

MUSEUM OF ART, ARCHITECTURE AND DESIGN:

OUR OBJECTIVE IS TO PROPOSE A VERY EMBLEMATIC LANDMARK, WHICH CAN BE POWERFUL ENOUGH TO PROJECT AND ACCENTUATE THE ROLE OF THE CITY OF OSLO AND WHICH CAN BE AS GENEROUS AS POSSIBLE WITH ALL THE INHABITANTS AND THE PUBLIC.

TIME, CULTURE AND SITE ARE SPECIFIC FACTORS FROM WHICH IS FORMED THE CONCEPT OF THE MUSEUM; AN ARCHITECTURE THAT REFLECTS AND CONTINUES THE OUTSIDE WITHOUT LIMITATION OF ANY PARTICULAR CONCEPTUAL IDEOLOGY.

ITS ARCHITECTURE SHOULD REFLECT THE HETEROGENEITY THAT CHARACTERIZES THE SOCIETY, AND THAT IS TIGHTLY LINKED TO THE CITY.

FOR SO, THE SITE APPEARS TO BE MORE THAN A PURE INGREDIENT IN OUR CONCEPTION. IT IS ITS PHYSICAL AND METAPHYSICAL ESSENCE.

EVEN IF THE INTERVENTION REPRESENTS A REVERSAL OF THE CURRENT CONDITIONS OF THE SITE, ITS ORDER WILL ATTEMPTS TO MAKE IT MORE IMPORTANT AND HIGHLIGHTS A DISTINCT MEANING FROM THE GENERAL CONDITIONS OF THE AREA THAT SURROUNDS IT AND HOSTS IT, BECOMING AS ONE WITH THE PLACE: A LANDMARK - AN URBAN DESIGN FOR THE WHOLE ENVIRONMENT.

CONCEPT

THE WATER IN MOTION FORMS SMOOTH AND EFFORTLESS CURVES: STRUCTURES REFLECTING A PERFECT BALANCE OF DYNAMIC FORCES.

AS NATURE EXPRESSES A PERFECTION OF FORMS AND PROCESSES THAT IS VERY SIMPLE, WHILE AT THE SAME TIME, COMPLEX TO COMPREHEND IN ALL ITS MANIFESTATIONS, THE CONCEPT IS TO LEAD US TO CREATE THE METAMORPHOSIS OF WATER IN MOTION; THUS GETTING A FORM THAT IS FUNCTIONAL AND IS COHERENTLY DERIVED FROM THE PROCESS. IN THIS SENSE, WE BELIEVE THAT THE ORGANIC MINIMALISTIC APPROACH THAT IS AS MUCH CONCEPTUAL THAN FORMAL, WON'T DIMINISH THE TRADITIONAL PERCEPTION OF MUSEUM BUILDING; BUT FITS EXACTLY THE NEW FORM OF CONCEIVING SUCH SPACE.

THE FORM OF THE MUSEUM IS DERIVED FROM THE OBSERVATION OF A DROP OF WATER IN MOTION THUS DETERMINING A PLASTIC SHAPE.

ITS ARCHITECTURE TRANSCENDS THIS GEOMETRY FORMING AN ORGANIC CONNECTION OF CONCEPT AND FORM. SUCH MATERIALITY IS TRANSMITTED THROUGH THE STRUCTURE AND MATERIALS, TO THE VISUAL AND TACTILE SPACE.

THE MUSEUM ARCHITECTURE CAN DEFINE FLUID MOVEMENTS BY DETERMINING THE DAY AND NIGHT VISCOSITY THROUGH LIGHT AND SHADOW.

THE DIFFERENT QUALITY OF THESE LIGHTS AND SHADOWS, AFFECTS NOT ONLY THE FLUIDITY OF THE SPACE AND ITS VISUALITY, BUT ALSO THE PSYCHOLOGICAL ASSOCIATION. THE MUSEUM RESPECTS THE EXISTING BUILDING THE PEACE NOBEL CENTER AND SHARES WITH IT A DISTRIBUTIONAL PIAZZA OPENED FOR EVERYONE CROSSING THE LOT OR SIMPLY PASSING BY.