

The background is a complex, layered composition. On the right side, there is a grayscale image of a city skyline, featuring several tall skyscrapers. This image is partially obscured by a large, dark silhouette of a person in a dynamic, possibly dancing or falling pose, which spans across the middle of the frame. The left side of the image is dominated by a vibrant, abstract painting with thick, expressive brushstrokes in shades of orange, yellow, blue, and purple. The overall effect is a juxtaposition of urban reality and artistic abstraction.

SOUND OF THE SEASCAPE

Rethinking the future of the seafront and framing the sea through sound

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Motivation

The personal motivation for the diploma was to follow my instinct to work with sound. I wanted to take this opportunity to celebrate my final project as a student, as this might be the last. I didn't know where this project would end up, and it took some unexpected turns. This resulted in my diploma to investigate a method of using sound to draw, develop form and as a source of inspiration and to discuss development along the shoreline in a larger context. However I still wanted to come up with a proposal and get as far as possible with the time I had and the project concludes as a comment on how we can better plan the way we develop by the shorelines in the city of Bergen through the practice, time and sound.

Background.

The remains of artificial landfills and industrial buildings, built for the past shipping industry, were built to be practical, functional and efficient and to serve the economical growth of the city of Bergen. As these industries discontinued in the modern age, this led to empty and abandoned spaces along the seafront, without any strategic purpose. Yet new development proposals suggest further extensions of land-fills outwards in the sea, when a lot of real estate already exists. The seafront has served the cities past economical, corporate and political interest and it remains is disconnected with the landscape and limits use and social activities. Perhaps the future of the seafront is reprogrammed to benefit the people, as the sea is a strong identity for the historical port city, Bergen.

Practice /`praktɪs/

The art of practicing can be applied to most things. Repeatedly doing something over time will result in a more stable and refined outcome. The fascination with practice started out as my initial program in the form of practicing music. After choosing the site, the act of practicing took to another scale and questions arose; *How do we practice development along the shore?* For this large site, practice spaces for musicians seemed too enclosed and I wanted to challenge how we can practice development and establish relation with the sea.

WHERE?

The project is situated in a fenced-off parking lot in *Laksevåg*. The site were discovered through mapping of existing rehearsal spaces in the city of Bergen. Like many other areas along the seafront, this site shares many of the common restrictions, which led me to investigate a broader question and the diploma altered its course to become a reaction to how we develop by the sea.

WHY

The project is a reaction to how we develop along the seafront today and perhaps rethink how we develop for the future and FOR to whom we develop the seafront for. New developments are decided within a short time frame and this results that the connection to the sea gets lost in the process and only after the project are built, one starts to realize the disconnectivity. Instead of privatizing more and more real estate by and- in the sea, could future developments invite for more public use and enhance the qualities of the existing seafront? And by doing this, developing inviting places as a pre-stage for finalized propositions?

WHAT

Sound of the Seascape is a journey, based on an interest to work with sound - merging sound of the sea and the manmade sound, creating different spatial experiences and interactions through sound and creating conditions for this to happen. Through a rearrangement of the static seafront, combined with suggestive architecture, inspired by the site's own sound as an attempt to establish new proximities and to "bridge" the sounds. The vision is an "open to all", not only musicians, but an inviting public space that is interactive through framing something that is already there, the sea. The suggestive buildings can be called "soundrooms" or pavilions, to experience sound/experimental rehearsal spaces that merges with the sea and creates a new public circulation through the site that connects the isles from this new arranged seafront.

The project aims to investigate an alternative method for the design of future developments along the seafront in the city of Bergen. It is an exploration on the use of sound to understand the importance and the connection to the sea. The questions:

“To whom does the sea belong?” “How can sound affect design?” are the generators of the project.

The program started out as practice spaces for musicians, but after analysing the site, the term *practice* transitioned to a larger scale, reacting to an urban context. “Practice makes perfect”, in order to develop good architecture and usable seafronts for the public. The idea of practicing in a larger scale is to practice the site, trying the site before developments are set in stone to be built. The use over time, observed and analysed by developers and planners, to understand how people relate to the sea given the opportunity. Sound of the Seascape is opening the site to be used by the public and the proposals of this project is a starting point, established to be changed over time.

HOW

The first phase of the project is an investigation and an attempt to understand the site through it's sounds and it concludes in a landscape proposal that rearranges the seafront to alter the soundscape for the area and draws inspiration from the sites own resonances as well as the nearby cultural heritage "Tørrdokken".

HOW

The second phase is a suggestion of how the experimental practice spaces interacts with this new landscape and a reaction to the use of public space along the seafront, which is often occupied by parking-lots or fenced off areas. These suggestive buildings that interacts with the new rearranged landscape are inspired by the dynamical and rhythmical properties of the waves. The formation of the new landscape is also using the extracted masses from the old seafront, to create pulsating variations to the landscape.

SOUND OF THE SEASCAPE

As a conclusion of my process and the turns along the way, I developed a method of extracting visual representations of the sounds recorded at the site, by analyzing these sounds further and processing them, allows for alterations to the generated visuals, which then can be used as a technique to design or draw inspiration from. *Sound of the Seascape* uses these visual curves as a strategy to rearrange the seafront at the site, to invite the sea back into the landscape. The soundscape in the area will as a result of this intervention change and the spaces that occur in between these gaps of water, creates a more dynamic relationship with the sea. The proposal for this new rearranged landscape is to introduce buildings that are connecting the isles and creating a new circulation along the seafront. These “pavilions” function as bridges to cross the water that are being pulled back into the site as water ducts and the sea becomes an element in these pavilions. The pavilions are suggesting how the construction can invite interaction with the sea, with the waves and the tides altering the sounds that echoes into the indoor spaces of these pavilions.

In a city context, my projects invites to use and is meant to be a temporary intervention that can be changed over time, by analysing and observing what works what doesn't. How does the site look in 10? 20? 50 years?

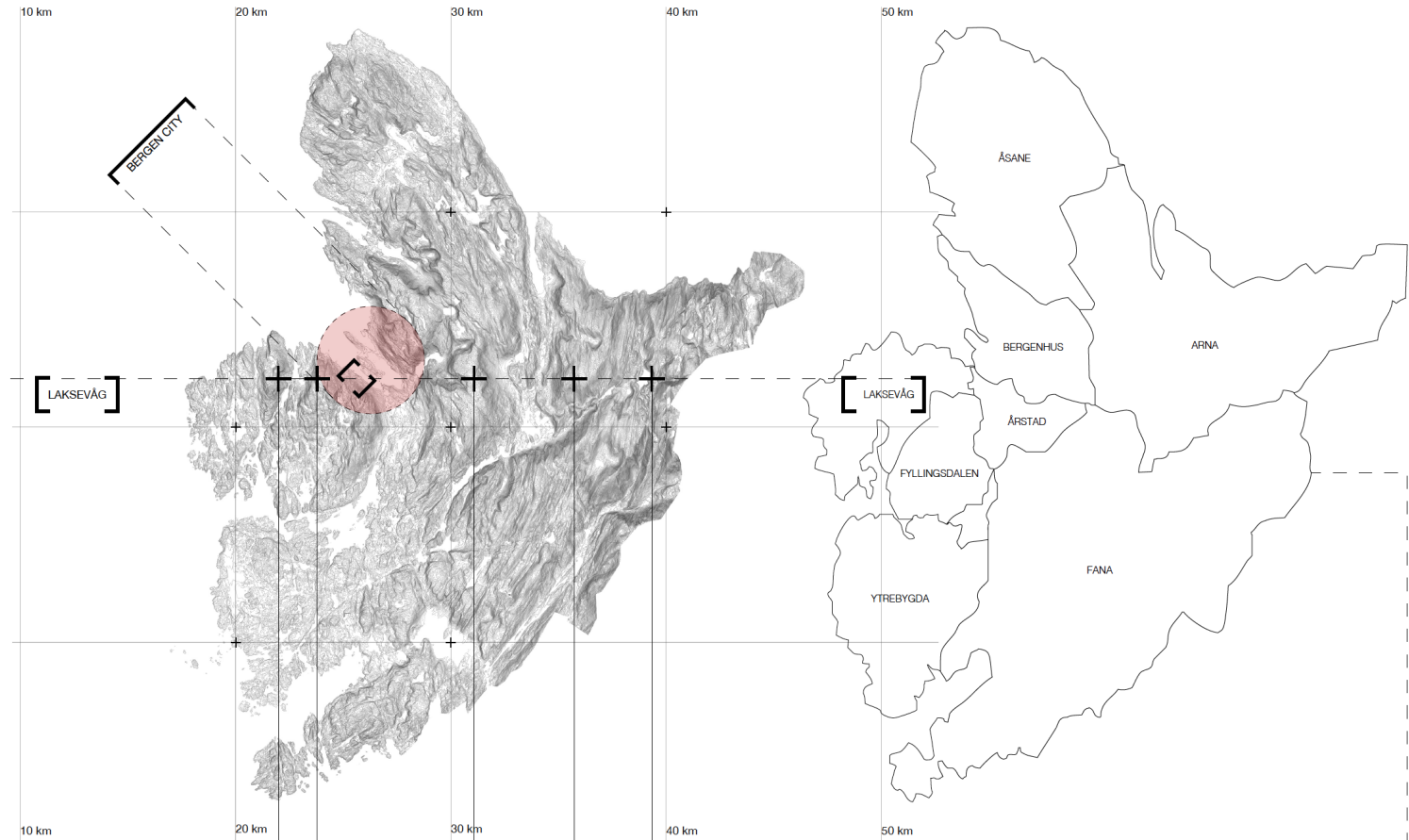
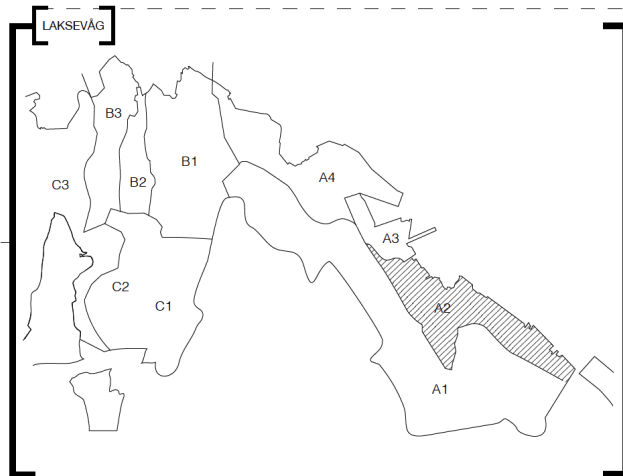
D I P L O M A P R O G R A M M E

NB: The program for the diploma had to be written in a very early stage of the project. The main thoughts took shape as a result of the process and the findings along the way. Most of the initial intentions and thoughts were brought into the process and the project, while some of them became less important.

Context.

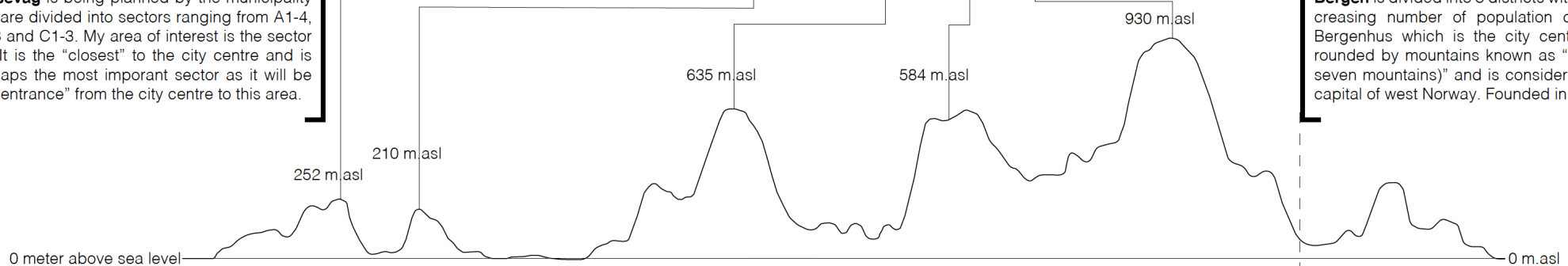
Bergen as a city has several identities. One of which is nature, the mountain range *Fjell* and the city's intimate relation with the sea, this alone makes Bergen recognizable and a world wide attraction. The other identity is the music and the cultural aspect of this city. Bergen has a past of cultural engagement and many famous artists call Bergen their hometown. Today there are limited opportunities for people to engage with the musicscene in Bergen, as it is becoming more and more enclosed and segregated from the society. The seafronts in Bergen stands empty, abandoned and has restricted use or are simply unusable. The initial program was inspired by using sound as a tool for design and attempting to develop noninstitutionalized practice rooms for people who want to practice music.

Laksevåg is a district in Bergen. It used to belong til Askøy until 1918, after the separation the economy plummeted and this led to the wish for this disctrict to be incorporated into the city structure of Bergenhus. Bergen was against including Laksevåg because of the increased expenses for the city. However, Bergen used Laksevåg as a temporary housing area after the many cityfires and this led to even more arguing. It wasn't until 1972 that Bergen included Laksevåg as a part of Bergen. From the very first suggestion it took ca. 100 years. Today the population in Laksevåg is around 40.000 inhabitants on 29,96 km², which makes the population density to 1352 inhabitants per km².



Laksevåg is being planned by the municipality and are divided into sectors ranging from A1-4, B1-3 and C1-3. My area of interest is the sector A2. It is the "closest" to the city centre and is perhaps the most imporant sector as it will be the "entrance" from the city centre to this area.

Bergen is divided into 8 districts with a slowly increasing number of population ca. 271.000. Bergenhus which is the city centre, are surrounded by mountains known as "de syv fjell(-seven mountains)" and is considered to be the capital of west Norway. Founded in 1070.



SITE

The site I chose to investigate is situated in Laksevåg, which intrigued me as a result from an early mapping of existing practice spaces for music in Bergen. This entire shore along Laksevåg has been in the spotlight for development for quite some time as many of the spaces along this seafront is unusable today and a shadow of the industrial past.

1:20000

Overview of existing rehearsal facilities in Bergen. It is difficult to rent a rehearsal-space, most of them are very privatised to the people already using or renting them.

Simonsviken Næringspark, privately owned

Simonsviken is a privately owned facility in Laksevåg, it is located 20 minutes away from the city-centre with bus, this is a place one rents together with several others in order to manage the steep costs.

SKUR 14, privately owned

SKUR14 is a more recent establishment with a central locality, which is why it is more expensive, the concept was it being a "rehearsal-hotel", but the concept seem to have disappeared, with unstable management.

AKKS music-school

AKKS is an idealistic musicorganization. Their vision is to encourage females to be more visible within the music industry. They are also behind the youth organizer group "U F L A K K S"

Grieg Academy, institutionalized

The Grieg Academy is part of the university in Bergen, which makes these facilities off limits unless one are related to the institution by either being a student or a teacher or part of a school-project

Potential site A.

Consists of several parking lots, the municipality are planning this area to become more recreational with the potential of the existing parks. And the ongoing process in several different areas in Bergen to reduce parking lots.

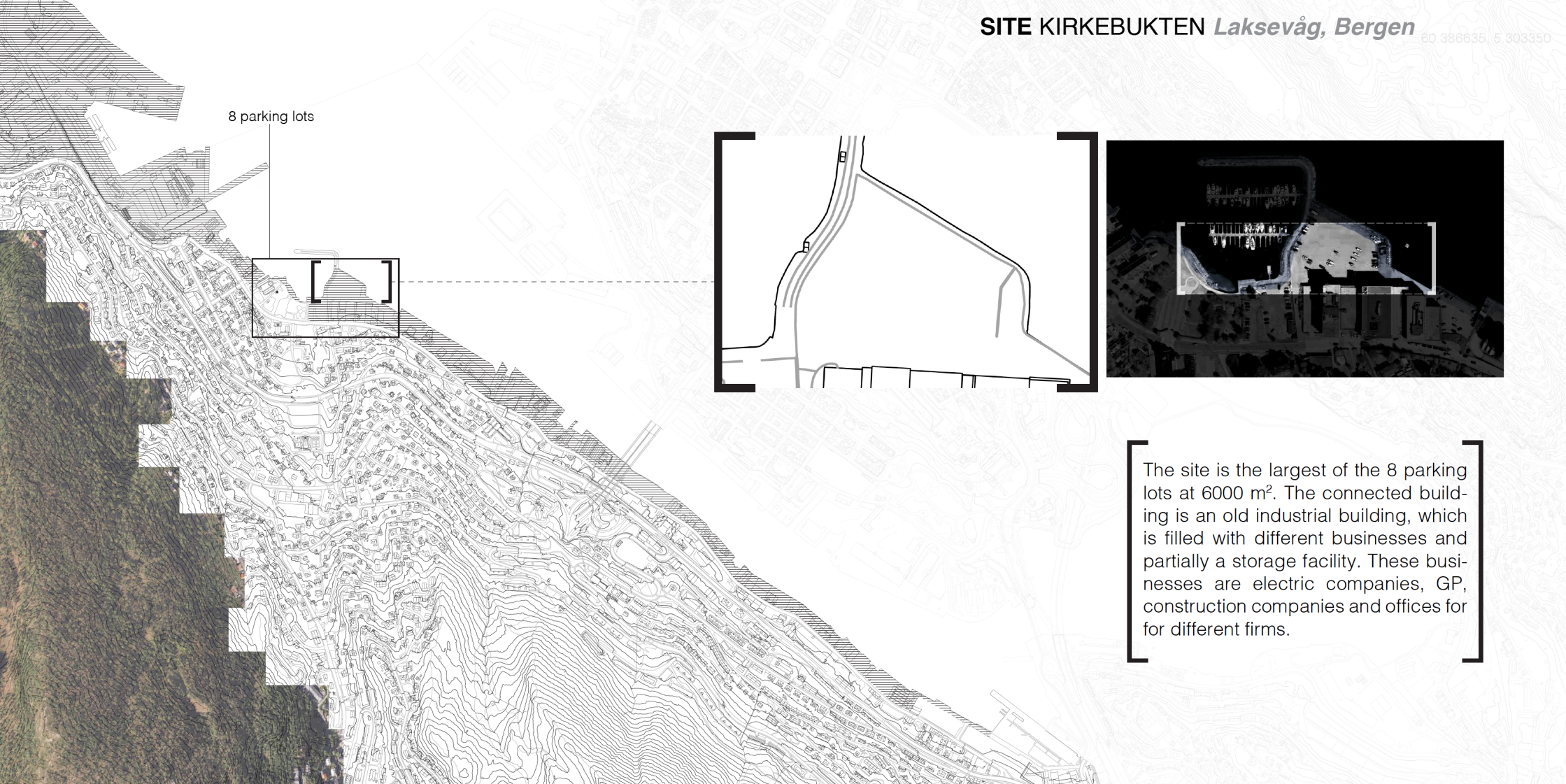
AREA OF INTEREST

Potential site A

Grønneviksøren is a communal area which utilize containers that's been repurposed to practice facilities, these containers have for a long time been occupied and privatised by the users.

Potential site B

Grønneviksøren, communal



8 parking lots

The site is the largest of the 8 parking lots at 6000 m². The connected building is an old industrial building, which is filled with different businesses and partially a storage facility. These businesses are electric companies, GP, construction companies and offices for for different firms.

SITE

Upon further inspection of the site, I realized it was too large for my initial program. And that continuing at this site with practice-rooms, seemed to be difficult to contextualize on such a vast space. Given that this plot is leveled flat, makes it easy for added elements to become alienated objects on a leveled plane and look out of place. This landscape typology however is very common, not only in Bergen. And most of this shoreline consists of similar types of spaces. A larger question arose and I wanted to challenge my diploma to take on this site.

Sooner or later, we will eventually have to start discussing whether land-fillings are for the better or the worse and if land-fills are to be made, to whom should this new land belong to? Instead of pushing privatized real-estate further onto the sea, perhaps the public spaces should be pushed out into the sea, reaping the benefits of something that belongs to everyone and then have privatized areas inland to both manage housing costs at a realistic level and keeping the integrity of the city's identity intact.

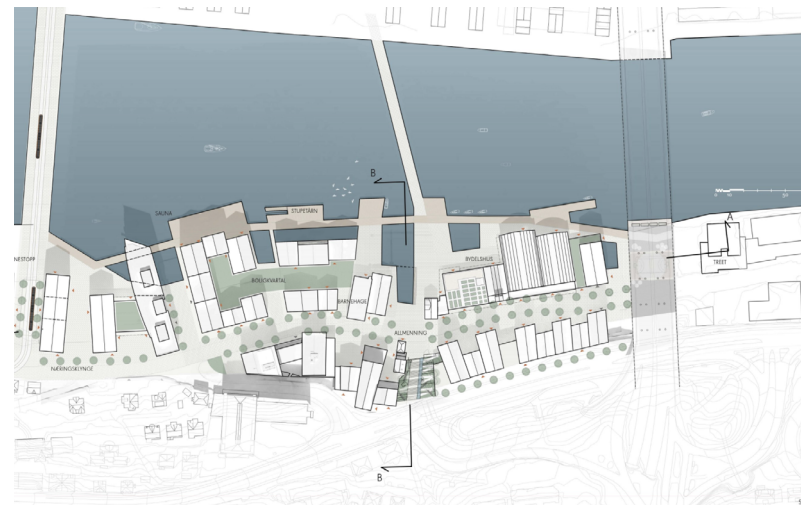
LANDFILL // FILLINGS

The seafront and the seasurface in Bergen have been constantly changing throughout history to adapt to different needs the city have had. From naturemade formation after the iceage, to the first human made landfills/landscapes in *Vågen* around 1500's. The bigger landfills started at the end of the 1800's. Historically they were filled to prepare for portfunctions or to satisfy other functional needs. Also in more recent times, there have been fillings to access building land. There are very few traces of Bergens natural coastline.

The fjord *Puddefjorden* went all the way to *Lille Lungegårdsvann* and further to today's *Ole Bulls plass*. *Skoltegrunnskaia* was filled in 1913, between *Marineholmen* and *Nygårdsparken*. In 1924, it was decided to fill "sundet" between *Store* and *Lille Lungegårdsvann* and in newer times the expansion of the docks at *Bontelabo*, *Dokken* and *Jekteviken* happened. In *Store Lungegårdsvann*, the landfillings have given plot to the main firestation, AdO and the lightrail at the east side of the water. In relation with the "seafront strategy", the historical development have been documented, it is available as a map explanation, here:

<https://www.youtube.com/watch?v=DwgizCGY-CEE&feature=youtu.be>

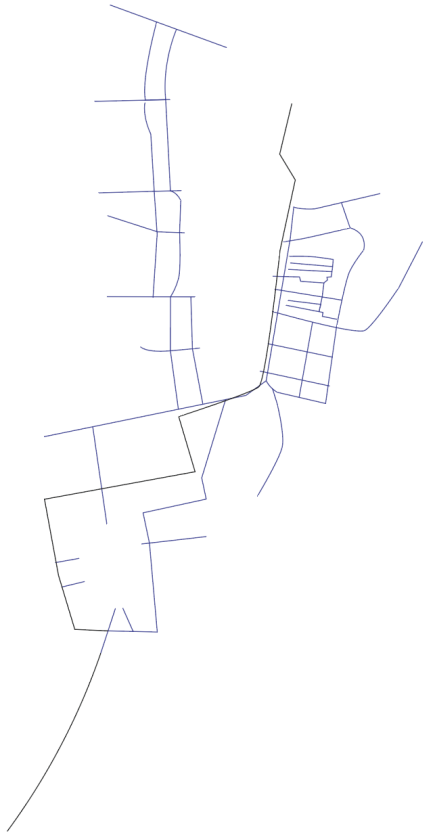




Contemporary proposals

Proposals sent in to the city development contest for *Indre Laksevåg*, the adjacent area of my project's site, also suggest building outwards into the sea. At the narrowest part of the fjord, choking *Puddefjorden*.

Bergen municipality have spent millions trying to make this fjord clean again after the mass pollution that have been ignored over the decades, which left this fjord unusable and hard for species to live.



Today's main roads and almenninger



Bergen 1823

Almenninger

Somehow the important directions towards the sea with Almenninger, which made the connection to the sea available for everyone, got lost along the way as the past industries discontinued and the relevance of trade by sea lessened. However taking inspirational notes on the fact that this once was a vibrant shoreline with a rhythmical and pulsating infrastructure that worked well in terms of use and accessibility to the sea, should be considered in future projects for this city.

Historically Bergen was a port city. The trade both import and export by sea, was vital for the city to sustain both its population and economy. The city structure started to develop around *Vågen* and the relationship between land and sea was essential to establish convenience and efficiency when loading on or off the boats. The unique thing about this relationship between land and sea was that everyone benefitted and had personal interest that this went smoothly. Cause most of the supplies and work, were related to this ecosystem.

Almenningene, which appeared had mainly two functions, the quick access to the sea, everyone should have quick access to the sea and these gaps in between buildings were crucial to get the load quickly off the docks to avoid too crowded spaces and the length of *Bryggens* and other buildings close to the sea, was mainly to push products and goods quickly away from the docks indoors. These gaps allowed also for a visual and audible connection which helped people further away from the docks to partially pay attention to what was happening without standing in the way at the docks.

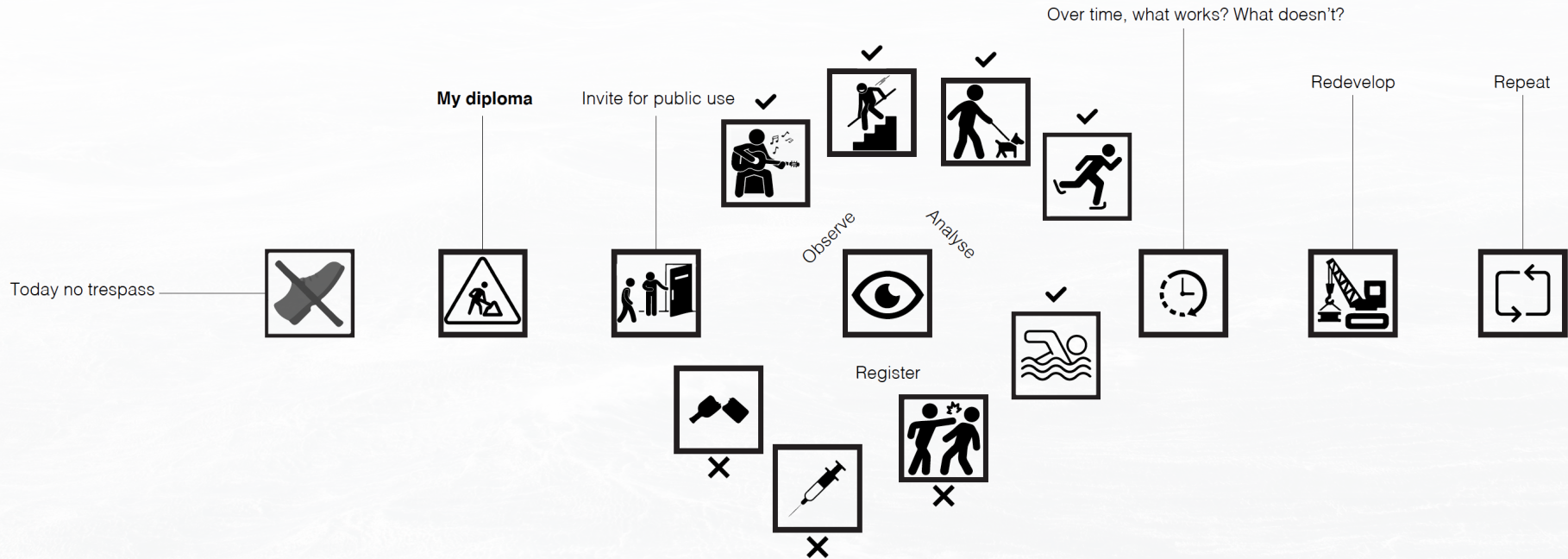
The second reason and the reason why these "*almenningene*" expanded in width, is due to the city fires. Most of the buildings were built out of wood and the cityfires that frequently occurred and burned most of the city down, made people realize that they needed to create a defense strategy to avoid the fire spreading. This caused the *almenningene* to expand to create larger gaps in between the clutches of buildings. So for each city fire, the infrastructure changed to prevent the same loss at the next fire and eventually houses were started being built in stone. And the ashes from these fires were the beginning of landfills in Bergen.

This shoreline was developed over time and answered different needs through time. Today we have different needs which, may require different solutions, but the principle of the sea as a common good, should remain and developing over time is essential to keep us grounded and to develop better for the future. The contemporary shoreline lost its character and became monotonous.

From practice to PRACTICE

The main goal of my diploma changed after the decision to take on the site in Laksevåg. From practicing music in a rehearsal room, to practicing the site along the sea. The idea was to come up with an alternative strategy of developing by the shoreline. I was unsure how to attack the site and to find a proximity that was site specific, but at the same time specific to similar areas. Knowing that I still wanted to work with sound, this led me to connect the dots and explore the audible properties of the site as a tool for research.

The idea of practicing the site, is to develop for public use and developing with the knowledge that the initial development will change over time to better be suited, through analyses, observation and registration over time. By having temporary interventions and using reusable materials, the site can become a 1:1 practice to how we develop by the sea through practice.



FRAMEWORK

JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
social science essay	collecting data: started looking for site, program	DAV exploration	started building 3D model of site	model building exploring constructions	cleaning school and thinking about exhibition
	presentation soc.ant + program	sound recording visiting the site	closer site analysis	refined site model	work on conclusion of the project
		interview w. Leif Ove Andsnes		more research and sketching	athmosphere, sound in the area, finish models
social science concept model	tutoring + further re-search, gathering data	sketches, concept	working physically, building models, concept models, extracting.	model building working in different scales	photos --> miro / translate physical to digital
collecting data: started looking for site, program		work with sound recordings	digital work + sketching	rough area proposition/diagram	work on presentation, slides, details
	analysing, maps, etc.	project description	3 rd presentation - PROJECT review	write the project/key-words - reflect	refine material, reorganize digital material
			revisit site record sound of the ocean	working with sound recordings batch 2	work on narrative/story telling - the process
					print + exhibition + presentation digitally.
					adjust and refine project description and programme
					present the project

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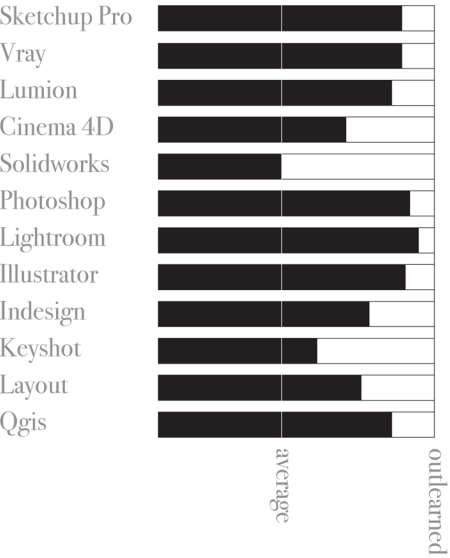
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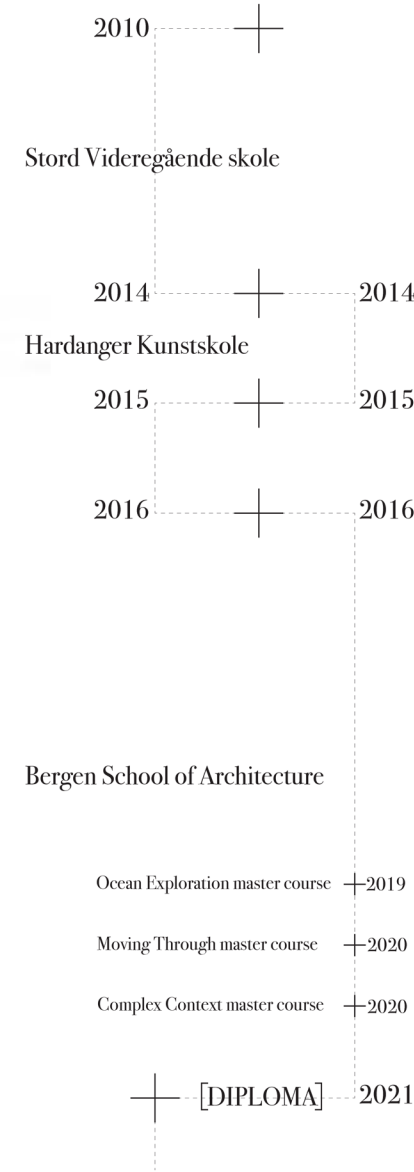
LANGUAGES

Norsk - native language
English - fluent

SOFTWARES



EDUCATION



Thank you for your time..