

h o r i s o n t

An exhibition inspired by the 2019 Wilfred Truman Shaver Scholarship to Norway
03.09.2020 to 03.20.2020 - Vernissage 03.12.2020 at 18:00
Exhibition Room - Peter Guo-hua Fu School of Architecture - McGill University

Participants

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Ankit Gongal

Peter Gossage

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Keyan Ye

Acknowledgements

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and also to Bergen School of Architecture (BAS) Design and Architecture Norway Embassy of Canada to Norway The Oslo School of Architecture and Design

Ingerid Helsing Almaas Cecilie Andersson (BAS) Trond Greve Andersen (MIR) Celine Blanc (Bergen Byarkitekten) Arild Eriksen (Fragments) Morten Falbach (OK kontor)
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Joakim Skajaa (SKAJAA Arkitektkontor) Richard Seymour (MIR) Minna Riska (MDH architects) Todd Saunders (Saunders Architecture) Trygve Sollos (3RW arkitekter)

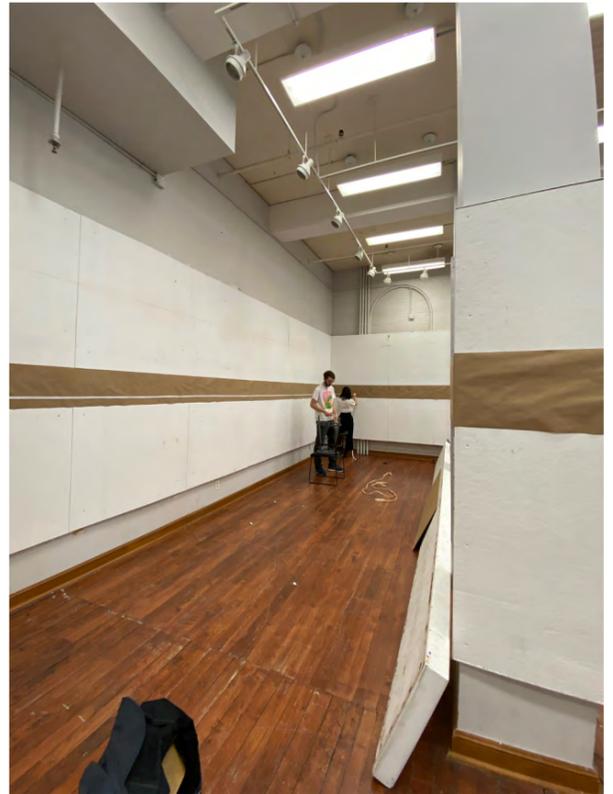
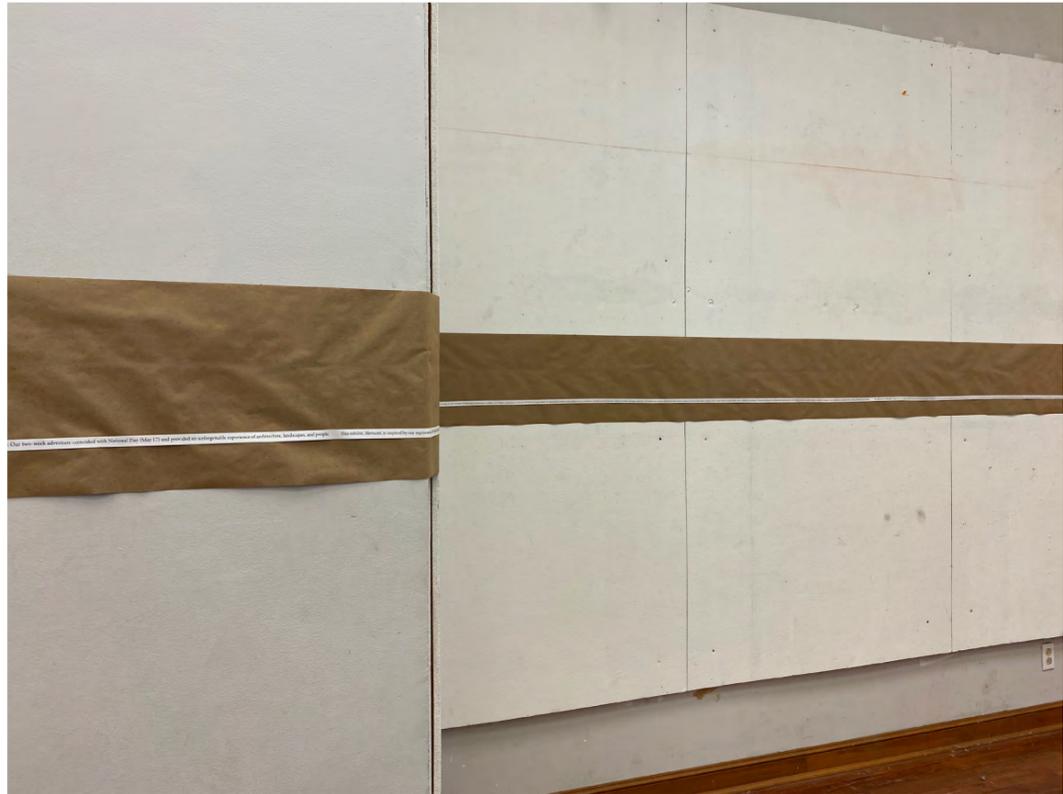
Elena Bernier David Krawitz Juan Osorio

Introduction

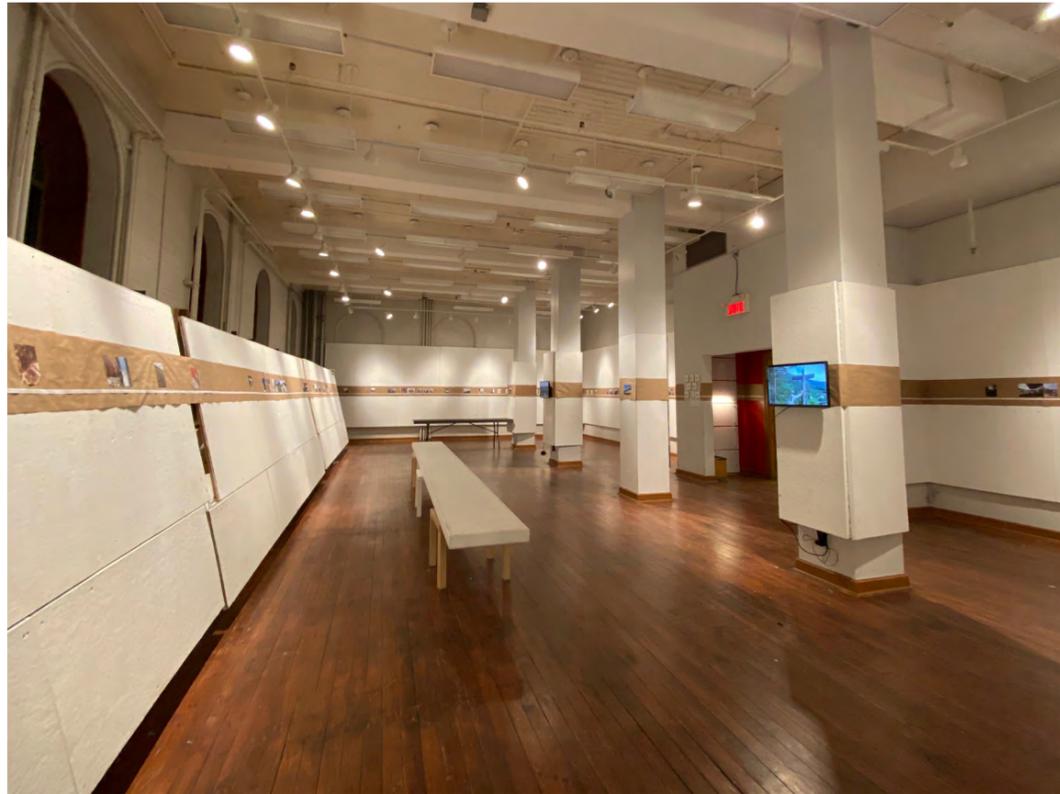
In May 2019, nine of us travelled to Bergen and Oslo, Norway. Our two-week adventure coincided with National Day (May 17) and provided an unforgettable experience of architecture, landscapes, and people. This exhibit, *Horisont*, is inspired by our explorations. Its title signifies both the ever-present visible horizon in Norway and the metaphorical horizon of the Shaver scholarship as an opportunity for personal expansion. We saw horizons as we visited architectural offices, public buildings, stave churches, houses, fjords, former airfields, and so many other interesting places.

We emphasize the linear form of the horizon by wrapping the Exhibition Room in a single line of text, which includes all our voices and images.

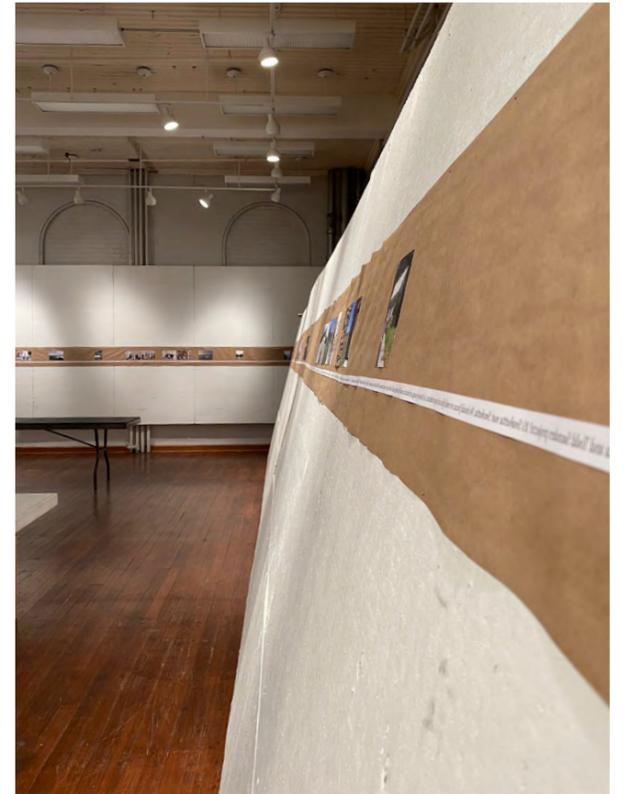
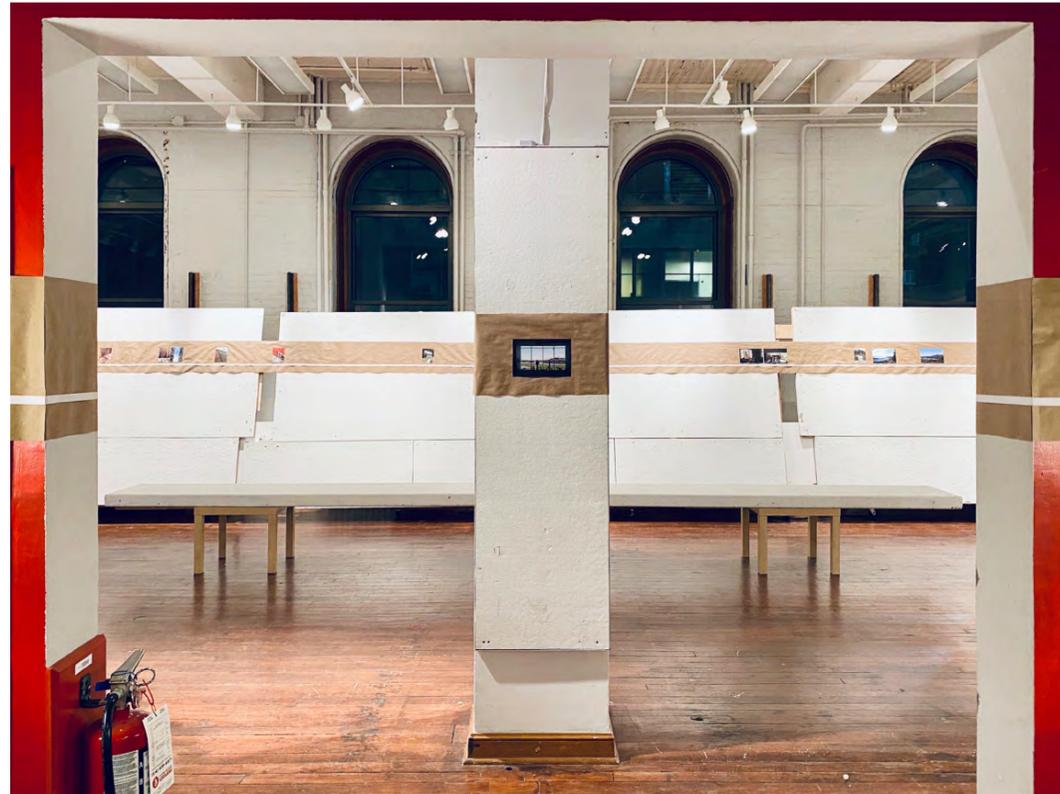
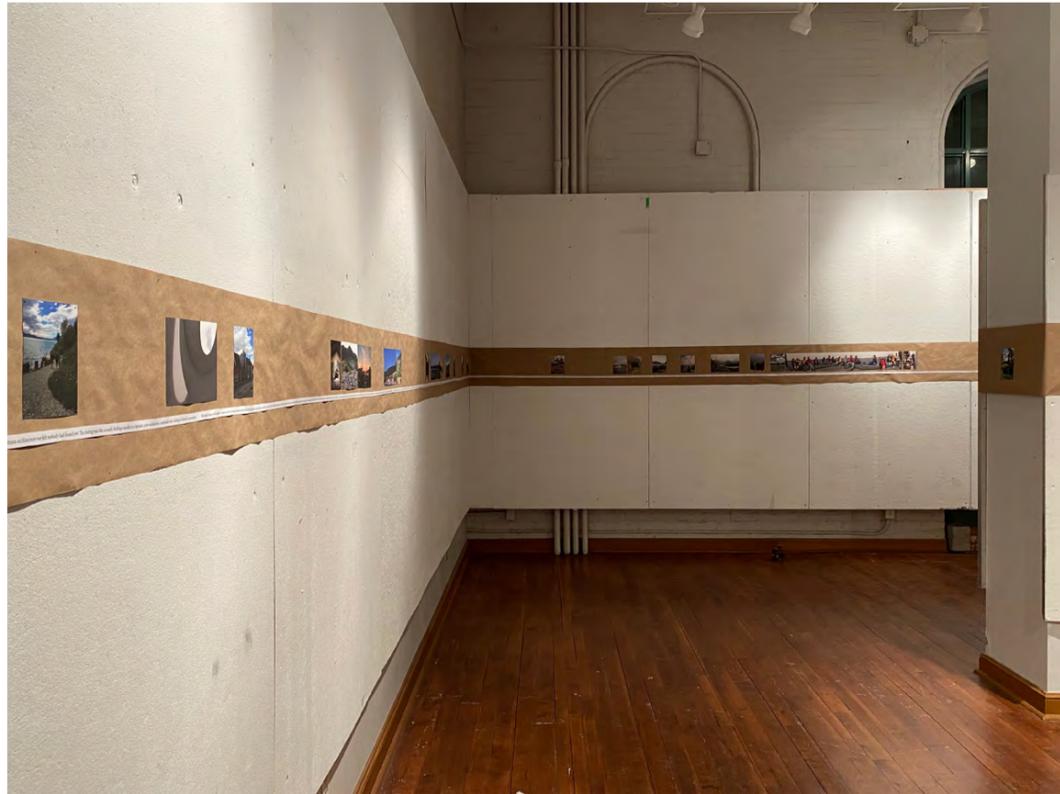
We invite you to discover our Norwegian horizon.



Pictures taken by Olivier Lalancette



Pictures taken by Olivier Lalancette



Pictures taken by Olivier Lalancette

Annmarie Adams

Erika says *Norway has crazy good hospitals*. I am thinking Oslo and Bergen. I could write you into the application, if you're keen. Norway is a country where architecture matters. Maybe we could tour around some Snohetta and Todd Saunders projects? *It's Snøhetta not Snohetta. We should focus on small offices and young architects*. In Norway young architects in small offices design small buildings in immense landscapes. Public bathrooms and summer "shacks" are celebrated. The big buildings, too, take cues from the landscape. The horizon, *horisont*, is everywhere. Norwegian architects care about wood and re-using materials. Barns are stone and a skinny building produced rope. Norwegian architects avoid demolition at all costs, dis-assembling a 1960s hospital and remaking it as housing. Oslo students live in former grain silos. Even Nazi architecture is re-used. The opera house is angled, slippery, and windy, but unlike a real iceberg, it has an interior. *Similar to Canada, building materials culture and localism are the main generators of style. Bring maple syrup*. Peter and I watched the 434-minute train movie on Netflix so we knew what to expect between Bergen and Oslo. Dress up for Norway Day. *It is a spectacle: folklore, costumes, parades, marching bands, cannons, royal families, and a lot of alcohol*. Todd says *he really wants to meet the students and show them around*. Paula says Todd has to be in Hungary during our dates. Look for the black car. Todd meets us in the parking lot of the Grieg house. We pose on the swings. He shows us a dizzying grid of to-do post-its. *Tell the students that architecture and ambition can kill you*.





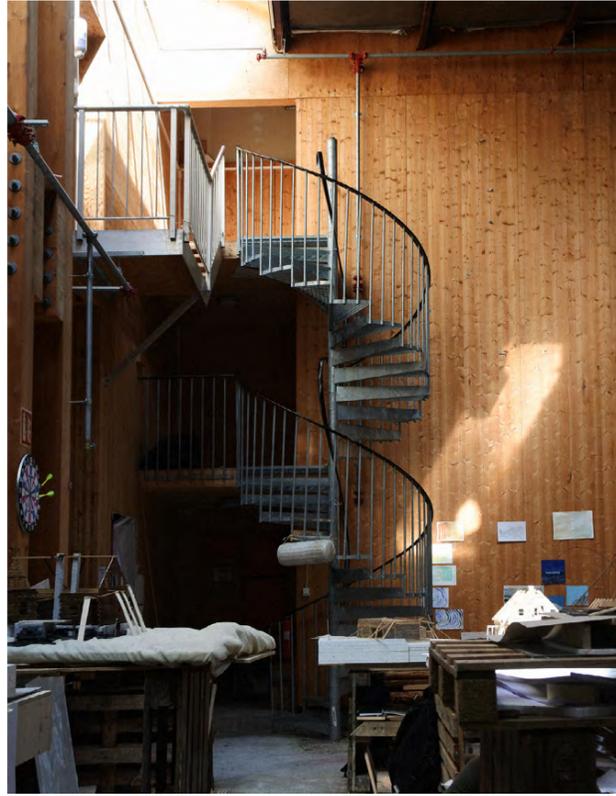


Dabin Choi

Public bathrooms - I never thought public washrooms could be a point of interest until we went to see the ones in Norway. Norway is a country where public bathrooms are beautiful. Road trip - The narrow roads carefully followed nature's organic paths ensuring minimal disturbance to nature. Tunnels - The dynamic topography once gave the country the nickname of isolation nation - although the distance was short, it was difficult to travel over the mountains. Now, many tunnels inhabit Norway allowing us to travel effortlessly. The rugged walls of the tunnels made it even more beautiful. Oslo's Iceberg - It's hard to miss. The iconic architecture welcomed everyone to walk around the rather steep roof platform. It descended straight into the waters enhancing the schematic design of an emerging iceberg in the fjords. This slant was something we have never seen done in Canada before. DIY - Bergen School of Architecture. The population of the school grew more than the building can occupy - masters students built an addition to the building as a studio project. A student required universal accessibility - they laid a wood platform over floor depressions and installed an elevator. Students needed a CNC machine - the students bought individual parts online and built a five-axis CNC machine. When you see a swan - you google what to do.

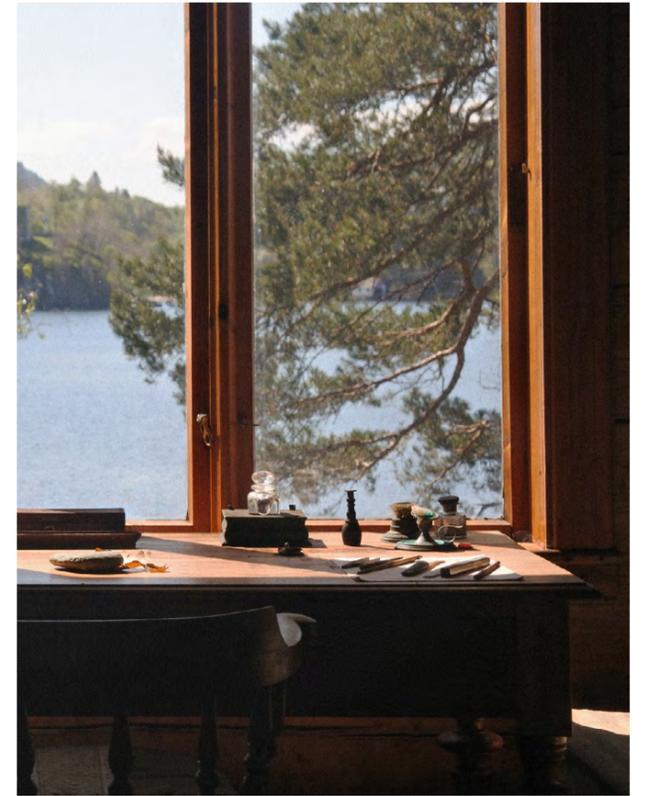








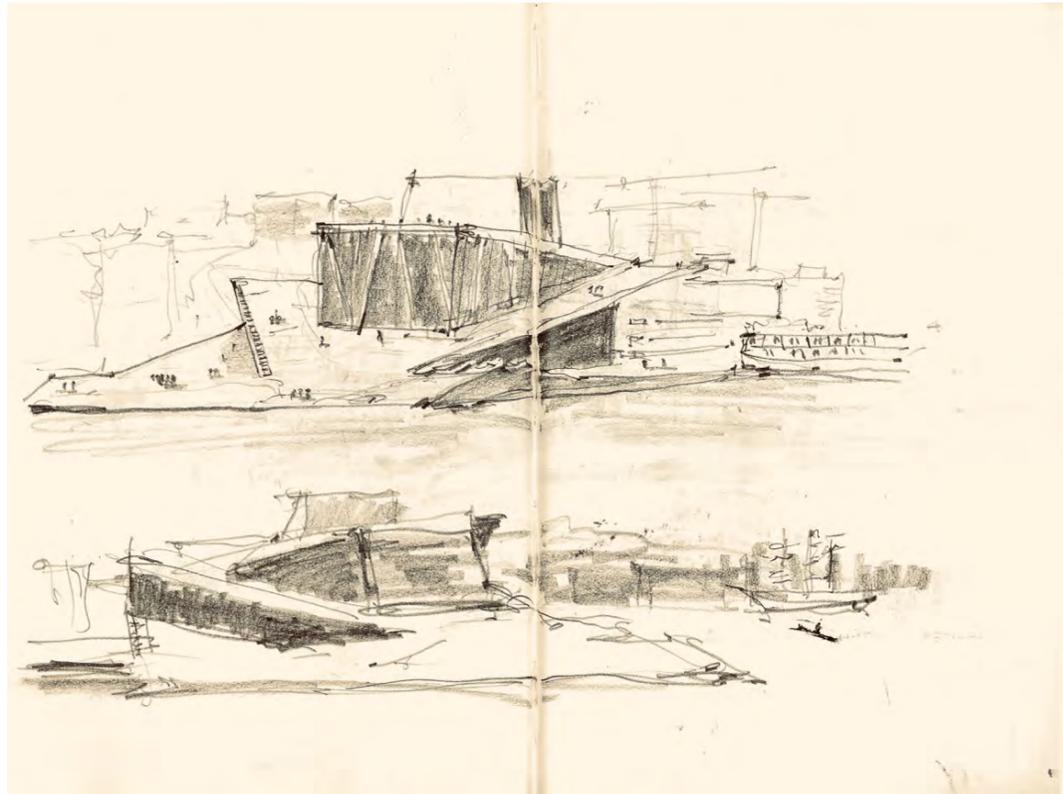


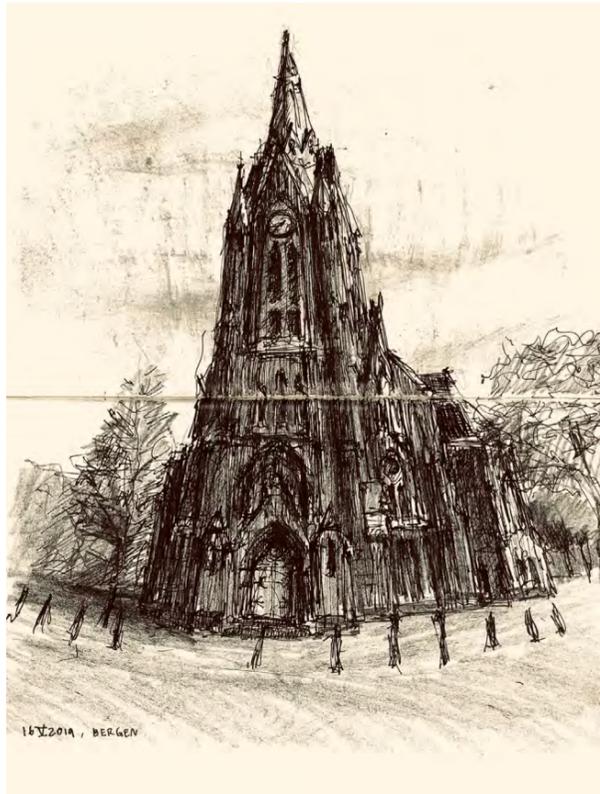


Juan Fernández González

My grandfather Juan drew Gustav Vigeland's sculptures from a picture because he never had the chance to visit Norway. He always said it was better to draw from real life. Many years later, I found myself at Vigeland Park in Oslo, alone. What a privilege! I approached an enormous flat labyrinth made of black and white mosaics, surrounding a fountain. I started walking on it and called my grandmother Lui. Our conversation changed directions as often as the labyrinth beneath my feet: the mist around the fountain and the rocks by the waterfall; the calmness of the fjords and the liveliness of the Norwegian dresses; the cows in the battlefield and the seagulls on the statues' heads; the piano by the trees and the umbrella tied to the branch; the linear rope building and the round bird-watching tower; the gentle smiling bench and the majestic Medieval castle, the breathtaking architecture and the breathgiving lack of architecture; the dirt on my sketchbook and the beer on my Norwegian phrasebook; the laughs with my friends and the "where's Juan?" leitmotif; the AirBnB bench I broke (which happened to be a shoe rack) and the red button I pressed (which happened to activate the University of Bergen's fire alarm during the exam period). The labyrinth walk came to an end, as well as the phone call. The Sun vanished beneath the horizon.



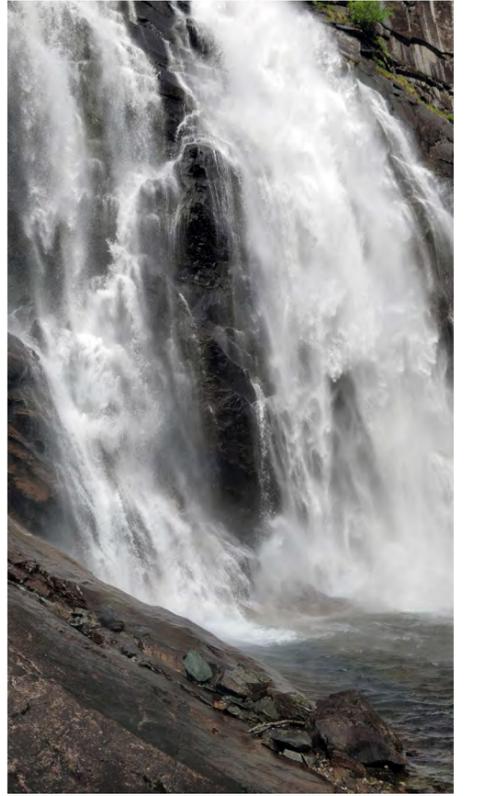
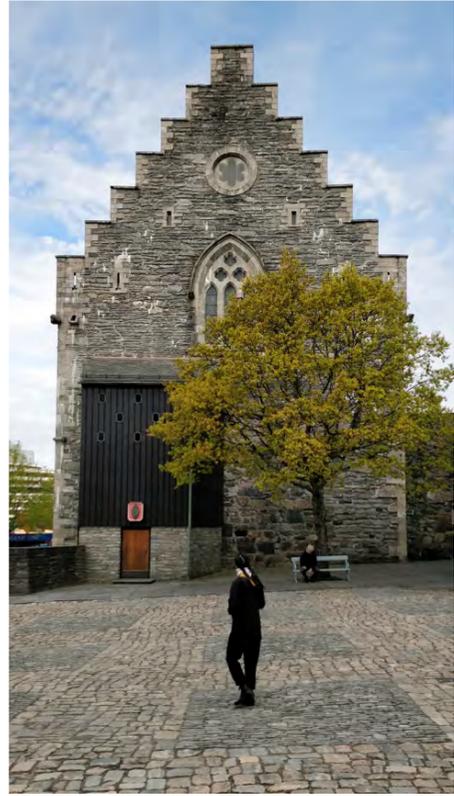


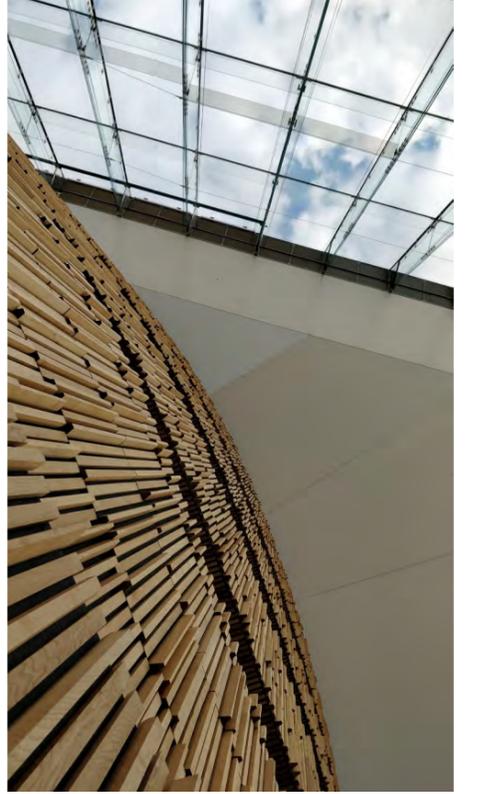




Ankit Gongal

The dramatic Norwegian landscapes spare nobody - they harbor strange mythological beings like trolls and hammer-wielding gods that haunt everyday imagination and their brooding emotional intensity surfaces all creative endeavors. Munch, Grieg, and Ibsen create uniquely poignant compositions while these landscapes push architects to conjure buildings as solitary but dynamic forms frozen in time. The country embodies a living contradiction - Viking ships that tame oceans seething in anger or stave churches made entirely (yes, entirely) of wood are as central to its cultural consciousness as progressive reforms in criminal justice, healthcare, and sustainability. However, even in its embrace of modernity, it is easy to find the remnants of a Nordic sensibility - one that gravitates towards the sublime, an age-old dialogue with nature and time. Be it slow TV or its architecture visualization superstar MIR, there is an Ed Burtynsky-esque fascination with elevating the ordinary into something monumental and transcendental. In Norway, everything matters - especially things that we've forgotten we were allowed to dream about, like design and dignity for all. We are reminded that young architects can be allowed to infect the profession and competitions with their naive restlessness and daydreaming. Mundane essentials like public washrooms and industrial rope production buildings are transformed into meditative spaces that tempt even the most impervious towards sensory transcendence. The selected images capture fragments of our trips - some architectural, some natural, but all united by an enchanted surreal gaze bent on reacquiring a childlike awe for nature. As Norway taught us, sometimes all the answers are right in front of us - if only we allow ourselves to unlearn.







Peter Gossage

Shaver 2019 begins on a Monday in Cort Pil-Smaut for drinks, planning, and a quote from historian John Yilek: “Norway began as a poor country divided into many kingdoms that were finally united, and subsequently survived the Black Death, foreign domination, and wartime occupation to become a very wealthy country that is active and influential throughout the world.” But what is a ropery, we wonder on Tuesday? Ask anyone at BAS or Mir or 3RW or maybe even the Sardine Factory on Wednesday. Also, what do Todd Saunders and Edvard Grieg have in common? Thursday has the answer and also OK Architects with Morten, Mario, and the gang. And then a National Friday with community, tradition, and the marvelous bunad on display, and a brilliant brunch, a choir, and a big celebration. And what a Saturday! Screensaver vistas, waterfalls, stone crosses, jam and ham around Hardangerfjord. Wow! Sunday is for Herdla Island with Trygve, the birds, the cows, and the concrete vestiges of occupation. Bergen to Oslo train takes us over the snowy mountains on a travel Monday. Then it’s Tuesday again so it must be Arild at Fragment, Bjørn at the Embassy, Minna at MDH, a Royal Palace picnic, and the 22/7 memorial. And the Norsk Arkitekturmuseum with its psychedelic vault on Wednesday, with Munch Museet and the Nobel Peace Centre on Thursday, Ingrid at DOGA on Friday then a tour of Oslo School of Architecture and Design. Saturday says: “Tram and bus with AA to the Norsk Folkemuseum for the stave church while the students explore the inner islands of Oslo fjord. Finished off our AMAZING trip with a performance at the Opera House, then burgers in Grünerløkka. And a group hug!” Tusen takk, everybody! Tusen takk, Norway!













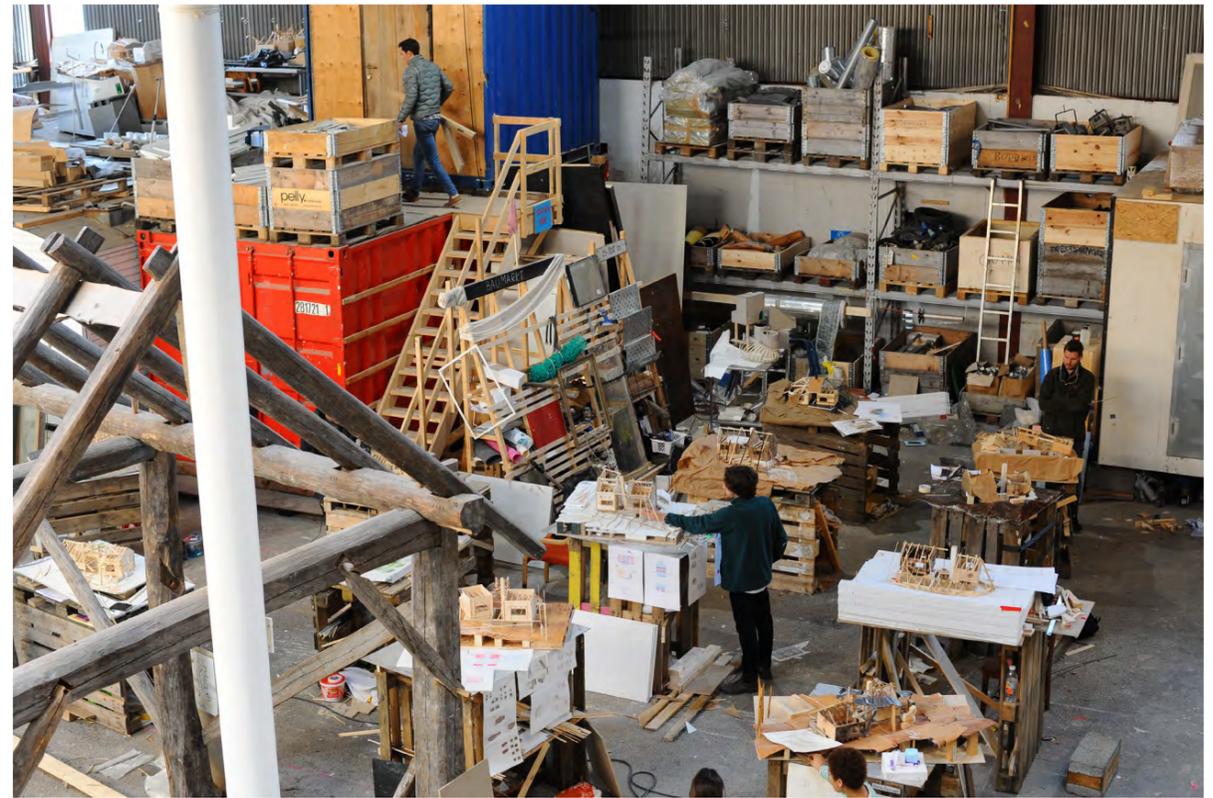


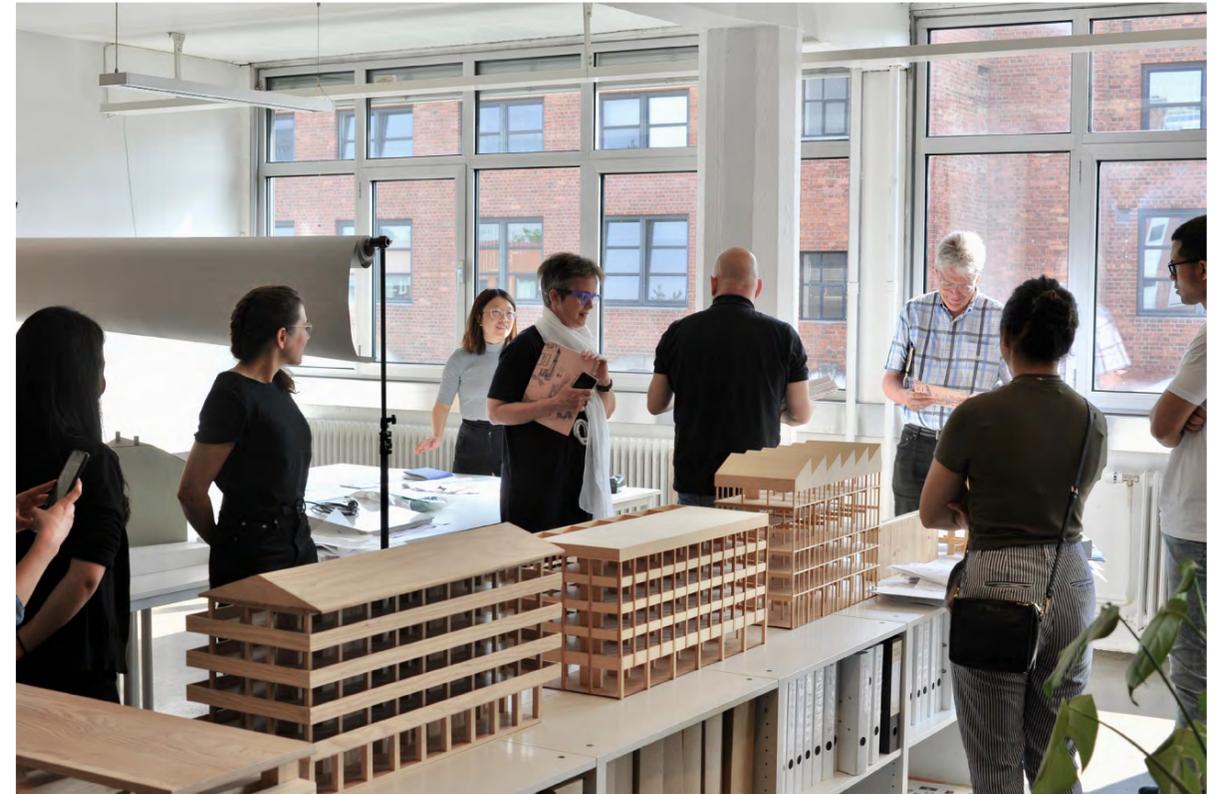
Olivier Lalancette

The trip to Norway was one to remember. Among all of our visits and encounters, two main elements struck my mind: the people and the land. Indeed, each of our encounters raised the relevance of the land to its people. The scenic routes that are scattered all around the fjords and roads of this Scandinavian country are a great example of such dedication to the Norwegian landscape. These roads are punctuated by many architectural infrastructures designed by architecture firms like 3RW, that invited us to their office in Bergen at the beginning of our trip. These scenic routes are a fantastic way to explore the different areas of the country and to see how well-developed and populated each corner of this nordic land is. This concern about the integration of the land and nature is also largely present in the urban landscape discourse. For instance, while visiting local firms and the Bergen architecture school, it was interesting to learn how the integration of the built environment to the Bergen landscape was at the heart of its urban development. The architectural firm Fragment in Oslo also had this concern in mind in trying to design facilities that bring nature to the built environment. Throughout our trip, the impressive general consciousness about the importance of preserving the land and nature was striking and highly inspiring. It was part of the architectural and political discourse among most of the firms and schools we visited. It felt like each individual we met considered the preservation of nature as a collective concern. A definitive sense of pride was palpable. The Herdla Museum, which was overlooking a rich landscape, is a good example of this willfulness in providing museums dedicated to nature and Herla's birdlife. These museums are highly interested in valorizing nature and making the landscape a common good.





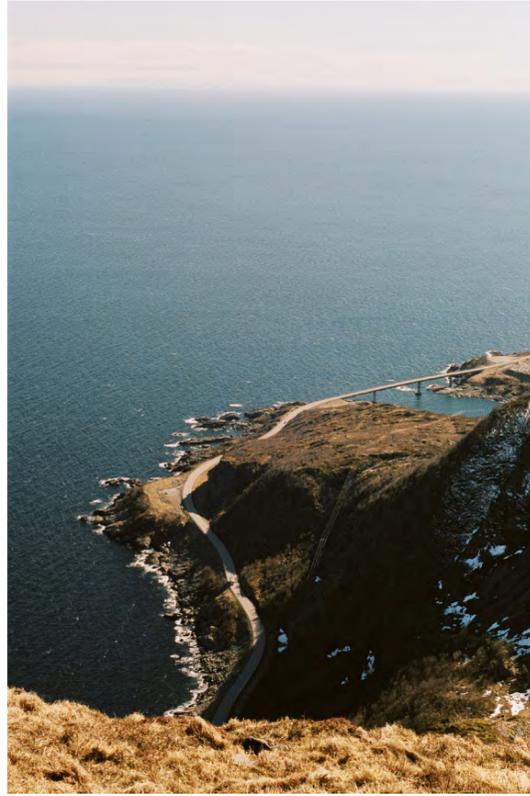




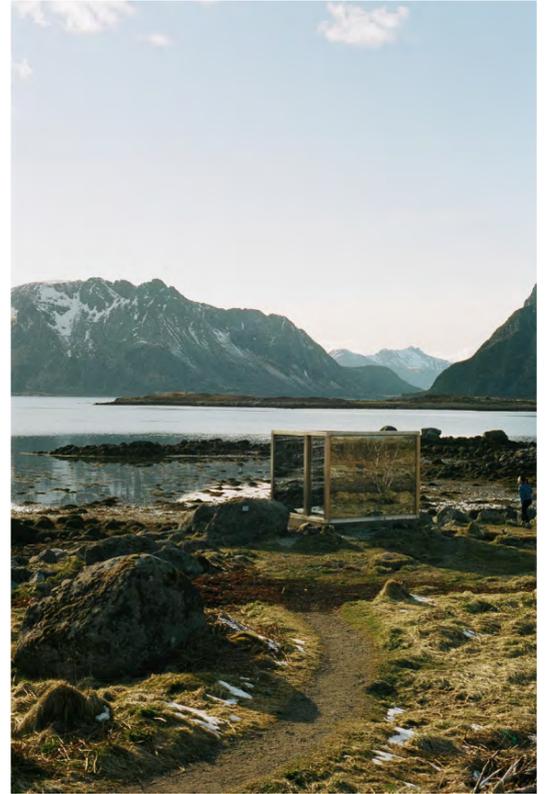
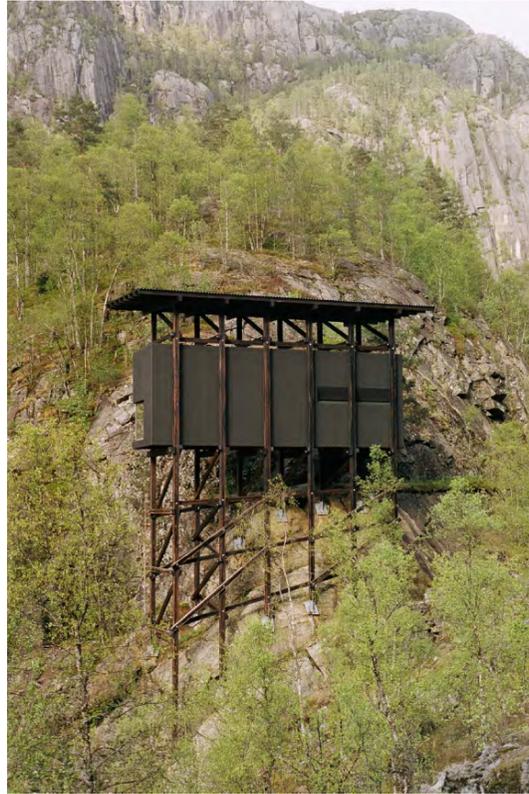


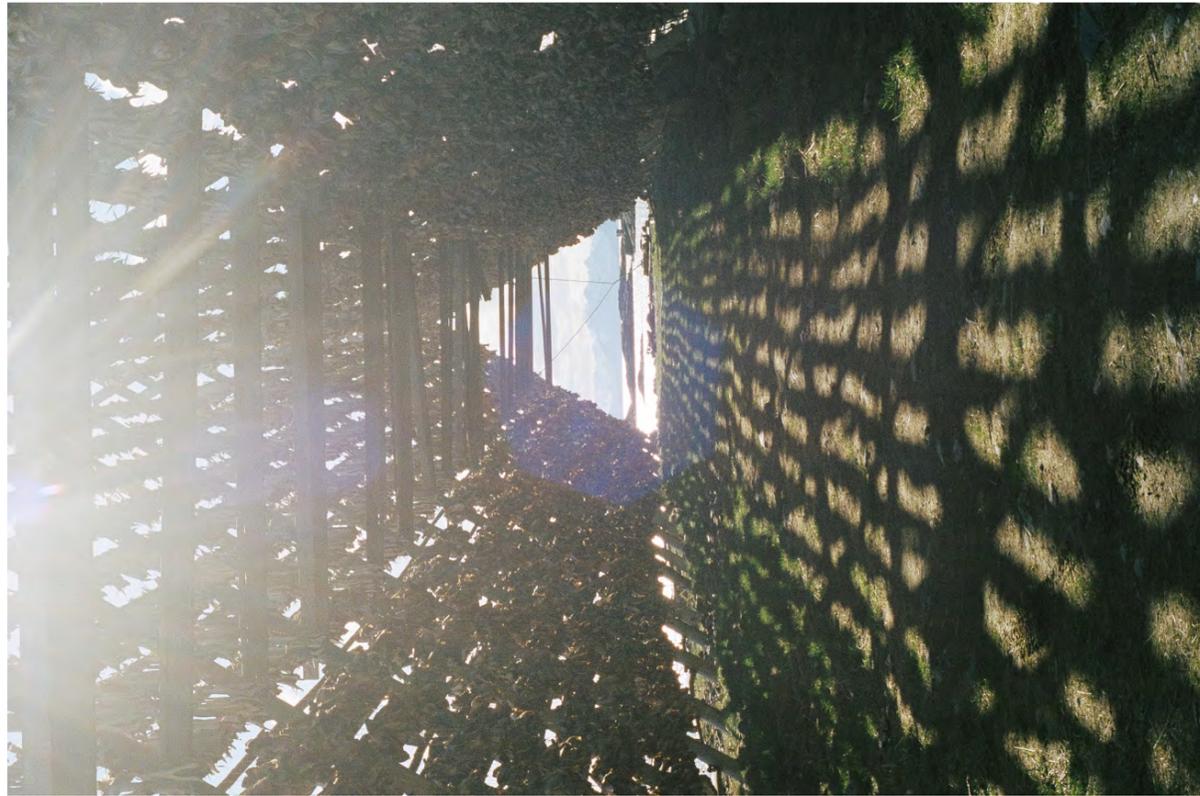
Tiffanie Paré

Same. Same but different. How can one country be so similar and yet, So different from another? We've been sent abroad to compare and contrast, But, how can we? When both countries are so vast. Aren't we, in the end, only small entities, Occupying meaningless space in these beautiful gigantic landscapes? How can one's time feel so different from one country to another? Is the midnight sun to blame? Or their buildings which never really die? However, when you think of it, Is there really something to blame? Or only something to embrace? How can one country be living in both the present and the past? Swirling around in traditional dresses While creating progressive social movements? How can a building be both sensitive to tradition, yet dynamic in its form? New, yet always integral to its place? How can modernity feel so frozen in time? Maybe the difference lies in how, One is running from it, While the other is walking along, hand in hand with it? Yet here we are, Still daydreaming about the time, Where we were driving over mountains and across fjords, On-road surrounded by beauty which never ends. But who am I to judge? We are, in the end, Only simple architecture students, Running around with an umbrella tied to the top of a branch But wait, what time is it? and, where is Juan again? Same, Same but different.





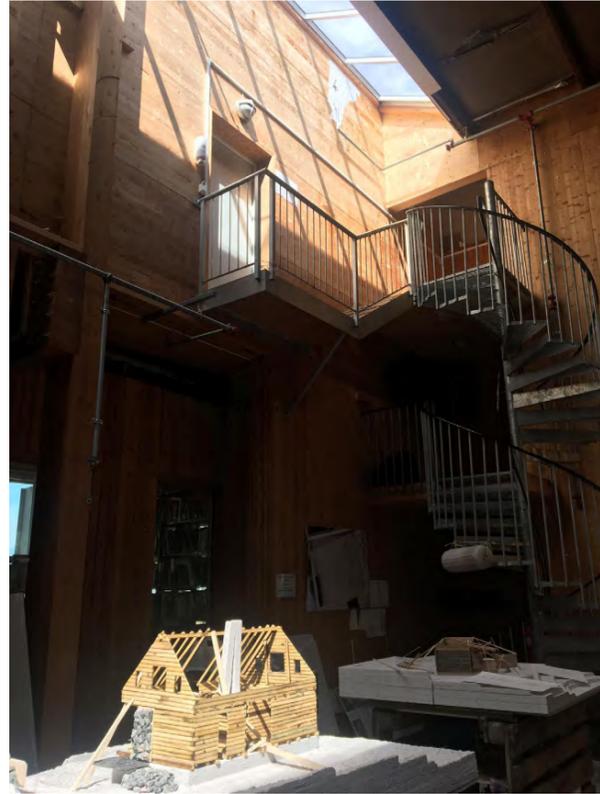


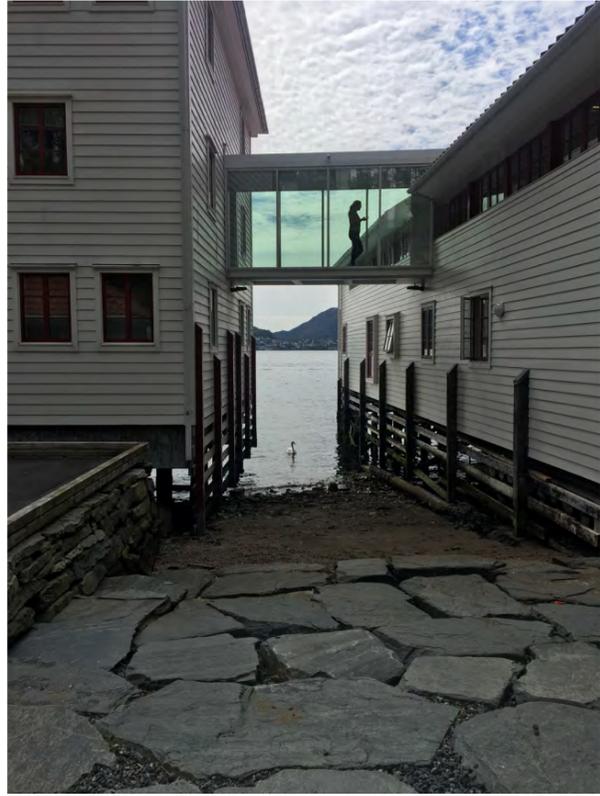


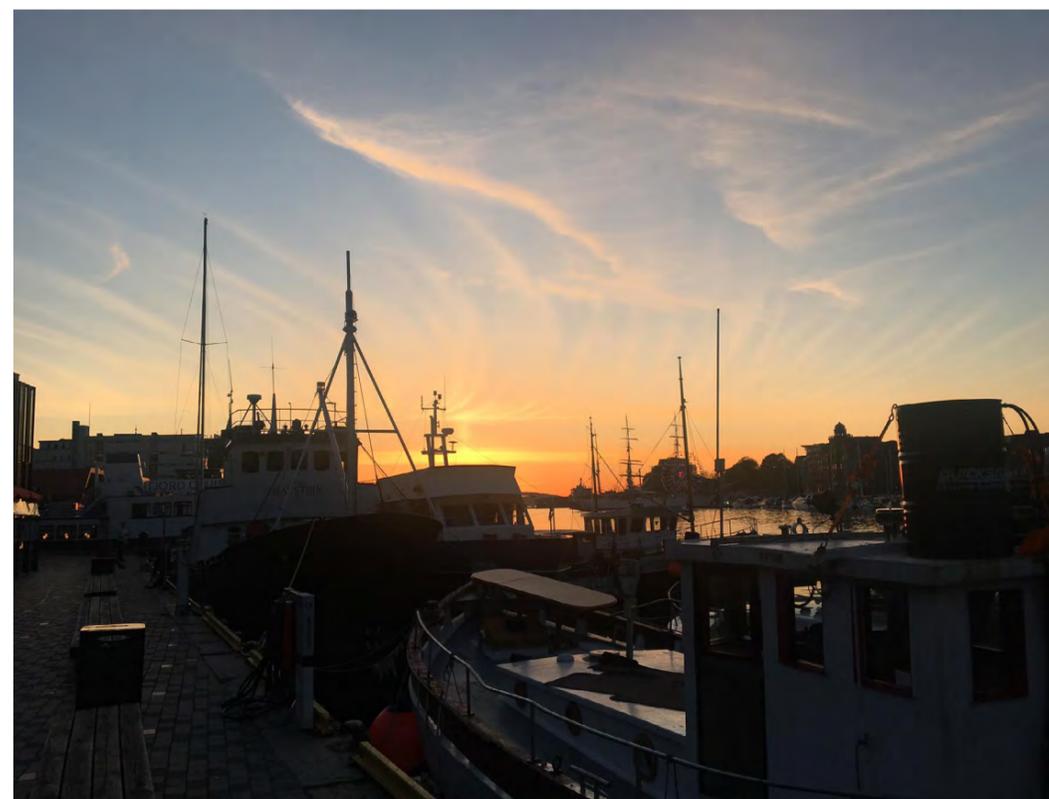


Lisa Vo

Small objects in a large landscape. In a land so vast, in such dramatic terrain and in landscapes so infinite were hidden masterpieces, waiting to be found and appreciated. So much land to cover, so many places to see: a cumulation of small punctual moments created our whole norwegian experience. We visited some remote architectural interventions: between two ferry boats, after a long car ride, or short hike we would finally arrive. It felt like a privilege to witness architecture we felt nobody had found yet. The feeling was like actually finding a needle in a haystack: pure satisfaction, combined with a feeling of disbelief and wonder. We visited many hidden gems - some we were told about, some we stumbled across by accident. Grieg's piano concerto is one of my fondest memories. In true norwegian koselig, the concert was intimate, without unnecessary extravagance, and the concert room's architecture created a beautiful dimmed light and calm atmosphere. Landscapes surrounded us in permanence. In Bergen, the city was surrounded by mountains, only interrupted by a glimpse of the sea. A few contested buildings broke the otherwise harmonious ensemble. There was a strong feeling of respect for the landscape and the traditions in Norway. The national holiday was a pleasure to participate in and reiterated the pride Norway has for their culture, architecture and land. Among one of the many traditions that has persisted is craftsmanship. The Bergen School of Architecture was inserted into old silos which were transformed and beautifully renovated by their students themselves over the years. In herdla, the bird watch tower was like a lighthouse at sea, as we walked through the bushes and the vast fields, bee-lining for the tower from a 45-minute walk away. Norwegians have demonstrated their talent for building architecture in ways that enhance the experience of the existing landscape.





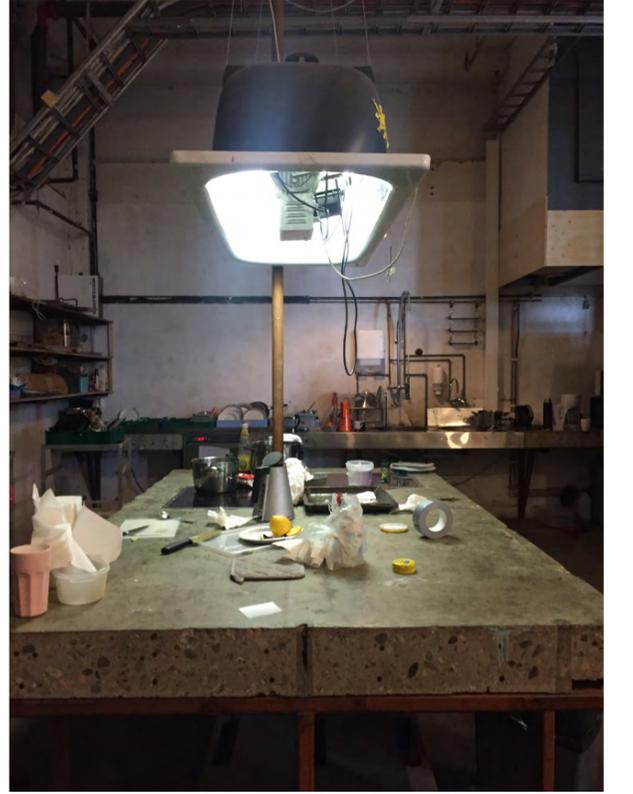
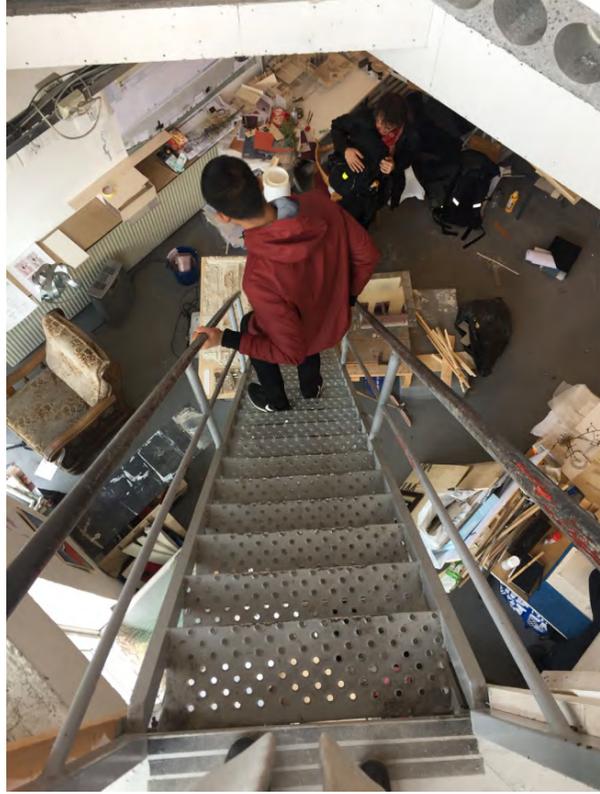


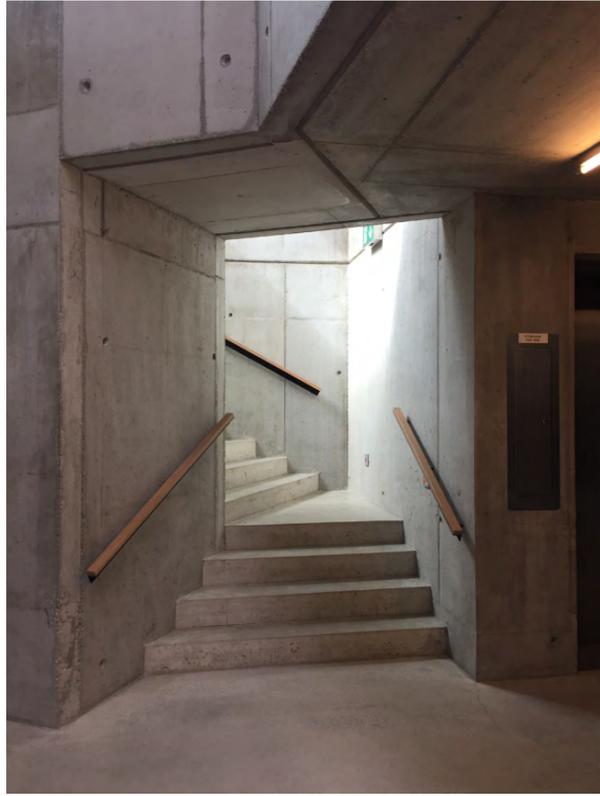
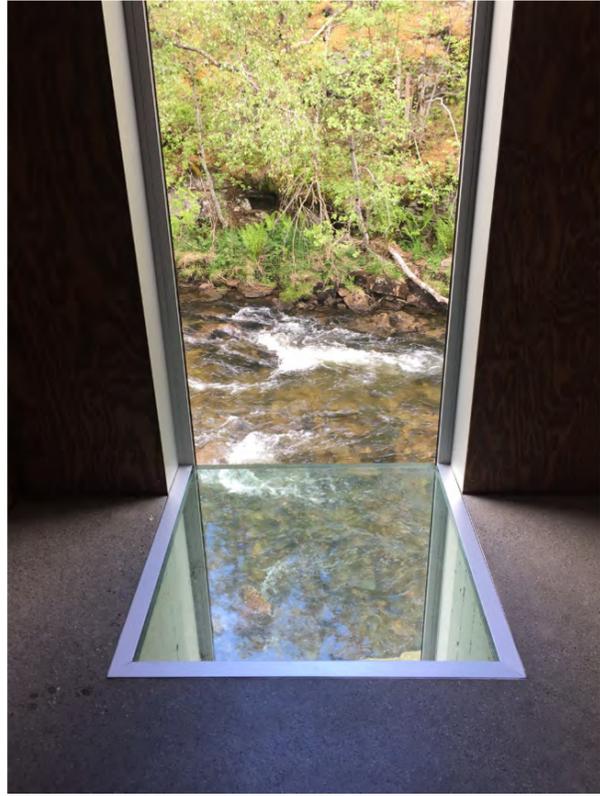


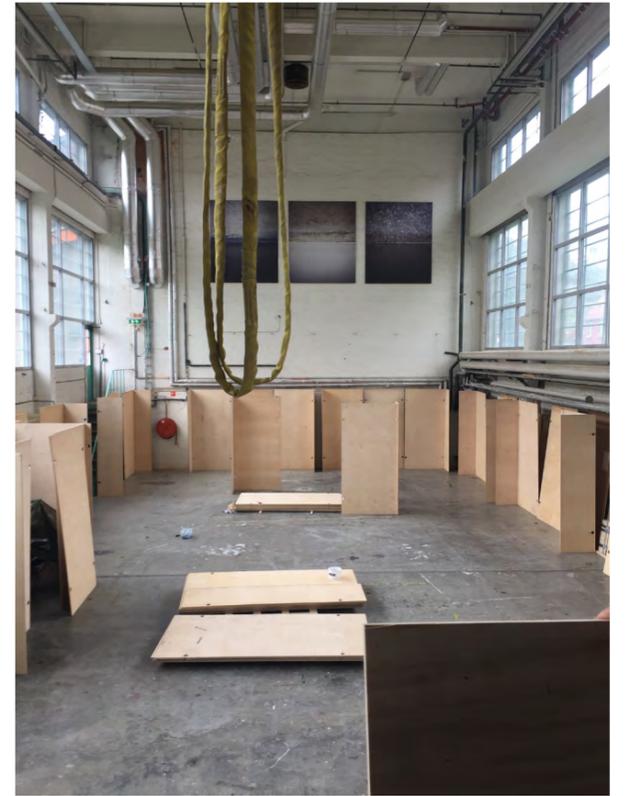
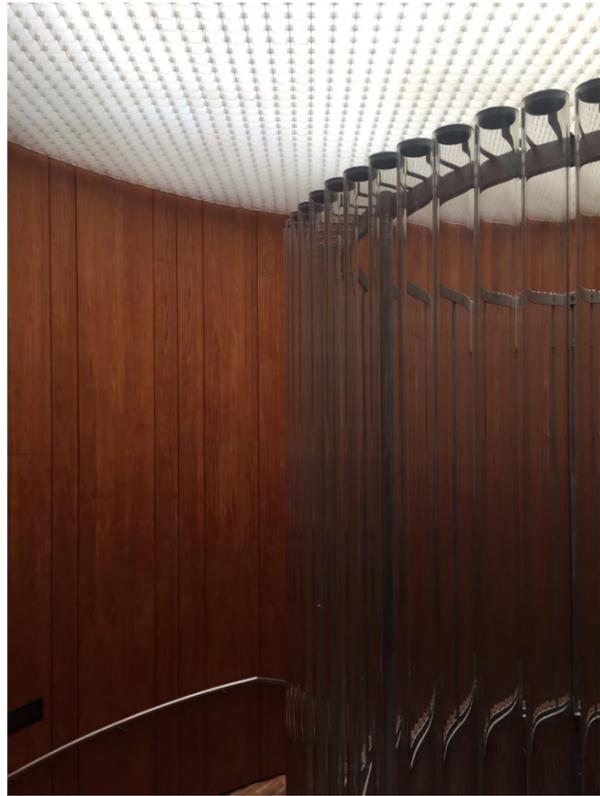


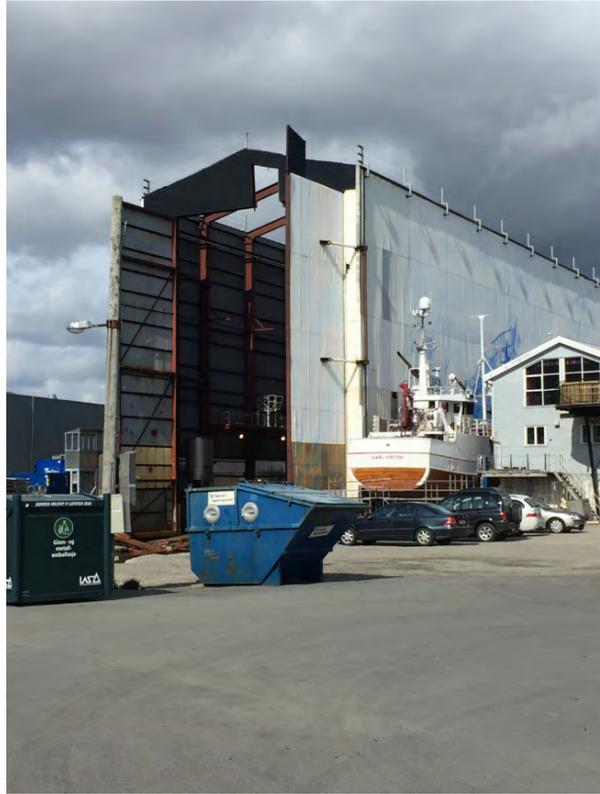
Keyan Ye

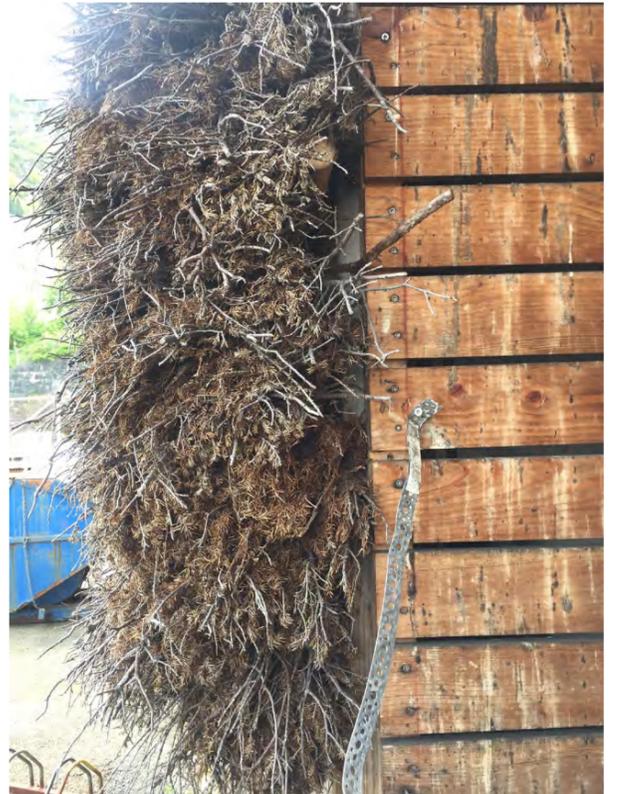
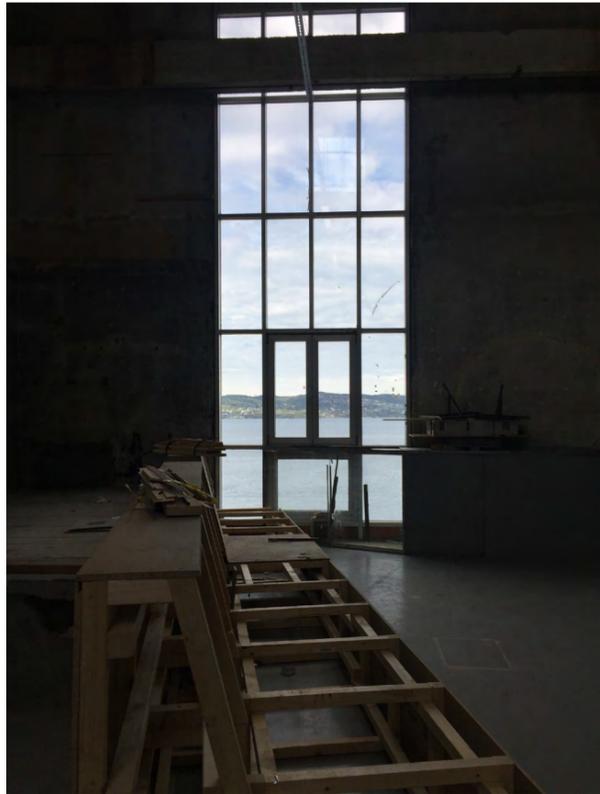
Norwegian cities - even the most remote ones - did not suffer from the massive displacement of population to city centers like most of the European developed countries in the second half of the twentieth century. I met norwegian cities from north to south then north again before heading east. Bergen has crooked streets and hidden shops behind the wooden buildings at the wharf. Oslo has its own palette of materials. Øystese is full of art and switchback roads. Hardangervidda can start with a high sun, finish with a mist and rain halfway. Mountains and rivers dictate roads and railways - making the distance between cities twice or thrice longer than they really are. Travelling on narrow but curvy single-lane roads is not so bad in the end. While you watch the horizon on a two-hour trip, a mountain has passed over, a fjord has been crossed by ferry and your road has curved in impossible ways to avoid cliffs and hills. In urban areas, significant buildings do not stand up by their height. Bergen's city hall has been numerously criticized for it. Real estate development in the fjord in front of BAS has elevated massive reactions. In fact, using (reusing) recycled material is quite common. The institution itself is a collage of building parts. Ladders create unsuspected mid-levels and critic rooms are so high that voices resonate. Buildings have many lives - that's what you will learn at the Bergen School of Architecture.













Video by Ankit Gongal



Video URL: <https://qrgo.page.link/smEpV>

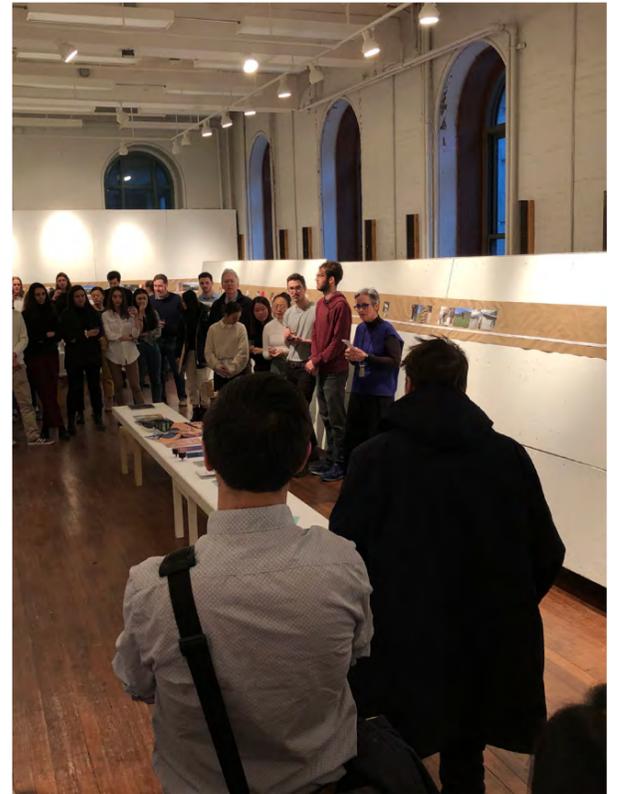




Pictures taken by Olivier Lalancette



Pictures taken by Olivier Lalancette



Pictures taken by an anonymous guest