



Location London  
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Set Up Date 2002  
Size 2

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#### Kunsthülle Liverpool

Client: Afoundation  
Commencement: January 2006  
Completion: September 2006  
Contract Value: 120.000 pounds

The Kunsthülle LPL, also called the serpentine pavilion of the north, is a structure for Greenland Street, a major new venue for contemporary art in Liverpool. The rooftop structure is a playful and experimental space for lectures, performances and events. It appears to merge into the old factory, incorporating an existing staircase, the roof top, and extending out over the public Façade of the building. The installation consists of a pavilion structure that divides the rooftop into two terraced spaces – the City and Merseyside - that are lined with green hedges. A permeable membrane allows visitors to walk from one to another, passing through a curtain that flexes and warps.

Made from the PVC curtain used in modern factory buildings, the translucent skin has two layers: an outer white layer, which protects the space from the weather; and an inner red layer, which adds thermal and noise protection.

The Kunsthülle responds to the shifting environment, with changes in light and wind playing across the curtains, creating a dynamic and lively character. Its translucent skin acts as beacon that links the arts centre to the city, offering a space for talks and discussions with fantastic views to the River Mersey and Liverpool. Inspired by the regeneration of Liverpool, the Kunsthülle alludes to the industrial heritage of this former factory complex and surrounding buildings. Liverpool's architectural landscape combines a large-scale World Heritage Site, decrepit buildings, and a variety of renovations, refurbishments and new builds. It is an inspiring mix. The feeling of growth is palpable and the Kunsthülle aims to engage audiences in a wider debate about the built environment.



#### Accumulator Leeds

Client: Leeds City Council  
Commencement: June 2007  
Completion: March 2008  
Contract Value: 50.000 pounds

Our proposal focuses on the building as a landmark in the city and its former use as a public space.

The installation work transforms the former swimming pool into a virtual water collector and raises questions about resources and sustainability based on current discussions on climate change. However, at the same time it symbolises an emotional charge of an important public space in the city. Conversions in the city are often necessary to react to changes in the society and technical standards. Leeds International Swimming Pool, which was constructed in 1965-67, exhibits all the 'swank' and 'jauntiness' of the swimming sixties. This is also reflected in the shape of the funnel which has the virtual function to create a gateway to discussions about standards for modern buildings. Now that the building is deemed not to be energy efficient and would need extensive repair the decision has been made to demolish the building.

Alongside the formal and technical qualities of a building there is always an emotional connection between the space and the users due to personal experiences and memories. This "emotional charge" of the space has been particularly revealed by the fact that the pool will be demolished. Images of the former use of the building and site specific information during the installation allow the former users to exchange their experiences and say good bye to the building. A specifically composed piece of music by Greg Scarth in the background enhances the atmosphere. This public pool now becomes not only a virtual water collector but also a large emotional accumulator.



#### KHBT Studio Berlin

Client: khbt / osa  
Commencement: January 2009  
Completion: August 2009  
Contract Value: 60.000 pounds

The khbt studio is a conversion of the ground floor part of a listed factory building from 1908 in a vibrant East Berlin area.

The general building refurbishment has kept its original features such as the glazed brick facade and internally the exposed concrete ceilings and brick pillars. Our approach for the studio was to create a minimal intervention which keeps the feeling of one large space as well as creating a functional "sculpture" rather than adding traditional rooms.

The "sculpture" acts as a dividing element between the large studio space at the front and the more intimate room at the back. Both spaces have full height glazing and doors to 2 different courtyards, highlighting these 2 different qualities of the spaces. In order to retain the feeling of the studio being one space, the dividing "sculpture" floats in the space and the ceiling is expressed like one continuous element.

The "sculpture" has one distinctive angled cut which leads into the back space and serves 4 rooms with functions such as bathroom, bedroom, workshop and storage. The "sculpture" is clad with full height doors from a dark wenge which are covering storage cupboards all around the whole element.

Within the large studio space at the front there is a kitchen area which also has been designed in line with the overall approach of the project, to add new elements but keep the spirit of the original space. The studio acts as a work/living area but also functions as a gallery, workshop and seminar space.