

NOT YET

NOR ANYMORE
INVESTIGATIONS INTO THE MEANINGS OF PLACES LOST IN MØHLENPRIS

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BURNT NORTON
No. 1 of "Four Quartets"
T.S. Eliot, 1935

I

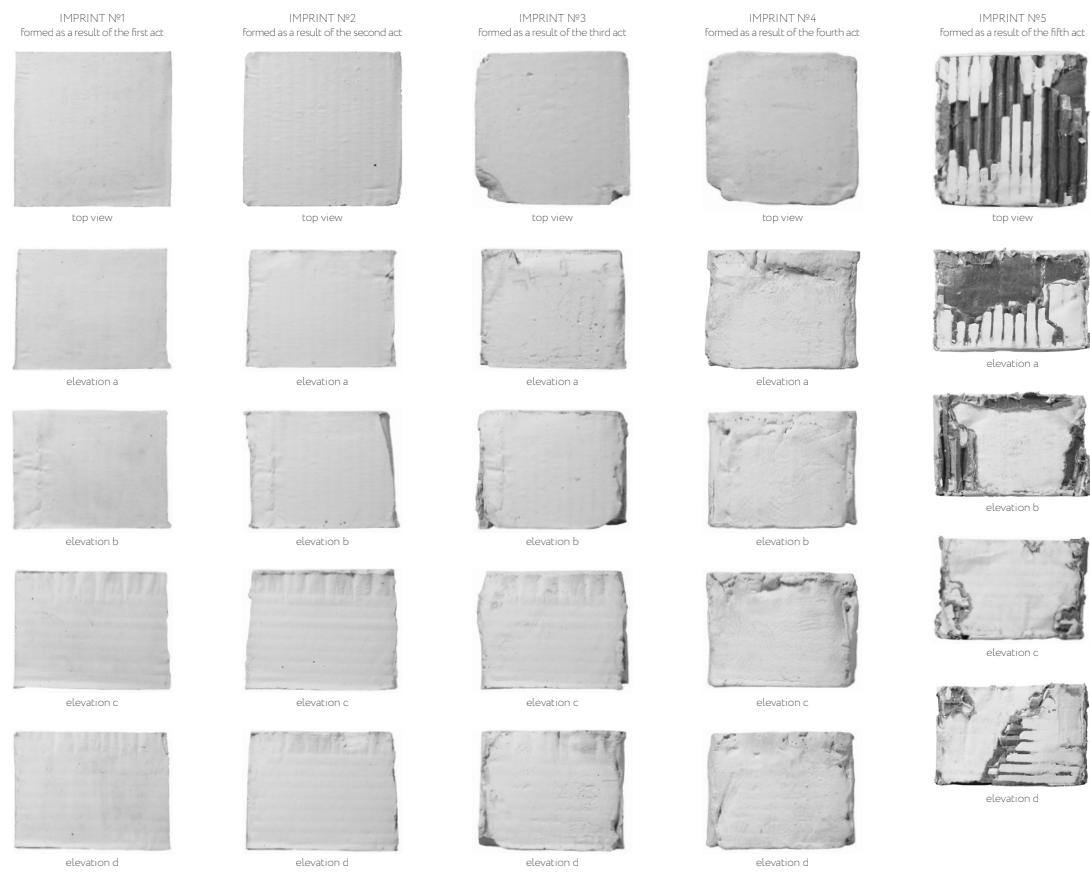
Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.
Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden. My words echo
Thus, in your mind.
But to what purpose
Disturbing the dust on a bowl of rose-leaves
I do not know.
Other echoes
Inhabit the garden. Shall we follow?

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INVESTIGATIONS INTO THE MEANINGS OF PLACES LOST IN MØHLENPRIS

WHAT

Our built environment is a bricolage of many epochs, revealing diverse qualities of earlier years. The spaces we inhabit continue to change their purposes. As life evolves, they constantly get adjusted. Everything that happens leaves a mark, both physical and non-physical. These traces affect our interaction with space. Hence, our environment is an ever growing web of memories imprinted in our future decisions.



All the memories we hold get projected onto our present being. They form a sensitive relation to space and create meanings that identify places we live in. In its turn, space becomes a vessel carrying various stories. Some activities change, some disappear, but they all get imprinted in space that keeps accumulating meanings and identities. Even when they fade over time or get blended into the evolving urban fabric - in the form of a crack on a wall, in a corner being 83° instead of 90°, in a story being told - they still exist, shaping affordances for the future. Present appears to be both reflections of the past and possibilities in the future. In other words, we live in the past, present and future simultaneously. The path that we are not taking yet nor anymore, is the path we are taking now.

There is an infinite amount of places that hold meanings of their past projected into the future, yet they are lost in the present. There is a myriad of entries into the places we do not go anymore, steps we do not take, doors we do not open. Nevertheless, they are still present, shaping the streets we walk, forming the houses we live in.

WHY

Architects are challenged with the task of making relevant decisions. When introducing an intervention into a complex environment we get exposed to various possibilities for diverse creative actions. Whether proposed changes encompass an inherited tradition of the context or they are opposed to a pre-existing situation, they are still a deliberate reaction to what has been before.

To develop a deep comprehension of space, to enrich the understanding of different places, we can learn their meaning through the stories of their past. A personal relation to a place that got lost in time describes its true possibilities and tell why and how certain changes have happened. Revealing the value of a space by uncovering the past allows a more sensible response to its present being. Our responsible approach to the future depends on a wider perspective of time.

Another important reason to reveal the presence of lost places is the factor of publicness. There are multiple reasons why places loose their significance. Many of them disappear due to private initiatives. A wider perspective on time, however, suggests that both past and future generations are as important as those who live now. We can not base our decisions solely on what is relevant at the current moment.



Urban development of Møhlenpris
Fragment from the sitemodel animation

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WHERE

The project is focused on the process of finding lost places. Møhlenpris, one of the oldest urban districts in Bergen, Norway, has been chosen as a case study for this exploration. Its geographical location and remarkable history have developed the distinctive “ecology” of the neighbourhood. It has lived through various epochs: from marshy pastures of Munkeliv monastery to a cluster of heavy industries and massive Mjellem & Karlsen shipyard, from the national centre of athletics to the biggest drug scene in Norway, from a disadvantaged area to a place of rapid gentrification. Every change experienced has been imprinted in the streets and buildings of the district. This has formed the intangible richness of Møhlenpris, the social diversity and complexity of its multilayered perception.

Although the district was built in stages, a grid of quarters was followed throughout. The intercrossing streets of Møhlenpris have always been flooded with a perpetual flux of different activities, thus, they occasionally get adjusted. However, most of the transformations happen to be framed within the rigid plan of the district and therefore become more apparent.

HOW

As meanings get lost over time, places become inaccessible. Getting to know a memory of a place is a chance to preserve its affordances and values. Some of them get transformed, while other tend to disappear. Discovering lost places does therefore require a thorough detective character of work. Such investigation consists of several stages:

Getting to know a real experience of a place and understanding a personal relation of people who carry a memory of it. Their knowledge gives more meaning to the formal data, as the stories being told may not correspond with the present state of the place. Like a professional undercover work it requires not only numerous interviews and informal conversations, but also participation in different social activities.

Comparison between received information exposes the focal area of investigation, while further archive research provides necessary evidence of what places from the stories were planned to be: original drawings and notes from the construction period, old photos and newspaper articles.

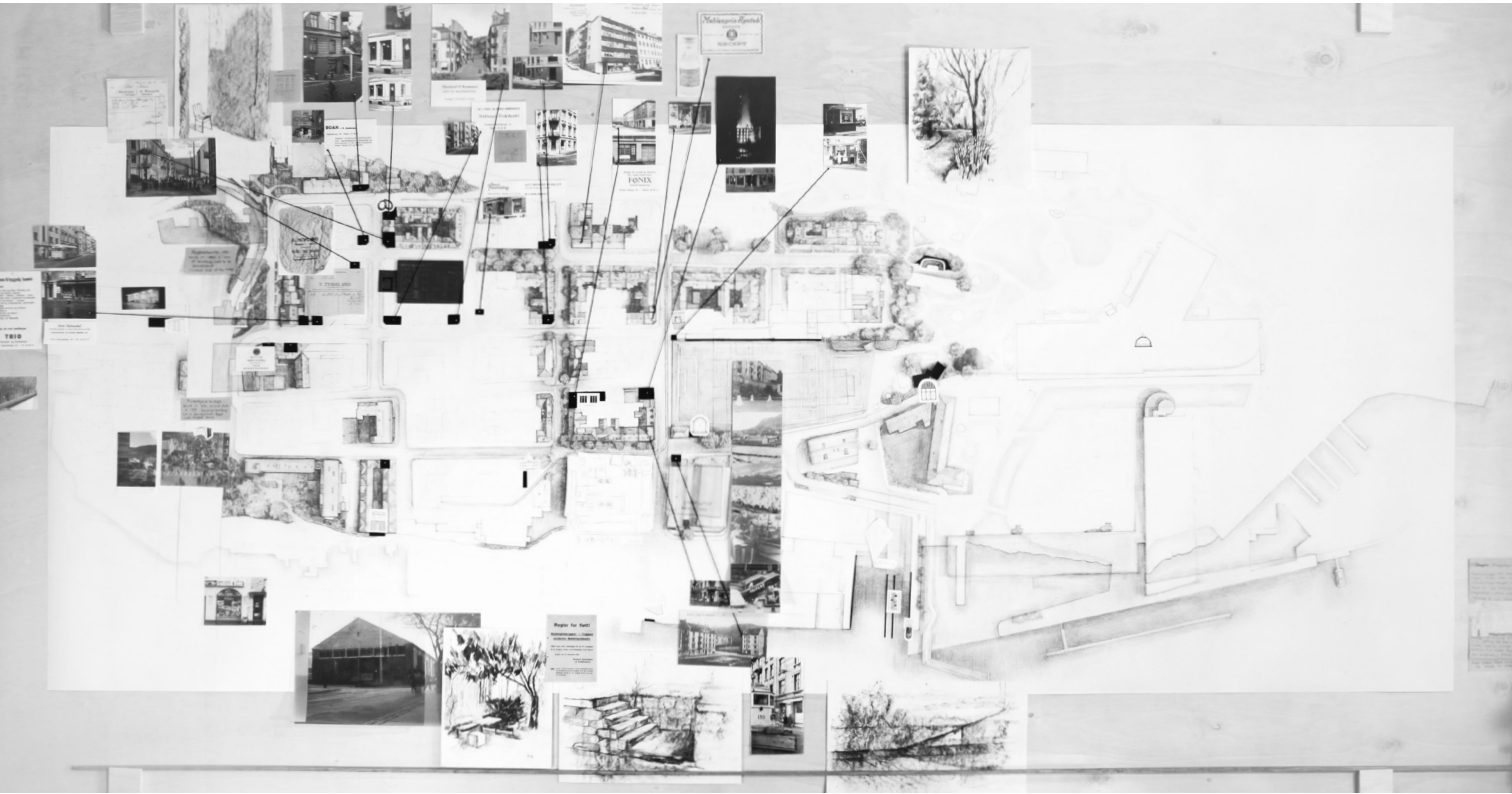
Regular walks and persistent documentation of all observations are necessary to become familiar with the environment. They allow the evidence to be traced in comparison between what a place used to be and how it is now. Finding physical traces on site is the most magical moment one can experience - when the original meaning renders onto present state of space.

When traces are found, they require a detailed documentation and analysis. Cataloging the evidence is a way to preserve disappearing meanings. The growing web of findings has an ability to evoke imagination and suggest new stories to happen.

This is the reason to share discoveries and turn them into collective memory. Therefore, the final stage of the diploma semester takes place on site. All the accumulated finding are planned to face their origins. Collected stories, found meanings and reconstructed fragments of different places are gathered in one room, as an open archive revealing their entanglement.

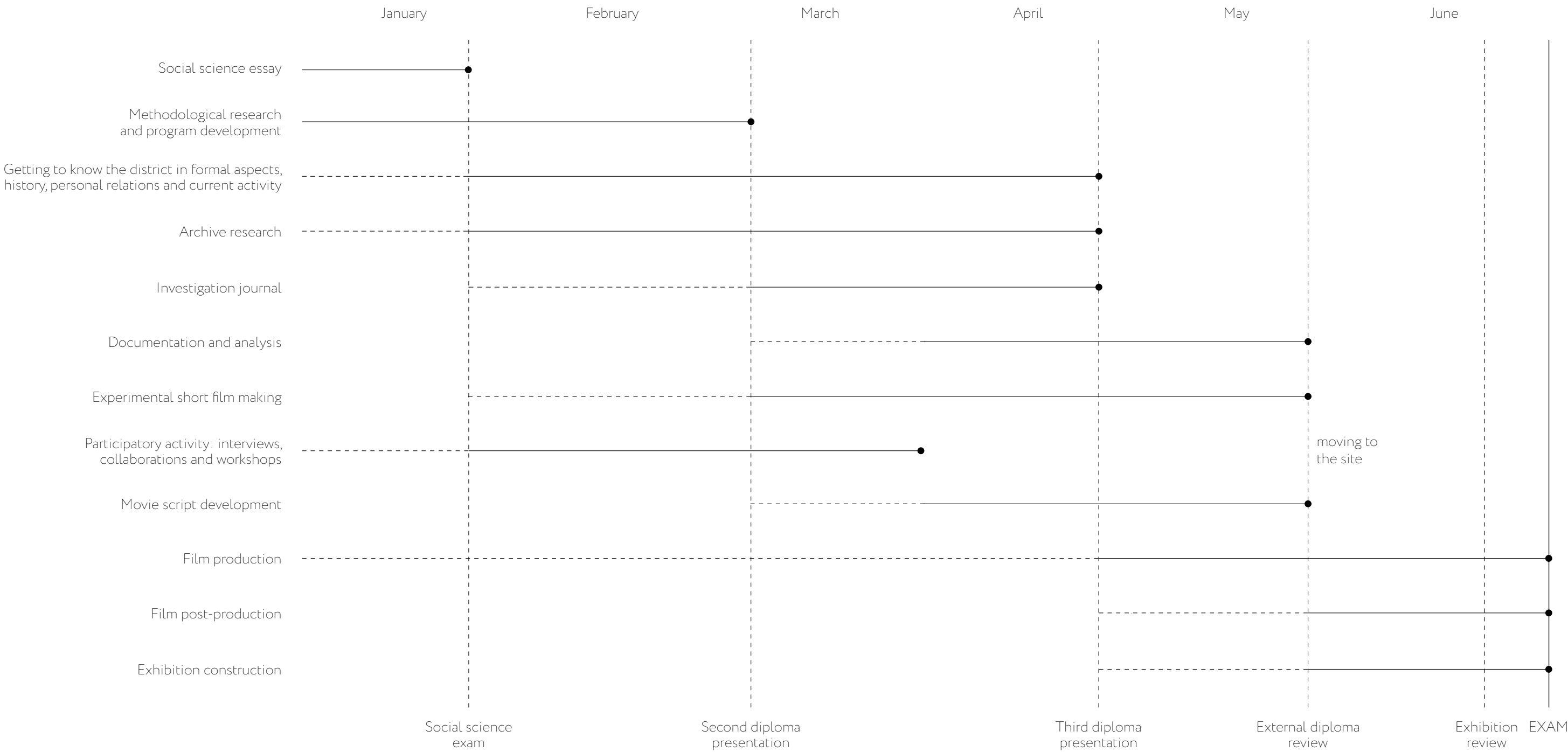
A format of reflection upon the collected materials is a movie based on a poem. It narrates through a series of questions, addressing the meanings of places lost in Møhlenpris and encouraging the audience to find their own answer.

The method developed throughout the project work is to be exhibited as an ongoing process. It is meant to encourage the audience to continue this investigation and inspire to keep asking questions, not only in relation to Møhlenpris.



Investigation board
The study of unaccessible places

TABLE OF SCHEDULED INTENTIONS



Bachelard, G. 1969. *The Poetics of Space*.
Boston: Beacon Press

Calvino, I. 1978. *Invisible Cities*.
Boston: Mariner Books

Gibson, J. 1979. *The Ecological Approach To Visual Perception*.
Boston: Houghton Mifflin

Till, J. 2013. *Architecture Depends*.
Cambridge: The MIT Press

Ingold, T. 2011. *Being alive: essays on movement, knowledge and description*.
Abingdon, Oxon: Routledge

Ingold, T. 2000. *The perception of the environment: essays on livelihood, dwelling and skill*.
London: Routledge.

Merleau-Ponty, M. 1962. *Phenomenology of perception*.
London: Routledge & Kegan Paul

Merleau-Ponty, M. 1964. *The Film and the New Psychology, Sense and Non-Sense (chapter 4)*.
Evanston: Northwestern University Press

Norberg-Schulz, C. 1980. *Genius Loci: Towards a Phenomenology of Architecture*.
London: Academy Editions

Pallasmaa, J. 1996. *The Geometry of Feeling: a Look at the Phenomenology of Architecture*.
New York: Princeton Architectural Press

Pallasmaa, J. 1996. *The Eyes of Skin: Architecture and the Senses*.
West Sussex: John Wiley & Sons, Ltd

Macfarlane, R. 2012. *The Old Ways: A Journey on Foot*.
Hamish Hamilton

Tuan, Yi-Fu, 1977. *Space and Place*.
Minneapolis: University of Minnesota Press

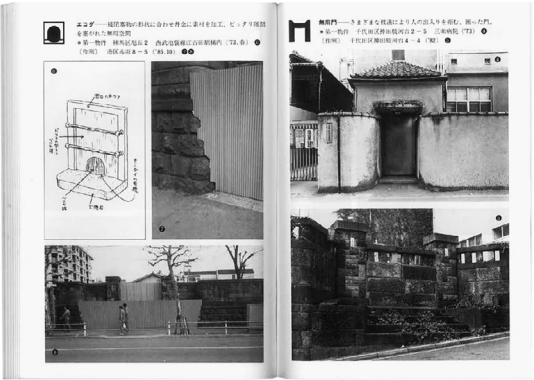
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Eriksen, R. 1994. *Musikk fra en blå drakt*

Jensen, R. T. 2014. *Bydelsboken for Møhlenpris*

Konglevoll, E. 1996. "Fra Nygårdshøyden til Damsgårdssundet": en bydel blir til : regulering og utbygging av Møhlenpris ca. 1880-1925

Utbø Sakseid, P. G. 2019. *Masteroppgave i økonomisk geografi, regional utvikling og planlegging*.



Fujimori, T. and Hori, T. 1974.
The Architectural Detective Agency



Akasegawa Genpei, G. 1987.
Hyperart: Thomasson



Wentworth, R. 1984.
Making Do and Getting By



Ivens, J. 1963.
...A VALPARAÍSO



Fontana, B. 1984.
Distant Trains



Clement, B., De la Cour, S. and Haaning, A. 2010.
Sådan Set er Byen



ALEKSANDRA IVASHKEVICH
Junior architect

CONTACTS

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email: aleksandraivashkevich@gmail.com

EDUCATION

2020 - present
Master of Architecture degree
Bergen School of Architecture

- Autumn 2021
Complex Context - On a Move Along to Come Across
Group members: Camilla Nneka Inalu and Tilda Herrlin
- Spring 2021
RE-FORM - Urban Creature
Group members: Inger Helen Øvrebø, Camilla Nneka Inalu and Silje Lockert
- Autumn 2020
Masquerades - UMWELT

2015 - 2018
Bachelor First Class Honours degree in Interior Architecture and Design
University of Hertfordshire (The British Higher School of Art & Design franchise arrangement)

2014 - 2015
Foundation diploma
The British Higher School of Art & Design

2006 - 2014
High school diploma
Education Center No548, Art Department
Major courses: Art History, Design

EXTRACURRICULAR ACTIVITIES

2018
"The Thaw" - renovation proposal of the modernist housing quarter in St. Petersburg
Project Baltia workshop

2017
"The Day Slavery Ended" - conceptual proposal for commemoration of the 19 February 1861
"7 Dates: New Monuments for New History"
InLiberty x MARCH Architecture School workshop

2017
"Sliced White" - design and construction of the semi-outdoor classroom
"Art as Labor"
Nikola-Lenivets Art Park x Global Practice Unit summer school

PROFESSIONAL PRACTICE

2021 June - 2021 December
Intern architect at [LOCAL](#), Bergen

- Research and site survey
- Conceptual design, infographics
- Project development: technical manual and CAD drawing, CAD modelling

2021 January - 2021 June
Technical assistant at the CNC workshop, Bergen School of Architecture, Bergen

2018 June - 2020 August
Junior architect at [XOPA Architecture Bureau](#), Moscow

- Research and site survey
- Conceptual design
- Project development: technical manual and CAD drawing, physical and CAD modelling, infographics and visualisation
- Architectural construction documentation, including specifications and details
- Communication with clients
- Field supervision
- Internship programme curation

2017 June - August
Intern architect at XOPA Architecture Bureau, Moscow

- Assistance in research and site survey
- Assistance in project development: technical manual and CAD drawing, Physical modelling

2016 May - August
Design assistant at RUSSIAN FORGE The Blacksmith's Workshop

- Conceptual design
- Assistance in project presentation: technical manual and CAD drafting

LANGUAGES

Russian
Native language

English
IELTS (academic) 7.5

DIGITAL PROFICIENCY

Adobe Creative Suite

Rhinoceros

AutoCAD
Revit
3ds Max
Fusion 360

SketchUp
Kerkythea

PUBLICATIONS

National Library of the Republic
of Tatarstan
[Archdaily](#)
[STRELKA MAG](#)
[Archello](#)

"XUXULA: informality as a method"
[Archi.ru](#)
[Dezeen](#)
[STRELKA MAG](#)

"Sliced White"
[Archi.ru](#)
[Dezeen](#)

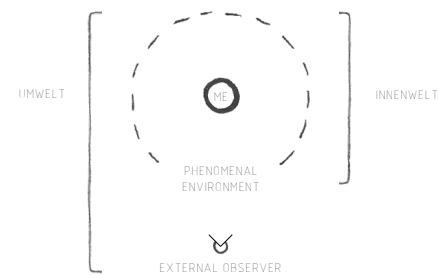
"The Thaw"
[Project Baltia magazine](#)
Vol. 31 "School", p. 125

"Form of Colour"
Abraxas
Volume 3, pp. 75-127

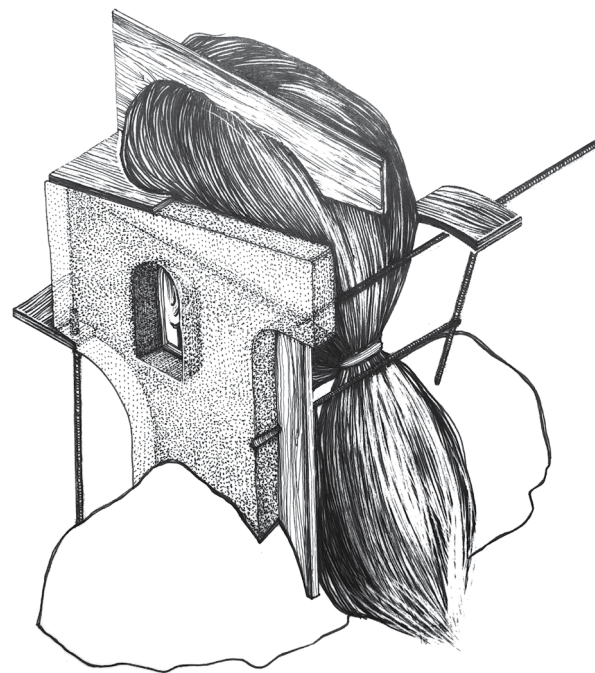
UMWELT / 2020, MA 1st year

Individual project: architectural abstraction, movie
Medium: manual and CAD drawing, physical and CAD modelling, filmmaking

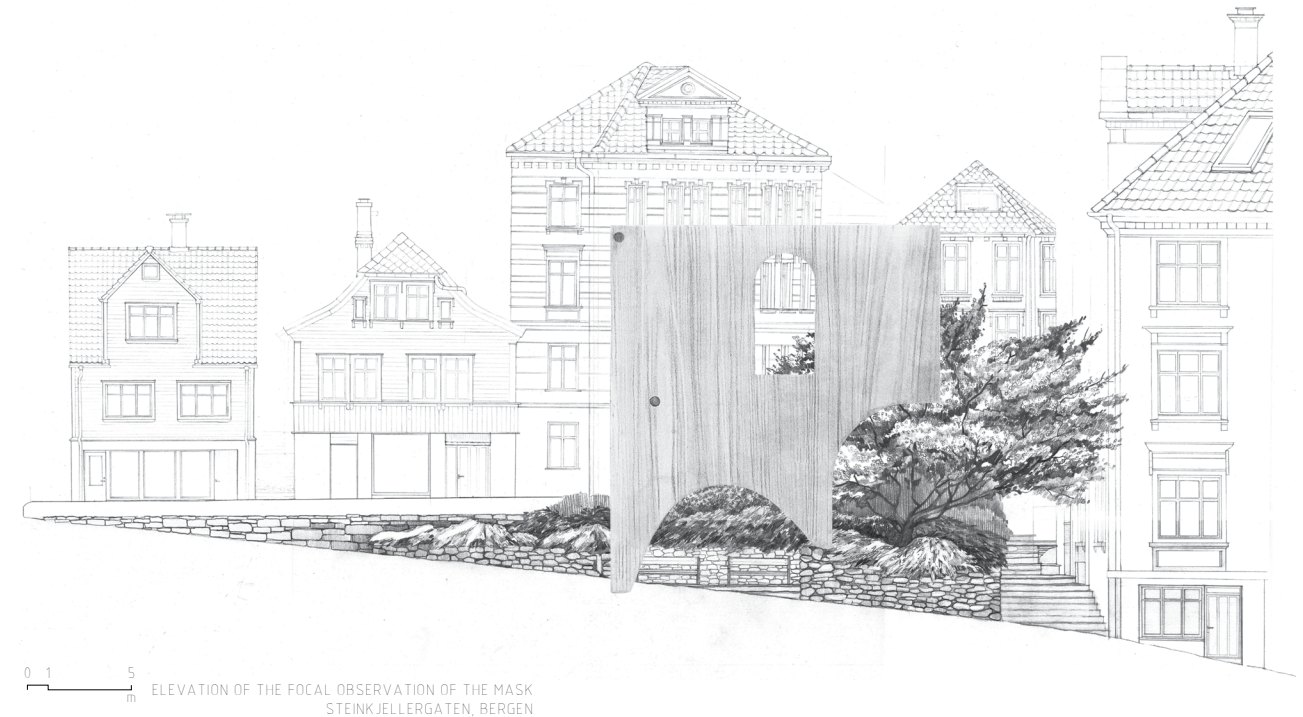
Umwelt is a term defined by Jacob von Uexküll. The concept of *Umwelt*, literally translated from German as *environment*, means *surrounding phenomenal world*. It is an individual world of subjective perception and interaction, which consists of elements that are meaningful especially for an individual.



The project defined according to the main elements of the Umwelt concept is an artistic expression of self-placement in Bergen, an attempt to get adjusted to the context and to find ones own place of a special meaning.



MASK AS AN INSTRUMENT OF OBSERVATION AND ADJUSTMENT

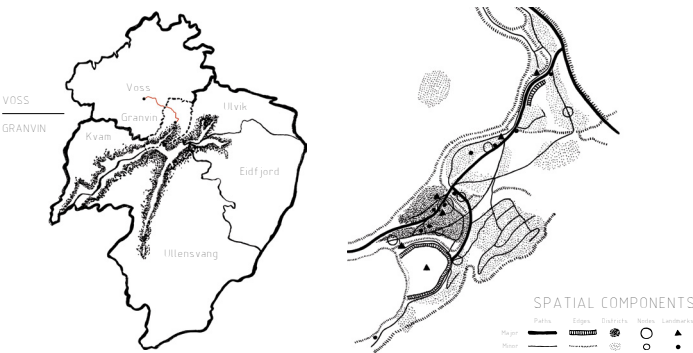


The outcome of the project is a short movie depicting a collection of observations which have formed a special place for the author. The movie is available [via the link](#)

ON A MOVE ALONG TO COME ACROSS / 2021, MA 2nd year

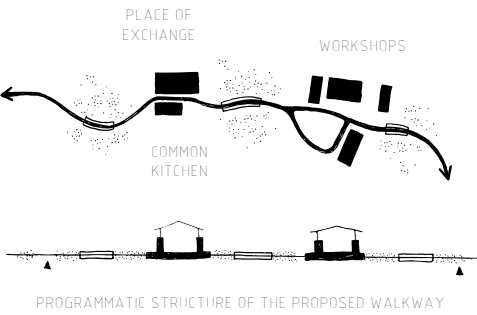
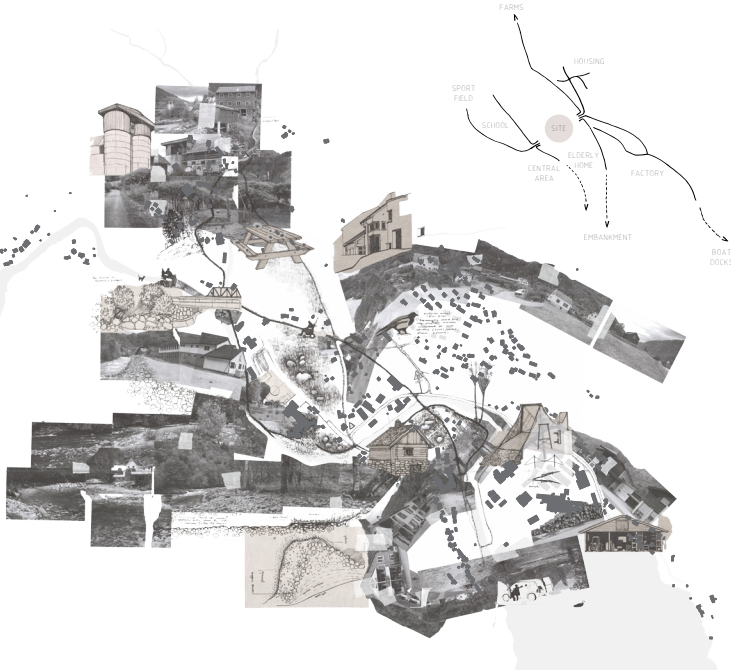
Collaborative project with Camilla Nneka and Tilda Herrlin: social infrastructure proposal
Medium: manual and CAD drawing, physical and CAD modelling, filmmaking

In 1988 most of the Hardanger railway was disassembled. The line connecting Granvin and Voss has been gradually turned into a bicycle path. Nowadays, the route is actively used for regular walks, as it stretches from Granvin to the picturesque landscape of the valley.

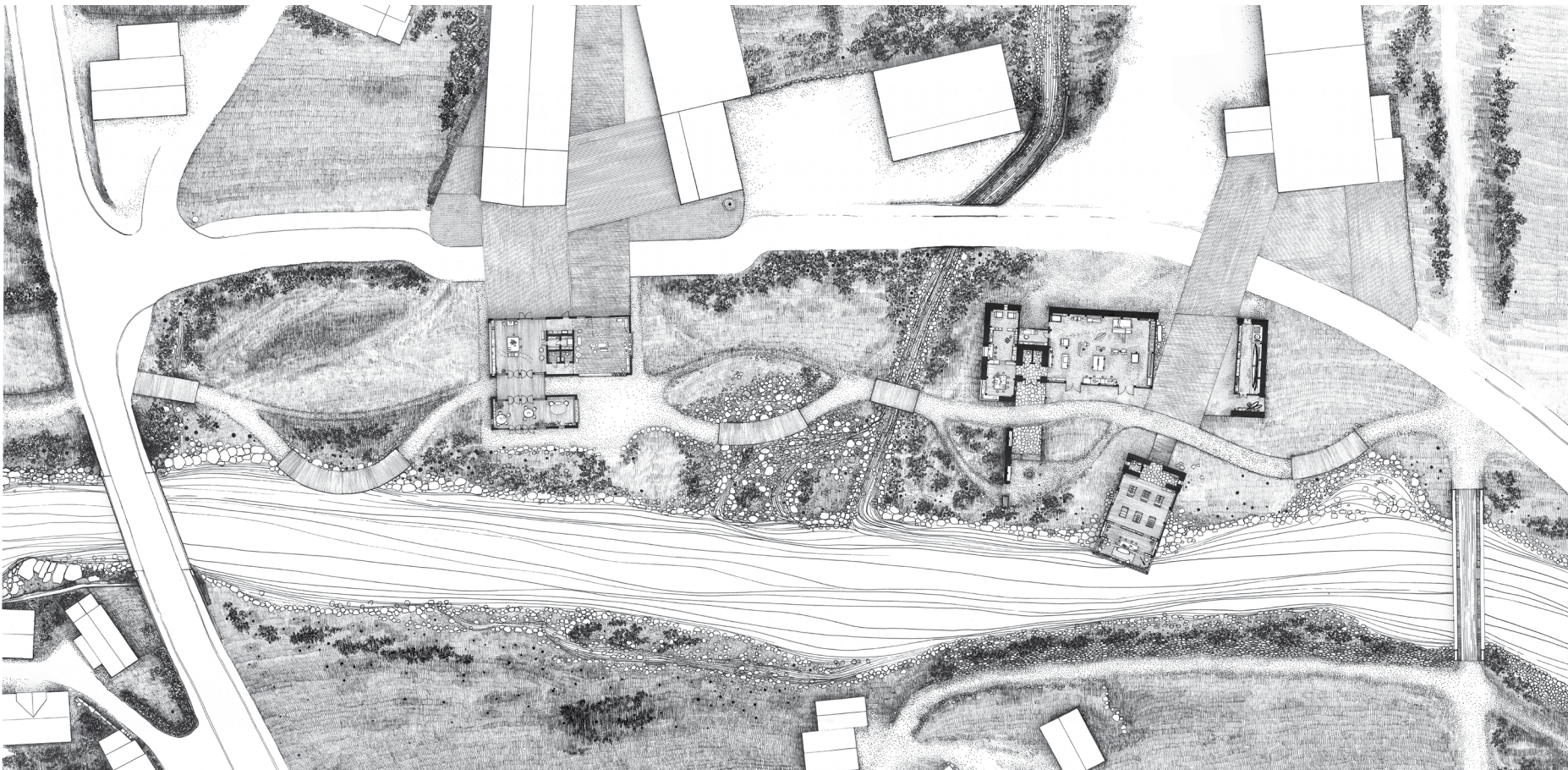


Urban and social studies of Granvin developed in the project research exposed spatial isolation of programs. Prevailing car roads segregate "islands" of common town life. In relation to this challenge, our interest has been focused on pedestrian network.

At the prospect intersection of various routes, the project proposes a connecting segment of the walkway. It is laid trough meadows along the river and anchored by two public sites. Those are the «nodes» of the city - places of a social exchange.



1:200 PHYSICAL MODEL THE SITE: timber, plaster, soap, metal wire, wool

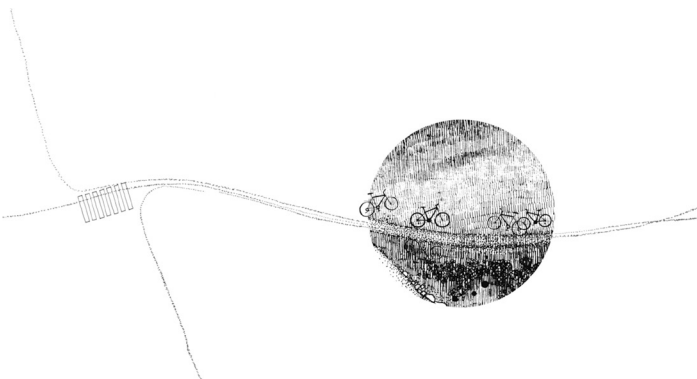
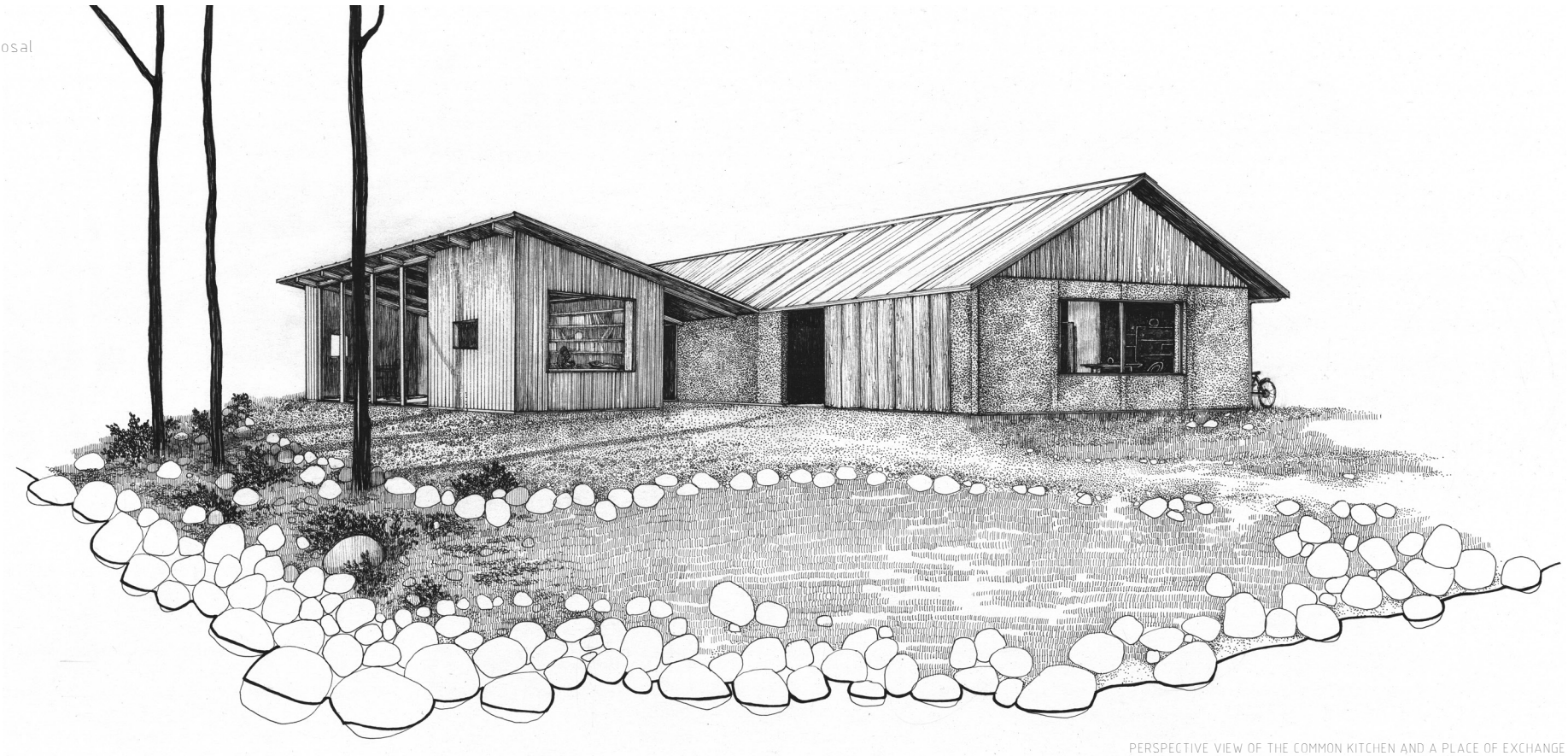
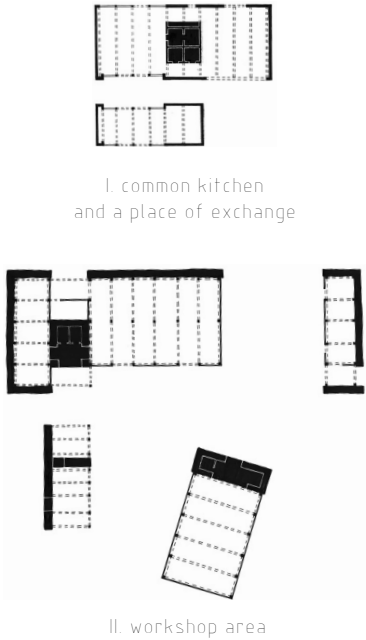


PEDESTRIAN NETWORK MAPPING

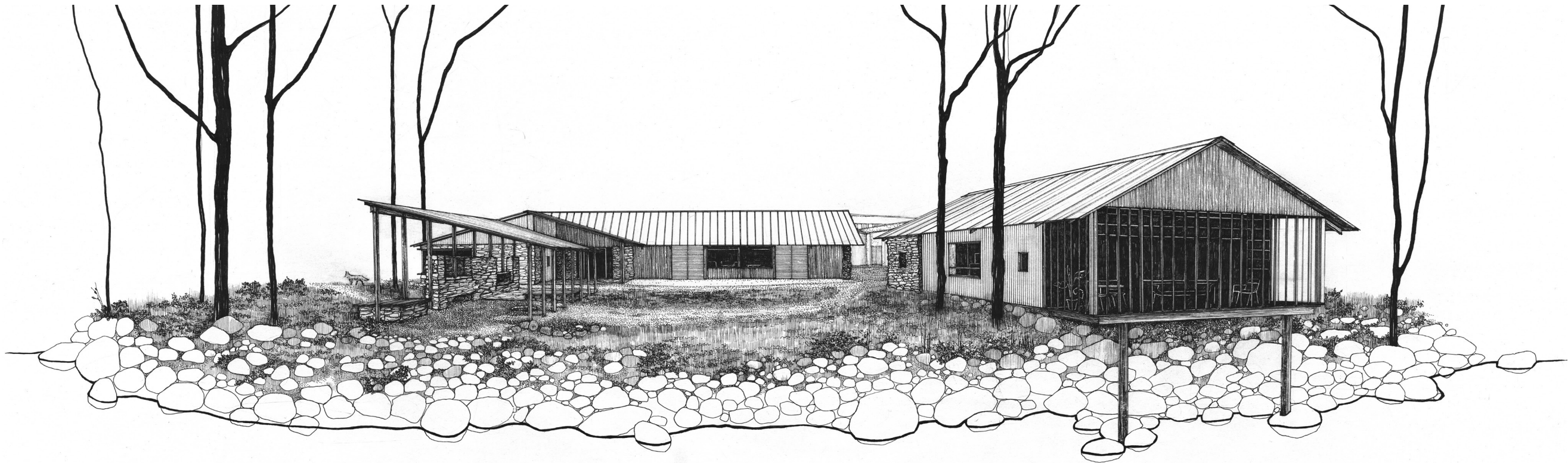
GROUND FLOOR PLAN

ON A MOVE ALONG TO COME ACROSS / 2021, MA 2nd year
Collaborative project with Camilla Nneka and Tilda Herrlin: social infrastructure proposal
Medium: manual and CAD drawing, physical and CAD modelling, filmmaking

The main construction principle is based upon the idea of permanent stone cores and temporal timber structures accommodating spaces that get transformed over time.



ON A MOVE ALONG TO COME ACROSS / 2021, MA 2nd year
Collaborative project with Camilla Nneka and Tilda Herrlin: social infrastructure proposal
Medium: manual and CAD drawing, physical and CAD modelling, filmmaking



PERSPECTIVE VIEW OF THE WORKSHOP AREA



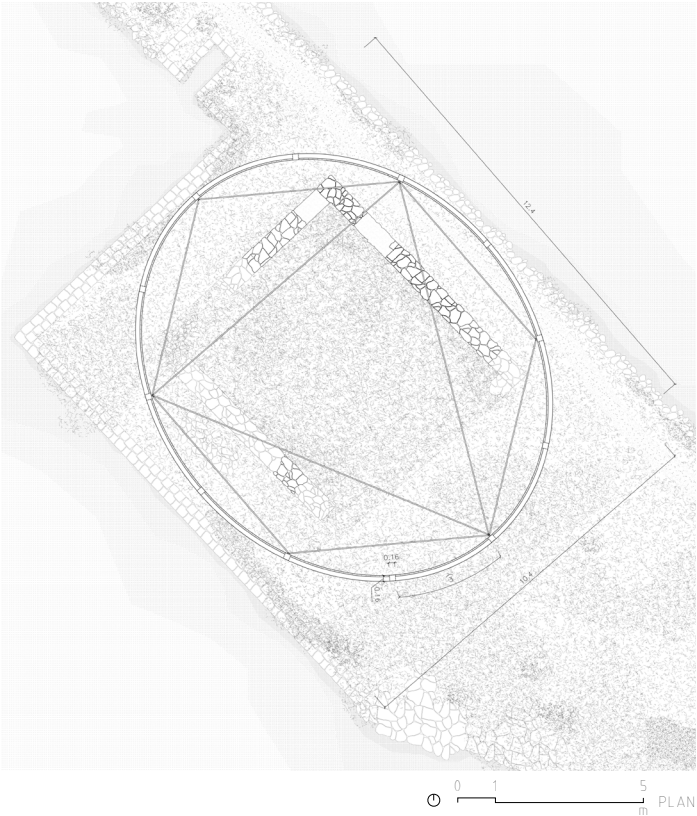
150 PHYSICAL MODELS OF WORKSHOPS BUILDINGS- timber, plaster

“ECCENTRICITY” INSTALLATION / 2020, XOPA architecture bureau

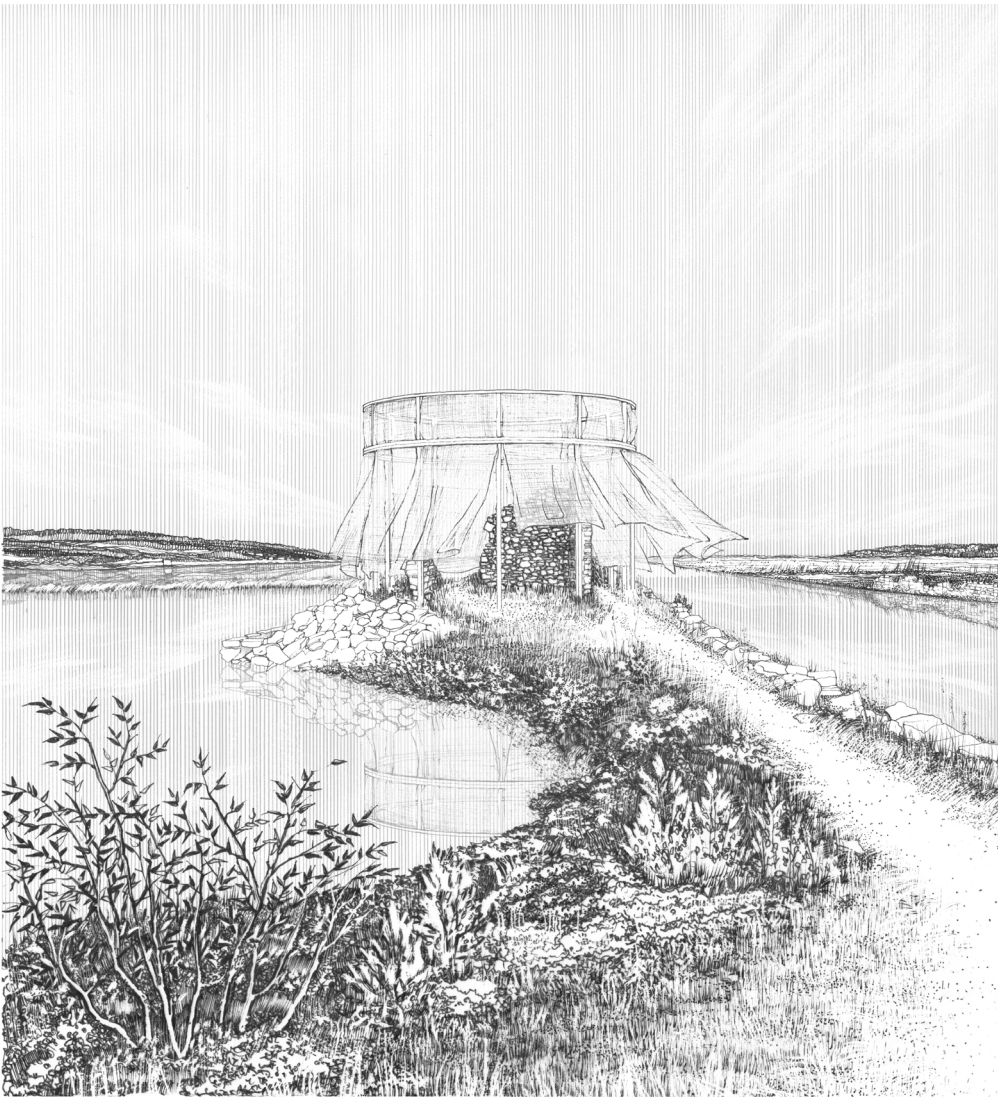
International architectural competition: Installation in the Sečovlje Salina Nature Park

Responsibilities: complete competition proposal supported with all required materials

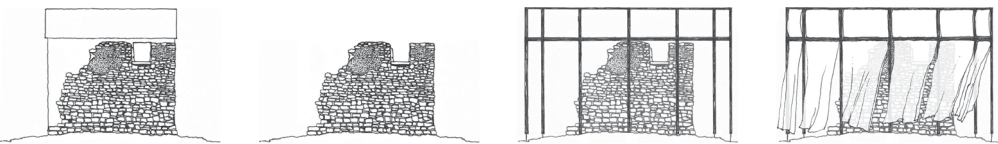
“Eccentricity” installation is proposed to point out the significance of an irreversible transformation of the salt-pan house. It reveals the processuality of the ruin phenomenon, obeying the unrelenting power of nature. The infinite echo of Sečovlje Salina Nature Park, reflected in mirroring salt pans, imparts the mastery history of the valley. While the artificial interventions of the Fontanigge site are left to decay, the saltwork remnants expose the glory of nature prevailing above the man-made landscape. Gradual decomposition of salt-pan houses over time is hardly comprehensible at once. Therefore, the purpose of “Eccentricity” is to emphasize and visually signify this loss.



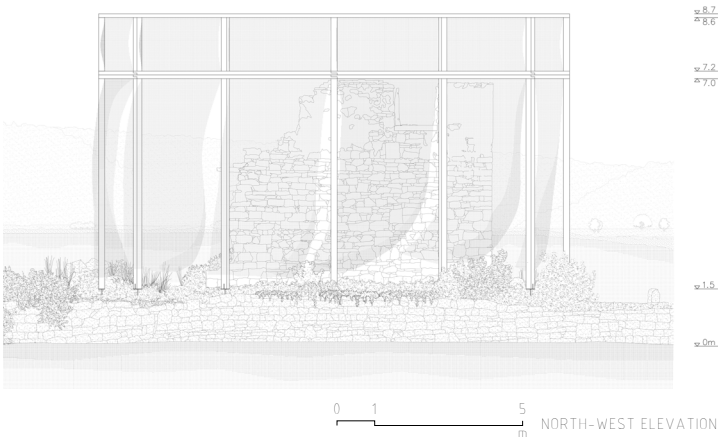
The structure captures the inevitable process of ruination. It indicates an ambivalence between the retrospect of the salt-pan house and the prospect of its remains. The depictive horizontal division of the form represents the dynamics of past and future anchored by the framed condition of the physical present. The upper section of the structure, which surrounds the ruin, is tightened with linen fabric, covering the missing part of the salt-pan house. Whereas the transparency of the fluttering cloth in the lower section reflects expression of the nature force, shaping the ruin. The elliptical plan of the proposal is translated through the characteristics of conic sections, where the initial condition of the salt-pan house is a circle. Considering eccentricity as a metaphor for the ruination, the ellipse shape of the installation exhibits the recessive time of the salt-pan house life.



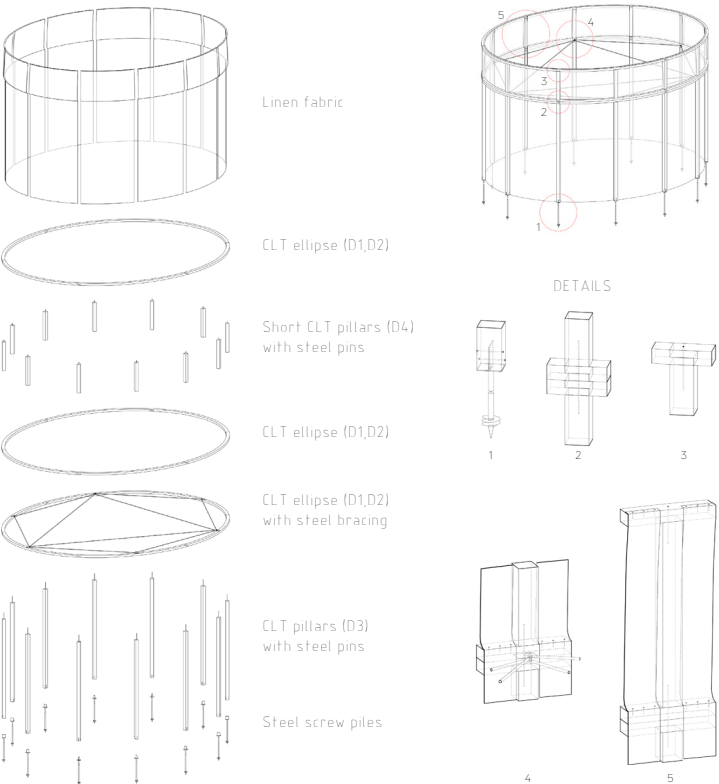
PERSPECTIVE VIEW FROM THE SALTMAKING MUSEIUM



CONCEPT DIAGRAMS



EXPLODED ISOMETRIC VIEW



OTHER PROJECTS MADE IN COLLABORATION

Larger scale work produced in different teams.

NATIONAL LIBRARY OF THE REPUBLIC OF TATARSTAN

2019 – 2020, XOPA + Nekrasov Central Library + TATINVESTGRAZHDANPROJECT



BUILDING OF THE YEAR 2022

[ArchDaily](#)

LAKSEVÅGNESET MASTERPLAN

2020 – 2021, LOCAL + Pir II



GREENSTATION – CHARGING STATION

2020 – present, LOCAL + NODE + SWECO



22.03.01

By the the time of the first presentation I have made several attempts to rush producing project material, most of which became irrelevant. Each time I was getting excited about particular subject I was allowing myself to follow paths of those interests. Further explorations of subjects appeared to be superficial, many paths turned out to be dead ends. Some thoughts even though seeming prospect, were leading in perpendicular directions. Therefore, in the second half of the month I have reached the point, where I had no other way than to go back and try to see the wider picture of what I was captured by.

It should also be mentioned that I was shaken up by the political situation. This cruel, absolutely unfair, delusional war has overweighted all the fields of my consideration and forced me to review personal behaviour. While I am not even sure I will be able to finish this project, there is nearly nothing I can do about what is happening. Therefore, I have made a decision to stay in the world of Møhlenpris, its past and future.

Analysis of previously taken steps has led me to the realisation that using filmmaking as a medium, will allow me to negotiate polar voices and create an accumulative space formed out of various ephemeral places. While the further presence of this “space” will remain open for the audience to be perceived and re-imagined. The movie I am aiming to create is not an attempt to give an answer, nor to conclude the discourse. It is the site for interpretation and the opening of the discourse, based on the particular method that is going to be developed during the following months.

22.03.15

After the evaluation of previous thoughts and the first presentation, several decisions have been made. They have brought clarity to the work allowed me to move forward. At the current moment I am working in several parallel directions.

The first one is the development of the research materials presented recently. As I have received a comment on the superficiality of its presence, I have decided to prepare a few albums where those materials will be collected and put together in a more sensible way: the history book (for the historical research), the story book (for the fragments of conversations with residents) and the filmmaking reference book (including collection of different techniques in animation). These three will be developed in parallel to the project work, as a collection of findings made in process.

The second direction is the development of the movie narrative. The findings I am collecting also take their place on the big mapping assembled nest to my desk. It reminds a detectives investigation, where abstracts from newspapers are assigned to certain places. It appeared to be challenging to trace the past that exists in stories and very few photographs. Nevertheless it reassures my intention to create this movie, as it will hopefully become a part of the documentation. Another exciting finding that was made in this direction is an actual physical presence of the past traces. I would like to emphasise that most of those (ephemeral places) in fact have a tangible clue to their existence. The problem is that without knowing the background story it is hard to notice them. A stone that used to be a front door step is an example of such traces, without a door it suddenly loses its visibility.

The third direction is more instrumental and it is related to the film production. First of all, I have started filming some fragments. They may not be used later, but they help me to develop efficiency. Another practical aspect of the movie is drawn animation. I had to invest time into preparing the work desk in order to make the stop motion.

The aim of the project is to introduce the so-called “lens” through which a space can be seen as a place

22.03.30

I have realised that most of the places I am investigating in reality have absolutely tangible traces. Initially, I was imagining them only as stories being passed from one person to another, where in their collective memory a place comes to existence. However, my recent work has shown that once that story is learned, one suddenly starts seeing something opposite to an ephemeral character - physical traces of their presence, a permanent imprint of the spatial adjustment. It is rather ironic, the contradiction I have found. I was speaking about the value of so-called ephemerality to be in shaping our environment by leaving a permanent trace. And nevertheless expecting an ephemeral place to be only a memory.

Thus, by the beginning of the April I came to realisation that the term “ephemeral” does not define the phenomenon I am willing to describe. Most of the writing so far has been an elaborate formulation, where every term implemented was chosen precisely. Consequently, these specific names were not allowing the project to evolve smoothly.

Another remarkable fact is that several months ago I have planned to work with sound. I was reading literature addressing the urge to be more sensitive to our sonic environment. Even though the project theme has changed, I can still see the influence of those references. Unconsciously, I have used similar techniques in my explorations. Moreover, I was literally listening carefully, especially to residents of the site.

22.04.17

For a few weeks I have allowed my project work to float without specific terminology, I have not used the word ephemeral. Nevertheless, writing a script for the movie required me to put things in words. Unexpectedly, I have started writing down all the questions burning in my mind. Without any affirmative sentences I was continuing writing questions, gradually shaping the volume of the poem. Being put together in a continuous narrative, even in a form of questions, they have defined my statement. Thus, I have made a decision to turn the script from a supplementary in-progress material to the significant part of the movie - the narrating voice-over.

22.05.23

Negotiation of the studio space among the students was not a very smooth process, thus my work has happened to be locked in 6 square meters. I was completely satisfied with that and was consequently developing the possibilities of the place, gradually turning it into a dense room of investigation. Since most of presentations were meant to happen there, I had to come up with a placement of projection curtain, a way to hang up the catalogue of findings and so on. All these components of the occurring room were the subject of frustration for some other students, therefore I had to make those partitions easily movable and able to transform. The projection curtain has been put up as a canopy, while the hanging structure of the catalogue was allowed to slide in the old tracks from the industrial past of the school building. Overall, my tiny studio became increasingly dense, but also very thoughtful in terms of the use of space. I find it rather impressive, how certain limitation encouraged me to develop exciting details.

Before the external review I was mainly focused on producing models both as an extension of the archive of findings, but also as a set of props for the movie. Apparently, because of that my work space has turned into an overwhelming mess, which I was not able to clean up completely before the presentation. Thus, invited professors became slightly exposed to the character of my work in progress. Instead of criticising my disorganisation, they have pointed out true qualities of the evolving space. They have truly helped me to see the process as a valuable part of my diploma narrative. Something I was earlier trying to hide as a backstage of the project, became a clue to how I can tell a story of my method.

REFLECTIONS

22.05.30

Soon I am moving to Møhlenpris. The kindest people who take care of the local history museum have promised to give a key. This is a great opportunity for me to interact with the future exhibition space as with my studio space, truly inhabit it and explore the potentialities. I am currently working on the construction principle, which would allow me to build necessary furniture and adjust it easily. Although I have serious limitations in budget and the use of walls (I am not allowed to attach anything to them), I am still worried about the lack of limiting factor. So, I will continue to listen carefully, this time - to the room I am placing myself into.

22.06.11

Being on the site, placed into its soundscape, living its rhythm, working on the project about a place in the place is a remarkable experience.

*I am trying to write this text while right in front of my window the orchestra is blasting accompaniment for tens of bykorps drums.

At first, I have found myself absolutely alienated in the environment I have moved into. Nevertheless, coming to the same place every day I have gradually started to assimilate. Now that I become a part of the story I am trying to tell, it becomes clear to me how being distanced from this place has allowed me to work on the project. Working on a story, while consequently dissolving in it makes a lot of sense in this current work, therefore it was planned. Nevertheless, it also made me realised the importance of keeping an appropriate distance.

That being said, I sincerely hope that my work will interest local visitors and what is even more important, will not disappoint all the wonderful people whose memories and stories I am placing together. As they are probably even stricter assessors than actual professors who will examine my work.