



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

## DIPLOMA PROGRAM FALL 2017

Diploma candidate: Nina Helene Gjersøe

Institute: FTH

Main supervisor: Beate Marie Hølmebakk

Second supervisor:

External supervisor:

Company cooperation:

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Title of project: Ceremony Building

# The Diploma Program

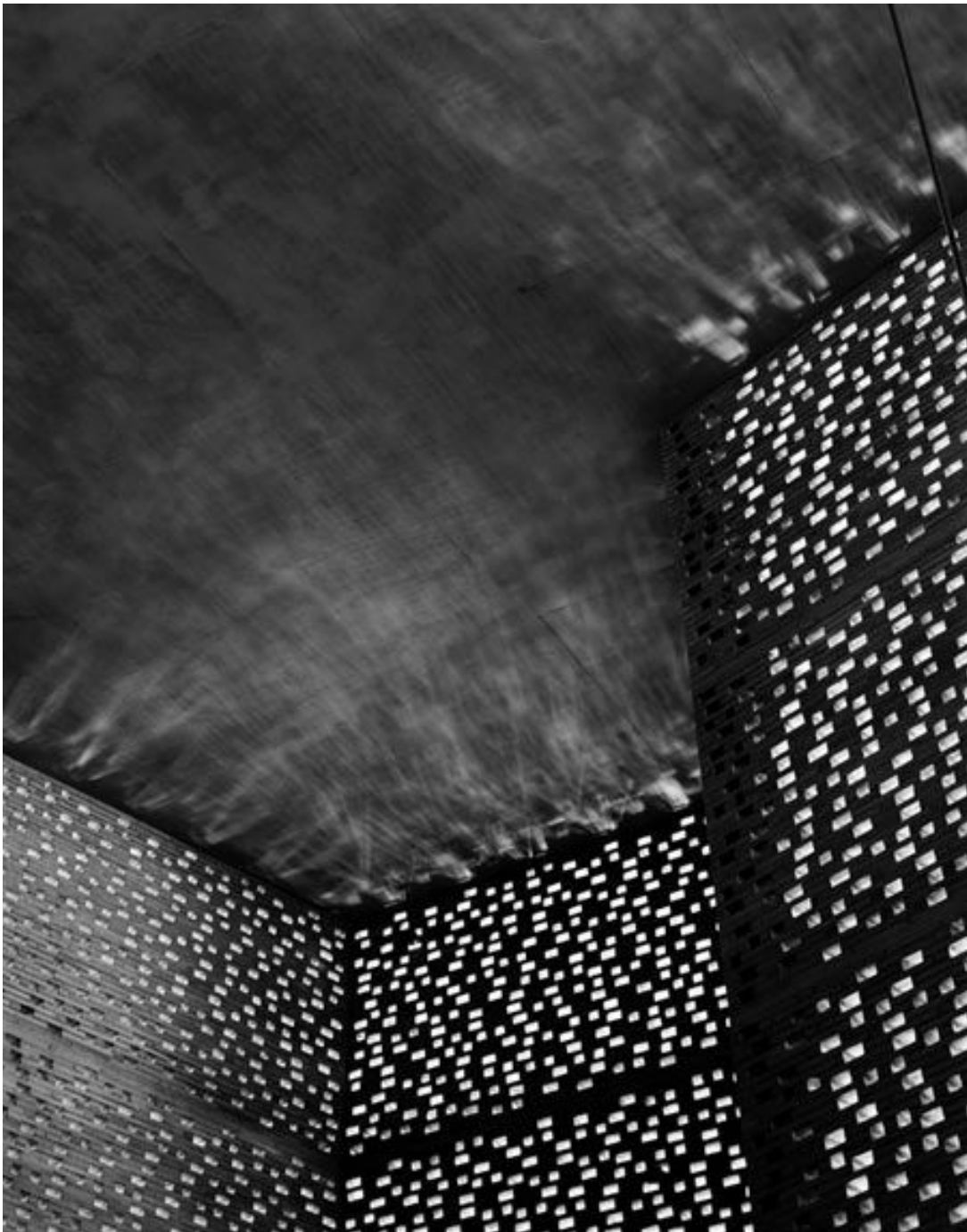
Nina Helene Gjersøe

## 1. Synopsis

Title: Ceremony building

Summary: This Diploma Program is constructed as a governing framework for the design and development of a small building, with a space dedicated to spiritually open ceremonial rites of passage.

Supervisor: Beate Marie Hølmebakk



Zumthor, Columba Art Museum

## 2. Field of interest

My goal for this Diploma Program is to design a beautiful building, with its intended function underscoring the details. In my opinion, the beauty of a building lies in its ability to serve the needs and demands of its intended function, and in the careful consideration of detail. For this project, the intended function is that of a ceremonial space. 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.

Throughout this process, I will test and evaluate different design solutions that can serve this specific function of underscoring a ceremony. The design must reflect the formality, and the ephemeral and momentous feel of transition in these various rites of passage. I will work with spatial sequences, spatial qualities, the tactility in materials and construction. I will also examine the effect of the open spaces and crevices in the building body and how light enters the building and the effect of this lighting.

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. For example, imagine yourself sitting on a bench, reading a book. The bench is placed on a layer of gravel next to a tree. Then you hear someone walking on the gravel, and you look up to see who it is. Your focus has shifted from the book to your surroundings. Sounds can catch your attention and capture your attention. 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.

### 3. Focus and method in the diploma process

I want to get straight to it from day one. My tools will be quick sketching, to follow, examine, and document ideas during the process. To study spatial qualities and make convincing rooms I will make models and take model photos. This approach I believe will be useful to investigate the space's form and proportions, of light sources and material properties: texture, surface, color, etc. To document my process and diploma development I will use two different sketchbooks; one for sketches and one for notes.

The governing premises for my diploma project are A) the site, B) the size of the building and C) using brick as the main material:

A) I will study the site and its surroundings to find the best way to integrate the building in the area.

B) I will focus on the events and materiality in a small space, with a total size of the building of approximately 400 m<sup>2</sup>.

C) The brick holds the tactile qualities I'm looking for and is closely relatable in a highly sensory way. Without even seeing it, you can hold it in your hands and instantly understand its logic. It has a certain weight and tactility and its surface differs from its edges: it can be rough or it can be glanced. It will be especially exciting for me because I have never worked with brick as the main material before.

### 4. Outline category of project

The ceremony building contains following rooms:

Entrance

Wardrobe

Preparation room for the person holding the ceremony

Preparation room for the main persons

Ceremony room with seating for approximately 100 people

Storage for chairs and props

Toilets (women's, men's, HC, nursing room).

Maintenance room

Exit?

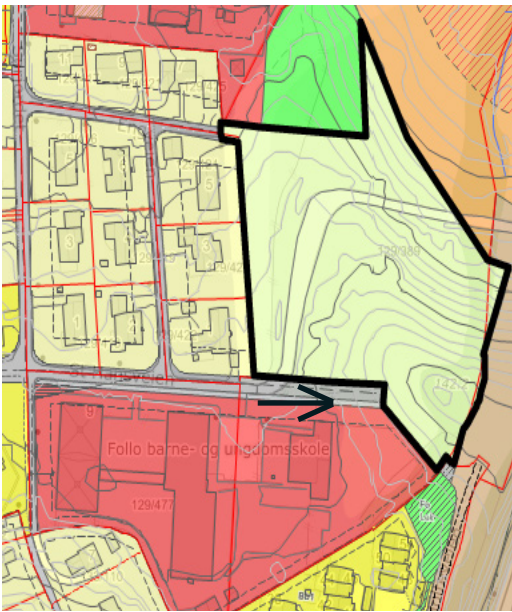
Outdoor area

Small parking area

## 5. The project's relation to reality

This project is not a real architectural assignment, but my aim is to make it architecturally plausible. Thereby, it must have a certain credibility as a project which potentially could be realized.

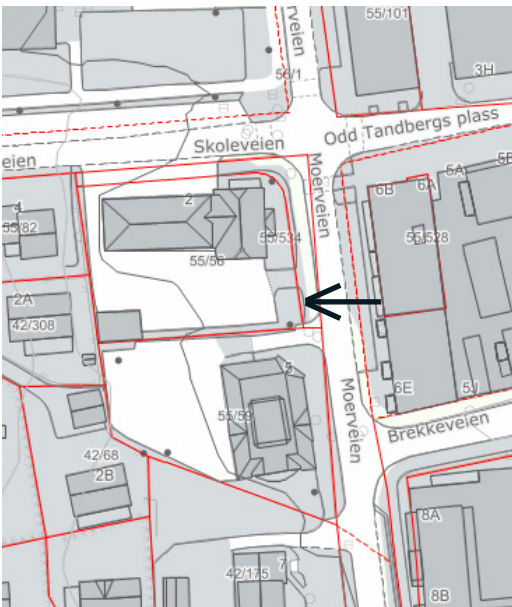
I am looking for a site which is close to home for the inhabitants of the municipality the project is located in, and which has rural qualities. It should be in relatively close approximation to the center of the municipality. The site choose will not be on a beautiful mountaintop or by a peaceful lake, but in a suburban area surrounded by villas, townhouses, and backyards where people live their everyday lives. After looking at different sites, I have narrowed it down til two options:



Ski municipality, in the end of St. Hans veien. Qualities: close to city center. Small hill and a lot of view to the sky. Challenge: not urban.

**Or:**

Ås municipality, Moerveien 5. Qualities: Urban site. Challenges: Small site located behind other buildings, with very narrow connection to the street.



## 6. Material to be delivered

Situation plan 1:1000  
Situation model 1:400  
Plan and sections 1:100  
Model 1:50  
Details 1:10  
Illustrations  
Project description

## 7. Relevant examples of similar work

References I will study and learn from, in alphabetic order:

Abbeyknockmoy Cistercian Monastery. Ireland 12th century

Byggforsk.no

Byggitegl.no

Celsing, Johan. Nya Krematoriet - Skogskyrkogården. Stockholm 2014.

Celsing, Peter. Härlanda Church. Gothenburg 1959. Almtuna Church. Uppsala 1959 and St. Thomas Church. Vällingby, Stockholm 1960

Fehn, Sverre. Brick House. Bærum 1987

Hølmebakk, Carl-Viggo. Bårehus ved Asker Krematorium. Asker 1999-2000.

Lewerentz, Sigurd. Sankt Petri kirke. Klippan 1962-66.

Mur+Betong Magazine

Udzon, Jørn. Bagsværk Church. Copenhagen 1976.

Wienerberger.no

## 8. Witness of the works context

<https://human.no/politikk-og-debatt/livssynsapne-seremonirom/>

Population survey from 2016: 63 % of the population believes that the municipality should offer spiritually open ceremony rooms.

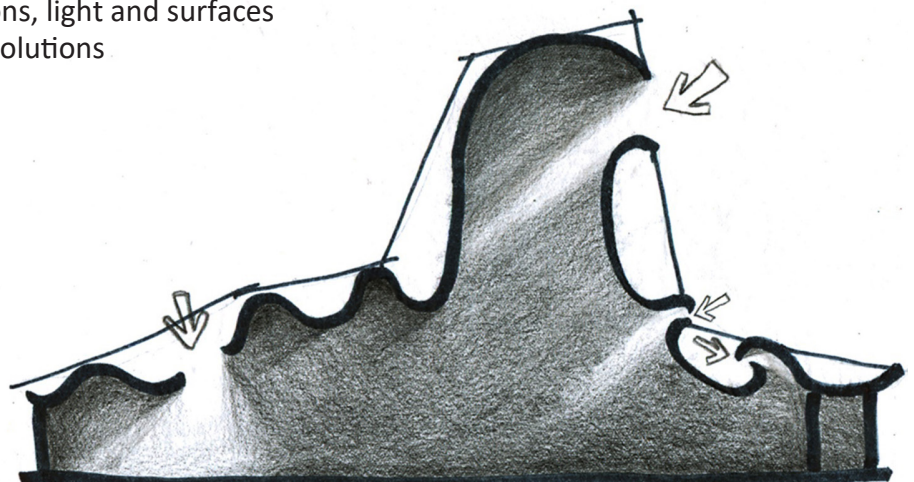
## 9. Work format:

1:1000 to study siting, relationship to the city and outdoor space.

1:400 to study structure, spatial organization and circulation

1:100 to study spatial form, proportions, light and surfaces

1:20 to study materials and tectonic solutions



Udzon, Bagsværk Church.

## 10. Work plan

Week plan	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Where	School	school	school	school	school	home
When	8:30-16	8:30-16	8:30-16	8:30-16	8:30-16	9-13
What	Model/sketching	Model/sketching	Model/sketching	Model/sketching	computer work/ research	computer work

Semester plan	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1. week 33 14-20/8			Information meeting. Find my place	Bricks 1:10	Bricks 1:10	Study references
2. week 34 21-27/8	Situation plan	Situation plan	Situation model	Situation model	Situation model	describe a typical ceremony
3. week 35 28/8-3/9	concept model and sketching				Diagram of spatial qualities	dokumentation of start-up phase
4. week 36 4-10/9	study siting, relationship to the city and outdoor space					
5. week 37 11-17/9	study structure, spatial organization and circulation					
6. week 38 18-24/9	Model 1:200	Write short project description	A*	adjustments/ sketching	plan 1:100	plan 1:100
7. week 39 25/9-1/10	study spatial form, proportions, light and surfaces					
8. week 40 2-8/10	Plans					
9. week 41 9-15/10						
10. week 42 16-22/10			B*			
11. week 43 23-29/10						
12. week 44 30/10-5/11						
13. week 45 6-12/11						
14. week 46 13-19/11	Sections				Deadline for changes in diploma program	
15. week 47 20-26/11	model					
16. week 48 27/11-3/12	model C*					
17. week 49 4-10/12	drawings					
18. week 50 11-17/12	printing			LAST DAY	D*	

\*Goals for delivered material described under.



### **A) First Pin-Up**

Short description of my project

Short text explaining a specific ceremony from start to end.

Situation plan 1:1000

Situation model with my project inserted 1:500

Section 1:500

Sketches

### **B) Second Pin-Up**

The rules /logic of the building are set and it's ready to draw out.

(I must have achieved the same as I did for Easter in the Chillida Exhibition).

Massing of volume and circulation

Sections 1:100

Plans 1:100

Illustration of the ceremony room

Drawing of architectural detail

### **C) Third Pin-Up**

InDesign document containing:

Field of interest and references

A typical ceremony

The project's relation to reality

1:500 Situation plan

1:100 Plan and sections

1:5 Drawing of architectural detail

Illustrations (model photos)

### **D) Deadline diploma**

Project description

1:1000 Situation plan

1:400 Situation model with my project inserted

1:100 Plan and sections

1:50 Model

1:5 Detail

Illustrations (model photos) of interior and facade

Sketch models

Sketchbooks

### **Start of January**

Test of presentations

### **Early January**

Diploma reviews