

TO BEHOLD

Program



PRE-DIPLOMA REPORT

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INTRODUCTION

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Title: TO BEHOLD

Initiative: I wish to collect.
Different things that speak to me.
To collect artefacts and naturally occurring phenomena,
from a landscape in constant movement.
Gently collecting little treasures, keeping them safe in my hands.
Until I make something for them to live in.
Different containers for each keepsake.
Exploring what a beholder might be.
Beholders for transport, preservation, displaying or maybe hiding.
Exploring the relationship between the collected, its beholder and the collector
(myself).
Placing the beholder and its artefact side by side.
Or adding a new artefact to the beholder.
Making a family of keepsakes and beholders living together.
Acting on each other, with each other.
Returning the beholder to the landscape.

beholder - container - vessel - skin - shell - space - house

FIELD OF RESEARCH

Questions: How to collect something that is constantly changing?
How to collect a natural phenomena?
How long will the collection be contained?
How to preserve something forever?

Should the beholder grow, shrink or change with its content?
Should the beholder grow, shrink or change with its surrounding landscape?

Idea: It seems like everything is speeding up,
constantly moving faster and faster these days.
People with flickering eyes focused on flickering screens in their hands.

The landscape is in constant motion, shifting, pulsating, growing and fading.
From tide to ebb, from spring to summer.
Oceans rising
and temperatures increasing.
Patterns changing and overlapping.

Where does the human and its beholders belong in this pulsating landscape?
Or what might the relationship between these be?. I wish to explore this by
collecting.

POSSIBLE SITE 1

Landscape *Shore-line*

Location *Lista*



Aerial photo 1:40 000

POSSIBLE SITE 2

Landscape *River*

Location *Nitelva, Øyeren*



Aerial photo 1:40 000

POSSIBLE SITE 3

Landscape *River*

Location *Akerselva, Oslo*



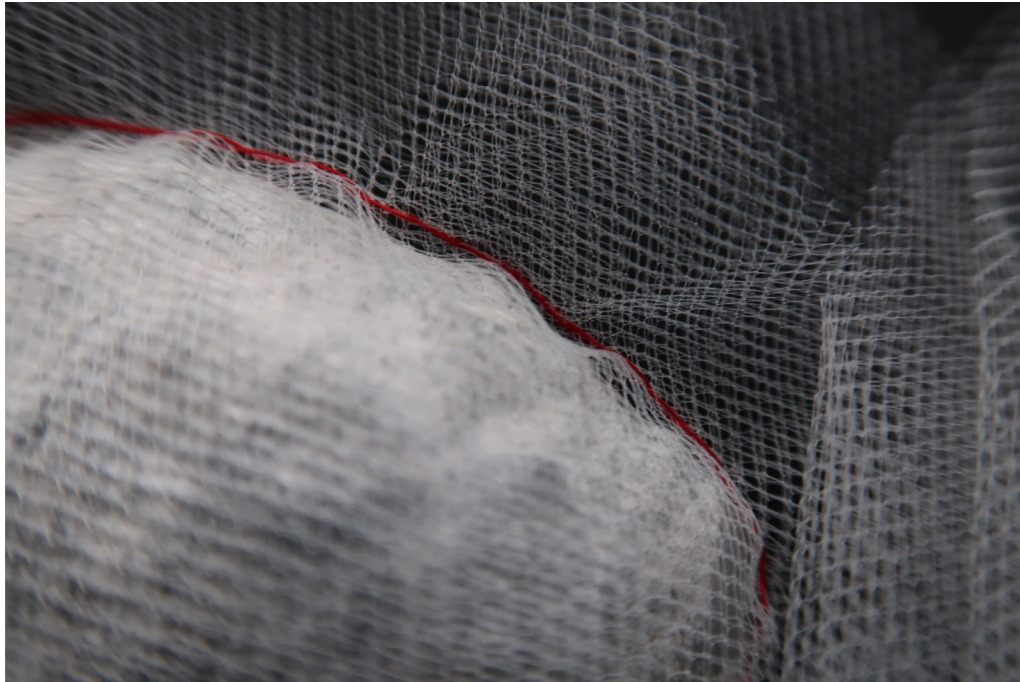
Aerial photo 1:40 000

MATERIAL

Physical models	3 + final beholders + other sketches
Drawings	3 + Plan 1:100 3 + Section 1:100
Illustrations	1 "as built" illustration per beholder 1 "future" illustration per beholder
Book(s)	The keepsakes The beholders Photos Referances Quotes Text
Video	Collection of clips of motions in the landscape Moments in time
Collection	Physical collection of keepsakes from the landscape
+	
Pre-diploma book	Book of keepsakes (spring 2020)
Pre-diploma video	Landscape fragments 12:00 (spring 2020)

SCHEDULE

July	Visiting possible sites and selecting site
August	Course start diploma Visiting selected site and collecting keepsakes / natural phenomena
September	Making of physical models
October	Visiting site again and possibly collecting more Making of physical models and illustrations
November	Making of illustrations and drawings
December	Making of books Handing in work
January	Final presentation



"You may be thinking that a bag is just a thing in which to put other things. And you're right, of course. But that's what makes them so extraordinary. A bag has no intentions or desires of its own, it embraces every object that we ask it to hold. You trust the bag, and it, in return, trusts you. To me, a bag is patience; a bag is profound discretion.»

- Yoko Ogawa, *Revenge*, Sewing for the heart

METHOD

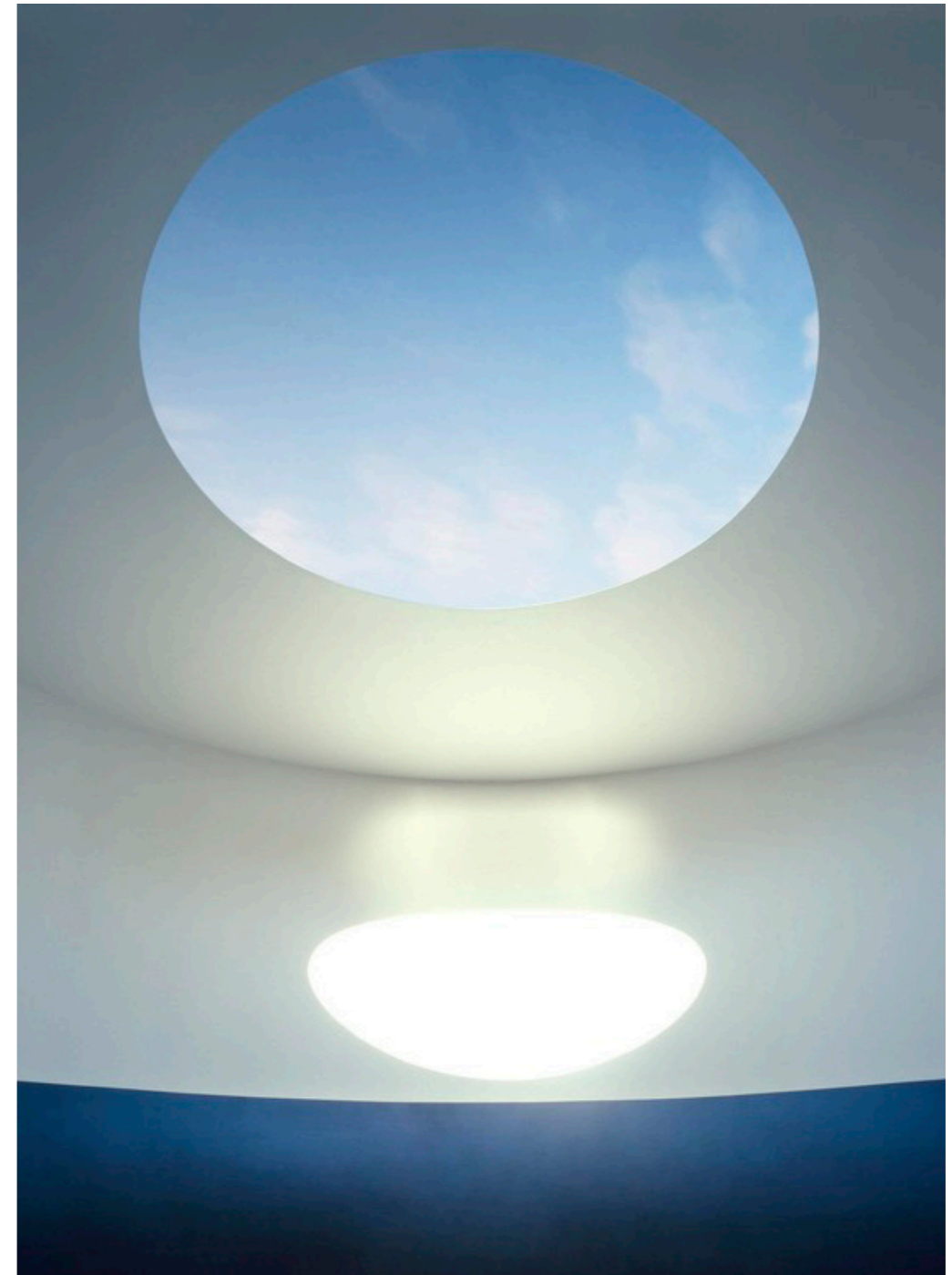
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|---------|--|
| Phase 1 | Discovering the landscape by collecting physical keepsakes that I can take with me. |
| | Discovering the landscape by collecting photos and videos of natural phenomena. |
| Phase 2 | Intuitively working with the landscape by making physical beholders/containers/spaces for the different keepsakes to dwell in. |
| | Intuitively working with the landscape by making digital beholders/containers/spaces for the video to dwell in. |
| Phase 4 | Discovering what the beholders might be by making illustrations. |
| | Discovering what the beholders might be by writing. |
| | Discovering what the beholders might be by taking photos of the beholders. |
| | Discovering what the beholders might be by drawing plan and section. |
| Phase 5 | Combining text and photos in book(s). |
| | Combining physical models, video, books, illustrations and drawings in final exhibition. |

REFERENCE PROJECTS



First Garden, 2015 ->, collection by Magali Daniaux and Cedric Pigot and structures by Stiv kuling architects.

Photo: <http://daniauxpigot.com>



The colour inside, Overland partners + James Turrell, 2013 Texas

REFERENCES

Books

Boundaries, Maya Lin, Simon & Schuster, 2000

The Ring Finger Specimen, Yoko Ogawa, Shinchosha, 1998

Revenge, Yoko Ogawa, Vinktage, 2014

Vårherres palett - Lista, Arne Espeland, Klokkhammer forlag, 2008

WORKS



Still from movie, Landscape fragments, spring 2020



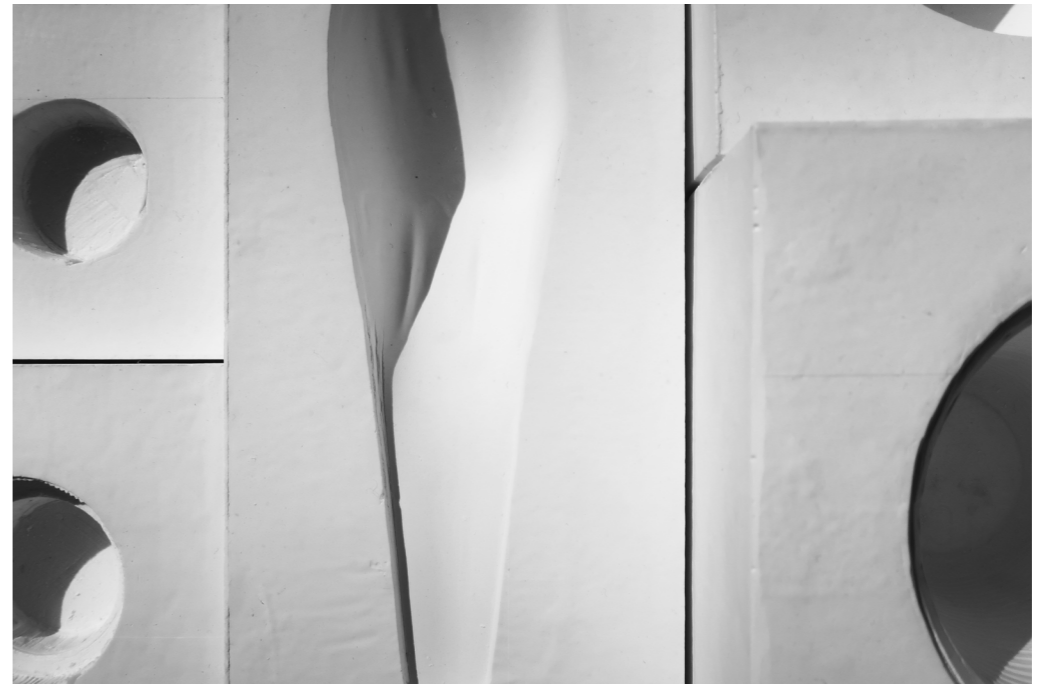
Coastline keepsakes, spring 2020



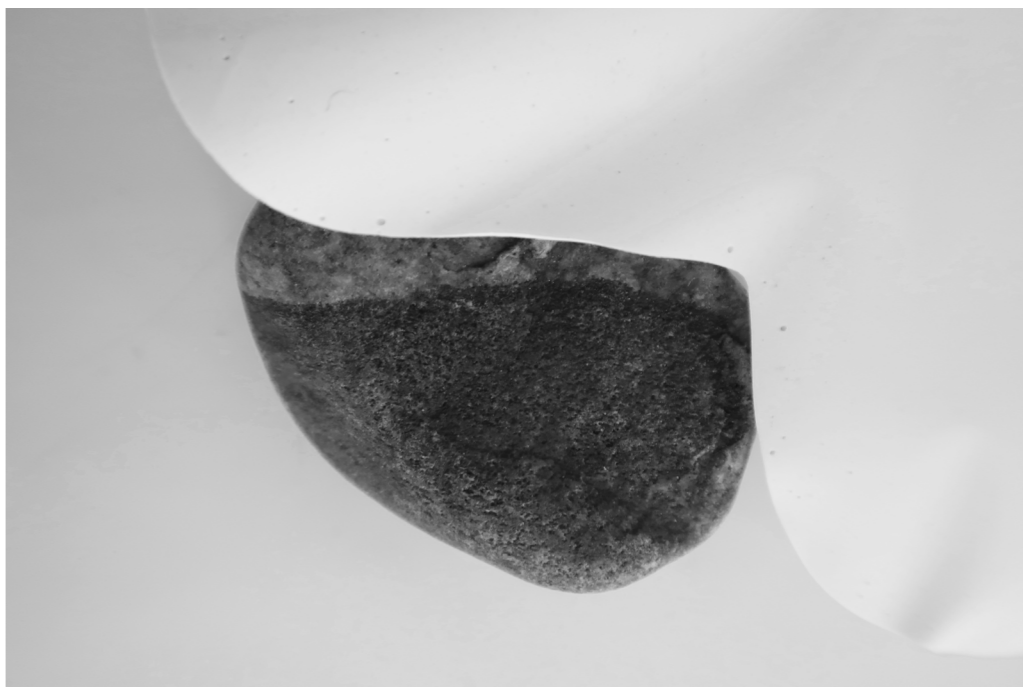
Projecting collections, spring 2020



Coastline keepsakes, spring 2020



Coastline keepsakes, spring 2020



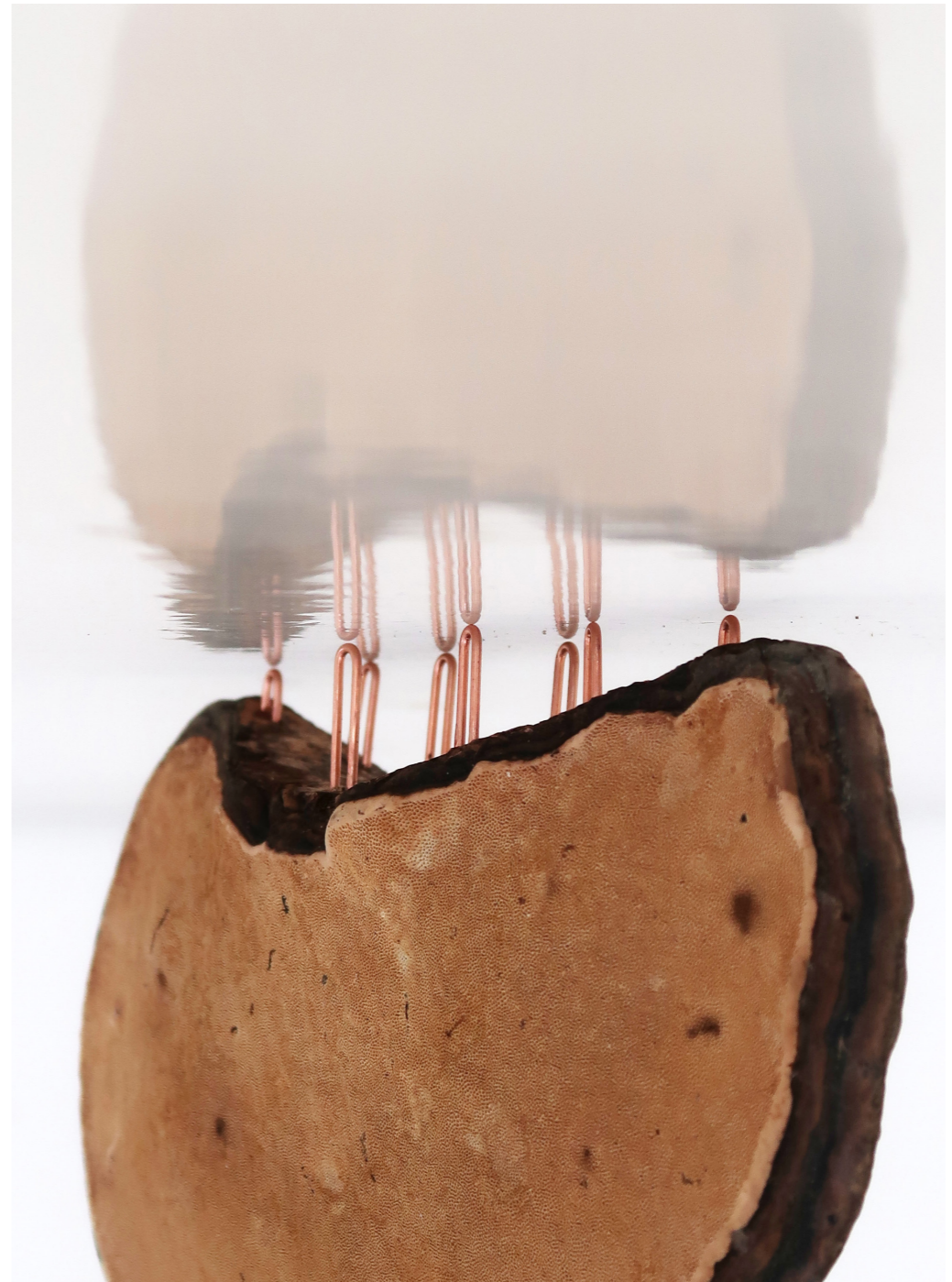
River keepsakes, spring 2020



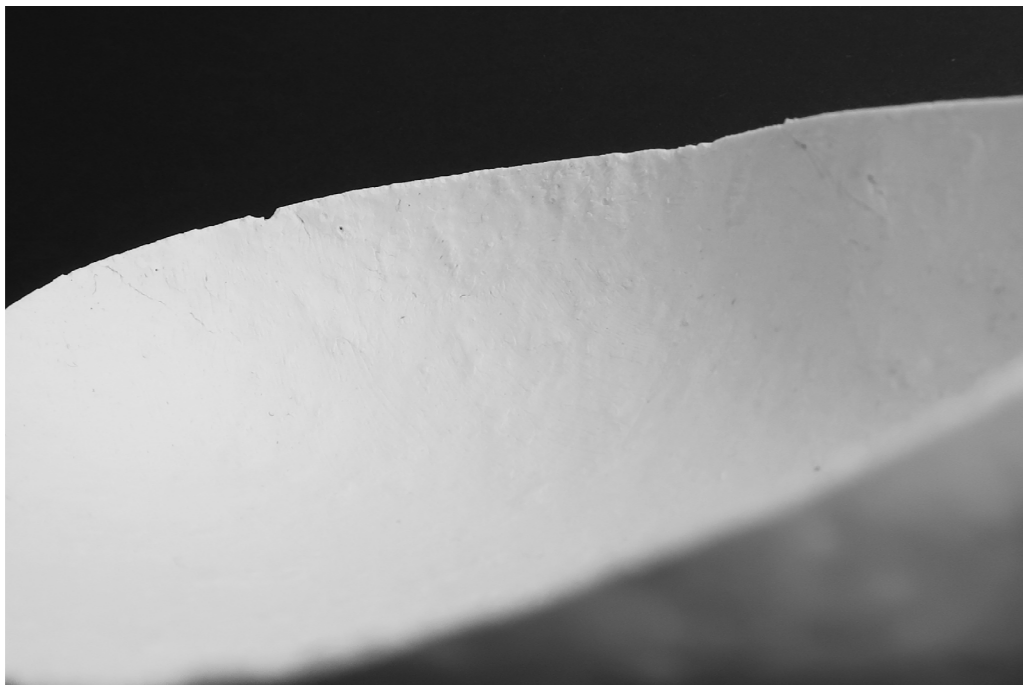
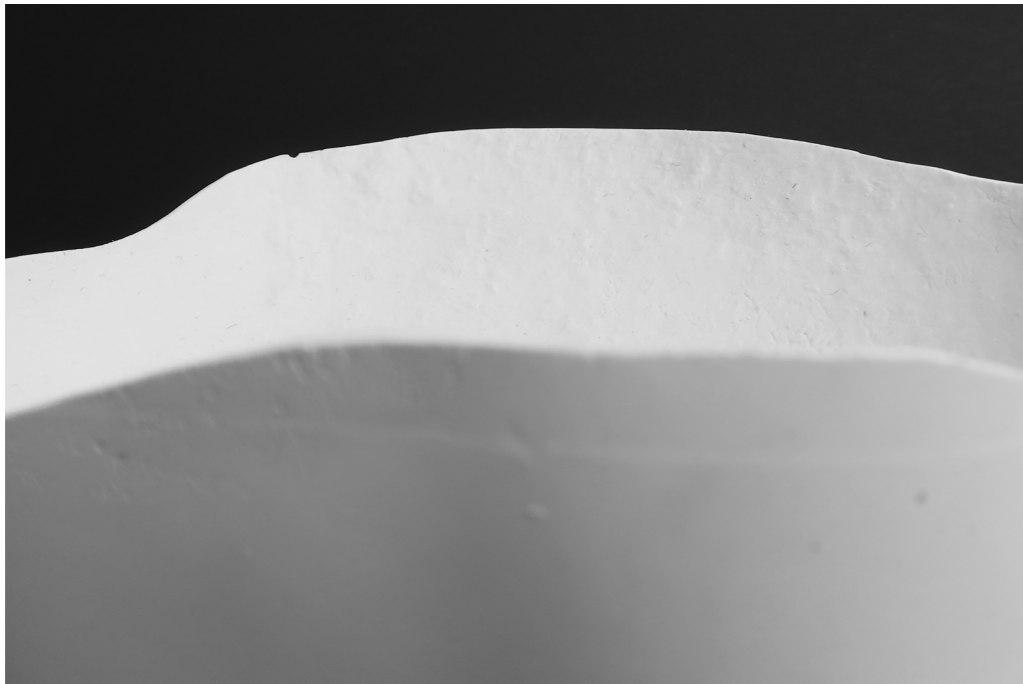
River keepsakes, spring 2020



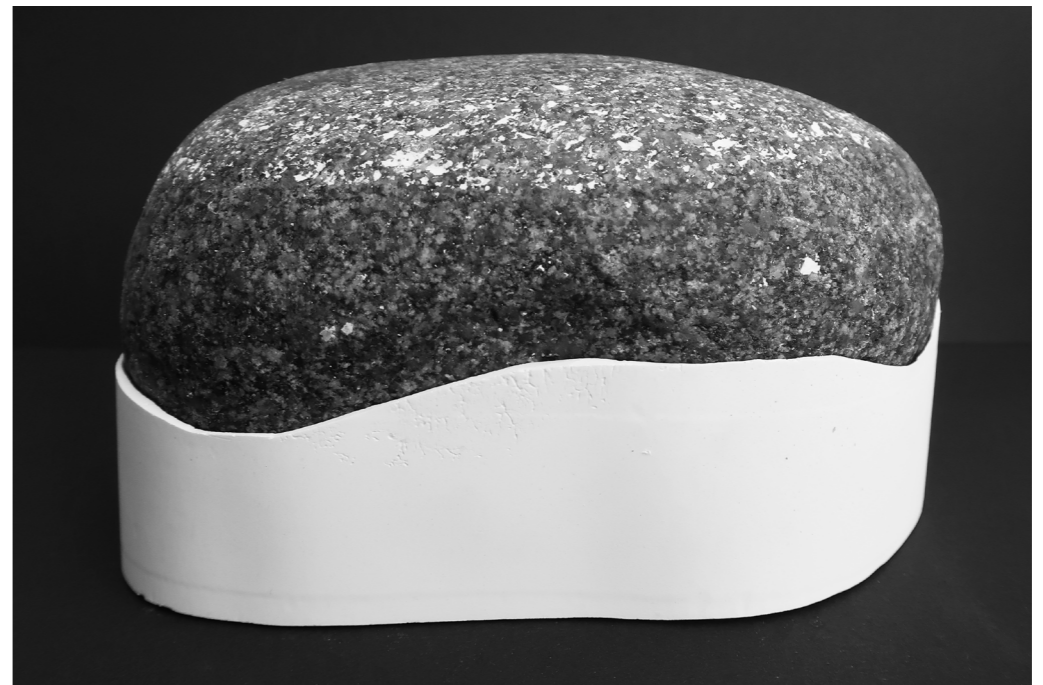
River keepsakes, spring 2020



Forest keepsakes, spring 2020



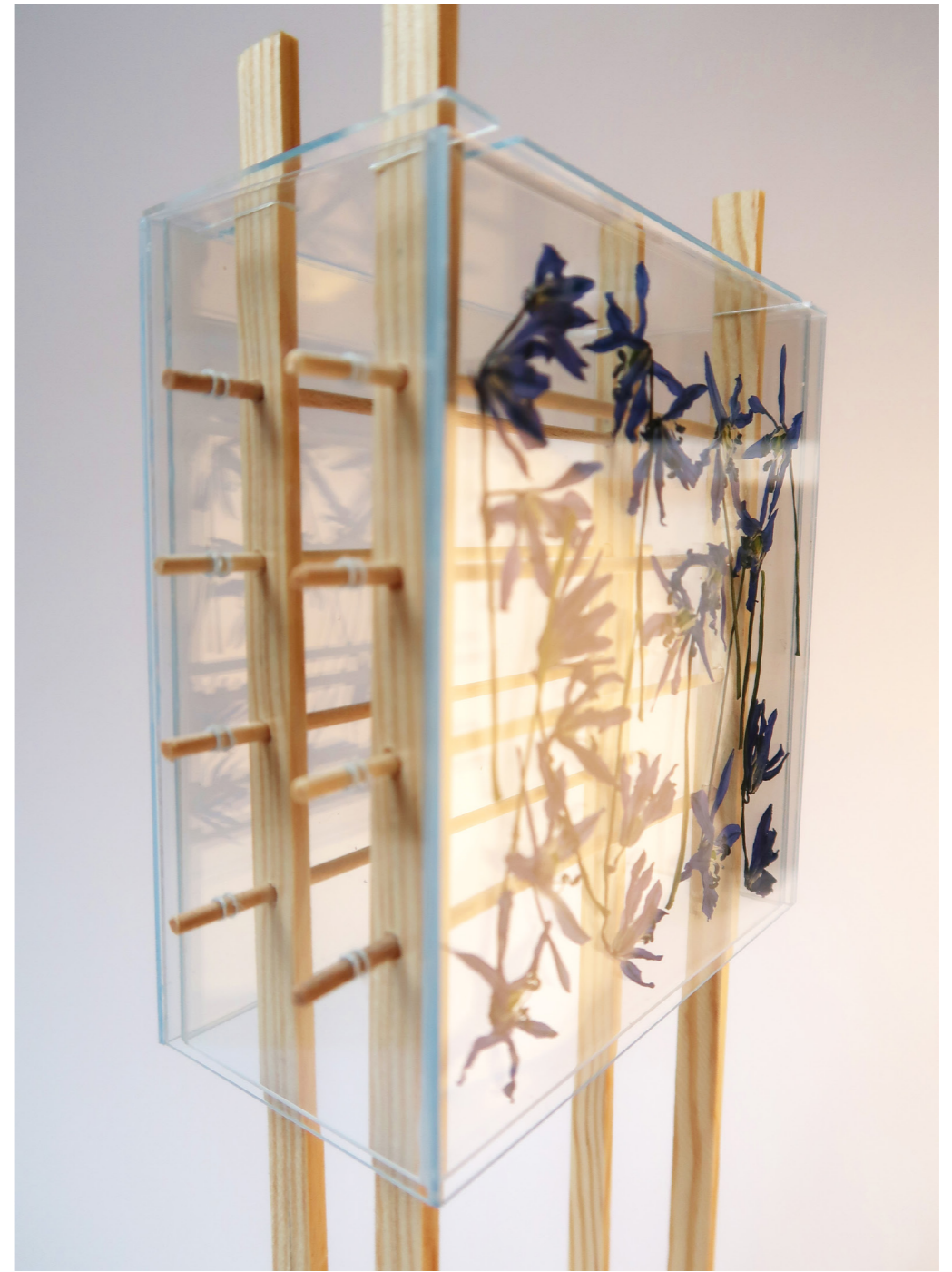
River keepsakes, spring 2020



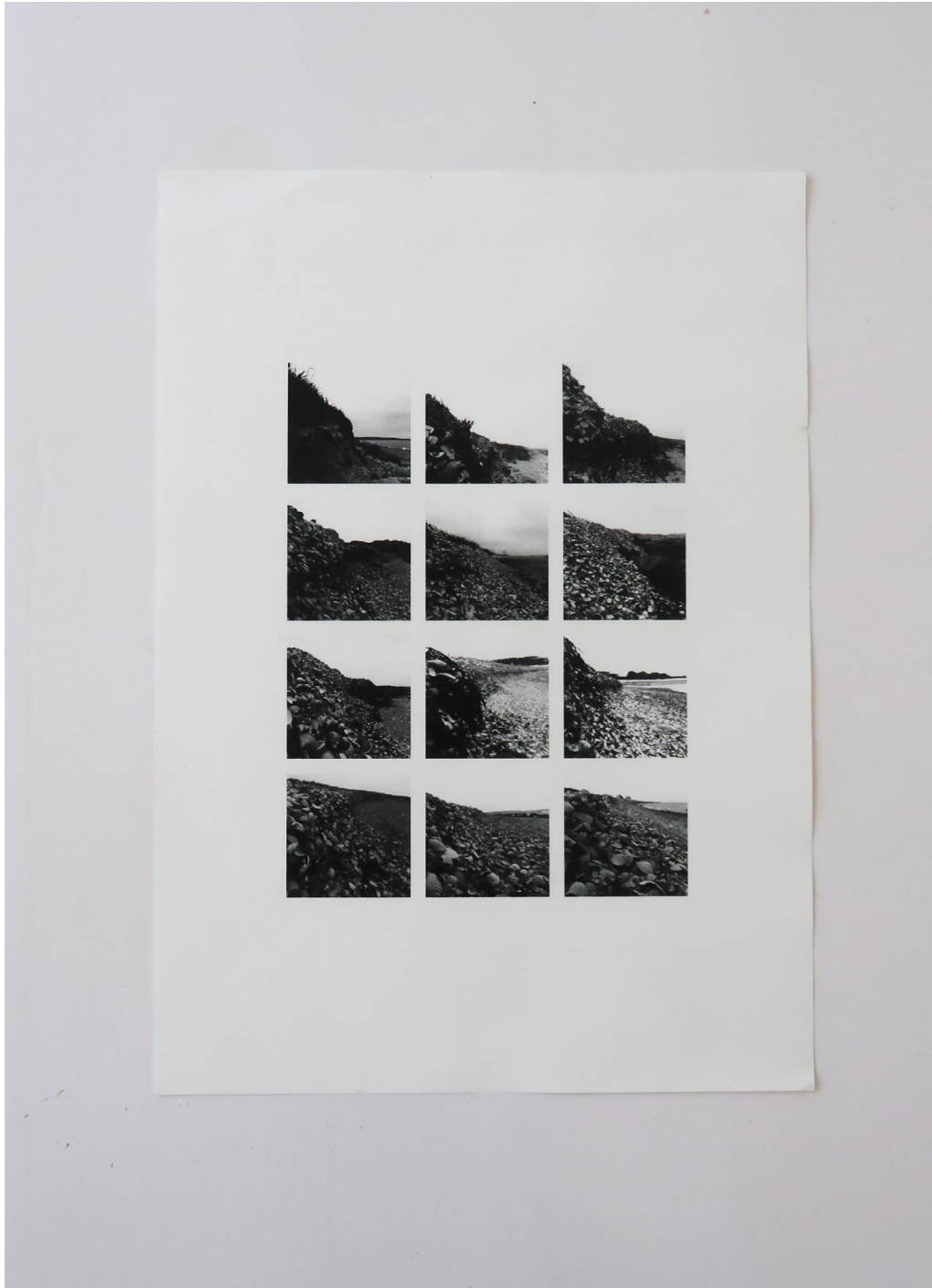
River keepsakes, spring 2020



Garden keepsakes, spring 2020



Garden keepsakes, spring 2020



Løgstør photo collage, natural phenomena, fall 2018



Cuba booklets, "Porches" and "Doors and windows" spring 2019

Oslo School of Architecture and Design

Spring 2020