

FRIDAY SEPTEMBER 30:

- 15:30- CHECK-IN: DFDS TERMINAL (N55°42'6.09", E12°35'45.51")
 16:30: *Dampfærgevej 30, DK-2100 København Ø*
www.dfdsseaways.dk (+45 3342 3000)
 Free Shuttlebus 20E from Kgs. Nytorv & Østerport St.
 PLEASE NOTE: Remember to bring pass-port!
 17:00: DEPARTURE WITH FERRY: CROWN OF SCANDINAVIA

SATURDAY OCTOBER 1:

- 07:00- BREAKFAST BUFFET: RESTAURANT 7 SEAS
 09:30: ARRIVAL OF FERRY: DFDS SEAWAYS (N59°54'10.46", E10°44'35.27") *Akershusstranda 31, Skur 42, N-0150 Oslo*
 BUSPACKING: DFDS SEAWAYS Unibuss Tur AS
 10:00: BUS PICK UP: DFDS SEAWAYS
 10:30: BUS DROP OFF: FETSUND LENSER (N59°55'25.02", E11°9'26.00") *Lundveien 3, N-1900 Fetsund*
<http://fetsundlenser.no> (+47 6388 7550)
 11:30: BUS PICK OFF: FETSUND LENSER
 BUS PICK UP: OSLO LUTHAVN *Edvard Munchs veg, Gardermoen*
 LUNCH: CAFETERIA (not included)
 14:00: BUS DROP OFF: HEDMARKSMUSEET (N60°47'34.05", E11°2'28.15") *Strandvegen 100, N-2315 Hamar*
<http://www.hedmarksmuseet.no> (+47 62 54 27 00)
 GUIDED TOUR: STORHAMARLÄVEN/BISPEGÅRDSRUINEN (1 group by Benjamin +47 4528 6971)
 16:30: BUS PICK UP: HEDMARKSMUSEET
 18:30: BUS DROP OFF: HARALDSHEIM VANDREHJEM (N59°56'27.45", E10°47'19.80") *Haraldsheimveien 4, N-0409 Oslo* <http://haraldsheim.no> (+47 22 22 29 65)
 ACCOMODATION: HARALDSHEIM VANDREHJEM

SUNDAY OCTOBER 2:

- BREAKFAST: HARALDSHEIM VANDREHJEM
 09:30: LECTURE: GLASSGÅRDEN, BEHIND THE RECEPTION IN HARALDSHEIM VANDREHJEM by Henning Nielsen, Guide-A www.guide-a.no
 11:00: PUBLIC TRANSPORT FROM: HARALDSHEIM VANDREHJEM
 11:30: ARRIVAL: OSLO CENTER
 CITYWALK: OSLO HARBOURFRONT by Henning Nielsen
 13:30: LUNCH (not included)
 14:30: NASJONALMUSEET FOR KUNST, ARKITEKTUR OG DESIGN (N59°54'31.86", E10°44'24.45") *Bankplassen 3, N-Oslo* www.nasjonalmuseet.no/no/visningssteder/nasjonalmuseet_arkitektur (+47 2198 2000)
 16:00: DEN NORSKE OPERA & BALLET (N59°54'23.58", E10°45'8.96") *Kirsten Flagstads pl. 1, N-0150 Oslo* www.operaen.no (+47 2142 2100)
 GUIDED TOUR: DEN NORSKE OPERA & BALLET (1 hour, in 3 groups. 16:00: One group in norwegian & one group in english. 17:00: One group in norwegian)
 ACCOMODATION: HARALDSHEIM VANDREHJEM

MONDAY OCTOBER 3:

- BREAKFAST: HARALDSHEIM VANDREHJEM
 08:30: BUSPACKING: HARALDSHEIM VANDREHJEM
 09:00: BUS PICK UP: HARALDSHEIM VANDREHJEM
 09:30: BUS DROP OFF: MORTENSRUD KIRKE (N59°50'49.38", E10°50'0.26") *Helga Vaneks Vei 15, N-1215 Oslo* www.mortensrud.no (+47 23 62 99 80)
 10:30: BUS PICK UP: MORTENSRUD KIRKE
 11:00: BUS DROP OFF: HOLMENKOLLEN JUMP TOWER (N59°57'50.87", E10°40'3.48") *Kongeveien 5, Oslo* www.holmenkollen.com
 GUIDED TOUR: HOLMENKOLLEN JUMP TOWER (1,5 hours in 2 groups)
 12:30: BUS PICK UP: HOLMENKOLLEN JUMP TOWER
 13:00: BUS DROP OFF: ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO) (N59°55'29.61", E10°45'4.47") *Mariedalsveien 29 N-0175 Oslo* www.aho.no GUIDED TOUR ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO) by Lise Swensen
 KUNSTHØGSKOLEN I OSLO (KHIO) (N59°55'31.31", E10°45'14.85") *Fosseveien 24, Grünerløkka, Oslo* www.khio.dk
 15:20: BUS PICK UP: ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO)
 15:30- CHECK-IN: DFDS SEAWAYS
 16:30: (+47 21 62 10 00)
 17:00: DEPARTURE WITH FERRY: PEARL SEAWAYS

TUESDAY OCTOBER 4:

- 09:30: ARRIVAL OF FERRY: DFDS TERMINAL

FIRST YEAR:

- 01: ANDREAS
 02: BEINTA
 03: BENDIK
 04: CASPER
 05: CHRISTINA
 06: DANIEL
 07: EVA M.
 08: HELGA
 09: HENRIK
 10: IDA M.
 11: INA
 12: JAKOB Ø.
 13: JESPER
 14: KASPER
 15: KATRINE B.
 16: KATRINE M.
 17: NANNA
 18: REGINE
 19: RENÉ
 20: ROSITA
 21: RUBEN
 22: SALLY
 23: SIMON
 24: TRINE

SECOND YEAR:

- 25: BJARTUR
 26: EMIL
 27: IDA B.
 28: JAKOB S.
 29: MICHALA
 30: NYNNE
 31: RASMUS
 32: SOPHIE
 33: VICTOR
 34: ØYVIND

CANDIDATE PROGRAM:

- 35: ALICE
 36: ANTONIE
 37: ARIEL
 38: BIANCA
 39: EDUARDO
 40: EVA N.
 41: JENABI
 42: KIYONORI
 43: KIZITO
 44: MANABU
 45: MARIUS
 46: QUEENA
 47: ROSA
 48: VAUGHAN

TEACHERS:

- 49: ANNE METTE FRANSDEN
 50: ARNE CERMAK NIELSEN
 51: FINN SELMER
 52: KATRINE LOTZ
 53: TROELS RUGBJERG (+45 2279 0283)

INTERPRETERS:

- 54: SAROJINI
 55: KRISIAN

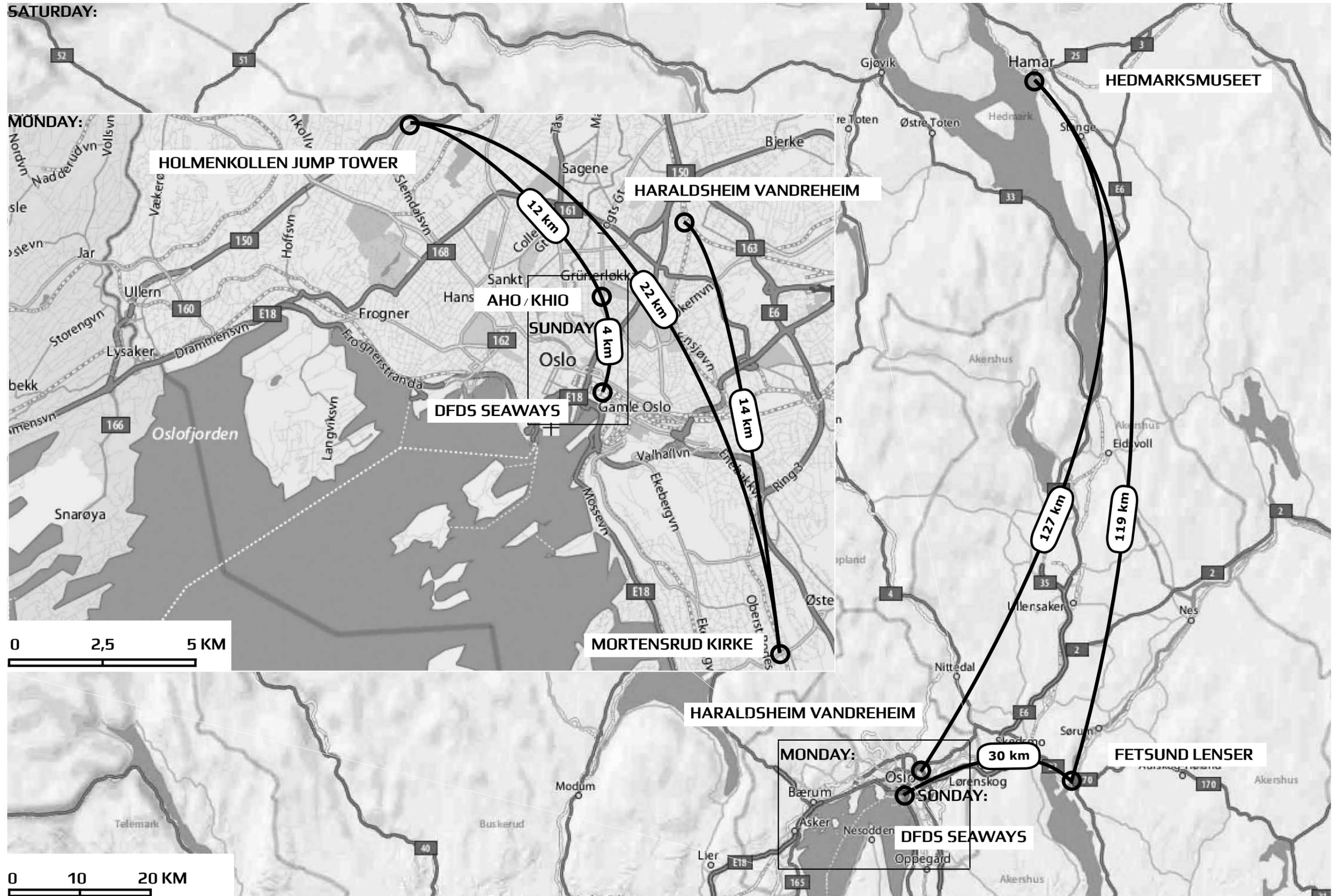
ACCOMODATION AT THE FERRY:

- CAB-01: REGINE, KATRINE M., NANNA & BEINTA*
 CAB-02: IDA B., SOPHIE, NYNNE & MICHALA
 CAB-03: JAKOB S., EMIL, RASMUS & ØYVIND
 CAB-04: INA, IDA M., ROSITA* & EVA M.
 CAB-05: SIMON, RUBEN, DANIEL & ANDREAS*
 CAB-06: ARIEL, VAUGHAN, MARIUS & ANTONIE
 CAB-07: KIYONORI, MANABU, KIZITO & EDUARDO
 CAB-08: ROSA, EVA & ALICE
 CAB-09: HELGA, CHRISTINA, SALLY & TRINE
 CAB-10: JESPER, BENDIK, CASPER & JAKOB Ø.
 CAB-11: QUEENA, BIANCA, JENABI, KATRINE B.
 CAB-12: HENRIK, RENÉ, KASPER & ANDREAS
 CAB-13: BJARTUR & VICTOR

* ONLY ON THE FERRY BACK FROM OSLO

ACCOMODATION IN OSLO:

- RM-01: IDA B., SOPHIE, NYNNE & MICHALA
 RM-02: JAKOB S., EMIL, RASMUS & ØYVIND
 RM-03: IDA M., INA & EVA M.
 RM-04: KIZITO, EDUARDO, MANABU & KIYONORI
 RM-05: SIMON, RUBEN, DANIEL & ANDREAS
 RM-06: ANTONIE, VAUGHAN, MARIUS & ARIEL
 RM-07: REGINE, KATRINE M., NANNA & BEINTA
 RM-08: ROSA, EVA & ALICE
 RM-09: HELGA MARIE, CHRISTINA, SALLY & TRINE
 RM-10: CASPER, JAKOB ØSTERGAARD, BJARTUR & VICTOR
 RM-11: QUEENA, BIANCA, JENABI, KATRINE B.
 RM-12: HENRIK, RENÉ, KASPER & ANDREAS



STUDY - TOUR - OSLO - 2011 SATURDAY (OCTOBER 1 (1))

- 07:00-** BREAKFAST BUFFET: RESTAURANT 7 SEAS
09:30: ARRIVAL OF FERRY: DFDS SEAWAYS (N59°54'10.46", E10°44'35.27") Akershusstranda 31, Skur 42, N-0150 Oslo
 BUSPACKING: DFDS SEAWAYS Unibuss Tur AS
10:00: BUS PICK UP: DFDS SEAWAYS
10:30: BUS DROP OFF: FETSUND LENSER (N59°55'25.02", E11°9'26.00") Lundveien 3, N-1900 Fetsund
<http://fetsundlenser.no> (+47 6388 7550)
11:30: BUS PICK OFF: FETSUND LENSER
 BUS PICK UP: OSLO LUTHAVN Edvard Munchs veg, Gardermoen
 LUNCH: CAFETERIA (not included)
14:00: BUS DROP OFF: HEDMARKSMUSEET (N60°47'34.05", E11°2'28.15") Strandvegen 100, N-2315 Hamar
<http://www.hedmarksmuseet.no> (+47 62 54 27 00)
 GUIDED TOUR: STORHAMARLÅVEN/BISPEGÅRDSRUINEN (1 group by Benjamin +47 4528 6971)
16:30: BUS PICK UP: HEDMARKSMUSEET
18:30: BUS DROP OFF: HARALDSHEIM VANDREHJEM (N59°56'27.45", E10°47'19.80") Haraldsheimveien 4, N-0409 Oslo <http://haraldsheim.no> (+47 22 22 29 65)
 ACCOMODATION: HARALDSHEIM VANDREHJEM



FETSUND LENSER LUNDVEIEN 3, N-1900 FETSUND

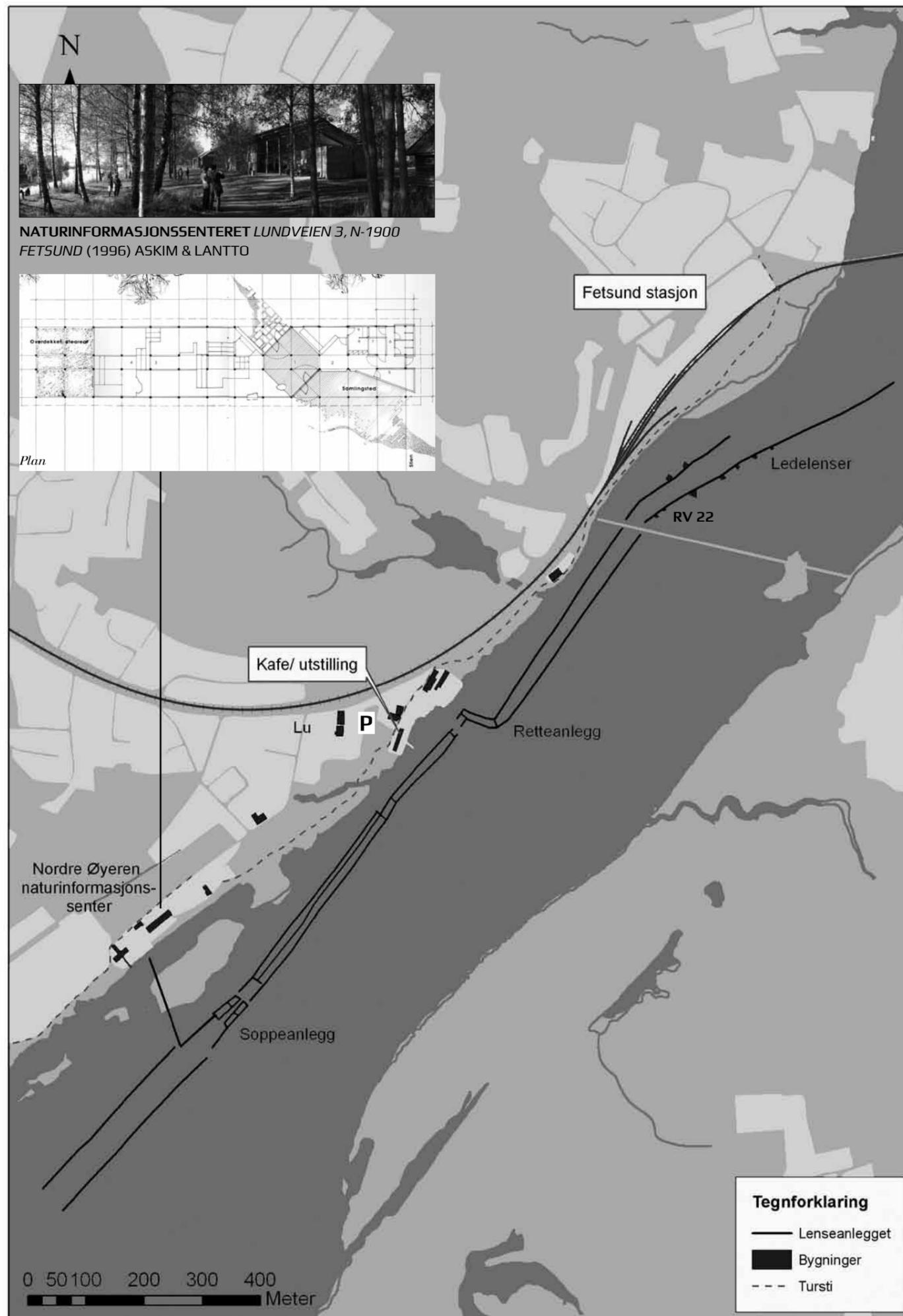
Fetsund Lenser (Timber Booms) is a former sorting and bundling site for log driving, a heritage from a great Norwegian and world wide industry and transport history. The 2,5 km long site is now a National Heritage Site situated in beautiful environments along in the river Glomma. In addition to the globally unique preserved plant, Fetsund Lenser includes a Log Driving Museum as well as a Nature Centre.

Fetsund Timber Booms comprises of 25 buildings of which 20 are preserved. The buildings accommodate several exhibitions, cafés, gift shops, a silversmith, an art gallery and more.

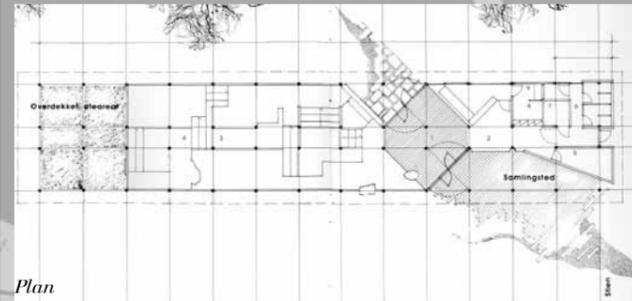
From May to September the Museum presents log driving history through various exhibitions, educational programmes and demonstrations. The Nature Centre offers child friendly exhibitions and activities showing the biological diversity in the wetlands of the nearby Nordre Øyeren nature reserve.

Fetsund Timber Booms is accessible for both disabled and children and is perfect for fishing (fishing rods for rent) and picnics. During the season 50.000 people visit Fetsund Timber Booms, which makes it one of the most visited cultural attractions in the area.

(Text from: <http://www.venturenorway.no/akershus/fetsund-lenser>)



NATURINFORMASJONSSENTERET LUNDVEIEN 3, N-1900 FETSUND (1996) ASKIM & LANTTO



Plan



HEDMARKSMUSEET STRANDVEGEN 100, N-2315 HAMAR (1967-79) SVERRE FEHN

If you chase after the past, you will never catch up with it. Only by manifesting the present can you make the past speak.

The main architectural concept has been to create a museum which preserves the existing remains of Ilamar Bispegård and Storhamar barn and makes it possible for the archaeological excavations to function as an important part of the actual museum, in line with the exhibits. The construction in construction with the building of the new museum does not at any point touch the medieval walls and ruins. "The suspended museum" has been created, and this makes it possible to be in a position to understand history – not with the aid of pages of a book - but as it appears in the world of archaeology.

The museum has the following main dispositions:

- The north-facing wing (the old cow barn) laid out as an ethnographic museum.
- The west-facing wing (middle wing) dedicated entirely to the Middle Ages.
- In the south-facing wing is the auditorium departments for changing exhibitions and offices for the administration of the museum.

The museum is not limited to the interior of the of the walls and roof of the barn. With the aid of ramps, its rhythm and traffic are directed so that constant contact with the excavations us also maintained around the building.

The work on the museum on Domkyrkeodden (Cathedral Point) has entailed a continual confrontation with another epoch in time – the Middle Ages.

But the very nature of its transitoriness, the tree belongs to eternity - walls belong to history.

The inclusion of the ruins entails an irregularity which at once attracts attention in that it is in contradictory relation to the "precision" of our day.

But gradually this picture changes and you acknowledge that this art of building has a precision dictated by the rhythm of human beings, the formation of the landscape and the movement of the sun, wind and rain.

The plan of Hamar Cathedral probably appeared one morning in the dew-soaked grass to - let us call him the architect. The drawings in the grass made by his feet provided the dimensions of the building and formed the foundations of a working process which could only be corrected by the resistance of the stones and the temperament of the walls.

The result of this building process, in so many ways an impulse of the eye, manages to release a dialogue with your heart and mind.

So it becomes a judge of the situation of the day, in which the building has locked itself firmly into organisational forms which totally frustrate and kill all intuitive development.

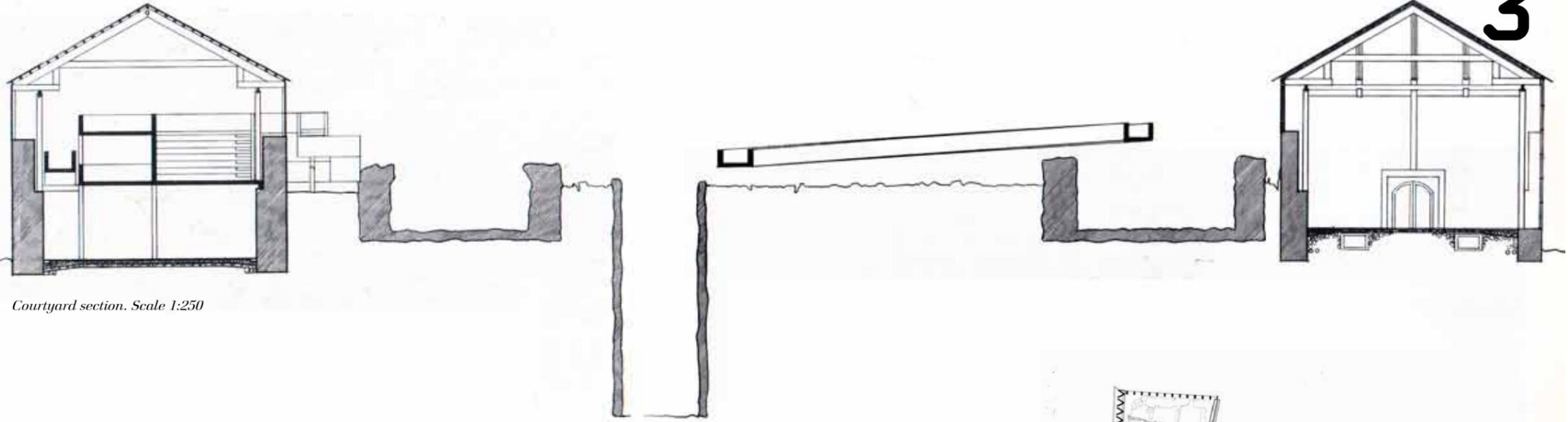
The result is a meaningless primitivism because the necessary, proximity is no longer there. The architect no longer responds to our countryside and our concept values.

That is why human beings of our day are constantly drifting into places on the earth where human precision is yet to be found.

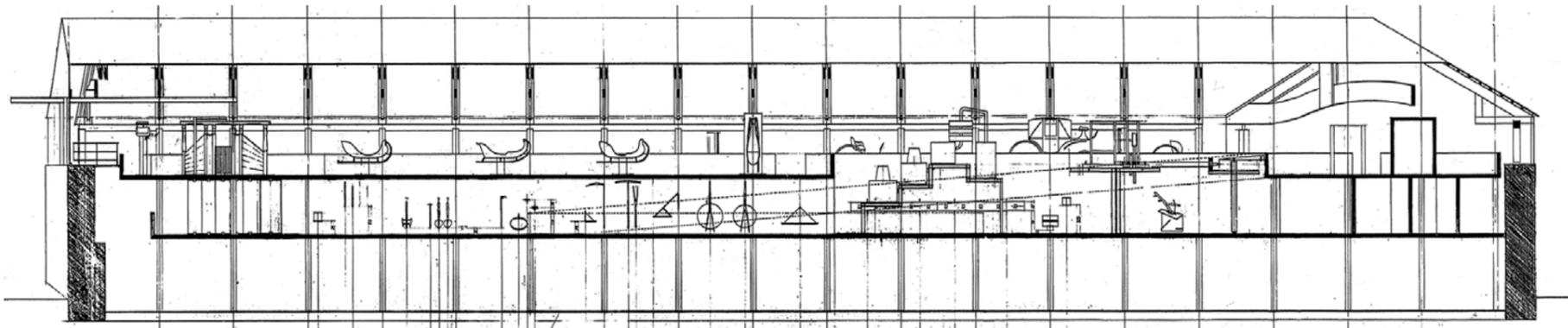
(From: FEHN, Sverre: *The Poetry of the Straight Line* Suomen rakennustaiteen museo, Helsinki, 1992)



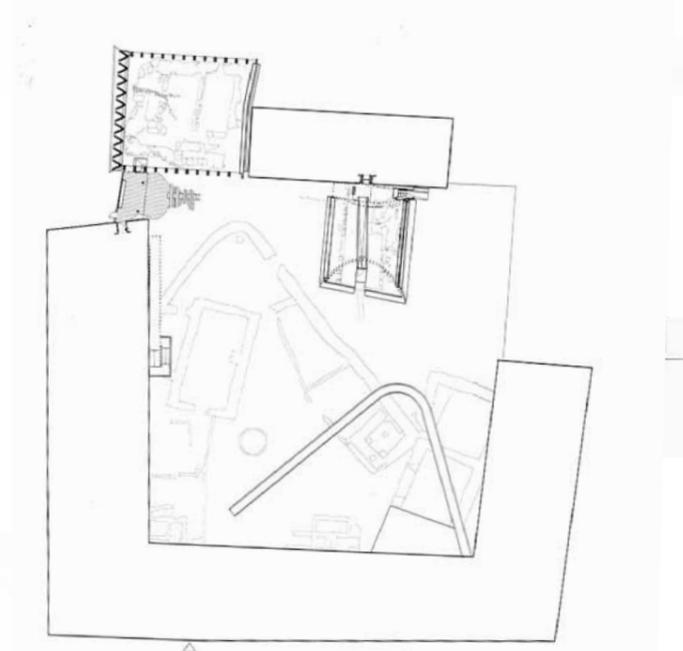
Siteplan. Scale 1:10.000



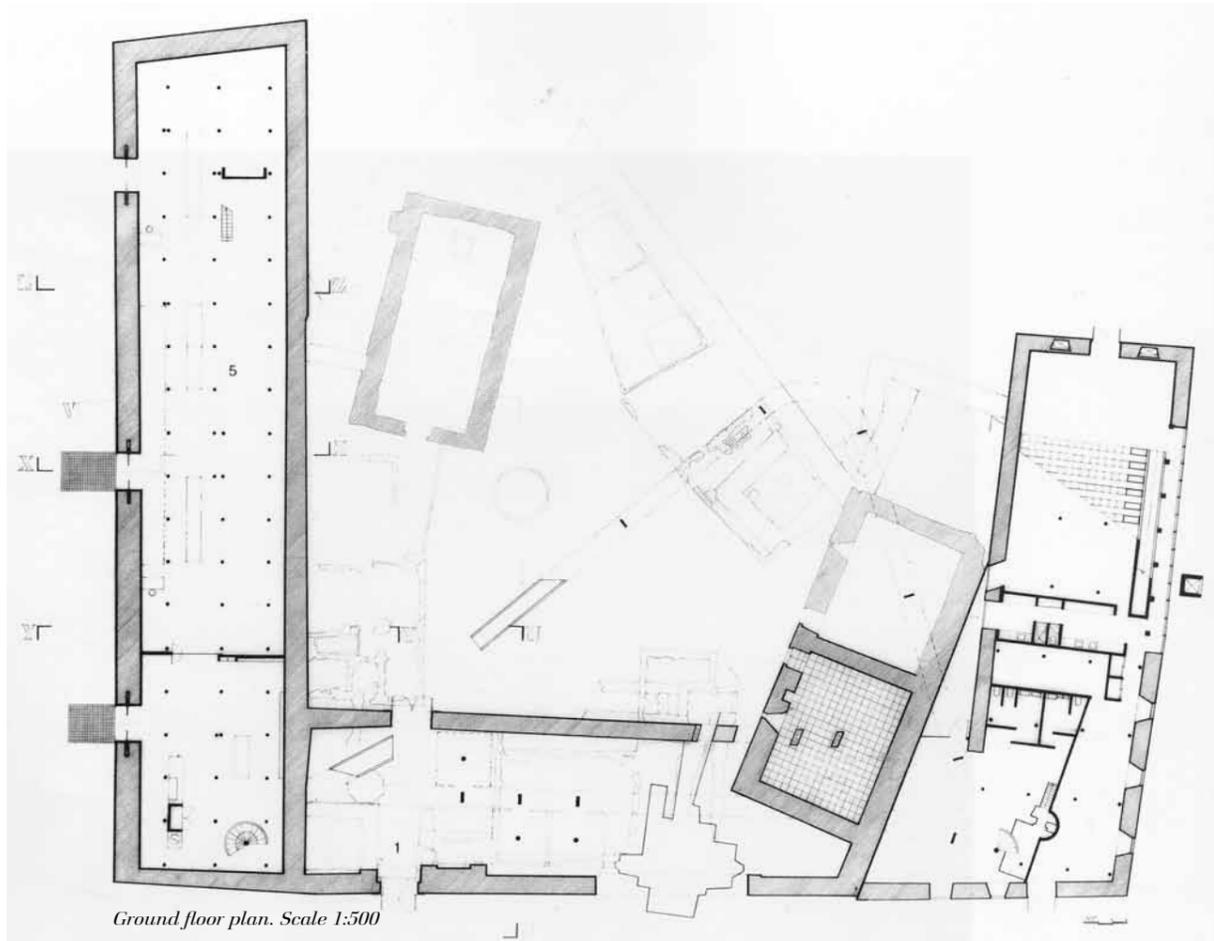
Courtyard section. Scale 1:250



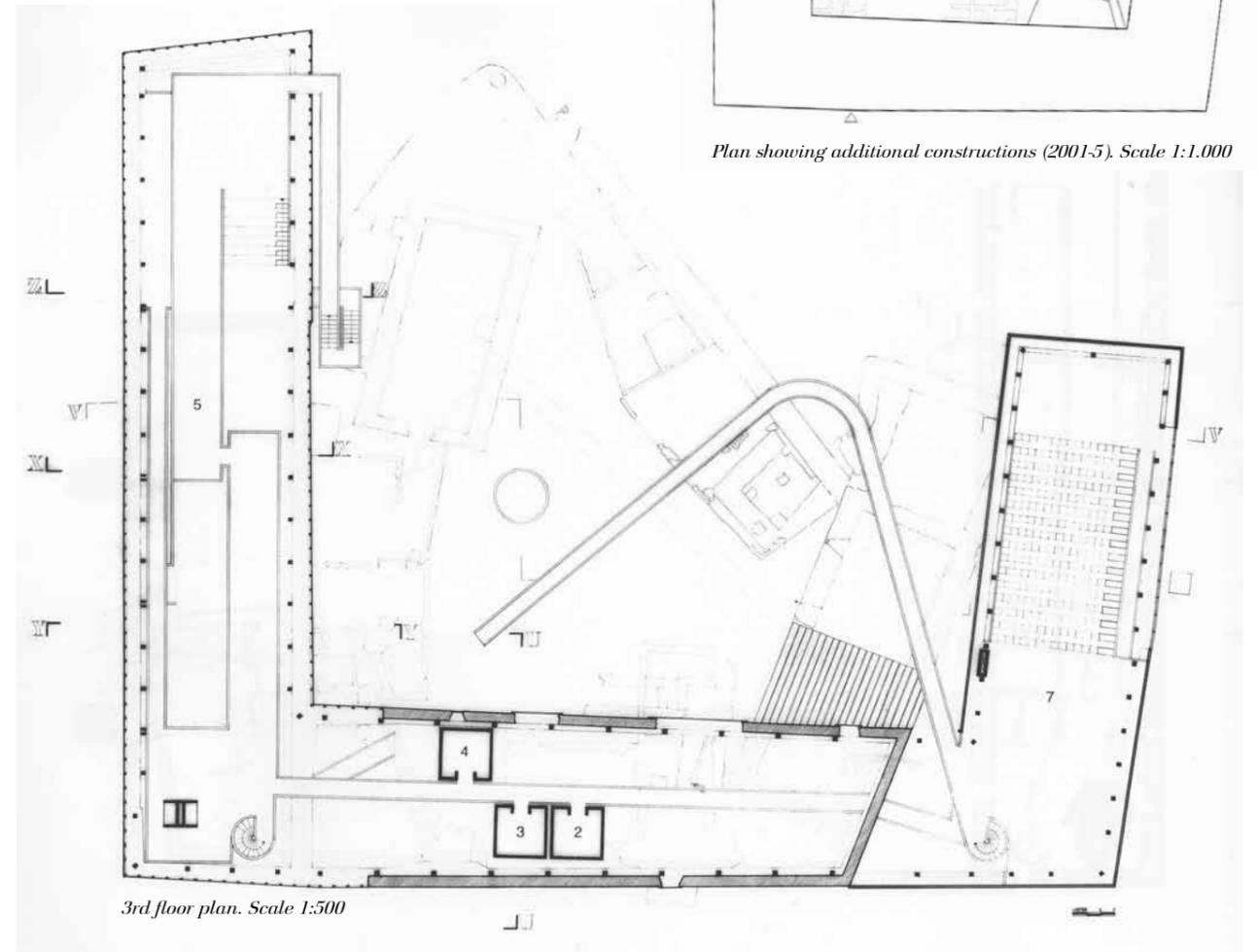
Ethnographic museum longitudinal section. Scale 1:250



Plan showing additional constructions (2001-5). Scale 1:1.000



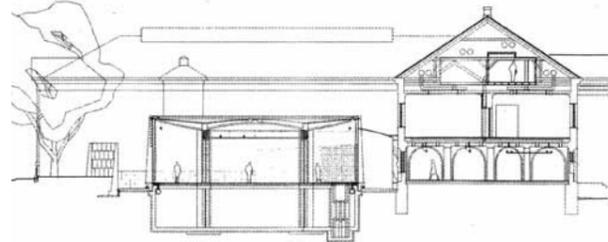
Ground floor plan. Scale 1:500



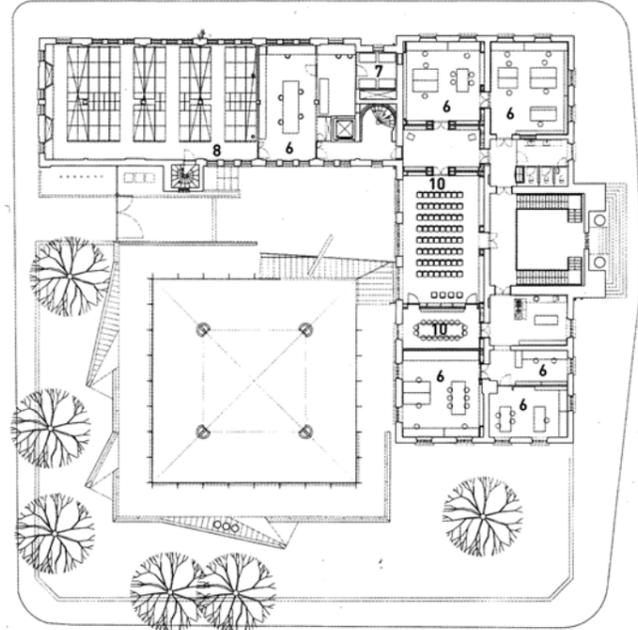
3rd floor plan. Scale 1:500

STUDY - TOUR - OSLO - 2011
SUNDAY OCTOBER 2 (1)

BREAKFAST: HARALDSHEIM VANDREHJEM
 09:30: LECTURE: GLASSGÅRDEN, BEHIND THE RECEPTION IN HARALDSHEIM VANDREHJEM by Henning Nielsen, Guide-A www.guide-a.no
 11:00: PUBLIC TRANSPORT FROM: HARALDSHEIM VANDREHJEM
 11:30: ARRIVAL: OSLO CENTER
 CITYWALK: OSLO HARBOURFRONT by Henning Nielsen
 13:30: LUNCH (not included)
 14:30: NASJONALMUSEET FOR KUNST, ARKITEKTUR OG DESIGN (N59°54'31.86", E10°44'24.45") *Bankplassen 3, N-Oslo* www.nasjonalmuseet.no/no/visningssteder/nasjonalmuseet_arkitektur (+47 2198 2000)
 16:00: DEN NORSKE OPERA & BALLET (N59°54'23.58", E10°45'8.96") *Kirsten Flagstads pl. 1, N-0150 Oslo* www.operaen.no (+47 2142 2100)
 GUIDED TOUR: DEN NORSKE OPERA & BALLET (1 hour, in 3 groups. 16:00: One group in norwegian & one group in english. 17:00: One group in norwegian)
 ACCOMODATION: HARALDSHEIM VANDREHJEM



Section



Ground floor plan



DEN NORSKE OPERA & BALLET KIRSTEN FLAGSTADS PL. 1, N-0150 OSLO (2008) SNØHETTA

The operahouse is the realisation of the winning competition entry. Four diagrams, which were part of the entry, explain the building's basic concept.

"The wave wall"
 Opera and ballet are young artforms in Norway. These artforms evolve in an international setting. The Bjørvika peninsula is part of a harbour city, which is historically the meeting point with the rest of the world. The dividing line between the ground 'here' and the water 'there' is both a real and a symbolic threshold. This threshold is realised as a large wall on the line of the meeting between land and sea, Norway and the world, art and everyday life. This is the threshold where the public meet the art.

"The Factory"
 A detailed brief was developed as a basis for the competition. Snøhetta proposed that the production facilities of the operahouse should be realised as a self contained, rationally planned 'factory'. This factory should be both functional and flexible during the planning phase as well as in later use. This flexibility has proved to be very important during the planning phase: a number of rooms and room groups have been adjusted in collaboration with the end user. These changes have improved the buildings functionality without affecting the architecture.

"The Carpet"
 The competition brief stated that the operahouse should be of high

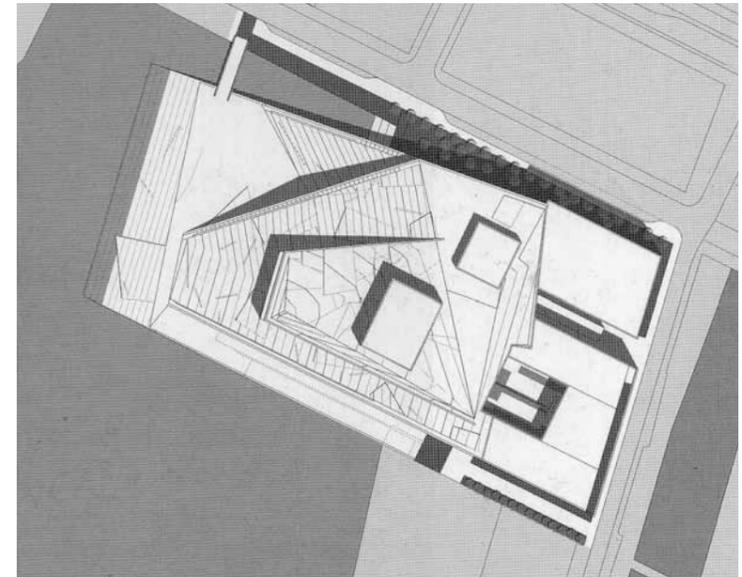
architectural quality and should be monumental in its expression. One idea stood out as a legitimation of this monumentality: The concept of togetherness, joint ownership, easy and open access for all. To achieve a monumentality based on these notions we wished to make the opera accessible in the widest possible sense, by laying out a 'carpet' of horizontal and sloping surfaces on top of the building. This carpet has been given an articulated form, related to the cityscape. Monumentality is achieved through horizontal extension and not verticality.

The conceptual basis of the competition, and the final building, is a combination of these three elements – The wave wall, the factory and the carpet.

The operahouse is the first element in the planned transformation of this area of the city. In 2010 the heavy traffic beside the building will be moved into a tunnel under the fjord. Due to its size and aesthetic expression, the operahouse will stand apart from other buildings in the area. The marble clad roofscape forms a large public space in the landscape of the city and the fjord.

The public face of the operahouse faces west and north – while at the same time, the building's profile is clear from a great distance from the fjord to the south. Viewed from the Akershus castle and from the grid city the building creates a relationship between the fjord and the Ekerberg hill to the east. Seen from the central station and Chr. Fredriks sq. the opera catches the attention with a falling which frames the eastern edge of the view of the fjord and its islands.

The building connects city and fjord, urbanity and landscape.
 (From: www.snøhetta.no)



Site Plan



NASJONALMUSEET FOR KUNST, ARKITEKTUR OG DESIGN BANKPLASSEN 3, N-OSLO (2002) SVERRE FEHN

A new Exhibition Pavilion and a complete restoration of the historic buildings.

The new Architecture Museum is an extension to one of Norway's first monumental Empire Style buildings, designed by Christian Grosch in 1830, and a four-story building that was added in 1910. The buildings had been empty since 1990 and were in great need of repair.

The concept behind the new Exhibition Pavilion was to create an introverted situation with daylight, the sky, and the surrounding vegetation as important elements in the total experience.

The cast on site construction is square in plan with four large columns supporting the slightly curved concrete roof. The facades are glass, blurring the transition between outside and inside. Exterior glass louvers provide for sun screening.

The pavilion is surrounded by concrete walls that expand the experience in the room and act as a quiet backdrop for the exhibitions.

Visitors enter the museum through the original Main entrance in the Grosch Building. All public functions, Reception, Bookstore, Café etc., are located in the Main Hall on the ground floor. The Library and the Administration are located on the second floor.

From the Main Hall visitors have access to the Exhibition Pavilion with changing exhibitions, or to the adjacent building with the permanent collection.

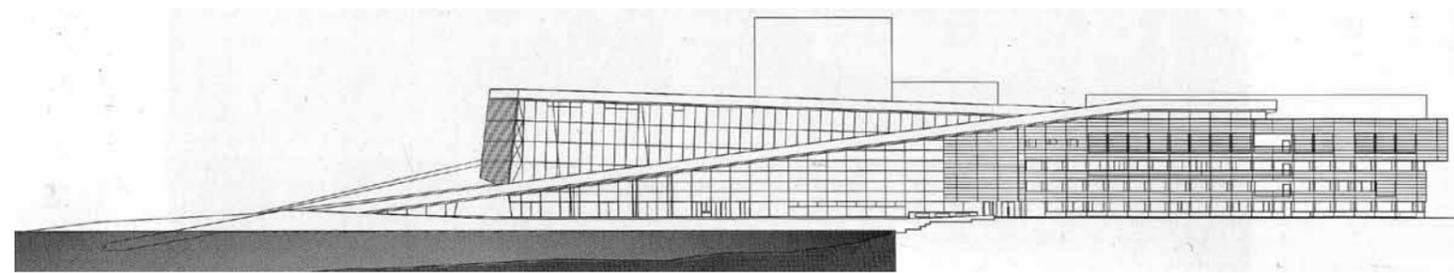
The goal for the restoration was to recreate the buildings original character and accentuate the structure to interact with the new elements. The original room sizes have been reestablished when possible.

Focus has been on excellent craftsmanship, using period methods when applicable. Walls are plastered and painted with an oil based paint, stucco lofts have been repaired and reconstructed.

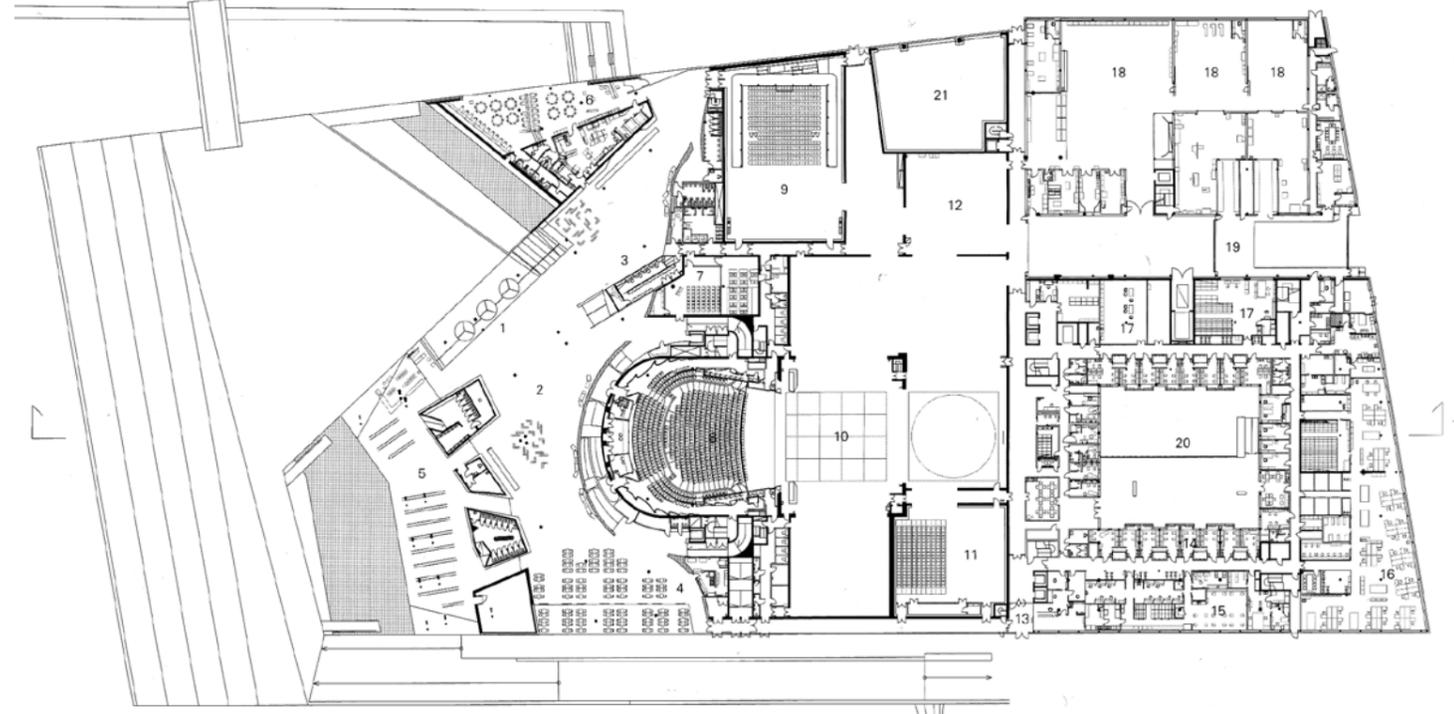
Technical installations were fitted to the existing construction, preserving the architectural language in a satisfying way.

New building materials are mainly concrete, glass, steel, marble and oak.

(From: www.artspace.com/architects/fehn/nma/fehn.html)

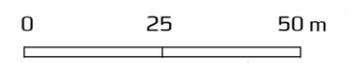


South Elevation



Plan 01

1: Main Entrance, 2: Foyer, 3: Ticket & Information, 4: Bistro, 5: Cloak, 6: Restaurant, 7: Lecture Room, 8: Main Auditorium, 9: Small Auditorium, 10: Stage, 11: Rehearsal Room, 12: Assembly Hall, 13: Entrance, 14: Dressing Room, 15: Wig & Make-up Department, 16: Costume Department, 17: Storage, 18: Workshop, 19: Loading Dock, 20: Courtyard, 21: Void, 22: Public Gallery, 23: Reception Room, 24: Office, 25: Technical, 26: Medical Center, 27: Administration, 28: Canteen, 29: Sponsor Department





KUNSTHØGSKOLEN I OSLO (KHIO) FOSSVEIEN 24, GRØNERLØKKA

ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO) MARIE-DALSVEIEN 29

BELLONA VULKAN (2011) LPO ARKITEKTER

DANSENS HUS MØLLERVEIEN 2 (2008) SNØHETTA

NORSK DESIGN- OG ARKITEKTURSENTER (DOGA) HAUSMANNSGATE 16 (2005) JENSEN & SKODVIN

TEACHERS' HOUSE OSTERHAUS GATE 4 (2009) ELEMENT ARKITEKTER

DEN NORSKE OPERA & BALLET

SCHANDORFFS Plass (2009) ØSTENGEN & BERGO AS

DFDS TERMINAL AKERSHUSSTRANDA 31, SKUR 42

FORSVARETS LEDELSESBYGG GLACISGATA 1 (2006) JARMUND & VIGNÆS

NASJONALMUSEET BANKPLASSEN 3

GYLDENDALSHUSET SEHESTEDS PL. 4 (2009) SVERRE FEHN

AKERSHUS

SNØHETTA HEADQUARTERS AKERSHUSSTRANDA 21, SKUR 39

OSLO RÅDHUS (1950) ARNSTEIN ARNEBERG & MAGNUS POULSSON

KUNSTNERNES HUS WERGELANDSVEIEN 17 (1930) BLAKSTAD & MUNTHE-KAAS

- BREAKFAST: HARALDSHEIM VANDREHJEM
- 08:30: BUSPACKING: HARALDSHEIM VANDREHJEM
- 09:00: BUS PICK UP: HARALDSHEIM VANDREHJEM
- 09:30: BUS DROP OF: MORTENSRUD KIRKE (N59°50'49.38", E10°50'0.26") *Helga Vaneks Vei 15, N-1215 Oslo* www.mortensrud.no (+47 23 62 99 80)
- 10:30: BUS PICK UP: MORTENSRUD KIRKE
- 11:00: BUS DROP OF: HOLMENKOLLEN JUMP TOWER (N59°57'50.87", E10°40'3.48") *Kongeveien 5, Oslo* www.holmenkollen.com
- GUIDED TOUR: HOLMENKOLLEN JUMP TOWER (1,5 hours in 2 groups)
- 12:30: BUS PICK UP: HOLMENKOLLEN JUMP TOWER
- 13:00: BUS DROP OF: ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO) (N59°55'29.61", E10°45'4.47") *Mariedalsveien 29 N-0175 Oslo* www.aho.no GUIDED TOUR ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO) by Lise Swensen
- KUNSTHØGSKOLEN I OSLO (KHIO) (N59°55'31.31", E10°45'14.85") *Fossveien 24, Grünerløkka, Oslo* www.khio.dk
- 15:20: BUS PICK UP: ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO)
- 15:30: CHECK-IN: DFDS SEAWAYS
- 16:30: (+47 21 62 10 00)
- 17:00: DEPARTURE WITH FERRY: PEARL SEAWAYS



MORTENSRUD KIRKE HELGA VANEKS VEI 15, N-1215 OSLO (2002) JENSEN & SKODVIN

The church is situated on the top of a small crest with large pine trees and some exposed rock. Geometrically speaking the church is an addition to the existing ground, no blasting and excavation was necessary except carefully removing the thin layer of soil. This technique, among other things, makes it easier to preserve the existing vegetation and topography, thereby adding a dimension to the experience of the building.

A number of trees are preserved in atriums within the enclosure. Some of the rock formations emerge like islands in the concrete floor of the church, between the congregation and choir. Thus the church takes its major divisions from elements already on the site. This is possible because there are relatively large tolerances in dimensioning the rooms. No module has been used to determine the exact positions of the gardens. Rather the materials and structures are chosen so that a gradual non incremental adjustment of dimensions, without steps or modules, is possible.

The tension between the wish to create a "silent" self-referring room, and a variety of obstacles limiting this possibility, has been deliberately

chosen as a strategy to architecturally "disturb" a process in which a wide range of people and interests are involved, and which otherwise would have been heavily loaded with conventional and other historical references.

The main structure is a steel framework with a stone wall carrying the roof. A glass facade 90 - 160 cm off the stone wall defines a narrow gallery around the church room. The stone in this wall is built without mortar, thus letting light through, and has one even side, and one uneven as standard. The uneven outside of the internal stone wall is exposed to the outside through the glass facade on three sides of the church. The stonewall is stiffened horizontally by steel plates, 4mm x 250mm, that spans between the columns, inserted into the wall every meter. These plates can stiffen this wall only when the weight of the wall itself is added to this structure. The glass facades are stiffened with "propels" made from steel plates that are inserted into the vertical joints between the glass panes, and to the horizontal steel plates in the stonewall.

The budget was very tight, and the price per square meter equals that of social housing in Oslo. To get this building realized we had to use every possibility we could think of to get more out of less, economically speaking. This was achieved mainly by avoiding conventional "proprietary" systems for facades, structures, walls, floors etc. Rather we used very basic methods and techniques and surprisingly found out, again and again, that not only was it cheaper, it also gave us a far greater architectural freedom. The fragmented and complex character that emerged and concluded the process of searching for the possible configurations - that is the layout that eventually could be realized given the limitations we had - turned out to be so complex that it is virtually impossible to photograph the whole building, or interior in one shot.

(From: www.jsa.no)

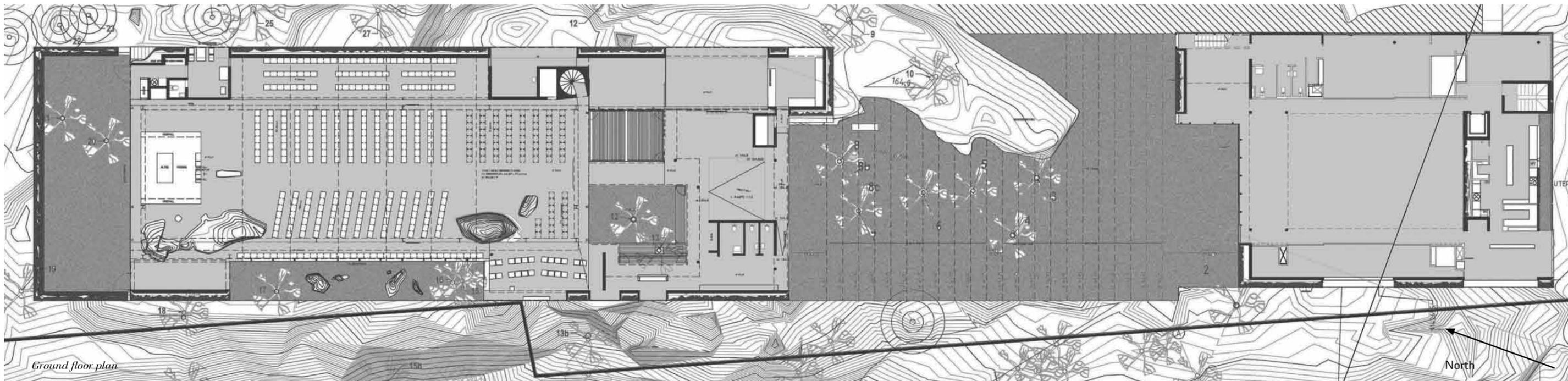
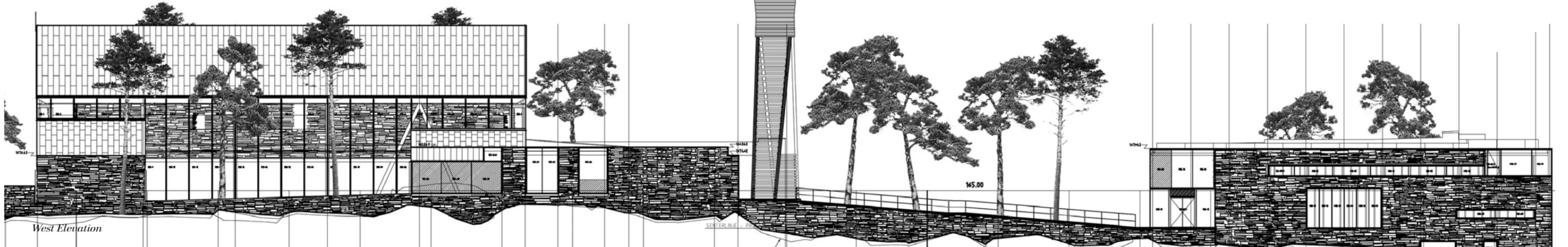


HOLMENKOLLEN JUMP TOWER KONGEVEIEN 5, OSLO (2010) JDS ARCHITECTS

The new ski-jump structure was established in connection with Holmenkollen's upgrading for the VM 2011. The Holmenkollen is part of the national complex for the Nordic ski sport disciplines and is one of Norway's most important icons and tourist attractions.

The project's main element is the new approach with the permanent wind screen, which is meant to improve the weather conditions during championships and training. Emphasis was also placed on creating a scheme with functional and effective logistics for both the ski-jumpers as well as the officials and the public. Among these features are a diagonal lift, which transports the jumpers from the lobby to the start cabin, permanent national stalls in connection with the lobby area and the lift, as well as a ski-lift, which transports the jumpers from the bowl to the lobby area/national stalls.

The approach ramp is constructed with a steel truss system, which protrudes 69 meters out over the rear support. The anchoring of the



cantilevered element is solved by the truss beam, which runs past the rear support and down toward the knoll building, where it is split into two arms that are led down to the foundation at the top edges of the facing. The latter provides the main support for the wind screen past the knoll and down toward the lower hill.

At the top of the approach ramp, there is a start cabin with a shelter/café, rooms for track material, jump terrace, etc.

In addition to this, there is an observation platform at the top of the approach with a 360° panorama view over Oslo and the Nordmarken flatlands.

Besides solving wind problems, the combination of the wind screen and facade also has an economical advantage in that these two elements are now combined.

The clear form of the approach ramp supports the architectural whole and the aesthetic feature as Norway's new icon.

The facade/wind screen is formed as a double perforated metal siding that follows the profile of the ramp from the observation platform at the top down to the judging and royal box. The wind screen runs along the inner and outer sides of the approach ramp and describes Holmenkollen's profile.

(From: Arkitektur DK 2 11)



ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO (AHO) MARIE-DALSVEIEN 29 N-0175 OSLO (2001) JARMUND & VIGNÆS

The new Oslo school of architecture is based in an existing building from 1938, located by the Akerselva River in the eastern part of central Oslo. The school is part of a larger effort to revitalize this former industrial area for education-related use. The long-term aim is a campus for arts education along the riverbank.

The project won 1st prize in an open architectural competition in 1998. The exterior of the existing building has a conservation status. The architects have kept the block open towards the river, and combined the new program with the logic of the existing building in a set of transformative steps, weaving the building together with the surroundings in one spatial sequence:

An access court has been cut out of the existing 1st floor slab, marking the entrance and bringing daylight in to the ground floor foyer; a strip has been cut out of the existing slab along the inside of the existing

building, bringing daylight to surrounding functions; a simple, U-shaped circulation zone is established along the strip; a new string of teaching rooms completes the U and forms a bridge across the entrance area.

Ground floor is taken up by communal functions such as canteen, auditoria and exhibition spaces, workshops and library. All design studios and teaching rooms are on the 1st floor, with a view of the open interior courtyard. Offices for research- and administration staff are on the 2nd floor.

New external walls are made by an insulated faced system, with double-glazing units in three different colours. The interior is intended to retain the workshop character of the existing building. The existing concrete structure has been exposed and chalk-blasted, and all cutting surfaces are left untreated. Floors in the main circulation spaces are polished concrete, with linoleum elsewhere and a special oiled ash on floor and walls of the auditorium. Internal partitions on ground and 1st floor are covered with varnished fibrocement boards, with painted plasterboard partitions on 2nd floor. Extensive use of glass partitions serves to retain a maximum overview and transparency.

Roof garden and covered areas have diffusion watering systems. Lawn areas subject to heavy wear have been reinforced with metal grilles.

New service installations have been concentrated into seven exposed ventilation plants on the roof, to minimize horizontal ducting. The building has sprinkler protection throughout.

(From: Byggekunst 02 3)



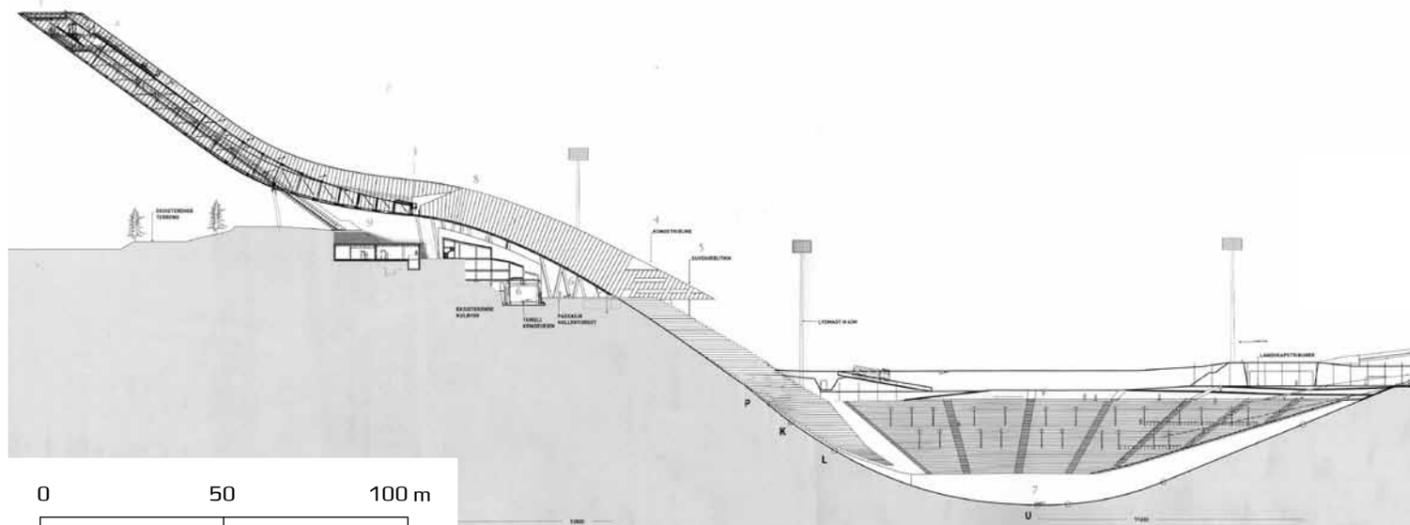
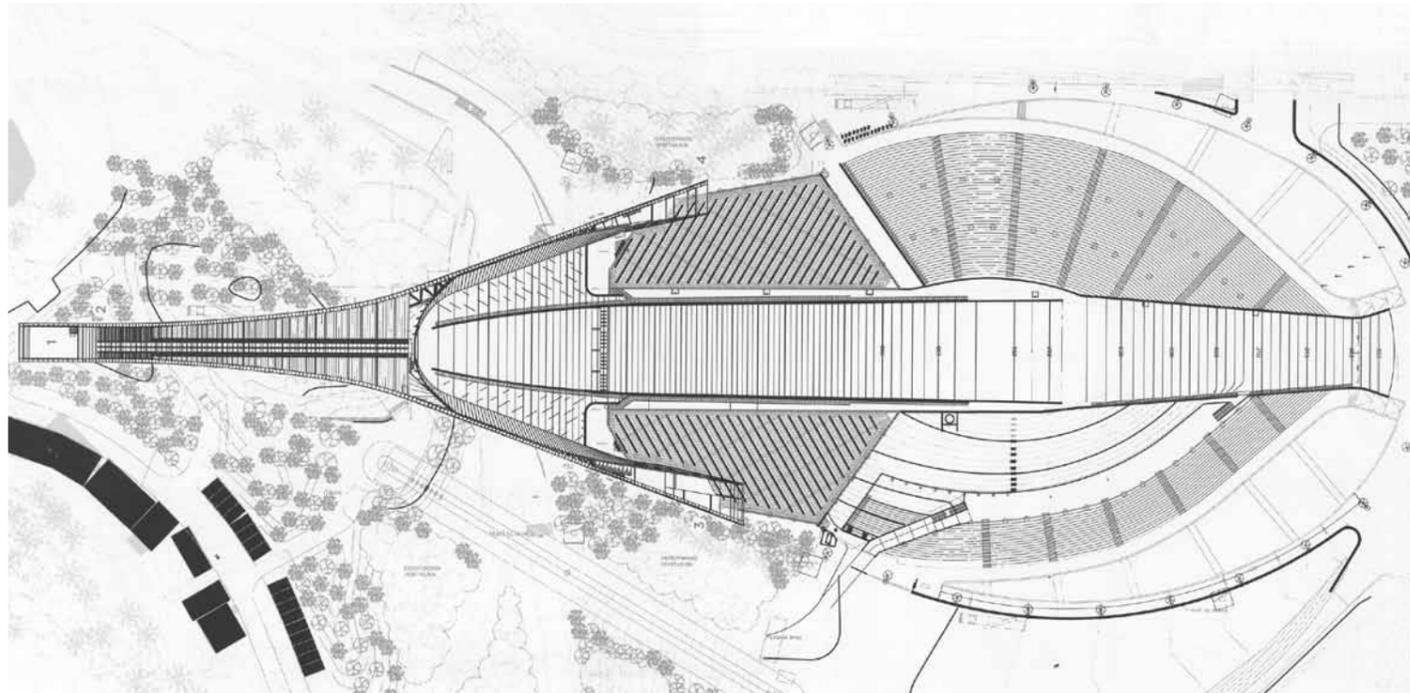
KUNSTHØGSKOLEN I OSLO (KHIO) FOSSVEIEN 24, GRÜNERLØKKA, OSLO (2010) LUND & HAGEM, SØYLAND ARKITEKTER

Reconstruction of the old Christiania Seilduksfabrikk located by Akerselva river to accommodate the faculty for visual arts and the faculty for design.

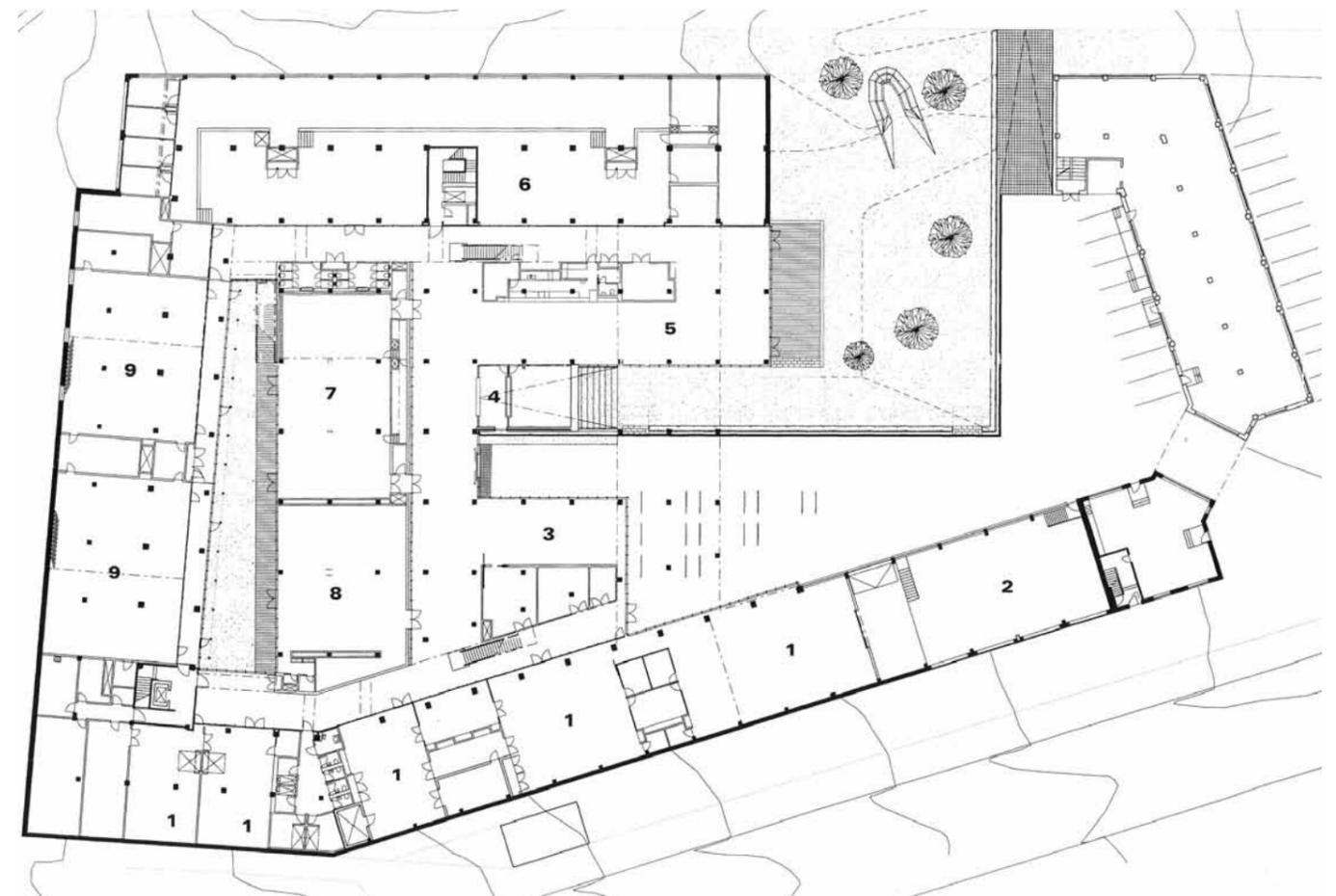
Kunsthøgskolen i Oslo (KHIO) has come together at Seilduksfabrikken by Akerselva river at Grünerløkka, within an area of gross 24,000 m².

Seilduksfabrikken is among the biggest and best kept industrial facilities from the end of the 1800s. The main effort of construction stage 2 for KHIO is within a special area of preservation. Hence, the City Inspector of the Inspectorate of Ancient Monuments and Historic Buildings in Oslo has been the most important public person to set the terms for the external frames of the project and the principal attitude is that existing buildings should be renovated and that the physical measures taken should be few and obvious, rather than numerous and small.

(From: www.lundhagem.no)



0 50 100 m



0 10 20 m

Site plan of first floor

1: Workshops, 2: Building Hall, 3: Gallery, 4: Reception, 5: Canteen, 6: Library, 7: Auditorium, 8: Croquis room, 9: Changing Teaching