

The background is a watercolor wash with a soft, textured appearance. It features a mix of colors: a central light blue area, surrounded by various shades of green (from pale to vibrant), and a top section with dark purple and red tones. The edges are irregular and feathered, creating a dreamy, ethereal atmosphere.

Belonging

A story about change

Pia Eide Diploma candidate 2019

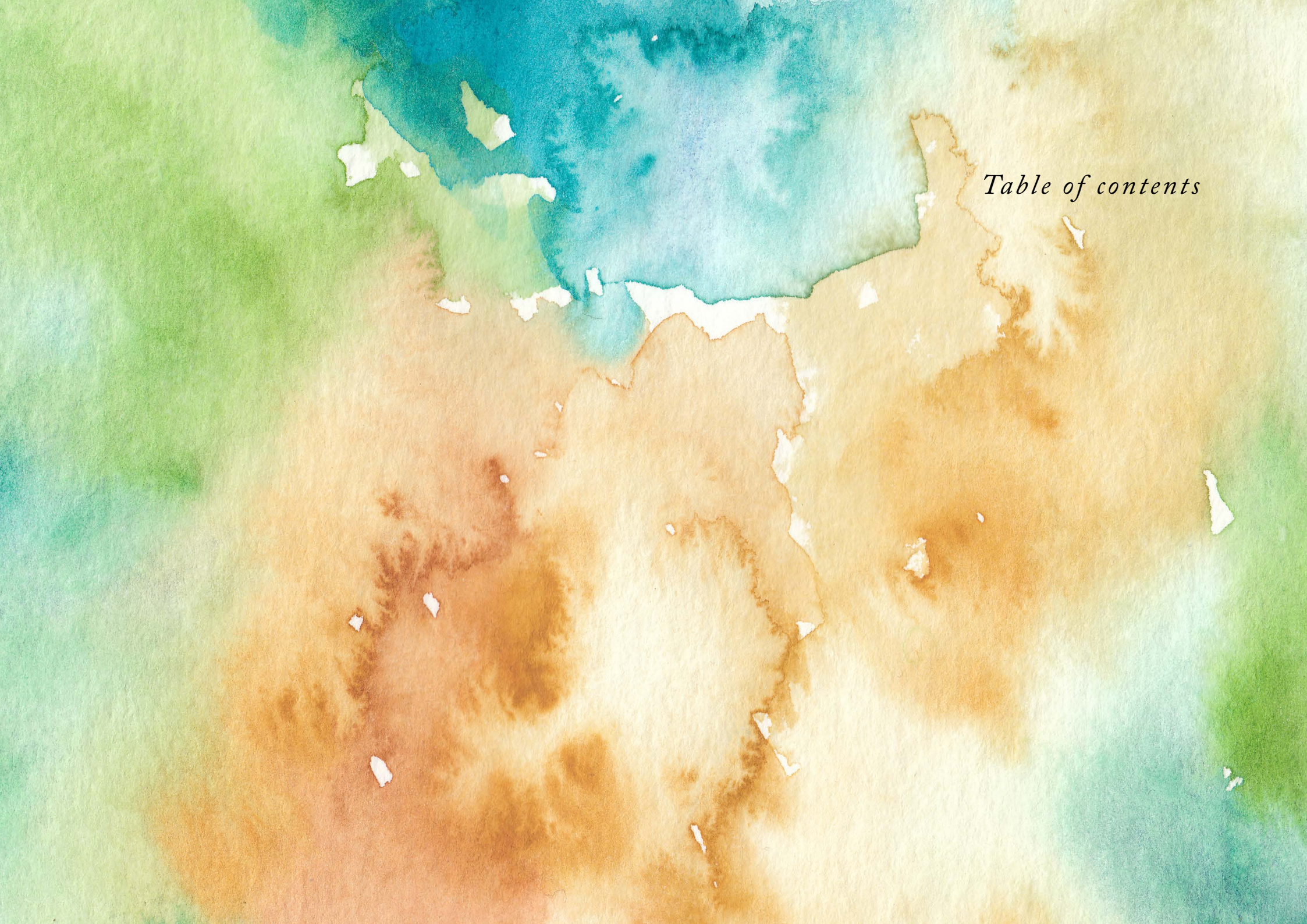


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*How do we continue belonging to the same place, how do we belong somewhere new?
How are we belonging as we are, human with our life, senses and relationships?
How are we belong in the space we live our life?*

Project description



Building our Home



Lundabrekken Sweet water lake



Reusing old Stone Walls



17TH of MAY



Any day meeting



Throughout my process, I wanted to see what I can learn as an architect from my own life, and to be honest about how much I rely on my personal experience with place and activity. To draw is to remember. And the memory I draw from is the life I have lived, the stories I have been told, and all the feelings my body have had through my senses. The wind blowing, the feeling the sound even the movement in the house is part of life and the things I have in my mind while drawing. I started my process with the home, I wanted to draw the place we eat, sleep, clean, cook, relax, play and keep our belongings. My tutor advised me to use myself and my friends and draw a home for us, real people. As it was, my friends and I were already talking about moving together. And we are all in a position in our lives where we want to put down roots and grow a home. Many years ago my dad made such a decision and chose a place called Dyrteigen, he was a young boy walking his dog. His life had been rootless, moving from a new place to a new place, changing school and environment frequently. This way of existing became wary on him. We would perhaps have called him a nomad, but in truth, a nomad is someone who develops strong roots to a few places returning to the same place in cycles. For Dyrteigen to become his home he collaborated with friends to buy the land, and the three families built their homes together in 1993. I was almost 3 years at the time and my childhood consisted of playing in the woods, swimming in the lake, picking flowers and being with my friend who grew up in the house next to me. All of us on Dyrteigen used to gather in the summer, celebrating the 17th of May, and having dinner at New Year's Eve, after playing "Nyttårsbukk" in the neighborhood.

The years after I grew up I have spent studying art, living in Japan learning Japanese, studying architecture, moving to Copenhagen having an internship and then having a semester at Bezalel in Jerusalem, before coming back to Bergen. Every time I moved out, I came back to Dyrteigen and every place I lived at, has become a second home to me. Today I live at my mom's house, but in truth, I want to build my own home in Dyrteigen. And the question strong in my mind for myself and all us children who grew up at Dyrteigen were; How can we continue belonging at Dyrteigen? Some of us have moved on elsewhere, and a few of us want to stay. I had been wondering also what would happen to our parent's houses if my generation never found our place as adults at Dyrteigen. The Idea I have is to add a second typology of home, and life, together with a second "generation", and make space for this to happen, thinking diversity in age and at least 2-3(or more) layers of generation would overlap each other in different times of need. We were already planning to move together tree families in one home so the challenge became to find our place at Dyrteigen and solve living together. What to share, what do we want to keep private? How are we living, using the space, and meeting each other in our life together? How can we make a home where we belong together, with our new extended family and our existing family at Dyrteigen.

I basically started my proses drawing our new home at our beloved place with the Idea of putting up a lavvo, so I went out walking around Dyrteigen, making notes of places and situations. It took me several walks and time to find the right place, when the snow melted And I was ready to put up a lavvo I saw the ground was not where I would like to sleep, so I changed spot, and from there I ventured into the overgrown land and came upon a forest grove below the cliff next to the field. As I started my work making a path in and out from the groove I found a hidden bench under a pile of rocks, perhaps it could have been a garbage place, for there were not only rocks but also pottery and ceramics pieces. From this bench, I could look straight out from the groove between “Hassel” and “Selje” trees. Looking further I also saw the top of “Lyderhorn”, one of seven mountains that surrounds Bergen. The second place of my process started in Jerusalem, where I experienced the most intimate and lovely bathroom I had ever taken a shower in. This bathroom was nothing “special”, at first glance you would perhaps find it plain and empty. I started to fragment everything about this bathroom, what I heard, saw, smelled, how I moved around, acted and felt. Did it seem light, dark, cold or warm? I started discovering things I had not thought about before, and I found this technique so useful that I started using it on all the different spaces I wanted to investigate.

I also used this technique on myself, body, emotions, senses, fragmenting the human, and then finding our needs, and the rooms and fragmenting the rooms, kitchen, living room, bedroom, writing everything I could think of and identify with the different rooms, and how we would use the room. Then I could go further into it and fragment the action of making a soup or going to bed. This took me back into life and the memory and from this I made decisions on what should be private and what could be shared. It also helped me to see the connections of space and use, and how we and our life is belonging in the spaces.

I was reading the book “Human Scale” by Kirkpatrick Sale, I became interested in the science of communication, about how we are interacting with few or more people and how communication changes depending on how many people we interact with at the same time. Kirkpatrick says in his book that five people communicating is the most comfortable number if all of us want to be actively participating. I have felt this change myself every time I’m in a party or at a dinner where there are more than 5 people. Often there are only a few who are actually talking, or the party splits up in several parallel conversations. I wanted to use this knowledge and think of it in a way where we form close relationships having meetings at one to one, or few people as well as meeting as the whole “family”. I decided to divide the home into many rooms and zones both inside and outside to create the rooms for the personal conversation making breakfast but also having opportunity to interact visually with each other from the openings and center of the home.

Generation home in Jordan, Omars family house



Homes shaped with the purpose of building apartments on the second floor, for the sons.



Omar parents house, his brother lives in a new apartment on the top with his wife. Omar has a half finished apartment on the other side.



Omar's uncle lives across the cortjard



Chickens roam the garden freely

New home site on Dyrteigen



View from the top, looking at Lyderhorn



1:1 one to one the central place of the co-home



Walking in and through




View from the way to Dyrteigen, the field in front of co-home

I was also reading “Bioregionalism - Living with a Sense of Place at the Appropriate Scale for Self-reliance (Daniel Christian Wahl 2017)

“Living-in-place means following the necessities and pleasures of life as they are uniquely presented by a particular site, and evolving ways to ensure long-term occupancy of that site. A society which practices living-in-place keeps a balance with its region of support through links between human lives, other living things, and the processes of the planet—seasons, weather, water cycles—as revealed by the place itself. It is the opposite of a society which makes a living through short-term destructive exploitation of land and life.” 159

— Peter Berg & Raymond Dasmann

people having an intimate and knowledgeable relationship to their sounding nature is the first step in caring for our planet. I found myself growing more attached to Dyrteigen the more I have learned about the plants and trees in my surroundings, I also found a stronger attachment to the places I moved to when studying their native fauna, finding things looking very different and sometimes similar to my home place. So as my project developed I also developed and learned, and my reasons for creating a home at Dyrteigen where we could live for generations for us, for our children and our parents, has grown stronger. I believe now in the strength of belonging as a way of forming lasting relationships to place, to our environment, to our nature and to ourselves. We all have lives that changes, we are nomads, we are young we are old, we move away sometimes we stay and sometimes we move back. But no matter where we are in our life, belonging in space, to people, to place to our senses is something we will always thrive in, even when everything is changing, we will wish for, look for, and find belonging. If there is one thing I will work with as an architect it is to form space where we can feel belonging to people, to our senses or to the environment, wherever I can.



Diploma Candidate Pia Eide

educational background

work experience

2013 - 2019 **Bergen school of architecture**
Master of architecture

2018 **Bezalel Academy of Arts and Design, Jerusalem**
Exchange in architecture

2012 - 2013 **Kyoto Institute of culture and language**
language and culture studies

2010 - 2012 **Kunsthøgskolen i Bergen | art school in Bergen**
practical and visual studies of art

2007 - 2010 **High school "olsvikåsen" Bergen**
department of visual arts

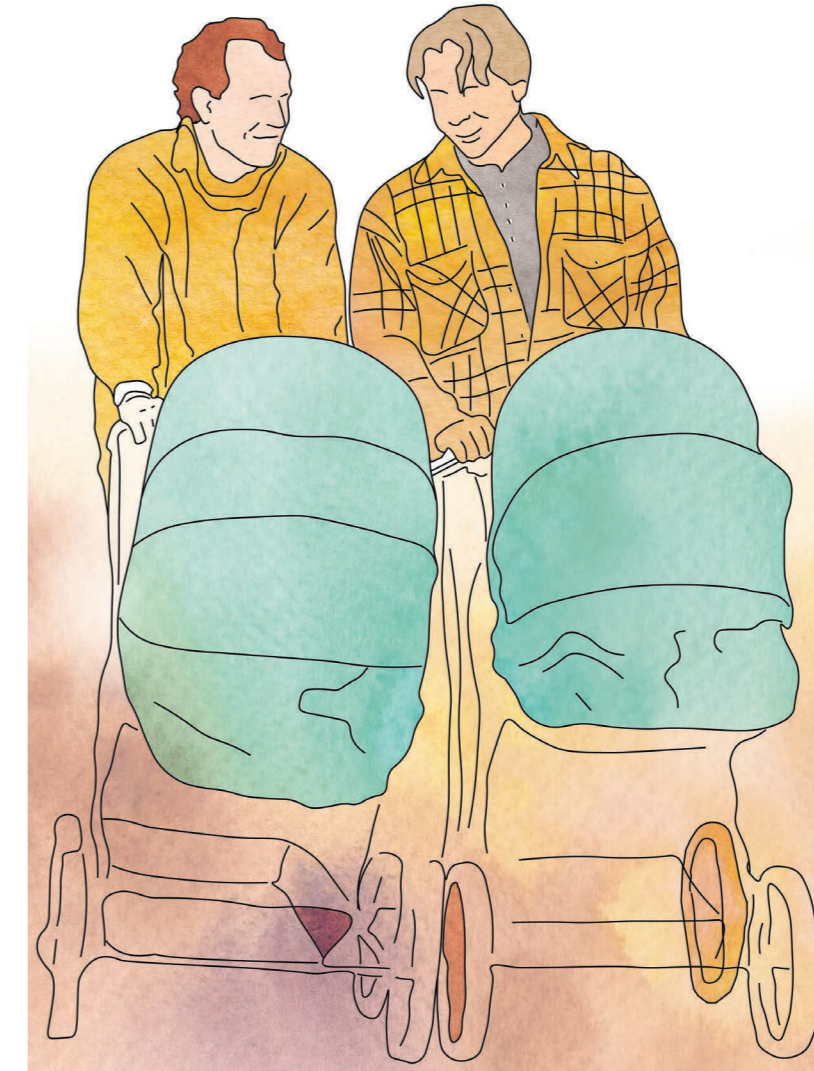
Fall 2017 **Internship at Domus | Architects**

Dec 2015 **Substitute teacher in architecture at
olsvikåsen high school | Sales representa-
tive in flower shop**

2009 - 2018 **Various part-time and summer jobs
Assistant nurse, waiter in various
occasions, cleaning personell, Seller in
Life(nutritionist)**

Introduction

I became curious about the way people interacted and related to each other when I moved to the Middle East, there is an openness to asking for help that I hadn't been aware of. Even before I moved there I had contact with people, and I felt safe that I could ask them for help if anything happened. I only feel okay to ask my parents or closest friends for help in Norway if I need a ride to the airport or if I'm in a financial pinch. And sometimes I'm worried that I have been asking too much. In Jordan, I noticed how every time Omar was picking me up from the border he had a different car, it was either his aunt, a friend, a colleague or an uncle's car. I thought about how I could never imagine borrowing my aunt's car, and definitely not one of my colleague's car. It was the same with money, if someone needed money, they borrow a bit here and there, paying back on the next salary. It seemed to be a way of life, giving and returning favors might be a way of social interaction, creating trust and a way of feeling good knowing that you are useful. Recently I had a conversation with one of my best friends about what gives us the energy and good feeling in life. She told me whenever her sister or family ask her for help to look after children it gives her so much joy and purpose, she would even take a break reading for exams, to go and help out. To be useful for her family. When I moved from Jerusalem I decided to ask my friend from school for help with the large suitcase, getting it through the city to the bus stop. I normally would have struggled with this alone, but I thought about how I actually needed the help and how he might really be happy to help me.



Dad and his friend.

Definitions

safety
(noun)

the condition of being safe from undergoing or causing hurt, injury, or loss

curiosity
(noun)

the desire to learn or know about anything; inquisitiveness.

dependence
(noun)

the state of relying on or needing someone or something for aid, support, or the like. reliance; confidence; trust.

Abstract:

Clay, soft and beautiful starts the life innocently pure, taken out from the earth, touched by hands shaping, air drying, water soothing. By time hardening, until sand will fly in the wind.

We as humans start our life like the clay full of potential, the wind and the water is our senses, the hands our relationships. We can become safe, good, kind people. or not. It's our choice from the time we grew into the largest flock on earth. We need to know what we believe in.

In my diploma project, I believe in us shaping our spaces for life, the way we build, the scale we build, the programs we have, It's our life, as human we only have one. But as species, we will live until the planet has no will for us anymore. I believe in the close intimate relationships with our senses, our relationships and emotions to be the starting point of a regenerative life on earth.

The female body representing sensitivity and emotions, reminding us of the beginning of our life and the connections we always will have to our senses.



Wadi Rum desert in Jordan, experiencing, shape, texture, light, silence, and sand.



Read stone and space in between

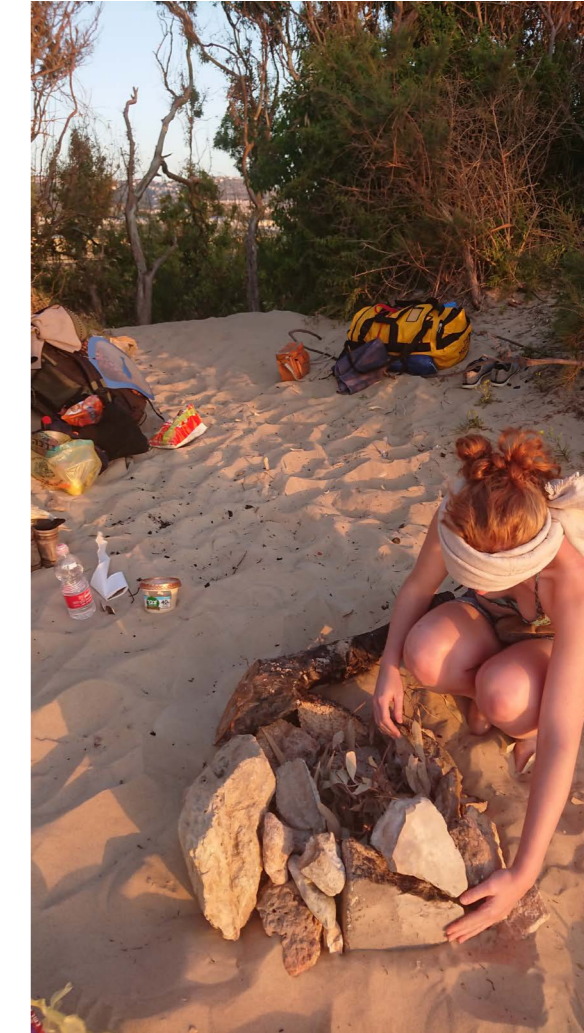


Looking at the change time made to sand

Making our camp and place to live in the farmer's forest and on the beach.



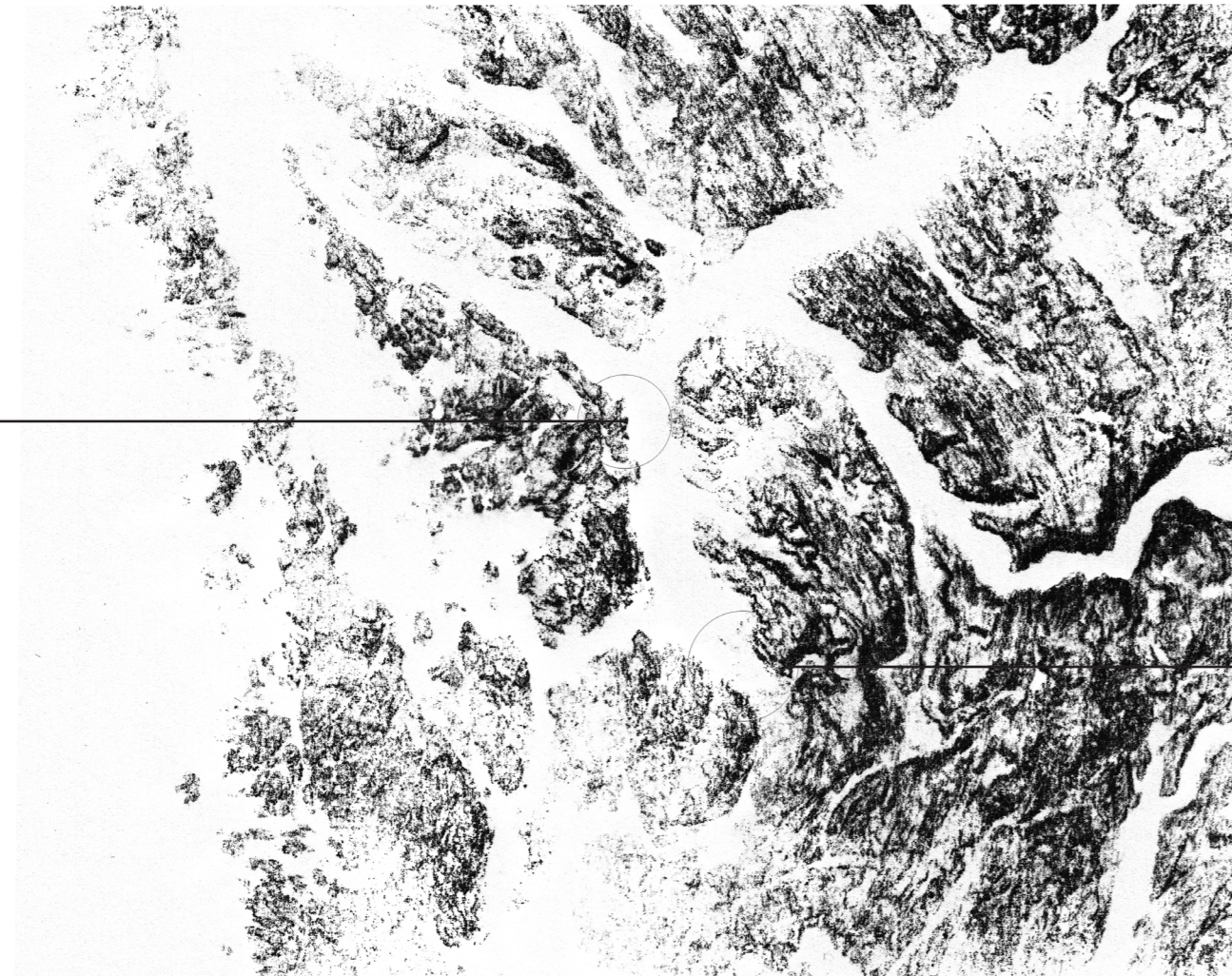
Rainbow gathering, spending every day with the trees for shade, sun, and moon for guiding the time. The fire in the night and all the people we are sharing the forest with.



Finding our spot in the shade and privacy of trees at the beach, building our fire with stone and wood.

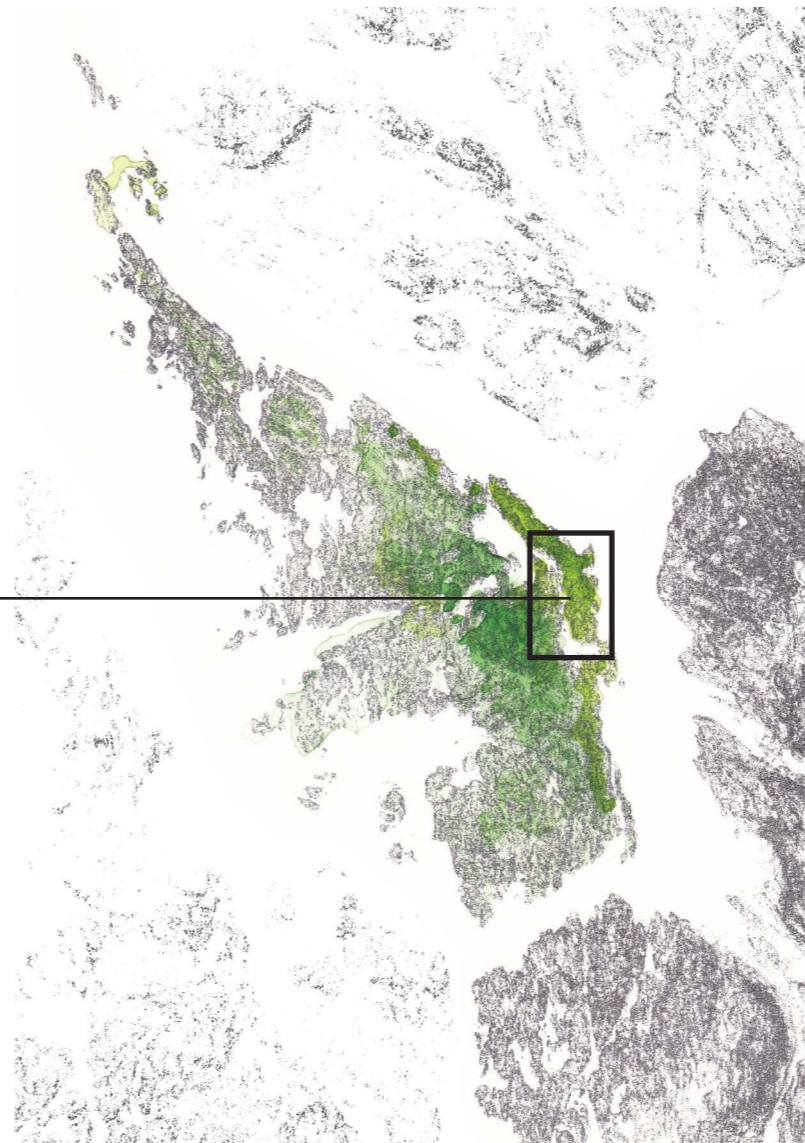
Location

Ask

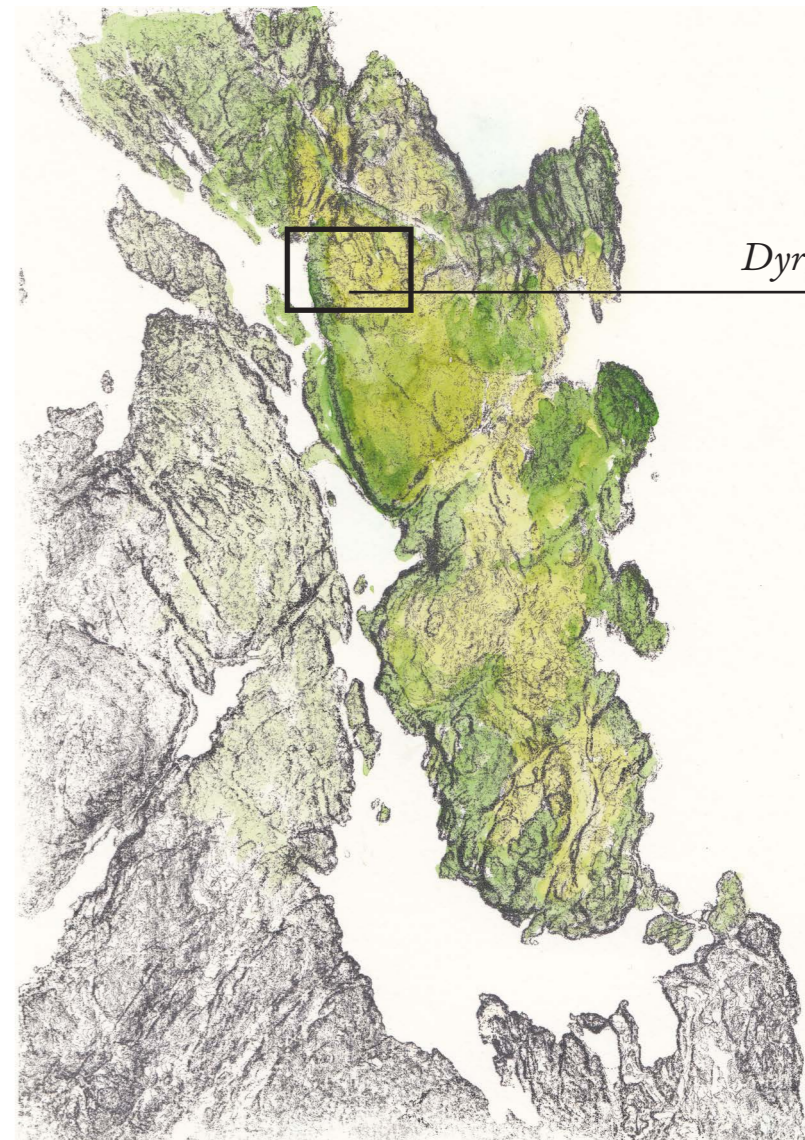


Bergen

Ask



Dyrteigen



Dyrteigen



Dads house

New home site



New home site on Dyrteigen



Looking from the top towards south over the home place



Stone table and view



Looking from the bottom towards south over the home place



January

<p>7th and 8th Clearance meeting</p> <p>10th and 11th lectures in social anthropology</p> <p>uke 2</p>	<p>week of writing, my topic is the childhood, how the parrents bring up their children and how sosiety has an impact. as well as the family structure and a childs needs.</p> <p>uke 3</p>	<p>21th Delivering essay</p> <p>uke 4</p>	<p>Tutoring with Vibeke</p> <p>1. Diploma presentation, social anthropology, diploma program, concept.</p> <p>uke 5</p>
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February

<p>uke 6</p> <p>Tutoring with Joakim</p> <p>Working on living typologies</p>	<p>uke 7</p> <p>Working on living places in Jordan, Kyoto, and Bergen. Plan, use, space. Making landscape model 1.50</p>	<p>uke 8</p> <p>Tutoring with Vibeke talking about prosses, writing down, cutting the notebook and get everything out.</p>	<p>uke 9</p> <p>Making climatic circle fragmenting rooms and use Jordan life study throug omars family</p>
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March

<p>2. Presentation Marco Casagrande will be my new Tutor.</p> <p>44,5t</p> <p>uke 10</p>	<p>14th. Lecture by civil engineer Even Zachariassen Høyland “Structural Design” individual tutorial.</p> <p>15thSustainability Lecture by Mikkel Stagis and individual tutorials</p> <p>50t Tutoring with Vibeke</p> <p>uke 11</p>	<p>22th 1:1 inspirational day and workshop</p> <p>thinking about something sosial</p> <p>uke 12</p>	<p>25th. Lecture by engineer Anne Sofie H. Bjelland “indoor climate and building physichs” individial tutorial.</p> <p>26th. Lecture By Professor Marco Casagrande. Intentional focus related to sustainability. individual tutorials.</p> <p>uke 13</p>
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April

<p>uke 14</p> <p>3th. Lecture by Andre Fontes “The relationship between construction and architecture”, individual tutoring.</p> <p>Tutoring with Vibeke</p>	<p>uke 15</p> <p>Tutoring with Marco</p> <p>49t</p>	<p>uke 16</p> <p>61t</p>	<p>uke17</p> <p>50t</p> <p>Lecture by Architect and associate Professor BAS Nancy Couling. Sustainability with focus on Landscape. Individual tutorials.</p> <p>25th and 26th of April Diploma Presentation 3</p> <p>Tutoring with Vibeke</p>
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May

Tutoring with Marco		15th and 16th of May Individual presentations Tutoring with Marco Tutoring with Vibeke	
68 t	50 t	49t	48t
uke 18	uke 19	uke 20	uke 21
<i>June</i>			
uke 22	uke 23	uke 24	uke25
Tutoring with Vibeke	Exhibition period Tutoring with Eva Kun	Exhibition period	Exhibition period Exam
61t	79t	81t	



Camilla practising capoeira on site

An abstract watercolor painting on paper. The composition is dominated by large, overlapping washes of color. On the left, there are various shades of green, from light lime to deep forest green. A prominent vertical band of reddish-brown or terracotta color runs down the right side. The bottom and right edges are heavily washed with dark, muted blues and greys. The overall texture is soft and painterly, with visible brushstrokes and some white, unpainted areas scattered throughout, particularly on the right side.

To be continued in Exhibition at Bergen School of Architecture

Pia Eide Diploma candidate 2019