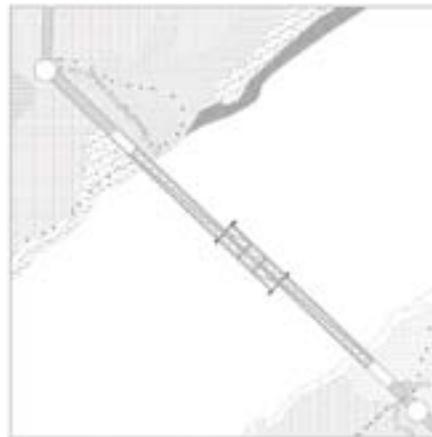
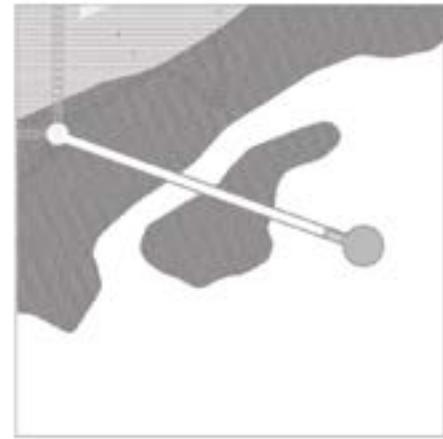
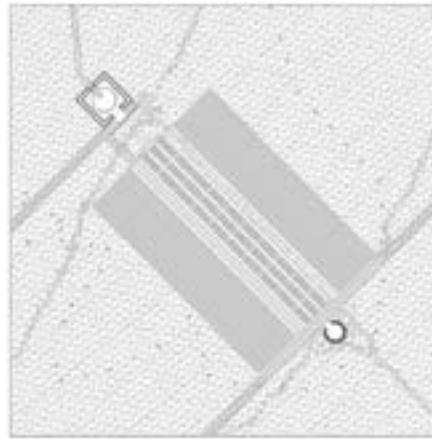
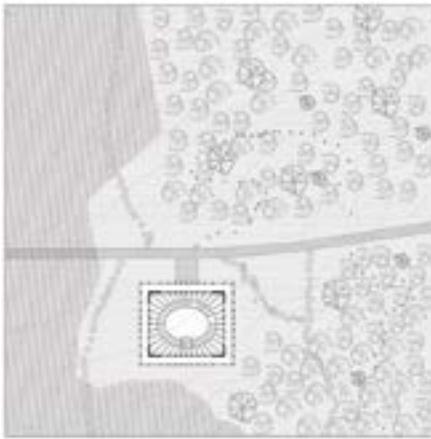
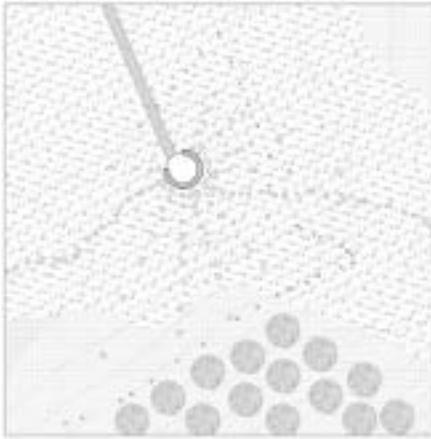


TO THE CENSORS



A PLACE FOR POETRY

A READERS GUIDE

Dear censors,

the study administration explained the intention of the censors booklet to be a readers guide to the project. If there is a lot of text in the project, one should have a short synopsis, of a page or so. If not, no more than 53 pages.

In this "booklet" the synopsis is added. It is found on the next pages.

My project is a book.

It is possible to read from A-Z.
Dear main censor. I hope you read the whole book. It contains its own explanation. The synopsis and prediploma task are also added as a preface to the book. The book contains a list of keys to reading. I add the keys and the content list below. The rest is to be found in the book.

The project is a book. There are many models belonging to it. They are physical. To be found in the exhibition. They can be lifted and handled, though with care.

The two-dimensional that is included in the project is all gathered in the book. There is a collection of additional model photos finished after the book was delivered and printed professionally at a printshop. These are printed on photo paper for laser printers, and are inserted in the book physically. They are added as an extra pdf in the digital delivery. The book pdf is not altered after printing.

Dear additional censors;

I hope you read the synopsis and look through the book. It is the project. What is put on the wall in the exhibition are pages

of the book, and images from it. It is not the full project. It is a selection, to show some of the variety in the book, and make the exhibition readable as a project for people wandering through, not having the time or capacity to really look deep in to the project.

The full project is found in the book.
Please look into it.

INTRODUCTION PROJECT SYNOPSIS

What I do – the proposal

Below I describe my work. There are three main parts: reflections in text, reflections in architecture, a proposal for an architecture of a poet centre.

The programme has from the start been the poet centre. Places to meet poetry and the story of the three poets. The process has spurred many attempts and ideas. The reflective text is one result. What I call "jams" is another. They are described below and have own chapters. The collection is the elaborated architectural project, an attempt to give an answer to the task. It stems from what is developed through the reflective texts and the jams. It is described below and is presented in its own chapter.

TEXT EXPLORATION

In the reflective texts I elaborate on themes worked on. How to use words? What can words convey? What can architecture say and not? What aspects do I find important when building a poet centre? I claim there is not one answer to the poet centre, and that openness of interpretation is vital. The authors should not be cemented. At the same time, I also take a stance in favour of a reading and reacting to the poetry, to keep it alive, and as an inspiration to an independent work that stands on its own grounds. I come with a proposal, based on my attempts at understanding and conclusions drawn. The proposal is described below and in the chapter "the Collection"

ARCHITECTURAL JAMS A METHOD

The "jamming" has been the initial method of development. I define the jam as an intuitive, spontaneous reaction to a given condition, be it the tone or words of someone else, or the audience and ambience. Someone does something, you respond. It is most commonly known from music. I see the jam as a parallel to the form of the unprepared poetry slam. Using it on architecture is a way to try the method of working as a poet in the creation of architecture. Improvisation is key. So is the freedom to play with what is given. Without the demand of a completed form.

The jamming is a process. It is a way of thinking. In form, in response to text. The jams react to these conditions:
The intention of a poetry centre for three poets
Reading of poems
Reading of biographies
Two trips to Lom in search for a site and visiting the "homes" of the poets.

The jams and sketches changed character as the project/programme developed. It went from focusing on one building gathering and representing three authors, to a collection of spaces. The jams themselves contributed to this change.

As this method of working and thinking has been central in the development, the jams have their own chapter in the book. Some lead towards the project proposal, the collection, some stand more alone as trials, thoughts and ideas.

At one point, the idea of the centre became more clear. Based on the jams, one project was developed further, relating to a specified program and a specified site. The poet centre, named "the collection".

THE COLLECTION A POET CENTRE

Poets often develop their work and publish them into collections of poetry. These are edited and selected works, and demand a coherence, not only the singular poem or selected works. It is the model of my poet centre. My coherent architectural proposal of a poet centre has taken the name and idea of "the Collection".

It is the architectural elaboration on the results of the initial search and research. It is gathered in the chapter "The Collection – the poet centre". Below it is described in 8 points

1 The programme

A poet centre, for the telling and other act of conveying the story of the 3 poets, their poetry, and poetry in general. It consists of 9 spaces, in 9 places, connected by three different paths. It is described below. The spaces are all for reading. In addition, some are for writing, crossing, gathering, working and sharing. They are further described in point 5, and in the chapter "The collection".

2 Connecting architecture and poetry

In my project I try to draw parallels between the project and forms and elements of poetry. I have discovered parallels and try to enhance them. The sectioning of meaning into lines in stead of sentences, the use of allegory, metaphors, animation, rhythm, similes and repetition. You will find them in the text below, and in the chapter "The Collection", where the project is elaborated. The element of poetry I have sought understand according to chapters in the book of Atle Kittangs "Lyriske Strukturer". I have snacked at it. It was not present in the jams. It is explored in the collection. Poetic categories are connected with the architectural project in the following way:

The project | expansion lyric
Site | the primal elements (3)
Circulation | the symbol, allegory and symbol creating repetition (4)
Spatial character | archetypal, psychology, or emotions, also motive vs theme (5)
Construction | semantic, metric and poetic rhythm (6, 7)
Details | animation and personification (8)

3 The place/site

The poet centre consist of a site defined as 9 places. Each has one constructed space, described in point 5. The site/places are constructed by me, based on nature and landscape types found in the poems and found in Lom. They are fictional. Each of the 9 places cover an area of 60 x 60 meters. The places are programmed as interconnected. One can walk from one to the other, though the area between them is undefined. It is blank. It functions as the empty space on the paper surrounding words of poetry. The gap that divides the lines in stead of the point and commas that create continuation in the reading.

What can I transfer from Lom? From the village in the end of the 19th to middle of the 20th century, the place the authors lived, and into my created sites? This has been a central question in the definition of the place. As mentioned, poems and a visit to Lom have given the foundation. Some buildings and traditions in Lom today have been so lasting that they seem permanent: the stave church and the log houses. The geology is the same, the topography also. Today the use of land is somewhat similar – there is still farming in the area, and tourism was already important in the early 20th century. The climate has not changed profoundly (yet). This is the

context of my site. Lom is defined as certain qualities, a space existing mentally, in the imagination. Many aspects correspond to the real place, and are based on readings of the place, of the traditions and of the authors lives. They are defined in the start of the chapter. The "middle of Norway" is defined as both the middle of the southern ellipse, geographically the highest point, the source of streams, and as the centre of "Norwegianess", the heart in the creation of a national identity.

4 The paths - allegory

There are three categories of paths leading between the 9 places with 9 spaces. One for each author, as described below. They are working with the allegory. An allegory of the lives of the authors. Each of the three ways of walking in the landscapes are an attempt to catch the difference in the three authors way to relate to their environment. A way of being in the world, of moving. Even as they lived in the same geographical spot, they did not inhabit it in the same way.

Olav Aukrust path

Olav Aukrust was the heir of a comparably well of farm with long traditions, having a natural high place in society, being able to move freely. Though in young age he suffered a severe illness, experiencing other youth around him in the hospital die. He gained a lust for life, though living under reduced health the rest of his own short life. He could not become a farmer and chose the role of the visionary poet of the village and the nation.

Architectural response: The route is an elevated walkway, suitable for people with reduced health and movability.

Knut Hamsun led a more vagabond like life, moving from place to place, working to sustain himself and his dream of being an author. He did not own much, though was free to wander the world on his own. He was alone. He fought himself up in society, to a high position as a "versets greve" (eng: "count of verse").

Architectural response: The path meanders freely in the landscape. One is walking on the ground. It is enhanced with stones laid out, and small bridges, though without great constructions. It follows the standard of popular DNT routes, and blends in with the nature. All the best views are freely attainable.

Tor Jonsson's path is one of poverty and opposition to privilege. The dream of his father to own his own little piece of land was crushed and they had to leave the peasant farming life when Tor was a child. He suffered a severe loss in status, from low to to the lowest rank in the village, living on stray jobs. It enabled Tor to describe the less idyllic side of village life, coming up with still widely spread concepts, as the "bygdedyret" ("the village beast"). Owning nothing, he was not free in society the way Aukrust had been. In school, even though he was extremely clever, he could not get the best grades as these were reserved to the children of important families, and he would not be invited to all homes. He could not sit in the front rows in church, where the historic farmer families had their seats. This led to his dark view on life. His father died when he was a teenager, and he from then on had to take care of his sick mother and very shy sister. It was an isolated, though a life of responsibility. Tor Jonsson was unhappy with the injustice of life, and wanted a fundamental change. He would

not accept economical help by friends and teachers that saw his talent. He wanted justice, not depending on the charity of others. Also, women, or the lack and longing, lead him to write many beautiful love poems.

Architectural response: The path is a marked out by coloured posts to follow. It leads you into unexpected and uncomfortable places of the landscape, down slopes and up steep hills. The path goes in a bow around some attractive places, as the field, not entering everywhere, not accessing all the spaces. The space "house of water" (a still not dead metaphor of the woman), is only seen from afar, as a perfect white cube. It is a path of will, one could always step aside and walk on a more comfortable route.

The paths also functions simply as three ways of circulation, as three ways to move in the terrain. The story of the allegories is optional for the visitor to read. The way this functions is described further in the chapter on the collection

5 The spaces

The spaces are the constructions, or buildings, I add to the landscape. They are based on the poetic categories of atmospheres and archetypes. They have varying characters. They also react to their outer appearance as allegories.

The 9 spaces are the following

- 1 a recitation point
- 2 a dark space
- 3 a house of fire
- 4 a light space of softness
- 5 a field and spaces for water and tools
- 6 a space for visual impressions in the lake
- 7 a space for olfactory and auditive impressions in the woods

- 8 a bridge, a meeting of two sides
- 9 a space of pleasant togetherness

The programme is defined further in the chapter. All are made for the reader.

6 Costruction

The constructed spaces adapt to the places and conditions. They have their origin in the jams, though are developed to the site, the set climate, and requirements.

7 Materials

The materials are adapted to site. Pine is used in the pine wood, timber of leaf felling trees in the leaf felling wood. Birch in the birch wood. Sand is imagined integrated in the glass, local stones in the masonry and as addition to the concrete. This system of belonging of elements, or similarity, is strived for as far as possible in the imagined built centre. It was also searched for in the model-building process.

8 Detailing

The detailing is formed to enhance the spacial character. Its poetic parallel is the principle of animation/personification in poetry. The body and its inner workings, the feelings, are a common reference.

KEYS TO THE READING

1 Poetry is used as a method. The exploration of poetry is part of the process.

2 The book is the work. The model is made for the book, not the book for the model. The field is still architecture.

3 It is an exploration, not a result of an pre-given rule or dogma, and not confined to the most structured and architecturally developed and recognisable parts.

4 There are three main parts, the texts, the jams and the collection.

5 There are different texts with different functions. They are sorted in the following way:

Poems by the three poets in serif (they are the only part not translated)

Informative text starts in the first column
Reflective text starts in the second column
(on it's own page)

My own poem in ultra light

TEXT BY OTHER PEOPLE

information and comments in lower text boxes

MAIN HEADLINES

SECONDARY HEADLINES

6 The reflective text is a part of the working process. It is also a result, with my ideas and conclusions presented.

7 The jam can be seen as a prestage for the collection. The architectural jams are places next to poems. They do not all derive from singular poems. They are created as a response to an impressionistic reading; of poems, prefaces, biographies, and own idea sets and preconceptions on the topics. The premises to understand the interpretation is found in the textual bulks, on the understanding of poetry, language, place, Lom, history and time, norwegianness and identity.

8 The collection

The spaces are for experiencing poetry

The paths in the landscape are to tell the story of the three specific authors. The way to move through the landscape, and the way to relate to landscape and arriving buildings tries to interpret Tor Jonsson's, Knut Hamsun's and Olav Aukrust's relation to the world as expressed in their poetry.

The site, is fictional and constructed by me, following the laws of physics and geology and climate of middle-Norway.

The spaces for poetry have certain varying characters, relating to atmospheres or the not so easily captured.

9 There is a underlying assumption in this project that we as humans share so much DNA, and culture, perhaps, that we experience being in a similar way. That the qualia will not be very different. Reactions to light, darkness, comfort in certain temperatures and not in others. How to move in the body.

10 The conclusion of the project, by ending in the more universal character world, in ascribing it many interpretations, or stories, or meanings, can be seen as a critique of the architectural project trying to limit itself to a single meaning. It does not have to make "sense" in the rational way.

11 The project is also an attempt to work with creation rather than analysis and criticism. The inner creative spark that embraces, loves, attempts and celebrates all the ways we humans try to communicate, to make meaning, between one another, or to ourselves.

12 The structuring of the book and informative texts is the attempt is to make the thesis understandable, to facilitate communication. To me it breaks with some of the logic of poetry, though to make a work obscure is no point .

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