



Arkitektur- og designhøgskolen i Oslo  
The Oslo School of Architecture and Design

## DIPLOMA PROGRAM FALL 2018

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Institute: Institute of Form, Theory and History

Main supervisor: Beate Marie Hølmebakk

A handwritten signature in blue ink, appearing to read 'Beate Marie Hølmebakk', is written over the name of the main supervisor.

Second supervisor:

External supervisor:

Company cooperation:

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Title of project: Learning Centre of 22. July

A large, handwritten signature in black ink, appearing to read 'Beate Marie Hølmebakk', is written at the bottom of the page.

# OSLO STORIES

Learning Centre of 22.July

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April 30, 2018

## The Evolutionary Revelation

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The development of a city is accompanied by many stories, and the stories which contain deeply painful can catalyze the maturity and inspire the thinking. Such stories are often be treated as sensitive topics in the moment, and their revelation comes from the wakefulness brought on by pain. However, by time progresses, the wound will eventually heal. So what kind of revelation should we leave behind for our future generations? And how should they think about it? There is no doubt that this story is an intangible result of an disaster, but it' s positive value could be realized with architectural language. My project will be an experience-oriented learning center the Olso city, which based on the Norway terrorist attacks that occurred on July 22, 2011. On the way of exploring, I would also like to discusses the transformation of public identity, architectural potential, and common value in the process of urban evolution.

## II INTRODUCTION

Architecture is built.

The verification of architectural quality comes through perception of built space.

Students' projects are rarely built, thus the quality of this work must be discussed on other terms than those applied on work that is realized. Therefore in addition to the discussions of social responsibility, function and spatial/material form; we must be concerned with conception, narrative, context and format; concepts that are central in the constitution of paper projects.

In order to create a common ground for these discussions in the context of the AHO diploma, the Oslo Stories project offer a thematic framework to students who are interested in developing an individual (or collaborative) architectural project within a common context.

### ON THE BRIEF

Oslo Stories presents a common brief with ample possibilities for each student to individualize the content and focus of the project according to her/his architectural interest. The brief is that of a museum on a given site in Oslo. In the pre-diploma each student selects a collection to be exhibited in the museum. Thus the collection will work as a generator for the individual designprocess. In each student's diploma program the collection is presented as an inventory and through a description of its historical and cultural context.

A generic spatial brief is given for each student to tailor to her/his needs: The fictive museum must have exhibition space suitable for your collection. In addition it must offer well planned out door space to be used as part of the exhibition and/or for the public. The building's interior should be approximately 4000m<sup>3</sup>. In addition to exhibition areas and outdoor areas the building must supply:

Entrance area with staffed reception (minimum 1 person)

Office (minimum 2 people)

Meeting room

Small coffeeshop (bar + seating for minimum 20 people)

Storage for chairs

Storage for coffeeshop

Public washrooms (minimum 1 male + 1 female)

Staff washroom with lockers (minimum 1 male + 1 female)

Maintenance room

Technical space

Parking area for disabled/special deliveries

### ON THE SITE

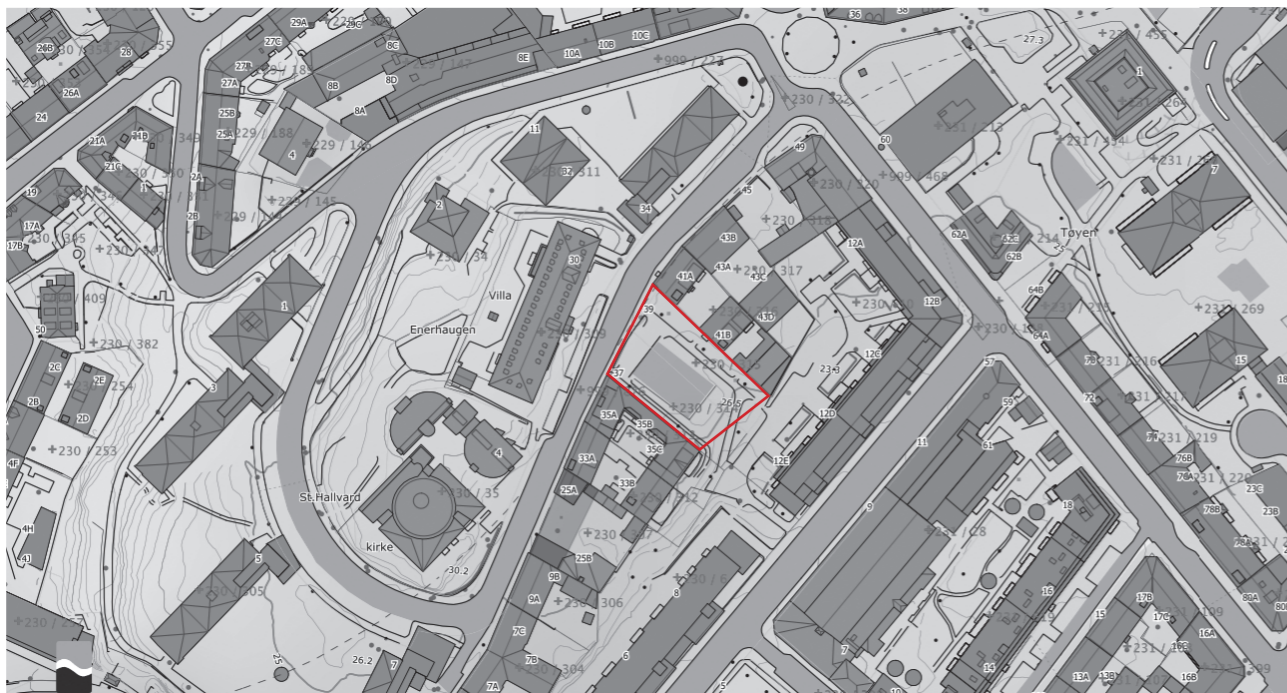
Three sites are offered for the project. The sites differ in size and character and in their relationship to the urban fabric. As such the choice of site entail specific challenges concerning the siting and massing of the museum project.

I Within the urban fabric The site in Smedgata is situated between Bispevika and Tøyen. It is an infill site on Enerhaugen's oldest street with an area of approximately 1 300m<sup>2</sup>.

II On the edge of the urban fabric The site on Akershusstranda is situated at the end of Kvadraturen facing Bispevika. The site, which is partly on top of the Oslofjord tunnel, has an area of approximately 1 700m<sup>2</sup>.

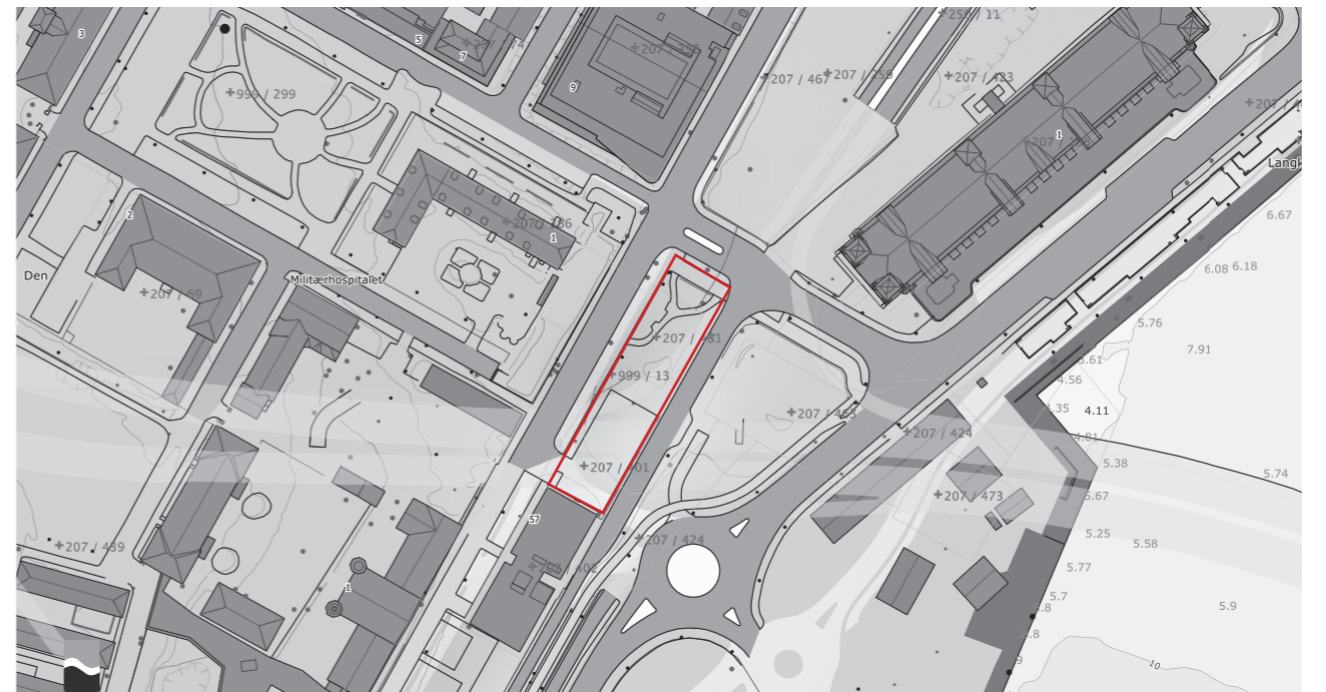
III Outside the urban fabric The site at Museumsveien is situated at Bygdøy. It is a large forested hill-site of approximately 5 800m<sup>2</sup>.

site I : Within - Smedgata



Area: Ca 1 300m<sup>2</sup>  
Owner: Oslo Kommune

site II: On the edge - Akershuskaia



Area: Ca 1 700 m<sup>2</sup>  
Owner: Oslo Kommune

### III FIELD OF INTEREST

site III : Outside - Museumsveien



Area: Ca 5 800m<sup>2</sup>

Owner: Bygdø Kongsgård

Under such a theme "Oslo Stories", the program as learning centre is undoubtedly the best choice to respond all kind of discussions. Based on such an objective rationality, the learning centre also has communications in different levels with city, space and people, which raise my personal interests.

The communication with city, which comes from the criticism and reflection on the theme "Oslo Stories". In fact, the concept of learning center, or related project has become city labels with spetial meaning. Of course, this phenomenon is closely related to the development of the city. For Oslo, an early sprouting city, the current high sensitivity of this event has created an obstacle for all the projects related. However in the future, for the demands of city, the educational significance of a learning center will be far more important than the preservation of the truth. This kind communication will definately focus on the interface between the project and the city, an interface where I think should be fully occluded or even eliminated. Through the operation of the external space, the public can experience the building without purpose. So that this communication will not only stay inside the building, but will rooted in the place and spread out.

The communication with the space, where the main function is to display collections, while the memorial space reflects specific historical events. For commemorative architecture, space is even the direct variable that guides psychological change. The experiential nature of space has become more important in such projects and that is also one direction I want to get involved with. I think the exhibition section in this project should be taken all force to create a unique atmosphere for the collections it display. It will not only improve the potential value behind the information, but also impacts the human mind.

The communication with people. As I mentioned above, the public nature of the learning center has become a part of urban life. People who come to visit, will study and discuss, that is another reflection of the value of project. It also regularly hold special political events, these events make their publicity often convey a clear political and moral message that has a direct connection with contemporary society, and those message will stimulating popular thoughts from the bottom to the top. This invisiable process is also one of great interests to me. So I think the project needs a kind of space for people to speech and discuss, it could be a lecture hall or an opened auditorium which can take the role of making this politically event become more ritualistic and critical so that it can stimulate enough social attention.

## IV CONTEXT

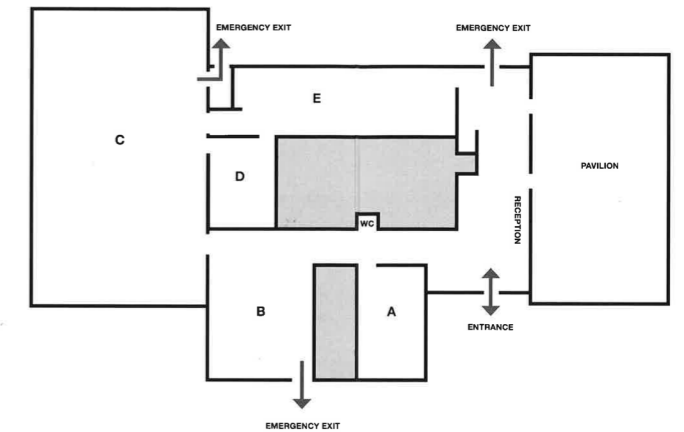
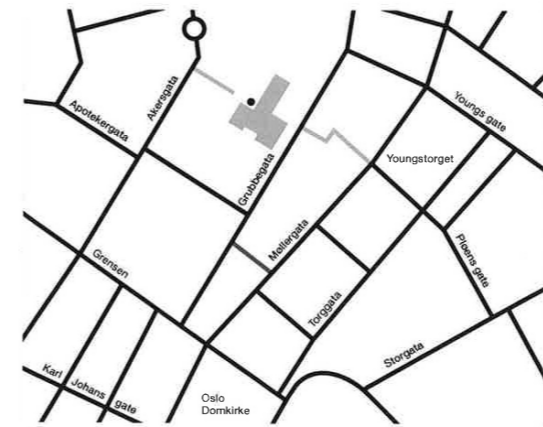
The 2011 Norway attacks, referred to in Norway as 22 July (Norwegian: 22. juli), the date of the events, were two sequential lone wolf terrorist attacks by Anders Behring Breivik against the government, the civilian population, and a Workers' Youth League (AUF)-run summer camp. The attacks claimed a total of 77 lives.



The first attack was a car bomb explosion in Oslo within Regjeringskvartalet, the executive government quarter of Norway, at 15:25:22 (CEST). The bomb was made from a mixture of fertiliser and fuel oil and placed in the back of a van. The explosion killed eight people and injured at least 209 people, twelve of them seriously. The second attack occurred less than two hours later at a summer camp on the island of Utøya in Tyrifjorden, Buskerud. The camp was organized by the AUF, the youth division of the ruling Norwegian Labour Party (AP). Breivik, dressed in a homemade police uniform and showing false identification, took a ferry to the island and opened fire at the participants, killing 68 of them outright, and injuring at least 110 people, 55 of them seriously; the 69th victim died in a hospital two days after the massacre.

It was the deadliest attack in Norway since World War II, and a survey found that one in four Norwegians knew "someone affected by the attacks". The European Union, NATO and several countries around the world expressed their support for Norway and condemned the attacks. On 13 August 2012, Norway's prime minister received the Gjørsvik Report which concluded that Norway's police could have prevented the bombing of central Oslo and caught the gunman faster at Utøya, and that more security and emergency measures to prevent further attacks and "mitigate adverse effects" should have been implemented on 22 July.

The Norwegian Police arrested Anders Behring Breivik on Utøya island. Next year, the trial against him took place in Oslo District Court, where Breivik admitted to having carried out the actions he was accused of, but denied criminal guilt and claimed the defense of necessity. On 24 August 2012, Breivik was convicted as charged and sentenced to 21 years of preventive detention in prison, at the expiration of which the sentence can be extended indefinitely, as long as the prisoner is deemed a threat to society.



Now, there is already a 22 Juli Center in Oslo which opened in 2015. The exhibition deals with the terrorist attacks that took place in central Oslo and on Utøya Island on the 22 July 2011. The story is told in the very place that the attacks first began: The Government High Rise Building. The effects of the bomb blast can still be clearly seen on both the interior and exterior of the building. The event area presented chronologically through pictures, text, film sequences and artefacts. The exhibition texts have been drawn from the 2012 trial and other resources. Relevant books and publications are also available in the exhibition.

However, the center has not been well designed. The impression only be formed by the specific location and scars from the bomb blast, and the entire exhibition still relied on furnished narrative sequences. When the center was first opened, it did not receive much support. Its poor and negative state was not even affirmed by the families of the victims who was not willing to offer the portrait of their lost kids. In recent years, the Norwegian education department has begun to organize mandatory courses around schools by regularly visitings. Which helps in some field but also cause an urgent requirement of spatial extension for educational research. Even more embarrassing, the entire area has been re-developed. The center has to be soon moved to a temporary place and wait 4 years for its new destination.

## V OUTLINE OF CATEGORY

In this chapter, I will describe the outline of the collection which will be involved in my project. The main part of the collection is from the exhibition in the existed 22 Juli center. They come from different sources, some are caught at the site after the explosion, some belonging to victims, some are provided by volunteers, and others are reorganized by government agencies. They described the whole event from beginning to the end, in terms of objects, texts, images, videos, and other media formats.

The other part comes from the literary works and artistic works which were created afterwards, and which also fully discussed the judgment of the event. They came from the Internet, publication, and urban art-piece. Here I listed a category of which items I want to collect into my diploma project. They are carefully measured and presented in a linear format. Meanwhile, they are all disorganized from the existing display order and reclassified in their properties. However, it does not directly correspond to any spatial expectation.



### ITEMS

- 1 Clock
- 77 Portraits (5 Blank)
- 1 Timeline
- 1 Car wreckage
- X Items seized during the arrest
- 1 Sculpture designed afterwards
- 33 Digital recording items

### IMAGES

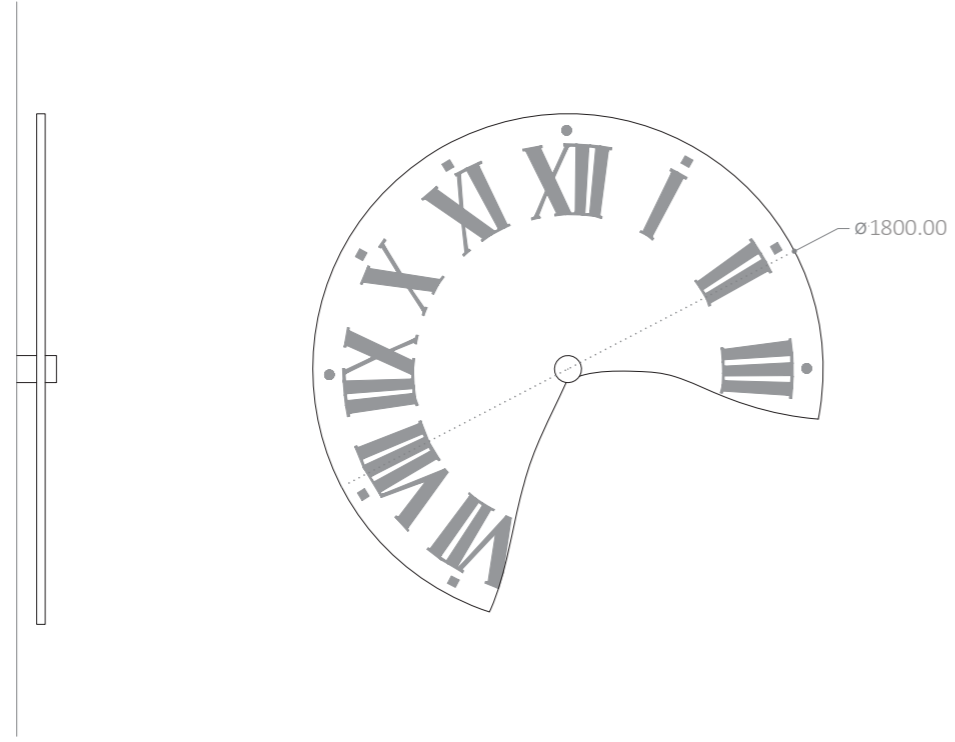
- 1 Picture of Utøya Island
- 1 Picture of Spontaneous
- 1 Picture of rose marches
- 1 Picture of trial

### VIDEOS

- 1 Film from survivors (25:26)
- 1 Surveillance Video (18:34)



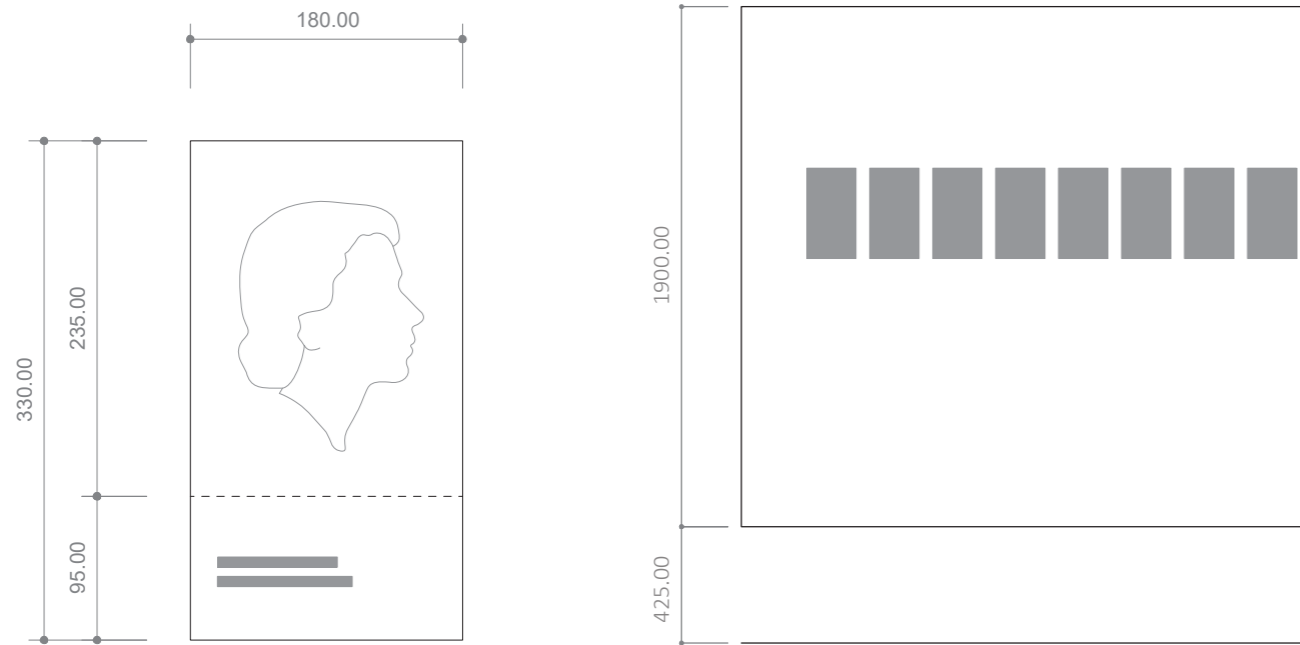
Clock



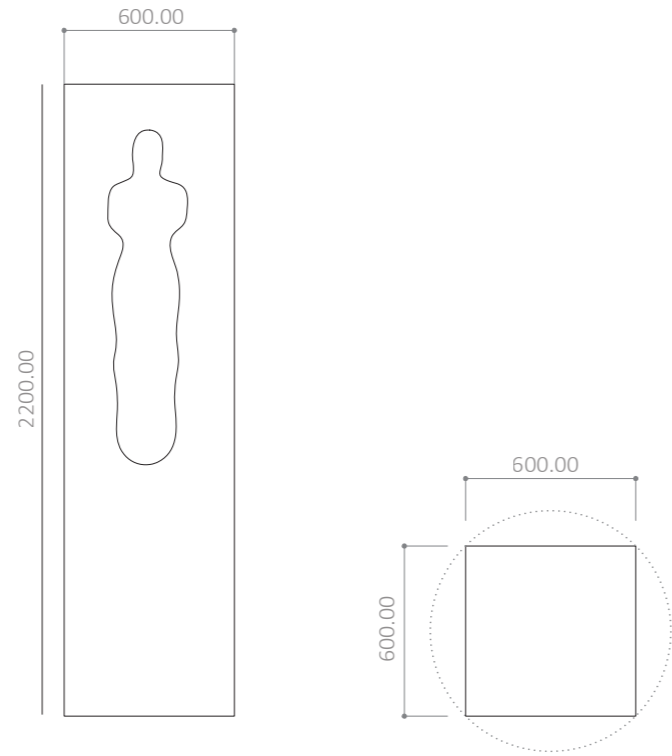
Car wreckage



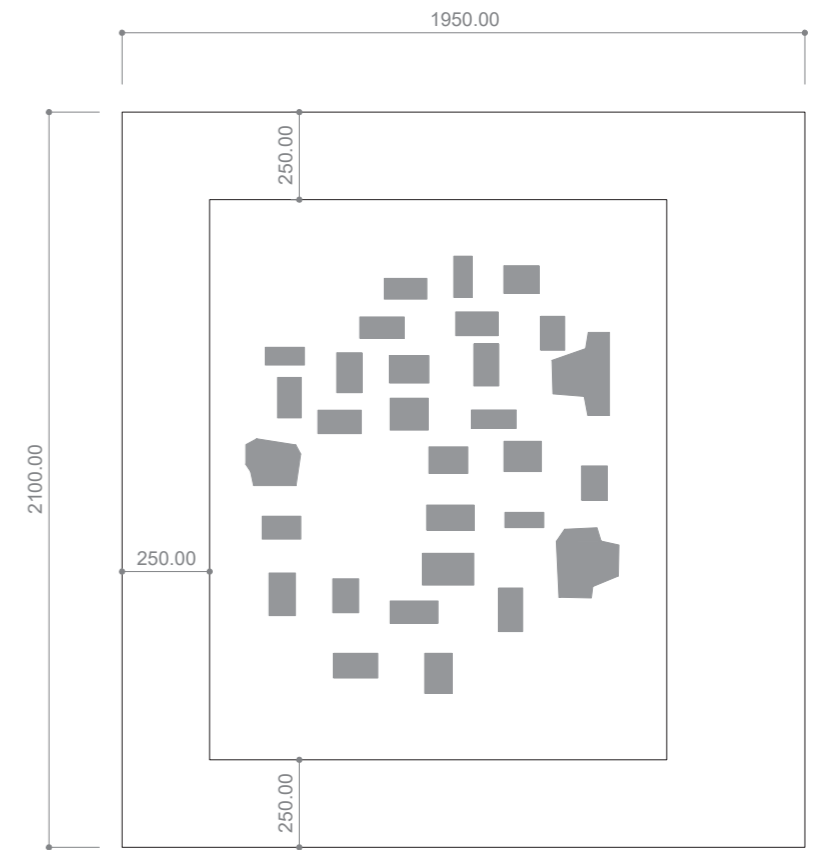
Portraits



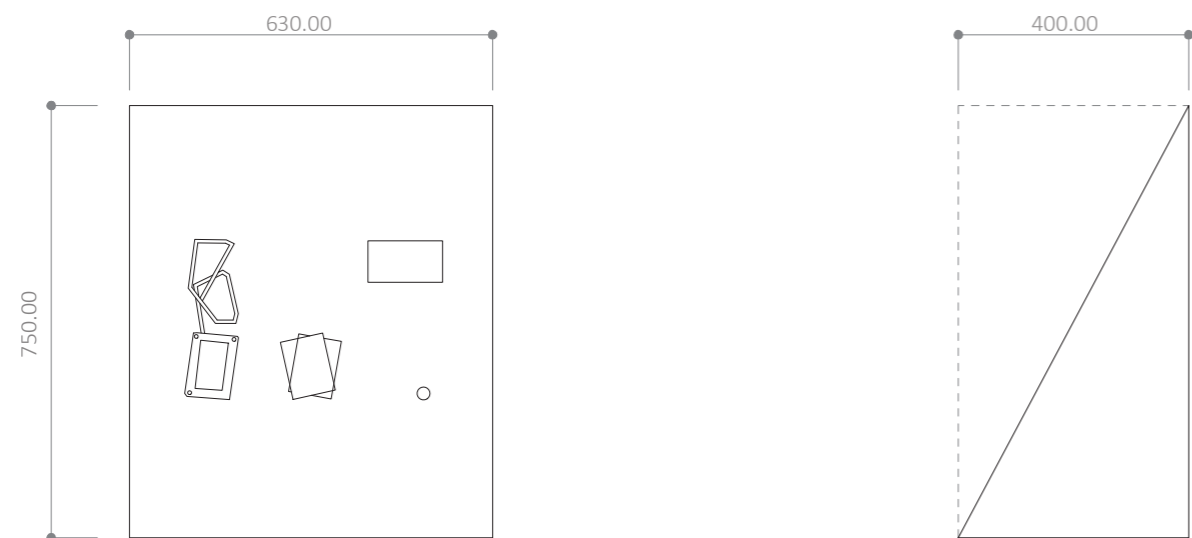
Sculpture designed afterwards



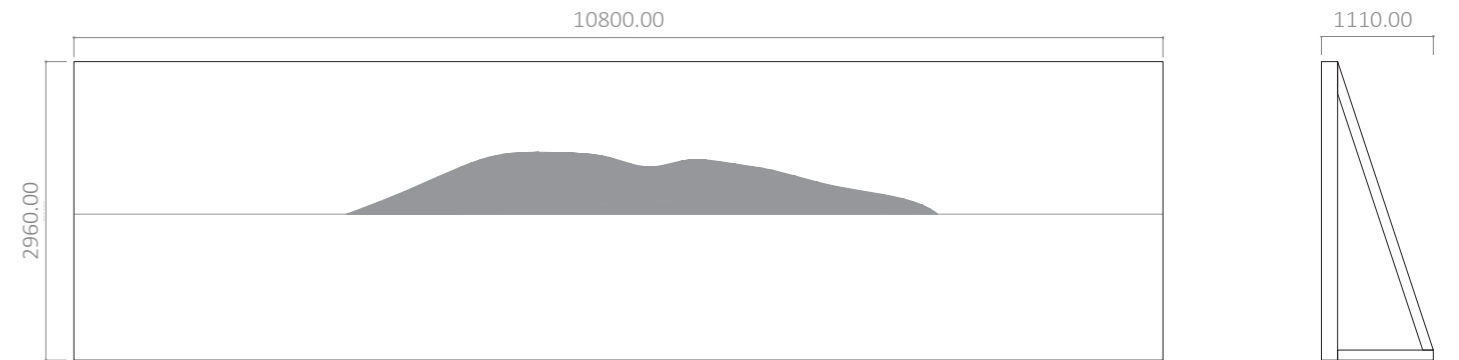
Digital recording items



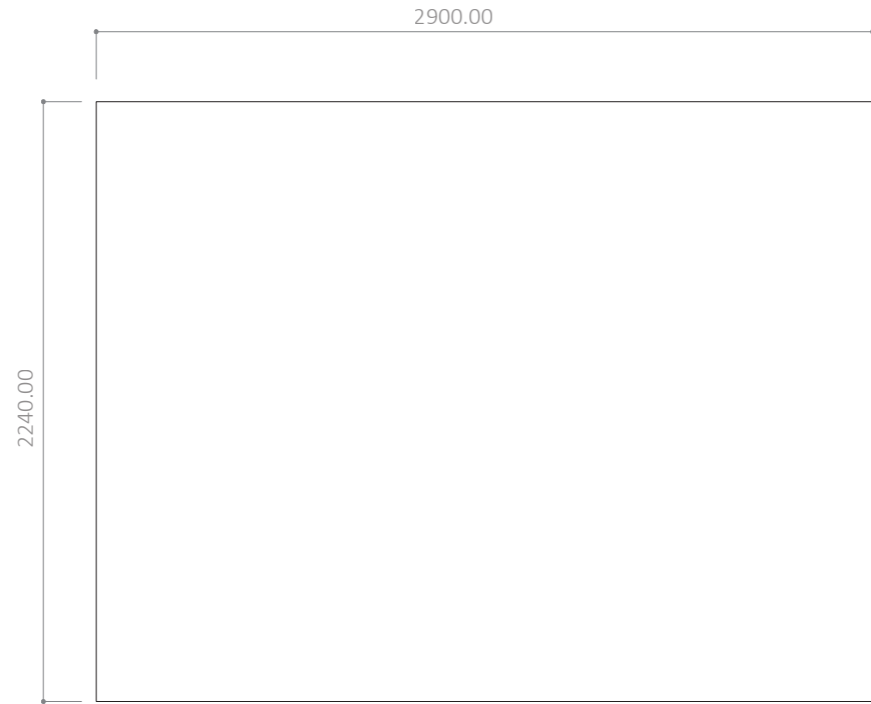
Items seized during the arrest



Picture of Utøya Island



Picture of Spontaneous



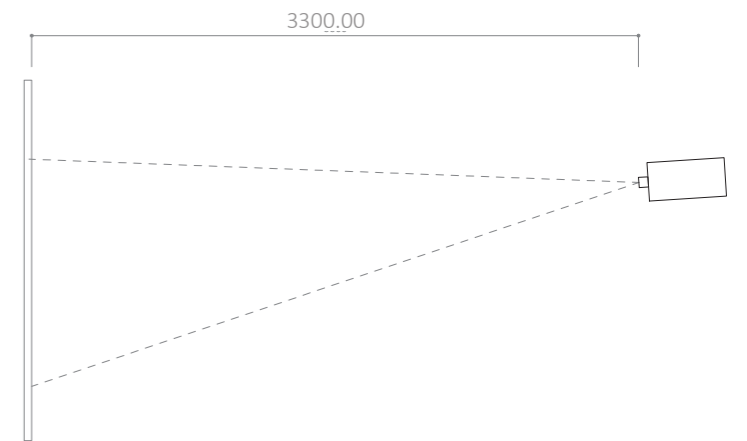
Picture of trial



Picture of rose marches

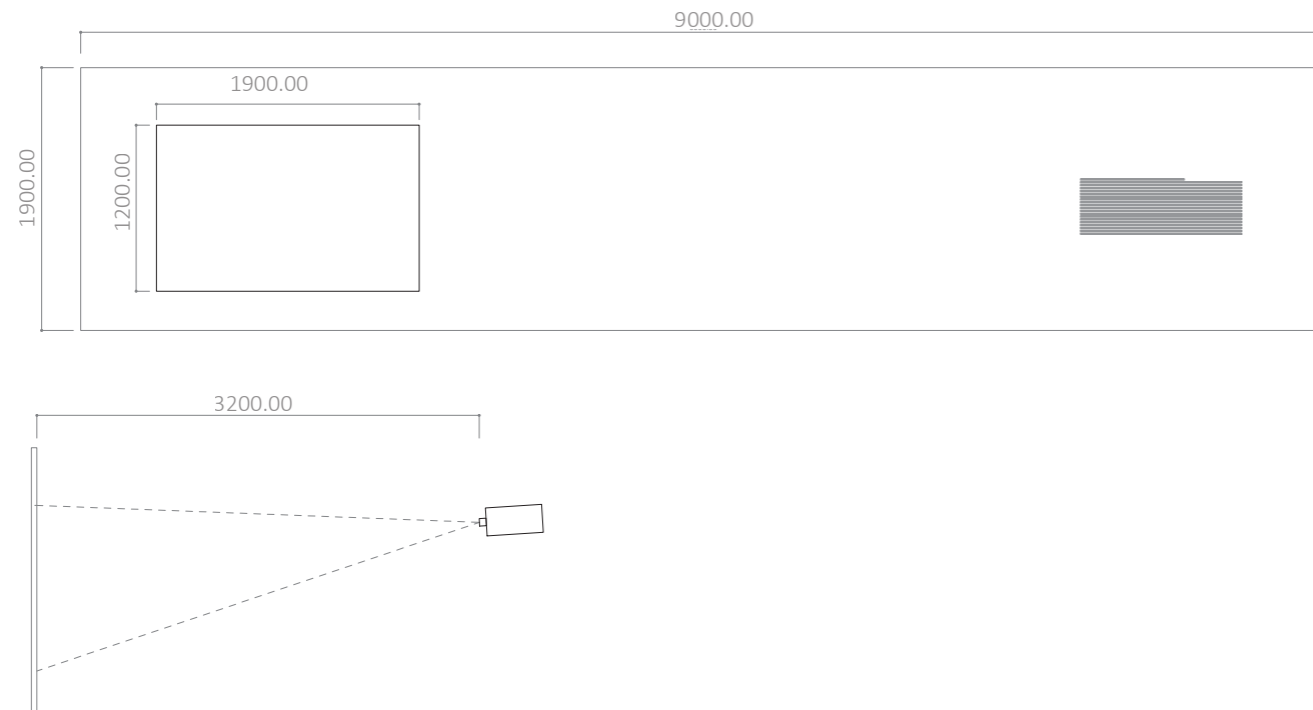


Film from survivors

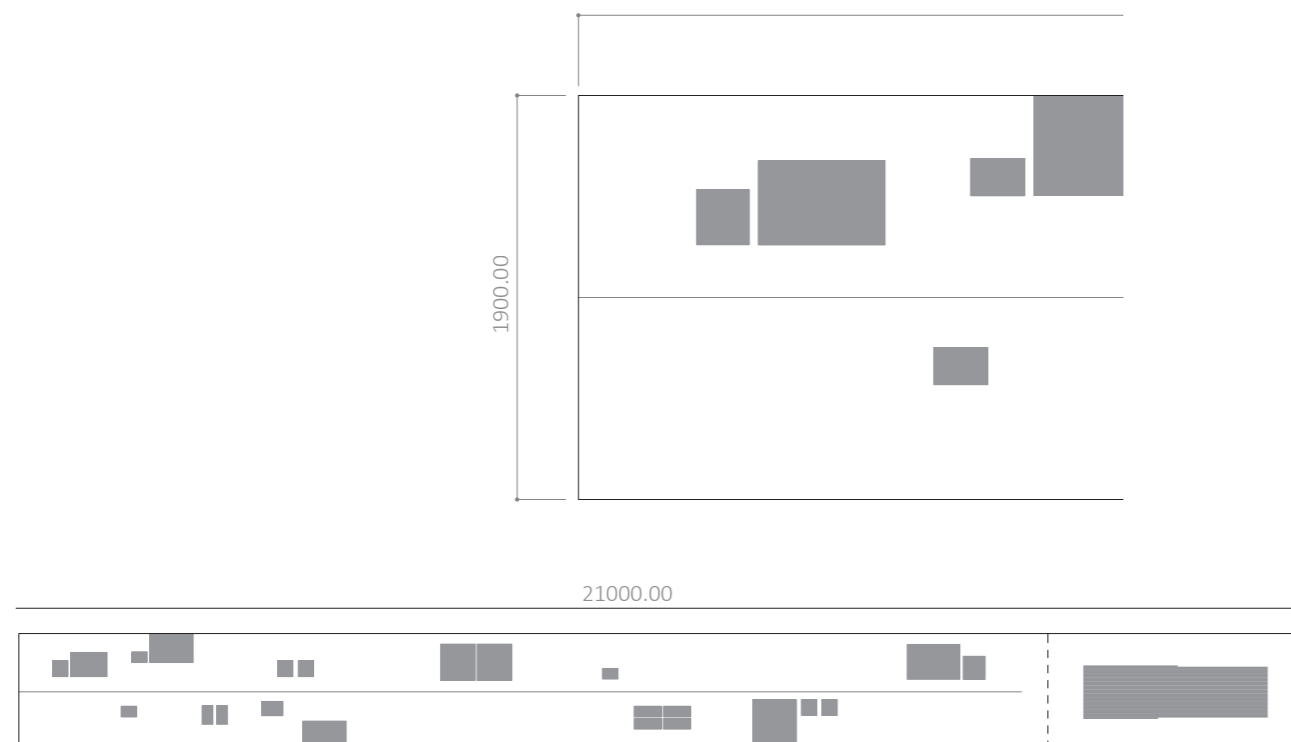


## VI FOCUS AND METHOD

### Surveillance Video



### Timeline



**Focus,** The special challenge of this project is focus on the creating work on the spatial atmosphere so the core argument is about how to use the spatial experience to catalyze changing of people' s thinking. In other words, as architects, how can we extract the power of introspection from the sorrowful event? How to show the facts more objectively to the future generation? The ultimate goal will be creating a building which convey the past pain to the driving force for maturity so that improve the public thinking of the future, from a historical perspective.

**Method,** By responding my interests, I plan to divide my design work in three phases from the urban strategy to the exploration of spatial experience. The first step will focus on the city level. I will use large-scale models to explore the relationship between the building and city. By using the method of massing studies to test various possibilities, the study work will be based on the 1:200 site model and the comparison work will be done in photo recording. At the meantime, I will work out a drafted list about the functions according to the result of the massing studies and requirement from the existing 22 Juli center. Throughout the studies, I will keep discussing the definition of my museum so that the outdoor space could begin to be conceptualized.

The second step will focus on the spatial level. I will start with a certain amount of cases studies to imagine the spatial atmosphere. According to the results, I will write a matrix of intent which can present the order of visiting sequences, the qualities of the atmosphere, the characteristics of experience and the positions of the exhibit. This matrix will be both the driving force and the constraint of my following design work. After that, the design work will move to painting work which I purpose to convert text into visual forms. Of course those paintings will be abstract, but some relevant spatial languages could be read. Then the model operations will zoom into 1:100 scale for exploring the structure in space and construction. At this stage, I will more concern in the sequence of internal spatial experience through the entire visiting route.

The third step will end up at the human level. I will explore the details of the furnishings, the light, the material, and the exhibitions in specific spaces, these I will be discussed in large-scale models, such scale in 1:50 or 1:20. Parallel to this, I will complete all drawings into detail levels with answering all practical questions about insulation and bearing transfer.

## VII RELEVANT EXAMPLES

### Brazilian Museum of Sculpture

Site: San Paulo, Brazil, 1995

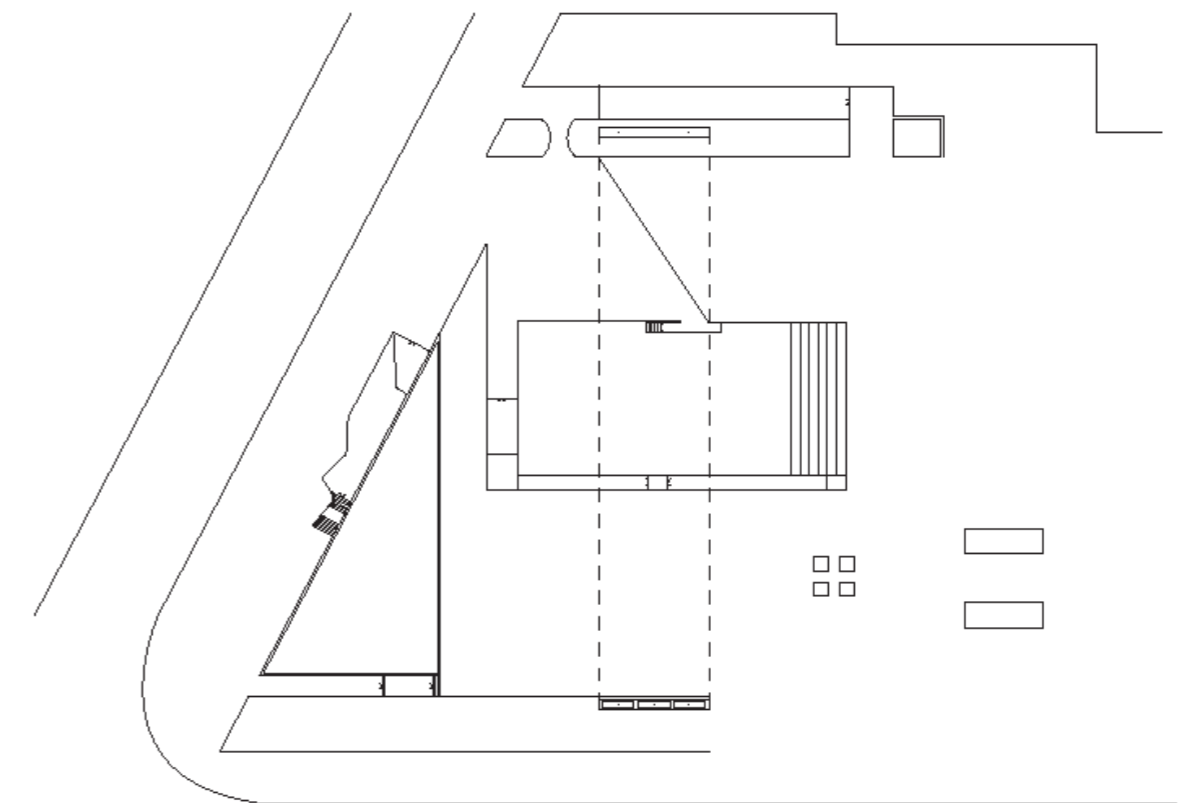
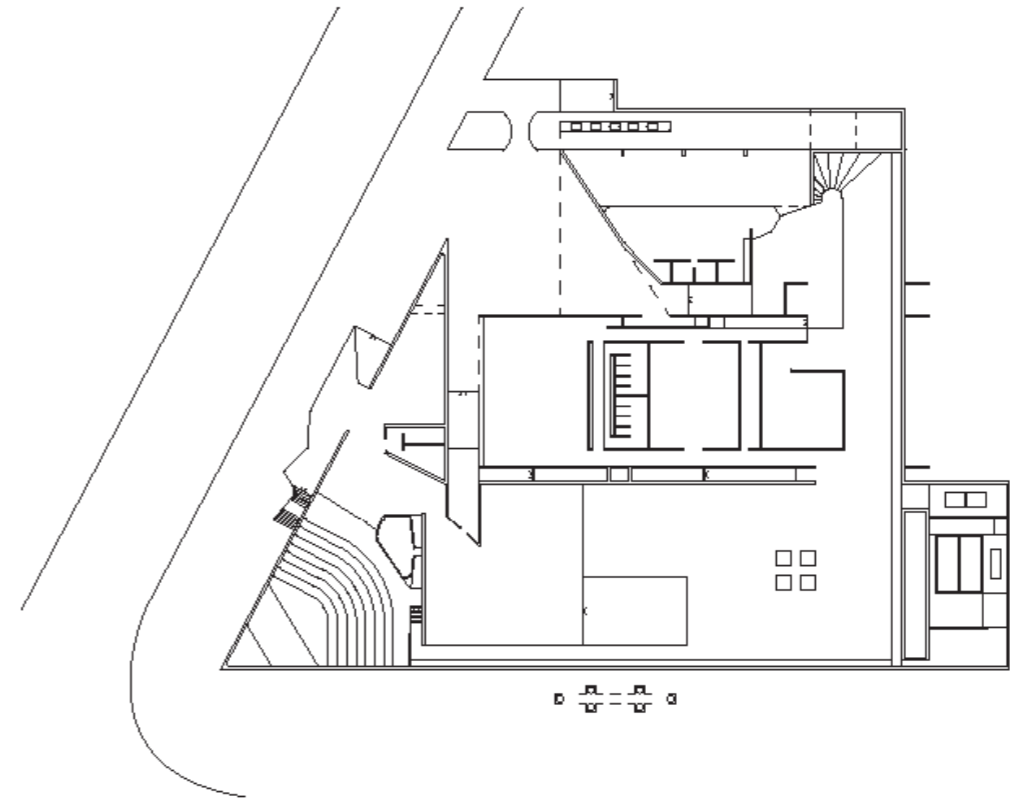
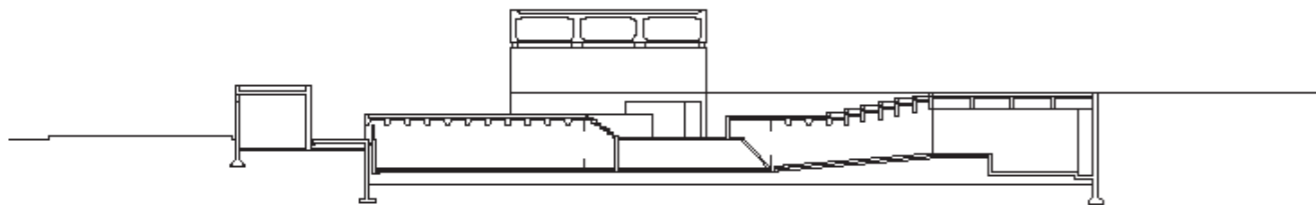
Architect: Paulo Mendes da Rocha

Area: 7000 m<sup>2</sup>



The functional program of the building is organized almost entirely underground so as to reorganize the topography of the site and to create walk-able horizontal planes at different levels: an open air gallery and gardens. A concrete beam spanning 60 meters draws a shadow orthogonal to the platforms, covering the stage and the entrance. The building has no fixed facade, but a public space putting in the relationship between the art collection and the city around it.

This is a very successful example of how could a good architecture offer the positive, encouraging effect by something that is included in the form itself, but that belongs more than to the form itself, it is really about the relationships that the form establishes through its presence. The reason why I choose this project is not only for the clever site strategy but also the publicity it embodied, the building also completed the salvation of the surrounding. This is a wisdom what I really yearn for design work at urban level.



## Chichu Art Museum

Site: Naoshima, Japan, 2004

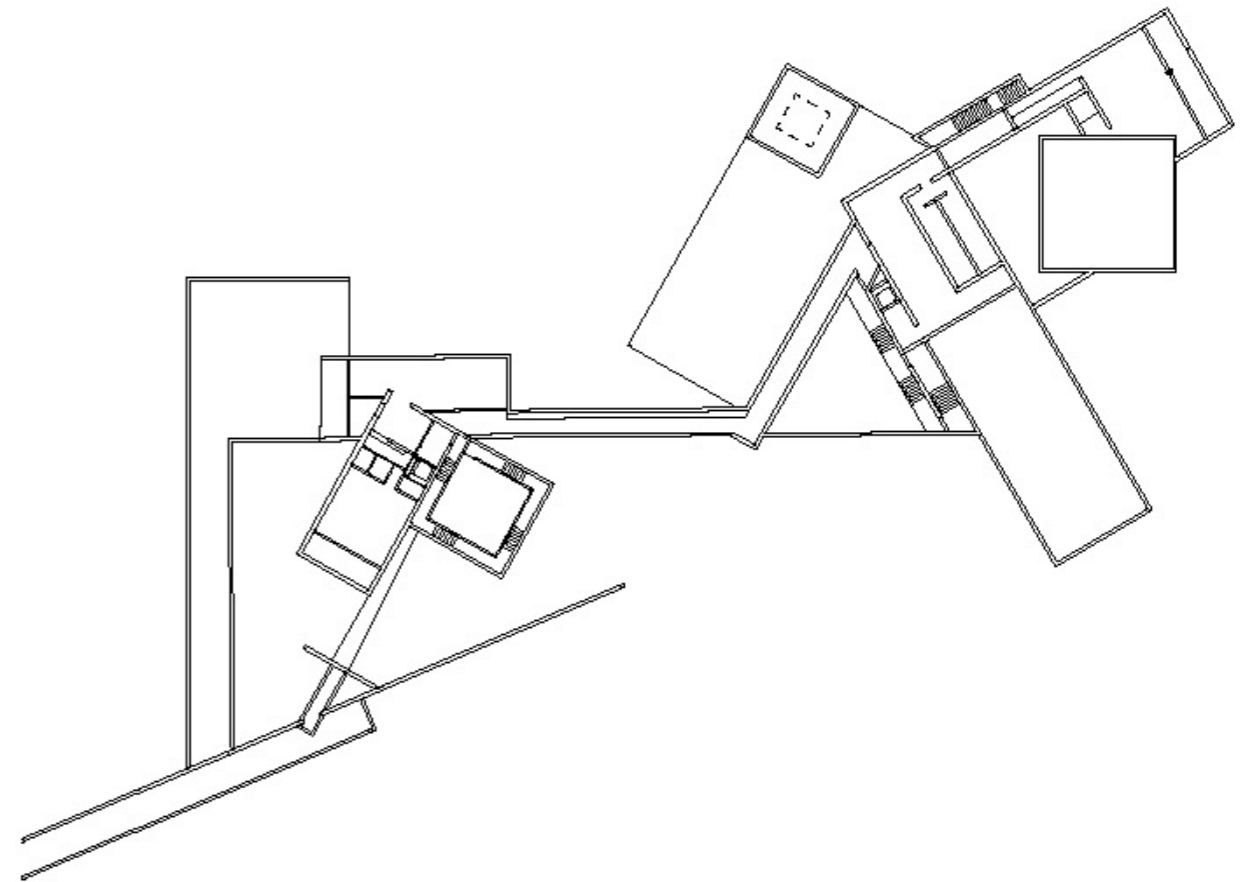
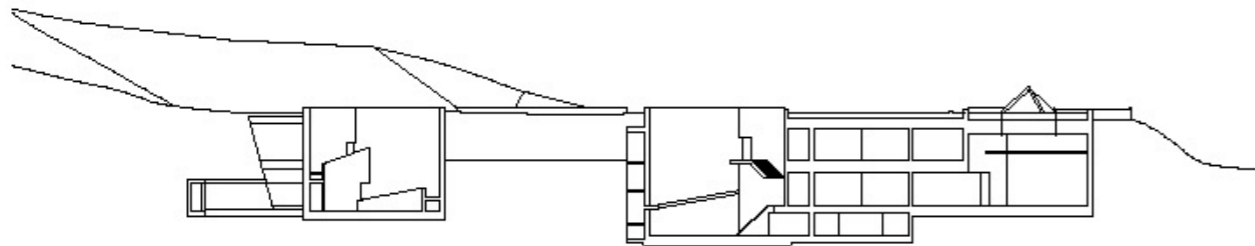
Architect: Tadao Ando

Area: 2573 m<sup>2</sup>



This is an unusual building which include the art pieces from the artist Claude Monet, James Turrell and Walter De Maria. To ensure that the building does not affect the beautiful scenery of Naoshima, most of the body are positioned under the ground of the island.

I chose this case because it directly responded to the core issues about the design of exhibition section. The architect chose abstract language to form the space, but the strong identification of geometry specifically highlights the beauty of the client it carries. Whether the client is nature or collections, architecture components can always help to expose their most touching moment. The spatial sequence alternates between those two qualities so that the dialogue only be switched among people and space, people and collection, people and place.



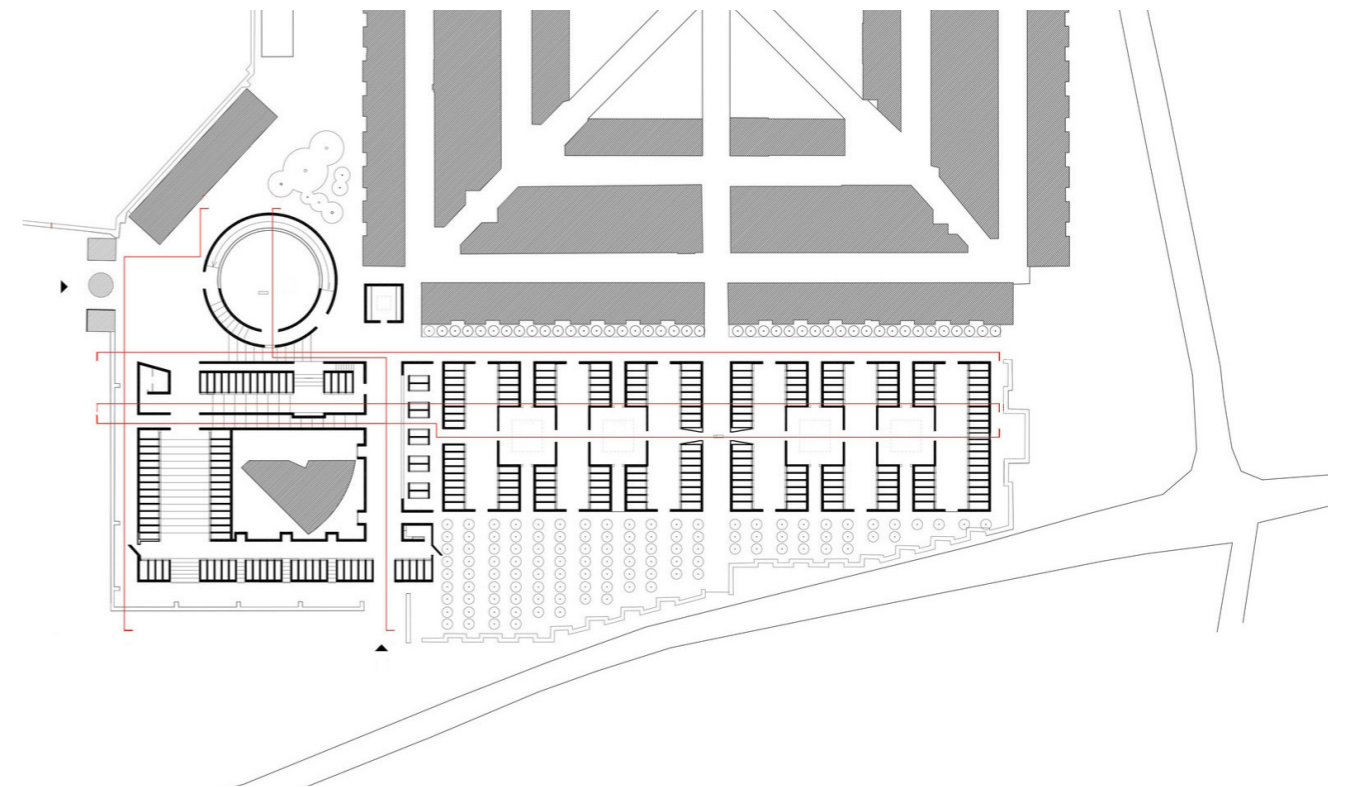
## Extension of Gubbio Cemetery

Site: Gubbio Perugia, Italy, 2011  
Architect: Andrea Dragoni + Francesco Pes  
Area: 1800 m<sup>2</sup>



The enlargement of the Gubbio cemetery is the result of studies of a new model of public building, it intends to redefine its meaning and centrality within the structure of the city. These spaces were inspired by James Turrell's Skyspaces and are designed to be enjoyable public areas, independently from the cemetery, offering an opportunity to pause and reflect. I chose this case because that I could clearly find the possibility of my project.

If we leave aside the original purpose of the building, it is entirely a public place that integrates spiritual space experiences and artistic exhibitions. These cubics "squares of silence" have opened ceilings that evoke windows opened to the sky. The sky thus framed opens the mind to the reign of the invisible, allowing sight and thought to abandon Mother Earth's gravity and acquire a more aerial and spiritual dimension. Beside of that, the atmosphere of these "Squares of silence" is made more suggestive by a series of permanent artistic installations that capture the changing effects of light and shadow from dawn to dusk.



## VIII WORK FORMAT

In this chapter, I will present a plan for what kind of material I want to submit for my diploma, which will come from the accumulation of daily work. In a purpose of presenting the final results, they will also describe the logic and clue of my thinking.

Matrix	1	To be read/described the intent and method
Urban Evolution Report	1	A summary of the recent public projects in Oslo city (new and relocation) and its catalytic effect.
Study Booklet	1	To present the study process and thinking clue
Site Model	1:200	To study siting, relationship to the city, massing of the built volumes and out door space.
Scheme Model	1:100	To study stucture, spatial organization and circulation
Structure Model	1:50	To study spatial form and proportions
Space Model	1:20	To study light, inventory and surfaces
Plans	1:100	To study the organization of program and circulation
Sections	1:100	To present the charactor and relationship from interior to exterior,
Details	1:50	To study materials, tectonic details
Illustrations	X	Digital Renderings or model photos to present the interior quality.

## IX WORK PLAN

### Schedule

15 Aug.	Start of diploma semester Conception <i>Context and narrative</i> <i>Site and the architectural body</i> <i>1:200</i>
12 Sep.	<b>First pin-up</b> Development <i>Spatial and material form</i> <i>Structure and function</i> <i>1:100</i>
17 Oct.	<b>Second pin-up</b> Cultivation <i>Close focus</i> <i>Atmosphere and details</i> <i>1:50</i>
14 Nov.	<b>Third pin-up</b> Finalization <i>Defining format</i> <i>Bringing it all together</i>
14 Dec.	<b>Deadline</b>



# Note

## CONTEXT

*Text:* *Eksplisjonen i Oslo sentrum 22. juli 2011*, Wikipedia, the free encyclopedia, July 23, 2011.  
*One of Us: The Story of a Massacre in Norway*, Åsne Seierstad, translated by Sarah Death Farrar, April 12, 2016.  
*A Norwegian Tragedy: Anders Behring Breivik and the Massacre on Utøya*, by Aage Borchgrevink, October 5, 2013.

*Image:* *Anders Breivik and the Rise of Islamophob*, by Sindre Bangstad, July 3, 2014  
*BBC News, In pictures: Norway attacks aftermath*, July 23, 2011

## RELEVANT EXAMPLES

*Text:* *Museu Brasileiro de Escultura (MuBE) / Paulo Mendes da Rocha*, by Robert Landon, Archdaily, November 1, 2013  
*Special Issue: Chichu Art Museum Tadao Ando*, by Farzam Kharvari, March 10, 2009  
*Extension of Gubbio Cemetery*, by Andrea Dragoni + Francesco Pes, Archdaily, December 27, 2013

*Image:* *Important Buildings of the last 21 years (2012-1992)*, A personal selection by students with Raphael Zuber, March 3, 2013