

The museum complex promises a contemporary public space absorbing urban fluxes onto a volume full of meaning that responds to extreme climatic conditions. The geometry is defined by urban relationships and performs exciting shapes moving towards natural light and vibrant panoramic exhibition halls on the top floor towards landscapes as the Harbour, Akershus Festning, Rådhus, and Bygdøy. The building evokes the Norwegian Stavkirker black wood construction with prefabricated panels made of light fibre concrete and local wood with high environmental values. This excited black wood parallelepiped creates a back curtain for the heritage buildings and rhythmically completes the XXI century waterfront.

Creation of %building canopy+ actions protecting outdoor spaces; to the north provides panoramic views along Dronning Mauds Gate towards the Rådhus sheltering a plaza for bicycles, taxi, bus and a revised tramway stop, to the south opens street views from Stoperigata towards the harbour and, to the east, covering the sculpture garden, embraces the old Station buildings and relates intimately to the café-restaurant from where to enjoy the flux of visitors from the lobby to exhibition areas or from the indoor plaza to the public library. This sculpture garden is unified by a transparent thermal glazed envelope giving coherence to the absorbed Nobel hall facing it. A new street provides quiet staff accessibility and commercial deliveries and separates the Museum from the Government building, a looping structure that allows the existing buildings crossing views towards the harbour while enjoying a green area covering Frognerstranda promising silence and environmental working atmosphere.

Facing the Harbour, the iconic entrance to the museum leads to the main lobby developed in height with ramps leading towards the Temporary and Permanent exhibition areas and Auditoriums. The Restaurant-café opens to the outdoor sculpture garden at the rear of the heritage buildings on a relaxed and memorial atmosphere with a high degree of freedom and connects, walking or cycling, with the indoor plaza at +8.00 allowing a sense of flow and free use of public space in the city. Security and water protection suggest placing all art storages at level +2.50 with the entrance to art delivery areas from Enga. The building is provided with a set of vertical transport systems of security level zone 4 holding a double lift, a freight elevator and a staircase as centres for concentric gradual security zones leading from the technical basement to the exhibition halls and connected in each floor to a security room with electronic check points.

The indoor plaza at +8.00 shapes four clusters with museum program; the south holds the lobby, auditorium and temporary exhibitions, the eastern the access to the library and a new café-restaurant in the Nobel hall overlooking the sculpture garden, the north is dedicated to the Art reception linked to the security basement underneath and the workshops on top and the western holds administrative offices in two levels and the main canteen opened to the plaza. The geometry performs exciting indoor street-patios as they move towards the roof natural light and energy is a key issue of the design minimizing glazed elements and avoiding incorrect sun exposures by the presence of sloped patios and cantilevered elements. The plaza natural ventilation during warm periods helps refrigerating the building while the air control in cold times provides heat reusing and energy profit. The final aim of the building is a reduction of maintenance costs and a long material life-cycle using geothermic solutions and the recycling of rain water.

A compact floor at level +15.50 join all below clusters with administration programs, workshops, temporary exhibitions and the library program facing the Harbour while echoing the geometry with the presence of four patios providing natural light and spatial character. The permanent exhibition areas at level +21.00 profit from natural light technical ceilings and allow a continuous experience starting from the arrival hall. Enclosed by four lighted patios it focuses the visitor through Older, Contemporary or Handicraft Art towards panoramic relaxing halls as a direct message to admire the far landscape, Rådhus and Akershus Festning from Contemporary art, Bygdøy from Handicrafts and the harbour and fjord from the Old art.

The main structure has two different %ings+, an outer perimeter shaping the limit of the building cantilevering towards the public space and another internal core giving form to the patios and the indoor public plaza. This structure forms a homogeneous continuity and provides stability in all directions concentrating load transferring points to the ground that permit the use of pilots and giving a smaller footprint to avoid the presence of tunnels.