

THE HILL AT OSLO

Web Presentation

OVERALL MEASURE AND INTENTIONS OF COMPETITION PROPOSAL

Relationship to Surroundings

One of the most fundamental and deepest meanings of order is that it lies at the root of structure. Rather than thinking of structure as being static and more or less complete in itself, there is the deeper question of how this structure originates and grows from its relationship to the surroundings. There is a rich spectrum of orders around this site but which ultimately come down to the regularity of square fenestrations and openings in the adjacent buildings. This proposal seeks to repeat the order of the "square" with a corresponding structure of concrete beams and columns forming a grid pattern both on the exterior elevations and the interior spaces. In this context, the structure as designed is relevant and appropriate.

The proposal is in direct relationship with the old square and meets functionalism's standard demands with regards to air, light, and vegetation.

Relations with Heritage Buildings on Site

The heritage building on the site are to be left as they are, meant to represent static "sculptures" as equal members to the other artistic representation in the sculpture park. These are statements valid at other times and in other contexts and should remain as reminders of that period of time.

ARCHITECTURE

Architecture, Building Form, Design of Outdoor Areas

Symmetry, as used in this composition, assumes its full meaning by depending strongly on the tacit infrastructure of ideas, knowledge, and skills available to large numbers of the local community and subcultures of Norway. This is a comfortable and familiar notion that is carried in from the traditions of the Norwegians so its form compliments the art that is stored inside.

The building should be a testimonial to a successful collaboration between architects and visual artists, with the wall areas available for fresco paintings to make the building an attraction integrally linked with Norwegian tradition.