



GUEST STUDIO

AHO SPRING 2020

Pascal Flammer

Neven Fuchs

Aleksandra Ognjanov

Chris Engh

Giacomo Pelizzari

Architectural Space as a Personal Message

Architects typically respond to requests from others; they solve problems and fulfill the wishes addressed to them. In this studio we want to change the perspective; we want to start with our own visions and goals or problems. Participants are invited to find out what they would like to see realized or changed in their personal or societal world. The aim of the semester is to produce an authentic personal concept of space that is nevertheless readable by others and has a certain universal relevance. To achieve this we would go through three phases. I ask the students to develop a strong personal position in order to stimulate their intrinsic motivation and authentic architectural development.

A. Analysis

The first phase is purely analytical and self-reflective. The external form or the architectural product is not considered yet. Each student is invited to identify and to describe a personal focus of interest, to try to find out what fascinates them, and what open or hidden motives support their concerns. The more explicit and inclusive the distilled result of this analysis becomes, the more effectively it serves as a guiding principle for the second phase; the emergence of form. Social discourse helps them to clarify their visions. (F.e. Anna wants to collect things and find methods for doing so. Arthur wants to reduce the size of an apartment to its minimum in order to win space for undefined purposes. Eva thinks her life is 'summer' or 'winter', not as a climatic phenomenon, but understood as a relational condition. Florian wants to build the cheapest possible space for housing. Rubens wants to redefine the roles, attributes and behaviours in a restaurant. Alexander proposes to build a house according to his instinctive spatial and material enjoyment, rather than objective coherence).

B. Emergence of Form

Starting from the analysis in phase A, we try to gain a mental and consequently a physical form. The participants formulate and/or sketch out possible principles and elements of site, space, materials, colours, possibly written statements etc.: the full gamut of architectural tools can be employed. Social discourse may often be of valuable help in concretizing what in phase A has been subjectively identified. Clearly, in this phase we often return to phase A and re-clarify our concerns and wishes (feed-back and feed-forward). We also allow phase B to be the longest of all three. It really should carry us from ideas to more and more mature architectural forms.

C. Inventing a coherent visible and tangible form

The product of phase B does not have to meet all conditions of successful social communication; this is the goal of phase C. Each student chooses the medium through which they want to communicate the final result their efforts. Media can be two- or three-dimensional, hand-made or machine-supported, or whatever best serves the communicative goal. We try to stress this communicative aspect more than usual in order to reach people outside the specialized field of architecture. The topics the students choose and their results should be universally understood. Communication is key if we want to achieve this. The end product should visibly be rooted in a personal concern but represent a publicly readable and understandable piece of architecture.



students

Aleksandra Bašić

Amalie Nævisdal Tønnesen

Anna Maria Elisabet Forslow

Emilie Swanstrøm

Jens Henrik Johnsen

Marte Kramer Riseng

Oreste Gustave Kamanzi

Silje Charlotte Damhaug

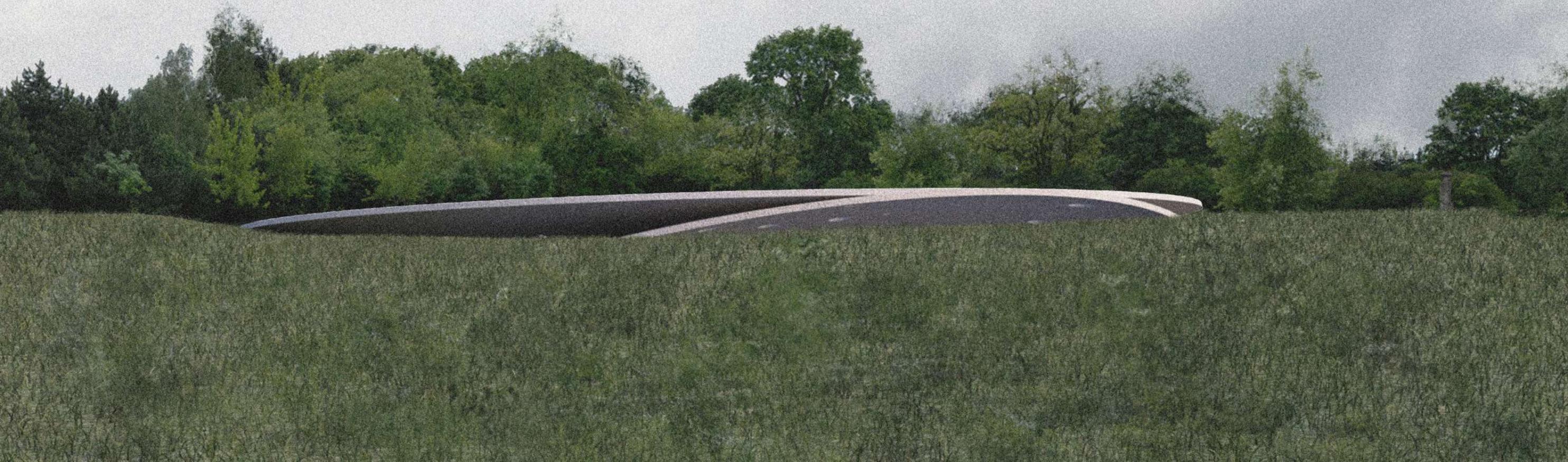
Silje Mari Skarheim

Siri Merete Birkeland

Stine Mari Olsen Gallefoss

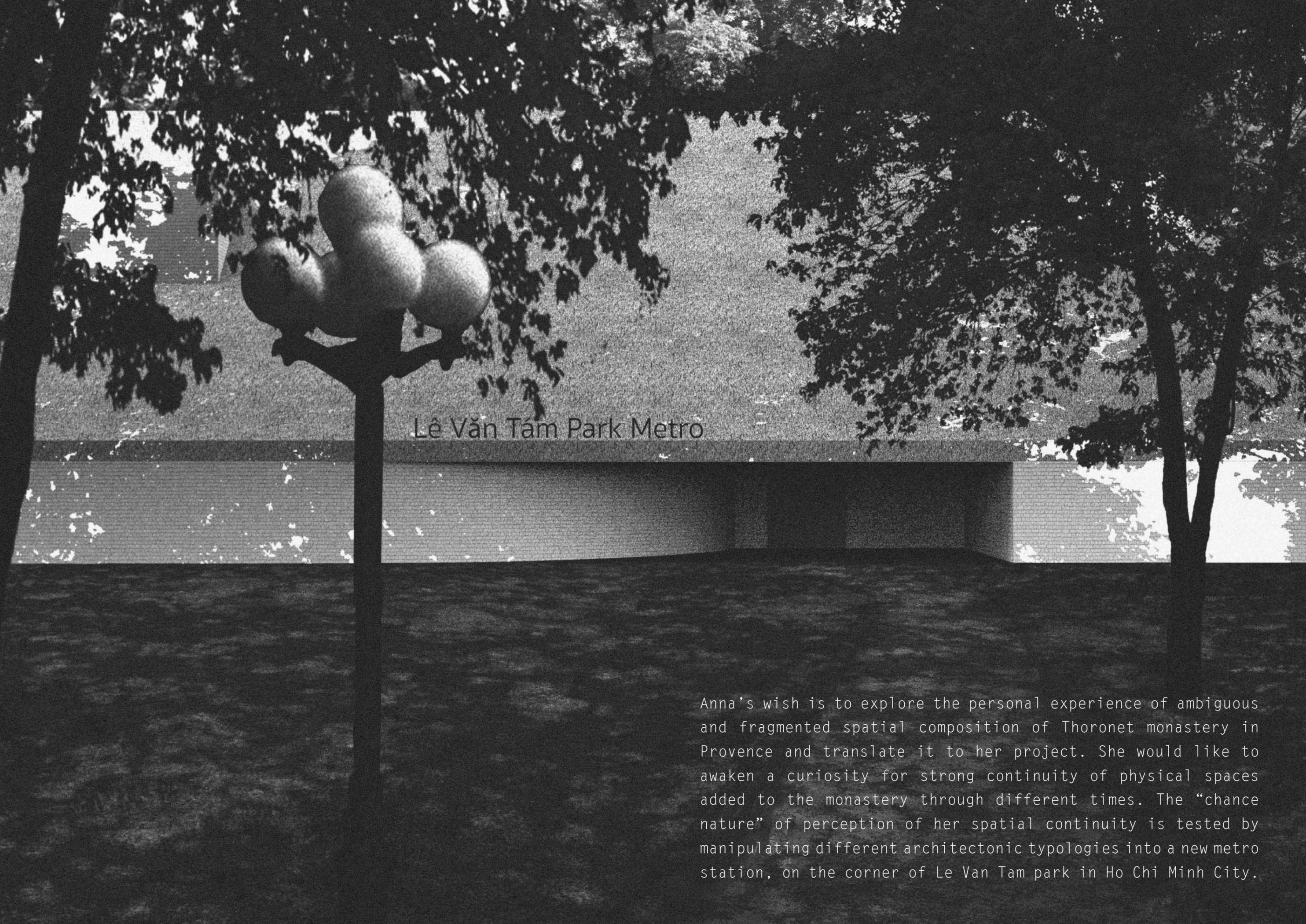
Ted Wikborg Wiese

Aleksandra dreams of a public 'enabler'
- if possible invisible - rather than a
defined space or construction. A thing
that seamlessly enables community and
multiple, more and less defined common
activities. The appropriator in chameleonic
material landed in Tiergarten, Berlin.





Amalie wishes to make a special luxurious hotel with very few rooms in a large tent in Arizona desert. The tent gives the guests protection from wild animals and harsh local climate. Her project is about most basic act of occupying place in the desert, about space and cycles of living exposed to the cosmic forces and to experience of scale-less scale in the vast desert landscape. Her hotel is a real laboratory of bodily experience.



Lê Văn Tám Park Metro

Anna's wish is to explore the personal experience of ambiguous and fragmented spatial composition of Thoronet monastery in Provence and translate it to her project. She would like to awaken a curiosity for strong continuity of physical spaces added to the monastery through different times. The "chance nature" of perception of her spatial continuity is tested by manipulating different architectonic typologies into a new metro station, on the corner of Le Van Tam park in Ho Chi Minh City.

Emilie is thinking of a small hotel within the dense city fabric of Palma de Mallorca, with four rooms and an intimate restaurant, owned by a retired kitchen chef. Staying in this hotel would be like being a house-guest in his private home. The hotel would have a high-quality food offer, with a world class cuisine and a restaurant open to the public, where up to 10 people may eat at a single table, with a view to a small garden with a tree.





There are no public spaces in the suburbs.
And there is a rigid dichotomy between
infrastructure and private homes. Jens'
villa in the suburbs plays against both
conditions by sharing the lot to the public.



Marte dissolves the boundaries – while accentuating the perception – of inside and outside. While a gallery building mirrors its surroundings, the underground space is enlighten via an old workshop.



Gustave is integrating a big textile factory into the public space in the city of Katsina, Northern Nigeria. He is proposing dissolution of the borders, an anti-modernist idea, against the segregation of urban functions. The spatial organisation is derived from the local tradition of dyeing textiles on the floor and in the pits and from a very contemporary roof structure that keeps control of the production process. He wishes to display the manufacturing textile in a park-like atmosphere, thus inviting the daily activities of city into the factory grounds.

Silje wishes to create a big inner public space that should make sense within the controlled wild labyrinth of private spaces. She is proposing a spatial urban housing system, growing from the inside, in a high density situation in Cairo. Here, she is developing a series of interconnected mix of public, semi-public and private spaces with different qualities. Seen together with the large semi-private roof garden her system is creating a lively green oasis in the city.

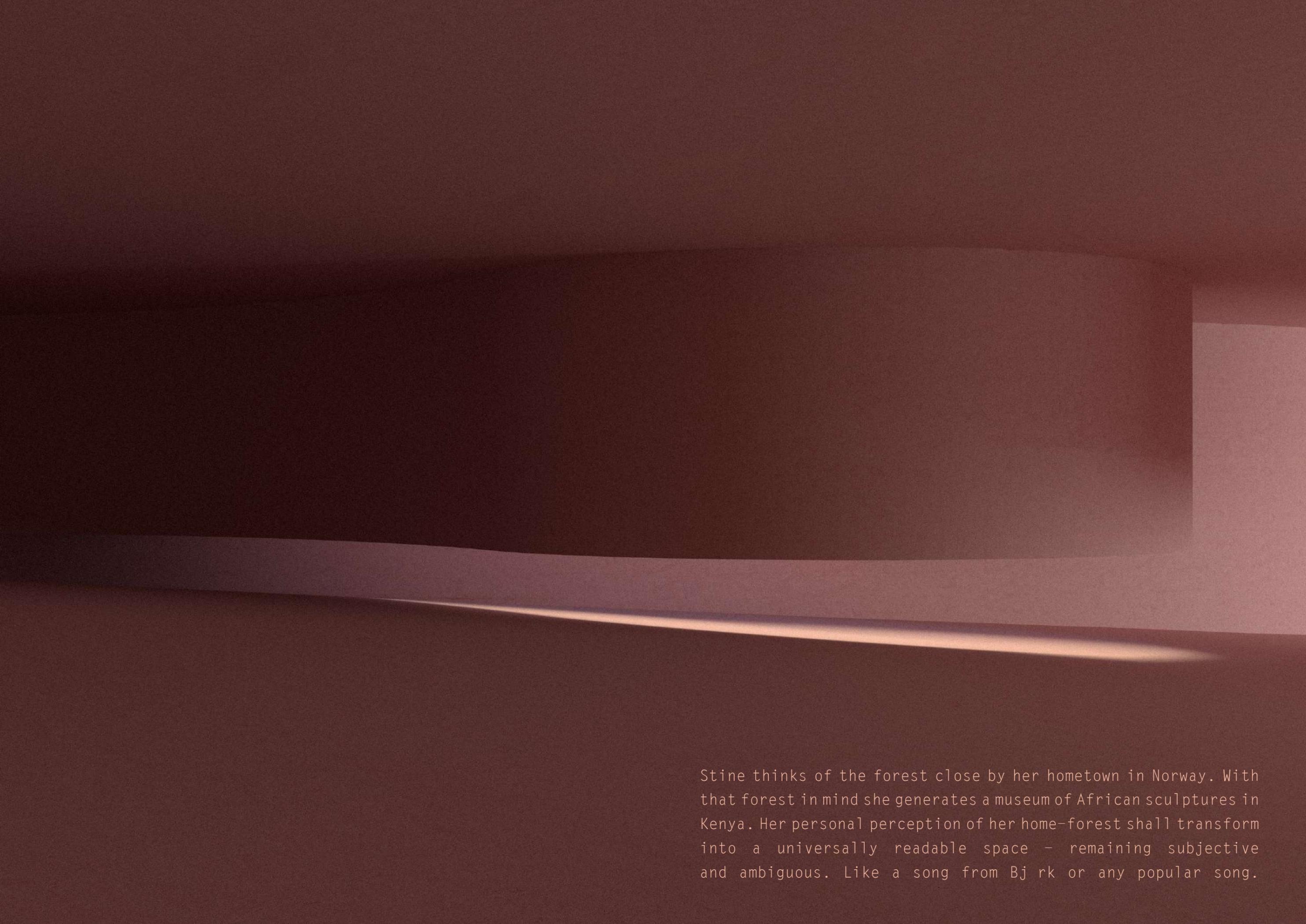




A hotsy-totsy spot between a lake and a forest in Norway. Geometrically the lake and the forest are juxtaposed and thus separated. Silje wishes to perceive them as one, united, beautiful and complete condition. She ends up proposing a very close look at the trees themselves and a very close look at the water itself.

Siri proposes a craft production (pottery & plant nursery). As strongly as manufacturing is related to hands, the space has a strongly defined condition (brick floor, visible low wooden ceiling) in the center of the formless construction. The borders of the building dissolve into various fragments and merge in different ways into the rural surroundings.



A dark, moody photograph of an interior space. The scene is dominated by deep, dark brown and black tones. A curved wall or ceiling line is visible, and a bright light source from the right creates a long, thin, horizontal beam of light across the floor, illuminating a narrow strip of the dark surface. The overall atmosphere is mysterious and contemplative.

Stine thinks of the forest close by her hometown in Norway. With that forest in mind she generates a museum of African sculptures in Kenya. Her personal perception of her home-forest shall transform into a universally readable space – remaining subjective and ambiguous. Like a song from Bjrk or any popular song.



Ted is inventing a nice public pool for bathing in the summer on the top of the leftover garage entry, upgrading in this way the everyday life spaces of a boring urban neighbourhood in Oslo. The experience of walking down the famous classical stairs from the the top of Ila, in the axis of the pool, will now become a fantastic spatial event.

