

SUMMARY

We propose a layout that lends order to the space, offering new readings of the zone's architectural legacy and Pipervika in general. Starting with an expanding and contracting matrix, we give an initial abstract order to the space. This abstract order will establish the relations of closeness, distance, similarity and perspective which will establish a new reading of the space and its elements on a compositional and symbolic level as well as a functional one.

A sensible layout brings the space into conversation with the surrounding elements.

We start with a simple matrix that varies according to the surroundings. It dilates and contracts according to the element it is interacting with, creating spaces of different sizes and proportions which establish new relations of intensity, distance, contrast and similarity with the surroundings. We divide the elements of these surroundings, whether close or far, structural or landscape, old or modern, into two groups according to the spatial reading of Pipervika.

In this way, we detect groups of elements that are primarily horizontal while others, on the perimeter (wall front) have a more vertical orientation.

Horizontal elements include the Rådhusplassen square and the horizon SKYLINE of Pipervika itself while vertical elements include the mass of buildings forming the Aker Brygge and the buildings of Munkedamsvein and Dronning-Mounds streets.

A building/ landscape

The building's volume forms what might be called a topography, even a landscape. This natural form is the result of three actions. The first is the division of the floors into 99 modules with proportions of 1x1, 1x2, 1x3, 1x4 and 2x1 and a scale of 1, 2, 1/2 and 1/4 across a grid of 7.8x7.8m. The other two include the use of stone masonry to construct the southeast façade and the diminished height of covering which descends southward. The building proves difficult to define along conventional lines. Usual concepts such as floor, section and elevation are less adequate than a discussion of volume. As in a landscape, the new Museum begs to be explored.

This "naturalness" connects the Museum with the bay, the fjord beyond and, ultimately, the Scandinavian landscape itself, so present in the Norwegians' collective imagination. We are appealing to the natural, living world.

The Norwegian Forest

The Museum is primarily built of wood. The surfaces of the façades are made of wood. The use of this material enforces the natural character of the building but, above all, it gives the building a harmonious quality that we consider very important.

This harmony is reminiscent of the calm of a midnight glow and the tranquillity of the long twilights of Oslo. Ultimately, it is wood that is used for the simple barns of the Norwegian countryside and the Viking ships that came before. Therefore, why not wood for the National Museum? On one hand, wood is used to form an austere, noble double interior-exterior lining, with simple treatments and anchoring system. Wide planks of solid wood are placed vertically according to a regular pattern of 6/1/2/1/12, the same as the bands on the Norwegian flag.

On the other hand, the covering structure is made of laminated wood. If we consider the covering viewed from the outside as a landscape, from the inside it is more reminiscent of a cloud covered sky. The trim of the covering is zinc while the pavement is made of white marble and polished white concrete, combined according to the room. Meanwhile, the internal divisions and false roofs of the lower floors are multilayered panels of plasterboard.

A functional museum

A variety of excellent public spaces are located in the lower section, where the museum's primary activities take place. Here we find the museum's open zone, where it is at its most permeable.

Interactive social spaces include the lobby, shops, a café, a multifunctional hall and meeting room, a temporary exhibition zone as well as a presentation area and library. Meanwhile, the upper section has a double purpose. On one hand, it is dedicated to internal, restricted activities like reception and dispatch, storage, workshops and administration. On the other hand, it also houses the permanent collection which includes older art, design, arts and crafts and contemporary art.