



MOVING IN

Prediploma 2020

In this diploma we are moving in to a discussion of the way of working with architecture. Therefore we move into discussions and contexts. Eventhough, this predeploma is mostly a collection of what we are moving in *with*. These topics and tools we have in our pocket is only a place to start and a way of understadning:

Prediploma 2020

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Every generation confronts the task of choosing its past. Inheritances are chosen as much as they are passed on. The last depends less on «what happen then» than on the desires and discontents of the present. Strivings and failures shape the stories we tell. What we recall has as much to do with the terrible things we hope to avoid as with the good looking past and instead conceive a new order? When is the time to dream of another country or to embrace other strangers as allies or to make an opening, an overture, where there is none? When is it clear that the old life is over, and a new one has begun, and there is no looking back? From the holding cell was it possible to see beyond the end of the world and to imagine living and breathing again?

- Sadiya Hartman, *Lose your mother*

APPROACH

In recent years, there have been structural changes in how history is understood and discussed. This change is turning the theoretical discourse about architecture upside down. Some months ago a press release from art historians at the Department of Architecture at Yale declared that they had chosen to change the teaching program for the introduction courses at the Architectural Studies. This change reflects the new way of understanding architecture - no longer a linear narrative in which architecture is seen as a continuous line where one building follows the next, but an idea of an history of architecture based on groups. By doing so, the history of architecture is less understood as classic western storytelling, focusing on a narrow range of architecture and ideas, but is rather seen as an expanded understanding of architecture, telling complementary and diverse stories.





THE WOMEN

When we were children, our teacher told us the story of a fisherman called Einar. He lived in the northern Norway, and every January he and his brothers went to Lofoten to fish. Our teacher told us heroic stories of how the fishermen had to fight the ocean, and even other fishermen sometimes. There were no women in these stories. And this was never questioned, as it was just one of many stories told from this perspective. The life and work of women in these communities of fishermen and farmers were never told. When we read about their lives today, the stories we heard in our early childhood are slowly understood in a new perspective. The women in these communities had the main responsibility for the domestic duties, the farm and the home, for months every year. They had to take care of the animals, the home, and the kids. And they had to prepare and maintain the equipment for the fisherman.

One story that particularly impressed us was the story of the boat carpet. The carpet protected the fishermen from the cold, wind and water. It took over 400 hours to weave this carpet, and it was worth as much as an excellent dairy cow. The fisherman could not go fishing unless he had the carpet with him. A lot is written and told about the fishermen's boats, but almost nothing is written about the carpets. It was worn out and forgotten.

EVERYDAY

In recent years, similar things have happened in other fields. Old ideas about who and what the story is about are challenged by new ideas and new voices. By having a critical approach to old notions of the canon of architecture, new space is made for new ideas about architecture. By exploring how history can be expressed, we can understand that the process itself must change and therefore also the built result. This is not just a theoretical problem. It should also be discussed as a practical and build issue.

In our diploma, we want to try to make sense, in a productive way, of the gaps and silences of history. How can the everyday life of women in the north of Norway change the way we look at building a house for a family today? By trying to tell different stories, and reflect them back into architecture, the project we will try to up a "slow argument". An argument that tells many stories but as a whole reflects a more complex and diverse story. This way of working will force us to retake our steps, to do things differently the second and the third time.

TOOLS

Tools are often understood as of practical use or as something that makes life easier and more efficient. The three main tools we have decided to work with in our diploma are chosen to make the project efficient or easier to grasp. They are more tools in ways of seeing and understanding the questions we face



DIFFERENT VOICES

«The reason for this difficulty lies in the fact that, despite what many in the field of architecture would feel comforted to think, architecture is not a neutral medium waiting to be activated by any political agenda. Architecture, in its capacity to materially enforce the location of bodies on either side of its lines (paradigm of the wall), impose trajectories of movement (paradigm of the corridor), or grant spatial access to some and refuse it to others (paradigm of the door-key apparatus), can be perceived as fundamentally violent.»

- Lepold Lamberd, Funambulist

Architecture is constantly encountering other professions. It may be argued that if pure architecture exists, it's only in drawings and models. The built architecture that exists is based on the thoughts of a variety of different disciplines. This way of understanding architecture gives, to a large extent, the architect the task of navigating different ideas about what is important and not. As architecture students, we have been taught that we are the source to all the answers in our projects. The architectural education is built up on an individualistic view, where we as students are set to answer the complex tasks we are given.

In our diploma we will try to encourage discussion with other disciplines. This initiative will, we hope, give us the opportunity to consult with people with different voices in different matters of importance. The matters we will discuss are not necessarily only about built architecture, but also related discussions about the city. It concerns the question of who the city is by and for. By understanding architectural issues as processes, where the architect is just one of many voices, the distance between the architect's desk and the built city changes. Therefore we argue for the need for a wider range of voices in the architectural process.

DOUBT

Trying to understand is constant work - it reflects the need to doubt. We need to doubt what we don't understand, but also what we apparently do understand, because of the personal or normative truths we uncritically follow. Often, one does not want the doubt, the notion of doubt has a negative resonance. But doubt also makes one continue. In the space between what one knows and does not know, doubt lays and it stretches the thought further. One often wants to finish the thought so we can place it at a safe distance from doubt. That is why we often use clearer concepts to clean up.

“Between control and risk is the doubt and here we need a common world.. It is this common world that is the basis of a space for work and life” writes Adrienne Rich in “Conditions of work: a common world of women”. We understand the need to build a common world for women: «it's about the need to change a common line, not a parallel one». One issue will not stay a singular issue if it evolves around a structural problem and if we have a common world to build it on. There is room for doubt in such a world. We need this doubt to understand the breadth of the history that has not been told and the values we have built on this common man's world.

In the common world there should be doubt. We think it's in the doubt we can find the imagination. We want to challenge the universal or what we already know. So we ask: what does it take to put things together in new ways? Imagination is not just about imagining the magic, but imagining the reality we live in with other rules and contexts.



EXAMPLE

«Examples, in short, do not happen, they are made»

- John D. Lyons

In architecture, the examples are buildings. Large and heavy buildings are given as examples to architect students in order to design the house of the future. The examples hold an important position in architecture as in many professional traditions, and are often presented naturally and as a matter of course. Since the example is just an example, it is easy to overlook what power or motives it may have. In architecture, this is true both in a completely physical sense, as the examples are not only text or drawing used and reused (and thus created), but also physical objects that remain standing, sometimes for a millennia.

The examples come in many forms. The underlying premises and how they are used is often obscured and difficult to decode. Since the example in its nature means that it is one of several, it is also easy to hide behind not being the only one. One way to take the example apart is to look at it as either an example or an illustration. If the example is seen as an example, it can be said that it is a simple phenomenon whose job is to represent or embody an idea. The example thus becomes a model or guideline for the idea or the presented.

If you understand the example as an illustration, a particular case it will first and foremost refer primarily to other individual cases of the same variety. Narrative statements that make something concrete, something private in the world. These narrative examples may be historical, factual or fictional, but the point is that they serve to support or illustrate a general statement, rule or truth.

TO MAKE/ TO DO/ TO BUILD/ TO HABIT

In the beginning of the book "A Room of One's own" by Virginia Woolf, the protagonist sits by a river thinking. She fishes a thought that is a small fish, but when the fish comes out of the water it is quite small and not very exciting, so she lets it out again. As soon as it comes back into the head it becomes more and more exciting. She gets up, with her head full of fish, running for lunch. To save time, she takes the shortcut over the grass, and a man stops her and points strictly to the walkway. The fish disappears from the head.

We want to have the possibility take the fish up from the river many times before we use it. Then we can use the fish as a tool that empower the work over time. Moving into a theme, and using it as problem, an idea or a place is about making a new habit. To do and use is an input for understanding, and when we build things we do and inhabit. When something becomes completely physical it also becomes usable and we can respond to what exists. In this lies both play and seriousness. In this work, the fish can grow, and perhaps as we build and produce, the fish can become clear to us.

Ornament is one example of this engagement. Use and ornamentation often seem to be a contradiction. We see them as engaging and productive. The ornament is something that is not absolutely necessary for use, it is not entirely rational, but which comes from a need for engaging. In this way it is directed more towards the persons. We have the idea that one can compare ornamentation with the homely, because it is not "minimalistic" and therefore about something more than the absolute necessities to live a life. Ornament reminds us that life and those around us are more complex than a clear division of leisure/work, use/decoration, individual/shared. Ornamentation resists reducing life and values to outstanding utility.



SPATIAL BRIEF

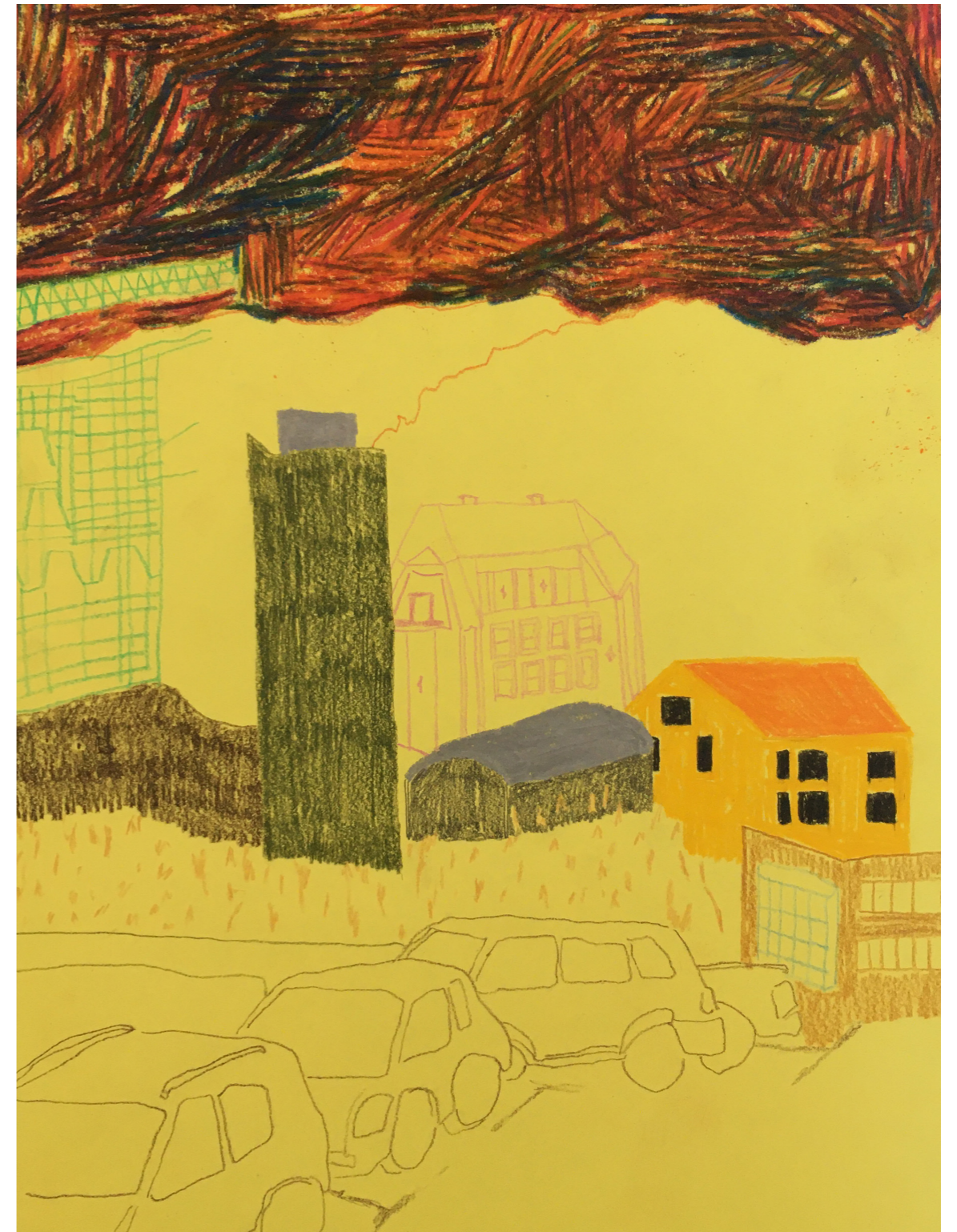
Context/ Økern

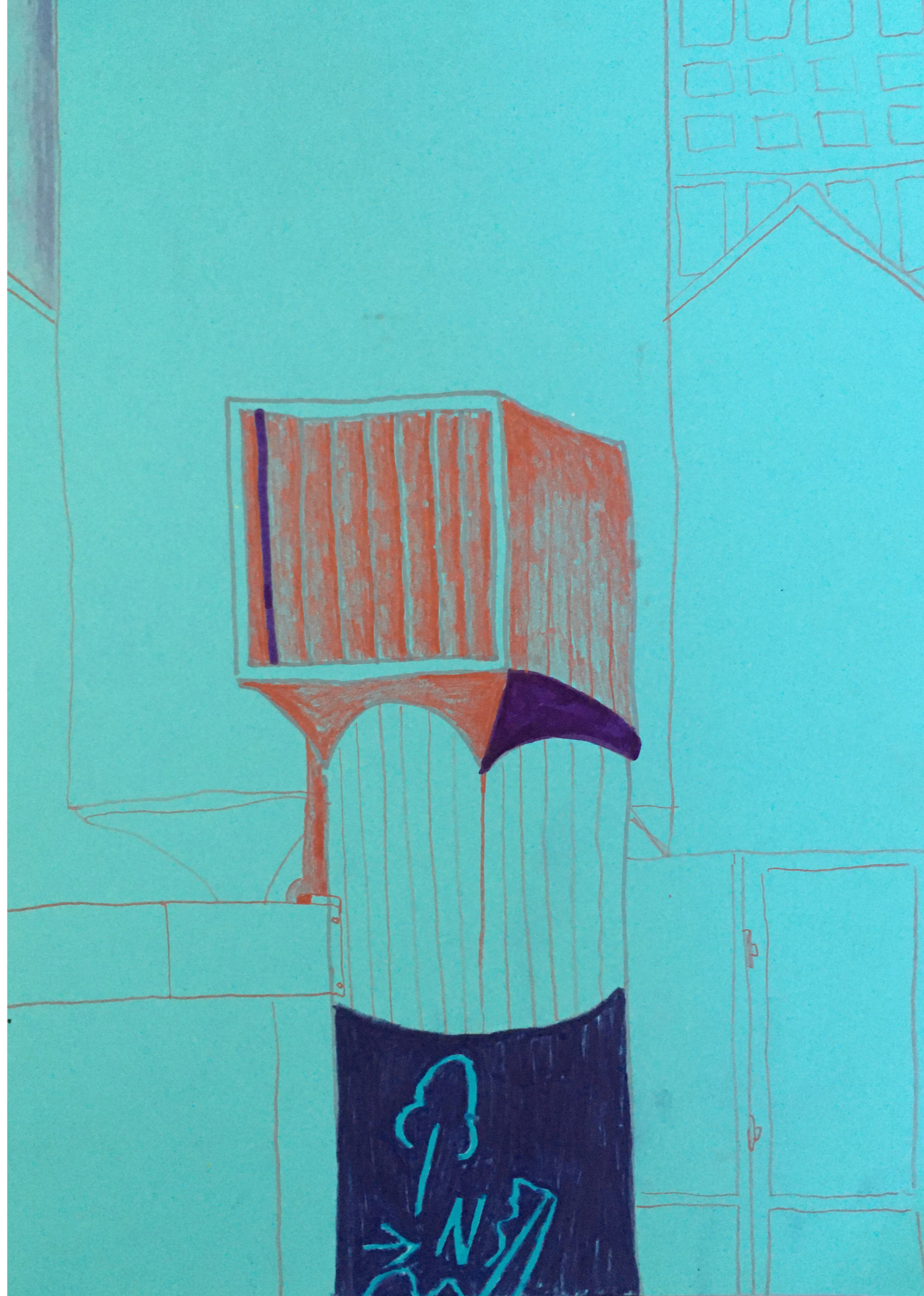
The diploma project will try to put the theories and tools we have produced into practice. We think of it as a step in moving out of a given educational framework. Nevertheless, the diploma is not an act to test the tools we have made in a specific architectural design work, but rather to discuss the tools and methods in an actual context, with actual issues on site. Økern is a place in the city that we have been interested in for a long time. This context is in a sense our way to move into a problem.

Økernsenteret is a large high-rise building at Økern that is at the center of a major development of a new part of Oslo. In this way this place raises many basic and important questions and discussions that we are interested in. We wonder how to approach such a development of housing, neighborhood and city life. Discussions about who should be listed in such a development becomes important. In addition to being at the center of a discussion about the development of a whole new area, the preservation of buildings in the city is an obvious discussion. Like many other historic buildings in Oslo, Økernsenteret also stands for decay.

Økern is located in Bydel Bjerke and is in the midst of a chaos of a traffic system, subway, industry, new and old residential areas and schools. There is a lot going on at the site and it is a place that is difficult to grasp, also bureaucratically and in planning of the place. We have been regularly on site during the spring and in hope to understand more about the place, we have been drawing the different days and situations we have had on the site.

Our diploma is a theoretical project, but has a practical attitude, by moving into the problems on the site. Økernsenteret is in the middle of a discussion of the city's social, political and sustainable challenges. There is a need for interdisciplinary discussion about the place. How do the different disciplines in the area look at this place? What is it that makes many architects believe that Økernsenteret is a beautiful building? And how is the narrative used to understand and talk about Økern? We will try to build a room where there is space for a discussion about the site, but also the subject of architecture. Moving in at Økern, in different ways, gives us an understanding of how we can grasp the architecture and our working methods. Økern is an example, but also an actual place we move into and engage with.











SCHEDULE:

PHASE ONE: MOVING IN

By moving in we need to know the theme and context of the approach.

- Create our own workspace.
- Get to know the context and subject of our themes.

PHASE TWO: EVERYDAY

In the everyday we use of our tools and make the theoretical and practical issues a part of the everyday.

- Talking to different people and interdisciplinary subjects to conversations.
- Concretizing context and content.

PHASE THREE: MOVING OUT

By moving out we need to see how the content from the everyday is related to each other.

- discuss the relevance of the specific and the general in theory and actual context.

PHASE FOUR: MAKE YOUR SELF AT HOME

When we make our self at home we need to own the material in our own way and to make it public.

- invite to public dinner/exhibition/lecture.

WHOLE SEMESTER: COME ACROSS

Allow us to do what we come across.



SUBMITTED MATERIAL

OUR WORKSPACE

We want to make our own space to build and talk about what we do.

DOCUMENTED WORKSHOP

We want to talk with different people as councils of topics. inside and outside the architectural subject.

TOLD MATERIAL

We want to understand what we are searching for through the act of building, drawing and writing.

COLLECTED VIEWS

We want to continue a series of interviews: About women who hold on tightly to their thing.

PUBLIC PERFORMANCE

We want to take part in the public discussion in a way the project suits.



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