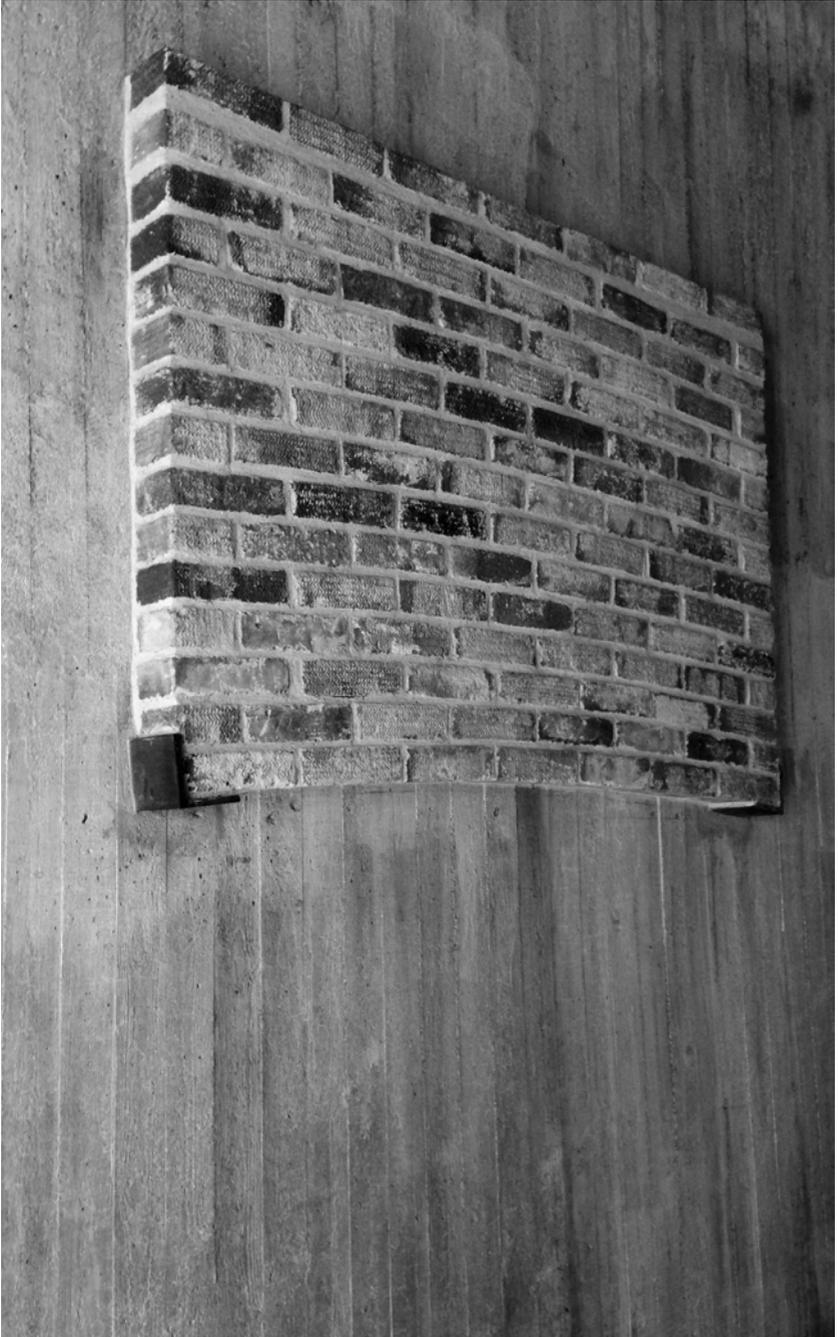


ORIGINAL AMBIGUOUS

A comparative study to
understand and reveal
the ineffable as sense-
generating.

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St. Mark, Bjojrkhagen. Observation and photography by Steven Schenk.

With the coming into being of science, we moderns believe that our society and its surroundings changed permanently, separating us forever from our premodern ancestors. Alongside the actions that define modernity, we can recognize a paradox for the making of architecture: the construction of systems that separate in different ways politics, science and technology from nature. In this way, humankind separated itself from ancestral ways of understanding and creating the world, which was more intricate and embedded in the perceptive and imaginative reality.

Limitations.

This separation had its consequence not only in the way an architect has to deal with an increasing amount of disciplines, but the means for making architecture transform from means to an end to absolutes. This separation though has proven also strong epistemological and operational tool but simultaneously meant a limitation of creative, imaginative and cognitive perspectives.

This paper contextualizes and initiates a larger exploration of my practice of where the tools of modernity fail in architecture to give an account or to produce the ineffable experience of spaces, and secondly, discharged by the exclusivity of the established doctrine of modern rational refutability, it wants to trace how to recalibrate the understanding and making of

idea-based and holistic Architecture.

THIS PAPER proposes to observe buildings that are the result of more ancient perspectives, and to reflection the nature of the inspiration a practice could draw from them. The observation (interpretation, reflection) could inform our process to make a new physical reality. Inversely, our work as architects inform the way we observe existing constructions. The observation of existing buildings and of ongoing projects feeds and draws consistence from the formulation of thoughts. A reflective iteration around philosophical interests together with a very specific exercise in perceptive abilities inform ideas that are reflected in build projects.

THIS PAPER receives its form through this threefold dialogue. It introduces the pollination between the observation of an existing project, a project conceived by the author, and a reflective text. In this case, the Flower Kiosk of Sigurd Lewerentz responds to a pavillion for De Singel by Schenk Hattori, and both projects are related to a text which describes and situates architectural features extracted from these two examples. This aims at revealing the nature of the interaction between these three threads and their coherence, rather than to describe them in the ways of an exhaustive dissection. These three threads are juxtaposed in a non hierarchical way.

I Our observation of this found characteristic of this building carries completely different information than was visible on drawings and images of this construction. The drawings document the way to construct, as a systematic set of anatomical figures, releasing just the information necessary for a certain purpose.

IN a post-multicultural and post post-modern time where the image on itself often defines the objective in design process, it is remarkable that all drawings and images do differ from reality in the sense that they are representations from reality. If as architects we do take photographic reality as

primary rather than a graphic solution in the drawing, then these perceptual concepts in graphic material are operative in our tool of design. If we look at for example children's drawings and naturalistic art, that are both based on direct observation of reality, we see they have a contrasting relationship to its medium and thus its representational concept.

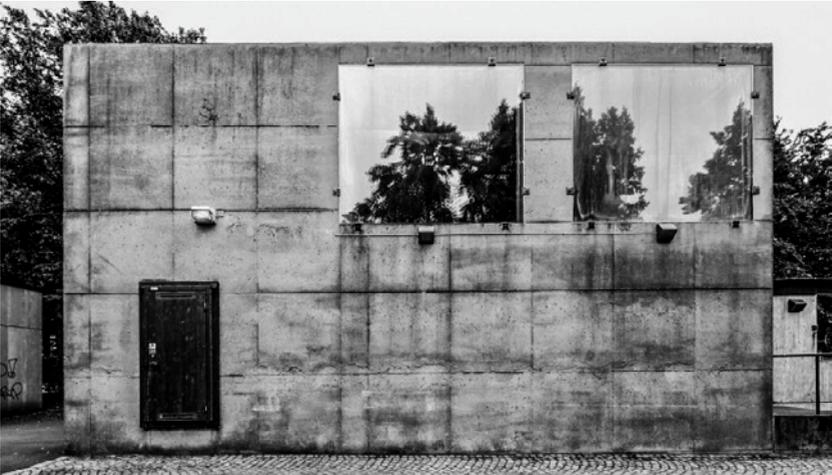
Making a drawing in itself is a search for a pattern that fits the structure and then inventing a counterpart for that pattern to make something representable.

cfr. Verstegen, Ian, Rudolf Arnheim's contribution to Gestalt Psychology, in: Psychology of aesthetics, Creativity and the Arts (2007), Vol 1, No.1, p. 9.

The learning and utilizing of such medium dwells its own dimension, thus making this process too important to infer knowledge, memory, and intellectual development. An iterative travel to the dimensions of creation in modern (not modernist) architecture from concepts, to images, to drawings, to models, to renderings, to 3d models, ... is a risk of losing essential characteristics in architecture. and their coherence, rather than to describe them in the ways of an exhaustive dissection. These three threads are juxtaposed in a non hierarchical way.

Standing there on the western end of the Eastern area, it seems conceived not to reflect anything else outside of its own realm as it is not showing any ideological or social intention. This is because its form is a clear-cut solution of a square plan when one projects the roof towards the floor. Through an act of dividing, in combination with an atypical orientation of its tilted roof, its wholeness that consists of its primal and physical characteristics in conceiving this object, does not seem to have interacted with any discipline or content outside that of its own idea. Despite a risk of taking on the role of symbol in its larger area, its language allows it only to be its own physical self, stripped of any reference.

Approaching the construction in reality carefully, the four main outer walls are made in a three-dimensional curvature.



Flower Kiosk, Eastern Cemetary Malmö, Photography by Steven Schenk

Standing there in the middle of the well-defined space, it seems conceived not to reflect anything else outside of its own realm as it is not showing any ideological or social intention. This is because its form is a clear-cut solution of a contentless line dividing a square plan. Through an act of dividing, in combination with an atypical dialogue between its floorplan and roof, its wholeness that consists of its primal and physical characteristics in conceiving this object, does not seem to have interacted with any discipline or content outside that of its own idea. Despite a risk of taking on the role of symbol in its larger arena, its language allows it only to be its own physical self, stripped of any reference.

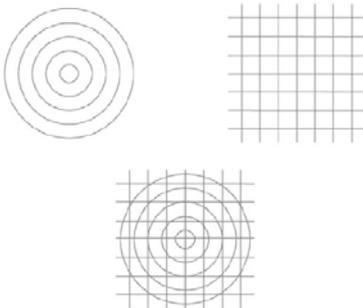
Approaching the construction in reality carefully, the two main outer walls are made in a two-dimensional curvature.

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Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

II All these careful manipulations are a result of an idea. A construction that is both an autonomous object, and a contextual machine that reveals a completely different understanding of its surroundings.



Psychology of Aesthetics, Creativity and the Arts. 2007, Vol. 1, No.1, 8-15. Rudolf Arnheim's contribution to Gestalt Psychology. The centric system (upper left), the eccentric system (upper right), and their interaction (bottom).

IT rethinks the world and makes it graspable in another way, by the way it is giving shape and measurement.

THIS has been the process through which humans have been building in the first place, and in our practice, we try to reconnect our humanness to our architectural production, because eventually our scientific selves are ultimately not evolved in merely rational operating species.

Natürliche Erkenntnis hebt an mit der Erfahrung und verbleibt in der Erfahrung.

‘Natural knowledge begins with experience and remains within experience.’

German quotations are from Edmund Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie. Erstes Buch: Allgemeine Einführung in die reine Phänomenologie*, 1913. English translations are from Husserl, *Ideas: General Introduction to Pure Phenomenology*, trans. W.R. Boyce Gibson (New York: Collier, 1972).

Erkenntnis suggests an unknow agent connected to the natural. It deals directly with a non-metaphysical presence. It means an activation of these magical agents are only possible in a creative process without displacement images, drawings, ...) from our primary perceptive tools.

|| As our senses are able to grasp a very subtle curvature only in real, in both horizontal and vertical direction, the meaning of this construction before our senses becomes more apparent. This mystical distortion is an intermediate of a centric and eccentric system. Where the archaic Greek column is mostly a connection from entablature to ground, a vertical channel of force, here the building, does not have any physical element ending it towards the top. It is as if it is acknowledging something with weight and heaviness, connecting its psychological sphere to a much larger territory (Heaven?). The enigmatic outward expansion is checked so that it resists backward, ensuring us that it is up to the task it has been given. In this way, the basic expressive facts regarding the building are found directly within its form. The building wells up on itself, collecting up its own substantiality and visual weight in its own right. It therefor explores the netherworld of thingness and relation and thus enhancing a paradox of its reading towards its surroundings.

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Flower Kiosk, Eastern Cemetary Malmö, Photography by Steven Schenk.

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Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

|| As our senses are able to grasp a very subtle curvature only in real, in both horizontal and vertical direction, the meaning of this construction before our senses becomes more apparent. This mystical distortion is an intermediate of a centric and eccentric system. Where the archaic Greek column is mostly a connection from entablature to ground, a horizontal channel of force, here the building, does not have any physical element enforcing it from both sides. It is as if it is acknowledging something of importance surrounding it, connecting its sphere to a much larger reality. The enigmatic outward expansion is checked so that it resists backward, ensuring us that it is up to the task it has been given. In this way, the basic expressive facts regarding the building are found directly within its form. The building wells up on itself, collecting up its own substantiality and visual weight in its own right. It therefore explores the netherworld of thingness and relation and thus enhancing a paradox of its reading towards its surroundings.

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Flower Kiosk showing his concave geometry.
Eastern Cemetary Malmö, Photography by Steven Schenk.

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A structure suggesting now size of interior.
Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.



A structure suggesting size of interior.
Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

III The construction is an original ambiguous figure. It connects to the paradigm of leveling and sharpening in memory.

cfr. Versteegen, Ian, Rudolf Arnheim's contribution to Gestalt Psychology, in: Psychology of aesthetics, Creativity and the Arts (2007), Vol 1, No.1, p. 12.



Psychology of Aesthetics, Creativity and the Arts. 2007, Vol. 1, No.1, 8-15. Rudolf Arnheim's contribution to Gestalt Psychology. Original ambiguous figure (left), leveled figure (center), and sharpened figure (right).

AS we have the tendency to both simplify and exaggerate characteristics, it remains an object of profanity where one just comes to buy or see something.

BUT don't be mistaken. All these careful manipulations are a result of a very clear idea that can only be formulated by staying in its own realm bolstering from this organic growth of knowledge by Erfahrung (experience).

ONLY by such a form-generating and sense-making idea, that embeds itself into a design process that neither begins, nor ends and most importantly which has no metaphoric capacity.

IN OTHER words, unlike an architecture which eventually end in Reason and manifests itself in an opus to become operative in the world, this process is only acting within the sphere of physical reality.

||| The south side houses the lower area of the tilted roof that cantilevers vastly over to make a dark covered area. It is a rare and specific moment of transition between exterior and interior. The orientation, scale and color of the roof, the detailing of the window, and the lifting up of the roof to enhance access through the hidden door emphasize its paradoxical character as construction without interior. The north elevation reveals a composition between two windows, a door, and concrete paneling. Each element enhances a composition of proportion, no element seems to correspond with another, resulting in a juxtaposed facade without reference. Its scale is carefully judged like a sculptor, through its surreal objectivation of each element (for example the location of the door) it is supporting our sensory capacity to judge the space in front of it. The accumulation of all formal elements results in an ambiguous machine, both autonomous and contextual, with both vertical and horizontal concentric and axial characteristics addressing deep into the ground and high into the heavens.

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Flower Kiosk, Eastern Cemetary Malmö, Photography by Steven Schenk.

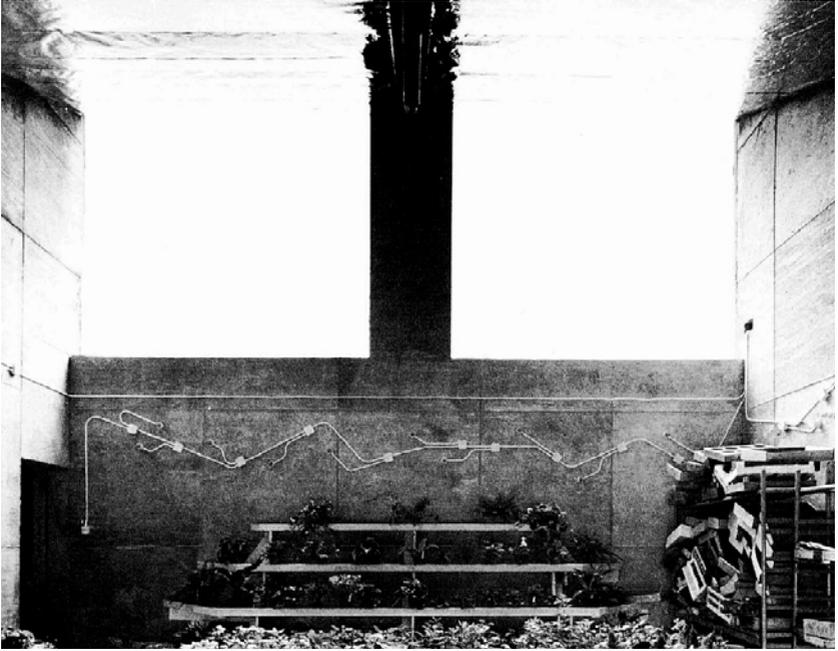
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Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

||| The south and north side houses the lower area of the cantilevering roof that darkens a low covered area. It allows at both ends a rare and specific moment of transition between exterior and interior. The orientation, height and color of the roof, the detailing of the paneling, and the difference in scale between the middle and end of the building, emphasize its paradoxical character as construction without interior. The long elevations reveal no intention between nothing else than a repetition of paneling. Each element enhances a composition of proportion, resulting in a juxtaposed facade without reference. Its scale is carefully judged like a sculptor, through its surreal reduction of readable form and presence of each element, it is almost erasing our sensory capacity to judge the space surrounding it. The accumulation of all formal elements results in an ambiguous machine, both autonomous and contextual, with both vertical and horizontal concentric and axial characteristics addressing the discrepancy between seeing and remembering.

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<https://elarafritzenwalden.tumblr.com/post/95634424985/inside-of-the-flower-kiosk-malmö-cemetery-sweden>, [27.05.2020].

Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

Inside of this building we meet profane and domestic. Where the walls touch the ceiling, the reflecting character of the interior extends the exterior both horizontally as vertically.

Limitations.

This is a building where interior and exterior could not be further removed from each other, profane and religious, no thinner limit is able to contribute to something more relevant, nothing else than architecture is able to contribute to its own grounding condition, resonating in the soul and spirit of each visitor.

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