

-MULTIPLICITY OF MOMENTS -

SPATIAL ENGAGEMENT OF A CONTESTED PLACE CAUGHT IN TIME

WHAT

This project is a combination of two parallel processes investigating attachment through self and home in space, as well as through exploring attachment as connecting to others in a place. We combined these ideas to explore how space is experienced in an embodied way and how we identify with a place. Through this exploration we found that attachments intensify when physical proximity increases. Sensory experience can then be explored and documented in the most intimate of scales. And as the scale increases, so does our ability to create attachments and meaningful connections. Identity is bound to experiences of a place. It is what makes us feel unified with our community and belonging to our surroundings, based on our individual navigations that ground our beliefs and positions in life, which then influence our behavior. Through this embodiment, our surroundings such as architecture have the great ability to carry our memorized experiences; bound to time and space.

We seek to explore the state of a building through time and space. When we experience space, this is created through a multiplicity of moments in varying intensities. We can then start to embody space as the medium, the tool through which we understand time. Subjective experiences accumulate to form a perception of a true understanding. Embracing the intensity of those subjective experiences, allows us to understand the relation back to experiences of place, the foundation of our identity. Identifying time in its true appearance means to consciously experience. We use duration of time in space to better grasp the identity of our chosen place of investigation, in Dalehallen.

WHERE

We ground our investigations in Dalehallen, an abundance of fragments and moments of a place trapped in time and transition. Memories of places present and imagined, as well as to self and to other. Through our investigations we hope to understand an alternative value in contested places. Values otherwise overseen, and unmeasurable in a numerical sense. But values that are important to acknowledge for the culture and identity of Dale.

The establishment of the village Dale began when the groundwork for the large textile industry Dale Fabrikker started in 1878. This was thought to be the new urban heart for the textile industry. Dalehallen was constructed in 1937 as a gift to the population by the local Factory, Dale of Norway. In 1985 the local municipality overtook the property for a symbolic sum of 1kr and a clause that they maintain the building. The gradual decreasing state of the building is parallel to the slow decline of the municipal well being. What once was a cornerstone is now in a state of deterioration. As the building sees less use, the further it descends into disarray. The life of the building is found through these remembered attachments.

Dale is embedded between steep mountains, giving the place a restful but also imposing character. The intimate nature of Dale's identity is being diluted more and more with the building of non contextual contemporary architecture at the cost of the local industrial identity. Dalehallen stands to be next in line in this transition from old to new, opening an opportunity to investigate this contested state in time. The spatial diversity of Dalehallen speaks of different times and different subjective connections. Living in their own tempo, breathing their own rhythm. With each breath we learn to read and understand the depths of these attachments.

These places are given importance through not only our emotional responses but by physically being imbued with a piece of us, our dust, dirt, the tread of our shoe, a space shaped by us.

SENSORY EXPERIENCE

Analytical photography is an important tool in the process to understand the space in between the real and imagined. In a photograph we get to see the complex relationship between the past and the future, while the photograph itself is building the bridge. Through photography workshops we aim to evoke a way of seeing that can help us expose abandoned memories that are crucial in the process of developing meaningful memories. We support those findings by sharing our observations in written form, analytical and creative; trying to relocate and define the echoes of Dalehallen. Through writing we get to revisit and explore the experienced time. In our reflections we can express those moments in a more subjective way, taking the observer closer to a deeper understanding of Dalehallen. Both tools, writing and photography are tools that form the base line to orient ourselves and give the possibility to find unexpected moments.

CONTEXT

In the process of understanding what we see, hear or smell in contested places gives us an understanding of the importance of their identity.

Observations of intensities allow us to read use through the subjective eye. Traces of meetings, movements we read in our present but as relics of moments passed.

Time is concerning. Economic dependency on growth has developed into a fast paced society where decisions are swift and consequences are increasing. Our experiences of duration become relative to this economic growth and the digital world as we try to navigate concerns of environmental deadlines loom and manifest in our habitats. How can we transition the perspective of development from the physical environment to a development of identity in self. Allowing us time to consider which attachments contribute to our vitality both internal and external ?

Henri Bergson states that "To think intuitively is to think in duration." we embody Dalehallen in a means to react through intuitive understanding. And as its time slows, we allow ourselves to join its reflections through a documentative process where we collect the multiplicity of moments and memories in a hope to portray importance and value through an understanding of the measure of time.

PROJECT DESCRIPTION

Annika Sakashita, Anne-Lea Pfistner
Diploma 2021

APP	Anders Rubing
DAV	Hedvig Skjerdingsstad
TTA	Kim Christensen
1:1	Alberto Altes
Writing	Pavlina Lucas
Helpers	Martin Engeseth, Ellen Sofie Engen, Anna Vik

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DIPLOMA
BERGEN ARCHITECTURE SCHOOL
2021

ANNE-LEA PFISTNER | ANNIKA SAKASHITA

APP
DAV

ANDERS RUBING
HEDVIG SKJERDINGSTAD

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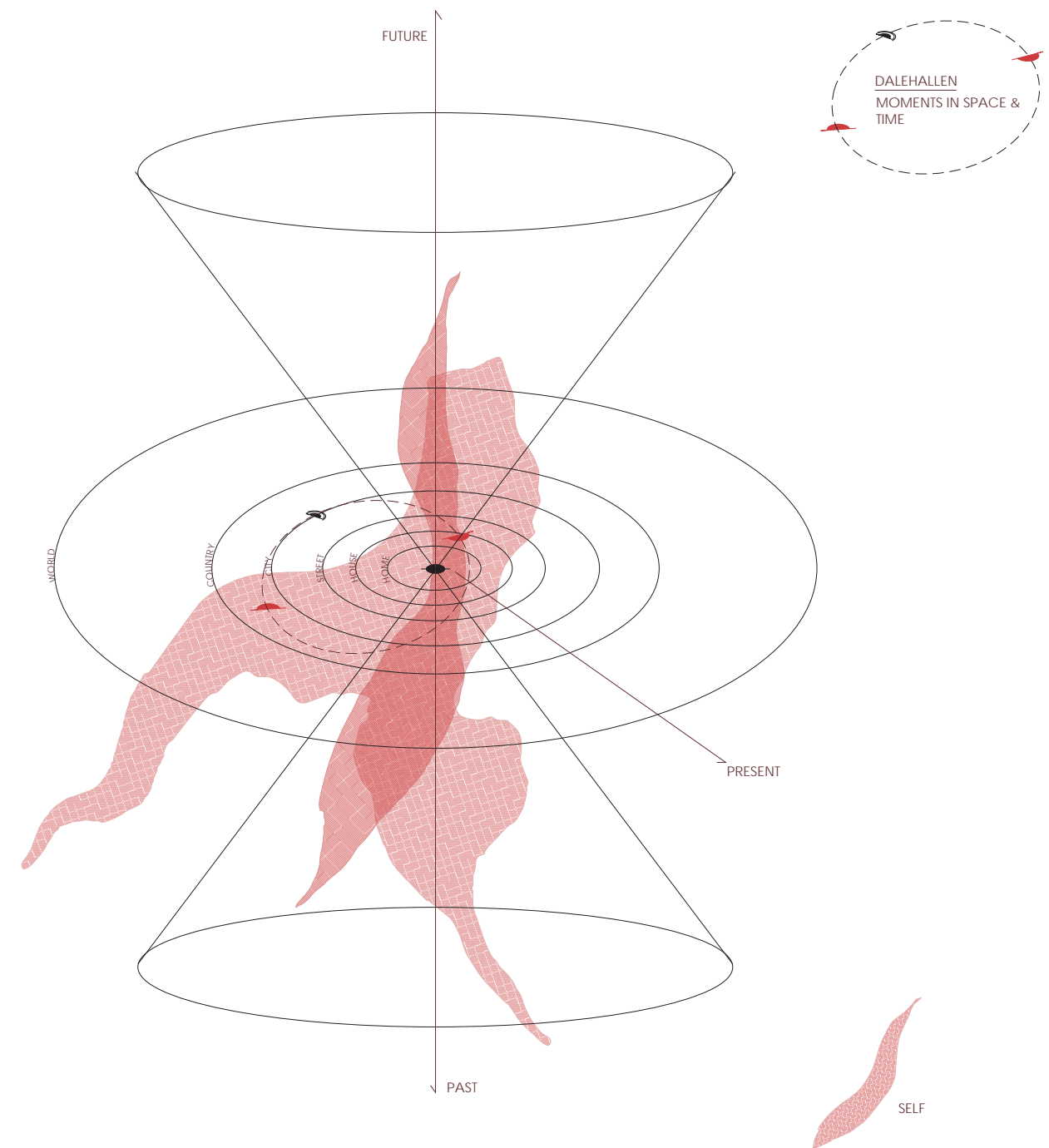
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CV

FRAGMENTS

IN TIME & SPACE

The shown diagram aims to work as a tool for us to place moments in time and space, a relation of self and other. In Dalehallen we define several moments that we can place according to the scale of attachment. How does a moment allow us to navigate a sense of self and create identity? Beautiful moments reveal by the passing of time and engage us, embrace us in their spatiality. By systematically engaging with space we find new means of defining importance, values and qualities.



MULTIPLICITY OF MOMENTS

SCHEDULE

2/2021	Case studies and Research	
Week 6	Tue 02/02 History of Building; Typology - Identity	
Week 7	Mon 08/02	Hand in Diploma Program Place Model 1:2500 & 1:200 Sections Context
	Thu 11/02	Tutoring Hedvig Individual
	Fri 12/02	Tutoring Hedvig & Anders Focus on program, key topics, analysis
Week 8	Thu 23/02	Crit with Anders re-visit sites from interviews Material from interviews & Site visits
Week 9	Thu 25/02	submit project description for tutoring
	Fri 26/02	individual online tutoring on description Reconstruction Dalehallen 1:50 + digital Analysis & Portraits of Place & People
3/2021	Concept Exploration	
Week 10	Wed 03/03	Project Description hand in
	Thu 04/03	2.Diploma Presentation: Present conceptually
Week 11	Wed 10/03	Lecture on Sustainability & Landscape
	Fri 12/03	Tutoring Hedvig. Focus on project development Building Visits exterior with People Sustainability & Building Structure Summary Place Analysis

Week 12	Mon 15/03	1:1 Day. Andrea Spreafico, Alberto Altes
	Thu 18/03	Building and Construction Lecture
Week 13	Wed 24/03	Workshop with Pavlina. Project Development through writing
Week 14	Tue 30/03	Tutoring Anders Building Visits Interior Mapping - Moments
4/2021	Concept Development / Finalisation	
Week 15		Cataloguing of building
Week 16	Thu 15/04	Tutoring Hedvig. Project development
	Fri 16/04	Concept development, models & drawings
Week 17	Mon 19/04	Hand in page description before presentation
	Wed 21/04	TTA Lecture: „ The relationship btw Construction and Architecture“
	Thu 22/04	3.Diploma Presentation: Project Review
	Fri 23/04	Show drawings & models in different scales Reflection further develop material & concept
5/2021	Start of Final production	
Week 19	Mon 03/05	Workshop with Pavlina
	Tue 04/05	Tutorials. Presentation skills, performative presentation Exhibition Concept Cross Analysis of findings

Week 20	Tue 11/05	Tutorials with Andre Fontes / Kim Christensen on TTA construction
	Fri 14/05	Tutoring Hedvig, Project Proposal, exhibition outline
	Sat 15/05	Outline; Reflection; further development material & concept
Week 21		Finalization
.....		
6/2021	Final Production, Exhibition, Examination	
Week 22	Tue 25/05	External Reviews with externals
	Wed 26/05	External Review
	Fri 28/05	Final review masterlevel
	Mon 31/05	Send project description
Week 23	Tue 01/06	Start of Exhibition Pavlina will give optional individual tutorials on project description
	Fri 04/06	Deadline to submit material that is to be sent to external reviews
Week 24		Exhibition work
	Thu 10/06	Tutoring Hedvig, Exhibition & Finalization
Week 25	Tue 15/06	Hand in Project Description
	Thu 17/06	Exhibition Preview
	Fri 18/06	Exhibition Preview
Week 26	Thu 24/06	Exhibition must be completed by 1700
	Fri 25/06	Dugnad / clean up / key exhibition from 9-17

Week 26	Thu 24/06	Exhibition must be completed by 1700
	Fri 25/06	Dugnad / clean up / key exhibition from 9-17
	Sat 26/06	Rest and Prepare presentation. Meet the assessors in the evening and present key exhibition
Week 27		EXAM
Week 28		Consensus meeting. Meet at 1500 for announcing of result
.....		
8/2021		
Week 34		Public Exhibitionn
	Sun 29/08	Take down exhibition

ESSAY 1

BETWEEN BUILDING AND BEING

I look to explore the sensory input and output between people and space/place, the following internal emotional processing in relation to space as an attempt to further a deeper understanding of the bodily aspect of the human experience.

The division is threefold; firstly the emotional connection through sense and space with attention to performative effect, secondly to understanding space and place attachment through haptic experience, and thirdly, sensory connections in space evoking and altering emotions and the haptic memory. Prior to emotional processing (emotional link to space) we are physically linked to space through sensory processing. There are, of course, the five senses; sight, sound, smell, touch and taste but in addition to these are the somatic senses; balance, movement(muscular), and pressure that is referred to as the haptic system. In this haptic system we are able to position ourselves in the world by understanding, through physical contact, the key characteristics and qualities of space. This could be considered the core to our emotional connection internally(self) and externally(our world/context).

PLACE ATTACHMENT

Interesting about these place attachments are the highly social development elements that are intertwined with our sense of identit. Discussions of climbing a tree in the schoolyard alone and together with childhood friends, are an example of this concept. In discussion I can visit my haptic memory, with another through social memory practice, where we both are together in the same place as well as in our own



individual spaces. The haptic system allows me to feel the resistance of the concrete in the sensory and then the emotional process as confrontational in a negative sense. Experienced via social memory practices, the individual experience becomes collective memory. One person's attachment to place is enhanced and strengthened through social memory practice and this place becomes intertwined in personal and collective identity. A point for a community to place themselves in time and space, a collective identity foothold in a way.

EMOTION

seeing emotion as a potential means to obtain knowledge of the social world. Emotion can be universal and can directly correlate with universally distinctive facial expressions; such is the case with such emotions as fear, shock, happiness, anger, disgust, and sadness. Expressions, such as pouting, and smiling are “triggers” in that they induce certain responses in another. We are wired to attend to these triggers and these interactions are universal in that they are non-contextual. love and hate emotions are viewed as driving forces behind a lot of human behaviour. In this process of emotion(facial expression) to action, the emotions become an indicator of motive before action, we can indicate what drives people to move the way they do, act upon what they will, explanations to everyday life. Expression of emotion essentially makes motivation readable and a window into personal experience, a method to understand individual ethnography.

Empathy and social positioning are methods that have been used to explore emotion in life. Empathy is very much aligned with common sense naturalism, that being natural, we are all capable of understanding another’s emotional state. it’s the nonverbal communication we use to understand each other’s emotional expression.

Social positioning as method is based on the notion that everyone has a certain position in society which grants an individual perspective. Essentially: ‘walking in the others shoes’.

SENSE

Architecture allows us to work in the human scale, relating body to space and time, giving a human measure. Just as we use our bodies to measure space, we use sound, echo, and it’s return. Here the visual and sound senses work together to give us a measure of practicality, positioning ourselves in space.

Each sense has the unique ability to alter our state of mind and being. Scent has the ability to enter our haptic memory, remember forgotten images, essentially the nose can activate the eyes. Sensory interactions are very important to place attachment and the social practice of entering personal and common haptic memory.

CONCLUSION

We use sense, emotion and identity to position ourselves in space and time as a way to ensure stability, physically and mentally. As we move through our day to day we look to the places around us to give ourselves footholds in our movements through daily life and through space. We use place attachments to understand identity in life but also as part of establishing and developing deep bonds with each other. The places my daughter and I share are uniquely for us and help solidify our connection to each other. This is how we create meaning as a whole, and I would argue are essential for our happiness. Meaningful spaces are not composed for the eye, they speak to our body as a whole. Meaningful spaces encounter us, confront us and interact with our memory and embody our actions. They keep traces of ourselves as we move through space and time, and it’s in these place attachments, the accumulations of these moments we begin to see the layers of unique, universal, bodily and the ideas of human experience.

ESSAY 2

THE MEANING OF HOME

Home is a place or space for being, for exploration and self-expression without being who others think we are. Where we can be in our worst but also in our best moments without being judged. And that is free from any geography.

The essay started with defining the idea of home. In order to understand it, we have to break it up in its elements. A home is never just seen as a home, a physical home is different to a virtual home or a home in our heads. We are much more attached to a place, when we think of a physical home. It is almost the attachment of a place what the modern society defines as home. Is one person without a physical home, is he/she automatically considered homeless. The line between home as a physical space or a mental space is a very thin one. We can and we must look at it separately, but we must not talk about it without taking the respectively other into consideration.

The same with the idea of home or homelessness. When discussing about what a home is, we must as well discuss what a home is not and by that about homelessness. Raising the question of what is the idea of a home, and asking different people to illustrate, we will find ourselves with many different images. But we can define the idea of it. The idea of the physical place as a home is very much based on the attachment to a place, like mentioned above. That relates back to memories we have to

“The inside of me is my home. It will follow me wherever I go.”
(Nils-Aslak Valkeapää)

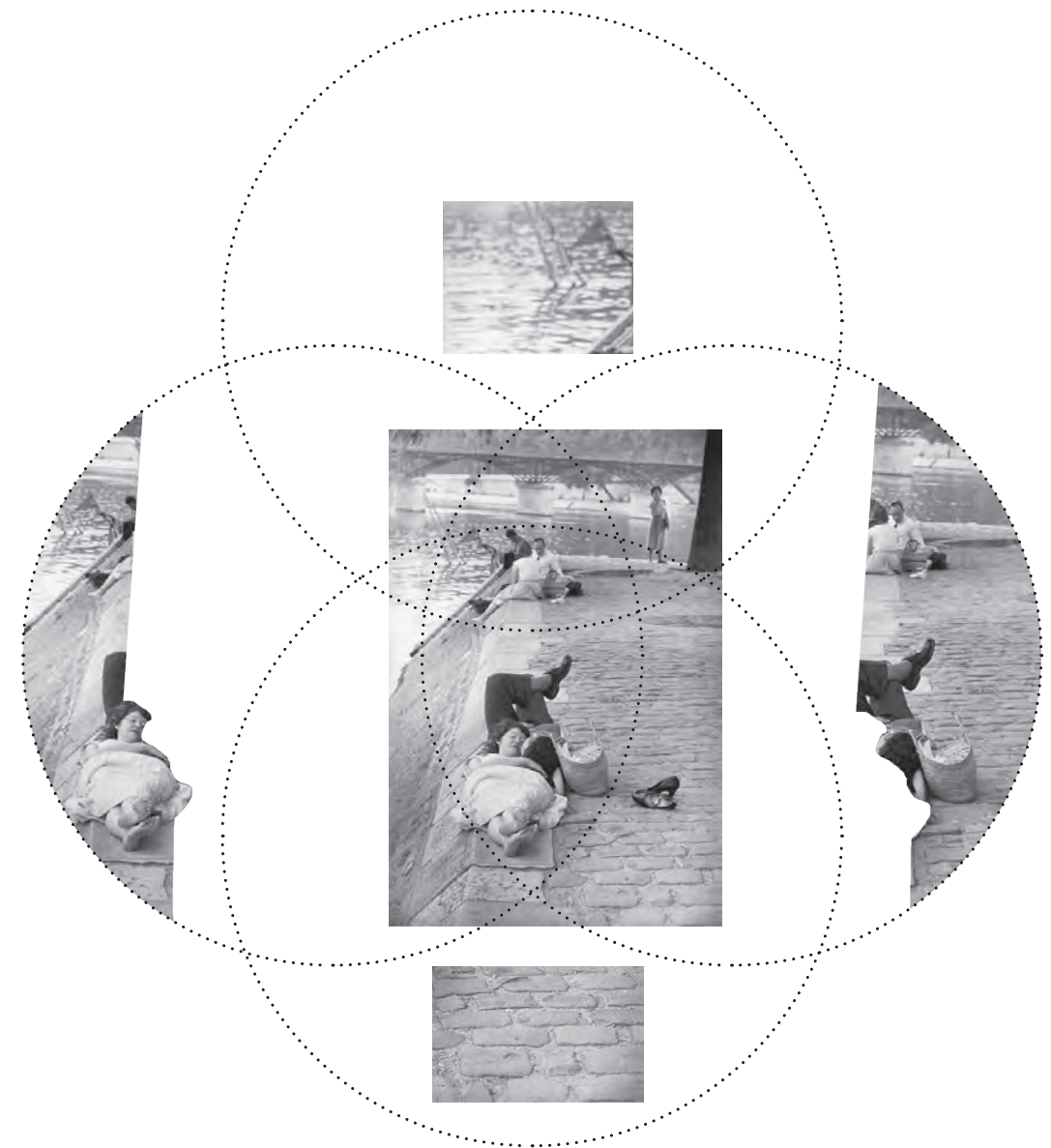
certain places or objects which evoke emotions that make us feel home. And by being able to relate to such a place, we build up our identity and the conscious of our being in that place. The idea of being home more as the space in our minds talks about the memories or feelings, we have without those being attached to one place. But here we must raise the question of what homelessness actually means. We can feel homeless in our own house, and we can also be “homeless” in which I prefer saying “placeless” or “roofless” but still feel home. What can be pointed out from the cultural comparison of the indigenous Sami tribe is, how home very much depends on the society in which one social group is surrounded by. And by only a slight change of those surroundings, a whole culture needs to adapt their understanding of home and by that their identity. But naturally, the concept of home or the idea of home is very much a process. Routines one person adapts evolve over time. And by creating routines we make order in a place we can start to call home. It also raises very much the question of ownership. It is in a human’s nature to own, to have belonging. But what the modern society can learn by indigenous tribes is to live in a way that does not take from others. Because of the growing population, humanity is undergoing a process that creates less and less space for each individual. Hence, we need to find a sensitive way to create spaces where everyone can feel a sense of belonging and home without taking.

WHAT

EMOTIONAL CONNECTION

This project is a combination of two parallel processes investigating attachment through self and home in space, as well as through exploring attachment as connecting to others in a place. We combined these ideas to explore how space is experienced in an embodied way and how we identify with a place. Through this exploration we found that attachments intensify when physical proximity increases. Sensory experience can then be explored and documented in the most intimate of scales. And as the scale increases, so does our ability to create attachments and meaningful connections. Identity is bound to experiences of a place. It is what makes us feel unified with our community and belonging to our surroundings, based on our individual navigations that ground our beliefs and positions in life, which then influence our behavior. Through this embodiment, our surroundings such as architecture have the great ability to carry our memorized experiences; bound to time and space.

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WHERE

DALE - DALEHALLEN

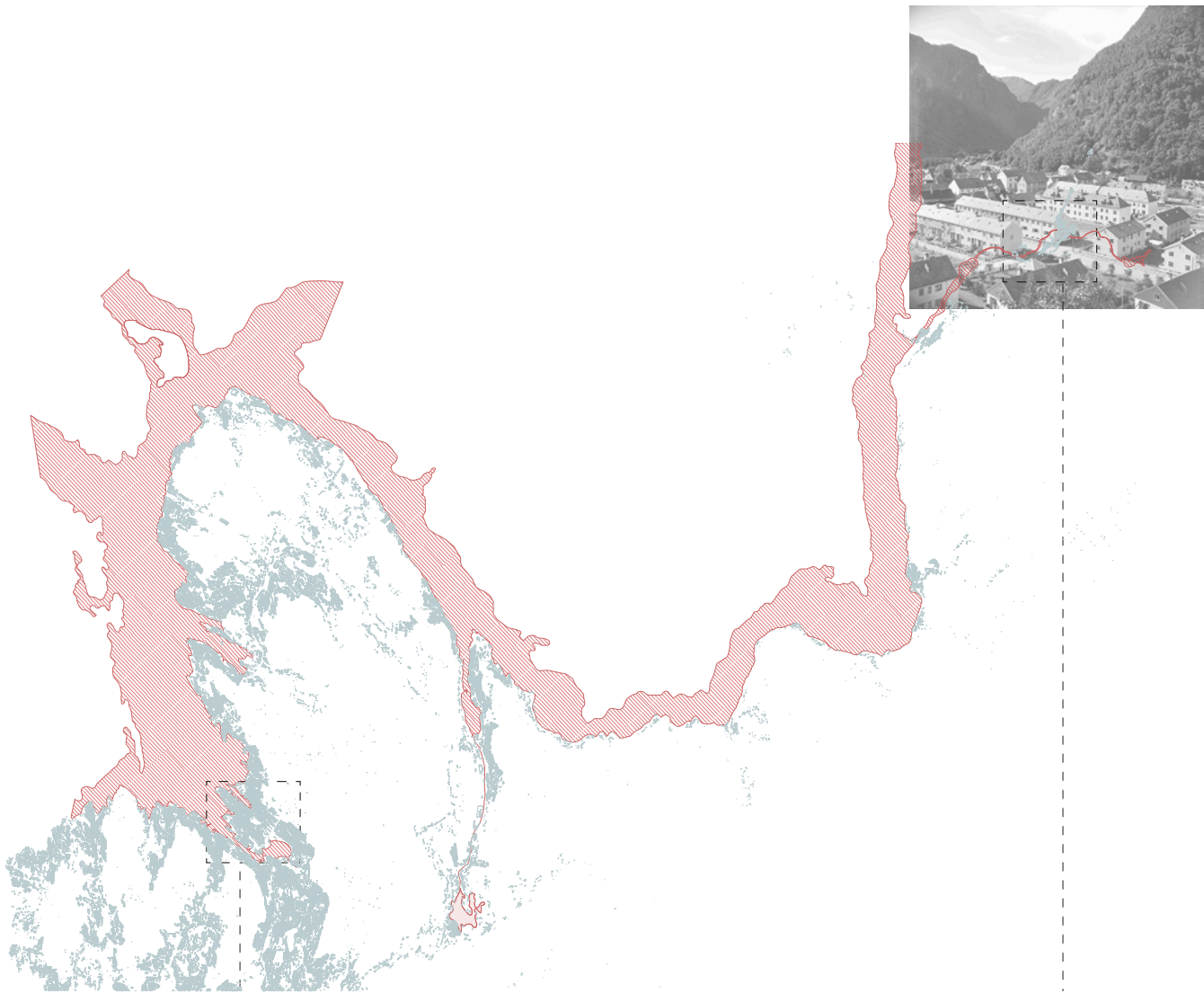
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The establishment of the village Dale began when the groundwork for the large textile industry Dale Fabrikker started in 1878. This was thought to be the new urban heart for the textile industry. Dalehallen was constructed in 1937 as a gift to the population by the local Factory, Dale of Norway. In 1985 the local municipality overtook the property for a symbolic sum of 1kr and a clause that they maintain the building. The gradual decreasing state of the building is parallel to the slow decline of the municipal well being. What once was a cornerstone is now in a state of deterioration. As the building sees less use, the further it descends into disarray. The life of the building is found through these remembered attachments.

Dale is embedded between steep mountains, giving the place a restful but also imposing character. The intimate nature of Dale's identity is being diluted more and more with the building of non contextual contemporary architecture at the cost of the local industrial identity. Dalehallen stands to be next in line in this transition from old to new, opening an opportunity to investigate this contested state in time.

The spatial diversity of Dalehallen speaks of different times and different subjective connections. Living in their own tempo, breathing their own rhythm. With each breath we learn to read and understand the depths of these attachments.

These places are given importance through not only our emotional responses but by physically being imbued with a piece of us, our dust, dirt, the tread of our shoe, a space shaped by us.



Bergen

Dale

SENSORY EXPERIENCE

ATLAS OF FRAGMENTS

Analytical photography is an important tool in the process to understand the space in between the real and imagined. In a photograph we get to see the complex relationship between the past and the future, while the photograph itself is building the bridge. Through photography workshops we aim to evoke a way of seeing that can help us expose abandoned memories that are crucial in the process of developing meaningful memories. We support those findings by sharing our observations in written form, analytical and creative; trying to relocate and define the echoes of Dalehallen. Through writing we get to revisit and explore the experienced time. In our reflections we can express those moments in a more subjective way, taking the observer closer to a deeper understanding of Dalehallen. Both tools, writing and photography are tools that form the base line to orient ourselves and give the possibility to find unexpected moments.



Moments in a sequence of space



“Our bodies and movements are in constant interaction with the environment; the world and the self inform and redefine each other constantly. The percept of the body and the image of the world turn into one single continuous existential experience; there is no body separate from its domicile in space, and there is no space unrelated to the unconscious image of the perceiving self.”

— Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*

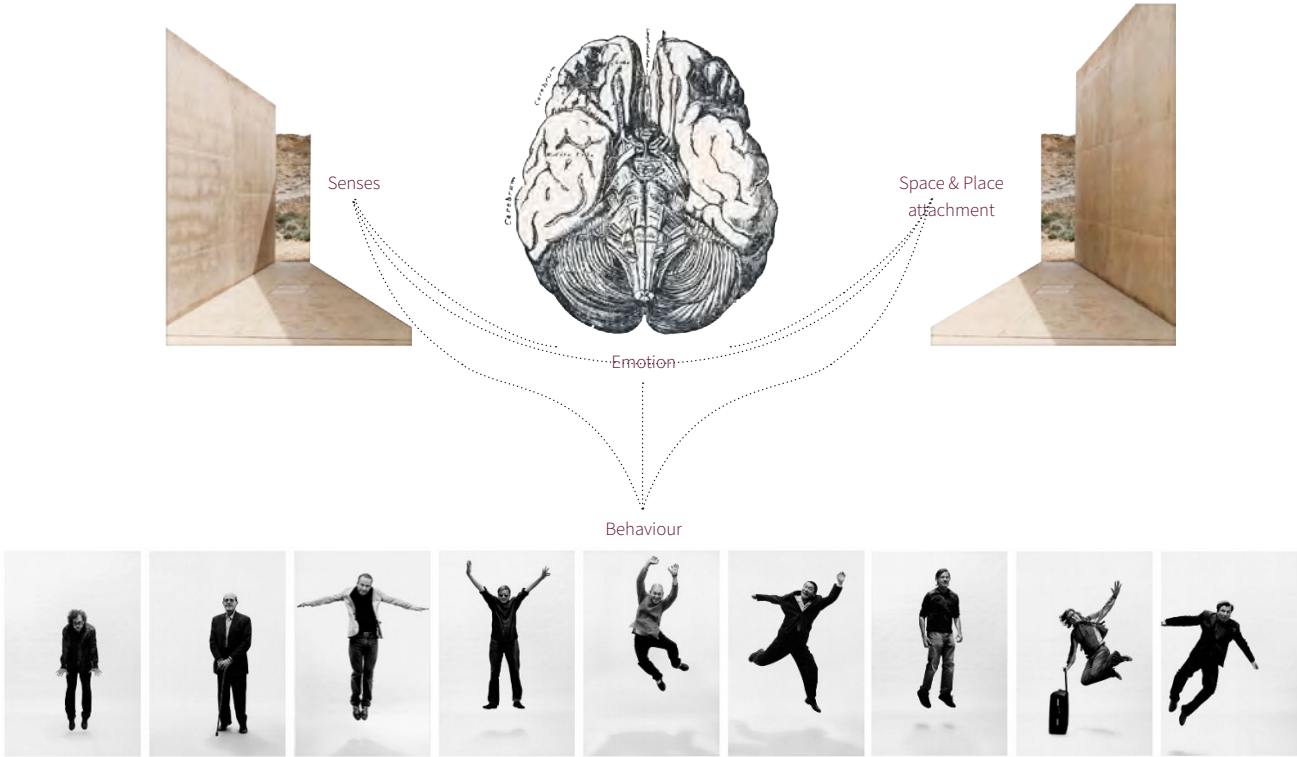
CONTEXT

PERCEPTION OF VALUES

In the process of understanding what we see, hear or smell in contested places gives us an understanding of the importance of their identity. Observations of intensities allow us to read use through the subjective eye. Traces of meetings, movements we read in our present but as relics of moments passed.

Time is concerning. Economic dependency on growth has developed into a fast paced society where decisions are swift and consequences are increasing. Our experiences of duration become relative to this economic growth and the digital world as we try to navigate concerns of environmental deadlines loom and manifest in our habitats. How can we transition the perspective of development from the physical environment to a development of identity in self. Allowing us time to consider which attachments contribute to our vitality both internal and external ?

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CV 1

ANNIKA SAKASHITA



Born: Vancouver, Canada Date: 18.11.1991

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annika_mediaa@hotmail.com tlf: 48156421
vaksdal
.....

WORK

- Jan 2018 - Jun 2018
BRYGGEN ART SCHOOL & OLSVIKÅSEN HIGH SCHOOL
Croquis Model
- Model for art courses, both novice & advanced levels
- Nov 2017 - Nov 2018
ELITE FOTO
Part Time
- Sale of Cameras, binoculars, frames etc. Work included
photo production (analogue & digital) as well as photo editing

EDUCATION

- 2016 - 2021
Bergen School of Architecture
Master in Architecture
- 2014-2016
Ålesund Art College
Visual Art

MASTERCOURSES

- | | |
|-------------|---------------------|
| Fall 2019 | Open Form, New Wood |
| Spring 2020 | Spaces of Encounter |
| Fall 2020 | Complex Context |

CV 2

ANNE-LEA SOPHIE PFISTNER



Born 07.10.95 in Memmingen (Germany)

Contact
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EDUCATION & WORK EXPERIENCE

2015	Internship in an architecture office A.Nägele (SoHo Architekten)
09/2015	Studies, Bachelor of Science in Architecture at the University of Liechtenstein
2016 - 2018	Student assistant at the Institute of Architecture and Planning
2018	Internship in an architecture office ARSP Architekten; Dornbirn, Austria
2019	Bachelordegree; BcS of Architecture at the University of Liechtenstein
08/2019 -2021	Masterstudies at Bergen School of Architecture
2020 - 2021	Photojournalist at Studvest (Newspaper)

MASTERCOURSES

7th semester	Explorations in Ocean Space (Moving in between, The Source and its arms)
8th semester	Moving Through (A present through Memory)
9th semester	Complex Context (Fjordverk, On the path to aging out)

DIPLOMA 2021

TUTORS

APP
DAV
TTA
1:1
WRITING

ANDERS RUBING
HEDVIG SKJERDINGSTAD
KIM CHRISTENSEN
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