

IDLE

SPACES FOR PAUSE
IN A SOCIETY PACED BY CAPITALISM

Master Thesis Spring 2020
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CHALMERS
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IDLE - Spaces for Pause in a Society Paced by Capitalism

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Master Thesis 2020

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idleness

/ˈɪdlɪnəs/

Laziness, indolence

A state of inaction, inactivity

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ABSTRACT

"Money is stored as architecture, and cities become dense accumulations of capital that in turn produce interests, power and opportunities." (Mollard, 2019, p. 3) The top 100 cities of property investments, stand, 30% of the world's GDP and 76 % of the world's property investments, yet only for 10% of the world's population (Sassen, 2016 par.3).

Liquid architecture, as in architecture that can easily be converted into money at the market price, has peaked with the emergence of investment properties; as a new form of general-purpose money, used for storing capital. The price of a building is more often not determined by its usability, rather by the fact of how it once finished can be transformed to other types of value. The architectural decisions made are dictated by the aim of creating a sellable product. As the current economic framework is set – nothing can be designed without being valued according to it (Smith and Harper 2019 pp. 8-9).

The accumulation of capital in architecture is reflected in how urban fabric is created. Money is invested in both real-estate and urban land, some

left empty and used for storing capital whereas others for tearing down existing structures and urban tissue, building exclusive, newer and taller. Empty real-estate not only in high-end neighborhoods is an increasing trend ranging from metropolises such as London and New York trickling down to smaller cities, such as Helsinki. According to Sassen 22 000 properties had been left empty for a period longer than 6 months, in London, England, February 2016 (Sassen, 2016 par.2).

This thesis investigates how an alternative way of architectural design could be performed by reintroducing idleness into our built environment.

Idleness is approached by theoretical studies and different design studies that use carving as a method to create a network of public voids. The subject is addressed both spatially and through the eyes of the idler. Spaces at pause, idle. Voids, resisting the urge of being reconstructed into efficient and productive architecture. This thesis focuses on a block in Upton Park, London, England with the preconceived notion that some of it will become empty investment properties.

INTRODUCTION

“Architecture
as a general-purpose money
is liquid but dreary,
without idiosyncrasy,
or generosity.”

(Smith and Harper 2019 p.9)

The outcomes of the current development are severe on various scales and topics, accelerated by the flow of capital and information across the globe. The consequences are significantly visible when creating new buildings and neighborhoods with ever increasingly similar structures, solutions and aesthetics despite location; resulting in one solution for all. With traces, if at all, of local culture. Not only does the economic framework leave little space for traditions, it also leaves close to none for diversity or prospering communities.

“By moving the concept of fallow beyond agriculture to acquire meanings that entangle it in the realm of political economy, we can begin to speculate on the relationship between capital accumulation and the production of urban fabric.”

(Chieffalo and Smachylo, 2019, p.28)

IDLENESS

A key change that happened over time was when idleness ceased to be appreciated as a regenerative activity, instead to be assessed as inactivity, thus a waste of time. The ideology of progress triumphed idleness. Capitalism did not only seek progress within the economic realm and society in general, but also spreading its tentacles on ecological processes (Chieffalo and Smachylo 2019 p.28).

Chieffalo and Smachylo (2019) quote geographer Matthew Gandy that notes “the very idea of rest, and of resting

space in particular - letting the earth sleep - counters the accelerative and all-encompassing momentum of late modernity.”(p.28).

With the same ideals still prevalent today in our society, the people were to change their rhythms from an ecological one to a capitalistic one, to work and contribute to the society in a quest of realizing ones higher self. Spatially; the vacant plots, pocket spaces and worn down buildings are mere placeholders waiting for the next developer to step in.

IDLENESS

With the shift of regarding idleness as an regenerative activity did the society change as well. According to Chieffalo and Smachylo (2019) one of the outcomes of this shift was to force people into reconstructed social relationships. New types of citizenships were created, the bourgeois vision of the modern metropolis in the front. The population was proletarianized with the transformation of social relations connected to ecological rhythms into an abstract capitalist pace. A higher value was put on an earnest laborer in the city than a farmer letting his/hers eyes rest on grazing livestock whilst contemplating (p.28).

The dominant ideas in western society on idleness can be traced to the age of Enlightenment. For humans to realize themselves and become “proper humans” one must make effort and perfect the self as an autonomous entity; and to collectively to act as a rational collective. This is advanced by the myth of worthiness; the greater the effort and struggle, the greater the worth; thus rejecting the appreciation of idleness. A more recent idea being the imperative of reaching a worthiness of one’s humanity, conducted through carefully considered acts of self-realization (O’Connor (2018 pp.28-29).

According to Kant; worthiness can be reached through self-development, for example through labor; and by con-

tributing to the development of society. It is an obligation for everyone to take part of the intellectual liberation of humankind. (O’Connor, 2018, pp. 38-39).

Both Hegel and Marx argue that work plays a significant role in enabling humans in becoming their true social beings. Individuals that meet certain social requirements are considered most advanced and essentially free. Idleness is rejected due to it’s complete detachment of a context where the individual could advance, contribute or gain respect within the social realm. (O’Connor, 2018, p.61). Hegel places work in the “ethical sphere” and calls it the “system of needs”. Roughly explained; the producer understands the value of demand, where as the consumer appreciates the producers labor in fulfilling his needs (O’Connor 2018 p.78).

O’Connor (2018) explains that according to Marx it is of ethical imperative to work in order to contribute to society and as of moral one, to improve oneself (p.87).

By meeting the social requirements through work and possession, the individual gains its liberty to interact within the system, while others such as the idle bourgeoisie is excluded this right.

As a consequence any moment of pause is veiled as an act of self improvement, or at a societal, the profit has to be

One of the core aspects of idleness is the freedom of norms that we are subject to in order to become efficient modern social beings. Idleness is never driven by a certain desired outcome or of an idea of “self” realization. Idle actions are spontaneous in their character and expressed by what the individual decides how to act within the context chosen. It contradicts the conception of life with freedom of self-realization within rule-governed institutions.

(O’Connor 2018 p. 137)

there. Meeting the social requirements are still on the agenda, to chase after money, and success is encouraged both on a personal and corporate level. What is unclear are the moral and ethical values behind these actions.

Building luxury towers and buildings might have helped to keep the economy afloat after the economic depression in 2008, but as the consequences comes to light, with ghost neighborhoods and a demand that is becoming saturated it is evident how detached from reality and humanity these projects are. Cities are not developed for their habitants, but to serve the interest of the abstract system of capitalism and the people invested in it. Empty investment properties must not be mistaken for a form of idleness, a luxury practiced by the ones who can afford it. Au contraire it is not.

The profit is there and whether or not the practitioner wants to take part in society the impact is there.

If idleness is interpreted according to O’Connors view of the contemporary idler as quoted above; it is one who is liberated from Christian values and the view of human beings having tendency to degenerate, one who doesn’t have to follow any moral, ethical or made up imperatives from society. An actor who choses to act outside the demands of society as it sees fit by the act of presence in the moment and thus gaining its freedom. As society and its demands come manifold so is what is deemed as activity of value. With the obvious activities associated with profit, efficiency etc out ruled it seems that it remains up to the idler him/herself to define idleness, as for the rest it will remain something intangible.

ECONOMY

Redevelopment, gentrification and foremost profit are done through selling existing properties for investment, by destroying existing structures, raising rents and buying out original habitants with a remarkably lower market price before demolishing and building new; consequently monetized and sold for investment. The current development is carving out the essence of cities and local communities.

After the financial crash in 2008, the real estate market has gone through major changes according to Sassen in 100 cities over North America, Europe and Asia more than a trillion dollars were invested in real estate and development sites priced above US\$5m during mid 2014 to 2015 (2016, par.1). With a worth of US\$ 217 trillion worldwide real estate assets stands for 60% of the total worldwide assets, including bonds, gold and equities (Sassen, 2016, par.4).

LONDON

London suffers from a housing crisis in parallel with an abundance of longterm empty homes, 22, 000 as of feb 2016. A range of drivers iden-

tified by Transparency International (2017) are overseas investment, corruption overseas, lack of social housing, increased domestic demand and shortage of development land (p.7).

The trend of investment properties is not new. In comparison to the 1980's international investors in London and elsewhere were driven by utility, where as today the high presence of shell companies are using property investments as a means of storing and hiding money (Sassen, 2016 par.12-13). London is regarded as a safe haven asset, due to its stable legal, politic and economic status.

CONSEQUENCES

Overseas investments has contributed to the fact that the average price of a home in central London stands for 10 times the average salary, respective in outer London 9 times the average salary of people living there (Transparency International 2017 p.30). The average price for a new built home is £900,000 which account for 26 times the average London salary (Transparency International 2017 p.33).

In 2015 alone, 63 000 Londoners chose to relocate due to economic reasons (Transparency International 2017 p.30). In order to seize the housing shortage 49,000 -62,000 new homes need to be built each year, depending on popula-

tion change. The demand is currently not met, with only 24,180 homes completed in 2015-16 (Transparency International, 2018 p. 36).

According to a study 54,000 luxury homes priced £1 million were planned or under construction in London early 2016. As of November 2016 10,829 luxury new build apartments were planned to be built without a buyer, excess of supply on the demand of luxury properties (Transparency International, 2018 p. 36).

COGNITIVE ESTRANGEMENT

The notion of cognitive estrangement derives from Darko Suvin mentioned in his *Metamorphoses of Science Fiction* (1979). According to Suvin premises for science fiction is to set a fictional “literary” hypothesis and then to realize it with holistic “scientific” rigor. In literature the attitude of estrangement occurs when the writer sets a point of view that suggests a new set of rules (Buchanan, 2010).

This thesis examines the chosen site through the eyes of the idler. How to wander through and about; to pause and claim public spaces in a development that usually is private. Even the spaces themselves are at pause, idle. Voids, resisting the urge of being reconstructed and transformed into efficient and productive architecture.

RESEARCH QUESTIONS

What would a block be if it was planned after a framework of idleness instead of economics?

_ Urban tissue and buildings are created today within an economic framework with the aim of maximal profit. Resulting in denser and higher structures that serve as repositories for storing capital. By using a framework of idleness instead of an economic one, structures with high porosity and diversity are created. Idleness is addressed both spatially; spaces at rest and through the subject of the idler. Spaces at pause; voids break the pace and organization of the pre-existing structure, resisting the urge of being reconstructed into a profitable item. The idler is free to wander and pause in a neighborhood usually privatized now public.

How are design and the ownership of the city affected by reintroducing idleness to our built environment?

_ Idleness is defined as laziness, indolence, a state of inaction and inactivity which could be envisioned as free space

for people and nature to take over within the city. When implemented on existing vacant, owned property new kind of ownership and accessibility of the city is up for discussion and demonstration. Ownership has been reflected upon in this thesis through the notion of belonging - belonging achieved via gaining access to different spaces in a society and giving the possibility to claim it, share it, or nourish it if only for a moment or two.

Design becomes porous, allowing for and perhaps even encouraging unconventional solutions and spatial qualities.

What kind of social interaction do spaces for pause enable?

_When ownership is liberated and structures introduced to the unknown, new codes of conduct are born. The voids themselves may or may not have a defined social interaction, but the encounters that the voids enable by their existence and location - as in the different thresholds, outdoor spaces, passages, and intersection. These serve as interfaces for new encounters and a blurring of cultural boundaries

PURPOSE

This thesis explores the current condition of increasing vacant real-estate in cities whilst diminishing idleness, by turning the roles around. By this, it hopes to graphically demonstrate the economic framework that cities develop in, in order to explore alternative frameworks for cities and architecture to develop in.

It is evident that vacant space could be used for other purposes than idleness, however this thesis aims to provide an illustrating argument for the current state that cities and their architecture are developed in today and also on the ownership of the city.

AIM

To create a proposal within an existing structure, a building block, with idleness introduced in it that will provoke a discussion on possible futures and frameworks for creating architecture.



Aerial view of site

DESIGN PROPOSAL

WHY LONDON?

London has developed in fragments without an unifying comprehensive plan. The development of the city has largely been driven by developers with an economic interest. The city has in the recent years had an unprecedented amount of luxury buildings planned and built to serve as investment properties. Resulting in numerous of properties laying fallow. Whilst meanwhile empty lots, pockets, and unprogrammed spaces

are vanishing.

The site chosen is currently being developed by Barratt London in Upton Park, London, England on the former site of Boleyn Ground, stadium of West Ham United. Once finished in 2022 it will consist of 842 apartments spread over 17 buildings.

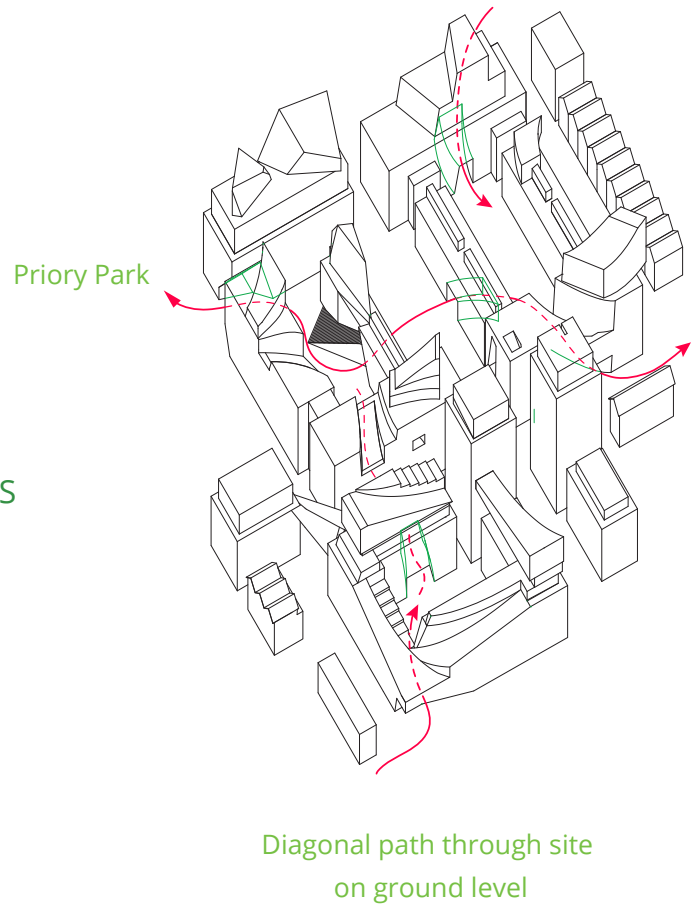
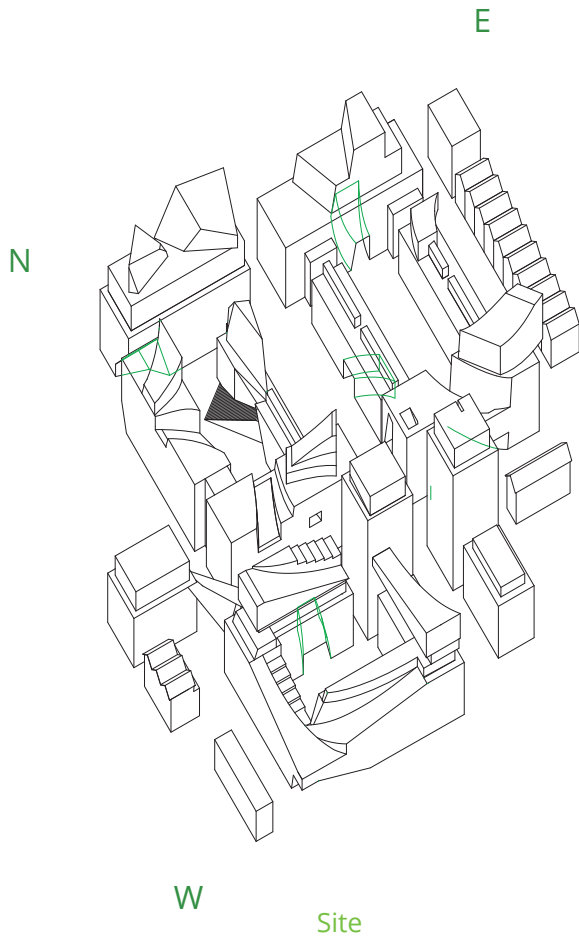
The project site has been approached as a finished product throughout this thesis.



Priory Park

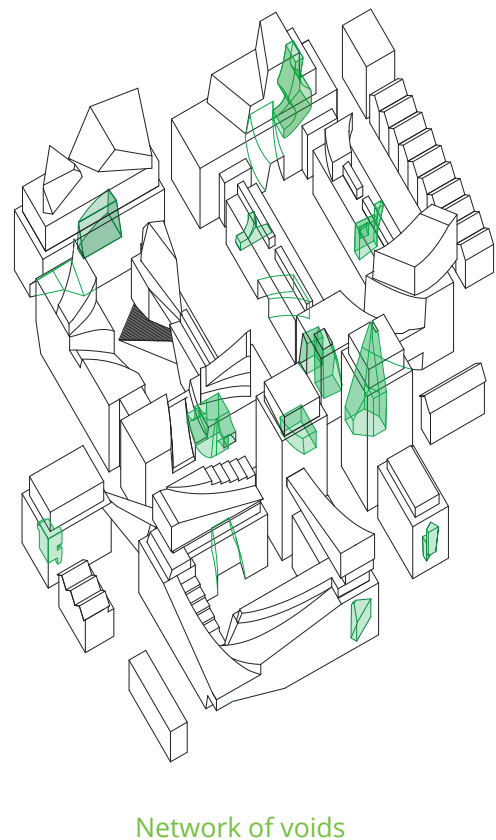
Aerial view of site once finished in 2022 ▲

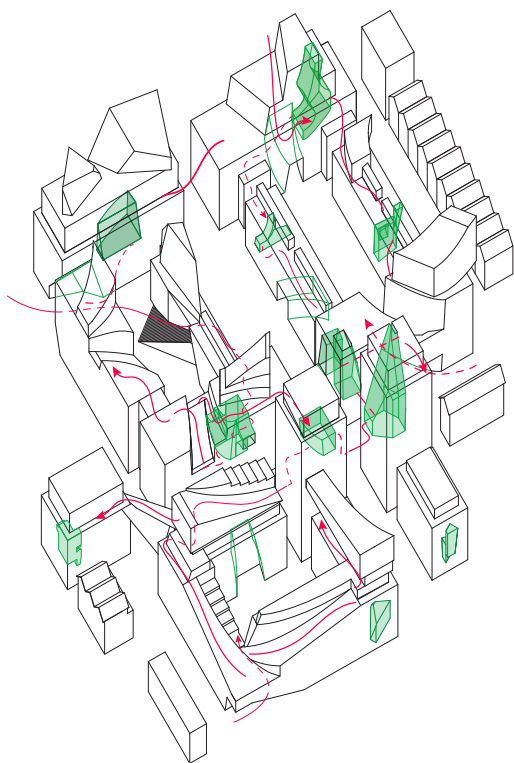
SITE



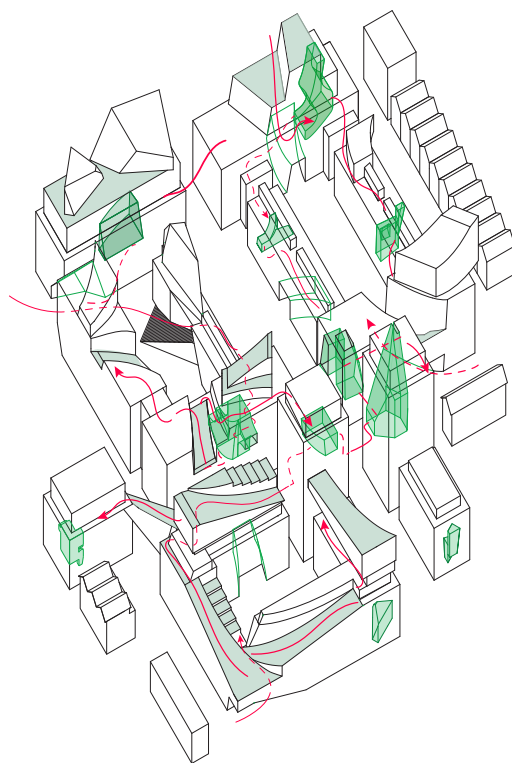
SITE APPROACH

The proposal creates a path cutting diagonally through the site from the south to the Priors Park in north. It also suggests for a few new openings on ground level to increase the accessibility and porosity of the site. A network of voids are carved, and spaces for pause created. The voids are connected with a path. Alongside the path and voids, green outdoor spaces emerge.





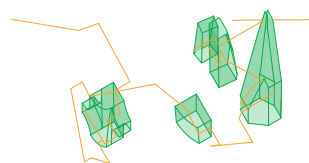
Path connecting voids



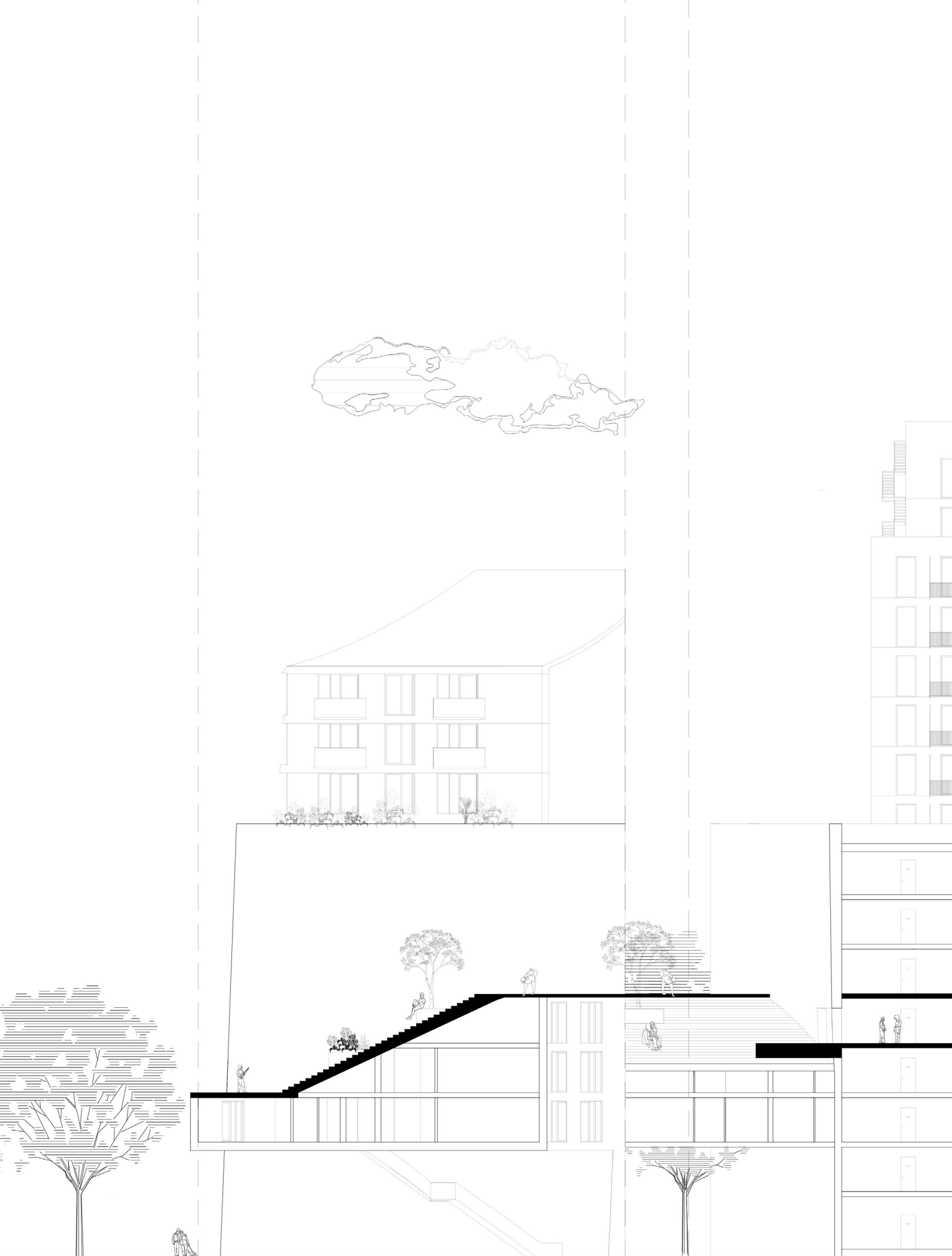
Outdoor areas along path

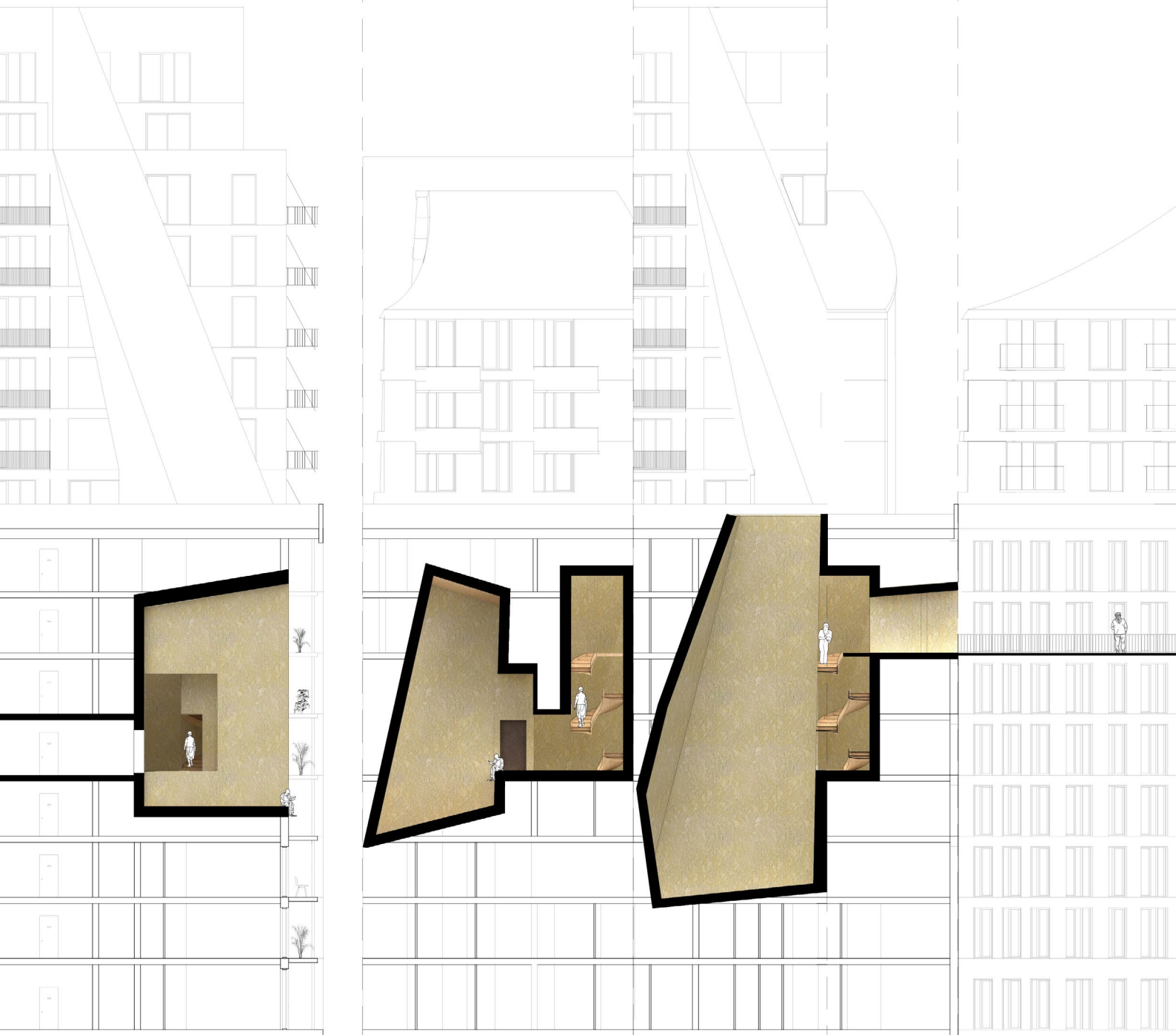
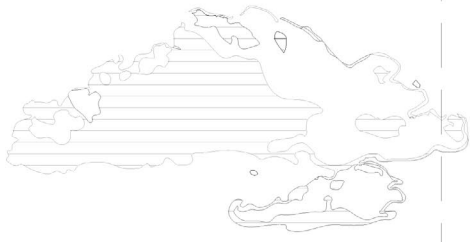


Path for sequence section



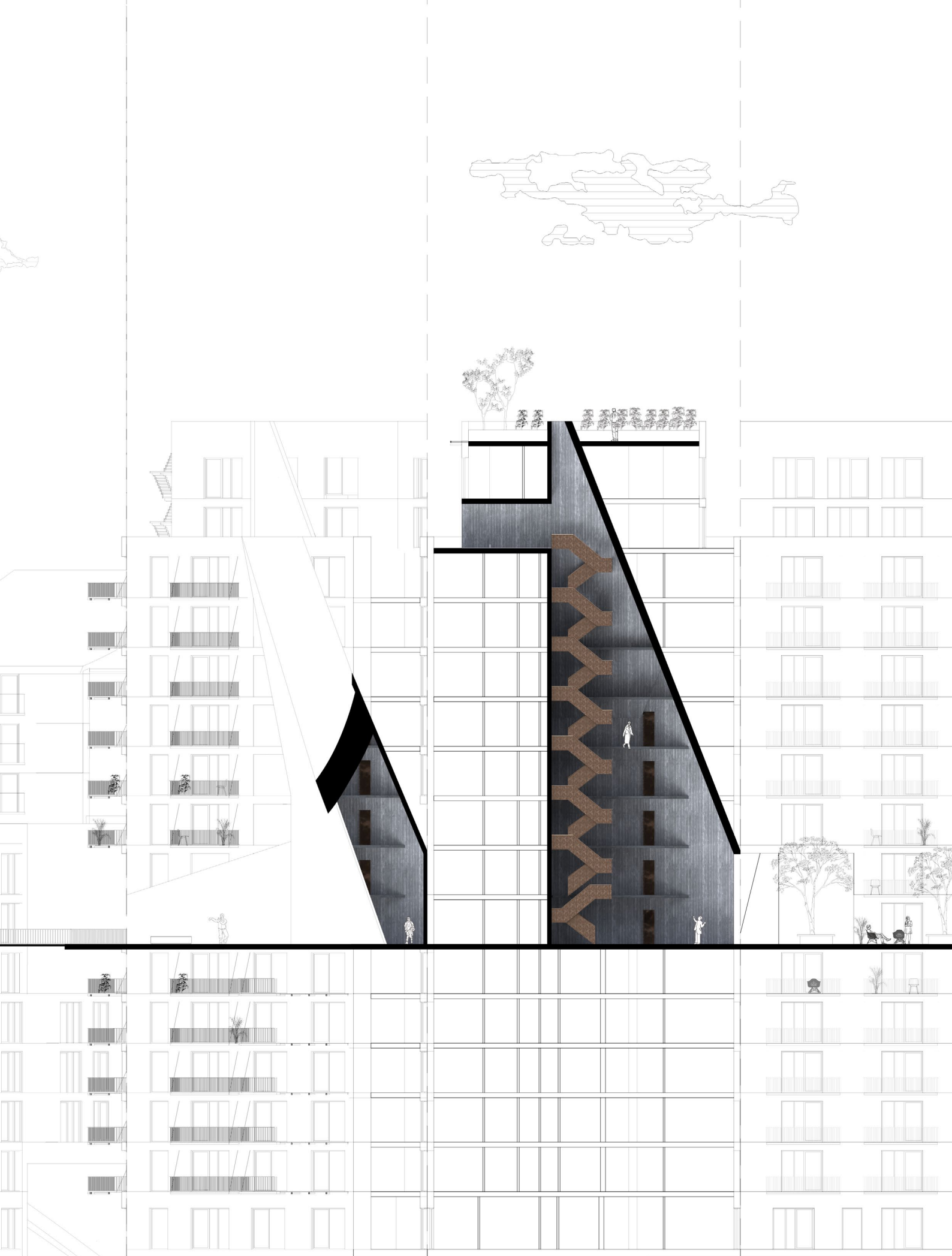
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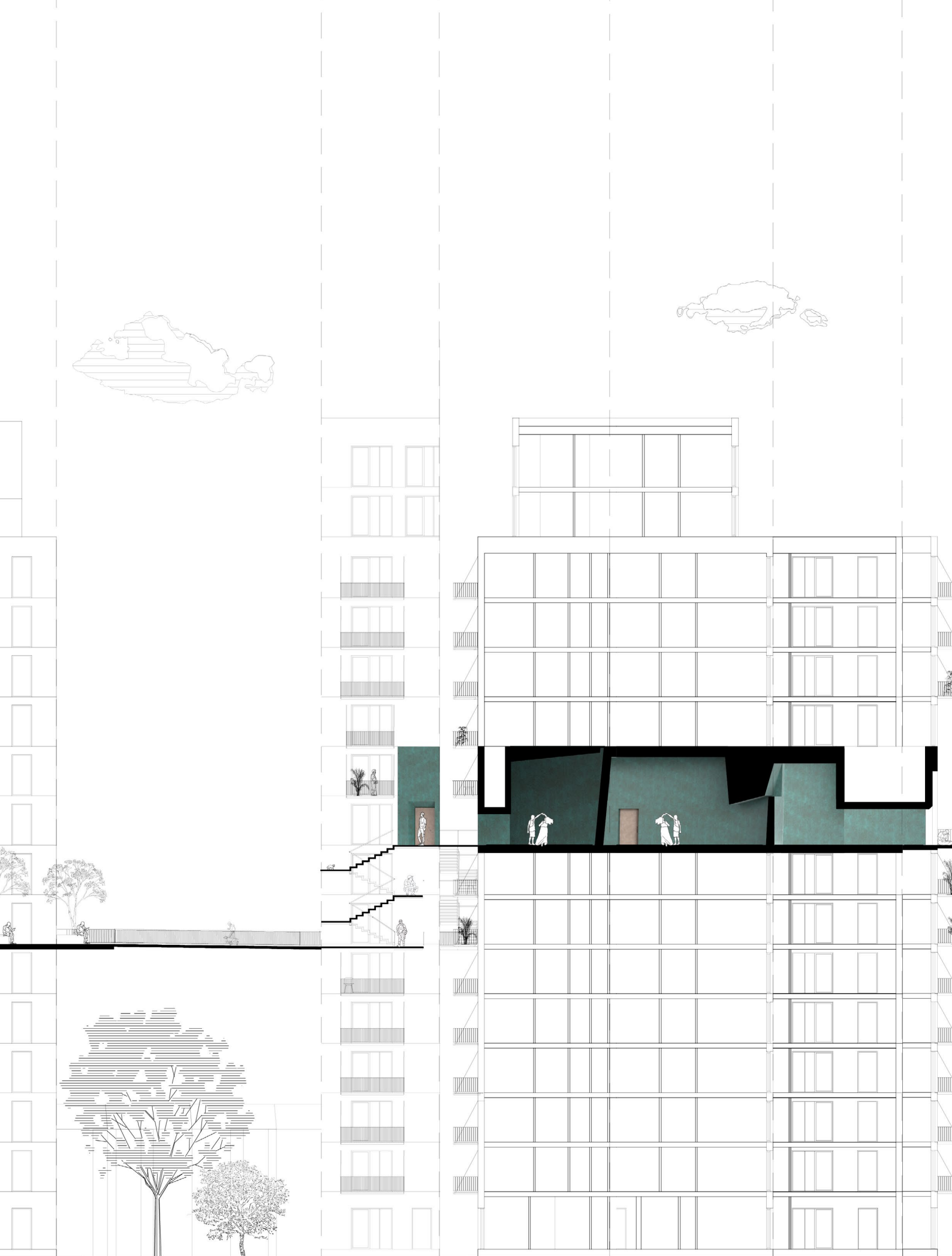




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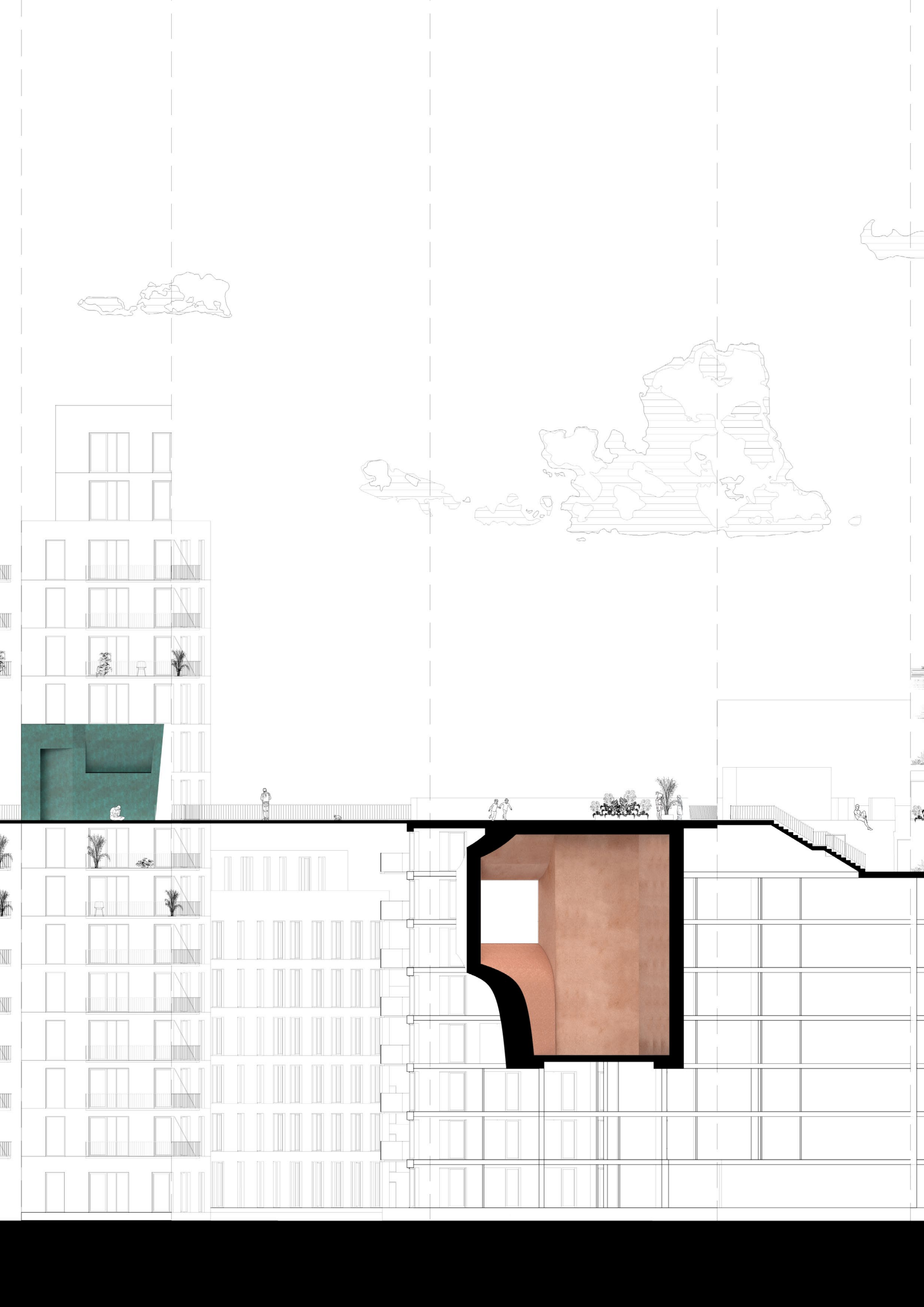
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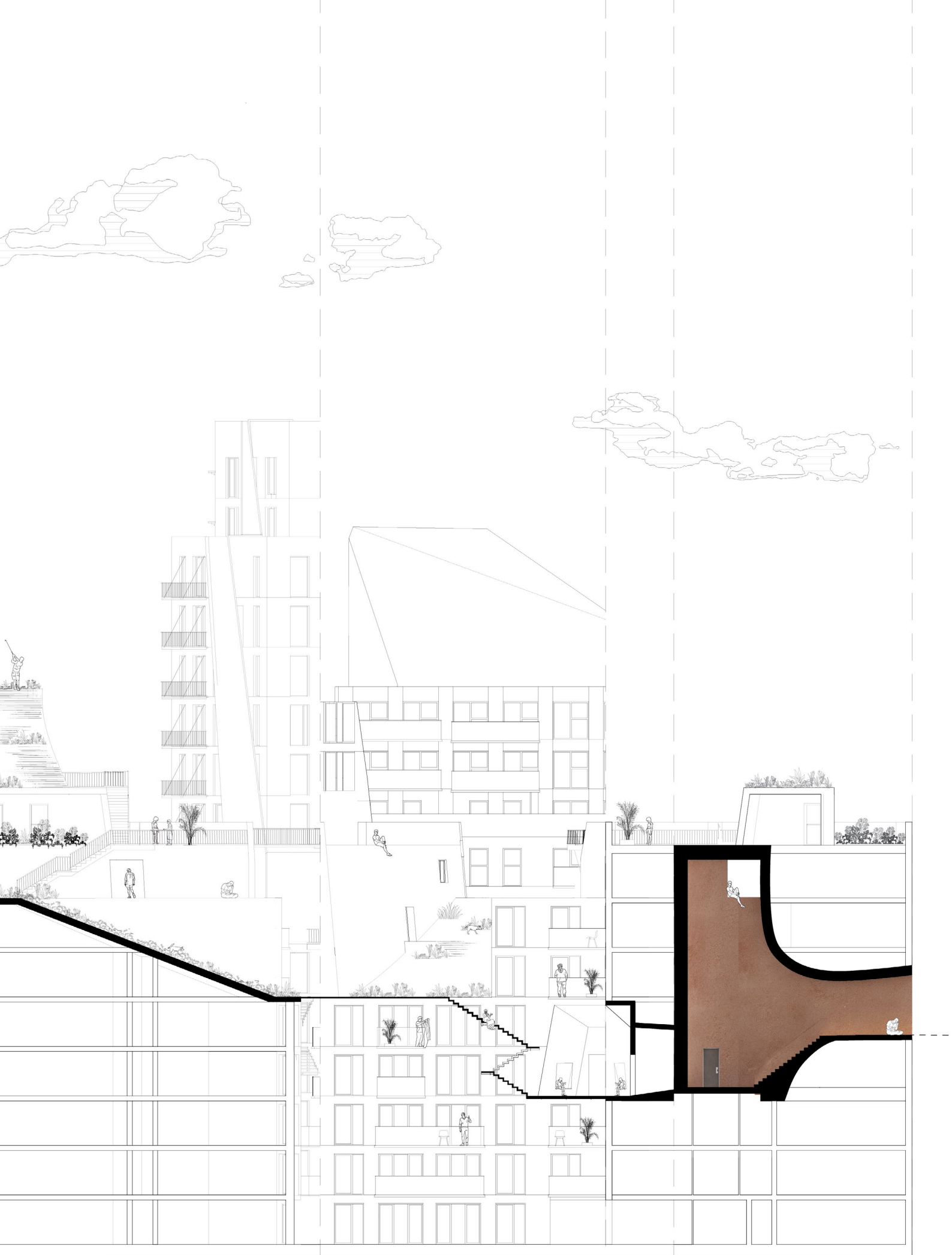




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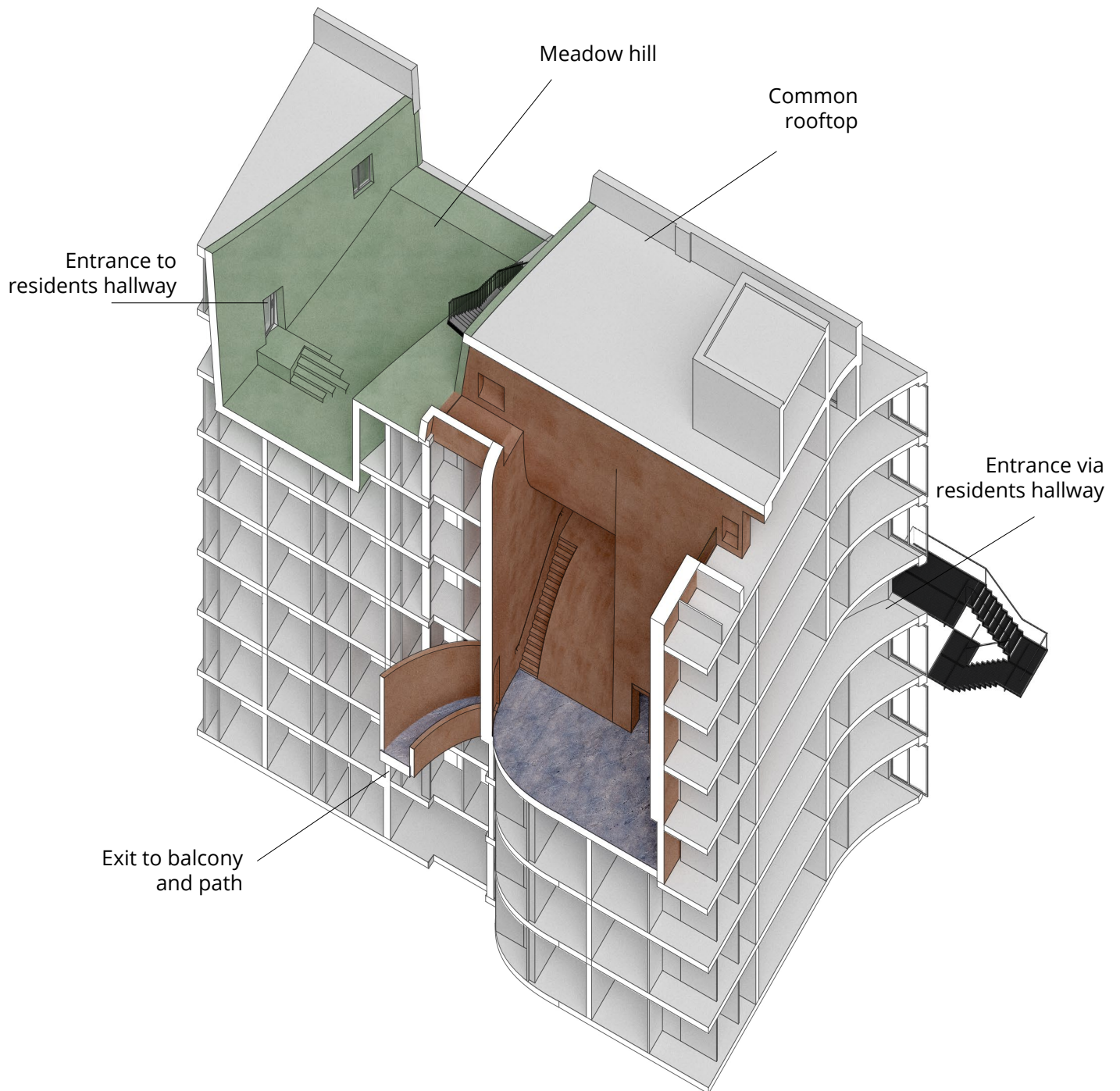
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10 M

VOIDS

Carving is used both as a definitive method to regain and preserve the diminishing amount of vacant spaces in London and as a way to promote idleness in the built environment. The vacant spaces occur as investment properties lay fallow, thus the act of carving transforms these private spaces into heterogeneous public spaces for pause. The voids themselves aren't programmed for any specific activity and are to serve as public safe havens for pause and to act as vessels for possible activities.

The voids themselves might or might not have social interaction, but the encounters that the voids enable and create by their existence and location - as in the different thresholds, outdoor spaces, passages and intersection. These serve as interfaces for new encounters and blurring cultural boundaries.



Axonometric section of void showing the relationship between the semiprivate hallway, void and roofscape.

The voids are accessible along the path. They cut more often than not the semi-private hallways of the residents, allowing for new encounters.



Original abstract castings







Original abstract casting



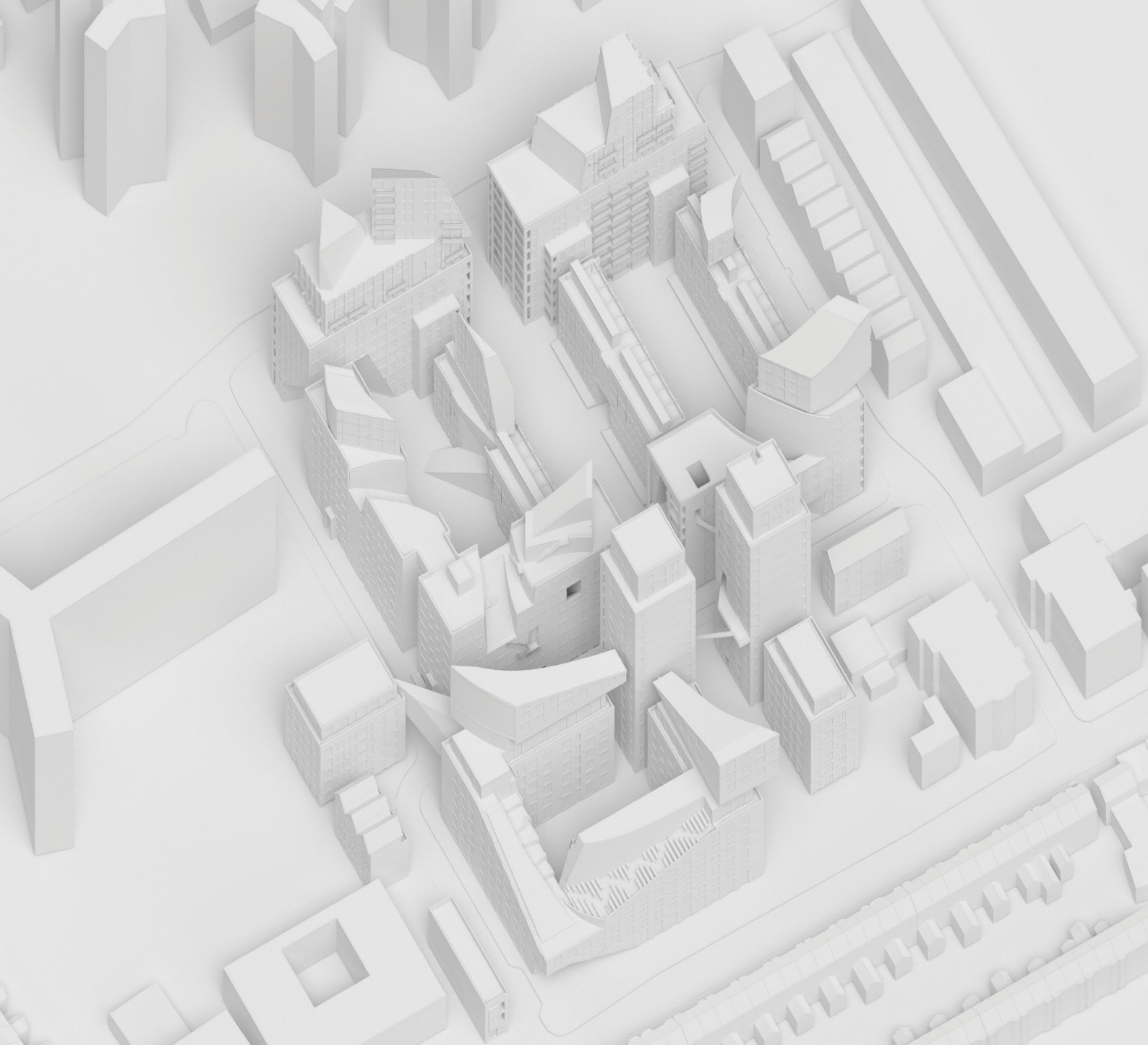
Original abstract casting





Original abstract casting





Axonometric view of site

METHOD

This thesis has been developed through a research-by-design approach, aiming at speculative architectural proposals.

The process started by getting familiarized with the economic situation of the real estate market both globally and in London, the conception of London and on the concept of idleness.

A study visit took place during the second week of the semester, looking for potential sites. The trip was followed by modeling the site and actual buildings digitally. Subsequently design explorations have been carried out by the means of carving in parallel to reference studies and theory.

These explorations have focused both on building and block scale.

SUBTRACTION

Carving is used both as a definitive method to regain and preserve the diminishing amount of vacant spaces in London and as a way to promote idleness in the built environment. The vacant spaces occur as investment properties lay fallow, thus the act of carving transforms these private spaces into heterogeneous public spaces for pause.

ADDITION

The act of adding the carved masses back onto the buildings is to be seen as a backdrop for the project itself and as a comment for a more heterogeneous built environment.

CARVING

Carving has been used as an iterative and a creative way to approach the subject of idle. First most by trying to understand the meaning of idle through literature studies and reflection, whilst in parallel making design studies.

Some of the rules for creating idle spaces were established in the beginning, where as the rest followed during the process.

1. Idleness itself is an activity without a clear goal and an act of spontaneity.

- Spatial manifestation: should break the pace of efficiency and rational of the existing structure

2. Idle spaces do not follow the rules of efficiency and profit.

- Spatial manifestation: Each void is to have separate spatial qualities and character

3. The act of idle is defined by the used him/herself.

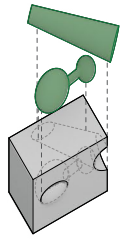
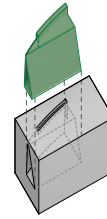
- Spatial manifestation: The spaces will not be overtly programmed. The voids are to merely serve as vessels for pause and life.

4. When nature is used/ present it is used both as a metaphor for letting the earth rest, the third nature as in letting the nature take over and acknowledging the health benefits and pacifying effects humans, animals and climate gain from its presence.

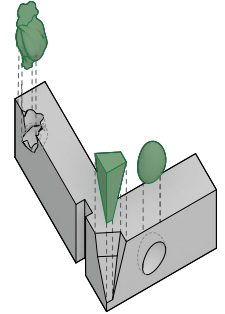
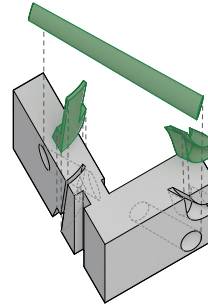
5. Using abstraction as a method for creating idle spaces. Through abstraction the process is released for a moment from the rational and encouraging spontaneity and intuition.

DESIGN STUDIES

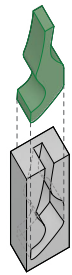
BASIC SHAPES + PRIMAL



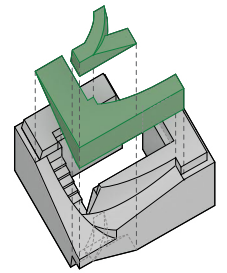
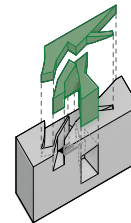
BASIC SHAPES + PRIMAL



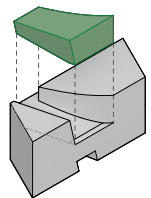
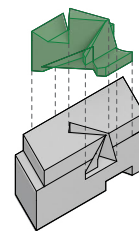
ABSTRACTION + INTUITION



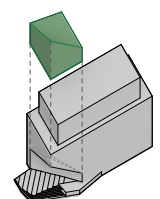
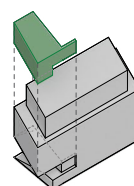
SEQUENCE + NATURE

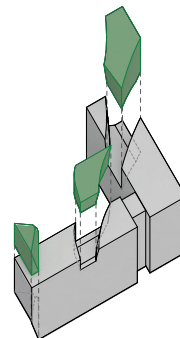
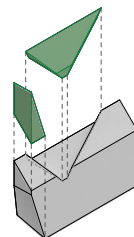
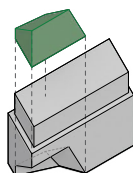
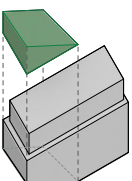
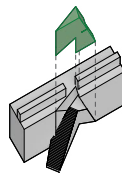
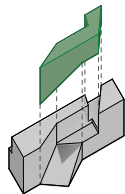
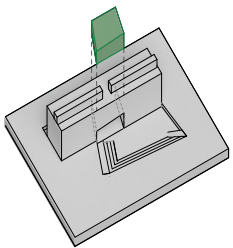
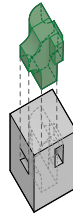
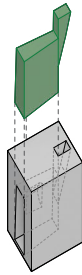
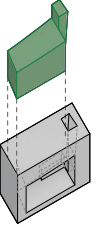
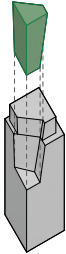
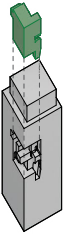
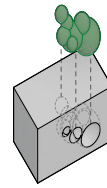
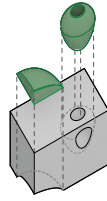
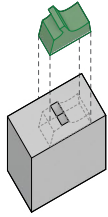
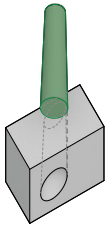


ENTRANCE + ROOFSCAPE



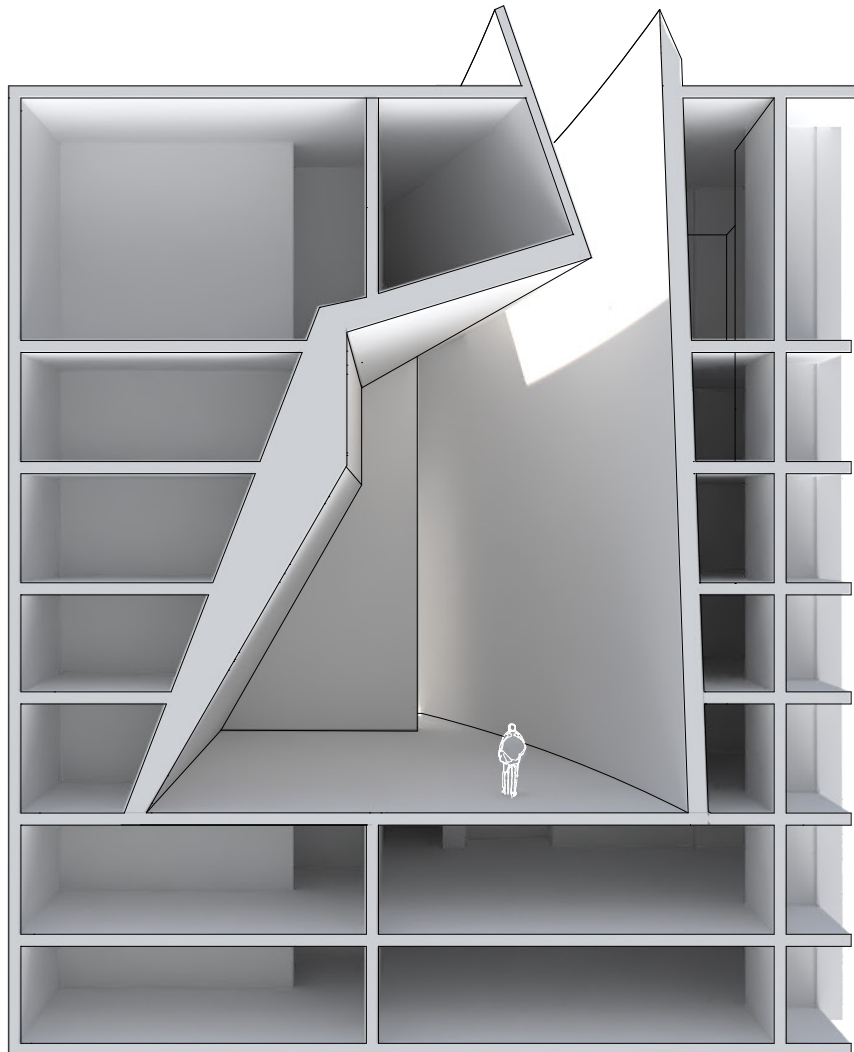
ENTRANCE + ROOFSCAPE





DESIGN STUDIES

BASIC SHAPES + PRIMAL SHAPES

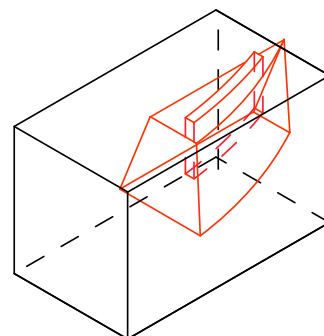


EXPLORATIONS

Initial assorted explorations done in order to understand carving and the breaking of a structured rigid rhythm.

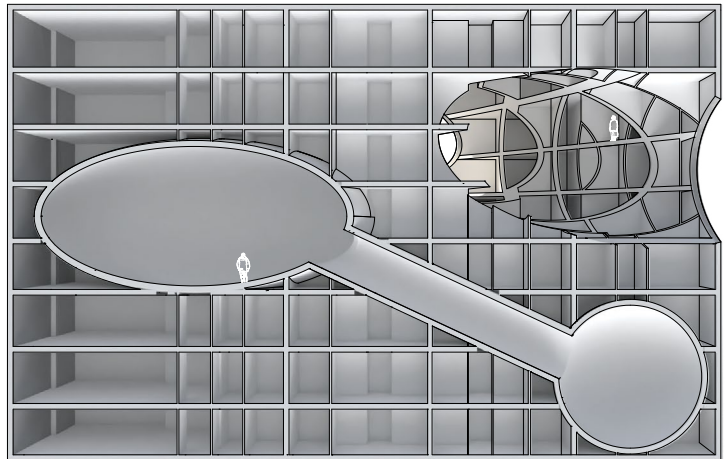
A. GEOMETRIC CLEAVING/ SCULPTURAL

Strong geometry, cleaving the volume giving it a strong sense of direction. From the domestic mundane to public. Detached from the existing structure, felt in the private as a tilted wall or gentle curvature.



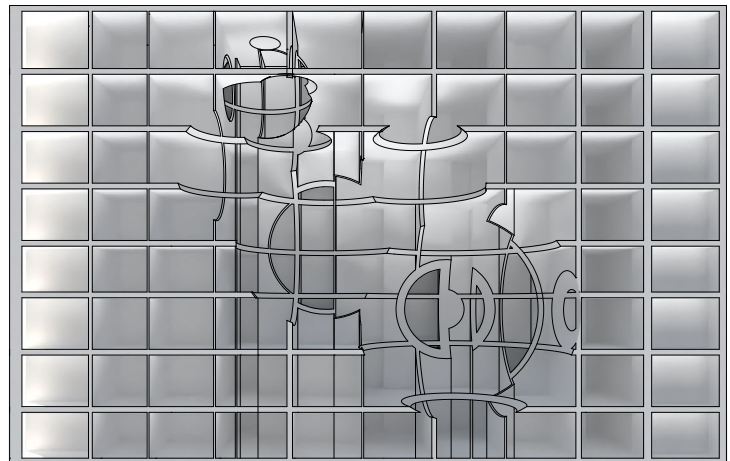
**TILTED CONE + TUBE
+ ELLIPSOID + SPHERE**

The tilted cone reveals crossing geometries beautifully, where as the rest remain bland and homogeneous, yet invasive.



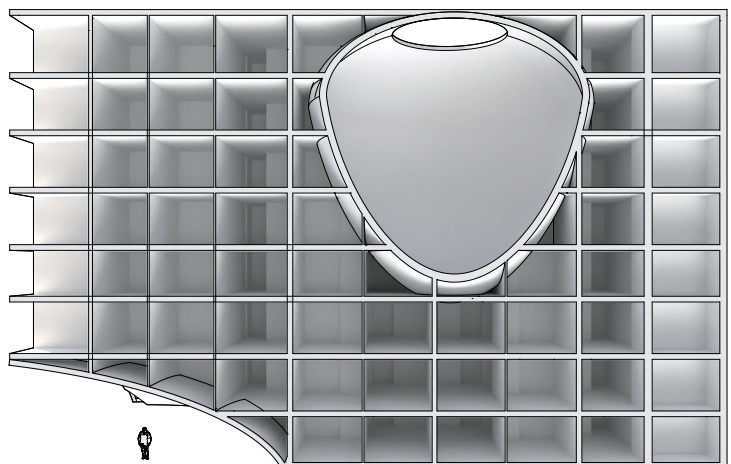
CLUSTER OF SPHERES

Reveals crossing geometries and a continuous space. The origin shape of voids harder to comprehend due to size of spheres used. Difficult to orient.



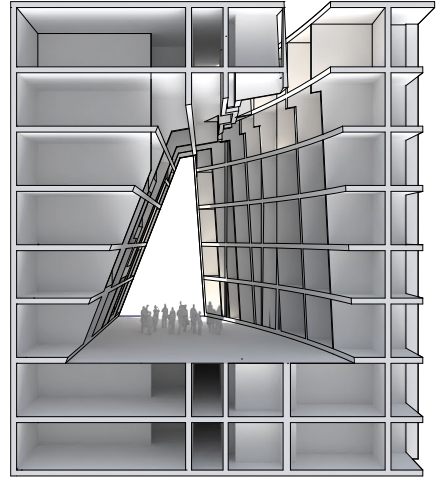
EGG NEST + LEAF

Softer in its spatiality, moving towards something more defined, still generic.



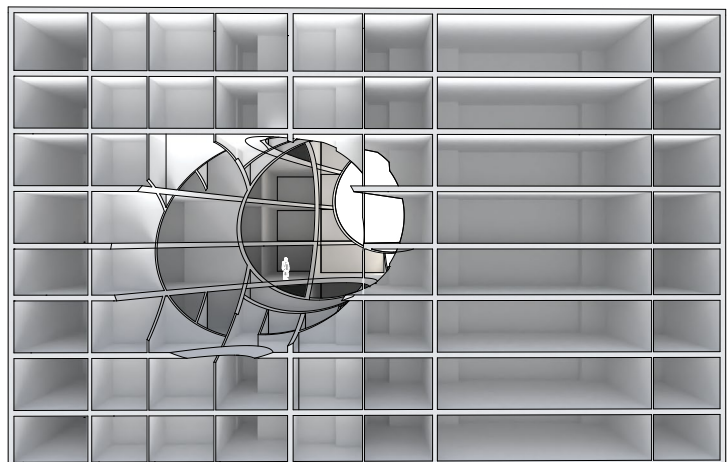
GEOMETRIC / TILTED + CURVED CARVING

Strong shape of void and sense of direction. Carving works along existing structure, no unexpected crossing geometries revealed.



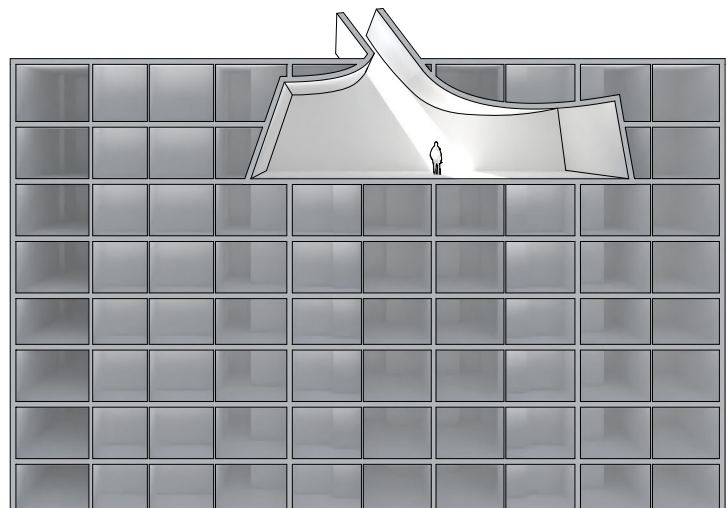
TILTED CONE

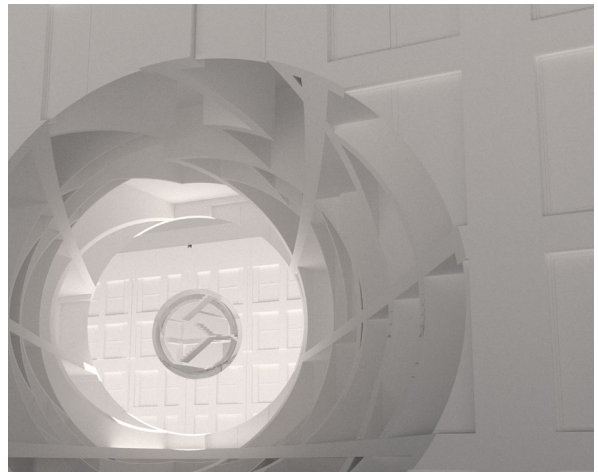
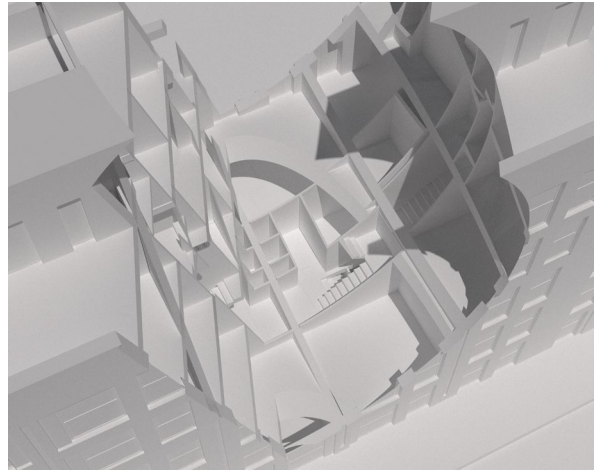
Reveals crossing geometries, multiple platforms and a continuous space. A sense of air. Bold.



AMBIGUOUS / REFERENCE STUDY

Introverted space, breaking gently the existing structure.

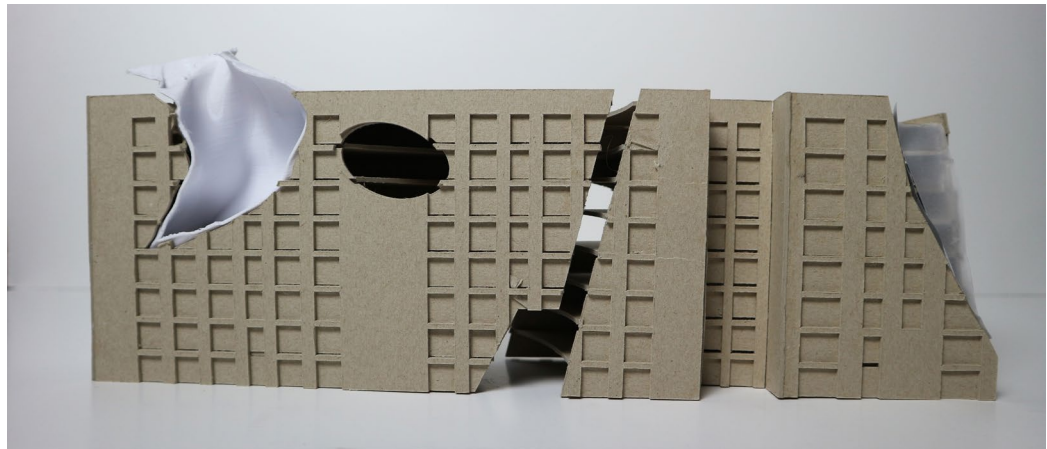




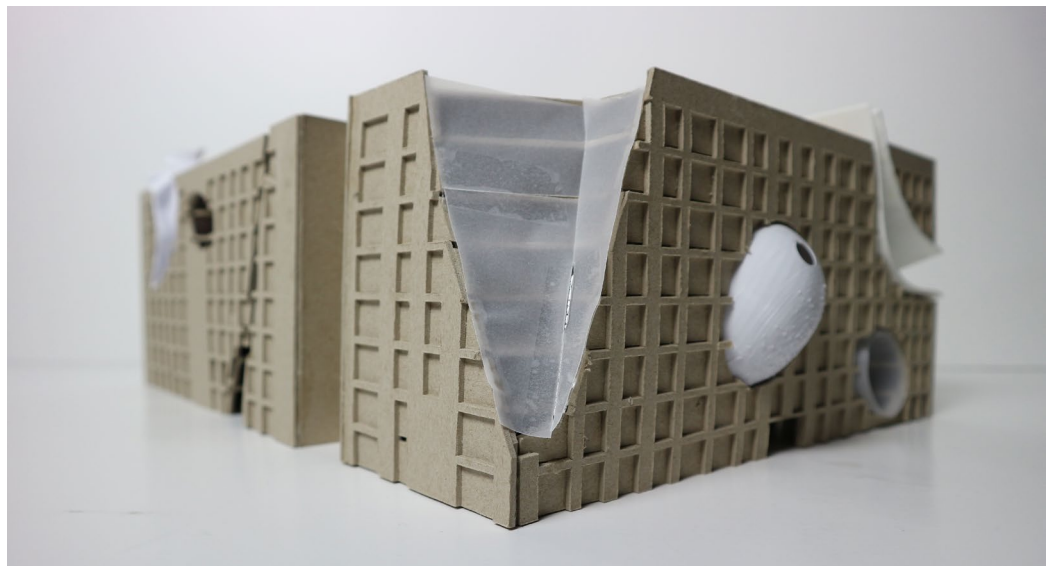
VIEWS from 3 D model of actual site, with ideas of continuation. The shape or character of voids still remain abstract, to be assessed on the affects the incisions have on the buildings structure and dynamics of the block.

DESIGN STUDIES

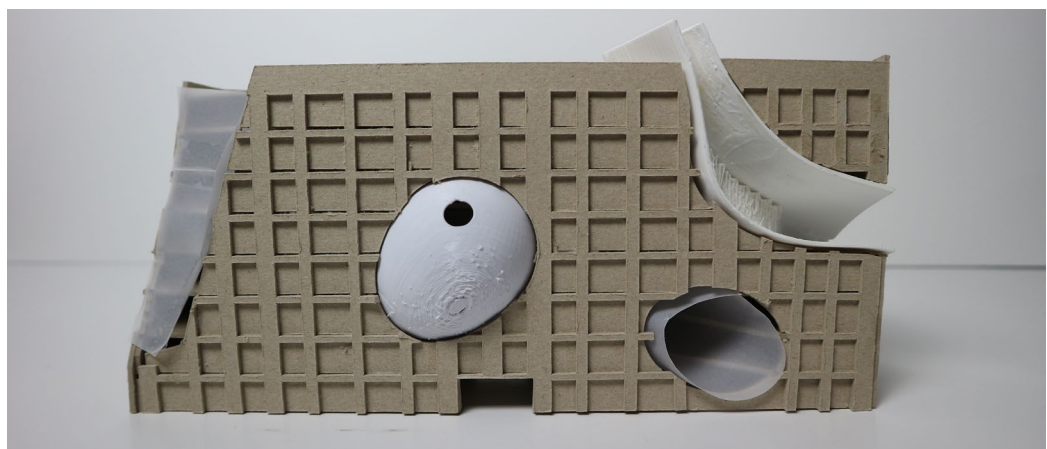
BASIC SHAPES + PRIMAL SHAPES+ ORGANIC; PHYSICAL MODEL



North West facade



Corner

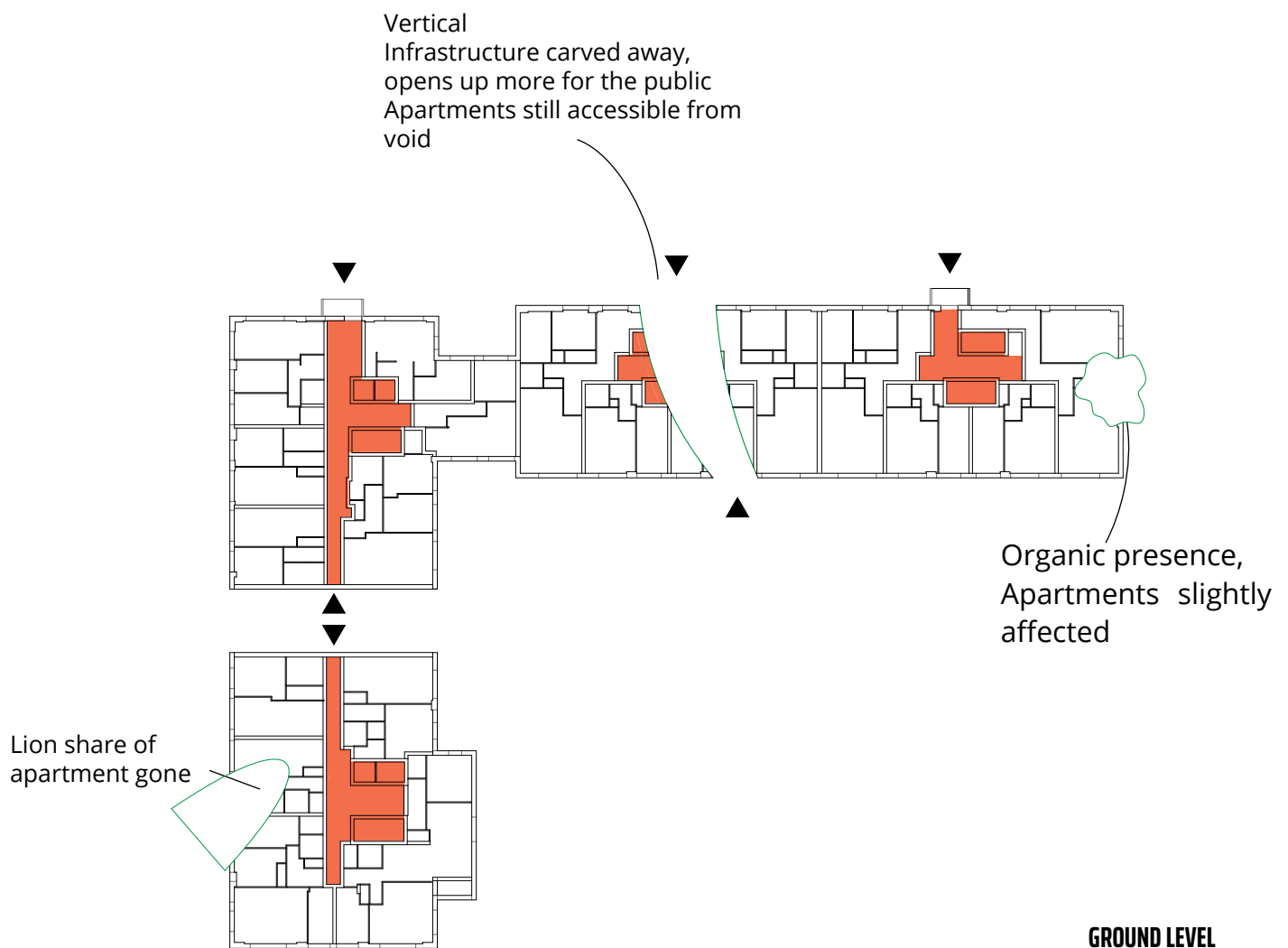


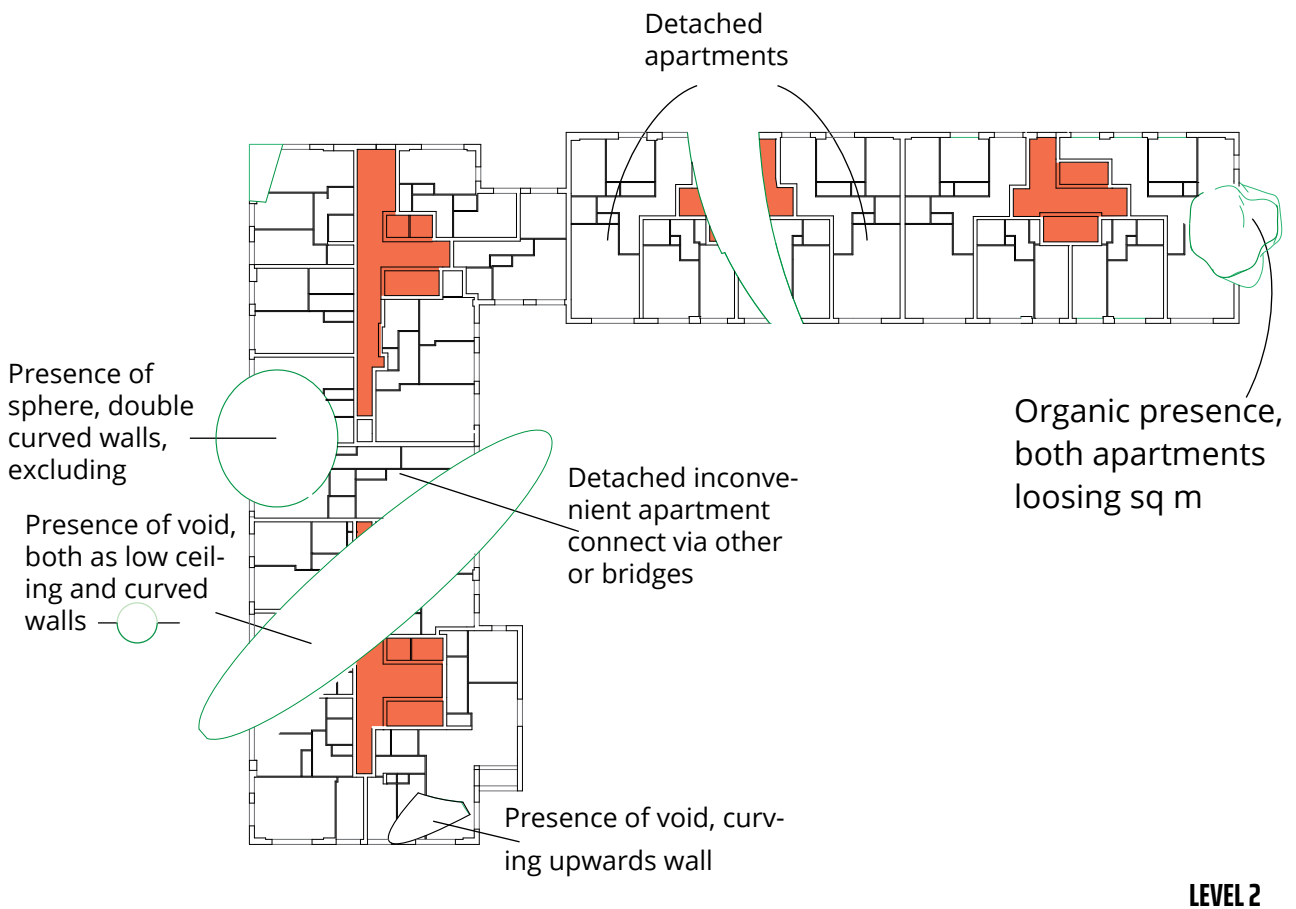
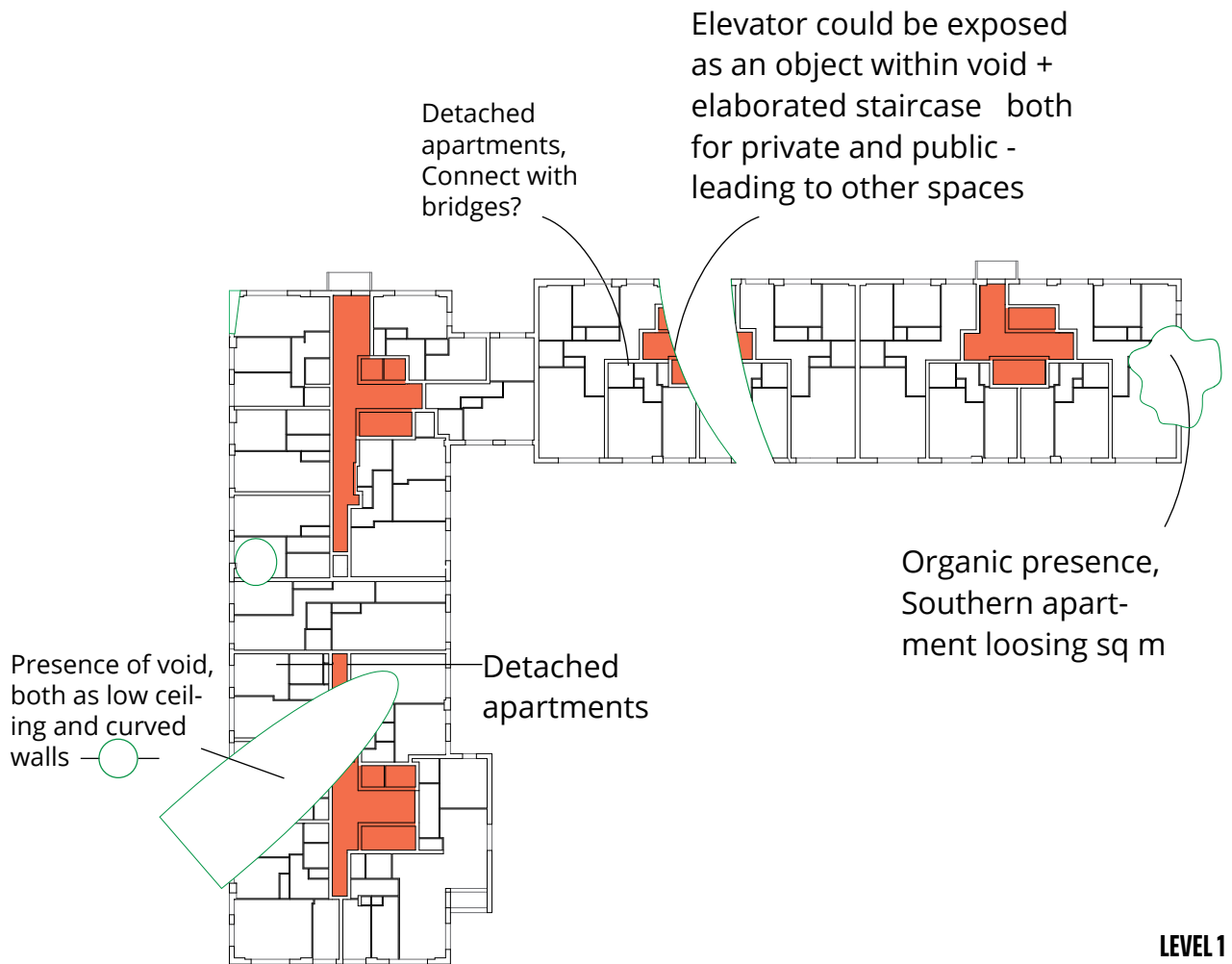
South West facade

ANALYSIS

VOIDS + INFRASTRUCTURE OF BUILDING

Analysis on how the voids have affected the organization and infrastructure of the building.





Presence of
void, tilted wall

Detached
apartments

Organic presence

Presence of
sphere, double
curved walls,
Excluding
Introvert

Detached
inconvenient
apartment

Presence of void,
both as low ceil-
ing and curved
walls —○—
Continuity

Organic presence,
Taking over whole
LEVEL 3
Parasite, introvert

Presence of
void, tilted wall

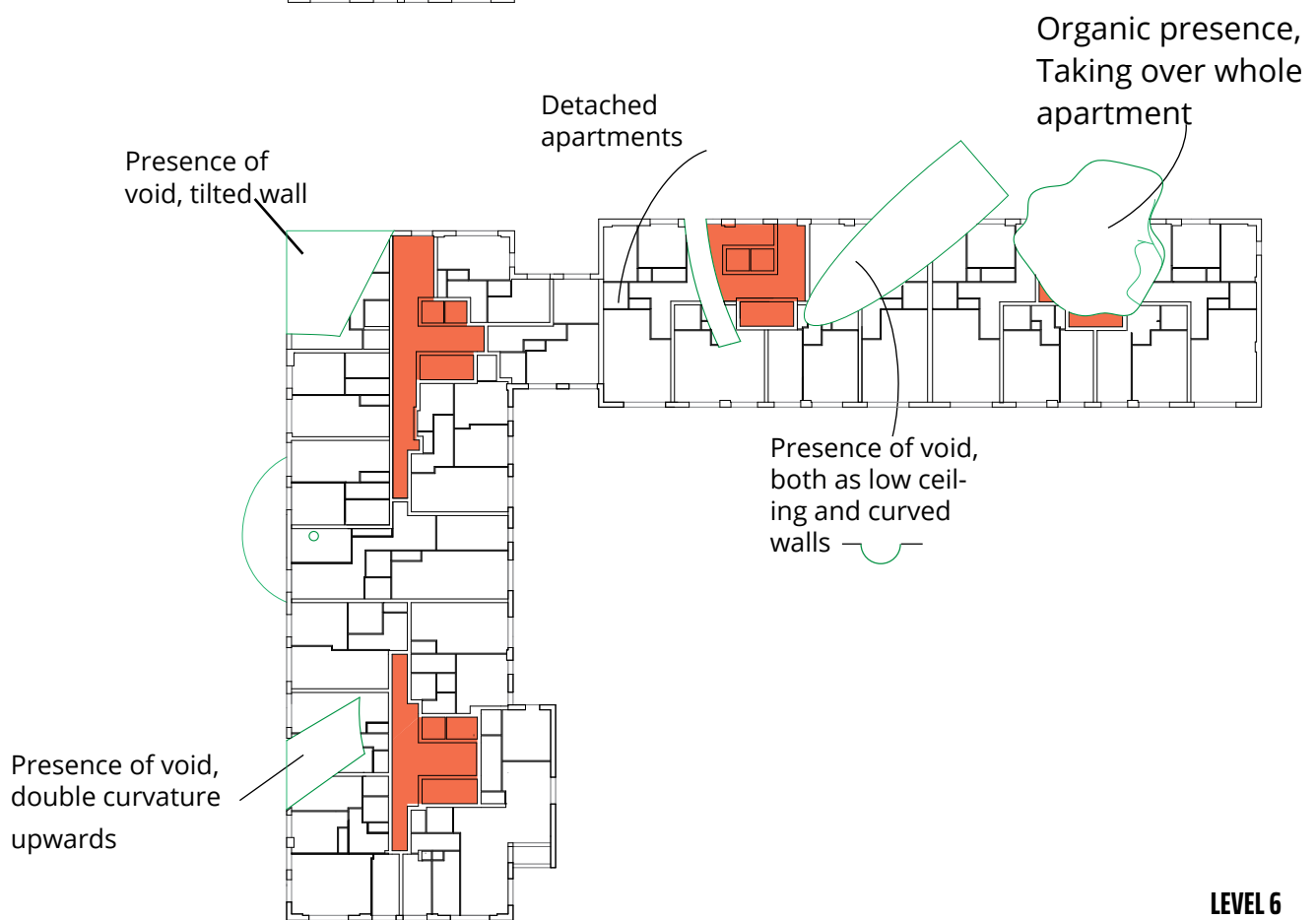
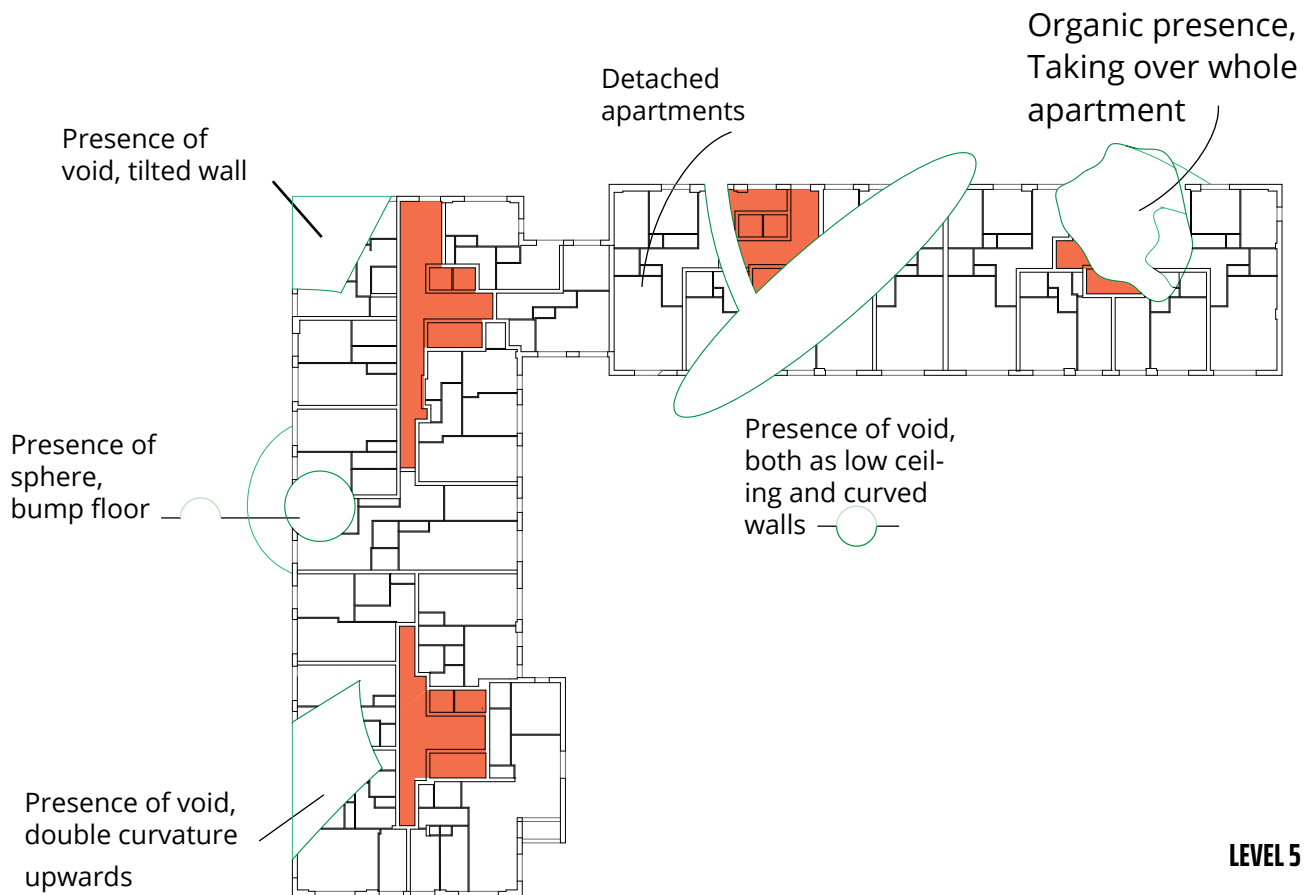
Detached
apartments

Presence of
sphere, double
curved walls,
Excluding
Introvert

Presence of void,
both as low ceil-
ing and curved
walls —○—
Continuity

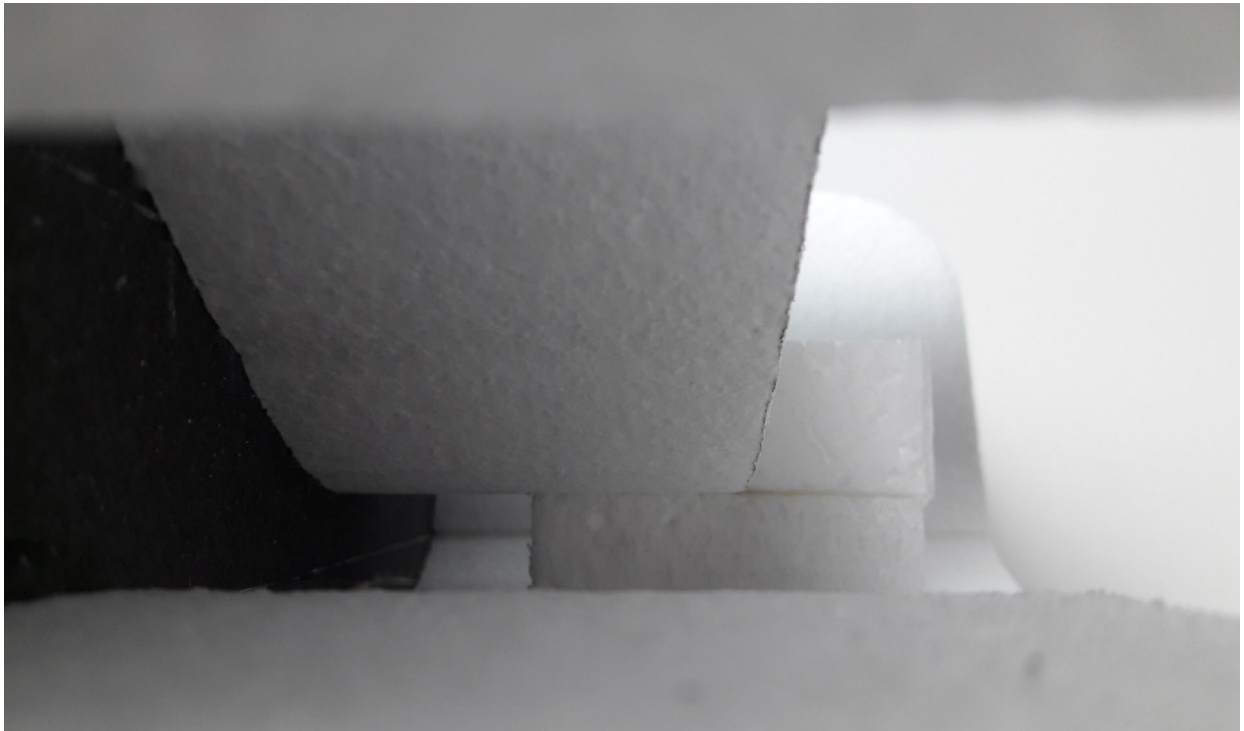
Presence of void,
double curvature
upwards, speaking
outwards

LEVEL 4



DESIGN STUDY

PARAPHRASE



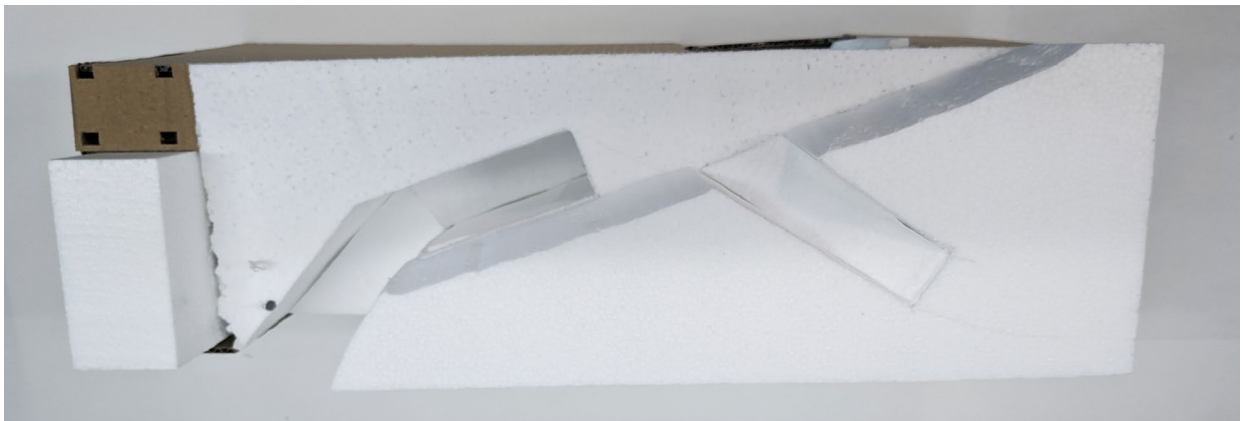
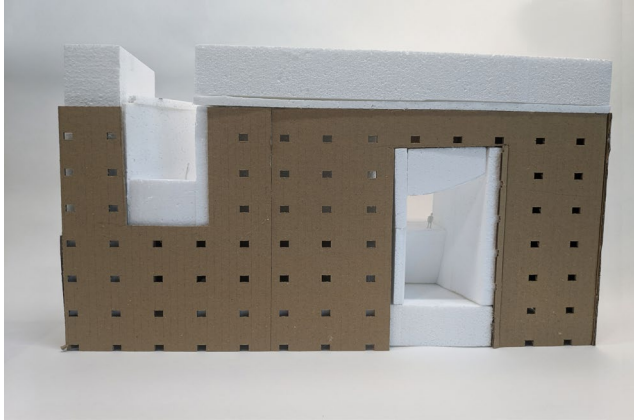
View from one of the platforms

PHYSICAL MODEL

Model study, iteration on void in void based on the reference work; Tokyo Opera House by Jean-Nouvel and Philippe Stark



SEQUENCE STUDY



SEQUENCE STUDY

By placing the sequence within a specific building and location, possibilities to define the placement of voids and desired sight lines arose.

ABSTRACTION + INTUITION STUDY



ABSTRACTION

In order to reach a cohesive heterogeneity of voids and to release the possibility for surprise a different method was used after the sequence study. A series of autonomous abstracted voids. The voids are used as a method for thought, for eventually designing sequences of voids.

ABSTRACTION





EARLY SITE APPROACH

FRAGMENTED NETWORK

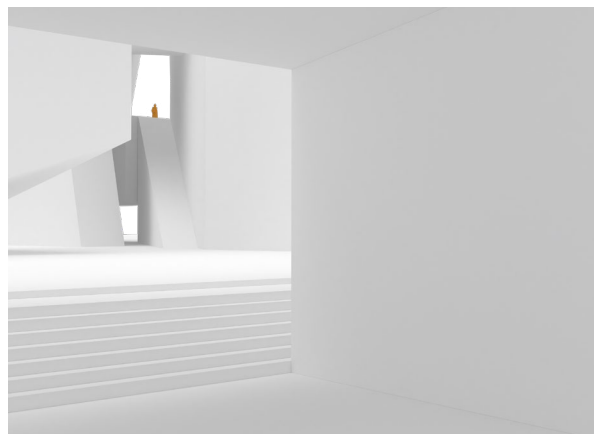
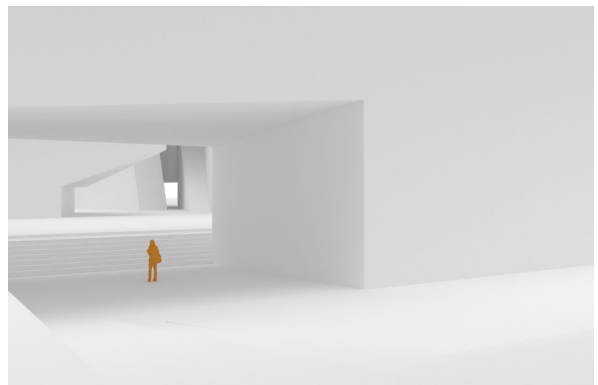
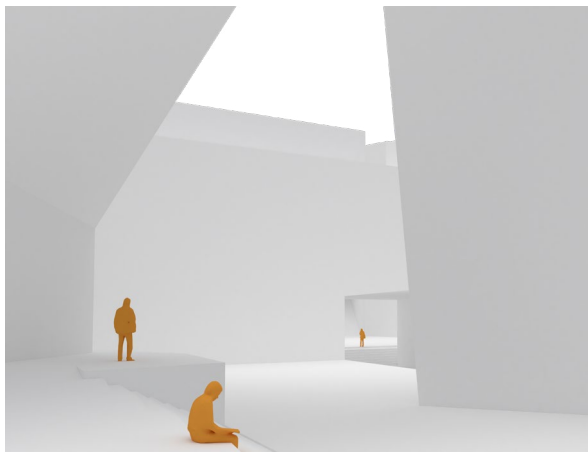


ABSTRACTION OF A FRAGMENTED NETWORK OF VOIDS

The studies done with both physical and computerized models showed that the full impact of voids/ spaces for idle-

ness will only gain its full agency when read as a network of spaces fundamentally changing the dynamics of both building and block.

ENTRANCE + SEQUENCE STUDY



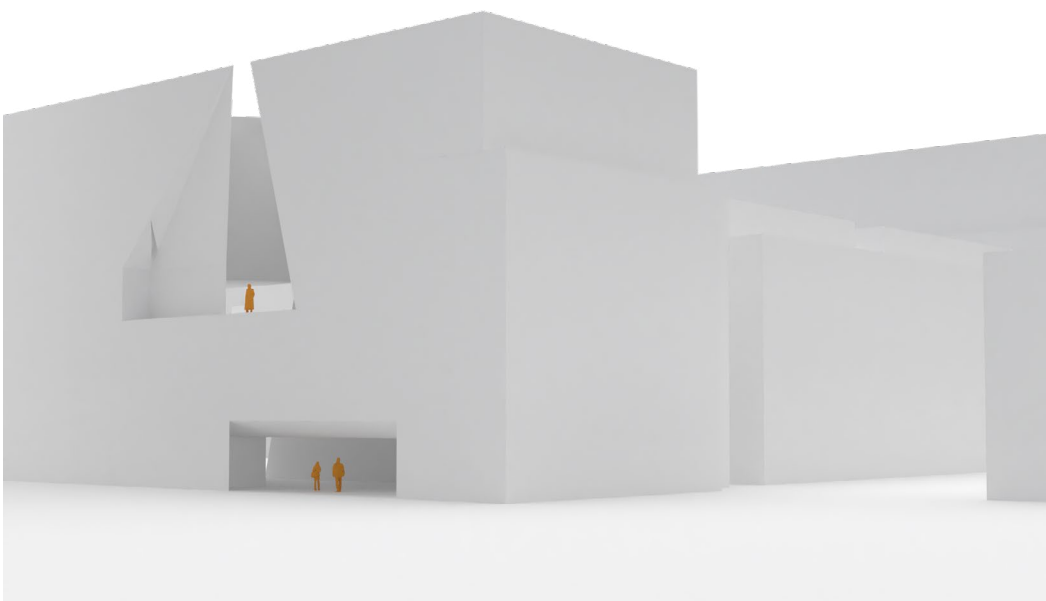
SEQUENCE STUDY

A study of the diagonal path leading from the park in north to the southern corner of the site.

ENTRANCE + PRIMAL SHAPES STUDY

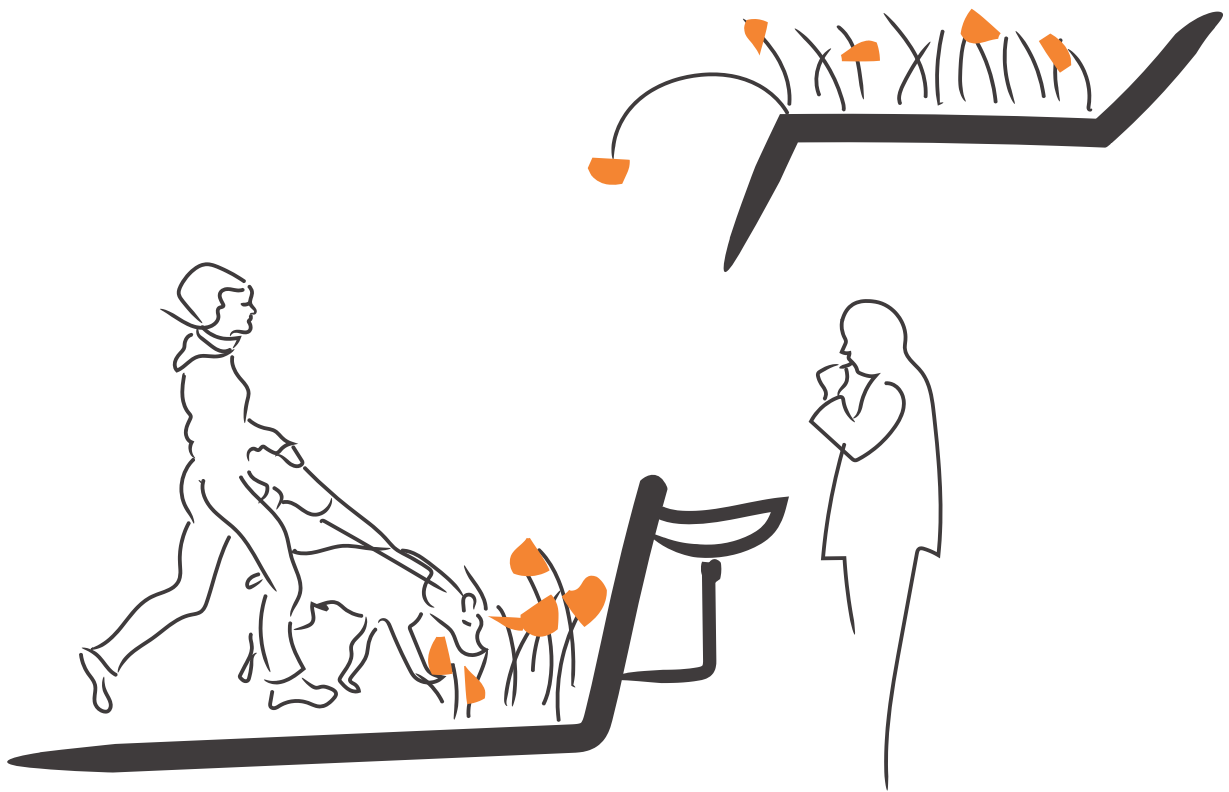


Sequence and volume study of one of the towers



Entrance from south

SITUATIONS

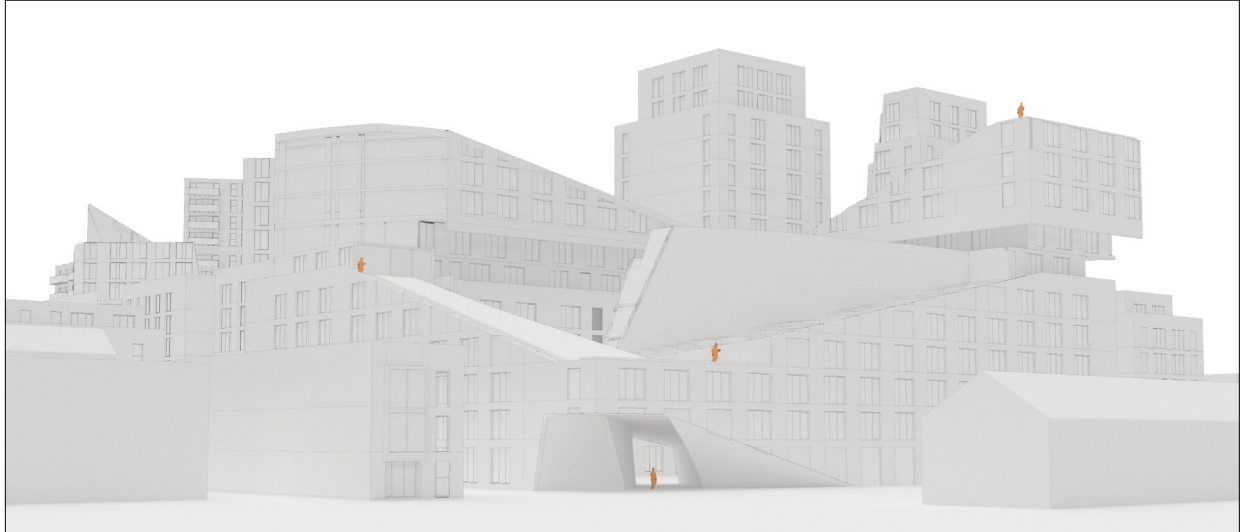


By focusing on juxtaposing everyday life with idleness, cultures will blend.

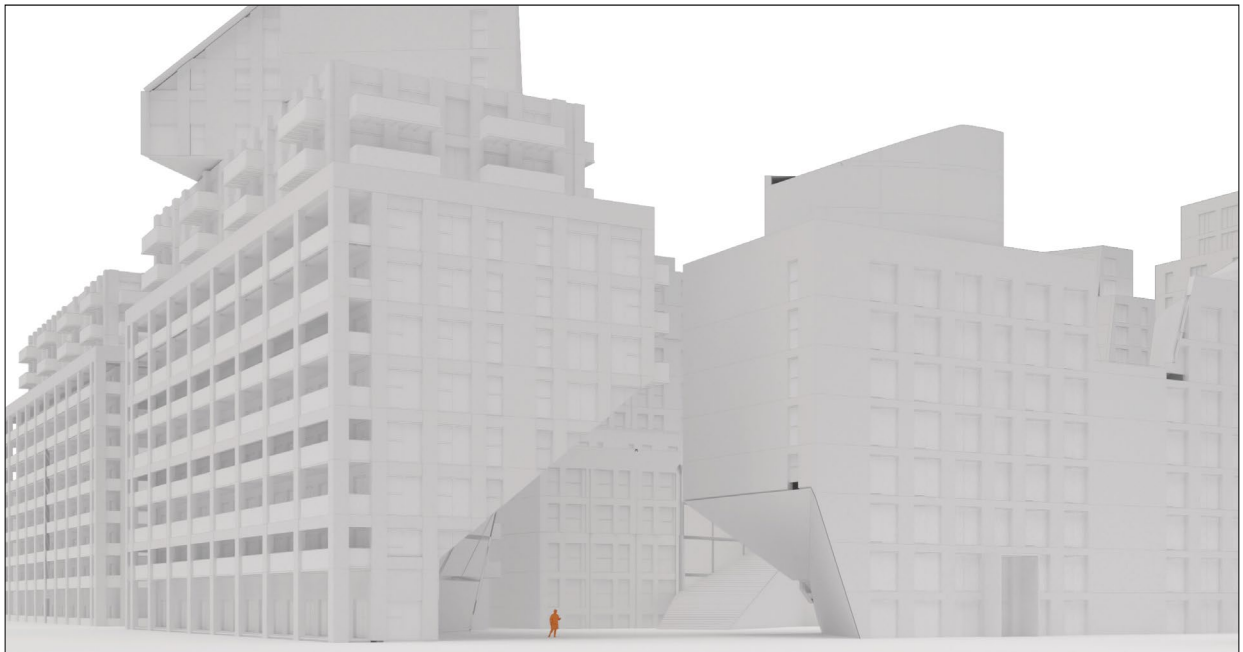


Isometric view of site

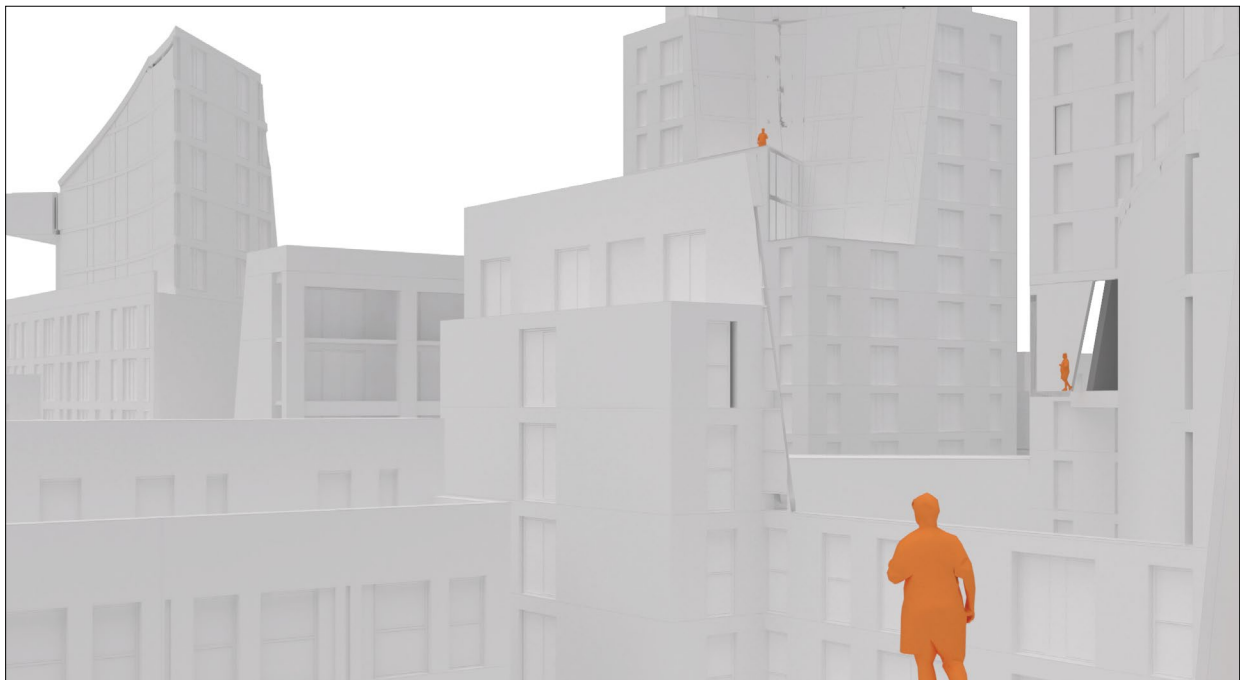
ENTRANCE + ROOFSCAPE STUDIES



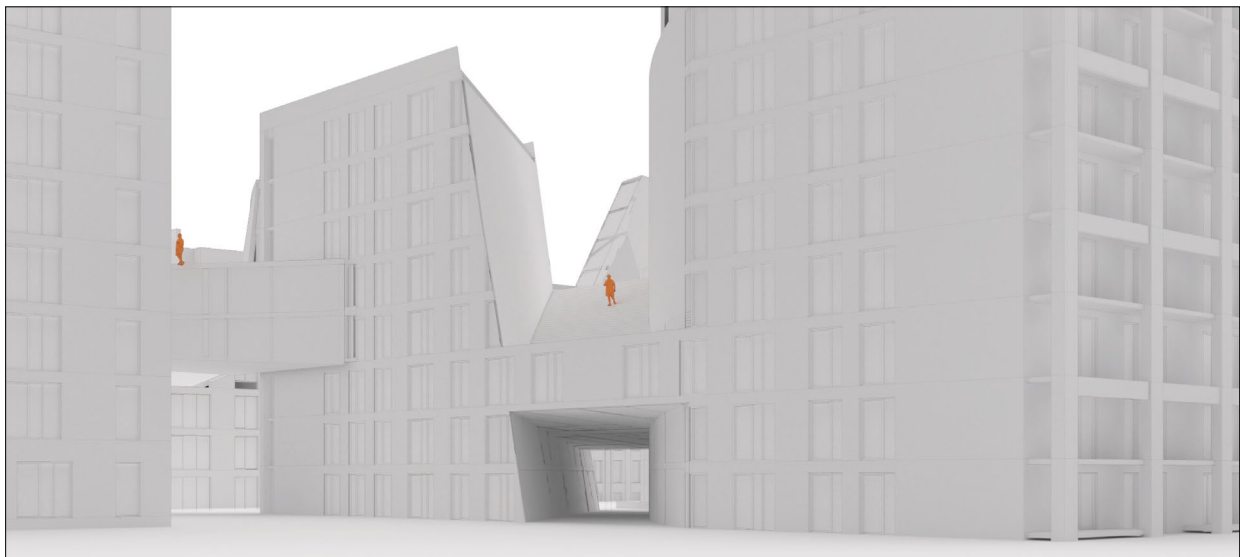
West corner of site



Entrance from north

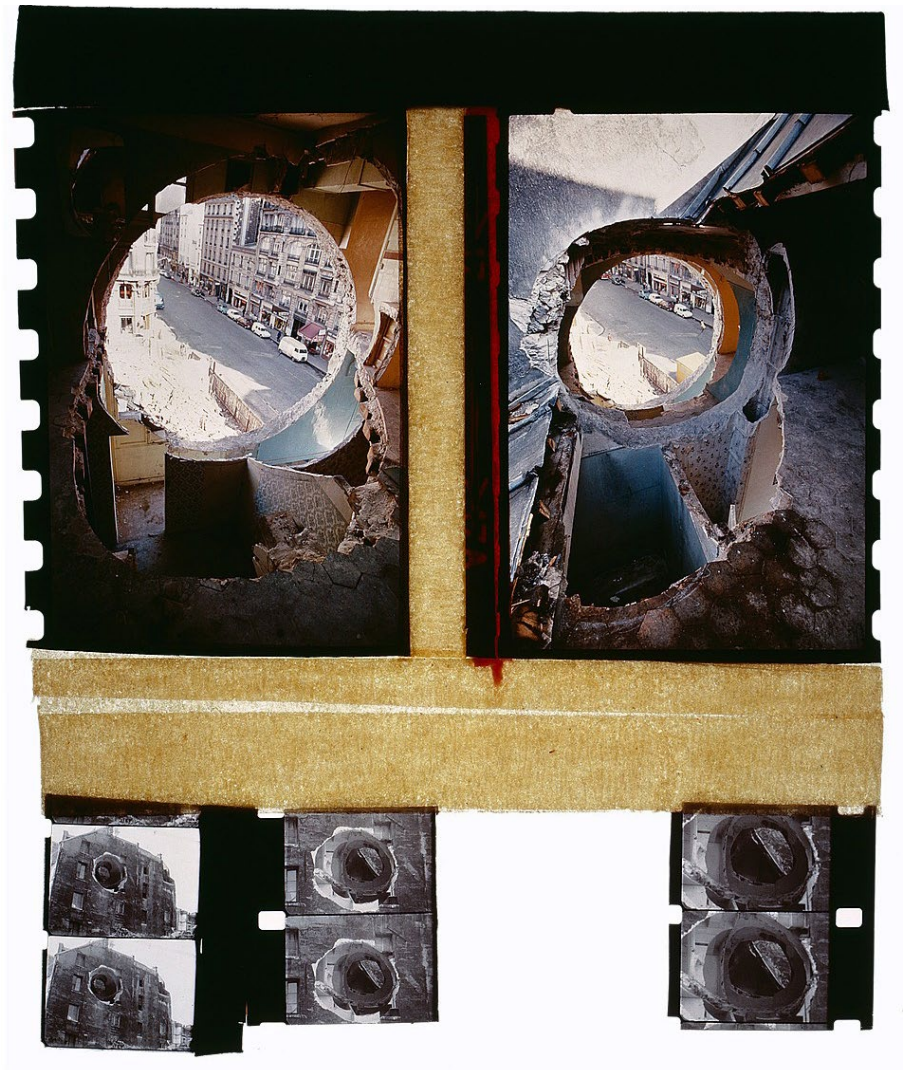


Roofscape



Entrance from south

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Images by Gordon Matta- Clark

Conical Intersect

Gordon Matta- Clark

Paris Biennale 1975

Artist Gordon Matta-Clark (1943 -1978) is most known for his building cut-outs. He was originally trained as an architect, which served as fuel for his ongoing internal dialogue with architectural discourse, challenging the idea of completeness. He created walk-through sculptures. And was interested according to Attlee (2007) In converting a building into a state of mind. This

involved liberating structures from the straitjacket of their maker's intentions and recycling them as consciousness-altering artworks (par. 23).

Conical Intersect is seen as a critique towards urban gentrification. A radical incision through two 17th century buildings adjacent to the Centre Georges Pompidou which was constructed at the moment.



Image from Factory of the Future exhibition, authors own

Factory of the Future

METIS, Art director Zoë Svendsen

at the Oslo Architecture Triennale 2019

Future factory is an installation that performs future scenario thinking. Facing political and economic structure failure and accelerating climate change positive systemic change is needed. The piece explores possible futures with sustainable economic, social and environmental values through architecture and design. There are two scenarios, one in an area of Oslo and one in London. It is a future where radical economic, social and climate change have taken place.

A future where it is factual to have climate refugee centers and climate grief counseling, centers for consensual sex, urban gardening, seaweed farming, empty highways and streets, citizen salary and Master's of Economy made redundant. The piece derives from pupils desires, visions and dreams and is conducted through a series of workshops with participants ranging from habitants, architects, urban planners and economists. Ideas and thoughts are liberated to flourish by setting the scenario into a drastically different future, the result being a bit to idealistic, yet needed to provoke thoughts and discussion both among participants and audience.



Chernobyl, Measuring the natural system, 2014-2017, Volker Kreidler

Third landscape

Gilles Clement

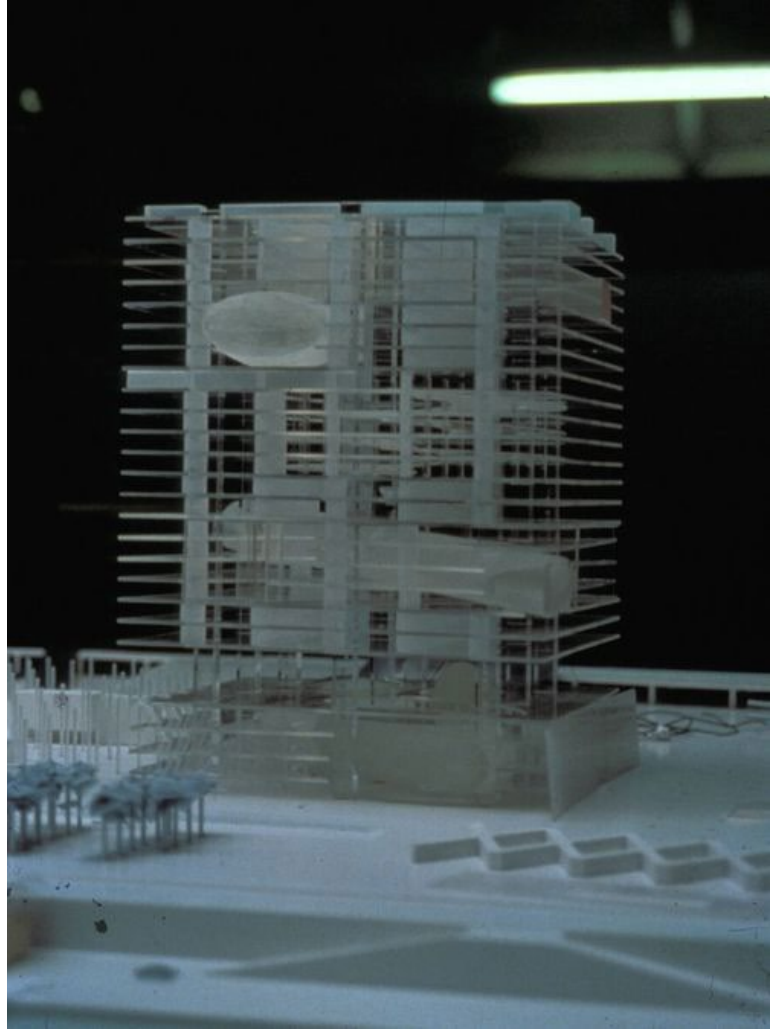
The third landscape is a term coined by gardener and botanist Gilles Clement in 2003. It designates the sum of space leftover by man for nature alone for landscape evolution - ranging from urban, rural to wilderness. The third landscape serves as the genetic reservoir of the planet.



Picture by author

Idleness in Paris 2017

A seemingly forgotten undeveloped pocket lot in Paris; converted into a place for gathering and urban farming.



Final model, OMA

Très Grand Bibliothèque

OMA, 1989, competition entry

The brief was to build a new national library in France, that would host various smaller libraries within one building envelope. The proposal makes clear distinction between the regular and irregular, both in design and program. The regular stands for stagnant activities and order of space, such as storage,

where as the irregular for public space, reading rooms, auditorium etc. The regular form is interrupted by incisions of sharply defined geometrical shapes/voids. As the voids are designed prior to the incision it becomes more a matter of subtraction, instead of carving.

DISCUSSION

This thesis took its starting point in trying to provide an illustrative argument against the current state that cities, their architecture, and their ownership are developing – this was achieved by introducing idleness into a building block, proposing possible futures and frameworks for creating architecture. The reintroduction of idleness has been addressed in a practical manner by carving heterogeneous spaces within the block that serve as public safe havens for pause and vessels for possible activities.

The new developments are built dense; evicting porosity and idle spaces; courtyards, pockets and undeveloped lots from cities. Resulting in denser and higher structures that serve as repositories for storing capital. Empty space remains, the difference being economic ownership and accessibility.

The process of carving itself has been explored through abstraction, encouraging spontaneity and intuition. The spaces reside idle; the voids themselves break the rigidity and pace of the pre-existing structure. Refusing the urge to be privatized, reconstructed, and transformed into a productive item.

Ownership has been reflected upon in this thesis through the notion of belong-

ing - belonging achieved via gaining access to different spaces in a society and giving the possibility to claim it, share it, or nourish it if only for a moment or two.

By gaining access and visibility into different spaces, new encounters are born. The voids themselves may or may not have a defined social interaction, but the encounters that the voids enable by their existence and location - as in the different thresholds, outdoor spaces, passages, and intersection. These serve as interfaces for new encounters and a blurring of cultural boundaries.

Who is paying for all of it? It is the city's and community's obligation to safeguard the needs of its communities, habitants, and nature. Overcoming all the current quotas and regulations would mean that cities cease to be run as companies with an economic interest. A possible outcome in the long run would be that the city/ municipality would stand for and care for a certain amount of public space in each new development, allowing for more diversity and porosity. The surfaces would be predefined for each lot, prior development phase and vary depending on context and situation. Whereas a more plausible solution for the near future would be stricter regulations

on quotas for privately owned publicly owned spaces on new developments, residential, commercial, and official. By increasing the amount of privately owned publicly open spaces, one would engage both the developers and the new owners in the area that they reside in. This enables new encounters and heterogeneity, whilst letting the local communities exist and thrive.

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