



Crematorium



The time of death is the end for the deceased; it is also the beginning of grief.

This project investigates the journey of those in sorrow, alongside the workers of the Crematorium.

Narrow valleys, mountain peaks and deep fjords, the site I'm proposing has both a close and a distant view towards this characteristic nature in the district of Indre Sogn.

The surrounding pine forest creates intimate spaces in an endless landscape, a quality that has been important in my approach.

A long, red brick path leads you through the forest to the crematorium, consisting of a machinery and the ceremonies. A vault creates a shelter over the mourners and the workers. Both there to support the deceased.

The aim is to create an architectural framework for the events after life.

Content:

The start

The site

The process

The start

My diploma project has been an ongoing process, starting with this little house and home for one person back in 2011. My father died a few months before I entered the Oslo School of Architecture, and my entry project back then was this photo.

Now, in 2017, I would like to continue on where it all began, with this little house as a point of departure for my project.

A house in the landscape, a part of a bigger community, yet by itself.
A house to protect the deceased, and perhaps even more the mourners.





The site

“Den er dyp og uutgrunnelig og uten retning for bevegelsen.
Dens rom er trange og likevel grenseløse, og dens
stemning er demringens og skumringens overganger.

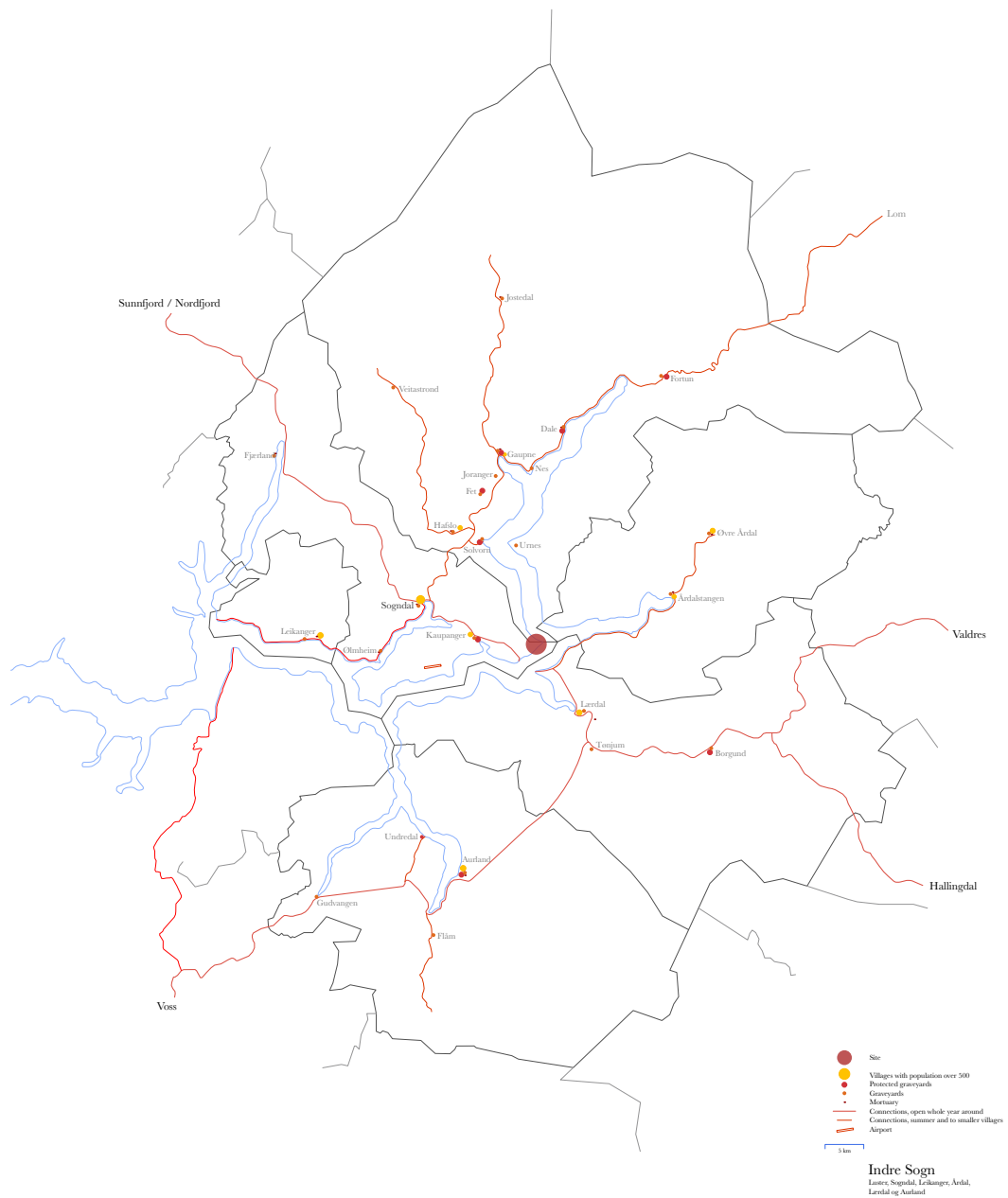
Skogens frihet er friheten til å forlate stien og gjemme
seg bort, og stien selv er bildet på det nordiske menneskets
eksistens. Den går gjennom lyng og mose og leder alltid videre,
og den lar oss glemme hvor vi kom fra og hvor vi skal.
Men den viser oss terrenget slik det er, bringer oss nær tingene.”

From Christian Norberg-Schulz' *Nattlandene*



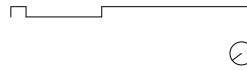
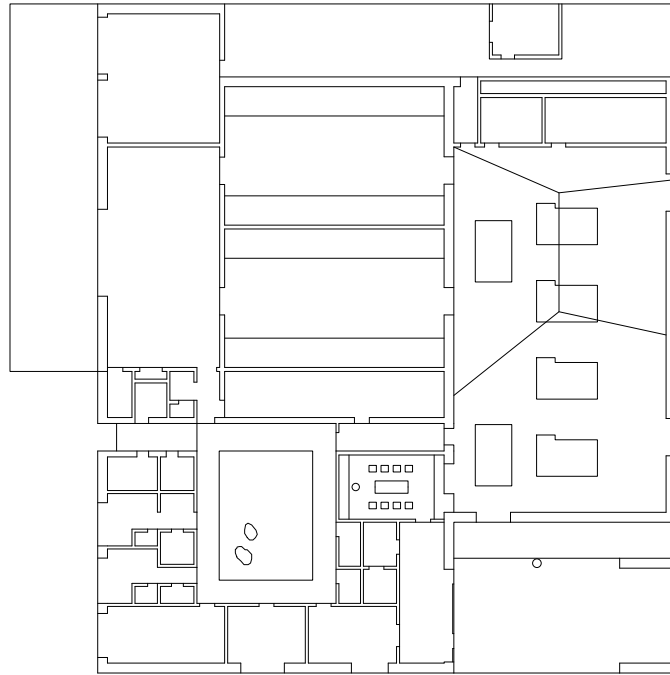


The process



Project Content

	Use / Purpose	Scale	Characteristics	Object (s)
Viewing Room	Bereaved get the chance to view the deceased. A Ceremony that can take place the same day of death, or in the days after. A space for pause, connected to the viewing room. Possibility to be there for 5 minutes and 3 hours, whatever needed.	Small in scale, intimate enough for one and 8 and perhaps even more. 10-30 square meters.	One window, and this is the only natural light source. One door, which is the entrance. A room in the forest. Wooden floor. A home and a shelter for the deceased.	Chairs. Candleholders. A white granite boulder to place the coffin on. An object to put flowers, CD-player or anything of wishes on top of, or inside of. A space for those who do not want to participate in the viewing, and/or need a pause.
Room for coffins	An additional space to visit and be together with the deceased. Whenever the bereaved wish to. The bereaved should know that their love one is lying in a beautiful room.	Small place for at least 10 coffins, where the coffin lies with the lid on.	A cold room in temperature, but with some natural daylight and flowers, this place could feel warm. This room is a part of the forest.	A boulder to place the coffin on. An object to put flowers, CD-player etc. on top of.
Ceremonial Room	The Ceremony, the funeral, which usually takes place between 7 and maximum 14 days after death. More formal than the viewing ceremony.	A room for up to 40. Smaller than the churches in the area, intimate, but not necessary small in floor plan. Enough space for a choir to sing, someone to play or other performances.	Sacral, high under the ceiling. Natural light source, which is the main feature in the space.	Benches (never full and never empty). Pulpit. Candleholders. A white granite boulder to place the coffin on. A space around the coffin to put flowers. A table, for instance to set a picture on.
Waiting Room	The bereaved will wait here from the ceremony until the urn is ready, approximately 3 hours. Place to sit, to eat, to drink coffee or other wishes. Need for kitchen? Toilets in short walking distance.	A room for potentially 40 people. The room is not set by 4 walls, the nature is a part of this waiting room, and is therefore endless.	A narrow, horizontal space (climatized), closely connected to the outside and the view to the forest, with possibility and aim to walk outside. Use the nature and the close forest as a retreat. A path, ending with a bench and a view towards the fjord.	A door and a ramp leading to the forest. Chairs, tables and sofas, a temporary home for 3 hours. A bench and a path. Candleholders. Equipment for screen.
Room for urn	After approximately 3 hours the bereaved will be handed the urn and this will be delivered by the workers. This is the end of the ceremony at the crematorium.	A part of the waiting room. Only space for a few people to collect the urn.	The shelf where the urn will be set should be modest, but obvious when the urn is placed there.	A set shelf or table for the urn. Almost like a pedestal.
Observation Room	Some have the wish to see the coffin to be set in the oven. In Hinduism this is a requirement. This part takes only some minutes.	Small. Place for the closest family, same as the viewing.	A view towards the side of the oven, so the bereaved don't see into the oven.	Close to the oven, but a boundary between the opening and the bereaved.
The Oven room	The cremation room. The whole production area, from burning to preparing the ash.	Generous working area, airy. The largest room.	Open and light working space, with large windows and enclosed by the forest, detached from the bereaved.	One oven, a cooling area to cool the ash, an ashcrusher, storage for urn, sink. Pipc.
Pause	The space for the employees, where they can pull back and take a break from all the impressions	Room for 3 employees	A different view than the other rooms, windows to the outside, detached from the rest.	Table, chairs, kitchen, sofa, tv and other digital devices.

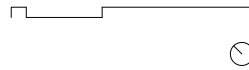
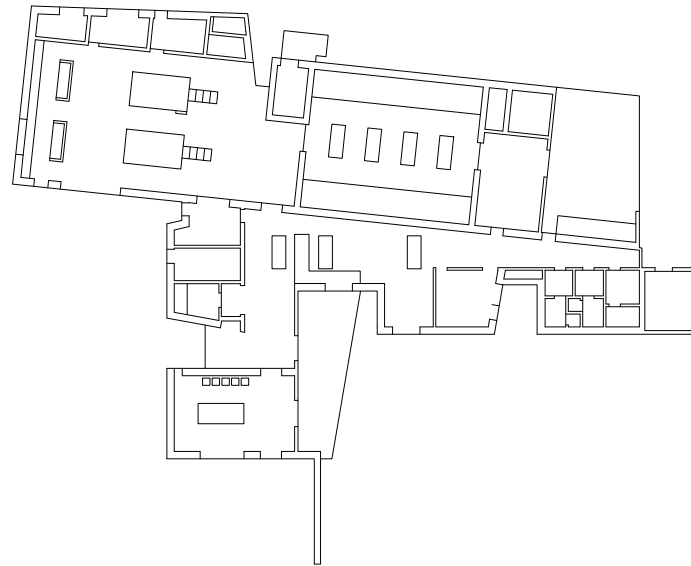


Nya Krematoriet
Johan Celsing, 2014, Skogskyrkogården, Stockholm

Size: 1512 m2
Cremations pr. year: 3934 (2016)
Ovens: 4
Employees: 6

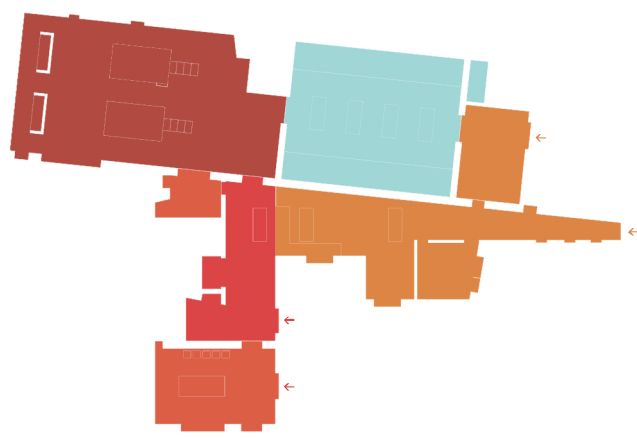


- Circulation
- Ceremony
- Entrance, Waiting
- Oven
- Cooling

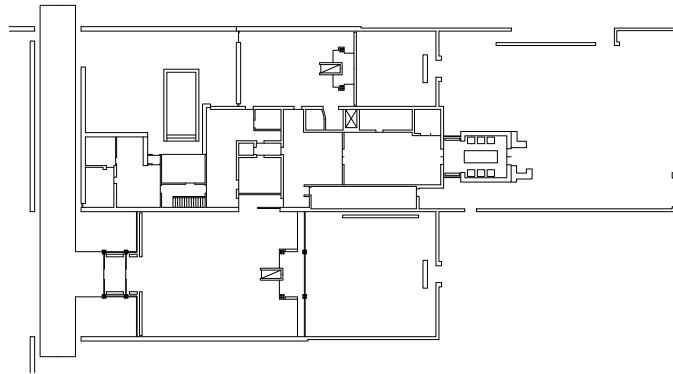


Vestfold Krematorium
Pushak, 2010, Sandefjord

Size: 1100 m²
Cremations pr. year: 1034 (2015)
Ovens: 2 (only one in use)
Employees: 2,5



- Circulation
- Ceremony
- Entrance, Waiting
- Oven
- Cooling

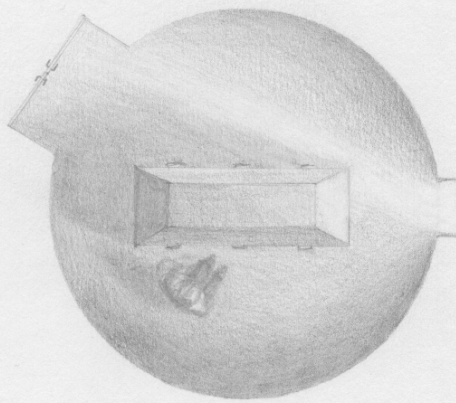


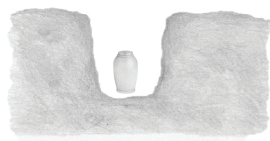
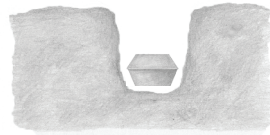
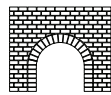
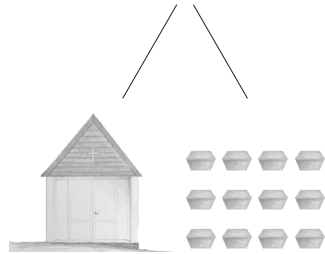
Haslum Krematorium
John Engh, 1962, Bærum

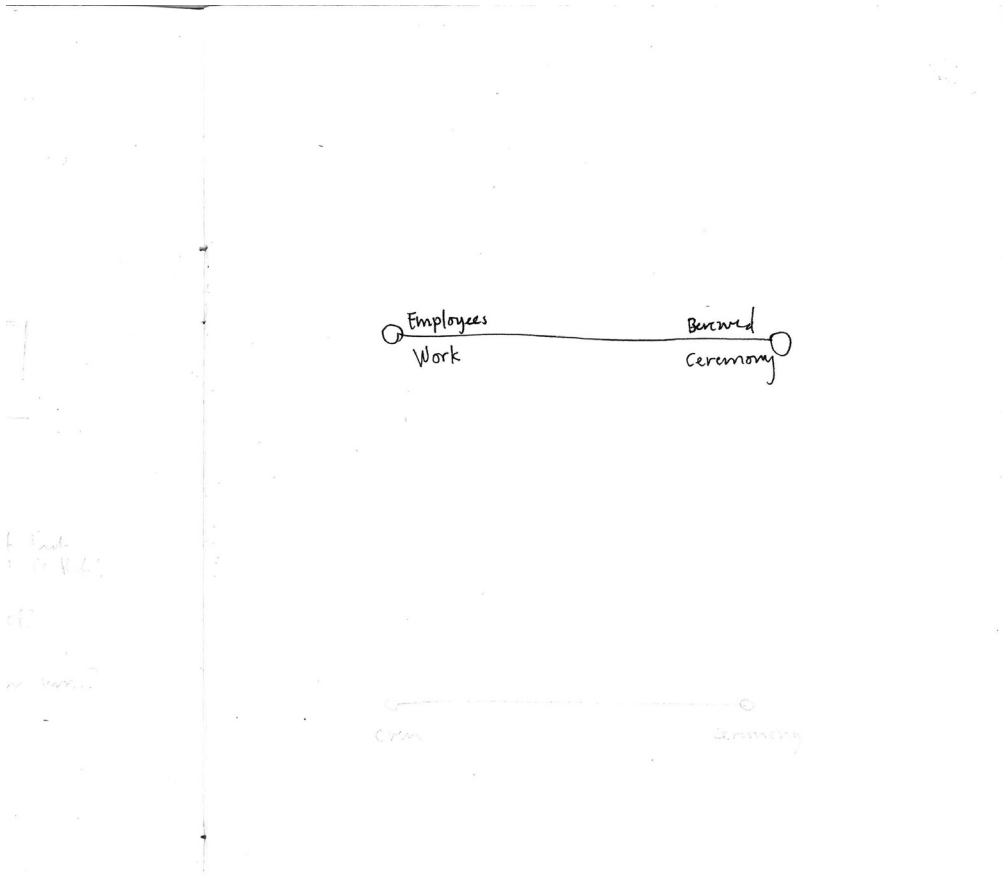
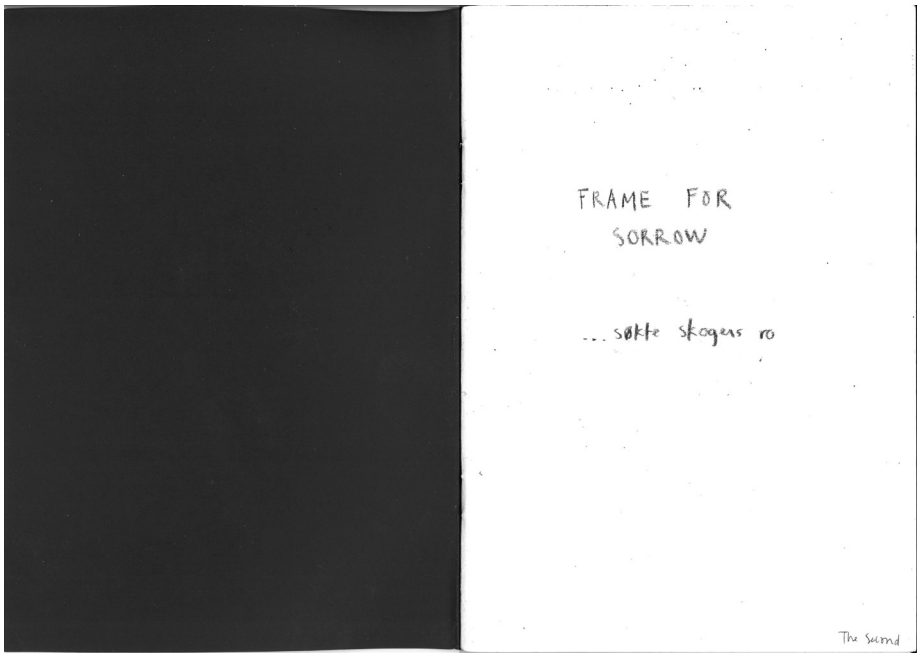
Size:
Cremations pr. year: 977 (2015)
Ovens: 1
Employees: 2,5



- Circulation
- Ceremony
- Entrance, Waiting
- Oven
- Cooling

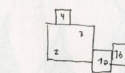






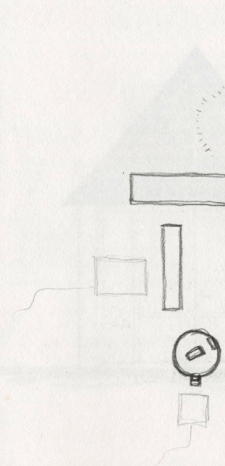
How to organize?

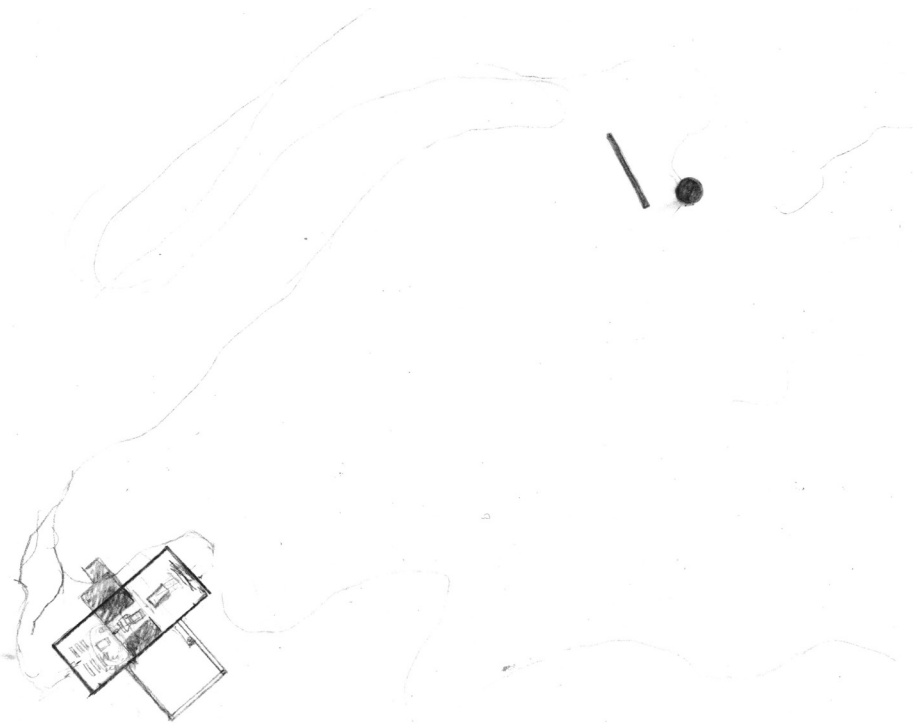
- 1 → birchhus mortuary → 6 room for pyramide space for the closet
- ↓
- 2 Soremoni / Ceremony
- ↓
- 3 Inn / Oven
- ↓
- 4 Ventr / Visit, and let go

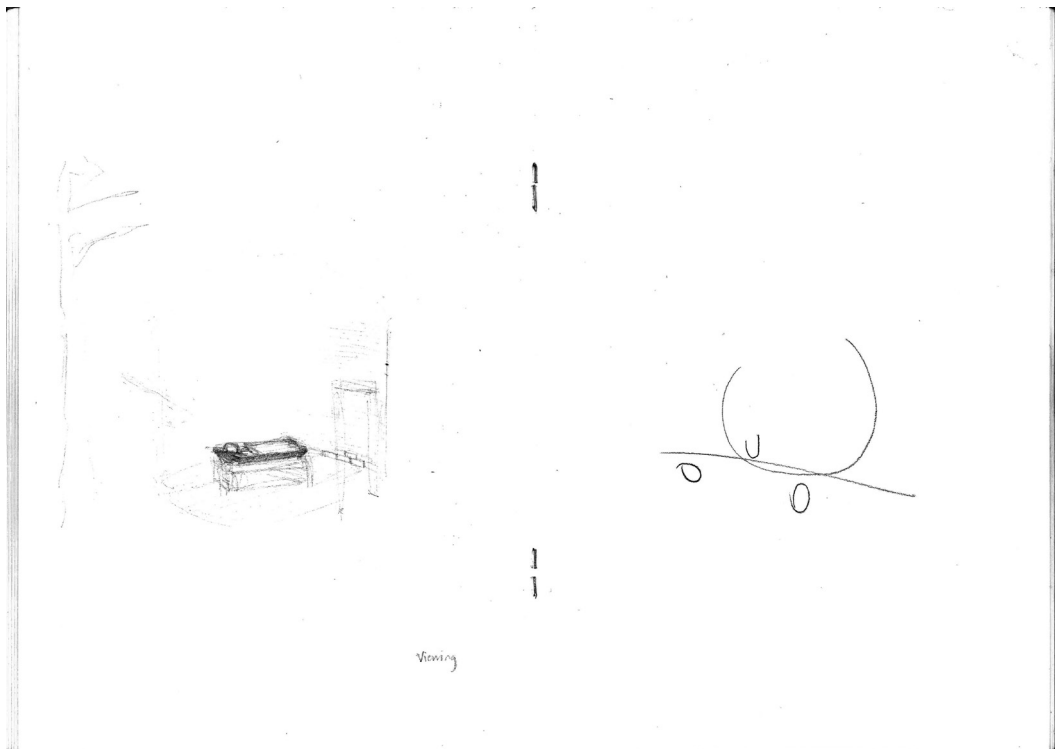
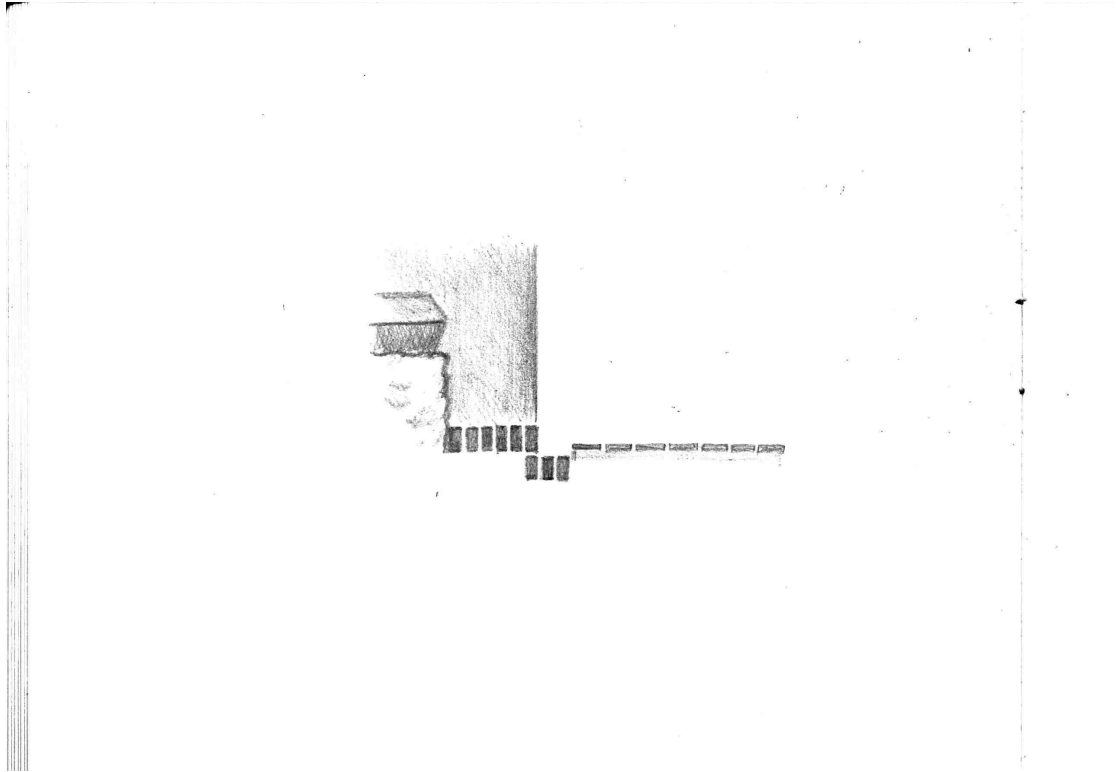


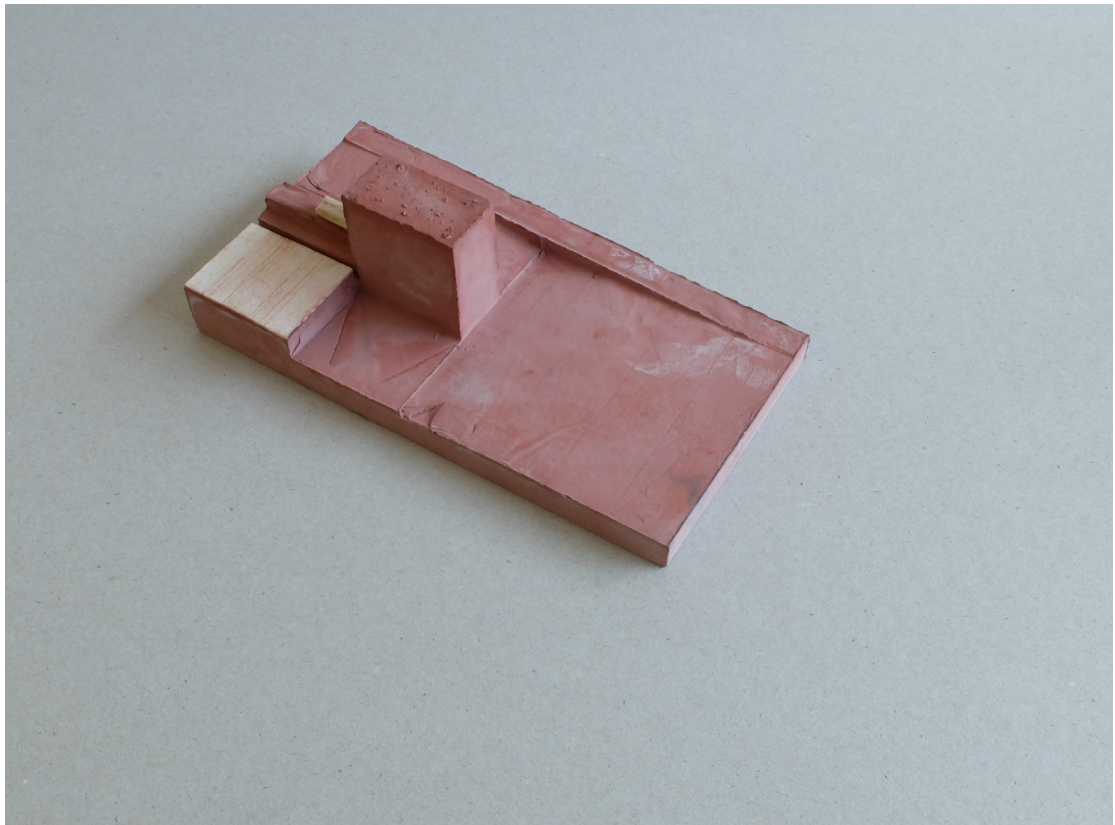
together?
or on some of
the functions be
detached?

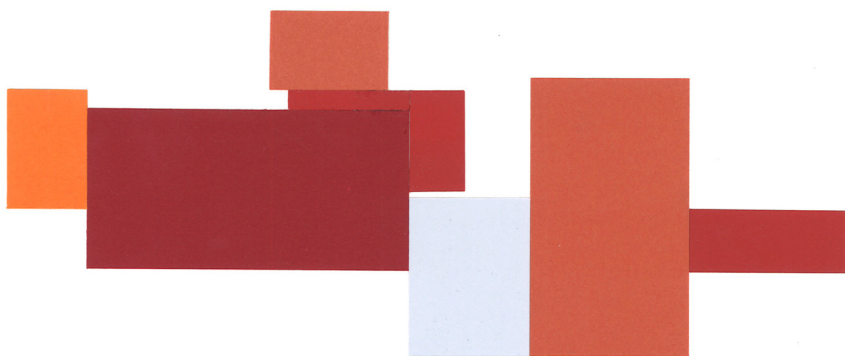
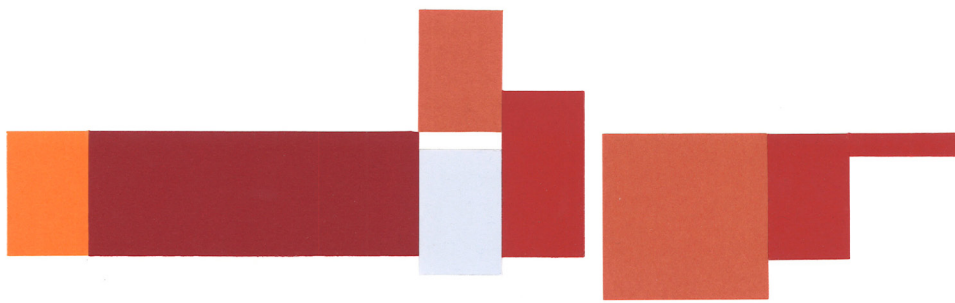
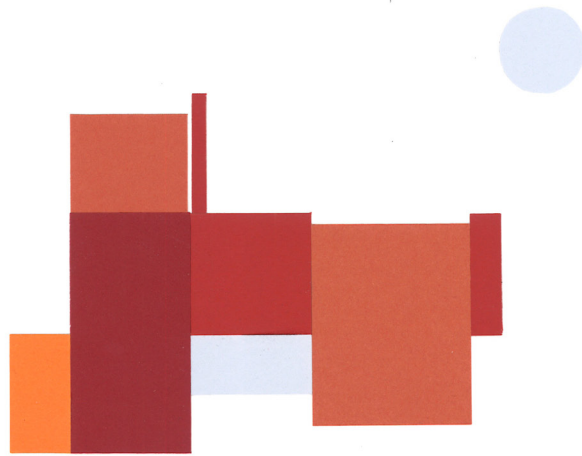
Dissemination / the mortuary is perhaps the most
intricate action. Should that be the space that
is mostly about the one-to-one relation?
Circular, the most perfect form, could that
act on the action? or any other shapes?
How can the ceremonial space connect to it?
Should it be connected? And then the
circularity, the axis, to that?

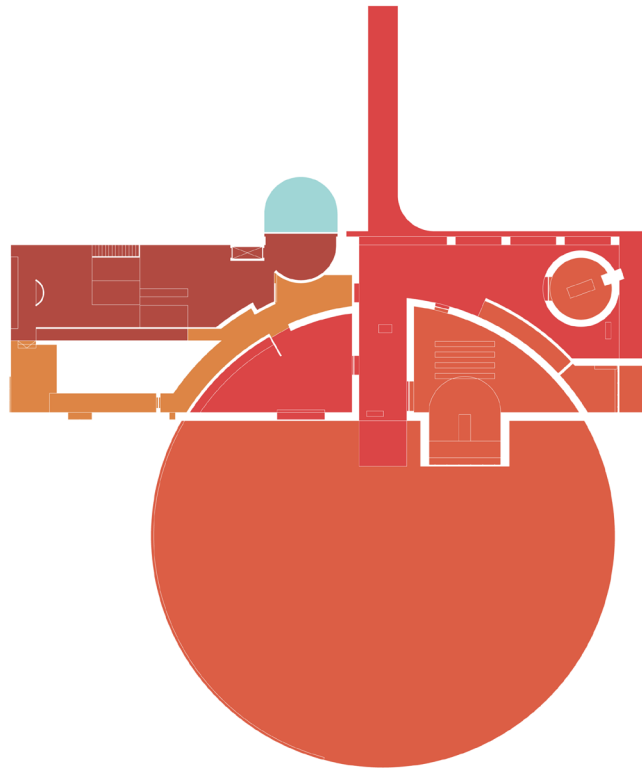












- Circulation
- Ceremony
- Entrance, Wai
- Oven
- Coffin Room





