

CENSOR BOOKLET

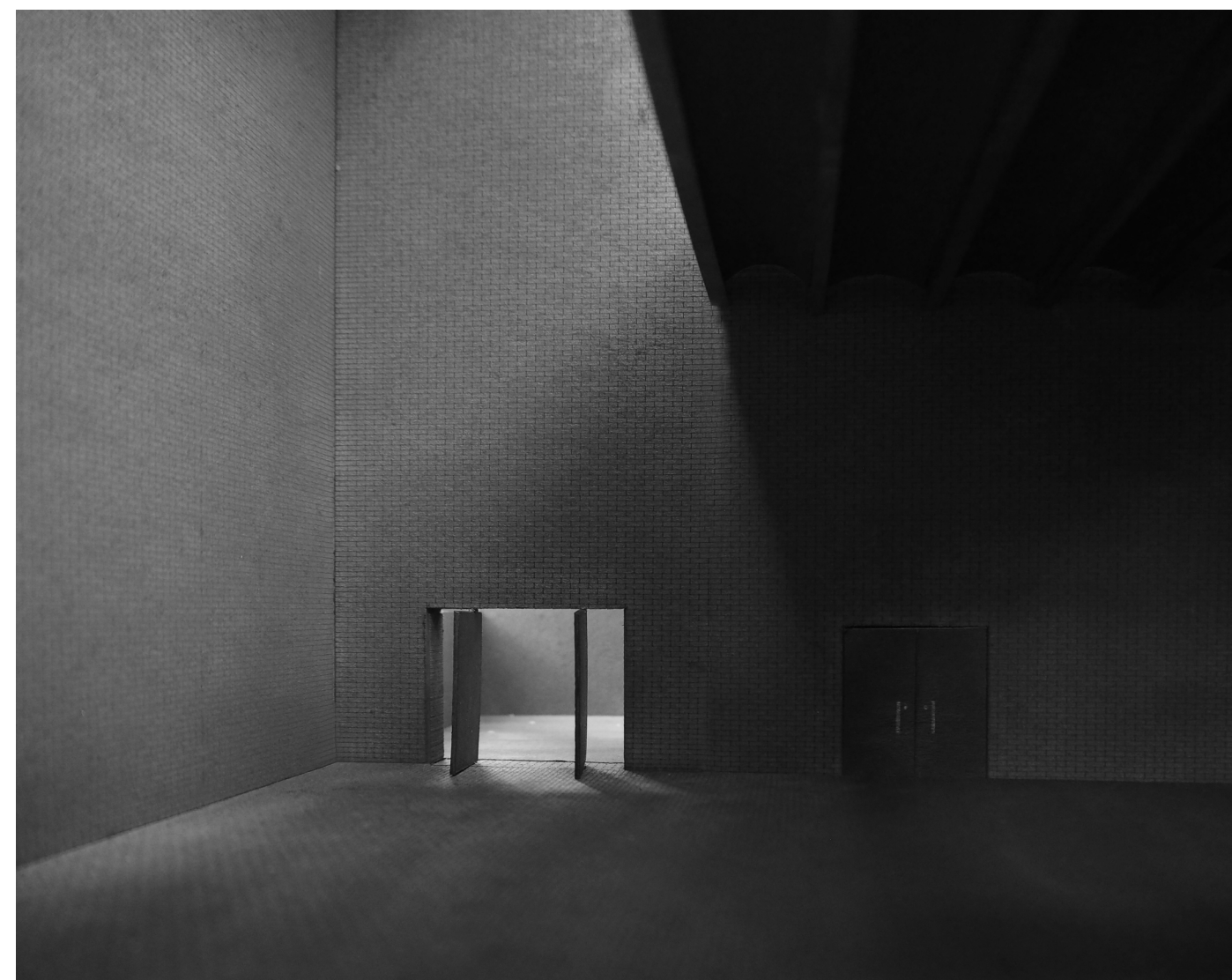
Diploma autumn 2017
Ceremonial building

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Institute of Form Theory and History

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Ceremony room,
Illustration of interior.

APPROACH

This Diploma project comprises the design and development of a small building, with a space dedicated to spiritually open ceremonies. This project is not a real architectural assignment, but is aimed to be architecturally plausible, and have a certain credibility as a project which potentially could be realized. Different designs is tested to study how to serve this specific function of underscoring a ceremony.

Field of interest:

1, The Beautiful.

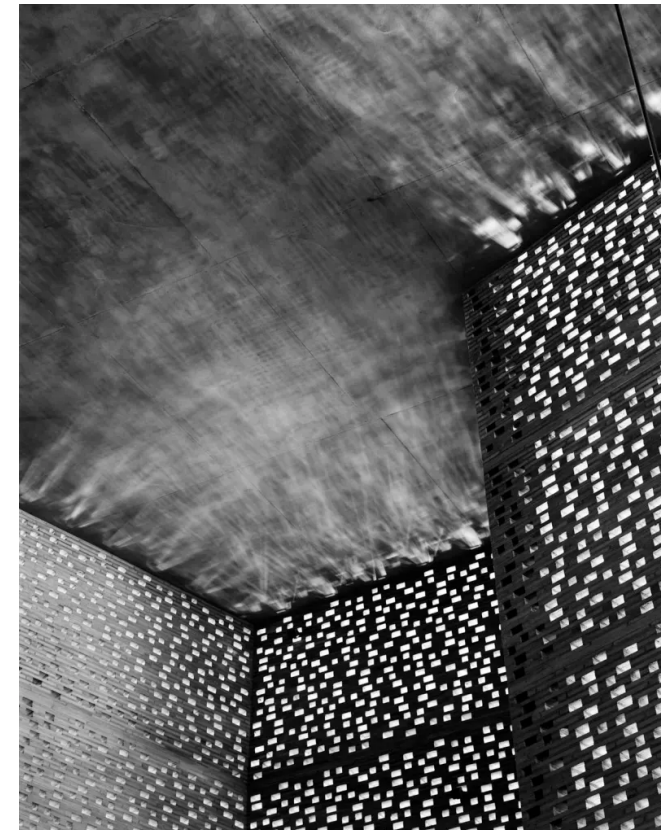
- Relation between construction and expression.

2, The Image of the Church vs multicultural use.

- Spiritually open ceremonial space

3, Tectonics.

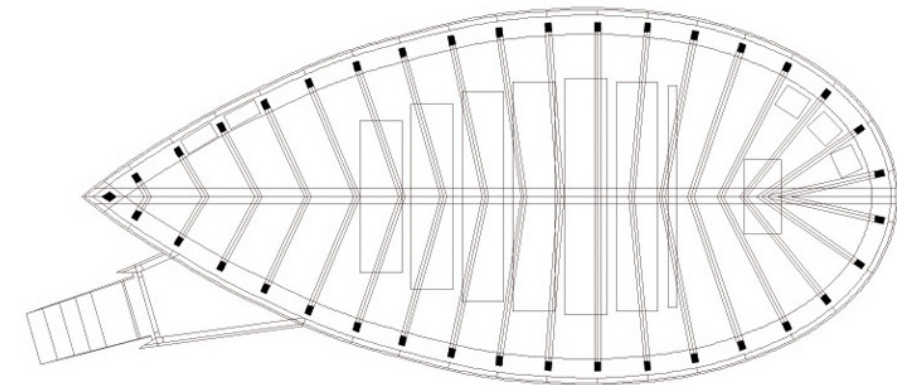
- Brick



Kolumba art museum, Cologne, Germany, 2007.
Arc: Peter Zumthor.

CEREMONY

The goal for this diploma has been to design a beautiful building that carefully serves the needs and demands of a seremonial space. A ceremony is a formal religious or public occasion, especially one celebrating a particular event, achievement, or anniversary. Ceremonies to mark rites of passage are important throughout life, such as baptisms or name days, the markings of transition from childhood to adulthood, weddings, or funerals. These are important milestones in human lives, guiding us and connecting us in time and space, giving us a common understanding of life's major events. Such events seem deserving of an architectural consideration facilitating the buildings ability to bring something extra to a ceremonial experience.



Saint Benedict Chapel, Sumvitg, Switzerland, 1988. Arc: Peter Zumthor.



top: Almtuna Church, Uppsala 1959.
Arc: Peter Celsing.



lower: Harlanda Church, Gothenburg 1959.
Arc: Peter Celsing.



Sankt Petri kirke. Klippan 1962-66.
Arc: Sigurd Lewerentz





Viewing room at Asker Krematorium. Oslo 1999-2000.
Arc: Carl Viggo Hølmebakk.



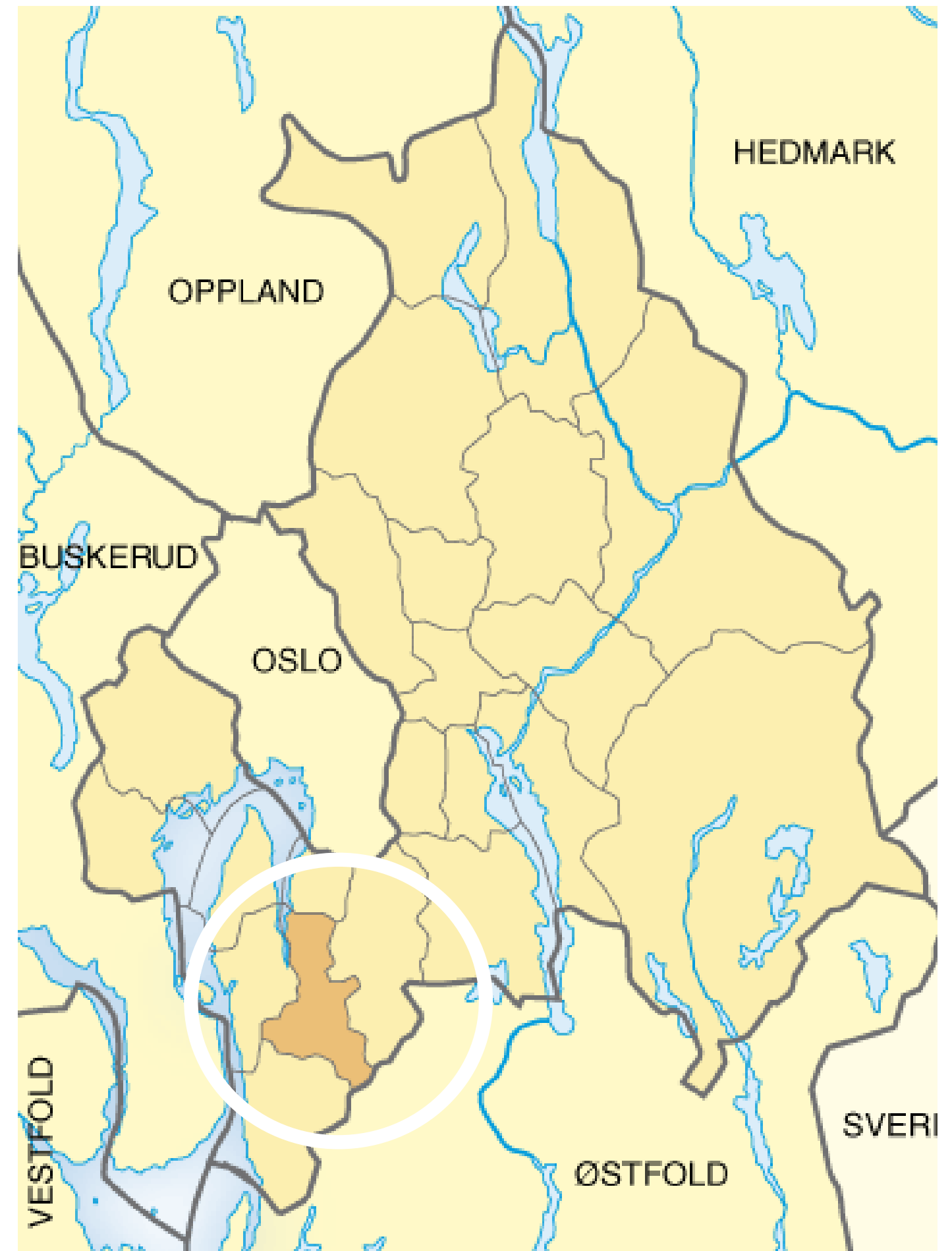
Dominikuszentrum, Munchen 2008.
Arc: Andreas Meck.

SITE

The site is not on a beautiful mountaintop or by a peaceful lake, but in a suburban area surrounded by villas, townhouses, and backyards where people live their everyday lives.

As municipality in Akershus county is 30 minutes south of Oslo with car or train, and is most famous for The Norwegian University of Life Sciences (NMBU). It is 103 sq meters and has 19 000 residents. There are plans for expanding to 30 000 residents the next years and the new railroad "Østfolbanen" is under construction.

The project is located in the very city center, between Skoleveien 2 and Moerveien 5.





VOLUME STUDIES

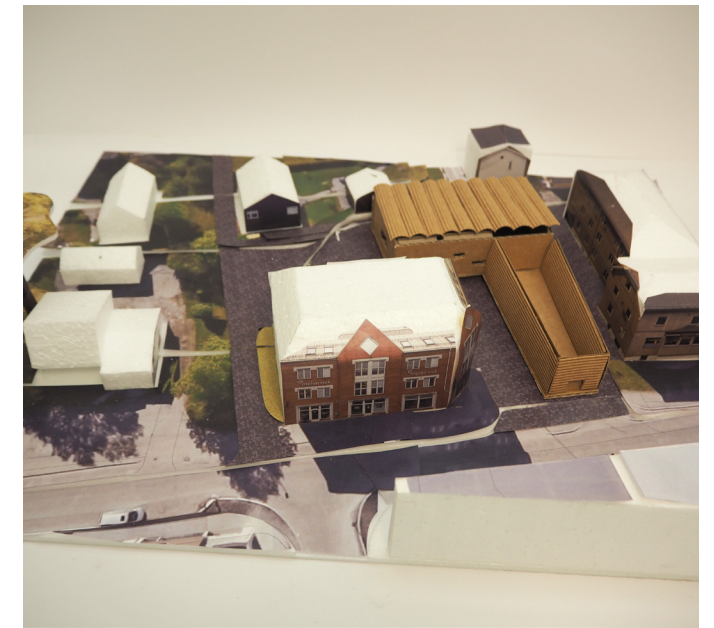
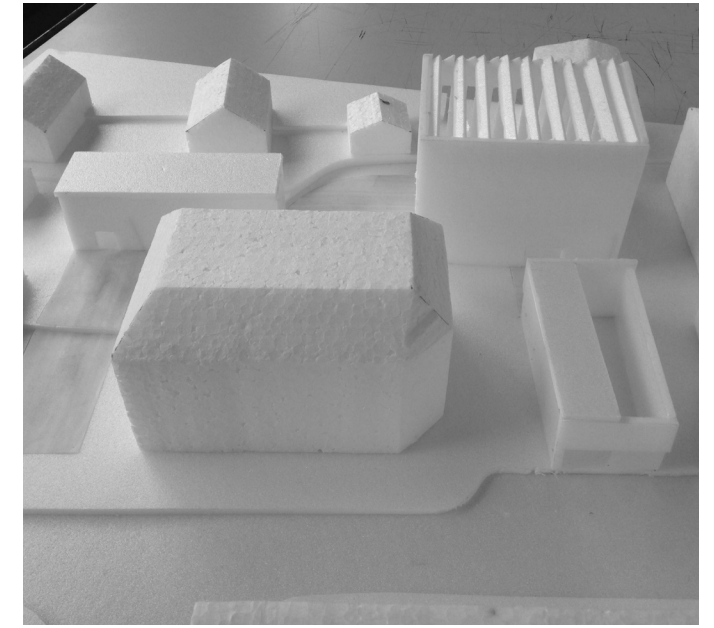
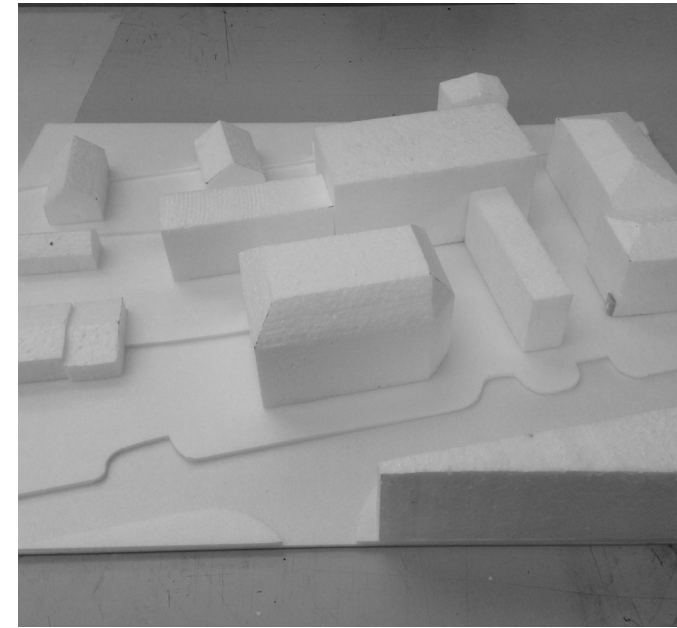
-AND QUALITIES AT THE SITE

What

- Site is behind another building
- As City Hall
- Skoleveien road
- Skoleveien/ Moerveien
- Connectoin to Skoleveien
- Train station
- Good sun conditions
- Park/green area

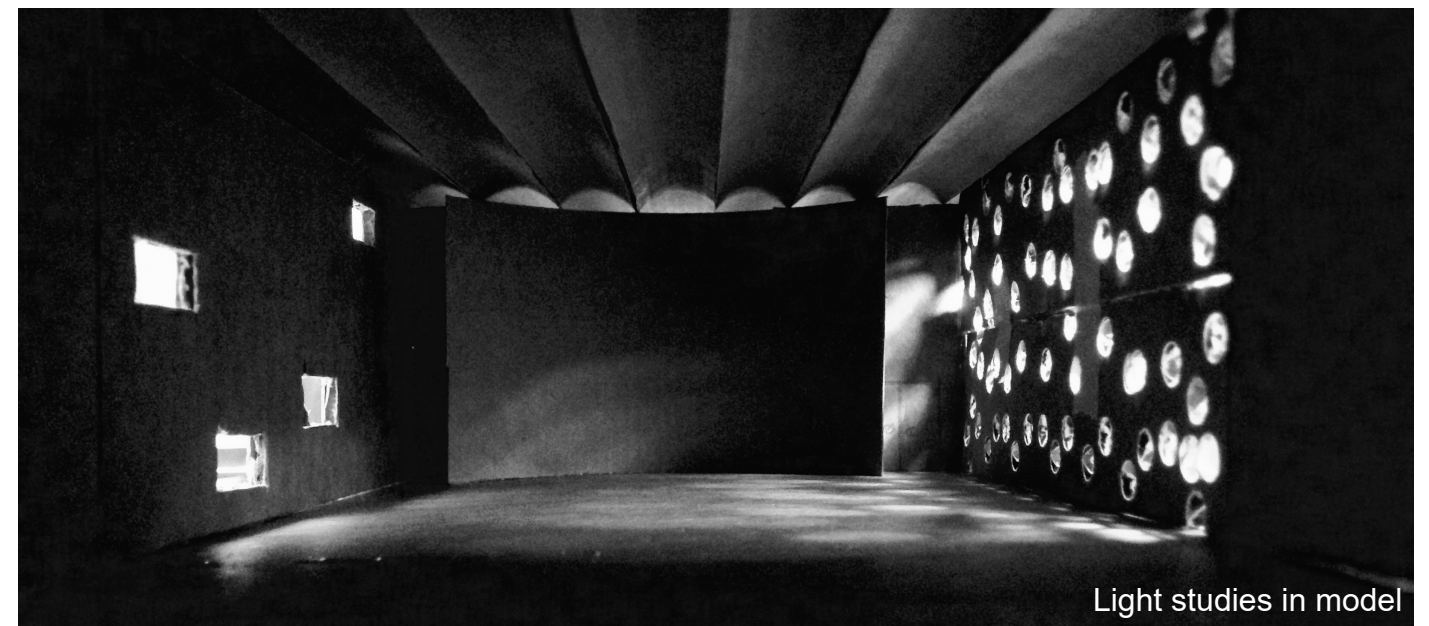
Why

- Challenging and interesting study of how to connect a public building to the city
- Complements and strengthens the ceremony program.
- Main street and important connection
- Possible city square and close to entrance to the site
- Opportunity for delivery entrance
- Visual connectoin between trainstation and site
- Housing with low hight in south and west
- Opportunity for fotografies

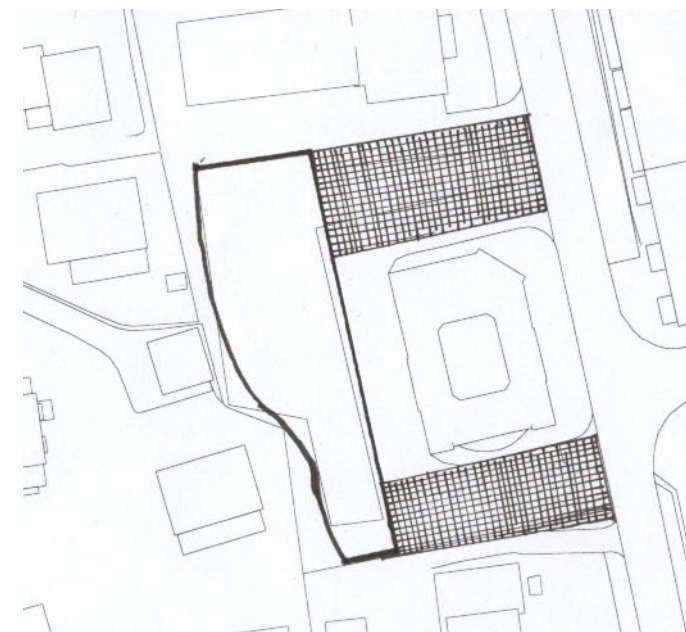
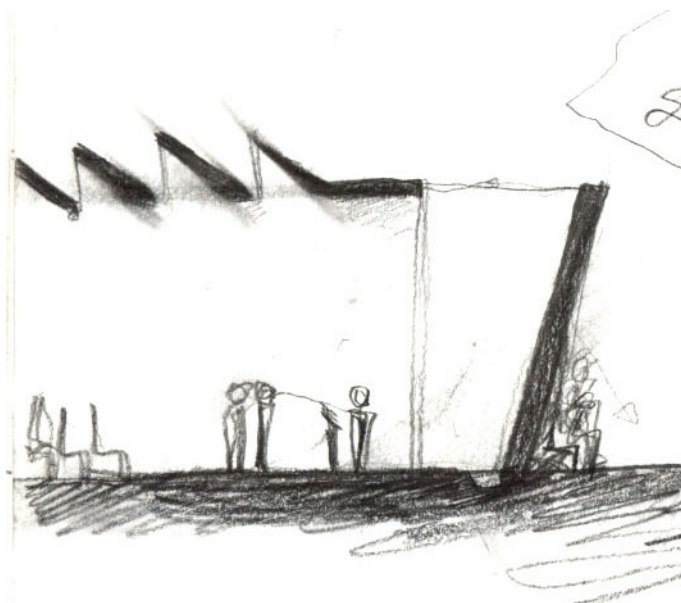
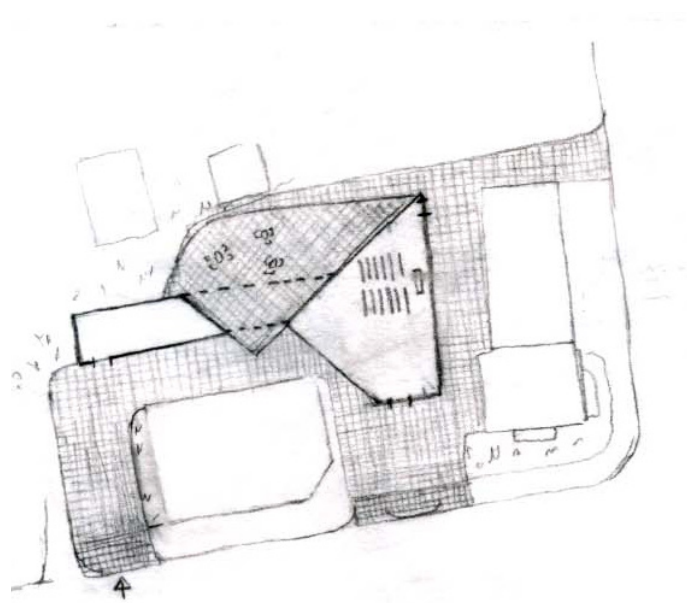


THE BEAUTIFUL -Relations between construction and expression

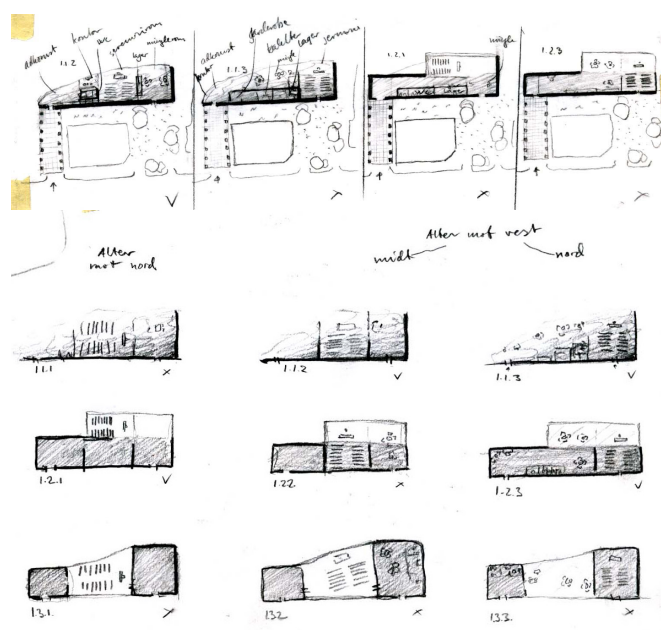
Spatial qualities I am looking for are “grounded” as opposed to “divine.”. The human scale is important, and this is where the material will be essential. The presence of certain materials can increase your awareness of the moment. Tactile properties of the materials appeal to your senses and may influence one’s experience of being present in the space. Light may fall in a way that makes you stop and look at it. Not looking for divine space, but rather doing a rational study of each room’s function, I believe may lead to an interesting, and hopefully quite poetic result.



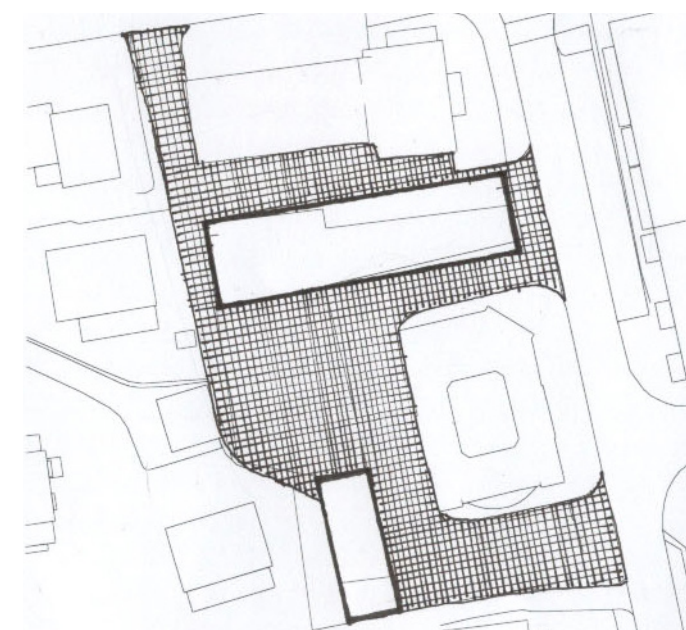
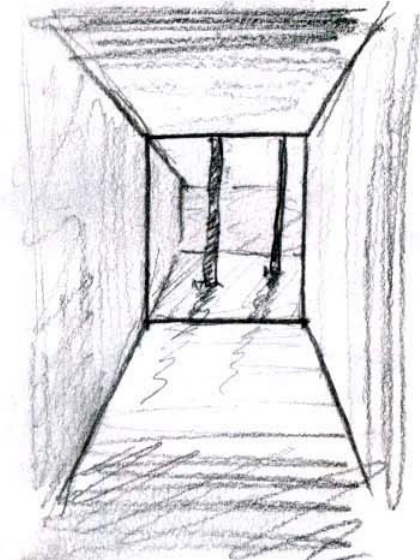
Light studies in model



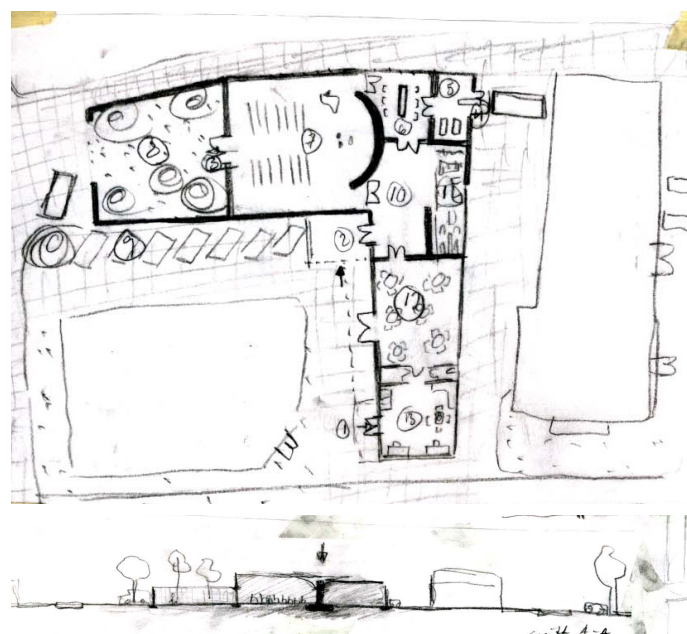
Proposal 1; One building + two squares



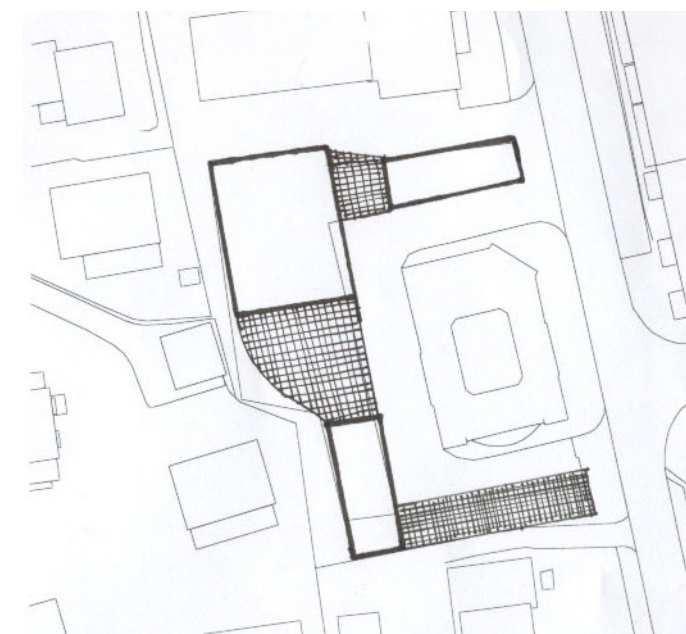
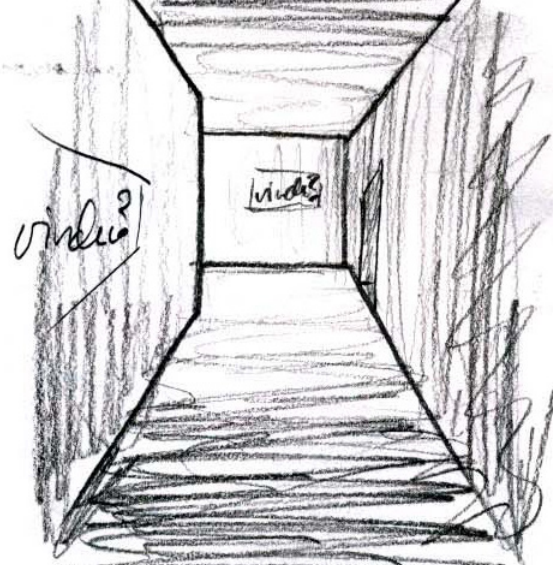
③ SOR TIL VENSTRE



Proposal 2; Two buildings + town floor in brick



④ SOR TIL HØYRE



Proposal 3; Three buildings + courtyards

THE IMAGE OF THE CHURCH vs. multi cultural use

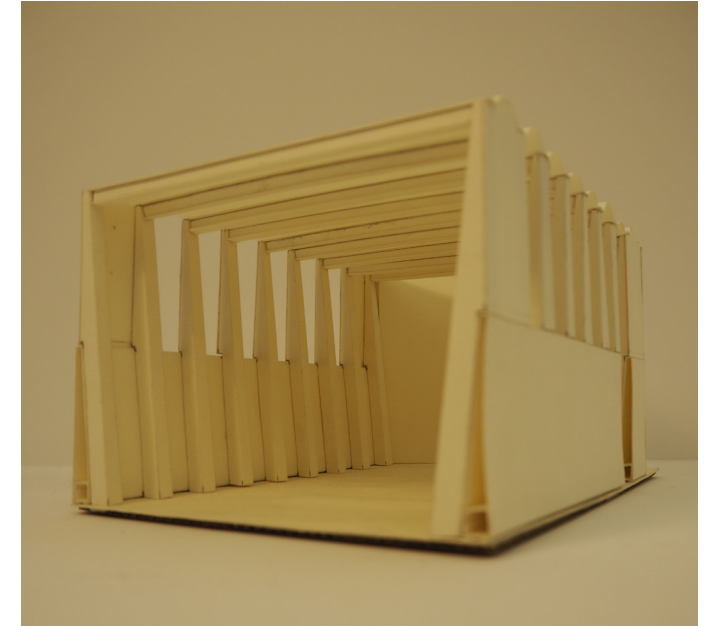
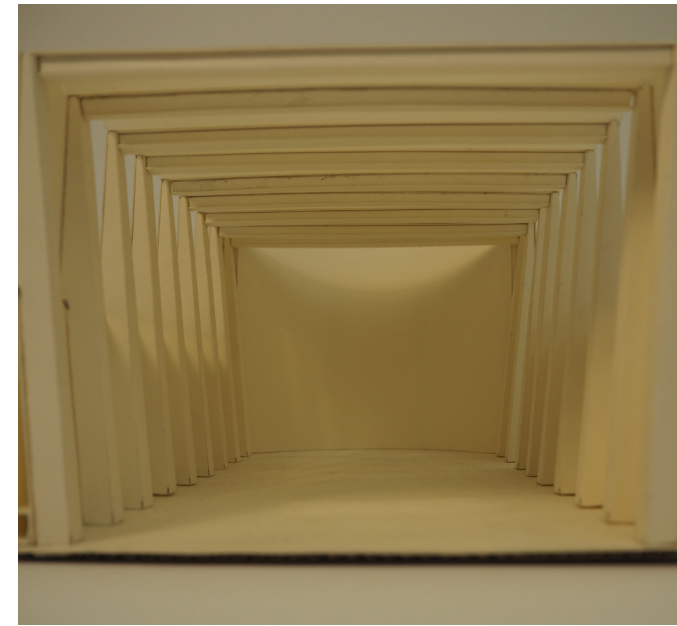
There is a need for spiritually open spaces, that are facilitated for ceremonies. A good ceremonial space is often described as aesthetically beautiful and that gives calmness.

There is a challenge to fulfill this task and give the building a worthy and ceremonial space without giving association to the image of the church or other religious buildings.

From 21 May 2012, Norway has no longer any religion connected to the state. The previously Norwegian State Church is still the largest religious community in Norway and practices Lutheran Protestant Christianity. About 80% of the population are members here. Nevertheless, statistics show that only 12% attend church more often than once a month, while 37% never go to church. But the church is still important for most residents at ceremonies such as christening, confirmation, weddings and funerals, as well as Christmas.

Of the 20 percent who are not members of the Church, about half are members of other religious or religious communities, but the other half are not members of any such community. The ten per cent belonging to religious and philosophical communities outside the Norwegian Church are distributed as follows:

- 55% Christianity
- 22% Islam
- 18% Non-religious view of life
- 3% Buddhism
- 2% Other religion



Model study

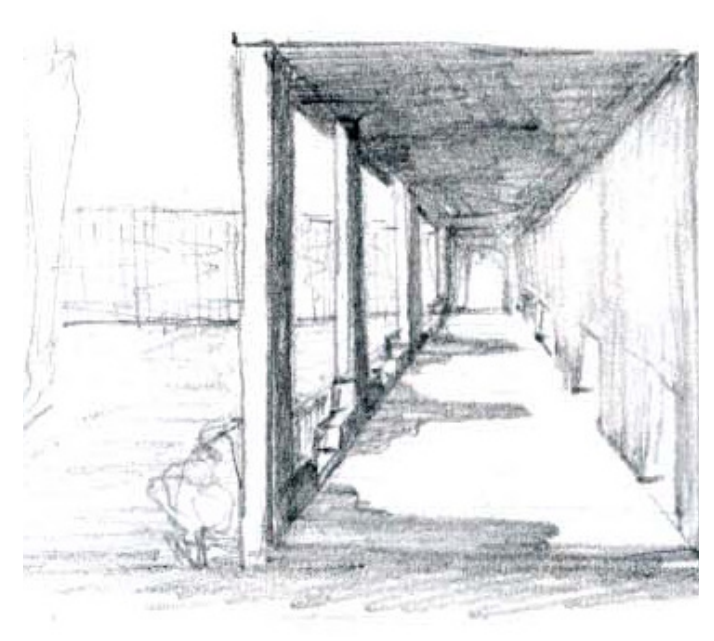
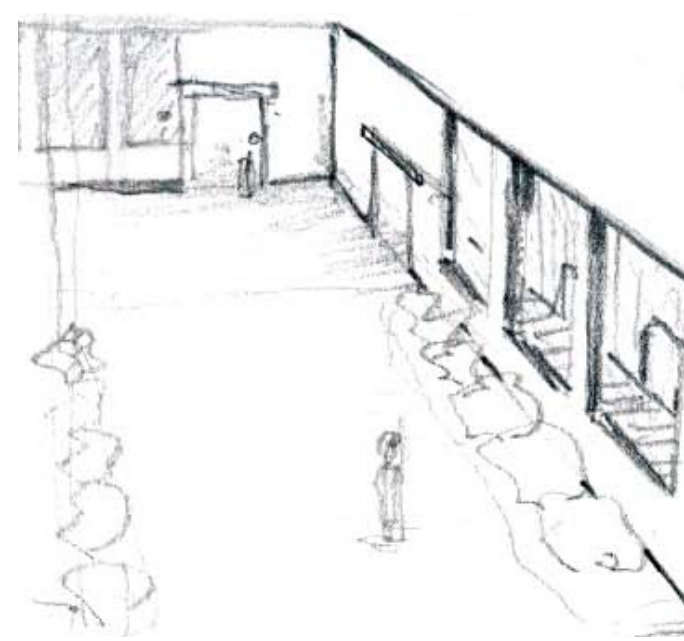
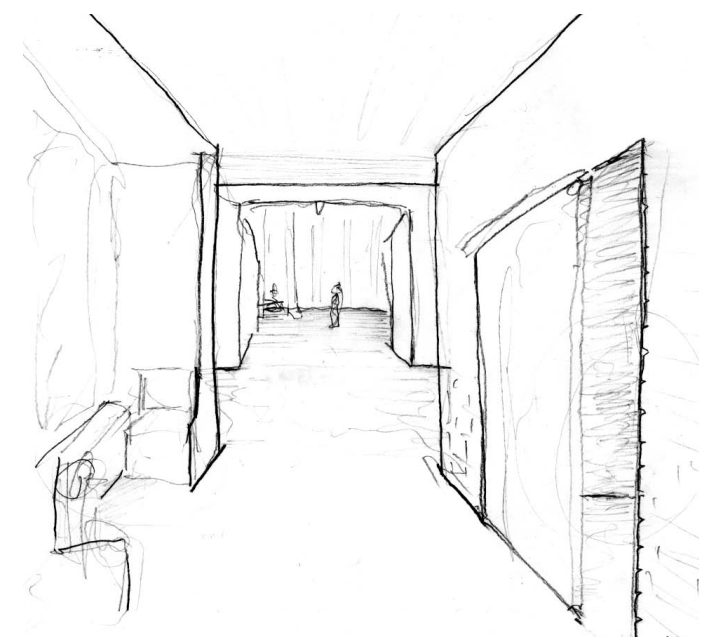
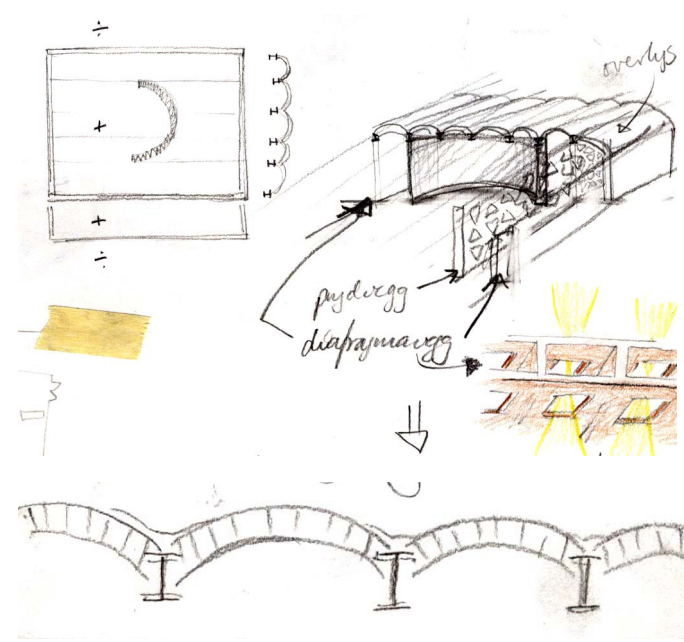
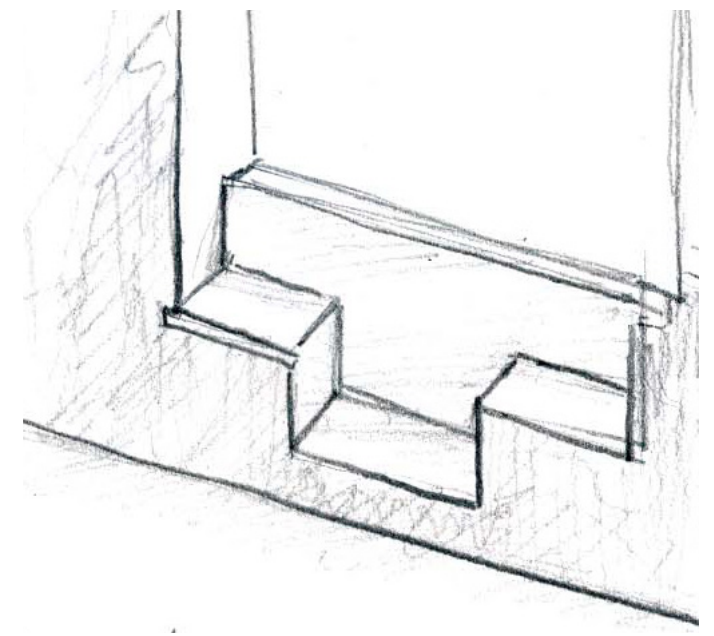
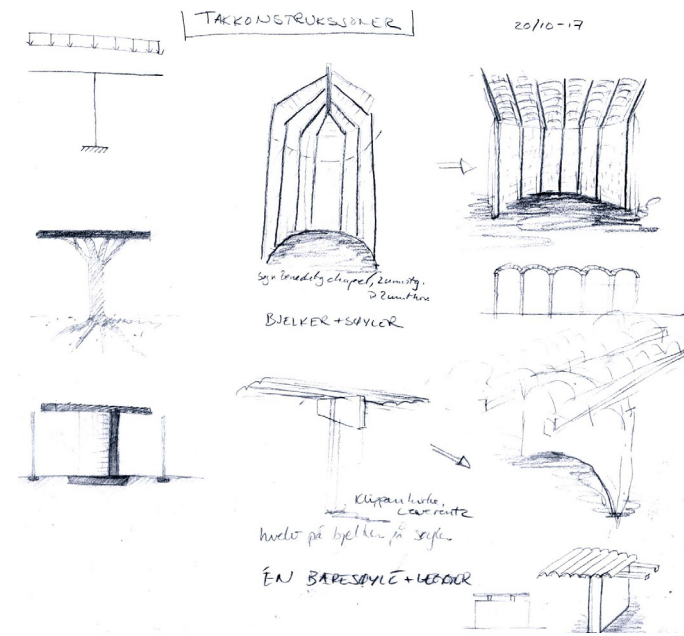


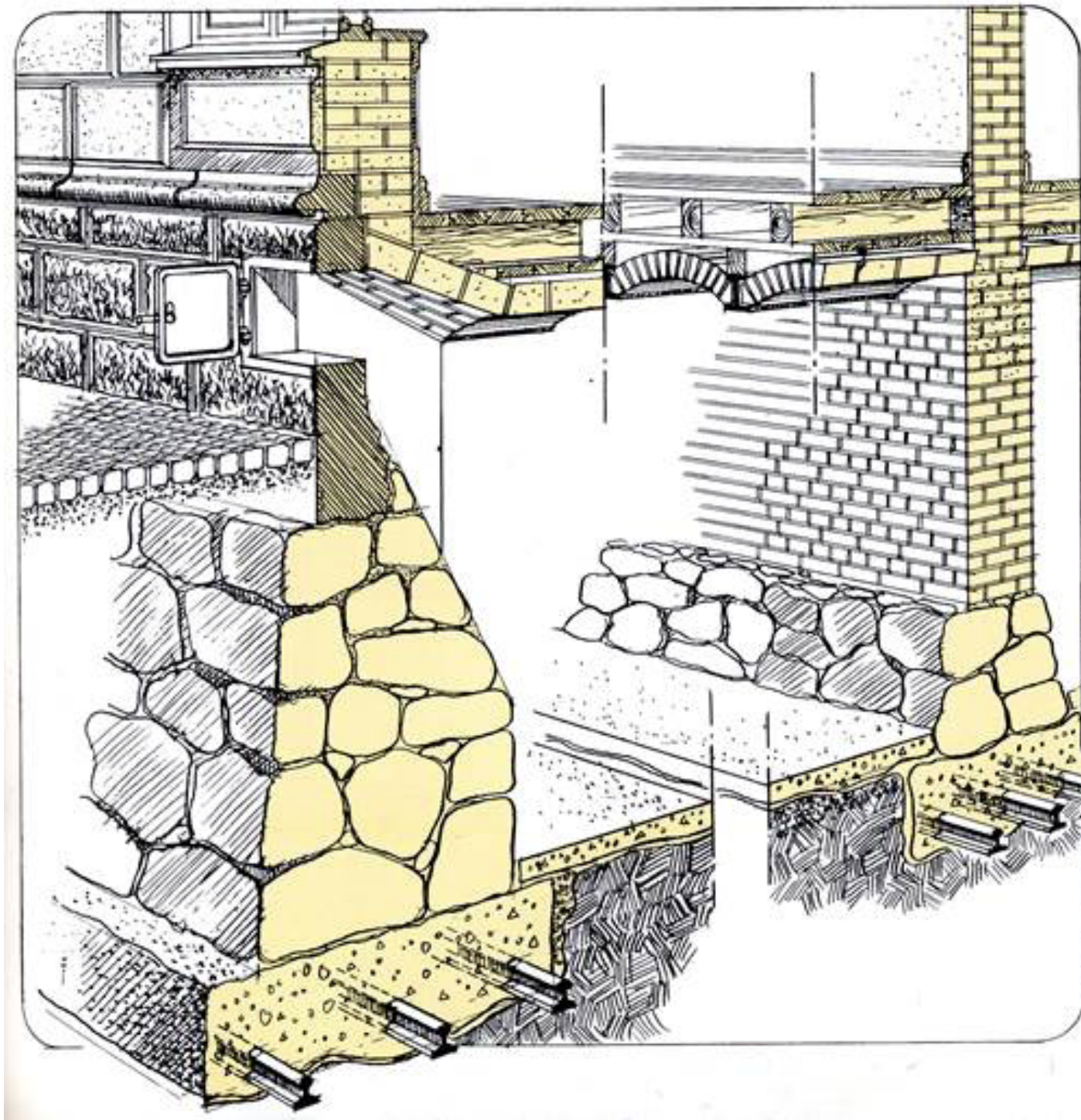
Render of interior

TECTONICS

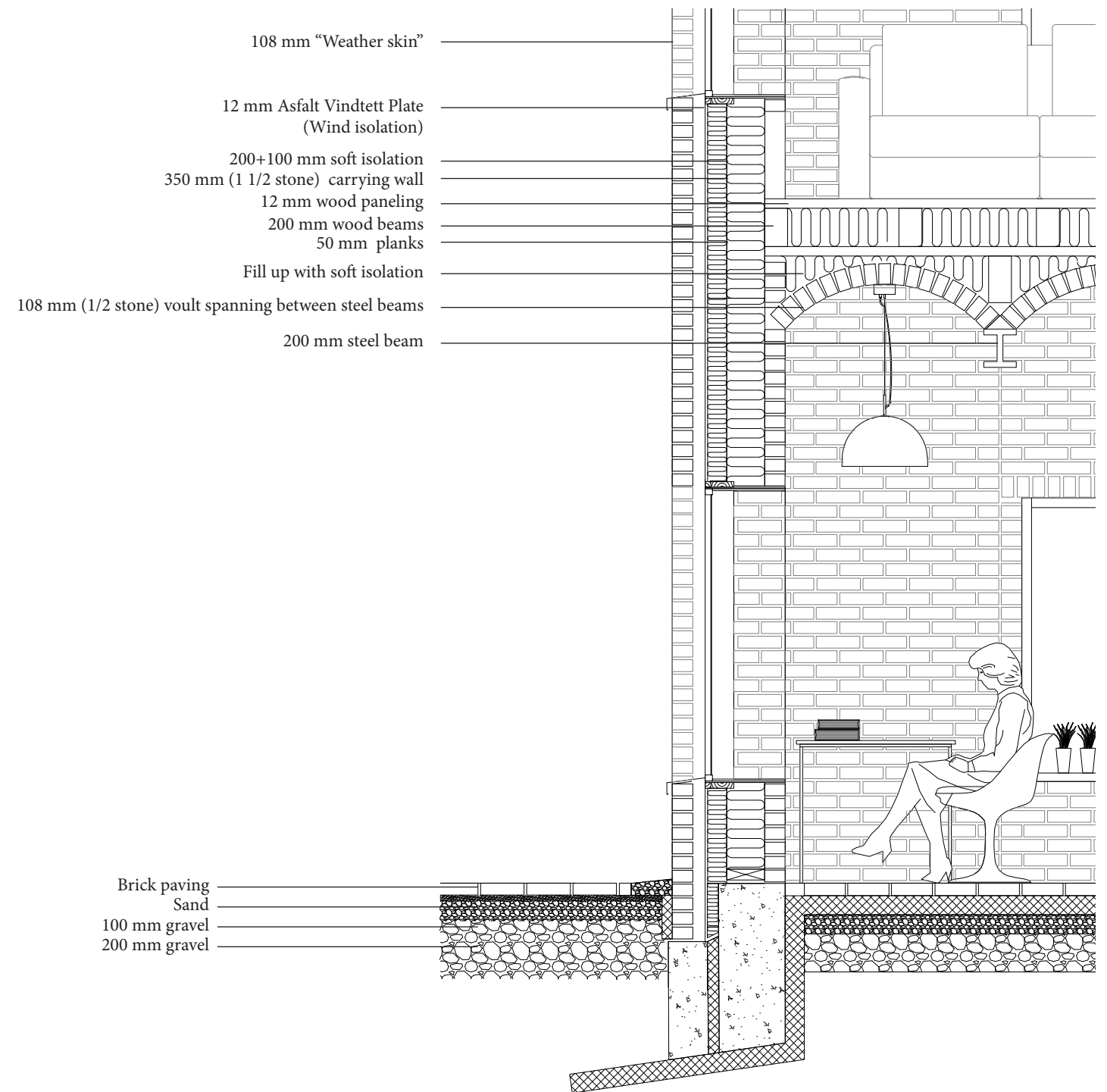
Brick size: 228*108*62 mm
Fugue (joint): 14 mm

One "shift": 242 * 76 mm

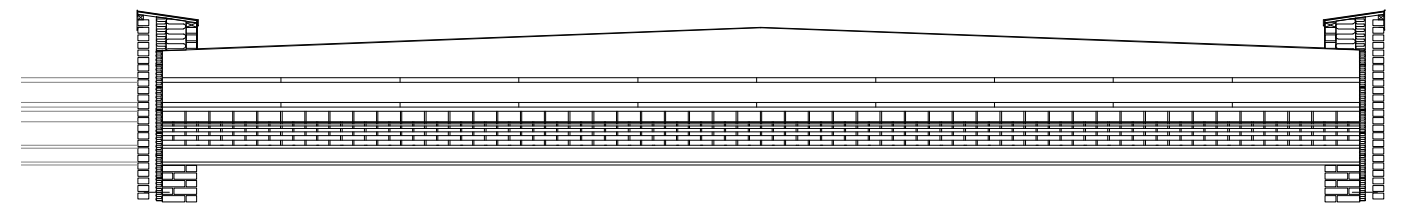
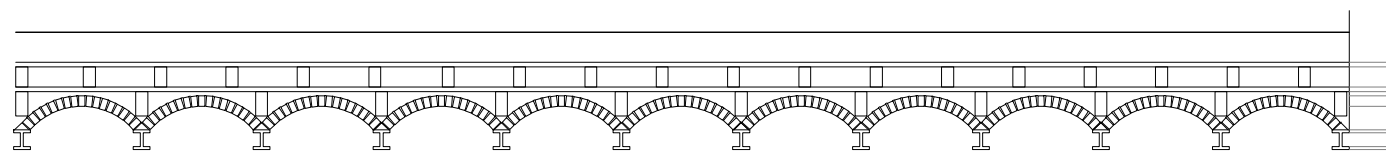




Björk, Cecilia m.fl., "Så bygdes husen 1880 - 2000",
Formas Publishing, Stockholm 2002. P.61



Detail from Section B-B

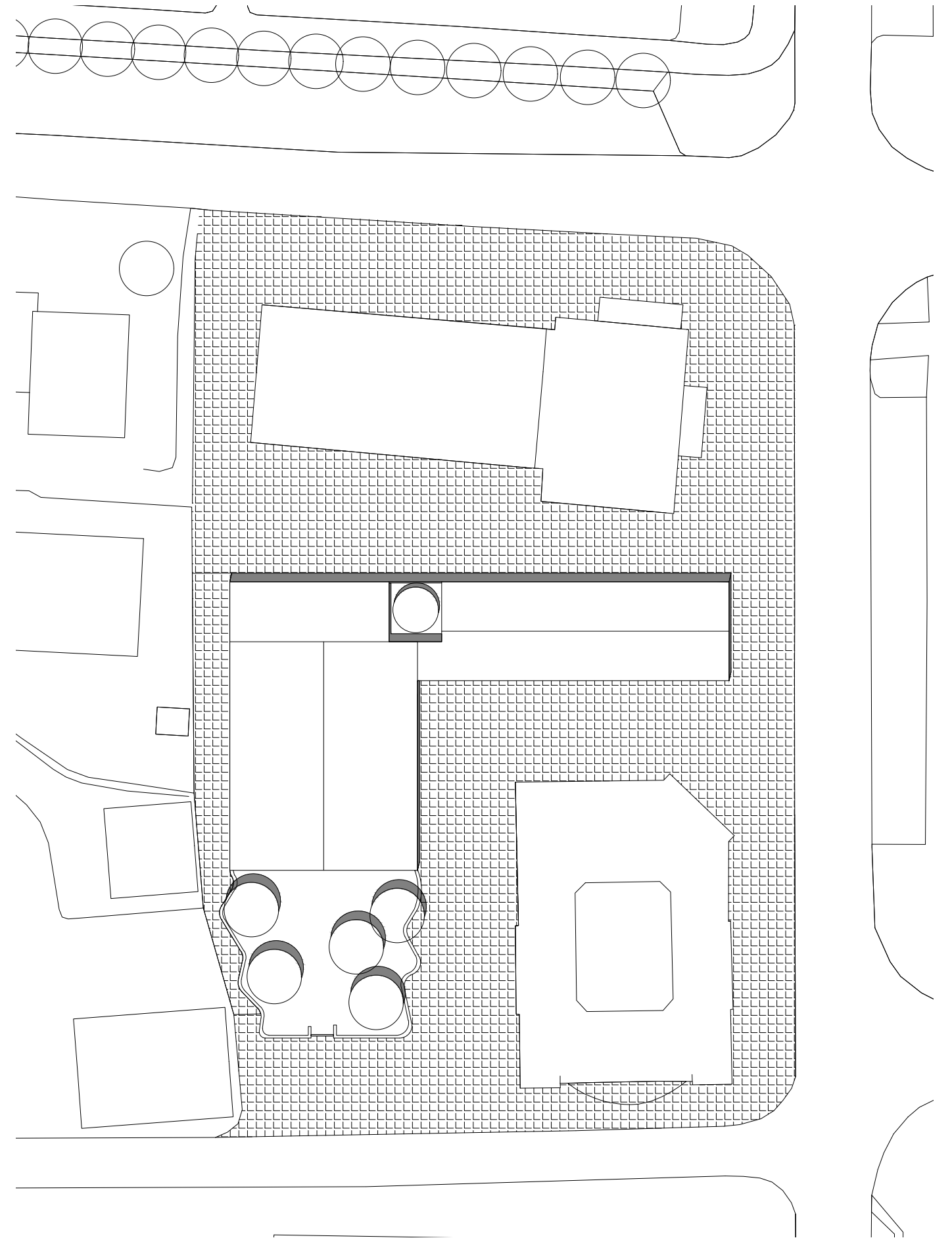
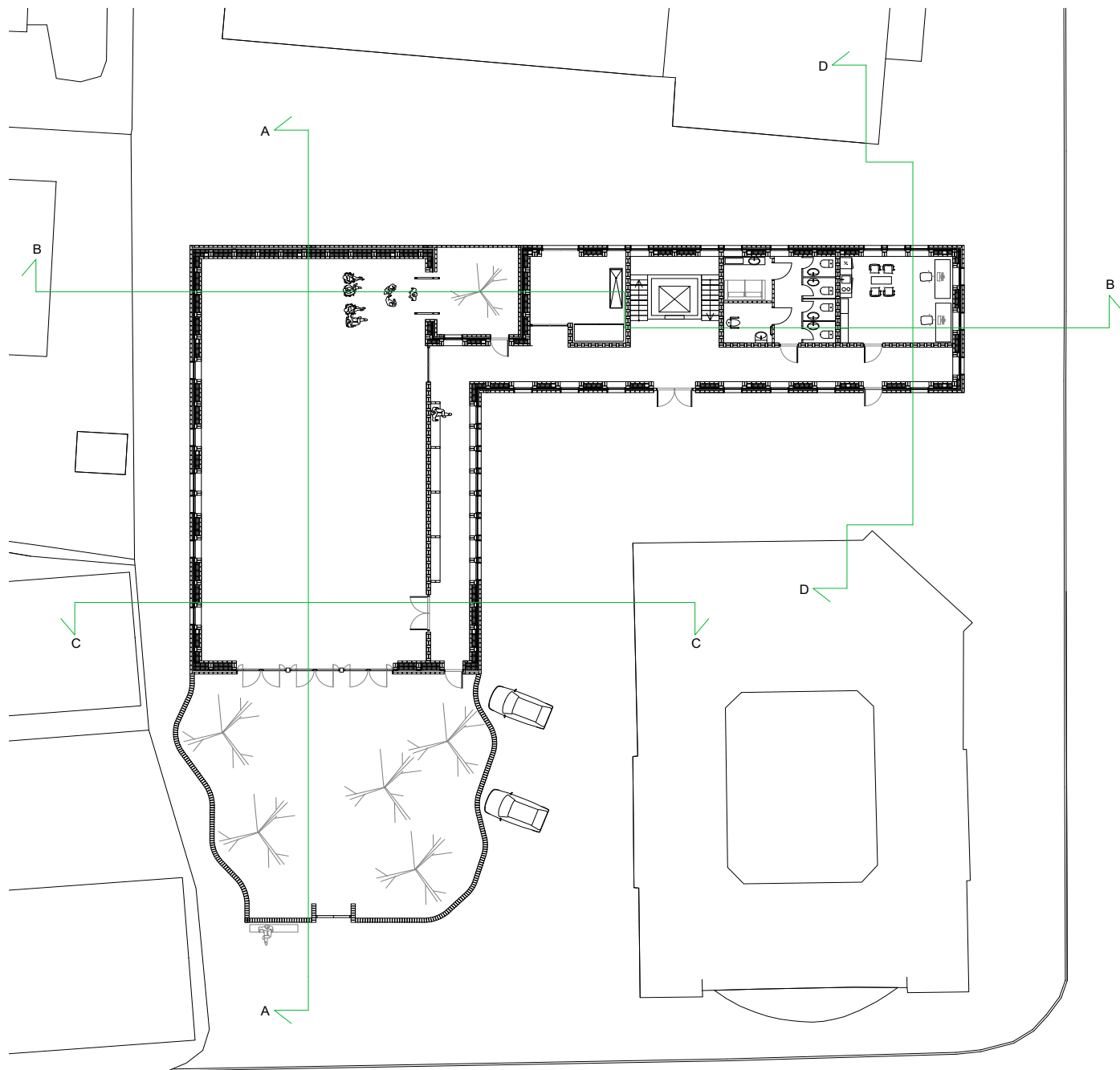


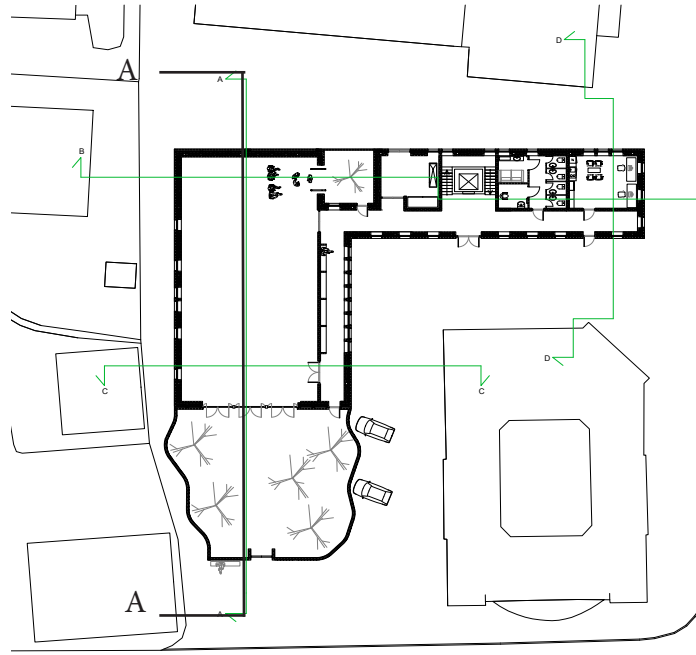


PROJECT

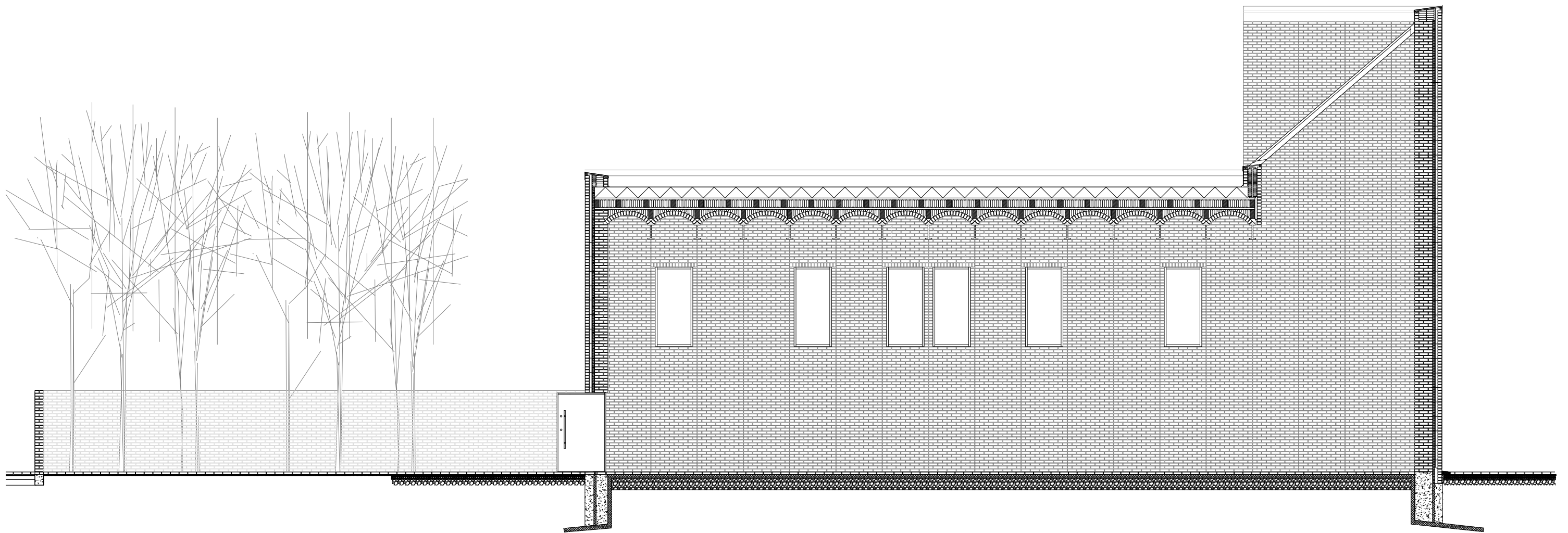
Floor plan inspired by cistercian monasteries, where all the facilities is placed with direct contact to the altar.

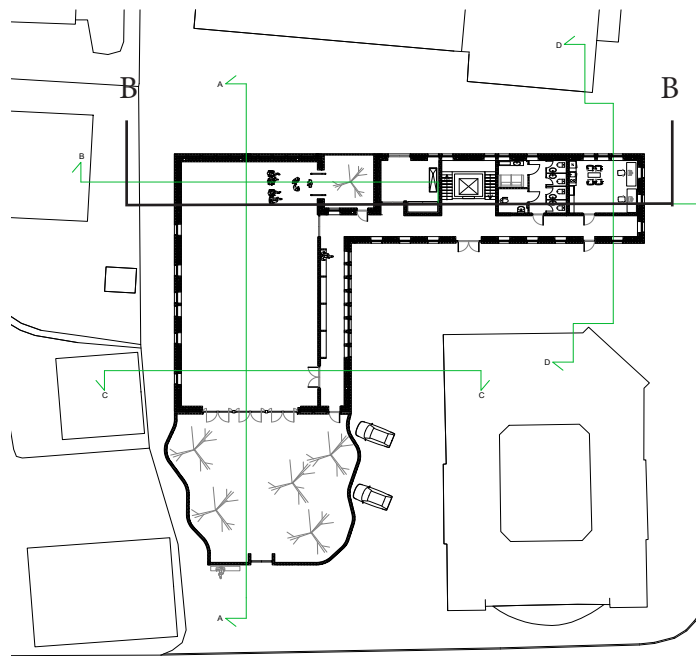
A brick floor is established on one half of the quarter to bring city qualities to the center.





North-south section of ceremony room and garden

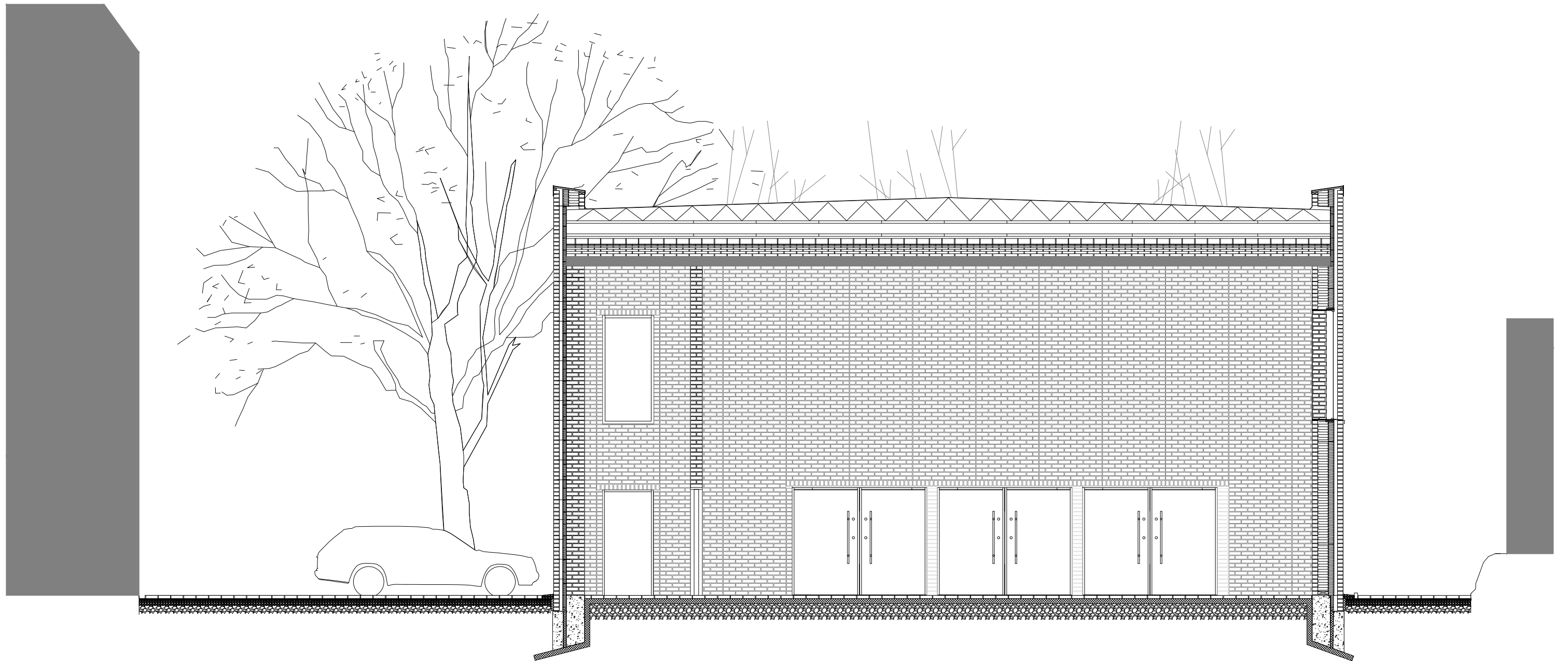
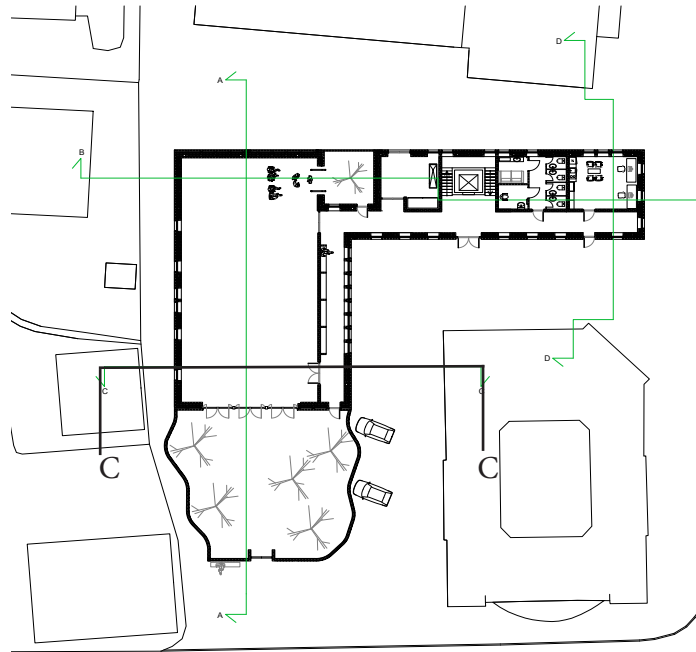


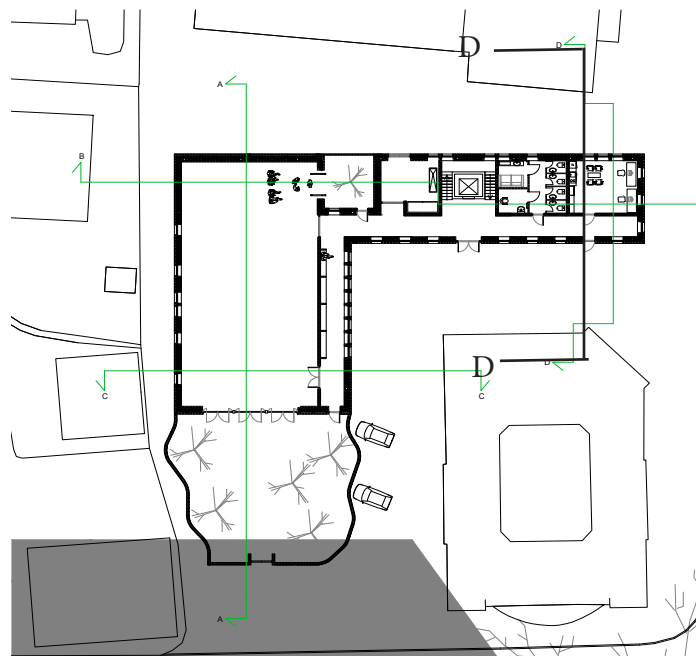


West-East section of ceremony room and facilities



Snitt B-B
1:50
NHG





South-North section of office

