

# Nomaad

## REFLEXIONS ///

At issue in the first phase of the competition is that the jury will have received proposals among which we will recognize the names of the big stars of architecture.

However, because we are in a period of great changes of thinking due to the ecological, economic and urban crises taking place, it could be that we will offer new programmatic and conceptual approaches in our response.

It could be that we will find a new manner of envisioning the building's impact physically, sociologically, culturally, locally and globally.

It could be that we will offer some strategic innovations in phase with these contemporary preoccupations -- innovations based on accurate observation of actual conditions.

Here is one of these strategies.

## OBSERVATIONS

1/ Oslo is a city whose quality of life comes in large measure from its everpresent connection to nature. This is due principally to its geographic situation between fjord and forests, but also because of its will to preserve parks of great quality in the very center of its urban fabric. This is a cause of the rarity and elevated cost of available land for development.

2/ A cultural development such as a museum implies high construction costs. Our research on the museums constructed during the past 15 years has shown that. For a museum of 30,000 square meters we estimate between 1 500MNOK. (1)

3/ More generally, everywhere in the world, while we construct new buildings, others, not being used, are abandoned or destroyed. Looking carefully, there exist such buildings that could be reconstructed for a new life, especially where the structure of these buildings is able to be re-used.

## STRATEGY

All of these observations have pushed us to see in other terms the question posed by the program.

In effect, we think that in order to conceive a durable building, two options are envisioned:

A/ either to build an adaptable structure in which the idea of change for future usage is integral to the concept

B/ or design a building that is the transformation of an existing building.

We have selected the second option.

We have chosen to reuse an existing structure in building the museum.

Not very far from Oslo, there are dozens of such possibilities. These are the oil drilling platforms that are the object of a plan to dismantle them into the North Sea. During our investigation we have discovered a great number of oil fields that are arriving at the end of their useful life. It is planned that the superstructure of these will be taken apart in a procedure imposed by the international conventions for preservation of the environment.

We have ascertained that these structures are perfectly dimensioned to allow the organization of large exposition spaces. The beams are strong enough to permit an optimal flexibility in the placement of walls. Moving these structural elements to Oslo can be accomplished either by moving the platforms whole, or by separating the superstructure from the concrete pilings and transporting them by supertankers.

We have estimated the cost of moving these parts via the fjord of Oslo through discussions with the oil companies. This operation would cost between 90 MNOK and 200MNOK. From our experience, this is less than the price of a similar newly-built structure. (40% of the total price of the construction.)

This is the first economy.

Once in possession of the structure, two possibilities offer themselves:

- A/ Move the structure to the site of the museum, or
- B/ Place the structure in the fjord in proximity to the site, gaining new territory in the sea.

We chose this last solution.

Liberating the construction site of the museum permits development of a new program in its place.

This is the second economy.

A block with mixed uses could be built with residential, office, commercial and other small uses.

A dynamic is thereby created by a new programmatic opportunity and by the creation of two urban situations, contrasting and yet complementing each other.

## CONCLUSION

Cost of Operation1 = Land + Cost of construction1

Cost of Operation2 = Saving structure + cost of construction2

One has:

Cost of Operation2 < Cost of construction1

and consequently:

Cost of Operation2 <<< Cost of Operation1

## THE NEW MUSEUM

The new museum, built opposite the proposed site, is moored in the fjord. By its size, it relates to the two emblematic buildings of the sector: the City Hall and the new Opera. Similarly it will echo the future Munch Museum and the Stenersen Museum as well as the Deichmanske main library.

Between earth and sky, the Museum inspires a strange sensation. An impression of "deja-vu" without it ever having been approached; of touching an imaginary vision become reality.

Little by little as one approaches, one understands that the repurposed building made of two platforms permits all kinds of artistic interventions, and become an integrating device of the museology itself. All the facades are used: roofs, terrasses, undersides, etc. Here everything can be imagined because this building is an object with which artists can play.

Tell Eliasson to fog it  
Tell the Christos to wrap it  
Tell Turell to light it.....

Access to the first deck by a foot bridge connected to the shore. In good weather one can also enter on floating platforms. Already it's another universe. 20 meters above the sea one enters into an immense lobby of 30 meters height on a transparent floor where on crossing one sees the first temporary installation; a

giant octopus suspended in the void -- unless it is a rain of 5600 arm bones anodized apple green plunging to the fjord.

From there, one decides to continue by taking the elevator towards the café and its panoramic terrace on the roof, or to go on to the library, or to the cantilevered museum shop or simply to decide to enter the museum directly.

One may easily choose among the different departments and expositions, as each is situated on a separate level which one can reach directly.

Exhibition spaces are made flexible and can be changed as needed because the walls are made mobile by a network of rails on the ceiling, with exterior spaces viewing the city, the sky, and the water. Here and there some equipment necessary for oil drilling have been preserved, such as the cranes and the pipe networks, permitting again new artistic and scenic devices and installations: a tropical greenhouse, a musical lifebouy .  
. .

Here one starts a permanent dialogue with nature, with public spaces, and with the building itself.

But even more, we create an emblematic museum: a building for which the construction proceeds from a process that economises both material and energy.

Environmentally and culturally, for a city and a country that is preparing itself to take on the challenge of the energy and economic evolution, this iconic building is much more than a museum.

It is a work that symbolizes the awakening awareness of the urgency of action.

**Transform-ability is sustainability.**