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Time, space, structure

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2020

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Thesis

Abstract

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

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

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

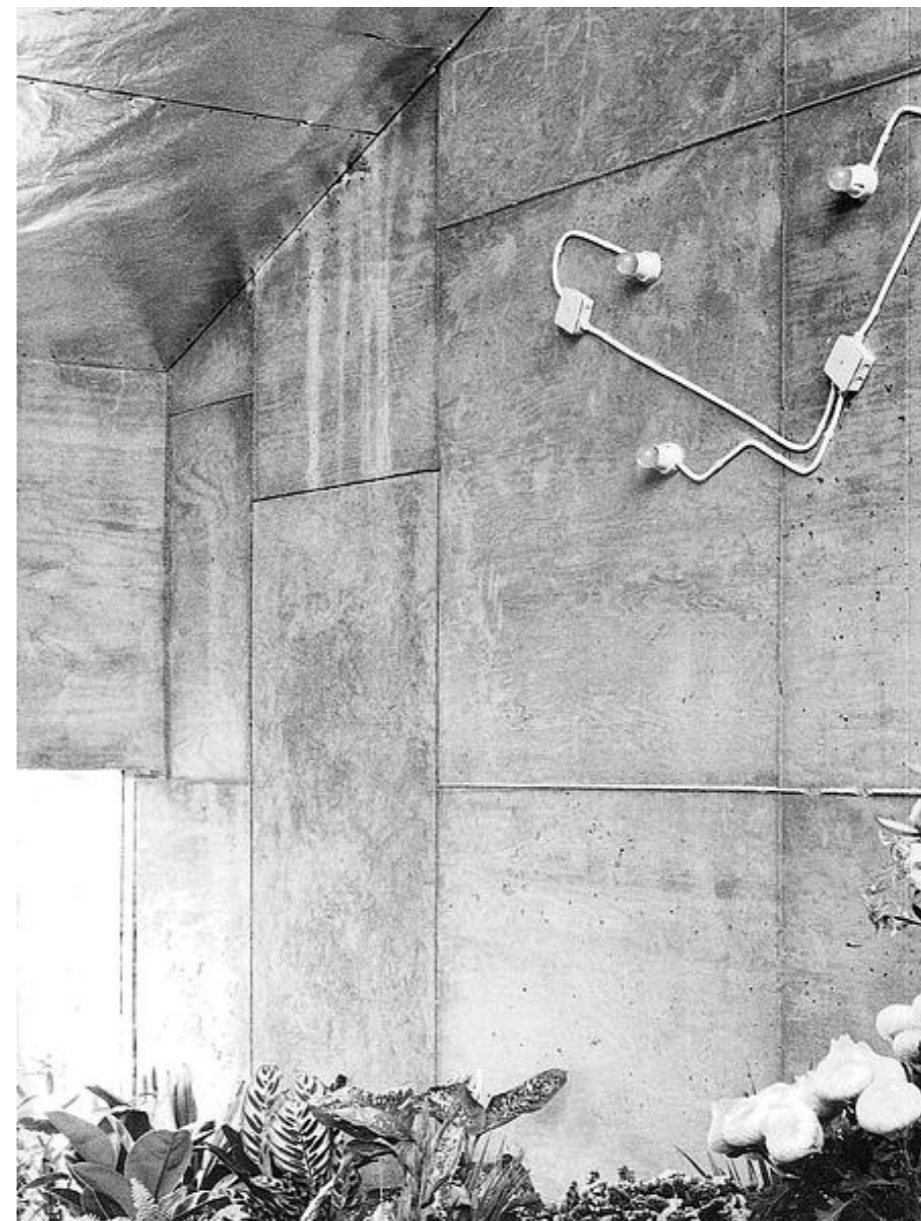
Life is changing; we must design for it.



Hypothesis

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

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



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

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

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



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

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

Actuality

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

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

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



Methodology

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

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

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

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

Thesaurus

Architectural model

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

Convention

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

Interactivity

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

Malleability

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

Paper projects

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

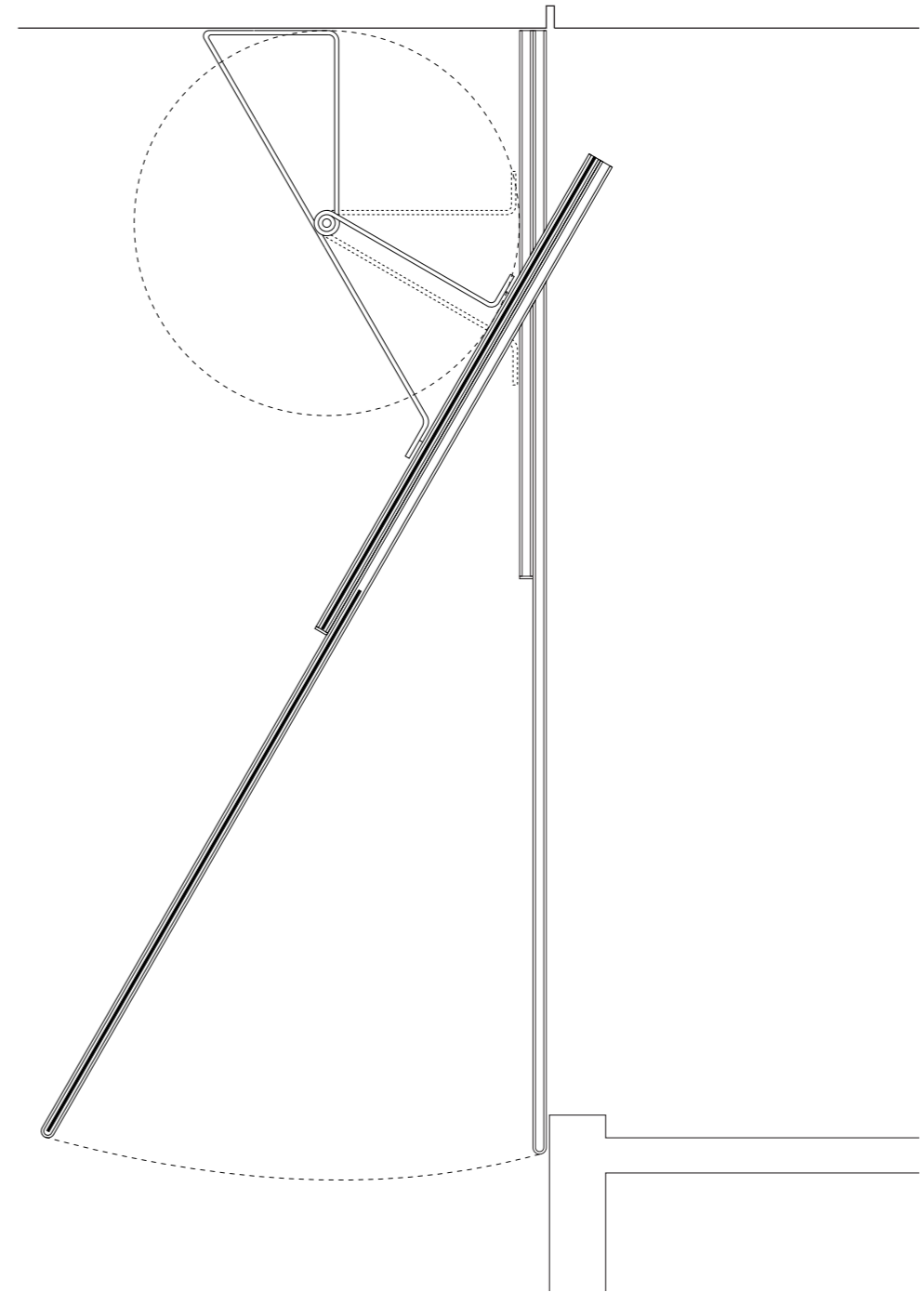
Sustainability

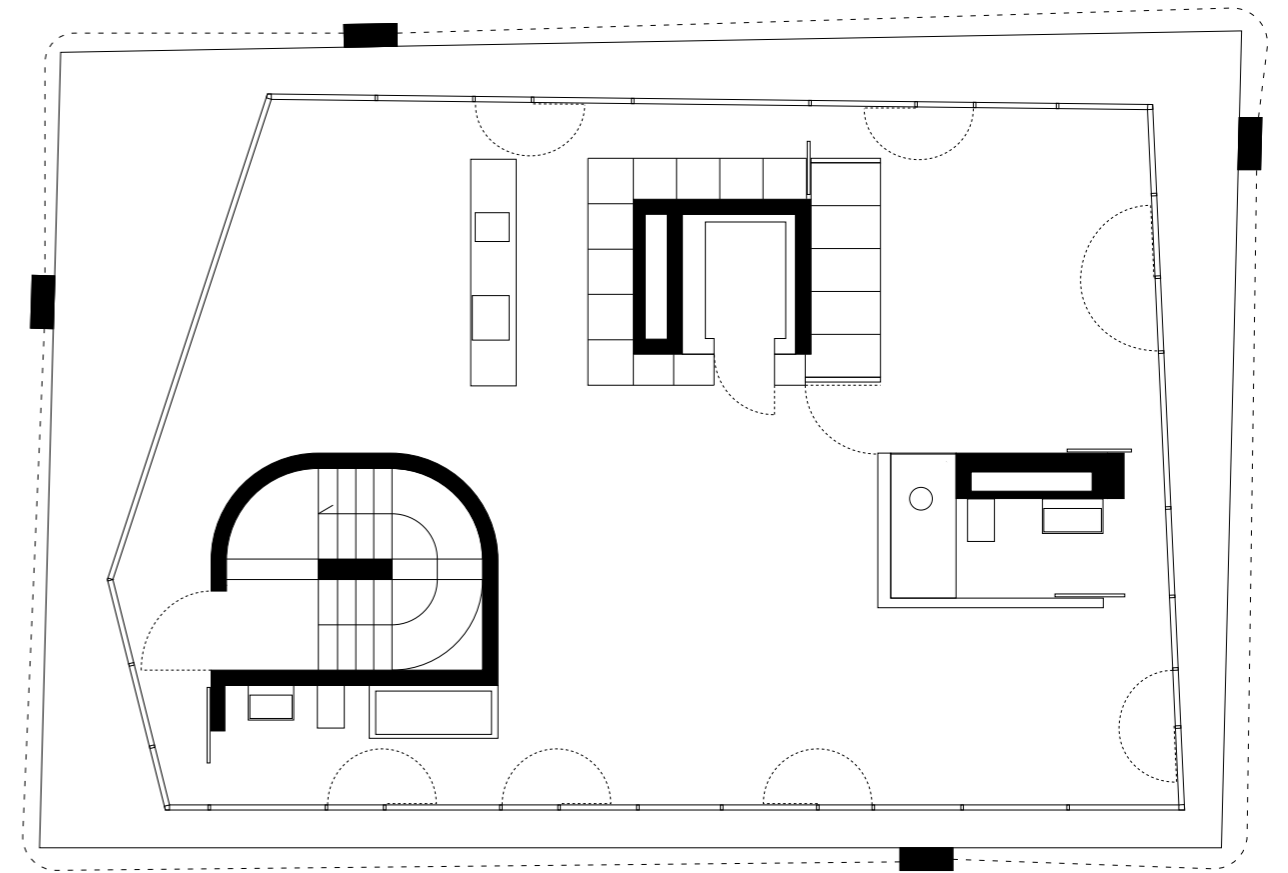
“Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” (The Brundtland Commission)

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Atlas

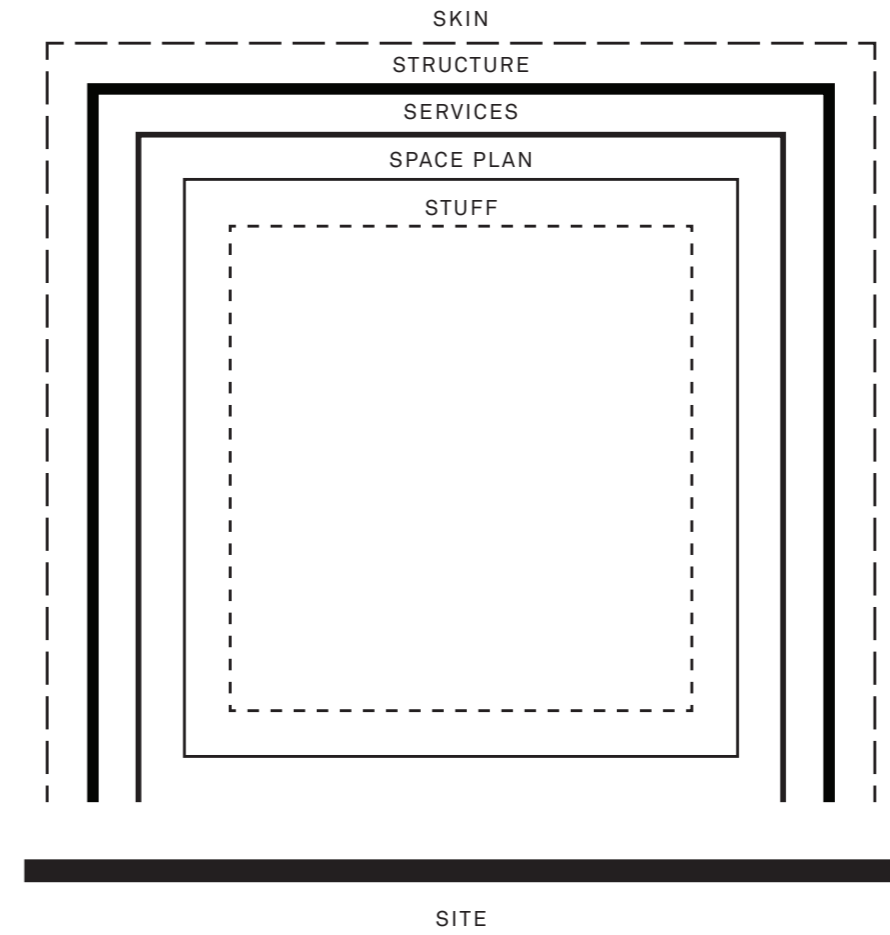
A bedroom is a room in which there is a bed; a dining-room is a room in which there are tables and chairs; and often a sideboard; a sitting-room is a room in which there are armchairs and a couch.

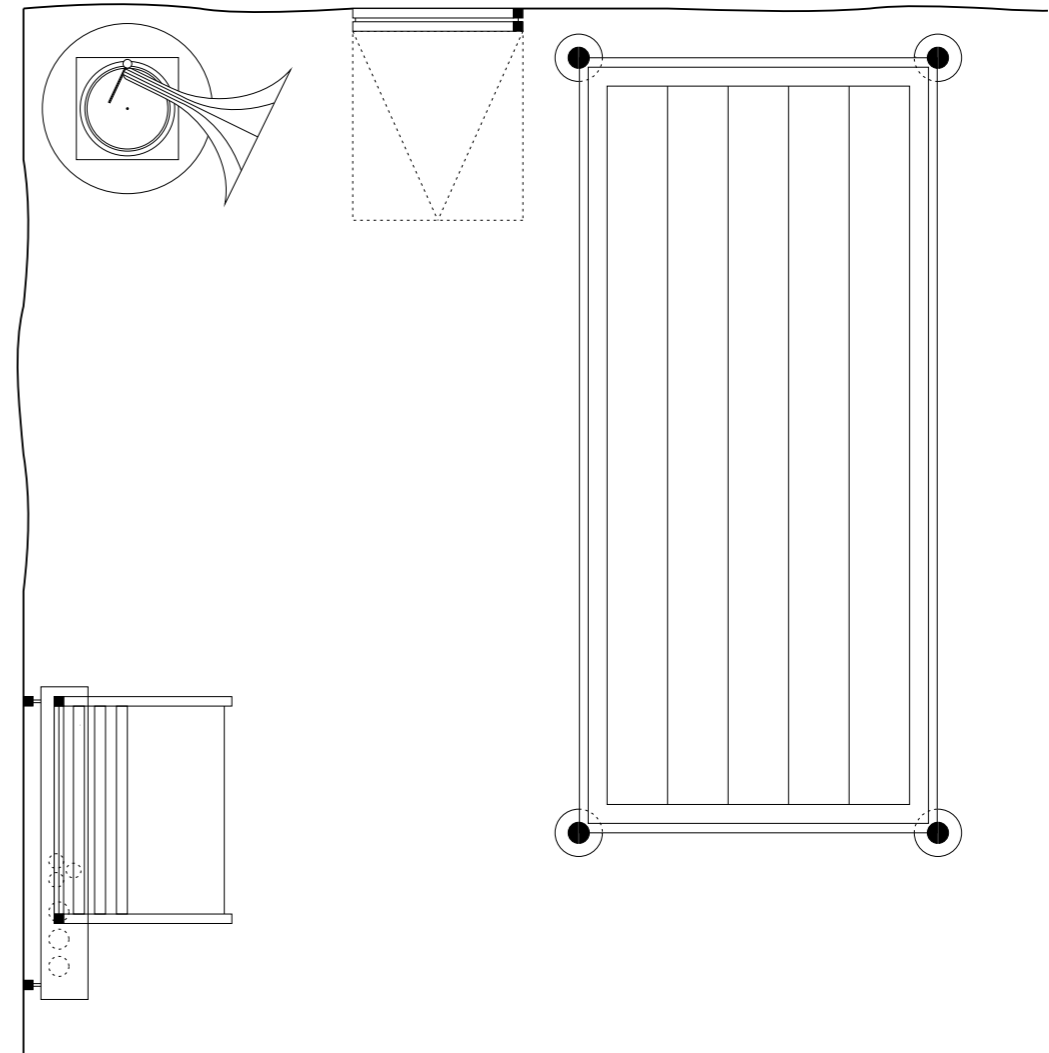
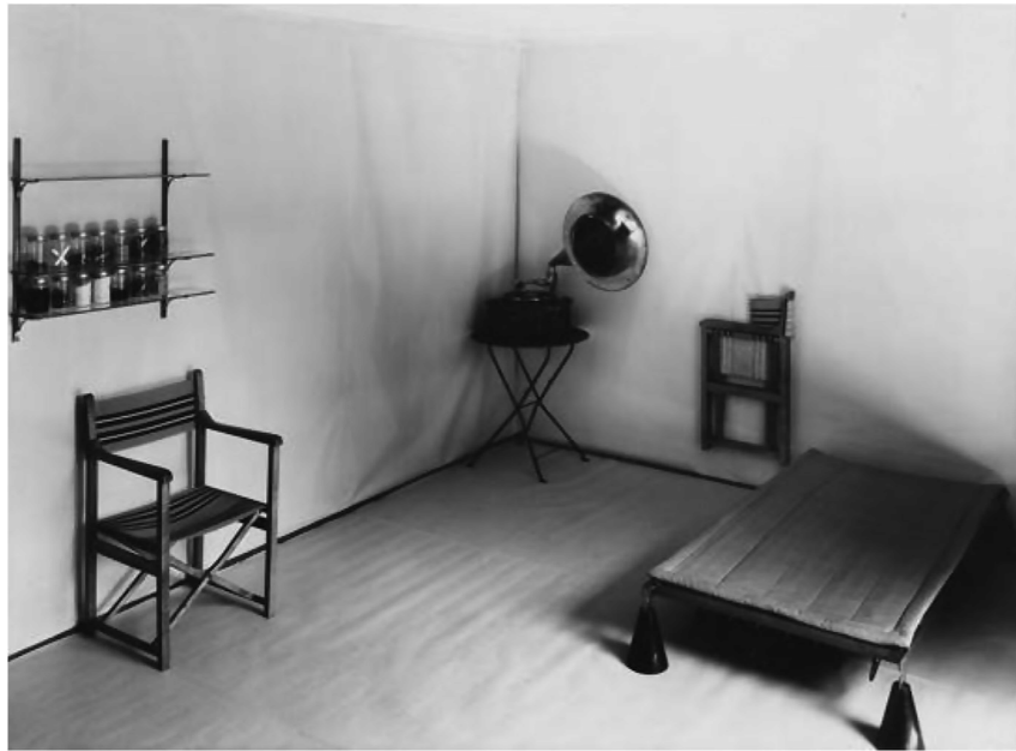


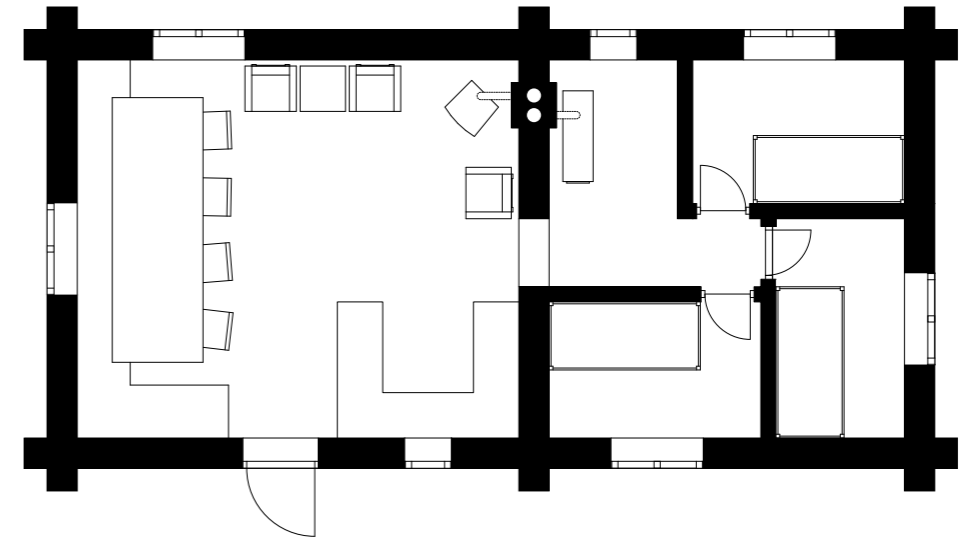


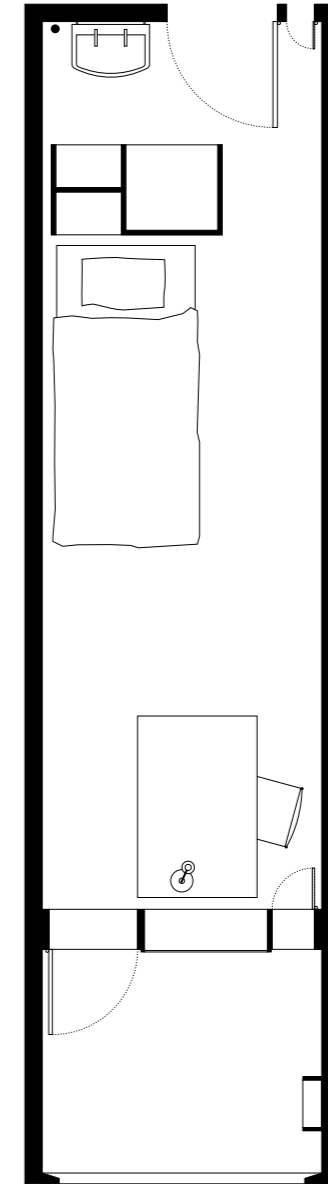
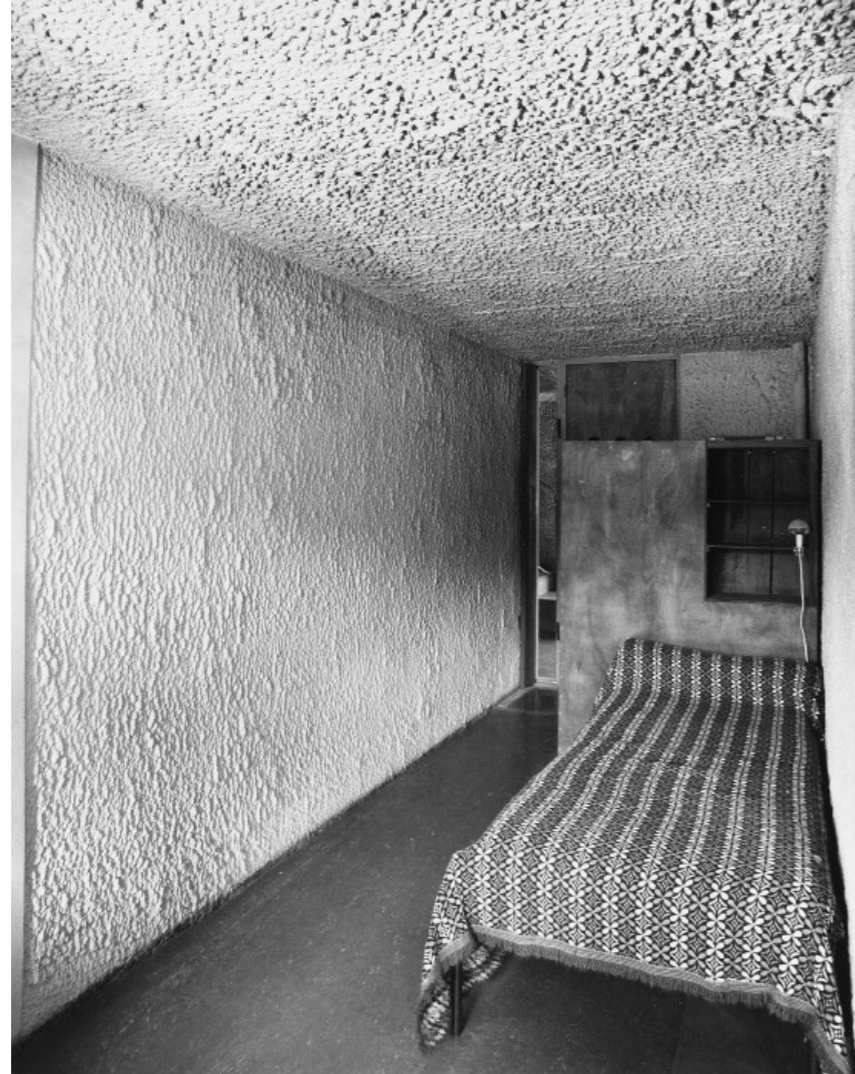


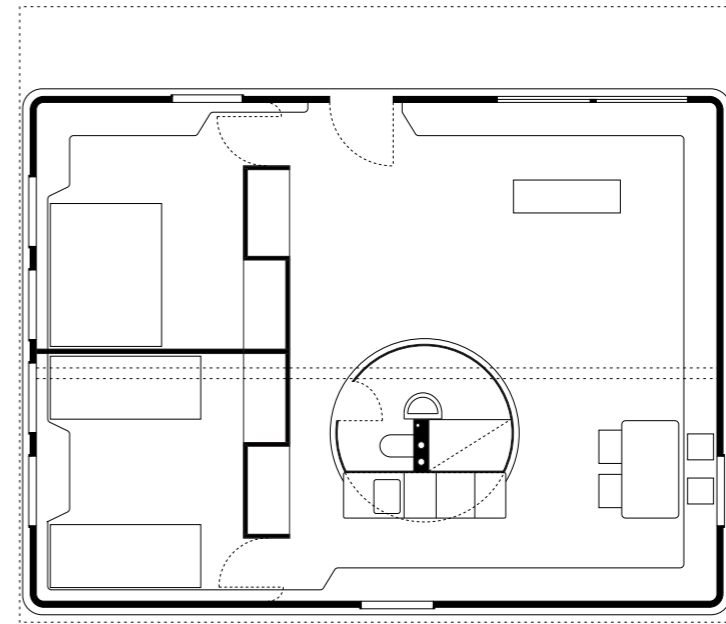
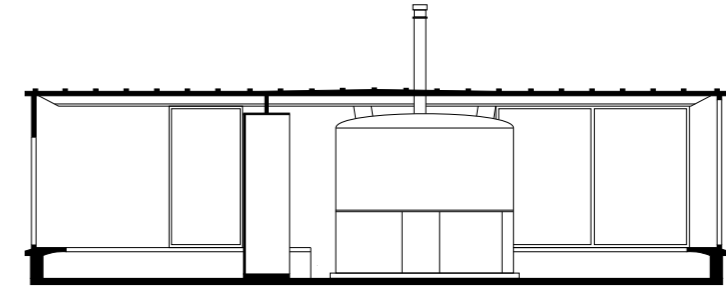
Because of the different rates of change of its components, a building is always tearing itself apart.

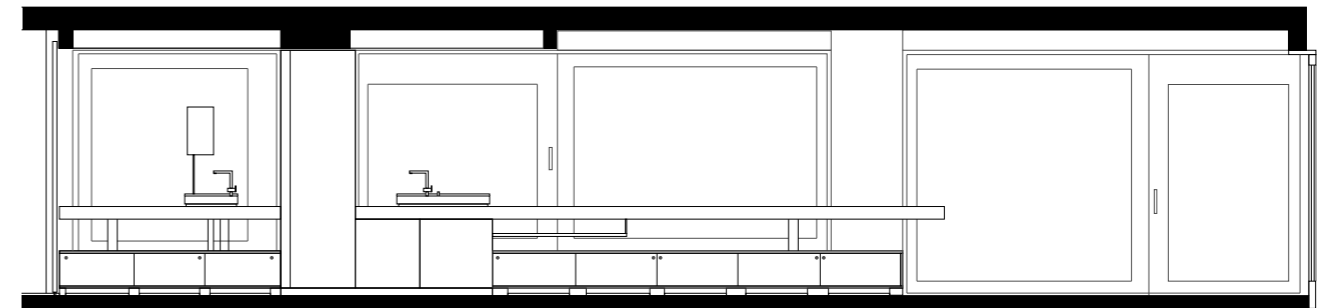
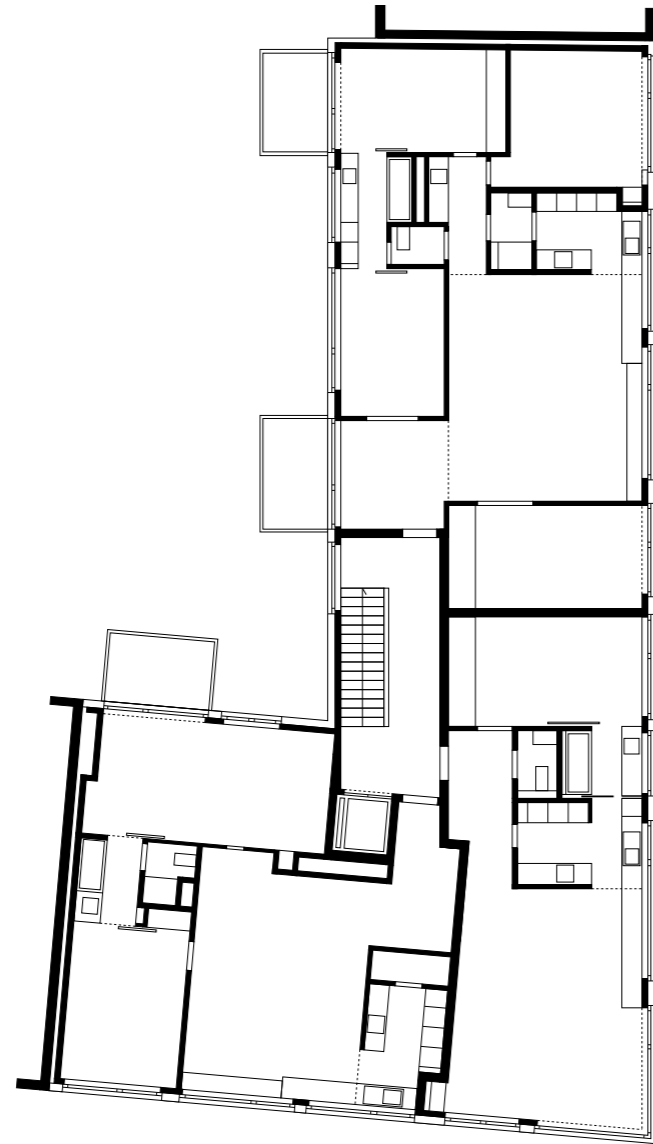


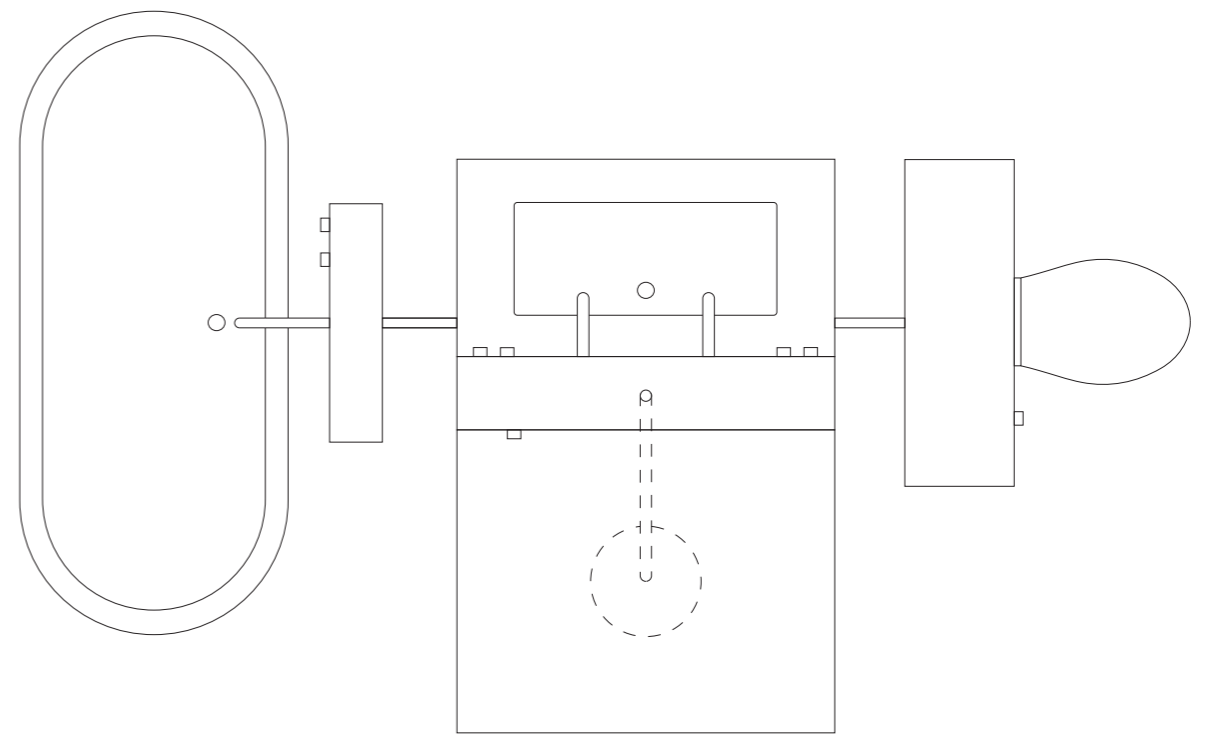
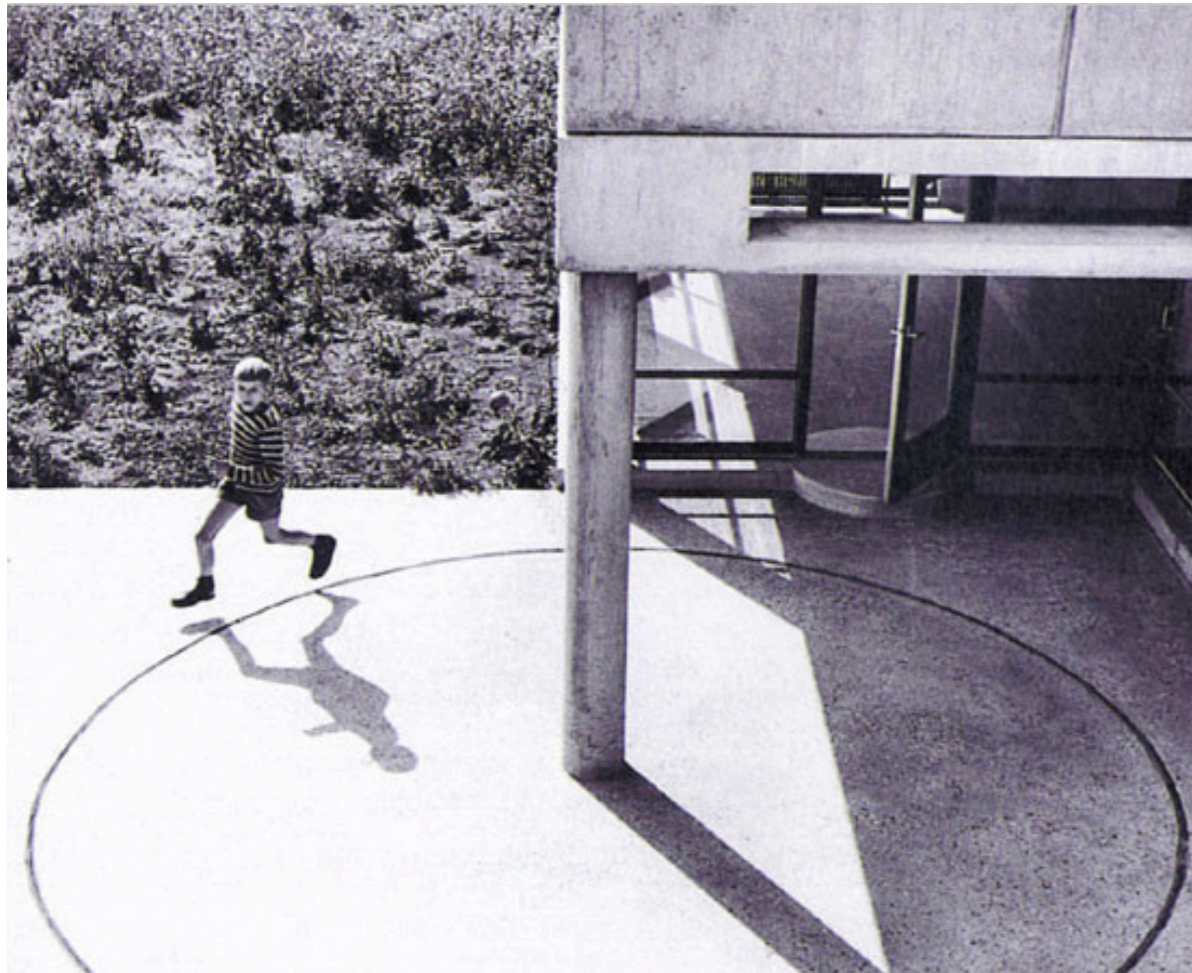


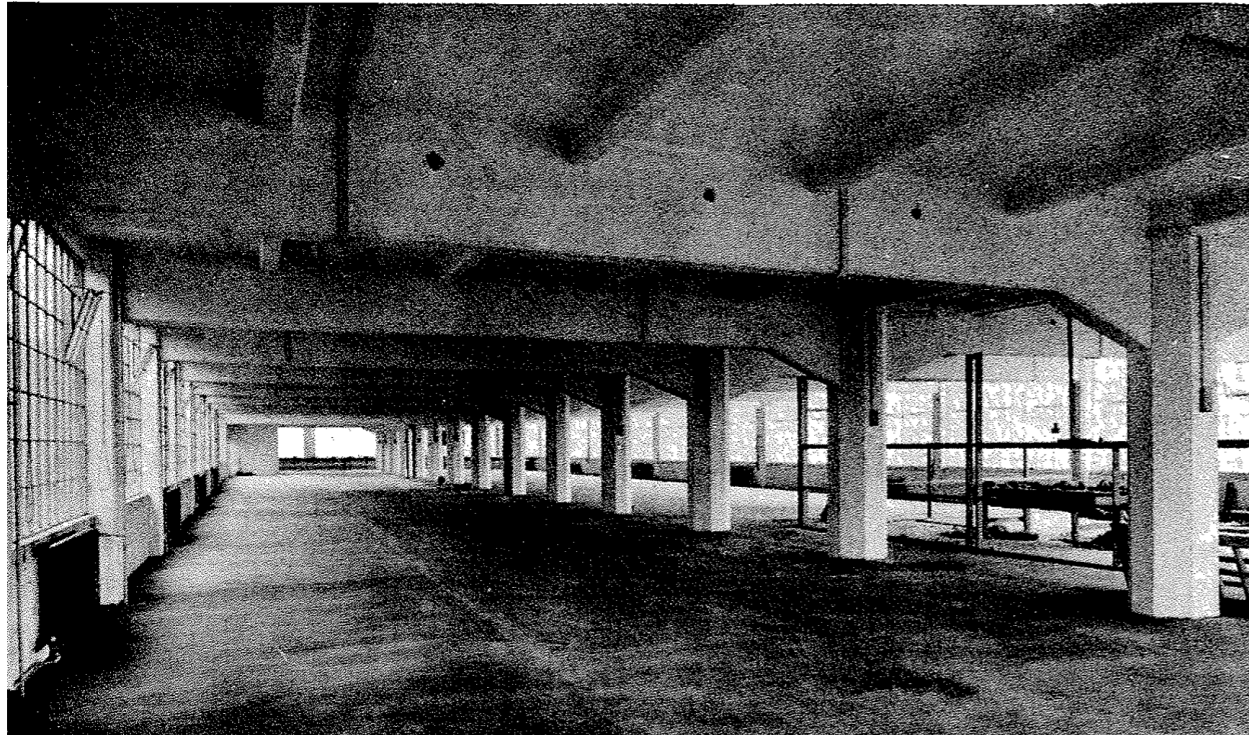






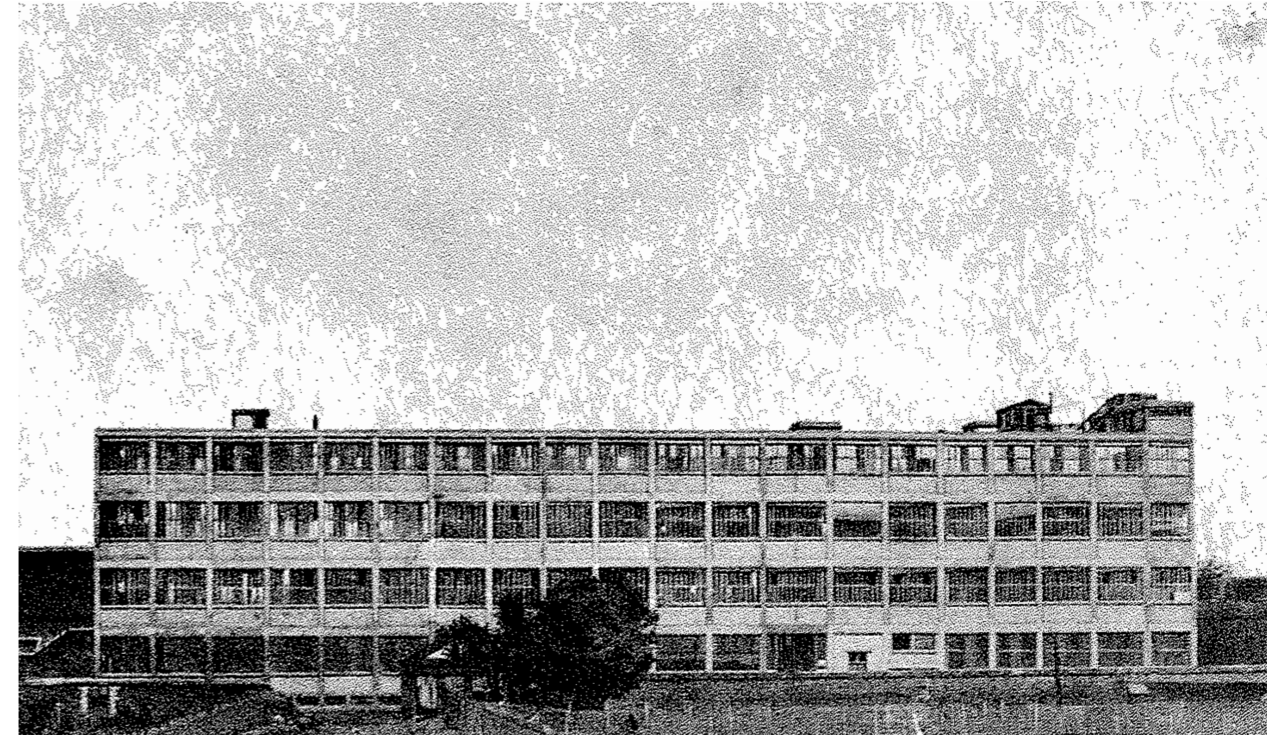


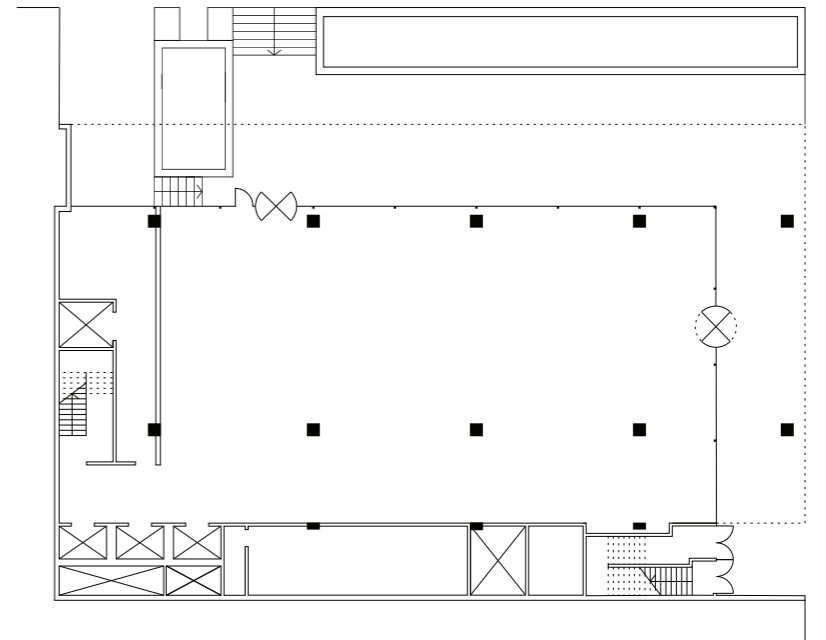
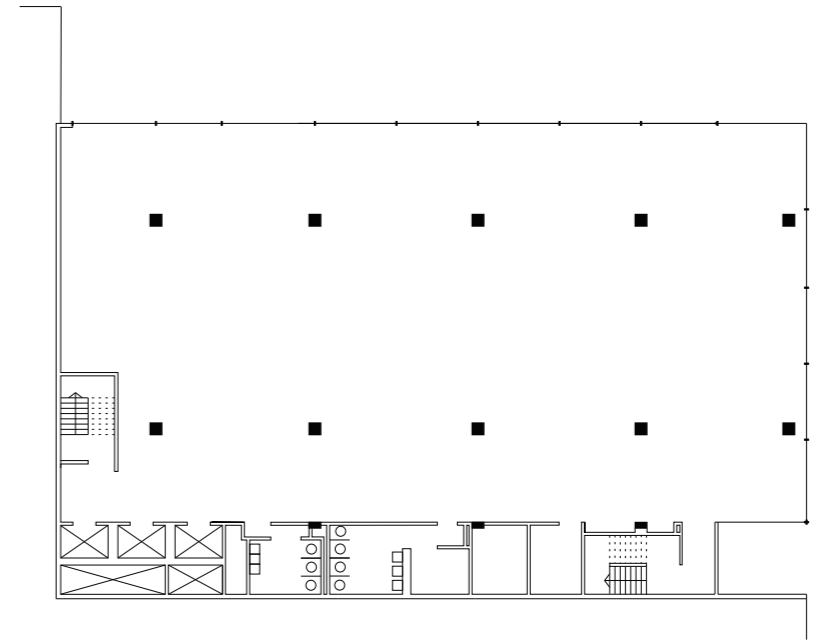


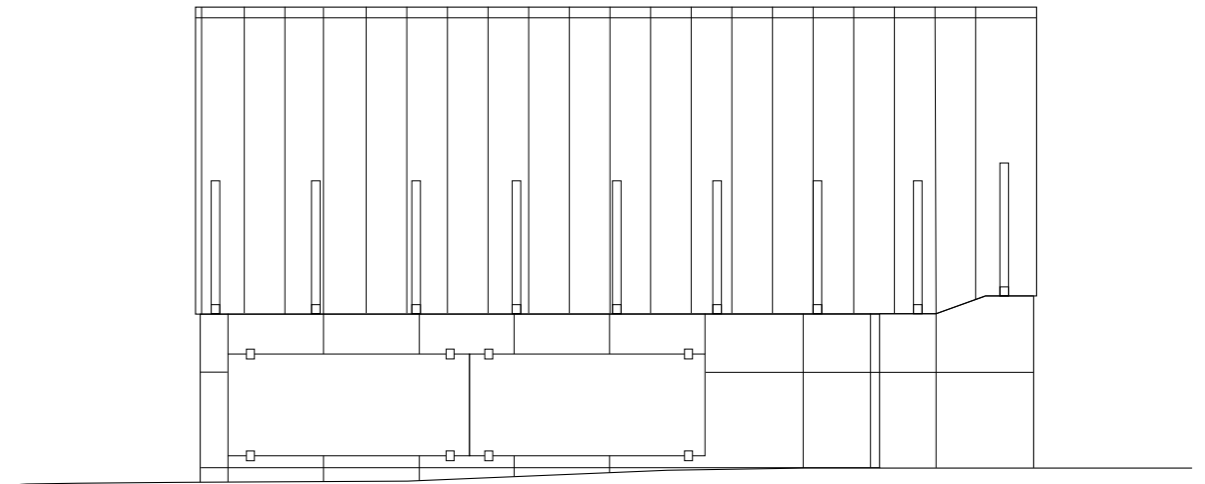
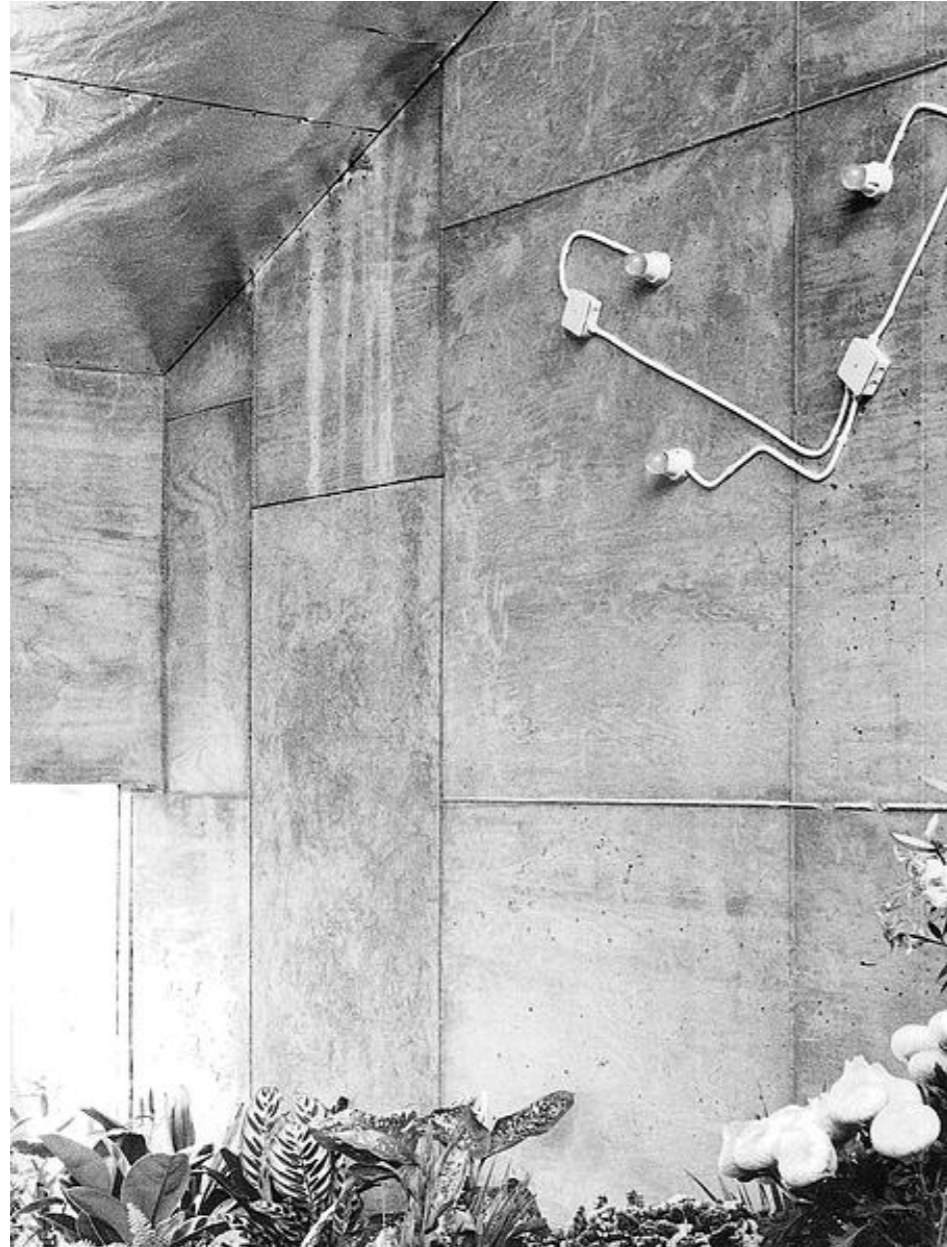


A modern factory

From "Towards a New Architecture" - Le Corbusier









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

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Paper projects

House in polycarbonate

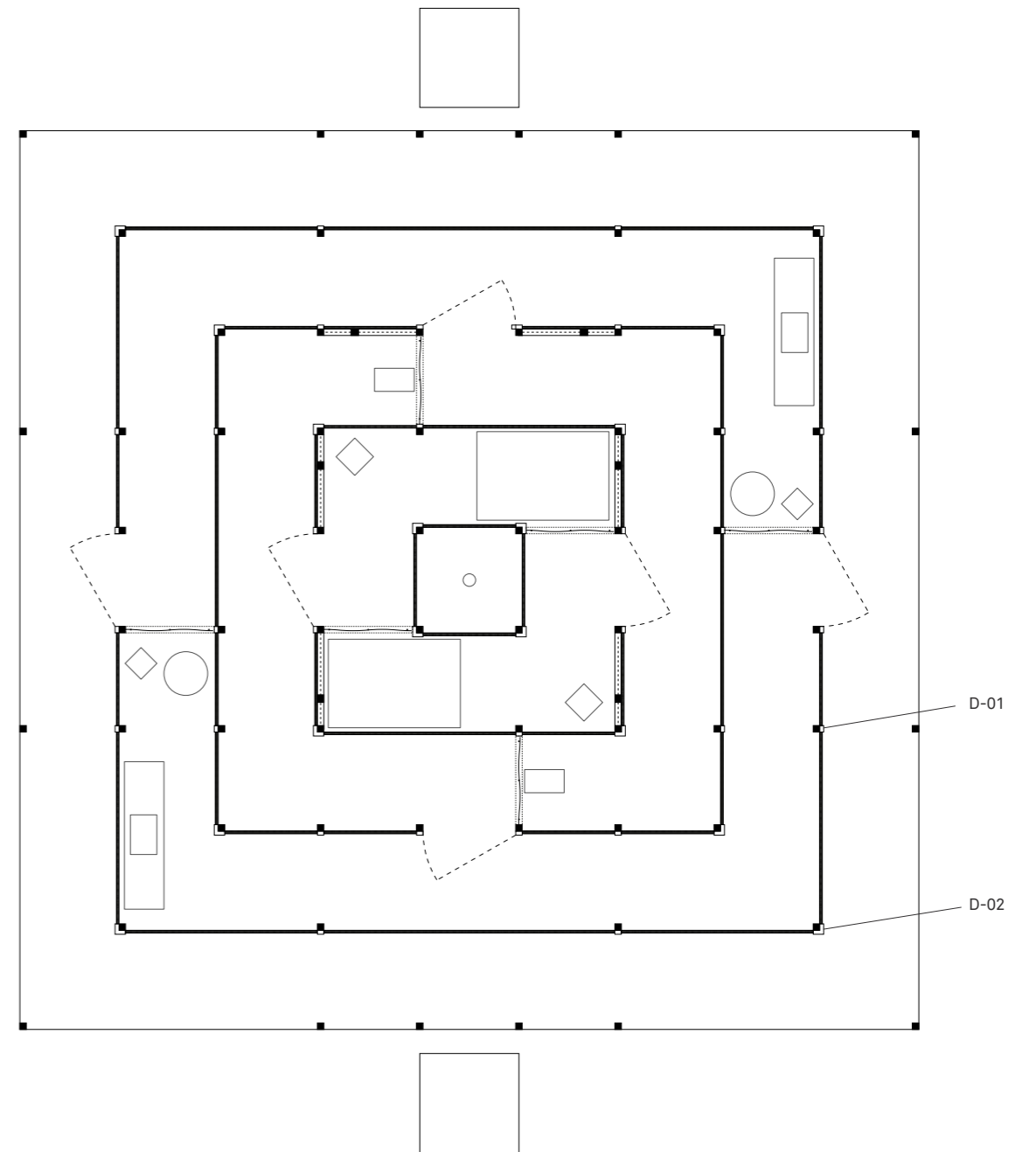
Scale: Domestic

Structure: Lightweight / Polycarbonate, wood, textile

Program: Twin house

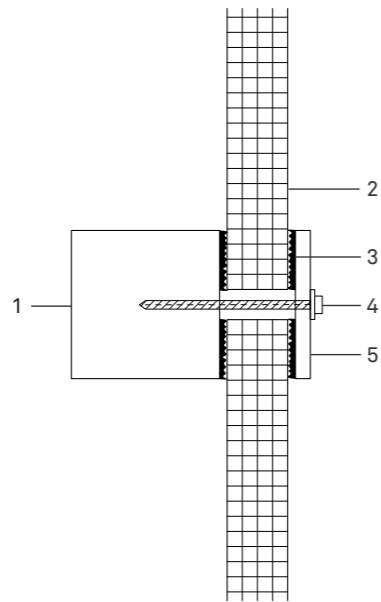
A house for two people. The further you enter the house, the less exposed you are; the spaces become darker and warmer towards the centre. There is a tension between the inhabitants; they can only observe each others movements and shadows. They meet in an intimate space measuring 1,5 x 1,5 m at the core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

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



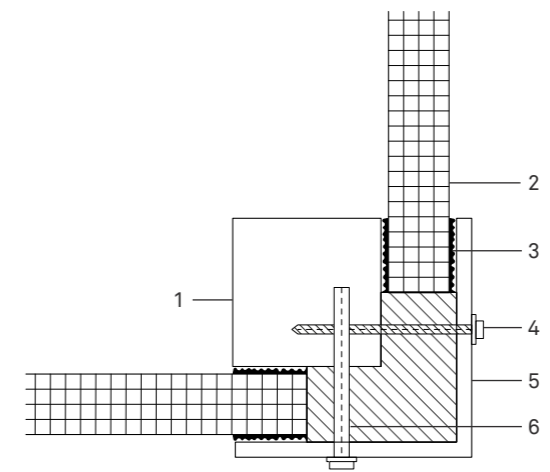
0 1 m
| |

1:100



detail-01

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



detail-02

scale 1:5

- 1 98 x 98 mm structural timber
- 2 40 mm cellular polycarbonate panel
- 3 rubber seal
- 4 M6 screw
- 5 10 mm steel bracket L-shaped
- 6 10 mm barrel nut

Bathroom

Scale: Furniture

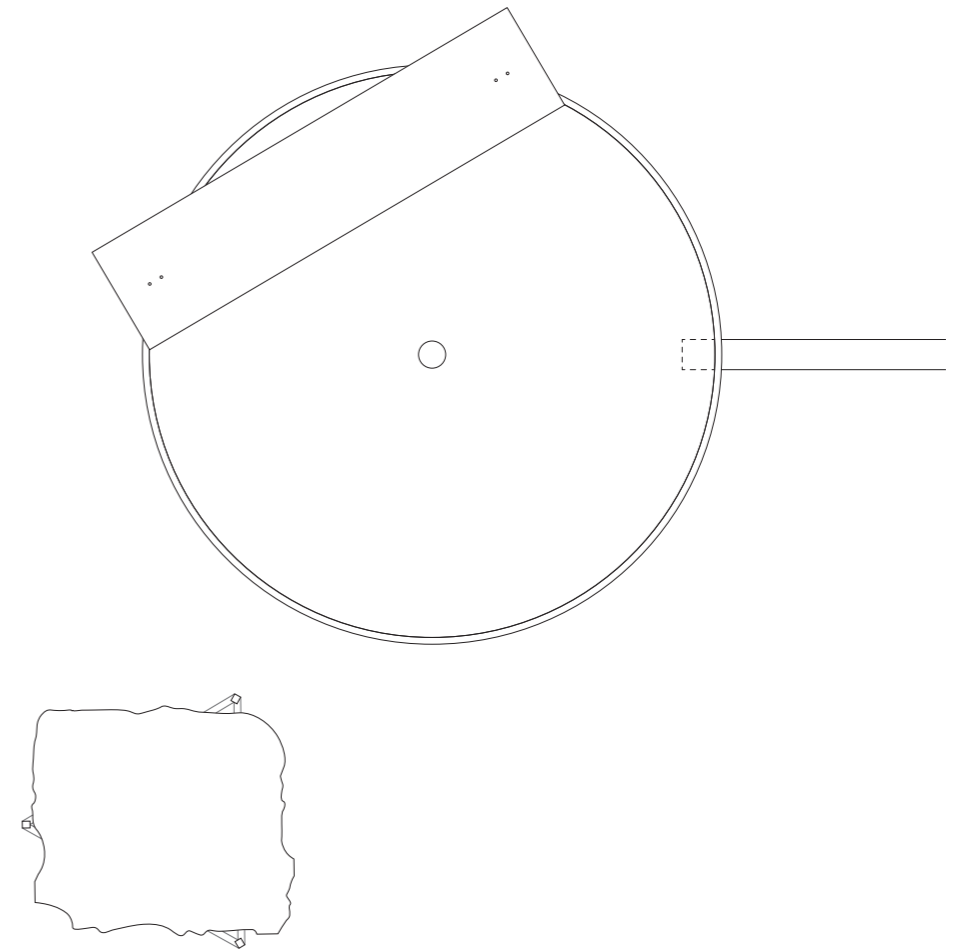
Structure: Lightweight / Steel, stone

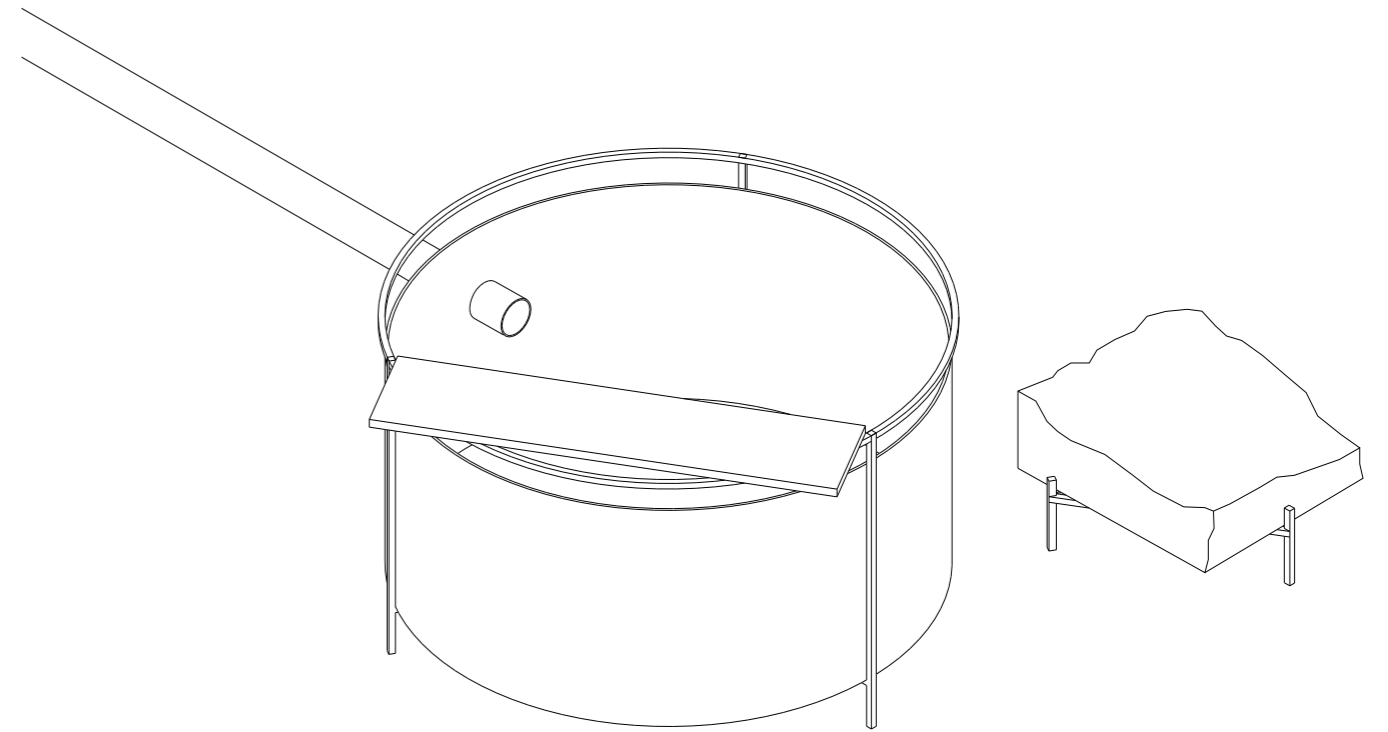
Program: Water tank

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

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

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





Summer house

Scale: Domestic

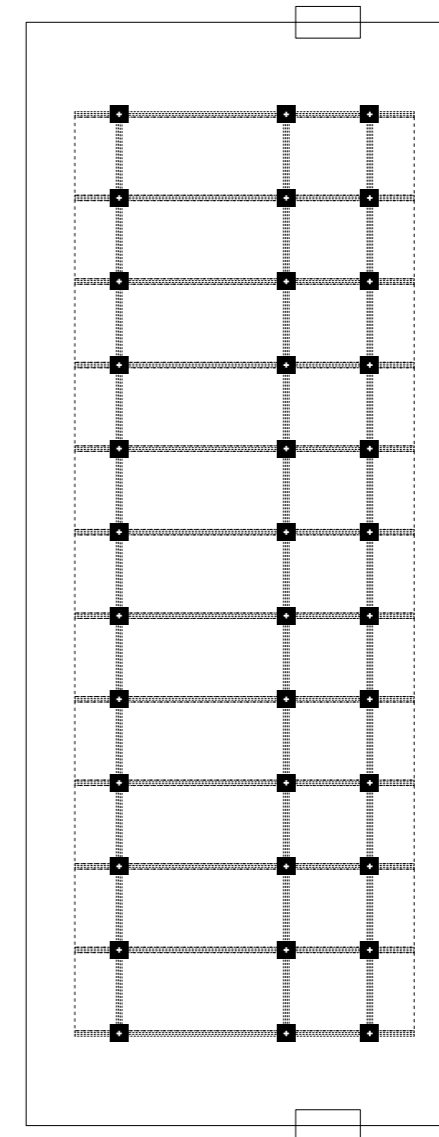
Structure: Light and heavy / Concrete, wood, textile

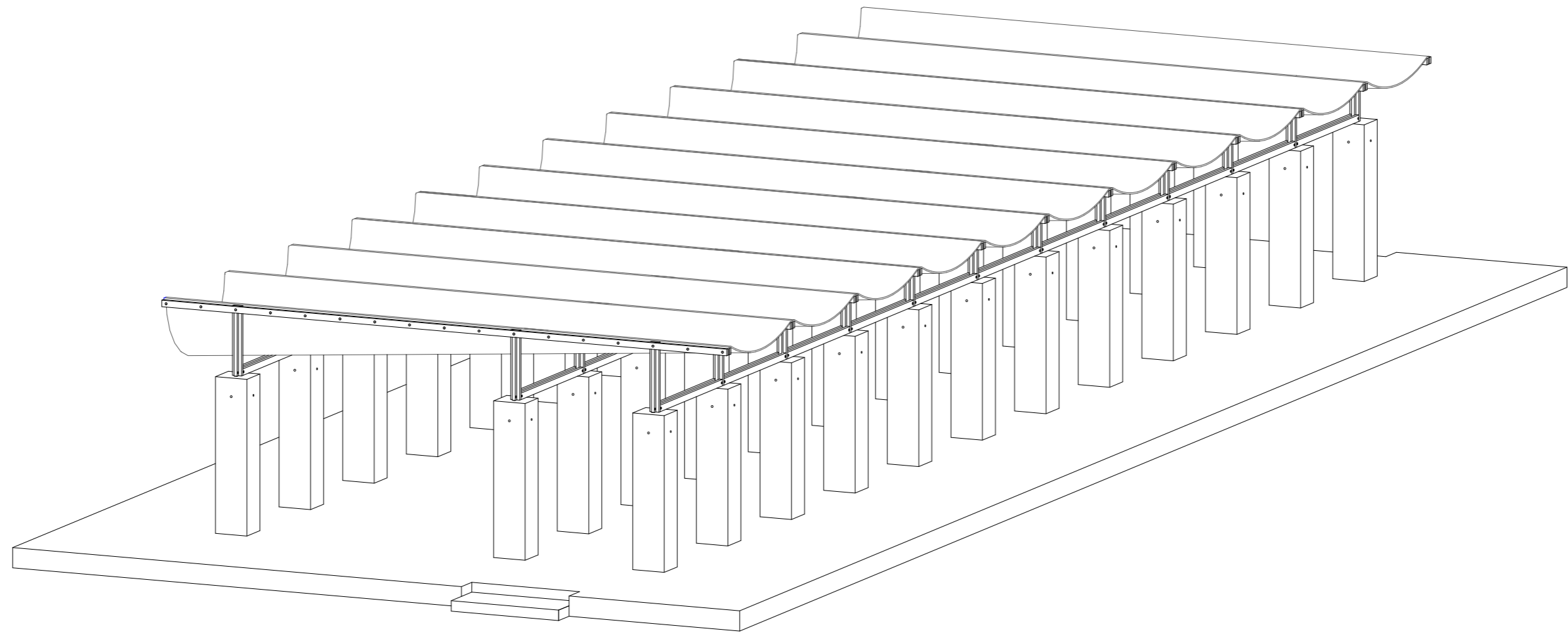
Program: Summer house / Pavilion / Ruin

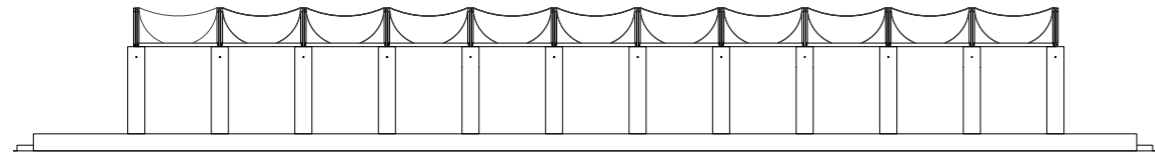
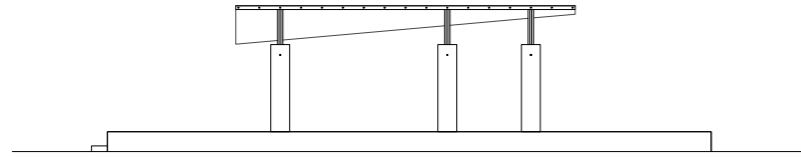
A structure divided into three distinct layers. The main construction is rigid and timeless, both in material terms and the strict composition. Three rows of columns give spatial qualities and rhythm.

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

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



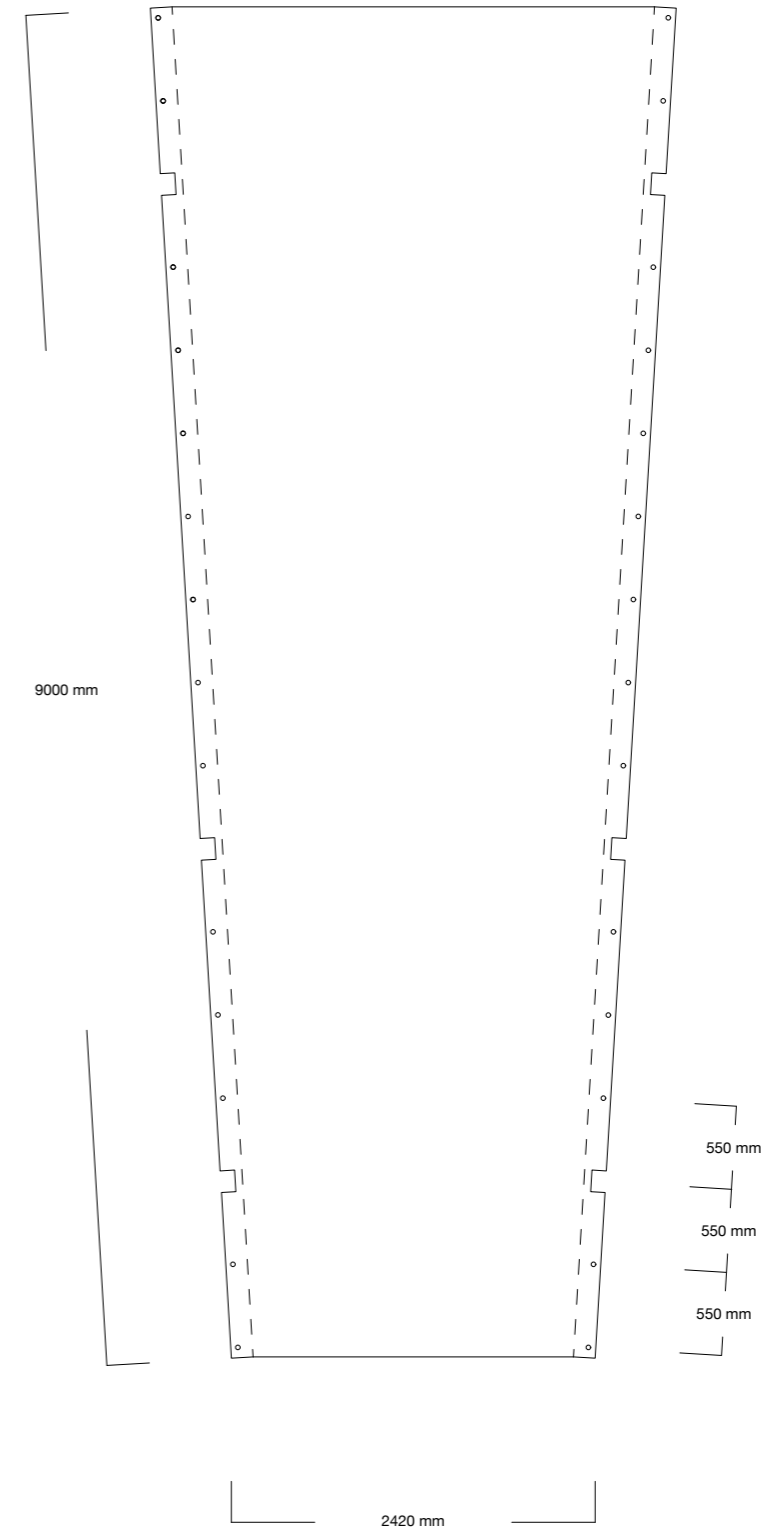




Summer house

Façades

0 2 m
| |
1:200



Canvas pattern

0 0,5 m
| |
1:50

Steel tower

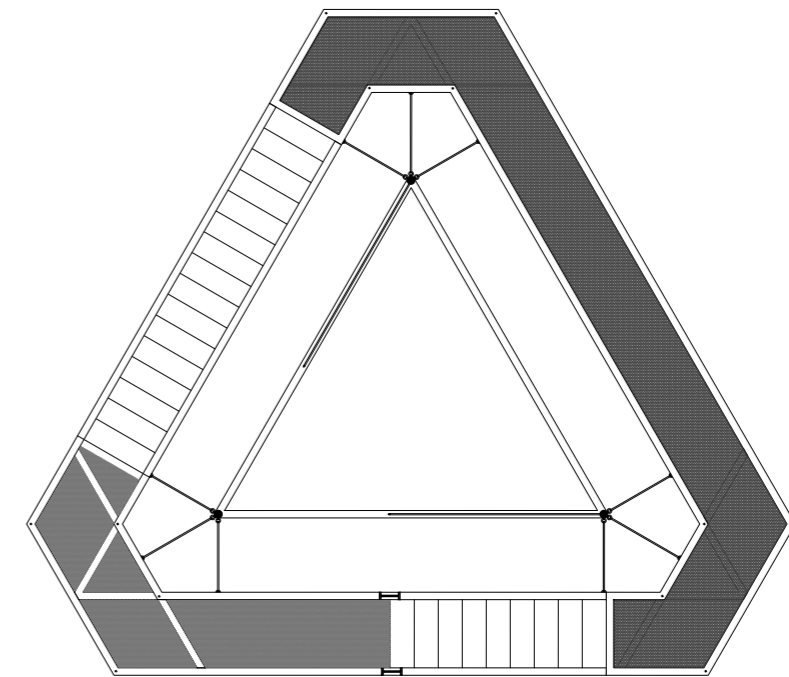
Scale: Infrastructure

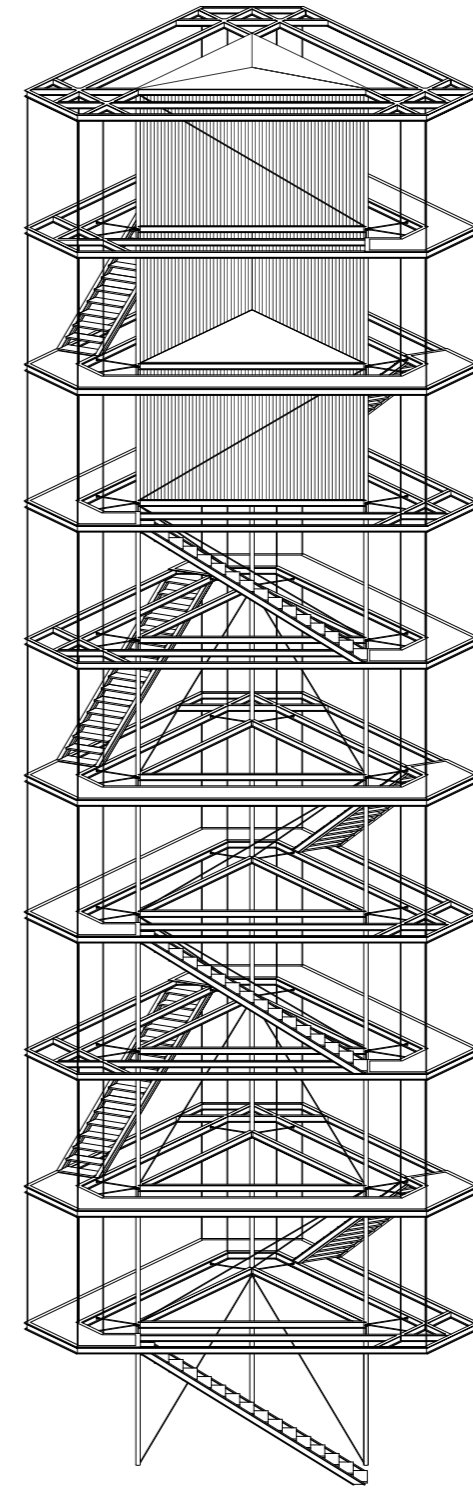
Structure: Lightweight / Steel

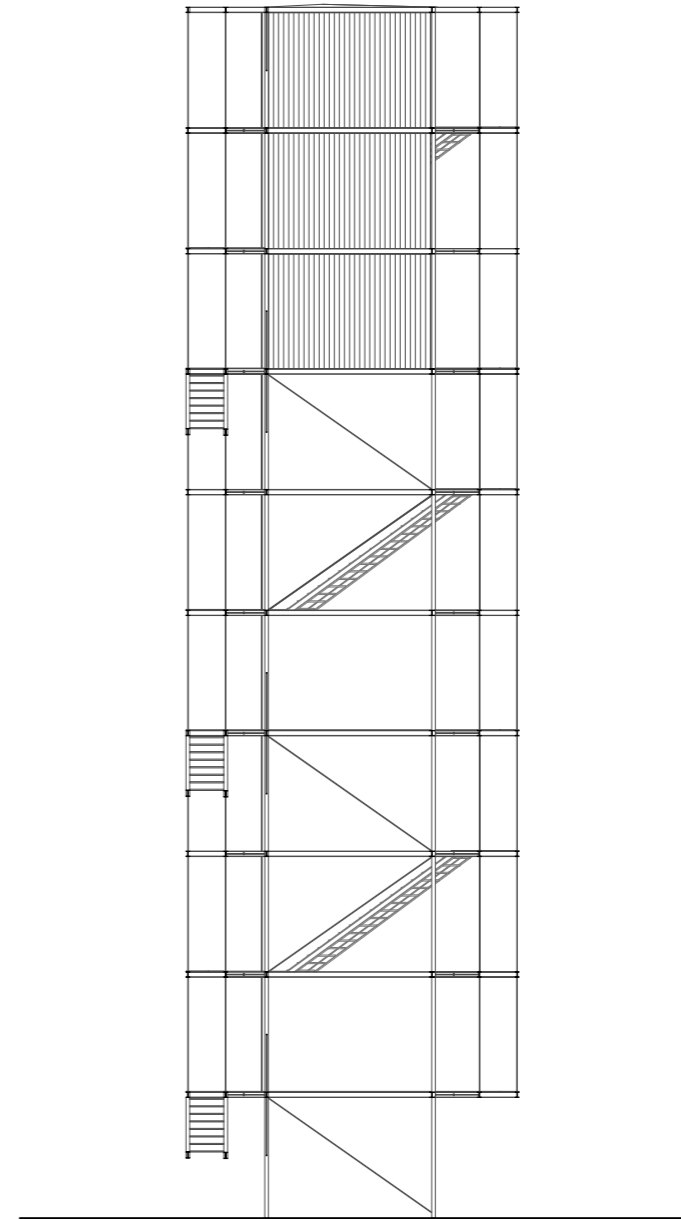
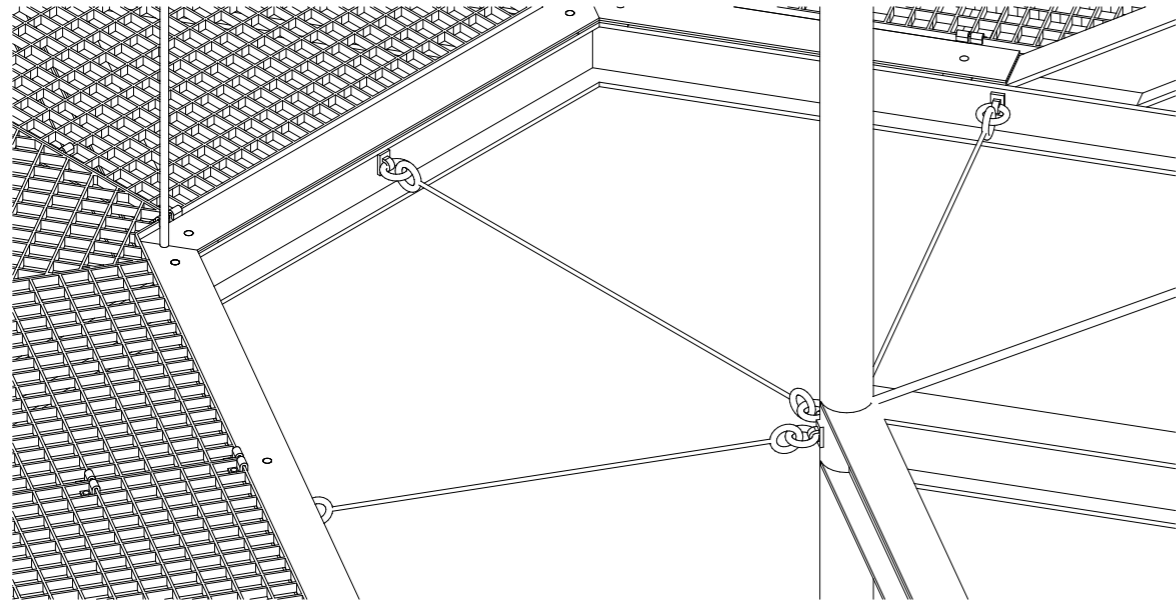
Program: Infrastructural tower

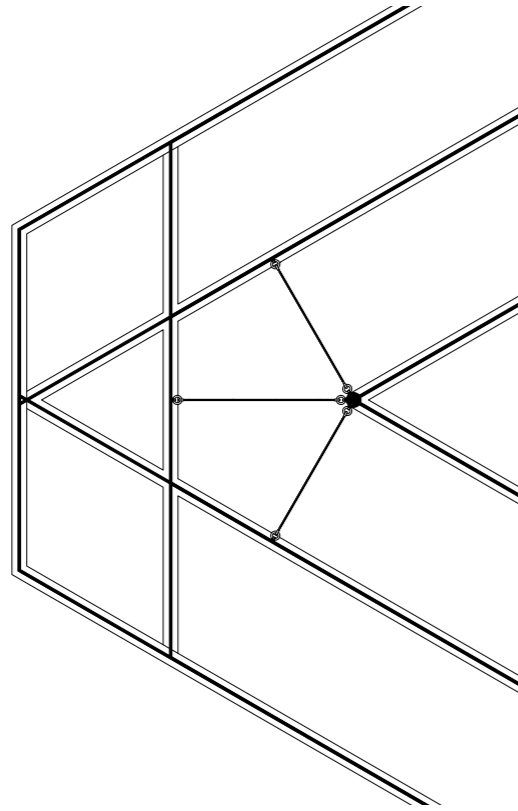
A freestanding tower in steel without a program. Three massive steel columns carry all the vertical loads. A spatial framework is suspended from the three columns.

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



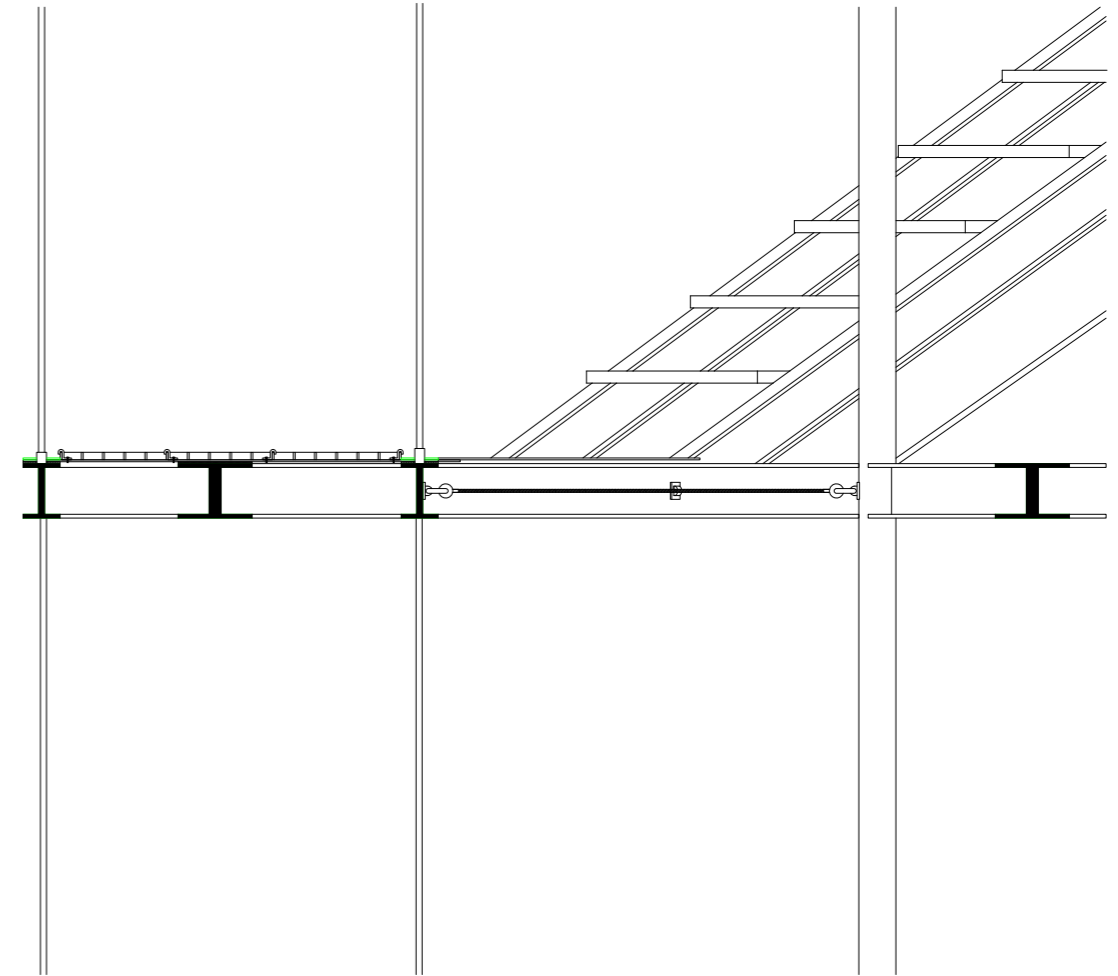






Detail - Plan

0 0,5 m
| |



Detail - Section

0 20 cm
| |

The box

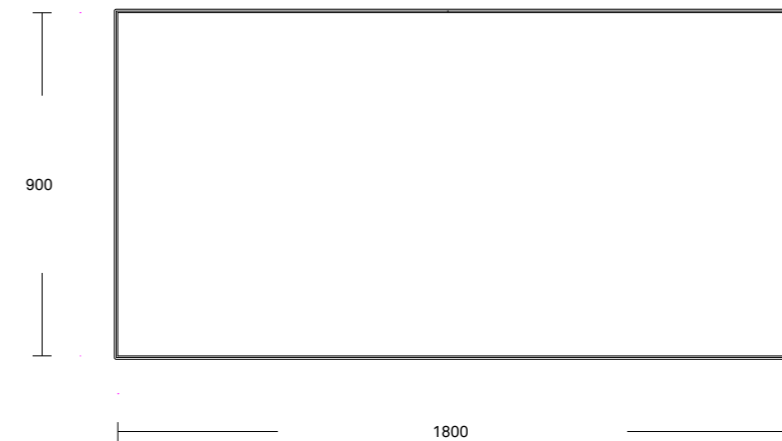
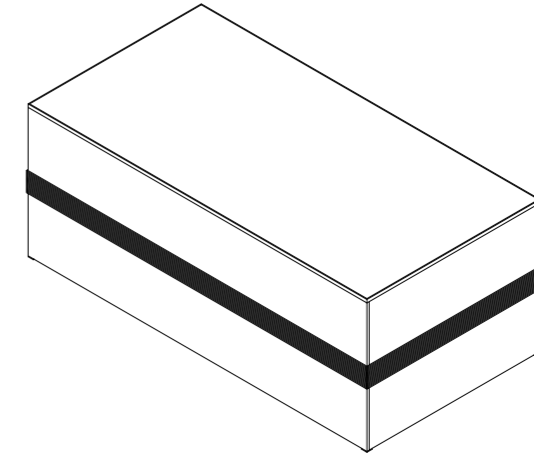
Scale: Furniture

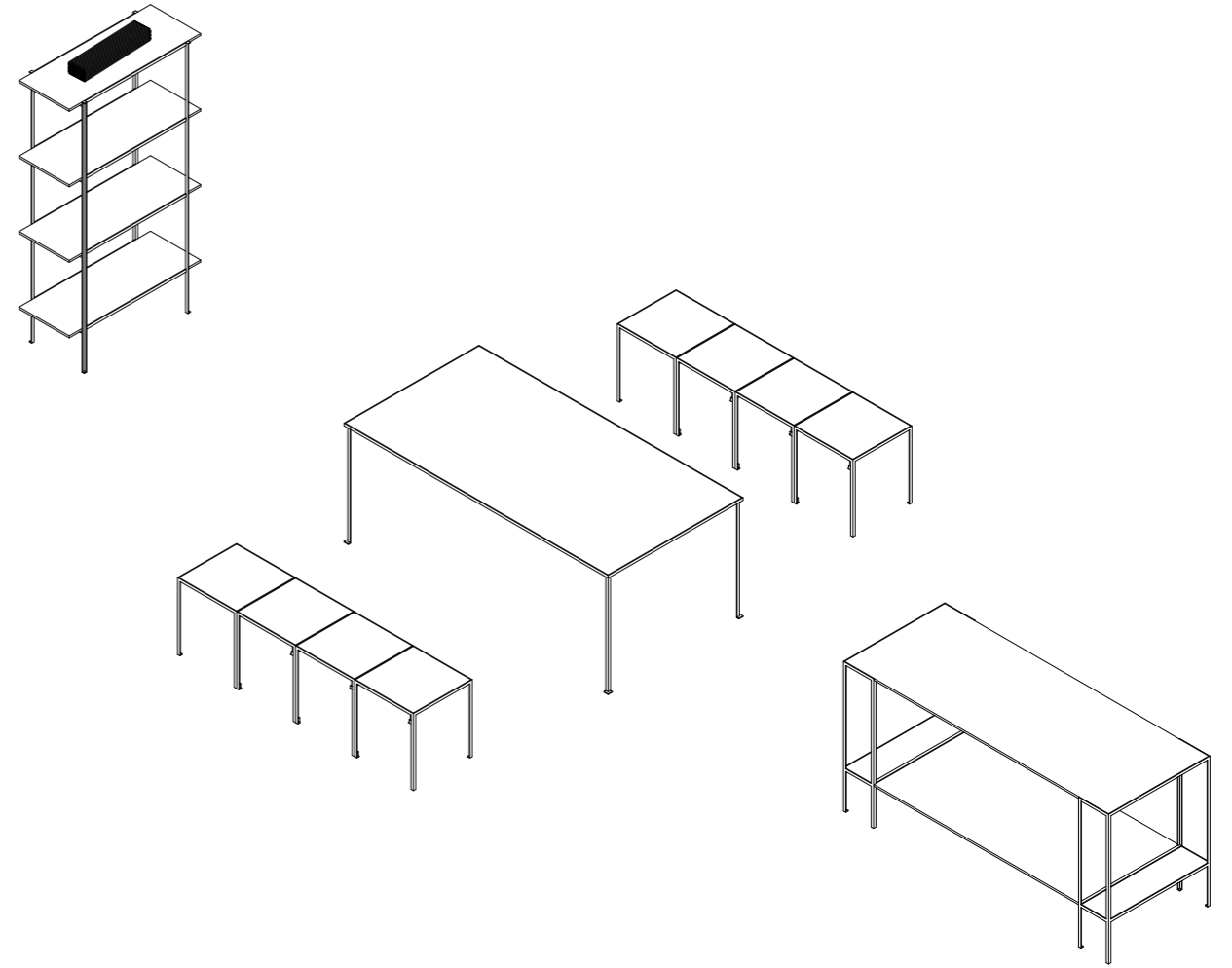
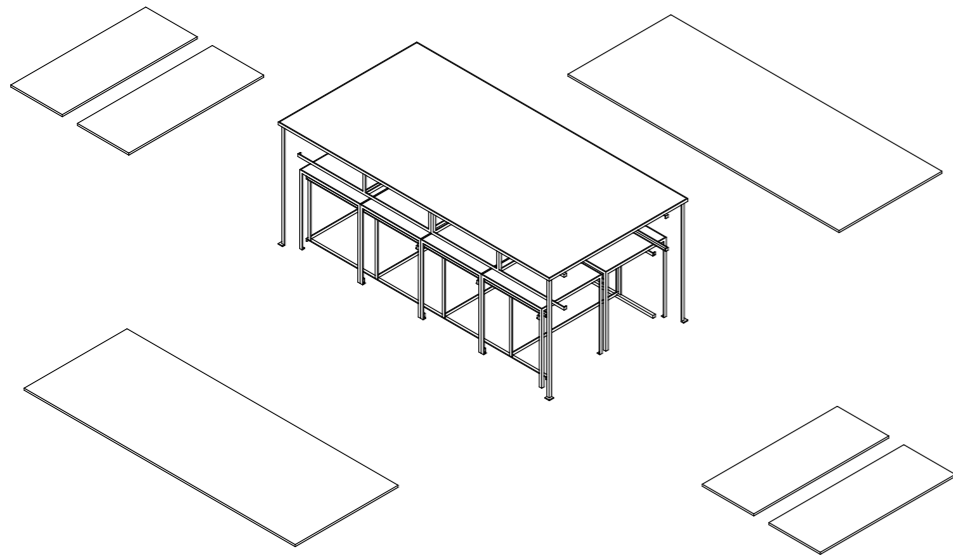
Structure: Lightweight, demountable / Steel and rubber band

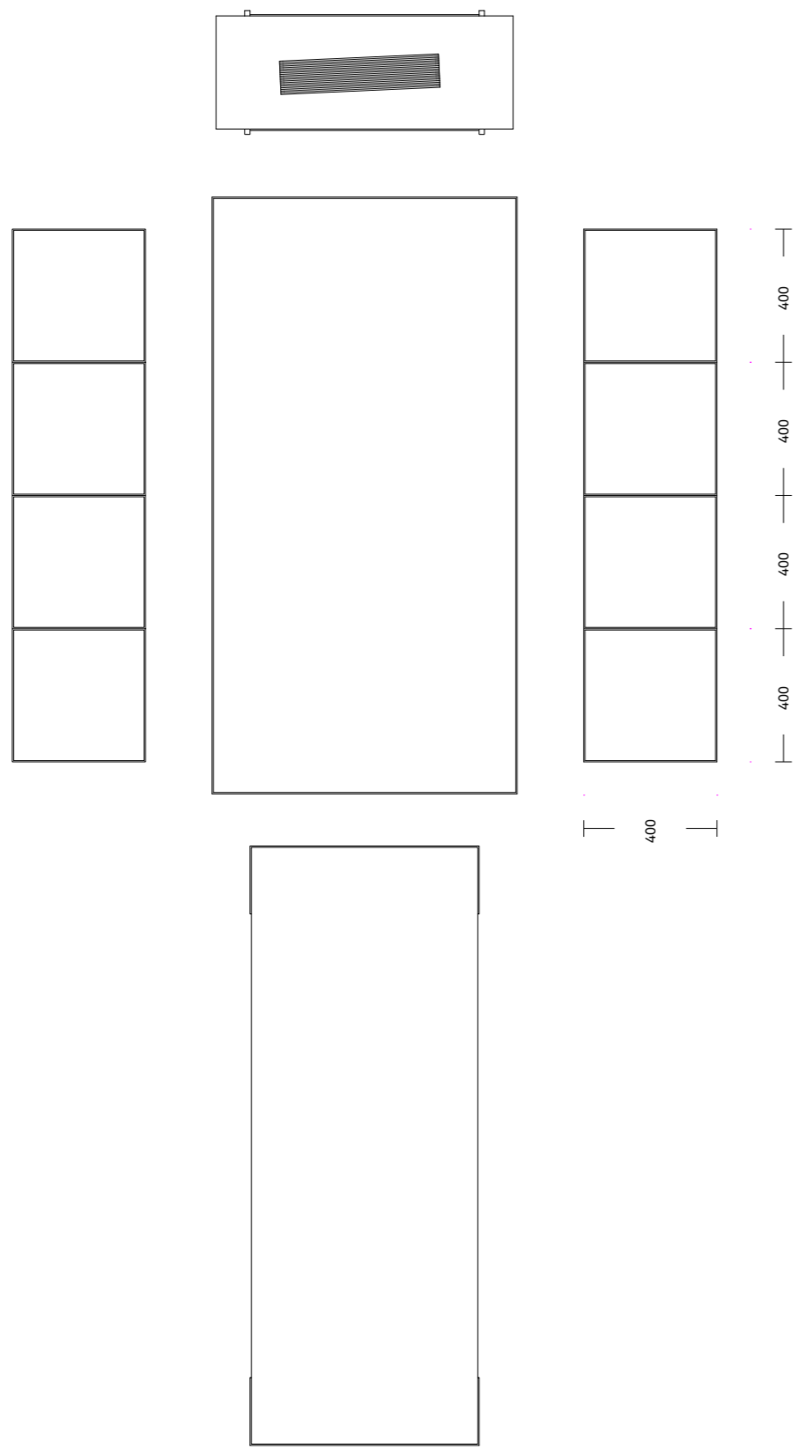
Program: Table, stools, kitchen, shelf

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

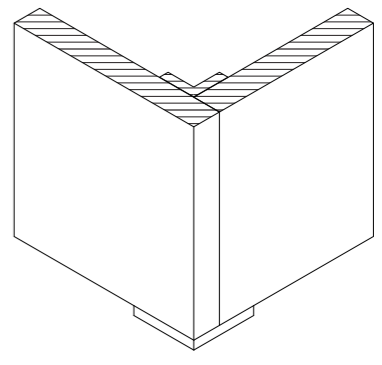
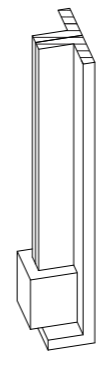
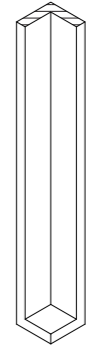
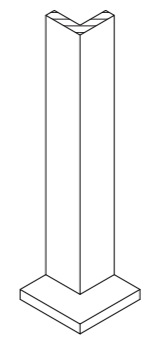
The box is your home.







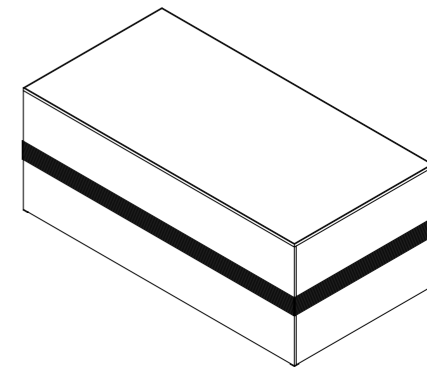
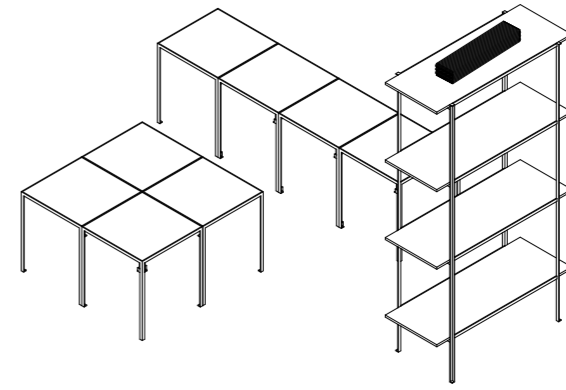
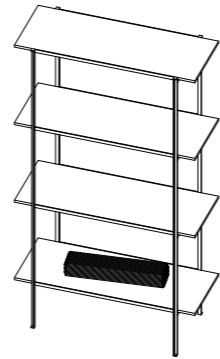
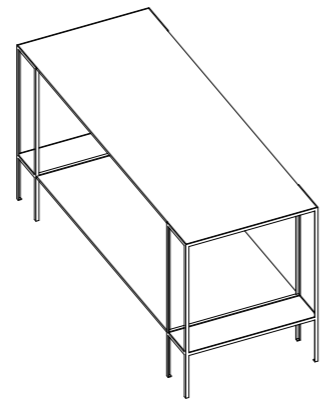
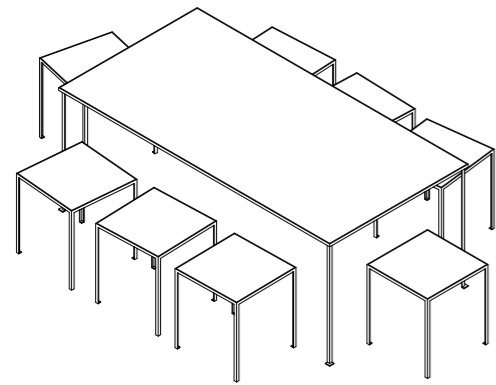
0 20 cm
| |
1:20



The box

Plan

Details



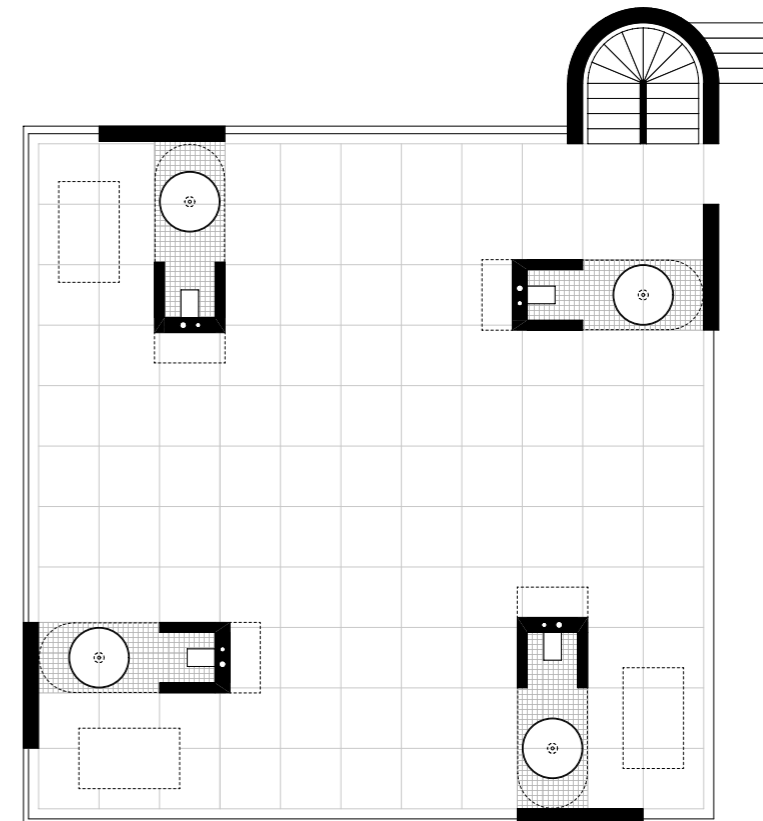
Core-slab-house

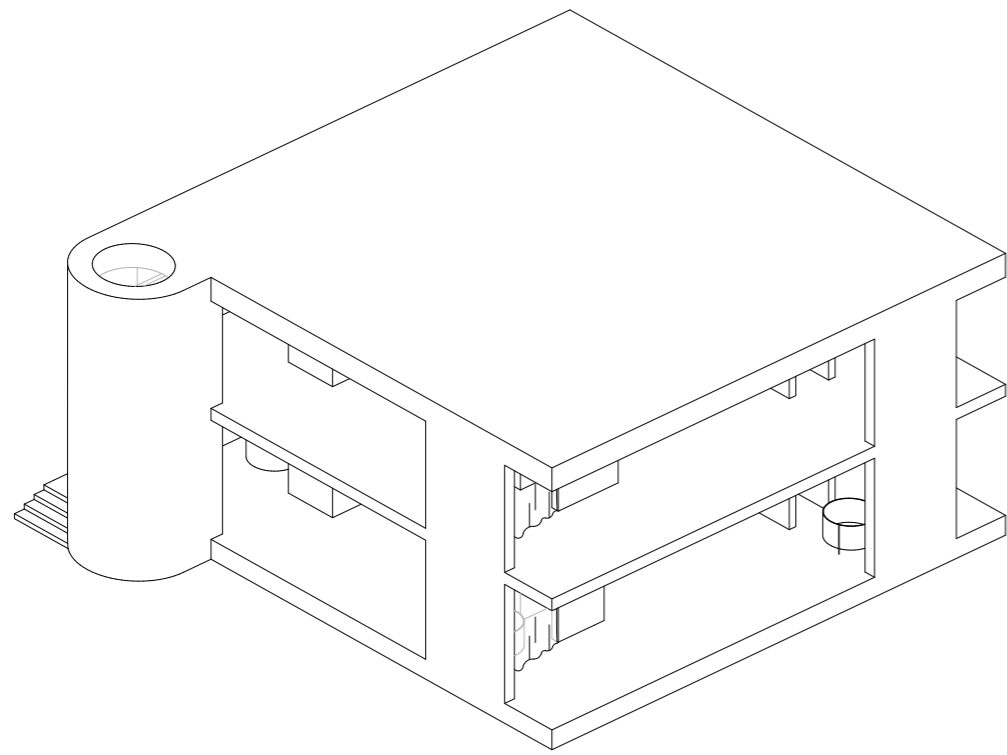
Scale: Domestic

Structure: Lightweight / Polycarbonate, wood, textile

Program: Housing

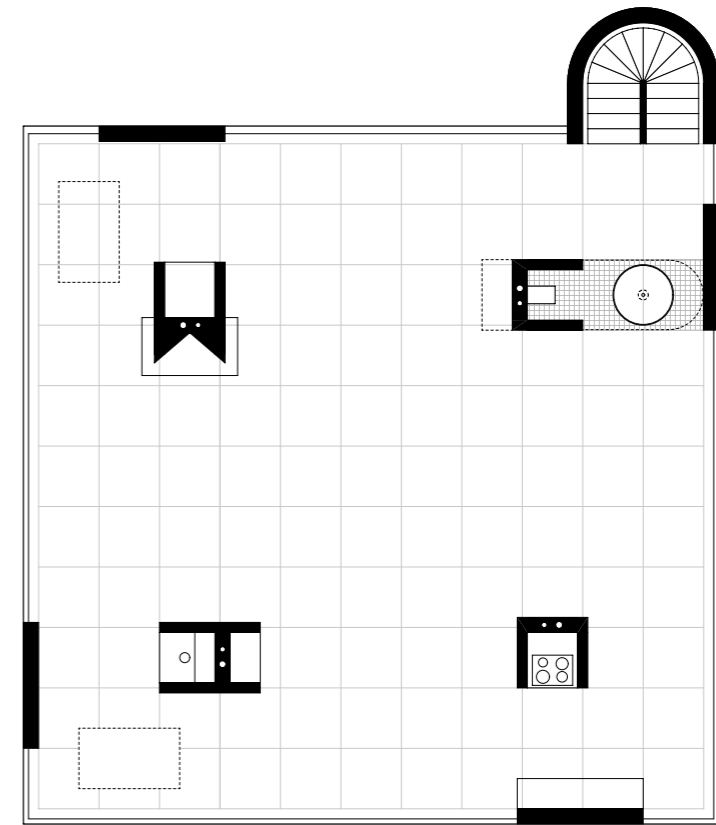
The core-slab-house is made of four hollow, U-shaped columns/cores. They are of the same dimensions. The four cores contains pipe runs for water, electricity and sewage. The plan layout is open, yet the cores define potential spaces of a varying degree of privacy, with smaller spaces in the corners and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





Core-slab-house

Axonometric drawing - Composition



Plan - Single family



IV

Architectural model

Time, space, structure

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

Time and structure (centuries)

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

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

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

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

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

Time and programme (decades/years)

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

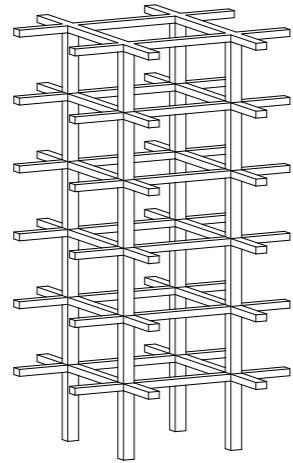
The main structure provides a substantial ceiling height of 3,1 meters to accommodate several functions. The structure has the capacity to contain several uses simultaneously or in the case of future change of programme. The relatively narrow building body of 12 meters from facade to facade, ensures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

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

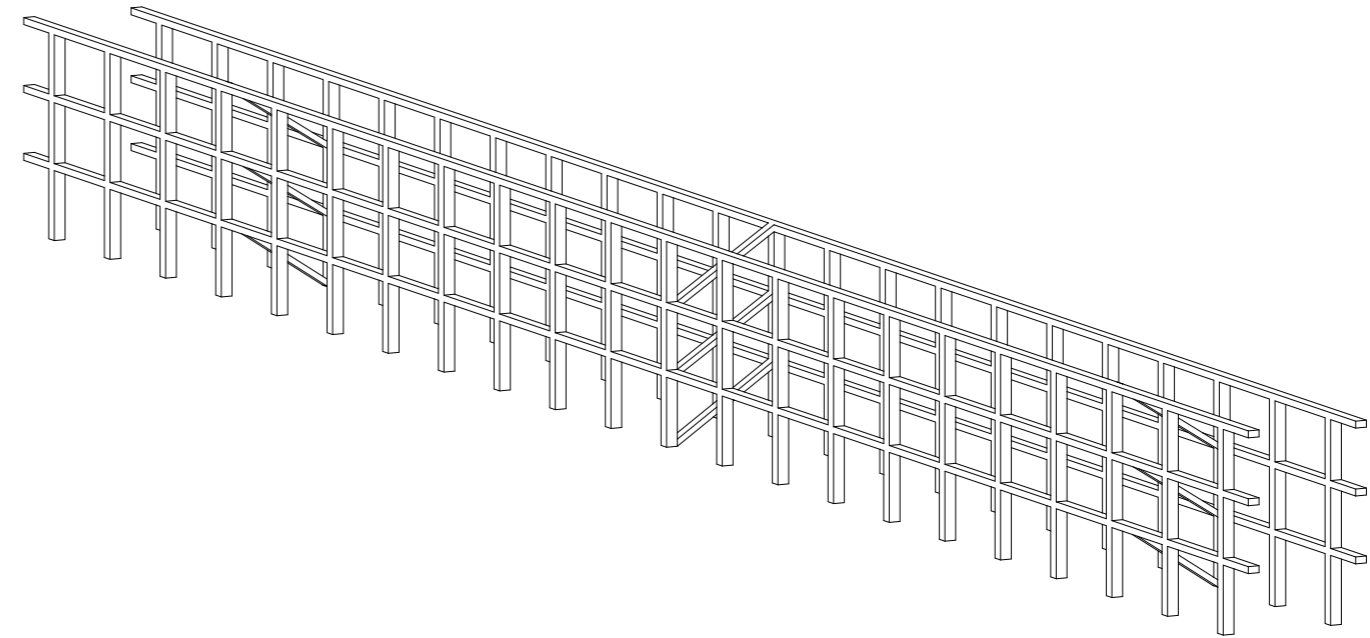
Time and use (days/hours/minutes)

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

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



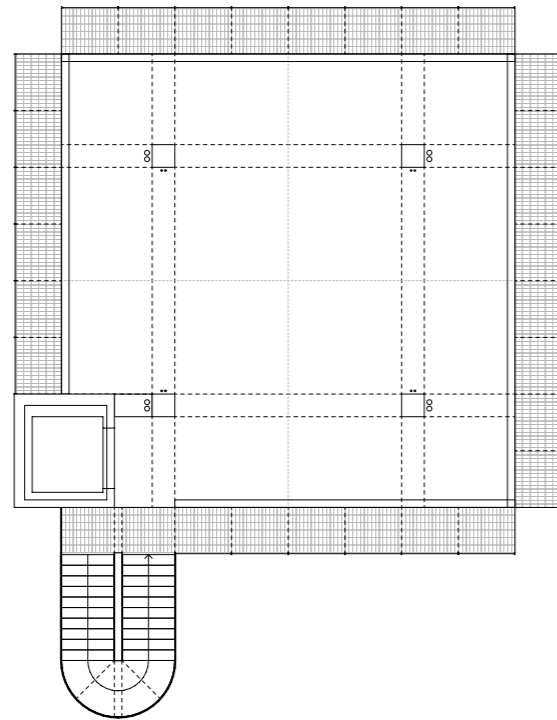
Axonometric drawings



90

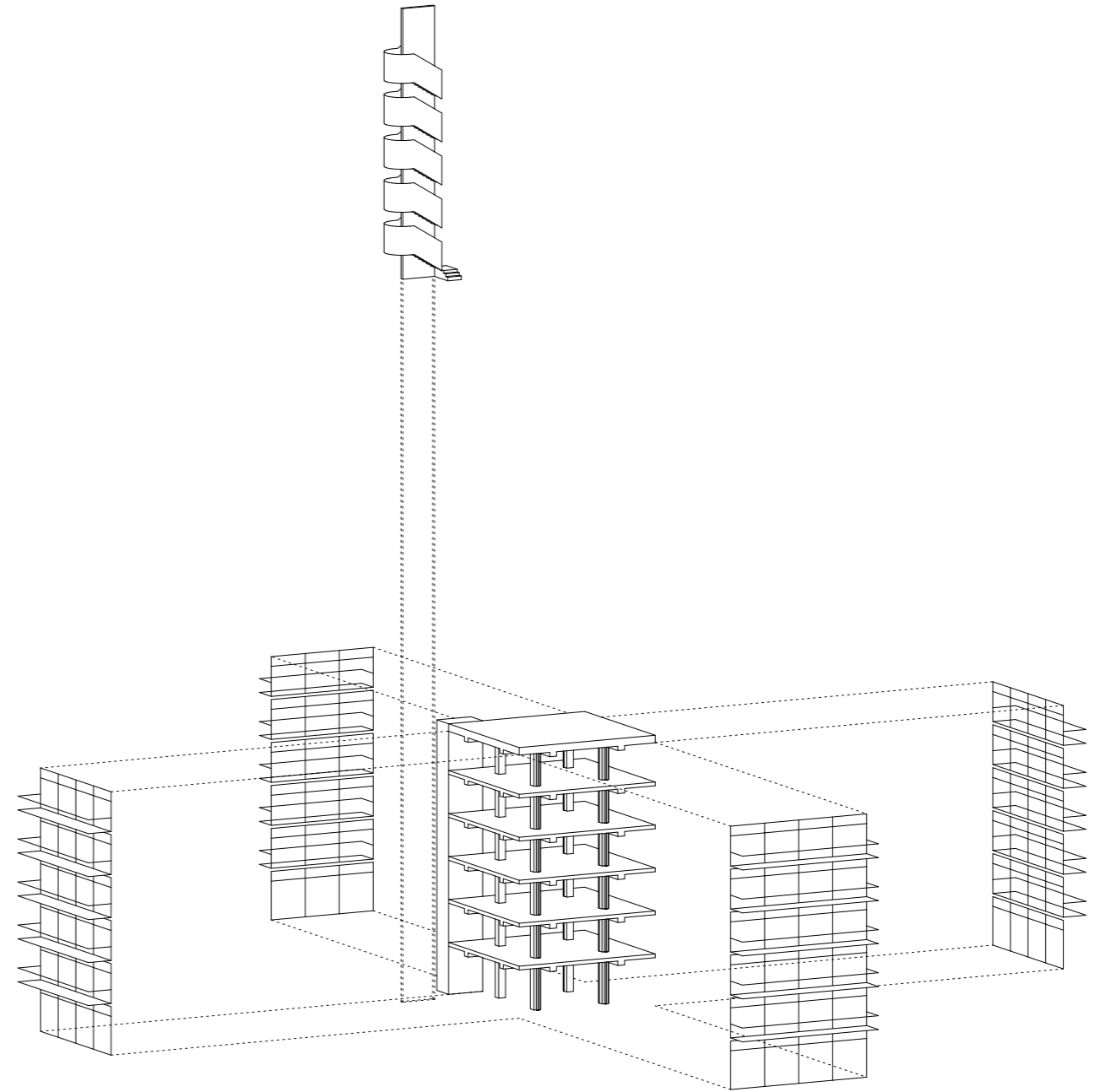
91

Bones

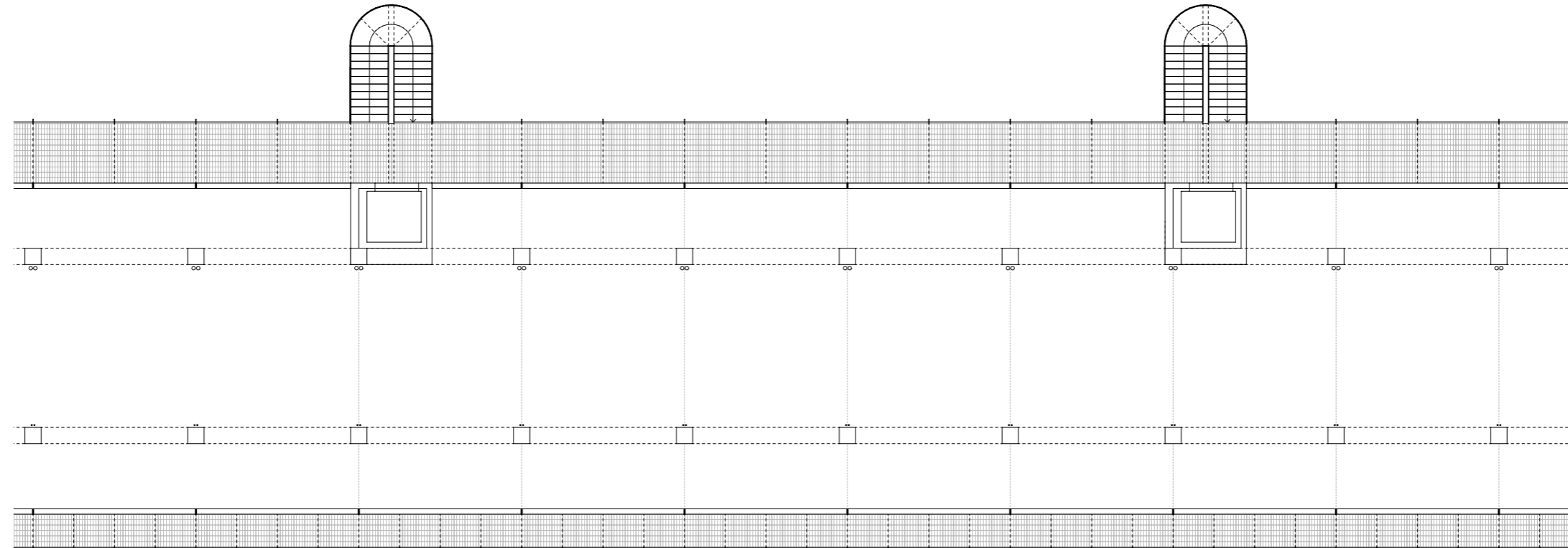


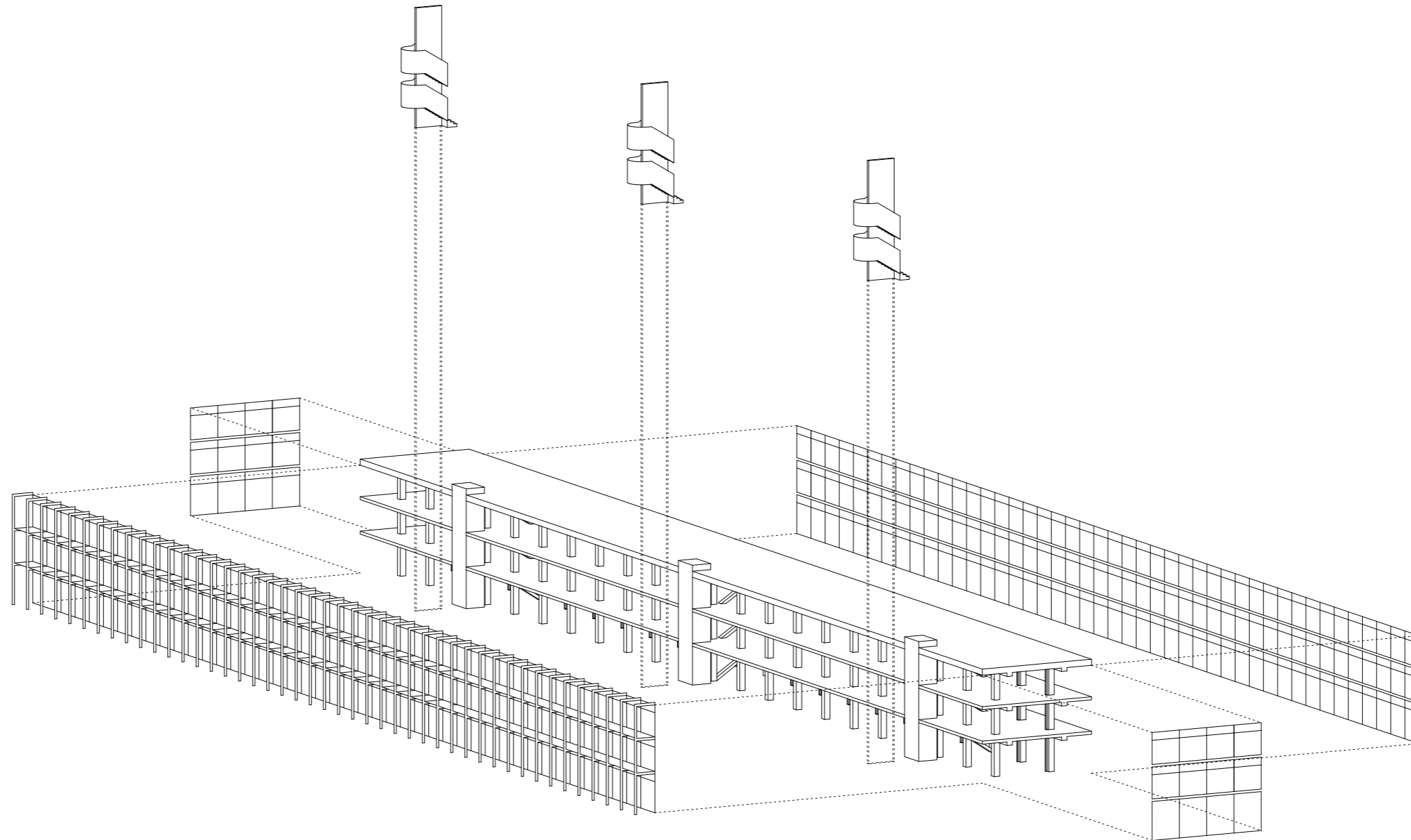
Non-directional structure - Plan

0 2 m
| |



Non-directional structure - Layers





Network of nodes

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

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

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



Slåmotgangen

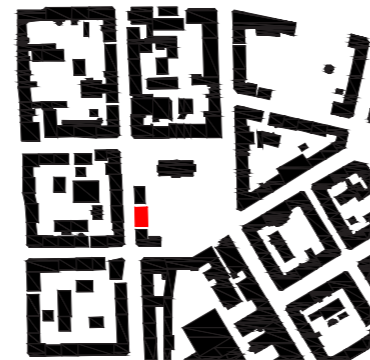
Address: Slåmotgangen 40-36
 Coordinates: 59°55'00.1"N 10°45'38.7"E
 Total property area: 84.4m² + 198.5m² + 1494.3m²= 1 877,2 m²
 Potential built area: 740m² = 570m² + 170m²
 Property unit number: 208/774, 208/601, 208/123
 Current condition: storage and parking
 Zoning: housing with space for industrial installation
 Challenges: problematic area, considerable noise from traffic
 Opportunities: picturesque surroundings, south-east facing

**Fredensborg**

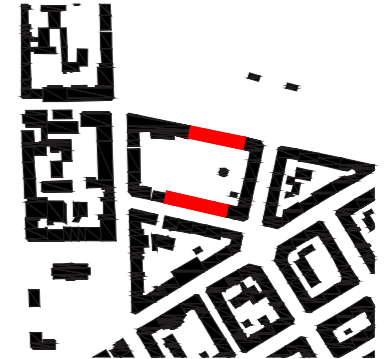
Address: Fredensborgveien 26
 Coordinates: 59°55'10.2"N 10°44'51.1"E
 Total property area: 4763.7 m²
 Potential built area: 360 m²
 Property unit number: 208/876
 Current condition: parking
 Zoning: housing and offices
 Challenges: transition between scales, sun conditions
 Opportunities: potential city repair by completing street corner, spacious

**Grünerløkka**

Address: Thorvald Meyers gate 68
 Coordinates: 59°55'13.4"N 10°45'34.3"E
 Total property area: 536.7 m²
 Potential built area: 200 m²
 Property unit number: 228/509
 Current condition: residential barracks and parking
 Zoning: housing and catering
 Challenges: noise from tram, facing protected park, costly
 Opportunities: city repair, completing the street facade, central, open

**Sofienbergsparken**

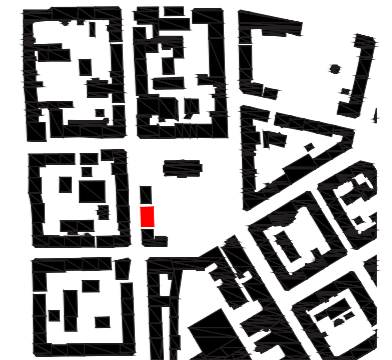
Address: Schæffers gate 12-2
 Coordinates: 59°55'18.2"N 10°45'43.5"E
 Total property area: 5995.8 m²
 Potential built area: 1000 m² + 884 m² = 1884 m²
 Property unit number: 228/382
 Current condition: industrial area, factory
 Zoning: residential housing, up to 5 stories
 Challenges: in development
 Opportunities: attractive site, completing the city block, access to closed courtyard

**Vulkan**

Address: Maridalsveien 8
 Coordinates: 59°55'13.1"N 10°45'04.7"E
 Total property area: 256.8 m²
 Potential built area: 203 m²
 Property unit number: 208/398
 Current condition: under development
 Zoning: residential housing, 5 stories or more
 Challenges: considerable traffic, small scale, closed
 Opportunities: potential tower typology, private; facing 3 blind facades

**Hausmania**

Address: Hausmanns gate 42-40, Brenneriveien 1
 Coordinates: 59°55'10.2"N 10°45'06.1"E
 Total property area: 346.2 m²+ 313.9 m²+ 616.4 m²=1 276,5 m²
 Potential built area: 740 m²
 Property unit number: 208/303, 208/304, 208/60
 Current condition: unused, decaying built fabric, to be demolished
 Zoning: experimental housing, art production, min. 5 stories
 Challenges: complex political condition, complex history
 Opportunities: access to backyard, zoned for experimental housing, zoned as a cultural city block



Carl Berner South

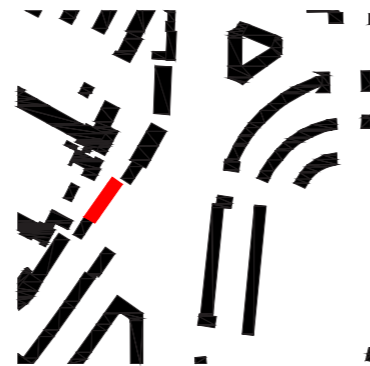
Address: Finnmarkgata
 Coordinates: 59°55'23.3"N 10°46'33.0"E
 Total property area: 8130 m²
 Potential built area: 1080 m²
 Property unit number: 229/3
 Current condition: parking, underdeveloped green area
 Zoning: recreational area, housing
 Challenges: not zoned for housing, traffic along west facade
 Opportunities: unused, facing idyllic park, given typology

**Grønlandsleiret**

Address: Grønlandsleiret 55
 Coordinates: 59°54'36.8"N 10°46'03.2"E
 Total property area: 861.3 m²
 Potential built area: 300 m²
 Property unit number: 230/107
 Current condition: parking
 Zoning: housing
 Challenges: height restrictions, historical surroundings
 Opportunities: city repair between two blind facades. access to courtyard

**Lovisenberg**

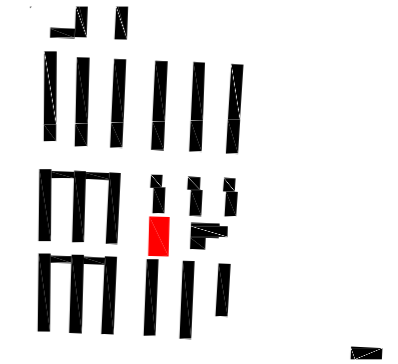
Address: Lovisenberggata
 Coordinates: 59°55'57.5"N 10°44'52.6"E
 Total property area: 1709.8 m²
 Potential built area: 512 m²
 Property unit number: 220/71
 Current condition: parking with containers
 Zoning: housing
 Challenges: close to traffic, near large health institution
 Opportunities: free facade towards open view, idyllic neighbourhood

**Carl Berner North**

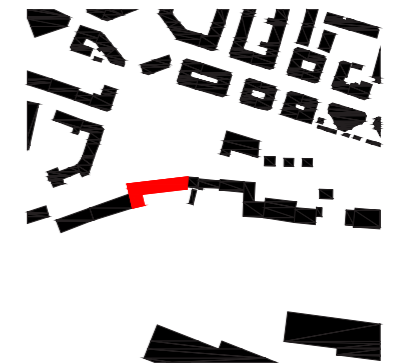
Address: Trondheimsveien 156B
 Coordinates: 59°55'57.5"N 10°44'52.6"E
 Total property area: 1090.1 m²
 Potential built area: 540 m²
 Property unit number: 226/75
 Current condition: parking
 Zoning: housing
 Challenges: close to traffic, sun conditions
 Opportunities: city repair, access to large courtyard

**Tøyen Park**

Address: Sofienberggata 58
 Coordinates: 59°55'15.9"N 10°46'31.8"E
 Total property area: 3587.3 m²
 Potential built area: 510 m²
 Property unit number: 229/142
 Current condition: kindergarten on part of the plot, parking
 Zoning: education, park, housing
 Challenges: between park, kindergarten and road
 Opportunities: flat terrain, city repair to finish streetscape

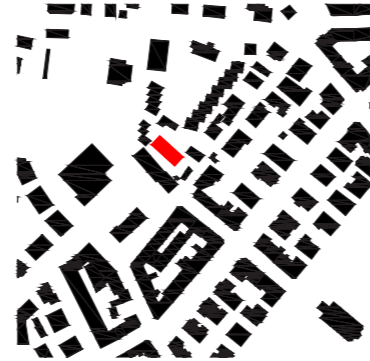
**Old Town**

Address: St. Halvards gate 27
 Coordinates: 59°54'22.3"N 10°46'22.5"E
 Total property area: 2166.4 m²
 Potential built area: 880 m²
 Property unit number: 233/186
 Current condition: industrial facilities, connected to railway
 Zoning: special area "for common good"
 Challenges: close to railway and industrial area
 Opportunities: possibility for high rise or experimental housing

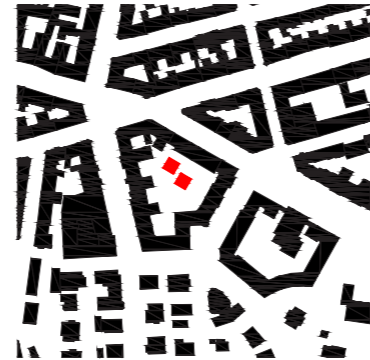


Briskeby

Address: Industrigata 3
 Coordinates: 59°55'22.2"N 10°43'01.1"E
 Total property area: 3170.4 m²
 Potential built area: 502 m²
 Property unit number: 213/174
 Current condition: transformed fire station to kindergarten, parking
 Zoning: public building, area for conservation
 Challenges: surrounded by historical buildings
 Opportunities: quiet area, row houses and city villas

**Bygdøy Allé**

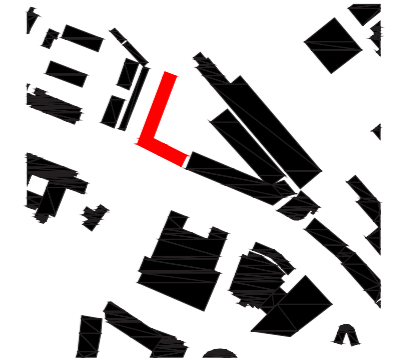
Address: Bygdøy Allé 56 a,b,c
 Coordinates: 59°55'05.1"N 10°42'16.9"E
 Total property area: 3574,6 m²
 Potential built area: 288 m²
 Property unit number: 212/333, 212/44
 Current condition: garage, storage room, spacious backyard
 Zoning: annex for housing or storage
 Challenges: small plot, surrounded
 Opportunities: potential for interesting city repair, historical interpretation

**Skillebekk**

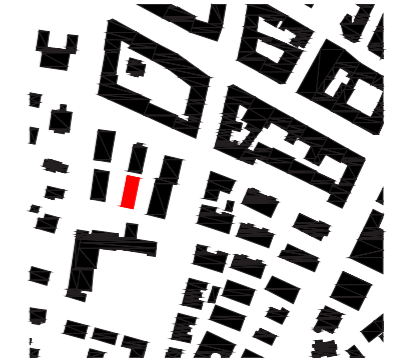
Address: Drammensveien 49
 Coordinates: 59°54'47.7"N 10°42'40.9"E
 Total property area: 1 317,2 m²
 Potential built area: 250 m²
 Property unit number: 211/57, 211/55
 Current condition: parking for office buildings
 Zoning: mixed use, housing and offices
 Challenges: north facing, surrounded by historical city villas
 Opportunities: idyllic, flat terrain between two distinct buildings

**Majorstuen**

Address: Sørkedalsveien 9b
 Coordinates: 59°55'54.6"N 10°42'34.7"E
 Total property area: 6636.4 m²
 Potential built area: 1645 m²
 Property unit number: 38/320
 Current condition: industrial buildings, green area
 Zoning: housing and industry
 Challenges: park area between block and villa area
 Opportunities: finish the open city quarter

**Tusindhuus**

Address: Frederik Stangs gate 11b
 Coordinates: 59°54'56.0"N 10°42'33.1"E
 Total property area: 1860 m²
 Potential built area: 554 m²
 Property unit number: 212/982
 Current condition: parking between apartment buildings
 Zoning: housing area
 Challenges: adjacent private hospital
 Opportunities: zoned up to 7 stories, high density

**Ruseløkka**

Address: Munkedamsveien 64
 Coordinates: 59°54'42.3"N 10°43'05.5"E
 Total property area: 705 m²
 Potential built area: 262 m²
 Property unit number: 210/3
 Current condition: leisure club for kids, small park
 Zoning: zoned for demolition, green area
 Challenges: justify densification
 Opportunities: ground floor with public programme

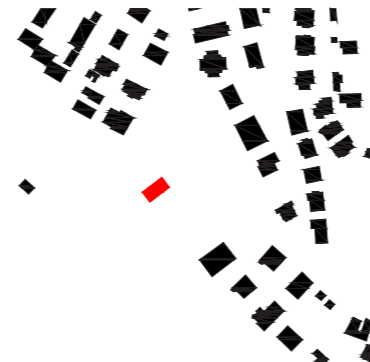


Skøyen

Address: Bygdøy Allé 119
 Coordinates: 59°55'54.6"N 10°42'34.7"E
 Total property area: 2905.5 m²
 Potential built area: 1645 m²
 Property unit number: 212/91
 Current condition: underground garage, car workshop
 Zoning: mixed use, industry
 Challenges: existing garage with workshop
 Opportunities: unbuilt above ground, open view

**Skarpsnoparken**

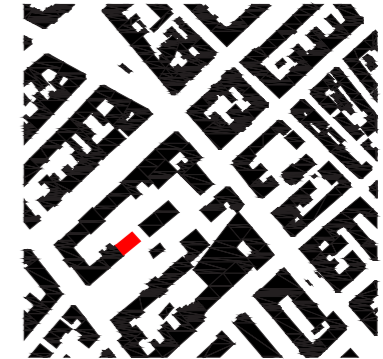
Address: Frøyas gate 13
 Coordinates: 59°55'07.8"N 10°41'19.0"E
 Total property area: 9055.5 m²
 Potential built area: 460 m²
 Property unit number: 212/121
 Current condition: garage, storage and workshop in a park
 Zoning: green belt with facilities
 Challenges: small plot with surrounding park
 Opportunities: city villa in green surroundings

**Nobelsgate**

Address: Nobelsgate 31
 Coordinates: 59°55'15.6"N 10°42'04.8"E
 Total property area: 1221.7 m²
 Potential built area: 250 m²
 Property unit number: 212/662
 Current condition: parking and green entrance
 Zoning: free standing housing 3-4 stories
 Challenges: will reduce conditions for adjacent surroundings
 Opportunities: free standing and view over the park

**Bogstadveien A**

Address: Gjørstads gate 6
 Coordinates: 59°55'35.8"N 10°43'05.7"E
 Total property area: 634.5 m²
 Potential built area: 260 m²
 Property unit number: 215/193
 Current condition: parking and garage
 Zoning: housing area
 Challenges: facade open towards east
 Opportunities: finish the streetscape

**Bogstadveien B**

Address: Bogstadveien 44bb
 Coordinates: 59°55'35.8"N 10°43'05.7"E
 Total property area: 847.1 m²
 Potential built area: 340 m²
 Property unit number: 215/76
 Current condition: garage, storage
 Zoning: housing area
 Challenges: topography, plot is in sloping terrain
 Opportunities: finish the streetscape

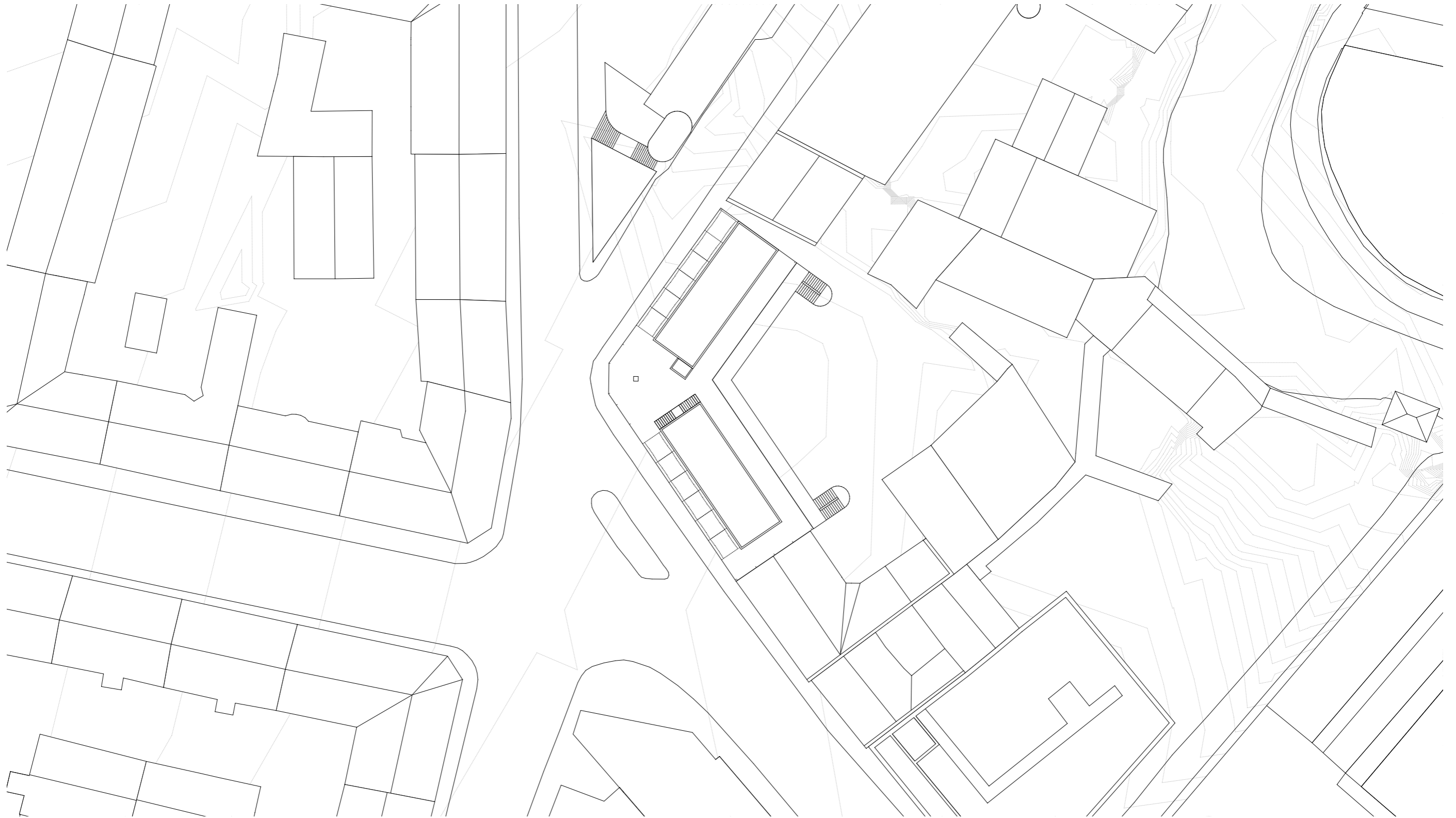
**Blindern**

Address: Blindernveien 2 og 4
 Coordinates: 59°56'06.8"N 10°43'32.5"E
 Total property area: 7292.9 m²
 Potential built area: 410 m²
 Property unit number: 46/88
 Current condition: two freestanding towers (11f) with lawn between
 Zoning: building area for residential buildings
 Challenges: how to relate to adjacent towers
 Opportunities: tabula rasa



V

Project



Site plan

112

113

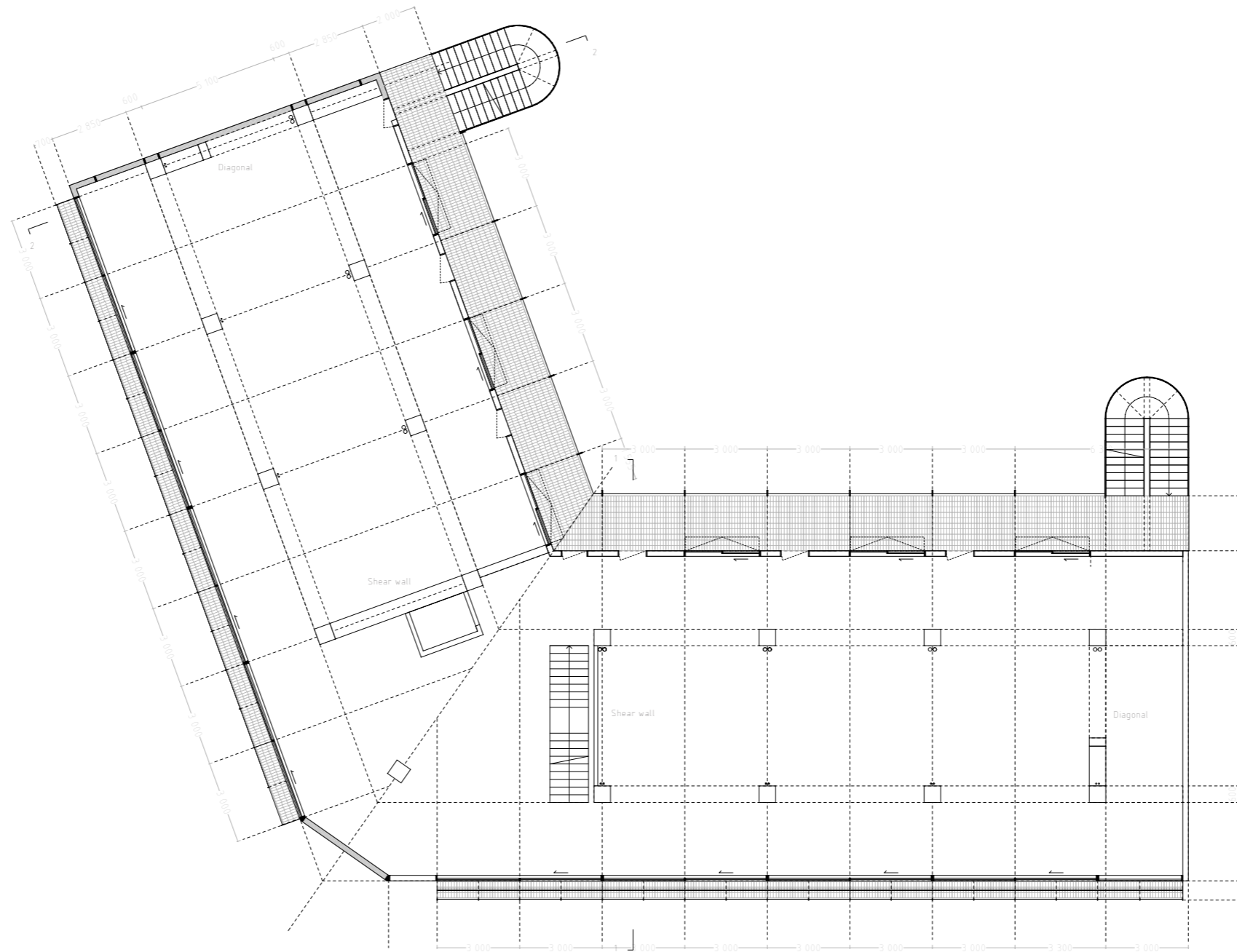
Brenneriveien 1 + Hausmannsgate 40/42

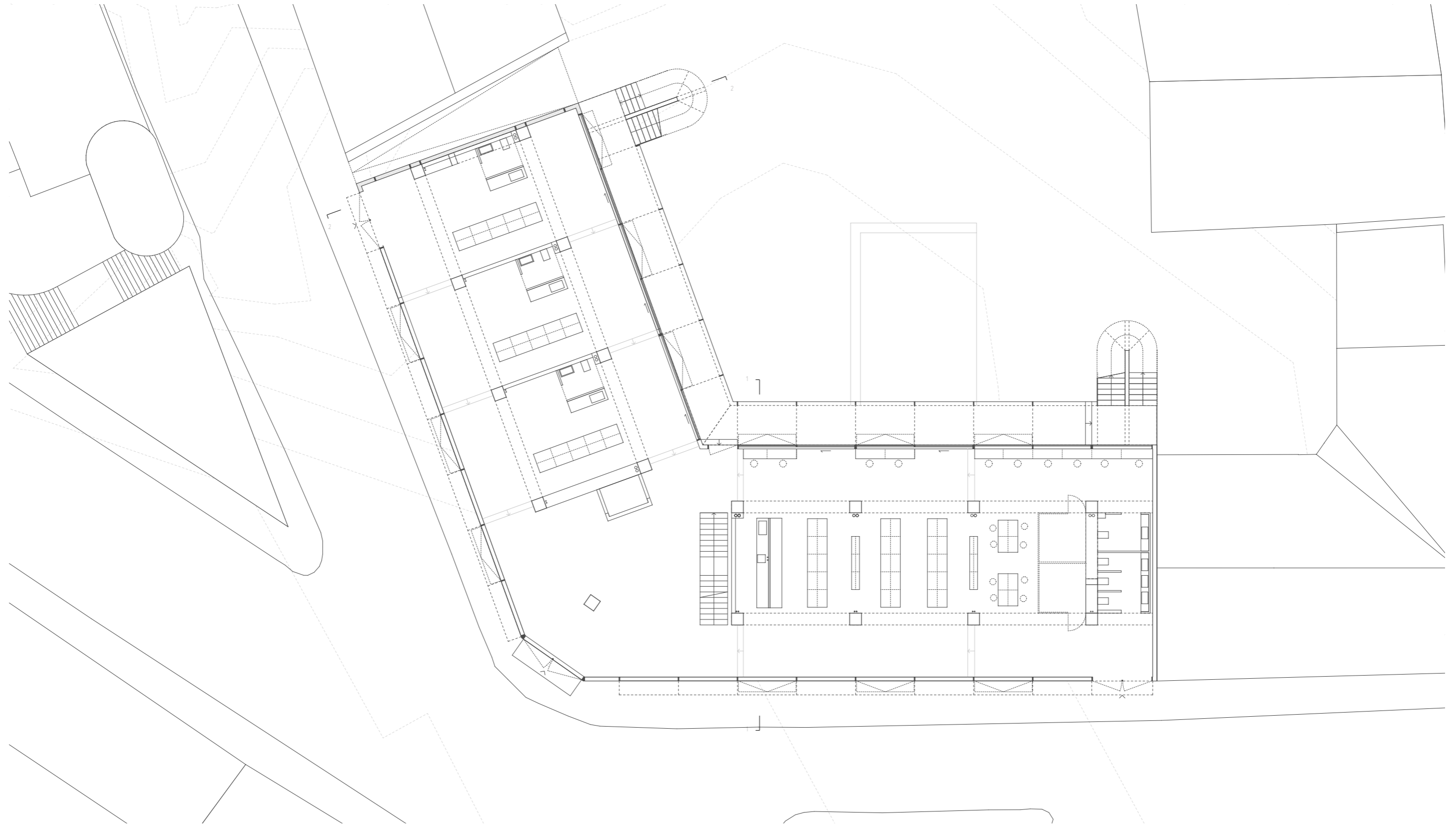
The corner sites where Hausmannsgate meets Brenneriveien have been highly debated in recent years. The entire city block is intended to be developed as a cultural quarter, with the aforementioned sites zoned for experimental housing and art production.

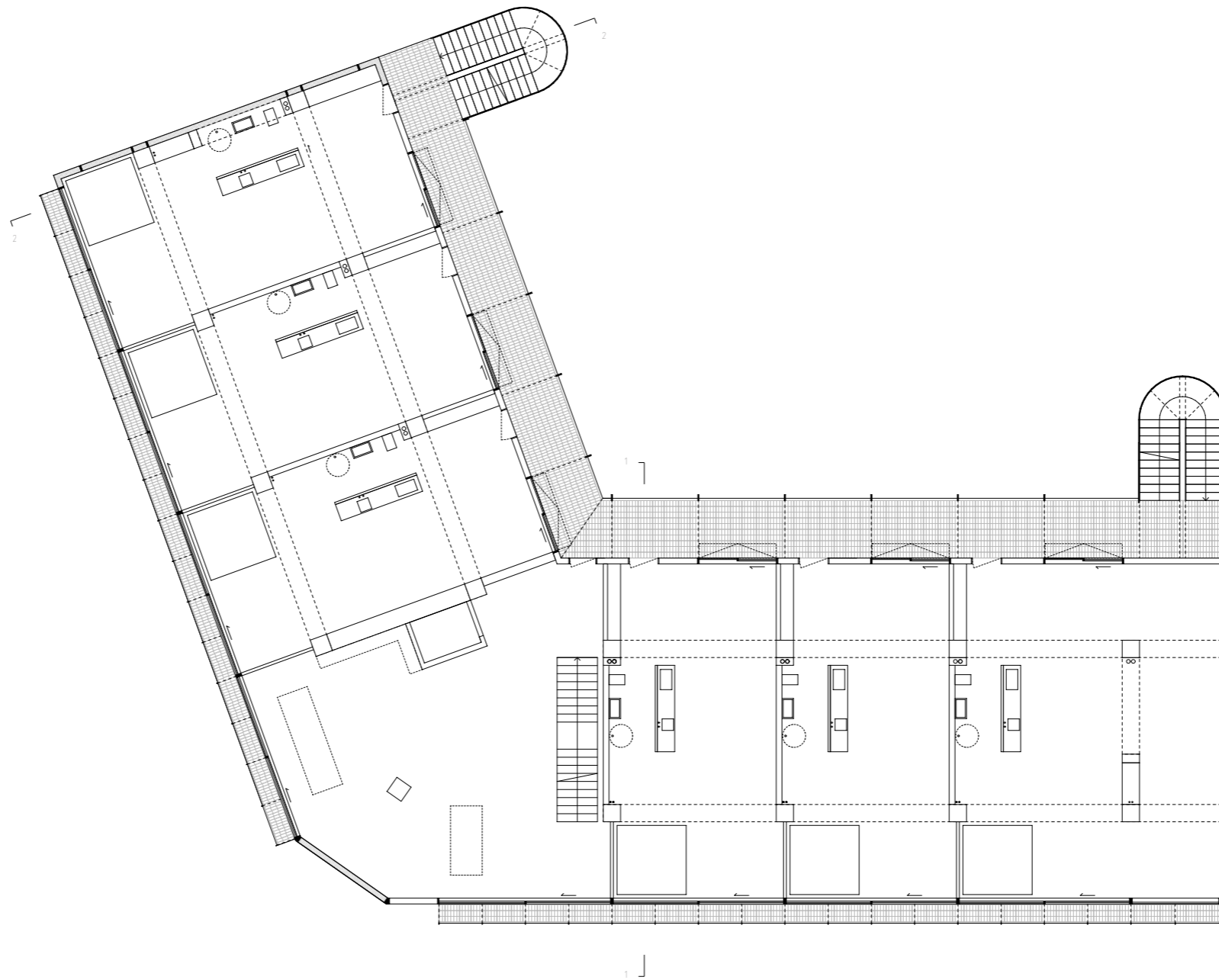
The project is an attempt to answer the request for experimental housing and art production by providing generous spaces with qualities not limited to any one use. The building body finishes the corner and the ground floor follow the sloping terrain in steps, providing spaces with large floor-to-ceiling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

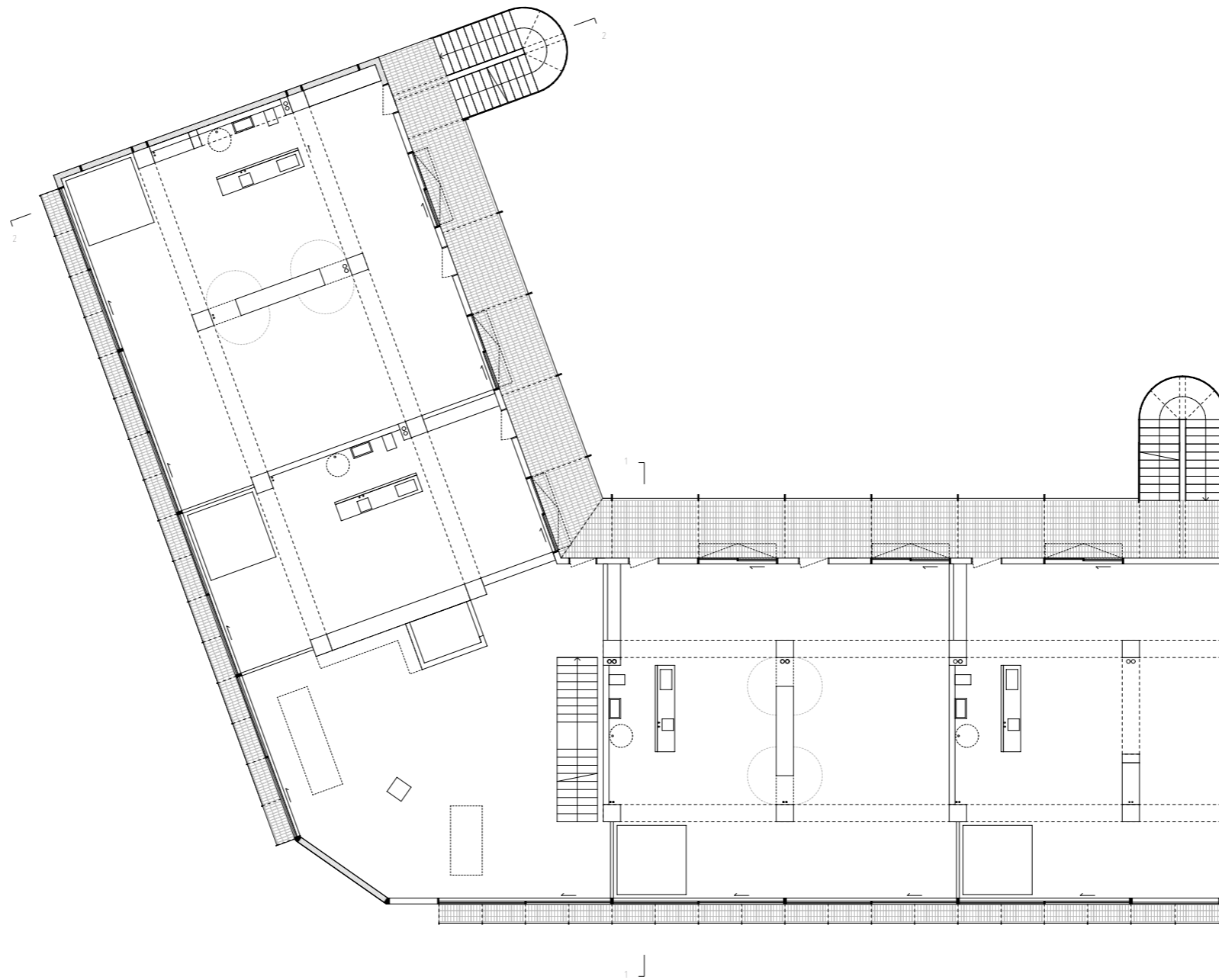
The internal layout can be arranged as separate modules, where the smallest module is approximately 6 x 12 m, or as open-plan layouts, only relating to a rhythm of large concrete columns and diagonal beams. The composition of the columns define more intimate spaces along the facades and larger spaces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

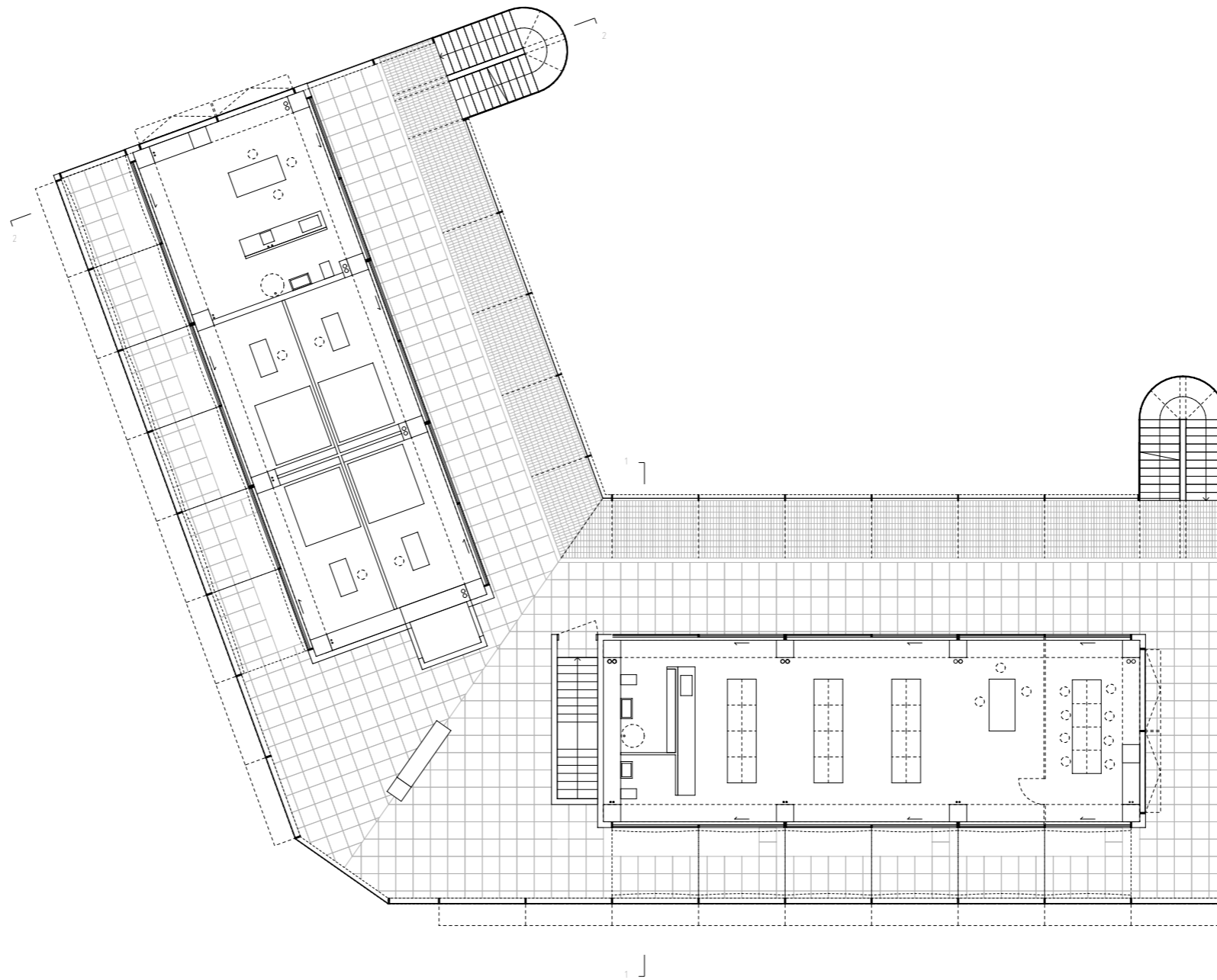
Building services and pipe runs are disconnected to the loadbearing structure, and provide the possibility for several layouts and programmes.



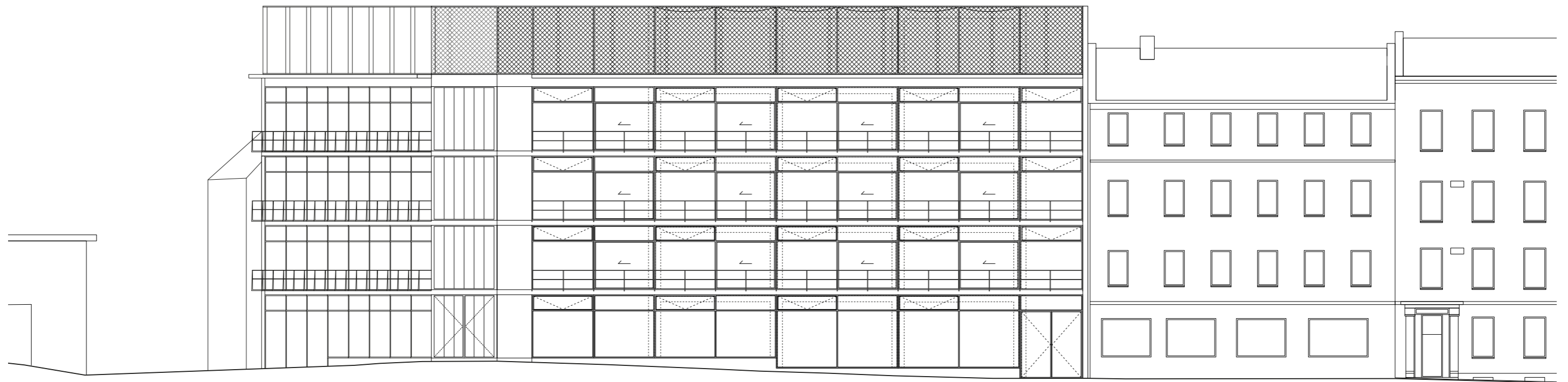


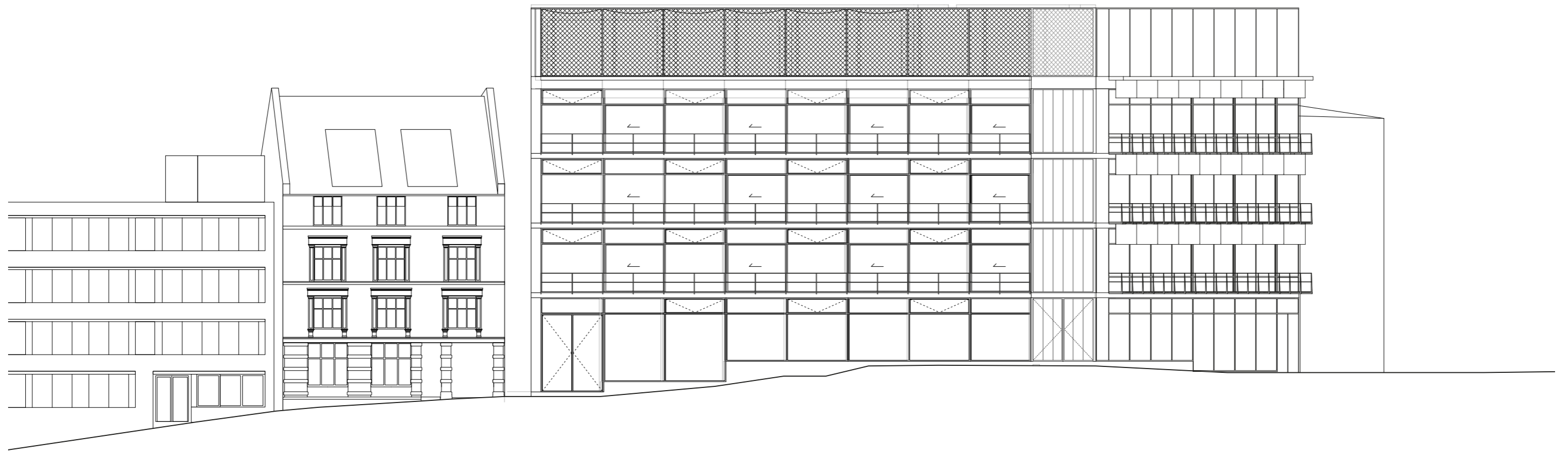


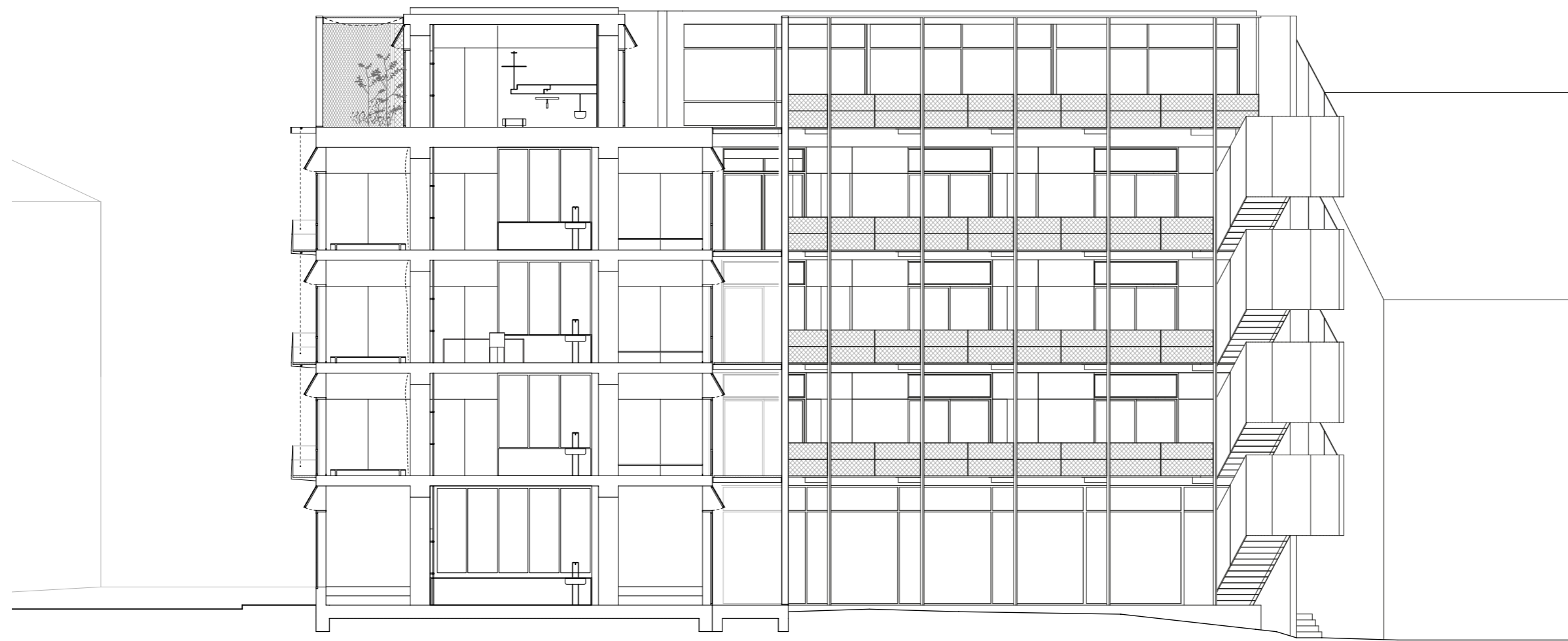


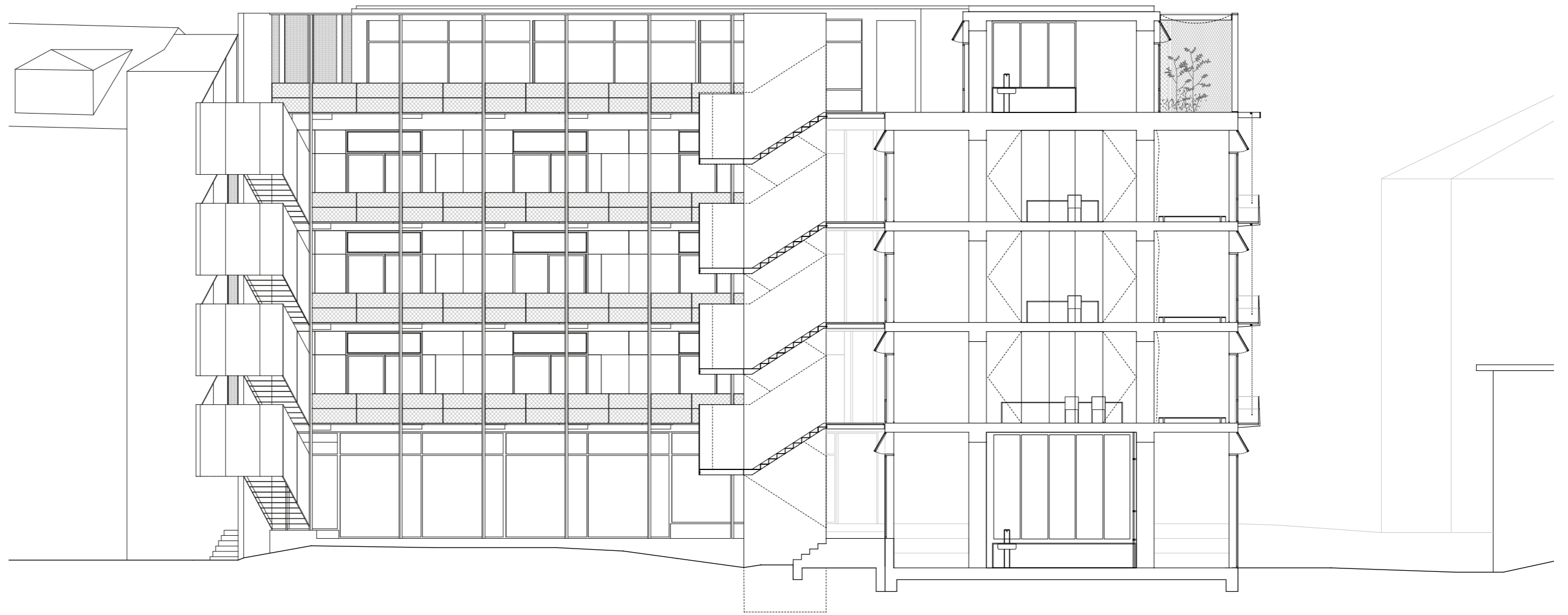


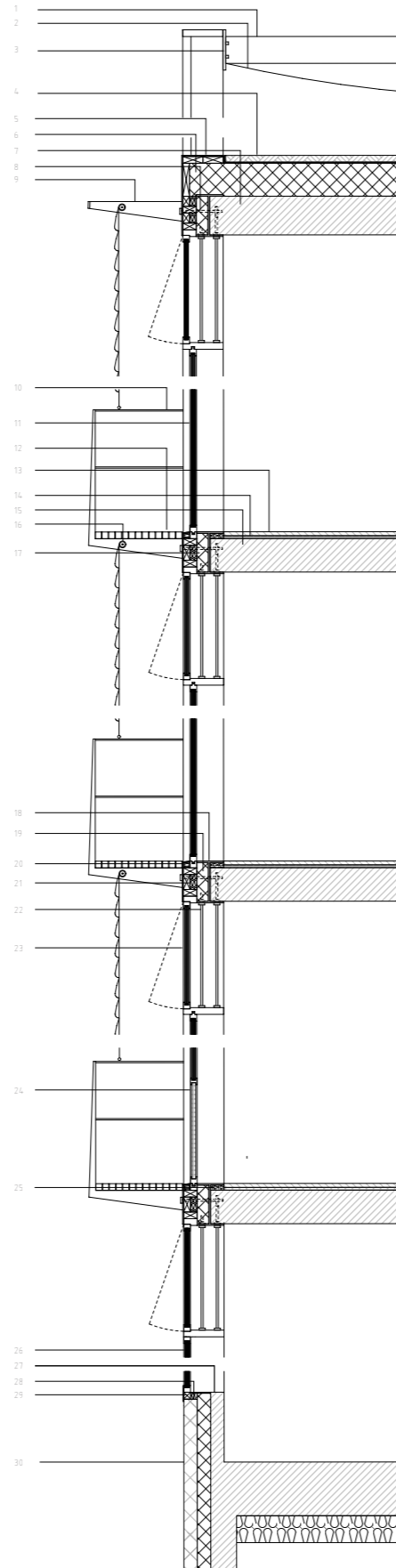












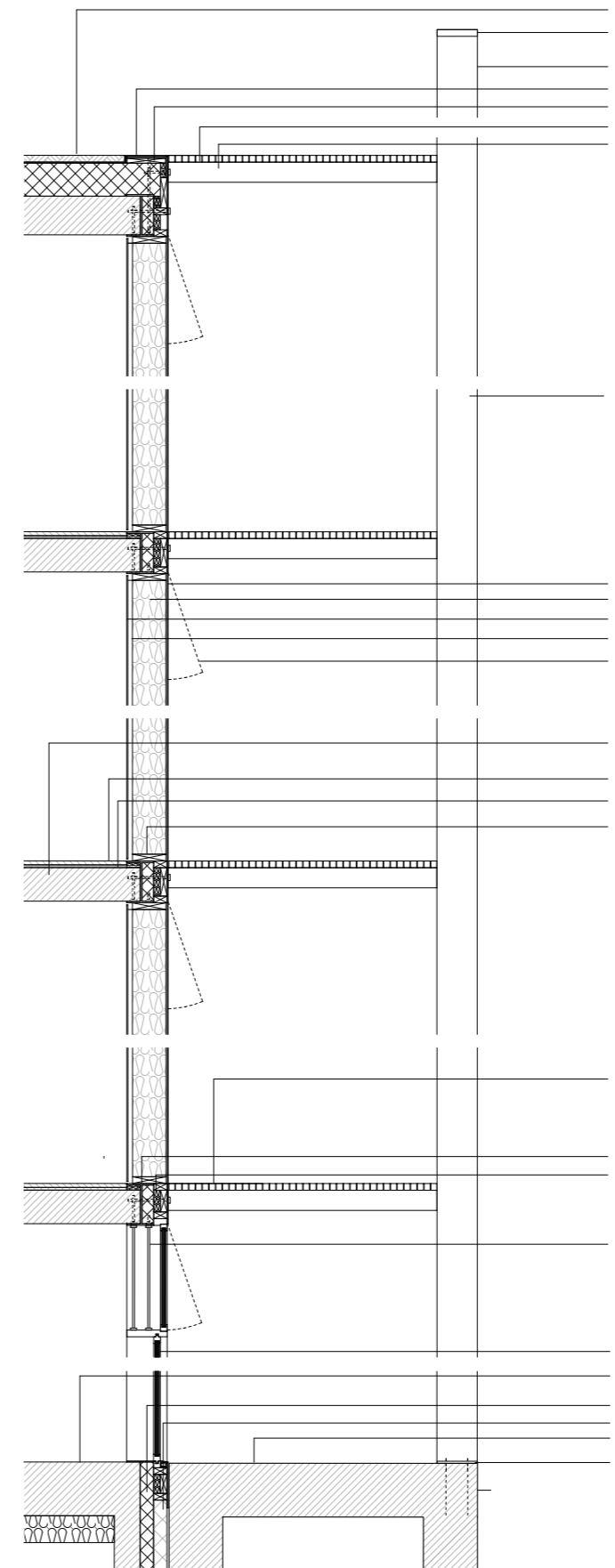
- 1 Galvanized steel beam pergola
- 2 Canvas
- 3 Flat steel bracket
- 4 Top soil and protection mat
- 5 Galvanized steel bracket
- 6 Polystyrene rigid insulation
- 7 300 mm site cast concrete slab
- 8 Facade penetrating fastener
- 9 Cantilevering steel frame

- 10 Steel balcony
- 11 Triple-glazed sliding door units
- 12 Metal grating 50x50mm
- 13 Polished concrete floor
- 14 Impact sound insulation
- 15 300 mm site cast concrete slab
- 16 Sun screen, wire guided roller blinds
- 17 Polystyrene rigid insulation

- 18 Steel beam I-profile
- 19 Polystyrene rigid insulation
- 20 Window sill and rain water drip
- 21 Thermal insulation
- 22 Anchor cable, support for sliding door
- 23 Top hinged window

- 24 Polycarbonate
- 25 Thermal insulation
- 26 Triple-glazed fixed frame
- 27 Site cast concrete, polished surface
- 28 Aluminium window board
- 29 Trim
- 30 Site cast concrete

Facade section - Street



- 1 Top soil
- 2 Galvanized steel beam
- 3 Galvanized steel post
- 4 Galvanized steel bracket
- 5 Make-up unit
- 6 Metal grating 50x50mm
- 7 Galvanized massive flat steel beam
- 8 Railing, steel and wire

- 9 Aluminium plate
- 10 Thermal insulation
- 11 Air cavity
- 12 Plywood pine veneer 13mm
- 13 Top hinged window
- 14 300 mm site cast concrete slab
- 15 Polished concrete floor
- 16 Impact sound insulation
- 17 Bottom plate

- 18 Metal grating 50x50mm
- 19 Steel beam I-profile
- 20 Thermal insulation
- 21 Anchor cable to support sliding doors
- 22 Triple-glazed sliding door
- 23 Site cast concrete, polished surface
- 24 Polystyrene rigid insulation
- 25 Polystyrene rigid insulation
- 26 Site cast concrete, hammered surface
- 27 Steel fastener, bolted to concrete

Facade section - Gallery



The empty space

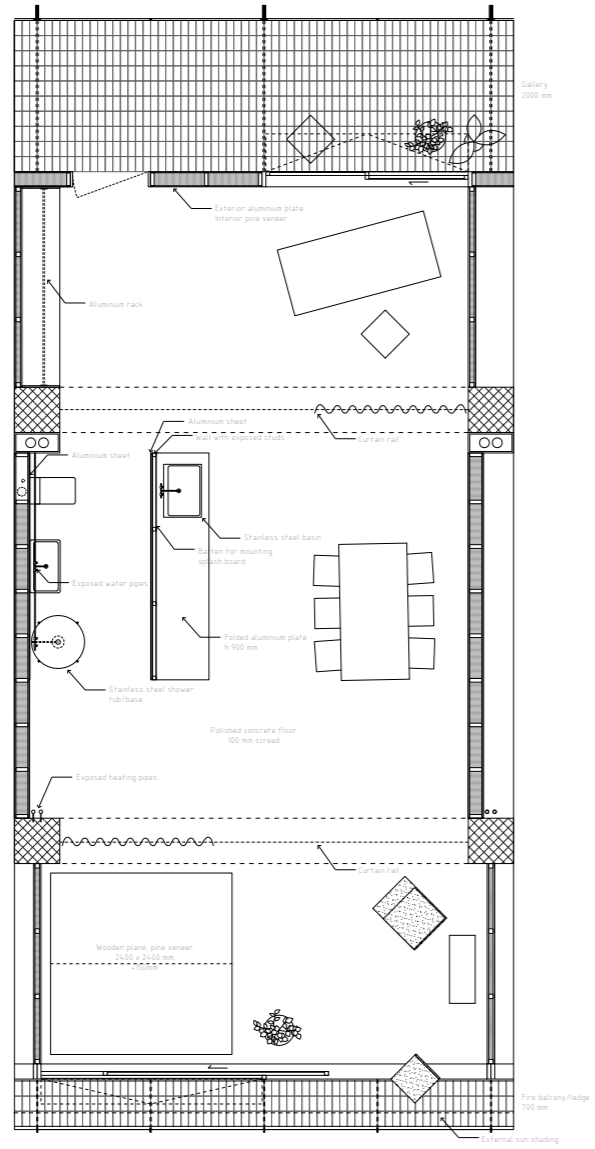
The interior, the plan and the fixtures are ephemeral. The architecture of the living/working units are based on the unfinished, the open-ended and the constantly transforming condition of the interior. It is a balance between the rigid and the relaxed, the rough and the homely.

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

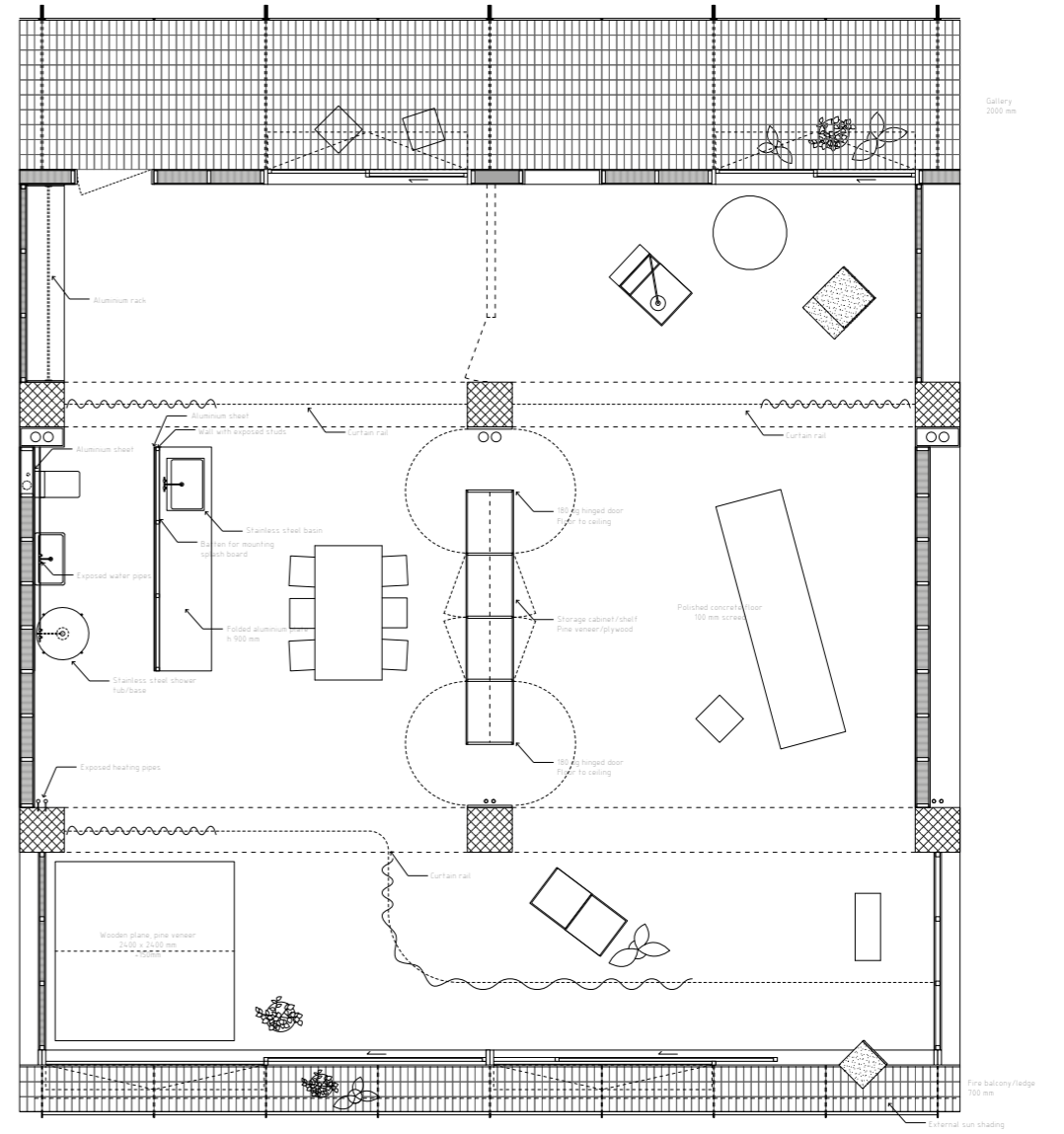
The interior consists of building materials not generally associated with a traditional home or a traditional workspace. Rather, it is a dialogue between the rough concrete, the light steel, the warm wood and swaying fabric. Materials and furniture give hints, insinuations and atmospheres for the users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

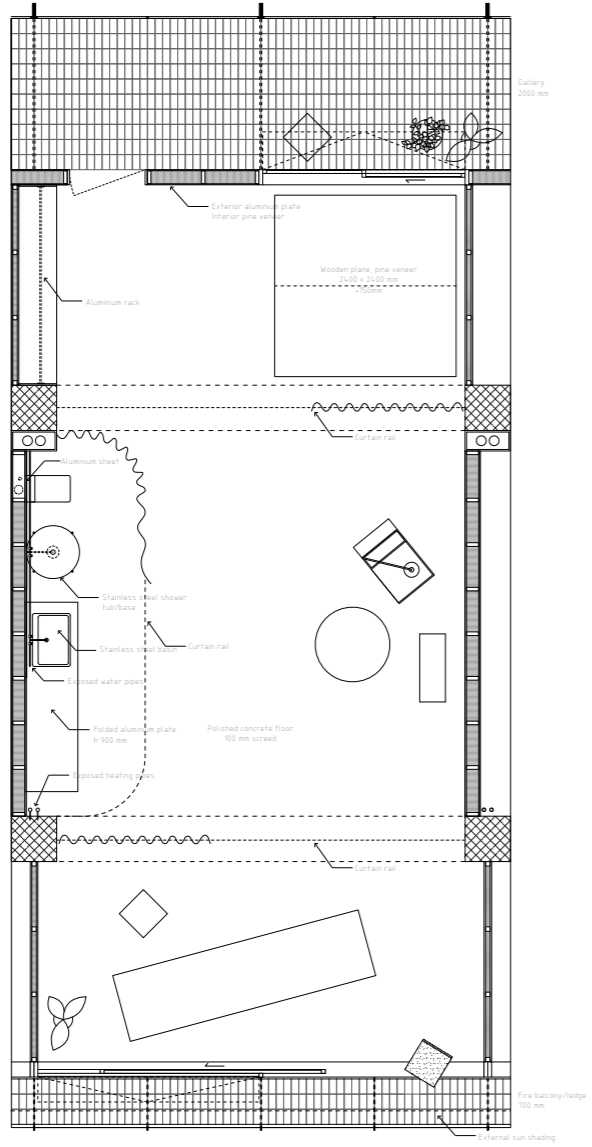
The spaces can be subdivided, yet the layout does not suggest a conventional setup with a separate bathroom, bedroom and living room. The architecture does not suggest a particular way of living. But, hopefully, the architecture encourages consciousness. About the environment we inhabit, how we consume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



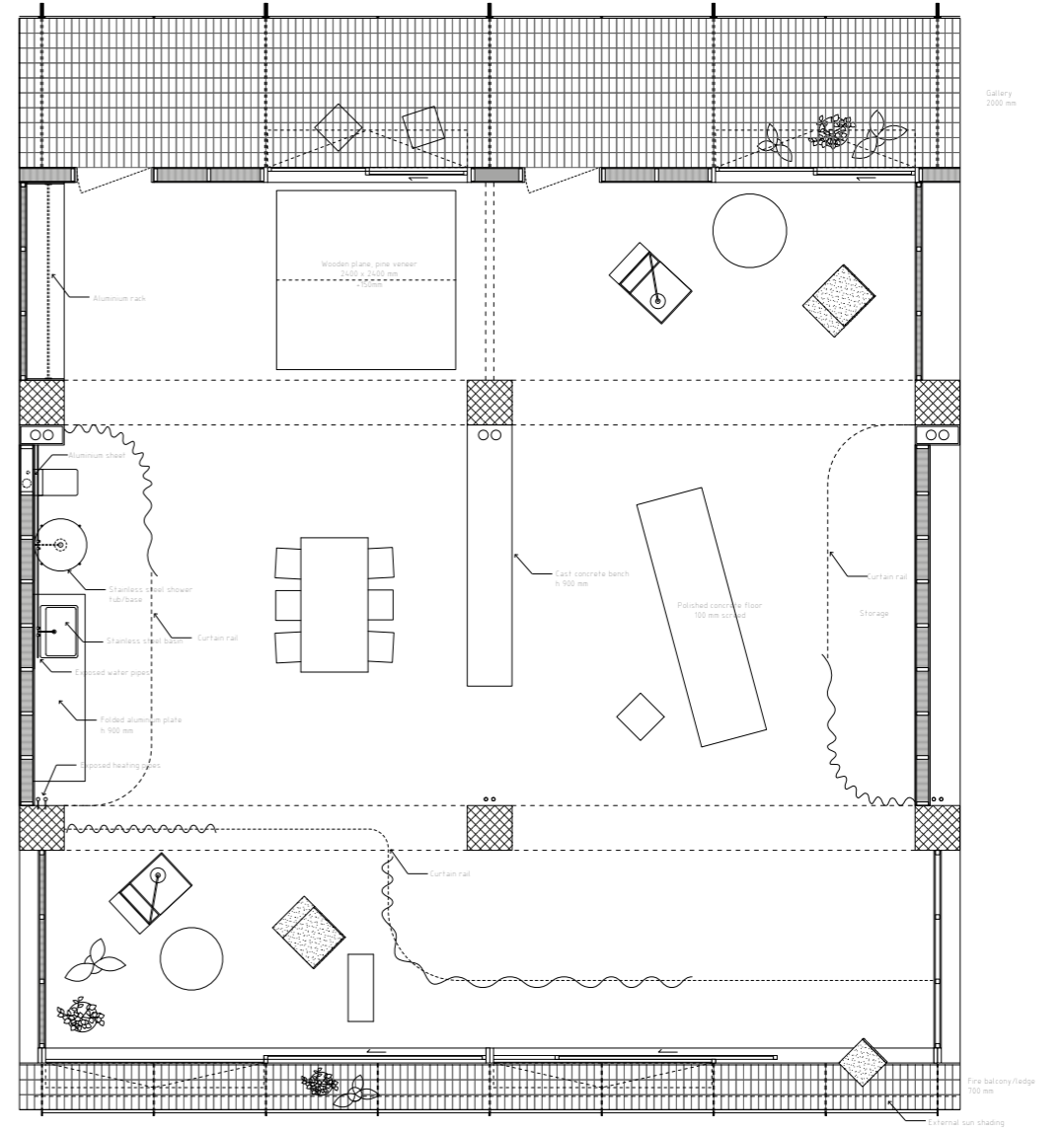


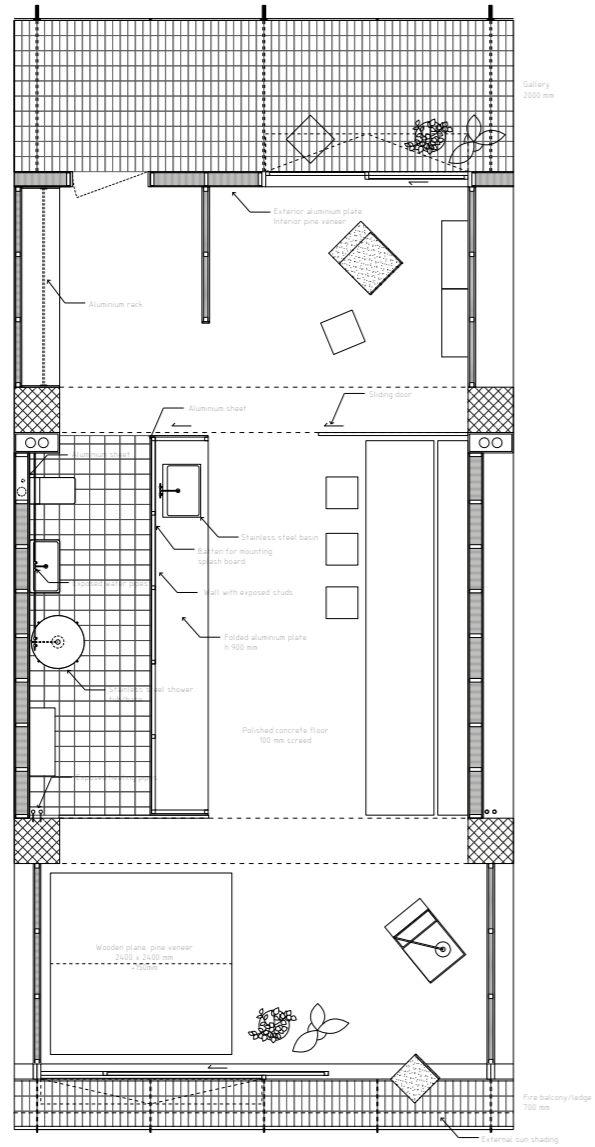
Plans



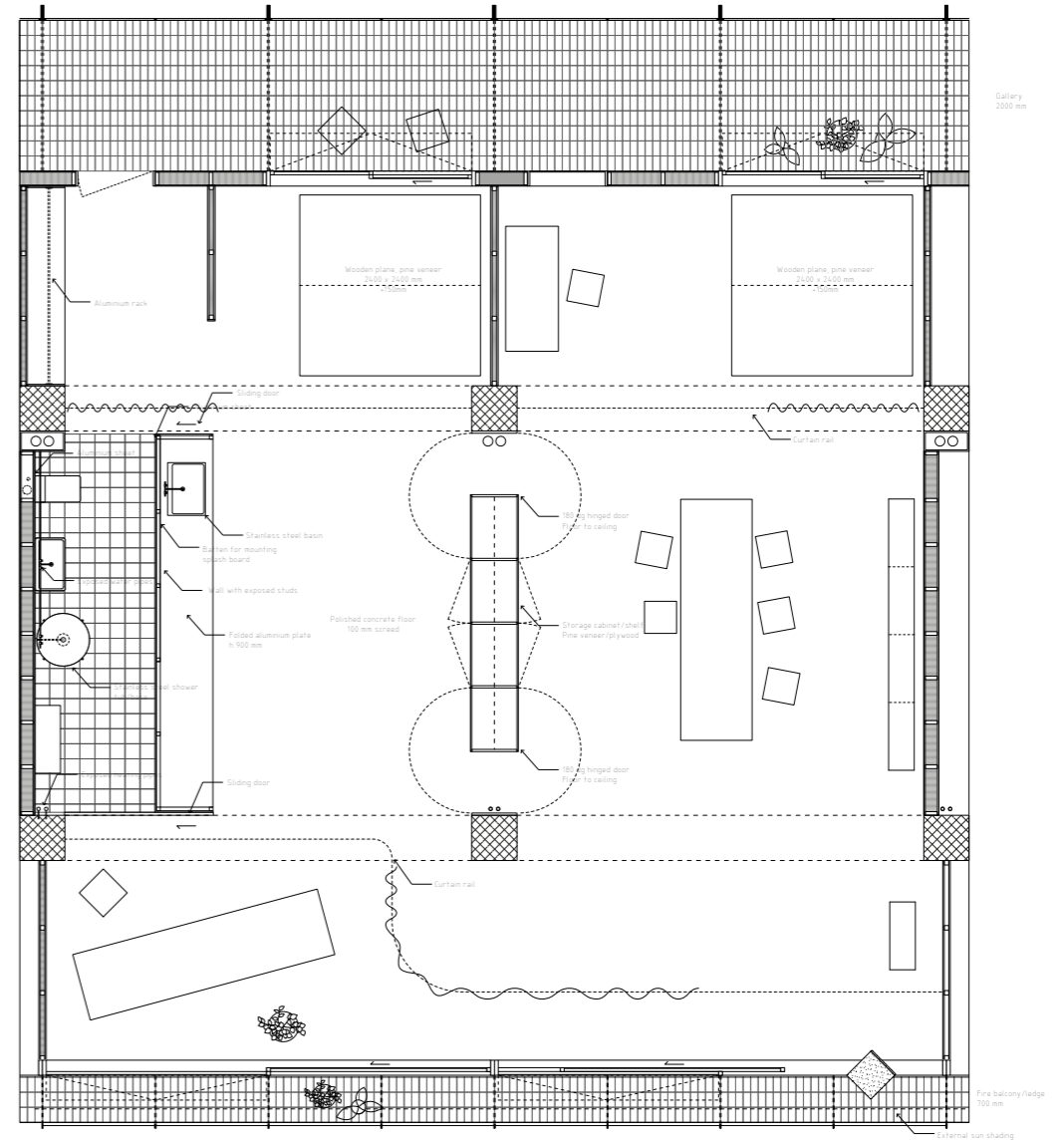


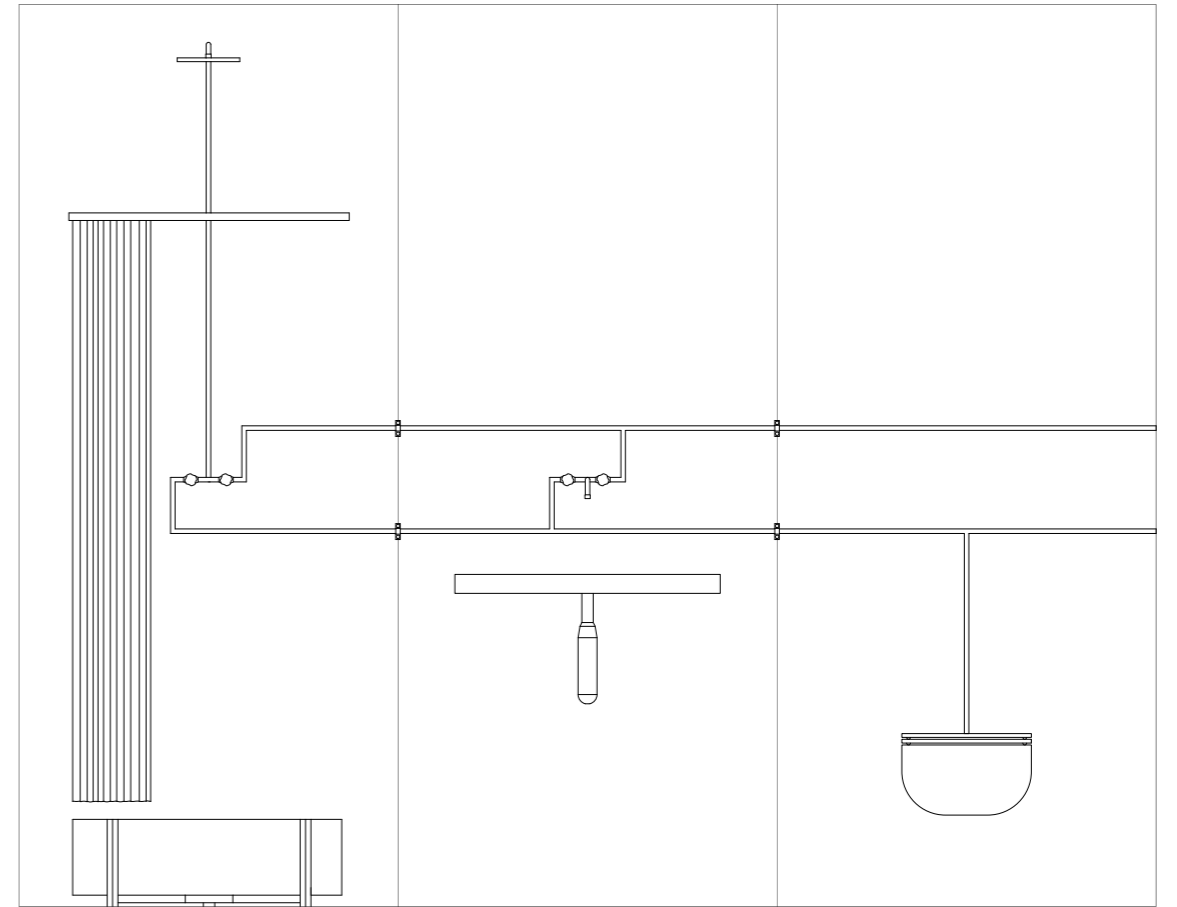
Plans

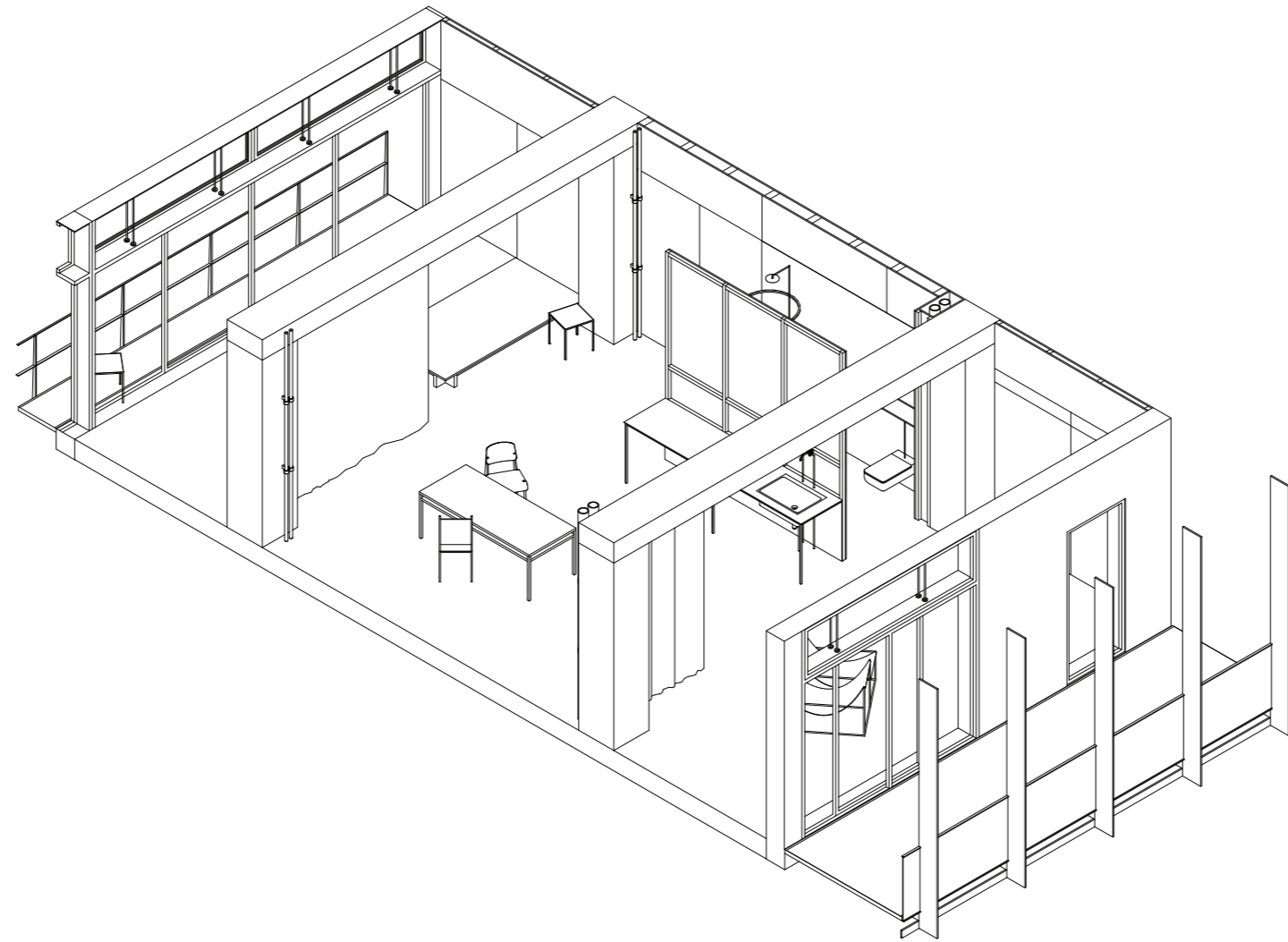


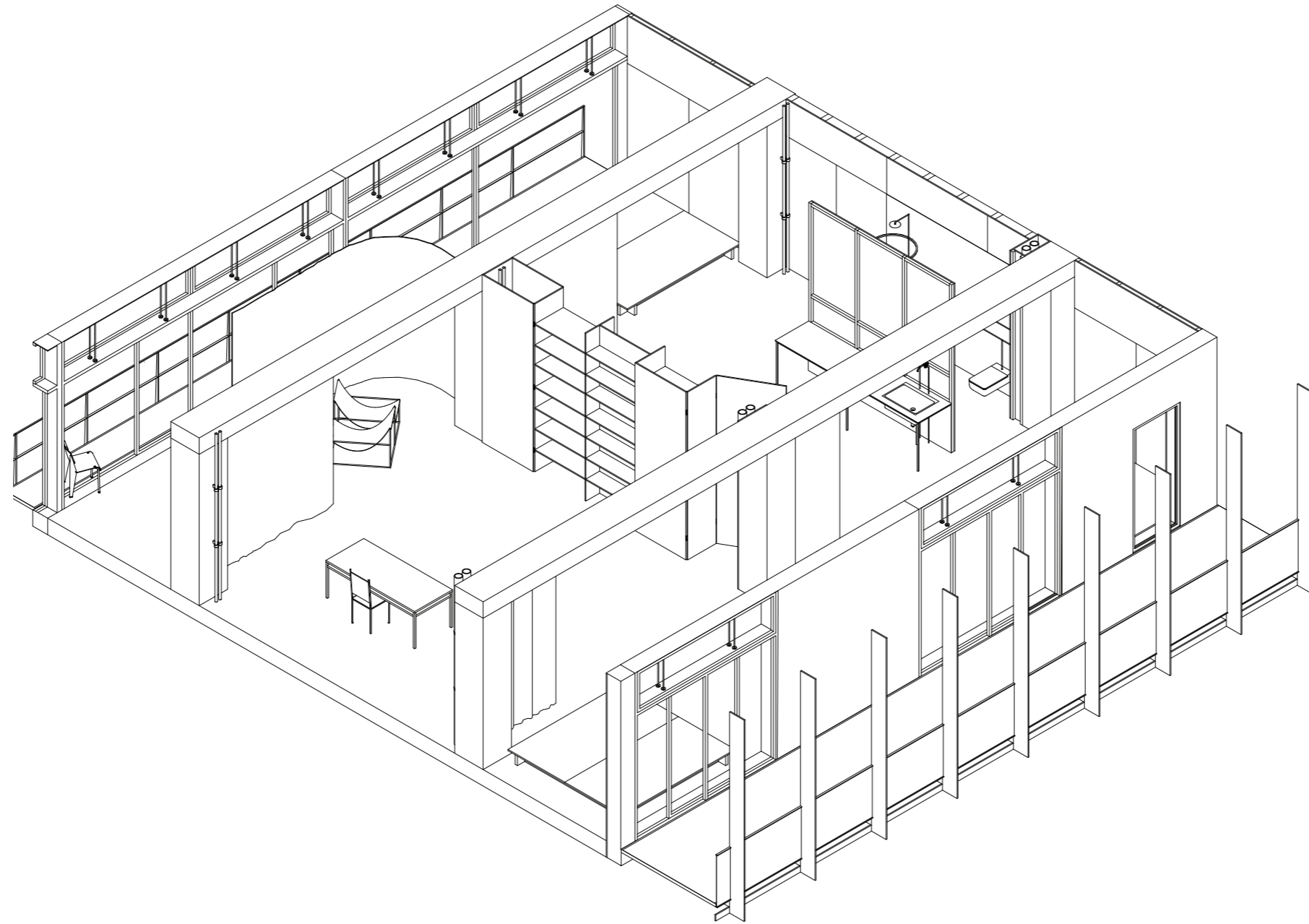


Plans











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

Mats Einevoll Heggernæs & Håkon Carlsen Vetlesen

Thank you to

Kerstin Höger for your patience and guidance.

Sigurdur Gunnarsson &
Sebastian Østlie for valuable discussions and advice.

Lars Vetlesen &
Anne Behrends Carlsen for your hospitality.

Julia Kolacz &
Hege Socha Wollan for your patience.

