



Excuseme Nordics september 2014



Impressies Oslo



Vigelandpark



Architecten aan het werk bij Snøhetta



Skyline in stadsdeel Bjørvika



Stadhuis



Oeragebouw (Snøhetta)



Noors architectuurcentrum



Gyldendal Norsk Forlag (Sverre Fehn)
Skodvin)



Vliegveld Gardemoen (N.Torp)



Mortensrud kirke (Jensen)



Ligging aan de Oslo Fjord



Vikingschip Museum



Nationaal museum

Impressies Stockholm



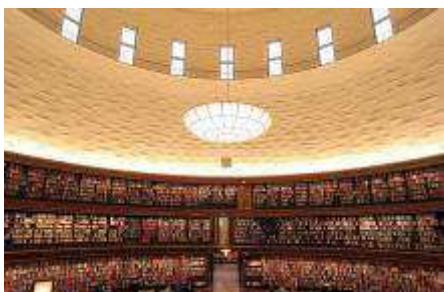
Husbyparken



Bonniers Konsthalle



Royal Seaport



Bibliotheek



Strandparken



Medelhavsmuseet



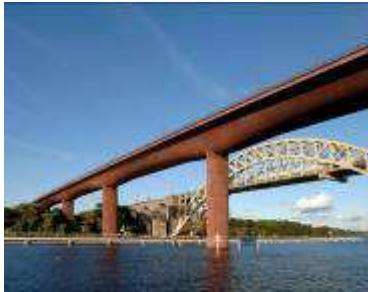
Hammarby sjostad



Riksbanken



Markus Kyrkan



Arstabridge



Terminal building



Vasaparken

Inhoudsopgave

Inhoudsopgave

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Programma Oslo

OSLO, vrijdag 12 september 2014

- 6:55 **KLM vlucht AMS-OSL**
9:46 transfer met reguliere trein van vliegveld naar CS (nabij hotel)
10:10 bagage drop Clarion Royal Christiania Hotel, Biskop Gunnerus' gate 3, Oslo
10:35 reistijd metro T 1 Frognerseteren van Jernbanetorget T (Oslo S) naar halte Holmenkollen T
11:10 Holmenkollen ski jump, Kongeveien 5, 0787 Oslo
12:00 reistijd metro T 1 Helsfyr van Holmenkollen T naar halte Majorstuen T
12:40 Vigelandspark, Nobels gate 32, Oslo
14:00 reistijd metro T 3 Mortensrud van Majorstuen T naar halte Mortensrud T
14:35 Mortensrud church, Mortensrud menighet, Helga Vaneks Vei 15, 1281 Oslo
15:20 reistijd metro 3 Sinsen van Mortensrud naar halte T Gronland
16:00 Norwegian Centre for Design and Architecture, DogA, Hausmanns gate 16, 0182 Oslo
lopen naar hotel
17:10 kamers betrekken Clarion Royal Christiania Hotel, Biskop Gunnerus' gate 3, Oslo
17:40 lopen van het hotel naar het tijdelijke Sukkerbiten Restaurant in de havens
18:00 **OPTIE Sukkerbiten Restaurant**
19:00 **OPTIE Future Memories - an Evening with Jiri Kylian**
21:30 **OPTIE Oslo Kulturnatt**

OSLO, zaterdag 13 september 2014

- 8:00 **gezamenlijk onbijt, uitchecken, tassen in opslag**
8:30 in gebruik nemen fietsen, sloten; vertrek
8:40 Dronning Eufemias gate, Barcode, Oslo, Noorwegen
9:15 Norwegian National Opera and Ballet, Kirsten Flagstads Plass 1, 0150 Oslo
9:55 Snøhetta Design Office, Skur 39, Akershusstranda 21, 0150 Oslo
10:10 Town Hall Oslo, Rådhuset, 0037 Oslo
11:00 Astrup Fearnley Museum, Strandpromenaden 2, 0252 Oslo
11:35 Tjuvholmen, Sentrum, Oslo
12:00 Strand, Aker Brygge, 0250 Oslo
12:30 National Museum, Bankplassen 3, 0102 Oslo
13:10 Tijd voor 3-4 individuele projectbezoeken in Grünerlökka tijdens Oslo Open House
voorstel 1: Mathallen, Maridalsveien 17, 0175 Oslo; lunchplek
voorstel 2: New Vulkan, Maridalsveien 13, 0175 Oslo
voorstel 3: Scandic Vulkan Hotel, Maridalsveien 13, 0175 Oslo
voorstel 4: Westerdals School of Communication, Maridalsveien 17 D, 0178 Oslo
voorstel 5: Bellona House Office, Maridalsveien, 0178 Oslo
voorstel 6: Signal Mediahus, Nedre gate 5-7, Oslo
voorstel 7: Brenneriveien 9c, 0182 Oslo
voorstel 8: BI school for economics, Sandakerveien 116, 0484 Oslo
voorstel 9: Herligheten, tijdelijke buurttuin, Sørenga, Bjørvika
15:00 inleveren fietsen, bagage ophalen
15:41 Treinreis van Oslo naar Stockholm vertrek 15:41
19:00 Zonsondergang in het Zweeds landschap 19:00-19:15 in
21:45 inchecken Scandic Klara Hotel, Slöjdgatan 7, 111 57 Stockholm, Zweden

Programma Stockholm

STOCKHOLM, zondag 14 september, 2014

- 8:00 **gezamenlijk ontbijt,**
- 9:00 vertrek voor wandeling in de stad naar de volgende gebouwen
- 9:20 **Bonniers Konsthall, Torsgatan 21, 113 21 Stockholm**
- 10:10 **Stockholm waterfront congress centre, Klarabergsviadukten 63, 111 64**
- 10:45 **Riksbanken, Brunkebergs Torg, Stockholm**
- 11:15 **Medelhavsmuseet, Fredsgatan 2, 103 21, Stockholm**
- 12:05 **Sven-Harrys Art museum, Eastmansvägen 10, 113 61, Stockholm**
- 12:30 Lunch
- 13:30 Programma voortzetten per bus
- 14:00 **Arsta bridge, Tantogatan 75, 118 42 Stockholm**
- 14:35 **Koralinska Institutet Aula Medica, Solnavägen 1, Stockholm**
- 15:45 **Arsta Church, Bråviksvägen 47, 120 52 Årsta**
- 16:30 **Royal Seaport, optioneel**
- 17:30 **Strandparken, Hamngatan 17, Sundyberg, Stockholm**
- 18:05 **Strömkajen Ferry Terminal, Södra Blasieholmshamnen 10, 111 48 Stockholm**
- 18:15 **Optioneel, met de boot naar restaurant J**

STOCKHOLM, maandag 15 september, 2014

- 7:00 optioneel Vasaparken
- 8:00 gezamenlijk ontbijt en uitchecken, bagage in de bus.
- 9:00 vertrek bus (lunch in de bus)
- 9:20 **The Woodland cemetery, Sockenvagen/ Nynasvagen, Enskede**
- 11:10 **Markus Kyrkan, Malmövägen 51, 121 53 Johanneshov, Stockholm**
- 12:00 **Stadsbiblioteket, Odengatan 63, 113 50 Stockholm**
- 14:00 **Hammarby Sjostad**
- 16:20 **Solna Centrum, 171 45 Solna, Sweden**
- 16:50 Husbyparken, optioneel bij gunstig programma
Terug naar het vliegveld

Contactgegevens

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src-reizen.nl

Gidsen

Contactgegevens gidsen op aanvraag

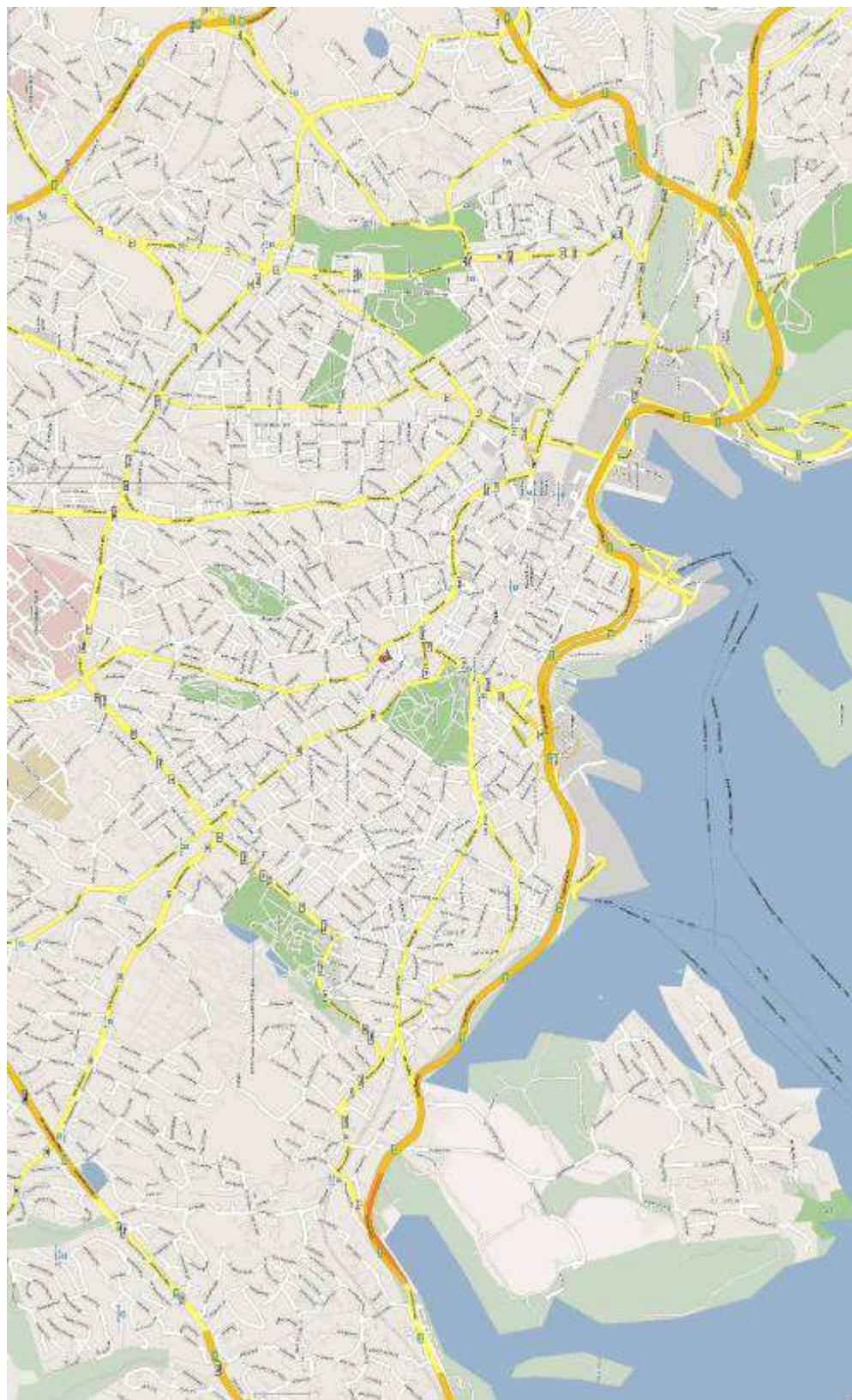
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Plattegrond Oslo



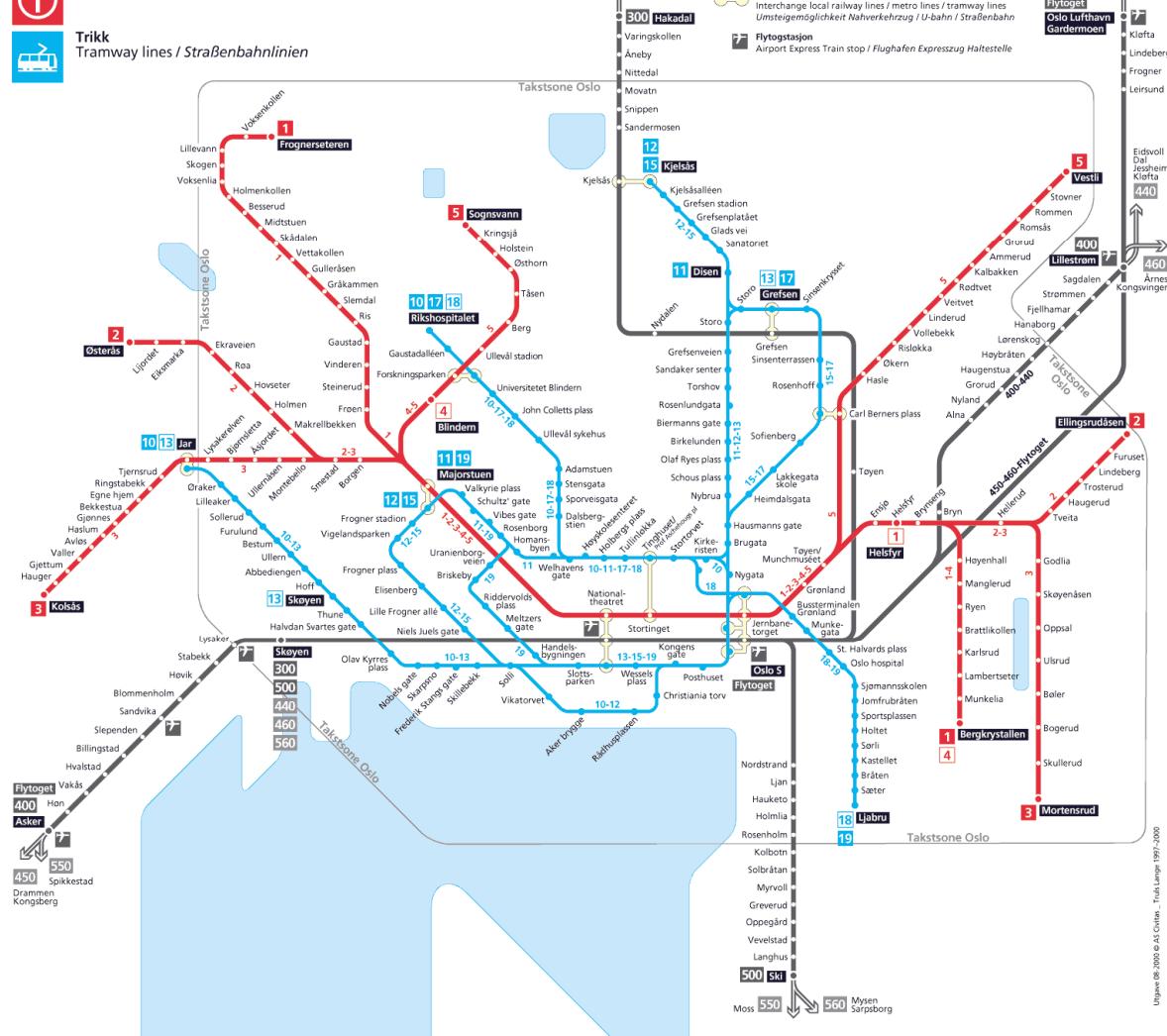
Metro Oslo

Oslo – skinnegående trafikk

Oslo – railbound systems Schienenverkehr Oslo

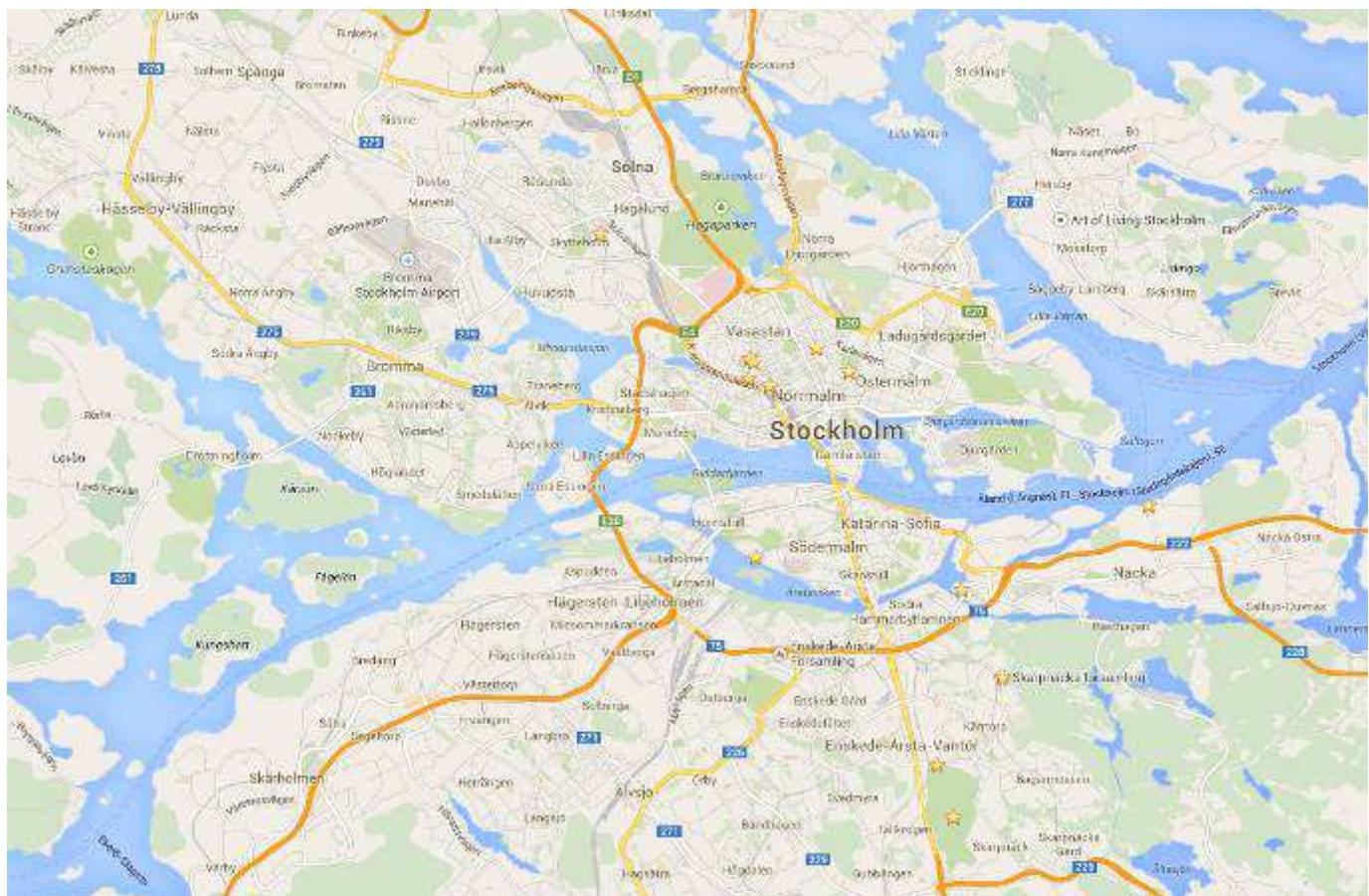
- NSB Lokaltog**
Local railway lines / Nahverkehrzug
- T-bane**
Metro lines / U-bahn
- Trikk**
Tramway lines / Straßenbahnenlinien

- NSB lokaltog / Local railway / Nahverkehrzug
- T-bane / Metro lines / U-bahn
- Trikk / Tramway lines / Straßenbahnenlinie
- Stoppet i én retning / One direction stop only / Eine Richtung Haltestelle
- Linjer som ikke går alle dager / Week day or season lines / Werktag- oder Saisonslinien
- Overgang NSB lokaltog / T-bane / Trikk / Interchange local railway lines / metro lines / tramway lines Umsteigemöglichkeit Nahverkehrzug / U-bahn / Straßenbahn
- Flytoget / Oslo Lufthavn Gardermoen / Airport Express Train stop / Flughafen Expresszug Haltestelle

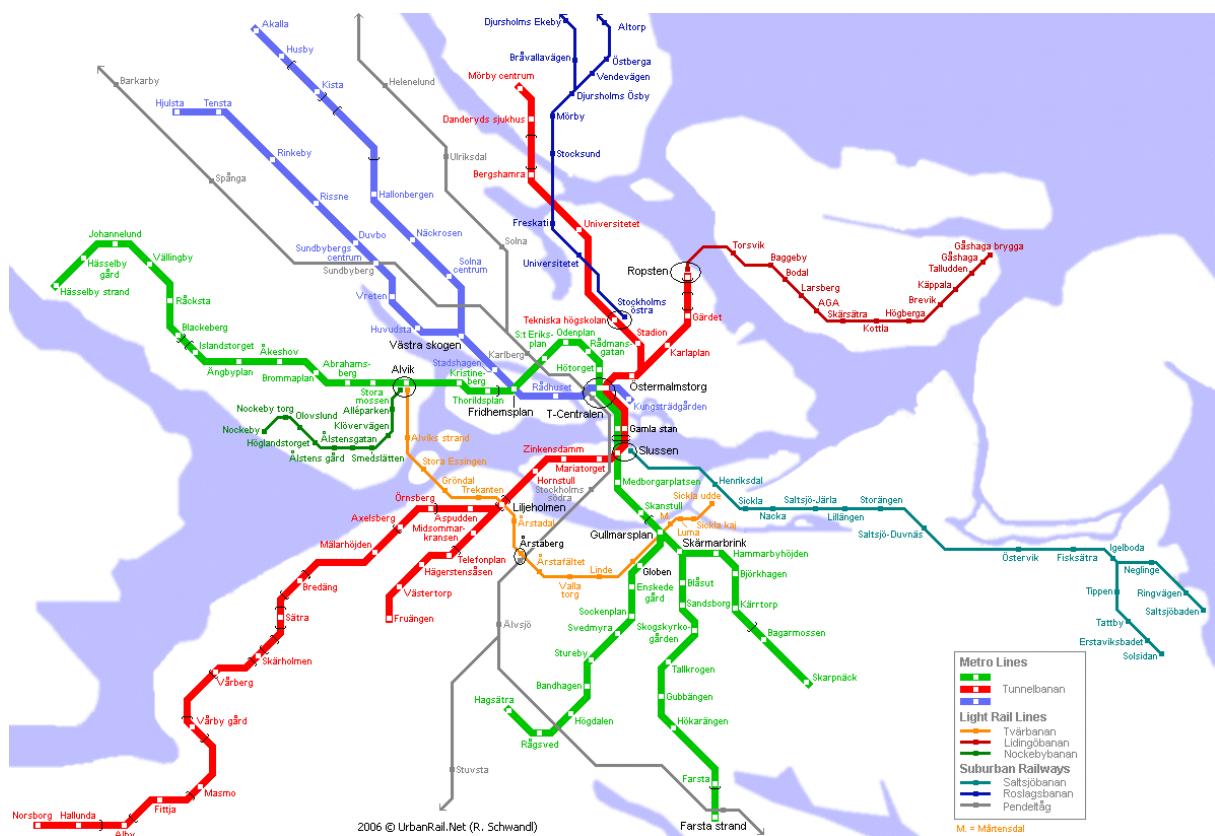


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Plattegrond Stockholm



Metro Stockholm



Introductie Oslo - stad omringd door natuur

Oslo is de hoofdstad van Noorwegen. Inwoners: ruim 500.000. Oslo ligt in het zuidoosten van Noorwegen. De ligging is bijzonder: aan het begin van het 107 kilometer lange Oslofjord en omgeven door beboste heuvels.

Als je het over Oslo hebt, heb je het in de eerste plaats over de ligging. Die is prachtig. Namelijk aan het begin van het Oslofjord én omringt door beboste heuvels. En dan zijn er nog 40 eilanden binnen de stadsgrenzen! Kortom, recreëren in Oslo is niet zo moeilijk. Wat heet. In de winter kun je er skiën en in de zomer kun je er zwemmen. Verder vind je in Oslo een keur aan bezienswaardigheden, topmusea en mooie parken.

De Karl Johans Gate is waarschijnlijk je eerste kennismaking met Oslo. De straat begint bij het centraal station en loopt door tot het Koninklijk Paleis. Langs de Karl Johans Gate vind je de bekende winkelketens, diverse horeca, straatmuzikanten en zwervers (waaronder een flink aantal zigeuners). Aan de Karl Johans Gate - of op een steenworp afstand van de Karl Johans Gate - vind je diverse bezienswaardigheden en musea. Voorbeelden hiervan zijn de Nasjonalgalleriet, de Kathedraal van Oslo en Stortinget. Verder loop je zo door naar de haven. Hier kom je Aker Brygge, het Akershus Slott en het Stadhuis van Oslo tegen. Kortom, een groot aantal bezienswaardigheden zit op loopafstand van elkaar.

Moe van dat alles? Dan is het wellicht tijd voor een biertje. Je kunt terecht in de vele (toeristen)horeca aan en vlakbij de Karl Johans Gate. Andere opties vind je in de chique winkelstraat Bogstadveien en in het hippe Grünerlokka. Maar let op: alcohol is duur. Je betaalt gemiddeld 5 euro voor een vaasje bier. Het is slechts één van de weinige nadelen van een citytrip naar Oslo... Proost!

Schiereiland Bygdøy

Een schiereiland, waar je diverse musea, stranden en wandelgebieden vindt. Gelegen in het westen van Oslo en een behoorlijk stuk uit het centrum. Topmusea op Bygdøy zijn het Kon-Tiki Museum, het Vikingskipshuset en het Frammuseet. Verder vind je op Bygdøy de mooiste stranden, waarvan Strand Huk het populairste is. Het gehele schiereiland bestaat uit uitstekende wandelgebieden. Vanuit het centrum van Oslo kun je een bus pakken naar Bygdøy. De rit duurt 20 minuten. Een boot nemen kan ook. De boten vertrekken bij Aker Brygge, vlakbij het stadhuis.

Vigelands parken

Een prachtig park met beeldhouwwerken van beeldhouwer Gustav Vigeland (1869-1943). Gelegen in het westen van Oslo. De beelden in het Vigelandsparken zijn het levenswerk van beeldhouwer Vigeland. In totaal zijn er ruim 200 beeldhouwwerken te zien van naakte mensen die omhelzen, knuffelen, beschermen, vechten, kruipen, om zich heen kijken... En zo kun je nog wel even doorgaan. Jaarlijks trekt het Vigelandsparken 1 miljoen bezoekers. Hiermee is het één van de best bezochte attracties van Noorwegen. Overigens hoeft je niet alleen voor de beeldhouwwerken te komen. Een wandeling maken in het ruim opgezette park is ook de moeite.

Aker Brygge

Een winkel- en uitgaanscentrum. Gelegen aan de haven van Oslo. Op de plek waar je nu Aker Brygge vindt, stond in 1982 nog een scheepswerf. Later, tussen 1986 en 1998, ging het hele gebied op de schop. Tegenwoordig vind je er winkels, bedrijfsruimten, horecagelegenheden en een bioscoop. In Aker Brygge flaneren Noren en toeristen graag langs het water en de boten die er liggen. Verder kun je in Aker Brygge de boot pakken naar Bygdøy, het schiereiland waar je diverse musea en stranden vindt. Ook is Aker Brygge het startpunt voor een sightseeingtoer per boot. Verder heb je een goed zicht op zowel het stadhuis als het Akershus Slott. Het Nobel Peace Center vind je ook bij Aker Brygge.

Stadhuis

Het stadhuis van Oslo en de plek waar jaarlijks de Nobelprijs voor de Vrede wordt uitgereikt. Gelegen op een steenworp afstand van winkel- en uitgaanscentrum Aker Brygge, bij de haven van Oslo. In 1950 werd het gemeentehuis geopend. Daarvoor had de bouw stilgelegen wegens de Tweede Wereldoorlog.

Het ontwerp voor het stadhuis stamt zelfs uit 1918. Toen namelijk won het duo Arnstein Arneberg en Magnus Poulsson een speciaal uitgeschreven ontwerpwedstrijd. Het stadhuis heeft twee opvallende bakstenen torens. Binnen in het stadhuis is één wand helemaal beschilderd. Dit kunstwerk heet Kunst en Viering en is gemaakt door Hendrik Sørensen. Verder zijn er in het stadhuis ook schilderijen te zien van Edvard Munch.

Strand Huk

Het populairste strand van de stad. Gelegen onderaan Bygdøy, een schiereiland in het westen van Oslo. Als het mooi weer is, trekken de inwoners van Oslo massaal naar Huk of één van de andere stranden van Bygdøy. Een bezoek aan de stranden kun je combineren met de musea die je op Bygdøy vindt, zoals het Vikingskipshuset en het Frammuseet. Vanuit het centrum kun je bussen pakken naar Bygdøy. De rit duurt 20 minuten. De boot nemen kan ook. De boten vertrekken bij Aker Brygge, vlakbij het stadhuis.

Holmenkollen

Een museum over de historie van het skiën en een bijbehorend uitkijkplatform. Gelegen helemaal in het noorden van de stad, bij metrostation Holmenkollen. Het museum is gevestigd in de Holmenkollen ski arena. Dit skicentrum is onder meer voorzien van een springschans in de buitenlucht. In het museum komt 4000 jaar skihistorie voorbij. Je ziet onder meer ski's uit de tijd van de Vikingen en (moderne) ski's van nu. Daarnaast is er een prachtig uitkijkpunt; je kijkt over heel Oslo uit. In de winter is de toegang tot dit uitkijkplatform gratis. In de zomer is de prijs inbegrepen bij je museumticket.

Edvard Munch

Scream (Skrik, 1893) is a seminal series of expressionist paintings by Norwegian artist Edvard Munch. It is said by some to symbolize the human species overwhelmed by an attack of existential angst... en.wikipedia.org/wiki/The_Scream Several versions of this painting are on display at the Munch Museum and National Gallery, both in Oslo, Norway. Munch's oeuvre covers more than 60 years, from his early naturalistic works in the 1880s to his death in 1944. Throughout these years, Munch developed his unique form, while exploring several different styles from Naturalism to Expressionism. The present exhibition features well known works such as The Voice (1893), Vampire (1893-94), Separation (1896), The Yellow Log (1911-12), The Death of Marat (1907), The Dance of Life (1925), and Selfportrait between the Clock and the Bed (1940-42).

Uitgaanstips

Flukt

Set in a former shipyard, Flukt boasts the city's first self-service wine-tasting machine and has a big open kitchen so you can see your food – anything from Italian to typically local – being whipped up. 1 Olav Selvaags Plass, Tel: +47 2283 9290, www.spisestedetflukt.no

Posthallen

This huge old post office was recently turned into one of the city's coolest restaurants. A hot cocktail list, a DJ and Norwegian food with a modern twist make it the choice of the city's A-list. 8 Prinsensgate, Tel: +47 2241 1730, www.posthallenrestaurant.no

Architecture in Norway

By Elisabeth Seip, manager of the Norwegian Architecture Museum, Oslo

Viewed from the centres of European art and culture, Norway has traditionally been very distant and provincial. Not only were we a poor country, sparsely populated and impassable, but for hundreds of years we were under foreign rule. Those in power had their seat first in Copenhagen, later in Stockholm. This is why monumental buildings are lacking and folk traditions have dominated architecture - especially in the use of wood, based on centuries of craftsmanship and experience with the material. The proximity to nature and intimacy with the inherent qualities of the materials run like a thread through Norwegian architecture, contributing to its distinctive national characteristics.

WOOD AND STONE

Timber was always available just about everywhere and to everyone. With fairly simple means, small but sufficiently warm dwellings could be built. In our climate, stone houses were a mark of the wealthy. It takes the efforts of many people to cut stone, and unless one can afford a great deal of fuel, the stone house is cold and uncomfortable. This is why stone has been reserved for the largest and the smallest projects; churches and fortresses on the one hand, modest hunters' cabins and fishermans' huts, on the other. The early mastery of complicated building techniques with wood is best seen in the viking ships. Because the oldest houses were built from the perishable material, wood, there are few traces left. What remains has remarkably little in common with the elegant ships, either in graceful lines or technique. With the exception of the Sami people's turf huts and tents which, to this day, exemplify prehistoric dwellings in use, the only remaining quarters for people and livestock preserved from ancient times are the Iron Age buildings at Ullandhaug outside of the West-Norwegian city of Stavanger. Iron Age people at Jæren on the southern coast, utilizing the prolific rounded rocks strewn throughout the area along with sparsely available logs and sod, built longhouses with room for animals on the one end, their owners on the other. With the milder climate of the period, they had a livable shelter. Top of page

STAVES AND COG JOINTS

In the use of wood, Norwegian architecture finds its distinctive qualities. The dynamics of Norwegian wooden architecture stem from its roots in the crossroads between two cultures. From the vast coniferous forest-belt of the elongated valleys of the East came the custom of cog-jointed log houses. From the rugged and fjorded West with sparser forests came the stave tradition requiring less materials: a supporting structure of posts filled in with thinner walls, or sometimes a thin wall with no supporting function covering the outside. The principle has long been used for barns and outbuildings and was developed to virtuosity with the stave churches. Present research has revealed more than 200 secular buildings, many of them complete, from the Middle Ages. In addition, there are the stave churches. Most of the log houses from the period date back before 1350. This is in itself a vivid testimony to the high level of building techniques and knowledge of the materials. The stave churches, built in Norway in the Middle Ages, are unparalleled in the history of architecture. They are superb examples of construction. Perhaps stave churches are part of a greater European tradition that only survived in the poor outpost of Norway - though we have no evidence of this. Once there were between 500 and 600 stave churches in use, only some twenty-odd remain. The construction technique of the stave churches gives them their name. The church interior was built with a system of self-supporting posts, or staves, clad with paneled walls and covered with a wooden shingled roof. The stave churches were often richly decorated, particularly around the entrances, and often with dragons as vicious defenders of the many gables and roofs. This tieback with the heathen past in ornamentation, and the dark and mystical atmosphere in the interior contributed, unfortunately, to the tearing down of many of the churches after the Reformation. Mystic perceptions had little in common with Luther's teachings. The meeting between staves and cog-jointed logs, between west and east, can best be experienced in the old lofts of the Middle Ages. This meeting is found literally in the middle of Norway, in Telemark and Setesdal. This is where we see the finest lofts. These combine in one building the function of store room, guesthouse, and stronghold. They were the most prestigious building of the farms. The combination of a cog-jointed log core with a surrounding gallery construction in the stave gave sturdy and architecturally rich buildings. Because of their important function on the farms they were strongly built and have survived as some of the finest examples of Norwegian architecture.

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INFLUENCES FROM THE WEST

Norwegian stone architecture bears strong evidence of influence from the west. Anglo-Saxon missionaries brought with them the technique of masonry, built of stone and lime mortar. In places where their influence was strongest, the results were simple Romanesque stone churches, felicitously placed in the landscape, as in Kviteeid, Ringsaker, and Trondenes near Harstad. A unique building, in a Nordic context, is the Nidaros Cathedral in Trondheim. In its present form, it was probably started before the establishment of the Archbishop's Seat in 1152. The style is influenced by the English Gothic and the building was finished in 1320. Considering that Trondheim

only had about 3,000 inhabitants at the time, it is hard to conceive how it was possible to build the mighty cathedral. Together with the adjacent Archbishop's Residence, the Nidaros Cathedral represents Norwegian stone architecture's centre of gravity. However, there are other important stone churches from the period. Stavanger Cathedral, started in 1125 in an English-type Romanesque style turned Gothic by the time it was completed. Gamle Aker Church, Oslo's oldest building, was built in the Romanesque style in the 1100s, while the Maria Church in Bergen, even older, is Romanesque-Norman. In the middle of the last century, a new interest arose for these buildings and for their preservation. Restoration was meticulously carried out and we can thank these efforts for the buildings we see today. Top of page

NEW IMPULSES FROM THE DANISH PERIOD

The Black Death in 1350 halved the Norwegian population, and it took several hundred years before it regained the level of the 14th century. The art of construction stagnated, and when it finally started up again it was in a Norway laid under Danish rule (1450-1812). Impulses from abroad increased during the 1600s and 1700s, and Danish administrators brought European renaissance and Baroque traditions to Norway. Although the building material was mainly wood, it was the idiom of stone buildings that dominated. A slow growth began during the Danish period. Old Oslo burned down, and the industrious Christian IV, in 1624, proclaimed that the new town should be built close under the walls of the Akershus Fortress. To reduce the fire hazard, he decreed that only bricks were to be used in the new town. In the history of architecture, this constituted an important dividing line - the new town with its brick buildings and masonry and broad, straight streets broke with the old building tradition. Baroque fortresses stand today as historical relics with little military value, but they still dominate their towns, and architecturally are valuable representatives of renaissance and Baroque elements in Norwegian building. They all differ - their construction varying according to terrain and local conditions. Farthest north, Vardøhus Fortress guarded the country. It was built in 1738, a small but perfectly shaped structure in the form of an eight-pointed star. The more imposing Håkons Hall with its accompanying Rosenkrantz Tower in Bergen, which illustrate the transition from fortified estates to real fortresses, were at there most complete around 1700. The Akershus Castle and Fortress in Oslo was commenced in the 1300s, but did not reach its present form until 1660. In Fredrikstad, southeast Norway, the Old Town is a complete garrison town from the 1600s. Farthest south, near the Swedish border, is Fredriksten Fortress in Halden - an overwhelming illustration of a fruitful union between fortress architecture and a dramatic landscape. We have two examples of private residences from the period: Austrat at Ørlandet, outside Trondheim; and the barony of Rosendal in Hardanger. Both were built in the period 1650-1660 and are outposts for Baroque Italian influence in the Norwegian landscape. A number of admirable buildings resulted from the improved economic climate. Around economically important mines such as the copper works at Røros and the silver deposits in Kongsberg, societies sprang up which were rich in architecture. Røros, the Mountain City, in mid- Norway is a complete architectural experience, with its cog-jointe log buildings and wood-paneled houses, crowned by Røros Church, which was finished in 1784. Today Røros is on the World Heritage List. In Kongsberg, south Norway, which had a population of 8,000 - making it second in size only to Bergen at the time - the silver works commissioned a beautiful church. From the outside it seems somewhat austere, but the simply tiled exterior hides a lavish Rococo interior built as a Greek cross with a broad-chambered main nave, and the pulpit and alter placed above eachother. The church was completed in 1761 in accordance with J.A.Stukenbrock's (1698-1756) drawings. Top of page

WOODEN ARCHITECTURE FLOURISHES

The development of the gang saw in the 18th century made it possible to give the cog-jointed log houses panel sidings capable of withstanding driving rains in exposed districts. This resulted in less draughty buildings which also lasted longer. The main characteristics of the panelled houses we see today, were formed at this time. Panel architecture not only gave a better protection against the weather - but also offered opportunities for refinement in design. Increased shipping activities brought new foreign impulses to the Norwegian coast, and wooden houses were constructed with details patterned on European styles and tastes. These foreign impulses were naturally strongest in the cities. The old wooden towns were dominated by mediaeval systems of streets and alleys which usually led to a harbour or riverfront where there were rows of boathouses and wharf sheds. These characteristic patterns dominate the Bergen Wharfs, a World Heritage List protected throwback from the active days of the Hanseatic League. Along the entire coast, in Trondheim and the northern Norwegian trading towns, we see the same rows of wooden houses. Behind the well-ordered ranks of boathouses, were tight clusters of houses appeared, charming but highly inflammable, and many are lost now. The new bourgeoisie wanted larger and more resplendent houses, and in Bergen in particular there are a number of wonderful patrician homes from the period. One of the few purely Rococo exteriors we have is the Damsgaard in Laksevåg, a suburb of Bergen. It is a house of leisure from the late 1700s, built to make a strong impression on the ships sailing in to Bergen. In the northwest, in Trøndelag and up along the Nordland coast, large wooden houses were built, and the most interesting type was the long and narrow "trønderlånen", the characteristic farming homes in Trøndelag. Dominating them all though, in

size and dignity, is the Stiftsgården in Trondheim, Norway's largest wooden house, where we can clearly see a true wooden adaptation of Baroque stone facades. Top of page

THE NEW NORWAY IS ERECTED

Even after the dissolution of the union with Denmark in 1814, the Danish and German influences remained strong. Not only were administration and trade linked with the two, but as architects and engineers established their fields and developed specific educational training, it became necessary for those learning the trade to study at colleges and universities abroad. The new nation's needs for a number of government administration buildings coincided with the Neo-classical or Empire style's arrival in Norway. Architect H.F.D. Linstow (1787-1851) was given the honour of designing the Royal Palace built from 1824-48, and simultaneously planned the regulation of Karl Johans Gate - the main boulevard of Oslo. City surveyor Chr. H. Grosch (1801-1865) was responsible for the Oslo Bourse, the Central Bank, Christiania Theatre and first and foremost, the University, the building closest to the Palace and built from 1842-52. When working on the University project, he received advice from the great Schinkel of Berlin, and the similarities with Altes Museum are unmistakable. This strict, but harmonic classic style set its mark all over the country, especially in southern Norway where applications in wood are found in large as well as small buildings. Soon the classic lines gave way to more romantic impulses. Architect Grosch designed the Basaar Halls at Kirkeristen around the Oslo Cathedral, inspired by German castle-romanticism with its arched halls of unglazed bricks, it was finished in 1849. This represented the start of a new era in Norwegian architecture along with the Trefoldighet (Trinity) Church by architect Wilhelm von Hanno (1826-1882) and Alexis de Chateauneuf (1799-1853), and Gaustad Asylum. The latter, which also characterized a new and more humanistic view in the treatment of nervous disorders, was designed by Herman E. Schirmer (1845-1913). Architecturally, these buildings borrowed from older historical periods. It was also at this time that the "Swiss style" entered the scene. With its various forms of roofs, verandas, and projecting details this was something completely new. Norwegian architects had been travelling to Italy to gain classical inspiration. In their journeys across the Alps they ran into a form of wooden architecture that resonated with their own roots in old Norwegian wooden architecture. Here they found the material qualities of wood exposed and utilized in a familiar way - and they transformed what they saw for use under Norwegian conditions. This was about the same time that railways were being built. The new station buildings were strongly influenced by the modern Swiss style, which seemed to fit in with the times. Many think of it now as typically Norwegian. The style was widely used, and Norwegian motifs such as the dragon ornamentation of the stave churches were eventually added to the Swiss - forming what we now term the "dragon style." Many of these buildings are gone now; because of fires, but also because the multitude of shapes and projections demand so much maintenance. A good example of a popular building in the romantic dragon style is the Frognerstør Restaurant, a creation of architect Holm Munthe (1848-1898) built in 1890- Top of page

FROM EUROPEAN TO NORWEGIAN TRADITION

All through the 19th century, the increase in industrialization and flow of people to the cities gave rise to an explosive growth in house-construction. New urban areas mushroomed. The brick apartment buildings at Grunerløkka in Oslo, tall, packed together, and overpopulated came to be called, somewhat derisively, "gråbeingsårdene" (wolf's houses), and "New York". At the same time, wealthier classes were moving into new areas - the capital's "sunny side", with more spacious and prosperous communities. Homansbyen in Oslo, the first area with stately houses surrounded by gardens, was established in 1853 and the emphasis here was on individual design and rich ornamentation borrowed from a variety of foreign styles. In public buildings, too, the foreign influence was noticeable. In 1905 the Swedish-Norwegian Union, which had replaced the Danish Period, was dissolved. In keeping with the capital city's increased status, a number of public buildings were erected. The Government Building, built in 1901 from the drawings of Henrik Bull (1864-1953), is a particularly sustained work in the Jugend style. Only one wing of a projected complex was built. But with the powerful details in hewn granite, it is an important building. It was something new - Norwegian animal ornamentation was united with European art nouveau or Jugend, as we find it in Germany and Austria. Other major works from the hand of Bull are the National Theatre completed in 1899, with an interior in Neo-Rococo which is one of Europe's most intimate, and the Historical Museum from 1902, exhibiting the Jugend style. In Bergen the National Scene was built at this time, designed by Einar O. Schou (1877-1966). The style here is purely Jugend, with no "Norwegianized" elements. The town of Ålesund burned almost to the ground in 1904, and had to be totally reconstructed. This resulted in an exceptionally harmonious city, with the traditional wharf houses of the coast interpreted anew, often in rough-hewn granite and always with Jugend details. A walk down Kongens gate in Ålesund is like living in a different era, if you don't look to closely. Eventually the wish to develop Norwegian building traditions grew stronger. The newly independent country needed to demonstrate its merits - also in architecture. In 1905 several architectural contests were launched, and a major ground rule was the use of a Norwegian style. A good example was the competition to build housing for agricultural workers in 1910. The newly graduated architect Magnus Poulsen (1881-1958) won nearly all the honours for his projected, somewhat stocky, small houses that were reminiscent of Norwegian log houses. A competitor to design railway stations on the mountain passes over Dovre was announced by the

Norwegian State Railways. As a result, the architects Erik Glosimodt (1881-1921) and Arnstein Arneberg (1882-1961) both drew stations inspired by the Gudbrandsdal valley's 18th century farm houses, but modified to satisfy the demands of the time. The period from 1905-25 was labeled "national romantic", a name which for a long time had an unpopular ring to it. Today we tend to view this period more indulgently, and with a new respect for the efforts to develop a Norwegian architecture of fine quality, on the basis of old building traditions. This was a time that appreciated heroics, and a time of monumental building. The structures were often made of rough-hewn stone, such as Bergen Public Library, designed by Olaf Nordhagen (1883-1925) and built from 1906-17, and the Såheim Power Station at Rjukan, which Nordhagen created along with Thv. Astrup (1876-1940) in 1916. The University of Trondheim's Norwegian Institute of Technology was completed in 1910, designed by Bredo Greve (1871-1931), and in Oslo, Arneberg and Poulsen created the Telegraph Building in 1924. Top of page

NEW AND BETTER HOUSING

In 1911 the Norwegian Institute of Technology was established in Trondheim, and an ever increasing number of engineers and architects were trained in this country. Thus, the architects gained a considerably better understanding of Norwegian climate, landscape, and building traditions - and this greatly furthered the national trends in architecture. In Bergen too, there was a new and lively architectural environment at the time. Prominent members of the Bergen school were Egill Reimers (1878-1946), Ole Landmark (1885-1970), Frederik Konow Lund (1889-1979), Per Grieg (1897-1962), and Leif Grung (1894-1945). In residential areas they created villas combining traits from Bergen urban areas with West-Norwegian traditions, resulting in an independent Bergen architectural style. This brings us to the far West Coast, and the Bergen school's creations have much in common with English architecture of the period, in their use of natural stone, wood and brick - always harmonizing with the topography and vegetation. Many of the most prominent architects became involved in developing new and better dwellings. In 1913, Oscar Hoff (1875-1942) won a contest to build Ullevål Hageby in Oslo, and created a residential area that was a total departure from the squared buildings of the early days of industrialism. Already in 1910, "light, air, and green trees" became the ideal, 20 years prior to functionalism's take-over of this motto. Impulses for the new housing came from Germany and England. Ullevål Hageby made an indelible mark on the way houses were built thereafter. Other residential areas sprang up at the same time, especially for the working class. Magnus Poulsøn was at the fore with the design of homes for Nitedals Match Factory and Oslo municipality's housing at Lille Tøyen in Oslo. In the development of industry at Rjukan in Telemark starting in 1912, some very fine workers' homes were built - a fantastic advancement for socially oriented house-building in a remote valley of Norway. These are still good models for housing in Norway. Top of page

ON THE ROAD TO FUNCTIONALISM

Following national romanticism's moody atmosphere, there was once again a return to the strict and simple forms and symmetrical motifs - to an internationally popular style, neo-classicism. Architects Chr. Morgenstierne (1880-1967) and Arne Eide (1881-1957) represent the transition from national romanticism to a powerful classicism. In 1920, they designed Torggata Baths in Oslo, where all of classicism's elements are at play: symmetry, smoothly plastered surfaces, immense columns, even slim, archaic poplar trees. The works of architects Gudolf Blakstad (1893-1985) and Herman Munthe-Kaas (1890-1977) portray an important transition from classicism to functionalism. They designed Haugesund City Hall in 1922. With its slightly domed roof, paired columns and use of squares, this is a major piece of Norwegian neo-classicism. The Artist's House (Kunstnernes Hus) in Oslo, drawn by the same two and completed in 1930, with its symmetrically built up levels and facade combined with functionalist details, is an example of the transition to a new era. At the same time, Architects Andr. H. Bjerke (1883-1967) and Georg Elliasen (1880-1964) built Oslo Light and Power Company's administration building, where the weakly curved facade and rough brick makes an exciting contrast with classic features, such as projecting cornices and rectangular stone blocks. We are still within the framework of classicism. There are many examples of neo-classical interest for planned cities. Many "torsos", parts of the never-completed whole, remain as examples. However, one completed project is the Torvallmenningen in Bergen, created in 1922 by architect Finn Berner (1891-1947). In 1916 a contest was announced to develop Pipervika in Oslo and to build a new City Hall. Amongst the jury members were the architects of Copenhagen's and Stockholm's city halls, both erected around the turn of the century. Oslo City Hall can thus be seen as a continuation of traditions from these works. It took 30 years of re-drafting and modifications for architects Arnstein Arneberg and Magnus Poulsen to complete their drawings. But the Oslo City Hall is unique - it cannot be denied. The building represents a form of Nordic Neo-Renaissance and is unparalleled. It was completed in 1950 and is still a controversial topic. The two towers create a powerful and indispensable focal point on the city skyline. The building is also a testimonial to a successful collaboration between architects and visual artists, with the fresco paintings alone making the building an attraction integrally linked with Norwegian tradition. Top of page

FUNCTIONALISM

Functionalism became a force in Norway at the same time as in the rest of Europe. The Stockholm Exhibition in the summer of 1930 was a display of the new ideas circulating, but several earlier Norwegian works are clearly functionalist. Most notable are Skansen Restaurant (unfortunately now demolished) and the Ekeberg restaurant in Oslo, both designed by architect Lars Backer (1892-1930) and completed as early as 1928. Functionalism was the international style, but in individual projects the Norwegian functionalists blended national traditions with the new mode. Perhaps the architect who was the most prominent exponent of this fusion in Norwegian functionalism was Ove Bang (1895-1942). The villa he designed in 1937 for Ditlev-Simonsen at Ullern in Oslo deserves attention. Here for the first time was an open design, a free relation flowing from room to room throughout the house. Bang studied Le Corbusier's Villa Savoye, and the Ullern villa is related to it in many ways. Yet the use of natural stone and the relationship with the natural surroundings, bears the signature of Ove Bang alone, and is characteristically Norwegian. Bang's largest task - and a major Norwegian functionalist work - is the Oslo Workers' Society Building, where the motifs from the Villa Ditlev-Simonsen are carried out on a larger scale. Per Grieg's department store for Sundt & Co. at the Torvallmenningen in Bergen is another landmark. Functionalism in its purest international form resulted here in a prize-winning building which has been put under the protection of the Central Office of Historic Monuments, as the first of Norway's modernistic constructions. Frithjof Reppen (1893-1945) did not manage to design so many edifices, but his apartment buildings at Professor Dahls gate 33 in Oslo curve elegantly in parallel, within the confinements of the old square, while meeting functionalism's standard demands with regards to air, light, and vegetation. Top of page

NATIONAL RECONSTRUCTION

The postwar period offered numerous tasks; the most demanding was the rebuilding of North Norway. Large parts of the area suffered damage during the war. The German use of scorched-earth tactics laid Finnmark and Nord-Troms Counties barren. The strongly limited funds available necessitated tight-budgeted form of architecture. From today's viewpoint the architecture was scraped to the bone. However, for just that reason, architects had to rediscover the essential. Now we can take a new look at these buildings from the period of reconstruction and study their well-planned solutions. In these times of plentitude, they are good reminders of what we really need. Honningsvåg, the point of departure on the way to the North Cape, is not just an interesting site for tourists, it is also an example of reconstruction architecture worth studying.

A ROOF OVER OUR HEADS

The motto for house-building for several decades was "a roof over our heads." Production schedules demanded a new pace in building and modern techniques were in demand. The first large modern suburb, Lambertseter, outside of Oslo, was planned by architects Rinnan, Tveten and Colbjørnsen who divided the area into different zones according to usage and activities, yet these combine to make up a complete city district. Residential areas that followed tended more and more to lack these extra dimensions. At present, we have turned away from the large undifferentiated domestic projects. New examples of housing are Casinetto, by the architects Telje, Torp, and Aasen as well as Giskehagen by Niels Torp (born 1940). In both projects - built in Oslo in 1983 - efforts were made to create a living environment with emphasis on following the terrain and meeting individual needs within a relative densely populated area. Top of page

POSTWAR ARCHITECTURE

Arne Korsmo (1900-1968) and Knut Knutsen (1903-1969) both started their careers before the war, but came to dominate the postwar generation of architects. Together they built small functionalist one-family houses in wood and bricks. Later they were to go separate ways. Korsmo representing international trends, creates exhibitions and exquisite design. Korsmo and Knutsen fathered the building on Havna Alle in Oslo. Havna Alle nr. 15, Korsmos Villa Damman from 1930, has sculptural qualities within the framework of functionalism. All in all, the international style of Norwegian functionalism is lively and surprising, considering Norway's position on the outskirts of Europe. Indeed, Korsmo became the primary exponent of international trends in our postwar architecture. Knutsen's work turned in another direction. He took up the heritage from Arneberg and Poulsøn, especially in his wooden houses, and thus he is an important link in the development of Norwegian building tradition. Rather early, he formulated thoughts of simplicity and moderation in the use of materials, as well as a straightforward and honest approach in construction. Knutsen felt that houses should have a modest and subordinate position in relation to their surroundings. Materials should be natural. His own vacation house at Portør outside of Kragerø represents these thoughts put into practice. Constructed of old rough formwork boards, it comfortably hugs the rocky terrain.

Eventually, Knutsen's philosophy was encompassed in a larger context as part of an increasingly necessary debate on environmental issues. Lumber is still the most available building material in Norway and there is a high level of competence in the use of wood. Systematic building, prefabrication, and new technology have extended wood's dominion. Yet the dominance of wood construction can also be explained by the simple fact that Norway is still a nation of small houses and cabins. A special award for wooden architecture, the Wood Prize, has been issued for the last 25 years, and the works of the award-winning architects have set standards for the use of wood. In the use of concrete too, the exploitation of the material's character is, in a similar manner, a prerequisite to good results.

Architect Erling Viksjø (1910-1971) finished his work on the new Government Administration Building in 1959. As an integral part of a high and narrow edifice, which furthers the best functionalistic traditions, are the decorations carried out in free-formed, sandblown concrete - a special technique developed by Viksjø. Traditions in the use of brick have been primarily sustained by architects Trond Eliassen (born 1922) and Birger Lambertz-Nilssen (born 1923). Once more, an outstanding impression of the material's inherent quality and possibilities is reflected in buildings such as the Norwegian Maritime Museum in Oslo, completed in 1974, and Sandefjord Town Hall, from 1975. The latter has a heavy and powerful exterior, while the interior is livened up with sculptured walls that are reminiscent of Finnish architecture and Alvar Aalto. Top of page

TOWARD A NEW INDEPENDENT ARCHITECTURE

Architects Kjell Lund (born 1927) and Nils Slaatto (born 1923) work within the same traditions. They have designed wooden houses in which age-old techniques are adapted to modern productional demands. Ålhytta in the Hallingdal Valley has initiated a new school. Variations on the old log architecture are logically re-established in systems where rational production and architectural expression go hand-in-hand. Lund and Slaatto's production has been very prolific. Especially interesting is the St. Hallvard Church and Monastery at Enerhaugen in Oslo. The Franciscan monastery forms a cube surrounding a circular church hall. A singular twist is the inverse rotunda of the church. The space has a quality of religiousness, in it broadest and not necessarily Christian form. In the headquarters of the ship and offshore classification society, Det Norske Veritas in Bærum, built from 1975-1985, structuralism is fully developed in concrete and brick. The building's tension and fine quality result from the meeting between a systematic and relentless logic and its supreme adaptation to the terrain. Another giant from the hands of Lund and Slaatto is the Head Office of the Central Bank at Bankplassen in Oslo, opened in 1986. A main challenge here has been the accommodation of the building with the older buildings on the square. The adroit use of quality materials in the building is itself a subject worth studying. The latest building from the firm at present is the St. Magnus Church at Lillestrøm from 1989. Still within the limits of structuralism and prefabrication, they have utilized thin shells of concrete which give the structure a profound religious feeling. With an expression of form unbound by convention, a daring use of wooden materials, and a remarkable sense of relationship between architecture and nature, Sverre Fehn (born 1924) has a front-line position in the ranks of postwar architects. Together with Geir Grung (1926-1989) he designed the museum building for the Sandvigske Samlinger at Maihaugen in Lillehammer and a home for the aged at Økern in Oslo in the 1950s. With elegant slender lines and beautiful details, the buildings came to be symbols for the modern postwar period. Fehn created the Scandinavian Pavillion for the Biannual in Venice built in 1959 - 64. However, Fehn does his best work where nature and architecture have a chance to interact. He says it is a special Norwegian privilege to so often have the opportunity to build on virgin land. His grandest work to date has been the remodeling of the ruins of the Storhamarlåven at the Domkirkeodden in Hamar into a museum in 1973. A West-Norway parallel in postwar work can be seen in the architecture of Helge Hjertholm (born 1932). His church in Fyllingsdalen, opened in 1976, is the best example, with its interior lifted with laminated wood constructions. Another breath of fresh air in Norwegian architecture is the Oslo Police Headquarters, drawn by architects Telje, Torp and Aasen and completed in 1978. They chose an unusual design for this project, which one might associate with severity and constraints, by forming the building like an open hand. Architecturally, the Police Headquarters has been followed up by several similar structures in which a sub-division of the building's main body, as in the example with the open hand, creates open spaces which can be covered in glass. These partly-heated areas are obviously a benefit in winter and in just a few years the idea spread rapidly. Glass buildings have become a mark of the 1980s. The first was the University at Dragvoll in Trondheim, designed by the Danish architect Henning Larsen, closely followed by The Royal Garden Hotel in the same city. Here the sharply angled wharf-houses were echoed in an interplay between conventional and glass building structures. The real giant amongst the Norwegian glass buildings is the SAS Main Office at Solna in Stockholm, drawn by Niels Torp in 1988. Top of page

POSTMODERNISM

The 1980's were also marked by a debate about postmodernism, which in Norway had the leading exponents Jon Lundberg (born 1933) and Jan Digerud (born 1938). Jon Lundberg's home at Holmen in Oslo expresses postmodernism's playful attitude toward room positions and space. Jan Digerud worked with Platou Architects in the design of the Sheraton Oslo Fjord Hotel in which the interior appears with all of postmodernism's use of classical elements, and a touch of Vienna Jugend. Their solution to the problem of building on to an older structure at Rådhusgata 23 B in Oslo is a vertical extension which paraphrases the older facade in neo-Baroque from the hand of Henrik Bull; this is postmodernism in its most meaningful form. The substantial foothold that postmodernism gained in Norway can be explained by an unprecedented boom in building. This coincided with the feeling that it was necessary to loosen up in a society with a somewhat strict and limited view in architecture. Seen in this light, the wild period served a purpose and had a liberating effect. Top of page

CONSERVATION FOR THE FUTURE

Attitudes about conservation and renewal of older buildings have changed radically the last 15 years. Negative reactions to large dimensions and rigidity in new buildings, coupled with appreciation of the value of older buildings, has blown new wind in the sails of preservation. There is also a new realization of the economic worth of the many older buildings. Stavanger has been a flag-bearer in this area by preserving an entire city area, Old Stavanger. In Bergen the movement to conserve Marken, another old city area of wooden houses is worthy of mention, and in Trondheim larger areas of wooden houses such as Mølleberg have been given a new lease on life. The reconstructed areas of Bodø are also undergoing renewal. In Oslo, Grønerløkka and Kampen exemplify the coupling of conservation with investment. The square-blocked Grunerløkka has been rehabilitated through public renewal activities. Kampen is an example of an old section of town, once on the outskirts, whose wooden houses have been saved by the inhabitants' action groups. All in all, it is the general public attitude toward its architectural environment that provides the best protection for its heritage. The fight to save Tyholmen in Arendal is a good example - here an entire city area dominated by large 17th and 18th century wooden buildings was saved from total destruction. More effort is being made in Norwegian architecture to combine active conservation of the best building traditions with modern innovation.

ARCHITECTURE AND NATURE

As postmodernism contributed to the relaxation of old conventions and conservation work has borne fruit, something new has taken place. The Nordic House on the Faroe Islands was completed in 1983 by the architect Ola Steen (born 1942). The problem of placing the large building amongst Torshavn's small houses was solved by turning the building into a miniature mountain. Glimpses of glass and steel shine through in the level between the gray rock foundation and the softly sloping sod roof. The building is transformed into an object of nature and fits in with the surrounding hills. The Boarch architects faced similar challenges in designing the Sami Cultural Centre in Kautokeino in 1981. Situated in an open landscape, the traditional Sami tent is symbolized by the sliced-off pyramid centred around an open red middle portion, a bonfire. Top of page

THE EDGE OF THE SEA

In pace with the restructuring of Norwegian economics, away from heavy shipbuilding and sea transport, significant amounts of dock area have been freed to be developed for other uses. Nearly every coastal city has its examples. Dominating them all though, is Aker Brygge in Oslo, in which the opening of the former shipyards and diversion of motor traffic away from the harbour, has given room to new offices, stores and apartments in the midst of a popular and lively downtown area. However, Aker Brygge represents a new phenomenon in planning. The individual builder has decided how to form the area, instead of the usual public planners. This has resulted in a unified area, but questions arise concerning social control and supervision over the development. This represents a new epoch. The tough questions of principle aside, here and many other places, we have reclaimed important sections of our coastline. Top of page

DEVELOPMENTS IN THE NORTH

Construction north of the polar circle requires special talents and seems to foster a certain vitality. Building techniques under demanding climatical conditions have been studied; international collaboration has been carried out under the title Winter Cities, and construction has been implemented under the motto - Living in the North. The most spectacular though, is the work that is not directly linked to these studies, but has roots going directly back to rather chaotic building traditions. Blå Strek Arkitekter (Blue Line Architects) have designed a house for Reindriftsamenes forbund (the Sami Reindeer Herders' Association) in 1985. Inspired by Frank Gehry's Californian architecture, the structure fits in surprisingly well with Tromsø's wooden buildings. The Northern Lights Planetarium, associated with the University of Tromsø and designed in 1989 by John Kristoffersen (born 1938), points literally in another direction. The structure reminds us most of a spaceship, ready for take-off toward the Aurora Borealis. Top of page

THE WORLD COMES TO US - AND WE GO OUT AND MEET IT

In Oslo, the LPO Architectural Office has planned a new city area which includes the Nordic countries' tallest building (a hotel), a shopping mall 500 metres long, and a civic arena, Oslo Spektrum, with a capacity for 10,000 spectators. This too is an area being built as a whole unit, as Aker Brygge, but with the goal of catering for visitors from abroad. The arena's outer shape is a sliced-off semicircle. At present only the exterior is visible. The architects together with the sculptor Guttorm Guttormsgaard, have designed a sculpted brick exterior surface. Thus, they have succeeded in transforming the immense building into a kind of poetry. We may wonder if the arena's exterior form had any influence on the shaping of Norwegian architecture's greatest sensation in years: the Snøhetta Architectural Firm's victory over 600 competitors in the rush to design the Alexandria Library. The sliced-off circle and hieroglyphs on the walls lead us to hope that this is not just an isolated case, but the sign of a new vitality in Norwegian architecture, freed from traditional bonds and the whims of fashion. The future should be exciting.

Oslo D1-01

Holmenkollen Skischans, JDS architects, 2011

Kongeveien 5, 0787 Oslo

The Holmenkollen Ski Jump was the main arena for the 1952 winter Olympic Games, and plays an important part in the Norwegian skiing tradition. A new slope emphasizes the existing landmark's values. The shape of the silhouette is emphasized with a sharp and simply cut. The given wind protection profile is utilized and offset in a parallel manner downward, creating a smooth bended rectangle hosting the slope, the main elevators and the top in-run program. The top is then sliced horizontally to accommodate a viewing platform. The Knoll building is moved further up the hill to serve as an anchor point for the structure, letting it cantilever and avoid visually disruptive structural supports. From a distance the structure will appear as a milky-white sharp profile extending further into the sky with a diffused beam of light; a beacon for Oslo.



Oslo D1-02

Vigeland Sculpturenpark, Gustaf Vigeland, 1949

Nobels gate 32, Oslo

Vigeland Sculpture Park is a part of Frogner Park, located in Oslo, Norway, 3 km northwest of the city centre. The park covers 80 acres (320.000 m²) and features 212 bronze and granite sculptures created by Gustav Vigeland. Vigeland personally sculpted every figure out of clay and individual craftsmen were contracted to fabricate the pieces into what they are today. These works of art reside along an 850 metre-long axis divided into six sections: The Main Gate, The Bridge, The Children's Playground, The Fountain, The Monolith Plateau and the Wheel of Life. Vigeland was also in charge of the design and architectural layout of the park (text from Wikipedia).



Oslo D1-03

Mortensrud church, Jensen & Skodvin Arkitektkontor, 2002

Helga Vaneks Vei 15, 1281 Oslo

Design Period: 1998 – 1999

Construction period: 2000-2002

Artists: Gunnar Torvund (main altar & glass sculpture in chapel), Knut Wold (marble piece in chapel)

Interior Architect Furniture: Terje Hope

Budget: 5.500.000 EURO (US \$8.42 millions)

Constructed Area: 2.200 sqm

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 be 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.



Oslo D1-04

DogA, Jensen & Skodvin Architecten, 2005

Hausmanns gate 16, 0182 Oslo

DogA, het Noorse Design en Architectuur Centrum is opgericht door Noorse Vorm en de Noorse Design Council en voor het publiek geopend op 3 februari 2005. Het centrum biedt verschillende design en architectuur tentoonstellingen, debatten, seminars en andere actuele programma, activiteiten voor kinderen, verhuur van faciliteiten, winkel en café.

DogA telt twee voormalige industriële gebouwen, Ankertorget Onderstation en de Machinehal. De Machinehal is opgetrokken in 1899-1900 resp. 1912- 1913, en ontworpen in een klassieke stijl met industriële stalen ramen. Het Onderstation 1948 is ontworpen in de functionalistische stijl met metselwerk.

De conversie in opdracht van Aspelin Ramm Bolig AS vond plaats in 2003-2005. Doel was het hergebruik als expositieruimte en ontmoetingsplaats voor design en architectuur. Architecten voor de transformatie was Jensen en Skodvin Architects AS.

De gebouwen kregen een nationale architectuurprijs in 2006, de Stad Award in 2007 en de erfgoedprijs Olavsrosa in 2008. Fragmenten uit de toewijzing van de Olavsrosa: "bekroond met het keurmerk Olavsrosa voor de gedurfde presentatie van een stukje industriële geschiedenis van Oslo, voor een consistente en eigentijdse uitvoering daarvan en voor een niet sentimentele aanpassing aan nieuwe gebruiksvormen."

Hausmanns Gate 16 zijn beschermd monumenten. Hausmannsgate Substation is Oslo's oudste elektrische energiecentrale. Het is een rood bakstenen gebouw opgericht door de Christiania Elektricitetsværk in de jaren 1898-1903, en uitgebreid in 1912. De architecten waren Thv. Astrup, IO Hjort / CF Linthoe.

Het Art Nouveau-gebouw in Hausmanns poort werd gebouwd in 1917 voor het Christiania Elektricitetsværk, later Oslo Lysverker. Het gebouw werd ontworpen door de architect CF Linthoe. Op de zolder is een "geheime kamer" die werd gebruikt voor radio-uitzendingen en de productie van illegale kranten tijdens de Tweede Wereldoorlog.

Ankertorget Substation staat dicht bij de rivier Aker en is ontworpen door Christian Astrup en in 1948. De aanbouw is ontworpen door Jensen & Skodvin Architecten en huisvest kantoren, commerciële ruimten en appartementen, ontworpen door A38 Architecten.



Oslo D1-05

Sukkerbiten / Suikerklontjes, ontwerper onbekend, 2010

Geen adres, op punt van Opera eiland; <http://sukkerbiten.no/>

Norwegians enjoy the great outdoors and they never stop thinking up creative new ways to tempt visitors and residents alike into embracing active, clean-living lifestyles.

The latest initiative is Sukkerbiten (sukkerbiten.no), billed as Oslo's new "summer island". Located in the city's famous fjord and opened to the public just last week, Sukkerbiten can be accessed via a footbridge from the Opera House and is roughly the size of a football pitch; indeed, it was once the training ground for the city's police team. Today, it's a serene escape for those craving a game of croquet on its neat lawns or some al fresco culture at one of the many concerts throughout the summer.

2009 heeft HAV Property ontwikkelaars besloten in de haven van Oslo nabij de Opera op een eiland een tijdelijke stedelijke ruimte in te richten, met de bedoeling een culturele ontmoetingsplaats neer te zetten op een van de mooiste en meest centrale locaties van Oslo. De gebiedsontwikkeling in Bjørvika, aan de overkant van het havenbekken, werd gestart in 2010 met een festival op dit terrein, dat vanwege de architectuur van witte containers de naam Sukkerbiten – Suikerklontjes draagt. Het seizoensprogramma van de locatie is de afgelopen drie jaar samengesteld door de Trouble Shooting Projects Agency. Cafe Mono - Oslo club exploiteert met hen het cafe en restaurant en zorgt voor de programmering van evenementen. Cafe Mono heeft een stevige achtergrond als een van de best bekende culturele evenementen van Oslo.

"We nemen een klein voorbehoud van weersomstandigheden. Als het katten en honden regent zijn wij niet open, dus stay tuned."



Oslo D1-06 (optioneel)

Dansvoorstelling 'Future Memories – an Evening with Jiri Kylian'
Opera, Kirsten Flagstads Plass 1, 0150 Oslo

CHOREOGRAPHY AND SET DESIGN: Jiří Kylián

MUSIC: Lukas Foss, Giovanni Battista Pergolesi, Alessandro Marcello, Antonio Vivaldi, Giuseppe Torelli

COSTUMES: Joke Visser

LIGHTING DESIGN: Kees Tjebbes

CAST: The Norwegian National Ballet

Kaarten via <http://operaen.no/en/Performances/Future-Memories--an-evening-with-Jiri-Kylian/>
Prijs tussen de 80 en 625 NOK

If there is a master of masters, it's Jiří Kylián,» says ballet director Ingrid Lorentzen of the choreographer who has regenerated dance through decade after decade. The Norwegian National Ballet has been a standard-bearer of his work, and when the Théâtre des Champs Elysées wanted to stage a Kylián evening, they invited us to Paris to perform three of his most famous ballets. But the premiere in Oslo comes first.

The first treat of the evening is the expressive *Bella Figura*, in which nine dancers attract and repel one another with movements both elegant and fumbling. «Set to melodious Baroque music against sliding backdrops and open flames, *Bella Figura* is precisely what the title promises: a rare beauty on which to rest the eyes,» wrote *Dagbladet* when *Bella Figura* was first staged in Oslo.

This is followed by the magnificent *Symphony of Psalms*, danced to Stravinsky's powerful music, and the most recent of the ballets, 2008's *Gods and Dogs*:

In front of an enormous, moving silver backdrop, the brittle line between normality and madness is played out to Beethoven's string quartet no. 1 – interrupted by abrupt, loud percussion. «It is strangely beautiful,» wrote *Vårt Land* after the Norwegian premiere in 2013. «The set design, music and dance meld into one living framework.»



Oslo D1-07 (optioneel)

Kulturnatt (Oslo Cultuurnacht)

Door de hele stad heen, zie <http://www.oslokulturnatt.no/>

Culture Night is an international concept where the city's cultural institutions present themselves in an exciting manner. Oslo Culture Night is held in September every year. Opening hours at cultural institutions are extended into the evening and night, and there are unique events within music, theatre, art, literature and film. The aim is to introduce the city's inhabitants and tourists to the exciting and broad-ranging cultural activities that Oslo has to offer. All the Oslo Culture Night events are free! In 2014 Oslo Culture Night is being held for the tenth time.



Oslo D2-01

Bjørvika Barcode, Dark Arkitekter en MVRDV, 2015

Dronning Eufemias gate, Oslo

DARK Architects, a-lab both from Oslo, Norway, and MVRDV from Rotterdam, collaborated on this project for the new waterfront in Oslo. This new town plan situated at the Bjørvika-Bispevika fjord comprises an urban development vision on 220.000 m² mixed program and a master plan of 55.000 m². The Bjørvika site straddles a unique point in Oslo, between the expanse of the fjord and the infrastructural node of Norway. A series of plots with addresses both on the fjord side as well as the railway side, achieving maximum view towards the fjord, maximize the number of 'addresses' at the waterfront, and maximize the amount of flexible space to be used for housing, offices and commercial and/or cultural spaces. Every plot in this new area can be different in access, shape, size, and functionality, providing for all possible uses. On ground level an alley quarter provides access and throughways on as many places as possible.



Oslo D2-02

Opera, Snøhetta, 2008

Kirsten Flagstads Plass 1, 0150 Oslo

The New Opera House has 3 main parts. First the 'Front of House': the public areas located in the building's western section. These include the main foyer, and 2 auditoriums. The foyer is a grand, open room with a variety of lighting conditions and views to the surroundings. This space is characterised by simple use of materials and minimal details. Secondly the "Back of House": these are the production areas of the building with workshops, storage areas, rehearsal rooms etc. The architecture is functionally appropriate, the exterior façade is composed of metal panels. Last part is the Roofscape: describes the building's monumental character. The horizontal and sloping plane of the roof provides the opera with an unusually dramatic expression, quite different from the surrounding buildings. Clad in white stone, and it's details will provide a holistic and symbolic character to the building while also allowing for a variety of experiences as one moves past it.



Oslo D2-03

Snøhetta Kantoor

Skur 39, Akershusstranda 21, 0150 Oslo

Snøhetta (Noors: Snøhetta arkitektur landskap AS) is een internationaal architectenbureau, gespecialiseerd in architectuur, landschapsarchitectuur en binnenhuisarchitectuur, met kantoren in Oslo en New York. Het bureau werd in 1989 opgericht door Kjetil Thorsen en Craig Dykers. Ze hebben het bedrijf genoemd naar de Noorse berg Snøhetta. Snøhetta heeft 120 ontwerpers in dienst die werkzaam zijn over de hele wereld.

Met het ontwerp van de Biblioteca Alexandrina won Snøhetta in 2004 de Aga Khan Award for Architecture. In 2009 wonnen ze de European Union Prize for Contemporary Architecture voor het ontwerp van het Operahuis in Oslo.



Oslo D2-04

Oslo City Hall, Arnstein Arneberg and Magnus Poulsson, 1950 Rådhuset, 0037 Oslo

Oslo City Hall (Norwegian: Oslo rådhus) houses the city council, city administration, and art studios and galleries. The construction started in 1931, but was paused by the outbreak of World War II, before the official inauguration in 1950. Its characteristic architecture, artworks and the Nobel Peace Prize ceremony, held on 10 December, makes it one of Oslo's most famous buildings. It was designed by Arnstein Arneberg and Magnus Poulsson. The roof of the eastern tower has a 49-bell carillon which plays every hour. It is situated in Pipervika in central downtown Oslo. The area was completely renovated and rebuilt to make room for the new city hall, back in the late 1920s. In June 2005 it was named Oslo's "Structure of the Century", with 30.4% of the votes.

In 1918 Arnstein Arneberg and Magnus Poulsson were designated as winners of a competition, with a project inspired by the Stockholm City Hall. Continued lack of money and bad times made the realization had to wait, and in the meantime changed the architects of the project several times. In 1930 they laid out its final proposals, now being changed under the influence of functionalist ideas. The most striking change from the earlier proposals were the two major office towers.

In September 1931 the foundation stone laid down by King Haakon VII and Crown Prince Olav present, before the construction started in February 1933. In parallel with construction work, the old suburban houses swept away from the bay ("sanitized") to make room. Also, the old amusement park Tivoli had to give way to an entirely new plan that provided land for sale to the entry of new business houses, a substantial basis for the financing of City Hall. In November 1936 the structural finishes were molded in reinforced concrete and covered with hand-beaten bricks in large format. Some office floors could be used before the outbreak of war in 1940. After a break during the war work was resumed, and occupied the office floors could happen in 1947, while work on the decorations were completed. 15. May 1950 City Hall officially opened in conjunction with the celebration of the city's 900th anniversary.



Oslo D2-05

Astrup Fearnley Museum, Renzo Piano, 2012 Strandpromenaden 2, 0252 Oslo

Astrup Fearnley Museum was built as part of Tjuvholmen Icon Complex (2006-2012) and was designed by Renzo Piano Building Workshop in collaboration with Narud-Stokke-Wiig (Oslo). The project is set in a wonderful position at the outermost point where the city stretches into the Fjord; it is a big shelter for art over three buildings integrated in the landscape, the natural destination of the promenade from the City Hall along the harbour quay. The Museum starts outside: the park is an organic game of canals, bridges and lawns where sculptures of the Selvaag collection are displayed in the nature and in the Piazza. Once inside the visitors experience the temporary exhibition of the Astrup Fearnley Museet in a big double-height space, where natural light is filtered from a glass roof.



Oslo D2-06

Tjuvholmen, Niels Torp 2002-vandaag

Sentrum, Oslo

Size: 83.000m²

1. prize invited competition 2002

Located on the west side of 'Pipervika', the inner harbour of the Oslo fjord just 10 minutes walk from the city centre, Tjuvholmen is the natural extension of Aker Brygge, one of the most successful contemporary redevelopments in Scandinavia. The masterplan competition was won in 2002 with a concept titled 'Utsyn', or literally translated as 'panoramic view'. Taking advantage of the fjord setting, the development is built on land reclaimed either side of the docks and piers of the former container port. New canals flow through the composition, breaking up the site and defining development plots that can look back across the fjord to the city and the historic Akershus fortress. Akerodden, the first island of Tjuvholmen has an area of 2.1 hectares, supporting 83,000m² of development, consisting of a hotel, residential apartments, shops, restaurants, cafes and offices. The site is split by two diagonal vistas that divide the site into four segments, with a building occupying a separate corner of the island and split by the two diagonal vistas. A new five star hotel is proposed for the south-west corner, whilst the mixed use development of F3 occupies the south-east corner, with two further mixed use developments proposed for northern part of the site that faces Aker Brygge.

The development has a classic town composition, with public uses such as shops and restaurants on the ground floor, offices on the middle floors, and residential accommodation on the top floors. The four buildings front up to Tjuvholmen alley, the main avenue that runs through the site, and are juxtaposed to create two public plazas. To the fjord side, a smaller plaza is created to form a backdrop in front of the footbridge that connects from the promenade that runs along the waterfront of Aker Brygge. Here the plaza slopes gently into the fjord creating an ideal place for people to come and bathe in the water in summer time. The larger central plaza is sheltered from the elements between the Hotel and F3. Here, arcades are created under the buildings providing space for the mixed uses on the ground floor to spill out onto the plaza.



Oslo D2-07

Bølgen Restaurant, MAPT (Lendagar Arkitekter + Archency

Arkitekter, 2011

Tjuvholmen Allé 5, 0252 Oslo

Within the Aker Brygge area lies Bølgen restaurant. The architects were looking for a multifunctional building that will be a meeting place within the urban fabric. The vast range of programmatic needs asked for a high degree of flexibility. We accommodated the spatial program into a simple shape with a clear identity and let it become a natural element of the local neighbourhood. The flexibility of the space allows for an all- year program mixture. First of all, it is a restaurant and cafe for Oslo but it also has the capability to host concerts and conferences etc and the open floor plan can be subdivided according to temporary needs.



Oslo D2-08

Aker Brygge, Niels Torp, Kari Nissen Brodtkorb, Lendager

Arkitekter + Arcgency, Alliance Arkitekter, 1989

Stranden, 0250 Oslo

Size: 170 000m²

1st prize invited arch. competition. Oslo Council's Fine Art Award 1990. DIFA Award 2006

Built: 1989

Aker Brygge is an area in Oslo, Norway. It is a popular meeting place for shopping, dining, and entertainment. As many as 12 million visitors a year make Aker Brygge Norway's biggest destination. The area contained shipyards and engineering industry - Aker Mekaniske Verksted AS - until 1982. The construction of Aker Brygge was carried out in four steps by the realtors Aker Eiendom AS. A few old industrial buildings were demolished, while several of the major workshop halls were rebuilt as shopping areas.

Transformation of an inner-city harbour area in Oslo.

The challenge was to build "urban qualities", the atmosphere of a living city, into the place: to give it identity, intimacy, drama, monumentality, friendliness, contrasts, humour and the feeling of festival – to ensure that the buildings talked to each other across the streets, narrow passages and public spaces. The contact surface with the waters of the fjord has been exploited and pulled deep inside the mass of buildings via narrow passages and streets that run down to the quayside and give "energy" and life to the network of pedestrian areas within. The four buildings are designed as city blocks and appear more like complex "building environments" than individual buildings. The "city blocks" provide a typical urban cross-section of functions: theatre, basement cinema, street-level shops, offices in the middle and apartments with luxuriant roof gardens. Neighbourhood between kinder garden and night club: a lush menu of activities for every age and desires. The apartments are conceived as a complete residential complex covering the rooftops of the city, with sun and magnificent views, far from the noise of the streets below.



Oslo D2-09

NATIONAL MUSEUM, Sverre Fehn, 2008

Bankplassen 3, 0102 Oslo

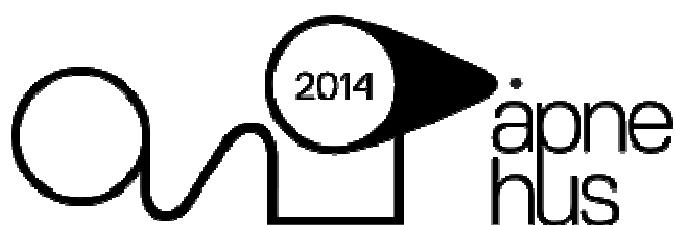
The main building, designed by Christian Heinrich Grosch, was completed in 1830 as a division office for Norges Bank. It was adapted and extended by Sverre Fehn before opening as a museum in 2008. The building is a juxtaposition of classicism and modernist architecture - an encounter between Grosch and Fehn, Norway's most important architects of the 19th and 20th centuries respectively.



Oslo D2-10 t/m 14

Enkele voorstellen voor Oslo Open Huis

Kijk voor je eigen wenslijst op <http://www.xn--oslopnehus-45a.no/>
http://www.xn--oslopnehus-45a.no/?portfolio_entries=lordag-13-september-2014



Oslo Open Huis nodigt bezoekers uit om in de huid van onze stad te kruipen. Meer dan 100 bouwwerken openen hun deuren in het hele weekend van 12, 13 en 14 september. Oslo Open Huis is gratis en open voor iedereen.

Het doel van de Oslo Open Huis toont Oslos en Akershus' grootste culturele schatten, en geeft aandacht aan architectuur, waar je dagelijks mee te maken hebt. Of je het nu leuk vindt of niet heb je te maken met de architectuur bij het verplaatsen in de stad. De gevels creëren kaders rondom ons leven en onze ervaringen. Op dagelijkse basis nemen we dit voor lief, maar dit weekend wordt gevierd en is de architectuur van Oslo en Akershus ook van binnen te zien.

Oslo Open Huis viert ook alle prachtige bouwers en planners die hebben nagedacht over hoe ze het beste moeten bouwen. Het programma zal geografisch worden gesorteerd zodat men gemakkelijker kan begrijpen welke positieve effecten gebouwen, tuinen en parken hebben voor een kleine wijk of de hele stad.

Oslo Open Huis is een samenwerking tussen Oslo Vereniging van Architecten (OAF), Noorse interieurarchitecten en Furniture Association (NIL), Noorse Landschapsarchitecten Associatie (NLA) en de Dienst Openbare Werken. Het programma werd eerder gehouden in 2003, 2005, 2006, 2008, 2011 en 2013 en is geleidelijk gegroeid. Het trekt een groot en divers publiek, in 2013 waren er ongeveer 22 000 geregistreerde bezoekers.

Partners voor Oslo Open Huizen 2013 Oslo Culture Night, Groruddal De focus en Allkopi

Oslo D2-10

Mathallen Food Hall, LPO architecten, 2012

Maridalsveien 17, 0175 Oslo

Transformatie en rehabilitatie van het Broverkstedet gebouw in baksteen, gebouwd in 1908 en 1936, tot een Food Hall geopend op 2 oktober 2012.

De Food Hall is ontwikkeld na voorbeelden uit Zuid-Afrika, dat een lange traditie van de verkoop van voedsel in dezelfde zalen heeft. Exploitanten van de zaal bieden eten en drinken van hoge kwaliteit en de Mathallen zullen een centrale rol spelen in het nieuwe gebied. De 30 kramen bieden ook lichte versnaperingen, een restaurant, een wijnbar, een conferentieruimte, een culinaire academie, opslag en het energiecentrum voor de hele Vulkan gebied.

De Food Hall werd bekroond Olavsrosa het voorjaar van 2014 - de prijs voor de bescherming van het levend erfgoed in historische context.



Oslo D2-11

Former Vulkan Industrial Area, Masterplan: LPO architecten, 2012

<http://www.vulkanoslo.no/>

Vulkan is a creative city development project emerging at the once industry-heavy west bank of the Akerselva river. Innovative, sustainable architecture defines the area, bringing the developers' motto: "Different thoughts require different spaces" to life.

Vulkan brings together a multitude of people and enterprises. When the project is completed, the area will comprise two hotels, schools, Oslo's first food hall, office spaces, culture centres, restaurants and apartments.

Green neighbourhood

At the once industry-heavy bank of the Akerselva river, one of Oslo's most interesting city development projects has come to life. The area known as Vulkan is situated at the west bank of the Akerselva river, in between Oslo's city centre and the borough Grünerløkka. Innovative, sustainable architecture defines this new neighbourhood. It hosts two hotels, schools, office spaces, culture centres, restaurants and apartments.

Environmental sustainability has been a guiding principle in the planning of Vulkan. The developers' focus on energy efficiency is manifest both in larger structures and smaller details. A local energy central with 300 meter deep geothermal wells supplies all of Vulkan's buildings with heating in the winter, and keeps them cool during summertime. The profiled Bellona house, so called after its environmental NGO-tenant Bellona, is visually defined by its extensive solar water heating system. The house only uses one third of the energy consumed by a regular office building. Vulkan's two hotels, Scandic Vulkan and Ps:hotell, employ state of the art insulation solutions and recycle energy from coolers and elevators.

In addition to sustainability in architecture, several of the enterprises located at Vulkan also contribute to the neighborhood's green profile. Norway's first food hall opened here in October 2012. The hall makes readily available an extensive selection of locally grown produce and ecological foods. It is built in a renovated factory building, a nod to the area's intriguing industrial history.

Vulkan's PS:hotel is established as a large work-training project. Close to 90 percent of the hotel's employees are people who need a little extra support to join or rejoin the regular workforce. Ps: offers them invaluable work experience. The hotel has already received prestigious awards for its social involvement.

When portraying Vulkan as a neighbourhood out of the ordinary, it is also natural to mention how the area encourages and facilitates creative encounters between the different enterprises located here. Students from Westerdals School of Communication have already been down the block and decorated the bar at Scandic Vulkan. The food hall supplies the neighbourhood's restaurants with the best produce in town. Such collaborations will surely continue to create good experiences for those who visit "the little city within the city" with the green heart.



Oslo D2-12

Scandic Vulkan Hotel, Niels Torp, 2011

Maridalsveien 13, 0175 Oslo

Size: 9 400m²

Client: Aspelin Ramm v/Vulkan Eiendom

Concrete Panel Prize 2012, City Prize 2012

The project comprises a hotel, artist's apartments, office and with a mixture of workshops and bars and eateries in a bazaar-like structure at the lower street level along the main Aker River running through the heart of Oslo.

The building aims to negotiate a transition through steep terrain between the main road, "the floor of the town", and the planned cultural square in and around the old industrial buildings along the riverside.

The compact hotel accommodates 130 rooms, a bar and 100 seats restaurant with views to the river.

The commercial floors are intended to serve as local offices and studios.

The lower level spaces are intended for use as workshops for local artists and various eateries and bars with the tables of a large café/restaurant spilling out onto the square to form a focal point at lower street level.

There are also programmed apartments, duplex and studios in the 4 floors of the smaller block-like structures.

The primary challenge was to create a mediator for the existing dominant 1940s blocks at upper ground level and the attractive brick and steel industrial riverside buildings from the turn of the 1890s without extinguishing either.

The hotel starts roadside at its highest point, and steps gradually downwards toward the river in a controlled manner that offers greater views and light to the existing buildings than the regulated site lines would have allowed without affecting the maximum area.

The project forms a dramatic ending to the long façade of the existing 40's blocks at upper street level creating a portal to the cultural square.

The building's gentle curving motion envelopes and gives a stable backdrop to both the existing buildings and the programmed cultural square.

The structure is primarily steel with concrete slabs, clad with cement fibre board cladding and render.

The roof of the overbuilt area between the existing 1940s blocks and the new scheme forms an attractive communal garden. At the northern end a planted terracing opens the restaurant and reception to the communal garden.



Oslo D2-13

Westerdals School of Communication, Kristin Jarmund Arkitekter,

2011

Maridalsveien 17 D, 0178 Oslo

The building is situated at Vulkan - an old industrial area next to Oslo's picturesque Aker's river and popular public space Kuba. Conceived as a square peg in a square hole, the footprint of the building volume is smaller than the perimeter of its basement. The glazed gap surrounding the volume at ground floor level creates a dynamic subterranean space. While light is absorbed into this space at daytime it releases likewise at night; thus creating an object which is literally 'vibrating' in its own space.



Oslo D2-14

Bellona House Offices, LPO Arkitekter, 2011

Maridalsveien, 0178 Oslo

Bellona House on the Vulkan site in Oslo, was a unique joint-venture project in the building and construction industry. The uniqueness of the project stems from the fact that the tenant, the environmental organisation Bellona, has contributed actively in the process with the builder, Veidekke, and the project owner, Aspelin Ramm, to find the most environmentally friendly solutions for everything from insulation to heat recovery. During the building process, the partners held meetings every other week to discuss various solutions. As a result, the building is currently Norway's most environmentally friendly office building with an estimated power consumption of only 68 kWh/m²/year, which is far below the requirement for class A buildings.



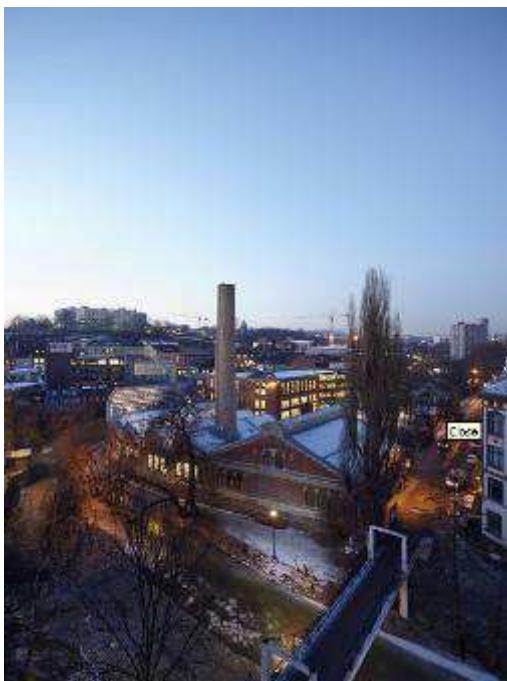
Oslo D2-15

Signal Mediahus, Space Group, 2012

Nedre gate 5-7, Oslo

Exhibition space, kindergarten, office

In 2012, Space Group completed the refurbishment of a late nineteenth century industrial building designed by architects Ove Ekman and Einar Smith. This area along the Akers River was historically referred to as NY York (New York) due to its explosive development in 1858. Today the area reflects a transformation towards a district focused on art, architecture and design. Signal Mediahus sits next to the Aker River in Oslo. The original industrial building has a rich history of uses, from textile industry to offices and events. Part of the building burned down in the 1980s. The project inserts a completely new architecture inside the shell of the old while preserving the historic. The two correlates while both being clearly architecturally defined.



Oslo D2-16

**Vertrek 15:41 uur: Noors landschap vanuit de trein naar Stockholm
Jernbanetorget 1, 0154 Oslo**

The building is situated at Vulkan - an old industrial area next to Oslo's picturesque Aker's river and



Stockholm

Stockholm is de hoofdstad en de grootste stad van Zweden. De gemeente Stockholm ligt gedeeltelijk in Uppland en gedeeltelijk in Södermanland. De stad heeft net geen 800.000 inwoners (2006) en de gehele regio Groot-Stockholm heeft rond de 1,9 miljoen inwoners. Door de vele (grote) wateren in de stad wordt Stockholm ook wel het "Venetië van het Noorden" genoemd. De stad ligt ook in het begin van een scherenkust, met 24.000 eilanden.

De stad is een levendige, kosmopolitische plaats met een zowel modern Scandinavische architectuur, inclusief veel glas en staal, tesamen met sprookjesachtige torens, een indrukwekkende Oud Centrum (Gamla Stan) en veel groene ruimte. Meer dan 30% van de stad bestaat uit waterwegen en een andere 30% is samengesteld door parken en groene ruimte, de groenste en meeste zuivere lucht in een Europese stad vind je waarschijnlijk in Stockholm.

In Stockholm zetelt de Zweedse regering en het parlement. Het koninklijk paleis van de Zweedse De stad ligt op veertien met bruggen verbonden eilanden, op de plaats waar het Mälarmeer (Zweeds Mälaren) met de Oostzee in verbinding staat. Aan deze ligging heeft de stad de bijnaam "Venetië van het Noorden" te danken. Net buiten de stad begint de scherenkust, een kustgebied met talloze rotseilanden en -eilandjes die scheren worden genoemd. Veel inwoners van Stockholm hebben dan ook een boot, of zelfs een buitenhuis op een eilandje. Tijdens de zomer zie je op veel plaatsen aan de rand van het water zonnebaders, zwemmers en vissers.

Het oudste deel van Stockholm is de Oude Stad, of Gamla Stan. Deze wijk doet bijna Zuid-Europees aan door de smalle straten en huizen die in okerkleur of rood zijn geschilderd. Op dit eiland is ook het koninklijk paleis gebouwd, met een traditionele wacht. Het wisselen van de wacht is een toeristische attractie geworden.

Oriëntatie

De meeste bezienswaardigheden in Stockholm liggen in wat de Stockholmers de "innerstaden", het centrum noemen, historisch gezien de zone binnen de stadsmuren. De geografie van Stockholm, met zijn eilanden en waterpartijen maken een natuurlijke indeling van de stad in drie grote zone's.

Eenvoudig weg gezegd, het noorden van Gamla Stan (bestaande uit Norrmalm, Vasastan en Östermalm) kan men stellen dat het één district vormt. Het kleine eiland Gamla Stan en het grote Södermalm een ander en het eiland Kungsholmen een apart district in het westen. Deze indeling reflecteert hoe Stockholmers de stad ervaren, alhoewel de administratieve indeling verschillend is. Eens buiten de binnenstad komt men terecht in een stad met een typisch residentieel karakter. De gemeente Stockholm strekt zich uit naar het noordwesten en naar het zuiden. In het Noorden grenst het aan de dorpen Solna en Danderyd en in het oosten aan Nacka en het eiland Lidingö.

De noordelijke binnenstad:

- **Norrmalm** is een belangrijk commercieel district met veel shopping mogelijkheden. Het centraal station en de T-centralen metro hub bevinden zich in Zuidelijk Norrmalm, gekend als City, het wordt beschouwd als het absolute centrum van Stockholm. De drukke winkelstraat, die enkel toegankelijk is voor voetgangers, Drottninggatan (Koninginnenstraat) loopt in noord-zuidelijke richting door het district. Vasastan is administratief gezien een onderdeel van Norrmalm maar de meeste Stockholmers beschouwen het als een aparte buurt. Het is een redelijk groot, voornamelijk residentieel district waar recent jonge mensen zijn komen wonen. Het meest centrale stuk, rond het Odenplan plein biedt de meeste winkel mogelijkheden en kent een bloeiend nachtleven.
- **Östermalm** is een sjeike commerciële en residentiële buurt. Het deel kortbij het stadscentrum, rond het Stureplan plein is de plaats waar men de duurdere winkels, nachtclubs en bars moet gaan zoeken. Waar de jet set gezelschap zoeken. In het noordoosten ligt de boulevard met drie rijstroken van Narvavägen en Karlavägen, met stenen huizen richting Karlaplan plein. Dit gebied bevat de meeste musea van Stockholm. Een beschermd groen gebied, de Djurgården van Östermalm is een groot deel van het Nationale Stadspark. Södra Djurgården (zuidelijk

Djurgården) is een eiland, meestal gewoonweg genoemd Djurgården, met de meeste toeristische attracties, het Skansen openlucht museum, het Gröna Lund pretpark en Vasamuseet. Norra Djurgården (noordelijke Djurgården) heeft een grote groene Gårdet, een klein bos, waar de campussen van universiteit van Stockholm liggen en het Koninklijk Instituut voor Technologie.

De zuidelijke binnenstad:

- de **Oude Stad**, Gamla Stan is een historisch centrum. Het noordelijk deel is gedomineerd door de Koninklijke paleis en de Rijksdag - het Zweedse parlement. De rest van het eiland is een pittoreske verzameling oude gebouwen en nauwe straten met kasseistenen. Op het aanliggende eiland Riddarholmen vind je een belangrijke kerk en verschillende oude administratieve gebouwen.
- **Söderalm**, informeel aangeduid als Söder, ooit een arbeidersbuurt, is voor het grootste deel opgewardeerd op het einde van de 20ste eeuw. Het min of meer bomeheems gebied ten zuiden van Folkungagatan heeft recentelijk de bijnaam gekregen SoFo (met duidelijke inspiratie van SoHo). Slussen (De Sleutel), de waterweg sleutel tussen Södermalm en Gamla Stan is een massa transport middel met talloze bruggen. Heden is zijn afloop, onfris en niet meer zo fris als het gebouwd was de jaren '30. De belangrijke noord-zuid straat Götgatan, met vele café's en winkels, begint kortbij Slussen en passeert Medborgarplatsen (het volksplein), een belangrijk plein omgeven door restaurants en café's.
- **Kungsholmen**, is een eiland dat het Westen maakt van de binnenstad. Op zijn oostelijk uiteinde, aan de oevers, staat het indrukwekkende roodstenige gemeentehuis van Stockholm. Meer westelijk vind je een verzameling van eerder relaxe buurtcafé's en restaurants. Ten westen van de Fridhemsplan transport hub en de nieuwe Västermalmsgallerian winkelgalerij kom je meer in de buitenwijken terecht.
- Lilla Essingen en Stora Essingen zijn twee kleinere, voornamelijk residentiële eilanden die toebehoren aan het district Kungsholmen.

Stockholm beschikt over een uitgebreid netwerk van metro (drie lijnen, honderd stations, gestart in 1950), bus en trams. Heel wat metrostations zijn op een unieke manier verfraaid door kunstenaars. Het hoofdmetrostation van Stockholm is T-Centralen. Dit ligt weer onder het hoofdtreinstation Stockholm Centraal, dat 220.000 passagiers per dag heeft. Het openbaar vervoer wordt verzorgd door Storstockholms Lokaltrafik. Citybanan is een nieuw te bouwen onderaardse spoorweg onder de stadskern van Stockholm met als doel de 'pendeltåg' (pendeltrein die de voorsteden van Stockholm bedient) te scheiden van het overige treinverkeer dat door het centrum van Stockholm rijdt. In mei 2006 bereikten de stad Stockholm, het provinciebestuur en Banverket (de railinfrastructuurbeheerder) een overeenkomst over de financiering van het project. De bouw moet starten in 2008 en de tunnel zou moeten opgeleverd worden tussen 2013 en 2016. In de periode 2005-2006 zijn reeds voorbereidende werken uitgevoerd in het Centraal Station van Stockholm, teneinde plaats te maken voor werktunnels. Toen de nieuwe coalitie onder leiding van Fredrik Reinfeldt aan de macht kwam in de herfst van 2006, kwam het bericht dat men het bestaande contract wilde verbreken om in de plaats een financiering mogelijk te maken van de sluiting van een verkeersring rond Stockholm. Na een nieuwe beoordeling gaf de regering echter het groen licht om met de start van de werken te beginnen.

In het voorjaar van 2006 werd een proef gehouden met een tolheffingsysteem voor het autoverkeer in gebied rondom de historische binnenstad van Stockholm. Tijdens de proefperiode verminderde het autoverkeer op de meetpunten (de tolplaatsen) met gemiddeld 18%. In een referendum op 17 september 2006 heeft de bevolking zich kunnen uitspreken over het handhaven of afschaffen van het systeem. De bewoners van de binnenstad hebben overwegend ja gestemd, terwijl de bewoners van de randgemeenten overwegend negatief waren. Toch heeft de politiek besloten om het systeem in te voeren vanaf 1 juli 2007. Tijdens de spits bedraagt de tol 2,20 euro elke keer dat men het tolstation passeert, dus zowel in- als uitrijdend. In het buitenland geregistreerde auto's hoeven niet te betalen en voor bedrijven zijn de tolkosten aftrekbaar voor de belastingen. Er wordt gecontroleerd met camera's gekoppeld aan computers die de kentekenplaten uitlezen.

Stockholm presenteert zichzelf vaak als een fietsvriendelijke stad op gelijke voet met steden als Amsterdam en Kopenhagen. Fietsers zijn echter duidelijk minder nadrukkelijk aanwezig in het straatbeeld. Er zijn fietspaden in sommige maar lang niet alle grote lanen en straten. De aanleg van meer fietspaden en andere fietsbevorderende verkeersmaatregelen stuiten soms op verzet in de publieke opinie en fietsers worden door automobilisten niet altijd als vanzelfsprekende verkeersdeelnemers bejegend. Er lopen wel een tiental goed gemarkerde fietsroutes door het hele stedelijke gebied en reizigers mogen hun fiets gratis op de lokale pendeltreinen meenemen. Het hoofdvliegveld van Stockholm is Stockholm-Arlanda, ligt 42 km ten noorden van Stockholm en 28 km ten zuiden van Uppsala. De treinverbinding Arlanda Express rijdt tussen Arlanda en Stockholm en duurt 20 minuten. Ook is er het vliegveld Stockholm-Bromma, dat vlakbij het centrum ligt. En dan is er nog Stockholm-Skavsta, dat 100 km ten zuiden van Stockholm ligt.



Stockholm D1-01

Bonniers Konsthall, Johan Celsig Arkitektkontor, 2006

Torsgatan 21, 113 21 Stockholm

The new building is an independent addition to the headquarters of the Bonnier Publishing House; Bonnierhuset. The original building is a straw coloured brick complex from the 1940-ies with a 20-floor highrise tower as its focus. The site is a triangular terrace dramatically positioned and overlooking the railway tracks and a waterway very close to the city centre.

The main volume of the new building is located at the south-eastern tip of the terrace and is separated from the brick complex. This separation is created by a gap which brings down light to the street and makes possible a visual contact across the complex with the part of the town (Kungsholmen) on the other side of the waterway. The separation of the old and the new also gives more possibilities to the new facades that are meant to contrast to, rather than to imitate the existing masonry. Though as a volume the new building carefully follows the edges of the site and the indications in the existing complex. This is particularly evident in the curved facade facing Torsgatan where the new building echoes the curve in the brick structure west of the highrise building.

The main volume of the new building sits on a one-storey "socle" which contains the Art gallery for temporary exhibitions at street level.

The exhibition spaces of the Art gallery are organised as rectangular overlit "boxes" in the wedge shaped building. Due to numerous restricting preconditions (the building sits on 3 existing floors of offices overlooking the railway lines) the distribution of the exhibition has primary large rectangular boxes that coexists with small, narrow and odd, interstitial spaces that are equally used for presenting art works.

There is no definite hierarchy between the major and the minor spaces, nor is there a division between lounge, cafe and exhibition spaces.



Stockholm D1-02

Stockholm waterfront congress centre, White Architects, 2010

Klarabergsviadukten 63, 111 64

Stockholm Waterfront neighbours Stockholm Central Station, with Arlanda Express and the bus terminal only a few steps away. The site in question is the most highly visible in Stockholm, passed by tens of thousands of train passengers and cars every day. It has the best possible location beside Riddarfjärden and close to Stockholm City Hall. The project is subdivided into three separate buildings. A lower-lying congress and concert hall closest to Riddarfjärden, an office block facing onto Klarabergsgatan and a hotel with just over 400 rooms directly adjacent to the congress building. The triangular site, squeezed in between railway and road links, would seem rather cramped considering the programme specification for a congress hall to accommodate 3,000 people and a dining room to seat 2,000 guests.

This equation has been resolved by including movable seating, multi-use areas and by having a large part of the congress hall suspended outside the confines of the site, like an enormous canopy. In addition to this there was also the trust of both the commissioning client and the public authorities to allow the Stockholm skyline to be altered.

The upper part of the congress hall will also be spectacular – a free form of billowing veils interacting with the movement on the flyovers and quays surrounding the building. The upper seating assemblies accommodate 1,500 people and allow rapid conversion into two separate halls. The seating assemblies can be moved aside to make room for 2,000 banquet guests.



Stockholm D1-03

Strandparken, Wingardhs arkitektkontor, 2013

Hamngatan 17, Sundyberg, Stockholm

The Strandparken apartment building was designed by for a property developer, who was keen to explore the potential of sustainable multi-occupancy housing.

Containing 31 apartments, ranging in size from one to four bedrooms, the building is the first of four planned for a site located next to an inlet of the archipelago in the north of the city.

"They are probably the tallest residential buildings in the world made entirely from wood," project architect Rasmus Wærn told . "However, things are happening fast in this field, and I do not think the height in itself is their most interesting feature – they could easily been taller if needed. Their main quality is that they make very comfortable, attractive and sustainable homes at a reasonable price."

The structure's load-bearing frame was constructed using prefabricated modules made from solid wood, which are anchored to the foundations by metal rods that ascend to the height of the attic.

The external shape borrows from the aesthetic of an archetypal house, with a pitched roof and gable ends, and was influenced by the prefabricated timber properties that have been constructed in Sweden for centuries.

"The buildings are almost emblematically simple, and relate more to the straightforward houses of the 1940s and 1950s than to a parametric twisted modernity," said Wærn. "There is a urban awareness here that we think other architects and planners can relate to."

Wingårdhs used cedar shingles to clad each of the building's facades. These help to emphasise the natural construction method, while more wood was also used internally for flooring and cladding in the circulation areas.

"Wood is, as we all know, a truly recyclable material that also provides dry and sound constructions," added Wærn. "A problem is how to make them age with beauty, as repeated painting is out of the question. Our answer was shingles, as their natural variation takes care of the variation in colour that will appear as the wood turns grey."

Balconies accessed through glazed sliding doors look out towards the water and provide an additional 13 square metres of floor space for each of the apartments. Basement car parking is connected to the storeys above by lifts that open onto corridors, with space for benches and large windows that allow natural light to enter the interior.

It started in the 1990s with Arne Olson, a young man with a passion for ecology. We met one night by complete coincidence in Copenhagen. It turned into a deep dive through all that was known at the time about green building, with the big construction firm picking up the tab. Sure, wood framing ought to be the future even for multi-family housing.

It's nine storeys high with a load-bearing frame of solid wood from Martinsson's, and the outside is entirely clad in cedar shingles. It looks like a wooden house.

A wood-framed building weighs only a third of what it would if it had been made of steel and concrete. It's so light that it has to be tied down to the foundation with 23-millimetre metal rods that reach all the way to the eighth floor. It ended up costing 15 per cent more than it would have with conventional construction (the next one is only going to be 10 per cent more, and on the one after that we've got it). We're doing four buildings, one after the other.

This is the kind of building that elected officials should demand when they call for cost-efficient prefabricated homes. It's warm and dry inside, with the aroma of wood, sheltered from precipitation during construction under a protective roof with an integrated crane. A beloved archetype, a winning Monopoly house.



Stockholm D1-04

Riksbanken, Peter Celsing Arkitektkontor, 1970-76

Brunkebergs Torg, Stockholm

The bank of Sweden with its nearly cubic volume is usually regarded as the high watermark of Peter Celsing's career. As part of the Bank of Sweden/ City Theatre/ Cultural Centre complex, it turns its back on the concrete wall of the Cultural Centre and presents a palace-like facade towards Brunkeberg Square. The facade is subtly built up of two square-grid layers shifted in relation to each other the outer of black hewn granite, the inner of metal.

A folded copper facade, facing a beautifully designed inner court, rises up to create the elegant glass and copper penthouse floor that crowns the building.



Stockholm D1-05

Medelhavsmuseet, White Architects, 2009

Fredsgatan 2,103 21, Stockholm

Levantis Gallery, Museum of Mediterranean.

This museum was first opened in 1982, uniting the antiquities collection of Nationalmuseum and the collections of the former Egyptian Museum. What used to be the main hall of a bank has since 2009 been the home of the Cypress collection in which terra cotta figures bulk large. The new mise-en-scene consists of eight green winking triangular pyramids forming the exhibitions stands. Adroit use of mirrors also makes for a powerful visual impact.



Stockholm D1-06

Sven-Harrys Art museum, Wingardhs arkitektkontor, 2011

Eastmansvägen 10, 113 61, Stockholm

The envelope is just an advertisement.

The section thru Sven-Harry's with commercial activities on the ground floor, the collection in the penthouse and the art hall in the core of building is a response to the plan for the area. The 60/40 proportion was transformed into a public ground, centre and top, which enabled a range of daylight in the exhibitions. The building is crowned with a penthouse, where the client's collection, primarily focused on Scandinavian 20th century art, is placed in a mimicry of the interiors of his old mansion Ekholmsnäs. The exterior of the building is cladded in a metal named Nordic Royal. It's an inert copper alloy that doesn't darken. The yellow skin speaks with the tradition of ochre facades in Stockholm. More than a solitude monument, Sven-Harry's wants to be just another building in the block. It is the content that connects the building to the public realm.



Stockholm D1-07

Arsta bridge, Foster and Partners, 2005

Tantogatan 75, 118 42 Stockholm

Stockholms Arsta Bridge marks an historic moment in the expansion and modernisation of Swedens rail network, the elegant bridge sweeps across the lush Arstaviken bay, its rhythmic contours interacting with the existing 1929 bridge. The organic wave form is a sensitive response to the surrounding landscape and the vibrant red pigment of the concrete resonates with the Falu-red timber used in Stockholms traditional buildings. At 833m long, the bridge will supplement the existing bridge, dramatically increasing capacity with minimal impact on the surrounding landscape.

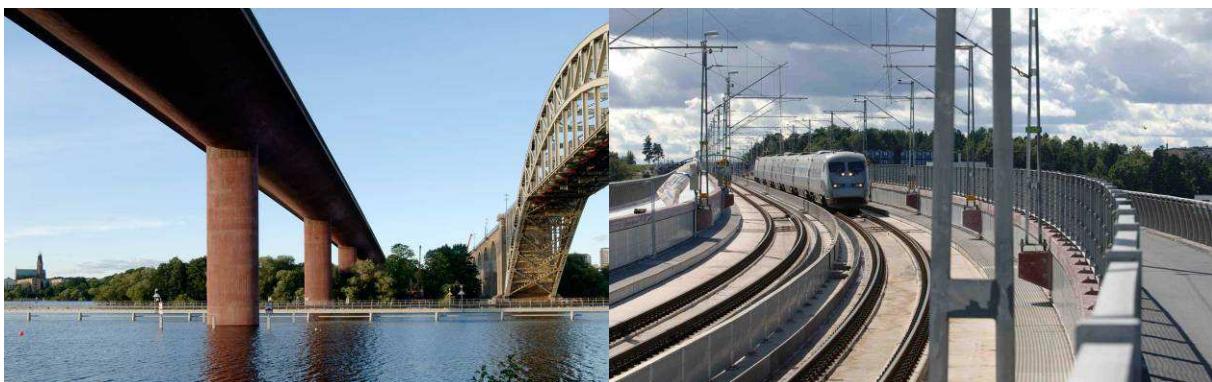
Following an international competition in 1994, Foster and Partners, together with Ove Arup, were selected to design the new Arsta Bridge, which would incorporate two new train tracks, a pedestrian and cycle way, and a maintenance access road

On plan, the bridge incorporates a curve, and the rounded soffit responds to the sequence of bending forces as the bridge deck sweeps over the ten pier supports, which are elliptical in section. This calming geometry is a response to the tranquillity of the Arstaviken bay, and the bridge appears to recede into the setting.

Referencing traditional building methods, the formwork used to create the rounded soffit was made of solid timber planks. The result is a natural patina on the surface of the concrete, giving the bridge a textural quality, which further enhances its subtle integration with the context. The railway tracks are set down into the top of the deck section, which helps to minimise airborne train noise, as the trough walls are mounted with sound absorbent steel cartridges.

In addition, the rails run on cushioning to minimise vibration.

The new Arsta Bridge arrives as regeneration takes place on much of the adjacent brownfield sites overlooking Arstaviken, including a new residential and commercial scheme.

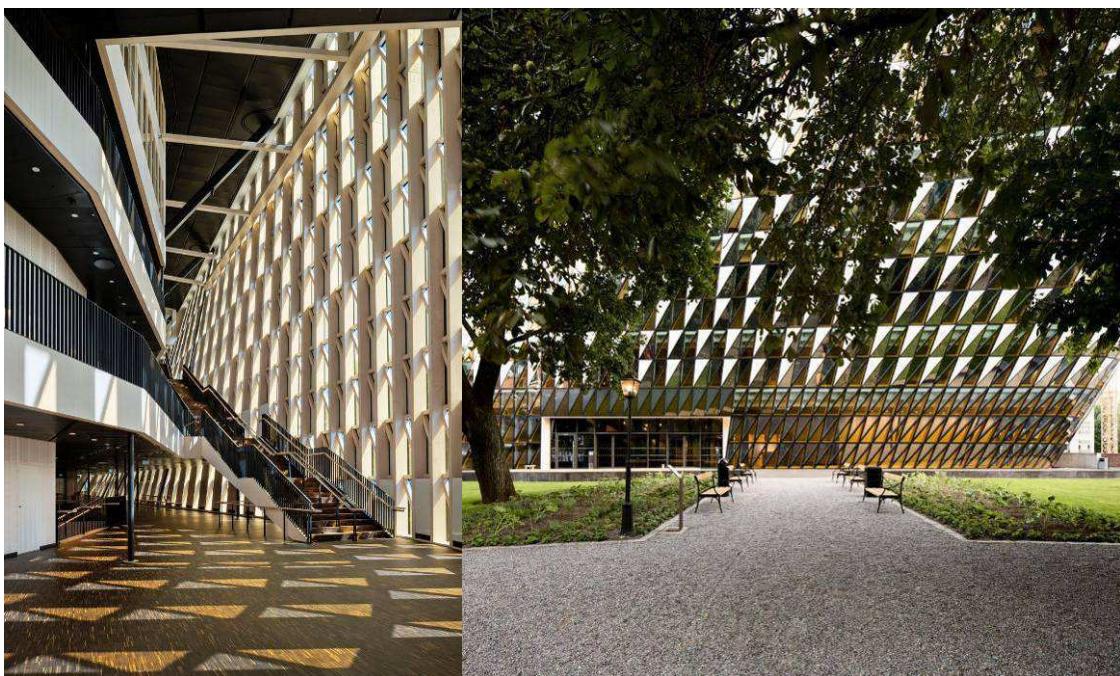


Stockholm D1-08

**Karolinska Institutet Aula Medica, Wingardhs arkitektkontor, 2013
Solnavägen 1, Stockholm**

Wingårdh has designed the building, the form and geometry of which contrasts with the traditional low-rise brick buildings on the campus. It is situated along Solnavägen opposite the new university hospital. With its central location and geometric form, the lecture hall complex opens up the campus area to the main public thoroughfare. The abstract building cladded in six different types of glass stands like a bowl at the core of medical university Karolinska Institutet in Sweden.

The ambition was to let the material palette of the interior fit out, also be the material palette of the furniture. The aim was to create an interior experience that was visually complete and whole. To preserve the warm and grand impression of the auditorium, all furniture, textiles and curtains were specially designed. With high level of detailing such as seaming, carpentry and processed leather work, the furniture adds value and makes the overall experience of the room richer. Sun shading curtains and a room divider in textile was designed together with Ingegerd Råman. By folding a plain cotton fabric, a striped pattern appeared especially when being hit by light. The material, colour and pattern of the fabric, corresponds and supports the wooden backdrop and make the overall experience of the room complete.



Stockholm D1-09

Arsta Church, Johan Celsig Arkitektkontor, 2008

Bråviksvägen 47, 120 52 Årsta

The location is a rocky site over-looking Årsta torg (designed by the brothers Erik and Tore Ahlsén in the 1940-ies). The church will be built next to an existing bell-tower and a parish building from 1968.

The structure is of load-bearing red-brown brick. The interior is light with the lower part all clad in white glazed brick. Along the walls is a continuous glazed bench for seating. The interior plan is a square where the altar and baptismal font are fixed at linear positions in the centre. At the perimeter of the church are two small chapels and a sacristy clad in glazed bricks of green and cerise. The roof and ceiling is a perforated concrete slab with beams crossing the church.



Stockholm D1-10 (optioneel) Royal Seaport

<http://www.stockholmroyalseaport.com/en/>

Stockholm Royal Seaport will become an international showcase for sustainable urban development. The new urban district houses a number of businesses and housing, creating a living environment 24 hours a day. The district houses 10,000 new dwellings and 30,000 new office spaces – from the port and associated trade to media and finance companies. Several world-leading financial companies, including Nasdaq OMX, as well as media and production companies are already located in Stockholm Royal Seaport.

The new urban district inspires residents and workers to use their own initiatives and encourages a responsible lifestyle that also creates good social relationships. The area offers a mix of dwellings, workplaces and service in a unique geographical location. The proximity to the city centre, nature and water attracts people of various backgrounds and of all ages. Stockholm Royal Seaport presents a large and varied offering of services, including restaurants, cafés, bars, shops, gyms, cinemas, conference facilities and hotels. The area also incorporates culture stages for music, art and dance, as well as other types of events. The optimal transport location of Stockholm Royal Seaport is reinforced with the Norra länken (E20 European Highway) road infrastructure, the expansion of the Eastern Road Link, and the new tram link connecting Ropsten, in the northern part of the district, with the port area.



Stockholm D1-11

Strömkajen Ferry Terminal, Marge Arkitekter, 2013

Södra Blasieholmshamnen 10,111 48 Stockholm

The terminal buildings for the archipelago boat traffic are situated at Strömkajen - one of Stockholm's most frequented visited areas. It is the departure point for boats from Waxholmsbolaget and for the sightseeing boats of Strömma Kanalbolaget. Its central location opposite the Royal Palace, next to the Grand Hotel and the National Art Gallery together with its proximity to Skeppsholmen with its many museums has resulted in a considerable flow of tourists to the area.

The design places priority on maintaining the free views of the palace from Stallgatan and Grevgränd and on highlighting the monumental edifices on Blasiholmen. The terminal buildings are therefore scaled down in deference to the surrounding architecture.

The design concept is based on an elementary form – the cone, which are either open, framing a view over the water alternatively is closed and exposing traffic information. The cones are combined in different ways to meet the demands of the different businesses, resulting in buildings without any specific fronts and backs. Every building is unique but together they create a cohesive expression for the boat traffic of Strömkajen.

Exterior facades are covered with burnished Tombak, a brass allegation. The interiors are made in rough sawn oak. Glass parts by the waiting hall and the selling area are drawn back to give rain shelter and to provide space for facade displaying. Due to the construction of the buildings a precise expression has been created where guttering and drain pipes can be avoided.

Closest to the bridge Strömbron the terminal for Strömma is to be found. The company Waxholmsbolaget has kept its former position outside the Grand Hôtel. The third building contains warehouse and recycling center for the boats and to add a public use it has been complemented with a café area and an outlook stairway. From the stairway you can take a magnificent picture of the castle or just sit in the sun and enjoy the view over the old city of Stockholm.



Stockholm D2-01

Vasaparken, Carl Bro Landskapsarkitekter, 2005 - 2012

Odengatan 90, 113 22 Stockholm

Popular Vasaparken is being comprehensively upgraded and made over. Among other things, increasing wear and tear was killing lawns. The new housing development on the adjoining Sabbatsberg hospital campus has put pressure on the park, the history goes back to about 1900. More resilient ground treatment in the form of artificial grass was introduced for football during the summer, and in the winter the same area is covered in artificial ice for skating. One new and appreciated feature for the younger visitors is the eye catching red rubber "play mountain" forming part of the remodelled play at the west end of the park.



Vasa Park has its origin in the manor house estate at Dalagatan, which was donated by Peter Johan Bergius (1730 – 1911) to the academy of sciences. The donation was later moved to Frescati. The work established to the park began in 1889, when large quantities of fill material were brought in to create the large grass field. In 1911, a reflecting pool was added next to the field, which was reformed to a wading pool in 1931. When Torsgatan was widened in the beginning of the 1940's, the western area of the park was partially ruined. But under the leadership of Park Director Holger Blom, architect Erik Glemme transformed the area into a fragment of the Lake Malaren landscape, with rocky cliffs, narrow paths, and a brook. This unforced stylized landscape was so original in its approach that it came to be called "The Stockholm School".

Stockholm D2-02

The Woodland cemetery, Erik Asplund and Sigur Lewerentz, 1914-40 Sockenvagen/ Nynasvagen, Enskede

Skogskyrkogården (The Woodland Cemetery) is a rational big-city cemetery, but the graves are at first glance conspicuously absent. The visitor's first impression of Skogskyrkogården is instead dominated by the sweeping lines of an open landscape pierced by a free standing sacred stone cross and the monumental framework of slender pillars that is the crematory's entrance portico.

The approach path follows one edge of the sprawling lawn along a low wall and past a row of small and graceful pale buildings that form part of the crematorium. The landscape seems to open to the sky in a gesture of liberation. The graves lie interspersed among the trunks and filtered light of pine forest, countering the impression of a mass grave so many headstones might otherwise convey.

Skogskyrkogården's development reflects that of its architects, and the evolution of Swedish architecture from National Romanticism into mature Functionalism. In 1914, Gunnar Asplund and Sigur Lewerentz took first prize in an international architectural competition for the cemetery.

Asplund designed the little chapel of the Forest in 1918, the utility buildings with their peculiar pyramidal roofs in 1924, and the porticoed crematorium in 1940. Lewerentz was responsible for most of the landscape planning, as well as the sublime Neoclassical Chapel of the Resurrection in 1925.

Asplund's Woodland Chapel is hidden within its own little walled church-yard like humble cottage in the tradition of English landscapes. The interior is equally intimate, bathed in a surprising flood of light from the large cupola that seems to float overhead. Lewerentz's Resurrection Chapel is in many ways opposite to the Woodland Chapel: a monumental edifice strictly proportioned on the golden section, it stands out in contrast to the wooded site rather than melding with it. The Resurrection Chapel provides a vision of divine perfection, a classical temple nestled in the primal forest. Also worth visiting, in addition to the ceremonial space, are the clergyman's quarters on the second floor, whose barrel vault was originally painted black. Asplund's crematorium, with its Chapel of the Holy Cross, in one of the high points of 20th century architecture and a good example of how he more than any of his contemporaries succeeded in humanizing Functionalism. He remains as powerful an influence on Swedish architects in death as he was in life.



Stockholm D2-03

The New Woodland crematory, Johan Celsing Arkitektor, 2013

Kasper Salin-priset 2013 / The Kasper Salin Prize 2013

Pristagare / Prizewinner

Nya krematoriet på Skogskyrkogården, Stockholm

/ The new Woodland Cemetery crematory, Stockholm

I den gamla skogen ligger det nya krematoriet på Skogskyrkogården, ett lugnt och precis tillägg till den helhetskomposition som Lewerentz och Asplund en gång skapade. Med samma förhållningssätt till landskapet och inlevelse för arbetet med de avlidna och de anhörigas känslor svarar skogskrematoriet mot vår tids behov och krav. Detta är ett projekt som snabbt kommer att bli en naturlig del av världsarvet.

En sten i skogen var mottot på det vinnande förslaget i den arkitektvärling som Stockholms stads kyrkogårdsförvaltning anordnade 2009. Johan Celsing hade skapat ett förslag som juryn bedömde "fogar in sig i Skogskyrkogårdens säregna byggnadsensemble utan att repetera, imitera eller ens referera till tidigare byggnader. Det har sin egen sort, karakteriserad av en förfinad enkelhet, en jordnära känsla i såväl form, färg som tyngd."

Denna byggnad upptas till den största delen av en teknisk process som innebär att man måste planera för ett rationellt flöde med höga krav på arbetsmiljö, renin, kalla och varma rum och hygien. Allt detta finns och är funktionellt ordnat. Mitt i rationaliteten utstrålar byggnaden ett lugn och en trygghet vilket ger förtroende för processen och ett stöd både för dem som ska arbeta med de avlidna på ett värdigt sätt och de anhöriga som väljer att besöka byggnaden.

Byggnaden är varsamt placerad på platsen, mitt i skogen, och trots sin storlek ger den ett återhållsamt intryck. Ett material, tegel, omsluter hela byggnaden vilket gör att byggnaden i sig blir en skulptur. Dess form är anpassad till byggnadens funktioner. Det är högt för att ge rymd och luft till ugnsrummet, lågt där intimiteten i kontorsrummen behövs. Byggnadens vackra rum i vit betong har fått precis den skala och volym som behövs för dess funktioner inom den skulpturala formen.

Följer man projektet från tävlingsprogram till byggnad ser man hur arkitekten konsekvent under hela processen har utvecklat programmet inom den ursprungliga idén och i varje steg tillfört värden. Tekniken har inkorporerats i byggnaden, rummen där anhöriga vistas har med enkla medel fått en närmast sakral utformning och alla detaljer är omsorgsfullt genomarbetade.

The new Woodland Cemetery crematory is sited in the ancient woodlands, a serenely precise addendum to the holistic composition once created by Lewerentz and Asplund. The Woodland Crematory conforms to the needs and requirements of today, while preserving the same response to the landscape and empathy with funeral and cemetery management and the mourners' feelings. This is a project destined to rapidly become part and parcel of the World Heritage Site.

A Stone in the Forest was the motto of the winning entry in the architecture competition arranged by the City of Stockholm Cemeteries Administration in 2009. Johan Celsing had created a scheme which, the jury found, "merges with the Woodland Cemetery's distinctive array of buildings without repeating, imitating or even alluding to earlier buildings. It is *sui generis*, characterised by a refined simplicity, a down-to-earth feeling of form, colour and weight."

The greater part of this building is occupied by a technical process which demands planning for a rational flow and compliance with exacting requirements regarding health and safety, purification, cold and warm rooms and hygiene. All these things are present and functionally organised. In the midst of its rationality the building radiates tranquillity and security, inspiring confidence in the process and extending support, both to those working here in a dignified manner with the dead and to mourners choosing to visit the building.

The building has been carefully positioned on the site, in the heart of the forest, and makes a reticent impression which belies its actual dimensions. The use of just one surrounding material, brick, makes the building a sculpture in itself. Its shape is tailored to its functions. It is tall, to allow space and air for the furnace facility, low where intimacy is needed in the office units. Its beautiful white concrete rooms have exactly the scale and volume needed for its functions within the sculptural form.

Following the project's progress from competition entry to completed building, one can see how the architect has all the time developed the programme within the original idea, adding new qualities at every stage. Technology has been incorporated in the building, the rooms entered by mourners have, by simple means, been invested with a near-sacred ambience, and every detail has been carefully worked out.

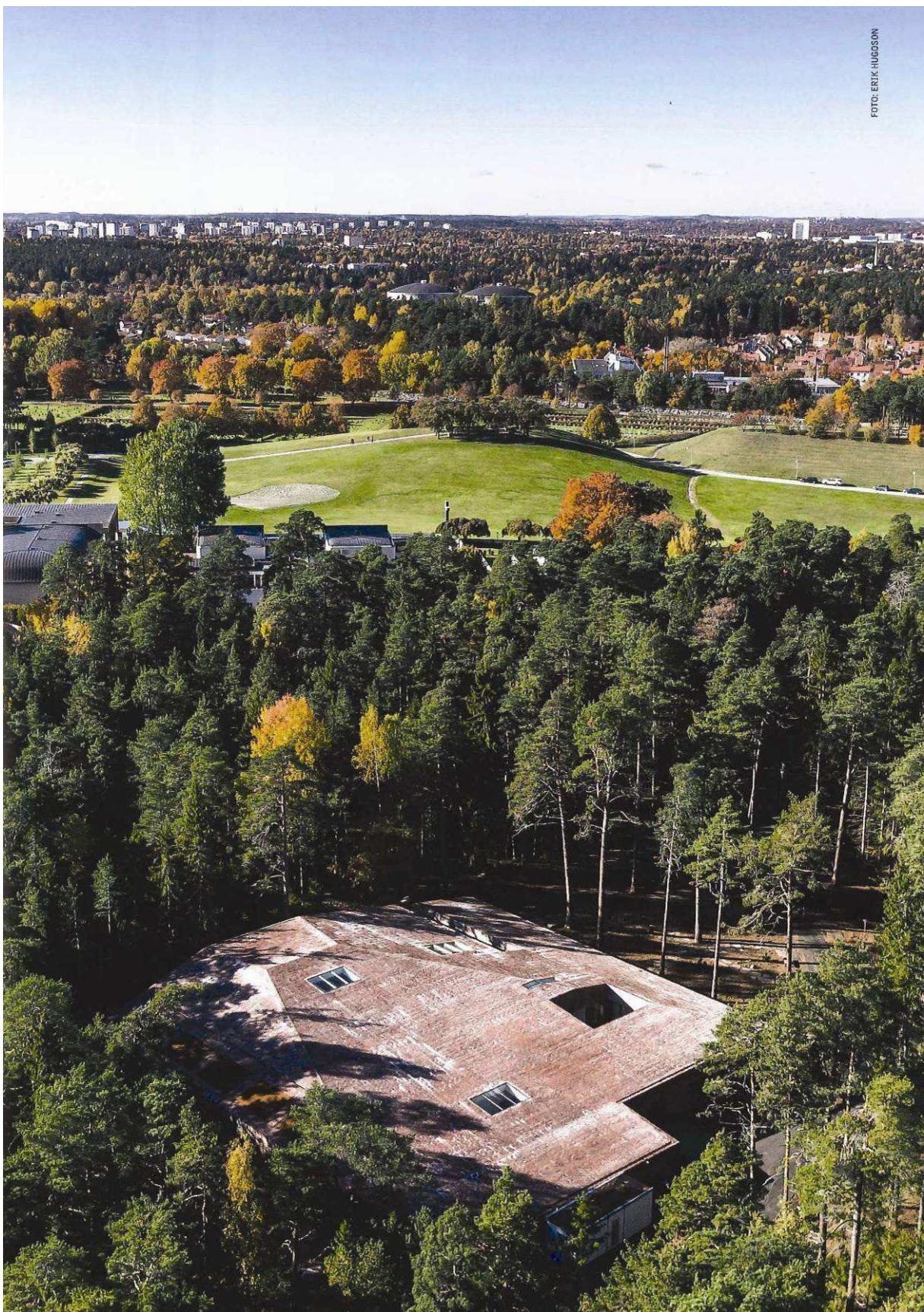
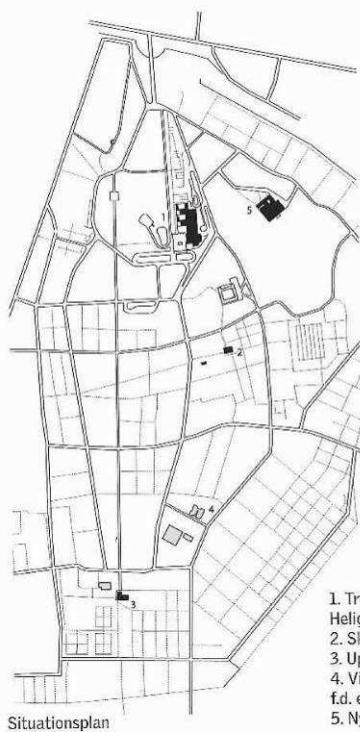




FOTO: JOHAN CELSING ARKITEKTAKTOR



1. Trons, Hoppets och
Heliga korsets kapell.
2. Skogskapellet.
3. Uppståndelsekapellet.
4. Visitor center,
f.d. ekonomibyggnad.
5. Nya krematoriet.



FOTO: JOHAN CELSING ARKITEKTAKTOR



FOTO: JOHAN CELSING ARKITEKTAKTOR

Arkitekt / Architect

Johan Celsing Arkitektkontor genom arkitekt Johan Celsing. Medarbetare: arkitekt Stefan Andersson, arkitekt SAR/MSA Göran Marklund, arkitekt SAR/MSA Elisabeth Bernsveden, arkitekt SAR/MSA Sven Etzler, arkitekt MSA Eyvind Bergström, arkitekt SAR/MSA Ibb Berglund, arkitekt Tommy Carlsson, arkitekt SAR/MSA Kristina Dalberg, arkitekt MSA Marcus Eliasson, arkitekt SAR/MSA Milo Lavén, arkitekt Sabina Liew, arkitekt Thomas Marcks, arkitekt SAR/MSA Anna Ryf, arkitekt MSA Carl Toråker, arkitekt SAR/MSA Carl Wärn.

Byggherre / Client

Stockholms stads kyrkogårdsförvaltning genom Mats Larsson. Medarbetare: Krematoriechef Sergej Sokolov, byggherreombud Hartmut Dombrowske, teknikkonsult Agne Gustafsson, kvalitetsansvarig Bengt Andersson

Konsulter / Consultants

Landskapsarkitektur: Müller Illien Landschaftsarchitekten GmbH genom Rita Illien. Medverkande Emmanuel Tsolakis. Konstruktion: Tyréns AB genom ansvarig Hans Lanevik, Pontus Rydström och Torbjörn Ädelkvist. VVS: VVS Konsult AB genom Anders Dahlbeck. El: Sonny Svenson Konsult AB genom Sonny Svenson och Sebastian Johansson.

Entreprenör / Building contractor



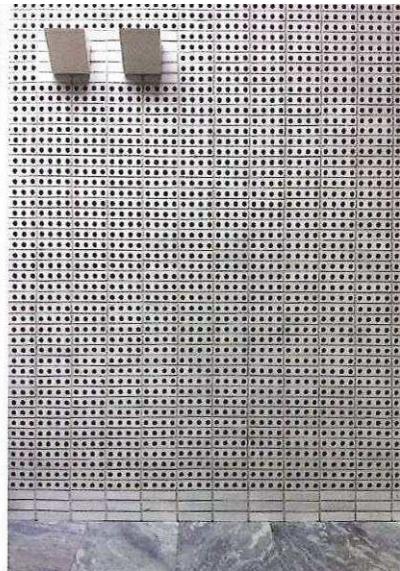
TEL HERZELL



FOTO: JOHAN CELSING ARKITEKTUR



FOTO: JOHN GLEW



Stockholm D2-04

**Markus Kyrkan, Sirgurd Lewerentz, 1962
Malmövägen 51,121 53 Johanneshov, Stockholm**

Sigurd Lewerentz' most noted building came into existence after winning an invited competition in 1956.

Two buildings are located on either side of a courtyard – on one side, the church itself, which is linked to the parish premises ad assembly hall; and on the other the registrar's offices with a belfry tower and archives.

Dark bricks from Helsingborg are freely laid in running bond – the vertical joints have varying widths which meant that no brick needed to be cut. Lewerentz referred to Persian architecture as a source of inspiration. The church in Björkhagen demonstrates how it is possible to be both visionary and well rooted, Lewerentz was already regarded as a phenomenon in Swedish architecture. His integrity and sure handed sense of form leaded to solutions that were several decades before their time. The church was awarded the first Kasper Salin Prize in 1962.

Georg Varhelyi's Corbusian 16 – story youth hotel may also be visited in Björkhagen Center.



Stockholm D2-05

Stadsbiblioteket, Gunnar Asplund, 1920 - 28

Odengatan 63, 113 50 Stockholm

The Stockholm Public Library, one of city's most famous buildings, was designed by Erik Gunnar Asplund (1885- 1940), considered by many as the father of Swedish modernist architecture. Among Sweden's most important architectonic works – it has been called a “brilliant solitaire” – the library is well known and admired far beyond the country's borders. Completed in March 1928, it was the apotheosis of the modern public library with open shelves and room for 200 000 books. The architecture is neoclassical but also inspired greatly by Roman antiquity, a style normally referred to as 1920s classicism. This style is unique to Sweden and the Stockholm Public Library is its foremost example.

The exterior

The building is clearly constructed of geometric forms: the cube surrounding the cylinder, and the circle and square are also recurring features of the building's interior fittings. The outer walls are stuccoed, sienna-painted brick walls and the top of the façade is finished off by a figurative stucco border displaying hieroglyphic-like motifs of every library subject (294 pictures). The main entrance doorway above the steps from Sveavägen is high and tapering and the proportions are the same as at the entrance from the park (not currently in use) and the accessible entrance from Odengatan. Gunnar Asplund also designed the terraces and the area around the library with a bubbling stream flowing into the pond in the park below.

The interior

The steps that start from the pavement on Sveavägen continue inside the building and reinforce the feeling of entering a temple. Visitors can already see right into the library's central rotunda whilst still on the street outside. The entrance hall is high and narrow and the walls display motifs from Homer's Iliad, the West's oldest recorded literary work, in black, thin stucco relief by Ivar Johnsson. To access the library itself, visitors climb Himlatrappan, the Celestial Staircase, which leads them majestically up into the rotunda.

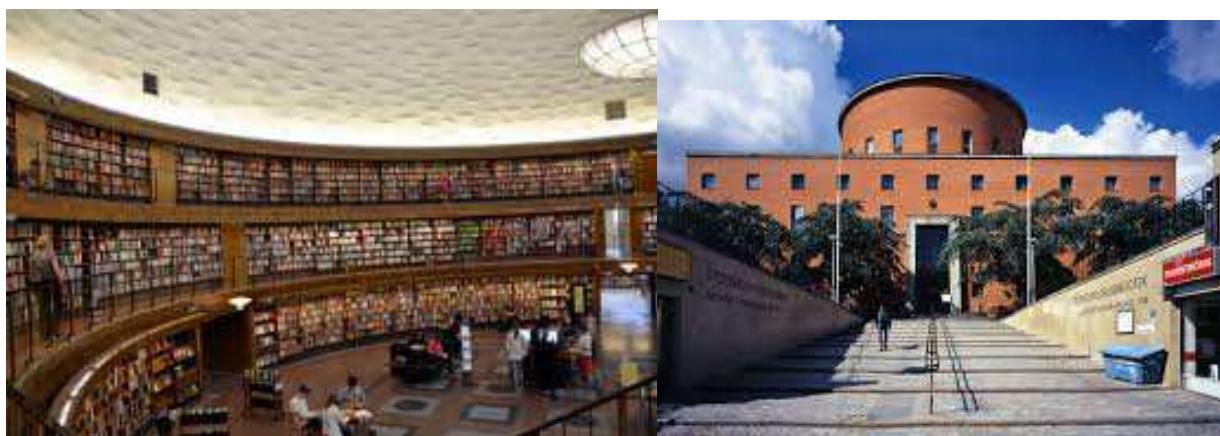
The rotunda is a circular book hall with a ceiling height of 24 m and a diameter of about 26 m. Classical literature and Nordic fiction line the shelves – a total of around 40 000 books on three levels. The white walls above the shelves are thick stucco, giving a sense of an overcast sky, and the light from the high windows reinforces the celestial feeling. The floor is linoleum and its pattern is taken from the Pantheon in Rome; the furniture is original and made of leather, black linoleum and mahogany.

Originally, there was a square counter and a circular book-lift here, evoking the building's architectonic form.

The five subject-rooms are accessed from the rotunda. The large subject rooms 2 and 4 have long reading-tables and white walls with recessed shelving. There is generous space between the shelves and the style is modern 1920s American. What are known as "blind windows" of mirror-glass on the interior walls reflect the natural light from outside and there are also marble, brass-tapped drinking fountains designed by Nils Sjögren. The two smaller subject-rooms 1 and 5 are more tightly packed with books, though room 5 also contains the large tapestry "Swedish sailors in a foreign harbour", weaved by Dana Bilde with motifs by Hilding Linnqvist.

Subject-room 3 is very different from the others, mainly because it was added at a later date. This wing was only completed in 1932, by which time modernism/functionalism had arrived in Sweden. Asplund therefore used an entirely different colour scheme in this room, using light-coloured wood in the furniture, no recessed bookcases and large windows. Even the exterior of this section differs from the rest of the building.

In the children's section one floor down, there are several items of beautiful furniture, some of them specially designed with children in mind. The ceiling of the first room displays a starry sky painted by Alf Munthe and the far wall of the circular story-telling room depicts Nils Dardel's large fresco painting "John Blund", in which the sleeping boy recalls Dardel's earlier work "The dying dandy" and Saint George and the Dragon is a symbol of Stockholm as well as of story and legend.



Stockholm D2-06

Hammarby Sjöstad

White participated in the planning process for the urban district and also created ten neighbourhoods, containing our own offices, for example. Much of our leading position in environmental and sustainability issues originates from Hammarby Sjöstad, the many commissions for which have contributed to our expertise within the environmental field.

Hammarby Sjöstad has become an international prototype within environmental and sustainable development. The whole urban district has been planned and built on the basis of a strict cyclical philosophy, as an urban district that is economical on resources and adapted for the environment. When it comes to environmental impact, Hammarby Sjöstad is intended to be twice as good as conventional new-builds.

The multi-occupancy buildings designed by White in the Lugnvattnet and Holmen neighbourhoods in Hammarby Sjöstad have been environmentally adapted, also including solar panels and building materials with low emissions. The Holmen neighbourhood won first prize in the City of Stockholm's eco-competition in the year 2000, the same year that the Lysande eco-building in the Lugnvattnet neighbourhood won third prize in the same competition for its radical reduction of energy consumption. Grand slam for White, but with the environment as the winner in the long run.

We have acted as eco-coordinator on several of the district's construction projects, including one for the Svenska Bostäder housing company in the Färvarvattnet neighbourhood at Sickla Udde, Forsen in Hammarby Gård, Snickeriet in Sjöstadsparken, and Persikan in the north of Hammarby Sjöstad.

White formulated guidelines, in collaboration with the environmental administration in Stockholm, for eco-adapted choices of material, as an important part of the environmental programme.

Stockholm D2-07

Solna Centre, 1975, Karl - Olov Bjork, 1975

Solna Centrum, 171 45 Solna, Sweden

Solna centrum is a metro station and shopping mall in Solna Municipality, approximately 5 km from central Stockholm, Sweden. It is close to the Råsunda Stadium and opened on 31 August 1975. If you love experiencing art in unexpected place, make sure you take a special trip to Stockholm, Sweden to explore its amazing underground world. Started back in the 1950s, Stockholm Metro houses an incredible amount of interesting and unexpected art. So much so, in fact, that it's been called the world's longest art exhibition. Several hundred unique works are currently on display with 90 out of the 100 stations featuring art.

One of the most interesting designs is the cave-like station, called Solna Centrum, by artists Anders Aberg and Karl-Olov Bjork that was inspired by a spruce forest and a dramatic red night sky (see immediately below).



Stockholm D2-08

Husbyparken, Grontmij Landskapsarkitekter AB, 2013

Sienapriset 2013 / The Siena Prize 2013

Nominerad / Nominated

Husbyparken, Stockholm / Husbyparken, Stockholm

Husbyparken sticker inte bara upp vad det gäller topografin, utan också vad det gäller gestaltningen, genomförandet och det sociala budskapet. Med självklarhet har denna relativt anspråkslösa kulle utvecklats till en refug för tankar, drömmar och framtidshopp.

Nivåbehandlingen tillsammans med berghällarna i dagen, trapporna och murarna av granit samt de karaktärsfulla tallarna tycks ha varit utgångspunkt för det sociala "infill-projekt" som utvecklats i samarbete mellan landskapsarkitekt, konstnär och ungdomar från platsen. Med få och enkla grepp har såväl poesi som stadsplanering och trädgårdskonst etablerat sig på och runt kullen i nära anslutning till Husby kyrka. De fräcka materialvalen, såväl vad det gäller växter som det ljusa gruset, samspelear med den markfasta men till synes tillfälliga möbleringen med stolar och parasoller fritt placerade i det vita grushavet. Färgskalan känns modern, men anknyter också till omgivning och möblering på ett finstämmt sätt. Den långa, mjuka och ormande betongsittmöbeln på kullens topp är inbjudande att slå sig ner på, och ger möjlighet till gemenskap. Runt kullen och på dess trappor och stenar, hittar vi inristade ord och budskap, omsorgsfullt återgivna med stor respekt. Citaten som skrivits av barn och ungdomar från Husby för tankarna och stegen vidare mot nya punkter – på upptäcktsfärd.

Husbyparken stands out, not only topographically but also by virtue of its design, its implementation and the social message. This relatively modest hill has been effortlessly made into a haven of thought, dreams and hopes for the future.

The treatment of gradient, together with the rocky outcrops, the steps and the granite walls, not forgetting the evocative pine trees, appears to have been the point of departure for this social infill project, jointly evolved by landscape architect, artist and young people living locally.

By deft but simple means, poetry, urban planning and garden art have established themselves on and round the hill close to Husby Church. The cheeky selection of materials – meaning both the vegetation and the green gravel – interacts with the fixed but seemingly casual furnishing, comprising single chairs and parasols in the sea of white gravel. The colour scale has a modern feel about it but tactfully defers to the surroundings and the furnishing. The long, soft and serpentine concrete seat on the hilltop invites occupation and hints at the possibility of companionship. Round the hill, and on its steps and stones, we find words and messages inscribed, carefully and very respectfully reproduced. The quotes, written by Husby children and youngsters, move one's thoughts and feet onwards towards new points, on a voyage of discovery.

Arkitekt / Architect
Grontmij Landskapsarkitekter AB, genom landskapsarkitekt MSA Tora Bärnarp och landskapsarkitekt LAR/MSA Johanna Dehlin.

Byggherre / Client
Trafikkontoret Stockholms stad genom landskapsarkitekt Jean-Louis Dessalles. Medarbetare: Anna Albrechtsson.

Konsulter / Consultants
Konstnärlig utsmyckning: Johanna Gustafsson Fürst. Bildlärares Reina Magnusson med elever från Husbygårdsskolan klass 5a och 5c 2011. Elever från Kista Teater 2011. Grafisk formgivare: Lina Åberg. Byggleddning: Grontmij AB genom Mikael Gustafsson. Belysning: Bjerking genom Lena Hildeman. Gravör: Hans Nilsson, Sten & Gravry Hans Nilsson.

Entreprenör / Building contractor
Mark: Stockholm Entreprenad, genom Willy Klementsson. Belysning: One Nordic genom Tord Henriksson.



