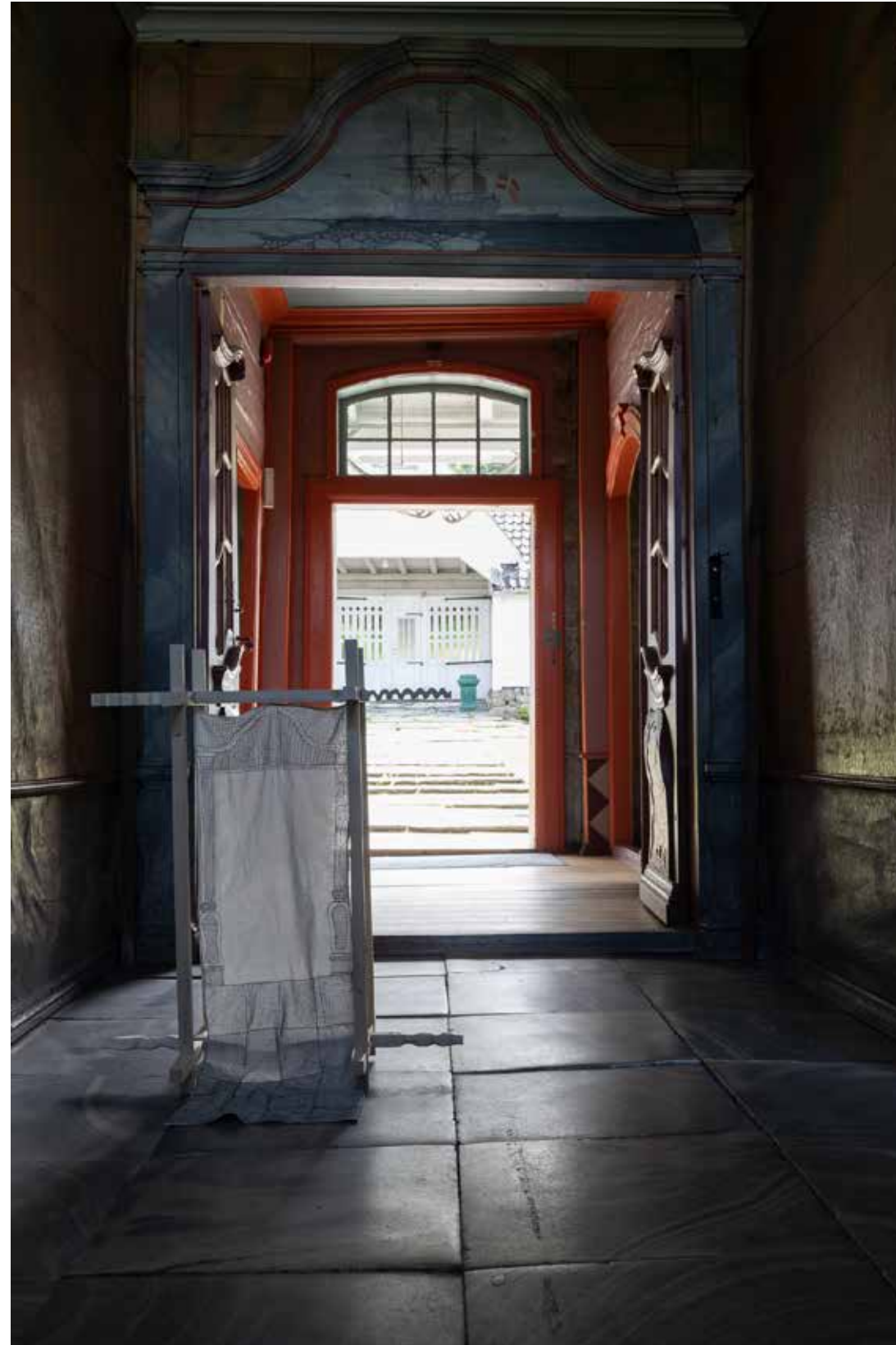


TILDA HERRLIN

DIPLOMA PROGRAM
BERGEN SCHOOL OF ARCHITECTURE
2022

APP: JOAKIM SKAJA
DAV: JAN LIESEGANG



REPETITIONS

PROJECT DESCRIPTION

A room, the entrance hall to a scenic building in Bergen, is read by an architecture student through several interpretations. She is on the search for an open and thorough reading of architecture. Each interpretation is a repetition of the space represented. But for each repetition the space represented changes. Making her re-orienting within the room as well as her work.

WHAT

This is a reading of an architecture. Through several visual interpretations of a space, I attempt to understand an existing room, or rather images that are generated by it. Reading is done by making, therefore in the process of understanding what is already there - new translations of elements and fragments emerge. Acknowledging both the complexity of spaces as well as inner, subjective images and fantasies created from them.

WHERE

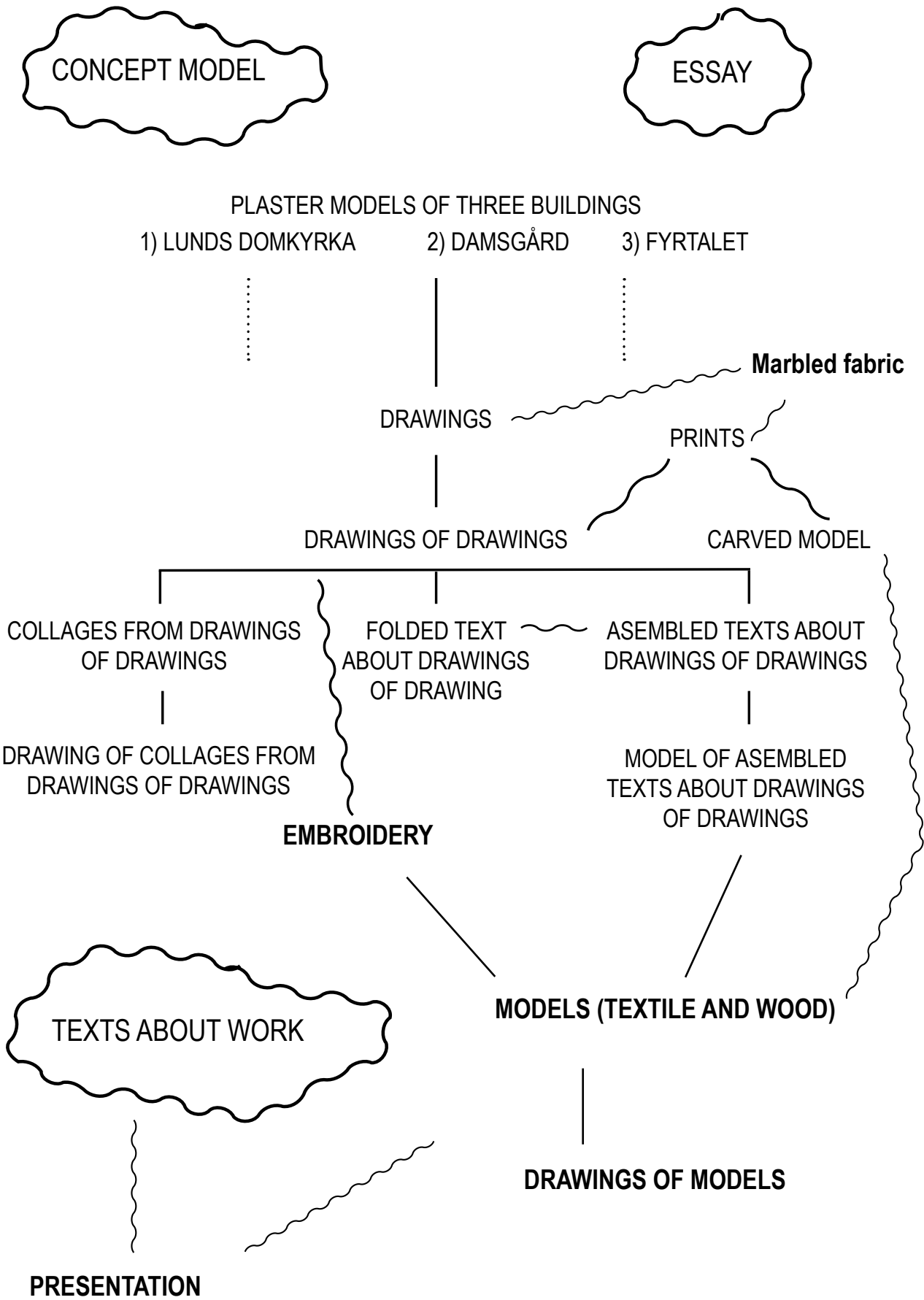
The entrance hall at Damsgårds Hovedgård in Bergen is used as a point of departure. The estate was changed and rebuilt several times before it got its present rococo facade in the 1770s. The building has several moments of performativity, for example the facade is larger than the building in order to make it appear more impressive and the interior has numerous marbled elements - making wood appear as stone. The theatricality and scenographic qualities of the building as well as the emotions and images they generate resonates through the interpretations of the space.

HOW

As mentioned, I have been reading the building through making. The work consists of a number of interpretations in the form of drawings and models. In the beginning there was an idea of letting each interpretation follow another, always referencing the previous. However, the work soon started to form a family tree where all parts are in relation, some closer than others, but all connected. Different interpretations deal with different parts of constructed images, memories and fantasies about the space.

WHY

The intention with this project is to elaborate on a method for a thorough and open reading of a building where the study of an existing space generates new elements. Moreover explore the potential of intuitively working around inner images and ideas of space in order to find diversified meanings within an architecture.



REPETITIONS

I was standing in a room. I was there because of a guided tour. It was winter so the museum should be closed, however, a friend of mine had contacted them and asked if it was possible for three architecture students to have a visit. Ofcourse it was.

The room was an entrance hall, but it was not where we had entered. In one of the side- wings we had been given woolen slippers to wear outside of our shoes. Then we walked through a sequence of rooms before coming to this one.

The building's inner climate was that of a wooden house with electric radiators used during the colder parts of the year. Warm and a bit dry spheres around each radiator. Most of the radiators were placed in the larger rooms. The small entrance hall had no radiator, so this room was colder. However, besides the woolen slippers I was wearing a coat and a scarf, so I was not too concerned about the temperature. It just reminded me of another specific house during the winter.

First, the curtains in the juxtaposing rooms were closed so the room was quite dark. There was some light coming in from windows above the doors of the entrance hall. But later the curtains were opened in a theatrical way and the room was lightened up from the sides. For myself I was thinking "taa-daa!".

Because the room was a party. Its muchness was a bit overwhelming. In all directions there was either a door or a doorway framed with pilasters and pediments with paintings of various scenes, two of sea battles, one of a garden. Decoration and walls were made of wood but marbled to look like stone. But it was like the elements were over-doing it, trying too hard but not precise enough to be stone. Or like they were flirtatiously interpreting stone and by exaggeration of *stoneness* maybe were saying more about it than an actual stone would?

Time had made floors, walls and ceiling crooked. Like the building was freezed in a movement. The truth is that it was moving slowly. Changing its position, not to a new fixed one, but further into the motion it was already in. And would continue to do so.

From the entrance hall other spaces, besides the rooms that the hall led to, were unfolding. Inner images of spaces spurred from the room I was in. They were interpretations of an experienced space. Placements of some things in the foreground and some in the background. Exclusion and exaggeration. Where they like the painted stoneness of the walls more like the room than the room was?

This work is a series of interpretations that orients around the entrance hall to Damsgårds Hovedgård in Bergen. These interpretations are readings of the space. By making things I try to understand an experienced architecture. Therefore the reading of the already existing space becomes a productive force as other forms and objects emerge from the study.

The role of the architect is here perhaps what Walter Benjamin argues is the task of the translator, to find a language that echoes the way of meaning that is in the original text rather than being faithful to what is meant word by word.¹

Or maybe to echo one possible meaning of the original.



Sara Ahmed writes about orientations as being about starting points. Quoting Husserl, Schutz and Luckmann, she calls attention to the body as a point of departure from which the world unfolds. Moreover, an understanding of space as from a specific starting point (here, placement of the body) being oriented towards different objects (that are placed elsewhere than here = there). Since we are personally oriented more towards certain objects rather than others and that things within our reach or sight may vary, perception of space is subjective. However, like we orient ourselves with objects we are also directed towards other bodies in space. We experience space as being shared with others. Together we find common grounds to orient around. Ahmed writes about repetitions and how repetitive actions take us into certain directions because of which objects, physical as well as objects of thought, feeling, judgment, aim and aspiration we orient towards. Repetitive work will make the action seem effortless, bringing us closer to some objects and further away from others.²

I was sitting in the studio on the 6,5 floor, by my desk, working with an embroidery, an image of one of the doorways. Using an embroidery frame that made it impossible for me to see the whole textile at once, my focus was on a part of the representation. Moving the frame a space was unfolding. Was it a documentation of the room at Damsgård? A repetition of the space experienced? A thing of its own referencing it? A play with its elements?

Brady Burroughs describes how flirtations with a serious discipline or subject is a way of undermining the reproduction of power within it. Referencing Gavin Butts text "Scholarly flirtations", this is done by actions that are purposefully improper and contingent. Questioning the placement of some things in the center by suggesting other ways of doing things. However, flirting is not without risk and demands a sensibility. One needs to sense the rules of the center, continuously repeated and therefore "effortless", to be able to make the suggestion of breaking them and re-orienting the center.³

I was sitting outside on the quay, on a small platform next to the sauna, facing the water, carving out a shape from a wooden stick. It was after the spring-dugnad of the school so the surrounding space was tidy, therefore parts that were subtracted from the stick and spread around where I was sitting made where I was placed seem quite messy. The shape I was carving was an interpretation of the pilasters at Damsgård. When I later returned to the room, I saw that there were painted pillars under the surface of the marbled walls. Decorative representations of building elements hidden under the painted *stoneness*.

I was standing by one of the common tables of the studio on the 6,5 floor. Facing two teachers and four fellow students. It was one of the mid-presentations. We talked about my project's body of work as a family tree, where all parts were more or less related to each other. Before I had thought about them as a line of produced material, one coming after the other. However, orienting them, as materiality as well as object of thoughts and feelings, spatially in relation to each other gave the work another meaning. Together they were a search for an open and thorough reading of a space.

I am now standing, sometimes sitting, sometimes laying on the floor, in the classroom on the 7th floor where I am setting up the exhibition of the work. From the interpretations one orientates within the field of the project. The field that is the space in which I have been reading, translating, interpreting and writing the experienced space at Damsgård.

Is the field of work an echoing of the entrance hall? An acknowledgment of the productive force of reading by making? A representation of Damsgård as well as a space of its own?

NOTES

¹ Benjamin Walter. "The Task of the Translator".
Selected Writings Volume 1 1913-1926. Edited by Marcus Bullock and
Michael B. Jennings. The Belknap Press of Harvard University Press.
Cambridge, Massachusetts. 1996.

² Ahmed Sara. "Orientations: towards a queer phenomenology".
GLQ: A Journal of Lesbian and Gay Studies. Volume 12. Number 4. 2006.
pp. 543-574.

³ Burroughs Brady. *Architectural Flirtations: a love story*
Arkitektur- och designcentrum. Stockholm. 2016





TILDA HERRLIN

REPETITIONS

TIMELINE

JANUARY

4-5: Clearance meeting

6-22: Working on social antropology essay

23: Delivering of essay

The essay was about representations of space and the translations between drawing/model and space.

26-27: First diploma presentation (Social antropology + concept)

FEBRUARY

1-3: Workshop on project description

4-7: Inspirational days 1:1

During february I was formulating the projects intention while making interpretations. (mostly models)

MARCH

3-4: Second diploma presentation

During march I was continuing working with the interpretations. (mostly drawings)

30-1: Writing workshop

APRIL

During april I was continuing working with the interpretations. (mostly drawings and writings)

21-22: Third diploma presentation

MAY

4-6: presentation workshop

During may I was continuing working with the interpretations. (mostly models)

JUNE

During june I was documenting work and building the exhibition.

27-29: Presentation/examination



EXCERPTS FROM JOURNAL

Clearance meeting (5/1)

The initial idea is to make a series of translations. I attempt to have an open ended process. Each translation follows another one. I am interested in miscommunications and misunderstandings between mediums, for example between drawing and building. I would like to see if there is a potential within inefficiency. The method of my diploma is still undecided, however I would like to work with different materialities, maybe to see where the misunderstandings will occur and what could come out of them.

First diploma presentation (28/1)

I have been writing an essay about architectural representations. Moreover, the translation between space to representation and representation to space.

For this presentation I have also made a concept model, an embroidered plan with black thread on unbleached cotton fabric is placed in a three-dimensional grid made out of pine. The textile is suspended in the wooden structure. It floats inside of but also rests on the grid. Following, front as well as back of the textile is visible. In the grid also hangs a scan of the embroidery, printed on half translucent paper.

What is the model a representation of? What is conceptualized?

The embroidery alone is a plan of an imaginary space. Looking at the textile one could wander through the architecture represented in it - a space that starts with the embroidery but continues outside of its limits. For example, space imagined is perhaps made out of other materials than fabric and thread. Maybe it has more height and depth. Or perhaps it has another smell, sound or temperature? Constructing a mental space from the plan one fills in gaps and continues on loose ends. The textiles authority over space(s) created from it is finite. It is an important point of departure, however it is just a starting point from which various directions can be taken.

In the concept model the textile is, as mentioned, placed within a wooden grid. Hanging in the structure the embroidery itself becomes three-dimensional. Grid and textile could be understood as another representation of space. A model of a fabric suspended from a structure. However, that is what the thing in itself also is. Qualities of space(s) imagined from the model depends on what scale the representations are believed to have.

In the grid there is also the printed scan of the embroidery, a representation of a representation. It is half the size of the embroidery since it was scaled down in the copy machine. The represented textile stretches through space however the printed copy of it is flat. It is printed on translucent paper, therefore a mirrored image appears on the backside.

The concept model speaks about an architectural representation as something spatial in itself. Moreover, something that could be changed or given a new meaning depending on context.



Writing workshop (3/2)

The task was to write from the perspective of one person/thing from the site. I was writing from the perspective of the floor plan on a paper that I folded so that the space of the paper got to decide the length of sentences etc. The reading of the text during the workshop became quite performative because of how the folding/unfolding of the paper affected the reading.

Second diploma presentation (4/3)

I have started to translate three buildings. For this presentation I explored and deconstructed them in models made in plaster and wood. Models of building elements, casted in plaster, are rearranged on bottom plates that measure 45x 45 cm. Some of the elements are placed on the plates while some are placed in wooden structures that hold them above the ground. The wooden structures are made out of pine and casted into the plates.

Each model deals with one building. The first one uses The restoration of Lunds Domkyrka 1862-1886 by Helgo Zettervall. Zettervall was one of the most hired restoration architects in Sweden between 1860-1900. According to the ideal of his time the architect suggested rebuilding the cathedral as he thought it ideally would have looked rather than how it was built during medieval times as well as rebuilt after that, making the cathedral a translation of an idealized idea about history. In the model the towers (immensely changed during Zettervalls restoration) are divided into smaller parts that with support from the wooden structures are rearranged into two new towers.

The second model speaks about the movement through the entrance hall to Damsgårds Hovedgård. The estate in Bergen has been changed and rebuilt several times before it got its present rococo facade in the 1770s. In the building many materials appear as or representing other materialities than themselves, making the space a translation of one material to another. However, in the plaster model, attention lies on the form and shape of elements in the room as well as its relation to a stair close to it.

The third model concerns a student housing in Stockholm, Fyrtalet, built 1965, drawn by the architect Leonie Geaisendorf. Due to an increasing number of students in Sweden in the 1960s (as a result of common study loans) more student housing was built. Fyrtalet consists, like most student housing from the time, of a few apartments but mostly corridors with a common kitchen. This building is a translation of an idea about how students ideally would inhabit and use the space. In the plaster model, parts of the building are removed so that the elevator/stair shaft as well as one of the corridors with rooms is visible.

In the discussion about the work it was questioned why I translated the three buildings in the same way. The suggestion was that I should interpret the essence of each space and make the translation in a material/medium that strengthened that.

(Shortly after the second diploma presentation I decided to focus mainly on Damsgård. Working with these models was a way of finding spaces that could be the topic of further translations. All of the buildings explored would probably have lent themselves well to this project and brought it on exciting paths. However I decided to continue working with Damsgårds Hovedgård, since I found the idea of materials appearing as other materials intriguing

and the building's scenographic qualities fascinating.

Writing workshop (1/4)

We were talking about the project as a way of making spaces for serendipity by having an open process and continuously working. Moreover maybe letting others interpret the material as a way of losing control.

(Shortly after I was sending out my previous drawings to people without much insight in my project and asked them to describe how they imagined the space. I then put together their text to a new text/space that I built a model of)

Third diploma presentation (21/4)

For this presentation I placed all the material I have on one big table. The material consists of concept model, plaster models, wood carvings, drawings, embroideries, texts and the model of texts. Placing the materials next to each other it was possible to start making connections of how they relate to each other.

There was a helpful discussion about my work as a family tree rather than a line of work. Moreover, the project as a thorough and open reading of a building. A search for its persona by text-textile-architecture. Also, maybe I should talk about the work as interpretations rather than translations.





READINGS

Ahmed Sara. "Orientations: towards a queer phenomenology"
GLQ: A Journal of Lesbian and Gay Studies. Volume 12. Number 4. 2006. pp. 543-574.

Benjamin Walter. "The Task of the Translator"
Selected Writings Volume 1 1913-1926. Edited by Marcus Bullock and Michael B. Jennings. The Belknap Press of Harvard University Press. Cambridge, Massachusetts. 1996.

Bonnevier Katarina. *Behind Straight Curtains: Towards a Queer Feminist Theory of Architecture*.
Axl Books. Stockholm. 2007.

Bordieu Pierre. "The Kabyle House or the World Reversed"
Social Science Information. Volume. Number. 2. 1970. pp. 151-170.

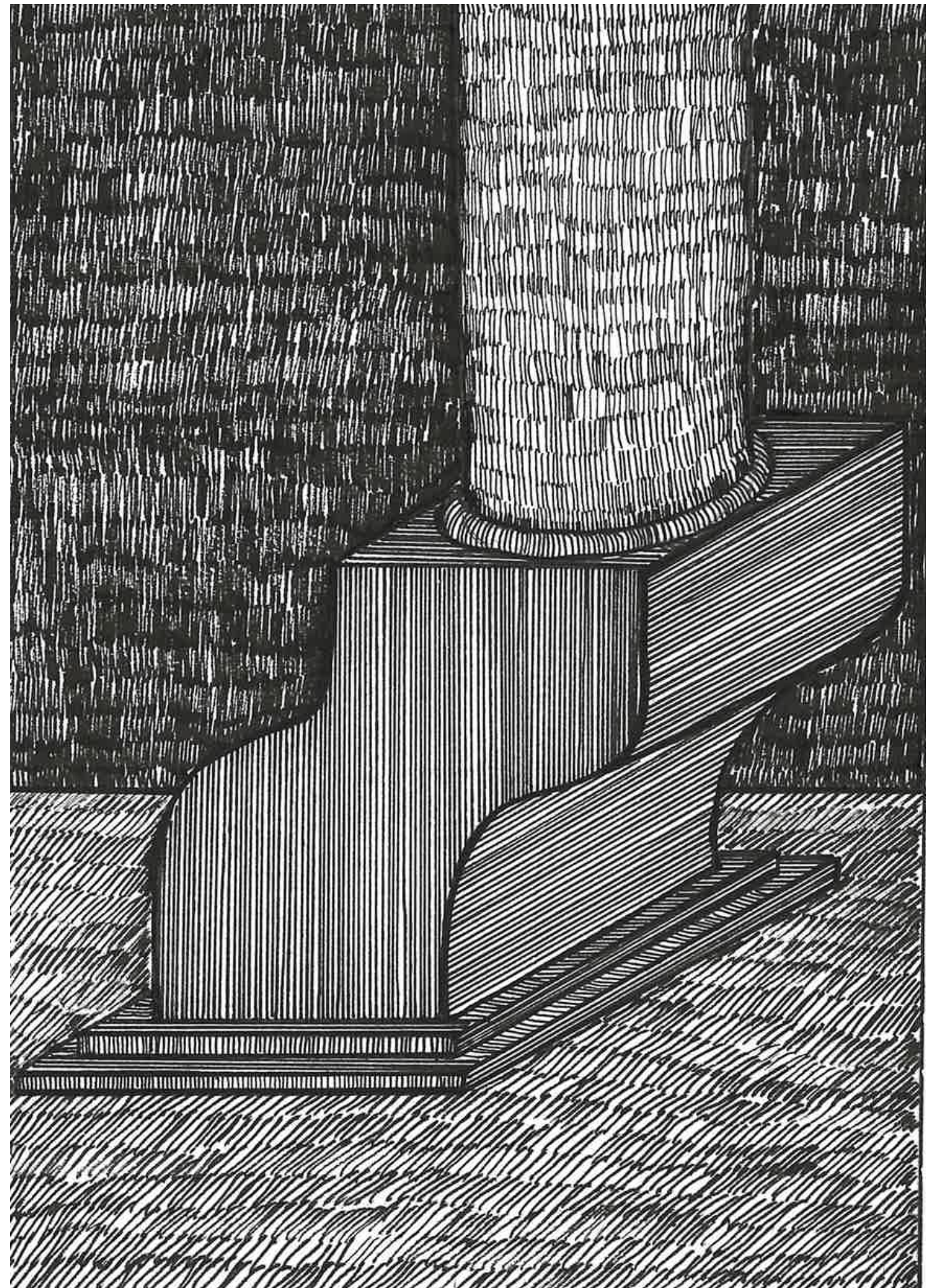
³Burroughs Brady. *Architectural Flirtations: a love story*
Arkitektur- och designcentrum. Stockholm. 2016.

Evans Robin. "Translations from drawing to building"
AA Files. Number. 12. Architectural Association School of Architecture. 1986. pp. 3-18.

Lending Mari. *Plaster Monuments: Architecture and the power of reproduction*.
Princeton University Press. Princeton, New Jersey. 2017.



TILDA HERRLIN



REPETITIONS

TILDA HERRLIN

CV + PORTFOLIO EXCERPTS



Hi!

My name is Tilda Herrlin and this is a portfolio with work from my master studies. I applied for a master at Bergen School of Architecture after finishing the bachelor degree in architecture at KTH (Royal Institute of Technology), Stockholm, and doing a one-year internship. I regularly perform various handcrafts (mostly textile) and was interested in the hands-on approach to architecture that I could see at BAS.

I have experienced my master studies as a space where one has been able to go deeper in questions and topics and make use of knowledge and skills from earlier studies in a more experimental way. Moreover, the adventure of changing my academic environment as well as moving to a new place has been very important for me as an architecture student.

The three projects in this portfolio respond to different sites and situations as well as tasks given within each master course. However, I can see a red thread in how representation/ the drawing is used as a method to find and formulate the organisation of the represented. Moreover, a fascination with tactility and repetitions.

EDUCATION

2020–2022

-Master of Architecture
(Bergen school of architecture)

2016-2019

-Degree of Bachelor of Science (Architecture)
(Royal Institute of Technology (KTH))

2018

-French A2 for Engineers
(Royal Institute of Technology (KTH))

2016

-Introduction to Contemporary Arts and Politics
(University of Gothenburg)

2015-2016

-Art History II
(Stockholm University)

2015-2016

-Technical Preparatory Year
(Royal Institute of Technology (KTH))

2015

-Art History I
(Stockholm University)

2014

-History of the Theater
-Dramaturgy I
-Performance Analysis
-Dance Analysis

INTERNSHIP/EMPLOYMENT

2021

- Guide
Wanås Konst (Wanås, Knislinge)

2019-2020

-Intern
Urban Design (Stockholm)

During my internship I have been working in both early and late stages of projects with model making, drawings, sketches and research.

OTHER

2022

- Planning and executing the cross course *The Moving Narrative* (BAS)

2017-2019

– Editor
Skalan #5 + #6 (Architecture Journal at KTH)

2016-2018

- Volunteer. Reception of students at Royal Institute of Technology (KTH)

AWARD/SCHOLARSHIP

2019

-Estrid Ericsons Stiftelse
-Sundahls stiftelse/L I Wahlmans stiftelse

2018

-Estrid Ericsons Stiftelse

FLIRTATIOUS COSTUME AND ANIMALESQUES

MASQUARADES
MASTERCOURSE
AUTUMN 2020

APP:Frederik Petersen, Anne Friis
DAV: Karen Gamborg Knudsen

The project is an exploration of the flirtatious - understood here as something playful and fun, however also a risk.

By working with a costume and a series of objects (animalesques) I tried to see how things flirt with a space as well as with people in it. In continuation, how a space flirts with things and people.

The costume is a tool for flirting with spaces, a flirtation explored and developed in a film and a series of drawings, where a character and/or the costume interacts with the spaces and elements that they encounter during a walk.

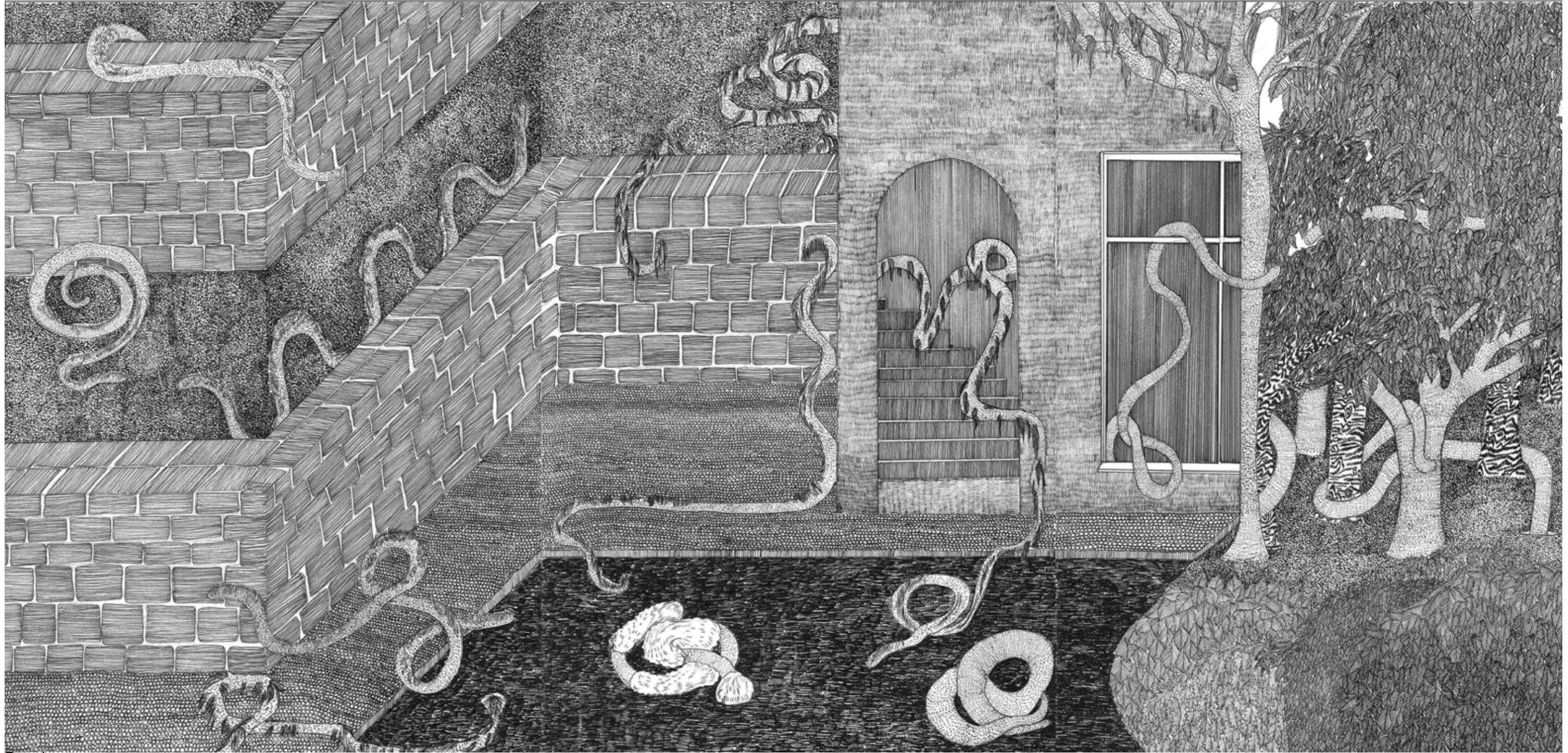
From the experiences with and within the costume another promenade emerges.

The animalesques and their in-between spaces creates a flirtatious space.

The work explores the flirtatious through playfulness and ambiguity in form and expression. But also through tactility and desirability of the surfaces of models and drawings.



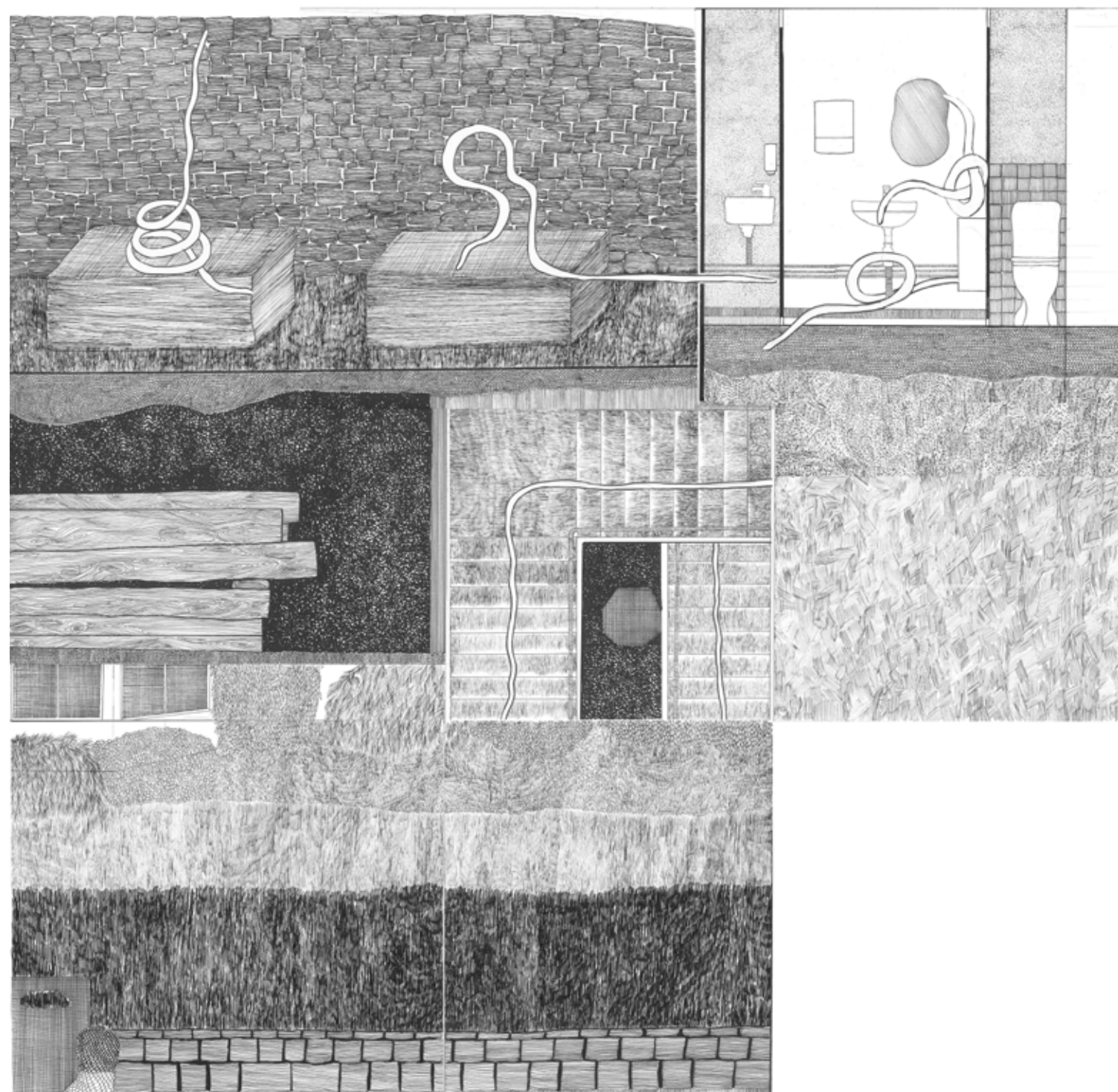
Flirtatious Costume



Drawing



Frames from movie about a promenade with the mask around Bergen.



Drawing of spaces featured in the movie.



Animalesques

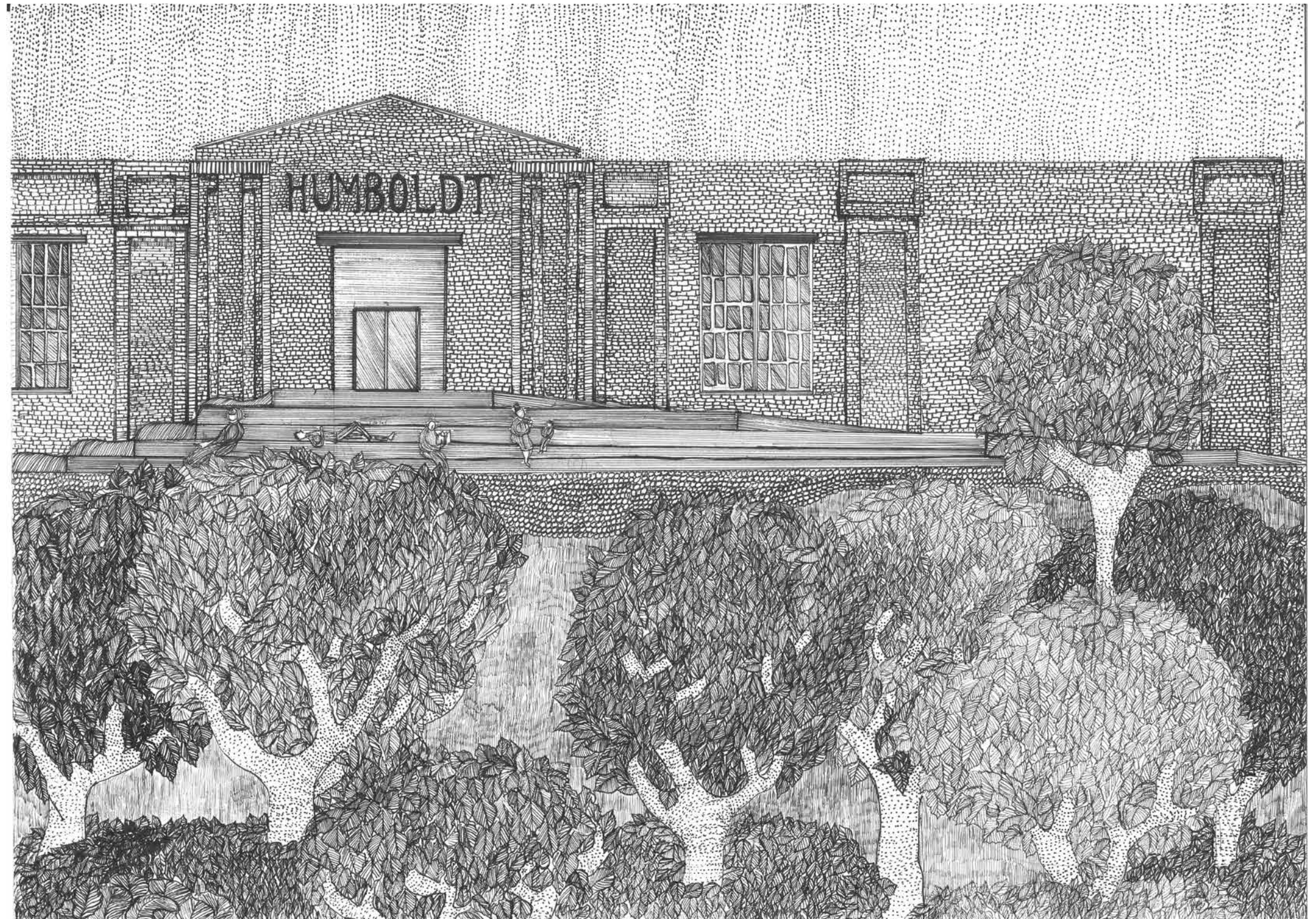
KUNSTHAUS KALK

KUNSTHAUS KALK
MASTERCOURSE
SPRING 2020

APP: Jan Liesegang, Cecilie Anderson,
Auste Cijunelyte
DAV: Karen Eide Bøen, Richard Seymour

The project is situated in the area of Kalk, Köln. Halle 60, an early 20th century industrial building, is transformed to studio spaces and workshops for the artist of KAT18 (an artist house for artists with disabilities). The large hall provides a generous space in which to organize the program.

The industrial building is placed in a corner site and facing both an inner courtyard as well as a park. At first sight Halle 60 has a repetitive pillar/beam structure, however, the building has some unexpected moments. One of the brick facades is theatrical in how it is separated from the logic of the rest of the building and this unclear and poetic moment is emphasized in the project. Next to the theatrical facade there is a ramp leading up to an entrance through one of the windows. From there an inner landscape runs through the building. The play between existing structure and new inner topography frames spaces and zones of the programme.



Facade



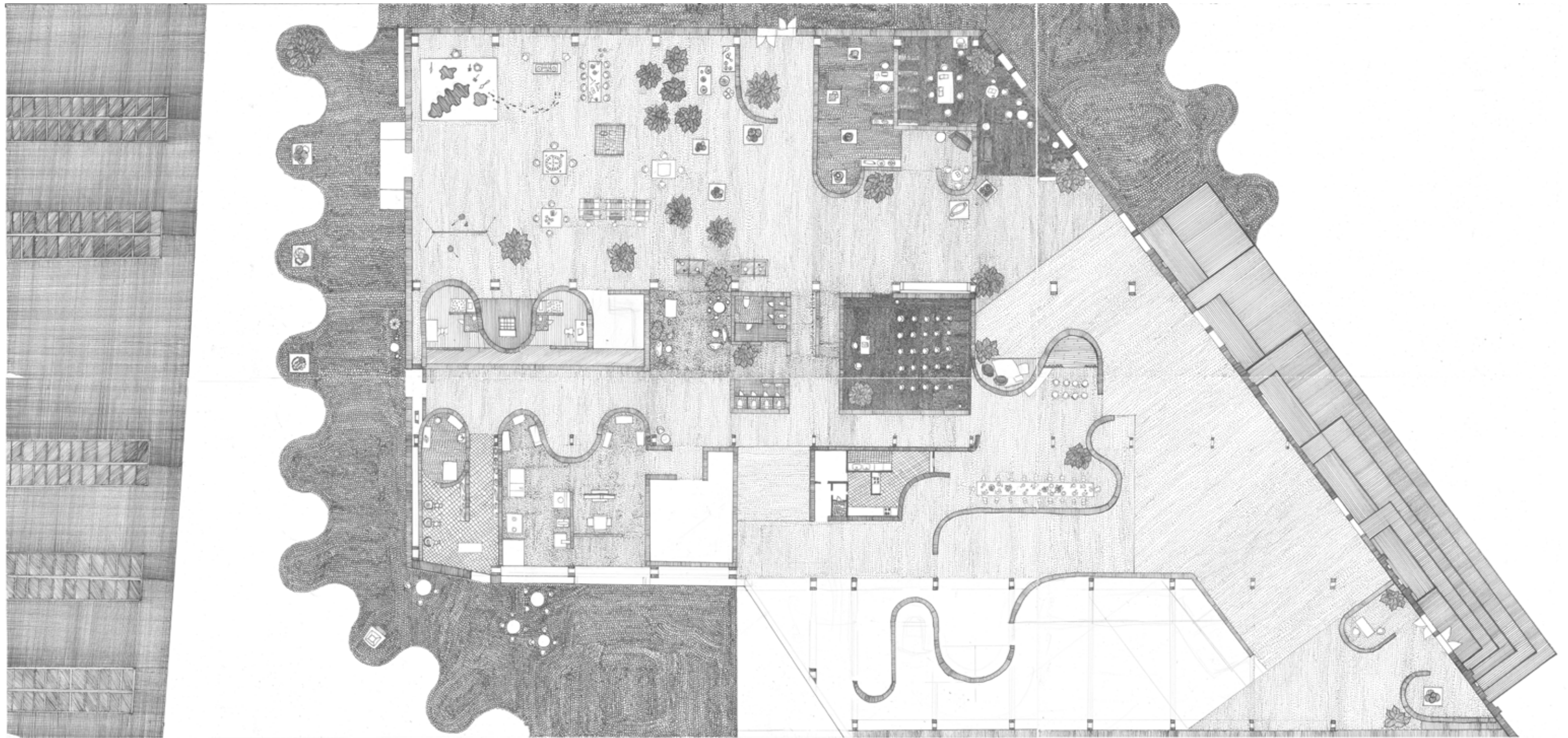
Section



Concept model



Model



Plan

ON A MOVE TO COME ACROSS

(GROUP PROJECT TOGETHER WITH ALEKSANDRA
IVASHKEVICH AND CAMILLA NNEKA INALU)

COMPLEX CONTEXT
MASTERCOURSE
AUTUMN 2021

APP: André Fontes, Magnus Wåge,
Hedvig Skjerdingsstad
DAV: Tom Chamberlain

The project is situated in Granvin, a small town in Hardanger. Through a program consisting of a place of exchange, a common kitchen and a number of workshops, two pedestrian networks are connected. In 1988 most of the Hardanger railway was disassembled. The line connecting Granvin and Voss has been gradually turned into a bicycle path. Nowadays, the route is actively used for regular walks, as it stretches from Granvin to the picturesque landscape of a valley. However, due to the feature of a railroad construction it is excluded from the basic pedestrian infrastructure of the town. At the prospective intersection of various routes, the project proposes a connecting segment of the walkway. It is laid through meadows along the river and anchored by two public sites. Those are the nodes of the town - places of an interwoven exchange.



model



Topography, Voss and Granvin.



Siteplan

ON A MOVE TO COME ACROSS

