

FAD BOOK X

Saturs

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Poiesis Virtual

Rudolfs Dainis Šmits

*Dekāns,
augstskolas RISEBA
Arhitektūras un dizaina
fakultāte (RISEBA FAD)*

Komponists Braiens Ēno vienā no savām nesenajām intervijām atcerējās mirkli, kurā, pārrunājot dažādas projektēšanas procesa nianšes, viņš dalījās ar Remu Kolhāsu par arhitektūras radīšanas aktu, maketu izmantošanu un jo īpaši Kolhāsa nevēlēšanos izmantot datoru.

Ēno jautāja Remam, kāpēc viņš projektēšanas sākumposmā atturas no došanās pie datora?

Kolhāss atbildēja: “Tas ir priekšlaicīga spīduma dēļ.”

Viņš turpināja ar skaidrojumu, ka jebkam var ļoti ātri likt izskatīties ļoti labi. Dators ļauj mums noslīpēt un izzīmēt ideju tā, lai tā izskatītos labi tikai virspusē, pirms tā ir nobriedusi un ieguvusi saturu.

Dizaina pamatkursa, RISEBA FAD pirmā mācību gada, mērķis ir radīt saturu vides veidošanas koncepcijas un idejas izstrādes sākuma fāzē. Mācību processā mēs izmantojam studijas pieeju, kas palīdz izpaust arhitektūras idejas caur zīmējumu un maketu veidošanas tehnikām. Studenti nesāk ar digitālo pieeju, bet vispirms pārliecinās par idejas saturu, formu un nozīmi.

Šajā grāmatā ir pieci studijas uzdevumi, kas iepazīstina studentus ar arhitektūras dizaina būtiskām sastāvdaļām un veidošanas līdzekļiem. Pētniecība, lasīšana un vērošana ir ne tikai būtiskas prasmes vides veidošanā, bet arī, ar iztēles, zīmēšanas, maketēšanas un testēšanas pārbaudītu, ideju un koncepciju attīstībā.

Tas, ko es patiešām vēlējos pateikt ir - arhitektūra, tāpat kā citas mākslas formas, ir poētiska darbība. Atver un ieraugi pats.

Poiesis Virtual

Rudolfs Dainis Šmits

*Dean,
RISEBA University Faculty
of Architecture and Design
(RISEBA FAD)*

Composer Brian Eno in one of his recent interviews recalled a moment he shared with Rem Koolhaas while discussing various nuances of the design process, the act of creating architecture, the use of models and, particularly, Koolhaas's reluctance to engage the computer.

Eno asked Rem, why does he hold back from going to the computer in the early stages of the design?

Koolhaas responded, "It's because of the pre-mature sheen."

He proceeded to explain that you can make anything look good really quickly. The computer allows us to polish and texturize an idea to look good on the surface before it has matured and is of substance.

Basics of Design, a first-year foundation course at RISEBA FAD, aims at creating substance during the initial phase of developing an idea and concept in space-making. Our studio approach advocates the use of drawing and model-making techniques to communicate an architectural idea. Students do not forego the digital but first validate its content, form and meaning.

This pamphlet exhibits five studio tasks that introduce students to the essential ingredients of architectural design and means for making architecture. Research, reading and observation these are crucial skills for place making and essential for the development of an idea and concept through the process of imagination, drawing, making and testing.

What I really wanted to say is that architecture, just like other art forms, is a poetic act. Break it open and see for yourself.

What I Really Want to Say

Robert Kelly

is about poetry (always)
is about architecture I mean music,
yes. How can I tell them
apart? I'll try.

How they use us
to make us become ourselves.

What I really wanted to say
is about poiesis
the Greek verb poiein means to make
so anybody who makes anything
has to be a poet

so when we were evicted by spirit from the caves
we moved into houses
structures built by the first poets,
the architects.

[...]

What I really wanted to say
is how can words make you hear
how can words make—

a poem is something made
can it make a place you can actually walk
around in, stretch out in,
reach a wall you can lean against
warm in sunlight and close your eyes?

What I really wanted to say
was that poetry wants to close your eyes
so you open them suddenly in a new space,
the way doors and windows do
o these architects these poets
who can build an opening
anywhere they choose
can open space and let us in

but can I break open even a single
word to make you see?

Priekšvārds

Airita Agejeva
Markuss Gustavs Brieze
Letīcija Dedela
Ieva Kristiāna Grickus
Sindija Sana Grosberga
Dāvi Gimaraiss-Stikans
Everts Ģermanis
Elizabete Hanna Kaudze
Matīss Kļava
Jānis Eduards Kreicbergs
Jūlija Paula Lazdiņa
Juta Linde
Marija Malinina
Kevins Markers
Alise Liene Meisīte
Jānis Rapa
Elīna Rikmane
Santa Rudzīte
Anastasija Šapošņikova
Daniela Sokolova
Aleksandra Tallerova
Toms Tarvids
Samanta Turovska
Emīlija Zaķe

Šajā grāmatā apkopoti vairāki pirmā kursa studentu darbi, kas tapuši RISEBA Arhitektūras fakultātes desmitajā jubilejas gadā. Grāmata ir studentu pašu sarakstīta un ietver vizuālu, teorētisku un filozofisku materiālu kopumu, kas veido stāstu par arhitektūras studentu pieredzi, mācoties pirmajā kursā. Mēs vēlējamies saglabāt katra projekta autora individuālo balsi klātesošu šajā grāmatā, tāpēc mēs lūdzām saviem kursa biedriem atbildēt uz vairākiem jautājumiem par katra darba iedvesmas avotiem, izveides procesu un rezultātiem.

Pirmā kursa laikā studenti veica piecus uzdevumus, kuru mērķis bija iepazīstināt studentus ar arhitektūras dizaina procesu. No konceptuālām telpiskām kolāžām līdz privātas dzīvojamās mājas izveidei, uzdevumi studentiem ļāva atklāt arhitektūras stāstu radīšanu, izmantojot zīmējumus, modeļu veidošanu, rakstīšanu un izpēti. Pieci uzdevumi, kas redzami šajā grāmatā ir:

I Pozitīvā & negatīvā telpa - divu dažādu telpu izpēte un jaunas konceptuālas vides izveide ar zīmējumu palīdzību.

II Forma, no tukšuma uz nozīmi - kā pirmā uzdevuma turpinājums, šis uzdevums bija izveidotās telpas pārvešana trīs dimensiju formā atlietā ģipša modelī.

III Mākslinieka-Arhibekta vertikālā komūna - studijas tipa dzīvokļa izveide konkrētam māksliniekam vertikālā torņa struktūrā, kur katram studentam atvēlēta identiska iepriekš noteikta telpiskā robeža.

IV Ēkas izpēte ģimenes mājai - plaši pazīstamu arhitektūras objektu - privātmāju - izpēte, analīze un interpretācija.

V Privāta Rezidence un studijas tipa dzīvokļi - gala uzdevums - privātmāju un studentu īres dzīvokļu projektēšanai Rīgā, Āgenskalnā.

Preface

This book is an overview of the projects made by first-year students in the 10th year anniversary of the RISEBA Faculty of Architecture and Design. Written by the students, the book contains a collection of visual, theoretical, and philosophical material telling the story of students' first-year experiences in architecture. We wanted to keep the authenticity of the thoughts and ideas behind each author's work present in this book, therefore we asked our fellow students to answer a series of questions on the inspirations, development, and outcome of their individual projects.

Throughout the span of the first year, the students tackled five studio tasks the aim of which was to introduce the students to the process of architectural design. These assignments ranged from conceptual spatial collages to developing a private residential house allowing the students to discover the power of storytelling in architecture by using drawings, model-making, molding, writing, and research. The five tasks displayed in this book are:

I Positive & Negative space - observing two different existing spaces and creating a juxtaposition of them into a new conceptual space by using drawing.

II The form – Nothingness to Meaning - as a continuity of the first task, this assignment was the translation of the created space into 3d dimensions in a cast plaster model.

III Artist-Architect Vertical Comune - designing a studio space for a particular artist in a vertical tower structure where each student had an identical pre-determined spatial boundary.

IV Case Study for Family House - a research and precedent study of an existing well-known private residence.

V Private Residence & Studio Apartments - the final task of designing private residence and student rental apartments in Riga, Agenskalns.

Kursa pasniedzēji

Studio Staff

Rudolfs Dainis Šmits



Rudolfs Dainis Šmits, MATS, Dipl.Arch., šobrīd ir RISEBA Arhitektūras un dizaina fakultātes (FAD) dekāns, MA programmas direktors un pasniedzējs. Rudolfam Dainim ir vairāk kā 30 gadu starptautiska pieredze arhitektūras projektēšanā un projektu īstenošanā. Viņš bija asociētais arhitekts Gunāra Birkerta (1925-2017) Latvijas Nacionālās bibliotēkas projekta izstrād (2014).

Dainis vada dizaina studiju un pētījumus, kuros viņš mēģina atšķirt arhitektūru no vienkāršām programmatiskām prasībām attiecībā uz tās ietekmi kultūras papildināšanā. Paralēli viņš veic pētījumus abstraktajā glezniecībā, kas attēlo netveramu horizontu: ņemot vērā telpiskās robežas, limitus un šķēršļus. Nodibinājuma ARHITEKSTI līdzdibinātājs arhitektūras diskursa veicināšanai Latvijā.

Rudolfs Dainis Šmits, MATS, Dipl. Arch., currently serves as Dean of RISEBA Faculty of Architecture and Design (FAD), MA program director and lecturer. Rudolfs Dainis has over 30 years of international experience in architecture design and project delivery. He was the associate architect with Gunārs Birkerts (1925-2017) for the Latvian National Library (2014).

He leads design studio and research investigations where he attempts to distinguish architecture from mere programmatic requirements to its affect qualities in cultural production. His parallel investigations delve into abstract painting that address the intangible horizon: considering spatial boundaries; limits and thresholds. Co-founder of ARHITEKSTI foundation for the promotion of architectural discourse in Latvia.

Harijs Alsiņš



Harijs Alsiņš ir arhitekts un “Alsins Architecture” prakses dibinātājs, kas ir bāzēta Rīgā un ir orientēta uz arhitektūras dizainu un pilsētplānošanu. Harijs ieguva diplomu Arhitektūras asociācijas Arhitektūras skolā Londonā, ir studējis arī Rīgas Tehniskajā universitātē, Braitonas Universitātē un Londonas Universitātes koledžā “The Bartlett”. Pirms “Alsins Architecture” dibināšanas Harijs kādu laiku ir pavadījis strādājot vairākās pasaules līmeņa arhitektūras praksēs – MAD Pekinā, Gage/Clemenceau Architects Ņujorkā, Ricardo Bofill Taller de Arquitectura Barselonā un Lifschutz Davidson Sandilands Londonā.

Harijs Alsiņš is an architect and the founder of Alsins Architecture, a design-driven architectural and urban planning practice based in Riga. Harijs received his Diploma at the Architectural Association School of Architecture in London, but has also studied in Riga Technical University, the University of Brighton, and University College London – The Bartlett. Prior to founding Alsins Architecture, Harijs has spent some time working in several world-class architecture practices – MAD in Beijing, Gage/Clemenceau Architects in New York, Ricardo Bofill Taller de Arquitectura in Barcelona, and Lifschutz Davidson Sandilands in London.

Ramón Córdova González



Ramón Córdova González ir meksikāņu arhitekts un pētnieks, kurš absolvējis TU-Delftas Arhitektūras fakultāti Nīderlandē ar “cum laude” izcilību. Viņš ir mācījis Marista de Meridas Universitātes Arhitektūras skolā Meksikā un šobrīd pasniedz FAD. Paralēli darbam dažādās arhitektūras praksēs viņš ir izstrādājis vairākus arhitektūras, pētniecības un mākslas projektus, kā arī prezentējis un publicējis savus darbus dažādos forumos Meksikā, Grieķijā, Nīderlandē, Apvienotajā Karalistē un Latvijā.

Ramón Córdova González is a Mexican architect and researcher graduated from the Faculty of Architecture of the TU-Delft in the Netherlands with a cum laude distinction. He has taught at the Architecture School of the Universidad Marista de Merida in Mexico and currently teaches at FAD. Parallel to work in different architectural practices, he has developed several architecture, research and art projects and has presented and published his work in different forums in Mexico, Greece, the Netherlands, United Kingdom and Latvia.

Kolins Rōvs

Ideālās villas matemātika

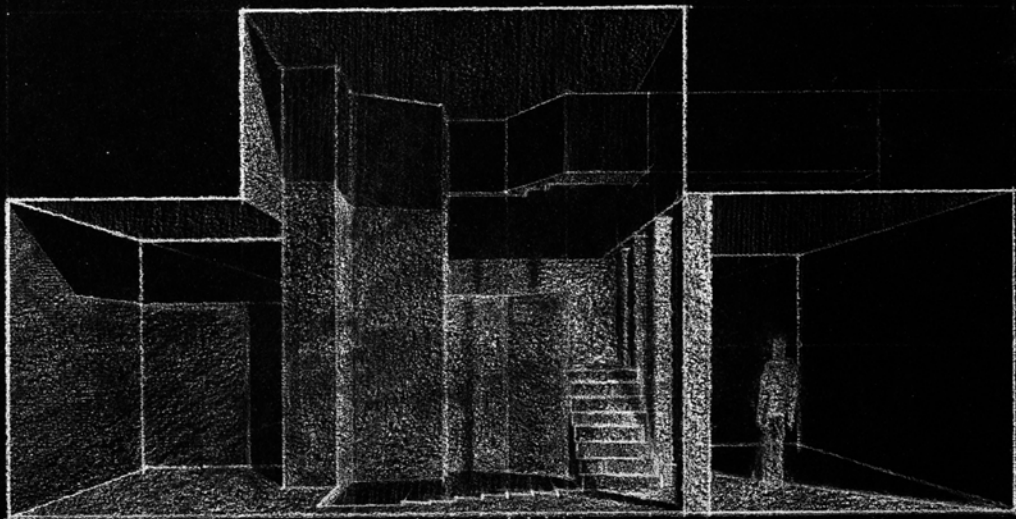
“Konflikts starp absolūto un mainīgo, abstrakto un dabisko; un
plaša starp ideālo pasauli un pārāk cilvēcisko nepieciešamību pēc
realizācijas.”

Colin Rowe

The Mathematics of the Ideal Villa

“The conflict between the absolute and the contingent, the abstract
and the natural; and the gap between the ideal world and the too
human exigencies of realization.”





Pozitīva & negatīva telpa

Positive & Negative space

Uzdevums I

Assignment I

Kursa pasniedzēji

Studio staff

Rudolfs Dainis Šmits

Harijs Alsiņš

Ramón Cordóva González

Laiks

Duration

Sep - Sep, 2020

Telpa un klātbūtne.

Uzdevums ir analizēt divas esošās telpas ar mērķi izprast mērogu un to īpašības. Nākamais solis ir jauna telpiska koncepta izveide, apvienojot abas telpas. Rezultāti ir attēloti 2D formātā ar pašu studentu izvēlētām zīmēšanas tehnikām - faktūrām, apgaismojumu, izmēriem, - griezumos, plānos un perspektīvā. Mērķis ir iemācīties pamanīt, kā darbojas telpas mums apkārt, kā novērtēt un izprast pieredzi pozitīvā telpā un tās negatīvajā ietvarā (tukšums pret formu), iemācīties pasniegt pieredzi caur zīmēšanu.

Studentu atbildētie jautājumi:

- Kāpēc tu izvēlējies apvienot tieši šīs telpas šādā veidā?
- Kādas idejas tev radās pirmā dizaina uzdevuma tapšanas procesā?

Space and presence.

The task is to analyze two existing spaces with the aim of understanding scale and properties. The next step is to juxtapose these spaces to achieve a new imaginary space. Spaces are represented in 2D with chosen drawing techniques using textures, lighting, dimensions and represented in section cuts, plans, and one-point perspective. The aim is to learn through observation how the adjacent space work, how to appreciate and understand experience within the positive and its negative enclosure (void vs. form), to learn how to communicate experience through drawing.

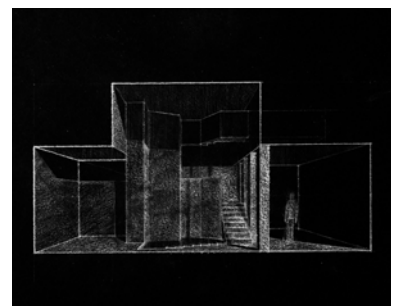
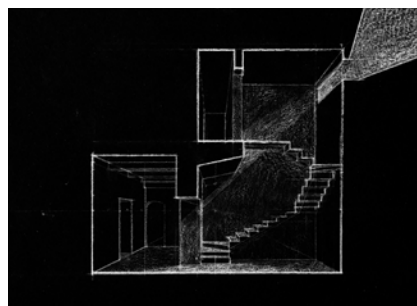
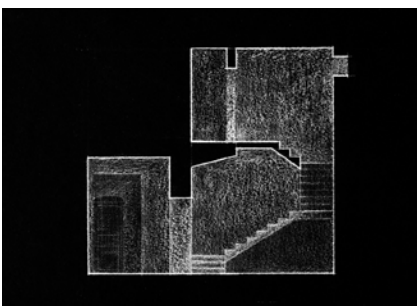
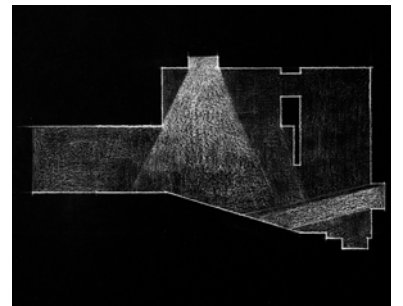
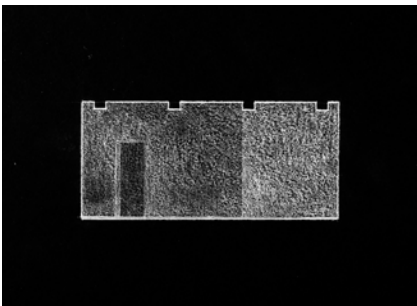
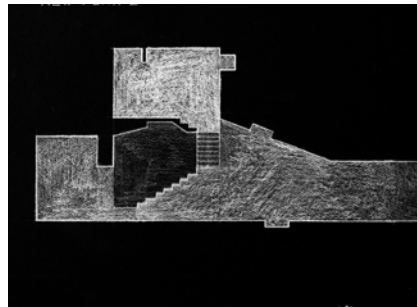
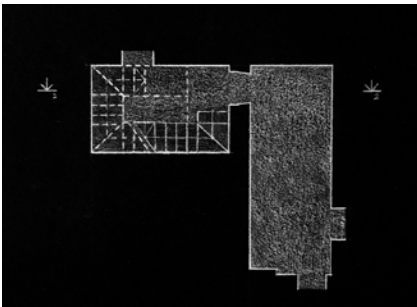
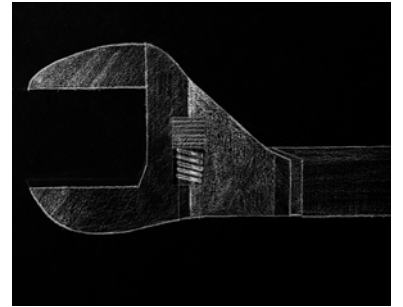
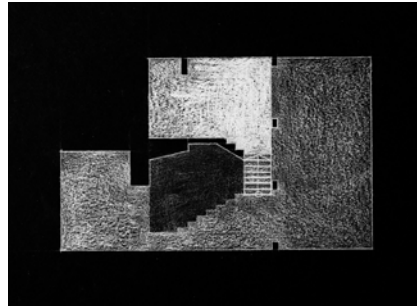
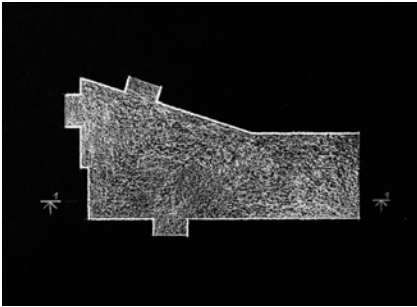
Questions answered by the students:

- Why did you combine those exact two rooms in these ways?
- What ideas did you have in the process of making your first design task?



At the beginning of the assignment, I immediately appreciated the approach to space that was encouraged by professors. It wasn't a feeling of producing mere technical drawings of existing sites, but rather I felt the urge to investigate seemingly ordinary spaces and find details that had the greatest potential for further transformations. This seemingly simple task really made me realize how each object and space has inherent typologies and spatial qualities that can be applied or transformed into another setting, where through means of composition and synthesis something ordinary turns out to be something sacral. This looking into the latent possibilities of objects and spaces is a principle that I still keep in mind.

I chose the technical staircase because I saw that, even excluding the stairs, the space containing overhangs and various depths could, depending on where you make the section cut, create an interesting floor plan area. The stairs had an added value in that, by viewing the section as a plan, they could create a different layer of inwardly or outwardly extruded elements. Thus I combined this more complex space with a more simple hallway, in the new plan beams would act as separating columns, in order to create a spatial contrast and experiment with transitional impact from one space to a more dynamic one. This I attempted to illustrate in my perspective view where two section drawings are combined into a plan in the end, created something completely new. The other way the rooms were combined to create the shape of a lobster, which was a very entertaining thought and served as an analogy between structural-spatial aspects of nature and architecture, perhaps this concept could be further developed into a complete lobster analogous structure.

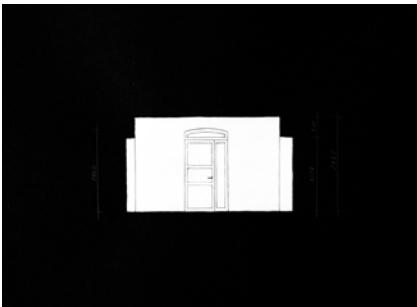
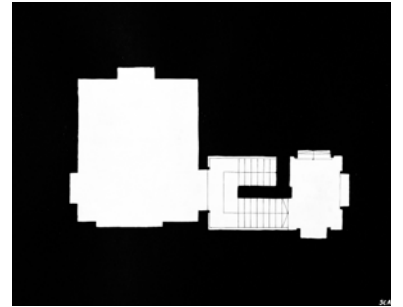
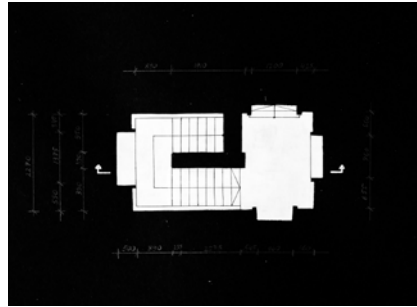
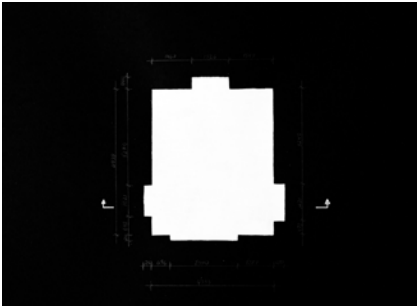


Sindija Sana Grosberga

This was my first assignment as an architecture student, I tried to understand what I as a future architect can actually do with a space, how far can I go, and what are the limits, if there are any.

In this assignment, we needed to analyze two separate spaces and at the end combine them. So I decided to take one very simple room, which has no windows and two entrances. The other space was a bit more detailed, it is a stairway on the third floor which has two entrances, a window on each side, and finally in the middle, between the staircases, there is a ruined brick wall, which was the the main reason I chose this space.

When I was done sketching my ideas, I tried different techniques to finally present my idea. I drew on black and white A3 sheets and colored positive/negative space with white or black ink. In the perspective drawings I decided to show shadows and lights, so I drew with a white chalk pencil on black sheets.

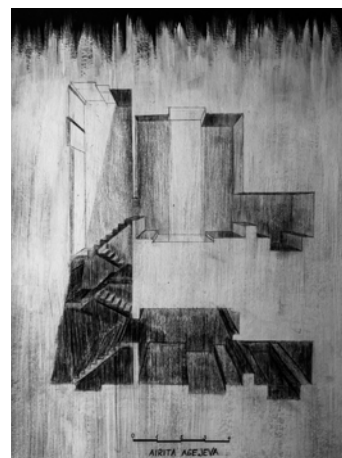
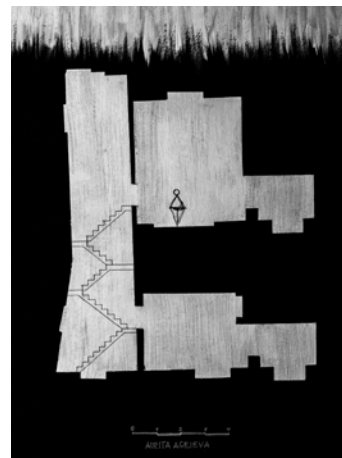
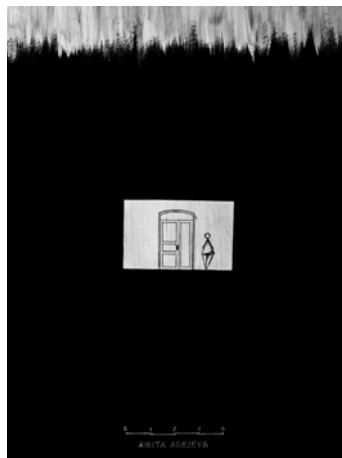
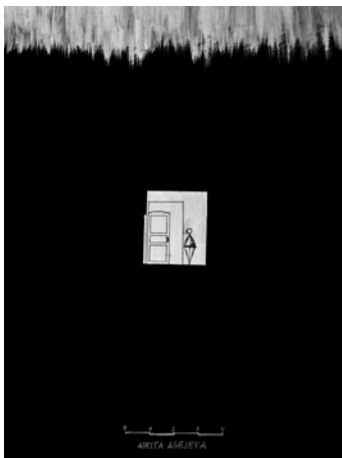
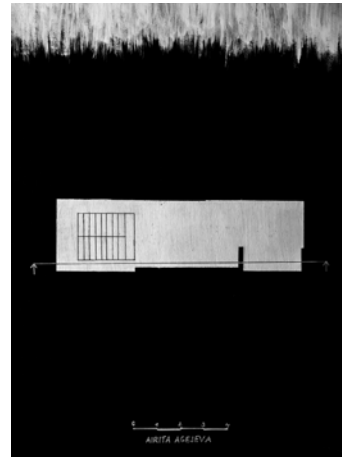
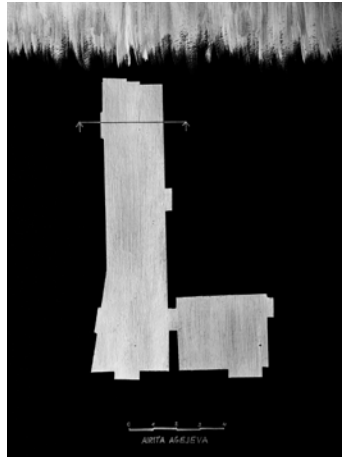
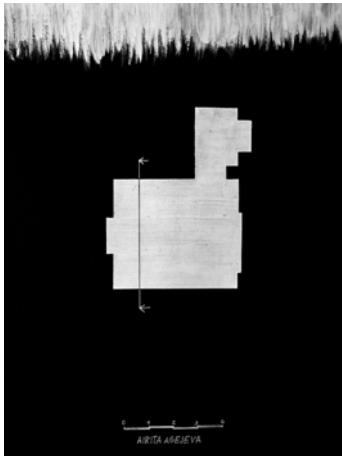


Airita Agejeva

It's understandable that starting a new path in a new environment may be confusing. The same thing I could say about my first assignment. For the task, I chose the most familiar place to me with an interesting shape, which was the hallway to the Arts studio and a small space already connected to it.

As hallways had door openings, it was a perfect opportunity to connect them with two small spaces. When looking at the combined plan, it looked like an abnormal section cut, where I had an opportunity to play with light. I wanted to show stairs and how the light from the upper opening would go in both spaces, making one bright and the other one really dark.

While working on this assignment my main concept was how big a role light plays in making a space where we reside.



Daniela Sokolova

The very first task for me as an architecture student.
The very first attempt to translate a room or an object into something more meaningful, something that alters sensations that I have never really tried to recreate before.

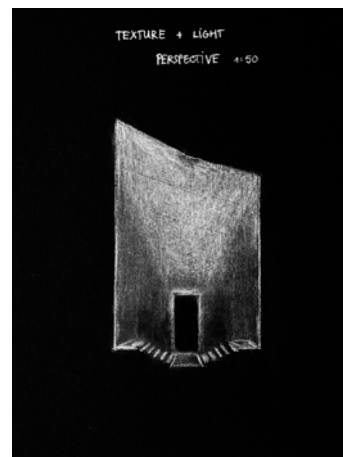
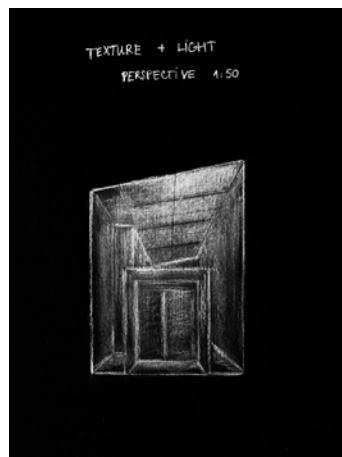
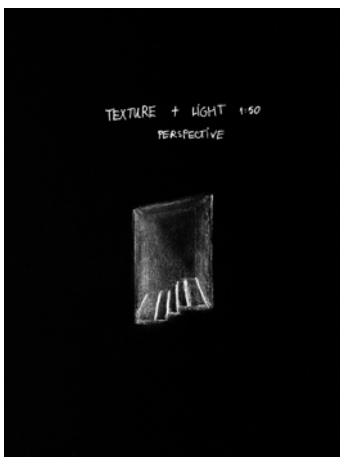
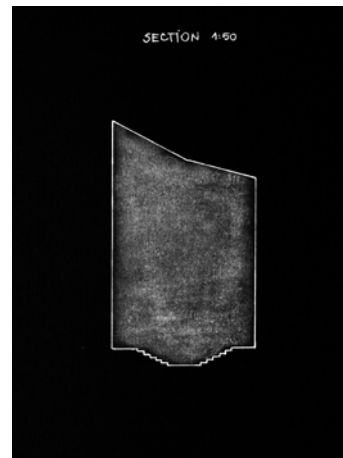
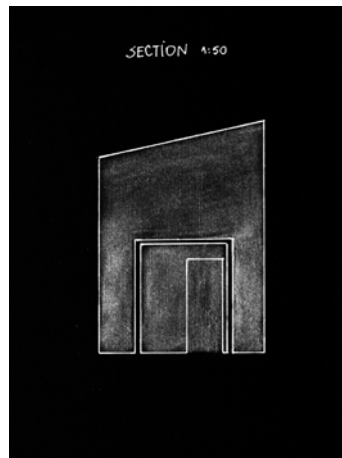
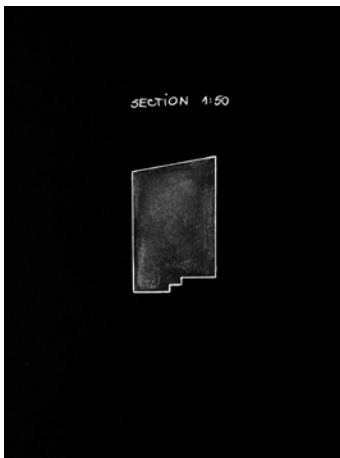
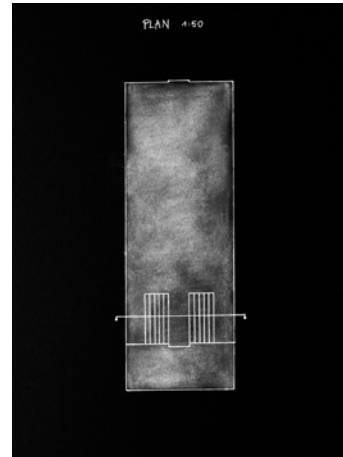
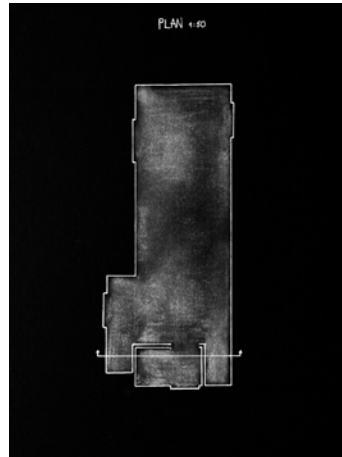
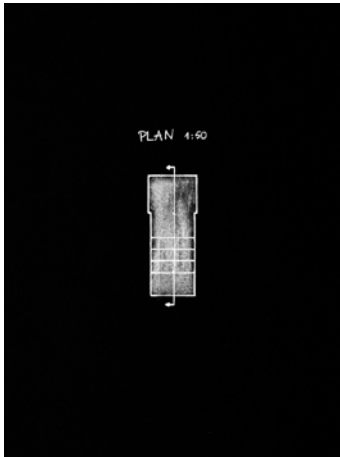
To produce anything from scratch with no background knowledge can be a thrilling journey one can proceed. I was inspired to discover, create and, and transform anything that could later be the definition of space that one can perceive.

The task was to pick two objects, two rooms, or one object and one room, and combine them together in a most exciting symbiosis. I chose one part of the building, and an object-simple by its purpose, but difficult enough by its spatial qualities - stairs.

My approach to this task was trying to influence the perception of the space by minimum means, rather than making things difficult in visual composition and appearance. Our mind is complicated enough to complicate even the most obvious things. Therefore, I left this task to a perceiver.

The end result- a space with stairs that are placed on both sides in the center of the room, and lead downwards to dark, unknown hole, where you meet yourself with the thought- should I stay or should I go?

Through such a relatively simple task, I learned- that the driving force in the world of architecture is a desire to be curious about everything. Anything from the external and internal worlds can be the beginning of something.



Vlad Bina

Blue Pill City - uztveres arhitektūra

“Cilvēka uztvere papildina uztvertājam pazīstamos attēlus, un iegūtais attēls ir vesels pat tad, ja parādītais ir nepilnīgs, sekojot pēdējā vizuālajam “skeletam”. Tādējādi iegūtā virtuālā telpa ir ieliekta, kuras centrā ir “skatpunkts”, kas ir cieši saistīta ar arhitektūras objektu nevis pēc formas, bet gan tādā veidā, kā to interpretē skatītājs.”

Vlad Bina

*Blue Pill City –
the architecture of perception*

“Human perception completes the images familiar to the receptor, the resulted image being whole even if the presented one is incomplete, following the visual “skeleton” of the latter. Thus, the resulted virtual space is a concave one, centred on the “point of view”, intimately linked with the architectural object not in its form but rather in the way the space is appropriated by the spectator.”





Forma, no tukšuma uz nozīmi

Form vs. Void – Emptiness to Meaning

Uzdevums II

Assignment II

Kursa pasniedzēji

Studio staff

Rudolfs Dainis Šmits

Harijs Alsiņš

Ramón Cordóva González

Laiks

Duration

Sep - Oct, 2020

Pozitīvā telpa pret negatīvo.

Uzdevums ir izveidot trīsdimensiju telpisko attiecību starp tukšumu un objektiem. Šis uzdevums liek iztēloties telpiskos aspektus, ņemot vērā intersticiālās attiecības starp izveidoto telpu un masu. Šī uzdevuma mērķis ir izprast saikni starp zīmējumu plaknē un reālo trīsdimensiju telpisko rezultātu. Fiziskais modelis ir darba instruments, lai izprastu izveidoto telpu attiecības. Mērķis ir redzēt, kā divdimensiju zīmējumi veido faktisko trīsdimensiju telpisko rezultātu, un izprast to korelāciju.

Studentu atbildētie jautājumi:

- Koncepta, galvenās idejas un iedvesmas paskaidrojums.
- Izstāsti to, ko mēs nevaram redzēt (iekšējās pārdomas, pieredze, aizkadri).
- Paskaidro savu mīļāko projekta daļu.

Positive versus negative space.

The task is to create 3D spatial relationship between voids and solids. This task requires imagination of the spatial aspects considering the interstitial relationship between created space and mass. The objective of this assignment is to understand connections between 2D drawing and actual 3D spatial outcome. The physical model is a working tool, like sketching, to understand the relationship between the newly created spaces. The aim is to see how 2D drawings connect with the actual 3D spatial outcome and to understand its correlation.

Questions answered by the students:

- Explanation of the concept, main idea, and inspiration.
- Tell us what we can't see (some inside thoughts, experience and behind the scenes)?
- Explain to us your favourite part of this project.



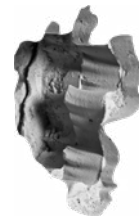
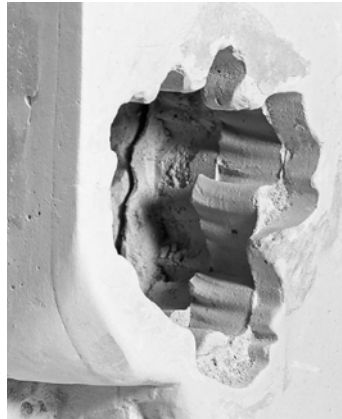
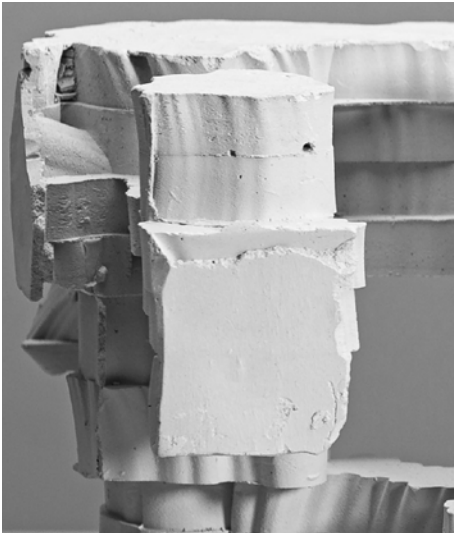
Anastasija Šapošnikova

During this project, I tried to create unusual spatial relationships between negative and positive by introducing natural inside movement.

You see something simple on the outside, but the inside turns out to be more complex than you thought. Negative space shows the hidden relationships of caved-out corridors, the connections and relationships between them. This way cube transforms into a completely different natural shape, and the cube becomes almost unrecognizable. The tunnels inside replicate the cave system, this way play of light and movement flow appears in the model.

For me, it was an interesting decision to focus on natural forms only, rather than sticking to geometry. I was excited about the outcome because foam pieces were mostly cut randomly in order to replicate natural movements.

Overall, even though it took a couple of tries and foam models to cast it properly, this project was existing to work with.

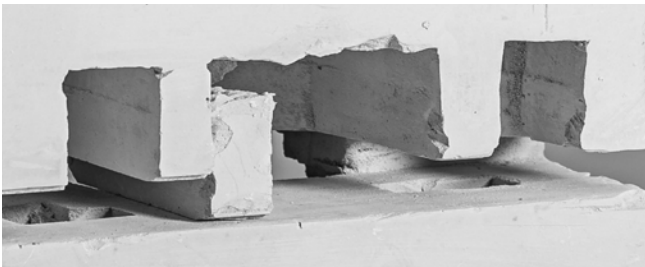


Emilija Zake

There wasn't any first idea or inspiration for this project. I just made a little sketch about what came to my mind at that moment, and when ideas came to my mind, parallel I made a foam model.

I would say that everything was spontaneous. It was my first time working with gypsum, It was a very interesting first experience. There were a lot of difficulties, of course. The finished gypsum the model was my third try, previous models broke out or split in some parts.

My favorite part of this project is those two long lines that are crossing each other. This was one of the hardest parts to make in the model, but I think they turned out the best of other things. I like the way how light goes through them and how they make shadows.



Elizabete Hanna Kaudze

My idea for this model is two separate pieces that can be moved around and put together in different ways but in the end still resulting in a cube form, which came to be from listening to the task that was given to us too carefully, which was to take the rooms from the previous task put them together and make cubes of positive and negative space, this resulted in me hearing the words “put together” and making my rooms which were L shaped to be done as something that can be put together.

Additionally, I could say that the process of creating each side to be able to fit together resulted in me doing a lot of calculations, so no escaping math here in architecture, that’s for sure!

After the development of my project, I think that my favorite part was playing with the plaster, since it was something new to me, after this, I also was inspired and used it in on another project as well.



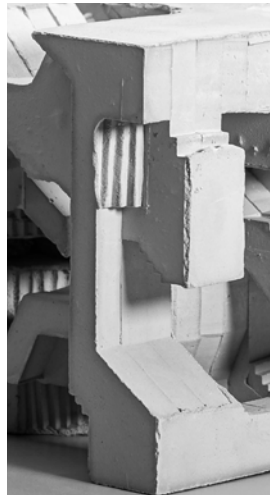
The concept was to imagine an intrusion or distortion originating from the core of the cube that reassembles different parts like stairs and walls in a rhythm that roughly follows the direction of this “explosion”.

With this thought in mind, there were formed narrowing stairwells, oblique openings and walls, which by rotating the cube created something that resembles light wells, perhaps similar to Steven Holl’s distorted sponge-like structure in Simmons Hall at MIT.

As an inspiration also should be mentioned abstract paintings of Zaha Hadid, which are very dynamic representations of architectural composition and my work could be viewed as an attempt to interpret these paintings in three dimensions.

The work started by focusing more on the details rather than the composition as a whole. The approach was to create a collection of parts that would be arranged in the cube. Later on, this proved to be inefficient, and it lost some of its compositional strength. After a failed attempt to create the final model, the details of the concept went through a lot of simplification, and I took the approach of focusing on larger masses and creating spaces by layers in order to strengthen spatial continuity, to create a story that unifies the cube in a way that correlates more to the concept.

The best part was probably working with foamboard and trying to find the best composition. In the end, even a failure to create the initial model proved to be valuable because it allowed us to approach this task from a different perspective and create something simple, yet possibly better.

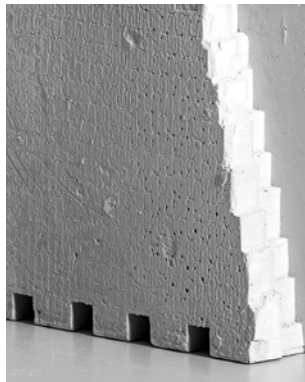


Jūlija Paula Lazdiņa

A space that catches my eye first in a real building usually is a staircase, its appearance and connection to the building and the floor it is leading you to. Because of that, I decided to work with a space like that in this project. I learned and understood better how important this either small or big area in a building actually is - how it works mentally and physically, how it changes the sentiment and logical usage.

This project is the next step of the previous one where we learned to understand positive and negative spaces, how they interact with each other and how the space that we can't usually see, the negative one works.

Experience of the actual work is an experience that I will not forget, because of the forms I chose and their complex centers of gravity. It took me three passes to make a model that didn't break. I learned how to connect the staircases together so the gravity centers are the same strength on each corner and understood better how even a small piece of internal wall reinforcement on the model can change the whole strength of the building.

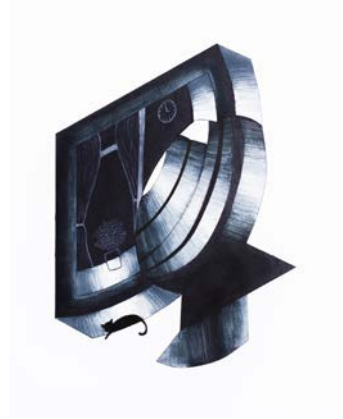


Leticija Dedela

My main idea while doing this project was to go with the flow and experiment with the shapes that I can come up with on the spot. I did not have any particular concept or idea in my mind, however, I wanted to create something that would be visually appealing and interesting to look at, allowing each viewer to interpret the shapes in their own way.

For me, personally, this project was quite difficult to execute physically, since the materials were not easy to transport and it required a lot of physical strength to cut the foam with a knife, however, all the efforts that I put into it made the project more memorable. The work in the studio was very fun and going to construction material shops with coursemates will definitely be a fun thing to remember in the future.

My favorite part of this project was seeing the gypsum cubes once they had dried off and unpacked from the foam. It was also the most stressful moment because you never know whether they will turn out the way that you anticipated, however the process was very exciting. Creating the drawings was another part of the project that I really enjoyed because I had a lot of fun trying out the alcohol-based markers for the first time and blending the colors together, which in the end turned out to be quite successful.



Samanta Turovska

The main idea of this task was to analyze different spatial aspects and elements, such as stairs, openings, shadows and light, arches, and so on. As a starting point for my concept, I took my favorite elements – arches, columns, straight stairs, and circles. Further, I played with distinct shapes, thus creating the volume of the mass. As a result, I came up with the concept of my work “bringing dissimilar shapes into one integrity”.

At first, I created the ‘positive’ part of the model that I found interesting from the perspective of spatiality, for instance, the columns on the bottom part that created cast shadows on the ‘floor’ of the model and the circled opening cut on one of the walls allows us to look inside the space and pay attention to the details.

The second step was to create the opposite model, ‘negative’, that was hard to build due to the voids that were not clearly shaped. I didn’t know what kind of shape would come out of the framework that I created until I opened it. Surprisingly for me, the ‘negative’ model was at times better than the ‘positive’ model. The column going in the middle of the model created some sort of transition between the top and the bottom parts. It became ‘one integrity’ or I prefer to call it ‘ruins of spatiality’ that can be perceived differently depending on the scale.

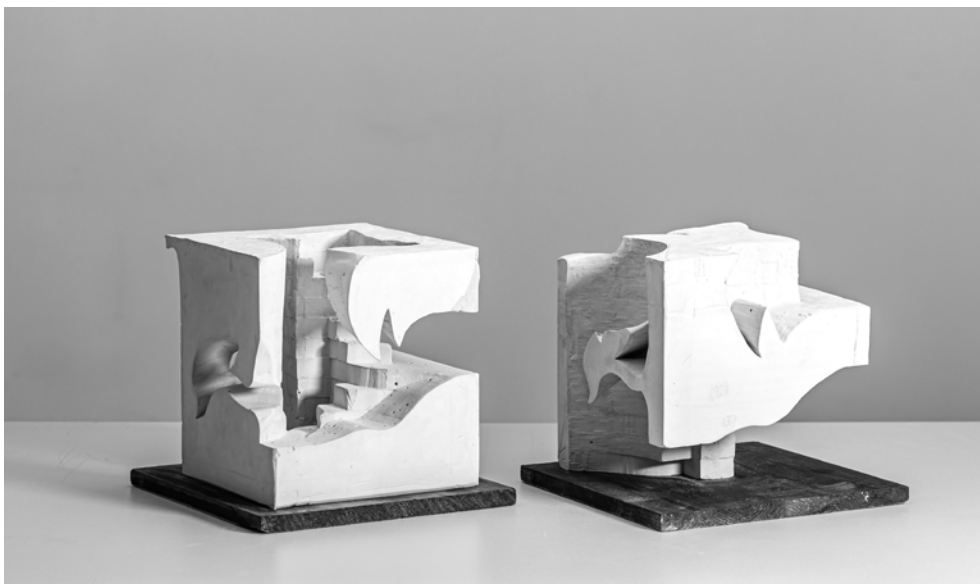


Everts Gërmanis

The main goal I had for this assignment was to breach the borders and the squareness of the given cube while still have the final shape of both the positive and negative model represent the given task of shaping a cube spatially. I wanted mostly focus on creating fluid and organic shapes inside the cube which would make cave-like carvings into the positive model and create the organic mass in the negative model to still give the viewer visual guidelines to see the starting point which was a cube.

The circular staircase in the center of the cube was placed there to bring in something familiar to every viewer but designed to fit in with the fluent shapes of the cave-like structures. Secondary task for the staircase which goes through the model and is visible in both models were to be the linking object between the two models since they can be clearly distinguishable in both models.

Working with plaster is quite stressful since one only sees the result after opening the mold to see the final shape, but I loved the excitement of opening the mold and the curiosity to see how the ideas and sketches turned into something spatial and tangible.



Daniela Sokolova

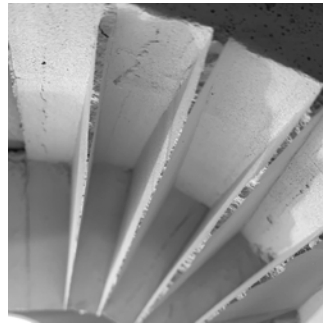
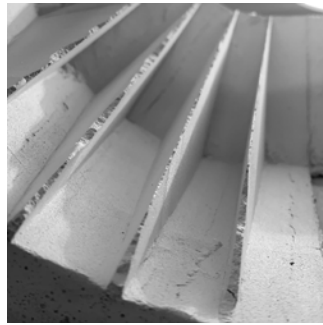
The essential focus was attention to detail and taking the role of the observer. Interaction between a curious observer and an observed object creates an appetite to understand the object's nature.

During the observation coincidence led to the final result. Therefore the final result we can perceive now is the product of observing and letting things happen instinctively and only after that adding our own perception, knowledge, and understanding of objects' nature. The author creates the rhythm of the matter, which then surrounds the limited area of a cube, which then evolves into physical dimensions of space where things can exist, move, and be experienced.

It is important to mention the reference for this work-American minimalist artist known for his large-scale steel sculptures- Richard Serra. He emphasizes materiality, scale as well and engagement between the viewer, the site, and the object. In his work he constructs spaces that contribute to the experience of individual human state, the basic understanding of who we are.

"With any work of art, what happens is if you're open to seeing it you probably have a sensation, and that sensation leads to an experience and that experience is private and deals with your background, where you were born, what you've been exposed to, who you know, what your education was; and it will lead to other ways of thinking about other things."

Richard Serra



Juhani Pallasmaa

*Ādas acis:
arhitektūra un maņas*

“Arhitektūras elementi nav vizuālas vienības vai gešalts; tās ir sastapšanās, konfrontācijas, kas mijiedarbojas ar atmiņu.”

Juhani Pallasmaa

*The Eyes of the Skin:
Architecture and the Senses*

“The elements of architecture are not visual units or gestalt; they are encounters, confrontations that interact with memory.”

Basics of Design I

2020/2021, Year 1

Uzdevums III

Assignment III

Kursa pasniedzēji

Studio staff

Rudolfs Dainis Šmits

Harijs Alsiņš

Ramón Cordóva González

Noslēguma žūrija

Visiting critics

Dina Suhanova

Efe Duyan

Laiks

Duration

Nov - Dec, 2020

Mākslinieka-ArHITEKTA vertikālā komūna

Artist-Architect vertical comune

Telpiskā izpēte cilvēka mērogā.

Uzdevums ir noformēt studijas telpu konkrēti izvēlētajam māksliniekam. Šis uzdevums ietver telpisko izpēti, kā arī arhitektūras reprezentācijas valodas attīstīšanu. Svarīgas sastāvdaļas, kas tiek īstenotas šajā uzdevumā, ir koncepta jēdziens, programma, konteksts un cilvēka mērogs.

Izdomāts stāsts:

“Ir 24 mākslinieki, arhitekti, mūziķi, aktieri un dejotāji, kuri nolēma uzbūvēt galerijas torni, kurā no katra tiks izvietots viens mākslas darbs (glezna, fotogrāfija, skulptūra, muzikālā kompozīcija u.c.). Nolūks ir ne tikai izveidot galeriju, bet arī izveidot to par vertikālu ciematu, kurā galerijas telpās varētu mitināties dažādi mākslinieki-arhitekti un radoši cilvēki. Varam saukt to par rezidenču programmu radošiem cilvēkiem.”

Studentu atbildētie jautājumi:

- Iepazīstiniet ar savu īpaši izvēlēto mākslinieku.
- Koncepta, galvenās idejas un iedvesmas paskaidrojums.
- Kāds ir tavs ieguvums no dotā mākslinieka?

Spatial investigation in human scale.

The task is to design a studio space for a particular chosen artist. This task includes spatial investigation, as well as develop the architectural language of representation. Important ingredients implemented in this task are the notion of the concept, the program, context, and the human scale.

A fictional story:

“There are 24 artists, architects, musicians, actors, and dancers who decided to build up one gallery tower in which one artwork (painting, photography, sculpture, musical composition, etc.) from each of them will be placed. The intention is not only to make a gallery space but also to make it a vertical village where artists-architects and creative people from different disciplines can reside within the premises of the gallery. We can call it a residency program for creative people.”

Questions answered by the students:

- Introduce your assigned artist or architect.
- Explain your concept, main idea and inspiration.
- What is your takeaway from your given artist?



Airita Agejeva

Māksliniece

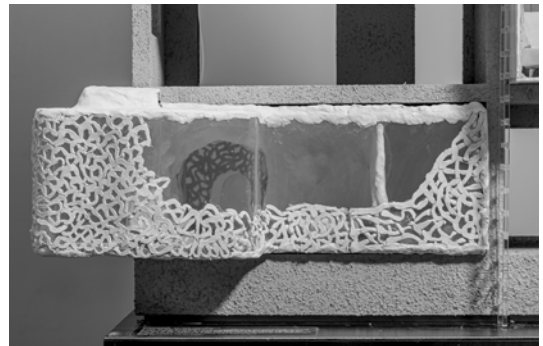
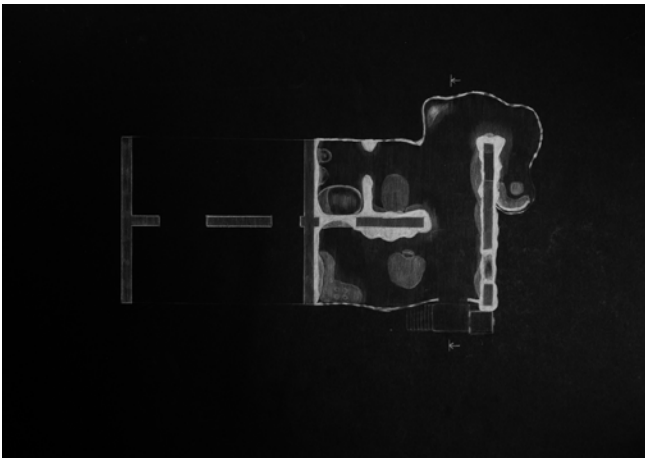
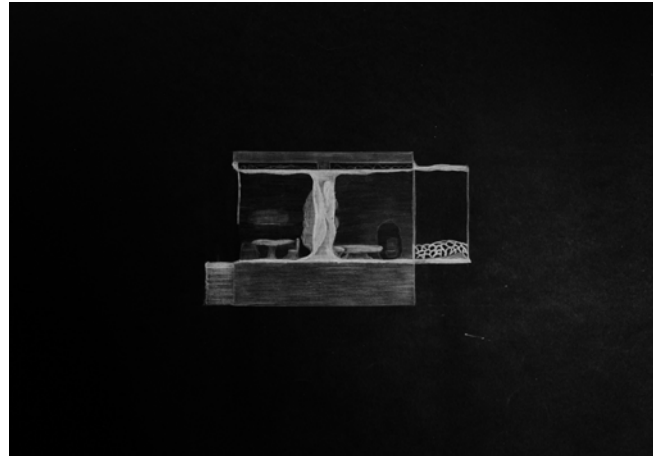
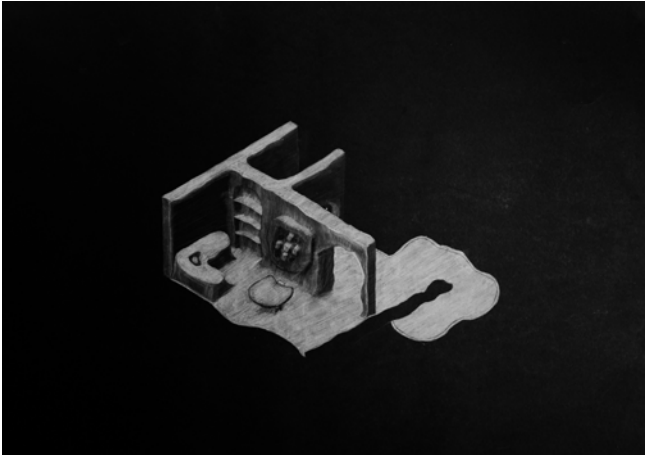
Artist

Yayoi Kusama

My given artist for this assignment is Yayoi Kusama, she is known for her sculptural works, immersive installations, and her prolific paintings. Kusama's infinity rooms can evoke ideas of grand, infinite universes, but her painting can allude to microscopic cells. Kusama's work made me think maybe how we as a society don't know how to adapt to these people and what is actually considered "normal"?

My initial concept for this assignment was about how we lose sense of space and time, but reading additional material different side of Yayoi Kusama- a Japanese women's social and symbolic position in postwar culture and how she showed her cultural and sexual position in the art world. So I wanted to pursue my project from that point of view. To show that part of her I wanted to lose all the sharp edges and harsh masculine lines that would indicate masculinity, but show more bent lines and feminine forms.

To get that effect I started to work with clay by continuously sticking clay to the surface and putting it piece by piece together to grow all the forms. With this, I was replicating Yayoi Kusama's obsessional type of work.



Matīss Kļava

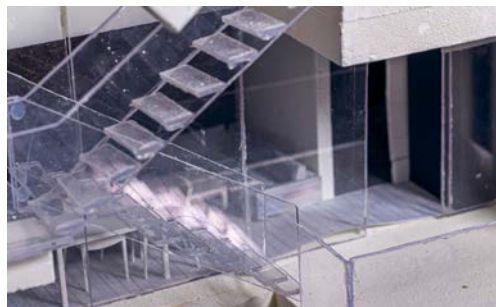
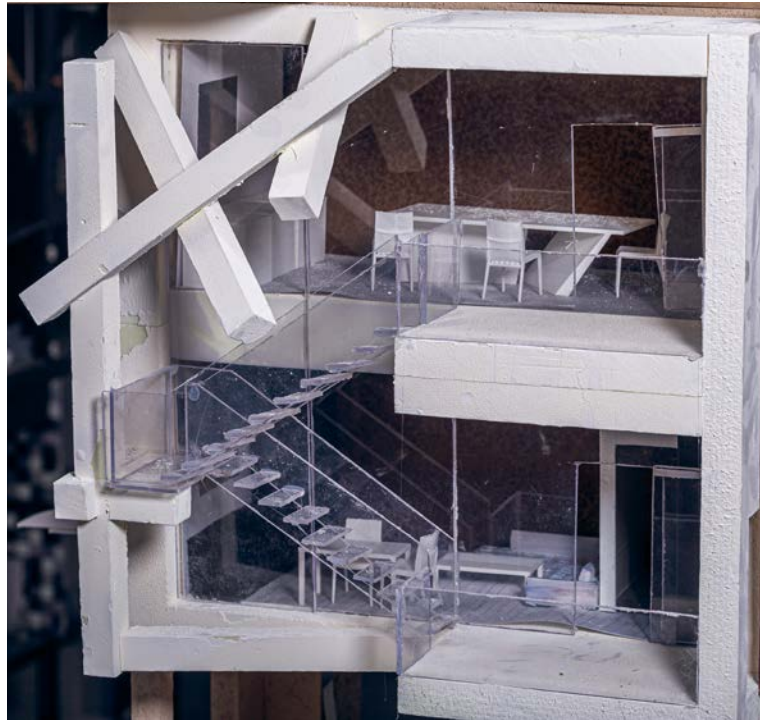
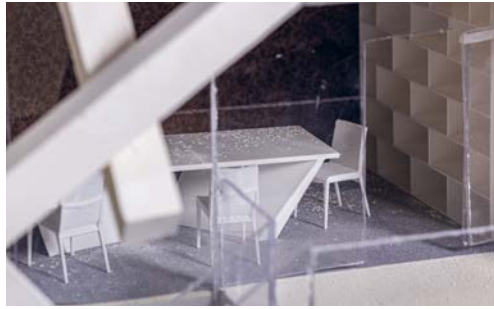
Mākslinieks

Artist

Lebbeus Woods

The Artist for the assignment was Lebbeus Woods and the text War and Architecture. It was definitely a good example of the deeper meaning of design and the link to the mental world.

The concept idea was to create a simple design creating the motion of damaged but healed and fixed building parts for the facade showing falling movement from the outside, safety, and a sense of shelter to the inside. Lebbeus Woods is a wonderful philosopher and the texts by him I found very inspiring and also to look at the middle ground of reality and imagination.



Markuss Gustavs Brieze

Mākslinieks

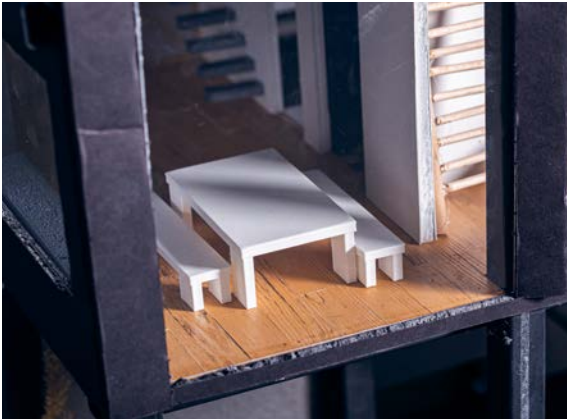
Artist

Thom Yorke

My given artist for this project was the lead singer of a band called Radiohead – Thom Yorke. He is a well-known musician around the world, but the peak years of his musical success are behind, and now he focuses on finding other ways to express himself artistically.

For the tower project, I gained inspiration from a short film “Anima”, which Thom Yorke created in 2019. It is bizarre, mysterious, and incredibly artistic. It speaks on subjects like dreams, the subconscious mind, and the never-ending cycle of going to work and coming back home. So, using these key points of interest, I created a design where Thom could contemplate, dream, and reflect on modern society.

My main takeaway from this project is that by working on the model directly, a lot more ideas can come to mind during the process of cutting and sticking material together, rather than just drawing on paper. And I think it can be an effective approach to almost any project.



Marija Malinina

Mākslinieks

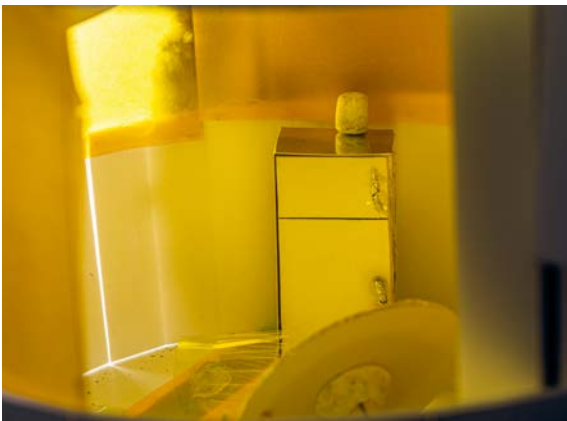
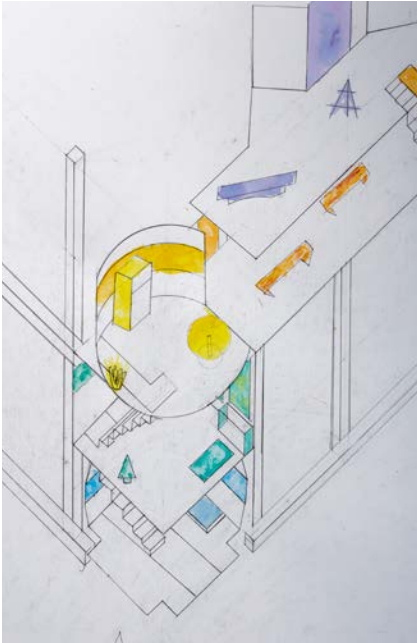
Artist

Raimonds Staprāns

Raimonds Staprans is a well-known artist both in the United States and his native Latvia. Staprans was born in 1926 in Riga. Now he lives in San Francisco, California with his wife, a scientist Ilona Staprans. He is a painter from the Bay Area who specializes in California's landscapes, architecture, fruits, chairs, etc. The artist utilizes a wide range of vibrant colors in his paintings. "I am an abstract painter whose objects are really recognizable and sometimes quite realistic," Staprans stated about his works.

The main idea of the project was to create apartments that have a unique and specific atmosphere in each room, which can change the perception of space and objects for a viewer. This idea appeared when I started to investigate the artist's biography. Staprans immigrated from Latvia to the United States with his family in 1947. His immigration and arrival to California changed his own perspective on colors, space, shapes, and objects. Using this idea in my project I tried to recreate the experience of an artist in apartments. To understand the usage and ratio of colors I studied and got inspired by Paul Klee's color theory.

This project gave me an opportunity to experience colors and their usage in interior design from a different point of view. While doing this assignment, I realized what a big role the color and shape of space actually play on human perception.



Letīcija Dedela

Mākslinieks

Artist

Brian Eno

The artist, whom I was assigned to create an apartment for, is Brian Eno. He is a producer, musician, songwriter, artist, and sound designer. He is known for his pioneering work in ambient music and contributions to rock, pop, and electronica. Brian Eno is described as one of popular music's most influential and innovative figures.

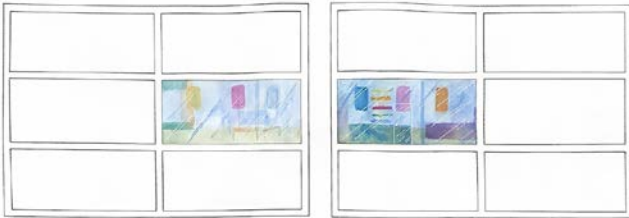
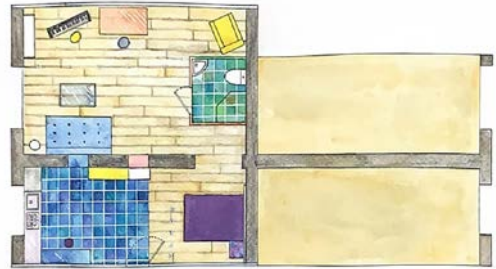
The main idea, that I wanted to implement in my project was translating music through colors, textures, and light.

Since music is extremely complex, consisting of many different tonalities, notes, pitches, sounds, etc., I thought that the best way to showcase that is through colors, light, and texture because these elements show the diversity of a space and give the space some of the most important visual and spatial aspects.

Another reason why I think implementing colors in my project is extremely important, is because Brian Eno is known to utilize self-made, colorful cards to help himself with the creative process of composing musical pieces.

I gained a lot of inspiration from Brian Eno's colorful light box installations that create a peaceful atmosphere using just color and light, accompanied by Eno's musical pieces.

The main takeaway that I learned from both – Brian Eno and this project – is that light and color are two of the most important aspects of any space. They can influence people's mood and productivity, as well as transform any space completely, giving it a unique character. This made me realise, that upon making any future projects, it is very important to pay more attention to these aspects.



Samanta Turovska

Māksliniece

Artist

Georgia O'Keeffe

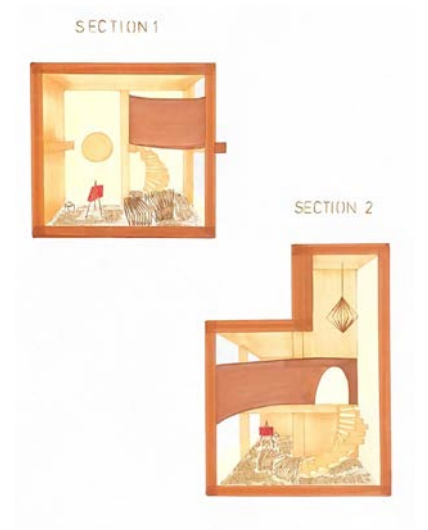
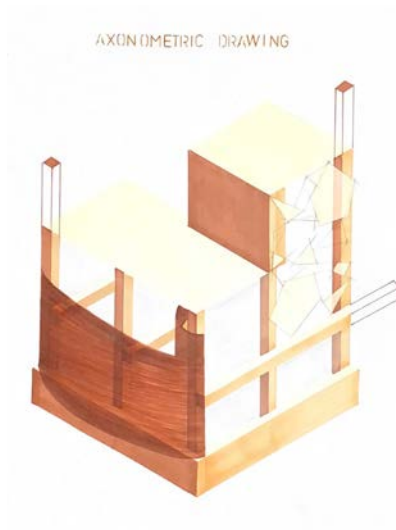
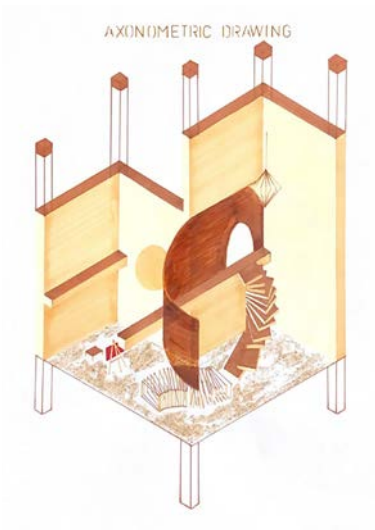
The name of my given artist was Georgia O'Keeffe. She played an important part of the development of modern art in America. During her studies, she began experimenting with her art, breaking from realism, and developing her own visual expression through more abstract compositions.

O'Keeffe began spending her summers in New Mexico, then she bought her own property in the middle of the desert and spent the rest of her life there. This was the point for me to start my own discovery of her works and personality.

I started exploring for new information and asked questions about what I have found – Why did she extremely like New Mexico? What was the main reason she liked this place? How can this reason be realized in my project-making? What is the meaning behind the information and inspiration I chose?

The concept is to discover the smallest details of the whole picture and to find the appeasement with yourself and thoughts which follows the name of the project “It's all about the discovery”. The aim is to give a break, to give the person his mind and heart a chance to relax and recharge. I came up with an idea of the space inspired by the marvelous desert landscape: high mountains, porous sand, bones of extinct animals, sunny days, and starry nights, therefore, I chose a certain color palette to which I stuck throughout the entire model-making process.

These colors were taken from the photo of the desert – neutral, relaxing, and calming, have some of pureness and softness of white color. In addition, I found some of Georgia O'Keeffe's paintings that I have chosen as my inspiration for the façade and the furniture inside the space.



Elīna Rikmane

Mākslinieks

Artist

Ai Weiwei

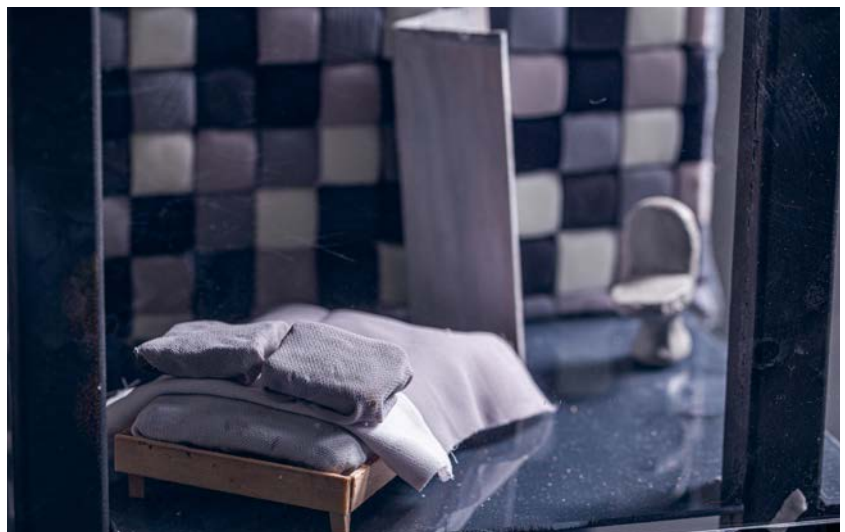
Ai Weiwei is a Chinese contemporary artist and architect. His Art affects society because he brings up important issues through his installations.

The artist is rapidly trying to pay public attention to the problems of government activities in China. He succeeds in this but the Chinese government in response arrests and causes harm to him for unknown reasons.

In my project, I tried to create a studio that shows how it is difficult to live in the atmosphere that Weiwei lives in. The studio is placed at the bottom, close to the “society” so it is easier to follow what is happening inside. For that reason, the front and the side walls of the flat are transparent. On the ceiling, there are red lasers going through, because red is a color of power, blood, and control, and red laser is a symbol of gunsight. No matter what you always will be watched by someone.

One of its main claims of Weiwei's was China's status in the world as a place with an inexhaustible amount of cheap labor in the textile industry. This idea is represented in the flat as a wall with squares that are made from the tissue.

In this project, I showed the power and how hard and dangerous it is for the modern human.



Aleksandra Tallerova

Mākslinieks

Artist

Alexander Brodsky

Alexander Brodsky is a Russian architect and artist. He is one of the founders of the “paper architecture” direction. I want to talk about his love and work with garbage. I was inspired by his interview, where he told how he reconstructed his country house from the materials already used, and he didn’t buy new materials. He also says that the main problem is not garbage, it’s the attitude of humanity to this.

My main concept in the apartment is to show the cyclicity of things in nature. Endless confrontation of the garbage that we throw out in tons with nature.

People are born and die, new ones appear, and so on in a circle. And the main word that I have singled out for myself is cyclicity. And I tried to combine two ideas: working with garbage and cycling.

I want to show that with the increase in the use of various materials and things, the amount of waste increases, which is a problem for humanity. With my space, I wanted to show that waste and rubbish can and should be reused.

I learned to analyze information and also work with different materials.



Santa Rudzīte

Māksliniece

Artist

Eileen Gray

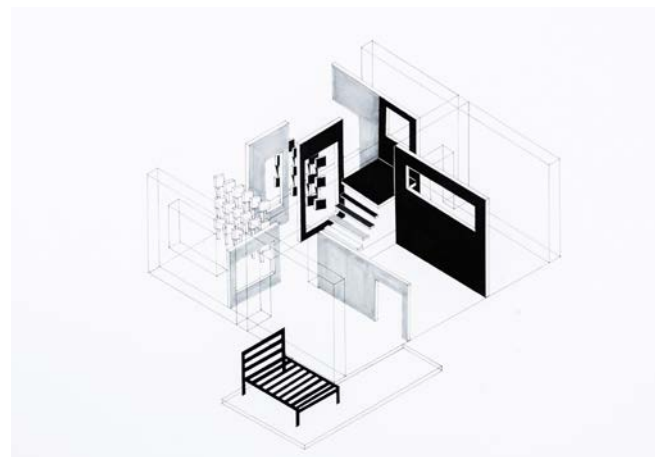
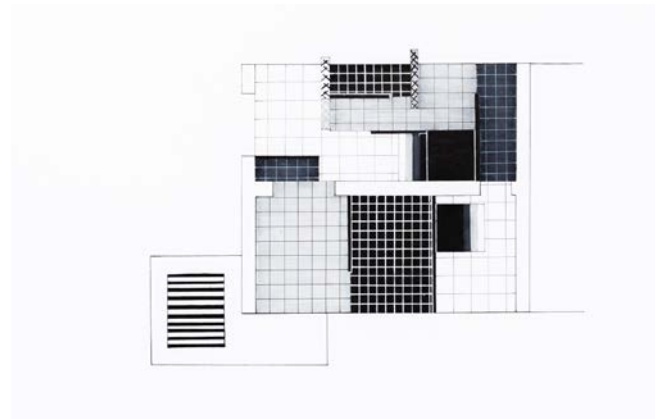
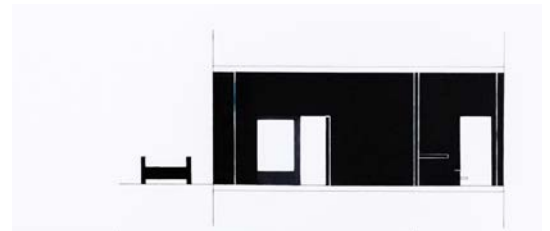
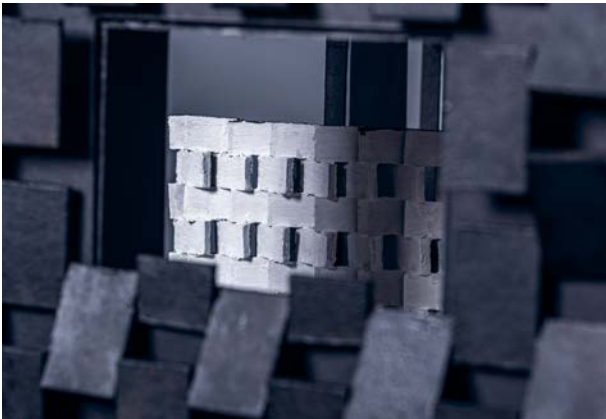
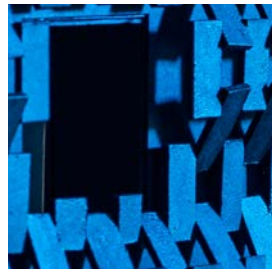
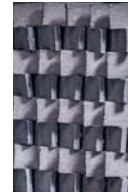
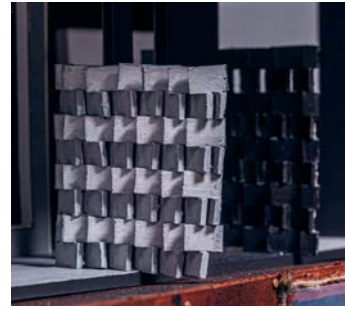
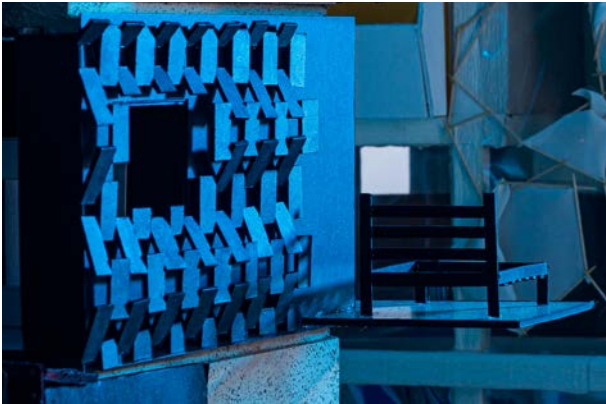
The person that was given to me was an architect Eileen Gray. She was most known for her 2 houses – “E-1027” and “Villa Tempe a paia”, designed furniture and her panels.

While exploring Grey’s works I noticed that privacy is very important for her. Big windows made those spaces very open, but at the same time curtains and thoughtfully placed walls between rooms made them very private.

I was interested in developing my own concept of what really makes the place private or open, not only physically but also mentally. An open space physically is very spacious, light, and simple, but an open space mentally is a space that is not defined by any furniture, people are free to develop their feelings and thoughts about what that space is to them. In my project, a physical feeling of the space is developed by playing with the visual aspects of the space (distance from entrance, materials, colors, levels, openings).

But mentally spaces are different in a way that almost every room in this apartment is non-defined, everybody can choose what the spaces are... except the bedroom, where I placed the only furniture in this project – the bed. Mentally the bedroom is the most closed space because of the bed we don’t have the choice, it’s the furthest room from the entrance in walking distance but one of the nearest spaces based on the physical distance from the entrance but at the same time, the floor is completely glass. In the end, is it private or open?

Not always the “perfect equation” is the only way how to get to the wanted solutions, it’s important to explore.



Toms Tarvids

Mākslinieks

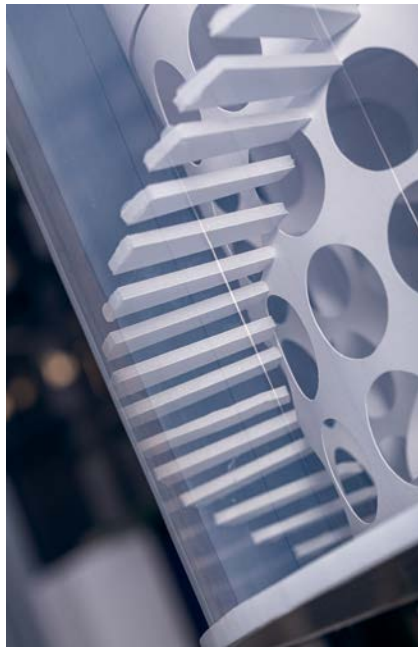
Artist

John Cage

John Cage was an American experimental composer, born in the year 1912. He was one of the leading figures of the postwar avant-garde and a pioneer of non-standard use of musical instruments. His most celebrated work, the music piece “4’33”, essentially 4 minutes and 33 seconds of silence, was what defined his career.

My vision for his studio was something that would reflect a person’s thoughts and emotions when being in the space, something that would not disturb the mind and would allow flow, not only mentally but also physically. Self-awareness was something that was important for Cage himself, so I feel like the concept fit him quite well. The design was mostly inspired by the organic forms and repetition in nature. The all-white color choice came from the idea that the color white is self-absorbing and therefore non-intrusive, which amplified the idea of self-awareness in the space.

This project definitely taught me not to overthink things too much. Trust your gut and do things intuitively.



Anrī Lefevrs

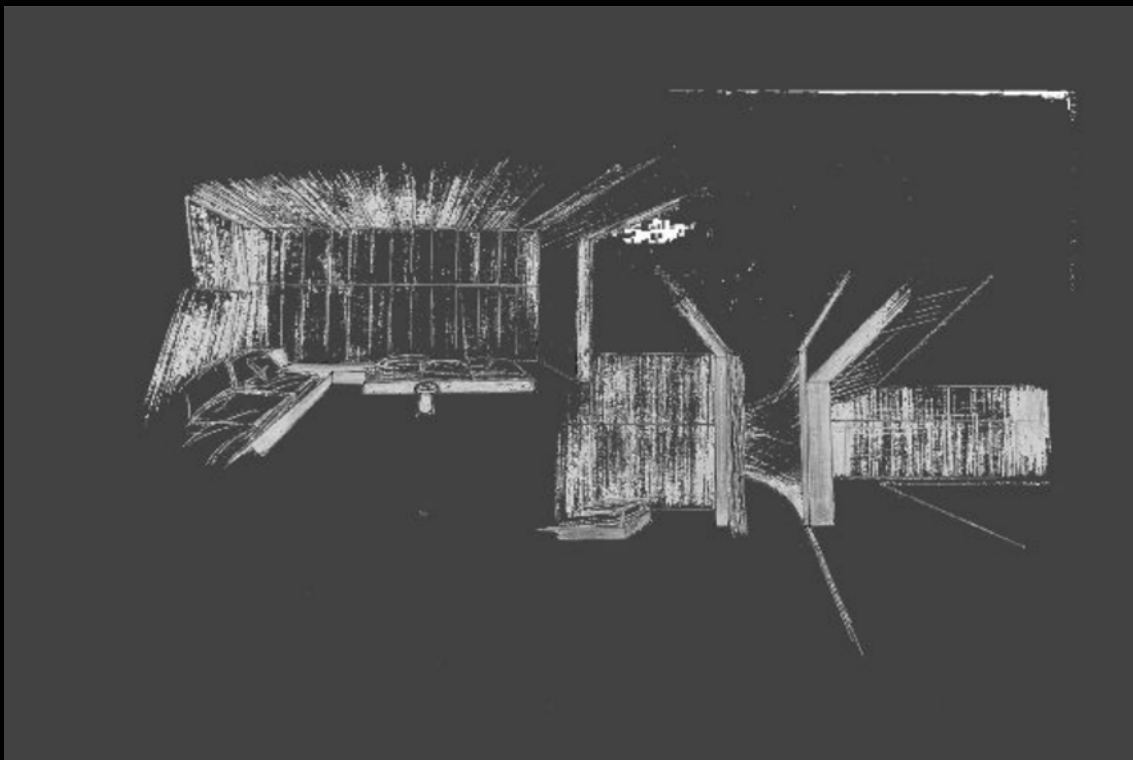
Vides ražošana

“Nekas nepazūd pilnībā ... Visuma telpā, tas, kas bijis agrāk, turpina būt par pamatu tam, kas sekos ... Sākotnējā telpa kalpo par pamatu ne tikai patstāvīgajam telpiskajam izkārtojumam, bet arī reprezentācijai un ar to saistītajiem iedomu un mītiskajiem tēliem.”

Henri Lefebvre

The Production of Space

“Nothing disappears completely ... In space, what came earlier continues to underpin what follows ... Pre-existing space underpins not only durable spatial arrangements, but also representational spaces and their attendant imagery and mythic narratives.”



Alise Liene Meisīte



Anastasija Šapošnikova

Ēkas izpēte ģimenes mājai

Case study house

Uzdevums IV

Assignment IV

Kursa pasniedzēji

Studio staff

Rudolfs Dainis Šmits

Harijs Alsiņš

Ramón Cordóva González

Laiks

Duration

Feb - Mar, 2021

Pētījuma analīze un modelis.

Šīs izpētes tēma ir 20. un 21. gadsimta modernisma vai mūsdienu ģimenes māju projektu izpēte un analīze, un mēroga reprezentācijas modeļa izveide. Studentiem ir jāizpēta izvēlētais arhitekts un māja, un kā grupai ir jāizveido zināšanu kopums, kas saistīts ar izvēlēta mājas projekta un villu dizainu, ar ko var kopīgi dalīties un pasniegt visiem studentiem un pasniedzējiem. Katram studentam tiek iedalīta māja, lai veiktu pētījumu, sagatavotu detalizētu analīzi, prezentāciju un izveidotu detalizētu prezentācijas modeli mērogā 1:50. Šī uzdevuma mērķis ir attīstīt modeļu veidošanas prasmes un iemācīties analizēt citu arhitektu idejas un ideoloģiju.

Studentu atbildētie jautājumi:

- Iepazīstiniet ar savu īpaši izvēlēto projektu.
- Koncepta, galvenās idejas un iedvesmas paskaidrojums.
- Kāds ir tavs ieguvums no dotā projekta?

Research analysis and model.

The purpose of this case study is to research and analyze 20th and 21st century modernist or contemporary family house projects and build a scale representation model. Students need to research their selected architect and analyze assigned house. The objective is to decipher the concept and design DNA of each case house. Student coursework shall be assemble into a body of knowledge investigating their architect's approach to design and the assigned house or villa. The collected information, analyses and conclusions will be finally presented among the students and tutors. Each student shall be assigned a house to investigate, prepare detailed analysis and presentation and build a detailed presentation model in scale 1:50. The aim of this assignment is to develop model making skills and to learn how to analyze other architect ideas and ideology.

Questions answered by the students:

- Introduce your architect and case study house.
- Explanation of the concept, main idea, and inspiration.
- What is your takeaway from your given project?

N

Alise Liene Meisīte

Arhitekts

Architect

Valerio Olgiati

Ēka

Building

Villa Além

Vieta

Location

Alentejo, Portugal

Gads

Year

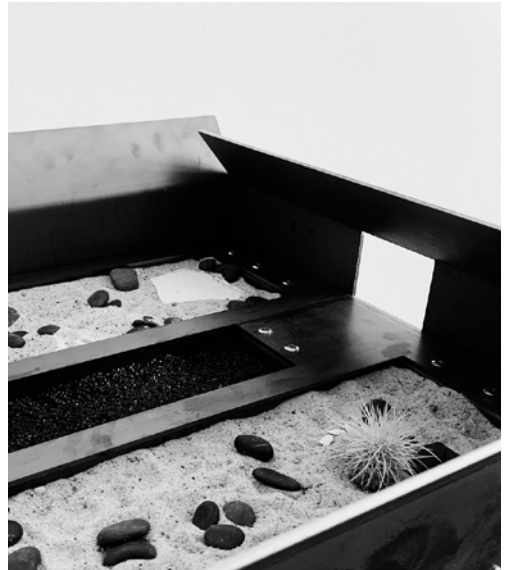
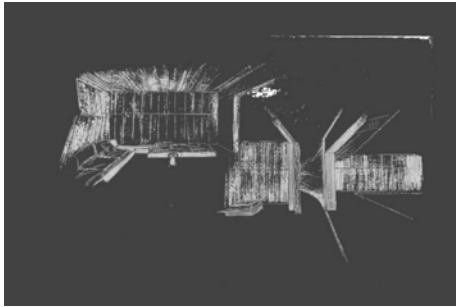
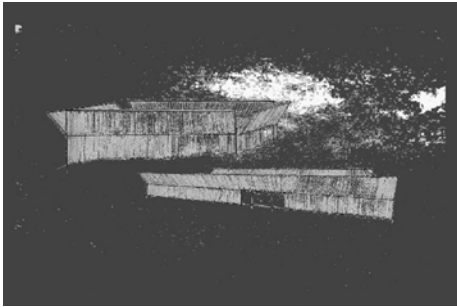
2014

Valerio Olgiati is an architect from Switzerland, born in 1958.

He has built several alluring projects and strikes to change the methods of architecture. 'My architecture aims to produce buildings that make people think because they are confronted with something that they do not know but that awakens their curiosity in the most serious and complex way, and not because they see something bizarre, absurd, or mad.'

'Villa Alem' is a single-family house built for the architect's personal use. Set on the crest of a hill, this project is located about 10 km from the Atlantic Ocean. While capturing basic needs to form a shelter and a family retreat residence, it creates a massive structure expressing personal beliefs and a way of living. The connection between nature and private space, as a form of protection, relatively captures the essence of this particular house. Villas' covered and uncovered parts have a specific reason, and their layout both allows and prevents visitors from exploring the space as it is intended.

To recreate a scaled model and show the sensation of the structure 3mm metal plates were screeved and folded together not only to represent the villa itself, but also the ideology of V.Oligatis's architecture and mind vision. Analyzing this project together with other V.Oligat's work gave me an understanding of ingenuity in architecture/design, but most importantly helped to form my own sight impelled to not fear creating my own view.



Matīss Kļava

Arhitekti

Architects

Ensamble Studio

Ēka

Building

Hemeroscopium House

Vieta

Location

Madrid, Spain

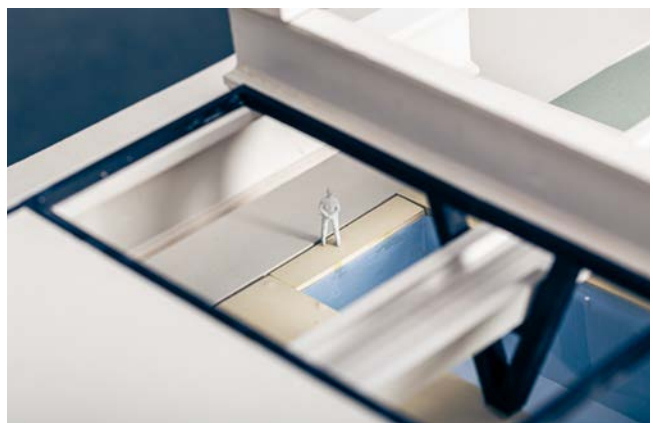
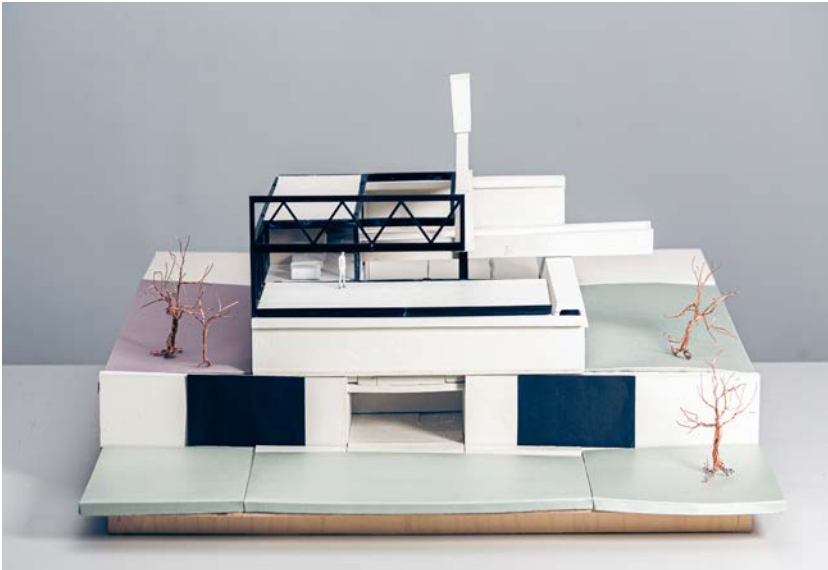
Gads

Year

2008

The project is called Hemeroscopium House by Ensamble Studio is located in Spain just outside Madrid. Architect Anton Garcia Abril built this house for his family in 2008. The idea of the building is that the sequence of concrete beams makes a helix spiral and the system gets lighter as it grows and at the top, there is a balancing element that creates perfect equilibrium.

The name Hemeroscopium House came from the Greek language describing a place where the sun sets. Although used elements are massive the building becomes light and transparent. Hemeroscopium House has a great story behind it about how defected concrete bridge beams were saved from concrete cemetery and converted into a family house and also carrying the idea of equilibrium and creating the environment from structural parts creating an extension of indoor space.



Anastasija Šapošņikova

Arhitekts

Architect

John Hejduk

Ēka

Building

Wall House 2

Vieta

Location

Groningen, The Netherlands

Gads

Year

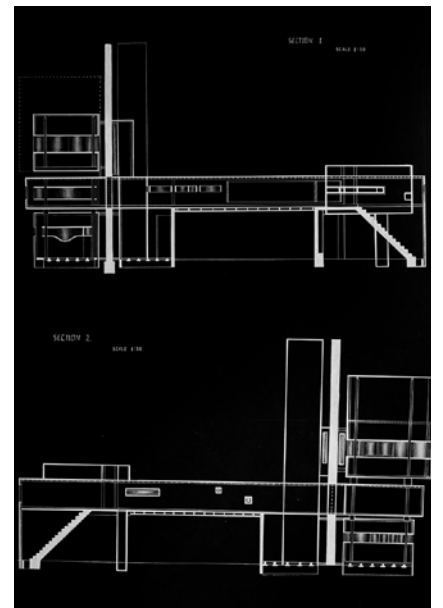
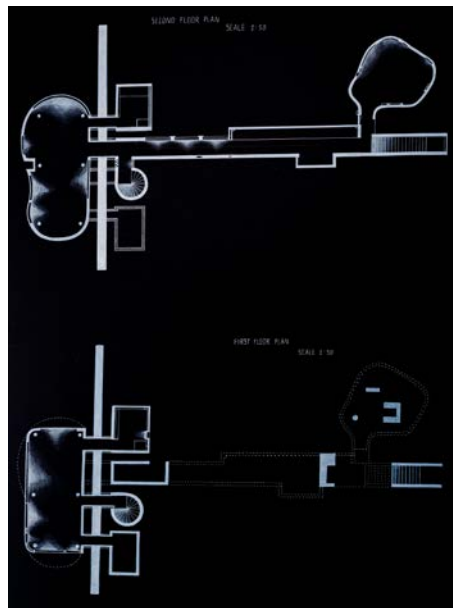
2001

During this project, I was assigned to analyze the Wall House 2, created by John Hejduk. Hejduk always managed to give magnificent meaning to his creations. In his work colours, shapes and forms are becoming the elements of something more than just an object. He manages to create his own architecture's aura; his creations speak on their own.

This house is all about his ideas of poetic space, his ideas of movement between different spaces, and the idea of a frame or, so-called, still-life, trying to capture space in the moments of passage.

In this research, I tried to understand his architectural language and visualize it on the model. The main idea of my work was unusual spatial division. I tried to represent architecture as something, that crosses the boundaries between being a painting and a three-dimensional object. This is expressed through the concrete wall, that separates two volumes. I believe everything is more symbolic and less structural.

It was the second time I was assigned to research Hejduk's personality. And I believe this consequence gave me an amazing opportunity to profoundly investigate and understand, that true revolutionary architecture has a deep meaning behind it.



Juta Linde

Arhitekts

Architect

Konstantin Melnikov

Ēka

Building

Melnikov House

Vieta

Location

Moscow, Russia

Gads

Year

1929

The Melnikov House by architect Konstantin Melnikov is a classic residence that represents the forefront of the 1920s Russian avant-garde. The circulation of the house reveals Melnikov's understanding of what a space should be.

The building features two interlocking cylindrical volumes standing three stories high. Already from the outside, this volume hints at his personal unorthodox style which is revealed further in such details as the windows and specific interior plannings. The back is the iconic portion of the house with numerous hexagonal windows perforating the façade. The design of this house is a spatial interplay between closed and open, light and dark, symmetrical and asymmetrical. As the 8-form of the ground plan seems to symbolize, it is a house of endless movement.

The house here becomes a space that no longer has a real 'middle', nor in the various spaces in themselves; only an idea of 'middle' is produced by the constant alternation of the spatial middles.



Jānis Rapa

Arhitekts

Architect

Charles Eames and
Ray Eames

Ēka

Building

The Eames House

Vieta

Location

Los Angeles, United States

Gads

Year

1949

The authors of the project are Charles and Ray Eames, a married couple of designers who worked with furniture and architecture, incorporating photography, fine art, and film. The Eames House, also known as Case Study House No. 8, is a building designed to be a home and a studio for the artists themselves, in which they lived the remainder of their lives.

For Eames, architecture is the ongoing theatrical spectacle of everyday life. The Eames house was a manifestation of the occupant's daily life performance itself. The foundations and steel frame were erected in only one and a half days, and it is said that from this day on the Eames couple had moved in. This, I think, says a lot about the concept, that the only constant thing is the structural frame – ephemera. Façade panels of different materials, furniture, occupants, and their lives – all that is everchanging. Originally the house was intended conceptually similar to Mies van der Rohe's Farnsworth House, with the building open to the outside, rotated perpendicularly to the hillside and pierced through the trees, on stilts. In the end, Eames changed it – the house dropped to the ground and hugged the hillside, the view now filtered by trees and panels through collage-like façade panels. The focus now was from outside to inside, rather than inside to outside, as the views through the fragmented glass panels point towards proximal areas and objects, and synergizes with the vast inside spaces.

To me, the Eames house serves as an example of how architecture, given the right starting conditions, shapes almost by itself. The architect should be a good host. He provides the client with a framework, which contains latent functions that allow the occupants to express themselves in the most optimal way. It doesn't need much to be a great and lively architecture – just an optimized "framework" and understanding of the occupant's nature.



Davi Guimarães-Stikans

Arhitekts

Architect

Jorn Utzon

Ēka

Building

Can Lis

Vieta

Location

Mallorca, Spain

Gads

Year

1974

I was assigned Can Lis, the famous house designed by Danish architect Jorn Utzon. Can Lis is located on the Spanish island of Mallorca, bathed by the Mediterranean Sea on all sides and enjoying a good climate year-round. The Main idea of the residence was simple, create numerous blocks and use each of them for a specific task, arranging and connecting their functions by courtyards and corridors, resembling a small village. The usage of local materials was emphasized by Utzon.

When I was researching this house many new factors and elements that were “hidden” became clear to me. By redrawing the plan by hand, one thing stood out to me, the fact that many values were repeated or seemed to be connected to each other. Later I learned that all the measures of the house had a common divisor and that the reason behind it was clear and logical. To build the house, Utzon used the Marés bricks, and those bricks come in a particular shape for most parts of the house. Consequently, all the measurements and proportions for the walls, windows, and doors were multiple values from that original unit of the brick. For me it was clear that the influence materials can have on a building are not only aesthetic, but they can be, in the case of Can Lis, embraced by the architect who designs it.

Another architectural technique I learned from recreating this project was the importance of open spaces and the communication of rooms in a logical way, Can Lis execute both of those with quality? The house has plenty of courtyards, which create many pockets for relaxation, sitting, and interaction. The usage of corridors is minimal, as the volumes are close to each other, and the courtyards compose the main connections. This combination of open spaces and short corridors makes a house in which communication and living close together are possible even with the spread-out plan.



Elīna Rikmane

Arhitekts

Architect

Steven Holl

Ēka

Building

Nail Collector's House

Vieta

Location

Essex, New York, United States

Gads

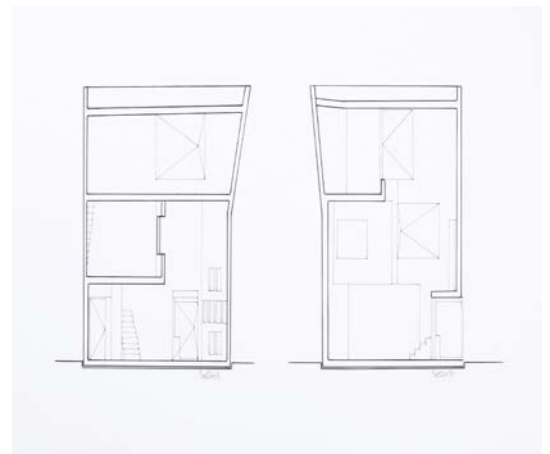
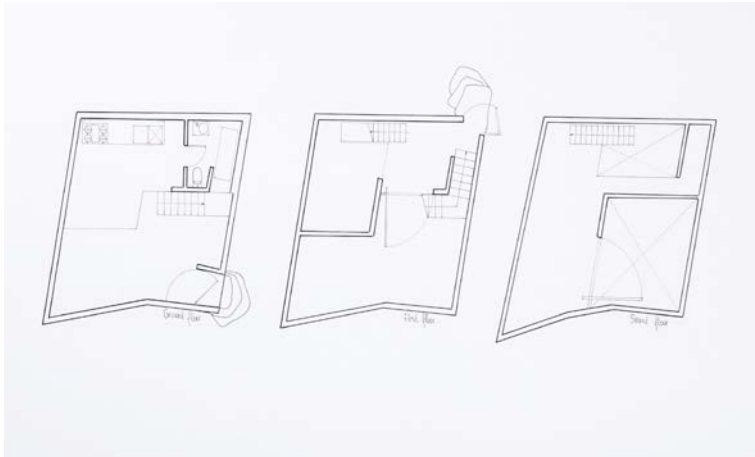
Year

2004

The main concept of his building is based on the windows of which there are 24 pieces. Windows correspond to the 24 chapters of Homer's Odyssey. The reason why there are 24 songs in the Odyssey is that the Alexandrian scholars divided it into 24 parts according to the number of letters of the Greek alphabet.

Greeks have always had a cult of light. Some of the windows provide the "Fingers of light" effect. Sun direction during the day catches only two walls. In summary, 10 windows out of 24. Those two walls (south-east and south-west) as the 2 hands of God contain five windows each one as a symbol of the 5 fingers on each hand.

The other 14 windows are placed on the northeast wall. They create interesting shapes that remind a fish which blow bubbles of air as it would be under the water. The symbol of fish is a known transcription of the word "Jesus" from Greek. The house in the past was used as a factory for nails. To sum everything up, it felt like symbol of the crucifixion of Jesus.



Sindija Sana Grosberga

Arhitekts

Architect

Richard Neutra

Ēka

Building

The Lovell Health House

Vieta

Location

Los Angeles, United States

Gads

Year

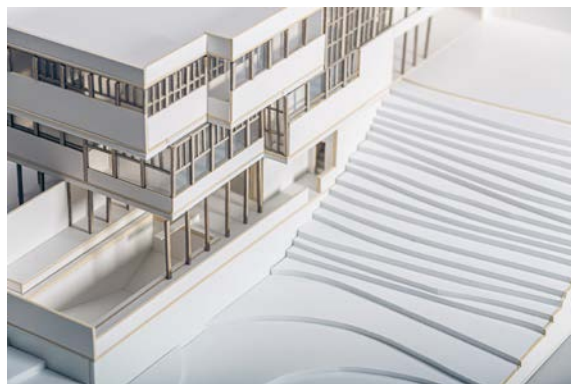
1929

The client, Phillip Lovell, was a health & lifestyle-conscious person, he wanted a home where he could fulfill his health regime in comfort and where the function of the house fit around its form.

That is why this house has a lot of big steel-framed windows that allow a lot of light to enter the interior spaces. This element makes the rooms more transparent and closer to nature, - a detail that can also be observed in other Neutras projects.

It was the first all-glass and steel residence in the U.S. and also is an early example of the International Style in the United States that evokes principles that were developed by Le Corbusier and Frank Lloyd Wright.

From this project I took the idea of transparency, being close to the outside, nature and sunlight, since it is good for the health and well-being of a person.



Santa Rudzīte

Arhitekts

Architect

Studio Mumbai

Ēka

Building

Palmyra House

Vieta

Location

Nandgaon, India

Gads

Year

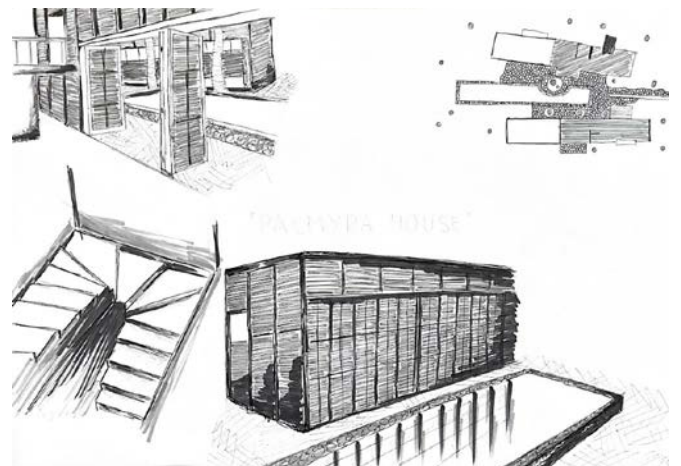
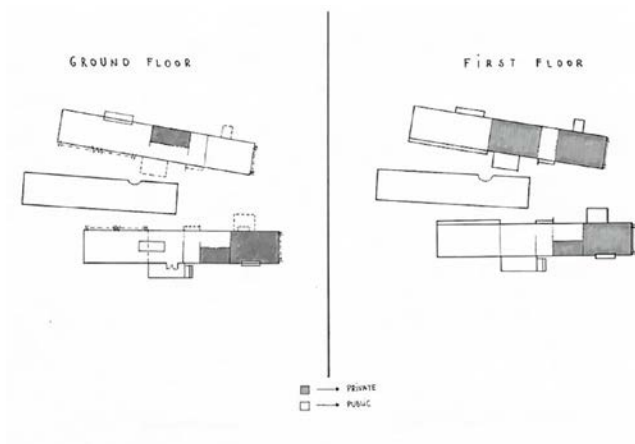
2007

My project was Palmyra House by Studio Mumbai located outside of Mumbai on the coast of the Arabian Sea.

The Palmyra house is built in traditional techniques of wood construction, so I decided that I wanted to make the model from wood materials. I was really inspired by the houses themselves; they were built following traditional wood construction grids that I implemented in my model as a main focus. I made the houses in an abstract way, not following the scale of the wooden construction grids but still following them and piecing the buildings together as Lego parts.

Every part of the wall is made in the traditional grid scheme, but they all are a bit different in small details. Some of them are very similar but some of them are very different. I tried to emphasize the naturality and simplicity of these houses while at the same time showing the details and thoughtfulness throughout the project. The color scheme in this model was very neutral, both the models and the base are in the same color to represent how the building is very well incorporated with the surrounding area which was one of the main concepts for the project itself.

Not everything good is difficult and not everything bad is simple. It's all about the reasoning, concept, and thoughts behind every project.



Žils Delēzs un Fēlikss Gvatari

Tūkstoš plato

“Tapšana ir antiatmiņa.”

Gilles Deleuze and
Félix Guattari

A Thousand Plateaus

“Becoming is an antimemory.”

Uzdevums V

Assignment V

Kursa pasniedzēji

Studio staff

Rudolfs Dainis Šmits

Harijs Alsiņš

Ramón Cordóva González

Noslēguma žūrija

Visiting critics

Reinis Prēdelis

Signe Pērkone

Laiks

Duration

Mar - May, 2021

Privātā Rezidence un studijas tipa dzīvokļi Āgenskalnā Private Residence In Āgenskalns

Dizaina studijas pieeja (Domā-Zīmē-Izgatavo-Zīmē-Domā).

Uzdevuma pamatā ir radīt ģimenes rezidenci un studijas tipa dzīvokli Āgenskalnā, Rīgā. Jaunradītajai ēkai jāatbilst kontekstam un programmas vajadzībām. Dotā zemesgabala platība ir 2579 m², uz tā atrodas trīs koki un to norobežo blakus esošās ēkas. Apkaimei raksturīga funkcionāli jaukta (dzīvojamā, komerciālā un sociālā) un daudzveidīga apbūve, t.sk. Āgenskalnam raksturīgās mūra, ģipša un koka karkasa konstrukcijas. Uzdevuma mērķis ir parādīt spēju izpētīt, izmeklēt, identificēt un formulēt ideju un konceptu ģimenes mājai. Studenti tiek aicināti uzdevuma sākumposmā izmantot arhitektūras elementus, ar kuru palīdzību analizēt dažādus mūsdienu pilsētvides, sociālos un telpiskos aspektus, nevis balstīties uz apjomu vai tīu formveidi.

Studentu atbildētie jautājumi:

- Koncepta, galvenās idejas un iedvesmas paskaidrojums.
- Izstāsti to, ko mēs nevaram redzēt (iekšējās pārdomas, pieredze, aizkadri).
- Paskaidro savu mīļāko projekta daļu.

Design Studio Approach (Think-Draw-Fabricate-Draw-Think).

The task is to design a family residence and a studio apartment in Agenskalns, Riga. The newly designed building should respond to contextual and programmatic needs. The area of the given plot is 2579 m², there are three trees and it is enclosed by various adjacent buildings. The site is located in functionally mixed-use (residential, commercial, and social) neighborhood with a variety of building types, incl. masonry, plaster, and wood frame structures common to Agenskalns. The aim of this assignment is to show the ability to research, investigate, identify, and formulate an idea and concept for a family home based on provided program. Students are asked to initially think about contemporary urban, social, relational, and spatial aspects organized through architectural elements rather than starting with a volume or predetermined form.

Questions answered by the students:

- Explanation of the concept, main idea, and inspiration.
- Tell us what we can't see (some inside thoughts, experience and behind the scenes).
- Describe your favourite part of this project.

V

Alise Liene Meisīte

‘Distant House’ is a project reflecting on the story of a life that sometimes seems to be far from reality. Underneath or above. How to show/reveal something without indications?

Nosaukums

Title

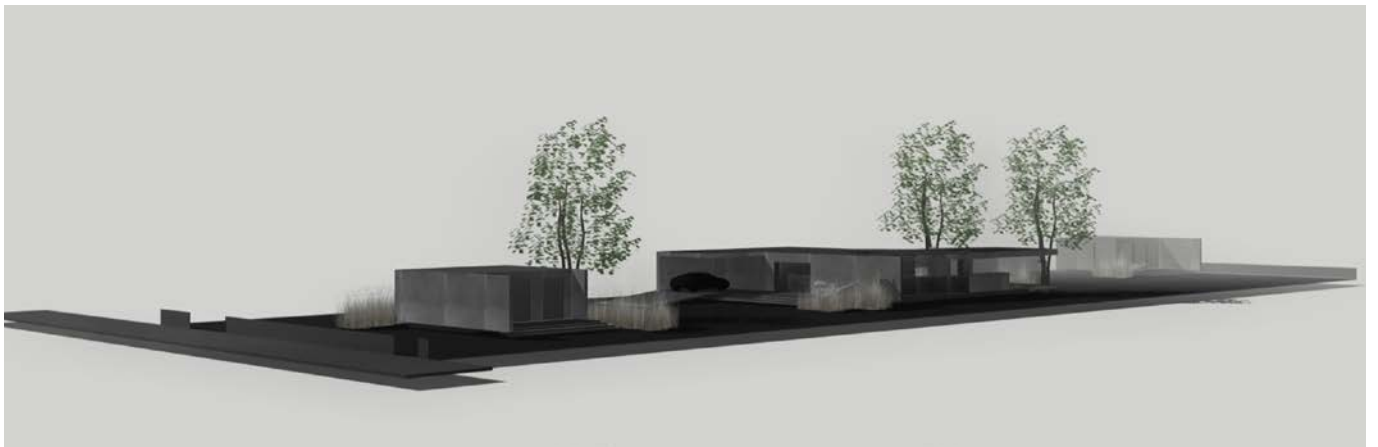
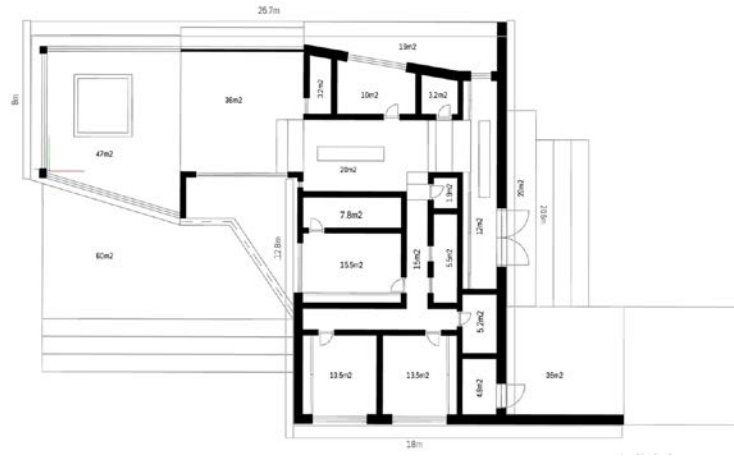
‘Living in a tiny prison of my own thoughts’ - the narrative.

Distant House

Taken out of context, out of the background with no signs of what it was, is, or will be is the design concept while having concrete, metal, and glass materials as the base for the houses. A project that is not particularly like the traditional architecture around it. Strong, but brittle; heavy, but light; transparent, but dark characters of the physical substance that give an emotion and meaning in one sense provide the mystery viewpoint and allow space for questions. More than one living program, one story, and the presence of trees around it. Two contradictions against each other: I. Program with the mass, a big wall with no openings, no sense of life; II. above the ground, the illusion of layers, levels.

Different parts are introverted with lines and forms. Lost in space where traditions are not everything. The whole site layout keeping the horizon line and following the sun dissected the land in three parts, where student condo is placed by the street, having it as a shelter for the main house in the middle of the site, between two trees. Further in, at the end of the plot sauna house sits to give more privacy to the garden area.

Moments when subconsciously nature of being takes over - beyond the realism where silence meets with the distance of one and other.



Juta Linde

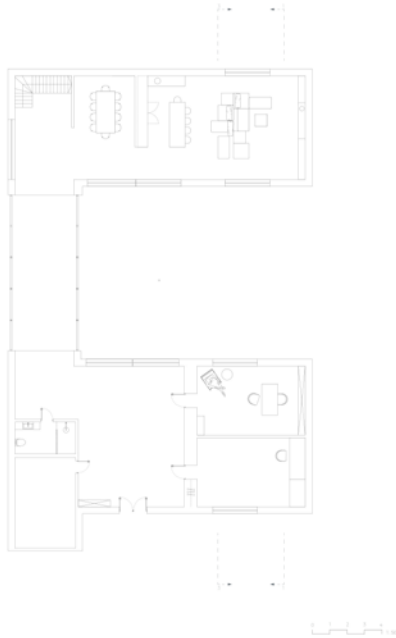
The aim was to design a family house and two student apartments in 2579 square meters of land located in Slokas Iela 25. The tactile and visual qualities of Āgenskalns served as direct references for my design of the private dwelling on Slokas Street 25.

The dominance of the trees in the longitudinal site served as guiding points in the development of the volumes. The trees can be seen from the windows in all places of the buildings becoming sort of like the central piece of each house. The choice to place gabled roofs above the two-story parts of these volumes came as a reference to the context of the site, to give allusion to other Āgenskalns buildings.

The design is also centered around the experience of arriving in the plot. By placing these two volumes the land gets divided into three parts. Each building creates a semi-enclosed courtyard. These courtyards remain hidden upon arrival at the site and are available for private use by each house and its residents. The middle garden is the meeting ground between the buildings, between the two private living spaces and the people inhabiting them. This creates a space that offers the possibility for connection and relationship.



GROUND FLOOR PLAN | FAMILY HOUSE



SECTIONS | FAMILY HOUSE AND STUDENT APARTMENT



Elizabete Hanna Kaudze

The main idea for the house that we had to design in Āgenskalns as a private residence and a studio apartment was to combine the outside with the surroundings of the district but for the inside - invisibility for a passerby. The main conceptual idea is to make it opposite to traditional architecture using a principle of contrast to the outside facade, thus making it more interesting.

Another idea that I included was a private space for family and students so each could have a separate space to relax and not be disturbed by each other and the neighbors.

It is safe to say that after the making of this project I learned to start models earlier and to try compiling the finished idea in time, so that there would not be any sleepless nights before the exam, because of that, I kept changing my idea and solved it too late.

As conclusion, I could say that what I enjoyed the most was the fact that I could develop my own idea in real-life plot and by doing so learning to include regulations that are enforced in the region.



Everts Ģermanis

Nosaukums

Title

Open Privacy

The goal was to design a family house and an apartment for two students, but to combine both buildings in a way that they fit together and are out of view for each of the inhabitants. This idea shaped the project to focus on balance of privacy and large open spaces as well as creating enough openings that the private space could be filled with natural daylight.

The three trees on site had to be incorporated in the design and they served as design elements as well as cover from the neighboring land plots, this let the garden side of the house be mostly made of glass and the gave the circular staircase an interesting design opening the inner wall and the roof so that the construction brings natural light into the center of the building and the views change throughout the seasons.

The main house is split in three floors the 1st being an open space including livingroom, dining room, etc. the 2nd being a semiprivate layout with an open living space and three bedrooms, 3rd floor is private and consists of the master bedroom and bathroom. Each of the floors has a terrace on the south/west side of the building providing private leisure space on the upper of the floors and an open terrace with a fireplace connected to the garden on the ground floor. Student terraces and windows are facing opposite direction so that even the houses being connected don't share the same views in that way having privacy while living on the same land plot, regulations that are enforced in the region.



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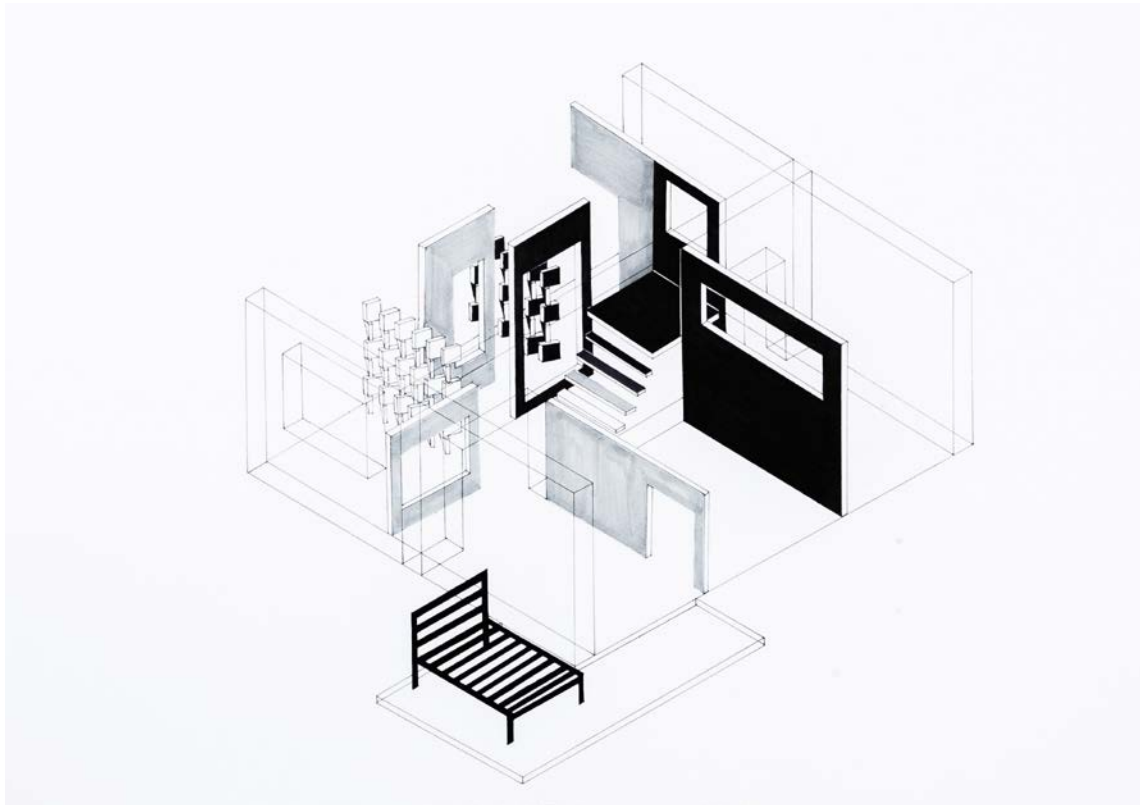
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Editorial team

Alise Liene Meisīte, Daniela Sokolova, Everts Ģēрманis, Juta Linde, Santa Rudzīte, Sindija Sana Grosberga

Koncepcija un makets

Concept and layout

Alise Liene Meisīte, Daniela Sokolova, Juta Linde

Teksti un grafikas

Texts and graphics

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RISEBA University of Business, Arts and Technology

3 Meza Street, Riga, LV-1048, Latvia

Tel: +371 67 500 265

Fax: +371 67 500 252

www.riseba.lv

riseba@riseba.lv

Faculty of Architecture and Design

RISEBA Architecture and Media Centre H₂O6

4 Durbes Street, Riga, LV-1007, Latvia

Tel: +371 29 349 122

www.architecture.riseba.lv

info@riseba.lv

