

THE WEDDING

A TEMPORARY STRUCTURE FOR MIDDLE EASTERN WEDDINGS



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UNIVERSITY OF TECHNOLOGY

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I want to thank my husband Sufyan Kadhim for all the support throughout the years
and my family who never gave me an option to quit.

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linaasaaid



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AUGUST 1, 2015

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Preface

Like most women, I always dreamt of having a wedding in a Cinderella ballroom venue. I wanted a spectacular entrance for my family and friends to remember when thinking about a beautiful wedding. It was all about achieving the picturesque view in my head.

In some ways the idea of a ‘fairy tale’ image came from my own background of attending Middle-Eastern weddings at young age upon until now. The traditional style and size of the wedding has stayed true to its roots in generations. What beginners mostly need to know about the weddings are the many people who attend. Back in 2015 when I planned my own wedding, I was looking for a venue that held 300 people. The options were not many and these events with so many guests are often persistent high in cost. In Sweden only some cities have venues that boast specific cultural processes that includes at these weddings. The disfavor of this part is that most venues are disclosed to the landscape and everyone who intends to have their wedding party in the venues have similar aesthetic décor which are fixed.

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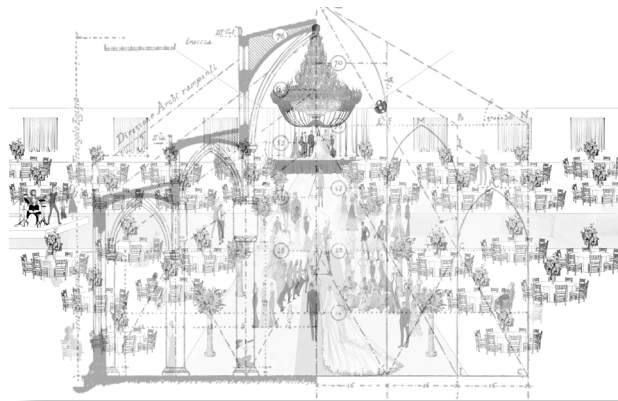
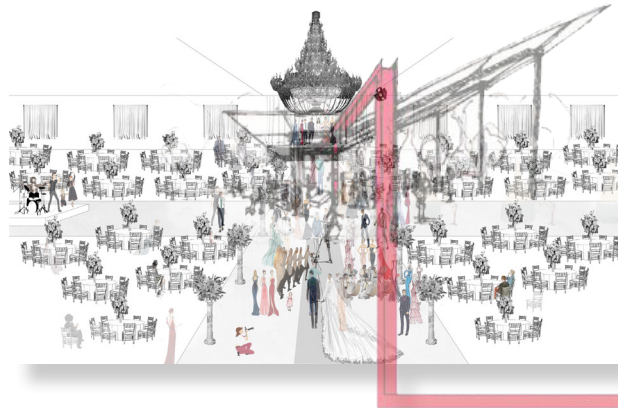
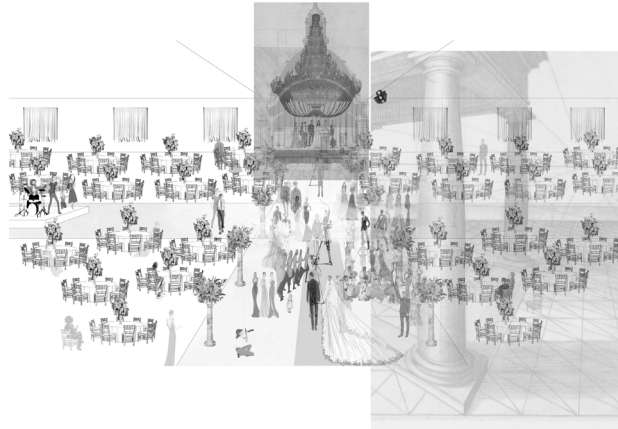
Abstract

This thesis project explores an alternative wedding setting for Middle-Eastern weddings. The marriage traditions of a man and a woman recognized by authority or ceremony is found virtually in every society. The marriage today is still about love and desire as it is social and economically stable in some cultures. The need to secure property rights and protect bloodlines has also been a big part of the union that is still present in marriages today. The wedding celebrations are also more complex, and their performances often come with rituals and traditions that are shared with western culture. This may also be seen as 'deculturization' of the Middle Eastern culture when the shared meaning of traditions and rituals become more of a role play in the west. It is more to be seen as group of identities or a group of collectives having social gatherings to reenact traditions in the society.

Throughout the years, generations continue to include traditions from the Middle-East in their wedding celebrations and making the feasts larger and bigger. The industry is growing their expenses in decorations and 'forcing' the need of rampant materialism to be a part of the highlights of the ceremony. The need of decorations will be remembered in photos, and today those are mostly shared on social media such as Instagram. The heavily spending that are shown on media platforms should bring forward new approaches for more sustainable feasts. The thesis research brought forth a vision of emphasizing a structure as a temporary art piece that will appear and disappear.

This aim is to present Temporary architecture as an alternative wedding setting that can be implemented to Middle-Eastern weddings. The limited existence is focusing on the time frame of the wedding and the function of the structure to be set up and taken down. However, it's important and essential to include material and aesthetic qualities from the architectural structure as a possible tool to help frame the wedding in photos.

Keywords: Middle-Eastern culture, weddings in the East, traditions, form, pattern, light, temporary architecture, structure, movement



Stage 1 Interactive Collage Process

Aim and Limitations

- What structure and material can strengthen the proposal of Middle Eastern wedding venue as a Temporary architecture?
- How can the wedding decorations be replaced with the architecture structure?

The thesis is limited to the background of middle-eastern wedding traditions.

Methodology

The method is based on material research that can help the proposal of Temporary Architecture. The starting point will be addressing the centrality of middle eastern culture. The analysis will be looking at case studies to coordinate weddings through imaginary collages and models to understand time lap of movement and how to adopt characteristic elements in the structure.



Figure 1 & 2: Features of the Middle East (Goldschmidt & Boum, 2015)

”The *Middle East*”

Background

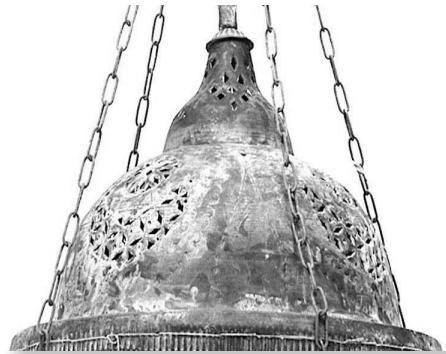
There has never been an agreement on a definition of the Middle East. The core of it today consists of the numerous countries of Southwest Asia and the African nations of Egypt and Libya. Further there are countries such as Tunisia, Algeria, Morocco, Afghanistan and Sudan that are occasionally included in the region (Boum, 2015).

Historically it is confronted by traditions of dynasties, whose time spans and territories come from ancient empires and rulers. The Ottoman Empire is one example of a large state made up of Turks, Arabs, Greeks and many other ethnic groups that approached the period with laws, arts, letters to a civilization that prevailed into the geographical region of Asia, Africa and Europe. Since the seventh century, western Asia and northern Africa was tied together by the religion of Islam (Boum, 2015). However, the patterns, lifestyles and religious beliefs are also drawing from Hebrews, Mesopotamians, Egyptians, Persians and Greeks who lived in the Middle East before Islam. The area has always been occupied and emerged by politics and exchange of people, goods and ideas with both the East and the West which have altered the conventional outline of culture throughout the history (Boum, 2015).

The Middle Eastern culture is a practice link in multiculturalism that is confined to group identities and collective ways of life. It also refers to practices which link specific configurations of the social in which culture is represented as a set of knowledge, traditions, techniques and authorities. This signifies an act upon the social by building on and shaping the aesthetic and affective dispositions (Frank, Dornhof & Arigita, 2013).



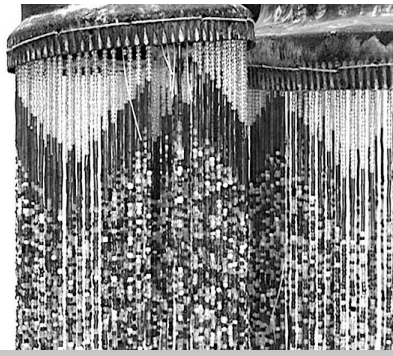
'The Chandelier'
Photo by Istdibs (2019)



'The Floral Pattern'
Photo by Istdibs (2019)



'The Phoenix Bird'
Photo by Istdibs (2019)



'The Beads'
Photo by Istdibs (2019)

Cultural Characteristics of Islamic Art to an Aesthetic Sensibility

The early Islamic art were far more gradual in their development than purely religious aspects. It has undergone several studies over different periods that Islamic architecture was a product of imitations from other forms of architecture that are borrowed from Byzantine and Romanesque architecture among others (Ghasemzadeh, 2013). When the first Muslim regime conquered, they adopted practices of the previous and was impressed by the sophisticated beauty of the Christian art (wade, 2014). In these monuments Muslims began to further develop their own symbols of Islamic ascendancy. The ideas and the function were of sacred precincts. The most common styles are calligraphy, geometry and floral design. The meaning of the religious styles has been influential in designing, constructing and decorating buildings during the ancient time and in the present day (Ghasemzadeh, 2013). Many symbols and signs symbolize the transcendent, invisible and infinite nature of God thus not all give clear message or meaning only an aesthetic purpose; however, the calligraphies design is easily understood messages were an expression of either cultural or religious beliefs are Qur'anic verses or poems written.

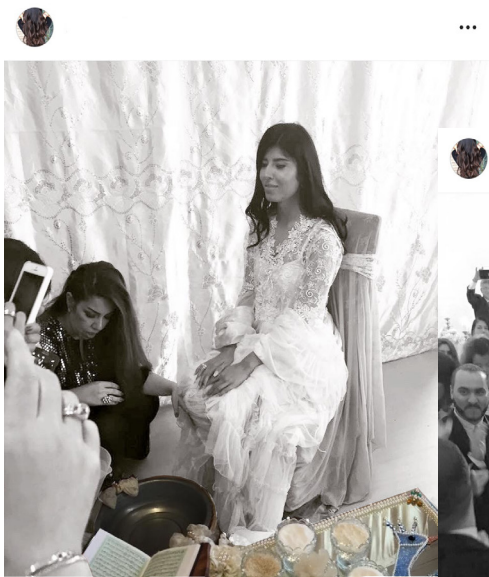
In this project, the considerable attention given to develop a temporary structure will also focus on patterns from the Middle East. The chosen patterns in the project are evolved from a chandelier that are a big part of the decorations today. The poetic explanation behind the centrality of the chandelier can be defined through meanings of the object and the patterns found on it.

“Chandelier – a large circular candlestick, often having a rich ornamental and figured shaped. A symbol for lightning an element of the highest heavenly God. The chandelier is also a wheel of fortune ‘the wheel that are pushed by Fortuna – the change of fortune.” - Udo Becker, 1992 p.328.

“Floral Pattern – In Christianity floral patterns are symbolic plants for the Virgin Mary and, in Islam it became sacred symbols with spiritual qualities.” - Zahra Hussain, 2009.

“Phoenix Bird – In Egyptian, Arab & Greek mythology of the long-lived bird, it represents renewal and resurrection. It is known only from pictures which show is as resembling to an eagle. It represents many themes such as the sun, the empire and life in the heavenly Paradise.” – Niki Glamm, 2012

“Beads – In Islam, a string of 99 beads represent each name of Allah. A Subha or Mishabaha are worry or prayer beads, contains usually 33 beads who is transmitting your feelings and thoughts into this thing, forbids you from thinking so you feel worry-free. “he says, as he reaches into his jacket pocket for a string of beads,” - Zainab Al Hassani, 2015



allismajor @melsaid Henna Party

SEPTEMBER 11, 2015



allismajor HAFFLA

SEPTEMBER 12, 2015



own photos

”Where *East meets West*”

Traditions and Cultural Identity among Middle Easterners in Sweden

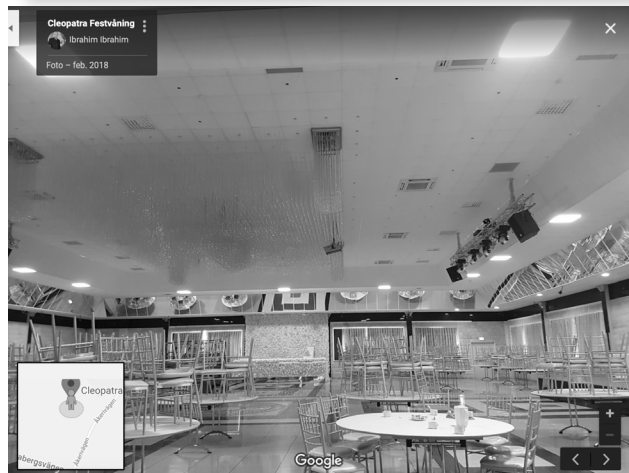
Middle-Easterners often branch off into interpretations of centuries to their cultural traditions, while keeping reference points that everyone recognizes in their country. Marta Wozniak Bobinska (2017) writes a journal about Assyrian/Syriac marriage traditions in Sweden. It's a mixture of traditional as well of new elements taken from western culture. The rituals and traditions serve a community of earlier migrants which are searching importance in a country where former social bond is binding the community together. To put this in a Swedish context, the size and attention of marriages are more focused around expanding their heritage and rituals as a process of socio-cultural reproduction. Although Middle Easterners live in different cities around Sweden – i.e. Stockholm, Norrköping, Västerås, Örebro and Göteborg – their visibility and social dominance is in Södertälje. The city is adopting all the puzzles that is needed for cultural possesses of a wedding in warehouses such as Cleopatra and Panorama, letting the place be for wedding performances they do in the homeland and in the diaspora (Bobinska, 2017).

The wedding ceremony is strongly influenced by older generations who play the role of guardians of traditions, however what is interestingly growing is the demand of equal statuses of men and woman. Today Middle Eastern females have professions and educational life from their mothers. This carries more significance for individual gender identity than the past. Although this can be seen as a culture change, it's improving the socio culture practices. The threat to the communal identity lies in the bridging gap between generations, such as forgetting language and abandoning traditions. Therefore, rituals and weddings are important (Bobinska, 2017).

While the wedding is important there are few steps that happens between the young couple's decision to get married. The starting point is the Engagement party where the man's family visits the woman's family to introduce themselves; the man brings more of his closes family to be present. The meeting is called nishaniye meaning it's official now and the woman is offered gold. Following day is the Mahar party when the bride and groom get their marriage contract signed in front of a Judge or Imam. After comes the Wedding shower party who will be given by the mother of the bride to help the couple build their nest. The Henna party is mostly celebration by Muslims and normally done a day before the wedding. It became a symbolical ritual which the bride leaves her identity as daughter, centered in her mother's house, and enters into a new life stage as adult wife centered around her husband's family (Ustuner, Ger & Douglas, 2000).

They put on traditional folkloristic outfits, that are originally from Iraq and they decorate with white beads, gold porcelains, coins and bells that represents virginity and fortune.

The final day is the The wedding party and the celebration vary from state to state and from one religion to another (Beaumariage, 2004). However, there are certain things which are basic to most wedding parties. They have to be declared publicly and never undertaken a secret. It's not only the closes family members and friends but also parents' friends who attends the wedding. It's called “wagib” the duty and it's also known for the generosity of marriage traditions (Satterfield, 2006).



”4h and 18 min
drive from Gothenburg”

Analysis of cultural possesses of weddings in Warehouses

The two most famous venues for Middle Eastern weddings in Sweden are Panorama and Cleopatra in Sodertalje. Many families hire busses from Gothenburg, Malmö etc. to have their wedding celebrations there. The main reason for this is the cost of the food and decorations are included with the rental cost of the venue. The planning of decorations is not in the hands of the couple and will therefor decrease the stressful situations usually when planning a wedding. The decorations are an important part and the need to fill the enclosed warehouses are essential in photos. In some perspectives, separating the outside environment from the inside will force the need of rampant materialism to be even a bigger part of the wedding celebration.

Analyzing the plan configurations of the two venues, the rectangular shape is very convenient and intricate with all the movements happening in the wedding. The difference between the two is the opening on the ground floor in Cleopatra. Couples can drive in with their car and make their starting point of their entrance inside. Panorama on the other hand is on the 4th floor and has more difficulties handling clichés that wedding couples usually asks for.

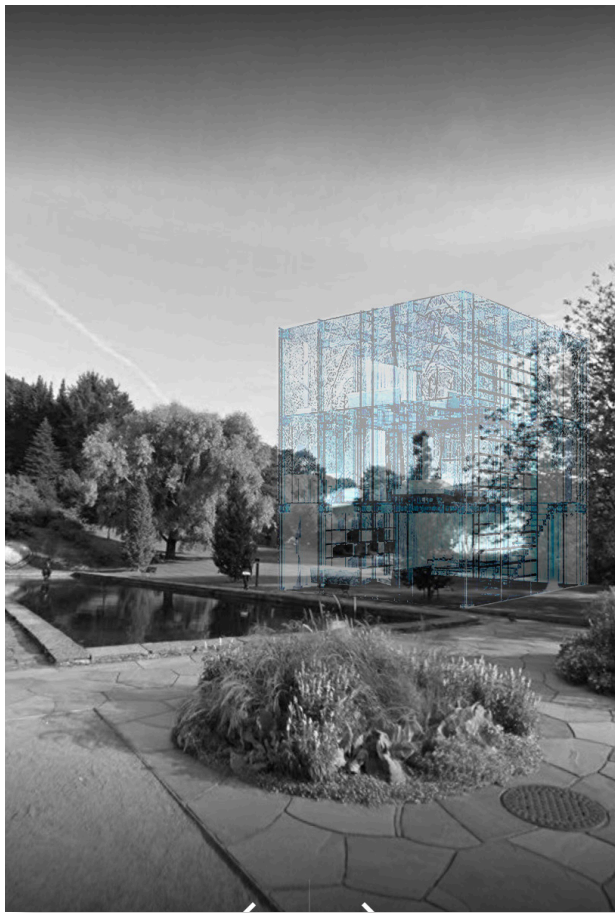


Collage 'The Wedding'

Mapping Through Memory

As mentioned previous, weddings that follow cultural Middle Eastern possesses are held in warehouses with generous sqm. However, they are usually placed outside the city, giving a feeling of abandoned place with enclosed facades. The idea of having a wedding or reenacting wedding traditions in the modern society is all about declaring marriages publicly and these structures limits the visibility of the social gathering. A possible solution to this is to open the structure more to the landcape.

Further when overlapping layers of memorized stages of weddings throughout the years, a series of circulation disciplines are visible that follows the celebration. The big chandelier is in the center point of the venue where all the lines are linked giving an effect on the overall appearance. This controls the choreographed rituals around it and is important to all the cameras following the movements. This quality is beneficent to keep in the new temporary architecture proposal.



Collage sketch Slottskogen 'Transparent structure'

Three Client Profiles

“Seif is a professional football player in Umeå. He met his fiancé after a game in Jönköping. After a couple of years, he proposed to her in an Islamic way and they are now planning to have a big middle eastern wedding. The family of the girl is big and because she’s the oldest girl of all cousins, the big feast is essential. Seif, however does not have any relatives in Sweden, only his family and many friends he got to know through his football carrier. Seif ideal ‘fantasy’ wedding is to have the big feast on the same football pitch in Jönköping where he saw her the first time. He also thinks the place is convenient for all the traveling guests to stay at the hotels nearby.”

“This young couple are both born in Sweden and share as much Swedish culture as their ethnical background from Morocco and Iraq. Their parents want them to throw a big wedding feast so they can celebrate them publicly and then be able to send photos to their relatives in Morocco and Iraq. The couple feel more modernized and do not accept money from their parents to help financially with the wedding costs. Their budget has to exclude decorations so they can afford food and cake for all the guests. However, the venue they are looking for has to please the eye of the relatives to give a sense of “they are doing it ‘big” and preferably in Skeppsholmen, Stockholm“

“The boy and the girl come from small families and want to have a big wedding mostly for the mother of the bride who is sick and want to see her daughter get married before she gets worse. She wants to plan the wedding in a way to make it unforgettable – something to remember through pictures, maybe in a park like slotuskogen, Göteborg. Both side of the couple have many friends in Sweden from the middle east. They are also members of the Iraqi communist community in Kviberg with approximately 350 members who will be invited to the wedding.”

From these client profiles the discourse of the thesis will project;

- Form - The amount of people it will hold
- Pattern - Middle-Eastern culture
- Light - The conversation between structure and landscape



Frei Otto Umbrella for Pink Floyd Concert tour, 2015

”How to *think*”

Typologies of Movement in Temporary Architecture

The principles that describe movement in architecture offers an analysis of three types of design disciplines that deals with movement in different perspectives. The way elements move or are coupled in series can have a great effect on the overall appearance. As a starting point a relevant analogue is how movement can either effect a change of state from A to B, or the movement itself is an intention (Vogt, Schaeffer & Schumacher, 2010). The pattern of movement or the choreographed movement have serial arrangements such as mechanical configuration that are controlled by a central control system, or the choreographed movement that follows accordingly to a predetermined pattern. However, these follow an examination of the structure such as complexity - sequences in the transformation., weight - important implications of the formal appearance., balance - design who adds shape and displays the structural forces as play., interaction; kinematic design, responses that are direct from human movements and scale - the order in relation to the human being which can determine how complex the realization of movement can be.

The system depth that is required of a movable structure can vary in practice depending on the application. This can be identified from three functional factors; size, position and safety. Many building materials and elements are of a size that can easily be handled. Temporary architecture with extreme proportions responds differently to the forces applied depending on how they will act parallel to perpendicular to the axis of the extension. Another aspect is the cost and quality (Vogt, Schaeffer & Schumacher, 2010).

Choosing Materials

Function, form and material are seamlessly interwoven. The two principles approaching the choice of material can either be the functional requirements which determine material choice or the aesthetic to serve as inspiration for the concept.

Looking at mobile constructions they are subject to different forms of stresses and strains, soft and flexible such as textile and membranes that can be folded, gathered or rolled up. However, heavy loads can still be performed as lightweight. The mode of operation in movable elements should enable its form to change reversibly (Vogt, Schaeffer & Schumacher, 2010).



Photo by Wilkinson Eyre architects (2003)



Photo by Florian Holzherr (2000)

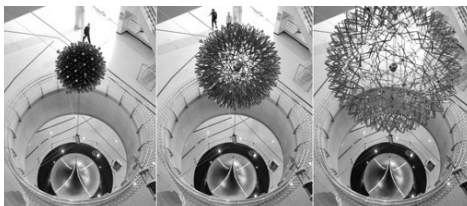


Photo by Hoberman Associates (2011)

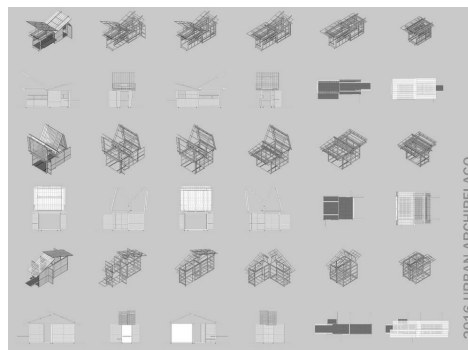


Photo by Liu Jason Chung (2017)

”The *Guide of References*”

Temporary Architecture - Motion

The principle of Temporary Architecture in motion represents an analogue in the movement. Either it affects a change of state from A to B or the movement itself is an intention in the design (Vogt, Schaeffer & Schumacher, 2010).

Gateshead Millenium Bridge Wilkinson Eyre Architects

Crossing bridge for pedestrians and cyclist in Gateshead and Tyne landmark. The two curves - one forming the deck and the other supporting it. These pivot around their common springing points allow shipping to pass beneath. The rotational movement is similar to that of a slowly opening eyelid. (Wilkinson eyre, 2015)

Church of the sacred heart Allman Sattler Wappner Architekten

The concept is based on a process of elaborating and integrating contradictions. Crossing boundaries is the principle for the church. The boundaries between the interior and exterior have a clear cut cubature of the church. The massive glass doors in intense blue frame can be fully opened for special religious ceremonies (allmansattlerwappner, 2000).

Expanding Sphere, Korea Hoberman Associates

The machined aluminium sculpture expands to nearly 6 meters in diameter. The gold anodized finish retains the aluminium inherent while adding colour and vibrancy (Hoberman, 2011).

Kiosks in Taiwan Eric Chen

Pavilions some of which can be dissembled and others moved on wheels. It host activities designed to activate underused public spaces and vary on case by basis. The construction are inspired by infinite number of spontaneous solutions.

Lightweight metal struts and plastic panels are assembled to create small, lightweight kiosks (Gallanti, 2017).

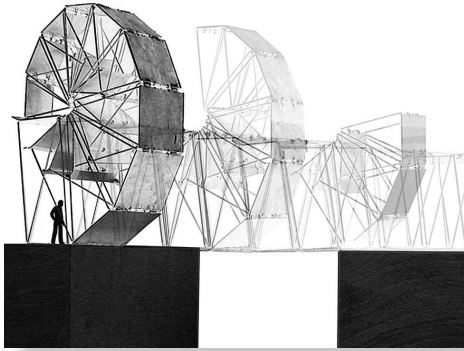


Photo by Heaterwick Studio (2002)

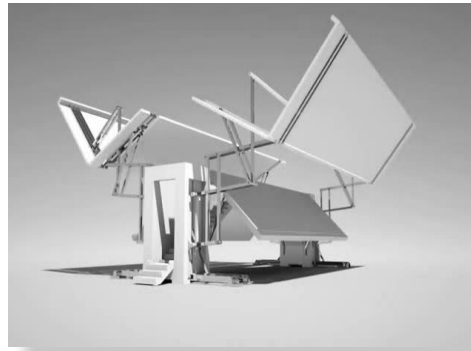


Photo by Ten Fold Engineering (2018)

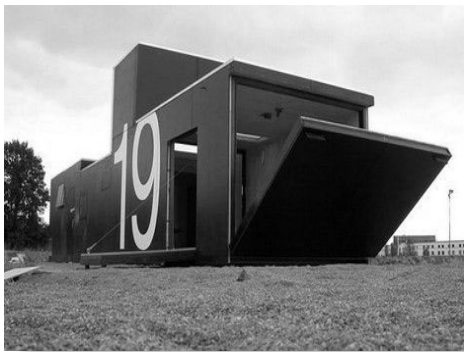


Photo by Christian Kahl (2003)



Photo from Radiomuseum (2017)



Photo from Archdaily (2014)



Photo by Tylor Short (2014)

Rolling Bridge **Heatherwick Studio**

Footbridge for local workers and residents to cross over and allow boats to moor in the inlet. It is most of its time curled up.

The system of hydraulics fitted into balustrade make it open and close. It is a stable for such temporary structure (Heaterwick, 2002).

Mobile Architecture **Ten Folding Engineering**

The concept is based on a p Footbridge for local workers and residents to cross over and allow boats to moor in the inlet. It is most of its time curled up.

The system of hydraulics fitted into balustrade make it open and close. It is a stable for such temporary structure (Designbloom, 2017).

House no 19 **Kortekine Stuhlmacher Architekten**

Mobile artist studio built 2003 as a part of a municipal art program. The aim is not to be a piece of art itself but mainly offers a practical and affordable place to stay. The design was to maximise its dimensions and functionality. The mobility can be used in many ways . It is big, robust and durable (Kortekniestuhlmacher, 2003).

El Ferdan Bridge **Ahmed Hamdy**

Longest swing bridge in the world. Breaking span 340m, swinging weight 13,200 tons.

The bridge has been destroyed several times during first world war, second world war and the Anglo-Franco- Israeli war with Egypt (Radiomuseum, 2017).

Lowerable glass wall **Mies van der Rohe**

Mies van der Rohe, famous for his pioneering the extensive use of glass in buildings. His works introduced a new level of simplicity and transparency.

His use of glass was the concept of fluid space. He believed that architecture should embody a continuous flow of space, blurring the lines between interior and exterior (Rawn, 2014).

Kinetic Louvres **Tyler Short**

Traditional window shade - mechanical louvres that move in three dimensions to adapt sunlight at different times of the day.

The shading system would hang down in front of windows and can be pivoted left and right to adapt the sun orientation, but also upwards to create horizontal shade against the afternoon sun.

The concept is powered by a system of cogs and gears (Frearson, 2014)



Photo by dongqi Architects (2017)

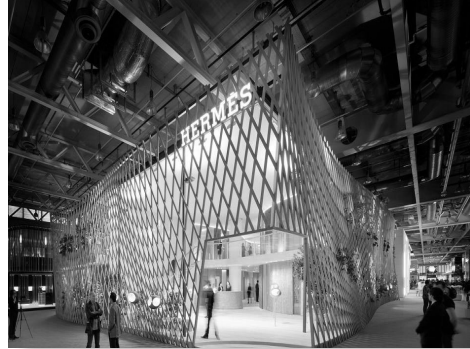


Photo by Hermes Associates (2013)



Photo from fanpop (2019)



Photo by Mira Lester (2013)



Photo by Shigeru Ban Architects (2005)



Photo by Caruso St John Architects (2010)

Temporary Architecture - Pop Up

The second principle of Temporary Architecture represent something fixed and stable in performance design however de-constructable.

Gallery of Hauser & Wirth Pop Up Dongqi Architects

The pop up bookshop offers many titles that speak to the gallery quaternary in history of exhibitions and projects (Archdaily, 2017).

Hermes Booth Toyo Ito

A two story box with steel framework and a second inner structure made of wood, glass and metal. Behind the large steel frame of the 1040m² structure there is an inner shell of 624 intricate wooden lattices.

The structure can be taken down and rebuilt time and time again (Forbes, 2013).

My Fair Lady Gene Allen & Cecil Beaton

Their professional approach: "whatever is good for the picture" (Taylor, 2018)

Burberry Runway 2014 Burberry Limited

Heavy structural tent frame, flooring and air conditioning and equipment for staging took 1 to 3 days of the set-up demonstration (ttp-consulting, 2013).

Paper Church Kobe Shigeru Ban Architects

58 paper tubes (325mm in diameter, 14,8mm thick and 5m high) were placed in an elliptical pattern, enclosed within of corrugated, polycarbonate sheeting. The spacing of paper tubes was widened and the facade fully glazed (Architectmagazine, 2014).

Nagelhaus Caruso St John Architects

Il scale fragment in Venice Biennial of a project undertaken by Thomas Demand and Caruso St John for the City of Zurich. It is the artificial memory of an event twice displaced (Carusostjohn, 2010).



Photo by Do Ho Suh (2013)

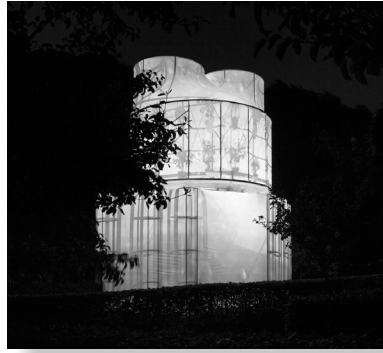


Photo by Hampus Berndtson (2015)



Photo by Jirka Jansch (2017)



Photo by Magma Architecture (2012)



Photo by Frei Otto (2005)



Photo by Arata Isozaki Associates (2013)

Temporary Architecture - Tents

The lightweight architecture can be defined with tents. The ethnic principle is to use it as a more sustainable solution.

It's removable, reconfigurable and reusable.

Home within Home Do Ho Suh

A 1:1 scale replica of two houses the artist has lived in, one inside another. The translucent polyester highlights the invisible memory of our daily experience. The fabric is rendered, and 3D printed, attached to stainless steel wire and display case with LED lighting (Azza-rello, 2013).

SheltAir Gregory Quinn

Elastic grid shells are highly efficient structures which are able to cover large spans with very little material or embedded energy. The 'she-tair' method make use of the pneumatic work that is air-filled cushions that increases to speed the construction.

The repeating patterns of the grid complement the sustainability aspects (Udk-berlin, 2017).

Tensile Structures Frei Otto

Frei Otto's' tensile structures, where a piece of fabric hangs between two points in tension. The complex framework to create huge, light filled volumes that could be easily assembled and disassembled (Otto, 2005).

The Orangery Lenschow & Pihlmann

In the formal gardens at Gl, Denmark. The pavilion is a reinterpretation of the iconic buildings of the Baroque era. The church of San Carlo alle Quattro Fontane in Rome by Francesco Borromini.

The steel structure that has been covered in strong plastic called "shrink wrap" developed to protect cars, boats and other large objects (lenschowpihlmann, 2015).

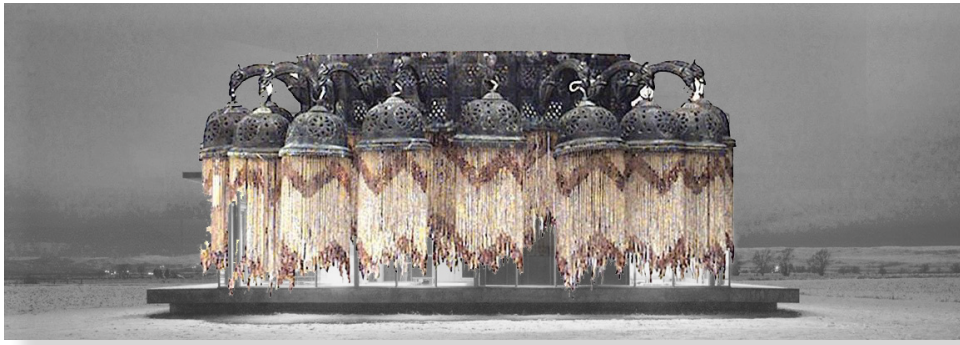
Olympic Shooting Venue Magma Architecture

The structure is scaffolding material covered with a PVC membrane. The PVC skin can be fully recycled and controlled by series of tensions rings that keep the structure light and serve as ventilation (Ross, 2012).

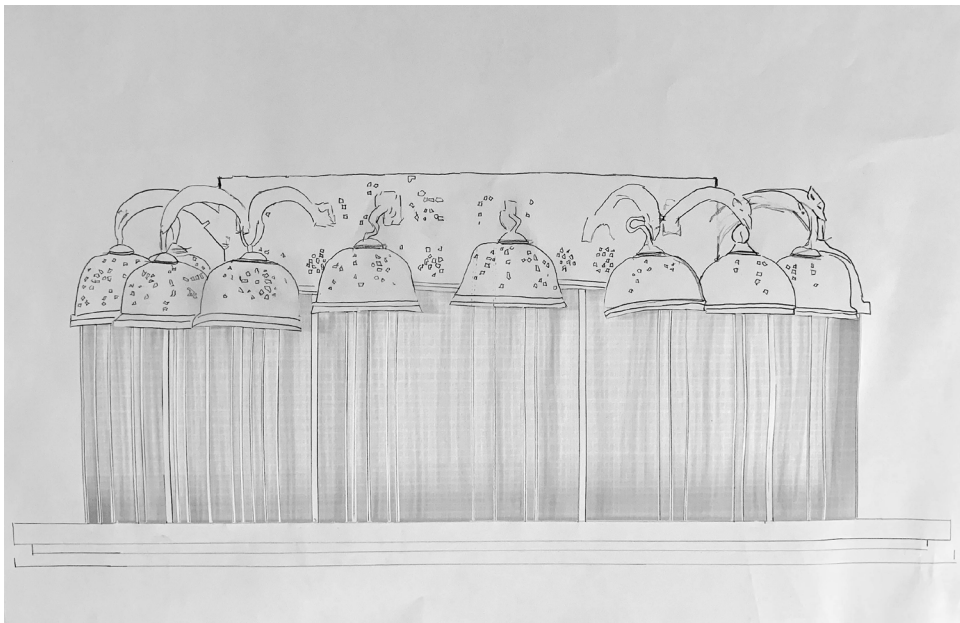
Inflatable concert hall Anish Kapoor

500-seat performance venue is designed to stage the performances. The walls of the structure are made from stretchy plastic membrane, design to enable quick erection and dismantling.

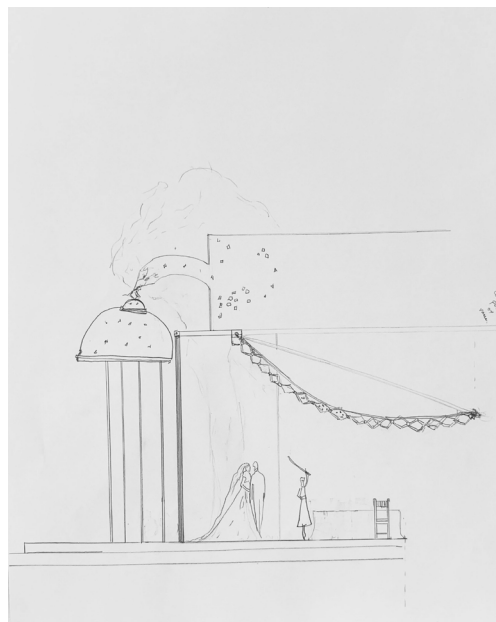
To transport it to a new venue, the orb is deflated and loaded onto the back of a lorry alongside the disassembled equipment (Frearson, 2013).



Collage 'The Chandelier'



Drawing Facade 1:200 'Chandelier'



Drawing Section 1:200 'Roof and Structure'

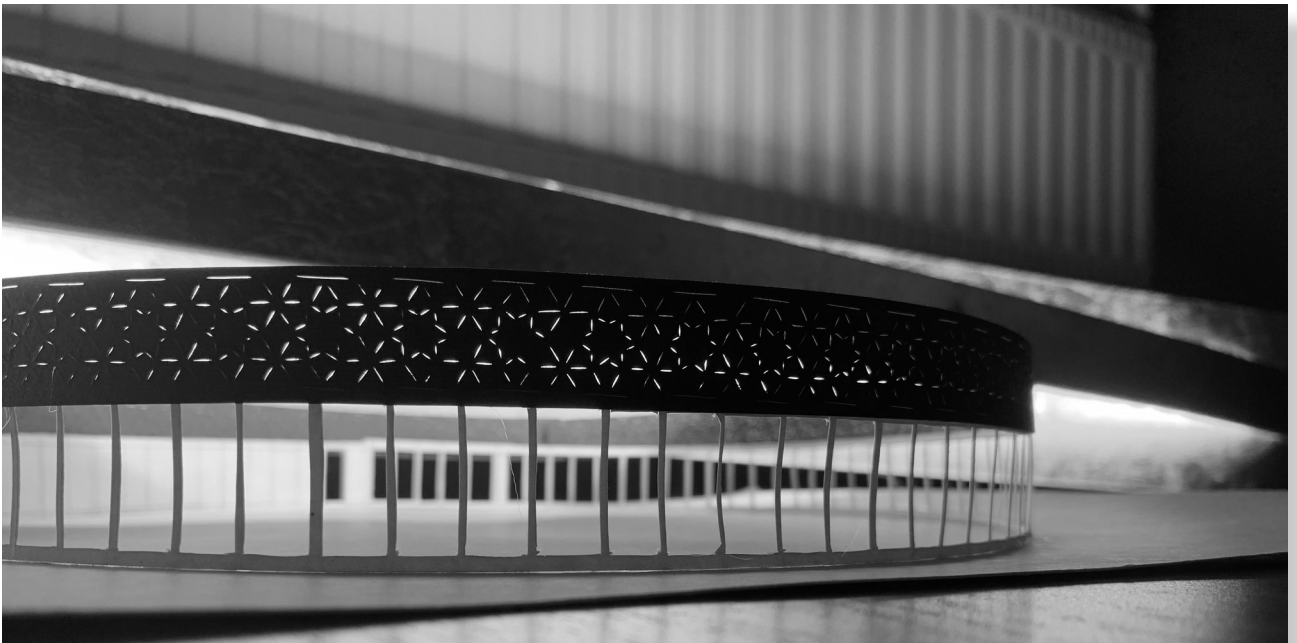
”First *Iteration*”

Interactive collage process

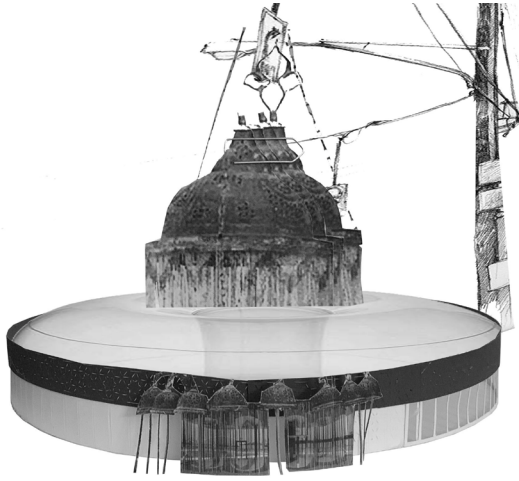
The starting point of the process was to expand the proportions of the chandelier into a ‘temporary pop up’ structure with more craftsmanship. This concept was a visual test of the overall appearance and stated many things that wasn’t fulfilling the purpose of the project. The heaviness translated in the collages suggested different suspension points and structural elements that would be difficult to work with on sites with limited time schedules.

When the collage was drawn into line drawings much effort had to be translated in the patterns. The framing gave a strong impact on how the interaction with Middle Eastern culture can be worked with in the proposal and visually present instead of decorations.

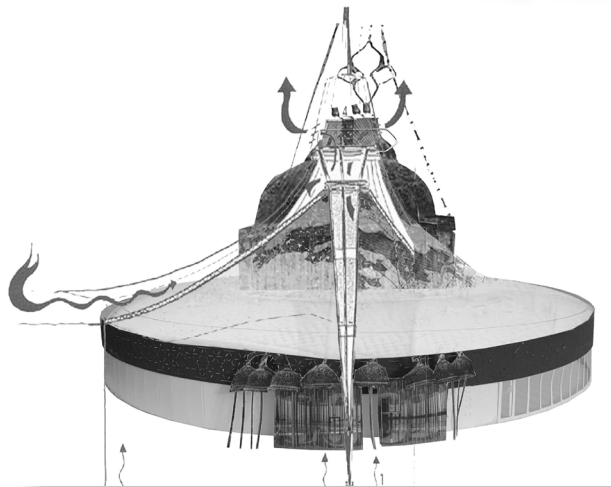
Moving forward from the fixed pop up concept of the roof as a heavy chandelier to possible lightweight solution such as tents or inflatable structure, a considered concept of Middle Eastern architecture such as facades, domes, arches had to come across in the design to be a representational piece. The image of “pleasing the eyes of the relatives” also aims to achieve a socio economical standard of being able to make weddings massive with limited structural restrictions.



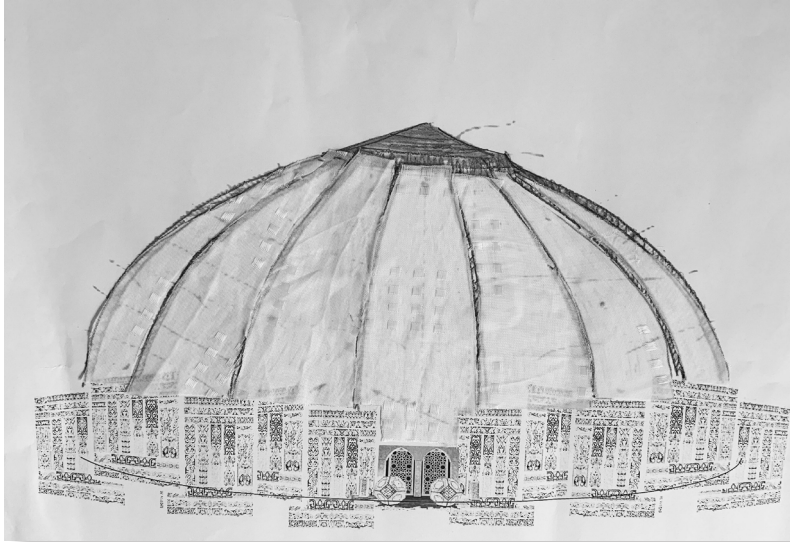
Collage 'Light and Pattern'



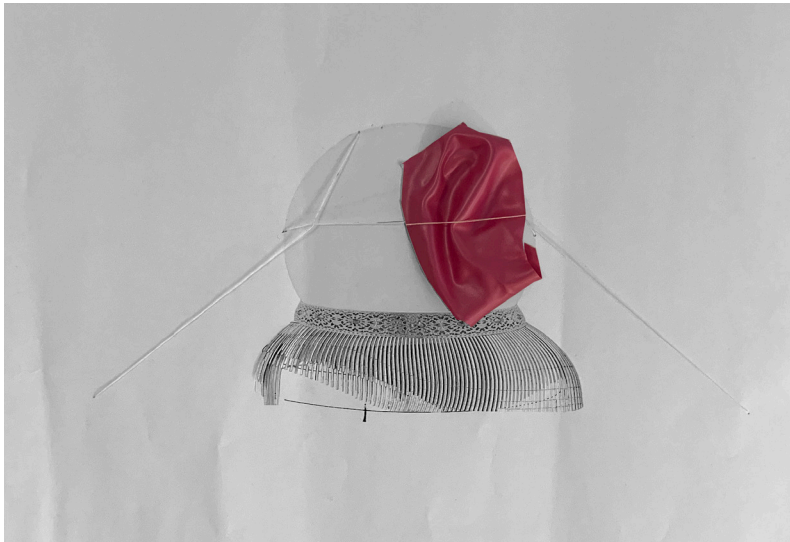
Collage 'Inflatable'



Collage 'Frei Otto, Tensile Structure'



Collage 'Understanding frame and textile'



Collage 'The Ballon'

”A choice *between the two*”

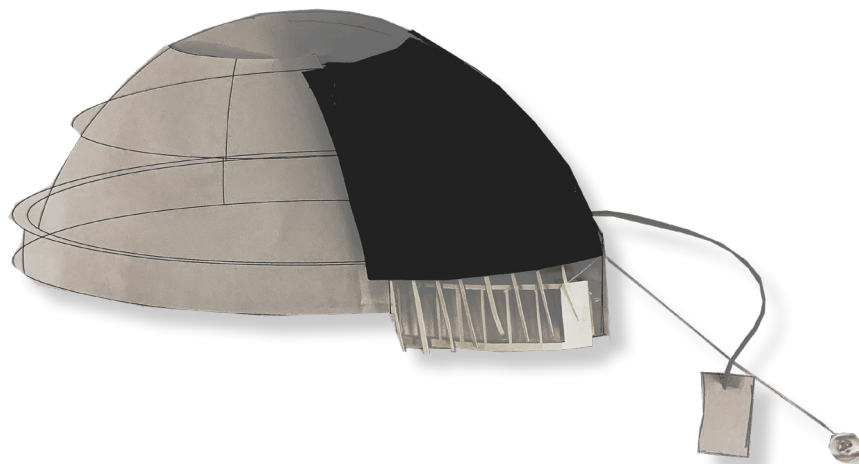
Light weight solutions

The inflatable structure or the tensile structure is as close as possible to the target of satisfying the desired size of the wedding in an optimized method. The interactive exploration of the two different concepts defines boundaries of the desired overall achievement.

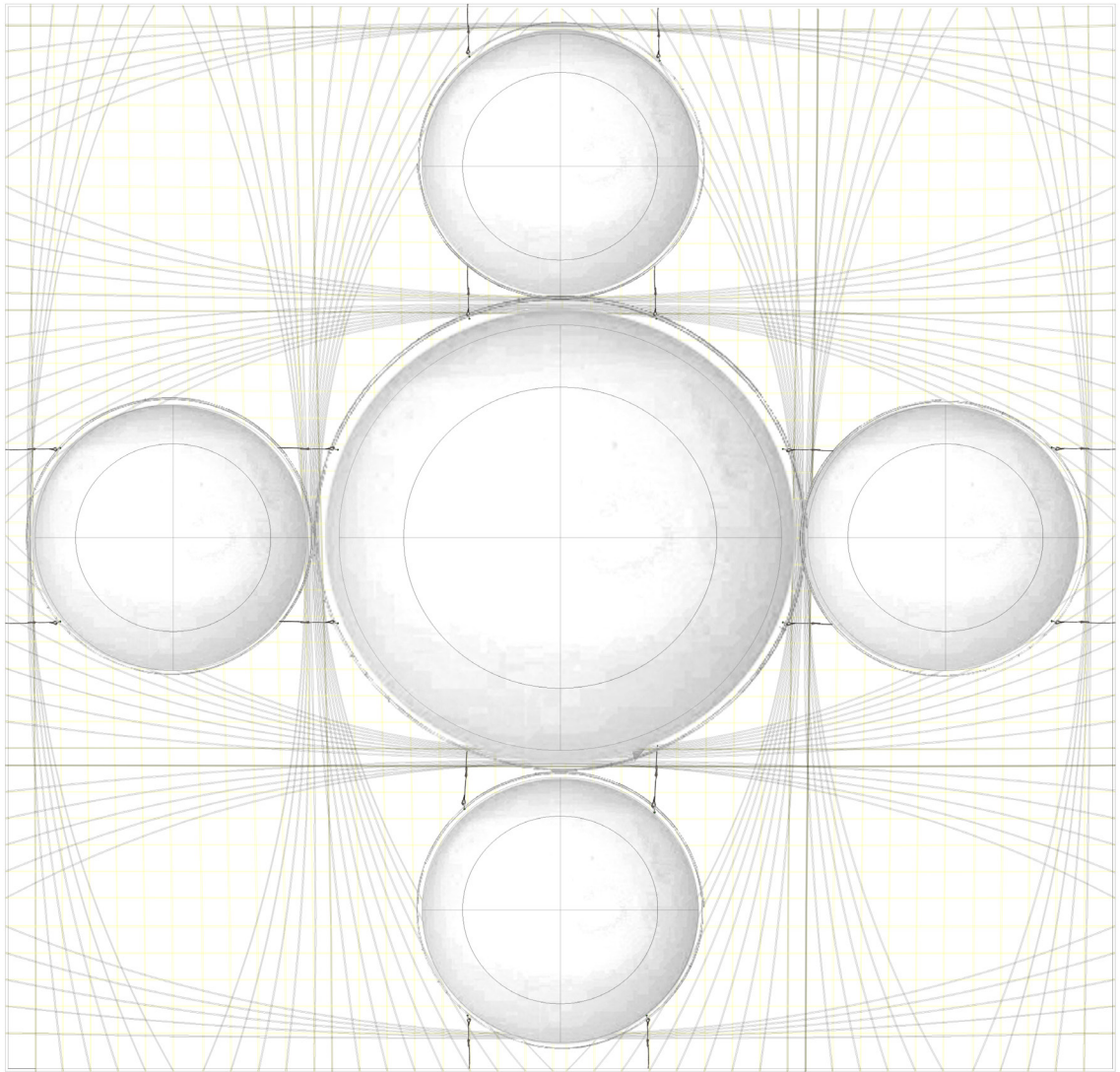
The first shape was an imitation of a plan dome with bow shed structures dressed in fabric. The design demonstrates reconfigurable and removable proposal however the intricate schedule of the wedding themes will be limited. Other suppliers such as food has restrictions of their position and the translucency to the landscape is not as clear.

The second shape was working with inflatable structure making all the pieces inflatable. A 3D desired segment of the wedding could give shaped flat panels, underpinned by physics-based patterns that curate the layout. This was giving the same outcome of the tensile structure and even more structural warnings to consider. Inflatable structure has to be stable under pressure and the forces must be balanced by membrane forces in every point of the surface. This also limits the desired shapes (Skouras et al., 2014).

Continuing with the idea of having possible designs through inflatable structure. The idea of minimizing it to the most basic such as inflatable balloons gave a great potential of representing domes from mosques and other architectural reference from the Middle East. The decision of the inflatable balloon evolved itself to an outcome that was very much fitted into the frame of the project.



Collage 1:200 'Inflatable structure'



Plan drawing 'Tennis Racket roof'

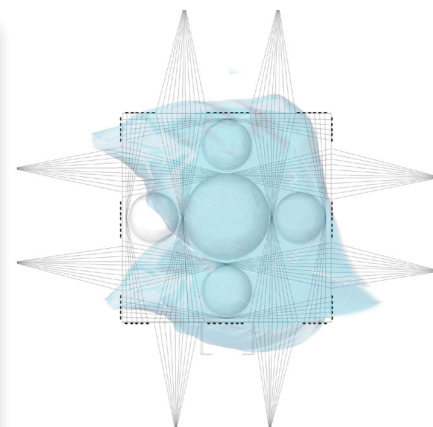
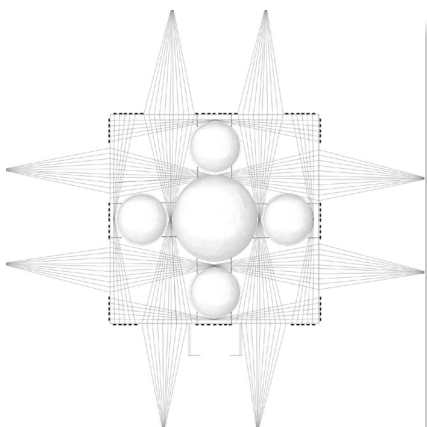
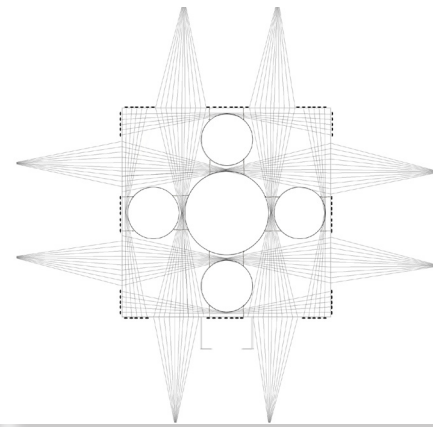
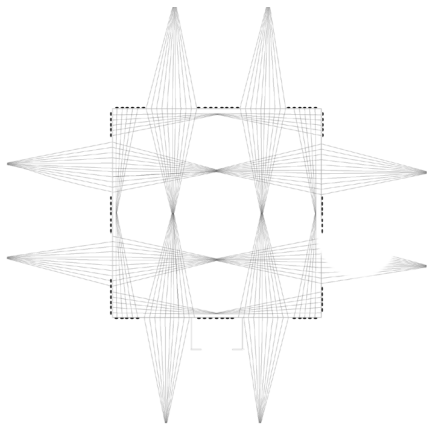
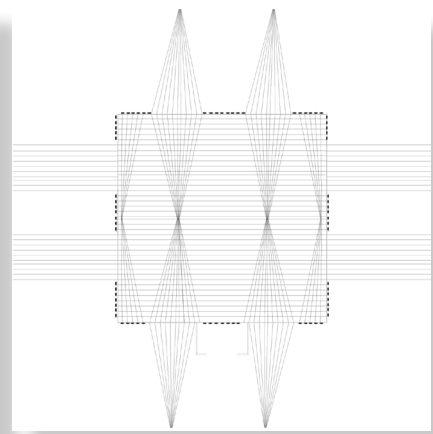
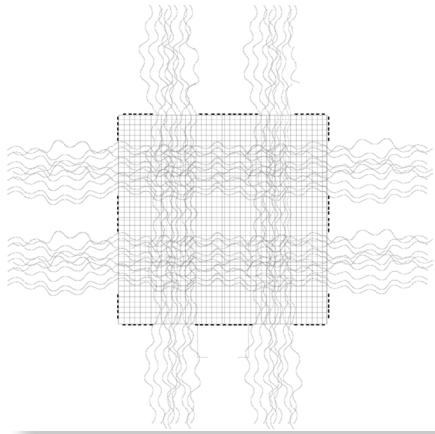
”Second *Iteration*”

Structural importance

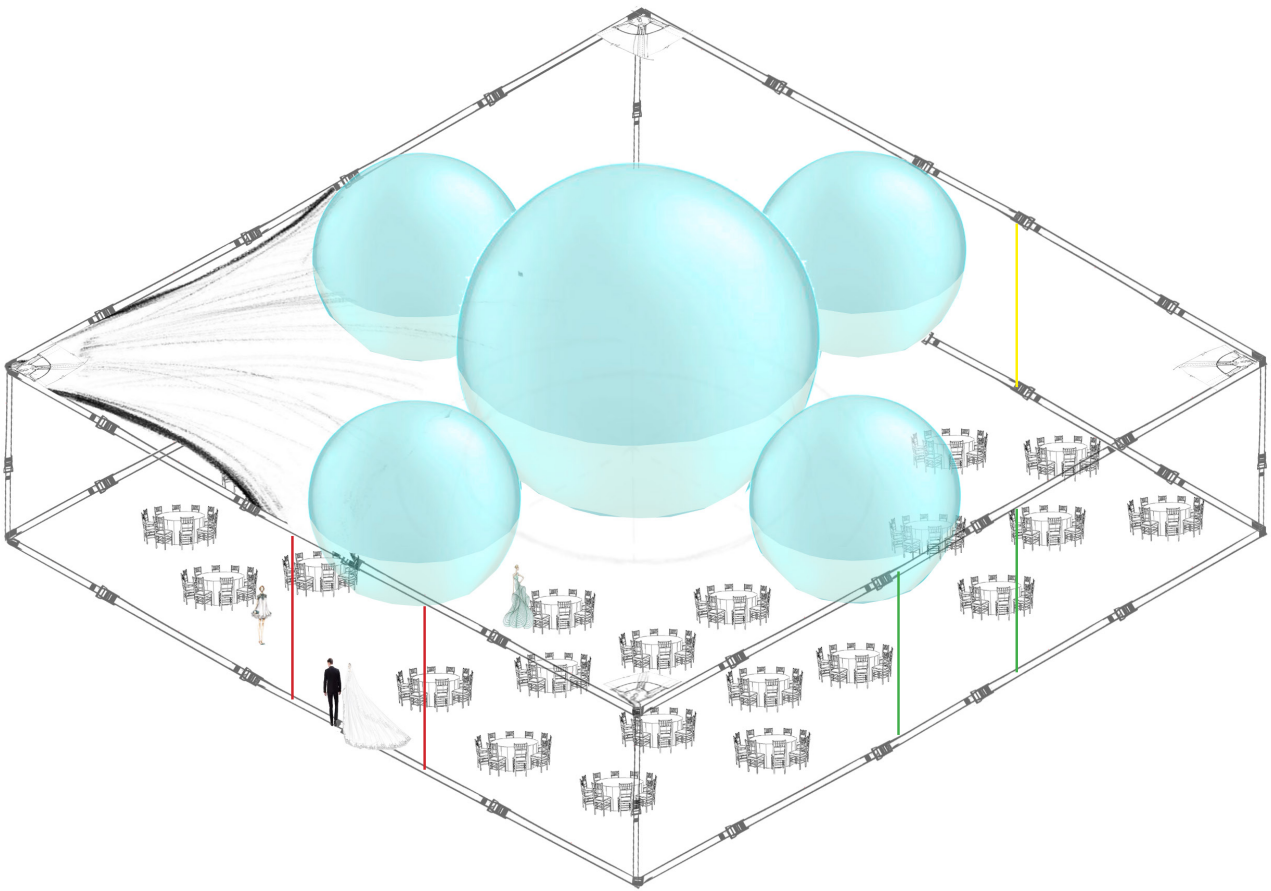
The dome, Qubba in Arabic that is represented in the inflatable balloons is mainly the art piece under each ritual/activity happening below. The disciplines of design require a support system that could hold 5 massive balloons through suspension. Oliver Grossetête’s work ‘pont de singe’ conjures of ideas of featherweight bride suspended by three helium-filled balloons in the tatton’s Japanese garden in the UK refers to a fantasy piece to reality. The suspension lines are details and part of the whole design that became the essential pieces to the whole.

Looking at structures with membranes and cables, Frei Otto, one of the biggest influencers to lightweight structures cover large spans with small amount of material in his architecture. The thin canvases, stretched, almost like fishing net using steel cable for support imposed a structural idea of a tennis racket being the ground to the balloons. This sort of ‘membrane’ in cables from each side of the structure also implied much forces on the walls. To release this and make the roof independent the cables are pulled from the outside to release the stress on the walls. The positive benefit to this structural model is being able to make it smaller or bigger.

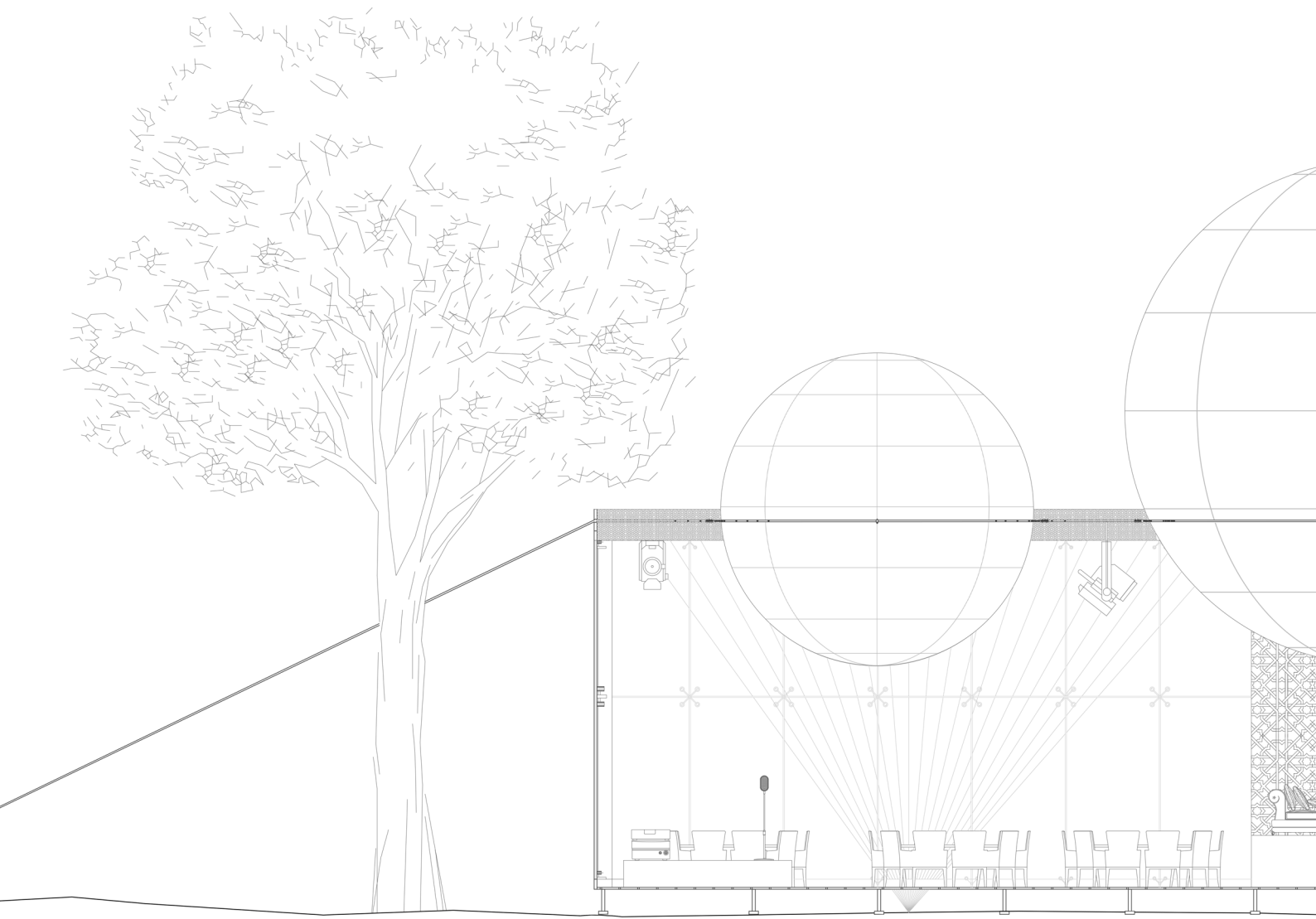
Working in detail with the rest of the elements are stages of learning what effects give the best results in the imagined outcome. The walls where guests sit, a transparency is essential to invite the landscape into the venue. Looking at different translucent materials and how they are assembled today, frame-less glass windows are often the one used in pop up stores with spider joints supporting it. The dimensions of the glass panels are 3m height by 2 wide and vary from 1.4-3.6mm in thick. The floor has to consider uneven ground conditions and need legs raised from ground. The tiles that are used in temporary structures are clicked onto the next without screws, they also have a layer of finish where patterns can stick on and easily removed.

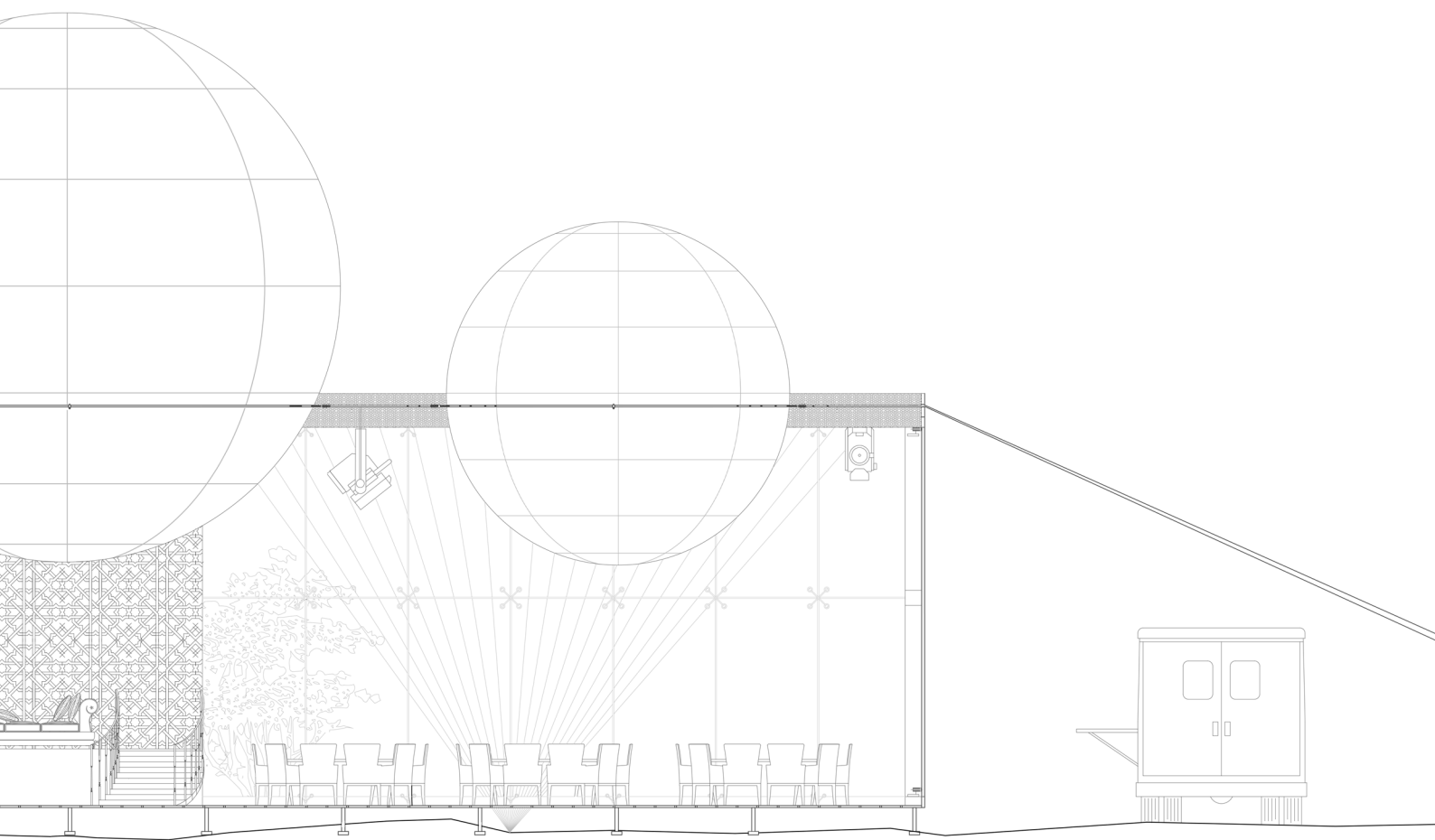


'Structural Sequence'

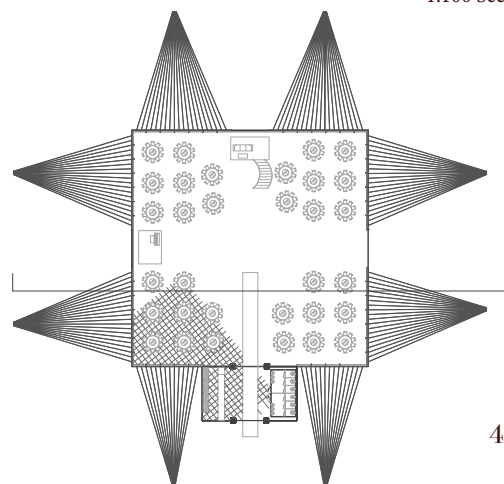


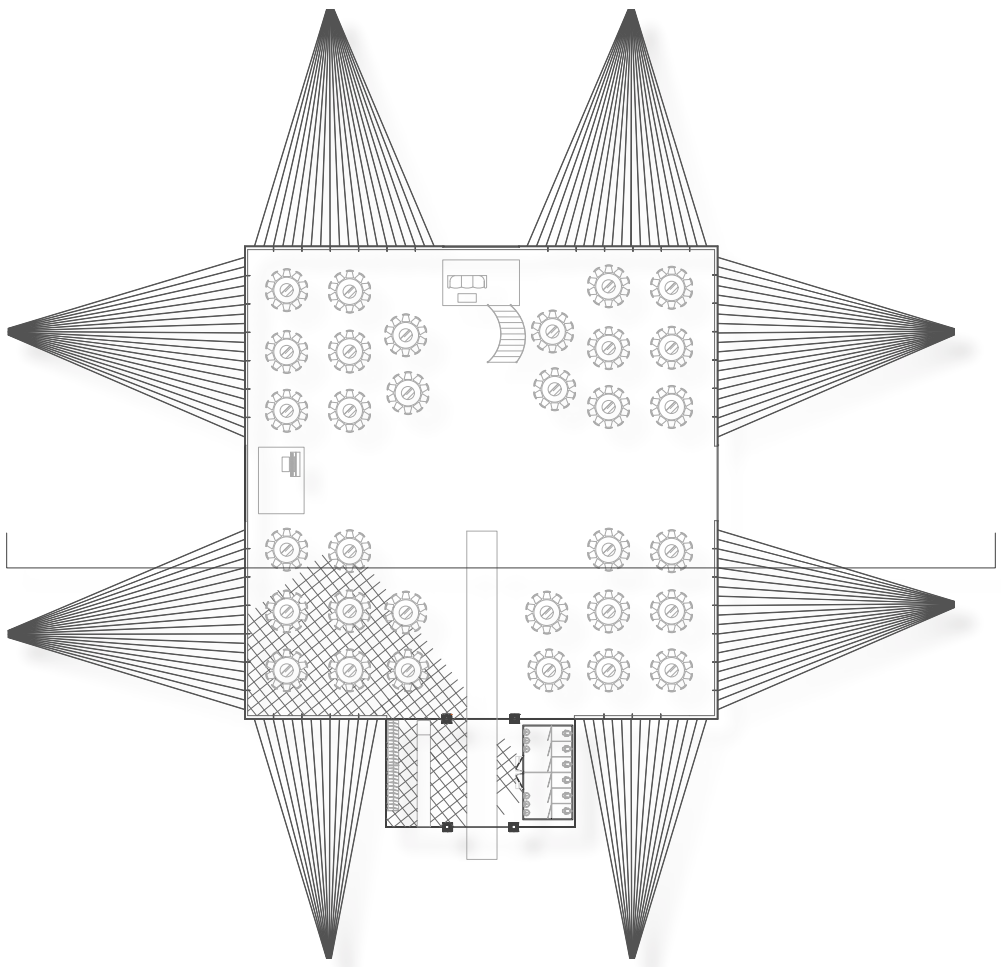
Concept collage 'Massive model'



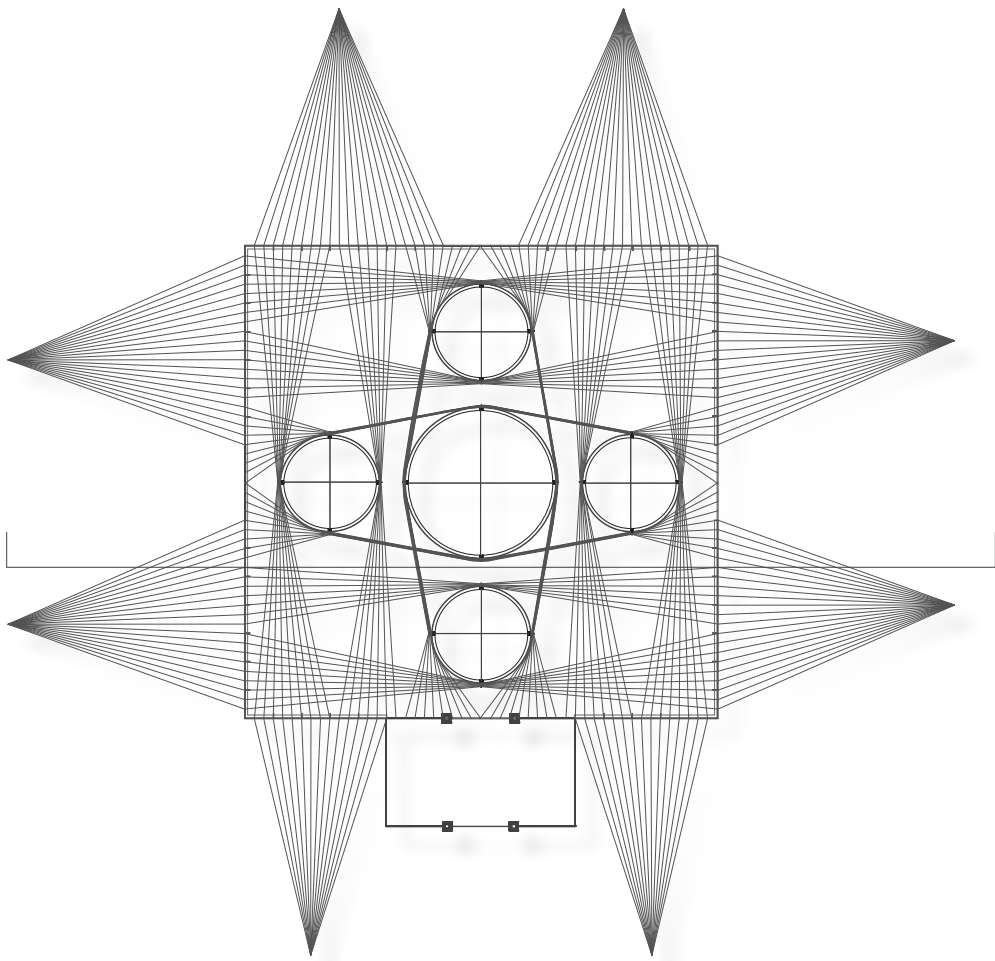


1:100 Section





Plan



Roof Plan



”The *Aesthetic*”

Decorations in the architecture

The method of implementing the aesthetics to the structure come from common elements across cultures. The characteristics such as flowers, beads etc. has been valued throughout generations of marriage ceremonies. The meaning of the characteristics also has similar meaning of purity and virginity, however the art of the symbol's changes according to specific cultures. In this project some of the symbols also adopts a western simplicity such as the choice of colors and the phrase 'Less is more' that is adopted in 1947 by the German architect Ludwig Mies van der Rohe.



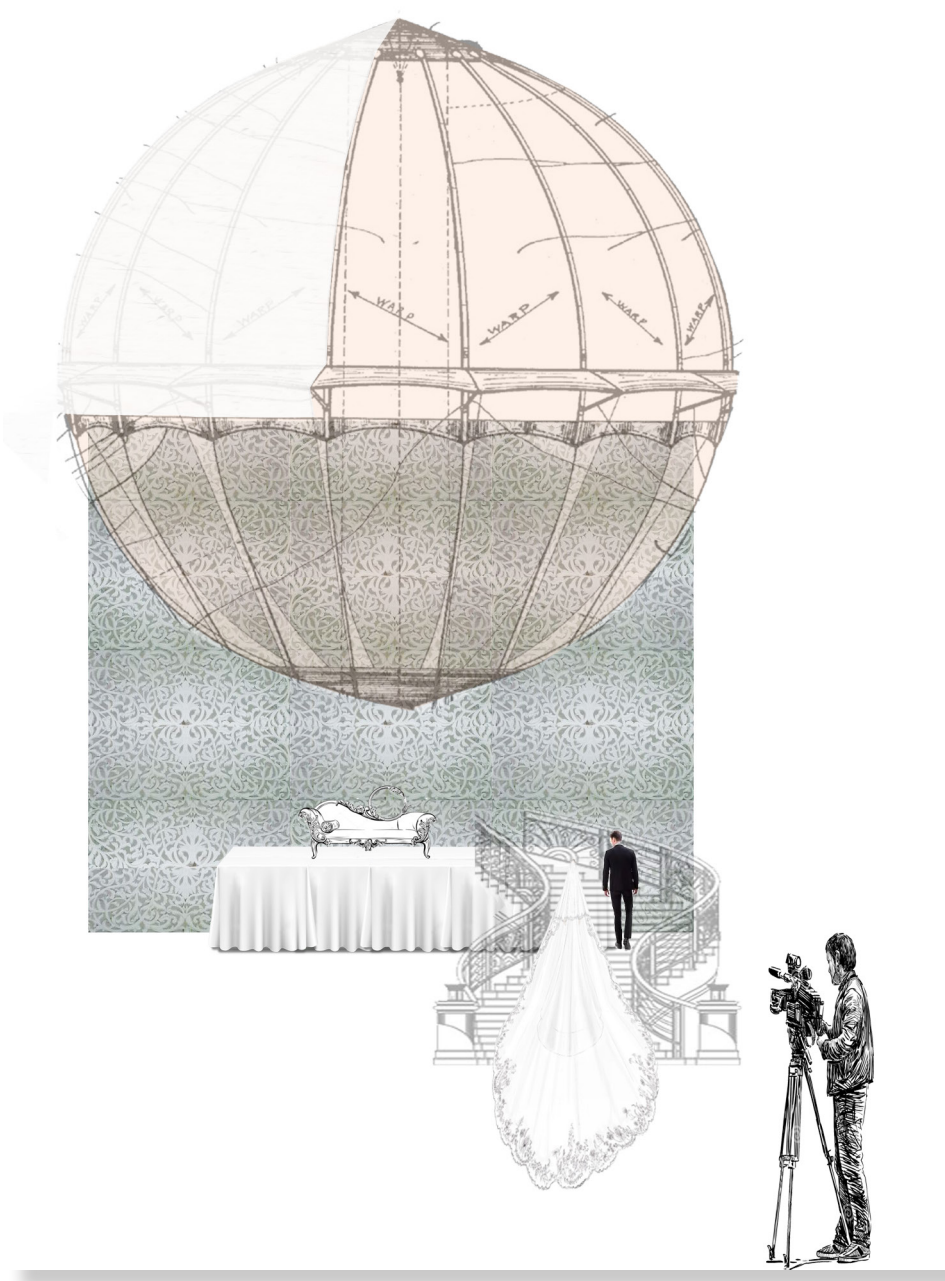
”The *Greeting*” MONUMENT

The first ritual of the Middle Eastern wedding ceremony is the Greeting of the parents and the siblings of the groom and the bride. They stand in line by the entrance to show the merging of the two families and the gratefulness of the guest’s attendance. The groom’s parents are always first in line to greet the guests. The importance in this is to show their acceptance by the bride’s family.

Solution

The entrance will be of a woven steel mesh giving fragments of monumental structures. The influential design of the façade is from Middle Eastern architecture developed in the West as an aesthetic sensibility in the media platform.

The material also expresses a transition between invisible and visible as private and public. The size of the wedding is usually big, and the openness of the facade should breach with details. The reflection of this statement is exhibiting temporary architecture in places where one can understand the privacy of the event in public space.



”The *Entrance*” FLOWER

The Grand entrance of the bride and the groom is the starting point of the powerful moment in the ceremony. The couple are welcomed by Zaffah, a wedding march with musical processions of drums, bagpipes, horns, belly dancers and men carrying swords. This ancient tradition in Arab culture is usually a way to lead everyone who is standing and watching, to walk behind the couple to the destination where the party starts, and were the music get even louder. Families also throw rice or sweets on the bride and groom. In tribal cultures they believe rice brought the couple together in matrimony, further provide prosperity to keep evil spirits away from them.

Solution;

Working with the roof and the floor as an intention to the entrance ritual. The biggest Inflatable balloon is indicating where the center point is and where the destination of the party is going to take place. The smaller balloons are hanging over patterns on the floor that are symbolic signs from the Middle Eastern culture. These patterns are usually exhibited at wedding ceremonies as decorations. Addressing this in a different concept through the floor, The four chosen patterns are divided in spaces where the most suitable activity through their meaning is taken place. This poetic expression will be highlighted in pictures as architecture elements rather than decorations.



”The *Walk*” PHOENIX

Reaching the center point and the destination of the party, the guests dances with the couple. Usually a big circle is created by the guest where everyone is clapping and sometimes the strongest guest carries the couple on their shoulder so everyone can dance and jump around them. The DJ or the singer is the person who controls the schedule and slows down when the bride and the groom has to calm down and make the walk to their high throne. All the guest will follow them and watch them take their seats. This is also a moment for the couple to show off their fashion and their love in a picturesque way.

Solution;

The DJ always make sure that everyone is following the schedule. Guests tend to look or glimpse at him when he overlaps all the activities through his music. He is intricate with all the moving pieces and need to be on a high stage, however, lower than the bride and the groom’s stage. The wall behind the DJ is a reflection of the power that is controlled through the space. A metal wall in its dark texture with molded casts of phoenix birds will translate that feeling. The couple’s stage is higher and will have a longer staircase to frame their walk with clear elements that signifies “their staircase to heaven”. The background are white painted metal panels with Islamic patterns engraved to give a message of purity.



”The *Cake*” BEADS

Reaching the center point and the destination of the party, the guests dances with the couple. Usually a big circle is created by the guest where everyone is clapping and sometimes the strongest guest carries the couple on their shoulder so everyone can dance and jump around them. The DJ or the singer is the person who controls the schedule and slows down when the bride and the groom has to calm down and make the walk to their high throne. All the guest will follow them and watch them take their seats. This is also a moment for the couple to show off their fashion and their love in a picturesque way.

Solution;

The DJ always make sure that everyone is following the schedule. Guests tend to look or glimpse at him when he overlaps all the activities through his music. He is intricate with all the moving pieces and need to be on a high stage, however, lower than the bride and the groom’s stage. The wall behind the DJ is a reflection of the power that is controlled through the space. A metal wall in its dark texture with molded casts of phoenix birds will translate that feeling. The couple’s stage is higher and will have a longer staircase to frame their walk with clear elements that signifies “their staircase to heaven”. The background are white painted metal panels with Islamic patterns engraved to give a message of purity.

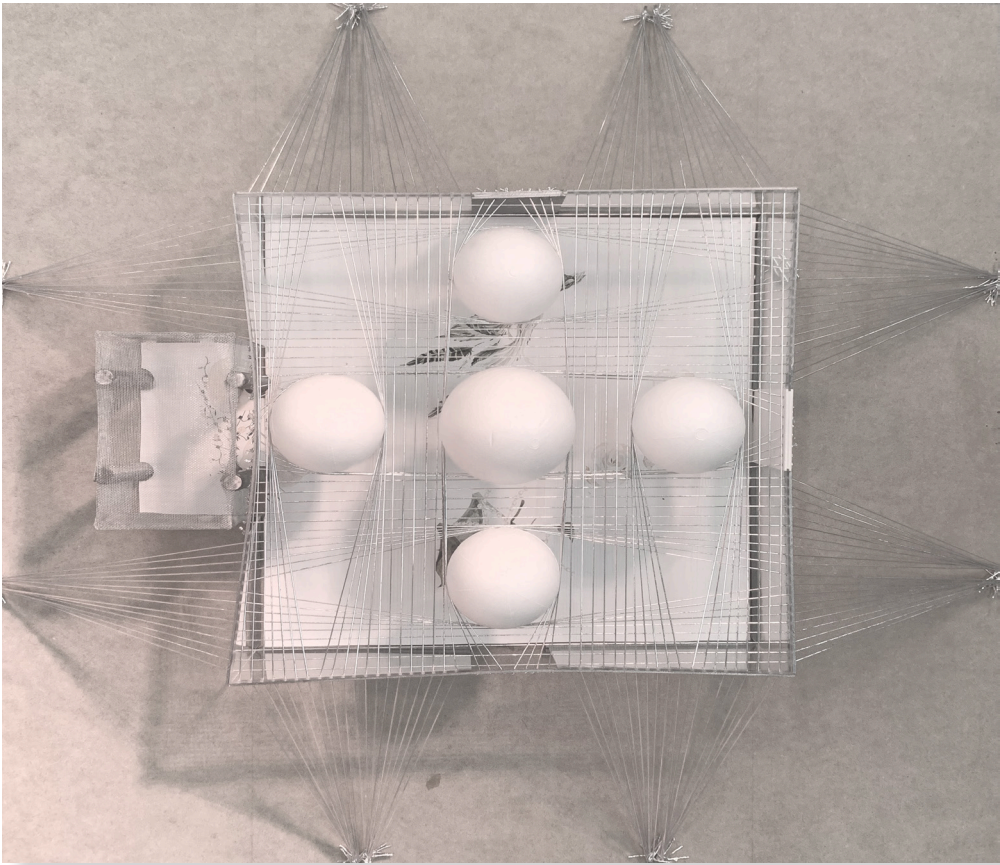
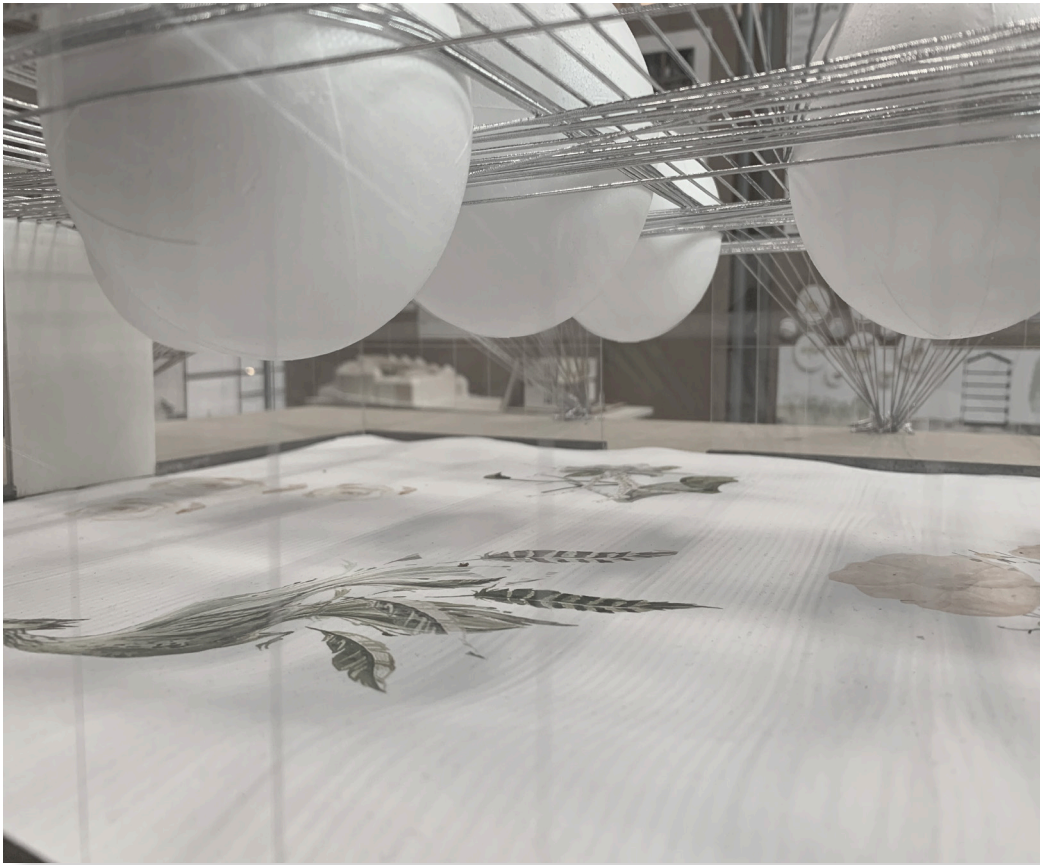
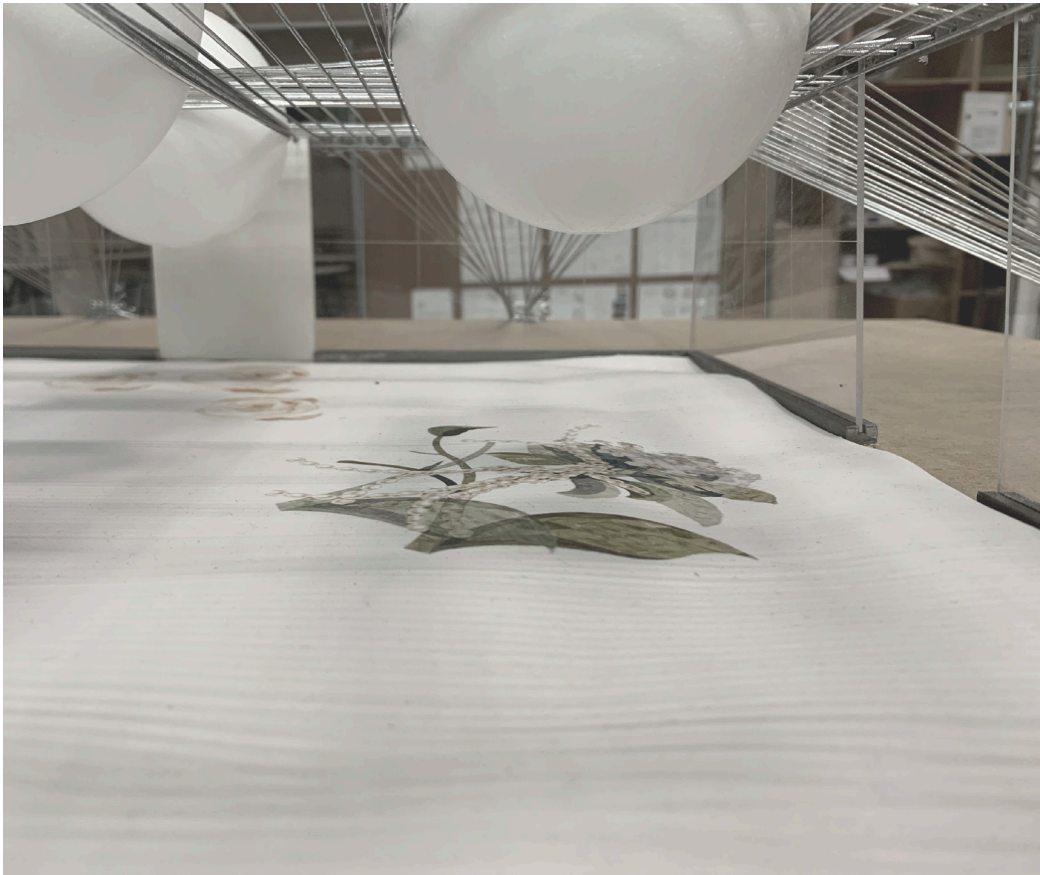


Photo of model 1:50

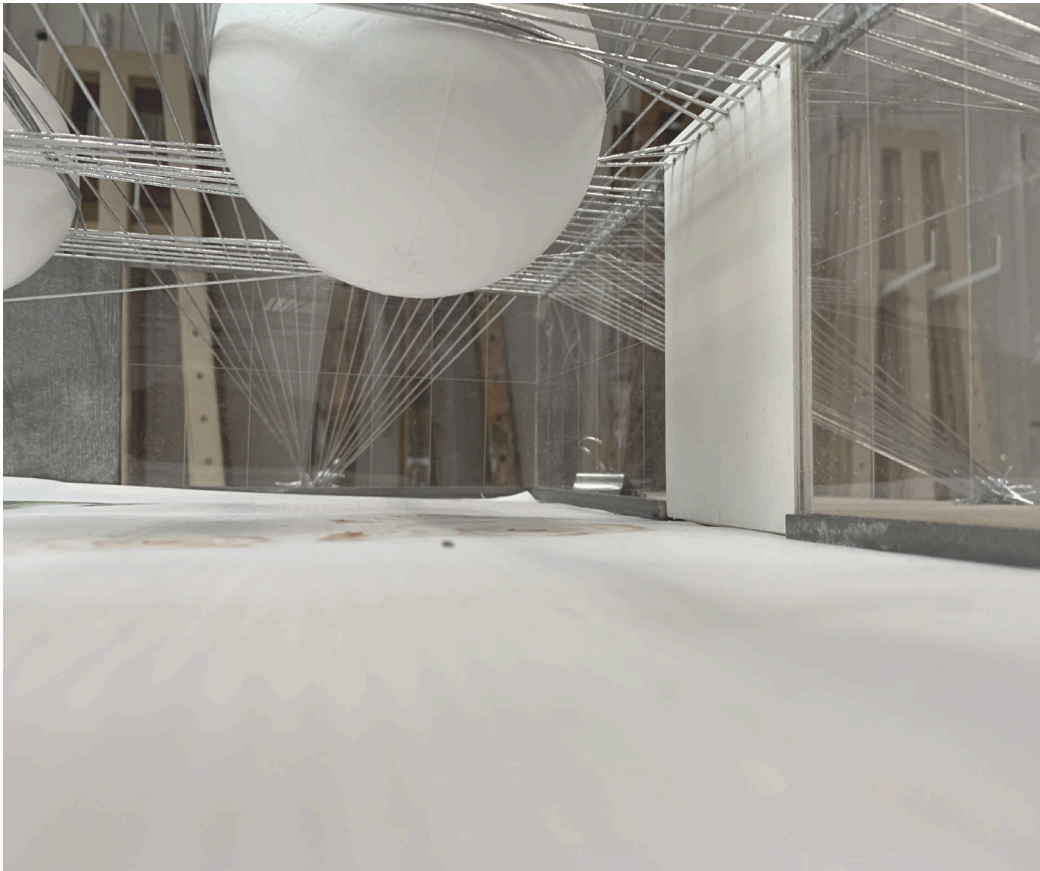
”Putting pieces
together”



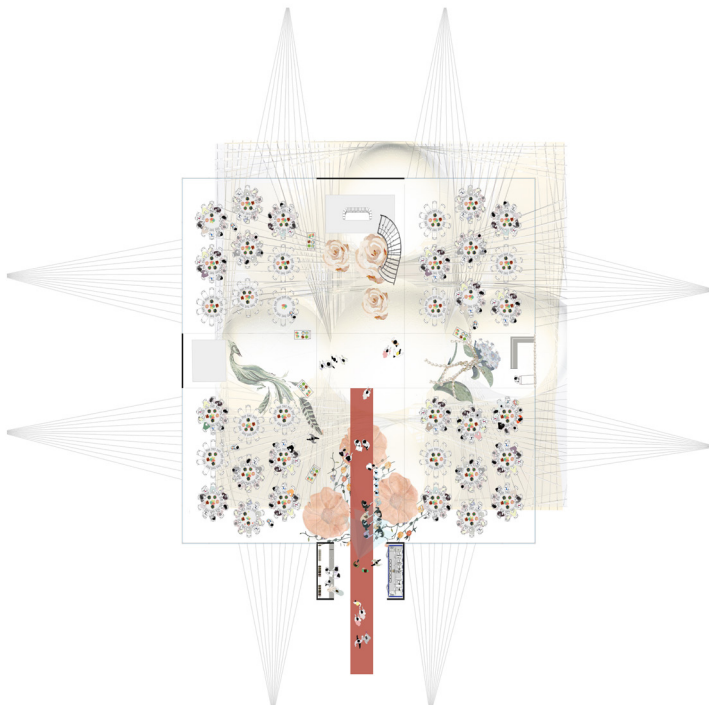
’Transparency’



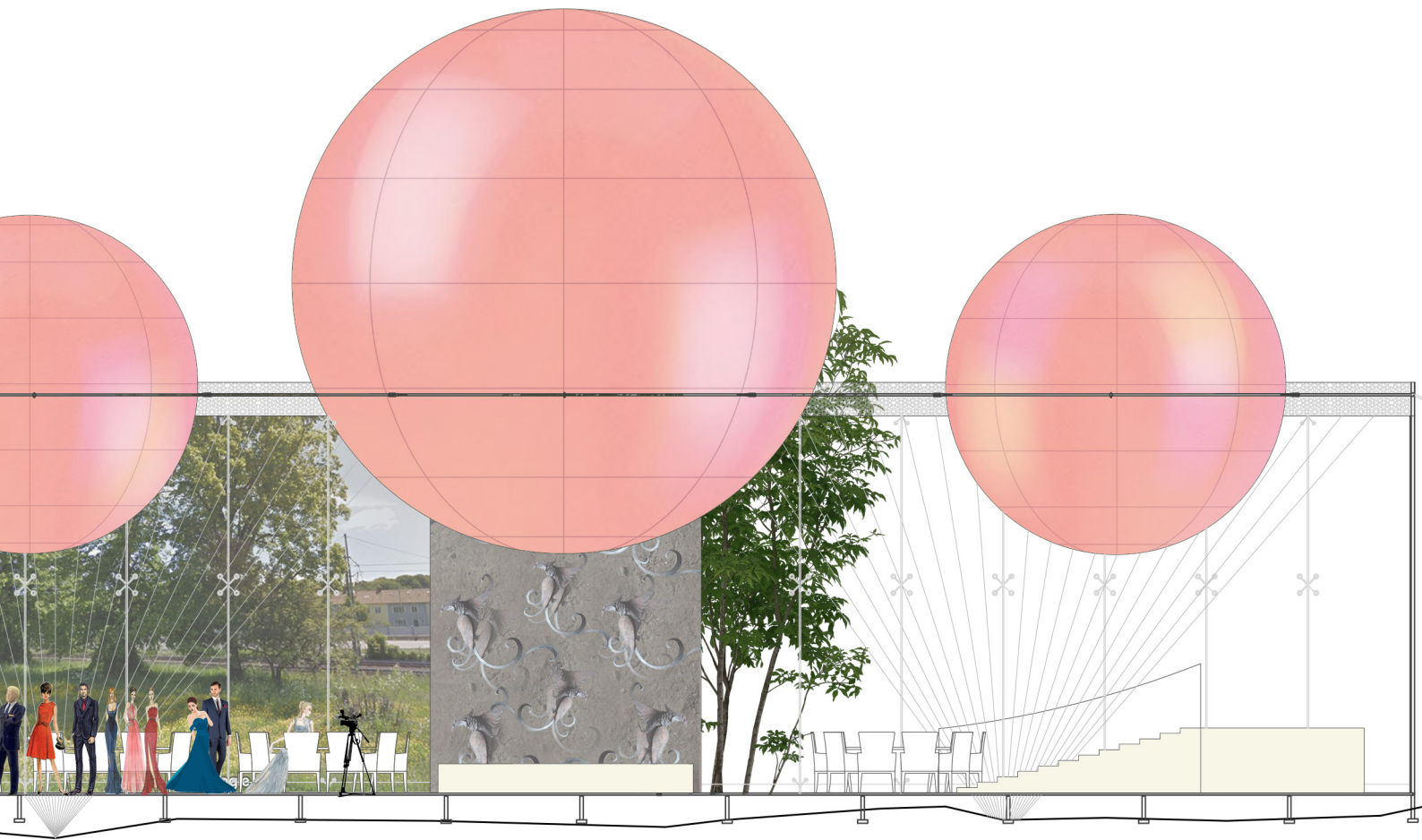
'Characteristics'

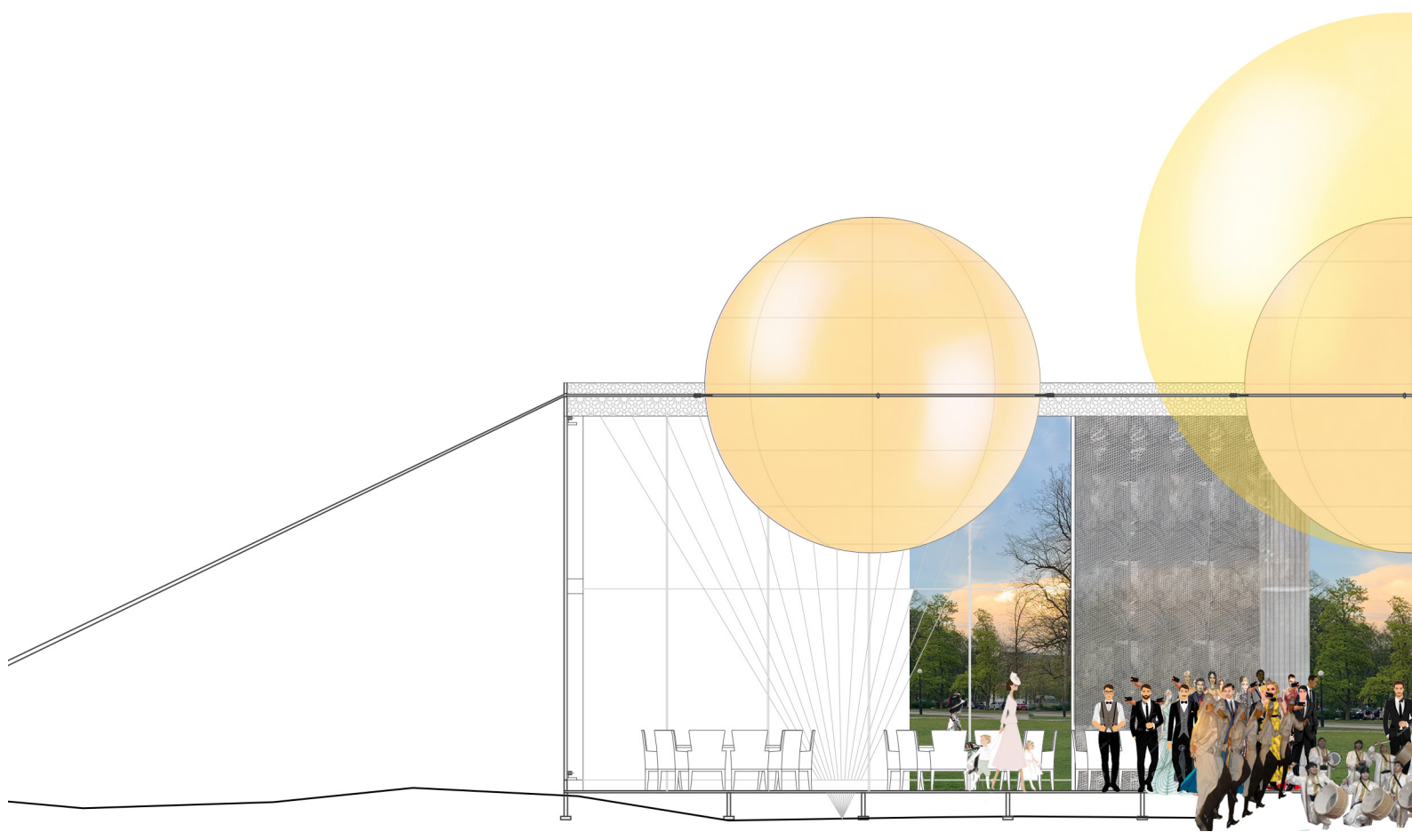
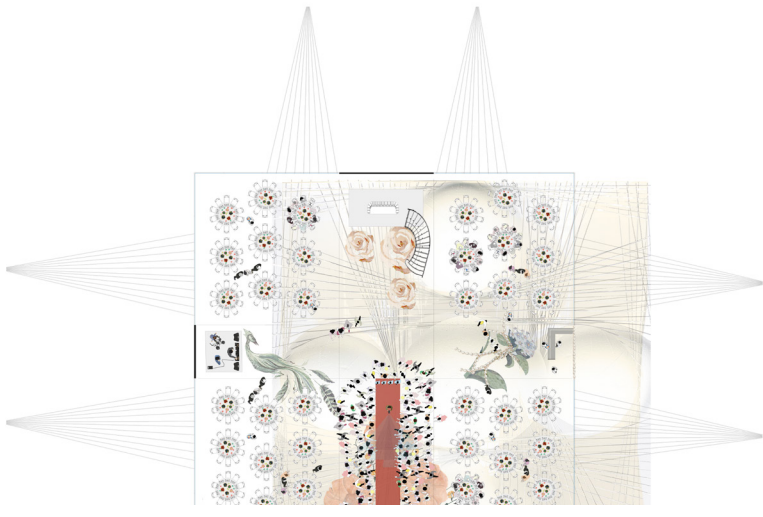


'The reconfigurable wall'

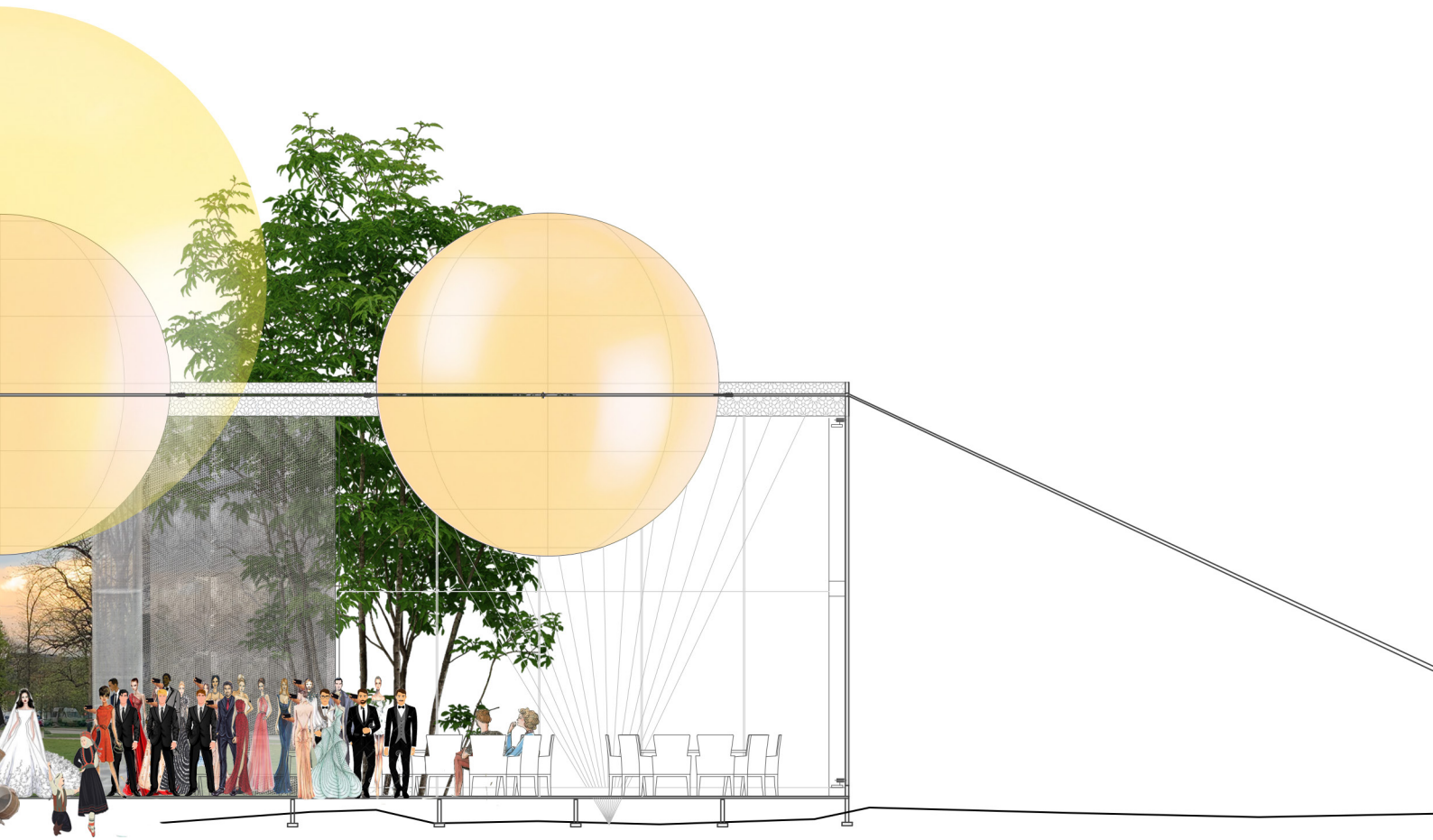


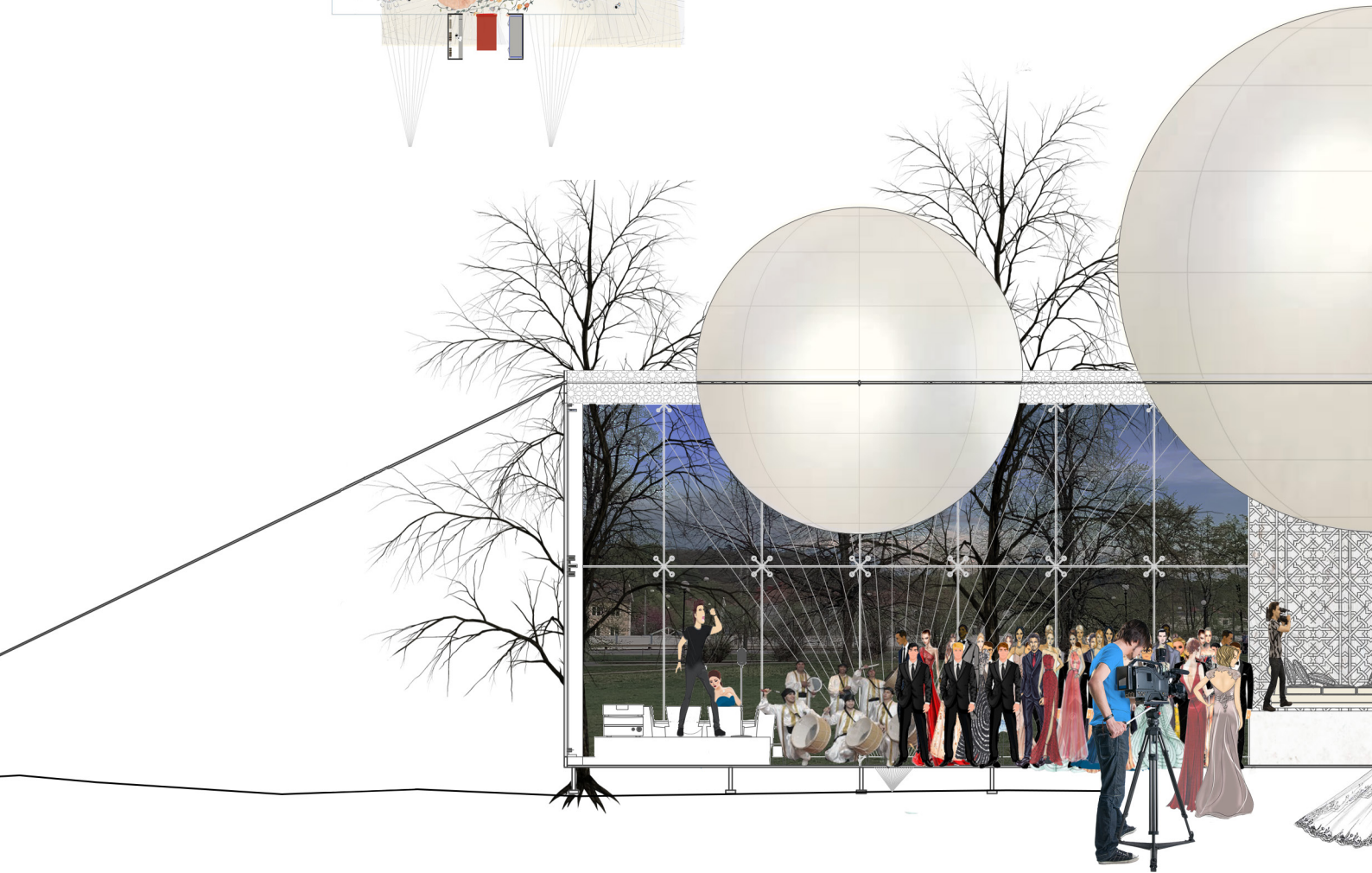
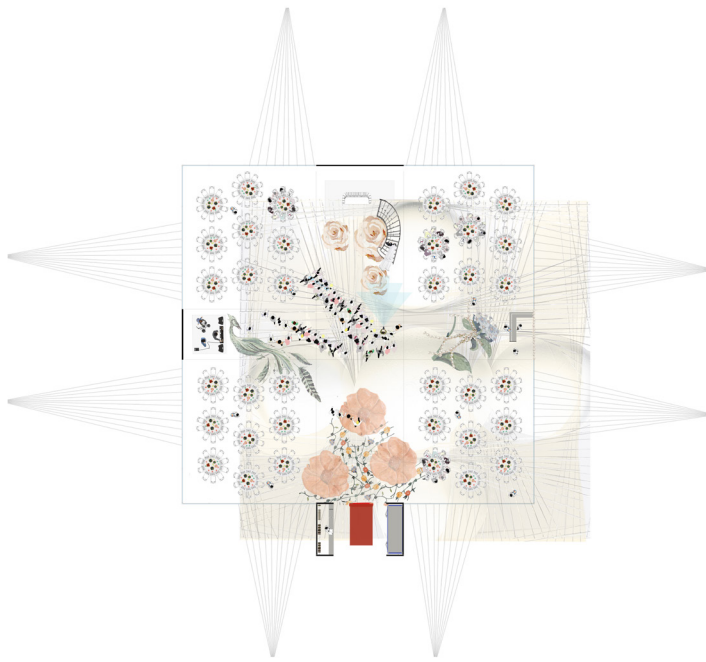
”The Greeting”



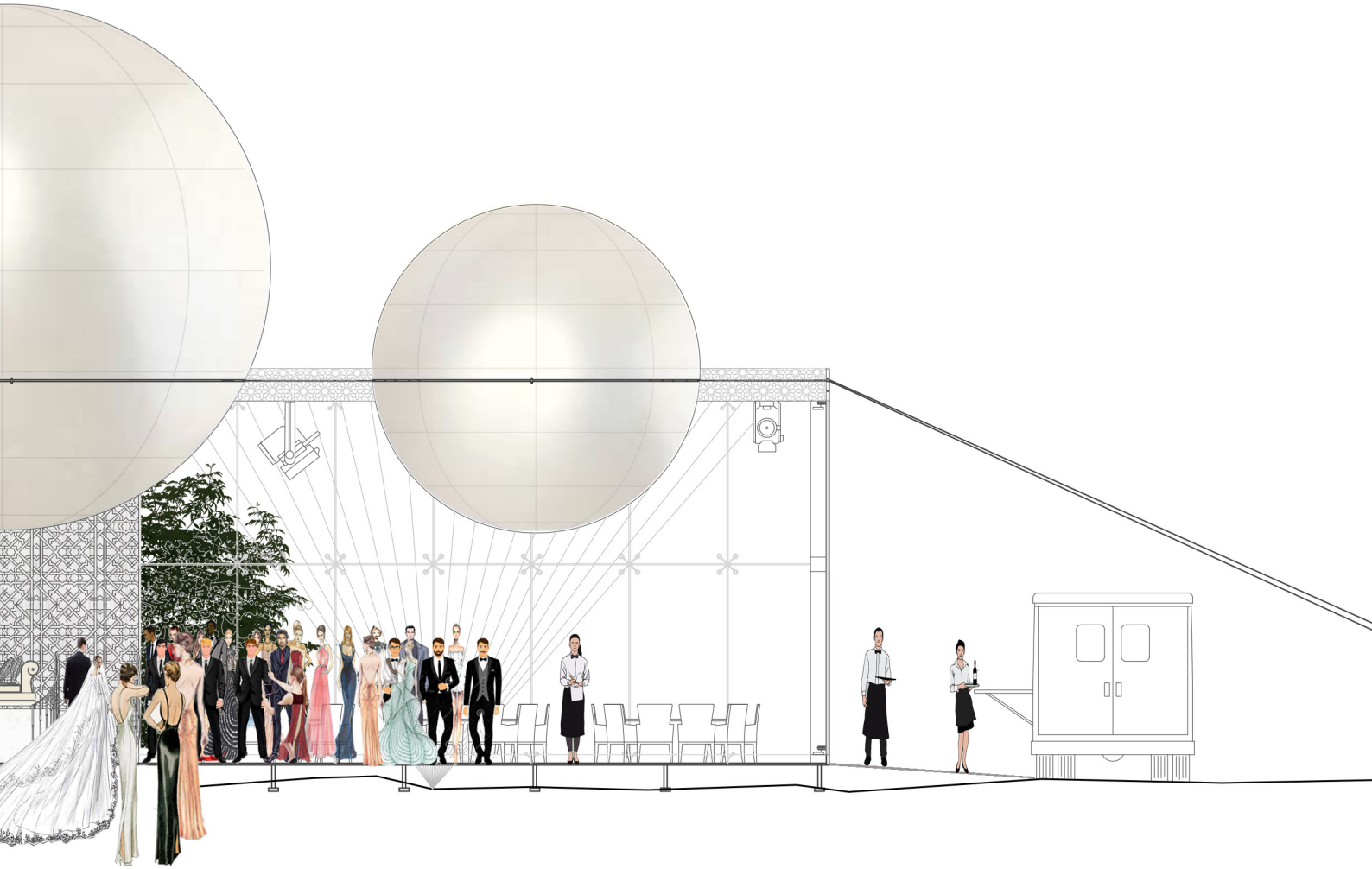


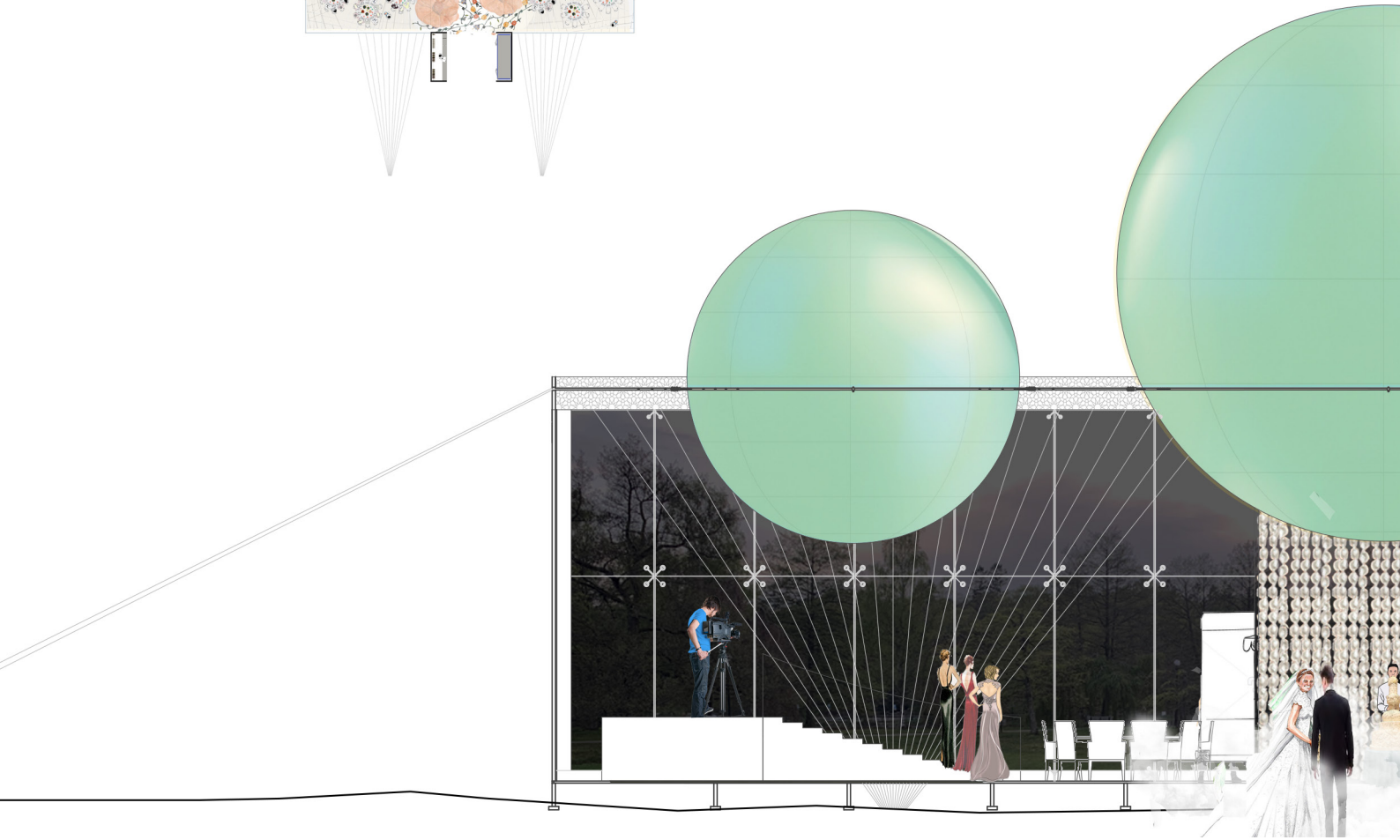
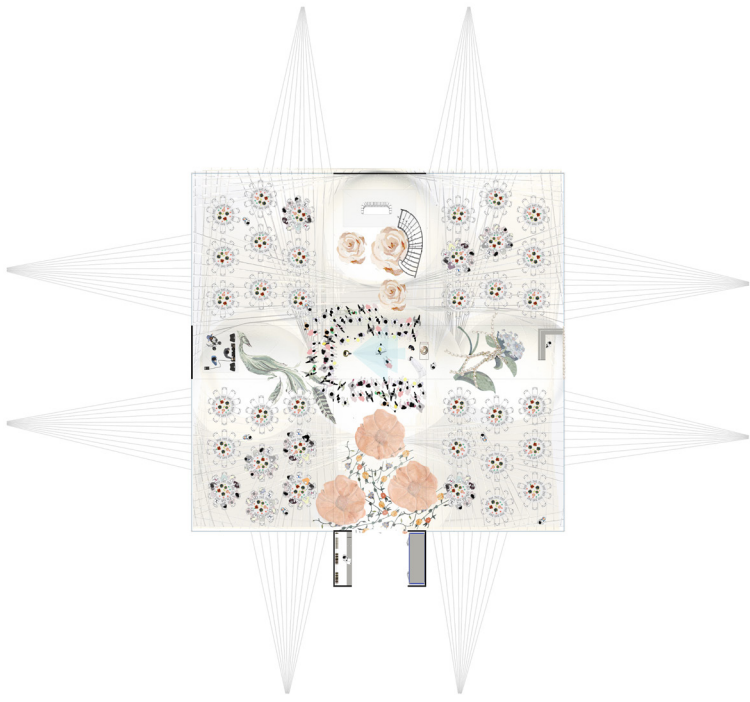
”The Entrance”





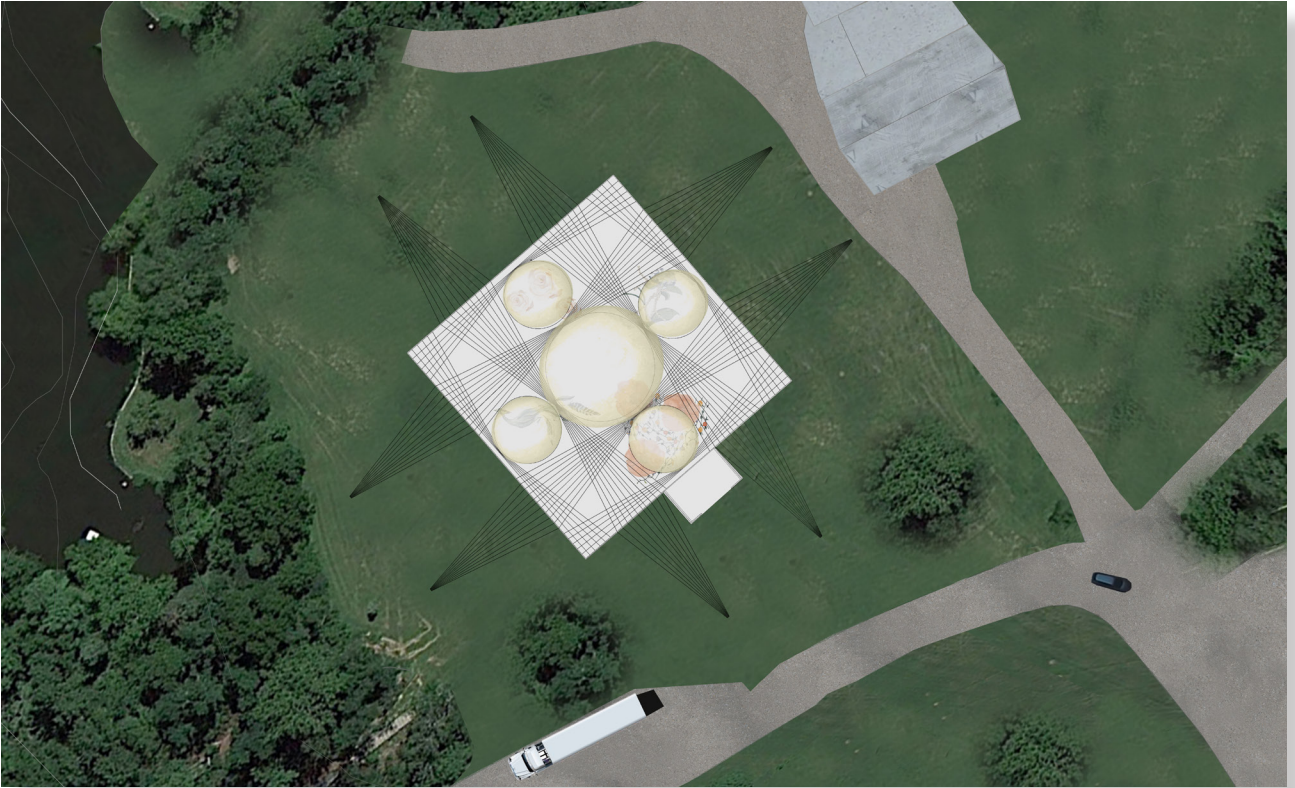
”The Walk”





”The Cake”





”Political *culture*”

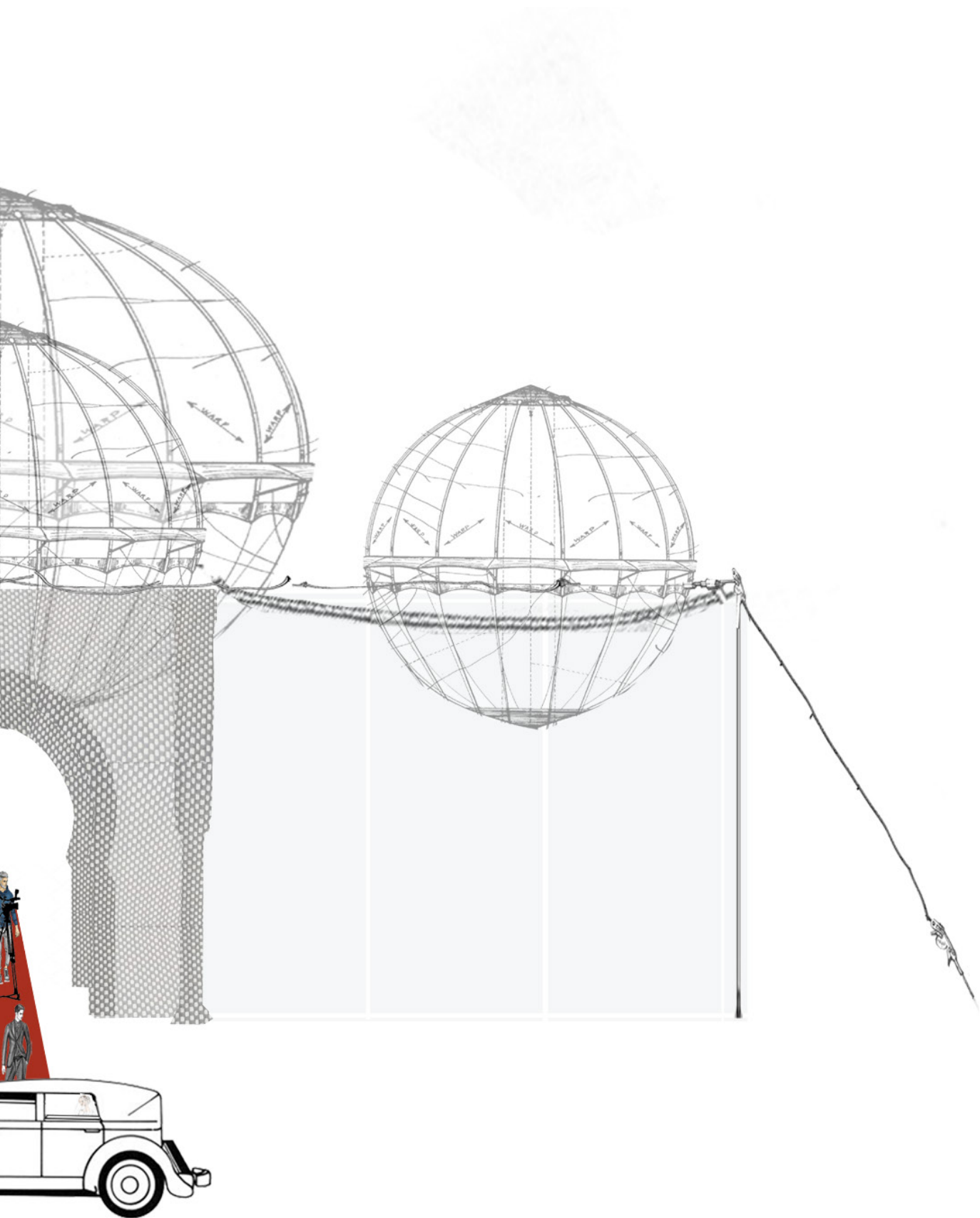
Conclusion

Reflecting on The Wedding project as a product that is needed in the society. It is proven that the relevant discussions are about working towards a more sustainable feast and the second part is how we consider weddings to work for everyone. This process, with the research questions arisen since I started in January, have been motivating and effective from my own story and others to make people think about human differences being shared in the society as part of the ‘normal’.

The design method started by differentiate cultures into characteristics and finding authentic meanings only from Middle East. The relationship between the thesis questions were found very far from each other creating a big barrier in the project. The successful breakthrough was looking back and trusting my personal experiences at weddings to understand all gatherings were designed to not differentiate cultures. Mostly all desired wedding fantasies come from mixture of cultures. This part of the process was opening more possibilities and attitudes in the design process to be more meaningful in the society.

Importantly, this project has grown throughout the process with collages and model making to engage with the project dimension in full. However, the project has more potential to further think about the sustainable aspect in terms of details within the temporary structure. A more simplified structure with less needed materials to assemble is a subject knowledge of experience and will be considered in the future.





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