

THE MAKING OF A THAT STAIR

A



MEDITATIVE

WORK

BETWEEN

A SPACE

AND THE



PLACE

TIME

The making of a / that stair  
*a mediative work between a space and the image made*

Diploma program BAS -2022

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## Project description

- What* The diploma rehearses an iterative process of making, exploring the question of spatial representation. It unfolds a conversation on the forms of a particular place: a stair in Solheim Nord, through a tentative series of acts. Daily visits to the situation form the basis for the architectural statements, translations, associations, and illustrations made, with the aim of presenting/representing that stair and context at BAS. The form is fractured and displaced to develop instruments, tools, and works, with the goal to see new things in the same architecture. I'm working with ways to communicate a place where that place is not, mediating a space and the image made.
- Why* The architect works in 'situations' that are composed in particular ways and which explicitly or implicitly raise particular questions of how to act there. The diploma intends to go into dialogue with those questions of particularities and ways of presenting/representing them to others. I'm concerned with architecture as a practice through a set of tools, more than any formal expression. Also, to broaden the means of presenting, reading, and communicating architectural space, as thought and idea, as a way of research and research-creation. The project presents efforts bringing intuition to the fourth of the creative act, regarded as a capacity with a position of its own in the process of architecture. Different, but an equally valid approach to the field.
- Where* The situation on which this project is based is a public, outdoor stair in Solheim Nord, south of Bergen city center.
- How* My initiative is to spend time in a chosen situation, in particular ways. I'm a reoccurring act, I visit with daily rigor and I document what I see. When I'm not there I deal with the information gathered, the mapping of my perception of place. Reading architecture, remembering architecture, rewriting architecture.

## Reflections

The diploma rehearses an iterative process of making exploring the question of spatial representation, curious about ways to communicate space where that space is not. It unfolds a conversation on the forms of a particular place: a stair in Solheim Nord. Daily visits to the site form the basis for the architectural statements, translations, associations, and illustrations made, with the aim of presenting/ representing that stair and its context at BAS.

The method is tentative, creatively focused on something still without form. Like thinking about one's feet when one is walking, or one's words when one is talking, self-consciousness about one's artistic means prevents the activity from taking place in a normal way, making the practitioner maneuver a language foreign to its context. In this tentative way, aiming at a precise understanding of one's own intuition, the creative act, its processes, and repercussions, of space, what resides and is further perpetuated.

The situation on which this project is based is a stair in Solheim Nord, south of Bergen city center. Both situation and following context are carefully chosen, with awareness of what they associate. It was of importance that the place sits among corners, hills, benches, and turns, more than parks, parking lots, and museums. That the use of it was not too dictated by the place itself, as well as what it expressively invites. Essentially a publicly accessible situation, but not a site or plot. In choosing Solheim, I was interested in the rapidly changing ownerships taking place, years of extensive relocation, scarcity, and limited resources.

Any input is conscious, and personal knowing is the sole basis for the image made. Knowing is what truly belongs to an individual, one's experiences, and the further contemplation of them. Knowledge is relying upon secondary information, commonly learned and accepted, and therefore does not belong to the individual on equal terms. Parallel to knowledge increasing in availability, an uncritical gaze is put, and the information is often approved as instant truth without origin or mechanics being adequately questioned. Knowing, on the other hand, has been associated with intimacy and feeling, with uncertainty and human flaw. Contrary to us gathering around an accepted chunk of truth as the base for architectural interventions, the education and profession should further equate the two, striving for exploration of inherent knowing so that knowledge could find its way through limitations. Architecture is no defined singular question, but a moment between inherent knowing and knowledge acquired, connecting the rooms within myself to the world around me.

The work is initiated by listing all the rooms in the stair. The list is subjective and based on my understanding of what can be called a room. Each room is given a number and description, thirty-five in total. Giving them names so that I can talk about them, *this is what they look like and this is how I call them*. The numbers are given consecutively according to when I passed them.

	V	P	H
01	fri	gate	fri
02	fri	1 KP / B	grøn rekk, 51
03	grøn høns + tre m. post	1 LP / A	grøn rekk, 61
04	steinmur m. innhuk + grøn høns, stål rør og rekk	5 TS + B - 5/LP	grøn rekk, 98
05	steinmur m. innhuk + grøn høns, stål rør og rekk	1 LP / A	grøn rekk, 106
06	steinmur m. innhuk + grøn høns, stål rør og rekk	4 T/S + B - 4/LP	grøn rekk, 140
07	steinmur m. innhuk + grøn høns, stål rør og rekk	1 LP / A	grøn rekk, 153
08	steinmur m. innhuk + grøn høns, stål rør og rekk	5 T/S + B - 5/LP	grøn rekk, 195
09	steinmur m. innhuk + grøn høns, stål rør og rekk + stopp, skap	1 LP / A	grøn rekk, 207
10	steinmur m. innhuk + grøn høns, stål rør og rekk	5 T/S + B - 5/LP	busk m. grøn høns + grøn rekk 249
11	steinmur m. innhuk + grøn høns, stål rør og rekk	1 LP / A	rekk m. grøn høns fra 3 T, stål rør og rekk
12	steinmur m. innhuk + grøn høns, stål rør	5 T/S + B - 5/LP	rekk m. grøn høns + stål
13	steinmur m. innhuk + grøn høns, stål rør	1 LP / A	rekk m. grøn høns + stål
14	steinmur m. innhuk + grøn høns	9 T/S + B - 9/LP	rekk m. grøn høns + stål
15	fri	1 KP / A	fri
16	fri	S - tverr tynn	fri
17	fri	veg / A	fri
18	fri	S - tverr tykk	fri
19	kvit stolpe + fri	1 KP / B m. kum	fri + 1 hvit rekk m. stål
20	steinmur + stål rekk	6 T/B - 6/KP	hvit rekk 14 + steinmur
21	steinmur + stål rekk	1 KP / A	hvit rekk 21 + steinmur
22	vegg B V, T v. T 4 + steinmur	6 T/B m. V, T/B - 3,5 - 6/ KP	hvit rekk 25 + steinmur + vegg v. 3 T
23	vegg B	1 LP / B m. V, T/B, m. kum	vegg B
24	fri	1 LP / A	hvit rekk m. stål 21
25	steinmur + grøn høns	8 T/B - 8/LP	hvit rekk m. stål 40
26	steinmur + grøn høns	1 KP / A	hvit rekk m. stål 50
27	steinmur + grøn høns	8 T/B	hvit rekk m. stål 68
28	steinmur + grøn høns	1 LP / B	hvit rekk m. stål 81 + stålrekk m. grøn høns
29	steinmur + grøn høns	5 T/S + A	stål rekk med grøn høns
30	steinmur + grøn høns	1 KP / A	stålrekk m. grøn høns
31	2 rekk tre + steinmur + grøn høns	7 T/S + B	stålrekk + steinmur
32	tredør, 4 stk.	1 KP / A	stålrekk + steinmur
33	vegg B	8 T/S + B m. V, T, B - 4	stålrekk + steinmur + vegg v. 4 T
34	vegg B	1 LP / B m. V, T/B	vegg B
35	fri	gate	fri



*Through the attempts made to approach the situation, ways of representing, presenting, copying, transforming, associating, etc are playing the roles of different entry points. The boxes as cargo, made for its content, emphasizing architecture's capacity to hold/ relay/ care, adjusting its emerging form to the conditions of situations rather than unfolding from predefined or imposed 'shapes'.*

#### **BOX 1: reading and BOX 2: writing**

The first two boxes contain the writings of others and of my own. First, there is only reading, of literature, of the stair and its contexts. I then remember, that is written, and again I read, for the first time a second reading. Now there are two, and they could very much talk about the same thing, but as the mind is unable to transfer a full image and is selecting information on criteria, there are now two images of the same. I read, again I remember and that is written down. I read, now for the first time a third reading. Now there are three, and they could very much talk about the same thing, but as the mind is unable to transfer a full image and is selecting information on criteria, there are now three images of the same.

I read, remember and write/ work in this way. The reading fuels the remembering, making the writing possible. The diploma aims at exploring, rehearsing, and developing various ways of 'making theory work' with/ in/ through architecture; performing theory through making practices, mobilizing theory to trigger, support, expand, and perform architecture, and engaging theory to enable and inform more open and co-responding experiments.

*The city is reminiscent of a museum, filled with timeless animals, and we also seemed to have been tamed. We accepted the custom of the visitor, who comes and goes, then disappears. Which rooms encourage us to tell stories about the world so that we ourselves can understand it and the rooms within it? Rooms belonging to other rooms, which belong to us all. Knowing of these rooms is among the unlearnable things. Name them, so that they can be talked about. A re-writing of the world would, with its content become too big for the frames, and end up covering what it was supposed to unveil. Language can never adequately describe the world in which we experience, and every attempt to do so, with the aim to bring forth new understandings, creates limitations at the same time.*

#### **BOX 3: points**

The third box contains casts of selected points throughout the stair. This work aim is to copy a surface, precisely representing that, isolated from its environment. The area is pressed with clay then the negative is cast in plaster and sanded down. The spatial shape is thus carried in and between three materials: the actual surface (stair), the negative (clay), and the cast made (plaster).

#### **BOX 4: surfaces**

The fourth box contains surface copies of selected areas throughout the stair. This work aims to copy a surface, precisely representing that, the thing itself, isolated from its environment. The spatial shape is, as with the cast, carried in and between three materials, stair, clay, and textile.

#### **BOX 5: corners**

The fifth box contains 1:1 documentation of corners. The 1:1 works where one reproduces chosen point-information on an X- and Y-axis shown with wooden sticks from a set Z-axis. This information is not shown in metrics, but in material form, the spatial shapes are carried in the length of the wooden sticks. In this case, precision is important in the sense of dimensions, but to be a copy of the thing itself is of no interest.

#### **BOX 6: quilt**

The sixth box contains 1496 squares from a series of canvases the size of my body, individually colored on the actual site with among snails, moss, and roots ripped into squares and sewn together again. The making consists of detaching fabric from canvas, attaching canvas to frame, detaching frame from canvas, detaching squares from canvas, attaching square to square, detaching edge from squares, attaching squares to squares. This has been an ongoing making since 2020.

#### **BOX 7: drawings**

The seventh box contains drawings. In this case, it is not of importance that the situation is technically represented or recognizable. Rather is to re-draw. Not completing the image where it loses any wonder, but in parts, to show, while leaving it open for others to also see. The drawings are all by memory.



The model on stilts is based on a visit to the stair on the 7th of March. It's thought to communicate with qualities from the theater, where buildings, furniture, thresholds, etc make up the coulisses, while the stair is the actual stage.

### 7th of March

I'm a straight surfaced plane following number 17, when a green fence turns left and I mimic angle, descending past 51 vertical wooden pieces, carrying a grainy mass, then meeting a black mass, descending past another 10 green pieces of wood when a slim, smooth surface crosses my whole width, and another one of the same measure is placed on the edge of the smooth surface, this one, of the same measure, is facing the world on its side. The grained mass reappears and mimics these two forms four times, and another 37 wooden pieces have now passed me.

I'm an inclined surfaced plane following number 17 and the green wood is still vertical to me and they count to 106 when a slim smooth surface crosses my whole width, and another one of the same measure, facing the world on its side, is placed on the others edge. The grained mass reappears and mimics these two forms three times, and the wooden pieces now count to 140.

I'm an inclined surfaced plane following number 17 and the green wood is still vertical to me and they count to 153 when a slim smooth surface crosses my whole width, and another one of the same measure, facing the world on its side is placed on the others edge. The grained mass reappears and mimics these two forms four times, and the wooden pieces now count to 195.

I'm an inclined surfaced plane following number 17 and the green wood is still vertical to me and they count to 207 when a slim smooth surface crosses my whole width, and another one of the same measure, facing the world on its side is placed on the others edge. The grained mass reappears and mimics these two forms four times, there is now a bush on my side and a fence as green as the wood, and the wooden pieces count to 249, then stop.

I'm an inclined surfaced plane following number 30 when a slim smooth surface crosses my whole width, and another one of the same measure, facing the world on its side is placed on the others edge. The grained mass reappears and mimics these two forms four times, at the second repetition a shiny, round shape follows me descending, there is a bush on my side and a fence as green as the wood.

I'm an inclined surfaced plane following number 30, and the fence as green as the wood and the round shiny shape follows me descending when a slim smooth surface crosses my whole width, and another one of the same measures, facing the world on its side is placed on the others edge. The grained mass reappears and mimics these two forms eight times.

I'm a straight surfaced plane following number 30, carrying a black mass then meeting a thin stone crossing my length, then again meeting a black mass. I was in Nordre Skogveien, and I am in Lien.

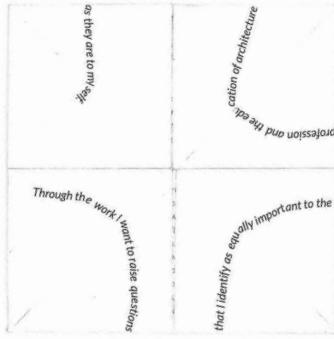
I'm a straight black surfaced plane, meeting a thin stone crossing my length, meeting a grainy mass with a circle cut out, replaced by a brown inlay. A white fence turns left and counts one vertical piece. When a slim smooth surface crosses my whole width, and another one of the same measures, facing the world on its side is placed on the others edge. The grained mass reappears and mimics these two forms five times.

I'm a straight black surfaced plane following number 9, and a white fence counting 21 wooden pieces, placed on top of a vertical stoned plane as tall as itself when a slim smooth surface crosses my whole width, and another one of the same measures, facing the world on its side is placed on the others edge. The grained mass reappears and mimics these two forms five times, at the second repetition a shiny, round shape follows me descending, there is a bush on my side and a fence as green as the wood.

I visit the stair with daily rigor through February, March and April. 28th of April I suffered an accident, breaking both bones in my left arm. The following operations and recovery forced an extensive shift in the pace and making of the diploma. With my right hand, I create a series of speculative drawings, layered plans, sections, perspectives, and facades portraiting the memory-image of particular rooms in the stair.

The work intends to discuss the behaviors, norms, and events materialized as repercussions of the particularities of space. The aim is for a continuous looking at space, and further discovery of space-happens. The more I get to know the work itself, I notice it being a conversation about form and the form norms in and around the stair. About seeing, remembering, that memory and the reproduction of it. Overall, a first-person commentary, developing a method and approach of my own, with interests in detailing and material expression, the project collects new stories and information through conversations, observations, drawing, literature, and built material.

I'm concerned with architecture as a practice through a set of tools, more than a formal expression. I aim to broaden the means of presenting, reading, and communicating architectural space, as thought and idea, as a way of research and research-creation. The project presents efforts bringing intuition to the fourth of the creative act, regarded as a capacity with a position of its own in the process of architecture. A different, but equally valid approach to architecture. I experience the architectural field, globally narrowed down into rigid paths, that in its presence alone, there is a value for work counteracting these tendencies.



Through the work I raise questions that I identify as equally important to the profession and the education of architecture as they are to myself.



- 1/ Base no site, loss of place.
- 2/ Institutions of human, loss of space.
- 3/ Where does architecture come from?
- 4/ The what, the why.
- 5/ Objects, singular object-identity
- 6/ Behaviourology, humans, nature, buildings.
- 7/ Knowing and knowledge
- 8/ Cartography



- 1/ The parts for my new home arrived on a trolley. The prospectus stressed all I needed was an area; as a house, it can be placed everywhere.' - Per Olaf Fjeld
- 2/ Architecture is no longer a room within nature's room, but a room with a view, supporting its own singular object-identity
- 3/ The bowl of water, the snare, the trolley, the crane
- 4/ Since we have the capacity to build everything and anything, one would think that the how would be given less time and attention. If architecture were to make a sudden shift to what, we are not necessarily prepared.
- 5/ They may indicate space, but they are not spatial.
- 6/ An archaeology of present time.
- 7/ Architecture is a moment between knowing and knowledge.
- 8/ In the same way that the letters inside a book will never be able to read the book itself, we will never be able of reading the world, a reading of ourselves. A performance that has always been nourished from its own impossibility.

Action; action is transitive, seeking to provoke an object, a result.

Affordance; the quality/ property of an object that defines its possible uses, how it can/ should be used.

Artifac; an object made by a human being, typically one of cultural or historical interest.

Associate; connect someone or something with something else in one's mind.

Behaviorology; the behaviours, repetitive acts, habits, norms, etc of human beings, nature and built structure.

Causality; the principle of or relationship between cause and effect.

Character; the aggregate of features and traits that form the individual nature of some person or some thing.

Copy; a thing made to be similar or identical to another.

Emic; an insider perspective, an approach to study in terms of its internal elements and their functioning.

Empirical; based on, concerned with, or verifiable by observation or experience rather than theory or pure logic.

Etic; denoting an approach that is general, non-structural, and objective in its perspective.

Ethnography; a research that involves immersing yourself in a particular matter to observe behavior and interactions.

Gestures; the indeterminate and inexhaustible total of reasons, pulsions, indolences surrounding the action with an 'atmosphere'; Roland Barthes.

Illustration; enlightening, explanatory, which serves as an interpretation.

Modernology; a method and approach studying the science of everyday observation.

Mute evidence; written text and artifacts.

Morphologies; the study of the forms of things.

Object-identity; a property of data that is created where an object is assigned a unique internal object identifier or oid.

Phenomenon; a situation that is observed to exist or happen, especially one whose cause or explanation is in question.

Reacting; act in response to something, in the moment, inter-acting, a dialogue, etc.

Reiteration; the act of making (an act, decision, movement, etc.) again and again.

Responding; act in response to something, often with time for thought and articulation.

Tentative; provisional, based on the process of trial and error.

Transforming; make a marked change in the form, nature, or appearance of something.

Translating; the process of moving something from one place to another, concerning both physical and non-physical matter.





#### BOX 1: literature

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#### BOX 2: writing

The sketchbook

#### BOX 3: points

01/p 4. V steinmur m. innhuk + grøn høns, stål rør og rekk. P 5 T S + B - 5/LP. H grøn rekk, 98. 1 T / 5 T S + B - 5/LP. Asphalt - Stone, V. Plasticine + cast.  
02/p 10. V steinmur m. innhuk + grøn høns, stål rør og rekk, P 5 T / S + B - 5/LP, H busk m, grøn høns + grøn rekk 249. 1 T / 5 T / S + B - 5/LP. Stone, V. Plasticine + cast.

03/p 12. V steinmur m. innhuk + grøn høns, stål rør og rekk, P 5 T S + B - 5/LP, H rekk m. grøn høns + stål. 1 T / 5 T S + B - 5/LP Stone, V. Plasticine + cast.

04/p 24. V fri, P 1 LP / A, H hvit rekk m. stål 21. 1 LP / A. Asphalt to Stone, H. Plasticine + cast.

05/p 21. V steinmur + stål rekk, P 1 KP / A, H hvit rekk 21 + steinmur. Steinmur + stål rekk. Texture wall. Plasticine + cast.

06/p 23. V vegg B, P 1 LP / B m. V, T / B, m. kum, H vegg B, vegg B. Texture. Plasticine + cast.

07/p 22. V vegg B V, T v. T 4 + steinmur, P 6 T / B m. V, T / B - 3,5 - 6 / KP, H hvit rekk 25 + steinmur + vegg v. 3 T, 4 T / 6 T / B m. V, T / B - 3,5 - 6 / KP. Step. Plasticine + cast.

08/p 22, V vegg B V, T v. T 4 + steinmur, P 6 T / B m. V, T / B - 3,5 - 6 / KP, H hvit rekk 25 + steinmur + vegg v. 3 T, 3 T / hvit rekk 25 + steinmur + vegg v. 3 T. Texture wall. Plasticine + cast.

09/p 30. V steinmur + grøn høns, P 1 KP / A, H stålrekk m. grøn høns. Steinmur + grøn høns. Edge. Plasticine + cast.

10/p 23. V vegg B, P 1 LP / B m. V, T / B, m. kum, H vegg B. Vegg B. Texture wall. Plasticine + cast.

11/p 23, V vegg B, P 1 LP / B m. V, T / B, m. kum, H vegg B. Vegg B. Texture wall. Plasticine + cast.

12/p 21. V steinmur + stål rekk, P 1 KP / A, H hvit rekk 21 + steinmur. Hvit rekk 21 + steinmur. Plasticine + cast.

13/p 19. V kvit stolpe + fri, P 1 KP / B m. kum, H fri + 1 hvit rekk m. stål. Kvít stolpe + fri. Texture column. Plasticine + cast.

14/p 31. V 2 rekk tre + steinmur + grøn høns, P 7 T / S + B, H stålrekk + steinmur. 7 T / 7 T / S + B. Plasticine + plaster cast.

15/p 25. V steinmur + grøn høns, P 8 T / B - 8/LP, H hvit rekk m. stål 40. 6 T / 8 T / B - 8/LP. Step. Plasticine + cast.

16/p 32. V tredør, 4 stk, P 1 KP / A, H stålrekk + steinmur. Stålrekk + steinmur, texture edge. Plasticine + cast.

#### BOX 4: surfaces

01/p 4. V steinmur m. innhuk + grøn høns, stål rør og rekk, P 5 T S + B - 5/LP, H grøn rekk, 98. 5 T S + B - 5/LP. Plasticine + textile.

02/p 10. V steinmur m. innhuk + grøn høns, stål rør og rekk, P 5 T S + B - 5/LP, H busk m, grøn høns + grøn rekk 249. 5 T / S + B - 5/LP. Plasticine + textile.

03/p 12. V steinmur m. innhuk + grøn høns, stål rør og rekk, P 5 T S + B - 5/LP, H rekk m. grøn høns + stål. 5 T S + B - 5/LP. Plasticine + textile.

04/p 14. V steinmur m. innhuk + grøn høns, P 9 T / S + B - 9/LP, H rekk m. grøn høns + stål. 9 T / S + B - 9/LP. Plasticine + textile.

05/p 14. V steinmur m. innhuk + grøn høns, P 9 T / S + B - 9/LP, H rekk m. grøn høns + stål. 9 T / S + B - 9/LP. Plasticine + textile.

06/p 24. V fri, P 1 LP / A, H hvit rekk m. stål 21. 1 LP / A. Plasticine + textile.

07 / p 21. V steinmur + stål rekk, P 1 KP / A, H hvit rekk 21 + steinmur. Steinmur + stål rekk. Plasticine + textile.

08 / p 22. V vegg B V, T v. T 4 + steinmur, P 6 T / B m. V, T / B - 3,5 - 6 / KP, H hvit rekk 25 + steinmur + vegg v. 3 T. Hvít rekk 25 + steinmur + vegg v. 3 T. Plasticine + textile.

09 / p 22. V vegg B V, T v. T 4 + steinmur, P 6 T / B m. V, T / B - 3,5 - 6 / KP, H hvit rekk 25 + steinmur + vegg v. 3 T. 6 T / B m. V, T / B - 3,5 - 6 / KP. Plasticine + textile.

10 / p 23. V vegg B, P 1 LP / B m. V, T / B, m. kum, H vegg B. Vegg B. Plasticine + textile.

11 / p 23. V vegg B, P 1 LP / B m. V, T / B, m. kum, H vegg B. Vegg B. Plasticine + textile.

12 / p 23. V vegg B, P 1 LP / B m. V, T / B, m. kum, H vegg B. Vegg B. Press of plasticine + stiffened textile.

13 / p 19. V kvit stolpe + fri, P 1 KP / B m. kum, H fri + 1 hvit rekk m. stål. Kvít stolpe + fri. Plasticine + textile.

14 / p 21. V steinmur + stål rekk, P 1 KP / A, H hvit rekk 21 + steinmur. Hvít rekk 21 + steinmur. Plasticine + textile.

15 / p 30. V steinmur + grøn høns, P 1 KP / A, H stålrekk m. grøn høns. Steinmur + grøn høns. Plasticine + textile.

16 / p 25. V steinmur + grøn høns, P 8 T / B - 8/LP, H hvit rekk m. stål 40. 6 T / 8 T / B - 8/LP. Plasticine + textile.

17 / p 34. V vegg B, P 1 LP / B m. V, T / B, H vegg B. Vegg B Plasticine + textile.

18 / p 32. V tredør, 4 stk, P 1 KP / A, H stålrekk + steinmur. Stålrekk + steinmur. Plasticine + textile.

19 / p 31. V 2 rekk tre + steinmur + grøn høns, P 7 T / S + B, H stålrekk + steinmur. 7 T / 7 T / S + B. Plasticine + textile.

#### BOX 5: corners

01 / p 14. V steinmur m. innhuk + grøn høns, P 9 T / S + B - 9/LP, H rekk m. grøn høns + stål. x 100, y 50, z 794

02 / p 10. V steinmur m. innhuk + grøn høns stålør og rekk, P 5 T / S + B - 5 / LP, H busk, m. grøn høns + grøn rekk 249. x 100, y 100, z 794

03 / p 12. V steinmur m. innhuk + grøn høns, P 5 T / S + B - 5 / LP, H rekk m. grøn høns + stål. x 100, y 100, z 498

04 / p 12. V steinmur m. innhuk + grøn høns, P 5 T / S + B - 5 / LP, H rekk m. grøn høns + stål. x 100, y 100, z 794

05 / p 9. V steinmur m. innhuk + grøn høns, stålør og rekk, P 1 LP / A, H grøn høns, 207. x 100, z 780

06 / p 14, p 15. V steinmur m. innhuk + grøn høns / fri, P 9 T / S + B - 9 / LP / 1 KP / A, H rekk m. grøn høns + stål / fri. x 80, z 780

#### BOX 6: quilt

The quilt  
Seven glass bottles  
Coloured fabric

#### BOX 7: drawings

Statement 1; 78 x 106 mm  
Statement 2; 106 x 78 mm  
Statement 3; 29 x 29 mm  
Statement 4; 29 x 29 mm  
Statement 5; 29 x 29 mm  
Statement 6; 29 x 29 mm  
Statement 7; 29 x 29 mm  
Statement 8; 29 x 29 mm

#### Perception space

01/The 35 rooms, 1:200  
02/The 35 rooms and their position, 1:200.  
03/The 35 rooms in section  
04/The 35 rooms, accessibility, 1:200  
05/Perceived and experienced space, room 01-09, 1:100  
06/Perceived and experienced space, room 09-18, 1:100  
07/Perceived and experienced space, room 18-27, 1:100  
08/Perceived and experienced space, room 27-35, 1:100  
09/Detail entrance, Lien 37  
10/Detail shadow cladding, Lien 32  
11/Detail house corner, Gyldenprisveien 19  
12/Detail roof pipe, Lotheveien 14.  
13/Detail corner, Gyldenprisveien 18  
14/Detail three house, Solheim sør.  
15/Detail window, St. Mark's Church, Lien 45.  
16/Detail handrail stair, Lien 76.  
17/Detail portch, Nordre Skogveien 44.  
18/Detail facade, St. Mark's Church, Lien 45.  
19/Deatil garage, Nordre Skogveien 1B.  
20/Detail window, Olav Rustis gate 16,

#### Characters

The entrance  
The table  
The two stools  
The column  
The shelf  
The port

#### Context models

1:50; on stilts  
1:20; on wheels

#### The books

BOX 1: litterature  
BOX 2: writing  
BOX 3: points  
BOX 4: surfaces  
BOX 5: corners  
BOX 6: quilt  
BOX 7: drawings  
Perception space  
Context models  
Characters



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*The works, methods, and literature of the master courses Studio B3 at AHO, and Ateliê Livre at FAU Brazil, had a great impact on the intention of this diploma, to act, react and/or enact a distinct, personal initiative with materials of choice.*



## Timeline

<i>thu 04.01</i>	Clearance meeting
<i>fri 07.01</i>	Hand-in portfolio
<i>sun 23.01</i>	Hand-in social science essay
<i>thu 27.01</i>	Diploma presentation
	<p><i>I spend the month writing the social science essay. The work intends to discuss the behaviors, norms, and events materialized as repercussions of the particularities of space, its shapings, and inherent gestures. The choices made to satisfy our desire to be, directing us to the place in which we are. Through the work, I raise seven questions that I identify as equally important to the profession and education of architecture, as they are to myself.</i></p>
<i>tue 01.02</i>	Workshop w. Pavlina Lucas
<i>sun 27.02</i>	Hand-in project description
	<p><i>I visit the stair with daily rigor. Initially, all the rooms in the stair are listed. The list is subjective and based on my understanding of what can be called a room. Each given a number and description, 35 in total. Giving them names so that I can talk about them, 'this is what they look like and this is how I call them'. This month's work is copying more than making a translation of my own. I'm an observer, getting to know the functions of this place and context.</i></p>
<i>wed 02.03</i>	Hand-in diploma program
<i>thu 03.03</i>	Diploma presentation
<i>mon 07.03</i>	Workshop, sustainability
<i>tue 15.03</i>	Workshop, TTA
<i>wed 30.03</i>	Workshop w. Pavlina Lucas
	<p><i>I visit the stair with daily rigor. Through March I produce drawings, models, and 1:1 works with the effort of associating, illustrating, translating, and transforming the observations made. The two context models are built this month, initiating a series of illustrative, in-scale images.</i></p>
<i>wed 20.04</i>	Hand-in diploma program
<i>thu 21.04</i>	Diploma presentation
	<p><i>I visit the stair with daily rigor. Through April I'm making structures I will later call characters. Together they 'furnish' a room with the forms and norms observed. 28th of April I suffered an accident, breaking both bones in my left arm. The following operations and recovery forced an extensive shift in the pace and making of the diploma.</i></p>
<i>wed 04.05</i>	Workshop w. Pavlina Lucas
<i>tue 31.05</i>	Hand-in project description
	<p><i>With my right hand, I create a series of speculative drawings, layered plans, sections, perspectives, and facades portraiture the memory-image of particular rooms in the stair.</i></p>
<i>wed 01.06</i>	Start off exhibition period
<i>tue 14.06</i>	Hand-in project description + program
<i>thu 16.06</i>	Exhibition preview
<i>fri 24.06</i>	Complete exhibition
<i>thu 30.06</i>	Consensus meeting
	<p><i>Exhibition period spent in the 7th floor.</i></p>





**Ingeborg Katie Åtland**

f. 1994

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*Study*

08.2014 / 06.2016

Campus Hansaparken, Bergen. *Interior architecture.*

08.2016 / 07.2022

Bergen school of Architecture, Bergen. *Architecture.*

08.2019 / 12.2019

Oslo school of Architecture and design, Oslo. *Architecture.*

02.2020 / 01.2021

Studio B3. Body and Space Morphologies: Catharsis. Acting and The Collective.

USP FAU - Faculdade de Arquitetura e Urbanismo, Brazil.

*Architecture and urbanism. Ateliê livre.*

*Work*

03.2016 / 05.2016

LINK Arkitektur, Stavanger. *Intern.*

01.2016 / 06.2016

Design-agency, HK. *Writer.*

09.2020 / 01.2021

Da terra bioconstrução, Brazil. *Carpenter, bio-construction.*

02.2021 / 07.2021

Restoration of villa, Møhlenpris, Bergen. *Carpenter.*

10.2020 / current

a-works | architecture + art, Bergen. *Architect.*

2021 / current

The Interpreters Project w. Nicola Gunn. *Project manager.*

2018 / current

Katie Aatland, Arkitektkontor. *Architect.*

08.2021 / 12.2021

Performing theory, master-course at BAS. *Teacher.*

## THE OSLO SCHOOL OF ARCHITECTURE AND DESIGN

**Mastercourse/ Body and Space Morphologies :**

**Catharsis VIII - Acting and the Collective VIII**

W/ Rolf Gerstlauer, Per Olav fjell, Stiv Kuling/ Jan Gunnar

Skjeldsøy & Anders Eik Pilsk og Julie Valentine Dind.

*Body and Space Morphologies is a research based teaching program in explorative architectural design, acting, sensing and thinking. Based on performativity theories, performance studies, neurodiversity studies as well as phenomenology and perception theories, the aim is to work and deeper investigate primal pre-architectural material, processes, phenomena and conditions.*

**1296 squares.** To act, react and enact on a distinct, personal initiative with a material of choice.

I've been spending time in a chosen situation, in a particular way. I'm an observer in this space, and I document what I see on fabric, on frames, I have carried there. I'm present in this space, a reoccurring act. The formats are bigger than my body. My initiative is to be in this space, and not to be there. I spend time on an island under a bridge, acting on my curiosity for this space. This act lasts six months. When I'm not on the island I deal with the information gathered, the mapping of perception. The making consists of detach fabric from canvas, attach canvas to frame, detach frame from canvas, detach squares from canvas, attach squares to square, detach edge from square, attach squares to squares, detach fabric from canvas, attach canvas to frame, detach frame from canvas, detach squares from canvas, attach squares to square, detach edge from square, attach squares to squares and so on.



Looking for snails



Finding snails



Opening snail



Take pigment from snail

In the first months I bring canvases to the island, where I stay and paint. I start to color fabric with things from the island, snails and moss. I rip all the canvases and dyed fabric into squares and then I sew them together again.





## SCHOOL OF ARCHITECTURE AND URBANISM OF THE UNIVERSITY OF SAO PAULO, BRAZIL

*Because the Covid-19 pandemic hit Brazil hard, spring 2020,  
self-initiated observations, biking around town, and following  
writing became the semesters main work.*

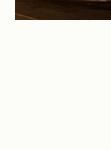
**Comemorativo.** *Intuitive tanker og observasjoner av São Paulo i karantene, sett frå ein sykkel.*

Dette er ei dveling om einsemd, byen, dens utfall og mine slutningar. Konkuransen besvares skriftlig. Dette er eit slag for den skrivande arkitekten eg sjølv saknar og med tru på det forløysande i det som er gitt ord. Viss me ikkje kan fortelje kvarandre historier om verda, vil me ikkje sjølv kunne begripe den. Eg stillar spørsmål til kvifor arkitekten ikkje skriv lengre, om hen undrar i andre format. Det er nok å undras om. Byen, det siste tiår, pregast av konstruksjonar som ikkje undrar seg. Desse romma tillét ikkje at noko nytt blir sagt. Det er ein opptreande som gjentek seg sjølv. Arkitekturen er, like mykje som den er for. Ein kropp, som verktøy for andre kroppar. Om dens eigen kropp skulle bli viktigare enn bebuarane ville me løyet til oss sjølv. Om arkitekturen skal verne om verda, kan ikkje bygget skiljast frå språket, for språket kan ikkje skiljast frå verda utan at verda skiljast frå seg sjølv. Lik språket må arkitekturen halde fylgje med dei stadige endringane i oss, kulturen og konteksten. Arkitekten står med ansvar ovanfor den umogeleg oppgåva å kontinuerleg formulera eit nytt bilet av verda. Ein kan ikkje formulera ein ny stad i gamle språk.

Notida er vanskeleg å gripe om. Det kan simpelt være fordi det finst utal ting å einast om, om ikkje; mindre mogleheter til å gå kvarandre i møte. Vanens funksjon er uungåeleg. For ein kan einast om at ein manøvrerer mellom og gjennom konstruksjonar. Skaping av rom og romsekvensar har lenge vore offer for konvensjon og latskap. Det har blitt bygga for byggets skuld, og for kroppens (ytre) dimensjon. Vidare kan ein ense at det fanst ein funksjon ein ikkje lenger held. At ein har blitt fråtken noko i alt ny-leik som er gitt oss. Me oppheld oss i ei tid då arkitekturen me har levd med dei siste tiåra har begynt å syne konsekvensar. Einsemda har mange heimar. Ein diskusjon om einsemd blir fattig om den skal reduserast til fråværet av mennesker. Eg definerer einsemd som det å miste sin funksjon. Me er lært opp til å være arbeidskraft. Ein flytta til byane for å jobbe, produsere og opparbeide. Arbeid er kjent som meiningsdanner, og noko me kan være saman om. Store delar av 2020 har ein vært aleine om, og mange er fråtekne moglegheita til å utføra den tildelte funksjonen. Samstundes er det ei tid for bevisstheit rundt byens veikskap. Om behova for å bli værande i byen kan utførast over nett, og utan aksess til mennesker og hendingar, kva er det byen tilbyr angående helse, utvikling og velvære? Einsemda har blitt ein karakteristikk av byen.

Eg ynskjer å setje lys på det dagsaktuelle, å miste sin funksjon. Ei dveling om byen og objekta i den må være ei dveling på kulturellt nivå. Intensjonen er å fortelje om dei urbane fenomena og gjenstandar som stillast ut og ut-stillast i det offentlege rom. Dei er tenande, men blir også tent. Eg ynskjer ikkje å kome med konklusjon eller løysing. Dette er ikkje ei nøtt å knekke, men ein tendens godtatt i bytte med byen, hierarkiet, og aksess til all utvikling og oversikt. Eg påstår at einsemd er eit kompromiss av byen, nettopp fordi me kom hit for å produsera. Og då vanen forlot oss kunne ein spørje seg sjølv om ikkje me også hadde mista vår funksjon.

*Dette arbeidet vann 2.plass i Afagprisen 2020 og er publisert i ArkitekturN 06/2020  
og Røyst #19-20.*

events-	produced ,	positioned,	sustained,	put,	left,	rejected,	seen ,	arranged,	surveilled,
	permanently in the city, site-specific with a long time-frame.	in the city, nomadic, not site specific, quick, not necessarily repetitive	elements added or removed in aim to support existing event	in the city, left in the public space for no one to pick up	elements dumped by people, to be picked up by others	furniture, their usual use have been called a risk and then rejected.	events watched, passed, happenings happening.	repetitive, site-specific, time-specific event, shorter time-frame.	events of social control and watching.
									
									
									
									
									
									
									
									
									
									
									
									

27/04

Det er ei svær skulptur forma som ei hyene, plassert på ein blindvei under broen over til Jaraguá.



30/03

Innføringa av karantenen gjorde meg igjen bevisst på gata. Menneska går ikkje, på same måte og mengde, men gatene var framleis reine og reingjort med same uthald som me kjende til frå vanen. Reingjeringa av gatene er eit arbeid, del av det eg kallar oppfunne arbeid. Dei oppfunne arbeida er ein invensjon av hierarkiske system der eit par hender vasker eit anna par. Gatens bruk, i normaliteten me kjende til frå vanen, blei kalla utrygg og me søkte ly i bygd form. Ikke den ly me kjender til, som beskyttar oss mot klimatiske forhold, men ly som beskyttar oss mot det kollektive oss. Bruken av gatene som var i vanen forlot, og andre, eg kallar dei nye, entra. Ikke ny i form av ny-leik, men ny i form av at dei ikkje forlot då det blei bedt om. Ikke naudsynleg med ynskje om opprør, men av moglegheiter på hånd. Det er dei som blir igjen, vedlikeheld og tek vare på det som tilhøyrar oss alle. I det skiftande hierarkiet av gatens noværande deltagarar fekk dei derfor ny posisjon. Tross dette, er gatens funksjon den same i denne nye normaliteten som vanen endå ikkje har teke bolig i.

15/4

Det er eit bord bunden til ei lyktestolpe på hjørnet av Rua Franca og Rua Holanda. Det er eit bord for vakten. Artefakten tilhøyrar det eg kallar oppfunne arbeid. Vaktene vokter dei velstående nabologa. Dette området kallast den europeiske hagen. Vakten venter i eit rom bestående av fire vegger, laget for stolen. Ein av veggane er også ei dør. Menneska går ikkje i desse gatene lengre, på same måte og mengde, men dei er framleis vakta med same uthald som i normaliteten me kjenner til frå vanen.



15/4

Heimen er i endring. Denne introverte stadt, er nå også eit rom for verda. Når ei overvekt av daglege gjermål er mulig over nett, og orda ein lyttar til blir distribuert i skrevet medium, burde nok vært reservert det fysiske format? Å sjå gatemusikanten var ein lettelse. Det tyr til linjene ein har sett før, det ein allerede kjenner til. Kva er permanensen av vår kultur? Ein kan lure på om den i det heile tatt har permanens. Me lever ikkje på ein måte som er varig, som me eller komande generasjonar kan gjenta. Det er kanskje også del av einsemda.



30

08/05

Jeg kan både se og selv, og se meg selv bli sett.



18/06

Eg bur i eit bygg på tretten etasjar. Det er seks dører i kvar etasje, og eg forventar at fem av dei førar meg til kjøkken, senger og bad. I første etasje finst eit hus. Der bur ein mann og ei kvinne, kalla celadores. Dei har passa på bygningen i åtte år. Dei bur inni det dei vakter, og dei vakter eit hus for husa. Også dette kallar eg oppfunne arbeid. Det tilhøyrar hierarkiske system, men i denne samanhengen vasker den eine handa den andre handa.



03/05

Ein vakt som vokte hagen knyt garn. Han at han har familie på pandemien har ikke være der og fiske. normalitetten me v starta med løftet f me høyrar til vanen kome tilbake til os vanene vil måtte unne regler om kvar på kva for ein måte er i dansen, mellom og biletet av kysten å måle avstanden til Vaner vonde å vanene vil måtte unne regler om vår med dei andre kro sju vekene haustan blant minna om kvar endå ikkje anerkjend. Normalitet krev varigheit. Frå vind dei vanen. Frå vind venter vanen.

CV/ portfolio

g bli sett, og se meg  
v se, og se meg



29/06

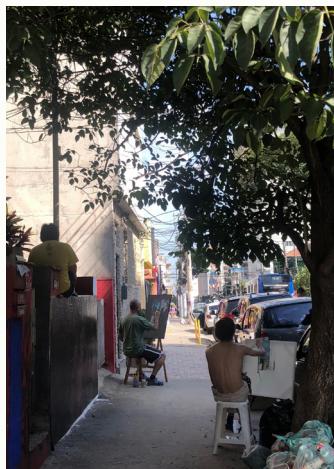
Denne karantenen og medfølgande stillstand gjør det klart kva som er menneskets stokk og stol, kor noko er fullkomment fyrst ved bruken. Byen pregast av konstruksjonar som ikkje undrar seg. Desse romma tillét ikkje at noko nytt blir sagt. Dei etterliknar handtaket, tralla og benken, som er laga for handa og blikket. Om det er bruken som utfoldar benken eller benken som utfoldar bruken, vil det verken legge til eller trekke frå dens betydning. Det er ein oppetreande som gjentek seg sjølv, eit skall som ut-tømmes, og vil berre stå i varigheita av dens fysiske form. Den ber oss om å fatte meg. Andre strukturar syner vitalitet og opptrer sjølv når dei overlastast til seg sjølv. Opptrer lik eins i minnet. Når ein går byen, nektar nokre konstruksjonar å fordrive fordi dei utgjer byen. Dei manifesterer seg sjølv dagleg, i dens historie, dens væren og minne. Desse strukturane lovar ein normalitet, ei fornemming om ei tid. Førebuinga til normaliteten me var vant til, starta med loftet frå minnet om at me høyrar til vanen, og vanen vil kome tilbake til oss. For ein struktur kan ikkje nekte for at minnet ikkje berre lagrast i tanker, men også lagrast i form. For ein struktur kan ikkje nekte for at eigarskap ikkje berre lagrast i handa, men også lagrast i blikk.



er den europeisk  
Han fortel meg  
på kysten, og når  
ssert vil han igjen  
Førebuinga til  
ar vande med,  
rå minnet om at  
n, og vanen vil  
s. Eigedom til  
nderkaste seg  
og når, kven og  
e. Eg og vakten  
n garn, greiner  
m, då me prøver  
mellom oss.  
de. Eigedom til  
nderkaste seg  
kropp sitt spel  
ppane. Dei siste  
spenning i byen,  
ardagen og det me  
nner som kvardag.  
ane, som krev  
auga sine, ventar  
dauga, der

15/4

Fire menn malar i Rua Fradique Coutinho. Dei fortel meg at dei prøver å møtast på onsdager. Dette er ikkje ei ny oppfinning. Dei malte saman før karantenen også, men det er ei ny-leik som følger med bevissttheita om avstand. Tross dette, er gatens funksjon den same i denne nye normalitetten som vanen endå ikkje har teke bolig i. Normalitet, som vane, må øvast og fornyast. Eg tror desse nye kollektive vanane vil vekse frå kultur. Det visar seg at me er, og treng å være, i større grad kontekstuelt lausrivne i fleire instansar.

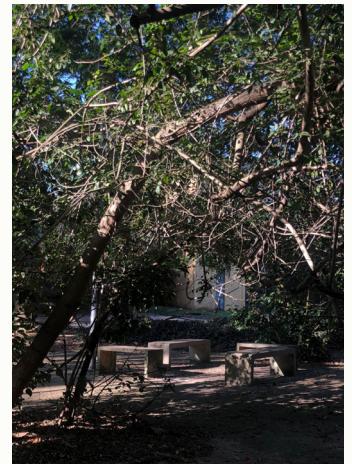


19/07

Karantenen sine forbod gjorde oss føyelege for minnet. Minner om gestar, fakter og dei offentlege romma med sine objekt og deira selsomme spel seg i mellom. Om scenografien og landskapa. Kvifor nokre av dei oppfordrar oss til å fortelje kvarandre historier om verda, slik at me sjølv kan begripe den og romma i den? Rom som tilhøyrar andre rom, som tilhøyrar oss alle. Læra om desse romma er blandt dei u-lærbare ting. Navngi dei, slik at dei kan talast om.

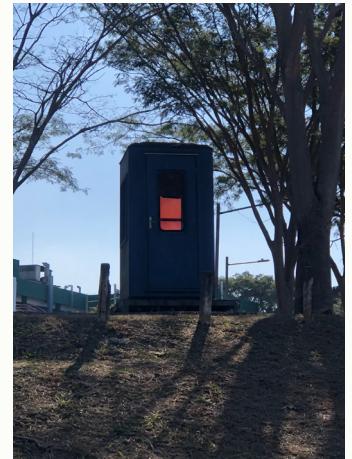
03/08

Dette er lange dagar, då ein (igjen) har blitt observatør. Eg tenker at eg er den delen av byen som kan iaktta seg sjølv. Betrakta det som er rundt oss, men det som me samstundes veltar om. Tross alt, er eg ein inngrødd del av verda som aldri kan sjå si eiga verd utanfrå. Mitt arbeid har same forhold til byen som auge har til eiga netthinne. Og kor mykje kan auge sjå? Eg ser på mennesker. Kvifor svingar dei ikkje med armene når dei går? Det offentlege rom er møblert, og ein møblerer seg inn. Kven er ein i rommet? I desse gestane ligg kultur. Alle dei ventante benkane, kva vil dei være? Stein vil være stol, asfalt vil være granitt, men klarar det ikkje. Eg latar som om det eg betraktar kan betrakte meg, slik at tinga kan kome til sin rett. Bruken av gatene som var i vanen forlot, og andre, eg kallar dei nye, entra; å sjå og å sjå etter. Byen kan minne eit museum, fylt av tidlause dyr, og me syntest også å ha blitt tema. Me godtok skikken til den besøkande, som kjem og gjeng, så forsvinn.



30/04

Skallet, kalt guarita, for oppfunnet arbeid. Guaritaen vokter Av. Professor Lineu Prestes.



## BERGEN SCHOOL OF ARCHITECTURE

**Mastercourse/ Exploration in ocean space III,**  
**A choreography for Norskehavet/ the Norwegian Ocean.**

W/ Nancy Couling and Vibeke Jensen.

*Using an established methodology combining artistic and scientific methods, together we learn how to read the Norskehavet in a holistic way – trace it back to Vestland and further on to the connecting Arctic Ocean, Atlantic Ocean and Barents and Greenland Seas. A Management plan for the Marine Environment of the Norwegian Sea has been developed by the Norwegian Ministry of the Environment, however this plan concerns only the Norwegian part of this sea, and not the marine territory of neighbouring Iceland or the Faroe Islands. Based on, and inspired by readings, students will interrogate and renegotiate this plan, identify protagonists, and explore how these protagonists can steer the open development of project proposals.*

**The other 90%.** As a shared interest, we found the curiosity to spend the rest of the semester focusing on the unique gestures dictated by a particular material, as a way of working. Metamorphic rock, its formation, following craft, and ways of working become our points of departure. Stone, on top of stone, sediments, soil, sand, minerals, lava, and ash; the crust, faults, cracks, hills and craters.

What differentiates life from the inanimate physical world? Our reflections around their capacity to act. We seem to be unable to conceptualize its way of life, lacking tools to take in its vast scale of time. Can we claim stones lack of animacy just because our lifespan captures a fragment of the lifespan of the making of mountains. That the production of land and underwater land are dead made, the product of mineralizing force.

While stone demonstrably does change over time, including things that are like digestion, reproduction, death, even “perishing,” they do them in ways that are too alien to be seen as linking them to the animals and plants that medieval ‘philosophers ranked below humans on a continuous scale of life, of soul.







In reading the nuances of slate, understanding its content, its quality, but also its cultural context. Through words used for hundreds of years, to describe stones, tacit knowledge lays imbedded. But also by means of abstraction, by distancing oneself from the object, by the means of printing, making a translation to see what's already there, but through a language, in this way, a new storie emerges of how the stones have moved and defined the landscape, how it breaks, splits and chips, bends, erase, and scatter.



f: John Bernhard Rekstad

The conclusion, 90% of the stone extracted from the sites visited are excess, deposited on-site, creating new landscapes. The natural resources of slate can see an end in sight and the masses of surplus, frowned upon by professionals, deficient for structural purposes need to find new uses. With the intention to produce a structurally self-standing wall, we have been casting, waiting, washing. The tests show surplus from the quarry in Oppdal, as aggregate in a concrete mass.

*Frames in wood, slate in the frame, concrete between stones, wait 20 hours, remove half the frame, wash them with water and let them dry*







