The Divine and the Profane
Church and Community House

Diploma by Einar Elton
Ranheim Church
Roar Tønseth Sr, 1933.
Charlottenlund Church
**Kirken vil romme mange aktiviteter - -**

**KIRKEROOMMET**
med ca. 250 sitteplasser kan utvides med en Metesal i bibliotekavdelingen med plass til ca. 100 mennesker.

**Metesal** bak i kirken vil kunne gi 70 sitteplasser, og er delt fra kirkeroommet med en foldedør. Tilsammen vil dette gi ca. 500 sitteplasser.

**BARNEHAGEN**
er tenkt å gi plasse til 20 barn, og har god uteplasse mot øst og syd.

**LESESAL / BIBLIOTEK**

** plan over første etasje**

**Møtesal**
To små møterom som kan slåes sammen.

**Hobbyrom.**
Med mulighet til forskjellige aktiviteter.

**Kjøkkenet**
bli stort og godt, og kan blant annet nyttes til Kirkestuen, og samlinger både i underetasjen og 1. etasje.

En del av rommene i underetasjen vil ligge i tilfluktsrommet.

Underetasjen vil videre ha plass til magasin og rom for folkepleie.

---

**Vi går sammen om å bygge Charlottenlund Småkirke.**

Alle voksne bør støtte Småkirkeforeningens arbeid ved å tegne seg som medlemmer, bli medlem i en kirkering eller ved andre tilbud.
CASE STUDIES
House church in Dura Europos
Remodelled Roman Villa, 236 AD.
St. Hallvards Church and Monastery
The church in the Hague
Aldo van Eyck, 1969.
Østerås Church
Bagsværd Church
Bagsværd Church
Våler Church
Overvik plan map by Asplan Viak
Illustration of the Overvik development by Asplan Viak

Situation plan of new graveyard by White Arkitekter / Landskapsgruppen
Illustration of new graveyard by White Arkitekter / Landskapsgruppen
Church on the Farm

A set of new buildings creates a new courtyard on a farm. Much like the way a farm divides its programs into different buildings, the programs of a modern church are separated into different buildings.

A gallery connects the buildings and creates a clearly defined outside space between them. A space that equally works as an extension to the community building as it does to the church building.

This space is separated from the existing buildings of the farm by a line of trees to the north east, the trees are a part of a longer line of trees that run along old roads and paths in what was once a rural landscape. So instead of just dividing the new courtyard from the old farm, the trees are a connection to what is now a community.

Today the farm hosts a kindergarten, by placing the church and community house on the farm its communal qualities are strengthened.

Corridor space

A corridor space along the building perimeter brings the outside in and exposes the inside to the outside. The windows of the corridor has a rhythm in the same way as the trunks of the trees of the forest which it runs alongside to. The forest edge and the corridor are exposed to each other, yet both are separate in the way that they mask whatever lies behind them. They offer mere glimpses of life behind, yet make no conscious effort to hide anything. They are simply a merging of two border spaces.
The church is the focal point of a linear building. A sequence of rooms along a central line, leading from community to nature.

The church is a one-story building with the sequence of finishing like it. A gradation from community house to learning space.

** Luxor Temple 

Would something like this even work as a "church in the forest"?

** Like a Japanese Temple

OUTSIDE GALLERY PART CHRISTIAN COMMUNITY ROOMS CHURCH IN THE BEND
The church in the field needs to be an autonomous building. How do I express that idea?
light comes in during winter (alas)

how you should it be?

two ways to approach and enter a path leading to other paths down into the area.

A space in the middle of everywhere

how open should it be? (either way...)

the idea make "brighten" little from the building. short? is it important that the roof plants?
The Divine and the Profane
Church and Community House

My diploma is a proposal for a new protestant church on the outskirts of Trondheim. The neighbouring congregations of Ranheim and Charlottenlund both need a new church and have decided to build one together.

The site is next to the old farm of Presthus, situated in the middle of a wide open landscape, gently sloping down to the fjord to the north. It is a typical suburban context with small neighbourhoods, highways and railroads dividing what was once an all rural scenery.

The church lies in a slightly sloping field, bordered with a forest in the background on a nearby hill. The existing architecture of the place consists of conventional one-family houses with gardens, lined along the roads.

The architectural expression of the church attempts to establish a dialogue with this quite ordinary local environment, yet architecturally highlighting and strengthening the commonplace architectural elements and typologies, intentionally creating a kind of new vernacular feeling.

The church consists of a large gable roof with spaces inside. The main space is asymmetrical and the roof merges with the floor on the south side. On the north side of the church space, a wall divides it from smaller spaces, open to the field. The altar wall has an opening to allow the field and sky to reach into the space.

A community house under the church space lies on a quiet street next to the old farm. It is imagined as an extension of the street, a kind of cave dug into the sloping field. Retaining walls follow the terrain, hiding all service spaces in the back. Towards the street, a glass facade exhibits the communal activities to passers-by.

The project explores the architectonic relationship between these two spaces, between religious and profane space, church and community house, within one building volume. It architecturally questions and suggests the way these two spaces could belong to each other and how they can be articulated.