

WELCOME TO DRAMMEN!

diploma spring 2023
the oslo school of architecture and design

Gustav Louis Bjørhus Askhaven
supervised by **Lone Sjøli**

binder 2



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The Oslo School of Architecture and Design
Institute of Architecture
Disciplinary group: Building Art

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ORGANISATION OF THE BINDER

Binder 2 contains process material of the diploma *WELCOME TO DRAMMEN!*
For the final project, see Binder 1. The binder is divided into three chapters:

CHAPTER I gives a short look into parts of the pre-diploma created in the autumn of 2022, which is the base upon which the diploma is built.

CHAPTER II documents the weekly process of the diploma semester through a combination of photos, drawings, sketches, models, and diary entries. This chapter presents a selection of all the produced material in order to tell the story of how the project came to be.

However, collections of the diary entries, site photos, and model explorations were intended to be produced as separate books from the outset. **CHAPTER III** presents these books in three appendices. They will be found as printed books in the diploma exhibition.

Enjoy the reading!

CHAPTER I

PRE-DIPLOMA EXCERPTS

BACKGROUND

This pre diploma circles around themes of inaccessibility, urban diversity and infrastructure. What are the spaces in our cities that most of us cannot (or do not) access, and what do they mean for the community inside and outside of them?

These are themes I have previously worked with during my studies at AHO. From designing a bath house for prisoners and a community building for car fanatics, both occupying central lots in Oslo, to working with an island in Venice completely closed off to the public, the inaccessible space, and the value it can offer the city as a whole, has interested me.

For my pre diploma, I wished to continue the investigation, and to combine it with another interest of mine: infrastructure. Often, inaccessible spaces occur in relation to public or private infrastructure, e.g. freight terminals, electric substations or ports. In my view, such spaces are often undervalued and their importance overlooked when discussing the city. Here, I am not talking about the economy and work that these spaces bring, which are highly valued, but non-economic values, like the role such infrastructure can play in the identity and image of a city.

Using photography, I have therefore researched ports and their relationship to the cities which they serve. After some thought, I decided to work with a the port of Drammen. In Drammen, as in several Norwegian cities, the port has historically been an important part of the city's development, and is today a high-tec, internationally connected and inaccessible space right in the middle of the town. It is also constantly expanding and being reorganised, providing an exiting starting point for a diploma thesis.



From a previous semester: the bingo hall is an inaccessible space for most.

PORT OF DRAMMEN IN NUMBERS

WORKERS:

2300 full-time equivalents related to the port.

62 businesses related to the port.

1000 workers/day on Holmen.

REVENUE/TAX:

Revenue: 5 billion NOK (2019).

Tax revenue: 222 million NOK (2019).

AREA:

(ISPS = International Ship and Port Facility Security. The area owned by The Port of Drammen, subject to entry restrictions.)

Total area Holmen: 70 ha.

ISPS Holmen: 40 ha.

Future Holmen: 82 ha.

Future ISPS Holmen: 52 ha.

Expansion by means of landfill.

RAIL CONNECTION:

5 loading tracks for car trains.

2 loading tracks for container trains.

Future: 4 loading tracks for container trains.



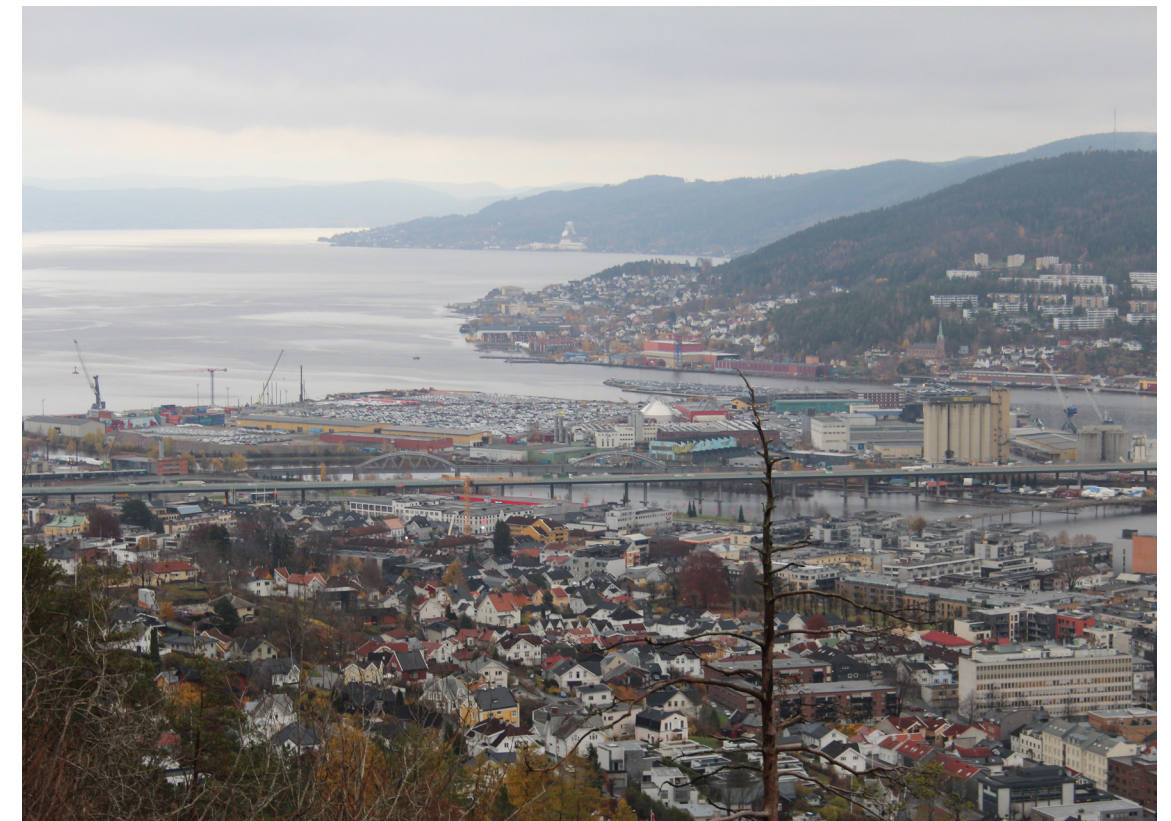
Stored cars take up a lot of space at Holmen.

HISTORY

The Port of Drammen has been an important part of the city since the 1300s, when it was a major export port for timber. From the 1500s the export grew significantly, especially to the Netherlands. In the 1800s, several other factories related to timber, such as paper mills, developed along the Drammen river and used the port to ship out their goods.

In 1963, the single biggest timber-related factory along the river, Follum Fabrikker, stopped using the Port of Drammen and moved their business to Oslo. This coincided with the end to rationing of private cars in Norway, as well as the first road connection to Holmen via Holmenbrua (Holmen Bridge) the following year.

The Port of Drammen saw this as an opportunity to shift their focus from timber export to the completely new market for car import, and the port soon became the main entry point to Norway for imported cars. At the same time, Norsk Kabelfabrik (Norwegian Cable Factory) built a new production hall at Holmen, made possible in part by the new road connection.



The port of Drammen lies close to the centre of the city.

CRANES

There are four cranes on Holmen:

Odin and Frigg in the northeast (Kattegatkaia), two mobile cranes that can drive around on rubber wheels. They have a lifting capacity of 104 (O) and 144 (F) metric tonnes.

Pernille and Thorbjørn in the south (Holmen syd), two portal cranes on rails, with lifting capacity 23 (P) and 50 (T) metric tonnes.

The cranes are visible and recognisable elements of the port, both from inside the ISPS area and from certain parts of the city.



The cranes are visible from parts of the city.

STRATEGY

The project has two main goals:

- i. Observing and documenting the Port of Drammen through photography, writing and drawing (the diary)
- ii. Designing a new entry to the port (the architectural project)

The two parts will naturally influence each other, but at the same time represent two different ways of dealing with a place and have a certain amount of autonomy.

i. the diary

Through regular site visits, I will continue to photograph the Port of Drammen and Holmen. The architecture, the work, the people, the processes. This will be accompanied by written reflections and drawings/sketches.

ii. the architectural project

The goal is to be able to get the project to a high level of architectural specificity and detailing. Therefore I will have finished much of the mapping and research before the start of the diploma semester, using the diploma semester itself to work with iterations of the architectural proposal.

MANIFESTO

We live in a society which revolves around import and export over long distances and over-consumption. While I acknowledge the problematic aspects of this current economic system and its consequences for our climate and future, the diploma does not set out to provide an alternative to this, but rather to appreciate the architectural potential which lies within the spaces necessary to make this system, upon which most of us rely, possible.

As of now, the system is omnipresent whether we like it or not. This approach, of highlighting and giving increased value to such spaces, could make this system more visible to the general public, and in turn make us all more aware of the processes and human work which go on to facilitate our current way of living.

The diploma will not

seek to fundamentally change these systems.

The diploma will

acknowledge the present necessity of these systems and spaces.

acknowledge the work being done there.

appreciate the beauty found there.

make these spaces more visible.

give these spaces more value.

improve the everyday life of the people working in these spaces.

seek an increased contact between these spaces and their surrounding area and inhabitants.

be self-critical and acknowledge the limits of its own approach.

CHAPTER II
WEEKLY PROCESS

week 1

16.01.23 - 22.01.23

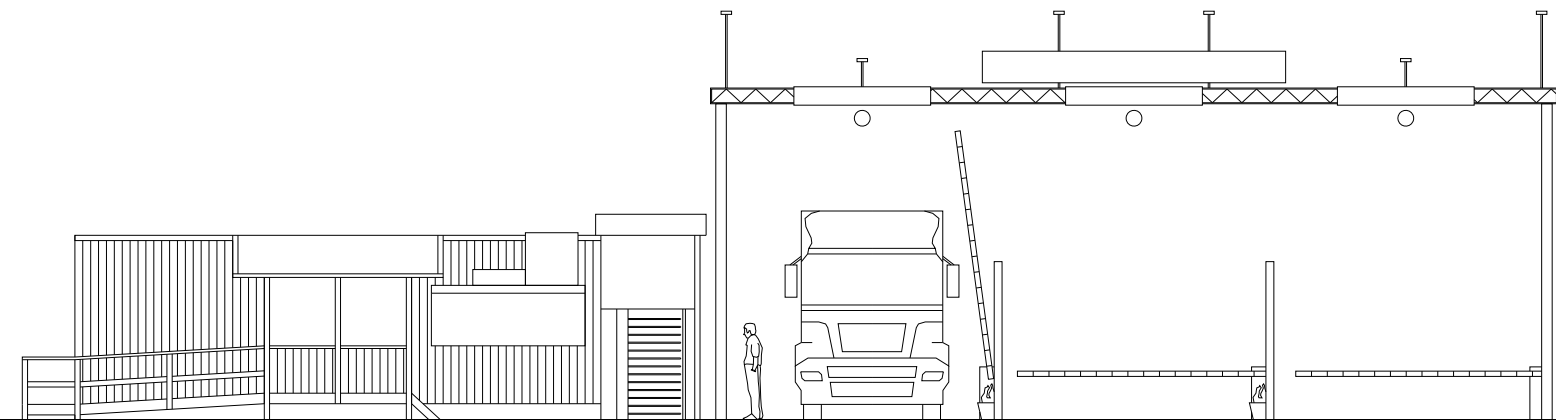
PRAGMATISM, FUNCTIONALITY, DIRECTNESS

The first day of the diploma. How to begin the process of creating a new portal to the port of Drammen at Holmen? I have started by drawing up the existing portal and guard house. It has a simplicity which I find charming and a pragmatism which I sense is present in many of the structures at Holmen - it is the way it is because of the function it serves. There is not much more to it.

A simple metal beam rests on two metal columns forming the portal itself. Beneath it are three gates that can be opened to let traffic through. Four signs mounted on the beam, one big and three smaller, tell the people coming here that this is the Port of Drammen, and which gates should be used by visitors, people with admission cards, and for exit.

Next to the portal sits a humble wooden building, almost a shack, bearing resemblance to a temporary structure often found in Norwegian schools, for example. The building houses a guard house, and I presume a toilet, wardrobe, and possibly a small flexible room for the guard on duty. The guard house has windows looking onto the portal, and in between the guard and the portal, a small entry and exit for people on foot is placed. The parking lot connected to the entry lies on the outside of the portal.

I enjoy the simplicity and directness of the existing structure - it is very obvious why things are as they are, and they seem to work fine. However, I would like to introduce more architectural intention and refinement. I think this place deserves it.



Elevation and photograph of the current main entry.

MONUMENTS, COLOUR, DOMESTICITY, REPETITION

Looking at photos I have taken at Holmen I start to reflect more about what the qualities of this place are. It strikes me now that the place is very colourful, with large buildings coloured in various shades of yellow, green, blue, red. Moving around on the map and through the photos these buildings serve as clear visual markers of different places on the island. Holmen is quite playful in its appearance.

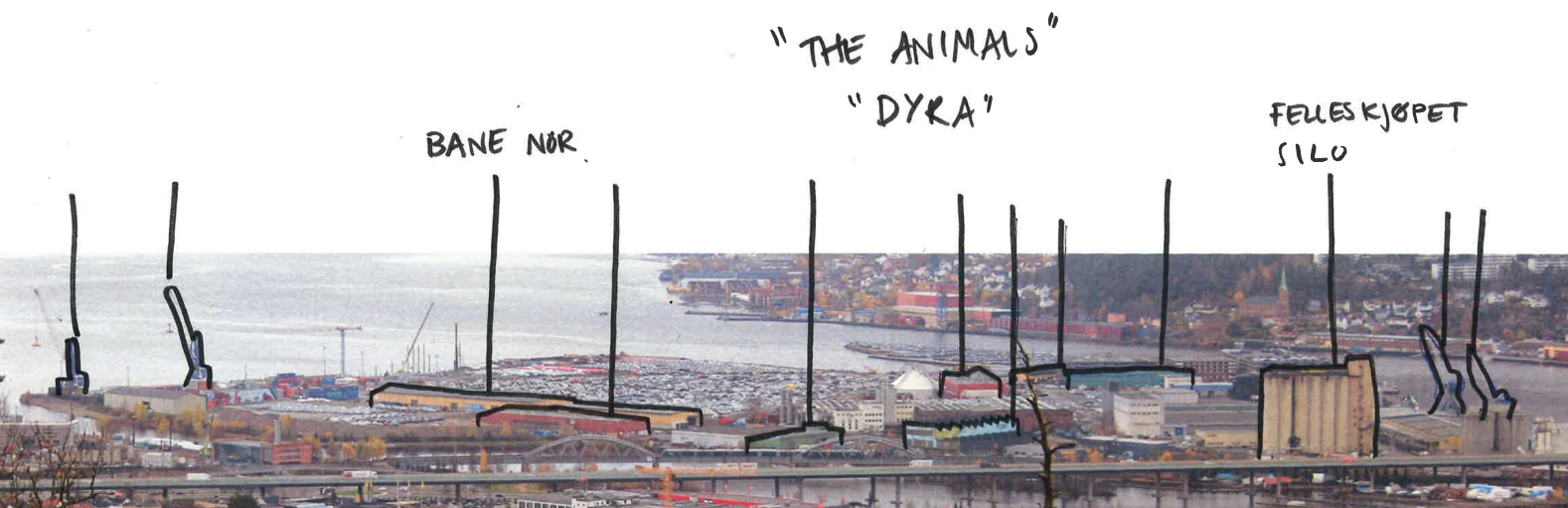
From certain angles these large buildings also stand out as individual monuments - they are huge and appear detached or maybe rather independent from their surroundings, creating a skyline of a very urban character. In this way I think Holmen can be seen as a collection of monumental buildings, each serving a specified purpose, often with different appearances from each other, but tied together by their dependence on the activity at the port.

In contrast to this are buildings of a completely different character - small, simple, and domestic in scale. Take for example the guard house adjacent to the entrance gate, or the small gas station on the western part of the island. Together with the more monumental, colourful buildings they create tension as I walk through the place (physically as well as digitally) - tension of scale, tension of use, tension of accessibility, tension of familiarity.

A striking quality at Holmen: stacking and repetition. This is heavily tied to the function of the port. Everywhere you look cars are parked, timber and cable drums are stacked and lined up, constructive elements are repeated, all in a rational and pragmatic manner. This stacking and repetition is a result of the activity in the place, but also in some ways a feature which defines the experience of it.

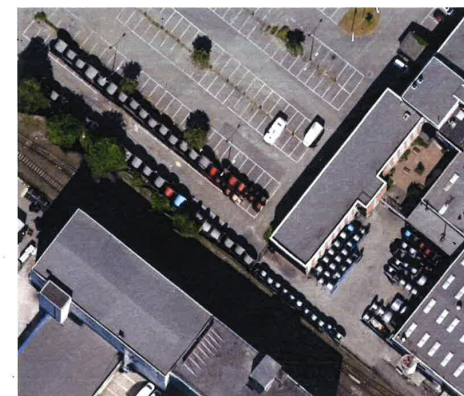


DOMESTIC ELEMENTS
DOMESTIC SCALE



LARGE VOLUMES
USE OF COLOURS
RECOGNITION - MARKERS IN INTERNAL LANDSCAPE

Identifying the different building types of the site.



STACKED
CABLE DRUMS



PARKED CARS



STACKED TIMBER

Stacking and repetition are common sights.

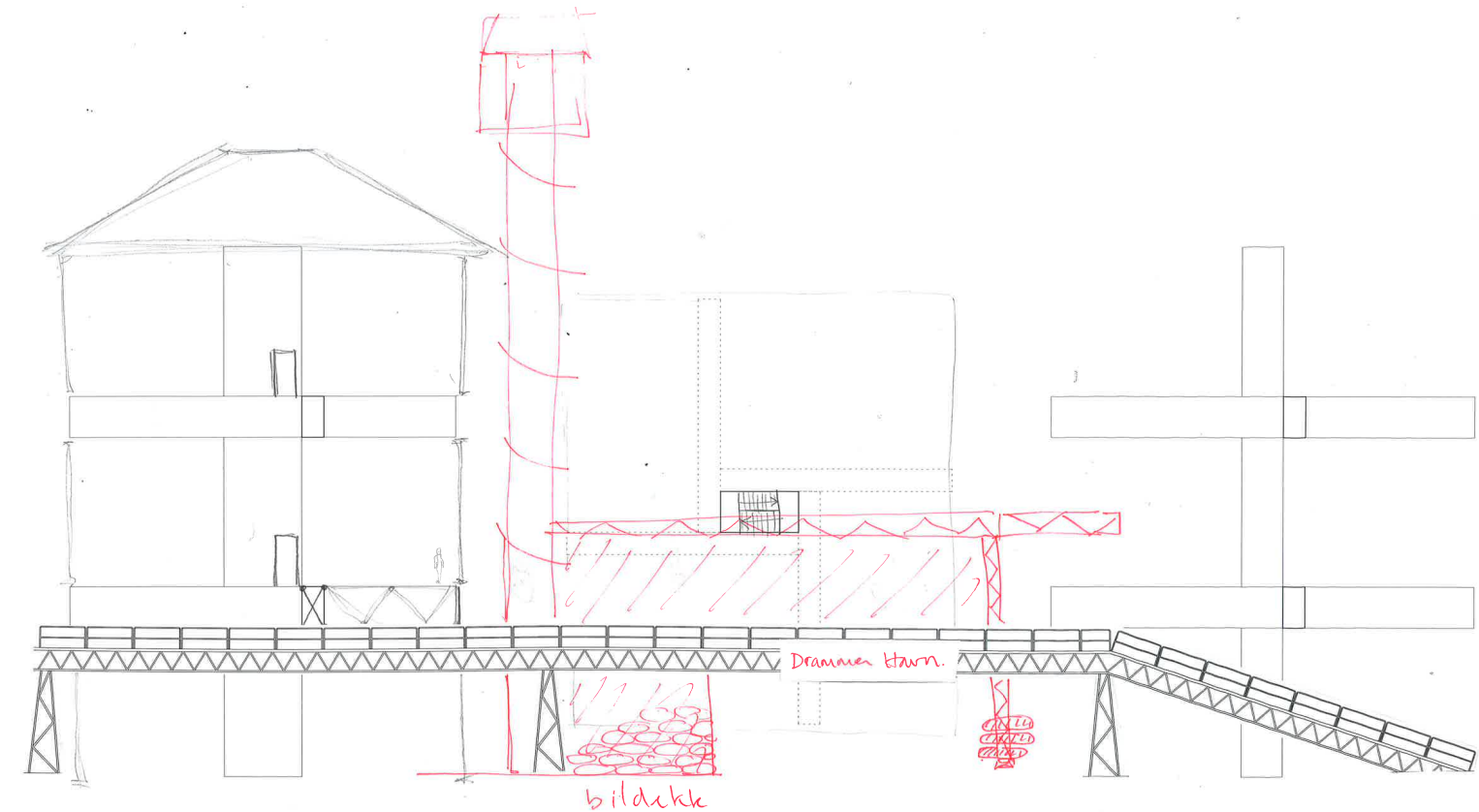
FORCES OF THE SITE

On the site of the new entrance sits a cable bridge, connecting the cable factory of Draka Prysmian to the quay where the cable ships dock. The transporting track for the cables is raised onto a bridge to allow traffic and operations at the port to continue as usual when the cables are loaded onto the ship, as this is a process which, when it takes place, goes on continuously, sometimes for several weeks. The cable bridge already has the potential of being a portal, and I would like to include it into the new building somehow.

This is one of the three forces I have identified on the site which can generate an architecture:

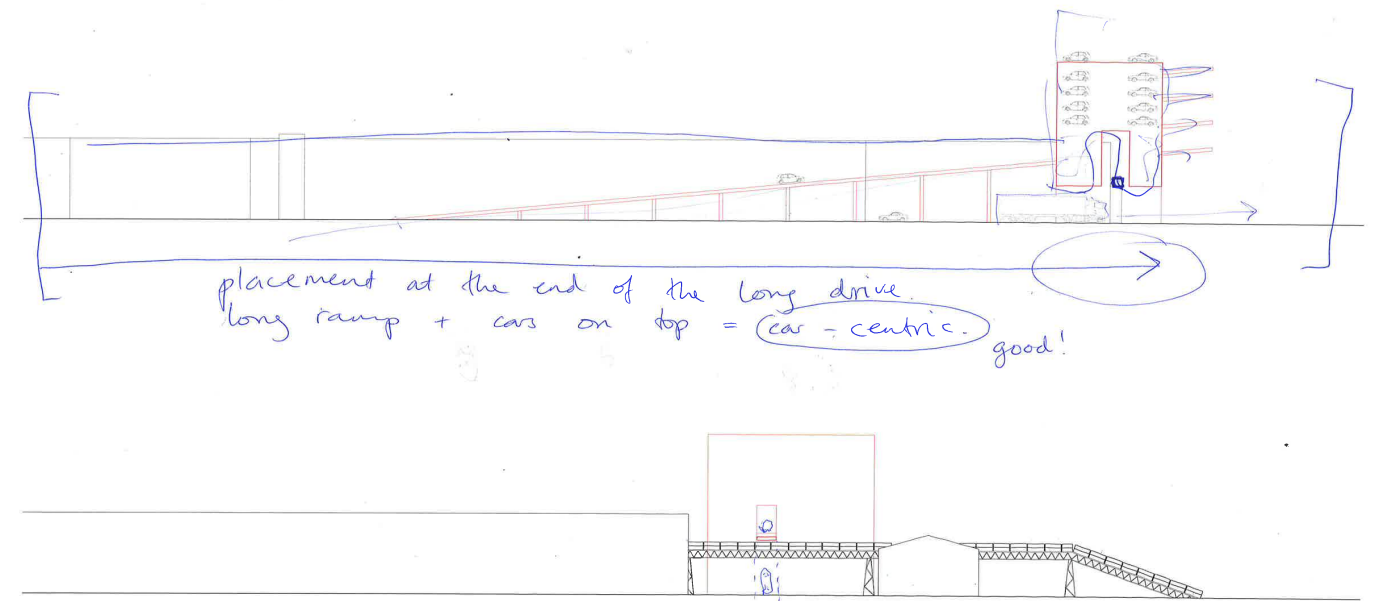
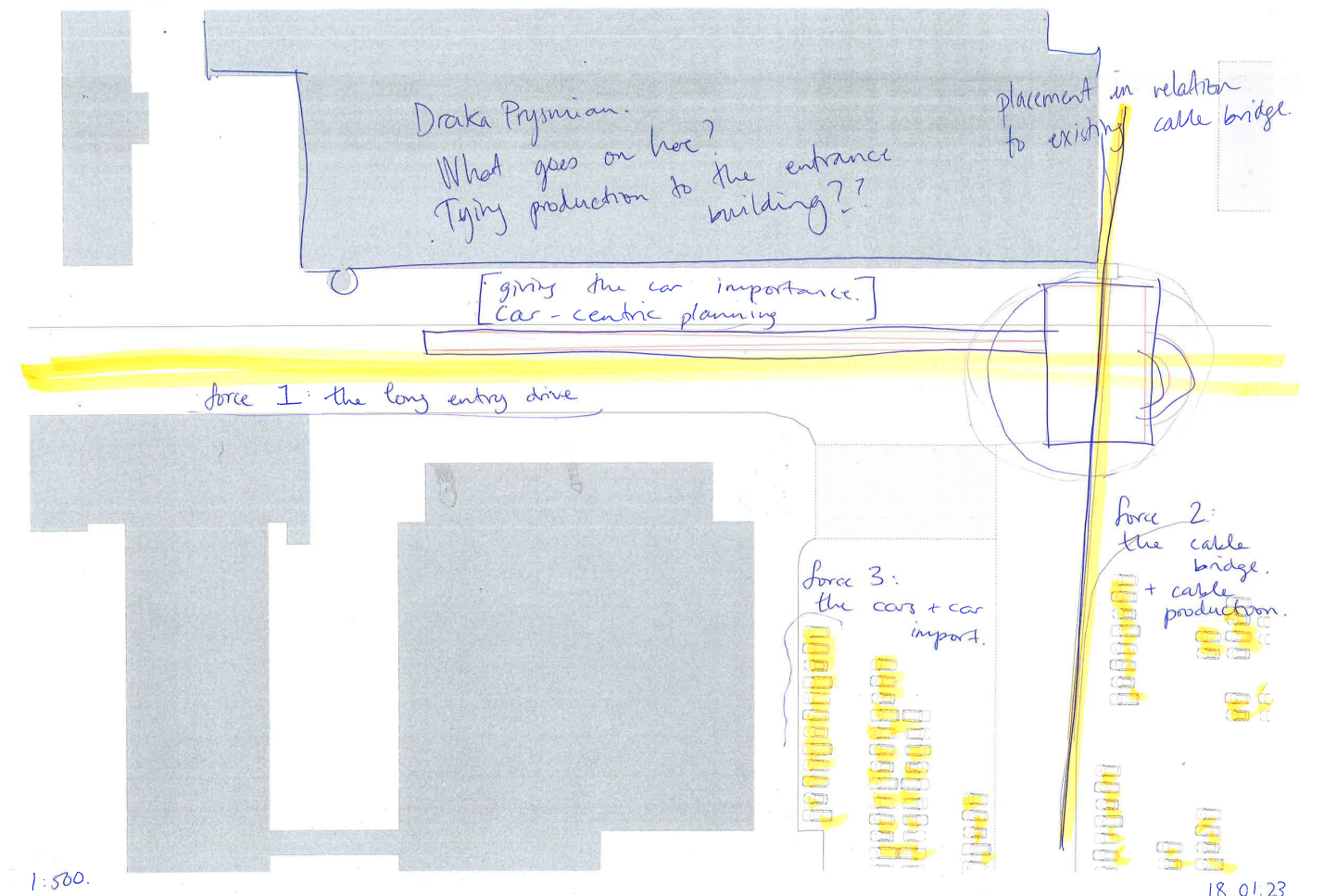
- The site sits at the end of a long and enclosed street of about 20 metres width. This creates a grand and defined entrance with a clear direction. A placement at the end of this street gives a long “leading-up” to the portal itself.
- The cable bridge which crosses the site in the opposite direction of the street.
- The presence of cars, both in the port and in the project. As Drammen imports over 70% of Norwegian cars, they are present almost everywhere, and the car park of the entrance should reflect this, having a big importance in the structure.

The project could therefore be car-centric. Cars are essential to the workings of the Port of Drammen. I am thinking about creating a grand car entry for the people working in the port. My first idea is to build a huge ramp along the long entrance street, leading up to a car park which sits at the top of the new structure, highlighting the importance of the car for the place and for the project. Flipping the relationship of the structure - cars on top of people instead of people on top of cars.





View down the access road leading to the future main entry.



Identifying forces of the site and thinking about car-centric architecture.

PATCHWORK

The sites surrounding my chosen site are a patchwork. The different buildings are all added on to one another over the course of time, and each individual building actually consists of several different ones. They therefore contain a variety of construction systems and axis lengths, with rows of columns not always lining up within one building if the parts of it are not built at the same time. Small offsets create what in plan appears as a dynamic network of organically grown structures.

And they are organically growing structures, with things being added one by another as time passes and needs change or grow. New factory halls, new storage halls, new temporary tent structures pop up all around the site. Infrastructure has to find its way within this network that is not dictated, or has not been dictated, by a masterplan. In this way the port is like a city in itself, growing and changing and adapting to new times and uses and needs.

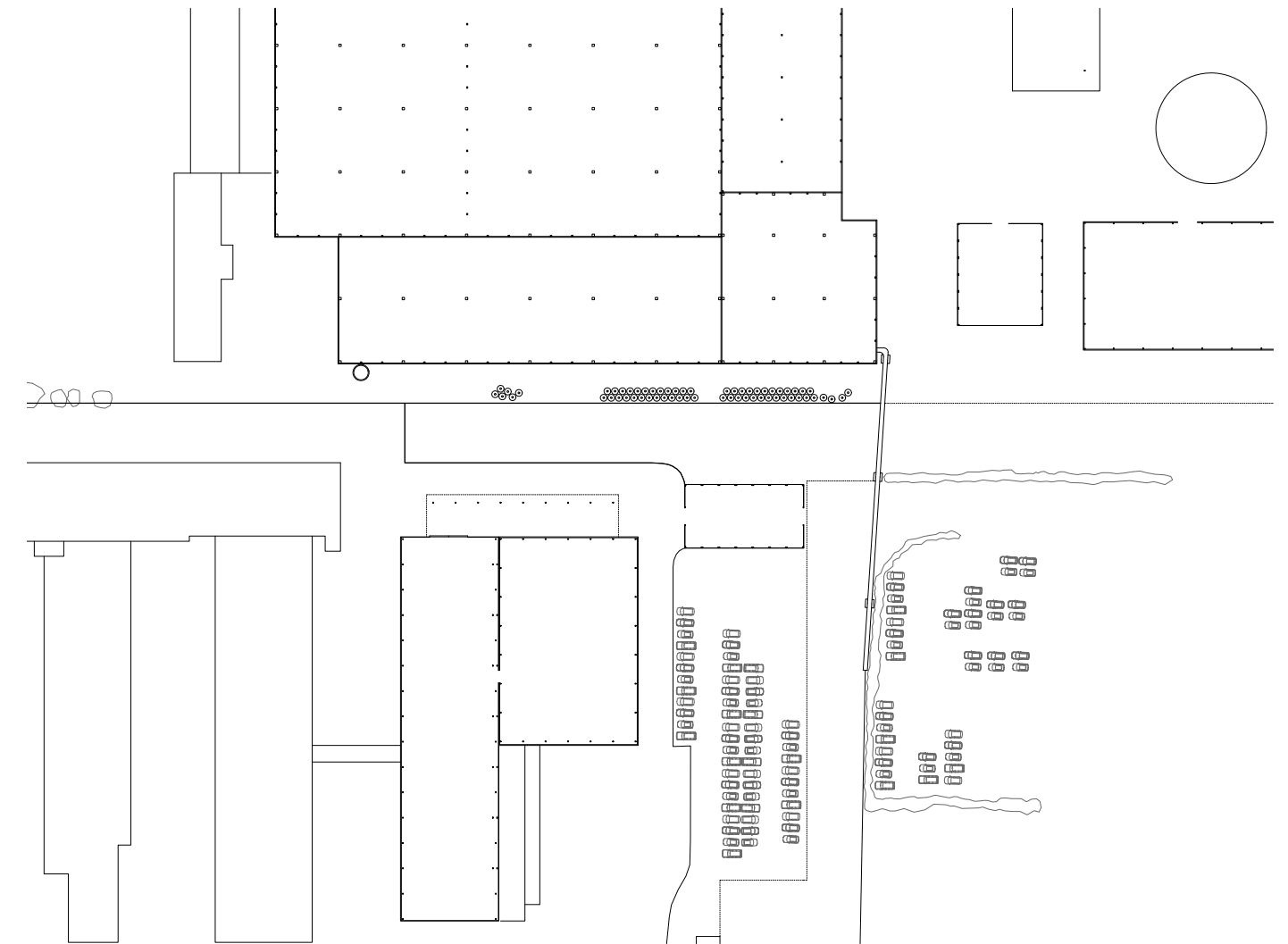
[...]

MONUMENTALITY

I think my project can have a monumental appearance [...]. In this way it would contrast the surrounding environment of the port, that of the patchwork, the ever-changing, the flexible, the light structures... The port changes all the time, from hour to hour, day to day, year to year. New cars, new cranes, new buildings. Perhaps this new entrance could be the anchor which (at least as an idea) is permanent, planned, heavy, and full of symbolism as well as function.

LIGHTHOUSE

The idea of the lighthouse is an interesting one... For the lorry driver who reaches the port at 2 am, the entrance gate could (and maybe should) be a sort of lighthouse, guiding them (and providing shelter and food?) For everyone at the harbour, it could be a point towards which one can orientate, a sort of lighthouse. For people working there and visitors alike, it could be a place to ascend to get an overview and enjoy the magnificence of all that goes on in a port - a watchtower, not really a lighthouse (maybe an inverted lighthouse...?) I would also like to build a (relatively) tall building. There is already an exciting skyline at Holmen and the entrance gate could work itself into the monumentality of the existing silo, warehouses, factories...



The patchwork structure of Holmen is visible both in plan and photos.

week 2

23.01.23 - 29.01.23

SILO AS LIGHTHOUSE, PORTAL BRIDGES, FAR AWAY

The silo is the lighthouse of the port to the city. When I cross the Drammen river from the railway station to the city centre, the silo lies in the distance and tells of the existence and proximity of the port to the city. It is not the cranes or the other large buildings at Holmen that you see, but almost exclusively the silo, which peeks over the multiple railway and highway bridges between the city and Holmen. As I walk toward the port down along the river promenade, the silo takes up a bigger and bigger part of the horizon, while the rest of Holmen remains hidden. The silo says “here I am” and is a constant reminder to people in the city that the activities at Holmen are never far away.

Finally setting foot on Holmen, I walk both over and under several bridges, acting like portals in their own right. Here, I am close to the city, but still it feels far. It feels disconnected. The city disappears out of sight behind the highway bridge and I am in a completely different place, with a different rhythm and logic.

FAST, LOUD, BEATING HEART OF THE CITY

The rhythm is faster, the sounds are louder, than in the centre of the city. When I come here I feel as if this is the real beating heart of Drammen. Of course trucks and cars and trains make a lot of noise, but it is not only the noise that makes it feel like the centre of the city, it is all the action, all the people, driving and walking around, doing a lot of different jobs. It is much more lively than the city. There is also a Felleskjøpet store, so not all the people here work with transportation or port related activities, some are outsiders like me (here to do some shopping).



The silo is clearly visible from the city centre.



You already pass many portals on your way to the port.

DEGREES OF INACCESSIBILITY, BEING AN INTRUDER, STRUCTURE

When I walk around taking photos I feel uncomfortable a lot of the time. Like I am somewhere I am not supposed to be, an intruder, looking into things that are none of my business. It seems so obvious that I should not be there, that I am very out of place, and often also in the way of people (physically - cars and trucks are driving everywhere as I am wandering around, sometimes getting in their way). A lot of the time is spent wondering when someone will ask me “what are you doing here?” or telling me off for walking where I shouldn’t be. Although the area I am walking around on is publicly accessible (I am not going inside the ISPS area) I feel as if it sort of isn’t.

It makes me think of different degrees of inaccessibility. The ISPS area is obviously very inaccessible for most, but the area where I was today, the rest of Holmen, although physically accessible, appears to me also to be inaccessible in its own way. Not through barriers and gates, but through a feeling of entering someone else’s “turf” or being somewhere “you are not supposed to be”. This is for sure a very subjective feeling, but it is a strong feeling nonetheless. And I do not see many other people there who are not driving a truck, taking a cigarette break outside one of the warehouses, walking from one building to the next, or loading goods (i.e. people who work there)(except for the people shopping at Felleskjøpet).

[...]

IMPERMANENCE, PERMANENCE, MONUMENTALITY

Most buildings at Holmen have an open structure, are clad with metal sheets and appear flexible and impermanent, the entrance portal included. A few buildings break with this, e.g. the silo (which I have already identified as the LIGHTHOUSE), and the office building (i.e. representative part) of the Draka Prysmian factory, which are built from concrete and brick respectively. They appear permanent or important or significant or special because they stand out and are “heavier”. I think a new entrance portal would benefit from belonging to the second group, the “SIGNIFICANTS”, to gain more inherent value which I believe reflects the importance of the function it serves as an entry-way to the entire port (and as the new lighthouse). The current entrance has more of a “I AM A MONUMENT” vibe - were it not for the sign that says “Port of Drammen” you wouldn’t know where to go to get inside. The new entrance should speak for itself and have some of the qualities of the silo in its symbolism and visibility.





A typical representative of what we can call "the generals".



The silo is a good example of "the significant".

week 3

30.01.23 - 05.02.23

NARROW ENTRYWAY, LONG LONG RAMP, FUNNEL

The road leading up to the site of the new gate looked wider at first than it really is. The distance between the buildings on either side is about the same as I thought, but I didn't take into account that there are fences on both sides which are offset by some metres from said buildings. The space left behind for the entryway is suddenly quite narrow. This gives some new information and limitations. I have wanted to work with the direction of this entryway as one of the forces of the site, and played with the idea of introducing a long, long, long ramp for the cars of the people coming here, which would rise from the entryway into the new building and highlight this direction as well as the significance of cars. Now the direction somehow seems even clearer (since it became narrower, more like a funnel).

The funnel is something I have been thinking about before and which I think is a good term for the building/the portal. FUNNEL, where many things are collected from many different places, pass through, before they, once they are through, spread out again. This is just like what happens at the Port of Drammen. Different people come from different places, and once inside the ISPS area they go to different warehouses, factories, car parks, ships, etc. But at one point on the journey they are all together - the portal, entry, FUNNEL.

It could be fun to work with the funnel quite directly - an architecture which spreads out and gathers things, brings them together, and spits them out in all directions afterwards.

COMPETE WITH SILO, LIGHTHOUSE WITHOUT TOWER, FONDMOTIV

The silo at Holmen is 54 metres tall and is the tallest structure on the island (maybe except for the cranes, I am not completely sure). If the portal should be a lighthouse, could it compete with the silo, or should it let the silo remain the tallest building?

Other than the silo, there are a few other “towers” on the island; there is a tower by the entrance to Draka Prysmian, two tall circular tanks next to the silo, and the four cranes. Should I introduce a new tower - is it necessary? Or can the function of “LIGHHOUSE” be achieved without the addition of a physical lighthouse, rather by use of materials, dimensions, architectural expression, perhaps “PERMANENCE” which makes it stand out from the surroundings? There is something intriguing about creating a lighthouse without actually building a tower, an interesting challenge... At the same time, a physical tower is super exciting because it gives the opportunity to get off the ground and explore Holmen from above, to get an overview. The island is composed mostly of large, long, relatively flat (horizontal is the main direction) building masses. However this organisation is not too easy to experience on the ground, but once you get up in “the sky” it becomes obvious. It is a great thing to give people the chance to see their daily environments from a new perspective.

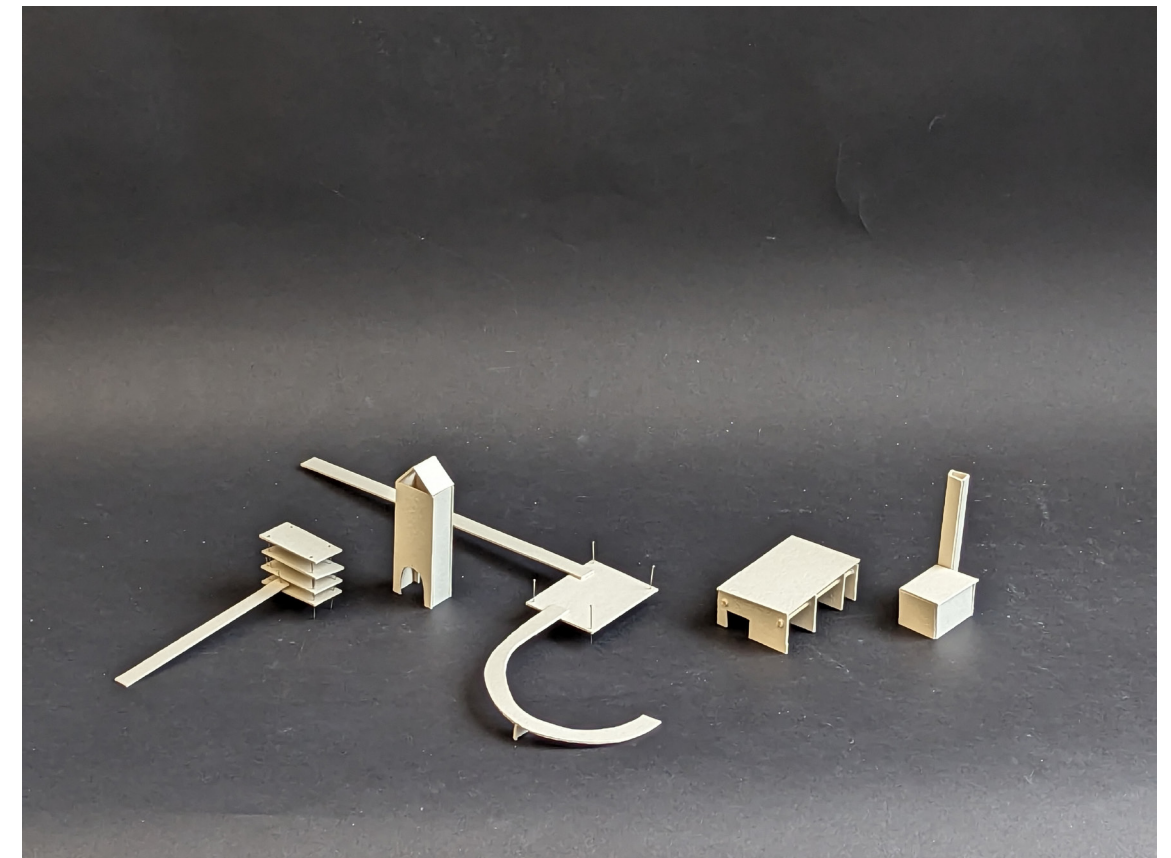
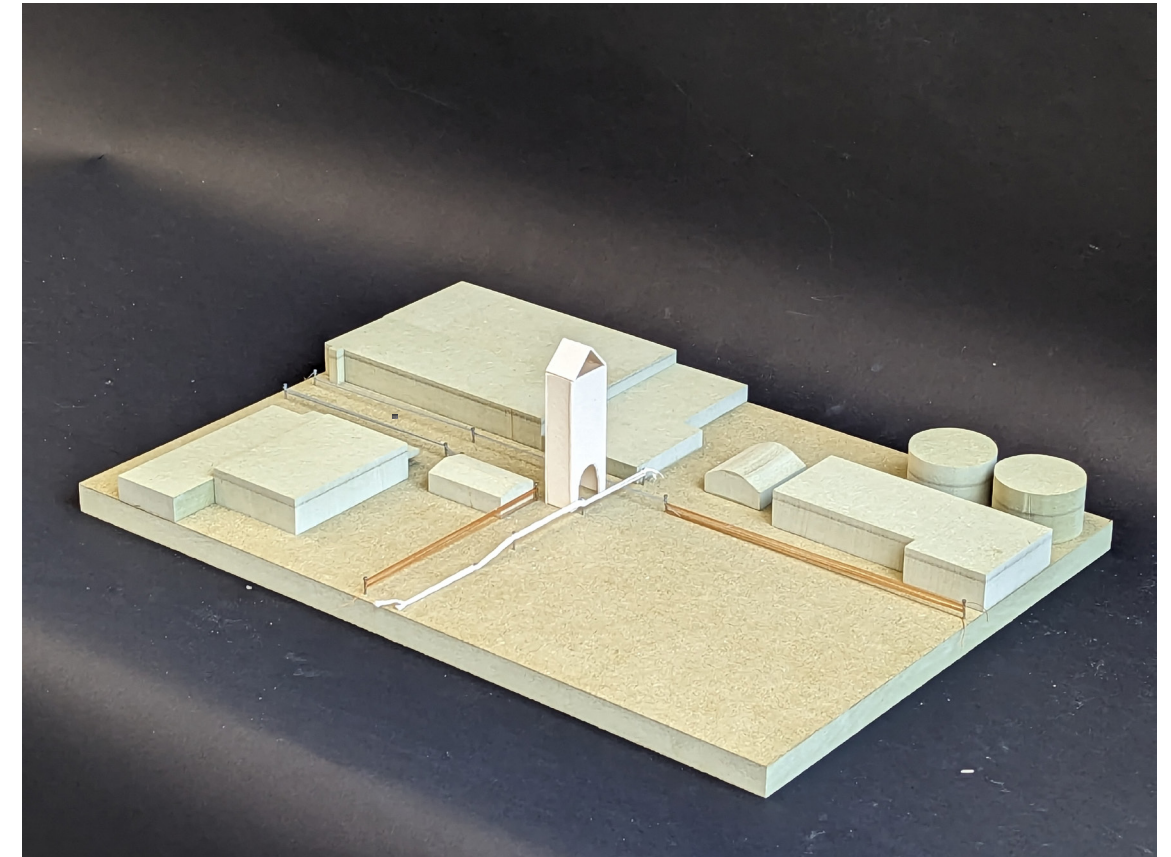
Even though the direction of the entryway is very clear, it does not lead to anything specific or frame an important sightline/axis. When I look down the entryway, in the end it dissolves into nothing... Perhaps it would do well from getting a clear end, a “FONDMOTIV” (backdrop, landmark, building or structure marking the end of an axis). At least I do not see a sightline here which is especially important to maintain.



POST-MODERN TOWER, RAMPS OF CHAOS

Testing different volumes on the site, I am drawn to a tower (I made a kind of post-modern tower with a pitched roof and an archway at the bottom). It just sits so well at the site and also makes me happy when I look at it. The other volumes I tested also have some qualities - some with huge ramps for cars and trucks especially. They take the chaos of the ground level at Holmen and lift it up in the sky, in a way saying “this chaos should be celebrated and given a more prominent position”. The chaos (which isn’t necessarily a real chaos, but as an outsider, I perceive it as chaos) now flows freely between the ground and the new lifted structures, going up and down ramps, growing organically, and it is easy to imagine how it could continue to grow in the future, maybe uncontrollably?

[...]



Various volume studies on the site, 1:500. The tower is the one that interests me the most.

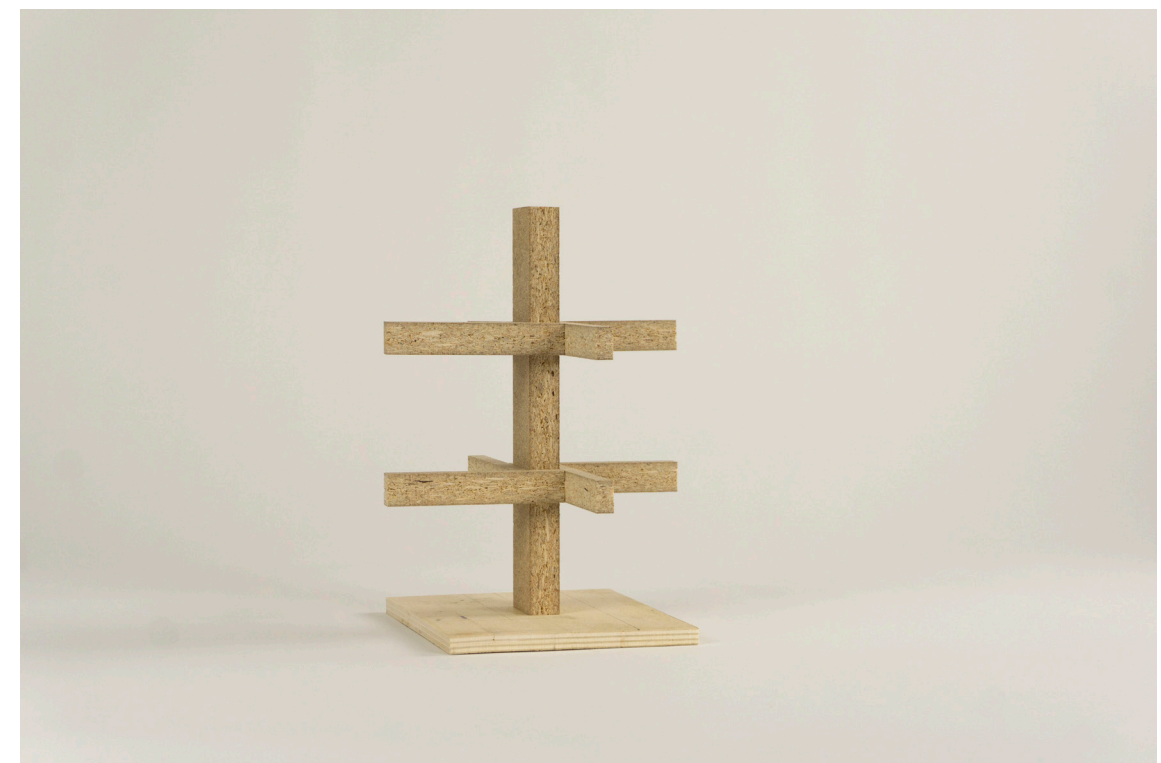
CONSTRUCTIVE PRINCIPLE, MATERIALITY, PERMANENCE

What could the constructive principle of the new portal be? I built a few models a couple of weeks ago, which were based on principles of stacking, both horizontally and vertically, which I found on Holmen. I think a key question for me to answer at this point is what the constructive principle is, and the materiality I want to work with - and they of course go hand in hand.

I know I want the portal to contrast the surrounding buildings and have a sense of permanence to it. The other buildings of this sort I have identified on Holmen are built from concrete or brick and are more massive constructions as opposed to the lightness and linear structure of most of the warehouses and factory buildings. Perhaps this is a trail to follow - massive structures. The question of materiality remains open, although massive structures give some restrictions (not working with massive metal walls for instance).

[...]

One thing I know is that I want the new portal to communicate a sort of PERMANENCE (I wish for it to become a monument). How I achieve this through structure is the question. Perhaps that is the task for next week, exploring it through models and drawings.



SILO AS A MONUMENT, OTHER HOLMEN MONUMENTS

The silo is a monument/exhibits monumentality: Why?

- It is specific. Many of the buildings at Holmen are general (architecturally and structurally speaking). However there are other specific buildings at Holmen which do not appear as monuments, eg. the houses for storing cables (circular buildings). It is not a monument because of...
- Materiality. As opposed to many buildings on Holmen (including the cable houses), which are built with columns and beams, often steel, and clad with corrugated metal or metal panels, the silo is a concrete building which consists of massive walls and conveys heaviness and most importantly permanence.
- Height and visibility. Most buildings at Holmen are mainly horizontal. Thus the silo becomes a landmark and an orientation tool, as it is visible from many places and from far away.

I also think a few other structures at Holmen are monuments: the cranes (although not as heavy or permanent, the specificity and height/visibility is so clear that they become monumental) and the small colourful pump houses (not tall/visible or specific actually, but the materiality and individuality is so strong they become monumental). Defining a monument is difficult - this is my first try...



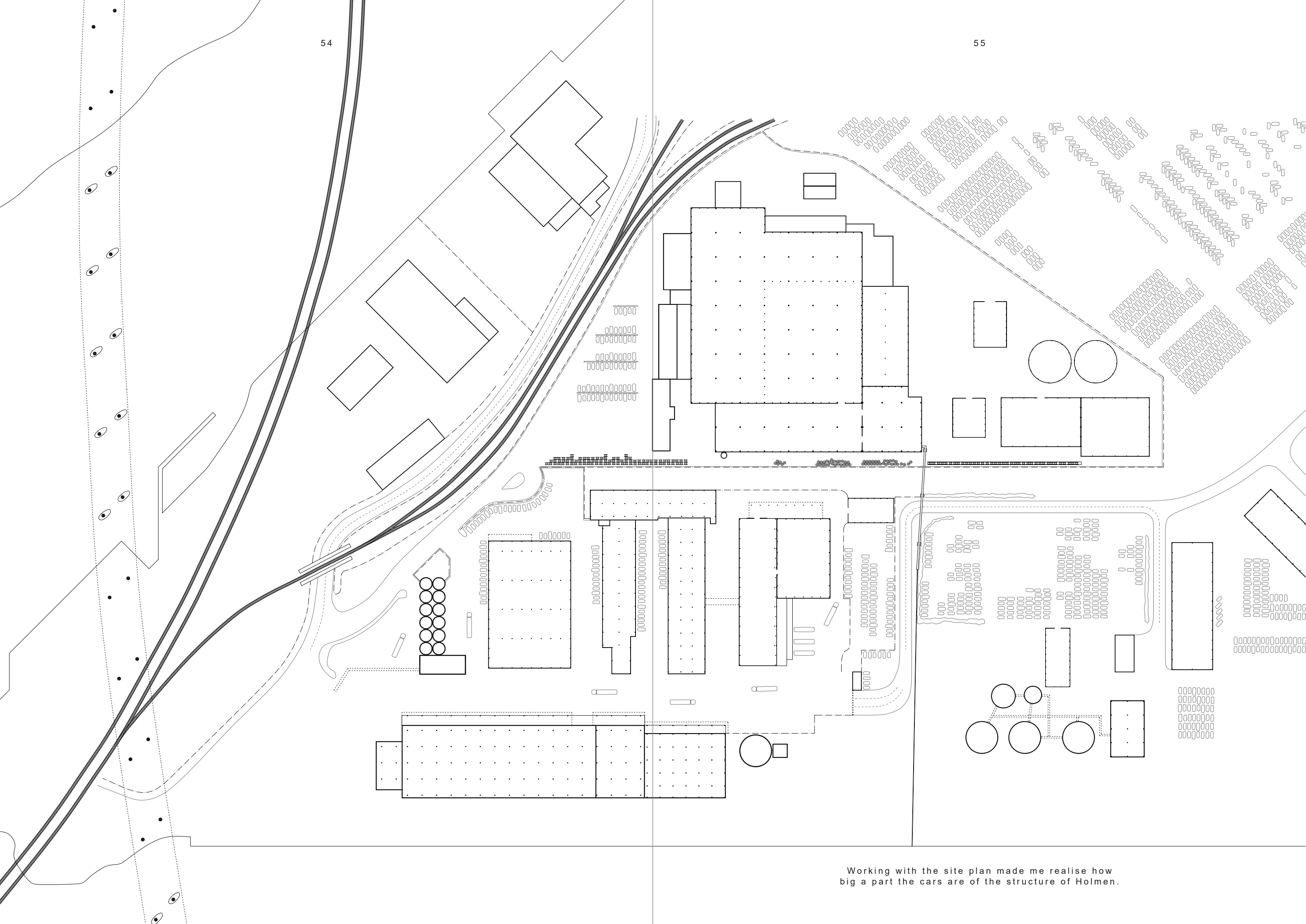
week 4

06.02.23 - 12.02.23

CARS, CARS TAKING UP SPACE, CARS AS SPATIAL QUALITY

Today I have been working with the site plan. It strikes me again that there are so many cars on the island... The site plan looked so empty for a long time while I was drawing and printing it and I didn't understand why it was so. But in the end it was of course just the cars - and lots and lots of them. Parked in different formations, patterns. Parked for the day (the workers), parked for a few weeks maybe (imported cars waiting to be sent further). Parked inside and outside the ISPS fence. In short: cars everywhere. And when I drew them the site plan looked much more complete at once! They are such a big part of the structure of Holmen.

Yes, the cars move often and represent an ever-changing pattern or structure. This in turn affects the structure of the island and the way it is perceived. But maybe more importantly than the way the cars are parked at any given moment in time is the fact that there are always so many of them and their immediate presence. It really makes the place what it is, it is unique (as opposed to the nearby Drammen city centre), and I consider it one of the main FORCES of the site. Yes, the presence of such vast amounts of cars and the huge amount of space they take up, as well as their ever-changing and fluctuating nature, is one of the biggest qualities of the site AS OF TODAY. Maybe (hopefully) it will change in the future, but for now it is so.



Working with the site plan made me realise how big a part the cars are of the structure of Holmen.

THE FAMILY, TRUSTING ONE'S OWN WORK, ADDING TO THE ZOO

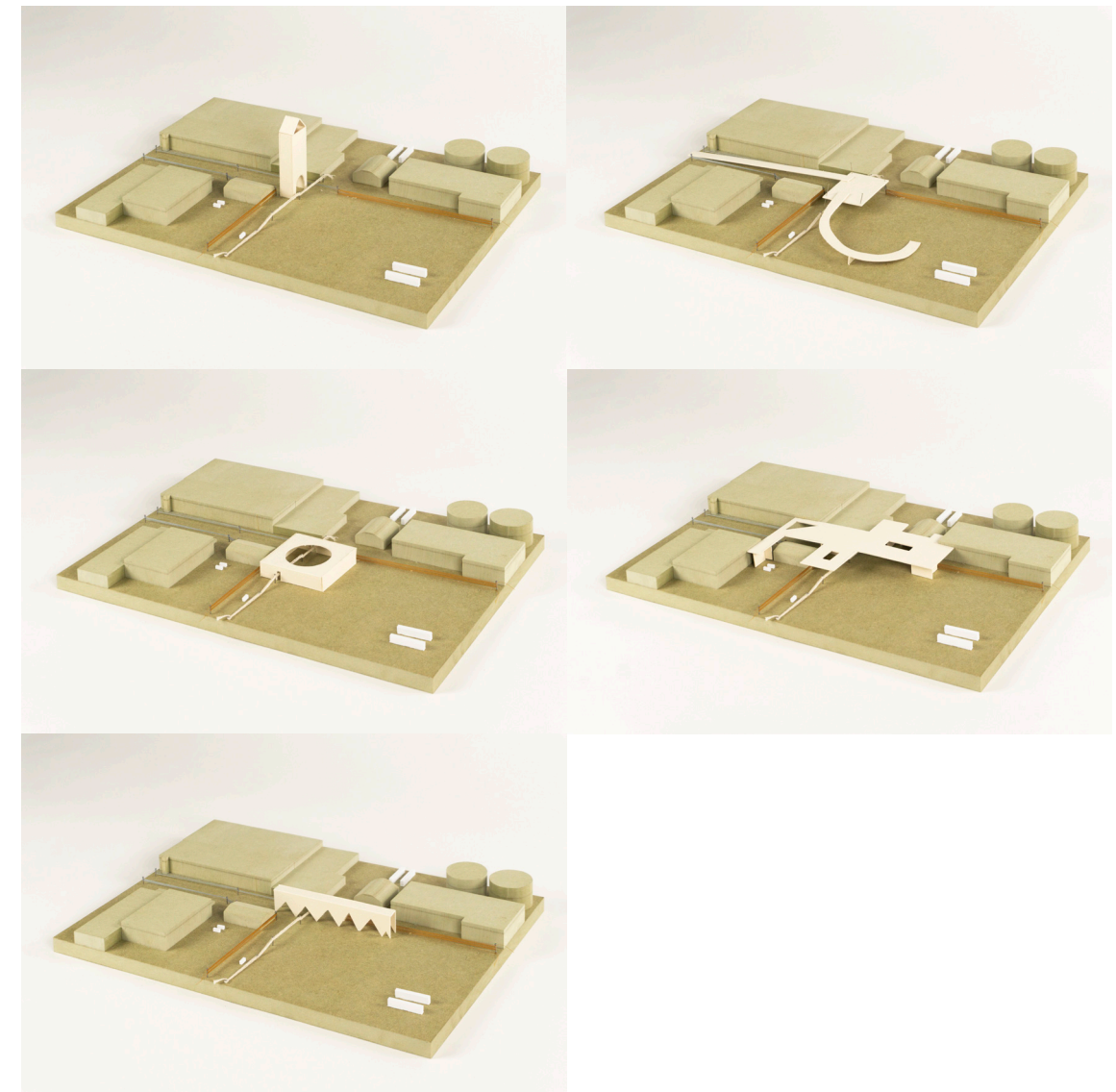
Today I have kept testing different volumes on the site. Lone and I agreed that I would make a few more volumes to test out the different possibilities that various shapes/logics bring. From the volume testing last week I already had the tower and the snake, today I added three more: the bridge, the introvert, and the expanding balloon. Together, the five of them make a little family. They all have different qualities and the possibility to bring something new to the site. The tower reaches up into the sky, the snake can reach far along the ground, the bridge marks a direction and funnels the arrivers easily, the introvert provides a sheltered space in midst of the chaos, and the expanding balloon provides a lot of space by using up the space left over by others.

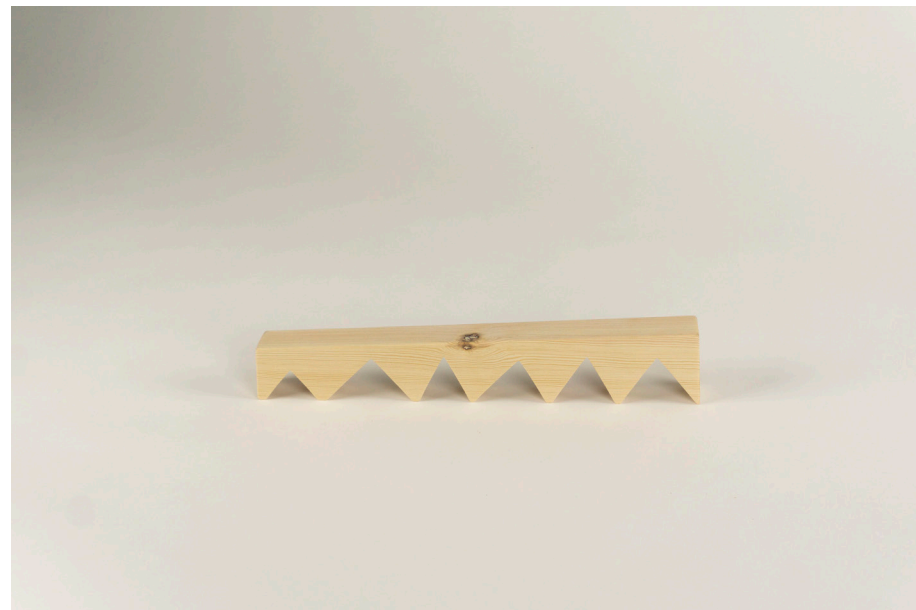
I enjoy the process of naming the volumes and working further with them. Suddenly they have a personality and I take them (and what they offer) quite seriously. I think it's good to take one's own work seriously and believe in the power of what one has made (still good to be questioning it and to be critical of course), and to push further the things/models/volumes/ideas one has started on. I try to take my own work seriously, also sometimes quite literally, in that way trying to trust my own intuition and gut feeling - if I did something, it was for a reason, and then I should follow up on this. So in this case, that would mean to continue working on my new little family:

- The tower
- The snake
- The bridge
- The introvert
- The expanding balloon

I'm building new models of them in a new scale (from 1:500 for the initial ones to 1:200 for the next ones) and a new material (from cardboard to wood) to see what changes or if I get new ideas when the scale and material is altered. I will keep analysing them and thinking about what qualities they have. And I should probably see if some of them could be combined or come together to a new one - e.g. the expanding snake?

The named models become almost like animals, and this fits well with the idea which Lone and I have discussed several times already, that of the cranes (which are in fact given human names by the port authority), the silo, and the other large, visible buildings on Holmen being a collection (or again, family) of animals. I am now just adding a few new ones to the zoo.





VISIT TO SITE, EXISTING PLANS, THOUGHTS ON PROGRAMME

Today I went to Drammen to meet with the Assistant port director Ivar Vannebo. [...]

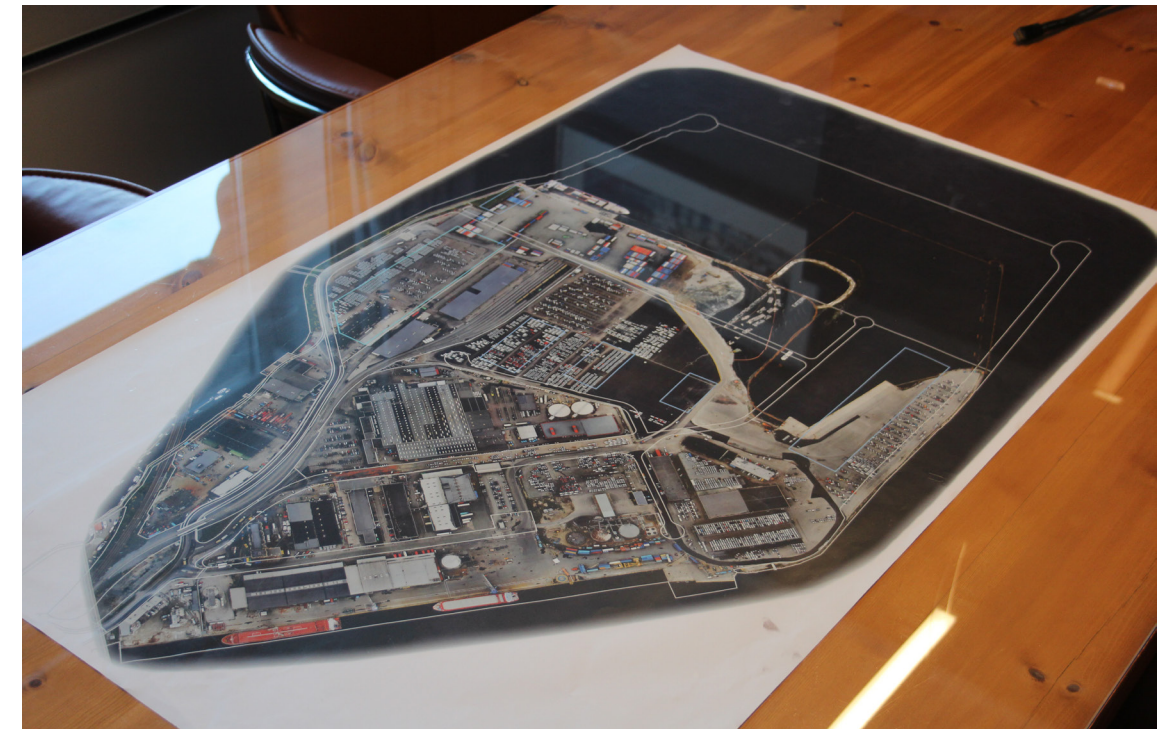
I wanted to discuss the plans that the port has for the new entrance with Ivar. He met me prepared with drawings, plans, sections, etc. They have gotten quite far in their planning, which is fun to see. What they suggest is an improved version of the already existing portal - three lanes for trucks, next to a guard house. [...]

However, the port authority is also planning to build their own new headquarters at Holmen, in a new expedition building on the north side of the island, facing the new hospital on the other side of the river. Here they want their own offices, offices to rent out for other businesses on Holmen, as well as common meeting rooms/lunch room/canteen etc. Shared functions! It made me really happy to hear that they wanted more of this, because this is also what I have been thinking could be needed at Holmen. But I think it could be a good idea to place this together with the new entrance portal - to really make the entrance a “centre point” of Holmen, easing orientation. [...]

I also asked Ivar how it works when the truck drivers arrive at night and where they go to sleep/shower/use the bathroom. They typically park near to the goods that they are picking up/delivering and sleep in their trucks, while the company Axess (e.g.)(one of the big car importers in the port) provides bathrooms and wardrobes/showers. [...] What if the entrance portal could provide facilities for this?

Other things I learned today:

- The port authority has about 20 employees (I actually knew this from before)
- The customs office might also move offices when the port authority does (they are about 25+ employees). Today they are next to each other, maybe they want that to continue in the future?
- The entrance portal should have 3 automatic gates + one manual gate which is 10 metres wide (for extra large goods).
- The cable track, which I have been thinking so much about, will actually disappear in October this year, because the production of cables for offshore industries will be moved.
- Important for the guard in the guard house to have a very good overview of the entrance area (this is something they are a bit critical of in regards to the architectural proposal they are working with today)(this proposal is in CLT which makes for quite large dimensions which partly block the view).



At the Port Authority HQ they sketch on the map of Holmen as the plans develop. Drawn in light blue on the top left is the suggested placement of a new HQ.

week 5

13.02.23 - 19.02.23

NEXT GENERATION FAMILY, PROGRAMME

I have discussed the little family with Lone. [...] The three I go on with are

- The tower
- The introvert
- The bridge

However, the introvert will be renamed, because I do not want to create a space which is introverted and turns away from the surrounding port area, and I think this type has more to offer than the current name suggests (associations because of the name have a huge impact). Another quality of the introvert is the fact that it is a surface without a clear direction. The bridge will also be renamed - because it is not actually a bridge spanning over something from one place to another, but rather a line you can follow.

The new family names are

- The tower
- The surface
- The line

The idea of the bridge is tempting though. I will add a new family member which inherits the discontinued name of the line

- The bridge

In addition, as I have thought about before, perhaps some of the different family members could merge and come together as one thing - e.g. the line goes very well together with the point (the tower), the surface with the line, the point with the surface - and where could the bridge come in? [...]

Another thing is to start evaluating the family members (or the combinations of them) based on how they can take on the programme, which is becoming clear after my visit to Drammen last week. I have written a programme suggestion which states the main functions and rooms that should (could) fit in the new entrance portal:

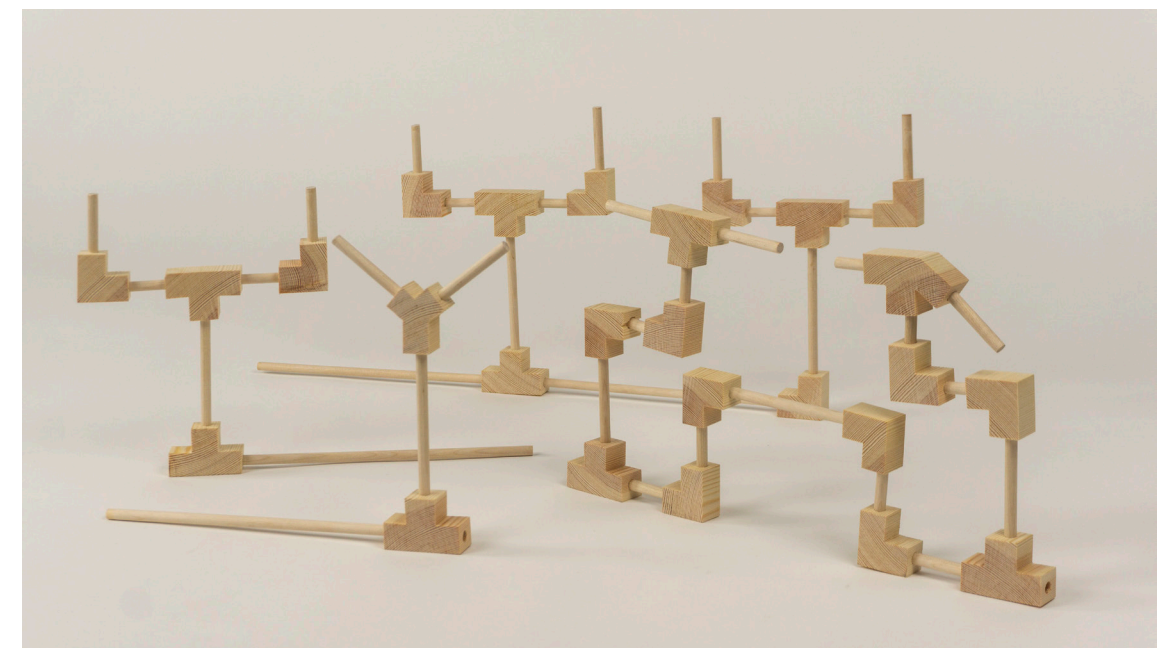
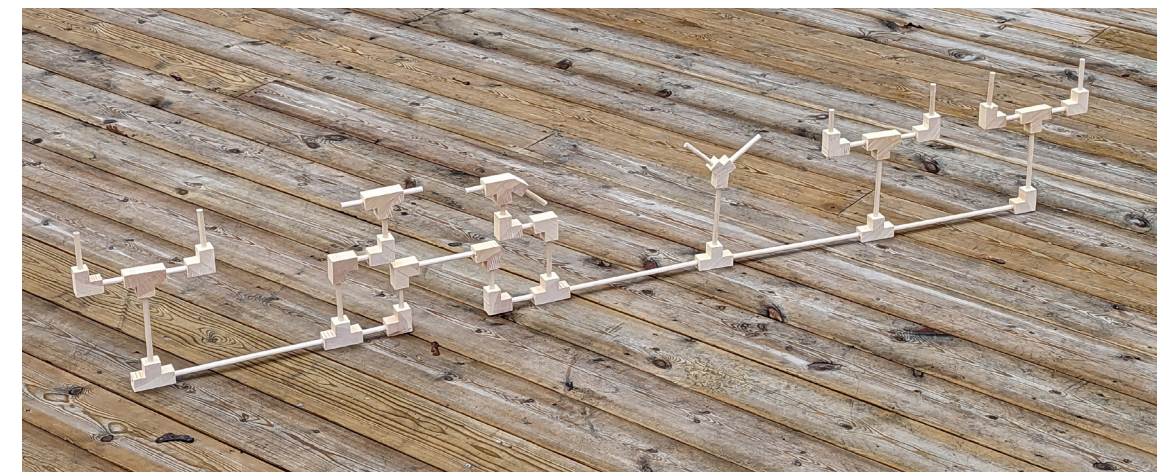
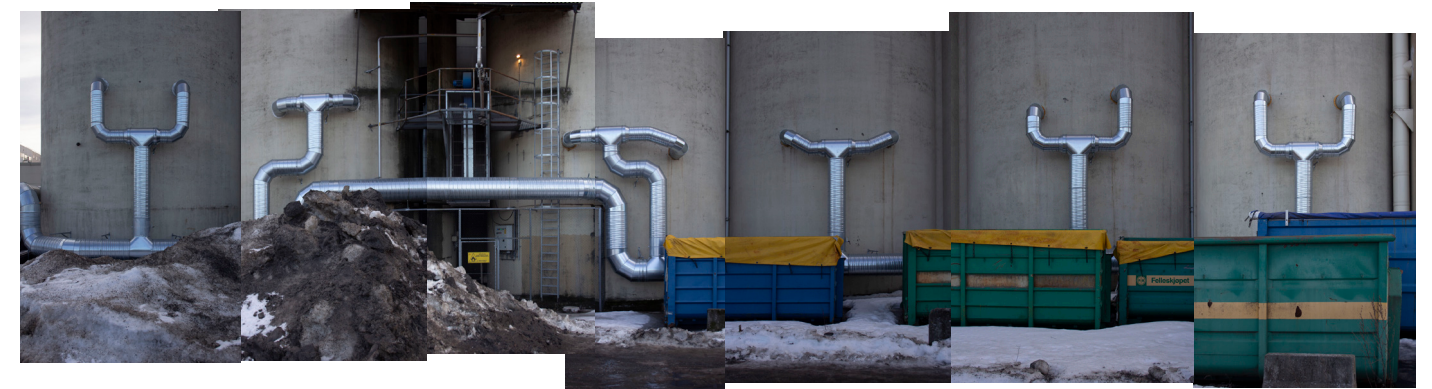
- Common services for the building (parking, technical etc.)
- Guard house
- Services for truck drivers
- Port authority office
- (Customs office)
- Canteen
- Bar

SILO PIPES, RECONFIGURATION, CONSTRUCTION PRINCIPLE?

Today I finished the model of the ventilation system on the side of the silo, which has fascinated me. The silo pipes are a family of pipes (seemingly ventilation pipes) which are built on the western exterior wall of the silo at Holmen. There are six “creatures” built from the pipes which each connect to one of the vertical “silo tubes” (I don’t know what they’re called...) and they all seem to be little living things. They are all similar but every single one is slightly different from its relatives - the way they are angled, their lengths, their joints. Since my third visit to the site they have fascinated me, for two main reasons; first, they represent this little family and are interesting in the way they are both similar and varied, and second, the way that they are added onto the silo furthers the idea that everything at Holmen is a sort of patchwork (even the silo, which I have defined as a monument). And of course, I also found the pipes both beautiful and humorous.

So I made collages of the silo pipes. Now I wanted to build them as a model. I translated them to wood and made joints and pipes and recreated the system. In doing so, I realised that the system is super flexible (obviously, one could say looking back) and that the joints can be turned in all directions and the pipes lengthened or shortened. In short, after building the complete silo ventilation system, I could now remake it into a completely new structure by separating the pipes from the joints, turning and moving the joints around, and inserting the pipes in other places. The silo ventilation, which was very two-dimensional, now became a three-dimensional structure, and a very flexible one indeed. For sure, a couple of new joints could be added to the system, and it could take on even more forms. Kind of like a puzzle.

One could picture this as the structural system of the new portal - in some way referencing what is already there, while at the same time redefining it and putting it in a system (or should it not be?) Or could it be read as something else - a way to organise the programme, an idea about placement in the situation? I’m not sure, but I find it very interesting and inspiring and it is something I will bring with me going forward. (In a way I also think the pipes lose some of their “value” when they are reorganised, because they no longer appear as this little family, which is one of the reasons I liked them so much in the first place...)



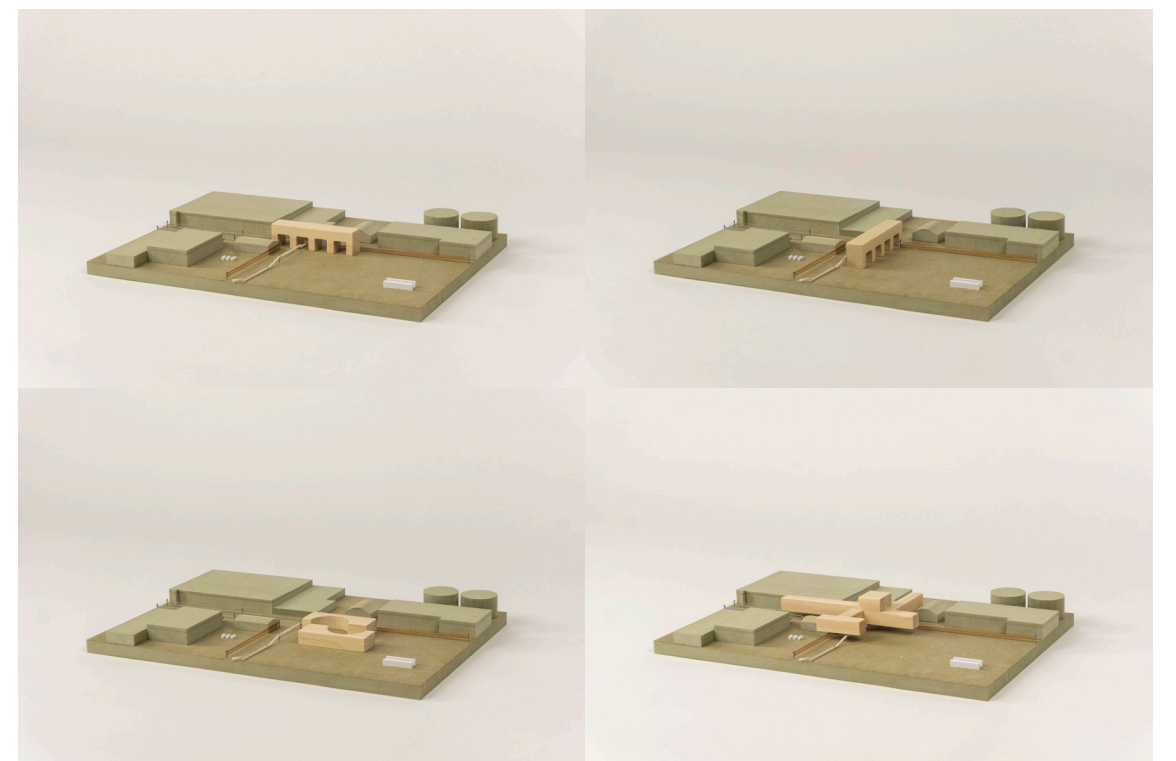
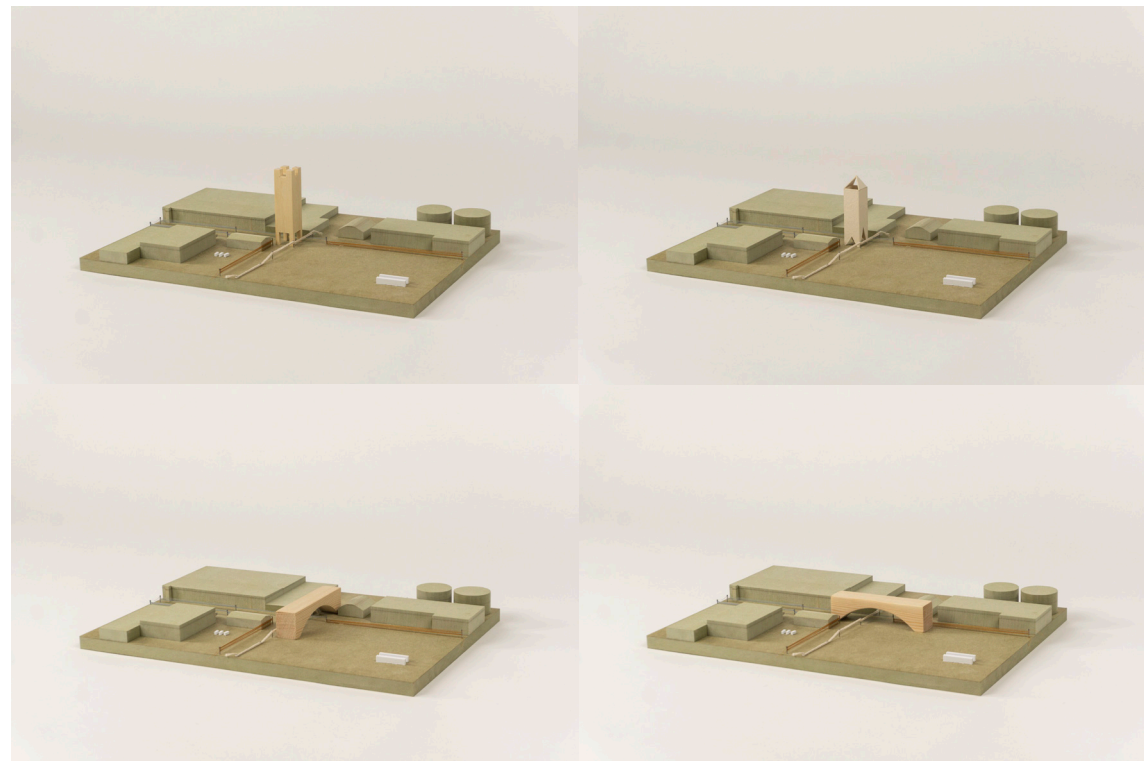
week 6

20.02.23 - 26.02.23

TOWER, TOO OBVIOUS?

[...] Yesterday I built yet another new generation of 5 family members (portal volume studies). The expanding balloon is back (for the time being) - I want to rename it. From now on it is "The Reacher" because it reaches out in all different directions. I have to admit that it is still the tower that attracts me the most, and most immediately. This is the third and fourth version of the tower (I built two versions of it in the past week) and it just feels so natural to me. I enjoy the others also, but there is something about the tower... And it has been so since day one actually. My only fear with the tower is that it is TOO OBVIOUS? Or TOO EASY? But at the same time, something that is obvious and easy is potentially also a very good starting point, or?

In the midterm review next week I will try to get a lot of feedback on the volume studies, as well as the proposed programme which I am developing, and then keep developing these aspects further.



STRUCTURAL MODELS, RELATING TO THE PORT

[...] I built 3 of my family members in 1:50, trying to interpret them, adjust them, and make them more structural. [...] I built the latest versions of the tower, the bridge, and the surface (which has now become a surface split in two). I chose these three because they are the ones which seem most exciting to me in a spatial and constructive manner, as well as having a clear and easily readable shape and logic. They also pose very different ways of building - tall structures, long spans - and ordering a programme - many floors on top of each other, a long and narrow volume, a more square building shape. I got a small revelation when building the models yesterday - the tower has always been the most exciting for me, but suddenly the bridge seemed very rewarding and perhaps better suited to deal with the program that I am suggesting for the site? At least for example a big common canteen/bar as well as the functions of the guard house/gate keeper. In regard to the canteen I would like this to be a kind of “common house” for the port, so I don’t think it fits very well at the top of the tower - it should be on the ground, connected to the port and without too many barriers in order to let people just “swing by” on their way home or when it’s time for lunch. Perhaps the same is true for the Port Authority office - it would be nice if they were easily accessible.

The port authority office on the other hand could also fit well in a tower, to lift them up and make them visible from far away... Other functions would definitely fit best in a tower - services for the arriving truck drivers, for example, sleeping quarters, shower, sauna, offering a completely different environment for someone who is on the road almost all of the time (could it be nice to be lifted off the ground for a while?)

The surface can take on the same programs as the bridge well. But for me it still doesn’t sit as well in the situation as I think the other two do. Or it intuitively feels less fun to work with, which I think is sometimes a good indicator of what to go on with. Maybe part of this is that because it is a large and square-ish volume (because it is a surface), it needs to have some sort of courtyard in order to bring light inside. This is true even when the volume is split as it is now - it makes a kind of half-open courtyard. The courtyard looks away from the port area that surrounds it, and creates its own space, kind of protected. I do not want this. The project is a celebration of the port in which it is situated, and should in all ways relate to the port, and not turn its back on it. This is something both the bridge and the tower do, in their own, slightly different ways.

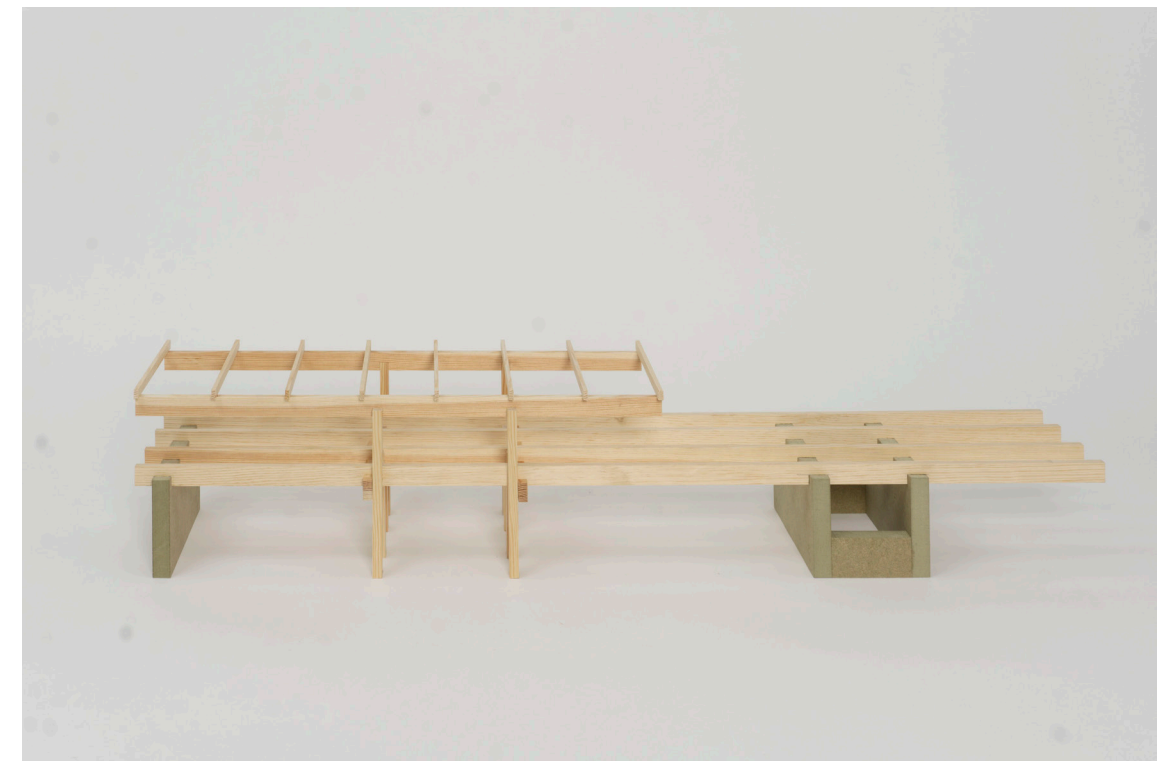


THE LINE, RELATING TO THE SURROUNDINGS, DEMOCRATIC

Discussing the latest models with Lone we concluded that the move from the line to the bridge didn't necessarily produce the best results/didn't let the line reach its full potential. (The bridge is still a version of the line, only that it lands on only two points instead of several.) And both the line and the bridge in their current state of development are relatively diagrammatic, and will evolve (if I choose to go on with them) a lot, so separating them so clearly doesn't really make sense, in the end they are both versions of the same ground shape, the line.

And coming back to why the bridge doesn't let the line reach its full potential, it is because it hovers over the ground so much and doesn't reach down and touch the ground more than two places (precisely because it is a bridge). One of the good things about the line is that it is in constant dialogue with its surroundings, relating to it on all sides and, if it has more "legs" or touches the ground at more points, it also provides many, spread-out, and potentially varied accesses. This seems more democratic and easily-accessible than the bridge, and if there is one thing I want the project to be, it is democratic, or maybe rather inviting, easy to get into (physically and figuratively) - almost a place you would stumble into, in fact, on your way to or from work for example. If this is my goal, then the version of the line with more legs and varied spaces and accesses along the ground on which people move, rather than a few ones far apart (as the bridge) is the better option. Therefore I will also build this version of the line as a structural model along with the three ones I built earlier in the week.

It has appeared to me this week that the project needs to be outward-facing, outward-looking, easily accessible and democratic at its core to be able to serve the purpose that I want it to have. This should and will be one of the main considerations as the process now moves further.



week 7

27.02.23 - 05.03.23

MIDTERM SUMMARY, A PUB, A SHOWROOM, THE PORT SQUARE

The midterm presentations two days ago were a good opportunity to test the ideas and thoughts I have had for the project so far, and it was a helpful day. The narrative or framework for the Diploma which I have spent the last weeks clarifying and building worked well and I feel confident that this is a steady ground upon which I can continue to develop the project. This is what I want to delve further into now - I will let this narrative rest for a bit and really start to work with the portal in its own right. This is also what we agreed on during the midterms. Other key topics that we discussed:

- Starting to merge the typologies, or in a way leave the typologies for a bit and work more directly with how the spatial programme meets the site and what it produces.
- Continuing to develop the spatial programme in more detail - what rooms do I really need, how should they be, how big, where should they be placed? Should the shared canteen be a lunch spot, or could it be the hottest new nightclub in Drammen?
- What is the social aspect of the project? Who does it invite, why, and how?
- Discuss monumentality: what kind of monumentality am I talking about? There are many kinds, civic, religious, etc. Be more precise about the sort of monumentality I am searching for.
- Could the planned new green belts also be part of the discussion, part of the project? What can they offer, how could they be used?
- Using hand drawing to explore and develop ideas. This has been quite absent in the diploma work so far, but could be a tool which is good to bring out at this point.

I have immediately started to work with and think about the programme. I agree that it is good to define this more clearly, especially in relation to the social aspect of the project. I want the portal to be an important place that offers something to the people working at Holmen, but also a place that relates to the city and gives something to the people living there. For now I have been considering the canteen to be a sort of English Pub, where you can stop by for a beer and a nice meal. Further, like many pubs, there could be rooms upstairs for the truck drivers to have a good night's sleep, and other services for them. Maybe they can pick up the key in the bar, leave their bags upstairs, and come back down for a beer and dinner?

Another alternative is for it to be a nightclub (which was brought up in the midterms). I also think this idea is funny, and will bring this with me. However I see some challenges with this idea - very drunk people roaming around while the big trucks come in at night... It might be fun, but also problematic. Either way, to really give people from Drammen a reason to come here I think is a good idea - to create a place which is unique and worth a visit. In fact, the future plans of Holmen and the new hospital to the north include a new bridge connecting the two, thus making bus service from Drammen via Holmen to the hospital possible. Today there is no public transport on Holmen, so this fact would potentially drastically change how accessible Holmen is for people in the city. Today there is not even a car park meant for "outsiders" at the entrance, so to get here you have to walk all the way through areas which are little suited to pedestrians. Now this might change, and a new outward-facing programme would make sense in this context.

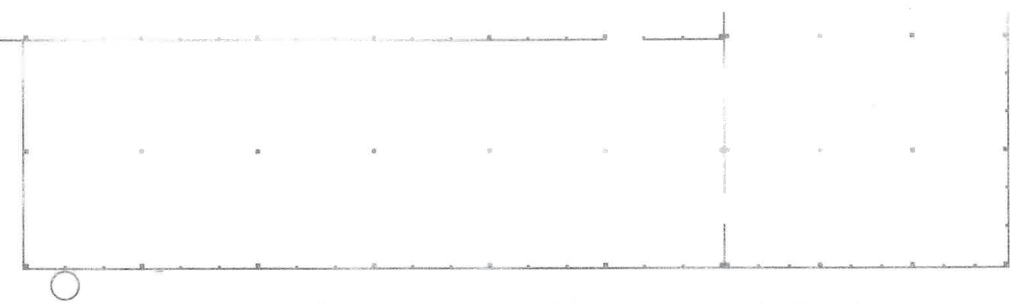
I have been playing with the idea of creating a Port Square - a public square, a civic space, in front of the entrance which is then accessible for all, before the ISPS area begins. And Lisbeth gave me an idea in the midterms. She mentioned a coffee roastery in the port of Karlstad in Sweden. A huge roastery and packing facility which is coincidentally located in a tower (!). At the corner of this tower, there is a small cafe which is open for all, where you can get a nice cup of coffee, roasted on site. I think this relation to the place and what is being produced there is a beautiful gesture and a great way to connect the city and the port in a way which works for everyone.

So I started thinking: what is being produced at Holmen? There is the cable factory of course, but it is not of much interest to the general public perhaps (or it is interesting, but you don't need or want to buy a piece of an offshore wind park cable). But then there are the cars, of course, which I have spent so much time thinking about and which were actually my initial interest and reason for choosing Drammen as my site. [...] Maybe they could have a showroom in relation to the portal, a place where people can come and check out the cars, take them for a spin? [...]

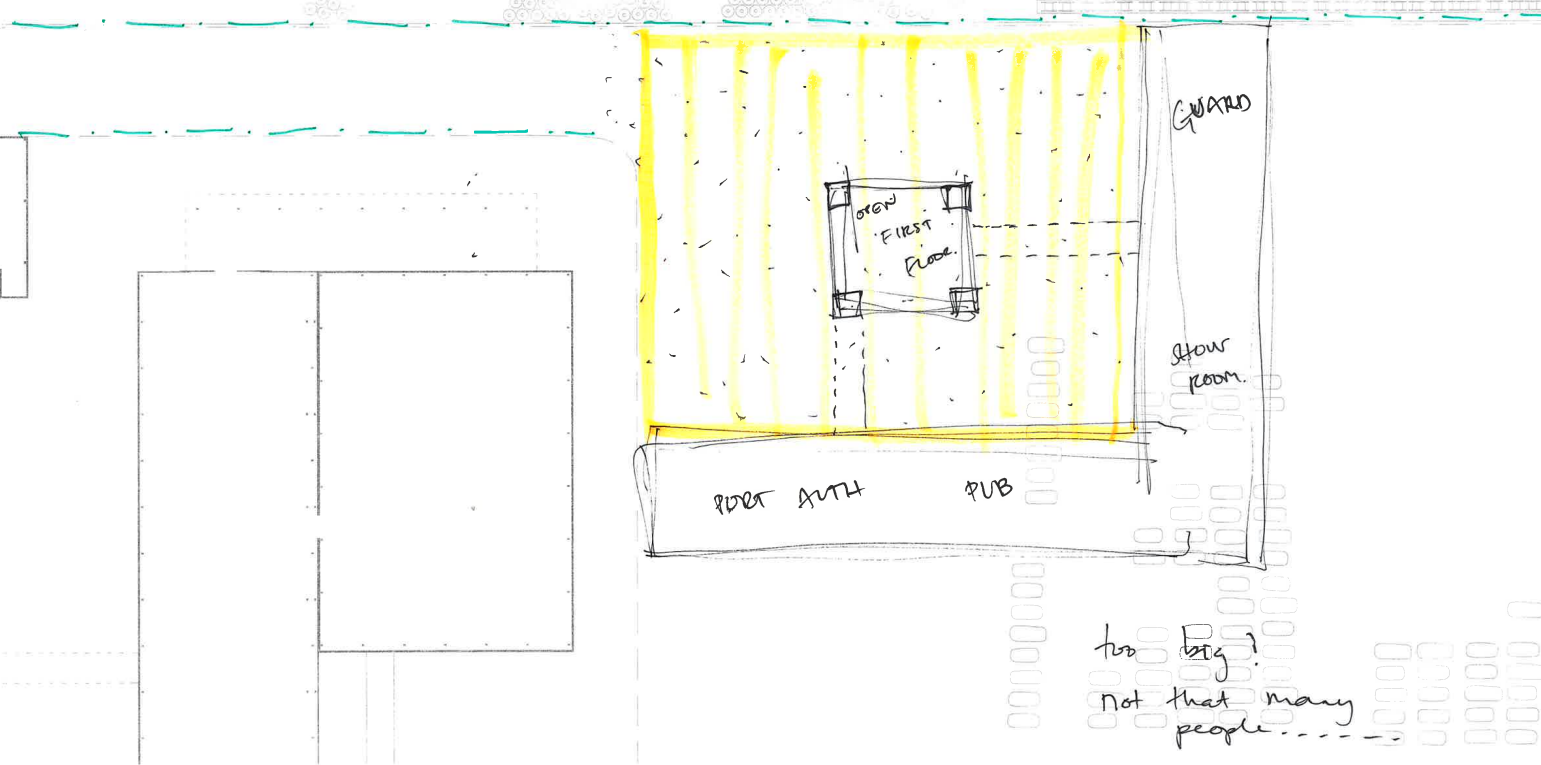


FRIDAY NIGHT
AT
**PORTEN
PUB**

28. 02. 23

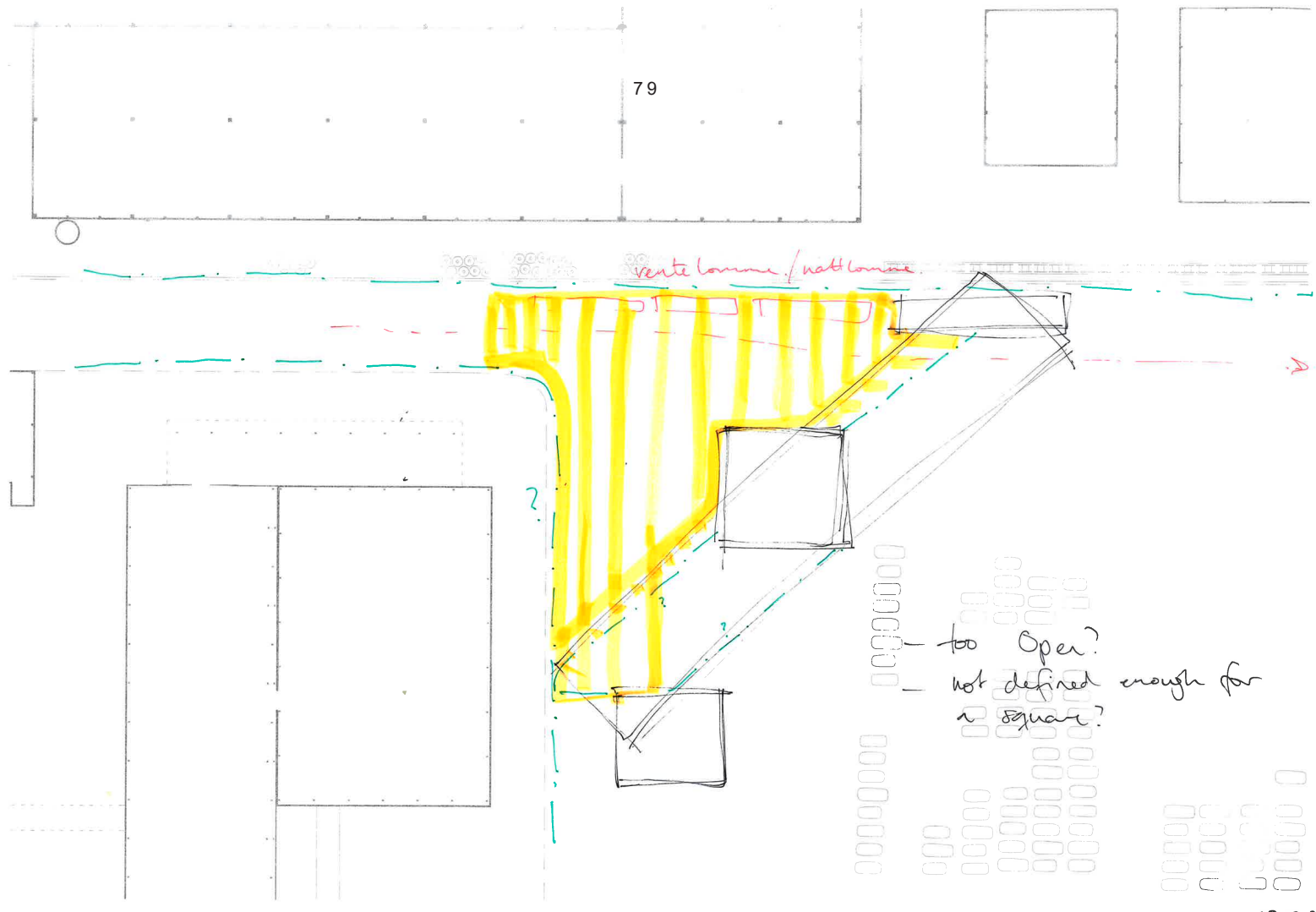


DETACHED
TOWER IN
CENTRE.



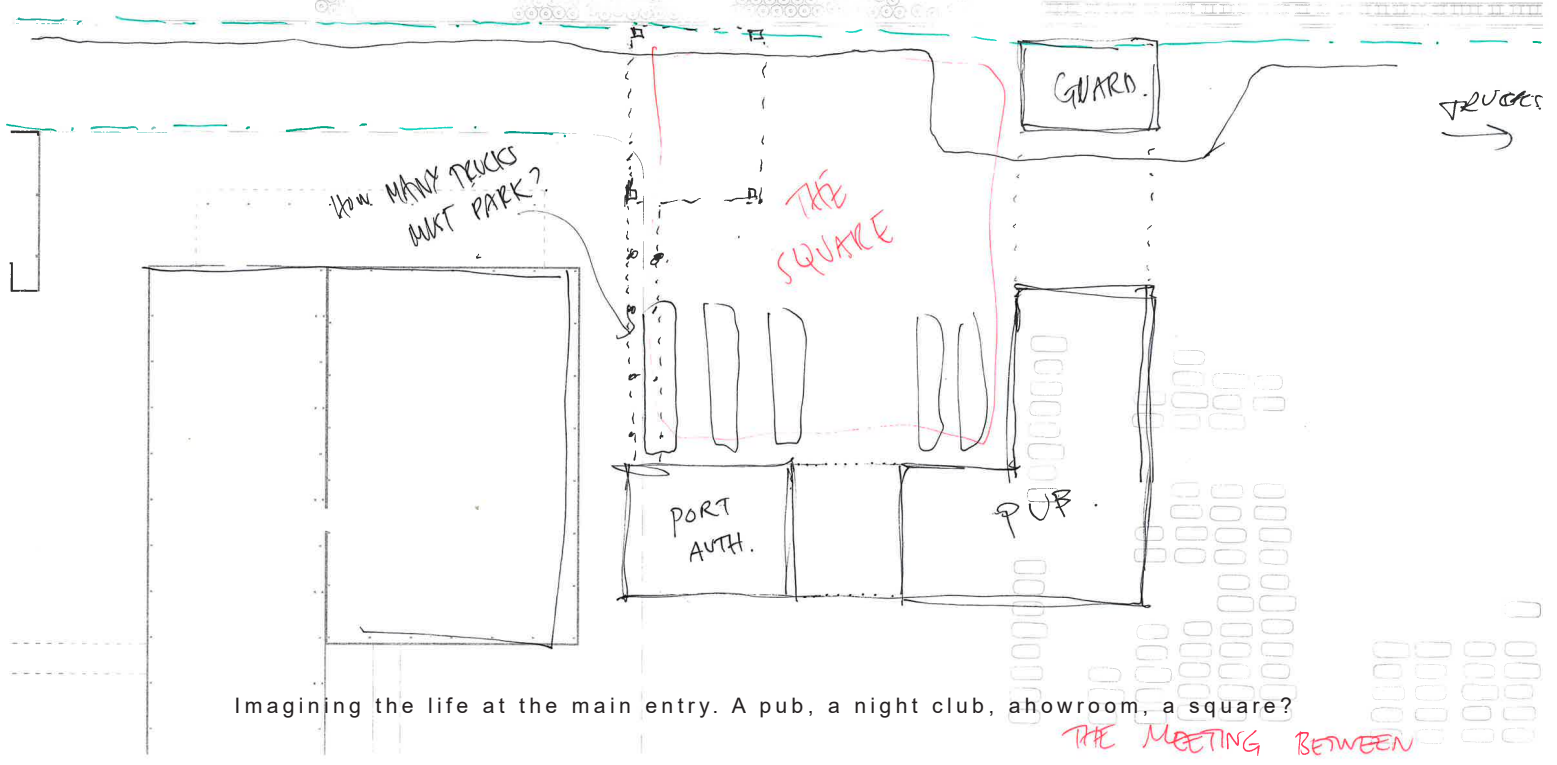
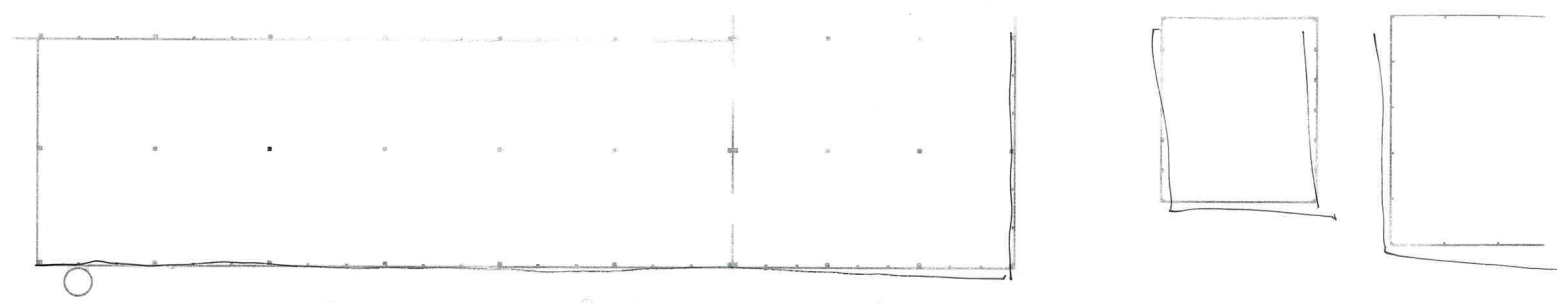
too big?
not that many
people...

02. 03. 23



to Open?
not defined enough for
a square?

02.03.23



How MANY TRUCKS
MUST PARK?

THE
SQUARE

Imagining the life at the main entry. A pub, a night club, a showroom, a square?

THE MEETING BETWEEN
CITY AND PORT.

02.03.23

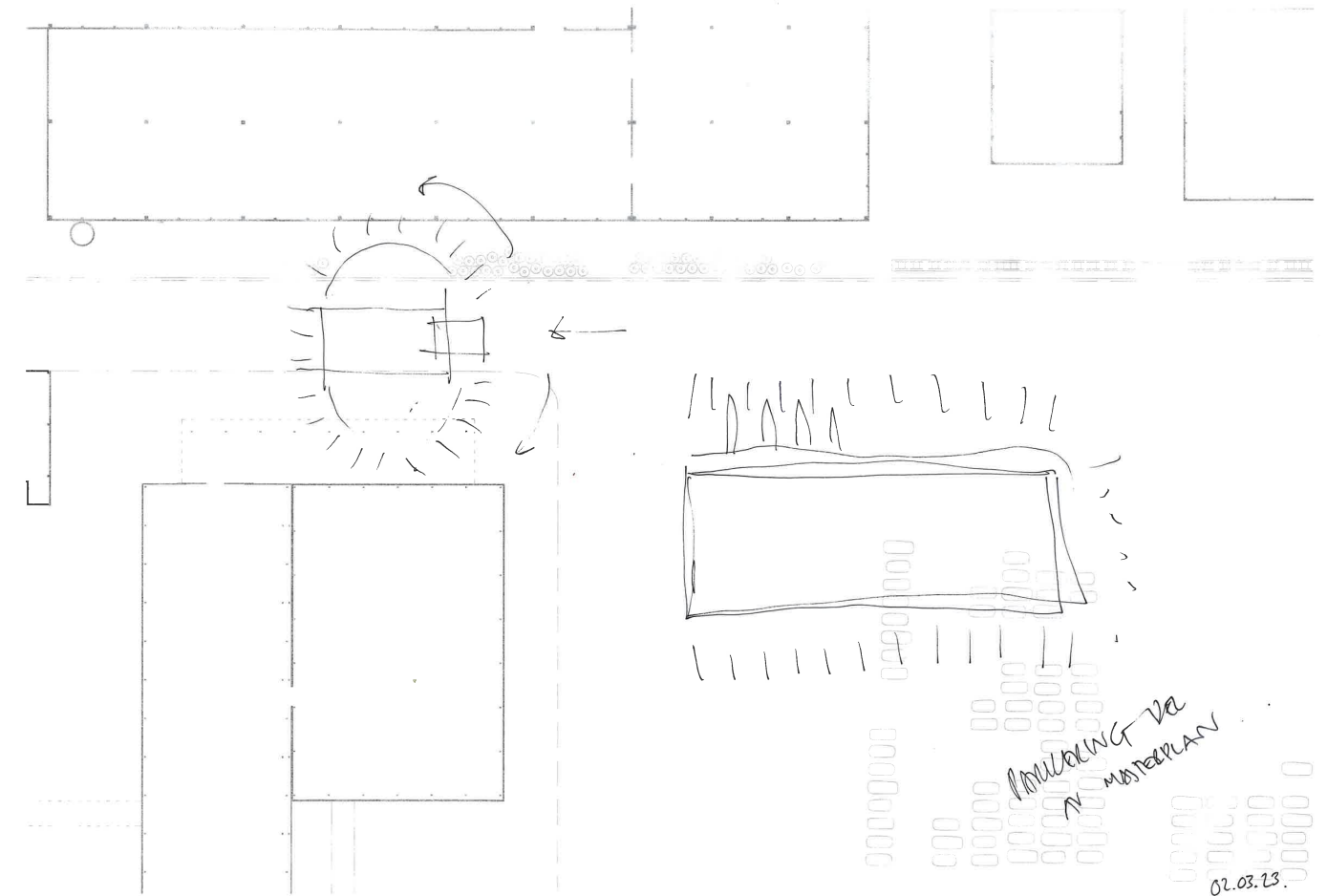
PORT SQUARE IS DEAD, ON PORT'S OWN TERMS, WHO REALLY USES IT?

The port square is dead! Not completely maybe, but the idea of framing it as a square, talking about it as a square, is dead. I talked to Lone yesterday, and it was quite funny. She asked, "Do you really want this to become the place where families with children come to drink coffee and play around on a Saturday afternoon?" The answer to that is no. I much more want it to be a place which belongs to the port and which can invite others in, but then it has to be on the port's own terms. As I was sketching "the square" it became more and more like a square in the city, and I could picture myself drawing benches, trees, and cobblestones on the ground as the next step. NOPE! In fact the square also quickly became shielded from the realities of the port, wrapped in different spatial programmes which created a boundary between it and the port itself. Not what I want to do, and more importantly, not what I think the port entrance needs.

[...] It is mainly a place for truck drivers to get in, for some of them to sleep, for more of them to take a short break and a shower. And for people working at Holmen to have lunch, an after-work beer, "fredagspils", a meeting room for the trade union perhaps. A place to have a coffee and a cigarette, to meet a friend who is passing by during the day and hand them the book they want to borrow, a place to meet other people working at Holmen that you haven't really met before, because there aren't many arenas on the island to do so. A place for the Port Authority to work, and for them to come closer to the others at Holmen. For them to be centrally placed in the port, to really have an overview and be easily reachable for others there. A car mover sharing lunch with the Port Director. A bit idealistic, yes, but definitely not unrealistic. And a little idealism is good.

So these are the main users and the main goals of the entrance portal. It doesn't need a square to attract a lot of other people, it just needs to offer what it has to offer, to be what it is. The people outside that are interested will find it on their own somehow, and appreciate that it is exactly what it is, and maybe especially that it is not something else, that there are not tons of parents drinking coffee and kids playing around.

Another thought: cars have been important during the whole process, at least in my thinking and the way I see and talk about the place. The entrance needs parking - how is the parking arranged and how will it influence the space? It should be an architectural tool.



The trucks and cars should take centre stage in the project, not an urban square.

week 8

06.03.23 - 12.03.23

RHYTHMS OF HOLMEN, RHYTHMS OF THE PORTAL

The rhythms of Holmen still interest me. And when thinking about it, I start to wonder what new rhythms I can add to the place myself. What can the rhythm of the entrance portal be; how does it relate to the existing rhythms, and does it find its own, add new ones? People coming and going, staying the whole working day or for a few hours, maybe even less - this is already present at Holmen.

To explore these rhythms I have made four collages, each of them from a different time of day, from taking a relaxing sauna in the early morning to coming in as a truck driver late at night, to find the portal still alive with a guard in the guard house and people playing pool in the pub. In between is lunch time, when the pub works more as a canteen and people can buy the dish of the day or eat their own packed lunch, as well as the afternoon rush, when day workers are going home, someone is having a beer in the pub, and the trucks are arriving one after the other.

The four collages have different atmospheres and show different people in different settings. The entrance portal should house all of these things, and have varying faces at varying times of day. It should be both a place of relaxation, of fun, of noise, and of tracks, cars, and action.





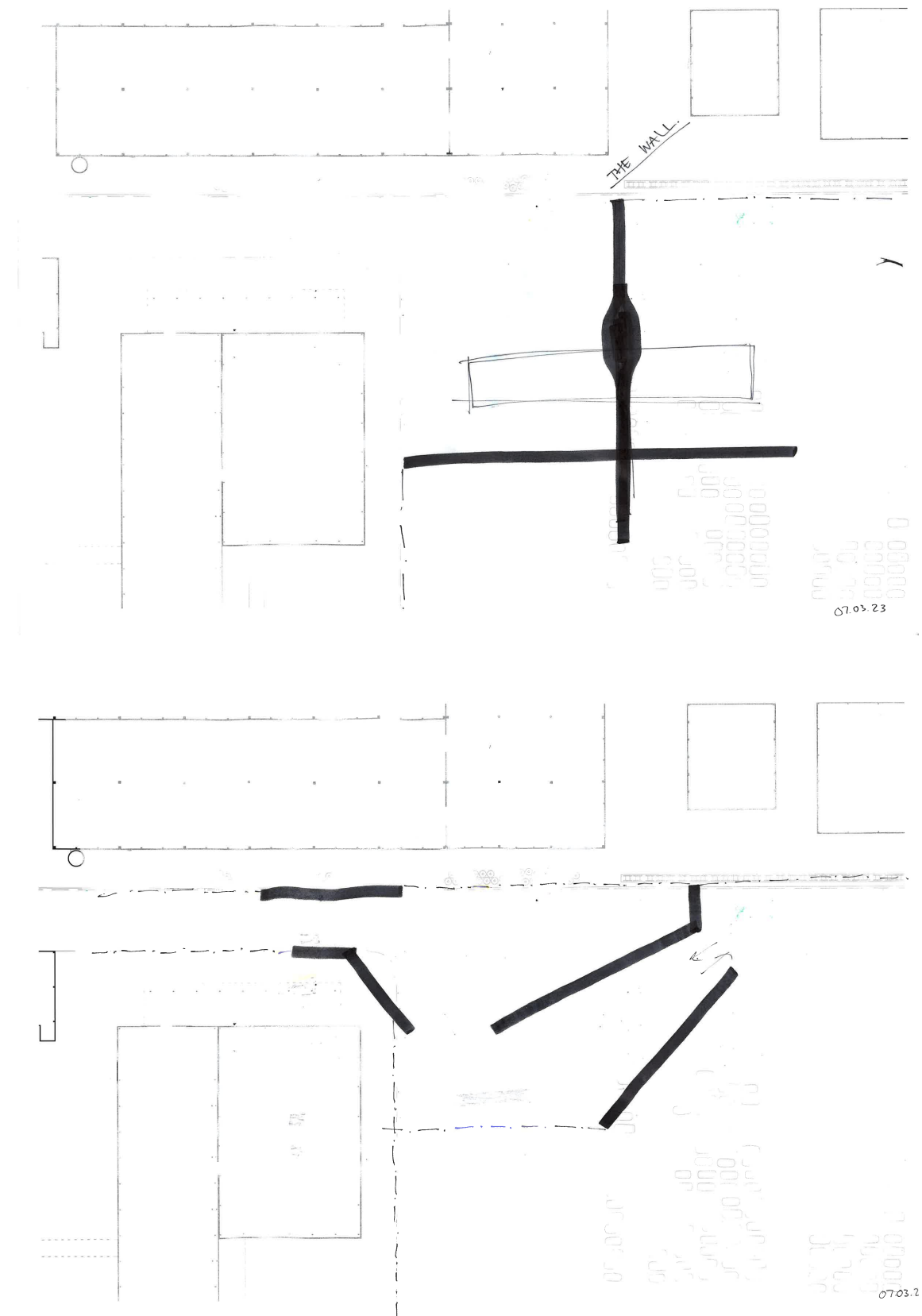
There is action all around the clock at the main gate.

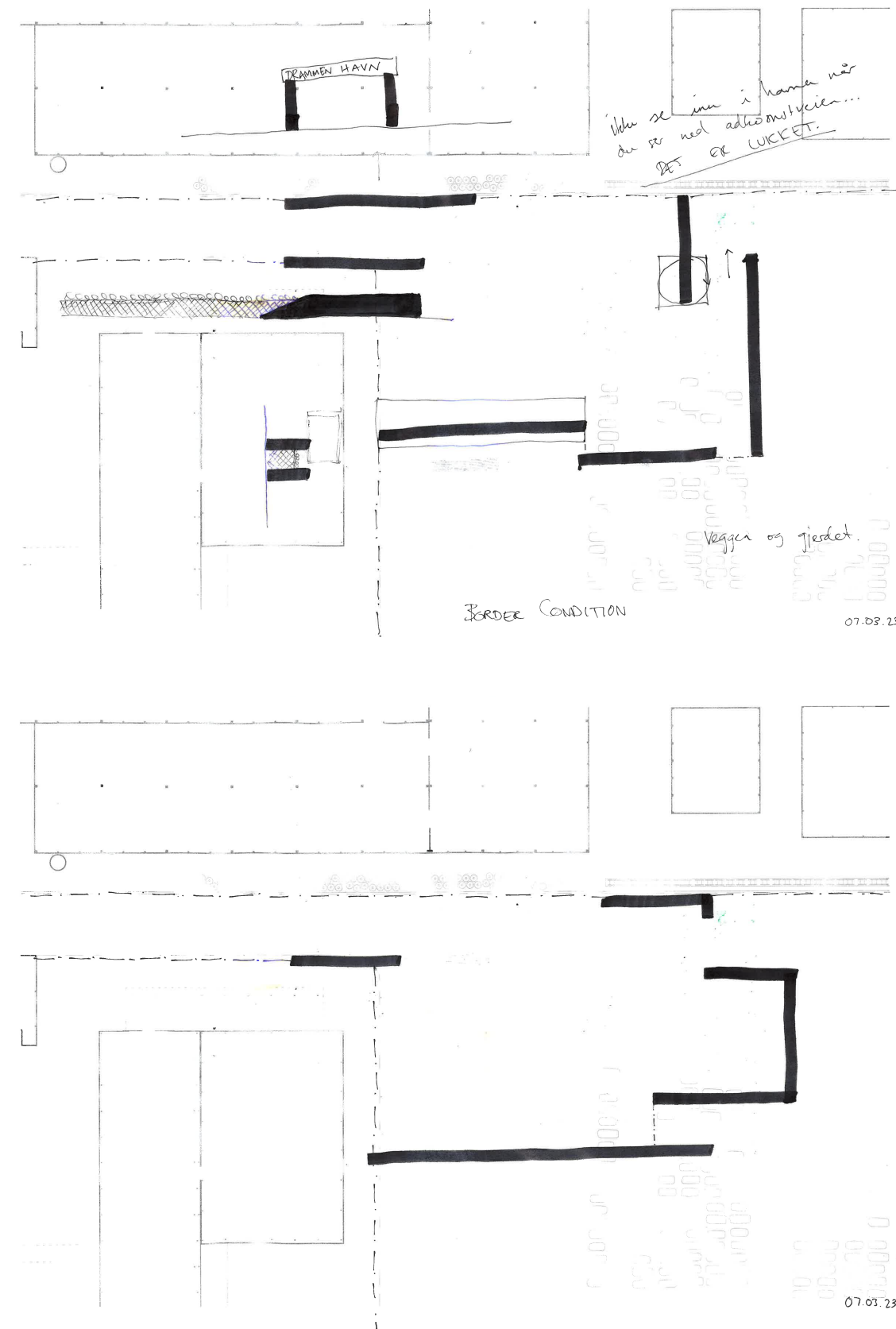
THE BORDER, THE WALL, INACCESSIBILITY

I felt really stuck yesterday. After doing the collages I had no idea how to move forward. I tried drawing in Rhino, going to the workshop, but it didn't work out. Just before going home I started sketching a bit on tracing paper over a plan of the site, and I found myself time and time again drawing a wall between outside and inside the ISPS area. And it hit me: I haven't discussed the border yet as part of the project. Which, when thinking about it, is really strange. The portal in its nature is part of the border, and offers an opening through something which is necessarily otherwise closed. What then is the border, how is it "gestaltet" in the project? Of course it could just continue to be what it is today, a barbed-wire fence, but I think it has potential to be developed and become an architectural element, a part of my project, of my discussion. The border can be an integrated part of the portal.

It has felt like the project so far has been lacking some resistance in order for me to work well with it. Perhaps I can now introduce the border, perhaps as a wall, as an element in the project to help me move further. The wall which will be integrated into the rest of the portal, which will be designed and a key feature of the project. I actually think it fits very well, because one of my reasons for doing my diploma in the Port of Drammen is an interest in inaccessible spaces which I have had for a long time. And my perspective is that inaccessibility is a quality, an architectural quality. So in a way it makes sense to work with how the inaccessibility of the Port gets an architectural response in the entrance portal, how it is made visible that what lies beyond is in fact not for everyone.

Make the border into a clear gesture. "Here, but not further." (For some). For others it is the place that you get in. An interesting relationship.





Sketching how the border can be manifested.

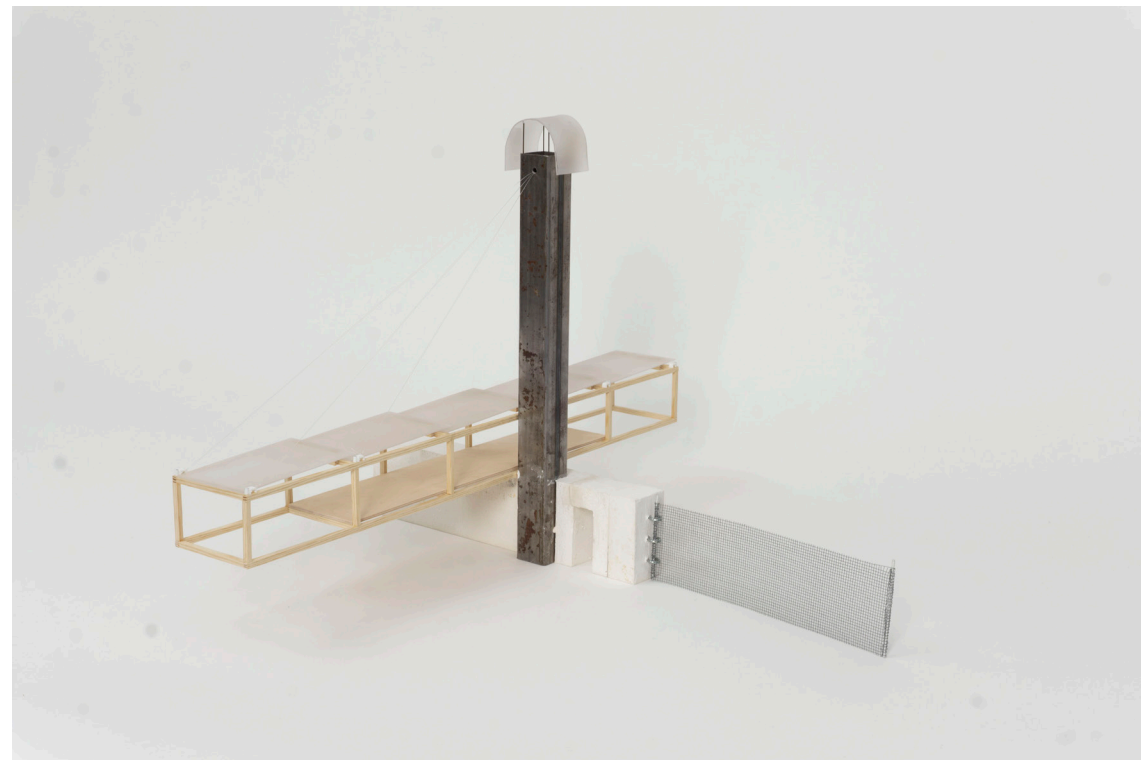
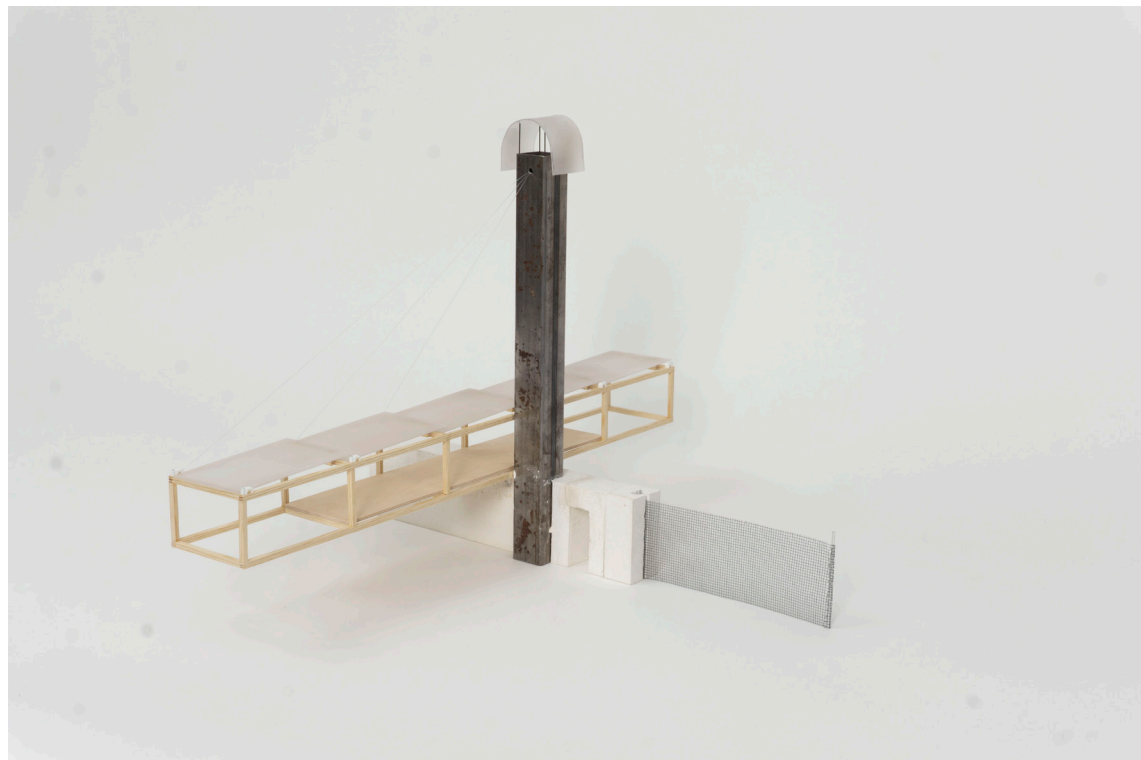
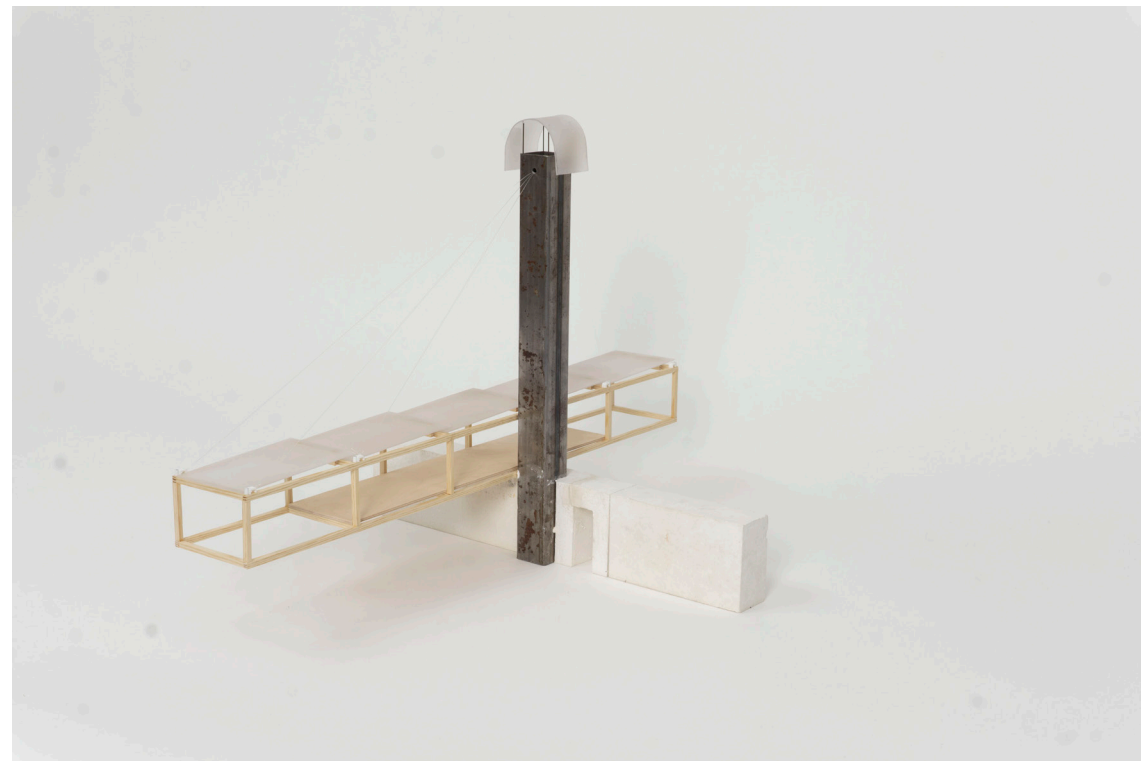
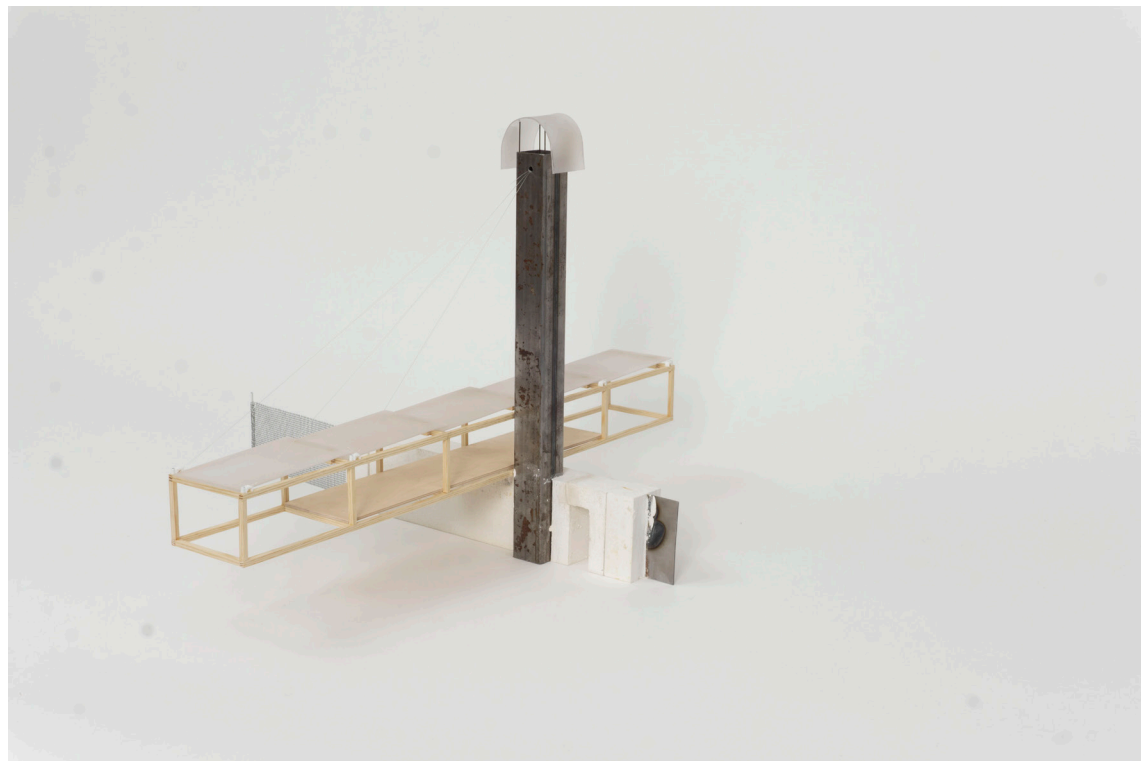
BORDER CONDITION, FENCE, MERGE OF TYPES, CENTRALITY, FORCES

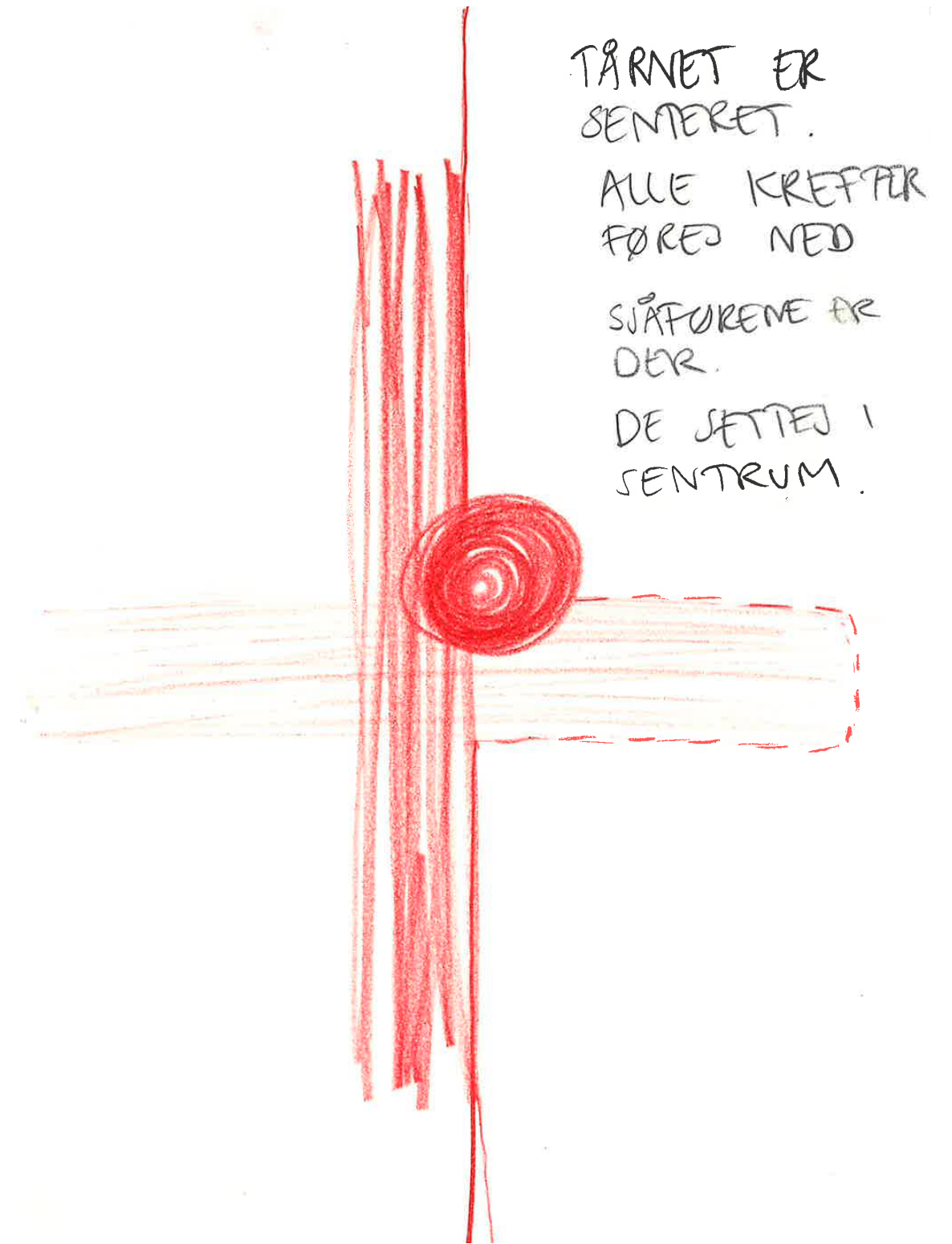
How does the fence which separates the inside and outside of the ISPS meet the building/the project? How is the border expressed in the building/the project? How do I maintain a border which is necessary but at the same time challenge it?

I think the point at which the current border, the fence, meets the new constructed border, the project, is a very interesting one. How do they meet and interact? Is the fence carried on through the building, is it transformed into something else? Maybe the building itself makes the border, but that also raises the question of where in the building the border is drawn: along the facade to the outside, along the facade to the inside, in the centre? Undulating through it, in the plan or the section? I want to highlight the border, because it is a precondition for the modern port generally for the entrance portal specifically. The border will not go! At the same time I want to challenge it and work with it - how far can I allow "outsiders" in? Which programs and rooms are available for all and which are not?

I am drawn to the idea of the fence becoming a wall, and the wall growing and becoming a mass which houses a building - my building.

I have been working on a model to clarify my thoughts so far. It is a merge of two of the types I have been investigating, the line and the tower, as well as the border/wall/mass/building. [...] What happened was that a composition appeared. A composition of the border as a wall on the ground, the line as a floating body lying perpendicularly on top of it, and the tower squeezed into the meeting of the two. The line is held up by tension cables which transfers the forces to the top of the tower before they are led all the way down to the ground inside of it. The relationship of the elements is interesting - a composition in which the elements are dependent on each other, which balances and looks both stable and unstable as it sits right on the border itself. The tower becomes the point at which a lot of forces are brought together (physically the tension cables, metaphysically the attention, the symbolic force of a tower) - it seems to be the centre of everything. The portal as the centre of the port, the tower as the centre of the portal. And what should go inside the tower? I have for a long time been thinking that it should be where the rooms, showers, baths, and sauna for the truck drivers are meant to be. To lift them up from the ground, give them a new view, to get some distance from the ground and the trucks in which they spend a lot of time. [...]





week 9

13.03.23 - 19.03.23

MASSIVENESS, FLOATINGNESS, SLIMNESS

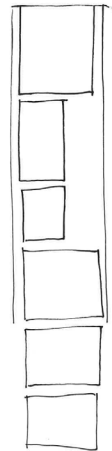
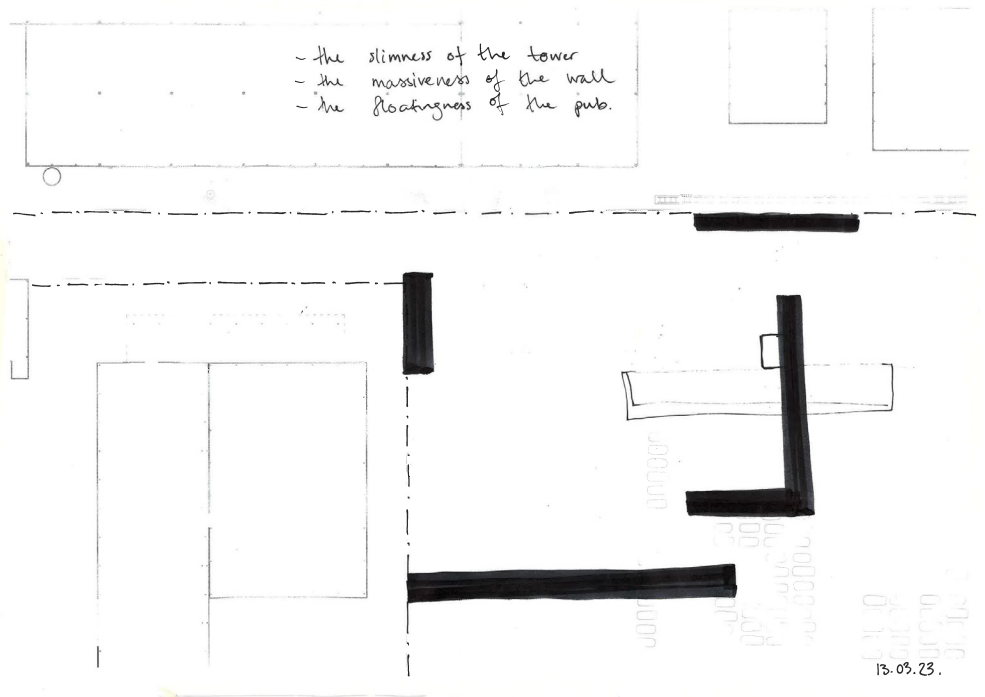
[Working with the border] seems to fit very well both to the site and the programme. It creates interesting spaces around it on the ground, and it is fun and rewarding to work with the wall as different elements that stand freely around creating closed and open spaces, framing views and blocking views. [...] The elongated nature of the wall dictates the spatial organisation of the rooms (enfilade), but after my first sketches this organisation seems to work well and produce rooms which work and are interesting. The offices need some more openings than the guard house, but by working with the placement of them etc. I think the massiveness of the wall can be kept.

This is part of a central idea that I want to work with - to keep the wall (at least seemingly) massive. After discussing my latest model with Lone yesterday (with the wall, tower, and “floating” pub) I wrote down three points:

- The massiveness of the wall
- The floatingness of the pub
- The slimness of the tower

I wish to keep these ideas, which are produced by learning from the model I have already built, in my further work. To really accentuate the massiveness, lightness, slimness, to let them stand directly next to each other and create tension in their composition.

- the slimness of the tower
- the massiveness of the wall
- the flatness of the pub.



VRKT / EKSP.

WC

KONTOR

PAUSE

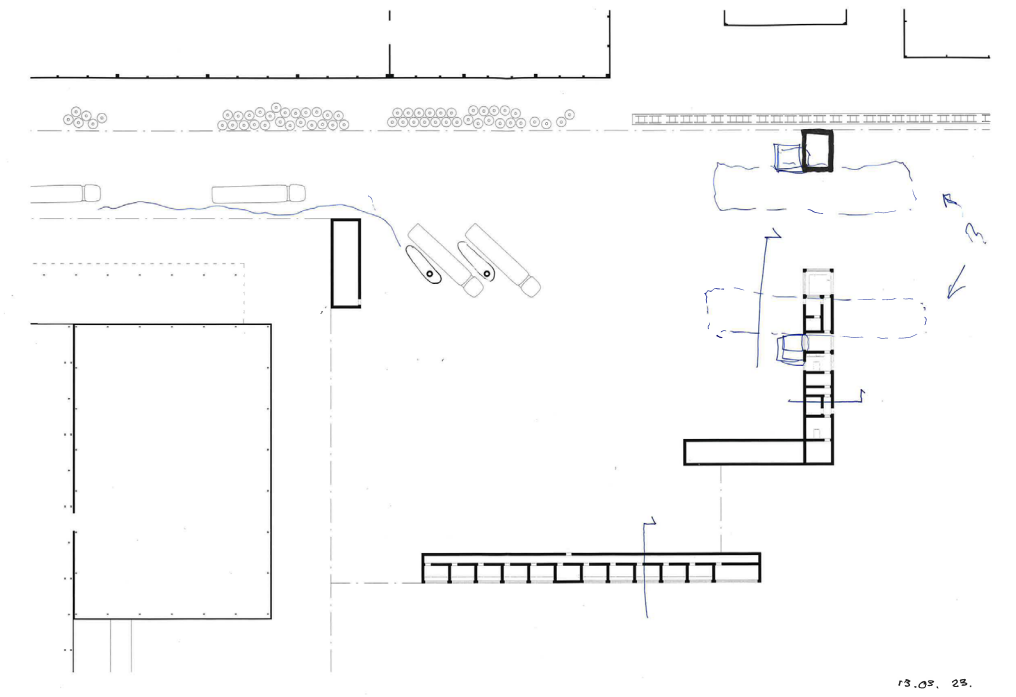
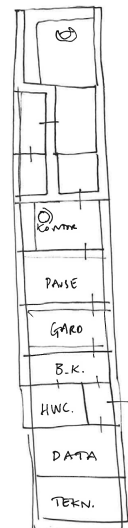
GARD

B.K.

HWC

DATA

TEKN.



13.03.23.

13.03.23.

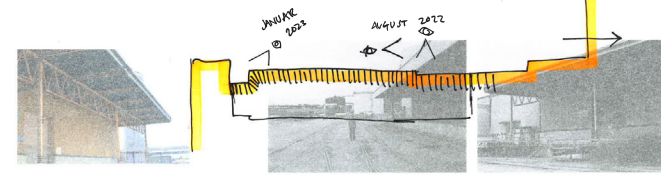
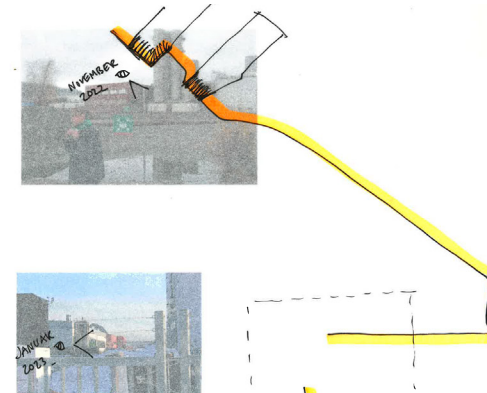
WORK WITH THE WHOLE BORDER

By looking back at photos I have taken on Holmen I realise that the current border is already in part made up of buildings, where the ISPS runs along their facades. In this way the entrance portal continues to build on a logic which is already present at the site. Furthermore I want to become more aware of, or attentive to, the WHOLE border, the WHOLE fence, from north to south across the WHOLE island. When I now work so closely with the border condition I have to take into account what is already there, and how I want to deal with it. Could for example new siblings of the wall appear at other places along the border? They could be similar in language but filled with different programmes - what about a public toilet directly ON THE BORDER where the new green belts are planned? This idea of letting the project have a larger "nedslagsfelt" is intriguing. To let small pieces of the main entrance, which is the new centre of Holmen, be spread out along the border. This border is so important but currently very under-communicated!



WHAT IS THE CURRENT BORDER CONDITION?

- FENCES
- BUILDINGS
- GATES (SMALLER)
- GATE (MAIN GATE)

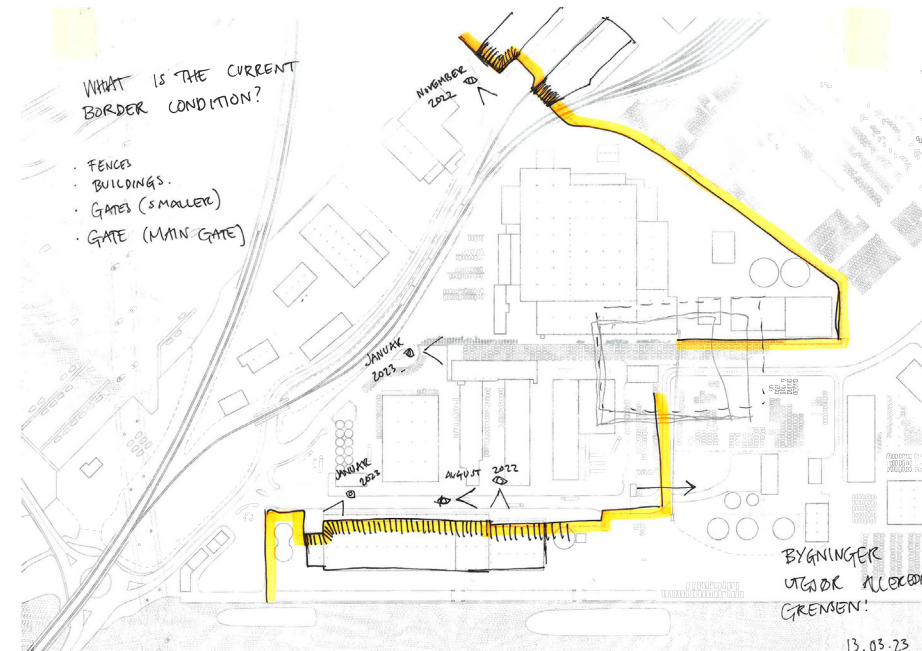


BYGNINGER
UTADOK ALLEDE
GRENEN!

13.03.23

WHAT IS THE CURRENT BORDER CONDITION?

- FENCES
- BUILDINGS
- GATES (SMALLER)
- GATE (MAIN GATE)



BYGNINGER
UTADOK ALLEDE
GRENEN!

13.03.23

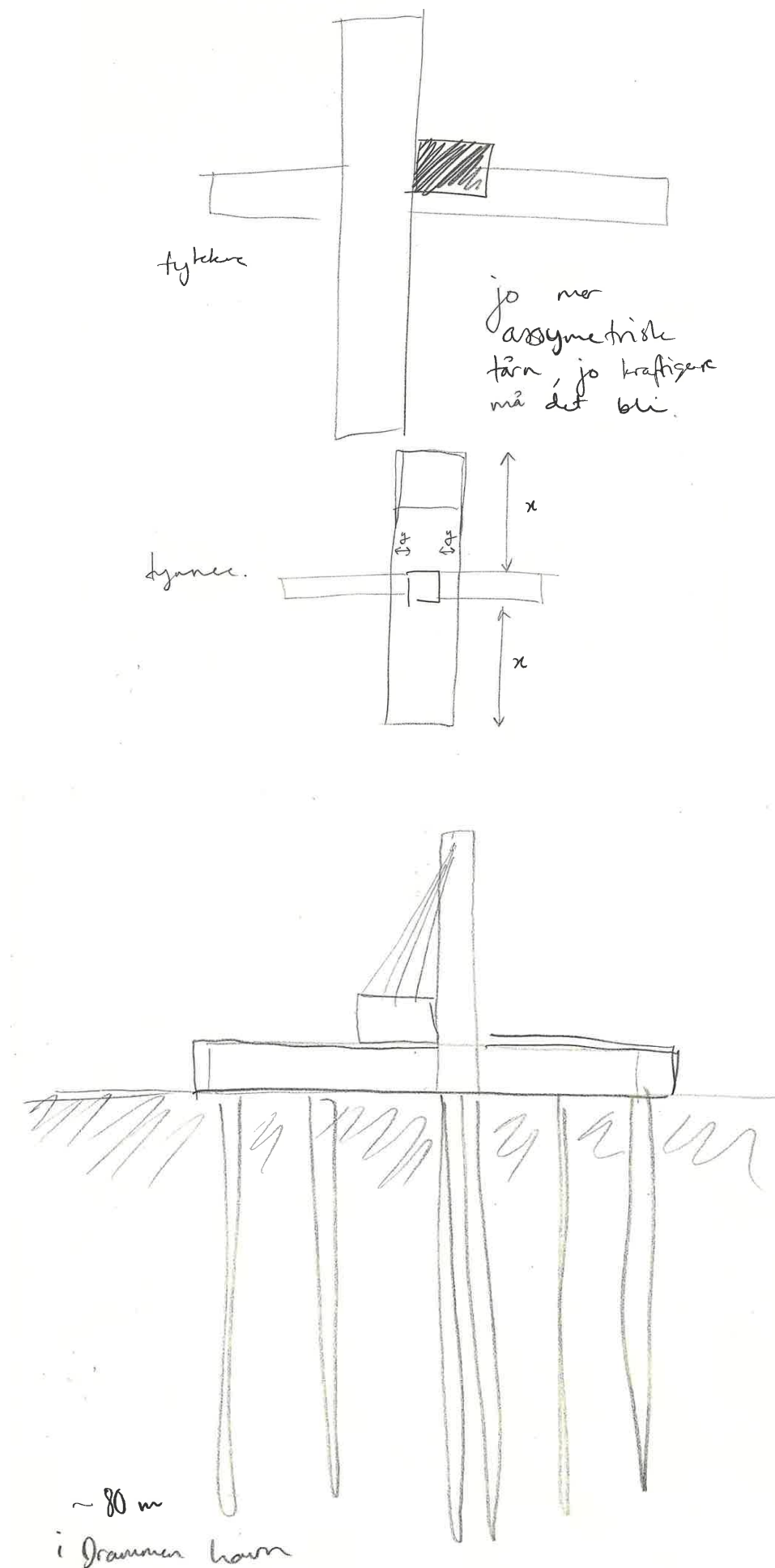
Investigating the border condition on Holmen.

ENGINEER TALK, FOUNDATIONS, LAID-BACK

After a talk with Audun the engineer on Wednesday I have some constructive limitations/guidelines to work further with. We talked about how the cables could be fastened to the tower, how the placement of the tower in relation to the pub (offset or symmetrical) affects how slim it can be, how to stiffen the pub structure and make it sufficiently heavy to withstand wind (if it's not heavy enough it needs to somehow be fastened to the ground). This makes me think of the slimness of the tower and the floatingness of the pub - do these ideas supersede all other things, or is for example the composition of the tower, offset from the pub in two axes (which would result in a fatter tower), more important?

In addition he made me aware of the poor ground conditions at Holmen (which I had been told about from Ivar Vannebo earlier, but had forgotten), with the consequence that one might have to drill about 80 m down to the bedrock. With a tower which gathers so much of the forces in one place, it definitely needs to have a foundation all the way down to the bedrock. Pretty cool - the section will look great!

I've thought more about the four collages. They really managed to communicate what I want this place to be when I showed them to Lone, and I think they have clarified things for myself as well. Key words - laid-back, casual, accessible. I have to keep that in mind as I move forward. [...]



week 10

20.03.23 - 26.03.23

BIG SCENOGRAPHY MODEL, PLANS FOR THE NEXT WEEKS

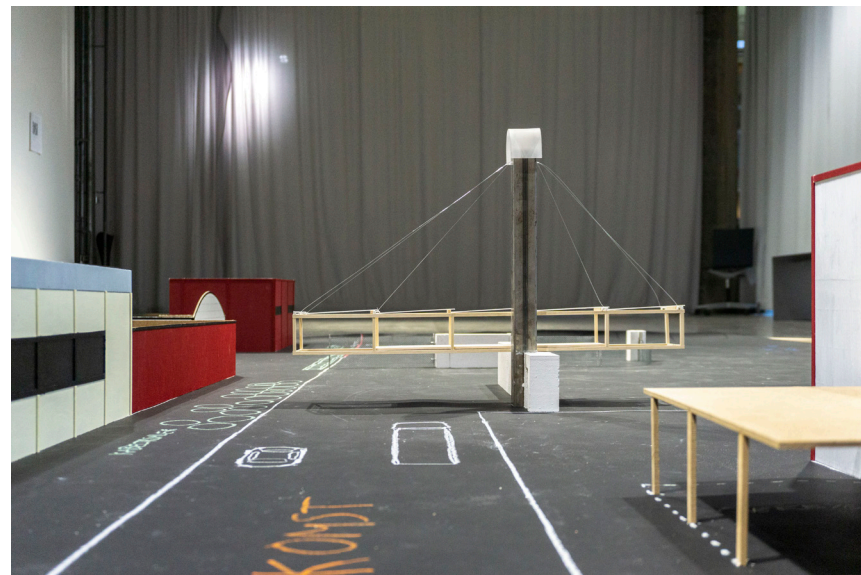
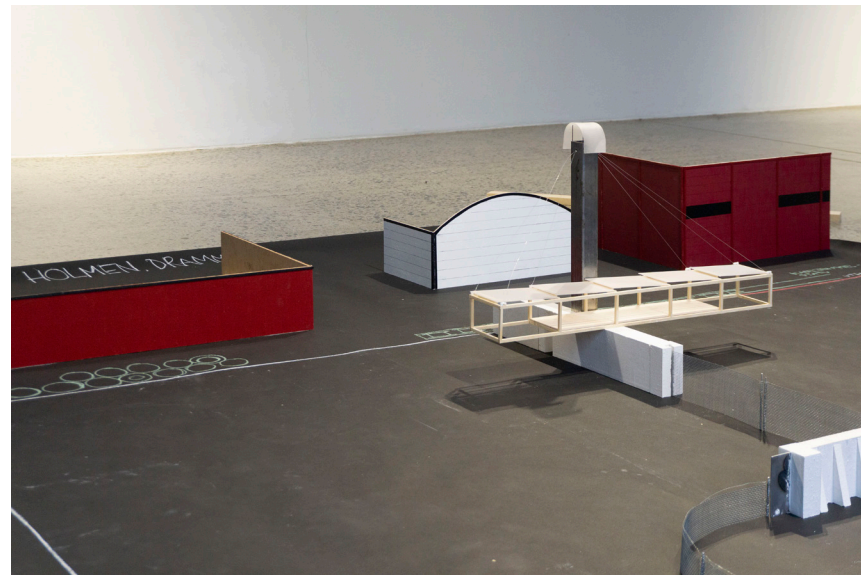
[...] The last few days I have been building a huge scenography-type model of the surroundings of the site. All the buildings facing the plot are made up of just facades and can be flat-packed and the ground is a huge roll of black paper which I can draw and sketch directly on (apparently it is very similar to Dogville by Lars von Trier, I didn't know beforehand but now I really have to see the film!) Yesterday and today I placed my own model (from a few weeks back) inside this stage design and was able to take a lot of photos investigating how the project should sit in relation to its surroundings. This model is very fun and I look forward to working more with it - I even have some ideas about how it could be shown in the final exhibition already... The focus now for the next few days/week is to really work out the placement of the building/s I am adding and how the infrastructure of trucks/cars/bicycles/pedestrians should be solved. Then I want to draw preliminary plans and sections in 1:100 of all the building parts and come up with a first suggestion of how the entrance portal should work, be organised, and look.



Placing the model from a few weeks back in the scenography/dogville model, 1:50.

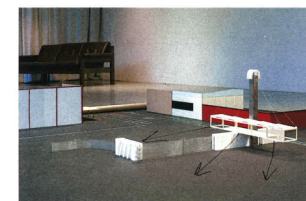
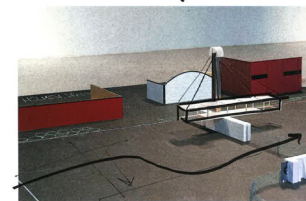


The flat-packed model can be moved around and set up in different places.



Looking at different placements in relation to the access road.

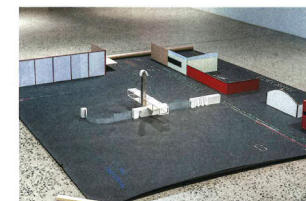
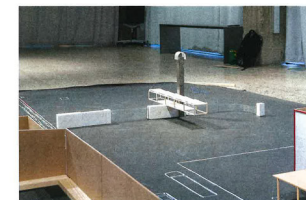
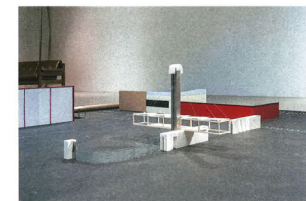
IN YOUR FACE ①



- BLOCKS VIEW ALONG ENTRANCE AXIS. (WALL)
- PUB TURNED AWAY FROM ENTRY.
- BUILDING AND WALL BECOMES VERY PROMINENT.
- ENTRANCE LINE SHIFTED SIDWAYS.
- TOWER IN MIDDLE OF ENTRANCE AXIS.

22.05.23

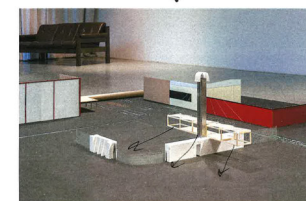
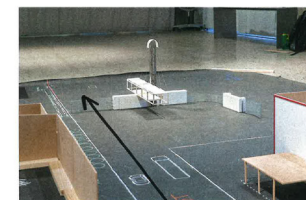
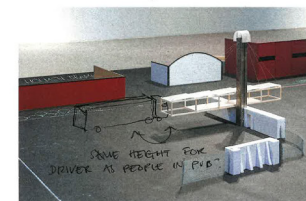
BIGGER STEP ASIDE. ②



- OPEN + CLOSED.
- TOWER HIDDEN FROM FAR DOWN THE AXIS.
 - ↳ TOO FAR OFFSET.
- RELATIONSHIP TOWER/PUB ALSO GOOD HERE. IMMEDIATELY INVITING/OPENING WHEN ARRIVING.

22.05.23

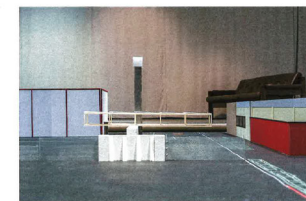
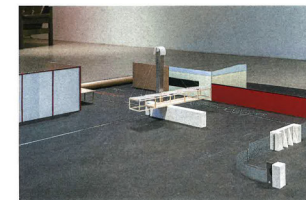
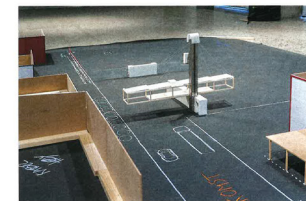
STEP ASIDE ②



- PUB OPENS TOWARD THE ARRIVING PEOPLE (LESS TOWARD OPEN HARBOR AREA).
- BORDER AS A TRANSPARENT ELEMENT BECOMES IMPORTANT. (PUB SEEMS LESS SECRET)
- TOWER SLIGHTLY OFFSET FROM AXIS, STILL CLEARLY VISIBLE.
 - ↳ STILL HAS VIEWS THIS WAY, MORE ABOUT THE GESTURE.
- I LIKE IT / IT SITS WELL.

22.05.23

ACROSS. ③



- CREATE CLEAR PORTAL.
- ANOTHER ANGLE / LOGIC: WALL IS NOT BORDER BUT THE PUB BECOMES BORDER.
- DIFFERENT RELATIONSHIP BETWEEN ARRIVING TRUCK DRIVERS AND PEOPLE IN PUB. UNDERNEATH INSTEAD OF ABOVE.

22.05.23

Analysing the various alternatives.

PLACEMENT ON SITE, WORKING WITH THE GROUND, “FLERBRUKSHALLEN”

Today I've been working on the site plan of the immediate surroundings of the project (or a plan of the project and its immediate surroundings) to get a grip of how I can organise the project in the best possible way. After taking the photos of the dogville model earlier this week and looking through them, I figured out that I want the tower to be placed so that it is visible when you look down the axis of the access road. So that it guides the way to the entrance from far away [...]

I need to introduce a system which demarcates which areas are for whom. But these areas often overlap, and most of them aren't needed for their intended purpose all the time (co-use). Therefore, I want to work with a system which clearly states which areas can be used for what, but that doesn't physically separate them. E.g. the turning circle for trucks ($\varnothing=30\text{m}$) can overlap with the driveway for the trucks, the bicycle path, and the sidewalk, and the sidewalk can overlap with the entrance to the parking lots and the driveway for the trucks - as long as the areas are clearly marked.

To do this I started looking at “flerbrukshallen” (the multi-use sports hall) which I think everyone knows very well from their childhood; overlapping lines of different colours on the floor make it possible to play several different sports in the same hall. This principle is easy and direct, and a version of this two-dimensional system is what I want to do. Bright colours and thick lines, creating order but also allowing for freedom. The whole surface is just asphalt, with lines (or possibly areas) painted in a colour to indicate their use. No edges or curbs. I also want to work with text and arrows on the ground for orientation and directions. In general - using the ground as a two-dimensional communication tool!

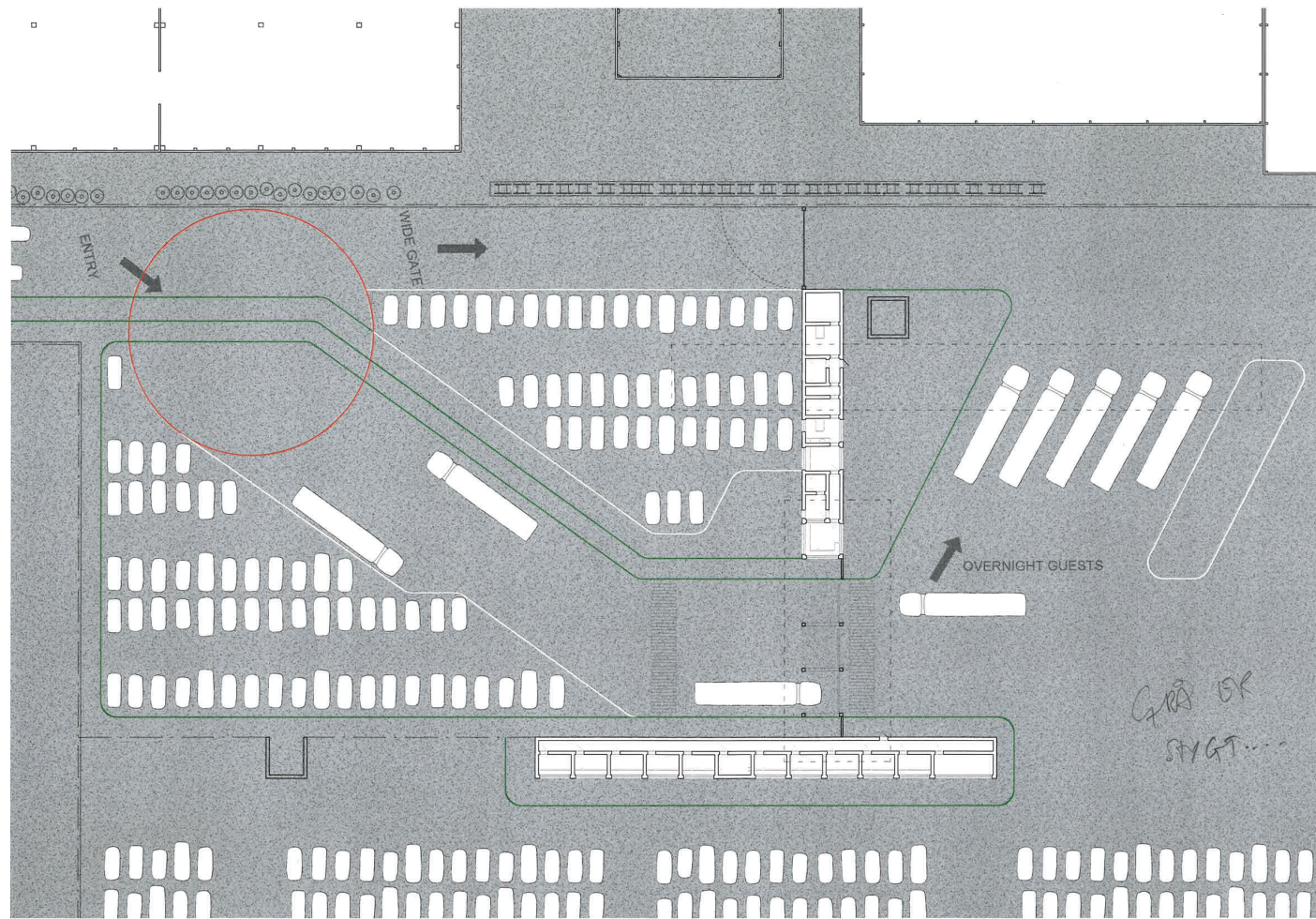
It struck me that this is exactly the way I was working with the ground in the dogville model - just drawing directly on the ground. I find this directness very appealing.



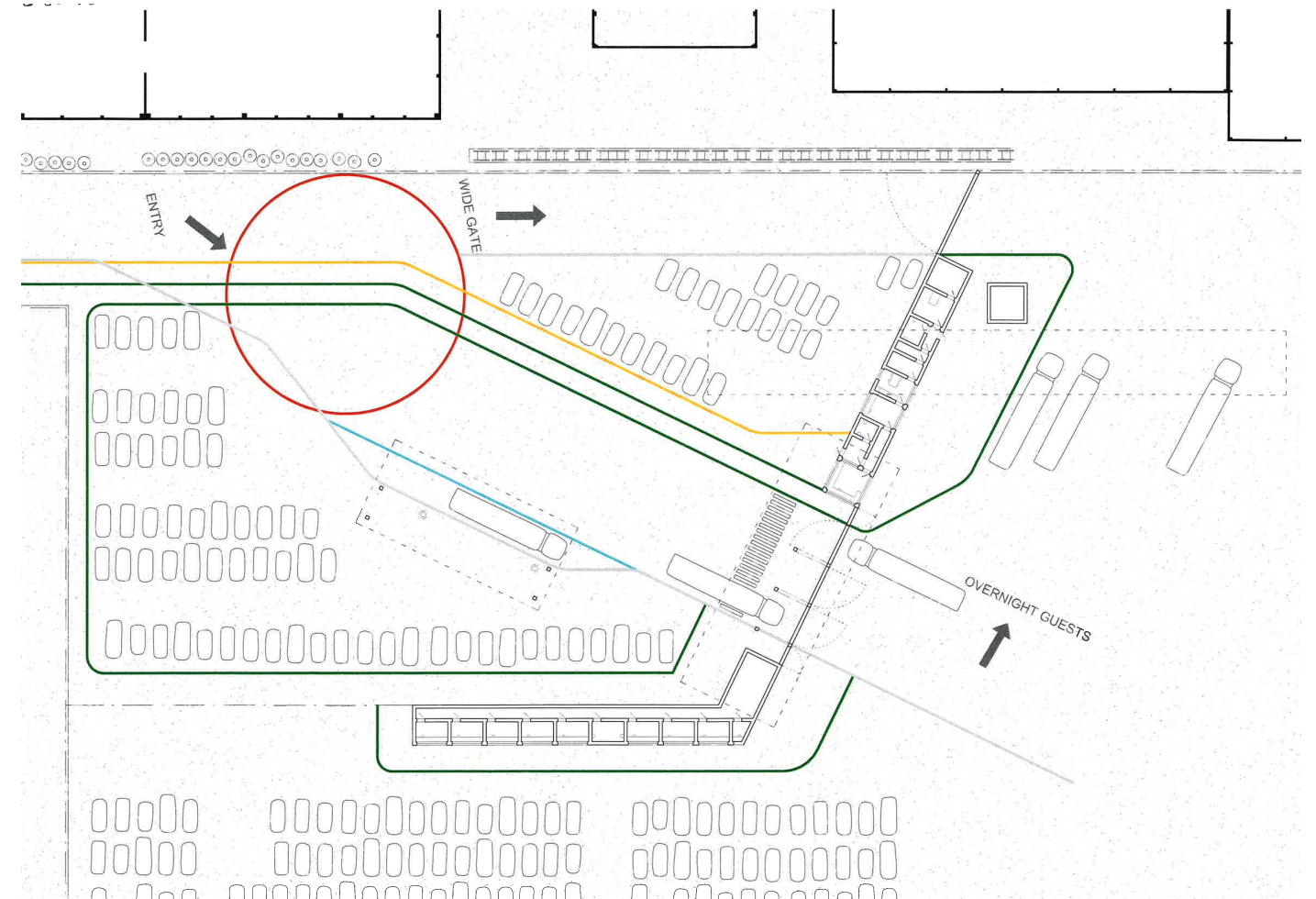
CROSS-USE
AS A
PRINCIPLE
OF THE
PROJECT.

MARKINGS
ON GROUND
- COLOURS.

VESTFOSSEN FLERBRUKSHALL



24.03.23



24.03.23

Sketches of the area plan, where colour is used to indicate use.

week 11

27.03.23 - 02.04.23

TRIP TO ELVERUM, CARDBOARD MODEL, DRAWING PLANS

I am in Elverum for a few days to visit a friend. It's nice to get a change of scenery. I brought with me my cutting mat, some A3 paper, watercolour, UHU glue, and my computer. I'm trying to draw the plans and sections of all the building parts; last week their placement on site was settled (for the time being), so now I want to develop the buildings in more detail. It's really hard! I notice with myself that it's been a long time since I have been sitting with a plan, drawing it over and over again and really developing it. So it is a good exercise, and also a goal I had for the diploma semester. I am happy I am getting the chance to do it now.

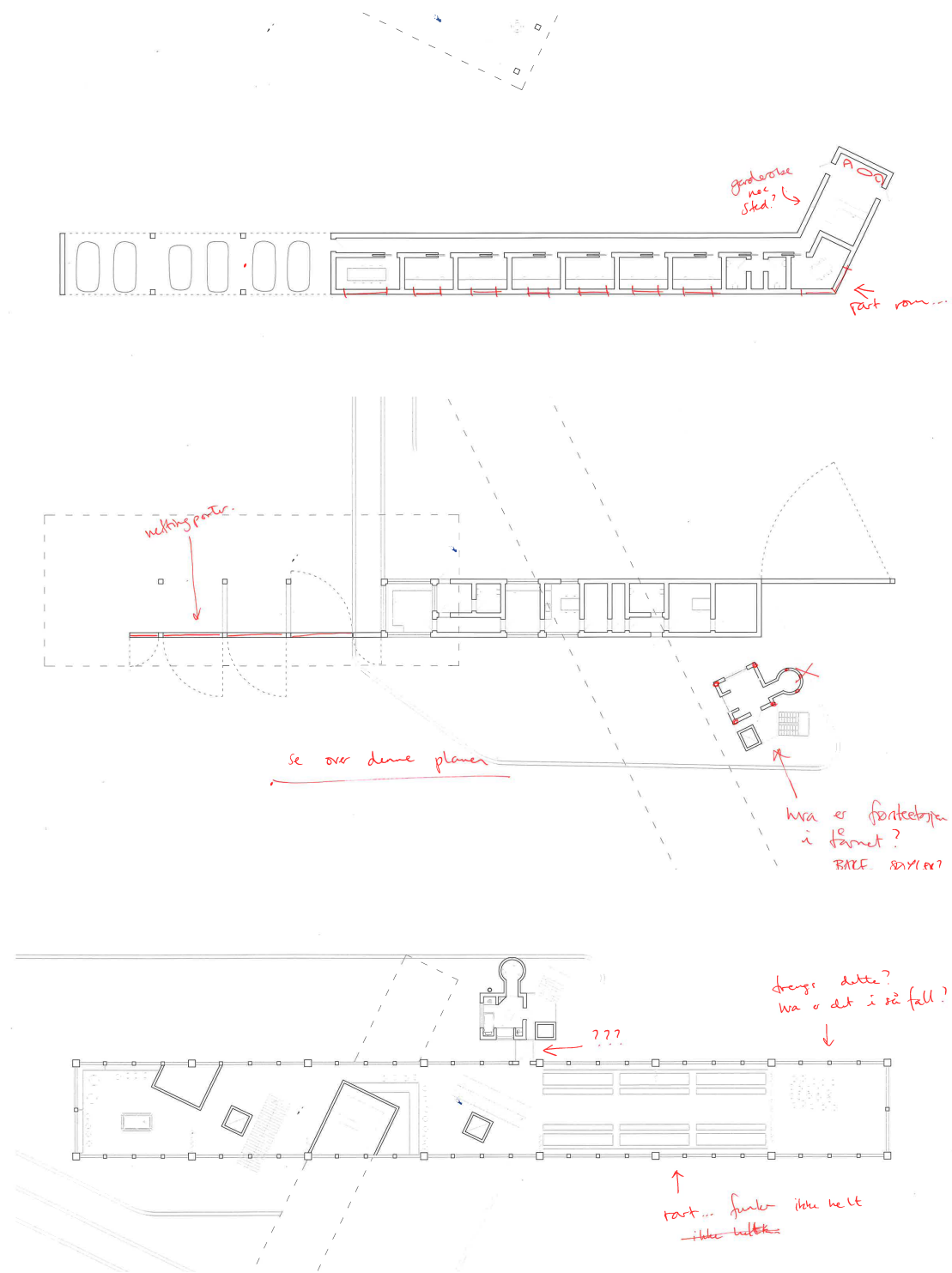
As the plans develop, I also wanted to build more 1:50 models of the buildings to start placing and testing in the dogville model once I am back in Oslo. I drove to MAXBO yesterday and bought wire mesh and tape, and got some cardboard for free. Back at the apartment I started cutting with the little equipment that was available, a kitchen knife and a scissor, and glued and taped the pieces together. [...]

Drawing the plans now. I finally came to the tower, which I thought would be hard to solve, because it's so small and I want all the rooms to be stacked on top of each other. But I got the idea now to put the lift and staircase on the outside of the building (on the port side of the tower). It would be quite nice if each of the truck drivers got their own little landing outside the rooms they are sleeping in - to take a cigarette, get some fresh air. When they have been in the sauna (which I think should be placed on the top) they get fresh air and maybe even a bit cold on their way down to their rooms or the pub. [...]

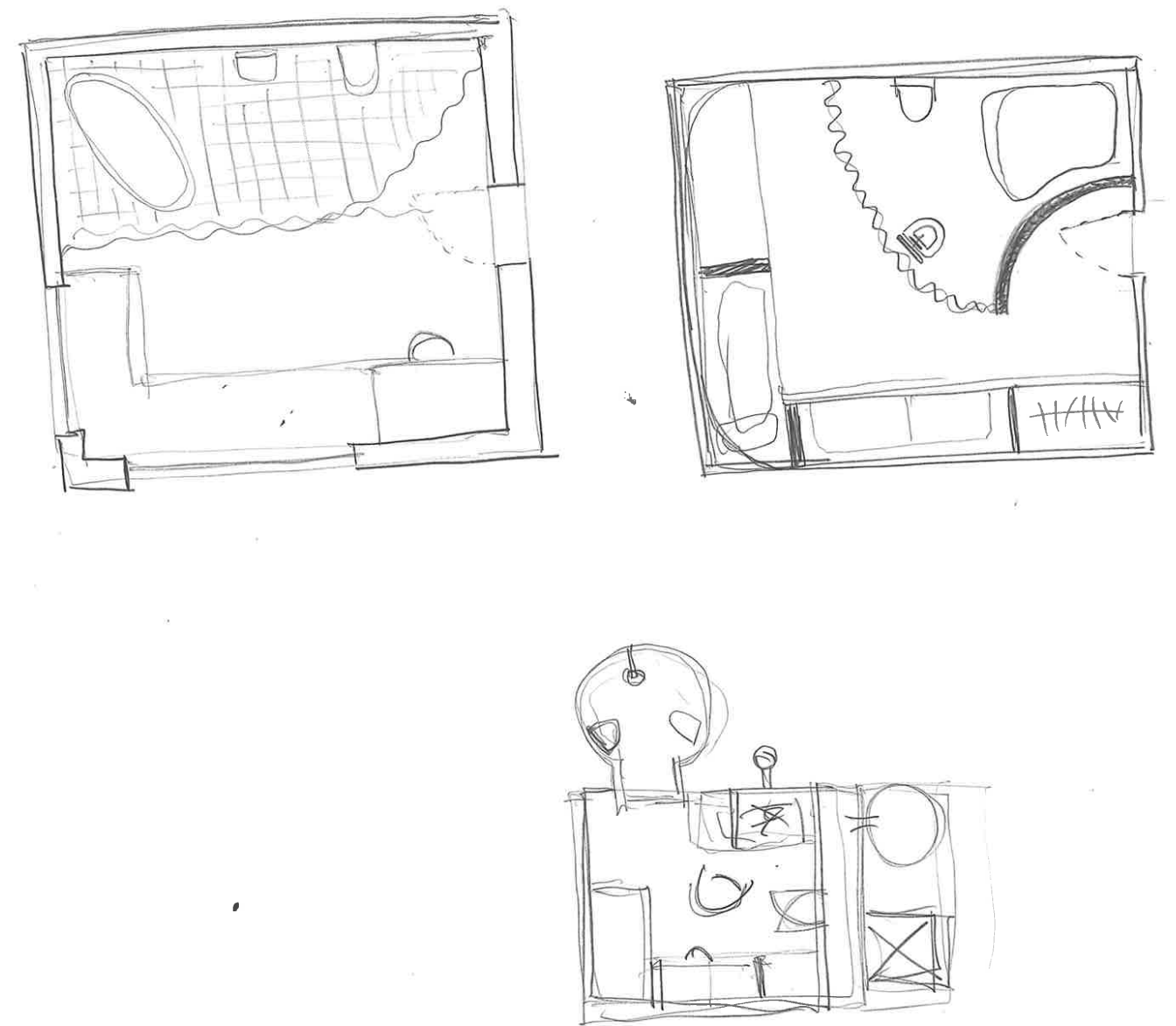
Maybe the stair/lift could also be a lightweight metal structure - lit from the inside and clad with translucent corrugated plastic or something like that? Or even a metal mesh, which I am already working with in the different gates and which is present at the site already in the various fences there.



Quick sketch models to be placed in the dogville model, 1:50.



Working with the plans: From the top: the office, the guard house, and the pub.



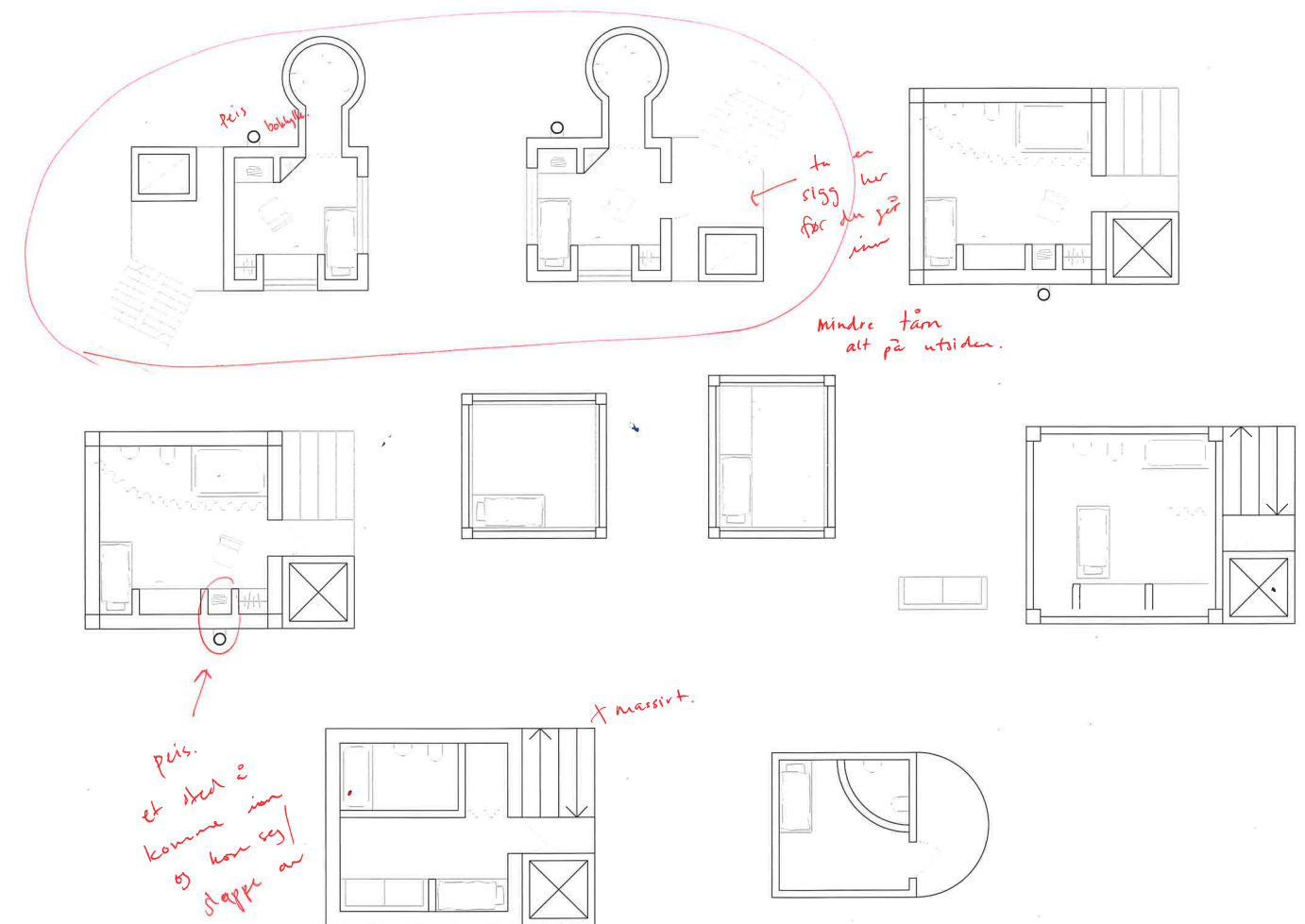
Trying to find a principle to solve the tower plans. External infrastructure, external bathroom?

TOWER PLANS, FIREPLACE, THE VALUE WE ASSIGN THINGS

I have been drawing plans of the tower today. Of the bedrooms for the truck drivers and the sauna on top. It is quite difficult to make the bedrooms look like something other than a hotel room, but a hotel room is not the feeling that I want to create. So I started thinking, how can I make this room into something else? Into something which is cosy and welcoming and warm and relaxing when you have been on the road for many hours? And I put in a fireplace and a nice armchair to sit in, and a little bookshelf where you can find something to read which someone else has left behind before you.

It made me think about the core of the project - how would buildings such as this entrance portal look if we put the needs or the comfort of the truck drivers and other workers at the front, instead of efficiency and productivity? To me the fireplace is an object which catalyses this question. For sure, who knows how realistic it is that a truck driver will have the time to light a fire and sit down with a book or newspaper when they are on duty and need to get their required hours of rest. But wouldn't it be nice if it were so? If they could have a really nice evening, get a good meal, take a hot sauna combined with a cold shower, and sit in front of the fireplace to relax? And still have time afterwards to get their required rest?

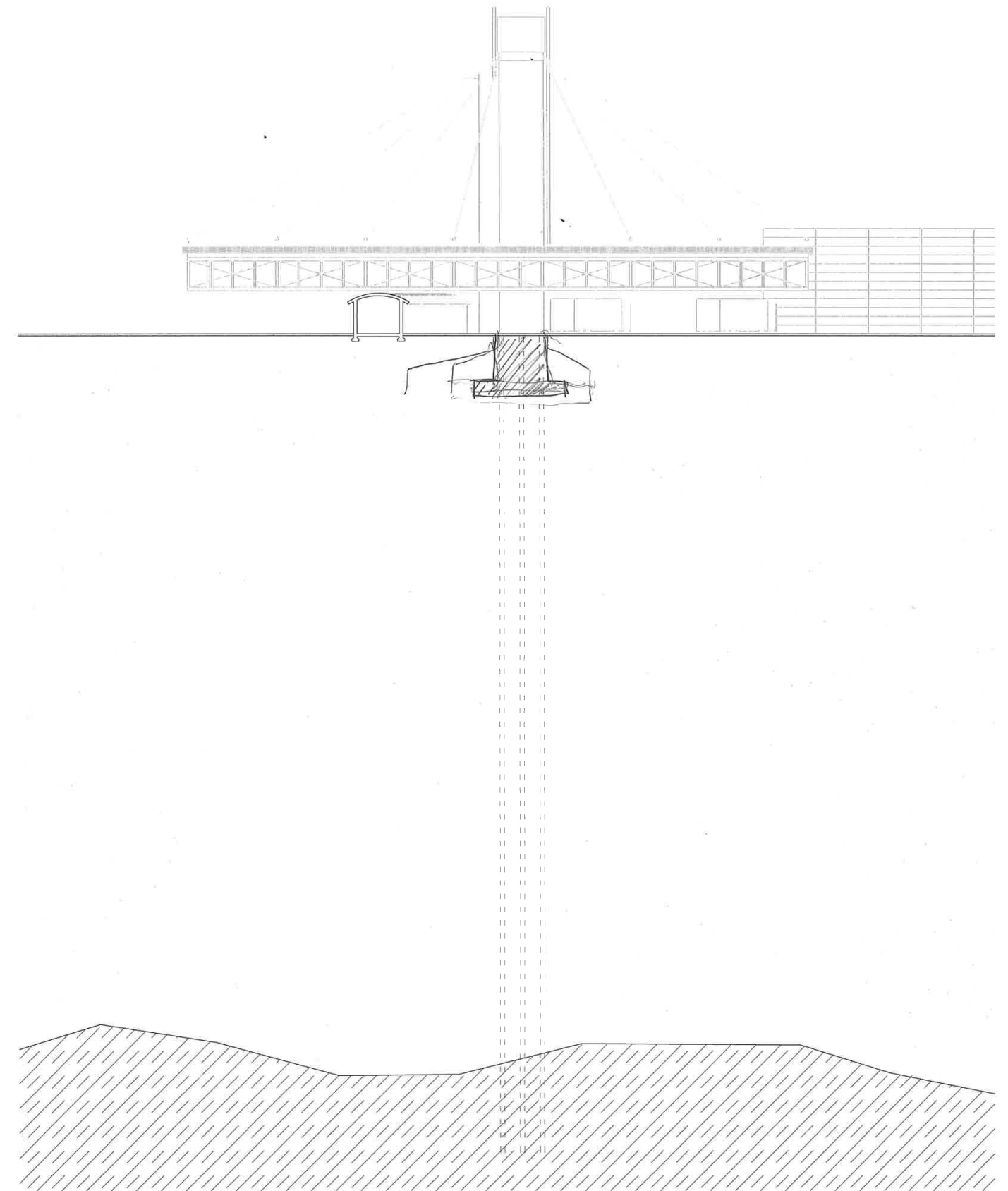
The architecture that I am creating should to an extent be realistic, of course. But I think it is equally important that it challenges the value that we as a society put on the people that do immensely important jobs. The value that we put on the buildings they frequent and the value that we put on their time while at work. I think this is what the project is about, and I think architecture has the capacity to discuss these matters; in part freeing itself from the current realities of the worklife of truck drivers and the time pressure they are under.



TOWER DIMENSIONS, FOUNDATIONS

More cardboard models and quick sketch models today. My main concern is the tower and its dimensions. When I built it last time (also cardboard) it became so incredibly huge and massive compared to the other buildings, which are rather small and almost modest (which I quite enjoy). And the tower is the most visible part of the project, so I want it to have this modesty, or smaller dimensions, as well (Maybe modesty is the wrong word, because I also want it to be monumental... something to think about). And I think it is important that they somehow work together, and don't seem strange when they stand next to each other. So I am trying out a strategy where in addition to the staircase and lift, the bathrooms are also put on the outside of the tower in a separate structure, to make the "sleeping tower" smaller. And the chimney of the fireplaces should also go on the outside! (All tied together, with the sauna as well. Makes sense with fireplaces actually, since I am also envisioning a wood-fired sauna).

The tower probably needs to be a completely separate structure from the other parts of the project. Since there are so many forces coming down it needs to have a foundation all the way down to the bedrock, but the other parts of the project don't need to (unless they are connected, then they all have to have a similar foundation to avoid "setnings-skader"). It would be beneficial to avoid this, and also strengthens the concept of the tower as the "centre of the project where all forces are led down" (which I like). This means some changes to how I had thought about the project until now, but I think it will lead to interesting results.



PATCHWORK TOWER=SILO VENTILATION?

[...] I am afraid that the new version of the tower, with its many parts (sleeping tower, WC tower, external staircase and lift), will look messy and lose its strength as a symbol. But it might also be the other way around, that the apparent strangeness of the tower lends itself well to becoming a monument in the port. In a way it could be interesting - contrasting the surrounding buildings with its height and slenderness, but also relating to them through its patchwork of exposed chimneys and infrastructure. I am curious to see it in the model, which I will get to do in a few days, as I have booked the gallery of the school to once again set up the dogville model (it is too big to use in the diploma studio). When thinking about it now I think it might quite like this new tower a lot. Let's see... And in some way, it relates to the family of ventilation pipes which I was so fascinated by on the silo. Maybe I should also think about all the elements of the tower as a family with different members. Is this the time when the silo pipes enter the project again?



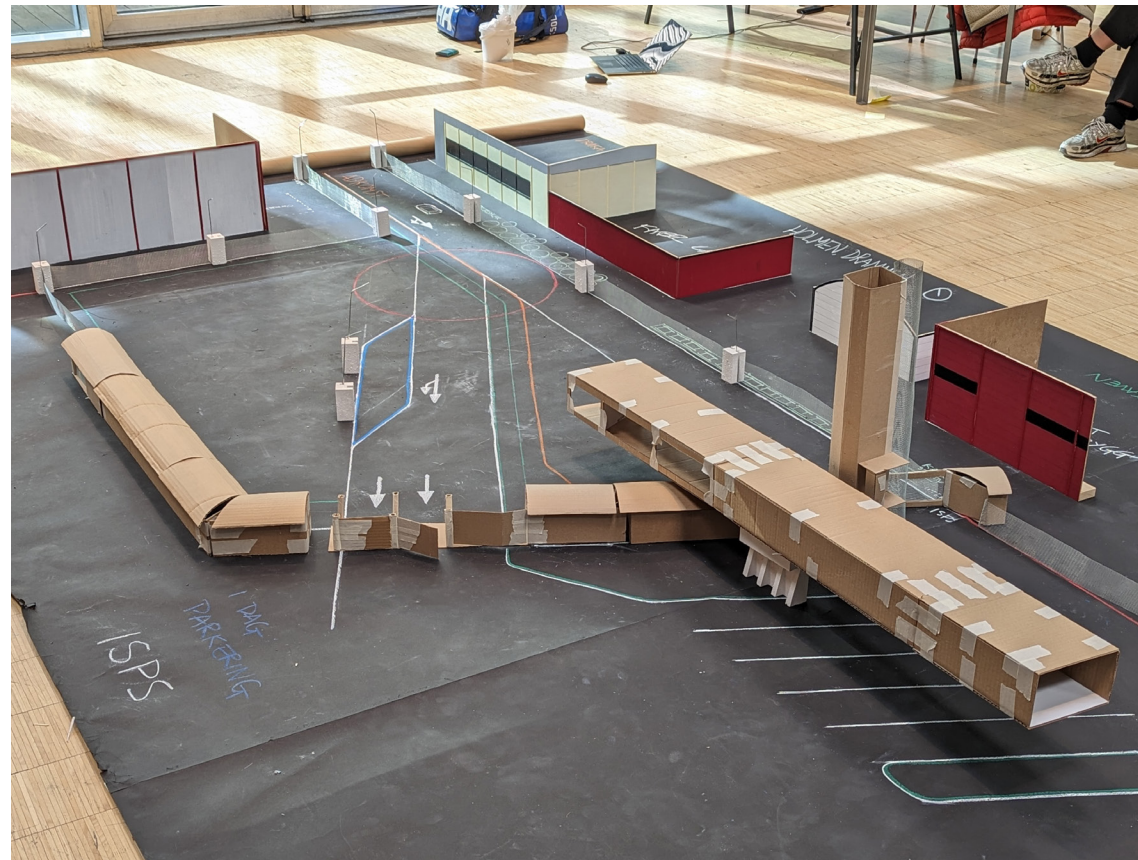
week 12

03.04.23 - 09.04.23

SCALE OF THE PROJECT, NEW FENCES

[...] What I need to look more into is the relationship between the guard house/office (THE WALL) and the gates - how do they work together, and are they read as one thing (e.g. the gates have a similar materiality and dimensions and are perceived as a moving part of the wall) or are the gates read as a separate element which differs from the wall? I think I am more drawn to the first - so that the wall is a complete piece, but I still want the gates to hint (or maybe rather make clear) that they are where you can enter the ISPS area. A little and exciting challenge for myself there... Other things I am thinking about are the dimensions/scale of the buildings I am putting in (now they are quite small and petite - too small and petite? - compared to the surrounding buildings) and how the scale of the floating pub works together with the wall (I have an intuitive feeling that the pub is too large, both in terms of the space needed inside and how it is perceived in relation to the wall underneath).

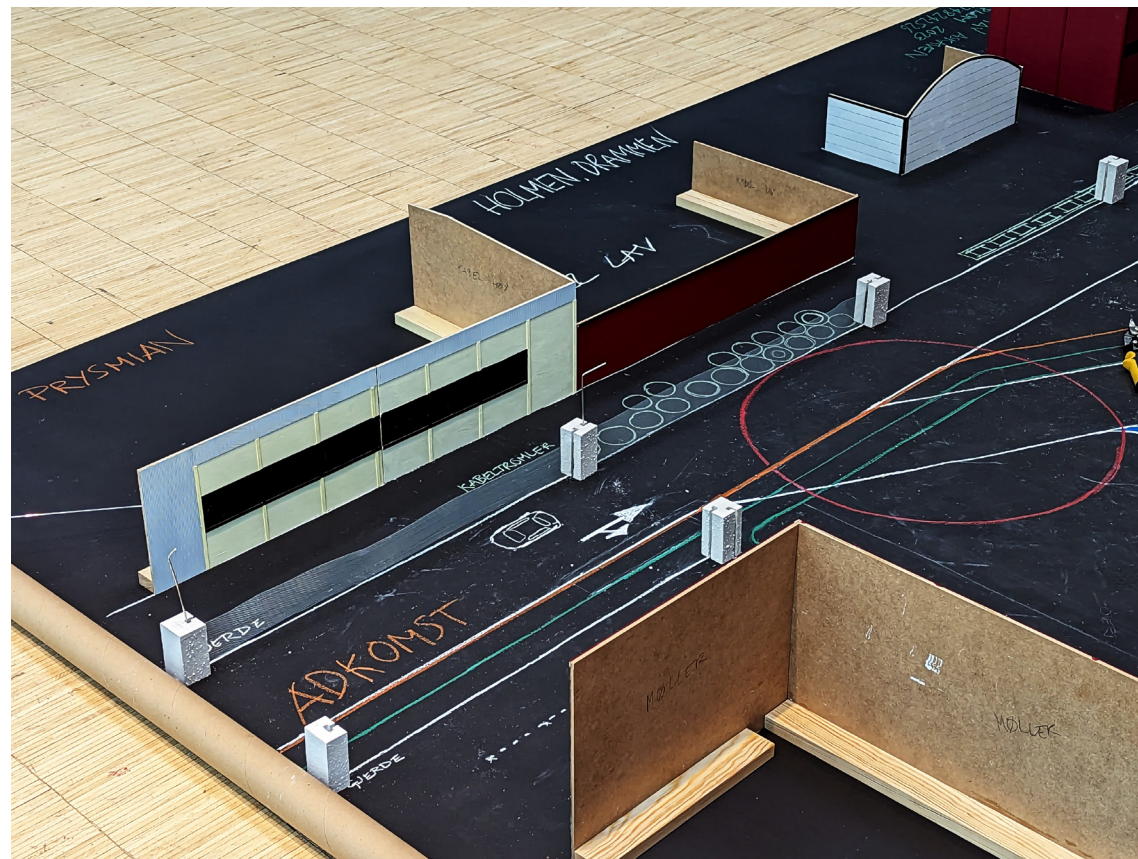
Then I had a good idea today - and I wonder why I haven't thought about it before? The concept of the office and the guard house as a wall came about because I wanted to GESTALT the border more visibly and heavily than the current fence - for the buildings to become the border. I think this was a breakthrough in the process. But there are also other fences surrounding the project, both ones that make up the remainder of the ISPS border and ones that simply divide different properties. I think these should also get a new GESTALTUNG, because the idea of the border and the fence are integral parts of the project. I have already built models which test out different ways that fences can meet concrete structures (when I built them it was to imagine how the fence could meet the wall). Now I think that these concrete blocks can be placed along where the fences go, with the fences filling up the spaces in between, in this way making the fence more of an attraction and an architectural element with a stronger presence (e.g. concrete block of four metres height, 20 m fence, new concrete block?). I will test it out in the model tomorrow. And as an extra thing, I was thinking that these concrete blocks could also rise up and become the street lamps which light up the "parking lot" and the access road, thus gaining an even clearer purpose and becoming an integrated part of the whole project.



How do the gates and the wall relate to each other?



Working with manifesting the whole border/all the fences in the project.



FENCES=SILO VENTILATION, THE MODEL AS TOOL

Actually I see the concrete blocks of the border as another continuation of the ventilation pipes on the silo. Many similar elements that serve the same purpose (tying together different pieces of the fence/border), but with slightly varying expressions. In terms of the concrete blocks, the way they are placed and the directions of the fences dictate how they look - but to be honest, I built them today, and they do look VERY similar. Maybe I could work with making them slightly more individual?

[...] I'm very happy about this dogville model being both a working, process, and final model. It is super nice to be able to trace one's own work (literally - the crayons I'm using are still visible on the paper even after I try to erase them) and see all the different steps and decisions overlaid on each other. I am trying not to be "too careful" with it. I think it should reflect the ongoing process and tell the story of how it, and through it the project, was made when it is viewed at the end of the semester.

week 13

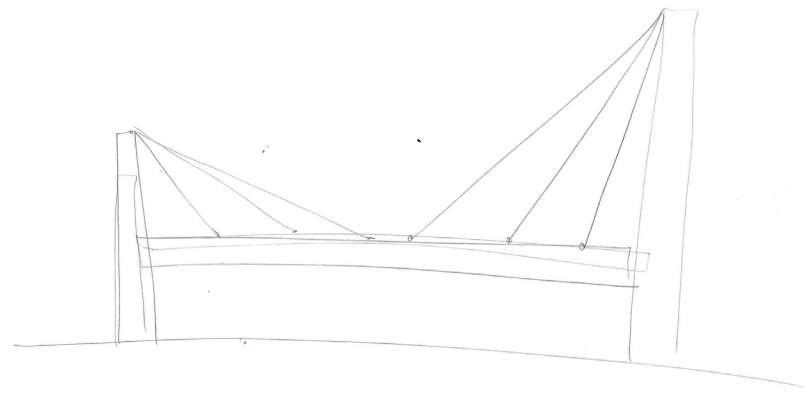
10.04.23 - 16.04.23

PUB AND TOWER RELATION, THE AIMS OF THE PROJECT

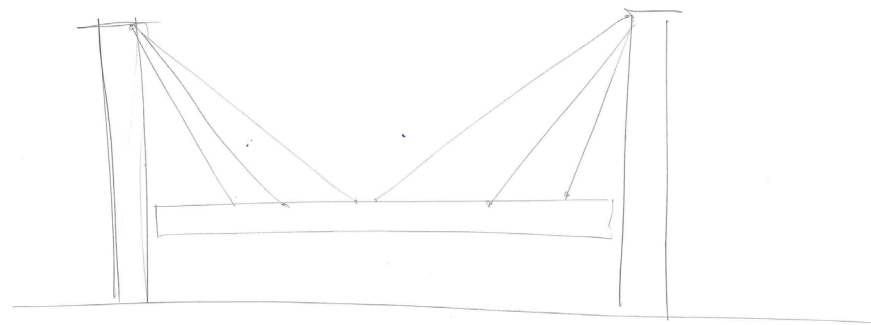
I have been working with the tower and the pub - it is the most challenging part of the project when thinking about construction and how to really make it work/how to make it stand. But I think I have landed some things. Earlier, I was working with the tower and the pub as separate entities, because I had the idea that that would make the tower more "tower-like" and the pub more floating. But that gave me difficulties in how to make the construction really work... I don't want the pub to touch the ground at any point, and I think all the forces should come down in the tower. So yesterday I came to the conclusion that the tower "moves into" the pub, or maybe rather that the pub protrudes from the tower. They work together as one thing. And when I built it and saw how it looked it worked just as well, I would say even better (as a composition) than it did when they were separate.

[...] I think it would be good for both the project and for me (for my faith in and motivation for the project) to take some time now to also really consider why I am doing this project, what its aims and goals are. [...] It is about providing a new set of spaces for the people working in the Port of Drammen or frequenting the port through their work. I think it is about shifting our gaze from what is deemed "efficient" in such a place (an industrialised and what must be called highly efficient place) and look more into what can create belonging and raise the quality of life (big words but I think it is true) for the people there. THAT is what the project aims to do, and I have to keep this in the back of my mind as I get deeper and deeper into the detailing and design of its rooms, constructions, and components. [...]

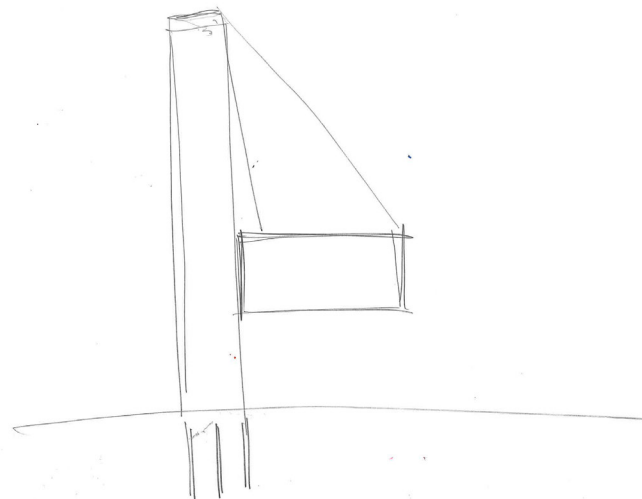
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10.04.23

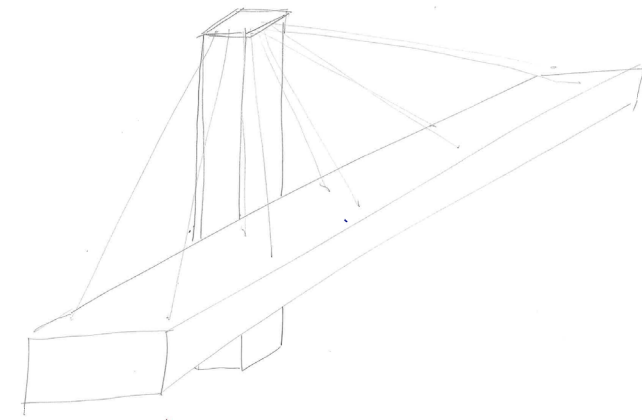


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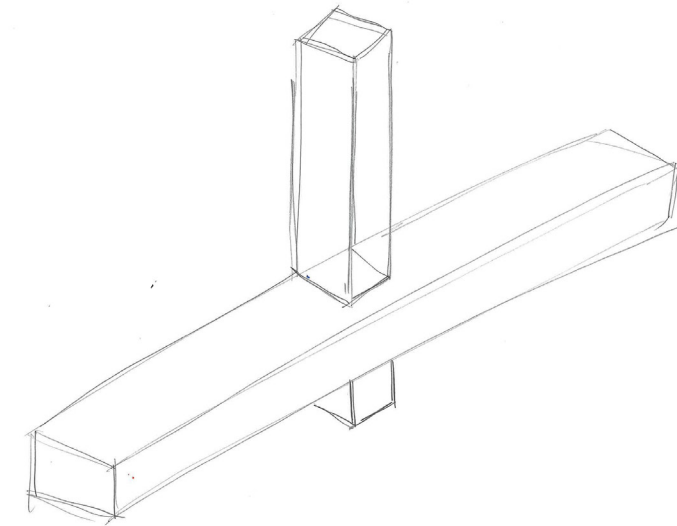


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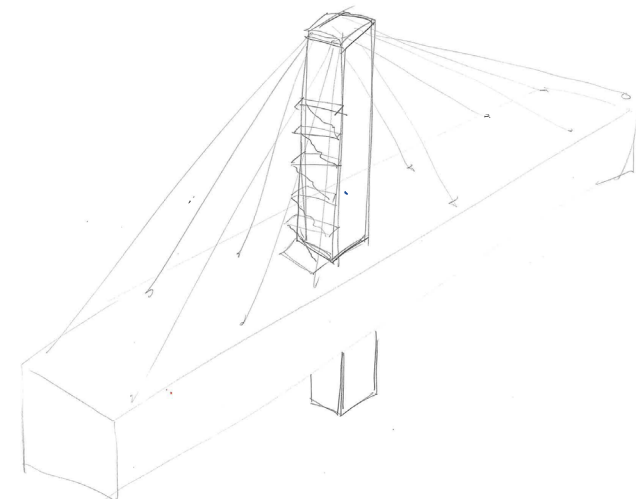
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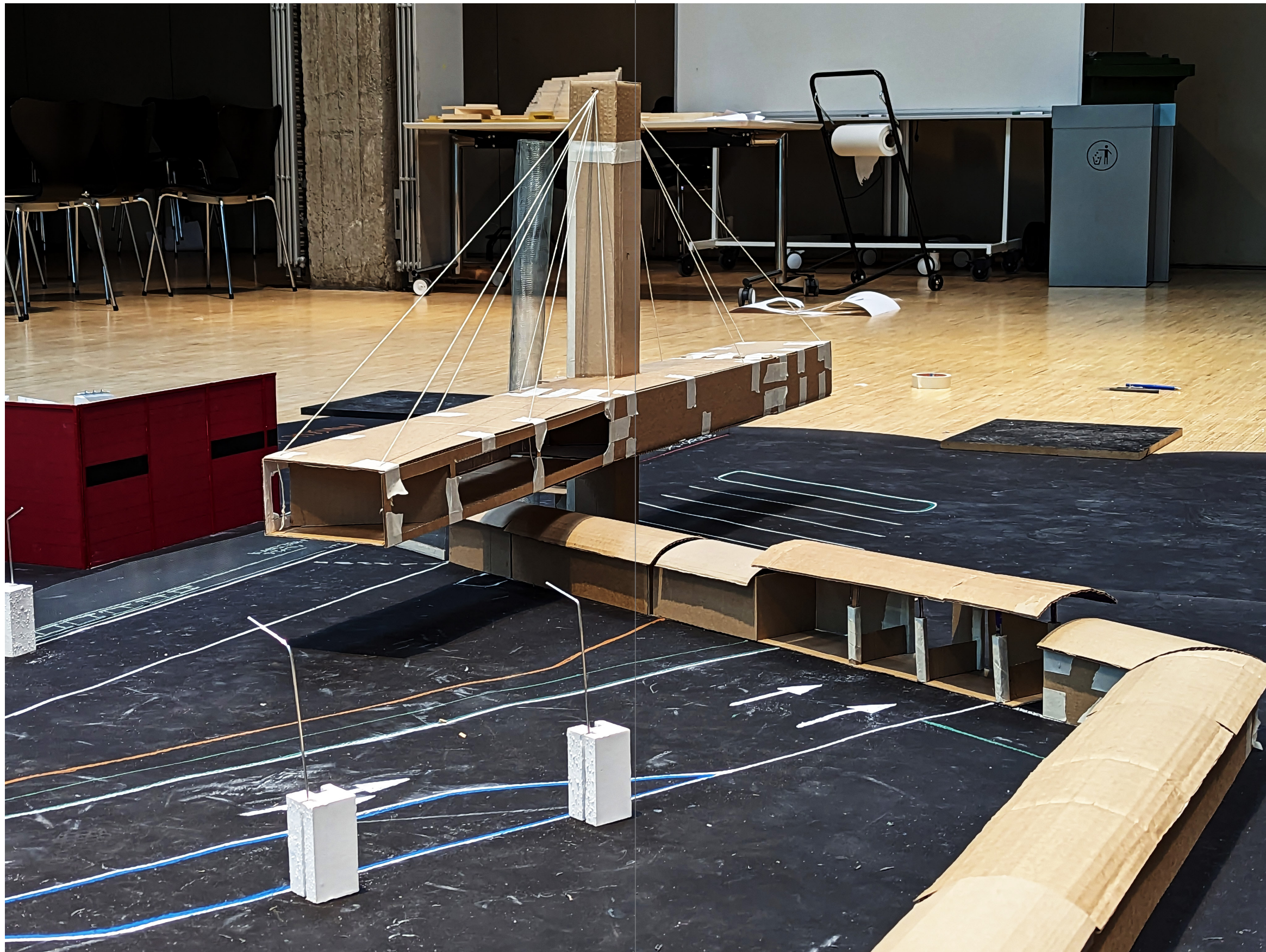


10.04.23



10.04.23

How do the tower and the pub meet?



The tower "moves into" the pub, and a new composition arises.



The cardboard model family all together. 1:50.

OIL PASTEL DRAWING, ATMOSPHERES, THOUGHTS ON MATERIALITY

Today I discovered (or rediscovered) oil pastels and black paper. I have used these two together before and always enjoyed the process and the result that they yield. Now I used them to draw some places and situations which I imagine in the project as it stands today - a bedroom, the guard room, the parking, and the pub. Because the paper is black it was natural that they all ended up depicting night scenes. I must say I am drawn to how the project appears at night - with the tower as a lighthouse lighting up. [...]

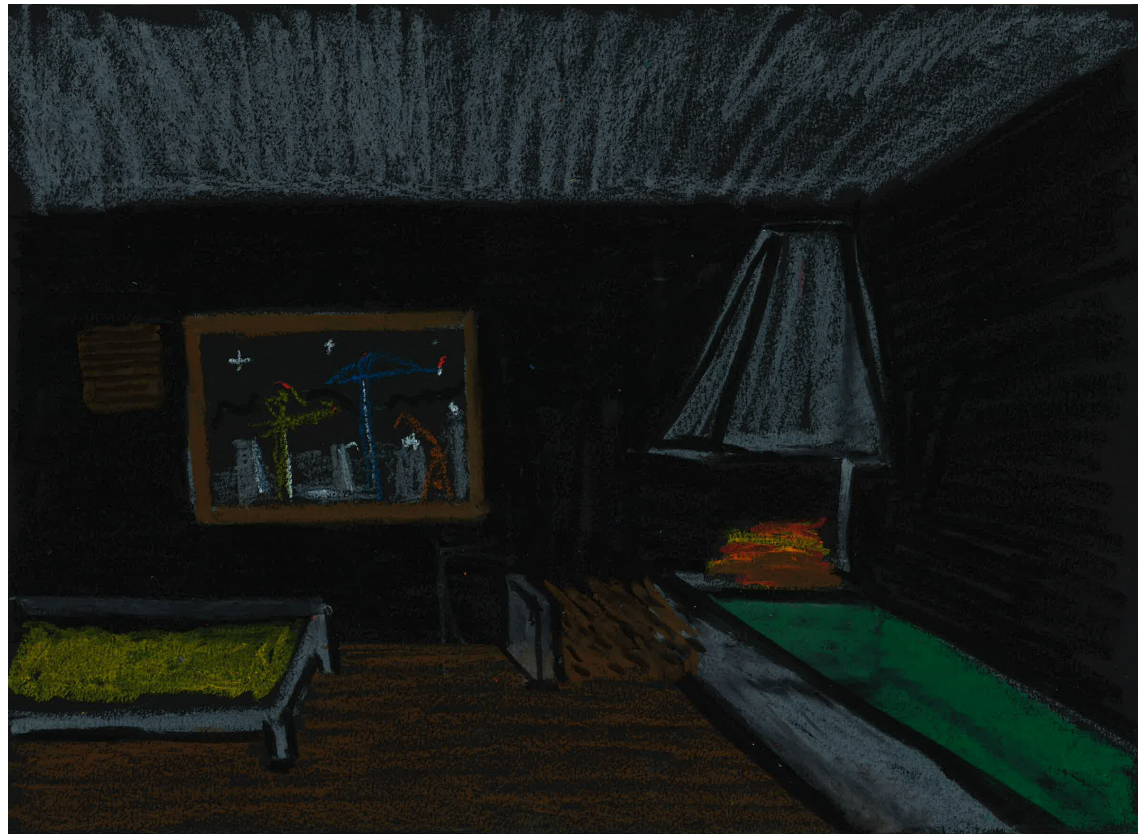
I think that the oil pastel drawings (and also the earlier collages) really communicate the project in a way which suits it and which I like (and they go well with the dogville model). So I would like to continue with these methods as I go forward, and also use them to communicate the final project when it comes to that point. The drawings also helped me discover some things/gave me some ideas. E.g. when I was drawing the guard house, I realised that the guard looks straight into the reception of the office of the port authority on the other side of the gates - how nice if they both have windows facing each other and overlooking the gate! And it made me think of the atmosphere in the tower/bedrooms. I'm starting to think that concrete is maybe a better choice for the construction than metal, which I was thinking about earlier. [...] And a tower which holds all the forces of the pub - I am starting to think it's nice if it's quite massive in its appearance (but still slim), signifying its importance and permanence.



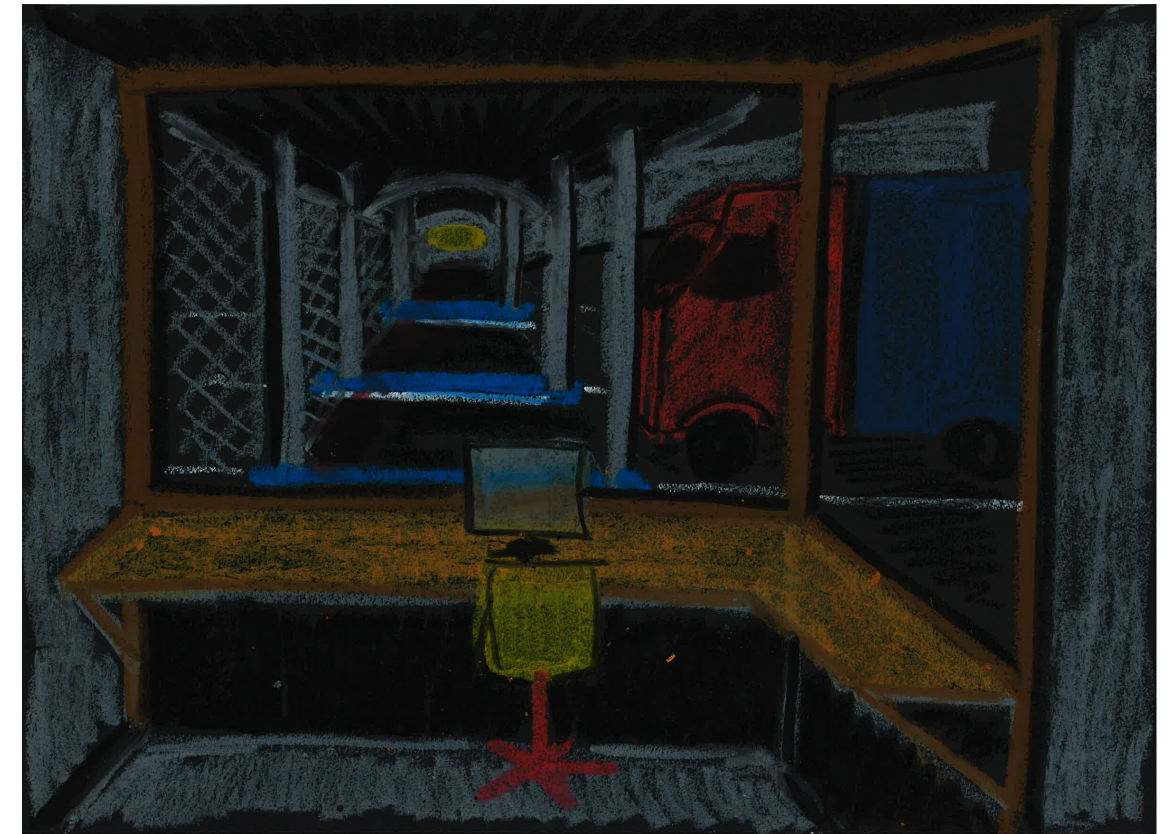
In the pub you are part of the action in the port.



The pub hovers above the entry and lights up in the night.



In the bedrooms you are high up, looking out on the port and the city.



The guard house looks at the Port Authority offices on the other side of the gates.

week 14

17.04.23 - 23.04.23

SUM UP MIDTERM, DIFFERENT SCALES OF THE PROJECT

[...] Some thoughts about where the project stands now:

On the huge scale (the city of Drammen and the system of ports and logistics) I feel confident that the project works well and fills an important role. On the big scale (the island of Holmen and the placement of the project) I also feel confident that the project works well - although, if I have time, I would like it to get siblings in other places along the ISPS border.

However, on the next scale (the traffic/site plan, immediate surroundings of the project) it is still unresolved. Or maybe unresolved is the wrong word, because it is resolved, it just hasn't reached its final form yet. I have been discussing with Lone and we both agree that the way the trucks are led into the project (the road bends and creates a main entry which is less "grand", and the most obvious entry, which lies in the continuation of the access road, is only used for special cargo once in a while) does not work THAT well - it also creates quite a few problems logistically with parking and access to the road system on the inside of the gate. However, this work and exploration I have done in shifting the main entry has resulted in the volumes of the buildings taking on a new shape (getting a slight angle) which works great. So I think the work in the coming weeks is to resolve this situation, merging the tilted shape with a somewhat more rational and grand (yes, both rational AND grand) main entry, which would also have implications for the system of roads and parking which I lay out. And also to keep on adjusting and working out the floor plans and sections. In other words, the main work is in the two smallest scales of the project.

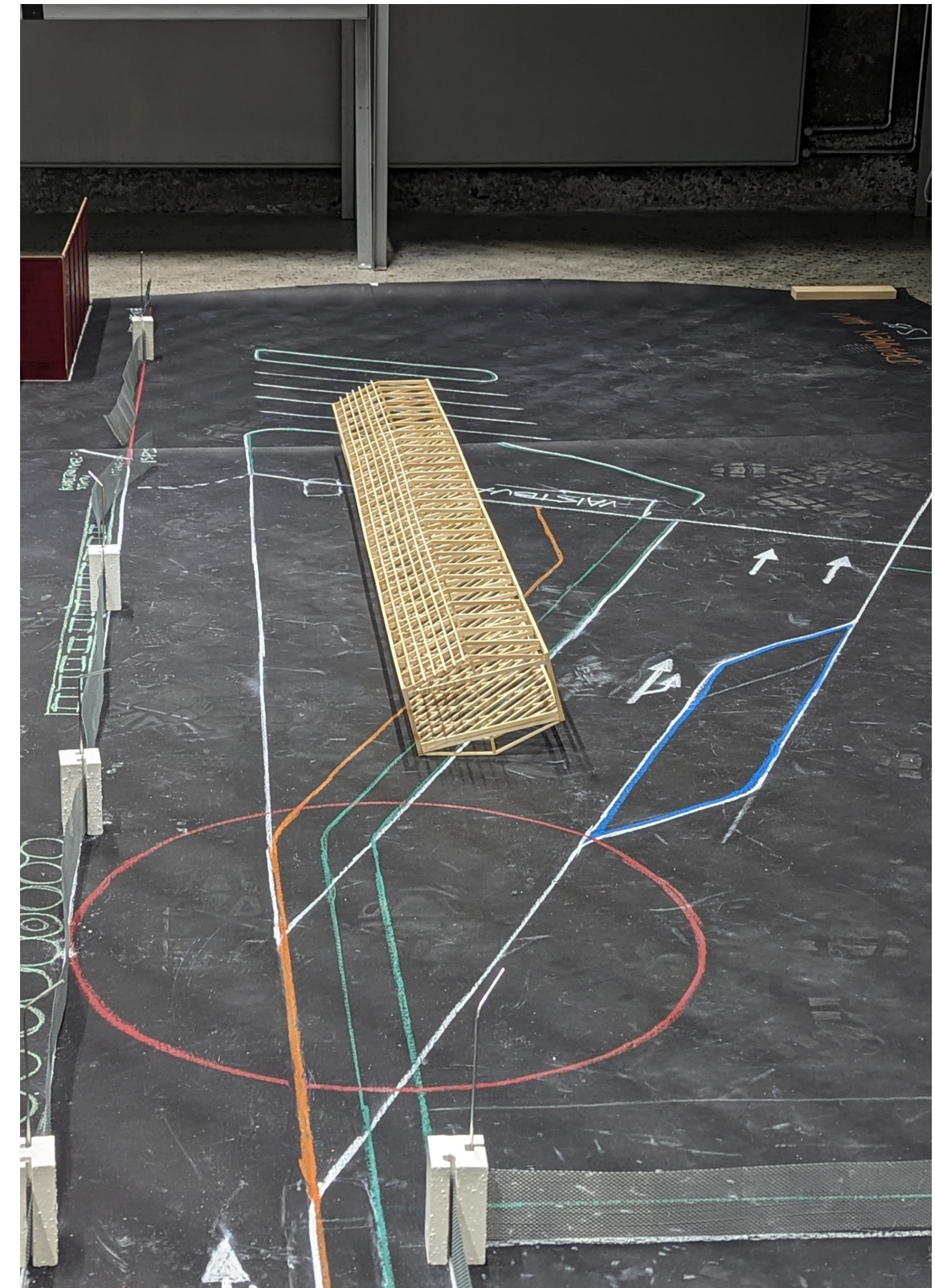
(Made me think of something: maybe at the core of this project lies a balance between RATIONALITY and GRANDEUR?) [...]

PUB/CANTEEN MODEL, ENGINEER TALK, BEAUTIFUL ROOMS

I have built the whole pub (I don't know whether I should maybe call it the canteen from now on, I think that may be its primary function) in 1:50 from wood. Or I have at least started building it, the main floor, wall, and roof structure. I think it will be an amazing room! So long and with a repetitive structure in its whole length, beautiful wooden structures, and a facade which I think will be glazed, with curtains on the inside as well as as curtains at regular intervals crossing the room, making it possible to create smaller rooms when it is needed, e.g. for trade union meetings or smaller or bigger events or meetings hosted by the Port Authority. In addition, I was thinking that the canteen can also be used when workers in the port want to host their children's confirmation, birthday parties etc. I have taken this multi use into consideration by making zones of various sizes and the already mentioned possibility to divide them/close them off.

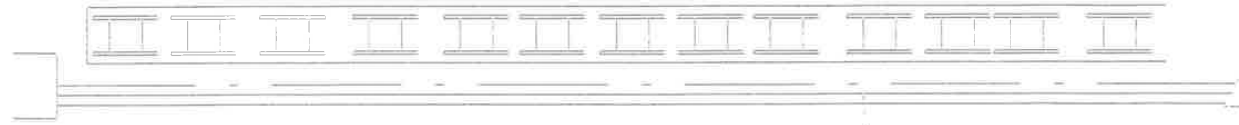
Yesterday I was talking to Audun the engineer about the structure of the canteen and the tower, specifically about the roof structure of the first, the dimensions of the second, and the hanging construction which connects them. The canteen structure is sound, but needs more stiffening elements. I will put cross bracing in the facade in the longitudinal direction, but how I will solve it in the cross section is still not decided. Possibly (likely) some stiff walls which go this direction (and they actually don't have to go all across, so it might be done with the rooms inside which I have already drawn in the plan). I will also add diagonal beams in and underneath the floor structure to make this a stiff plate. They will be visible from below - I love it! The concrete walls of the tower could potentially increase in thickness to be able to bear the loads (from 400 mm today to e.g. 600 mm, rough estimate but that should be able to do it), which I think is great, because I want the tower to really communicate its load-bearing capacity. The hanging structure is doable, and I will look into how suspension bridge cables are fastened to the bridge towers to get an idea of how this is done specifically. [...]

I think the offices and rooms in the office and guard house will also be great, with a slightly vaulted roof and quite a high ceiling - I started looking more at the sections of them yesterday, and they are very intriguing. I also started thinking that maybe these two buildings, which in reality kind of combine into one structure, also start containing some outside spaces in the line that they create. To inside or outside the ISPS, or both maybe? I'm curious to develop this idea further. [...]

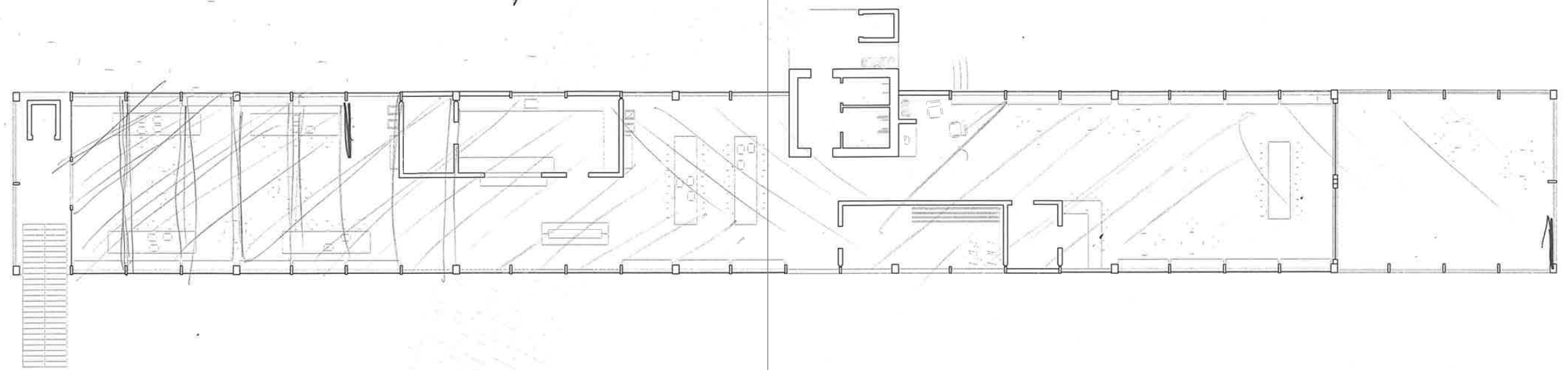


The canteen is starting to find its shape and place within the context of the site.

18.07.23



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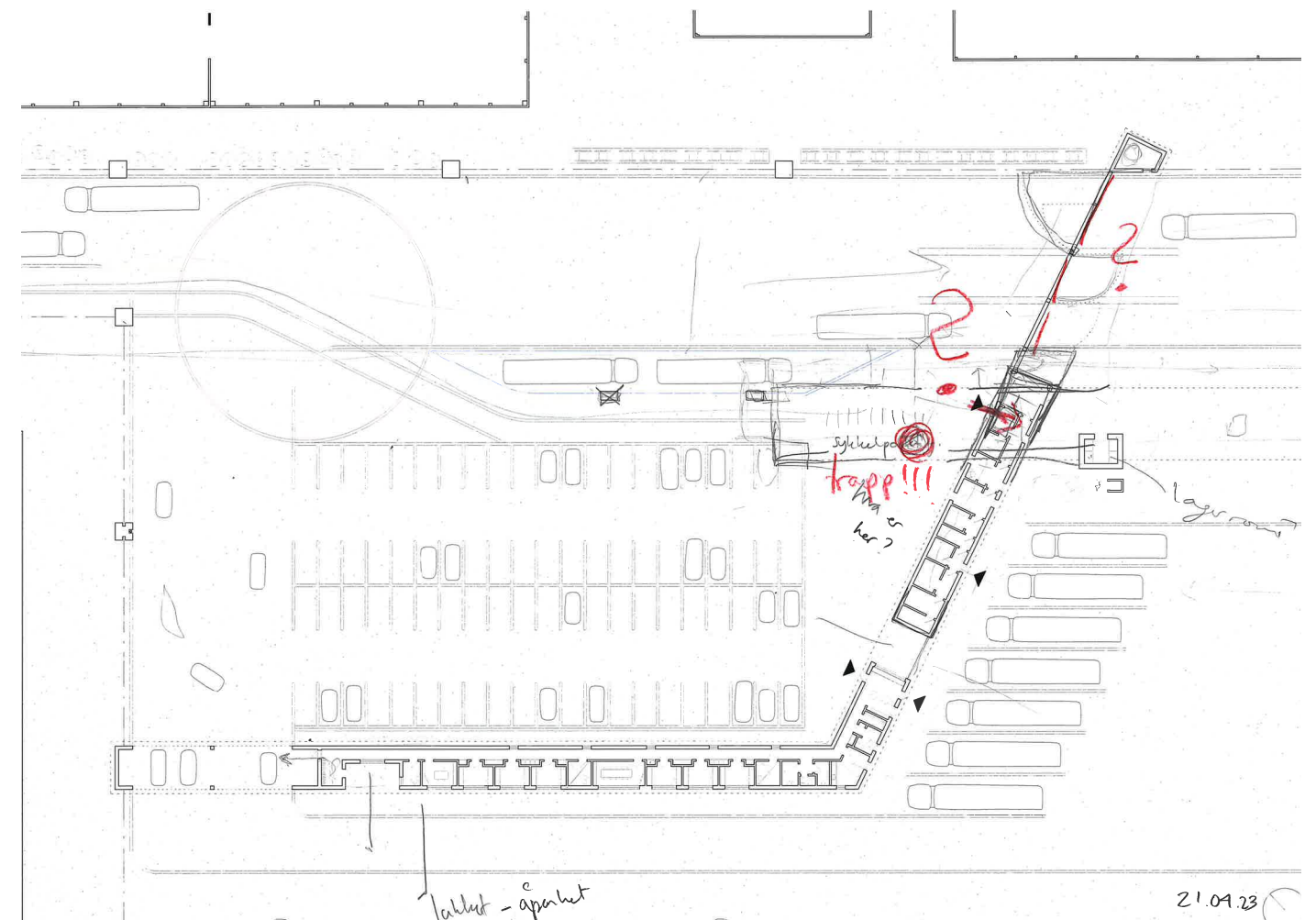
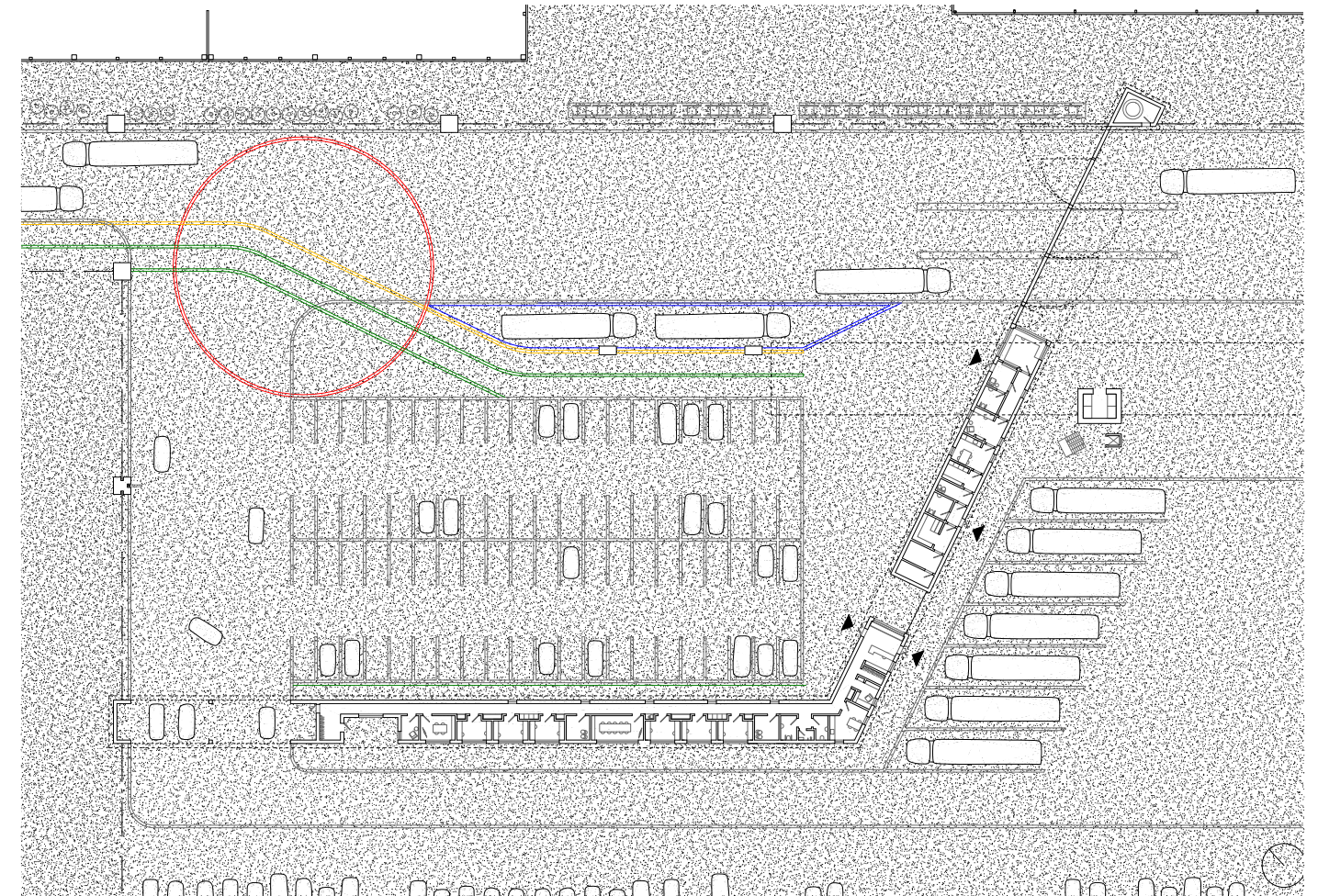
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ADJUSTMENTS TO AREA PLAN, PLAN OF CANTEEN

Talked to Lone today. Since the review earlier this week I have worked quite a lot with the area/traffic plan, which has been straightened out and simplified a bit, so that everyone arriving at the port now enters through gates which are placed alongside the axis of the access road. We both agreed that the updated plan works much better than the previous one, it solves the car parking better and also the arrival for pedestrians and cyclists, and I will keep working with small adjustments, such as the exact placement of the canteen (which shelters and creates beautiful spaces underneath it, where and what should these spaces be for? They are no longer for truck parking, which they have been earlier) and adding bicycle parking, on the current version.

[...] Other than that it is the plan of the canteen which needs developing the most at this stage (the section of it is already starting to be great). It just isn't yet as elegant and easy-going as the other plans have started to become - it has definitely been the hardest nut to crack. But the plan now is to pull all the closed functions inside of the building (kitchen, storage, etc.) slightly away from the facade (now they are in the facade) to try to let the long, beautiful room I have created become more complete and its own thing. I think this might solve quite a few issues, it will be interesting to see... And I like the idea of also having some vending machines and a microwave so that you are also able to buy some small food stuffs during the night or heat your own food which you can eat there.

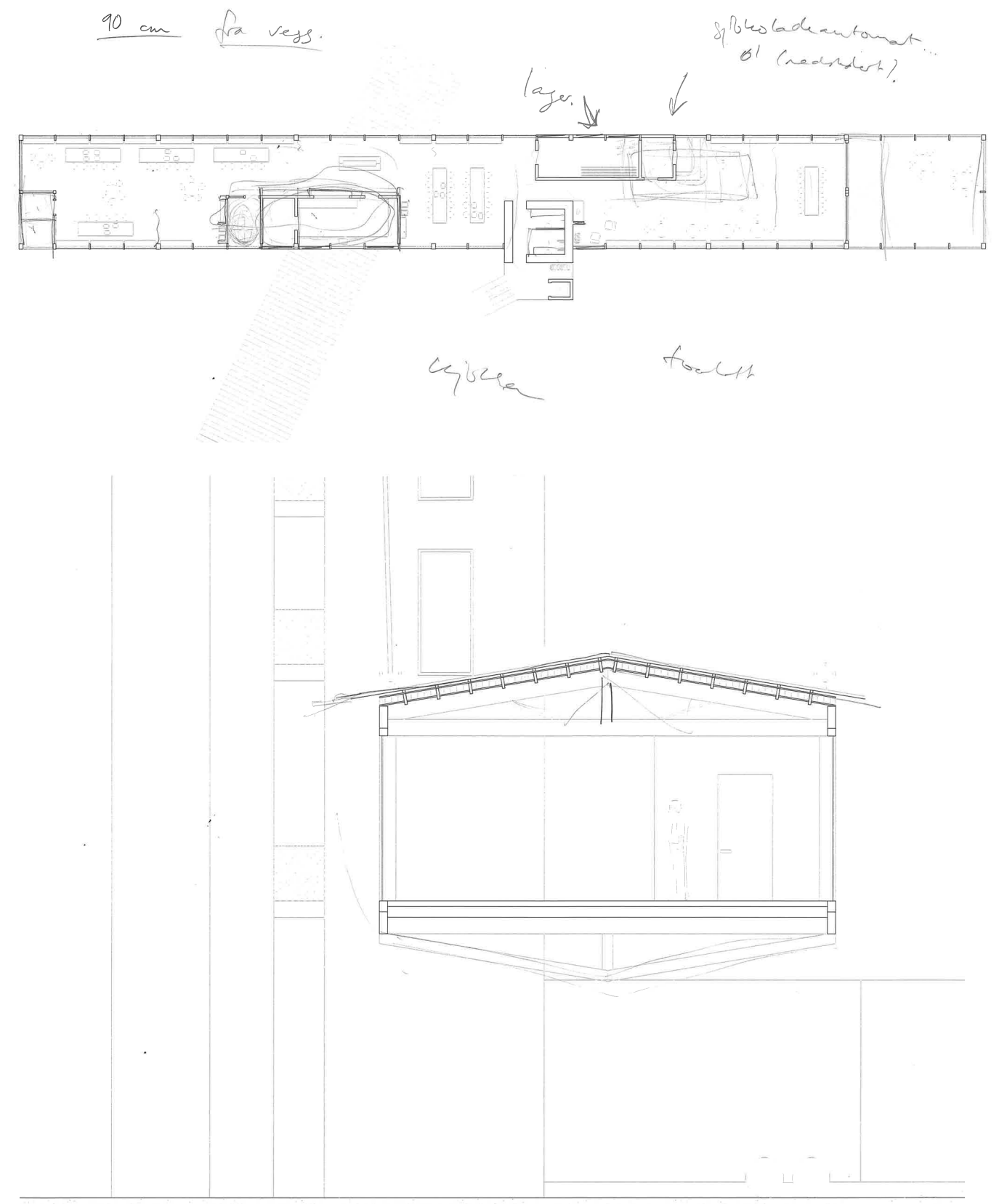


FINAL STAGE OF THE PROJECT, DOGVILLE MODEL AGAIN

[...] This week has been intense but I have made good progress and I really enjoy working with the project now, because it is starting to take shape and become very direct and physical in a sense. I start imagining the rooms more and more clearly, moving into them, constantly tweaking them. It's fun to be at this stage, where so many of the parameters are set and it's really all about everything coming together. And I realise that there is so much that I have done and that all the ingredients are there, now it's just about using them all. For example I changed the roof structure of the canteen to a slightly pitched roof, and when I was redrawing the section of the office and guard house buildings today, they also got the same structure, because it just made a lot of sense to me, suddenly they were more of a family. These small adjustments are important, they make the project land in a way, and I am happy that I have gotten to this stage early enough to have time to work with such things.

The coming week I will once again set up the dogville model (I am excited because now I have been drawing in rhino so much!), to study the closed/open rhythm of the facades of the office and guard house, and again adjust the placement of the canteen and tower (or maybe checking, I think they work very well as they are now, but who knows, maybe the drawings are lying!) I will keep building on the 1:50 model of the project which belongs inside the dogville model (also to test the facade rhythm)(it will be a structural model, and the wooden canteen is already built).

If there is time towards the end of the semester I would like to build some even bigger models of the rooms in the tower and office/guard house, because it is not possible to get inside of these rooms in 1:50, they are too small. For the canteen it works though, since this room is much bigger and has a more open structure. [...]



week 15

24.04.23 - 30.04.23

1:20 SECTION MODELS, RHYTHM OF FACADE, BBQ AND PLASTIC CHAIRS

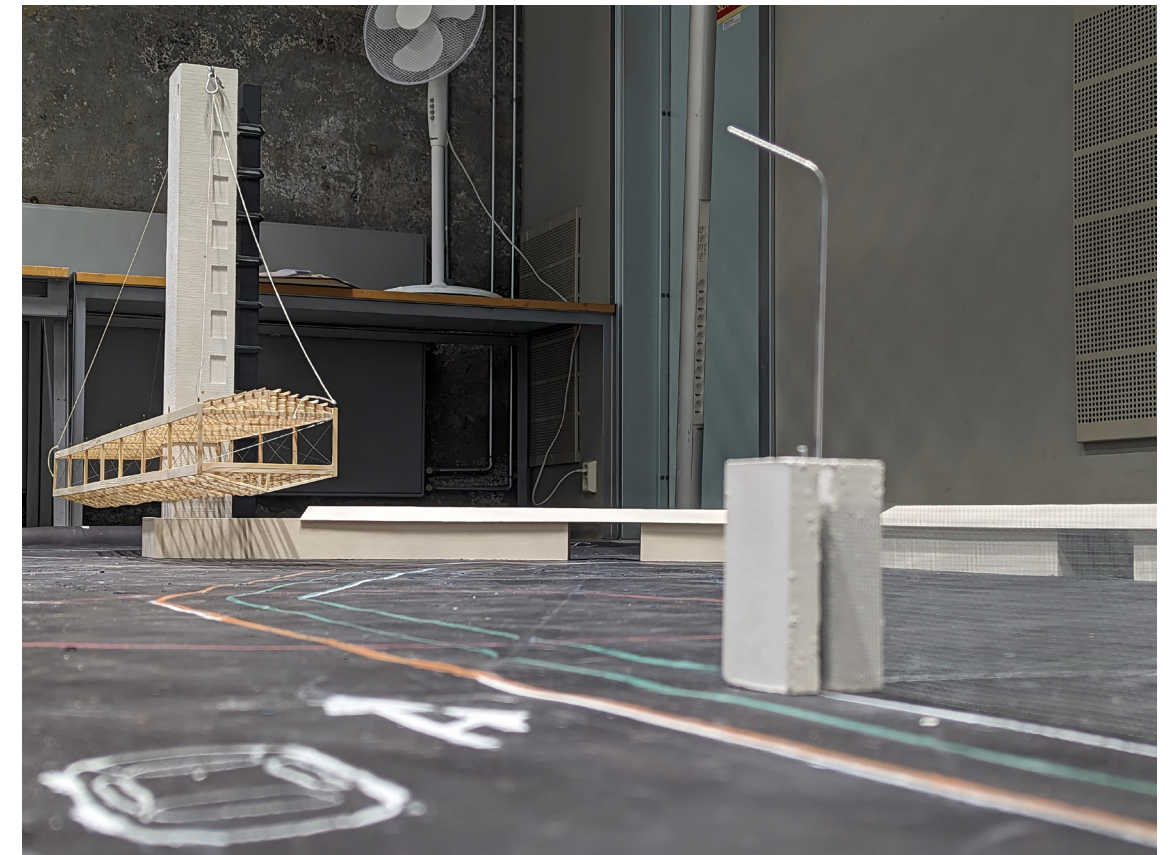
I have been building section models in 1:20 of the top floors of the tower (a bedroom, the sauna, and the roof terrace) and the office. With the bedroom and sauna I had already worked a lot with how I wanted the rooms to be, using the concrete of the walls freely to create the bare minimum of furniture which I thought was needed. So with that model it was more to see if the rooms I had imagined were as nice as I thought they were (which I think they are, even after seeing the model). With the office, however, I built the model more in order to create great rooms, because I haven't been designing this part of the project as passionately as the others until now. And it really did help to build the section model, because I was confronted with how the rooms were (a bit boring) and had the opportunity to design and tweak them as I went along. I built the models from styrofoam, which made it very easy to change and adapt along the way, and now I think the office is almost (but not completely) on par with the bedrooms.

The office block is now split up into two parts rather than one (so that the offices + guard house are three volumes, but connected by one roof). I think this was necessary to slightly break up the long facade as well as adding a few more entry options. And the rhythm of the "exploded" volume connected by one roof works very well on the site in my opinion.

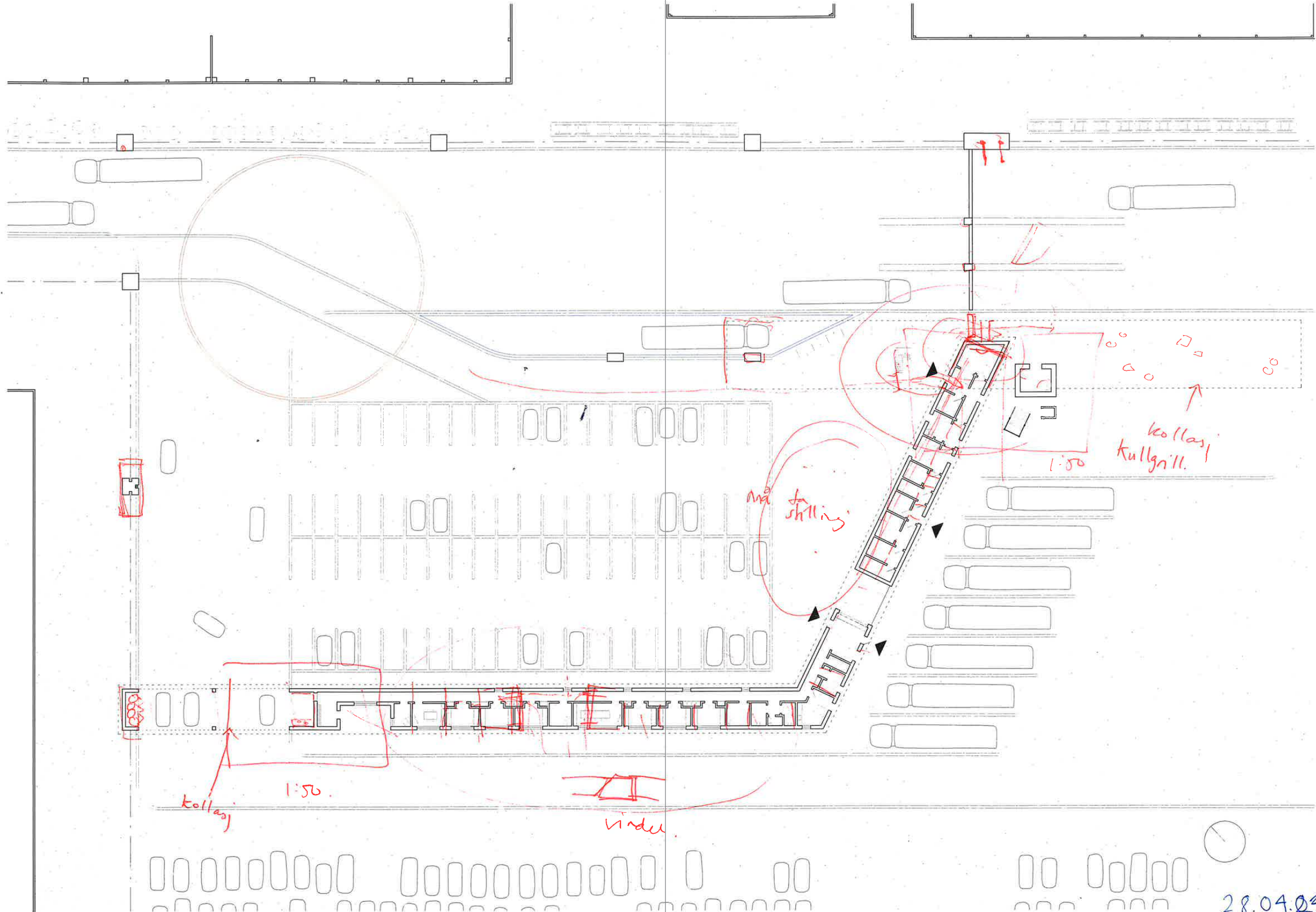
The spaces underneath the canteen now house the main entrance and bicycle parking on the outside of the ISPS, whereas on the inside it is a place to pull out some chairs (which are stored in the base of the tower) and set up the barbeque if people want to do a port summer party. I think this space in a way sums up some of the intentions of the project - a laid back, easy-going place where one can simply pull out some plastic deck chairs, get the barbeque going, and sit and watch the trucks coming and going through the gates in the afternoon.



Building section models to explore the spaces I have created/to create spaces.



The facade of the office is punctured, but everything is still connected by one roof.



28.04.23



week 16

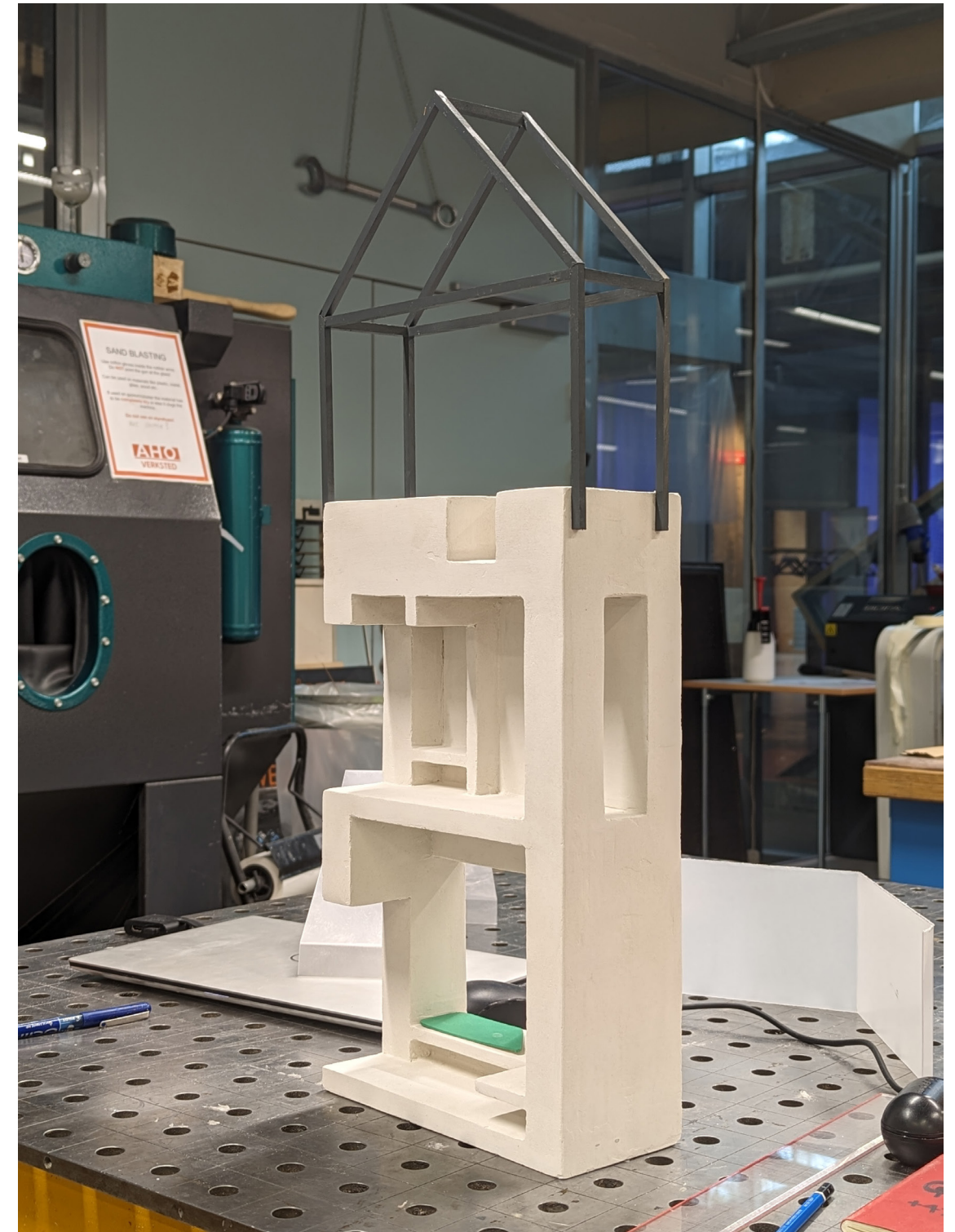
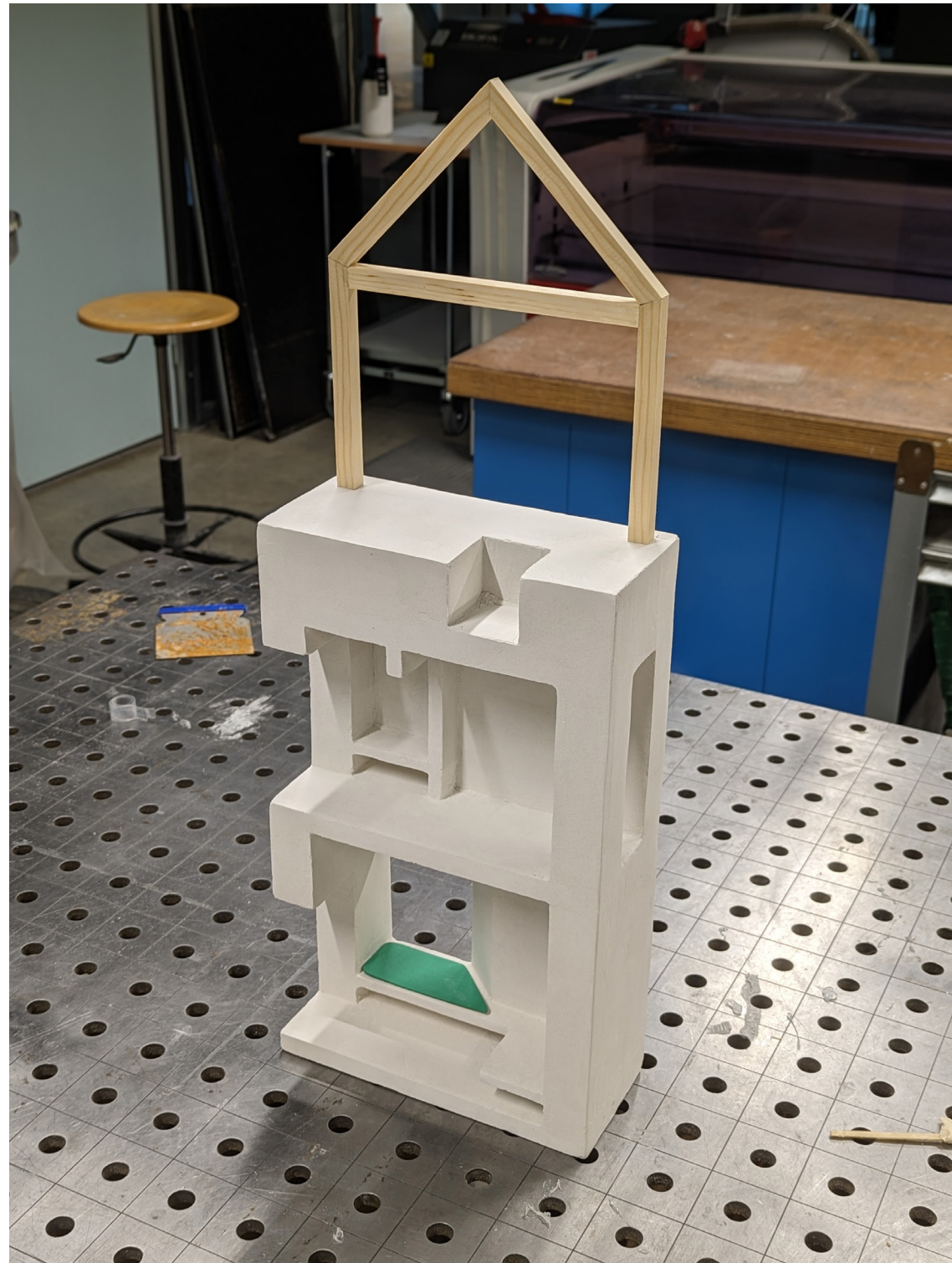
01.05.23 - 06.05.23

ROOF STRUCTURES, MANY CHIMNEYS

Now I am in a phase of just producing and building and drawing, so I don't have much time to write. But of course I am not producing without thinking, I am also making decisions along the way [...]. While continuing the 1:20 models it was especially the roofs that developed - I think I have not had a great understanding of how roof structures work. At least it felt like that, because what I had drawn was suddenly very hard to build in model... So I changed it in order to be able to build it, and now both the model and the section look better (and hopefully I have learned something about roofs).

Today I will hopefully start to test placing the chimneys on the section model of the top of the tower. Since there are many fireplaces (9), I need to put in many chimneys in order for the air flow to be good enough. I am so happy about that! Because the section model has revealed that chimneys from the bedroom potentially collide with the window in the sauna, which means I have two possibilities - let them collide, or twist the chimneys around. And I am very excited to test both, I think they could both be great! They will add a little fun to the tower, so I am excited to see the result.

Other than that, I have established the drawing set and am working on revising and improving it in order to show all the good situations (I have to say) that the project now contains. Next week Helle and I will take model photos that will hopefully (I believe they will) also show many of the qualities I have been working with. It is all starting to come together, which is nice, even though there is still a lot to do!



Developing the roof structure of the tower.



The section models on their way to be photographed.



Adjusting the placement of rooms in the canteen, working with sightlines.

week 17

07.05.23 - 14.05.23



The last week is used for a lot of photographing.



The tower model is heavy.

Drawing list

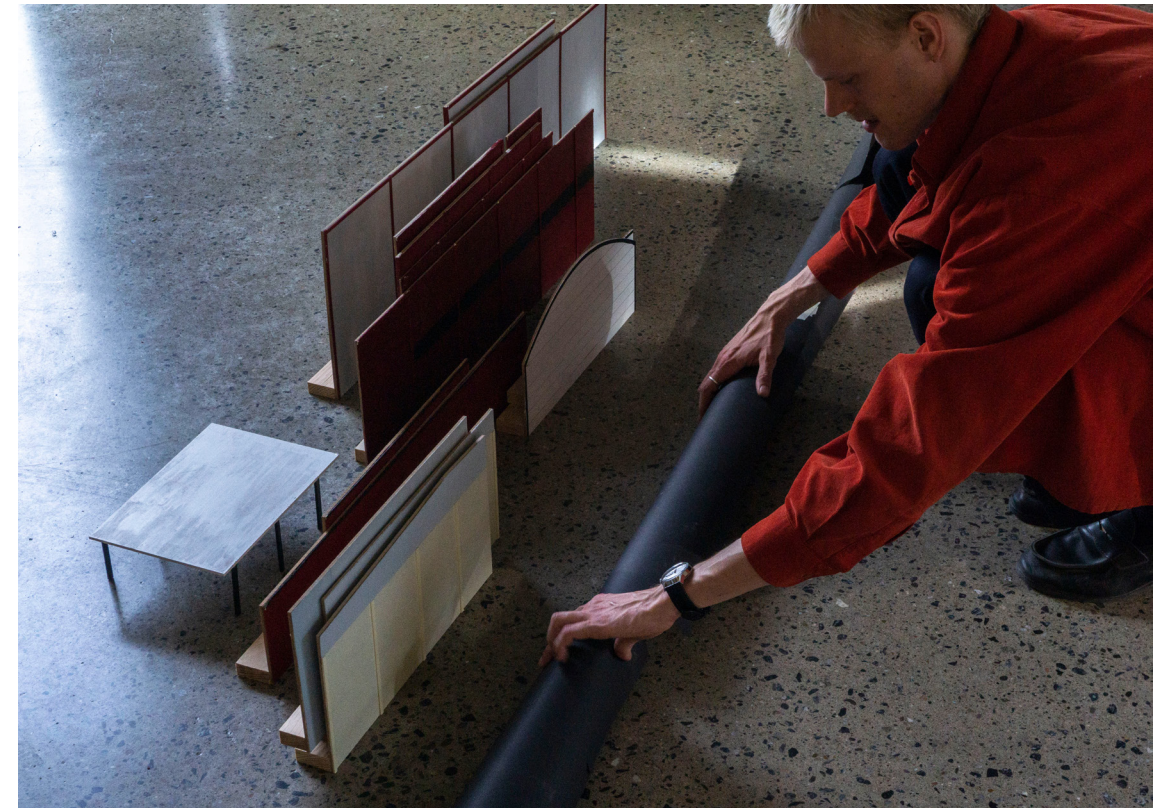
| Drawing number | Drawing name | 1st revision | 2nd revision | Final |
|----------------|---------------------------------------|--------------|--------------|-------|
| 1 | Drammen map | ✓ | | |
| 2 + 3 new | Site plan, existing | ✓ | | |
| 34 | Site sections, existing | ✓ | | |
| 4 | Site plan, planned changes | ✓ | | |
| 5 | Site plan, architectural proposal | ✓ | | |
| 6 | Site sections, architectural proposal | ✓ | | |
| 7 | Ground floor plan | ✓ | | |
| 8 | Foundation section | ✓ | | |
| 9 | Canteen plan | ✓ | | |
| 10 | Bedroom plan | ✓ | | |
| 11 | Sauna plan | ✓ | | |
| 12 | Office section | ✓ | | |
| 13 | Guard house section | ✓ | | |
| 14 | Canteen section | ✓ | | |
| 15 | Tower section | ✓ | | |
| 16 | Garage plan | ✓ | | |
| 17 | Tower base plan | ✓ | | |

~~version 2.
 ferdig sykehus
 gangbro / bro
 ny bussrute.
 INNGÅR.~~

diagram:

dagens

framtidig
 sykehus.
 gangbro / bro
 ny bussrute.



Making a drawing list in order to keep an overview.

The dogville model moves around the school trying to find a temporary home...



...in the end it finds a spot in the canteen for a few hours.

CHAPTER III
APPENDICES

APPENDIX I

DIPLOMA DIARY

The complete diploma diary containing thoughts, ideas, and reflections on the topics of the project, the architecture, and methods, written between January and May 2023.

PRAGMATISM, FUNCTIONALITY, DIRECTNESS

The first day of the diploma. How to begin the process of creating a new portal to the port of Drammen at Holmen? I have started by drawing up the existing portal and guard house. It has a simplicity which I find charming and a pragmatism which I sense is present in many of the structures at Holmen - it is the way it is because of the function it serves. There is not much more to it.

A simple metal beam rests on two metal columns forming the portal itself. Beneath it are three gates that can be opened to let traffic through. Four signs mounted on the beam, one big and three smaller, tell the people coming here that this is the Port of Drammen, and which gates should be used by visitors, people with admission cards, and for exit.

Next to the portal sits a humble wooden building, almost a shack, bearing resemblance to a temporary structure often found in Norwegian schools, for example. The building houses a guard house, and I presume a toilet, wardrobe, and possibly a small flexible room for the guard on duty. The guard house has windows looking onto the portal, and in between the guard and the portal, a small entry and exit for people on foot is placed. The parking lot connected to the entry lies on the outside of the portal.

I enjoy the simplicity and directness of the existing structure - it is very obvious why things are as they are, and they seem to work fine. However, I would like to introduce more architectural intention and refinement. I think this place deserves it.

MONUMENTS, COLOUR, DOMESTICITY, REPETITION

Looking at photos I have taken at Holmen I start to reflect more about what the qualities of this place are. It strikes me now that the place is very colourful, with large buildings coloured in various shades of yellow, green, blue, red. Moving around on the map and through the photos these buildings serve as clear visual markers of different places on the island. Holmen is quite playful in its appearance.

From certain angles these large buildings also stand out as individual monuments - they are huge and appear detached or maybe rather independent from their surroundings, creating a skyline of a very urban character. In this way I think Holmen can be seen as a collection of monumental buildings, each serving a specified purpose, often with different appearances from each other, but tied together by their dependence on the activity at the port.

In contrast to this are buildings of a completely different character - small, simple, and domestic in scale. Take for example the guard house adjacent to the entrance gate, or the small gas station on the western part of the island. Together with the more monumental, colourful buildings they create tension as I walk through the place (physically as well as digitally) - tension of scale, tension of use, tension of accessibility, tension of familiarity.

A striking quality at Holmen: stacking and repetition. This is heavily tied to the function of the port. Everywhere you look cars are parked, timber and cable drums are stacked and lined up, constructive elements are repeated, all in a rational and pragmatic manner. This stacking and repetition is a result of the activity in the place, but also in some ways a feature which defines the experience of it.

FORCES OF THE SITE

On the site of the new entrance sits a cable bridge, connecting the cable factory of Draka Prysmian to the quay where the cable ships dock. The transporting track for the cables is raised onto a bridge to allow traffic and operations at the port to continue as usual when the cables are loaded onto the ship, as this is a process which, when it takes place, goes on continuously, sometimes for several weeks. The cable bridge already has the potential of being a portal, and I would like to include it into the new building somehow.

This is one of the three forces I have identified on the site which can generate an architecture:

- The site sits at the end of a long and enclosed street of about 20 metres width. This creates a grand and defined entrance with a clear direction. A placement at the end of this street gives a long “leading-up” to the portal itself.
- The cable bridge which crosses the site in the opposite direction of the street.
- The presence of cars, both in the port and in the project. As Drammen imports over 70% of Norwegian cars, they are present almost everywhere, and the car park of the entrance should reflect this, having a big importance in the structure.

The project could therefore be car-centric. Cars are essential to the workings of the Port of Drammen. I am thinking about creating a grand car entry for the people working in the port. My first idea is to build a huge ramp along the long entrance street, leading up to a car park which sits at the top of the new structure, highlighting the importance of the car for the place and for the project. Flipping the relationship of the structure - cars on top of people instead of people on top of cars.

PATCHWORK

The sites surrounding my chosen site are a patchwork. The different buildings are all added on to one another over the course of time, and each individual building actually consists of several different ones. They therefore contain a variety of construction systems and axis lengths, with rows of columns not always lining up within one building if the parts of it are not built at the same time. Small offsets create what in plan appears as a dynamic network of organically grown structures.

And they are organically growing structures, with things being added one by another as time passes and needs change or grow. New factory halls, new storage halls, new temporary tent structures pop up all around the site. Infrastructure has to find its way within this network that is not dictated, or has not been dictated, by a masterplan. In this way the port is like a city in itself, growing and changing and adapting to new times and uses and needs.

This organic structure is something which can be considered when planning a new entrance portal. Could the structure grow over time, be adaptable, could it already have this organicness embedded in it from the start, or could it grow onto one of the existing elements which are there? The entrance portal is a part of the port infrastructure which needs to navigate between these existing elements and somehow connect them and serve its purpose without interrupting the things going on there.

There are smaller buildings that are patchworks of signs, materials, add-ons, extensions. The elements that make up the patchwork all have clear geometries but together create the complexity of the whole. Then there are the bigger animals of the site, the cranes, the silo, the large warehouses with large facades and strong colours. They appear at first clear and defined, monuments, but my theory is that they too are composed of a variety of materials and extensions, forming their own, bigger patchwork. One of the interesting aspects of Holmen is this relationship between the big monuments and the smaller buildings, between the patchwork of the whole and the clear geometry of the single parts.

CAR-CENTRIC, MONUMENTALITY, MONUMENT TO THE CAR?

My building, the entrance gate, is to be built for the current situation. The current situation is that many people coming here are doing so by a car on which they are dependent. I acknowledge and hope that this will change in the near future, but as of today it is so,

and therefore I believe that a building allowing for car parking, and where this is an important part of the building, is important. After all, the port of Drammen imports over 70% of the cars in Norway. We may not like it, but that is how it is - this place, and our society, depends on the car. When this situation changes, I would like the entrance gate to be a memorial of this era. Of our car dependency. Of the Port of Drammen as the entry of cars to Norway. Of an architecture which gives the car value.

I think my project can have a monumental appearance which tells this story. In this way it would contrast the surrounding environment of the port, that of the patchwork, the ever-changing, the flexible, the light structures... The port changes all the time, from hour to hour, day to day, year to year. New cars, new cranes, new buildings. Perhaps this new entrance could be the anchor which (at least as an idea) is permanent, planned, heavy, and full of symbolism as well as function.

LIGHTHOUSE

The idea of the lighthouse is an interesting one... For the lorry driver who reaches the port at 2 am, the entrance gate could (and maybe should) be a sort of lighthouse, guiding them (and providing shelter and food?) For everyone at the harbour, it could be a point towards which one can orientate, a sort of lighthouse. For people working there and visitors alike, it could be a place to ascend to get an overview and enjoy the magnificence of all that goes on in a port - a watchtower, not really a lighthouse (maybe an inverted lighthouse...?) I would also like to build a (relatively) tall building. There is already an exciting skyline at Holmen and the entrance gate could work itself into the monumentality of the existing silo, warehouses, factories...

SILLO AS LIGHTHOUSE, PORTAL BRIDGES, FAR AWAY

The silo is the lighthouse of the port to the city. When I cross the Drammen river from the railway station to the city centre, the silo lies in the distance and tells of the existence and proximity of the port to the city. It is not the cranes or the other large buildings at Holmen that you see, but almost exclusively the silo, which peeks over the multiple railway and highway bridges between the city and Holmen. As I walk toward the port down along the river promenade, the silo takes up a bigger and bigger part of the horizon, while the rest of Holmen remains hidden. The silo says “here I am” and is a constant reminder to people in the city that the activities at Holmen are never far away.

Finally setting foot on Holmen, I walk both over and under several bridges, acting like portals in their own right. Here, I am close to the city, but still it feels far. It feels disconnected. The city disappears out of sight behind the highway bridge and I am in a completely different place, with a different rhythm and logic.

FAST, LOUD, BEATING HEART OF THE CITY

The rhythm is faster, the sounds are louder, than in the centre of the city. When I come here I feel as if this is the real beating heart of Drammen. Of course trucks and cars and trains make a lot of noise, but it is not only the noise that makes it feel like the centre of the city, it is all the action, all the people, driving and walking around, doing a lot of different jobs. It is much more lively than the city. There is also a Felleskjøpet store, so not all the people here work with transportation or port related activities, some are outsiders like me (here to do some shopping).

DEGREES OF INACCESSIBILITY, BEING AN INTRUDER, STRUCTURE

When I walk around taking photos I feel uncomfortable a lot of the time. Like I am somewhere I am not supposed to be, an intruder, looking into things that are none of my business. It seems so obvious that I should not be there, that I am very out of place, and often also in the way of people (physically - cars and trucks are driving everywhere as I am wandering around, sometimes getting in their way). A lot of the time is spent wondering when someone will ask me “what are you doing here?” or telling me off for walking where I shouldn’t be. Although the area I am walking around on is publicly accessible (I am not going inside the ISPS area) I feel as if it sort of isn’t.

It makes me think of different degrees of inaccessibility. The ISPS area is obviously very inaccessible for most, but the area where I was today, the rest of Holmen, although physically accessible, appears to me also to be inaccessible in its own way. Not through barriers and gates, but through a feeling of entering someone else’s “turf” or being somewhere “you are not supposed to be”. This is for sure a very subjective feeling, but it is a strong feeling nonetheless. And I do not see many other people there who are not driving a truck, taking a cigarette break outside one of the warehouses, walking from one building to the next, or loading goods (i.e. people who work there)(except for the people shopping at Felleskjøpet).

There are not many real streets or sidewalks on Holmen. Mostly it is one large drivable surface of concrete and asphalt with buildings and installations spread around on it. It has a different structure to the city of Drammen. Maybe this also contributes to the feeling of being out of place or in the way as a pedestrian. Because technically I could always be in the way, there are no “safe” sidewalks where I know I won’t be stopping someone from doing their work or where I won’t be in the way of a truck.

IMPERMANENCE, PERMANENCE, MONUMENTALITY

Most buildings at Holmen have an open structure, are clad with metal sheets and appear flexible and impermanent, the entrance portal included. A few buildings break with this, e.g. the silo (which I have already identified as the LIGHTHOUSE), and the office building (i.e. representative part) of the Draka Prysmian factory, which are built from concrete and brick respectively. They appear permanent or important or significant or special because they stand out and are “heavier”. I think a new entrance portal would benefit from belonging to the second group, the “SIGNIFICANTS”, to gain more inherent value which I believe reflects the importance of the function it serves as an entryway to the entire port (and as the new lighthouse). The current entrance has more of a “I AM A MONUMENT” vibe - were it not for the sign that says “Port of Drammen” you wouldn’t know where to go to get inside. The new entrance should speak for itself and have some of the qualities the silo in its symbolism and visibility has.

NARROW ENTRYWAY, LONG LONG RAMP, FUNNEL

The road leading up to the site of the new gate looked wider at first than it really is. The distance between the buildings on either side is about the same as I thought, but I didn't take into account that there are fences on both sides which are offset by some metres from said buildings. The space left behind for the entryway is suddenly quite narrow. This gives some new information and limitations. I have wanted to work with the direction of this entryway as one of the forces of the site, and played with the idea of introducing a long, long, long ramp for the cars of the people coming here, which would rise from the entryway into the new building and highlight this direction as well as the significance of cars. Now the direction somehow seems even clearer (since it became narrower, more like a funnel).

The funnel is something I have been thinking about before and which I think is a good term for the building/the portal. FUNNEL, where many things are collected from many different places, pass through, before they, once they are through, spread out again. This is just like what happens at the Port of Drammen. Different people come from different places, and once inside the ISPS area they go to different warehouses, factories, car parks, ships, etc. But at one point on the journey they are all together - the portal, entry, FUNNEL.

It could be fun to work with the funnel quite directly - an architecture which spreads out and gathers things, brings them together, and spits them out in all directions afterwards.

COMPETE WITH SILO, LIGHTHOUSE WITHOUT TOWER, FONDMOTIV

The silo at Holmen is 54 metres tall and is the tallest structure on the island (maybe except for the cranes, I am not completely sure). If the portal should be a lighthouse, could it compete with the silo, or should it let the silo remain the tallest building?

Other than the silo, there are a few other "towers" on the island; there is a tower by the entrance to Draka Prysmian, two tall circular tanks next to the silo, and the four cranes. Should I introduce a new tower - is it necessary? Or can the function of "LIGHTHOUSE" be achieved without the addition of a physical lighthouse, rather by use of materials, dimensions, architectural expression, perhaps "PERMANENCE" which makes it stand out from the surroundings? There is something intriguing about creating a lighthouse without actually building a tower, an interesting challenge... At the same time, a physical tower is super exciting because it gives the opportunity to get off the ground and explore Holmen from above, to get an overview. The island is composed mostly of large, long, relatively flat (horizontal is the main direction) building masses. However this organisation is not too easy to experience on the ground, but once you get up in "the sky" it becomes obvious. It is a great thing to give people the chance to see their daily environments from a new perspective.

Even though the direction of the entryway is very clear, it does not lead to anything specific or frame an important sightline/axis. When I look down the entryway, in the end it dissolves into nothing... Perhaps it would do well from getting a clear end, a "FONDMOTIV" (backdrop, landmark, building or structure marking the end of an axis). At least I do not see a sightline here which is especially important to maintain.

POST-MODERN TOWER, RAMPS OF CHAOS, CITY GATES OF FREIBURG

Testing different volumes on the site, I am drawn to a tower (I made a kind of post-modern tower with a pitched roof and an archway at the bottom). It just sits so well at the site and also makes me happy when I look at it. The other volumes I tested also have some qualities - some with huge ramps for cars and trucks especially. They take the chaos of the ground level at Holmen and lift it up in the sky, in a way saying "this chaos should be celebrated and given a more prominent position". The chaos (which isn't necessarily a real chaos, but as an outsider, I perceive it as chaos) now flows freely between the ground and the new lifted structures, going up and down ramps, growing organically, and it is easy to imagine how it could continue to grow in the future, maybe uncontrollably?

However, the tower... I showed the model to a friend and she said it reminded her of something - then she found some photos of the old city gates of Freiburg in south-west Germany. The resemblance was striking, from the pitched roof at the top, through the relatively square plan, down to the arched gate piercing through at ground level.

It is not only the visual link which interests me, but also the symbolism of the city gate. The city gate was historically a device to control access to a city, and at the same time it is evident that the gates were meant to show the wealth and prosperity of the city (at least in Freiburg it is so) through the use of materials, architecture, and symbols (the tower is a pretty strong symbol in itself). The city gates say "look at me, I'm here, this city is great and worth protecting and not just anybody can enter! I even have a tall tower!" The tower is deeply connected with power and in some sense worth(?), or at least something important. In this way I am very tempted to keep working on the idea of a tower on the site, holding the same values and conveying the same messages as the city gates of Freiburg, just in regard to the port: "the port is here, it is great, it is important and worth protecting, and as a matter of fact, nor just anybody can enter!"

CONSTRUCTIVE PRINCIPLE, MATERIALITY, PERMANENCE

What could the constructive principle of the new portal be? I built a few models a couple of weeks ago, which were based on principles of stacking, both horizontally and vertically, which I found on Holmen. I think a key question for me to answer at this point is what the constructive principle is, and the materiality I want to work with - and they of course go hand in hand.

I know I want the portal to contrast the surrounding buildings and have a sense of permanence to it. The other buildings of this sort I have identified on Holmen are built from concrete or brick and are more massive constructions as opposed to the lightness and linear structure of most of the warehouses and factory buildings. Perhaps this is a trail to follow - massive structures. The question of materiality remains open, although massive structures give some restrictions (not working with massive metal walls for instance).

It could be built with:

- Massive wood (CLT)
- Concrete
- Brick
- Leca (light bricks)
- Laft (traditional Norwegian)

LECA could be very fun! A low-value material to create a high-value building. What are the structural possibilities of leca, how far can you push it, how big can you go?

Or perhaps the contrast to the surrounding buildings doesn't need to arise from massive vs. linear/open structures but the materiality or the way the structure is built in itself would be enough... then the same materials would be possible, but also steel... Or could the contrast be in the amount of windows and openings? Or just the scale and size of these things? Or the height of the building?

One thing I know is that I want the new portal to communicate a sort of PERMANENCE (I wish for it to become a monument). How I achieve this through structure is the question. Perhaps that is the task for next week, exploring it through models and drawings.

SILO AS A MONUMENT, OTHER HOLMEN MONUMENTS

The silo is a monument/exhibits monumentality: Why?

- It is specific. Many of the buildings at Holmen are general (architecturally and structurally speaking). However there are other specific buildings at Holmen which do not appear as monuments, eg. the houses for storing cables (circular buildings). It is not a monument because of...
- Materiality. As opposed to many buildings on Holmen (including the cable houses), which are built with columns and beams, often steel, and clad with corrugated metal or metal panels, the silo is a concrete building which consists of massive walls and conveys heaviness and most importantly permanence.
- Height and visibility. Most buildings at Holmen are mainly horizontal. Thus the silo becomes a landmark and an orientation tool, as it is visible from many places and from far away.

I also think a few other structures at Holmen are monuments: the cranes (although not as heavy or permanent, the specificity and height/visibility is so clear that they become monumental) and the small colourful pump houses (not tall/visible or specific actually, but the materiality and individuality is so strong they become monumental). Defining a monument is difficult - this is my first try...

CARS, CARS TAKING UP SPACE, CARS AS SPATIAL QUALITY

Today I have been working with the site plan. It strikes me again that there are so many cars on the island... The site plan looked so empty for a long time while I was drawing and printing it and I didn't understand why it was so. But in the end it was of course just the cars - and lots and lots of them. Parked in different formations, patterns. Parked for the day (the workers), parked for a few weeks maybe (imported cars waiting to be sent further). Parked inside and outside the ISPS fence. In short: cars everywhere. And when I drew them the site plan looked much more complete at once! They are such a big part of the structure of Holmen.

Yes, the cars move often and represent an ever-changing pattern or structure. This in turn affects the structure of the island and the way it is perceived. But maybe more importantly than the way the cars are parked at any given moment in time is the fact that there are always so many of them and their immediate presence. It really makes the place what it is, it is unique (as opposed to the nearby Drammen city centre), and I consider it one of the main FORCES of the site. Yes, the presence of such vast amounts of cars and the huge amount of space they take up, as well as their ever-changing and fluctuating nature, is one of the biggest qualities of the site AS OF TODAY. Maybe (hopefully) it will change in the future, but for now it is so.

THE FAMILY, TRUSTING ONE'S OWN WORK, ADDING TO THE ZOO

Today I have kept testing different volumes on the site. Lone and I agreed that I would make a few more volumes to test out the different possibilities that various shapes/logics bring. From the volume testing last week I already had the tower and the snake, today I added three more: the bridge, the introvert, and the expanding balloon. Together, the five of them make a little family. They all have different qualities and the possibility to bring something new to the site. The tower reaches up into the sky, the snake can reach far along the ground, the bridge marks a direction and funnels the arrivals easily, the introvert provides a sheltered space in midst of the chaos, and the expanding balloon provides a lot of space by using up the space left over by others.

I enjoy the process of naming the volumes and working further with them. Suddenly they have a personality and I take them (and what they offer) quite seriously. I think it's good to take one's own work seriously and believe in the power of what one has made (still good to be questioning it and to be critical of course), and to push further the things/models/volumes/ideas one has started on. I try to take my own work seriously, also sometimes quite literally, in that way trying to trust my own intuition and gut feeling - if I did something, it was for a reason, and then I should follow up on this. So in this case, that would mean to continue working on my new little family:

- The tower
- The snake
- The bridge
- The introvert
- The expanding balloon

I'm building new models of them in a new scale (from 1:500 for the initial ones to 1:200 for the next ones) and a new material (from cardboard to wood) to see what changes or if I get new ideas when the scale and material is altered. I will keep analysing them and thinking about what qualities they have. And I should probably see if some of them could be combined or come together to a new one - e.g. the expanding snake?

The named models become almost like animals, and this fits well with the idea which Lone and I have discussed several times already, that of the cranes (which are in fact given human names by the port authority), the silo, and the other large, visible buildings on Holmen being a collection (or again, family) of animals. I am now just adding a few new ones to the zoo.

VISIT TO SITE, EXISTING PLANS, THOUGHTS ON PROGRAMME

Today I went to Drammen to meet with the Assistant port director Ivar Vannebo. It is the second time I met with him, the first time was in November during the pre-diploma. The diploma has changed a bit since the last time we spoke - then it was more focused on the car import, now it's all about the entrance portal (maybe still a bit about the cars, at least I'm still very interested in them).

I wanted to discuss the plans that the port has for the new entrance with Ivar. He met me prepared with drawings, plans, sections, etc. They have gotten quite far in their planning, which is fun to see. What they suggest is an improved version of the already existing portal - three lanes for trucks, next to a guard house. The guard house is bigger, has a few more specified rooms (office, break room, wardrobe, toilet) and is planned to be more comfortable both for the people working there (it is manned 24/7) and for the truck drivers coming through that need access cards or have to sign some papers. The new entrance does not have any new functions added beyond this.

However, the port authority is also planning to build their own new headquarters at Holmen, in a new expedition building on the north side of the island, facing the new hospital on the other side of the river. Here they want their own offices, offices to rent out for other businesses on Holmen, as well as common meeting rooms/lunch room/canteen etc. Shared functions! It made me really happy to hear that they wanted more of this, because this is also what I have been thinking could be needed at Holmen. But I think it could be a good idea to place this together with the new entrance portal - to really make the entrance a "centre point" of Holmen, easing orientation. Also, isn't it just great that the port authority welcomes you at the entrance to the ISPS area, which is the area which they "protect" and makes up the heart of their existence... And that both visitors (like me) and truck drivers coming to deliver or pick up goods meet the port in the same way/at the same place? It gives the port a unified face to the outside world.

I also asked Ivar how it works when the truck drivers arrive at night and where they go to sleep/shower/use the bathroom. They typically park near to the goods that they are picking up/delivering and sleep in their trucks, while the company Axess (e.g.) (one of the big car importers in the port) provides bathrooms and wardrobes/showers. These are however often quite far away from each other and it does not seem so comfortable to shower and prepare yourself for the night, then having to walk through the chaotic port

area to get to your bed for the night (sometimes in horrible weather, this is Norway after all). I think this is a huge potential - what if the entrance portal could provide facilities for this?

Other things I learned today:

- The port authority has about 20 employees (I actually knew this from before)
- The customs office might also move offices when the port authority does (they are about 25+ employees). Today they are next to each other, maybe they want that to continue in the future?
- The entrance portal should have 3 automatic gates + one manual gate which is 10 metres wide (for extra large goods).
- The cable track, which I have been thinking so much about, will actually disappear in October this year, because the production of cables for offshore industries will be moved.
- Important for the guard in the guard house to have a very good overview of the entrance area (this is something they are a bit critical of in regards to the architectural proposal they are working with today)(this proposal is in CLT which makes for quite large dimensions which partly block the view).

Ivar was also saying that they are thinking a lot about the architecture of the new office spaces they want to build at Holmen - "because they are the facade to the city and the highway passing right next to it". So we agree that the way the port presents itself to the city and to passers-by is important and could tell a story of the port. And I believe the same is true for the entrance portal.

NEXT GENERATION FAMILY, PROGRAMME

I have discussed the little family with Lone. We decided that three of the family members are good to work further with, because of the way they sit in the situation and the possibilities they provide in regards to visibility (and in a way monumentality). The three I go on with are

- The tower
- The introvert
- The bridge

However, the introvert will be renamed, because I do not want to create a space which is introverted and turns away from the surrounding port area, and I think this type has more to offer than the current name suggests (associations because of the name have a huge impact). Another quality of the introvert is the fact that it is a surface without a clear direction. The bridge will also be renamed - because it is not actually a bridge spanning over something from one place to another, but rather a line you can follow.

The new family names are

- The tower
- The surface
- The line

The idea of the bridge is tempting though. I will add a new family member which inherits the discontinued name of the line

- The bridge

In addition, as I have thought about before, perhaps some of the different family members could merge and come together as one thing - e.g. the line goes very well together with the point (the tower), the surface with the line, the point with the surface - and where could the bridge come in? I will build the next generation of family members and see how they interact with one another (that is the goal of the next generation - maybe in a smaller scale this time to test in the situation model I've already built?)

Another thing is to start evaluating the family members (or the combinations of them) based on how they can take on the programme, which is becoming clear after my visit to Drammen last week. I have written a programme suggestion which states the main functions and rooms that should (could) fit in the new entrance portal:

- Common services for the building (parking, technical etc.)
- Guard house
- Services for truck drivers
- Port authority office
- (Customs office)
- Canteen
- Bar

SILLO PIPES, RECONFIGURATION, CONSTRUCTION PRINCIPLE?

Today I finished the model of the ventilation system on the side of the silo, which has fascinated me. The silo pipes are a family of pipes (seemingly ventilation pipes) which are built on the western exterior wall of the silo at Holmen. There are six “creatures” built from the pipes which each connect to one of the vertical “silo tubes” (I don’t know what they’re called...) and they all seem to be little living things. They are all similar but every single one is slightly different from its relatives - the way they are angled, their lengths, their joints. Since my third visit to the site they have fascinated me, for two main reasons; first, they represent this little family and are interesting in the way they are both similar and varied, and second, the way that they are added onto the silo furthers the idea that everything at Holmen is a sort of patchwork (even the silo, which I have defined as a monument). And of course, I also found the pipes both beautiful and humorous.

So I made collages of the silo pipes. Now I wanted to build them as a model. I translated them to wood and made joints and pipes and recreated the system. In doing so, I realised that the system is super flexible (obviously, one could say looking back) and that the joints can be turned in all directions and the pipes lengthened or shortened. In short, after building the complete silo ventilation system, I could now remake it into a completely new structure by separating the pipes from the joints, turning and moving the joints around, and inserting the pipes in other places. The silo ventilation, which was very two-dimensional, now became a three-dimensional structure, and a very flexible one indeed. For sure, a couple of new joints could be added to the system, and it could take on even more forms. Kind of like a puzzle.

One could picture this as the structural system of the new portal - in some way referencing what is already there, while at the same time redefining it and putting it in a system (or should it not be?) Or could it be read as something else - a way to organise the programme, an idea about placement in the situation? I’m not sure, but I find it very interesting and inspiring and it is something I will bring with me going forward. (In a way I also think the pipes lose some of their “value” when they are reorganised, because they no longer appear as this little family, which is one of the reasons I liked them so much in the first place...)

PORT ARCHITECTURE by Peter Quartermaine (1999)

The book outlines the importance of shipping and ports to the society and world order which we have established. It describes the port as a “gateway for trade and ideas between an ordered human settlement and wider, partly watery, worlds. The idea of such a gateway was central to city ports until the 1960s, and the architecture of ports reflected this as much in the grandiose gestures of shipping company facades as in quayside functionality. But if cities have changed since the early 1960s, ports have done so even more. Images and texts here explore, rather than simply record, the place that ports hold now in our ways of thinking about (as much as travelling about) the changed, and still changing, world we find we have made for ourselves in the closing years of this millennium”. (p. 7)

He discusses the changing role of the port in cities over time:

- Until 1960s. Port as one aspect of a complex urban transport and trading scene
- Since 1960s. Closed sites operating internationally according to priorities and methods that have no immediate connection with any centre of population [...] high-security areas with no public access. They constitute a kind of non-residential urbanism that has no precedent. (p. 24)

Typically the commercial needs of ports for vast amounts of space for efficient cargo handling has led them to move out of the city centres, to the suburbs and beyond (p. 8). This trend can be seen in Oslo for example - not moved into the suburbs but moved out of the city centre, where retail, housing and cultural institutions are now housed. It is also true for Sydney, where the historic and natural Sydney Harbour is no longer much used for cargo traffic, since it is densely residential (cargo has been diverted elsewhere). In this perspective, the case of Drammen is interesting, since the port is still so present in the heart of the city.

Quartermaine claims that architects and maritime historians alike do not really care for port architecture (i.e. modern port architecture) and that architects do not get involved in what is being built in our ports. If the ports are indeed so important for the way we think about the world we have created for ourselves and the way it works, then isn't it time that architects also get involved in the way we shape these areas?

With the containerisation of international shipping, the architecture of ports changed. No longer did we need huge warehouses to store bulk goods in a dry environment - in effect, each container is its own little warehouse. However these old warehouses are often what we think of as “port architecture”. Today, maybe the ever-changing container towers and the huge ships represent the real port architecture. “A container port needs space rather than buildings.” (p. 13)

If this is true, then the need for a single monumental building (the entry portal) is huge. In reality, the nature of modern-day port architecture is to be ever-changing and fluctuating (read: ships and container stacks)(in Drammen, the equivalent of this would be the CARS) - a permanent, monumental building is a good ANCHOR in the midst of this. The danger is that it becomes NOSTALGIC and doesn't take into account what the modern day port really is, i.e. tries to recreate the grandeur of huge 19th century warehouses in brick rather than finding a new way to work with port architecture in today's setting.

Getting involved in this architecture doesn't have to be nostalgic for what ports once used to be (huge warehouses of brick and steel), but is really about becoming involved in the shaping the areas (ports) which are one of the main components of how goods are moved around the world, in effect one of the pillars of our society. Because ports are no longer such an obvious part of our urban surroundings it seems we have also forgotten about the role they play, we neglect to design them beautifully (they do function exceedingly well, maybe they are actually beautiful also?) and we are far removed and sheltered from being confronted with the way that the world actually works. If I want to challenge this it speaks for an architecture which is visible to the urban population of Drammen, reminds them (us) of what is there, and translates the physical nearness of the port to the city into a mental or felt nearness as well.

The port is interesting because it is the connection point between the local area and the whole world (and immense systems of international infrastructure) - it is connected to both land and sea.

“Ports can be celebrated only as part of the constructed environment, and specifically as a prominent dimension of the post-industrial world we have made for ourselves, and about which we remain still deeply ambivalent. A working port is always liable to change and redevelopment [...]” (p. 29)

POSTMODERNISM, MONUMENTALITY

Reading about postmodernity and postmodern ports/post-industrial ports. Is the postmodern port something else than postmodern architecture generally? Postmodern architecture often discusses a return to locality, regionality, history, meaning. The postmodern (sometimes post-industrial) port is described in part as being the opposite - standardised, based on efficiency, much the same all over the world due to its logic being based on the needs of containers.

What would it mean to impose the ideas of postmodernism as it is often understood in architecture on the way that postmodern ports work? Introducing symbolism or permanence or monumentality (which are sort of a hybrid between my wishes for the entrance portal and the way that I understand what postmodernism can be). Is there something there? A question is also of course if postmodernism is even relevant anymore.

POSTMODERNISM NO MORE, TOWER, TOO OBVIOUS?

After talking to Lone we agreed that working too much with postmodernism is probably not the most fruitful thing. After all, I want to make something for our time. Last week I was reading quite a lot and trying to get a theoretical basis for the work, which I think is good and I feel I have lacked in previous projects. But I think I maybe got a bit too lost in the literature and trying to tie everything I have done up to theory. Especially with postmodernism... I have to keep creating and building in the workshop, because so far that is what has really driven the project further. It's also one of the things I enjoy doing the most.

So now I am leaving postmodernism behind (which I feel good about), but I will keep reading the book Port Architecture, because it is super interesting and it also gives me a lot of faith in what I am doing and that it is important work. It is talking about the important role ports play in our cities and international trading routes, their relationship to said cities, etc. The term post-industrial, which also comes up in the book a lot, is something I will bring with me further.

Yesterday I built yet another new generation of 5 family members (portal volume studies). The expanding balloon is back (for the time being) - I want to rename it. From now on it is "The Reacher" because it reaches out in all different directions. I have to admit that it is still the tower that attracts me the most, and most immediately. This is the third and fourth version of the tower (I built two versions of it in the past week) and it just feels so natural to me. I enjoy the others also, but there is something about the tower... And it has been so since day one actually. My only fear with the tower is that it is TOO OBVIOUS? Or TOO EASY? But at the same time, something that is obvious and easy is potentially also a very good starting point, or?

In the midterm review next week I will try to get a lot of feedback on the volume studies, as well as the proposed programme which I am developing, and then keep developing these aspects further.

STRUCTURAL MODELS, RELATING TO THE PORT

Yesterday I spent the whole day in the workshop. I built 3 of my family members in 1:50, trying to interpret them, adjust them, and make them more structural. It gave results which I am very happy about, and it was super fun and rewarding. Earlier the models have been smaller (1:200 and 1:500) and only volumetric. It was a huge change to see them structurally - I built them with columns, beams, walls, floors, and roof structure.

I built the latest versions of the tower, the bridge, and the surface (which has now become a surface split in two). I chose these three because they are the ones which seem most exciting to me in a spatial and constructive manner, as well as having a clear and easily readable shape and logic. They also pose very different ways of building - tall structures, long spans - and ordering a programme - many floors on top of each other, a long and narrow volume, a more square building shape. I got a small revelation when building the models yesterday - the tower has always been the most exciting for me, but suddenly the bridge seemed very rewarding and perhaps better suited to deal with the program that I am suggesting for the site? At least for example a big common canteen/bar as well as the functions of the guard house/gate keeper. In regard to the canteen I would like this to be a kind of "common house" for the port, so I don't think it fits very well at the top of the tower - it should be on the ground, connected to the port and without too many barriers in order to let people just "swing by" on their way home or when it's time for lunch. Perhaps the same is true for the Port Authority office - it would be nice if they were easily accessible.

The port authority office on the other hand could also fit well in a tower, to lift them up and make them visible from far away... Other functions would definitely fit best in a tower - services for the arriving truck drivers, for example, sleeping quarters, shower, sauna, offering a completely different environment for someone who is on the road almost all of the time (could it be nice to be lifted off the ground for a while?)

The surface can take on the same programs as the bridge well. But for me it still doesn't sit as well in the situation as I think the other two do. Or it intuitively feels less fun to work with, which I think is sometimes a good indicator of what to go on with. Maybe part of this is that because it is a large and square-ish volume (because it is a surface), it needs to have some sort of courtyard in order to bring light inside. This is true even

when the volume is split as it is now - it makes a kind of half-open courtyard. The courtyard looks away from the port area that surrounds it, and creates its own space, kind of protected. I do not want this. The project is a celebration of the port in which it is situated, and should in all ways relate to the port, and not turn its back on it. This is something both the bridge and the tower do, in their own, slightly different ways.

THE LINE, RELATING TO THE SURROUNDINGS, DEMOCRATIC

Discussing the latest models with Lone we concluded that the move from the line to the bridge didn't necessarily produce the best results/didn't let the line reach its full potential. (The bridge is still a version of the line, only that it lands on only two points instead of several.) And both the line and the bridge in their current state of development are relatively diagrammatic, and will evolve (if I choose to go on with them) a lot, so separating them so clearly doesn't really make sense, in the end they are both versions of the same ground shape, the line.

And coming back to why the bridge doesn't let the line reach its full potential, it is because it hovers over the ground so much and doesn't reach down and touch the ground more than two places (precisely because it is a bridge). One of the good things about the line is that it is in constant dialogue with its surroundings, relating to it on all sides and, if it has more "legs" or touches the ground at more points, it also provides many, spread-out, and potentially varied accesses. This seems more democratic and easily-accessible than the bridge, and if there is one thing I want the project to be, it is democratic, or maybe rather inviting, easy to get into (physically and figuratively) - almost a place you would stumble into, in fact, on your way to or from work for example. If this is my goal, then the version of the line with more legs and varied spaces and accesses along the ground on which people move, rather than a few ones far apart (as the bridge) is the better option. Therefore I will also build this version of the line as a structural model along with the three ones I built earlier in the week.

It has appeared to me this week that the project needs to be outward-facing, outward-looking, easily accessible and democratic at its core to be able to serve the purpose that I want it to have. This should and will be one of the main considerations as the process now moves further.

MIDTERM SUMMARY, A PUB, A SHOWROOM, THE PORT SQUARE

The midterm presentations two days ago were a good opportunity to test the ideas and thoughts I have had for the project so far, and it was a helpful day. The narrative or framework for the Diploma which I have spent the last weeks clarifying and building worked well and I feel confident that this is a steady ground upon which I can continue to develop the project. This is what I want to delve further into now - I will let this narrative rest for a bit and really start to work with the portal in its own right. This is also what we agreed on during the midterms. Other key topics that we discussed:

- Starting to merge the typologies, or in a way leave the typologies for a bit and work more directly with how the spatial programme meets the site and what it produces.
- Continuing to develop the spatial programme in more detail - what rooms do I really need, how should they be, how big, where should they be placed? Should the shared canteen be a lunch spot, or could it be the hottest new nightclub in Drammen?
- What is the social aspect of the project? Who does it invite, why, and how?
- Discuss monumentality: what kind of monumentality am I talking about? There are many kinds, civic, religious, etc. Be more precise about the sort of monumentality I am searching for.
- Could the planned new green belts also be part of the discussion, part of the project? What can they offer, how could they be used?
- Using hand drawing to explore and develop ideas. This has been quite absent in the diploma work so far, but could be a tool which is good to bring out at this point.

I have immediately started to work with and think about the programme. I agree that it is good to define this more clearly, especially in relation to the social aspect of the project. I want the portal to be an important place that offers something to the people working at Holmen, but also a place that relates to the city and gives something to the people living there. For now I have been considering the canteen to be a sort of English Pub, where you can stop by for a beer and a nice meal. Further, like many pubs, there could be rooms upstairs for the truck drivers to have a good night's sleep, and other services for them. Maybe they can pick up the key in the bar, leave their bags upstairs, and come back down for a beer and dinner?

Another alternative is for it to be a nightclub (which was brought up in the midterms). I also think this idea is funny, and will bring this with me. However I see some chal-

allenges with this idea - very drunk people roaming around while the big trucks come in at night... It might be fun, but also problematic. Either way, to really give people from Drammen a reason to come here I think is a good idea - to create a place which is unique and worth a visit. In fact, the future plans of Holmen and the new hospital to the north include a new bridge connecting the two, thus making bus service from Drammen via Holmen to the hospital possible. Today there is no public transport on Holmen, so this fact would potentially drastically change how accessible Holmen is for people in the city. Today there is not even a car park meant for "outsiders" at the entrance, so to get here you have to walk all the way through areas which are little suited to pedestrians. Now this might change, and a new outward-facing programme would make sense in this context.

I have been playing with the idea of creating a Port Square - a public square, a civic space, in front of the entrance which is then accessible for all, before the ISPS area begins. And Lisbeth gave me an idea in the midterms. She mentioned a coffee roastery in the port of Karlstad in Sweden. A huge roastery and packing facility which is coincidentally located in a tower (!). At the corner of this tower, there is a small cafe which is open for all, where you can get a nice cup of coffee, roasted on site. I think this relation to the place and what is being produced there is a beautiful gesture and a great way to connect the city and the port in a way which works for everyone.

So I started thinking: what is being produced at Holmen? There is the cable factory of course, but it is not of much interest to the general public perhaps (or it is interesting, but you don't need or want to buy a piece of an offshore wind park cable). But then there are the cars, of course, which I have spent so much time thinking about and which were actually my initial interest and reason for choosing Drammen as my site. And I was thinking of all the new car showrooms which have popped up in the centre of Oslo in recent years - on weekends they are full of people testing and checking out the cars. One of them (in Karl Johan) even has a cafe inside! Møller, which lies directly south of the new portal, is a huge car importer. Maybe they could have a showroom in relation to the portal, a place where people can come and check out the cars, take them for a spin? If there is both a showroom and a pub, as well as offices for the Port Authority, it would make it possible to bring people out to the new Port Square at many different times of day and night. Potential car buyers checking out cars and workers of Holmen having lunch during the day, people coming for dinner or drinks in the evening, truck drivers arriving all around the clock and parking their trucks in the square, letting people experience what this place is really about.

PORT SQUARE IS DEAD, ON PORT'S OWN TERMS, WHO REALLY USES IT?

The port square is dead! Not completely maybe, but the idea of framing it as a square, talking about it as a square, is dead. I talked to Lone yesterday, and it was quite funny. She asked, "Do you really want this to become the place where families with children come to drink coffee and play around on a Saturday afternoon?" The answer to that is no. I much more want it to be a place which belongs to the port and which can invite others in, but then it has to be on the port's own terms. As I was sketching "the square" it became more and more like a square in the city, and I could picture myself drawing benches, trees, and cobblestones on the ground as the next step. NOPE! In fact the square also quickly became shielded from the realities of the port, wrapped in different spatial programmes which created a boundary between it and the port itself. Not what I want to do, and more importantly, not what I think the port entrance needs.

If this were to be a real square I would have to have very good reasons for telling the people of Drammen that they should come all the way out here for a coffee - it's not that close, not that natural a place to go to, even with a new bridge and new bus connection. And it's not what I want. I much prefer it if the place has something to offer, like a pub, but that it will be discovered by people on their own, it will be discovered by the people who are looking for something a bit odd, maybe. And in this way it is okay that it will not attract that many people, it doesn't have to be filled with a lot of activities all day after all - it just happens that some people stumble upon it and like it for what it is.

It is mainly a place for truck drivers to get in, for some of them to sleep, for more of them to take a short break and a shower. And for people working at Holmen to have lunch, an after-work beer, "fredagspils", a meeting room for the trade union perhaps. A place to have a coffee and a cigarette, to meet a friend who is passing by during the day and hand them the book they want to borrow, a place to meet other people working at Holmen that you haven't really met before, because there aren't many arenas on the island to do so. A place for the Port Authority to work, and for them to come closer to the others at Holmen. For them to be centrally placed in the port, to really have an overview and be easily reachable for others there. A car mover sharing lunch with the Port Director. A bit idealistic, yes, but definitely not unrealistic. And a little idealism is good.

So these are the main users and the main goals of the entrance portal. It doesn't need a square to attract a lot of other people, it just needs to offer what it has to offer, to be

what it is. The people outside that are interested will find it on their own somehow, and appreciate that it is exactly what it is, and maybe especially that it is not something else, that there are not tons of parents drinking coffee and kids playing around.

Another thought: cars have been important during the whole process, at least in my thinking and the way I see and talk about the place. The entrance needs parking - how is the parking arranged and how will it influence the space? It should be an architectural tool.

RHYTHMS OF HOLMEN, RHYTHMS OF THE PORTAL

The rhythms of Holmen still interest me. And when thinking about it, I start to wonder what new rhythms I can add to the place myself. What can the rhythm of the entrance portal be; how does it relate to the existing rhythms, and does it find its own, add new ones? People coming and going, staying the whole working day or for a few hours, maybe even less - this is already present at Holmen.

To explore these rhythms I have made four collages, each of them from a different time of day, from taking a relaxing sauna in the early morning to coming in as a truck driver late at night, to find the portal still alive with a guard in the guard house and people playing pool in the pub. In between is lunch time, when the pub works more as a canteen and people can buy the dish of the day or eat their own packed lunch, as well as the afternoon rush, when day workers are going home, someone is having a beer in the pub, and the trucks are arriving one after the other.

The four collages have different atmospheres and show different people in different settings. The entrance portal should house all of these things, and have varying faces at varying times of day. It should be both a place of relaxation, of fun, of noise, and of trucks, cars, and action.

THE BORDER, THE WALL, INACCESSIBILITY

I felt really stuck yesterday. After doing the collages I had no idea how to move forward. I tried drawing in Rhino, going to the workshop, but it didn't work out. Just before going home I started sketching a bit on tracing paper over a plan of the site, and I found myself time and time again drawing a wall between outside and inside the ISPS area. And it hit me: I haven't discussed the border yet as part of the project. Which, when thinking about it, is really strange. The portal in its nature is part of the border, and offers an opening through something which is necessarily otherwise closed. What then is the border, how is it "gestaltet" in the project? Of course it could just continue to be what it is today, a barbed-wire fence, but I think it has potential to be developed and become an architectural element, a part of my project, of my discussion. The border can be an integrated part of the portal.

It has felt like the project so far has been lacking some resistance in order for me to work well with it. Perhaps I can now introduce the border, perhaps as a wall, as an element in the project to help me move further. The wall which will be integrated into the rest of the portal, which will be designed and a key feature of the project. I actually think it fits very well, because one of my reasons for doing my diploma in the Port of Drammen is an interest in inaccessible spaces which I have had for a long time. And my perspective is that inaccessibility is a quality, an architectural quality. So in a way it makes sense to work with how the inaccessibility of the Port gets an architectural response in the entrance portal, how it is made visible that what lies beyond is in fact not for everyone.

Make the border into a clear gesture. "Here, but not further." (For some). For others it is the place that you get in. An interesting relationship.

BORDER CONDITION, FENCE, MERGE OF TYPES, CENTRALITY, FORCES

How does the fence which separates the inside and outside of the ISPS meet the building/the project? How is the border expressed in the building/the project? How do I maintain a border which is necessary but at the same time challenge it?

I think the point at which the current border, the fence, meets the new constructed border, the project, is a very interesting one. How do they meet and interact? Is the fence carried on through the building, is it transformed into something else? Maybe the building itself makes the border, but that also raises the question of where in the building the border is drawn: along the facade to the outside, along the facade to the inside, in the centre? Undulating through it, in the plan or the section? I want to highlight the border, because it is a precondition for the modern port generally for the entrance portal specifically. The border will not go! At the same time I want to challenge it and work with it - how far can I allow "outsiders" in? Which programs and rooms are available for all and which are not?

I am drawn to the idea of the fence becoming a wall, and the wall growing and becoming a mass which houses a building - my building.

I have been working on a model to clarify my thoughts so far. It is a merge of two of the types I have been investigating, the line and the tower, as well as the border/wall/mass/building. I wanted to let go of the types to a certain extent and look more closely at the program and the site, which I feel I have done. Ref. the border condition, the experimental collages regarding the program. They have helped me to boil down the project to what I really want it to be about and which types seem helpful to this goal, and now I found it good to bring the types back, merge them with the emerging ideas of the border condition and see what happens.

What happened was that a composition appeared. A composition of the border as a wall on the ground, the line as a floating body lying perpendicularly on top of it, and the tower squeezed into the meeting of the two. The line is held up by tension cables which transfers the forces to the top of the tower before they are led all the way down to the ground inside of it. The relationship of the elements is interesting - a composition in which the elements are dependent on each other, which balances and looks both stable and unstable as it sits right on the border itself. The tower becomes the point at which

a lot of forces are brought together (physically the tension cables, metaphysically the attention, the symbolic force of a tower) - it seems to be the centre of everything. The portal as the centre of the port, the tower as the centre of the portal. And what should go inside the tower? I have for a long time been thinking that it should be where the rooms, showers, baths, and sauna for the truck drivers are meant to be. To lift them up from the ground, give them a new view, to get some distance from the ground and the trucks in which they spend a lot of time.

It seems that the rooms that are given the most importance are the ones that are placed in the tower. So I guess in this project the truck drivers are the most important now. I don't know if I agree with this, I think that everyone working in the port is important, but that does include the truck drivers. I have to think a bit about it. However I like the idea of an element, the tower, which is where everything meets, which holds everything together, structurally and programmatically (if one can say that). And I am not really opposed to letting the rooms for the truck drivers be there - they are super important. And I think it fits quite well, smaller private rooms in a tower which rises above the more accessible line beneath it. But yeah, I have to think a bit about it still.

Another question is also interesting: what happens when the tower becomes a centre of the forces, with possibly huge cables running down through it, and at the same time houses some function? How do the forces and the program meet? I want to do it in a direct manner, for the forces to become a part of the architectural language.

MASSIVENESS, FLOATINGNESS, SLIMNESS, WORK WITH THE WHOLE BORDER
I feel very motivated right now! Things in the project seem to come more together, and I have a clearer and clearer idea each day of what I want the project to be, and how it starts to fit into the context of Holmen. The border wall (a term with very bad connotations, so it cannot be called that for the rest of the diploma semester) seems to fit very well both to the site and the programme. It creates interesting spaces around it on the ground, and it is fun and rewarding to work with the wall as different elements that stand freely around creating closed and open spaces, framing views and blocking views. At the same time, it can house functions such as the guard house (which can then appear quite massive, hidden inside the wall - a sense of permanence. The only part of the guard house which needs substantial openings is the front desk where the guards keep control of the entry gate and talk to people coming in) and the offices of the port authority. The elongated nature of the wall dictates the spatial organisation of the rooms (enfilade), but after my first sketches this organisation seems to work well and produce rooms which work and are interesting. The offices need some more openings than the guard house, but by working with the placement of them etc. I think the massiveness of the wall can be kept.

This is part of a central idea that I want to work with - to keep the wall (at least seemingly) massive. After discussing my latest model with Lone yesterday (with the wall, tower, and "floating" pub) I wrote down three points:

- The massiveness of the wall
- The floatingness of the pub
- The slimness of the tower

I wish to keep these ideas, which are produced by learning from the model I have already built, in my further work. To really accentuate the massiveness, lightness, slimness, to let them stand directly next to each other and create tension in their composition.

By looking back at photos I have taken on Holmen I realise that the current border is already in part made up of buildings, where the ISPS runs along their facades. In this way the entrance portal continues to build on a logic which is already present at the site. Furthermore I want to become more aware of, or attentive to, the WHOLE border, the WHOLE fence, from north to south across the WHOLE island. When I now work so closely with the border condition I have to take into account what is already there, and

how I want to deal with it. Could for example new siblings of the wall appear at other places along the border? They could be similar in language but filled with different programmes - what about a public toilet directly ON THE BORDER where the new green belts are planned? This idea of letting the project have a larger “nedslagsfelt” is intriguing. To let small pieces of the main entrance, which is the new centre of Holmen, be spread out along the border. This border is so important but currently very under-communicated!

ENGINEER TALK, FOUNDATIONS, LAID-BACK

After a talk with Audun the engineer on Wednesday I have some constructive limitations/guidelines to work further with. We talked about how the cables could be fastened to the tower, how the placement of the tower in relation to the pub (offset or symmetrical) affects how slim it can be, how to stiffen the pub structure and make it sufficiently heavy to withstand wind (if it's not heavy enough it needs to somehow be fastened to the ground). This makes me think of the slimness of the tower and the floatingness of the pub - do these ideas supersede all other things, or is for example the composition of the tower, offset from the pub in two axes (which would result in a fatter tower), more important?

In addition he made me aware of the poor ground conditions at Holmen (which I had been told about from Ivar Vannebo earlier, but had forgotten), with the consequence that one might have to drill about 80 m down to the bedrock. With a tower which gathers so much of the forces in one place, it definitely needs to have a foundation all the way down to the bedrock. Pretty cool - the section will look great!

I've thought more about the four collages. They really managed to communicate what I want this place to be when I showed them to Lone, and I think they have clarified things for myself as well. Key words - laid-back, casual, accessible. I have to keep that in mind as I move forward.

These last few days I have been quite ill, so I haven't gotten much done. I am very ready to get back to work, there are many things I want to explore and I think this phase of the project, where it really starts to materialise, is extremely exciting. But there is still time, I am not worried, and I look forward to being well again!

THE IMPORTANCE OF WRITING, PLANS FOR THE NEXT WEEKS

I have been writing less and less in this diploma diary over the past weeks. I am wondering if it is because I am in a part of the process now where there are other things which are more important to spend my time doing or if it is because I am just forgetting it. In the beginning of the semester it was quite easy to write almost every day because there was so much time ahead and not really much stress, and I felt I had all of my material under control. Now the material is starting to accumulate, my desk is filling up with models, things are floating around and some days I start to feel some stress and pressure - we are over halfway in the semester and what am I even doing??? Then other days are calm and I feel I have it under control again.

Still, it seems that writing in this diary is the first thing which is sacrificed when my head is in 20 places at the same time and I can't seem to wrap my head around my project, what I am doing, and what I should be doing. It's the same with my archiving system, which has slowly unravelled in the last weeks (but I am getting it up to date now). These two seemingly easy things - writing a bit about my thoughts every day or every other day and making sure all my drawings and sketches are archived - become huge challenges when I get stressed. But to be honest I think they are so important to keep up now as the semester gets busier and more hectic. Because sitting down and writing lets me reflect on what I have been doing and where I should be going, and it brings continuity in a process which is sometimes hard to follow. It's a valuable document both as a working tool right now and as a way to reflect on what I have done when I look back at the diploma semester. And keeping the archive up to date means that I have an overview of where things and drawings and sketches can be found, which is extremely helpful (I always end up with piles of paper here and there and all over the place with no system, which makes it hard to find what I am looking for).

On top of this, I think writing regularly also helps me avoid becoming too stressed, because it gives me an overview of my work and ideas. And it is nice to stick to a method (writing the diary) all the way and see what results it yields. So I will keep pushing myself to write even when I feel I don't have the time for it, because in the end it gives me time to think, to put ideas into words, to reflect. And it is at the times that I am most stressed it is the most helpful to write. Don't end up in a bad spiral: stress - no time to write - even more stress!

The last few days I have been building a huge scenography-type model of the surroundings of the site. All the buildings facing the plot are made up of just facades and can be flat-packed and the ground is a huge roll of black paper which I can draw and sketch directly on (apparently it is very similar to Dogville by Lars von Trier, I didn't know beforehand but now I really have to see the film!) Yesterday and today I placed my own model (from a few weeks back) inside this stage design and was able to take a lot of photos investigating how the project should sit in relation to its surroundings. This model is very fun and I look forward to working more with it - I even have some ideas about how it could be shown in the final exhibition already... The focus now for the next few days/week is to really work out the placement of the building/s I am adding and how the infrastructure of trucks/cars/bicycles/pedestrians should be solved. Then I want to draw preliminary plans and sections in 1:100 of all the building parts and come up with a first suggestion of how the entrance portal should work, be organised, and look.

PLACEMENT ON SITE, WORKING WITH THE GROUND, "FLERBRUKSHALLEN"

Today I've been working on the site plan of the immediate surroundings of the project (or a plan of the project and its immediate surroundings) to get a grip of how I can organise the project in the best possible way. After taking the photos of the dogville model earlier this week and looking through them, I figured out that I want the tower to be placed so that it is visible when you look down the axis of the access road. So that it guides the way to the entrance from far away (I was also considering stepping it back so it was more of a reveal when you arrive at the gate, but after trying different things I think the first option works better). This again has consequences for where the main gate (the gate itself) can be placed. Originally I thought that it was good to let the gate sit in the axis of the access road, but the gates take up so much space that the tower would then be pushed too far to the side to be visible along the axis. Therefore I put the gates further south, and the trucks arriving will now turn slightly right when they arrive and drive straight across a new space which has appeared between the new buildings. In the end I think this also works better, because it activates the whole of this space, instead of the trucks just driving straight past and into the port, while the remaining space becomes ONLY a parking lot.

Mixing the functions, or rather co-use of the spaces, yields much more interesting results in my opinion. So now, the arriving and departing trucks mix with the parked cars as well as the pedestrians and cyclists and their parked bicycles. In order for this to work and be safe, I need to introduce a system which demarcates which areas are for whom. But these areas often overlap, and most of them aren't needed for their intended purpose all the time (co-use). Therefore, I want to work with a system which clearly states which areas can be used for what, but that doesn't physically separate them. E.g. the turning circle for trucks ($\varnothing=30\text{m}$) can overlap with the driveway for the trucks, the bicycle path, and the sidewalk, and the sidewalk can overlap with the entrance to the parking lots and the driveway for the trucks - as long as the areas are clearly marked.

To do this I started looking at "flerbrukshallen" (the multi-use sports hall) which I think everyone knows very well from their childhood; overlapping lines of different colours on the floor make it possible to play several different sports in the same hall. This principle is easy and direct, and a version of this two-dimensional system is what I want to do. Bright colours and thick lines, creating order but also allowing for freedom. The whole surface is just asphalt, with lines (or possibly areas) painted in a colour to indicate their

use. No edges or curbs. I also want to work with text and arrows on the ground for orientation and directions. In general - using the ground as a two-dimensional communication tool!

It struck me that this is exactly the way I was working with the ground in the dogville model - just drawing directly on the ground. I find this directness very appealing.

TRIP TO ELVERUM, CARDBOARD MODEL, DRAWING PLANS

I am in Elverum for a few days to visit a friend. It's nice to get a change of scenery. I brought with me my cutting mat, some A3 paper, watercolour, UHU glue, and my computer. I'm trying to draw the plans and sections of all the building parts; last week their placement on site was settled (for the time being), so now I want to develop the buildings in more detail. It's really hard! I notice with myself that it's been a long time since I have been sitting with a plan, drawing it over and over again and really developing it. So it is a good exercise, and also a goal I had for the diploma semester. I am happy I am getting the chance to do it now.

As the plans develop, I also wanted to build more 1:50 models of the buildings to start placing and testing in the dogville model once I am back in Oslo. I drove to MAXBO yesterday and bought wire mesh and tape, and got some cardboard for free. Back at the apartment I started cutting with the little equipment that was available, a kitchen knife and a scissor, and glued and taped the pieces together. It was really refreshing to just build something quick and shabby. Normally I take very long to build models, casting gypsum and using wood and steel. That is also fun, but it's always good with a change. So I will continue with that today. I think building quick sketch models with cardboard is really helpful to drive the process forward, and it fits the aesthetic of the dogville model well. The idea is to create the project in many different parts, so that they can be moved around in the model to test if what I have drawn really works, and hopefully figure out how to improve on the parts that don't necessarily work that well.

The sun is shining in Elverum and I am feeling very positive about the diploma thesis. Right now I am not stressed at all - sometimes I feel I should be more stressed... But I am enjoying it!

Drawing the plans now. I finally came to the tower, which I thought would be hard to solve, because it's so small and I want all the rooms to be stacked on top of each other. But I got the idea now to put the lift and staircase on the outside of the building (on the port side of the tower). It would be quite nice if each of the truck drivers got their own little landing outside the rooms they are sleeping in - to take a cigarette, get some fresh air. When they have been in the sauna (which I think should be placed on the top) they get fresh air and maybe even a bit cold on their way down to their rooms or the pub. I think the tower should be a metal construction (as it was in the model I built of it a

few weeks ago - note: metal tower, mural border, wooden pub), and maybe the stair/lift could also be a lightweight metal structure - lit from the inside and clad with translucent corrugated plastic or something like that? Or even a metal mesh, which I am already working with in the different gates and which is present at the site already in the various fences there.

TOWER PLANS, FIREPLACE, THE VALUE WE ASSIGN THINGS

I have been drawing plans of the tower today. Of the bedrooms for the truck drivers and the sauna on top. It is quite difficult to make the bedrooms look like something other than a hotel room, but a hotel room is not the feeling that I want to create. So I started thinking, how can I make this room into something else? Into something which is cosy and welcoming and warm and relaxing when you have been on the road for many hours? And I put in a fireplace and a nice armchair to sit in, and a little bookshelf where you can find something to read which someone else has left behind before you.

It made me think about the core of the project - how would buildings such as this entrance portal look if we put the needs or the comfort of the truck drivers and other workers at the front, instead of efficiency and productivity? To me the fireplace is an object which catalyses this question. For sure, who knows how realistic it is that a truck driver will have the time to light a fire and sit down with a book or newspaper when they are on duty and need to get their required hours of rest. But wouldn't it be nice if it were so? If they could have a really nice evening, get a good meal, take a hot sauna combined with a cold shower, and sit in front of the fireplace to relax? And still have time afterwards to get their required rest?

The architecture that I am creating should to an extent be realistic, of course. But I think it is equally important that it challenges the value that we as a society put on the people that do immensely important jobs. The value that we put on the buildings they frequent and the value that we put on their time while at work. I think this is what the project is about, and I think architecture has the capacity to discuss these matters; in part freeing itself from the current realities of the worklife of truck drivers and the time pressure they are under.

TOWER DIMENSIONS, FOUNDATIONS

More cardboard models and quick sketch models today. My main concern is the tower and its dimensions. When I built it last time (also cardboard) it became so incredibly huge and massive compared to the other buildings, which are rather small and almost modest (which I quite enjoy). And the tower is the most visible part of the project, so I want it to have this modesty, or smaller dimensions, as well (Maybe modesty is the wrong word, because I also want it to be monumental... something to think about). And I think it is important that they somehow work together, and don't seem strange when they stand next to each other. So I am trying out a strategy where in addition to the staircase and lift, the bathrooms are also put on the outside of the tower in a separate structure, to make the "sleeping tower" smaller. And the chimney of the fireplaces should also go on the outside! (All tied together, with the sauna as well. Makes sense with fireplaces actually, since I am also envisioning a wood-fired sauna).

The tower probably needs to be a completely separate structure from the other parts of the project. Since there are so many forces coming down it needs to have a foundation all the way down to the bedrock, but the other parts of the project don't need to (unless they are connected, then they all have to have a similar foundation to avoid "setnings-skader"). It would be beneficial to avoid this, and also strengthens the concept of the tower as the "centre of the project where all forces are led down" (which I like). This means some changes to how I had thought about the project until now, but I think it will lead to interesting results.

PORT ARCHIVE, CABLES, PATCHWORK TOWER=SILO VENTILATION?

I was thinking about how the tower should meet the ground. It makes sense that the bedrooms only start from the third floor - I want the drivers to be lifted off the ground and be above the pub, not stare directly into the pub from their windows (the pub kind of corresponds to the second floor of the tower) - but that leaves the question of what happens to the tower in its two bottom floors. Today I decided to put a Port Archive on the second floor, and a maintenance and wash room for the bedrooms on the first floor. The Port Archive is a new addition, and I think of it as a room which you can get access to through the Port Authority, filled with documents, books, and a quiet study spot. It would be something I would be interested in finding there (and it might have helped my diploma if I could come and study the Port Archives to learn even more about the place!)

I'm going to let the idea marinate for a while and see how I feel about it - maybe it works well, but instinctively it feels like it's maybe veering off from the rest of the project and program a bit... But I think it could be a really nice place!

Now I have to start considering how the cables and tensile structure of the pub and tower is really going to work, and how it will look. I have kind of forgotten about the cables for a few weeks. I am struggling with making the floor plan for the pub, but maybe if I work with the cable structure for a while, it will give me some new limitations and guide me in this work too.

I am afraid that the new version of the tower, with its many parts (sleeping tower, WC tower, external staircase and lift), will look messy and lose its strength as a symbol. But it might also be the other way around, that the apparent strangeness of the tower lends itself well to becoming a monument in the port. In a way it could be interesting - contrasting the surrounding buildings with its height and slenderness, but also relating to them through its patchwork of exposed chimneys and infrastructure. I am curious to see it in the model, which I will get to do in a few days, as I have booked the gallery of the school to once again set up the dogville model (it is too big to use in the diploma studio). When thinking about it now I think it might quite like this new tower a lot. Let's see... And in some way, it relates to the family of ventilation pipes which I was so fascinated by on the silo. Maybe I should also think about all the elements of the tower as a family with different members. Is this the time when the silo pipes enter the project again?

THE PARKING LOT, SCALE OF THE PROJECT, NEW FENCES

Working with the dogville model again. I am a bit worried that the project is becoming mainly a parking lot, at least that is kind of how it appears in the model right now. But I think it has to do with the fact that the project has grown in size since I made the surrounding buildings, and now the project is squeezed out to the corner of the paper and the parking lot takes centre stage. So I will try to get a hold of more black paper tomorrow, hopefully it will help. On the other hand, I think the arrival and "parking lot" (which is for a large part parking, but I feel it is also something else, not "just" a parking lot [or maybe it is just a parking lot, because they are also very interesting]) now work very well - and this was confirmed today when I transferred what I drew on paper last week to the physical model today. And I believe this parking lot/space/entry to the port is a massively important part of the project. The Port of Drammen is, after all, all about the cars. So another thought - earlier I was thinking about the coreography of the cars in the port - maybe the coreography of the parking lot is a bit static at the moment. Could I make it more dynamic, more like a coreography...?

What I need to look more into is the relationship between the guard house/office (THE WALL) and the gates - how do they work together, and are they read as one thing (e.g. the gates have a similar materiality and dimensions and are perceived as a moving part of the wall) or are the gates read as a separate element which differs from the wall? I think I am more drawn to the first - so that the wall is a complete piece, but I still want the gates to hint (or maybe rather make clear) that they are where you can enter the ISPS area. A little and exciting challenge for myself there... Other things I am thinking about are the dimensions/scale of the buildings I am putting in (now they are quite small and petite - too small and petite? - compared to the surrounding buildings) and how the scale of the floating pub works together with the wall (I have an intuitive feeling that the pub is too large, both in terms of the space needed inside and how it is perceived in relation to the wall underneath).

Then I had a good idea today - and I wonder why I haven't thought about it before? The concept of the office and the guard house as a wall came about because I wanted to GESTALT the border more visibly and heavily than the current fence - for the buildings to become the border. I think this was a breakthrough in the process. But there are also other fences surrounding the project, both ones that make up the remainder of the ISPS border and ones that simply divide different properties. I think these should also get a

new GESTALTUNG, because the idea of the border and the fence are integral parts of the project. I have already built models which test out different ways that fences can meet concrete structures (when I built them it was to imagine how the fence could meet the wall). Now I think that these concrete blocks can be placed along where the fences go, with the fences filling up the spaces in between, in this way making the fence more of an attraction and an architectural element with a stronger presence (e.g. concrete block of four metres height, 20 m fence, new concrete block?). I will test it out in the model tomorrow. And as an extra thing, I was thinking that these concrete blocks could also rise up and become the street lamps which light up the “parking lot” and the access road, thus gaining an even clearer purpose and becoming an integrated part of the whole project.

FENCES=SILO VENTILATION, BIGGER PICTURE, THE MODEL AS TOOL

Actually I see the concrete blocks of the border as another continuation of the ventilation pipes on the silo. Many similar elements that serve the same purpose (tying together different pieces of the fence/border), but with slightly varying expressions. In terms of the concrete blocks, the way they are placed and the directions of the fences dictate how they look - but to be honest, I built them today, and they do look VERY similar. Maybe I could work with making them slightly more individual?

These last days have been mostly about bigger-scale things - the parking lot, the gestaltung of the fence, how it all comes together in a bigger picture, the project and its surroundings that is. I think it is important for me to do that now, while I have the possibility to roll out the model and work inside of it and be with it (while the school is empty for easter its easier to find room for it). It is really fun and rewarding work, a new method for me, I have never had such a big model to work in and experiment with. I will continue this work tomorrow, before I go away for easter for a few days as well. While I am away I can go back to drawing more on plans and sections. I want to have a complete drawing set (sit. plan, sections, plans, elevations - of how it is at this stage) before the next midterm, as well as the model in its current state.

I'm very happy about this dogville model being both a working, process, and final model. It is super nice to be able to trace one's own work (literally - the crayons I'm using are still visible on the paper even after I try to erase them) and see all the different steps and decisions overlaid on each other. I am trying not to be “too careful” with it. I think it should reflect the ongoing process and tell the story of how it, and through it the project, was made when it is viewed at the end of the semester.

PUB+TOWER, THE AIMS OF THE PROJECT, VISUALISING SITUATIONS

Only 5 weeks left of the diploma...

I have been working with the tower and the pub - it is the most challenging part of the project when thinking about construction and how to really make it work/how to make it stand. But I think I have landed some things. Earlier, I was working with the tower and the pub as separate entities, because I had the idea that that would make the tower more "tower-like" and the pub more floating. But that gave me difficulties in how to make the construction really work... I don't want the pub to touch the ground at any point, and I think all the forces should come down in the tower. So yesterday I came to the conclusion that the tower "moves into" the pub, or maybe rather that the pub protrudes from the tower. They work together as one thing. And when I built it and saw how it looked it worked just as well, I would say even better (as a composition) than it did when they were separate.

In these last weeks I have been so busy with thinking of composition, infrastructure, and the workings of the site that I have not been reflecting so much on the bigger picture of the project (which is maybe natural, the whole diploma is kind of a process of moving closer and closer to the final product/project, there are different steps to take to reach the "destination"). But I think it would be good for both the project and for me (for my faith in and motivation for the project) to take some time now to also really consider why I am doing this project, what its aims and goals are, and the results I hope it will yield. I have been asked a lot recently "what is your diploma project?" and I find it hard to describe because I often get so technical or start talking about the spatial programme when I try to answer this question. But what is the project really about?

It is about providing a new set of spaces for the people working in the Port of Drammen or frequenting the port through their work. I think it is about shifting our gaze from what is deemed "efficient" in such a place (an industrialised and what must be called highly efficient place) and look more into what can create belonging and raise the quality of life (big words but I think it is true) for the people there. THAT is what the project aims to do, and I have to keep this in the back of my mind as I get deeper and deeper into the detailing and design of its rooms, constructions, and components.

I think I should draw more quick sketches of the atmosphere and the qualities I want in this place. Sometimes I think I get a bit stuck in the precision of the digital drawings, which don't always convey the things that I think are important (of course they do in a way, but they should be complemented with other things). I also want to create more collages and illustrations that really speak of a feeling rather than just the rooms and spaces. Because I think this is a project which is really carried by the new perspective it can bring on how to make architecture in a working industrial site, and this is highly dependent on the life and atmospheres and situations (situations are so important, what new activities can suddenly start to take place here?) that the project offers.

OIL PASTEL DRAWING, ATMOSPHERES, THOUGHTS ON MATERIALITY

Today I discovered (or rediscovered) oil pastels and black paper. I have used these two together before and always enjoyed the process and the result that they yield. Now I used them to draw some places and situations which I imagine in the project as it stands today - a bedroom, the guard room, the parking, and the pub. Because the paper is black it was natural that they all ended up depicting night scenes. I must say I am drawn to how the project appears at night - with the tower as a lighthouse lighting up. I also got the idea that the coloured guidelines on the ground could be dotted with small lights in a corresponding colour à la runway and airport taxiway lights. This would be super cool at night. In a way it is nice that these drawings are nightly, since the collages I made last time were mostly daytime ones.

I think that the oil pastel drawings (and also the earlier collages) really communicate the project in a way which suits it and which I like (and they go well with the dogville model). So I would like to continue with these methods as I go forward, and also use them to communicate the final project when it comes to that point. The drawings also helped me discover some things/gave me some ideas. E.g. when I was drawing the guard house, I realised that the guard looks straight into the reception of the office of the port authority on the other side of the gates - how nice if they both have windows facing each other and overlooking the gate! And it made me think of the atmosphere in the tower/bedrooms. I'm starting to think that concrete is maybe a better choice for the construction than metal, which I was thinking about earlier. And what a nice atmosphere, concrete walls with wooden frames and floors and a fireplace...

And a tower which holds all the forces of the pub - I am starting to think it's nice if it's quite massive in its appearance (but still slim), signifying its importance and permanence.

SUM UP MIDTERM, DIFFERENT SCALES OF THE PROJECT

Yesterday we had the second midterm review. As last time the discussions were very interesting and helpful and gave an extra push into the last four weeks of the semester. For me it was important to have a completely (at least, almost completely) designed project to bring to the review, so that we could use this opportunity to really get into the architecture and rooms of the project and discuss it on these terms. This was successful, and we did get into discussions such as the placement of stairs, the missing phone room in the office, etc. So I am looking forward now to keeping on drawing and designing the project, as well as getting back to the materiality and construction by working in models (which I have done all the time, but the last ones have been quick cardboard sketch models, now I want to get into the material qualities and rooms in a more detailed manner).

Some thoughts about where the project stands now:

On the huge scale (the city of Drammen and the system of ports and logistics) I feel confident that the project works well and fills an important role. On the big scale (the island of Holmen and the placement of the project) I also feel confident that the project works well - although, if I have time, I would like it to get siblings in other places along the ISPS border.

However, on the next scale (the traffic/site plan, immediate surroundings of the project) it is still unresolved. Or maybe unresolved is the wrong word, because it is resolved, it just hasn't reached its final form yet. I have been discussing with Lone and we both agree that the way the trucks are led into the project (the road bends and creates a main entry which is less "grand", and the most obvious entry, which lies in the continuation of the access road, is only used for special cargo once in a while) does not work THAT well - it also creates quite a few problems logistically with parking and access to the road system on the inside of the gate. However, this work and exploration I have done in shifting the main entry has resulted in the volumes of the buildings taking on a new shape (getting a slight angle) which works great. So I think the work in the coming weeks is to resolve this situation, merging the tilted shape with a somewhat more rational and grand (yes, both rational AND grand) main entry, which would also have implications for the system of roads and parking which I lay out. And also to keep on adjusting and working out the floor plans and sections. In other words, the main work is in the two smallest scales of the project.

(Made me think of something: maybe at the core of this project lies a balance between RATIONALITY and GRANDEUR?)

Of course there is also work to be done on the bigger scales, I mean you never really finish a project and it always goes back and forth... E.g. we were discussing yesterday in the review about how I should maybe bring in the discussion of social sustainability when talking about the project - how can the project improve the working lives of e.g. truckers - and this is an aspect which I think potentially touches upon all the different scales of the project. I just mean that the main focus of the next weeks is to bring all the ideas I have about the project and the thoughts which has led to its conception into a worked-out physical form on the site - and in this way the project can then once again zoom out and see how its physical form responds to the bigger questions on the bigger scale which were asked initially, and which were the start of the whole diploma.

A classic circular composition, which I have to say is always rewarding...

PUB/CANTEEN MODEL, ENGINEER TALK, BEAUTIFUL ROOMS

I have built the whole pub (I don't know whether I should maybe call it the canteen from now on, I think that may be its primary function) in 1:50 from wood. Or I have at least started building it, the main floor, wall, and roof structure. I think it will be an amazing room! So long and with a repetitive structure in its whole length, beautiful wooden structures, and a facade which I think will be glazed, with curtains on the inside as well as as curtains at regular intervals crossing the room, making it possible to create smaller rooms when it is needed, e.g. for trade union meetings or smaller or bigger events or meetings hosted by the Port Authority. In addition, I was thinking that the canteen can also be used when workers in the port want to host their children's confirmation, birthday parties etc. I have taken this multi use into consideration by making zones of various sizes and the already mentioned possibility to divide them/close them off.

Yesterday I was talking to Audun the engineer about the structure of the canteen and the tower, specifically about the roof structure of the first, the dimensions of the second, and the hanging construction which connects them. The canteen structure is sound, but needs more stiffening elements. I will put cross bracing in the facade in the longitudinal direction, but how I will solve it in the cross section is still not decided. Possibly (likely) some stiff walls which go this direction (and they actually don't have to go all across, so it might be done with the rooms inside which I have already drawn in the plan). I will also add diagonal beams in and underneath the floor structure to make this a stiff plate. They will be visible from below - I love it! The concrete walls of the tower could potentially increase in thickness to be able to bear the loads (from 400 mm today to e.g. 600 mm, rough estimate but that should be able to do it), which I think is great, because I want the tower to really communicate its load-bearing capacity. The hanging structure is doable, and I will look into how suspension bridge cables are fastened to the bridge towers to get an idea of how this is done specifically.

Further, the idea that I had of separating the tower from the other, lower structures to avoid having to make foundations to the bedrock for all of them (about 80 m below ground), and only for the tower, is principally sound, which was relieving. It depends on the ground conditions of Holmen. I can check with the people there how the other buildings' foundations are, but from the looks of the drawings it looks like they have a more conventional, shallow foundation.

I think the offices and rooms in the office and guard house will also be great, with a slightly vaulted roof and quite a high ceiling - I started looking more at the sections of them yesterday, and they are very intriguing. I also started thinking that maybe these two buildings, which in reality kind of combine into one structure, also start containing some outside spaces in the line that they create. To inside or outside the ISPS, or both maybe? I'm curious to develop this idea further.

Also I decided to drop the idea of the port archives - I don't think it is a necessary programme and it feels more like something which I added in order to fill up unused (at the time) space... Now there is a tiny library/reading room in the Port Authority office, and the base of the tower is a garbage room (for now... they were a bit critical of this at the last review, but I think it is quite cool and direct).

ADJUSTMENTS TO AREA PLAN, RHYTHM OF FACADE, PLAN OF CANTEEN

Talked to Lone today. Since the review earlier this week I have worked quite a lot with the area/traffic plan, which has been straightened out and simplified a bit, so that everyone arriving at the port now enters through gates which are placed alongside the axis of the access road. We both agreed that the updated plan works much better than the previous one, it solves the car parking better and also the arrival for pedestrians and cyclists, and I will keep working with small adjustments, such as the exact placement of the canteen (which shelters and creates beautiful spaces underneath it, where and what should these spaces be for? They are no longer for truck parking, which they have been earlier) and adding bicycle parking, on the current version.

Another thing to consider is the rhythm of the facade of the guard house and office buildings - where are they punctured, where are they completely closed, how do the closed wall, openings, and steel mesh gates relate to each other? Now it is maybe a bit static, in that it is, except for one small fenced opening in the centre, almost completely closed and only has one large gate segment (the main entry and the Port Authority service car garage) on either end. I have to test this out in sketches or in models.

Other than that it is the plan of the canteen which needs developing the most at this stage (the section of it is already starting to be great). It just isn't yet as elegant and easy-going as the other plans have started to become - it has definitely been the hardest nut to crack. But the plan now is to pull all the closed functions inside of the building (kitchen, storage, etc.) slightly away from the facade (now they are in the facade) to try to let the long, beautiful room I have created become more complete and its own thing. I think this might solve quite a few issues, it will be interesting to see... And I like the idea of also having some vending machines and a microwave so that you are also able to buy some small food stuffs during the night or heat your own food which you can eat there.

REFLECTING ON THE DIARY, FINAL STAGE, DOGVILLE MODEL AGAIN

Going into the last three weeks of the diploma now. As I am nearing the end I have been looking back through the entries, thinking a bit about how this diary has developed through the semester. I think it is quite a fun document to have. I see now that some of the ideas which I am currently working on finalising have been with me from the very beginning, while others have changed completely. That's maybe how it often is, but I have never documented this development so well for myself before, and it is a method which is fun and rewarding.

Writing for me is also just as much a part of the architectural process as a way of documenting it. I often find that ideas come to me while I write, because sitting down and writing gives me the time and space to reflect on what I have already done and what I want to do.

At this stage of the project I am starting to compile the process (texts, photos, drawings, sketches) to prepare for the final presentation. In this sense, it is now a bit meta when I write these texts, because I am at the same time putting them together with other material I have produced, so if I write about what I am working on or what I am thinking about, then I might write about the texts and what I think about them or how I think they work together with the other material to tell the story of the project. But that's also kind of fun. The texts are always changing and developing (like the process that they are part of is always changing and developing) and will keep on doing so until the very end. Let's see where it ends...

This week has been intense but I have made good progress and I really enjoy working with the project now, because it is starting to take shape and become very direct and physical in a sense. I start imagining the rooms more and more clearly, moving into them, constantly tweaking them. It's fun to be at this stage, where so many of the parameters are set and it's really all about everything coming together. And I realise that there is so much that I have done and that all the ingredients are there, now it's just about using them all. For example I changed the roof structure of the canteen to a slightly pitched roof, and when I was redrawing the section of the office and guard house buildings today, they also got the same structure, because it just made a lot of sense to me, suddenly they were more of a family. These small adjustments are important, they make the project land in a way, and I am happy that I have gotten to this stage early enough to have time to work with such things.

The coming week I will once again set up the dogville model (I am excited because now I have been drawing in rhino so much!), to study the closed/open rhythm of the facades of the office and guard house, and again adjust the placement of the canteen and tower (or maybe checking, I think they work very well as they are now, but who knows, maybe the drawings are lying!) I will keep building on the 1:50 model of the project which belongs inside the dogville model (also to test the facade rhythm)(it will be a structural model, and the wooden canteen is already built).

If there is time towards the end of the semester I would like to build some even bigger models of the rooms in the tower and office/guard house, because it is not possible to get inside of these rooms in 1:50, they are too small. For the canteen it works though, since this room is much bigger and has a more open structure. I would also like to explore the idea of some "siblings" of the entrance portal on other sites along the ISPS border, but I haven't begun working with this yet/I haven't prioritised it. Let's see, but it is an interesting idea...

INTUITIVE OR REPRESENTATIVE MODELS, QUICK DECISIONS

These days are so intense and sometimes I feel I don't really have so much time to think, only do... Building models and running around school and trying to make things work. It is a tiring phase, but also a great one. Because even if I don't have time to sit down and contemplate, so much happens with the project while I build the models. This generation of models (probably the last one, or maybe there will be more...?) I build differently from before, of course, because at this point there is so much more that I know about the project than I did before. As a result they have a clearer materiality, a form which is closer to the form of the final project, as well as a result of the floor plans and sections which I have been working with. In this way, I have been thinking of them as less intuitive and more "representational", which has led me to stress about not developing the project further, but kind of stopping here and only preparing to present it. But when I think about it now, I don't think that's necessarily the case.

Yes, they are more representational models, but they also raise new questions when I make them, and force me to make decisions on the spot (which I guess is kind of the definition of an intuitive decision). Exactly which material should I use here, how should the roof be constructed, what kind of dimensions do I want or need the wood to be? And of course, the biggest dread of all - how does this stair actually work when it's not just in plan view??? For example, I was building the tower which is linked to the stair tower and lift by a small platform (maybe balcony even) on each floor. Earlier I thought this would just be of concrete and protrude from the tower, but when I built it I realised I wanted the tower to stand on its own, and the balcony, lift, and stair to be something else, add-ons. Then I made the decision to make the balcony from metal grating (and I think I have actually solved the stairs, but I haven't built them yet, so let's see...)

So there is intuition and development in this generation of models as well, just on a different scale maybe, more in the details and meetings of different parts - which makes sense, since the project is nearing the end. And it is such a great feeling to see the project start coming alive, even more than before, in these models, looking inside them, seeing how they sit in the situation. The tower is like a lighthouse guiding truck drivers, the canteen hovering above marking the direction of the entrance, the office and guard house framing the car park and making the border.

1:20 SECTION MODELS, FACADE RHYTHM, BBQ AND PLASTIC DECK CHAIRS

I have been building section models in 1:20 of the top floors of the tower (a bedroom, the sauna, and the roof terrace) and the office. With the bedroom and sauna I had already worked a lot with how I wanted the rooms to be, using the concrete of the walls freely to create the bare minimum of furniture which I thought was needed. So with that model it was more to see if the rooms I had imagined were as nice as I thought they were (which I think they are, even after seeing the model). With the office, however, I built the model more in order to create great rooms, because I haven't been designing this part of the project as passionately as the others until now. And it really did help to build the section model, because I was confronted with how the rooms were (a bit boring) and had the opportunity to design and tweak them as I went along. I built the models from styrofoam, which made it very easy to change and adapt along the way, and now I think the office is almost (but not completely) on par with the bedrooms.

The office block is now split up into two parts rather than one (so that the offices + guard house are three volumes, but connected by one roof). I think this was necessary to slightly break up the long facade as well as adding a few more entry options. And the rhythm of the "exploded" volume connected by one roof works very well on the site in my opinion.

The spaces underneath the canteen now house the main entrance and bicycle parking on the outside of the ISPS, whereas on the inside it is a place to pull out some chairs (which are stored in the base of the tower) and set up the barbeque if people want to do a port summer party. I think this space in a way sums up some of the intentions of the project - a laid back, easy-going place where one can simply pull out some plastic deck chairs, get the barbeque going, and sit and watch the trucks coming and going through the gates in the afternoon.

ROOF STRUCTURES, MANY CHIMNEYS

Now I am in a phase of just producing and building and drawing, so I don't have much time to write. But of course I am not producing without thinking, I am also making decisions along the way (which I have written about here earlier). While continuing the 1:20 models it was especially the roofs that developed - I think I have not had a great understanding of how roof structures work. At least it felt like that, because what I had drawn was suddenly very hard to build in model... So I changed it in order to be able to build it, and now both the model and the section look better (and hopefully I have learned something about roofs).

Today I will hopefully start to test placing the chimneys on the section model of the top of the tower. Since there are many fireplaces (9), I need to put in many chimneys in order for the air flow to be good enough. I am so happy about that! Because the section model has revealed that chimneys from the bedroom potentially collide with the window in the sauna, which means I have two possibilities - let them collide, or twist the chimneys around. And I am very excited to test both, I think they could both be great! They will add a little fun to the tower, so I am excited to see the result.

Other than that, I have established the drawing set and am working on revising and improving it in order to show all the good situations (I have to say) that the project now contains. Next week Helle and I will take model photos that will hopefully (I believe they will) also show many of the qualities I have been working with. It is all starting to come together, which is nice, even though there is still a lot to do!

APPENDIX II

38 PHOTOS FROM HOLMEN

A selection of photos documenting the atmospheres and architecture of Holmen, taken by me between August 2022 and February 2023.





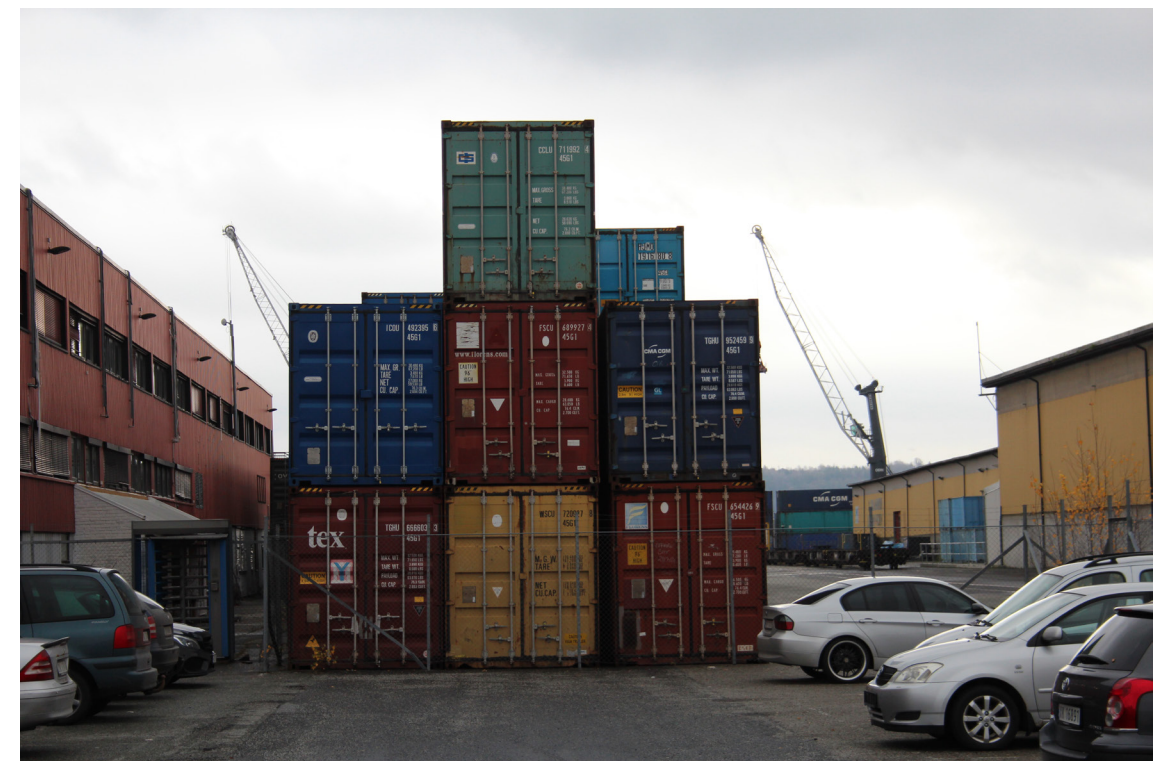
































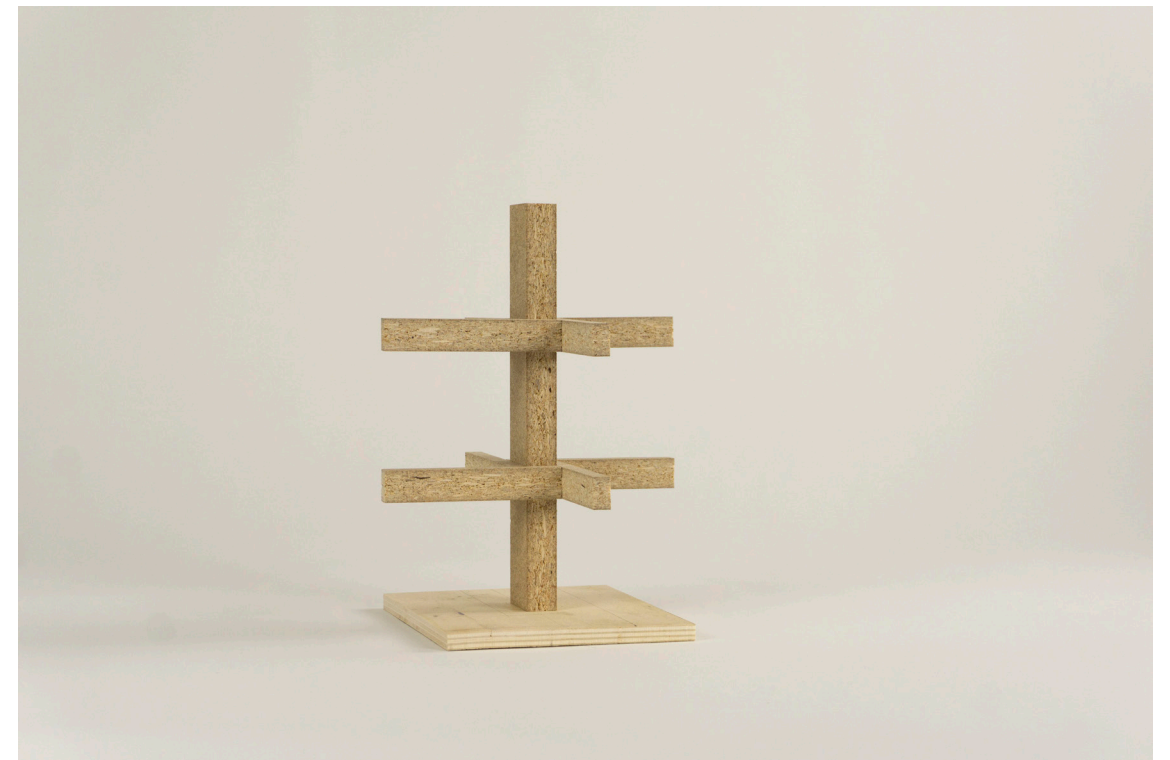




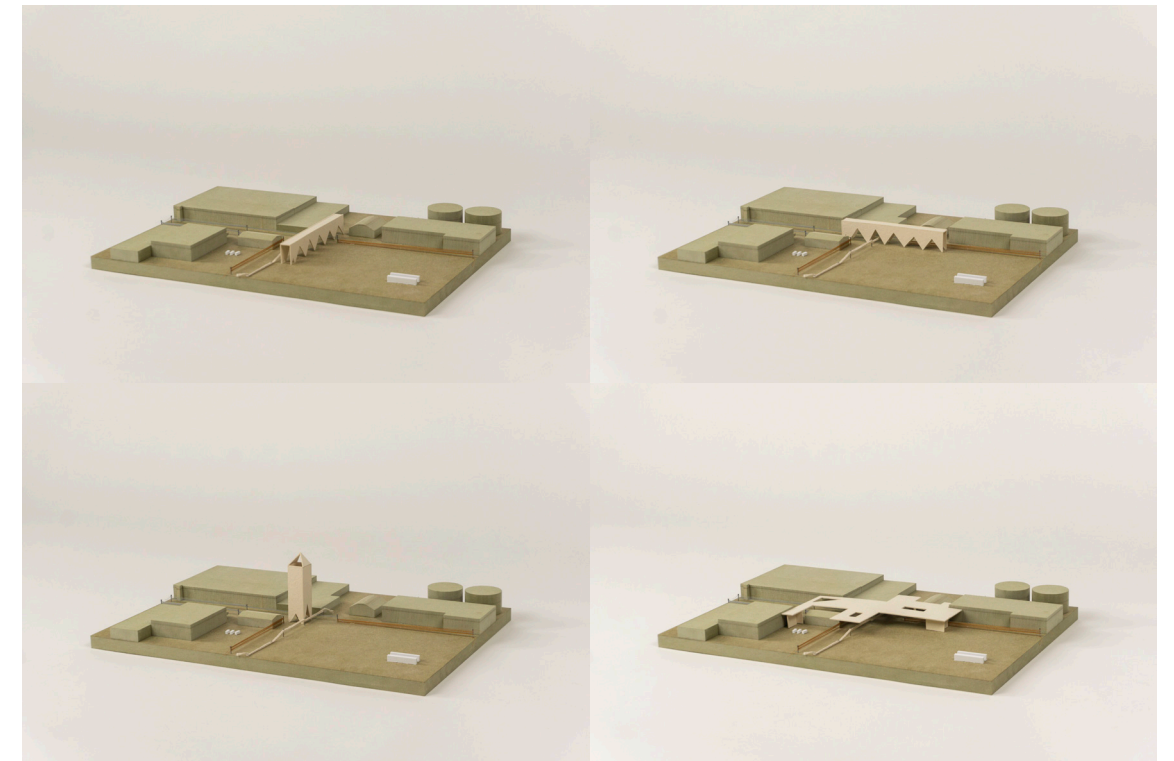
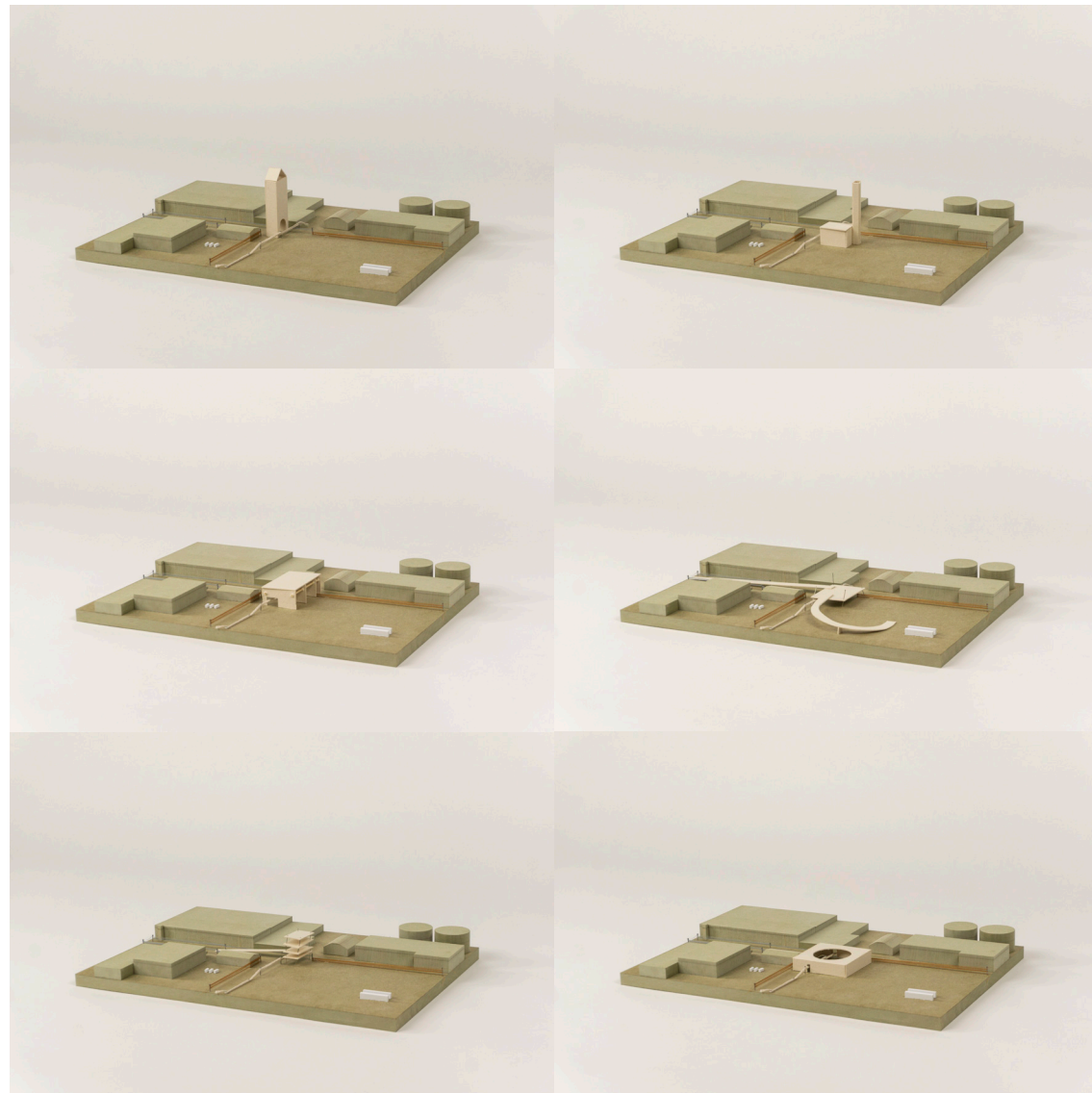
APPENDIX III

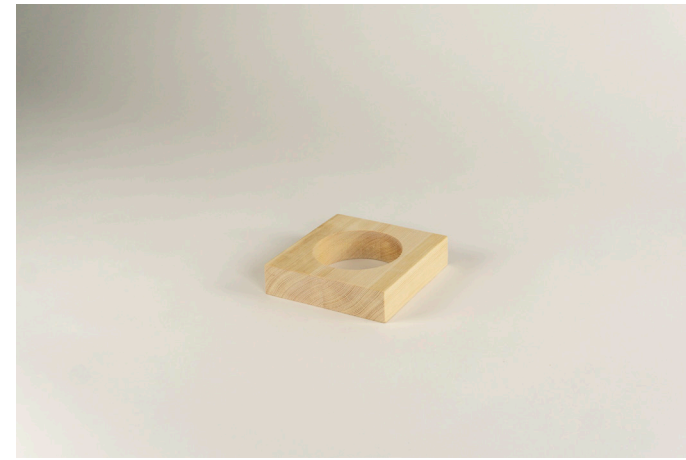
MODEL EXPLORATIONS

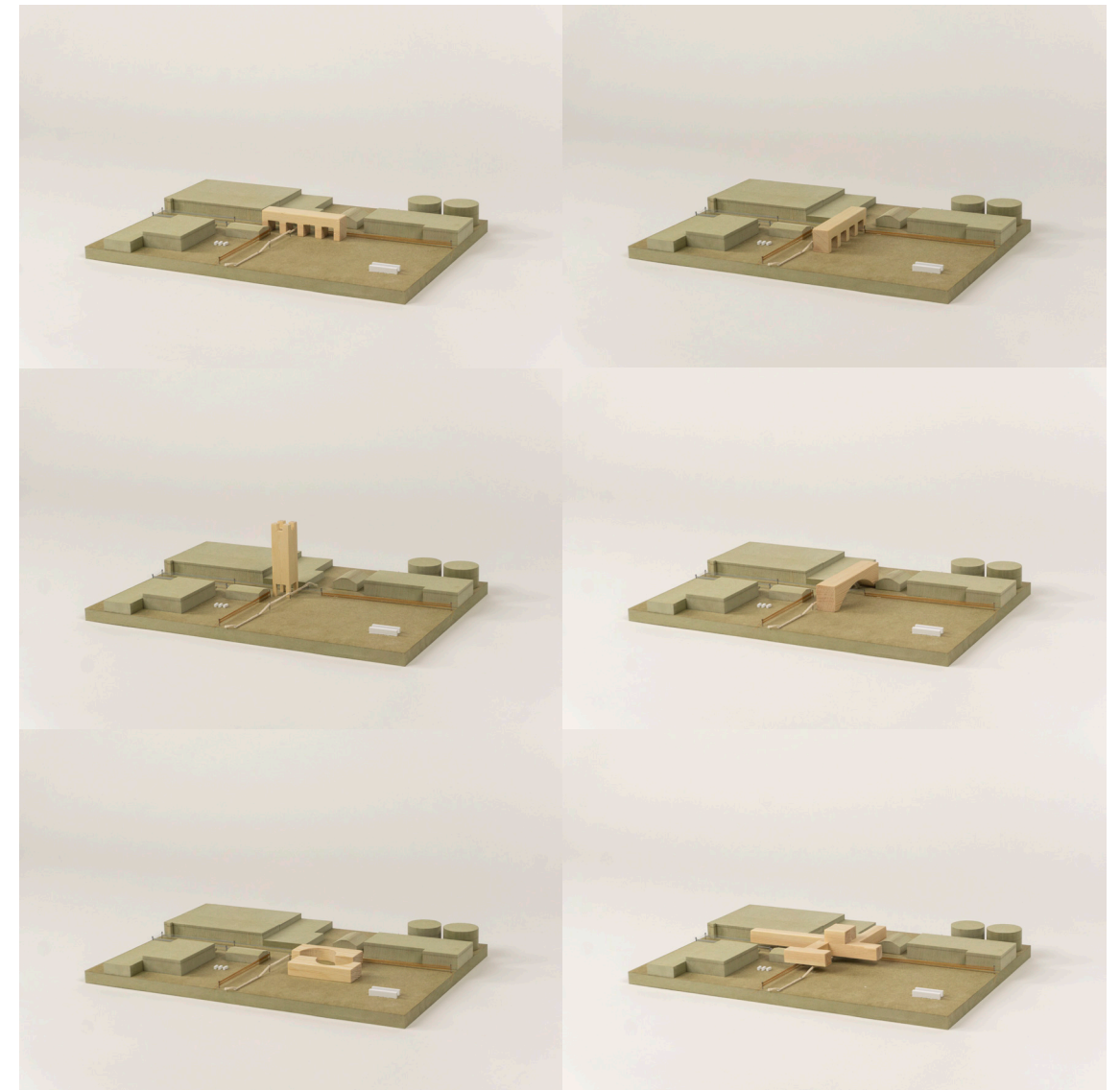
A compilation of all the models I have built to explore, question, show, and represent ideas, principles, and spaces throughout the diploma semester. Built and photographed between January and May 2023, shown here chronologically.



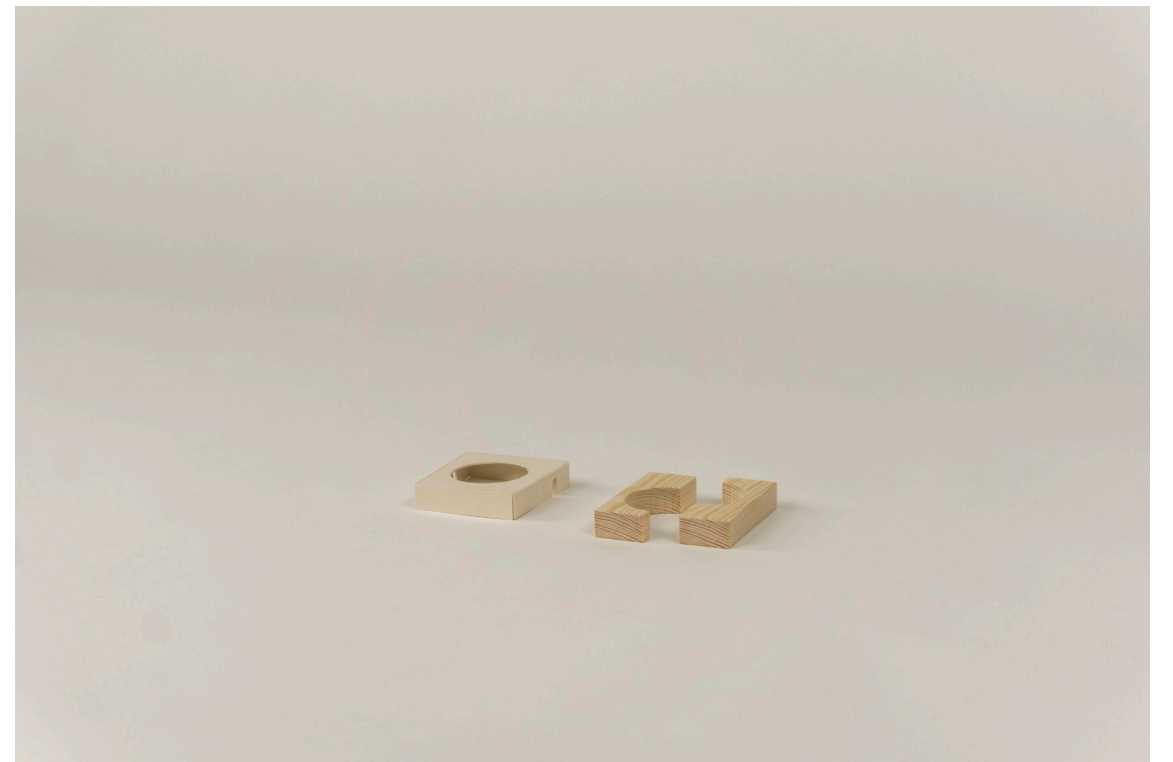
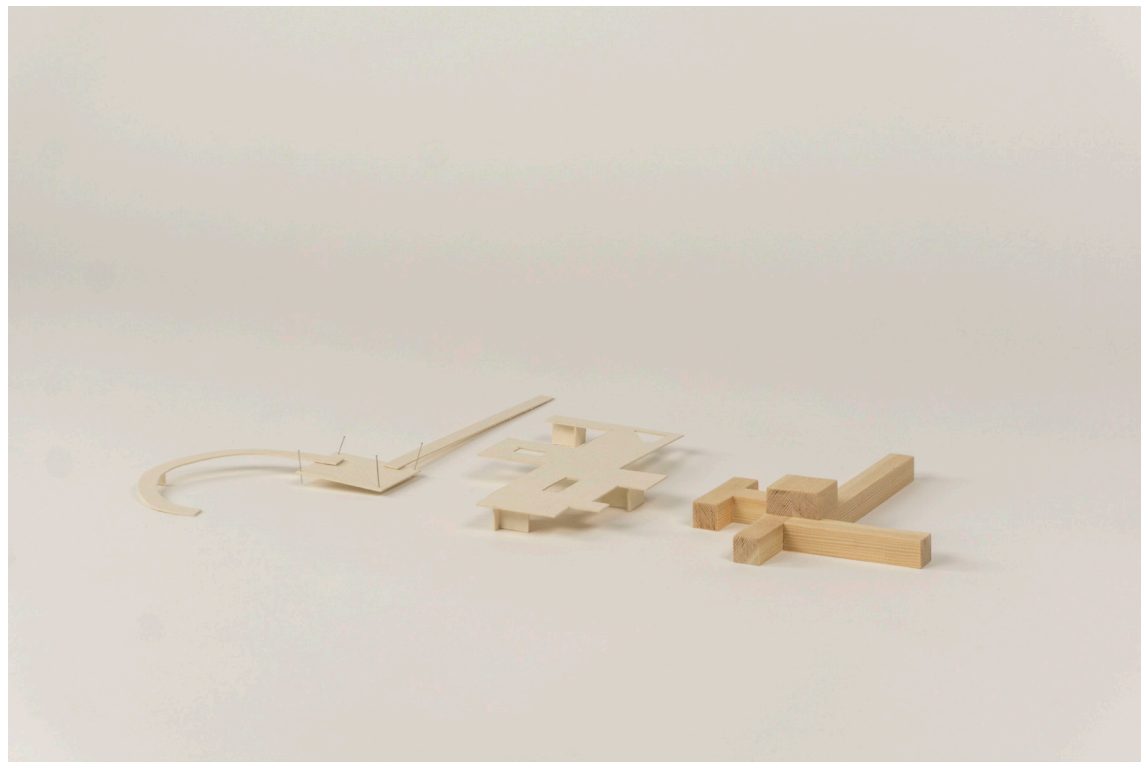
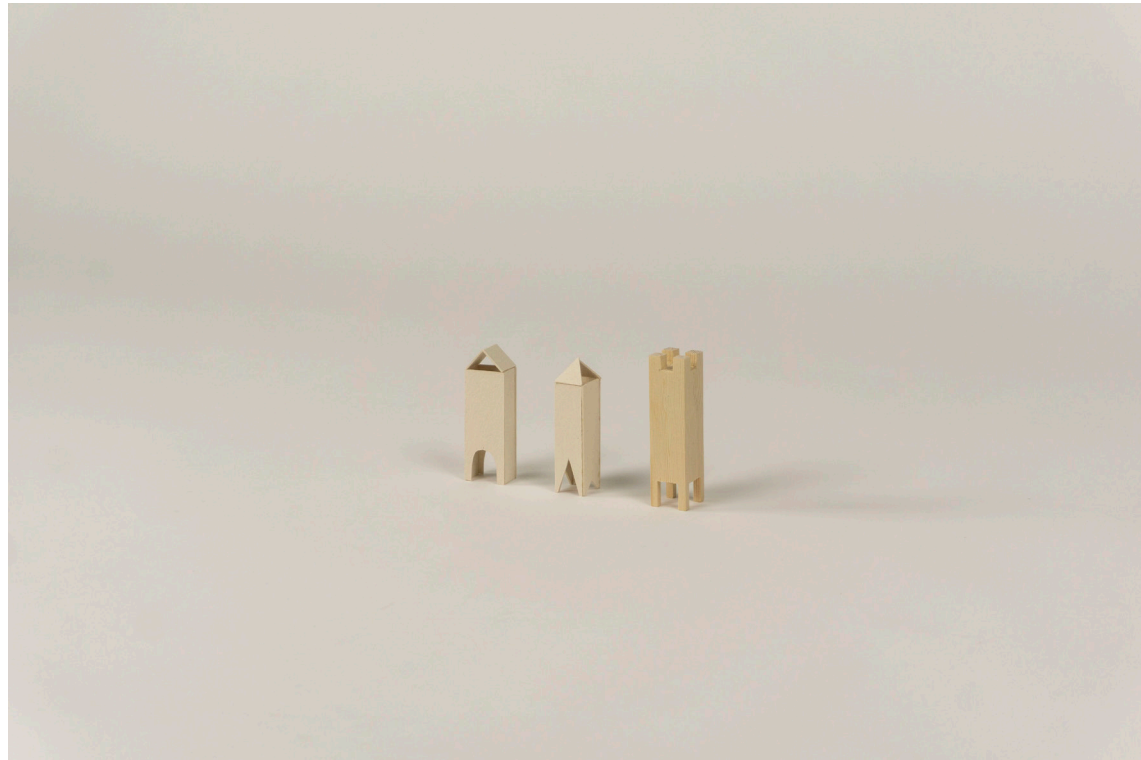
Horizontal and vertical stacking. No scale.

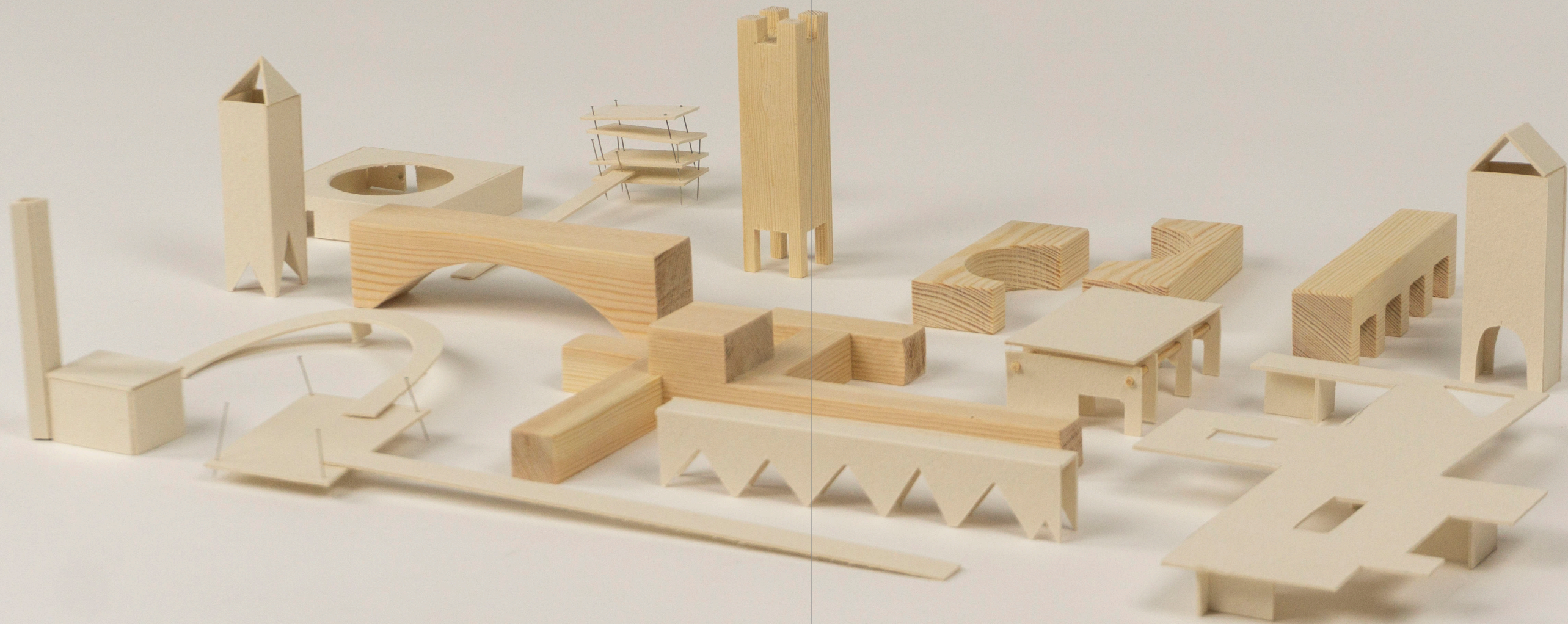






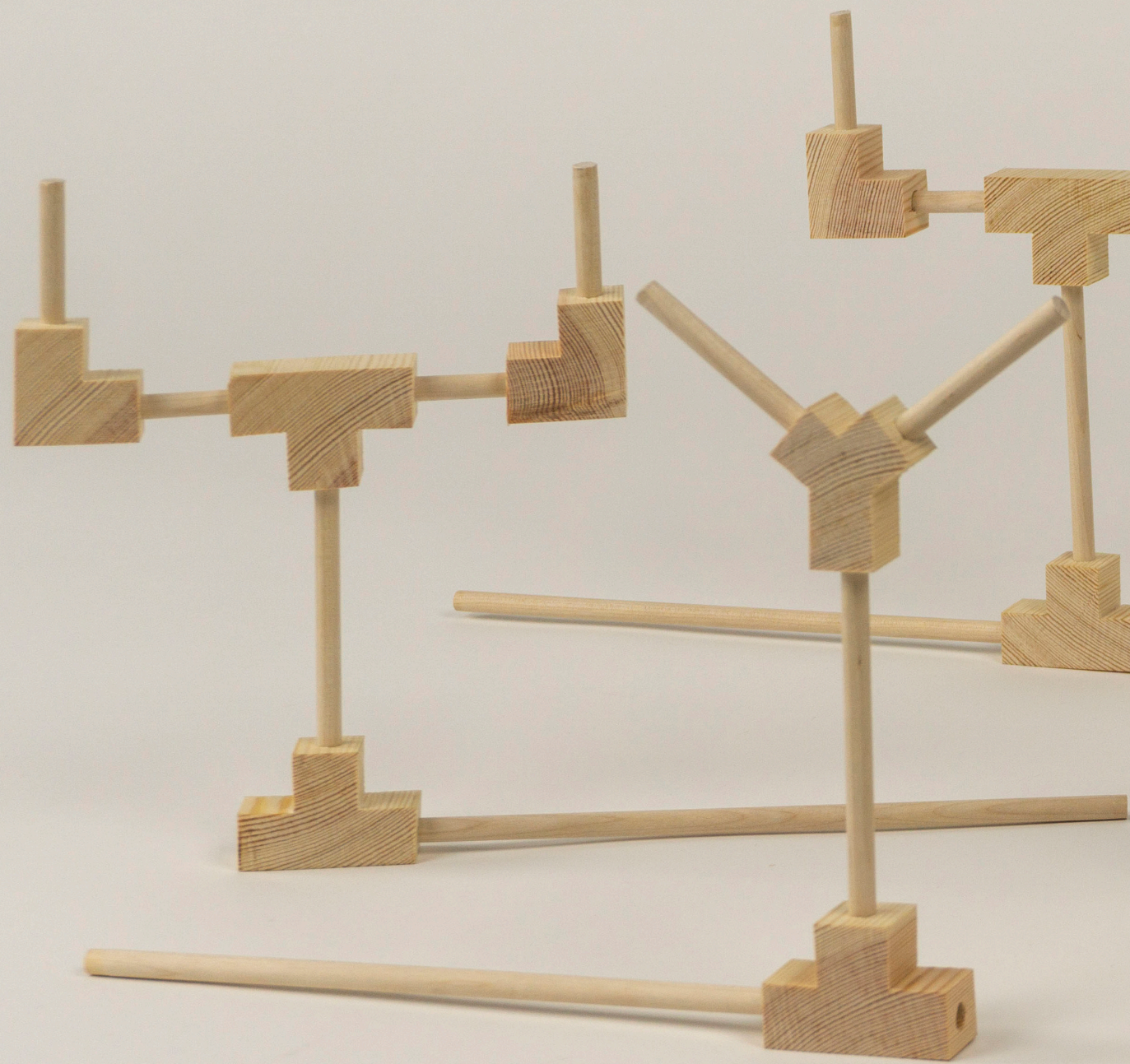
Site model and volume tests. 1:500.







Interpretation of ventilation system. No scale.





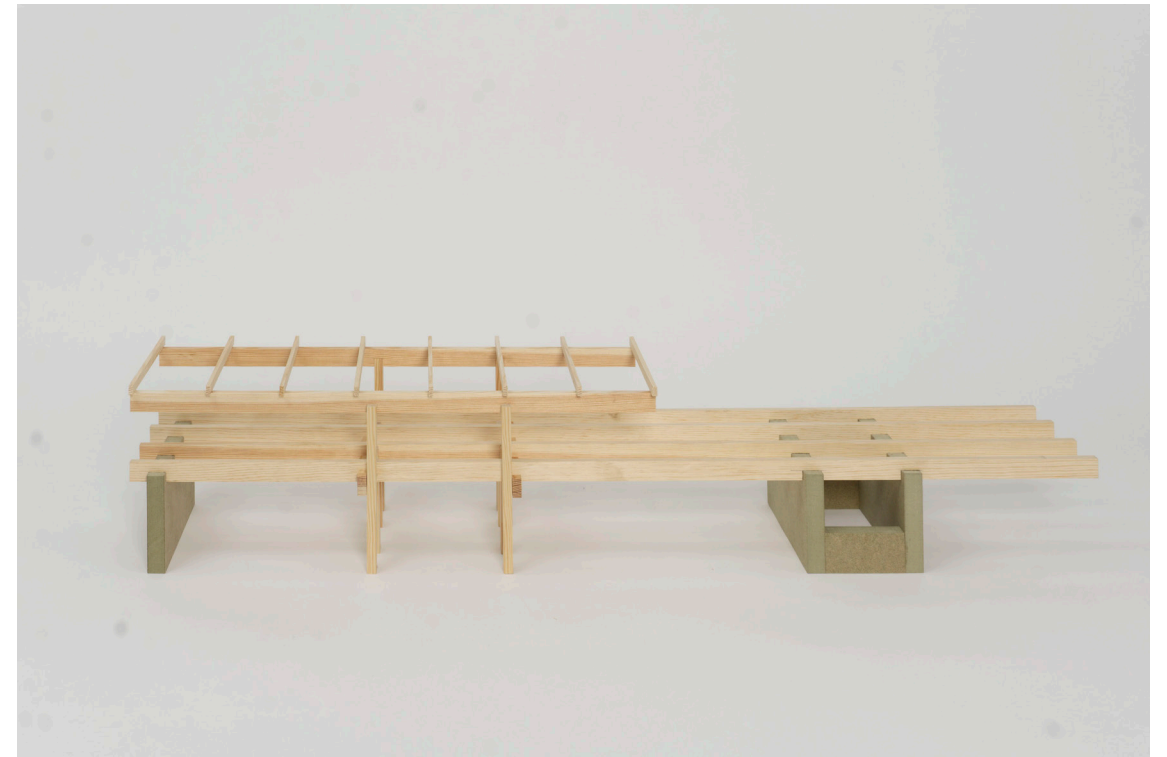
Structural model. 1:50.



Structural model. 1:50.



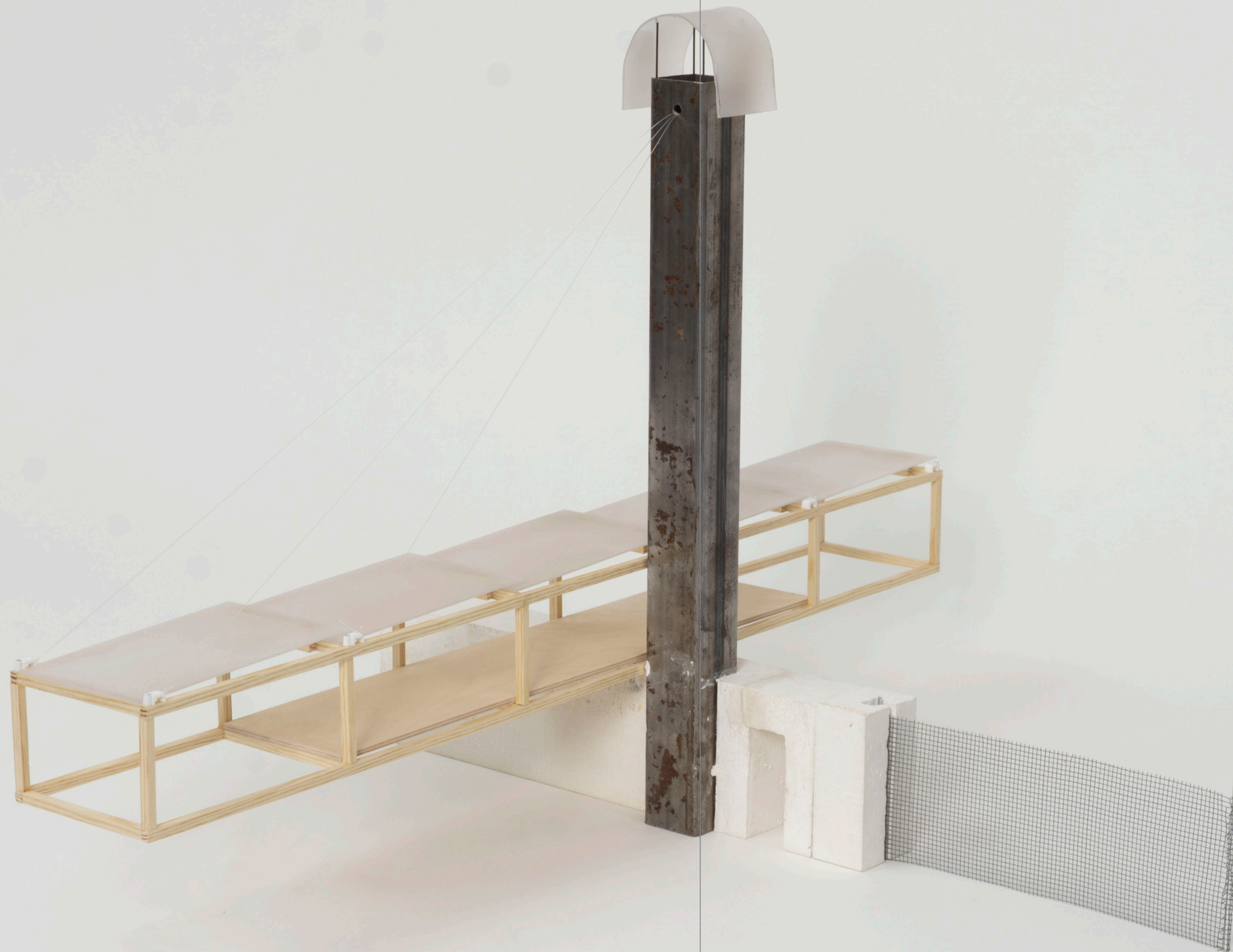
Structural model. 1:50.

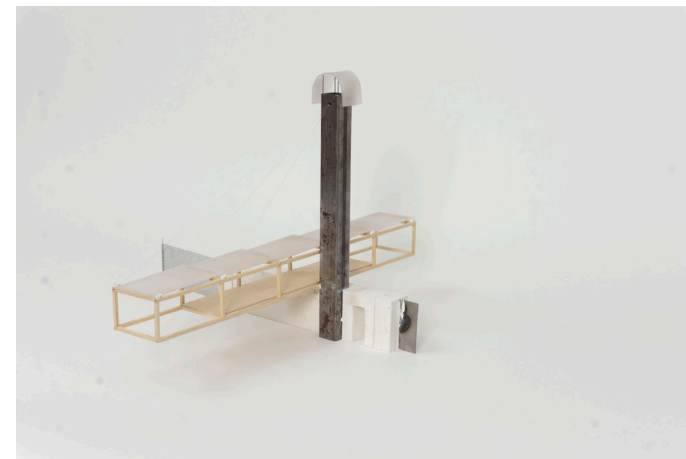
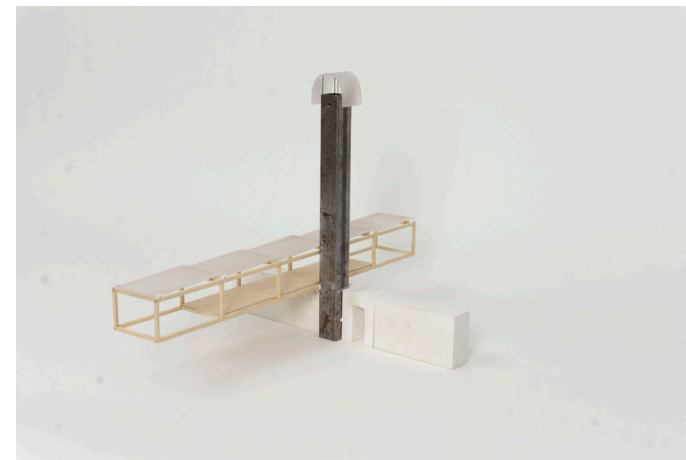
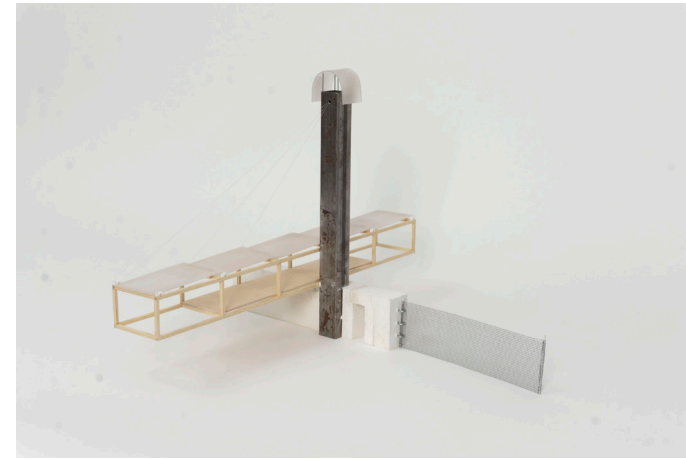


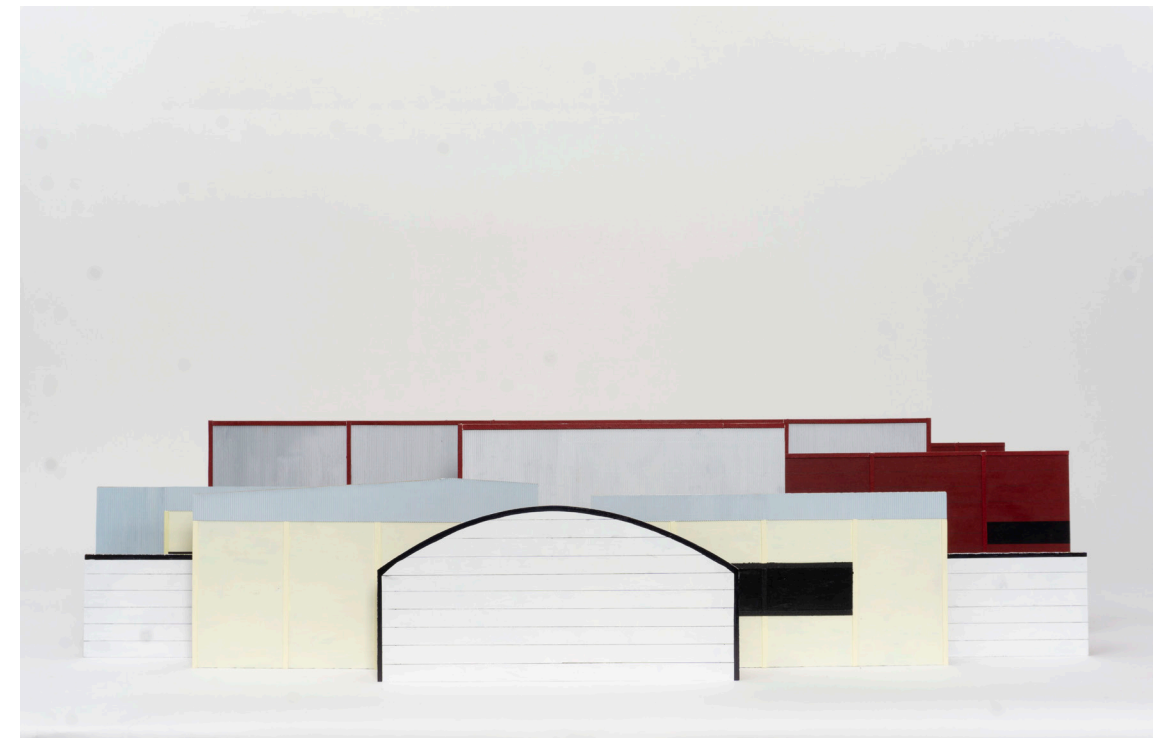
Structural model. 1:50.

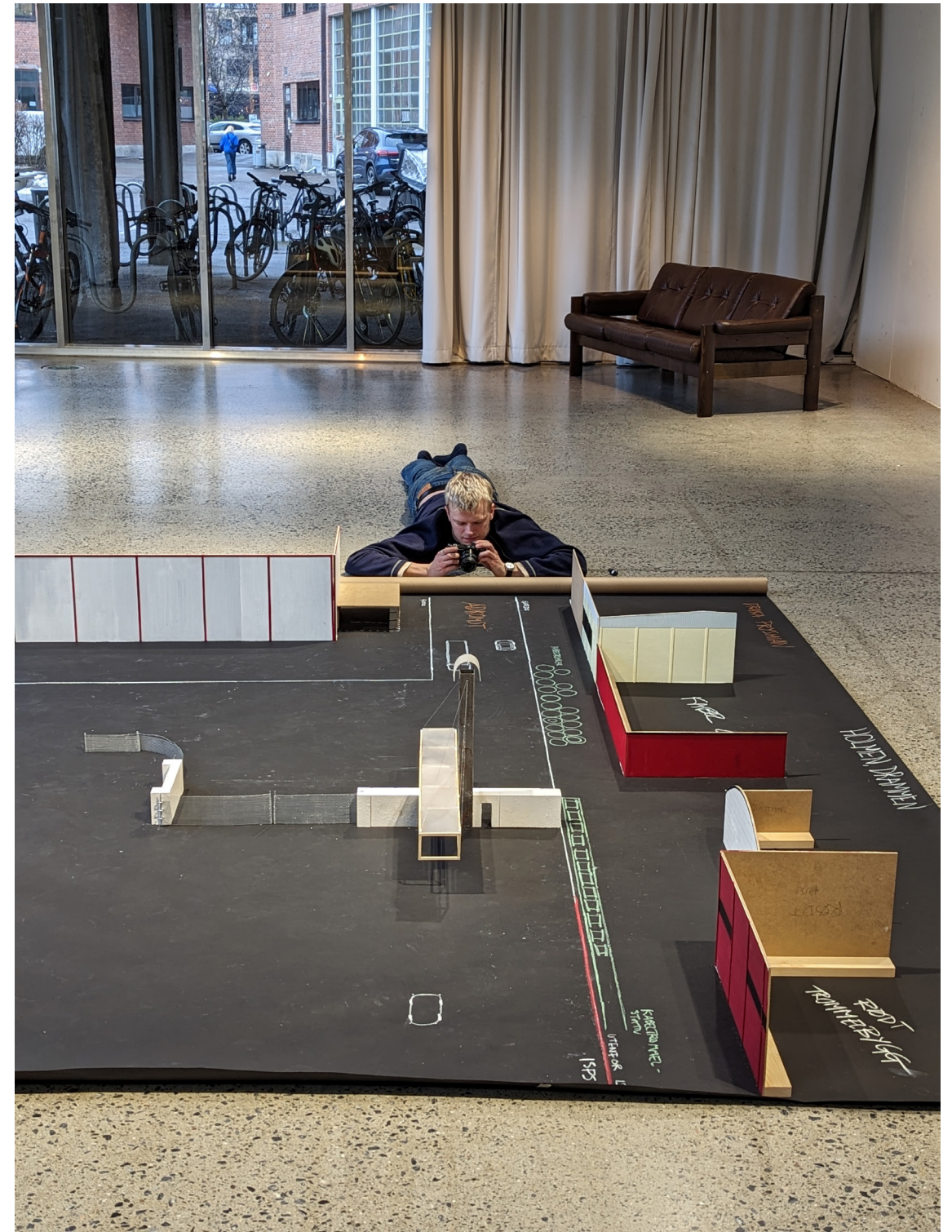
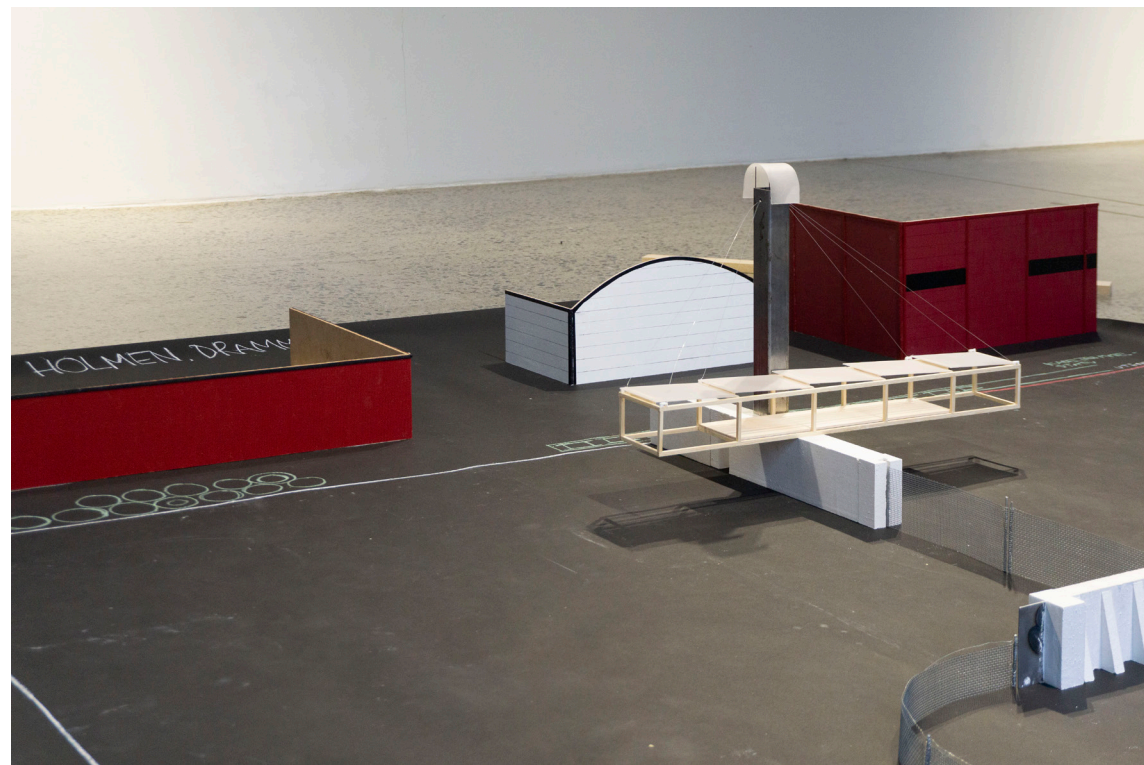


Structural model, collection. 1:50.



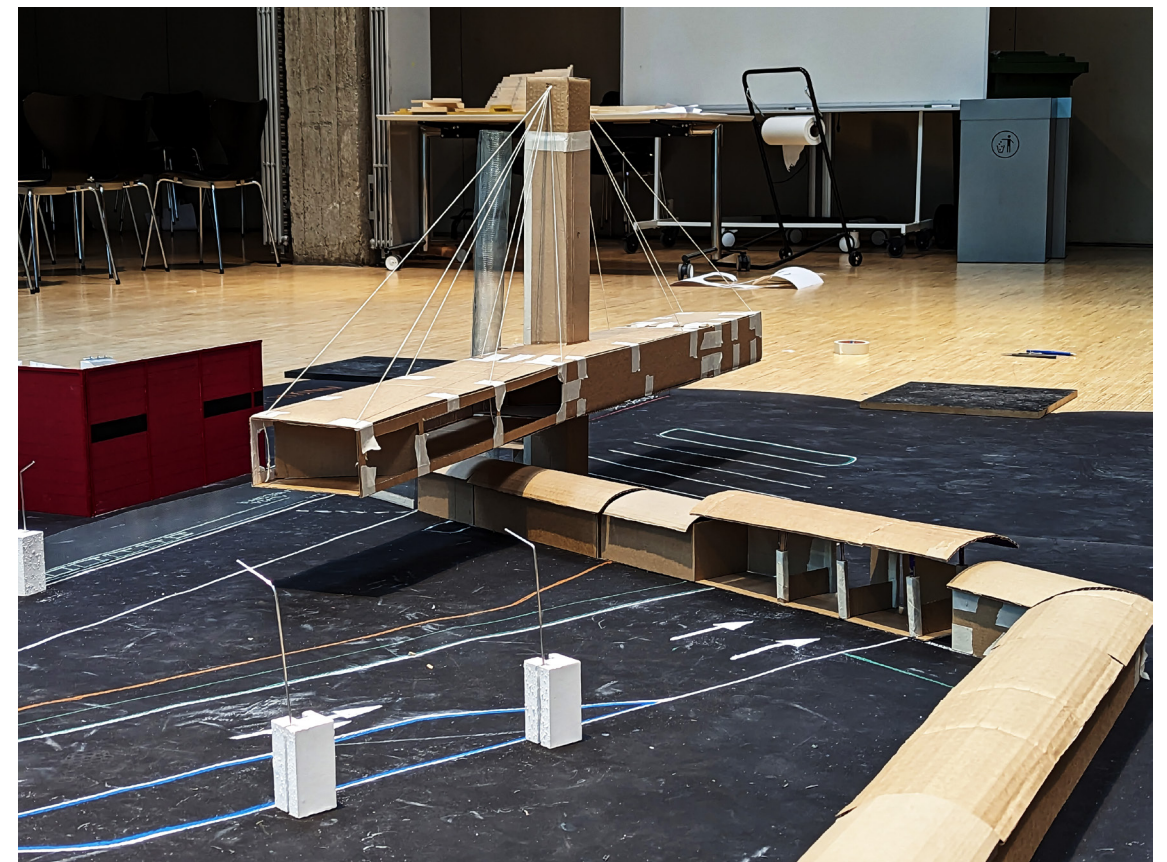






Flat-packed project model. 1:50.





Flat-packed project model. 1:50.





Structural exploration. 1:50.



Project section model. 1:20.



Project section model. 1:20.

330

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Project section model. 1:20.



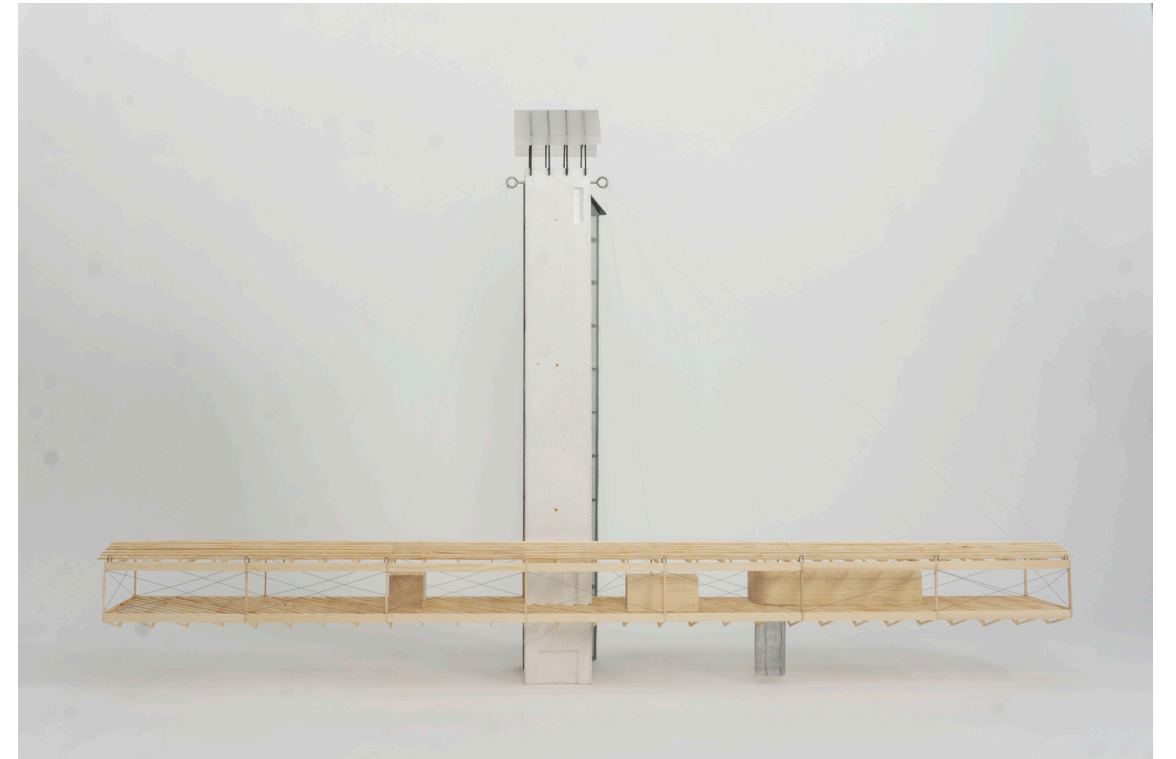
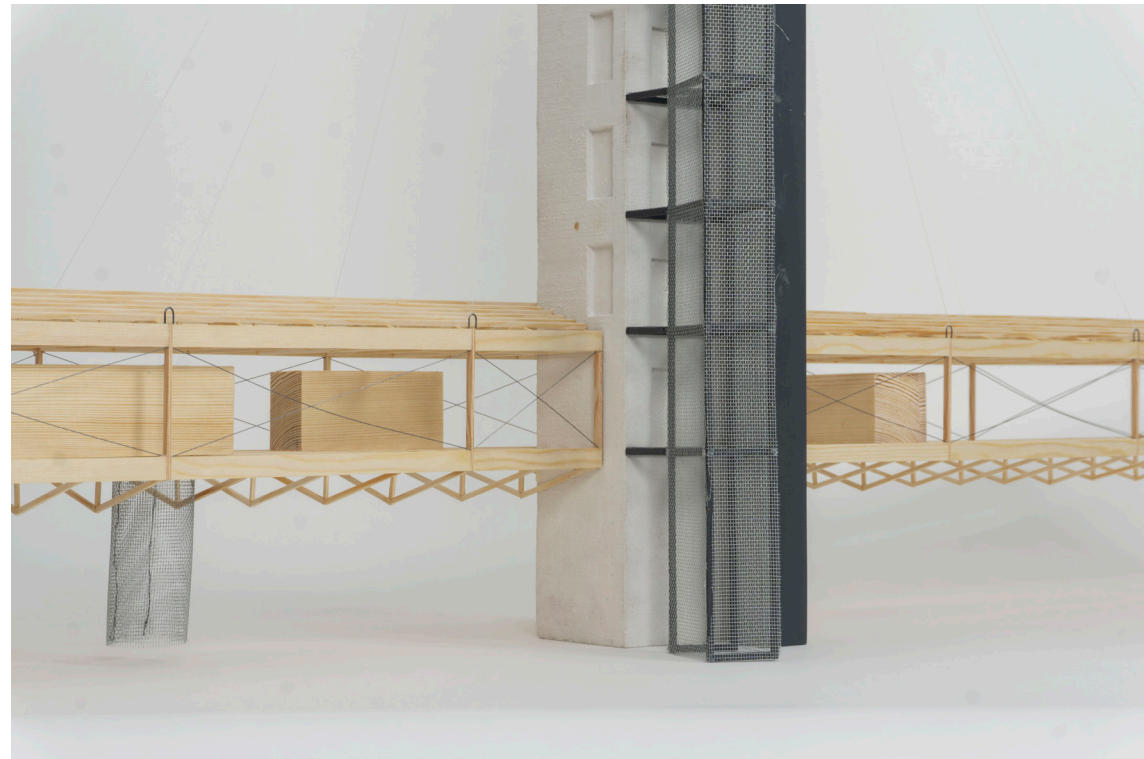


Project section model. 1:20.



Project model. 1:50.

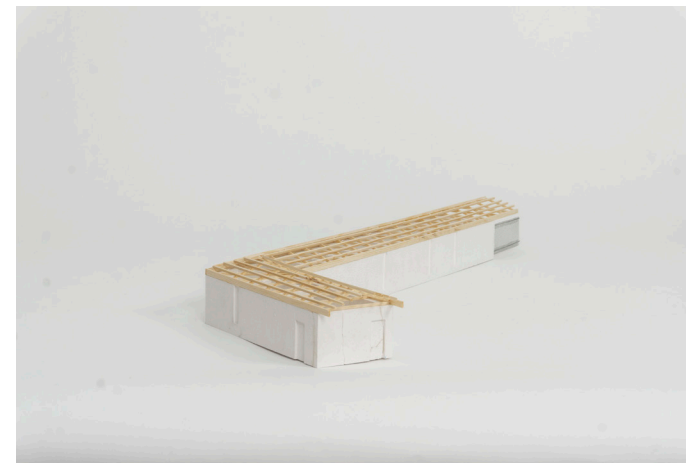


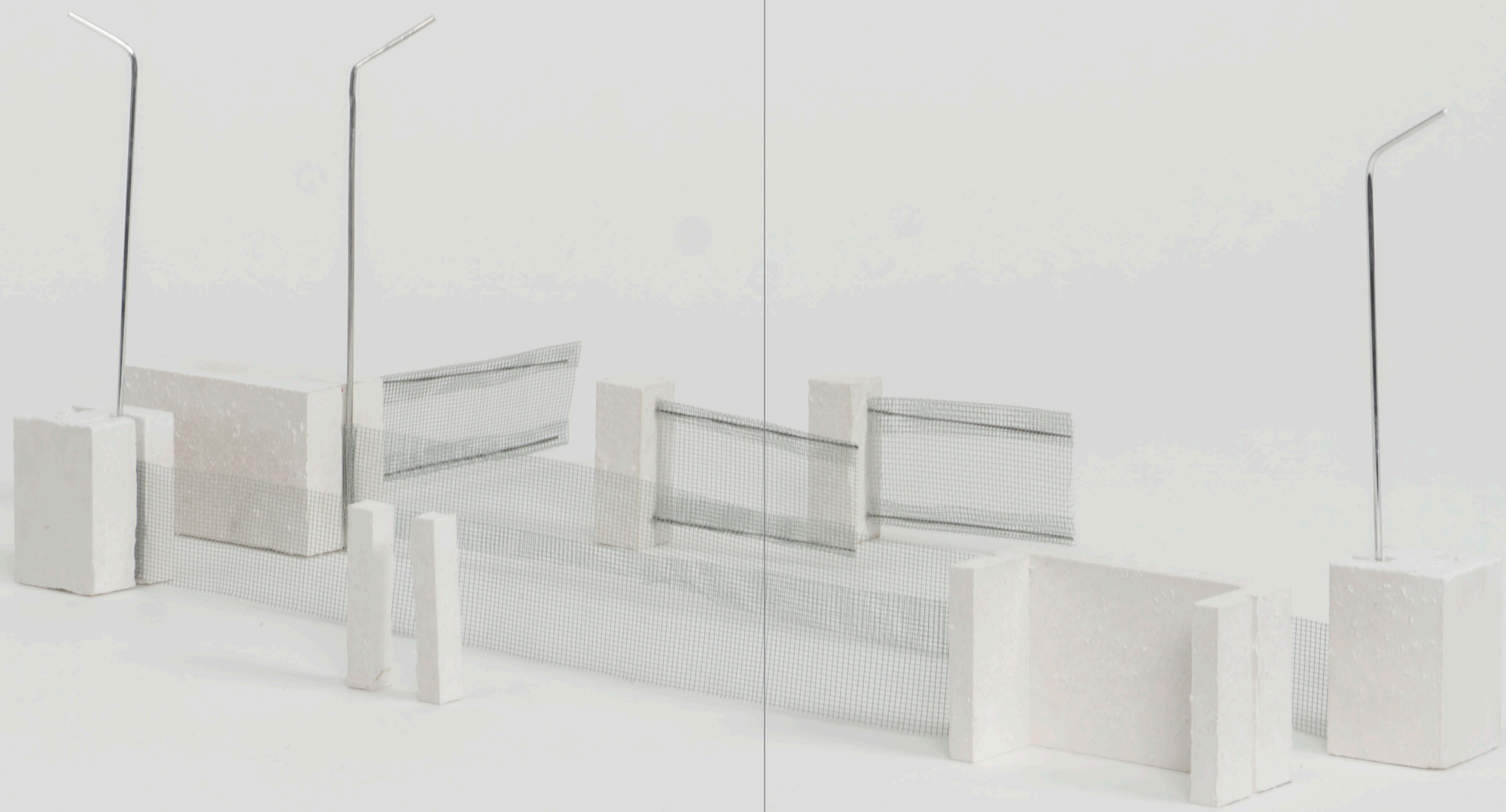


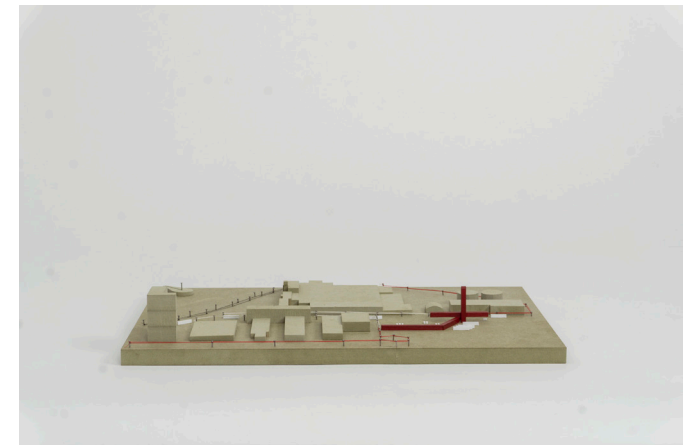
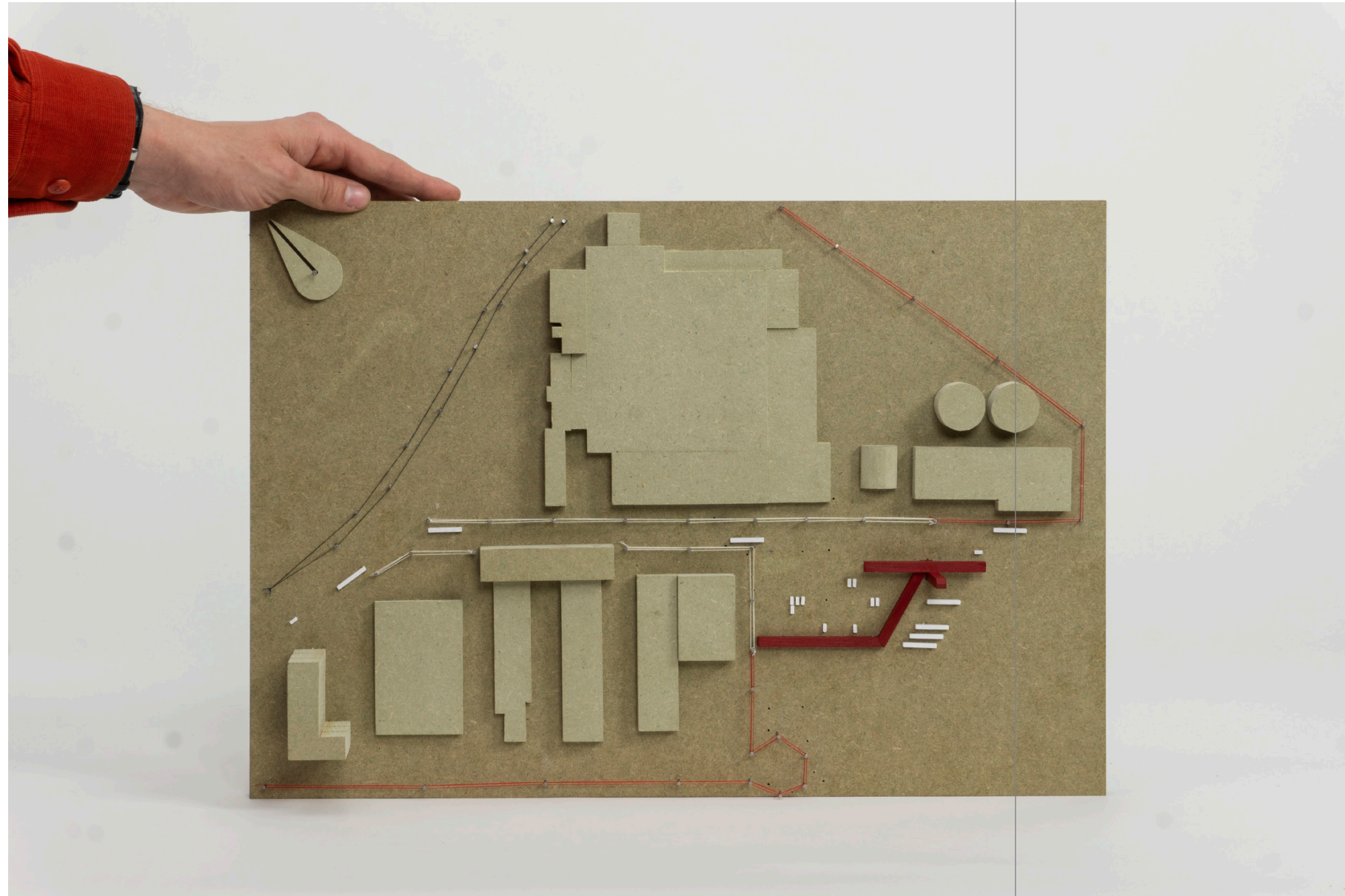








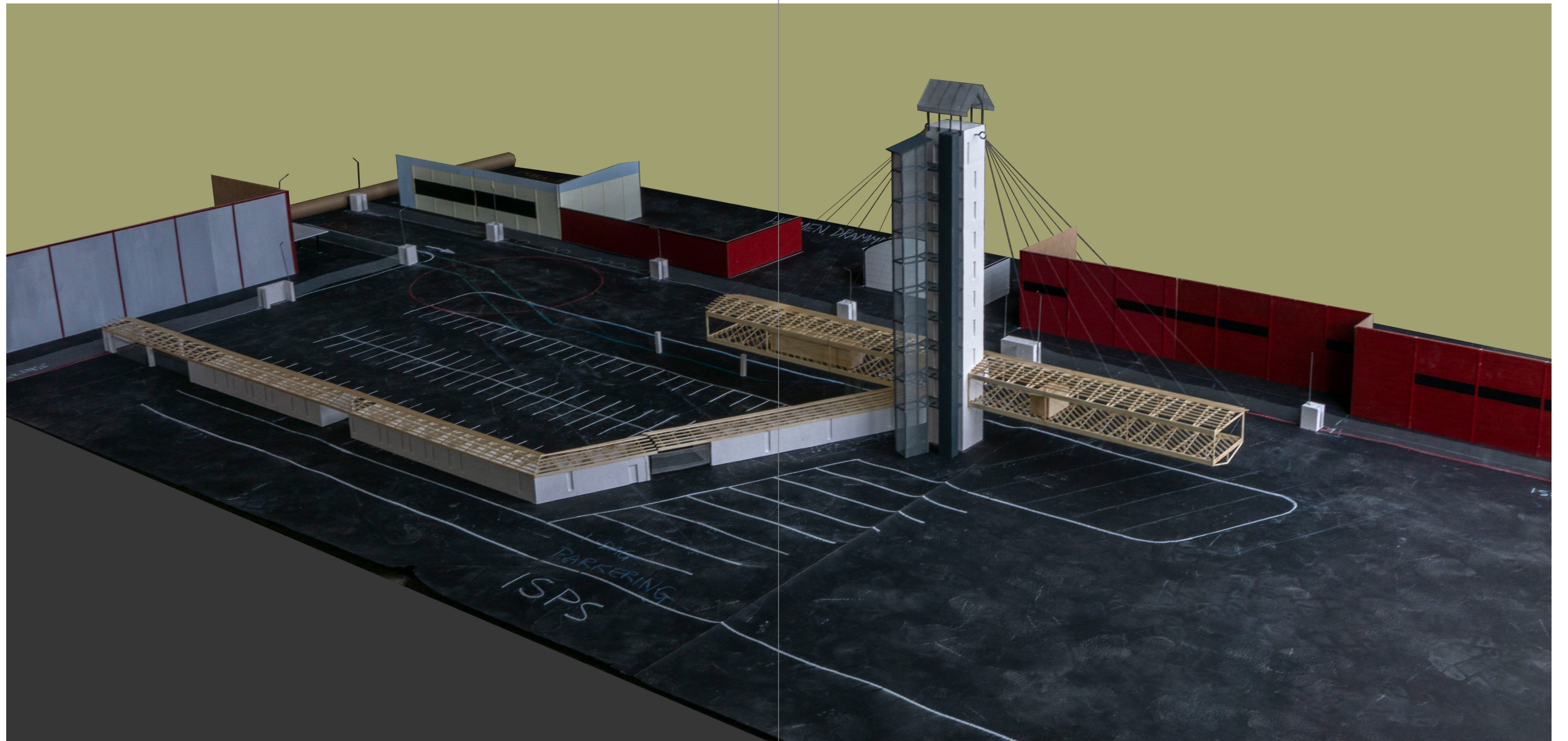


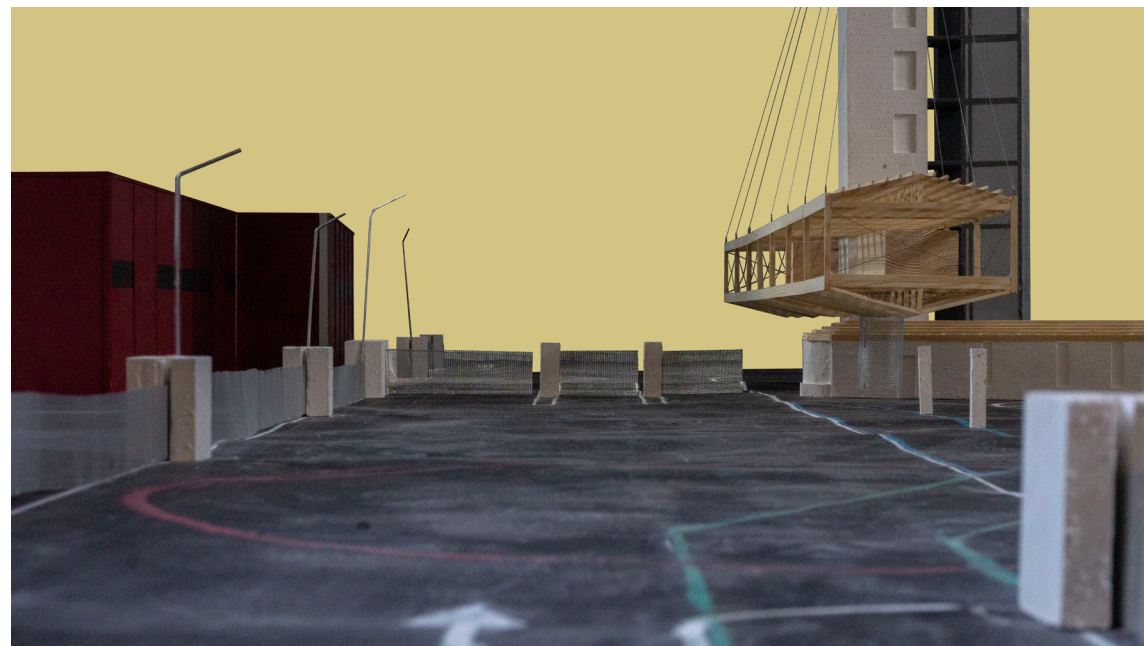


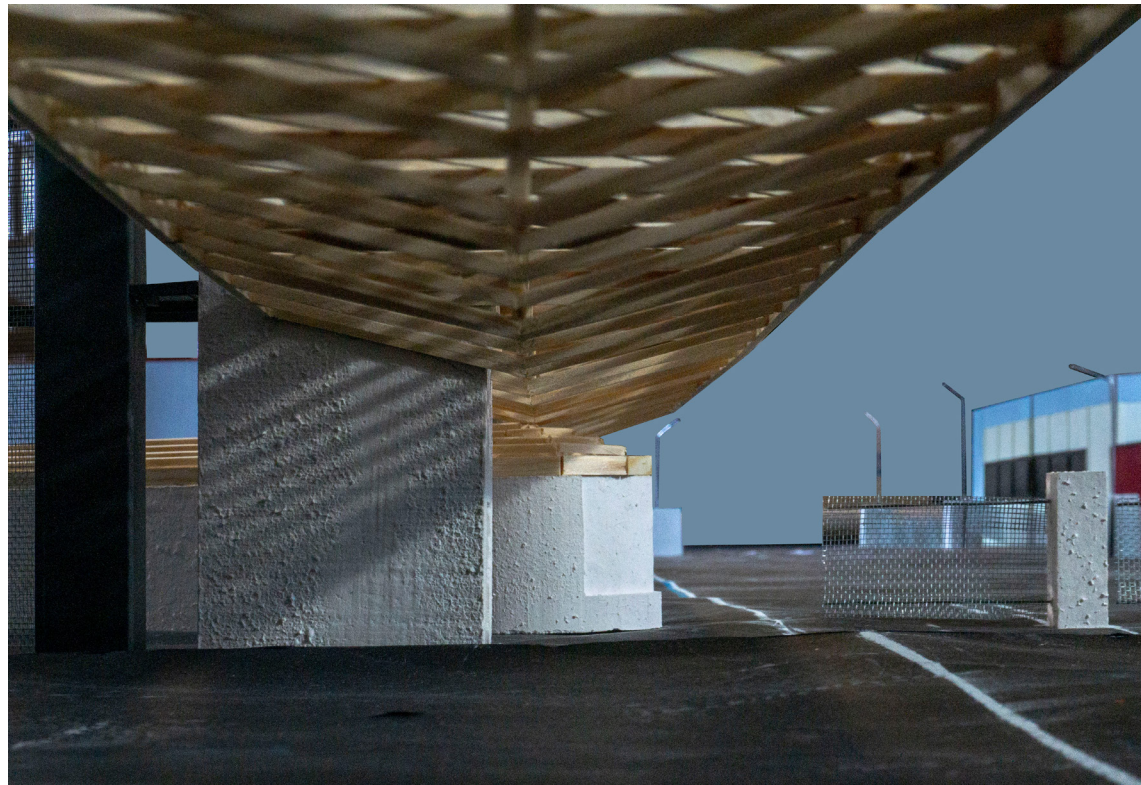
Situation model. 1:1000.



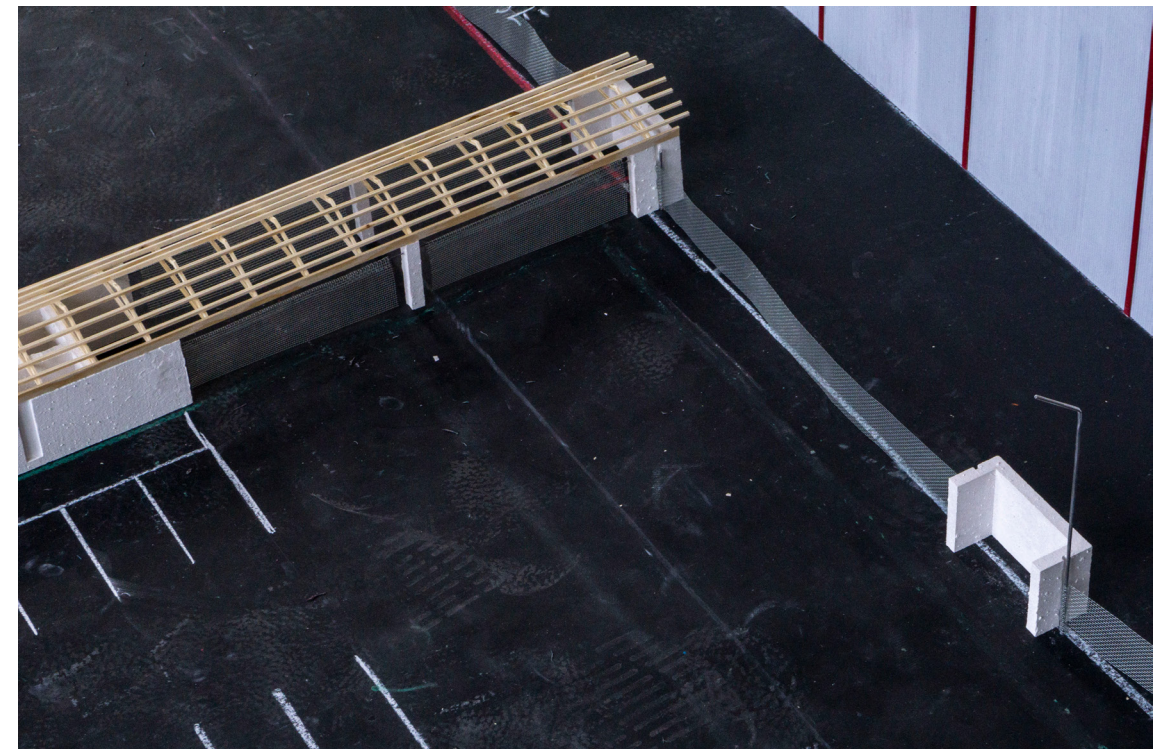
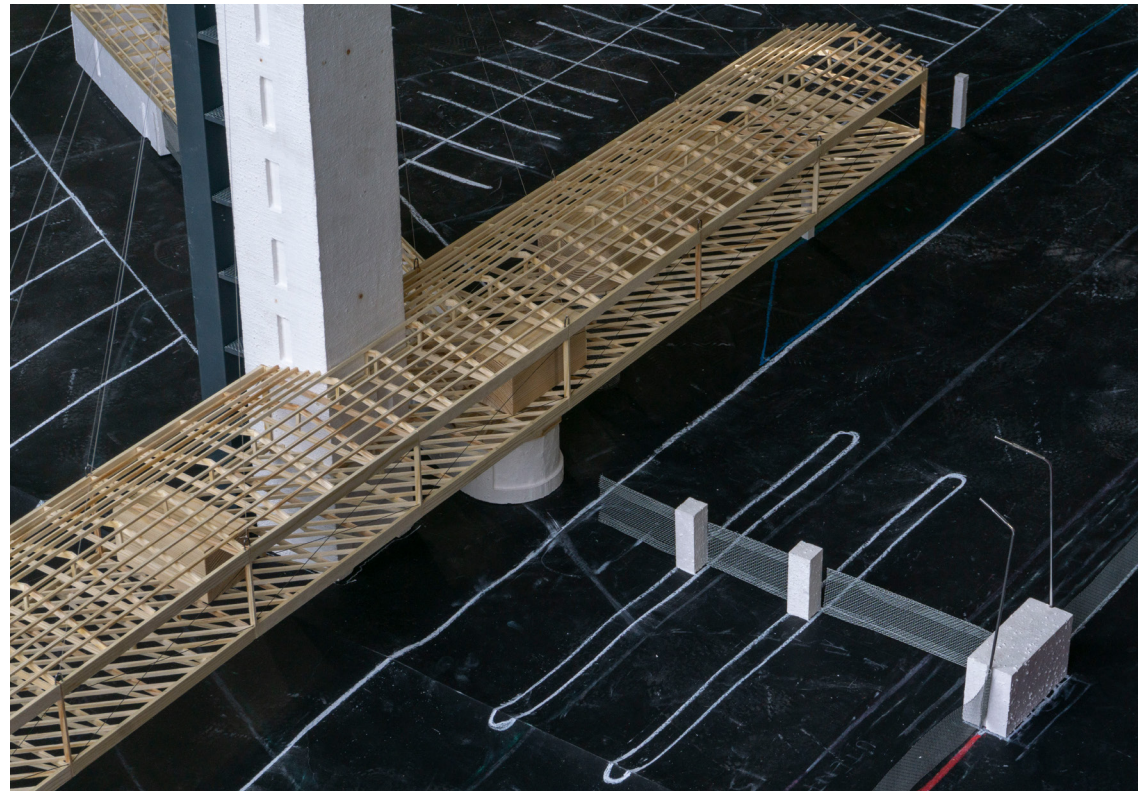
Flat-packed project model. 1:50.

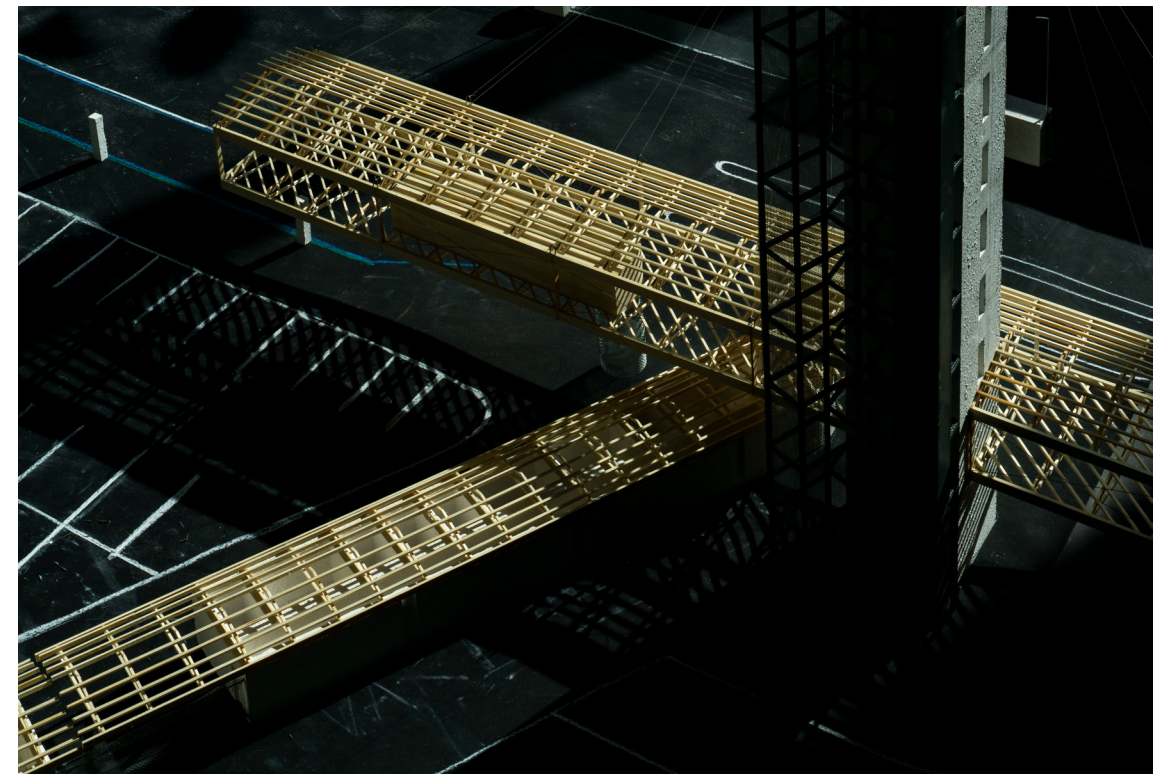


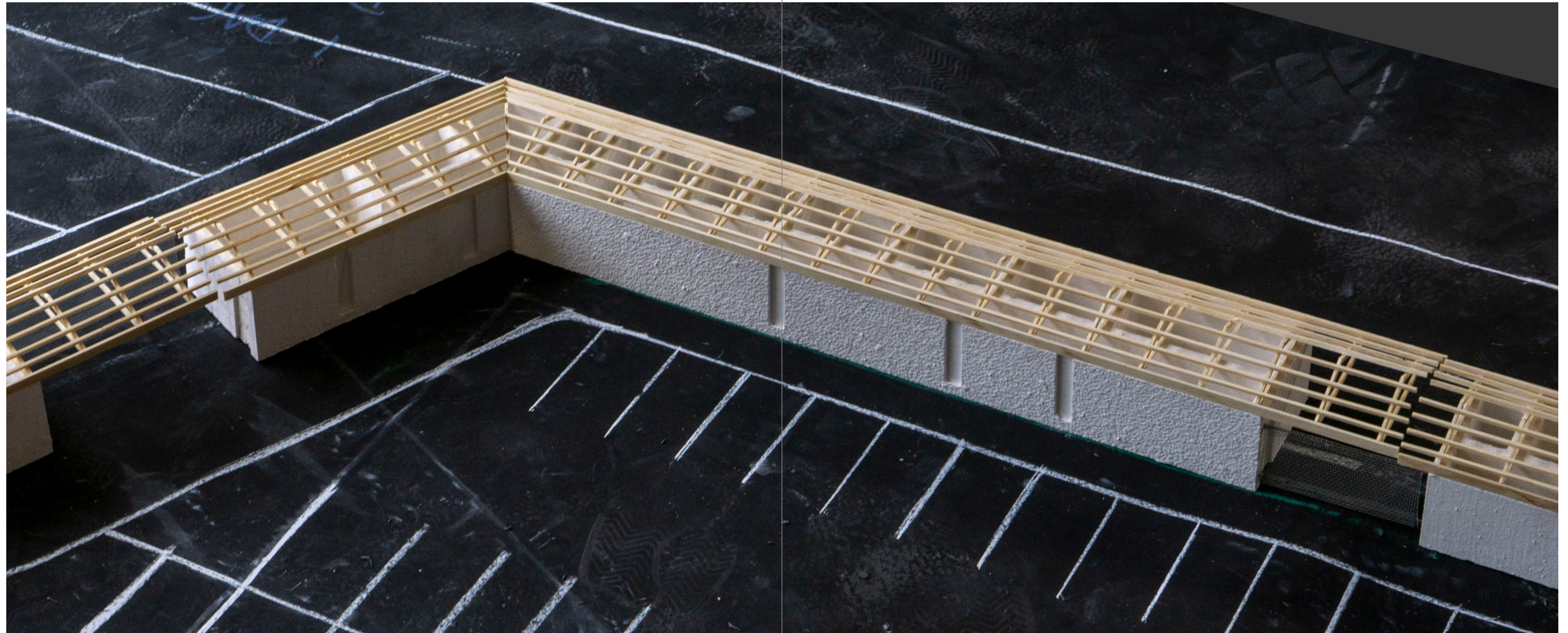












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Store norske leksikon, "Drammen havn", https://snl.no/Drammen_havn, 05.11.2022.

Vannebo, Ivar. Assistant Port Director, Port of Drammen. Meetings 04.11.2022 and 09.02.2023.

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ILLUSTRATIONS

Illustration on page 111 based on a photo collected from Øvre Eiker kommune, <https://ovre-eiker.kommune.no/Aktuelt/Sider/vestflerbr22.aspx>, 24.03.2023.

All other images, illustrations, and drawings are by the author.

