

composite condition/  
constructed condition

Diploma Spring 2023

Helle Holm Søreide

Binder 2



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Diploma spring 2023

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## ABSTRACT

This diploma works within a present condition where architecture and context cannot be separated. An approach where architecture manifests itself as diverse interpretations rather than a common order. A cultural landscape is a palimpsest, brought forth by the overlapping of countless different systems. By reading cultural landscapes as states of constant change, it has encouraged an idea of working with architecture as conditions rather than form.

The starting point for this project is my meeting with the Lista landscape, the humans and non-humans that together create a composite condition. Lista is a large peninsula in Farsund on the South Coast of Norway, full of cultural monuments, where the types of nature are many, varied and vulnerable. It is a place that has fascinated residents, tourists, artists and architects for generations. This was one of the first areas in Norway to be exposed after the last ice age, and therefore has a long history of coexistence. It is a peninsula that shows depth of time due to natural processes parallel to human impact on the landscape.

Lista has continuous protected areas along the coast, which is rare in a Norwegian context. The protected areas form a long and narrow strip of land between the sea on one side and intensively farmed agricultural land on the other. The landscape along the Lista beaches has great national and international value and the preservation areas include both land and sea areas. The conservation values are linked to natural and cultural landscapes with geology, flora, fauna, landscape qualities and cultural monuments. Heavy industry is located just outside the protection boundary and the protection areas are vulnerable in relation to emissions and pollution. There are many user interests linked to the areas - large public outdoor interests, agriculture, natural values, business development and tourism. Preservation of the beach areas requires a balance between different forms of use and protection of some very vulnerable natural qualities.

There is a total of 332 different red-listed species registered in Farsund municipality, most of them on the Lista peninsula. Several of them have their main occurrence or only occurrence in Norway on Lista. In order to safeguard the goal of preserving a unique natural and cultural landscape the County Governor of Agder is developing a visitor strategy for the nature preservation areas at Lista. The strategy focuses on paths to channel traffic and rest areas in relation to increased use. In addition to this they are mounting signs along the way to inform the visitors. The problem with the signs and information posters is that they want to capture a fluctuating landscape and place, and pin it to a specific time. Lista's soul is that it is always changing; a landscape that is built layer upon layer and is always evolving. Rather than static signs and information points, I have worked with three architectural interventions that relates to three of the red-listed species. A greenhouse for the Sea Holly, a marking of the territory of the Maritime Mason Bee and a bird observatory. They are all developed to prevent them from disappearing from Lista, to understand them better, and to celebrate our coexistence. In contrast to the signs the architectural interventions interact with and becomes a part of the landscape and its changing character, which can shape and be shaped by the landscape. Framing what the signs fail to do, reflecting the temporal.

The final project proposal illustrates the usage of this architectural approach. Where the research on Einarsneset plant and animal life preservation area, species, flora and fauna, coexisting with humans, together form the basis of an architectural program. The individual constructed conditions make use of the approach in different ways, without necessarily fusing into a new condition. Instead, they together are constructed conditions emphasizing the composite condition which they are part of. Pointing towards an approach that can inspire other composite conditions.

## THESIS

How can architecture make it possible to intervene in and mediate the composite condition at Lista?

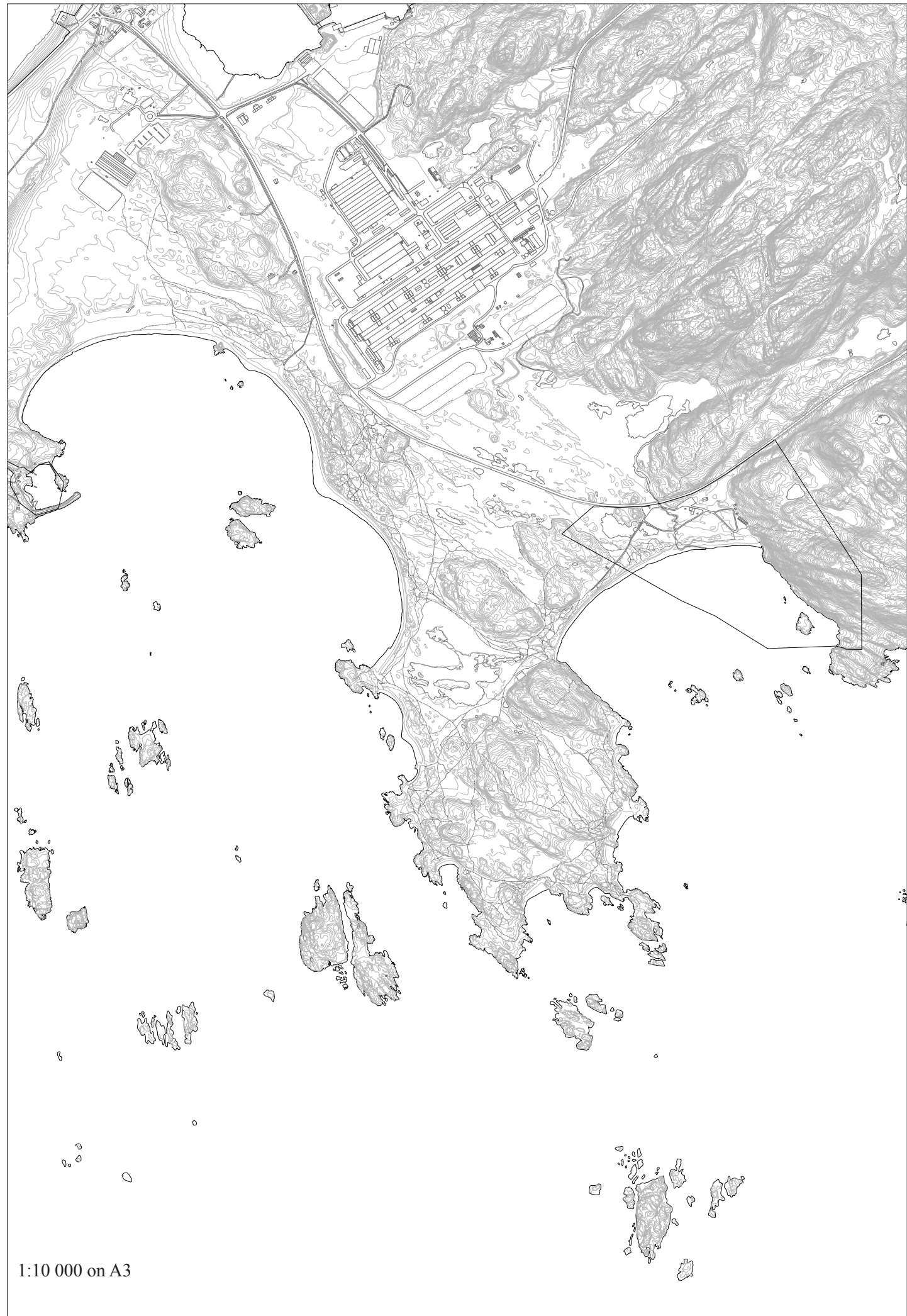
WHY LISTA?



"Learning from Lista" 2020 (in collaboration with Helene Aasgaard)







1:10 000 on A3

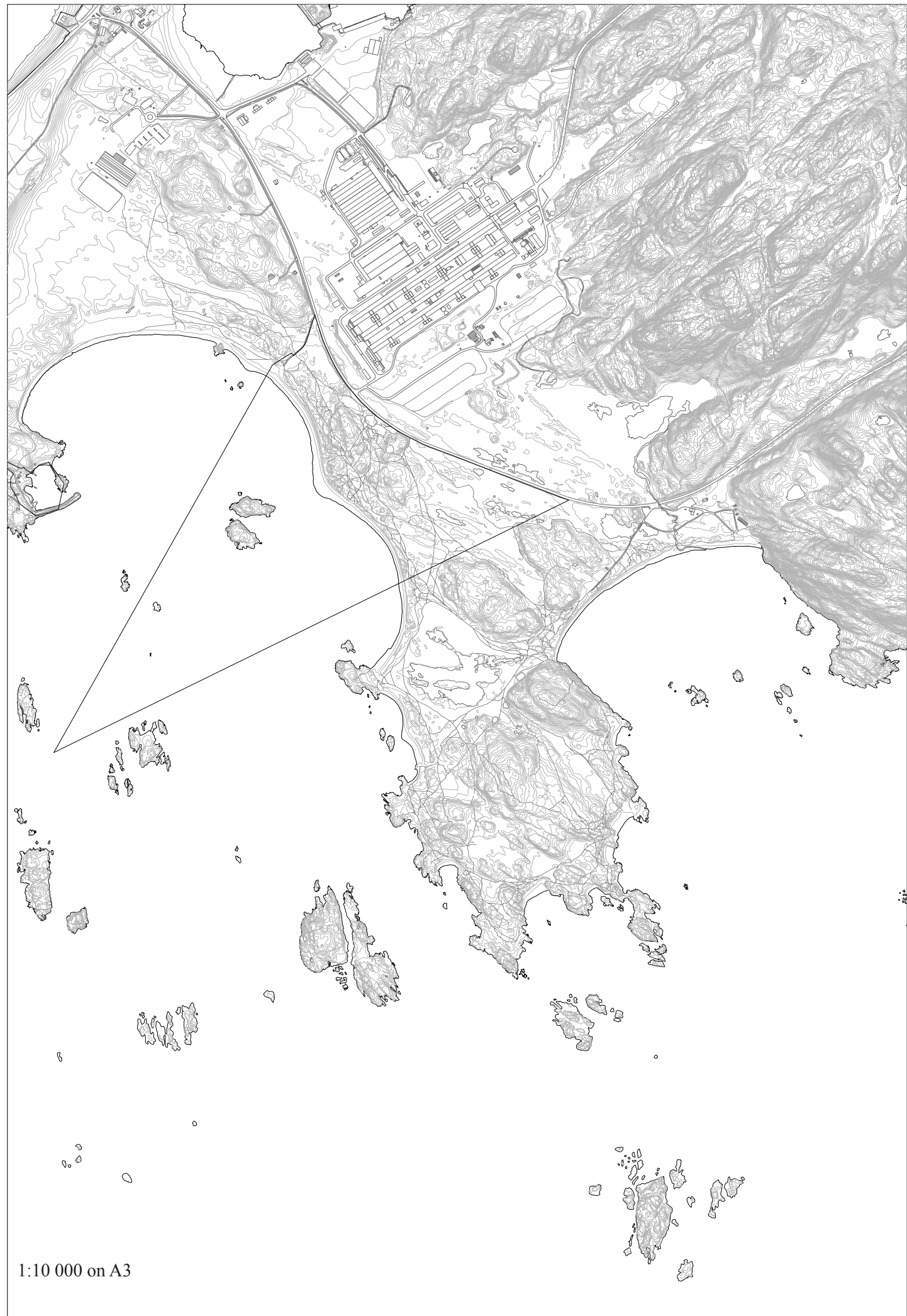


## LISTA LANDSCAPE



Landscape preservation area



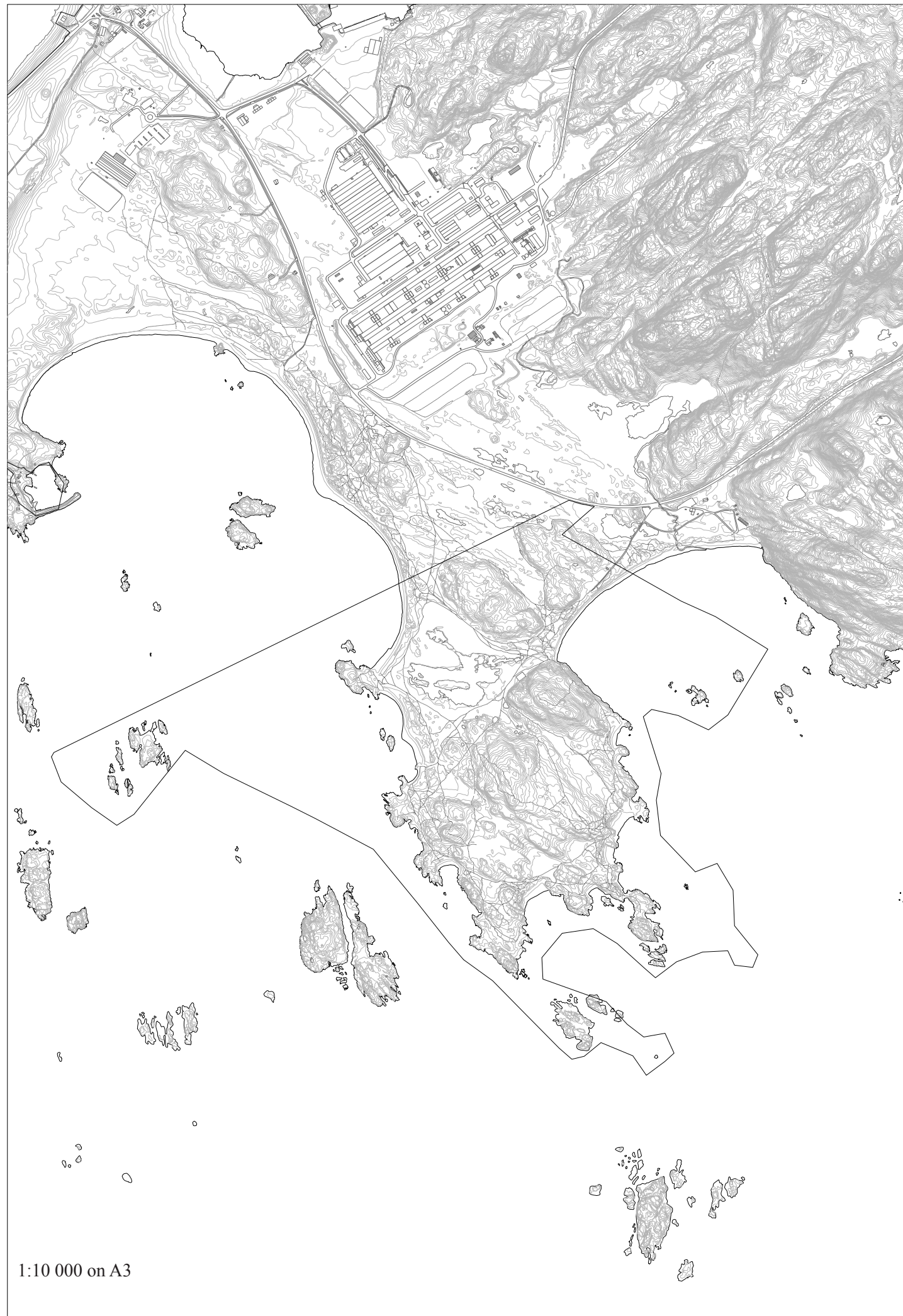


1:10 000 on A3



Plant preservation area





Plant and animal life preservation area





# Geologi - Listastrendene

## ENDRINGSKART

1,2. Lomsesanden og Einarsneset

### Vinderosjon

- Aktiv vinderosjon/akkumulasjon
- Tidl. aktiv vinderosjon/akkumulasjon

### Marin grense

- Marin grense (ca. 5 moh.)

### Strandlinje fra øk. kart (år)

- 1963

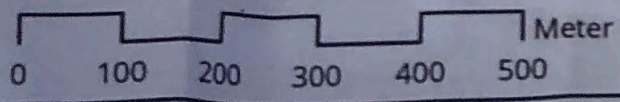
- A. LOMSEDAMMEN STRANDSSJØ
- B. SANDDYKNEFORNYING 'LOMSNUDD/NULLSTILT'
- C. STRANDMURERBIE NYINNFLYTTET
- D. ETABLERT SANDDYKNER TIDLIGERE HOTSPOT
- E. EINARSNESHALSE FUGLELIV
- G. 'ROTUNDEN' EINARSNESKYSTFORT → WRANEX <sup>ENDRE</sup>
- F. RISBAKK 'RIK BAKKE'
- G. KYSTLYNGHEI

**Listastrendene**  
landscapsvernområde

1:10 000 (A4)  
ETRS 1989  
UTM 32N  
Dato: 25.06.20



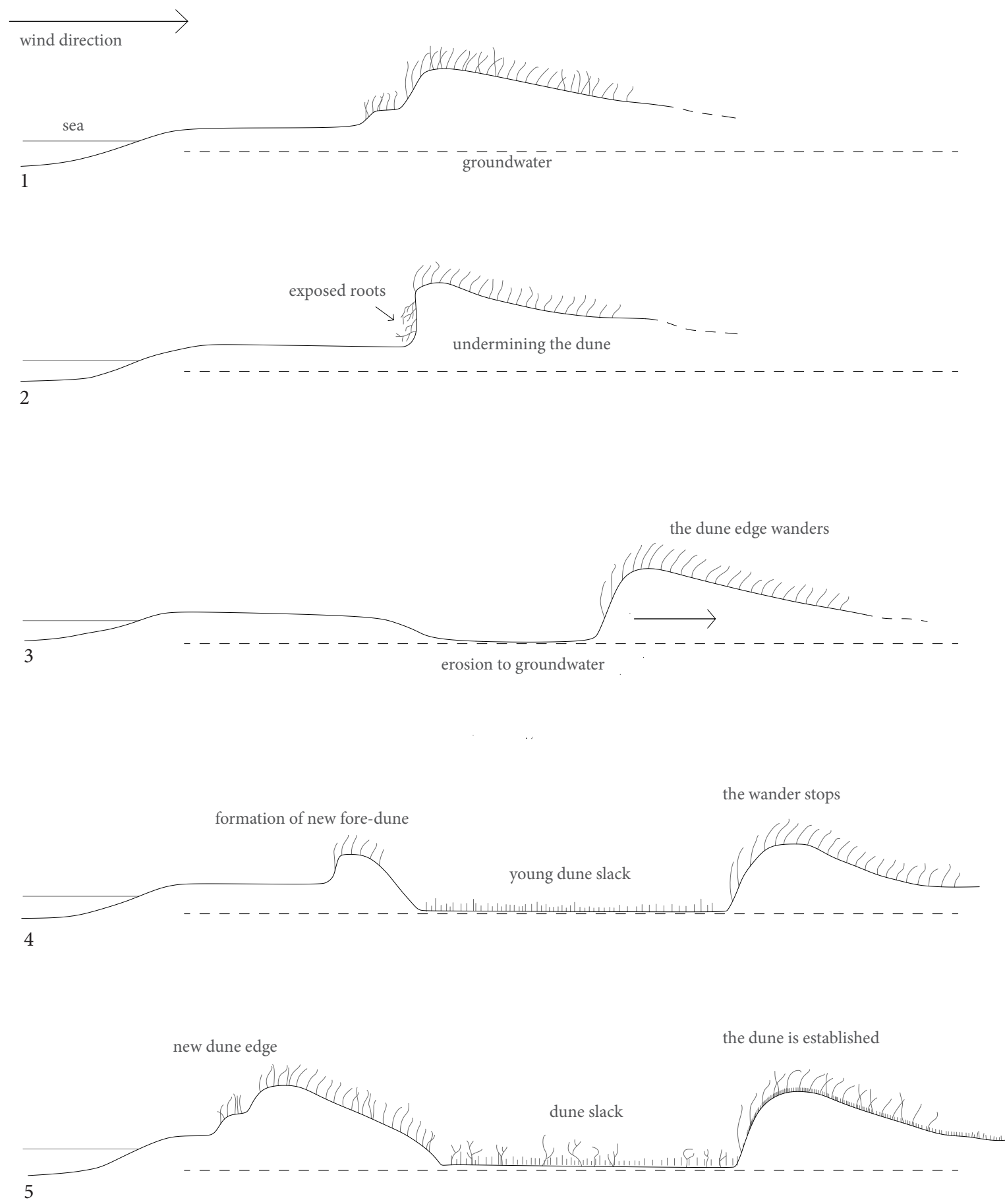
Kartgrunnlag: Kartverket/Geovekst  
Geologisk kartlegging: GEOINFO - Ivar J. Jansen  
Kartproduksjon: Fylkesmannen i Agder



- H. SANDLIV DYNAMIKK Flyndreskjær (2 steder se bilder)
- I KLIPP FISK STEINER Langebåan
- K HEKKEHOLME 273 registreringer
- J FORLATT BOSETNING 'TATT AV HAVET'?

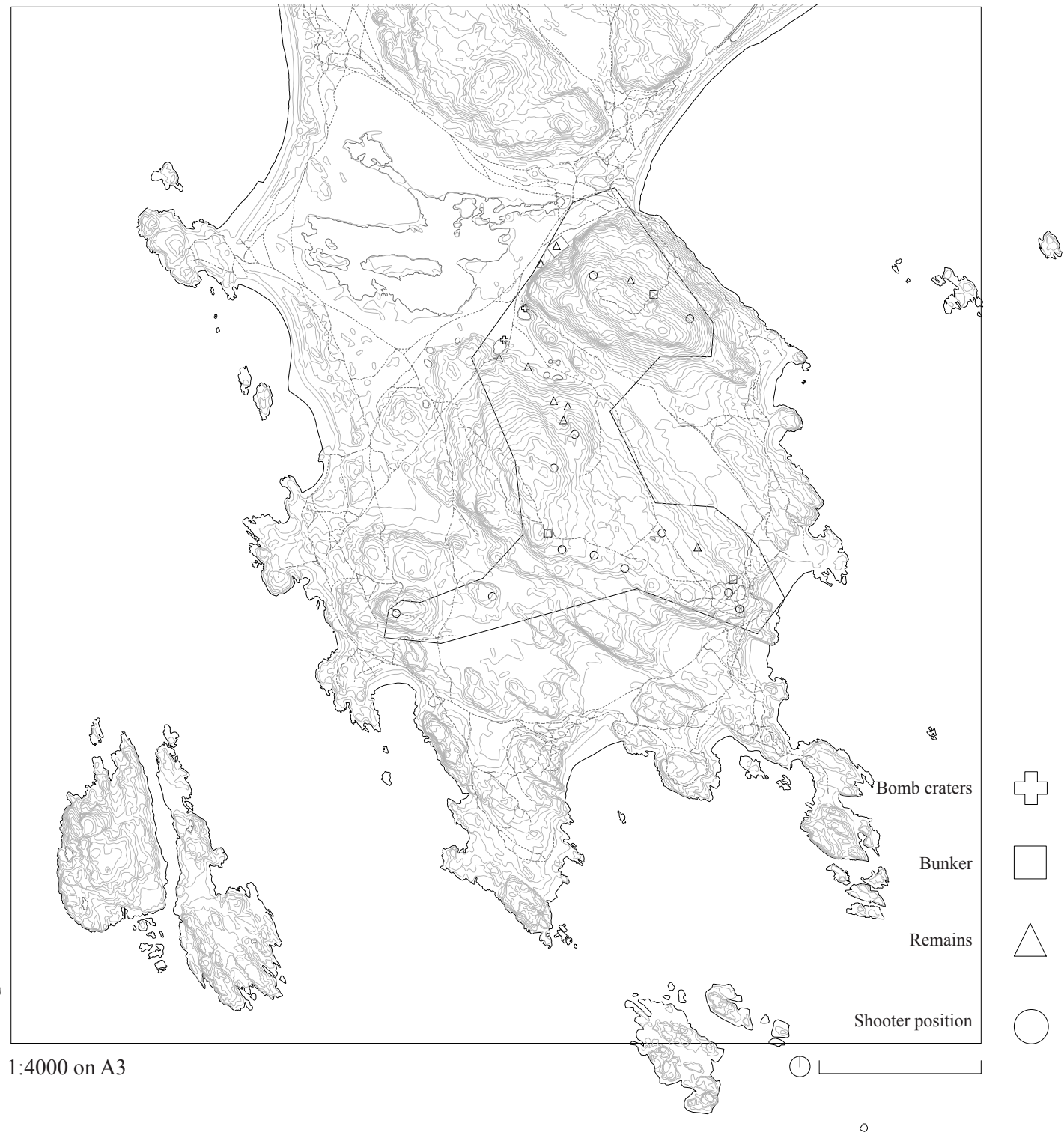
- L. TAREBAKK 'FUKLE MAT' LOG
- M. SØPP UNDER SORDA DE MESTE AVSORDA
- N. AMFIBIEDAM Indre Saltråkskjeret





formation of dune- landscape by the eroding system









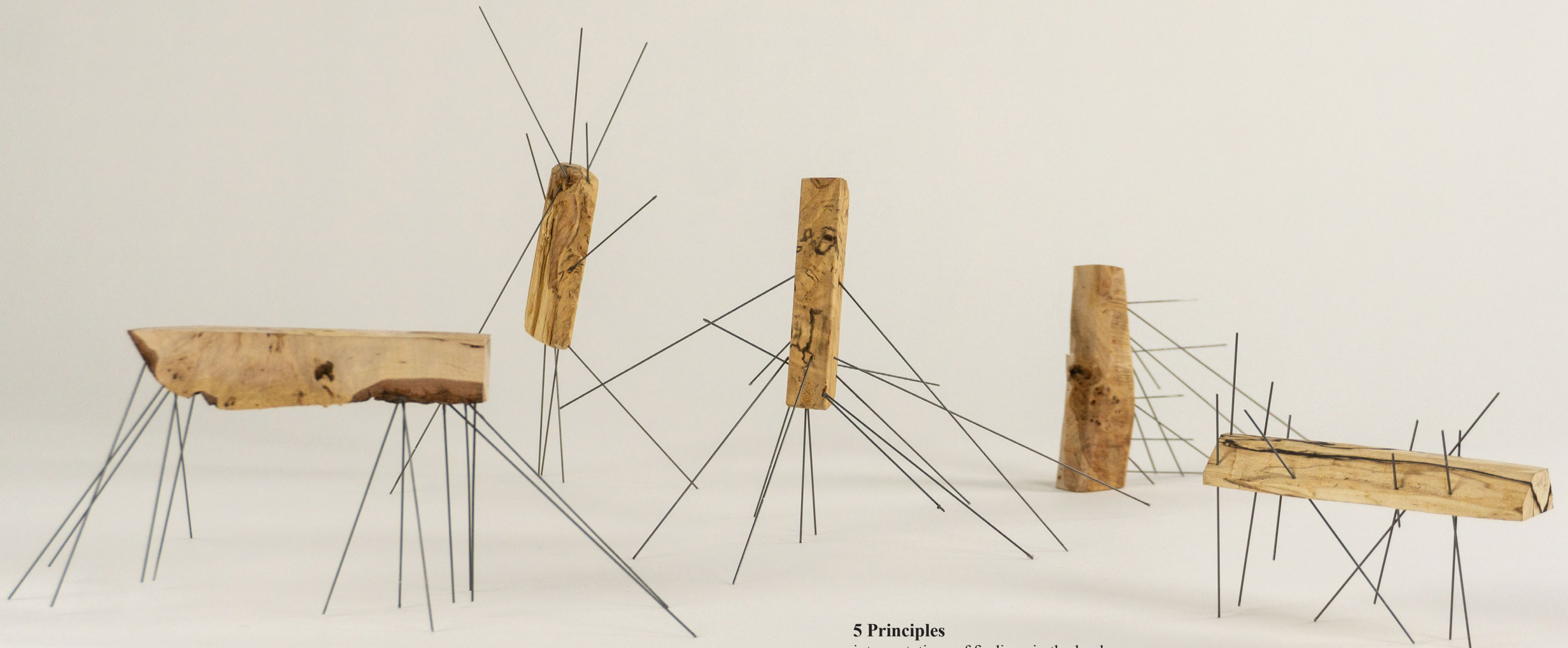










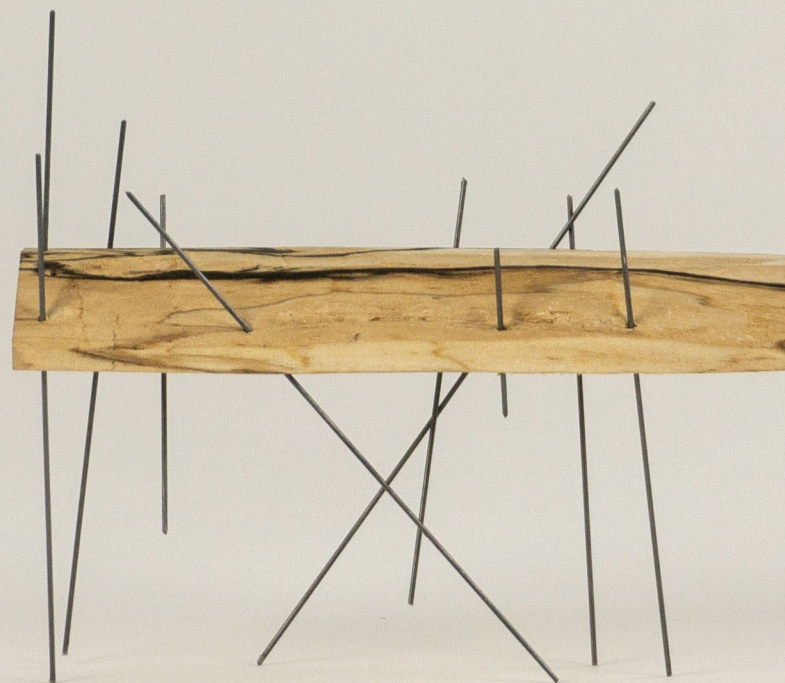
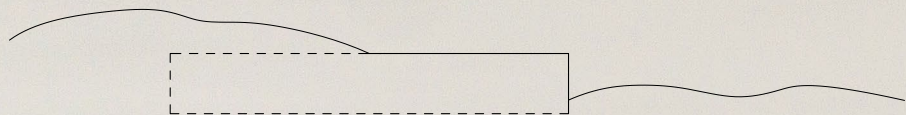


**5 Principles**  
interpretations of findings in the landscape

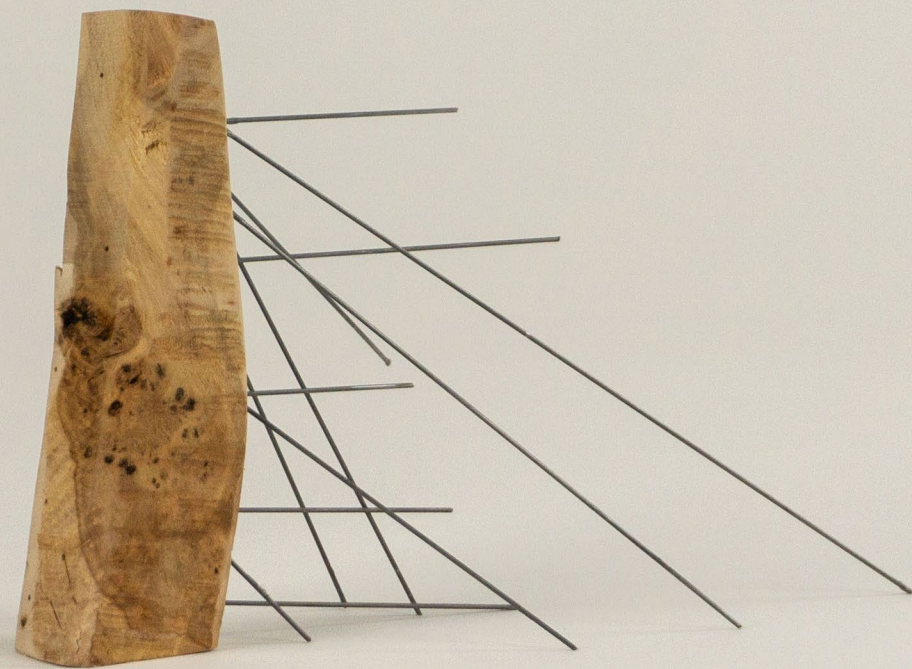
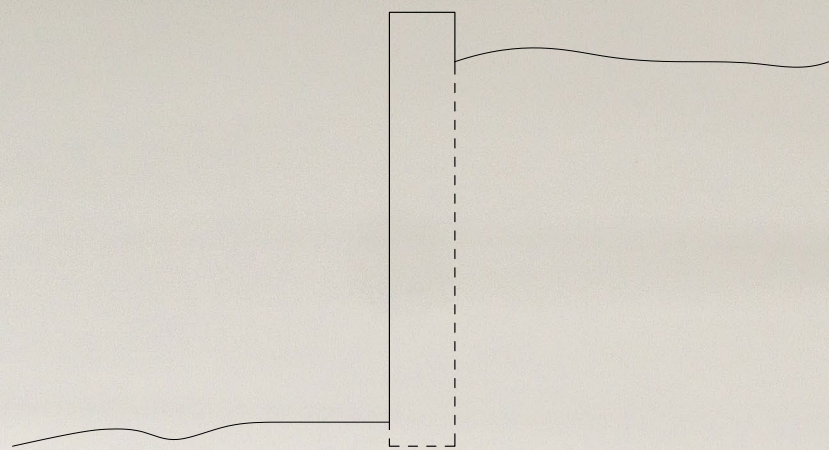




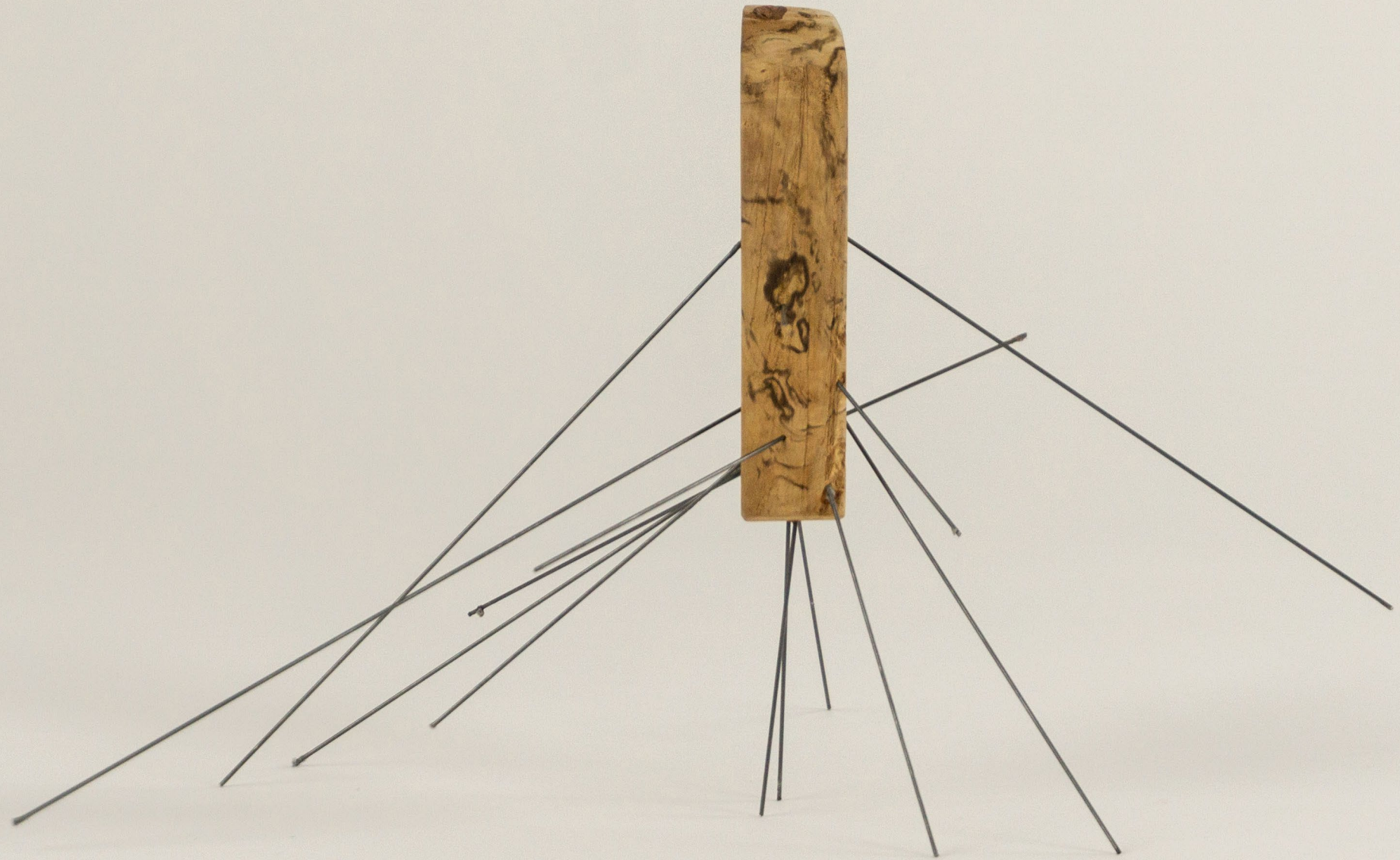
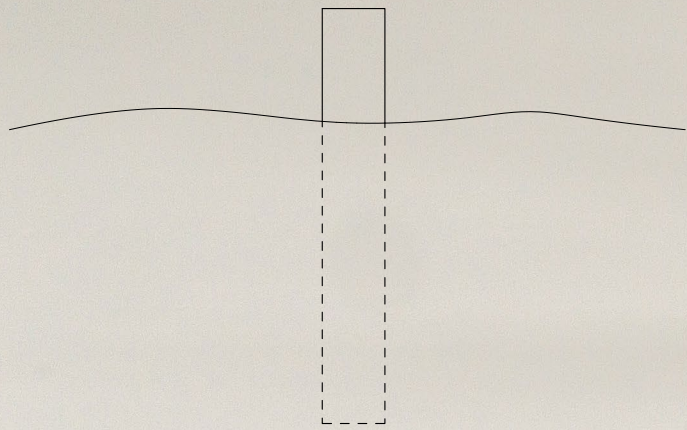




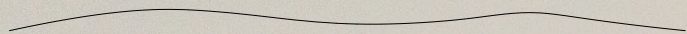














## Coexistence

exploring through texts, models and hand drawings

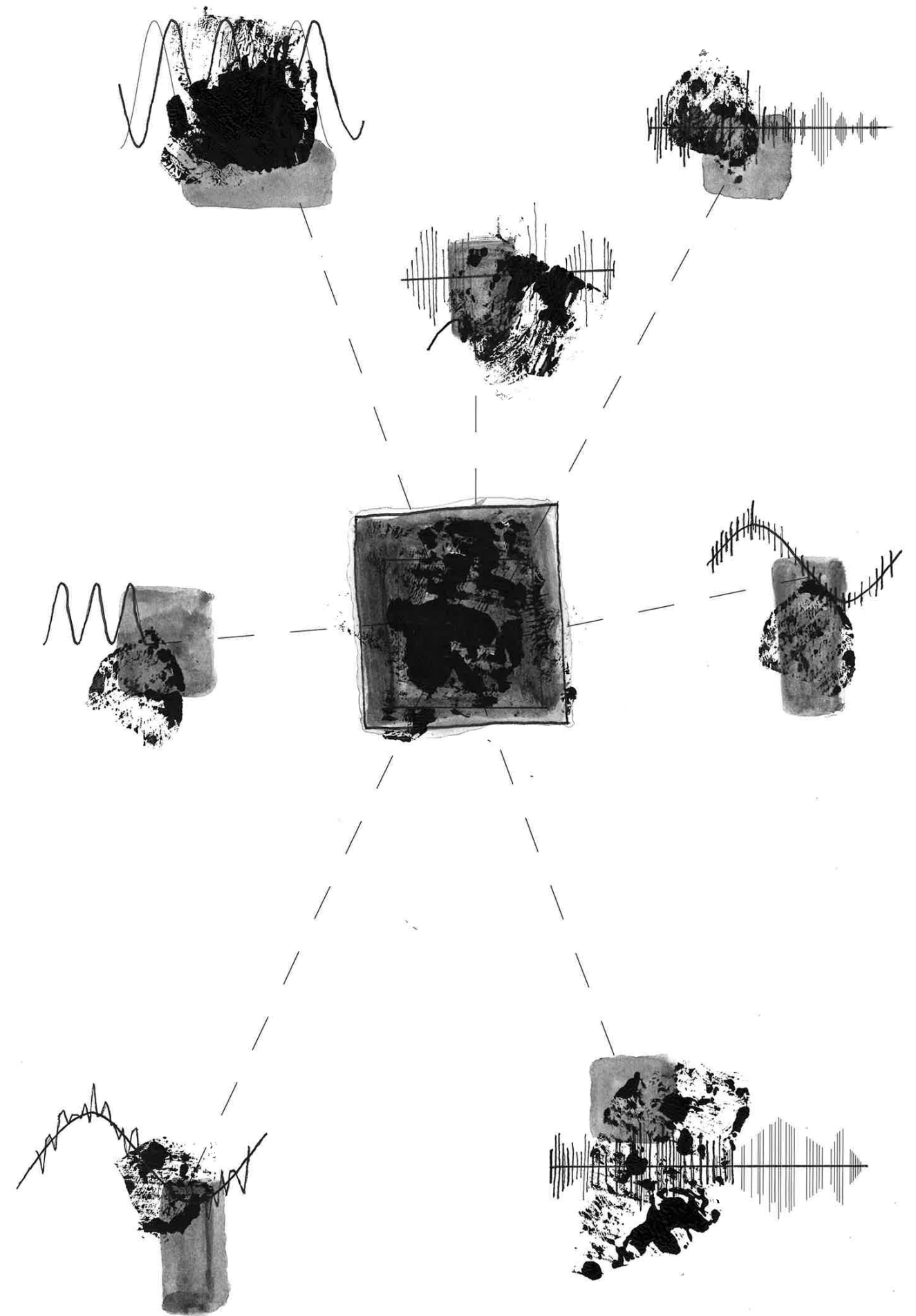


## 1 - Listening

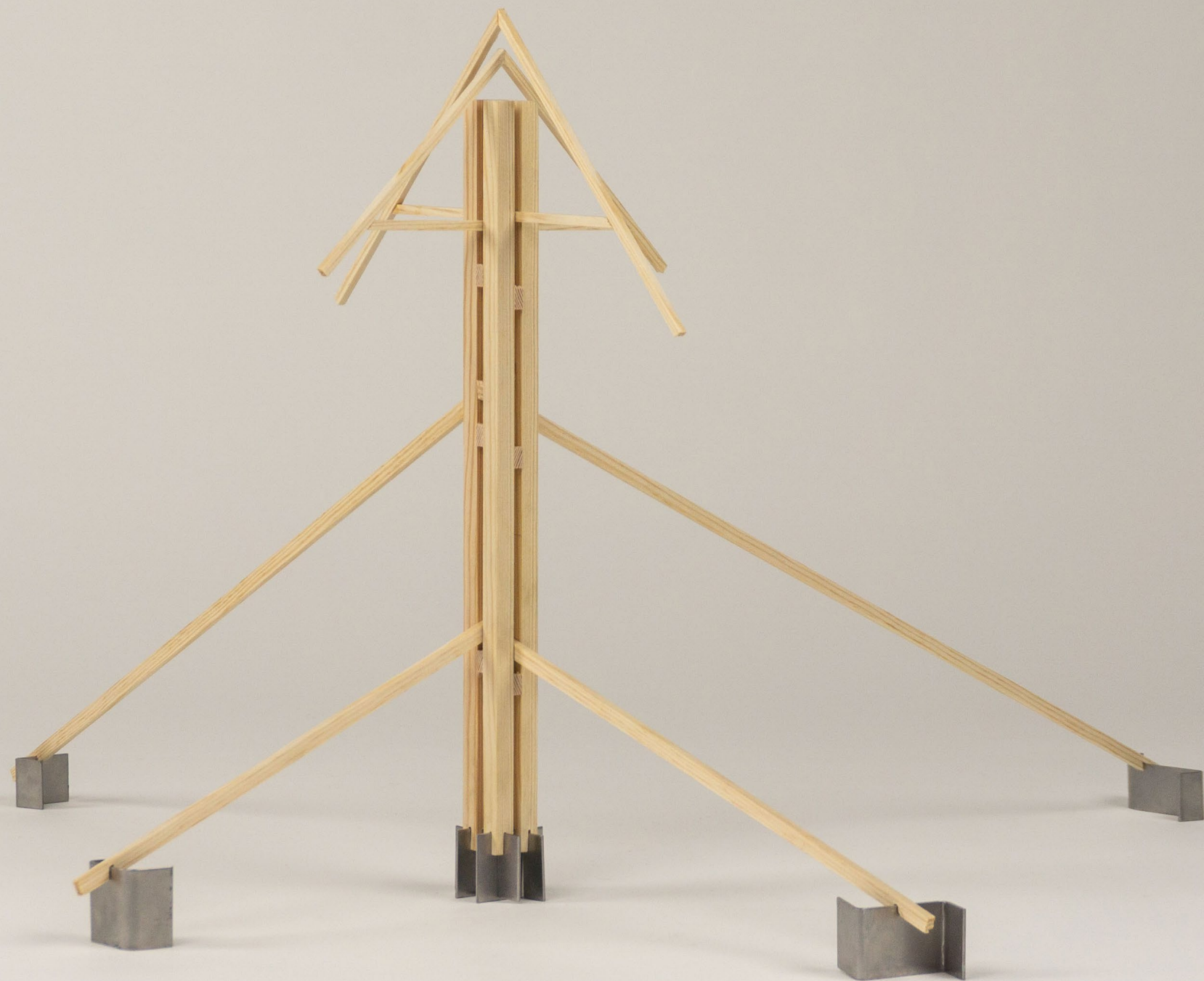
Text of Magnus Kaslov «FACE TO FACE Sound painter  
Knud Viktor and his accompanying species»  
and  
The Danish sound painter Knud Viktor's practice

«He created sound works that gave voice to animals and insects out of a desire to achieve a cross-species meeting. A meeting where both parties approach each other in the borderland between species, beings, bodies and where both leave the meeting changed.»

\*see text book







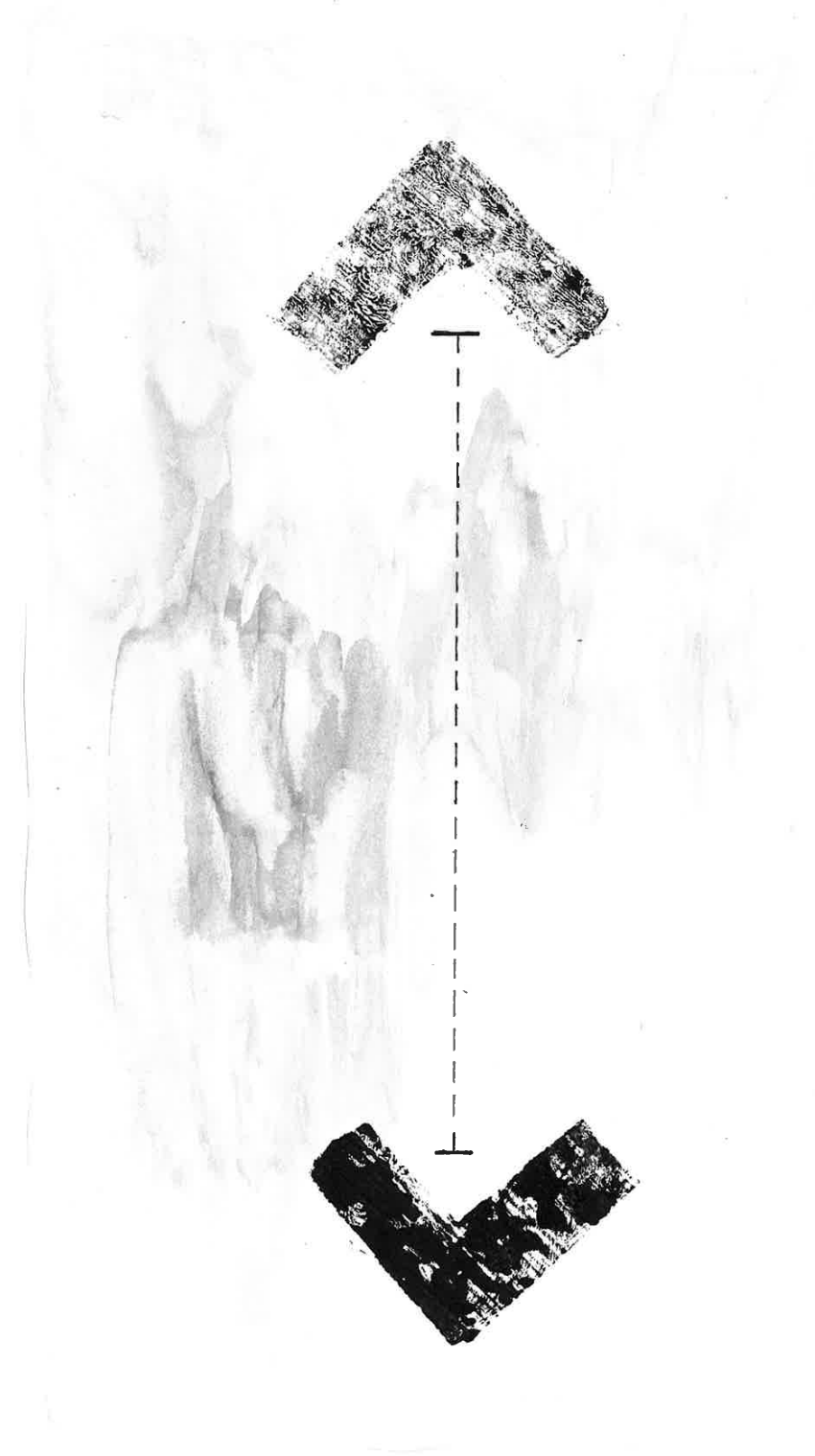


## 2 - Looking

The text «To Be a Bird» by Karl Ove Knausgaard  
and  
The photographs in Stephen Gill's "The Pillar" encounter  
birds on their own terms.

«Not only were they drawn down from the sky but  
the sky was drawn out of them: the birds in Gill's  
images are so physical, so of the body, so material  
as to make plain to us how even their flight belongs  
to the ground. These birds came from the earth,  
there is nothing ethereal about them.»

\*see text book









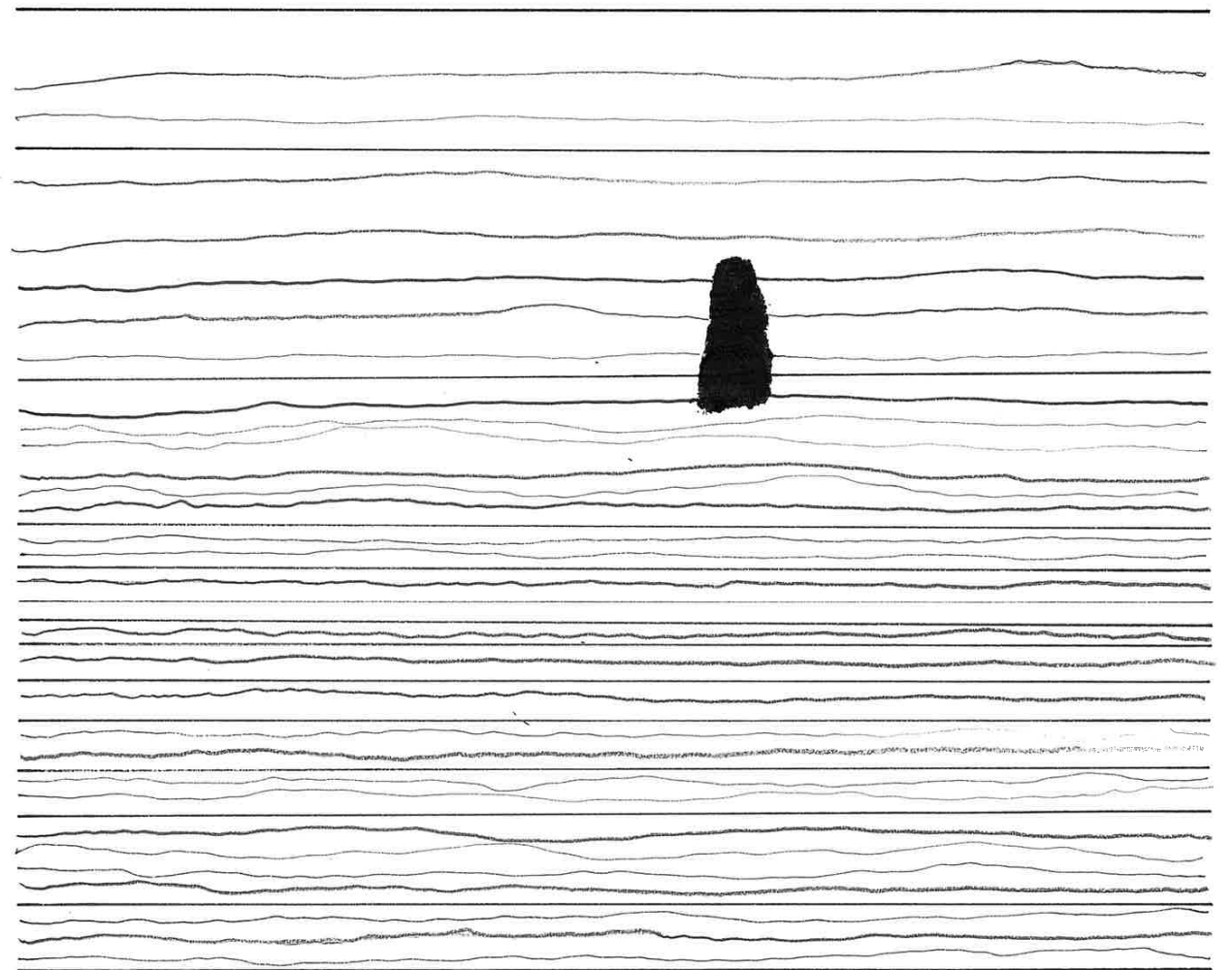
### 3 - Hiding

Conversations with Bjørn Vikøyr Senior advisor of  
Environmental Protection Department at The County  
Governor of Agder

Maritime Mason Bee.

«One of our rarest species and Lista holds 5-10% of  
the world population.»

\*see text book















**The Maritime Mason Bee**

A marking of the territory



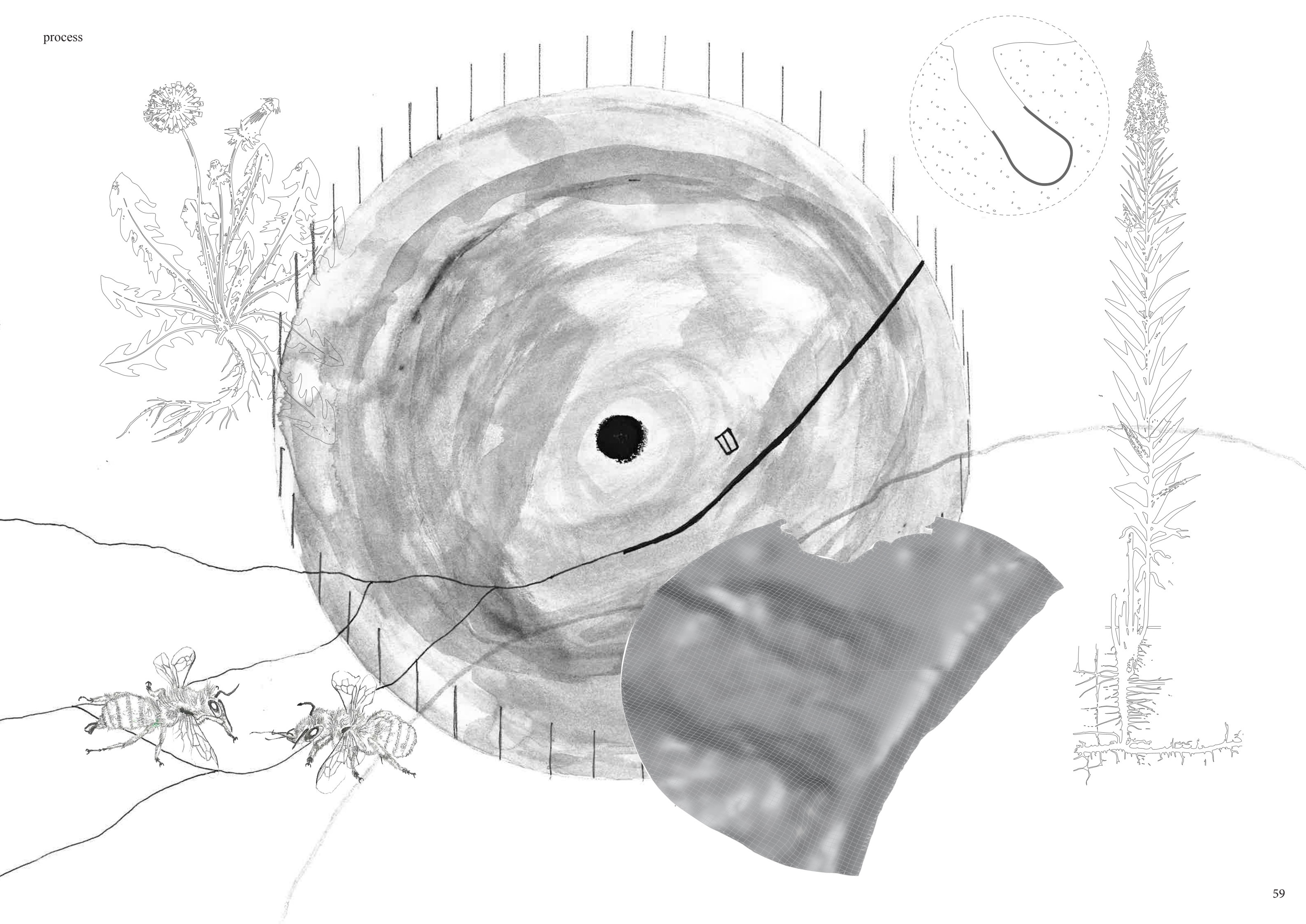


map of observations



nest site



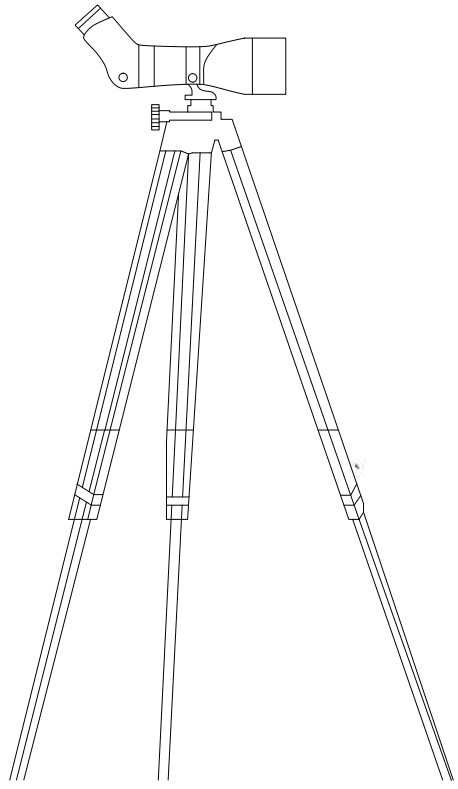




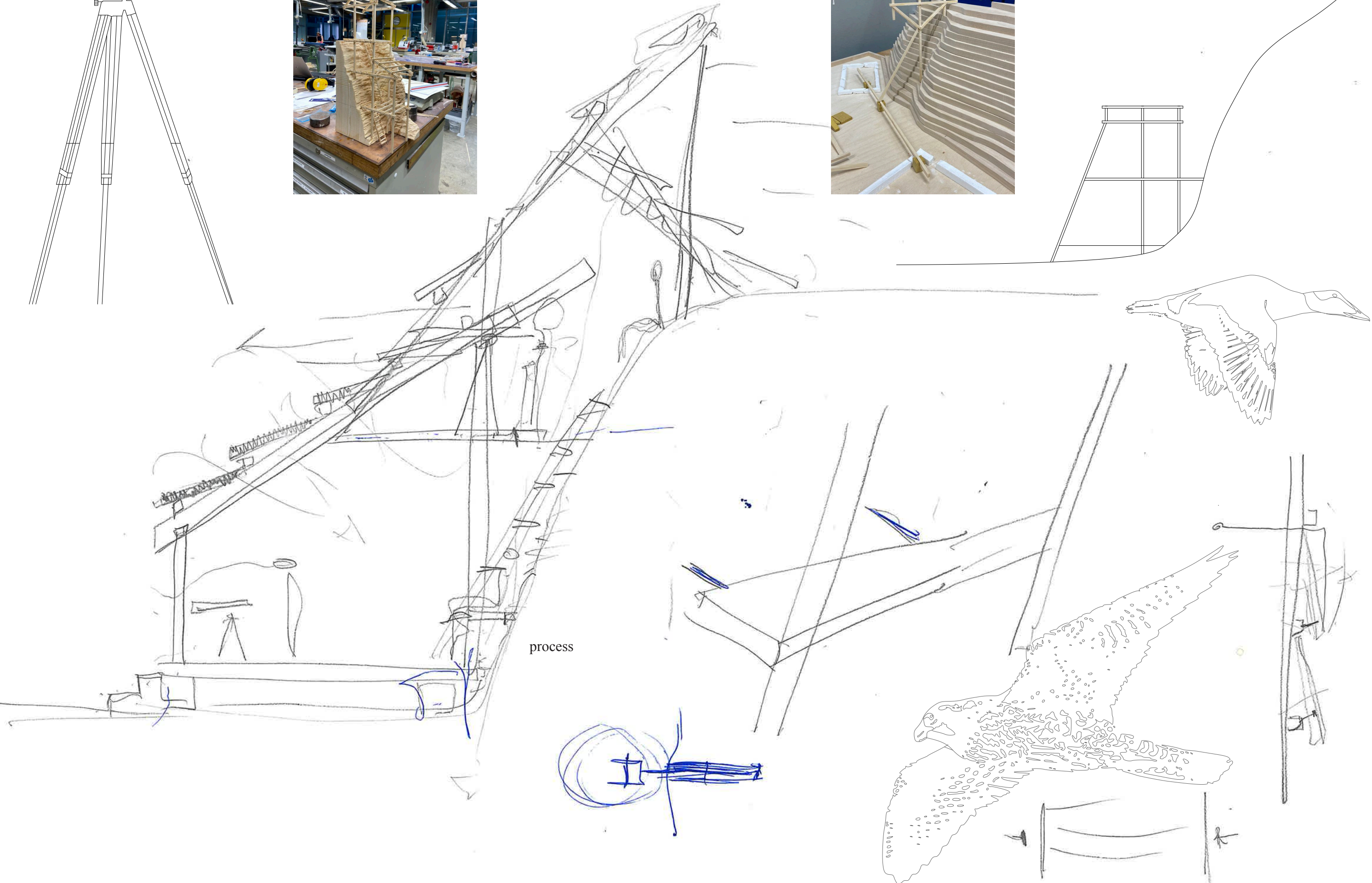
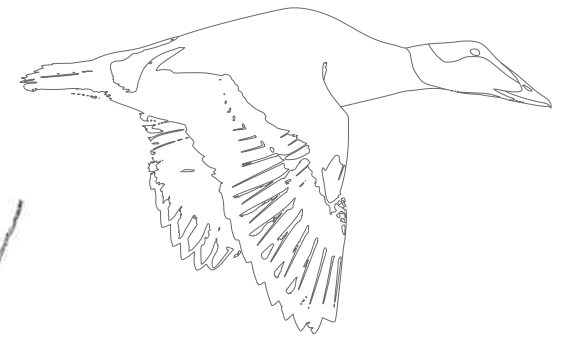
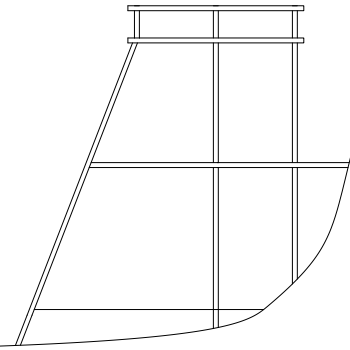


**The Birds**  
An observatory



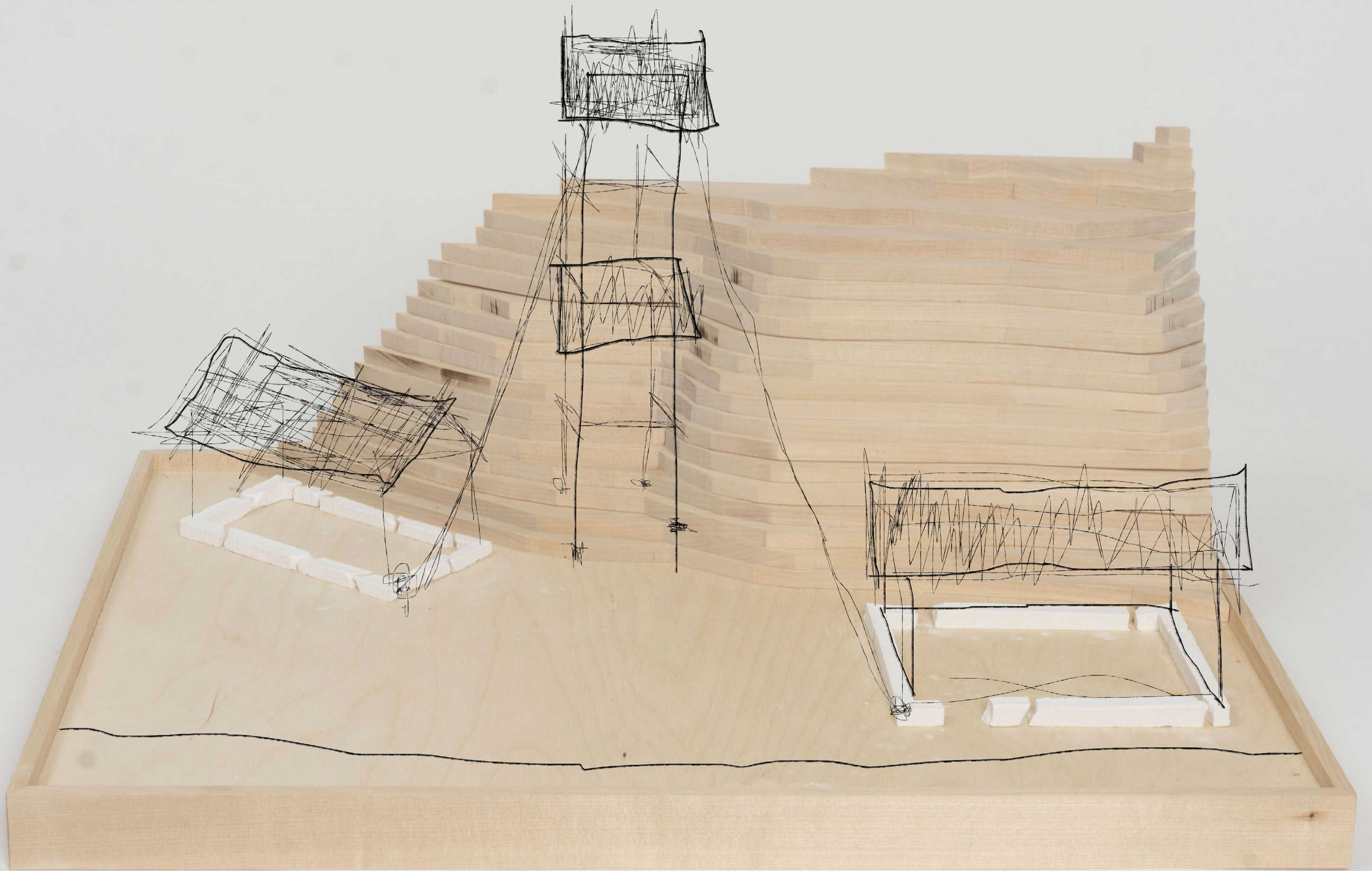


23.04

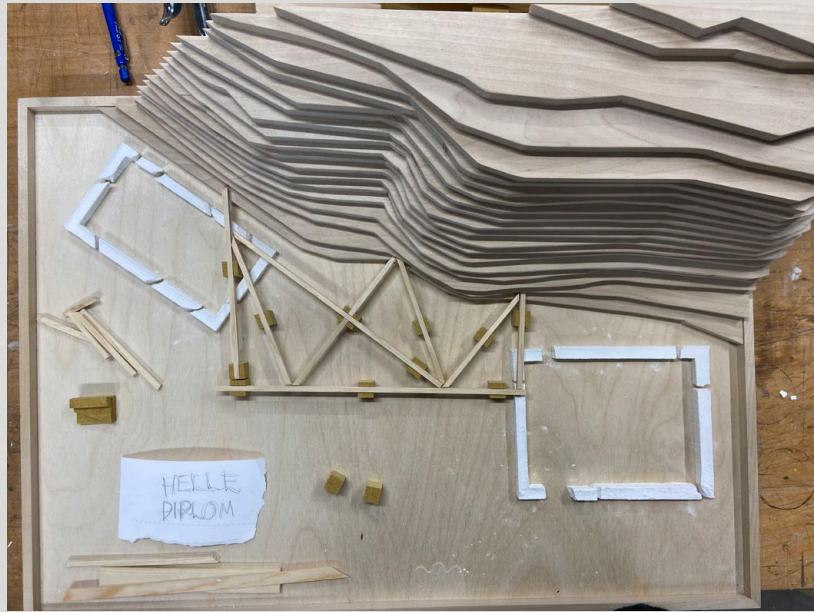


process















# Nordiske fuglentusiaster på Lista

2019-08-26

Optional[© Lister]

Alle artikler er beskyttet av lov om opphavsrett til åndsverk. Artikler må ikke viderefremmes utenfor egen organisasjon uten godkjenning fra

Retriever eller den enkelte utgiver.

Les artikkelen ved å klikke her.

Lister | Mandag 26. august 2019
nyheter 7



Norsk sjeldenhetskomité for fugl jobber med å kvalitetssikre observasjoner av sjeldne fugler i Norge. ALLE FOTO: BERTINE MIDTTUN

## Nordiske fuglentusiaster på Lista

**Representanter fra flere nordiske sjeldenhetskomiteer for fugl samlet seg på Lista i helgen.**

– Det er relativt lett å oppdage at noen prøver å lure oss og systemet. Alt i fra rart lys, tropiske planter, dårlig kvalitet, kan avsløre at bildet ikke er tatt i et nordisk land, forklarer finlendingen Julto Kånönen som sitter i den svenske komiteen. De andre representantene bekrefter at det er sjeldent at dette forekommer.

– Den norske sjeldenhetskomiteen for fugl jobber med å kvalitetssikre observasjoner av sjeldne fugler i Norge, forteller Bjørn Olav Tveit, medlem av den norske komiteen. Norsk sjeldenhetskomité for fugl (NSKF) er underordnet Norsk Ornitologisk Forening. Det er denne gruppen som vurderer om funnet av en spesiell art vil være med på den offisielle oversikten over Norges arter. Komiteen består av minimum seks personer med stor kompetanse og erfaring i ornitologi. Sekretæren i den norske komiteen, Tor Olsen, er fra Farsund.

**Dokumentasjonen avgjør**  
– Om noen tror at de har funnet en ny eller sjelden art, sender de dokumentasjon i form av gode bilder, lydopptak en nøyaktig beskrivelse til oss i NSKF. Her vil vi som fagfolk vurdere om den skal anerkjennes og settes på den offisielle oversikten over arter, forklarer Tveit. Ifølge representantene fra de ulike landene har det hendt at noen har jukset med dokumentasjonen.

**Fuglene har jo ikke landegrenser**  
– Det er gjerne de samme fuglene som beveger seg i det nordiske området. Fuglene har jo ikke landegrenser. Det er derfor praktisk at de nordiske komiteene møtes for å kartlegge informasjon om spesielle observasjoner og lignende, kommenterer Bjørn Malmhagen som representerer den svenske komiteen. De nordiske komiteene med representanter fra Norge, Sverige, Danmark og Estland samles hvert andre år. – En pelikan kan for eksempel observeres noen plasser i Danmark, men også i Norge. Da er det fint at vi samles for å blant annet få en generell oversikt over observasjonene, supplerer Simon S. Christiansen fra den danske komiteen. **SITAF:** Da er det fint at vi samles for å blant annet få en generell oversikt over observasjonene I løpet av helgen har komiteene blant annet ringmerket fugler ved Slevdalsvannet, observert havsvaler om natta, og hatt foredrag og workshops

– Jeg tror at det er en økt interesse for naturen generelt. Folk blir mer bevisste på klima og natur, og ønsker derfor å bidra gjennom å ta vare på dyrelivet. Dessuten er fuglelivet et spennende og løynfallende for folk, hevder Tveit. Videre forteller han at naturendringer kan enkelt observeres gjennom fugler: – Hvis det for eksempel er endringer i Sahara-ørkenen, vil fuglene være mindre tallrike. Dette kan blant annet observeres på fuglestasjonen på Lista, avslutter Tveit.

**BERTINE MIDTTUN**  
bertine.midttun@schibsted.com

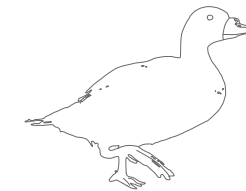
Det er relativt lett å oppdage at noen prøver å lure oss og systemet

Julto Kånönen

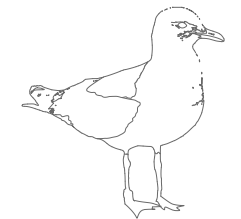
This overview shows some of the 180 bird species that can be seen from the bird observatory.



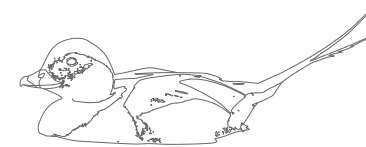
**Ærfugl**  
Common Eider  
*Somateria mollissima*



**Svartand**  
Common Scoter  
*Melanitta nigra*



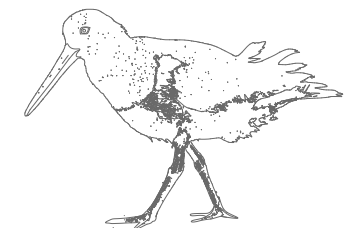
**Gråmåke**  
European Herring Gull  
*Larus argentatus*



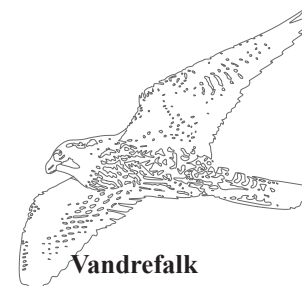
**Havelle**  
Long-tailed Duck  
*Clangula hyemalis*



**Gråstrupedykker**  
Red-necked Grebe  
*Podiceps grisegena*



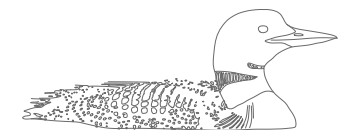
**Tjeld**  
Eurasian Oystercatcher  
*Haematopus ostralegus*



**Vandrefalk**  
Peregrine Falcon  
*Falco peregrinus*



**Horndykker**  
Slavonian Grebe  
*Podiceps auritus*



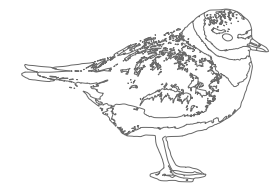
**Islom**  
Common Loon  
*Gavia immer*



**Fjellerke**  
Shore Lark  
*Eremophila alpestris*



**Skjærpiplerke**  
Rock Pipit  
*Anthus petrosus*



**Sandlo**  
Common Ringed Plover  
*Charadrius hiaticula*





**The Sea Holly**

A Greenhouse





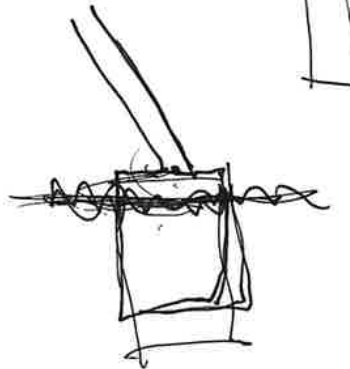
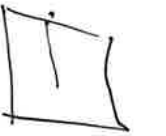
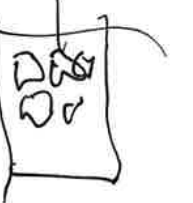
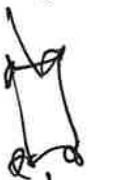
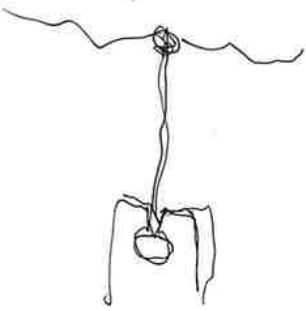
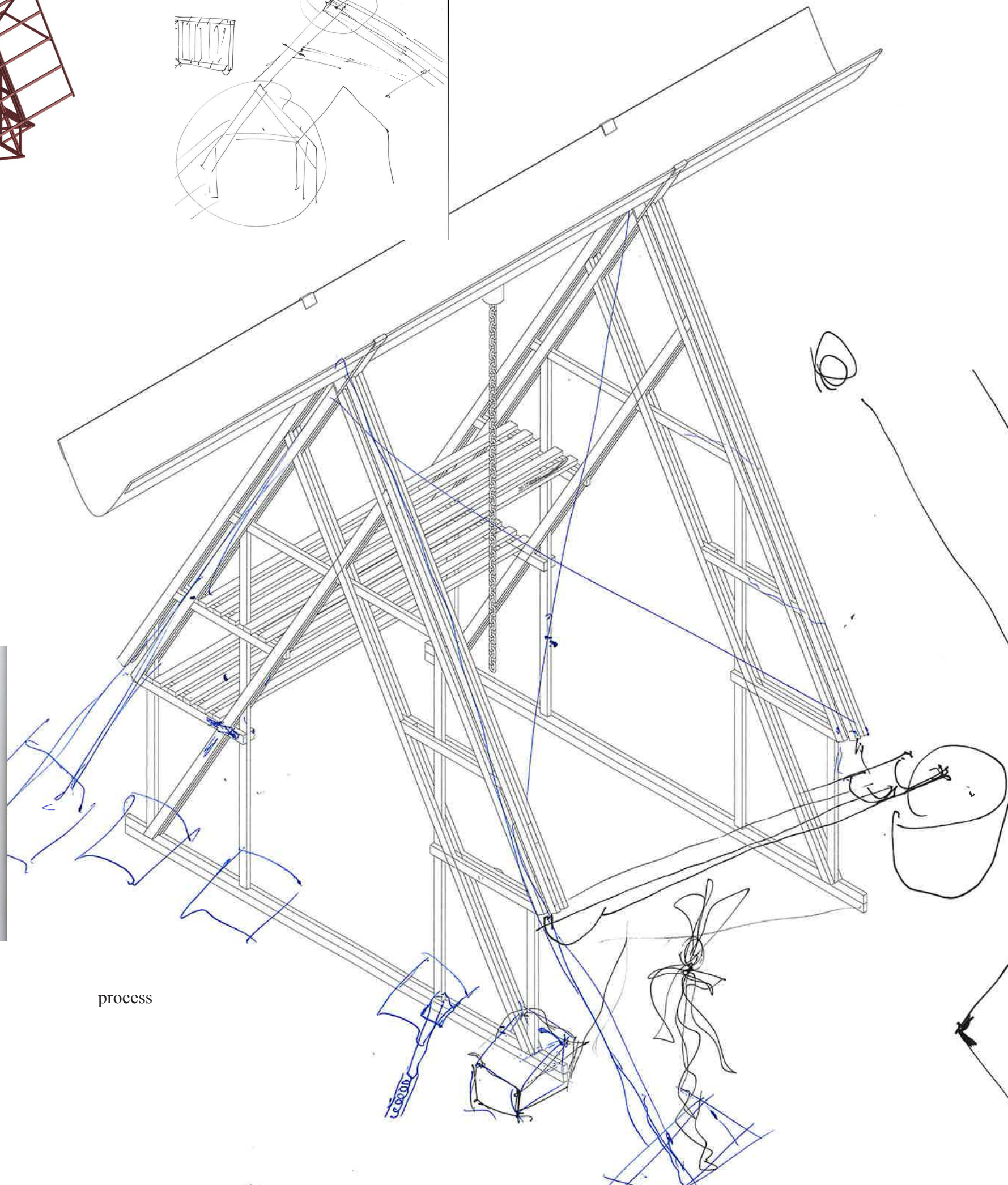
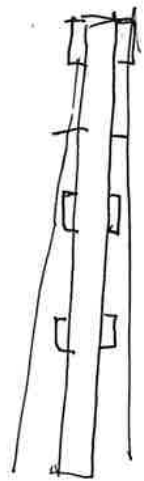
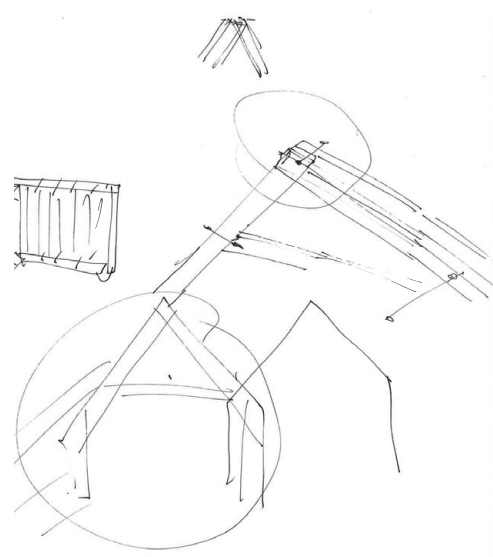
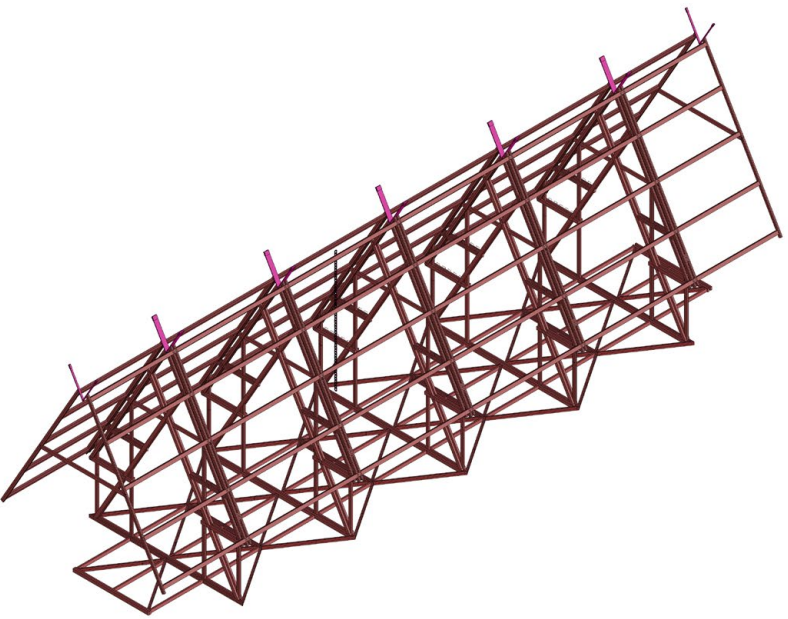
planting map 2020



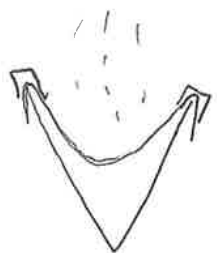
grown for two years



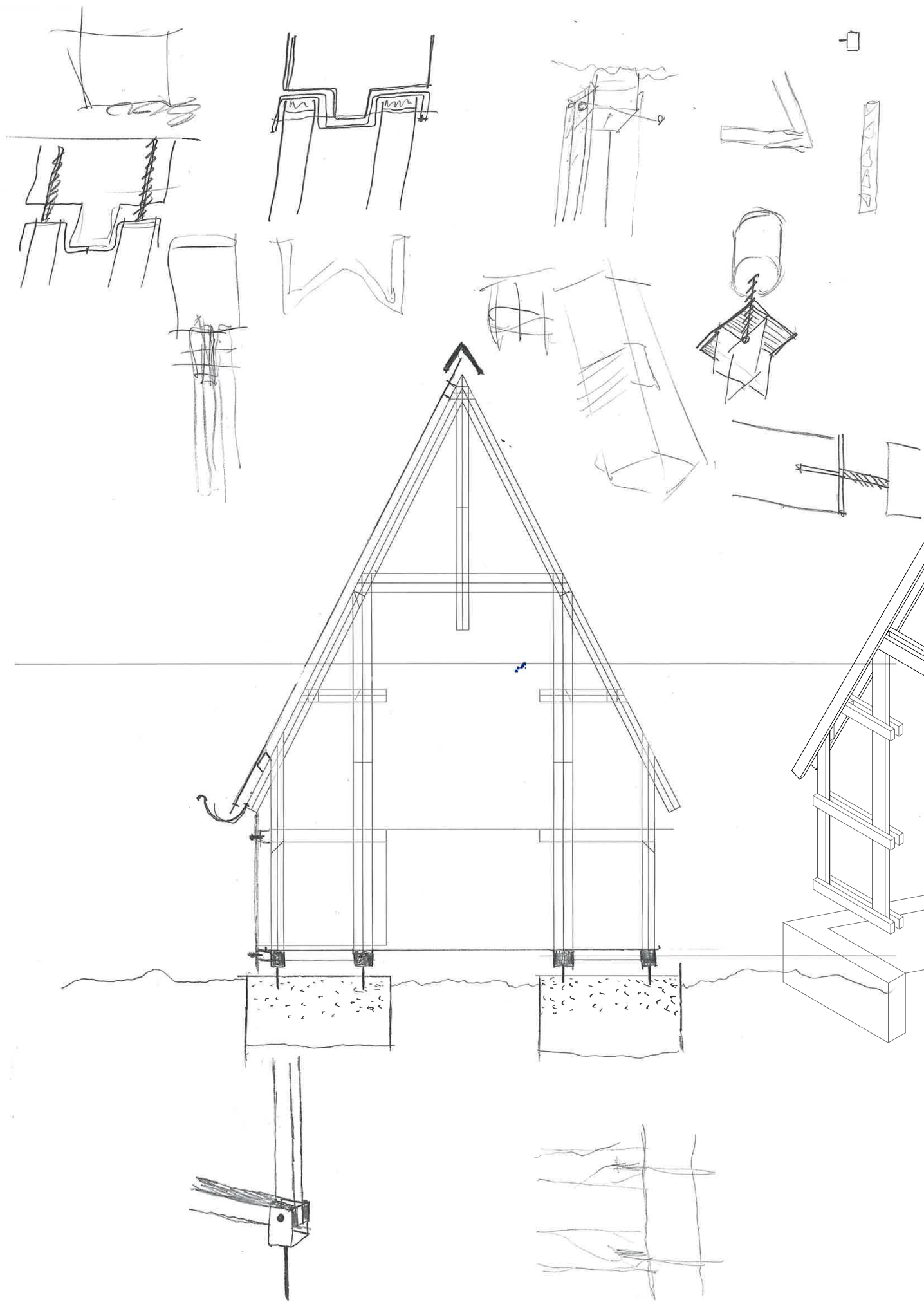
31.03



process









# Brev vesterfra - 118. epistel

2020-11-07

Optional[© Lister]

Alle artikler er beskyttet av lov om opphavsrett til åndsverk. Artikler må ikke videreformidles utenfor egen organisasjon uten godkjenning fra

Retriever eller den enkelte forfatter.

Les artikkelen ved å klikke her.



GAMLEDAGER

Lørdag 7. november 2020 | Lister



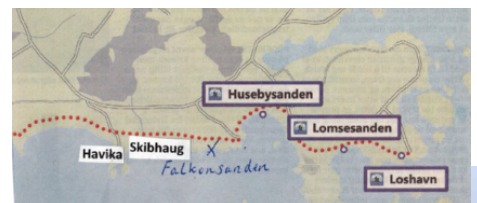
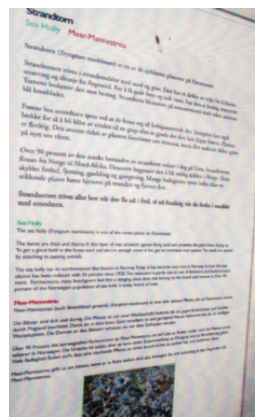
Polm Søreide og Kari Ritter Eriksen vanner strandtorn som ble ringlet med tare ved planting noen dager før.



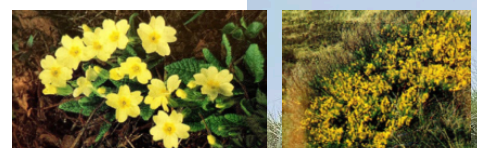
Det finnes mange såkalte populasjoner med strandtorn langs kyststien på moen noen hundre meter fra foten av Skibhaug.



På moen på kyststien Falkensanden-Skibhaug kan man lese en kortfattet omtale av den fredete strandtornen. Oppfordring: «Ta gjerne et bilde av den, men ikke plukk den.»



Her ser man den stiplede røde linjen som markerer kyststien fra Havik til Loshavn. Der hvor Skibhaug er avmerket, finnes det mange kolonier av strandtorn.



Mandal stakk av med kosmos som kommuneblomst.



# Brev vesterfra - 118. epistel

rod og vel en måned kunne man i avisen at den fredete strandtorn, Farsunds kommuneblomst, ble plantet i 150 eksemplarer på Einarsnes. Leses det for øvrig andre kommuneblomster i Norge som er fredet?

lever ved Farsund ungdomsskole og andre lokale gode lokale krefter under ledelse av naturforvalter Bjørn Vikøyr hos Fylkesmannen i Agder stod for beplantningen. I en artikkel leser vi at sanddynene på Skibhaug skal overvåkes av skolele-

**Omtalte aldri planten**  
Med andre ord: Interessen for strendene og vegetasjonen innenfor er stor som aldri før. Frem til 1950 fantes der ifølge ovennevnte artikkel på Einarsnes et betydelig antall strandtorn - eller strandtistler som planten også populært kalles. Men epistelforfatteren som jevnt og trutt besøkte sine besteforeldre ved Husebysmarka både før, under og etter krigen hørte aldri at bestefar omtalte denne planten, enda han var lommekjent på Einarsnes. Den var jo ikke egentlig pen heller.

**Populasjonen på Hauge**  
Strandtornen trives i strandrområder med sand og grus. Den har et dekke av voks for å hindre uttørring og siltasje fra flygesand. For å få godt feste og nok vann, har den et kraftig rotsystem. Tornene beskytter den mot beiting. Det hevdes at den får næring fra tang og tare, og derfor har også

skolelevene gjødslet de nye plantene med dette. Det skal bli spennende å følge med i utviklingen av dette prosjektet og se om resultatet blir vellykket. Epistelforfatteren har for øvrig aldri sett tang og tare rundt populasjonen på slettene på Hauge.

**Byvelen ugross?**  
I min første lokalhistoriske bok «Farsund – Byen i vårt hjerte» finner man et bilde av byvelen med opplysning om at denne planten er kommuneblomsten. Dette var i 1994. Det ser imidlertid ut til at byvelen

bare var kommuneblomst en kortere tid før strandtornen overtok? Og godt var det. Det ville i alle fall ha vært uheldig om byvelen i siste omgang var blitt kåret til kommunens blomst for alltid. Siden da opplever vi at den blir forsøkt utryddet på Einarsnes og andre steder i kommunen. Den utbrer seg som en farsott og er vel nå å betrakte som ugross. Den trives utmerket i kystområdene her sør, men skal visstnok være sjelden andre steder i landet.

**Hørt om Eryngium maritimum?**  
Først i slutten av forrige århundre fikk jeg kjennskap til strandtornen, denne sjeldne og fredete planten som på latin heter Eryngium maritimum. Den skal visstnok også finnes på Jæren og et par andre steder i Norge. Men hele 90 prosent er lokalisert til Lista. Etter at vi fikk vårt feriested på Huseby på sletten nedenfor Huseby kongsgård i midten av 1980-årene, har epistelforfatteren hatt regelmessige løpeturer langs strendene både i påskeferien og sommerferien. Tidligere var løypa

På dette skillet finnes en fyldig omtale av strandtorn på norsk, engelsk (Sea Holly) og tysk (Meer-Mannestreu).

I tillegg kunne de begge stolt vise fram hvert sitt eksemplar av – akkurat: strandtistel! Da fikk jeg frysninger på ryggen.

for det meste strekningen fra Odden, forbi Storeskjer til Einarsnes og tilbake. I de senere år har det stort sett blitt vestover

på strekningen Haugestranda, Falkensanden til Skibhaug helt vest mot havet på Hauge.

**Fikk frysninger på ryggen**  
I denne forbindelse skal siteres fra Pål Hermansens bok «Kystens vakre vekster» 1990:





A  
PHOTO  
BOOK

































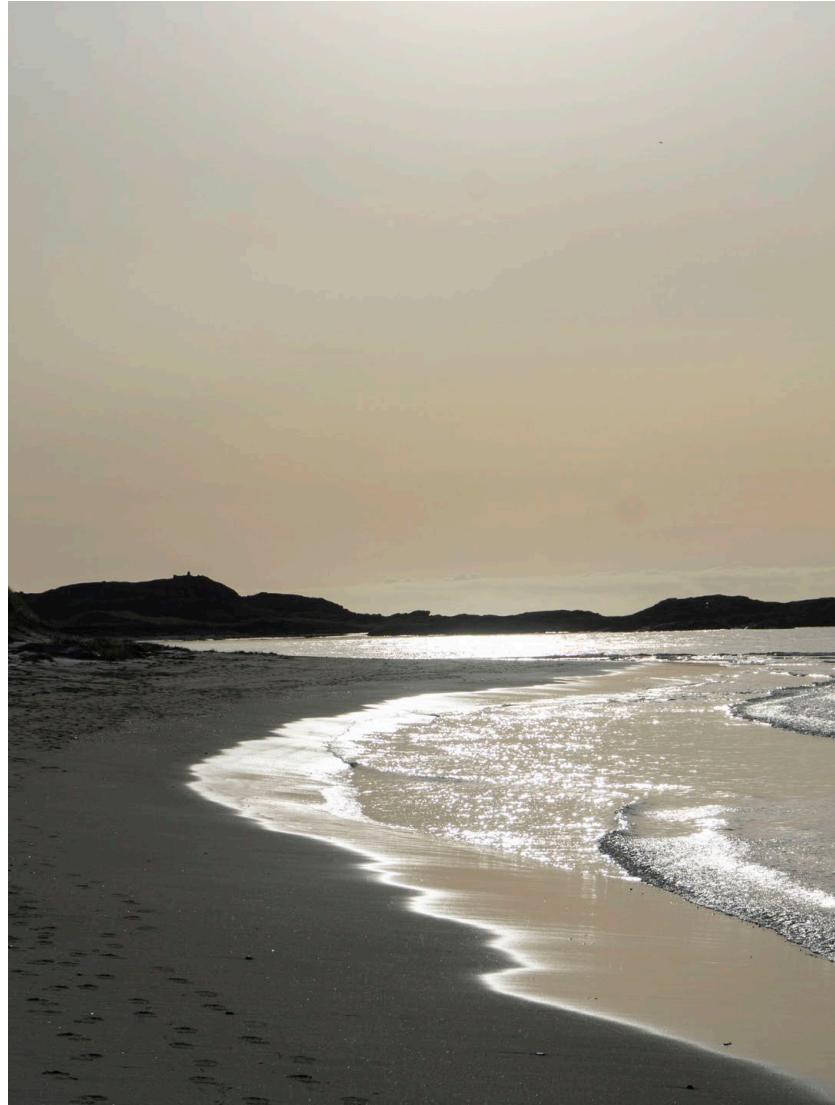




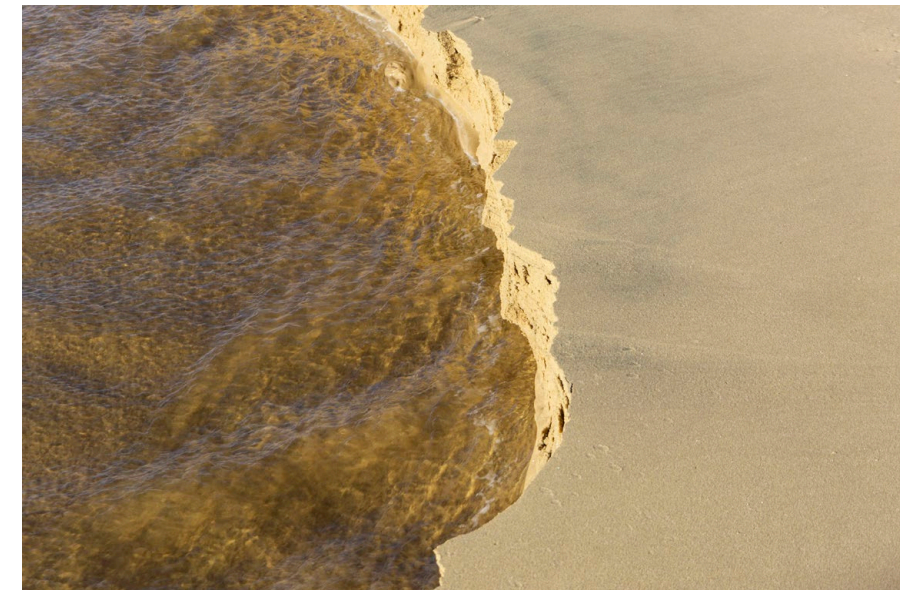








































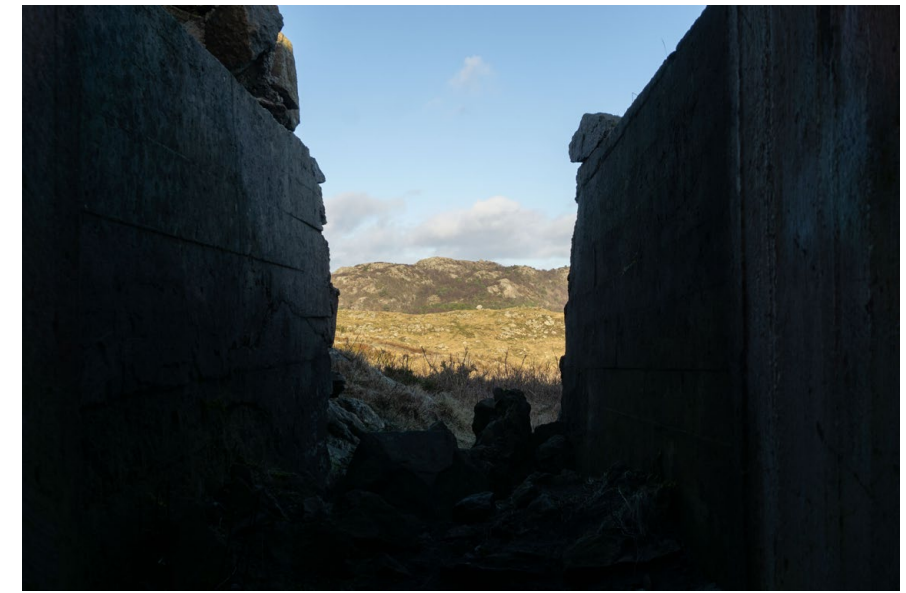
























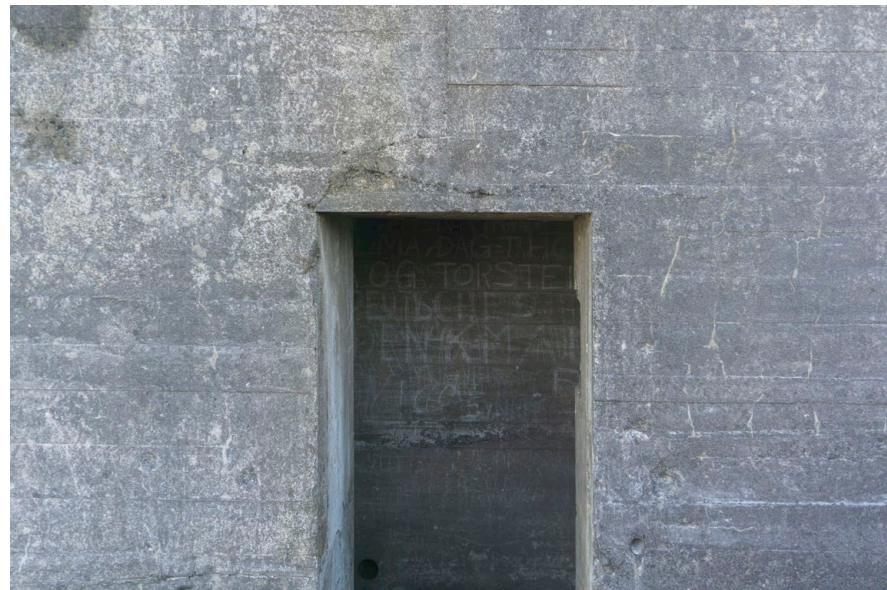






























A  
TEXT  
BOOK



## WHY LISTA?

The starting point of this diploma work is my first meeting with Lista in 2020. After completing my bachelor's through zoom from my room in Oslo, I was longing for a wider experience. The «Lista field studio» gave me opportunity to live one semester in the house of an artist on the Lista peninsula: «Lista-Field-Studio researches the creative philosophical approach to ways of connecting with that particular environment. The course emphasizes explorative making and doing in, within or because of the land and its inhabitants, flora and fauna, weather or light, and is paired with a longing for a deep knowing of the issues at hand.» <sup>1</sup>

So I packed my bag and moved to Lista. Together with Helene Aasgaard we started to experience the landscape and allowed ourselves to engage in whatever came our way. «By gathering experiences, through an awareness of the landscape and by meeting people, we performed, and Lista performed with us.» <sup>2</sup>

By discovering Lista with an open mind, this place has the potential to fuel me with endless inspiration, countless questions and a lasting fascination through its complexity and simplicity. The forces of the sea, the strength of the wind, the presence of the sky and its particular light. Some of the people we got to know was a man working for The County Governor of Agder named Bjørn Vikøyr and a botanist named Oddvar Pedersen working for The Natural History Museum in Oslo. With Bjørn's passion for the procreation of the fragile areas of the Lista peninsula, he has become an important source of knowledge for my work. Oddvar's consistent involvement in the future life of the Sea Holly population in Norway has encouraged me

<sup>1</sup> Body & Space Morphologies : LISTA - Field Studio III (2020)

<sup>2</sup> Learning from Lista (2020)



to continue my engagement for this plant, and also led to the discovery of other spices.

Together with these, I have been introduced to more people that continually work to secure the qualities at Lista. A farmer named Jan Petter, that together with his animals, roams the coastal heathland and sand dunes to maintain the biotopes. The cultural director of Farsund municipality, Janne Leithe, that cares for Lista's history and development.

I have befriended inhabitants that live close to these particular areas, and learned how they have noticed the landscape changing. I have meet visitors that seek peace and quiet in calming scenarios and I have meet visitors that seek excitement and adventures in the same space.

All my encounters have made an impact of my understanding of the composite condition. This is way Lista become the starting point of my diploma.

### **How to exist with the existing** - resting together

The County Governor of Agder is developing a visitor strategy for the nature preservation areas at Lista. The strategy aims to focus on good nature experiences in a long-term perspective, with high-quality facilitation. A bench sheltered from the westerly winds, a stable floor for a telescope, good accessibility for visitors, paths at a safe distance from important biotopes, so that birds can be at peace in their rightful element, are scenarios they envision.

There is a total of 332 different red-listed species registered in Farsund municipality, most of them on the Lista peninsula. 75 of these species are birds. Potentially 32 rare species of vascular plants in the dune-landscape, 3 lichen species, 14 mushroom species, as well as 268 insect species. Several vascular plants and insects have their main occurrence or only occurrence in Norway on Lista. Many of the critical biotopes are located in sand dunes.

The County Governor of Agder have chosen to focus on birds and sand dunes in this strategy as these natural values are considered to be the most vulnerable along the Lista beaches in relation to traffic and increased use. Einarsneset plant and animal life preservation area is the focus area of my diploma. This is a popular hiking area for locals and tourists. In the report form The County Governor of Agder they point out that 71% of the respondent tourists say they come here to relax and 61% want to experience nature. The area is of great importance as a resting place and wintering area for seabirds.

Farsund municipality wants to build covered resting places in the preservation zone that offer proximity to nature. In general, building in the protected areas are prohibited. However, The County Governor is authorized in the preservation regulations to grant dispensation for the deployment of facilities and construction of buildings that are necessary for the sake of public outdoor interests. In areas with a lot of traffic, they consider



a toilet to be such a necessity, if it is not available nearby. A rest area can also, in some cases, be considered as necessary to control traffic. As part of the management of the area the County Governor can, in consultation with the landowners, allow rest areas. The assessments that must be made are whether a rest area is in line with the purpose of the preservation area. In order to safeguard the goal of preserving a unique natural and cultural landscape, the number of rest areas in the conservation zone should be kept to a low level. A rest area can primarily be placed in public outdoor areas, and close to the coastal path or cycle path. It must fit well into the landscape and be designed with high architectural quality.<sup>1</sup>

The strategy also focuses on paths to channel traffic in relation to increased use. In addition to this they are mounting signs along the way to inform visitors. Turning the landscape into a learnscape with static information points along the way. We are constantly surrounded by enormous amounts of information in our everyday lives, and now even when we go out in nature. Is there an alternative? Can architecture do what signs do today? Can architecture inform us in the same way?

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<sup>1</sup> Statsforvalteren i Agder (2021)

## **To curate a landscape**

-who has to leave

The landscape has always been changing, but now the changes are happening faster than ever. There is a greater risk that important landscape values are lost. The challenge is to manage the landscape in a way where we safeguard important values and at the same time further develop them in a long-term perspective. While facilitating for one species to thrive it may effect the lifespan of another. When taking about a long-term perspective in this case one has to look at countless different systems effecting each other.

The areas with intact dynamic dune systems in Norway has been in decline since the end of the 19th century as a result of cultivation and decommissioning. In addition, the dune field's natural diversity is weakened by the increasing occurrence and dominance of alien species, fertilization as a result of long- and short-range transported pollution and climate change. With the major expansion of industrial farming in the last 50 years many mistakes have been made. To fertilize with nitrogen was not predicted to become a problem for the surrounding areas but has contributed to an uncontrolled growth in the dunes close to Lista farmlands.

When looking at photos of Einarsneset from 1956, you see major changes in the landscape. From open dune fields to an overgrown place with little exposed sand left. The County Governor of Agder as already started to test out different methods to restore the landscape. In order for that to happen alien spices must be removed. The methods that have been tested included both humans and animals. Coastal goats were used as a method to reduce the population of alien species at Einarsneset in 2019. Alien tree species were felled in the dunes at Lomsesanden in March 2018 to open up and bring back species that naturally belong here.



The restoring process is complex due to the composite condition and different systems working together at site. A low and controlled grazing can help maintain a high natural diversity, but the number of animals must be adapted to the specific site and its rare species at all times.

An example of this strategy is to let sheep graze in areas that has been left alone, but it must be carefully considered whether it is beneficial for the natural diversity. A main challenge in nutrient-poor areas, such as sand dunes and moraine areas near the sea, is to avoid fertilizing beyond what comes naturally through seaweed and kelp. Grazing animals must therefore not be fed additionally. Where it is not appropriate to graze, it may be relevant to remove moss, lichen and other vegetation mechanically in sheltered sunny slopes, in order to preserve valuable insect biotopes.<sup>1</sup>

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<sup>1</sup> Statsforvalteren i Agder (2021)

### **Former settlements**

Though there are no humans living in the preservation area today it has been the for many different settlements through the years. The Vikings used the shallow waters for store their ships. In the middle of the 16th century, on the tip of Einarsneset a retailer named Jochum Brinch Lund, built an infrastructure for producing clip fish. Einarsneset was also the location of a big farm called Huseby where people lived from the 17th century until around 1850, when a sandstorm forced them to leave their home. Today we can still see the remains of Brinchs infrastructure and the Huseby farm in the sand. The landscape at Lista went through a lot of changes during the second world war and today Lista has a special status as a place for war memorials. The flat landscape and its geographical location at the very tip of Norway made the area strategically important for the Germans.<sup>1</sup>

The unique position and nature in combination with old ruins of former settlements makes Einarsneset a popular area for hiker throughout the year. During the summer you also find camping guests at Lomsesanden camping, and this allows people to come close to this fragile and composite condition of contrasting ruins, species and nature.

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<sup>1</sup> Riksantikvaren (2023)



### **Recording coexistence**

Reading the text of Magnus Kaslov «FACE TO FACE Sound painter Knud Viktor and his accompanying species» made me think of our observation instruments, what use we can make of them, and what they can produce. Using an instrument to capture what inspires us, it starts to materialize and gain meaning. The work done becomes matter and starts to matter. Both by enlightening others, as well as through the power of the work itself.

The Danish visual artist Knud Viktor bought a dilapidated limestone building from the 14th century on the south side of Luberon in Provence. This was to become the starting point for the next 50 years of Viktor's artistic practice. He created sound works that gave voice to animals and insects out of a desire to achieve a cross-species meeting. A meeting where both parties approach each other in the borderland between species, beings, bodies and where both leave the meeting changed.

I was not familiar with the work of Viktor before reading the text of Kaslov. But his story made me think of my meeting with the landscape of Lista. I find it's beautiful how he moved to a small place, not knowing it would prove to fuel his entire artistic practice. Being inspired by his accompanying species and acting upon this inspiration. It's about different ways of engaging with a phenomena. I think this inspiration evolves from the capacity to inspire oneself and the capacity to continuously find new inspiration in the same phenomena.

His work with sound as his artistic material started in 1965. Gradually, he called himself a sound painter and sound recorder. From then on, the sounds and the landscape around him were his focus: birds, insects, foxes, rockfalls, running and dripping water, and especially the cicadas. But it is not only wildlife that is recorded in his works; ax cutting, a jet plane, a farmer shouting at his horse, a herd of sheep and Viktor's own voice all mixed with the sounds of wild animals and insects. A soundtrack filled with coexistence and a recognition of the other - each other.



When Kund Viktor died, he left behind his house with cables twisted out into the landscape hanging from branches. Connected to his surroundings through microphones and the audio recordings, he could listen to his companion species, even though he had grown too old to go out and visit them.

Since Viktor started the sound recordings, several individual animals and insects, including populations and entire species, disappeared from the area. Viktor managed to hear several species disappearing from the Luberon. The badgers, songbirds, giant lizards and the small crocodiles with blue markings on their sides are lost. Five species of cicadas lived in the area when he arrived in Provence, but over the years they were reduced to one. Their imprint can now only be found in Viktor's recordings stored on tape and film.

Scientists estimate that half of the individuals in the world's animal population is already extinct, and that in the coming decades we will see even more depressing effects from human-made environmental impacts. If Viktor had made the same recordings on Lista, we would probably have discovered the same thing. A fascination for everything that lives there, and a feeling of sadness when reflecting on that which has already been lost.<sup>1</sup>

I read his artistic practice as teaching visibility of each other. Where the hierarchy between humans and animals is evened out and the boundary between who listens to whom is no longer clear. A relationship between who looks at whom, and who listens to whom; Where division becomes inclusion and otherness turns into togetherness.

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1 Carstensen & Vermehren (2020)

### **The curious life of the busy Maritime Mason Bee**

This particular bee I have never seen myself, but with time I have become very fascinated by it. The fact that this clever little creature and I, supposedly, have crossed paths just makes it all even more fascinating. That we constantly surround ourselves with creatures full of life, tasks and problems parallel to ours. The Maritime Mason Bee is one of our rarest species and Lista holds 5-10% of the world population.

The Maritime Mason Bee is a rather characteristic species of mason bees. The female can be distinguished by the reddish-brown chest hair and the fact that the sides of the chest and the face are black. The back is black throughout, except for some lighter hairs on the first back joint. The male's hair is light yellow-grey on the head, chest and first hind body joint, while the tail is reddish. There is little danger of confusing the maritime mason bee with other bee species given the characteristic morphological features, limitations in flight time and habitat type.

The Maritime Mason Bee occurs with one generation a year. All winter long, the new Maritime Mason Bee lie down in their nests on the beach, fully grown, waiting for spring, sun and warmth. Then, when the conditions are right, they finally go out into the sun - but not for long. The males hatch a little earlier so that they are ready for the female bees to hatch. For this species there is a big difference between the male and the female. If you're a male bee, your only task is to reproduce - simply to fertilize as many as possible. This is what the male does for the four or five weeks he leaves his nest. The female on the other hand has a little more time and after somewhere between seven and eight weeks, all her tasks must be completed. After learning more about her, I look at her as a hardworking architect and craftswoman. The summer days are busy. In short time, she must find time to mate, lay eggs, build a nest for her children and fill it with enough nectar for them to survive until next spring.



After finding a mate she starts to look for the perfect site for her nest. Like other architects, she maps out a site with good sun- and wind conditions. Furthermore, she looks for areas where she and her children can live in peace and rest without threats from humans or other species in vegetation-free small areas. When a perfect site is found, the plot quickly turns into a construction site. She carefully digs a tunnel in the sand 1-3 cm below the surface. This will become the breeding chamber for her children. To make her nesting chamber it has been observed, in Norway, that she makes her own building material using chewed fireweed leaves mixed with saliva. When a home is made food still needs to be found, enough food for them to survive until next spring. She therefore collects pollen from several different plants. Important pollen sources are the pea family of flowering plants, dandelions and creeping willow. But she can't fly very far: 600 meters is the maximum range, but most don't fly further than 150 meters in one direction. All the food the bee needs must therefore be within this distance.

Mason bees are so-called "solitaries". This means that they do not live together, they keep to themselves. That, of course, makes them more vulnerable. Both access to nesting sites and food plants in the dunes can be limiting factors for the occurrence of the Maritime Mason Bee. In Norway, it is assumed that the Maritime Mason Bee is in decline, but this is poorly documented. The decline is probably mainly due to human influence in the areas with available habitat, and this activity has caused a decrease in extent. Overgrowth, trampling and overgrazing, long-transported nitrogen pollution and alien species may also have reduced the quality of habitats.<sup>1</sup>

We know that bees are indispensable as pollinators for all the world's flowers and trees. But do we know the extent? Bees are useful, not only for the plants that eventually become food for me and you. As many as 80 percent of the wild plants in Europe benefit from pollinator visits to reproduce. The European Commission has valued the effort made by bees and other pollinators at NOK 1300 billion each year. In one respect, bees are a bit like us: Not all bees want the same food. Some collect nectar from

<sup>1</sup> Ødegaard (2012)

a singular plant species, others have a wider variety of options. Therefore, we need many different bees to take care of many different plants.<sup>2</sup> It's quite nice to think that the female Maritime Mason Bee is not just an architect, a craftswoman and a mother; she helps take care of plants and at the same time the plants help take care of her. This is an example of the synergies that take place at the beaches of Lista. These are the thoughts we must keep in mind in the future; The beauty of our coexistence.

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<sup>2</sup> Helle (2023)



### **A small intervention with great insight**

The text «To Be a Bird» by Karl Ove Knausgaard reflects upon “The Pillar”, a project where his friend and photographer Stephen Gill seeks to encounter birds on their own terms. The backdrop for the photographs is the small intervention of a pillar knocked into the ground. Placed in a flat open landscape next to a stream. With houses and trees visible from a distance beneath a vast sky, similar to the landscape of Lista. The pillar was fixed to the ground a few hundred meters from the house of Gill. He lives outside the village of Glemmingebro, in an area of southern Sweden called Österlen. Another twin pillar with a motion sensor camera was fixed to the ground near the first. The idea was that birds would settle on one pillar and be photographed by a camera on the other.

«We see the same landscape in spring and summer, in autumn and winter, we see it in sunshine and rain, in snow and wind. Yet there is not the slightest bit of monotony about these pictures, for in almost every one there is a bird, and each of these birds opens up a unique moment in time. We see something that has never happened before and will never happen again. The first time I looked at the photographs, I was shaken. I'd never seen birds in this way before, as if on their own terms, as independent creatures with independent lives.»<sup>1</sup>

Almost all parts of the landscape conservation area at Lista are used by birds throughout the year. For nesting, migration, over-summering and wintering. Several species nest or raise their young on the beaches. For some species, the Lista Peninsula is the last stop in autumn before they cross the North Sea on their way to their wintering grounds further south. Trekking is a nutritionally demanding activity. The birds need rest at the resting place. Lista has a high number of registered bird species, and many are eager to see them, but the birds can react physiologically to our activity in a way that can be difficult for us to perceive.

<sup>1</sup> Knausgaard (2019)



A Common Eider that lies on a nest and broods will in many cases remain lying down even if a human approaches the nest. We can perceive this as that the bird is not disturbed, but that may be far from the truth. Experiments with nesting Common Eiders have shown, on the contrary, that approaching people stress the nesting bird, which can increase its heart rate 3-4 times above normal. Disturbances and provocations by humans and predators will entail additional costs for the female Common Eider, as she has to reheat the eggs she was forced to abandon. An increase in the activity level of approx. 10% will result in an extra weight loss of 4-5 grams of body mass per day, and over time this may mean that the Common Eiders have to stop breeding to save themselves. The reaction pattern will vary to which the birds are used to human presence and activity. A lot of trampling on the beach can pack the sand so that there are less nutrients there for the bird to feed on, and thus indirectly affect the birds. Much of our outdoor life is concentrated on beaches, such as swimming, surfing, fishing and bird watching. As a result, effects of disturbances have been found for many species that stay near the sea.<sup>1</sup>

«Either we fail to see them fully, because they are merely birds, or else we see them in certain preconceived ways—the majestic eagle, the wise owl, the crafty magpie. This is what makes Stephen Gill's bird photographs so outstanding. To look at them is to come to a new place, a new land—a birdland. And this is so because these photographs were not taken by any human hand. No human was even in the vicinity when the images were captured, and therefore they exist outside the realm of our human feelings, outside our preconceptions, within the realm of the accidental, in the world of the birds themselves.»<sup>2</sup>As Knausgaard puts it so beautifully, we humans must know our limits, how close is too close.

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<sup>1</sup> Follestad (2012)

<sup>2</sup> Knausgaard (2019)

## The Sea Holly

The Sea Holly (*Eryngium maritimum*) was first found, in Norway, at Lista in 1826 and Norway's main population has always been situated here. My first meeting with the Sea Holly was on the 15th of September 2020, where 154 individuals was planted.

Today, more than 90% of the Norwegian Sea Holly population grows at Lista. The Sea Holly is found all the way from Norway to North Africa. In 2010, the botanist Oddvar Pedersen started collecting seeds from a lonely, old individual. He brought them with him to the Botanical Garden in Oslo. In Oslo they grew from seeds to small plants that he brought back to Lista and planted them into the sand, but they didn't survive.

The Sea Holly is unable to withstand competition from faster and more densely growing plant species. In many coastal regions, in both temperate and Mediterranean parts of Europe, it is one of the rarest and most threatened plant species, mainly because of habitat loss and land-use changes. *Eryngium maritimum* grows typically on sand and shingle beaches, foredunes and yellow dunes, as well as in semi-fixed grey dunes. Its habitats have full sunlight and are dry. By its spininess it is to some degree protected from grazing. However, grazing indirectly favors the Sea Holly through the removal of potential competitors, as well as by the creation of open areas. *Eryngium maritimum* is vulnerable to direct damage from trampling both by humans and by larger grazing animals because its stems and roots are brittle. Trampling damage, especially to the rootstock, results in dieback of the plant.<sup>1</sup>

The plant occurs especially on dunes and sandy shingle where blown sand is less active than on the beach, but where sand accretion is still relatively high. This results in open vegetation which receives nutrients from sea spray, carbonates from mollusk shells and material blown from the drift line. The leaves are covered with wax, protecting the plant from water loss, and shields the plant from the erosive effect of blown sand. The wax

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<sup>1</sup> Journal of Ecology (2014)



layer develops during the year, giving the plant a bluish appearance at the end of the growing season. Growth of Sea Holly each year starts with the development of one or more basal leaves. A flowering stem develops at the center of the basal rosette. The basal leaves remain until late autumn, dying back as late as November. The main flowering time is July to August. Ripening of seeds occurs during October. According to the Journal of ecology fertile individuals show a 70–75% probability of surviving to the following year. The survival of small, vegetative individuals is low (26–37%) in comparison with that of large sterile and fertile individuals (70–100%). The Sea Holly is generally long-lived, and individuals may live to 30 or more years.<sup>1</sup>

Flowering and fruiting sometimes starts the second year, but often not until the fourth year. Because of the high mortality of juvenile individuals, several growing seasons are necessary to establish a stable or growing population. The parts of the Sea Holly that is above-ground can tolerate short periods of light frost, but young shoots and seedlings are susceptible to frost particularly in spring. Therefore, in northern Europe the increased number of days with frost and the reduced length of the growing season limits the distribution of the Sea holly. It has a well-developed taproot, on average about 1.5 m long but can reach a length of 3-5 m.

Moreover, the rootstock may have access to the water-table, which in dunes is frequently about 3–4 m below the surface, although this varies with site and season. The thick taproot enables the species to hold water reserves, and thus, it is able to survive dry periods.

In recent decades, the atmospheric deposition of nutrients, especially nitrogen and phosphate, has led to the increase in dense, short and tall grasslands in dunes and caused a decline in open dune areas in north-west Europe. Therefore, atmospheric deposition of nutrients reduces the habitat quality and indirectly promotes the decline in Sea Hollies.

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<sup>1</sup> Journal of Ecology (2014)

In connection with the restoration measures Bjørn Vikøyr, from The County Governor of Agder, took the initiative to plant new Sea Hollies. In 2020 Oddvar made another attempt to increase the Sea Holly population at Lista and brought new seeds to the botanical garden that over a two year period had grown into 154 individuals. Compared to previous plantings involving only Oddvar and a wheelbarrow – this planting resembled a combination of military operation and a seminar. In total, around 20 people took part in this operation. Equipment wasn't a shortage either, two ATVs, jugs for water, buckets for seaweed and a CPOS-GPS. In contrast to previous plantings, the individuals this time were larger (had grown in deeper pots) and they got plenty of seaweed as fertilizer. Even a Facebook-group was started for organizing people to take further care of them, hoping for a higher survival rate this time.<sup>2</sup>

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<sup>2</sup> Pedersen (2021)



”In our relationship with nonhumans, we decide the fate of our humanity. Becoming human, claims Morton, actually means creating a network of kindness and solidarity with nonhuman beings, in the name of a broader understanding of reality that both includes and overcomes the notion of species.”

Preface to *Humankind: Solidarity with Non-Human People*,  
by Timothy Morton,



WHEN OUR UNDERSTANDING OF BEING  
HUMAN, OF NATURE AND CULTURE ARE  
CHANGING-WHERE NATURE / CULTURE  
BAUNDERIES ARE DISSOLVING - HOW CAN  
ARCITECTURE MEDIATE BEWTEEN US, AND  
OTHERS OTHER PEOPLE, OTHER KINDS,  
LIVING AND NON-LIVING SPECIES WE  
SHARE THE EARTH WITH ? DEALING WITH  
EVERYTHING, EVERYWHERE, ALL AT ONCE,  
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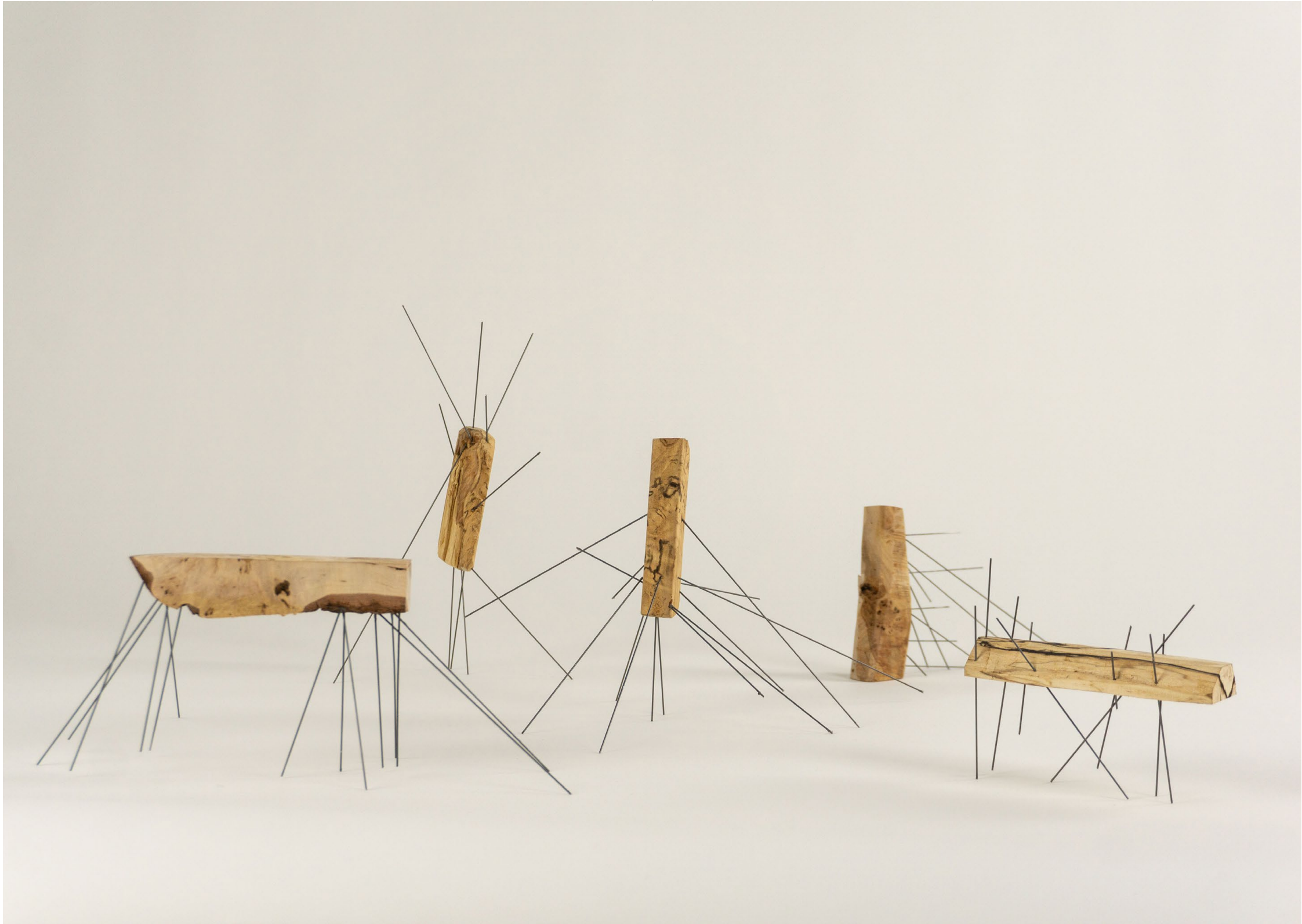
”Architecture is both part of the world and a force that changes the world. It is simultaneously that which is framed and which is part of a frame. A architecture assigns a space to the world. It assigns and order. And moreover it assigns a narrative to the world. A building manifests itself as a model of our world, of our relationship to it and of our examination of who we are in the world.”

- Anders Abraham, A New Nature

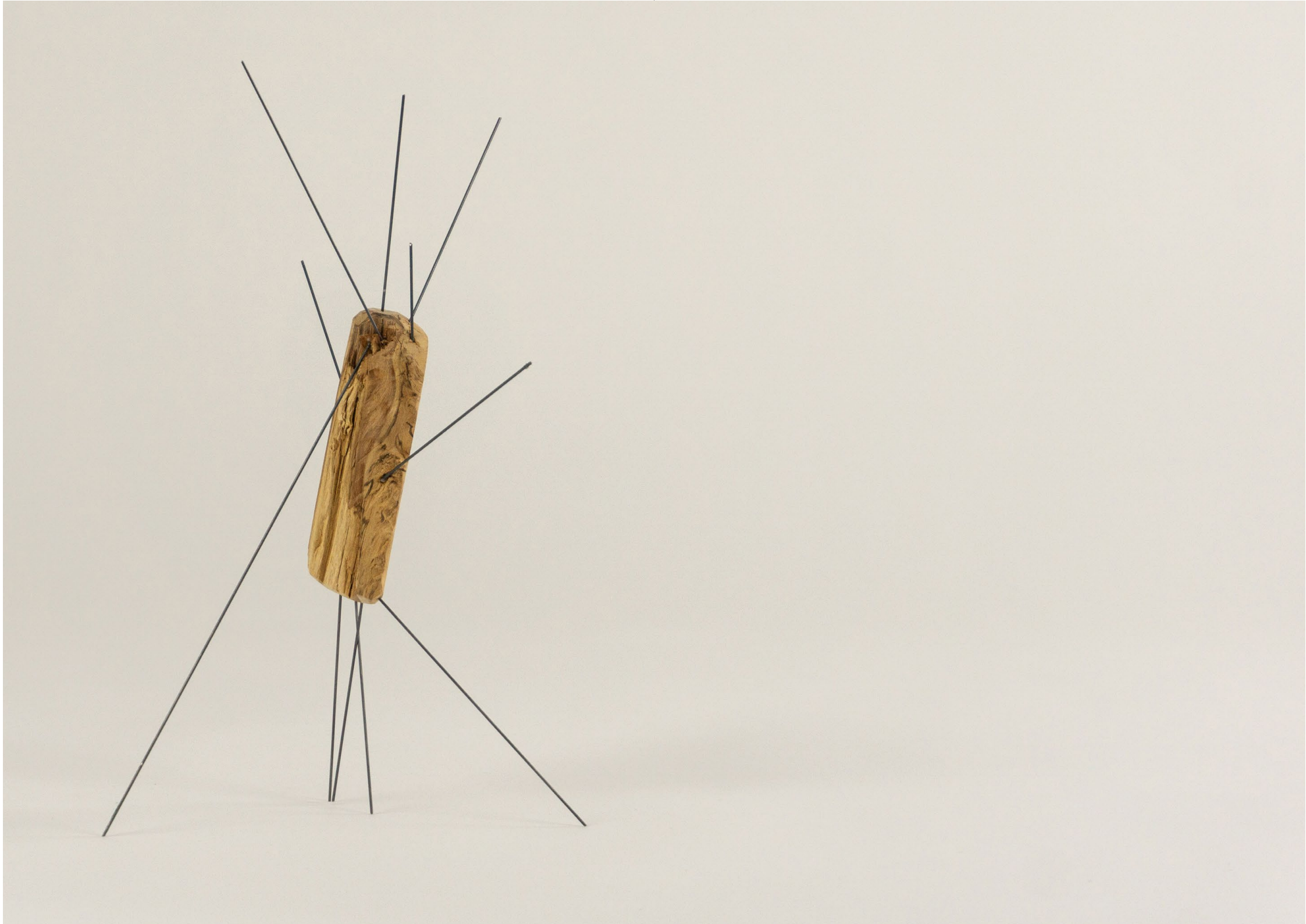


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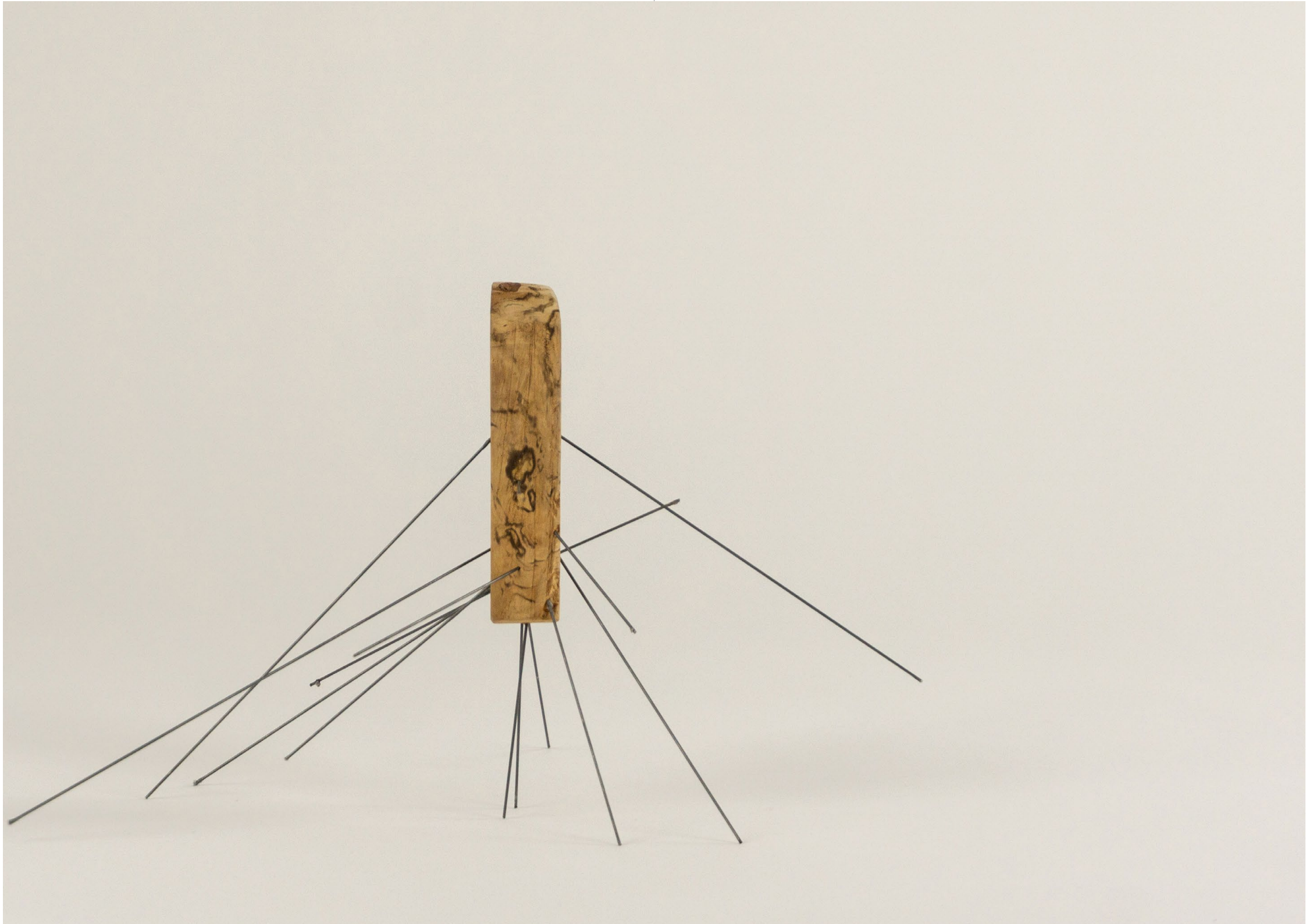




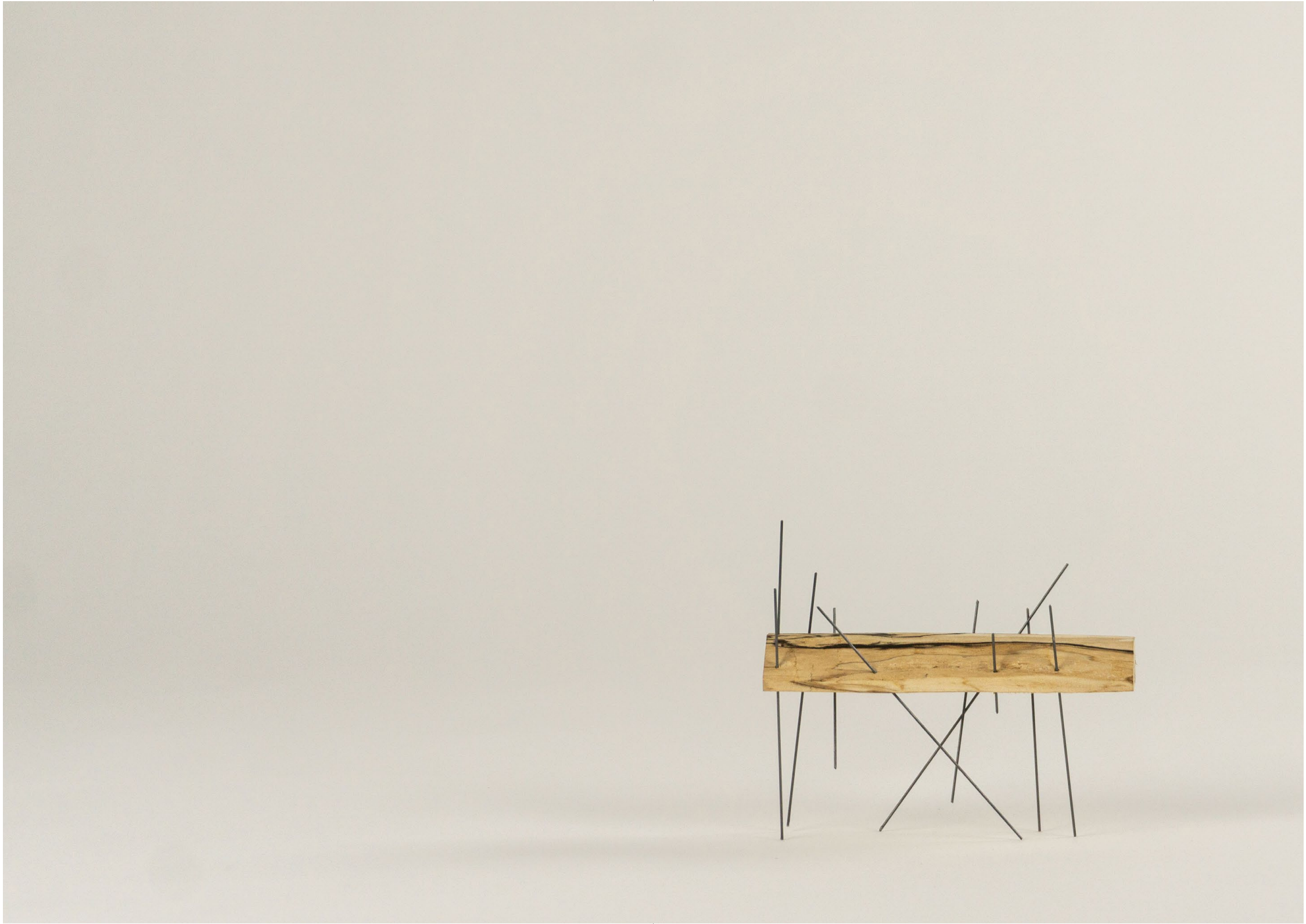




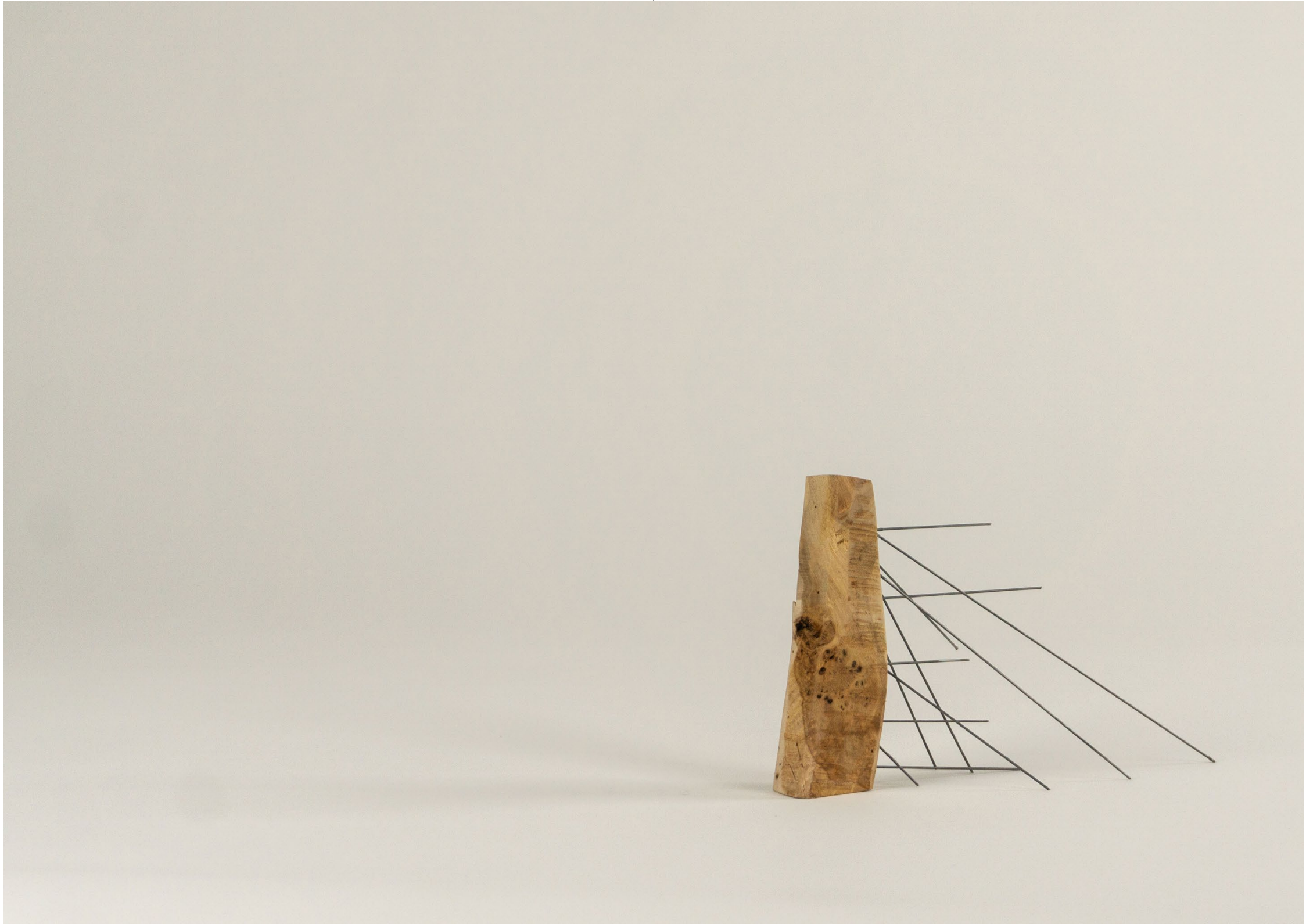




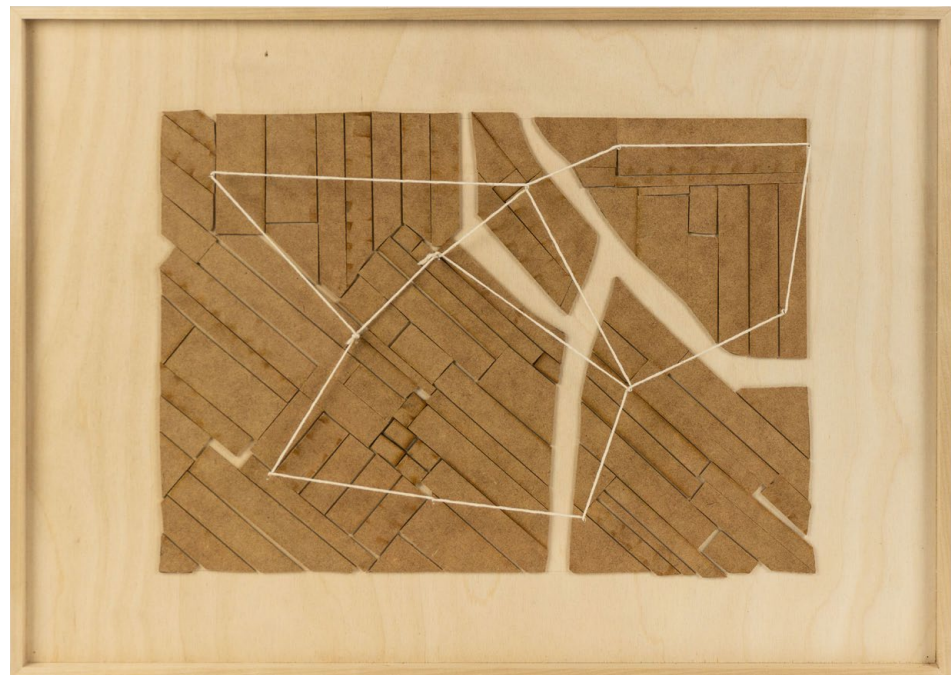




















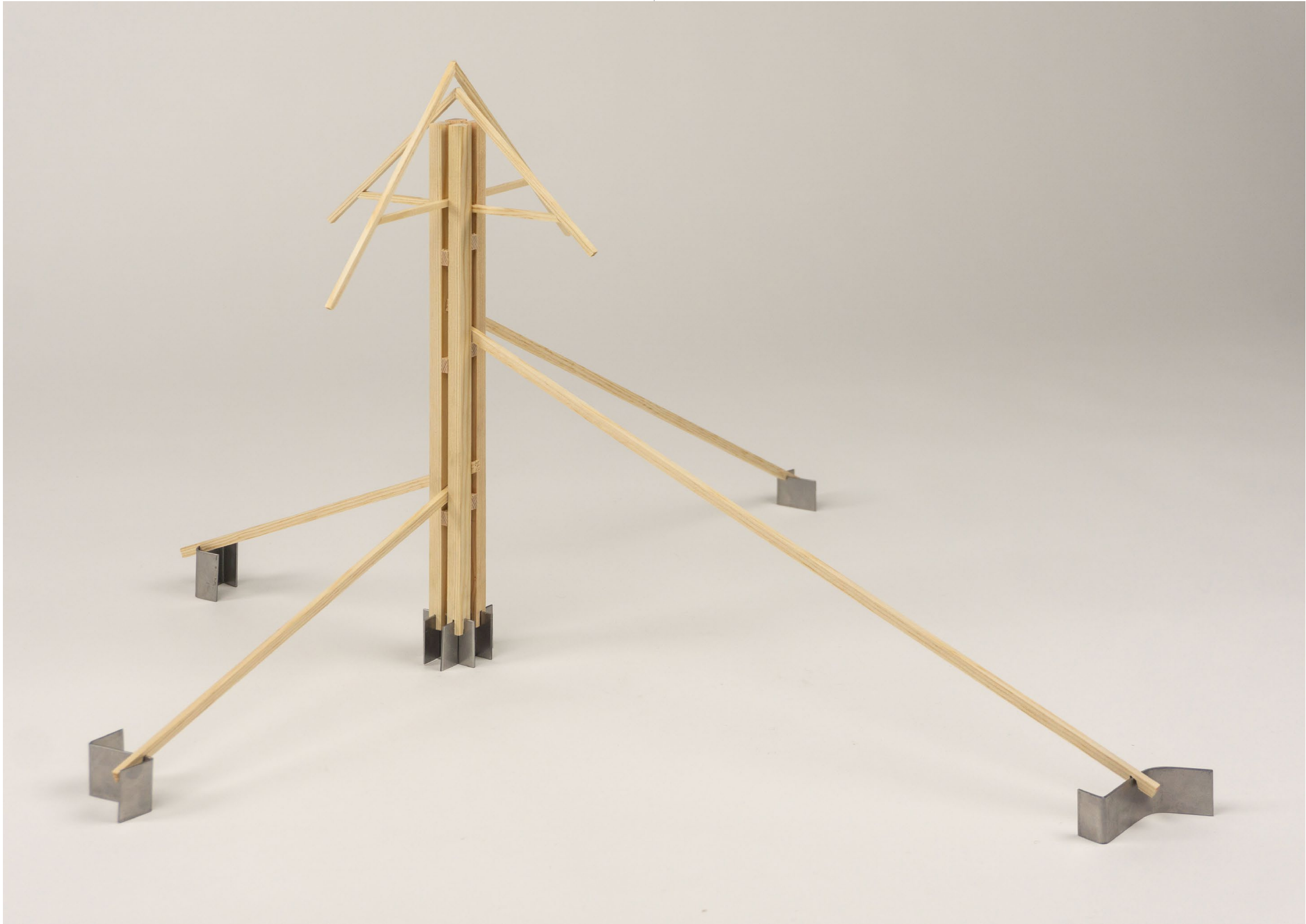




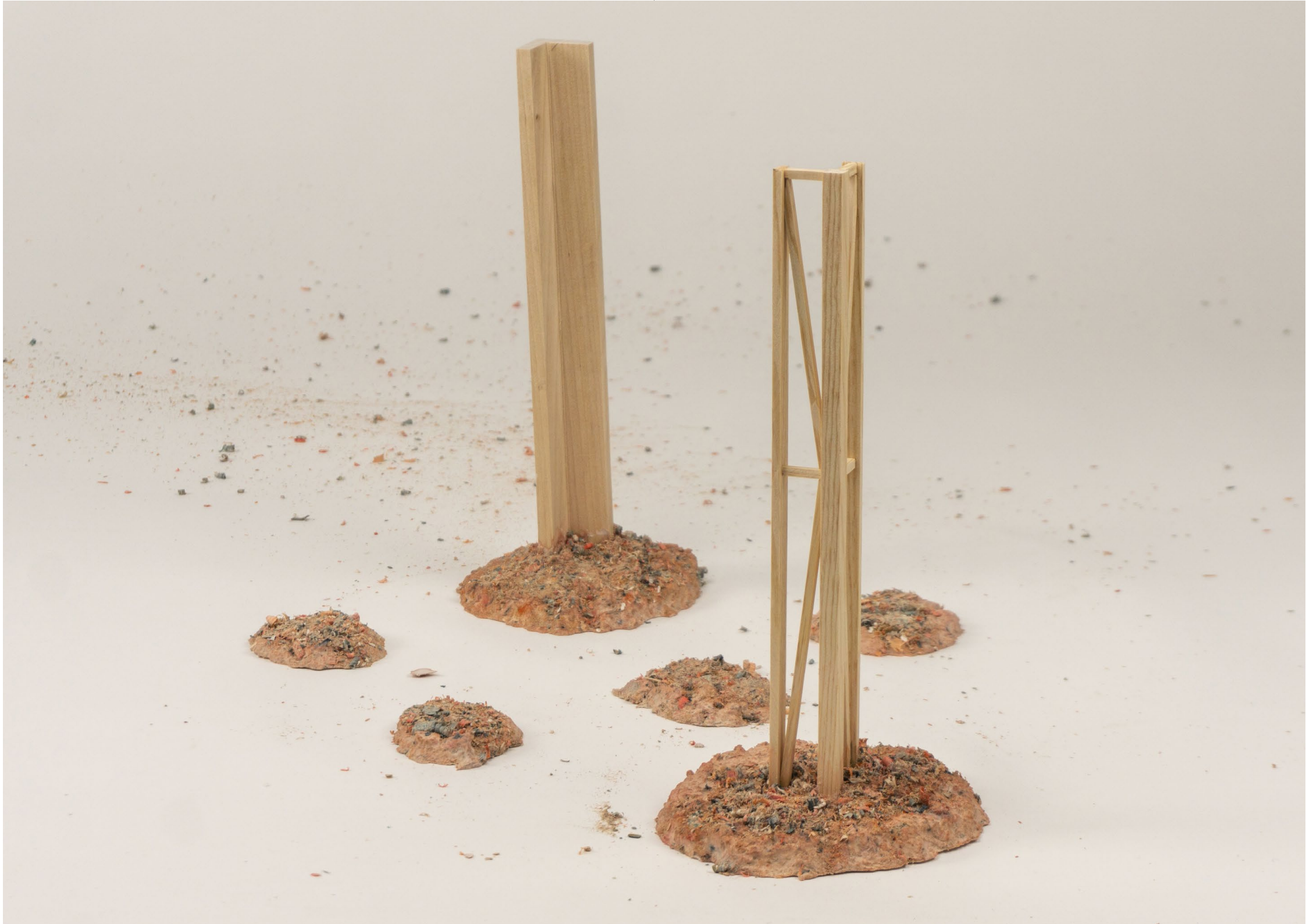
























































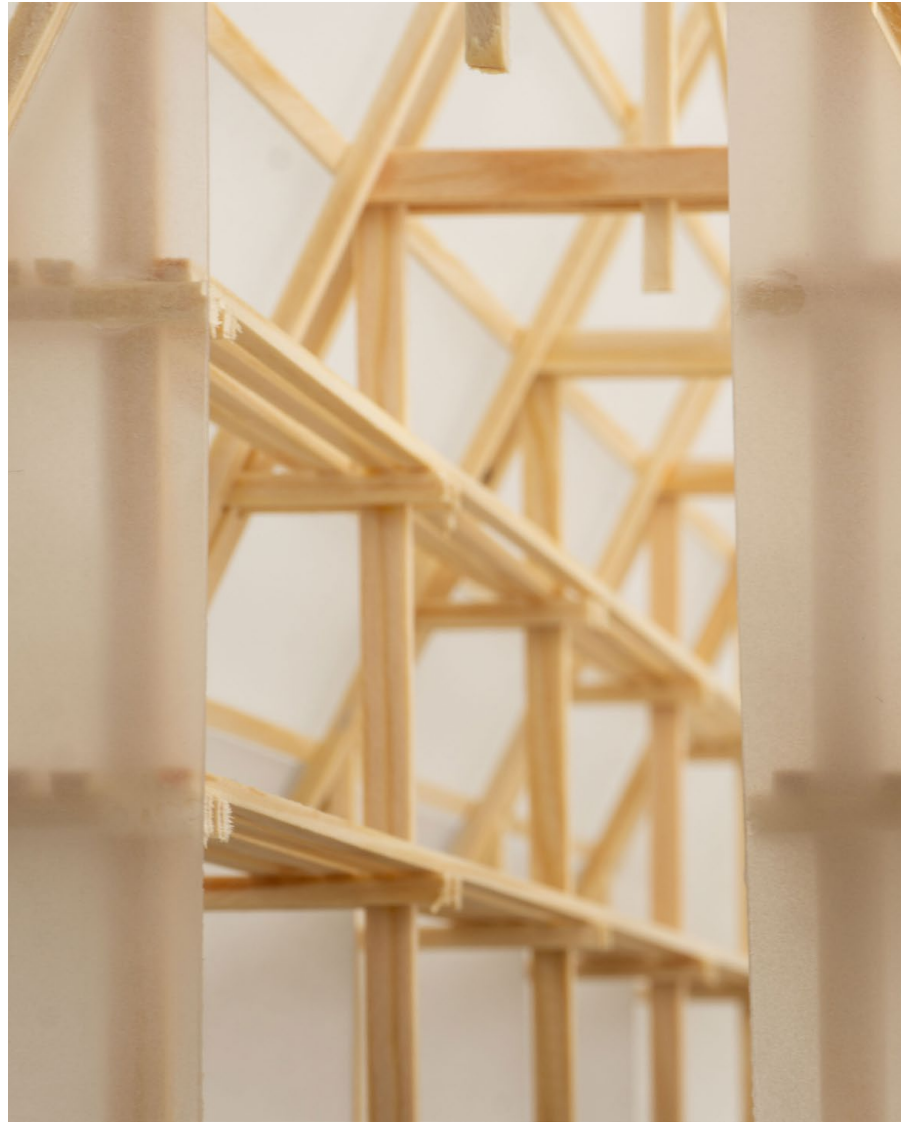


















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