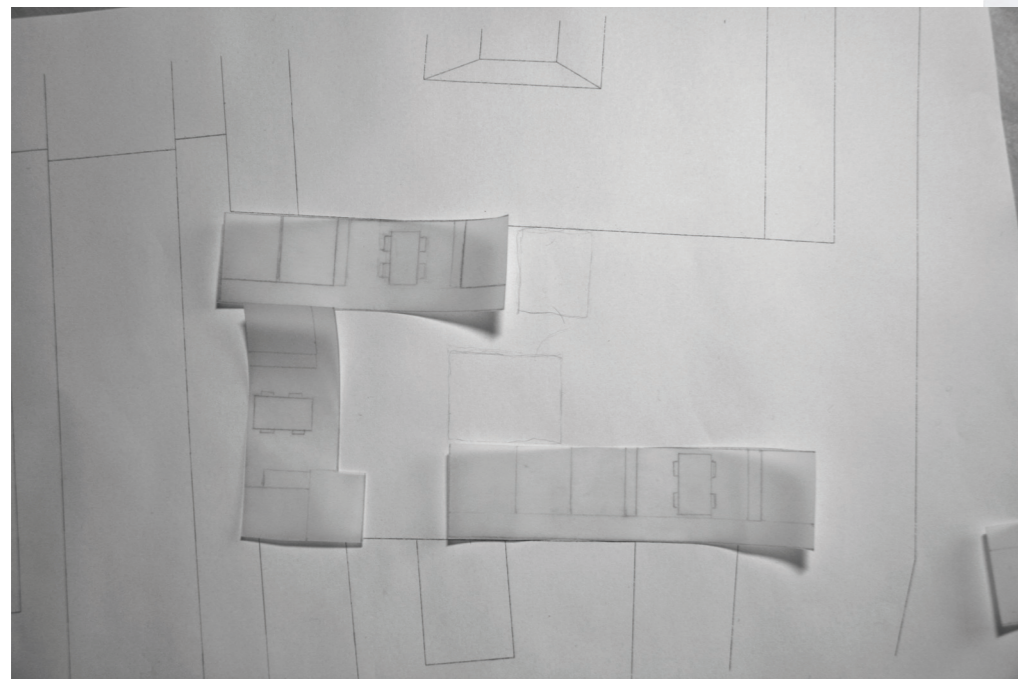






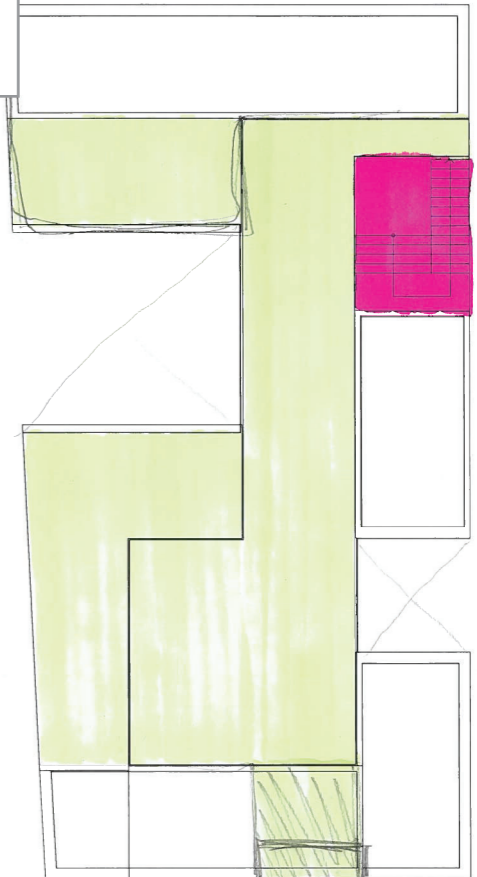


Handwritten notes in pencil, possibly describing the building's features or the design process.



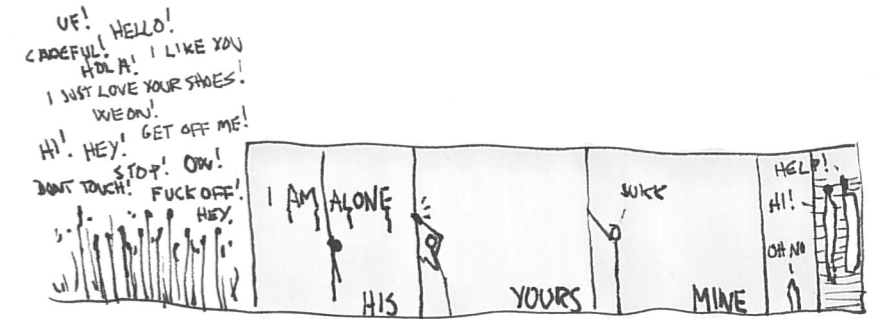
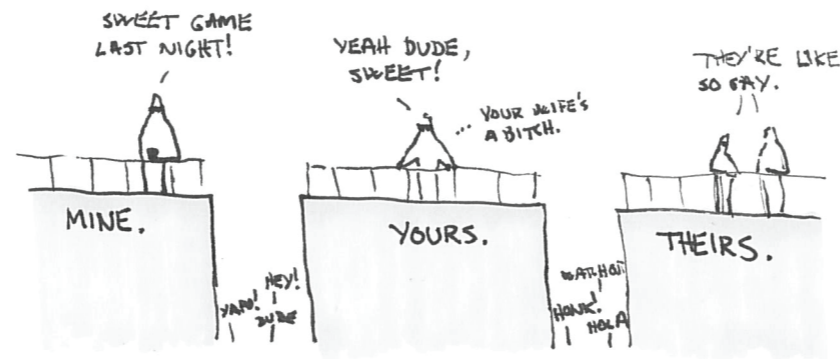
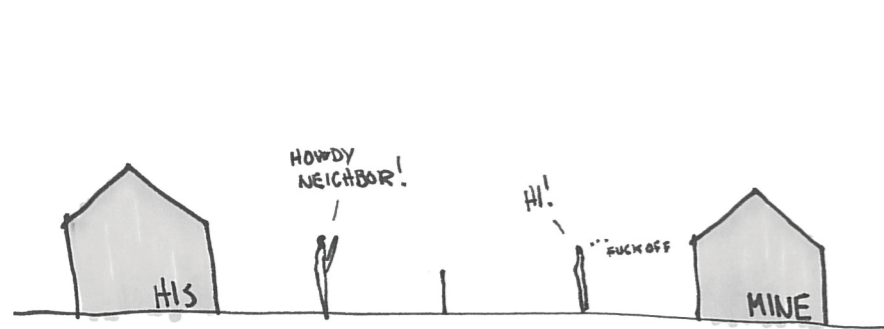
SKYBAR  
EATING  
LIVING  
PLAY  
STUDY

4.ETG



5.ETG

6.ETG



Gradual thresholds between the most individual, and the most collective eliminate the sharp division between the outer extremes of private and public, both which can be equally isolating. Nuanced relations between the room-mates, neighbors, house-mates, and fellow city-dwellers can provide a relevant context of living between the habitation and the surrounding city for the young inhabitants.



I find the teachings of Herman Hertzberger, 'Lessons for Students in Architecture', inspiring. Especially about the relations and thresholds of public and private. Here are some excerpts:

The concepts 'public' and 'private' can be interpreted as the translation into spatial terms of 'collective' and 'individual'.

*In a more absolute sense: public is an area that is accessible to everyone at all times; responsibility for upkeep is held collectively. And private is an area whose accessibility is determined by a small group or one person, with individual responsibility for upkeep.*

The character of each area will depend to a large extent on who determines the furnishing and arrangement of the space, who is in charge, who takes care of it and who is or feels responsible for it. Territorial claim.

A 'safe-nest' - familiar surroundings where you know that your things are safe and where you can concentrate without being disturbed by others - is something that each individual needs as much as each group. **Without this there can be no collaboration with others.**

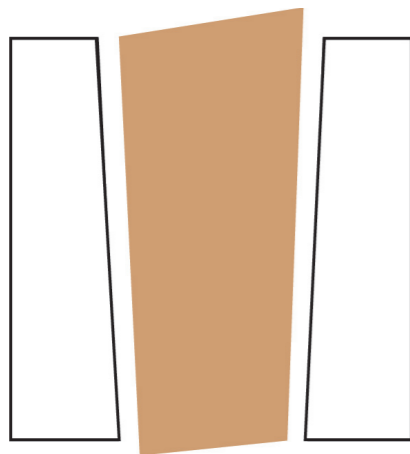
*There can be no adventure without a home-base to return to: everyone needs some kind of nest to fall back on.*

The concepts 'public' and 'private' may be seen and understood in relative terms as a series of spatial qualities differing gradually.

The in-between concept is the key to eliminating the sharp division between areas with different territorial claim. The point is therefore to create intermediary spaces which are equally accessible on both sides.

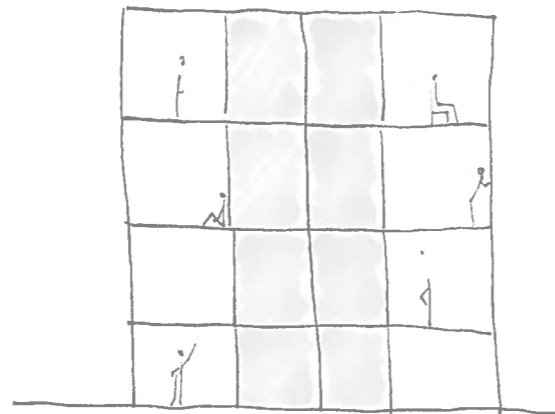
# MID-TERM REVIEWS

march 8th

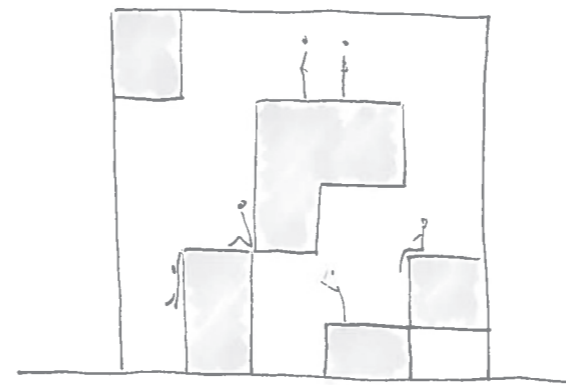


Filling in between two existing structures. A long, narrow site, between two empty walls, the taller facing south. Little sunlight, deep space.

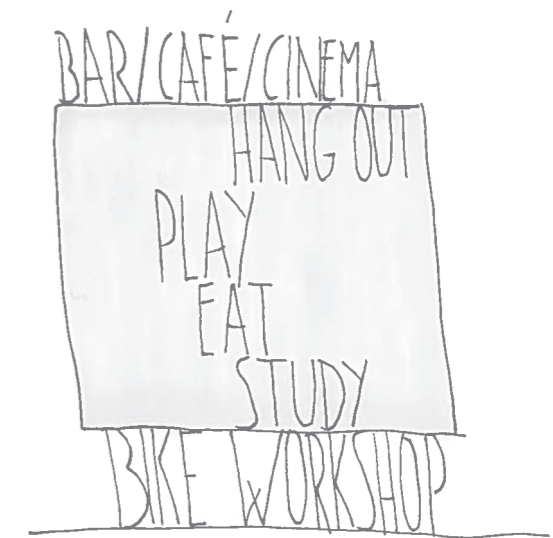
Resulting space, negative space



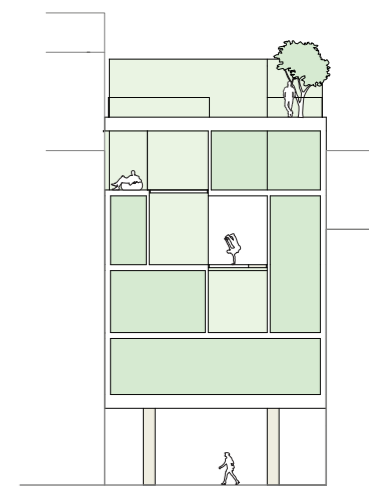
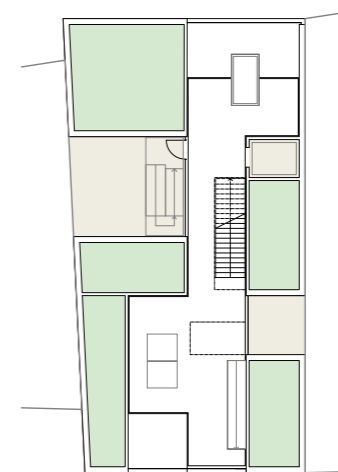
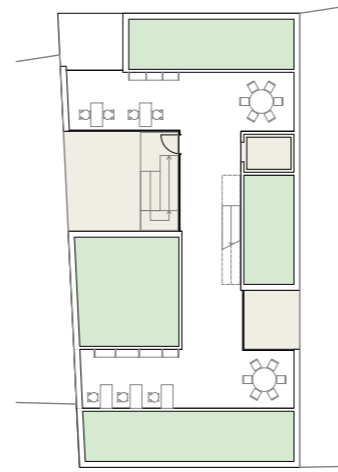
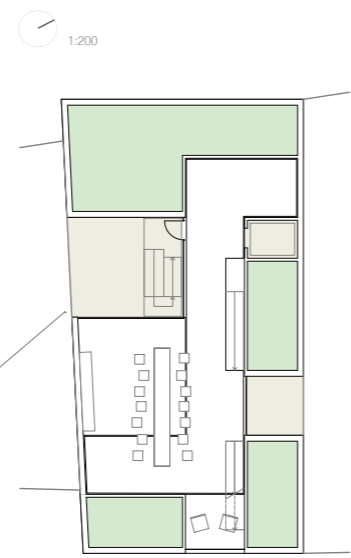
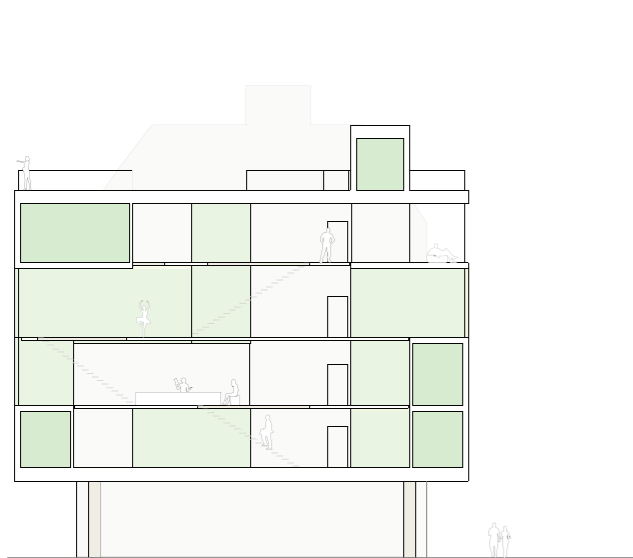
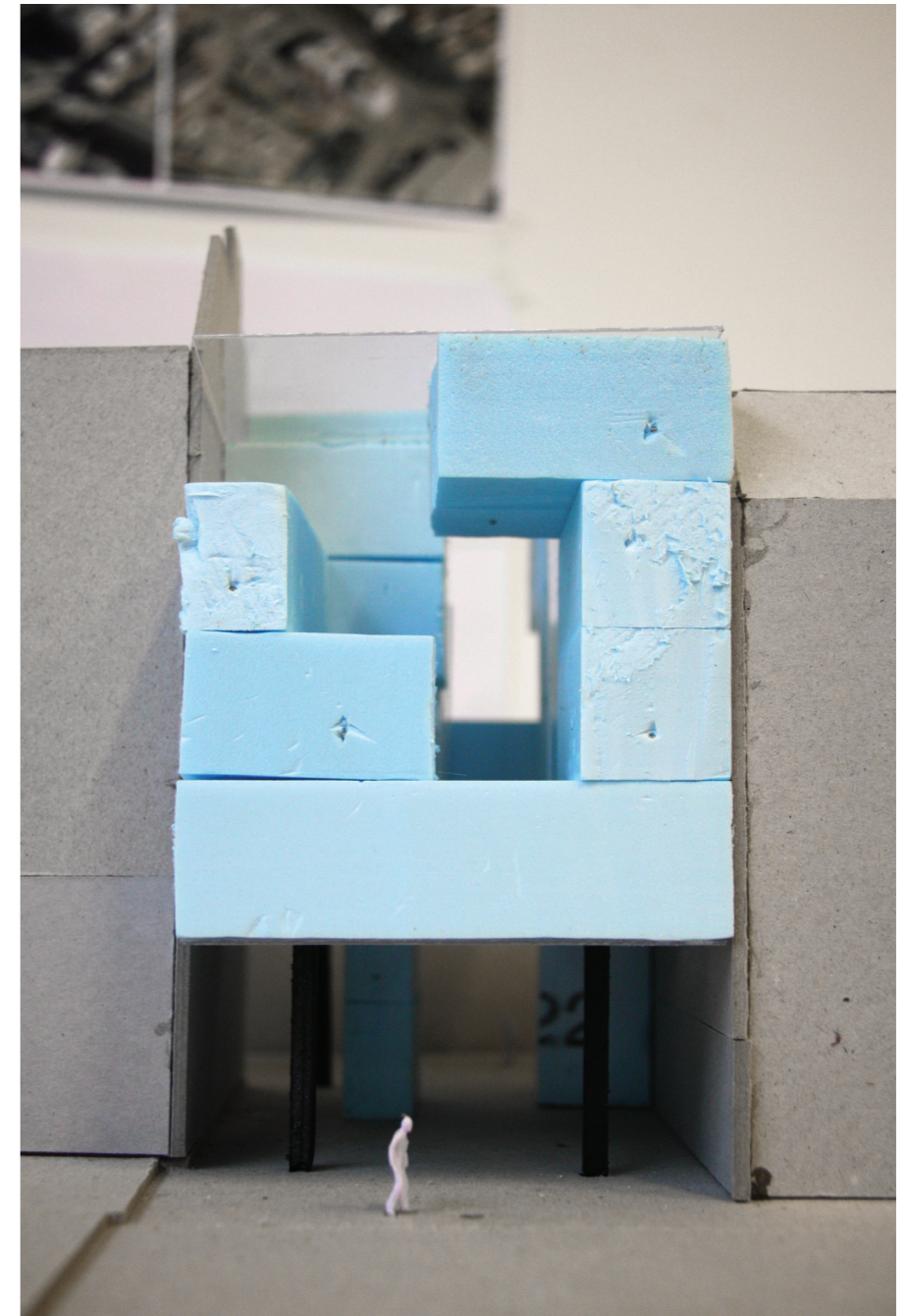
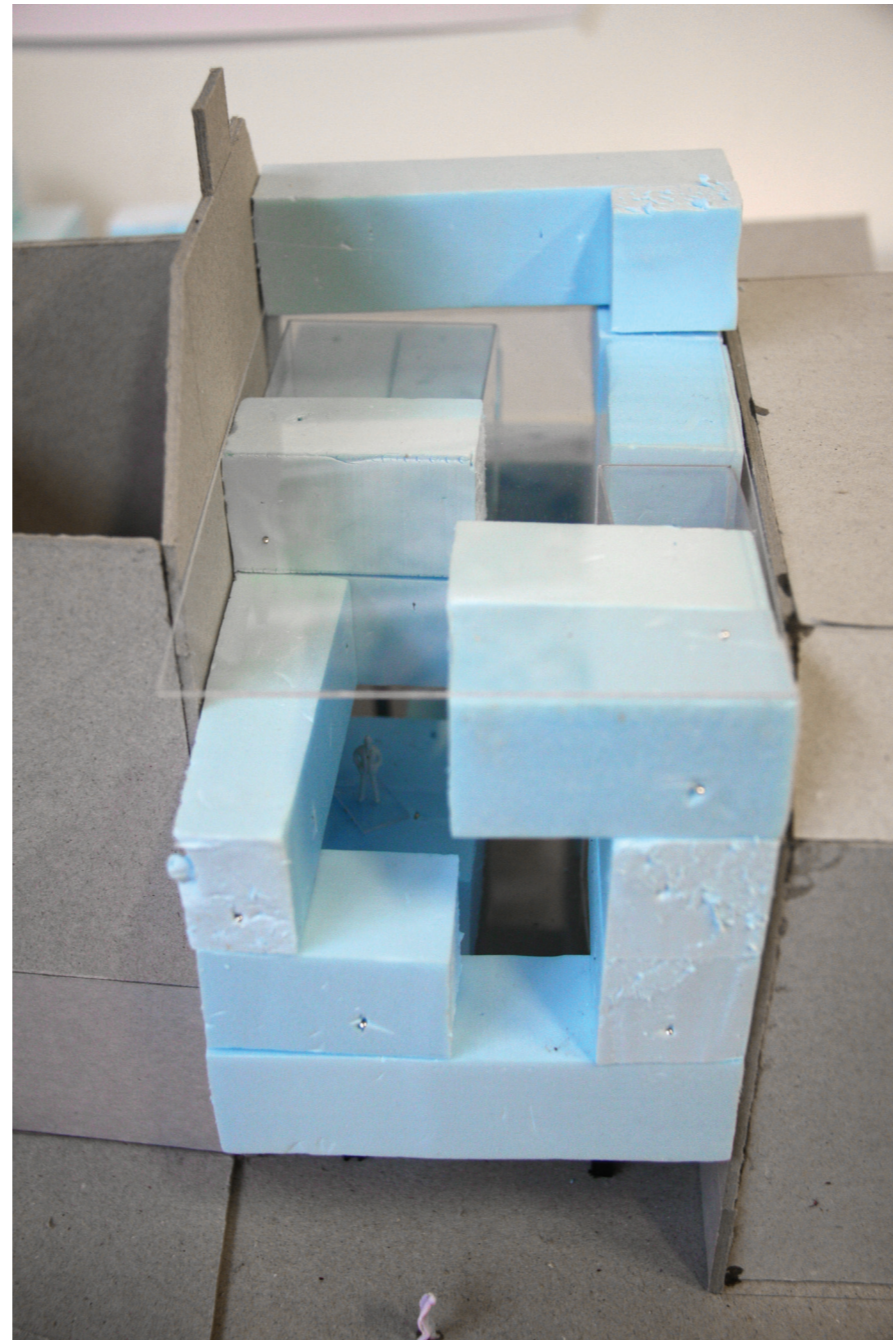
Young people move to the city to study, work, meet people, have fun. It is about social interaction, and a lot about learning. The city is the enigma of social interaction, yet the dominating housing typology of the apartment rather isolates the inhabitant from its surroundings. How can architecture stimulate interpersonal contact, and furthermore: how can this in return stimulate city life?



A shared urban space, a space floating between private spheres. Clear boundaries, fluid thresholds. A city within the city. Challenging the conception of urban living and creating spaces and distances for interaction, activity, learning, and living.



The house will be defined by its inhabitants, it will be a social and cultural expression of the interaction it stimulates. Generous common spaces can be used for a multitude of activities. The ground floor and rooftop feature functions that interact with the public, where the inhabitants can work for reduced rent.





Two concepts  
are emerging!

1) The habitations are spread throughout the space of the site. They have a direction, an orientation. The spaces in between are defined by the volumes and their orientation.

There is an issue with climatization, where a 'jacket' would have to be introduced to make the space at least semi-climatized.

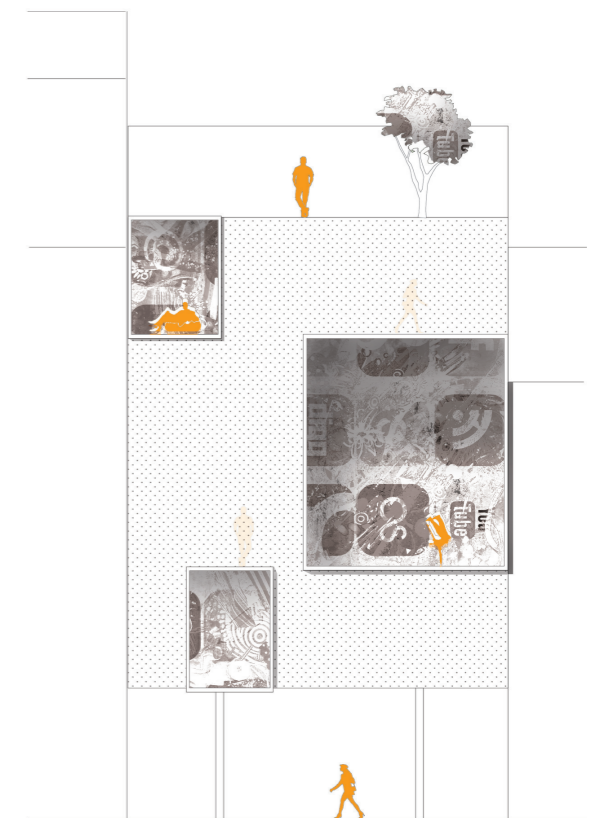
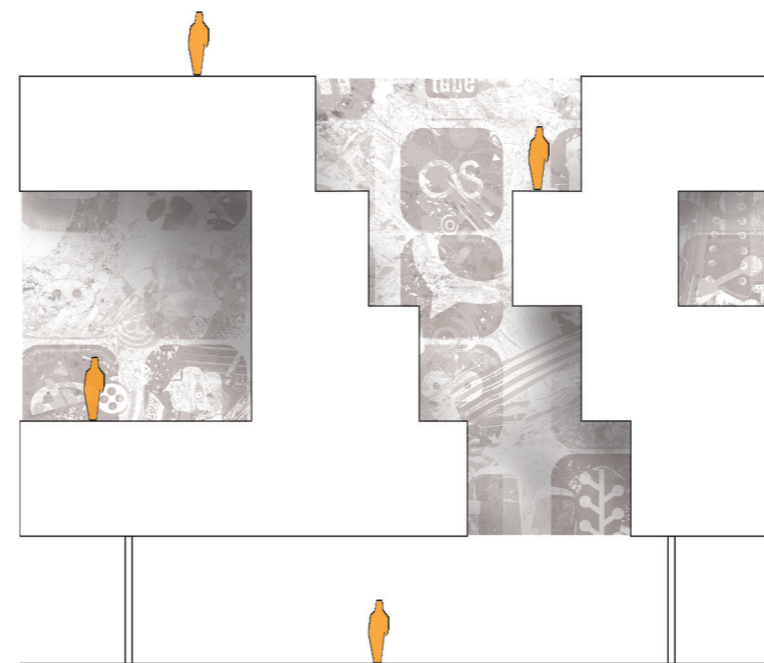
Another topic is the relation between the interior and exterior spaces. My intention has always been to create levels of social intensity, to stimulate interaction

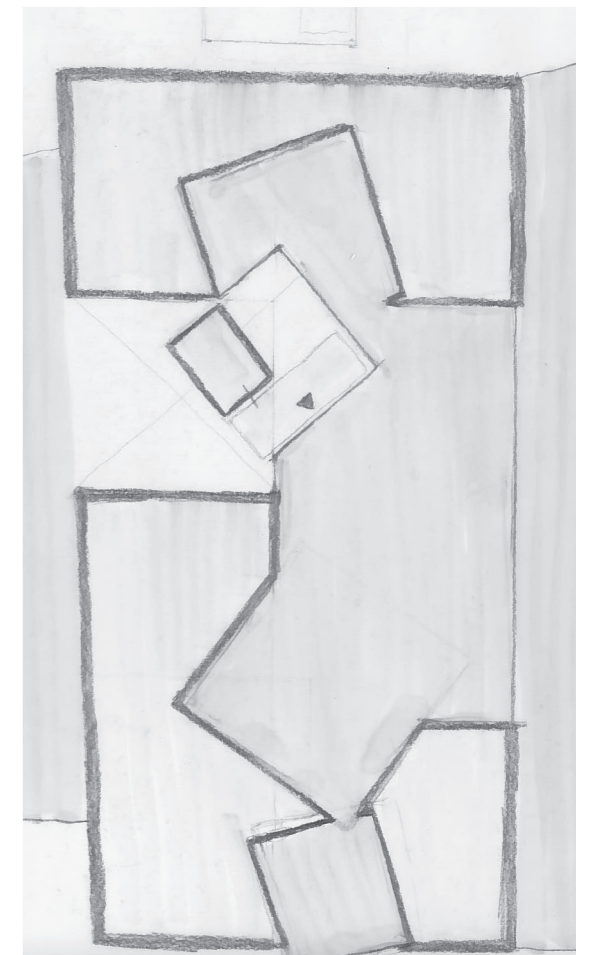
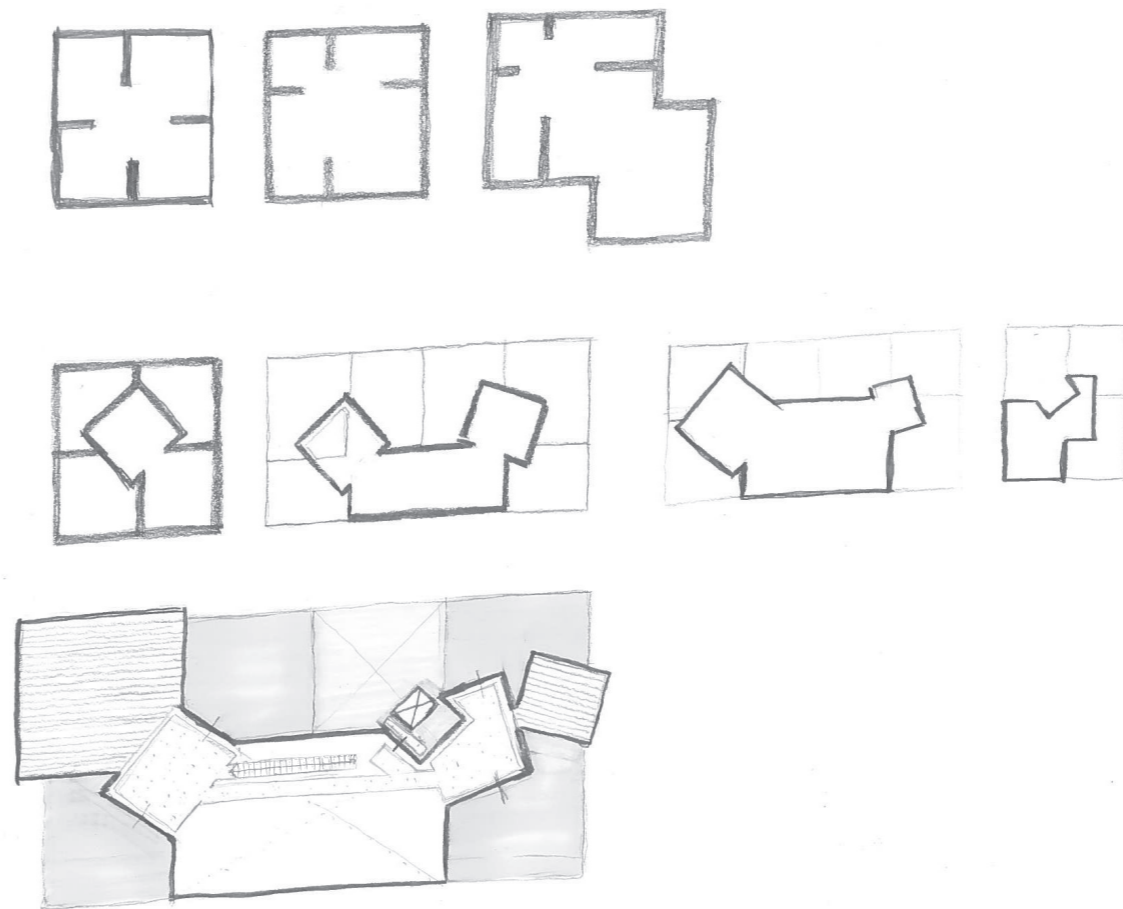
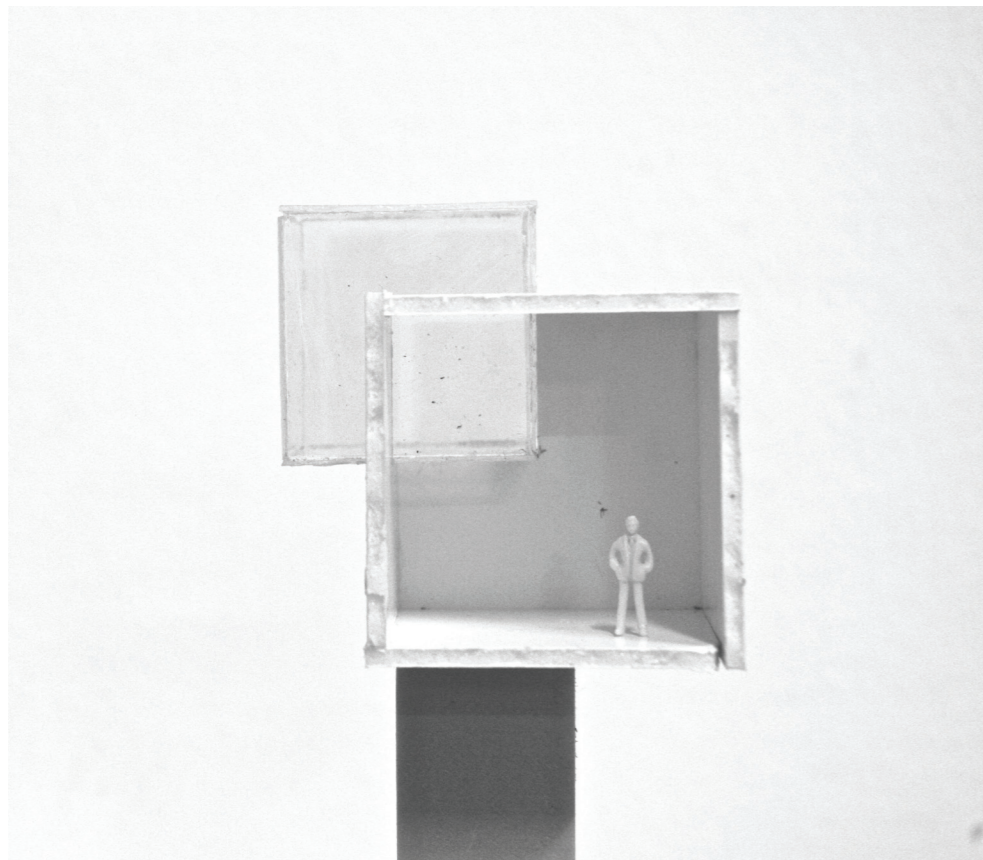
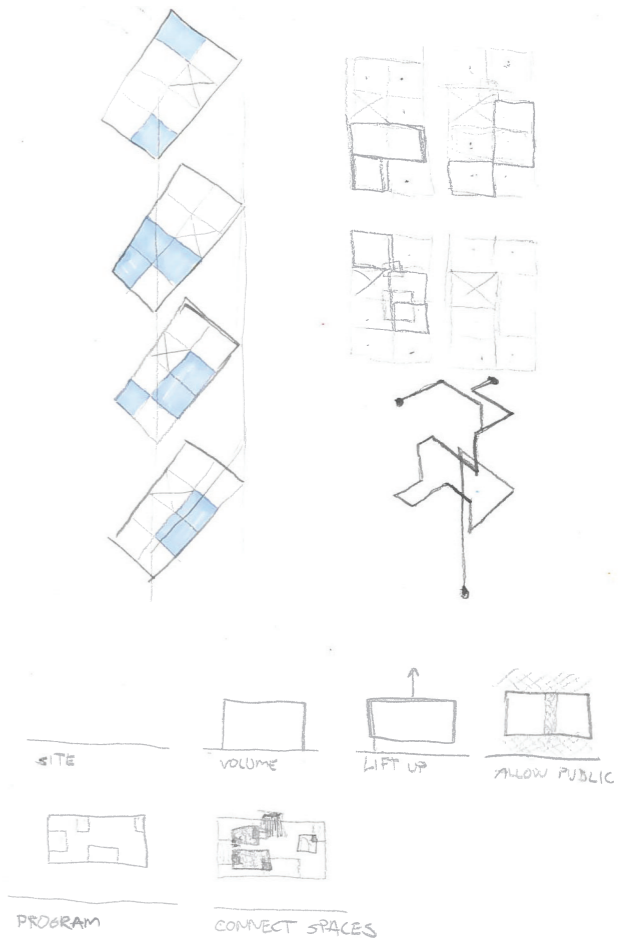
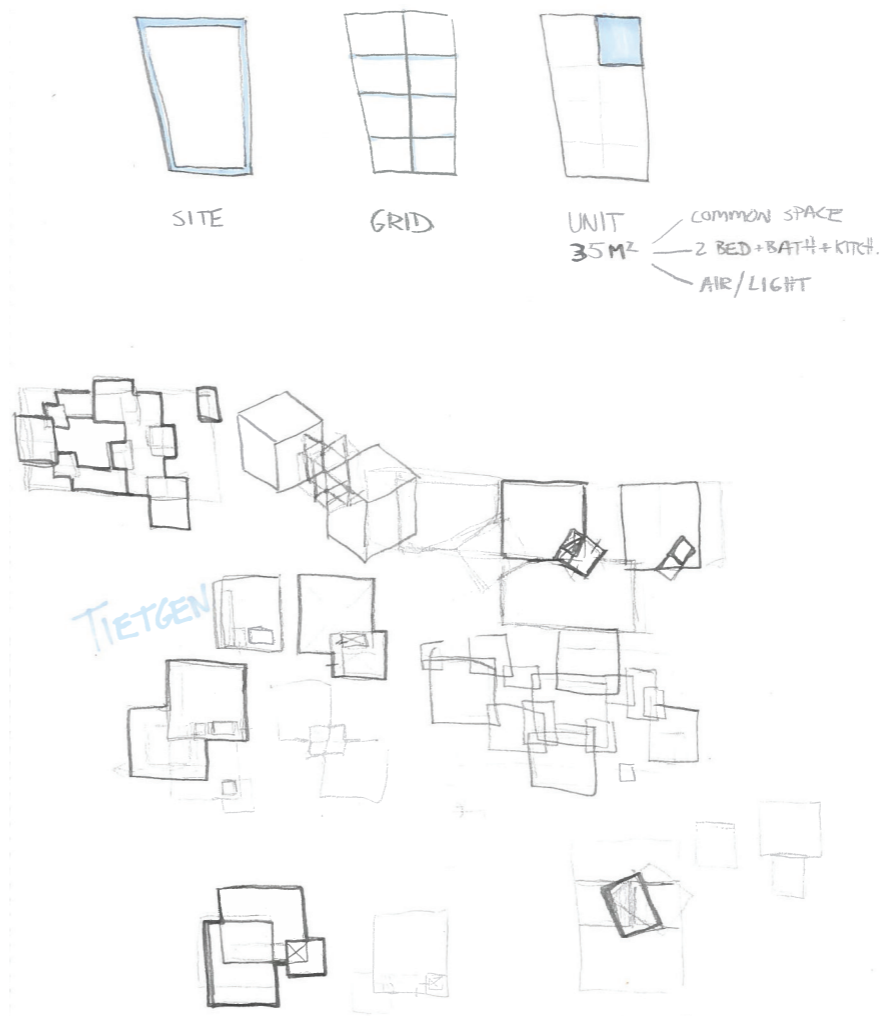
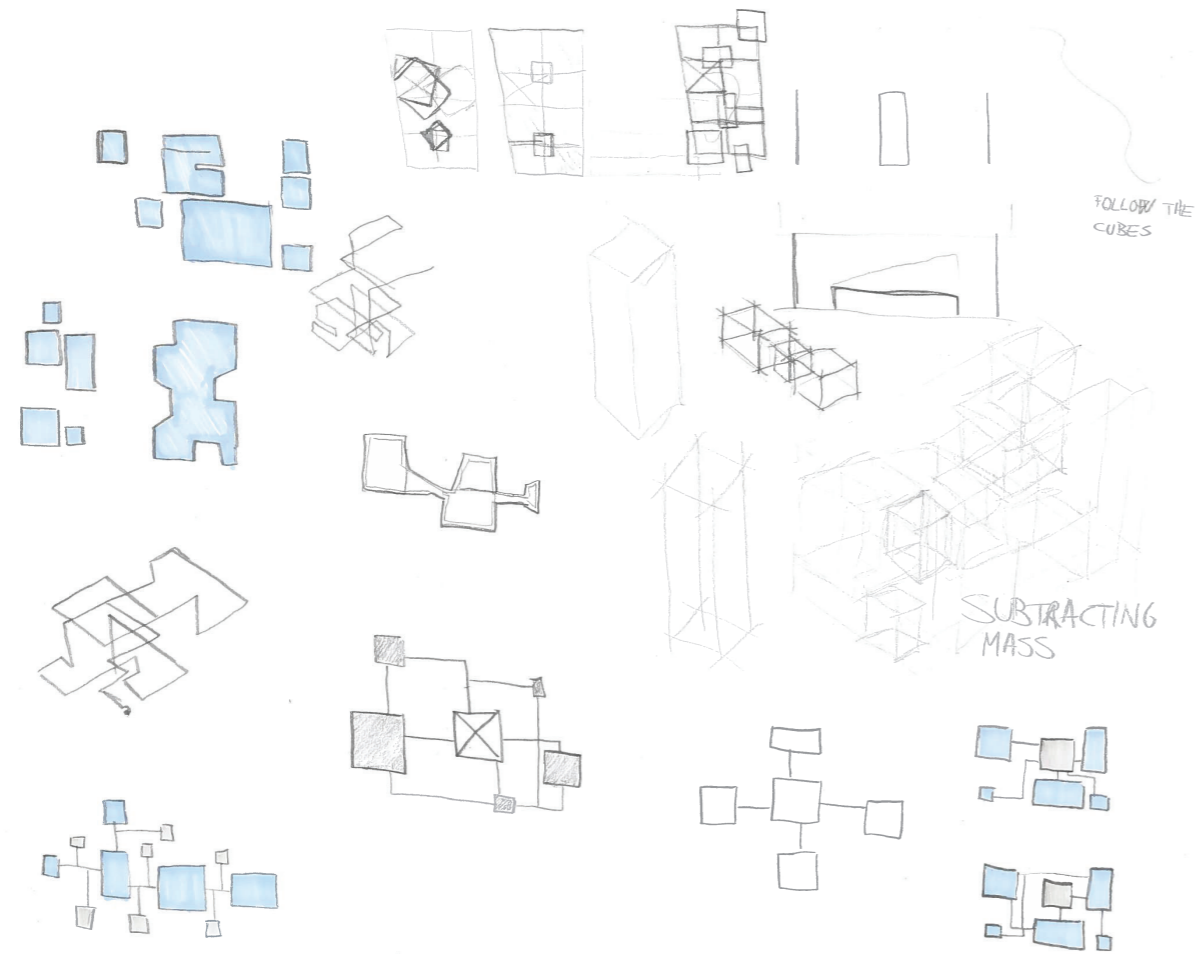
2) The building is one volume of habitations, where social functions and spaces are carved out of the mass. It is a subtraction using positive cubes, leaving a continuous negative social space throughout the structure.

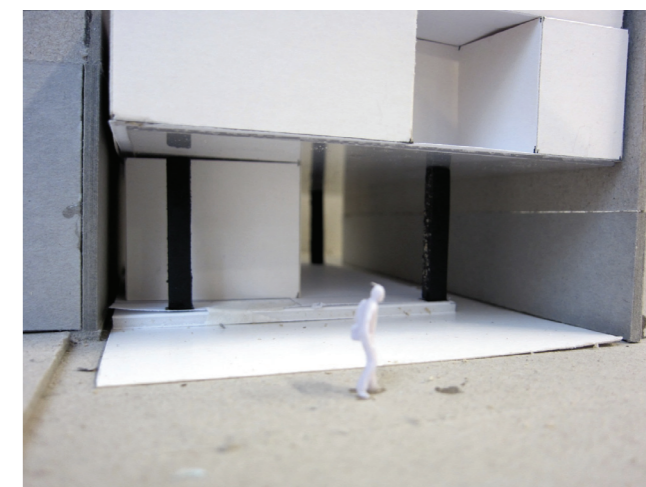
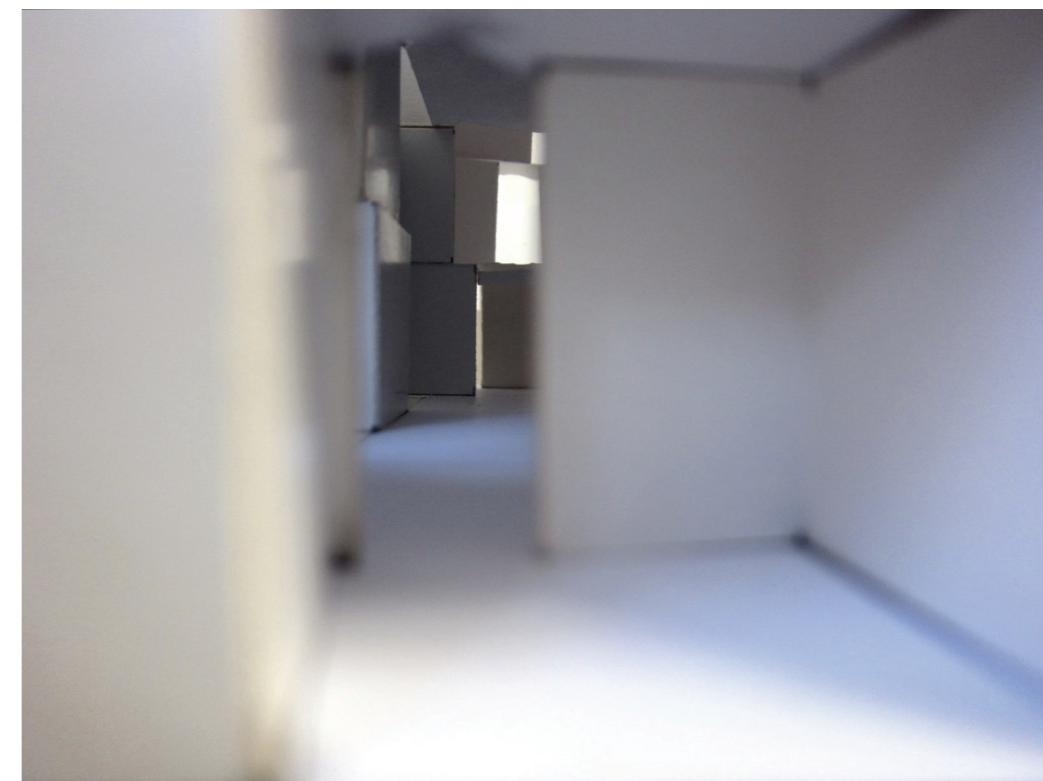
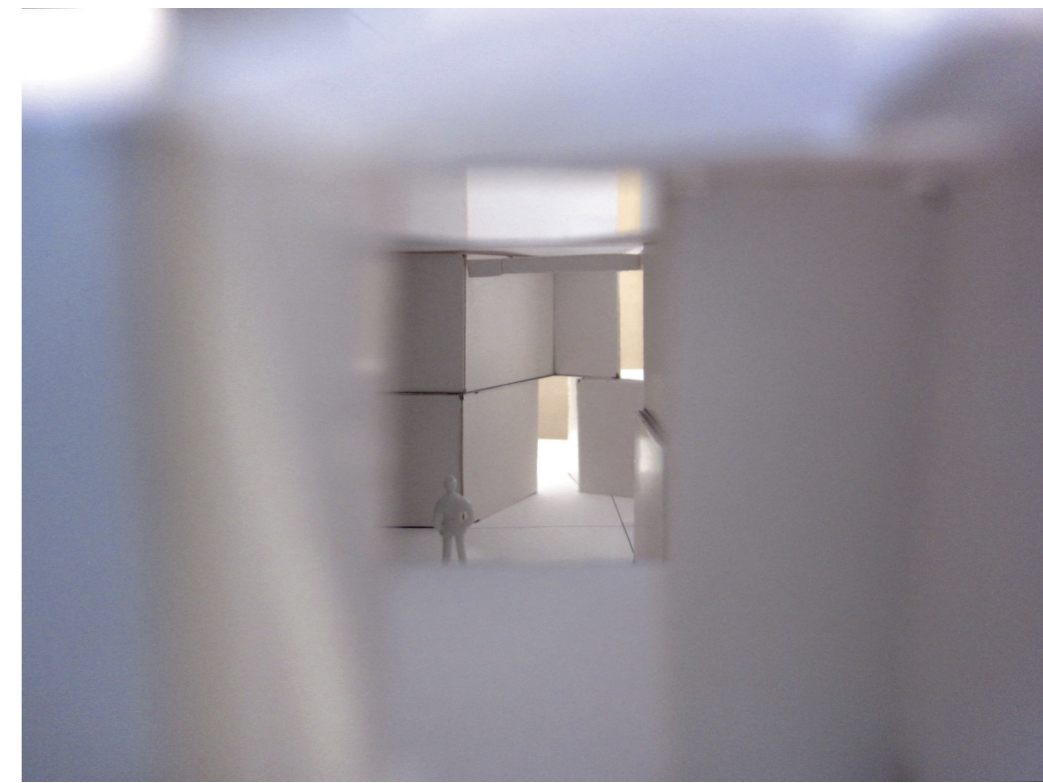
The concept is a bit unclear, as the habitations are not the generators of space. This parts the concept from the concepts of the other two sites, where the habitation is the positive volume that interaction springs out from.

But at the same time, in a student housing project, is not the social functions the most important? So a simple inversion would be a cool move.

But is it just an inversion? Mr. Skibnes was not convinced this was the case, and I am not sure either. He suggested I work parallelly with both concepts, assuming that the answer will arise. Or even a new concept. A merge of the two?



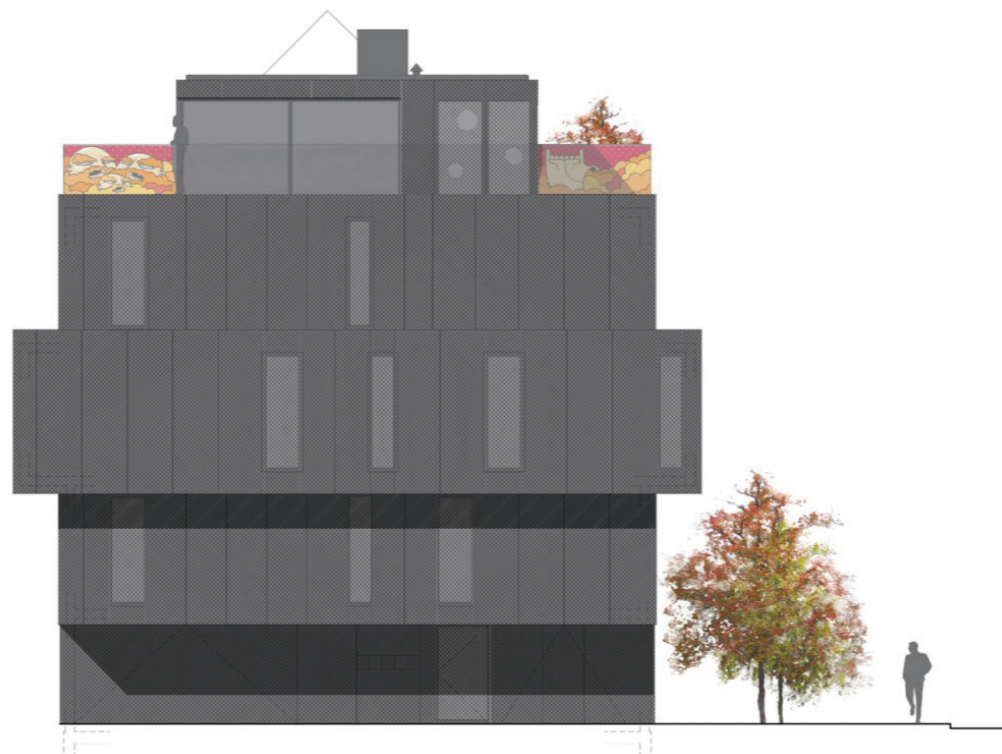








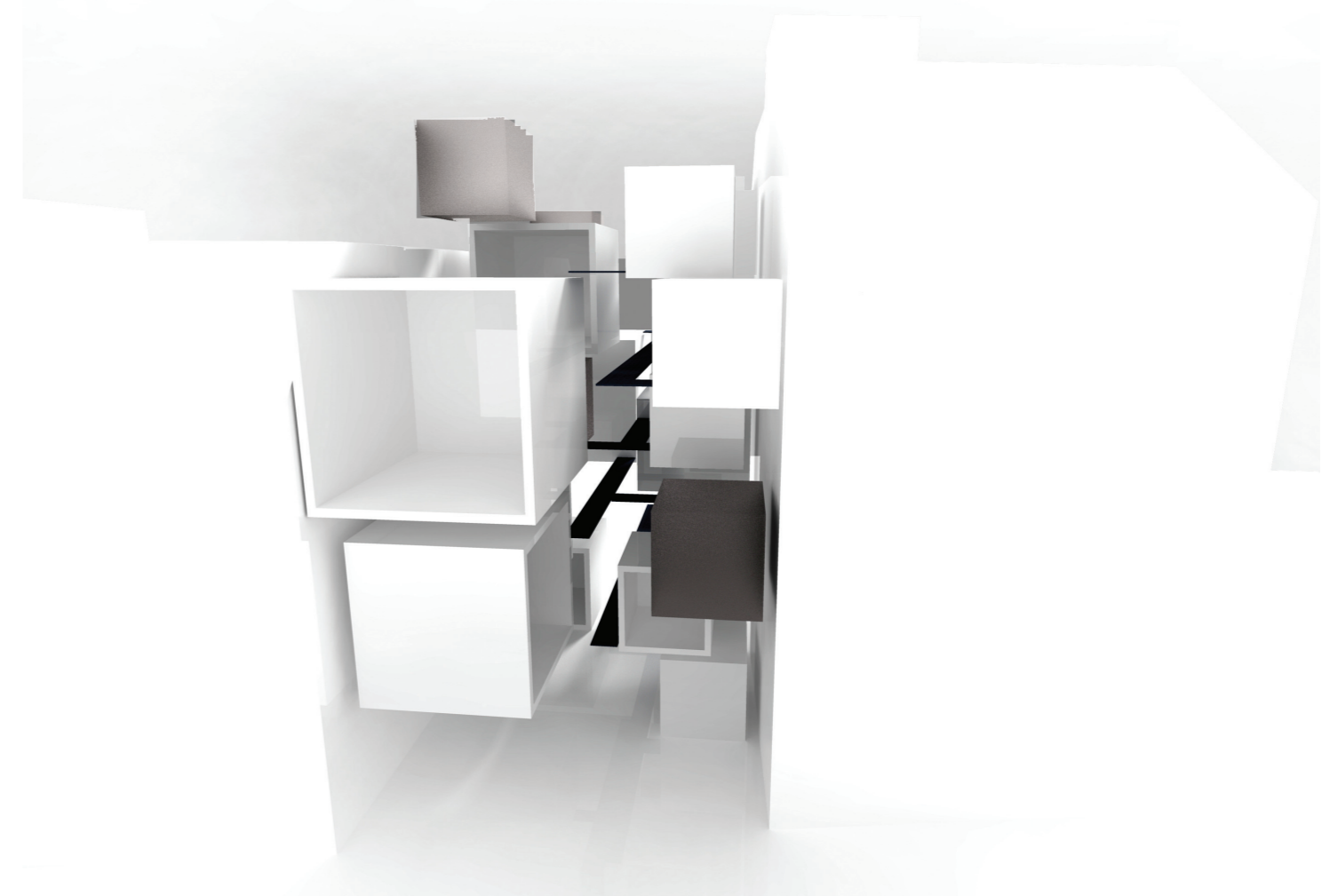
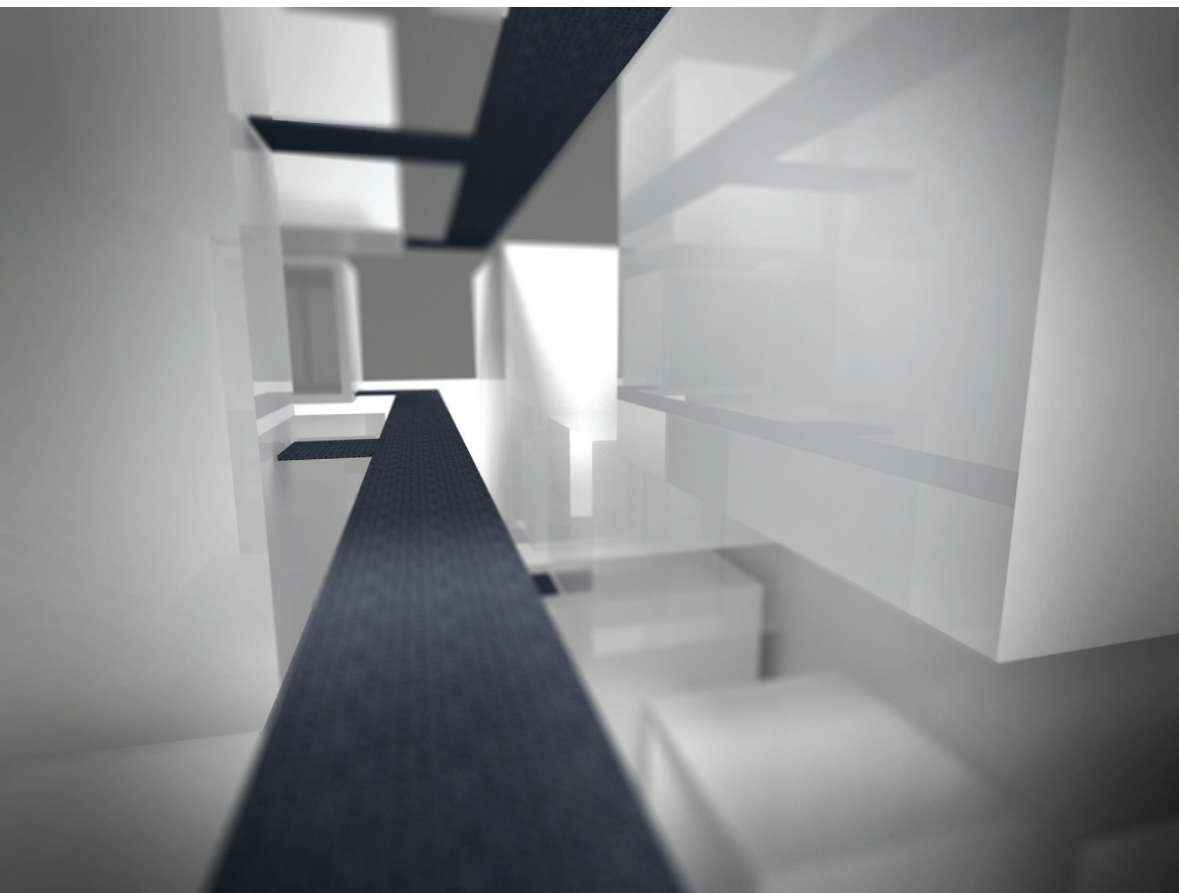
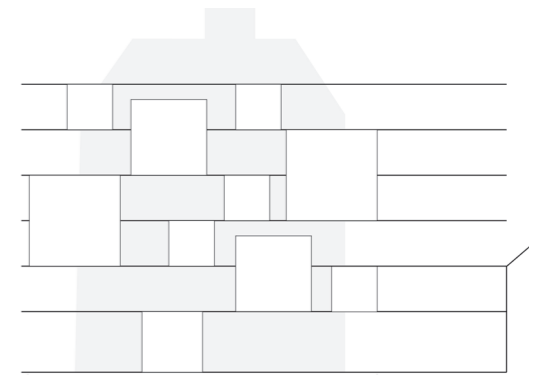
Apartment building in Luxembourg by Metaform Architects. Cool facade expression. The movable shutters give depth to the facade and make it in between open and closed.

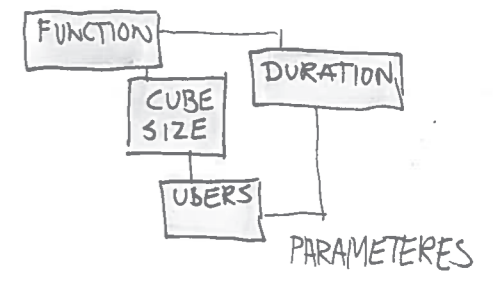


mar 26th. monday.



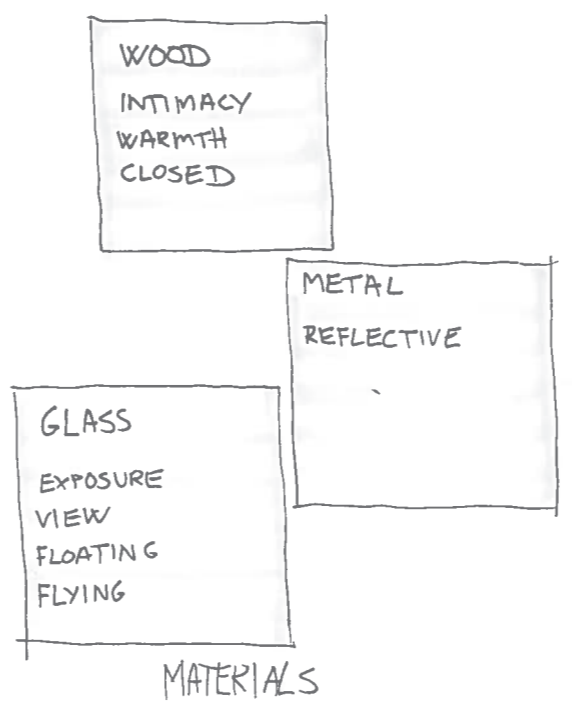
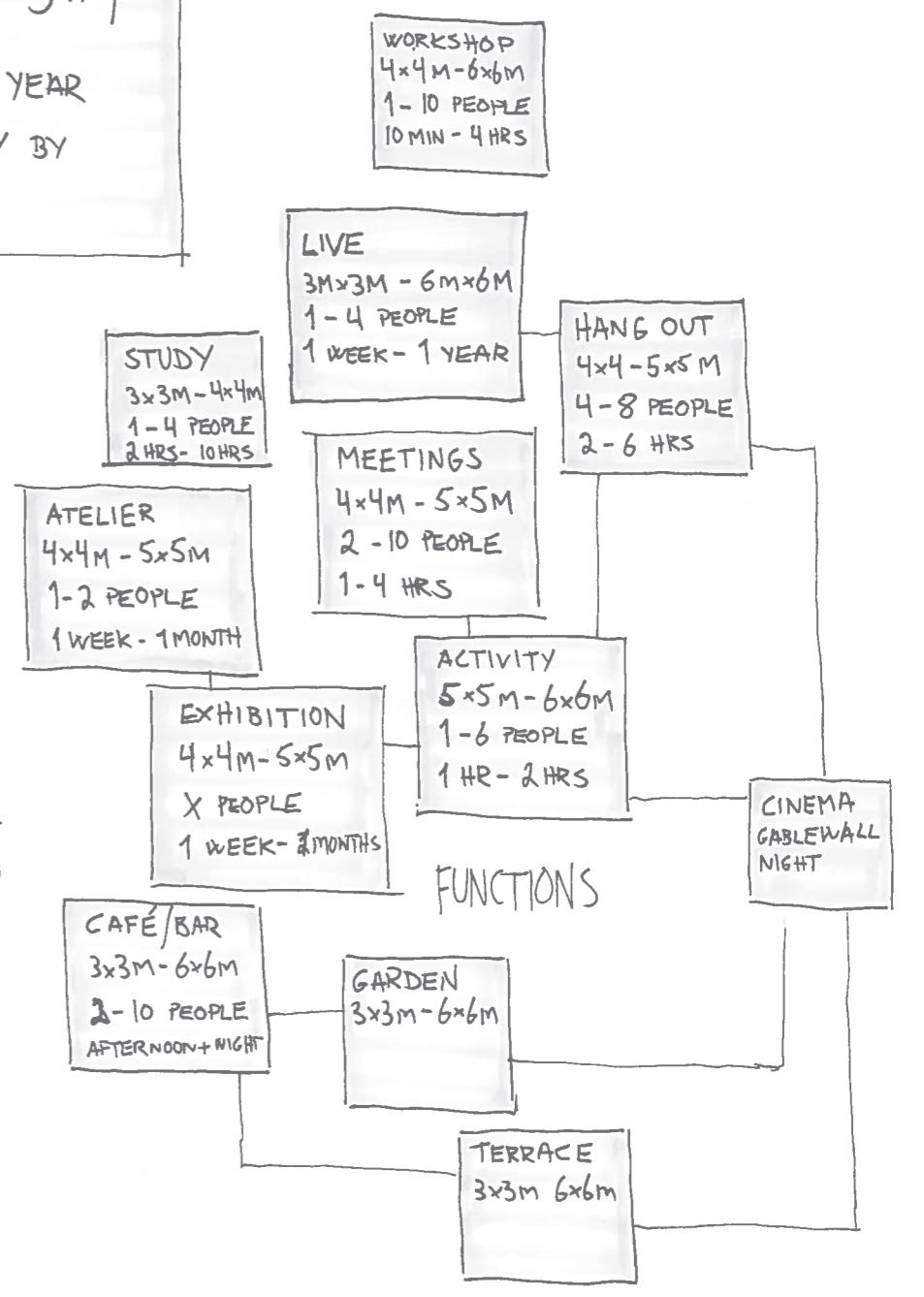
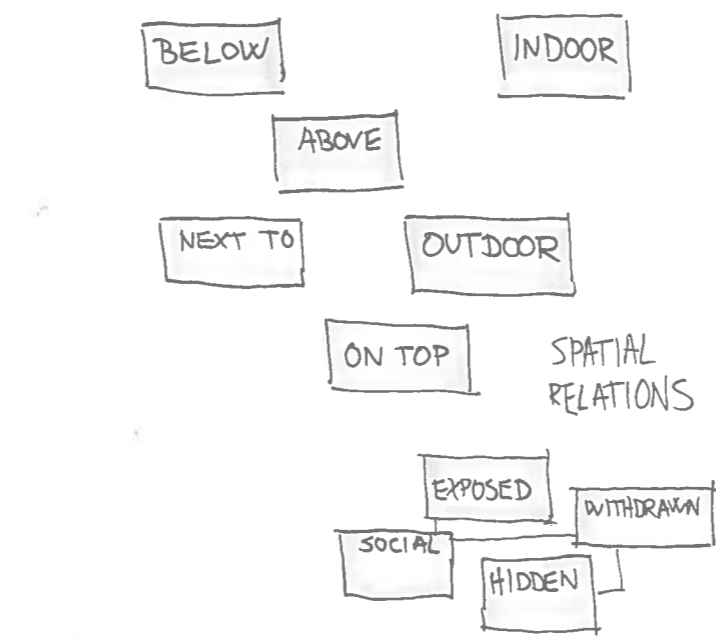
The idea of expanding the spatiality and functionality and quality of the city is good. Yet I feel that the concept might be better suited for left-over-spaces, like the site in Gjevangeita. Making light impact extensions of urban space, available for everybody while not interfering with any existing use or function, can be a very sustainable and rational densification strategy. Enriching the city, with no loss. Plus plus, win win.



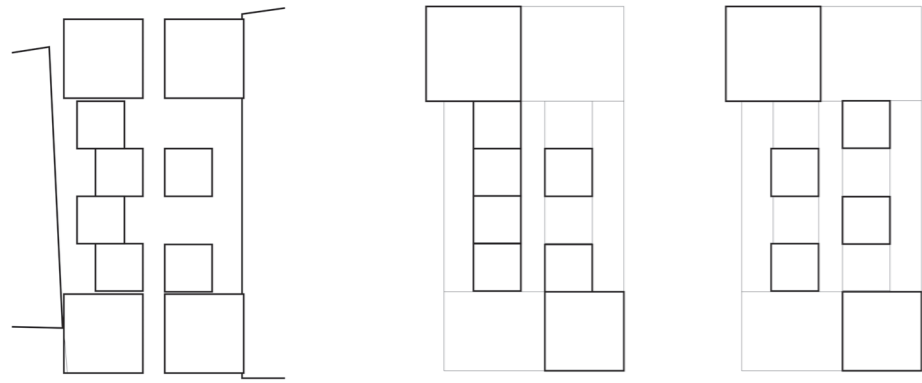


# CLOUD CONNECTED SPACES TO STAY

FROM 1 HOUR TO 1 YEAR  
EXPANDING THE CITY BY DENSIFICATION.



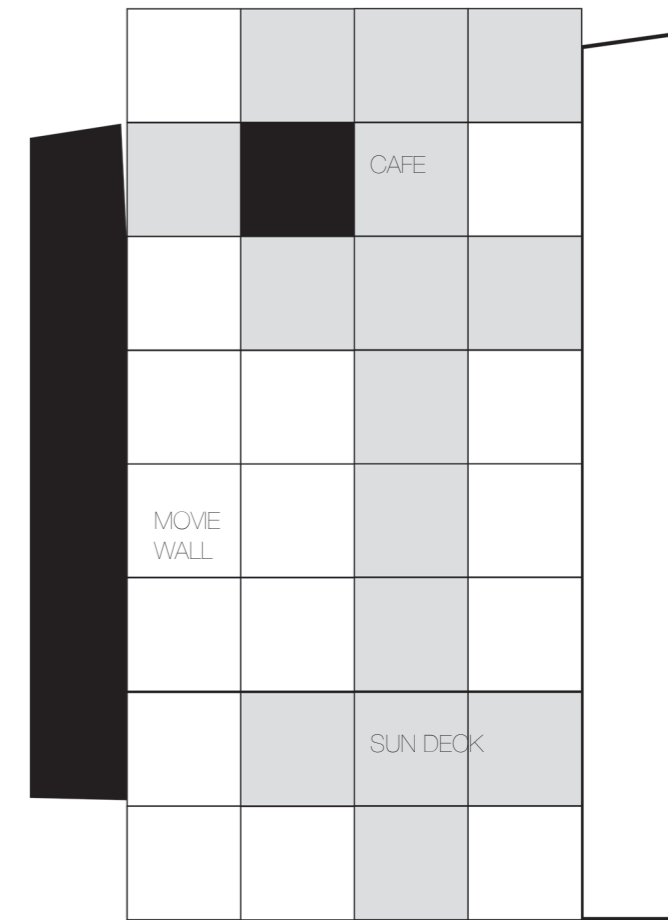
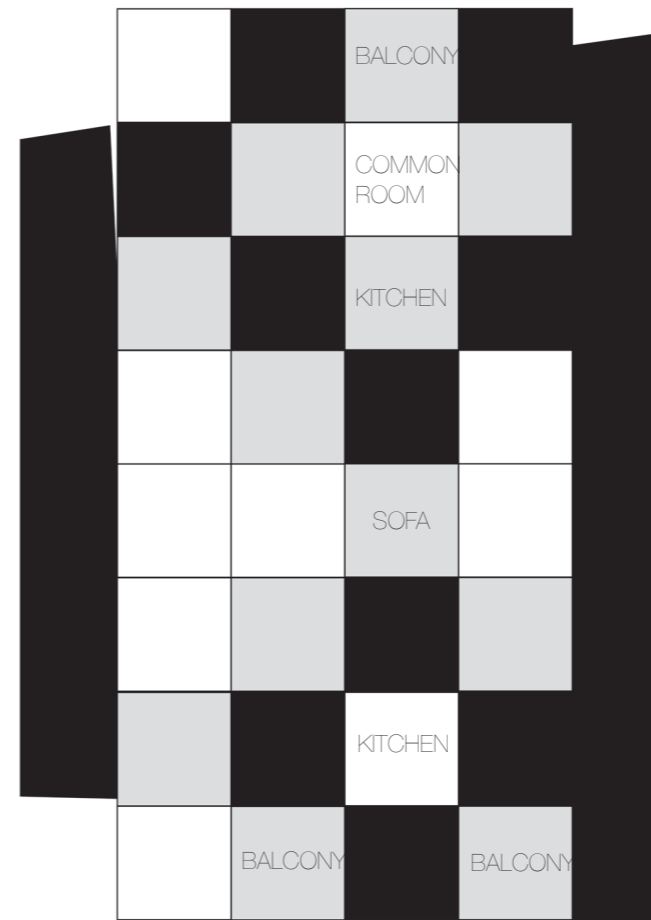
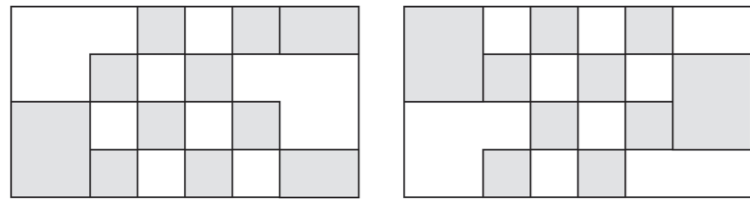




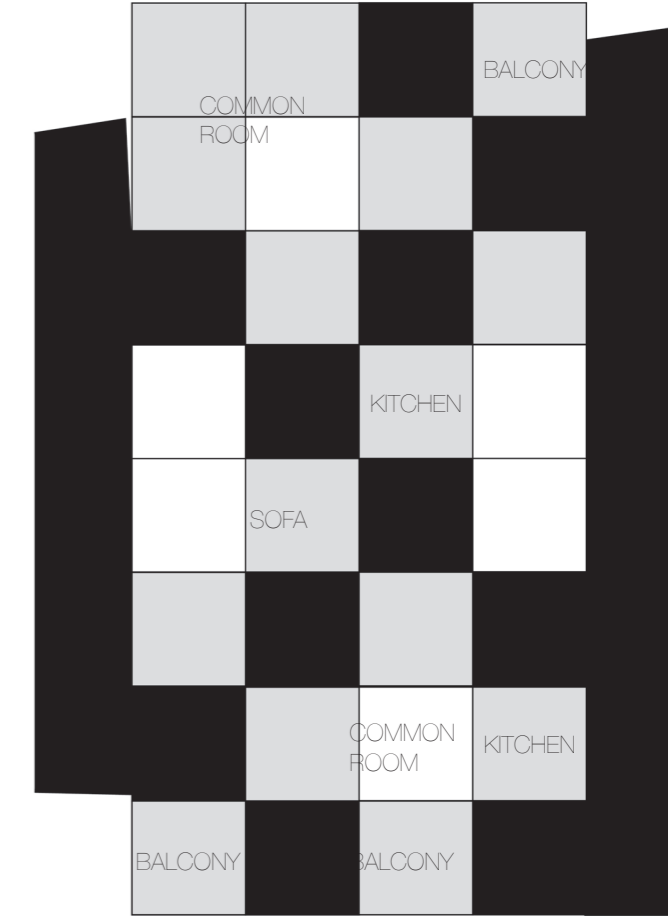
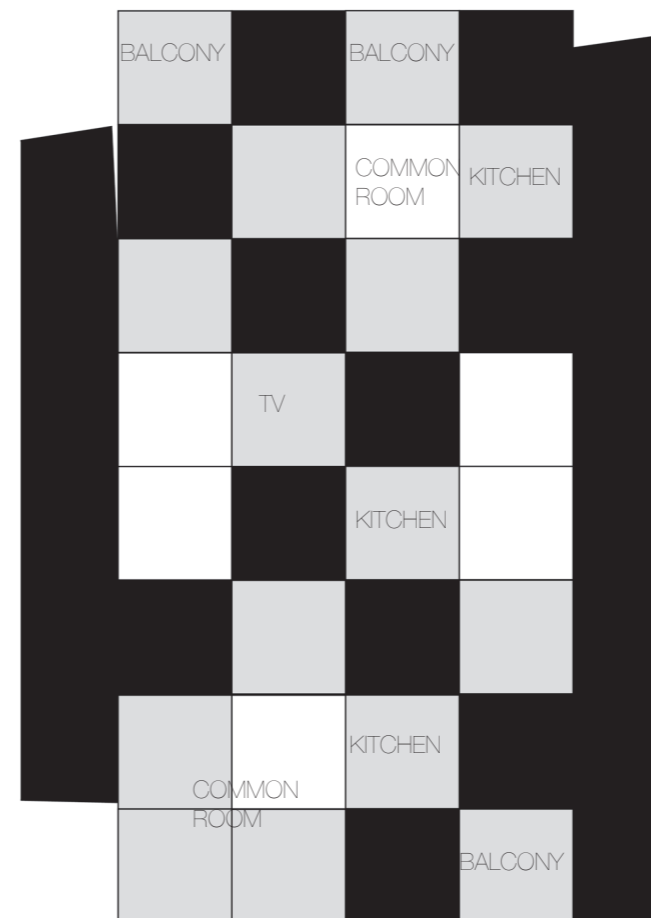
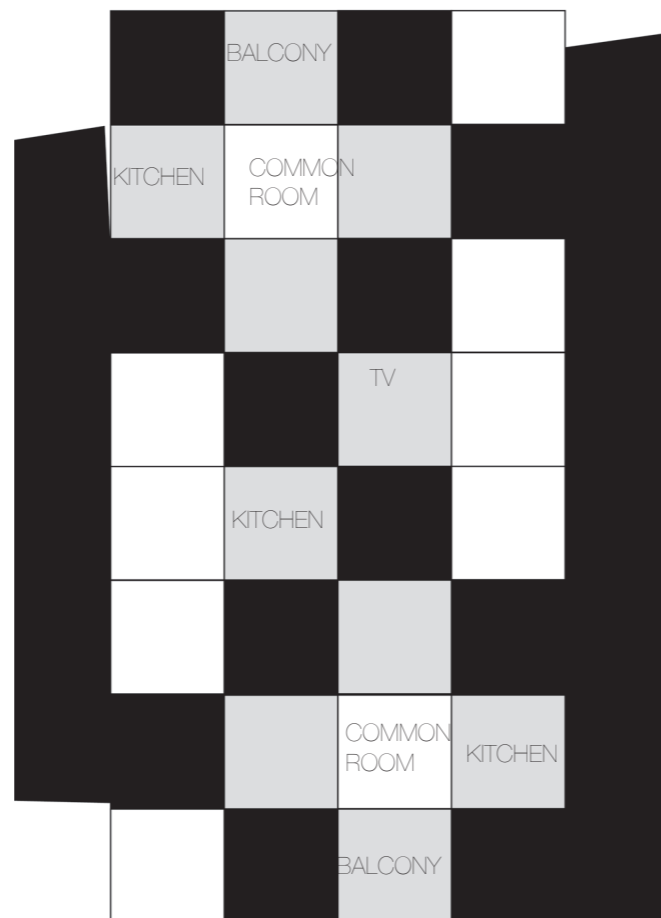
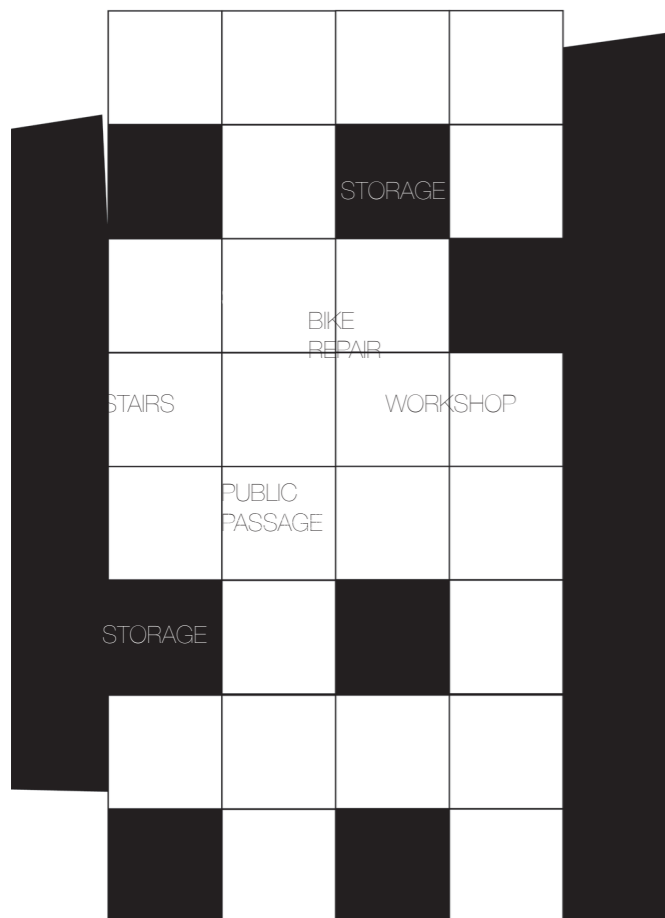
AVERAGE:  
 280 m2 x 4 floors  
 950 m2  
 43 habitations  
 21 m2 pr. inh.  
 330% site exploitation

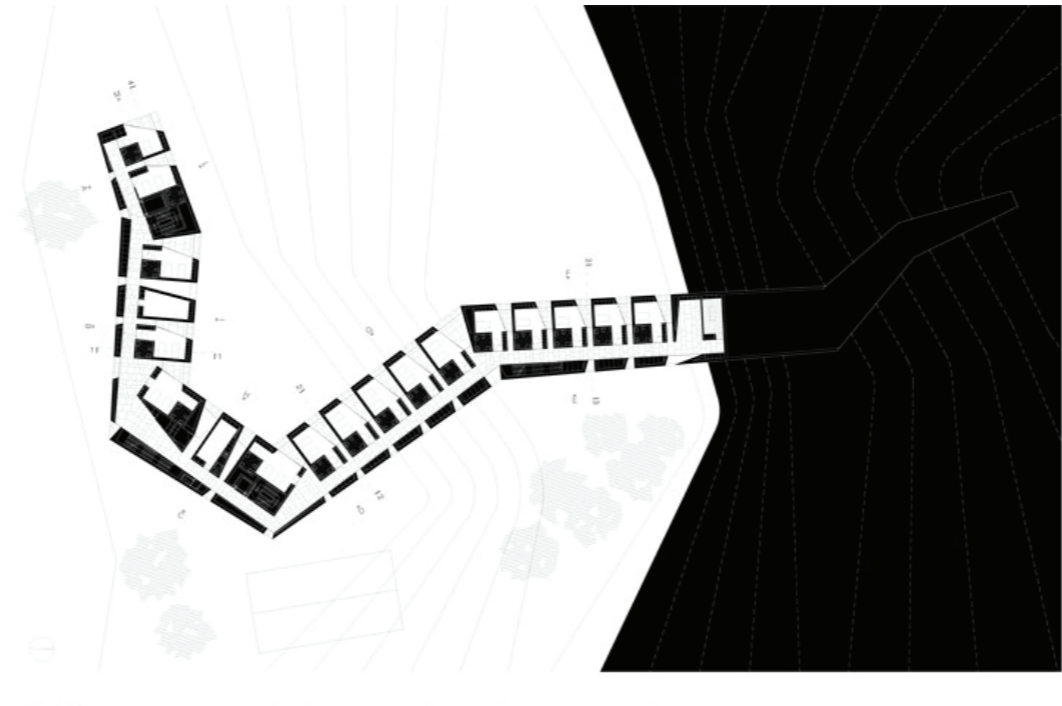
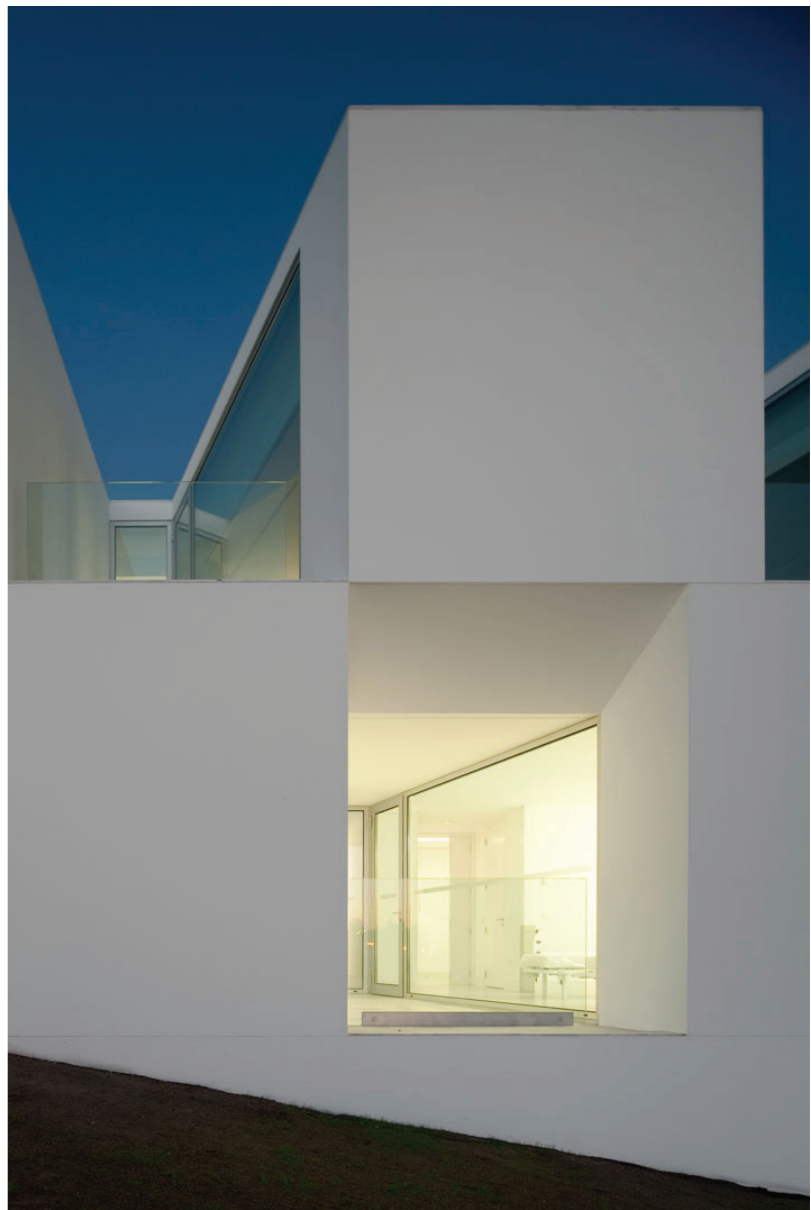
PER INHABITANT:  
 9 m2 private  
 9 m2 balcony  
 9 m2 shared kitchen  
 270 m2 common  
 130 m2 terrace

**427 M2 PR. INH.**  
**6500 % SITE EXPLOITATION**



ELEVATOR??





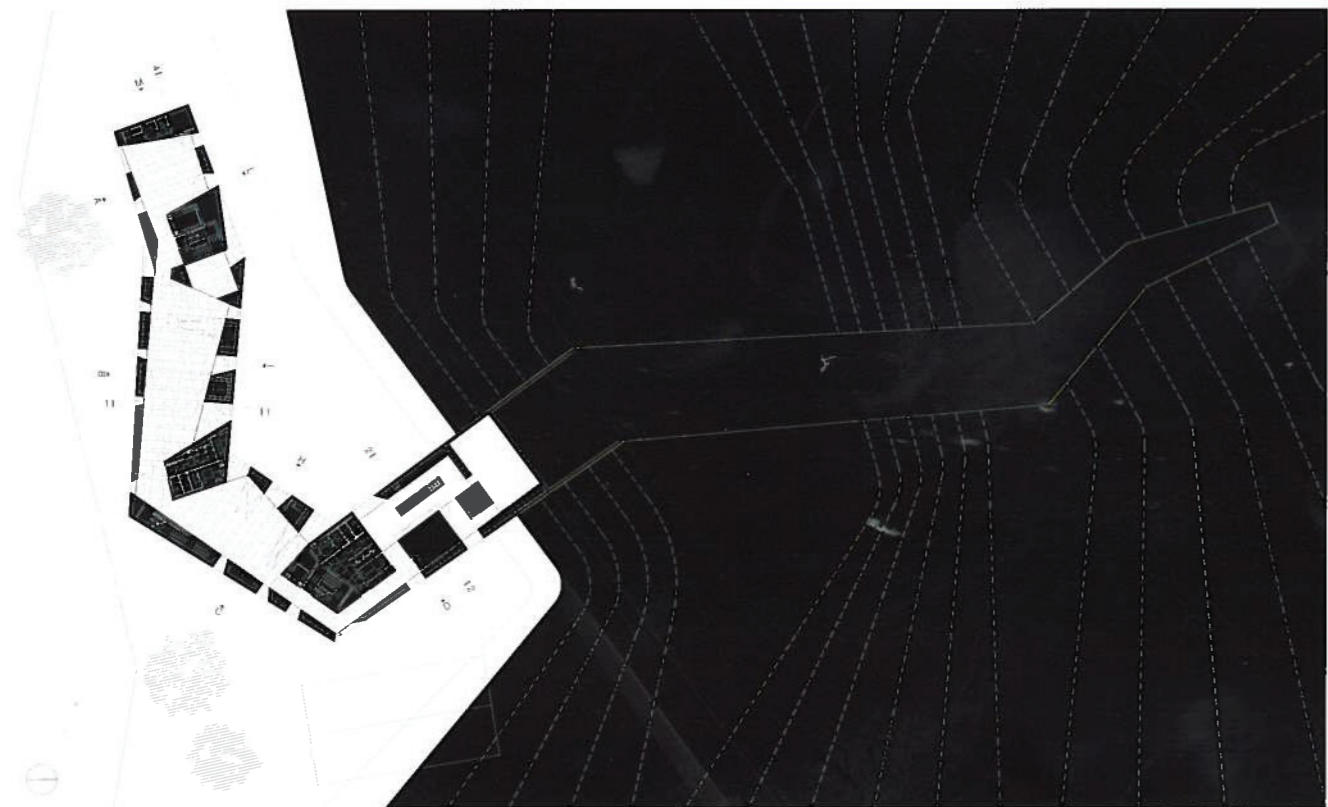
Nursing home by Aires Mateus in Alcácer do Sol in Portugal. Each volume contains a room, and the resulting spaces are balconies and entrances. The construction is a basic wall and slab system in concrete, but the intelligent articulation of wall angles and offsets make the volumes seem to be balanced one on the other while keeping the slab hidden. This gives a light, clean and desirably random expression



Aizado principal Norte-Oeste desplegado / Main elevation North-West. Unfolded



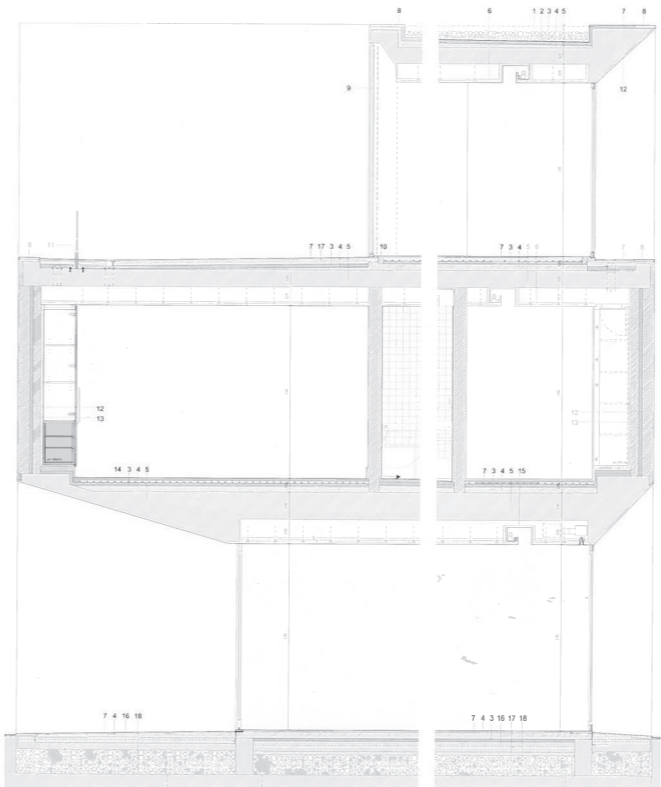
Planta primera / First floor plan



Planta baja / Ground floor plan



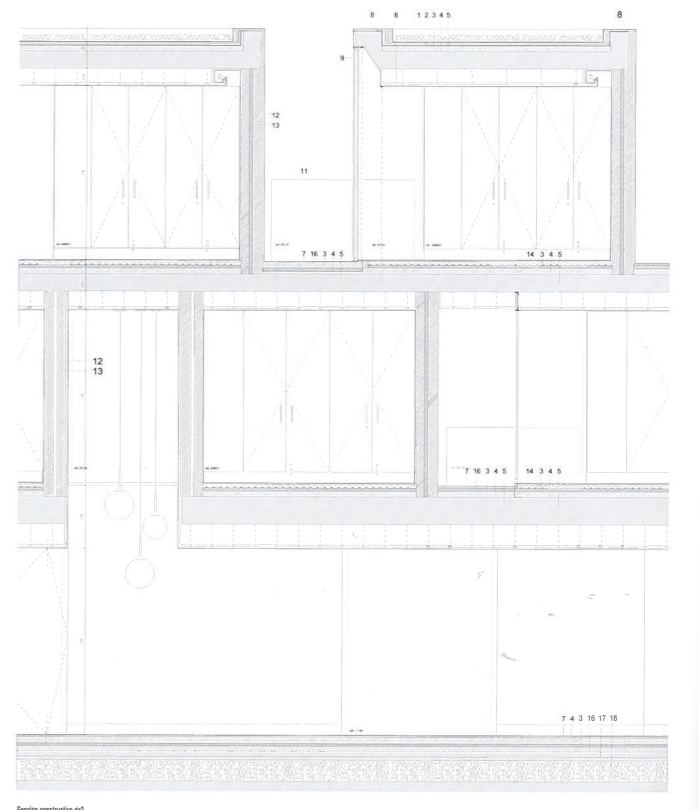
1. Fachada exterior con cerramiento de aluminio anodizado.
2. Fachada exterior con cerramiento de aluminio anodizado.
3. Fachada exterior con cerramiento de aluminio anodizado.
4. Fachada exterior con cerramiento de aluminio anodizado.
5. Fachada exterior con cerramiento de aluminio anodizado.
6. Fachada exterior con cerramiento de aluminio anodizado.
7. Fachada exterior con cerramiento de aluminio anodizado.
8. Fachada exterior con cerramiento de aluminio anodizado.
9. Fachada exterior con cerramiento de aluminio anodizado.
10. Fachada exterior con cerramiento de aluminio anodizado.
11. Fachada exterior con cerramiento de aluminio anodizado.
12. Fachada exterior con cerramiento de aluminio anodizado.
13. Fachada exterior con cerramiento de aluminio anodizado.
14. Fachada exterior con cerramiento de aluminio anodizado.
15. Fachada exterior con cerramiento de aluminio anodizado.
16. Fachada exterior con cerramiento de aluminio anodizado.
17. Fachada exterior con cerramiento de aluminio anodizado.
18. Fachada exterior con cerramiento de aluminio anodizado.
19. Fachada exterior con cerramiento de aluminio anodizado.
20. Fachada exterior con cerramiento de aluminio anodizado.



Sección constructiva a2  
Building section a2

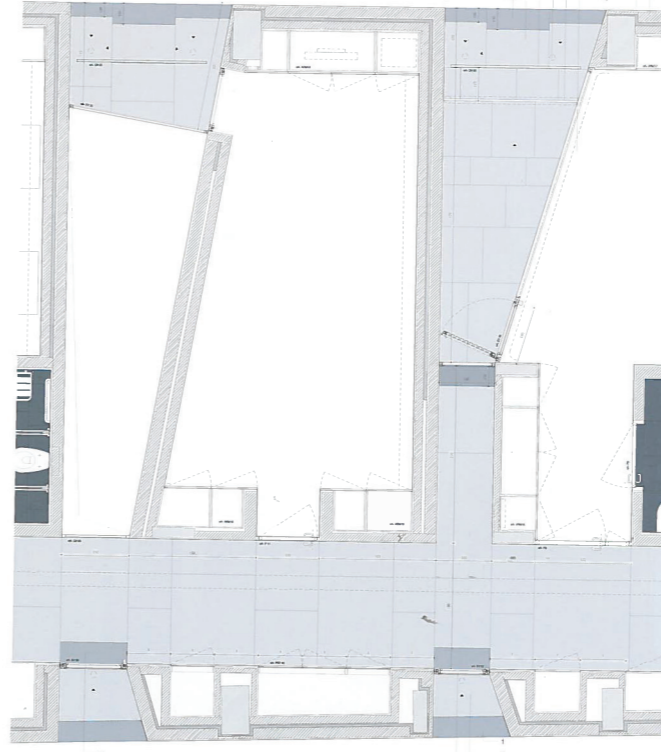


1. Fachada exterior con cerramiento de aluminio anodizado.
2. Fachada exterior con cerramiento de aluminio anodizado.
3. Fachada exterior con cerramiento de aluminio anodizado.
4. Fachada exterior con cerramiento de aluminio anodizado.
5. Fachada exterior con cerramiento de aluminio anodizado.
6. Fachada exterior con cerramiento de aluminio anodizado.
7. Fachada exterior con cerramiento de aluminio anodizado.
8. Fachada exterior con cerramiento de aluminio anodizado.
9. Fachada exterior con cerramiento de aluminio anodizado.
10. Fachada exterior con cerramiento de aluminio anodizado.
11. Fachada exterior con cerramiento de aluminio anodizado.
12. Fachada exterior con cerramiento de aluminio anodizado.
13. Fachada exterior con cerramiento de aluminio anodizado.
14. Fachada exterior con cerramiento de aluminio anodizado.
15. Fachada exterior con cerramiento de aluminio anodizado.
16. Fachada exterior con cerramiento de aluminio anodizado.
17. Fachada exterior con cerramiento de aluminio anodizado.
18. Fachada exterior con cerramiento de aluminio anodizado.
19. Fachada exterior con cerramiento de aluminio anodizado.
20. Fachada exterior con cerramiento de aluminio anodizado.

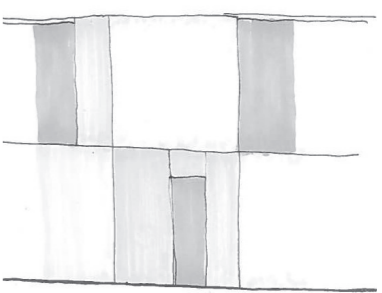


Sección constructiva a3  
Building section a3

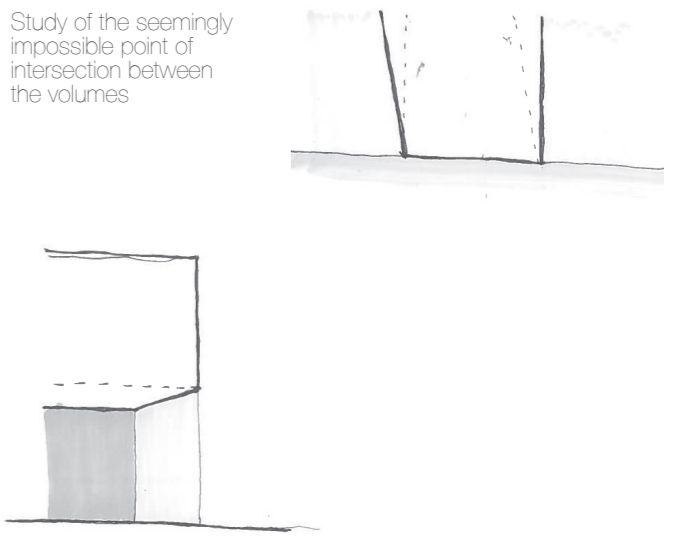
1. Fachada exterior con cerramiento de aluminio anodizado.
2. Fachada exterior con cerramiento de aluminio anodizado.
3. Fachada exterior con cerramiento de aluminio anodizado.
4. Fachada exterior con cerramiento de aluminio anodizado.
5. Fachada exterior con cerramiento de aluminio anodizado.
6. Fachada exterior con cerramiento de aluminio anodizado.
7. Fachada exterior con cerramiento de aluminio anodizado.
8. Fachada exterior con cerramiento de aluminio anodizado.
9. Fachada exterior con cerramiento de aluminio anodizado.
10. Fachada exterior con cerramiento de aluminio anodizado.
11. Fachada exterior con cerramiento de aluminio anodizado.
12. Fachada exterior con cerramiento de aluminio anodizado.
13. Fachada exterior con cerramiento de aluminio anodizado.
14. Fachada exterior con cerramiento de aluminio anodizado.
15. Fachada exterior con cerramiento de aluminio anodizado.
16. Fachada exterior con cerramiento de aluminio anodizado.
17. Fachada exterior con cerramiento de aluminio anodizado.
18. Fachada exterior con cerramiento de aluminio anodizado.
19. Fachada exterior con cerramiento de aluminio anodizado.
20. Fachada exterior con cerramiento de aluminio anodizado.



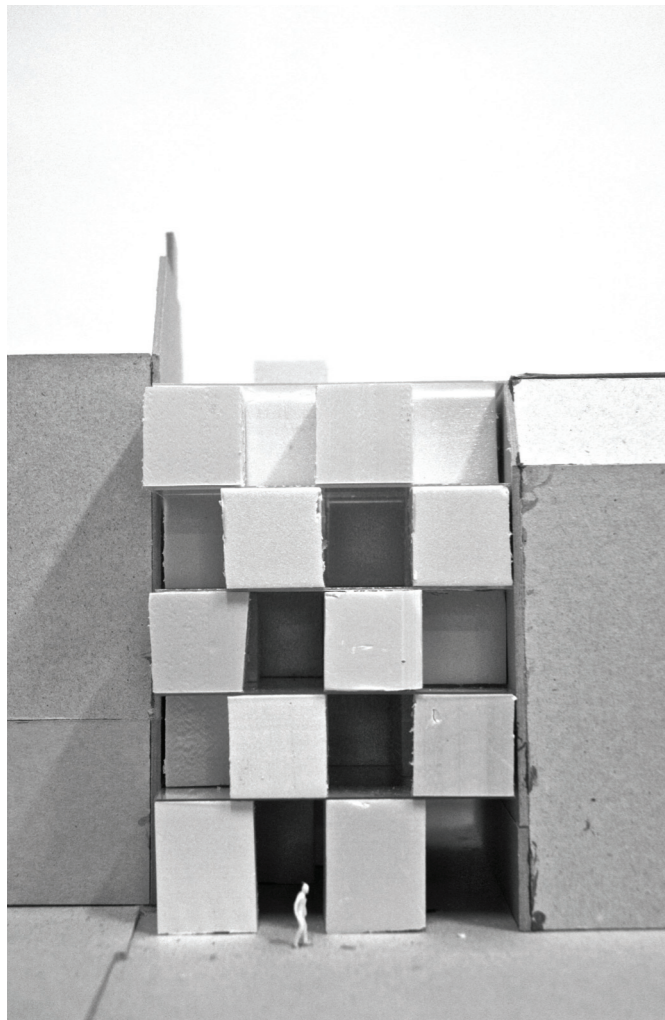
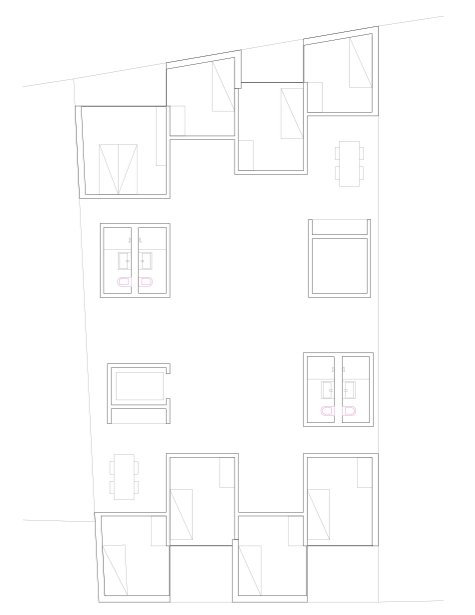
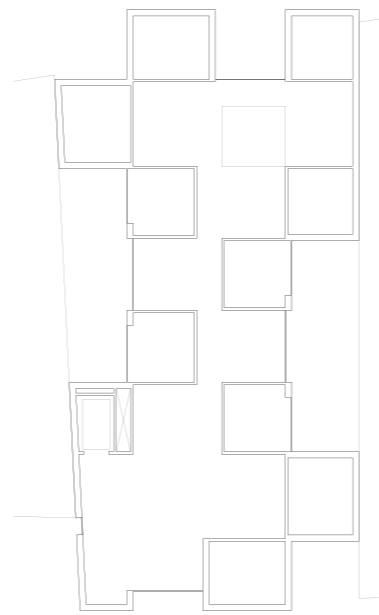
Sección a1 (ver planta primera)  
Detail a1 (ver planta primera)



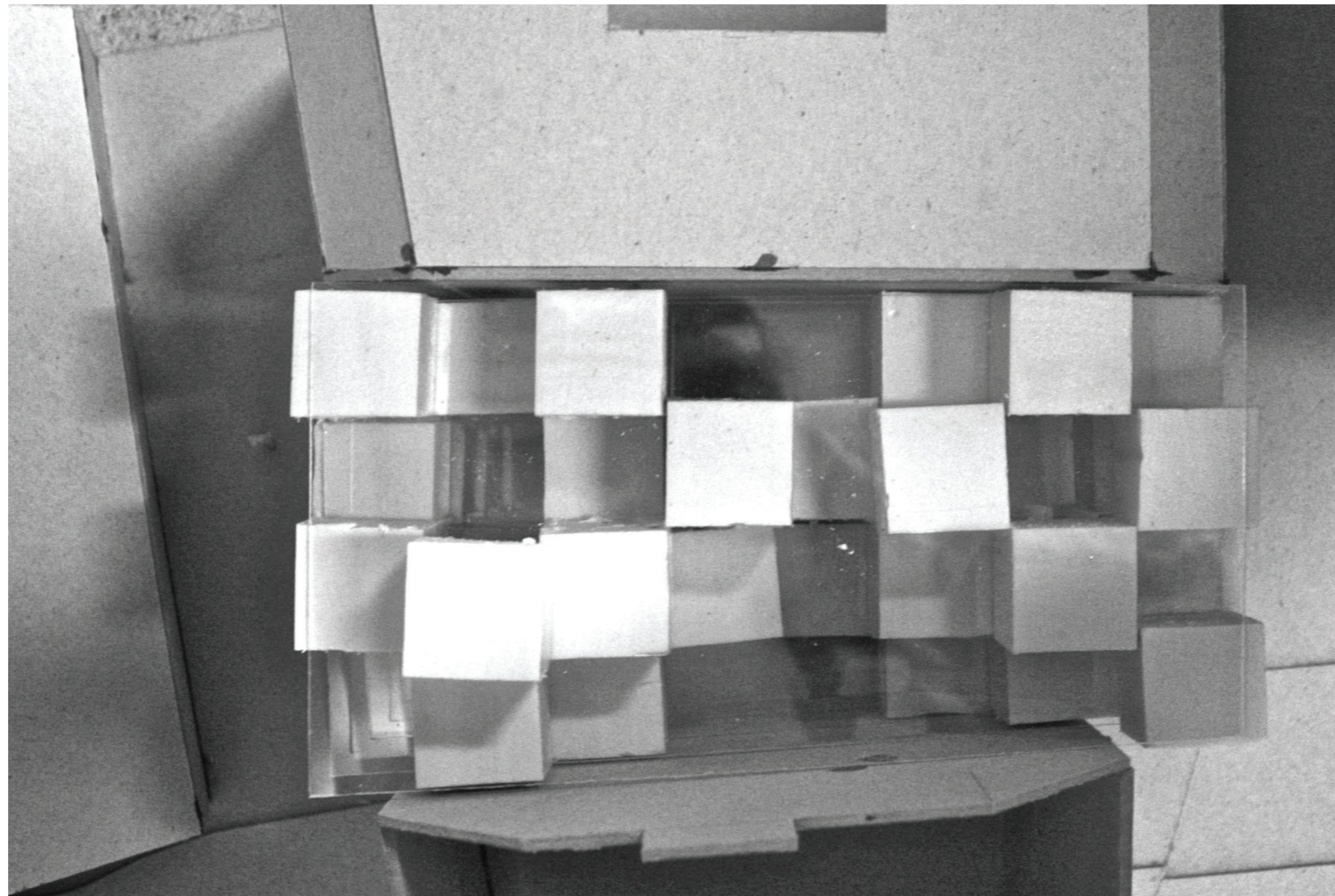
Study of the seemingly impossible point of intersection between the volumes



mar 30th. friday.



A bold and rich facade that handles the odd corner situation of the site.



Permitting light and contact throughout the structure.



Opening up, inviting in towards Verftsgata.



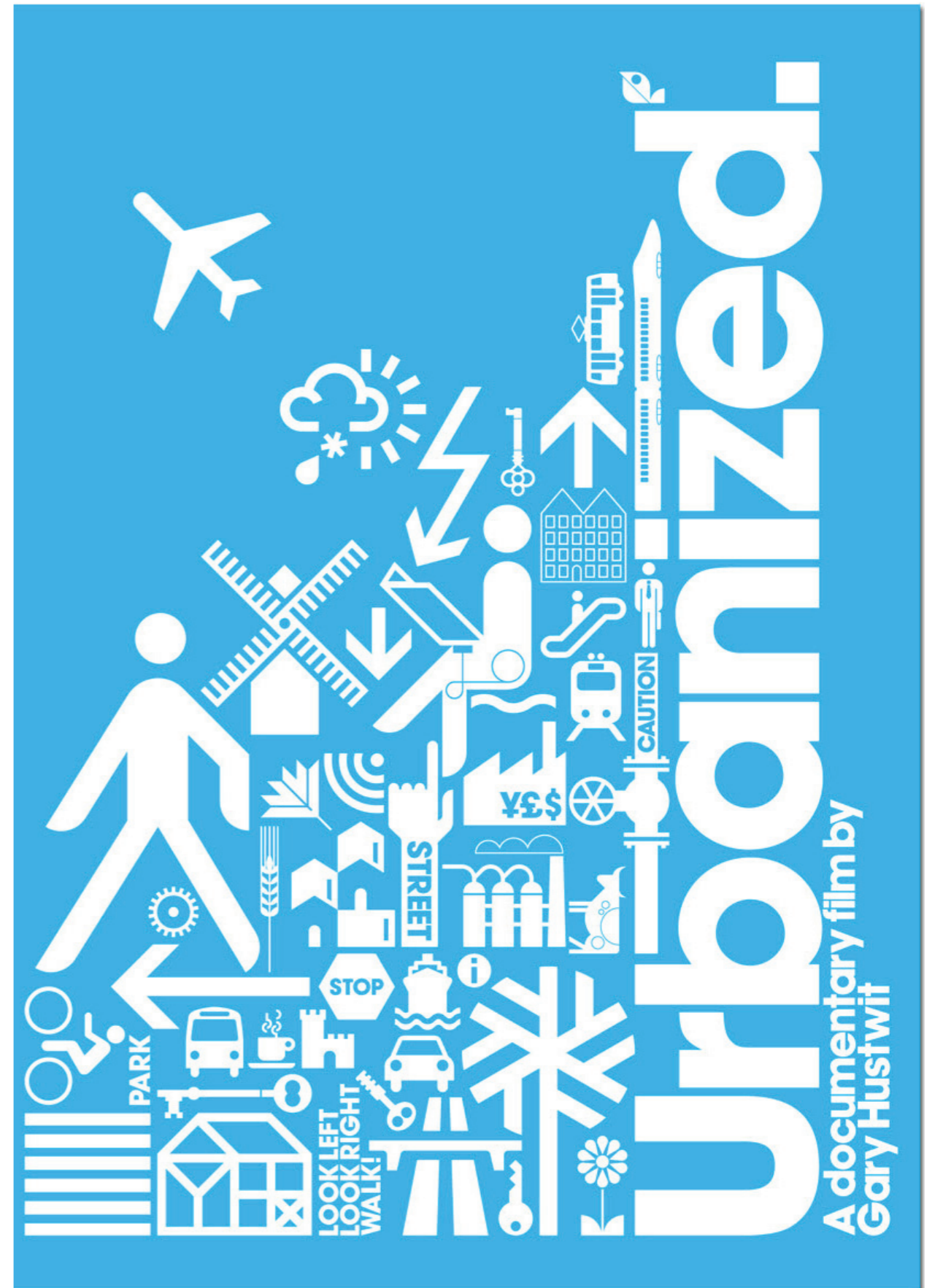
## URBANIZED

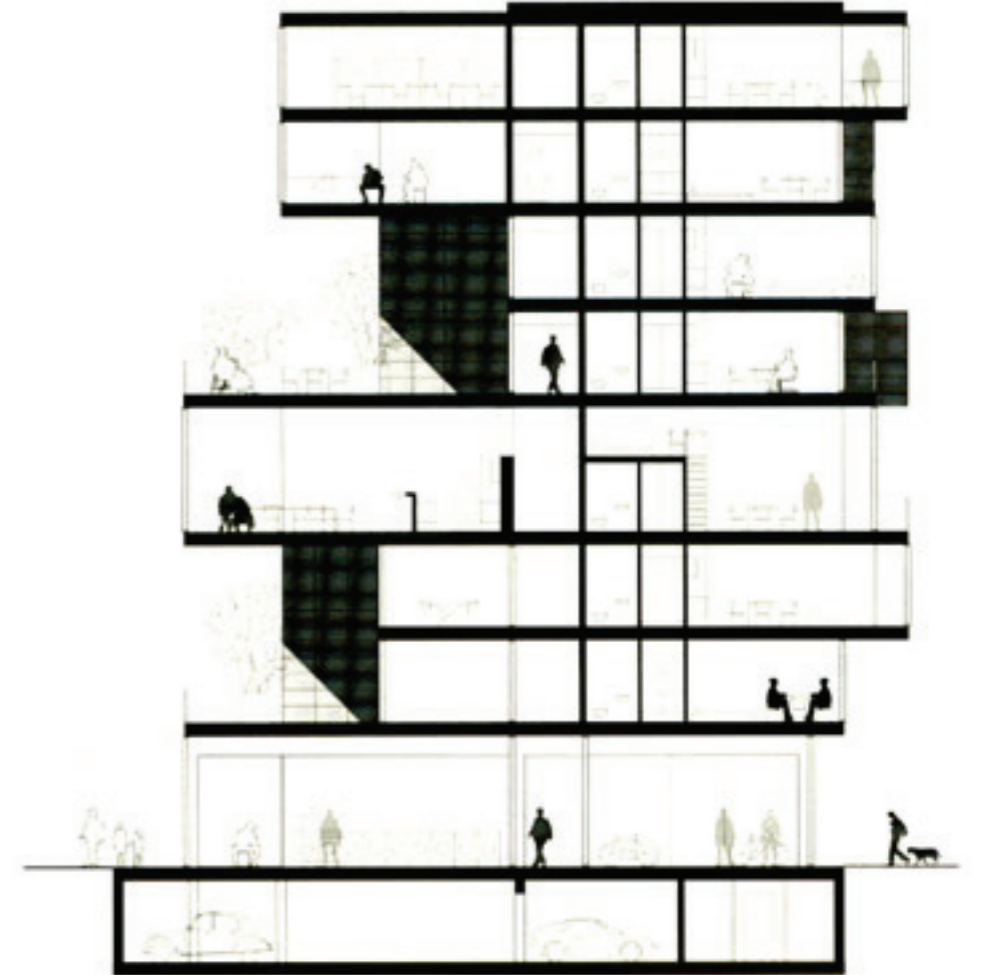
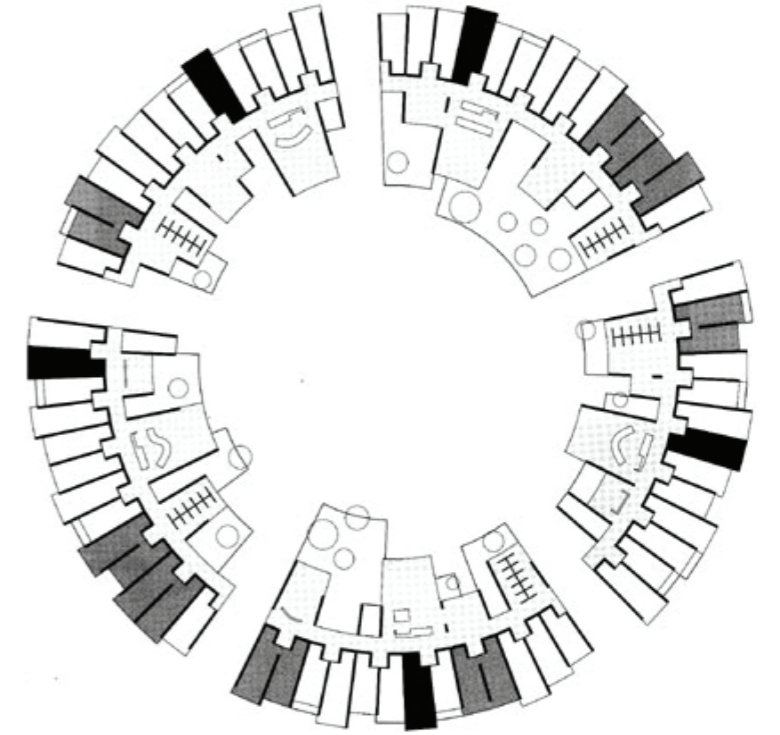
Showcasing real examples from around the world of urban strategies that seek to improve urban quality while highlighting and addressing challenges such as population growth, social classes, scale, time, collective transport, energy saving lifestyles, and more. Featuring comments from architects such as Oscar Niemeyer, Rem Koolhaas, Jan Gehl and Norman Foster.

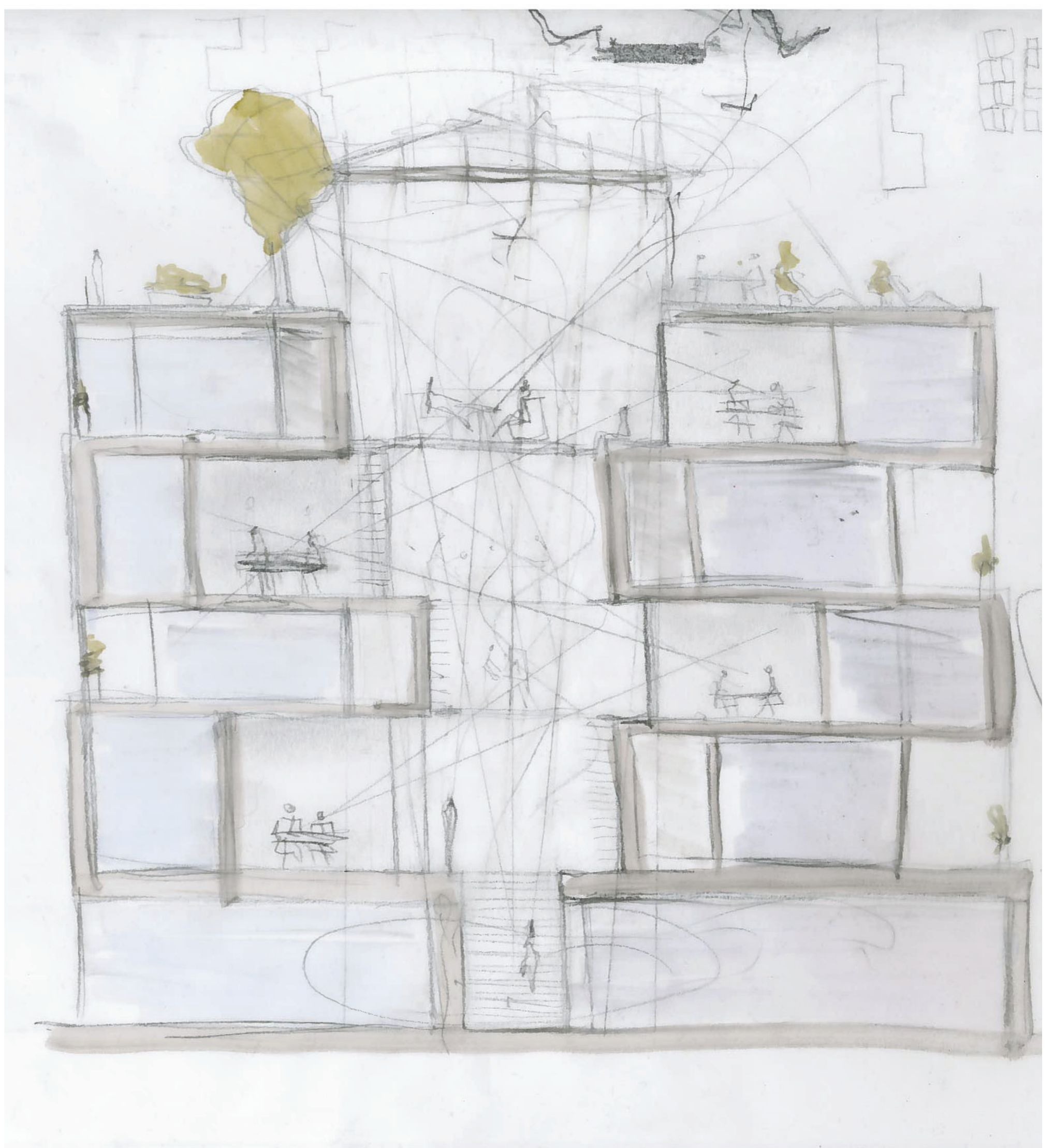
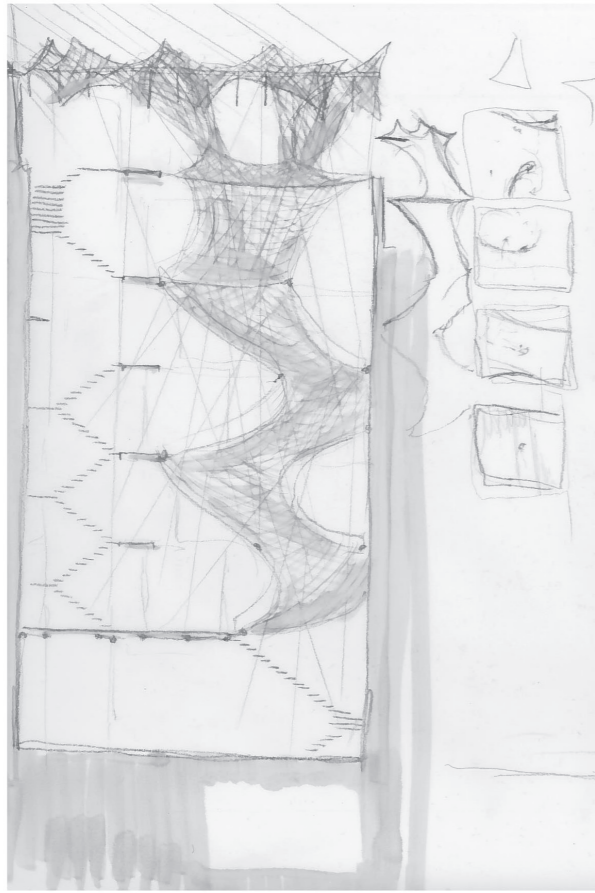
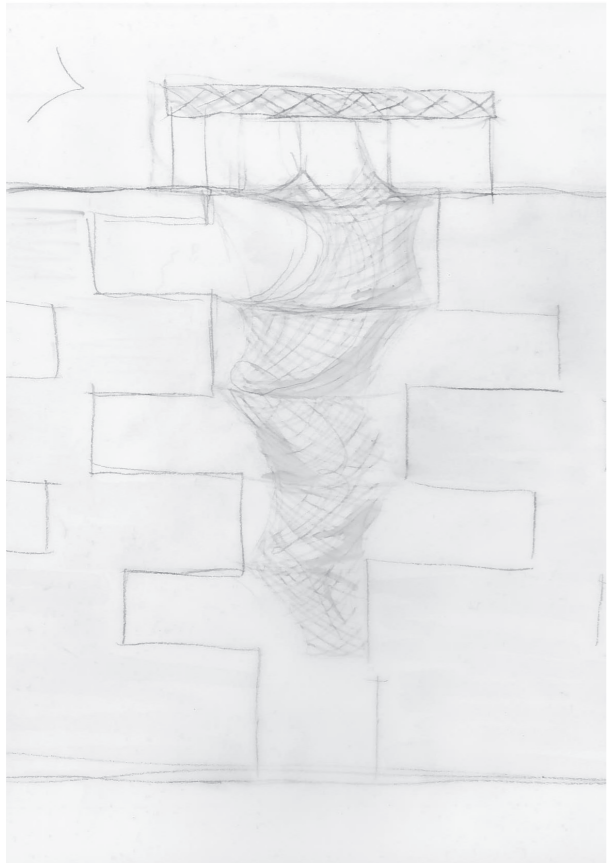
*"The thing that attracts us to the city, is the chance to encounter, is the knowledge of being able to start here, go there, end up there, but that something unexpected will happen along the way. That you'll make a discovery. That in a way is the magic of cities."*

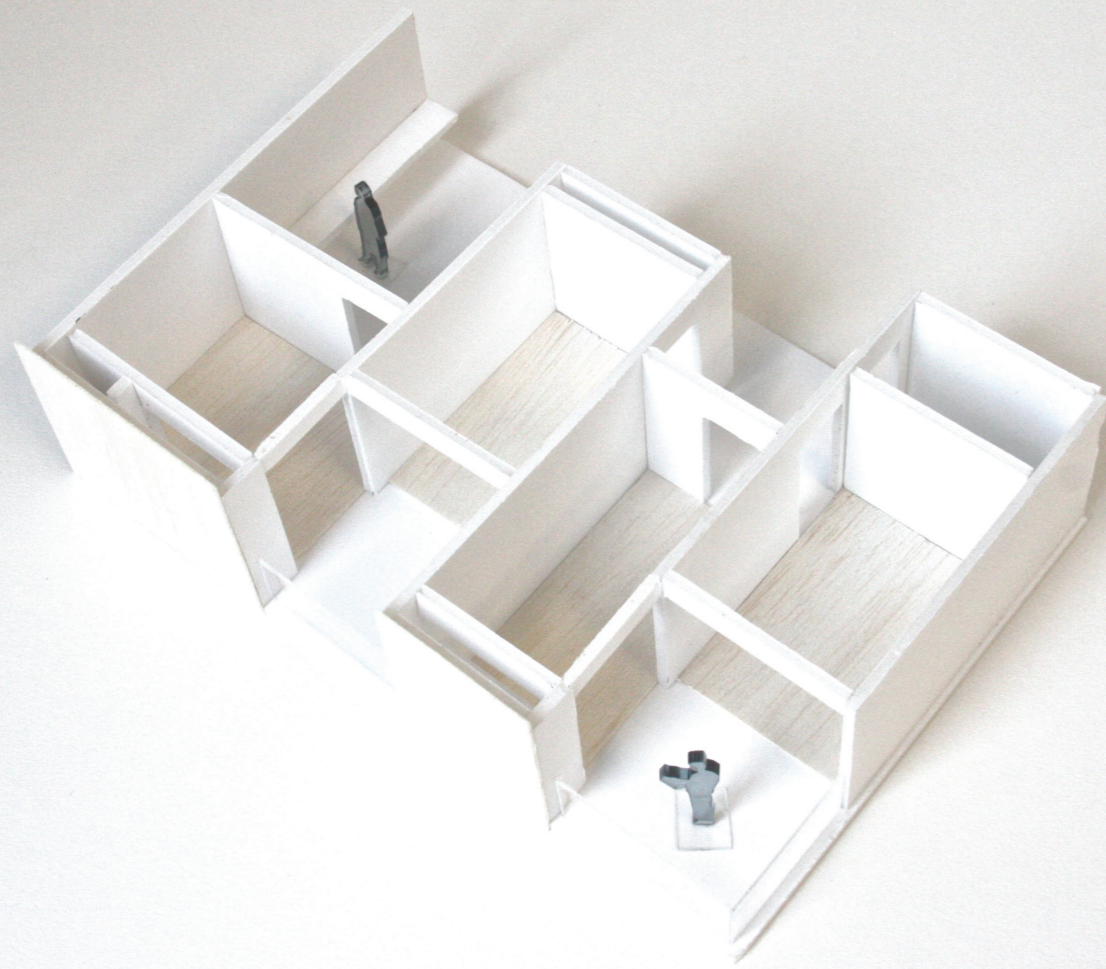
- introductory phrase.

Attention towards designing cities for the users, and not for the sake of planning. Emphasizing the importance of the human scale, the human experience, in the city. Urbanized also directs critique towards the modernist and post-war planning introducing inhuman scales and car-based cities. It has a positive vibe, and shows examples of creative approaches to urbanism as well as giving a general idea of modern urban development around the globe. One to watch!

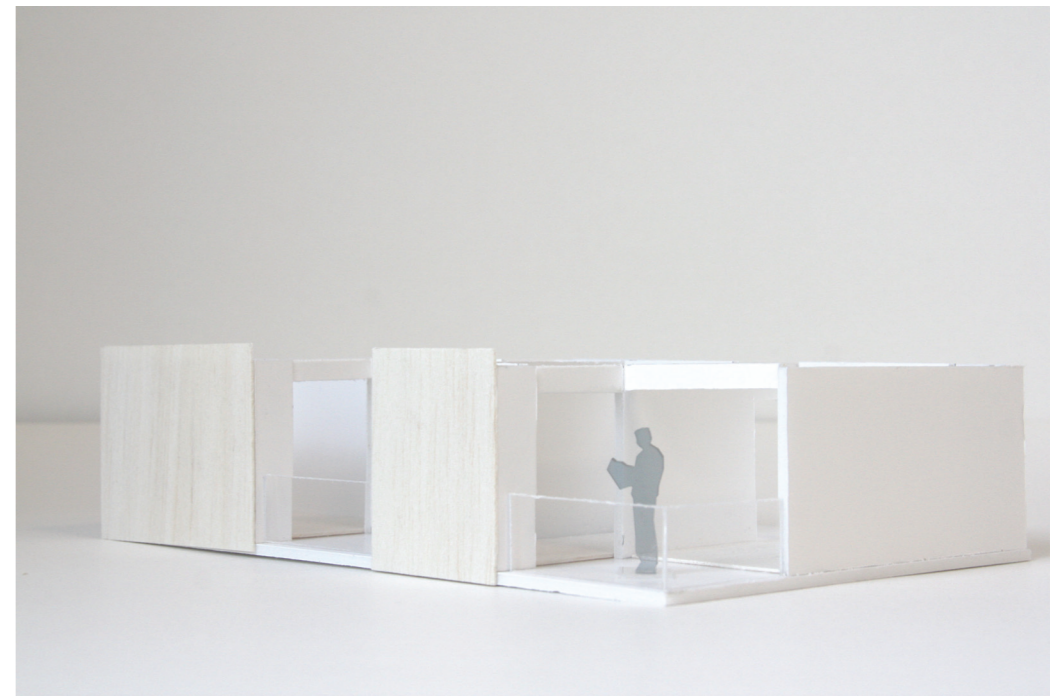


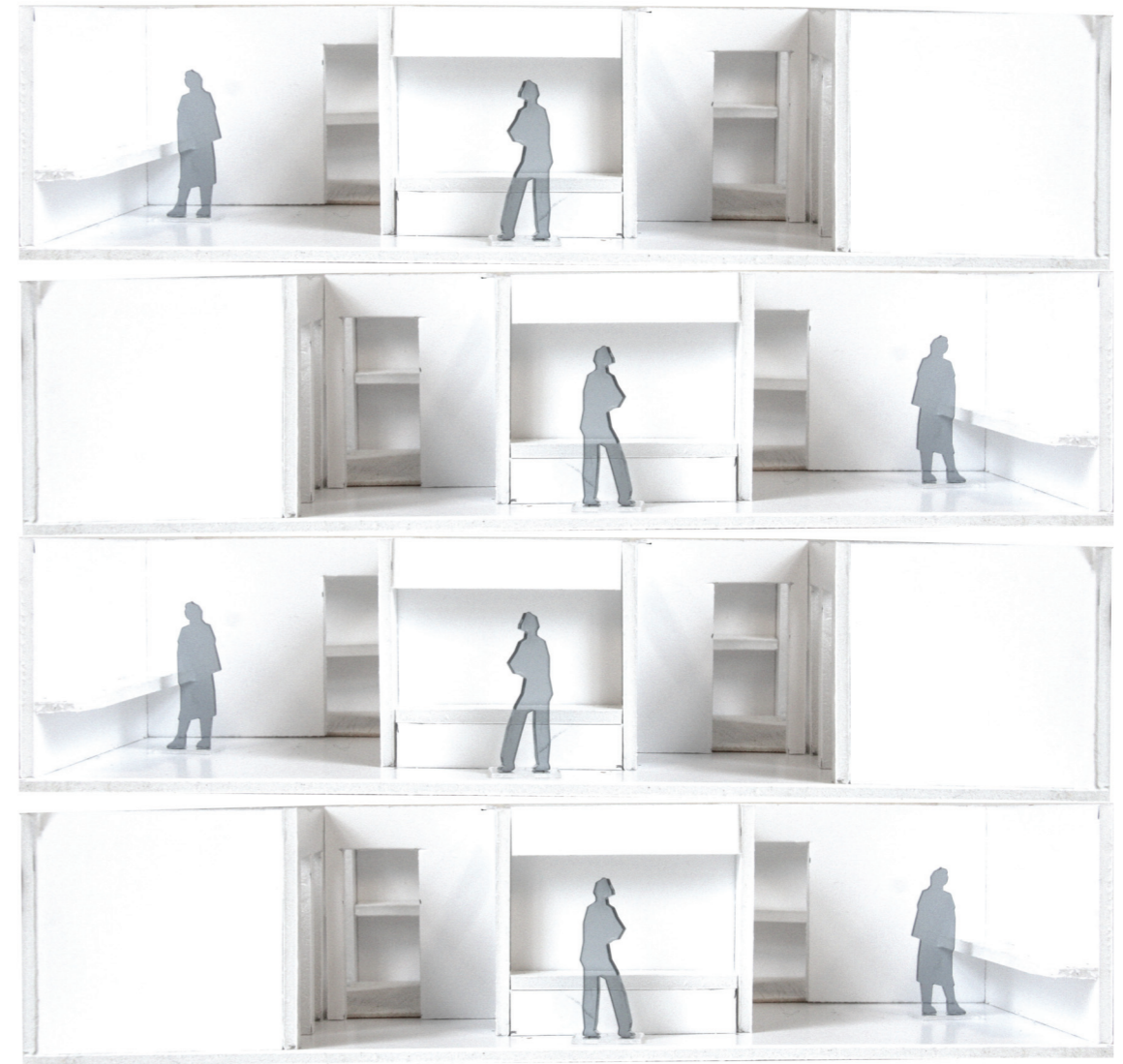






1:50 model studies  
of a habitation unit



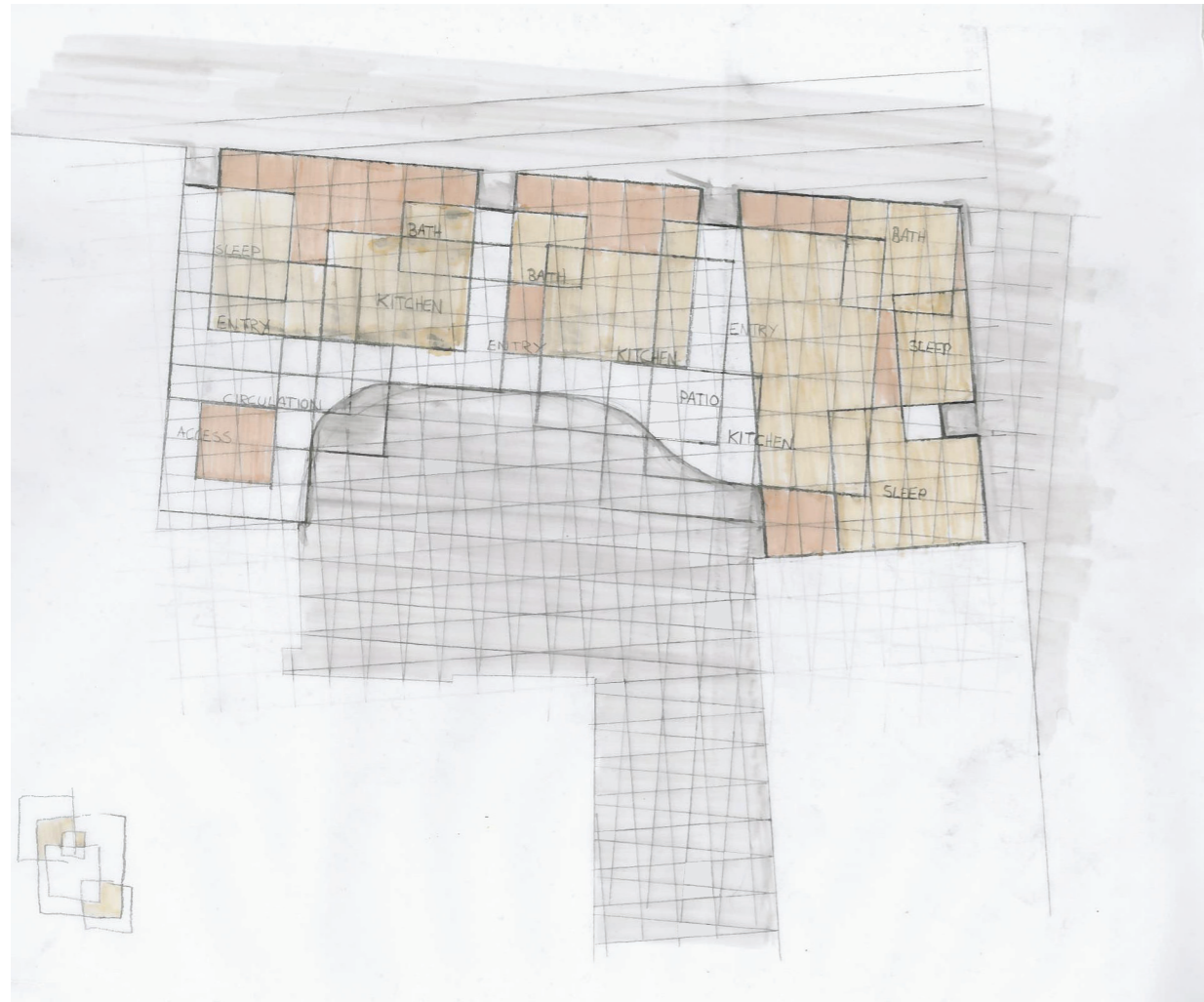


photocollage of external  
and internal facades

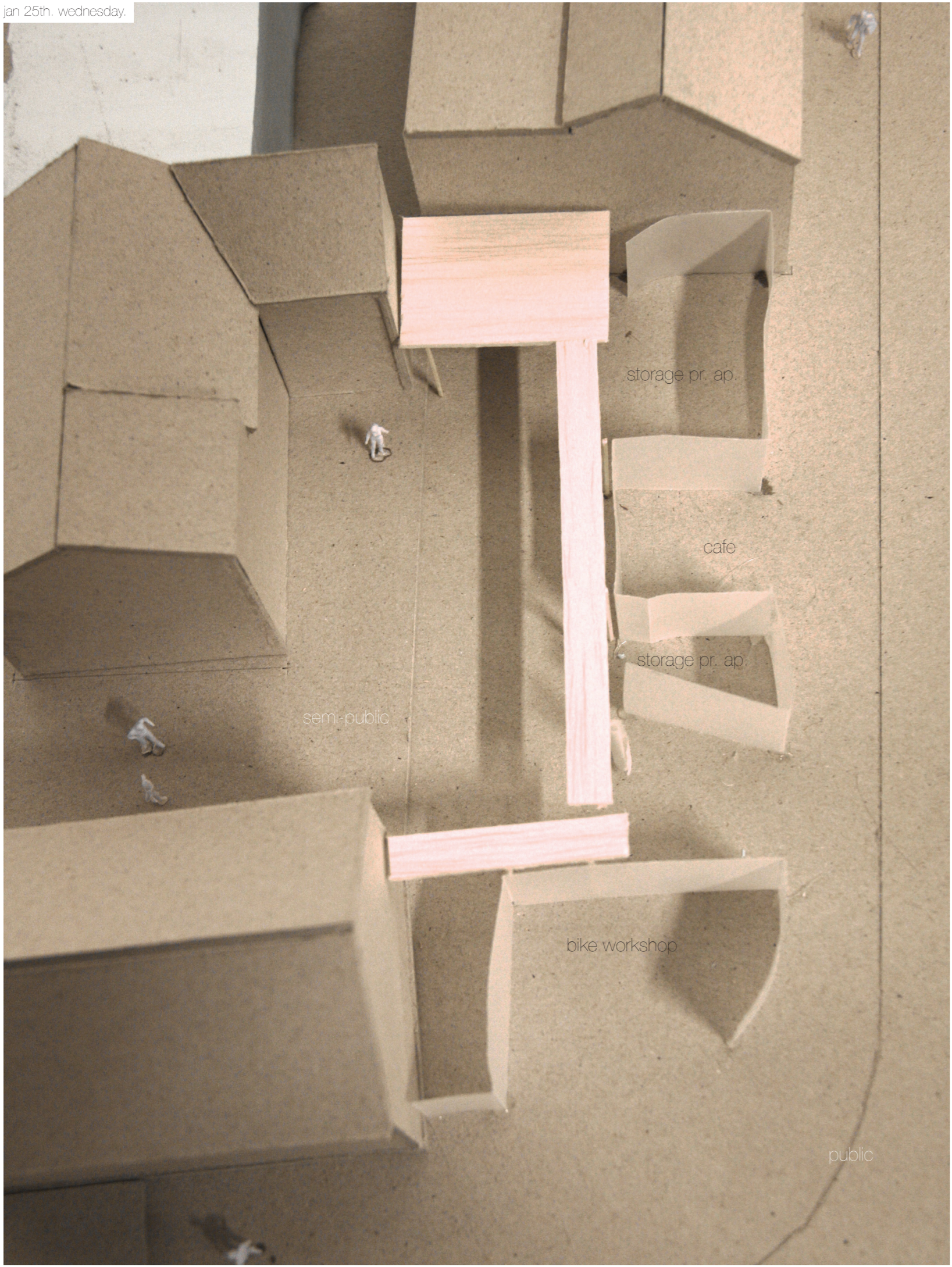


# FILTER

URBANE HOUSES IN  
ERLING SKAKKES GATE, TRONDHEIM



jan 25th. wednesday.



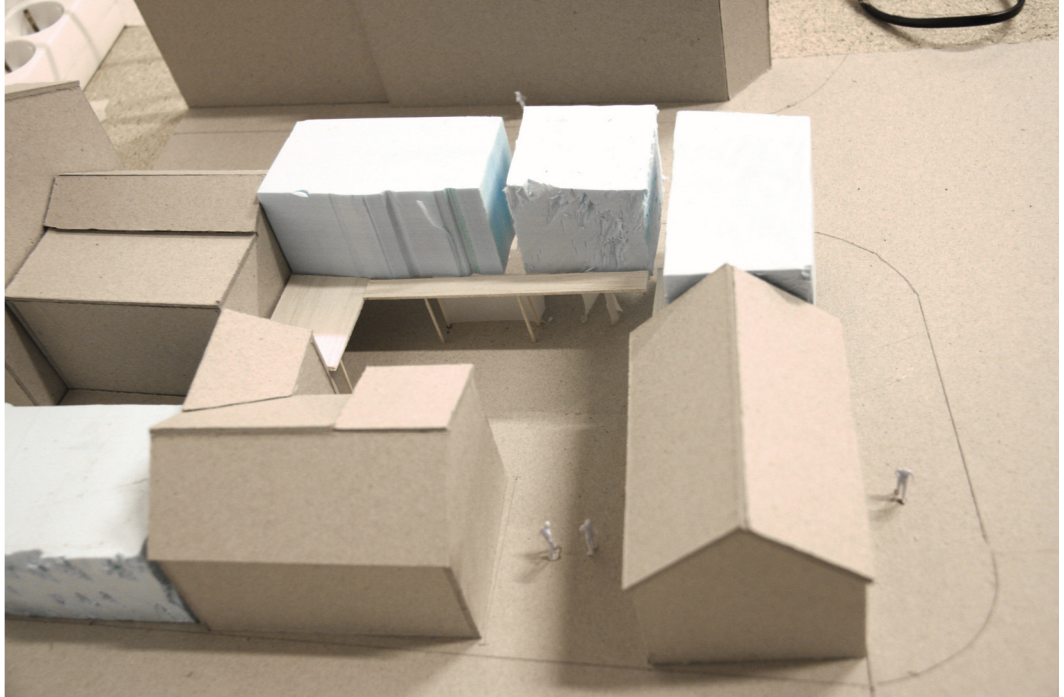
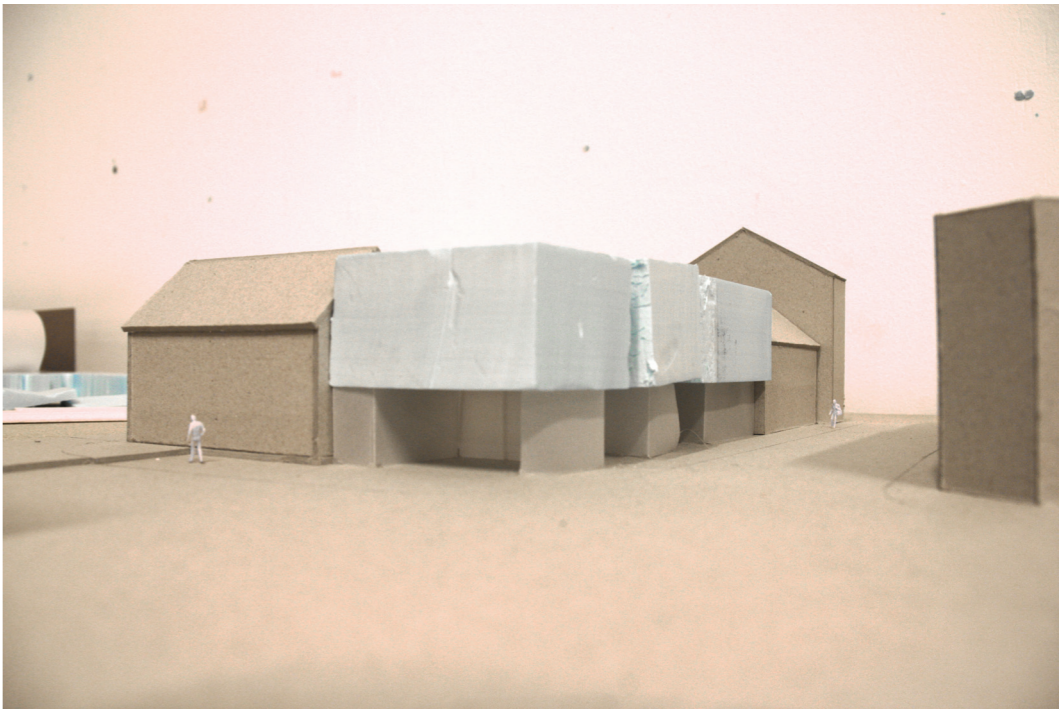
CHOICES MADE:

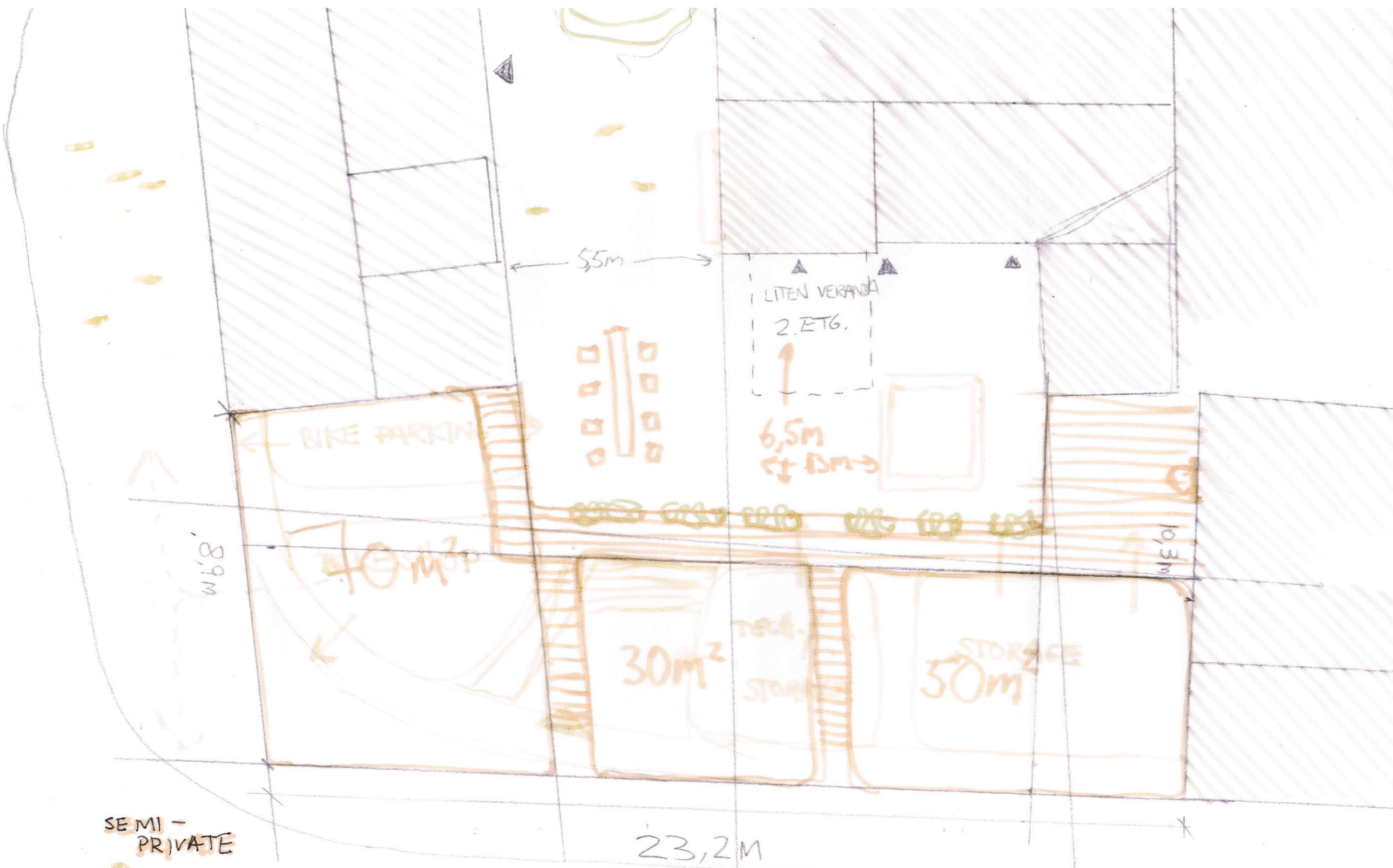
<- A ground level structure that opens, closes, invites, shuts out, exhibits, shields the relation between public and semi public. Public and private functions, two-way-communication.

-> Clear composition. Heavy structures over dynamic structure.

-> Filling out the edge of the site - creating semi-private/public space inside. Opening towards south. One two-storey volume per habitation/urban space. Access and vertical movement between the volumes + lines of sight = lighter structure.

-> Enclosing the soace, yet not shutting out the surroundings.. Finding the balance. The comfortable exposure.





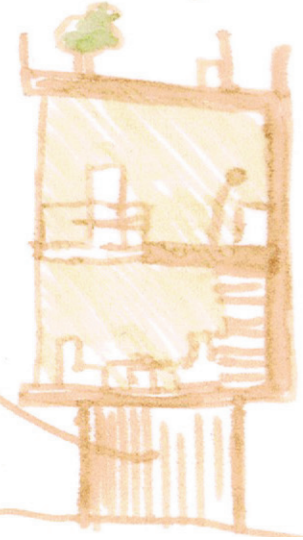
BUFFER FILTER

SEMI-PUBLIC

SEMI-PRIVATE

PUBLIC

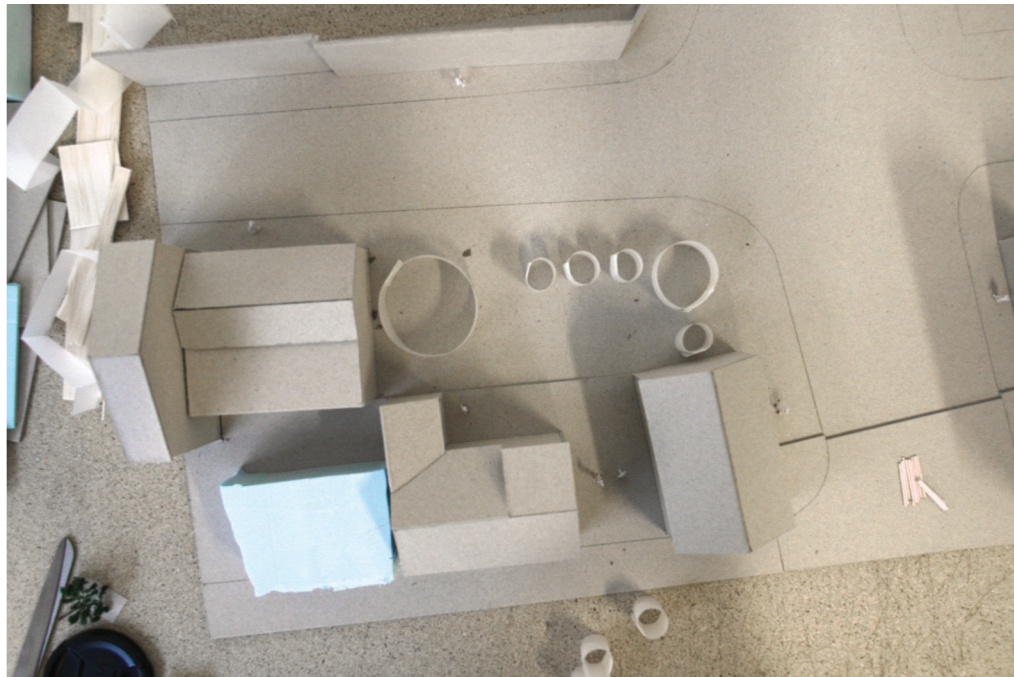
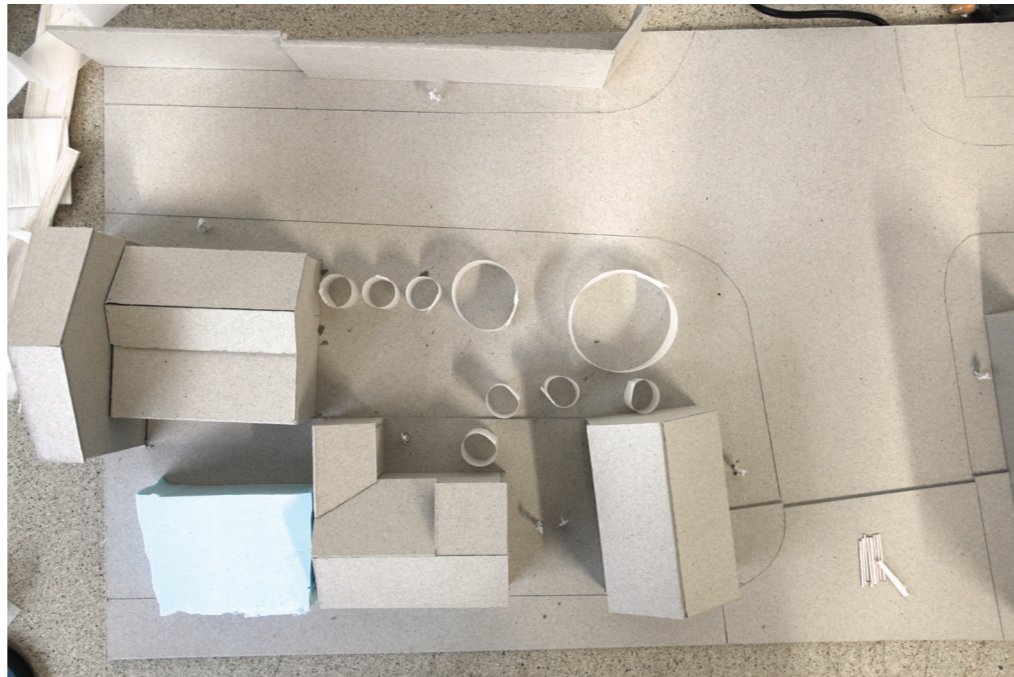
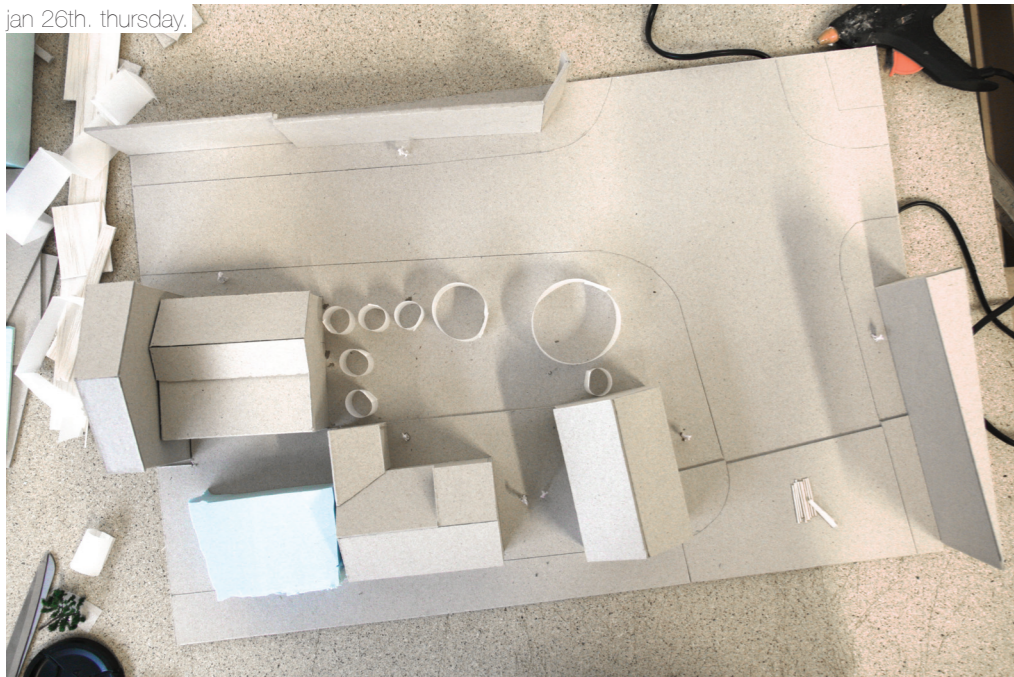
20 Y



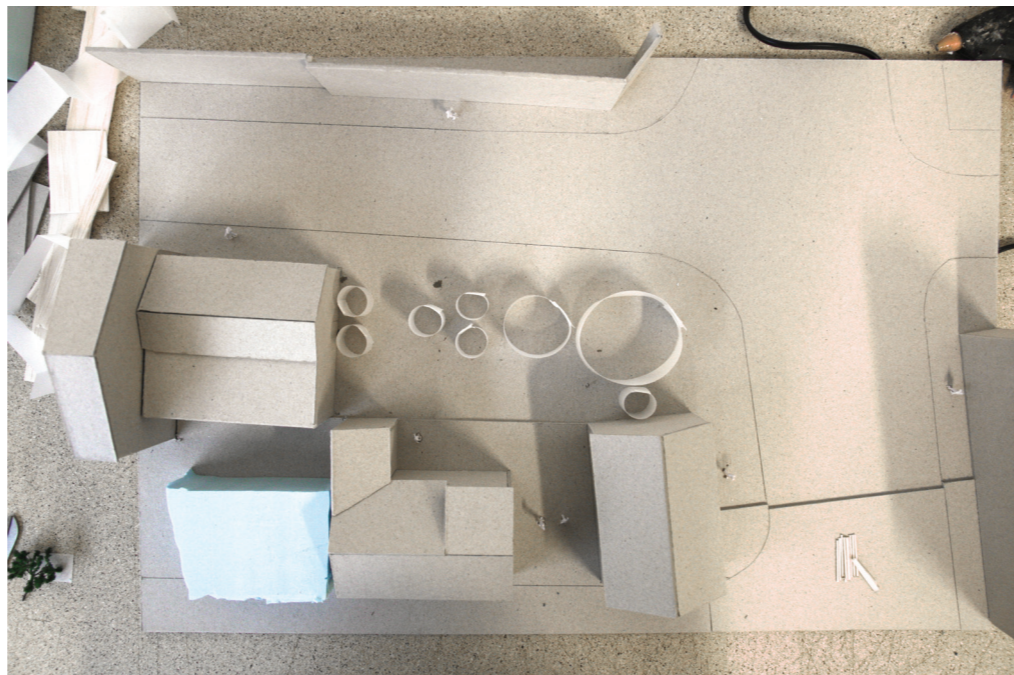
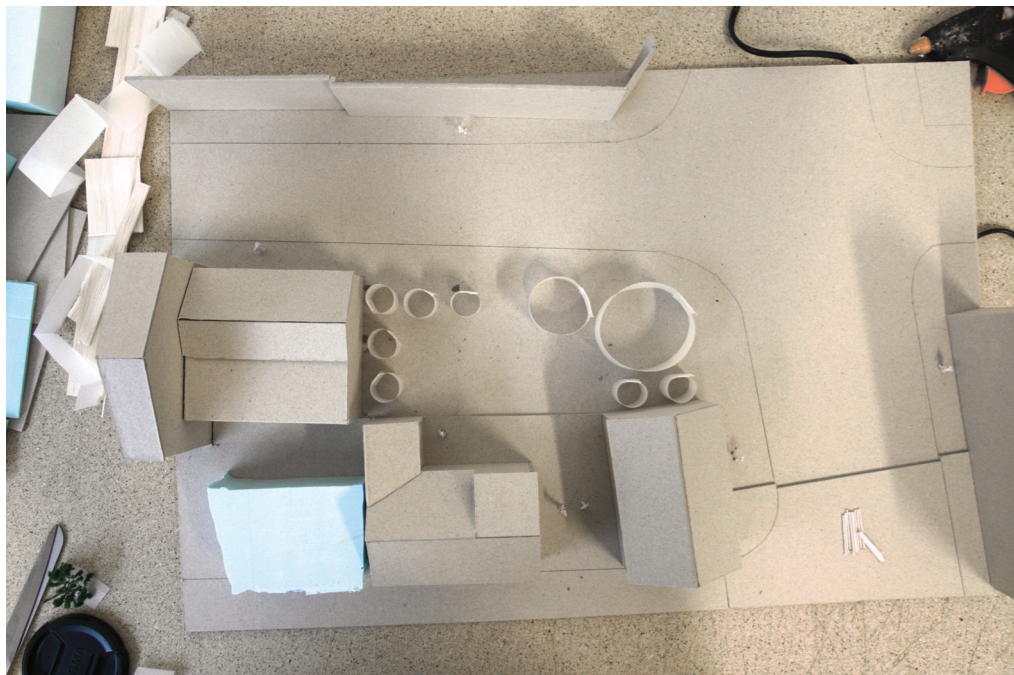
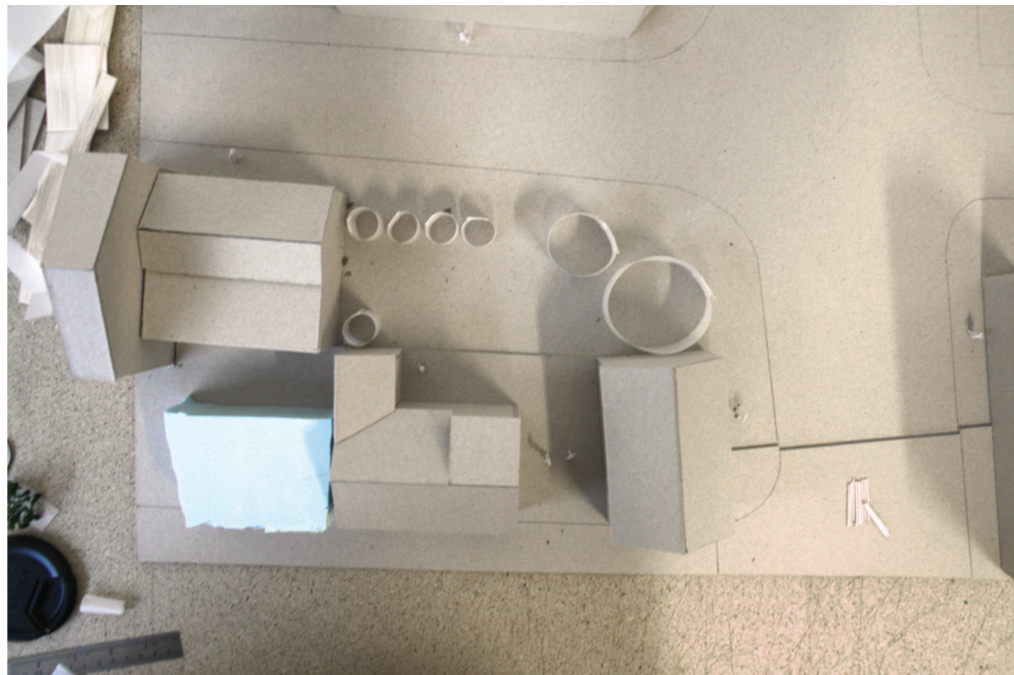
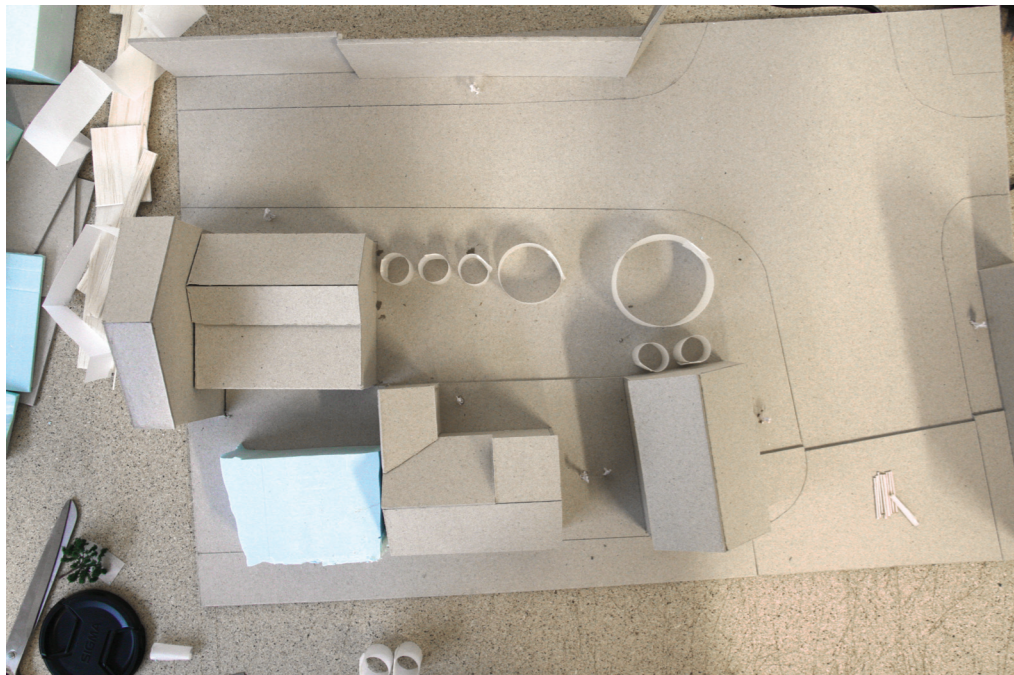
APARTMENT SIZE COMBINATIONS:  
30 - 50 - 60 - 70 - 100 - 140

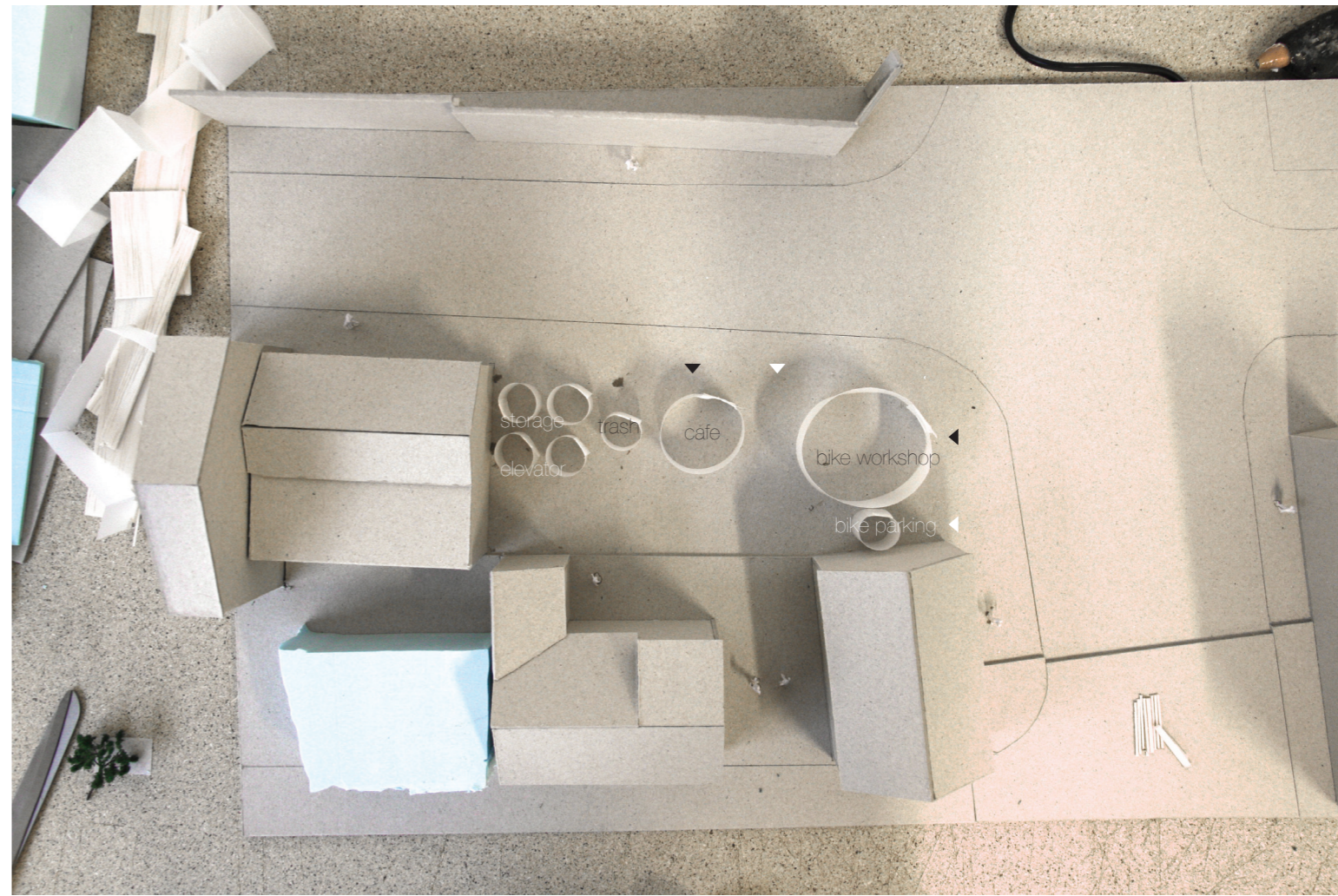
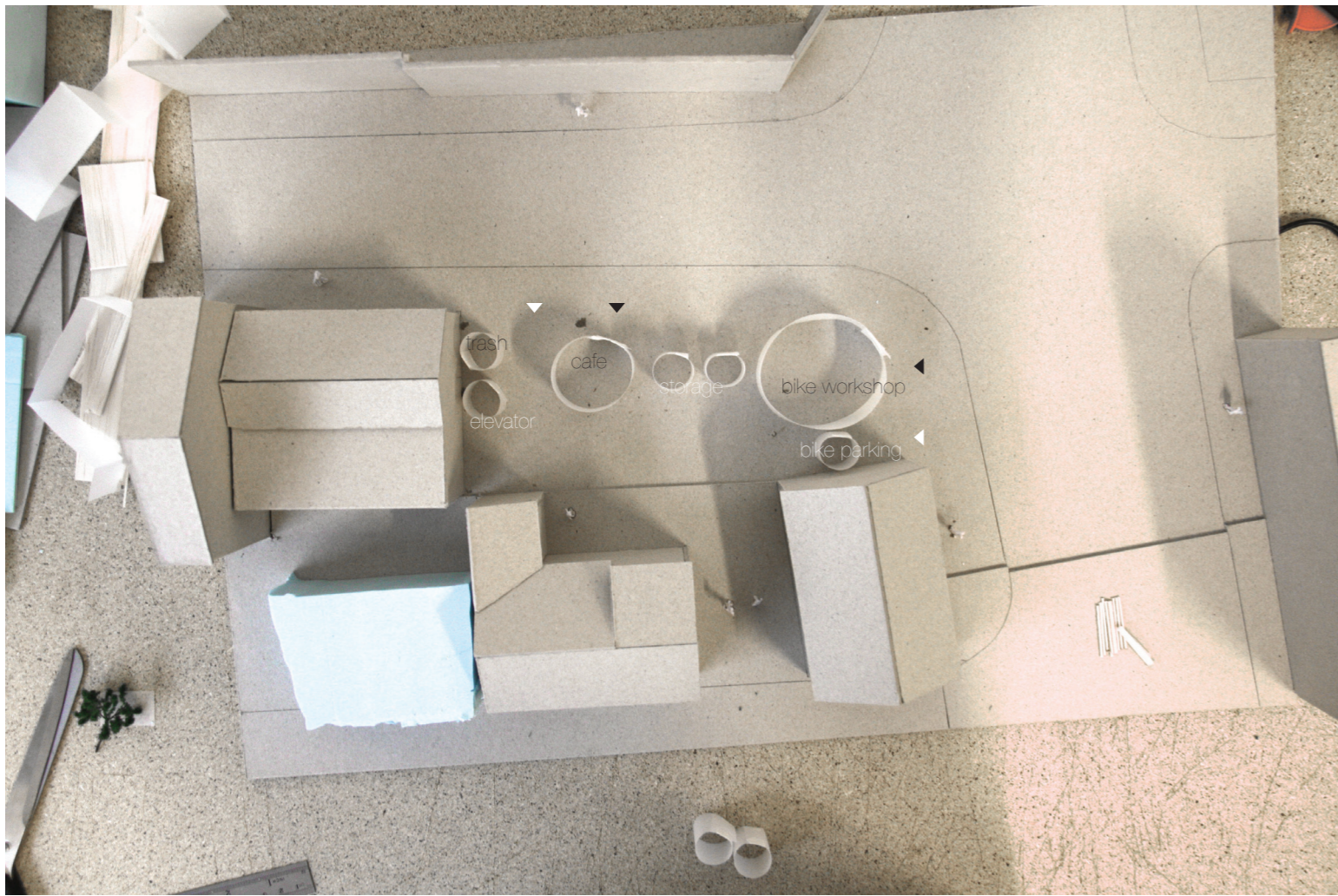


jan 26th. thursday.



abstract study of volume, program, and movement





### CHOICES

Due to the small interior space, functions are pushed to the edge of the site.

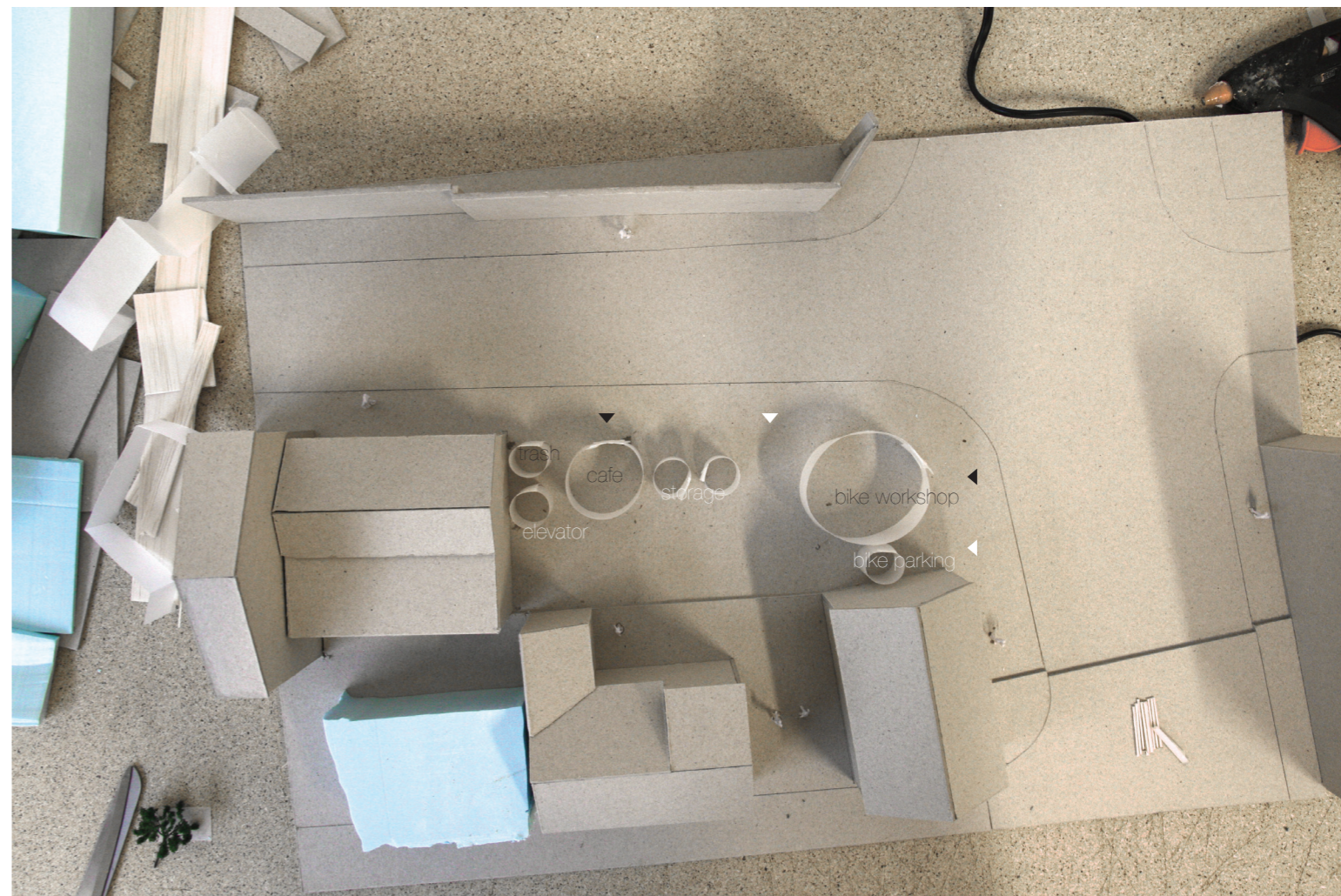
A public entrance is addressing Erling Skakkes gate while opening teasingly towards the intersection with Prinsensgate in order to stimulate contact.

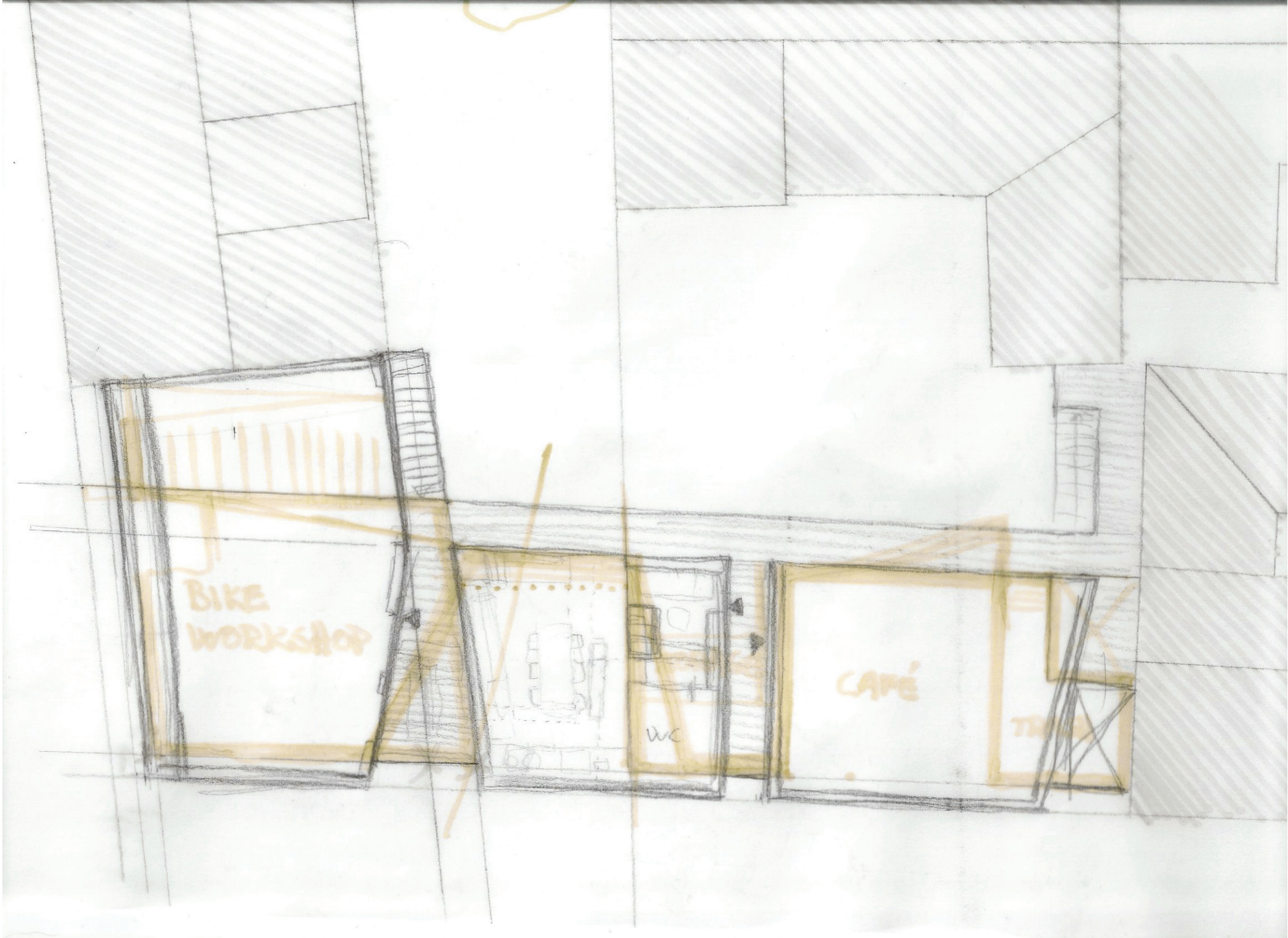
The bike workshop is placed on the corner, addressing the street and shielding the courtyard

Bike parking/ entrance is directed straight into Prinsens gate for easy access.

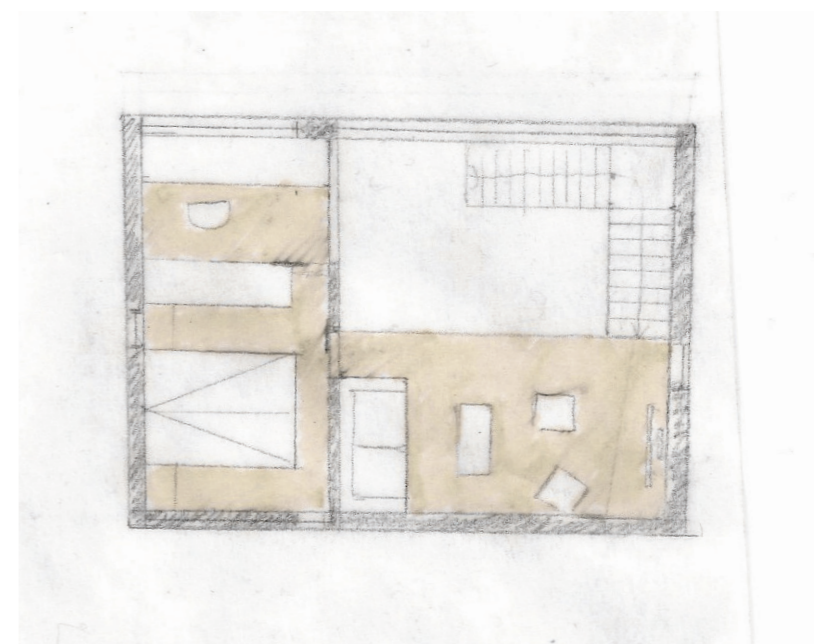
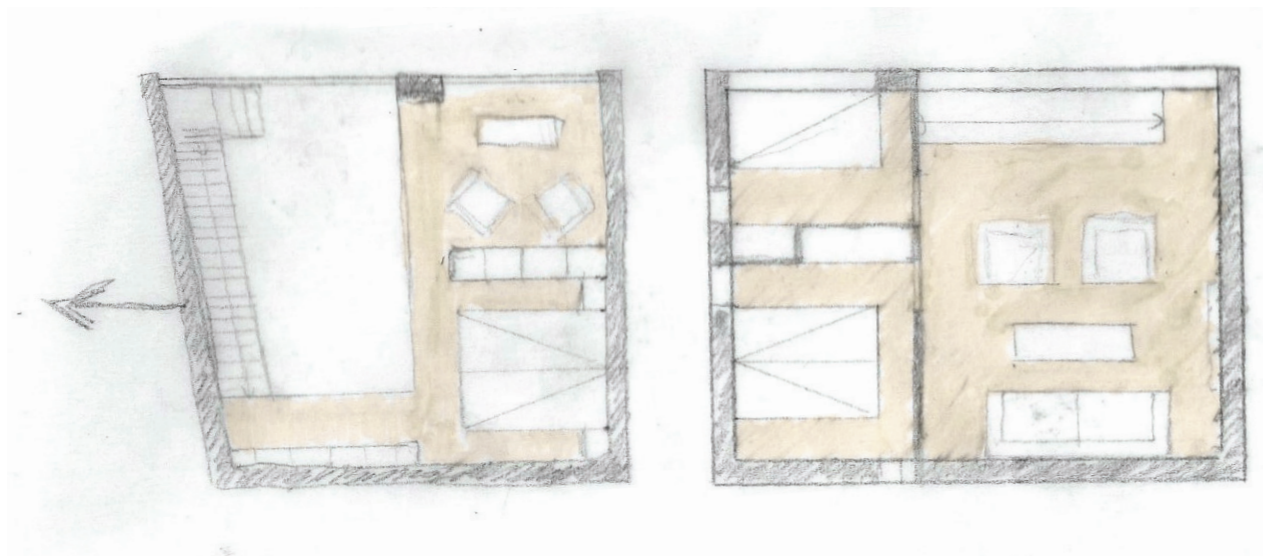
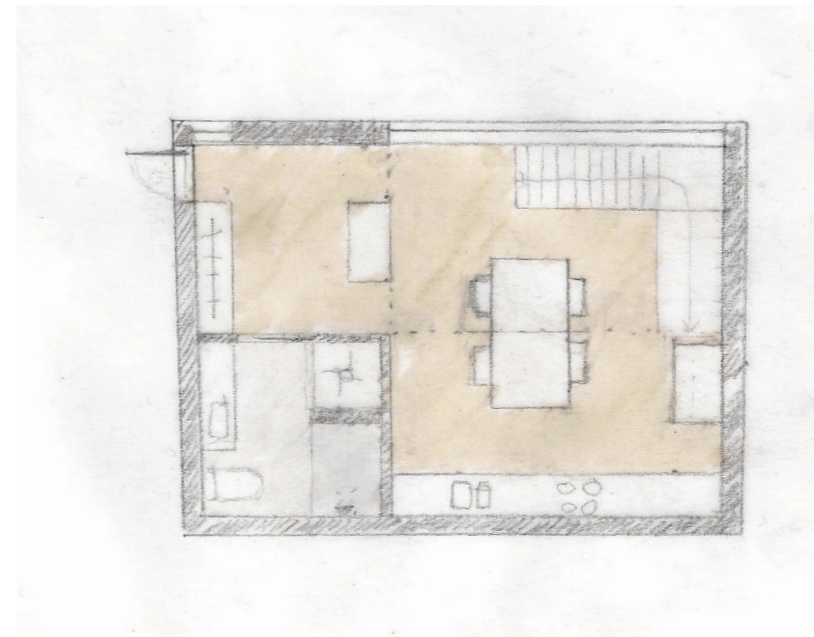
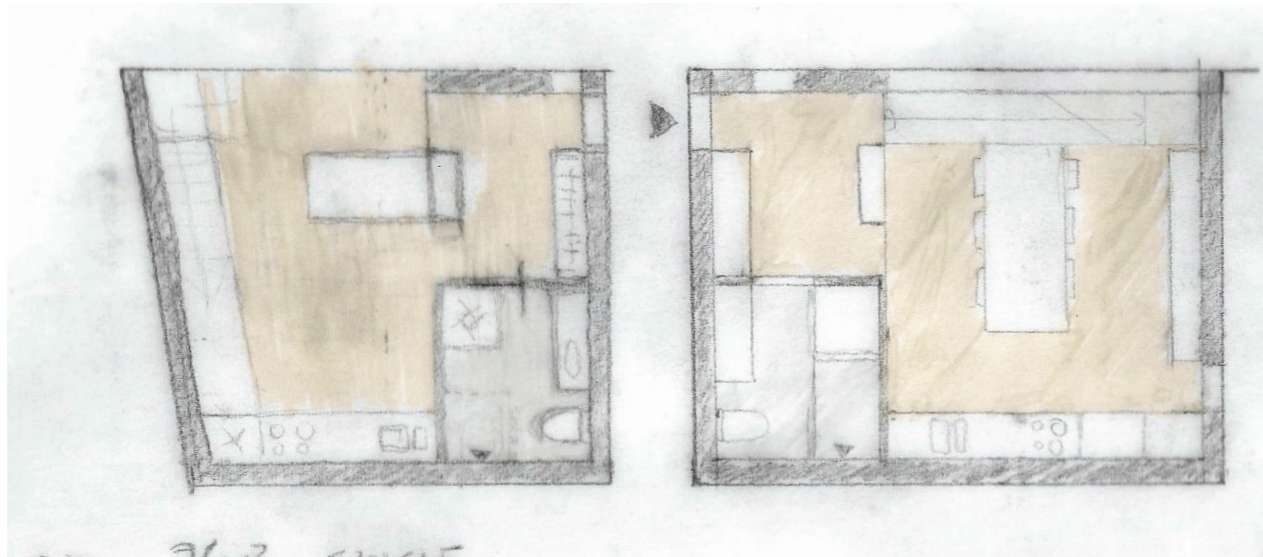
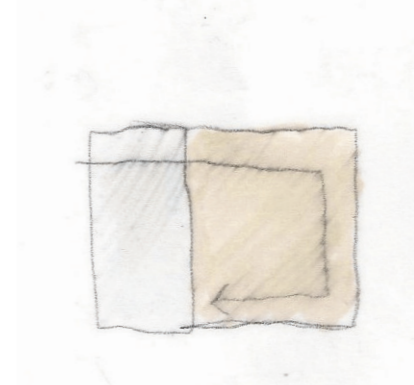
Shared garbage holding for habitations and cafe.

Elevator is currently at the western end of the site along with stairs to the habitations, in order to generate activity and make the courtyard a place for casual meetings and conversations. Small distances anyways.





Searching for a basic organization of functions that gives a broad range of possibilities of spatial solutions both on one level and over two. Spatial variation, spatial richness.

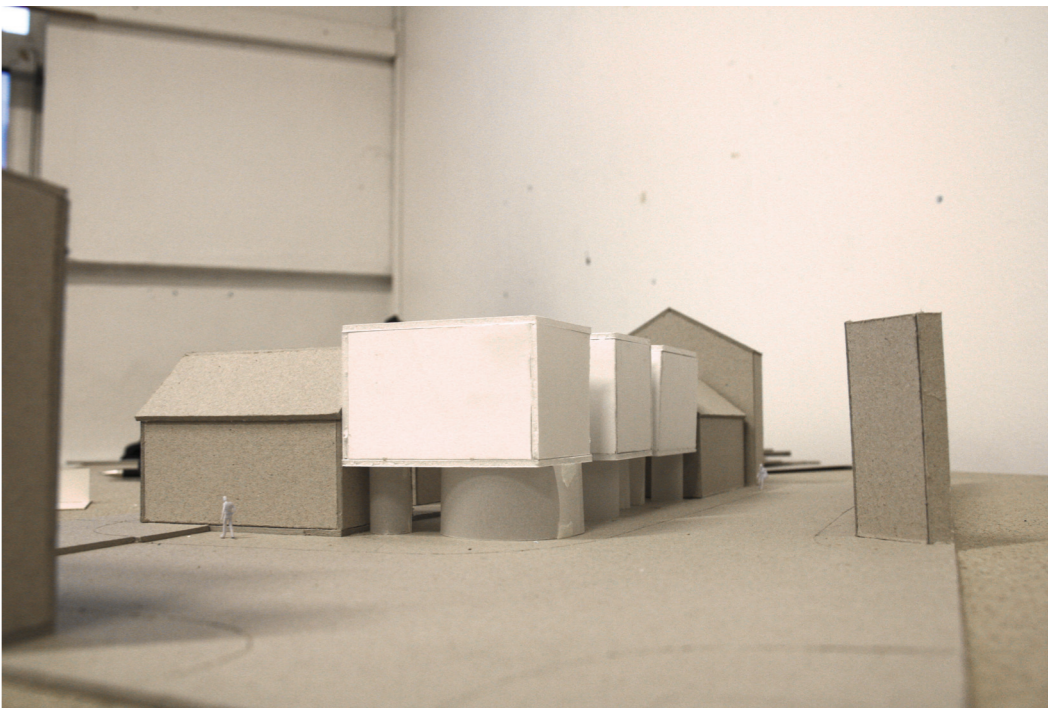
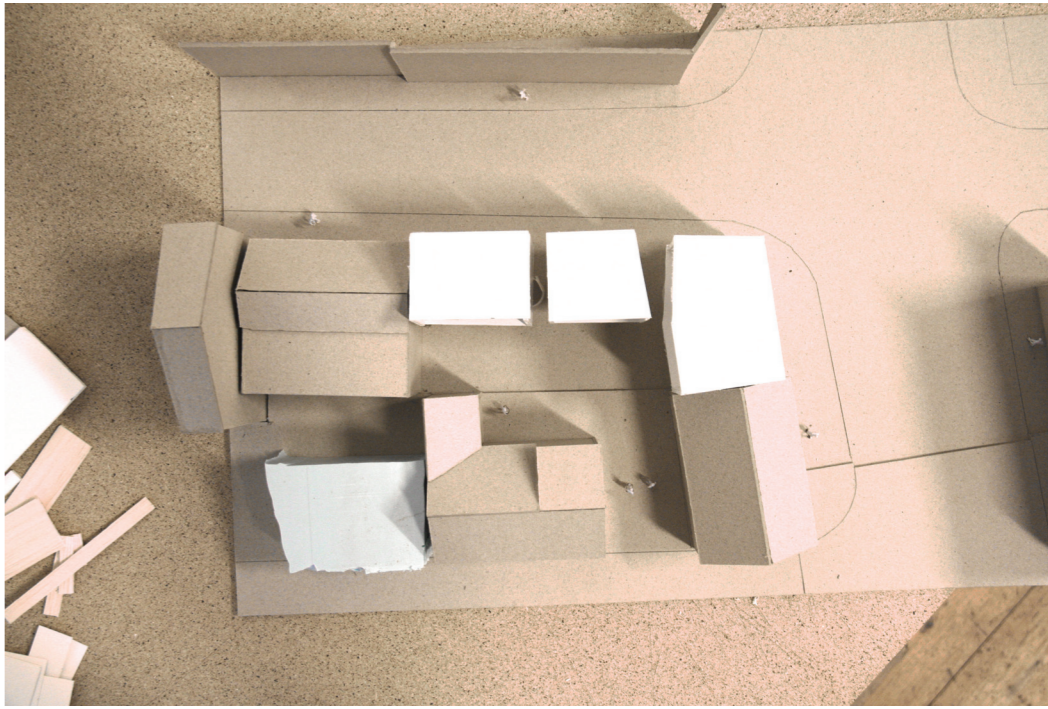
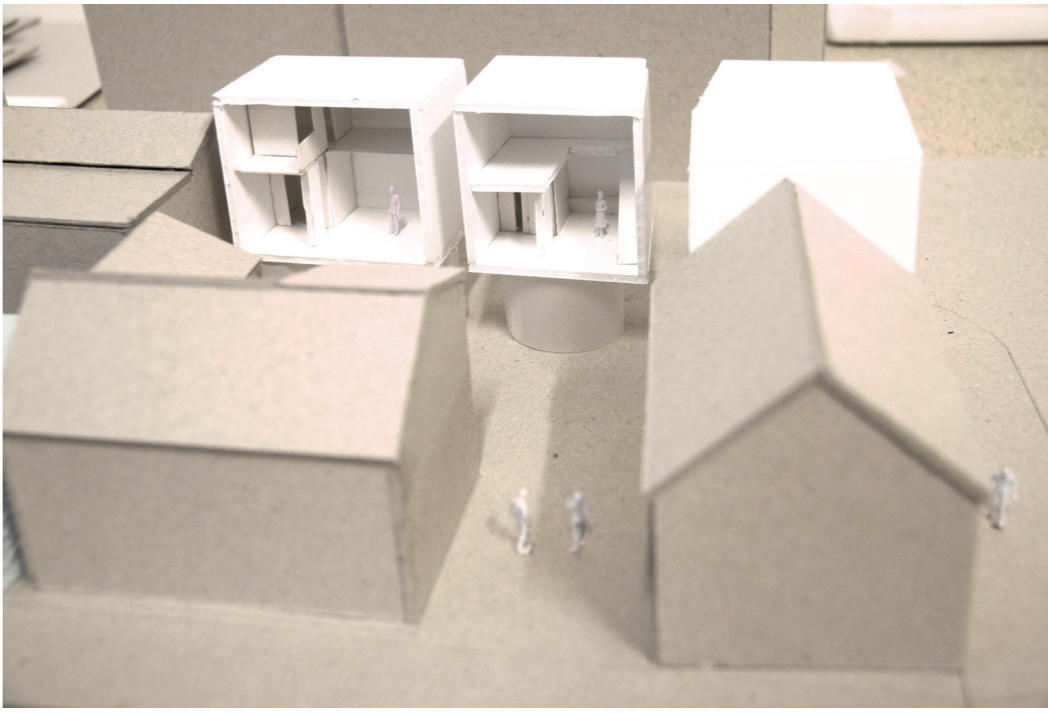




CHOICES MADE:

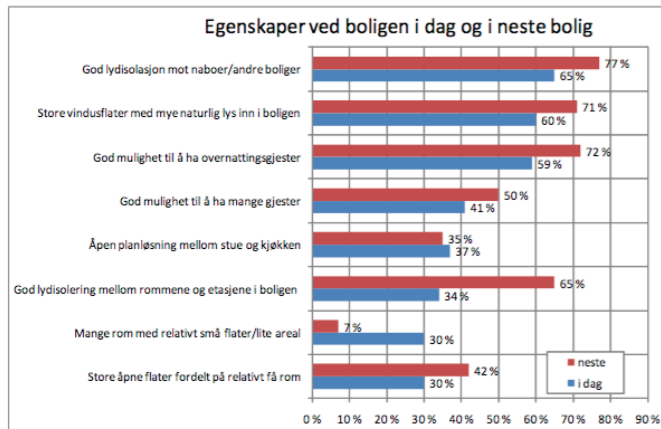
<- Spaces: each habitation is an open volume that can be arranged into supporting different life styles and situations. **Somewhere between the traditional apartment and the house. Has to answer to an idea of sustainable lifestyle.**

-> The activity of the courtyard will change along with the changes in the inhabitants lives, giving the structures a lifespan also of a social character

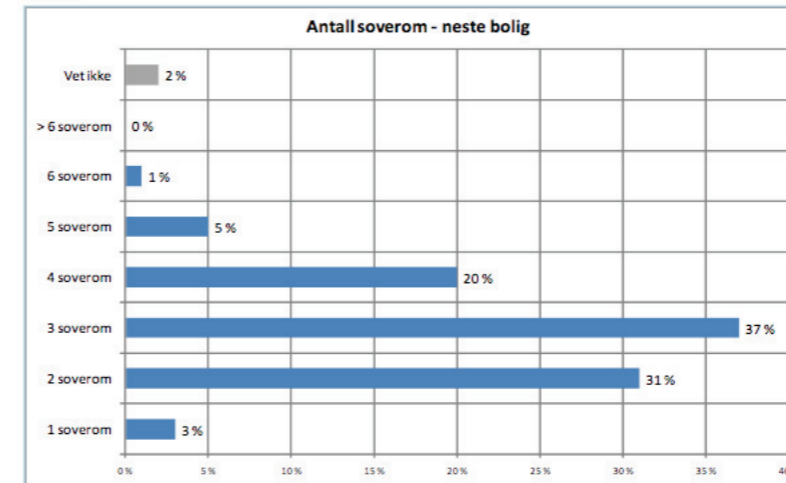


**USER GROUP STATISTICS.** Data from the report Future Living IV, by Prognosesenteret AS in 2010, can give a general idea of the demands of the user group couples and families of ages 20-50. I am interested in both dwellers of single houses and apartments. While I am interested in the general tendencies, they also have to be translated into architectonic approaches to the specific context of the project.

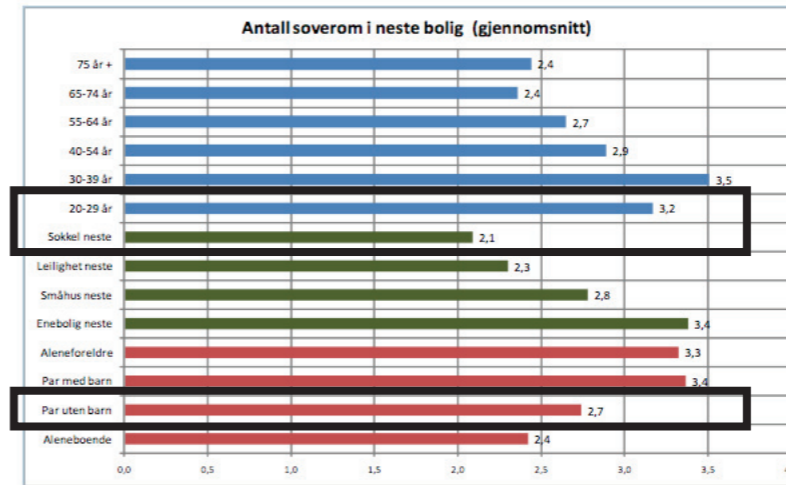
New generations are more open to urban family life, but are struggling with economy and kindergarden availability.



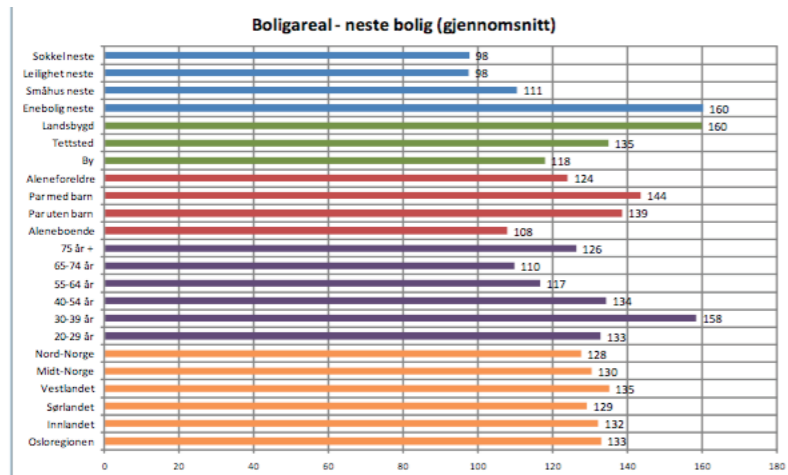
SOUND ISOLATION BETWEEN FLOORS AND NEIGHBORS  
NATURALLY BRIGHT SPACES  
EXTRA SPACE, FLEXIBLE SPACE



Foretrekker i fremtiden	BOLIGTYPE - FORETRÉKKER I FREMTIDEN				
	Enebolig	Småhus	Leilighet	Sokkel	Vet ikke
God lydisolasjon mot naboer/andre boliger	74%	75%	82%	64%	75%
Store åpne flater fordelt på relativt få rom	45%	34%	43%	36%	36%
Åpen planløsning mellom stue og kjøkken	32%	44%	37%	36%	29%
God lydisolering mellom rommene og etasjene i boligen	70%	52%	63%	73%	57%
Mange rom med relativt små flater/lite areal	7%	7%	5%	14%	14%
God mulighet til å ha mange gjester	60%	50%	38%	27%	43%
God mulighet til å ha overnattingsgjester	76%	71%	68%	45%	64%
Store vindusflater med mye naturlig lys inn i boligen	72%	68%	71%	73%	63%
TOTAL	436%	402%	407%	354%	381%

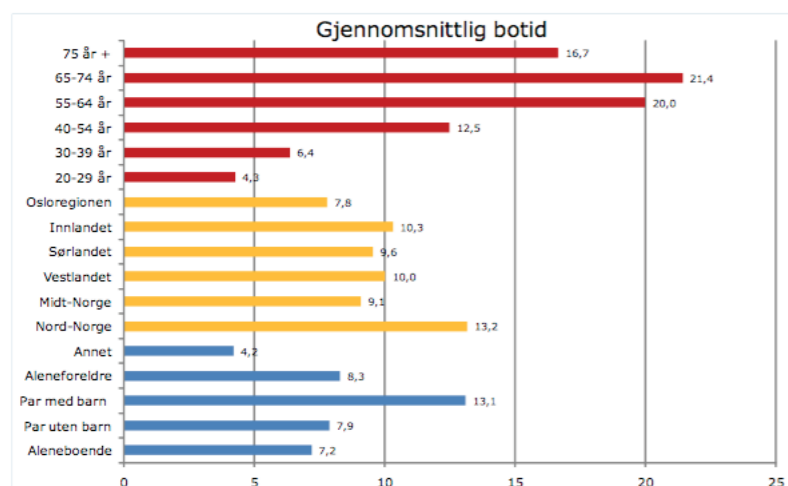


3-4 BEDROOMS



100-150 M2

Prognosesenteret AS, Sjølyst Plass 4, tel: +47 24 11 58 80, www.prognosesenteret.no



Prognosesenteret AS, Sjølyst Plass 4, tel: +47 24 11 58 80, www.prognosesenteret.no

Fl.planer 3 år	2008	2010
20-29 år	74%	70%
30-39 år	51%	47%
40-54 år	31%	24%
55-64 år	18%	15%
65-74 år	14%	14%
75 år +	18%	18%

HIGH CIRCULATION IN THE MARKET

RESPONDING TO A REAL SITUATION. Add the international poll done by the magazine Monocle revealing that in the city, the most important factor for well being is community, local area and neighborhood (Arkitektur N, XX??). Plus the general acknowledgement in Norway of poor quality of urban habitations (D2 XX??). It is possible to draw a picture of the situation in Norway, of why people do not live for a long time in the city, what they lack, what they want, and especially why many families do not consider it an option to live in the city.

We want space and light. We want many bedrooms for our growing families, with the possibility to have guests. We want open spaces, open plans. Lots of daylight. We want big houses and apartments, but we have issues affording them. So we move a lot, and have plans to continue doing so. We are apparently not happy with the houses/apartments we buy and/or they are not able to follow our changing life situations. This calls for flexible plan and floor solutions. Making much out of little. Making the habitation usable for longer periods of time, giving it lifespan qualities. Less circulation of inhabitants can contribute to forming local communities and the emergence of distinct neighborhoods. Urban life becomes attractive as a long term option.

Spacious and bright urban houses/apartments  
Flexible solutions for extended lifespan of the units  
Privacy from neighbors and public.  
Access to service, transportation and education.

USING URBAN SPACE MORE CREATIVELY.  
DO MORE WITH LESS.

# CONCEPT

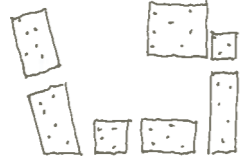
FREEDOM



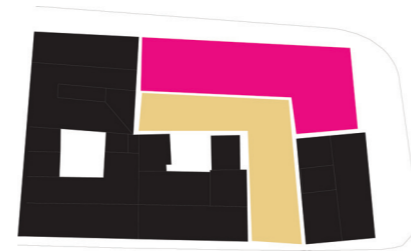
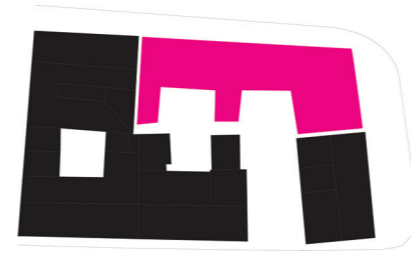
CONFINEMENT



LIBERATION



# DENSITY AND AREA USE



## TRADITIONAL SOLUTION

Total area: 220 m<sup>2</sup>  
 Probable usable area: 170 m<sup>2</sup>

Two and 1/2 story housing 425 m<sup>2</sup>

250% exploitation of usable area.

## MY PROPOSAL

Housing: 300 m<sup>2</sup>  
 Rooftop garden 150 m<sup>2</sup>  
 Service functions 150 m<sup>2</sup>  
 Public playground 100 m<sup>2</sup>

320% (200% built) use of total area.  
 410% (350% built) use of usable area.

100% public ground floor + Housing for one couple, one small family and one large family + Private balconies, and semi-private roof garden.

## Car-free city centre

Midtbyens kjerne foreslås utviklet som en fotgjengerprioritert sone gjennom utvidelse av gågater, kollektivgater og atkomstgater for biltrafikk i tråd med økende etterspørsel etter rom for møteplasser og opplevelsesarenaer. Bykjernen blir i hovedsak bilfri med beskjeden atkomsttrafikk, men med bedre plass for nødvendige vareleveranser.

Avgrensningen må ses i forhold til terminalløsning og hovedvegnett. Anbefalte løsninger er vist i figur. Den binder kollektivknutepunktet i Prinsenkrysset sammen med resten av gågatesystemet gjennom en utvidelse over Torvet. Gågateområdet foreslås også noe utvidet nordover og østover.



Figur 4.12: Forslag til bilfri bykjerne

## New collective transport hub

Holdeplassene flyttes sørvestover og samles rundt Prinsenkrysset. Nordre del av Munkegata benyttes som før som holdeplass for bussrutene til Brattøra og østlige bydeler.

Terminalen blir liggende tett opp til de tidligere holdeplassene vest for Torvet i Kongens gate.



Figur 4.5: Kollektivknutepunkt i alternativ 3

## Bike network



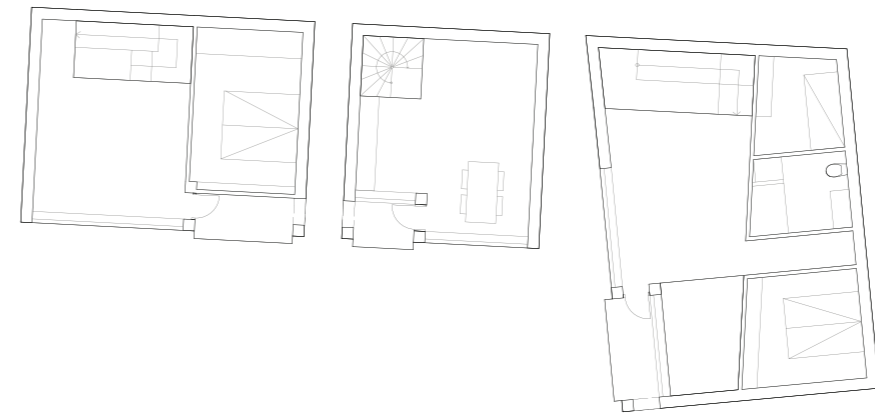
Innføring av en generell hastighetsbegrensning på 30 km/t i Midtbyen forenkler mulighetene for å etablere et tilfredsstillende sykkelvegnett i henhold til disse normene. I praksis vil da de fleste gatene innenfor hovedvegningen kunne benyttes til sykling i blandet trafikk. I tillegg kan det anlegges sykkelfelt langs aktuelle gater i hovedvegningen.

Figuren viser forslag til sykkelnett i Midtbyen bestående av sykkelfelt og veger med blandet trafikk. Langs hovedvegnettet, slik som i Kjøpmannsgata, Erling Skakkes gate, Sandgata og Gryta, anlegges tosidige sykkelfelt. Det samme gjelder i Olav Tryggvasons gate. I den øvrige delen av hovedrutene sykles det i gater med lokaltrafikk og lav hastighet.



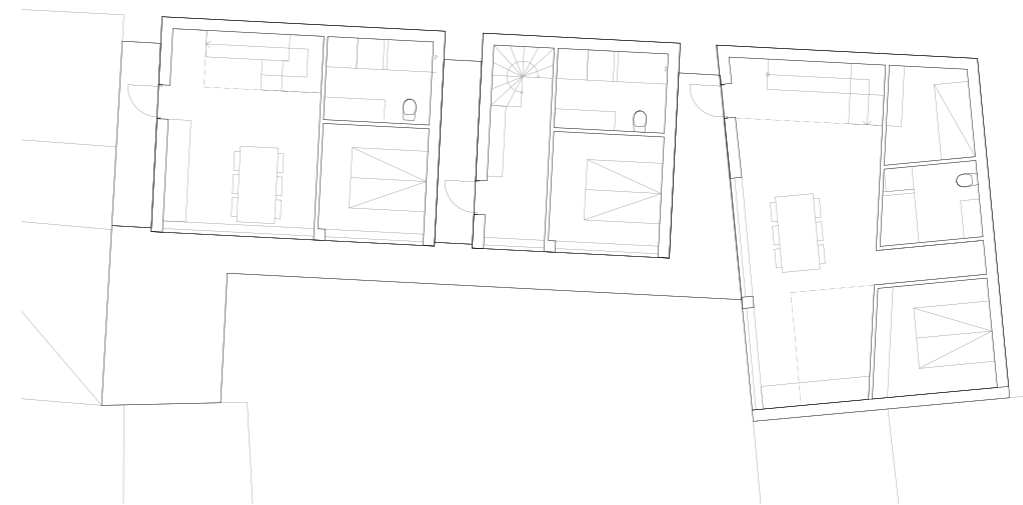


The smaller volumes are tricky, and I have a growing worry of their relevance towards the topic of promoting family life in the city. Yet changing them for another big volume would be destructive towards the nice composition in the situation. Maybe I should let the specificity of the site steer the project more than the generality of the concept. As of now, the concept is still clear and maintained.



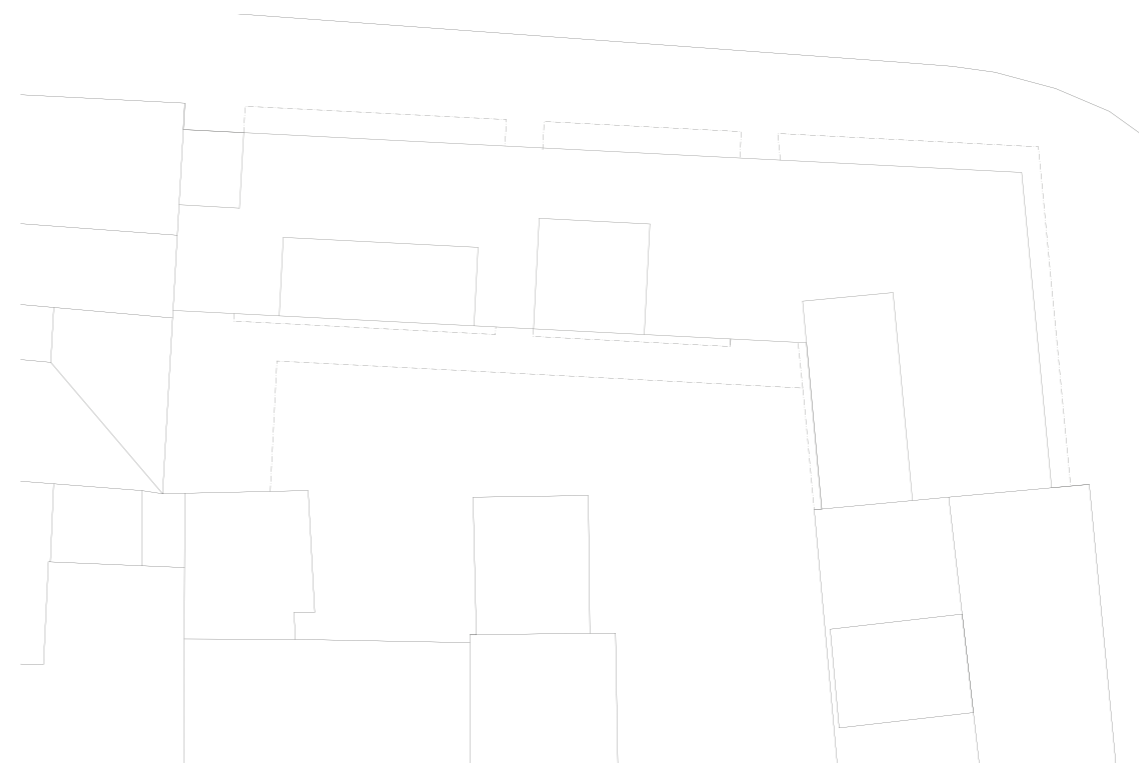
2nd floor 1:200

The corner volume picks up the different axis of the site by letting the volume follow the north-south axis and the interior the east-west axis. This opens the interior towards the courtyard, even merges exteriors and interiors, permits better natural lightning, and creates cool spaces. Me gusta!



1st floor 1:200

The ground floor structure will be based on utilizing the negative space given by some shapes. This releases the entire facade as active, and gives a transparency and lightness to the structure. Ideal. Sizes have to be defined. Entrance designed.



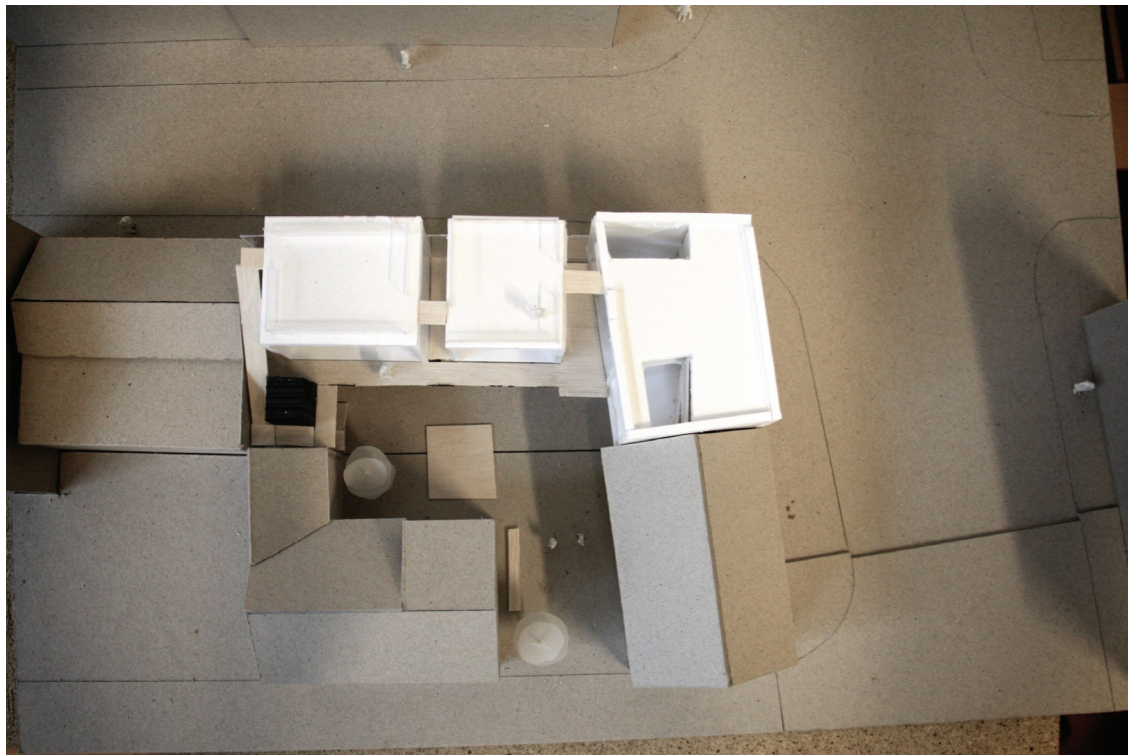
ground floor 1:200



<- From the courtyard, the space is turning out nicely. The interaction between the ground structure, and the habitations seems to be balanced. A facade expression is taking shape!

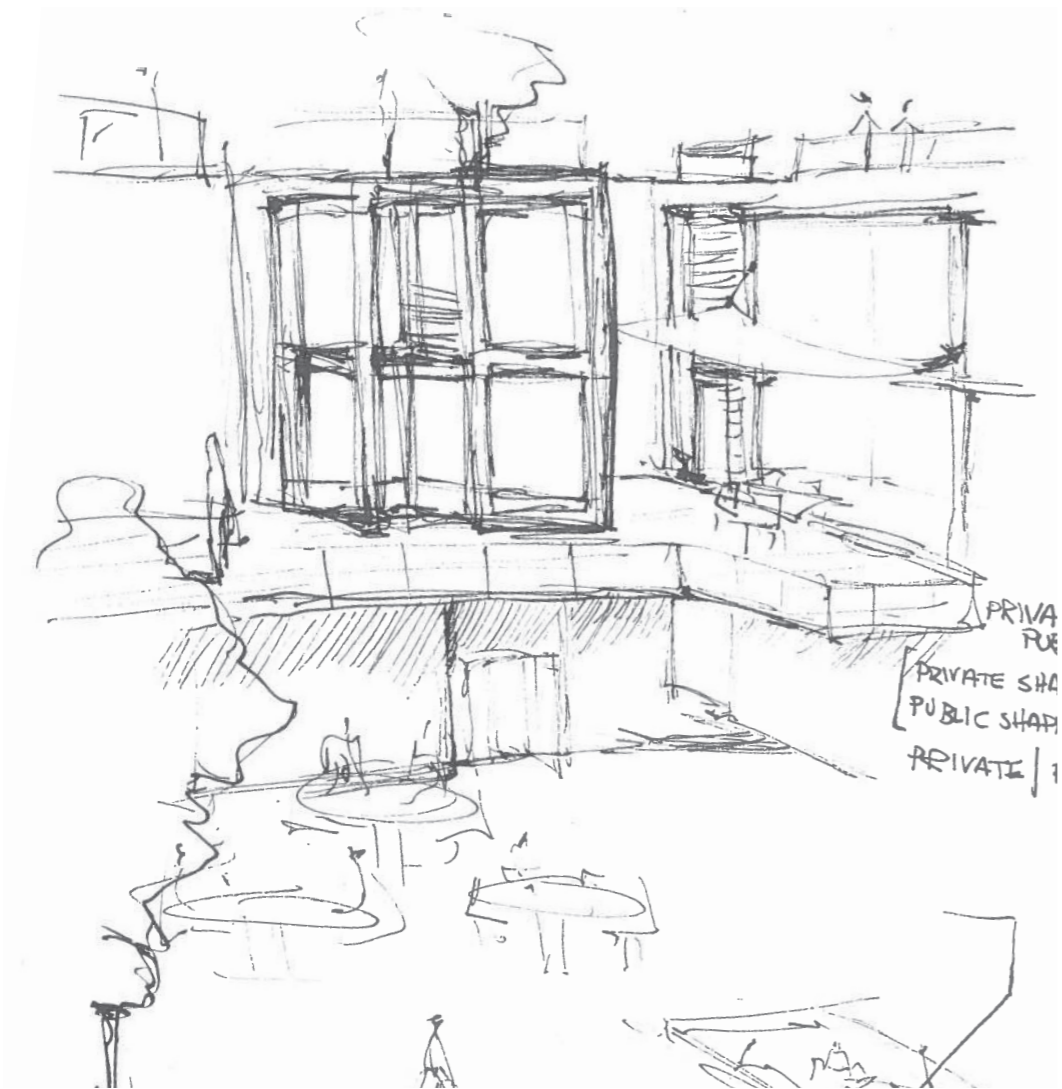


-> In site, the volumes are getting big. The idea of a wind-shield as a movement is discarded. A clearer concept is needed. **The height of the rooftop garden is becoming an issue with regard to the situation.** Being an essential aspect of the concept, this has to be addressed. Extra supervision with Mr. Skibnes is scheduled!



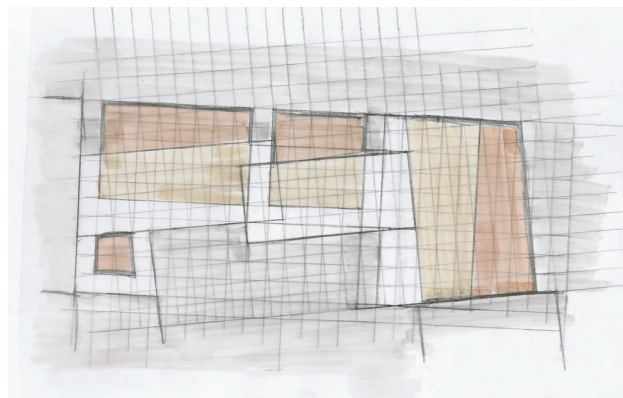
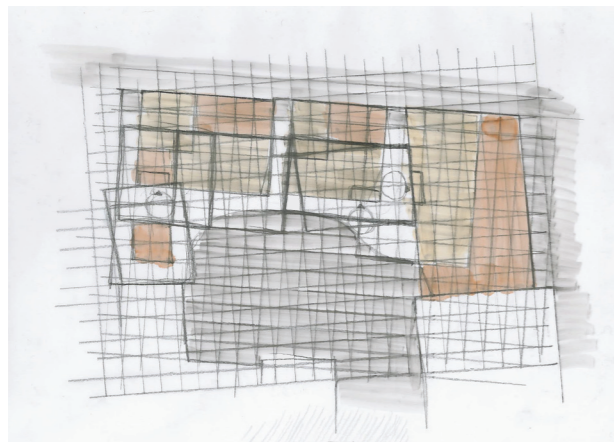
With respect to the current situation of smaller wooden houses the roof garden is scrapped for now, as it will make the volumes too big. The light structure I had imagined is not realistic with regard to wind shielding and furnishing. Perhaps the rooftops can be left open for such structures, if this could develop into a typology. I will focus on activating the courtyard, perhaps as a meeting place, common space. But public or not?



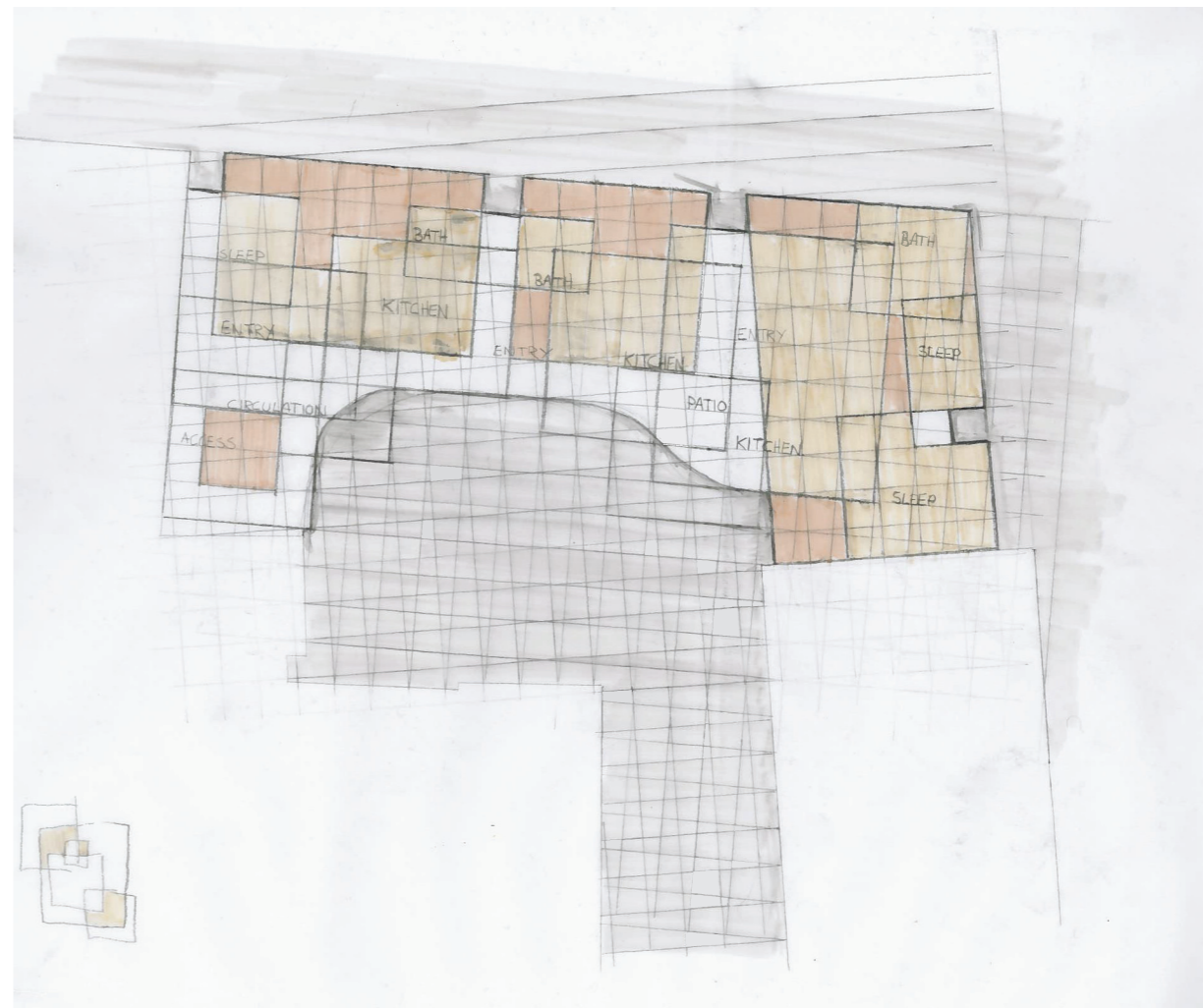


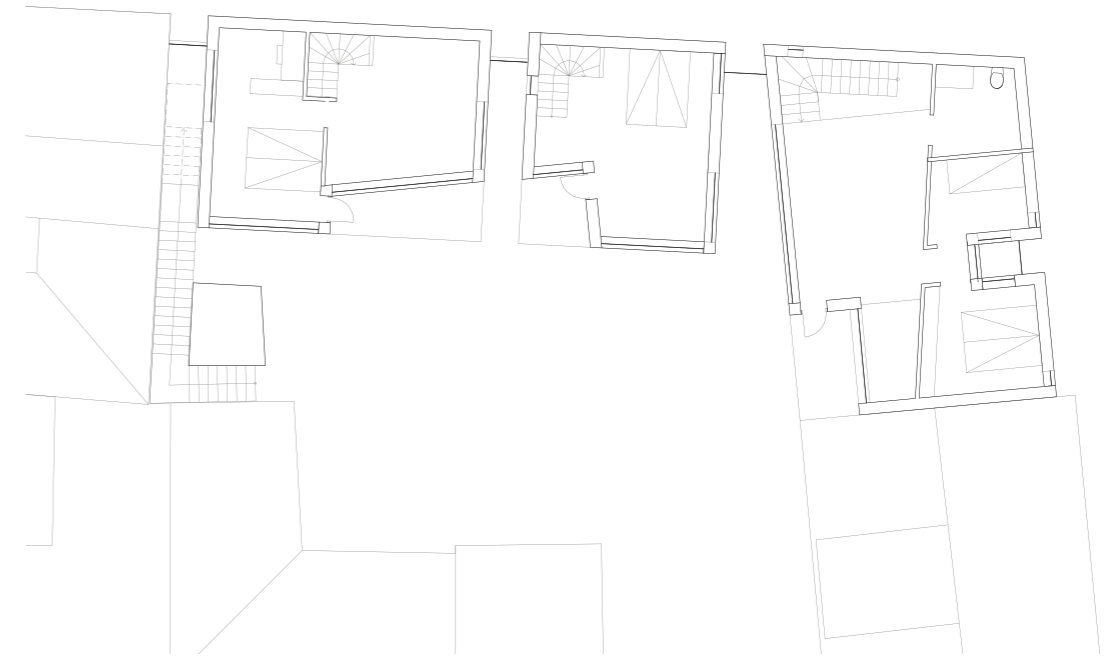
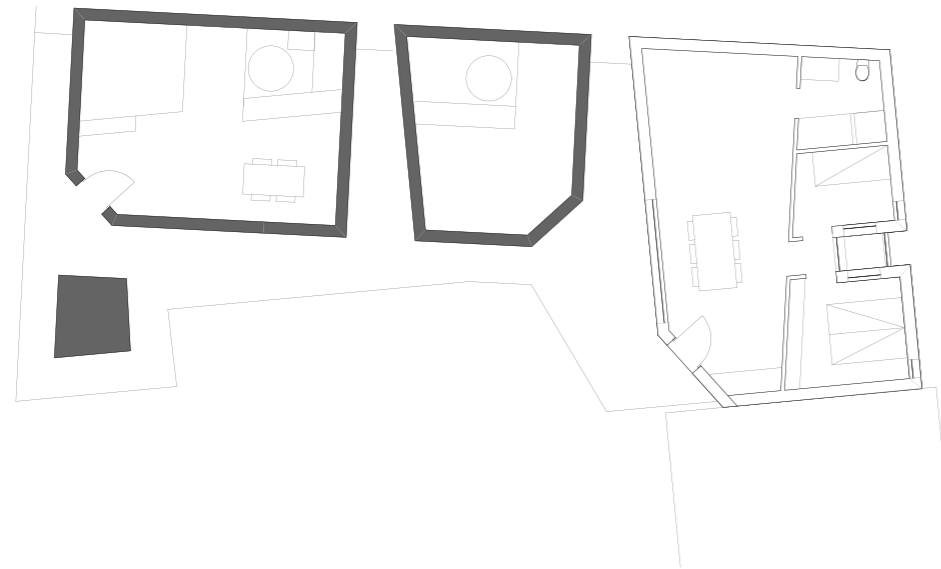
I am imagining something like this. Active and differentiated spaces. Fluid thresholds. Contact. Presence.



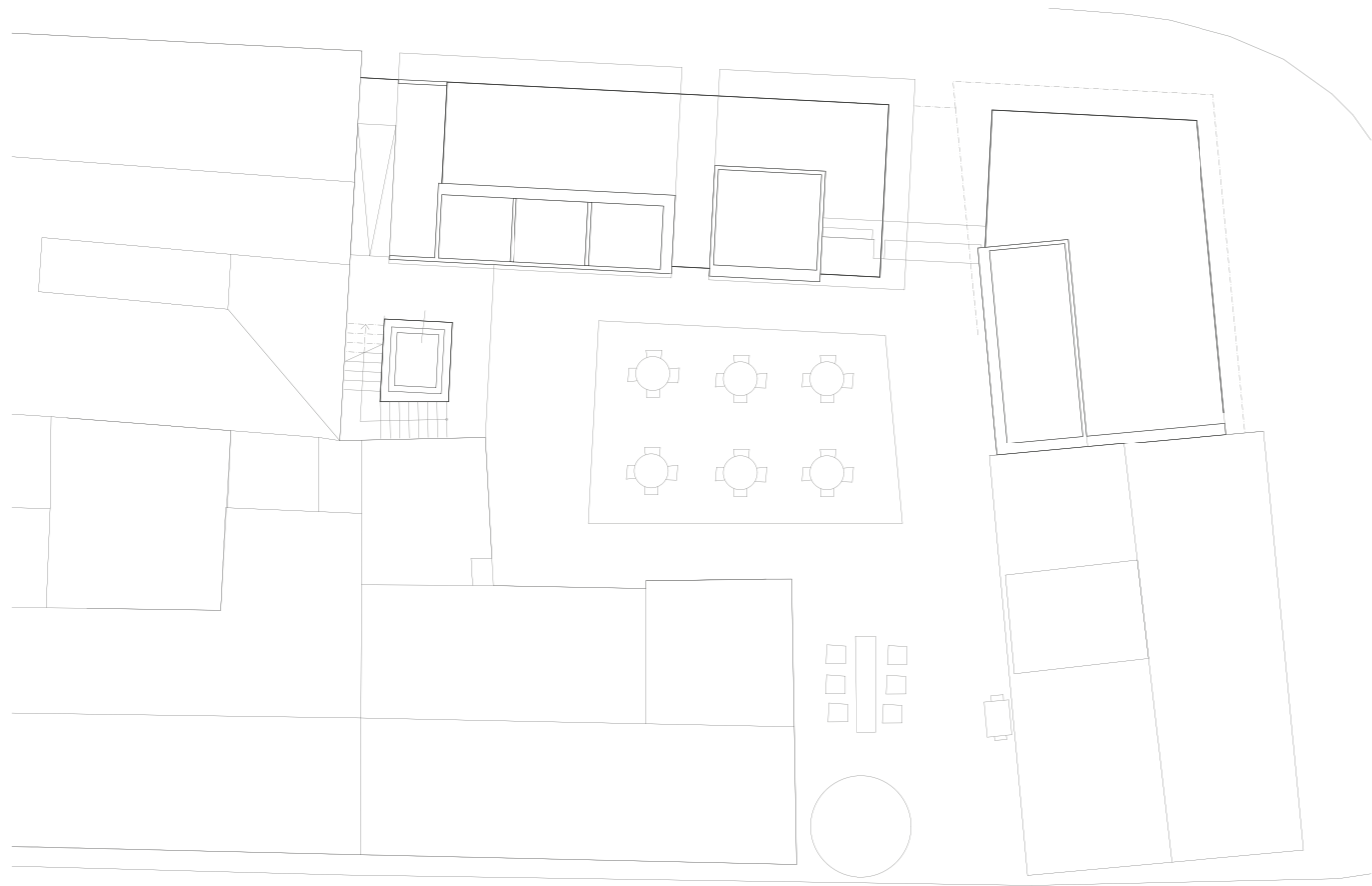


Heading for the basics, these are diagrams exploring some possibilities for perceived spaces, while giving some idea of how the internal organization will have to be solved to achieve them.

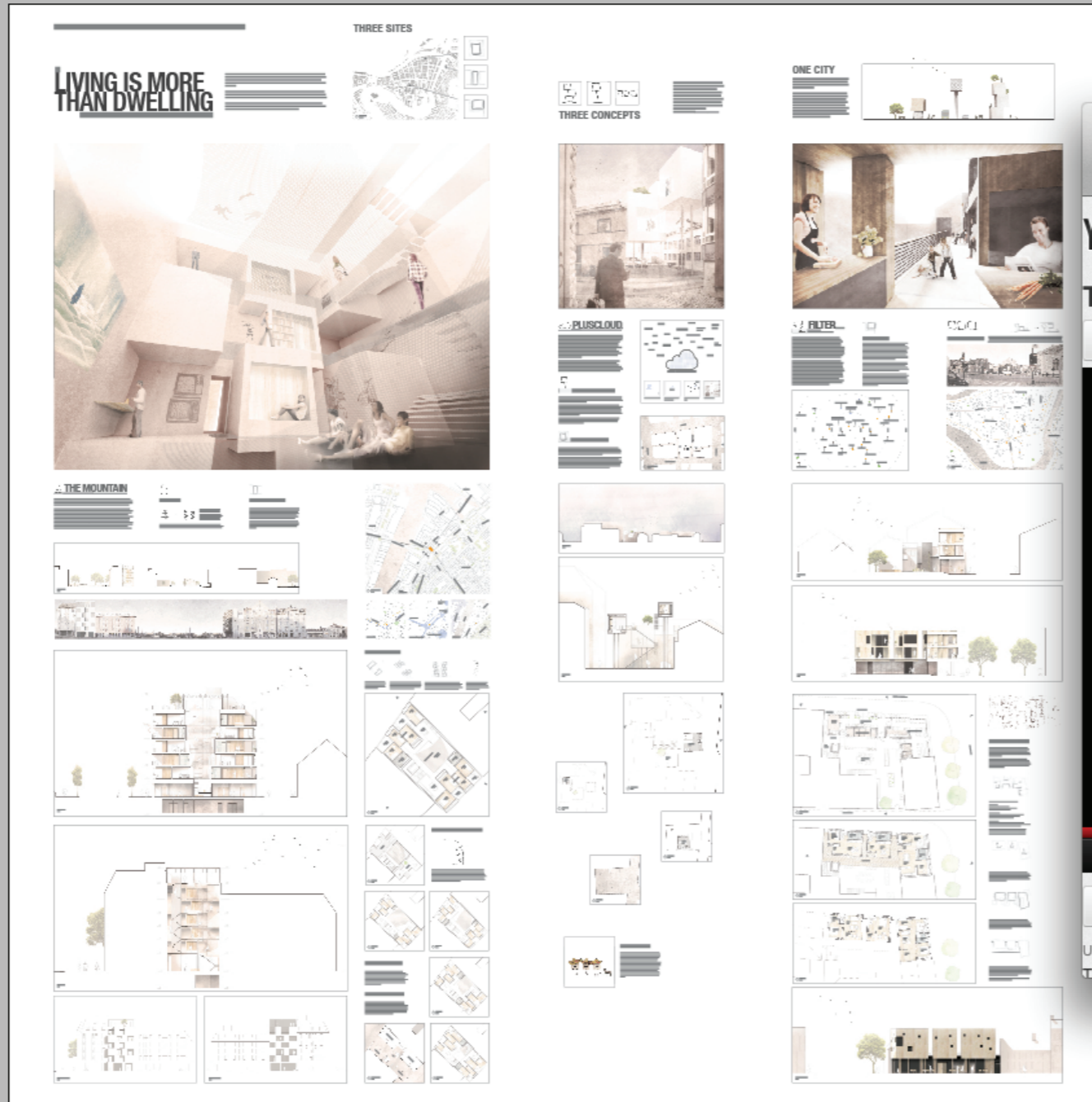




New plans emerge. 1.200. Yeah!



ArchiCAD Educational version, not for resale. Courtesy of Graphisoft.



Titanic in 5 seconds - YouTube

http://www.youtube.com/watch?v=JXh4xf49hYk

titanic in 5 seconds

isaiahbutler + Subscribe 46 videos

0:07 / 0:13

Like Add to Share

408,879

Uploaded by isaiahbutler on Apr 24, 2008

1,761 likes, 46 dislikes

The video player shows a scene from the movie "Titanic" featuring Jack (Leonardo DiCaprio) and Rose (Kate Winslet). The video is titled "Titanic in 5 seconds" and has 408,879 views. It was uploaded by isaiahbutler on April 24, 2008.

