

NATIONAL MUSEUM OF ART, ARCHITECTURE AND DESIGN AT VESTABANEN, OSLO

SUMMARY

A new beacon in the port of Oslo ; it will also be a “seamark” for the entire population.

It is an island, an atoll, an oasis... surrounded by a protective dune. Forms, materials, colours and lights converge into a poetic architectural and technical proposal, a universe of shapes which install themselves with a taste of lustrous bronze sun and sand.

A luminous corolla symbolises the unity of the arts. The large wall of glass is an information support. In its simplicity of operation and reading, the museum is discovered like a genuine modern urban district.

The changing light of Oslo will be fantastic for a covering in lacquered aluminium, lustrous bronze whose colour varies depending on the direction.

It is an architecture which depends on the site and its operation to become emblematic. This major public building for the entire public will be an “attractor”, a living space, a place for culture and meetings throughout the year.

The design takes into account the environment, the intentions connected with sustainable development, and use over time, it results in a shape which is born and which guides and will result in an end project which will evolve and enrich. The metaphor is a logbook which will ensure the aesthetic unity of the project.

An oasis nestling behind a dune of white sand... It is an atoll in the shelter of an iceberg. The two encounters bring together representations of a welcoming nature and a brutal, savage and dangerous nature. The general aesthetic of the project will be the result of it, a tension between the interior and the exterior, between light and shadow, between the areas served and the areas being used.

The architecture is a way of offering on a daily basis a change of latitude, another imaginary world. Landscape architecture.

“Two things threaten the world, order and disorder” (Paul Valéry) ...So it is necessary to put a little disorder into the order.

The concept of continuous platforms between the exhibition and storage areas facilitates use and enables the greatest possibility of adaptation in time. The divisibility of the platforms is total. The natural light on the periphery enables it to be controlled, while always offering the possibility of having views over the exterior.

The layout of the vertical ascent in three core units enables the greatest divisibility of the exhibition areas and a subsequent choice of change of allocations.

The choice of the entry on the periphery of the garden enables all parts of the programme to be independent: the bookshop, the museum and the cafeteria.

“It is between the bark and the sapwood of the oak that we find our share of liberty” W. Shakespeare