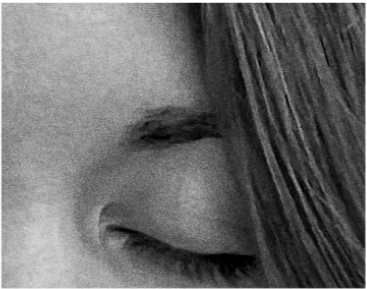
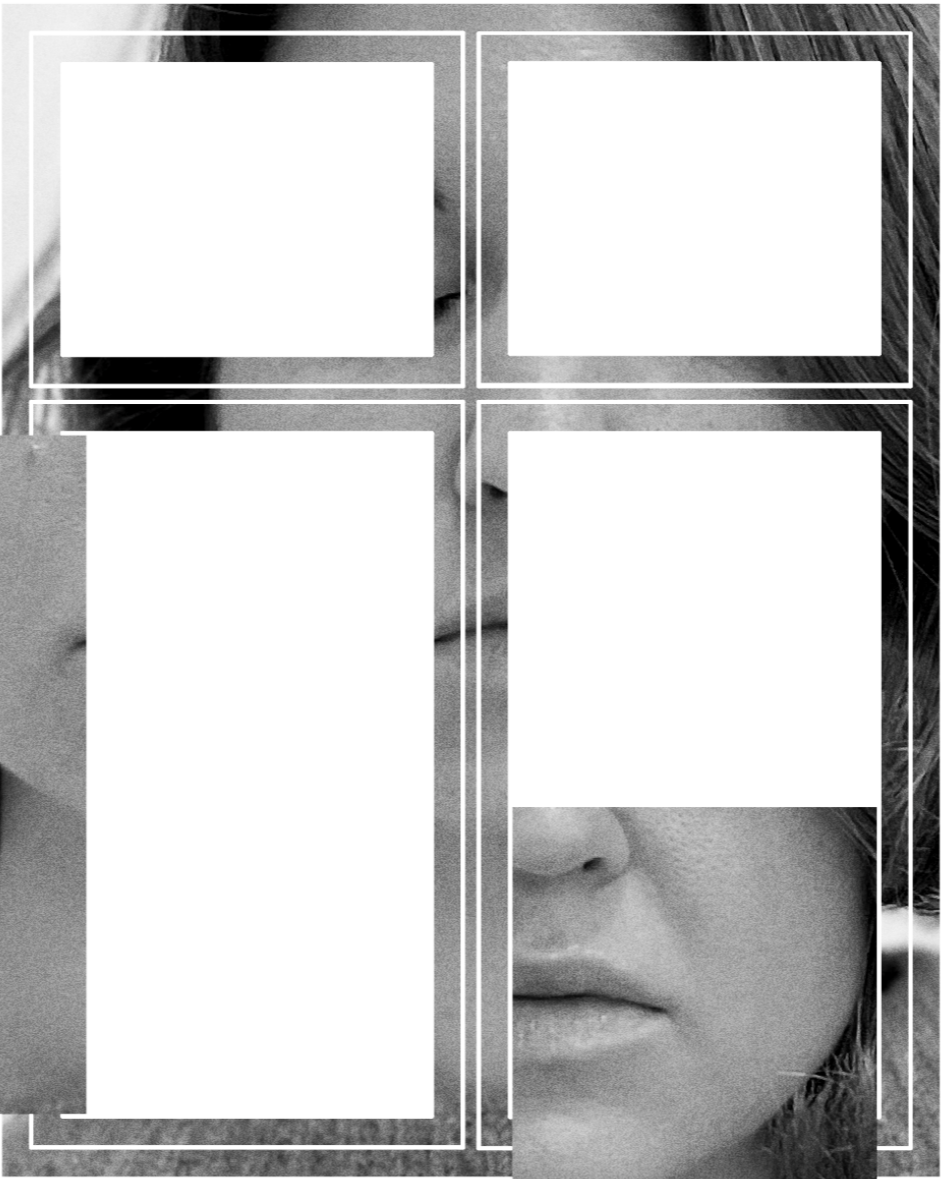




A little story about me

and the window



## Introduction

It all began with me. I went to myself and tried to bring bits and pieces together. As an architect student, I have been taught fantastic things, many things. Sometimes it's almost a bit overwhelming. Logistics, flows, construction, material, landscape, society.

In the studio course of this year, us students were told to embark on a speculative journey where we were to investigate the city and its alternative forms of development, specifically through the use of narrative as a design tool.

Public and private are key concepts in order to understand the cultural history of the built environment. All the way from the Greek notion of the agora to how contemporary cities are being planned, organized and constructed, we can see how the public and private realms are interconnected and how they are linked to the production of power, ideology and space.

The aim of the course is to study, analyze and critically examine phenomena to be found in the urban context and develop concepts, design and proposals that point towards possible futures. Drawing from a large scale and situations in the city of today, the aim is to work with a special interest in the detail that belongs to the territory of in-between – the meeting-space, the borders and the thresholds.

Initially, I went out walking in the city to detect something. I tried to find out what would be my focus within the discourse. I stayed curious and open-minded. A certain interest in windows was found.

The window is an essential part of the building. It is where light lets into the building and where inside meets outside. Depending on the composition of the windows on the facade and the proportions of the actual window, the overall public realm, surrounded by these facades, will be affected.

Early morning or late at night I'll often try to get a glimpse on what's happening in there. I'll make up a story. Ill picture the family. Are they preparing dinner? Is someone grumpy or another one late home from work? Window has that effect. It's the thinnest membrane separating the public and the private.

My project can be seen as a journey. I started with a situation. I zoomed in and detected a detail. Curiosity. Why did certain windows speak to me, whilst others didn't? What in the drawing made a difference and how would it affect the built model? A special interest in the detailing of the window emerged. I wanted to understand. Translation. Drawing to Building. How to convey using the drawing as a tool? Question.

## Aim

The project aims to investigate the translation from drawing to building with the architectural element, window as a base.

## Method / Process

Throughout the project, I have been using several methods. Initially, I went out walking in the city to detect something. I stayed curious and open-minded. A certain interest in windows was found.

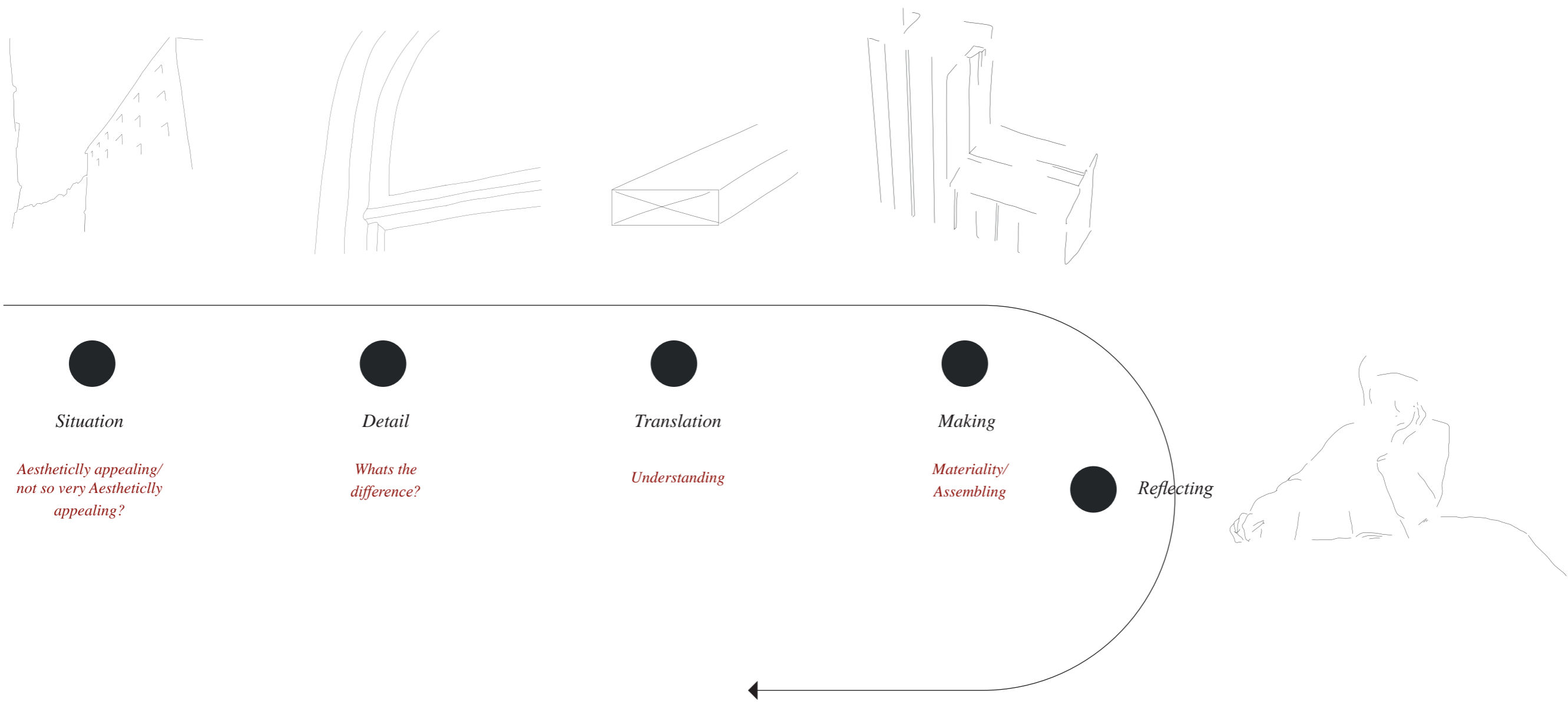
To understand the window I studied proportions and compositions but found out rather quickly that I wanted to understand the detailing of the window. Why certain windows were, according to me, beautiful, whilst others were ugly.

To do so, I needed to fully understand the drawing. Through a trial and error process, I went through both digital and physical media. At first, the physical media felt more honest and true whilst the digital gave no *resistance*. With that in mind, I conducted both abstract cardboard models as well as a detailed model where materiality was present. The latter gave me a sense of honesty. Within the *physical media*, I tried out tools as modelmaking, hand drawings and

photography.

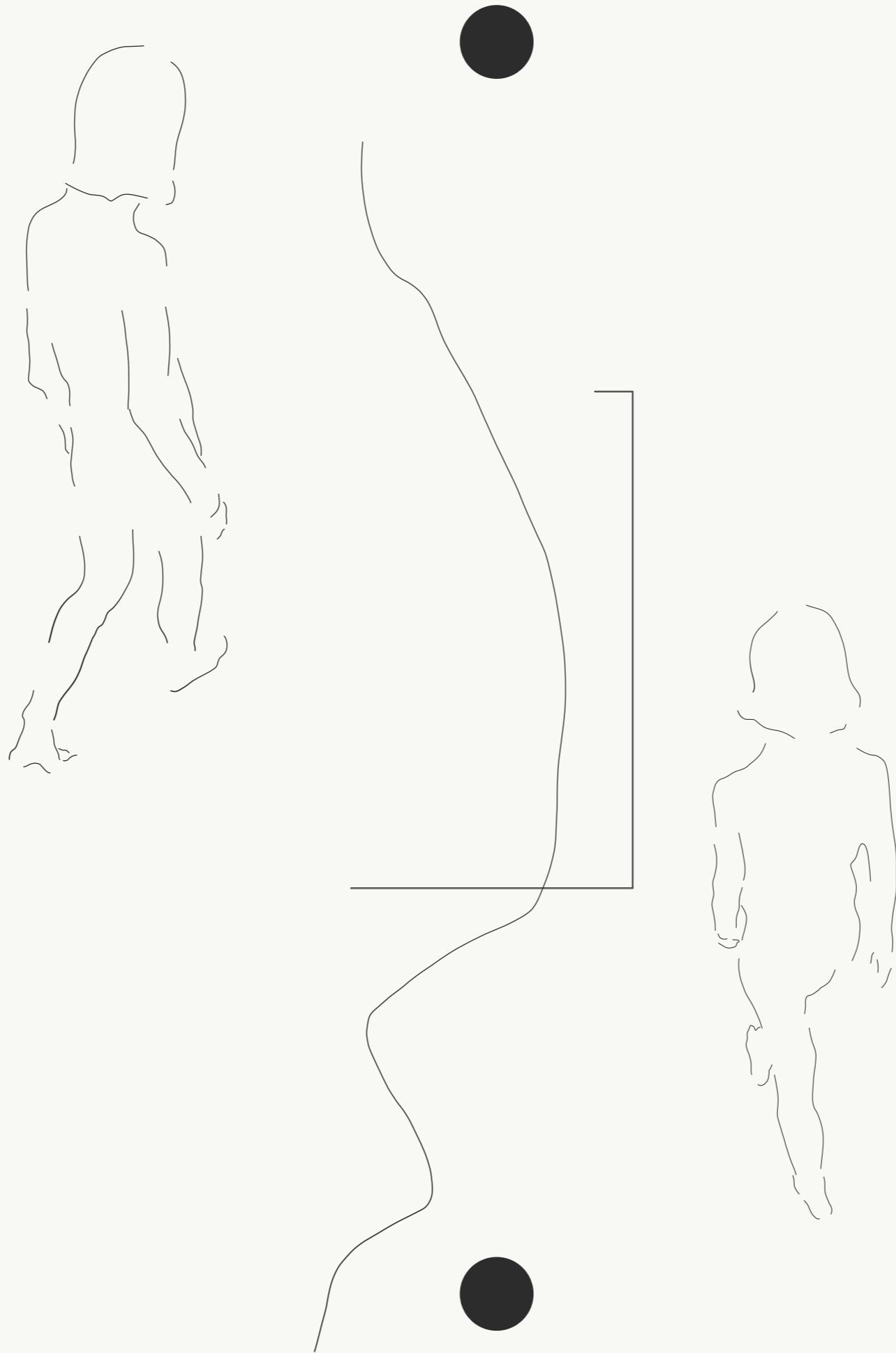
With the knowledge gained through the physical modelmaking, I felt I had the confidence to move back into the digital space. I conducted models, displayed both as animations and images, to show the translation from drawing to model.

In the display module, I used all the methods used throughout the process to communicate my findings and show the joy I felt when working, which resulted in different types of hybrid drawings. In combination with the narrative as a tool, I wrapped up the project and presented it with my own words, as my own journey.

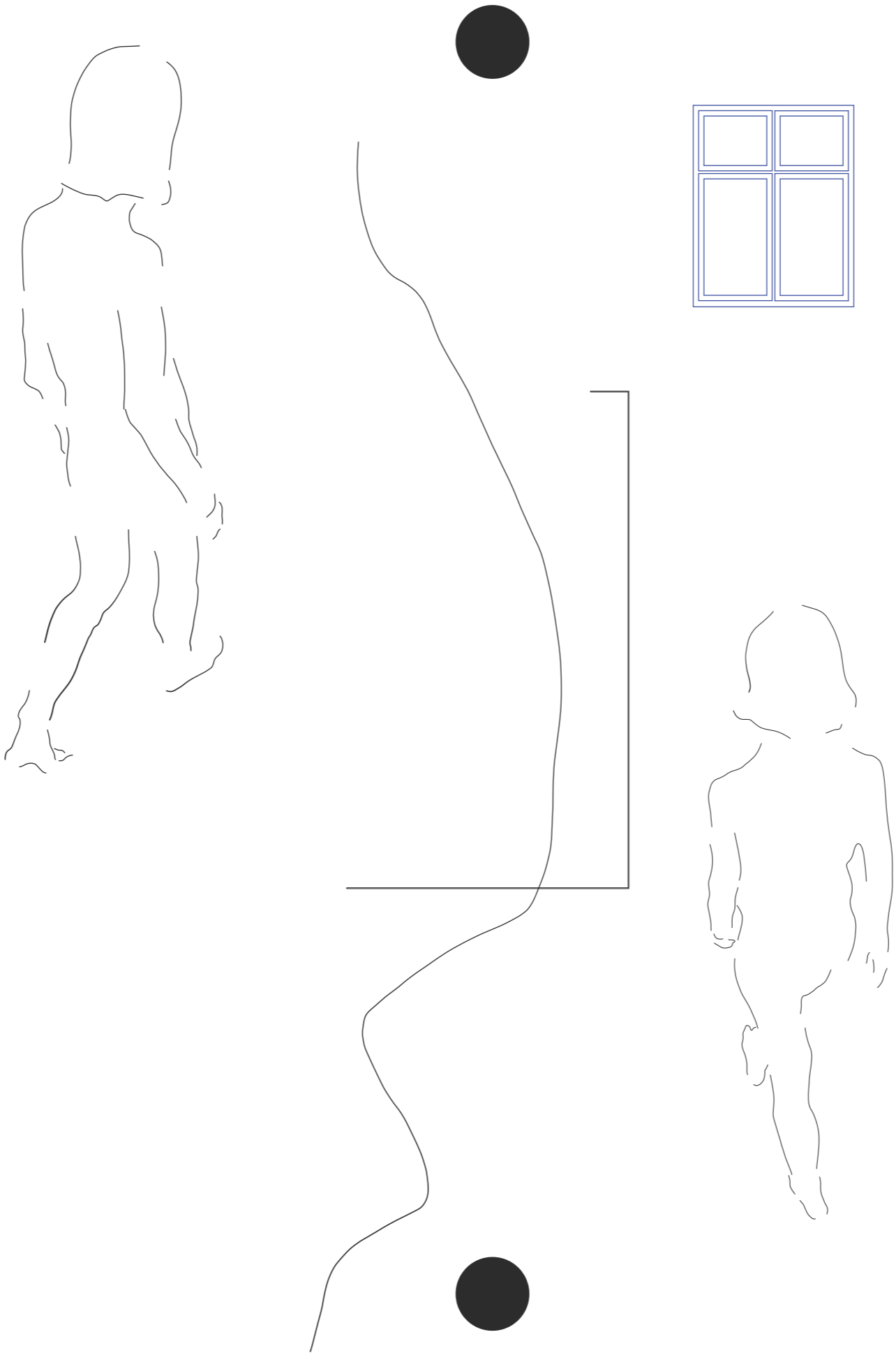


On my daily walks,  
mainly from my apartment to  
school, from school to the grocery  
shop, from the grocery shop  
around the block – and then back  
home,  
something caught my attention.

The window.



Early morning or late at night I'll often try to get a glimpse of what's happening in there. I'll make up a story. I'll picture the family. Are they preparing dinner? Is someone grumpy or another one late home from work? Window has that effect. It's the thinnest membrane separating the public and the private.





At the end of the 19th century, for example, high-rise windows dominated in the city center. The architect draws the window into its very detail which gave an enormous variety of different window types. The windows were made by hand at the construction site.

Early 20th century, Jugend dominated as the appeal which expressed itself through many window bars. The manufacturing moved into carpentry factories.

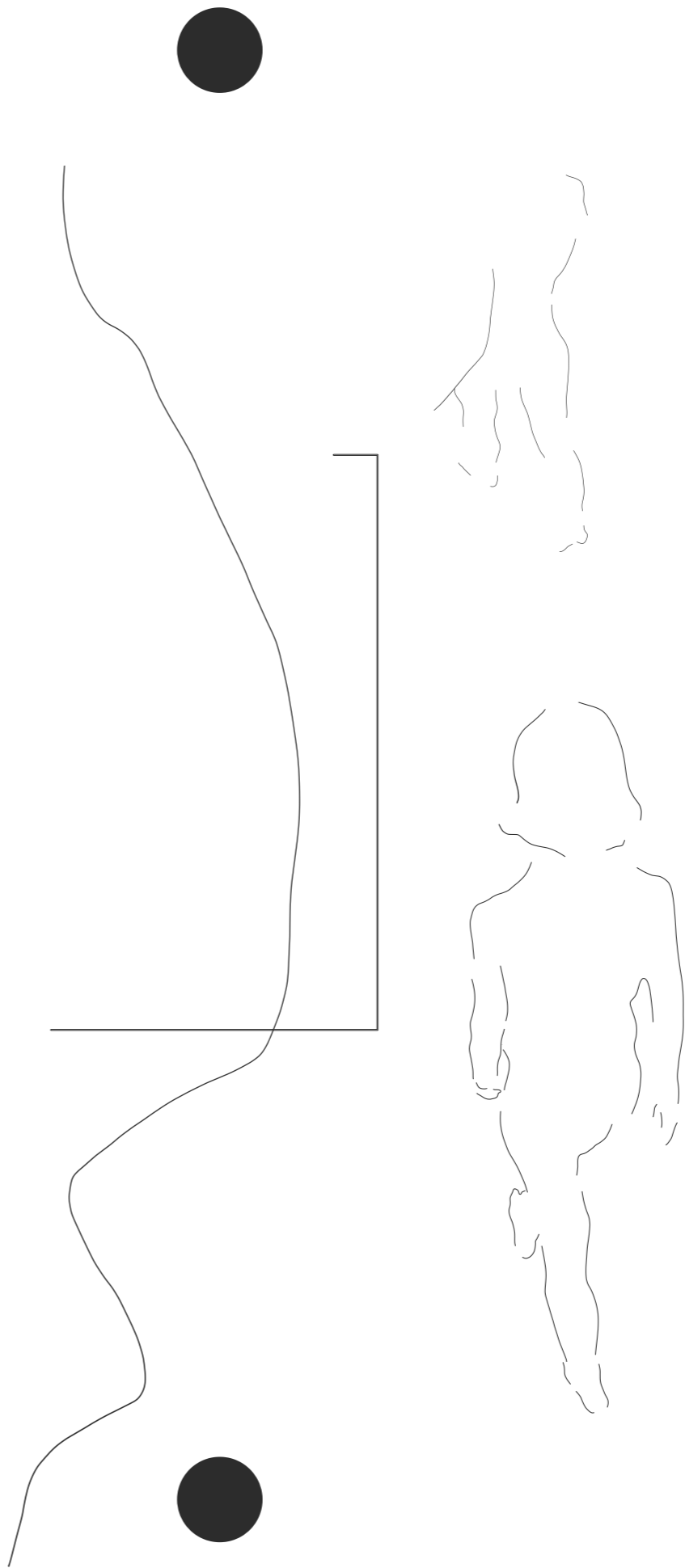
Continuing to the 1930s which was dominated by the functionalism movement. The windows are large, without bars and other ornaments.

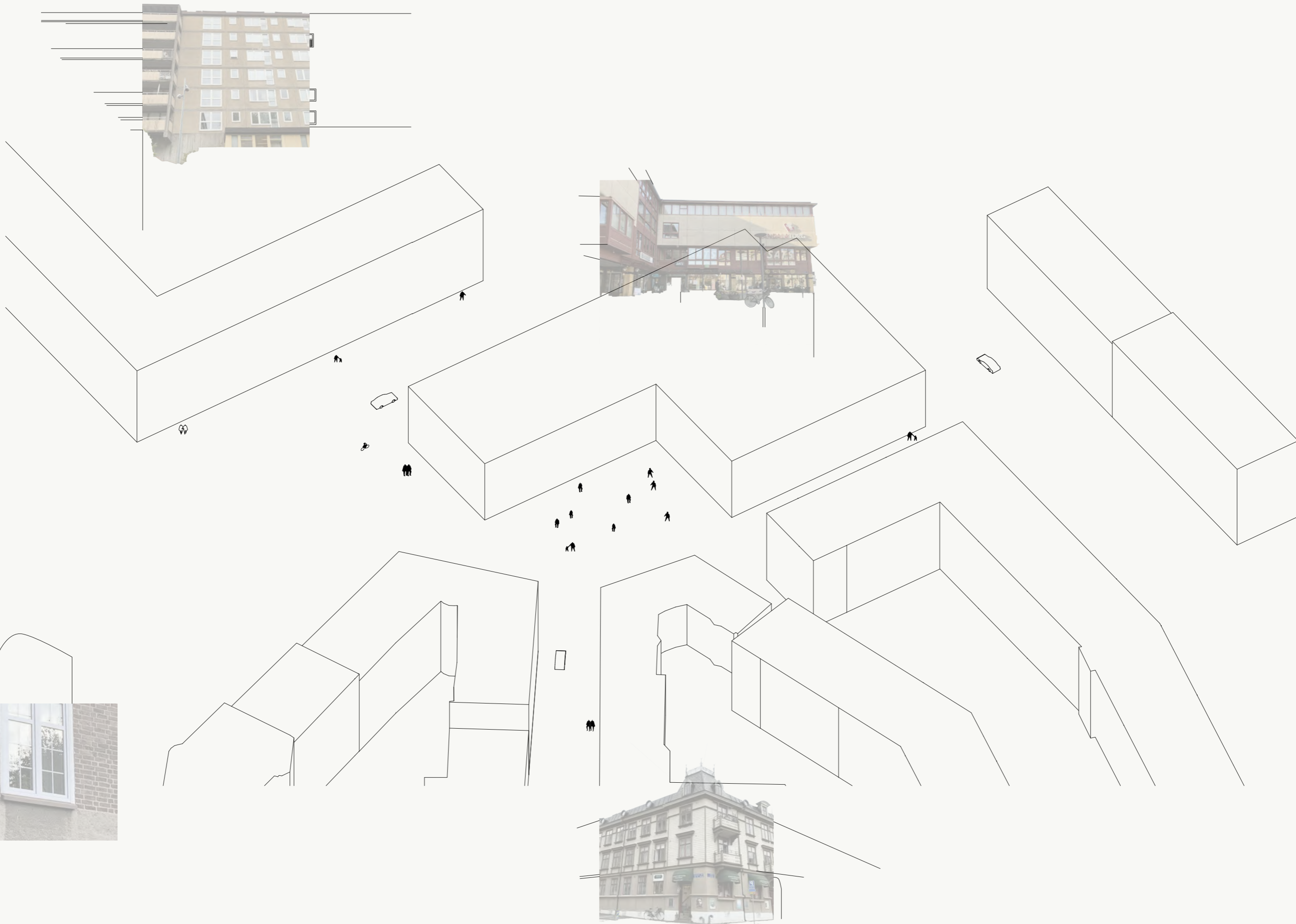
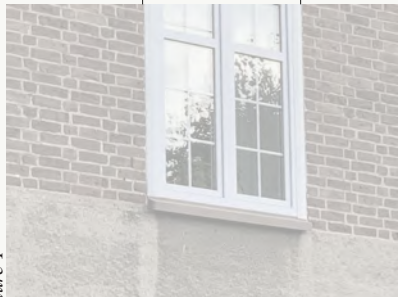
1945, the first Swedish profile standard is published which decreases the architects influence in the aesthetics of the window but rationalizes the production and ensures a certain level of quality.

Later on, in the 1980's –new regulations and demands on energy, acoustics, and safety made the window profiles coarser and bigger. Many old windows from the first part of the 20th century were sadly replaced by these.

I continued to walk. I detected windows that I found aesthetically appealing. I also found windows that to me were less appealing. Why did I like some of these? What made them nice? And vice versa – what made the ugly ones ugly? Where in the drawing can that be seen?

My curiosity began.





Landala torg can be seen as a center of my walks. It just turned out that way. Around the square, the

timeline of windows is present. Jugend, landshövdinghus, 80's housing complex. A mish-mash of it all.

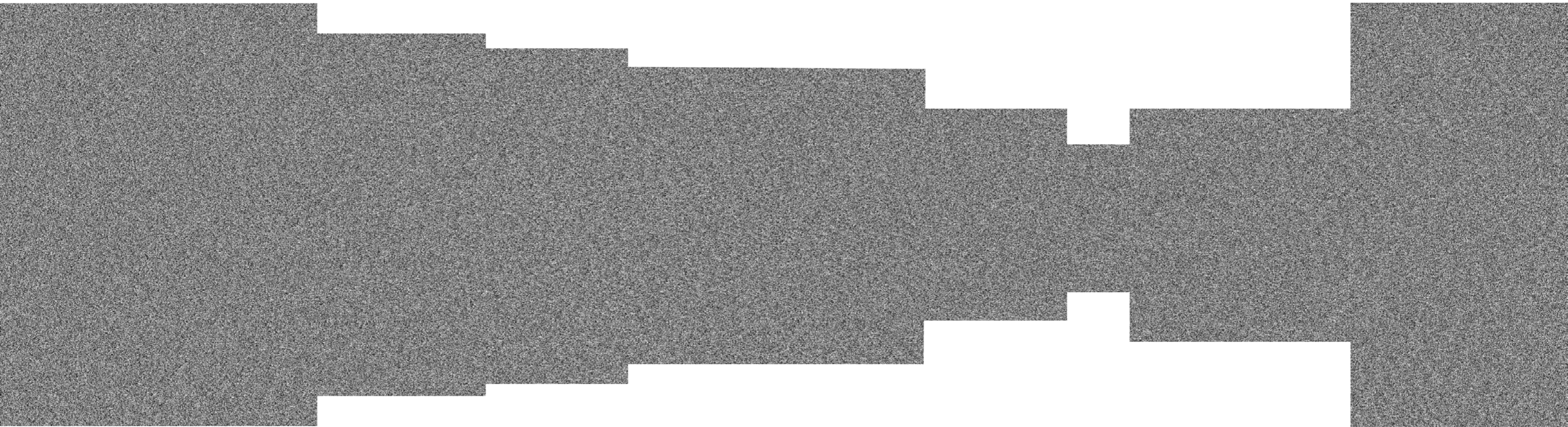


*Landala Torg*

The lines represent parts of the walks. I guess something caught my attention at some of these, or someone simply just told me a little window story.



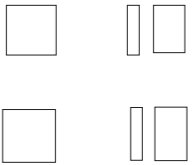
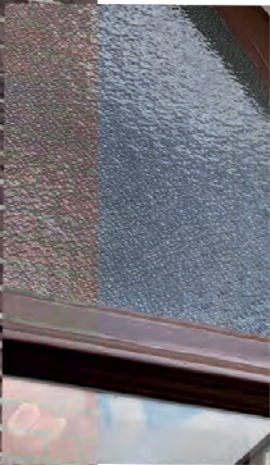
What if a map can be seen with windows instead of building blocks? Quite nice I think. It reveals something about the street. You get an instant feeling.





Moving from Landala Torg along Erik Dahlbergsgatan

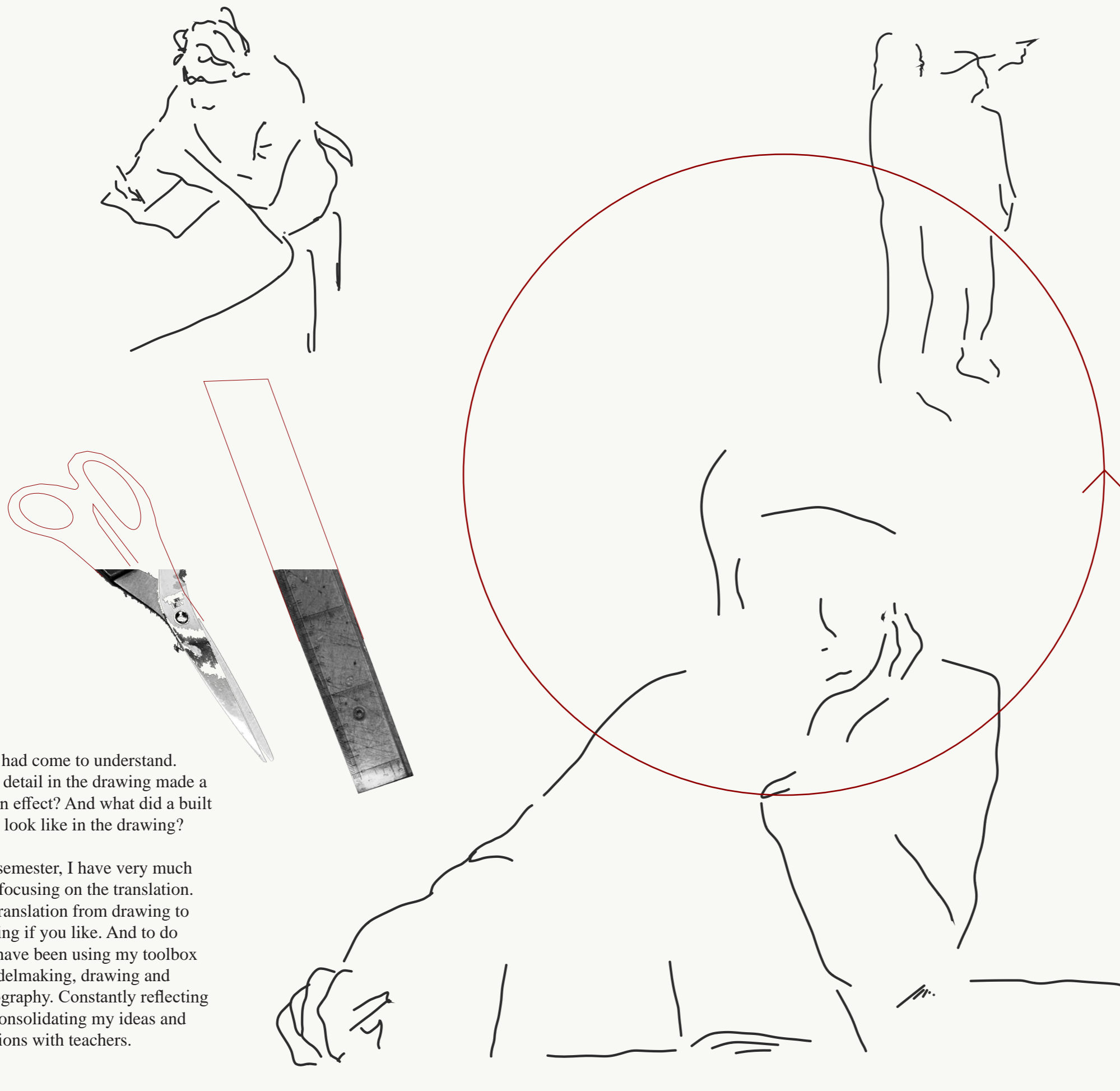




The Swedish philosopher Molander highlights the importance of consolidating the theoretical knowledge by using it in practice. Reflecting on what just has been done is then essential. Crosschecking if the theory and practise overlap. Looping the work.

„The practical know-how manifests itself in the ability to create meaning and context in complex and fragmented situations, from a sense of what is suitable”

*Bengt Molander in Kunskap i handling*  
(Translated by me)

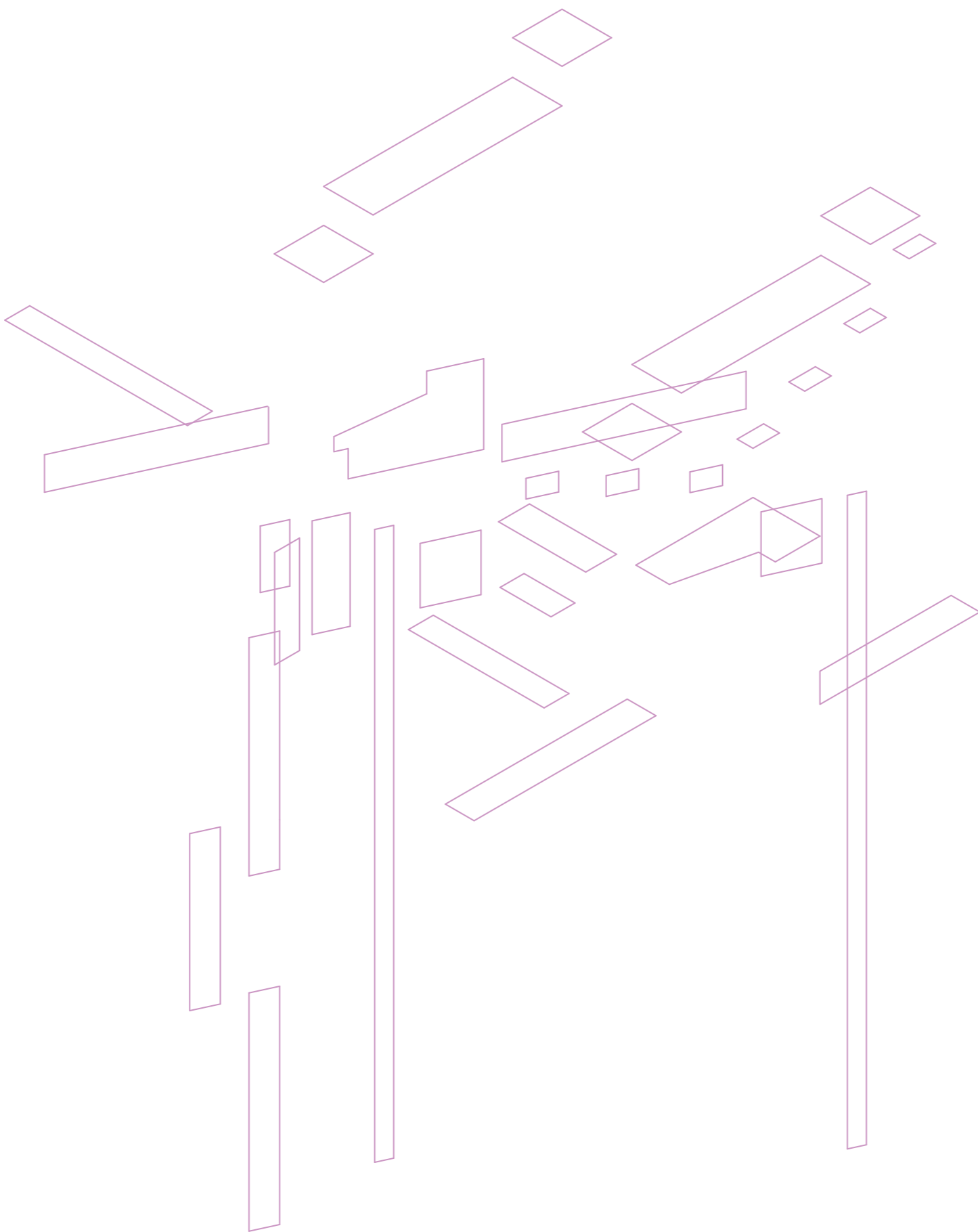


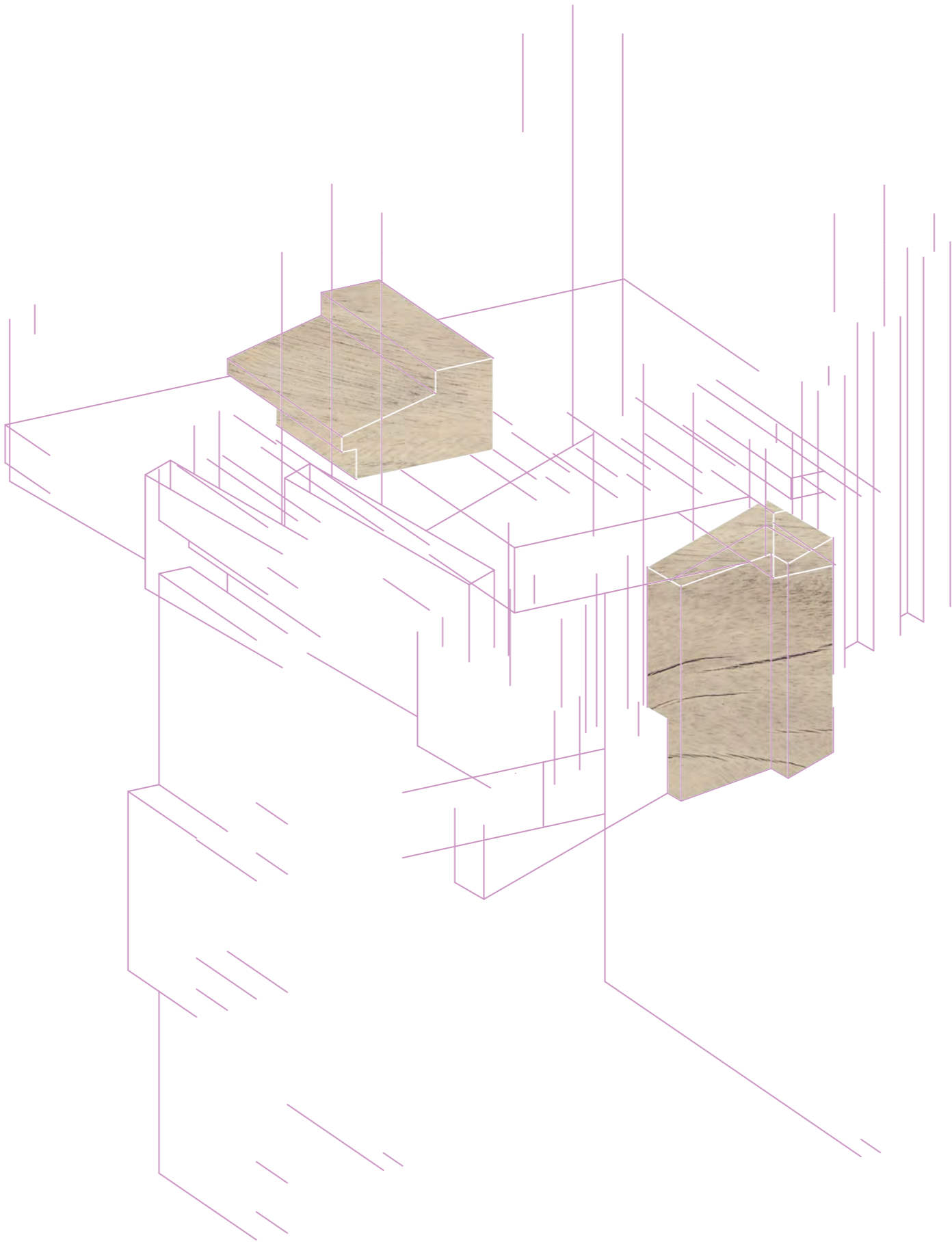
Time had come to understand. What detail in the drawing made a certain effect? And what did a built detail look like in the drawing?

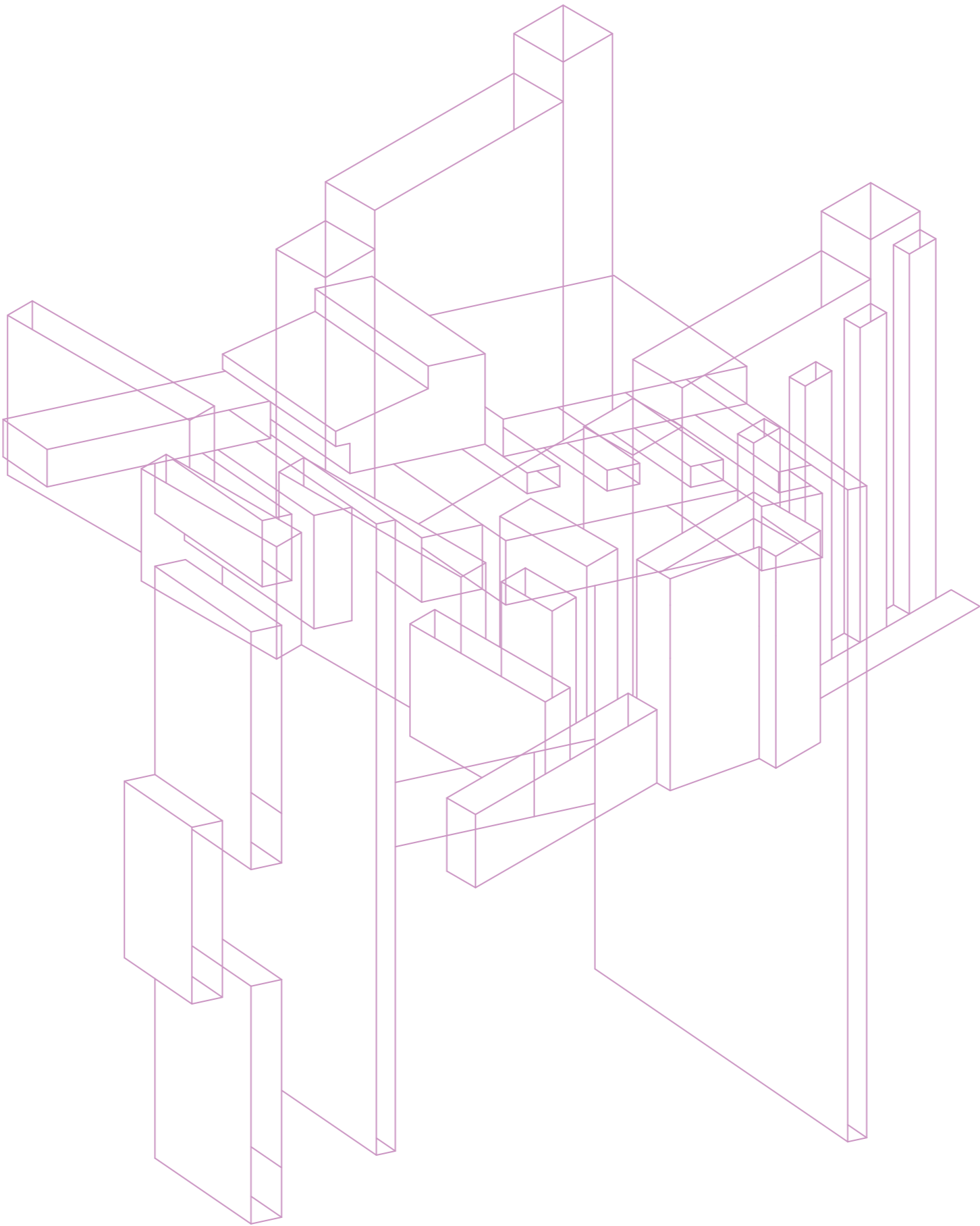
This semester, I have very much been focusing on the translation. The translation from drawing to building if you like. And to do so, I have been using my toolbox – modelmaking, drawing and photography. Constantly reflecting and consolidating my ideas and questions with teachers.

„To translate  
is to convey. It is to move something without altering it”

*Robin Evans*







„Only by assuming its pure and unconditional existence in the first place can any precise knowledge of the pattern of deviations from this imaginary condition be gained.”

„I would like to suggest that something similar occurs in architecture between the drawing and the building, and that a similar suspension of critical disbelief is necessary in order to enable architects to perform their task at all.”

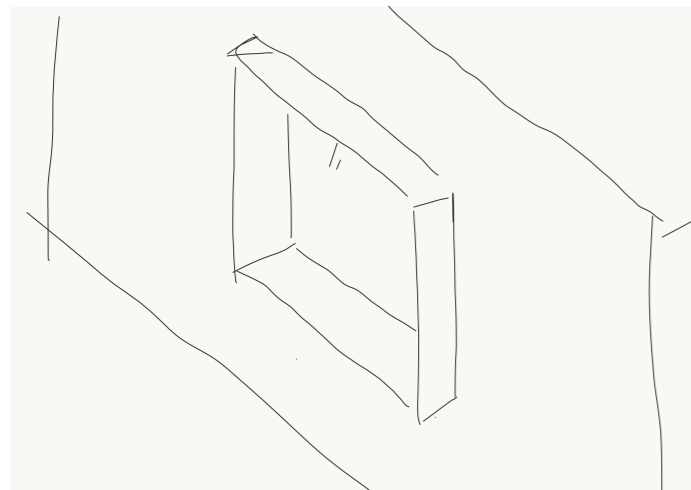
*Robin Evans*

drawing < > model

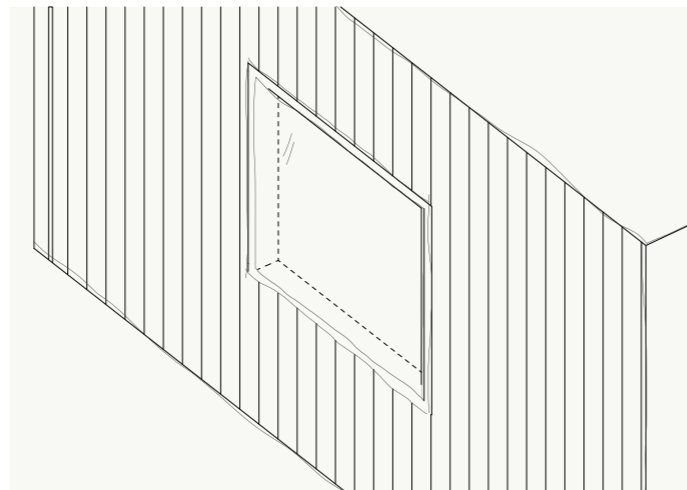
model < > drawing

digital < > analogue

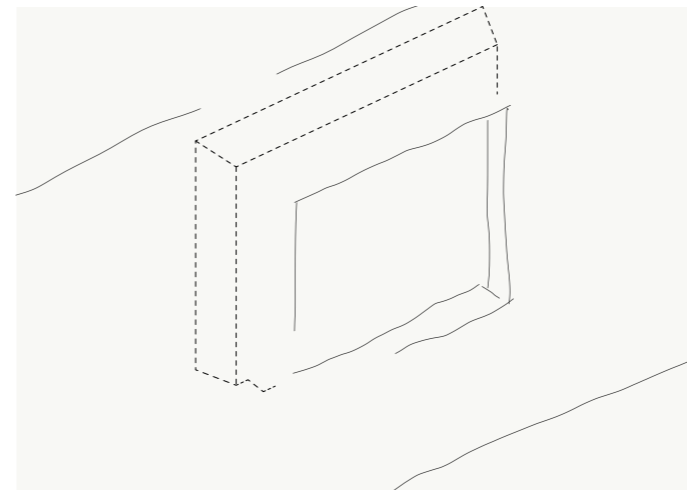
analogue < > digital



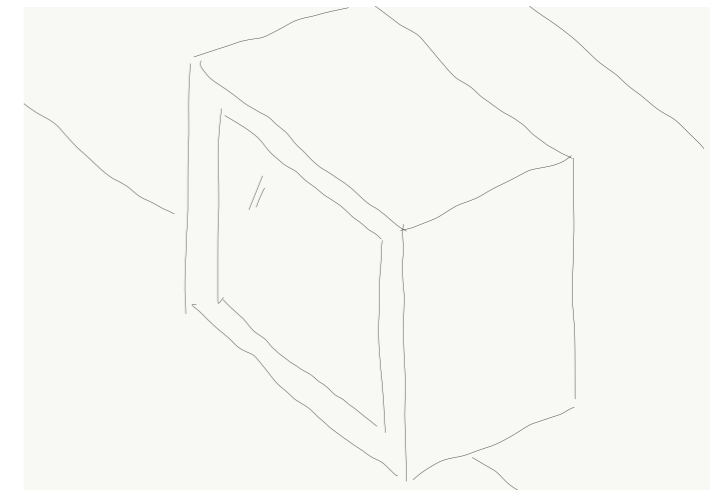
extended exterior reveal



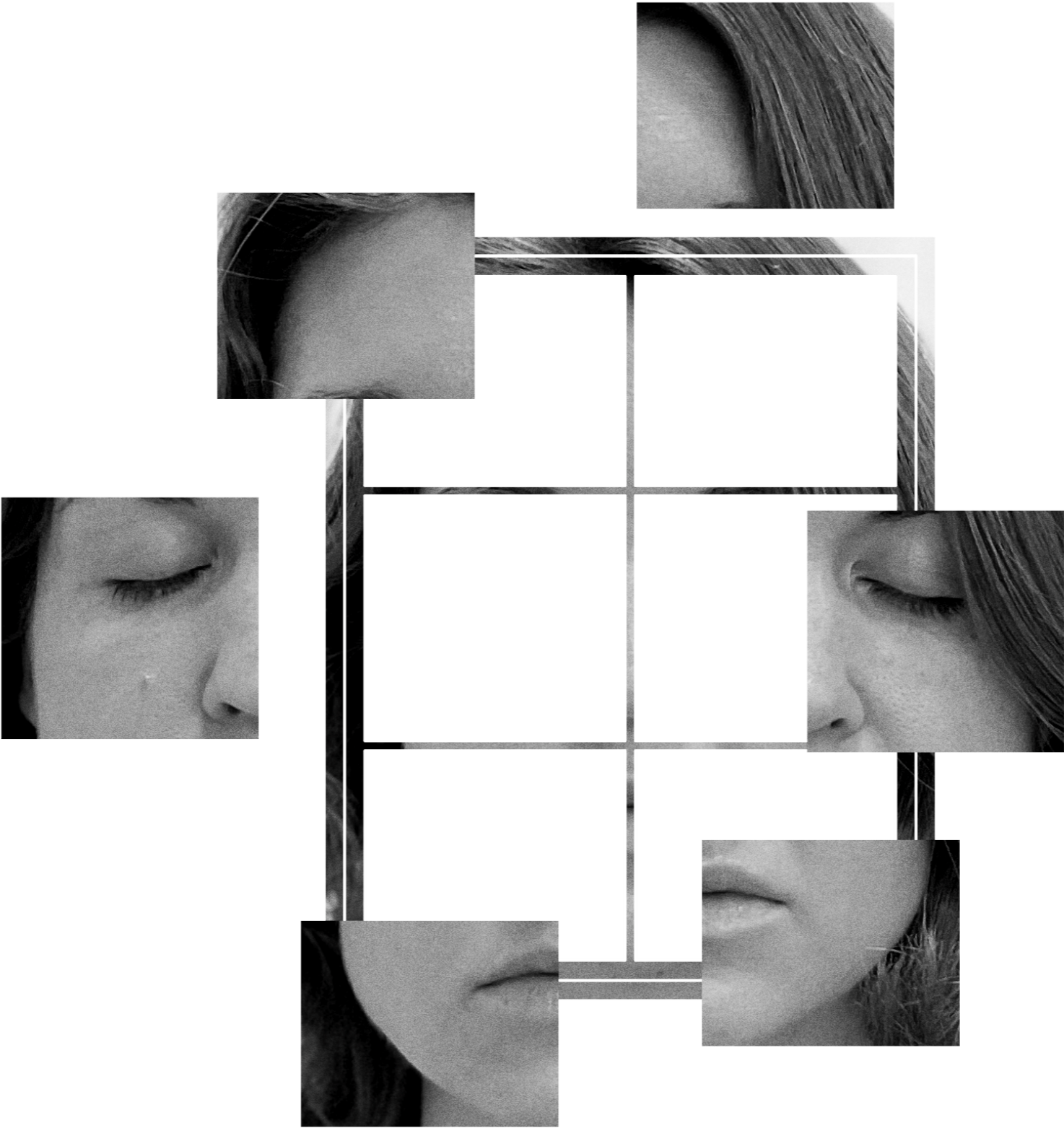
window fitted flush with the  
outside face

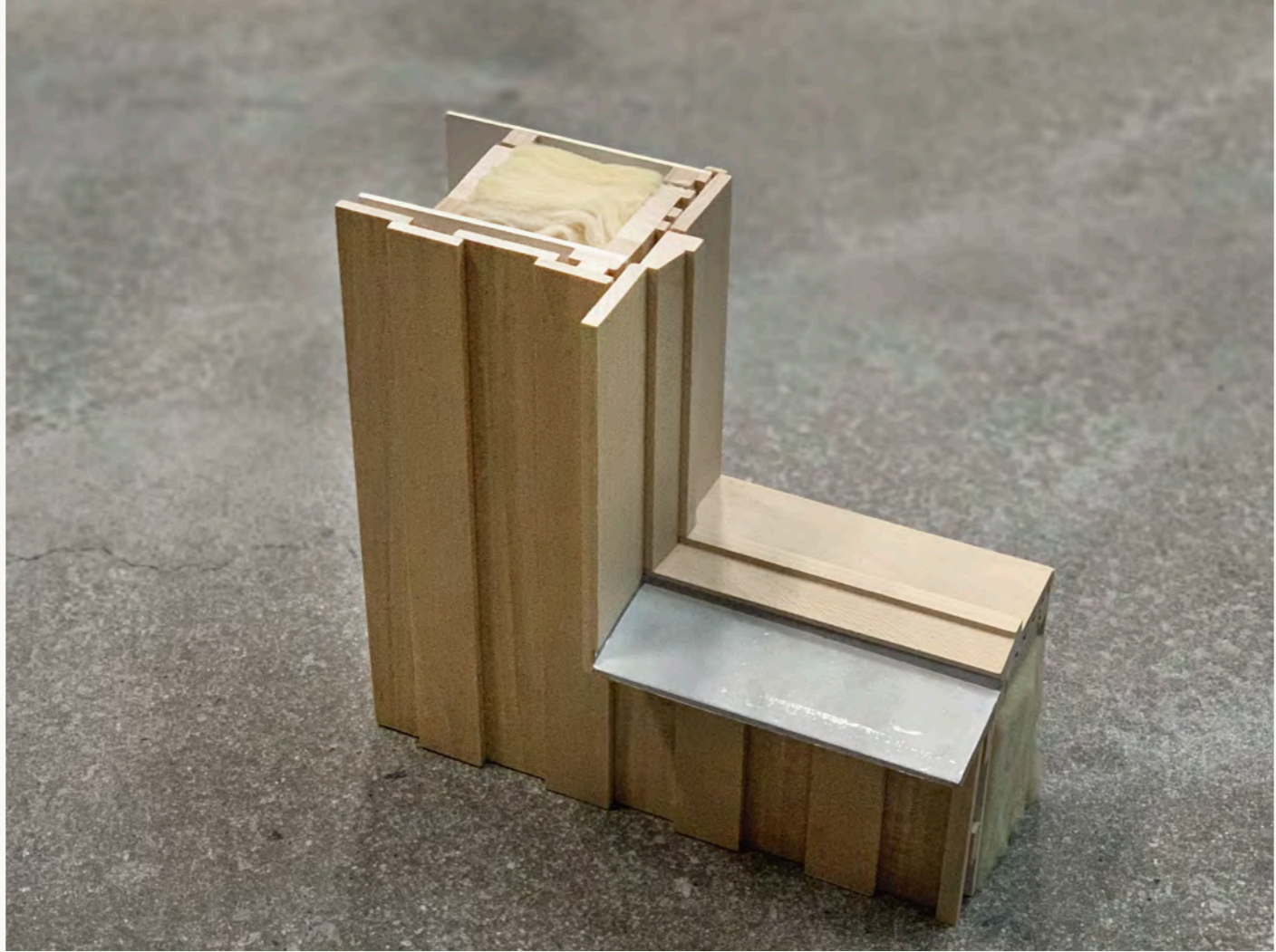


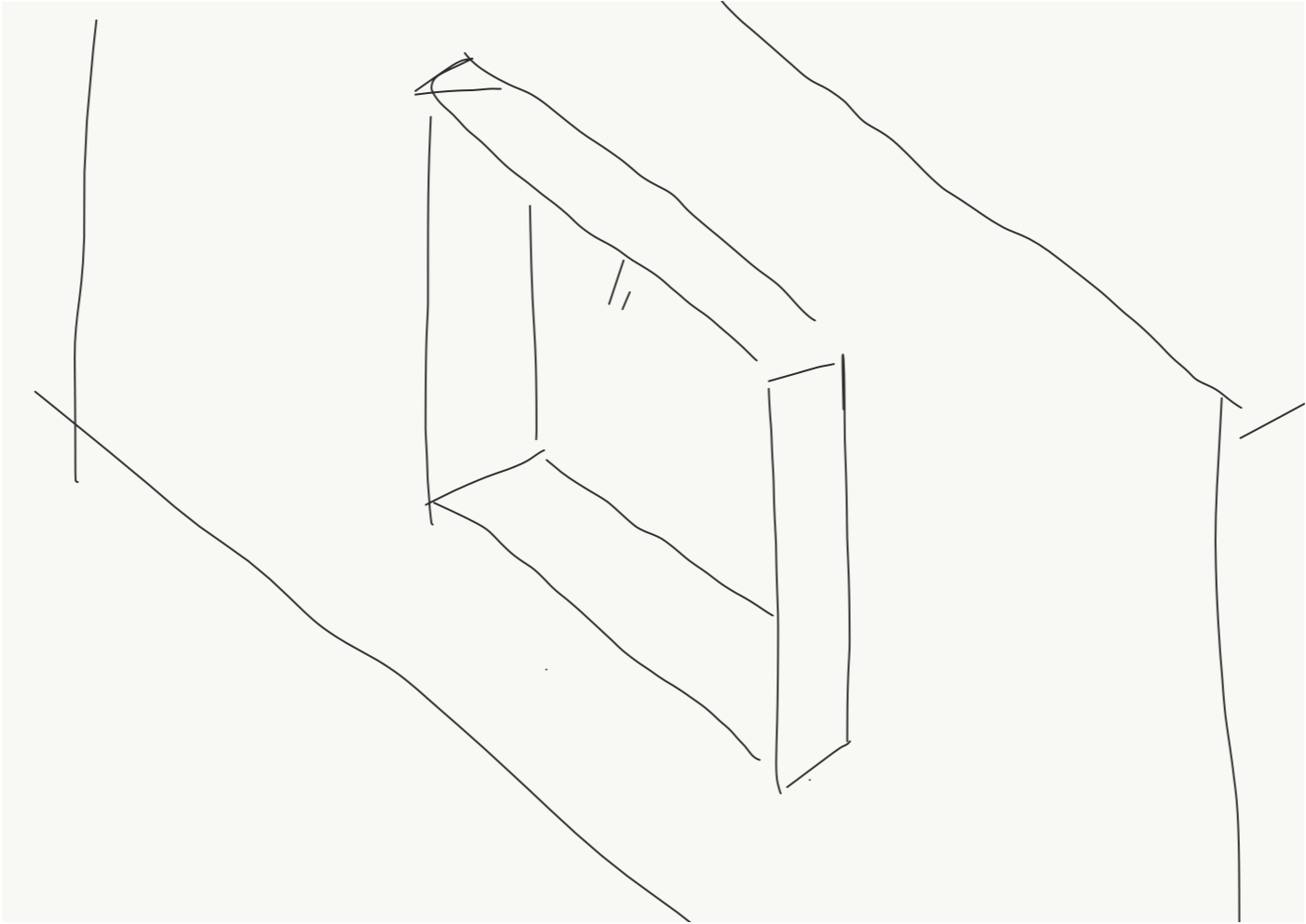
angled interior reveal



bay window







extended exterior reveal

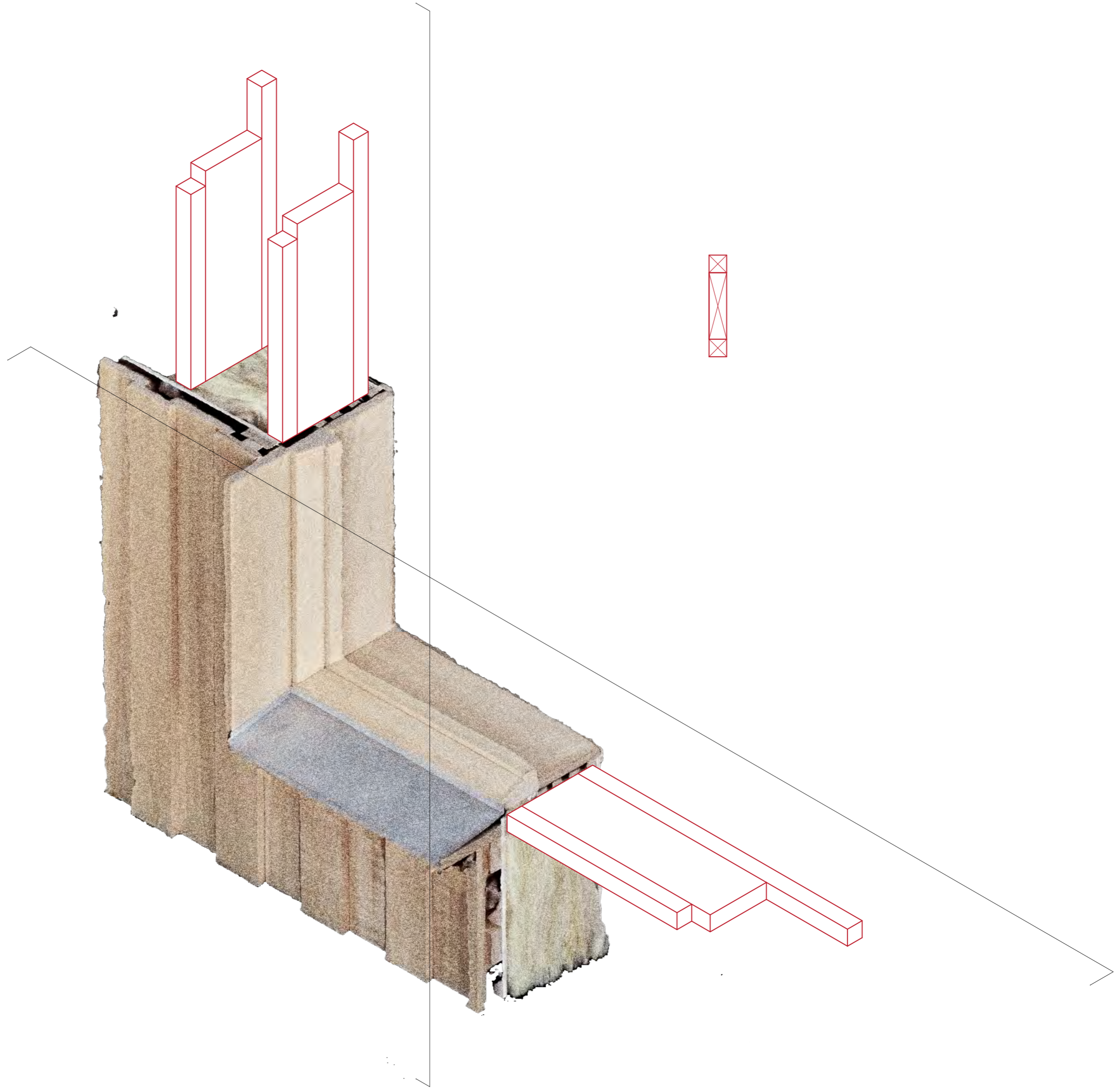
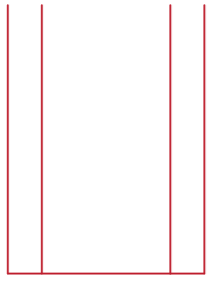
The first window is displayed through a hybrid drawing where bits and pieces slowly are falling into place. I'll call this one 'protruding frame'. An initial method I used was moving from drawing to model.

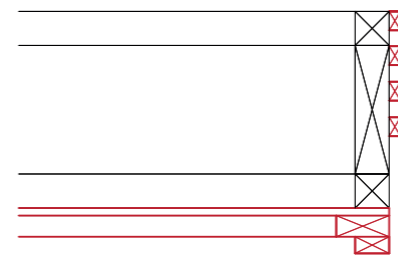
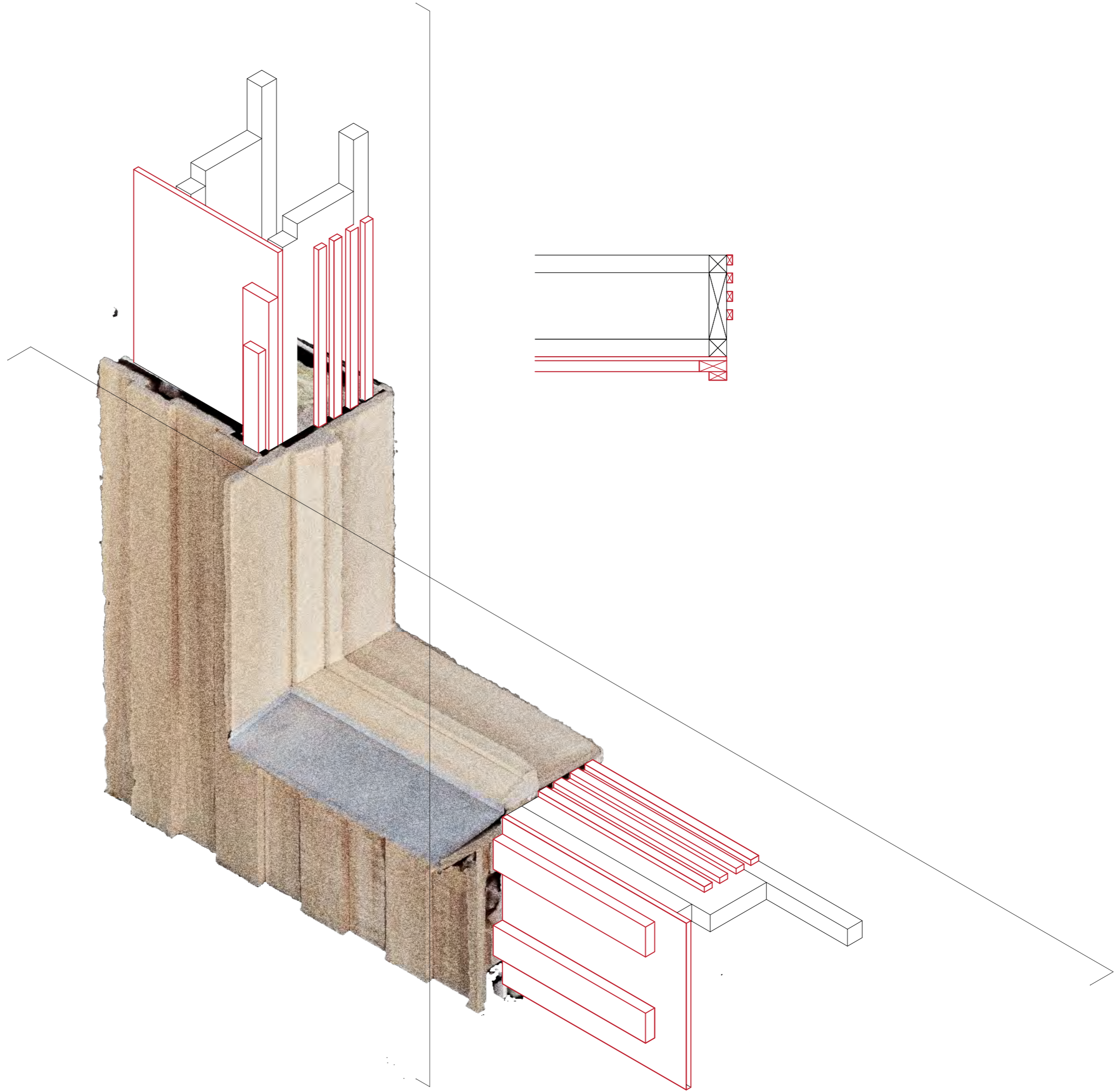
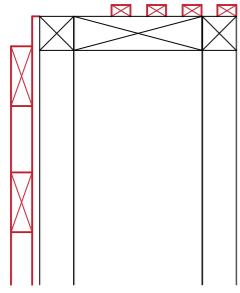
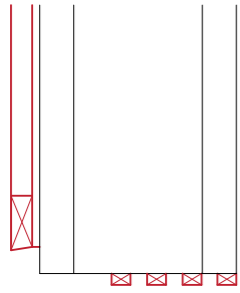
drawing ‹ › model

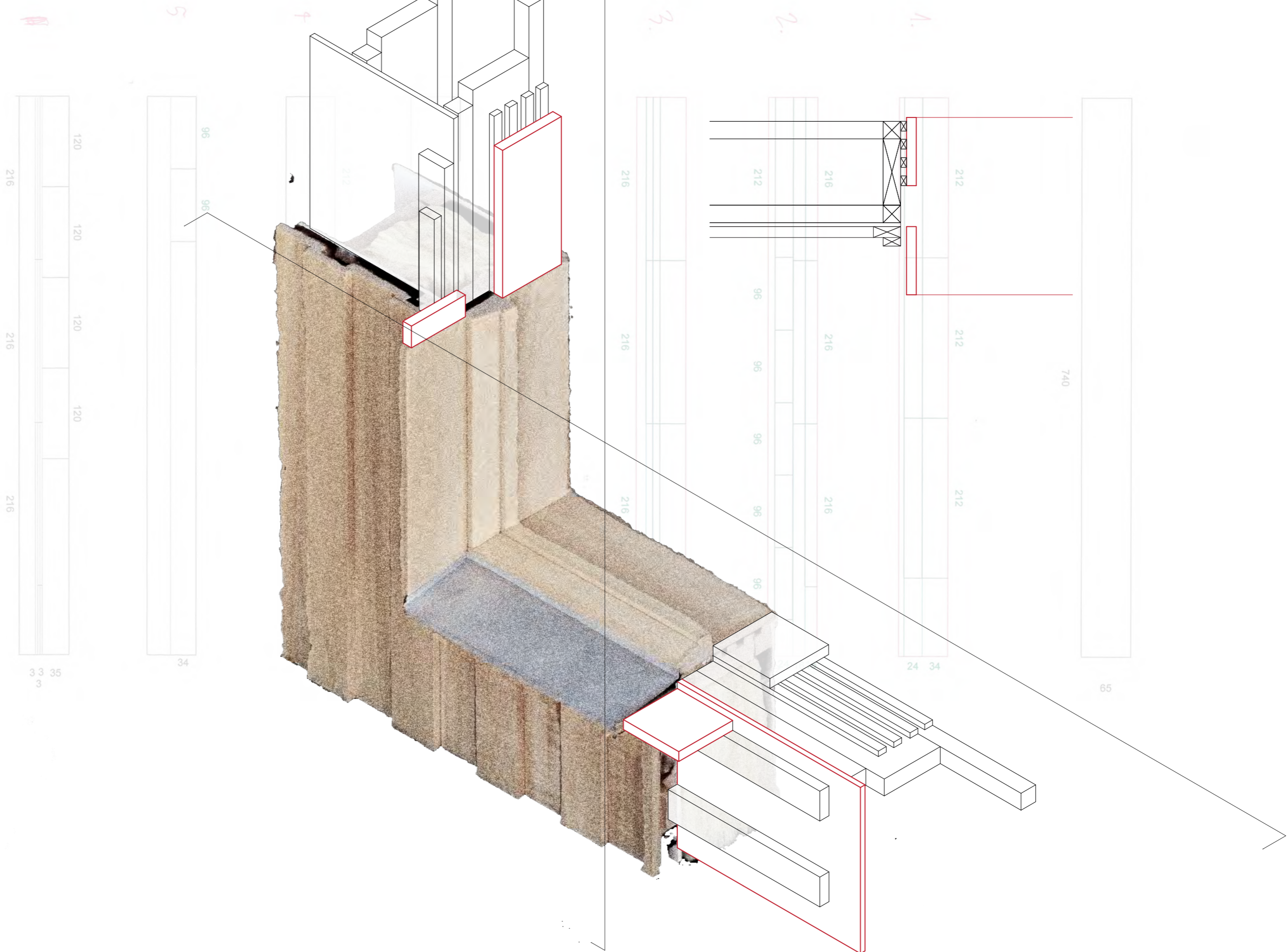
digital ‹ › analogue

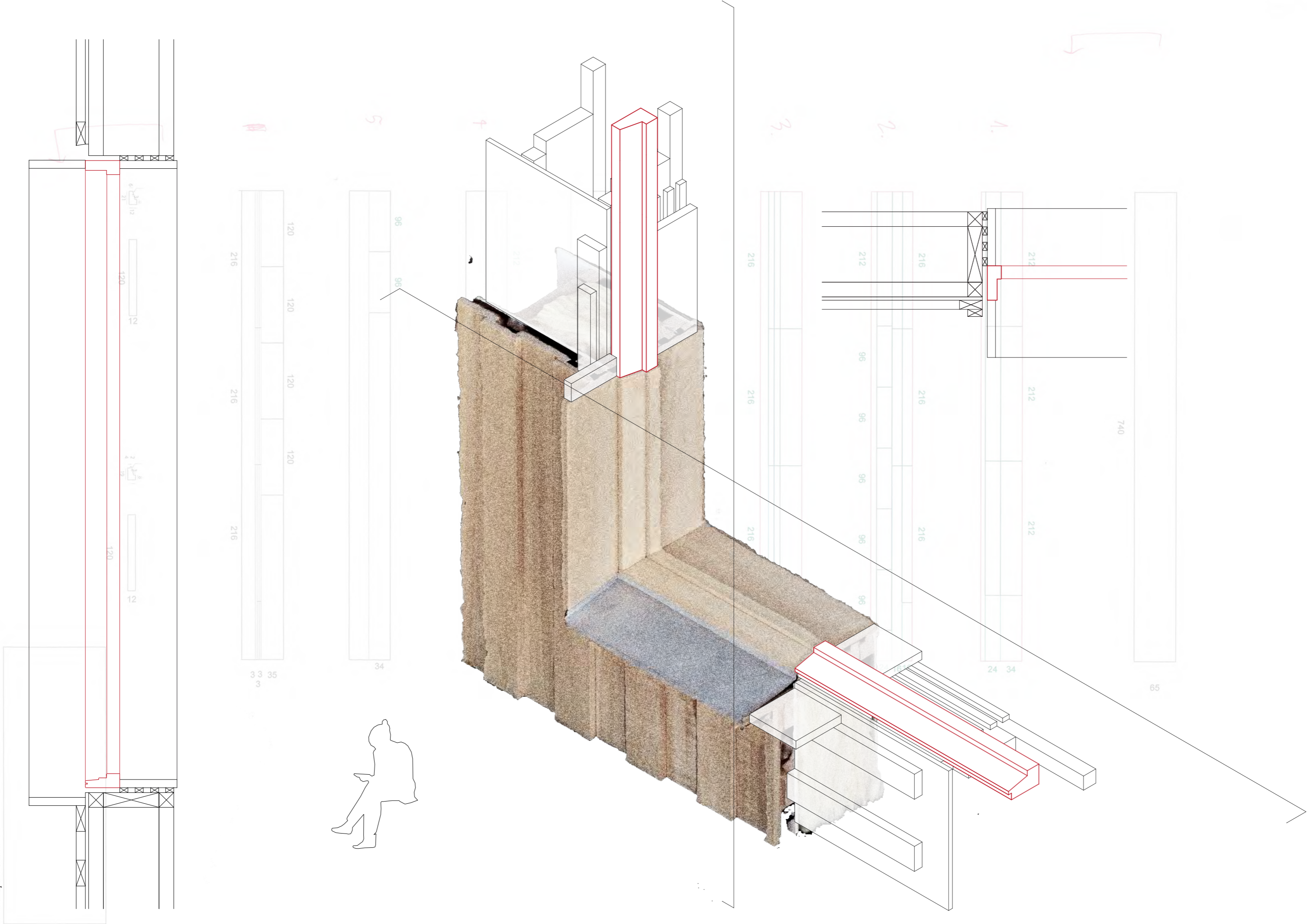


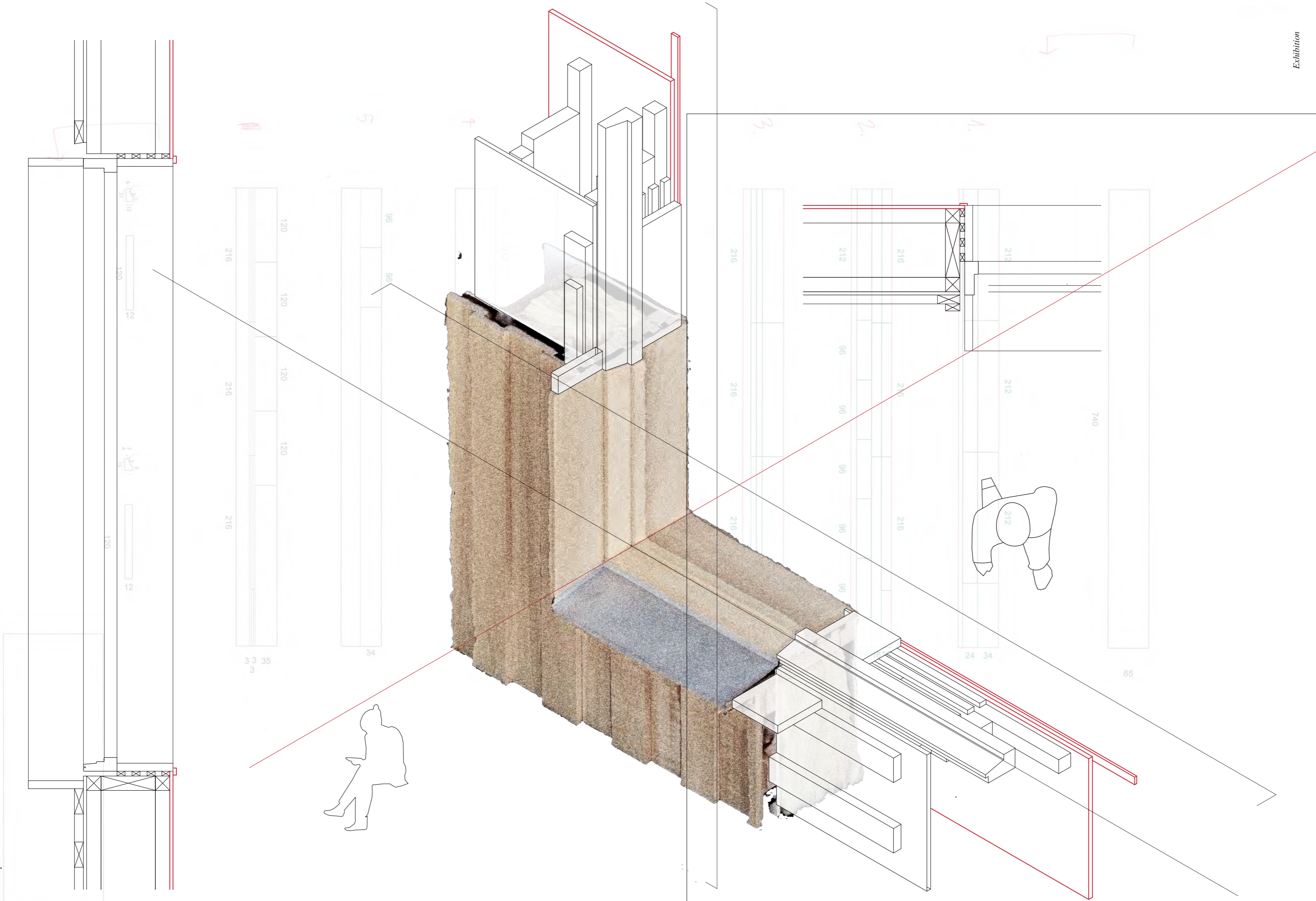
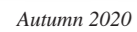




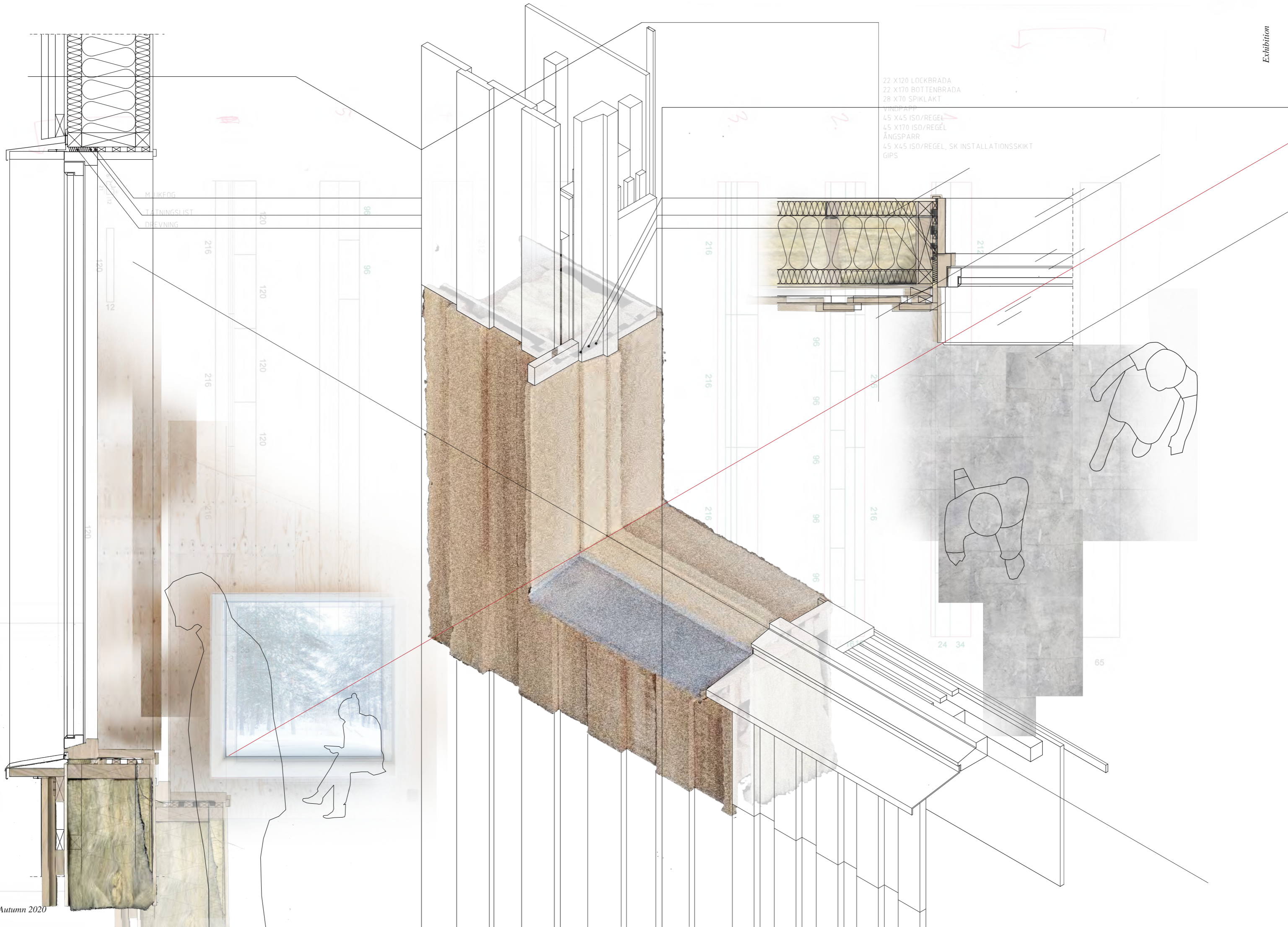












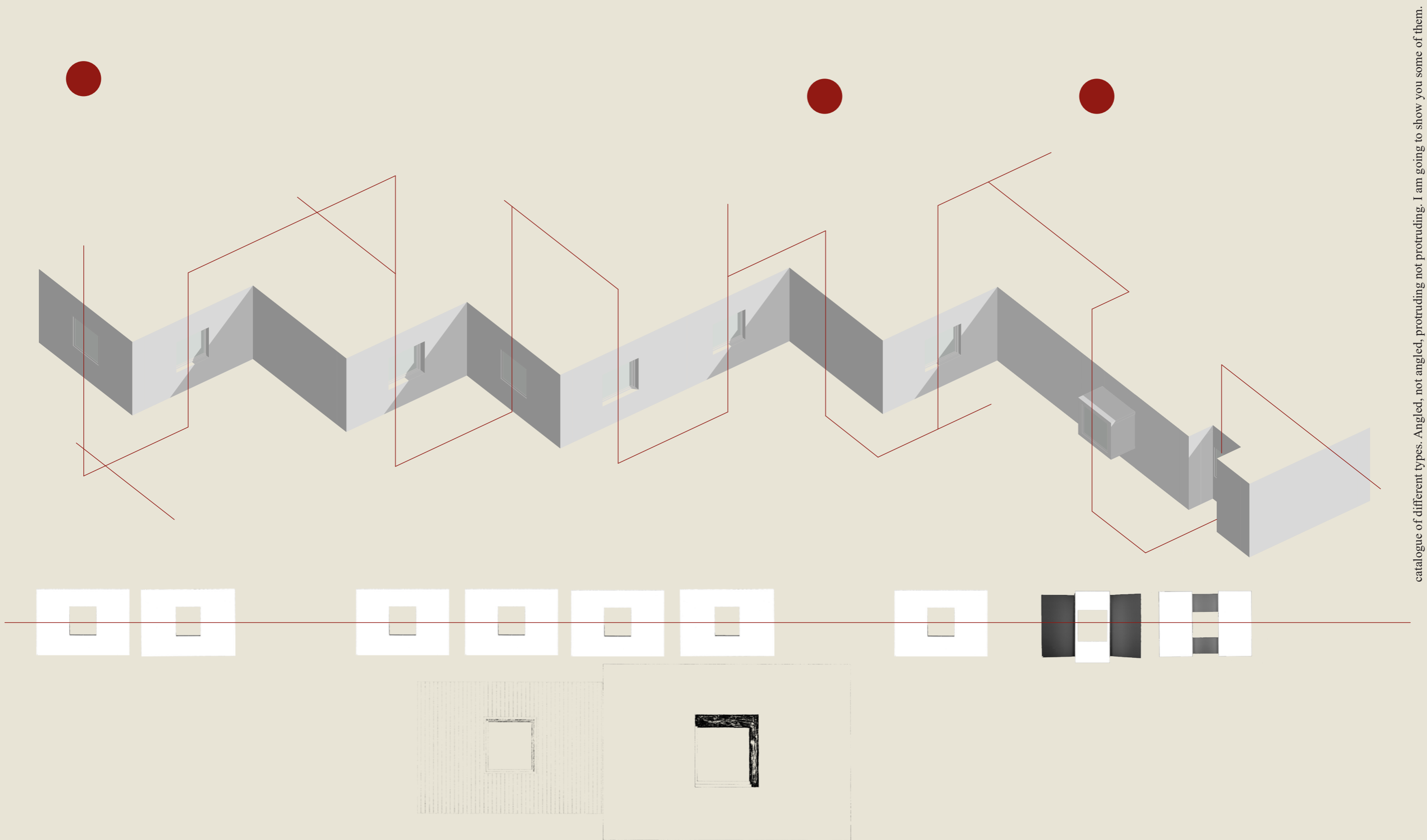


Translation. This time going from model to drawing.

model < > drawing

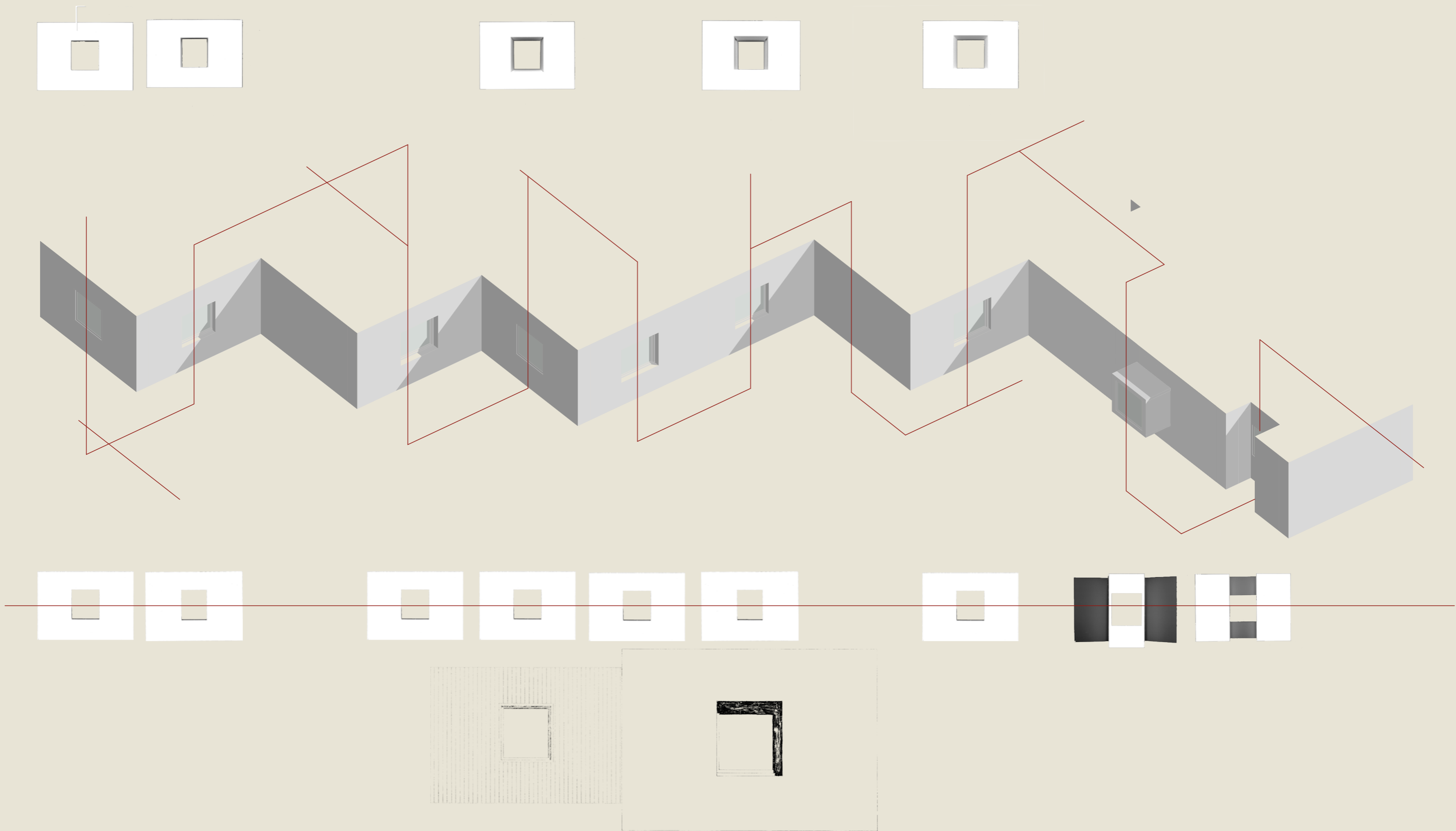
analogue < > digital

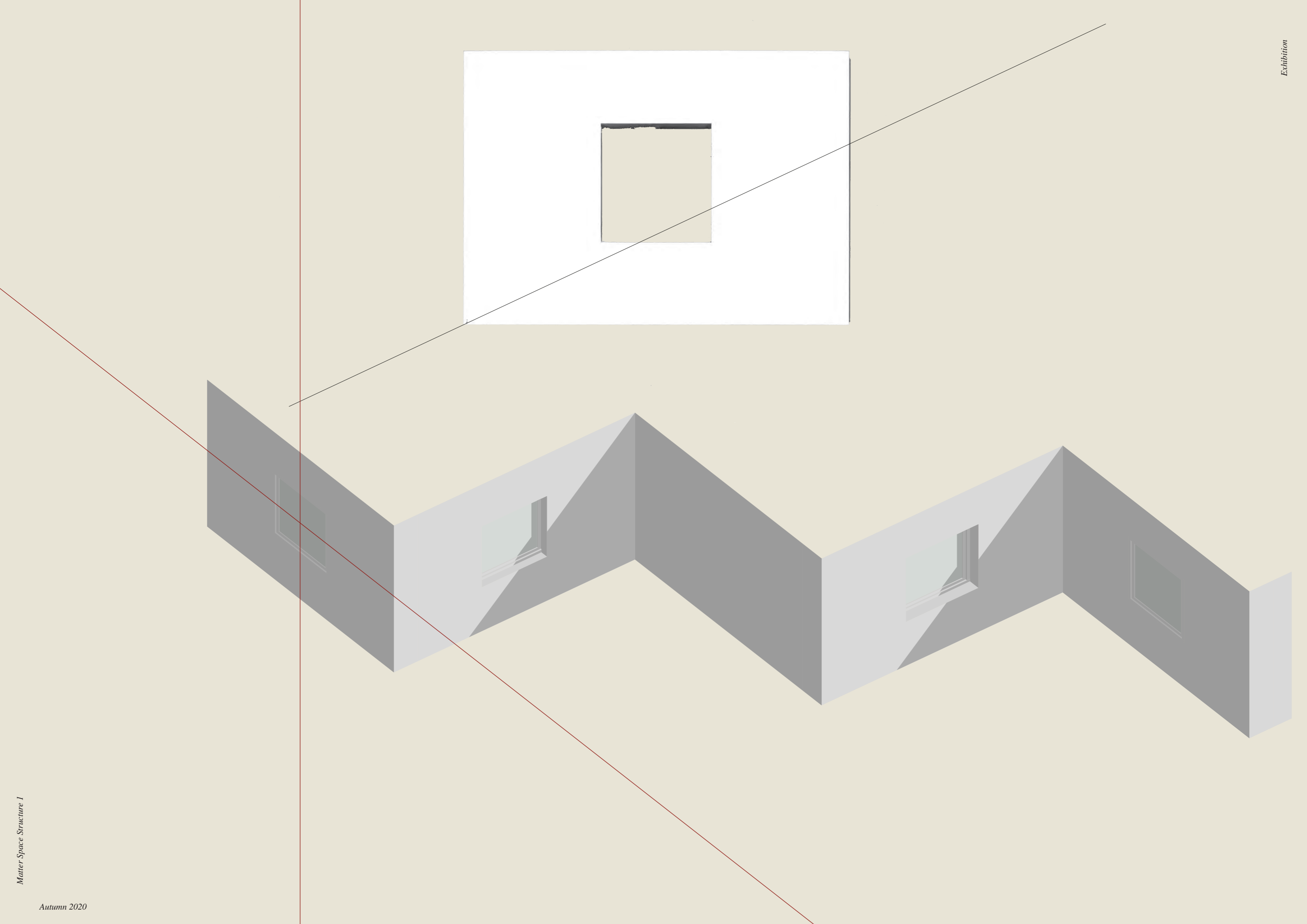




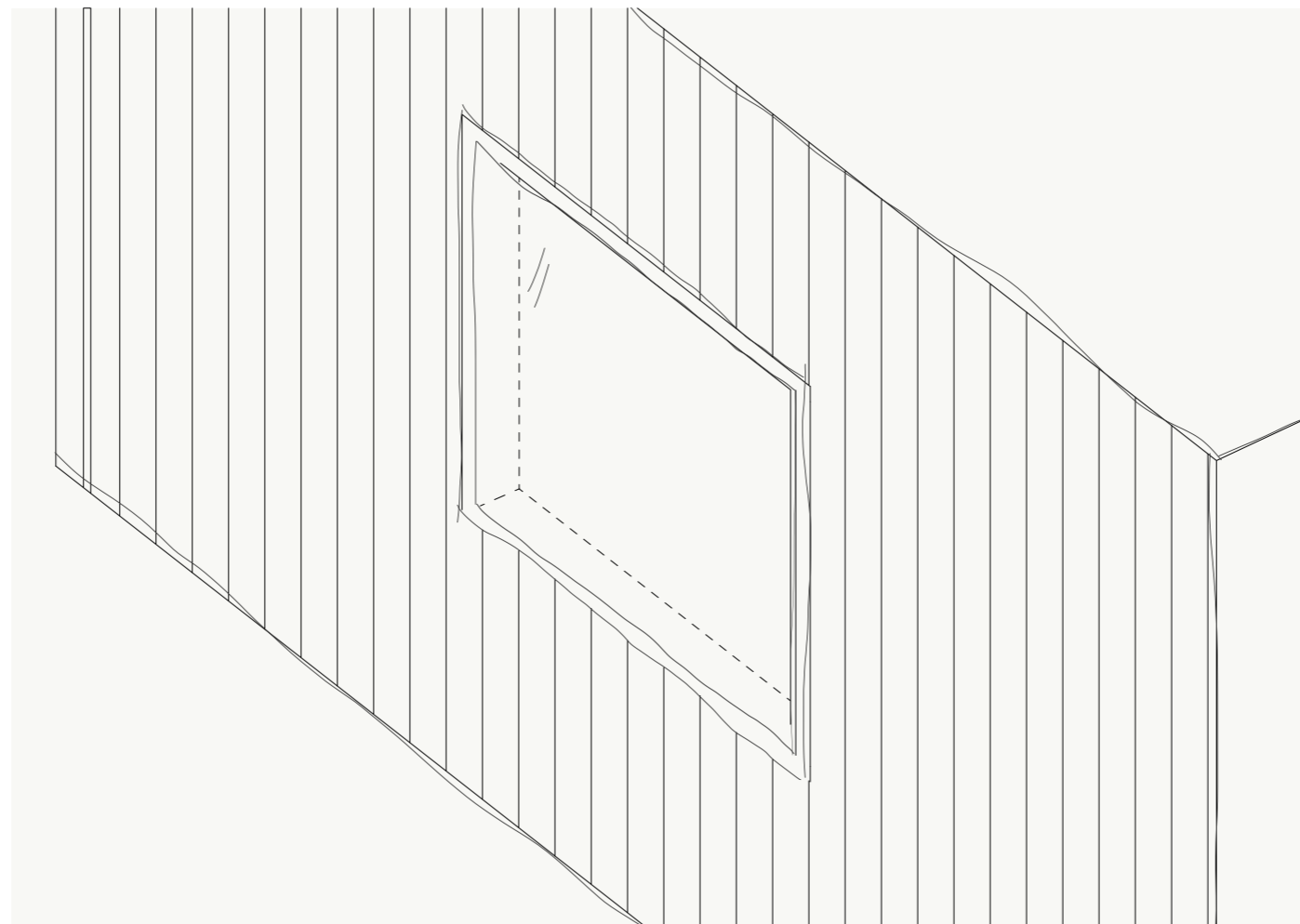
catalogue of different types. Angled, not angled, protruding not protruding. I am going to show you some of them.

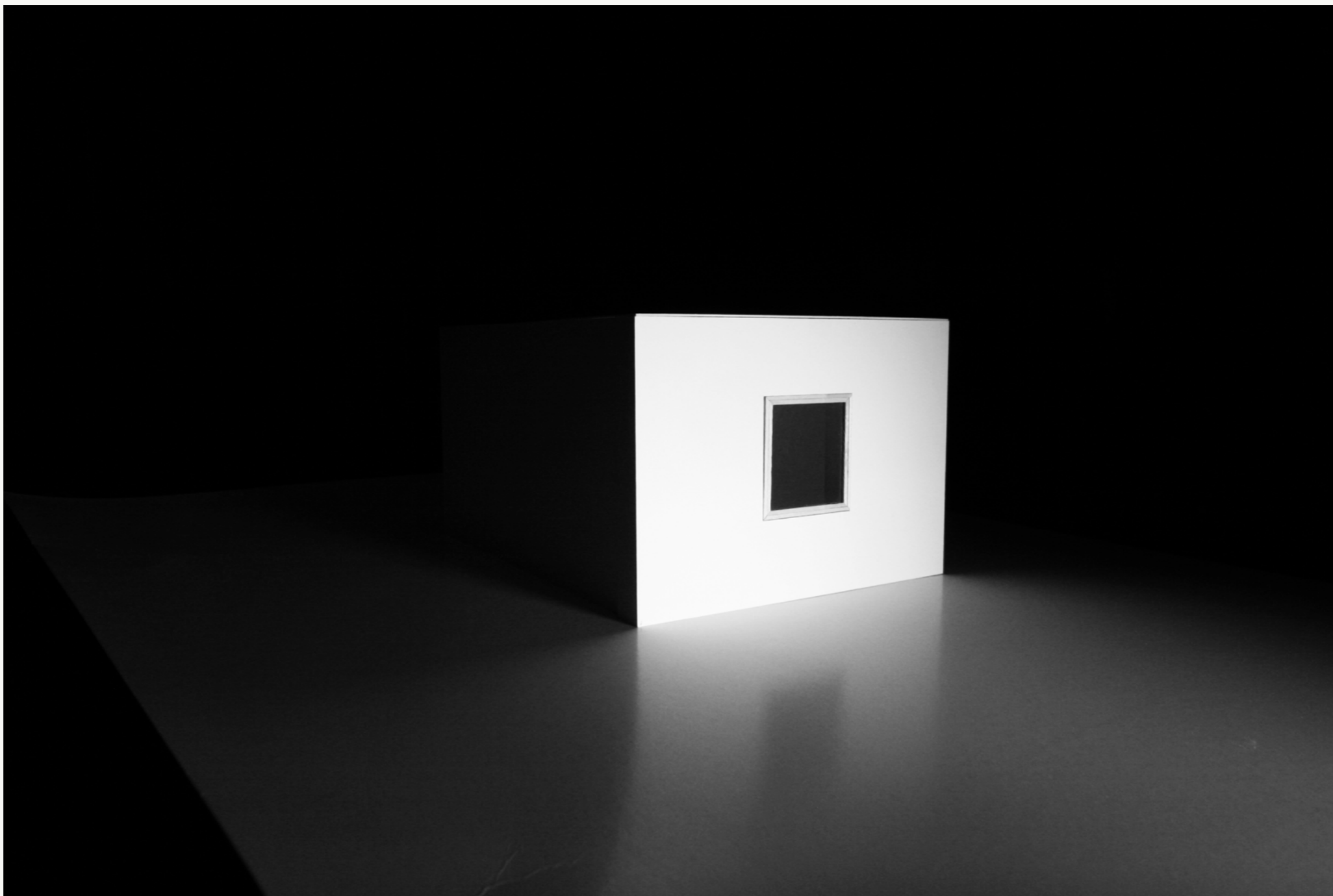
In an early stage I made ten white card- board models with changing window niches. I wanted to know what they looked like in a drawing. Vertical and horizontal cuts were made through all of them. A great practise and a way to build up a little





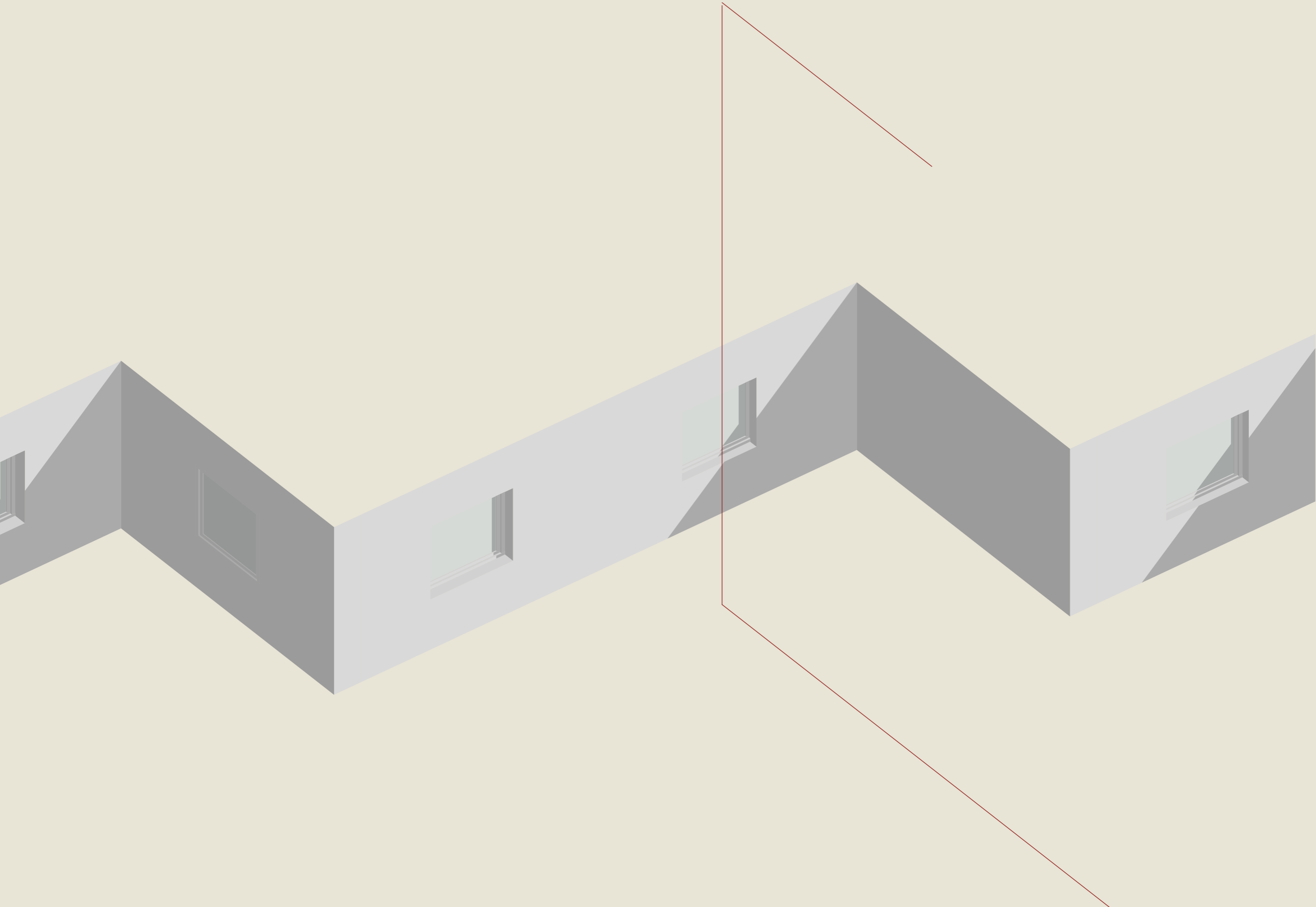
window fitted flush with the outside face



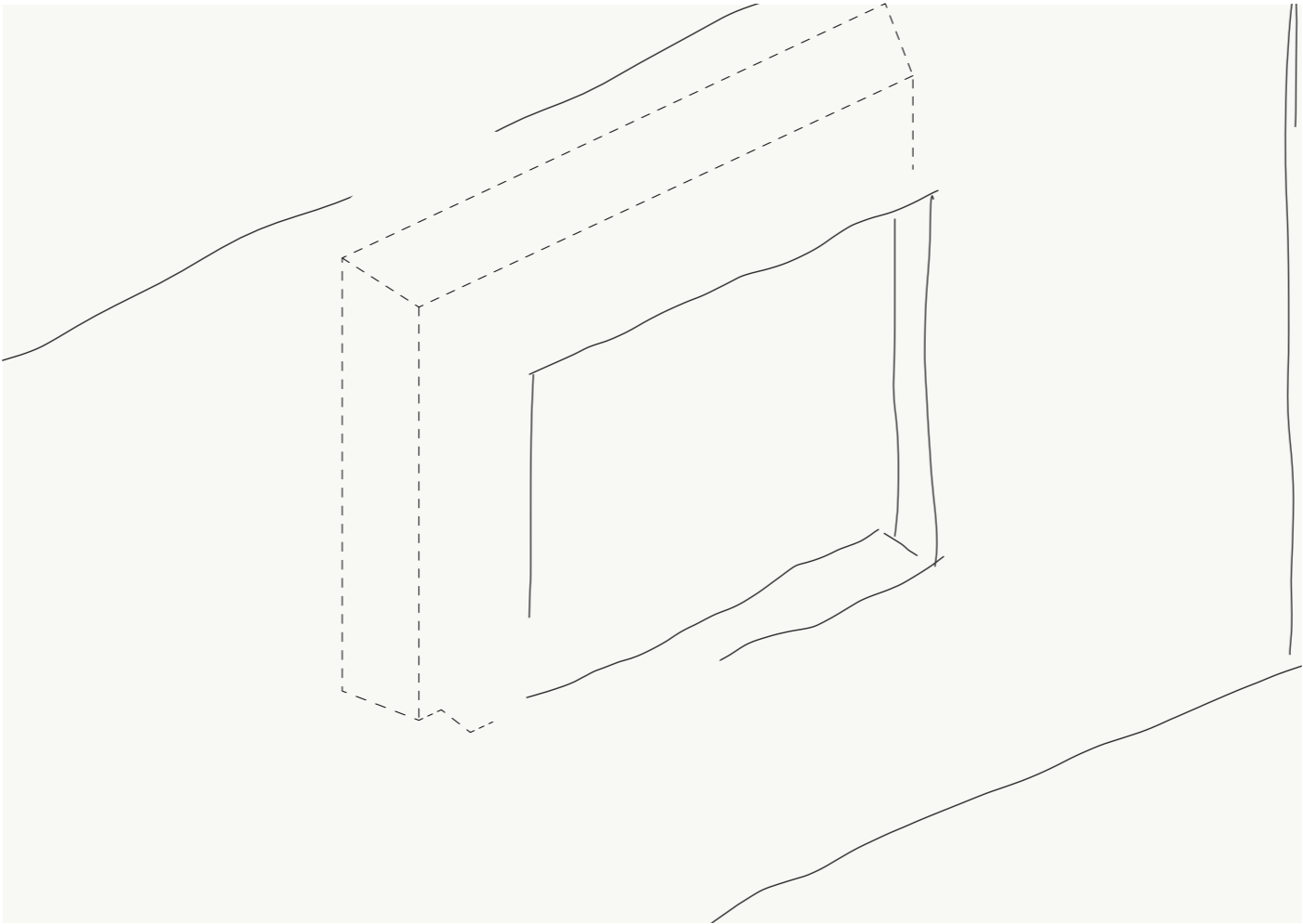


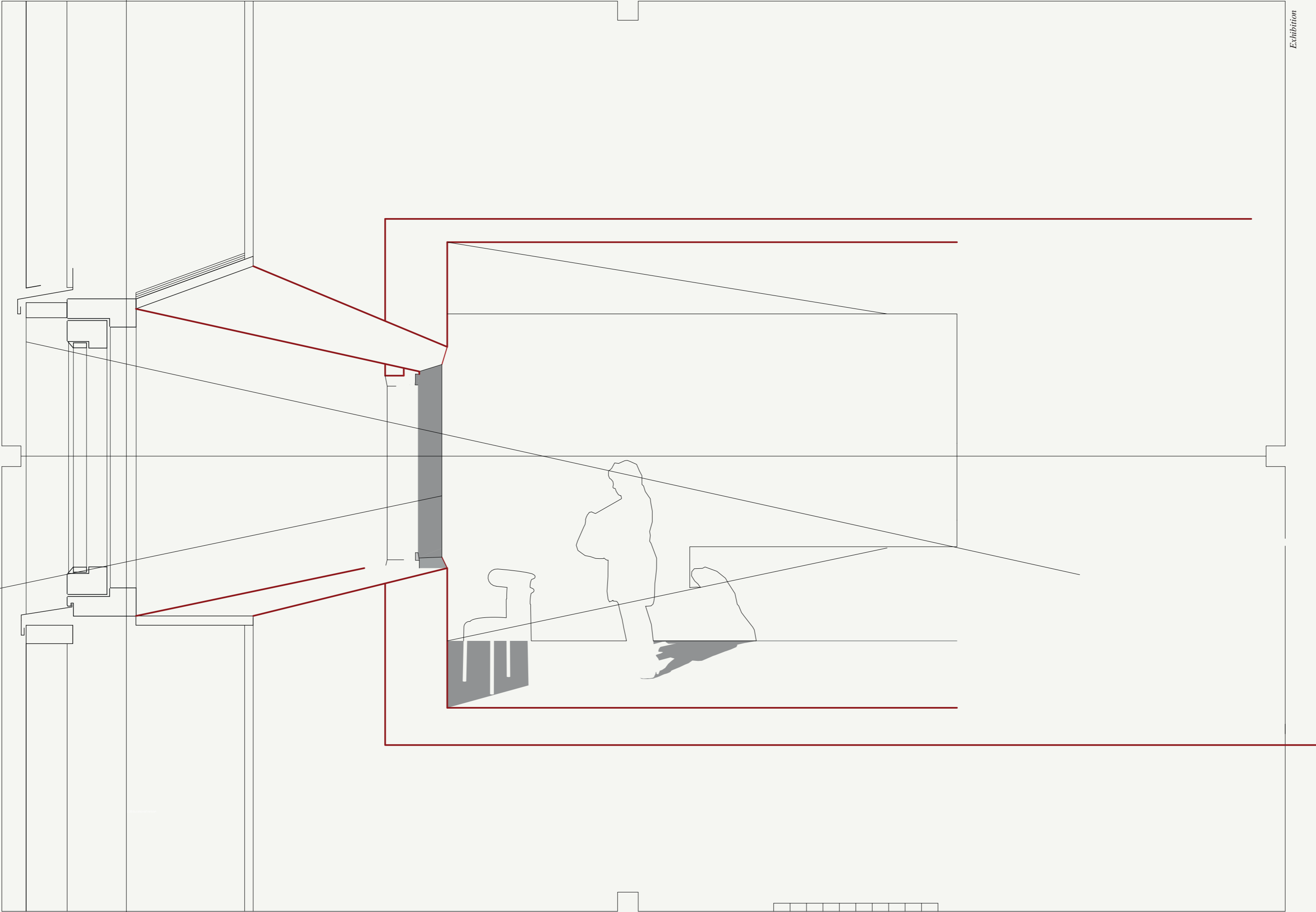
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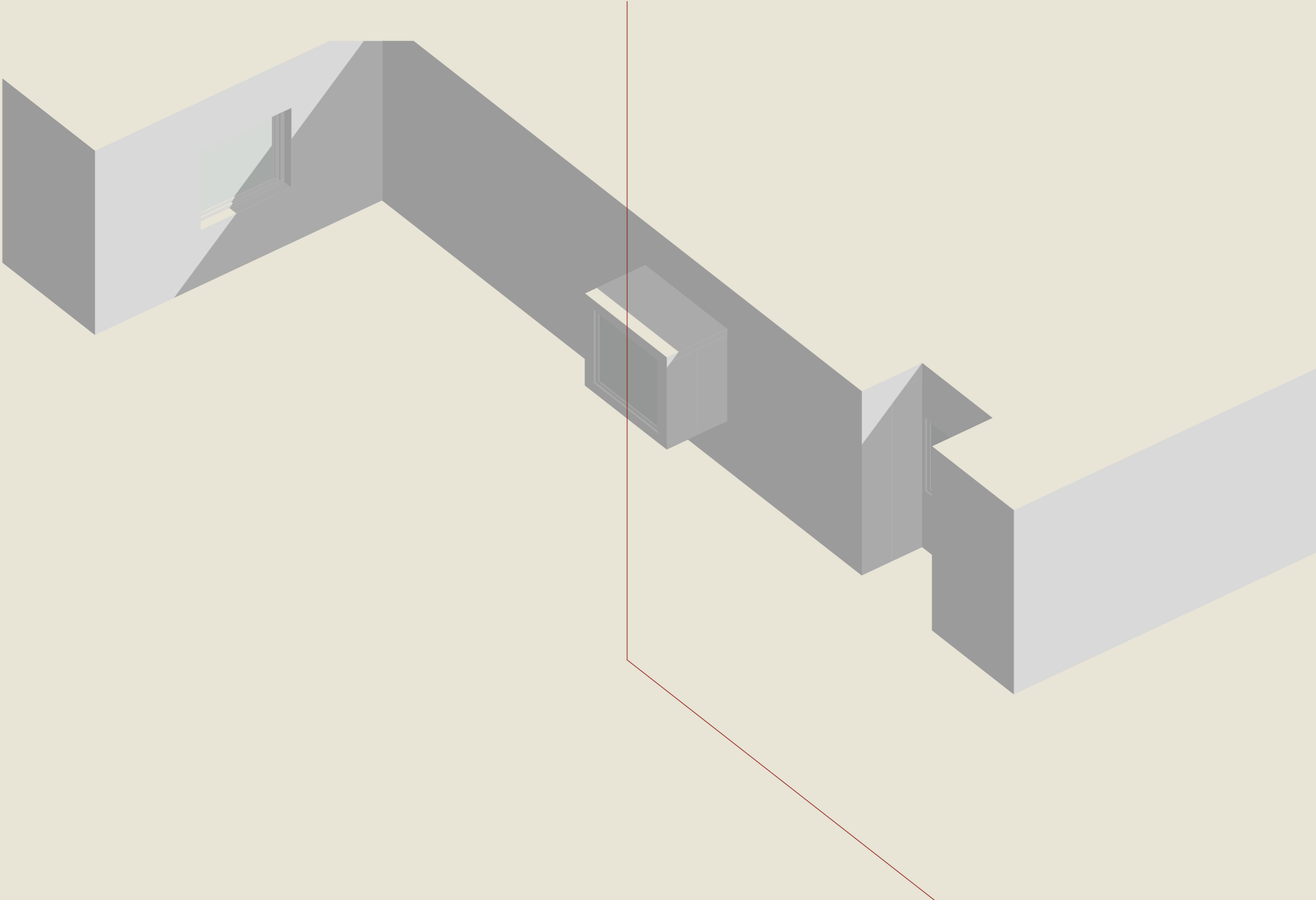
[illegible]



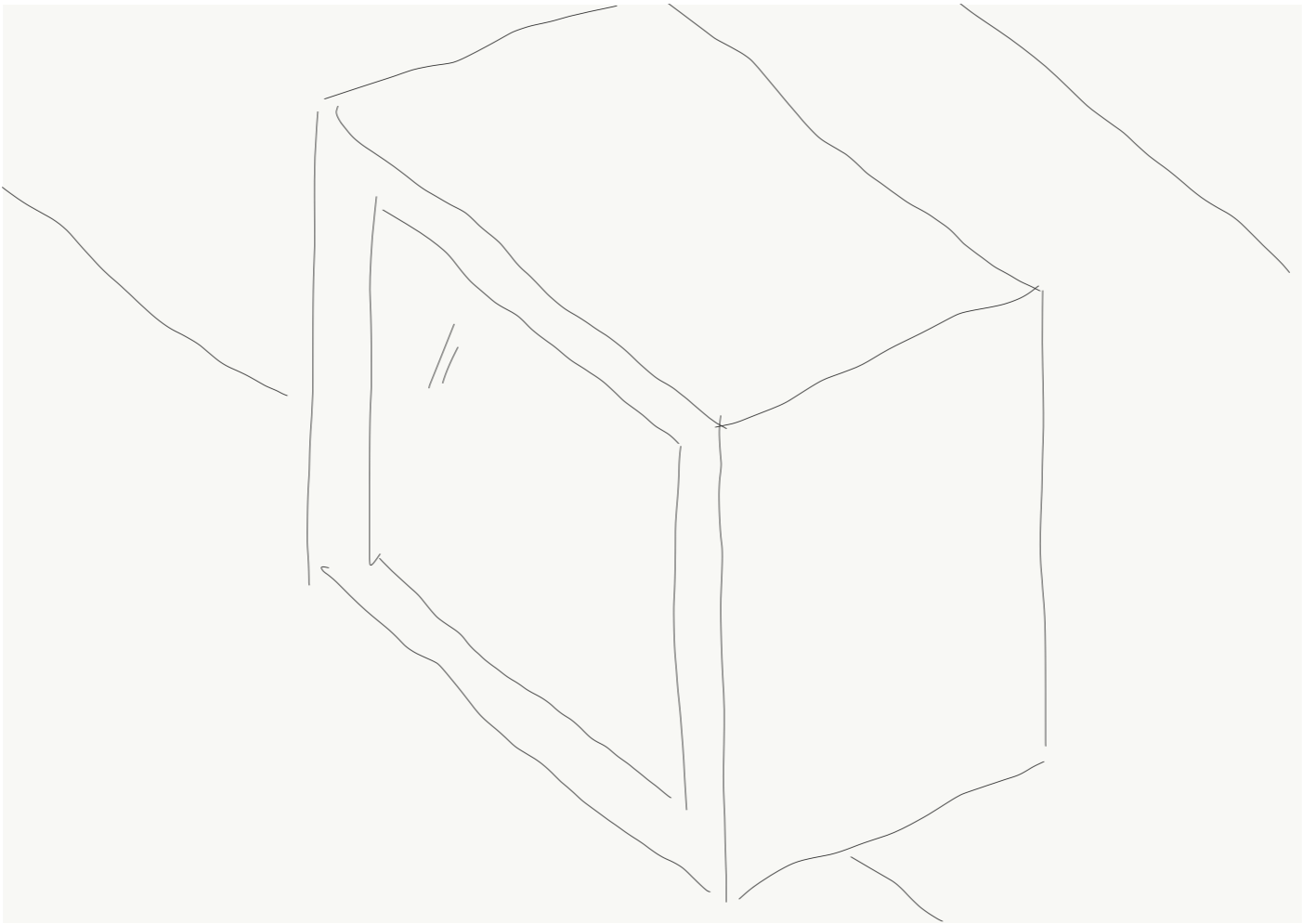
angled interior reveal

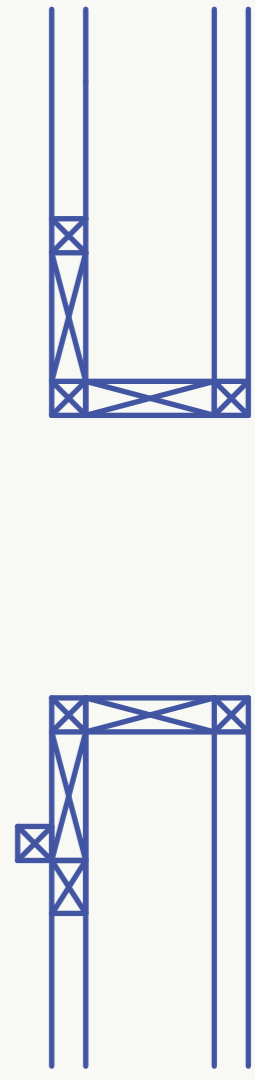
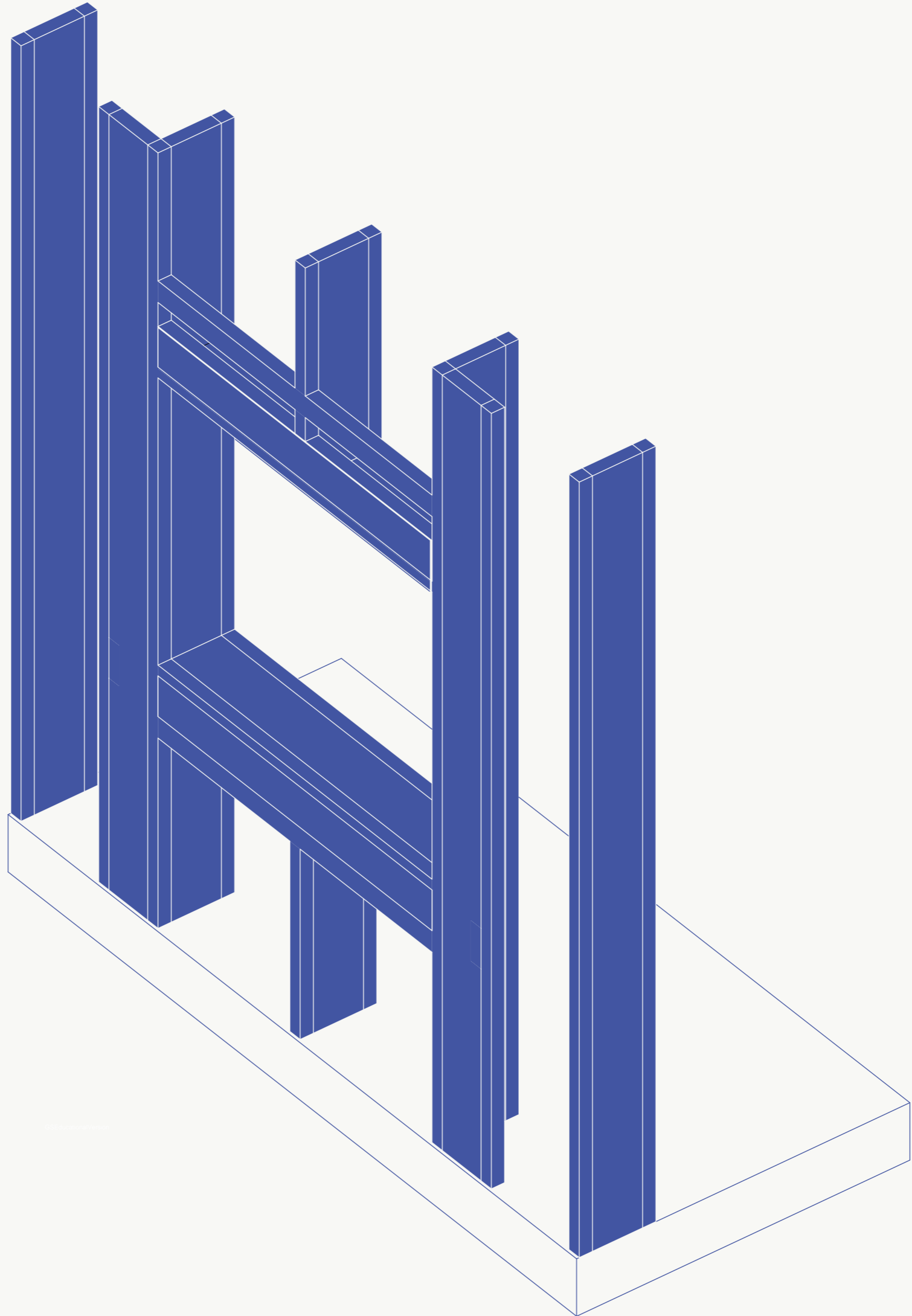
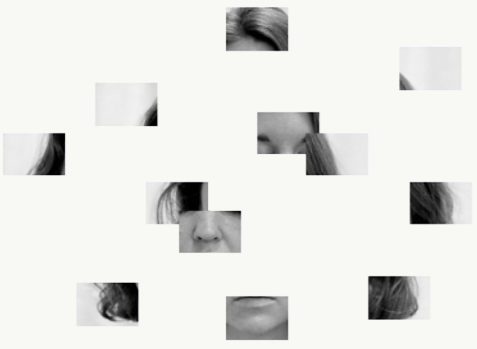




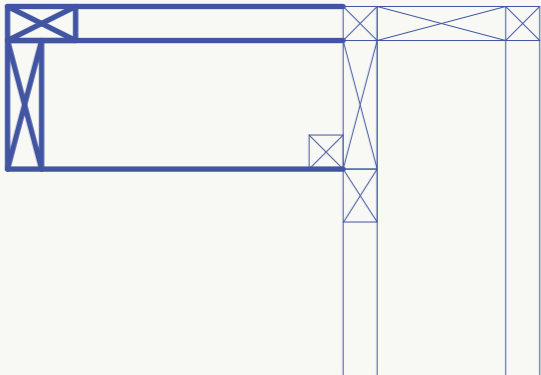
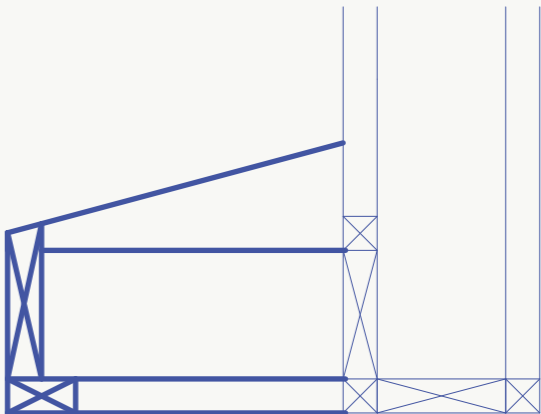
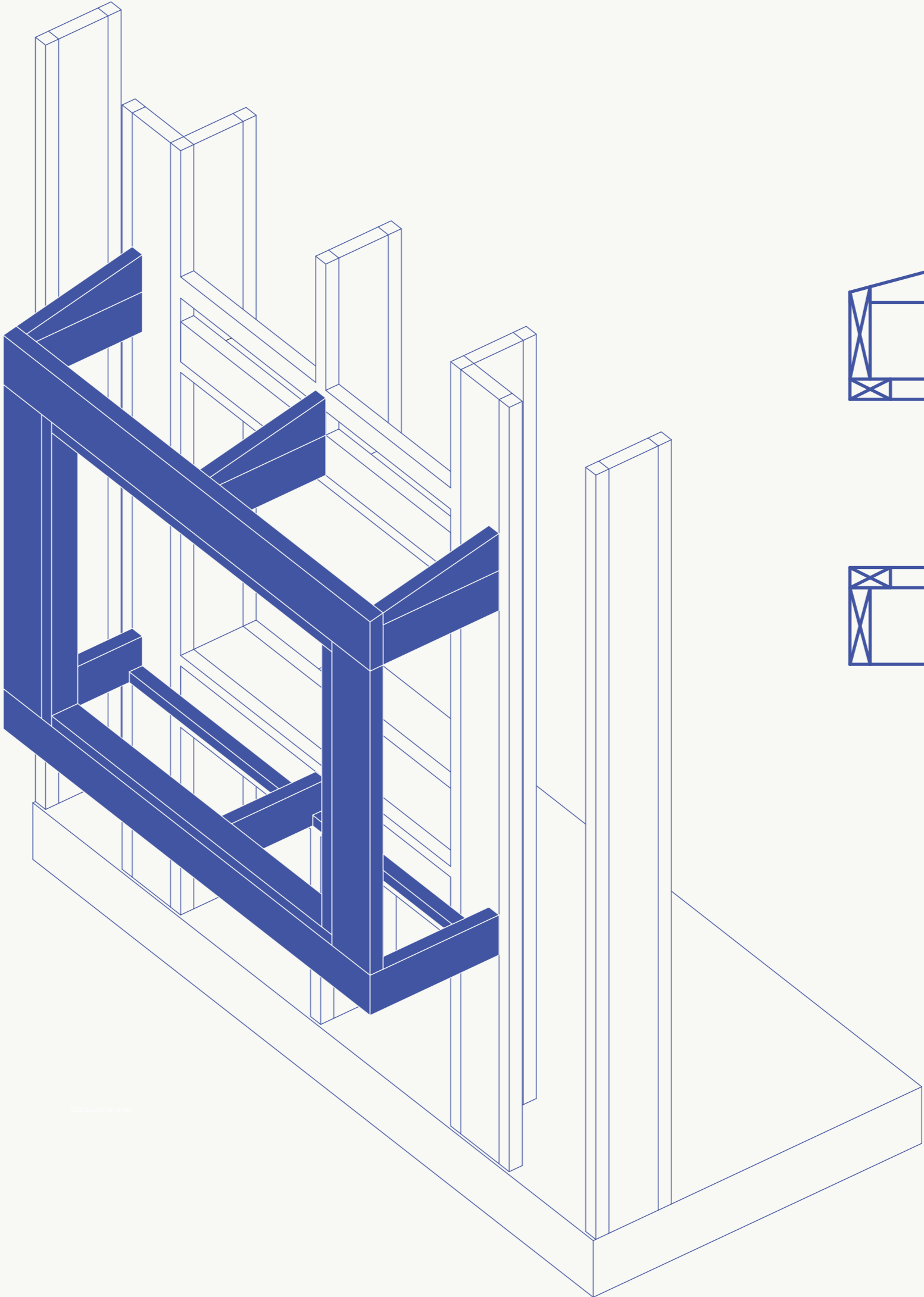
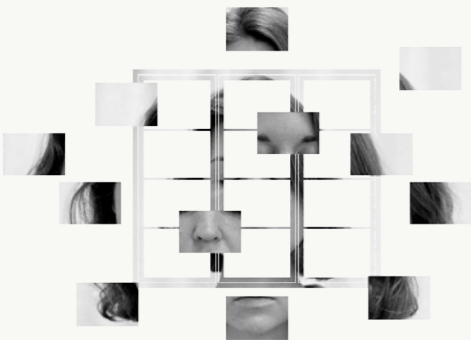


bay window

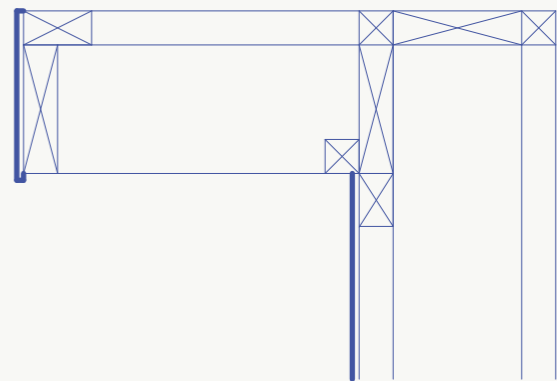
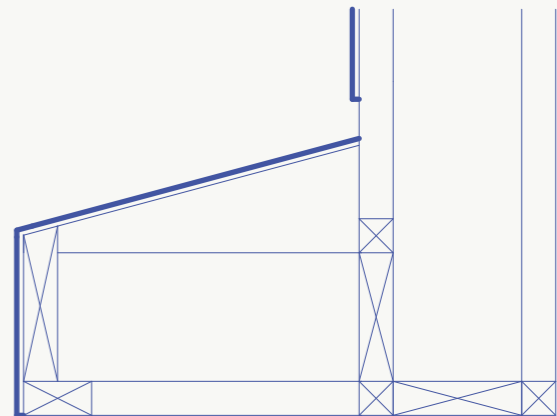
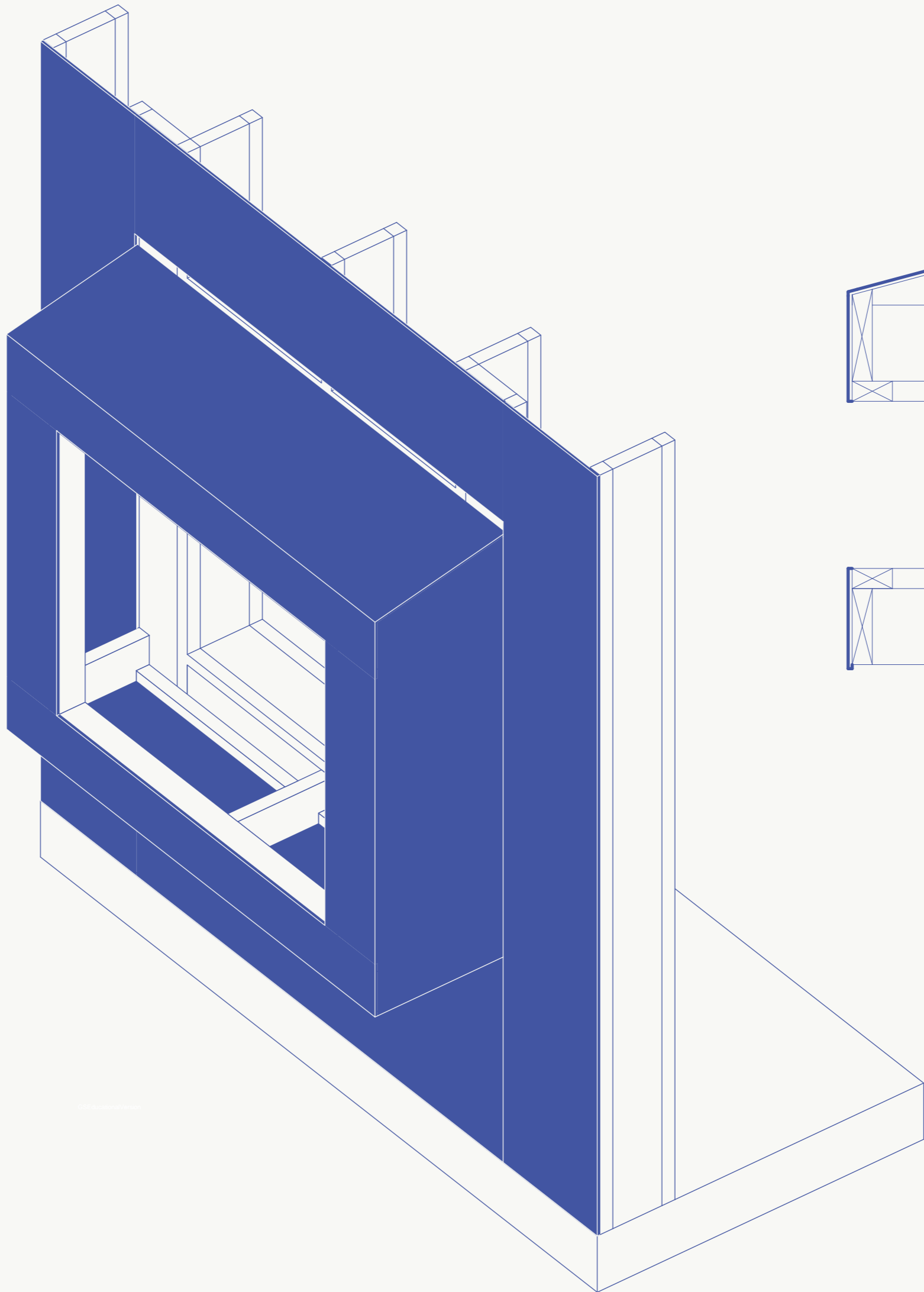




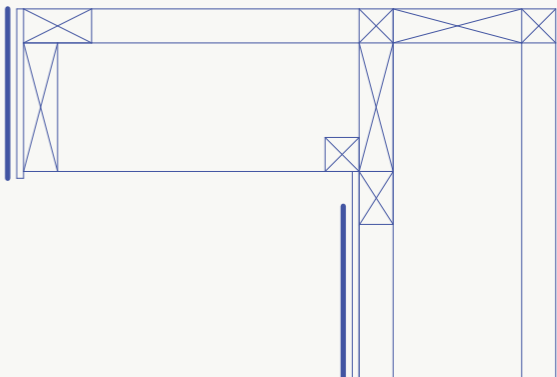
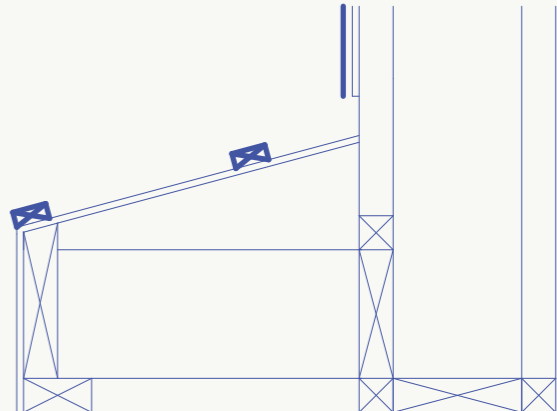
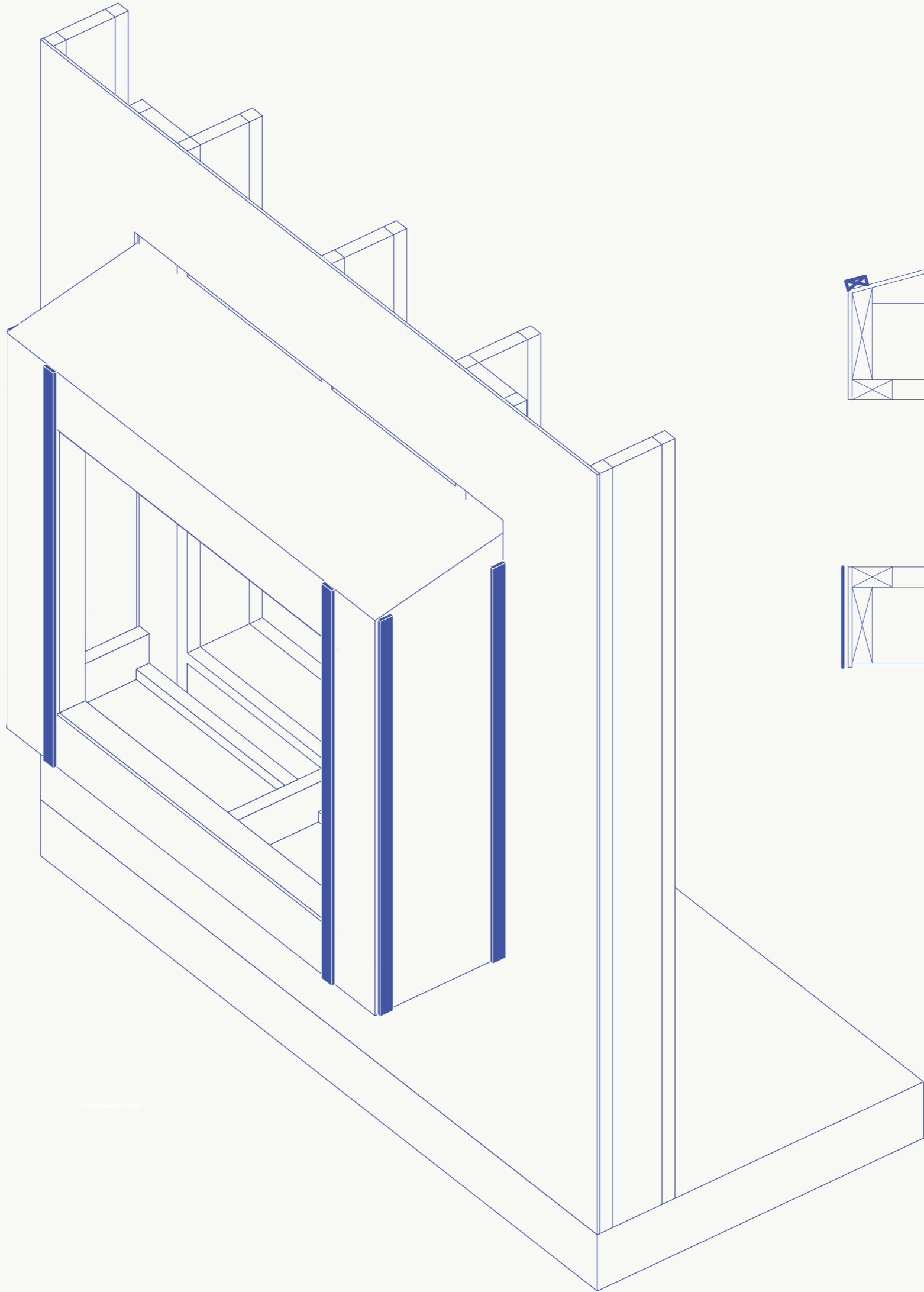
träreglar



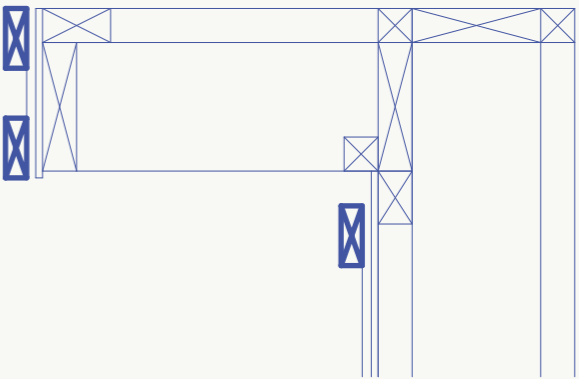
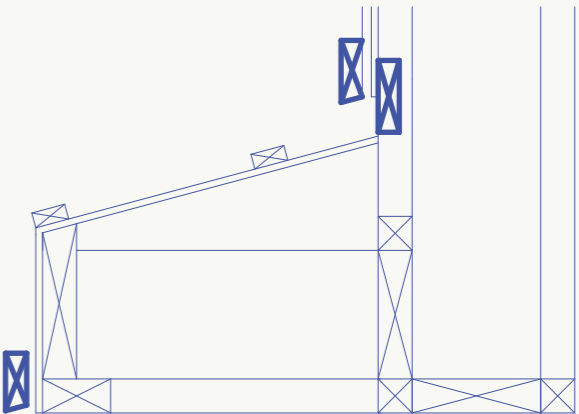
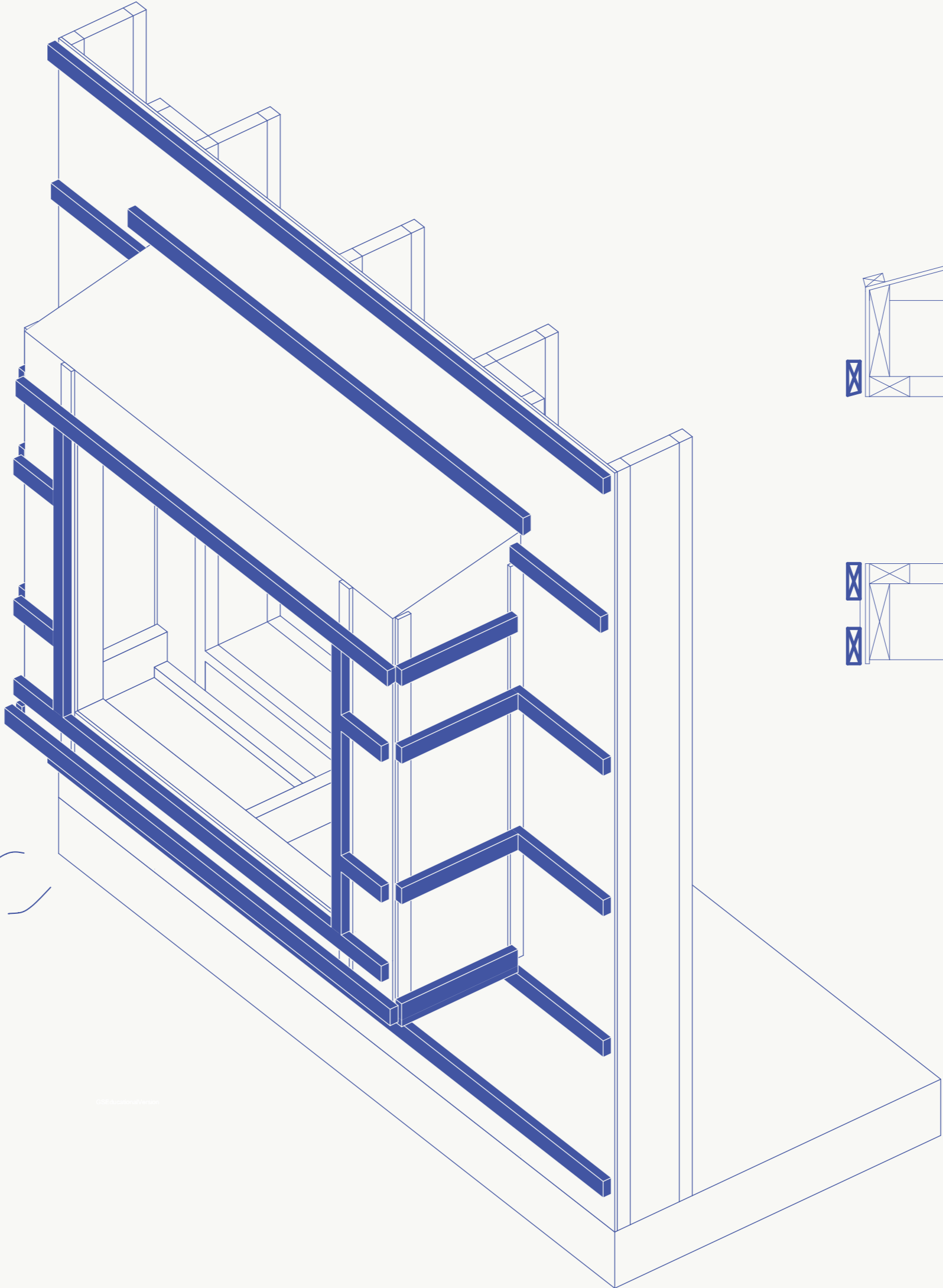
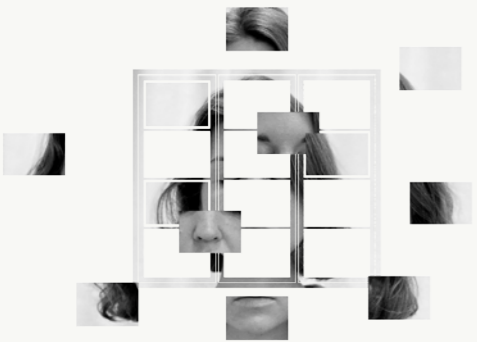
*burspråkets regler*



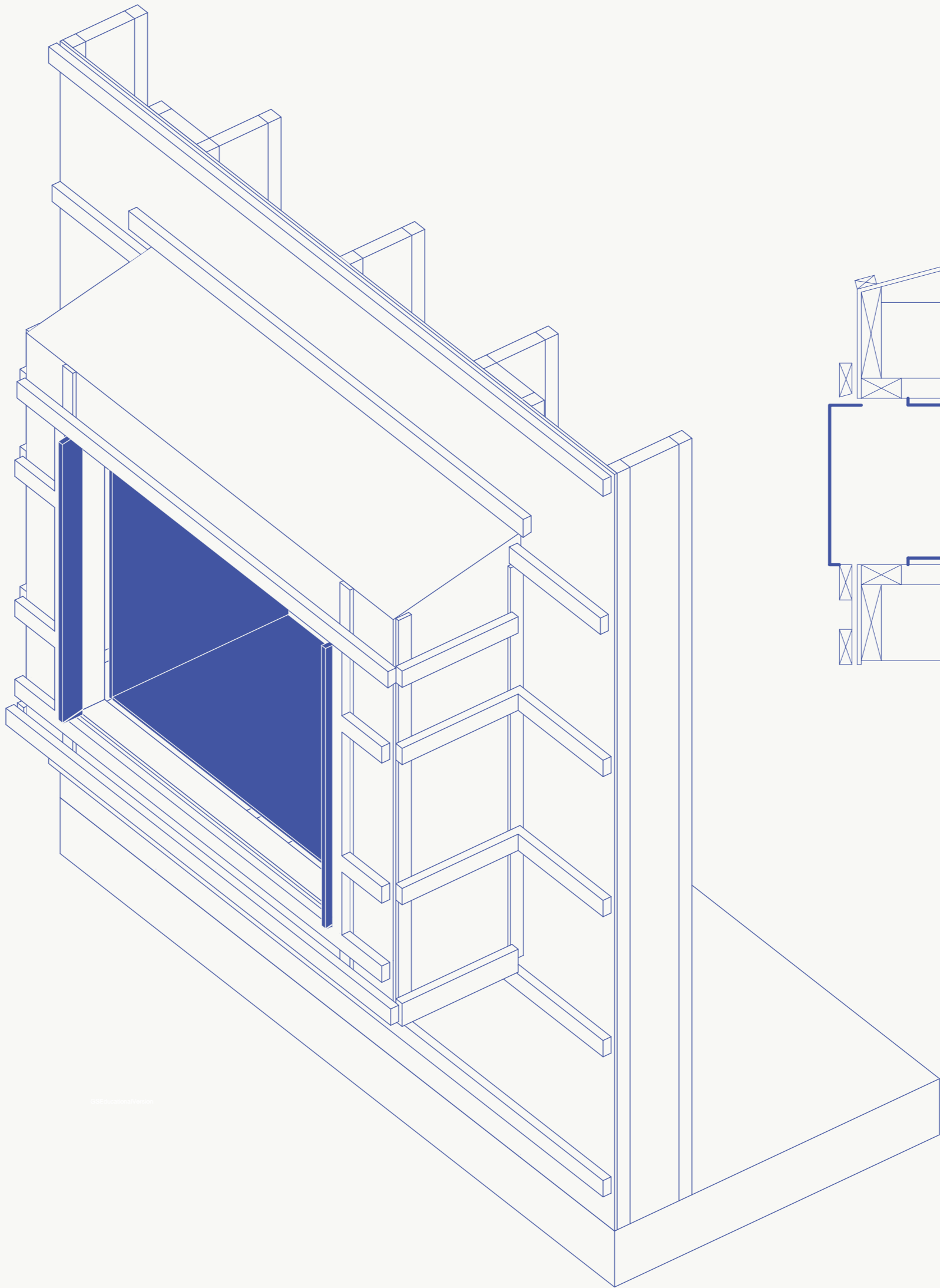
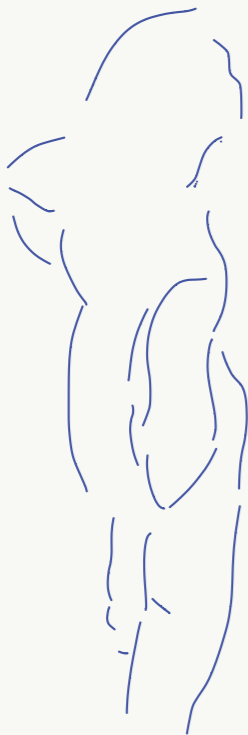
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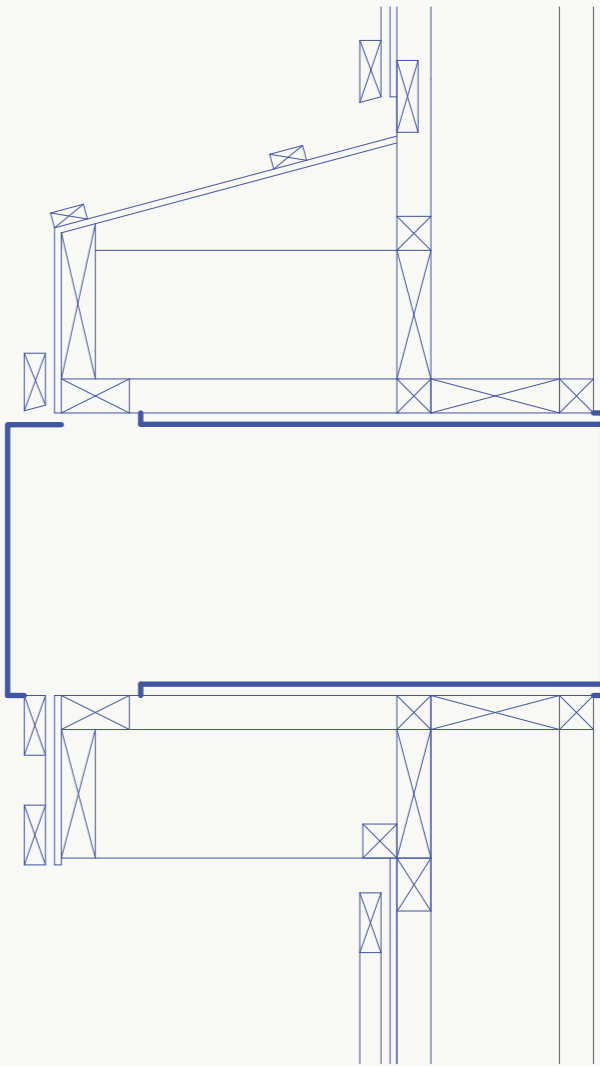
luftläkt



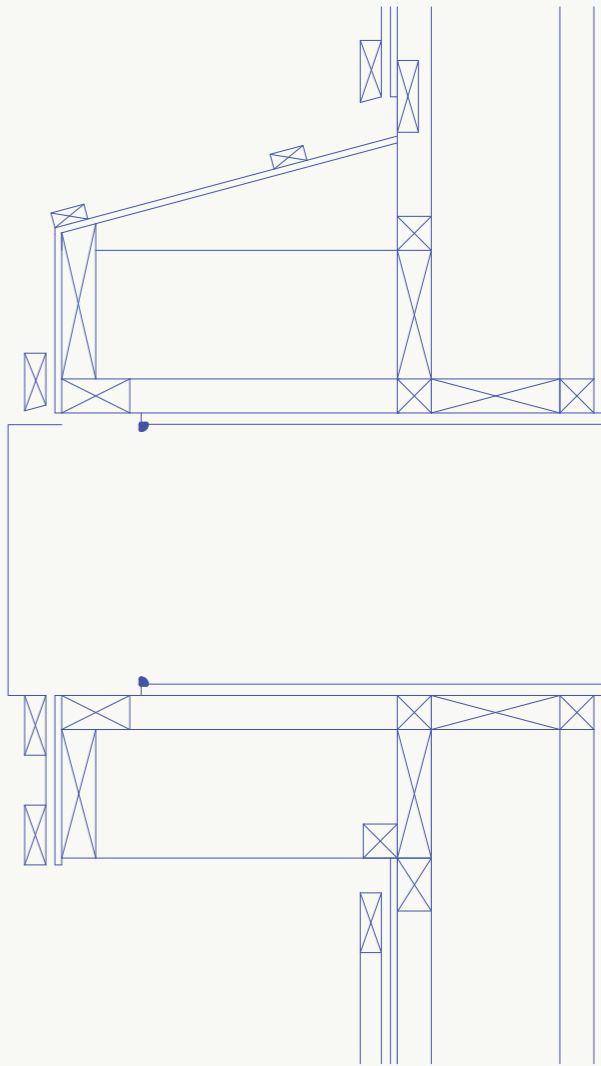
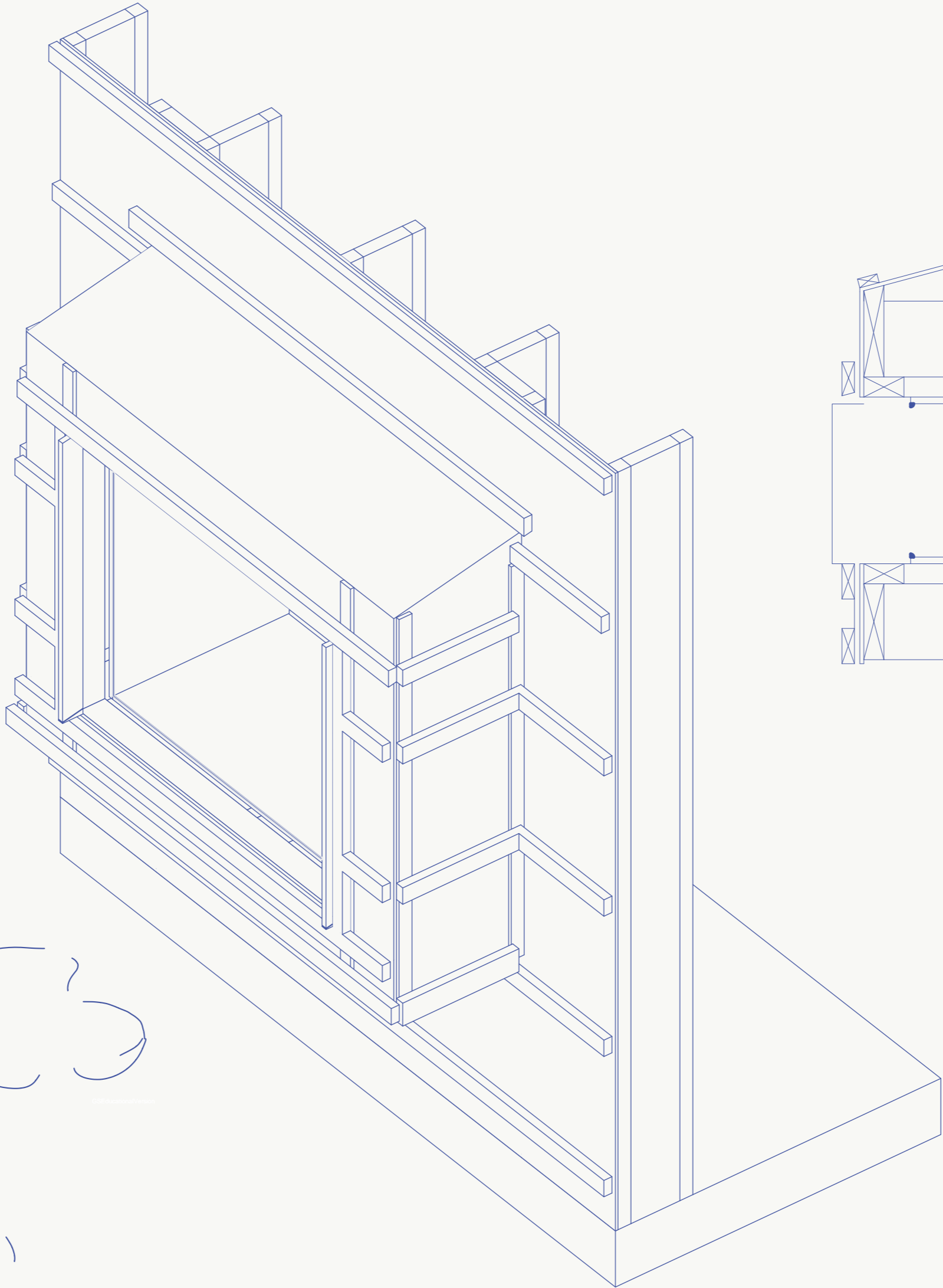
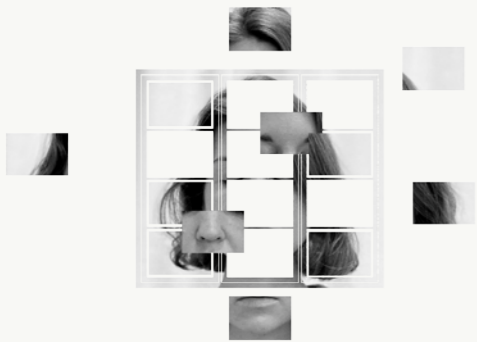
spikläkt



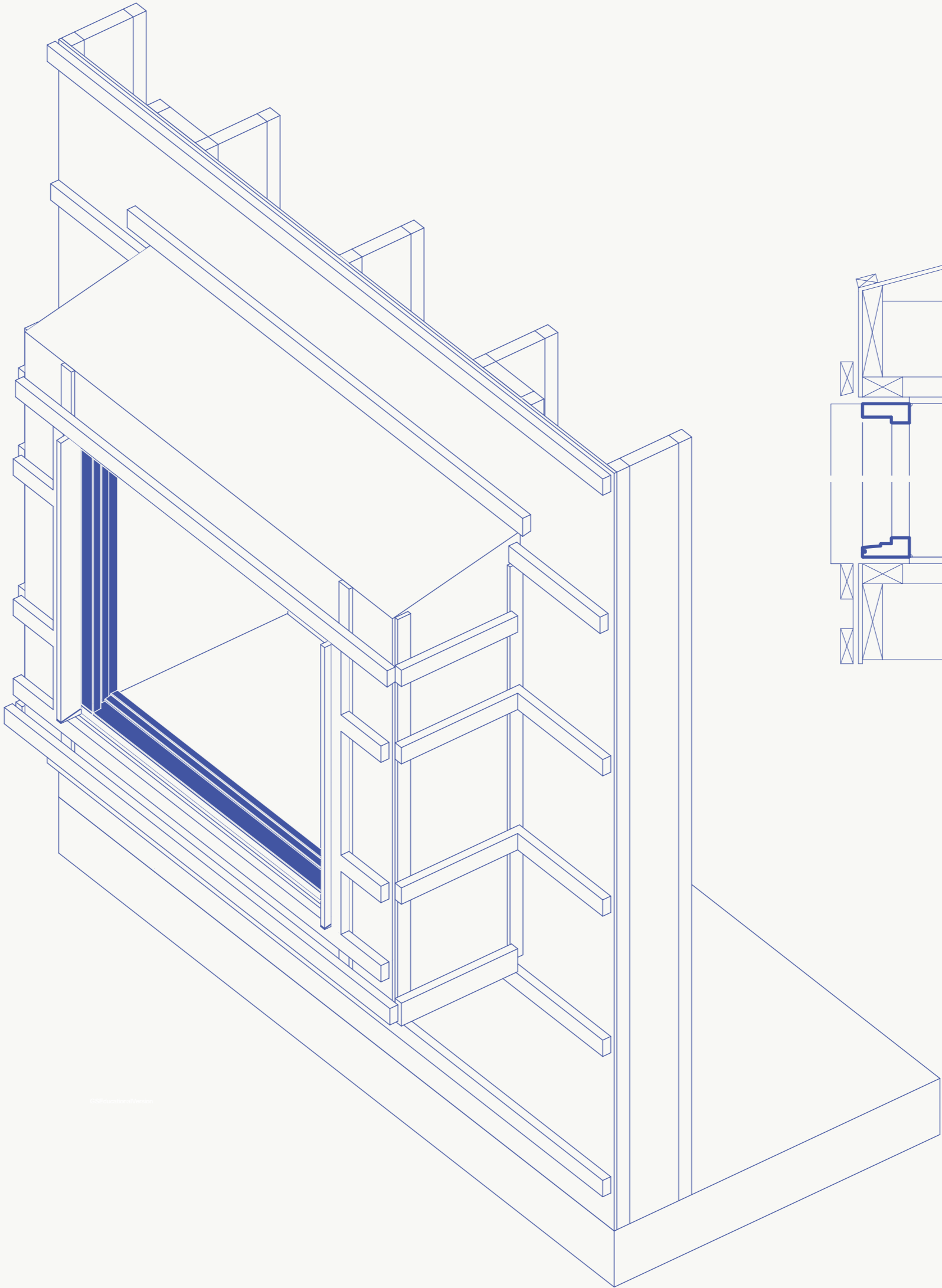
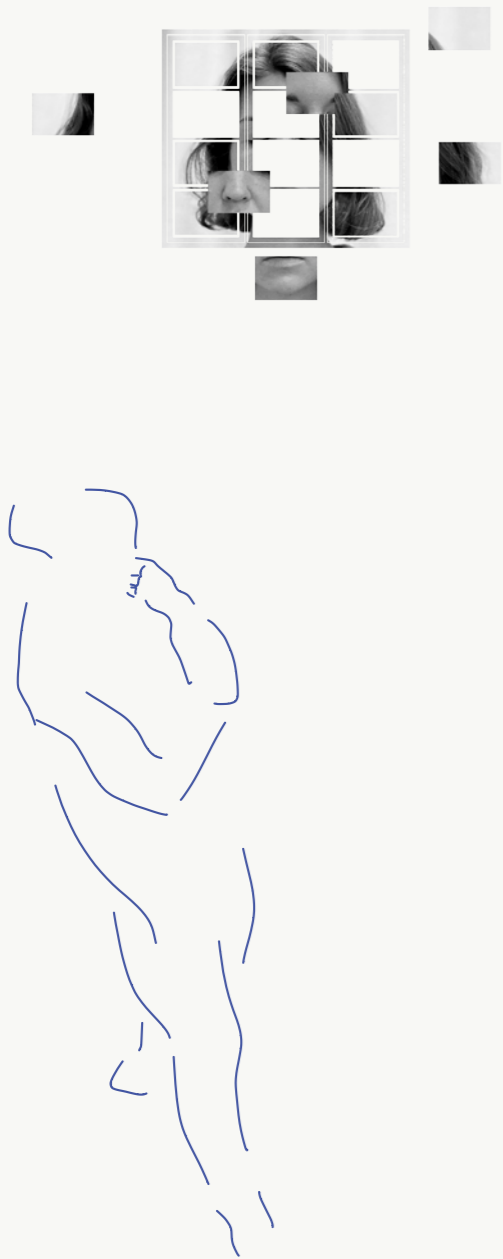
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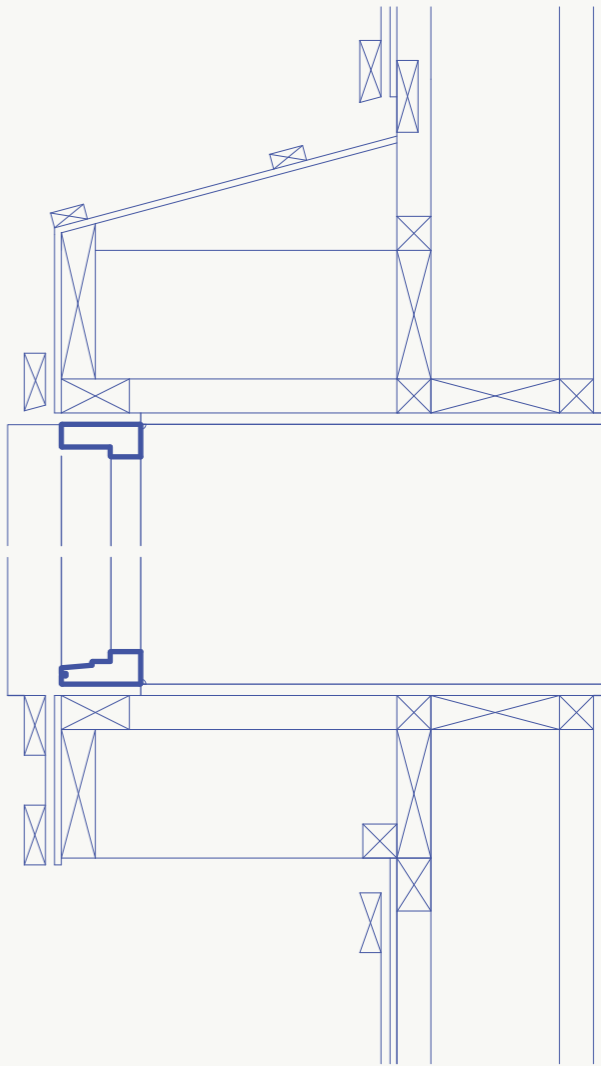
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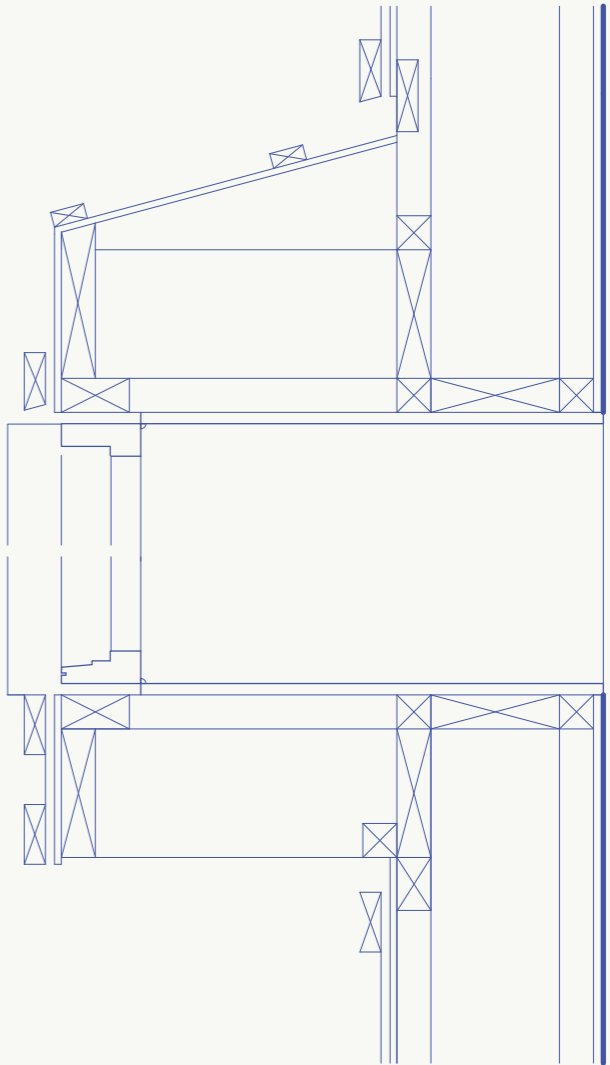
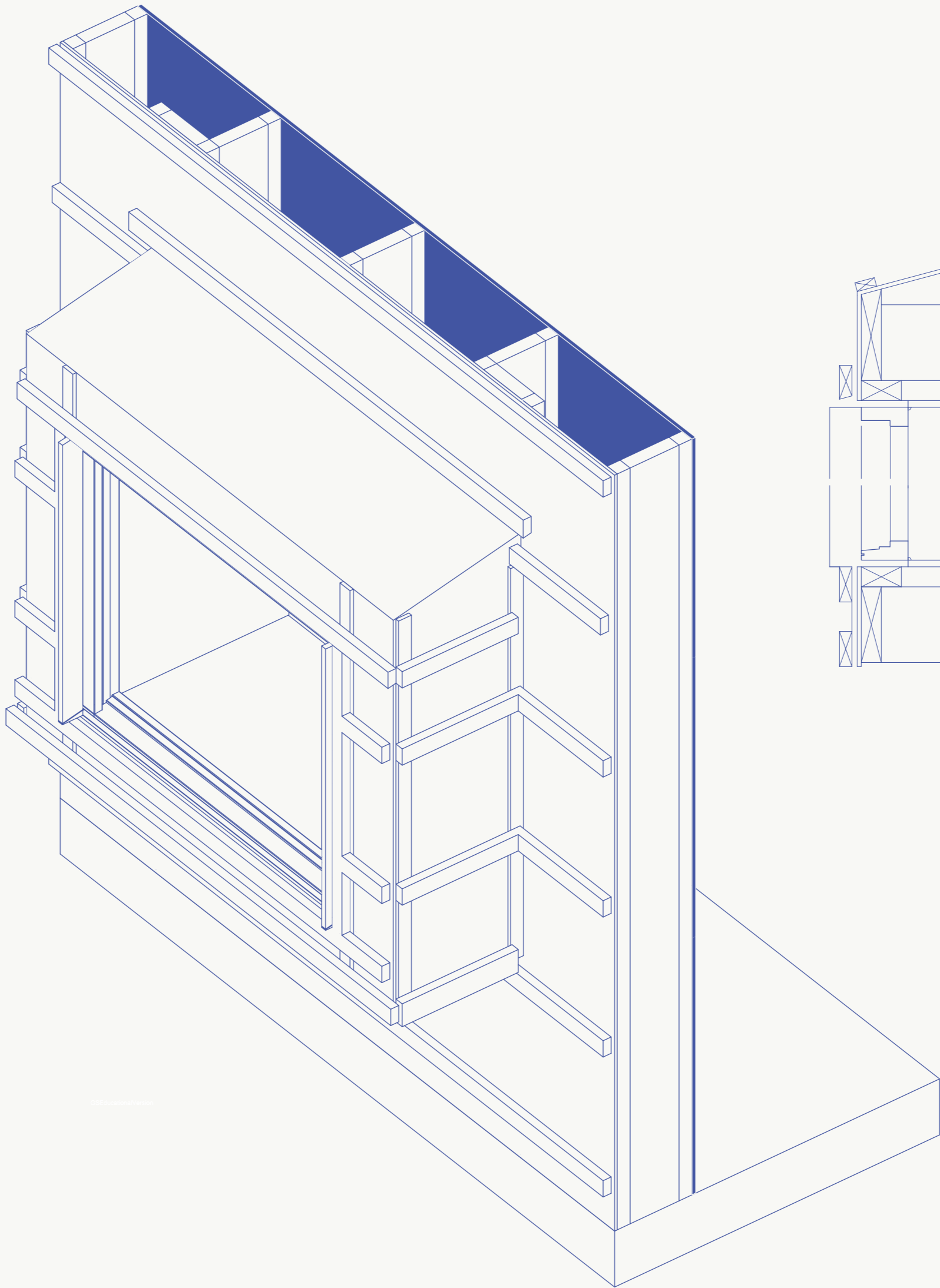
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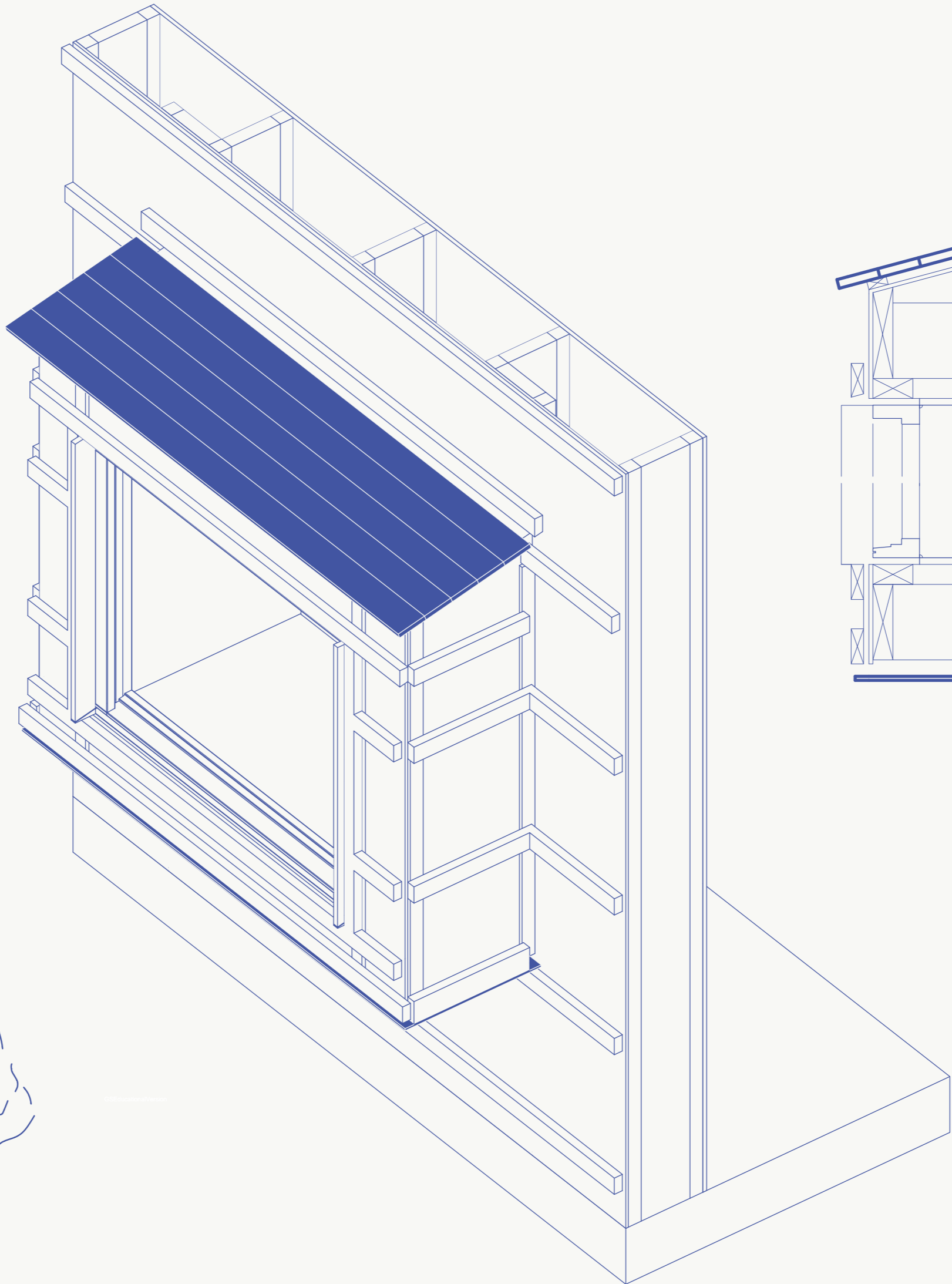
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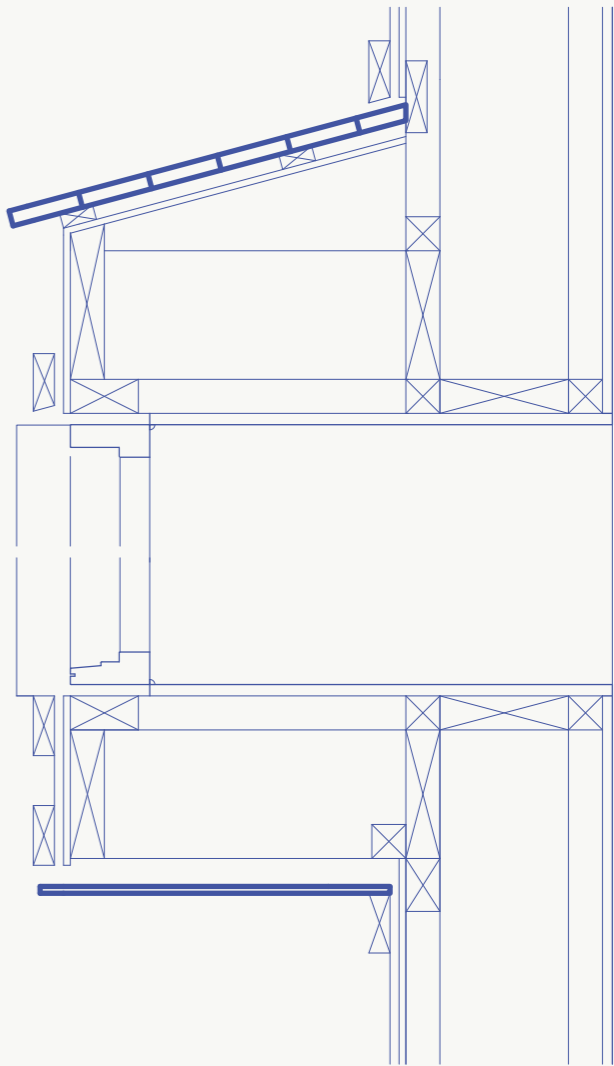
karm



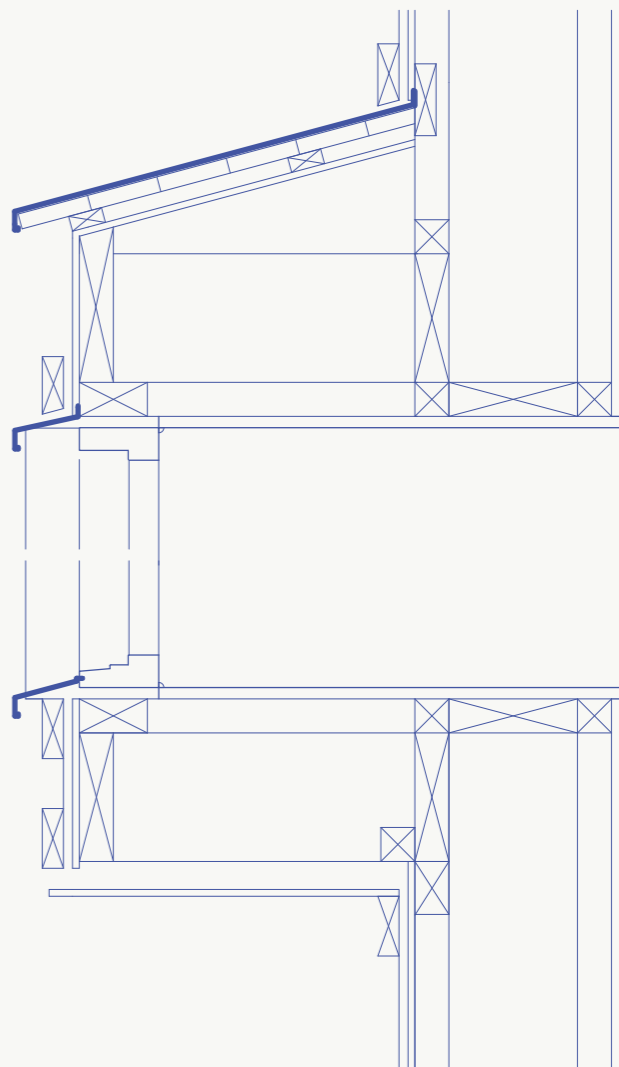
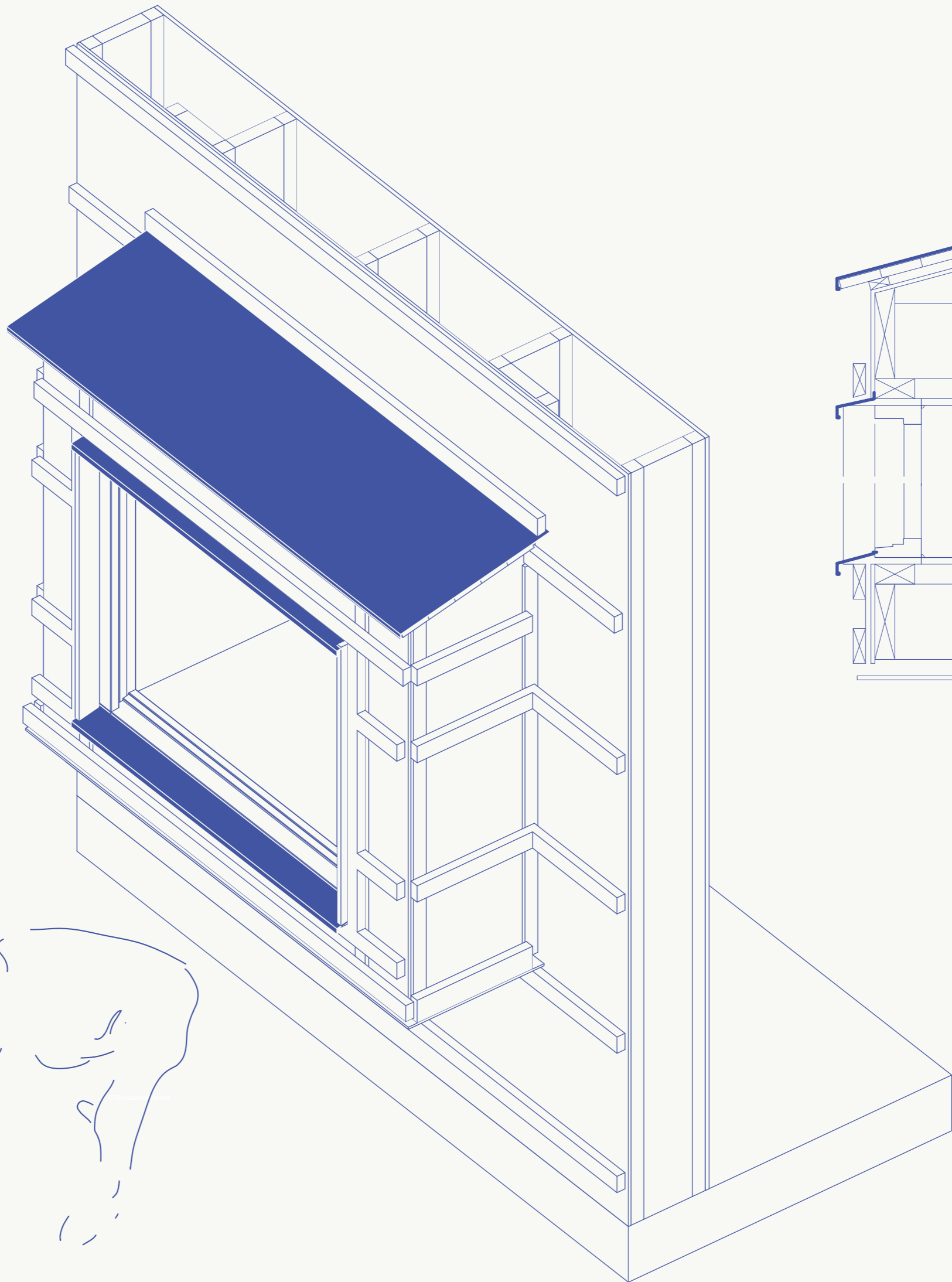
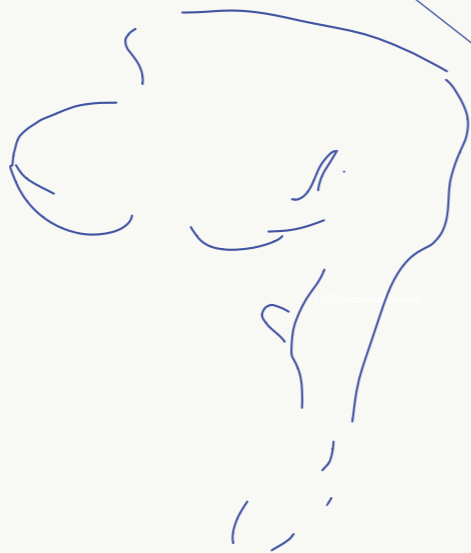
*invändig beklädnad,  
gips*



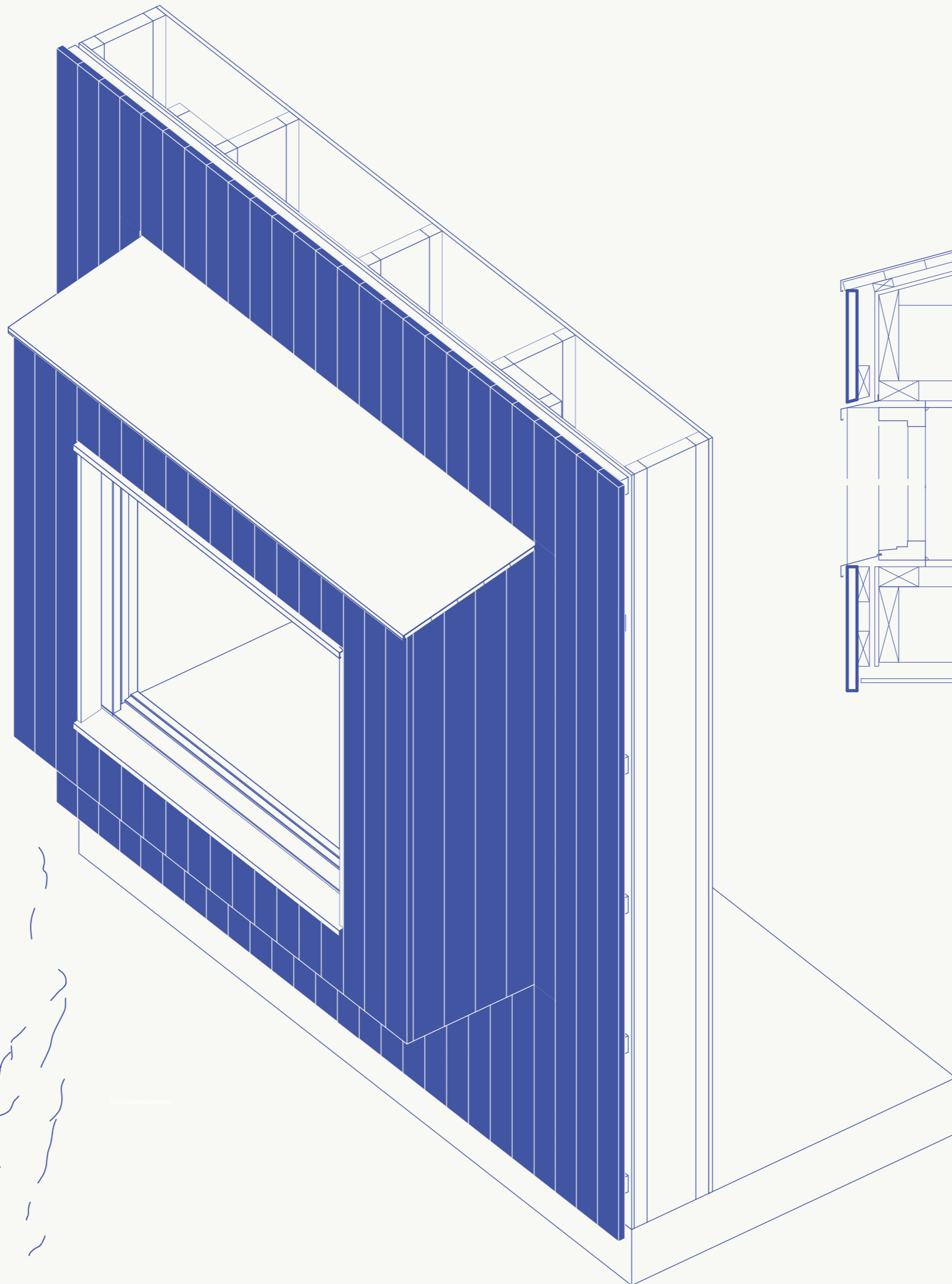
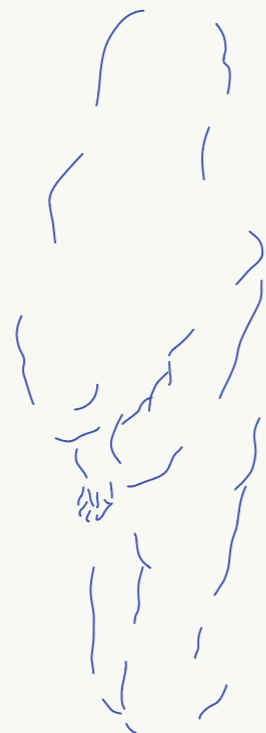
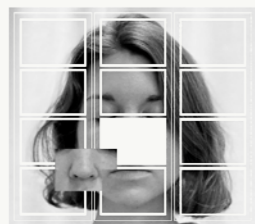
© 2020 Matter Space Structure I



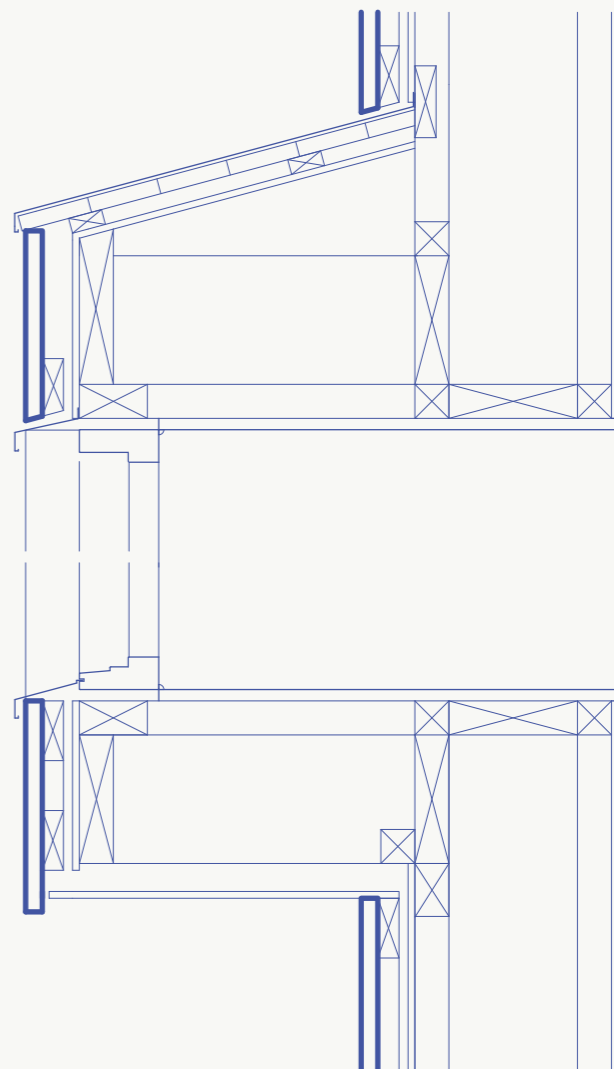
ovan, råspont  
nedan, skiva i underkant



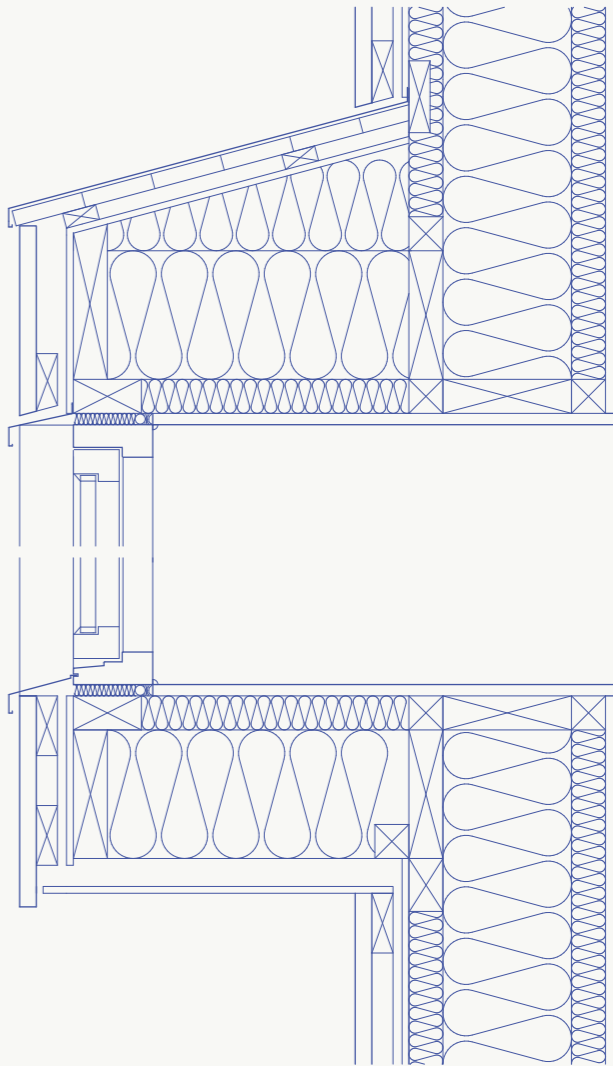
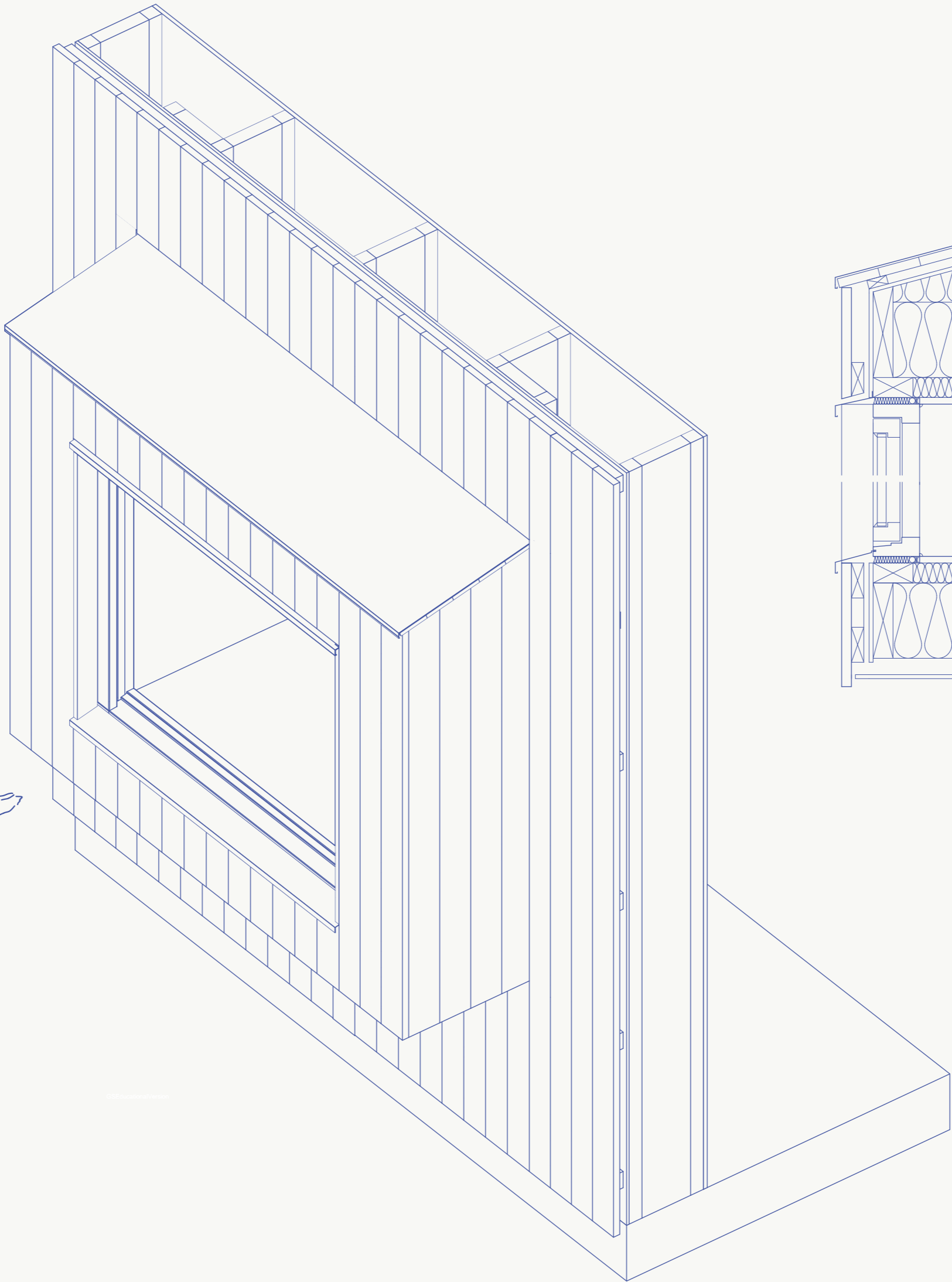
fönsterbleck, plåt



0202 perspective of window



utvändig beklädnad,  
stående panel



*komponenter som  
«isolering»  
«båge»  
  
har lagts till.  
  
> klart!*

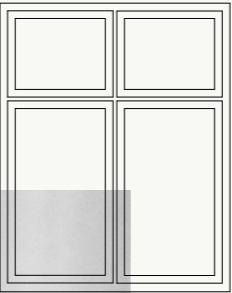
## Conclusion

Alright. To conclude. The journey has come to an end. Bits and pieces have certainly fallen into place.

Through the methods used, the project has been a fruitful knowledge-making-process where the different tools have not only been important in the display module but also central in deepening my knowledge throughout the project.

For future projects, I will not only bring the knowledge gained about the window but also the importance of letting the process lead you forward, to let go, and leave some room for surprises.





„Vid ett fönster

vad mer kan jag önska

det finns en plats långt borta  
det finns en plats alldeles nära”

~ *Ko Un*