

## STUDIO BERGEN / AN OPEN EXPERIMENTAL BUILDING STUDIO



Workshop „House of Time, Bruges, 2017 Photo: raumlaborberlin

### OPENFORM

Open Form as a method or attitude emerged in the art and music world as a reaction to early modernism. The history of BAS and Open Form started when Oscar and Sofia Hansen (polish artists and architects) adapted the thinking in search of methods for dealing with large scale architecture in eastern Europe under communism. Svein Hatløy (founder og BAS) then introduces the term to Norway and further adapted it in order to deal with situatedness in architecture. The term and thinking around Open Form demands that it is never finished or concluded as a way of thinking. It naturally invites others (in this case us) to find new ways to give it new meaning through rewriting and adaptation. In this course we want to critically examine the historical use of the term and search for ways of having a revised understanding of Open Form aid us in the task of transformation in a design&build process. The studio wants to revisit some of our hidden open form ideologies, turn them inside out, test existing exercises and teaching formats and questions them in an open discussion. To these debates / *thinking together*'s we plan to invite specialists like researchers, craftsman and philosophers.

### OPEN EXPERIMENTAL BUILDING STUDIO

For many medieval cathedrals the stone masons founded a builders huts in which the model of the church and the plans were safeguarded, discussed and further developed. The builders hut was also place for all experts involved in the building process to discuss structure, tectonics, craftsmanship, material resources and details. It was a place were models and prototypes were made, but it was also a school: a place of education and experimentation.

### THE SITE / USF

USF is a former sardine factory now transformed into a cultural arena in the center of Bergen. It's location next to the sea and the many buildings of various sizes on the site makes it an ideal venue for different gatherings. We have been given the possibility to work with one of the bigger halls and to transform that space into a venue for the Bergen Assembly 2025. This is anything but a *carte blanche* task as there are infrastructural and technical challenges that we need to deal with in order to make this a reality.



Model picture from the USF factory building from the master course Assembler, 2024

#### REUSE / SLOWNESS / EXTENSIV HANGING OUT / CAREFUL OBSERVATION

The courses aim is to transform former sardine factory into a building workshop and use this workshop in a second step to further transform the factory hall into a space for performance exhibition and discourse for the Bergen Assembly 2025. The course will focus on material transformation. We will only work with used found materials. Used materials already carry a lot of information, traces of use, material properties, technical certifications, structural capacities, surface treatments, colours, sometimes reference to a specific fashions or moment in time. We want to look very careful at all these characteristics and properties and analyse their potentials towards a new use, program, structure and aesthetic.

#### THINGS AND NON-THINGS

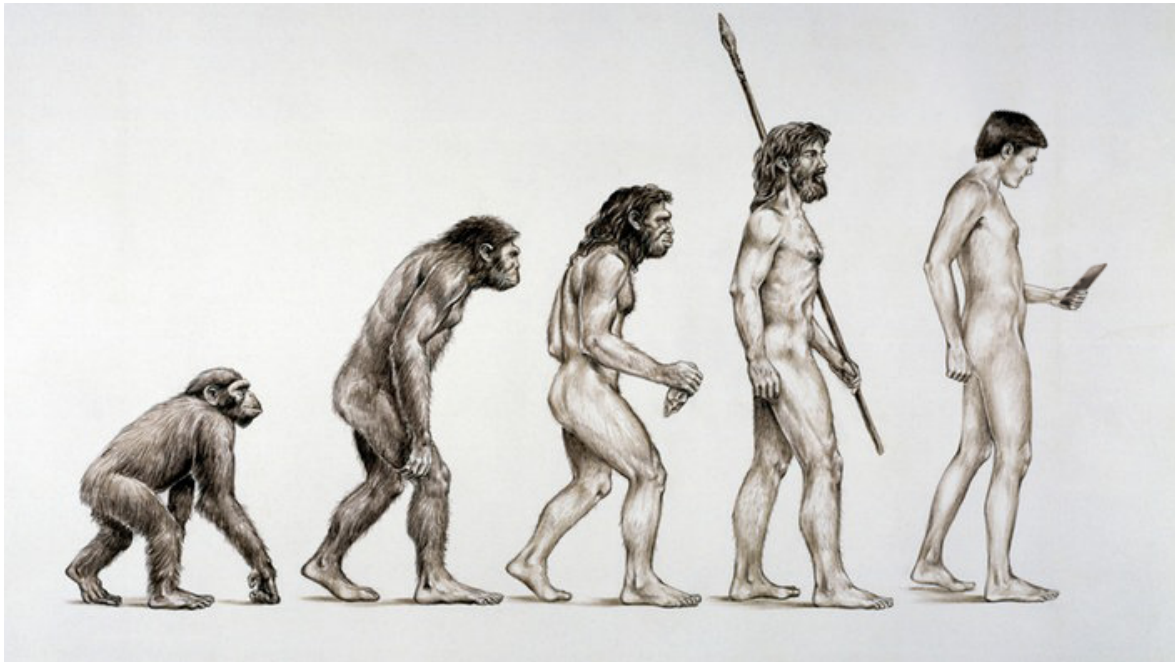
In our contemporary world things are less present then information's. The presence of images, messages and virtual connections has been accelerated and dominates our daily life and thinking. In the Bergen Studio we want to focus on things. We will discuss the meaning of things, of space, of objects, of material qualities, of connections and disconnections, of proportions and relations. In some sense Studio Bergen is searching for new kind of solidity, in contrast to the liquidity of the contemporary information driven world. This solidity is one, which is less concerned about the absolute object or form. We search for a solid, which is somehow conscious about its parts, its history, its cultural origins and material externalities. We want to think about the architectural object in relation to nature, in relation to the earth as a living system with limited resources.

#### The Ship Argo

A common image: the ship Argo(shining and white), in which the Argonauts replaced each piece, one by one, so that in the end they had a completely new ship without having to change its name or shape. This ship ARGO tells us something very essential: it provides the symbol of an object existing purely as a structure, created not by two modest modes of action (which cannot be met by any mysterious act of creation): REPLACEMENT (one part is replaced by another, as in a paradigm) and NAME (the name has no connection with the concrete substance of the individual parts): Through combinations that can be made within one and the same designation, nothing is left of the archetype. ARGO is a thing that has no other cause than its name that has no other essence than its structure.

*from Roland Barthes: On Roland Barthes*





Collage Evolution of Tools, raumlaborberlin 2023

#### STAYING IN TROUBLE / SLOW DESIGN / SLOW BUILDING

Studio Bergen wants to discuss architecture, space, material social interaction in the space through making and theory. We see our studio as a space in which we question our routines, beliefs and ideologies through theory, common reading and discussion.

With the same consciousness, care and discipline we aim to experiment with material, programs, tectonics and connections.

We might start with any everyday object: for example a bench what this bench? What does it mean to sit on a bench? What is the difference between a bench and a chair? What was the first bench? What is his history the evolution of benches in our culture? How does the bench relate to our bodies what does it mean to sit next to a stranger on our bench? How long does it have to be that it feels ok sitting next stranger? How comfortable should the bench be one does it turn into a sofa? How can we make use of the given materials to build a new bench? What would be the right way of transforming these materials? We will allow us to make mistakes, build many prototypes, test and redo them. We want to sleep on our benches.

#### EXTERNAL INPUTS / GUEST TEACHERS / DAV

The course will invite specialists from other disciplines to question our routines assumptions and to learn more about future use of the USF building. Those encounters should be based und common experiences within the difference steps of the studio. The plan is to invite a dancer and choreographer, a number of Open Form specialists and different craftsman.

#### TEACHERS TEAM

\_Karen Eide Bøen Choreographer / dancer / teacher DAV (not confirmed)

\_NN architect / philosopher / teacher THEORY

\_Espen Folgerø architect / teacher APP

\_Jan Liesegang architect / teacher APP