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Sculpting Spatial Theatricality: Snøhetta's Petter Dass Museum and Steven Holl's Knut Hamsun Centre Andreas Luescher

ABSTRACT This essay examines two Norwegian cultural icons: the Lutheran priest and poet, Petter Dass (1647–1707) and the writer and recipient of the Nobel Prize for Literature in 1920, Knut Hamsun (1859–1952). I have composed two double portraits of the men by connecting the Norwegian architectural team, Snøhetta with American architect, Steven Holl. In doing so, the essay illustrates how the Petter Dass Museum by Snøhetta and the Knut Hamsun Centre by Holl have both emerged as products of the Norwegian cultural principle of strong regionalism, particularly in terms of theatricality and environmentalism. A visitor to either the Petter Dass Museum or the Knut Hamsun Centre becomes part of a theatrical event in which four actors, two dead and two alive, the writers and the architects, communicate in physical terms about the metaphysical environment and the relationship between the scenographic and the tectonic, which literally and figuratively mixes their respective poetics into a *Gesamtkunstwerk*.

Introduction: 11 Hours and 650 Kilometers

The seed for this essay was planted a few years ago when I was a guest professor at Umeå University in Sweden. During that time, I had the

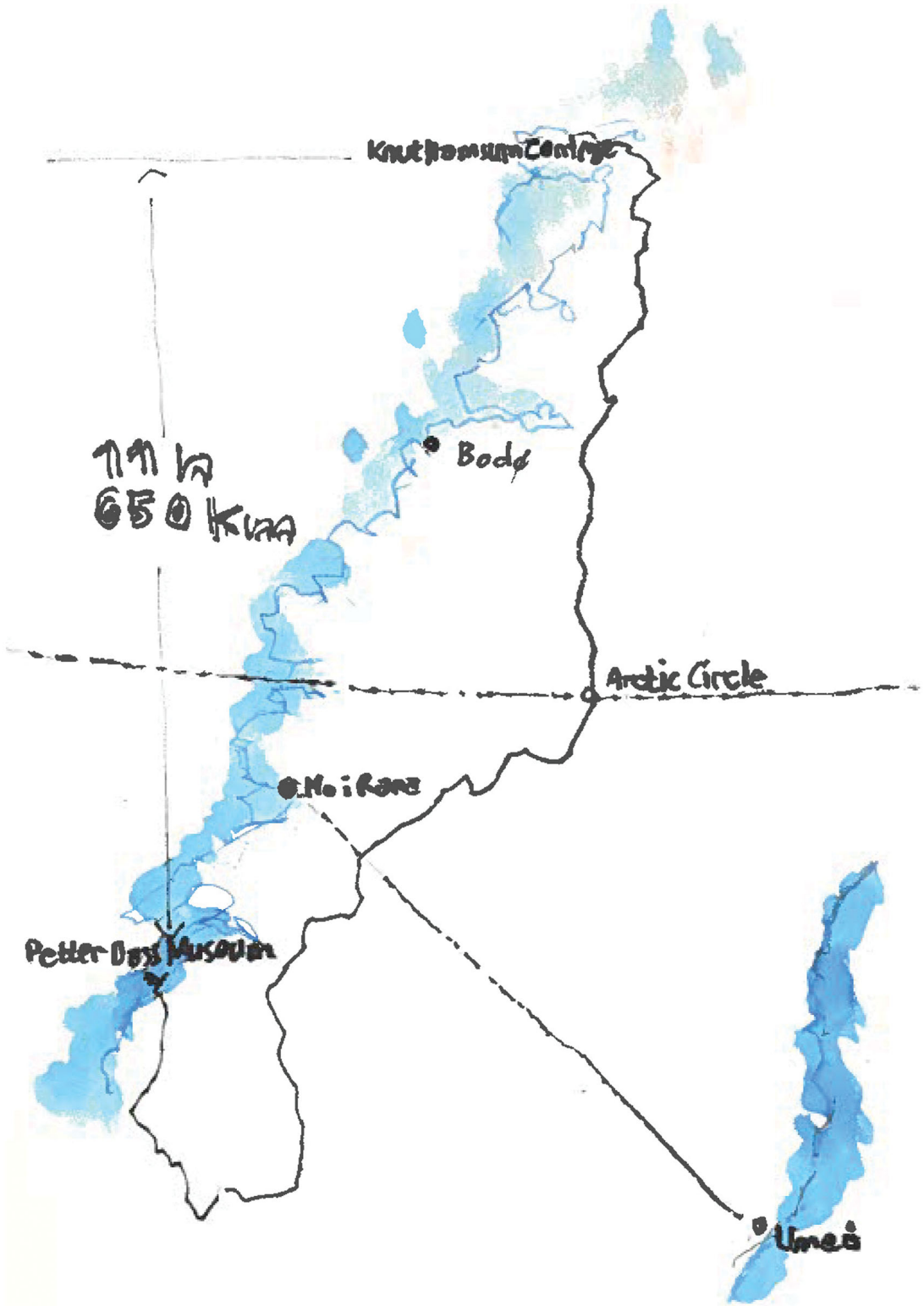


Figure 1
 Map Showing the Distance Between the Petter Dass Museum and the Knut Hamsun Centre in Relationship to Umeå, Sweden, Where My Journey – A 7-Hour Drive From Umeå to Mo i Rana, Norway – Began. Source: author, 2014.



„Tvert om, naar at Sol er i Tvillingens Hus,
Meddelel hun Landet et yndelig Ljus,
-----“

Figure 3

A Sample of an Illustration by Thorolf Holmboe from the Book *Nordlands Trompet* Helps the Reader Understand the Inspiration That Dass Found in Nordland's Wild Natural World and the Resilient People Who Lived in it. It's Also an Alternative Way to See Snøhetta's Design for the Petter Dass Museum. Copyright: Thorolf Holmboe, 1739.

opportunity to visit museums that honor two of Norway's most renowned cultural heroes, one above (the Petter Dass Museum), and one below the arctic circle (the Knut Hamsun Centre), separating the two by 650 kilometers (400 miles).¹ The Petter Dass Museum opened in 2007 in honor of the beloved national poet-preacher Peter Dass. It was designed by Norwegian architectural firm Snøhetta. The Knut Hamsun Centre opened in 2009 to honor Norway's most inventive twentieth-century writer, Knut Hamsun, and was designed by Steven Holl Architects.² The Petter Dass Museum is located in Alstahaug between the Seven Sisters Mountain Range and the Helgeland Archipelago where Petter Dass was vicar from 1689 until his death in 1707. In contrast, the Knut Hamsun Centre lies some 125 miles north of the Polar Circle near the village Presteid of Hamarøy and the farm where the writer grew up (Figure 1). The site is where the young Hamsun had worked with his uncle.

The Petter Dass Museum and the Knut Hamsun Centre are examples of an architectural ecology that exceed the practical functions they perform, whether it be religion or literature. They both set a stage within which the antitheses (concrete universality and dialectic fluidity) are animated. Snøhetta's and Holl's designs invite visitors to become part of a stage set which celebrates doubleness, inversion, volt face, contradiction, and contrived plotting: an architectural portrait of museum and center that creates a double portrait of the two writers, revealing one through the other. My approach on both the material and the symbolic worlds of this quartet of writers and architects is impressionistic, interpretive, and speculative according to the nature of the persons and the edifice being discussed. My observational sketches and drawings become a discursive critical space through which to contemplate the sculpting of spatial theatricality.

My observational sketches and drawings explore the museum and center's formal approach and place each design in its larger natural context (Figure 2). Sketching, for me, is a way to investigate and construct the atmosphere of spatial sensation and the unique sensorial experience of these two places. Sketching contains a set of internal rules that help foster my imagination and provides me with a process through which I capture a scene, a place, or a figure that, as a reference, is invaluable to me as I write. It has been confirmed that sketching after fieldwork, when rounding up information, helps in structuring the writing process.³

A good source of inspiration for this methodology is the famous British environmentalist Andy Goldsworthy. Goldsworthy uses extremely simple recording techniques, a camera and a notebook, but even more essential is his sharp eye for potential sites and materials as well as a healthy readiness to work long hours in all sorts of weather. Constructing an image of a place is, in fact, a progressive representation, much like a sequence of cinematic action recorded as a graphic image. For the past twenty years I have sketched images of every place I have gone to during my travels around the world. I believe this lends a unique expression to

my observations and creates a kind of double perspective. Like any visitor I become a witness and a scribe, accessing memory and reflecting on it. Only then can creative impulses, or interpretations, translate and become present in my reflective site writing.

Snøhetta and Holl's explicit roles as auteur, director, and producer of either Dass' and/or Hamsun's state of mind is recreated through every physical detail as part of the Gesamtkunstwerk. Both Snøhetta and Holl, whose architecture has always been distinguished by strong theatrical effects, surpass their roles as architect and graphic artist to become the writers, while the least ephemeral of Dass' and Hamsun's theatrical oeuvre finds permanence in each exhibition. This architecture makes both Dass' and Hamsun's world the center of its reflexive concern. It is an architectural experience that is concretely rooted in both of the authors' sense of play and in Walter Benjamin's idea of a "distracted" (or non-pedagogic) aesthetic perception.⁴ Without didacticism, both the Petter Dass Museum and the Knut Hamsun Centre provide an accurate reading of Dass' and Hamsun's spirits and elevate them into the strata of uncritical perception, of perception without reliance on the too common catechism of pre-categorized information.

Doing Almost Nothing

The Petter Dass Museum and the Knut Hamsun Centre are located on dramatic coastlines dominated by a magnificent rocky topography that stretches from fjords to high mountains and low hills and is reached by the many ferry rides and the endless ingenious infrastructure of the bridges and tunnels. Traveling to either site is something like stepping into an open-air production of an Anthony Bourdain show, because they both highlight the visual juxtaposition of the well-groomed Norwegian landscape which stresses nature as a form, with the perception of nature as a sensuous field.

The Kingdom of a Thousand Islands, home to Petter Dass, lies in between the mountain range, The Seven Sisters on one side, and the 1200 islands and skerries (fjords) on the other side. The site consists of the original church, the graveyard, the parsonage, and several other buildings, including the original museum which was opened in 1966. The only thing Snøhetta added was a new museum and parking facilities. The site still feels like the sanctuary it used to be when the stone church was built; a long-church style used in the twelfth century. At this point the destination may begin to feel reminiscent of a pilgrimage to the Sacro Monte of Varese, albeit a Norwegian version. The various components of the historical site express autobiographical ideas, at turns harmonious and contradictory, per Snøhetta's design. The Petter Dass Museum is located right next door to the church and reflects, as a physical imprint, the sanctuary as it has been experienced over time in the community. It represents the past, but also contains a view of the sky which represents the future. In contrast, the Knut Hamsun Centre is part of the Hamarøy's

hamlet, in Norway's Nordland district, also known as the Land of the Fairy Tales.⁵ The house where Hamsun grew up is near the village and surrounded by wilderness, mountains, and wide views of the sea, a setting that always found its way into Hamsun's fictional work.⁶ Within that context, the placement of the Knut Hamsun Centre can be traced back to the most famous of Hamsun's novels, *Growth of the Soil*,⁷ in which he tells the story of a man who comes to the wilderness and carves out a farm with his bare hands, working in harmony, rather than in competition with, nature (Figure 3).

In the book, *The Landscapes of Georges Descombes*, Marc Treib⁸ describes Descombes' working approach as unique in that it was not defined by the subject alone, nor did he try to represent the location exactly the way it looked, or attempt to bring back the original site as it once existed. This Descombian philosophy of doing almost nothing can be experienced both at the Petter Dass Museum and the Knut Hamsun Centre, both of which reveal as little as possible of any construction at the sites, keeping all new buildings well camouflaged and barely noticeable within these commemorative celebrations of Dass and Hamsun. As example, an original proposal was disregarded by Snøhetta on the grounds that the proposed Petter Dass Museum would deflect attention away from the historic surroundings. Instead, a surgical cut 70-meters long and 15.5 meters wide was made into the rugged mountain west of the church so that Snøhettás team could insert the museum directly into the site thereby integrating the building into the historical and cultural landscape. Subsequently, the museum roof appears to become a part of the surrounding terrain. More importantly however is that the museum also brings order, both hierarchically and aesthetically, to the existing memorial located on a small hill nearby, along with the church. Snøhetta also create a two-meter clearance to the rock on either side, exposing a wall of granite and revealing a new sightline which allows visitors to circulate between the building and the rock walls. Many references regarding architecture and rocks come to mind, from Frank Lloyd Wright's *Fallingwater* (1964) to Adalberto Libera's *Casa Malaparte* (1937).

The material of the bedrock plays a central role in defining and commemorating Dass' work as a poet and his fearless, open personality which made him a legendary character in Norway. The diamond-wire cut of the rock walls provide a counterpoint to the concrete formed architecture with a cantilevered second floor over the entrance. The insertion of the stairs between the smooth granite and concrete walls creates a climbing experience in order to reach the Dass memorial, reminiscent of the *Casa Malaparte*, in which a pyramidal staircase leads to a rooftop terrace with panoramic views of the Gulf of Salerno. In Dass' case, the visitor reaches a plateau that acts as platform for a panoramic view of the sea.

The Knut Hamsun Centre also demonstrates a meaningful relationship to place, but in a subtler and less obvious way to the visitor.

The Centre reveals the close relationship between the nearby church, a gentle hill, the fishing camps, and the Hansbakk Mountain peak in the background. Holl's approach for his modest tower was for it to be subordinate to nature, following the traditional Norwegian architectural standard that buildings are supposed to adapt to the site's features, scenes, flora and local vernacular architecture.⁹ In the end, the Knut Hamsun Centre becomes part of the Hamsun forest, the skin of its stained black wood exterior echoing the characteristics of the great wooden stave churches. The Petter Dass Museum and the Knut Hamsun Centre are hidden architectures that are almost swallowed and buried alive under the layers of Norwegian geological history, its fjords, and a host of large and small islands.

In the same vein, Goldsworthy also works with the natural world and its very raw material. He comments, "I can't edit the materials I work with. My remit is to work with nature as a whole."¹⁰ That philosophy of thinking is part of Snøhetta and Holl's vocabulary, invigorated by the Norwegian landscape formations which they literally used to create their work. Their interventions can be seen as minimally invasive heart surgery, where the constructed buildings are fated to disappear. This dialectical interplay and tension creates interesting open landscapes where the buildings and the landforms intertwine to become one.

In both Snøhetta and Holl's work one can recognize an association with, and interpretation of, the way Land art has influenced their designs, naturally integrating their buildings into the landscape. Also referred as Earth art, this is a movement in which the land itself is sculpted into earthworks. One of the movement's most prominent artists is James Turrell, who created one of the largest pieces of land art in the world by reshaping the earth surrounding the extinct Roden Crater volcano in Arizona. Contextually speaking, the Petter Dass Museum can be seen as a landscaper, a term described in Aaron Betsky's book. A landscaper, as opposed to a skyscraper, is a building that creeps along the ground.¹¹ Both structures harmonize a symbiotic relationship with the land and include unique sight lines of stunning panoramas, an approach that can also be seen in the work of Nordic architects such as Alvar Aalto, Christian Norberg-Schulz, and Ralph Erskine. The meaning of all forms of life can be traced back to the materials of the Earth, to include the soil, rocks, vegetation and water found on-site that stimulate comprehensive architectural engagement in large-scale environments.

Parallel Universe

The Petter Dass Museum resembles a vessel in a dry dock ready to be launched. This nautical style design is not only relegated to the exterior appearance of the building; it is also evident in the way the ramps and stairs interact with each other. The inside and the outside stairs are separated by glass windows, creating a reflection of each other. There are also windows that run all along the front and back of the building, so

when a visitor enters the museum, he or she has an immediate view of the lake on the other side, so it feels like standing in a ship that's approaching land. Through the windows at the entrance side you can see the sky, the surrounding landscape, and a view of the church (which people still attend) contrasted with a vista view opening at the back side where one can imagine the anecdotal story that Norwegian fishing boats flew black flags for 100 years after Dass' death. Dass' life is celebrated through the beautiful, silent and mystic quality of views which are everywhere in the museum and also through the scenery of wind and rain, sun and shadow at play.¹²

The central role of Norland's contrasting landscapes, hardy people, and demanding way of life is well portrayed through the building's physical body, which reflects Dass' most famous poem, *The Nordlands Trompet (or The Trumpet of Nordland, 1739)*.¹³ This poem is a description of the landscape and human life in Northern Norway in the 1600s.¹⁴ Inspired by Dass' work, Snøhetta designed a panoramic fenestration to bring a theatrical ambience to the exhibition, in a context that offers an aperture, which reveals the visual and intensely biographical structure of the building. In contrast, from a seat in the restaurant that looks over the rugged coastline, one can easily recognize Dass' themes centered around the fishing settlements and the loss of many men due to the harsh environment. Both environmental forces and human affairs are celebrated here using Dass' texts and hymns, which exemplify the powerful relationship between the living spectator and the deceased performer, set within the boundaries of a specific physical framework. This framework is defined by the atmosphere of space and also connects with Dass' poetry which still strengthens people's faith and helps teach them how to act, how to be a human being. The Petter Dass Museum is a Nordland County Millennium Site that has been recognized for its national, cultural, and environmental significance that extends beyond the individual county (Figure 4).

For the design of the Knut Hamsun Centre, Steven Holl Architects interpreted *Building as a Body: Battleground of Invisible Forces*,¹⁵ a literary myth of human imperfection, into a parallelogram-shaped tower that stands six stories (23-meters) high. A recurring symbol in Hamsun's novels, the idea of a tower as a metaphorical reference is transformed by Steven Holl Architects both as the fragment of the body and as landscape, embodying the fundamental qualities of both prose and place.¹⁶ Before one can discover the exquisite landscape from the roof level, visitors can either take an elevator or climb up the allegorical mountain that is the epicenter of this building. The exposed, brass-encased lift shafts act as a spine, the floors all slope, daylight shines in from unexpected angles, and sudden balconies project over precipitous drops and stunning views. Surrounded by an artificial hedge of bamboo sticks, the roof terrace provides a panoramic view around the entire site through narrow cuts in the hedge, cuts so fine they look like hair follicles.

This ghost-like structure evident in Holl's early anthropomorphic drawings and watercolor studies came alive for this project a half century after Hamsun's death.¹⁷ While most Norwegian students read Hamsun as required school reading the problem remains that Hamsun supported Hitler and that fact is not going to disappear any time soon.¹⁸ Ingar Sletten Kolloen, author of *Dreamer & Dissenter*, a Hamsun biography, states: "That's our Hamsun trauma. He's a ghost that won't stay in the grave."¹⁹ Interestingly, there is hardly any evidence of these crude, reactionary impulses in any of his novels written during World War II. Holl's assembly of a large black cube with balconies acting as limbs has brought new attention to a state of forgiveness and reconciliation. In the end, the architects as well as the organizers of the Knut Hamsun Centre had to find a balance between Hamsun's literary achievements and the reality of his politics.²⁰

The idea of the museum devoted to a single-writer and that writer's literature being interpreted into an architectural language, in this case an anthropomorphic tower, is not new. In 2000, Switzerland's best-known Italian-speaking architect Mario Botta interpreted and transformed the country's best-known German-speaking writer Friedrich Dürrenmatt's oeuvre into a tower.²¹ Botta's tower is a metaphor: a light shaft comes from above and floats over the visitor. The design then directs the visitor on his/her descent, either on the stairs or going down in the lift. In both cases, Dürrenmatt and Hamsun used light filtered from the sky or from the side windows in the tower to illuminate the stairs all the way down to the bottom. Again, in both cases, there is nothing on display in the stairwell except for the writer's literary aphorisms lit with white neon lights on glossy white plaster walls. The idea of the transparent staircase can also be interpreted as the idea of the labyrinth, which both authors utilized as a symbol – the idea of black as back-up for a description of life. This image is clearly illustrated in the literature Hamsun produced, as in *Hunger* "... an attempt to describe the strange, peculiar life of the mind, the mysteries of the nerves in a starving body."²²

Interior Autopsy

These museums are sites of reflection that commemorate and celebrate the natural world and regional culture, and can be described as "architecture as a public act." These buildings also share quite a few similarities with the Benesse Art Site in Naoshima, Japan, where art transformed a remote Japanese island into a heavenly cultural destination based on the coexistence of nature, art and architecture. Snøhetta's work for the Petter Dass Museum and Steven Holl's for the Knut Hamsun Centre can be explained as architectural inventions, as site-specific installations driven by diverse Nordic architectural vocabulary. The spatial sensations in the Petter Dass Museum and the Knut Hamsun Centre combine functional elements of a vessel with the



Figure 4

Architectural Double Portraits of the Intrinsic Relationships between the Two Sites. The Petter Dass Museum (left) allows the Visitors to Circulate between the Building and the Rock Walls. In Contrast, the Knut Hamsun Centre (right) Emphasizes an Idyllic Threshold That Remains as Untouched as It Was in Hamsun's time. Source: author, 2014.

granite foundation, giving birth to a terrace which functions both as a public communal site and as a private place of retreat into memory and contemplation.

Every physical detail of each building creates a state of mind, one which investigates architecture for its parallels to human psychology. Even the simple act of opening a door reiterates the experience of psychological interiorization; looking up into the white shaft of a stairway suggests the physical manifestation of the unutterable infinite at the Knut Hamsun Centre.²³ Stepping out onto a promontory recreates the carefully orchestrated play of a cacophony of perceptions by representing the whole structure as a kind of marker between a Hansbakk mountain peak and a fishing camp.²⁴ It also reveals a fundamental aspect of architecture: reception through simultaneous tactile and visual experiences. Without didacticism, the Knut Hamsun Centre extends an accurate reading of Hamsun's plays into the elevated strata of uncritical perception, of perception without reliance on the too-common catechism of pre-categorized information.²⁵ Because the center is dedicated to Hamsun, who stood for creative play and hope, the skewed bodily architecture represents wholeness and unity.²⁶ The Knut Hamsun Centre is a kind of monument to the possibilities of hope and renewal in a fragmented and despairing world, especially given the perspective of Hamsun's enormous wartime betrayal (Figure 5).

Conclusion: Double Portraits

Double portraits depict the complex relationship between two different subjects, in this case, theatricality and environmentalism. Within that context the Petter Dass Museum and the Knut Hamsun Centre invite the visitor to focus on the physical sensations of moving and being within space and place. The choreography of these specific sites takes visitors physically through the moods and motifs of nature, the living conditions and culture that bring the elements of the exhibition together into one holistic form. Snøhetta's and Holl's spatial configurations can also be described having been sculpted to become a destination of embodied experience.

Most of Snøhetta's buildings follow the principle of becoming part of the surrounding landscape. Dass wanted his work to stand out and to pay tribute to his native Arctic home (alias Arctandria). He wanted to show that the people of Northern Norway were engaged with both the gravity of the earth and the light of the Arctic seas and shores where the lines were more distinct and less blurred, and in which the forms rose in clean contrast from the Dass' dialogue between the biblical and living worlds. It is of interest, therefore, that Snøhetta reversed their usual approach by designing a strong building profile emerging from the earth for this project, literally burrowing the Petter Dass Museum into the side of a mountain.

Snøhetta and Holl both raise existential questions that cannot be encompassed by rationalism and/or regionalist modernism. Holl uses a vernacular style as inspiration for reinterpretation in which he has created a starting point that explores the gentleness and accommodating dignity throughout the Knut Hamsun Centre. The unpretentious structure is at the same time strange and surprising, providing a phenomenal experience for the visitor. The inside and outside are connected in all ways and Snøhetta claims that the foundation of good architecture is ethical even before it is aesthetic. Persistent in the firm's effort to create beauty in architecture out of the elementary relationships without



Figure 5

Double Portraits of Interior Spatial Experiences that one Perceives. The Petter Dass Museum (Left) has a More Conventional and Static Display Approach vs. the Knut Hamsun Centre (Right) Which Has a More Interactive Approach and Offers Unprecedented Interactions between the Writer and His Viewers. Source: author, 2014.

cynicism, Snøhetta has always sought to create a sensual and earthbound architecture: an architecture compounded of enclosures, an architecture laid into the earth and vegetation, an architecture that has a feeling for mythic and rooted beginnings. Similar feelings and concerns are evident in the architectural firm's opposition to the invasion of privacy in the modern world. Both the Snøhetta and Steven Holl Architects exploit the power of substrates to dissolve and expose, to communicate directly, to act on the barrier between speculation and participation. Snøhetta made concrete out of ephemera and Holl exchanges the solidity of building materials for a luminous fluidity making both of these museums must-see and unforgettable destinations for any visitor.

I find that when traveling without a guide or a fixed route, I am able to dismantle any prior perception I may have in my mind regarding a particular destination. In this way I can form a relationship, both critical and subjective, to the both the time and the place. Before I travel, my initial thoughts are represented as rudimentary sketches in the notebook I will carry and add to as my journey takes place. While I am in the process of traveling, I use rarely the map applications on my phone. In this way I can challenge any fixed idea I may have regarding the route or the destination. I will often take spontaneous detours in order to generate unexpected connections with the environment and form original relationships. When this happens I create visual notes to show both the subjective and the objective dimensions in architecture and the natural surroundings. I used a similar investigative approach when I began my study of the Petter Dass Museum and the Knut Hamsun Centre in order to discover and highlights the sensitive beauty of the museum and inherent beauty of the center. This method works very well in drawing out the poetic quality of any given place.

Both places are already contextualized with the cultural identity of these Norwegian icons and in the literature work they produced, and later in the architectural reviews that have emerged as a point of pilgrimage for the museum and the center. This is a point of departure, not arrival, since both destinations provide an integrated picturesque and cultural experience that advances our knowledge about climate, linguistics, *Zeitgeist*, and architectural vocabulary. In addition, both the Petter Dass Museum and the Knut Hamsun Centre offer a complex discourse on the physical and the metaphysical aspects of travel, culture, and architecture as a means of linking and conquering space and time, within which both architecture and culture play a fundamental role in defining a place of homage for these notable writers.

Andreas Luescher is a Swiss architect, who is currently Professor and Chair of Architecture and Environmental Design at Bowling Green State University in Ohio. His research is on design processes in architecture, design and urban design from an aesthetic, social, public policy,

sustainability as well as visual culture perspective. He has written more than 80 papers for presentation at national and international conferences as well as for publication in leading international academic journals. His most recent work can be found in the *Journal of Visual Communication* (with coauthor Antonio Scontrino) titled “The Anatomy of Model Trees: A Visual Exploration” (vol. 19, no. 2, pp. 1–10). He has published four books; the latest book (with coauthor Sujata Shetty), *Urban Shrinkage, Industrial Renewal and Automotive Plants* published by Palgrave Macmillan. In addition, he has authored three book chapters, and the latest chapter “Approaches to Sustainability in a Shrinking City: A Collaborative Urban Design Studio in Toledo’s Civic Centre Mall” (with coauthor Sujata Shetty) published by Bentham Science. He also co-edited (with Sujata Shetty) a special issue for “Urban Design International” entitled “Shrinking Cities and Towns: Challenges and Responses.”

Notes

1. The work by Snøhetta and Steven Holl plays an important addition to 18 National Tourist Routes are being developed to showcase art and architecture against backdrops of stunning natural beauty.
2. The museum was widely praised before the County Council accepted Holl’s proposal including addition of a low and horizontal auditorium because of the acquisition of his model by MoMA in 1996 and award for it by the *Progressive Architecture* in 1997.
3. Ain Azevedo and Manuel Joao Ramos, “Drawing Close – On Visual Engagements in Fieldwork, Drawing Workshops and the Anthropological Imagination,” *Visual Ethnography* 5, no. 1 (2016): 135–160.
4. Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (Frankfurt, Germany: Frankfurt School, 1935).
5. The region, also known as Saltan, is perhaps better recognized for having the country’s largest marble quarry.
6. Robert Ferguson, *Enigma: The Life of Knut Hamsun* (New York, NY: Faber and Faber, 2011), 9. Knut Hamsun’s Childhood Home is a ten-minute drive from the Hamsun. Regarding his childhood, which Hamsun often refers to in his works and his memoirs, Hamsun remarked “My home was poor, but infinitely precious”.
7. Knut Hamsun, *Growth of the Soil* [1917], trans. Sverre Lyngstad (New York, NY: Penguin Group, 2007).
8. Marc Treib, *The Landscapes of Georges Descombes*, (Novato, CA: ORO Editions, 2018), 15.
9. Erik Fenstad Langdalen, “A Magical Tower: From Concept to Building,” in *Hamsun, Holl, Hamarøy: Literature, Architecture, Landscape*, ed. Aaslaug Vaa, Nina Frang Hoyum, and Erik Fenstad Langdalen (Baden, Switzerland: Lars Müller Publisher, 2010), 137–160.
10. Goldsworthy quoted in Alastair Sooke, “He’s got the Whole World in His Hands,” *The Telegraph*, March 24, 2007, Arts Section.
11. Aaron Betsky, *Landscapers: Building with the Land* (New York, NY: Thames & Hudson, 2002).
12. Unfortunately, the museum is closed during the winter months.
13. Petter Dass, *The Trumpet of Nordland* [1739], trans. Theodore Jorgensen (Northfield, MN: St. Olaf College Press, 1954). The monitors on the Petter Dass Museum exhibition walls are continually interrupted by short films about the four seasons, artistic interpretations of quotes from *The Trumpet of Nordland*.
14. Reidar Dittman, “The Trumpet of Nordland by Petter Dass and Other Masterpieces of Norwegian Poetry from the Period

- 1250–1700," *Scandinavian Studies* 27, no. 1 (1955): 32–35.
15. Robert Bly, *Hunger*, (New York: Farrar, Strauss and Giroux, 1967), 15. "Building as a Body: Battleground of Invisible Forces" is a direct quote from the Robert Bly's 1967 translation of *Hunger*.
 16. Peter MacKeith, "Battleground of Invisible Forces," review of the Hamsun Centre at Hamarøy, by Steven Holl, *Architecture Norway Online Review*, March 05, 2010.
 17. Langdalen, "A Magical Tower," 2010.
 18. Ferguson, *Enigma*, 2011.
 19. Ingar Sletten Kolloen, *Knut Hamsun: Dreamer & Dissenter* (New Haven, CT: Yale University Press, 2009), 93.
 20. Walter Gibbs, "Norwegian Nobel Laureate, Once Shunned, Is Now Celebrated," *The New York Times*, February 27, 2009. The Norwegian sculptor Skule Waksvik portrayed both Petter Dass and Knut Hamsun in bronze, and these statues reside in their respective museums.
 21. Andreas Luescher, "A Unit of Luminous Flux: Mario Botta's Centre Dürrenmatt Neuchâtel," *Journal of Architecture* 12, no. 3 (2007): 239–255.
 22. Knut Hamsun, *Hunger* [1890], trans. Robert Bly (London, UK: Duckworth, 1974), vii–viii.
 23. The contents of the Hamsun Exhibition consist of nine themes: Childhood, Nordland, The Critic of Civilization, Politics, Flowers and Blood (love theme), The Modernist, Growth of the Soil, The Wanderer, Celebrated and Condemned (posthumous).
 24. Daniel Rosbotton, "Knut Hamsun Centre by Steven Holl Architects, Presteid, Hamarøy Island Norway," *The Architectural Review*, September 1, 2009.
 25. Mari Lending, "Museum on Display," in *Hamsun, Holl, Hamarøy: Literature, Architecture, Landscape*, ed. Aaslaug Vaa, Nina Frang Hoyum, and Erik Fenstad Langdalen (Baden, Switzerland: Lars Müller Publisher, 2010), 161–176.
 26. Jonathan Glancey, "Norwegian Wood," *The Guardian*, August 8, 2009, Culture section.

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