

“Cultures and climates differ all over the world, but people are the same. They’ll gather in public if you give them a good place to do it.”
JAN GEHL

**THE CITY CARPET AND
URBAN LIVING ROOMS**
Rikke Skard-Garberg

/ WHAT + WHY

We, humans, are constantly changing and so are our environments. The way we live, travel and use cities will change alongside with our awareness, desires and needs. Our usage of city centers today is different from the past, even from present time, we are constantly working towards the future. Area development and localisation of new development are of great importance if we are going to reach the zero growth target (Norway’s low emission policy) and whether cities can become more climate friendly, attractive and vibrant. Densification of cities can be a big factor for us to reduce our ecological footprint, an “instrument” towards a more “environmental friendly” world, but it is not a goal alone and does not automatically give “a better life”. Norwegian cities, alongside with cities worldwide, are growing and many of them are working towards a city plan where urbanisation and densification of the city core is central.

As a consequence of densification of cities, through this rapid change, the public space “byrom” might be ignored or not given the priority and the attention it deserves. It is important to put more work, energy and money on the city carpet and the space between buildings.

I believe that a successful city centre is a place that is flourishing with life and I think that a collaboration and participation with various actors towards a general vision on what society, not just the site alone, should look like is important. We need to work together, despite the borders of our own site. A city carpet that is working coherently within, around and on top of its surrounding buildings.

What is the past, present and future of a city, and can they exist at the same place and time? How do we select what to preserve, what to discard? And what is considered valuable in the process of developing our cities?

/WHERE

The site is located in my hometown Sarpsborg, an industrial city founded in 1016 and is, together with Fredrikstad, part of the fifth largest urban areas in Norway. There have not been much development in Sarpsborg in the past years, but in 2019 they got a new, a quite bold, city centre plan (sentrumsplanen 2019) that is working towards the centre of the city to become a good meeting point, but the plan is also working as a driving force for Sarpsborg to become an attractive city. This means that there will be significant changes in how the city is structured today and how we live together. This is the starting point for my diploma thesis, me working alongside this plan, to accept densification and change, but to make sure that the city carpet, the places that we all share is given the right amount of attention. It is important to create good social meeting points because a city is not a city without people using it.

The chosen site is a part of the city centre called “Gleng”, this is a place with “an important historical cultural environment and works as an identity carrier.” It is located in the most vibrant part of the city today, but will also be one of the key areas within the new plan. “Gleng” is an area where history, identity and culture is regarded as highly important and is the only part of the new city plan where changes in the structure is quite restricted. Being part of the most vibrant area of the city does not automatically turn this place into a success. The city, as well as this area, is mainly designed for the transitions of cars and pedestrians, the act of getting people from one place to another. There is a lack of places for people to meet, breath and enjoy

/HOW

The main goal for this project is to work towards the idea of “byromsnettverk” - a network of urban spaces, or in this case a network of urban living rooms. Well-designed urban spaces operates as the glue within a city and will help smaller cities, like Sarpsborg, to become a more vibrant and inclusive place. The promotion of urban life, activities and architecture will work as a pull factor for locals, visitors and businesses. The concept of “byromsnettverk” will be explored through three different actions; the reweaving of the carpet, unifying exciting “zones” and by learning from the living room.

1. The carpet, the materials of the ground, is today well designed as a “Hollywood carpet” with the purpose of getting someone from point A to point B, but how can this existing carpet interact with the idea of the “living room carpet”, the carpet that we gather around? The reweaving of the carpet, existing and new materials woven together, will create a pattern of new ways of motion.

2. The zones of the site are places that today are mainly used and designed for the car, and they have a great potential of becoming places that will bring better quality of life to the city, both for urban and local users.

3. The living room is the room within our home for general everyday use, and it is the place where we gather together. How can the living room be translated into urban living rooms? Can we learn from the way we use the space, the placement of furniture or just from the concept?

How can small actions bring something new to the city and change the use of the city to the better? What could be the new system of the city?

/VERB

A one verb description of the project would be: to reweave

Rewove, reweaved, reweaved, reweaving

To weave (something, such as yarn and cloth) again or anew.

Reweaving the carpet of exsisting and new elements.

THE CITY CARPET AND
URBAN LIVING ROOMS

RIKKE SKARD-GARBERG

“Cultures and climates differ all over the world, but people are the same. They’ll gather in public if you give them a good place to do it.”

Jan Gehl

TABLE OF CONTENT

Abstract	5
Social Science Essay	9
Concept Model	22
What	27
Where	29
Why	31
How	32
Materials	39
Glossary	42
Sarpsborg	46
Timeline	56
CV	58
Sources	62

DIPLOMA CANDIDATE

Rikke S. Skard-Garberg

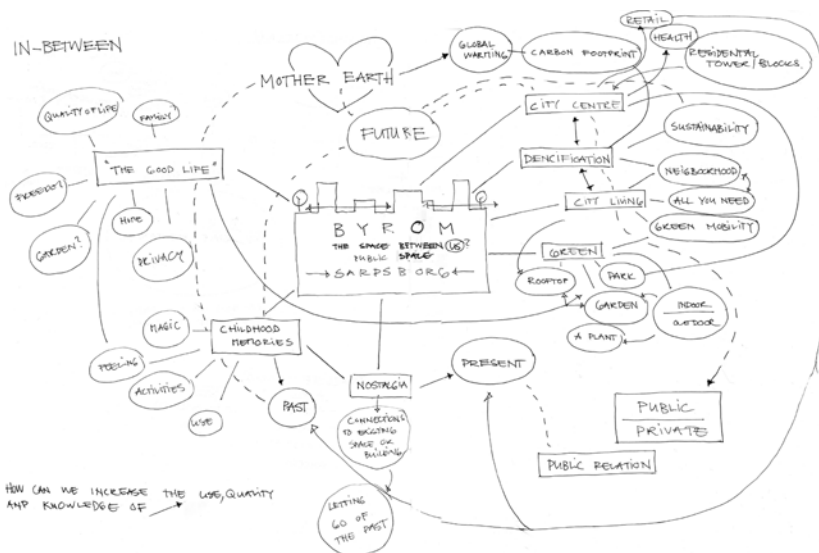
t: 45427527

e: rikke.skardgarberg@gmail.com

TUTORS

APP: André Fontes

DAV: Hedvig Skjerdingsstad



ABSTRACT

My diploma thesis is about the city carpet and the space between buildings, and more specifically the city carpet in my hometown Sarpsborg. A place that is a big part of me and my history. I do in my heart have a strong affection towards this city and have always thought of it as the place for me to return after my studies. But I have changed, and with me my views and desires - do I still want to move back? I want to explore the possibilities of me ever moving back, by working towards a city that I think can work in the future!

SOCIAL SCIENCE ESSAY

THE POWER OF NOSTALGIA INTRODUCTION

Nostalgic experiences, memories and childhood are some of the forces that gives me this special connection and fondness towards Sarpsborg. Some of my best memories and years are spent in this city, it is also the place that holds my family history, where my family is and its is the place I call home. My social science essay "The Power of Nostalgia" seeks to understand nostalgia in relation to its history, experiences and triggers, but also the nostalgia within my family. It is my understanding of the nostalgic experience and how it might help we with further investigations into my diploma thesis. I have used sources from social anthropology, psychology and philosophy to get a broader understanding of the topic, but I have also provided information through conversations about nostalgia with my family and with myself.

Can nostalgia be a foundation for future development?

Can the nostalgia of my family help me understand what we need in a city?

The power of nostalgia.

QUOTE

"By dreaming on childhood, we return to the lair of reveries, to the reveries which have opened up the world to us. It is reverie which makes us the first inhabitant of the world of solitude. And we inhabit the world better because we inhabit it as the solitary child inhabits images. In the child's reverie, the image takes precedent over everything else. Experiences come only later. They go against the wind of every reverie of flight. The child sees everything big and beautiful. The reverie toward childhood returns us to the beauty of the first image.

Can the world be as beautiful now? Our adherence to the original beauty was so strong that if our reverie carries us back to our dearest memories, the present world is completely colourless. A poet who writes a book of poems entitled Concrete Days can say:

*... The world totters
when from my past I get
what I need to live in the depths of myself*

Ah! How solid we would be within ourselves if we could live, live again without nostalgia and in complete ardor, in our primitive world."

Bachelard, *The Poetics of Reverie; Childhood, Language, and the Cosmos*, 1969

The first paragraph is an excerpt written by Gaston Bachelard in his book *"The Poetics of Reverie; Childhood, Language, and the Cosmos"* under the chapter "Reveries toward Childhood." He starts the chapter with "When, all alone and dreaming on rather at length, we go far from the present to relive the times of the first life, several child faces come to meet us."² He writes about dreaming, about when we are all alone, we all dream. We travel from present time, back to our childhood, traveling back through our memories, through images. We can travel, cross all ages, back to our childhood where we have not grown at all. We often try to bring the memories back to life, back to present time and that's when we feel sort of nostalgic... when a memory from our own childhood is connected to the past and long gone from present time, but we still have a sentimental longing for that specific period in our past. We have changed, our view of the world has changed and the world with us, even though our memories are the same, we have grown. Can we connect the past, present and future, make them all exist at the same time?

² Gaston Bachelard and Daniel Russell, *The Poetics Of Reverie* (Boston: Beacon Press, 1969), p. 99.

A brief history of nostalgia

Trying to connect with the past will always be a need for us humans, and something we can do through nostalgic experiences. The term nostalgia was invented by the Swiss physician Johannes Hofer in 1688. Nostalgia originates from Greek and are combining the words "nostos" that stands for "return home", and "algia" meaning "longing", and was originally made as a synonym for the term homesickness.³ It was back then regarded as a medical disease with symptoms such as weeping, irregular heartbeat and anxiety⁴ and was seen as an addiction to the past with an disconnection from present time.⁵ Nostalgia has, in the last three hundred years, paved its way up from being a medical disease (17th-19th centuries) to be regarded as a psychiatric disorder (early 20th), then labeled as a repressive compulsive disorder (mid 20th), before it was downgraded to a form of depression, but all along being related to homesickness.⁶ It was not until late 20th century that nostalgia and homesickness acquired separate conceptual statuses, still connected, but no longer synonyms for each other.

Homesickness is defined by the *Oxford Dictionary of English* as "a feeling of longing for one's home during a period of absence from it".⁷ The feeling is usually connected to our place of origin, the place where one where created and formed into the humans we are today, the place of our upbringing. Home is a huge part of nostalgia and one can find many triggers there, but nostalgia is not just about the longing for home and can be associated with so much more. It is connected to a variety of objects; materials that can be seen, touched and heard or even things that is within the thinking mind.

The contemporary definition of nostalgia, according to the *Oxford Dictionary of English*, is "a sentimental longing or wistful affection for a period in the past".⁸ The new description and what we today associate with the nostalgic experience is an experience that involved both positivity, happiness and sometimes the feeling of sadness. It is no longer a disease nor seen as depression, today this is something everyone experience, several times a week.⁹ "Nostalgia is not an esoteric phenomenon, but, rather, a stand in the fabric of everyday life."¹⁰

³ Georgs Avetisjans, "Tension Between Modernity And Nostalgia" (MA Photography, University of Brighton, 2016), p. 3.

⁴ Constantine Sedikides, Tim Wildschut and Clay Routledge, *Nostalgia. Past, Present, And Future* (Southampton, England: Association for Psychological Science, 2008), p. 1.

⁵ Georgs Avetisjans, "Tension Between Modernity And Nostalgia" (MA Photography, University of Brighton, 2016), p. 4.

⁶ Constantine Sedikides, Tim Wildschut and Clay Routledge, *Nostalgia. Past, Present, And Future* (Southampton, England: Association for Psychological Science, 2008), p. 1.

⁷ "Homesickness", *Oxford Dictionary Of English*, 2020.

⁸ "Nostalgia", *Oxford Dictionary Of English*, 2020.

⁹ Tim Wildschut and Constantine Sedikides, "Nostalgia: Content, Triggers, Functions", *Journal Of Personality And Social Psychology*, 91.5 (2006), p. 980.

¹⁰ *Ibid* p. 982.

Types of nostalgia

There have been proposed different types of nostalgia where the different types of experiences are separated into new categories.¹¹ One way to separate nostalgia is to divide it into two types: *restorative and reflective*. They have different attitudes towards the past and they are dealing differently with acceptance that "the past is past". *Restorative nostalgia*, the feeling that things were better before and one are longing for that past, sometimes trying to relive it.¹² *Reflective nostalgia*, feeling wistful about the past and that things used to be different, but will still maintain a sense of amused acceptance. Another way to divide nostalgia is not to divide it after acceptance towards the past, but into the categories of whom it might involve. The personal nostalgia can be distinguished from other proposed forms such as organisational and historical nostalgia.¹³ *Organisational nostalgia is defined as a sentimental longing or wistful affection for past events and aspects of one's organisational life (e.g. buildings, colleagues, leaders, technology).*¹⁴ While historical nostalgia is described as an "alternative" synonym for collective memory. Collective memory is described as being shared, passed on and even constructed by groups or modern society.¹⁵ Personal nostalgia is "the way I was" while historical nostalgia is "the way it was" and is often relevant to studies done within marketing.¹⁶ This essay, however, will focus on the case of personal nostalgia as the personally experienced past with restorative and reflective nostalgia in mind.

Triggers of Nostalgia

If we were to look at a photo taken 20 years ago and at the same time look at one taken from the same spot with the same frame of today's situation, what will we feel? All the memories, the people connected to the place, the bakery that today is an empty building? Everything was better back then; we were younger, the city functioned in a different way, the smell from the bakery, all our friends at one spot #goodtimes. We often remember the things that makes us warm and fuzzy inside, but what is the trigger? Are our longings connected to the facade of the building, the program that used to be there, the city or the photograph? Or the people we experienced it with? There are probably more than one trigger, but will the memory change if the building changed? And is nostalgia, sometimes, stopping us from thinking ahead?

When do we become nostalgic? "When we feel" nostalgic will vary from person to person, but in a study done by Tim Wildschut and Constantine Sedikides called "Nostalgia: Content, Triggers,

Functions" they tried to categorise the circumstances of when our experiences are triggered. This study shows that the most common trigger of nostalgia was *negative affect* (e.g., lonely, scared), followed up by *social interactions* (e.g., other people) and *sensory inputs* (e.g., smells, taste, music).¹⁷

Category	Example
Negative affect	"Generally I think about nostalgic experiences when things are not going very well -lonely or depressed."
Social interactions	"Meeting up with people who were there and discussing what happened and laughing/ crying about it."
Sensory inputs	"I find that some of the strongest triggers are smells and music."
Tangibles	"Anything that reminds me of my nostalgic experience, i.e. my bridesmaids dress, will bring emotions and memories."
Similar events	"I usually think of nostalgic experiences when something similar happens and I say "remember the time when..."
Inertia	"If I have a lot of time to sit and think, like on a long journey, I may start to think of nostalgic memories."
Positive affect	"They usually come to mind when I am feeling happy. They remind me of the good times."
Anniversaries	"The days could be my grandfather's birthday or my grandparents' wedding anniversaries."
Settings	"Whenever I go back to my home town, memories come flooding back of that period of my life."

Figure 2. Table with triggers of Nostalgia.

Tim Wildschut and Constantine Sedikides. "Nostalgia: Content, Triggers, Functions", *Journal Of Personality And Social Psychology*, 91.5 (2006), p. 981.

A blossom of nostalgia

A blossom of nostalgia is currently happening in the world, a reaction to modernity and with all the changes surrounding us, it gives us a desire to recapture what life was before.¹⁸ Photography has the ability to trigger nostalgia. As years pass a photography can create memories connected to our childhood, teenage years or special happenings in our life. Nostalgia, and the feeling we have to a specific object (e.g., photography) talks about our identity, personal history and our way to explore memories.¹⁹ But will they, our feelings, the nostalgic feeling, change over time? As we grow older, is it all age-related? Not in the way that we will stop feeling nostalgic or that nostalgia earlier in life is just "a fresh memory". But do our

¹¹ Ibid p. 976.

¹² "The Two Faces Of Nostalgia", *Psychology Today*, 2016 <<https://www.psychologytoday.com/intl/blog/time-travelling-apollo/201606/the-two-faces-nostalgia>> [Accessed 16 January 2020].

¹³ Tim Wildschut and Constantine Sedikides, "Nostalgia: Content, Triggers, Functions", *Journal Of Personality And Social Psychology*, 91.5 (2006), p. 976.

¹⁴ Yiannis Gabriel, *Organizational Nostalgia - Reflections On 'The Golden Age'* (London: SAGE: Emotion in organizations, 1993).

¹⁵ Christopher Marchegiani and Ian Phau, "The Value Of Historical Nostalgia For Marketing Management," *Marketing Intelligence & Planning*, 29.2 (2011), p. 108.

¹⁶ Ibid p. 108-109.

¹⁷ Tim Wildschut and Constantine Sedikides, "Nostalgia: Content, Triggers, Functions", *Journal Of Personality And Social Psychology*, 91.5 (2006), p. 980.

¹⁸ Olivia Angé and David Berliner, Introduction. *Anthropology Of Nostalgia - Anthropology As Nostalgia*, p. 3.

¹⁹ Georgs Avetisjans, "Tension Between Modernity And Nostalgia" (MA Photography, University of Brighton, 2016), p. 2.

ways of think, explore and understand change as we grow older and learn more about the world? We gain more knowledge, but at the same time, as we lay the past behind us, we forget the bad things and only filter through the sunshine? As years pass we, unfortunately, tend to only recall the good memories.²⁰ Do we forget the struggle, hard work and the tough times? Why do we think that "Things were better before"? Is that because everything else is forgotten and that we are afraid of the unknown, the future?

*"Remembrance of things past
is not necessarily
the remembrance of things as they were."*

Marcel Proust

When we today feel nostalgic, we yearn for a different stage or quality in life²¹ We are probably more nostalgic today than ever before because of technology and our ways to look back. In a way, we have gotten spoiled, if one opens up facebook in the morning, the first things that pops up is "on this day... 5, 7, 10 years ago," people join the internet trend with a "10 years challenge" or on Thursdays people on instagram post pictures using the hashtag #tbt (throwbackthursday). Do we do this show the rest of the world how much things has changed? Our memory and imagination is evoked by looking at photographs, we get nostalgic, now more than ever, the everyday nostalgia. "What happens with the potential benefits of nostalgia when we are constantly cued to the past?"²²

I think that we, sometimes, are afraid of the future... and that it is easier to connect ourselves to a time that felt stable, like our childhood. Things were easier then, and it was harder for us to see the whole picture or behind the facade. We noticed the beautiful window display and not the struggling owner.

Understanding nostalgia

There are now sizeable research on nostalgia, pointing towards the individual preferences connected to our past, but I think by providing a broader perspective of the theme will help me in relation to my diploma thesis and the city of my origin, Sarpsborg. One part could be to work on my own nostalgic feelings connected to the city, working towards the nostalgia of my future children. Another part could be to go deeper into nostalgia and connect in to different generations. The stage in life, that I am currently in, age 25, has a certain limit to how far back my nostalgic feelings are connected and they are clearly related to the era of my upbringing. But what about my peers, my younger sisters or the generations before me? What about my

²⁰ Ibid p. 11.

²¹ Ibid p. 5.

²² Joshua Sarinana, *Nostalgia And The Collapse Of Imagination*, 2015 <<http://www.joshuasarinana.com/nostalgia-and-the-collapse-of-imagination>> [Accessed 13 January 2020].

parents, or even the generation of my grandparents? What is their nostalgia related to? They all grew up in the same city as me, but at a completely different time, what have changed, or have it changed at all?

The text *"Nostalgia: Content, Triggers, Functions"* is a study where they addressed three fundamental questions about nostalgia.²³ (1.)The content of nostalgia experience, (2.)The triggers of nostalgia, (3.)The psychological functions of nostalgia. With inspiration from this study I generated some questions trying to understand where and what in Sarpsborg, with the different generations in mind, makes them think of or are seen as triggers towards nostalgic feelings.

I have through conversations with my family and friends talked about nostalgia, childhood and Sarpsborg. This is to figure out what their nostalgia might be connected to. What I hope to gain from the conversations is an understanding of what might be interesting for me to work further on. What are important buildings or public spaces within the city centre? Is there a special attraction to programs, without being connected to the building itself? Was things better before? I asked the "participants" to think about nostalgic events from their life in relation to the city centre of Sarpsborg. They then were to list up relevant keywords, reflect briefly upon the events and write down how nostalgic experiences made them feel. We then sat down and talked about what they had written down. They started talking about their experiences which turned into stories that took me down "their memory lane" and I got an understanding of what was important to them (e.g., buildings, people, shops or food experiences). My own nostalgic experiences towards the city will be something to study later this semester, for now in this essay, I will concentrate on my findings through the conversation I had with my parents, grandmother, husband and sister.

The conversations gave me an insight into how things used to be and how people remember the past differently, it is about how we, as individuals, observe our surroundings. What one recalls from the past is connected to who we are and what we like. People that have grown up at the same time and place, even with the same group of friends, will remember differently. It is about whom and where they used to hang out, but it is also about the level of details, from our interests, that we decide will be a part of how we remember a specific thing, time or place. There are definitely a difference between how generations remember their past and I think it might have something to do with how quickly things change in the world, the technological evolution.

My sister (age 16) might be too young to experience nostalgia frequently, but her experiences (fig. 2) are mainly connected through events, buildings, people and sport activities. Her triggers could be categorised under the categories; similar events, social interactions and setting. She talks about events in her life that happens every year, like New Year's Eve or 17th of May

²³ Tim Wildschut and Constantine Sedikides, "Nostalgia: Content, Triggers, Functions", *Journal Of Personality And Social Psychology*, 91.5 (2006), p. 976.

(Norwegian national day), or buildings that are connected to the sports that she used to play. She mostly talks about her years from elementary school which is as far back as her memory goes. *"If I drive past my elementary school, which I do every day, I don't think about it in a nostalgic way... but if I walk through the school yard I always think about my time here. We often talk about our younger days, my friends and I, because we all went to the same school... but we were not friends back then. We talk about who we used to hang out with and where."*

My husband (age 27) says that nostalgia is something he experience every week, but mainly through sensory inputs and positive affect. *"There is one song that brings me back to a certain time, to this one specific weekend, and it has been one of favourite songs for nearly 15 years. I do not listen to it on repeat, but maybe once a week, and I only listen to it to experience that weekend again and again."* He talks in detail about this weekend, who was there, the room, the game they played and shows me a little drawing of how the furniture was arranged. He also talks about where they used to have band practice, a café he went to with his parents every weekend and the bus terminal which was the social hub between school and home.

The conversation with my parents (age 49) was mainly related to the city centre, they talked for hours in detail about places, the people, trends and how different things, related to technology, was then compared to now. Nostalgia is something they experience often and according to them can be triggered by almost everything. *"If you ask any one our age about 'moviebox' they can tell you so many stories."* *"Everyone knows that corner."* *"During weekends everyone went to the city centre, to seek out your crush or new fashion trends. On Fridays we went to the movies, that was the big happening, everyone was there. You can't even imagine the line outside, and on Saturdays we went out partying at this place called 'Kjelleren' or at 'Rasputin'"* They talked about their experiences as collective memories, that this was something everyone their age knew and I could ask anyone of their friends if they remembered the shop "Borg platebar", "Pizza nr. 3" or "Epa kvartalet" and they most definitely would. Loads of the places they mentioned are places I know, by name or a story, because they have talked about it my whole life by sharing their nostalgic experiences with me.

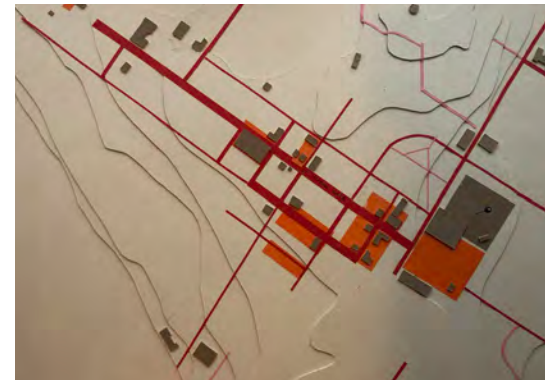
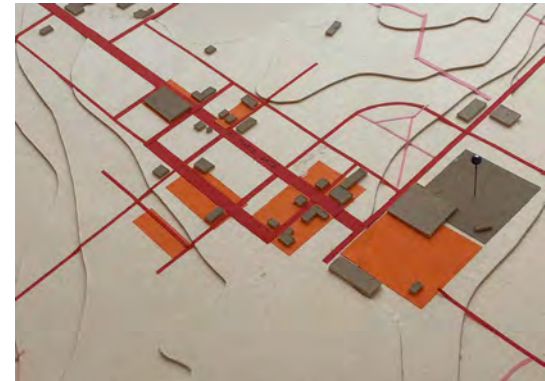
My grandmother (age 73) talks about nostalgia in the same way as my parents, if one look away from the difference in time, the stories are quite similar. Her stories contains more quantity and less quality, detail wise. They are stories about the city, where things used to be or where her first pommes frites in paper cones, where they met their friends, had parties or looked at boys. Most of the things she considers as nostalgic memories is in the same genre as what my parents talks about, but also in connection with the other conversations. The bus terminal, the library and the local theatre are places mentioned by everyone and are places that might have changed location over the years but still serve the same program. The local park and public square was also a recurring topic, places that still are the same but with minor changes. All of the conversations are a portrait of their time of origin and that is the biggest difference.

Conclusion

The definition of Nostalgia has changed, since it first was defined in 1688, from being a medical disease connected to homesickness to something everyone experience. Nostalgia can be quite complex and, sometimes, hard to understand. Whatever we are talking about the nostalgic experience, memory, feeling or event it is all connected to our past, how we felt and how we are feeling about it today, but it is also about how the past came to mind, today? Most of us experience nostalgia, some more than others, but our experiences are different and the triggers are many. Some accept that past, is in fact, the past while others want to relive it. There is a time and place for everything. The different generations have different experiences related to their time, but often have the objects we consider as nostalgic something in common. Meeting points between friends, traditions with our parents or grandparents, places that are related to sport activities or our school years. The time has changed, but our nostalgic desires has not. We need to create new meeting point and good places for future generations, for future nostalgia.

This essay has been an important start for my diploma thesis and can, together with the conversations I had about nostalgia, be a stepping stone towards the direction this diploma thesis may take me. I will continue with the conversations about nostalgia, this is so I can establish a broader insight into peoples relation to the city and not just through my own experiences. Hopefully, after more conversations, I can get a broader spectrum of important buildings, public spaces, programs and places to work with and around.

CONCEPT MODEL



The physical concept model is trying to turn the information found from the minds maps (page 19) into a model showing areas, program, streets and buildings that is important to focus on. Trying to map the common objects of nostalgia.

INTENTIONS



WHAT

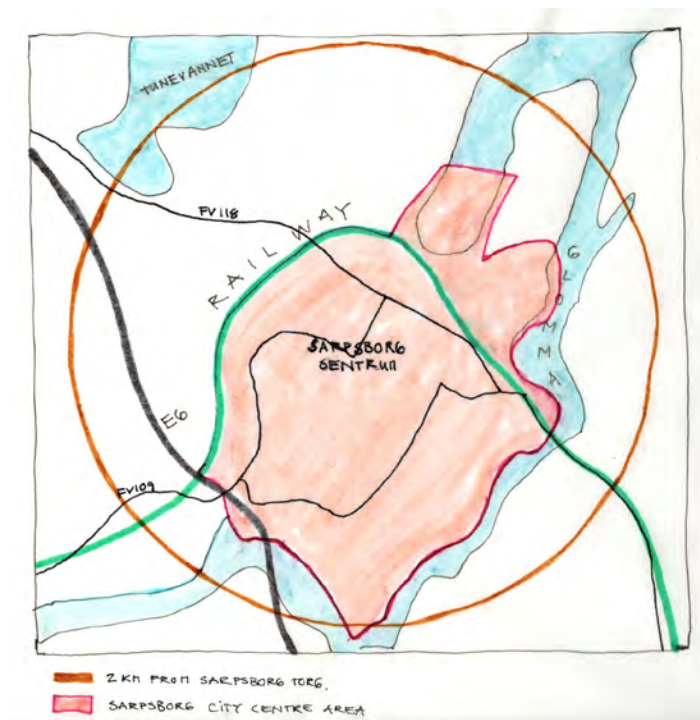
We, humans, are changing constantly and so are our environments. The way we live, travel and use cities will change alongside with our awareness, desires and needs. Our usage of city centres today is different from the past, even from present time, we are constantly working towards the future. Area development and localisation of new development are of great importance if we are going to reach the zero growth target (Norway's low emission policy) and whether cities can become more climate friendly, attractive and vibrant. Densification of cities can be a big factor for us to reduce our ecological footprint, it is an "instrument" towards a more "environmental friendly" world, but it is not a goal alone and does not automatically give "a better life". Norwegian cities, alongside with cities worldwide, are growing and many of them are working towards a city plan where urbanisation and densification of the city core is central.

As a consequence of densification of cities, through this rapid change, the public space "byrom" might be ignored or not given the priority and the attention it deserves. It is important to put more work, energy and money on the city carpet and the space between buildings, the space between us.

How can we as architects bring more awareness to the space between buildings?

What is the past, present and future of a city, and can they exist in the same place and time?

How do we select what to preserve, what to discard? And what is considered valuable in the process of developing our cities?



WHERE

The chosen site is my hometown, Sarpsborg an industrial city founded in 1016 and is, together with Fredrikstad, part of the fifth largest urban areas in Norway. I have a strong connection to this city and do in my heart have a great affection towards this place, but I have after years living abroad (London) and in other parts of Norway (Oslo and Bergen) changed, and with me my views and desires. I have always, in the back of my mind, thought that this will be the place where I return after my studies, but do I still want that? I want in this diploma to explore the possibilities of me ever moving back, by working towards a city that I think can work in the future.

There have not been much development in Sarpsborg in the past years, but in 2019 they got a new, a quite bold, city centre plan (sentrumspanen 2019) where *"the main goal of the plan is to develop the city centre to become a good meeting point, but also as a driving force for Sarpsborg to be an attractive city. It is also working towards a more compact urban development with the goal that 40% of the population growth by 2031 will take in the city centre area"*, this means that there will be significant changes in how the city is structured today and how we live together. I see this as a great opportunity and starting point for my diploma thesis, me working alongside this plan, to accept densification and change, but to make sure that the city carpet, the places that we all share is given the right focus. It is important to create good social meeting points, a city is not a city without people using it.

**City centre area = 2km from Sarpsborg Torg*

WHY

I believe that a successful city centre is a place that is flourishing with life. The plan, and goals, of the city is ready and so are the developers, but it is now important to include the users, and especially the younger generations. Collaboration and participation with various actors towards a general vision on what society, not just the site alone, should look like. We need to work together, despite the borders of our site. A city carpet that is working coherently within, around and on top of its surrounding buildings.

I think architects will, in the future, have a stronger role to play in society. Architecture affects the conditions of people's lives and can be a powerful tool and we need to use it right.

1 PERSONAL APPROACH

Research into the city through a personal approach.

The starting point will be, and is, a personal approach through my own, and my family's, nostalgic experiences in relation to the city. If I am to move back, what will be the nostalgia of the future, for my children?

My social science essay is an investigation into nostalgia and nostalgic experiences. Trying to understand nostalgia in relation to its history, experiences and triggers, but also the nostalgia within my family. It is my understanding of the nostalgic experience and how it might help me with further investigations into my diploma thesis.

*Can nostalgia be a foundation for future development?
Can the nostalgia of my family help me understand what we need in a city?*

The investigation into nostalgia, memory, childhood and the city has helped me understand important buildings, public spaces, programs and places to work with and around, but it is also something I need to continue investigating, to find the objects that people consider memorable and valuable. Not only within my family but I should also move towards the collective memory of the city, its history and place-identity..

What do the different generation have as a common appreciation?

Elements (that might be) generated from this:

- Essay
- Mapping of nostalgia in drawings and models
- Posters from elements of nostalgia

² PAST AND PRESENT

Research into the city through history and observations of today's situation.

Go deeper into books, pictures and postcards. Where are the places people decided was a great spot for a picture? This tells a lot about important buildings and spaces from that time, but also about traditions or happenings. *What have changed or not changed?*

It is also important to understand today's situation. This should be done through social mapping to get a broader understanding of today's use of the site/city. *Who, where, what and when? What is today's situation and the users, and what is the system in this city?*

Elements (that might be) generated from this research:

- Social mapping
- Pictures (e.g., timeline of pictures, before and after)
- Diagrams of today's system and users.

³ GUIDELINES

Making some clear guidelines to follow.

This thesis has a time limit and it is important to make some clear guidelines for myself to follow. This can be done by writing down some specific criteria's to work by on what topics this project should include and research.

Elements generated from this:

- A list of guidelines.

DUE TO COVID-19 THIS
WORKSHOP GOT POSTPONED
UNTIL AUTUMN.



⁴ WORKSHOP

Understanding objects of interest through a workshop.

I will in the middle of March be part of a conference and workshop in Sarpsborg hosted by Sarpsborg Næringsforening. The theme is the development of Sarpsborg city centre and is specifically for young people, age 20-39, where we bring our ideas and inputs into what we think the city is missing and what the city should be. The mayor will talk about the city centre plan "sentrumplanen 2019" and I will present my diploma thesis, my thoughts around the theme and questions I find important to ask ourselves.

Elements (that might be) generated from this research:

- List of objects or places of interest
- Connections and contacts

⁵ SCALES

Focus on scales through models, drawings and collages.

Working from macro (the big picture) to meso (e.g., the city) into micro (e.g., two houses). I am not sure yet if the project is about city planning, a manual of actions or a project that is working on one specific site, but it is important to remember the contextual understanding either way.

Elements generated from this:

- Drawings
- Models

6 PROJECT

The project

To make a project that is based on all the previous points through the understanding of the place, investigations, workshops, conversations and personal observations and feelings. The final project will not be a final answer to all the questions that got raised during this period or into the different topics, but it might be seen as a contribution to the ongoing work in Sarpsborg, but also to the relevant themes and issues in relation to densification of cities, space between buildings ("byrom" and "bygulf") and users, us.

Elements generated from this:

This is still to be figured out, but I think and hope that the points 1-5 will guide me in the right direction.

→ THE HOW IN PROJECT DESCRIPTION WILL DESCRIBE WHICH DIRECTION THE PROJECT TOOK!

PROPOSED MATERIALS

What the final project might be shown through:

Drawings:	Situation map (Norway - zoom in)
	Working drawings
	Diagrams and illustrations
	Sections
	Plans
	Elevation
Models:	Situation model (Sarpsborg, 2km from Sarpsborg torg)
	Sketch models
	Concept model(s)
	Material studies
	Detailed model(s)
	Final model(s)
Booklets:	Diploma Program
	Logbook
	Workbook
	Notes on Sarpsborg (research, findings and understanding of system)
	History of Sarpsborg
	Interviews and conversations
Visual information:	Books from Sarpsborg
	News paper articles (from the local paper or about relevant themes)
	Own experience (nostalgia, memory and childhood)
	Sarpsborg "sentrumplan 2019"

↑ THE PROPOSED MATERIAL CHANGED A LITTLE DUE TO CHANGE OF WAY OF PRESENTING TO FIT THE WEBPAGE.

GLOSSARY

BYROM

urban spaces

"Byrom" are defined as open spaces in the city. All public spaces such as streets, places and squares, parks and blue-green* structures. It is defined as outdoor spaces bounded by buildings or other natural physical boundaries.

BYGULV(BYROMSTEPPE)

city carpet

The floor/carpet of the city. Ground floor of urban spaces, streets, alleys and passageways.

MÅLPUNKT

"benchmark"

Spots/points of the most important places for people to stay or visit during the weekday (e.g., our home, school, work, daycare, shops, public and private businesses and attractions)

STEDSIDENTITET

place identity

Can be described as a "potpurri of memories, concepts, interpretations, ideas, and related feelings about a specific physical settings, as well as types of settings". Place identity is a substructure of social identity.

BLÅGRØNNE STRUKTURER

*blue-green infrastructures

A network providing the "ingredients" for solving urban and climatic challenges by building with nature.

MEDVIRKNING

public participation

To facilitate for the need and wishes of people. A dialogue with users, locals and the population to provide a basis for how we can design urban spaces and connections to a given site or place.

ECOLOGICAL FOOTPRINT

| ˌiːkələdʒɪkl 'fʊtprɪnt |

noun

the impact of a person or community on the environment, expressed as the amount of land required to sustain their use of natural resources.

DENSIFY

| 'densɪfaɪ |

verb (densifies, densifying, densified) [with object]
(often as adjective densified)

make (something) more dense: densified hardboard.

URBANISATION

| ːb(ə)nlaɪ'zeɪʃ(ə)n |

noun [mass noun]

the process of making an area more urban: he saw nature being destroyed by urbanization | public opposition to the urbanization of the countryside.

LOCALISATION

| ləʊk(ə)laɪ'zeɪʃ(ə)n |

noun [mass noun]

the process of making something local in character or restricting it to a particular place: the tug-of-war between the forces of globalization and localization.

REVERIES

| 'rev(ə)rɪ |

noun

a state of being pleasantly lost in one's thoughts; a daydream: a knock on the door broke her reverie | [mass noun] : I slipped into reverie.

NOSTALGIA

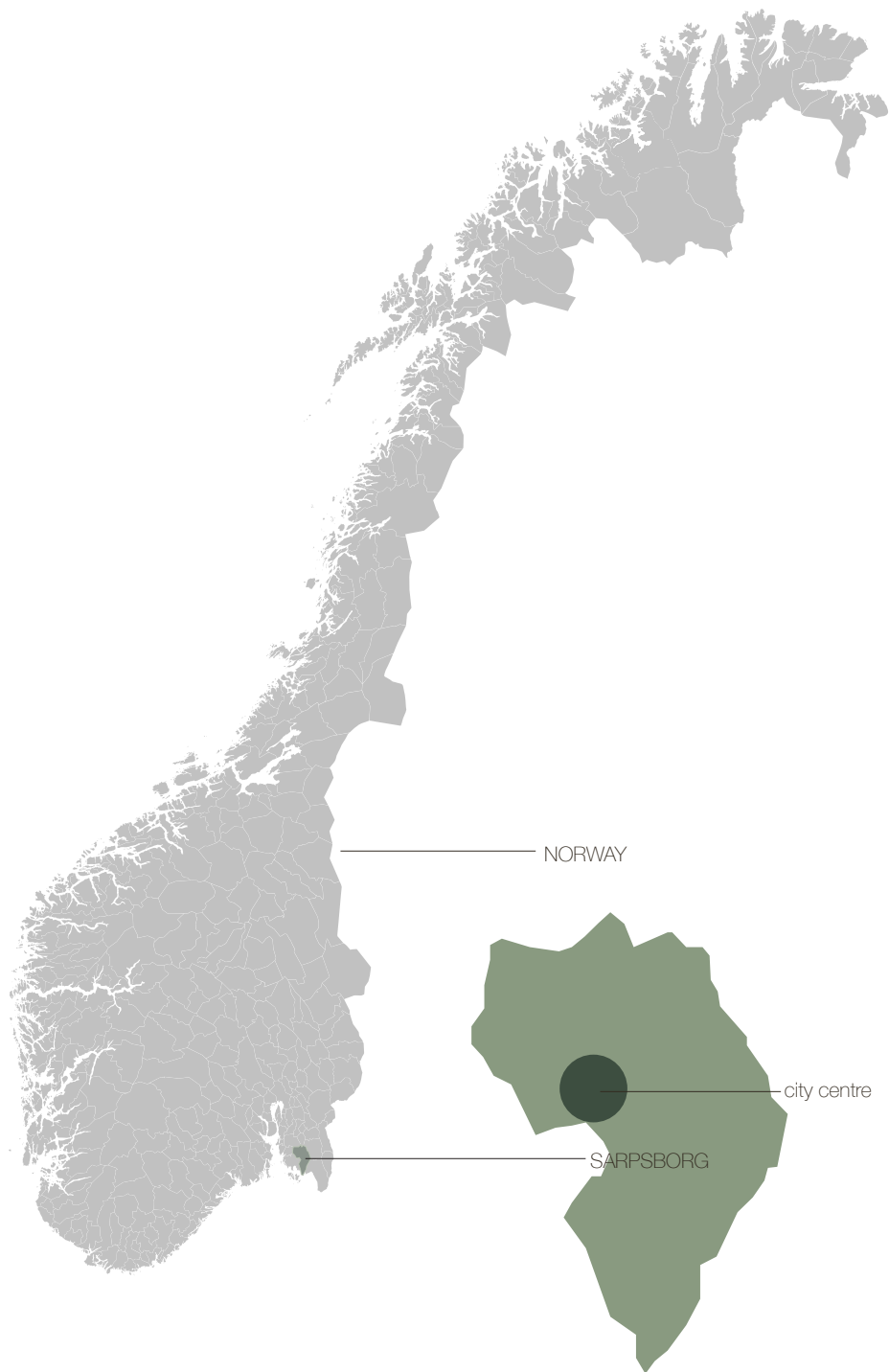
| nɒ'staldʒə |

noun [mass noun]

a sentimental longing or wistful affection for a period in the past: I was overcome with acute nostalgia for my days at university.

• something done or presented in order to evoke feelings of nostalgia: an evening of TV nostalgia.





SARPSBORG

59.28392° N 11.10965° E

Country:
Norway

County:
Viken

Population:
56 559

Area:
406 km²

**Expected growth
(population):**

By 2030:
59 576

By 2040:
62 189

TIMELINE
MADE BY THE MUNICIPALITY OF SARPSBORG



HELLIG-OLAVS BY
THE CITY OF OLAF THE HOLY

1016-1200

In the early spring 1016, King Olav Haraldsson set his course towards Viken - the area around the Oslofjord. The year before, he had been made king of the Ørting in Nidaros.



HERREGARDS- OG SAGBRUDSTIDEN
THE MANOR AND SAWMILL TIME

1685-1800

In the 1500s timber and lumber was the greatest source of income in Norway. Werner Nielsen had in, 1685, become one of the country's most important exporter of timer, which he sold with good profits to Europe. Werner Nielsen was the "lord of goods" at Hafslund.



INDUSTRIBYEN
THE INDUSTRY CITY

1800-1980

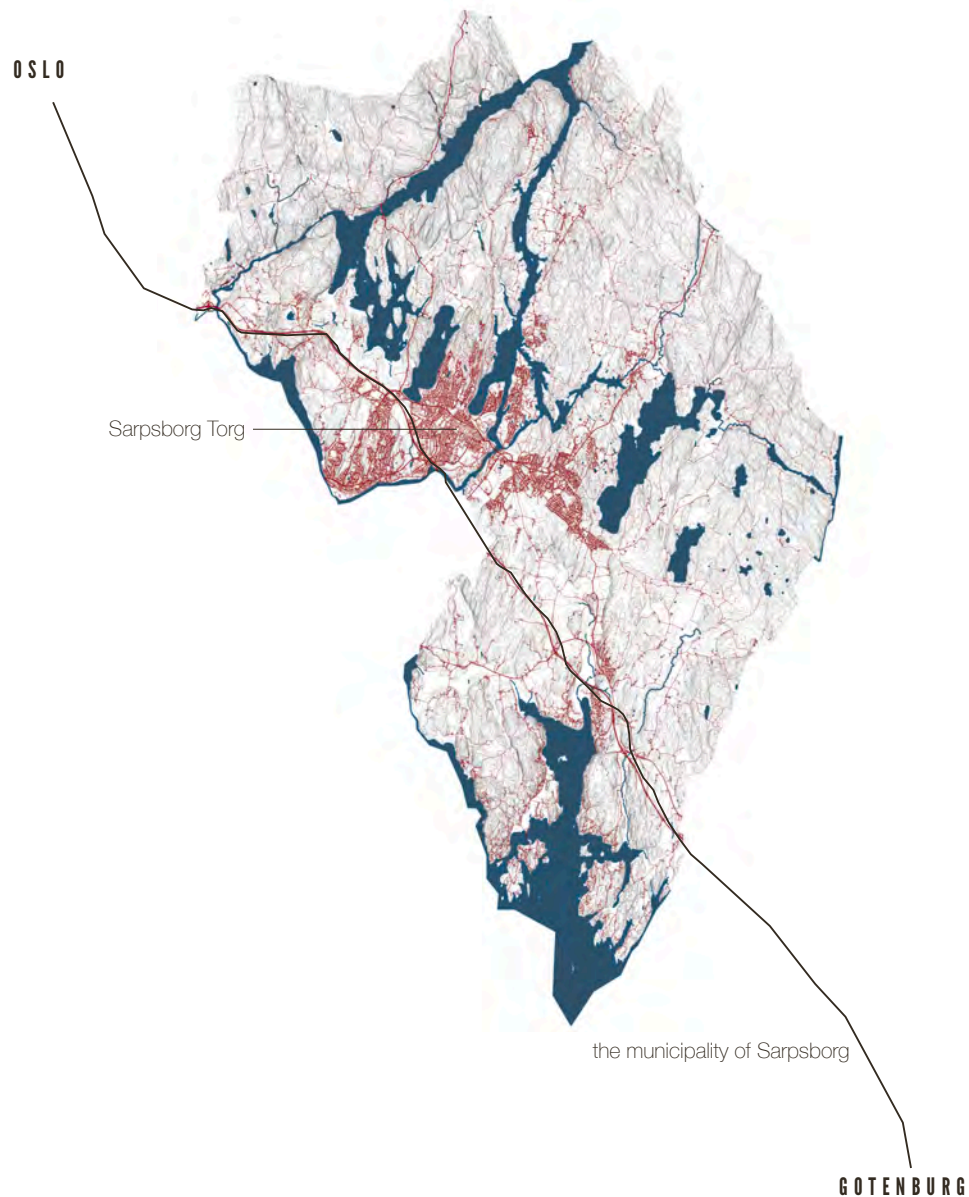
People came from all over the country, and the Swedish "Rallars" built the halls, erected the pipes and mounted the machines. Some people went on, but several stayed. The population of Tune and Sarpsborg (today's Sarpsborg) increased from 10,000 in 1890 to over 20,000 in 1910.



FREMTIDENS BY
THE CITY OF THE FUTURE

1980-

Sarpsborg has transformed itself from being only "the industry city" into working towards different sources of income, but during this transformation it has held on to its traditions and identity. And something has stayed constant, even since 1016, like the river.



TRANSPORT LINKS

The E6 goes through Sarpsborg, which is the main European route going from north-south through Norway and as well as the west coast of Sweden. It runs from Kirkenes, North of Norway, through Trondheim, Oslo, Sarpsborg and ends up in Trelleborg in Sweden. The railway is also going through Sarpsborg, from Oslo to Gothenburg. E6 and the railway connects Sarpsborg with the rest of Norway, but also linking it to Scandinavia and Europe.

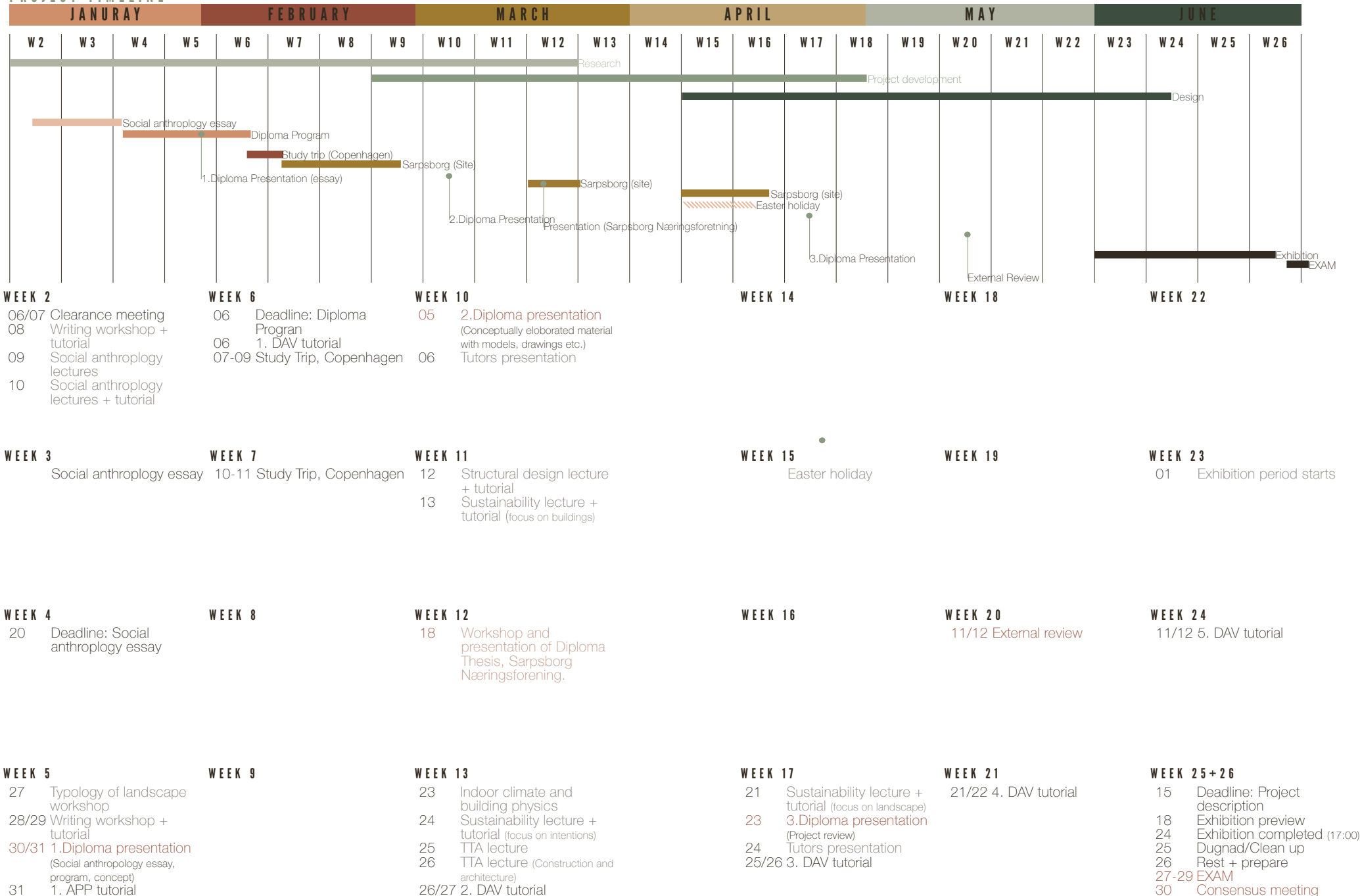
Cities:	By car:	By train:
Sarpsborg - Trondheim	7h 20m	9h 20m
Sarpsborg - Bergen	7h 50m	9h
Sarpsborg - Oslo	1h	1h 30m
Sarpsborg - Moss	30m	30m
Sarpsborg - Fredrikstad	20m	20m
Sarpsborg - Halden	30m	30m
Sarpsborg - Gothenburg	2h 15min	2h 50m
Sarpsborg - Stockholm	6h	5h 50m
Sarpsborg - Copenhagen	5h 30m	6h 50m
Airports:		
Sarpsborg - Gardermoen	1h 30m	1h 50m
Sarpsborg - Torp	1h 50m	5h
Sarpsborg - Gothenburg	2h 30m	3h 30m



- A** Sarpsborg Torg (main square)
- B** Sarpsborg Kirke (church)
- C** Main Library
- D** City Hall
- E** Borgarsyssel Museum
- F** Sarpsborg Scene (teatre)
- G** Cinema
- H** Storbyen (shopping centre)
- I** St. Marie Gate (pedestrian zone)
- J** Scandic Sarpsborg (hotel)
- K** Train Station
- L** Bus Terminal
- M** Kulåsparken (park)
- N** Glengshølen (green area)
- O** St. Olavs gravlund (cemetery)
- P** Glomma (river)
- Q** St.Olav videregående
(upper secondary school)
- R** Kruseløkka ungdomsskole
(junior high school)
- S** Sandesundsveien skole
(primary school)
- T** Sarpsborghallen
(swimming and sport centre)
- U** Sarpsborg Stadium
- V** Borregaard (industry)
- W** Peterson (industry)

PROJECT TIMELINE
AND
CURRICULUM VITAE

PROJECT TIMELINE



ABOUT _

Name: Rikke Sæthrum Skard-Garberg

Date of Birth: 25.09.1994

From: Sarpsborg, Norway

CONTACT _

Adress: Klostergaten 24, 5005 Bergen

Phone: (+47) 454 27 527

E-mail: rikke.skardgarberg@gmail.com

WORK EXPERIENCE _

2017-2019
SG Arkitekter
Fredrikstad

Summer Internship, Architect

2016
AS Betongbygg
Sarpsborg

Summer Job, Construction site worker

2015
Bryggerhuset Son
Son

Summer Job, Waiter and Barista

2011-2014
AS Betongbygg
Sarpsborg

Summer Job, Construction site worker

2011-2013
Inspira Science Centre
Sarpsborg

Part time, Inspira Host

EDUCATION _

2018-2020
Bergen School of Architecture

Master in Architecture

Autumn 2019

BAS Master course: Complex Context
Urban planning along Kong Oscars Gate, Bergen, with a focus on a Age-friendly citya and the city carpet.
Teachers: André Fontes, Tom Chamerlain, Hedvig Skjerdingsstand and Frode Fadnes Jacobsen.

Spring 2019

BAS Master course: Vanishings
Investigation and understanding fluc, ice and vanishings.
Teachers: Rikke Jørgensen and Claudia Carbone

Autumn 2018

BAS Master course: Limits of Control
Examination and exploration of possibilities and limitations of the architects role in creating a better condition on pre-carious situations.
Teachers: Alec Ross Andreassen, Anders Rubing and Kari Anne K. Drangslund

2015-2018
Kingston School of Art
(Kingston University)

Bachelor in Architecture
Awarded a Bachelor of Arts with Honours, First Class.

2013-2015
Bilder Nordic School of Photography

Photography Studies

2010-2013
St.Olav Videregående skole

General Studies (Studiespesialisering)

SOURCES

Page 29, Where	<p>Sentrumsplanen 2019:</p> <p>https://www.sarpsborg.com/politikk-og-planer/planer-og-rapporter/sentrumsplan/</p>
Page 42, Glossary	<p>“Byrom”, Kommunal-og moderniseringsdepartementet, byrom - en idéhåndbok, 2016 (Byrom idehandbok.pdf)</p> <p>“Bygulg”, Author’s own definition</p> <p>“Målpunkter”, Kommunal-og moderniseringsdepartementet, byrom - en idéhåndbok, 2016 (Byrom idehandbok.pdf)</p> <p>Stedsidentitet ”Place-Identity”, Qasimin, Sense of place and place identity, 2014</p> <p>“Blågrønne strukturer”, https://en.wikipedia.org/wiki/Green_infra-structure</p> <p>“Medvirking”, Kommunal-og moderniseringsdepartementet, byrom - en idéhåndbok, 2016 (Byrom idehandbok.pdf)</p>
Page 43, Glossary	<p>“Ecological Footprint”, Oxford Dictionary Of English, 2020</p> <p>“Densify”, Oxford Dictionary Of English, 2020</p> <p>“Urbanisation”, Oxford Dictionary Of English, 2020</p> <p>“Localisation”, Oxford Dictionary Of English, 2020</p> <p>“Reveries”, Oxford Dictionary Of English, 2020</p> <p>“Nostalgia”, Oxford Dictionary Of English, 2020</p>
Page 47, Sarpsborg	https://www.ssb.no/kommunefakta/sarpsborg
Page 48+49, Timeline	https://www.sarpsborg.com/byen-og-kommunen/om-sarpsborg/tidslinje-for-sarpsborgs-historie/

