

Study Trip to Rosendal

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As part of my diploma project at the Oslo School of Architecture and Design, I carried out a study trip to Rosendal from 9-12 of September. The purpose of the trip was to conduct fieldwork at Baroniet Rosendal, gathering material that forms a central part of my architectural analysis and the final structure of the project.

Baroniet Rosendal is a seventeenth-century estate in Kvinnherad, centred on a whitewashed stone manor built in 1665 and surrounded by formal gardens and later landscape park additions. The building consists of three wings arranged around a courtyard and is today operated as a museum and heritage site. It is often presented as a singular and well-preserved example of early modern architecture in Norway, with a strong emphasis on its status, symmetry, and historical continuity. My project takes this site as its starting point.

My diploma project focuses on Baroniet Rosendal and examines how inheritance, property relations, and household organisation in the seventeenth century can be understood as architectural structures. Rather than treating the manor only as a historical object, the project looks at how architecture, landscape, and later heritage practices shape how the site is experienced and narrated today. The study trip was essential in order to ground this work in direct, first-hand observation of the place.

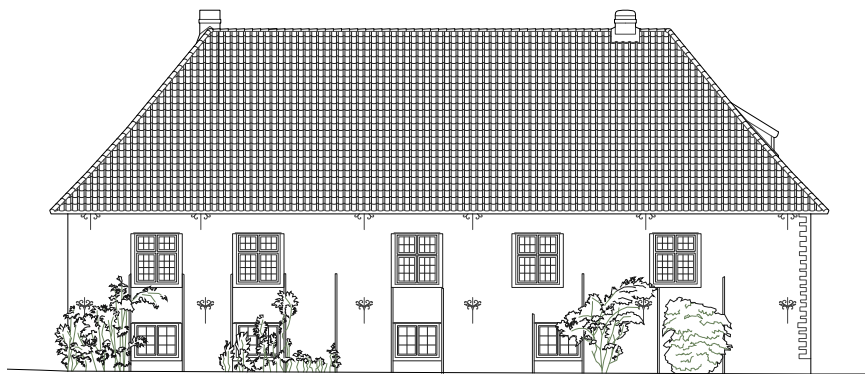
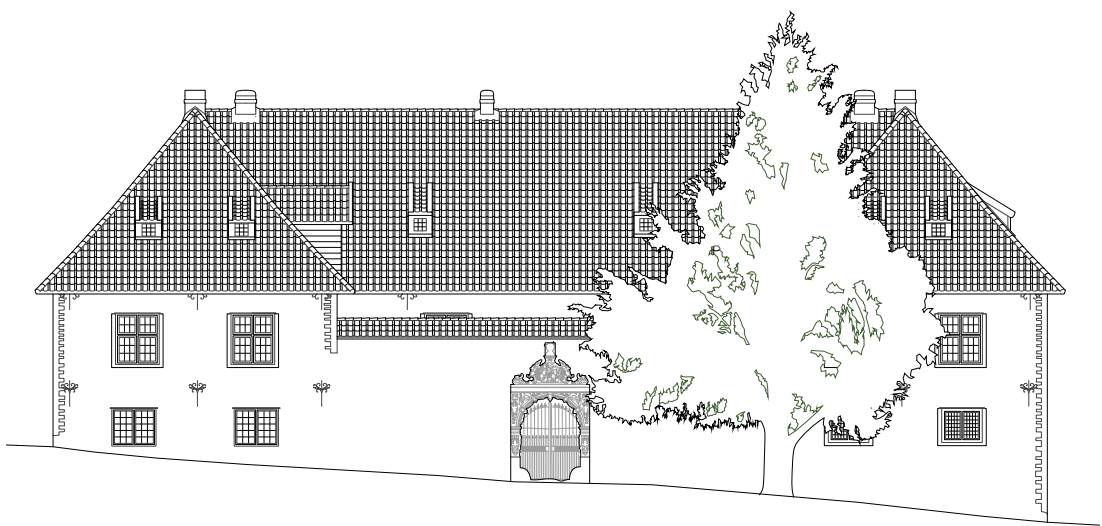


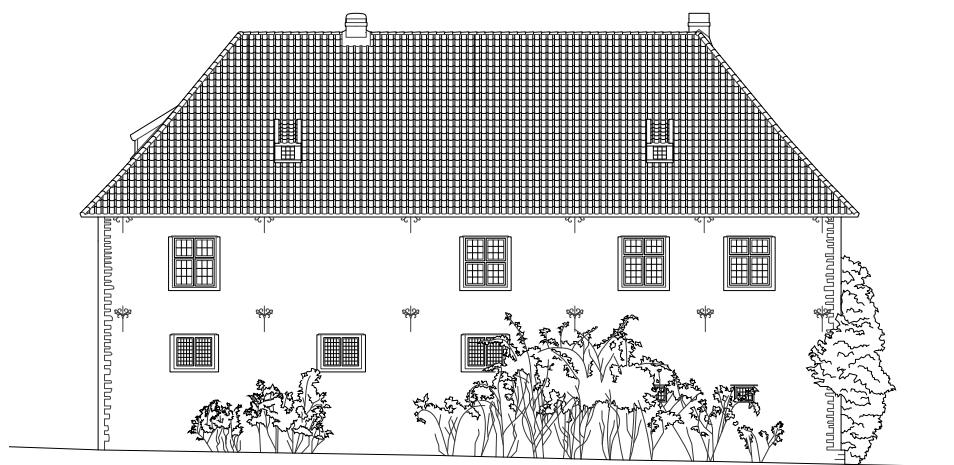
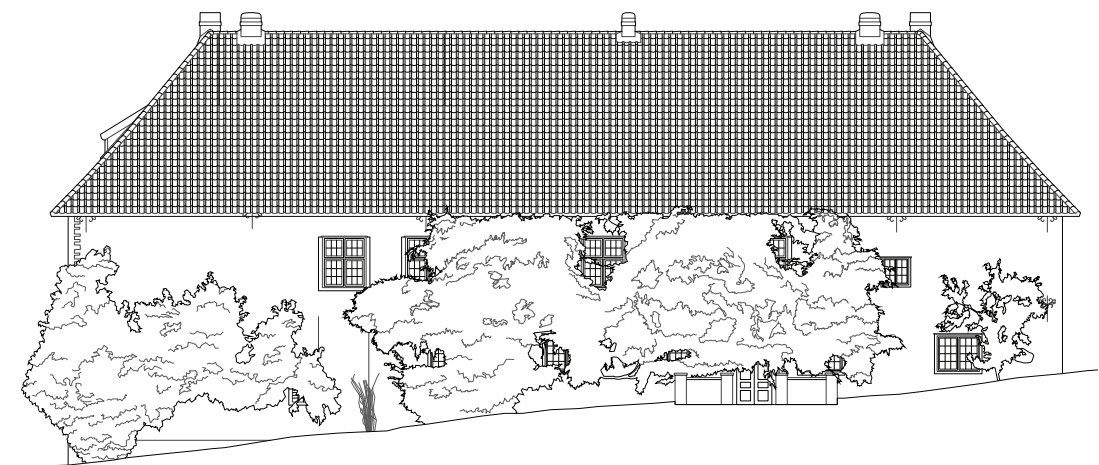


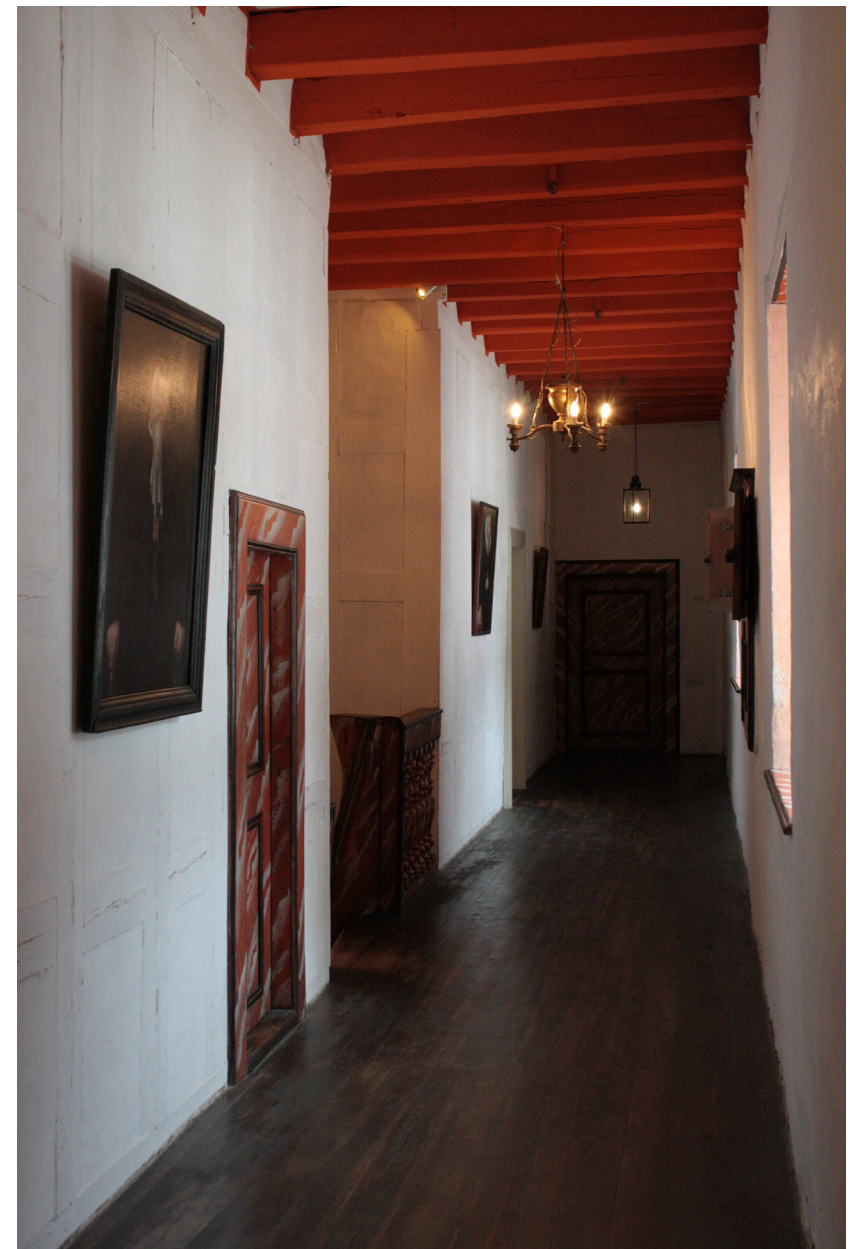
The project is written as a reimagined guided tour of Rosendal. Instead of following the official museum route, it uses walking as a method and is structured around movement through the site. The form of the text depends on how the site is actually encountered on foot.

During my stay, I spent extended time in the manor's exterior grounds and garden, walking the site repeatedly and documenting spatial sequences, paths and lines of sight. These observations feed directly into the written tour in the diploma. Being on site over several days also made it possible to notice differences between ceremonial and more practical routes, and how different paths produce different understandings of the building. These distinctions are central to the project, which looks at how architecture quietly directs movement and interpretation.

By agreement with Baroniet Rosendal, I also carried out focused photographic documentation of selected interior spaces. This work concentrated on circulation between rooms, changes in scale, and the relationship between representative spaces and more utilitarian areas. These observations support the project's discussion of household structure and later adaptations of the building as a museum.







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A short visit to Kvinnherad Church was included as part of the trip for contextual research. Karen Mowat and Ludvig Rosenkrantz, who established the Rosendal estate in the seventeenth century, are buried here, and I was given access to their burial chamber. The visit relates to the project's examination of ritual and ceremonial practices as part of the household framework on which the Rosendal estate was established.

Throughout the trip, I worked continuously with photography, sketching, and written notes. The photographs taken during the visit are used directly in the diploma project, both analytically and as part of the final visual material.

