

## Diploma Program

Final Program (PINK)

Reflection of process

1st draft - the starting point: Love and Architecture

2nd second draft - development stage 2: Bureaucracy

3rd draft - Development stage 3: Human

Diploma task 1 & Diploma task 2  
(pre-diploma)

## Diploma program

## Love stories of a place

We all are storytellers, and our imagination is colored by the stories we tell, are told and believe in.

It is important to gain an awareness of the power of narratives to develop a skill in critical thinking. The predominant effect of my project is to create awareness of how a place lives in memory, stories and emotions. There will always be an agent, visible or invisible, behind rhetoric and chosen medium of communication and visualization. A story, a drawing, or a map will never be objective and the question of “what does the document do” is as important as “what does it represent.”

I started with questioning if spatial design can release tension and unbalance in trigger points between involved agents and stakeholders.

The thesis work ‘Loves stories of a Place’ aims to address the power in storytelling, to emphasize the constant flux between the imaginary and the place itself, and how the image of a place and the physical place mutually reinforces an identity. A place should be read as a living multi-layered character; temporary and plastic rather than static and fixed.

I argue that futility of function is one of the architectural qualities of the remains in Lifta, Israel which is the area I chose to work with. The spaces were made for a specific purpose, yet they have changed over time, what has not changed is the spatial qualities they host.

In my thesis I am working around the existing characters, trying to identify their mood and wishes. The buildings should be preserved in such a way that they are welcoming the user’s imagination and desire. A floor and a roof can be a lecture hall, a museum, a cafe, a place to change to swimming clothes. Lifta has the potential to be a place for negotiation. A common place for various agents to engage.

A playful strategic plan and a visionary statement to be made for the place.

I am doing this to mark that it is too narrow to understand the cultural and historical value of a place only in the material remains of ancient constructions. Rather, to engage spatial practice in any given place, one has to understand the complexity of context and the layers of humanity, intangible and emotional modes of ownership and belonging to a place. One should not make a distinction between a place and its social context, as the social context cannot exist without a place and vice versa.

By gaining awareness of how identity is altered in the meeting between humans and a physical place, one becomes aware of the power within the spatial. Hence, by expanding the way of reading landscape from a dualistic view of place and “people” to modes in flux, new insight is born, grows; explorations and practice happen simultaneously.

In the book Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places, Edward Soja introduces his theory on Thirdspace. He writes:

My objective in Thirdspace can be simply stated. It is to encourage you to think differently about the meanings and significance of space and those related concepts that compose and comprise the inherent spatiality of human life: place, location, locality, landscape, environment, home, city, region, territory, and geography. In encouraging you to think differently, I am not suggesting that you discard your old and familiar ways of thinking about space and spatiality, but rather that you question them in new ways that are aimed at opening up and expanding the scope and critical sensibility of your already established spatial or geographical imaginations.

Thus, this quote exemplifies that Soja’s thirdspace theory goes well with my approach. In the beginning of my process I could find the words for what I was searching for. Soja’s concept provided me with the terminology I needed.

Daring to explore a new laboratory for the loving universe; The effort of weaving stories of a place together with spatial interventions emerging from descriptions of emotions.

I work with two interconnected modes of reading space. First, the various subjective perspectives on the geographical, cultural and historical spaces. Secondly, I work with Barthes’ idea of what he calls “fragment of discourse” or “figures” describing various emotional stages of love.

I have selected twelve “fragments of discourse” from his book A Lover’s Discourse; (1)Flayed, (2)Waiting, (3)Anxiety, (4)Pigeonholed, (5)To circumscribe, (6)The heart, (7)To understand, (8)Connivance, (9)Contact, (10)Demons, (11)Dependency, (12)Fade-out.

Barthes was highly relevant, as his work gave me tools to break cold facts and stories down to emotional modes Hejduk’s way of drawing and writing about architecture inspired me. The books Architecture in Love and Sanctuaries taught me to see the built structure as living characters.

The body of work in my thesis comes to its existence in the constant exploration of the two modes of reading that can reinforce each other. I believe that this perspective will help to create a deeper understanding of the complexity of a space.

## Site context

Resource of love; hidden dimensions in things.  
A daydream?

In Jerusalem, the truth is often much less important than the myth. ‘In Jerusalem, don’t ask me the history of facts,’ ‘Take away the fiction and there’s nothing left.’  
(Simon Sebag Montefiore, 2012,xxxi)

## Lifta

Lifta is an ancient village located in the outskirts of Jerusalem. A palace seemingly left alone. A place of stillness, still full of historical and religious value and political tension. The site has a pond, vegetation, and stone constructions that were once inhabited. The building complexes in pale limestone are storytellers in themselves.

Due to its strategic position on the road between Jaffa, Tel Aviv and Jerusalem, Lifta has been an important and inhabited by multiple cultural groups of people, crusades, nomadic tribes, Arabs, refugees from Kurdistan, Jews and more. It traces back to the tie of crusades, in newer history it was known as an Arabic village. The state of Israel was born and claimed the land. The people who already lived there had to leave their homes. Of 400 houses around 55 remains. From 2017 they all were left alone; the function is removed as walls and roofs

are penetrated by bullet holes.

The village is located in a slope valley and is surrounded by rich agricultural land. The remains of the village are strikingly beautiful with its limestone building complex with impressive arches and internal infrastructure. It is an ongoing work on getting it on the UNESCO heritage list. That may be one of the reasons why it has been left untouched for such a long time. However, in the 80s a masterplan for the area was made. An archeological survey was done, concluding that the heritage value of the village is remarkable, and the master plan suggests transforming the area into an urban park open for all, to preserve the remains of the village and add public functions such as exhibition spaces, a lecture hall and a cafeteria.

In 2004 the masterplan got a new character as a new proposal suggested to use the area to build dense residentials. The archeological and historical character of the place is now preserved for its tourism value. The new plan includes high middle-class housings, luxurious hotels, public programs such as synagogues.

Both Jews and Arabs have reacted to the new proposal, and NGOs and activist groups were established. They are fighting against privatization of the area and they would like the municipality of Jerusalem to go back to the proposal of an agricultural urban park. There are two main concerns regarding the new proposal. First, the valley is very steep with natural and man-made terraces. To be able to build dense housing one would have to do massive construction in the land which would change the appearance of the existing. Secondly, there is a difference between 'public space' defined by private developers and common land use.

In the new plan the voice of the Arabs is not included, and important factors on the site such as an Arabic cemetery is not mentioned in the survey or in the plan, where new housing is planned on top of the cemetery. Many of the refugees who had to leave their home only moved a few kilometers away to East Jerusalem, and they still feel an immense attachment to their homes.

The site itself is hosting a complexity of cultural and historical perspectives. I chose this site because of its rare beauty, its many layers of civilizations, and the ongoing debate about its future. It's spatial, geographical, historical, and political importance is striking.

I am illustrating a vision and a visual statement.

I want to draw a vision for a place of tolerance, a place to negotiate. Lifta is a contested territory which unfolds a symbolical richness where acting upon love allows for greater possibilities. It is an infinity loop between place and stories. Attachment and emotions are universal echoes inhabiting our surroundings, body and mind.

The project focuses on how to generate spaces motivated by interpretation of love as a resource for design. Ideally it goes beyond ideology and political statements as it looks at the place itself as the main actor.

In my project I am focusing more on creating room for discussion than on specific proposals of preservation on the site. I aim to raise an alternative image altered by an understanding of the Thirdspace; an almost magical exit to another frame of reference. The Thirdspace becomes an important and unexpected harbor.

I have collected perspectives of various agents to collect a multi-layered understanding of the situation. By collecting stories, I aim to provide a general overview over the site's complexity. It is crucial to address the agricultural value, social value, and environmental value the place possesses.

In my work I have collected an archive of ancient history, recent history, various agents, and looked into the masterplan of the area.

I am addressing various active key agents, key moments, competing agendas, and how they are connected or neglected, as well as the legal and social notion of ownership over the territory. Lifta can potentially unfold a space open for plurality.

Agents in short: The state of Israel and municipality of Jerusalem, the archaeology, the Jewish religious men, the hikers, tourist, Palestinian refugees, second generation relatives of refugees, conservation and preservation department, activists, and students of Bezalel.

Empathizing the notion of joy in the action of curating.

The play occurs in the meeting point between layers of stories and how I, the author or architect, chose to connect them to spatial investigations.

Truths are created by principles and the principles adjust to contexts and the perspective of the author. A place exists in subjective and cultural understandings and memory, and stories give value, importance, and identity to it. Simultaneously our own identity grows and takes form. The politics of narratives and whose story is publicly acknowledged depends on the privilege of being granted a room of being heard.

Feelings stronger  
Than any words of love  
Known or unknown  
Feelings so wild and strong  
That we never thought  
Were possible before  
Don't ever promise  
To adore me all your life  
Let's never exchange  
Such promise  
Knowing me  
Knowing you  
Let's keep the feeling  
That this love of ours

Pierrot le Fou (1965)  
Anna Karina: Marianne Renoir

Research foundation

In my research I have looked into paintings and perspectives that have changed the collective way of understanding our time and surroundings. From ancient Chinese axonometry, linear paintings, Persian minotaur, modernism, cubism, Lacan theory of the gaze, and more.

I have much spent time reading, with references to be found in the bottom.

Early in the semester I went to Brussels, visited the EU headquarter and more, after which I wrote an article entitled 'I trong gong, det fysike møtet med Norsk innvandringspolitikk' of how austerities such as the police misuses' non-spaces, borderless spaces to arrest illegal refugees in an inhumane way. I went on a side track with the relation between human and bureaucratic. However, after an external presentation the discussion became very political and polarized, I came to the conclusion that this is not my main topic of interest. From article:

Den andre mannen er mørk i håret kledd i sort. Han vender seg til meg ved å stirre meg omsk i auga. Eg vik unna blikket og fomler med å finne fram riktig side i passet. Han flytter ikkje auga frå meg. Skjærene skiftar han ut et "Hei." Eg ser på han og seier kort hallo. Han ser på passet mitt ein gang. Han ser på meg. Ser på passet igjen. Samstundes like ved meg ser ein man som ikkje går i dress og tilsynelatande ikkje snakkar engelsk forfjamsa ut. Rett framfor den få centimeter tjukke glasplata, og den ventande varme terminalen, snusar schäferhunden på beina hans. Mannen med dei iskalde auga skrik til han; "Where are you going?", "Have you been in Oslo before?", "This is not you", " Where are you from?", "Syria?", "This is not your passport." Vi er i eit rom med bredde på knappe to meter, ingen veg tilbake og ein straum av menneske ventar uroleg bak oss. Tett oppi står andre passasjerar og skodar. Pressar på bakfrå.

For two weeks I drew images of situations that people I asked found as act, gesture or performance of love or joy.

Literature of importance:

Heiduk: Sanctuaries, The last work of Heiduk and Architectures in Love. Alberto Pèrex-Gòmez; parts of Built upon love. Ananda K. Coomaraswamy: the essay Why Exhibit Works of Art? Jenny Odell Jenny Odell: How to Do Nothing: Resisting the Attention Economy, Beatriz Colomina: Are We Human? Notes on an Archaeology of Design, Simon Sebag Montefiore;Jerusalem the biography, Alessandro Petti, Sandi Hilal, Eyal Weizman;Architecture after Revolution, Eyal Weizman; Hollow Land, Edward W. Said; Reflection on Exile: and other literary and cultural essays

Earlier in the semester I attended a short reading workshop with professor Alberto Altes which also have affected my project.

Movie reference of importance:

Peter Greenaway, 1985: 26 bathrooms

Luc Godard , 1965,Pierrot le Fou

Fred Wolf ,1971: The Point

Tomer Heymann, 2015: Mr Gaga

Reference projects of importance:

Heiduk in general

Exodus, Rem Koolhaas

The city in city - Berlin: A Green Archipelago

Reasons for walling a house, 51n4e, Bel, Something Fantastic

Various project of Forensic Architecture





To describe my deploma process:

*Written 16.04.20*

I would present you with the image of a soft silk scarf fluttering in a delightful breeze. The wind lead parts of the sampe fabric to tuch its own surface. It feels its own character of tenderness, before the wind takes another direction and seperates them. It was for a short time, but the notion remains in the memory. In the wightless moment, time does not matter at all. Recognition of small encounters, and the notion of the tuch echoes. The memories of various ways of moving and feeling onself in relation to the wind a wonderful pleasure without worries, all thought the wind might die out or move away in anny gven moment. It makes the scarf let itself be soaked in the stream f moving air. Livin it. Avoidin to think about what will happen if it falls to the ground.

The wind let the schrf belive that the only reason for being is to enjoy the present. It knows that a tailor made it for a human to wear around its neck. That it had a given purpose in life; to suport a human, preventing it for being cold or sick. Of cause the scarf was proud of its meaning in life, and thatit could be o any use. Still, the notion o being wightless in the air provided it with new experience beond its imagined borders of what was possible in this world.



X Kjørleik ( Dearplay)

Laboratory for a New Model of the Loving Universe

What

Three books create three pillars for my diploma research.

An article and two other books add a support structure.

Some tools are ling in the shadows

How can written descriptions of love and intangible factors such as feelings be expressed through or transformed into spatial qualities and elements built up of solid mass and negative space and future generate(new) aesthetical experiences?

I am, as you and the rest of the world ,curious about the concept of love with all its pitfalls, and would love to devote my diploma process to develop visual vocabular to spatially question, discuss, and explore, a selection of complex relations and situations that might occurs under the notion of love.

The notion of love is in constant motion build up on trust, always vibrating between two truths, two possible direction; together or singular. I am playing with the thought of investigating the pendulum swinging from the joyful experience of abundance and complicity to the scarcity and hollow sorrow. And the invisible moment where you lost your cup of milk in the floor and the cup broke in thousand pieces and you didn’t even notice that it happened before your floor was soaked in milk. Then, whose voices do we hear, and who keeps silent?

Two pillars- The foundation of my Diploma

To pillars are creating the frames for content I aim to compare and discuss the feminist essay collection The mother of All Question by Rebecca Solnit to Architecture in Love by John Heiduck. Two written collections with illustration providing two rare perspective and awareness of the relation between “the masculine” and” the female” (power dynamics).

Love is a constant negotiation, a constant conversation; to love someone is to lay yourself open to rejection and abandonment; love is something you can earn but not extort. It is an arena in which you are not in control, because someone else also has rights and decisions; it is a collaborative process; making love is at its best a process in which those negotiations become joy and play.

Solint, 2017, p. 31

I always believed in architecture of a loving nature. I am speaking of the essence of space and solid space.

Heidjuk, 1995, sketchbook notes

Last pillar - frame and structure

As a structure, the third columns become supportive. Roland Barthes wrote A Lover’s Discourse in 1977, it is structured as a dictionary describing terms in the context of love built up on theoretical and historical texts of importance. To kick start my work, I would like to make a visual structure task where I transform a collection of terms from A Lover’s Discourse into Visual Structure models investigating relations in situations. To start to shape 3d with my hands will be helpful in the process of establishing a visual language to communicate with and around to prompt future discussion. The task will be researching how to transform tensions, feelings, situations, and words, into a one visual language expressing spatial qualities they might or might not represent. Further in the process, I aim to transfer form atmospheric discoveries to film by photogrammetry and filming.

Support structure - to change perspective

To go from text to a spatial exploration of complex relations that occurs under the notion of love I need a building inspector. In this case I suggest Ananda k. Coomaraswamy as suitable for the position in his way to read western and eastern philosophy and in his way of describing an aesthetic experience. When it is time to engage with reality, I would be inspired by the article Honesty with the Real (2012) by Marina Gracès, which writes about the power and violence of honesty. That to be honest with the real among other things is to expose oneself and getting involved, to dear to yearning for a truth, and the world through the arts.

The Greek original of this modern word means nothing but sensation or reaction to external stimuli; the sensibility implied by the word aesthesis is present in plants, animals, and men; it is what thee biologist calls “irritability”. These sensations, which are the passion or emotions of the instinct.(...) For these, as the word passion implies, are pleasant and unpleasant experiences to which we are subjected;(...) Aesthetic experience is the skin you love to touch, or the fruit you love to taste.

Coomaraswamy, 1956, somewhere in 1. Why exhibit works of art

Support structure - Scale

To broaden the horizon, I got recommended guiding from one who feel attraction for zero points, for the axes and points of references from which the positions and distance of any object in the universe can be determined. (Perec, 1999, s.82) Georges Perec begins Species of Spaces and Other Stories by being in his bed- the zoom out from bed to the room, the apartment, street, The neighborhood, The town, the Country side, The country, is not so relevant from this topic. But Then he writes about the universe and space. His way of positioning and

explaining relations can be adopted in the process of making maps.

Distance from the Earth to the Moon: a sheet of cigarette paper so fine it would take a thousand of them to make a millimeter, followed in two 49 times in a row; Distance from the Earth to the Sun; ditto, folded in two 58 times in a row; (...)

Perec,1999, p. 84

Quote from The Mother of all Questions:

The earth is even-tenths water, but the ration of silence to voice is far greater. If libraries hold all the stories that have been told, there are ghost libraries of all the stories that have not. The ghost outnumberes the books by some unimaginably vast sum. Even those who have been auditable have often earned the privilege thorough strategic silence or the inability to hear certain voices, including their own.

Solint, 2017, p. 21

Quote from Architecture in Love:

Along the interior east wall is an enclosed wooden stair (open top) terminating in a room projecting out of the south wall. This is called the Chamber of Unused Words. The stairs itself is called the Confessional Stairs. Perpendicular to this stair, projecting out from the east wall are: 1. Confession Room. 2. Room for Discarded Letters, 3. Cemetery for Single Dead Roses. The wood stair`s interior west wall is for the wall of Notes. Somewhere in the hall is placed a stone page.

Hejduk, 1995, Sketchbook Notes

... one cannot really remember still time; we can only remember the time before still time, and, if we are fortunate, the time after still time. Nothing is more frightful and then the moment before still time (remembered time in its deepest nothingness), and nothing is more centering, more sacred than after still time.

Hejduk, 1995, Still life/ Dead Nature

B,

Maria Helena



Kjær-leik /

Reimagination the physical encounter between humans and the bureaucracy; What if the driving principles are not structured around function but of joy and love?

*I (the king) create expensive rings and I bought one of the most beautiful diamonds in the world and I want to hide a message in the ring. The message should serve me in times of desperation and is to serve my successors. It must be a short sentence that can be stashed under the ring's diamond.*

"this too shall pass "

The short and powerful phrase the king inscribed under his Dimond attached to his golden ring.

King Soloman

My wish:

In situations where time becomes a commodity and places a product of analytical reasoning and calculation; How can one through architecture challenge the context and give raise to desire to flourish?

Identify the situation:

Logic and the reasonable is emphasized and cast shadows on the emotional and the mysterious undefined. Public services such as welfare have become highly systematized functions based on algorithms created by quantified data collections of its users. Large intangible umbrella structures with countless categories are constantly evolving in the endless network of input and output. One can argue that the systems feed itself and, in the evolution, human autonomy becomes neglected.

System as two component: (1)The intangible and immaterial network in constant flux without a beginning or an end. (2) the physical environment and cultures in a working environment dealing with policies and bureaucratic processes.

Site/ Context:

Spaces for physical encounters between bureaucratic and individual, where individual becomes a number.

What:

How to give space and allow for desire of life; joy and love in a restricted everyday situation?

Thus, in the relationship between man and woman, for example, Desire is human only if one desires not the body but the desire of the other." It is this anthropogenic desire that initiates and moves history: "human history is the history of desired Desires.",

- Alexandre Kojève

Waiting; a liminal state of being between everything and nothing.

The function of waiting accrues as an extension of a system serving a function and is not valued as a state of being(perspective 1) or a spatial place in itself(perspective 2). In my process I want to explore the potential in the isolated non-space of a waiting situations (in relation to the welfare state) and re-Imagine how it could be otherwise. Two perspective of waiting: (1) make the nothingness to everything trough the art of engaging(subjects) in the small things (2) Explore how the physical space itself can prompt aesthetical experiences.

Laboratory for a New Model of the Loving Universe

Perspective one:

Explore potential within the existing situation

To put value in the small things.

Who are the actors; non-human and human? How do they correlate with each other?

How to tweak small norms to activate curiosity and the notion of joy.

Perspective two:

How can intangible factors such as feelings; satisfaction, desires fulfillment, and care be achieved through or transformed into spatial qualities and elements built up of solid mass and negative space and future generate(new) aesthetical experiences?

The notion of love is in constant motion build up on trust, always vibrating between multiple truths, multiple opportunities of interactions or negations; together or singular. I am playing with the thought of investigating the pendulum swinging from the joyful experience of abundance and complicity to the scarcity and hollow sorrow. The situation I chose to investigate is the physical encounter between bureaucracy and individual from workers to users of a favor.

A re-humanization of life; I question what happen if one re-shape a waiting situation by playing with the parameters of the room making it an esthetical experience in itself. Can spatial design, with intention of generate the values of care and human autonomy, trigger new perspectives in a debate where we assume the power lies in the system itself?

How can one give the situation spatial qualities that moves and affects human emotions?

Challenge the pre-established power relations or create an awareness of their existence?

What emerge if I merge spatial studies of aesthetical experience with the function of waiting?

Why:

It occurs a relationship between the system granted the power and the individual in need of the favor. Structures evolve with time and history and are a product of politics and available technologies. Recourses and power distribution generate hierarchies used to serve one part- the immaterial system itself. It (the system) tends to becomes self-simulating and dictating individual in need of a favor. A lonely player, vulnerable.

Spaces are never neutral. I have an urge to highlight how spaces are political and spaces are a result of constructed roles and belief systems which seldom is questioned. I intend to use knowledge of the space and its impact on its surroundings to challenge well established systems. I want to be bold enough to demand (space for) values of compassion, respect, and care to be represented in encounter (taking place in relations to public services). Humans are an end in them self and not an extension of a system. Humans are desired.

Can spatial design press trigger points to relieve tensions and unbalance between involved actors and stakeholders?

How:

In my process I aim to investigate the (1) the characteristics of waiting room situations of today through case studies in Bergen: Førerkortsentralen, Passkontoret i Fyllingsdalen, NAV Valkendorfsgaten 6, and Nonnesetergaten 4 (1.2) collect impressions (move / audio / collection of items) (2) temporary; catalogue of situation where time have become a commodity/various forms of waiting and its typography (3) Investigate ways of representations and be conscious about the visual expression (or perspective) I chose(freefall vs. Linear perspective, abstract discussion) (3.2) create a comparison between the representation and reflection of 'Love' in architecture, the politics, culture, and society today and the renaissance. (4) case studies/ model investigation of spaces which is an experience in themselves (5)A speculative design proposals



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Thus, in the relationship between man and woman, for example, Desire is human only if one desires not the body but the desire of the other.” It is this anthropogenic desire that initiates and moves history: “human history is the history of desired Desires.”,

- Alexandre Kojève

A shift in how to understand the needs of humankind, how to create order and how to design societies

arises with digital technology.

arises

Digital technology is constantly optimizing efficiency’s in productions and it allows for mega structures to grow. Digital devises of today opens up for a notion for control, both for individuals who have their whole life connected to a digital device, and to the state, global marked, and investors who access the user’s digital data and transforms the information to massive surveys and analyses of human behavior. The surveys and analyses give guidelines to how to stimulate the marked and is used to targeted individuals for commensal and sale of favors.

The shift of how to understand humankind and relate to our surroundings colors what kind of perspective we chose to illustrate our world, society, urgencies, and desires. It shapes how we visualize, draw, map, our time. Hito Steyerl writes a thoughts experience of the vertical perspective; the use of the perspective of a bird is rapidly increasing in illustrate and explain our society; drone pictures, flight films, and google maps. In this perspective the horizon is no longer visible. It might be argued that it represents as a big brother view disconnected from the subject, a body, and the ground. She raises the question of what if the ground is not there anymore, if we are in a state of free falling but we are not aware of it as the notion of being in a free fall feel as standing still until the moment where you hit the ground or until the big catastrophe occur as Lefevre describes the danger of the production of the capitalistic space.

The tools and chosen angels of visualization have evolved tremendous since the Renaissance and the linear perspective with its mathematical constructed disappearing’s point and the clean facades placed in relation to a parallel street. Modernism gave us the object with many surfaces represented by tendencies such as Cubism, Deconstruction, and Dadaism; In a homogenous room one could walk around the object in center. The thoughts influenced the spaces we crated like sky scrapers in Manhattan with its overwhelming glass facade merging with the sky, disconnected to the street. Today, the digital online room, provides a constant flow of information and the distinction between facts and fictive is more blurred than ever. It is seemingly impossible to separate “did you find it, or did you make it up?”. Maybe it is not so important to distinct facts and fantasy as the facts also are constructed and have an agent? It is easy to blindfolded trust and believe in the big structures crated to benefit the efficiencies of flows in our society. Thus, one should practice to create an awareness and be able to criticize situation where the systems overruns humanity and the rights of the individuals.

An important question to discuss is who benefits from the digital systems and who suffer from it? Who’s values are acted on? In my diploma project I am interested in researching and exploring situations where humans becomes a number interacting with a system. I question how we can read the hierarchy and power dynamics in the space created around the system.

To do so I have to investigate and build up an awareness of multiple interfaces of a certain system.

I’ll start with investigate the logic behind the immigration center UDI Bergen, and the passport central.

I’ll compare it to a case study in Brussel, where also will visit the EU parliament.

In the digital age the understanding of the nontangible qualities is often left behind as quantitative facts shadows over qualitative facts. I rice the question of how can I use the power of ascetical experiences to manipulate or re-think spatial situations where individuals are vulnerable and abjectly to a bigger system.

I would like to work in the scales:

Individual in waiting rooms

Structural similarities among selection of waiting halls.

Understanding the immigration system across borders  
Think differently in relation to design and global system

I aim for a project which will be partly speculative, still close to reality and not completely science fiction. I aim to speculate in what happen if you cross-pollinate the red room twin peaks with the Microsoft headquarters?

As a methodology I see three parts:

One; the examination of existing structures or system and how the physical spaces are shaped around them. In three different scales; global, regional and local.

Two; Build up an awareness of the digital tools and spatial illusions involved in creating a notion of order and control. Thereafter, question who is the system design for? How benefits from it and who suffer?

Visualize various scenarios to further discuss

Three; Going away from the systems of today and rather investigate spatial qualities that generates aesthetical experiences and activates human emotions. Comparison to the Renaissance and linear perspective and today?

Intention:

My starting point was the relationship between love and architecture. This is still my guiding star.

It is claimed that what distinct humans from animals is the desire to be desired. As a starting point I clam that this human volubility is constantly used/misused by systems to navigate humans to benefit a marked or a system of control. If we follow Steyerl thought experiment of a missing ground, how can we re-maneuver in our society to create and design more humane society where every individual is an end in themselves? How spaces build up values as dignity and compassion among humans?

How can knowledge of spatial elements and qualities that triggers and affects humans be adopted into dehumanize system driven process? By re-shape the physical space and re-think the systems, can new encounter between individual and system be funded on values of dignity, respect and love?

Why is this important:

It is important to rise a debate about how individual and citizens are following systems, it is important to race an awareness of who is in power in a digital world. Both individuals and the state are depending of the third-party the marked analysts. This creates a new democracy, which we have to map so we can predict challenges and act before it occurs. I'll elaborate

Exchange value: faces of exchange and circumstances of exchange

Landscape -

Background /foreground

Horizon - Navigate - Positioning - Territory (?) - Perspective - The fall - Shift  
- mapping - The real - Honestly - The political - Desire - Notion of love - Peace?  
- Constructed roles - Transvestite - The natural - Self-design - Digital / cyber -  
Comparison : Renecance / today - Mapping / a way of understanding Brussel - makro-  
Mapping site - meso  
- Investegating the paradox: encuters : object with human qualeties and human  
simulating computers - What is human?

To make: Code an installation , Photogramofy of objetcts - human, characyteristics,  
Video, Design waitingroom , Background and forground of social life, "In  
constitutiong in new territory a recognizable conjunction between their 'here and  
now-ness' ans a background r horrizon to which this could be teraletd. The way

Australia was named setteled corresponded to this positioning of a relationship.



Kjær-leik

This too shall pass

What

"What does the building, space want?" I Maria Helena, want to build up a skill in reading the characteristics of constructions. Spot the life of built mass, structures, and elements by looking and seeing, then draw and reassemble. I am driven by the question "what if the driving principles are not structured by function but of joy and love?"

The notion of love is in constant motion build up on trust, always vibrating between two truths, two possible direction; together or singular. I am playing with the thought of investigating the pendulum swinging from the joyful experience of abundance and complicity to the scarcity and hollow sorrow in the expression of form. I am taking a step back in my ongoing research process, and will now investigate plurality of form, relations and shape. At first, distincted from political context.

How:

I aim to provide a visual definition of used thermology. The book A lover's Discourse by Barthes provides me with written definitions of emotions related to love. I am hunting for samples in architecture in our build surrounding which I believe express the emotions described by Barthes.

By drawings and models, I aim to visually communicate discovered human notions in physical non-human form. I hope it will result a catalogue of multiple relations; samples where I read emotions in relations between built elements, and the dynamics of negative space and positive space.

My wish:

To train my eyes and mind to read emotional narratives and stories into our cold surroundings and further communicate what I see. Thereafter, test if I can use my findings in reimagine a place or how a scenario could be by reassembled. Let the non-human elements become agents and characters and visualize their life story.

Previous in my process, I got lost in humans' emotions and behavior in the given situation of waiting. Now, I feel a claustrophobic urge to step tree steps back and give my attentions to how read the life of cold non-human structures and built masses; layers elementary for a house to stand, defining a city, identify a courtyard or a street.

Part 1; Space + Space = ?

Starting point: Find/ registrate

By walking and observing at the streets of Bergen, online research of buildings, and by transforming words to drawings I aim to make a catalogue of architecture that express; dialogue. conflict. Is it a monolog? Architectural elements can express solitude, shame, gratitude or love - to mention some samples.

Aim; Seeing + Drawing = visual material of registrations

Create a system, and test it through dialogue and discussion with others; A collection of bricks to play with. Establish a visual language and use it as metrology to reconnect or disturb a given situation or context.

Part 2 space + human = ?

Laboratory for a New Model of the Loving Universe

Who are the agents in a context; non-human and human?  
How do they correlate with each other?

How to tweak small norms to activate curiosity and the notion of joy?

Identify the place, the situation (related to Essay and previous research)

Logic and the reasonable is emphasized and cast shadows on the emotional and the mysterious undefined. Public services such as welfare have become highly systematized functions based on algorithms created by quantified data collections of its users.

Mapping as tool?

Large intangible umbrella structures with countless categories are constantly evolving in the endless network of input and output. One can argue that the systems feed itself and, in the evolution, human autonomy becomes neglected.

System as two component: (1)The intangible and immaterial network in constant flux without a beginning or an end. (milieu) (2) the cultures in a working/ functioning environment (dealing with policies and bureaucratic processes.?)

Reimagine - make a visual narrative

How to give space and allow for desire of life; joy and love in a restricted everyday situation?

How can the space itself make humans experience intangible factors such as feelings; satisfaction, desires, joy, fulfillment, and care? Can it be achieved through spatial qualities and elements built up of solid mass and negative space and future generate(new)

aesthetical experiences?

Potential Site/ Contex after defining and visual describing what love and you in architecture means for me.

Desire (human) meets the life (non-human) and baby cultures get born and history created

Thus, in the relationship between man and woman, for example, Desire is human only if one desires not the body but the desire of the other." It is this anthropogenic desire that initiates and moves history: "human history is the history of desired Desires."

- Alexandre Kojève

The function of the giving space could be: Everyday situation and the act/function/program of waiting

( old: Spaces for physical encounters between bureaucratic and individual, where individual becomes a number. )

Waiting; a liminal state of being between everything and nothing.

The act of waiting is not valued in itself. In my process I want to explore the potential in a waiting situation.

Problem/ challenge: The discussion easily turns to be about the "subjective/individual" state of being and human attitude less about the space and the architecture. In relation to bureaucracy and waiting rooms the discussion prompt individuals to prompt personal political opinions. The discussion might fall out of hand. So, I have to be Precise.

How to (1) make nothingness to everything trough the art of engaging(subjects) in the small things? (2) Explore how the physical space itself can prompt aesthetical experiences.

Human autonomy (introducing the political - large Scale)

### Part 3 (I am open to test )

A re-humanization of life; I question what happen if one re-shape a waiting situation by playing with the parameters of the room making it an esthetical experience in itself. Can spatial design, with intention of generate the values of care and human autonomy, trigger new perspectives in a debate where we assume the power lies in the system itself?

How can one give the situation spatial qualities that moves and affects human emotions?

Challenge the pre-established power relations or create an awareness of their existence?

What emerge if I merge spatial studies of aesthetical experience with the function of waiting?

It occurs a relationship between a bureaucratical system granted the power and individuals in need of a favor. Seemingly immaterial structures evolve with time and history and are a product of politics and available technologies.

Can spatial design press trigger points to relies tensions and unbalance between involved agents and stakeholders?

Why:

Spaces are never neutral. I want to be bold enough to demand (space for) values of compassion, respect, and care to be represented in encounter (taking place in relations to public services). Humans are an end in them self and not an extension of a system. Humans are desired.

Material:

In my process I aim to investigate the

(2) temporary; catalogue of situation where time have become a commodity/various forms of waiting and its typography (IRRELEVANT) rather;

Make a catalogue of the "emotional" life of architectural elements

(4) case studies/ model investigation of spaces which is an experience in themselves

Ex: Bilbao corridor, Nazi architecture Encarta.

(6) map intangible systems?

(5)A speculative design proposals

I want to relate to:

(3) Investigate ways of representations and be concuss about the visual expression (or perspective) (freefall vs. Linear perspective, abstract discussion essay related) in mapping and collages?

(3.2) create a comparison between the representation and reflection of 'Love' in architecture, the politics, culture, and society today and the renaissance. NOT SURE

Done : Frase one

(1) the characteristics of waiting room situations of today through case studies in Bergen: Førerkortsentralen, Passkontoret I Fyllingsdalen, NAV Valkendorfs gaten 6, and Nonneset ergaten 4 (DONE)

(1.2) collect impressions (move / audio / collection of items) (DONE/ material collected)

How to relate to scale?

Quarantine = words to drawing

Walk = observation in the city

Mapping of unmaterial systems = larger scale

Human autonomy = abstract layer/universal political  
question

Interventions = small?

Relevant discussion the role of an architect? When to  
turn around reconnect





maintaining order in the fourteen regions of Rome. And the *curatores aquarum* took care of the aqueducts.[ref]"*The Bias of the World Curating after Szeemann & Hopps*"/ref]

To this list we may add the **curatores alvei et riparum**, who had the care of the navigation of the Tiber; the **curatores kalendarii**, who kept the account books on the investment of public funds; the **curatores ludorum**, who oversaw public games; and the **curatores viarum**, who counted among their ranks Julius Caesar, and kept the Roman roads.[ref]*Dictionary of Greek and Roman antiquities. Ed. by William Smith. Illustrated by numerous engravings on wood. Smith, William, Sir, 1813-1893. Boston, [London, printed]: C. Uttle, and J. Brown, 1870. Digital edition here.*/ref]

In the middle ages, as English began to evolve into its modern form, the curator reappears as the spiritual caretaker of the Christian church in England. Because I am a nerd, here's one of the two attestations from *Piers Plowman* that the *OED* uses to date the term's entry into English:

*For persones and parish prestes that shulde the peple shryue, Ben curatoures called to knowe and to hele, Alle that ben her parishhiens. (Our parish priests, whose duty it is to hear the people's confessions, are called 'curates' because their business is to know their parishioners, and to cure them.)*[ref]*[Schmidt, A. V. C. Piers Plowman: A New Translation of the B-text (Oxford World's Classics) p. 251/ref]*

As [David Levi Strauss puts it](#), “one could say that the split within curating—between the management and control of public works (law) and the cure of souls (faith)—was there from the beginning. Curators have always been a curious mixture of bureaucrat and priest.” It’s worth adding that while parish priests were caring for their parishioners’ souls, the inhabitants of medieval monasteries and convents were doing an impressive job of creating, collecting, and keeping safe the written records of civilization.”

<http://incisive.nu/2010/the-curate-and-the-curator/>

“Kristina Halvorson, from the [Brain Traffic blog post](#) about curation:

*As content strategists, it is in fact our job to sort through the wasteland of content—both online and within the organizations we serve—to find the really valuable assets, to organize them in meaningful ways, and to ensure they're properly cared for over time.*

“

<http://incisive.nu/2010/the-curate-and-the-curator/>

## care

verb: curate; 3rd person present: curates; past tense: curated; past participle: curated; gerund or present participle: curating

- select, organize, and look after the items in (a collection or exhibition).
- "both exhibitions are curated by the Centre's director"
  - select the performers or performances that will feature in (an arts event or programme).
  - "in past years the festival has been curated by the likes of David Bowie"
  - select, organize, and present (online content, merchandise, information, etc.), typically using professional or expert knowledge.
  - "people not only want to connect when using a network but they also enjoy getting credit for sharing or curating information"

Opprinnelse

ENGLISH

curator → curate

late 19th century

late 19th century: back-formation from curator.

### History and Etymology for *curator*

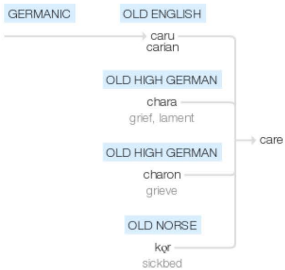
borrowed from Latin *cūrātor* "one who looks after, superintendent, guardian," from *cūrāre* "to watch over, attend" + *-tor*, agent suffix — more at [CURE ENTRY 2](#)

## curate (n.)

late 14c., "spiritual guide, ecclesiastic responsible for the spiritual welfare of those in his charge; parish priest," from Medieval Latin *curatus* "one responsible for the care (of souls)," from Latin *curatus*, past participle of *curare* "to take care of" (see [cure \(v.\)](#)). **Church of England sense of "paid deputy priest of a parish" first recorded 1550s.**

## curate (v.)

"be in charge of, manage" a museum, gallery, art exhibit, etc., by 1070 (implied in *curated*), a back-formation from **curator or curation**. **Related:** *Curating*. An earlier verb, *curatize* (1801) meant "be a (church) curate."



Old English *caru* (noun), *carian* (verb), of Germanic origin; related to Old High German *chara* ‘grief, lament’, *charon* ‘grieve’, and Old Norse *kqr* ‘sickbed’.

## curate<sup>2</sup>

/kju(ə) retl/

verb

### care (v.)

Old English *carian*, *cearian* "be anxious or solicitous; grieve; feel concern or interest," from Proto-Germanic *\*karo-* "lament," hence "grief, care" (source also of Old Saxon *karon* "to lament, to care, to sorrow, complain," Old High German *charon* "complain, lament," Gothic *karon* "be anxious"), said to be from PIE root *\*gar-* "cry out, call, scream" (source also of Irish *gairm* "shout, cry, call;" see [garrulous](#)).

If so, the prehistoric sense development is from "cry" to "lamentation" to "grief." A different sense evolution is represented in related Dutch *kariġ* "scanty, frugal," German *karg* "stingy, scanty." It is not considered to be related to Latin *cura*. Positive senses, such as "have an inclination" (1550s); "have fondness for" (1520s) seem to have developed later as mirrors to the earlier negative ones.

To *not care* as a negative dismissal is attested from mid-13c. Phrase *couldn't care less* is from 1946; *could care less* in the same sense (with an understood negative) is from 1955. *Care* also has figured since 1580s in many "similies of indifference" in the form *don't care a \_\_\_\_\_*, with the blank filled by *fig*, *pin*, *button*, *cent*, *straw*, *rush*, *point*, *farthing*, *snap*, etc., etc. Related: *Cared*; **caring**.

## care

/ke:/

noun

noun: care

- 1.
- the provision of what is necessary for the health, welfare, maintenance, and protection of someone or something.
- "the care of the elderly"
- Lignende:

- safe keeping
- supervision
- custody
- charge
- protection

“Laboratory for a New Model of the Universe” seen from an urban scale starting with the body, and future investigate the behavior of the city as a methodology for designing otherwise.

Study of hierarchy and power relations related to various spatial places people goes to express their self, seek love and ecstasy; care, desire(s), and hope.



Laboratory...

New model...

The universe...

---

Things fall apart if none takes care.

"care" and "curator" shar the same Latin root, *curo*;

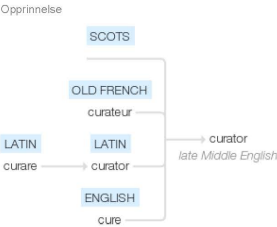
We talk about curator in the context of art, but how can one curate space?

## curator

/kju(ə) retl/

Lær hvordan det uttales

- 



late Middle English (denoting an ecclesiastical pastor, also (still a Scots legal term) the guardian of a minor); from Old French *curateur* or, in later use, directly from Latin *curator*, from *curare* (see *cure*). The current sense dates from the mid 17th century.

### “The Curate and the Curator

Posted on [July 29, 2010](#) by [Erin](#)

(Part three in a five-part series: [Introduction](#), [part I](#), [part II](#).)

The previous two posts in this series discussed the notion of content curation as it relates to “real-time curation” and the filtering/mosaic method of online content production. I’ll be adding on a related post with examples of what I consider to be especially useful and successful examples of that genre, but first, I want to look at another kind of content curation—one that I think is vital to the work of content strategists.

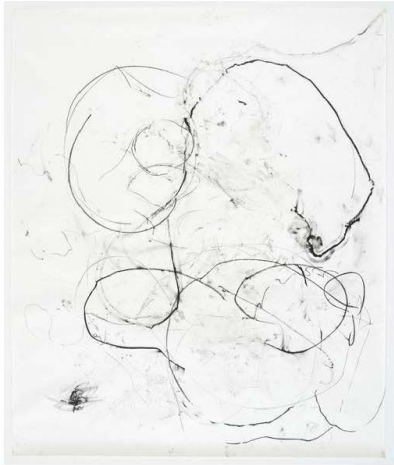
Note: If etymology isn’t your thing, just [skip down to the next section](#), because I’m going to geek out for a minute.

Everyone Loves the OED

From Latin *cura* (“care”), through a tangle of mostly Old French, we inherit the English nouns “curator,” “curate,” and “cure,” as well as “accurate” and—less felicitously—“sinecure.” The *OED*’s first definition for “cure” is simply “Care, charge; spiritual charge”; from this, it’s an easy step to the care of souls performed by the curate. Long before the medieval English curate, however, Rome conferred the title “curatores” on a wide range of caretaking bureaucrats:

*Under the Roman Empire, the title of curator (“caretaker”) was given to officials in charge of various departments of public works: sanitation, transportation, policing. The curatores annonae were in charge of the public supplies of oil and corn. The curatores regionum were responsible for*

Laboratory for a New Model of the Universe, 2006  
Acrylic  
123×134.1×132.7cm



Trisha Brown (American, born 1936). *Untitled*. 2007

ShareLike

A dancer and choreographer associated with New York's Judson Dance Theater from 1962 to 1964, Brown experiments with space, gravity, and the inversion of the body's hierarchies.

2.reference

Anne Imhof: Faust / German Pavillon, Venice Art Biennale 2017

<https://www.youtube.com/watch?v=TCF3buPU670>

Workshop diploma 20.nov

Task 1.Illustration

<https://anishkapoor.com/5043/untitled-97>

Image

3. Question

- how does love to perform in spaces?
- How do you get the notion of love trough be present in certain spaces?
- How can building give you a notion of love and care?
- Can we remove the human and still make a space make you feel the notion of love?
- Does the space make you feel the notion of love if we remove the human?
- Can one remove a human and let a space express the notion of love in its own existence?
- How can the human feeling of love present in a space?
- Who has the power to feel the love of certain places –who are ?
- Who owns the right to feel the notion of love in certain places?

- how does the notion of love occur in various spaces? Sample
- In what spaces do you feel the notion of love?
- is love present/ expressed in space?
- Fluid behavior of the notion of love/care /desire?
- How to make permanent temporariness?

Love, desire, care, (hope)  
Together with Paulina we raise the question: How does we curate space (not art)

Program \_space – structure – structure the process of informal

Tomorrow:  
Title  
Titlesubtitle

Bus station? - transit zone  
Ref. Bus station in Telavi  
How to make something unsexy sexy?  
From body to urban scale  
Program bus station – but that is not what it is – it is something else – so much more  
Methodology – body research, liquidity, hidden place – an experience – a loved space - and research – how to design otherwise

Title X

Titlesubtitle



- keeping
- keep
- control
- management
- ministration
- guidance
- superintendence
- tutelage
- aegis
- responsibility
- guardianship
- wardship
- trusteeship
- trust
- provision of care
- looking after
- parenting
- mothering
- fathering
- concern
- consideration
- attention
- attentiveness
- thought
- regard
- mind

- notice
- heed
- solicitude
- interest
- caringness
- sympathy
- respect

• **Motsatt betydning**

- neglect
- disregard

- **במסג**
- **protective custody or guardianship provided by a local authority for children whose parents are dead or unable to look after them properly.**
- "she was taken into care"
- **2.**
- **serious attention or consideration applied to doing something correctly or to avoid damage or risk.**
- "he planned his departure with great care"

• **Lignende:**

- caution
- carefulness
- wariness
- awareness
- heedfulness
- heed
- attention
- attentiveness
- alertness

◦ **Lignende:**

- like
- wish for
- want
- **desire**
- prefer
- fancy
- have a fancy for
- take a fancy to
- feel like
- have a yen for

- **2.**
- **look after and provide for the needs of.**
- "he has numerous animals to care for"

• **Lignende:**

- look after
- take care of
- tend
- attend to
- mind
- minister to
- take charge of
- nurse
- provide for
- foster
- protect

- watchfulness
- vigilance
- circumspection
- prudence
- guardedness
- observance
- discretion
- judiciousness
- forethought
- thought
- regard
- mindfulness
- conscientiousness
- painstakingness
- pains
- effort
- meticulousness
- punctiliousness
- fastidiousness
- accuracy
- precision

- "she was driving along without a care in the world"

◦ **Lignende:**

- worry
- anxiety
- trouble
- disquiet
- disquietude
- bother
- unease
- upset
- distress
- concern
- sorrow
- anguish
- grief
- sadness
- affliction
- woe
- hardship
- tribulation
- suffering
- pain
- torment
- misery
- angst
- responsibility

- watch
- guard
- be responsible for
- keep safe
- keep an eye on
- sit with
- babysit
- childmind

• **Motsatt betydning**

- neglect

Bus station? - transit zone

Ref. Bus station in Tel Aviv

How to make something uneasy easy?

From body to urban scale

Program bus station – but that is not what it is – it is something else – so much more

Methodology – body research, liquidity, hidden place – an experience – a loved space – and research – how to design otherwise

• **Motsatt betydning:**

- carelessness

- **an object of concern or attention.**
- plural noun: cares
- "the cares of family life"
- **a feeling of or occasion for anxiety.**

◦ **pressure**

- strain
- perturbation
- burdens

◦ **Motsatt betydning:**

- happiness

**verb**

verb: care; 3rd person present: cares; past tense: cared; past participle: cared; gerund or present participle: caring

- **1.**
- **feel concern or interest; attach importance to something.**
- "they don't care about human life"
- **Lignende:**

- be concerned
- worry (oneself)
- trouble oneself
- bother
- mind
- concern oneself with
- be interested in
- interest oneself in
- trouble oneself with
- have regard for
- burden oneself with
- give a damn

◦ **give a damn**

- give a tinker's curse/damn
- give a monkey's
- lose sleep over
- get worked up

- **feel affection or liking.**
- "you care very deeply for him"
- **Lignende:**

- love
- be fond of
- feel affection for
- cherish
- hold dear
- treasure
- prize
- adore
- dote on
- think the world of
- worship
- idolize
- be devoted to
- be in love with

◦ **Motsatt betydning:**

- hate





