

*portfolio
claudia
fleischmann*

CONTENTS

- i. Atelier House*
- ii. Jardin Urbaine*
- iii. Plesure Garden*
- iv. Hotel Splendid*
- v. Two Folded Flow*
- vi. Freihaus: Baroque Bakery*
- vii. Atlas*
- viii. Topology Absent Bridges*

STUDIOS

Prof. Andres Deplazes

Basic Year - Urban and Small
Scale Design

Prof. Tom Emerson

Architecture, Tourism and Al-
tering.

*Prof. Christophe Girot and
Gramazio/Koller Research*

Robotic Landscape Modelling,
Topology

Prof. Dr. Ludger Hovestadt

Digital Architectonics

Topology: Absent Bridges

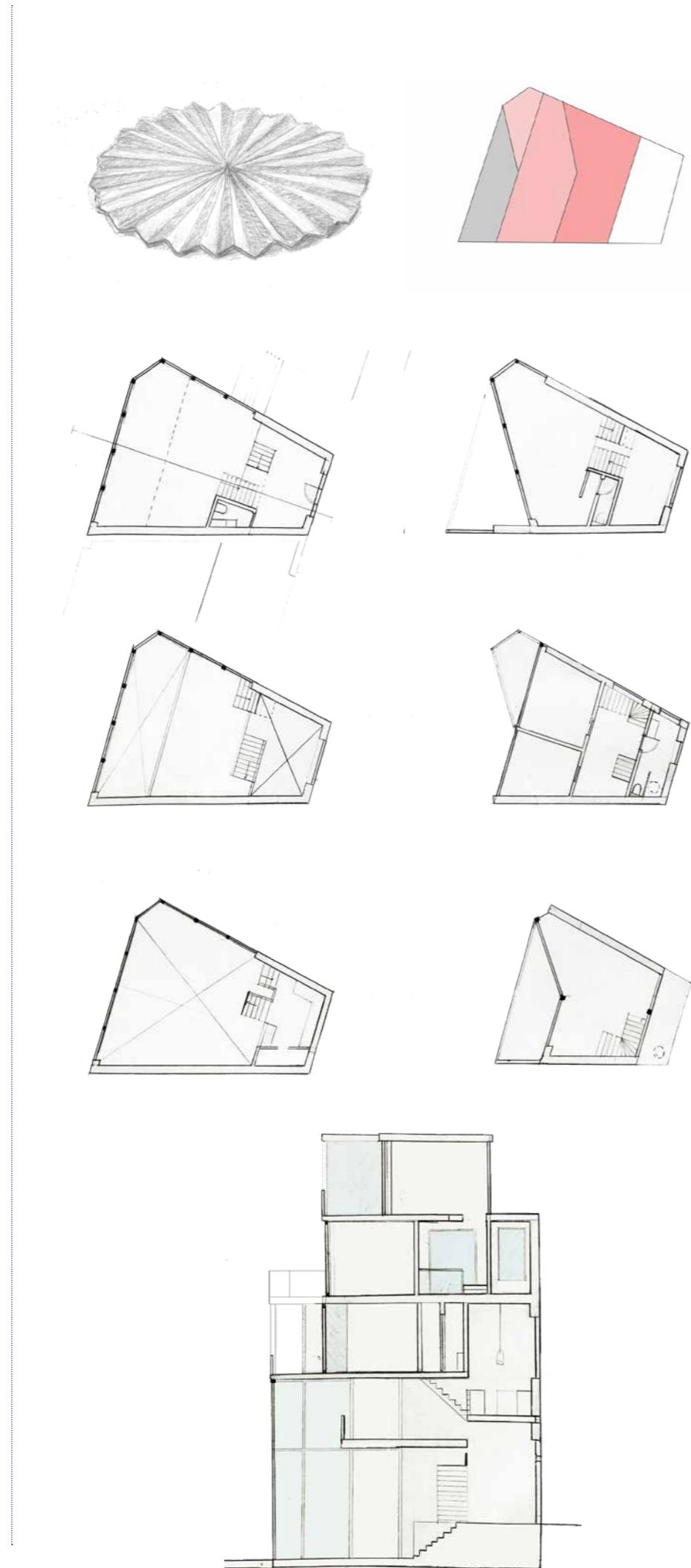
Elective in Point Cloud Mo-
delling

Atelier House

During the two initial exercises of the semester, we developed in a group of six a fictional city district around an iconic landmark, in our case the Teatro Marcello in Rome. Further, I worked individually on one block and designed a home for an artist.

Conceptually, I worked with the figure of a folding fan. The idea of the fold accompanied me as a basic inspiration throughout the last phases of the project. Whereas the co-centric geometry of the block represents the open fan, the single studio house stands in its contained form for the closed one.

The decision to split the floors into mezzanines made it possible to create rooms with high ceilings, which let in light and air. Through this division of space, the Atelier on the ground floor not only serves as a spacious room for creative ideas, but also for hosting galleries, exhibitions and other public activities. On the upper floors, the house changes into more private and intimate chambers, including bed- and bathrooms, offices and a private study located on the top floor. The house opens towards a green and luscious courtyard which brings back a sense of nature to the city.



Jardin Urbain

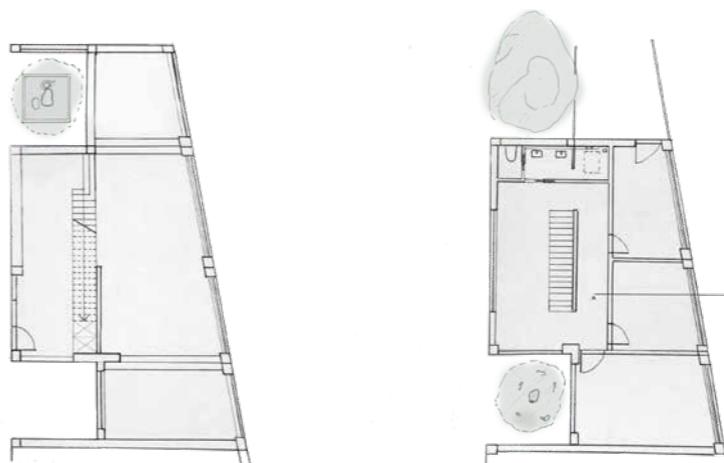
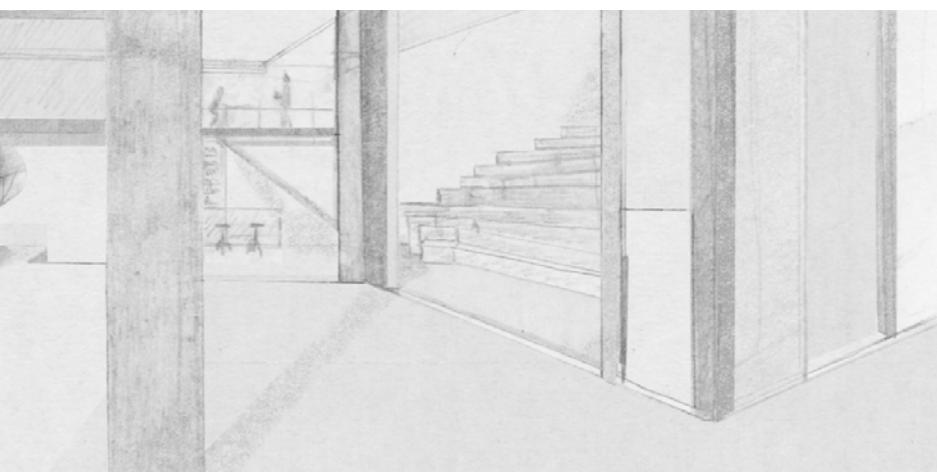
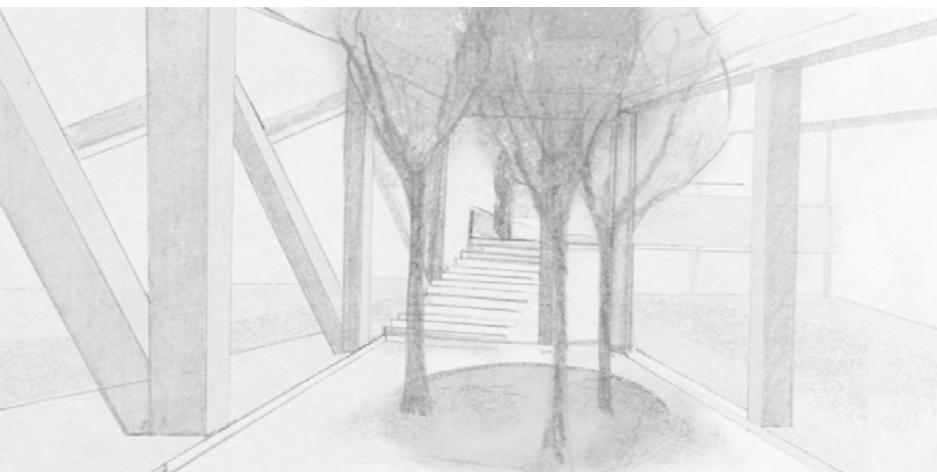
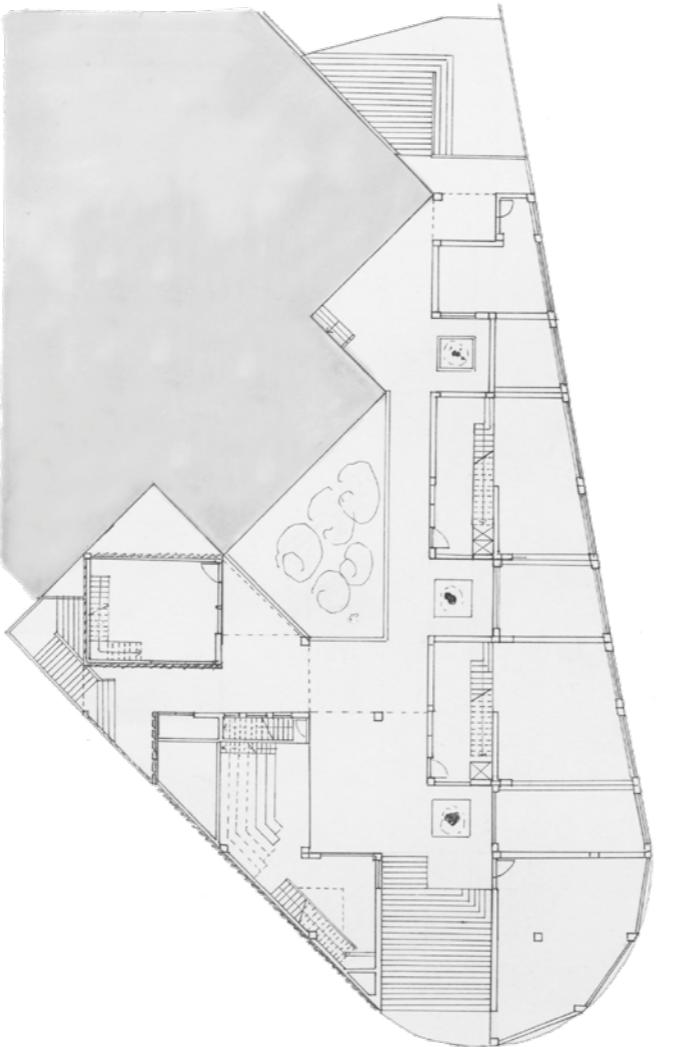
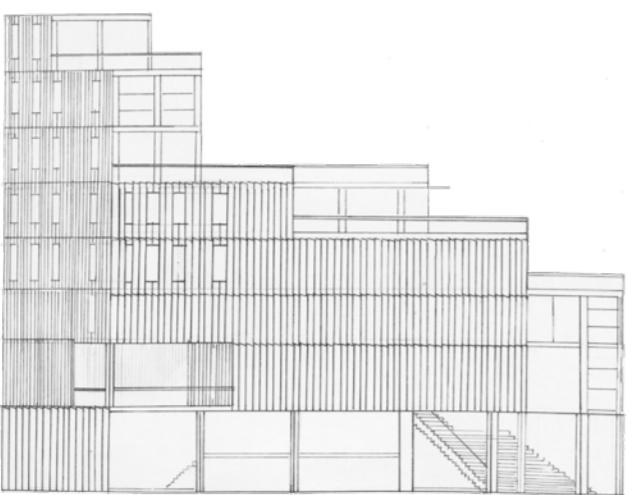
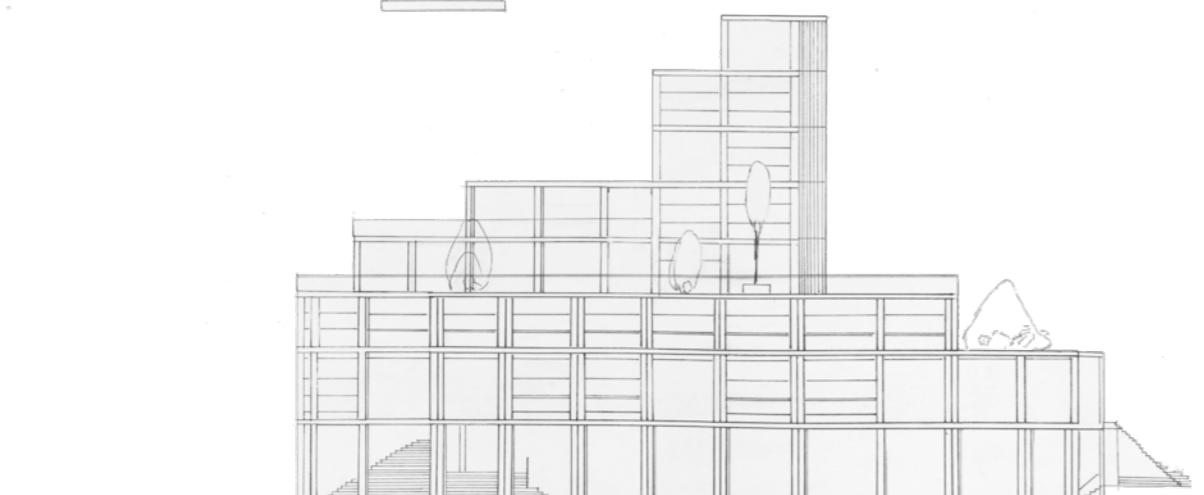
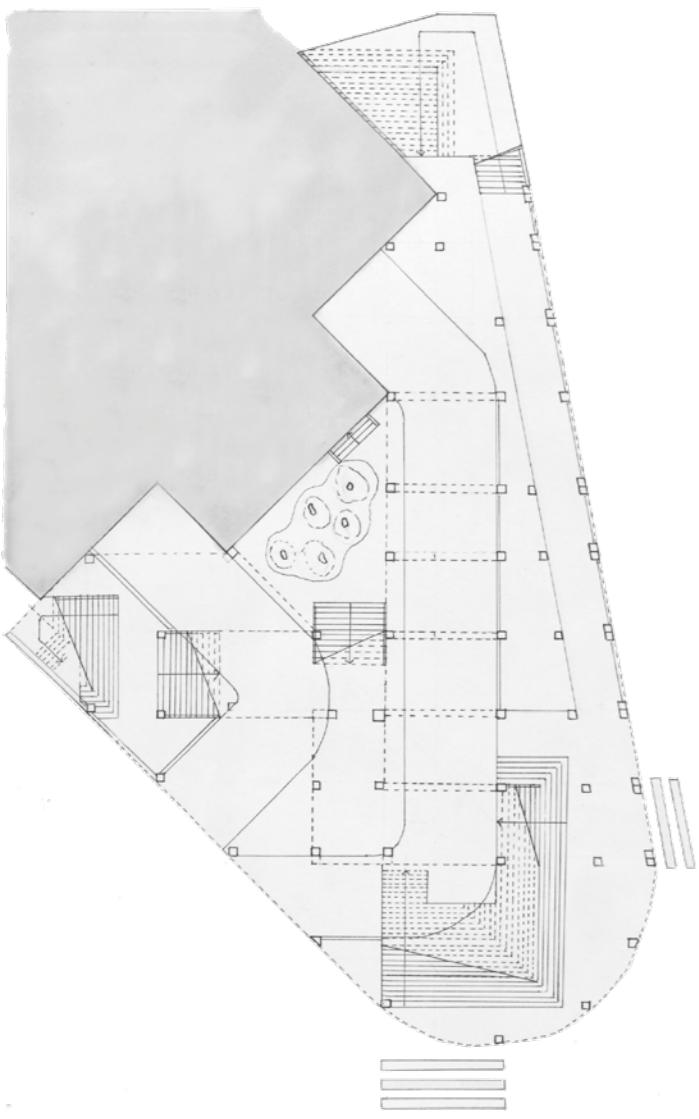
Art Garage

During the twelve weeks of the second-semester project, we approached the city and its public spaces to the single housing unit. I focused on an area near to Zurich Main station which currently serves as a bus terminal. It is not a valuable or popular space, despite its potential and its proximity to the train station which serves as a hub for international connections.

The idea was to create a cultural centre which could host different activities in its limited space. The ground floor was on purpose kept free so that it would become the entry to the adjacent parking lot, while pedestrians are lead through by staircases and ramps. By this, any contact between vehicles and people can be avoided.

The restaurant, bar and bookshop are located on the first floor. Through a garage-like door construction, the plaza on this storey is used as a theatre stage during the summer months.

The complex is not only hosting cultural activities and provides a space for young artists. Overlooking the river Sihl, small-scale apartments fit perfectly into the urban environment. The integrated gardens express the juxtaposition of the natural settings as opposed to the metropolitan.



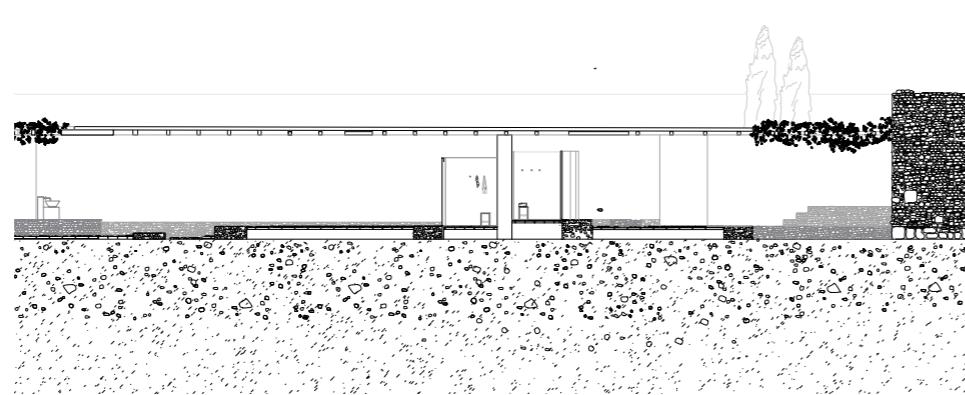
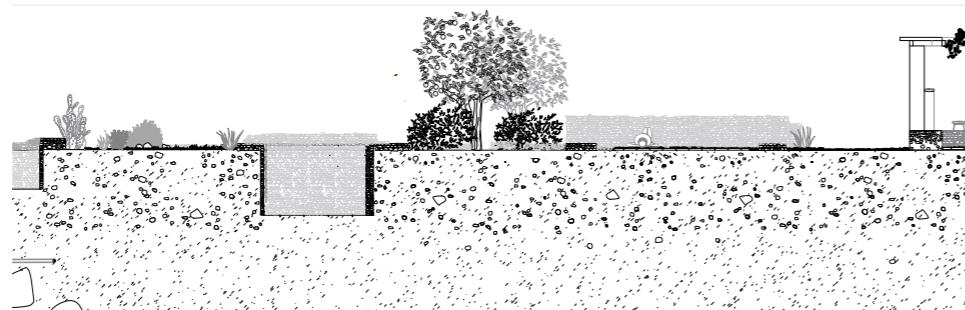
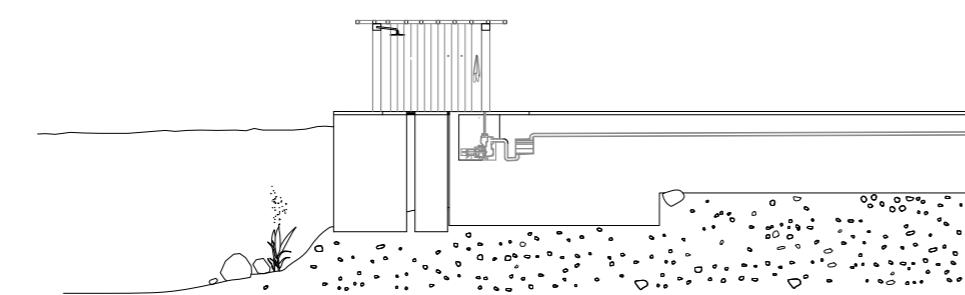
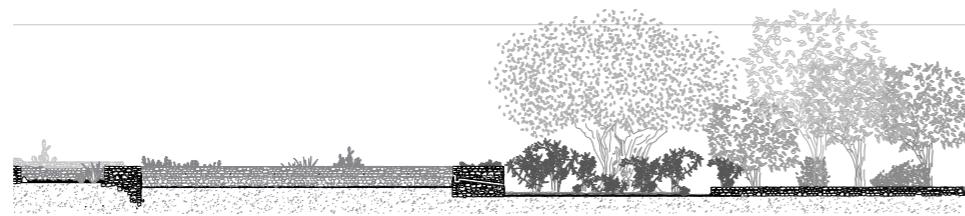
Water Gardens

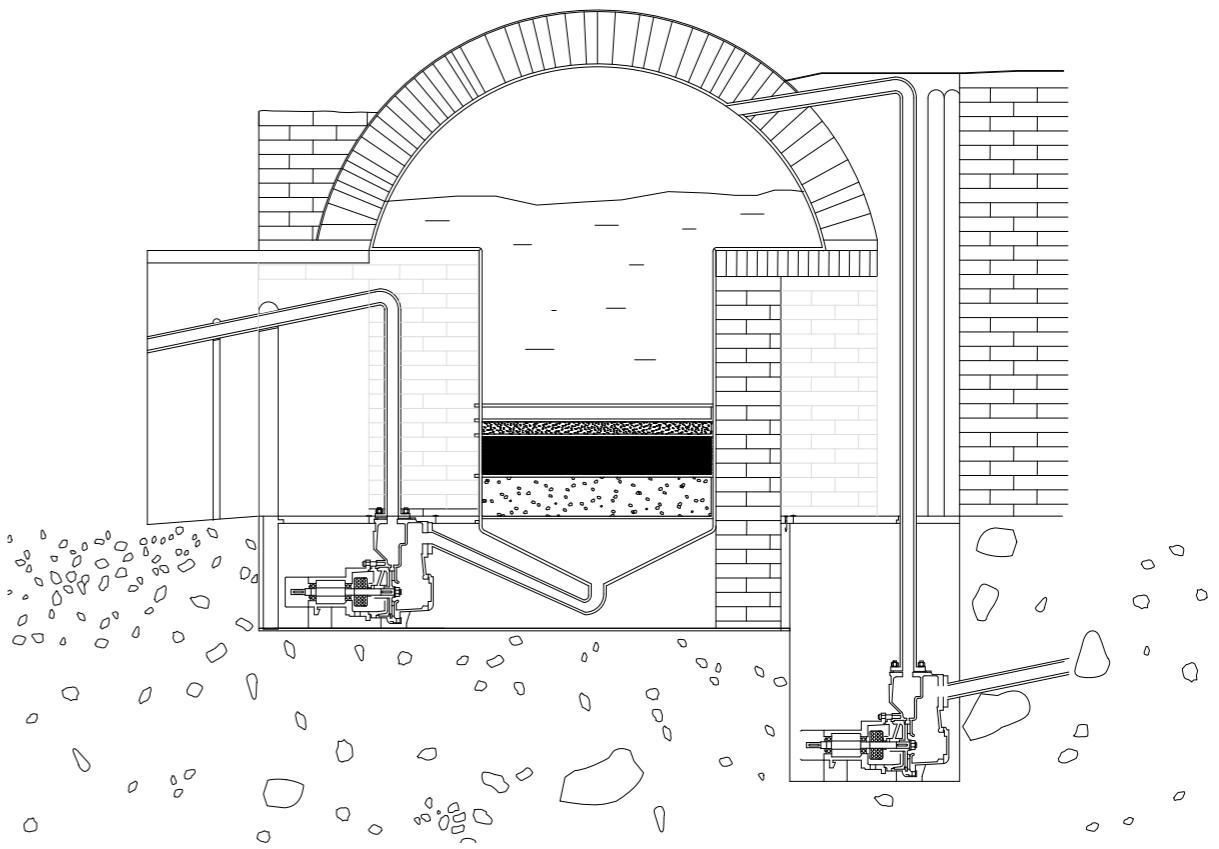
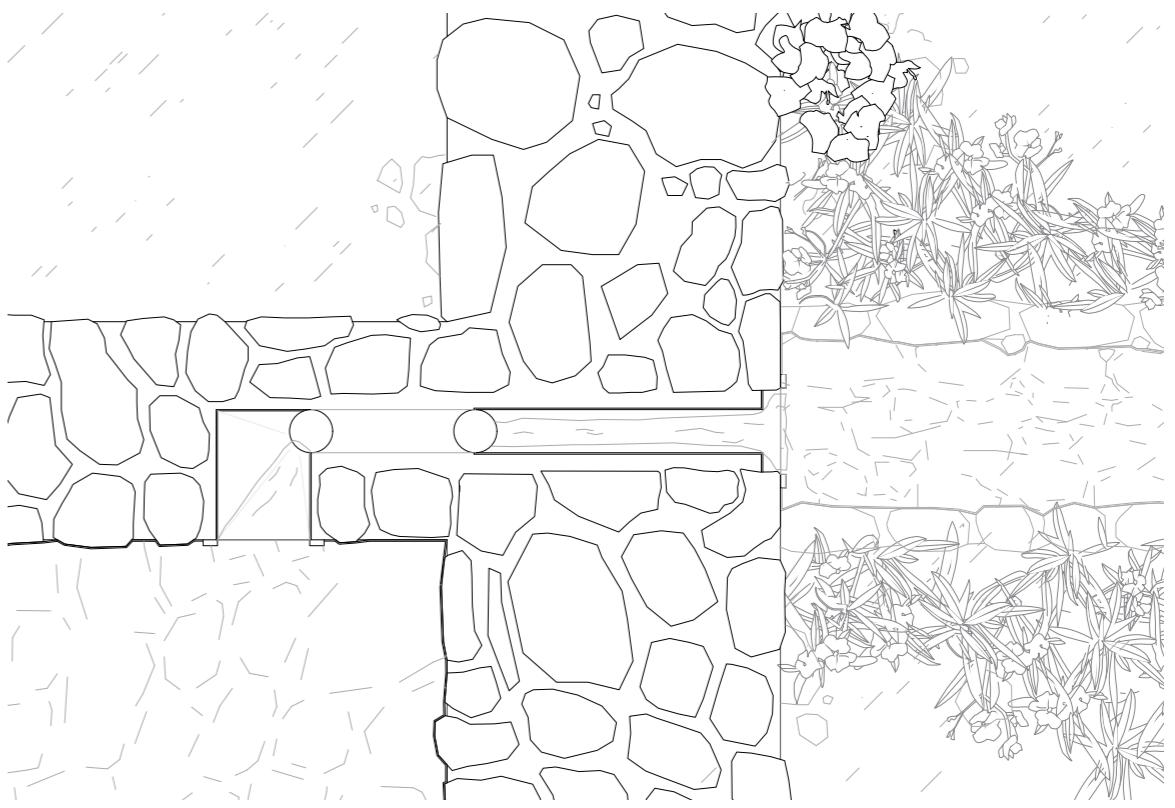
Pleasure-Scape

The Island of Brijuni, a paradise in the Istrian Archipelago for Roman aristocrats, has offered throughout history escape and isolation for Austrian-Hungarian generals and Dictators alike. Fragments of past and present architecture, together with the strange ecologies, create a new reality.

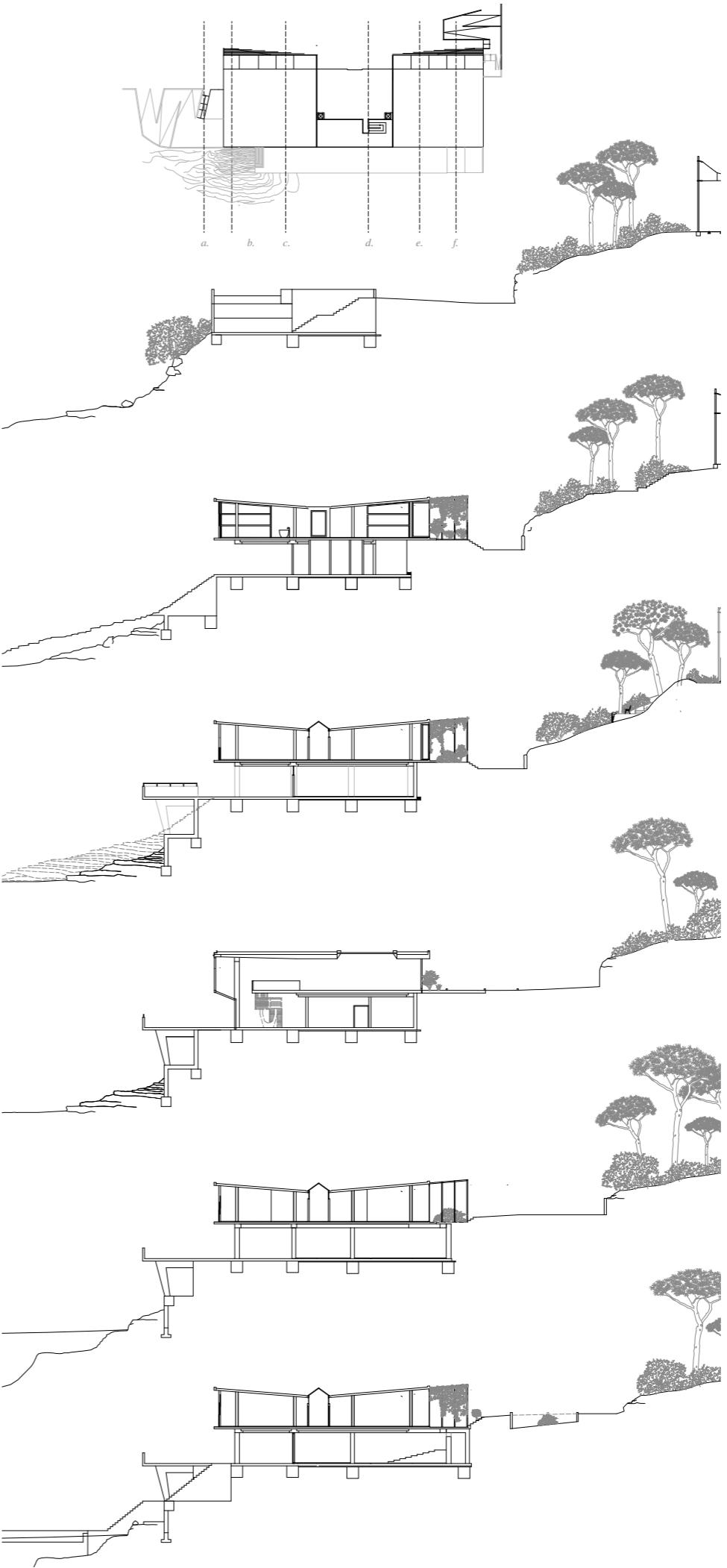
We were asked to design an intervention in this sanctuary full of fragments of the past. Part of the history of Brijuni is the ruin of the 'Castrum', whose walls contain a thousand-year-long history. It was transformed from a vast villa into a small village and then left abandoned. During the Austrian-Hungarian reign the ruin was frozen in time and has since remained untouched; like a museum - without an explanation.

Our aim was to 'keep the memory of the ruin alive by small interventions and enhancing the status quo'. By planting indigenous Mediterranean plants, introducing a rainwater system and a ritual of bathing, we transformed the ruin from a lifeless artefact to a leisure and 'pleasure-scape', while keeping its identity.



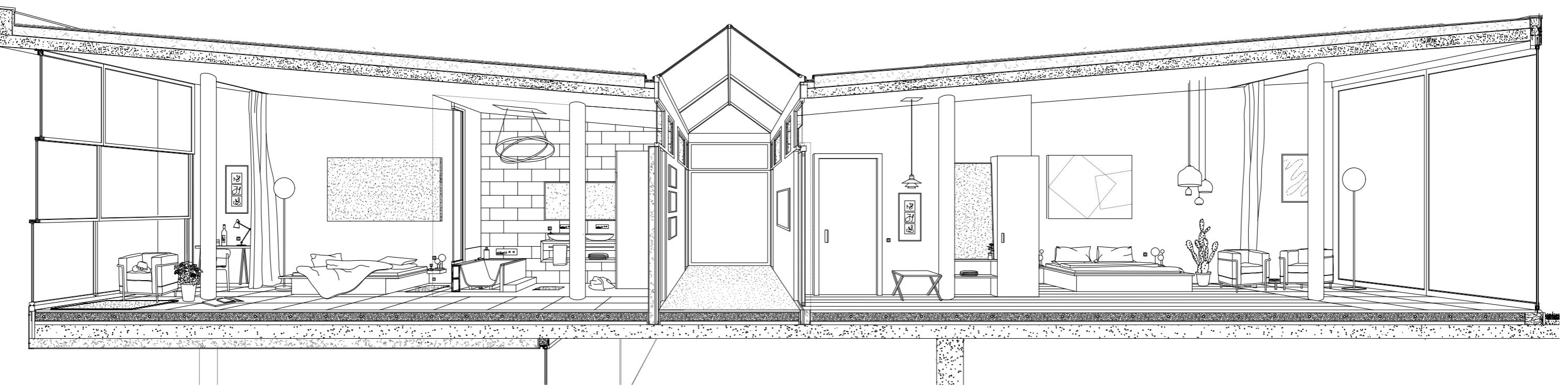
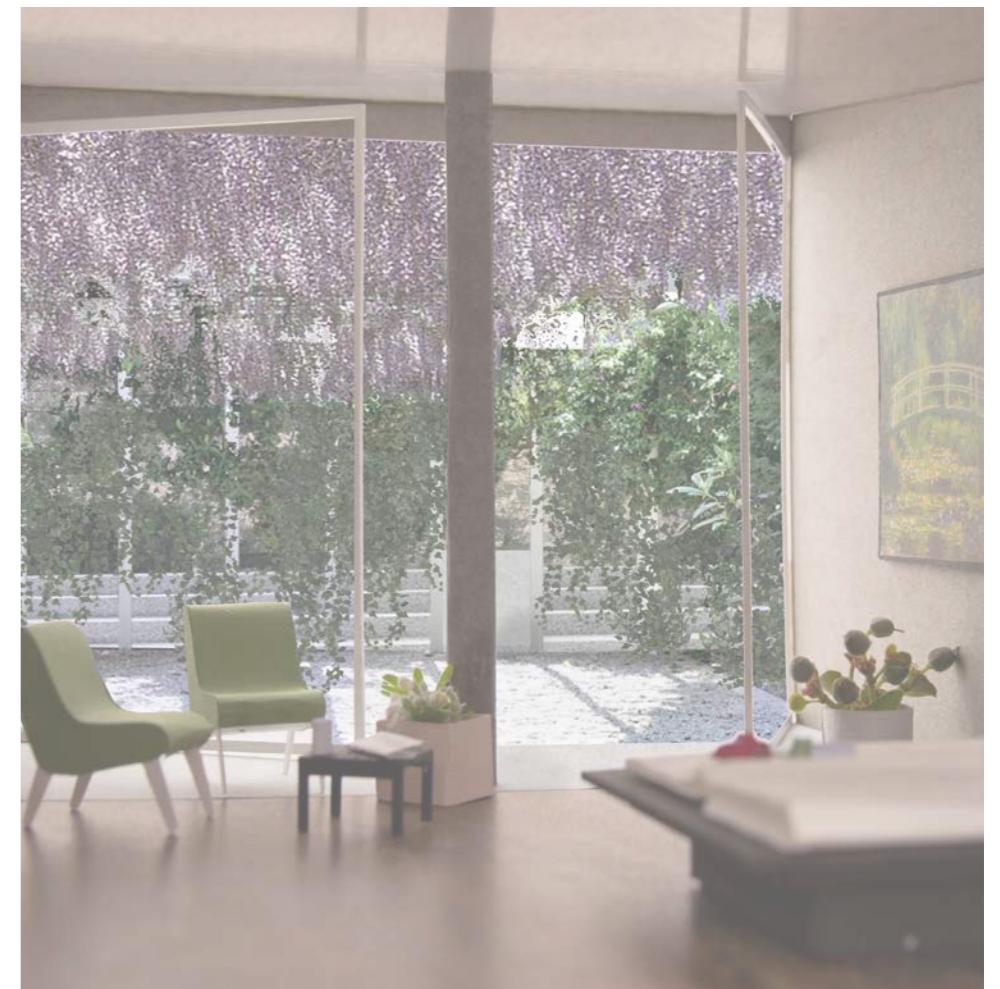


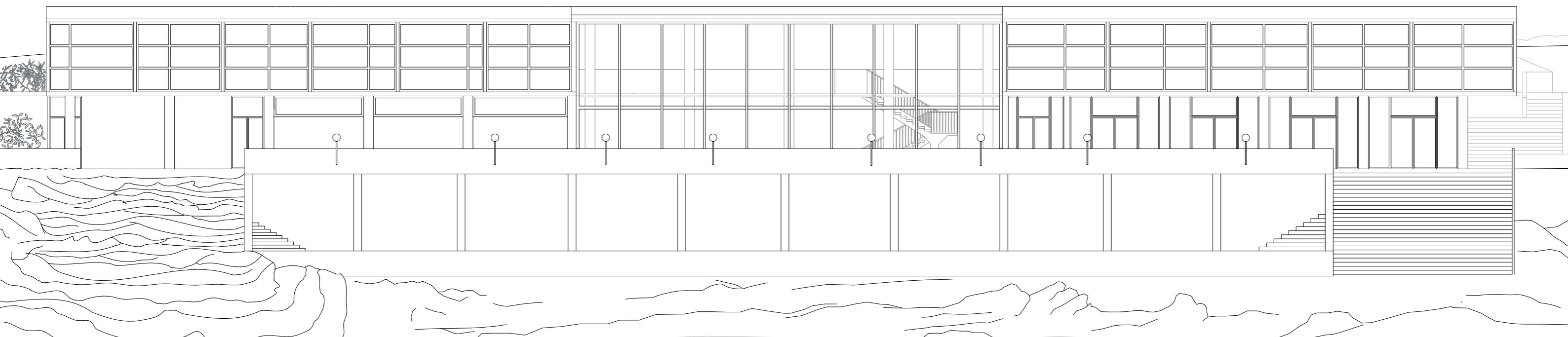
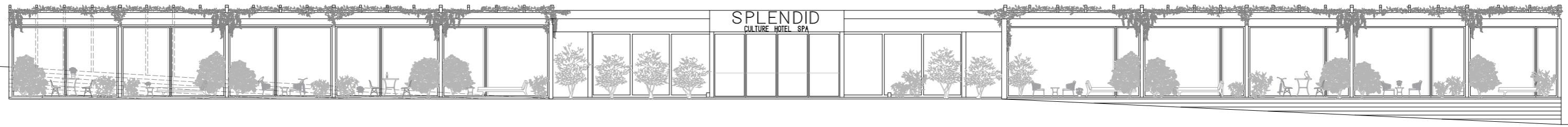
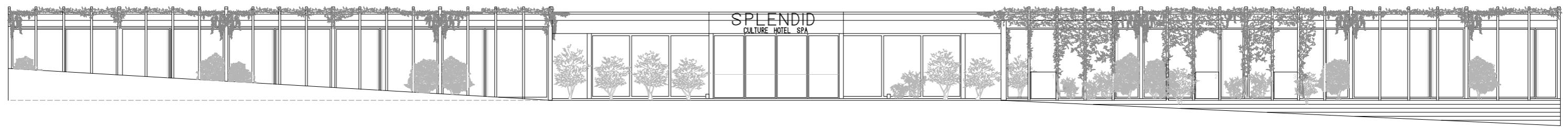
Hotel Splendid



Cultural Coastline

Each era and building have their way of dealing with material, tectonics and expression. “Knowing one’s place” becomes the core task when altering architecture. We were asked to alter an existing building to house a facility for tourism by taking a careful approach to the Mediterranean. ‘Splendid’ is a modernistic edifice that has been extended and altered multiple times over its course of existence. Today, the place is abandoned during eight months of the year and needs renovation: the concrete structure is slowly falling apart. To make use of its fantastic location and view, we proposed the conversion to a small boutique hotel on the top floor, in combination with a leisure centre on the lower level. The cinema, shops and restaurant are open to the public all year. Splendid is part of a wider Walk along the seaside of Pula and is frequently visited by its residents. It was hence important to offer a program from which the local community could also benefit. We focused on the relationship between the landscape and the building, the inner and outer space, the green and the blue. By identifying the building’s different parts and their needs, we reacted to them in different systems and approaches.

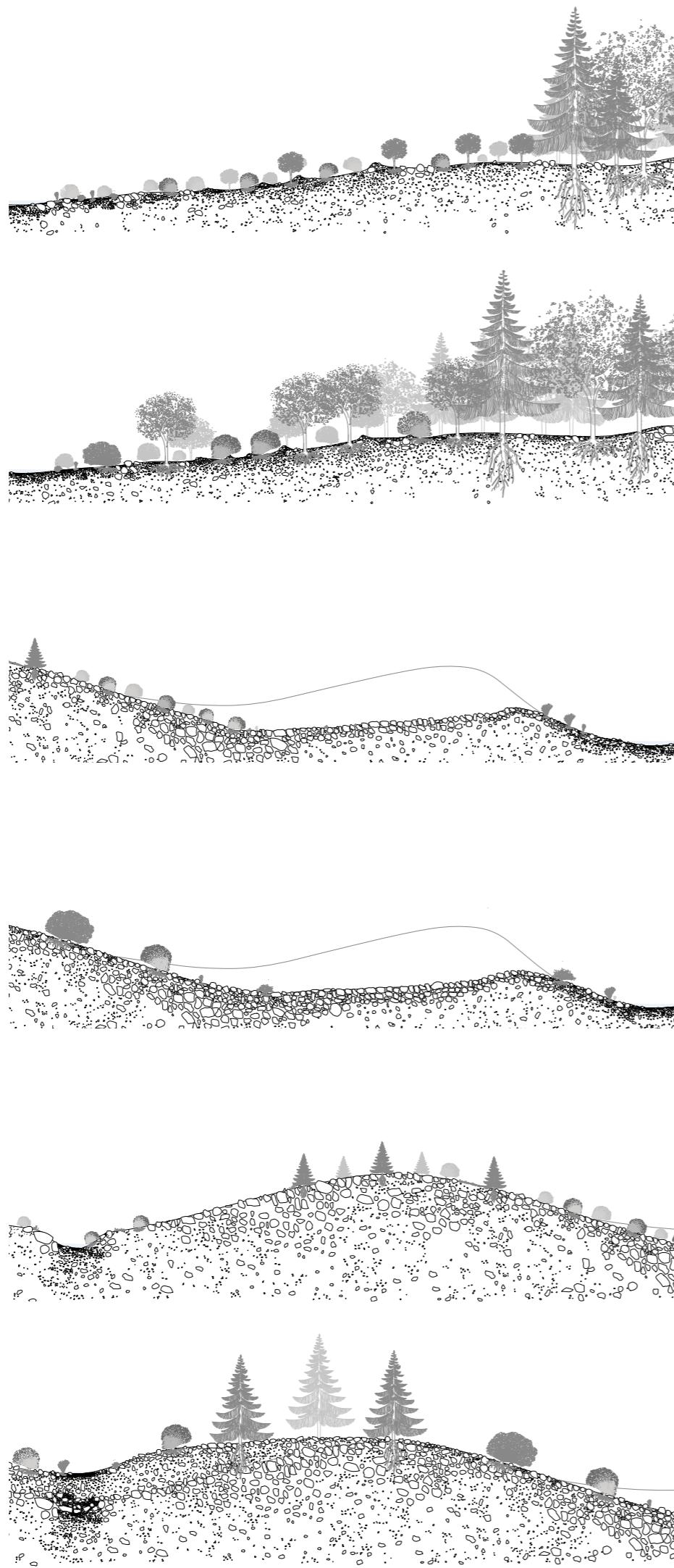




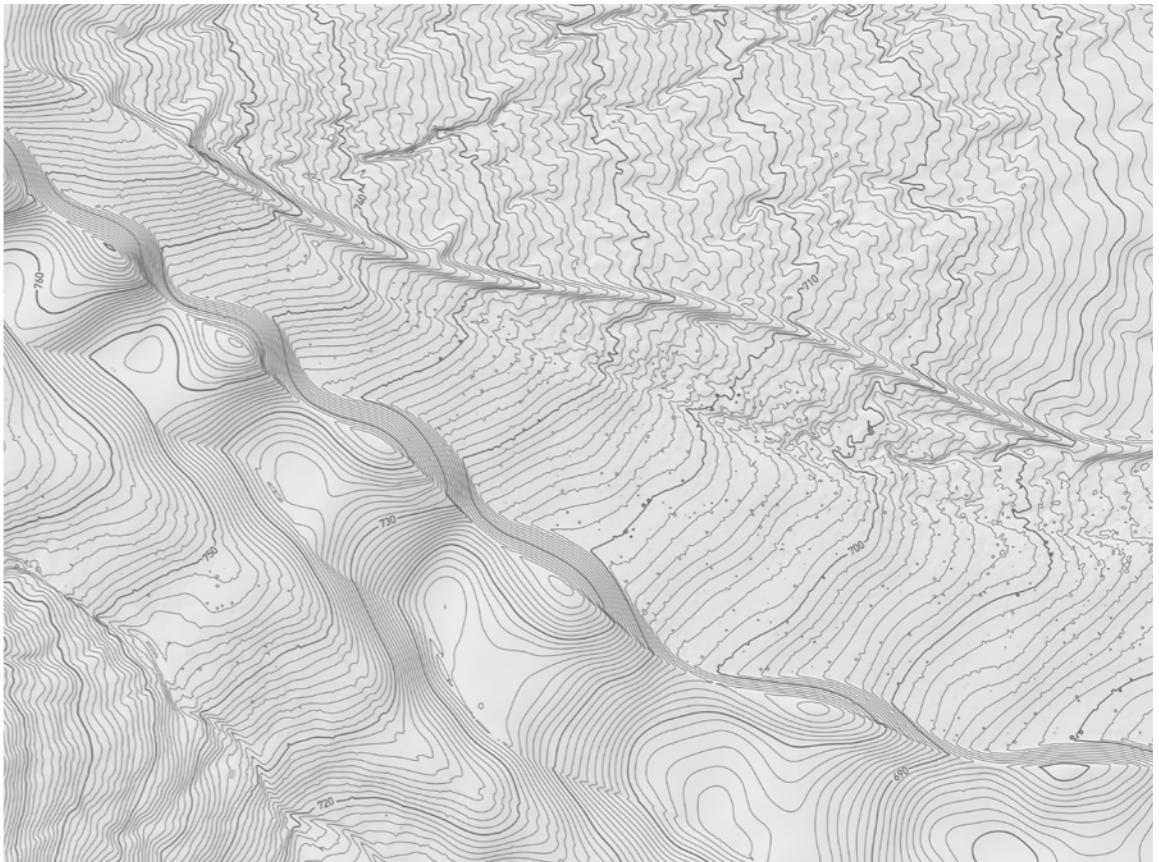
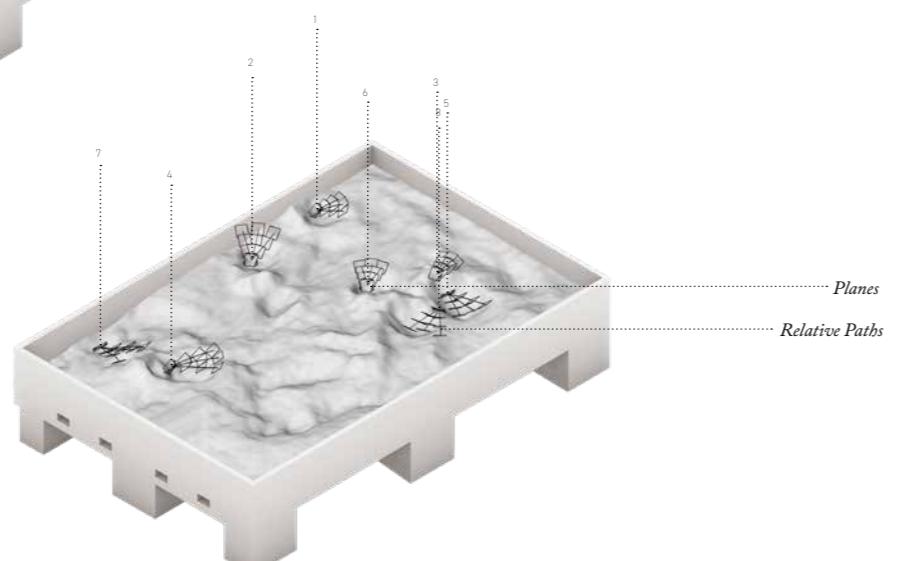
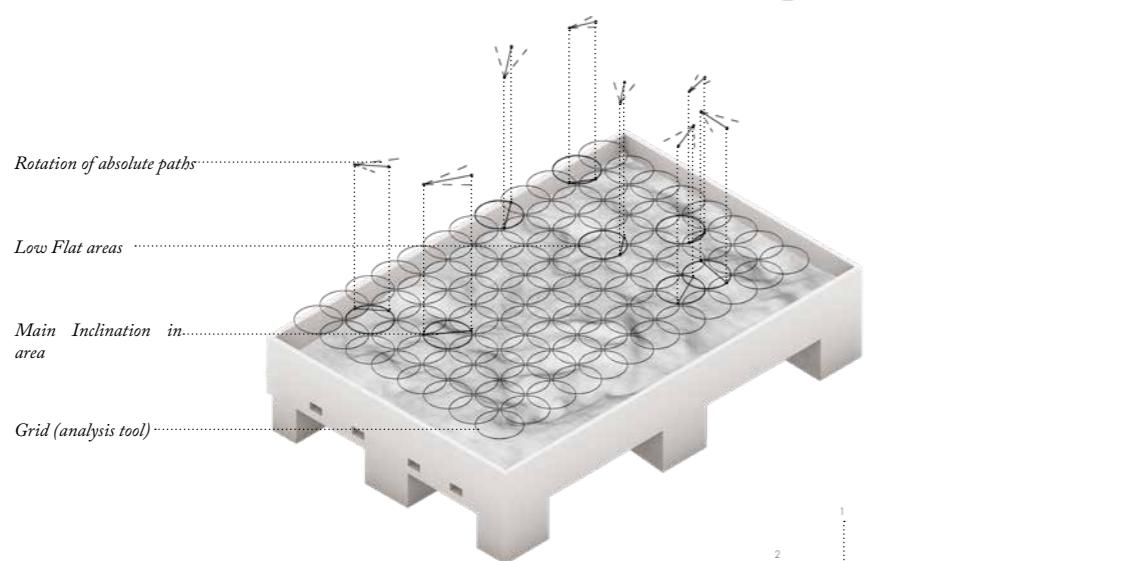
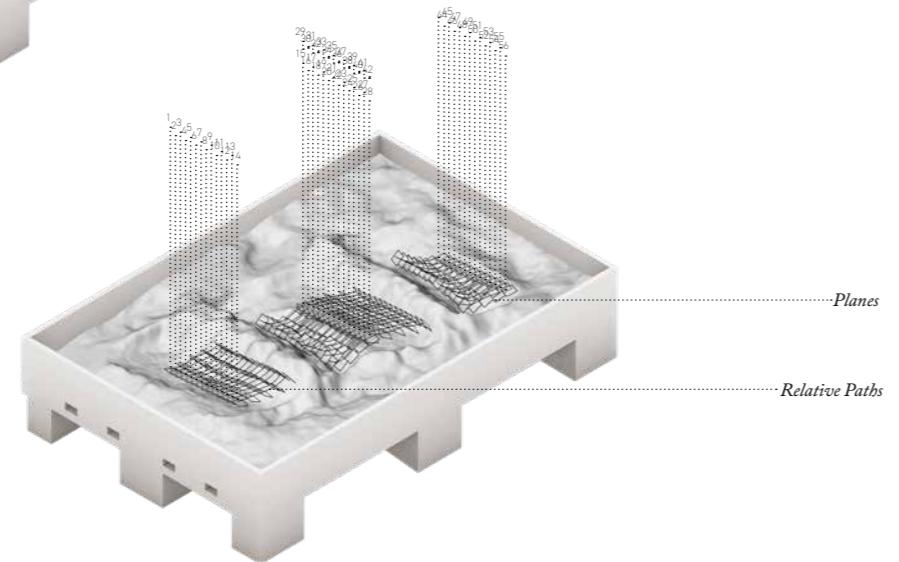
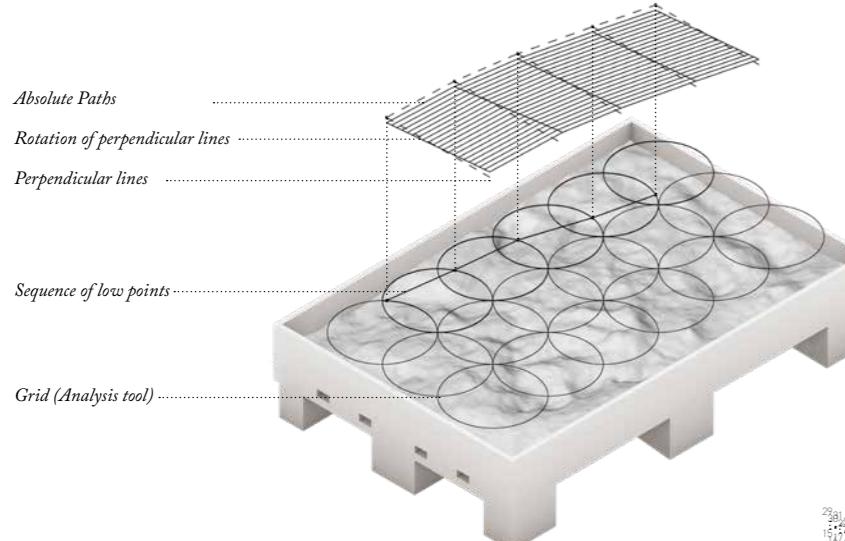
Two-folded Flow

Robotic Landscape III

The design studio has focused on the investigation to make the Gürbe River more resilient. The area is frequently flooded due to precipitation and is occasionally affected by destructive debris flows. Applying Robotic modeling and landscape manipulation can lead to a more natural and continuous solution which is flexible to the environment, rather than presenting a stiff, inflexible and costly solution. We worked with three main topographical principles: Firstly, the widening of the river bed to enable it to hold more water in times of flooding. Secondly, the creation of an obstacle which would split the debris flow into a wet and dry flow. Finally, changing the inclination of the riverbed to the North, which enables guiding the water. The robotic process helped us to think in these dynamic-stable systems. The description of our river strategy as 'Two-fold' references the splitting of the debris flow as well as the duality of the overall conceptual approach. One, the area where the Menzi Muck operates opposing the area where only natural processes occur. Seocndly, the easily accessible leisure area and its counterpart, the upper reach, which is rather a hiking area. Finally, the sparse and the vegetated areas.



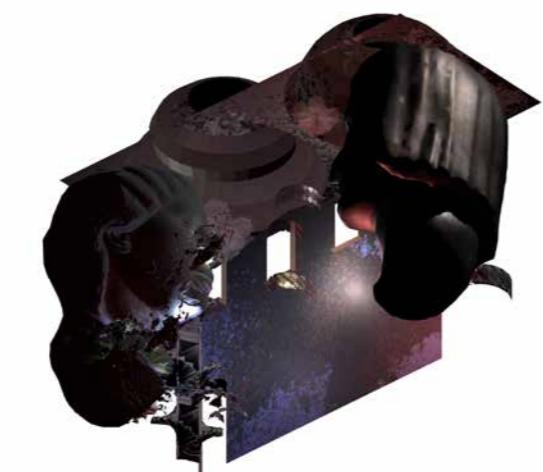
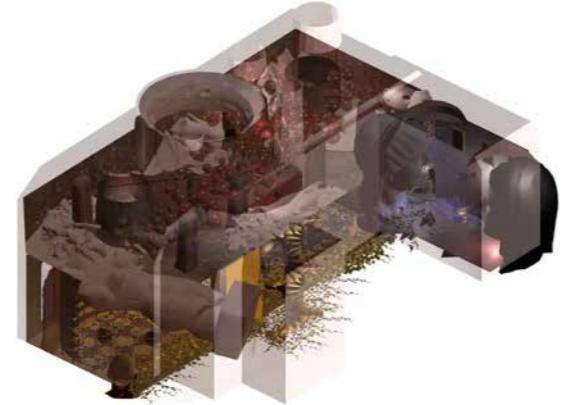




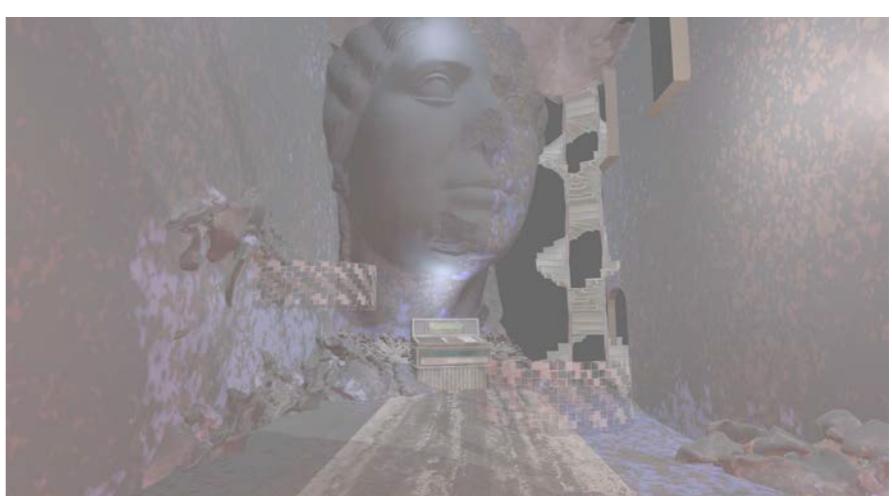
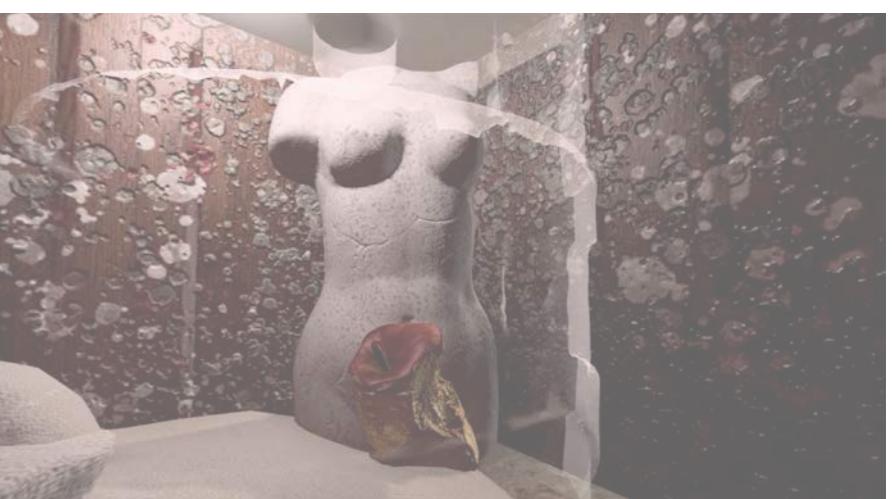
Baroque Bakery

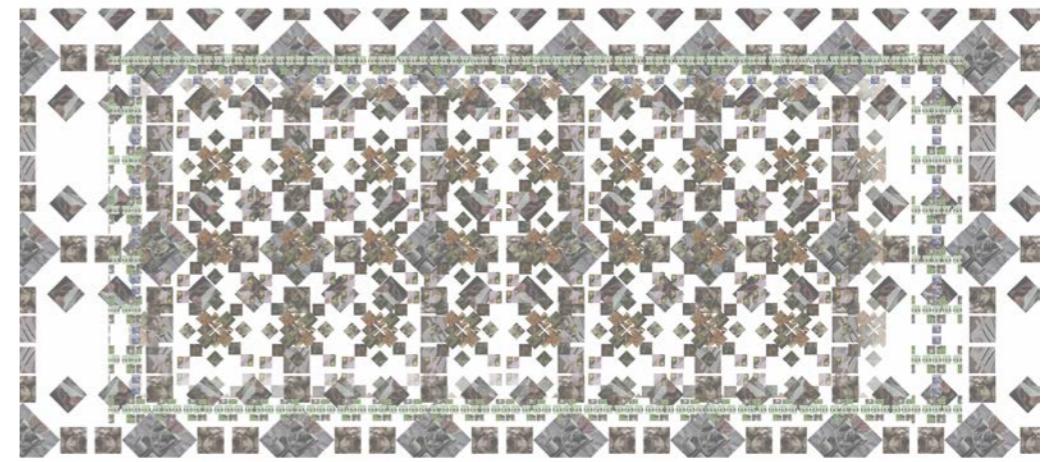
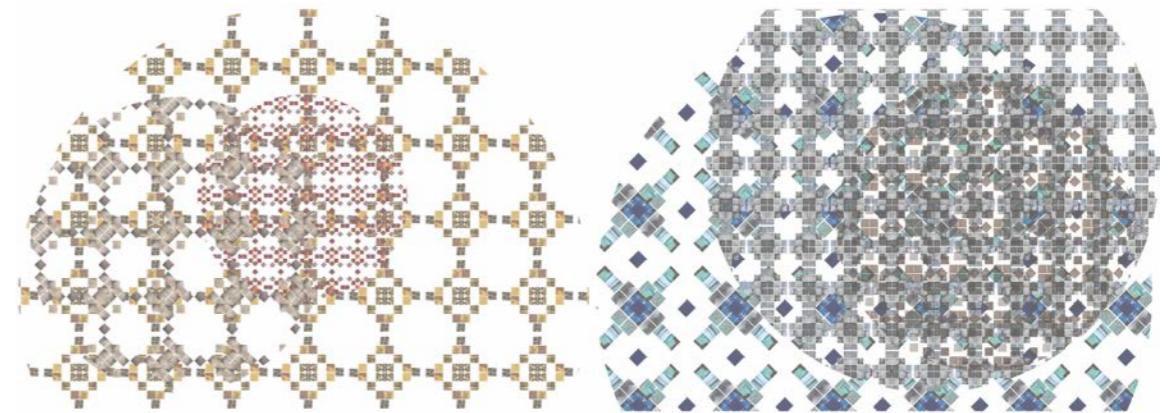
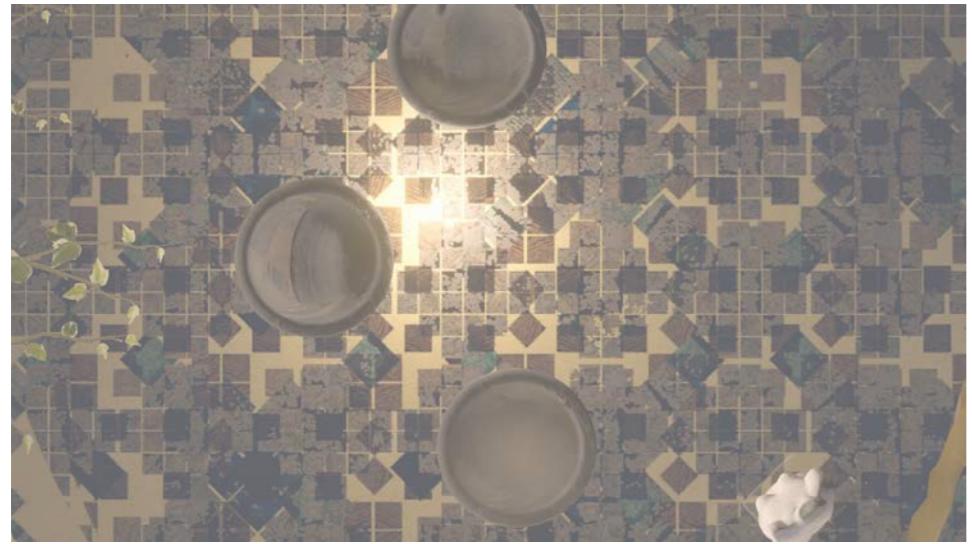
Creating a FREIHAUS for the City of Zurich

The FREIHAUS represents a house for the citizens of a city, a place where they can speak their minds on a topic which cannot be discussed publicly. Rather than choosing a political subject, I worked on a psychological, social matter. The Baroque Bakery encourages the visitors to talk about the uncomfortable truths and to face the dark and hidden sides about pleasures, hurt and relationships. By tasting different pastries and baked goods the people establish new bonds to their own identity. As Taste is tied to familiarity, the thought that had been suppressed - may it be the sexually oppressed, the sadistic, the masochistic, the dark, the light - that prevails in two versions, both will be told in the moment sweetness, sourness and bitterness flow over our tongues. It is not solely about bodily pleasure or bodily hurt, but as well about the psychological, almost like a Freudian experiment, via taste, which is not only about oneself, but also about the bond and the hierarchies established. The journey of a transformation through the FREIHAUS passes through three chambers: The Chamber of Flavour, of the Self. The Chamber of Taste, the In-between. And lastly, the Chamber of Pas de Deux, which is about rebalancing.



They bound step out of the forest into a dimly lit room, with thin and thick columns filling up the room. The Ceiling of the room is formed into three circular compartments with enriched moulding, massive trusses in the cove supporting the upper portion.²⁶ A table is situated right in the middle, meant for two or more people. Gala could not help but wonder, who the other people were that had entered this room before. Before them, the fire burns brightly. The table was set, cloths, bread, and wine set out, and they sat down to for what they are supposed to eat and talk. Certainly, they had their fill of all they needed.²⁷ After they sat down, before the lavish buffet of food set on the table - Max was the first to break the silence in between them: 'I readily admit that only observation can give us 'knowledge concerning facts', and that we can 'become aware of facts only by observation'. But this awareness, this knowledge of ours, does not justify or establish the truth of any statement.'²⁸ 'I see then, you made some discoveries of yourself then.' Gala replied with a slight wit in her voice. To dissemble your feelings, to control your face, to do what everyone else was doing, was an instinctive reaction. But there was a space of a couple of seconds during which the expression in his eyes might conceivably have betrayed him.²⁹ Max's thoughts must have been revol(ing) around sexuality or the power drive or both.³⁰ Gala shook her head: 'You only get one or the other. If you don't see the other as equal, you may get power, but certainly not the truth.'³¹ He and she both knew, as these words had been spoken, that they came to the point in this journey, where they lay all the cards on the table. The objects laid bare resembled baroque paintings of the Dutch Masters, and likewise, every baked





The Pula Atlas

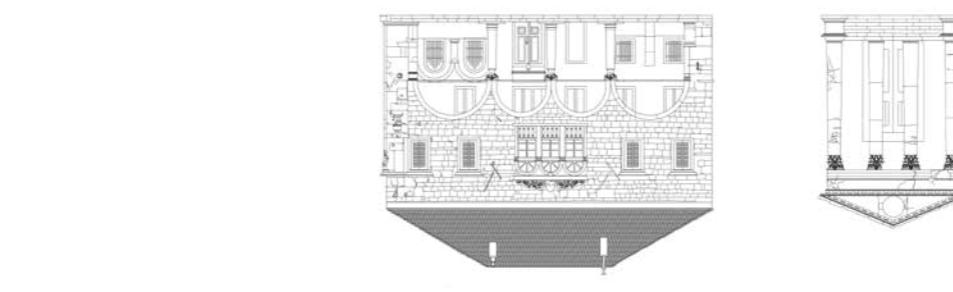
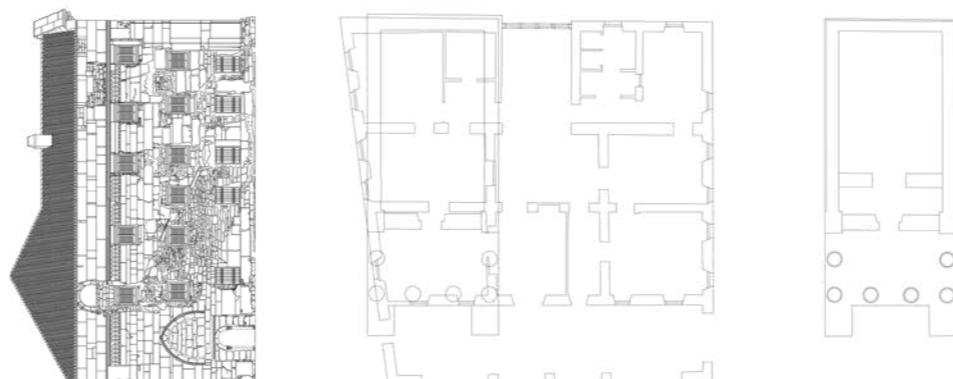
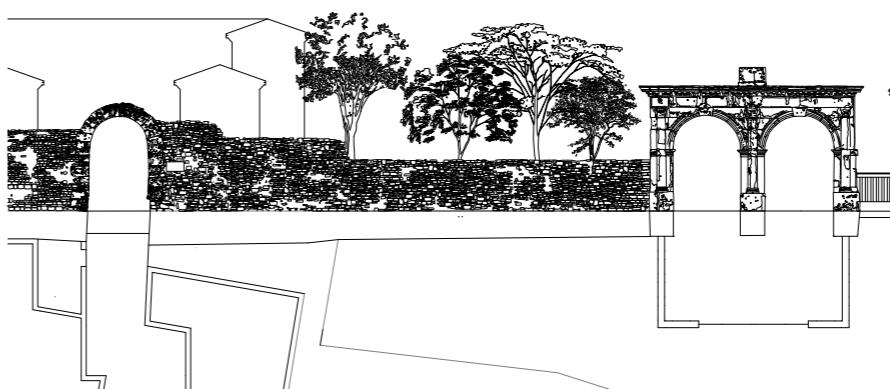
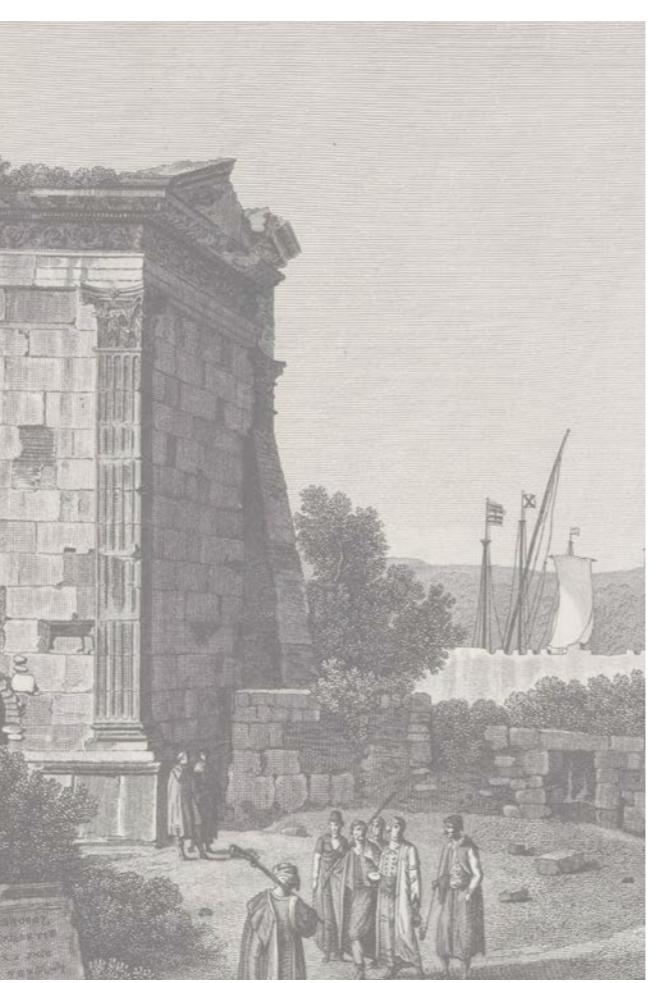
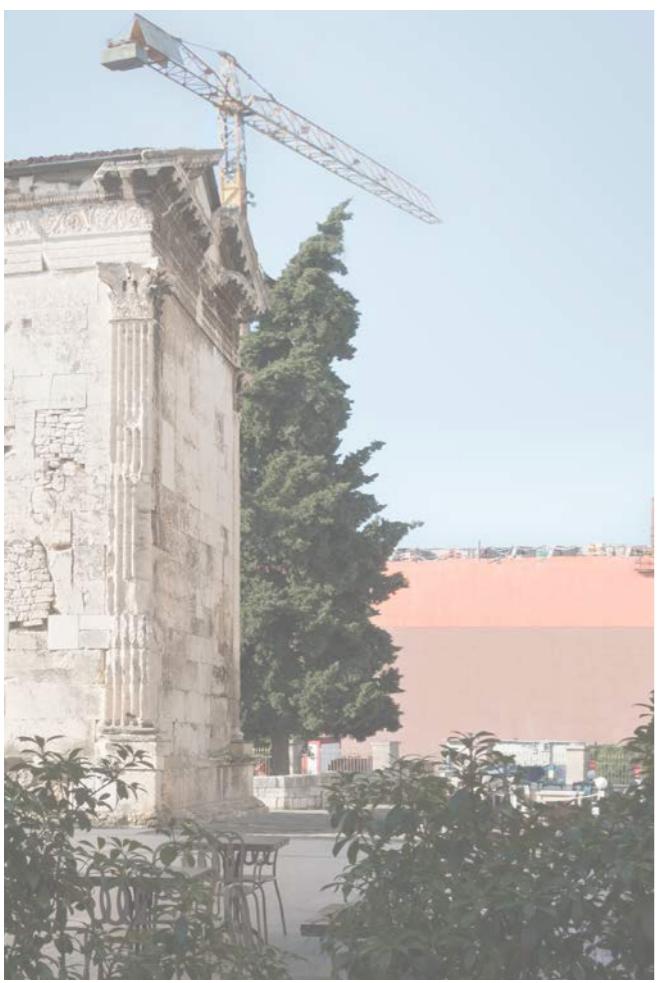
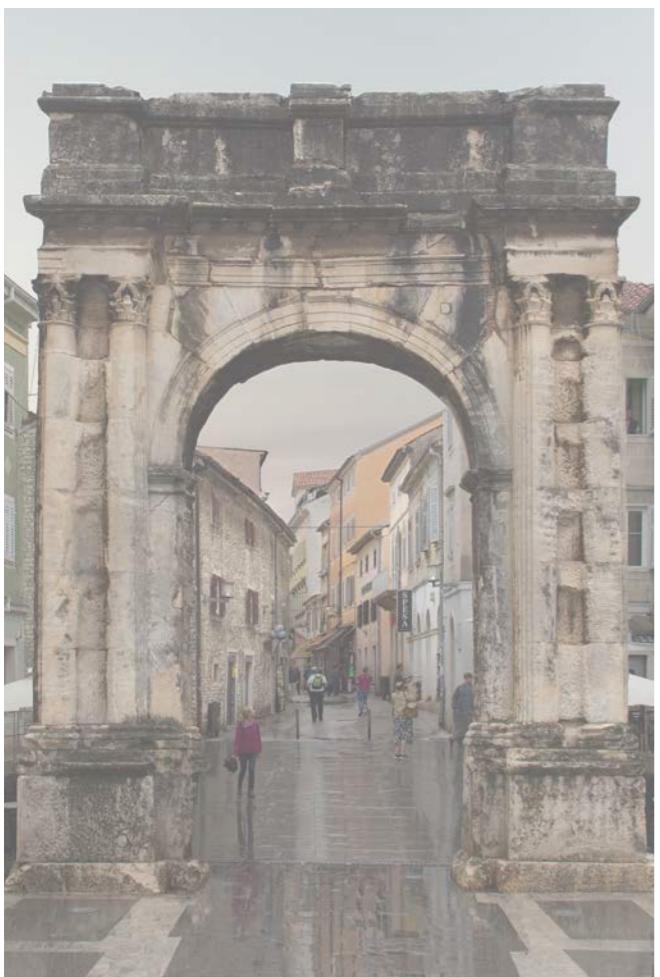
Doppelgänger

In the fall of 2018, we travelled to Pula to investigate the complex territory through antiquities, natural and artificial ecologies, infrastructural and industrial landscapes and the intricate network of Austro-Hungarian military landscapes.

This research resulted in the Atlas, from which my teammates and I contributed the topic of ‚Doppelgänger‘. ‚Doppelgänger‘ investigates the historical and symbolical structures and their placement in the city’s fabric over time.

How did their relationship and their use change? In what sense do they contribute to the identity of the city?

The exquisite Roman Temple of Augustus which was built originally by the Romans in the first century AD and was reconstructed in the late 1940s using anastylosis is now the centrepiece of the Forum. In itself, it is already a Doppelgänger, because its original twin temple has now been integrated into the town hall of Pula. The back is still visible today and provides an insight into the complex relationship of Pula and its Roman past.



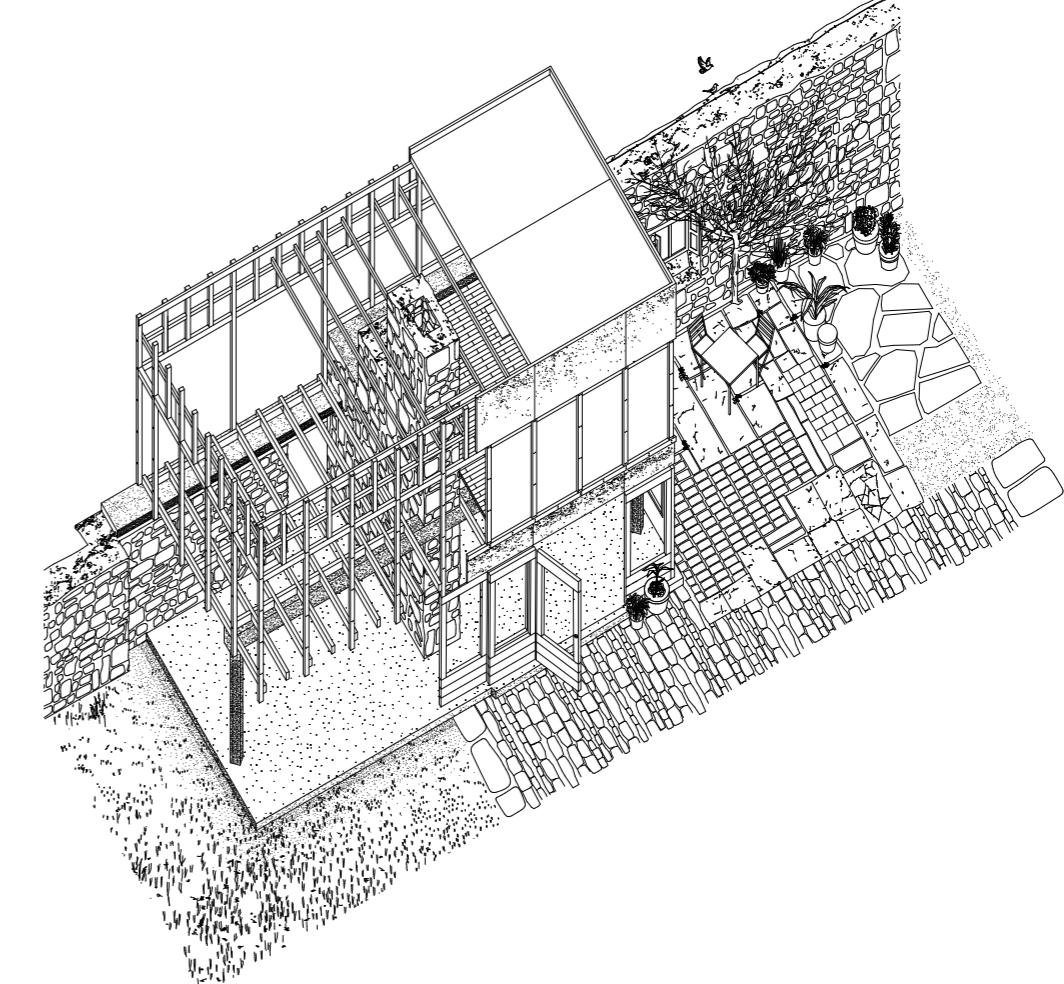
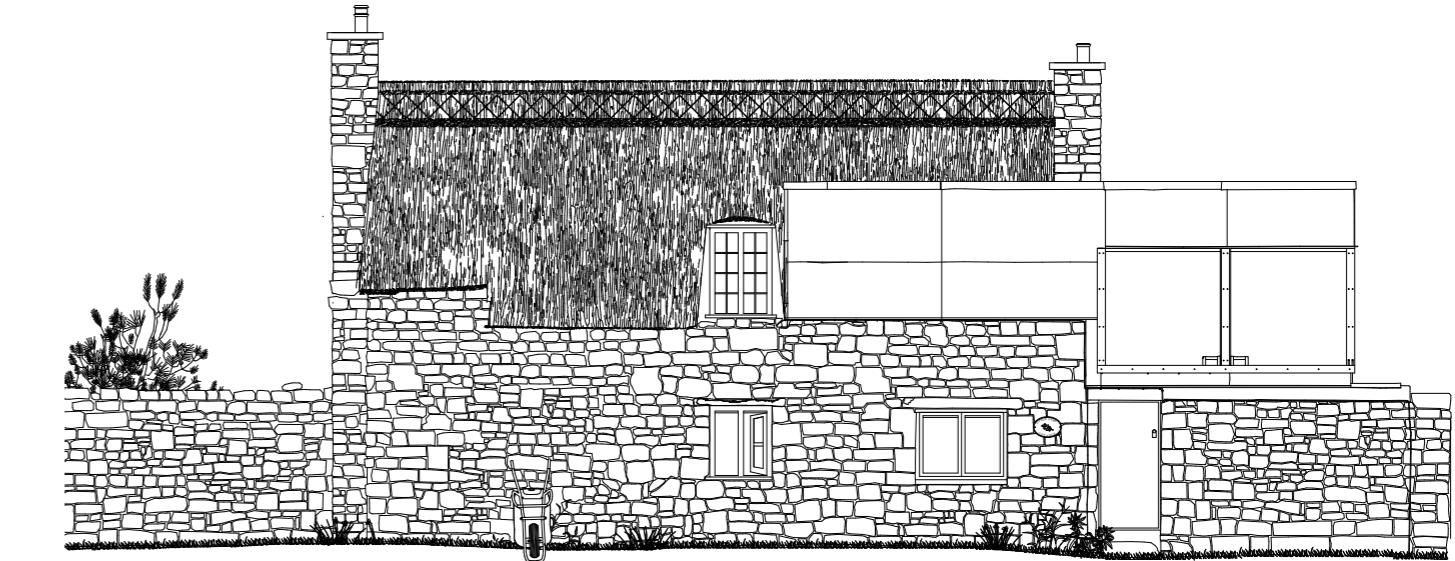
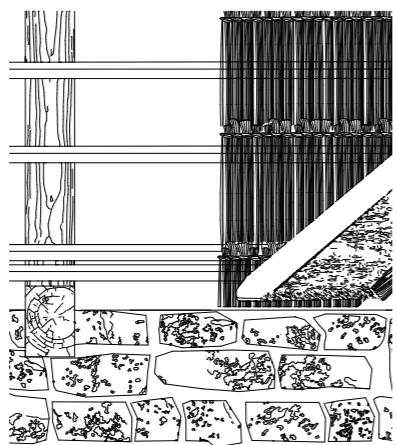
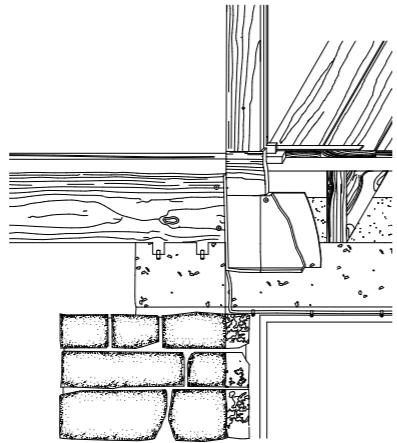
Altering Architecture

Transform Upper Lawn Pavillon

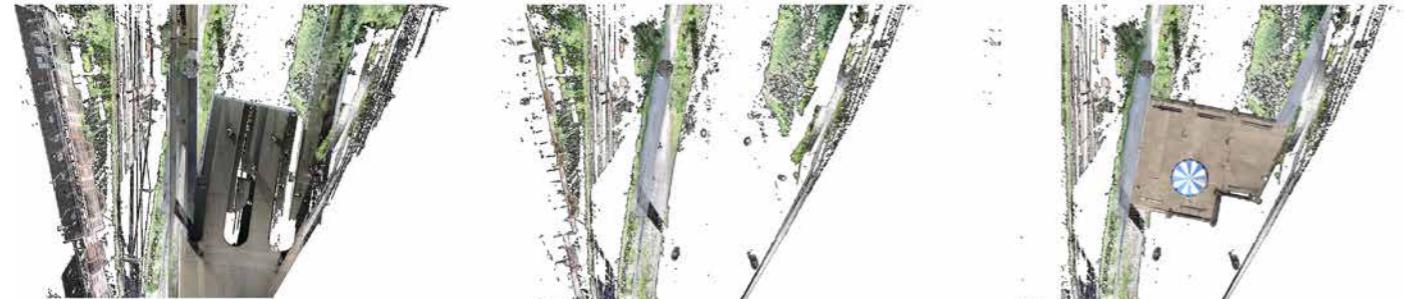
In the second Atlas, during two weeks, we investigated the process of 'Transformation' in refurbishment. The analysis focused on the change of character, of layout and organisation through physical alternations, such as shift, additions and removals.

The design process used for the pavilion is based on the way in which the Smithsons' worked with the fragments of demolished buildings by including and reinterpreting them in their new buildings through simple, precise measures. For example, the chimney on the outer wall of the old cottage forms the centre of the new pavilion. The slab of the former house is reinterpreted as a hard exterior area, which is surrounded by two walls and with a direct spatial connection to the interior. The old and added fragments result in a complex structure that deals with the existing respectfully without the didactic staging between the old and the new.

This unique handling is also visible in the two old windows of the exterior wall. From the interior of the new pavilion, the window on the left becomes part of the outside space.



Topology: Absent Bridges



The River Sihl in Zurich is in many ways interwoven with infrastructure in its course through the city.

Between Sihlcity with the elevated highway above the river and Selnau, where the train lines follow the Sihl beneath its riverbed, the different pathways interchange several times and create complex relations to one another. In this course we worked in this area with point cloud modelling, to reveal the topological potential of the site as well as creating new relationships between the two riversides. Displacing one of the most visited bridges of the city, the 'Rathaus Brücke' to the end of the unrealised highway called the Ypsilon, the aim was to create a space for meeting and a window to the city.

The bridge itself has a flat and wide surface, which is used in the new context as a plaza. It serves as a new link between the two neighbourhoods on either side of the Sihl.

2020

Claudia Fleischmann

Zurich