

ACADEMY 03

2022 AUGUST 01 – 05

BERGEN SCHOOL OF ARCHITECTURE

INTRODUCTION

In the third workshop of the Erasmus+ project “Social and Environmental Impact Academy for Architects (SEIAA)” 19 architecture students and 11 teachers from Bergen School of Architecture (NO), Hasselt University (BE), the Royal Danish Academy (DK) and the University of Liechtenstein (LI) came together. In Bergen the workshop participants were invited to a five-day empathic exercise to dwell with all the living species that one can find in the shared habitat at the seaside, outside the school. The workshop was a search for ways to reorient design impulses towards gestures for enhancing the habitats of the living species as alternatives to the proposed municipal seaside-pathway. The encounters during the workshop-week provided the participants with a different attitude to how the urban might coexist with nature in this area, where the new urban seafront strategy only states that the city should meet the sea and where large development projects are enrolled based on the acceptance of urban expansion into the sea.

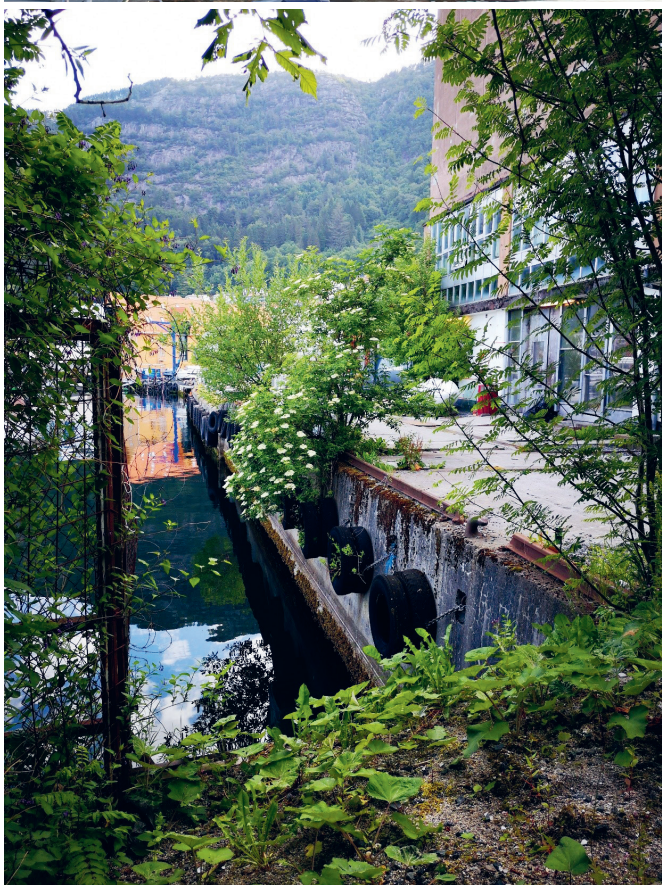
Our aspiration to dance with the living sprung from Chus Martinez, who held a talk at Bergen School of Architecture the previous year, emphasized the need for an empathic shift in art and design and fronted the attitude of babbling with other species to grasp the co-evolution of life, as a way to engage with the living on more equal terms.

She made us ask; how we can make use of our empathy to develop a more gentle architecture? And how we can explore a concrete poetry of co-experience and through that give form to a co-existence with the living here in Sandviken.

ENCOUNTER WITH THE STUDENTS AND THE SITE

We had asked the students to prepare a short introduction about themselves to the group with this task: Tell us (show us) about an animal you have met in a setting where either you or the animal was at home ... This became the introduction to the group and a sharing of narratives from the closest and furthest places. It allowed us to understand how everyday encounters with nature and other species felt rare to many of the students. How we have come to design a human-centred habitat that excludes the presence and premise of most other species and reduce the personal encounters with other species to that of alienation. Where either the people or the other animals sense the intrusion into a foreign territory whenever they are confronted by each other. Consciously and carefully living side by side with “wild” animals seemed an experience few paid notice to in their everyday life.

The site of encounter is Sandviken in Bergen, a thin urban corridor between the sea and the mountains with a seemingly dormant harbour area. Despite this a third of the Atlantic salmon sold in the world market is traded from Sandviken. Many other sub-sea actors and the general population also have few physical arenas to gesture their co-existence with life in the sea. We keep banging concrete poles into the seabed to anchor new housing developments along the seafront, and the ferries and chains all contribute to the disturbingly loud cacophony that can be experienced under this seemingly calm water surface. With the way we built our city we have already urbanized and polluted our sea in numerous ways, and if we are to have a living sea in the midst of our city in the future we need to act differently in our spatial gestures from now and going forwards.



VIEW FROM THE SEA, BERGEN SCHOOL OF ARCHITECTURE.

Photo: Bergen School of Architecture

EDGE CONDITION AT THE QUAY, BERGEN SCHOOL OF ARCHITECTURE.

Photo: Cecilie Andersson



CRANE RESTING OUTSIDE THE FISHING MUSEUM.

Photo: Cecilie Andersson

WHALE FLOCK ON A FRIDAY NIGHT TO BERGEN HARBOUR.

Photo: Karsten Johannessen

When Chus Martinez heard of the salmon trade from Bergen, she expressed what it would take for her to come here, and said: I want a salmon dress and I want us to dance with the salmon, only then can we start to understand it

After talking with the marine biologists at the fishery museum we discovered that we do not have wild salmon in Sandviken, but its relative, the trout is a Sandviken inhabitant with a peculiar behaviour of swimming along the edge, up-and-down in curves, like in a waltz. Thus, in this workshop we wanted to dance with trout to ground a more sustainable awareness.

DANCE

Dancing as a means to register a place and its qualities is usually not the first tool in the toolbox of architects, but it provided us a sensual and tactile experience of the place and the conditions for life and engagement with the living that proved efficient and informative. At the same time the improvisations with movement, placement and engagement provided a degree of awareness to details and understanding the aspect of being in the place and what that might mean for the place as a habitat for other species.

TOPIC

In the workshop we addressed the challenges found in the intent to improve the connections between the city and its sea, through a seafront promenade. In the municipal plans this is communicated as a continuous pathway that bring people above and along the water edge with a series of new built interventions. While they address the peoples' desire to meet the tranquil water it fails to acknowledge that our presence in this zone already contributes a major disturbance for the inhabitants of the water basin and without addressing how this increased connectivity can avoid additional damage to the life of the many affected species in the sea. In its sole focus in providing accessibility to the sea for the city

population there is for instance not a trace of an aspiration to connect the nature on land with the nature at sea, improving the edge condition as a rich habitat for sea- and land-species.

ARTISTIC COOPERATOR

As a happy coincidence we had also been approached by the local art gallery Entrée, run by Randi Grov Berger. This summer they were collaborating with the Italian artist Marco Bruzzone, who had approached us with the idea to lower canvases into the sea outside of the school during the summer to let the living sea “paint” and complete the images exhibited as part of his Glub Club – An underwater turmoil project. Their work coincided with our workshop week and contributed an additional layer of engagement and discourse towards the living in the sea and our relation with it. The students took and examined samples from the paintings in the laboratory, and throughout the week the paintings hung to dry in the school with their visual and fragrant reminder of the living sea. The contribution of Entrée and Bruzzone during the workshop was an active participation where they joined the discussions and reviews and gave their own presentation. As a farewell party Entrée and Bruzzone hosted a Sharkathon where we invited all our collaborators from the week to join and celebrate. Shark films were shown from 6 o'clock in the night to 6 o'clock in the morning accompanied by bloody mary in the glasses, seaweed pasta and cake.

EMPATHIC MEDIATION

To start the workshop by experiencing the place as humble human beings in nature, the classroom was moved outside, and the participants spent the first night eating by the fireplace and falling to sleep with the sound of seagulls and waves.

After a short introduction to the approach of the week and a presentation of the seafront strategy by James Holtom from the municipality, the participants started dancing. They did various rehearsals together with



DANCING AS A STARFISH TOUCHING GROUND WITH THEIR TENTACLES.
Photo: Cecilie Andersson



MOVING AS A SWARM. Photo: Randi Grov Berger

SWAN FLOCK AT THE QUAY OUTSIDE BAS. Photo: Cecilie Andersson

the dancer Karen Eide Bøen. They acted as a swarm, as a group and as individuals, noticing distances of intimacy and tactile qualities of turfs and rusted iron. They became familiar with the gaps and corners and located where species found an invitation to settle. Later the students met with the marine biologist Marianna Anichini who took them out in old wooden rowing boats where they collected water samples and sound recordings on the fjord. They also embarked on a sailing boat to sense the sea as a surface and a body of water acted upon by the wind and the waves. The next day the participants visited the fishery museum and the salmon farm information Centre where they got to use the laboratory facilities to check their samples and learn more about the species they encountered.

Along with the workshop the artist Marco Bruzzone and the curator Randi Grov Berger from the gallery Entrè worked towards an exhibition called Glub Club (An underwater turmoil) where they had lowered paintings into the sea for the summer. During the workshop week the paintings were lifted and hung to dry in school. The artist also gave a lecture and joined in the discussions and presentations and contributed to the larger field of interest stretching from the arts and science to the authorities and capital interests. The paintings brought the constant reminder of the sea through the smell of the ocean into the school building.

DISSEMINATION

The student work will be sent in as entries to a municipal hearing on the new urban development plan of Sandviken to strengthen the focus on the relations between the city and the sea.



FOCUS AREA OF THE WORKSHOP REGARDING THE 17 SDGS.

DANCING TOWARDS SUSTAINABLE DEVELOPMENT

Empathic exercises are our approach to contribute to the 17 Sustainable Development Goals of the United Nations. Acknowledging the unseen and the neglected contributes by building awareness to the manifold living creatures and their habitats coexisting with our human expansion. We highlight the water edge and the importance of sensitively bridging the interface where we encounter and are in conflict today.

We work with the focus on Life Below Water (SDG 14) and how Sustainable Cities and Communities (SDG 11) could better interact and be responsive to our unvoiced neighbours.

These topics interflit with Clean Water and Sanitation (SDG 6), Industry Innovation and Infrastructure (SDG 9), Responsible Consumption and Production (SDG 12), Climate Action (SDG 13) and Life on Land (SDG 15).

WORKSHOP DIARY



DAY 1

ARRIVAL DAY

We arranged an open house welcoming the participants as they arrived to Bergen with food from a fireplace at the quay outside the school. At 18:00 we gave a tour around the school with Mads Senneseth presenting his Diploma project. Through this presentation he engaged the building and laid out a broad sustainability discussion. Everyone helped cook the shared meal and we had a round of individual introductions with the help of the home task where we had asked: tell us (show us) about an animal you have met in a setting where either you or the animal was at home ...)



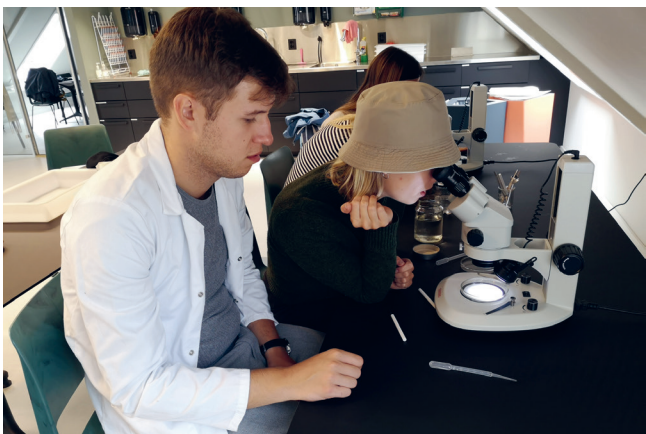
DAY 2

INPUT DAY

Woken up by the morning rain and the seagulls we had a shared breakfast at school and started the program early with introductions to the workshop by Christian Victor Palmer and Cecilie Andersson. We continued with James Holtom who spoke about the municipal seafront strategy. Before lunch we all worked on Situation – relations; A first encounter with the species w/ dancer Karen Eide Bøen. After lunch we had an introduction to the marine life with Marianna Anichini, with a lecture and a second task mapping habitats and their interface in groups both at land and in sea. We had rented a big old sailing boat and some old rowing boats that took us out in the harbour basin where we collected sound and water samples and we had invited senior advisors in the municipality Stein Håkon Furre and Knut Andres Knudsen to guide us through the situation and further development of the seafront in Sandviken.

DIPLOMA PRESENTATION OF MADS MICHAEL SENNESETH.

Photo: Randi Grov Berger



DAY 3

INPUT DAY

We started this day by visiting the Coastal culture centre and Fishery museum and got an introduction by Aina Matre and Gitte Bastiansen regarding their activity and future plans. Then we continued to Big Blue, a fishery laboratory where we met the marine biologists Sune Jepsen and Øyvind Reinshol who shared their exhibition and facilitated for use of their laboratory. They also facilitated for the groups to visit a salmon farm out at sea throughout the week. In the evening the artist Marco Bruzzzone held a lecture at school presenting his works and thinking related to life at sea with a big audience of students and local artists.

ANALYSING SAMPLES AT THE BIG BLUE LABORATORY.

Photo: Cecilie Andersson



DAY 4

GROUP WORK DAY

After some hectic input days, the groups finally had a full day of project work tutored by the many teachers and specialists they had been introduced to in the previous days.



DAY 5

GROUP WORK DAY

The students continued the group work, and had a diploma presentation by Bastian Düvet Haukefær who had worked on urban implementations enhancing the coexistence with the crows in the city.



DAY 6

PRESENTATION DAY

The students finalized their projects and we arranged an open presentation of their results, inviting the many encounters we had met throughout the week. The work was collected and is compiled in this booklet. Afterwards the students had an afternoon without a program and given the opportunity to visit the city centre where a steam boat festival was arranged in the harbour, but most went on a trip up the mountains. In the evening the artists from Entrée gallery arranged a Sharkaton, a 12-hour shark film festival, serving pasta with seaweed and Bloody Mary accompanied by giant jaws and screams.

POSTLUDE

Saturday most of the students travelled home, but some stayed and were invited along with the teachers to the vernissage of the art exhibition of Marco Bruzzone in the Entrée gallery.

PROPOSAL 01

TAREMAREBY



EXISTING THRESHOLD TO THE WATER IN SANDVIKEN.

Photo: Workshop Team

ELENA GRUBER
CHANGKUN MA (WITH DAUGHTER YIYI MA)
ERIK OLOFGÖRS
TIES VANDEN BOSCH

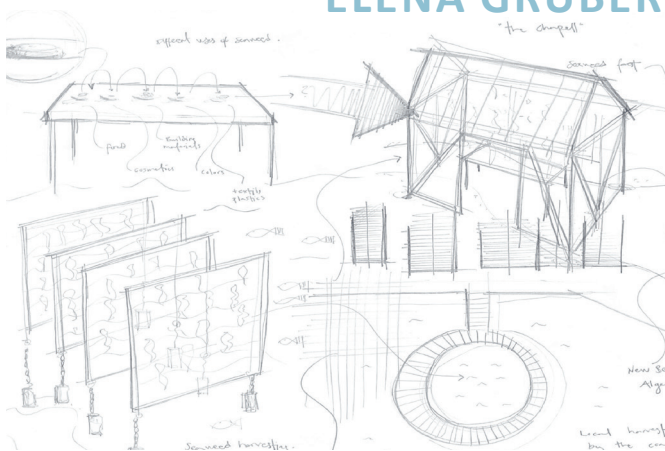
The quality of the habitats on the quayside outside of BAS is not only determined by the fauna but also by the flora. Accordingly, this concept is intended to support the underwater world and, in part, to make up for past wrongs.

Taremareby pays reference to a norwegian children's book and television series animation from 1978. The name could be translated as "seaweed zone city". Small islands float in front of the BAS and along the coast of Bergen. Ropes are attached to these islands, which serve as a basis for the growth of the various algae found here. A wide variety of materials can be used for the islands, which can also serve as a base, such as a wooden structure. Other possibilities would be glass buoys or a web knotted from ropes. Seaweed islands visible from the shore can be used to awaken greater interest in the sea and its inhabitants. Depending on their location, they can also be used for educational purposes or reached by swimming to pick something to eat.



“A forest in the sea which creates a new habitat for multiple new species.”

ELENA GRUBER



DIFFERENT SEAWEEDS. Photo: Ties Vanden Bosch
FIRST IDEAS. Sketches: Workshop Team



WORKING PROCESS IN THE LIBRARY. Photo: Workshop Team





PROPOSAL 02

THE EDGE



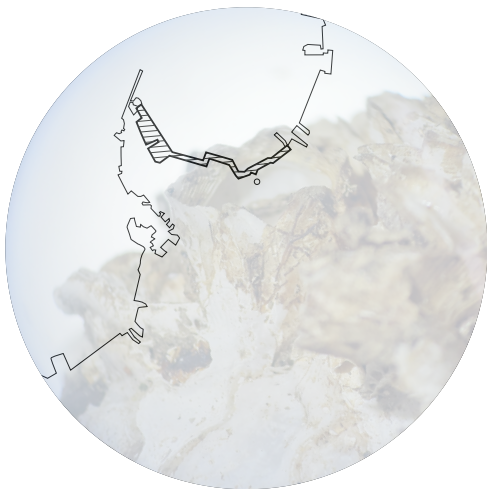
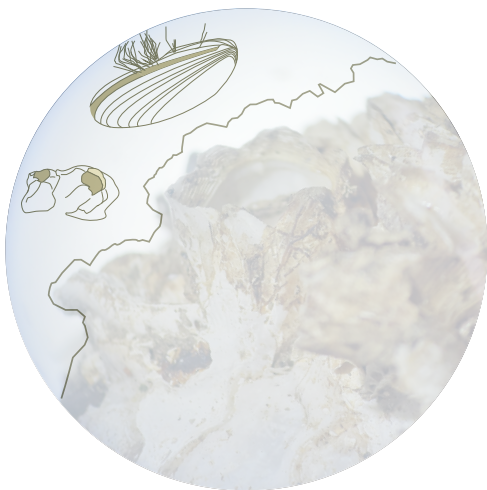
BLUE MUSSEL, MYTILUS COTULIS SENSU STRICTO. Photo: Ine Grajchen

PHILIPP-FABIAN LANG
INE GRAJCHEN
KIMIA NOORINEJAD
MAGDA KASPRZAK

In this project our group focused on the intertidal zone, more specific about the species of barnacles and Mussels. We imagine a better life for creatures inhabiting the edge. We propose versatile surfaces inviting all different kinds of species to enjoy life by the edge.

We expect a cleaner water and hope to revive the sandy seabed of Sandviken. The cycle of life, participating in creating a dynamic waterfront. Nature, collaborating in building.

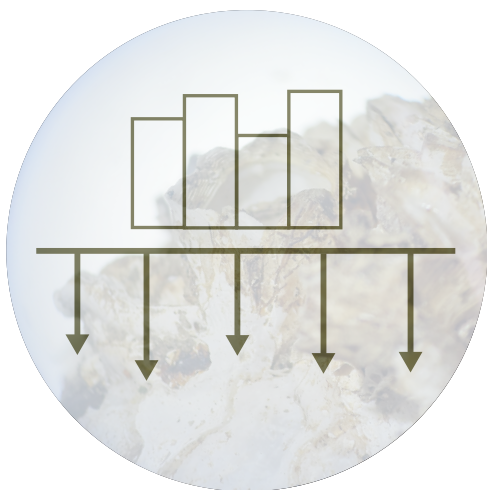
The project focuses on creating a thriving environment for the native species inhabiting the intertidal zone of the Bergen Bay. Starting with two species as an example, Blue Mussel and Barnacle, the project can be extended to include more species. The general idea focuses on interchanging natural, porous materials in the underwater parts of the promenade construction to provide optimal surface for the organisms to attach, inhabit and thrive. Seemingly a simple idea, supports the diversity of the species by providing nutrition, filters the water in the bay and restores the natural sandy seabed, which will eventually contain the dead species.



We have focused on two species living on the edge.

Area of intervention: The edge between the city and the sea.

Graphics: Kimia Noorinejad, Magda Kasprzak



Focus areas of the original promenade project. We focus on how the promenade affects and relates to the seashore and the seabed.

Graphics: Kimia Noorinejad, Magda Kasprzak



We propose the reintroduction of more traditional building materials to support the growth of local species on the promenade structure. Here: granite stone. We hope the organisms would grow on the structure's porous surface and become an integral part of it, filtering the water and providing nutrition for bigger species.

Graphics: Kimia Noorinejad, Magda Kasprzak



Shifting the materials in the structure would provide diversity of species, which would grow on their preferable textures, leaving others to other species. Timber has been used to build traditional structures in the past.
Graphics: Kimia Noorinejad, Magda Kasprzak

PROPOSAL 03

BYFJÆRA: WHERE THE OCEAN MEETS THE LAND



HISTORIAL RECORD OF TIDAL ZONE IN SANDVIKEN.

Photo: MARCUS archive, University Library of Bergen

BIRGIT FLØYSTAD

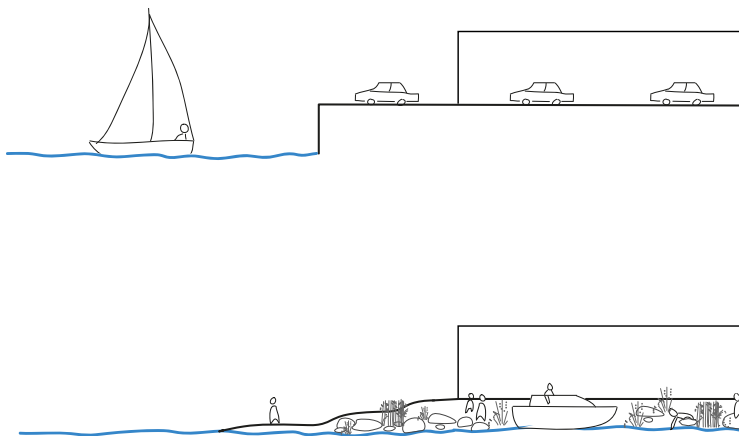
VALERIA KLEIN

BRITT VOSSEN

We humans separate life on land and life on and in the water, although they sometimes take place right next to each other. We focus on our needs but pay little attention to the living creatures in the waters right next to us. The coastline changed a lot over the last decades, the land was extended into the sea, and we got sharp vertical edges replacing the tidal zone. We want to pay more attention to the living beings in our coastal zone. For that reason, we want to make life between land and sea more visible and present in people's awareness. The abiotic parts of the sea influence life at land, for example air temperature and light conditions. But the body of sea is full of life, although we often only think of the bigger creatures in the sea. The tides uncover parts of the coastal zone and disclose it again. This movement is the breathing of the sea.

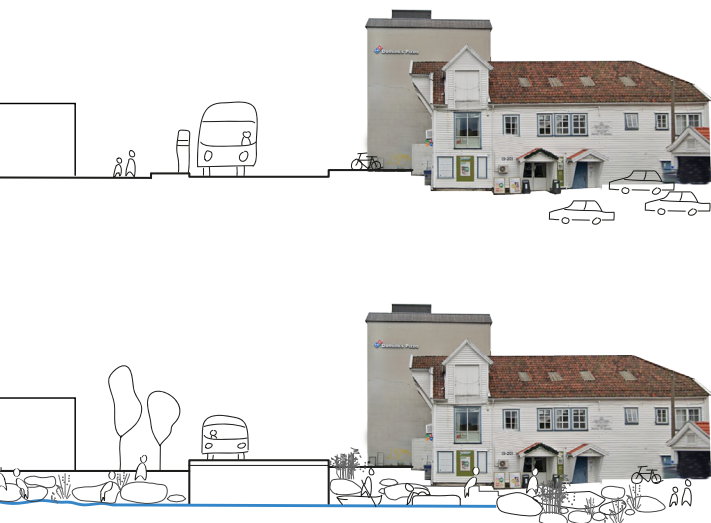


“Our goal is to
make the tides
more noticeable.”



We want to bring people closer to sea life in the city of Bergen. Our concept is inspired by the tides. We want to transform the parts of the coast that have an artificial sharp edge towards the sea into BYFJÆRA, the urban tidal park. Our goal is to make the tides more noticeable and thus the sea will be perceived as a living space of its own. At the same time, we want to create a new habitat for living creatures depending on the tidal zone. This can enhance life at sea, land and in the air.

A shallow access to the sea with stones promotes biodiversity, because animals hide between the stones or algae find places to thrive. Small insects thriving become desired meals for wading birds. Different elements should be used in different situations. Access to the water should be guaranteed for everyone, including people, visually as well as physically. For example, ramps can lead to the water to allow people to step into it and interact.



CURRENT SITUATION.

PROPOSED URBAN TIDAL PARK. Graphic: Workshop Team

“It is important
to us that
local materials
are used for the
transformation.”



PLAN OF POTENTIAL AND HISTORICAL TIDAL ZONE DEVELOPMENT IN KRISTIANSHOLM, SANDVIKEN. Source: Unknown



We demonstrate this concept with the example of a tidal park next to BAS and the fishery museum. Eventually the goal is that all places in Bergen with unused sharp edges will be transformed into tidal parks. It is important to us that local materials are used for the transformation – stones, wood, maybe material is taken from one place where it is reused in another. We want to make the coast of Bergen a better habitat for the life at sea while at the same time make it more accessible for people and bring the awareness of the sea more apparent to the population.

PROPOSAL 04

UPSIDE DOWN

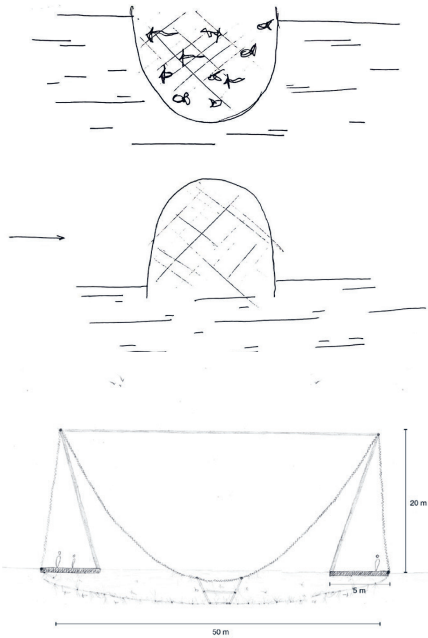


WATERSCAPE OF REARING CAGES. Source: Unknown

DANIEL DIAS DOS SANTOS
GUSTAV ENGEDAL BJERRE
CECILIE LIND HAANES
MARGO VAN DE BROEK

At the Upside Down Island, we want to make people aware of the scale of the fishing industry by using one of the cages used during the rearing phase. We should keep in mind that fish are also a user group of the coast and the new “plan” for the Bergen coast should also be beneficial for them.

Upside Down Island lets people experience what it feels like to be caught in a net, while at the same time making it clear that we are taking away the freedom of the fish and making decisions that affect their lives and environment without giving them a voice and without giving anything back to them.



AERIAL VIEW OF KVARØY REARING FARM. Photo: AKVA Group
CONCEPT. Sketches: Workshop Team
SECTION OF INVERTED REARING CAGE. Graphic: Workshop Team

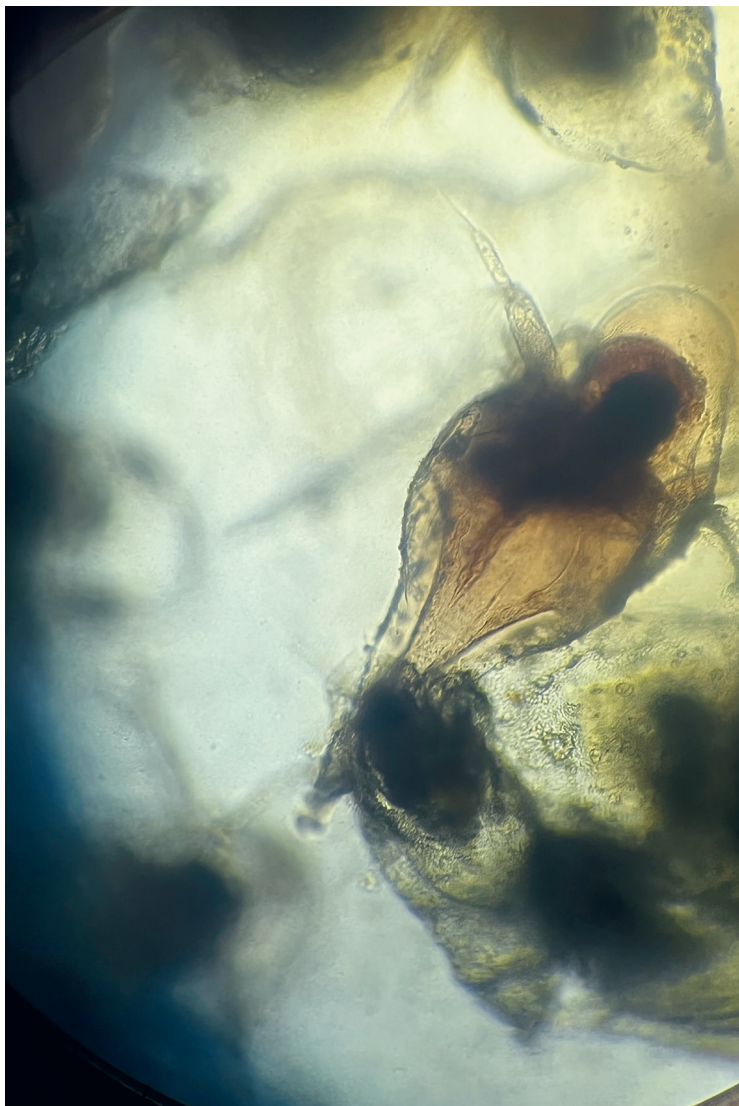
“We should keep
in mind that fish
are also a user
group of the
coast.”



“UPSIDE DOWN” IN FRONT OF THE WATERFRONT IN SANDVIKEN.
Sketch: Workshop Team

PROPOSAL 05

EARS OF THE SEA



PLANKTON IN THE SAMPLES FROM SANDVIKEN. Photo: Workshop Team

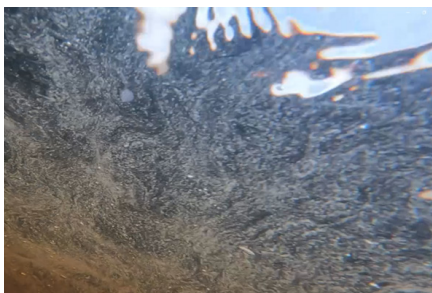
AMALIE RAFN MOGENSEN
WINTHA VAN DEN ABEELE
SZAMIL MARCIN JACHIMCZYK
CHARLOTTE BUSSELS

We live in a noisy world. The ocean is often thought of as a silent wilderness, but beneath the surface is a symphony of sound, sound that creatures rely on to survive, to find food, to communicate and to navigate. But we humans are increasingly polluting the ocean with noise, we are creating a threat from the smallest to the largest creatures under the surface. Through our actions we affect thousands of animal species. Many animals in the water depend on perceiving vibrations because water is an excellent medium for sound waves. Fish have an organ on the side that is directly connected to the central nervous system. When the organ is activated, the fish responds immediately by swimming away. With new human constructions near the shoreline, sea life is disturbed by the amount of noise produced by their construction. We often assume that noise is not audible below the surface of the water, but on the contrary it is magnified enormously. Instead of destroying habitats in the sea while we build new ones for humans, we should think about solutions to reduce noise under the surface of the water.



We can protect our ears from loud noise, but what about the ears of the sea ...? There are already several solutions to reduce this problem, but there is still a lot to research within different fields. One solution may be to warn the sea life by gradually increasing the volume of the sound, in this way they can leave in advance. Another solution is an air bubble curtain. Underwater bubbles can inhibit sound transmission through water due to density mismatch and concomitant reaction and absorption of sound waves. Should we solve this problem by changing the way of living or the way of building?

This text accompanied a film that demonstrates the soundscape under water created in the realm of our urban harbour where boats, chains and construction sites transfer their vibrations to the water body and through this effect the habitats of life at sea. They urge us to take this question into consideration when planning our noise-generating activity in and by the water and point to possible ways to take action to lessen the harmful effect of our activity.



“We can protect
our ears from
noise, but what
about the ears
of the sea...?”



THE MOVEMENT OF WATER.

EDGE CONDITION BETWEEN SEA AND LAND.

Impression from motion film: Workshop Team

**CLEANING AND FEEDING MACHINERY AT A SALMON FARM
OUTSIDE BERGEN.** Photo: Workshop Team

ENHANCING HABITATS OF COEXISTENCE

DIALOGUE OF NATIONS, TRADES AND MINDSETS

Our opening task, sharing stories of being guests in the habitat of other creatures highlighted our disparate lives, from those who rarely experienced nature beyond a curated space of a zoo or safari park to others who were often out in the wilderness. But the sea was not home to any of us, and the pioneers of our gathering, the Marine Biologists, were able to lead us through their eyes into the wild. Many of our group travelled from cities that are far from the sea. We gained as beginners a common curiosity for this new realm and our new position to act, or propose, for the benefit of others than humankind. As perhaps is typical at BAS, we had broad voices and inputs to draw our gestures though, and the embodied question, of being, and being present, and being empathetic was tested by the artist, curator, the three marine biologists, dancer, planners, museum educators, map makers, as well as the range of architecture voices from within the schools. In this short workshop, the access we had to this cacophony of experience gave the working groups an ability to develop the proposals and find a movement into the field of empathetic engagement.

EXPOSURE

For us it has been important that the students should get real experiences of engaging with the site, the species inhabiting it and the problematics in question. We narrowed the scope of area to a small radius, and stayed in the area all through the week as a long and multifaceted site visit that kept revealing new insights to us. Rowing out on the quiet sea, it all feels

so calm. Typically, we would describe such a trip like coming closer to nature, sensing the breeze and the gentle movement in the boat. But through the recording equipment we are exposed to a truly different experience. We can track how the ferries that we can only glimpse in the horizon, are very present with their noise below water. We can see how the chains used to anchor boats along the shore are smashing together to create constant, loud, sharp metal ringing, like church bells on Sundays. Reading that the human activity create a noise problem in our seas is something different than experiencing it, and the urge to respond to it in our design proposals becomes a much more apparent desire.

EMPATHIC ENGAGEMENT

To elaborate on the insights from the exposure we initiated rehearsals of focused engagement where each student engaged space and species with their movement, situating and response. This improvised dialogue with the situation became our initial tool to heighten our awareness on the conditions of presence. We engaged space and species with a dance that was an invitation to start a conversation with the otherwise neglected and overseen. With this awareness we wanted to work to grasp the conditioning of coexisting in this contested space between land and sea, between nature and city, where all might be intertwined and where our presence otherwise can come to exclude the others. We invited an experienced experimental dancer to help us engage with the situation, and with her instructions of socially acting and spatially improvising, new aspects were brought to our attention.

In this site of *terrenge vague*, in a post-industrial waterfront area, nature is already present in the unplanned, informal, in the abolished imperfections of for instance cracks in the asphalt inhabited by soil and grass and insects. Through the empathic engagement the gesture of improving these habitats and finding forms that could allow this coexistence to thrive, became the premise of our design task.



EXPERIENCING THE SEA ON A ROWING BOAT.

Photo: Cecilie Andersson

LED TO SENSE OUR BODIES IN RELATION TO PLACE.

Photo: Randi Grov Berger

IMMERSED IN THE LOCAL

With the intense format of a one-week workshop and with students from four different schools and from years 2 to 5, we focused on providing everyone a shared platform to work from with a diverse introduction to the site and scope in question. We purposely worked with a small area, and while the topic mimics global challenges, we never left the local scale. We asked the students to work towards a response to the municipal plan to make a seafront pathway that will pass our school. A simple task that could then be elaborated with multitude responses.

THE MANY VOICES SHARE A FIELD

We wanted the students to sense the urgency and the relevance of the topic through the many voices that were brought in. Representatives from the authorities gave talks but also joined us out in the boats. We had introductions by the marine biologists, but also went with them to collect samples and analyse the results. Thus, the students were never “at school”, but always on site, in action, and meeting people that brought their interests, knowledge and urges to the table. The span of voices was also important to us. In the input the students were informed by art, policy and science and in their own responses they included history, literature and other departures to broaden the scope.

The marine biologist Marianna Anichini is a researcher that brought the academic perspective but also introduced the students to a traditional coastal culture with clinker built wooden boats.

Along with the workshop we simultaneously hosted the artist Marco Bruzzzone, who collaborated with the local gallery Entrée to produce an exhibition in the series of CIAO MONDO (The Glub Club), where he lowered canvases in the sea outside our school during the summer and during the workshop week these canvases were taken out of the sea to dry and be displayed. He also hosted an artist talk on his work that attracted a big external audience and the curator

and the artist contributed in our reviews and brought a vocabulary of critical discourse and precision into our discussions of the student work. They also arranged the Sharkathon in the final night, cooking pasta with seaweed and screening 12 hours of shark movies accompanied with bloody mary for the students, the many collaborators and external voices and others interested. All this contributed to wrap the workshop in a momentum, where the initiatives and engagement were part of setting the stage for the workshop.

THOUGHTS TO THE OUTCOME

We see that two of the proposals are reactionary and provocative and represent directly through a pivot or simple presentation what is being done today. The pivot that the “upside down” proposal beckons, brought a dialogue at the final review of about the ambiguous relation that the intensive Salmon industry has to nature and how this might be responded to when brought into view. Is this a cathedral to the fish or a comment to their plight? The presentation of moving image and sound, of the transmission of man-made noise into the expanse of sea is direct and unflinching as a mirror to our action and inconsideration as societies exploiting a shared resource of water. The three other proposals are markedly different as active gestures in reinvigorating what was, or could be. The rebirth of tidal pools into the neighbourhood to recreate the lost Byfjære is both a simple but bold strategy. Of all the approaches it is only one that seeks to take back what is lost and refutes the inevitability of sea encroachment. The pier proposal also works to question time and the process of organic building taking over construction harkens to the long now perspective idea of planting woodlands for generations to come and see in fruition.

Both these projects assert that human activity in the sea should recognise the temporality of water and question the permanence and immediacy of our occupations. The final group positioned the Taremareby differently. They are imagining the fishing museum

engaging children, to create an experiential apparatus that both provides and expands the habitat of the seaweed and kelp but also trains it to be an active site for experiencing the beings who are just below the surface.

Perhaps one thread holds all the proposals together, and that is the desire to uncover, or make plain the processes of the marine habitat. Whether by raising its value, or questioning its use, or seeking to embrace its challenges or testing strategies that can be symbiotic with the processes that are already evident. All the groups have embodied a way of clearly entering a readable threshold to the watery world that surrounds Sandviken and the coastline of the city.



SHARKATHON EVENT ON THE LAST EVENING. Graphic: Marco Bruzzzone

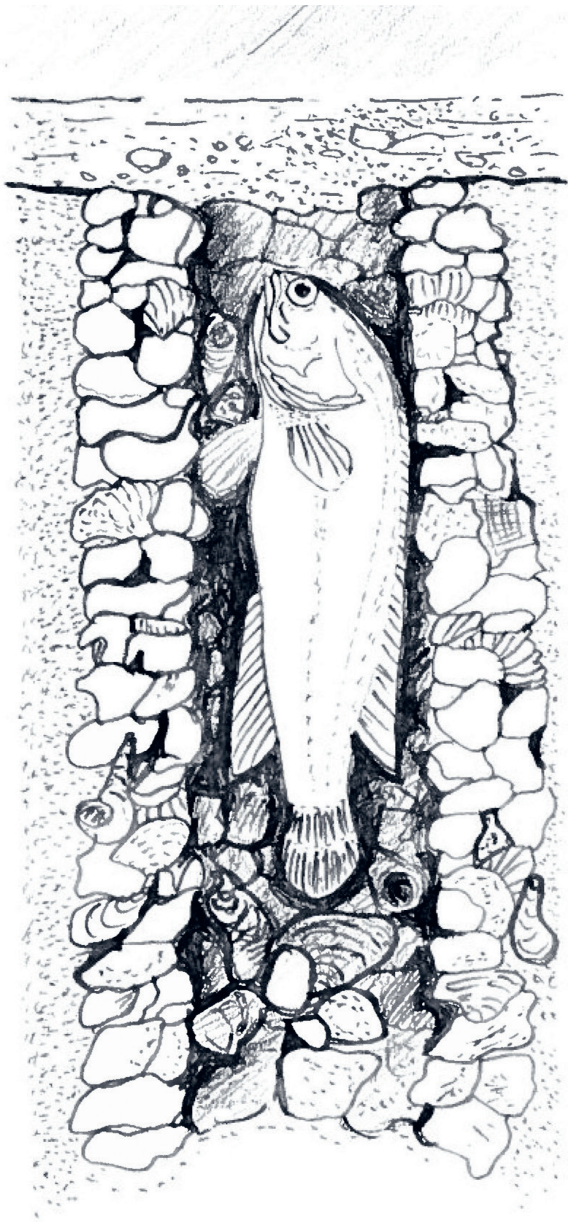
QUESTIONS ON MY MIND

REFLECTION BY STUDENT CECILIE LIND HÅNES

Why don't we have more empathy with fish and other species in the sea, the source of all life? How can we increase this empathy, learn from other species and become inspired by how they live? On our way to making a more regenerative future as architects, which similarities can be found among us and our fellow species, and how, in the era of mass distinction, can we think more towards a future where all species can thrive together as a community, and feel a greater relation with our planet as a whole.

“A human being is part of the whole – called by us ‘the universe’, a part limited in time and space. He experiences himself, his thoughts and feelings, as something separate from the rest – a kind of optical delusion of his consciousness [...] Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole of nature [...]”

Einstein, A (1959) In: Designing regenerative cultures (2016, p. 31) av Whal, D. C.



The well-digger jawfish dig a vertical well, up to one meter deep, which they line with pebbles and shells of snails and bivalves in a manner greatly resembling human mortarless masonry work.

Graphic: p. 60, Frisch, K. v., 1974

See, Sea

I am not your backside.
Do you think I take well to being fed with old trams and left over munitions?
I join the world from end to end, to places you never will see.
Your ancestors moved with me and took me well, far and wide.

I am not your pride.
Why do you build walls to hold me back and keep your urbanity dry?
Your waterfront is of crushed rock and concrete not my ancient sands.
While you tease about the polymer plague you ignore how you divide.

But I saw a new score come to see.
With eyes closed for their hearts to sea, to listen and find or agree.
They have the respect of the ancients and didn't come to take or in greed.
They tried to dance, and learn how to move with me.

One set of them were bold to plan for the young.
They made for them a garden, a children's garden that floats to give me a face.
Under and over the life I shelter could be swelled to bring joy.
Their hope was to birth a movement to register the unsung.

Another set toyed with my innards.
With mollusks and calcium deposits they had a thought to train up arches and tidal bridges.
We yearn for these wet decks rather than absurd orthogonal piers.
I'm wet, if you had learned from the fishers.

Quite suddenly a trio made a bold move.
To undo the damming and to let me wash inland.
They will cut back the asphalt and open my wounds.
It started when they stopped to notice the old cranes in the roofs.

A wilder set still thought of the fishes.
And the industrial fabrics that tame them and feed them and machines that spill them.
They want to flip one factory up and fill it with air.
To trap its human visitors in the bubble and ask how they care.

The most daring of all want to deal with the noise.
As the wretched anchors, chains, motors and ramming piles pierce
my skin and ripple their horrors far throughout my thins and depths.
They will use a law to write a zone, and make bubble walls
where wet Bergen's life can be quietly left alone.
It might be a first and the world might take note.

I am a reflection.
Dance then, and close your eyes, to see.
Hear me and let me fill back your lands.
And why are you so afraid of wet feet?