"Autotelic Architecture"

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Autotelic Architecture
a collection of architectural stories

by Oskar Grundström & Theo Storesund
Autotelic: “having a purpose in and not apart from itself”.*

* Merriam-Webster Dictionary
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As most of us have experienced, buildings can be fantastic in many ways, but there is a certain stimulation we get from buildings when it is the physical relations of the building that give rise to an understanding, resulting in an irresistible attraction. This book contains a collection of 100 examples of these sorts of relations. In lack of an established term for it, we have chosen to call these relations for architectural dramas, architectural poems or architectural stories. We see them as the essence of buildings and the essence of architecture.
Prescript
An architectural project usually takes its form only after endless counts of rephrasing. By giving a refined answer to the same question of how we should build something, again and again until the question cannot be answered further, the project finds its place. However, the question that has informed the production of this book is not about defining how we should build something. Rather, it tries to answer the question to why we should build something at all. Why would we be fascinated about a certain architecture? What is it that we like? How can we assert ourselves in a conscious way? What are the possibilities?

The method of searching for and selecting these architectural stories has, in a similar way to the architectural project itself, been that of rephrasing. All mediums available to search for information have been used during the course of the project. The internet has been scanned, libraries have been emptied out, people with a great deal of knowledge have been interrogated and our own personal references have been used in order to hunt down the projects that we like. A primordial bank of projects was then analyzed through nothing but their plan, resulting in a first round of qualification based on their unquantifiable value.

Often, finding the things you like lead to the discovery of side-tracks, alleyways and forgotten sewers, where new tidbits are lying, waiting to be discovered and in turn redefine what it is that we like. In this concentrical way, the project has finally found its form after endless rephrasing. All in order to find the small grains of gold hidden around the world. Unfortunately, since it would be impossible to seek down and analyze all of the projects ever built in the world, we have limited ourselves to show these 100 buildings with an architectural story, one for each day that the project has lasted. We hope that you will enjoy them!
Theory on Plans

An architectural plan is a graphic description that represents an orthogonally projected horizontal cut through physical matter, for example a building. The plan shows the relations between spaces and objects and how they are separated and unified by physical elements, for example walls, pillars, openings, stairs and ramps. It is also an abstract image that has to be read and understood, in many ways similar to how we read and understand a written text. When we look at plans we read them with our intellect in order to form a mental image of the spaces and objects it represents.

The plan does not look anything like how we would perceive a building in real life. It is an abstraction of reality. At the same time, the plan shows relations that would not be possible to perceive as directly in real life. Representations of figurative, sensory and atmospheric qualities are often reduced and distorted in plans. Those kinds of qualities are better communicated through other mediums, for example through renderings (perspectival depictions of reality) or through sections (orthogonally projected vertical cuts). On the other hand, other qualities are highlighted in the plan. The arrangement of spaces and the logic of a building’s relations and hierarchies is often well represented. It shows the possible ways of moving and where and how we can interact with the building. The reading of a plan gives an understanding that derives from facts and allows further analyses.

This is the reason why the architectural objects in this collection have been examined and represented in plan.
About the Collection

• Autotelic Architecture is a collection of buildings with architectural stories.

• The buildings included are described with black line drawings on white paper and a supplementary text. The drawings have been stripped down to only show walls, pillars, stairs, ramps and significant objects. Together the drawing and the text describes what story is told in the building through its architectural elements.

• The reason to include a building in the collection is our recognition of a story within it.

• All of the buildings in the collection have been built.

• Each of the buildings in the collection hold a story thought of as relevant, communicated with spaces and objects. The relevance is based on an incomplete set of attributes, indicating a strong architectural story.

• The buildings are categorized in different themes. For example, the theme of labyrinths describe buildings that are of a maze like nature, schizophrenic describe buildings with multiple logics and nothingness describe buildings appearing to be almost nothing. One building can be part of several themes, and the number of themes is not fixed.

• The intention is to visualize the nature of the architectural story and to provide a conceptual inventory for further development of architectural stories. We believe that from telling stories with only the configuration of a buildings physical conditions there arises a direct intellectual stimulation which adds poetic depth to the building.

• This book argues that the poetical aspects of architecture has a purpose in itself and should take precedence over the technical aspects.

• This book is not a manual and can therefore not be seen as dogmatic or as a recipe for architecture. It is a body of strong architectural stories that deserve to be noted and shared.

• This book does not take a stand against other forms of architecture, it simply proposes a language of designing that is both serious and happy, both literal and tentative, both enigmatic and real.
Evidence of an Architectural Story

The following lists some of the attributes that an architectural story can result in. The attributes emerge by an understanding of the architectural story. All buildings in the collection do not contain all of these attributes. However, most buildings contain several of these aspects, allowing them to overlap and create cross-parallels between them. Some of the evidences found are:

- The evocation of feelings through the configuration of spaces.
- A building that makes you question or reevaluate the world you live in.
- A visible result of a clear intention.
- A building which fits into its context but at the same time makes sense on its own.
- A significance, but not from anything extra-architectural.
- A building where all the parts are dependent on each other.
- Inspiration to poetical thinking.
- A building that seems harder to grasp the more you think about it.
- A multitude of layers, although appearing simple.
- A building that works even though it appears not to.
- A building not based on memories, but that still evokes them.
- The mysterious resolution of apparently unreasonable contradictions.
- Space being of a higher significance than figurative elements.
- A poetic organization of spaces.
- An extreme relation, without being bizarre.
- A building that affects us and makes us want to learn more about it.
- A building which you want to be in.
- An abstraction of an idea.
- A building that affects us intellectually.
- A building in which the mind travels back and forth between conceptualization and imagination.
- A building where decisions have not been based on stylistic preferences.
- Independence of any time or given situation.
- A building that makes you feel like something is wrong and you want to fix it.
- An unlimited amount of interpretations.
- A building that you can interpret without being there.
- A building expressing emotions in spatial form.
- A building that makes sense.
100 examples of buildings with an architectural story.
Collection of Stories
The buildings are described with plans and text. The plans are on the right hand page. They are cut approximately one meter above the floor. No scale is indicated. On the opposite page there is a key of how to interpret the lines in the plans. The texts on the left hand page contain synthetic descriptions of the buildings. The segment at the top describes the building and its parts as matter-of-fact. At the middle of the page there is a summary of the buildings poetic story. On the bottom of the page there is a building title and, when appropriate, the name of location and author. The text and the drawing are meant to complement each other as well as being able to be read individually.

A readers guide.
Cut solids
Glass, edge
Edge above cut
Hidden edge
Surface edge

Stair
Ramp
The ground floor contains an open air garage and a studio. Six columns support the slab above it. A stair leads to the first floor containing two bedrooms and a living space cantilevering over the garage. To support this part the columns are turned into a forest-like structure with braces parallel to the main facade. The new shape of the structure seem to poison the space, at the same time it is dependent on it. The second floor is a bedroom. Much like a tree house it seems added on top of the house.

The experience of living is simultaneously embracing and clinching.
All the floors in the building are comprised of the same elements: an entrance, private rooms to the facade, a common room with a bigger window and a structure in the middle with stairs and an elevator. The disposition rotates 90 degrees with each floor. This rotation makes the stairs face a new direction in relation to the entrance, the elevator and the big room for every storey. It also lends subtle changes to all the rooms in the building, even though they appear similar. This is amplified by the building not being completely square in plan. The slight differences makes the logic of the building incomprehensible.

An uncanny logic.
The building is shaped with obsessive geometric decisions, making the logic of it seem hermetic and easy to understand from the outside. The octagonal building with eight rooms on each plan and eight towers are in relation to each other organized in a way that makes the visitor loose the ability to locate themselves within the building. All the rooms have the same shape but still have unique characters due to variations of the openings. All the shifts in the logic makes the building labyrinthic. Any comprehension of space has been deliberately removed.

A realm difficult to comprehend.
From the main entrance the visitor ascends through a series of dark thresholds before surfacing in the middle of a bright rotunda. By barely touching the inner perimeter of the square surrounding it, the rotunda becomes a centripetal space cut off from the city. The circulation always passes through or around the center of the rotunda, creating a link in ones memory of this being the epicenter of the universe.

Then in the rotunda you are surrounded by all the books in the world. Seems like the outside is the hell!
On the platform, raised by a pyramid, there is a small structure containing a chamber. The whole building is 47 meters tall. There is a steep flight of steps leading up to the platform making it an effort to reach the top. By raising the relatively small structure containing the chamber up to the sky, the pyramid manifests an act of extreme extravagance.

A plinth that makes the difference.
The narrow house is situated in a dense suburban fabric. Hard walls that offer no views separate the house from this fabric. The spaces inside follow a room-court-room sequence, with a bridge connecting the rooms on the upper level. Soft and prolonged thresholds are created because changing room always means you would have to go outside. The only view outwards is the opening towards the sky in the court. The rooms and the court are of equal size. Nature becomes present in all parts of the building.

The small house closes out the city in favor of closing in a piece of the heavens.
Four different hierarchies of space: a columnar hall, a connecting hallway, an inner court and four side rooms with openings symmetrically placed on each side around the court. The colonnade in the hall suggests a partition from the outer world. The asymmetrically positioned hallway then disables a clear reading of the space, bringing confusion to the extent of appearing haphazard. Stepping out of the hallway, you have a clear view over the square court. Strong axes through the center of the court are created by the symmetrical openings. The strength of the axes degrade the connecting hallway and it appears as being a suppressed passage.

The temple suggests secrets of great significance, the deeper one would enter.
The small house sits in an open landscape raised by a low platform. Twelve pillars of monumental size encase the building, creating the illusion of containing a single space. On the ground floor the building is shaped like a greek cross. A staircase, half-hidden in the apse of the hallway, leads to an unsuspected upper floor. This storey in turn has a square plan in perfect coincidence with the structure underneath. The corners of the upper floor form recessed balconies with tall balustrades, hiding the upper floor from the outside. Together the two floors contain overwhelming amount of rooms.

A betrayingly small encasing.
Steps in a square shape goes down to the water in the ground. The functionalist principle of the well is turned to become both a successful gathering point and a monument in the shape of an inverted pyramid.

A dizzying world of water worship.
The building has the shape of a U with a patio inside. Two small bedrooms are located in one end of the U and one large in the other, connected by two long corridors leading into a bent main room. The bent room is a continuous space, a unity, but also partitioned visually, depending on one’s position. This space thus becomes the pivotal meeting point of the inhabitants, but is also what separates them.

A continuous, flowing space.
An inward-looking coffin reflecting life.
After entering the house at the top floor, one finds oneself in a disconcerting corridor with rounded corners and no windows. At the end of the corridor, a bending flight of steps leads one down, giving one the feeling of descending into a cavern. At the bottom there is a door leading out to a spacious room where space is dissolved due to the strong axises of the four big windows.

A weird contradiction of falling down a rabbit hole, ending up in an airy pavilion.
The building is situated in a park and has a glazed bottom floor that blends with the surroundings. The bottom floor has an occupied center and two stairs, making it a servant space and a transit zone to the floor above. While ascending, the park around you disappears and you find yourself immersed in a black hole above the ground. This black hole renounces the great views of the surroundings and is the actual meeting point of the building.

Oscillating between opposites.
The building is situated at an overwhelming place in the wilderness. The round perimeter focuses on the place. At the same time it contains a piece of the wilderness itself by mainly being a courtyard. The structure creates a hidden square in the perimeter. The square makes the parts relate by their directions without mastering the landscape, diffusing the space for habitation.

A magnifying glass, amplifying nature.
The building has a clear geometrical shape: a cube with a tucked in corner, forming a welcoming entrance. After entering the visitor avoids the spaces of the servants by turning right in the hall and ascending to the piano nobile. This is the beginning of an unsizable path through the building ending in the most private room, yet again at the front of the building. From here a private staircase leads down to a hidden room and an unexpected back door. Stepping out, the geometry of the once so clear building is not understood in relation to the path that is still in your head.

A sequence of rooms, impossible to read.
A package of vertical circulation in the middle of the building elevates you to a platform high above the city. Two of the corners have been retracted cutting of the circulation around the middle and forming a shelf-like space on each side of the building. The corridors that lead you out on the shelf are narrow in relation to the vastness that lies beyond them.

**Balancing act.**
Each storey of the tower consists of one principle hall contained by four walls, nine feet thick. Space is then added by the reduction of solids from the massive block. Stairs, chambers, suites and fireplaces are set into the walls, sometimes forming entresol floors in between storeys. The borrowing of space from the walls is only limited by gravity, making the building more fragmented with each storey. The main hall then binds the hollow walls together, forcing the people of the house to move across the room to reach upwards.

Imposition of regulations creating an internal organism, living a life of its own.
At the end of a long, straight path, the visitor enters the chapel by passing a portico of monumental proportions. Ironically, the monumental portico is juxtaposed in relation to the building behind it. Upon entering in the corner of the room, the visitor is confronted with a change in direction, enhanced by the single window placed diagonally across the room. Through the separate exit, the visitor returns to the outside.

Collaborating rivals.
A strict volume with openings displaced on the facade hints of an irregular interior. Inside, spaces float in to each other in three dimensions, causing a variety of orchestrated paths. Rooms are described from a mental state and not from their physical location in the house, making them difficult to comprehend. Visual connections through and in between spaces enhance tendencies of voyeurism.

An obsession for concealed directing.
The house is situated in between a suburban street and a garden. Inside, the house is divided into three horizontal layers: the first for vertical connection, the second is a street with entrances on both sides and the third contains a maximum of defined spaces. On entry level, a central axis is created by two openings. A pillar breaks the axis, enhancing the layering. The facade towards the street is closed and unclear. The facade facing the garden is rhythmical, mastering the rooms behind it.

A conflict giving rise to opulent spaces.
The building sits on a plinth isolating it from its urban context. The building itself consists of a few elements: a roof mounted on eight cruciform pillars (none in the corners), a glass facade retracted from the roof and two rectangular columns directed towards the entrance. The reduction of parts and their configuration dissolve the building into being a piece of well-tempered environment on a place in the city.

A void with a nice climate.
The round center room sits in a slope and opens up to a panoramic view. The balcony and the bedroom are added, subordinated parts, following the radial order of the circular room. As a consequence they have smaller openings towards the round room and expand away from it. The bedroom is accessible only through the restroom which gives it a character of being an intimate and secluded hide-out. The placement of the pillars dissolves the acclimatized border by not following the circular order of the roof, bringing the woods into the cabin.

Sense of place embracing the world beyond.
The house sits in the middle of a forest. It is raised six meters up by thin pillars and is reached through a staircase. By being raised more than a single storey the ground level ceases to be a storey belonging to the house. The ground level has a concrete floor, making it neither part of the forest nor the house. The house itself is a square box. By having such a rigid geometry it strongly contrasts the forest and at the same time presents it. The windows of the house are equal in size to the walls, making the view of the canopies of the trees become as much part of the building as the walls.

A plane in the crowns of trees, reached through an intermission.
There is a conflict between the structure’s lack of hierarchy and the strong autonomy of the tabernacle. The genericity of the structure is enhanced by the two equal axises, created by the two entrances in relation to the symmetric structure. The vertical circulation is embedded in the structure and no object besides the tabernacle is competing with the structure’s dominance.

A clear exception with an ambiguous meaning.
The small house has eight pillars forming two defined places, autonomous from each other by the misalignment and the shift in scale. The sliding walls and windows surrounding them is clearly subordinated to the pillars, and emphasize their importance by boxing in and protecting them. The small set of pillars have a pool in between them which turns bathing into an event and proposes the other, bigger, set of pillars to be a place for bigger events.

A richness of places.
The weekend house is situated adjacent to its owners everyday house in the former, long and narrow back yard. It is attached to the back of the main building. It consists of four square rooms, all ten by ten meters. They form an enfilade of rooms. All the rooms have a specific programme defined by the objects inside: the first room is a patio with a ping-pong table, the second a lush garden with a swimming pool, the third is a room for sleeping and cooking and the last is a garden with a lawn, trees and a bench. Even though the walls forcefully excludes the outside world and clearly delineates the inhabitable territory, the repetition makes them somehow disappear, and all the attention is drawn to their framing. Despite the physical proximity to the main house, the weekend house becomes a remote and relaxing space, cut-off from the daily life in both a simple and a complex way.

To go far, far away by means of repetition.
The main entrance to the underground house is marked by two gigantic walls. Between them, stair leads down to the house. They are also holding a staircase each, leading up to an outlook platform. The walls only purpose is to define and to affect. The real house is hidden.

Deluding walls.
The school is a box inscribed in a circular depression, lying in the middle of a sloping site. From the outside it appears as monumental. The ground floor is a kindergarten which is reached by a path. The upper floors house a primary school which, because of the slope, is reached by a bridge. The structure consists of a concrete exoskeleton with circular openings in some of the walls and elliptical arches, dissipating the corners. A rectangular lift and a semi-circular staircase are carrying the weight of the skeleton. A glass facade is retracted from the concrete structure and becomes the actual walls of the building. The layout of the rooms adapts and deforms after the structure and the entrances, loosening the monumental appearance. The arc of the staircase echoes the radial order of the outside. By being the main circulatory element it prolongs the hermetic sense of the building, up until reaching one of the classrooms in the corners where a contradictory feeling of openness arises.

Subverted enclosure.
The ground floor is lowered down into the ground and is squeezed in between the other two floors. It is one big room surrounded by a bench and some pillars, softly framing the room. It is exposed but at the same time embraced. The simple order of the rooms on the upper floor makes the pitched roof dominate the spaces of the entire level. The roof also controls the view out. The basement does not correlate to the other floors but has its own geometry, creating a tension. The three diagonal walls indicates a diamond shape, and the oculus and the pillar defines a triangular space, outside of the buildings main roof.

Three exceptional worlds: in a void, under a roof and in a twisted underworld.
The central pillar of the entrance floor dominates the entire room by occupying its center. To reach the platform it holds one has to climb one of the stairs in the wall and walk out on to one of the four bridges. The dominating power position of the platform is protected by this distance and the fact that one cannot view the platform from the bottom floor.

To dominate a space without being fully revealed.
The house is a simple box located in a flat landscape surrounded by a leafy forest. The plan is square with a firm grid of pillars. A small distance between pillar and perimeter softens the wall to the extent of being there only for climatic protection. The exterior is open in three places that grow inwards, forming courtyards that harbor some vegetation. The courts are the only source of light. The firmness of the plan and the pillars contrasts to the looseness of the courts, making them stand out as the single element proposing space, recalling a vision of the landscape and integrates it in the house.

Living in a world that is merely immaterial.
The house stands on an autonomous platform held by five concrete pillars. A shed-like wooden house is on top of the platform and a there is a garage underneath. The house is divided into two levels: an observing deck with panoramic windows overlooking the surroundings and a screened-off attic. The central pillar holds a concealed spiral stair, connecting the three levels. Its spatial dominance is challenged by the stair inside the house. The opposed conditions of the floors make them depend on each other in a cyclical way. From the viewing platform the world is observed and on top in the isolated meta-space the world becomes synthesized into ideas.

Spaces for engagement and reflection connected by ambiguity.
The villa lies on a gentle hill from where it dominates a fairly flat landscape through its extreme symmetries. The visitor is sucked in by the clear layout and strong axises in all four directions. Small corridors leading to the central hall enhance the axises from where you enter and cuts up the center of the building. Inside the imbibing effect thus turns to the opposite, in the meeting of a centrifugal space which throws you out into the landscape again.

Destruction of the core in favor of being perfectly embodied in the landscape.
The mosque covers a huge lot in the middle of the city. The outer perimeter is continuous and comprises a covered space and a courtyard bigger than the covered space, hence most of the building mainly claims land and contains only air. The exterior is almost completely closed off with entrances centered on three of the facades uniting the building. The buttresses of the covered space are on the outside so the two parts of the mosque becomes one space defined by the uniform wall. The similitude of the two parts is enhanced by the structure of free standing pillars without any inner walls.

One universe with two diverse conditions.
The house mainly consist of an enclosing perimeter with rooms on the border between a courtyard and the surroundings. The rooms have different functional purposes and are either extrovert or introvert. The house has one central room for sleeping. A single wall breaks the circulation around the room and makes it a part of the wall that protects it. The house has the character of a diagram imbued with a strong objecthood.

An inhabited threshold.
The villa consists of a Greek cross containing a square. There is no central space, the center is absent. The corners of the square are transparent and have entrances, you then move around the missing center. The arms of the cross are closed and are for living.

Living in darkness and moving in light. Spaces reflected and divided by light.
The distortion of geometric shapes creates an organic organism. The oval shape which it originates from creates a compound of at least five spaces flowing into each other. From any point you can sense several of them, but nobody can distinguish the individual parts constituting the whole.

A dissonance of spatial relations.
The house is comprised of ten small buildings, all of them different in size. Within the conglomerate of buildings, there are no clear hierarchies. However, by being shaped by the same orthogonal logic, they have a strong coherence. The clear geometry of the rectangular plot also pulls them together. The similarity of the spaces makes them flow into each other. The definition of every place depends on the relation to the other places.

Every place is defined relatively to the others. The value of each place is equal.
The internal organization of the building has a high level of complexity. Axes are twisted and broken and sometimes set to zero by apses. It is contradictory to the organization of the facade, which has a clear, repetitive order.

A deceitful spatial layout.
There is a difference between the logic of the outer structure of the house and the internal walls. The outer structure consist of a big concrete roof. The pitched shape clasps the whole building. It is upheld by the outer walls, formed and organized like pillars. It gives the house the character of a monument, further enhanced by the central entrance. Inside, a big room in one half of the house emphasizes the monumentality. The rooms in the other half are loosely put together, indifferent to the outer shell. In certain places, the roof is punctuated by the need to bring light into the small, parasitic rooms.

To indifferently inhabit a monument.
The building appears to follow an obsessive idea to give the same dimensions to all the cells comprising the building. The order that rules the spatial layout is the relation between the courtyard, the colonnade and the cells. The movement from the outside into the courtyard and further into the big hall obeys the set conditions and does not form any strong axises.

Movement subordinated to a hermetic logic with a will to define space.
The shape is an outcome of visual and acoustic relations to the center. The result is an enormous machine with a radial and symmetrical geometry.

A landscape shaped by the logic of invisible, radial waves.
The building is carved into a mountain. A series of rooms of different character spreads in multiple layers deep into the earth. It is impossible to perceive the volume of the carved out rooms from the outside.

A potentially endless building.
The mosque has one point of entry on each side. Inside, you enter a semi-dark hall with a raster of wooden pillars carrying a flat ceiling. Two square holes in the ceiling bring in light above small plantations. Together with the mihrab they form the only points of reference in the single hall. Whilst moving around, the perception of the pillars constantly changes while the points of reference remain static. This contrasting relation creates a world where orientation is constantly being reinterpreted.

An infinite surreal space.
The drop-shaped chapel projects out from a hillside. Hovering inside is a horizontal wooden deck, suspended mid-air in its case. The entrance for the chapel punctuates the case next to its tail, but is prohibited by some pillars and a step to interfere with the interior room. At the other end from the entrance, the drop-shape of the plan creates a place where an altar consolidates the unity of the space.

An intact fossil.
A set of blocks is held together by a transparent circular outer limit. Through a creative way of establishing and destroying axises with the blocks, the system engenders both circulation and places. The limit does not suppose any directions. The contrast between the limit and the interior makes the organization of blocks potentially endless.

A cut-out of an endless go-and-no-go-system.
The building is constructed out of rock, cut with extreme precision. It is slotted in between the foot of a mountain and a vast plain, a moat divides it from the mountain and a high wall shields it off from the plain. Inside, there is an incredibly determined order that is in stark contrast with the natural chaos outside. Rooms of varying size and on different levels are integrated and connected with a very complex and willful presence…but why?

A logic precise and incomprehensible.
One pillar together with a cross beam carries each floor. The pillar is off center. Thus, instead of dominating the space the pillar becomes the smallest possible object to define hierarchies of space. On the top floor the pillar breaks at an oblique angle above the beams to meet the center of the pyramid roof.

An irritating exposure of a spatial and structural stunt.
The house is completely introvert. Three atriums divide each floor into three external spaces and three internal. The spaces are separated by movable panels or glass windows. On the ground floor, panels can be moved sideways and folded lengthwise, altering circulation and the relation between external and internal spaces in a number of ways.

Ever changing circulation changing space.
The square house has two common rooms on each side. Locked in the middle is a set of smaller spaces with at least one opening to either common room. A concentric system of circulation is created that is both continuous and interrupted, depending on the mood of the inhabitants.

Brought to life by constant interaction.
The perimeter of the building is regulated by the arbitrary plot. Inside of this perimeter only one third of the building volume is conditioned, the rest is an open air space. As a contrast to the regulated perimeter, a controlled geometry is inserted above the open air space, monumentalizing the space.

A moment of clarity in a mess of arbitrariness.
The two parts of the chapel is held together by a hipped pitched roof. It appears as small, but at the point of arrival its true scale is revealed once walking under the first part: a flat roof held up by a tall colonnade. While entering the second part, a square room with a high barrel vaulted ceiling, all points of reference are lost to the outer shape. The only thing left is the memory of the invisible giant roof hovering above and around you.

A giant in disguise.
The oval shaped building delimits a big open space in the middle of the rainforest. The building is just a sloping roof carried by log pillars. The pillars loosely defines quarters, and the roof shields off a clearing for gatherings. Perimeter and village become one.

A determined will to live with and observe each other.
In a mountainous region, the church is rock-hewn in the ground. It is invisible until you reach the edge of the hole. The walls of the hole protects the church by creating an insurmountable distance. The rock thus frames and objectifies the church. The super geometrical shape of the church contrasts with its frame, turning the church into an archaeological finding.

An artifact.
The chapel lies in the courtyard of a cloister. It is of a relatively small size, and yet, is able to dominate the space it is situated in. This relation lends it the character of being a picture, without any content. The chapel is surrounded by a flight of steps which on three sides lead upwards to its seemingly only room. On the back however, there is an unexpected appearance of two stairs going down to a room, hidden underneath the chapel like a plinth to its patron.

A picture with an unexpected content.
The one floor house projects out from a slope and is supported by two hollow pillars. The main entrance is located where the house meets the ground and relates to a rural landscape. Underneath the house there is a place for relaxation, relating to the other side of the slope. This destination is the one furthest from the main entrance of the house, but is also its epicenter since each room relates to its gateway.

A place of desire, focused on but separated by its portal.
The long and narrow library lies next to a courtyard, one storey up. It is preceded by a tall vestibule housing an extravagant stairway. The vestibule is entered from the side corners, which makes a change in direction necessary to climb the stair. The corridor and the stairway are the only parts that fit in the square plan of the vestibule, making it reach a level of titanic monumentality. The monumental vestibule supersedes the actual library, making the ascent to the library live for a long time in your mind.

A memorable climb.
Around an existing exposition complex, an open air gallery is applied. The gallery collects the diverse buildings of the complex into a whole. At the same time, it imposes a limit unto which events can unfold within.

**Bringing order in chaos to again allow chaos.**
The house consist of three parts linked together with an underground corridor. Two of them are rectangular and one is curved. They all sit in a slope. The main entrance is on the top floor of the middle part. A stair leads down to a double height ceiling space with a kitchen. From there, a corridor leads to the other two parts of the house. The other rectangular part has bedrooms in a cell-like organization. An outdoor stair distances the two rectangular parts from each other but the corridor bind them together again. The third part of the house has a big space with a curved retaining wall, enhancing the singularity of the space.

Protruding into diverse spaces from the underground.
The house has an exposed pyramid roof structure that holds itself, while emphasizing the center. The dominating structural element on the floor, however, is a pillar that holds the main beam of the structure of an internal room in the house. It avoids the center.

An unwillingness to give in for no reason.
The building is approached from the bottom of a grand entrance stair. The building has the shape of a pentagon, but its size and the additions to its corners make the shape hard to grasp. It can easily be confused with a distorted square, despite its geometric clarity. A round central courtyard breaks the visitors relation to the outer shape after entering. To reach the first floor, one has to enter the building again and go up a spiral staircase, further deluding orientation. On the second floor there are two exits from the circular courtyard, leading to two very similar parks. Both of them are on the back side of the building but still on different sides.

Clear but deluding.
A long stair leads up to a platform. The platform is raised 48 meters up above the ground by a structure of huge wooden columns. A small, hut-like house sits on top of the platform and is penetrated by the central column. The entrance into the house is placed asymmetrically, facing a wall that touches the central column. The monumentality of the structure is almost neutralized by the deletion of centrality. Without the wall, the central column would have dominated the space and been celebrated for no reason. By correcting the hierarchy, the most simple wooden hut is raised to an abstract level.

Praising of modesty.
The only straight axises in the building leads from the center to the outside. All other spaces are distributed along circular movements. By that, the core is paradoxically the place in the building that relates to the outside the strongest.

An extrovert core.
The house sits on the edge of a cliff with a great view out over the city. The side facing the street is shut by a wall without windows. The side facing the view is made out of glass and parts of it are cantilevering out over the edge of the cliff. The floor, the roof, the pool and the view of the city are the parts defining the house at this side of the house.

Horizontals only.
The rooms in the building are organized in sequences. The big space in the middle of the building is a piazza connecting all rooms. The piazza is of a confusing nature even though it has an infrastructural purpose. It has the same set of openings towards each of the four sides of the piazza, leading to different rooms but sometimes with similar sequences. To know the sequences is to know the building.

Orientation in need of interaction.
The two parts of the twin-house are separated by a continuous wall on each floor. These are the only walls in the house. The definition of all rooms depends on how the wall forms in relation to the glass facade.

An element, animated by being given a will.
The house has three floors but only two of them are visible from the outside. The floor plan is divided into several rooms with slightly different proportions and properties. The rooms are inscribing a central circular courtyard in a square perimeter. At the top floor the courtyard takes the shape of the square. The relation between the circular courtyard which always has the same appearance from all rooms is in conflict with the constantly changing proportions of the rooms.

Rational principles bound with illusionism.
The five storey building is situated on a dark and narrow plot and has a minimum of closed walls in order to let light in. The floor slabs are supported by big columns, giving room for outdoor spaces. The floors are defined and screened off by different gardens. The building appears to be five gardens piled on top of each other.

Living in lightness.
The clear geometry of the interior walls enhance the deformation of the outer walls. The programmed interior walls allow the spaces to be free from functional needs.

A struggle for simplicity in order to refine contortion.
The building is comprised of thin pillars, a glass facade and a flat roof. Rooms can be detected through clearings between the pillars, but the definitions of all spatial hierarchies and axises are completely diffused. It is a decision to erase all spatial decisions. It gives a freedom to relate only to whatever object would be inserted.

Swimming.
The building consists of two square and mirrored parts with one room per floor and part. Every room has four windows, one in each direction. A staircase sits in between the parts and deforms the rooms. The staircase is divided into two and the sequence through the building goes up stairs in one of the parts and down in the other. The high level of recognition but with the notion of change and backwardness seeds a strong spatial insecurity.

Insane repetition.
The structure of the house is an assembly of a few beams and trusses that are stacked irregularly on top of each other. The assembly appears arbitrary but the individuality of the objects defines the space around them. One of the clearest manifestation of this unorthodox method of constructing is the swimming pool, spanning out from the first level. According to the logic of the building, it makes perfect sense!

Nihilistic stacking.
Every part of the house is oriented to slightly different directions. They are individuals, but they all share the emphasis on views towards the sea, away from the direction of arrival. Their individuality hints that they are all devoted to different purposes. The back wall binds the buildings together but at the same time conceals the houses from the front side and the front side from the houses.

A neglection of the past, giving strong presence to the every day life.
The bridge responds to infrastructural needs and accommodates small shops. Its main task is to unite, both physically the masses of land, and people commercially. The shape visually separates the sides and results in a monumental structure with a strong presence in its urban context.

A connecting obstacle.
The floors in the main room are connected by being a continuous ramp, circling down to the entrance floor. The visual connection to all floors by the big atrium in the middle enhances the experience of being in the same space, regardless of the vertical position.

A debauched linear experience.
The mud pyramid is objectified by being framed by two layers of walls. A big void is created in between the first and the second wall. The second wall houses two buildings with platforms on their roof. The two platforms allow an overview of the pyramid and of the space the outer wall occupies. Stairs on the side of the pyramid makes it possible to ascend it.

An isolated world with a cufic jewel.
The organization of pillars is made in an undefinable way. Arcs that connects the pillars are creating notions of rooms and sequences. Since the arcs have different shapes, it is still possible to define places with certain characteristics from the structure, even though the structure itself is undefinable. All facilities are inserted like autonomous objects in the landscape made of arcs.

**Exploring places in an unidentifiable logic.**
The castle is situated on a small island. A circular wall defines the land belonging to the building. It makes it possible for vegetation to survive within it. The main building is situated right in the middle of this artificial territory. It is dominating the territory by having a direct contact to several different conditions. On one side there are the serving buildings, on the other a park. It has a clear relation to the point of arrival and at the same time it faces the back side. The secondary building gets an informal character by being placed on the side and behind the main building. It has a similar situation as the main building but is freed from monumentality.

Served by the territory.
The house consists of a wall with a garden inside and a pavilion by the main entrance. The conditioned pavilion with full height windows opens up towards the garden. The central wall penetrates the structure. The garden, wall and the pavilion together become one space.

Living in a meadow room.
The building has a straight, axial path of circulation, leading from the outside into the core. The rooms along it are monumental in different aspects. One of them is a dark room filled with huge columns.

A notion of having huge bodies present but never be able to overlook them all at once.
The shape of the perimeter wall is different from the logic of the two buildings. The wall follows a juridical line and the buildings an orthogonal grid. The clear difference enhances their characteristics, and highlights the empty space in between.

Residual space objectified.
The outer building occupies land to give place for contemplation on the central building. By having the corners tucked in, it creates four defined spaces surrounding the central building instead of just one. The object in the middle itself becomes the fourth wall defining the spaces.

Object and space admiring each other.
The house is divided into three buildings separated by gardens. The linearity of
the layout is enhanced by a straight axis of openings beaming from the main
entrance through the middle of the entire building. Two water pools are placed
in it, preventing visual obstruction and reinforcing the directed drama along the
axis. On the side of the building there is yet another axis but of a contrary
character. It is a passage way with access to all sections of the house but with
no visual connection to them.

Movement exposed or undivulged.
The house is comprised by different types of elements that do not align with each other. The pillars are twisted, the floor slabs are sticking out from the facade and the balconies are punctuated by elliptical holes. The shelf-like structure is indifferent to the inhabitants and makes the building dominate over both the exterior and the interior. In every apartment, the outside world is blocked by an invisible force beaming through the elliptical holes. This fourth wall creates a space both open and introvert.

Rude but focused.
The three gigantic structures in the shape of pyramids are by their size unarguably dominating the desert landscape. The abstract shape which do not refer to anything else, has by that an extraordinary charisma. To give them even a stronger presence, they have one causeway each, allowing an undisrupted approach.

Admiring a marvel for a very long time.
The building is an extension of an existing villa. The extension is built underneath the old house and consists of pillars, both structural and non-structural. The rooms are defined by clearings between the pillars. Some rooms are covered by the old building or a roof and some are open to the sky, but they are not functionally defined.

A masked purpose.
The house is a composition of several spectacular places. Among others, there is a passage of rocks placed in water, a kitchen with a big skylight and a bedroom with an astonishing view. Despite its various characters, the house is still perceived as being one. The roof over the central space does not align with any of the other axises in the house but seems to have crashed into it. The size of the roof and its obstinate placement is forcefully mastering all other events in the house.

Unification by a threatening crash.
The building consists of several parts. There is an orthogonal outer building raised on pillars. Inside of it there are three buildings. They are freed both in shape and placement from the logic of the outer building. Glassed walkways are bridging between the buildings, subdividing the interior court into zones. The zones strongly relate to what they contain. A tension is created between the orthogonal and organizing logic and the autonomous objects inside.

Buildings hooked and caged.
The apartment house has a monumental appearance. Almost all of the rooms have more than one door which makes them strongly relate to each other. The placement of the doors makes some rooms more official than others. The rooms with centered doors are dominated by the axises which makes them more formal. The rooms with doors in the corners are more informal spaces.

A city in a house.
The entrance splits to form two points of entry. The gallery surrounding the central room separates the entrances from the room and presents seven directions of entry. The multitude of entrances whips out any clear path to the room, blurring the outside world.

Diffusion by rivalry.
The house is situated on top of a pointy cliff by the sea. A flight of steps leads up to a big platform on top of the house. A curved wall is the sole object on the platform, making the place on top of the house appear informal and easy going, even though the place totally dominates both the house and the rock.

Immediate access to meaning.
The peak of the mountain is taken away and flattened out. The smooth surface with an applied stone foundation forms an abstract landscape with the sky as its only backdrop. A set of objects is projected unto the backdrop, creating an idealized world floating in space.

Monuments floating in the sky.
The flight of steps forms the main entrance to a great palace. The converging colonnades exaggerates the distance from the bottom to the top. A bit up the stairs, a perpendicular axis adjoins the stairs. To maintain a symmetry to the stairs, a grand statue is placed on the opposite side of the connecting axis. This creates a distracting event and keeps the focus fixed within the stairs.

A collision turned into a balanced event.
The layout of the villa is very simple: a loggia and a central hall divides the main body into two symmetrical halves with four rooms on each side. The front side of the villa relates to a valley and the rear entry to a garden. Two wings are offset from the main body, delimiting the two environments and further enhancing the relation of front and back. Another shift of mass in the middle of the main body marks the entry from the valley in the form of a recessed loggia on the front with a corresponding shift towards the garden. A staircase protruding from the loggia borderlines the building and the valley, forming a prolonged welcome.

A boundary in motion.
The house lies in a suburb of a big city. The facade towards the street is almost completely closed and backed by services. On the other side a fully glazed facade opens up towards a garden. The main room has an earthen floor. From the dividing half-wall in the room, a ladder goes up to a small loft. On the other side of the room, a staircase goes down to an underground bedroom, exactly half the size of the ground floor area.

Domains belonging to the earth, the sky and to the ground.
The single-storey, deep-plan structure houses a variety of functions such as offices, computers, amenities and a communications center. By grouping the functions in layers, more dense on the entrance side and more airy on the rear side, the building becomes a filter from the parking lot to a park lawn.

Filtration from stress to tranquility.
The fence of the house has been moved in from the edges of the property line. The house thus becomes framed by a piece of wild nature, isolating it from its suburban context. The house itself is comprised of two floors. The ground floor has two patios and rooms that are highly extrovert to the outside, all of which is enclosed by a fence. The first floor is of an introvert character but offers views over the surroundings.

A closed outside world and an open inside world.
Three flights of stairs provide lateral support to a pillar of rooms. The stairs are also the only form of access to each level, giving every floor its own entrance. The entrances face a new direction for each floor. The south entrance is at ground level, they then spiral upwards in a counter-clockwise direction, ending with the highest entrance on the west façade.

One room with a great view.
The university building consists of multiple mezzanine floors raised on pillars. The ground floor has a few glazed walls in the facade, but is otherwise completely open to the outside. The upper floors grow in size, extending outward for each floor. The different levels are linked by a big scale ramp and a giant public atrium in the middle of the building. A roof spanning the entire length of the building homogenizes the structure together with the ramp, turning the atrium into an indoor piazza.

Summoning and retaining.
The tomb, in the form of a dome-like hut, borderlines a courtyard and an expansive forest area in the middle of the city. A narrow path leads the way from the courtyard into the dim interior of the hut. In here you are confronted with only the shard of a complete space: partitions of bark cloth placed at oblique angles and big wooden pillars obstructs any reading of the room. The exit is at a right angle in relation to the entrance, further enhancing dislocation. Outside you are detached from the turmoil of the surrounding context and immersed in a contemplative space, near but far away from the city.

A key to something bigger.
From the street, a small piece of the facade leads to a long passageway, connecting the street with a courtyard. The courtyard is surrounded by rooms that are either open or closed towards it. On the ground floor, the rooms have no openings to the outside. On the first floor, oriel windows enclosed with wooden latticeworks provide a comfortable and secluded oversight of the chaotic urban context on the rear side of the house.

Oasis.
The buildings in the collection are categorized into 16 possible themes of stories. A short description follows the title of each theme. Buildings that in their nature are true to the theme are then displayed as icons with a number to the object it depicts. Together the buildings attributed to the theme convey a picture of a genre of stories that is able to expand. One building can be part of several themes and the number of themes is not fixed.
Themes of Stories
Labyrinths

Buildings that insinuate a logic by a certain degree of repetition. When the logic breaks, a moment of disorientation occurs. The building can be mastered by engaging with it.
Frames

The frame focuses on the space devoted to the contained and at the same time ascribes attributes to its surroundings.
Power

One element or object dominating a building.
Islands

Disembarkment on a territory differentiated from its context. Preconditions are defined that allow events to take place.
Nothingness

A desire of the building to dissolve. A minimum of wills.
Sequences

A sequence of some sort that forces you to engage with the order of spaces.
Enclosures

A physical limit isolating and defining a building.
Two Opposites

Opposites that are either contradictory or contrary. In between two opposites, conflicts arises. The tension in this conflict creates third meanings.
Distortions

A distortion of a geometry or a relation in between objects that keeps you in suspense.
Corrections

An adjustment of existing conditions to control perception.
Schizophrenic

A conflict of wills, often resulting in an ambiguous logic. Its nature is revealed immediately.
Deceptions

A building that is not what it seems to be. Its nature is revealed only after engaging with it.
Hallucinatory

A loss of perception. Illusory and overwhelming.
Capsulations

A psychological parting from this world into another.
Cursed

Buildings with a force involuntarily inflicted on them.
Endlessness

A relation that does not seem to have an end.
A collection of writings and thoughts.
Postscript
Broken Technical Objects

We are, literally, surrounded by technical objects. Everywhere we go, we see and use them. Furniture, books, vehicles, electronic devices, home equipment, machines, instruments, clothes, etc. In fact almost everything around us (except for perhaps art, nature and living things) is made in order to perform one or several quite specific tasks. The purpose of their design and their production is to aid us and comfort us in our daily lives and as such they have to function, in order to maintain their self-established status as being of necessity for us.

As accustomed as we are to having technical objects around us, we have all experienced the tiresome process of a technical object breaking down. In these cases, two scenarios are possible. The first is a complete break down which, after it has caught our attention and the conclusion has been drawn that it is not possible to fix, renders the object obsolete and it is taken to the dump. The second scenario, however, is when the technical object experiences just a slight hiccup, making it function in an odd way. According to Heidegger, a machine that functions weirdly catches our attention to a larger extent than a machine that functions without any interruptions.¹ In order to fix the partly broken machine, we have to engage ourselves in it and learn something about it, which turns us from being simple observers and users of the object into being participants, mastering the object.

In a way, buildings can be thought of as a sort of technical object that are expected to perform a specific task.² For instance, their utility can be that of creating a spatial order, provide shelter, announce itself etc. These are also often the main reasons for justifying the existence of a building. However, sometimes a building can appear oddly, or give the impression of something not being quite right by performing in an unexpected way. It can be compared to a machine that partly breaks down. As such, just like a technical object, a building attracts our attention if it works, is more likely to do so if it breaks down, but is perhaps most attractive if it just seems to be something wrong with it.

E.g. when we first encounter a building, its formal language tells our intellect how we, in a number of situations, probably will interact with the building. If the assumed logic is not what we have been (prejudicially) informed, a confrontation arises. This confrontation demands us to learn something new about the building. We have to form an intellectual understanding of its spatial configuration in order to comprehend its logic. At first glance, the logic of such a building can appear nonsensical, but if the engagement with it shows a new logic, or a combination of logics, it can from this new way of interacting with it start to make perfect sense.
Our relation to such a building grows stronger because of the establishment of confidence that vivifies the building.

To put it in an even wider perspective, technical objects can be compared to language. In order to use them, we have to understand what they want to tell us, just like we have to understand other people in order to interact with them. Translated into a building, the spatial relations communicate to us with a form of architectural language and our way to move and interact depends on what the building is spatially telling us. When the spatial relations form an experience that is not conventional, our intellect has to work in order to understand what it is saying. It can be compared to having a debate with the building, where the building challenges our perception. This can easily lead to the feeling of being mastered, resulting in insecurity or even unease. However, by reconciling with the spatial relations of the building, the feeling of being in control of the debate emerges, setting a new agreement with you and the building. In a way it can be compared to being told a secret in confidence. The building gets a personality of its own, forming a richness that does not come from function, but from the feelings evoked by the engagement. Such a space creates a presence of the mind, forming a strong unification between objects and humans.

1 In Being and Time (first time published in 1927) Martin Heidegger reflects on tools and technology, coining the term “Unzuhandenheit” (Unhandiness).

2 In the monograph VALERIO OLGIATI, Mario Carpo discusses that the buildings of Valerio Olgiati “provide plenty of breakdowns; and they deny plenty of services”, referring to Heidegger’s concept of “Unzuhandenheit”.

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Architecture and Cultural Production

Doing cultural production means articulating and appropriating cultural material in a way that suits and fulfils us. It entails all the relations and activities performed in our daily lives; what we choose to do, when and where, and with whom. What is being produced thus reflects the current norms and values of a culture and of a society.

By taking a stance and producing culture consciously, we become part of the process that decides what is to be made, sorting out the important from the unimportant. Understood in this way, a conscious production of culture is the action that produces a clear meaning to processes. Hence, the production of meaning answers the question of what forces, purposes and values there are that govern and appropriate cultural expression in a specific time and place.

Today, a great number of buildings are not conceived by a clear consignor. Even though they might have a visible sender, their actual purpose and meaning often remain unclarified or hidden. The mechanisms that produce these buildings usually derives from an amount of quantifiable aspects. Whether a building is good or not thus often depends on whether it fulfils a useful purpose through a specific utility or not. The process of sorting out important from unimportant can in these instances be displayed through a diagram or equivalent, i.e. mediums suitable for a technical judgement of quantifiable aspects. Qualities that are not quantifiable cannot be expressed or judged by these mediums and are therefore omitted. The method of arguing through data and statistics can still be questioned, since the selection process of what data and what statistics to use is arbitrary, and can be manipulated. The arguments of a quantifiable nature can be used as alibis for qualitative values, but the discussion of what those values should be becomes blurred and disrupted by the indirect way of finding arguments.

In these cases, the thought of the building having a purpose in itself is often neglected. It is a sign of the renunciation of any authorship in the cultural production of the built environment. Since architecture exists both for a building’s utilitarian reasons as well as for the (unquantifiable) expression of culture, this renunciation slowly erodes the culture in the built environment.

On the opposite side, by consciously and respectfully conceiving buildings that in themselves have a purpose, architects become the master of any decision-making process. E.g. by invigorating a story in a building it can become animated, meaning that it begins to exist for its own sake. Then the architects have become the authors of the buildings narration and, as such, are able to express and control what qualitative values should guide its direction and
consolidate them in culture and society.

In this way, the process of building turns from the mere production of buildings into a deepened discussion of what should be built. As new technologies are changing both what is possible to make and also the relations between the ones who make it, this becomes a critical aspect. If the mode of production and the meaning of what is being produced suddenly appear more suitable for other professions, then how would we in the future argue for architecture? A certain lack of control is necessary in order to focus on the aspects that mainly concern architecture, namely asserting qualitative values in the cultural production of the built environment. It might even be an argument for more sustainable forms and relations in cultural production, based on respectfulness and consciousness.
The project proclaims to show the necessity of architects. That "poetical aspects of architecture/.../should take precedence over the technical aspects." Once the aim is formulated like this, the two ways of evaluating a building somewhere along the line form a contentious relationship. To differentiate architecture from technical aspects in this way indicates that it is not possible, at least not with any tool that we have yet devised, to quantify the qualities of it. Fair enough, there are many art forms, scientific fields or crafts for which the case is similar. The method of isolating the buildings, depict them in black and white only, stripped bare of their context, is here an attempt, if not to quantify then at least to clarify the qualities. Again, fair enough. Any analysis demands boundaries for the data it deals with. The use of architectural elements only (i.e. walls, openings, pillars etc.) is in the same way a demarcation of the analysis. In a time when many architects can not enough stress the complexity of architecture and its many parameters, this might almost appear provocative. Nevertheless, it is needed if architecture is to be treated as an academic subject, where piece by piece a discourse is built. A building obviously interacts with its spatial surroundings and its historical context. But for the qualities sought for in this project, this data would distort the picture.

With this being said, it is interesting to think about who in this case are the vanguards of an architecture driven by technical aspects. It is possible to imagine these, both within the architectural profession and as technicians in other fields. The case that is submitted alters, though, depending on who would advocate measurable or semi-measurable values over poetic ones. Architects debating what values should guide their role in the creation of a building are part of an architectural discourse. Architects supplying their reading against other technicians could be said to be involved in a struggle for the survival of the fittest profession. In reality, these scenarios are of course never completely separated from each other, which tells about a professional role in the case of the architect that is somewhat adrift. Focusing on the former discussion (the role of the architect) eases the burden of the latter (what only architects can contribute to a building). One of the primary strengths of this analysis is that the clear stance it takes on the role of the architect makes for a more symbiotic relation to other technicians.

Values in the buildings are described as "architectural stories" divided into different themes. Interestingly, many of these themes relate to moods or sensations. They represent a somewhat introspective way to read architecture, which is in line with separating the buildings from their context. Architecture can tell stories in many ways. This is a turning away from the splay way of telling stories that the notion of context has added to postmodern architecture, where
architecture would make references to its surroundings or the history of the site. It is evident in the texts and in the graphical representations of this project that the material constitution of the building is of superior significance.

Given this, and given the strict boundaries for the data dealt with in this project, I think the phrasing “poetical aspects of architecture” includes too many possible interpretations. This project propagates for architecture over technical aspects, but in my view it propagates more precisely for an architecture that derives qualities from its own architectural elements, in addition to or in spite of its context or other parameters.

Some typologies are more represented than others in the selection of projects. The by far most common is the single dwelling. Religious buildings of some sort appear quite frequently. On the other hand, the selection contains very few apartment buildings and work places. Is this an indication of what kind of project an architect should be assigned for? Does it show for what typologies the architect community pass or fail? Or should apartment buildings and work places be judged by different criteria? Would other architectural stories manifest themselves if the basis for the study consisted only of apartments and office buildings?

As for myself, I am not sure how to answer these questions. I would argue that it is more difficult for a clear story to emerge when there is a lot of compromising between different wills. Nevertheless will the notion of context continue to be influential as the urban population, as well as historical awareness, continues to increase. So should the importance of technical performance when we have learned what difference it can make for reducing the impact on the environment. All the more important, then, to understand which values are exclusive for architecture and which could preferably be dealt with by technicians.

This project does well in being stringent and screening the poetical values of architecture off from technical aspects and architectural context, because in doing so it can pinpoint certain values, tell stories that would otherwise be indistinct. Hopefully one can again approach these notions that inevitably will affect architecture, but with a different understanding and work towards synergies instead of compromises or intrusions.
Thanks for reading!
End of Stories?
A betrayingly smaller
The exhibition in this space mainly consists of tables with descriptions of buildings laid out on them. From afar, the tables are perceived as a floating inapprehensible mass. By engaging with the structural layout of the tables, the mass turns into small defined spaces from where to examine the descriptions.
Litteraturlista
Autotelic Architecture
Oskar Grundström / Theo Storesund