

In our proposal we want to emphasise and enhance the interplay between Man & Art. Our instinctive response is to create a very coherent public realm and meeting place, which strengthens the main 'Collective' function of the Museum. We have respected the existing buildings by creating a realm that uses the forms of the existing buildings to generate movement and encourage access to the site. As such, our proposal uses the form and position of the existing structures to generate the required synergy between the Museum and the public beyond.

The form of the new museum is inspired by fjords; a beautiful and unique characteristic of the Norwegian coastline. Water finds its way through and around obstacles to reach the end of the journey. The public are encouraged to flow through the gaps and around the buildings to separate and individual entrances to the museum.

The buildings are clad in highly polished black Norwegian granite and mirror polished stainless steel. The lobby interior is clad in warm Scandinavian timber.

The result of this Fjord-like articulation and choice of materials, is a composition that is strong, bold, contextual and clear. As this building will be the nations most important cultural institution, it is right that it takes a prominent position on the Oslo skyline.

The scheme comprises four 'fingers'. A tall finger to the north and three low fingers to the south. This composition respects the scale of the existing buildings by stepping up as it gets further away from the station building.

The tall finger contains the dispatch and logistics on the ground floor, with the library/presentation, studios and vaults in the main body of the form. The canteen, common room and offices are situated on the top two floors with convenient access from every part of the new museum and fantastic views across Oslo.

The three lower 'fingers' containing the galleries form the urban fjords. These present a large surface area to the public which amplifies the interplay of Man & Art. The 'Urban Fjords' are able to act as 'entrance', spill-out zone for the café, sculpture parks, temporary external exhibition areas, and also a less informal space for meetings, discussions and street art.

These spaces are visible from all directions and draws visitors into the main triple height lobby which is the heart of our proposal. From here, visitors can immediately orientate themselves in relation to the rest of the museum and gallery facilities.

The main visitor circulation is via the lobby. An atrium is formed at the heart of the building and visitors are encouraged to use the generous and gentle sloped stair which flies through the space to access the upper floor. For those who cannot or do not want to use the stairs, lifts are provided from within the lobby adjacent to the shop and café entrance area.

The lobby is not only inviting but also a hub for the various activities in the building. Whether dropping in for a coffee, browsing in the shop, or visiting the Library, the visitors will feel welcome. The space is not elitist, it is a 'Peoples Place'.