

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

Sonnesgade 11 - Exhibition

Carbone, Claudia; Toft, Anne Elisabeth

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catalogue



SONNESGADE 11

Exhibition

21/6/13 - 28/6/13

Studio Constructing an Archive, The Aarhus School of Architecture
and SLETH Architects



SLETH
AS
PLANNING
ARCHITECTURE

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We inhabit buildings, but are also inhabited by them.

William J.R. Curtis

INTRODUCTION

This exhibition consists of site specific installations; a collection of work by students from Studio Constructing an Archive at the Aarhus School of Architecture, and SLETH Architects.

The exhibition showcases the culmination of a common project which began in February 2013. The project has been carried out as an investigation of Sonnesgade 11.

This investigation has resulted in a large collection of representations; tracings and other findings. These all bear witness to the life and activities which have occurred in the building.

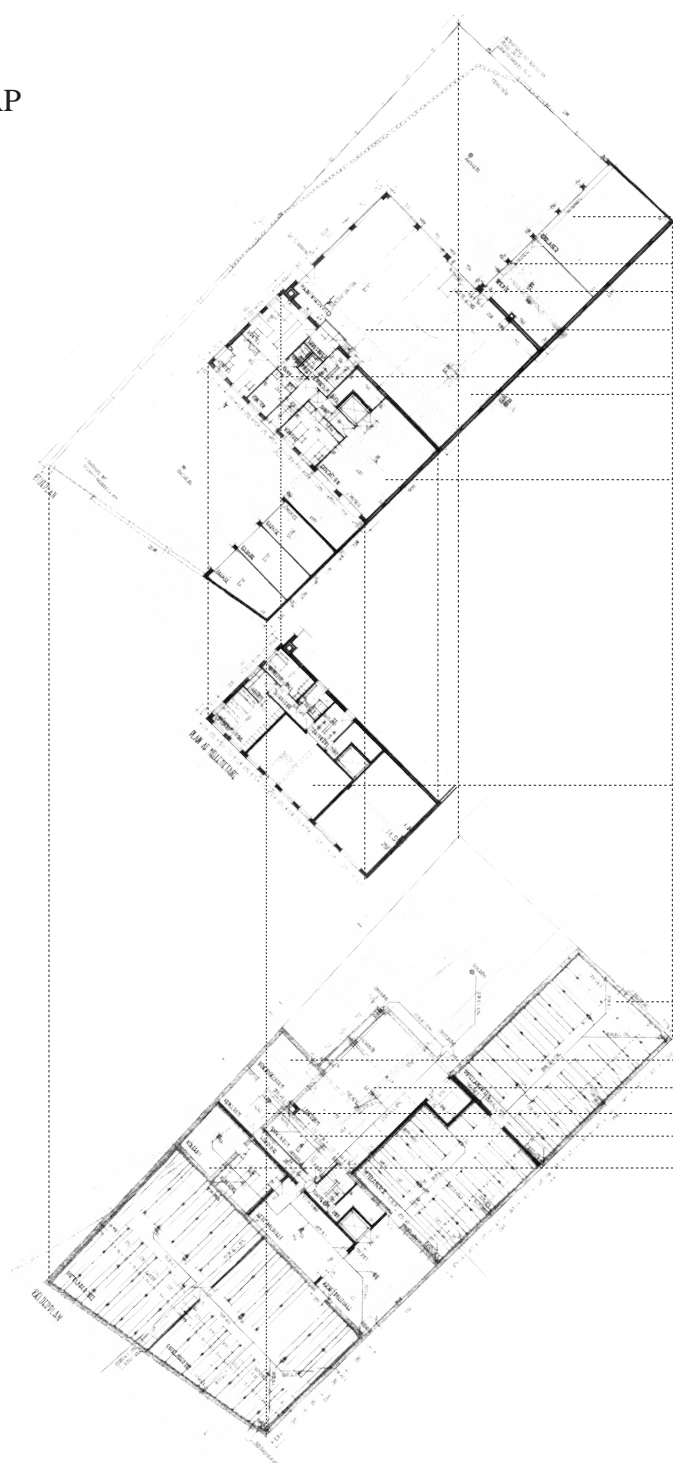


Sonnesgade 11 will be demolished soon. Therefore, the collection and the exhibition constitute an important documentation of the place. It speaks of architecture, space, absence and memory.

Bringing together the past and the future, the exhibition also displays for the first time SLETH Architects' future project for the site.

The exhibition is curated by SLETH Architects, Claudia Carbone, Anne Elisabeth Toft and students from Studio Constructing an Archive.

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Gunhild Buskov Romme

03-05-13-17-00-56-8-59-97- 10-11-41-05

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Anne Sophie Schlütter-Hvelplund

TRACING THE UNTRACEABLE · The Invisibility of Air

Gunhild Buskov Romme

A FORENSIC APPROACH FOR REPRESENTING SPACE · The Demise of Sonnesgade

Anne Sophie Schlütter-Hvelplund

CONDITION OF LIGHT · Self-Portrait of a Room

Malene Neimann Andersen

THE POTENTIAL OF SONNESGADE 11

The Place as it Exists

By Søren Leth and Rasmus Therkildsen

Originally constructed for the Danish Dairy organisation and Peter Jensen Cheese, the building at Sonnesgade 11 has been desolated for the last 8 years. The site has existed merely as a “plot” more than a fully-functional building.

The location is the city core of Aarhus, while at the same time placed on an edge overlooking the valley where the trains enter the city. The area has always been a meeting of the residential city, and the industrial city, with housing blocks on one side of the road and mostly industrial typologies on the other. This split identity is, in many ways, the perfect description for the site; it provides possibilities for different readings of the place.

On entering the plot, you are welcomed by a quiet brownstone, single-floor building and garages surrounding a front courtyard. This gives the impression of a clear connection to the quiet street life of Sonnesgade. Continuing towards the back of the building, a second courtyard reveals a link with the lively logistics of Aarhus’ train valley, situated at the bottom of a green slope one level below.



The site's intrigue gets stronger as you enter the building. From the industrial rooms in the back of the house, a staircase leads towards a basement. This is not only one floor down, but a multileveled underworld with spaces under almost the whole site. This basement was originally built as spaces for storing cheese and goods related to the dairy industry. However, recently it's been used as a junk space.

Throughout the years, Sonnesgade 11 has been a cheese storage facility, an experimental kitchen, an electrical factory, storage for an attorney, and the setting of a number of official and unofficial events.

Plot size : 1200 m²



STUDIO CONSTRUCTING AN ARCHIVE

Archives and collections as cultural product, medium and representation

By Anne Elisabeth Toft and Claudia Carbone

Media and representations are not unbiased; they filter our gaze and create a frame for our perception. In Studio Constructing an Archive¹, we have a particular interest in and passion for architectural representation. We investigate the influence of representations on both the design process and our notion of architecture. We discuss the potentials of various media, and how a critical approach to the use of architectural representations can inform the creation of architecture. The studies deal with architecture, theory, visual culture and architecture's exchange with other art forms.

Our aim is to generate new insights about architecture and its representation. A further aim is to develop new modes of architectural representation and carry out experiments with generative design methods and processes – testing, for instance, chance procedures and improvisation as instigators for both architecture and its representations. Students work independently, pursuing their own development of an artistic production as an individual project.

1:1 space - the installation

In this past semester, we have had an experimental collaboration with SLETH Architects, as we wish to enhance our engagement with a wider architectural context. The studies of the semester have dealt with the architectural installation and its media characteristics. We have discussed the installation as a representational medium for architectural documentation, survey, analysis, composition and presentation. Focus has been on the installation and its construction; its context relation, plasticity and thematisations of 'motif', 'frame', 'body' and space.

Site specific experiments and 1:1 construction at Sonnesgade 11 have been framed and challenged by ongoing studies of the archive, the collection and the architectural exhibition as media and representation. Inspiration was found in the works and theories by, amongst others, Kurt Schwitters, Marcel Duchamp and Kazimir Malevich.

Central questions to the studio are:

How do representations affect our understanding of architecture?

How can we develop architecture based on a conscious use of representations?

What might the potentials of developing new forms of representations be?

What architectural experience will result from applying different representations, and what type of generative design process can we initiate by using these in a specific way?

What is - and what will be - the future role of the architect in a media-based society and what new visual cultures and situations of communication centered upon architecture will arise in the future?

Note

1. Studio Constructing an Archive is part of the master degree programme at the Aarhus School of Architecture. It has existed since 2011 and it is run by Studio Masters Claudia Carbone and Anne Elisabeth Toft.



SONNESGADE MULTIFUNCTIONAL OFFICE BUILDING

The Place to Come

By Søren Leth and Rasmus Therkildsen

The project proposes a commercial building for the use of mixed functions and business types; primarily office space. The building is designed as an elevated three-storey structure with a staircase connecting to the ground level facing the street. The roof structure has a bar along the building's longitudinal direction. Underneath the building is a gallery lobby.

Sonnesgade is a significantly sloping street, with a level decrease of approximately three meters. The building is placed on the highest point towards the railway which cuts the ground directly. Facing towards the street, the facade follows the grain of the site and the street direction. The plot is interpreted as a place with an entrance yard on the east side and towards the street. Access to the building is from its eastern facade via an external staircase.

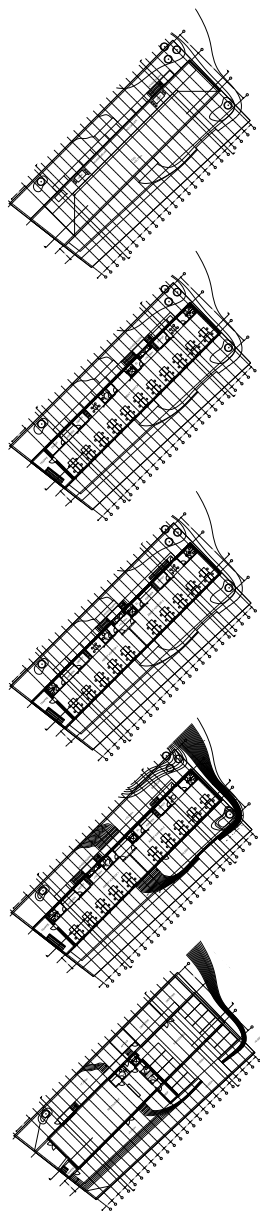
On the west side of the house, a backyard is created for housing tenants facing the existing retaining wall, which is envisaged as being transformed into a green wall for the benefit of the wild, natural environment surrounding the building and the rest of the area. Under the building, towards the street, is a multipurpose open gallery, while in the built-up slope a parking garage and storage space is placed towards the railway.

Along the retaining wall on the west side and the ramp to the basement, there is public access through the site from Sonnesgade. This has potential to serve as a light rail stop in future.

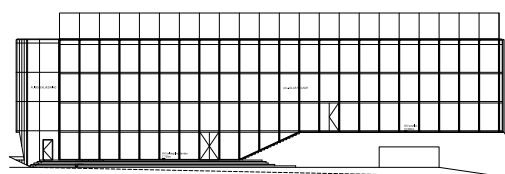
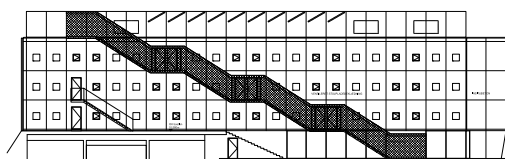
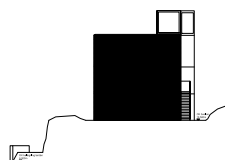
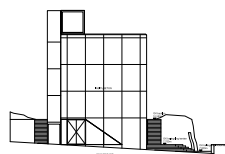
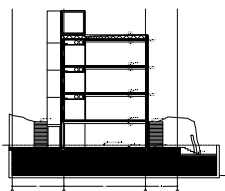
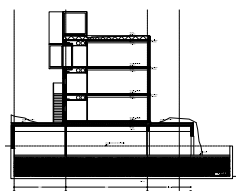
The facades of the building characterise a collection of six different qualities of the area's split identities. In short, the project is a 1:1 realisation of the architectural challenges that the office SLETH, as both land-owner, developer and architects, is faced with based on the potential of Sonnesgade.



Photograph of model



Axonometric plans



Sections and facade



WORKS :

03-05-13-17-00-56-8-59-97- 10-11-41-05

// Árný Árnadóttir

TRACING THE UNTRACEABLE

// Gunhild Buskov Romme

REVEALING THE HUMAN ANAMORPHOSIS

// Sine Emilie Haack Lindholm

TEXTURE : EXCAVATED

// Laoise Quinn

BETWEEN SILENCE AND LIGHT

// Yi Lin Vincent

A FORENSIC APPROACH FOR REPRESENTING SPACE

// *Anne Sophie Schlütter-Hvelplund*

SPACE AND INSERTION

// Kaja Sofie Skytte

CONDITIONS OF LIGHT

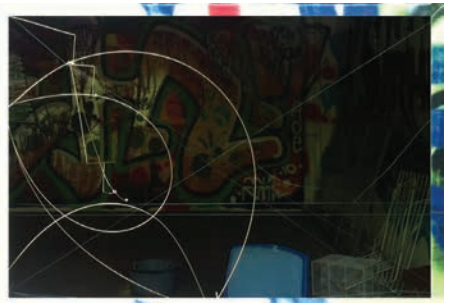
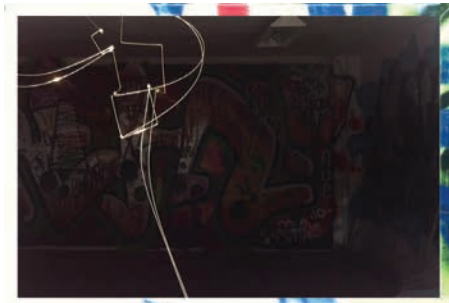
// Malene Neimann Andersen

THE ACT OF THE EXHALED ILLUMINATION

// Lisa Carlsten

THE DISSOLUTION OF THE WALL

// Paul Rossi



Installation photographs

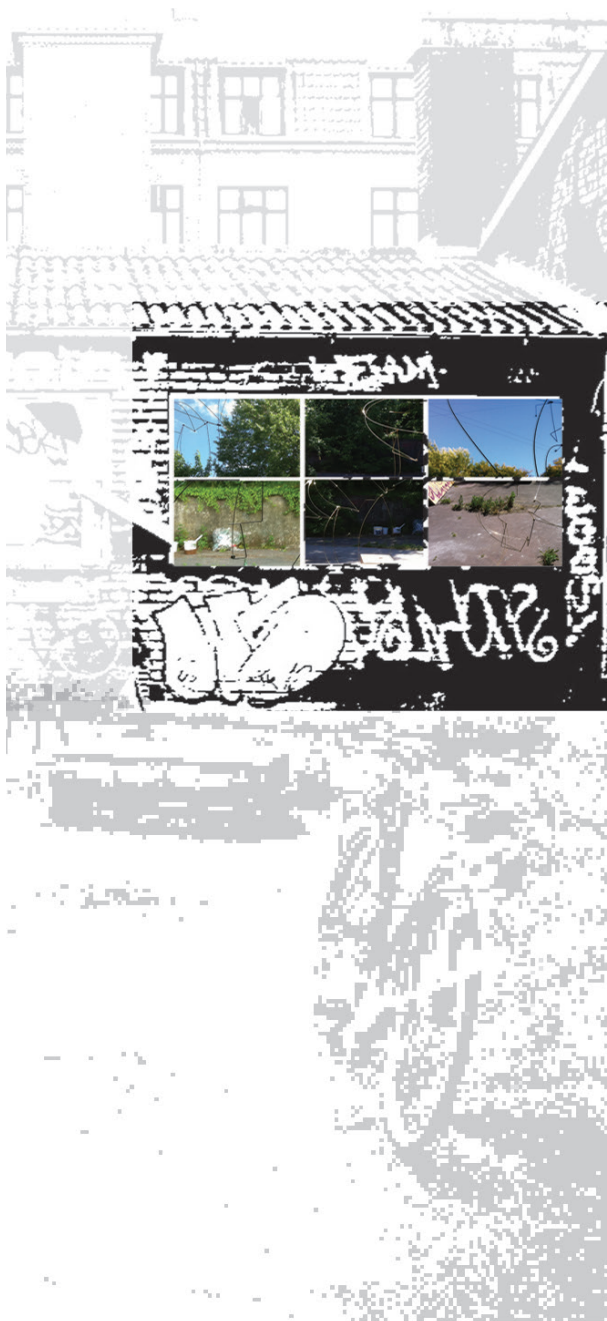
03-05-13-17-00-56-8-59-97- 10-11-41-05

Árný Árnadóttir

For the installation, I'm working with combinations of forms, joints and connections, using messing wire and transparant fish string. The wires differ in thickness and interact with the window frame.

The installation is ever changeable and transformable.

The structure will be changed throughout the exhibition.



Collage: superimposition of exterior-interior views



Installation: Glass pipe, extruded acrylic pipe, tape, pipe hanger

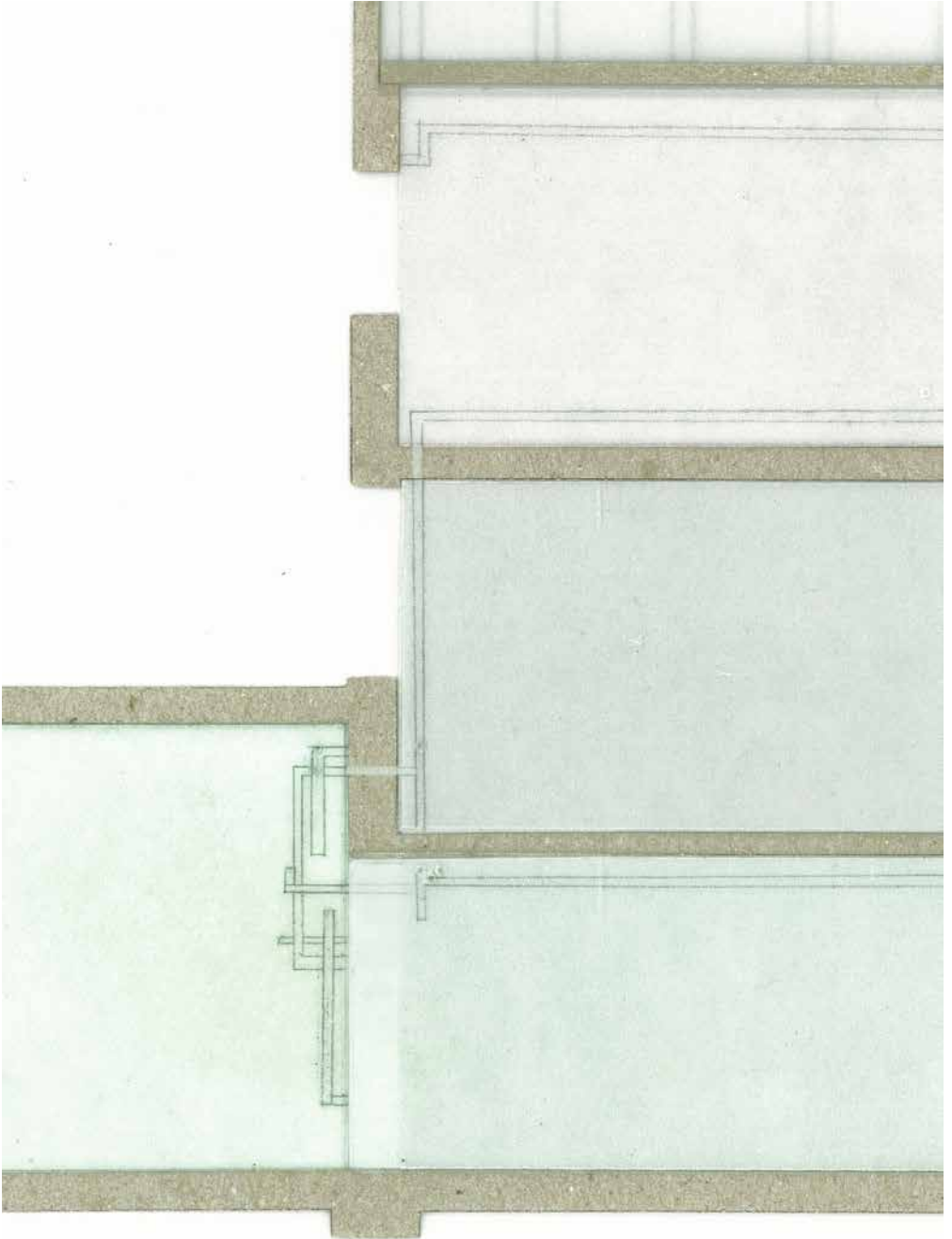
TRACING THE UNTRACEABLE

The Invisibility of Air

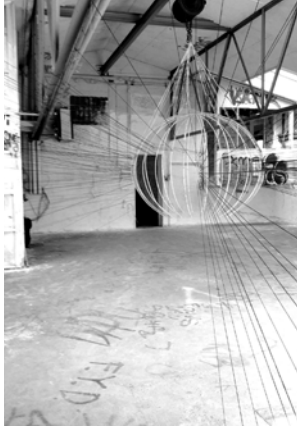
Gunhild Buskov Romme

In the building's deepest chamber, The Boiler Room, the sounds of inhalation and exhalation witness the breathing of the building. A circuit of pipes connect to the building's far corners and allows for a visual perception of the air distribution.

The invisibility of air and an awareness of the air circulation is demonstrated by replacing parts of the circuit pipes with glass pipes.



Section 1:50 Plexi, kardus, pencil on paper, tracing paper



Installation photographs

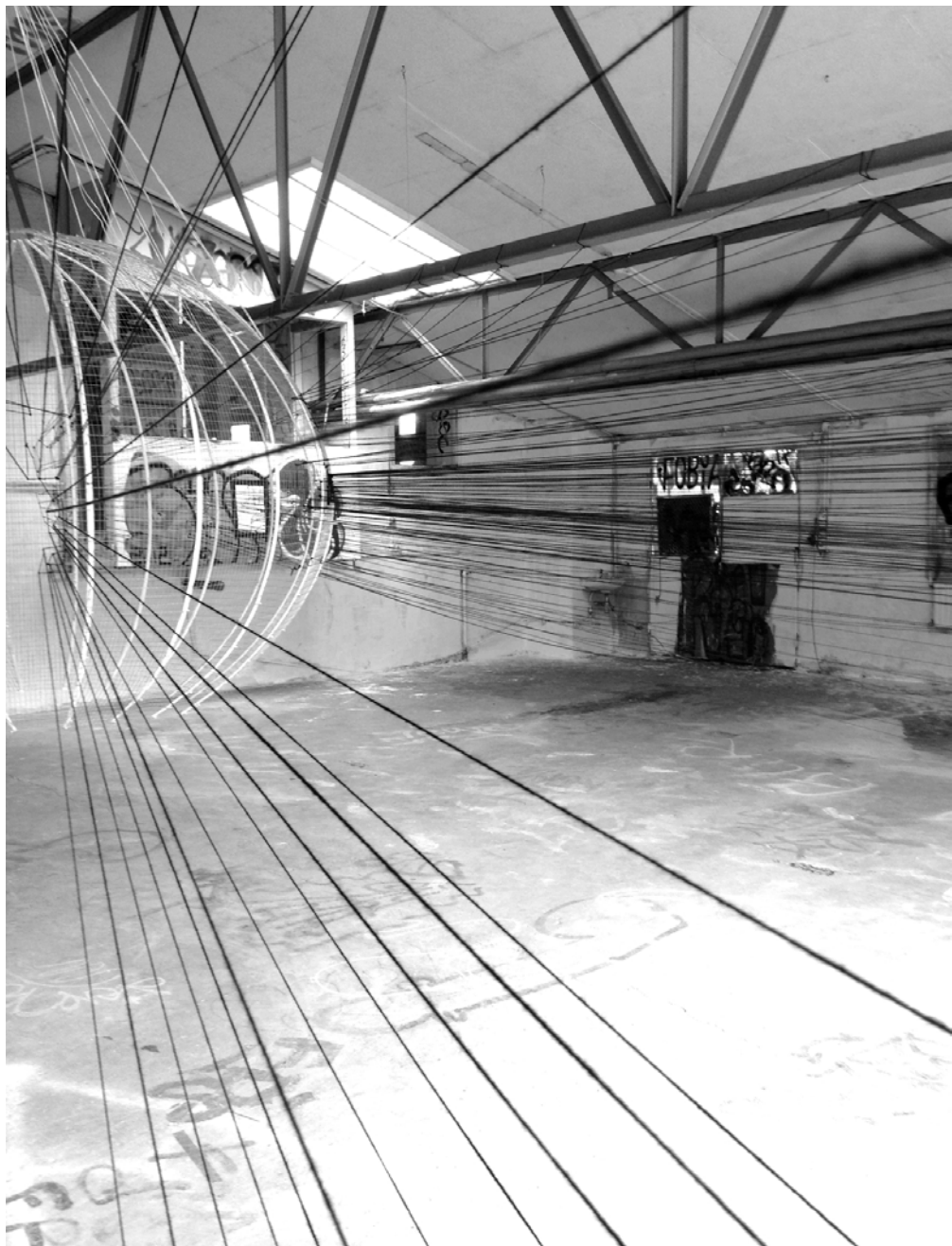
REVEALING THE HUMAN ANAMORPHOSIS

How we Perceive Visual Space

Sine Emilie Haack Lindholm

The installation depicts the eye as an Anamorphism., which translates and transforms the space that surrounds us.

The figure of a sphere represents the human visual perception of space more accurately than a rectilinear construction. It's true to human motion, and also the nature of the eye, itself a sphere.



Installation photograph



TEXTURE : EXCAVATED

Laoise Quinn

Paint, white concrete

Fossils of the past are swept away to uncover space transfigured by its own history.

The project raises the issue of how events and human actions alter the sense and texture of a place, while our own physical movement and inhibition affects how we experience it.





BETWEEN SILENCE AND LIGHT

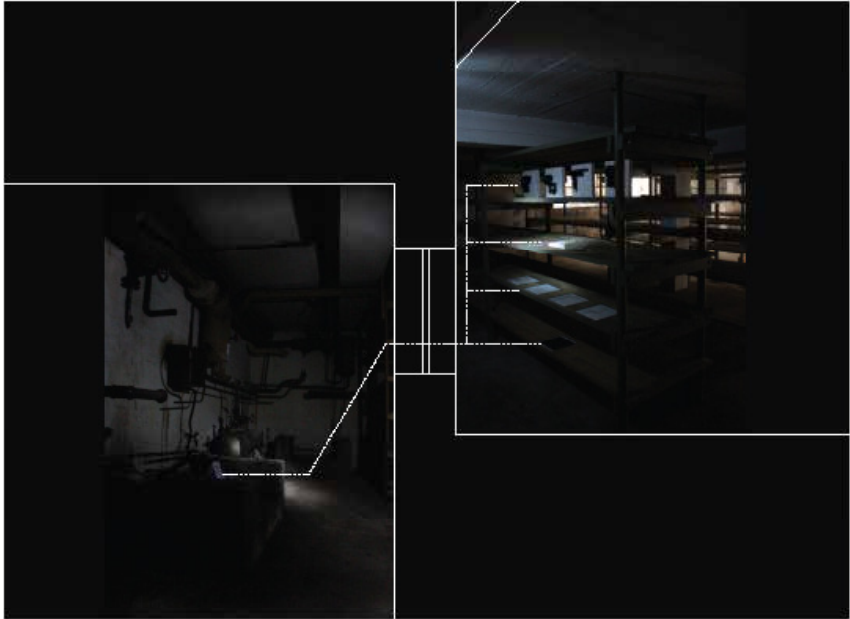
The Meeting of Measurable and Immeasurable

Yi Lin Vincent

Starting from the base of the immeasurable, the structure travels towards the measurable, keeping the force of the immeasurable within the space at all times.



Installation photograph



Crime Scene and Evidence Archive

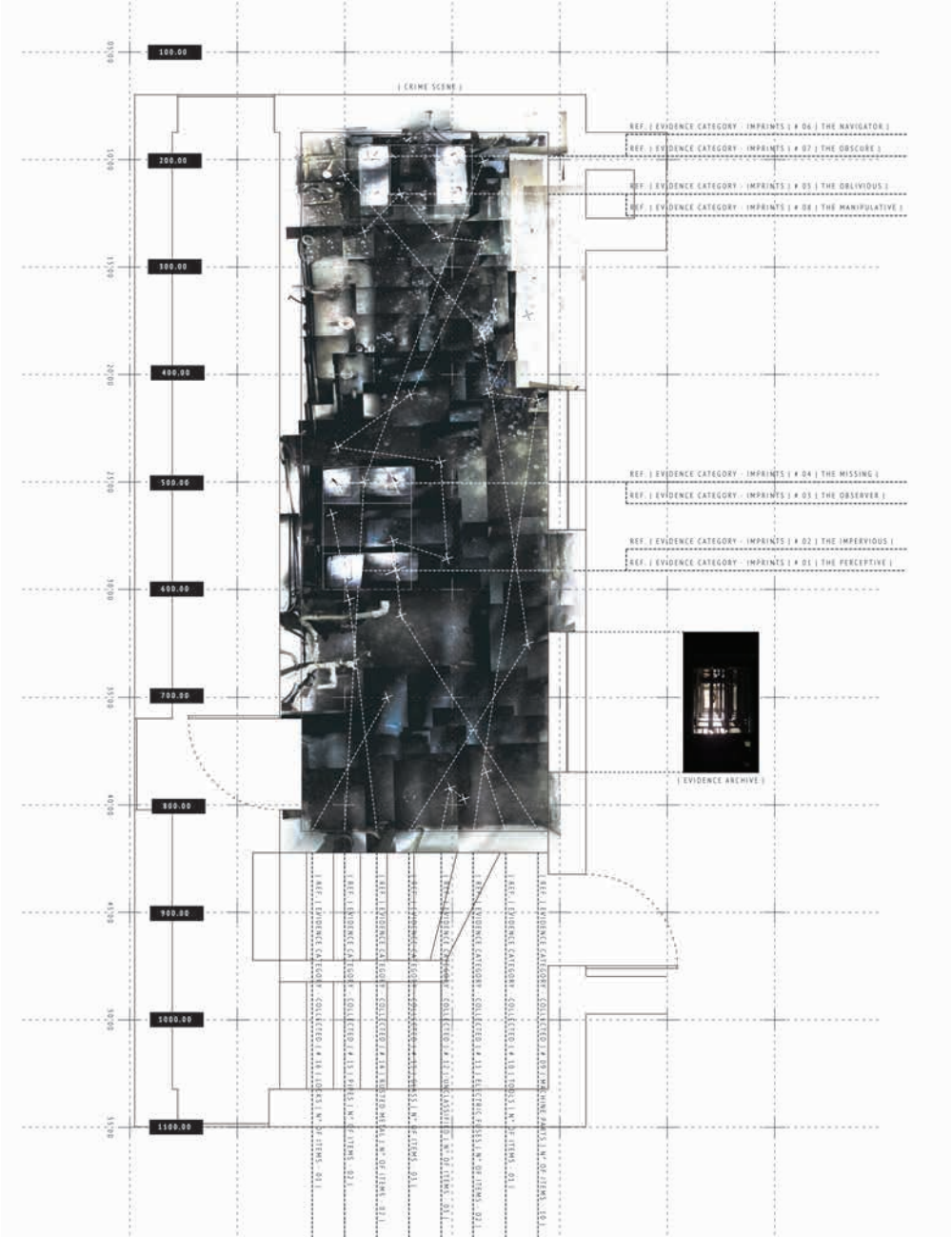
A FORENSIC APPROACH FOR REPRESENTING SPACE

The Demise of Sonnesgade 11

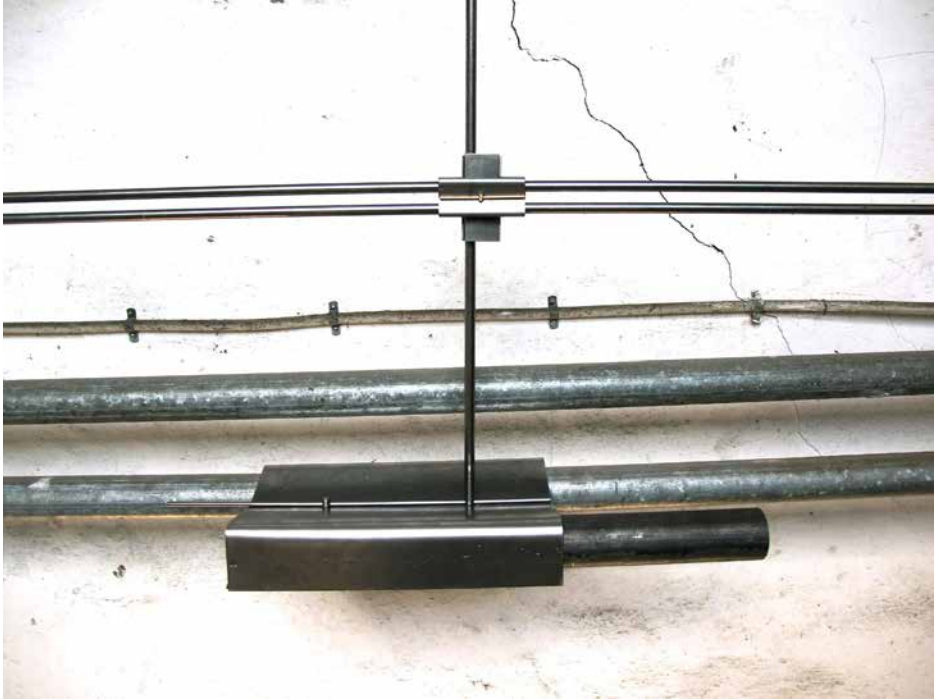
Anne Sophie Schlütter-Hvelplund

This project is an investigation of space with a forensic approach. The space investigated is a former machine room of the old cheese factory at Sonnesgade 11 and would contain operational machines that was crucial for the function, even the existence, of the building. The space has evident traces of the absence of these vital machines and their brutal elimination. Today the building suffers severe decay. Today the machine room is a crime scene.

By taking this forensic or 'sub-objective' approach the installation encourages the viewer to interpret the multiple sides of the narrative on their own. Is the evidence equally important or does one stand out? Who or what is the suspect, the victim, the witness or the investigator? What are you?



Plan of crime scene



Detail photograph

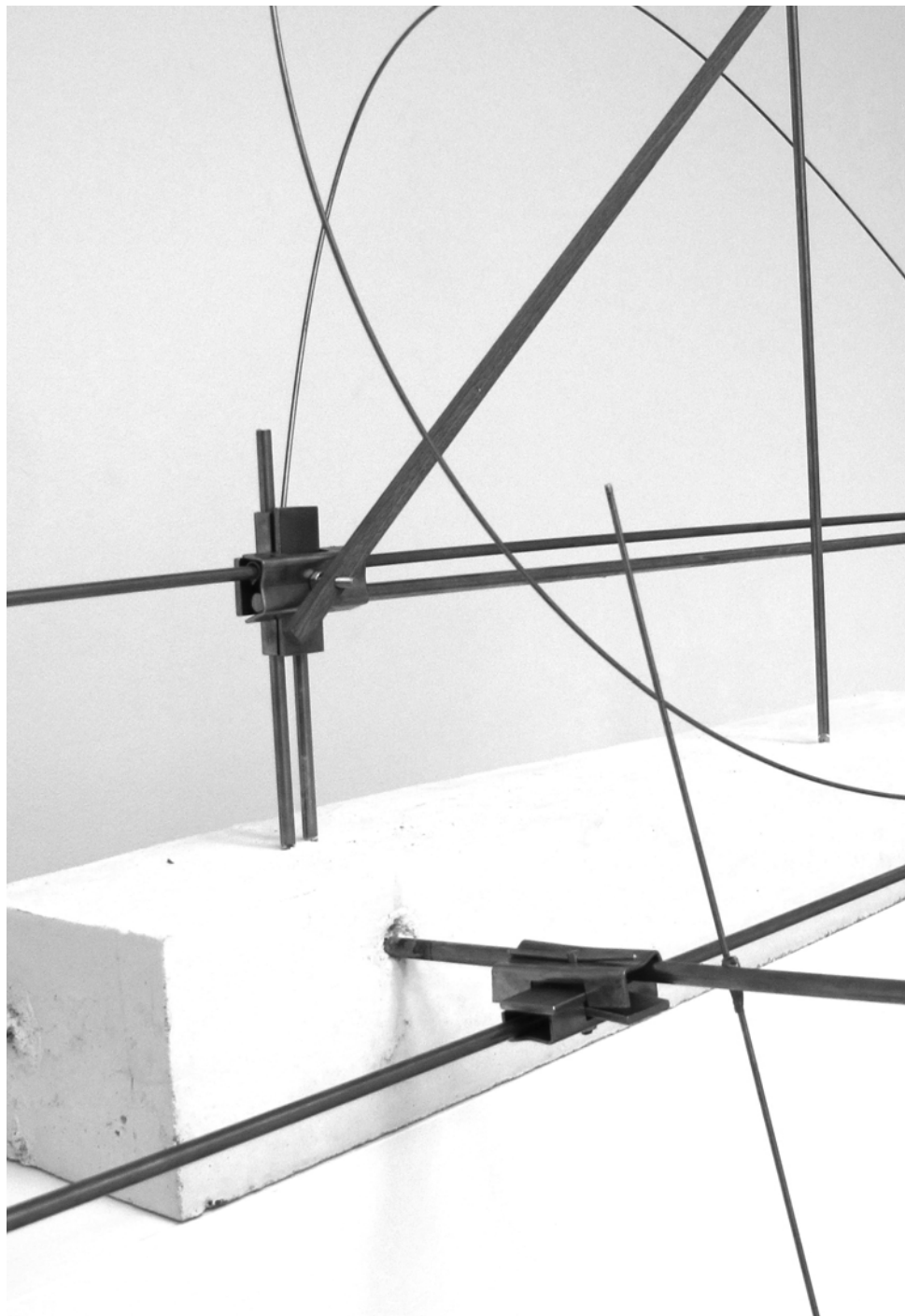
SPACE AND INSERTION

Montage

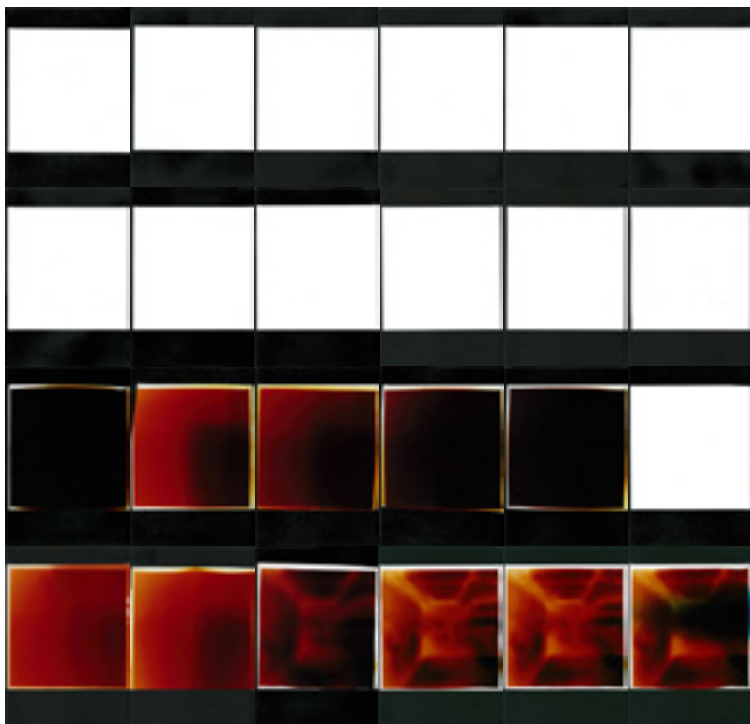
Kaja Sofie Skytte

The construction and context are interconnected in a spatial sequence between building, body and city.

The building's frames are connected and trajectories are designated. In-between space is suggested and enforced. Through the montage, the construction investigates the place and identifies spatial potentials, links and trajectories.



Installation photograph



Data Photo paper

CONDITION OF LIGHT

Self-Portrait of a Room

Malene Neimann Andersen

cloth

size: 3800 x 4400



Installation Process: Crepe paper



THE ACT OF THE EXHALED ILLUMINATION

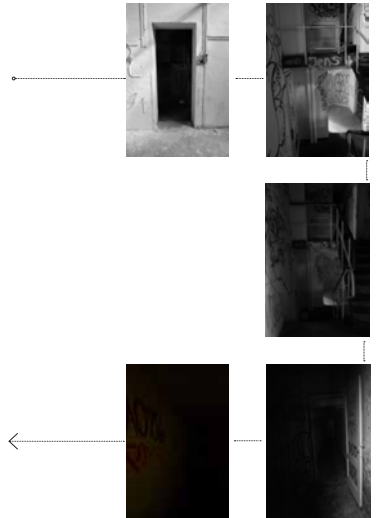
Act III in the investigation of the impact of light and darkness in space

Lisa Carlsten

mirror, light, water, tracing paper, wood

The space we see around us is created by light rays that scatter, refract and reflect on objects. What the eye can not register is where the light can't reach and a shadow is created.

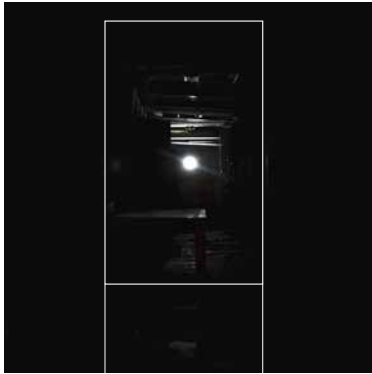
In this project I have investigated the tangible with the intangible, by measuring the space with light and shadows. The investigation was divided into three acts, the last being the installation 1:1.



The transition from the brightest space to the darkest.



Mapping and translation of a shadow



THE DISSOLUTION OF THE WALL

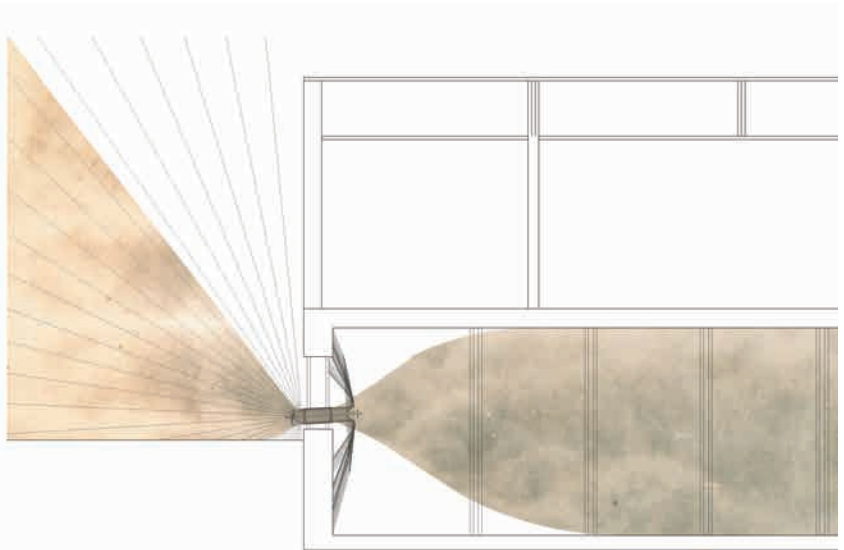
Paul Maria Rossi

kinetic installation / reflector

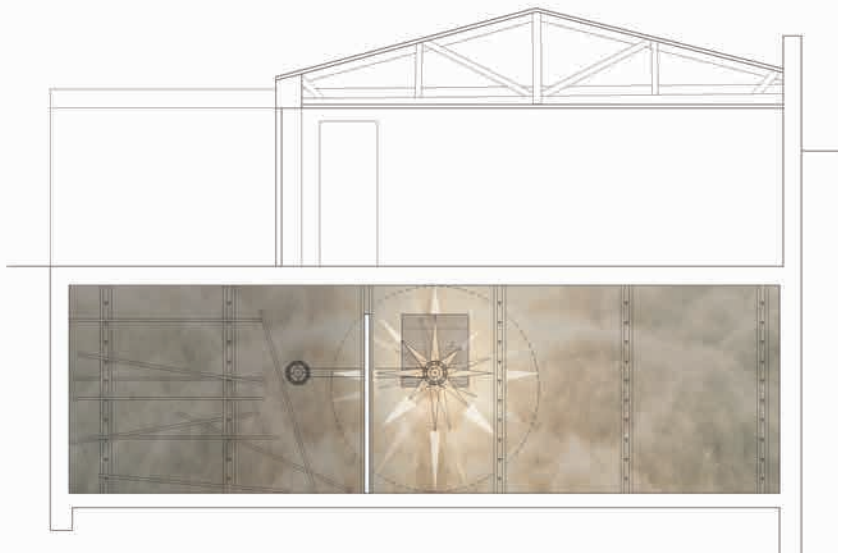
size: Ø 1606 x 1050

wood, mirror, metal

The installation 'the dissolution of the wall' is about the differences between inside and outside, dark and bright, black and white, darkness and light, the visible and the secret, the obvious and the magic.



Section 1:100 showing air flow and reflection of light



Elevation 1:100 of installation and performance

Thanks to:

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SLETH Architects

The Aarhus School of Architecture

