

Project description

Augmentations

Intro

This diploma is based in the small city of Voss, and aim to look at how subjective research can be used in a methodology for relating to existing structure and places, and how this can be used into future development.

The starting point was the social science essay about landscape narrative, with examples from aboriginal tribes in Taiwan and central Australia. In writing the Essay I researched how these indigenous tribes use landscape to navigate, and to establish a communal world view.



•finding method / framing intentions

The first field trip was too Havrå tunet on Osterøy (now a living museum), a cluster farm where working with the landscape and living in a community was the most central elements of everyday life. The buildings at Havrå is structured around a main street that runs in the middle, parallel to the sea, with barns in both ends functioning as sheltering elements to the climate. The street is public, and different elements like stairs and plateaus are semi private and the residential houses are private. Havrå has all the elements found in a modern city and is a proto version of how our cities function today.

What I found to be especially interesting is how the different scales on the building, from the small mills or galleries (svalgang) that are roughly the same size as the sphere the human body inhabit, the single story huses, to the larger barn create a bridge from the human body to the landscape. In combination with sight lines that emphasize different moments in the street where you could easier connect to the larger landscape room. The combined effect of the sizes and moment make the «city» an a landscape in itself.

I started to investigate the elements that creates the connection from the body to the larger landscape. Then I reassembled cut-outs into new cityscapes and made a collage, which I then drew in order to make it more like a thing of its own. This process of abstracting and reiterating became the backbone of the method.

This method had two outputs

1. The material became something on its own -its own self in a way
2. It still had something that was contextual, something that talked about its origin

•location

The second field trip, and the main focus area of this diploma, is Voss, which is my home town. I wanted to investigate the structural elements I had looked into from Havrå, structures in different scales, that could highlight a relation to the body and the larger landscape in a context that is still an active area for life. And investigate if the method could be applied in a discussion for the development of the city.

In order to see the city in a new way, I gave myself rules for movement, based on the Italian architect group Stalker. The rules were

1. Have the attention span of a butterfly (walk wherever you are intrigued to enter)
2. Don 't walk the same path twice (don 't turn back)
3. Follow your intuition, take pictures of things that intrigue

I repeated the method from Havrå, I abstracted the material to reduce them to a more fragmented version, away from context in order to see them clearer. Two types of structures began to appear, small buildings on big lots (A) and portals leading to the center (B). They are both a series of objects spread out in the city.

A. Small buildings on big lots, on the scale of the hot dog booth which you can find in any town, it is the news kiosk or small petrol station standing next to an intersection. They are at the same time small and fragile and strong landmarks that I would argue inhabit a large presence. They are distinguished from their surroundings in size, and start bridging the relation from the body to the landscape discussed in the part from Havrå.

B. The portals leading into the center. the center of Voss is framed by a rail road, a river and a lake. The portals are the entry gates to city center.

I started unearthing the character of the structures based on my own experience, a series of interviews with people from Voss and by looking at archives from the local newspaper and other written sources.

The unearthing process was integrated as a foundation for applying the method

Output

The method from the Havrå trip of; unearthing -> abstraction -> reiteration was used and the project developed into two intertwined parts:

1. A series of collages, drawings, pamphlets and a investigational map/drawing/model that through the method developed earlier, investigate and articulate the different layers of the small buildings(A) and the portals(B) The material produced is also investigations of the relation between the body/human and the greater surrounding landscape and how the small buildings are a mediating scale between the two.

2.A suggestion for further development by adding more structures/buildings of the same scale and flexibility to the center of Voss. As a result of the investigations of part one it has become clear that the small scale is important, they function as a mediator between the human, the human made and the larger landscape. Their flexibility and dynamic existence also add to the subjective layer of the cityscape through different stories.



Conclusion

Through the investigations of place and scale, I believe there is a great value of keeping a wide range of different scaled buildings in cities. To have a conglomeration of different scales and structures prevent the cities from becoming generic. Most current cities grew out of certain landscapes, and I think that in places where the landscape have had a strong presense throughout the years, it is key to keep the connection, or to work on reconnecting. We precieve our surroundings from within, and if we are to take our surroundings seriously, we need to enforce the connection to them.

This diploma is an experiment in how subjective mapping could be used as a method for developing relation to and new interventions in a city scape.

Augmentation

Giving continuation to subjective experiences and relations in a changing city.

Diploma program

Åsmund Knapstad Hårklau

Augmentations

transitive verb

I : to make greater, more numerous, larger,
or more intense

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Backside Concept model + tekst

To close
cover first, then p2+p3, p4+p5 etc

Clarification - beginning

In this context also: what might be the character of the village?
how do we perceive the city - form our relation?

Do we use the urban landscape in some of the same manner as nomadic tribes might use their surroundings?

Intro

In my diploma I wish to investigate the relationship between landscape and narrative, and how these narratives have helped in forming the traditional cluster farms on the west coast of Norway. Further, I want to look into how this could be used as a methodology in future development in the small city of Voss, Norway.

The method developed consist of three parts

- 1: Investigating a situation -Unearthing
To begin to understand the place and qualities
- 2: Deconstructing material -Abstracting
To pull out key elements, characteristics or
- 3: Reassembling material - reiterations
In order to make new stories witch are rooted in a situation.

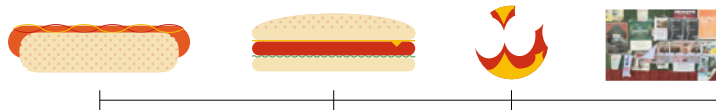
In part to create new spaces for human interaction and to continue developing on the existing elements of the city

and also to highlight these elements, to give them attention and importance.

etymology

Brukiosken

1. The kiosk next to the bridge.



The Bru kiosk, is the previous hot dog and snack stand by the
“langabru” (L.04)

After original stand closed, it was empty a couple of years, before a new generation took over, and started selling hamburgers with locally produced ingredients. It was the best burger in town. They would be open in irregular intervals because they had other jobs and this was mostly for fun. The opening hours would be addressed on facebook.

After they closed the door, there was a fire in a trash bin on the back side of the building. Today the backside is missing, and you can see the traces of the fire.

The building now function as a poster wall, people often stop by when they walk into town.

Deconstructing



6 Excerpt from a deconstruction

Paraphrasing



Placing new interventions

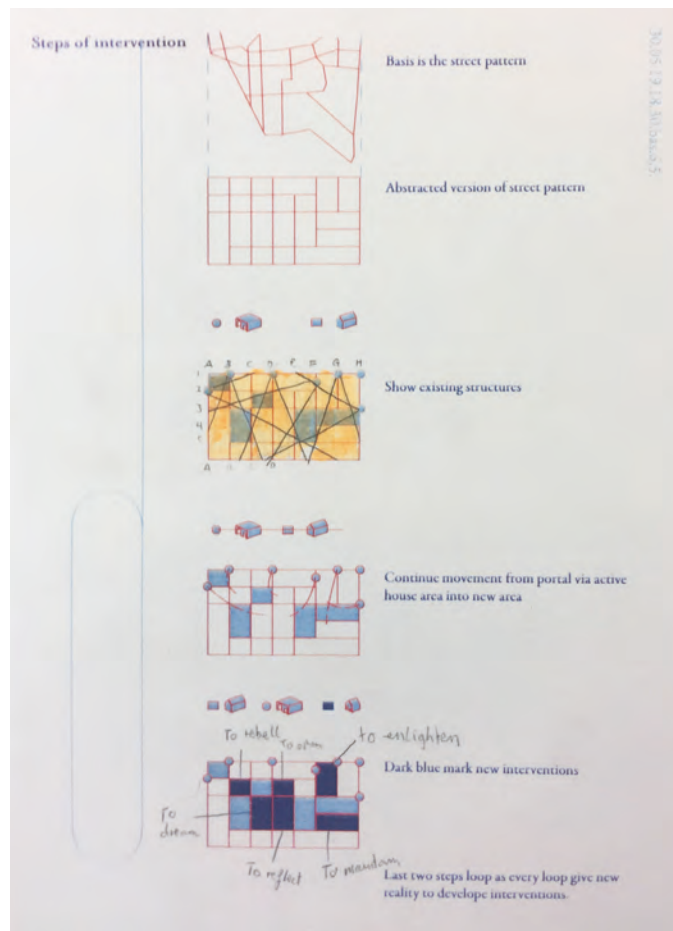


Diagram describing where the new interventions could appear.

In my essay I want to investigate the landscape, landscape narrative and how we as subjects interact with it. First by briefly looking into the western history of narrative and landscape, then a broader look into landscape narrative in small scale, animist cultures exemplified in the aborigines in central Australia and the natives in Lan-yu . The investigation into landscape and embodiment is an attempt to understand how we relate to the landscape of the ordinary as well as the extraordinary.

“How we form our surroundings by being in them.”

Facing a time of ever increasing pace and digitalization we might have something to learn from the landscape narratives in small scale societies, how to relate to both physical and phenomenological aspects of our surroundings and in this way creating lasting connections to the landscape we move in.

- Corrolation between relating to both nature and humanity

- Different ways of looking at the landscape

- Intention of looking into narratives as a method in dealing with place, taking a broader scope into account for developing a situation

- Trying to work with the dichotomy of culture/nature



Havråtunet p. Oddleiv Apneseth

Havråtunet, Osterøy

The old cluster farm Havrå on Osterøy, is a farm operated by the museum in Hordaland. It is being preserved through use which states an important element in this diploma; to consider time and landscape as a process rather than something fixed and static.



Voss, Hordaland

Voss is an small inland city, aproxemety 120km east from Bergen. The landscape is defined by roling mountains that form five valleys leading

- 1 - west to Bergen
- 2 - north east to Sogn
- 3 - east towards the central mountainrange of southern Norway
- 4 - south east to Hardanger
- 5 - south to Hardange/Sunnhordaland (foot path)

The villages prime basis is aggriculture and tourism.

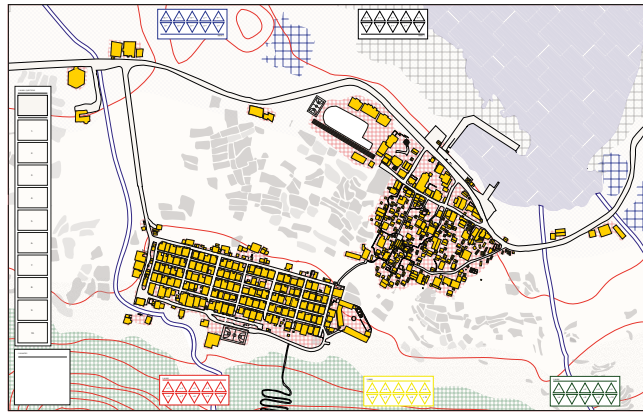
The muncipality of Voss have in total 15.000 inhabitants (roughly 6000 live in, or in walking distance to the center)

Excerpt from portfolio
Master semester 1 - Orchid Island
Project title: Earthen



model 1:50

This project's aim was to create a common meeting ground for preservation and spreading of local traditions and craft. The space was based on a traditional structure called a Tagakal, which were an open, semi-public structure in the traditional building typology. The proposition also included a dry space meant for documentation work and information storage. The main structure could be sectioned off to work on individual tasks or be used as one big space for larger gatherings.



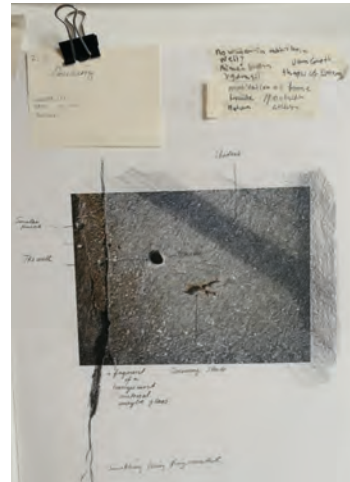
Board game - Iraraley

The projects aim was to develop a democratic planning tool, in the form of a board game. The intnetion was that every move would be visible, and local knowledge would be needed. The island have experianced alot of planning done abroad which has led to a lot of frustration from the locals as well as alot of planning from above, without taking the locals need into consideration.

2

A dowsing rod is either a device to play with the natural forces or a tool you can use in a constructing way. We do not know why, but they do actually work.

We found two rabbit hole entries here (well and crack), on circular, and one linear: the linear one might actually be more tempting



Excerpt spread from the book
“fragmented conversations”

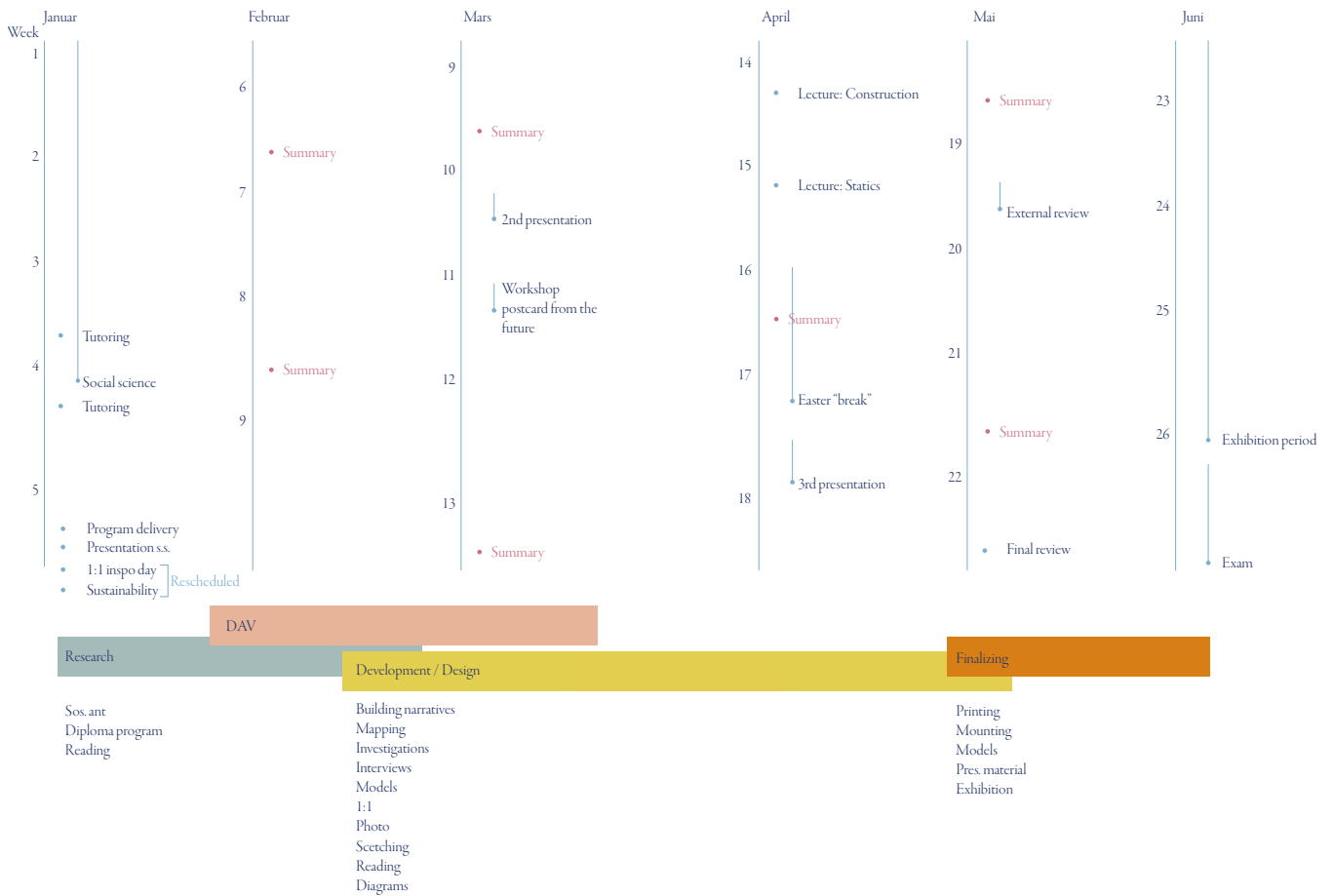
The project focused on narrative in the smaller context of Sandviken, Bergen. Through several walks in the area, we gathered traces and built layers of stories on top of each other to “re-sensitize” the use of the area. Building a rhythm of electro transformers in the area, which we read as empty spots (imaginative potential) in the area, we imagined other rhythms and lines in between them. The research ended up as an installation in the dark basement in school where we tested out our thoughts of loss of control, imagination and imaginative play in the context of our readings.



Illustration “living in the forest”

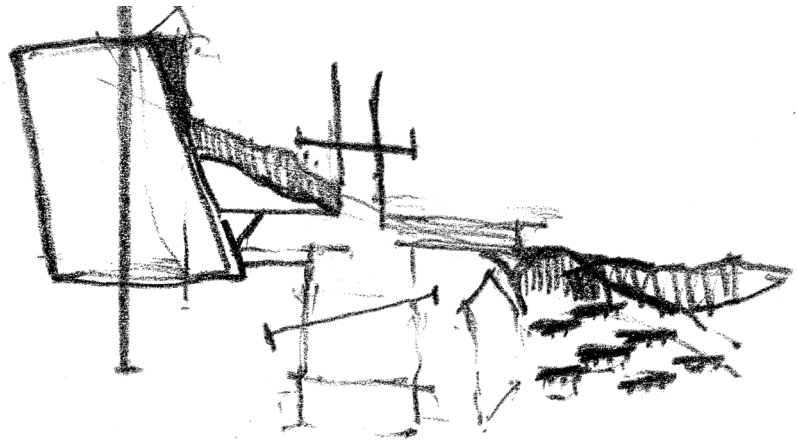
This Project's aim was to break the pace of development in Eidsvåg, 10 min car drive north of Bergen. The plans of developing a light railway stop in Eidsvåg will (as observed all along the light railway stops south of the city center) create rapid urbanization and create generic urban situation. From our investigation into the area we tried looking for a clearer identity in the situation. Its close proximity to nature (and nature being the main argument for people living there) we proposed a green stop on the light railway, planting trees on the empty space, and also entering the public buildings. The forest is meant to be viewed as social currency and a discussion tool for the forces who want to develop the area in the future.

Calendar



Reading list

- Doreen Massey - For Space
- Maurice Merleau Ponty - Phenomenology of perception
- Cluster farms of the west coast - -Eva Røyane, Oddleiv Apneseth
- Landscript (Jovis publishing) -
- Victims: a work - John Hejduk
- Manhattan Transcripts - Bernard Tschumi
- Vossaalbum - Ola Skredegård
- Med lengting, liv og song - Ivar Kvåle
- Deltakar og tilskodar og andre essays - Hans Skjervheim
- Monuments of Passaic New Jersey - Robert Smithson
- Sculpting in time - Andrey Tarkovsky



Concept model / initial model

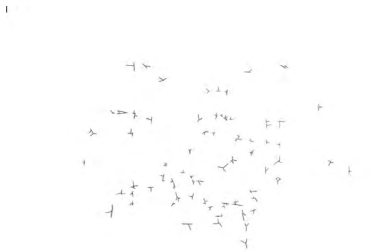
My desk in the landscape

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Based on the Inuit glove map, made for navigation at sea, I made this map to place my desk/ work space within a landscape. The map is meant to fall with your hand while looking out at the landscape. The body becomes active as a mediator between the map and the landscape. The map can be seen as a key to find a specific location.

The translation is also a key process, the layers appear in the translation, from situation, to paper then wood through the eye and the movement of the body. The map is not of a single place, the area as perceived by the body.

Second concept - processing the cluster



After my visit to Havråtunet, I started deconstructing the material before recomposing it again. It was a test of how I could manipulate the elements from a situation into a new structure. I extracted the intersections from a collage, and reassembled them into a 3d model, hinting towards a spatious form.

